Palermo Atlas

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Palermo Atlas

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# Leoluca Orlando, Mayor of Palermo

The great work that went into *Palermo Atlas* offers the city extremely valuable analyses and reflections, providing the tools to connect the threads of its past and recent history to future prospects for development. This urban research is a careful and passionate study of the complexity of Palermo, of its inhabitants and of the historical and contemporary connections between the city, the Mediterranean and Europe.

*Palermo Atlas* testifies to the desire of the City Administration and of Manifesta to permeate the 2018 biennial with the cultural richness of our city and its customs of hospitality and of peaceful coexistence.

Hospitality has long been the city's trademark. It is in no small part thanks to this that the outstanding universal value of Arab-Norman Palermo has been recognised and inscribed on the UNESCO World Heritage List. Our hospitality, a fixed feature of the city's millenary history, makes Palermo today – after decades of suffocating mafia rule – recognised across the world as a safe place, with no room for fundamentalism and where dialogue is the rule. The rediscovery and celebration of our hospitality has led us to become the Italian Capital of Culture 2018. We share a vision for the culture of hospitality and the respect for the rights of each and every individual. A capital of the Mediterranean, that liquid connection between countries, symbolic of peace and human rights. Manifesta comes to Palermo not as a foreign body, but as a partner; we are on a journey together of shared visions, aspirations, projects and dialogue. A contemporary art biennial interacts with a city in flux and constant change.

Palermo is the European city that has changed the most, in terms of culture, in the past forty years. Other cities, such as Berlin, Moscow, Warsaw and Prague, have changed as a result of constitutional change and international events. Palermo has changed and continues to change without the constitutional or state system of Italy having changed. It is a cultural change, of technological innovation and lifestyle.

What was once the capital of the suffocating mafia is today, thanks to an ethical revolt fuelled by civil courage, the Capital of Culture. We are working for Palermo to become not only Capital of Culture but capital of *cultures*, from all over the world, thanks to all those who have chosen to live here.

In the day-to-day and domestic life of our city, differences are seen as richness and opportunity. Here – and this is an irreversible choice – there are no migrants; who arrives in Palermo becomes a Palermitan. Palermo is increasingly a role model, in which culture is the defining element that relates people to each other. Coexistence is part of the normal routine, no longer and not only a special project. The only race we recognise here is the human race.

'I am a person' (*io sono persona*) is the slogan of the proposal drafted with the Charter of Palermo to make freedom of movement an inviolable human right.

What is culture? Culture is the coexistence of diversity. In this view, Palermo acts like a lighthouse in the Mediterranean. A beacon of respect for the human rights of everyone. This is rooted and stratified in hospitality.

What is beauty? Beauty is the harmony of ethics and aesthetics. Palermo capital of cultures, capital of beauties.

With *Palermo Atlas*, Manifesta has penetrated the stratification and syncretism of Palermo's cultures, and touched the soul of the city.





As Thomas Khun wrote in *The Structure of Scientific Revolutions* (1962), the essence of change in scientific theories lies in a paradigm shift. Over the years, Kuhn's happy insight has been applied to other fields of knowledge, and today it seems evident that the epistemology of urban development is also passing through a paradigm shift – an inversion or a reinvention of the narrative. This is something that pertains to the sphere of culture as much as the high ethical value of politics. Along with the arrival of Manifesta 12 and the status of Italian Capital of Culture 2018, *Palermo Atlas* is helping Palermo to build a new narrative, one that breaks with the saturated and saturating mould of the mafia and paralysis, and which projects the city towards global themes with local relevance, such as migration and international human mobility, climate change, and intercultural and interreligious dialogue. There is an urgency to restoring the true essence of the Mediterranean as a bridge for commercial and cultural exchange.

*Palermo Atlas* is a codified system of methods and narratives for reading the city, and allows Palermo to emerge from a palimpsest of histories, cultures, urban stratifications, codes, social models and languages.

This publication does not intend to provide definitive answers to a reality in constant transformation, but rather to act as a plausible compass for new interpretive directions. A product of the collaboration between the City Administration and Manifesta Foundation, it seeks to draw points of convergence between the needs of the city and the ambitions of Manifesta 12. Behind this preliminary research is one of the most influential architecture and urbanism studios in the world, OMA, which laid the foundations for the Manifesta 12 creative mediators, bringing the concept of *The Planetary Garden* to life.

*Palermo Atlas* is a kaleidoscopic handbook offering an insight into the city of Palermo and the shifting perspectives that will continue to generate cues for shared cultural growth. Atlas is the god who supports the world; the atlas is the vertebra that supports the skull; this atlas is a chart to guide us towards new horizons.

# The Biennial Beyond the Exhibition: Embracing Multiple Time Zones and Impacts of Manifesta 12

Hedwig Fijen, Director of Manifesta

Welcome to the Sicilian city of Palermo, a Mediterranean hub between three continents where the European nomadic biennial Manifesta will be open to the public from 16 June to 4 November 2018. Manifesta has produced approximately 450 new artistic commissions in eleven different European cities over the last twenty-five years. Manifesta 12 is the latest instalment of the world's only nomadic biennial. Throughout its eleven previous editions, Manifesta has always been politically and socially engaged, in addition to producing experimental artistic experiences. Rotterdam 1996, Ljubljana 2000, Trentino and South Tyrol 2008, Saint Petersburg 2014, Palermo 2018, Marseille 2020: Manifesta has consistently chosen unexpected host locations that reflect Europe's ever-evolving DNA to shed new light on a world defined by changing ethical and aesthetic imperatives.

It was rather challenging to accept the offer of Mayor Leoluca Orlando and City Councillor for Culture Andrea Cusumano to host Manifesta 12 in Palermo. They specifically asked me if Manifesta could help create instruments for Palermo's citizens to claim back their own city, which had been dominated by non-democratic forces for many decades, intoxicating the urban commons of Palermo. While Manifesta is based on a local invitation, I was unsure whether our curatorial framework of experiences and models and our research methodology were equipped to handle such an intricate and demanding request. It would require Manifesta to adapt by creating an instrument to link the city's social, political and cultural sectors with Palermo's multi-layered and interconnected networks of governance. The question of Manifesta's own identity – poised between an autonomous artistic biennial of symbolic expressions and a political and civic instrument of social change – was particularly urgent given the specific context of Palermo. Having always been site-specific and experimental in its selection of host cities and curatorial models, the complexity of working in an urban environment like Palermo prompted Manifesta to again invent a new research methodology: the urban study.

It seems appropriate to explain the context of Palermo first. I was drawn to this city because it embodies two important themes that identify contemporary Europe – migration and climate change. Palermo's unique character could be a case study of how these issues impact cities. The deeply condensed history of Palermo has left its traces throughout this multicultural society. Palermo sits right in the middle of the Mediterranean Sea, on the southern edge of the European Union, in close proximity to Africa and Asia. Throughout history, Palermo has been a living experiment for diversity and hybridisation shaped by continuous migration – from the ancient Phoenicians, Greeks, Arabs and the Normans from Northern Europe, to the imperial colonialisation of the Habsburgs and Bourbons, to the recent arrival of immigrants from Northern Africa, the Middle East and Southeast Asia. The city's streets, architecture, natural ecosystem and cultural legacy are evidence of a long-lasting syncretism of cultures from across the Mediterranean and beyond.

This complex city needed an alternative Manifesta model to decipher its multi-layered structures of religion, ethnicity, geography, culture and politics. What does this different approach comprise? Over the last two years, I have pushed for the transformation of Manifesta from a mono-disciplinary, curated exhibition of visual arts to an interdisciplinary, mediated knowedge-and-research-producing biennial that would move beyond human-centred perspectives on art and culture to encompass ecological concerns. Manifesta has developed into a more inclusive, pragmatic and sustainable format that turns signals into substance. In Palermo, it acts as an incubator connected to hosting partners, grassroots organisations and local producers.

What does this transformation mean? Manifesta 12 is more than the sum of individual exhibitions and newly commissioned contemporary artworks. While it is officially open to the public for 135 days, it has different temporal horizons that unfold in a multiplicity of time. Foremost amongst my initiatives was the introduction for the first time of an urban study, presented here as the *Palermo Atlas* and conducted by Ippolito Pestellini Laparelli and his team at the Rotterdam-based architectural firm OMA. This Atlas is the foundational step of Manifesta 12 and a new model of creative mediation that serves both as a blueprint for Palermo to plan its future and as a research framework to ensure that Manifesta 12 achieves a long-term impact for the city and its citizens. In the Atlas, Palermo is addressed as a mosaic of fragments and identities unfolding from centuries of exchange between civilisations, where the city's material archaeology, cultural legacy and ecosystems testify to Palermo's syncretism. The *Palermo Atlas* also attempts to grasp how Palermo is reshaping itself today, not only as an incubator of different global conditions within the Mediterranean area, but also as a centre within the extended geography of networks, from sub-Saharan Africa to Scandinavia, from Southeast Asia to Gibraltar. Palermo is also the site of new forms of civic cooperation (the *Primavera di Palermo* movement that helped the city emerge from decades of criminal control), new ideals of citizenship (the proposal to abolish residence permits), and even new definitions of human rights (Mayor Orlando's proposal to define mobility as a basic human right). The *Palermo Atlas* is a source of local insights, including into how Palermitans perceive outsiders' views of their city.

The *Palermo Atlas* provided a starting point to rethink the curatorial model of Manifesta 12 in Palermo. The traditional figure of the curator in this edition is replaced by a team of interdisciplinary mediators: Andrés Jaque is a Spanish architect and scholar, Bregtje van der Haak is a Dutch journalist and filmmaker, Sicilian-born Laparelli is an architect at OMA and Mirjam Varadinis is curator of modern and contemporary art at Kunsthaus Zürich. The move away from an exhibition conceptualised by a single curator

is not only the result of my ambition to work in a truly interdisciplinary manner, but also emphasises a shift away from framing artistic practices as internalised modes of art-historical knowledge to externalised modes of thinking and experiencing the world differently. Visual arts need to relate to the space they inhabit. The *Palermo Atlas* contextualises the city of Palermo from a broad interdisciplinary perspective and has allowed the Manifesta 12 team and its creative mediators to decode aspects of Palermo's urbanism more precisely. The aim of Manifesta 12 is to create a far-reaching horizon, within which to analyse and invigorate the dynamic processes occurring in Palermo and beyond.

Entitled *The Planetary Garden*, Manifesta 12 celebrates cohabitation, its spirit brilliantly illustrated by the 1875 painting *Veduta di Palermo* by Francesco Lojacono, which shows a garden of non-indigenous botanical species. There are olive trees from Asia, aspens from the Middle East, eucalyptuses from Australia, prickly pears from Mexico, loquats from Japan. Even citrus trees – a symbol of Sicily – were introduced under Arab sovereignty. The creative mediators have designated Palermo's culturally significant and spectacular botanical garden as one of the biennial's main venues. Founded in 1779, the Orto Botanico is also an important research institution that serves as a testing ground to nurture, study, test, crossbreed and integrate foreign species. As the creative mediators explain, the title of the biennial derives from the French gardener, botanist and author Gilles Clément, who described the world as a planetary garden in which humanity as gardener must find new ways to care for its ward.

Preceding the official opening of Manifesta 12 in June 2018, another new element was introduced: the public pre-biennial programme called 'Aspettando Manifesta 12' attempted to foster a more transparent and open incubation period. Initiated in 2017, the programme was hosted by two specially renovated Manifesta 12 venues: the Teatro Garibaldi and the Chiesa dei SS. Euno e Giuliano. This comprehensive and participatory public programme helped raise awareness amongst Palermo's citizens about Manifesta and included activities such as the 'Cook and Talk' series, in which Manifesta 12 staff members organised cooking sessions with locals in order to discuss various topics related to the city. By discussing what a biennial is and how Manifesta 12 could positively and critically engage with Palermo, local collaborations and co-productions allowed Manifesta to transcend its role as guest, and Palermo its role as host. A display of Manifesta's archive – a (self-)critical reflection upon what Manifesta has and has not achieved in its past two decades – brought the history of the biennial to Palermitan audiences. Meanwhile, Manifesta's education department set up a collaborative mediation programme and education hub for students and primary schools called 'Schools in Tandem', pairing eight schools from eight different neighbourhoods into four tandems. Working with local artists and creatives, the tandems explored four different topics that emerged from educational research: the sea, playgrounds, mental distance and neighbours.

Over the course of 135 days, the twelfth edition of Manifesta will welcome citizens of Palermo and visitors from abroad to join us in a programme of experimentation, performances and exhibitions, as well as daily talks, meetings, projects and screenings. We hope to inspire lively discourse and debate amongst the local and international partners, producers, collaborators, visitors and residents. I am hopeful that conversations will continue to unfold after Manifesta migrates, and I look forward to examining its legacy – the final, but arguably most important, phase of the biennial's collaboration with its host city. I am thinking, for example, of the possible transformation of some of the urban landscapes of ZEN, initiated by Gilles Clément, who collaborated with children from the neighbourhood to transform an abandoned lot into a beautiful and vibrant communal garden. Olive trees and pomegranates are returned to the citizens, along with a sense of belonging, collective action and community.

I would like to express my sincere gratitude to Mayor Leoluca Orlando and City Councillor Andrea Cusumano for inviting Manifesta 12 to Palermo and offering the entire Manifesta 12 team the support, hospitality and inspiration needed to create a sustainable, inclusive biennial project. I am also grateful to the Manifesta 12 team and creative mediators as well as the many local producers, grassroots organisations and individuals who worked together with us. We are especially thankful to our supporters and stakeholders, especially Sisal Group S.p.A. Finally, we offer our heartfelt thanks to the Palermitans who so graciously welcomed us in a spirit of cohabitation. We hope that the seeds we have sown will continue to flourish in the future.

# Palermo: Expanded Geography

Ippolito Pestellini Laparelli, Partner OMA
and Creative Mediator Manifesta 12

There is no fixed way to approach Palermo.

The city cannot be reduced to a single statement or to a precise definition. It is a complex mosaic of fragments and identities emerging out of centuries of encounters and exchanges between civilisations. Palermo is historically cosmopolitan; its archaeology, cultural legacy, somatic traits and ecosystems are the tangible evidences of a long-lasting syncretism.

Today Palermo is an incubator of the global problematic. A place where key transnational conflicts converge – from climate change to the simultaneous impact of tourism and the refugee crisis, from illegal trafficking to the chronic economic impasse of the South – making it an ideal blueprint for the Mediterranean and Europe as a whole. Palermo is less like a city as we know it; it acts more as a node for an expanded geography of networks and systems – of people, capital, goods, data, species – rapidly reshaping its identity and role within the geopolitical scenario and reaching far beyond the European Mediterranean area, from sub-Saharan Africa to Scandinavia, from Southeast Asia to Gibraltar and the Americas.

Local realities are an expression of new globalised conditions. At the same time, they reveal traces of a highly specific indigenous culture and of the city's controversial modern history. The tension between a fluid global identity and an irreducible milieu forms Palermo's complex character as it enters the age of post-globalisation.

The work that follows is an attempt to investigate both aspects: on the one hand, it uses the city to script the story of a whole region; on the other it is a reflection on characters that are specific to Palermo. It is based on an omnivorous collection of stories and testimonies gathered on the ground and supported by data and maps. It uses spatial tools to offer a point of view on the city, and collects a selection of snapshots that attempt to represent its current status. *Palermo Atlas* serves as a form of creative mediation between Palermo and Manifesta 12, and sets the foundation of the curatorial approach, extracting it from the city.

Based on a hybrid format between a book and a magazine – a 'special issue' on Palermo – this publication is structured as a sequence of chapters, each one developed around a number of new maps, and grouped into two thematic cores.

The first is a narrative on Palermo through the lens of its historical role as the crossroads of the Mediterranean. Expanding on the notion of 'journey' and 'traveller', it spans the period from the first Arab scholars travelling to Sicily in the ninth century to the most recent impact on the city of migration (of humans and other species), tourism and climate change.

The second core explores the physical, political and emotional bond between the city and its controversial postwar history, through media, architectural testimonies and private memoires.

The last chapter, called 'Journey', is a detailed report on our field explorations. It identifies those sites and stories that are representative of the physical archaeology of the city and its current conditions, and illustrates a potential selection of places, projects and routes for Manifesta 12. Together with artists and other practitioners, we walked the city with Palermitans who toured us through samples and sections, visiting over one hundred sites that range in history and cultural, civic and social relevance. The collection of journeys has allowed us to approach the many milieus existing within Palermo and to start ascertaining its complexity. Out of this engagement, Manifesta 12 is partnering with Palermo to mobilise those who live there and to leave a lasting legacy. The biennial's thematic and geographic organisation are intertwined, triggering a journey through the city, like a section through its anatomy: from the abandoned and derelict heritage of the old town (Quattro Canti), to the failed utopia of the outskirts (ZEN 2); from the glorious history of its gardens (Orto Botanico), to its neglected and toxic coast (Acqua dei Corsari).

The information collected here is the result of a series of formal and informal encounters and conversations with dozens of citizens over the course of four months' study. For their invaluable contributions, we owe them our deepest gratitude.

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# 1 Geography

The traffic transiting the Mediterranean accounts for 19 per cent of all world trade by volume and 25 per cent in terms of sea routes. The ports of the Mediterranean transit nearly two billion tonnes of goods, and approximately 122 million passengers a year. The bulk of data flow between Europe and the Far East goes via fibre-optic cables that run from the Mediterranean through Egyptian territory into the Red Sea and the Gulf of Aden. Along its coasts approximately 500 million people live in twenty-three different states and territories, spanning three continents.

Despite being intensely interconnected, Southern Europe, the Near East and the Maghreb represent a theatre of emerging frictions and sharp inequalities. The instability of Libya and Syria following the collapse of their authoritarian regimes and the subsequent power void and weakening frontiers has determined the conditions for mass migration, making it an ongoing phenomenon.

As a counterpart, the European Union, already exhausted by the Eurozone crisis that affected mainly the Southern European countries of Portugal, Italy, Greece and Spain (known as PIGS), found itself dramatically unprepared. Profound divisions between the different states were emphasised by their lack of cooperation, while rampant populist movements used the migrant crisis as a vehicle to influence public opinion. As an effect of these tensions, there has been an increase in border control and progressive militarisation along the southern edges of the Schengen Area and beyond, in Africa, following the international agreements between EU countries and sub-Saharan states.

Palermo sits in the very centre of the Mediterranean, on the southern limit of the European Union and in close proximity to Africa. It occupies the midpoint of the main trade routes that cross the Mediterranean from Suez to Gibraltar; it is a pole of attraction for international tourists and cruise itineraries, and the gateway for migrants from sub-Saharan Africa to the richer countries of the European Union.

The following maps show the bigger picture of the Mediterranean situation and Palermo as both the intersection of liminal conditions and a barycentre of a system stretching far beyond the borders of the Mediterranean basin.

Tabula Rogeriana. Commissioned by the court of the Norman king, Roger II of Sicily, the map was created by the Arab geographer, Muhammad al-Idrisi, in 1154. The process took fifteen years, during which time al-Idrisi conducted interviews with experienced travellers to develop a world map defined by 'the seven climatic regions, with their respective countries and districts, coasts and lands, gulfs and seas, watercourses and river mouths' with the north at the bottom. For over three centuries, the Tabula Rogeriana was considered the most accurate representation of the world.



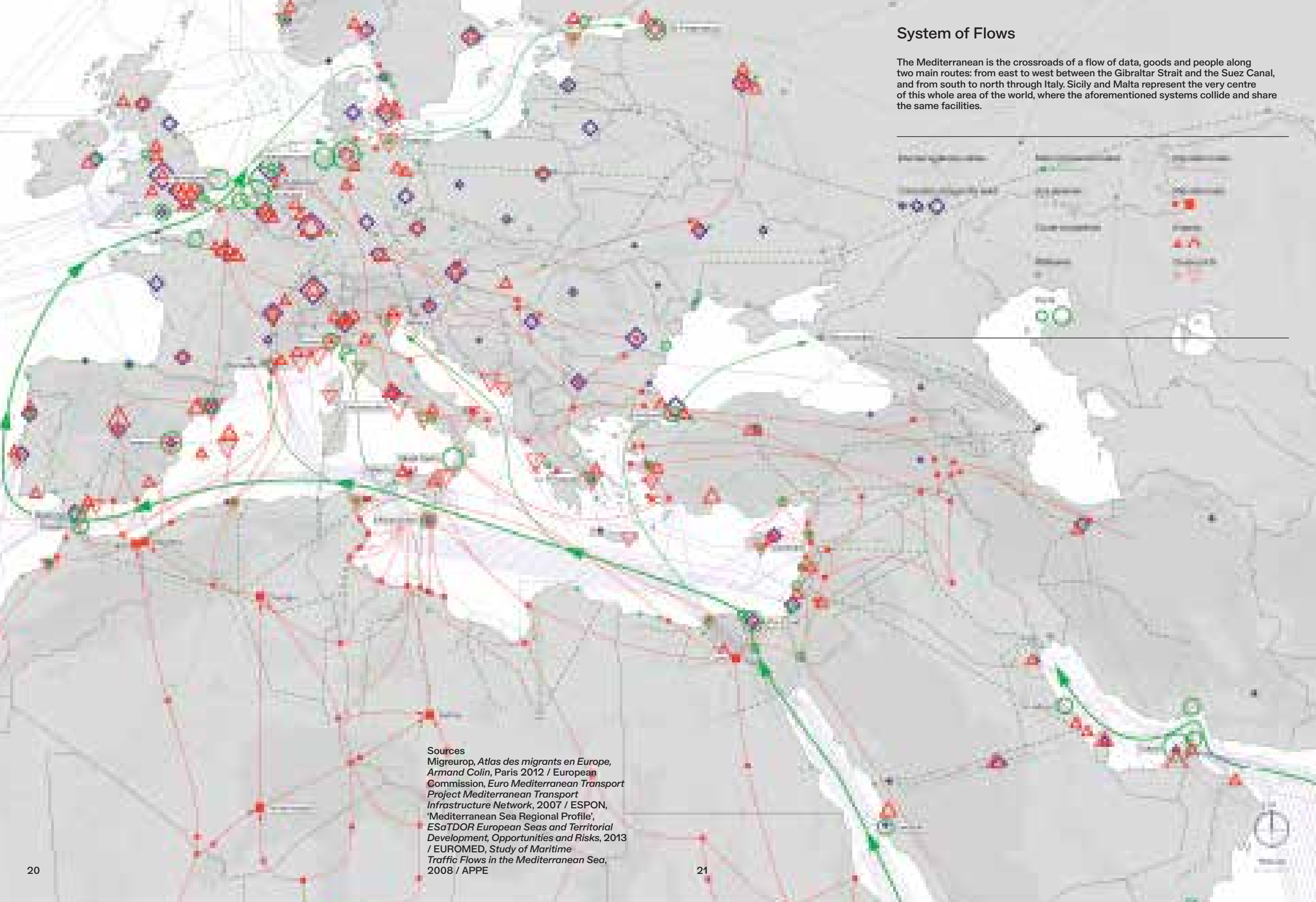




Muhammad al-Idrisi, *Tabula Rogeriana*, 1154

## System of Flows

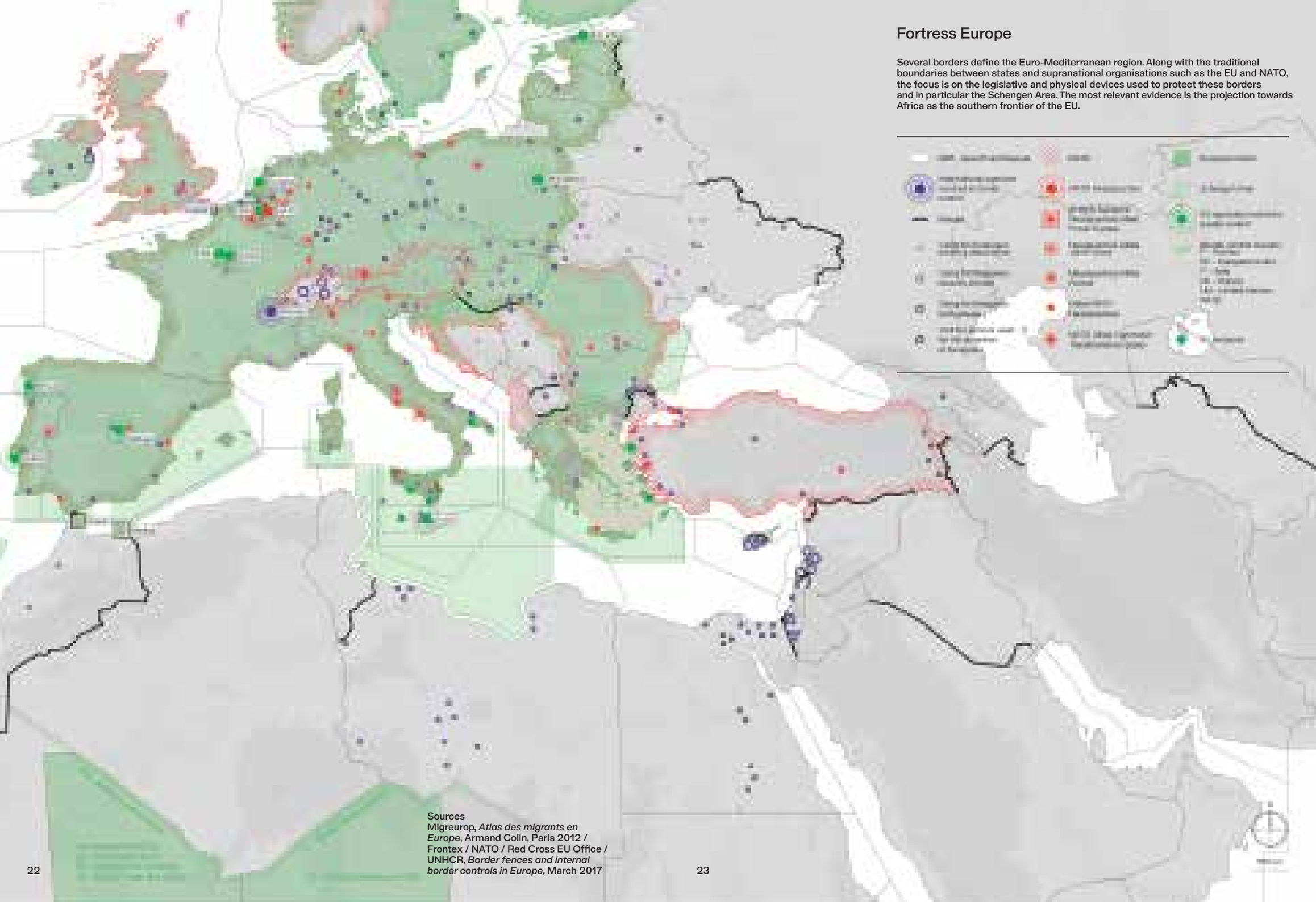
The Mediterranean is the crossroads of a flow of data, goods and people along two main routes: from east to west between the Gibraltar Strait and the Suez Canal, and from south to north through Italy. Sicily and Malta represent the very centre of this whole area of the world, where the aforementioned systems collide and share the same facilities.



Sources
Migreurop, *Atlas des migrants en Europe, Armand Colin*, Paris 2012 / European Commission, *Euro Mediterranean Transport Project Mediterranean Transport Infrastructure Network*, 2007 / ESPON, 'Mediterranean Sea Regional Profile', *ESaTDOR European Seas and Territorial Development, Opportunities and Risks*, 2013 / EUROMED, *Study of Maritime Traffic Flows in the Mediterranean Sea*, 2008 / APPE

## Fortress Europe

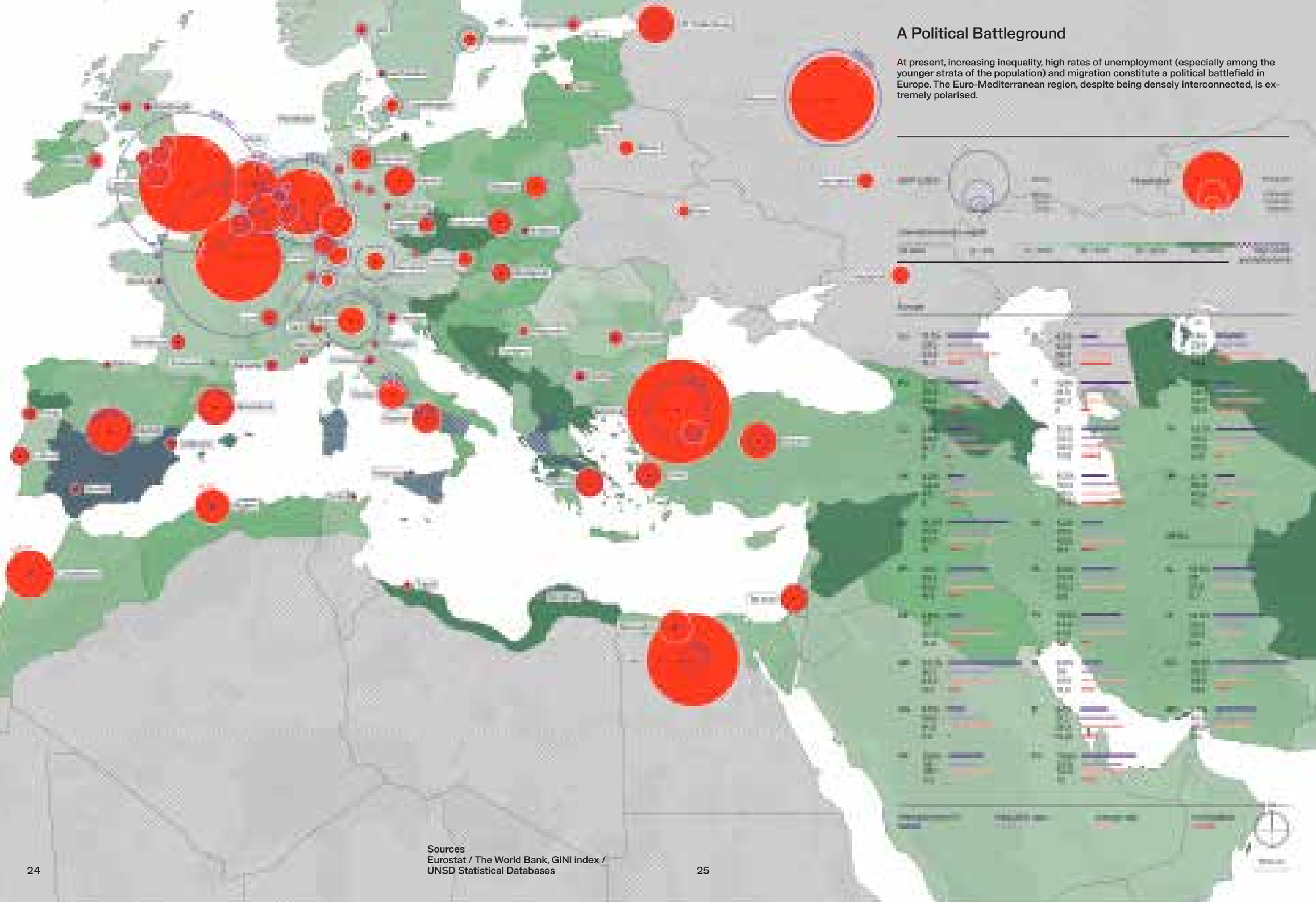
**Several borders define the Euro-Mediterranean region. Along with the traditional boundaries between states and supranational organisations such as the EU and NATO, the focus is on the legislative and physical devices used to protect these borders and in particular the Schengen Area. The most relevant evidence is the projection towards Africa as the southern frontier of the EU.**



Sources
Migreurop, *Atlas des migrants en Europe*, Armand Colin, Paris 2012 / Frontex / NATO / Red Cross EU Office / UNHCR, *Border fences and internal border controls in Europe*, March 2017

## A Political Battleground

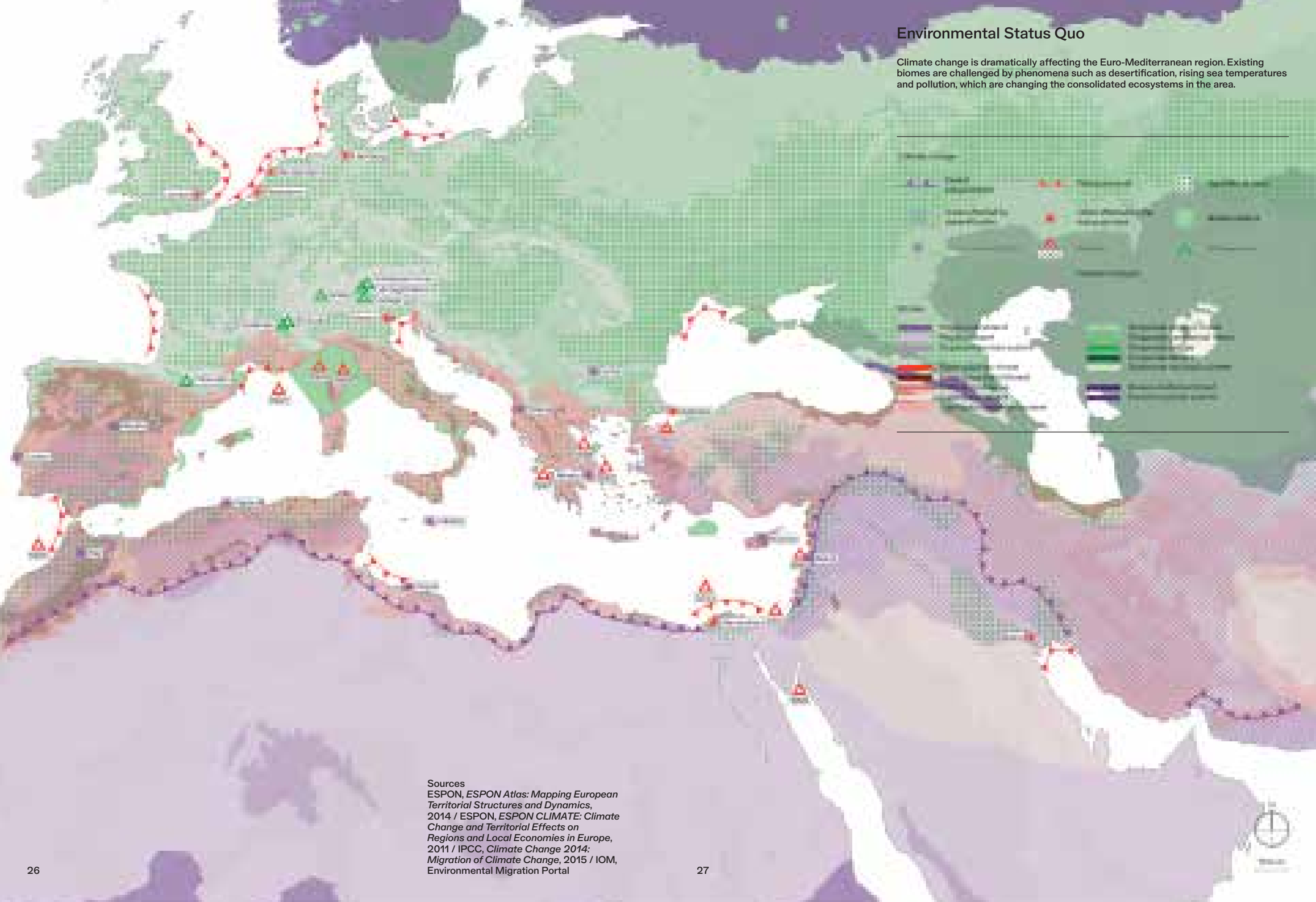
**At present, increasing inequality, high rates of unemployment (especially among the younger strata of the population) and migration constitute a political battlefield in Europe. The Euro-Mediterranean region, despite being densely interconnected, is extremely polarised.**



Sources
Eurostat / The World Bank, GINI index /
UNSD Statistical Databases

## Environmental Status Quo

**Climate change is dramatically affecting the Euro-Mediterranean region. Existing biomes are challenged by phenomena such as desertification, rising sea temperatures and pollution, which are changing the consolidated ecosystems in the area.**



Sources
ESPON, *ESPON Atlas: Mapping European Territorial Structures and Dynamics*, 2014 / ESPON, *ESPON CLIMATE: Climate Change and Territorial Effects on Regions and Local Economies in Europe*, 2011 / IPCC, *Climate Change 2014: Migration of Climate Change*, 2015 / IOM, Environmental Migration Portal

# Worlding from the South

Nora Akawi, Architect, Curator,
Director of Studio-X Amman

On the commemoration of Nakba Day, 15 May 2011, and as part of a mass movement calling for freedom, social justice and the toppling of colonial and oppressive regimes in the Arab region, thousands marched in peaceful protest towards the trenches and barbed wire in Majdal Shams, separating the occupied Jawlān, or Golan Heights, from the rest of Syria.[1] Protesters were primarily Palestinian and Syrian youths whose families had been forcibly displaced from their homeland by the systematic ethnic cleansing that accompanied the creation of the Israeli state in 1948, whose expansion also led to the occupation of the Jawlān in 1967. On that same day, simultaneous marches of return were organised on the borders of Lebanon, Egypt and Jordan, as well as in the city of Haifa, in the Gaza Strip and the West Bank. The rejection of these borders, challenging the maps that reinforce them, was collectively performed in an unprecedented choreography of resistance.

How might architecture, in its various forms of practice, reclaim agency in struggles for representation and self-determination? Can the discipline build alliances with liberation movements on the ground to remain, to move, to return, to commemorate, to liberate, to demilitarise, to decolonise? Such alliances would enable architectural practice both within and outside of academia to be part of the public, transnational attempt to illustrate collective imaginaries of a decolonised future.

In the introduction to *The Rights of Others: Aliens, Residents and Citizens*, Seyla Benhabib writes that 'old political structures may have waned but the new political forms of globalisation are not yet in sight. We are like travellers navigating an unknown terrain with the help of old maps, drawn at a different time and in response to different needs. While the terrain we are travelling on, the world society of states, has changed, our normative map has not.'[2]

In the book *Identities, Borders, Orders: Rethinking International Relations Theory*, the editors critique international relations theory for being largely based on 'stability, continuity and territorial sovereignty as a master ordering principle', which is insufficient for the study and theory of relations that are constantly in formation.[3] They refer to communication theorist Brenda Dervin's question, 'How does one focus on *moves* when all one has is *nouns* with which to work?' They propose processual, relational modes of thinking as a way of grasping identities, borders and orders that are constantly 'in-formation' and 'in-relation'. In response, international relations scholars have worked with terms such as 'bordering', 'securitising' and 'refugeeing'.

Similarly, Ananya Roy urges us to rethink the geographies of urban and regional theory, to 'blast open theoretical geographies', which 'requires dislocating the EuroAmerican centre of theoretical production', as well as thinking through the notion of the 'worlding' of cities.[4] She refers to authors who propose the rethinking of area studies, particularly Arjun Appadurai's proposal to shift the emphasis from 'trait geographies' to 'process geographies': 'in other words, on the forms of movement, encounter and exchange that confound the idea of bounded world-regions with immutable traits.'[5] For Roy, thinking through 'process geographies' is necessary for forging new geographies of urban theory.

Following such propositions, the 'Mapping Borderlands' project,[6] which, together with Nina V. Kolowratnik, I developed in the context of a school of architecture, aimed to contribute to the visual representations of borderlands – the actions that reinforce them as well as those that call them into question. How do the protests and marches of return during Nakba Day in 2011 redraw the refused borders separating peoples from their homeland? How do we represent the Israeli militarisation of these borders following the protests in a way that doesn't portray them as a new reality, a static condition, but rather as the repression of a legitimate process of resistance?

'Mapping Borderlands' is a pedagogical experiment at Columbia University's Graduate School of Architecture, Planning and Preservation. The aim is to redraw maps, coupling the skills and dedication of students with organisations and groups, experts in their environment, and work towards a new imaginary of territoriality, one that fights the exclusive and static nature of the state system. The project takes as a starting point the common understanding of territoriality whereby the world is divided into compartmentalised, distinct and mutually exclusive political formations. It aims to visualise movement and its suspension, both regular and irregular, recognised and unrecognised, as the central elements that define contemporary territories and geopolitical terrains: 'Challenging the static representations of what are in fact dynamic and unstable conditions, the projects mobilise familiar spatial visualisation tools and activates them not as static representations, but as processes in themselves: not to be taken as technologies of capture, but as techniques of addition: drawing processes of *bordering*.'[7] The hope is that through a critical analysis and representation of the processes of building and dismantling borders, other imaginaries for the territories in question might emerge.

'Earthworks, Borders and In-Between Settlements' (2014) by Xiaoxi Chen draws the no-man's land on the Syrian-Jordanian border (the Syrian-Jordanian Neutral Zone). Except for sections of the borders with Israel/

1. Al-Marsad Arab Human Rights Center in Golan Heights, *Al Marsad's Position Paper on the Nakba and Naksa Day Protests at the UN Monitored Ceasefire Line Near Majdal Shams, Occupied Syrian Golan*, 20 September 2011, golan-marsad.org/wp-content/uploads/SSRN-id2197338.pdf (accessed 30 March 2018).
2. See Seyla Benhabib, *The Rights of Others: Aliens, Residents and Citizens*, Cambridge University Press, Cambridge 2004.
3. See M. Albert, D. Jacobson, Y. Lapid (eds), *Identities, Borders, Orders: Rethinking International Relations Theory*, University of Minnesota Press, Minneapolis 2001.
4. See Ananya Roy, 'The 21st-Century Metropolis: New Geographies of Theory', *Regional Studies*, Vol. 43, No. 6 (July 2009).
5. See Arjun Appadurai, 'Grassroots Globalization and the Research Imagination', *Public Culture*, Vol. 12, No. 1 (Winter 2000).
6. 'Mapping Borderlands' (2014–16) was initiated through Studio-X Amman at Columbia University's Graduate School of Architecture, Planning and Preservation and at the Columbia Global Centers | Amman, and co-taught by Nora Akawi and Nina V. Kolowratnik.
7. Akawi and Kolowratnik, 'Mapping Borderlands' syllabus, 2014–16.

8. Amnesty International, 'Syria-Jordan border: 75,000 refugees trapped in desert no-man's land in dire conditions', Amnesty.org, 15 September 2016, www.amnesty.org/en/latest/news/2016/09/syria-jordan-border-75000-refugees-trapped-in-desert-no-mans-land-in-dire-conditions/ (accessed 30 March 2018).

Palestine and Syria, Jordan's international boundaries do not follow features of the terrain. Most of its borders with neighbours east of the Jabal al-Druze volcanic field are straight, direct cuts in the ground defined by territorial negotiations between French and British powers after the First World War. The project looks at key forces in the creation and maintenance of the tripoint at the Jordanian, Syrian and Iraqi borders in the Badia, or arid land, as we know it today, as well as the forces that undermine its integrity. In 2014, as Jordan closed its official border crossings to refugees from Syria, people fleeing the war had to go eastwards through the desert towards the no-man's land, creating informal crossings in the remote Sadia region. They travelled to the desert frontier by public transport, and were then driven by truck for approximately 100 to 150 Jordanian dinars per person to within ten kilometres of the Jordanian border, and from there they crossed the remaining distance by foot. The last stretch of four or five kilometres near the border is particularly dangerous and takes up to five hours to cross. Analysis of UNOSAT satellite images taken in July, October and November 2014 corroborates the informal crossing in the Rubkan area between the Jordan-Syrian Neutral Zone. The high-resolution satellite images at 50cm/pixel reveal traces of movement and the accumulation of up to 155 shelters in the neutral zone where people were waiting to be received by authorities or INGOs on the other side. Here, the border is not just one line, but a thickened zone defined by two sets of earthworks. The sand itself contains the implicit history of the movement and settlements in the neutral zone. Since then, over 75,000 Syrians have been trapped in the no-man's land between Jordan and Syria, a zone that is, for extended periods of time, closed off to aid workers and journalists.[8]

'Means and Ends' (2015) by Jason Danforth is a research paper and cartographic exercise that problematises the image of the smuggler as a singular, monolithic figure by identifying the many roles within the sprawling web of smuggling networks. Operating under the model of Bruno Latour, this project is an attempt to 'draw things together', and to represent the complex social, economic and territorial figure(s) of the smugglers and their relationship to the 'migration crisis' spanning the Middle East and Europe. At the time of the project, the response to the Syrian refugee crisis had become more complex, extending beyond humanitarian relief efforts to include a variety of exploitative, profit-driven enterprises. Legal scholars once again turned their attention to the problematic line that separates smuggling from human trafficking. In collaboration with anthropologist Luigi Achilli, this project traced the growth of networks that facilitate the movement of bodies across traditional borders as third-party actors enter the field, and looked at the repercussions for those forced to rely upon such networks to reach safety.

Developed in the framework of the course 'Drawing from the Jawlān',







Stephan van Eeden, 'Rewriting the Road in the Jawlān', 2017

9. See Benhabib, 2004, emphasis added.
10. See Roy, 2009.

which I co-taught with Khaled Malas and Aamer Ibraheem, Stephan van Eeden's project 'Rewriting the Road in the Jawlān' (2017) focuses on the use of language and text in cartography as a methodology of land appropriation, colonisation and, effectively, bordering. Following the ethnic cleansing of the Syrian Arab population of the Jawlān, hundreds of their villages and farms were razed to the ground, their roads and lands renamed. Al-Marsad Arab Human Rights Center in Golan Heights has been redrawing the maps of the region to recall the names of, and to locate, the erased villages. An extension of this effort, Van Eeden's project develops a new road atlas for the Golan Heights, one that displays the repressed realities, histories and narratives of this land. This map takes as a starting point a video of a drive along Highway 98 in the Golan Heights, which acts as border limiting the movement and growth of the remaining Syrian population. The project imagines the map as a tool not only for navigating the current terrain, but also for encountering the repressed realities that continue to haunt it.

These visual experiments are an assortment of refusals of static understandings of territoriality and, by extension, of political membership (both of place and of people). For Benhabib, the 'new forms of political globalisation' must be understood as inseparable from new possibilities for political membership, ones that refuse the fixity of the state system: both 'supra-national' and 'sub-national'.[9] Similarly, Ash Amin proposes 'a "relational" or "topological" reading of regions, such that the local is viewed as a "field of agonistic engagement" with "different scales of [political and] social action".' Roy, in the process of 'blasting open new geographies', expands on Amin's call for a relational reading of territory, and invites us to join the agenda for the study of the twenty-first century metropolis through the production of theory in the global South that is 'focused on a variety of dynamic topologies and deep relationalities: the *worlding* of cities, the production and politics of space, and exurbanity and extraterritoriality.'[10] Manifesta 12 makes a case for reading and imagining Palermo through processes of 'mundialisation' of the city, as it is historically defined through movement and transition, and through relations that are always in-formation. With municipal mobilisation towards establishing movement as a right, and with the call for stretching access to political membership, 'mundialised' or 'worlded' Palermo becomes an extraordinary laboratory for new cartographic representations and imaginaries, ones that are drawn from the South.

# 2 From Grand Tourists to Tourists

In Ancient Greece, the Mediterranean was traversed by pilgrims, merchants and travellers seeking the pleasure of magnificent sights. Sicily was described as one of the most beautiful parts of Magna Graecia. Moreover, it was a strategic point on every route due to its location.

Precise information about travellers arriving in Sicily appeared during the Arab rule and the consecutive Norman conquest when many Arab geographers and travellers visited the island. During the tenth century, for example, the Arab merchant Ibn Hawqal travelled through Sicily and wrote detailed descriptions about the island and its inhabitants.

The journey to Sicily was revived during the time of the Grand Tour, the rite of passage for Northern European aristocrats between the seventeenth and nineteenth centuries. It was the marker of a prestigious education until the advent of large-scale rail transport in the 1840s. The community of ‘Grand Tourists’ is

considered the most numerous and free travelling group that Western civilisation has ever known.

Contemporary tourism in Sicily still reflects trends of the past. The majority of visitors to the island are French, German and English, respectively. A key difference is in how visitors explore the place.
In the past, Palermo and its environs could be investigated at leisure.




Panorama von Palermo. This large 'perspectival-optical' picture by Karl Friedrich Schinkel depicts the view from the terrace of the Cappuccini monastery to which he added impressions gathered on his travels in Sicily. The oil on canvas painting (now lost) was created in four months and exhibited in September 1808 in Berlin, where it was mounted on a wooden rotunda beside St Hedwig's Church.

Nowadays, due to the accelerating rhythm of mass consumption, the typical tourist routes are restricted to a very limited area. This process is fostered by UNESCO,



the United Nations agency responsible for the World Heritage Convention for the 'Protection of the World Cultural and Natural Heritage', and which simultaneously acts as an agent of globalised tourism.



Karl Friedrich Schinkel, *Panorama von Palermo*, 1808, © bpk / Kupferstichkabinett, SMB / Jörg P. Anders

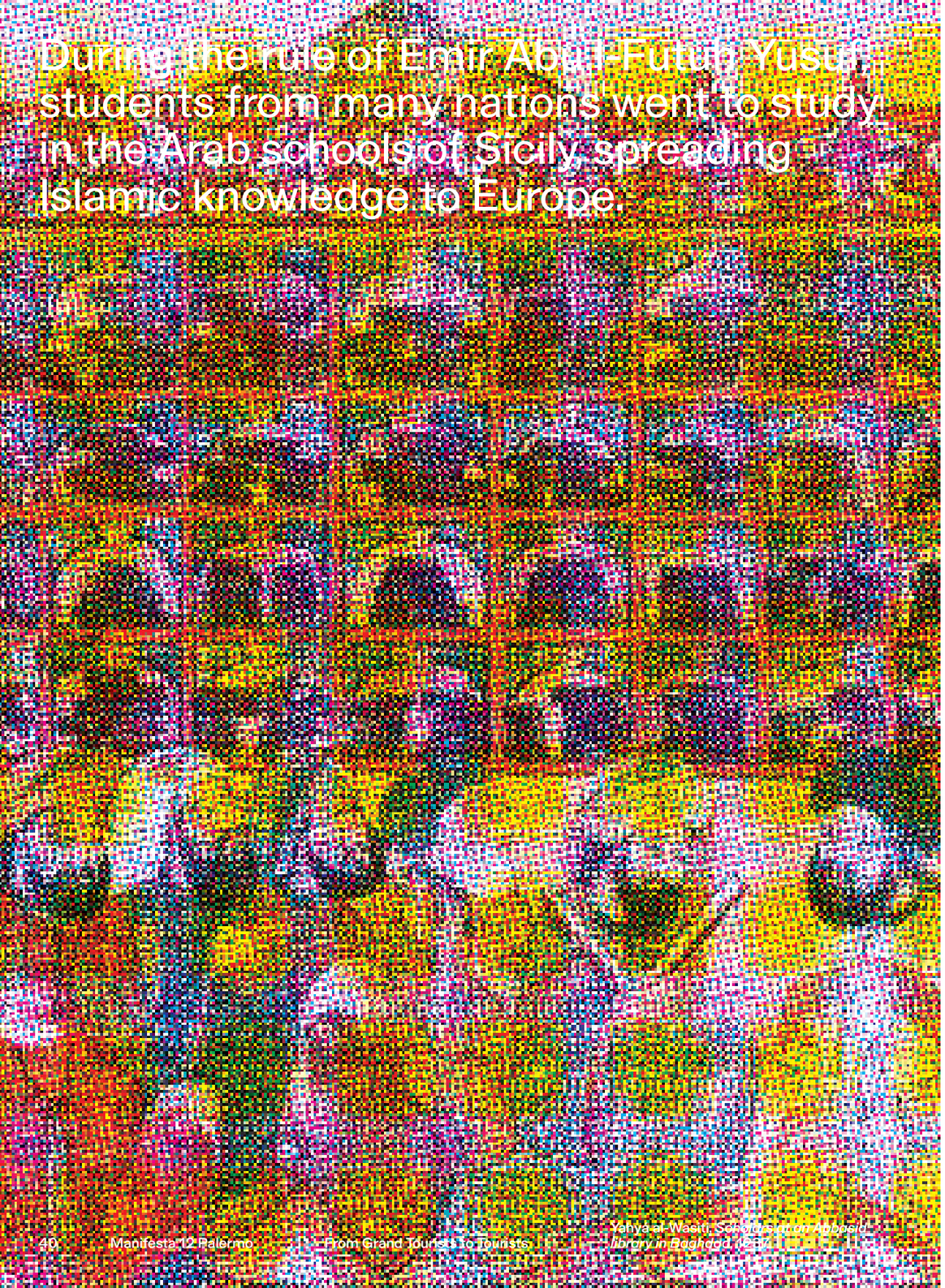
# Tombstone for Anna

The tombstone for Anna (1149) is one of the symbols of Palermo's multiculturalism, thanks to its inscription in four languages. At the time of its creation, Sicily was ruled by the Normans, but inhabited by people from all over the Mediterranean. The text offers an insight into the discursive forms of the different cultures: in Latin and Greek it is a notarial script, in Judeo-Arabic it is a story, in Arabic the superlatives resound.

Claudio Gulli, art historian



*Tombstone for Anna*, 1149,
© Soprintendenza BB.CC.AA. di Palermo






Yahya al-Wasiti, *Scribe Sitting in a Library in Baghdad*, 1237

## Grand Tourist Precursors











**Harun Ibn Yahya**
Ninth century: A Persian explorer and geographer, he wrote the *Book of Precious Records*, an extensive geographical anthology. He also visited Rome, where he wrote a description that is among the oldest documents written about the city in Islamic culture.

**Ibn Hawqal**
973: Visited Sicily and depicted the Christian population of Palermo as uncivilised and barbaric. Hawqal spent most of his life travelling and writing about places and things he visited. His descriptions were accurate and considered very helpful for other travellers.

**Al-Muqaddasi**
Tenth century: A geographer, he travelled around all the Islamic countries gathering information to write his treatise *The Best Divisions for Knowledge of the Regions.*

**Ibn Ubayr**
1183: A traveller, geographer and poet. From 1183 to 1185 he travelled to Mecca passing through many Arab cities. On his way back to Spain in 1185, he visited Sicily. He was working as the secretary of the Almohad governor of Granada, and studied Koran tradition, law and literature.

**Ibn Battuta**
1325: Started travelling at the age of twenty-one and returned to Morocco in 1355. He is considered the greatest of Muslim travellers. Ibn Battuta travelled for more than thirty years, exploring most of the Islamic world as well as many other countries. His journeys included trips to Africa, the Middle East, India, Central Asia, Southeast Asia and China.








Giovanni Paolo Pannini, *Galleria di vedute di Roma antica*, 1757. © OMA

In the second half of the eighteenth century many ordered to ok what was seen as an audacious journey to Sicily. Some by land through Apulia and Calabria and others by boat from Naples to Palermo.



# Grand Tourists in Sicily











**Johann Hermann von Riedesel**
1767: Went to Sicily at the invitation of the art historian Johann Joachim Winckelmann, to whom he constantly wrote during his travels. The collection of notes, published as *Journey through Sicily and that part of Italy formerly called Magna Graecia* (1773), became an essential text for those preparing to make the Grand Tour.

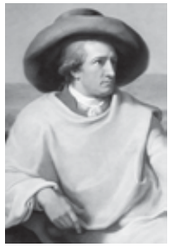
**Patrick Brydone**
1770: Visited Sicily and was impressed by the beautiful scenery of the port city of Messina with the so-called Palazzata or Maritime Theatre. In Palermo, he was able to see the feast of Santa Rosalia. Published *A Tour through Sicily and Malta* (1773). He describes the 'honourable order', the twisted combination of nobility, local power and criminals.

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

**Jean-Pierre Houël**
1779: Travelled through Sicily for three years. During the trip, he painted over 200 tables, which are collected in four volumes of the *Voyage pittoresque des isles de Sicile, de Malte et de Lipari* (1782–87). The collection is one of the most important Grand Tour works of the eighteenth century.

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











**Dominique Vivant Denon**
1778: Arrived in Sicily with a group of artists, commissioned by Jean-Claude Richard de Saint-Non. Published *Voyage en Sicile* (1788). Later he would be appointed as the first director of the Louvre in Paris.

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

**Karl Friedrich Schinkel**
1804: Visited the Italian peninsula from the north all the way to Sicily. He directed his attention towards 'buildings from the early Medieval period and even from the Arab period, which show the true imprint of a philosophical sense for art and depth of character'.

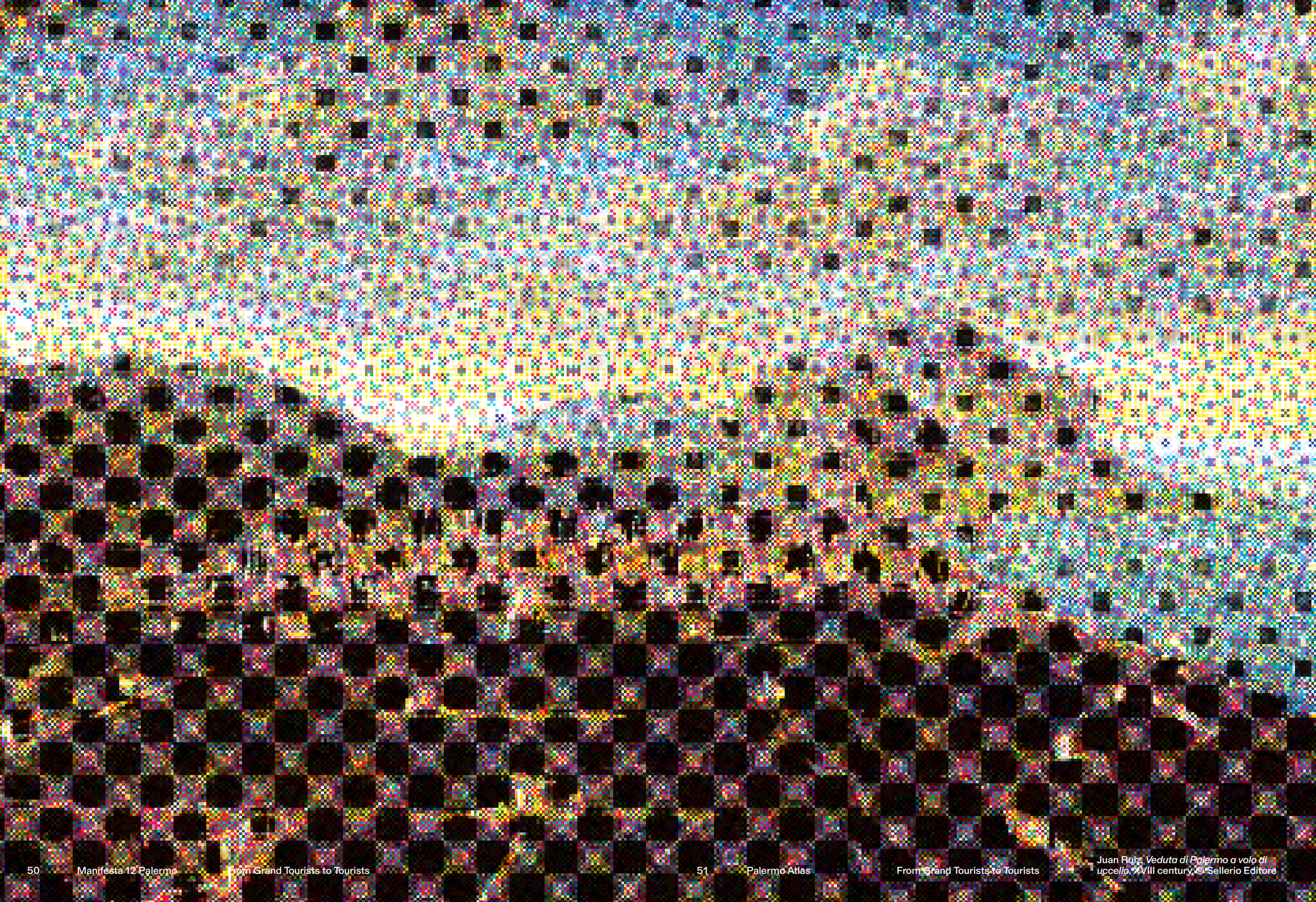
**August von Platen-Hallermünde**
1826: Fascinated by the classical ideal, he left Germany for southern Italy. He poured the Nordic restlessness of his soul into refined and wise poems in classical forms (odes, sonnets, etc.) with a haunting beauty.

