

PART

Palestine
Regeneration
T e a m



QALANDIYA INTERNATIONAL III
هذا البحر لي This Sea is Mine
5-31.10.2016

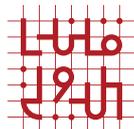
QALANDIYA INTERNATIONAL III LONDON 2016

Palestine Regeneration Team (PART)



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

**UNIVERSITY OF
WESTMINSTER**



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QALANDIYA INTERNATIONAL III MOMENTS OF POSSIBILITIES:
LONDON 2016
'THIS SEA IS MINE' AIR, LAND AND SEA

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The Palestinian Museum
Obour Hashhash

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Esha Hashim
Consolidated Contractors Company (CCC)
A3 Times
Golzari-NG Architects
Abe Hayeem

QALANDIYA INTERNATIONAL (QI)

Qalandiya International (QI) was founded in 2012 as a collaborative contemporary art event that takes place every two years in Palestinian cities and villages. QI is the culmination of the vision and work of a number of prominent cultural and artistic institutions all over Palestine and abroad; all are focusing on contemporary art and its relation to the Palestinian cultural landscape.

This year the event, in its third edition, is very unique, as it is the first time the Qalandiya International has expanded onto a global level to include collaborative art and spatial projects from different countries and cities around the world. From Gaza, Haifa, Bethlehem, Jerusalem, Ramallah, and crossing over Palestine to reach Beirut, Amman and London, the aim is to create cultural links that challenge the enforced boundaries and unify the fragmented geography. By combining our energy and resources, QI will present substantial international collaboration through dozens of activities and programs, including a series of art and architecture exhibitions, as well as performances, film screenings, workshops and tours, all of which will open up channels for dialogue and exchange, both locally and internationally, and are conceived and produced as a single collective endeavor. More details can be found at: <http://www.qalandiyainternational.org>

This year's theme for Qalandiya International is entitled 'This Sea is Mine'. While crossing borders, we will contemplate the prospect of return and refuge beyond Palestine to include those who are displaced in and around the Mediterranean Sea. The sea will be a medium to navigate through. It presents a layer that can possibly bring to the surface the absent narratives of the contemporary diaspora, and the lives of the ordinary people for whom this discussion truly belongs. With this in mind, a series of platforms will be created to incite debates at multiple levels and viewed through different lenses across the globe. With the idea of the 'Sea' becoming the medium of exploration and a possible new geography to heal and connect, QI London with over 25 contributors, artists, architects, spatial designers and filmmakers, will unpack the subject and its themes through works that are exhibited across 3 venues.

WHY QALANDIYA?

For the past decade, Qalandiya has been associated with the infamous checkpoint, which disconnects the West Bank from Jerusalem and the rest of the world. This checkpoint has been highly pervasive in the media, as well as in the visual, artistic and literary works produced in and about Palestine. Countless stories about daily suffering and subjugation take place there, offering sad but true glimpses of the oppressive regime of the Israeli Occupation.

However, 'Qalandiya' as a place has other connotations that have been deliberately subjugated or totally erased over the years, but which, with a more intimate look, can still be uncovered. There is, for examples, the Qalandiya Airport (or the Jerusalem International Airport as it was initially called), Qalandiya refugee camp, and Qalandiya village (which the 'Separation Wall' has divided into two distinct parts). Qalandiya is therefore where many paradoxes meet. It was once the point of connection with the rest of the world, up until 1967, but has now become a key symbol of disconnection, isolation, segregation and fragmentation.

Qalandiya International has therefore chosen to utilise the name and its multilayered and contradictory meanings in an optimistic event that seeks to unpack the true Palestinian qualities to the international cultural scene, while giving the world a taste of the symbolic paradox presented by Qalandiya.

Qi 2016 Exhibitions

BEIRUT

'Sea of Stories'

Dar El-Nimer for Arts and Culture

AMMAN

'This Sea is Mine'

Darat al Funun-
The Khalid Shoman
Foundation

RAMALLAH & AL-BIREH

'/Tilted/'

MinRASY PROJECTS

'A Series of Un-Curated Events'

RIWAQ

'Pattern Recognition' Young Artist of The Year Award (YAYA)

A.M. Qattan
Foundation

'O Whale, Don't Swallow Our Moon'

Khalil Sakakini
Cultural Center

'Cities Exhibition 5, 'Gaza – Reconstruction'

International
Academy of Art
Palestine

'Sites of Return'

Ramallah
Municipality

LONDON

'Moments of Possibilities: Air, Land and Sea'

Palestine
Regeneration Team
(PART)

JERUSALEM

The Jerusalem Show VIII: 'Before & After Origins'

Al Ma'mal Foundation
for Contemporary Art

'RE/viewing Jerusalem #2: REturn'

Al Hoash - Palestinian
Art Court

BETHLEHEM

'Humans from Palestine: The Karimeh Abbud Award Exhibition'

Dar Al-Kalima
University College of
Arts & Culture

GAZA

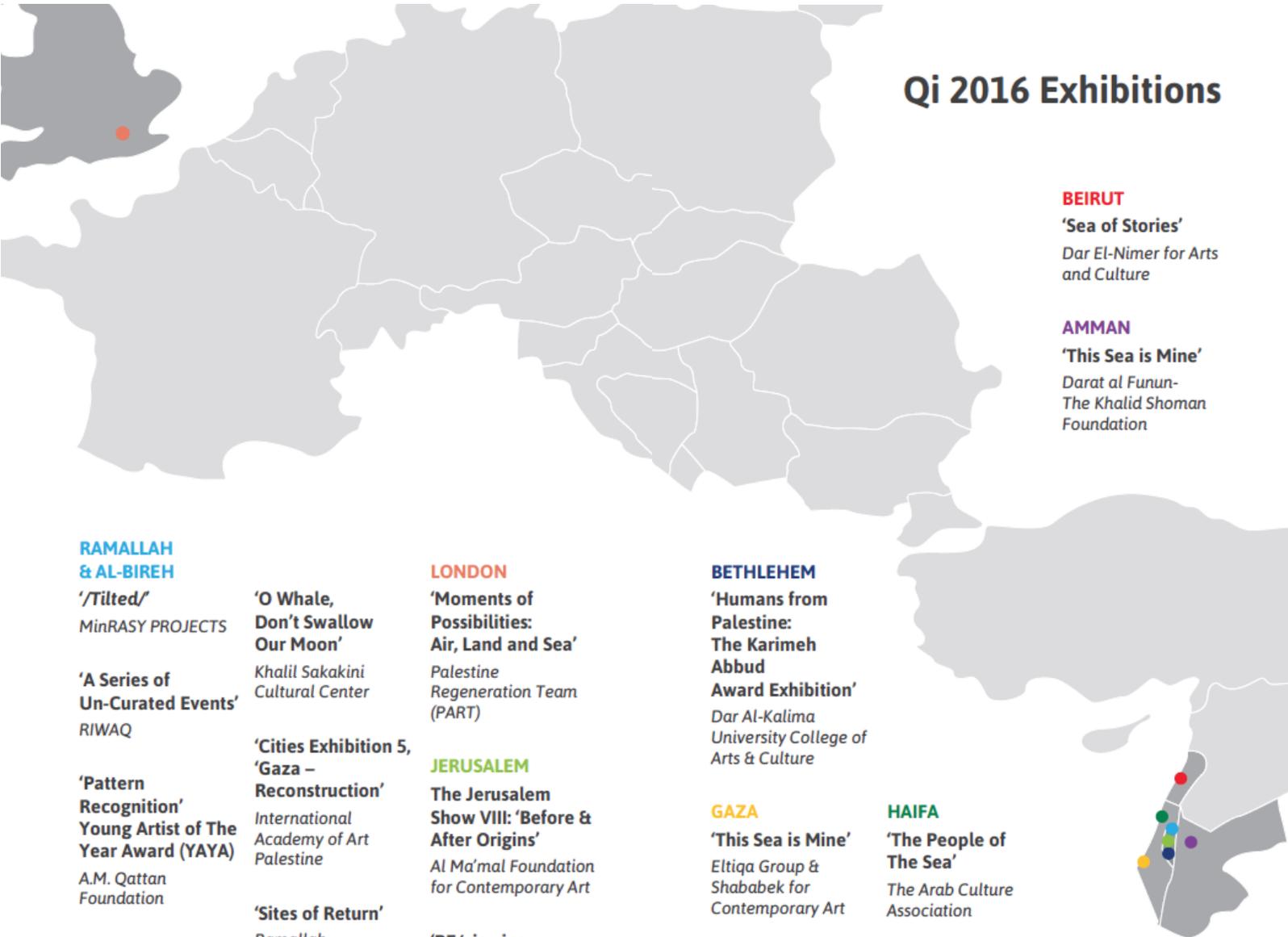
'This Sea is Mine'

Eltiqa Group &
Shababek for
Contemporary Art

HAIFA

'The People of The Sea'

The Arab Culture
Association



MOMENTS OF POSSIBILITIES: AIR, LAND AND SEA

CURATORIAL STATEMENT

With land distribution and urban morphology in Palestine now being pushed to their extremes through the inclusion of certain communities, and the exclusion of others, the aim of this London event is to explore alternative means of re-reading 'Air', 'Land' and 'Sea' within the region by stripping away the dominating power of lines on the ground.