**Guy de Maupassant**
1885: Visited Sicily and wrote a travel memoir as a tribute to its art, architecture, people and landscape. He provides a vivid account of this 'strange and divine museum of architecture', where Greek, Roman, Byzantine, Arab and Norman influences combine to produce beautiful monuments in a unique Sicilian style.

The city and the countryside were perceived as two components of the same system. This is clearly demonstrated by the way the city was represented at the time in cartography, painting and literature.



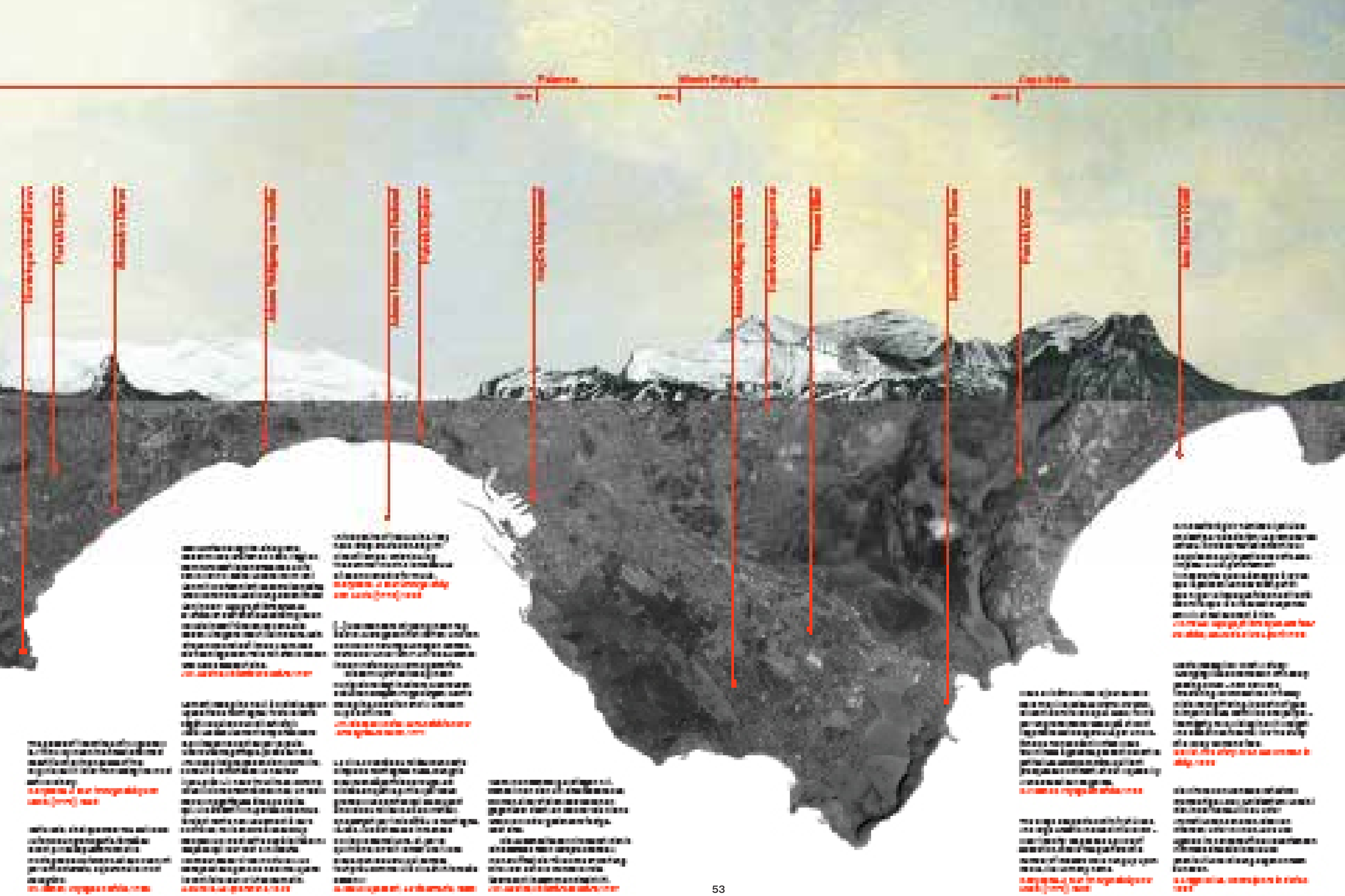
*Plano de Palermo y sus immediacione*, 1720,
© Centro Geográfico del Ejército, Madrid







Juan Ruiz, *Veduta di Palermo a volo di uccello*, XVIII century, © Sellerio Editore






Whereas formerly the Grand Tourists would visit the natural wonders of Sicily, covering an expansive rural area, today exploration of the territory has suffered a contraction. Palermo contains a large array of historical sites, but most of the typical tourist routes are restricted to a very limited area of the city.

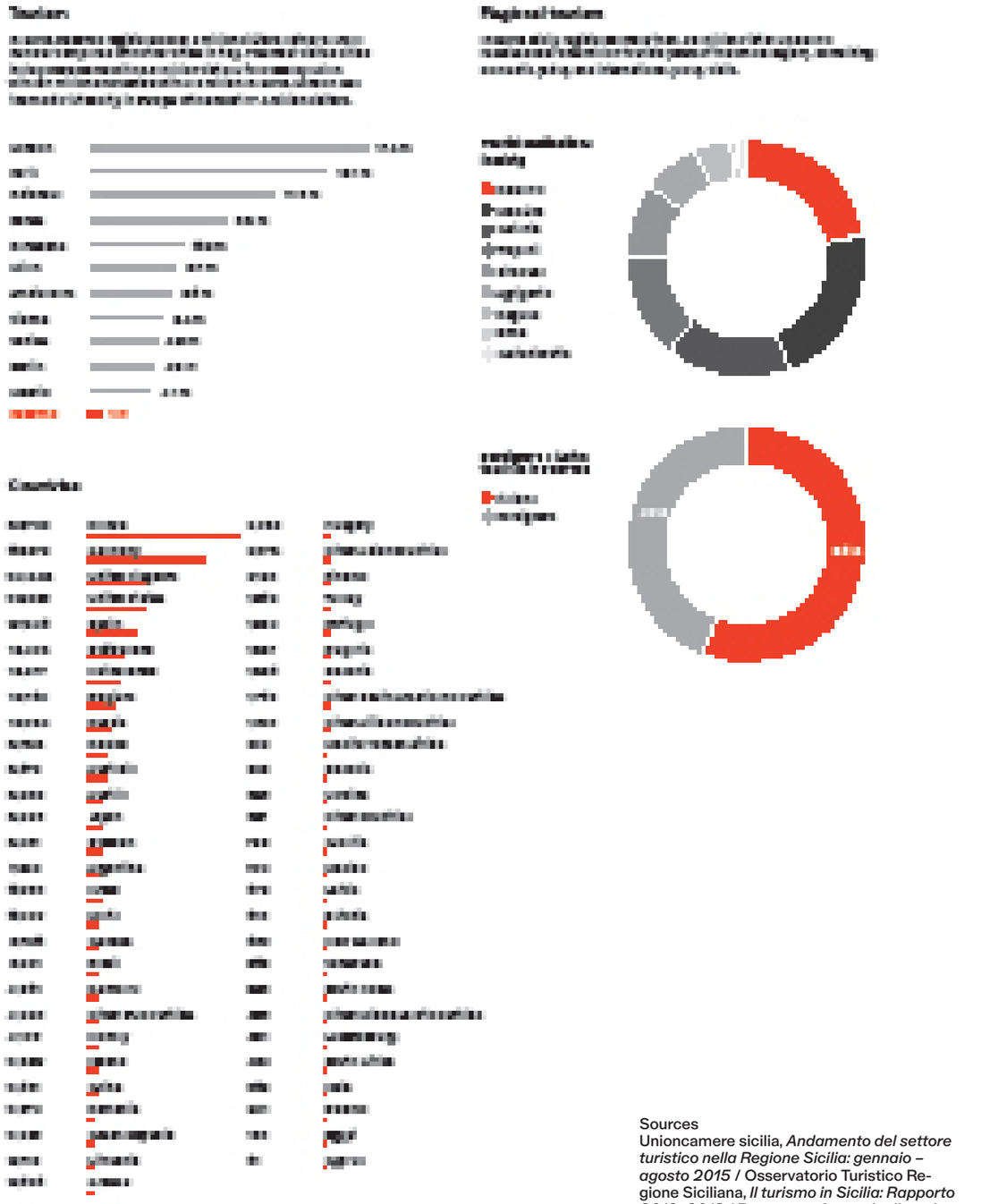




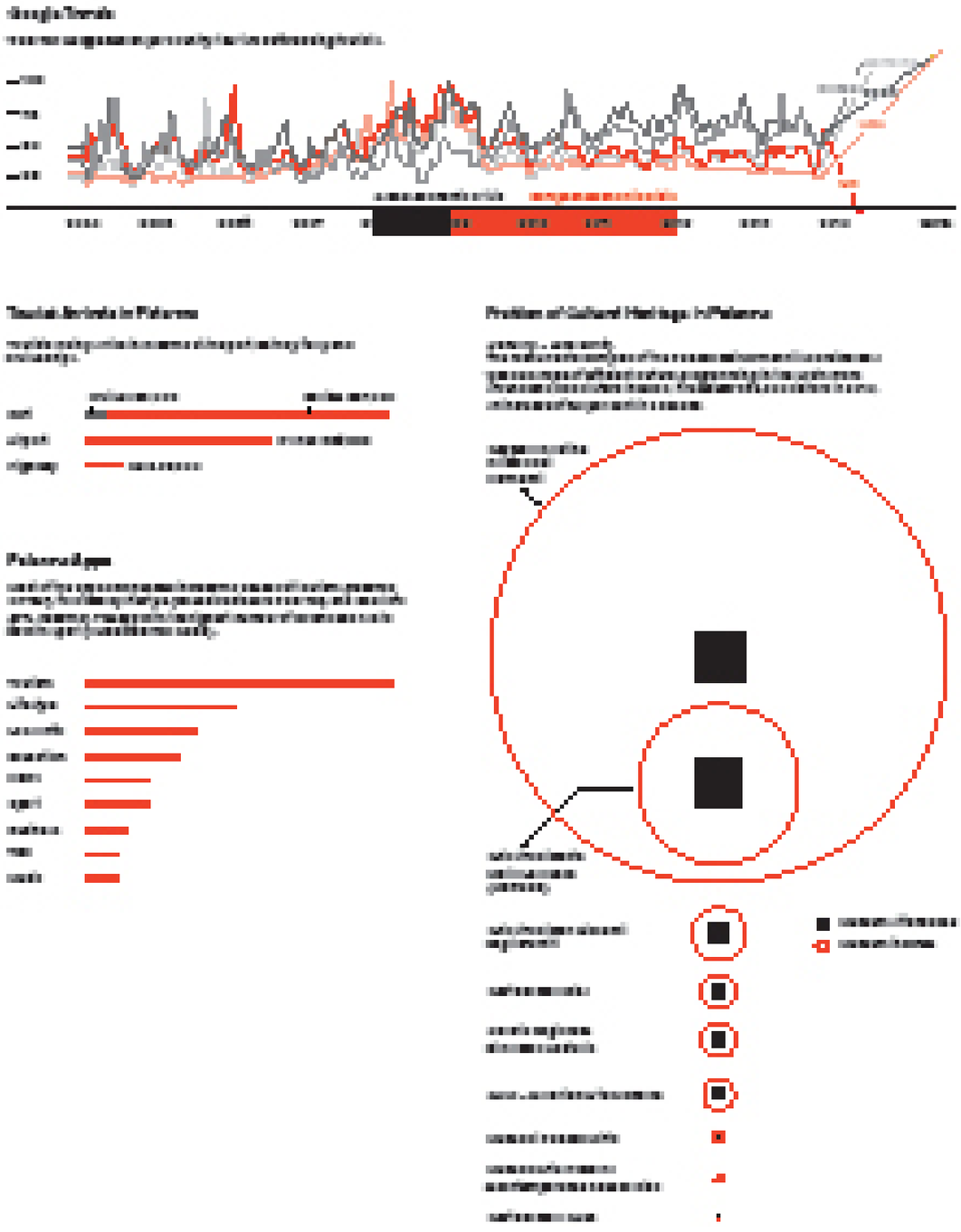



Tourist map of Palermo with City Sightseeing Palermo / Google Top Sights / Lonely Planet / TripAdvisor, © OMA

# Tourism Overview

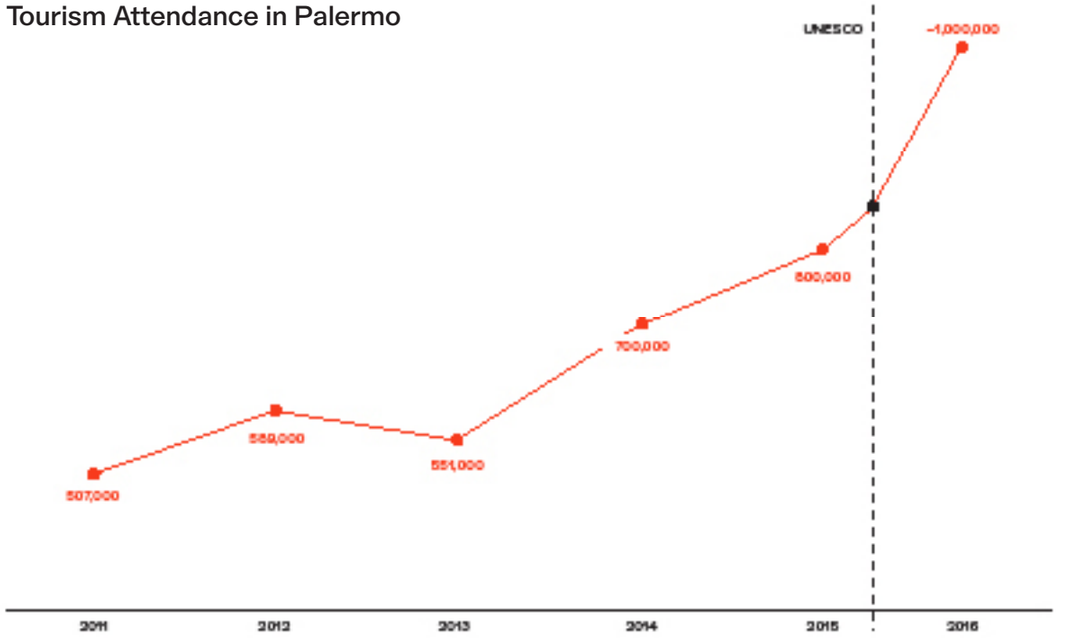


Sources
Unioncamere sicilia, *Andamento del settore turistico nella Regione Sicilia: gennaio – agosto 2015* / Osservatorio Turistico Regione Siciliana, *Il turismo in Sicilia: Rapporto 2012–2013* / Panormus, *Annuario di statistica del Comune di Palermo*, 2014 / Google Trends / UNWTO, *World Tourism Barometer*



The increase in tourism is correlated with the recent conferral of UNESCO World Heritage status to the city of Palermo (Arab-Norman Palermo and the Cathedral Churches of Cefalù and Monreale). It is a vicious circle: the bestowal of World Heritage status triggers a drastic increase in tourism, and then, inevitably, development, which in turn threatens heritage. Some of the oldest parts of the world become the newest.

Tourism Attendance in Palermo




Sources
Unioncamere Sicilia, *Andamento del settore turistico nella Regione Sicilia: gennaio – agosto 2015* / Osservatorio Turistico Regione Siciliana, *Il turismo in Sicilia: Rapporto 2012–2013*



United Nations Educational, Scientific and Cultural Organization

**World Heritage** **39 COM**

WHC-15/39.COM/8B.Corr
Paris, 22 May 2015
Original: English/French

**a) Brief synthesis**

The property of "*Arab-Norman* Palermo and the Cathedral Churches of Cefalù and Monreale" is constituted by an highly representative selection of monuments of a socio-cultural syncretism that, during the Norman dominion (1071-1194), gave birth to an extraordinary architectural and artistic heritage. Seven of the nine monumental complexes selected for shaping the property are in the city of Palermo (Norman Palace and Palatine Chapel, Church of San Giovanni degli Eremiti, Church of Santa Maria dell'Ammiraglio, Church of San Cataldo, Zisa Palace, Palermo Cathedral, Admiral's Bridge) to which are added the Cathedrals of the near cities of Monreale and Cefalù. It deals with religious and civil buildings, works of great value, fruit of workers able to reach results that have become point of reference or prominence in the art of the Mediterranean Middle Ages.

They represents particular aspects of the "syncretic" style. Every building in fact, even if belonging to an organic whole, assumes singular features always conjugated in new and different ways, reflecting in autonomous way every of the present cultural traditions, from that Islamic to that Byzantine, to that Romanesque and Latin. In some cases the monuments reach climax of technical or artistic quality to represent also singly real masterpieces: it is the case of the Cefalù Cathedral, with the mosaics culminating in the figure of the Pantocrator, of the Palatine Chapel of Palermo and its wooden ceiling with painted *muqarnas*.

In such cultural context it developed an urban town planning and a landscape plan according to canons of Islamic and eastern origin in a synergy between nature and monument of which remain still today some important testimonies as the Zisa and San Giovanni degli Eremiti with its gardens, beyond other monumental complexes belonged to the Genoard.

*Justification of the outstanding universal value*

The whole of the buildings the constituent the property of 'Arab-Norman Palermo and the Cathedral Churches of Cefalù and Monreale' represents a material example of coexistence, interaction and interchange between different cultural components of heterogeneous historical and geographical origin.

Such syncretism has produced an original architectural and artistic style, of outstanding universal value, in which Byzantine, Islamic and Latin elements are melted, able each time to produce itself in unique combinations, of sublime artistic value and extraordinarily unitary.

The Arab-Norman syncretism had a strong impact in the Middle Ages, contributing meaningfully to the formation of a Mediterranean koinè, fundamental condition for the development of the modern Mediterranean-European civilization.

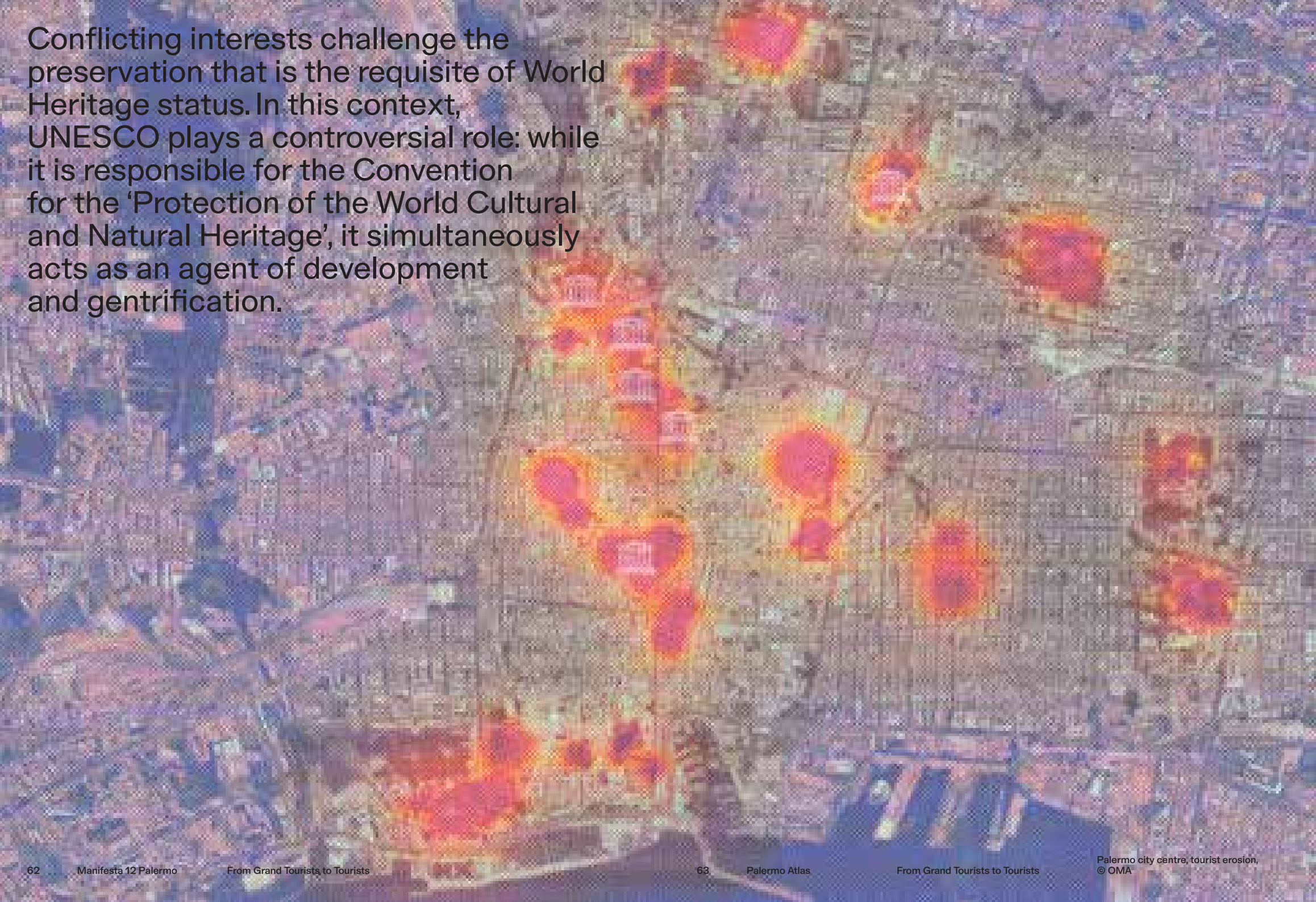
**b) Justification for Criteria**

**Criterion (ii): to exhibit an important interchange of human values, over to span of time or within to cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design**

The property 'Arab-Norman Palermo and the Cathedral Churches of Cefalù and Monreale' is the material testimony of a particular political and cultural condition characterized by profitable coexistence of people of different origin (Muslims, Byzantines, Latins, Hebrews, Longobards and French) that favoured the interchange of human values and the flowering of a vivacious season of cultural syncretism. In monumental field this emblematically produced an aware and exceptional combination of architectural elements and artistic techniques, drawn by the Byzantine tradition, by the world of the Islam and by that and it proposed new models of synergy between nature and building whose results influenced the developments of the

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Conflicting interests challenge the preservation that is the requisite of World Heritage status. In this context, UNESCO plays a controversial role: while it is responsible for the Convention for the ‘Protection of the World Cultural and Natural Heritage’, it simultaneously acts as an agent of development and gentrification.



Palermo city centre, tourist erosion, © OMA

Until the 1920s




Until the 1940s



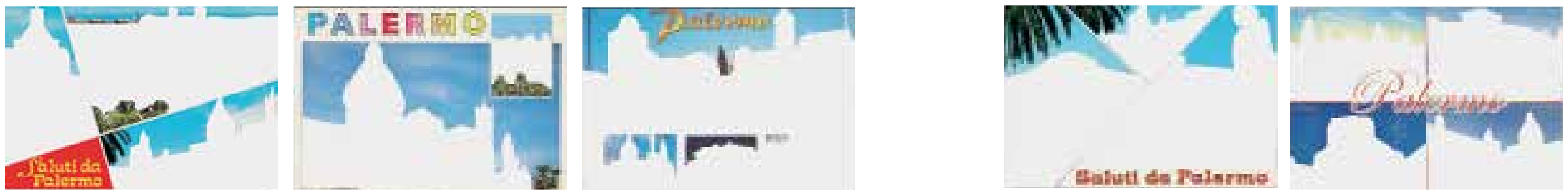

Until the 1960s




Until the 1980s




Until the 2000s

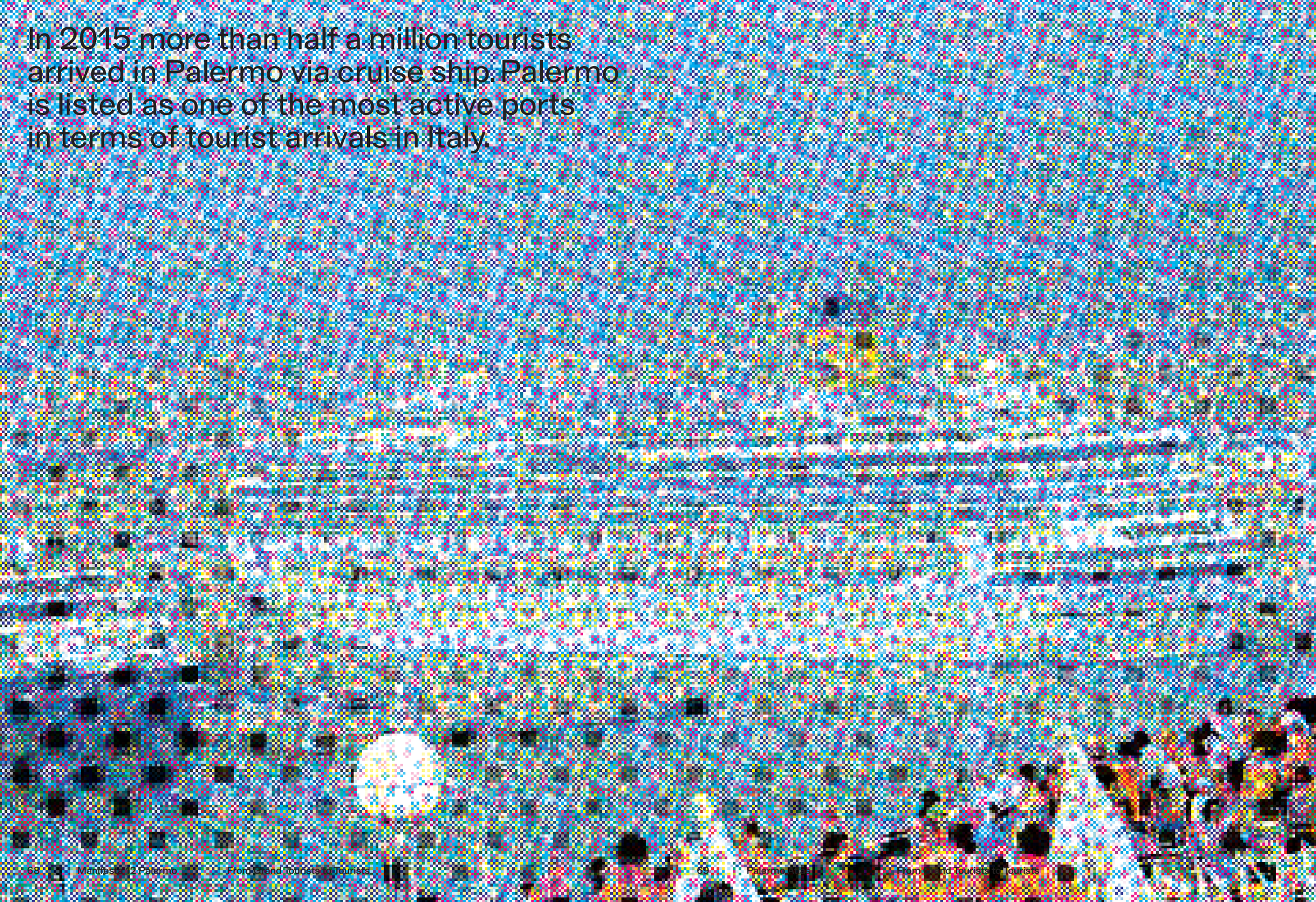



Saluti da Palermo. A century of postcards from Palermo – or how the territory has disappeared from its representation (in white, the wiped-out monuments).

# Our #DGMillennials in animated discussions over market buys during #DGFW18 #DGCampaign shooting in Palermo. #realpeople



Dolce&Gabbana FW18 campaign shoot. Palermo, March 2017. © Dolce&Gabbana


In 2015 more than half a million tourists arrived in Palermo via cruise ship. Palermo is listed as one of the most active ports in terms of tourist arrivals in Italy.

# 3 Arrivals

During 2017, 119,369 people landed on the Italian coast, compared to 29,718 in Greece and 22,103 in Spain. These new arrivals were mostly from sub-Saharan African countries, including Nigeria (15.6 per cent), Guinea (8.4 per cent), Ivory Coast (8.2 per cent), Eritrea (7 per cent), Mali (6.1 per cent), but also Bangladesh (7.7 per cent), Tunisia (5.7 per cent) and Sudan (5.4 per cent). Offshore patrol teams involving the Italian coast guard, financial police and navy aim to intercept boats on the high seas and then escort them to Lampedusa, the island where migrants are held for a short period, until they are sent to temporary reception centres (CAS) around Italy.

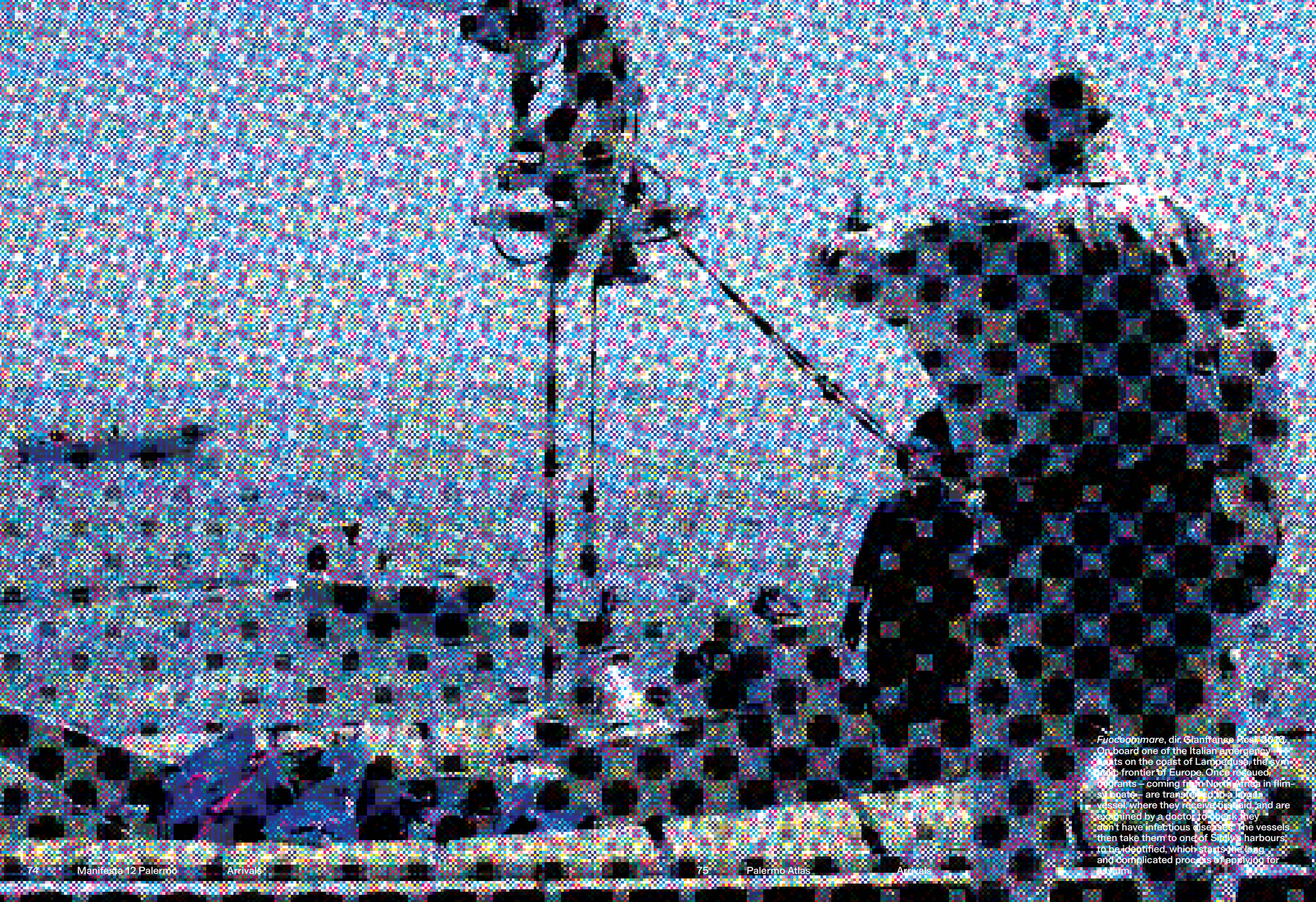
Neither Palermo nor the south of Italy are the final destination for most migrants; they are an entry point. Those who reach Palermo are usually hosted in reception centres on the outskirts, waiting for an evaluation from the international protection committee, or following the

Pages 68–69
MSC Fantasia (333m long, 450,000mq, max capacity of 3,274 travellers) arrives in Palermo, 2010.

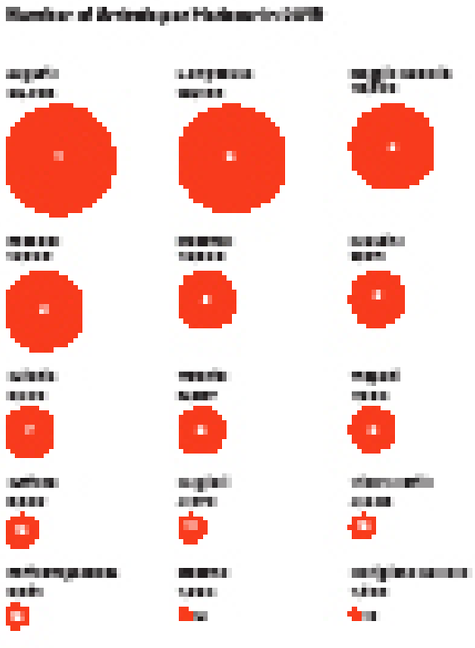
denial of an asylum request. Without documents and money, they are in limbo. The precarity of the situation is compounded by bureaucratic processes and the controversial, often criminal, management of the hotspots. This combination of factors is an advantage for local organised crime. The subordinate status of migrants exposes them to exploitation as ‘contractors’ of illegal trafficking and prohibited activities.



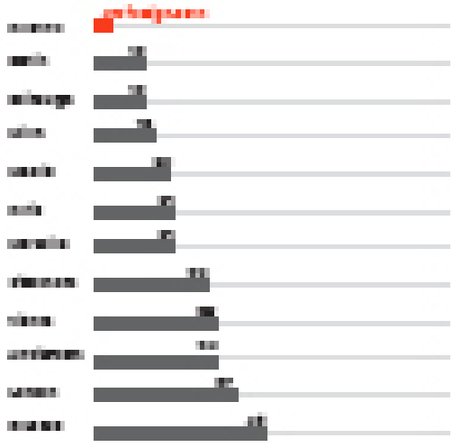

The Aquarius. The rescue ship operated by Medecins Sans Frontières arrived on 22 July 2016 in the port of Trapani with 209 migrants including fifty unaccompanied minors. Twenty-two people died on the journey.

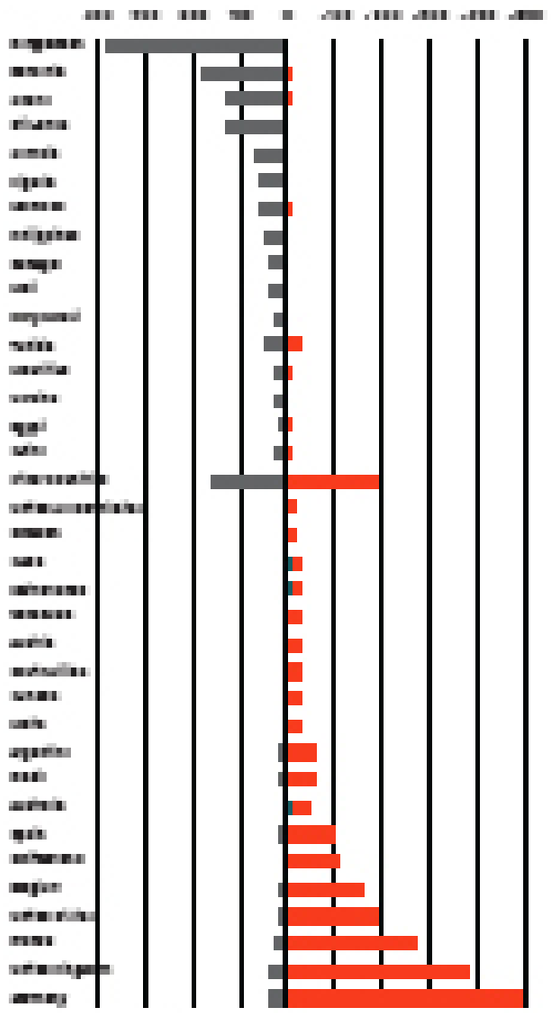


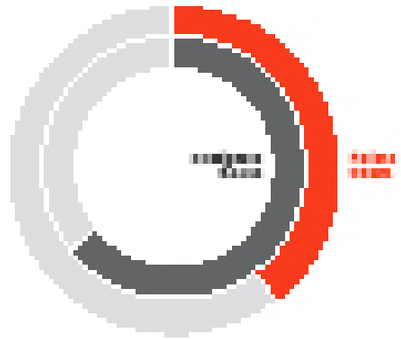
*Fuocoammare*, dir. Gianfranco Rosi, 2016. On board one of the Italian emergency boats on the coast of Lampedusa, the southernmost frontier of Europe. Once rescued, migrants – coming from North Africa in flimsy boats – are transferred to a bigger vessel, where they receive first aid, and are examined by a doctor, to check they don't have infectious diseases. The vessels then take them to one of Sicily's harbours, to be identified, which starts the long and complicated process of applying for asylum.



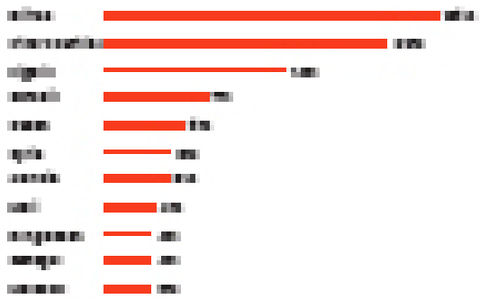




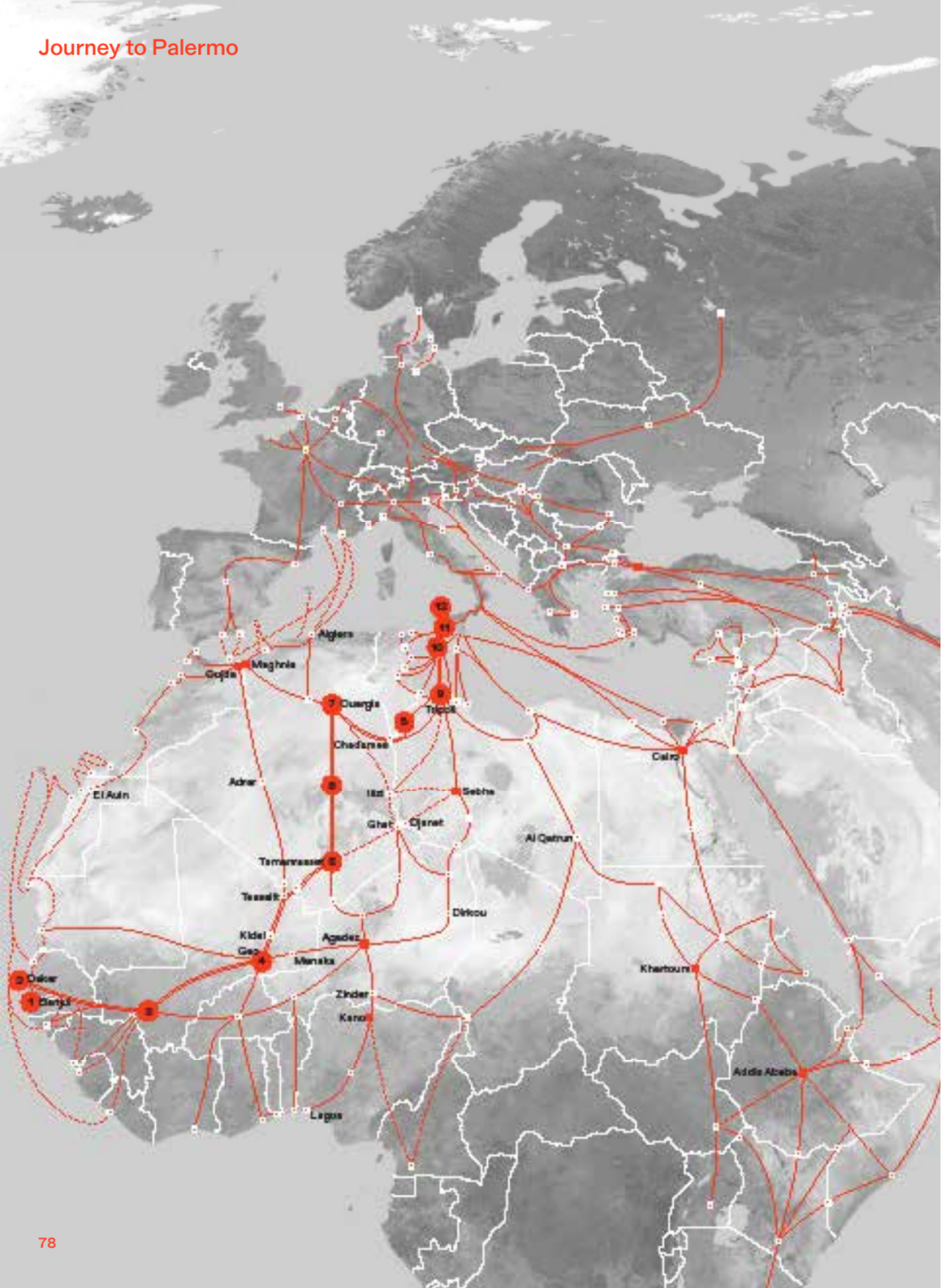






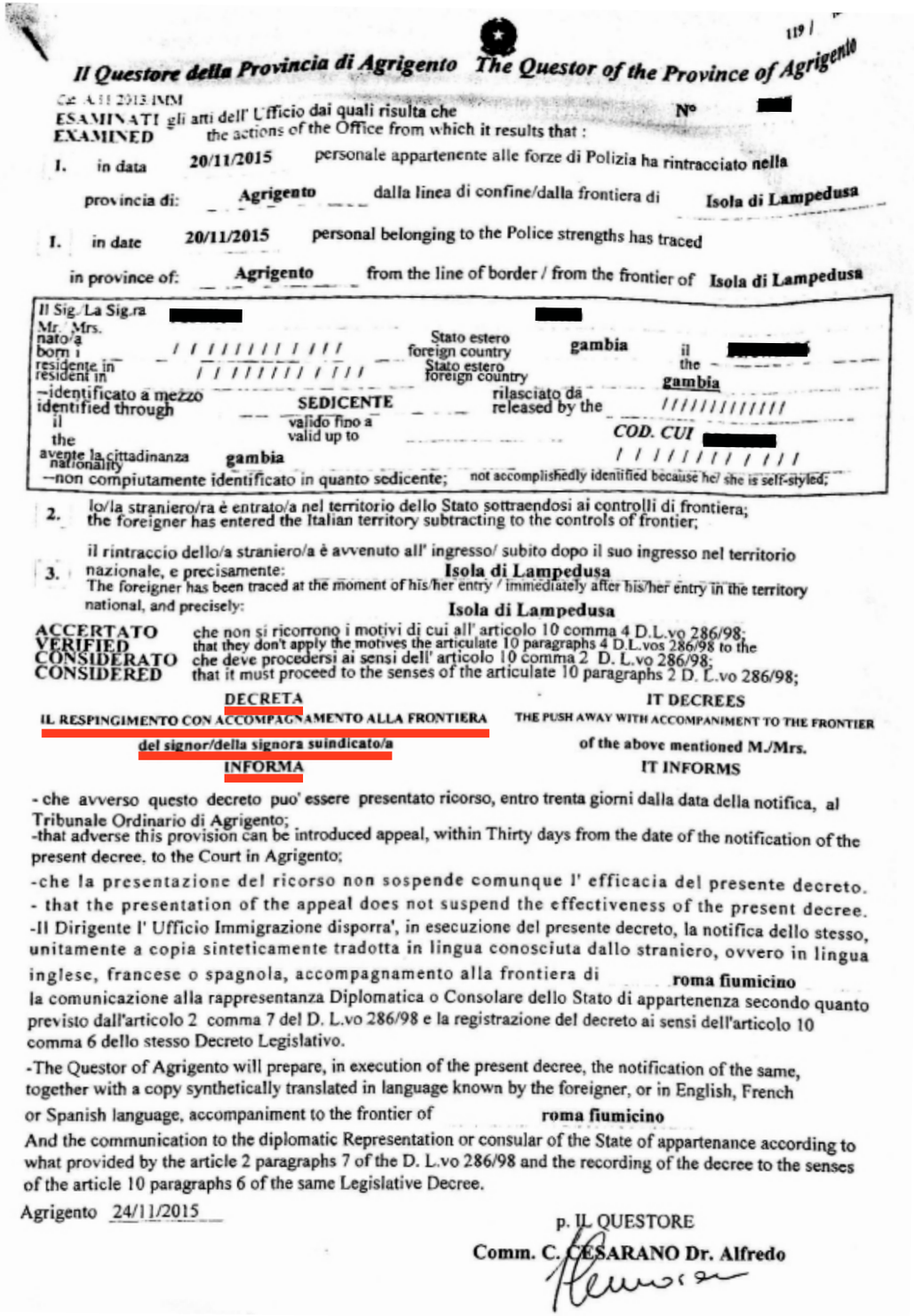


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‘In Gambia I was an English teacher. I had to leave because of my opposition to the government. I travelled thirty days before arriving in Agrigento where I received the “seven days paper”. Today I live in Corleone but I can’t get a job since I am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

Batch Mballow, an English teacher from the Gambia, talks about his journey to Palermo during a conversation at Arci Porco Rosso



*Il Questore della Provincia di Agrigento* *The Questor of the Province of Agrigento*

Cat. A11 2013 IMM

ESAMINATI gli atti dell' Ufficio dai quali risulta che — N° [redacted]
EXAMINED the actions of the Office from which it results that :

1. in data **20/11/2015** personale appartenente alle forze di Polizia ha rintracciato nella provincia di: **Agrigento** dalla linea di confine/dalla frontiera di **Isola di Lampedusa**

1. in date **20/11/2015** personal belonging to the Police strengths has traced in province of: **Agrigento** from the line of border / from the frontier of **Isola di Lampedusa**

Il Sig. /La Sig.ra [redacted] [redacted]
Mr. Mrs.
nato/a **gambia** il [redacted]
born in Stato estero foreign country the
residente in Stato estero foreign country **gambia**
resident in
–identificato a mezzo **SEDICENTE** rilasciato da **gambia**
identified through released by the
il valido fino a
the valid up to
avente la cittadinanza **gambia** COD. CUI [redacted]
nationality
–non compiutamente identificato in quanto sedicente; not accomplishedly identified because he/ she is self-styled;

2. lo/la straniero/ra è entrato/a nel territorio dello Stato sottraendosi ai controlli di frontiera;
the foreigner has entered the Italian territory subtracting to the controls of frontier;

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

**ACCERTATO** che non si ricorrono i motivi di cui all' articolo 10 comma 4 D.L.vo 286/98;
**VERIFIED** that they don't apply the motives the articulate 10 paragraphs 4 D.L.vos 286/98 to the
**CONSIDERATO** che deve procedersi ai sensi dell' articolo 10 comma 2 D. L.vo 286/98;
**CONSIDERED** that it must proceed to the senses of the articulate 10 paragraphs 2 D. L.vo 286/98;

**DECRETA** — **IT DECREES**

**IL RESPINGIMENTO CON ACCOMPAGNAMENTO ALLA FRONTIERA** — **THE PUSH AWAY WITH ACCOMPANIMENT TO THE FRONTIER**

**del signor/della signora suindicato/a** — **of the above mentioned M./Mrs.**

**INFORMA** — **IT INFORMS**

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

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

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

-The Questor of Agrigento will prepare, in execution of the present decree, the notification of the same, together with a copy synthetically translated in language known by the foreigner, or in English, French or Spanish language, accompaniment to the frontier of **roma fiumicino**
And the communication to the diplomatic Representation or consular of the State of appartenance according to what provided by the article 2 paragraphs 7 of the D. L.vo 286/98 and the recording of the decree to the senses of the article 10 paragraphs 6 of the same Legislative Decree.

Agrigento 24/11/2015

p. IL QUESTORE
**Comm. C. CESARANO Dr. Alfredo**

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

Fausto Melluso, activist and founder of Arci Porco Rosso, talking about Batch Mballow’s situation

*Respingimento Differito.* The *respingimento differito* is a forced refoulement with accompaniment to the frontier within seven days of arrival. It is applied when the foreigner enters the territory evading frontier controls or when, despite being unqualified for entry, they are temporarily admitted to the territory for medical assistance.

# Nigerian Connection
Francesco Bellina

Nigerian Connection
Investigative reporting that highlights the relationship between Cosa Nostra and the Nigerian mafia, the Black Axe, in the Palermo district of Ballarò.

Francesco Bellina (Trapani, 1989) is a photographer living in Palermo. Bellina specialises in reportage and photo-journalism, particularly on themes to do with the phenomenon of migration and criminal relations in the context of Sicily and the Mediterranean. In 2016 and 2017 he was nominated for the World Press Photo Joop Swart Masterclass. His work has appeared in *The Guardian*, *The Huffington Post*, *Le Monde*, *Al Jazeera*, *Internazionale* and *L'Espresso*.

Pages 84–85
Police on patrol in piazza Casa Professa.
Pages 86–87
Many Nigerian migrants owe thousands of euros to the traffickers who brought them to Italy. To pay off their debt, women and minors are often forced into prostitution for years.
Pages 88–89
Many African migrants manage nightclubs where alcohol is served. These are often located in garages or storage spaces.
Pages 90–91
During the night, internet points are even more popular than bars among migrant communities.
Pages 92–93
Used and stolen items are sold at the Sunday market.
Pages 94–95
Police escort during a demonstration in the occasion of Yususpha's shooting.













# OMA in conversation with Francesco Bellina

OMA: When we first met, we talked about crime in front of the map of Palermo. Your reportage 'Nigerian Connection' reveals a precise selection of spaces used for criminal purposes in the urban micro-fabric. At night, public places such as information points, garages and the market seem to be the settings for illegal dealings.

FB: Speaking of the geography of the city of Palermo, it is important to highlight the presence of areas that, despite being located in the middle of the historical centre, have a similar identity to the periphery. 'Periphery in the centre' means the unlit areas – peculiar spaces like the back alleys of Ballarò – where there is no sense of belonging to the state on the part of inhabitants, who decide to turn to other institutions. We might call them free zones, enclaves. These grey areas are interesting not only in terms of crime but also from the social point of view; the abandoned houses and emergency housing deserve to be investigated in depth. Around the garages, the market and the information points, there is a reduced police presence because these areas are controlled by the mafia. The popular neighbourhood is actually safer than via della Libertà, precisely because in mafia areas specific balances are maintained. There are many businesses that also host informal services, from drug trafficking to prostitution – this is the case with many pubs and even one barber's shop. A couple of days ago I was in Ballarò during a police raid in the open-air drug market. Lately, the administration has been more present in these areas – the mayor put forward a proposal to map all the places linked to prostitution. Unfortunately, this initiative is badly designed, it focuses on prostitution on the streets and completely neglects the 'connection houses' and the brothels. There are then grey areas that extend beyond the historical centre, like in the case of Parco della Favorita. The park develops along an invisible line that starts at the Foro Italico, passes through piazza delle Tredici Vittime, Borgo Vecchio and via dei Cantieri and goes all the way up to Mondello. It is an impenetrable forest and this makes it extremely vulnerable.

OMA: How did criminal activity managed and controlled by foreign communities come to penetrate these spaces? Can we trace a historical timeline of this phenomenon?

FB: In the 1980s Totò Riina said in a tapped conversation: '*sti miuri sun rispettusi*', 'these negroes have a sense of respect'. This sentence is fundamental because it evokes a cultural idea of crime management that has a code of honour and codified forms of interaction. As regards the penetration of this specific area, I like to think of an all-round integration, which has both negative and positive aspects. The choice of Ballarò is a natural one if we think of its multi-ethnic population. At a time when over a hundred bosses have been arrested and there are constant raids in the city, the workforce disappears and is replaced by people from other communities. An agreement between the gangs has been made, this is something we should not underestimate in terms of integration. The mistake many people make is to think that asylum seekers are part of these criminal gangs, but in actual fact they are communities who have been in Palermo for many years. The Ghanaian community has been in Palermo since 1984: it has institutional representation and a precise business typology. The Nigerians, on the other hand, mostly look to the Pentecostal communities that pursue the claim 'make money money money', showing that even the Pentecostal church can be a place for business. In many cases, former victims of human trafficking, now adults, become *mamans* and exploit other girls. It can happen that some of them become prophetesses, spiritual guides inside

the church, able to eliminate the spells of voodoo rites. In Ghanaian churches, the communities act out their culture and their traditions: Sunday isn't the only prayer day but the church – a decorated garage – is a real meeting place, where it feels almost like being in Accra.

OMA: How much does the use of digital media influence the management of urban crime? *Pizzini*, the old-school criminal communication, were easier to hide, but today everything is part of the digital architecture and, as such, can be tracked.

FB: A few days ago, I had to go to a Ghanaian Pentecostal church to take some pictures but the son of the pastor wouldn't let me in, because of a WhatsApp voicemail from Ghana denouncing the presence in the church of a possessed woman and of juju rites. This turned out to be fake news. In these groups people communicate a lot through WhatsApp and voicemail. Every day I receive voice notes on Messenger from Nigerian and Ghanaian users who I'm friends with on Facebook. Often the police don't understand their language, not only when it's a dialect like Wolof or Bambara but also their English. Mobile phones and headphones are indispensable tools today. Once I met some prostitutes in the Parco della Favorita: they had an open WhatsApp call with their pimp so that he could listen to our conversation.

OMA: How has the use of public spaces by the mafia in Palermo changed since the 1980s and 1990s? Does today's mafia act in the shadows of domestic environments or does it prefer open spaces and entry places like ports or stations?

FB: From what my grandfather would tell me, the places where the bosses got arrested in Trapani were often rooms created with fake walls, like in the case of Totò Minore, a *mafioso* from Trapani who for most of his life was 'on the run' at home. In Palermo, the stronghold from which the armed commandoes started during the mafia bombings was vicolo Pipitone, an area outside the centre that you access through a dead-end alley where still today there is a lookout every



500 metres. Today the economic logics are organised on an extra-regional and national scale, so stations and ports – like the station of Palermo, which has become one of the places underage migrants go once they have left the refugee centres – are central for all sorts of trafficking and recruitment, but also a meeting point for the business lobbies. When the Port Authority of Trapani shut down in 2009, turmoil ensued.

OMA: Thinking about scale, the operating range of organised crime seems to have consolidated in extra-urban areas of the countryside and the hinterland via the phenomenon of the gangmaster system and, in recent years, the refugee centres. Is there a connection between these two realities? How are the kids in the fields recruited?

FB: Internet plays a big role, because it keeps young people up to date on the 'work routes' based on seasonal farming. Usually they move to areas where there are already refugee centres or jungles formed where there is a need for labour, like the Cassibile camp. In Campobello di Mazara, olive farming takes twenty days, so migrants remain in that area less than a month. It's the WhatsApp tam-tam that brings 20,000 people to such places when only 500 are needed, and this is how overcrowding happens and people get stuck in the middle of nowhere, without work. The majority of the people I met in the fields as a kid, first when I was a seasonal worker and later as a photographer, were regularised Africans, outside of the refugee centre circuit. But since last year I've come across several asylum seekers who escaped from refugee centres as well as underage kids who have got here.

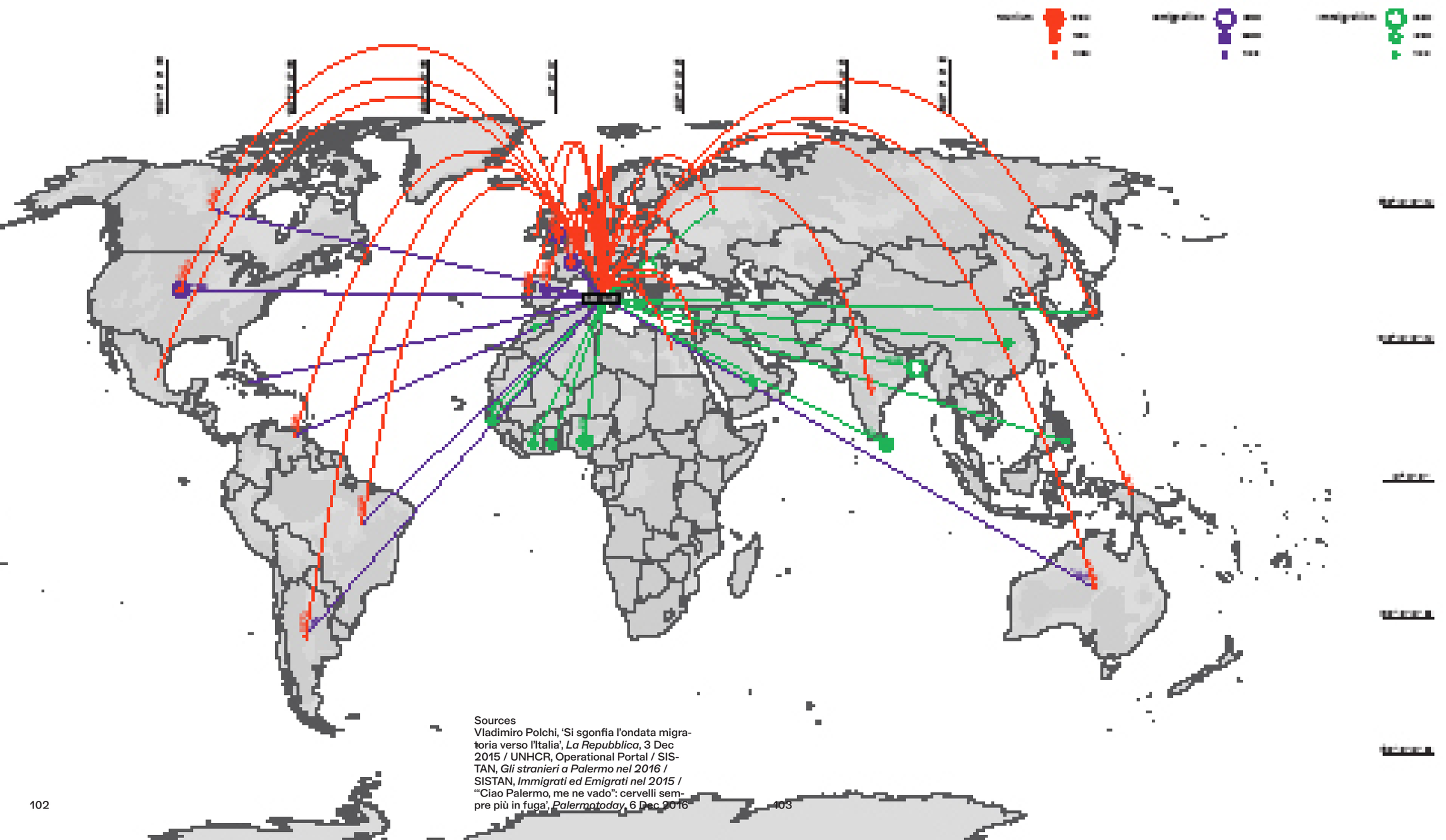
OMA: For a photographer doing investigative journalism, can photography be a tool for measuring and understanding a place, as well as a tool for documentation?

FB: Photography undoubtedly helps in the narration and description of reality, but in difficult contexts it can cause problems. I think it is necessary to go beyond 'journalism', trying to immerse oneself in the reality one wants to portray and empathising with the subjects

in order to dig deeper into their stories. At the same time, when you ask someone if you can photograph their house, you have to be aware you are violating their intimacy at the service of a greater goal and at the mercy of a public that you can't select. I started taking pictures as a kid to portray my city, Trapani. More than a reportage, it was research: 'Walking we ask questions', as the Zapatistas would say. And often, in a periphery of the south, you don't have anyone who gives you answers or, more simply, you get tired of always hearing the same ones.

## Three Communities in Transit

Three social groups find themselves, for different reasons, in transit in Palermo: migrants from Southeast Asia and Africa; Palermitans migrating all over the world; and an increasing number of tourists travelling to Palermo.



Sources
Vladimiro Polchi, 'Si sgonfia l'ondata migratoria verso l'Italia', *La Repubblica*, 3 Dec 2015 / UNHCR, Operational Portal / SISTAN, *Gli stranieri a Palermo nel 2016* / SISTAN, *Immigrati ed Emigrati nel 2015* / "'Ciao Palermo, me ne vado": cervelli sempre più in fuga', *Palermotoday*, 6 Dec 2016

# 4 Inhabitants

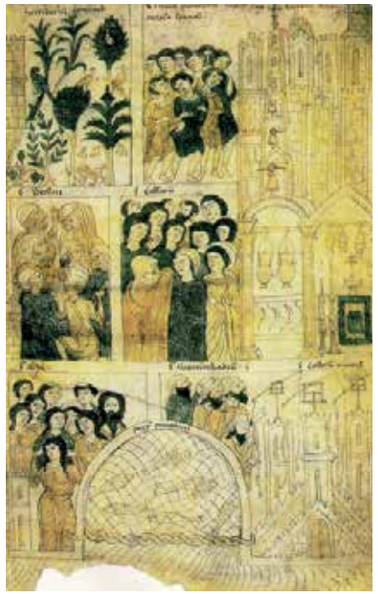
Over the past forty years, continuous migration from sub-Saharan Africa and Southeast Asia has resulted in new communities playing an important role in the economic development of Sicily. The constant flow to Palermo has contributed to the historically multicultural city centre, where currently some 26,000 foreign-born residents live and run their businesses, approximately 20 per cent of the population.

In contrast to economic integration, difference of religious practice is problematic due to Italian legislation on 'recognised religions', which limits the building of places of worship. Because of this law, many communities run informal religious spaces as well as cultural centres in alternative places, such as apartments, garages and warehouses. Religious diversity surfaces in the city only during processions, when public spaces such as Foro Italico along the seafront become the stage for worship, revealing a coexistence

that has developed in Palermo over the centuries.

The multicultural character of the city is rooted in the history of Sicily. Due to its strategic position in the centre of the Mediterranean, Sicily has always been a crossroads for history and cultures, a laboratory for syncretic practices, from the Arab rule to the recent migratory phenomena.

Funeral of William II of Sicily. In this image of Palermo in miniature, the city is divided into quadrants that represent the different communities living there during the twelfth century: Latin Christians in today's Albergheria district, Greek Christians in Cassaro, Jews in Kalsa and Arabs in Il Capo. Under William II the different communities had religious and political representation.



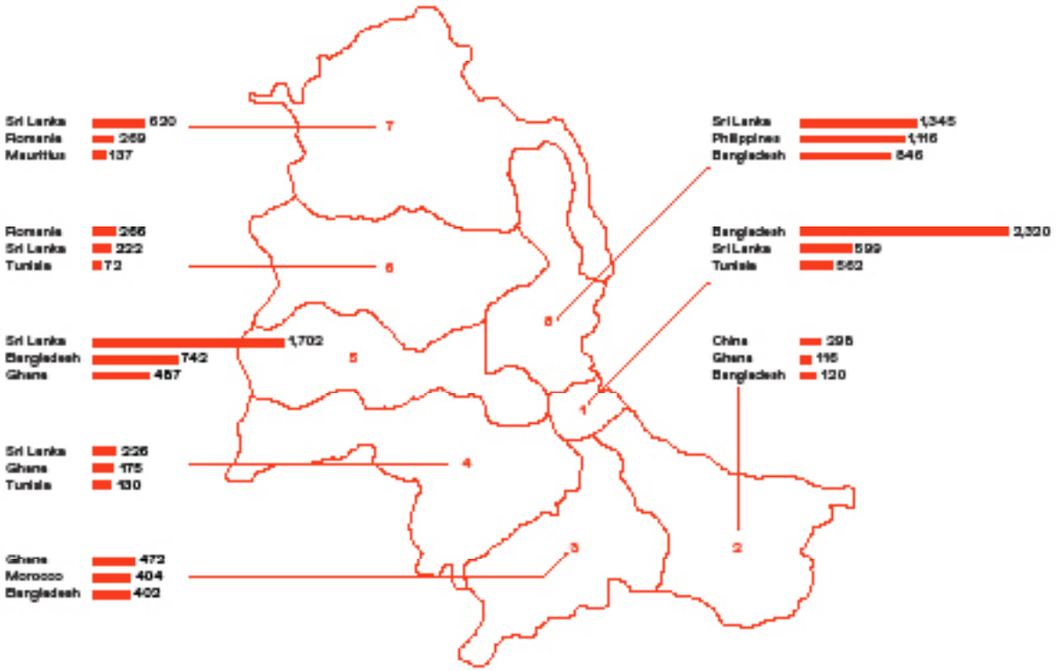
Traces of migration are manifest in Sicily's complex ecosystem, a unique mixture of indigenous and foreign species.



Francesco Lojacono's painting *Veduta di Palermo* (1875) depicts the richness of this manmade environment: a rural landscape composed of plants from the Mediterranean basin and beyond.

## Foreign Communities Distribution

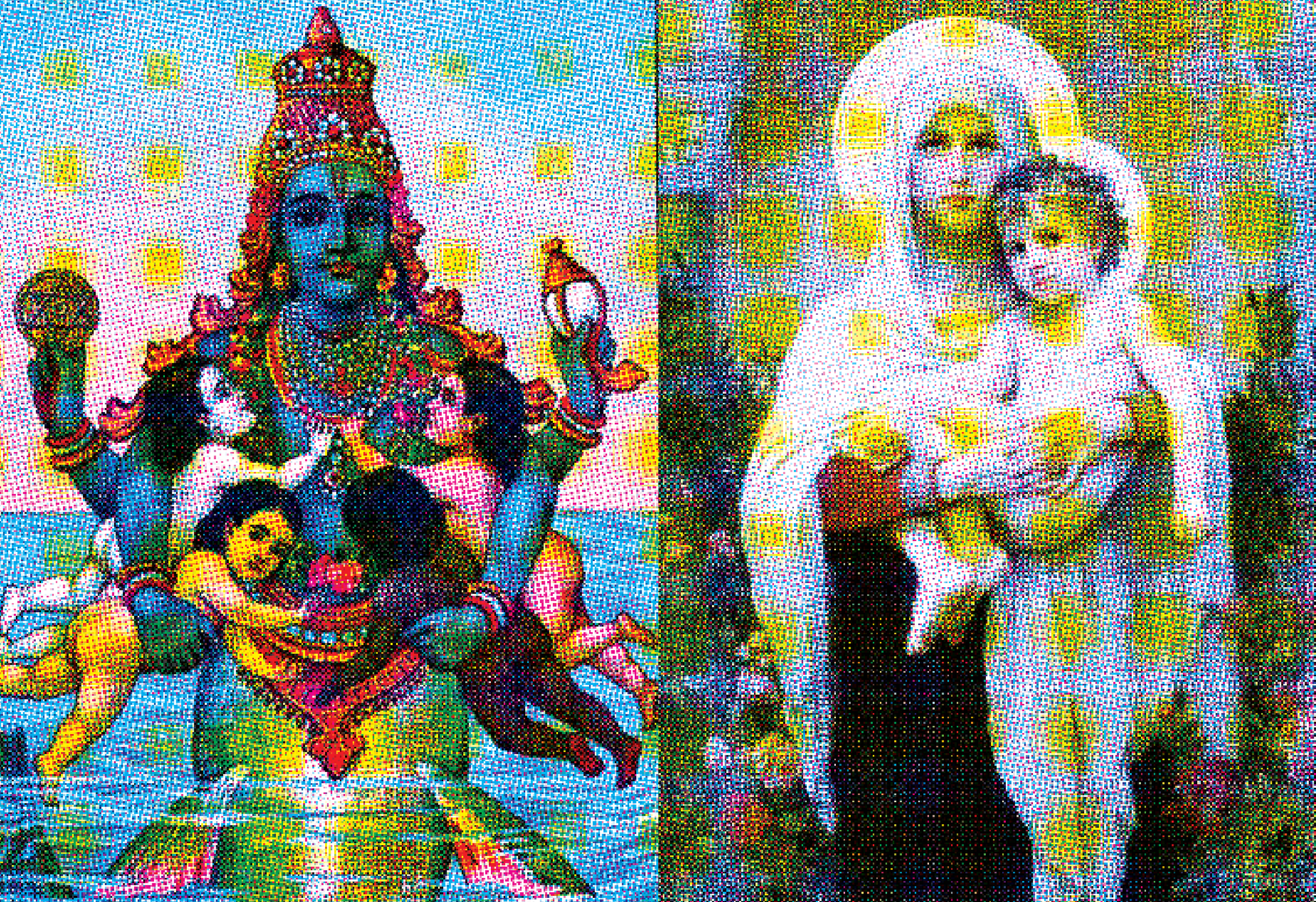
# In Palermo, foreign communities mostly live in the historical centre. They represent 20 per cent of the population in district 1.

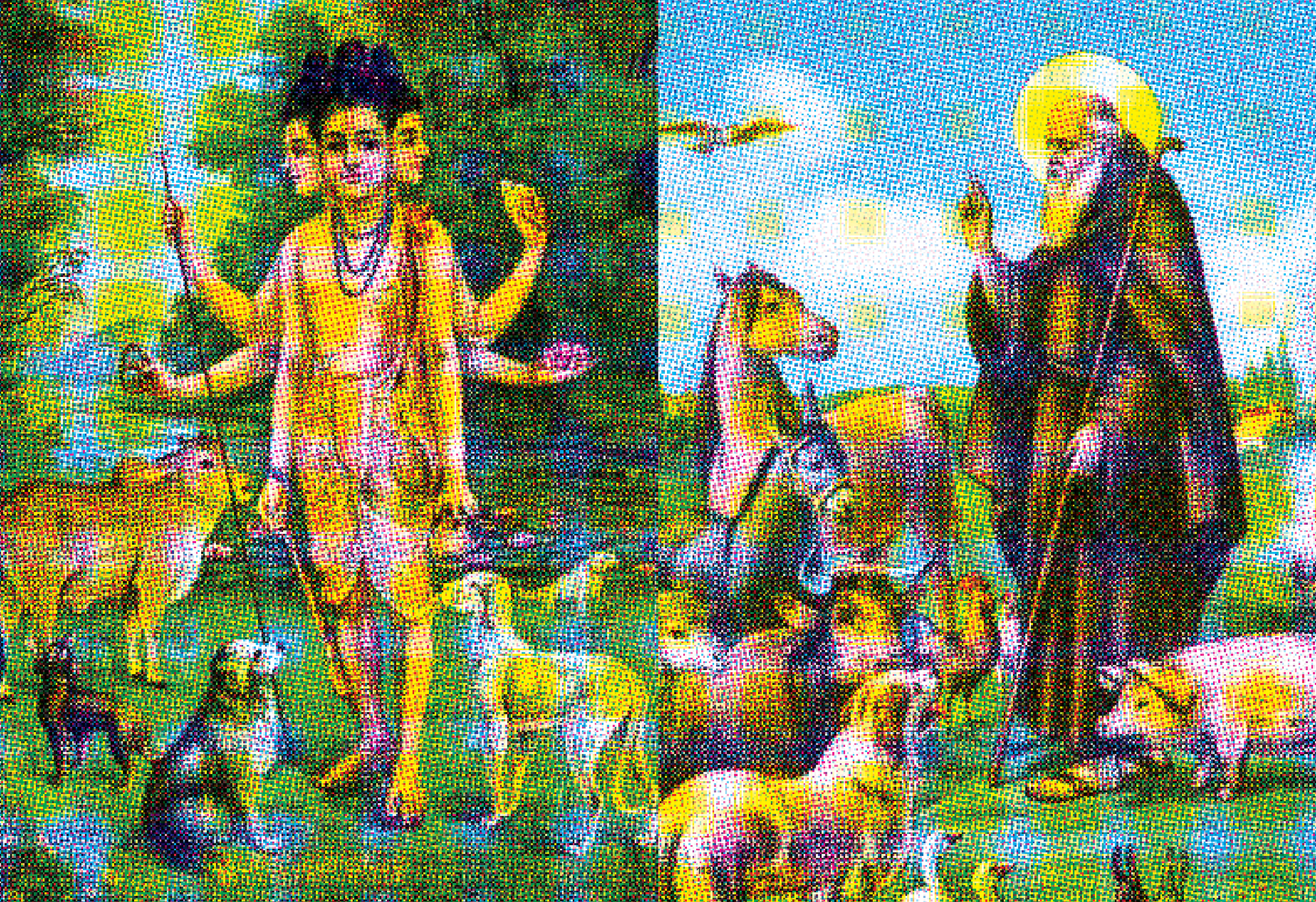



Foreign-born residents by nationality in Palermo (2016)

Bangladesh: 5,567; Sri Lanka: 3,846; Romania: 3,056; Ghana: 2,803; Philippines: 1,757; Morocco: 1,295; Tunisia: 1,184; China: 1,135; Mauritius: 1,034; Ivory Coast: 579; Nigeria: 436; Ecuador: 287; Poland: 284; Ukraine: 237; Cape Verde: 200; India: 175; Senegal: 133; Peru: 113; Serbia: 109; Brazil: 103; Albania: 103; Pakistan: 102; United Kingdom: 100; Spain: 99; Germany: 93; France: 91; Russia: 86; Ethiopia: 75; Mali: 75; Algeria: 73; Gambia: 69; Colombia: 59; Liberia: 57; Georgia: 55; USA: 55; Egypt: 46; Cuba: 43; Montenegro: 42; Eritrea: 40; Mexico: 38; Somalia: 36; Iran: 35; Togo: 34; Madagascar: 30; Greece: 29; Dominican Republic: 28; Hungary: 27; Libya: 26; Tanzania: 24; Sudan: 24; Venezuela: 24; Argentina: 23; Japan, 20; Belarus: 20; Netherlands: 19; Bulgaria: 18; Portugal: 17; Guinea: 17; Myanmar: 17; Cameroon: 16; Moldova: 15; Seychelles: 15; Jordan: 15; Benin: 14; Croatia: 14; Belgium: 14; Democratic Republic of the Congo: 13; Czech Republic: 13; Vietnam: 12; Lithuania: 12; Austria: 11; Kenya: 11; Burkina Faso: 10; stateless: 10; Switzerland: 9; Malta: 9; Latvia: 8; Denmark: 8; Turkey: 8; Chile: 8; Slovakia: 7; Finland: 7; Uruguay: 7; Indonesia: 7; Estonia: 6; Afghanistan: 6; Sweden: 6; Guatemala: 6; Thailand: 6; Iraq: 6; Bolivia: 4; Gabon: 4; Slovenia: 4; Australia: 4; Lebanon: 4; Burundi: 3; Equatorial Guinea: 3; El Salvador: 3; Ireland: 3; Macedonia: 3; Israel: 3; Sierra Leone: 3; Nepal: 3; Niger: 3; Bosnia-Herzegovina: 3; Syria: 2; Honduras: 2; Bhutan: 2; Canada: 2; Paraguay: 2; Guinea Bissau: 2; Kazakhstan: 2; South Africa: 2; Mozambique: 1; Zimbabwe: 1; Mauritania: 1; Congo: 1; Cyprus: 1; Panama: 1; Norway: 1; San Marino: 1; South Korea: 1; Uganda: 1

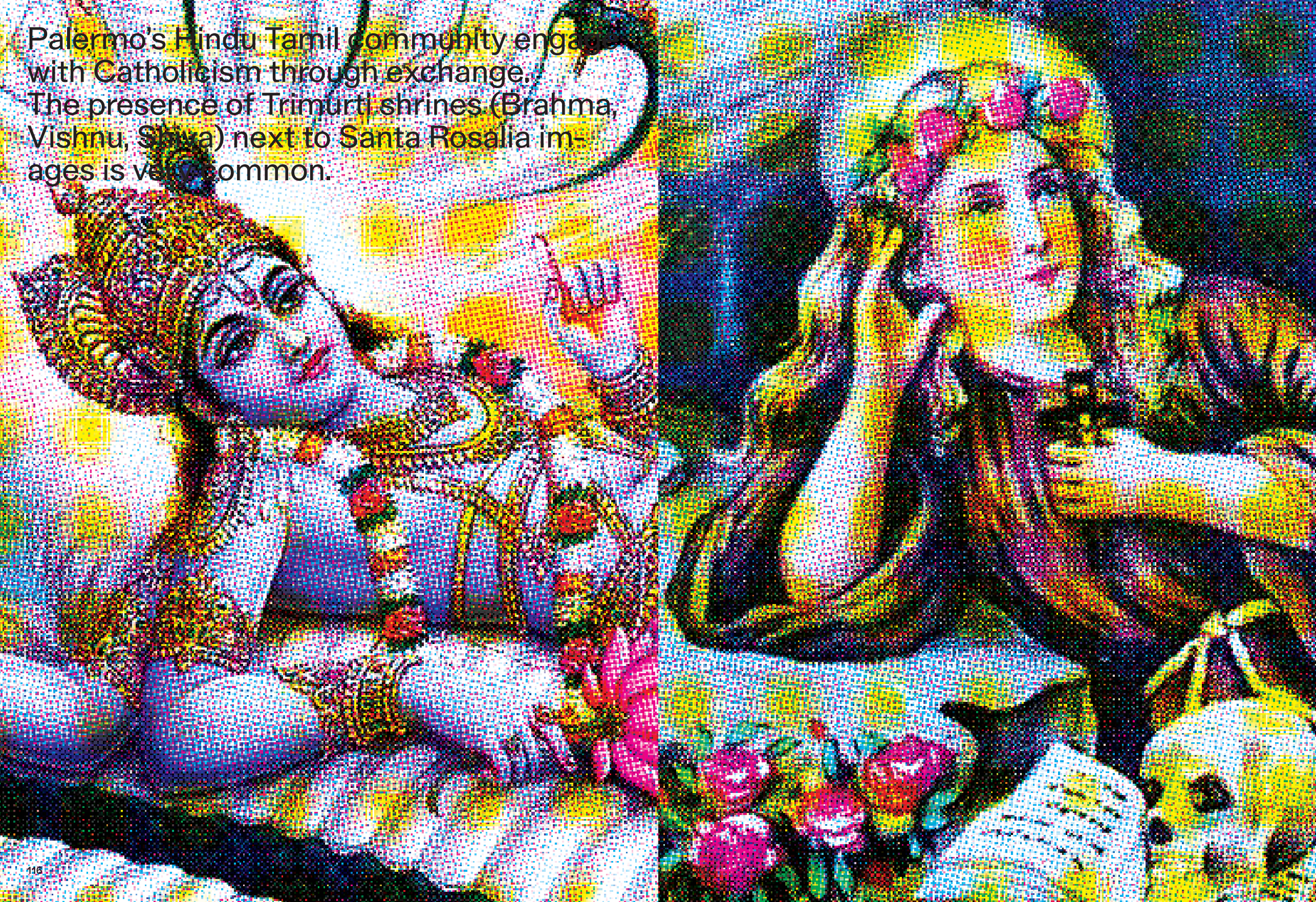
Sources
SISTAN, *Gli stranieri a Palermo nel 2016* /
UrbiStat, *Statistiche demografiche Comune di Palermo*







Palermo's Hindu Tamil community engages with Catholicism through exchange. The presence of Trimurti shrines (Brahma, Vishnu, Shiva) next to Santa Rosalia images is very common.



‘The Santuzza is the true example of syncretism here in Palermo, all the people worship Santa Rosalia. During the Feast of St Anthony, Hindu Tamils transport the statue on their carriage.’

Stefano Edward, representative of the Tamils in Palermo

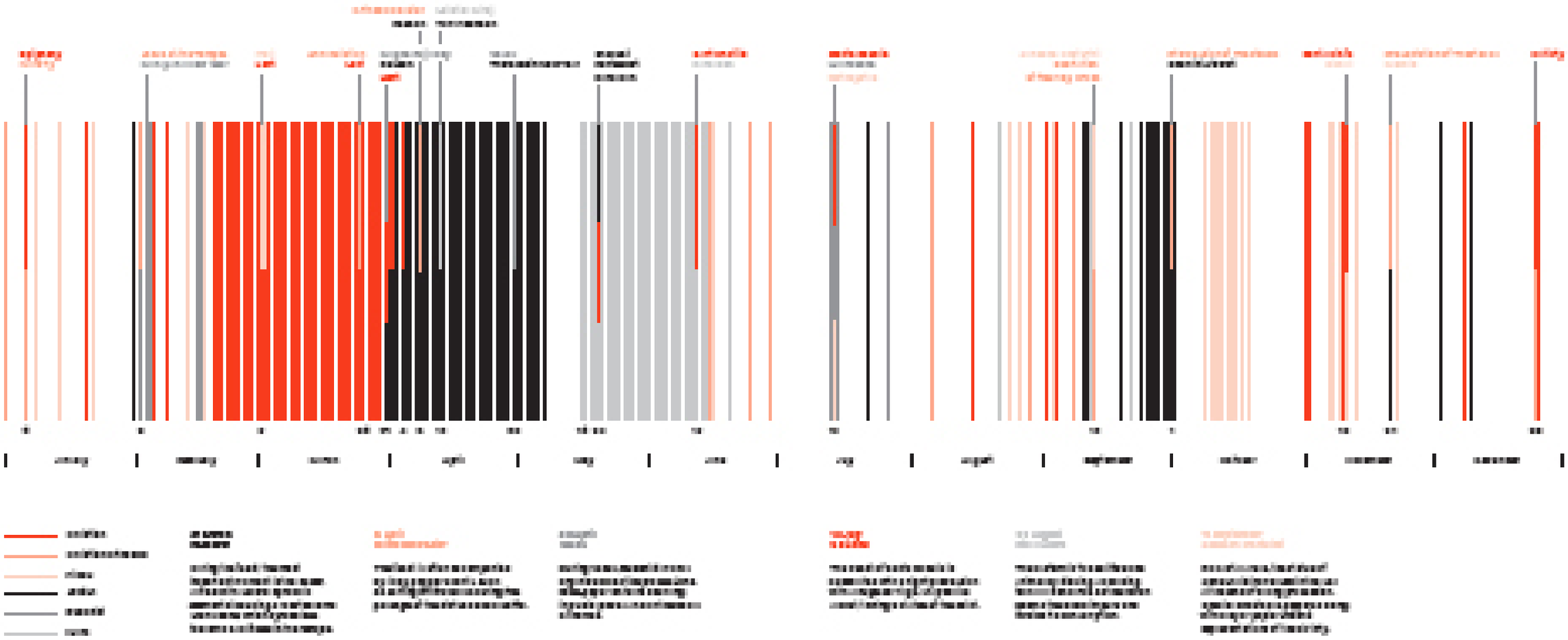




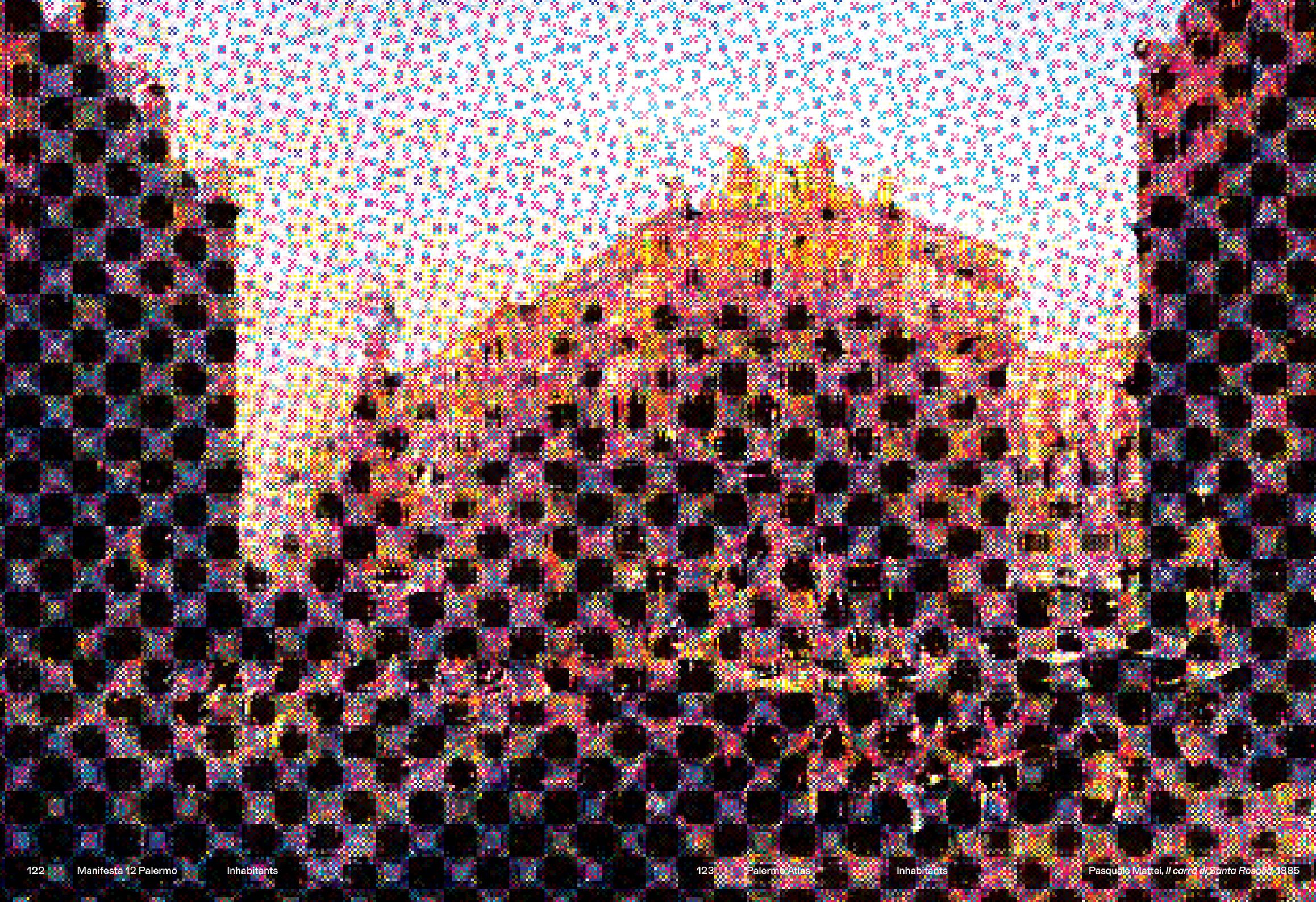



Syncretic calendar, January 2013, © OMA

# 2018 Calendar with Selection of the Main Religious Festivities



Sources
CESNUR / 'Interfaith Calendar: Primary sacred times for world religions', interfaith-calendar.org / interfaith.org / Unione Indu-ista Italiana







Pasquale Mattei, *Il carro di Santa Rosalia*, 1885









1. Via Venanzio Marvuglia, Ganesha Chaturthi, 31 October 2014, © Mike Palazzotto
2. Via San Vincenzo De Paoli, Arenella, Ganesha Chaturthi, 15 September 2013, © CRESM, Raffaella Di Trapani
3. Piazza Quattro Canti, Festino di Santa Rosalia, 14 July 2016, © Franco Lannino
4. Porta Felice, Good Friday, 25 March 2016 © Blog Sicilia











5. Corso Umberto I, Prizzi, Ballo dei Diavoli, 25 March 2016, © Mario Cuccia
6. Cala, Thaipoosam Cavadee, 17 January 2014, © Mario D'Alfonso
7. Via Maqueda, Good Friday, 25 March 2016, © Ordine Costantiniano Delegazione Sicilia
8. Piazza Quattro Canti, Festino di Santa Rosalia, 14 July 2016, © Franco Lannino



Although processions highlight religious diversity in Palermo, spaces for religious practice are often hidden. They are usually located in private apartments, shops and garages since Italian legislation is obstructive of the construction of most non-Christian places of worship.


Ubu Plaza


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14


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| | | | | |
|---|---|---|---|---|
| 1 | Sant'Antonio all'Arenella | 38°15'02.38"N 13°37'03.04"E | via San Vincenzo de Paoli | Church ✝ |
| 2 | Marathi Cultural Circle | 38°13'18.30"N 13°35'05.22"E | via delle Croci, 4G | Oratory ⛪ |
| 3 | Muni Gyana Buddhist Centre | 38°12'21.49"N 13°18'30.80"E | via Grotte Partanna, 5 | Private apartment ☸ |
| 4 | Tunisian-Bengali Mosque | 38°11'36.50"N 13°34'50.21"E | via Matteo D'Aiello | Storage ☪ |
| 5 | Al Medina, Bengali Mosque | 38°11'12.94"N 13°36'27.83"E | vicolo Vannucci | Garage ☪ |
| 6 | Falcone–Borsellino International Airport, Gate B | 38°10'56.42"N 13°06'01.96"E | punta Raisi, Cinisi | Chapel ☸ ☪ ✡ ⛪ ✝ |
| 7 | Santuario di Santa Rosalia | 38°10'06.49"N 13°21'06.05"E | via Pietro Bonanno | Church ⛪ ✝ |
| 8 | Ukrainian Orthodox Church | 38°08'35.17"N 13°20'53.63"E | via Sampolo, 444 | Shop ✝ |
| 9 | Hindu Tamil Temple | 38°08'16.72"N 13°21'37.27"E | via Venanzio Marvuglia, 61 | Storage ⛪ |
| 10 | San Marco di Efeso | 38°08'14.82"N 13°20'20.05"E | via Umberto Giordano, 67 | Private apartment ✝ |
| 11 | Italian Buddhist Temple | 38°07'46.44"N 13°20'45.12"E | via Antonino Solinas, 68 | Private apartment ☸ |
| 12 | Bengali Mosque | 38°07'47.37"N 13°21'29.80"E | via Conte Ruggero | Private apartment ☪ |
| 13 | Hindu Tamil Temple | 38°07'26.92"N 13°21'05.09"E | via Giuseppe de Spuches | Storage ⛪ |
| 14 | Associazione culturale Al Hedaya, Bengali Mosque | 38°07'10.10"N 13°19'52.19"E | via Andrea Anfuso, 13 | Private apartment ☪ |
| 15 | Sant'Alessandro dei Carbonai | 38°07'15.11"N 13°21'54.80"E | via Castello | Church ✝ |
| 16 | Santa Maria di Valverde | 38°07'13.00"N 13°21'50.00"E | via Squarcialupo, 2 | Church ✝ |
| 17 | Al Minah Masjid, Bengali Mosque | 38°07'07.85"N 13°21'18.14"E | via della Zagara, 20 | Private apartment ☪ |
| 18 | Al Falah, Bengali Mosque | 38°07'04.00"N 13°21'23.00"E | via Sant'Agostino | Church ☪ |
| 19 | Santa Ninfa dei Crociferi | 38°07'00.02"N 13°21'38.92"E | via Maqueda, 257 | Church ⛪ ✝ |
| 20 | Tunisian Mosque | 38°06'58.54"N 13°21'33.30"E | via del Celso, 38 | Church ☪ |
| 21 | Oratorio di S. Maria del Sabato | 38°06'50.95"N 13°21'41.98"E | piazza Meschita | Oratory ✡ |
| 22 | Centro culturale Islamico, Bengali Mosque | 38°06'49.00"N 13°21'56.10"E | via Divisi | Storage ☪ |
| 23 | Santa Chiara | 38°06'47.15"N 13°21'35.01"E | piazza Santa Chiara, 11 | Oratory ☸ ☪ ✡ ⛪ ✝ |
| 24 | Ad-Dawa, Ghanaian Mosque | 38°06'45.23"N 13°21'34.08"E | via Scarpatelli, 16 | Shop ☪ |
| 25 | Moroccan Mosque | 38°06'34.29"N 13°21'56.74"E | via Francesco Maurolico, 45 | Shop ☪ |

# Sacred Crossroads
# Delfino Sisto Legnani

Delfino Sisto Legnani (Milano, 1985) is a freelance photographer for major independent and international magazines and newspapers. Alternating between reportage, architectural and still-life photography, his work has been awarded and displayed in museums and institutions such as Venice Biennale, the Victoria & Albert Museum in London, Triennale di Milano, the Design Museum in London, as well as in numerous galleries and exhibitions.



















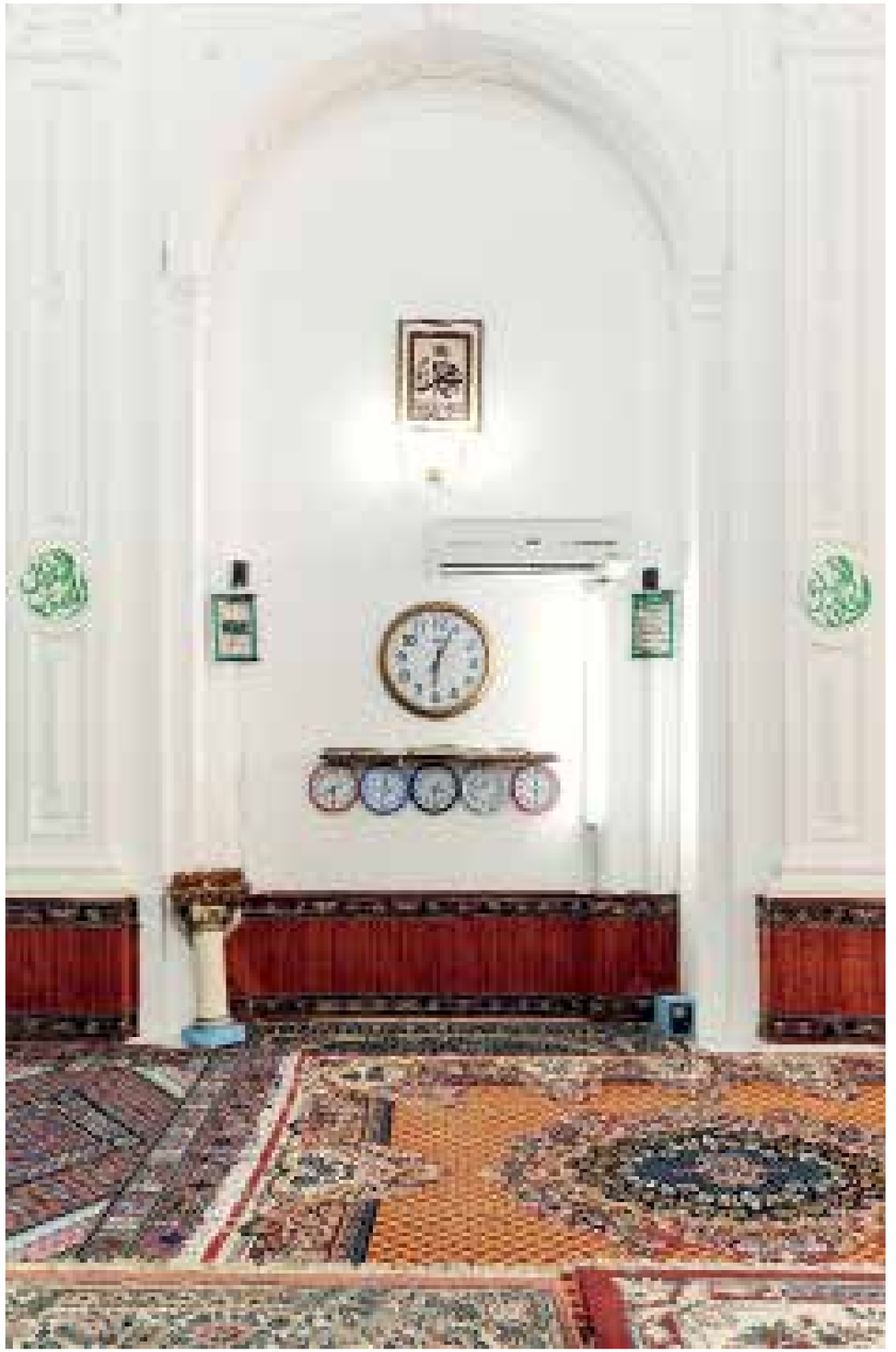


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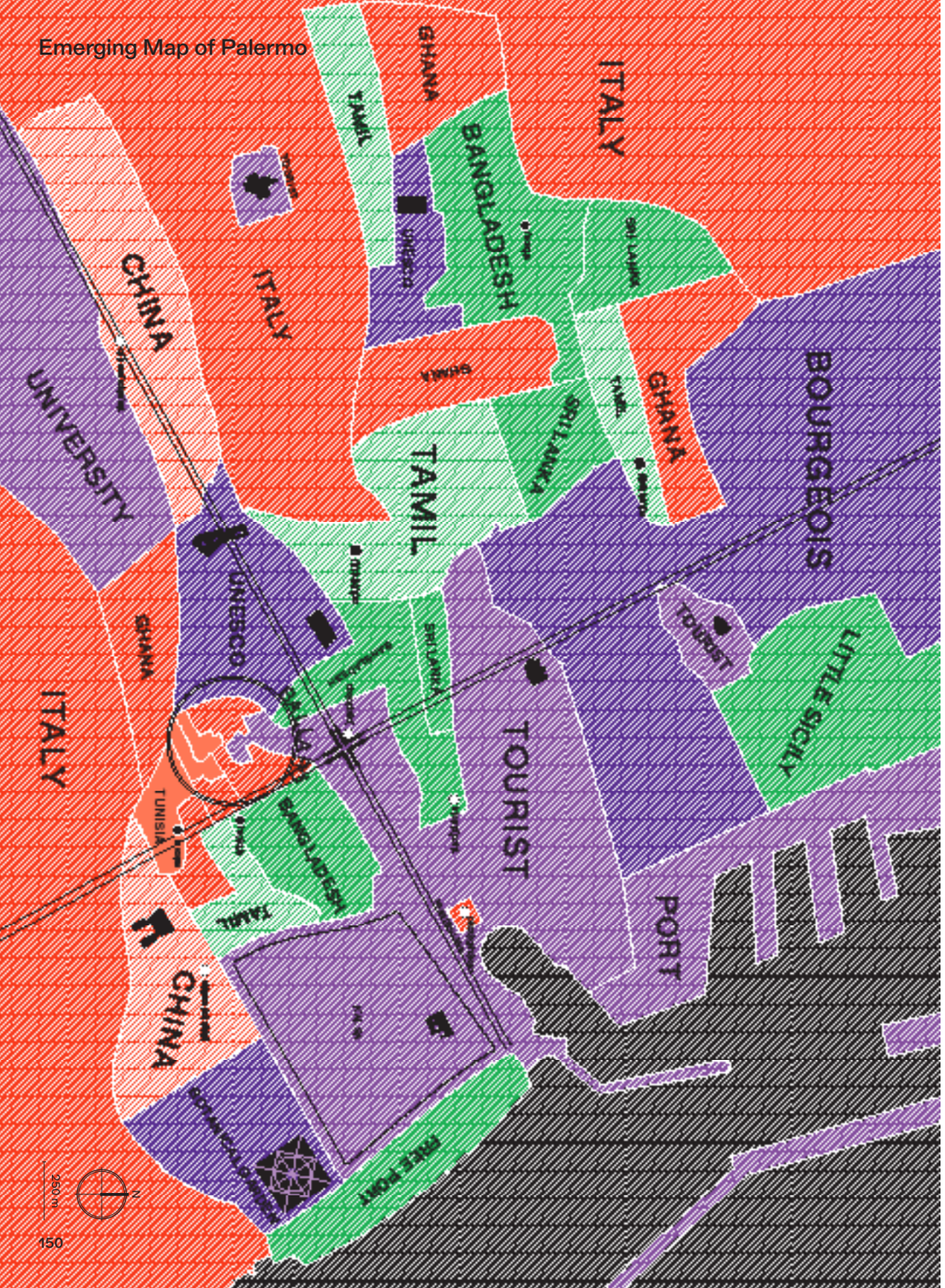








Pages 133–135
Hindu Tamil Temple (via Marvuglia)
Page 136
Hindu Tamil Temple (via de Spuches)
Pages 137–139
Hindu Tamil Temple (via Marvuglia)
Pages 140–145
Al Falah, Bengali Mosque (via Sant'Agostino)
Pages 146–148
Tunisian Mosque (via del Celso)



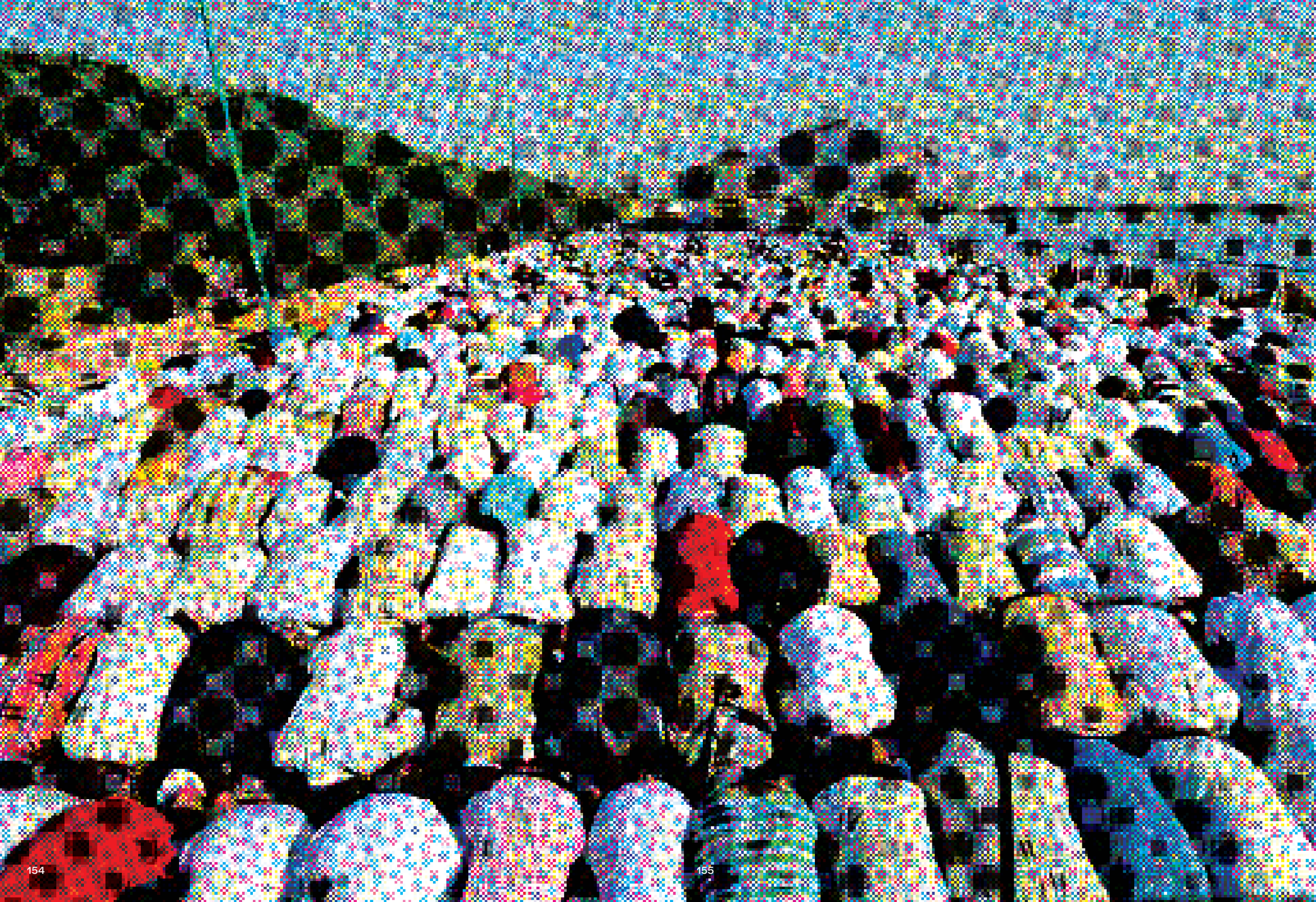



Are new communities helping to shape a new geography of the city centre? Places of worship, internet points and hubs for migrant communities are located right next to UNESCO World Heritage sites, with their gentrified shops and bars serving the flow of tourists. The contrast between the conditions of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

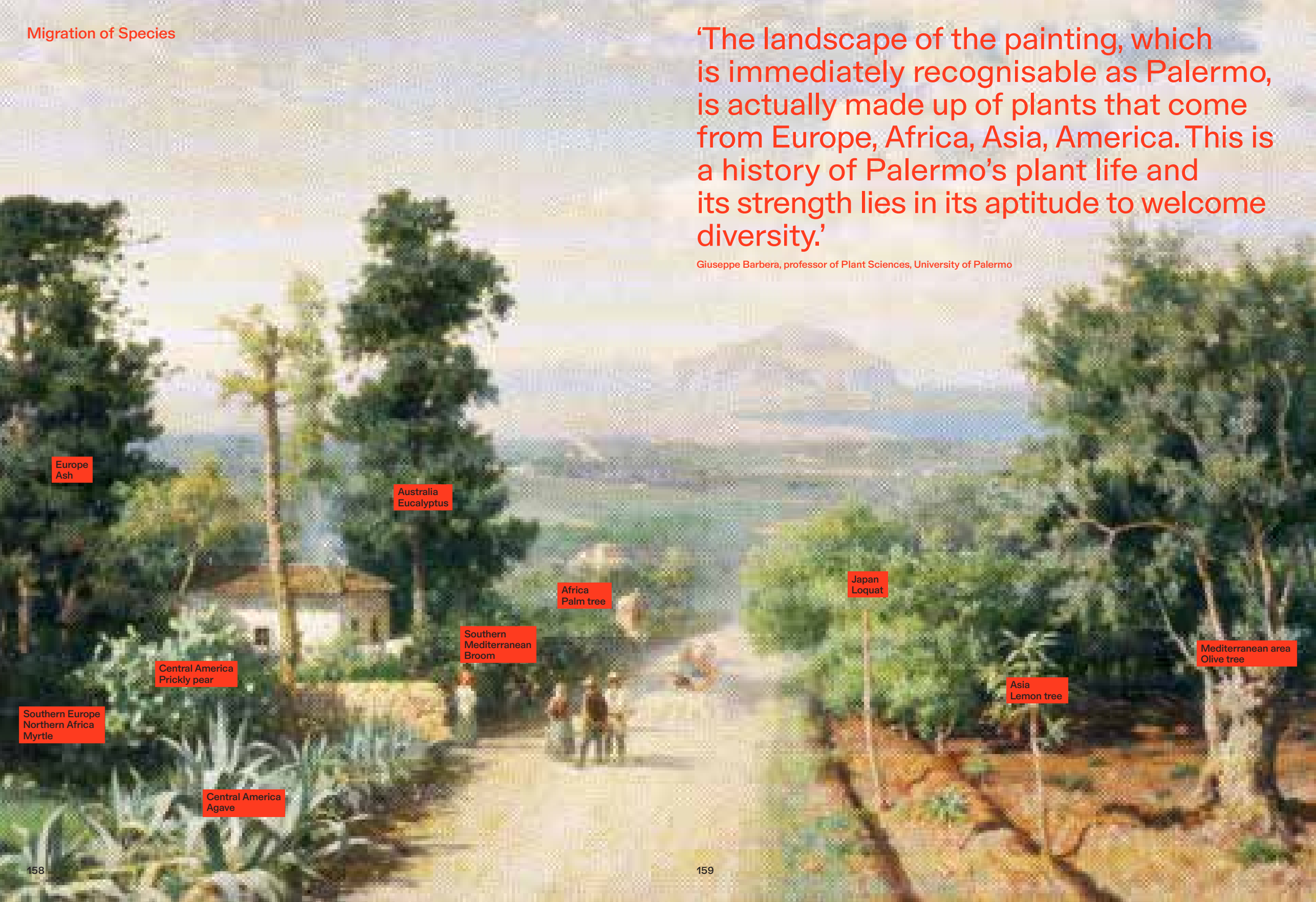
Pages 152–153
Tamils play cricket in Foro Italico, Palermo, 2016, © Anna Fici
Pages 154–155
3,000 Muslims gather on Foro Italico to celebrate the feast of Eid al-Fitr, marking the end of Ramadan.
Eid al-Fitr in Foro Italico, Palermo, 2015, © Mike Palazzotto
Pages 156–157
Every morning, African migrants ride out from CARA Mineo, Europe's largest refugee camp, desperately trying to find agricultural work in the countryside. The conditions of this illegal work are extremely precarious: they are paid an average salary of two euros per hour, with no contract or health insurance.
Malia Politzer and Emily Kassie, 'The 21st Century Gold Rush: How the Refugee Crisis is Changing the World Economy', 2016, © Huffington Post Highline
Pages 158–159
Francesco Lojacono, *Veduta di Palermo*, 1875. The marginal human presence serves only to give vitality to the beloved Sicilian landscape; agave, palm trees, olive trees and rocks appear in the foreground of the painting.
Francesco Lojacono, *Veduta di Palermo*, 1875, © Civita Sicilia / Giacomo D'Aguanno

Foro Italico, land reclaimed from the ruins of the Second World War, was considered toxic by authorities for decades but has become one the main public spaces in the city where multicultural activities coexist. It stages events daily from Ramadan celebrations to refugee cricket competitions and political parades.






Officially, the number of foreign agricul-
tural workers in Italy is estimated
to be 116,000 people, but other counts
estimate as many as 500,000 people
in 2016.
Ethical Trading Initiative




‘The landscape of the painting, which is immediately recognisable as Palermo, is actually made up of plants that come from Europe, Africa, Asia, America. This is a history of Palermo’s plant life and its strength lies in its aptitude to welcome diversity.’

Giuseppe Barbera, professor of Plant Sciences, University of Palermo

# An Encounter with Diversity

Giuseppe Barbera, Professor of Plant Sciences,
University of Palermo

A meeting place between three continents, the Mediterranean – the 'sea between the lands' – has seen the boundless migration of plants and animals for 200 million years. Wind, waves and bird guano have carried elements of ecosystems and civilisations from one shore to another, from an island to a promontory, while tectonic and climatic shifts have transmuted the shape and size of the sea. When people on the African side discovered the great sea, they learned to cross it, driven by courage and curiosity, commerce and the need to survive. Nature and different histories intersected, exchanging genes and information. People came not to fear biological and cultural diversity, but rather, to value the security it offers in the face of adversity, its ability to satisfy physical and intellectual needs, especially given the unknowns of the future.

The Mediterranean teaches that nature and culture privilege altruistic encounters and not selfish exclusions. All this can be understood from its landscapes. From their interpretation, as palimpsests of history and biodiversity, we derive a holistic and non-reductive vision of the complexity that comes from the meeting of many knowledges. Landscapes can be represented in terms of the metric of space and reduced to points, lines or polygons. Such techniques simplify, making information manageable and therefore usable by planners from any field, who, understandably, draw order from disorder. However, capturing systemic knowledge in all its biological and cultural complexity calls for an instrument capable of representing emotions, feelings and dreams. This is art, in its various possible forms. Only through art can space become a landscape, and thus different from a territory, environment, panoramic view or ecosystem. Only art has the potential to represent the unity of man with nature. It is not by chance that the word 'landscape' was originally derived from a painting term, meaning the depiction of a scene. Through the paradoxes of Oscar Wilde or the logical rigours of philosophers such as Alain Roger, we may see that it is nature (or the landscape) that imitates art and not the contrary, and that its values (not only the aesthetic ones) are defined by an original artistic vision.

If we turn to Palermo's Conca d'Oro – the only Mediterranean area that Fernand Braudel honoured with the adjective 'paradisiacal' – it is a painting, *Veduta di Palermo* (1875) by Francesco Lojacono, that is widely regarded to best celebrate the plain and the evolution of the 'idea' of this landscape. The painting was first exhibited during the twelfth congress of Italian scientists in Palermo in 1875. It piqued the interest of participants, who probably weren't accustomed to the revolutionary pictorial forms of J.M.W. Turner or the Impressionists elsewhere in Europe. The scientists in attendance specialised in astronomy, human anatomy, botany, philosophy and history. These were the twilight years of the Grand Tour, whose travellers, besides accumulating scientific and historical knowledge, had introduced their own perceptions, perspectives and feelings into their writing and pictures. In short, by narrating or sketching landscapes, together with the *vedutisti* (landscape painters), they were to create the myth of the 'Mediterranean garden' – that most fertile of coastal zones, embraced by the sea and mountains, rich in springs and riverlets, inhabited and lush thanks to nature and human toil. The participants in the Palermo congress were gratified by romantic realism. They were fascinated by the landscape of Conca d'Oro and by a painting that represented it didactically and skilfully. The positive reception resulted in the painting joining the royal collection of the House of Savoy: today the *vedute* of the late-nineteenth century are celebrated as a pinnacle of pictorial art.

In Lojacono's landscape, history combines with nature. It identifies the bay and the famous Mount Pellegrino, the city still for the most part enclosed by its historically imposed limits, set within an encircling forest of perfumed trees and abundant animal and vegetal biodiversity. There are plants and crops from four continents, and Lojacono's painting, thanks to its compositional completeness, tells the story of its development. The lookout from Santa Maria di Gesù centres on the unmistakable silhouette of Mount Pellegrino, which makes it possible to show the Tyrrhenian Sea together with the green sea of citrus, and bring the main crops into the foreground along the slope that leads to the plain. Today, with nostalgia and regret, it takes us back to the Palermo countryside during the period of its maximum aesthetic and economic splendour. Looking at it with eyes for nature rather than history – disregarding the continuous incorporation of exotic foreign plants for subsistence, commerce or pleasure – one might not recognise it as a Mediterranean landscape. Going from right to the left, the first sign is a majestic olive tree, a reassuring presence for those who seek ancient Mediterranean roots in human history. This tree, both in its wild and cultivated form, defines the environmental limits of the Mediterranean and, since Linnaeus, was baptised *Olea europaea*, to demonstrate the extent of its use and cultural reach. Next to it grows a small loquat; familiar in the Palermo landscape, it only arrived at the beginning of the nineteenth century, via a large geographic and temporal leap from Japan. Although people tried to cultivate it in France and then in England, only in the south was it able to produce tasty fruits. It is pictured growing on the edge of a small canal, part of an irrigation system derived from agricultural knowledge imported during the years of Islamic dominion. The citrus orchard to which it supplies water, according to the form of the trees and the sequence of events in the Conca d'Oro, is believed to be principally made up of lemons. All citruses came from China and India, at different times according to the species: citrons were already known in the time of the Greeks; bitter oranges and lemons were brought here around the eleventh century; for the sweet orange we can thank the Portuguese at the end of the fifteenth century; and for the mandarin, the English two centuries ago. Although of Asian origin, these

trees and fruits, in the landscape, in a market, on a table, most evoke one of the fundamental concepts of Western culture: that of utility inseparable from beauty.

The citrus forest that spreads down the plain in the painting is interrupted by an African palm marking an attempt repeated many times to make the dates ripen, but always in vain due to climatic limits. On the dusty road, a flock returns to the sheepfold after grazing on crops of a rotation based on cereals – wheat or barley – originally born from the seeds that some migrant, thousands of years ago, brought from the Middle East. This gift was invaluable because it could never be had from the Sicilian land itself, which lacks the wild precursors to cultivated species. To the right of the road, we see agaves and prickly pears from Central America, a few years after Columbus's conquest. The tall trees could be European ash, Persian cypress or eucalyptus. With some difficulty, other plants of the Mediterranean flora are identifiable: the bare tree could be a mulberry or a walnut while various shrubs mingle in the *macchia* The painting shows an intensely cultivated rural landscape where crop rotations and hoeing fend off wild species, those that we denigrate today as alien, foreign, vagabond, invasive but which are now well established in the Mediterranean. Others, for instance the *Ailanthus altissima*, hadn't yet dared cross the boundaries of ornamental and botanical gardens at the time of the painting.

With nineteenth-century realism, Lojacono affirms the great biological richness of the Mediterranean landscape – the exemplary coexistence between indigenous and exotic species, either able to adapt to environmental characteristics such as extreme aridity during the long summer, or, with water and human ingenuity, to be transformed into heavenly sweetness. As we face profound changes in human history – climate change and insatiable land consumption, desperate migration and (equally desperate) resistance to social and cultural integration – Lojacono's image is a testimony to new landscapes of the past, to other forms of the Mediterranean Anthropocene.