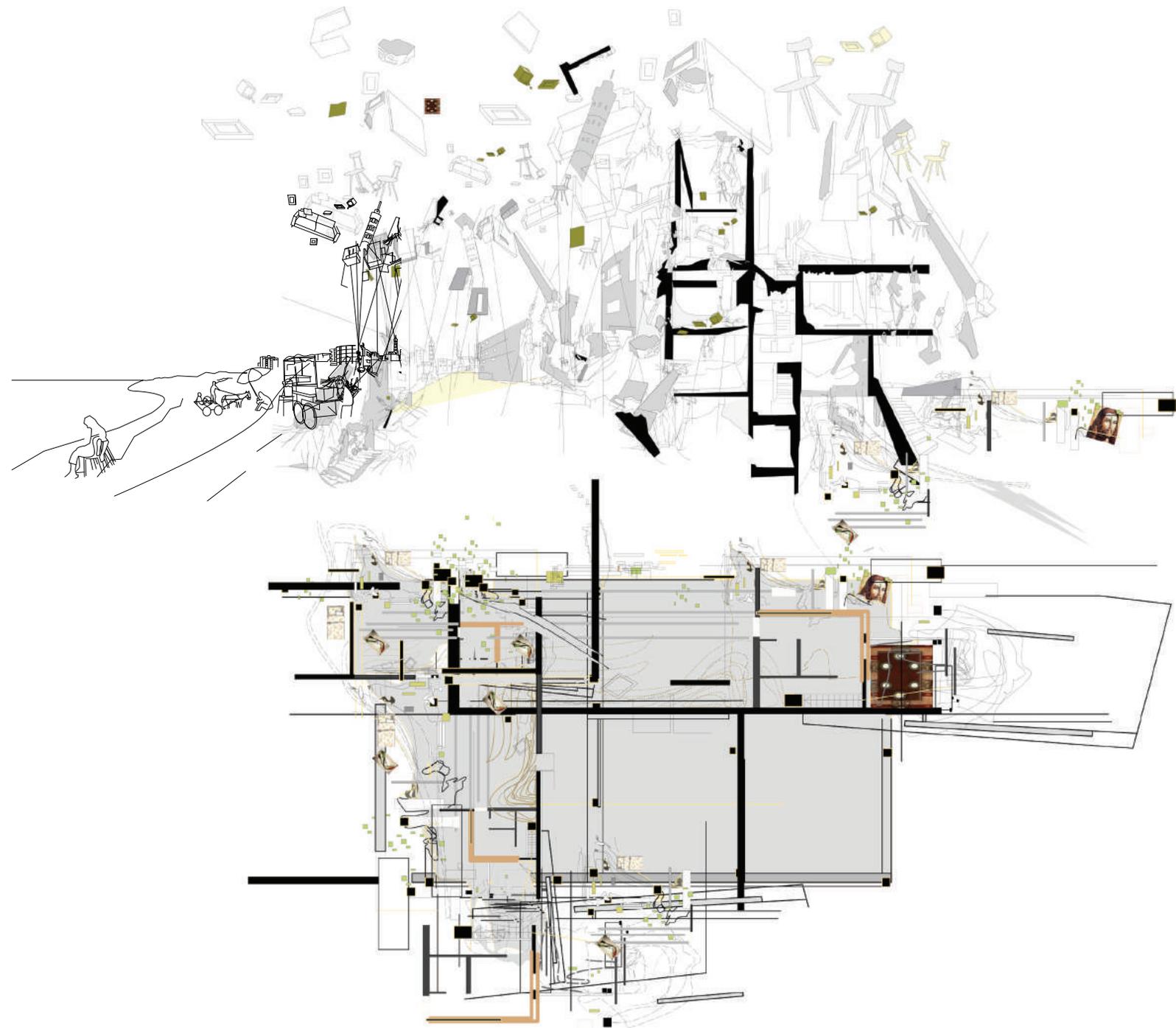
Stemming from the need for an alternative discourse that can heal and nourish real physical space as well as the space of imagination, it will look at 'Air, Land and Sea' in the hope of redefining a new geography beyond the currently enforced borders. Through acts such as 'cutting' and 'breathing', the event will include works that demonstrate the possibilities of reconstructing and stitching together fragmented spaces and Palestinian diasporic communities.

'Air, Land and Sea' will be the medium where boundaries are blurred and surfaces are merged. It aims to engage with nature and allow the cultural landscape to heal itself again in a constant process of wrapping and stitching together.

The London event will hence consist of exhibitions, digital fabrications, talks and films screenings as mediums to explore everyday lives and new kinds of space in Palestine, the Mediterranean Sea, and beyond – both virtually and physically.

'Air, Land and Sea' suggests a world where the invisible can be rendered again as visible, and where the subject of return is achievable. In this sense, the program will question the idea of 'moments of home', located on the thresholds of waiting, whether for those who were displaced once or else are in a condition of constant displacement.

Yara Sharif and Nasser Golzari
Palestine Regeneration Team (PART)



PALESTINE REGENERATION TEAM (PART)

Palestinian Regeneration Team (PART)
PART is a design-led research group that aims to search for creative and responsive spatial possibilities for Palestine and the Palestinian diaspora to heal the fractures. It is co-founded by Yara Sharif, Nasser Golzari and Murray Fraser. Together as an interdisciplinary team of architects, spatial designers, academics and artists, we are involved in a wide range of speculative along with 'live' design projects with local communities in the Middle East and beyond. The intention is to cultivate possibilities while also offering a critical form of spatial practice which questions theoretically and practically the spatial and economic potential available to disadvantaged groups.

www.palestineregenerationproject.com/



DESIGN STUDIO 22 (DS22)

DS22 is a MArch architectural design studio run by Nasser Golzari and Yara Sharif at the University of Westminster in London, and which strives to create a closer link between practice, research and academic activities. As a result, it often works in close collaboration with different partners and groups involved in research by, such as the Palestine Regeneration Team (PART), with the aim of offering a critical form of architectural practice that can engage with social and spatial realities.

To construct their architectural and spatial narratives, the work of DS22 students uses testing, making, drawing and digital fabrication as the key means of exploration. DS22 seeks to blur the boundaries between art, architecture and spatial design, and to do so relies upon humour, exaggeration and subversion as ways to question the current complex geography of the Middle East and to offer alternatives that might heal and empower.

The project work from DS22 students that is presented in this booklet focuses on imagining possibilities for Gaza as the 'Absurd-City'. By using the concepts of 'Air, Land and Sea', a series of imaginary scenarios are suggested that can help us to connect with the trapped cities of the Gaza Strip, as well as to allow for new spatial possibilities to emerge. The student projects, which range from line drawings to physical devices, have been very much inspired by the choreography of daily life there, either to exaggerate the 'Absurd' reality that exists at present, or to offer new possibilities for a 'Subver-City' that might be created in future.

As such, all those involved in DS22 continue with their explorations across vanishing landscapes where time and mobility have become irrelevant. For this coming academic year, DS22 will be working explicitly on the Qalandiya International III theme of *This Sea is Mine*.



**QALANDIYA
INTERNATIONAL
LONDON**

PARTICIPANTS

Fatemah Araghi & Sama Khan Waiting Matthew Beaumont The
Seaports of Gaza Sarah Beddington Procession & The Logic of
the Birds Pheobe Burnett Fragments of Home: A Transient Home
for the Modern Day Refugee Andreas Christodolou #Gazagram:
Redevelopment & Innovation in the finite city Nassos Hadjipapas
The Virtual Agora Claire Humphreys Lost Home in Area X
Rim Kalsoum Migration Cloud: Syrian (Refugee) Parliament
Shahmeer Khan and Adhitya Pandu The Digital Floating Garden
Peter Kosminksy The Promise Samar Maqusi Narrative of a Space
Judy Price Assemblage Reel White Oil Santiago Rizo Zambrano
Democratisation of the Land Dean Robson VanderVord Agrarian
Arcadia: The Lost Palestinian Utopia Angeliki Sakellariou Reclaiming
the Sea Laila Shawa The Walls of Gaza Michael Sorkin TERREFORM
- PART OPEN GAZA NaoKo TakaHashi Variation C Victoria Thong
Jiahui A Landscape of "Lost Property" Claudia Turton Take Off

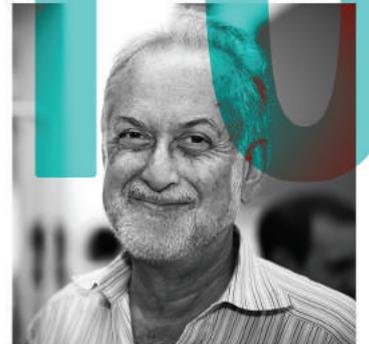
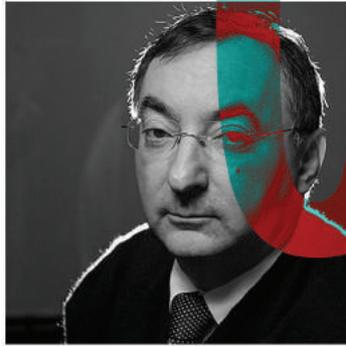


TEAM



LONDON





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WAITING

WAITING

Fatemah Araghi and Sama Khan

It has been a century worth of waiting for Palestine and a lifetime of waiting for the Palestinians. The refugees wait for the right to return home. Gazans wait for the electricity. Commuters wait on checkpoints. Fishermen wait for their right to the sea. Daily life is all about waiting: people wait for clean water, food supplies and all the other basic necessities that humans require on a daily basis. A perpetual state of waiting... If the conditions persist in four years time, Gaza will no longer be inhabitable.

The aim of this installation is to raise awareness of the criticality of the situation. The 'machine' is a metaphor for waiting and a representation of the context. As the pendulum hits the wall, it wears off the surface bit by bit. The question is how long could this last?

FATEMAH ARAGHI

Fatemah obtained her BA (Hons) in Architecture from the University of Westminster in 2015, whilst also being engaged in cultural and socio-political activities. She has been an executive assistant for Mercy Trust events and is currently the academic secretary for the Iranian Students' Association of Britain. Most recently, she completed her MA in Architecture from the University of Westminster in architectural history and theory.

SAMA KHAN

Sama is a Pakistani architect living in London. She graduated with a BA (Hons) in Architecture from the National College of Arts in Lahore in 2013. After working there for two years, she was awarded the Dukes of Grafton Founders Scholarship to take the MA in Architecture, Cultural Identity and Globalization at University of Westminster, which she completed in 2016. Her architectural concerns are with gender and space, especially the cultural constructions that exclude women from participating in public spaces.



PROCESSION

PROCESSION THE LOGIC OF THE BIRDS

Sarah Beddington

Procession is a sculpture questioning how we look at history through a filter of the present. A mixture of archival and contemporary transparency images, many showing Palestinian processions from the early-20th century, was fitted to used-plastic drainage tubes retrieved from builders' rubble.

The Logic of the Birds

'The Logic of the Birds' was inspired by early-20th century photographs of an old Palestinian procession showing people moving freely across the land from Jerusalem to a shrine near Jericho. Wanting to work collaboratively to consider the use of open, public space, led me to devise this project as a public processional performance in the landscape. The title of the performance/film is from a 12th-century Sufi poem. Working with young actors from Ramallah, the performance/film was staged close to the Jordan Valley, on a major trajectory for bird migration as well as a route inscribed by journeys of pilgrimage, exile and return.

SARAH BEDDINGTON

Sarah is a British artist and filmmaker, currently based in London, whose work in film and video, and other ephemeral or fragile media, investigates the intersection between the social, personal and political, usually in relation to journeys and migration, and with particular emphasis on a sense of place, time and landscape. She is currently working on a feature-length documentary film that uses the aerial perspective of birds migrating through the eastern Mediterranean to reflect upon ideas of exile, return and home.



SEAPORTS

DS22 THE SEAPORTS OF GAZA

Matthew Beaumont

[SEA]

Two kilometres off Gaza's coast a series of steel rebar monoliths teeter and sway above the Mediterranean Sea. These ad-hoc towers anchor a system of energy production, fishing and 'land extension' that serve the Gazan urban areas. The elements of the scheme are either compliant (visible) or subversive (submerged).

Compliant Functions:

SEA LANTERNS | floating mobile satellites, drifting out to sea and withdrawing back depending on the location of Israeli Navy ships, expanding or shrinking the Gaza fishermen's 'safe zone'.

VERTICAL FISHING VILLAGE | ramshackle fishing plateaus, preservation facilities and fishermen's huts.

Subversive Functions:

SILT COLLECTION NETS | beneath the mobile generators to subversively harvest the migrating silt carried on the northern current of the Mediterranean Sea.

SILT REFINEMENT HUBS | will receive this gathered material and process it into a purified form ready to be dispensed.

SOLAR SINTERS | will collect the purified sand to 3D-print solid forms.

MATTHEW BEAUMONT

Matthew graduated from the University of Nottingham and worked for a small award-winning architecture practice in Derbyshire's Peak District before joining Foster + Partners. His aim is to produce a thorough and focused analysis of social, environmental and cultural qualities of a given context so that this can be synthesised into a sensitive and strategically intelligent response. His working process is heavily centred around testing and making as means of design exploration. His recent design project for the port city of Gaza won an award for its outstanding quality.

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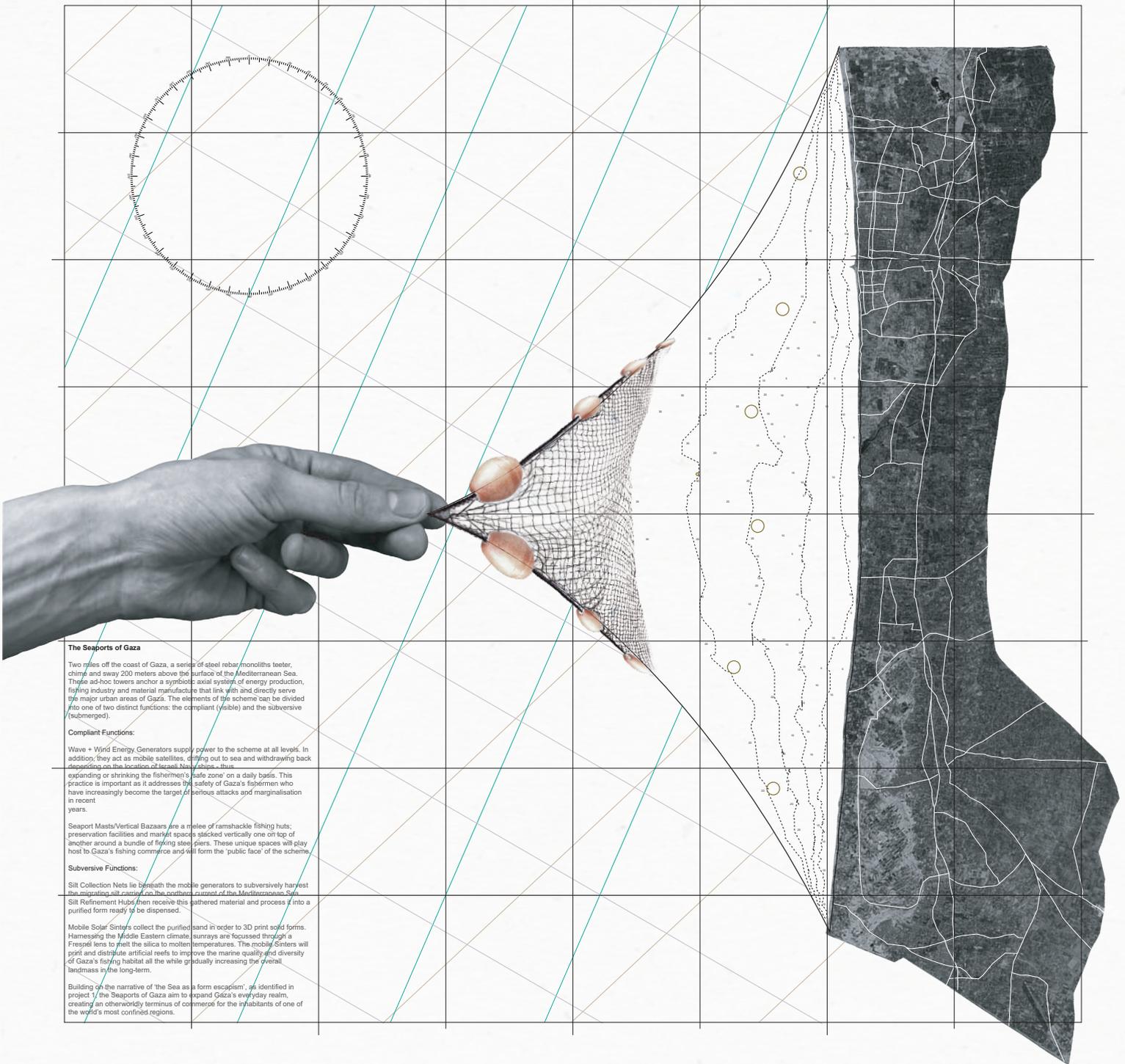
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The Seaports of Gaza