Gardens Flow, from Enlightenment to Toxicity
Delfino Sisto Legnani

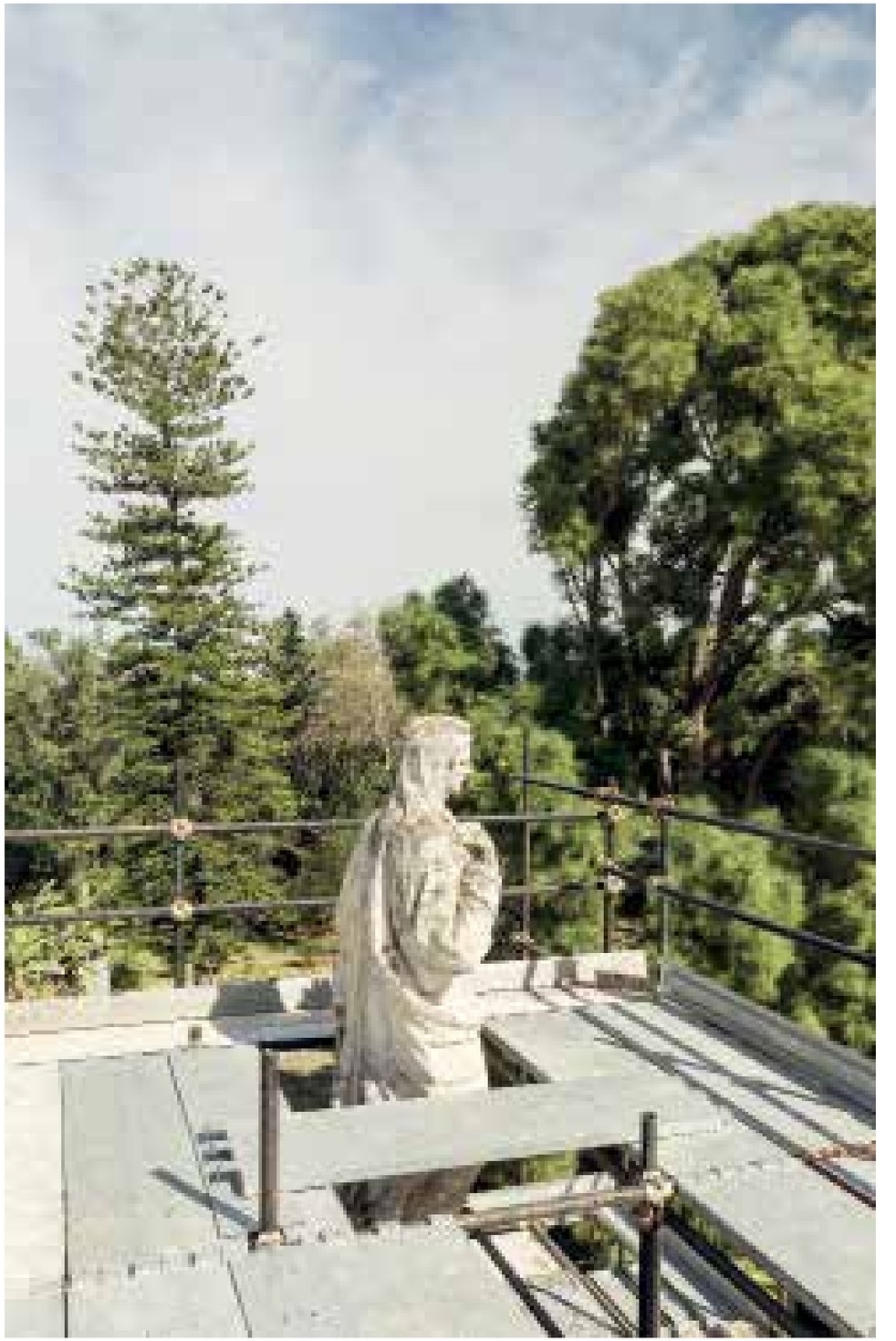






















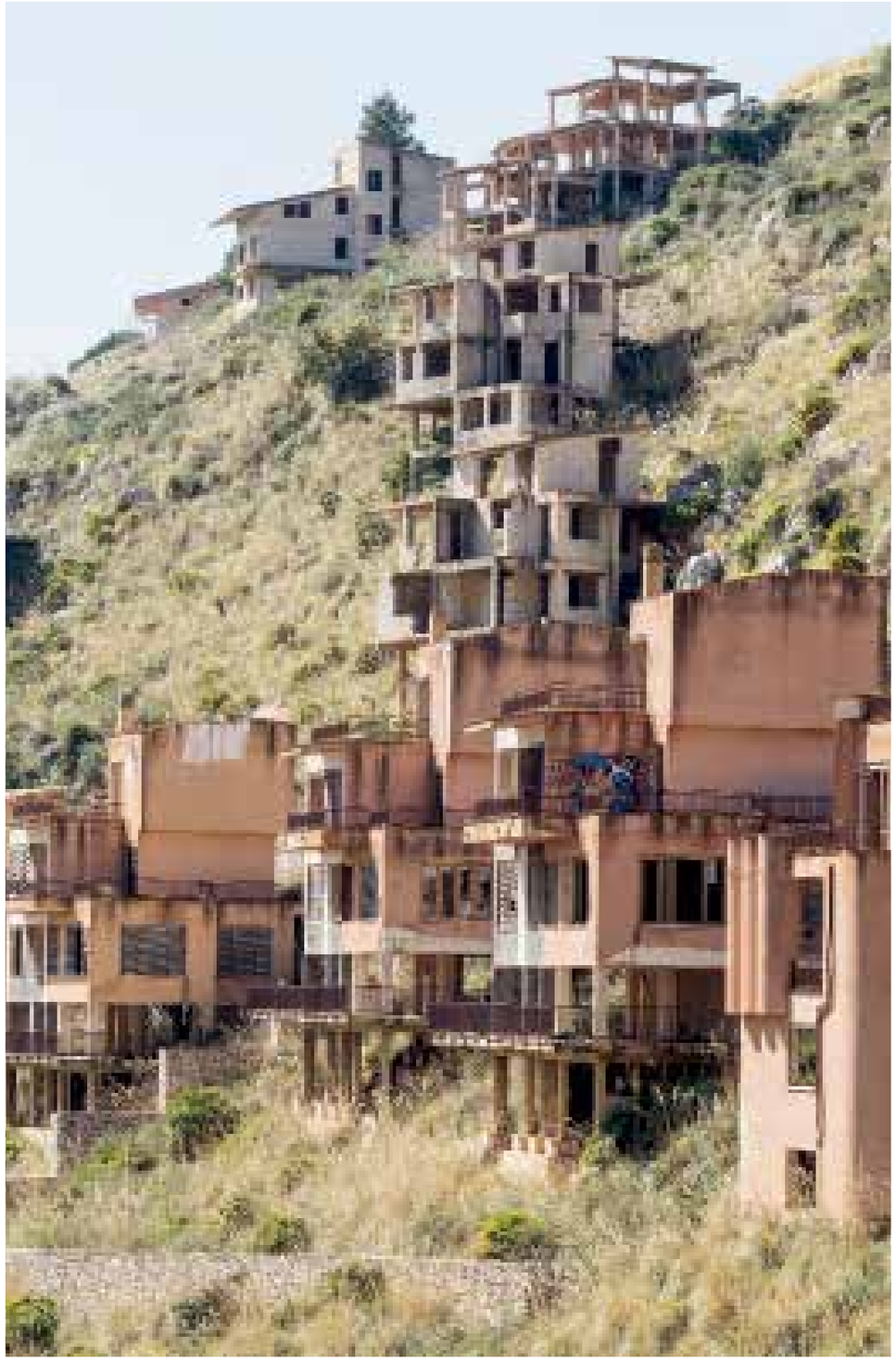
















Pages 165–175
Orto Botanico
Pages 176–177
Ex Gasometer, via Tiro a segno
Pages 178–181
Acqua dei Corsari
Pages 182–183
Mouth of the river Oreto
Pages 184–185
Thermoelectric Power Plant
Pages 186–189
Parco di Maredolce
Pages 190–192
Pizzo Sella

# 5 City Mutation

Between the 1950s and the mid-1990s, Palermo underwent massive change. Under the influence of a quadrangle of powers – politics, mafia, religion, aristocracy – a targeted programme was put in place to seize control of the city governance and neutralise opposition. The city's expansion was an opportunity for extreme and chaotic speculation. Four decades of criminal rule and political dysfunction had left brutal marks on the city, both physical and mental, heavily affecting the image of Palermo to the rest of the world. Architecture, media and personal memory are three channels through which to investigate the events and consequences of this difficult period.

Piazza Magione. The square is named after Basilica La Magione on the southeast side and was the result of subdivisions of the church garden during the Renaissance. This part of the city was partially damaged by bombing during the Second World War, but changed profoundly as a result of the postwar reconstruction plan. The area was demolished during reorganisation of city structure. In 1954, the piazza Magione area had a pre-war appearance, with most of its blocks and roads still in place.





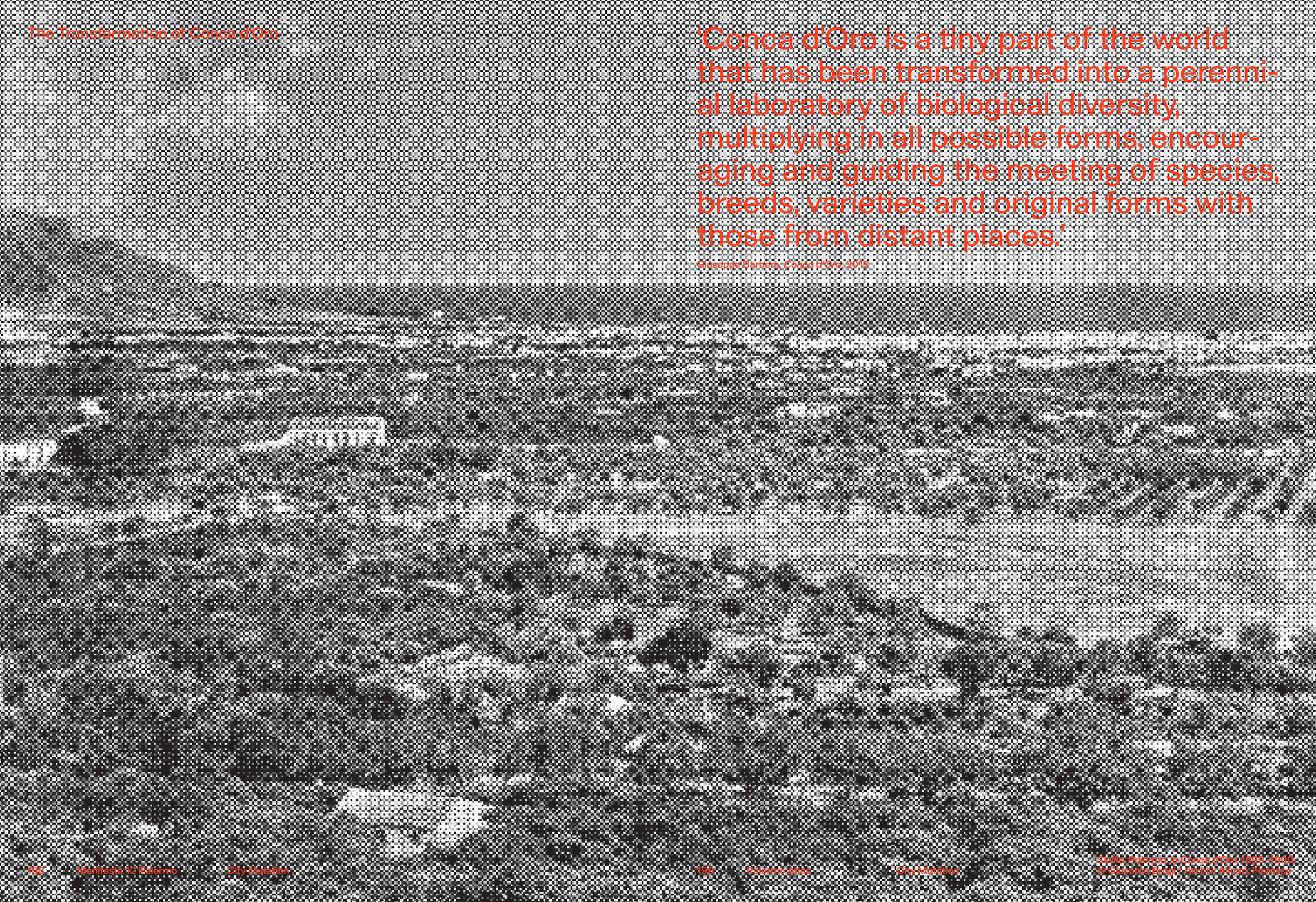





Letizia Battaglia, *Omicidio a Piazza del Carmine*, 1978, © Letizia Battaglia

'Conca d'Oro is a tiny part of the world that has been transformed into a perennial laboratory of biological diversity, multiplying in all possible forms, encouraging and guiding the meeting of species, breeds, varieties and original forms with those from distant places.'

Giuseppe Barbera, *Conca d'Oro*, 2012







Stalla Palermo in Conca d'Oro (1850–1900)
© Giacomo Brogi / Archivio Alinari, Florence

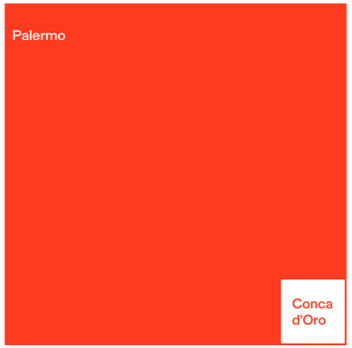


1917






2017






Francesco Zerilli, *Vista dal Monte Belliemi*, 1830, © Sellerio Editore



Discarica di Bellolampo, Palermo, 2017, © OMA



1818, Northwest expansion of the old town



1881, Giarrusso's plan – via Roma realisation



1912, Construction of via delle Libertà – Palermo Liberty



1937, Northern expansion



1954, Beginning of the Sack of Palermo



1973, Disappearance of Conca d'Oro



1989, End of the Sack of Palermo



2018, Current condition

Source
Historical maps of the City of Palermo /
City of Palermo

1808




2017



Karl Friedrich Schinkel, *Panorama von Palermo*, 1808, © bpk / Kupferstichkabinett, SMB / Jörg P. Anders

Panorama of Palermo, 2017, © OMA

# The Word Palermo

Giorgio Vasta, Writer

I say Palermo. I should mean a physical area of 160 square kilometres, a system of roads alleys squares gardens peripheral ring roads, *terrains vagues* and normalised ruins, the historical centre and the areas that were new in the 1960s and those built later, in the 1980s, the outer ring, the structures insisting upon the coast and those developing inwards, and at the same time, saying Palermo – the word that identifies the place where I was born in 1970 and where I grew up (and that I left, without ever missing it, living elsewhere for twenty years, and where I returned, though not out of nostalgia, two and a half years ago) – I should refer to the approximately 700,000 people that every day wake up cross the city work walk eat drink talk go to sleep. And yet I know that when I say Palermo I am never really speaking of all of that space and all of those people, but rather of an immensely smaller space and of an equally immensely smaller number of people.

When I say Palermo – if I really pay attention – I feel the physical space of the city rapidly contract and crumble, like a piece of paper burning from the margin towards the centre. I say Palermo and suddenly the city shrinks even further, the fire consumes Boccadifalco and Settecannoli, Brancaccio, Uditore, Falsomiele, Cruillas and Altarello, via Messina Marine, corso Calatafimi, via Ernesto Basile, viale Michelangelo and via Leonardo da Vinci: what should be the real city turns to ashes, the fire advances concentrically until it surrounds a smaller area, the neighbourhood of Libertà, the district that underwent most of its development in the 1970s, the area where I spent the most time (because space is tangled up with time), but even that single neighbourhood, which is actually one of the smallest, is still too big, the word Palermo cannot contain it, so the flames progress, the contraction proceeds, from the neighbourhood we come to a bunch of streets, but although I know them – and I know them well, having travelled them on foot or on the scooter an incalculable number of times (in the long process which between childhood and adolescence transforms reality into something irremediably unconscious) – these streets are too many, I need to reduce them, to get to a single street, via Sciuti, but even that is still too big, so I keep contracting it and I focus on number 130, I try to make the word Palermo, the thought Palermo, coincide with that block of flats, but the block is plural, multiple, so I make it smaller (because I am the fire that is shrinking the space), I condense my perception to the third floor, or rather to only half of that third floor, the part which, coming out of the lift, opens up to the left, a bigger entrance door, a smaller service door, and at that point, frozen behind those doors, I stop, the fire stops and I think of the only space that I really perceive, that I recognise: the only space I *know* (like one knows a taste).

Because what happens when I say Palermo is that the space heals and so, by focusing drastically, makes me see clearly that for me Palermo is nothing but the 190 square metres of the flat where I spent around twenty-five years of my life, from 1970 to the mid 1990s. Palermo is no more than those rooms, the marble and marble-chip floors (the cold that travels through the palm of the foot upwards along the legs penetrating the pubic area), the glass doors with lanceolate leaves carved into the plates, the long corridor, the light that penetrates obliquely through the windows filling the pots, soaking the soil, shaking the trunks, making the veins of the leaves shine, Palermo is white and blue chequered half-wall wallpaper (the minute tears, ripped to compose animal shapes, from the age of eleven became small spectres of sex, with jagged margins, it should be paper but it cuts like tinplate), a round brown coffee table disseminated with circlets (the damp bottom of glasses, cups of milk on Sunday evenings, the heat that leaves marks on the wood: some circles, the first, accidental, and then in sequence, over the years, the intentional circumferences, a constellation of empty discs printed onto the organic matter), and still Palermo is nothing more than a chair with a metal frame, black rubber feet and red Formica seat on which a sort of ancestral second aunt – viscous strange marvellous obscene – sat one day for around an hour and which I would never touch again because of fear of contagion (the shiny metal scattered with an invisible disease), and Palermo is a green velvet armchair on which I draw with the tips of my fingers (again obscene shapes, erased with the palm when someone comes close), two cute and mediocre pictures hanging in the living room, one with a leaning Pierrot, the other with the child in dungarees holding a flopping flower, and then there's the smell of things, Palermo is a word you smell, cooking deposited in lumps, in the kitchen and in the rooms around, the smell of frying mixed with cooking, the steam, sometimes sweet sometimes dark, the drizzle of the vegetable, the lemons, vinegar, peel, the tenacious life of organic matter, and then the oil of cleaning products, bicarbonate, water and starch mixed in the stiffener, the smell of pewter (the lead that blends into bismuth), that of solidified clay that comes from the ceramics on display on either side of the Telefunken in the living room (the smell of the Telefunken in walnut wood; through the black plastic grid the smell of the electrolytic condensers, of the switches, of the cooling coil and of the resistors, of a still naive electricity), in the bedroom the smell of bitter almonds, of the glue coming out from the crater of the schoolbag, and the smell of the body, the striping of young grass on the knees, the thin sweat in the small folds where the skin wrinkles, the vascularisation that seeps through, the moss the soap the biscuit, insensible sweating, bites, the groin, the sebum, and again Palermo is a noise, the echo of the earthenware umbrella stand in a corner of the service entrance, the flat ringing of the two paladins hanging on the wall, Rinaldo, and the Moor, the poor ironwork – chivalrous scrap – of the armours, the crackling of the Ronson Varaflame table lighter, the space around refracted and deformed in its silver surfaces, the dry and subtle clicks of the knitting needles when the tips clash in the plain and purl (and the smell of wool – pure new wool and fallen wool – and the ball of wool and each single thread, along the

fibres the particles of dust that make your nose itch), and then, in the sleepless nights already at the age of twelve, the variation of the surrounding breathing, the cotton breath of my brother sleeping in the bed next to mine, from the other room the recriminatory sleep of my mother, my father tight on his side grunting as deaf as a post – but Palermo, all of Palermo, its entire multiplicity of space without space and of people who are just one (it's only me, the point of synthesis, the coagulation of the multitude), coincides in its most profound and irreducible reality with a taste of industrial plastic, when at night I'm upside down under the blankets, feet on the pillow, head at the bottom of the sheets, me and the thin green toy Indian soldier in attacking position, it's getting darker, I curl up, I put the Indian in my mouth, the taste travels down from the throat to the chest, goes back up through the nose to the inside of my skull: I'm not thinking anything, I don't know anything: quiet and still I listen to the night pass (until I fall asleep and there are dreams, but they are not mine: in the dark underneath the sheets, when inside my body the animal shapes like clouds mix with the shapes of sex, with fear and desire, and sometimes I suddenly wake up in tears, it's not me who is dreaming but the Indian in my mouth).

This is what the word Palermo describes. It took me years, and a lot of misunderstanding, to come to realise this. Wrong words, mistaken thoughts, but now I know that every time I say Palermo, every time I think Palermo, I am not really talking about the city, I am always evoking a tiny and aggressive ghost who demands to be called by the word that should indicate the whole but is actually one of its smallest parts: a ghost that, mixing space and time, is in fact my origin.

The space – the one I described – corresponds to the 190 square metres of an apartment in the neighbourhood that between the 1960s and 1970s the city's emerging middle class moves into, whilst the time mostly coincides with the 1960s and 1970s and dilates a bit further into the first part of the 1980s (thus to a time predating my conscious understanding of things, but coinciding entirely with that incessant state of sensory activation that makes a kid's body a sort of inexhaustible receptor of phenomena). Everything around – the rest of the city, one might object rightfully, and not too timidly, besides it is a *rest* of such dimensions (160 square kilometres *minus* 190 square metres) that it might be considered the city *tout court* – for me is redundant, something between lie and pretence: if I make an effort I can conceive that all that space exists, but abstractly, and in any case always like a sort of abuse: the only real city in which I have ever lived (and that uninterruptedly lives inside me like a taste in the mouth), the only Palermo I ever really unconsciously and thus tragically and euphorically perceived, is that small portion of square metres mixed with an equally meagre portion of years (it's that fragment of green Indian-shaped plastic I keep inside my mouth to protect it from my own fire).



So it makes sense to ask: what am I talking about when I talk about Palermo? That is to say: if the city is what I have thus far described – an apartment like a deposit of feelings, like the only capital that over the years, by waning, has become more refined, as the unconscious homeland you cannot return to if not through the imagination and language – what does the word Palermo mean? The word that is the origin, the origin that is the ghost, the name by which – just by saying it – I should gain and instead I lose, because the word that is forming is not a name but a verse, a gurgling (when I try to name the origin I cannot make myself understood because I always speak with a green toy Indian in my mouth), approximation, sketch, a larval word, nascent and evanescent, an embryo, a cloud-word, never solid, naturally rarefied.

An origin can be treated in many ways. Some idealise it, some demonise it, some are proud of it, some are ashamed of it. There are those who admire the origin like a religious idol, who contemplate it as one would contemplate faecal matter, who stare at it like a cobra or mongoose, or like a hare caught in the headlights of a car.

Now I've just turned forty-eight I should also find a way to have something to do with my origins, a way to use them. What I should reasonably do is come out from under the sheets, put the toy Indian on the bedside table, get up, walk along the corridor, open the door, go down the stairs, go outside the building at 130 via Sciuti, walk off in any direction, towards the barrier of fire that I should slowly put out to then pick up the ashes, put them back together, compact them, making a fabric out of them, restore the shape of the entire city: at that point I could finally exit one meaning of the word Palermo and enter another.

Yet none of this happens because the origin, which in a specific space and for a specific time was my only reality, has over the years become a form of unreality – and unreality is my only heritage.

So Palermo is the perfect secret, the one that one hides by revealing it, that one conceals by saying it.

So every time I say Palermo, I think Palermo, I try and say something I *know* but I don't know, I try to touch but I fumble, where there should be certainty there is presentiment, I should find stability but I find a gap.

Because the word Palermo is what you cannot say.

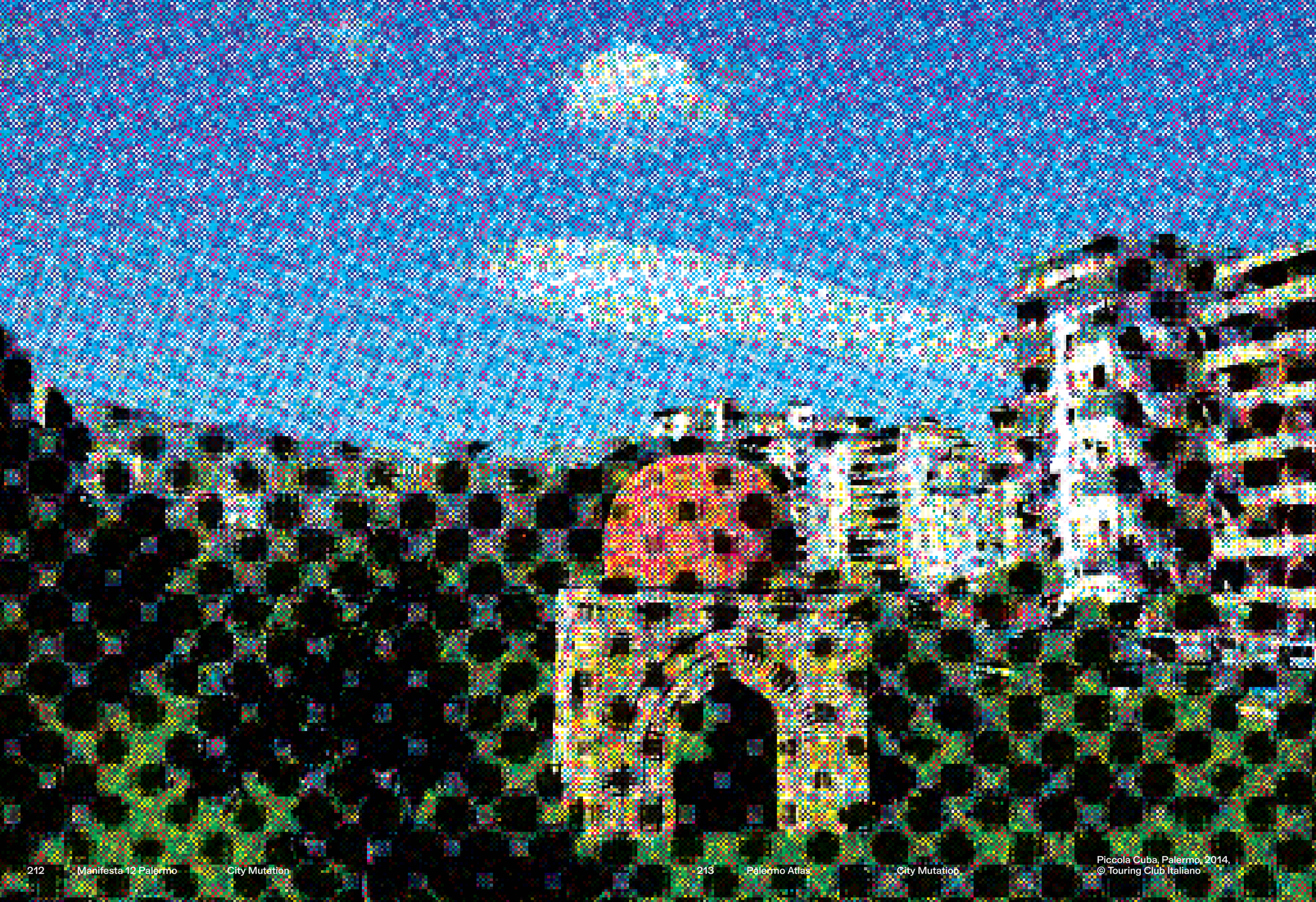
A literary word.

Palermo – the origin, the ghost – is the dream of an Indian.



‘How could this happen? How is it hidden from those with eyes to see, ears to listen, minds to reason – 300 million cubic metres of concrete and hundreds of kilograms of asphalt which, each year between 1955 and 1975, stifled a million square metres of soil and took the place of more than a million trees.’

Rosario Bagarella Corleo, Gen 2023







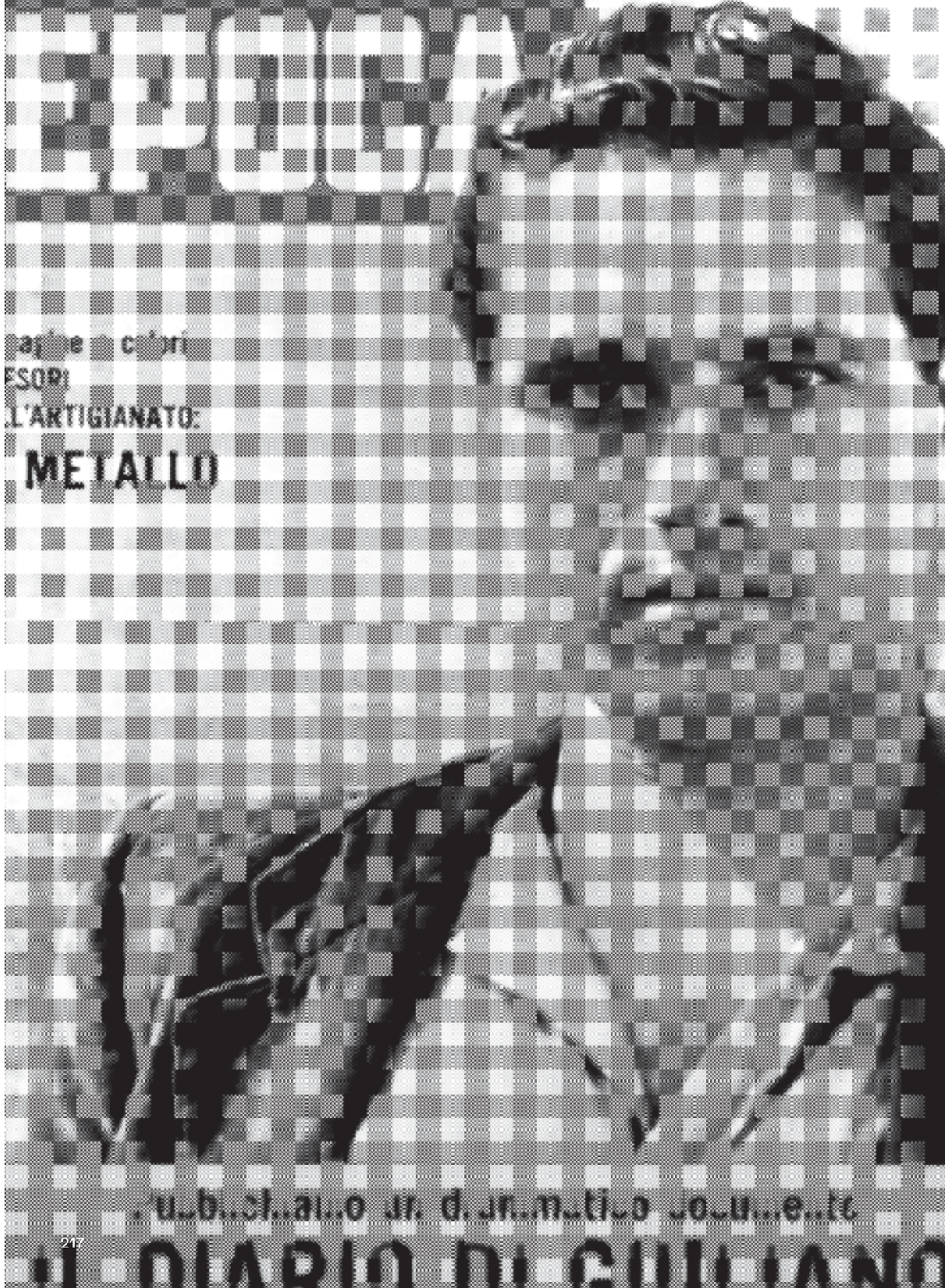
Piccola Cuba, Palermo, 2014,
© Touring Club Italiano



'This space was originally designed for public facilities. Due to non-completion of the district over the years it has become a real open-air dump. At ZEN 2 the greatest failing from a social point of view is the absence of any collective space.'

Marco Picone, professor of Urban Geography, University of Palermo

The design for ZEN (Zona Espansione Nord) was won by Gregotti Associati, who aimed to create an ideal Mediterranean walled city organised according to eighteen *insulae* oriented longitudinally along the north-south axis. The competition followed the approval of the Piano Regolatore (master plan) in 1962, which enabled the city to expand into agricultural areas. Paradoxically, while the city was growing fast and in an uncontrolled manner, the architecture attempted to introduce extremely formal utopian projects.
ZEN 2, Palermo, 2017, © Minimum


EPOCA
L'ARTIGIANATO:
METALLO

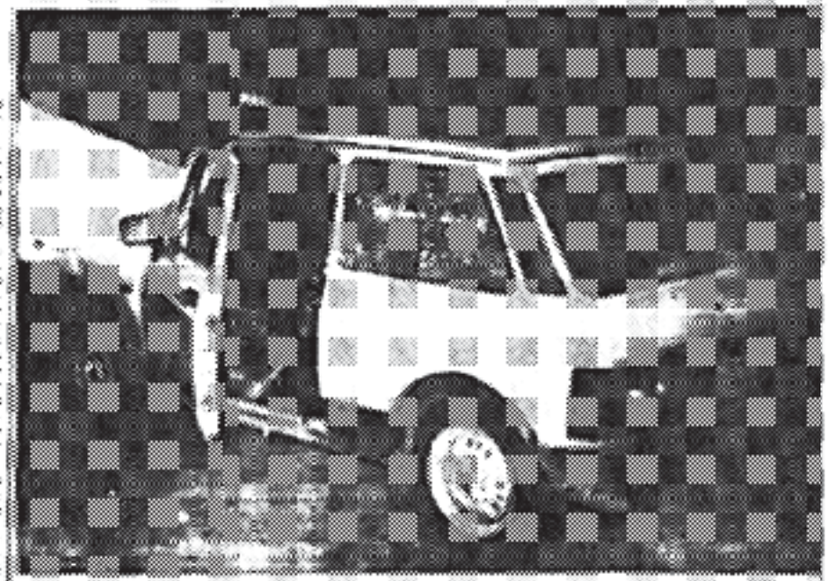
# ...TA DI PARMA

...IANO D'INFORMAZIONE FONDATO NEL 1735

...MENDO CRIMINE DELL'ORGANIZZAZIONE MAFIOSA

## ...alla Chiesa, la moglie
## ...assassinati a Palermo

...to, quando alcune ...ata hanno sparato



## Era stato tenente a Parma

Aveva diretto importanti operazioni di polizia giudiziaria

## ...ella ci...

UN'ALTRA BANDA A SAN FRANCESCO

...nte: ...rma

# DER SPIEGEL

Mord - Erpressung - Rauschgift

## MAFIA

Großkonzern in Italiens Untergrund



la Repubblica

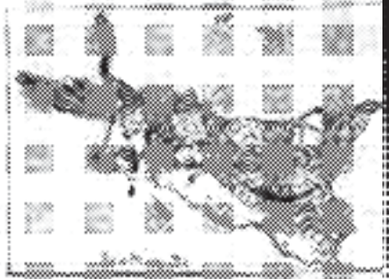
# Falcone assassinato

## Strage di mafia, è morta anche la moglie

## Shock a Montecitorio: oggi il Presidente

Non c'è più tempo





Panorama



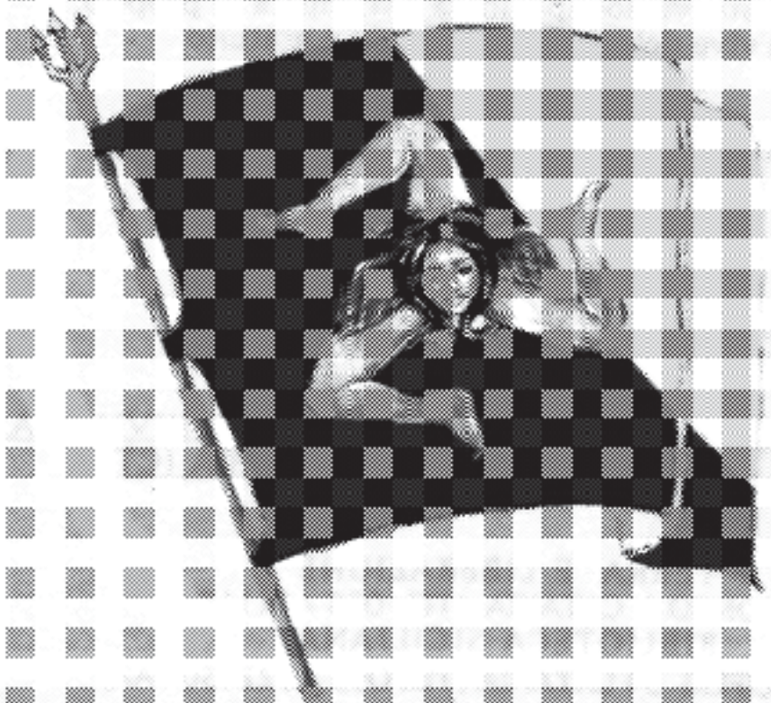
LE COLPE DELLO STA
I PIANI DELLA MAFI

LA RABBIA DOPO
L'OMICIDIO BORSELLINO

Falsett

# TERRA e LIBERAZIONE

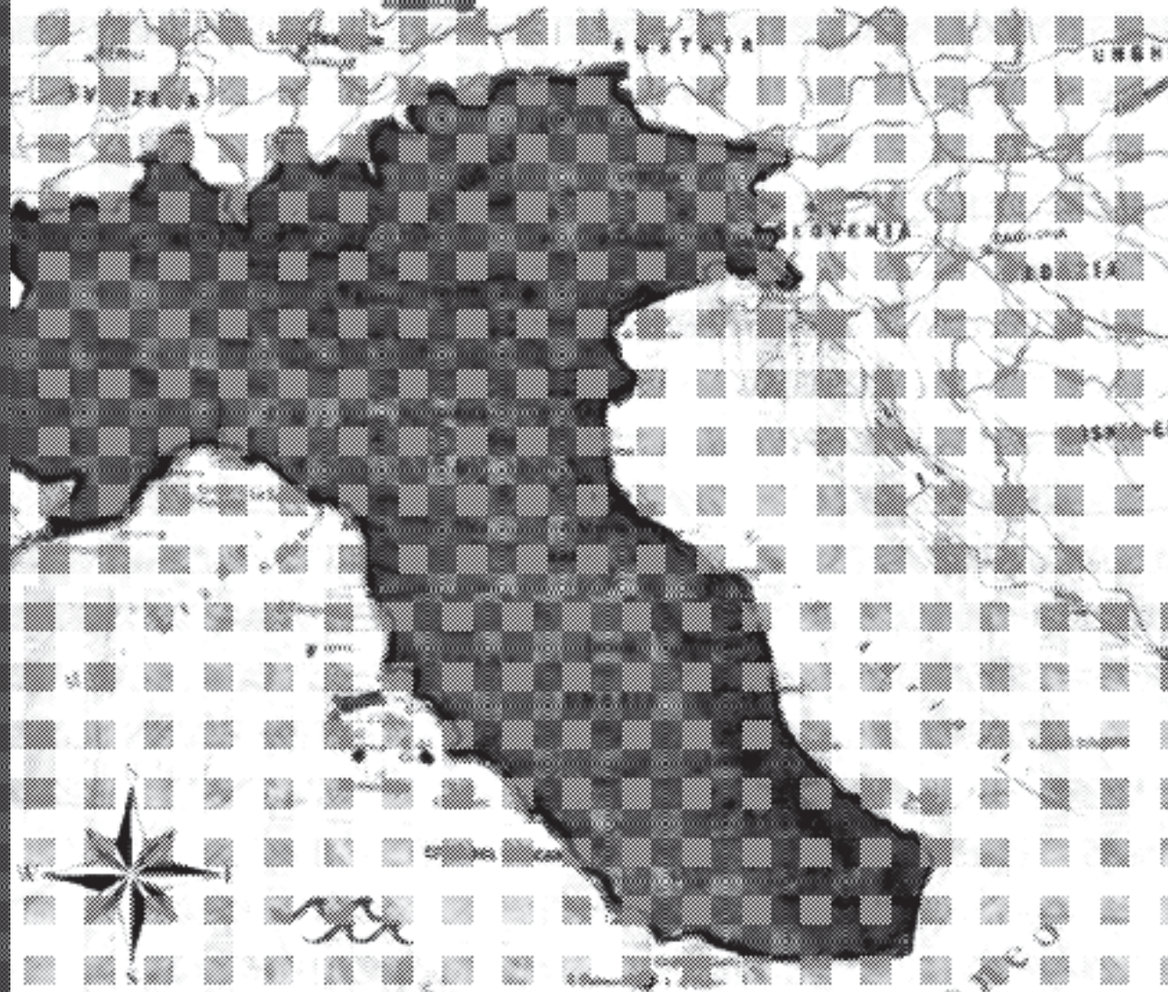
REVISTA DELLA RESISTENZA SICILIANA



DIRETTORE MARIO DI MAURO

TESTI DI ENZO IURATO, FRANCO NOCELLA, NICOLA ZITARA,
SALVATORE GIACONIA, SALVATORE MARIO LUPO, SALVATORE TIC
GIUSEPPE CALANDRA, PIPPO ISAIA, ROCCO LIBIANO

# L'espresso





Richiesto

# È sparito il Sud

*Crollo demografico. Fuga dei cervelli. Economia immobile.*
*Imprenditoria assente. Un terzo del Paese è scomparso dalle mappe*

CHARLIE HEBDO

JOURNAL IRRESPONSABLE

...ONS DE MORALITÉ
...VIEILLESSE DANS LA
...SSE ET LE CHAOS ▸▸

GRÈCE
LES ANTINAZIS
DE LA DERNIÈRE
HEURE ▸▸

FN
MARINE LE PEN,
EXTRÊME
DROITOPHOBE ▸▸

...OUS LES KIOSQUES

LAMPEDUSA

...LA MÉDITERRANÉE...

...UBLIQUE E PROGRAMME
...DU FRONT NATIONAL

FAMIGLIA CRISTIANA

Vieni, Spirito creatore

...INFER...
Sbarchi di massa

Aggrappati all'Italia

PANORAMA

La nuova linea del Piave è l'emergenza immigrazione.
Siamo diventati razzisti? No, a sentire i sindaci e le risposte
degli italiani a un sondaggio esclusivo che sulla gestione
l problema rivela un'opinione condivisa: dal governo solo parole.



# NON PASSA LO STRANIERO

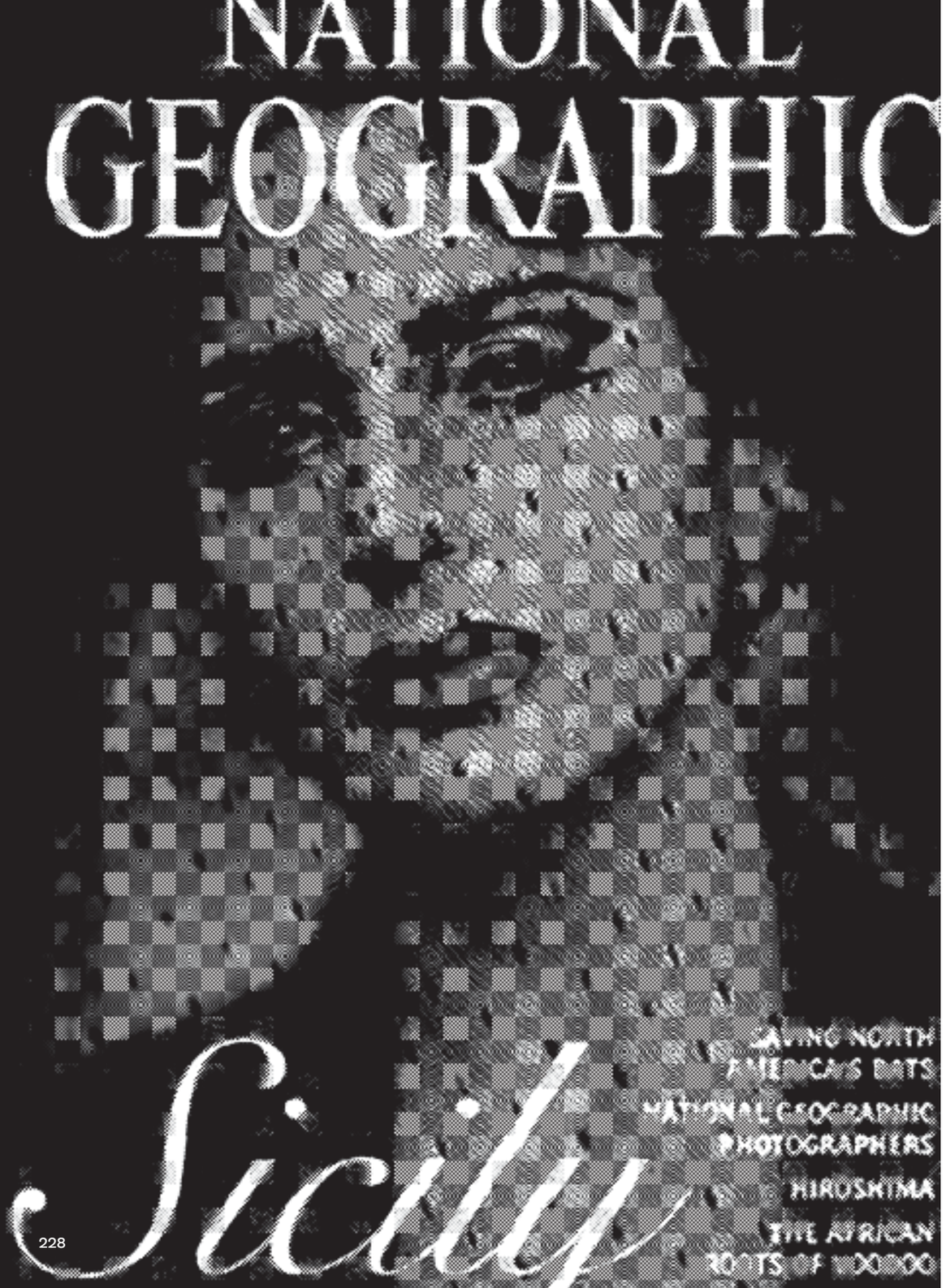
The Economist

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Greece: turning a crisis into a drachm
Can Obama get a deal on trade?
How to make teenage drivers safer
Telling the truth about mental illness

# Europe's boat people



A moral and political disgrace








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# On Constant Transformation

A seventeenth-century dome on top of an Arab-Norman castle. A gothic façade within a baroque façade. Roman columns behind a Byzantine church. Finely sculpted stone embedded in concrete. A Renaissance space inside a Romanesque church. An Arab house inside an eighteenth-century villa. Houses built on historic walls, leaning on churches and convents. A small Arab pavilion among tall blocks of flats. The tree softly embraces the neoclassical column. Thousands of plants, from thousands of kilometres apart, living together in the same gardens. Elevations, digs, dumps, Dom-Ino structures, interrupted city, unauthorised geography. Chaos requires an inventory. Listing, archiving, separating, classifying by typology, analogy, similarity, position, relation, proximity, coexistence, contiguity, conflict, tension, inclusion, mixture, mingling, fusion. Time: stratifiction, palimpsest, geology, archaeology. Artialisation: a way to create order? The order of a selective, perhaps obsessive, necessary vision. Chaos is in the vision, the preconceived idea of order, the transitory idea of harmony. Every landscape is in the eyes. Every chaotic system reveals new, unforeseeable relations. Periphery or historical centre. In the dimensions of the buildings, in the distances, in the relative positions, in the light, in the 'spaces in between things', in the behaviour of the inhabitants, we can always read the 'fixed residue' of architecture, we can still learn.

Roberto Collovà, architect, photographer, designer



Banchina di Sant'Erasmo, Palermo 1999,
© Roberto Collovà

# 6 Palermo in Film
# A Cinematographic Exploration

by Davide Rapp, videoartist, with Giorgio Zangrandi and Guglielmo Di Chiara

Since the 1930s, a multitude of film productions – both Italian and international – have used the city of Palermo as an open-air backdrop. Art films and B movies have transfigured the streets, piazzas and buildings into film sets: altogether these scenes form a dotted and complex mosaic of the whole city, from the old town to the periphery, from the coast to the hinterland.

In a report on Dutch television ('Italiaanse lente', VPRO Tegenlicht), Mayor Leoluca Orlando identifies in the ancient alliance between the aristocracy, the Catholic Church and the mafia, the beginning of a typically Palermitan criminal harmony, which brings up many macro-themes through which to analyse the films set in the Sicilian capital.
One hundred and fifty films were watched: in Italian productions between the 1960s and the 2000s, drama, comedy and historical plots reveal the predominant influence of Cosa Nostra and

its dealings in the lives of Palermitans.

Three hundred and seventy locations were mapped: over the years, cinema has only partially documented urban expansion, constantly photographing the area within the quadrilateral of streets that trace the old city walls.

One hundred and fifty characters were studied: their lives, between fiction and history, cross paths at the key points in the thick urban fabric.

A fictional Palermo overlaps with the real one: here cinema is used to decode the complexity of the territory and the relations between its inhabitants.

Via Castello (Palermo) from *Dimenticare Palermo*, dir. Francesco Rosi (IT, 1990)



Mafia

Aristocracy

Religion

Politics



‘In the past, the framework of Palermo was an alliance between the aristocracy, the Catholic Church and the mafia. This alliance [...] was the framework of the city of Palermo. It gave Palermo harmony, a criminal harmony...’

Mayor of Palermo Leoluca Orlando, ‘Italiaanse lente’, *VPRO Tegenlicht*, 30 October 2016







Palazzo delle Poste – via Roma 321 (Palermo) from *La cugina*, dir. Aldo Lado (IT, 1974)

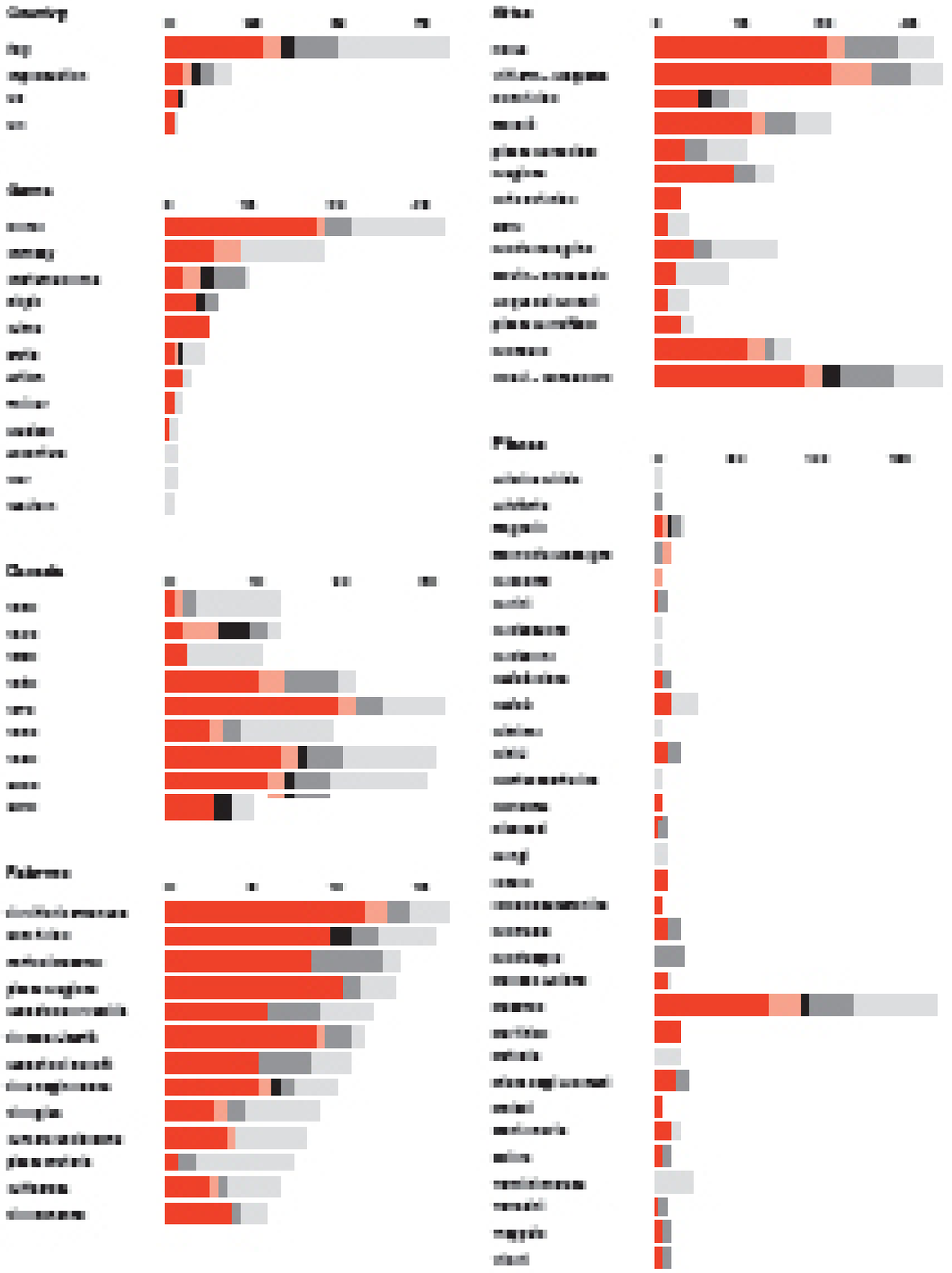
# 150 Movies set in Palermo

● Mafia ● Aristocracy ● Religion ● Politics

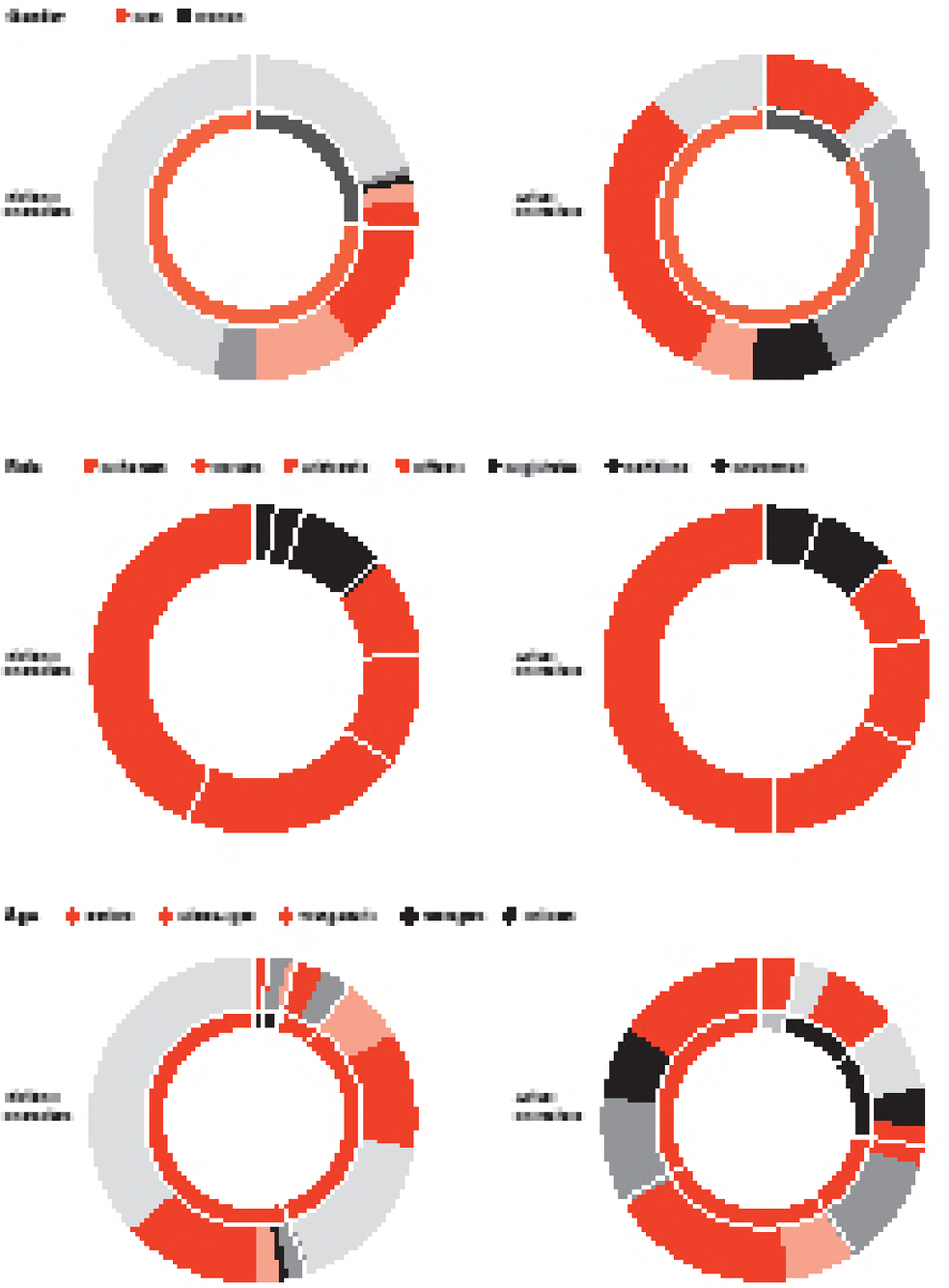
| | | | | |
|---|---|---|---|---|
| 1930 | | | | |
| 1934 | ● | ● | 1860. I Mille di Garibaldi | Alessandro Blasetti | IT |
| 1934 | | | Paraninfo | Amleto Palermi | IT |
| 1936 | | | Fiat voluntas Dei | Amleto Palermi | IT |
| 1936 | | | Il re di Denari | Enrico Guazzoni | IT |
| 1936 | | | L'aria del continente | Gennaro Righelli | IT |
| 1936 | | | Lo smemorato | Gennaro Righelli | IT |
| 1936 | | | Pensaci, Giacomino! | Gennaro Righelli | IT |
| 1937 | ● | | Gatta ci cova | Gennaro Righelli | IT |
| 1937 | | | Il feroce Saladino | Mario Bonnard | IT |
| 1939 | | | Cavalleria rusticana | Amleto Palermi | IT |
| 1939 | | | Terra di nessuno | Mario Baffico | IT |
| 1940 | | | | | |
| 1942 | | | Carmela | Flavio Calzavara | IT |
| 1942 | ● | | Gelosia | Ferdinando Maria Poggioli | IT |
| 1942 | | | La bella addormentata | Luigi Chiarini | IT |
| 1943 | | ● | All'ombra della gloria | Pino Mercanti | IT |
| 1946 | ● | | Malacarne | Pino Mercanti | IT |
| 1947 | | ● | I cavalieri dalle maschere nere | Pino Mercanti | IT |
| 1947 | ● | | Il principe ribelle | Pino Mercanti | IT |
| 1949 | ● | | Cagliostro | Gregory Ratoff | IT/US |
| 1949 | ● | | I fuorilegge | Aldo Vergano | IT |
| 1949 | ● | ● ● | Vespro siciliano | Giorgio Pàstina | IT |
| 1950 | | | | | |
| 1950 | | | È Primavera | Renato Castellani | IT |
| 1950 | | | Gli inesorabili | Camillo Mastrocinque | IT/FR |
| 1952 | | ● | Il segreto delle tre punte | Carlo Ludovico Bragaglia | IT |
| 1953 | | | The Master of Ballantrae | William Keighley | UK |
| 1959 | ● | | I mafiosi | Roberto Mauri | IT |
| 1959 | | | Vento del sud | Enzo Provenzale | IT |
| 1960 | | | | | |
| 1960 | | | Femmine di lusso | Giorgio Bianchi | IT |
| 1960 | | | L'avventura | Michelangelo Antonioni | IT/FR |
| 1961 | ● | ● | Viva l'Italia! | Roberto Rossellini | IT/FR |
| 1962 | | | Jessica | Jean Negulesco | IT |
| 1962 | ● | | Mafioso | Alberto Lattuada | IT |
| 1962 | | ● | Salvatore Giuliano | Francesco Rosi | IT |
| 1962 | ● | ● | Un uomo da bruciare | Valentino Orsini | IT |
| 1963 | ● | ● | Il gattopardo | Luchino Visconti | IT/FR |
| 1964 | ● | ● | I due mafiosi | Giorgio Simonelli | IT |
| 1964 | ● | | Miele dolce amore | Enrico Coletti | IT |
| 1966 | ● | ● | What Did You Do in the War, Daddy? | Blake Edwards | US |
| 1967 | ● | | A ciascuno il suo | Elio Petri | IT |
| 1967 | ● | ● | Gente d'onore | Folco Lulli | IT |
| 1968 | ● | | Il giorno della civetta | Damiano Damiani | IT/FR |
| 1968 | ● | | The Brotherhood | Martin Ritt | US |
| 1970 | | | | | |
| 1970 | ● | | Il sasso in bocca | Giuseppe Ferrara | IT |
| 1970 | ● | | La moglie più bella | Damiano Damiani | IT |
| 1970 | | | L'amore coniugale | Dacia Maraini | IT |
| 1971 | ● | | Confessione di un commissario di polizia ... | Damiano Damiani | IT |
| 1971 | | ● | Lo voglio maschio | Ugo Saitta | IT |
| 1972 | ● | | I familiari delle vittime non saranno avvertiti | Alberto De Martino | IT |
| 1972 | | | La schiava io ce l'ho e tu no | Giorgio Capitani | IT |
| 1972 | ● | | The Valachi Papers | Terence Young | IT/FR |
| 1973 | ● | | Baciamo le mani | Vittorio Schiraldi | IT |
| 1973 | ● | | Il boss | Fernando Di Leo | IT |
| 1973 | ● | | Il Consiglieri | Alberto De Martino | IT/US |
| 1973 | ● | | Il figlioccio del Padrino | Mariano Laurenti | IT |
| 1973 | ● | | Lucky Luciano | Francesco Rosi | IT |
| 1974 | | | Il viaggio | Vittorio De Sica | IT/FR |
| 1974 | | | La cugina | Aldo Lado | IT |
| 1974 | ● | ● | Perché si uccide un magistrato | Damiano Damiani | IT |
| 1974 | | | Virilità | Paolo Cavara | IT |
| 1975 | ● | | Divina creatura | Giuseppe Patroni Griffi | IT |
| 1975 | | | L'insegnante | Nando Cicero | IT |
| 1975 | | ● | La peccatrice | Pier Ludovico Pavoni | IT |
| 1975 | | | Ondata di piacere | Ruggero Deodato | IT |
| 1976 | | | Caro Michele | Mario Monicelli | IT |
| 1976 | | | Come una rosa al naso | Franco Rossi | IT/UK |
| 1977 | ● | ● | Il prefetto di ferro | Pasquale Squitieri | IT |
| 1978 | ● | ● | Corleone | Pasquale Squitieri | IT |
| 1979 | ● | ● | Da Corleone a Brooklyn | Umberto Lenzi | IT |
| 1979 | ● | | Un uomo in ginocchio | Damiano Damiani | IT |
| 1980 | | | | | |
| 1980 | | | La settimana al mare | Mariano Laurenti | IT |
| 1981 | | | Crema, cioccolata e pa... prika | Michele Massimo Tarantini | IT |
| 1981 | ● | | Il turno | Tonino Cervi | IT |
| 1981 | ● | ● | La caduta degli angeli ribelli | Marco Tullio Giordana | IT |
| 1981 | ● | | Napoli, Palermo, New York ... | Alfonso Brescia | IT |
| 1983 | ● | ● | Cento giorni a Palermo | Giuseppe Tornatore & Giuseppe Ferrara | IT |
| 1983 | ● | ● | Il morso del ragno | Claude D'Anna | IT/FR |
| 1983 | | | Questo e quello | Sergio Corbucci | IT |
| 1984 | | | Il futuro è donna | Marco Ferreri | IT |
| 1984 | | ● | Occhio nero, occhio biondo, occhio felino | Loffredo Muzzi | IT |
| 1985 | ● | | Il pentito | Pasquale Squitieri | IT |
| 1985 | ● | | Pizza Connection | Damiano Damiani | IT |
| 1986 | | | La sposa era bellissima | Pál Gábor | IT/HU |
| 1987 | ● | | The Sicilian | Michael Cimino | IT/US |
| 1987 | | | La donzelletta | Pasquale Scimeca | IT |
| 1987 | | | La mort d'Empédocle | Jean-Marie Straub | FR/DE |
| 1989 | | | Mery per sempre | Marco Risi | IT |
| 1988 | | | Nuovo Cinema Paradiso | Giuseppe Tornatore | IT |
| 1990 | | | | | |
| 1990 | | | Diceria dell'untore | Beppe Cino | IT |
| 1990 | | ● ● | Ferdinando uomo d'amore | Memè Perlini | IT |
| 1990 | ● | ● | Il sole buio | Damiano Damiani | IT |
| 1990 | ● | ● | Porte aperte | Gianni Amelio | IT |
| 1990 | | | Ragazzi fuori | Marco Risi | IT |
| 1990 | ● | | The Godfather Part III | Francis Ford Coppola | US |
| 1990 | ● | ● | Dimenticare Palermo | Francesco Rosi | IT/FR |
| 1991 | ● | | Johnny Stecchino | Roberto Benigni | IT |
| 1991 | | ● | Il muro di gomma | Marco Risi | IT |
| 1991 | | | Per odio, per amore | Nelo Risi | IT |
| 1991 | | | Per quel viaggio in Sicilia | Egidio Termine | IT |
| 1992 | | ● | Il trittico di Antonello | Francesco Crescimone | IT |
| 1993 | | ● | La ribelle | Aurelio Grimaldi | IT |
| 1993 | ● | | Giovanni Falcone | Giuseppe Ferrara | IT |
| 1994 | | | Le buttane | Aurelio Grimaldi | IT |
| 1995 | | | Lo zio di Brooklyn | Daniele Ciprì & Franco Maresco | IT |
| 1996 | | | Italiani | Maurizio Ponzi | IT |
| 1996 | ● | | Testimone a rischio | Pasquale Pozzessere | IT |
| 1997 | ● | | Tano da morire | Roberta Torre | IT |
| 1998 | ● | | Il macellaio | Aurelio Grimaldi | IT |
| 1998 | | ● | Totò che visse due volte | Daniele Ciprì & Franco Maresco | IT |
| 1998 | | | Tra Scilla e Cariddi | Demetrio Casile | IT |
| 1998 | ● | | Tu ridi (Episode two: 'Due sequestri') | Paolo Taviani & Vittorio Taviani | IT |
| 1999 | | | I giudici. Excellent Cadavers | Ricky Tognazzi | IT |
| 1999 | | | La donna lupo | Aurelio Grimaldi | IT |
| 1999 | | | La fame e la sete | Antonio Albanese | IT |
| 1999 | | | The Talented Mr. Ripley | Anthony Minghella | US |
| 2000 | | | | | |
| 2000 | ● | ● | I cento passi | Marco Tullio Giordana | IT |
| 2000 | | ● | Il manoscritto del principe | Roberto Andò | IT |
| 2000 | ● | ● | Placido Rizzotto | Pasquale Scimeca | IT |
| 2000 | | | Sud Side Stori | Roberta Torre | IT |
| 2001 | | | Il principe e il pirata | Leonardo Pieraccioni | IT |
| 2002 | ● | | Angela | Roberta Torre | IT |
| 2002 | ● | | Avenging Angelo | Martin Burke | US |
| 2002 | | ● ● | Il consiglio d'Egitto | Emidio Greco | IT/FR/HU |
| 2002 | | | L'amore di Marja | Anne Riitta Ciccone | IT |
| 2003 | | | Cuore scatenato | Gianluca Sodaro | IT |
| 2003 | ● | | Gli angeli di Borsellino | Rocco Cesareo | IT |
| 2003 | | | Gli indesiderabili | Pasquale Scimeca | IT |
| 2003 | | ● | Il ritorno di Cagliostro | Daniele Ciprì & Franco Maresco | IT |
| 2003 | ● | ● | La meglio gioventù | Marco Tullio Giordana | IT |
| 2003 | | ● | Segreti di stato | Paolo Benvenuti | IT |
| 2005 | ● | ● | Alla luce del sole | Roberto Faenza | IT |
| 2005 | | ● | Il regista di matrimoni | Marco Bellocchio | IT |
| 2005 | ● | | Miracolo a Palermo! | Beppe Cino | IT |
| 2006 | | | Eccezzziunale veramente. Capitolo secondo... me | Carlo Vanzina | IT |
| 2006 | | | Lettere dalla Sicilia | Manuel Giliberti | IT |
| 2007 | | | Il 7 e l'8 | Salvatore Ficarra &Valentino Picone | IT |
| 2007 | ● | | Il dolce e l'amaro | Andrea Porporati | IT |
| 2007 | ● | | L'uomo di vetro | Stefano Incerti | IT |
| 2007 | ● | | Milano Palermo: Il ritorno | Claudio Fragasso | IT |
| 2008 | ● | ● | Baarìa | Giuseppe Tornatore | IT/FR |
| 2008 | ● | ● | Il divo | Paolo Sorrentino | IT |
| 2008 | | | Palermo Shooting | Wim Wenders | IT/FR/DE |
| 2009 | ● | | La Sicilia ribelle | Marco Amenta | IT |
| 2009 | | | Sandokan in Sicily | Adita Battacharya | IT/IN |
| 2010 | | | | | |
| 2010 | ● | | L'imbroglio nel lenzuolo | Alfonso Arau | IT |
| 2012 | | | È stato il figlio | Daniele Ciprì | IT/FR |
| 2012 | | | Tutti i santi giorni | Paolo Virzì | IT |
| 2013 | ● | ● | La mafia uccide solo d'estate | Pierfrancesco Diliberto | IT |
| 2013 | | | Via Castellana Bandiera | Emma Dante | IT/FR/CH |
| 2013 | ● | | Salvo | Fabio Grassadonia & Antonio Piazza | IT/FR |
| 2014 | | ● | Biagio | Pasquale Scimeca | IT |
| 2016 | ● | | Felicia Impastato | Gianfranco Albano | IT |
| 2017 | | | L'ora legale | Salvatore Ficarra & Valentino Picone | IT |

## 150 Movies set in Palermo

● Mafia ● Aristocracy ● Religion ● Politics



## 150 Main Characters



# 370 Locations in Palermo

A
Acquasanta (piazza)
Adorno Mario 9 (via)
Agesia di Siracusa 14 (via),
Albanese Enrico (via) – Aula Bunker
Albanese Enrico 2 (via)
Albanese Enrico 2 (via)
Alighieri Dante (via)
Alighieri Dante 81 (via)
Alighieri Dante 167 (via)
Alloro 27 (via)
Alloro 107 (via)
Alloro 4 (via) – Palazzo Abatellis
Alloro 50 (via) – Palazzo Bonagia
Alloro 99 (via) – Palazzo Cefalà
Amari Emerico (via)
Amari Emerico (via) – Cinema Imperia
Amedeo Alberto (corso)
Amedeo Alberto 52 (corso)
Ammiraglio Rizzo 36 (via)
Amodei Pietro 2 (via)
Angio Carlo (via)
Aragona (piazza) – Ex Convento Sant'Anna
Arenella 34 (scalo)
Arenella 60 (via)
Argenteria 19 (via)
Artigliere (via)
Atlante (via) – Villa de Simone

B
Ballarò (via) – Mercato di Ballarò
Ballarò 2 (via) – Mercato di Ballarò
Bandiera 81 (via) – Palazzo Alliata
Bara all'Olivella (via) – Palazzo Branciforti
Basile Ernesto (via)
Bassotto (via)
Beati Paoli (piazza)
Beati Paoli (via)
Belgio (via)
Bellini (piazza) – Chiesa di Santa Maria dell'Ammiraglio
Belmonte 43 (salita) – Villa Igiea
Belvedere 3 (salita) – Cimitero di Santa Maria di Gesù
Benedettini 16 (via)
Benedettini 3 (via)
Benso Mario 33 (via)
Bologni (piazza)
Bologni (piazza) – Palazzo Belmonte Riso
Bologni (piazza) – Palazzo Ugo Delle Favare
Bonanno Pietro (via)
Bonanno Pietro (via) – Santuario Santa Rosalia
Bonanno Pietro 24 (via)
Bonanno Pietro 36 (via)
Bonanno Pietro 368 (via)
Bonello Matteo (via) – Palazzo Arcivescovile
Bordonaro (via) – Industria Chimica Arenella
Bordonaro 4 (via)
Bordonaro 9 (piazza) – Tonnara Bordonaro
Brugnò (vicolo)
Butera (via)
Butera (via) – Palazzo Butera
Butera 2 (via)
Butera 22 (via)

C
Caccamo all'Alloro (vicolo)
Cala (via) – Porto della Cala
Calandrucci Giancinto (via)
Calatafimi (corso) – Real Albergo dei Poveri
Calatafimi 37 (corso) – Porta Nuova
Calatafimi 86 (corso) – Educandato Maria Adelaide
Campania (viale)
Campolo Giovanni (via)
Cannatella Antonino (via)
Cannella (via)
Cannella 20 (via)
Cappuccinelle (via)
Caracciolo (piazza) – Mercato della Vucciria
Caracciolo 11 (piazza)
Caracciolo 242 (piazza)
Carini Isidoro (via)
Carmine (piazza) – Mercato di Ballarò
Carmine 7 (piazza) – Mercato di Ballarò
Carmine 27 (piazza) – Mercato di Ballarò
Carrettieri (via)
Carrettieri 57 (via)
Casa Professa (via)
Casa Professa 18 (via)
Casello 30 (piazzetta)
Cassarelli (piazza)
Cassarelli (vicolo)
Cassari (via)
Castellana (via)
Castello 1 (via)
Castelnuovo (piazza)
Castelnuovo (vicolo)
Castelnuovo 6–8 (piazza)
Castelnuovo 8–18 (piazza) – Teatro Politeama Garibaldi
Castelnuovo 41 (piazza)
Castelnuovo 45 (piazza)
Castrofilippo 31 (via)
Cavalieri di Malta (largo)
Cavour 6 (via)
Cavour 135 (via)
Cervello Nicolò (via)
Cesare Giulio (piazza)
Cesare Giulio (piazza) – Stazione Centrale
Colapesce (via)
Colombo Cristoforo 712 (via)
Colonia Marina (via)
Conte di Cagliostro (vicolo)
Crispi (banchina) – Porto di Palermo
Crispi Francesco (via) – Porto di Palermo
Cristoforo Colombo (lungomare)
Cristoforo Colombo 2 (lungomare)
Cristoforo Colombo 110 (lungomare)
Croce dei Vespri 23 (piazza) – Palazzo Gangi
Cupani Francesco 3 (piazza) – Stazione Centrale

D
De Gasperi Alcide (via)
Decollati (via)
Di Blasi Francesco Paolo (via)
Dicillo Rocco (via)
Dietro la Parrocchia (via) – Villa Resuttano Terrasi
Dogane (piazzetta) – Santa Maria della Catena
Domenico (piazza) – Chiesa di San Domenico
Duca degli Abruzzi (viale) – Palazzina Cinese

E
Ercole (viale) – Parco della Favorita
Ercole 35 (viale)
Ermellino (via)
Eternità (discesa)

F
Fante (viale) – Stadio Renzo Barbera
Fante 6 (viale)
Fante 11 (viale)
Fante 64 (viale)
Ferruzza Enrico (via)
Fichidindia (via)
Fici Vincenzo (via)
Fonderia (piazza)
Fonderia 23 (piazza)
Francese Mario (piazza)
Frangiai (via)

G
Gallo a Partanna Mondello (via) – Faro di Capo Gallo
Garraffello (piazza)
Garraffello 2 (via)
Gentili Alberico (piazza)
Giachery Carlo (piazza) – Carcere Ucciardone
Giardina Giuseppe (lungomare)
Giordano Alfonso (via) – Policlinico
Giudice Michele (via)
Grisanti (via)
Guerra Learco 18 (via)
Guerrazzi (via)
Guli Simone (via)

H
I
Imera (via)
Indipendenza (piazza) – Palazzo dei Normanni
Indipendenza 9 (piazza) – Chiesa Madonna dei Rimedi
Indipendenza 41 (piazza)
Intendenza (salita)

J
K
Kalsa (piazza)
Kalsa (piazza) – Chiesa di Santa Teresa
Kalsa 8 (piazza) – Porta dei Greci

L
La Loggia Enrico (piazza) – Stadio Renzo Barbera
La Loggia Gaetano 58 (via)
Lanza di Scalea Giuseppe (via)
Laudicina Antonino (via)
Leonardo da Vinci (viale)
Li Puma Epifanio (via)
Libertà (via)
Libertà (via) – Giardino Inglese
Libertà (via) – Villa Realmena Pottino
Libertà 2 (via)
Libertà 5 (via)
Libertà 26 (via)
Libertà 31 (via)
Libertà 33 (via)
Libertà 35 (via)
Libertà 72 (via)
Libertà 151 (via)
Libertà 171 (via)
Lincoln 15 (via)
Lincoln 21 (via)
Lincoln 37 (via)
Litoranea 32 (via)
Lungarini 51 (via)
Lungarini 60 (via)

M
Maccheronai (discesa)
Maccheronai 253 (discesa)
Magione (via) – Chiesa della Magione
Maqueda (via) – Galleria delle Vittorie
Maqueda (via) – Palazzo Comitini
Maqueda (via) – Porta San Basilio
Maqueda (via) – Quattro Canti
Maqueda 157 (via)
Maqueda 172 (via)
Maqueda 201 (via)
Maqueda 203 (via)
Marchese di Villabianca (via)
Marchese Paolo (via)
Margherita di Savoia (viale)
Marina (piazza) – Palazzo Chiaramonte Steri
Marina (piazza) – Villa Garibaldi
Marina 61 (piazza)
Massaia Guglielmo Cardinale (via)
Mattei Enrico 9 (via)
Meli Giovanni (piazza) – Palazzo Pantelleria
Merlo (via) – Villa Merlo
Messina Marine (via) – ex Deposito Sant'Erasmo
Messina Marine 45 (via)
Michelangelo (viale)
Mille (corso)
Minutilla Salvatore 3 (via)
Molinello (via)
Mondello (piazza)
Mongitore Antonio (via)
Mongitore Antonio 5 (via) – San Giorgio in Kemonia
Montalbo (via)
Monte di Pietà (piazza)
Monte Ercta 1040 (via)
Monte Pellegrino (via) – Mercato ortofrutticolo
Montesanto (via)
Monteverdi Claudio (via)
Morte (vicolo)
Muratori Ludovico Antonio (via)

N
Nasi Nunzio (via)
Nebrodi (via) – Villa Barbera
Noce (via)
Nostra Donna del Rotolo (via)
Notarbartolo Emanuele (via)
Noviziato 61 (via)
O
Oreto (via)
Orlando Vittorio Emanuele (piazza) – Palazzo di Giustizia

P
Padre Giordano Cascini (via)
Pannieri (via)
Pantelleria (vicolo)
Papa Sergio I (via)
Parlamento 5 (piazza) – Palazzo dei Normanni
Patania Giuseppe (via)
Paternostro Alessandro (via)
Paternostro Alessandro 48 (via) – Palazzo Cattolica
Pavia (via)
Piano dell'Ucciardone 4 (via)
Piano di Gallo 26 (via)
Piave 10 (banchina) – Porto di Palermo
Pipitone Federico Giuseppe 59 (via)
Ponte di Mare (via)
Porta Carini (via)
Porta Carini 35 (via)
Preti (via)
Pretoria (piazza) – Palazzo Pretorio
Principe di Camporeale (piazza)
Principe di Palagonia (via)
Principe di Scalea (via)
Protonotaro (via) – Palazzo Papè di Valdina
Puglia Giuseppe Mario (via) – Palazzo Raffadali

Q
R
Raffadali (salita)
Rampolla Mariano Cardinale (via) – Villa Belmonte
Regina Elena (viale)
Regina Elena (viale) – bar Charleston
Regina Elena (viale) – spiaggia di Mondello
Regina Elena 37 (viale)
Regina Margherita 38 (viale)
Regione Siciliana (viale)
Regione Siciliana 70–71 (viale)
Restivo Empedocle (via)
Riso Francesco 11 (via)
Riso Francesco 42 (via)
Ritiro San Pietro (via)
Rivoluzione (piazza)
Rivoluzione (piazza) – Palazzo Scavuzzo
Roma (via) – Palazzo delle Poste
Roma 318 (via)
Roma 321 (via)
Roma 394 (via)
Romano Giuseppe (via) – Porta dei Greci

S
Salgari Emilio (via)
Salvezza (vicolo) – Oratorio dei Bianchi
Salvezza 1 (vicolo)
San Basilio (via) – Chiesa di San Gioacchino
San Domenico (piazza)
San Francesco d'Assisi (piazza)
San Giacomo (piazza) – Chiesa di Santa Maria la Nova
San Giovanni Decollato (piazza)
San Giuliano (vicolo)
San Michele Arcangelo (vicolo)
San Nicolò all'Albergheria (via)
San Nicolò degli Scalzi (piazza)
San Paolo (piazza) – Parrocchia di San Paolo Apostolo
Sant'Agostino (via)
Sant'Anna (piazza)
Sant'Anna al Capo (piazza)
Sant'Euno (piazza)
Sant'Orsola (piazza) – Cimitero di Sant'Orsola
Santo Spirito (piazza)
Sardegna (via)
Sauro Nazario (via)
Scarparelli (via)
Schillaci 39 (via)
Scordia 3 (via)
Senocrate di Agrigento (via)
Sett'Angeli (piazza) – Convitto Nazionale
Sett'Angeli 3 (piazza)
Settimo Ruggero (via)
Settimo Ruggero 5 (piazza) – Teatro Politeama Garibaldi
Settimo Ruggero 12 (via)
Settimo Ruggero 53 (via)
Sferracavallo 136 (via)
Siciliano Villanueva Luigi (via)
Simone da Bologna 11 (via)
Socrate di Agrigento (via)
Spasimo (via) – Santa Maria dello Spasimo
Speciale Pietro (piazzetta)
SS. Salvatore (via)
Stazione Lolli (piazza)
Strasburgo (viale)
Strasburgo 137 (viale)

T
Teatro Garibaldi (via) – Chiostro della Magione
Tesauro Francesco Paolo (via)
Tiro a Segno 17 (via)
Tommaso Natale 91 (via)
Tonnara (discesa) – Tonnara Florio
Tonnara 4 (discesa) – Porto dell'Arenella
Tonnara (piazza) – Tonnara Florio
Tonnara 22 (piazza)
Tonnara 24 (piazza)
Torremuzza (via)
Trabia (via)
Trabia 19 (via)
Trabucco (via)
Tre Grazie (viale)

U
Uditore (via)
Uditore 10 (via)
Umberto I (foro)
Umberto I 1 (foro) – Istituto Padre Messina
Umberto I 21a (foro) – Porta Felice
Umberto I 30 (foro)
Unità d'Italia (piazza)

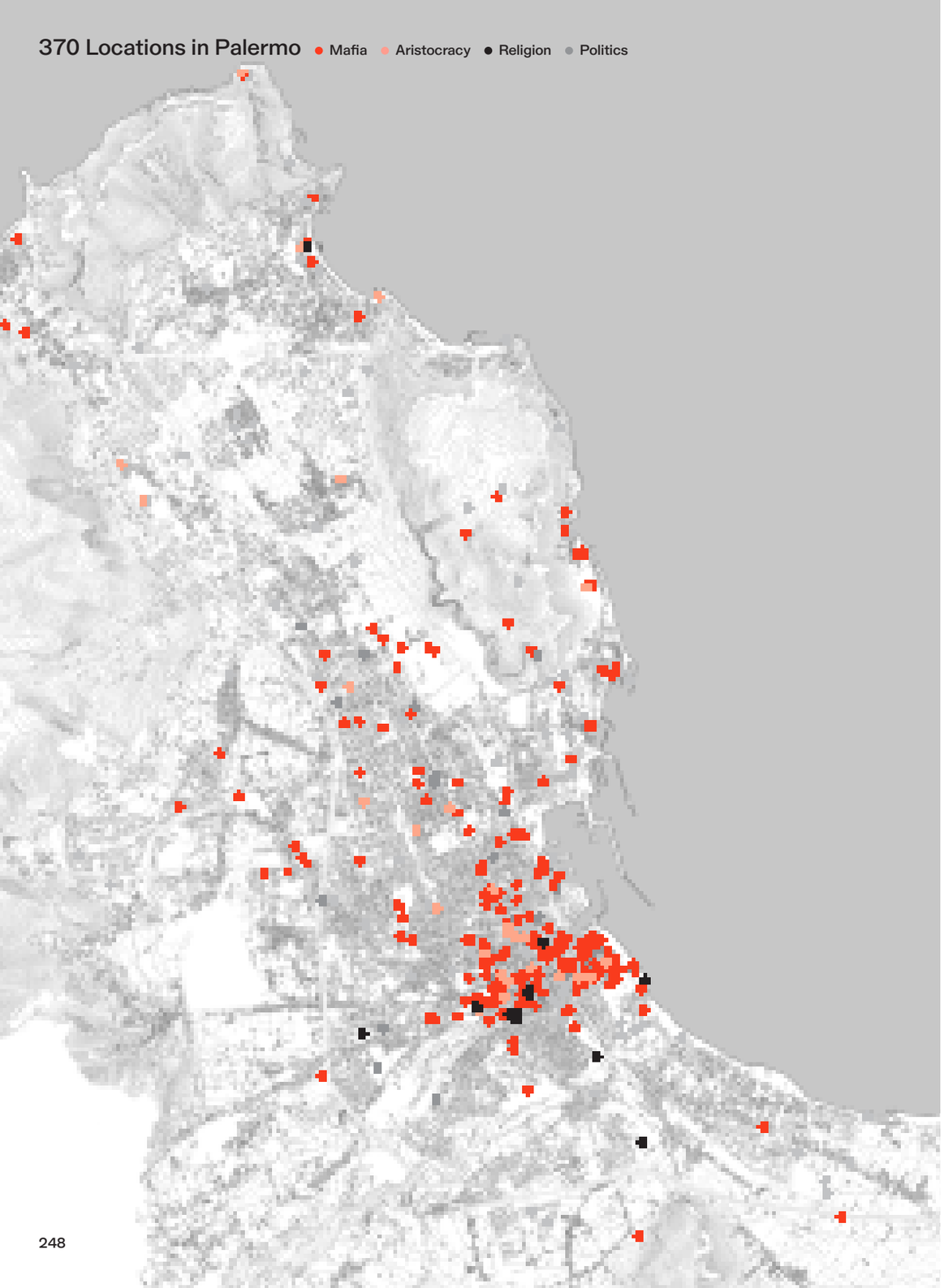
V
Valenti (via)
Venezia 4 (via)
Ventimiglia Carlo Maria (piazza) – Complesso dello Spasimo
Ventimiglia Carlo Maria 6 (piazza)
Verdi Giuseppe (piazza)
Verdi Giuseppe (piazza) – Teatro Massimo
Villa Sofia (via)
Viola 2 (vicolo)
Vittoria (piazza) – Palazzo dei Normanni
Vittoria (piazza) – Squadra Mobile
Vittoria (piazza) – Villa Bonanno
Vittoria 8 (piazza)
Vittoria 15 (piazza)
Vittoria 23 (piazza)
Vittoria allo Spasimo (piazzetta)
Vittorio Emanuele 27 (via)
Vittorio Emanuele 31 (via)
Vittorio Emanuele 34 (via)
Vittorio Emanuele 180 (via)
Vittorio Emanuele 350 (via)
Vittorio Emanuele 390 (via)
Vittorio Emanuele 434 (via)
Vittorio Emanuele 459 (via)
Vittorio Emanuele 472 (via)
Vittorio Emanuele 475 (via)
Vittorio Emanuele 481 (via)
Vittorio Emanuele 492 (via)
Vittorio Emanuele 494 (via)
Vittorio Emanuele 494 (via)
Vittorio Emanuele 500 (via)
Vittorio Veneto (molo) – Porto di Palermo
Vittorio Veneto (piazza)

W
X
Y
Z
Zagara (via)
Zappalà Giovanni (via)
Zona Industriale (svincolo)

Other municipalities

Altavilla Milicia (1)
Altofonte (2)
Bagheria (9)
Belmonte Mezzagno (3)
Caccamo (2)
Cefalà Diana (6)
Cefalù (10)
Ciminna (5)
Cinisi (11)
Contessa Entellina (1)
Corleone (3)
Ficarazzi (2)
Isnello (4)
Isola delle Femmine (3)
Monreale (3)
Montelepre (7)
Palazzo Adriano (5)
Partinico (11)
Piana degli Albanesi (12)
Polizzi Generosa (2)

Pages 244–245
Villa Boscogrande – via Tommaso Natale (Palermo) from *Il gattopardo*, dir. Luchino Visconti (IT, 1963)






1940 (5 locations)



1950 (3 locations)



1960 (24 locations)



1970 (65 locations)



1980 (73 locations)



1990 (93 locations)



2000 (76 locations)



2010 (31 locations)

## Opulence











1. Villa Bonocore Maletto – via Santa Minutilla, Palermo
   1947 / I cavalieri dalle maschere nere
2. Palazzo Comitini – via Maqueda
   2013 / La mafia uccide solo d'estate
3. Villa Boscogrande – via T. Natale, Palermo
   1963 / Il gattopardo
4. Villa Bordonaro – viale del Fante, Palermo
   1974 / La cugina
5. Villa Spedalotto – via De Spuches, Bagheria
   1991 / Johnny Stecchino
6. Villa Whitaker – via Dante, Palermo
   1990 / The Godfather Part III
7. Grand Hotel Et Des Palmes – via Roma, Palermo
   1987 / The Sicilian
8. Grand Hotel Villa Igiea – salita Belmonte, Palermo
   1973 / Il viaggio
9. Villa Spedalotto – via De Spuches, Bagheria
   1991 / Johnny Stecchino

## Decay











1. Palazzo Papè di Valdina – via del Protonotaro, Palermo
   2000 / Il manoscritto del principe
2. Quartiere ZEN, Palermo
   1990 / Ragazzi fuori
3. Via Michele del Giudice, Palermo
   2005 / Alla luce del sole
4. Piazza Sant'Anna al Capo, Palermo
   1985 / Pizza Connection
5. Ex Deposito Locomotive – via Messina Marine, Palermo
   1995 / Lo zio di Brooklyn
6. Via Castello, Palermo
   1990 / Dimenticare Palermo
7. Via Mongitore, Palermo
   1979 / Un uomo in ginocchio
8. Via dei Preti, Palermo
   2005 / Miracolo a Palermo!
9. Via Albergheria, Palermo
   2001 / Il principe e il pirata



## Crime











1. via Luigi Siciliano Villanueva, Palermo
   2005 / Alla luce del sole
2. viale Strasburgo, Palermo
   1983 / Cento giorni a Palermo
3. piazza Umberto I, Palermo
   2008 / La siciliana ribelle
4. Mondello – via Piano di Gallo, Palermo 1971 / Confessione di un commissario di polizia...
5. Mercato della Vucciria – piazza Caracciolo, Palermo
   1990 / Ragazzi fuori
6. via Uditore, Palermo
   1973 / Baciamo le mani
7. Chiesa San Gioacchino – via San Basilio, Palermo
   1987 / The Sicilian
8. via Alfonso Giordano, Palermo
   1983 / Pizza Connection
9. salita dell'Intendenza, Palermo
   1999 / I giudici. Excellent Cadavers

## Justice











1. Via Odigitria, Piana degli Albanesi
   1949 / I fuorilegge
2. Tribunale – piazza Vittorio Emanuele Orlando, Palermo
   1999 / I giudici. Excellent Cadavers
3. Cattedrale – via Vittorio Emanuele, Palermo
   1983 / Cento giorni a Palermo
4. Mercato del Capo – via di Porta Carini, Palermo
   1988 / Mery per Sempre
5. Aula Bunker – via R. Sandron, Palermo
   2008 / La siciliana ribelle
6. Cinisi – SS113, Cinisi
   2000 / I cento passi
7. Via Maqueda – Quattro Canti, Palermo
   1987 / The Sicilian
8. Carcere Ucciardone – via Enrico Albanese, Palermo
   2007 / L'uomo di vetro
9. Viale Campania, Palermo
   2013 / La mafia uccide solo d'estate

## Traditions











1. Villa Boscogrande – via T. Natale, Palermo
   1963 / Il gattopardo
2. Piazza Giuseppe Garibaldi, Belmonte Mezzano
   1962 / Il mafioso
3. Piazza Marina, Palermo
   2005 / Miracolo a Palermo!
4. Vicolo Pantelleria, Palermo
   1990 / Dimenticare Palermo
5. Chiesa di Santa Maria dell'Ammiraglio – piazza Bellini, Palermo
   1999 / The Talented Mr. Ripley
6. Via del Bassotto, Palermo
   1995 / Lo zio di Brooklyn
7. Castello di Carini – salita Castello, Carini
   2003 / Il ritorno di Cagliostro
8. Palazzo Adriano – piazza Umberto I
   2008 / La siciliana ribelle
9. Via dello Spasimo, Palermo
   1973 / Il consigliori

## Tourism











1. Palazzina Cinese – viale Duca degli Abruzzi, Palermo
   1973 / Il viaggio
2. Faro di Capo Gallo – via Piano di Gallo, Palermo
   2008 / La siciliana ribelle
3. Spiaggia di Mondello – viale Regina Elena, Palermo
   2013 / La mafia uccide solo d'estate
4. Stabilimento Charleston – viale Regina Elena, Palermo
   1983 / Questo e quello
5. Monte Pellegrino – via Ercta, Palermo
   1974 / La cugina
6. Grand Hotel Villa Igiea – salita Belmonte, Palermo
   1960 / Intrigo a Taormina
7. Piazza Bologni, Palermo
   1990 / Dimenticare Palermo
8. Monte Pellegrino – via P. Bonanno, Palermo
   1975 / L'insegnante
9. Tonnara Florio – discesa Tonnara, Palermo
   2005 / Miracolo a Palermo!



## New City











1. Quartiere CEP – via Giacinto Calandrucci, Palermo
   1997 / Tano da morire
2. Via Campolo, Palermo
   1971 / Confessione di un commissario di polizia...
3. Via Epifanio Li Pima, Palermo
   1988 / Mery per sempre
4. Discesa Tonnara, Tonnara Bordonaro
   1990 / Dimenticare Palermo
5. Quartiere ZEN, Palermo
   1990 / Ragazzi fuori
6. Via Antonino Laudicina, Palermo
   1995 / Lo zio di Brooklyn
7. Via Landa di Scalea, Palermo
   1984 / Il futuro è donna
8. Piazza Unità d'Italia, Palermo
   1985 / Pizza Connection
9. Vicolo della Ferrovia, Palermo
   2013 / La mafia uccide solo d'estate

## Old City











1. Piazza Bellini, Palermo
   1974 / La cugina
2. Piazza Croce dei Vespri, Palermo
   1990 / Porte aperte
3. Piazza Caracciolo, Palermo
   1990 / Dimenticare Palermo
4. Piazza Pretoria, Palermo
   1973 / Il consigliori
5. Piazza della Kalsa, Palermo
   1985 / Pizza Connection
6. Palazzo Cattolica – via A. Paternostro, Palermo
   2005 / Miracolo a Palermo!
7. Piazza della Vittoria, Palermo
   1977 / Il prefetto di ferro
8. Piazza Sant'Anna al Capo, Palermo
   1988 / Mery per sempre
9. Palazzo Pantelleria – piazza G. Meli, Palermo
   2010 / L'imbroglio nel lenzuolo





Parco della Favorita - Viale Ercole
(Palermo) from Abbozzi / Bonaiuti Marco
Risi (1 1990)

# 150 Main Characters

**Fictional Characters**

| | | | | | |
|---|---|---|---|---|---|
| Agata | F | Young Adults | - | 1974 | La cugina |
| Agostino Toti | F | Seniors | Teacher | 1936 | Pensaci Giacomo |
| Aida | F | Young Adults | Cashier | 1991 | Per odio, per amore |
| Alina | F | Young Adults | Gallery director | 1998 | Il macellaio |
| Angela | F | Young Adults | Mafia woman | 2002 | Angela |
| Angelo (Prof.) | M | Middle-aged | Veteran | 1990 | Diceria dell'untore |
| Anna | F | Young Adults | Single mother | 1984 | Il futuro è donna |
| Anna | F | Young Adults | Drug addict | 1987 | La donzelletta |
| Anna de Domenico | F | Teenagers | Student | 1990 | Volevo i pantaloni |
| Anthony M. Wilson | M | Seniors | Entrepreneur | 1976 | Come una rosa al naso |
| Antonia | F | Young Adults | Employee | 2012 | Tutti i santi giorni |
| Antonio Mancuso | M | Young Adults | Son of a mafia man | 1972 | I familiari delle vittime non saranno avvertiti |
| Antonio Spadara | M | Young Adults | Worker | 1959 | Vento del sud |
| Arturo Giammarresi | M | Young Adults | Journalist | 2013 | La mafia uccide solo d'estate |
| Beppe Agosti | M | Young Adults | Factotum | 1949 | È primavera |
| Boe Tamburo | M | Young Adults | Gunman | 2002 | Cuore scatenato |
| Capitano Bellodi | M | Young Adults | Officer | 1968 | Il giorno della civetta |
| Carlo Martinelli | M | Young Adults | Student | 1981 | La settimana al mare |
| Carmela | F | Young Adults | Housewife | 1942 | La bella addormentata |
| Carmelo Rosario | M | Middle-aged | Mayor | 1994 | Miele dolce amore |
| Carmelo Trau | M | Teenagers | Mafia man | 1934 | 1860 I Mille di Garibaldi |
| Carmine Bonavia | M | Middle-aged | Politician | 1990 | Dimenticare Palermo |
| Cecilia | F | Young Adults | Bourgeois wife | 1981 | La caduta degli angeli ribelli |
| Ciccio Spampinato | M | Middle-aged | Farmer | 1963 | I due mafiosi |
| Clotilde (Baroness) | F | Middle-aged | Aristocrat | 1990 | Ferdinando uomo d'amore |
| Commendator Lemeni | M | Seniors | Entrepreneur | 1960 | Intrigo a Taormina |
| Daniele La Blasca | M | Young Adults | Student | 2007 | Il 7 e l'8 |
| Danilo | M | Middle-aged | Cartoonist | 1992 | Per quel viaggio in Sicilia |
| Dante Ceccarini | M | Young Adults | School bus driver | 1991 | Johnny Stecchino |
| Debra Santalena | F | Young Adults | Housewife | 1975 | La peccatrice |
| Demetrio Cutrera | M | Middle-aged | Playboy | 1972 | La schiava |
| Domenico De Fastuca | M | Middle-aged | Aristocrat | 1971 | Lo voglio maschio |
| Domenico Mondini | M | Middle-aged | Typographer | 1936 | Lo smemorato |
| Dott. Traini | M | Middle-aged | Officer | 1971 | Confessione di un commissario... |
| Elena Di Caltabellotta | F | Middle-aged | Aristocrat | 1949 | Vespro siciliano |
| Enza | F | Young Adults | Rebel | 1993 | La ribelle |
| Fabrizio Corbera (Prince) | M | Seniors | Aristocrat | 1963 | Il gattopardo |
| Federico | M | Middle-aged | Aristocrat | 1945 | All'ombra della gloria |
| Federico | M | Young Adults | Student | 2009 | L'imbroglio nel lenzuolo |
| Finn | M | Young Adults | Fashion photographer | 2008 | Palermo Shooting |
| Francesco Di Sant'Agata (Prince) | M | Middle-aged | Aristocrat | 1947 | Il principe ribelle |
| Francis Burke (Col.) | M | Middle-aged | Pirate | 1953 | The Master of Ballantrae |
| Franco Elica | M | Young Adults | Film director | 2006 | Il regista di matrimoni |
| Franco Fisichella | M | Middle-aged | Farmer | 1963 | I due mafiosi |
| Frank Ginetta | M | Middle-aged | Mafia boss | 1967 | The Brotherhood |
| Frankie Delano | M | Middle-aged | Bodyguard | 2002 | Avenging Angelo |
| Gaspare Ardizzone | M | Middle-aged | Mafia boss | 1973 | Baciamo le mani |
| Gemelli brothers | M | Middle-aged | Unemployed | 1995 | Lo zio di Brooklyn |
| Gennaro Savarese (Don) | M | Middle-aged | Reformed mafia man | 1981 | Napoli, Palermo, New York ... |
| Giacomo Solaris | M | Young Adults | Film director | 1974 | Perché si uccide un magistrato |
| Giorgio | M | Middle-aged | Entrepreneur | 1975 | Ondata di piacere |
| Giorgio Berni | M | Middle-aged | Officer | 1979 | Da Corleone a Brooklyn |
| Giovanna Pagaus | F | Young Adults | Teacher | 1975 | L'insegnante |
| Giulia | F | Young Adults | Social worker | 1999 | La donna lupo |
| Giulio Scacchi | M | Young Adults | Cartoonist | 1983 | Questo e quello |
| Ivo | M | Middle-aged | Entrepreneur | 1999 | La fame e la sete |
| Jessica | F | Young Adults | Obstetrician | 1962 | Jessica |
| Jody Christian | M | Middle-aged | Officer | 1966 | What Did You Do in the War, Daddy? |
| Johnny Stecchino | M | Young Adults | Mafia boss | 1991 | Johnny Stecchino |
| La Marca brothers | M | Middle-aged | Film producers | 2003 | Il ritorno di Cagliostro |
| Lanzetta | M | Middle-aged | Mafia boss | 1973 | Il boss |
| Leonardo 'Leuccio' Vitale | M | Young Adults | Mafia man | 2007 | L'uomo di vetro |
| Leopoldo Natali | M | Young Adults | Teacher | 2001 | Il principe e il pirata |
| Liuccia, Miù, Orlanda | F | Young Adults | Prostitutes | 1994 | Le buttane |
| Lucia Mantuso | F | Teenagers | Student | 1976 | Come una rosa al naso |
| Manua | F | Young Adults | Slave | 1972 | La schiava |
| Mara Castorelli | F | Young Adults | Single mother | 1976 | Caro Michele |
| Marco Terzi | M | Young Adults | Teacher | 1989 | Mery per sempre |
| Maria | F | Young Adults | Dentist | 1986 | La sposa era bellissima |
| Maria | F | Young Adults | Student | 1984 | Occhio nero, occhio biondo, occhio felino |
| Mario Vialone | M | Middle-aged | Mafia man | 1985 | Pizza Connection |
| Marja | F | Young Adults | Housewife | 2002 | L'amore di Marja |
| Marquis Roccaverdina | M | Young Adults | Aristocrat | 1942 | Gelosia |
| Massimo Del Colle | M | Middle-aged | Lawyer | 1952 | Il segreto delle tre punte |
| Matteo Carati | M | Young Adults | Crime photographer | 2003 | La meglio gioventù. Part 1 |
| Michael Corleone | M | Young Adults | Mafia boss | 1990 | The Godfather Part III |
| Michele Barra (Marquis) | M | Seniors | Aristocrat | 1975 | Divina creatura |
| Michele Barresi | M | Middle-aged | Mafia boss | 1979 | Da Corleone a Brooklyn |
| Nicola Ciraulo | M | Middle-aged | Scrap metal scavenger | 2012 | È stato il figlio |
| Nino Di Venanzio | M | Middle-aged | Officer | 2007 | Milano Palermo. Il ritorno |
| Nino Peralta | M | Middle-aged | Entrepreneur | 1979 | Un uomo in ginocchio |
| Oronzo Musumeci | M | Young Adults | Son of a mafia man | 1973 | Il figlioccio del Padrino |
| Osvaldo Bonifazi | M | Middle-aged | Doctor | 1981 | Crema, cioccolata e pa... prika |
| Paolo Laurana | M | Young Adults | Teacher | 1967 | A ciascuno il suo |
| Pasquale | M | Middle-aged | Mafia man | 1967 | Gente d'onore |
| Pasquale Minnedda (Don) | M | Middle-aged | Brigadier | 1934 | Paraninfo |
| Pepè Alletta | M | Middle-aged | Aristocrat | 1982 | Il turno |
| Peppe Truzzoliti | M | Young Adults | Unemployed | 1975 | L'Italia s'é rotta |
| Peppino Torrenuova | M | Young Adults | Politician | 2009 | Baaria |
| Pietro Gori | M | Young Adults | Emigrant | 1939 | Terra di nessuno |
| Pompeo Darly | M | Young Adults | Illusionist | 1937 | Il feroce saladino |
| Rocco Ferrante | M | Middle-aged | Journalist | 1991 | Il muro di gomma |
| Ruggero Brickman da Villamarina | M | Middle-aged | Aristocrat | 1990 | Il sole buio |
| Salvatore Badalamenti | M | Young Adults | Factory manager | 1962 | Mafioso |
| Salvatore Di Vita | M | Middle-aged | Film director | 1988 | Nuovo Cinema Paradiso |
| Salvo | M | Young Adults | Mafia killer | 2013 | Salvo |
| Sandokan | M | Middle-aged | Pirate | 2009 | Sandokan in Sicily |
| Sandro | M | Young Adults | Architect | 1960 | L'avventura |
| Santina, Rosa, Modesta | F | Middle-aged | Mafia women | 1997 | Tano da morire |
| Santuzza | F | Young Adults | Housewife | 1939 | Cavalleria rusticana |
| Saro Costa | M | Young Adults | Enterpreneur | 1950 | Gli inesorabili |
| Saro Scordia | M | Young Adults | Mafia man | 2007 | Il dolce e l'amaro |
| Silvio Pataneo | M | Middle-aged | Farmer | 1967 | Amore coniugale |
| Thomas Accardo | M | Young Adults | Lawyer | 1973 | Il consigliori |
| Tom Ripley | M | Young Adults | Cheater – Heir | 1999 | The Talented Mr. Ripley |
| Tommaso Scavuzzo | M | Young Adults | Unemployed | 2007 | Il 7 e l'8 |
| Toni Giulietto | M | Young Adults | Singer | 2000 | Sud Side Stori |
| Tony | M | Middle-aged | Politician | 1992 | Ultimo respiro |
| Totò | M | Children | Son of a mafia man | 2005 | Miracolo a Palermo! |
| Turi | M | Young Adults | Mafia man | 2006 | Eccezzziunale veramente. Capitolo secondo |
| Turi | M | Young Adults | Mafia man | 1959 | I mafiosi |
| Arcangelo Leonforte | M | Seniors | Reformed mafia man | 2007 | Milano Palermo. Il ritorno |
| Turi Malacarne | M | Young Adults | Fisherman | 1946 | Malacarne |
| Ulisse | M | Middle-aged | Railroader | 1993 | Italiani |
| Vanni Ragusa | M | Middle-aged | Reformed mafia man | 1985 | Il pentito |
| Vito Di Francesco | M | Middle-aged | Magistrate | 1990 | Porte aperte |
| Vito Gargano | M | Young Adults | Mafia man | 1978 | Corleone |
| Vito La Casella | M | Middle-aged | Enterpreneur | 1974 | Virilità |

**Real Characters**

| | | | | | |
|---|---|---|---|---|---|
| Biagio Conte | M | Seniors | Missionary | 2014 | Biagio |
| Carlo Alberto Dalla Chiesa | M | Middle-aged | Prefect of Palermo | 2013 | La mafia uccide solo d'estate |
| Carlo Alberto Dalla Chiesa | M | Middle-aged | Prefect of Palermo | 1983 | Cento giorni a Palermo |
| Charles 'Lucky' Luciano | M | Middle-aged | Mafia boss | 1973 | Lucky Luciano |
| Emanuela Loi | F | Young Adults | Officer | 2003 | Gli angeli di Borsellino |
| Felicia Impastato | F | Seniors | Wife of a mafia man | 2016 | Felicia Impastato |
| Filippo Melodia | F | Young Adults | Mafia boss | 1970 | La moglie più bella |
| Franca Viola | M | Teenagers | Wife of a mafia boss | 1970 | La moglie più bella |
| Gaspare Pisciotta | M | Middle-aged | Mafia man | 2003 | Segreti di stato |
| Giancarlo Caselli | M | Middle-aged | Magistrate | 2008 | Il divo |
| Giancarlo Fusco | M | Middle-aged | Journalist | 2003 | Gli indesiderabili |
| Giovanni Falcone | M | Middle-aged | Magistrate | 2008 | La siciliana ribelle |
| Giovanni Falcone | M | Middle-aged | Magistrate | 1993 | Giovanni Falcone |
| Giulio Andreotti | M | Middle-aged | Politician | 2008 | Il divo |
| Giuseppe 'Pino' Puglisi | M | Middle-aged | Priest | 2005 | Alla luce del sole |
| Giuseppe Balsamo | M | Middle-aged | Magician | 2003 | Il ritorno di Cagliostro |
| Giuseppe Balsamo | M | Middle-aged | Magician | 1947 | Cagliostro |
| Giuseppe Garibaldi | M | Seniors | Patriot | 1961 | Viva l'Italia! |
| Giuseppe Tomasi di Lampedusa | M | Seniors | Writer | 2000 | Il manoscritto del principe |
| Giuseppe Vella | M | Middle-aged | Monk | 2002 | Il consiglio d'Egitto |
| Leoluca Bagarella | F | Middle-aged | Mafia man | 2013 | La mafia uccide solo d'estate |
| Letizia Battaglia | M | Seniors | Photographer | 2008 | Palermo Shooting |
| Michele Cavataio | M | Middle-aged | Mafia man | 2013 | La mafia uccide solo d'estate |
| Peppino Impastato | M | Young Adults | Social activist | 2000 | I cento passi |
| Placido Rizzotto | F | Seniors | Union official | 2000 | Placido Rizotto |
| Rita Atria | M | Teenagers | Mafia witness | 2008 | La siciliana ribelle |
| Rocco Chinnici | M | Middle-aged | Magistrate | 2013 | La mafia uccide solo d'estate |
| Salvatore 'Turi' Carnevale | M | Young Adults | Union official | 1962 | Un uomo da bruciare |
| Salvatore Giuliano | M | Young Adults | Bandit | 1962 | Salvatore Giuliano |
| Salvatore Giuliano | M | Young Adults | Bandit | 1949 | I fuorilegge |
| Salvatore Giuliano | M | Young Adults | Bandit | 1987 | The Sicilian |
| Salvatore 'Salvo' Lima | M | Middle-aged | Politician – Mafia man | 2008 | Il divo |
| Salvatore 'Salvo' Lima | M | Middle-aged | Politician – Mafia man | 2013 | La mafia uccide solo d'estate |
| Salvatore 'Totò' Riina | M | Middle-aged | Mafia boss | 2008 | Il divo |
| Salvatore 'Totò' Riina | M | Middle-aged | Mafia boss | 2013 | La mafia uccide solo d'estate |
| Tano Guarrasi | M | Middle-aged | Mafia boss | 1997 | Tano da morire |

## Fictional Characters Itineraries

● Mafia ● Aristocracy ● Religion ● Politics






























































Dante Ceccarelli
(Roberto Benigni)
1991 / Johnny Stecchino
Director: Roberto Benigni
Comedy / IT

1. Stazione Centrale
   piazza Giulio Cesare, Palermo
2. Villa Spedalotto
   via de Spuches, Bagheria
3. Porta dei Greci
   Foro Italico Umberto I, Palermo
4. Villa Whitaker
   via Dante, Palermo
5. Grand Hotel Villa Igiea
   salita Belmonte, Palermo
6. Aeroporto di Palermo
   contrada Punta Raisi, Cinisi

Don Fabrizio Principe di Salina
(Burt Lancaster)
1963 / Il Gattopardo
Director: Luchino Visconti
Costume drama/ IT

1. Villa Boscogrande
   via Tommaso Natale, Palermo
2. Casa Professa
   via Casa Professa, Palermo
3. Piana degli Albanesi
   contrada Ducco, Piana degli Albanesi
4. Ciminna
   piazza Matrice, Ciminna
5. Palazzo Gangi
   piazza Croce dei Vespri, Palermo
6. Chiesa di Sant'Anna
   piazza Sant'Anna, Palermo

Blasco da Castiglione
(Otello Toso)
1947 / I cavalieri dalle maschere nere
Director: Pino Mercanti
Adventure / IT

1. San Giovanni degli Eremiti
   via dei Benedettini, Palermo
2. Villa Bonocore Maletto
   via S. Minutella, Palermo
3. Villa Valguarnera
   viale Valguarnera, Bagheria
4. Villa Palagonia
   piazza Garibaldi, Bagheria
5. Giardini di Palazzo Reale
   piazza Indipendenza, Palermo
6. Palazzo dei Normanni
   piazza Indipendenza, Palermo

Carmine Bonavia
(James Belushi)
1990 / Dimenticare palermo
Director: Francesco Rosi
Drama / IT

1. Chiostro dei Benedettini
   piazza Guglielmo II, Monreale
2. Cattedrale
   via Simone da Bologna, Palermo
3. Via Vittorio Emanuele
   via Vittorio Emanuele, Palermo
4. Villa Garibaldi
   piazza Marina, Palermo
5. Palazzo Gangi
   piazza Croce dei Vespri, Palermo
6. Magione
   piazza Sant'Euno, Palermo






Rita Atria
(Veronica D'Agostino)
2007 / La siciliana ribelle
Director: Marco Amenta
Biopic / IT

1. Palazzo Adriano
   piazza Umberto I, Palermo
2. Faro di Capo Gallo
   via Gallo a Partanna Mondello, Palermo
3. Aula Bunker
   via R. Sandron, Palermo
4. Palazzo di Giustizia
   piazza V. E. Orlando, Palermo
5. Villa Bonanno
   piazza della Vittoria, Palermo
6. Porto di Sant'Elia
   largo Santa Nicolicchia, Santa Flavia



Giuseppe Tomasi di Lampedusa
(Michel Bouquet)
2000 / Il manoscritto del principe
Director: Roberto Andò
Biopic / IT

1. Caccamo
   piazza Duomo, Caccamo
2. Palazzo Papè di Valdina
   via del Protonotaro, Palermo
3. Quattro Canti
   via Maqueda, Palermo
4. Palazzo Mazzarino
   via Trabia, Palermo
5. Sant'Ignazio all'Olivella
   via G. Patania, Palermo
6. Faro di Capo Gallo
   via Gallo a Partanna Mondello, Palermo



Padre Pino Puglisi
(Luca Zingaretti)
2005 / Alla luce del sole
Director: Roberto Faenza
Biopic / IT

1. Chiesa Maria Immacolata
   piazza Anime Sante, Bagheria
2. Stabilimento Charleston
   viale Regina Elena, Palermo
3. Chiesa di San Domenico
   piazza San Domenico, Palermo
4. Cons. SS. Annunziata
   via Casa Professa, Palermo
5. Ex Ospedale Psichiatrico
   via G. la Loggia, Palermo
6. Ballarò
   via G. Siciliano, Palermo



Giuseppe Garibaldi
(Renzo Ricci)
1961 / Viva l'italia!
Director: Roberto Rossellini
Costume drama / IT

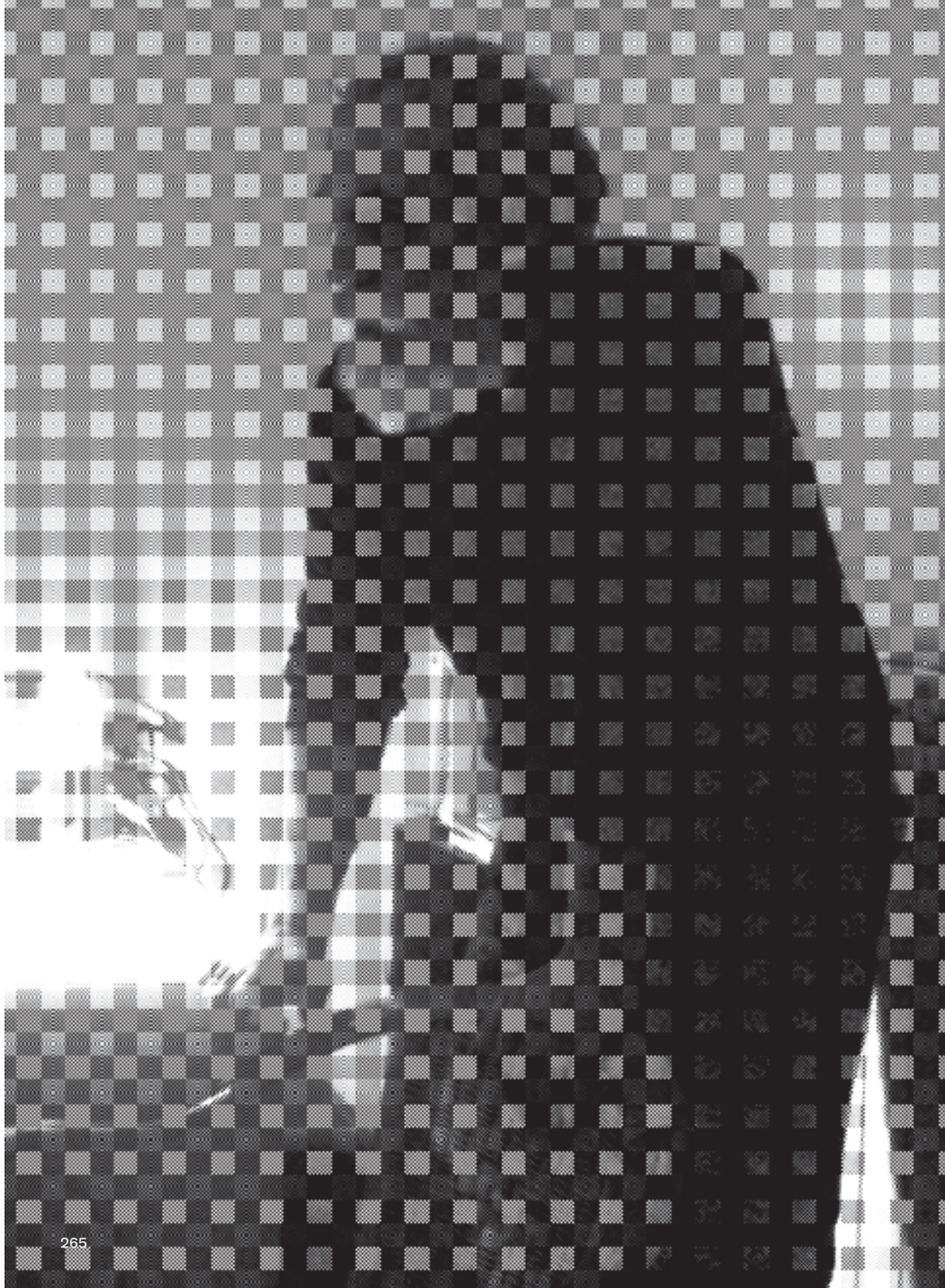
1. Monte Grifone
   via Portella, Belmonte Mezzagno
2. Palazzo De Seta
   piazza Kalsa, Palermo
3. Archivio di Stato
   cortile della Gancia, Palermo
4. Villa Garibaldi
   piazza Marina, Palermo
5. Fontana Pretoria
   piazza Pretoria, Palermo
6. Palazzo Pretorio
   piazza Pretoria, Palermo



Villa Whitaker – via Dante (Palermo)
from *The Godfather Part III*, dir. Francis Ford Coppola (US, 1990)

# *Cinico* in Palermo
Franco Maresco

Franco Maresco (Palermo, 1958) started working as a cartoonist and writing for radio at a young age. In 1986 he met Daniele Ciprì and in 1989 they created together *Cinico TV*, one of the most revolutionary and desecrating shows in the history of Italian television. The duo went on to produce two feature-length films that still resonate in contemporary Italian cinema: *The Uncle from Brooklyn* (1995) and *Totò Who Lived Twice* (1998). The film *The Return of Cagliostro* (2003) and the documentary *How We Got the Italian Movie Business into Trouble: The True Story of Franco and Ciccio* (2005) were both presented at the Venice International Film Festival. Maresco wrote two plays for the Teatro Biondo in Palermo based on works by Franco Scaldati: *Lucio* (2014) and *Tre di coppie* (2016). In 2014 *Belluscone: A Sicilian Story* (2014) won the Special Jury Prize in the Horizons section of the Venice International Film Festival and the 2015 David di Donatello for Best Documentary Film. Maresco directed *Gli uomini di questa città io non li conosco. Vita e teatro di Franco Scaldati* in 2015. In 2016, with Associazione Lumpen, he directed the documentary *La mia Battaglia*, which was presented at MAXXI, Rome on the occasion of the exhibition *Letizia Battaglia. Per pura passione*.