Two miles off the coast of Gaza, a series of steel rebar monoliths (teeter, chimney) and sway 200 meters above the surface of the Mediterranean Sea. The ad-hoc towers anchor a symbiotic axial system of energy production, fishing industry and material manufacture that link with and directly serve the major urban areas of Gaza. The elements of the scheme can be divided into one of two distinct functions: the compliant (visible) and the subversive (submerged).

Compliant Functions:

Wave + Wind Energy Generators supply power to the scheme at all levels. In addition, they act as mobile satellites, drifting out to sea and withdrawing back depending on the location of Israeli Navy ships, thus expanding or shrinking the fishermen's safe zone on a daily basis. This practice is important as it addresses the safety of Gaza's fishermen who have increasingly become the target of serious attacks and marginalisation in recent years.

Seaport Masts/Vertical Bazaars are a melee of ramshackle fishing huts; preservation facilities and market spaces stacked vertically one on top of another around a bundle of fishing steel piers. These unique spaces will play host to Gaza's fishing commerce and will form the 'public face' of the scheme.

Subversive Functions:

Silt Collection Nets lie beneath the mobile generators to subversively harvest the migrating silt carried on the northern current of the Mediterranean Sea.

Silt Refinement Hubs then receive this gathered material and process it into a purified form ready to be dispersed.

Mobile Solar Sinters collect the purified sand in order to 3D print solid forms. Harnessing the Middle Eastern climate, sunrays are focused through a Fresnel lens to melt the silica to molten temperatures. The mobile Sinters will print and distribute artificial reefs to improve the marine quality and diversity of Gaza's fishing habitat all the while gradually increasing the overall landmass in the long-term.

Building on the narrative of 'the Sea as a form escapism', as identified in project 1, the Seaports of Gaza aim to expand Gaza's everyday realm, creating an otherworldly terminus of commerce for the inhabitants of one of the world's most confined regions.

FRAGMENTS

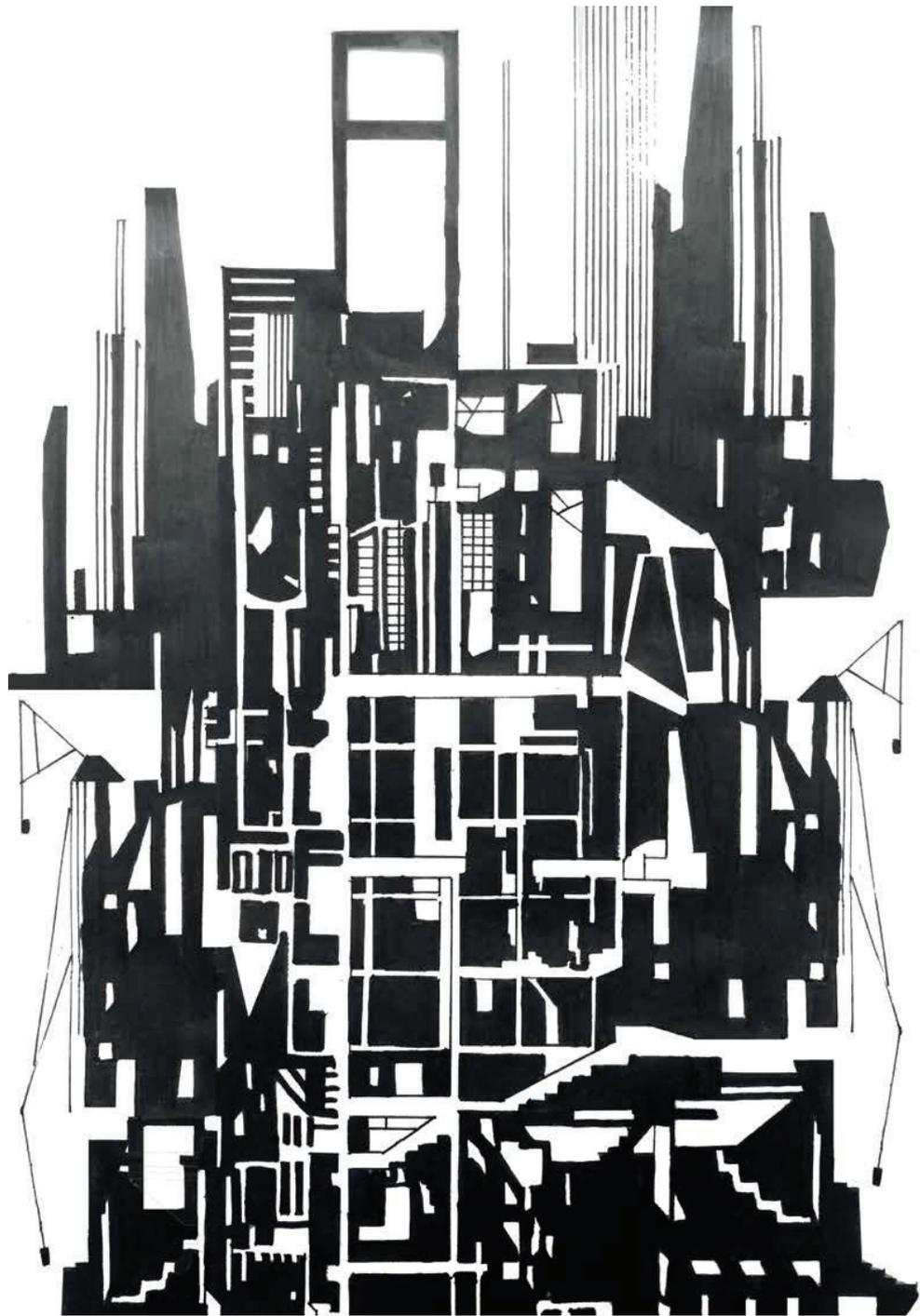
DS22 FRAGMENTS OF HOME: A TRANSIENT HOME FOR THE MODERN DAY REFUGEE

Phoebe Burnett

This project explores the notion of home/domesticity within the context of the Israeli occupation, focusing on modern-day displacement. In the Poetics of Space, Gaston Bachelard writes about the house constituting a body of images that give mankind proofs or illusions of stability. In Jerusalem, the notion of the home has been completely destabilised since the 1948 *Nakba*, when many homes were lost as Palestinians fled their houses in West Jerusalem and were not able to return. Over 700,000 Palestinians were expelled from what is now Israel, and following the 1967 conflicts another huge wave of the Palestinian population was displaced. Although history focuses on these two catastrophes, Israeli continues to use displacement and home destruction as a military mechanism. This project fixates around this threat to the Palestinians, developing a temporary sanctuary for the displaced. The new architectural typology inhabits the blurred borders of Qalandia refugee camp.

PHOEBE BURNETT

Phoebe is a postgraduate architecture student and is currently practicing at Rock Townsend Architects. Working closely with Nasser Golzari and Yara Sharif, her recent research work has focused on the subject of Absentee Law in Jerusalem and the Qalandiya refugee camp. Her work puts special emphasis on casting and making in the process of visualizing narratives of everyday life of refugees, more specifically in Palestine.



#GAZAGRAM

DS22 **#GAZAGRAM**
REDEVELOPMENT AND INNOVATION
IN THE FINITE CITY
Andreas Christodoulou

To allow reconstruction within Gaza, in 2014 the UN agreed the temporary Gaza Reconstruction Mechanism (GRM) with the Israeli and Palestinian governments. The system brought in aggregate, cement and steel-bars (known as 'ABC' materials); many other materials such as steel beams are classed as 'dual use' materials and are hence restricted by the Israelis.

Gazagram is a fictional app that uses triggers within the new community centres to project augmented reality exhibitions. It takes inspiration from Gazans passion for smartphones, social media and the internet, which allow them to connect with and learn from a world they cannot physically access.

Finite City offers community incubators to support residents who return to rebuild their homes by providing waste disposal, electricity and clean water. The project aims to invert pockets of urban destruction into moments of opportunity, thereby retrospectively inserting vital public space into an overcrowded, unplanned city whose citizens cannot leave.

**ANDREAS
CHRISTODOULOU**

Andreas is an architectural graduate and a designer who specializes in digital art and fabrication. His work involves the visualization of social concepts for the built environment as means of creating an architectural vocabulary. His most prominent projects have been community-based and focus on the refugee crisis in both Gaza and Lampedusa. He is currently practicing as an architectural assistant at Piercy & Company in London.



AGORA

THE VIRTUAL AGORA

Nassos Hadjipapas

[AIR]

Addressing the problems of community detachment in Palestine along with both its physical and notional obstacles, to popular representation, The Virtual Agora aims to re-calibrate the issues of the people as a unity in conjunction with the disputes pertaining to its physical territory.

The Athenian Agora is used as a thinking model to investigate a new architectural proposition, where territories are plotted strategically through the trajectories of 1948 Palestine. The map of the agora is drawn by -- overlaying Air, Land and Sea -- extrapolating and superimposing historical and geological data. By plotting the routes of migratory birds the maps create an ever expanding time-based digital archive that will be transferred and safeguarded to challenge the vanishing landscape; simultaneously a physical archive will reclaim its archaeological significance to the Palestinian civilisation

NASSOS HADJIPAPAS

Nassos is an architect from Cyprus, currently practicing in London. He obtained his masters in Applied Design for Architecture at Oxford Brookes University in 2015, where he developed his thesis 'Virtual Agora' within the context of Palestine. His project was granted the Fielding Dodd Prize for outstanding work and was also nominated for the 2015 RIBA Silver Medals competition. He has also co-founded the Arteries Foundation.



DS22 **LOST HOME IN AREA X**
Claire Humphreys

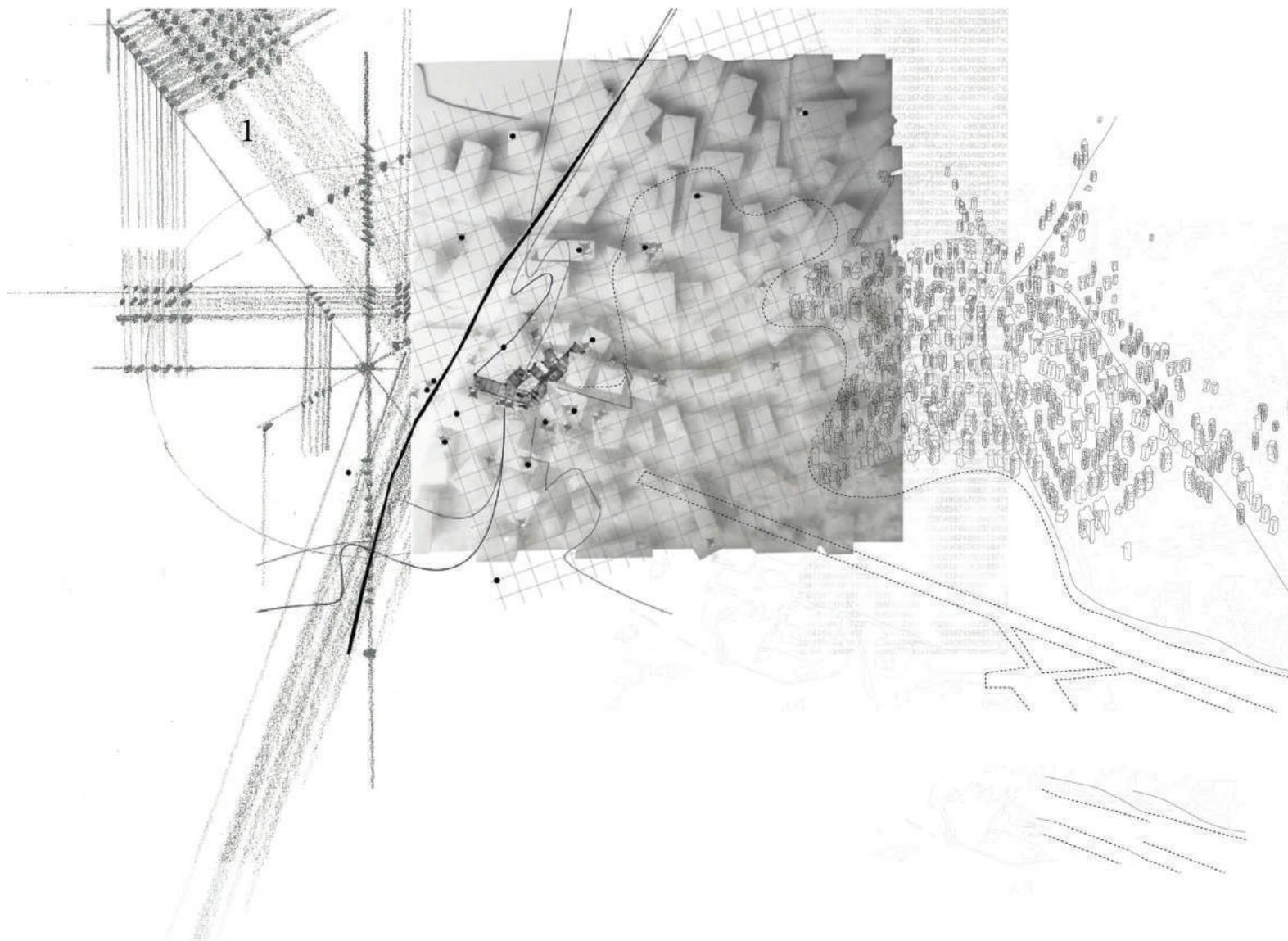
[LAND]

Area X is a new unconstrained municipality that lies in Kufur Aqab, a neighbourhood that sits within the municipal boundaries of Jerusalem, suspended between Ramallah and East Jerusalem. Within its boundaries lies an animated house that tackles the issues of the Israeli absentee law. Vulnerable to fall under full Israeli jurisdiction since the law has now been implemented, the theatrical approach of absence and presence within Area X marks an illusion to Israeli control by disrupting the system of the loss of identity and home.

Following the introduction of this law in December 1995, the Interior Ministry of East Jerusalem have revoked the residency of Palestinians who moved outside the municipal boundary, dictating that a change in permanent address results in the loss of Jerusalem residential status. Constant military checks of homes take place, requiring Palestinians to prove that their 'centre of life' is in Jerusalem under the absentee law.

CLAIRE HUMPHREYS

Claire is an architectural graduate working at Rock Townsend Architects. She has been working on various projects including designing bespoke furniture for Lacoste showrooms in Paris/London and the University of Westminster's Harrow Library. Combining art and architectural practice, she is interested in pursuing design methodologies based on social mapping, animation and making. Her recent work focuses on the subject of 'Absentee Law' in Kufur Aqab area of Jerusalem.