# OMA in conversation with Franco Maresco

OMA: During your collaboration with Daniele Ciprì, which places in Palermo did you feel it was most urgent to portray?

FM: Ciprì and I started working together in the 1980s. Landscape was the key element of a poetics that took shape slowly. In film, the landscape has always interacted with the characters and the characters have always interacted with the landscape. We carried out an operation of desertification that had not been done in film before, to make the places unrecognisable, as if in a parallel dimension or an apocalypse. The landscape became a stage on which the characters moved. The places we chose are on the western coast – Sant'Erasmo, Bandita, Acqua dei Corsari and Monte Pellegrino – which represents the transfigured and menacing side of the Mediterranean. Below a grey sky, with black clouds looming, it feels like being in Alcatraz. That was the main setting. We also filmed in some megastructures, such as ZEN, the Aeronautica Sicula and the Chimica Arenella buildings. It was like being in the film *The Last Man on Earth* [1964]. As regards *The Uncle from Brooklyn*, I can say that a part of the Italian public failed to see the novelty and originality of its language compared to the Italian cinema of the time. Twenty-three years ago, objectively speaking, that film marked a dividing line, a break. It was distributed by Aurelio De Laurentiis – a symbolic act of provocation, because that alone was enough for it to make it into the film industry. A provocation that essentially consisted in announcing, with a certain cheerfulness, the end of cinema. Even the landscape was new, a farewell to the postwar city, the sack, hell, the apocalypse. A city that despite material and moral ruin emanated exceptional aesthetic charm. So much political correctness, then and now.

OMA: Was criticism of the modernist architectural movement – its arrogant aspiration to give form to a city – intentional or did it emerge involuntarily?

FM: No, it wasn't intentional. The poetics was of a more metaphysical and grotesque kind. Before the war, Palermo was an organised city, with a good urban structure, which was given a more rational and harmonious shape during the Florio era. Here, we are in a neighbourhood [Villafranca, XX Settembre] that was the heart of the post-unification city, where the Universal Exhibition was held, which, once finished, made way for the bourgeois city around via della Libertà. After the war, with the Christian Democrat governments, with the sack and all the rest, Palermo no longer had the possibility of being built according to a project. Palermo no longer had a form. Palermo is a city without identity, all I see are non-places. The result of this was that phase that Ciprì and I portrayed in our film.

OMA: Despite 'cannibalisation' – political, social and anthropological – Palermo seems to have a strong identity.

FM: If you go to a city in the north of Italy or in Tuscany, those cities that maintain their historical centres properly, you notice that they are fake or dead cities, you feel like you're in an advert for Monte dei Paschi di Siena [a bank] or a TV series like *Don Matteo*. Recently I went to Bologna and I found that the city had changed completely. It was flat, full of aseptic spaces, a spectacle for a limited number of people. Palermo too, where the effects of homologation arrived later than in other places, is losing its unmistakable identity. If you go into the heart of the city, for example via Maqueda, you find the *passio* [strolling] of a humanity that is hyperconnected, headphones on, arms continuously oustretched to take selfies, like the branches of a forest that might eat you up. Like I said, it feels like being in a non-place. Gone are the small shops, the artisans in the alleys and the street

OMA: We took a tour with Giorgio Vasta and explored the theme of thresholds, looking at the city like a panopticon with an implicit and structural inaccessibility. I would like to know whether in your cinematography there was an attempt to transfer the city onto the physicality of the characters.

vendors with their *abbanniate* [cries]. Now you find the same shops that you find in Turin and in Milan, with dreadful names. KePalle, for example, is the name of a chain of *arancine* [rice ball] shops; it's halfway between *Blade Runner* and any McDonald's, where the vendors, especially the kids, have expressionless, robot-like faces. You wonder where the old *friggitorie* [fry shops] have gone. They were dirty and stinking – every other time you ate there you ended up in A&E with food poisoning – but they were full of amazing and unforgettable humanity. What may seem like a strong identity to you is actually growing increasingly weaker and more irrelevant.

FM: Yes, of course, the landscape is fundamental. In the films I shot with Ciprì, starting from *Cinico TV*, the characters are pieces of the landscape. Those ruins were also the ruins of the bodies. Giorgio however does an analysis *a posteriori*: he examines what Palermo has become from a bourgeois point of view, also because he belongs to a later generation than ours. Giorgio's reading is rational, very intelligent and accurate. But it is delayed. It is the vision of a young man who grew up in the new Palermo. He has also, by the way, written a short essay in which he describes exactly same phenomenon I described about via Maqueda and the zombie-like humanity that gravitates around there, reaching more or less the same conclusions as me. If you go to via Maqueda, via Ruggero Settimo or the historical centre in general, you will see a humanity that moves and talks as if they were on TV. The problem is that you're trying to research something that doesn't exist anymore.



OMA: What would Maresco show of Palermo today?

FM: This is the great dilemma that I have carried with me for years, and I talked about this a lot already with Ciprì. Palermo doesn't speak to me anymore, certain atmospheres and characters are not there anymore, the *élan vital* is missing. It has become a city like any other, without an identity. An identity that Palermo held onto until thirty years ago was a circle of hell worthy of a Bosch engraving from which fragments of humanity emerged. Now I can't find it anymore, so I can't perceive it with the camera. Only theatre has given me the opportunity of bringing it back to life, thanks to the powerful writing of Franco Scaldati, the greatest poet Palermo ever had. I adapted some of his memorable works for the stage. With *Belluscone: A Sicilian Story* I tried to explicitly communicate this crisis of mine. The film has a structure that reflects the impossibility of finding a fulfilling form that makes sense. The only possible form was the one given to me by Ciccio Mira1 and by his world of *neomelodici* [local pop singers], who gravitate around the last shreds of mafia and of Berlusconi-related political patronage. That was the last time I had something to say. All of my films, since the start, are about a crisis: *Totò Who Lived Twice*, *The Uncle from Brooklyn.* The idea of *Cinico TV* was to bring together our characters, landscapes, Beckett, jazz. This mixture worked because it was the last expression of a paradoxical and very original attempt at interpretation, which was then gradually extinguished. In *Belluscone*, Ciccio Mira was a splinter of the past, from the world of Ciprì and Maresco.

1. Ciccio Mira is a Palermitan businessman and talent agent, local TV channel host, and Cosa Nostra sympathiser. He is the main character in *Belluscone: A Sicilian Story* (2014).

OMA: In *Belluscone* a new population emerges, more explicit, more globalised. Although to you everything appears the same, seeing those two worlds meet and create a coherent whole is very special.

OMA: I was referring also to the aesthetic image one gets wandering in certain parts of the city...

OMA: The integration you see in northern Europe is already formal: there is no longer any substantial difference between the people, they're all essentially the same. Perhaps the differences here are still visible.

FM: I understand that well. In Palermo you do find residues of humanity. And let's not forget something that might seem like folklore: the light in this city is unique, you won't find it anywhere else. What you are feeling, kids, is similar to what the great voyagers who arrived in Palermo from northern Europe felt, enchanted by a world that to their eyes was something of a lost paradise, because they came from cold places that had already experienced the alienating effects of industrialisation. Here they rediscovered the myth of wild nature and the strength of eros. This was of course a literary vision, sometimes decent and sometimes nauseating, that did not correspond to reality in the slightest. You come from European cities where globalisation has reached peak levels, with all that that entails. That explains why you are so enthusiastic about what you see here. It feels like you've found a human warmth, a vitality that hasn't existed for some time. I understand this. But the question is: how long will this last?

FM: Do you find Ballarò human?

FM: What I can say is that compared to five years ago, when we went to Ballarò, to ZEN and to Casa Professa to film with the *neomelodici*, the city has changed. When you speak of the historical centre, it seems to you as if something survives, you see a certain humanity, certain faces, certain situations, without noticing that often these kids spend their whole day on the phone, hanging out in shopping centres. If you go to Vucciria you can't help noticing that everyone behaves as if they were on a reality TV show: market sellers, filmed daily by crews from all over the world, move in front of the camera like seasoned performers. It feels like you're on a set that is never taken down, or in a digital folkloric postcard. Faced with this increasingly virtual 'reality', even artists don't know what to do, their work is inadequate. Almost nobody, partly out of narcissism, would admit that what they do is basically good for nothing. Scaldati, speaking of Palermo and of its language, talked about 'mystification', meaning that the young artists, especially theatre artists, are narcissists devoid of any real substance, staging formulaic works bursting with stereotypes, which, treated with a certain skill, are then incensed by critics who know nothing about the Palermitan language. There has been a proliferation, in recent years, of oppressed women being liberated from male tyranny, of the Mediterranean eros in all possible ways, of revisitations of the antique classics à la Pina Bausch, of a civil theatre that 'excites the French' – can this be true? – but which is in fact endlessly boring. Scaldati, speaking of this phenomenon, used the example of an important name of the new Palermitan theatre, which I won't mention out of kindness. At the end of the day I'm less of a *stronzo* [asshole] than people think.

OMA: What is the influence Leoluca Orlando's urban policy on this?

FM: Orlando is a different story entirely. Orlando apparead in 1986 and was a real revelation. He marks a break with the Christian Democrat past of the various Limas and Cianciminos. In fact – I always say this – in 1986 Ciprì and I started working together. To talk about Orlando,

we would need a separate interview. What I'll say here is only that, whether or not one is a fan, he remains a fundamental figure in the history of this city. He has made a lot of mistakes – in the 1990s in particular – but at the same time we must acknowledge the fact that he relaunched Palermo after the attacks of 1992, also from the point of view of culture. For some years, this city was the leading protagonist in Italy's arts and culture scenes, often with ideas and concrete facts that nobody would deny. Then this experience came to an end, because the rise of Berlusconi brought the city to be led by the calamity that goes by the name of Diego Cammarata. But Orlando has been also to blame, for too often surrounding himself with frightfully mediocre men, for example. Since 2012 Orlando has been the mayor again, but meanwhile the world has changed, not only in Palermo. The present era is confused, hard to anticipate, and Orlando remains a man who was educated in another time, he has a different vision of politics and of things, and is struggling to manage what is going on. I perceive this difficulty in interpretation, and not having anybody of depth in his team certainly does not help. But the fact remains: thirty-two years on from his entry into Palermitan politics, nobody among the new generation of politicians is able to represent an acceptable alternative to Leoluca Orlando. And that says a lot. Perhaps too much.






*Belluscone: Una Storia Siciliana*,
Franco Maresco (IT, 2014), produced
by Rean Mazzone, © ILA PALMA
di Rean Duilio Mazzone

# 7 Abandoned, Unfinished, Unbuilt

Abandoned, unfinished, unbuilt: the trio of qualities peculiar to Palermo's architecture. In the past, circumstance or criminal intervention led to the abandonment of one area and the re-urbanisation of another, while a whole series of developments were left incomplete or in some cases stopped before they even began.

The densely populated city centre, with its deep historic fabric, was most affected by the bombings of the Second World War. Out of 170,000 abodes destroyed in Sicily, 70,000 were in Palermo. The controversial general urban development plan, PRG 1962, favoured the urbanisation of agricultural land, and illicit interests and corrupt governance ensured that portions of the old part of the city remained untouched during the reconstruction phase.

The Belice earthquake of January 1968 was a key event in the transformation of the city. The public administration falsely declared many buildings in the old

town unsafe for habitation and encouraged residents to move to new developments that were the product of outrageous speculation. Between the 1961 census and that of 1971, the residential population in the old town diminished by more than half.

During these years, a large number of public projects were initiated and never

Piano Programma. In 1979 the City of Palermo commissioned Giuseppe Samonà, Giancarlo de Carlo, Giuseppe di Cristina and Anna Maria Sciarra Borzi to prepare a comprehensive proposal for the recovery of the old town. The team of so-called 'four wise men' developed the Piano Programma, in which a key component is the identification of a method to understand the old town through a recognition of its morphology. The purpose was to elaborate a set of criteria, methods and forms of intervention in order to reorganise and restructure the old town. The advisors aimed first of all to identify the causes of problems so as to have a clear picture of the objectives. The programme, as was the case with many others in the city, was not implemented, with the exception of a few minor elements. The exodus from the centre continued in those years.



completed; they can be seen as a kind of welfare economy, a parasite on public funds, distributing money around the territory. The many competitions that were launched – promising investment without



any intention of being implemented – are a symbol of the chronic and irreducible distance between grand political planning and local needs.

mezzo di espressione universale che dava modo a ciascuno di rappresentarsi (e, attraverso la rappresentazione, di consistere in modo consapevole) nello spazio fisico. L'invenzione era alla portata di tutti come lo era l'imitazione. Capitava sempre che qualcuno fosse capace di spingere l'invenzione al di là dei limiti consueti, di fare scoccare sintesi che rimescolavano tutte le idee e rinnovavano le aspettative. Ma questo poteva capitare costruendo sia edifici grandiosi che edifici minuti, sia erigendo un tempio che la propria capanna. D'altra parte lo scambio era continuo e diffuso tra l'ideografia delle élites e l'ideografia popolare, come nella musica e nella lingua parlata. È stato il periodo del dauismo, detto anche dell'illuminazione, a interrompere il circuito, per legittimare «l'efficienza» e affidarla alla specializzazione.

Nel centro remoto di Kalhesa, dunque, solo pochi dei punti nodali sono ancora attivi; gli altri sono stati abbandonati, e perciò o sono invasi da attività non corrispondenti al loro taglio oppure sono in rovina. Il tessuto seriale invece è ancora per la maggior parte attivo, ma così deteriorato da rendere assai penosa la vita dei suoi abitanti.

Il deterioramento è negli edifici, che sono cadenti e luridi al punto di non poter essere abitati se non ai piani intermedi. Ma le condizioni più ripugnanti sono negli spazi esterni: lungo le strade, nei vicoli e nei cortili, dove si accumulano spazzatura, detriti, macerie mai sgombrate.

In origine, come nella maggior parte delle città megapontine, a ogni unità edilizia corrispondeva l'abitazione di una famiglia, su uno o due piani. Poi, col crescere della popolazione e con la maggiore richiesta da parte dei ricchi di attività servili, le unità edilizie sono state abitate da una famiglia a ogni piano. Il numero dei piani è cresciuto e il tipo originale si è trasformato in un altro tipo: nuovo, ma «frenato» nella sua novità da quello che c'era prima. Anche la forma della figura naturalmente, è cambiata; con le stesse modalità secondo le quali è cambiato il tipo. Infatti quello che si vede oggi è per lo più il risultato di interventi compiuti nel corso di due secoli, fino alla prima grande conflagrazione; tuttavia restano nelle cadenze e nei ritmi del



linguaggio ideografico innumerevoli frammenti di espressioni introdotte secoli prima.

La classe dirigente di Kalhesa non ha mai rinnovato la città. L'ha rappezzata, puntellata, intasata e sempre, in ogni caso, sfruttata. Per questo gli strati sono molto più numerosi che in qualsiasi altra città e si tratta di strati non sovrapposti ma interpenetrati.

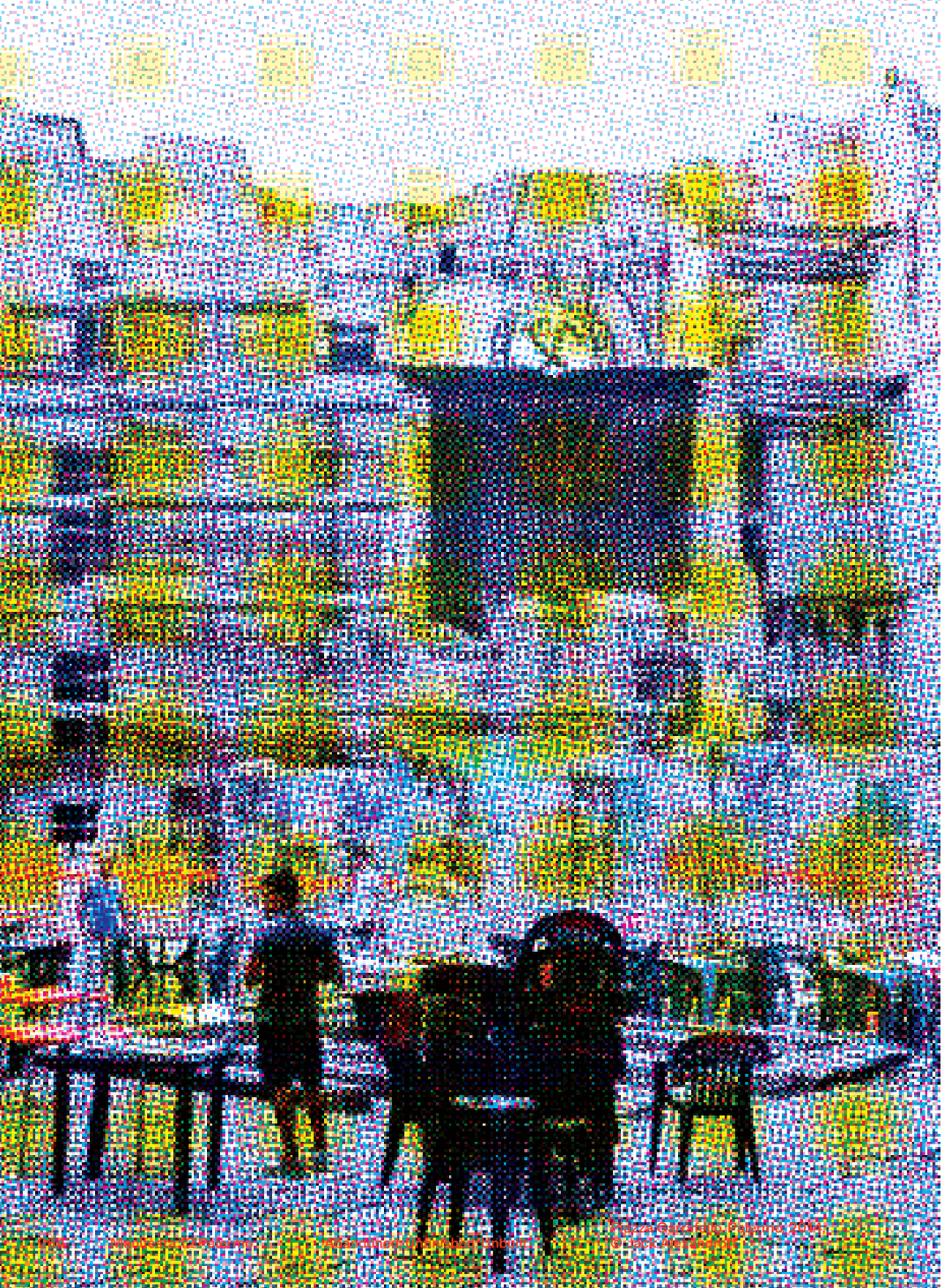
La circostanza è eccezionale, come se le sette città di Troia anziché una sopra l'altra fossero state trovate tutte in una. E si tratta di una eccezionalità che rende assai difficile districare il disastro ambientale, ma anche che fa intravvedere le straordinarie soluzioni che potrebbero scaturire da una tanto complessa e così insolita intersecazione di immagini.

Si continua a sentir dire che ingenti risorse sono disponibili. Allora, forse, se esistesse una volontà politica sicura e una cultura non rassegnata, questa mappa archeologica putrescente e perniciosa potrebbe essere trasformata in un luogo stimolante e vitale.

Ne sono convinto? Non lo so. Sto cercando di capire quali sono i limiti di questo caso; dove passano. E Fragalà ne è convinto? Probabilmente sì, e del resto il problema dei limiti non lo tocca affatto per ragioni generazionali. E Alerto e la Baruffa Gentile? Loro sono convinti che non accadrà proprio nulla e non ne sono per niente turbati. Si sono abituati a considerare le loro azioni indipendenti dal fatto che abbiano conseguenze o meno.



Giancarlo De Carlo, *Progetto Kalhesa*, 1995. De Carlo published the story of the Piano Programma using a false name, Progetto Kalhesa. De Carlo wrote under the pseudonym Ismè Gimdalcha.
Ismé Gimdalcha, *Il progetto Kalhesa*, 2015, © Edizioni di storia e studi sociali



‘In Palermo there is a sense of annihilation around any project. What you find beyond Kalsa for instance is essentially the persistence of debris. Like Vucciria, it is a fossil; for forty years, it has survived any attempt at modernisation, it is the evidence of total imperviousness to any form of government. First-time visitors perceive the ruins of the 1943 bombing as something impressive, but for people of Palermo they are an integral part of the city. Indeed, they are involuntary monuments to everything that hasn’t happened in recent years.’

Giorgio Vasta, writer

# Abandoned Places




**City Centre**

- Area Archeologica Villa Bonanno
- Arena Celso
- Arena Trianon
- Asilo Infantile Garibaldi
- Centro Sociale piazza Guzzetta
- Chiesa dei SS. Cosma e Damiano
- Chiesa dei SS. Quaranta Martiri al Casalotto
- Chiesa dei Tre Re
- Chiesa del SS. Crocifisso all'Albergheria
- Chiesa del SS. Crocifisso di Lucca
- Chiesa della Congregazione di Gesù e Maria dei Pescatori
- Chiesa della Madonna del Paradiso
- Chiesa della Madonna del Soccorso
- Chiesa della Madonna della Misericordia la Savona
- Chiesa della Madonna delle Grazie dei Macellai
- Chiesa della Madonna di Tutte le Grazie o del Sabato
- Chiesa delle Anime del Purgatorio
- Chiesa dell'Annunziata del Giglio
- Chiesa di San Carlo Borromeo dei Milanesi
- Chiesa di San Cristoforo
- Chiesa di San Giovanni dell'Origlione
- Chiesa di San Nicolò dei Greci alla Kalsa
- Chiesa di San Stanislao Kostka o della Madonna del Lume
- Chiesa di Santa Maria degli Agonizzanti
- Chiesa di Santa Maria degli Angelini o del Piliere
- Chiesa di Santa Maria della Vittoria
- Chiesa di Santa Maria dell'Itria o della Pinta
- Chiesa di Santa Maria di Piedigrotta
- Chiesa di Santa Sofia dei Tavernieri
- Chiesa di Santa Venera e Mura della Pace
- Chiesa di Sant'Agata alla Guilla
- Chiesa di Sant'Eligio
- Chiesa di Sant'Ippolito Martire
- Chiesa Madonna del Loreto dei Credenzieri
- Chiesetta di San Carlo Borromeo all'Albergheria
- Cineteatro Finocchiaro
- Collegio di Santa Maria della Sapienza
- Ex Convento San Basilio
- Fontana di Porta di Vicari
- Galleria delle Vittorie
- Genio del Garraffo
- Hotel Patria
- Mercato degli Aragonesi
- Mura di San Vito
- Oratorio dei SS. Diecimila Martiri
- Oratorio di San Nicolò da Tolentino
- Oratorio di Santa Maria Maggiore
- Oratorio di Sant'Alberto
- Oratorio Ecce Homo al Capo
- Palazzo Benenati Ventimiglia
- Palazzo Bonagia
- Palazzo Bordonaro
- Palazzo Cefalà
- Palazzo Costantino
- Palazzo delle Finanze
- Palazzo Di Napoli
- Palazzo Filangeri Cutò
- Palazzo Fiore
- Palazzo Geraci di Ventimiglia
- Palazzo Giallongo di Fiumetorto
- Palazzo Lo Mazzarino-Merlo
- Palazzo Miano
- Palazzo Ogliastro
- Palazzo Oneto di San Lorenzo
- Palazzo Papè Valdina
- Palazzo Pastore
- Palazzo Rombao
- Palazzo Rosselli
- Palazzo Sammartino
- Porta Termini
- Quartiere degli Schiavoni
- Real Teatro di Santa Cecilia
- Ritiro di Maria SS. delle Benedettine
- Teatro Garibaldi

**Outskirts**

- Antico Stabilimento Bagni Termali Pandolfo
- Archi di San Ciro
- Arena Odeon
- Arena Romagnolo
- Arena Sirenetta
- Arena Spanò o Colonnella
- Baglio Alliata
- Baglio Benso Orfanelli
- Baglio Chiazzese
- Baglio dei Crociferi
- Baglio della Masseria nella Riserva Reale Borbonica
- Baglio Gioia
- Baglio Parisi
- Baglio Quartararo
- Baglio San Gabriele
- Baglio San Filippo
- Baglio Scorzadenaro
- Baglio Vitale
- Cappella della SS. Trinità alla Zisa
- Cappella San Michele Arcangelo
- Casa Florio all'Arenella
- Casina del Principe di Aci
- Castelletto del Principe di Aci
- Chiesa del Bambin Gesù
- Chiesa della Madonna dell'Acquasanta
- Chiesa della Madonna dell'Oreto
- Chiesa della Sacra Famiglia al Fondo Cappello
- Chiesa dell'Immacolata
- Chiesa di San Ciro in Maredolce
- Chiesa di San Francesco di Paola
- Chiesa di San Nicola
- Chiesa di San Nicolò
- Chiesa di Santa Maria del Carmelo
- Chiesa di Santa Maria della Speranza
- Cimitero degli Inglesi
- Edicola dell'Averinga
- Ex Agrumaria Corleone
- Ex Chimica Arenella
- Ex Correria Pignatelli
- Ex Deposito Locomotive di Sant'Erasmo
- Ex Fabbrica Ancione
- Ex Fabbrica Puleo
- Ex Macello Comunale
- Ex Manifattura Tabacchi
- Ex Officina Elettrica
- Ferrovia Palermo-Salaparuta
- Fiera del Mediterraneo
- Fondo D'Anna
- Fontana dei Due Draghi
- Gasometro di via Tiro a Segno
- Giardino piazza Principe di Camporeale
- Grotte dell'Addaura
- Istituto delle Croci
- Istituto Sacro Cuore
- Istituto Siciliano Mutilati ed Invalidi di Guerra
- La Città dei Ragazzi
- Lavatoio Pubblico di Acqua dei Corsari
- Ospedale degli Infetti
- Palazzo Florio Wirz
- Palazzo Scibene
- Parco di Villa Serradifalco
- Parco Mazzarino
- Porticciolo di Sant'Erasmo
- Pozzo Punico
- Regio Ospizio di Beneficenza
- Ristorante Sir John
- Solarium Vittorio Emanuele III
- Sport Café Restaurant
- Stand Florio
- Statua di Santa Rosalia
- Statue dei Leoni
- Statue di Villa Giulia
- Stazione Lolli
- Torre del Carmine
- Torre della Milinciana
- Torre di Brancaccio II
- Torre di Torrelunga
- Torre Ingastone
- Torre Sessa o Torre di San Nicola
- Torre Varese
- Torre Vitale
- Vetreria Caruso
- Villa Alliata di Pietratagliata
- Villa Arena Mortillaro
- Villa Borsellino
- Villa Conte Federico
- Villa de Gregorio
- Villa Ferreri
- Villa Larderia
- Villa Maltese
- Villa Malvica
- Villa Mango
- Villa Marassi-Pietratagliata
- Villa Napoli
- Villa Parisi
- Villa Pignatelli Florio
- Villa Raffo
- Villa Rossi
- Villa Spinelli
- Villa Trabia di Campofiorito
- Villa Vaginelli
- Villino Castellini
- Villino Cusmano
- Villino Favaloro
- Villino Messina Verderame
- Villino Pallme Konig
- Villino Zinden

A selection from over 1,000 buildings, data from Palermo Indignata (2010). Palermo's centre, with its great number of abandoned buildings ranging from charming palazzos to industrial heritage, is a microcosm of the city. A curious blend of corrupt governance and latent potential.

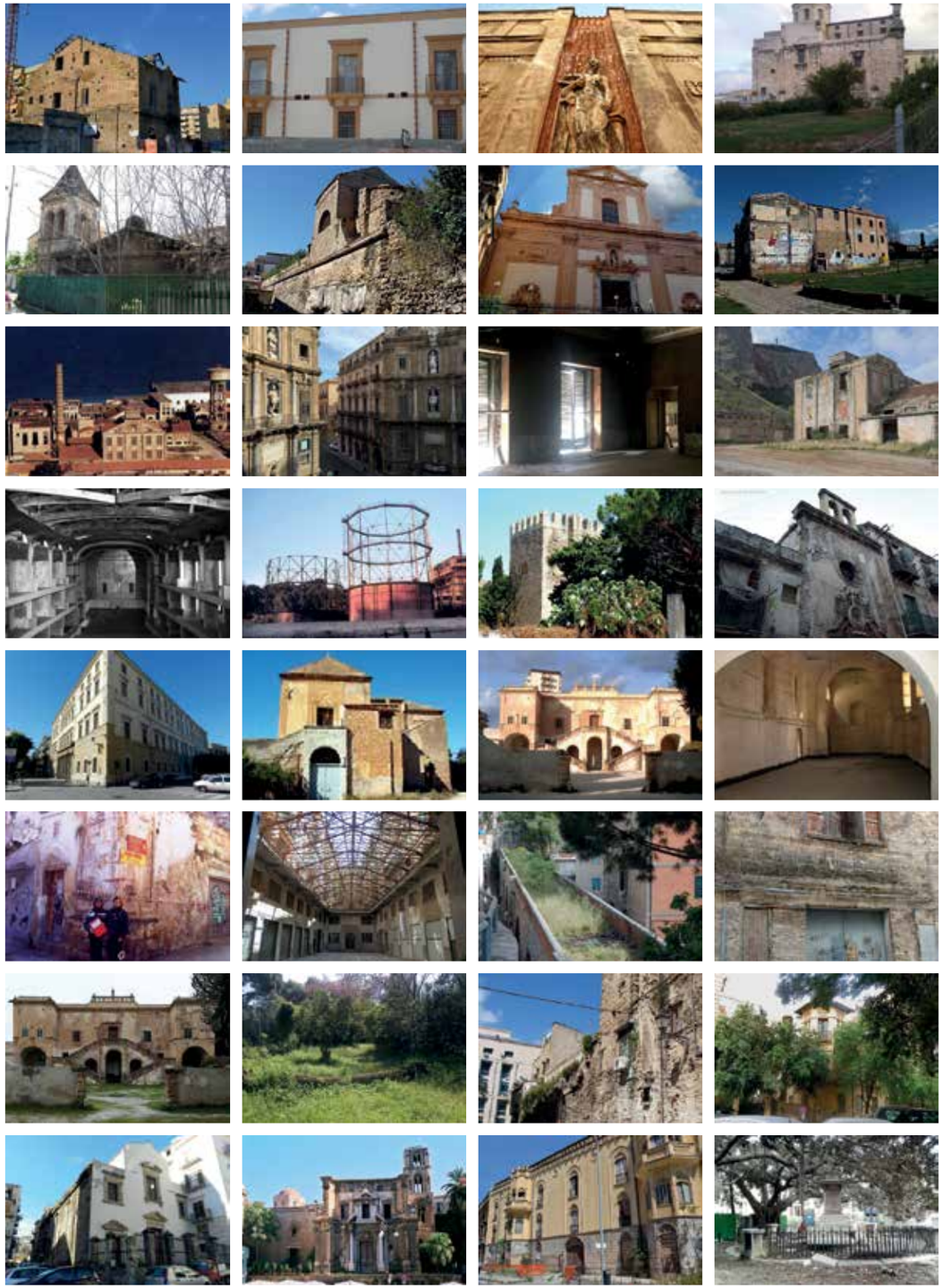
| | | | |
|---|---|---|---|
| 1 | Cappella della SS. Trinità alla Zisa | via G. Whitaker, 42 | Religious Buildings |
| 2 | Chiesa dei SS. Cosma e Damiano | via Torretta, 2 | Religious Buildings |
| 3 | Chiesa dei SS. Quaranta Martiri al Casalotto | piazza SS. Quarannta Martiri al Casalotto | Religious Buildings |
| 4 | Chiesa dei Tre Re | via del Celso, 42 | Religious Buildings |
| 5 | Chiesa del Bambin Gesù | via Montepellegrino, 28 | Religious Buildings |
| 6 | Chiesa del SS. Crocifisso all'Albergheria | via Alberghiera, 171 | Religious Buildings |
| 7 | Chiesa del SS. Crocifisso di Lucca | via Sant'Agostino | Religious Buildings |
| 8 | Chiesa della Congregazione di Gesù e Maria dei Pescatori | via Butera | Religious Buildings |
| 9 | Chiesa della Madonna del Paradiso | via Beato Giacomo Cusmano, 3 | Religious Buildings |
| 10 | Chiesa della Madonna del Soccorso | via del Giudice Michele | Religious Buildings |
| 11 | Chiesa della Madonna della Misericordia la Savona | vicolo Sant'Orsola | Religious Buildings |
| 12 | Chiesa della Madonna delle Grazie dei Macellai | piazza dei Caldomai | Religious Buildings |
| 13 | Chiesa della Madonna dell'Acquasanta | salita Belmonte | Religious Buildings |
| 14 | Chiesa della Madonna dell'Oreto | viale Regione Siciliana Sud Est | Religious Buildings |
| 15 | Chiesa della Madonna di Tutte le Grazie o del Sabato | via dei Calderai | Religious Buildings |
| 16 | Chiesa della Sacra Famiglia al Fondo Cappello | corso dei Mille | Religious Buildings |
| 17 | Chiesa delle Anime del Purgatorio | via Collegio di Maria del Carmine | Religious Buildings |
| 18 | Chiesa dell'Annunziata del Giglio | vicolo del Giglio | Religious Buildings |
| 19 | Chiesa dell'Immacolata | via Sambucia | Religious Buildings |
| 20 | Chiesa di San Carlo Borromeo dei Milanesi | piazza Aragona | Religious Buildings |
| 21 | Chiesa di San Ciro in Maredolce | viadotto Maredolce | Religious Buildings |
| 22 | Chiesa di San Cristoforo | via San Cristoforo, 15 | Religious Buildings |
| 23 | Chiesa di San Francesco di Paola | corso dei Mille | Religious Buildings |
| 24 | Chiesa di San Giovanni dell'Origlione | via Saladino | Religious Buildings |
| 25 | Chiesa di San Nicola | via San Nicola | Religious Buildings |
| 26 | Chiesa di San Nicolò | via Ponticello Oneto | Religious Buildings |
| 27 | Chiesa di San Nicolò dei Greci alla Kalsa | via IV Aprile | Religious Buildings |
| 28 | Chiesa di San Stanislao Kostka o della Madonna del Lume | via dei Cassari | Religious Buildings |
| 29 | Chiesa di Santa Maria degli Agonizzanti | via Giovanni da Procida | Religious Buildings |
| 30 | Chiesa di Santa Maria degli Angelini o del Piliere | piazzetta Angelini, via Bara all'Olivella, 1 | Religious Buildings |
| 31 | Chiesa di Santa Maria del Carmelo | via Casuzze | Religious Buildings |
| 32 | Chiesa di Santa Maria della Speranza | via Agostino Catalano | Religious Buildings |
| 33 | Chiesa di Santa Maria della Vittoria | corso Calatafimi | Religious Buildings |
| 34 | Chiesa di Santa Maria dell'Itria o della Pinta | piazza della Pinta, 8 | Religious Buildings |
| 35 | Chiesa di Santa Maria di Piedigrotta | via Filippo Patti | Religious Buildings |
| 36 | Chiesa di Santa Sofia dei Tavernieri | vicolo Paterna | Religious Buildings |
| 37 | Chiesa di Santa Venera e Mura della Pace | via Filangeri | Religious Buildings |
| 38 | Chiesa di Sant'Agata alla Guilla | via del Celso | Religious Buildings |
| 39 | Chiesa di Sant'Eligio | piazzetta Sant'Eligio | Religious Buildings |
| 40 | Chiesa di Sant'Ippolito Martire | via Porta Carini | Religious Buildings |
| 41 | Chiesa Madonna del Loreto dei Credenzieri | via del Ponticello | Religious Buildings |
| 42 | Chiesetta di San Carlo Borromeo all'Albergheria | via Porta Sant'Agata | Religious Buildings |
| 43 | Collegio di Santa Maria della Sapienza | via Castellana, 149 | Religious Buildings |
| 44 | Ex Convento San Basilio | via San Basilio, 17 | Religious Buildings |
| 45 | Oratorio dei SS. Diecimila Martiri | via Francesco Raimondo | Religious Buildings |
| 46 | Oratorio di San Nicolò da Tolentino | via del Bosco | Religious Buildings |
| 47 | Oratorio di Santa Maria Maggiore | via San Nicola all'Alberghiera | Religious Buildings |
| 48 | Oratorio di Sant'Alberto | Fondo Siciliano, 6 | Religious Buildings |
| 49 | Oratorio Ecce Homo al Capo | via Sant'Agostino | Religious Buildings |
| 50 | Casa Florio all'Arenella | discesa Tonnara | Villas – Palazzi |
| 51 | Casina del Principe di Aci | via Agostino Catalano | Villas – Palazzi |
| 52 | Castelletto del Principe di Aci | corso Pietro Pisani | Villas – Palazzi |
| 53 | Galleria delle Vittorie | via Maqueda, 299 | Villas – Palazzi |
| 54 | Hotel Patria | via Alloro | Villas – Palazzi |
| 55 | Palazzo Benenati Ventimiglia | via del Bosco | Villas – Palazzi |
| 56 | Palazzo Bonagia | via Alloro, 50 | Villas – Palazzi |
| 57 | Palazzo Bordonaro | piazza Pretoria | Villas – Palazzi |
| 58 | Palazzo Cefalà | via Alloro | Villas – Palazzi |
| 59 | Palazzo Costantino | via Maqueda | Villas – Palazzi |
| 60 | Palazzo delle Finanze | via Vittorio Emanuele | Villas – Palazzi |
| 61 | Palazzo Di Napoli | via Vittorio Emanuele | Villas – Palazzi |
| 62 | Palazzo Filangeri Cutò | via Maqueda, 26 | Villas – Palazzi |
| 63 | Palazzo Fiore | via Porta di Castro | Villas – Palazzi |
| 64 | Palazzo Florio Wirz | corso Camillo Finocchiaro Aprile | Villas – Palazzi |
| 65 | Palazzo Geraci di Ventimiglia | via Vittorio Emanuele | Villas – Palazzi |
| 66 | Palazzo Giallongo di Fiumetorto | via Alberghiera | Villas – Palazzi |
| 67 | Palazzo Lo Mazzarino-Merlo | via Garraffello, 22 | Villas – Palazzi |
| 68 | Palazzo Miano | piazza Carmine | Villas – Palazzi |
| 69 | Palazzo Ogliastro | via Ballarò | Villas – Palazzi |
| 70 | Palazzo Oneto di San Lorenzo | via del Bosco | Villas – Palazzi |
| 71 | Palazzo Papè Valdina | via del Protonotaro | Villas – Palazzi |
| 72 | Palazzo Pastore | via Alloro | Villas – Palazzi |
| 73 | Palazzo Rombao | via Alloro | Villas – Palazzi |
| 74 | Palazzo Rosselli | via Rosselli | Villas – Palazzi |
| 75 | Palazzo Sammartino | via Lungarini, 4–30 | Villas – Palazzi |
| 76 | Palazzo Scibene | via Nave | Villas – Palazzi |
| 77 | Villa Alliata di Pietratagliata | via Serradifalco, 113 | Villas – Palazzi |
| 78 | Villa Arena Mortillaro | via Luigi Vanvitelli, 54 | Villas – Palazzi |
| 79 | Villa Borsellino | via Assoro | Villas – Palazzi |
| 80 | Villa Conte Federico | via Conte Federico | Villas – Palazzi |
| 81 | Villa de Gregorio | via Scaglione Pietro | Villas – Palazzi |
| 82 | Villa Ferreri | via Maria Grazie di Giorgio | Villas – Palazzi |
| 83 | Villa Larderia | via Messina Marine | Villas – Palazzi |
| 84 | Villa Maltese | via Maltese | Villas – Palazzi |
| 85 | Villa Malvica | corso Calatafimi | Villas – Palazzi |



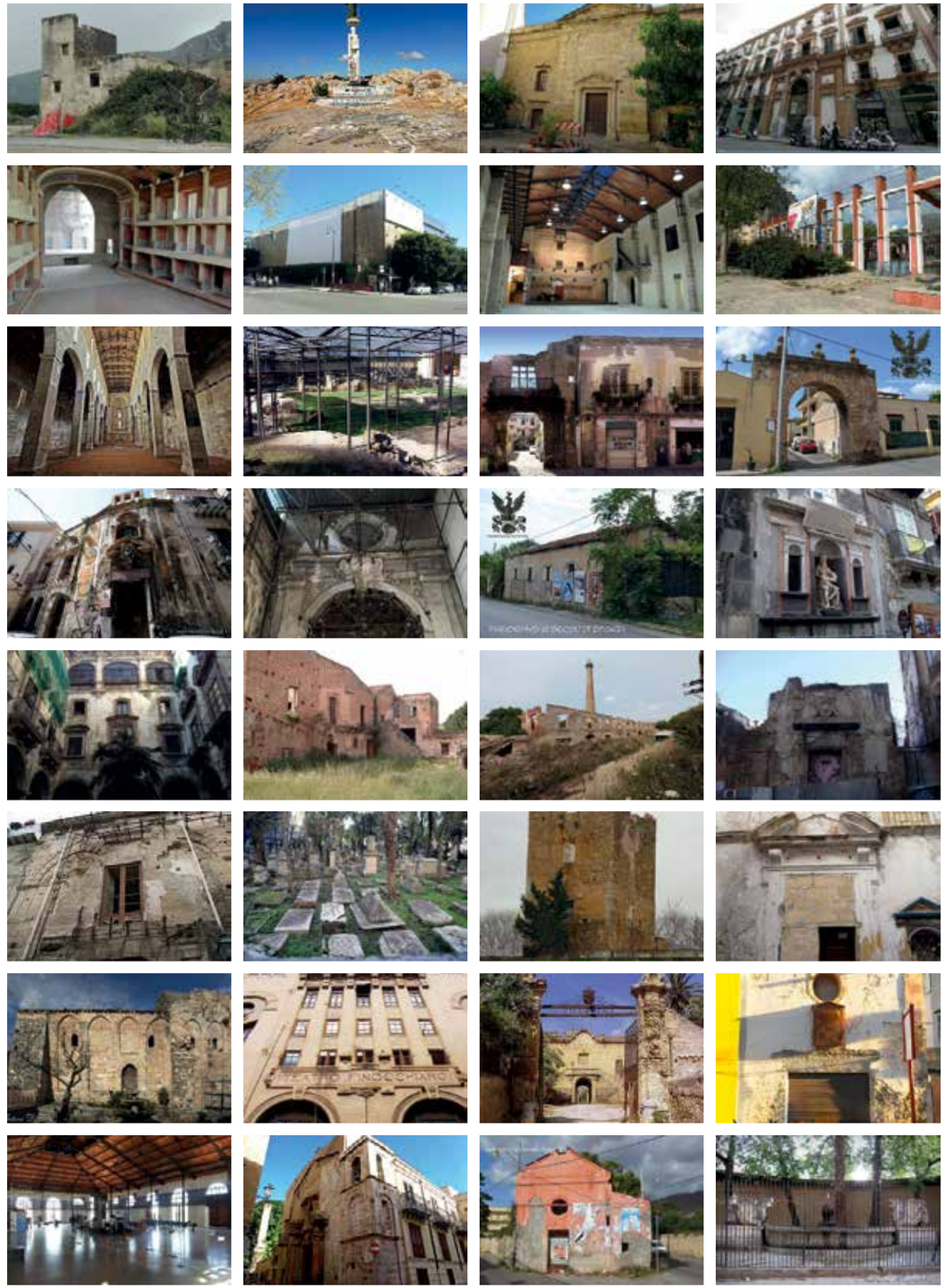
| | | | |
|---|---|---|---|
| 86 | Villa Mango | via Mango | Villas – Palazzi |
| 87 | Villa Marassi-Pietratagliata | via Crocifisso Pietratagliata | Villas – Palazzi |
| 88 | Villa Napoli | via Giuseppe Arcoleo, 34 | Villas – Palazzi |
| 89 | Villa Parisi | via Serafino Amabile Guastella | Villas – Palazzi |
| 90 | Villa Pignatelli Florio | via Artemisia Gentileschi, 22 | Villas – Palazzi |
| 91 | Villa Raffo | via Ludovico Bianchini | Villas – Palazzi |
| 92 | Villa Rossi | piazza Rossi | Villas – Palazzi |
| 93 | Villa Spinelli | via Barone della Scala | Villas – Palazzi |
| 94 | Villa Trabia di Campofiorito | via Santa Maria di Gesù | Villas – Palazzi |
| 95 | Villa Vaginelli | via Filippo Brunelleschi | Villas – Palazzi |
| 96 | Villino Castellini | via Malaspina | Villas – Palazzi |
| 97 | Villino Cusmano | via dei Leoni | Villas – Palazzi |
| 98 | Villino Messina Verderame | via Francesco Lo Jacono | Villas – Palazzi |
| 99 | Villino Pallme Konig | via Cipressi, 9 | Villas – Palazzi |
| 100 | Villino Zinden | via Noce | Villas – Palazzi |
| 101 | Antico Stabilimento Bagni Termali Pandolfo | salita Belmonte | Civic |
| 102 | Asilo Infantile Garibaldi | vicolo della Chiesa di Sant'Orsola | Civic |
| 103 | Centro Sociale piazza Guzzetta | via Antonio Gagini | Civic |
| 104 | Edicola dell'Averinga | via Gabriele Vulpi | Civic |
| 105 | Istituto delle Croci | piazza Francesco Crispi, 345 | Civic |
| 106 | Istituto Sacro Cuore | piazza Sacro Cuore | Civic |
| 107 | Istituto Siciliano Mutilati ed Invalidi di Guerra | via Giuseppe Ingegneros | Civic |
| 108 | Lavatoio Pubblico di Acqua dei Corsari | via Messina Marine | Civic |
| 109 | Ospedale degli Infetti | via Enrico Piraino | Civic |
| 110 | Real Teatro di Santa Cecilia | via Vincenzo Cantavespri | Civic |
| 111 | Regio Ospizio di Beneficenza | via Paolo Paternostro | Civic |
| 112 | Ristorante Sir John | via Messina Marine | Civic |
| 113 | Sport Café Restaurant | piazza dei Leoni | Civic |
| 114 | Archi di San Ciro | via Brasca | Open-air |
| 115 | Area Archeologica Villa Bonanno | piazza della Vittoria | Open-air |
| 116 | Arena Celso | via del Celso | Open-air |
| 117 | Arena Odeon | viale Regina Elena | Open-air |
| 118 | Arena Romagnolo | via Messina Marine | Open-air |
| 119 | Arena Sirenetta | via Azalea | Open-air |
| 120 | Arena Spanò o Colonnella | cortile Spanò | Open-air |
| 121 | Arena Trianon | via Alessandro Scarlatti | Open-air |
| 122 | Cimitero degli Inglesi | Via S. Guli | Open-air |
| 123 | Ferrovia Palermo-Salaparuta | via Luparello | Open-air |
| 124 | Fondo D'Anna | via Biagio Petrocelli | Open-air |
| 125 | Fontana dei Due Draghi | corso Calatafimi, 86 | Open-air |
| 126 | Fontana di Porta di Vicari | corso Tukory | Open-air |
| 127 | Giardino piazza Principe di Camporeale | piazza Principe di Camporeale | Open-air |
| 128 | Grotte dell'Addaura | via Annone | Open-air |
| 129 | Mercato degli Aragonesi | piazza degli Aragonesi | Open-air |
| 130 | Mura di San Vito | via Mura di San Vito | Open-air |
| 131 | Parco di Villa Serradifalco | via Dante Alighieri | Open-air |
| 132 | Parco Mazzarino | via del Fante | Open-air |
| 133 | Porta Termini | via Giuseppe Garibaldi | Open-air |
| 134 | Porticciolo di Sant'Erasmo | via Messina Marine, 1 | Open-air |
| 135 | Pozzo Punico | piazza Tommaso Edison | Open-air |
| 136 | Quartiere degli Schiavoni | via Castello | Open-air |
| 137 | Solarium Vittorio Emanuele III | via Messina Marine | Open-air |
| 138 | Statue dei Leoni | stradella Riserva Reale | Open-air |
| 139 | Statue di Villa Giulia | via Lincoln | Open-air |
| 140 | Ex Agrumaria Corleone | via Messina Marine | Industrial Heritage |
| 141 | Ex Chimica Arenella | via Monsignor Filippo Pottino | Industrial Heritage |
| 142 | Ex Correria Pignatelli | piazza Sacro Cuore | Industrial Heritage |
| 143 | Ex Fabbrica Ancione | via Thaon de Revel | Industrial Heritage |
| 144 | Ex Fabbrica Puleo | via Messina Marine | Industrial Heritage |
| 145 | Ex Macello Comunale | via Giuseppe Bennici | Industrial Heritage |
| 146 | Ex Manifattura Tabacchi | Via S. Guli | Industrial Heritage |
| 147 | Ex Officina Elettrica | via Alessandro Volta | Industrial Heritage |
| 148 | Gasometro di via Tiro a Segno | via Tiro a Segno | Industrial Heritage |
| 149 | Vetreria Caruso | via Messina Marine | Industrial Heritage |
| 150 | Baglio Alliata | via Ciaculli | Baglio |
| 151 | Baglio Benso Orfanelli | via Roccella Gustavo | Baglio |
| 152 | Baglio Chiazzese | vicolo Chiazzese | Baglio |
| 153 | Baglio dei Crociferi | via Crociferi | Baglio |
| 154 | Baglio della Masseria nella Riserva Reale Borbonica | stradella Riserva Reale | Baglio |
| 155 | Baglio Gioia | via Monte San Calogero | Baglio |
| 156 | Baglio Parisi | largo Parisi | Baglio |
| 157 | Baglio Quartararo | via Enrico Toti | Baglio |
| 158 | Baglio San Gabriele | via Giuseppe Lanza di Scalea | Baglio |
| 159 | Baglio San Filippo | via dell'Ermellino | Baglio |
| 160 | Baglio Scorzadenaro | viale Regione Siciliana Sud Est | Baglio |
| 161 | Baglio Vitale | corso dei Mille | Baglio |
| 162 | Torre del Carmine | via Carmine alla Figurella | Towers |
| 163 | Torre della Milinciana | stradella Riserva Reale | Towers |
| 164 | Torre di Brancaccio II | via Brancaccio | Towers |
| 165 | Torre di Torrelunga | piazza Torrelunga | Towers |
| 166 | Torre Ingastone | via Torre Ingastone | Towers |
| 167 | Torre Sessa o Torre di San Nicola | via San Nicola | Towers |
| 168 | Torre Varese | via Renato Composto | Towers |
| 169 | Torre Vitale | via Renato Composto | Towers |
| 170 | Cappella San Michele Arcangelo | via Messina Marine | Reopened |

| | | | |
|---|---|---|---|
| 171 | Cineteatro Finocchiaro | via Firenze | Reopened |
| 172 | Ex Deposito Locomotive di Sant'Erasmo | via Messina Marine | Reopened |
| 173 | Fiera del Mediterraneo | via Fiera del Mediterraneo | Reopened |
| 174 | Genio del Garraffo | via dei Frangiai | Reopened |
| 175 | La Città dei Ragazzi | viale Duca degli Abruzzi | Reopened |
| 176 | Ritiro di Maria SS. delle Benedettine | via dei Benedettini, 5 | Reopened |
| 177 | Stand Florio | via Messina Marine, 33–41 | Reopened |
| 178 | Statua di Santa Rosalia | via Padre Giordano Cascini | Reopened |
| 179 | Stazione Lolli | piazza Stazione Lolli | Reopened |
| 180 | Teatro Garibaldi | via Teatro Garibaldi | Reopened |
| 181 | Villino Favaloro | via Dante Alighieri | Reopened |







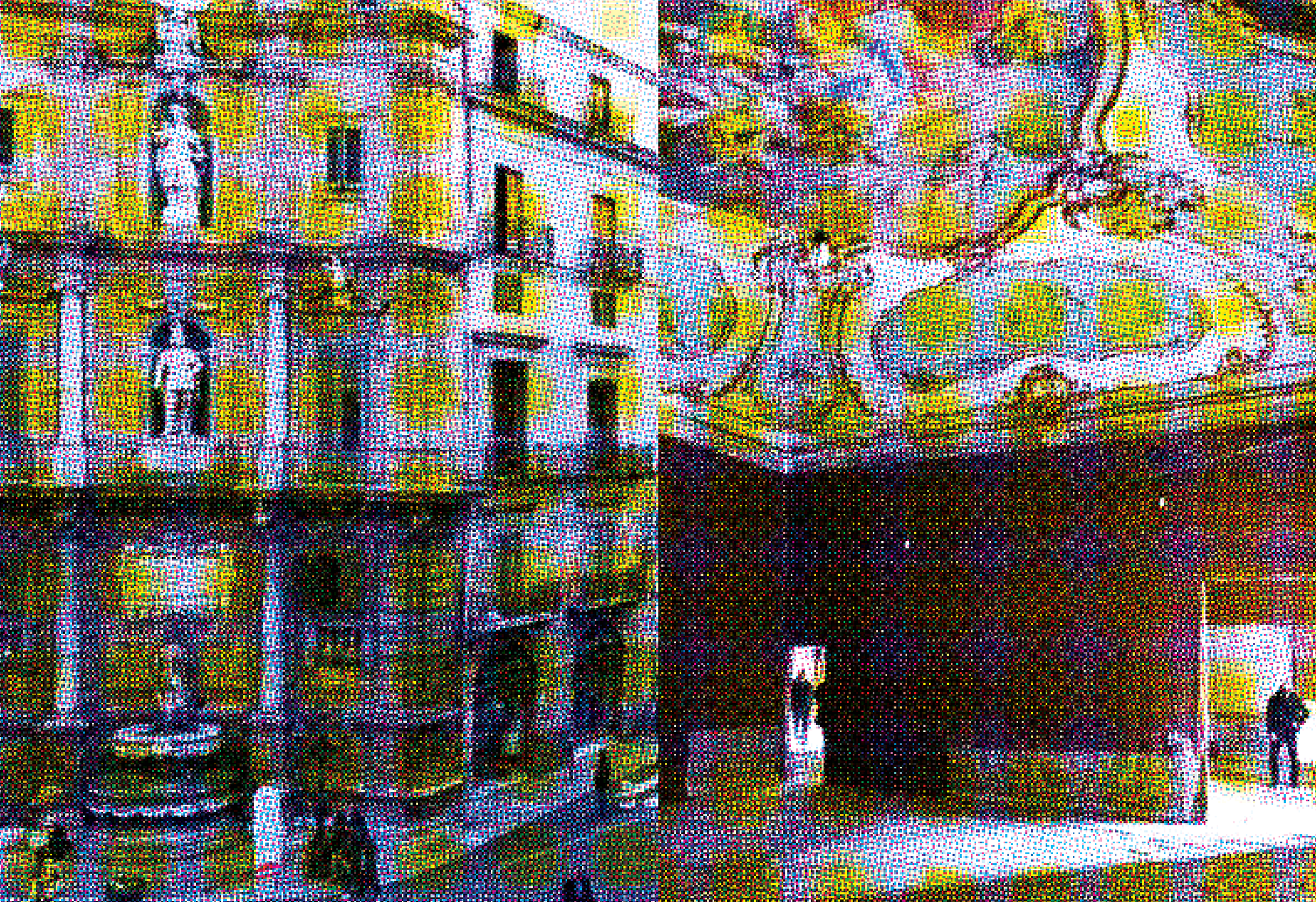




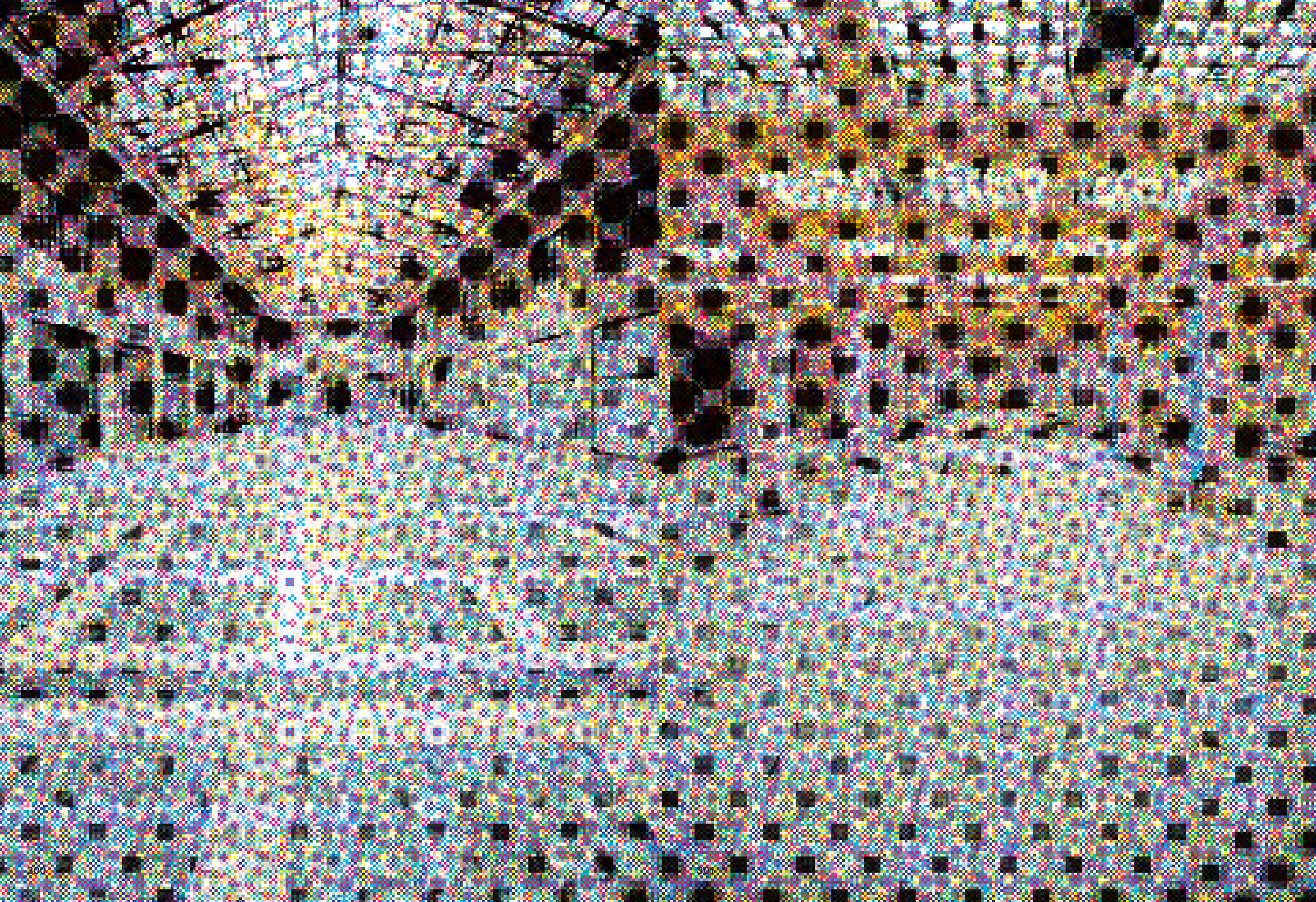





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Palazzo Costantino, Quattro Canti, Palermo, 2017, © OMA
Pages 298–299
Teatro Garibaldi, Palermo, 2017
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Galleria delle Vittorie, Palermo, 2017, © OMA
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Mario Botta, Centro di Arte Contemporanea di piazza Croci, 1988, © Mario Botta

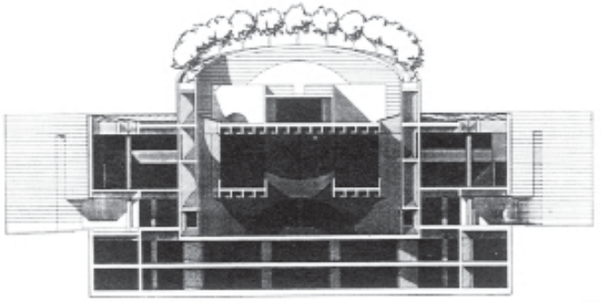






# Unbuilt Palermo

Between 1953 and 2010, Palermo was subject to the large-scale planning of urban and architectural interventions (the result of direct appointments or planning tenders, both by local architects and big names in architecture). Of these, many were only partially built and others not at all. Projects included schools, cultural and sports centres, infrastructure and parks that, together, form a different idea of the city compared to that which really developed in the second half of the twentieth century. The so-called Sack of Palermo was an urban expansion driven solely by property speculation. Speculation caused the development of a city of mediocre architectural quality, with inadequate social infrastructure and extremely high population density. The many failures are due not only to the lack of a linear and sustainable planning policy on the part of the



institutions, but also the over-engineering of programmes vis-à-vis the city's real needs and possibilities.