MIGRATION

DS22 **MIGRATION CLOUD: SYRIAN (REFUGEE) PARLIAMENT** Rim Kalsoum

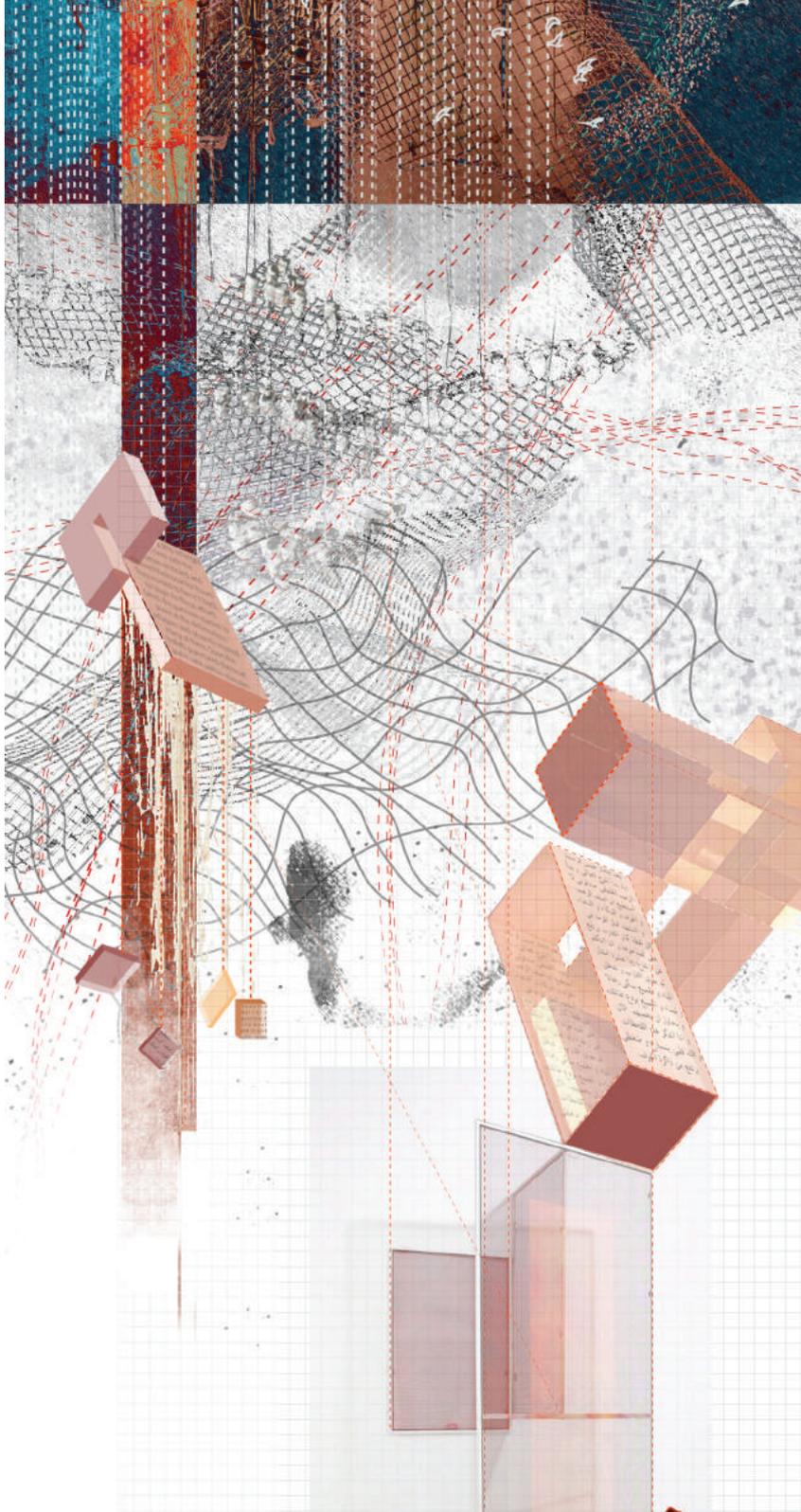
[AIR]

Inspired by the (un)told stories of the journeys of Syrian refugees, the work here with its series of illustrations seeks to project the voices of the Syrians and people who have a close connection with the country to share the stories they have.

Syrians have many traditions, two of which are the traditions of storytelling and preserving. Storytelling is seen to be the most powerful means of communicating a message. The storyteller, or *Hakawati*, was traditionally a central figure in Syrian society. Throughout its 300-year existence, the Al Nofara café in Damascus' stone-built Old City has always had a *Hakawati* who told stories in evening gatherings. The last remaining *Hakawati* of Damascus is a 65-year-old man and people are worried that the tradition of storytelling will die with him. This project therefore seeks to preserve the tradition of storytelling that so many Syrians hold dear to them.

RIM KALSOUM

Rim is an architectural graduate from the University of Westminster. She currently works for Golzari-NG Architects and the Palestine Regeneration Team (PART). She is also a volunteer for the RIBA's education and outreach programme. Her main interest in architectural design focuses on the topic of uricide and symbolic architecture, which she is exploring as part of the 'Open Gaza' research project. Rim's pavilion design won joint-first place at FABFEST in 2016 as part of the London Festival of Architecture.



WHISPERING

THE FLOATING DIGITAL GARDEN: WHISPERING FLOWERS

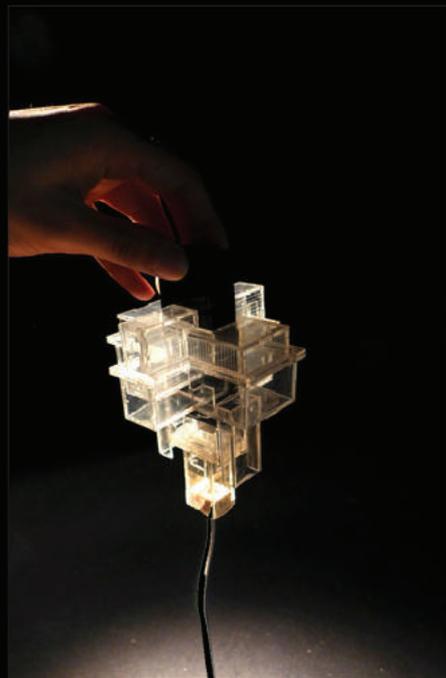
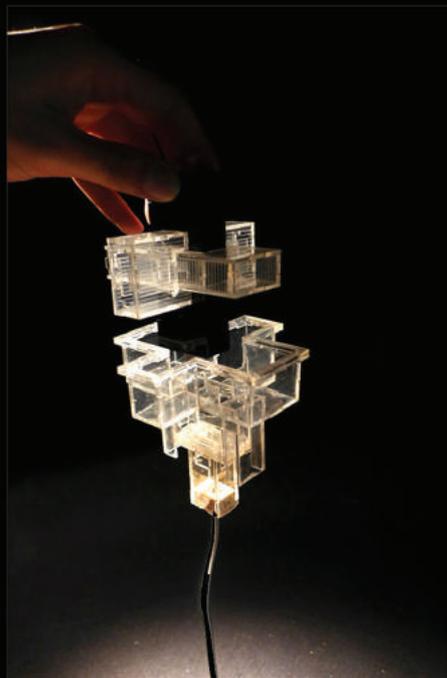
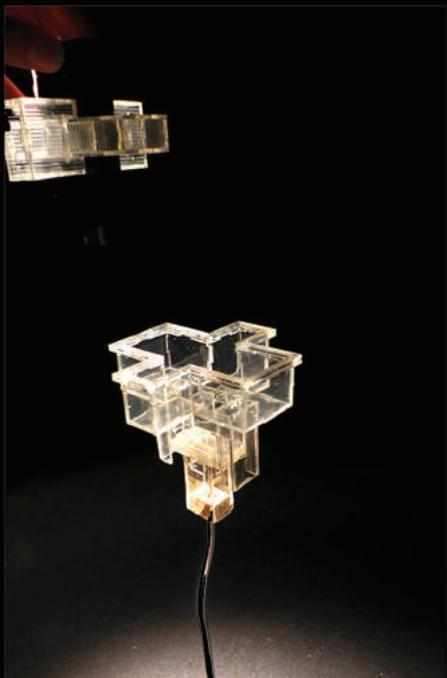
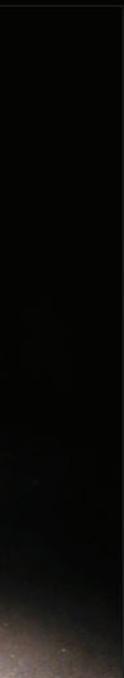
Yara Sharif, Nasser Golzari and Murray Fraser
(PART) in collaboration with Shahmeer Khan
and Adhitya Pandu

[LAND, SEA]

This is an interactive installation inspired by ordinary objects used by Palestinian refugees to hold on to their right of return to the land and prevent their stories from being lost by continuous 'looting' of their history/memories. It suggests a subversive medium to narrate and preserve, building on the contemporary obsession with digital media today, whereby the number of text messages received and sent daily exceeds the population of the world.

YARA SHARIF, NASSER GOLZARI & MURRAY FRASER – PALESTINE REGENERATION TEAM (PART)

Yara and Nasser are architects and academics with an interest in design as a mean to facilitate and empower, while also interrogating the relationship between politics and architecture. Combining research with design their work runs parallel between their architecture practice NG Architects in London and their design studio at the University of Westminster. They co-founded Palestine Regeneration Team (PART) with Murray as a design-led research group that aims, through speculative and live projects, to search for creative and responsive spatial possibilities in Palestine. Murray is Professor of Architecture and Global Culture at the Bartlett School of Architecture, UCL, where he teaches and researches in design and architectural history & theory. He is an award-winning researcher, and his edited book on Design Research in Architecture (2013) is now a standard work in the field.



GARDEN

THE FLOATING DIGITAL GARDEN: WHISPERING FLOWERS

Yara Sharif, Nasser Golzari and Murray Fraser
(PART) in collaboration with Shahmeer Khan
and Adhitya Pandu

[SEA]

The Digital Garden utilises the ‘digital cloud’ as an additional means to narrate the stories of the diaspora. The device is made of three individual pieces when put together they form the Whispering Flower. While one piece contains a physical soil sample from the land, the second will contain hair and nail sample of individual citizens as DNA proof. The third piece contains the narrative in a digital format saved onto a USB device.

The Floating Garden is an imaginary future scenario to narrate and connect those trapped, away from the surface of the land. With the sea becoming the only form of escape, only the future will, tell if these flowers will mark the past, or they will be the beginning of a digital floating diaspora.

ADHITYA PANDU

Adhitya is an Indonesian architect and designer. He completed his bachelors degree at the University of Indonesia and later became a research assistant there until early-2013. He currently works and lives in London, and has a special interest in design and making. His recent work involves digital fabrication for the installation entitled ‘Digital Garden’ in collaboration with the Palestine Regeneration Team (PART).

SHAHMEER KHAN

Shahmeer was born in France, raised in Germany, and is currently working on projects for a London architectural practice. His undergraduate degree was in architecture and engineering. With his passion for design and making, his Masters research project was based in Jericho and addressed virtual and physical stitching to the landscape. His recent work involves the digital fabrication for the installation entitled ‘Digital Garden’ in collaboration with the Palestine Regeneration Team (PART).



THE PROMISE

THE PROMISE

Peter Kosminsky

(2011; FOUR-PART CHANNEL 4 SERIES)

Just as 18-year-old Londoner Erin sets off to spend summer in Israel with her best friend, Eliza, she unearths an old diary belonging to her seriously ill grandfather, Len. Intrigued by the life of this man she barely knows, she takes the diary with her, and is stunned to learn of his part during the British Mandate period in the post-WWII British peace-keeping force in Palestine.

As Len's story comes to life from the pages of the diary, Erin discovers the disturbing truths about his time in Palestine and the atrocities he witnessed in the 1940s.

Retracing Len's steps in modern-day occupation, Erin sets out on a heart-breaking journey in an effort to fulfill a promise made by her grandfather over 60 years ago.

PETER KOSMINSKY

Peter is an award-winning British writer, director and producer. He has directed films such as *White Oleander* and television films like *Warriors*, *The Government Inspector*, *The Promise* and *Wolf Hall*. His films have won number of awards including those from the British Academy of Film and Television Arts (Bafta Awards).



21st April 1945.
The 21st of April in the year of our civilization, nineteen hundred
the worst day of my life so far. We buried 17 or bodies today
we see some sights in this war. I thought I could take pretty much
and make me wake to vomit, to weep. On average, 500 a day are
and will continue to die, whatever we do. They buried me in
the We thought it was going to be a cushy mission
abandoned by the retreating Germans - the
ground down covered with barbed wire
your eyes - your throat, making it
breathing in. A barbed-wire
see - blood -
to start.



NARRATIVE

NARRATIVE OF A SPACE

Samar Maqusi

[LAND]

After 67 years of refuge, the other Palestinian space, the Palestinian refugee camp, as both space and people, represents a crucial element of analysis and investigation within the larger Palestinian narrative, especially that it constitutes an accumulation of years of continued oppression, destruction, and reconstruction. Yet, Palestinian camps have overwhelmingly been presented as either passive sites of international aid, or conflictual sites of Palestinian political scrutiny. This has led to continuous manipulation and misrepresentation of the Palestinian camp, and a stripping away of the fascinating narratives of resistance, resilience, struggles and adaptability that the refugees have built over decades of refuge. It is those intimate narratives, on intimate scales of the larger camp, which need to become visible. The work here unpacks these layers in the aim to develop a new kind and scale of dialogue.

SAMAR MAQUSI

Samar is an urban specialist with around 10 years of experience in international development, including urban planning in conflict areas. In 2009 she started to work with UNRWA as an architect/planner, becoming involved in supporting the 58 official Palestinian camps in Jordan, Syria, Lebanon, West Bank and Gaza. Her work includes documentary filmmaking, and she has exhibited her photography in the USA. She has built spatial installations in refugee camps in Jordan and Lebanon, and is currently engaged on PhD studies at the Bartlett School of Architecture.



ASSEMBLAGE

ASSEMBLAGE

REEL

WHITE OIL

Judy Price

Assemblage In Assemblage, archive footage from the British Mandate period in Palestine shows the raising of a British observation balloon, a metaphor conjuring up both release from the land and the mapping of it in the establishment of territory through the process of reconnaissance, or surveillance.

Reel

In Reel the disrupted residues of film have been selected – the lead-ins and endings of film with music composed by Johann Johannsson. The music brings to the images an intensity and spiritual dimension evoking the sensual and sublime.

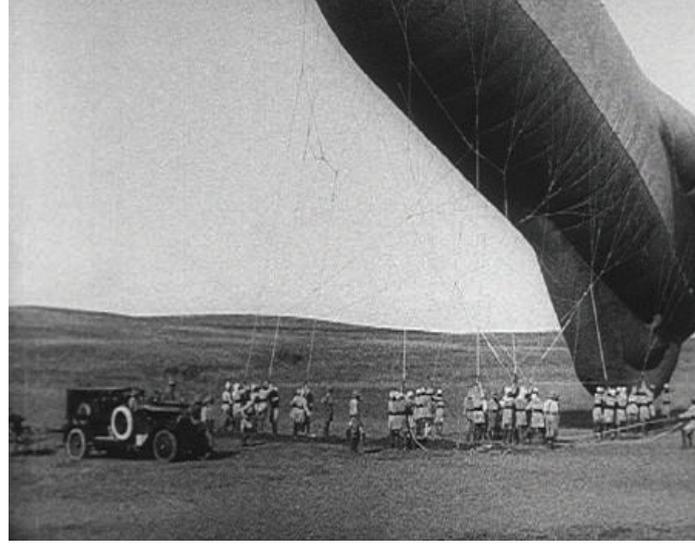
White Oil

White Oil is a single screen film that excavates a number of narratives around the 350+ quarries in the Occupied Palestinian Territories of the West Bank. The stone excavated has been termed the 'white oil' of Palestine, 65% of which is expropriated by Israel for the construction of Israel. Today almost every hillside is scarred by the brutal incision of the quarries.

JUDY PRICE

Judy is an artist based in London who works with lens-based media. Her work explore art's effectiveness and relevance to collective struggles using archival sources, as well as a sustained study of a place to make visible the overwritten histories and the redrawn boundaries of contested sites. Exhibitions and screenings of her work include: Galerie Leonard and Bina Ellen Art Gallery, Montreal; Palestinian Film Festival, Barbican; Danielle Arnaud Contemporary Art Gallery, London; Cambridge Film Festival, Cinema Palestine; Al-Ma'mal Foundation for Contemporary Art, Jerusalem. Judy is Course Director of the MA Photography at Kingston University and Senior Lecturer in the BA Moving Image course at the University of Brighton, and has taught at the International Academy of Arts in Palestine.

Courtesy of the trustees of the Imperial War Museum



A B S U R D

DEMOCRATISATION OF THE LAND

Santiago Rizo Zambrano

[LAND]

In an imagined scenario to rethink the return of the Palestinian refugees and the reclamation of their land, this project takes the absurd realities of today to their extreme. Playing the role of the architect as well as the cynical role of the real-estate developer, the land is sliced into equal parts. The work is a provocation to the current conditions of division and fragmentation suggesting some practical yet impossible scenarios.