Pietro Airoldi, architect

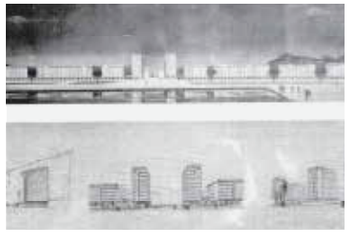
# Unbuilt Palermo

Data and research by Pietro Airoldi





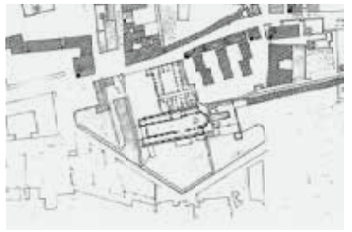
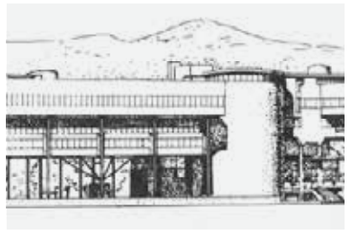
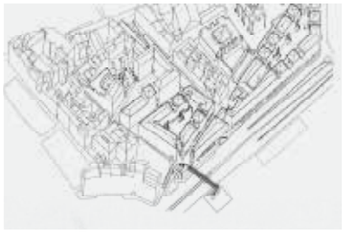
| | | | |
|---|---|---|---|
| 1 | Via del Porto | A. Bonafede, P. Gagliardo, G. Guercio, G. Patti, G. Spatrisano, S. Tortorici, V. Ziino | 1953 |
| 2 | Palazzo della Regione Siciliana | M. Romano, G.P. Bettoni, C. Keller, A. La Padula, E. La Padula | 1954 |
| 3 | Olivella (district) | G. Caronia, P. D'Alessandro, G. Garofalo, O. Incorvaja, P. Pietrancosta, V. Ziino | 1956 |
| 4 | Monte di Pietà (district) | G. Caronia, V. Ziino, E. Lenti, G. Sterbini | 1956 |
| 5 | ANAS building | G. Samonà, U. Di Cristina | 1965 |
| 6 | ZEN 2 housing | V. Gregotti, S. Bisogni, H. Matsui, F. Purini | 1969 |
| 7 | Parco della Favorita | P. Porcinai, V. Ugo | 1978–80 |
| 8 | Casa Professa cultural centre | G. Pollini, P. Culotta, T. Marra, F. Purini | 1973–74 |
| 9 | Project for the old town | G. De Carlo, G. Samonà, U. Di Cristina, A.M. Sciarra | 1979 |
| 10 | Competition for the IRFIS building | G. Samonà | 1979 |
| 11 | Housing project, Castello San Pietro | G. Laudicina | 1984 |
| 12 | Mixed-use development, Castello San Pietro | F. Asta | 1984 |
| 13 | Housing project, lo Spasimo | F. Asta | 1984 |
| 14 | Mixed-use building | P. Culotta, G. Leone, T. Marra | 1984 |
| 15 | School | M. Aprile, T. La Rocca | 1984 |
| 16 | School | L. Foderà | 1984 |
| 17 | Acquasanta dock | G. Laudicina, A. Adelfio, C. Gulli | 1987 |
| 18 | Arenella dock | T. Marra | 1987 |
| 19 | Vergine Maria dock | R. Collovà | 1987 |
| 20 | Acqua dei Corsari dock | L. Foderà | 1987 |
| 21 | Sperone dock | R. Machado, J. Silvetti | 1987 |
| 22 | Sant'Erasmo dock | M. Panzarella, A. Minutella | 1987 |
| 23 | Oreto dock | F. Grimaldi, G. Guerrera, M. Lo Conte, C. Lo Curto, R. Mazzola | 1987 |
| 24 | Addaura dock | E. Souto de Moura | 1987 |
| 25 | Bus station | P. Airoldi | 1988 |
| 26 | Bus station | P. Culotta | 1988 |
| 27 | Centro di Arte Contemporanea | M. Botta | 1988 |
| 28 | Sports centre, la Bandita | R. Collovà, A. Siza | 1994–99 |
| 29 | Sampolo town centre | T. La Rocca | 1998 |
| 30 | Competition for the waterfront | G. Lucentini, M. Giudice | 2004 |
| 31 | Pedestrian bridges | D. Perrault | 2005 |
| 32 | Ex Chimica Arenella project | Cliostraat | 2005 |
| 33 | Europan – la Bandita | V. D'Ambruoso | 2006 |
| 34 | Competition for the Mondello waterfront | G. Marsala | 2007 |
| 35 | Competition for the repurposing of two cranes at the port | Garcés De Seta Bonet Arquitectes, V. Latina, M. Giudice | 2010 |







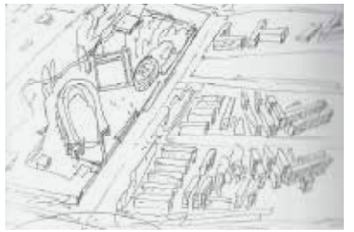
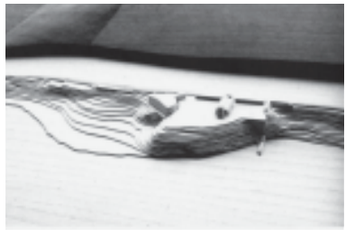
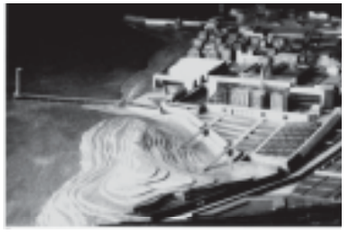
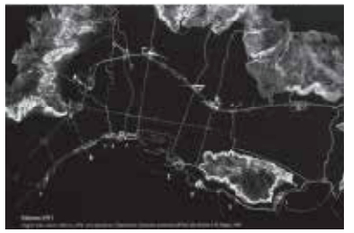



1. Via del Porto, 1953
2. Olivella (district), 1956
3. Casa Professa cultural centre, 1973–74
4. ANAS building, 1965

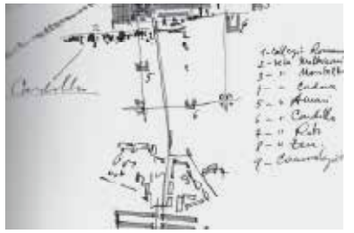
1. Palazzo della Regione Siciliana, 1954
2. Monte di Pietà (district), 1956
3. Mixed-use development, Castello San Pietro, 1984
4. Housing project, Castello San Pietro, 1984

1. Competition for the IRFIS building, 1979
2. School, 1984
3. Project for the old town, 1979
4. ZEN 2 Housing, 1969








1. Housing project, lo Spasimo, 1984
2. Arenella dock, 1987
3. Acqua dei Corsari dock, 1987
4. Oreto dock, 1987

1. Sports centre, la Bandita, 1994–99
2. Docks system, 1991
3. Sant'Erasmo dock, 1987
4. Addaura dock, 1987

1. Vergine Maria dock, 1987
2. Acquasanta dock, 1987
3. Sperone dock, 1987
4. Pedestrian bridges, 2005

‘This is an act of banditry of a new kind. Villa Deliella was one of the rare works of Ernesto Basile, the most important architect of the beginning of the twentieth century, its demolition is a disgraceful symbol of masochism.’

Bruno Zevi, ‘Assalto a Villa Deliella’, *L’Espresso*, 3 January 1960


ARCHITETTURA

ASSALTO A VILLA DELIELLA

di BRUNO ZEVI

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The dismantling of Villa Deliella, Palermo, 1959
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Bruno Zevi, Assault at Villa Deliella, *L’Espresso*, 1959, © L’Espresso



The former site of Villa Deliella (now a car park), Palermo, 2017. © Francesco Giardina

# Birth of a Style
Alterazioni Video

*Incompiuto* is an ongoing project by Alterazioni Video that describes the phenomenon of unfinished public works in Italy from a new perspective. Researching, mapping and studying more than 800 sites throughout the Italian territory, including some 250 in Sicily, has led to the definition of a new architectural style: *Incompiuto*.



# Unfinished Buildings in Sicily

| | | | | |
|---|---|---|---|---|
| Agrigento | 1 | Rugby pitch | Agrigento | Sport |
| | 2 | IACP community centre | Agrigento | Culture |
| | 3 | School | Agrigento | Education |
| | 4 | Sports hall | Agrigento | Sport |
| | 5 | Parco dell'Addolorata | Agrigento | Institutions |
| | 6 | Multi-storey car park | Agrigento | Logistics |
| | 7 | Sports grounds | Alessandria della Rocca | Sport |
| | 8 | Orbital road | Aragona | Road network |
| | 9 | Auditorium | Aragona | Culture |
| | 10 | Swimming pool | Bivona | Sport |
| | 11 | Retirement home and social centre | Burgio | Hospitality and accommodation services |
| | 12 | Panoramic mountain road | Cammarata | Road network |
| | 13 | Viaduct | Cammarata | Road network |
| | 14 | Road | Cammarata | Road network |
| | 15 | School | Cammarata | Education |
| | 16 | SP24 link road | Cammarata | Road network |
| | 17 | Reservoir | Cammarata | Hydraulic projects |
| | 18 | Gino Zappa technical school | Campobello di Licata | Education |
| | 19 | Laura dam | Campobello di Licata | Hydraulic projects |
| | 20 | Retirement home | Casteltermini | Hospitality andaccommodation services |
| | 21 | Sports centre | Castrofilippo | Sport |
| | 22 | Swimming pool | Cattolica Eraclea | Sport |
| | 23 | IACP social housing | Comitini | Residential |
| | 24 | Urban park | Joppolo Giancaxio | Institutions |
| | 25 | Cala Pisana port | Lampedusa | Logistics |
| | 26 | Public swimming pool | Licata | Sport |
| | 27 | Sports centre | Licata Contrada Safarello | Sport |
| | 28 | Swimming pool | Naro | Sport |
| | 29 | Rowing centre | Naro | Sport |
| | 30 | Multi-storey car park | Porto Empedocle | Logistics |
| | 31 | Viaduct | Porto Empedocle | Road network |
| | 32 | Road | Porto Empedocle | Road network |
| | 33 | Sports arena | Sambuca di Sicilia | Sport |
| | 34 | Indoor swimming pool | Sambuca di Sicilia | Sport |
| | 35 | Sports grounds | Sambuca di Sicilia | Sport |
| | 36 | San Giovanni Gemini ring road | San Giovanni Gemini | Road network |
| | 37 | Retirement home | San Giovanni Gemini | Hospitality and accommodation services |
| | 38 | Retirement home | Sciacca | Hospitality and accommodation services |
| | 39 | Public swimming pool | Sciacca | Sport |
| | 40 | Hotel | Sciacca | Hospitality and accommodation services |
| | 41 | Viaduct | Siculana | Road network |
| Caltanissetta | 42 | Community cultural centre | Acquaviva Platani | Culture |
| | 43 | Wind farm | Butera | Production facilities |
| | 44 | Underground car park | Canicattì | Logistics |
| | 45 | Santa Maria di Gesù community centre | Gela | Culture |
| | 46 | Comunelli dam | Gela | Hydraulic projects |
| | 47 | Disueri dam | Gela | Hydraulic projects |
| | 48 | Gym | Milena | Sport |
| | 49 | SP41/23 ring road | Montedoro | Road network |
| | 50 | Viaduct | Mussomeli | Road network |
| | 51 | Unfinished railway | Sommatino | Transportations |
| | 52 | Viale Aldo Moro public sports centre | Sommatino | Sport |
| | 53 | Donna Spusa – Piano Serpente road | Sutera | Road network |
| | 54 | Retirement home | Sutera | Hospitality and accommodation services |
| | 55 | Lift | Sutera | Transportations |
| Catania | 56 | Retirement home | Belpasso | Hospitality and accommodation services |
| | 57 | IACP housing | Bronte | Residential |
| | 58 | Park | Calatabiano | Institutions |
| | 59 | IACP housing | Caltagirone | Residential |
| | 60 | Leisure centre | Camporotondo Etneo | Sport |
| | 61 | Costa external road | Castiglione di Sicilia | Road network |
| | 62 | Old age day centre | Castiglione di Sicilia | Hospitality and accommodation services |
| | 63 | IACP housing | Catania | Residential |
| | 64 | Parish of B.M.V. del Carmelo and S.M. Goretti | Località San Giorgio | Institutions |
| | 65 | Theatre | Librino | Culture |
| | 66 | Palazzo di Cemento | Librino | Residential |
| | 67 | Model car track | Giarre | Sport |
| | 68 | Flower market | Giarre | Production facilities |
| | 69 | Indoor swimming pool | Giarre | Sport |
| | 70 | Community centre | Giarre | Culture |
| | 71 | Contrada Jungo social housing | Giarre | Residential |
| | 72 | Polo pitch | Giarre | Sport |
| | 73 | Parco Chico Mendez | Giarre | Institutions |
| | 74 | New theatre | Giarre | Culture |
| | 75 | Events centre | Giarre Frazione Trepunti | Culture |
| | 76 | Ponte dei Sospiri | Linguaglossa | Road network |
| | 77 | Retirement Home | Maletto | Hospitality and accommodation services |
| | 78 | Aqueduct | Maniace | Hydraulic projects |
| | 79 | Conference centre | Mascali | Culture |
| | 80 | External link road | Mazzarrone | Road network |
| | 81 | Sports arena | Palagonia | Sport |
| | 82 | Velodrome | Paternò | Sport |
| | 83 | Mixed operating centre | Paternò | Institutions |
| | 84 | Reservoir | Piedimonte Etneo | Hydraulic projects |
| | 85 | Nursery school | Ramacca | Education |
| | 86 | Rubbish collection point | Ramacca | Production facilities |
| | 87 | Casa Ponte | Randazzo | Road network |
| | 88 | Sports centre | Catania | Sport |
| | 89 | Purifier | Scordia | Hydraulic projects |
| | 90 | SP Aidone – Mirabella road | Aidone | Road network |
| | 91 | Disability community centre | Aidone | Culture |
| | 92 | Retirement home | Barrafranca | Hospitality and accommodation services |
| | 93 | Social housing | Catenanuova | Residential |
| | 94 | Public swimming pool | Catenanuova | Sport |
| | 95 | Arena | Leonforte | Sport |
| | 96 | Covered market | Leonforte | Production facilities |
| | 97 | Leonforte – Nicosia railway line | Leonforte | Transport |
| | 98 | Highway Nord-Sud SS117 | Nicosia | Road network |
| | 99 | Ex CISS hospital | Pergusa | Health services |
| Enna | 100 | Olivo dam | Enna | Hydraulic projects |
| | 101 | IACP housing and related urbanisation facilities | Enna | Residential |
| | 102 | Palapetra sports arena | Pietraperzia | Sport |
| | 103 | Playschool | Valguarnera Caropepe | Education |
| | 104 | Sant'Elena public gym | Valguarnera Caropepe | Sport |
| Messina | 105 | Pietrarossa reservoir on Margherito river | Aidone e Mineo | Hydraulic projects |
| | 106 | Old age day centre | Alcara Li Fusi | Hospitality and accommodation services |
| | 107 | Park and community centre | Camaro San Paolo | Institutions / Culture |
| | 108 | Public gym | Capizzi | Sport |
| | 109 | Capo d'Orlando port | Capo d'Orlando | Logistics |
| | 110 | Chiesa Santa Maria Assunta | Capri Leone | Institutions |
| | 111 | Link road | Casalvecchio Siculo | Road network |
| | 112 | Community centre | Casalvecchio Siculo | Culture |
| | 113 | Flower and plant market | Falcone | Production facilities |
| | 114 | Church of the town cemetery | Floresta | Institutions |
| | 115 | Purifier | Floresta | Hydraulic projects |
| | 116 | Retirement home | Floresta | Hospitality and accommodation services |
| | 117 | Retirement home | Galati Mamertino | Hospitality and accommodation services |
| | 118 | Swimming pool | Letojanni | Sport |
| | 119 | Covered market | Merì | Production facilities |
| | 120 | Sports arena | Merì | Sport |
| | 121 | Fixed-price housing | Messina | Residential |
| | 122 | Escalators | Messina | Transportations |
| | 123 | Viaduct | Milazzo | Road network |
| | 124 | Football pitch stands | Milazzo | Sport |
| | 125 | Sports centre | Mirto | Sport |
| | 126 | San Giuseppe retirement home | Mirto | Hospitality and accommodation services |
| | 127 | Old age home | Mistretta | Hospitality and accommodation services |
| | 128 | Football pitch | Mongiuffi Melia | Sport |
| | 129 | Events centre | Montalbano Elicona | Culture |
| | 130 | Horse riding track | Novara di Sicilia | Sport |
| | 131 | Covered sports grounds | Novara di Sicilia | Sport |
| | 132 | Covered market | Pagliara | Production facilities |
| | 133 | Public sports grounds | Raccuja | Sport |
| | 134 | Community and cultural centre | Roccafiorita | Culture |
| | 135 | IACP housing | Sant'Agata di Militello | Residential |
| | 136 | Social housing | San Giovannello | Residential |
| | 137 | Sports arena | Gioiosa Marea | Sport |
| | 138 | IRSAP agricultural industrial integrated complex | San Piero Patti | Production facilities |
| | 139 | Hospital | Sant'Agata di Militello | Health services |
| | 140 | Port | Sant'Agata di Militello | Logistics |
| | 141 | Railway line | Santo Stefano di Camastra | Transportations |
| | 142 | Sports arena | Torregrotta | Sport |
| | 143 | Retirement home | Ucria | Hospitality and accommodation services |
| | 144 | IACP housing | Villafranca Tirrena | Residential |
| | 145 | IACP housing | Capizzi | Residential |
| | 146 | Social housing development, Gurni | Saponara | Residential |
| Palermo | 147 | Sports grounds | Alimena | Sport |
| | 148 | Cycling lane | Bagheria | Transportations |
| | 149 | Centre for environmental education | Bagheria | Education |
| | 150 | Reservoir | Blufi | Hydraulic projects |
| | 151 | Bridge to nowhere | Blufi | Road network |
| | 152 | Underpass | Bolognetta | Road network |
| | 153 | Sheltered old age housing | Bompietro | Hospitality and accommodation services |
| | 154 | Viaduct | Cerda | Road network |
| | 155 | Fruit and vegetable market | Cinisi | Production facilities |
| | 156 | Community centre | Contessa Entellina | Culture |
| | 157 | Palazzina A social housing | Contessa Entellina | Residential |
| | 158 | Palazzina B social housing | Contessa Entellina | Residential |
| | 159 | G. Falcone leisure centre | Isola delle Femmine | Sport |
| | 160 | Palermo Lolli – Santa Ninfa railway line | Monreale | Transportations |
| | 161 | Go-kart track | Montemaggiore Belsito | Sport |
| | 162 | Piano del Campo reservoir on the Belice river | Palermo | Hydraulic projects |
| | 163 | Brancaccio interchange | Palermo | Road network |
| | 164 | Greek theatre | Palermo | Culture |
| | 165 | Playschool | Palermo | Education |
| | 166 | Overground railway ring | Palermo | Transportations |
| | 167 | Railroad link | Palermo | Transportations |
| | 168 | Community centre and theatre | Partanna | Culture |

| | | | | |
|---|---|---|---|---|
| | 169 | PIP crafts area | Polizzi Generosa | Production facilities |
| | 170 | Polizzi Generosa – Castellana Sicula road | Polizzi Generosa | Road network |
| | 171 | Aqueduct | Polizzi Generosa | Hydraulic projects |
| | 172 | Road | Sclafani Bagni | Road network |
| | 173 | Cozzo di Sopra mountain ring road | Torretta | Road network |
| | 174 | Social housing | Torretta | Residential |
| | 175 | Viaduct | Villabate | Road network |
| | 176 | Palaroma | Comiso | Sport |
| Ragusa | 177 | IACP housing and related facilities | Acate | Residential |
| | 178 | Retirement home | Ispica | Hospitality and accommodation services |
| | 179 | Magistrate's court | Ispica | Institutions |
| | 180 | Retirement home | Ispica | Hospitality and accommodation services |
| | 181 | Public swimming pool | Ispica | Sport |
| | 182 | Athletic field | Ispica | Sport |
| | 183 | Sports grounds | Marina di Ragusa | Sport |
| | 184 | Events centre | Modica | Culture |
| | 185 | R. Poidomani primary school | Modica | Education |
| | 186 | Multi-storey car park | Modica | Logistics |
| | 187 | Sheltered old age housing | Ragusa | Hospitality and accommodation services |
| | 188 | Irminio river aqueduct | Ragusa | Hydraulic projects |
| | 189 | Velodrome | Vittoria | Sport |
| | 190 | Ciccio Raffa mixed-use sports centre | Vittoria | Sport |
| | 191 | IACP housing and buildings | Santa Croce Camerina | Residential |
| Siracusa | 192 | Domenico Costa primary school complex | Augusta | Education |
| | 193 | Salvatore Todaro school gym | Augusta | Sport |
| | 194 | Agricultural-industrial centre | Avola | Production facilities |
| | 195 | Noto – Pachino link road | Noto | Road network |
| | 196 | Flyover | Noto | Road network |
| | 197 | Indoor town swimming pool | Pachino | Sport |
| | 198 | Nursery school | Priolo Gargallo | Education |
| | 199 | Sports arena | Rosolini | Sport |
| | 200 | Port docks | Siracusa | Logistics |
| | 201 | Boarding school | Siracusa | Education |
| | 202 | Croce Rossa hospital | Siracusa | Health services |
| | 203 | Multi-storey car park | Siracusa | Logistics |
| | 204 | Siracusa – Gela motorway | Siracusa | Road network |
| Trapani | 205 | Parish church | Calatafimi Segesta | Institutions |
| | 206 | Purifier | Campobello di Mazara | Hydraulic projects |
| | 207 | Port | Castellammare del Golfo | Logistic |
| | 208 | Gym and sports centre | Erice | Sport |
| | 209 | Gibellina theatre | Gibellina | Culture |
| | 210 | Abattoir | Marsala | Production facilities |
| | 211 | Sports grounds | Marsala | Sport |
| | 212 | Cemetery | Marsala | Institutions |
| | 213 | Fish market | Mazara del Vallo | Production facilities |
| | 214 | Town library with auditorium | Paceco | Culture |
| | 215 | Thermal baths | Pantelleria | Health services |
| | 216 | Raised walkway | Poggioreale | Road network |
| | 217 | Il Carmine theatre and gardens | Salemi | Culture |
| | 218 | Escalators | Salemi | Transportations |
| | 219 | Cycling lane | Trapani | Transportations |
| | 220 | Crocevie – San Marco – Fico external road | Valderice | Road network |





Pages 318–319
Reservoir, Blufi, Alterazioni Video, 2018
Pages 320–321
Gym, Milena, Alterazioni Video, 2018
Pages 322–323
Gibellina Theatre, Gibellina, Alterazioni Video, 2018
Pages 324–325
Road, Mussumeli, Alterazioni Video, 2018
Pages 326–327
G. Falcone leisure centre, Isola delle Femmine, Alterazioni Video, 2018











# OMA in conversation with Alterazioni Video

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

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

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

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

OMA: Beyond the obvious political implications, it is interesting to think about *Incompiuto* as a kind of cultural (or aesthetic) category rooted in Italy for centuries. Would you be able to elaborate on this notion and how is your research tracing connections to other cases in history?

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

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

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

# 8 Archives of Modernity

Private archives in Palermo, largely unknown and inaccessible to the public, are an essential tool in the modern retelling of the city's history. The custodians of these archives are mostly family members; by sharing their homes with the collections, they play a key role in conservation and often develop intense bonds with the materials.

These archives reveal a Palermo suspended between the provincial and the magnificent. The material gathered and preserved in the collections of architects Damiani Almeyda, Scibilia and Palazzotto is testament to the city described by Leonardo Sciascia in the early twentieth century as the 'small capital of art nouveau'. Meanwhile, the struggles against the mafia and the political upheaval of the second half of the century are documented in the archive of renowned photo reporter Letizia Battaglia and of the political and queer activist and poet Nino Gennaro. Archives such as

that of Anna Maria Fundarò represent the postwar design culture of the south and its tight relationship with the Milanese scene, whereas the photographs collected by architect and professor Roberto Collovà record how the city has changed in the past fifty years.

Cumulatively, these archives shed light on relationships between culture, industry and public institutions, as well as Palermo's connections with the rest of the world.

Anna Maria Fundarò's Archive (and Giuseppe Damiani Almeyda's). Fundarò's archive is kept in Palermo by her husband Mario Damiani. In one apartment, this material finds a natural cohabitant with the archive of Damiani Almeyda (Capua, 1834 – Palermo, 1911), engineer and architect, and grandfather of Mario Damiani. This archive is unique in completeness, as it gathers drawings, documents, drawing tools, printed matter, handwritten material, a library, prototypes, models, diplomas, certificates of merit and paintings.



Archivio Anna Maria Fundarò, Giuseppe Damiani Almeyda, Palermo, 2017, © OMA







1. Archivio Ernesto Basile
38°07'26.58"N 13°21'02.16"E
via XX Settembre
Architecture




2. Archivio Enzo Sellerio
38°07'35.60"N 13°20'59.72"E
via Siracusa
Photography




3. Archivio Letizia Battaglia
38°08'48.02"N 13°20'21.24"E
viale Pasquale Calvi, 2
Photography




4. Archivio Cesare Airoldi
38°08'46.02"N 13°20'43.20"E
piazza Leoni, 9
Architecture




5. Archivio Nunzio Scibilia
38°08'18.07"N 13°20'48.47"E
via Giuseppe Giusti, 1
Architecture




6. Archivio Giorgio Fernandez
38°08'03.36"N 13°21'09.47"E
via Duca della Verdura, 4
Architecture




7. Archivio Anna Maria Fundarò, Giuseppe Damiani Almeyda
38°07'51.31"N 13°20'44.07"E
via XXII Gennaio
Architecture




8. Archivio Famiglia Palazzotto
38°07'44.77"N 13°21'20.54"E
via Isidoro Carini
Architecture




9. Archivio Nino Gennaro
38°07'09.55"N 13°21'20.48"E
via Mura di San Vito, 5
Poetry / Theatre




10. Archivio Roberto Collovà
38°06'47.66"N 13°22'18.25"E
via Lincoln, 61
Photography




11. Archivio Franco Scaldati
38°06'35.21"N 13°21'34.99"E
via Corrado Avolio, 2
Theatre




12. Archivio Basile e Ducrot
38°06'06.80"N 13°20'49.79"E
viale delle Scienze, 19
Architecture

# Archives of Modernity

Sometimes the story of a city and its inhabitants can hide (and can thus be rediscovered) among the papers – the drawings, writings, books, letters and photographs that record the stories of people who lived in another time. These private memories, sifted into archives by the passing of time and by the will of those who have kept them, reveal surprising stories, often – like the examples that follow – far from the stereotypes long associated with the image of Palermo. Though a long, long way from the cultural and financial capitals of Italy, the archives found here – a mere sample of a much wider network – testify to the search for modernity, to an ability to anticipate a different future rather than stick with the status quo. A prophecy that sometimes takes the form of an object, an architectural project or a play tasked with drawing a better future.

Paola Barbera, architectural historian, University of Catania



Archivio Anna Maria Fundarò, Giuseppe Damiani Almeyda, Palermo, 2017, © OMA

# A Public Appeal
# Letizia Battaglia

Letizia Battaglia (Palermo, 1935) is a photographer, photojournalist and politician. She began her career in 1969 collaborating with the Palermo newspaper *L'Ora*. In 1970 she moved to Milan, where she collaborated with various publications. In 1974 she returned to Palermo and founded the agency Informazione fotografica together with photographer Franco Zecchin. She documented the beginning of the Years of Lead in her city, taking photographs of mafia crimes which would become known across the world, like the one showing the Salvo mafia tax collectors together with Giulio Andreotti. Battaglia has portrayed the contradictory everyday life of Palermo, particularly that of women and children in the neighbourhood streets. She was the first European woman be awarded the Eugene Smith Grant in New York (1985). Between the end of the 1980s and the early 1990s she was a city councillor with the *Verdi* (Greens) and a council member for Palermo in Mayor Leoluca Orlando's administration. In 1991 she was elected member of the Sicilian Regional Assembly.



# OMA in conversation with Letizia Battaglia

OMA: Are there currently plans for a 'public' institution to preserve your private photographic archive? Do you think the Centre for Photography at the Cantieri Culturali alla Zisa might be the right place for this?

LB: It would be ideal for a big institution to take charge of this archive and manage it. I wouldn't want it to fossilise, locked up inside the cellar of some institute. It should be kept alive, just like it is now. Unfortunately, I fear this is but a dream. So far I have not received any concrete proposal, though I have repeatedly launched appeals in interviews with publications both in Italy and abroad. In the case of more famous photographers, such as Henri Cartier-Bresson and Robert Capa, foundations were set up or the families took care of managing the material. But there are many great artists whose archives were never given an institutional home. This has been a problem for photography for two hundred years. I must confess it is rather dramatic, being eighty-three years old, with not much time ahead of me, and not knowing whether I will ever be able to manage these photographs. The Centre for Photography cannot be my solution. This is a delicate director's choice: the Centre must be used for other photographers, it must exhibit young photographers but also welcome old ones, encouraging a lively cultural exchange. There will not be a single photo of mine at the Centre. Palermo needs to rebuild its memory. I think that the Ministry of Culture should take care of my archive. But I don't think I will receive an offer from Italy, my archive is 'embarrassing' because it is proof of the fact there has been complicity between state and mafia. The state made concessions to the mafia for it to stop committing murders. At the end of the day, I don't care whether I get an offer from America or China. I would just like my archive to stay alive, together with the story it tells of events that have weighed heavily on our country.

OMA: At the end of the 1970s you left *L'Ora* to move to Milan, and you returned to Palermo four years later. How has being a woman journalist changed in Sicily? For many women, documenting international wars and foreign contexts was a way of escaping a claustrophobic reality. Why did you choose to focus exclusively on Palermo and on Sicily, with all the difficulties that this must have implied?

LB: To this day, no Italian newspaper employs any photographer full time. I worked off the books for nineteen years without ever being employed. It was the passion for photography that propelled us, in a world where we were always poor and treated very differently to journalists. Even buying film was a problem: I remember every time I went out I would use at least nine films to get a good photo. There was of course also a time when weekly magazines – not newspapers – took on photographers and the AIRF [Associazione Italiana Reporter Fotografi] fought for our rights. Today the work of the photographer is not valued highly. *La Repubblica* pays less than fifteen euros per shot and the photographer is expected to go out with their own car, pay for petrol, use their own camera and pay for the film to be developed. The situation has progressively worsened, for men and women alike. Photography has enormous intrinsic value that the directors of newspapers have stopped recognising because of how easy it is for anyone to take digital photographs. Directors don't understand a thing about photography, so they are unable to see the value of photographic documentation and testimony. What has changed for women is only that they photograph more, they are more present and try to express their view.
Back then, working was very tiring and dramatic, you had to fight to be able to do photography. I have to say that in spite of this I managed to conquer the field, becoming respected both by the police and by journalists. It was a lot easier for photographers to go and work abroad, because photography in Italy has always had a secondary role. I also

thought about leaving – I could have earned more, been more successful, published books and exhibited my work. But Palermo for me is a magnet of passion and commitment. Eventually acknowledgement came, with awards like the Eugene Smith, which many out-standing photographers have never received. It has been nice to stay in Palermo. I love this city. It is like when you're going out with someone you like and you love them even though they cause problems for you, so you forgive them for everything and you still want to live with them.

OMA: Through the settings of your photographs one can track the urban and social evolution of Palermo. Starting with the Years of Lead and into the 1980s and 1990s, your photographs document the city from the point of view of both domestic spaces and urban spaces, showing a widespread negative transformation, from the aftermath of the Sack of Palermo to the new aggressive forms of property development. In recent years, the city has also witnessed the settlement of many foreign communities. Have you tried to tell their story?

LB: Gabriele Basilico really photographed Palermo from the architectural point of view but his work for me remains cold. I don't believe I ever paid great attention to the changes in the city and if there is architecture in my photographs it is only because a building was collapsing or on fire. I was more interested in the soul of the city. Although what the soul is, I don't even know. From the point of view of psychoanalysis, a city cannot have a soul, and yet there is something that connects us human beings to the city – the weakness of the past hundred years for example, which is the strength of our history. There has been great change thanks to Leoluca Orlando and I am very grateful to him for having spent his youth and adult life here. Palermo is a great spiritual gamble. Palermo has changed because certain people wanted it to. Those who got killed wanted change and so did those who stayed. These days the people who are fighting for change – not out of the selfishness of wanting a better house, but for a greater project – are very few.



It's difficult, it's as if there has always been a desire to prevent this city from growing. Clearly if a society remains stagnant it is easier to do certain forms of business in it. Women today are freer to choose their destiny, they are stronger-willed. They have more courage. I don't feel up to the task of telling the story of the new communities here. It's too complex a topic and would require an in-depth exploration of their world, but this is no longer the time for me to attempt something new. I don't want to take photographs anymore; I want to take care of the Centre. I inaugurated the Centre with *Io sono persona*, an exhibition curated by Giovanna Calvenzi for the City of Palermo and named after the Charter of Palermo, in which thirty-four Italian photographers told the story of migration since the end of the Second World War.

Tea at Basile's
Antonella Sorce Basile, relative of Ernesto Basile
Massimiliano Marafon Pecoraro, Antonella Basile's husband
and Professor of Art History at the University of Palermo



Ernesto Basile (Palermo, 1857–1932) was an Italian architect. He graduated from the Scuola di Applicazione per Ingegneri e Architetti di Palermo. He was the author of many projects both abroad (Avenida de Libertação, Rio de Janeiro) and in Italy (the buildings for the National Exhibition of 1891 and the Teatro Massimo di Palermo, built between 1875 and 1897). Among his early designs were the palaces of Bordonaro and Francavilla. In 1896 he began his collaboration with the Florios, designing objects for the ceramics producer, and in 1902 he became artistic director of Officine Ducrot. In the following years, he designed many villas, including Villino Florio, Villino Basile and Villa Deliella.





# OMA in conversation with Antonella Sorce Basile and Massimiliano Marafon Pecoraro

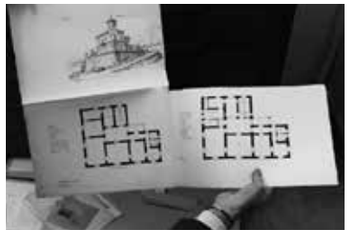
OMA: Where are all the materials of the Basile collection kept?





MMP: The overall size of the archive is simply unbelievable. We have a collection comprising 8,000 drawings and 14,000 papers and documents. Part of the archive is on loan to the University of Palermo, where it forms the *Dotazione Basile*. In our house, we keep – among other things – notebooks with drawings, texts and caricatures. Studying these notebooks is an opportunity to understand that historical period from an anthropological point of view, but also in terms of the details of Basile's private and intellectual life, as an international personality who was more influential than we may think. We also keep his small leather diaries here, one for each year, in which he recorded the world of the time. We also have his jotter from 1888, with the vistas and fascinating descriptions of Brazil, including the old Club de Ingeniería in Rio de Janeiro. In 1895 Basile was a jury member for the new archaeological museum in Cairo.

OMA: When did you decide to set up the archive?



ASB: It was a matter of preserving not only the history of our family, but also a fundamental part of the history of Palermo. We, the heirs, have all grown up with the same values, acquired through study and sharing, and our homes have always been open to researchers. It is something of a miracle that the family have managed to keep all of this. We promised our grandmother, Giuliana Basile, that we would never speculate on this legacy. So the archive and the new museum will be a sort of ethical statement. Ernesto left his archive to his children on the condition that they make it accessible to the public.

MMP: When he died, in 1932, Basile left an enormous number of documents and drawings that still need to be properly studied. Basile, who has been compared to the likes of Victor Horta and Henry van de Velde, was the only institutional architect who successfully embraced the precepts of art nouveau in Italy. He even introduced art nouveau to Montecitorio, the Italian Parliament. Basile conceived of serial production in 1903, years ahead of the birth of industrial design. We have been studying this aspect with the IUAV University of Venice, to prove that Italian design was not born in Florence or Milan with Giò Ponti and Alessi, but rather thirty years earlier in Palermo with Vittorio Ducrot and Ernesto Basile. And now that Dolce&Gabbana have turned the Sicilian horse-drawn cart into fashion, we should remember that Basile turned it into a collection back in 1906.

OMA: Where will the new museum be located?



MMP: The idea is to open it in Basile's house, now owned by the Sicilian Region: Villino Ida, in via Siracusa. It is a beautiful and magical old house named after Basile's wife. We have been trying for years to transform our family archive into a museum, our drawers are bursting with drawings and diaries. We even have a lot of the original furniture. But it's a struggle. Sometimes I feel saddened that the Basiles decided to restrict access to the archive; today's Italy does not deserve it. Perhaps the archive should have gone abroad first, in order for it to be properly recognised in Italy.

# A Female Identity
## Mario Damiani Almeyda, husband of Anna Maria Fundarò

Paola Barbera, Architectural Historian, University of Catania
Viviana Trapani, Architectural Historian, University of Palermo



Anna Maria Fundarò (Alcamo, 1936 – Palermo, 1999) was an architect and, from 1972 to 1999, Professor of Industrial Design in the Faculty of Architecture, the department she founded at the University of Palermo. Her work focused on design, on the reassessment of artisan production and of the material culture of Sicily, on the furnishing and design of urban space. In the 1980s, she invited many design professionals and scholars including Andrea Branzi, Ettore Sottsass, Michele De Lucchi and Enzo Mari to teach at the faculty. Her interest in modernity and international design culture was also expressed in the weekly column she wrote in 1983 in *Giornale di Sicilia*, which testifies to the need Fundarò perceived to share her knowledge and reflections with a broader public.





OMA in conversation
with Mario Damiani, Paola Barbera,
and Viviana Trapani

OMA: Why is the archive of Anna Maria Fundarò kept in a private house? If an Italian or international institution, museum or foundation offered to buy it, would you be interested in selling?





MD: This was Anna Maria Fundarò's studio. Her papers have remained here, as if frozen. Anna Maria was very possessive of her things and I continue to respect her way of being. It's not so much about possession but more about safeguarding. Preserving this archive and making it known to the public is a matter of cultural heritage and social responsibility. For me and for others, this material has sentimental value and must be organised and made available for consultation by researchers and scholars. Moving the archive to another place, to an institution outside Palermo or even abroad, would impoverish it, because Anna Maria worked in Sicily, particularly in Palermo. Keeping the archive in its original location makes it possible to make connections between the documents and the places, the buildings and the artefacts.

PB: When it comes to architects' archives, local and national institutions face big problems that have to do not just with money but also with finding the space to house the archives and make them accessible to the public. These are particularly fragile and varied archives that often take up a lot of space. The perfect solution for us lies in a public–private partnership, a project for conservation and use that we would share with the State Archive of Palermo, which has supported us in the reorganisation of the archive. In this way, though kept in a private house, the archive could be opened to the public both digitally and physically.

VT: In 1980, Fundarò started a research project with the students on the Industrial Design course (back then, Artistic Design for Industry) at the University

OMA: Fundarò began methodically studying the artisan production of the historical centre of Palermo at a time when the debate about the relationship between technology and human labour in modern society was developing. One of Fundarò's merits is the reflection on the meaning and role of the historical centre starting from the labour carried out in its spaces.




OMA: With the radical architecture movement in northern and central Italy, the importance of artisan production was reaffirmed and an ideological interest in the 'South' emerged (many turned to the Istituto Ernesto de Martino and its research archive for critical knowledge and the alternative presence of the popular and proletarian world). Do you think Fundarò was aware of this trend towards primitivism and ethnology during her research into the role of industrial design and the material culture of Sicily?

of Palermo. The project sought to map and record the production spaces, tools and techniques used by local artisans. Small design experiments were also recorded. Talking about design at that time meant referring to the industrial product. Fundarò, however, interpreted it as a broader process in which the technical production and the social-cultural aspects of the project are valued. Industrial production in Sicily – and Palermo in particular – was inadequate and discontinuous, but there were many artisan workshops rooted deep in the social fabric, albeit in a state of progressive abandonment. Through the re-evaluation of artisan production, not understood as a system of production of the past, but as the expression of knowledge and skills to be reinterpreted in the present, Fundarò aimed to start a project that would revitalise the urban fabric in terms of production, the economy, social relations and cultural meaning. The research project was repeated ten years later, producing a report which was half the size of the one drafted the first time around. A sign that in Palermo artisan businesses were definitively being replaced by the tertiary sector.

VT: The main difference is that the Radicals had direct ties with industry: despite their criticism of the industrial process, from the 1980s their experimentations were reinterpreted by industry itself. Fundarò, on her part, did not oppose the system of industrial production, but only the homologation of consumption patterns and the disregard that mass production showed for geographical and cultural difference. It is likely that if she had come into contact with industrial producers, she would have followed the example of Ernesto Basile,

who in his collaboration with Ducrot acted as a real designer, testing new serial products that had a strong identity and artisan quality. With her many contacts in Italy and abroad, Fundarò was certainly aware of the ground-breaking impact of the Radicals and aspired to a Sicilian approach to design in the style not so much of Marco Zanuso, but closer to that of Ettore Sottsass or of Andrea Branzi, who were more interested in the anthropological and relational aspects of objects.

OMA: In the academic year 1970 to 1971, the Artistic Design for Industry course was launched in the Faculty of Architecture. In the 1980s and 1990s, while Fundarò was scientific director, influential figures were invited to the faculty – an important and often forgotten cultural exchange for Sicily. What did they bring and how did the students react?



VT: The success and resonance of the initiative were enormous. Almerico De Angelis says that the faculty was a sort of 'Italian Aspen', a local branch but also a meeting place for some of the most important Italian designers. Among the many designers Fundarò invited to teach in Palermo in 1982 were Sottsass and Branzi. Sottsass loved communicating directly with the students, he loved telling them about himself and his travels. Students were fascinated by him and became really involved, some of them even went to work in his studio in Milan. The first book on Sottsass was published in Palermo in 1983, edited by Antonio Martorana – *Storia e progetti di un designer italiano*. Aside from his interviews, the book contains lectures and projects he realised with the Palermo students, like the urban design course: kiosks for urban spaces, rubbish bins in the Memphis style, a work on marble chip flooring. That same year Branzi came too. He was toying with the idea of founding a design school in Milan: the Domus Academy, which opened in 1993. Branzi taught a course on design history – I was his assistant in his second year of teaching – and all his lectures, in which he rewrites the history of design from his point of view, are collected in the book *Merce e Metropoli,* initially published in Palermo in 1983 and republished later in a new edition with the title *La casa calda*. Many figures of the design world were also invited in 1982 and 1983, such as Giovanni Sacchi, the great woodworker – a model maker for industry who in those years worked for Zanuso – as well as Richard Sapper, the Castiglionis and manufacturers like Olivetti, Alessi and Brionvega.

PB: Historically, Palermo was the place where many professors from all over Italy were first posted upon passing the public exam. Between the 1950s and the 1970s, many illustrious people taught in Palermo, including Gino Levi-Montalcini – Fundarò was an undergraduate student of his and later became his assistant – Manfredo Tafuri, Leonardo Benevolo, Francesco Tentori, Gino Pollini, Vittorio Gregotti and many others. The public exam system, for all its advantages and disadvantages, allowed generations like Fundarò's to grow in a context that was influenced by different schools and experiences from all over Italy.

# Militant Theatre
# Maria Di Carlo, Nino Gennaro's best friend



Nino Gennaro (Corleone, 1948 – Palermo, 1995), known as 'Fufo' by his friends, was a poet, writer, 'street politician and educator', active in Sicily between the 1970s and 1990s. In 1977, together with his lifelong friend Maria Di Carlo, he led a loud condemnation of the family and social patriarchy in Corleone. Catapulted to Palermo, Nino Gennaro founded Teatro Madre with Di Carlo and other friends, a group with no means that staged pieces in private homes. His intense spiritual research was incontrovertibly secular. In 2011 the Sicilia Queer Filmfest set up a prize in his name. For years, his texts have been interpreted by the actor and his friend Massimo Verdastro.



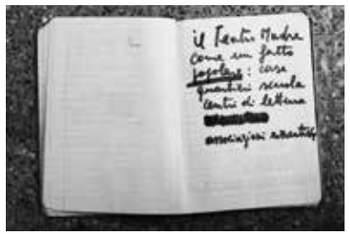


# OMA in conversation with Maria Di Carlo

OMA: Why is all of Nino Gennaro's material kept in your house rather than in an institution or cultural organisation?

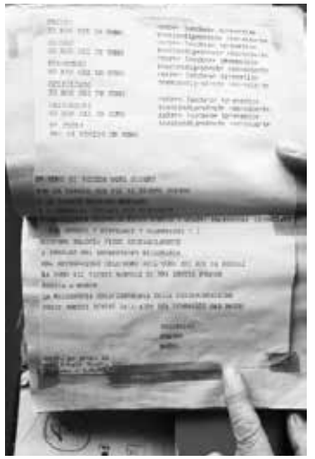
MDC: His writings are here because this was his home from 1979 until his death, and we, his family in the broad sense of the word, still live here today. And Nino's course was anti-institutional, or rather outside of the institutions, just like our 'theatre', which took place almost entirely in private homes.

OMA: One of the many peculiarities of Teatro Madre is the fact that it used everyday domestic spaces as its sets, with the goal of allowing common people to watch and interact. Do you remember any plays that made use of the public spaces of the city in a disruptive way?





MDC: Our mentor was Silvio Benedetto, a painter and artist from Argentina who resided with his group at the Hotel Centrale on corso Vittorio Emanuele and staged plays in exchange for a room. This was in 1977, there were the occupied universities and a general climate of 'movement'. The theatre he put on, that 'kneaded together' the spectators with the actors and unfolded in the rooms and crannies of the hotel, was fascinating to us. After the shows the people would hang around and the actors and spectators, who ended up becoming friends (because you didn't go only once, you would go to Silvio's theatre again and again), would eat together on the premises. Inspired by Silvio, Nino came up with the idea of Teatro Madre in Palermo, to stage pieces of our history in Corleone, where I had reported my coercive *pater familias* to the police, causing a national sensation. The aim was to speak of our relationship with the world of fathers and mothers we had run away from but by whom we had also been expelled. In any case, we felt we could not avoid paying at least a sentimental tribute to our roots and thus the symbol of Teatro Madre was a heart with a swastika inside, to symbolise affection and propriety, the supremacy and the submission inherent in family relationships. The 'choice' of going inside





people's homes was in fact a necessity: what theatre would have given us space? Our lack of means was real and absolute. We were hosted in the homes of university students and members of the bourgeoisie. Every night between thirty and fifty people would attend and at the end of the show people always hung around to eat together, creating a close and direct human contact.
Although Teatro Madre was mainly staged in private homes, sometimes shows took place in public spaces. We put on shows in Punto Rosse, a left-wing club; or in the Teatro Bradamante of Anna Cuticchio, the sister of the famous Mimmo. Once we organised an outing to the club Shazam, with the aim of bringing theatre to places that normally had no association with it. Another time a transvestite had been beaten to death and Nino prepared some flyers, signed Teatro Madre, which we handed out at traffic lights. They said, '*frocio*, you are not a man, *arruso* you are not a man', and so on, listing all the names that homosexuals were called. 'This is how a man gets killed, through the words that are hurled at him', and words move arms, incited by uneducated brains. We then staged a happening in piazza Politeama, where we lay on the floor mimicking dead bodies. There was another incident in Giarre, near Catania: a couple of kids had been killed after coming out as gay. I remember we borrowed a school bus and drove there, and were heavily reproached because people felt under pressure from those faggot stories. Nino exploited that fraught situation by adapting Teatro Madre to the situation, involving the people who had hurled abuse at us and calming them down. The same happened in the student

halls of San Saverio, in Ballarò, where Nino managed to control the local tearaways by putting them on the stage as soldiers, with bare chests and torches in their hands.

OMA: Towards the end of the 1970s and beginning of the 1980s, Palermo was the centre of an intense debate about gay rights. The Arcigay was founded, the first section of Arci in Italy to be dedicated specifically to homosexuals, and there was the 'religious union of conscience' between two men, presided over by Don Marco Bisceglia. Would you say that in Palermo at that time there was an awareness of homosexuality and cultural spaces and events that were explicitly gay?

MDC: Even before Arcigay, there was FUORI, the Fronte Unitario Omosessuale Rivoluzionario Italiano [Italian Unitary Homosexual Revolutionary Front], a national movement based in the Radical Party headquarters in Palermo. The meetings were attended by a bunch of homosexuals and some activists from the Radical Party, among them Lina Noto and Annamaria Schmidt, but I'm talking about no more than ten people overall. Then there were *battuage*, places where gay men went cruising for sex – usually adult cinemas showing gay films like the Finocchiaro, the Orfeo, the Embassy, where men would go to pick up, be picked up, or simply watch. Other cruising places were poorly lit parks and gardens, like the one in front of the station, Villa Bonanno by the police headquarters, the Parco della Favorita and piazza Marina.

OMA: It seems like the acknowledged homosexuality was essentially male. What about the sexual struggles of women in Palermo and Corleone?

MDC: The women active in that field were the feminists, with whom I didn't feel so comfortable. When they came to Corleone, following the uproar caused by my reporting of my father, they asked to meet only with the women for a discussion. The women there were surprised that the men weren't also involved. At that time, when girls and boys could not be seen out together on the high street, the real conquest was being able to hang out freely with the boys. In Palermo, only sixty kilometres away, the consciousness-raising groups implied gender separation,



but for us the goal was the possibility of hanging out with men. I didn't feel like we were on the same wavelength, even the ones who declared themselves more liberal were influenced by rigid rules.

OMA: Before he was kicked out of Corleone, Nino managed, within his entourage, to create or contribute to situations that had a certain cultural impact. Do you think his ideas provoked more of a sensation in a provincial, peasant context, where the patriarchal mafia culture was dominant, or in a big city like Palermo?





MDC: These were two separate contexts in which Nino behaved in different ways. In Corleone, despite the mixed school classes, during break time girls would stay in while boys were allowed out. The newspapers didn't reach Corleone. Nino went to Palermo to buy books and magazines and set up a sort of press review outside the school with newspaper cut-outs and coloured pens, which was very 'bop'. His explosive and funny way of being, exuberant but absolutely serious, was so attractive. His goal was to show us that there wasn't only one way of thinking but lots of different ones, and that we should develop our own opinions. In the little club he set up, he shared all sorts of reading material, from Wilhelm Reich to the Bible, from Ignazio Buttitta to the American Beat poets, from Edizioni Savelli to Stampa Alternativa, from Re Nudo to Giovanni Verga. His slogans – such as 'Corleone is not an independent republic' – made us understand that we were not isolated and impermeable to outside influence. 'In Corleone we are not all followers of Liggio' highlighted the history of the anti-mafia in Corleone, as long as the better-known history of the mafia but which was not taught in the schools: Corleone of the *Fasci Siciliani* between the end of the nineteenth century and beginning of the twentieth century, the peasants' mass uprisings against the feudal aristocracy, and the peasants' struggle after the Second World War. In the gender-

separatist Corleone of the time, Nino created occasions for us highschool girls to meet the *picciuttieddi* sons of barbers or builders – sometimes in great secrecy – and he gave us the opportunity to learn and talk, he gave us the tools to build our own way of thinking. Obviously in Palermo there were different issues and the city lent itself to all kinds of encounters. When we arrived in 1977, it was the time of the big contestations and of the occupied universities; it was a context to which we could certainly contribute, but on which we could also draw. Those were the years, as well as of Teatro Madre, of political activity and of free, pluri-decennial volunteering: from the foundation of the San Saverio community centre to the coordination of other centres; from the Cocipa, or Comitato cittadino di informazione e partecipazione [Citizens Committee for Information and Participation] that critically examined the city's finances to the former inmates' association. This is a whole other story that unfortunately I do not have the space to tell here.

# 9 Journey

Between January and March 2017, a number of Palermitans were asked to give us a tour of relevant parts of their city. During these explorations, we visited over one hundred places, extending from north to south and from the most extreme peripheries to the old town, ranging in cultural, civic and social meaning. The collection of urban journeys allowed us to approach the many milieus existing within Palermo and to start decoding its complexity.

Presented here is a detailed report on our field operations. It identifies those sites and stories that are representative of the archaeology of the city and its current conditions, and brings together a potential selection of places, projects and routes for the biennial. Manifesta 12 will act as a form of urban acupuncture. Questioning the prevailing format of a visual arts biennial, it will unleash a number of interventions across Palermo based on local partnerships and long-term impact.

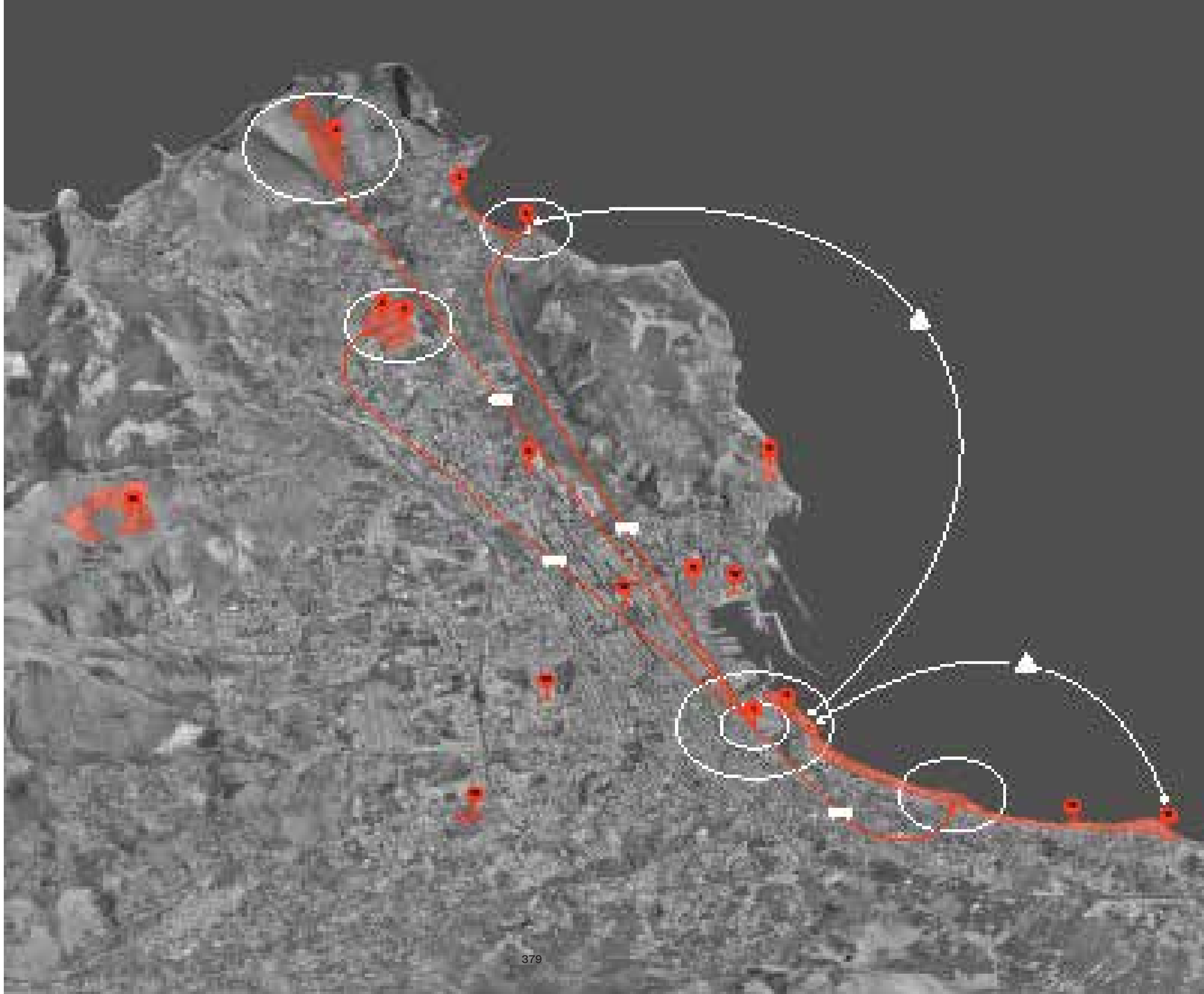
## Selected Sites
## Old Town

1 Teatro Garibaldi
38°06'52.50"N 13°22'06.80"E
2 Piazza Magione
38°06'51.70"N 13°22'10.70"E
3 Chiesa dei SS. Euno e Giuliano
38°06'53.50"N 13°22'13.50"E
4 Palazzo Ajutamicristo
38°06'47.40"N 13°22'02.20"E
5 Palazzo Torre Piraino
38°06'46.60"N 13°22'02.40"E
6 Santa Maria dello Spasimo
38°06'51.00"N 13°22'18.50"E
7 Oratorio dei Bianchi
38°06'55.50"N 13°22'19.00"E
8 Palazzo Abatellis
38°06'59.70"N 13°22'16.10"E
9 Palazzo Chiaramonte Steri
38°07'03.20"N 13°22'12.60"E
10 Oratorio di San Lorenzo
38°07'00.50"N 13°21'58.60"E
11 Orto Botanico
38°06'47.90"N 13°22'18.10"E
12 Ex Gasometro
38°06'41.70"N 13°22'31.40"E
13 Villa Giulia
38°06'48.39"N 13°22'32.27"E
14 Palazzo Forcella De Seta
38°06'58.20"N 13°22'26.30"E
15 Foro Italico
38°07'02.60"N 13°22'29.80"E
16 Palazzo Trinacria
38°07'04.80"N 13°22'18.30"E
17 Palazzo Butera
38°07'07.10"N 13°22'16.00"E
18 Ex Palazzo delle Finanze
38°07'05.80"N 13°22'01.40"E
19 Piazza Garraffello
38°07'04.50"N 13°21'54.00"E
20 Piazzetta Appalto
38°07'05.60"N 13°21'52.20"E
21 Palazzo Costantino (Quattro Canti)
38°06'56.87"N 13°21'41.51"E
22 Palazzo Bordonaro (Quattro Canti)
38°06'56.29"N 13°21'42.01"E
23 San Giuseppe dei Teatini (Quattro Canti)
38°06'56.00"N 13°21'41.23"E
24 Palazzo Rudini (Quattro Canti)
38°06'56.54"N 13°21'40.73"E
25 Galleria alle Vittorie
38°07'04.00"N 13°21'38.10"E
26 Arci Porco Rosso
38°06'48.80"N 13°22'08.00"E
27 Oratorio di Santa Chiara
38°06'46.40"N 13°21'33.40"E
28 Mercato di Ballarò
38°06'40.90"N 13°21'42.10"E
29 Moltivolti
38°06'46.40"N 13°21'33.40"E
30 Ex Oratorio del Rifugio dei Peccatori Pentiti
38°06'42.70"N 13°21'49.70"E
31 Ex Convento di Sant'Antonino
38°06'33.50"N 13°21'53.60"E
32 Ex Centrale Elettrica
38°07'25.00"N 13°21'57.40"E
33 Palazzo delle Poste
38°07'13.10"N 13°21'41.10"E
34 Casa del Mutilato
38°07'09.20"N 13°21'29.00"E
35 Bengali Mosque
38°06'49.00"N 13°21'56.10"E
36 Tunisian Mosque
38°06'58.60"N 13°21'33.20"E
37 Chiesa del Santissimo Salvatore
38°06'51.70"N 13°22'10.70"E
38 Centro di Accoglienza San Francesco
38°06'45.70"N 13°21'27.40"E



## Outposts

1 Piazza Magione
38°06'51.70"N 13°22'10.70"E
2 Foro Italico
38°07'02.60"N 13°22'29.80"E
3 Monte Gallo – Pizzo Sella
38°12'29.90"N 13°18'31.50"E
4 Porto di Mondello
38°11'59.50"N 13°19'41.50"E
5 Circolo della Vela Sicilia
38°11'50.20"N 13°20'10.20"E
6 ZEN
38°10'48.60"N 13°18'59.70"E
7 Laboratorio ZEN Insieme
38°10'45.10"N 13°19'06.50"E
8 Villa Bordonaro
38°09'24.60"N 13°20'13.70"E
9 Ex Chimica Arenella
38°09'21.30"N 13°22'18.00"E
10 Discarica di Bellolampo
38°08'58.60"N 13°16'43.60"E
11 Hindu Tamil Temple
38°08'17.80"N 13°21'37.30"E
12 Arsenale di Palermo – Museo del Mare
38°08'11.50"N 13°22'00.80"E
13 Ex Villa Deliella
38°07'50.60"N 13°21'11.90"E
14 Cantieri Culturali alla Zisa
38°07'05.40"N 13°20'26.00"E
15 Villa Tasca
38°05'54.80"N 13°19'38.50"E
16 Porticciolo della Bandita
38°05'54.20"N 13°25'01.40"E
17 Acqua dei Corsari e Teatro del Sole
38°05'52.70"N 13°25'41.30"E



| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | Monte Gallo – Pizzo Sella (district) | 38°12'29.90"N 13°18'31.50"E | via Grotte Partanna, 5 | Residential | 1978 | Partially in use | Public and private |
| 2 | Porto di Mondello | 38°11'59.50"N 13°19'41.50"E | viale Regina Elena | Infrastructure | Late 19th century | In use | Public |
| 3 | Sferracavallo (district) | 38°11'58.80"N 13°16'34.10"E | via Scalo di Sferracavallo | Residential | Late 19th century | In use | Public |
| 4 | Circolo della Vela Sicilia | 38°11'50.20"N 13°20'10.20"E | viale Regina Elena, 1 | Infrastructure | 1933 | In use | Private |
| 5 | ZEN | 38°10'48.60"N 13°18'59.70"E | via Fausto Coppi | Residential | 1969 | In use | Public |
| 6 | Laboratorio ZEN Insieme | 38°10'45.10"N 13°19'06.50"E | via Costante Girardengo, 18 | Association | 1988 | In use | Public |
| 7 | Villa Bordonaro | 38°09'24.60"N 13°20'13.70"E | viale del Fante, 64 | Residential | 18th century | In use | Private |
| 8 | Ex Chimica Arenella | 38°09'21.30"N 13°22'18.00"E | via Mons. F. Pottino, 3 | Industrial | 1909–87 | Abandoned | Private |
| 9 | Arenella (district) | 38°09'09.20"N 13°22'29.40"E | via San Vincenzo De' Paoli | Residential | 19th century | In use | Public |
| 10 | Discarica di Bellolampo | 38°08'58.60"N 13°16'43.60"E | via Casuzze all'Inserra, 21 | Infrastructure | 1933 | In use | Public |
| 11 | Hindu Tamil Temple | 38°08'17.80"N 13°21'37.30"E | via Venanzio Marvuglia, 61 | Religious | – | In use | Private |
| 12 | Mercato di via Montalbo | 38°08'17.40"N 13°21'47.70"E | via Montalbo | Commercial | – | In use | Public |
| 13 | Arsenale di Palermo – Museo del Mare | 38°08'11.50"N 13°22'00.80"E | via dell'Arsenale, 140–148 | Cultural | 1621 | In use | Public |
| 14 | Vincenzo Tusa – Laboratorio | 38°08'07.80"N 13°11'09.70"E | Villaggio Padalino, Carini | Workshop | – | In use | Private |
| 15 | Archivio Giorgio Fernandez | 38°08'04.90"N 13°21'09.00"E | via Duca della Verdura, 4 | Archive | – | In use | Private |
| 16 | Ex Villa Deliella | 38°07'50.60"N 13°21'11.90"E | via delle Croci, 31 | Infrastructure | 1905–59 | In use | Private |
| 17 | Archivio Letizia Battaglia | 38°07'47.40"N 13°21'18.40"E | via Pasquale Calvi, 2E | Archive | – | In use | Private |
| 18 | Borgo Vecchio (district) | 38°07'40.90"N 13°21'33.60"E | via dello Speziale | Residential | – | In use | Public |
| 19 | Archivio Anna Maria Fundarò | 38°07'32.00"N 13°21'12.20"E | via XII Gennaio | Archive | – | In use | Private |
| 20 | Studio Franco Maresco | 38°07'28.30"N 13°21'10.10"E | via Dante, 25 | Workshop | – | In use | Private |
| 21 | Archivio Ernesto Basile | 38°12'84.04"N 13°35'11.07"E | via XX Settembre | Archive | – | Abandoned | Private |
| 22 | Ex Centrale Elettrica | 38°07'25.00"N 13°21'57.40"E | via Alessandro Volta | Infrastructure | – | In use | Private |
| 23 | Hindu Tamil Temple | 38°07'22.60"N 13°20'50.60"E | via Giuseppe de Spuches, 4 | Religious | – | In use | Private |
| 24 | Chiesa di Santa Maria del Piliere | 38°07'17.40"N 13°21'44.00"E | piazzetta Angelini, via Bara all'Olivella, 1 | Religious | 1541 | In use | Public |
| 25 | Mercato ittico | 38°07'15.30"N 13°22'00.90"E | via Francesco Crispi, 3/5 | Commercial | – | In use | Public |
| 26 | Figli d'Arte Cuticchio | 38°07'14.60"N 13°21'33.30"E | via Bara all'Olivella, 95 | Workshop | 1977 | In use | Private |
| 27 | Vitrano – Torneria | 38°07'14.40"N 13°21'32.60"E | via Bara all'Olivella, 42 | Workshop | 1910 | In use | Private |
| 28 | Palazzo delle Poste | 38°07'13.10"N 13°21'41.10"E | via Roma, 321 | Office | 1929 | In use | Public |
| 29 | Teatro Massimo | 38°07'13.00"N 13°21'27.30"E | piazza Verdi | Cultural | 1897 | In use | Public |
| 30 | La Cala | 38°07'11.60"N 13°22'10.00"E | via della Cala | Infrastructure | – | In use | Public |
| 31 | Loggiato di San Bartolomeo | 38°07'11.40"N 13°22'14.90"E | via Vittorio Emanuele, 25 | Cultural | 1605 | In use | Public |
| 32 | Benedetto Geraldi – Argenti Sacri | 38°07'10.80"N 13°21'51.60"E | via Giovanni Meli, 5 | Workshop | 1978 | In use | Private |
| 33 | Archivio Nino Gennaro | 38°07'09.60"N 13°21'19.60"E | via Mura di San Vito, 5 | Archive | – | In use | Private |
| 34 | Casa del Mutilato | 38°07'09.20"N 13°21'29.00"E | via Alessandro Scarlatti, 12 | Office | 1935–37 | In use | Private |
| 35 | Caffé Internazionale | 38°07'08.60"N 13°21'38.40"E | via San Basilio, 37 | Association | – | In use | Private |
| 36 | Mercato del Capo | 38°07'07.20"N 13°21'14.50"E | via Cappuccinelle | Commercial | – | In use | Public |
| 37 | Palazzo Butera | 38°07'07.10"N 13°22'16.00"E | via Butera, 25 | Cultural | 17th century | Abandoned | Private |
| 38 | Palazzo Oneto di Sperlinga | 38°07'06.80"N 13°21'38.10"E | via Bandiera, 22 | Residential | 1783 | Abandoned | Private |
| 39 | Ex Palazzo delle Finanze | 38°07'05.80"N 13°22'01.40"E | via Vittorio Emanuele, 87 | Office | 19th century | Partially in use | Public |
| 40 | Palazzo Barlotta di San Giuseppe | 38°07'05.60"N 13°21'31.90"E | via Sant'Agostino, 28 | Residential | 14th century | In use | Private |
| 41 | Piazzetta Appalto | 38°07'05.60"N 13°21'52.20"E | piazzetta Appalto | Public space | – | In use | Public |
| 42 | Archivio L'Ora | 38°07'06.50"N 13°20'20.40"E | via Paolo Gili, 4 | Archive | 2000 | In use | Private |
| 43 | Cantieri Culturali alla Zisa | 38°07'05.40"N 13°20'26.00"E | via Paolo Gili, 4 | Cultural | 19th century | In use | Public |
| 44 | Palazzo Trinacria | 38°07'04.80"N 13°22'18.30"E | via Butera 24 | Residential | 19th century | In use | Private |
| 45 | Piazza Garraffello | 38°07'04.50"N 13°21'54.00"E | via Garraffello, 22 | Public space | – | In use | Public |
| 46 | Piazza Marina | 38°07'04.10"N 13°22'07.80"E | piazza Marina | Public space | 1933 | Abandoned | Public |
| 47 | Galleria alle Vittorie | 38°07'04.00"N 13°21'38.10"E | via Maqueda, 299 | Commercial | 1935 | In use | Private |
| 48 | Al Falah, Bengali Mosque | 38°07'04.00"N 13°21'23.00"E | via Sant'Agostino, 162 | Religious | 1598 | In use | Private |
| 49 | Palazzo Chiaramonte Steri | 38°07'03.20"N 13°22'12.60"E | piazza Marina, 61 | Cultural | 1307 | In use | Public |
| 50 | Foro Italico | 38°07'02.60"N 13°22'29.80"E | Foro Italico Umberto I | Public space | 2000 | In use | Public |
| 51 | Biblioteca della Chiesa di San Francesco | 38°07'02.10"N 13°21'57.80"E | via del Parlamento, 32 | Cultural | 13th century | In use | Private |
| 52 | Mercato della Vucciria | 38°07'02.50"N 13°21'49.40"E | piazza Caracciolo | Commercial | – | In use | Public |
| 53 | Teatro Libero | 38°07'00.90"N 13°22'07.20"E | salita Partanna, 4 | Cultural | 1968 | In use | Private |
| 54 | Oratorio di San Lorenzo | 38°07'00.50"N 13°21'58.60"E | via Immacolatella, 1 | Religious | Late 16th century | In use | Public |
| 55 | Castello della Zisa | 38°07'00.20"N 13°20'27.90"E | piazza Zisa | Cultural | 1165 | In use | Public |
| 56 | Palazzo Serenario al Capo | 38°06'59.90"N 13°21'11.40"E | via Cappuccinelle | Cultural | 17th century | Abandoned | Private |
| 57 | Palazzo Abatellis | 38°06'59.70"N 13°22'16.10"E | via Alloro, 4 | Cultural | 15th century | In use | Public |
| 58 | Tunisian Mosque | 38°06'58.60"N 13°21'33.20"E | via del Celso, 38 | Religious | 1591–1999 | In use | Private |
| 59 | Palazzetto vicolo Busari | 38°06'58.30"N 13°21'10.90"E | vicolo Busari | Residential | – | Abandoned | Private |
| 60 | Palazzo Forcella De Seta | 38°06'58.20"N 13°22'26.30"E | Foro Italico Umberto I | Cultural | 19th century | Partially in use | Private |
| 61 | Palazzo Costantino (Quattro Canti) | 38°06'56.87"N 13°21'41.51"E | via Maqueda, 215 | Residential | 1766 | Abandoned | Private |
| 62 | Palazzo Rudinì (Quattro Canti) | 38°06'56.54"N 13°21'40.73"E | via Maqueda, 182 | Residential | 1740 | Partially in use | Private |
| 63 | Palazzo Bordonaro (Quattro Canti) | 38°06'56.29"N 13°21'42.01"E | via Maqueda | Residential | 16th century | Abandoned | Private |
| 64 | San Giuseppe dei Teatini (Quattro Canti) | 38°06'56.00"N 13°21'41.23"E | via Lincoln | Religious | 1778 | In use | Public |
| 65 | Accademia di Belle Arti – Biblioteca | 38°06'55.99"N 13°21'09.98"E | via Papireto, 22 | Educational | 1870 | In use | Public |
| 66 | Oratorio dei Bianchi | 38°06'55.50"N 13°22'19.00"E | piazzetta della Vittoria allo Spasimo | Religious | 1542 | In use | Public |
| 67 | GAM – Galleria di Arte Moderna Sant'Anna | 38°06'54.50"N 13°21'56.70"E | via Sant'Anna, 21 | Cultural | 1910 | In use | Public |
| 68 | Chiesa dei SS. Euno e Giuliano | 38°06'53.50"N 13°22'13.50"E | piazza Sant'Euno | Religious | 1651 | In use | Public |
| 69 | Palazzo Campofranco | 38°06'52.90"N 13°21'58.70"E | piazza Croce dei Vespri, 8 | Residential | 1835 | In use | Private |
| 70 | Teatro Garibaldi | 38°06'52.50"N 13°22'06.80"E | via Teatro Garibaldi, 46–56 | Cultural | 1861 | In use | Public |
| 71 | Piazza Magione | 38°06'51.70"N 13°22'10.70"E | piazza Magione | Public space | 1943 | In use | Public |
| 72 | Chiesa del Santissimo Salvatore | 38°06'51.70"N 13°22'10.70"E | via Vittorio Emanuele, 392 | Religious | 1682 | In use | Public |
| 73 | Santa Maria dello Spasimo | 38°06'51.00"N 13°22'18.50"E | piazza C.M. Ventimiglia, 13 | Cultural | 1509 | In use | Public |
| 74 | Palazzo Trigona | 38°06'51.00"N 13°22'18.50"E | piazza Rivoluzione, 36 | Residential | – | Abandoned | Private |
| 75 | Museo dei Gioielli | 38°06'49.60"N 13°21'26.70"E | via Vittorio Emanuele, 452 | Cultural | – | Abandoned | Private |
| 76 | Centro culturale Islamico, Bengali Mosque | 38°06'49.00"N 13°21'56.10"E | via Divisi | Religious | – | In use | Private |
| 77 | Chiesa della Magione | 38°06'49.00"N 13°21'56.10"E | piazza Magione, 1 | Religious | 1191 | In use | Public |
| 78 | Arci Porco Rosso | 38°06'48.80"N 13°22'08.00"E | piazza Casa Professa | Association | – | In use | Private |
| 79 | Villa Giulia | 38°06'48.39"N 13°22'32.27"E | via Lincoln | Public space | 1778 | In use | Public |
| 80 | Orto Botanico | 38°06'47.90"N 13°22'18.10"E | via Lincoln, 2 | Educational | 1779 | In use | Public |
| 81 | Archivio Roberto Collovà | 38°06'47.80"N 13°22'18.10"E | via Lincoln, 61 | Archive | – | In use | Private |
| 82 | Palazzo Ajutamicristo | 38°06'47.40"N 13°22'02.20"E | via Giuseppe Garibaldi, 23 | Office | 1495–1501 | Partially in use | Private |
| 83 | Palazzo Burgio di Villafiorita | 38°06'47.30"N 13°22'01.30"E | via Garibaldi, 44 | Residential | 18th century | In use | Private |
| 84 | Palazzo Torre Piraino | 38°06'46.60"N 13°22'02.40"E | via Giuseppe Garibaldi, 11 | Residential | 18th century | In use | Private |
| 85 | Oratorio di Santa Chiara | 38°06'46.40"N 13°21'33.40"E | piazza Santa Chiara, 11 | Religious – Social | 1344 | In use | Private |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 86 | Moltivolti | 38°06'46.40"N 13°21'33.40"E | via Giuseppe Mario Puglia, 21 | Association | 2014 | In use | Private |
| 87 | Centro di accoglienza San Francesco | 38°06'45.70"N 13°21'27.40"E | vicolo Infermeria dei Cappuccini | Social | 1992 | In use | Private |
| 88 | Ad-Dawa, Ghanaian Mosque | 38°06'45.50"N 13°21'36.20"E | via Scarpatelli | Religious | – | In use | Private |
| 89 | Chiesa e canonica Giglio | 38°06'45.10"N 13°21'58.50"E | vicolo del Giglio | Religious | – | In use | Public |
| 90 | Piazza Mediterraneo | 38°06'43.90"N 13°21'33.80"E | via Porta di Castro | Public space | 2011 | In use | Public |
| 91 | Palazzo Benenati Ventimiglia | 38°06'43.20"N 13°21'44.90"E | via del Bosco, 30 | Residential | 17th century | Abandoned | Private |
| 92 | Palazzetto vicolo Chiarandà | 38°06'42.90"N 13°21'47.40"E | vicolo Chiarandà | Residential | – | Abandoned | Private |
| 93 | Ex Oratorio del Rifugio dei Peccatori Pentiti | 38°06'42.70"N 13°21'49.70"E | via Maqueda, 74 | Cultural | – | In use | Private |
| 94 | Torre di San Nicolò di Bari | 38°06'41.90"N 13°21'35.30"E | via Nasi Nunzio, 18 | Religious | 13th century | In use | Public |
| 95 | Ex gasometer | 38°06'41.70"N 13°22'31.40"E | via Tiro a Segno, 60 | Infrastructure | Late 19th century | Partially in use | Private |
| 96 | Al Medina, Bengali Mosque | 38°06'41.40"N 13°21'45.30"E | vicolo Vannucci | Religious | – | In use | Private |
| 97 | Osservatorio a Palazzo dei Normanni | 38°06'41.20"N 13°21'11.60"E | piazza del Parlamento, 1 | Cultural | 1790 | In use | Public |
| 98 | Mercato di Ballarò | 38°06'40.90"N 13°21'42.10"E | via Ballarò, 14 | Commercial | – | In use | Public |
| 99 | Oratorio San Mercurio | 38°06'35.60"N 13°21'14.10"E | cortile S. Giovanni degli Eremiti, 2 | Religious | 1678 | In use | Public |
| 100 | Moroccan Mosque | 38°06'33.60"N 13°21'57.70"E | via Maurolico, 45 | Religious | – | In use | Private |
| 101 | Ex Convento di Sant'Antonino | 38°06'33.50"N 13°21'53.60"E | piazza Sant'Antonino, 1 | Educational | 1630 | In use | Public |
| 102 | San Paolo Palace | 38°06'27.70"N 13°22'50.80"E | via Messina Marine, 91 | Commercial | 1969–84 | In use | Public |
| 103 | Università degli Studi di Palermo | 38°05'56.70"N 13°20'36.50"E | viale delle Scienze | Educational | 1969 | In use | Public |
| 104 | Piazza Torrelunga | 38°05'56.10"N 13°23'31.10"E | piazza Torrelunga | Public space | 16th century | In use | Public |
| 105 | Villa Tasca | 38°05'54.80"N 13°19'38.50"E | viale della Regione Siciliana Sud Est, 399 | Residential | 16th century | In use | Private |
| 106 | Porticciolo della Bandita | 38°05'54.20"N 13°25'01.40"E | via Messina Marine, 458 | Infrastructure | – | Abandoned | Public |
| 107 | Acqua dei Corsari e Teatro del Sole | 38°05'52.70"N 13°25'41.30"E | via Messina Marine, 568 | Public space | – | In use | Public |
| 108 | Orti | 38°05'40.60"N 13°25'04.70"E | vicolo Cavallaro, 2 | Public space | – | In use | Public |

# Sites

**1 Monte Gallo – Pizzo Sella (district)**



38°12'29.90"N 13°18'31.50"E
via Grotte Partanna, 5
Residential
1978
Partially in use
Public and private

**2 Porto di Mondello**



38°11'59.50"N 13°19'41.50"E
viale Regina Elena
Infrastructure
Late 19th century
In use
Public

**3 Sferracavallo (district)**



38°11'58.80"N 13°16'34.10"E
via Scalo di Sferracavallo
Residential
Late 19th century
In use
Public

**4 Circolo della Vela Sicilia**



38°11'50.20"N 13°20'10.20"E
viale Regina Elena, 1
Infrastructure
1933
In use
Private

**5 ZEN**



38°10'48.60"N 13°18'59.70"E
via Fausto Coppi
Residential
1969
In use
Public

**6 Laboratorio ZEN Insieme**



38°10'45.10"N 13°19'06.50"E
via Costante Girardengo, 18
Association
1988
In use
Public

**7 Villa Bordonaro**



38°09'24.60"N 13°20'13.70"E
viale del Fante, 64
Residential
18th century
In use
Private

**8 Ex Chimica Arenella**



38°09'21.30"N 13°22'18.00"E
via Mons. F. Pottino, 3
Industrial
1909–87
Abandoned
Private

**9 Arenella (district)**



38°09'09.20"N 13°22'29.40"E
via San Vincenzo De' Paoli
Residential
19th century
In use
Public

**10 Discarica di Bellolampo**



38°08'58.60"N 13°16'43.60"E
via Casuzze all'Inserra, 21
Infrastructure
1933
In use
Public

**11 Hindu Tamil Temple**



38°08'17.80"N 13°21'37.30"E
via Venanzio Marvuglia, 61
Religious
–
In use
Private

**12 Mercato via Montalbo**



38°08'17.40"N 13°21'47.70"E
via Montalbo
Commercial
–
In use
Public

**13 Arsenale di Palermo – Museo del Mare**



38°08'11.50"N 13°22'00.80"E
via dell'Arsenale, 140–148
Cultural
1621
In use
Public

**14 Vincenzo Tusa – Laboratorio**



38°08'07.80"N 13°11'09.70"E
Villaggio Padalino, Carini
Workshop
–
In use
Private

**15 Archivio Giorgio Fernandez**



38°08'04.90"N 13°21'09.00"E
via Duca della Verdura, 4
Archive
–
In use
Private

**16 Ex Villa Deliella**



38°07'50.60"N 13°21'11.90"E
via delle Croci, 31
Infrastructure
1905–59
In use
Private

17 Archivio Letizia Battaglia



38°07'47.40"N 13°21'18.40"E
via Pasquale Calvi, 2E
Archive
–
In use
Private

18 Borgo Vecchio (district)



38°07'40.90"N 13°21'33.60"E
via dello Speziale
Residential
–
In use
Public

19 Archivio Anna Maria Fundarò



38°07'32.00"N 13°21'12.20"E
via XII Gennaio
Archive
–
In use
Private

20 Studio Franco Maresco



38°07'28.30"N 13°21'10.10"E
via Dante, 25
Workshop
–
In use
Private

21 Archivio Ernesto Basile



38°12'84.04"N 13°35'11.07"E
via XX Settembre
Archive
–
In use
Private

22 Ex Centrale Elettrica



38°07'25.00"N 13°21'57.40"E
via Alessandro Volta
Infrastructure
–
Abandoned
Private

23 Hindu Tamil Temple



38°07'22.60"N 13°20'50.60"E
via Giuseppe de Spuches, 4
Religious
–
In use
Private

24 Chiesa di Santa Maria del Piliere



38°07'17.40"N 13°21'44.00"E
piazzetta Angelini, via Bara all'Olivella, 1
Religious
1541
In use
Public

25 Mercato ittico



38°07'15.30"N 13°22'00.90"E
via Francesco Crispi, 3/5
Commercial
–
In use
Public

26 Figli d'Arte Cuticchio



38°07'14.60"N 13°21'33.30"E
via Bara all'Olivella, 95
Workshop
1977
In use
Private

27 Vitrano – Torneria



38°07'14.40"N 13°21'32.60"E
via Bara all'Olivella, 42
Workshop
1910
In use
Private

28 Palazzo delle Poste



38°07'13.10"N 13°21'41.10"E
via Roma, 321
Office
1929
In use
Public

29 Teatro Massimo



38°07'13.00"N 13°21'27.30"E
piazza Verdi
Cultural
1897
In use
Public

30 La Cala



38°07'11.60"N 13°22'10.00"E
via della Cala
Infrastructure
–
In use
Public

31 Loggiato di San Bartolomeo



38°07'11.40"N 13°22'14.90"E
via Vittorio Emanuele, 25
Cultural
1605
In use
Public

32 Benedetto Geraldi – Argenti Sacri



38°07'10.80"N 13°21'51.60"E
via Giovanni Meli, 5
Workshop
1978
In use
Private



33 Archivio Nino Gennaro



38°07'09.60"N 13°21'19.60"E
via Mura di San Vito, 5
Archive
–
In use
Private

34 Casa del Mutilato



38°07'09.20"N 13°21'29.00"E
via Alessandro Scarlatti, 12
Office
1935–37
In use
Private

35 Caffè Internazionale



38°07'08.60"N 13°21'38.40"E
via San Basilio, 37
Association
–
In use
Private

36 Mercato del Capo



38°07'07.20"N 13°21'14.50"E
via Cappuccinelle
Commercial
–
In use
Public

37 Palazzo Butera



38°07'07.10"N 13°22'16.00"E
via Butera, 25
Cultural
17th century
In use
Private

38 Palazzo Oneto di Sperlinga



38°07'06.80"N 13°21'38.10"E
via Bandiera, 22
Residential
1783
Abandoned
Private

39 Ex Palazzo delle Finanze



38°07'05.80"N 13°22'01.40"E
via Vittorio Emanuele, 87
Office
19th century
Abandoned
Public

40 Palazzo Barlotta di San Giuseppe



38°07'05.60"N 13°21'31.90"E
via Sant'Agostino, 28
Residential
14th century
Partially in use
Private

41 Piazzetta Appalto



38°07'05.60"N 13°21'52.20"E
piazzetta Appalto
Public space
–
In use
Public

42 Archivio L'Ora



38°07'06.50"N 13°20'20.40"E
Istituto Gramsci, Cantieri Culturali alla Zisa, via Paolo Gili, 4
Archive
2000
In use
Private

43 Cantieri Culturali alla Zisa



38°07'05.40"N 13°20'26.00"E
via Paolo Gili, 4
Cultural
19th century
In use
Public

44 Palazzo Trinacria



38°07'04.80"N 13°22'18.30"E
via Butera 24
Residential
19th century
In use
Private

45 Piazza Garraffello



38°07'04.50"N 13°21'54.00"E
via Garraffello, 22
Public space
–
In use
Public

46 Piazza Marina



38°07'04.10"N 13°22'07.80"E
piazza Marina
Public space
1933
In use
Public

47 Galleria delle Vittorie



38°07'04.00"N 13°21'38.10"E
via Maqueda, 299
Commercial
1935
Abandoned
Private

48 Al Falah, Bengali Mosque



38°07'04.00"N 13°21'23.00"E
via Sant'Agostino, 162
Religious
1598
In use
Private

49 Palazzo Chiaramonte Steri



38°07'03.20"N 13°22'12.60"E
piazza Marina, 61
Cultural
1307
In use
Public

50 Foro Italico



38°07'02.60"N 13°22'29.80"E
Foro Italico Umberto I
Public space
2000
In use
Public

51 Biblioteca della Chiesa di San Francesco



38°07'02.10"N 13°21'57.80"E
via del Parlamento, 32
Cultural
13th century
In use
Private

52 Mercato della Vucciria



38°07'02.50"N 13°21'49.40"E
piazza Caracciolo
Commercial
–
In use
Public

53 Teatro Libero



38°07'00.90"N 13°22'07.20"E
salita Partanna, 4
Cultural
1968
In use
Private

54 Oratorio di San Lorenzo



38°07'00.50"N 13°21'58.60"E
via Immacolatella, 1
Religious
Late 16th century
In use
Public

55 Castello della Zisa



38°07'00.20"N 13°20'27.90"E
piazza Zisa
Cultural
1165
In use
Public

56 Palazzo Serenario al Capo



38°06'59.90"N 13°21'11.40"E
via Cappuccinelle
Residential
17th century
Abandoned
Private

57 Palazzo Abatellis



38°06'59.70"N 13°22'16.10"E
via Alloro, 4
Cultural
15th century
In use
Public

58 Tunisian Mosque



38°06'58.60"N 13°21'33.20"E
via del Celso, 38
Religious
1591–1999
In use
Private

59 Palazzetto vicolo Busari



38°06'58.30"N 13°21'10.90"E
vicolo Busari
Residential
–
Abandoned
Private

60 Palazzo Forcella De Seta



38°06'58.20"N 13°22'26.30"E
Foro Italico Umberto I
Cultural
19th century
Partially in use
Private

61 Palazzo Costantino (Quattro Canti)



38°06'56.87"N 13°21'41.51"E
via Maqueda, 215
Residential
1766
Abandoned
Private

62 Palazzo Rudinì (Quattro Canti)



38°06'56.54"N 13°21'40.73"E
via Maqueda, 182
Residential
1740
Partially in use
Private

63 Palazzo Bordonaro (Quattro Canti)



38°06'56.29"N 13°21'42.01"E
via Maqueda
Residential
16th century
Abandoned
Private

64 San Giuseppe dei Teatini (Quattro Canti)



38°06'56.00"N 13°21'41.23"E
via Lincoln
Religious
1778
In use
Public



65 Accademia di Belle Arti – Biblioteca



38°06'55.99"N 13°21'09.98"E
via Papireto, 22
Educational
1870
In use
Public

66 Oratorio dei Bianchi



38°06'55.50"N 13°22'19.00"E
piazzetta della Vittoria allo Spasimo
Religious
1542
In use
Public

67 GAM – Galleria di Arte Moderna Sant'Anna



38°06'54.50"N 13°21'56.70"E
via Sant'Anna, 21
Cultural
1910
In use
Public

68 Chiesa dei SS. Euno e Giuliano



38°06'53.50"N 13°22'13.50"E
piazza Sant'Euno
Religious
1651
In use
Public

69 Palazzo Campofranco



38°06'52.90"N 13°21'58.70"E
piazza Croce dei Vespri, 8
Residential
1835
In use
Private

70 Teatro Garibaldi



38°06'52.50"N 13°22'06.80"E
via Teatro Garibaldi, 46–56
Cultural
1861
In use
Public

71 Piazza Magione



38°06'51.70"N 13°22'10.70"E
piazza Magione
Public space
1943
In use
Public

72 Chiesa del Santissimo Salvatore



38°06'51.90"N 13°21'31.40"E
via Vittorio Emanuele, 392
Religious
1682
In use
Public

73 Santa Maria dello Spasimo



38°06'51.00"N 13°22'18.50"E
piazza C.M. Ventimiglia, 13
Cultural
1509
In use
Public

74 Palazzo Trigona



38°06'50.80"N 13°22'00.60"E
piazza Rivoluzione, 36
Residential
–
Abandoned
Private

75 Museo dei Gioielli



38°06'49.60"N 13°21'26.70"E
via Vittorio Emanuele, 452
Cultural
–
Abandoned
Private

76 Centro culturale Islamico, Bengali Mosque



38°06'49.00"N 13°21'56.10"E
via Divisi
Religious
–
In use
Private

77 Chiesa della Magione



38°06'48.80"N 13°22'08.00"E
piazza Magione, 1
Religious
1191
In use
Public

78 Arci Porco Rosso



38°06'48.50"N 13°21'39.90"E
piazza Casa Professa
Association
–
In use
Private

79 Villa Giulia



38°06'48.39"N 13°22'32.27"E
via Lincoln
Public space
1778
In use
Public

80 Orto botanico



38°06'47.90"N 13°22'18.10"E
via Lincoln, 2
Educational
1779
In use
Public

**81 Archivio Roberto Collovà**



38°06'47.80"N 13°22'18.10"E
via Lincoln, 61
Archive
–
In use
Private

**82 Palazzo Ajutamicristo**



38°06'47.40"N 13°22'02.20"E
via Giuseppe Garibaldi, 23
Office
1495–1501
Partially in use
Private

**83 Palazzo Burgio di villafiorita**



38°06'47.30"N 13°22'01.30"E
via Garibaldi, 44
Residential
18th century
In use
Private

**84 Palazzo Torre Piraino**



38°06'46.60"N 13°22'02.40"E
via Giuseppe Garibaldi, 11
Residential
18th century
In use
Private

**85 Oratorio di Santa Chiara**



38°06'46.40"N 13°21'33.40"E
piazza Santa Chiara, 11
Religious – Social
1344
In use
Private

**86 Moltivolti**



38°06'46.40"N 13°21'33.40"E
via Giuseppe Mario Puglia, 21
Association
2014
In use
Private

**87 Centro di accoglienza San Francesco**



38°06'45.70"N 13°21'27.40"E
vicolo Infermeria dei Cappuccini
Social
1992
In use
Private

**88 Ad-Dawa, Ghanaian Mosque**



38°06'45.50"N 13°21'36.20"E
via Scarpatelli
Religious
–
In use
Private

**89 Chiesa e canonica Giglio**



38°06'45.10"N 13°21'58.50"E
vicolo del Giglio
Religious
–
In use
Public

**90 Piazza Mediterraneo**



38°06'43.90"N 13°21'33.80"E
via Porta di Castro
Public space
2011
In use
Public

**91 Palazzo Benenati Ventimiglia**



38°06'43.20"N 13°21'44.90"E
via del Bosco, 30
Residential
17th century
Abandoned
Private

**92 Palazzetto vicolo Chiarandà**



38°06'42.90"N 13°21'47.40"E
vicolo Chiarandà
Residential
–
Abandoned
Private

**93 Ex Oratorio del Rifugio dei Peccatori Pentiti**



38°06'42.70"N 13°21'49.70"E
via Maqueda, 74
Culturale
–
In use
Private

**94 Torre di San Nicolò di Bari**



38°06'41.90"N 13°21'35.30"E
via Nasi Nunzio, 18
Religious
13th century
In use
Public

**95 Ex gasometer**



38°06'41.70"N 13°22'31.40"E
via Tiro a Segno, 60
Infrastructure
Late 19th century
Partially in use
Private

**96 Al Medina, Bengali Mosque**



38°06'41.40"N 13°21'45.30"E
vicolo Vannucci
Religious
–
In use
Private



**97 Osservatorio a Palazzo dei Normanni**



38°06'41.20"N 13°21'11.60"E
piazza del Parlamento, 1
Cultural
1790
In use
Public

**98 Mercato di Ballarò**



38°06'40.90"N 13°21'42.10"E
via Ballarò, 14
Commercial
–
In use
Public

**99 Oratorio San Mercurio**



38°06'35.60"N 13°21'14.10"E
cortile S.Giovanni degli Eremiti, 2
Religious
1678
In use
Public

**100 Moroccan Mosque**



38°06'33.60"N 13°21'57.70"E
via Maurolico, 45
Religious
–
In use
Private

**101 Ex Convento di Sant'Antonino**



38°06'33.50"N 13°21'53.60"E
piazza Sant'Antonino, 1
Educational
1630
In use
Public

**102 San Paolo Palace**




38°06'27.70"N 13°22'50.80"E
via Messina Marine, 91
Commercial
1969–84
In use
Public

**103 Università degli Studi di Palermo**



38°05'56.70"N 13°20'36.50"E
viale delle Scienze
Educational
1969
In use
Public

**104 Piazza Torrelunga**



38°05'56.10"N 13°23'31.10"E
piazza Torrelunga
Public space
16th century
In use
Public

**105 Villa Tasca**



38°05'54.80"N 13°19'38.50"E
viale della Regione Siciliana Sud Est, 399
Residential
16th century
In use
Private

**106 Porticciolo della Bandita**



38°05'54.20"N 13°25'01.40"E
via Messina Marine, 458
Infrastructure
–
In use
Public

**107 Acqua dei Corsari e Teatro del Sole**



38°05'52.70"N 13°25'41.30"E
via Messina Marine, 568
Public space
–
Abandoned
Public

**108 Orti**



38°05'40.60"N 13°25'04.70"E
vicolo Cavallaro, 2
Public space
–
In use
Public

# Circulating Borders: The Architecture of Global Cultural Institutions*

Marina Otero Verzier, Architect, Curator, Director of Research at Het Nieuwe Instituut

William Hogarth's painting *Southwark Fair* (1733) and its subsequent engravings have been generally mobilised as an entry point for a larger historical framework; an image that narrates the transit from premodern to modern culture. What *Southwark Fair* announces – and modernity confirms – is the privatisation of the body and the self-regulation of individual experiences, as represented in the painting by the two figures in the foreground peeking at a peep show.[1] Through the civilising process of the nineteenth century and new conceptions of the city as a space of order that facilitates production, circulation and consumption, the chaotic clash of bodies in space depicted by Hogarth will give way to more regulated encounters.

As a consequence of this economic rationalisation of space, and of the development of entertainment culture in the nineteenth century, the impermanent, outdoor, and unstable cultural practices found in festivals and fairgrounds were relocated to permanent, indoor and stable spaces of visual and didactic pedagogy, amusement and curiosity, such as galleries or museums that configured a 'new exhibitionary complex'.[2] Although dying out, fairground culture survived in some elements and artefacts that entered these new cultural institutions; participatory practices were replaced by objects of display, around which the construction of intellectual and individual experiences was driven by commercial interests. Architecture had an important role in this process. Itinerant and temporary structures of theatres or museums crystallised and gave way to new architectural typologies and interior spaces intended to accumulate and display artefacts and, more importantly, to produce spectators, according to new notions of the body, rules of social behaviour and means of cultural production and consumption.

Joseph Paxton's Crystal Palace, site of the 1851 Great Exhibition in London, could be seen as one of these arenas where the dying fairground was relocated, from which contemporary museum architecture departs. The Crystal Palace's interior was able to confine the crowd while simultaneously blurring the limits between inside and outside, and lightness and dematerialisation were key to the collective experience of the building. The industrial revolution had facilitated the fabrication of modular, interchangeable pieces of glass and steel and the possibility of large-span structures, such that even Hyde Park trees could fit inside. From within the exhibition space, participants in the spatial experience, visitors could see London's sky; architecture – which before had been a backdrop for the fairground – was now able to embrace and cover Hogarth's fairground. The open-air stages above the heads of the crowd of performers in *Southwark Fair* became, in the Crystal Palace, an intrinsic part of the self-contained construction, where spectators could see and be seen moving in orderly fashion around objects, viewing goods from silks to furniture to machinery. Thus, 'the first great triumph of the commodity', as Giorgio Agamben puts it, 'takes place under the sign of both transparency and phantasmagoria.'[3]



* This text is adapted from the doctoral thesis 'Evanescent Institutions: Political Considerations on the Itinerant Architecture', presented at the ETSA Madrid, November 2016.

1. See Jonathan Crary, 'Géricault, the Panorama, and Sites of Reality in the Early Nineteenth Century', *Grey Room*, No. 9 (Fall 2002).
2. See Tony Bennett, 'The Exhibitionary Complex', *New Formations*, No. 4 (Spring 1988).
3. Giorgio Agamben, 'Marginal Notes on Commentaries on the Society of the Spectacle', *Means without End: Notes on Politics* [1996], University of Minnesota Press, Minneapolis 2000, p. 74.

Dismantled at the end of the exhibition and reassembled in South London, the Crystal Palace became a tourist attraction until it burned down in 1936. The influence of its architecture, nevertheless, endured. The wealth generated by the exhibition was invested in a piece of land located in Kensington, which became the site of major national museums, and its success can be traced to some of the most acclaimed architectural projects of the twentieth century, such as those of Archigram or Cedric Price, or the democratic imagining of a new museum paradigm in the Centre Pompidou, a space that embraces large crowds.

The transition from the impermanent architecture of the carnival to the Crystal Palace renders visible the values and means of production of the new capitalist society of the nineteenth century. Similarly, the Centre Pompidou marks the era of mass technological culture of the 1960s and the beginning of the 1970s, which called for public participation and transformable environments, and which refused the idea of architecture as a fixed entity. The next stage – our contemporary era – was perhaps predictable: one of mobile architecture for the global circulation of people, information, goods and capital.

Today the space of the gallery has been expanded to again permeate the city through outdoor and travelling programmes, pop-up structures, summer pavilions and, more recently, a growing number of architecture biennials and triennials and their urban manifestations. In 2016, there were 210 biennials around the world. The number is growing and, with them, the architectural exhibition apparatus. Yet these events are no longer catering for mere cultural experiences, but rather are seen as catalysts for economic, social and political change. Their legacy is as important as their programme. Biennials and triennials are now expected to be the motor of long-term research projects on pressing societal questions, sites for experimentation, spaces for citizens' participation and testing grounds for the development of emerging modes of engagement and political agency. Their role can't be disentangled from the effect of particular global events in the first decades of the twenty-first century: the 2007 subprime mortgage meltdown. Developing into a global financial crisis and a global economic recession, it was severe for large parts of the population, causing foreclosures, impoverishment, unemployment and evictions and triggering global unrest that peaked in 2011. That year, anti-government protests spread in a series of Arab countries that became known as the Arab Spring. Months later, the anti-austerity movement in Spain and the Occupy Wall Street phenomenon in the United States grew into a global protest movement that spread to more than eighty countries calling for a 'real democracy', with slogans such as 'They don't represent us' or 'We are the 99%'.

4. Centre Pompidou website, www.centrepompidou.fr/Pompidou/Communication.nsf/0/46FD004752A36AE9C1257918002D3C01?OpenDocument&L=1&sessionM=8.3&L=1 (accessed 22 September 2012).
5. 'What Is the Lab', BMW Guggenheim Lab website, 2014, www.bmwguggenheimlab.org/what-is-the-lab (accessed 16 March 2018).
6. Jean Baudrillard, Rosalind Krauss and Annette Michelson, 'The Beaubourg effect: Implosion and Deterrence', *October*, Vol. 20 (Spring, 1982), pp. 3–13.

At the same time as these protests unfolded, the number of biennials and temporary cultural events rose, with major cultural institutions including the Centre Pompidou and the Guggenheim Foundation launching initiatives in an attempt to remain relevant players in cultural production: the Centre Pompidou Mobile and the BMW Guggenheim Lab. The former claimed to be the 'first mobile museum in the world', one that was lightweight, removable 'in the spirit of the circus or carnival' and that could 'go anywhere in France to the wider public'.[4] The BMW Guggenheim Lab was presented as 'urban think tank, part community center and public gathering space' that would travel the globe.[5]

In previous decades, museums had brought a sense of relevance to architecture's interventions in urban space, producing financial and cultural growth by attracting international visitors and capital, in what has been called the 'Bilbao Effect'. Following years of budget cuts and declining revenues, the possibilities of constructing buildings that are able to exert a transformative effect on our environment have diminished. The difficulty in making long-term commitments has opened up possibilities for new models tailored to current challenges: lower investments, lower commitments and impermanent structures and programmes that travel in search of new audiences.

The architecture of temporary events with a focus on social engagement and urban impact is paradigmatic of the attempt by cultural institutions to respond to imaginaries of cultural democratisation developed through a simultaneous, and seemingly contradictory, search for autonomy and engagement. That is, seeking independence from the ground they occupy and, at the same time, seeking to transform themselves into social and political agencies; they attempt to achieve this by relocating cultural practices from the interior of institutions to public spaces in cities. The architecture becomes less an artistic object and more of a mediating system. This twofold aim makes manifest the polarisation associated with the global regimes of circulation and media, and the continuous processes of participation and disengagement.

The search for temporality is arguably 'against traditional mentality or monumentality', as Jean Baudrillard pointed out while writing on the 'Beaubourg-Effect'. Behind the dynamics of creation and destruction that define the architecture of temporary fairs, exhibitions, installations and pavilions, there is the assumption, as Baudrillard says, that, 'our age will no longer be one of duration, [and] our only temporal mode is that of the accelerated cycle and of recycling: the time of transistors and fluid flow.'[6] Somewhat paradoxically, these temporary cultural projects leave a legacy. They participate in the transformation of cities in ways that are less visible but as influential as the processes of urban development. These events have the capacity to instigate alternative forms of living together, becoming a blueprint for the city's future. Henri Lefebvre and the Situationist saw festivals as reactions transgressing 'the bureaucratic society of controlled consumption.'[7] Yet the



7. Henri Lefebvre, 'The Bureaucratic Society of Controlled Consumption', *Everyday Life in the Modern World* [1968], Continuum, London and New York 2002, p. 68.
8. See Michel Foucault, *Discipline and Punish: The Birth of the Prison* [1975], trans. Alan Sheridan, Vintage Books, New York 1995.

potential of this model to challenge conventional social and political structures is yet to be fully explored. And without a critical angle or imaginative responses, the ongoing proliferation of the biennial and triennial model risks exhaustion.

Itinerant cultural practices, their architectures and aesthetics, now present a direct relationship with the established power structures by taking part in the configuration of public space, becoming mechanisms of social order, entangled in processes of urban development and the art market. The architectural forms of cultural institutions, as Michel Foucault unravelled in his work, embody relationships between knowledge and power.[8] In fact, as Foucault argues, museums and galleries played a pivotal role in the formation of the modern state and are fundamental to its conception as, among other things, a set of educative and civilising agencies. Institutional borders circulate as institutions extend beyond the limits of the architectural objects. When the high walls of cultural institutions seem to be dismantled by proliferating citizen empowerment initiatives, other material arrangements emerge – other forms of control that define the changing conditions of inclusion and exclusion. These temporary architectures are inevitably embedded in technologies of power, in the contemporary economies of circulation and in various, even contradictory, political imaginaries.

Biennials, triennials and festivals represent an incomplete, contested and, at times, failed attempt at repositioning the role of architecture in the erection of institutional spaces. They nevertheless serve as an important stimulus for the transformation of institutions in terms of engagement and political agency, in the face of conflicts, inequalities, imaginaries and aspirations that provoke the movement of people, information, capital.

In this context, the twelfth edition of Manifesta, the European Biennial of Contemporary Art, constitutes a conceptual model for present and future debates on the role of biennials in imagining and giving form to new realities. Manifesta's decision to invite four creative mediators – from the fields of architecture, contemporary art, journalism and academia – to conceive the biennial is a bold gesture towards the expansion of such spaces. Its itinerant nature presents a unique opportunity to experiment in cultural discourse and practice both locally and globally, indoors and outdoors, navigating scales and architectures of social structures and artistic production. This momentary parliament of artists, designers, philosophers, educators, students, policy makers and local citizens opens up a forum for cultural dialogue and civic encounter. Engaging with the architectural, urban, economic, socio-political and cultural structures of Palermo, as well as the institutional and spatial model of the biennial, Manifesta 12 is a testing ground for new forms of institutions and instituting. It is a rehearsal space where desires for social structures, economies and cultural institutions are allowed to play out, for collective experiments that will hopefully lead to lasting projects.

*Palermo Atlas* served as tool of mediation between the city and Manifesta, and as a base for the curatorial concept of Manifesta 12.

It has been used transversally by the Manifesta 12 creative mediators and artists to approach the multiple aspects that make Palermo a crucial place for understanding and exploring key transformations of our times, and to engage with the city and its inhabitants on a long-term perspective. By reconciling the local and global dimensions, the Atlas reveals a geography shaped by flows on a planetary scale.

# The Planetary Garden: Cultivating Coexistence

Bregtje van der Haak, Andrés Jaque, Ippolito Pestellini Laparelli, Mirjam Varadinis
Creative Mediators Manifesta 12

Palermo has always been a laboratory of diversity and cross-pollination. Continuous migration – from the Ancient Greeks, the Arabs and the Normans, to the recent arrivals from Northern Africa, Southeast Asia and the Middle East – has constantly redefined its form and dynamics. Palermo's streets, architecture, nature, cultures and personal histories are the result of a long-lasting syncretism across the Mediterranean and beyond.

The traces of continuous migration are visible in the 1875 painting *Veduta di Palermo* by Francesco Lojacono. It seems nothing is indigenous: aspen came from the Middle East, eucalyptus from Australia, the prickly pear from Mexico, loquat from Japan. Citrus trees – a symbol of Sicily – were introduced under Arab sovereignty. Palermo's Orto Botanico (botanical garden) was founded in 1789 as a testing ground to nurture, study, test, mix and gather diverse species.

Gardens are places where diverse forms of life meet and adapt to coexist. In 1997, French botanist Gilles Clément described the world as a 'planetary garden', with humanity in charge as its gardener. But how to tend to a world that is moved by invisible informational networks, transnational private interests, algorithmic intelligence, environmental processes and increasing inequalities? Twenty years later, Clément's metaphor of the planet as a manageable garden is still attractive, not as a space for humans to take control of, but rather as a site where 'gardeners' of diverse species recognise their interdependency and share responsibility.

*Palermo Atlas*, the study of the city by OMA, served as a form of mediation between Palermo and Manifesta. Composed as a collection of stories gathered on the ground and supported by data, it sets the basis of the curatorial approach. The Atlas reveals Palermo as a node in an expanded geography of movements – of people, capital, goods, data, seeds, germs – that are often invisible, untouchable and beyond our control. Palermo is shaped by these flows and journeys, from Somalia to Scandinavia, from Indonesia to Gibraltar and the Americas. Palermo is a *global city*, but one of the global problematic, a place where transnational issues converge – from climate change and illegal trafficking to the simultaneous impact of tourism and migration.

Its position at the crossroads of three continents makes Palermo an ideal location for Manifesta 12 to investigate some of the key challenges of our time and to explore alternative modes of civic engagement. In the 1990s *Primavera di Palermo*, the social movement against the mafia, helped the city emerge from decades of criminal control with a determination to establish new forms of civic agency. Similar ambitions arise in Palermo today, as it embraces migration and proposes new models of citizenship (the call to abolish the residence permit) and human rights (Mayor Leoluca Orlando's proposal to establish mobility as a human right).

Manifesta 12 Palermo will cohabit and engage with the city's diverse components. It occupies non-institutional spaces with specific characters and historical, social or political backgrounds that resonate with the main topics of the concept. Manifesta 12's thematic and geographic organisation are intertwined, triggering a journey through the city, like a section through its anatomy.

The programme and itinerary of *The Planetary Garden: Cultivating Coexistence* are structured in three main sections, each one addressing key themes of the curatorial concept:

## 1. Garden of Flows

The painting *Veduta di Palermo* by Francesco Lojacono (1875) inspired Manifesta 12 Palermo to explore the idea of the garden and its capacity to embrace difference as a generative force, and to compose life out of movement and migration. In gardens, nature and culture collaborate, ecosystems negotiate coexistence with the foreign and the toxic. In the twenty-first century, the planetary garden can be seen as a place for humanity to experiment, to rethink its relationship with non-human agents and their needs, and thus to respond to the urgencies of the contemporary world in a shared endeavour of caring.

'Garden of Flows' explores toxicity, plant life and the culture of gardening in relation to the transnational commons in the Orto Botanico and in the recently restored Palazzo Butera.

## 2. Out of Control Room

In contemporary times, the traditional, centralised power structures of nation states seem to have become obsolete, while our lives are organised in invisible networks whose accelerating forces are yet to be translated into real forms of political administration. How can civic society access levels of power and regain agency in a moment when things seem to be out of control? How can human and non-human agents intervene in the processes that affect them, in today's regime of global flows?

The works included in 'Out of Control Room' make invisible networks visible, the abstract tangible, hence accessible and debatable. Palermo, a city of transnational movements, which, due to decades of criminal exploitation and neglect, has nurtured a culture of civic participation and political experimentation, is the ideal stage on which to test what space is now left for individual or collective, human or non-human political agencies. This section takes place in the ancient Palazzo Ajutamicristo and in the Palazzo Forcella De Seta, facing the sea.

## 3. City on Stage

‘City on Stage’ is Manifesta 12 Palermo’s attempt to embrace the multi-layered nature of the city of Palermo and use it as an instrument to foster critical understanding of different aspects of contemporary urban living. ‘City on Stage’ dialogues with the ephemeral components of Palermo’s urban life. The city’s long tradition of storytelling – *cantastorie* – is honoured through a series of new narrative productions. It recognises the Santa Rosalia procession as an expression of contemporary syncretism, dialogue and celebration and mobilises a rich cinematographic legacy to present untold stories about the city. This section also builds on existing opportunities in the centre and the outskirts of Palermo to act as a catalyst in a number of public spaces with unfulfilled potential, which represent a disconnection between political planning and civic needs. These interventions include a new mountain track and space for refuge in the contested northern areas of Pizzo Sella and Monte Gallo; a community garden at ZEN 2; a public meeting place in the historical piazza Magione; and a reclaimed maritime landscape on the toxic southern coast.

These projects are presented across the ground floor of the four buildings at Quattro Canti, formerly the political, religious, architectural and symbolic centre of the city.

Manifesta 12’s epicentre is at Teatro Garibaldi, a historic theatre located at the very heart of La Kalsa, the old Arab neighbourhood of Palermo and one of Palermo’s many underused spaces. This is the place for Manifesta 12 visitors to come together, start conversations, explore exhibitions, or simply rest. In Teatro Garibaldi, Manifesta 12 presents its programme of public and live events, including workshops, talks, music performances and film screenings. The theatre is also a space for Manifesta 12 to experiment with practices of hospitality, including lounge areas, a library and a café open to visitors to use and explore.

My first entry into the city of possibility was with the migrants and the mayor at the harbour, with my camera. After that formative experience, *Palermo Atlas* worked as a generous but quick scan for me, a lush and loose way to enter the layered urban fabric, not as a tourist or a filmmaker this time, but open to whatever, whoever would present herself. By walking with Palermitans, the Atlas shifts perspectives. It touches the city lightly with its finger tips, in order for us to latch on, and go deeper. Trying to find my own Palermo in the myriad of possible Palermos, the Atlas is essentially a tool to create options, a machine to generate possibilities.

Bregtje van der Haak



Palermo is not a city. We found Palermo to be a geography, a biology and an arena of networked realities. Brotherhoods connect the Ballarò district with Touba, Senegal. The DNA of lemon trees comprise a legacy of cross-pollination. Antennae direct drone strikes on humans, which bring together groups of Sicilian and US citizens as collaborative forces of opposition. Palermo is not a city, but the radical encounter of the distant with the embodiment of mixed otherness: a trans-scalar enactment that renders obsolete notions of global versus local and one that manifests itself as a natural atlas of episodes and accidental stories.

Andrés Jaque

Manifesta's nomadic character, changing location every two years, is both a strength and a challenge at the same time. How can a city or geography be approached in such a relatively short time with a concept that is neither superficial nor patronising? Research is crucial in such a context – and this is what *Palermo Atlas* offers. Its vast collection of (hi)stories and data around Palermo opens up new and unexpected readings of the city and helps to steer away from the usual clichés. For me *Palermo Atlas* was a very important tool for the curatorial concept – both in its content and methodology.

Mirjam Varadinis

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