SANTIAGO RIZO ZAMBRANO

Santiago is an architect from Caracas in Venezuela. He has worked in practice since 2009 on projects of all scales, with a particular interest in public spaces. He has also participated in community-based initiatives aimed at promoting a better urban life in the city. Santiago has recently completed the MA in Architecture at the University of Westminster and is now a full-time architectural assistant at Golzari-NG Architects.



ARCADIA

DS22 **AGRARIAN ARCADIA: THE LOST PALESTINIAN UTOPIA** Dean Robson VanderVord

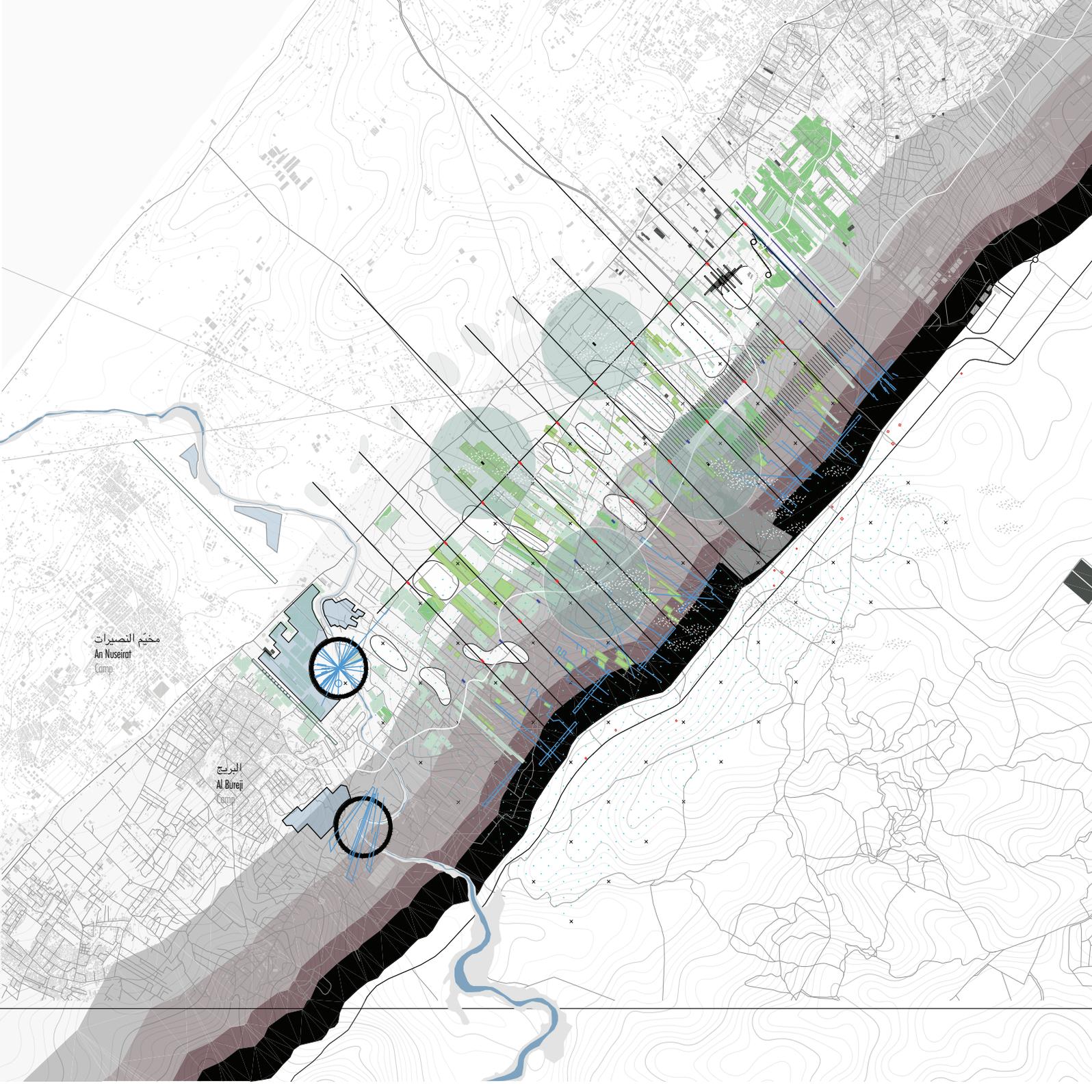
[LAND]

Agrarian Arcadia is an imagined scenario that subverts the borders around Gaza. It is a polemic against the shifting 'buffer' and 'no-go' zones, which in 2014, covered over 40% of the area of the Gaza Strip. In order to subvert the siege, the focus is on empowerment via self-sustainability, with special attention placed on the security of food and water resources. By reclaiming the agricultural lands that are within these high-risk zones, the short-term reliance on the border is eased while an epic strategy is prepared.

The project's ambition is therefore to imagine a new collective socialist structure that contrasts current constraints. These mechanical fields become a palimpsest for the polemic, reflecting the tenacity of Palestinian people.

DEAN ROBSON VANDERVORD

Dean is a designer and maker with experience in complex social and material environments. Educated in the UK, his academic projects are situated across diverse places such as Malaysia to Yorkshire. He worked for Benedetta Tagliabue's office in Barcelona on a tower in Taiwan and a rural villa in China. During his postgraduate studies at the University of Westminster, his own design methodology was explored and refined, resulting in a belief that rigorous research into place can lead to bottom-up, tailored design.



مخيم التصيرات
An Nuseirat
Camp

البريج
Al Bureij
Camp

RECLAIMING THE SEA

Angeliki Sakellariou
(Dance Performance)

[SEA]

The areas surrounding the Mediterranean Sea have been a place of complex systems of ideas, ancient cultures and religions. Today, these waters represent hope, exodus and a passage to the unexpected.

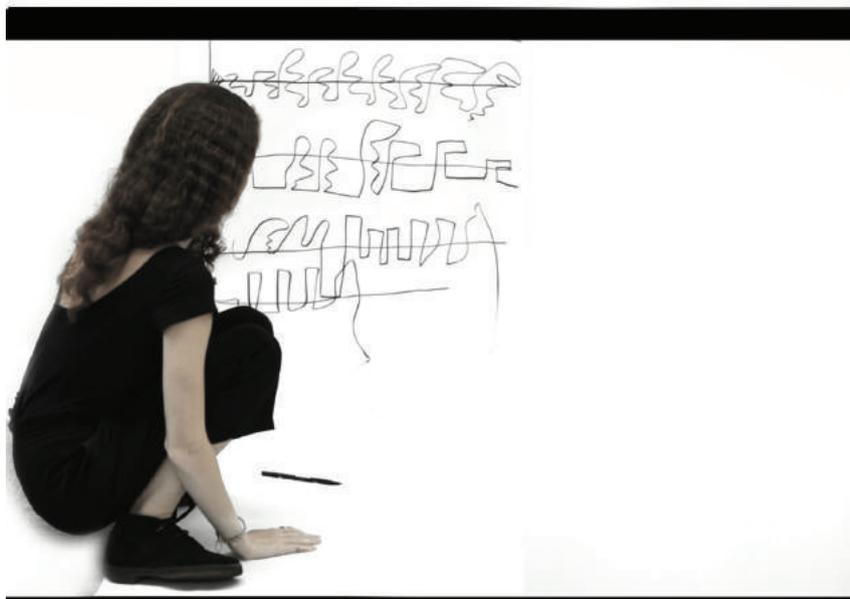
The continuous interaction between sea and earth can lead to an aggressive dialogue and a constant act of claiming space from each other, resulting in the formation of uncertain and shifting boundaries.

Not far from the current situation in Palestine, the unchoreographed movement of the sea is non-static and unpredictable and it can be interpreted as a change of equilibrium, an imbalance and in some cases a violent invasion. It is characterised by an improvisation and instability of an indefinite duration.

Observing and representing the movement of the sea is part of the process of understanding it. The role of boundaries becomes vital during this journey. Where does the sea stop moving?

ANGELIKI SAKELLARIOU

Angeliki is a Greek architect and dance performer based in London. In 2016 she participated in running workshops for the MA Architecture Cultural identity & Globalization pathway at the University of Westminster. She has been particularly interested in site-specific performance arts and the relationship between the moving body and the physical space that surrounds it.



G

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Z

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THE WALLS OF GAZA

Laila Shawa

I believe that one of the roles of contemporary artists is to record the signs of their times and to communicate that reality to their audiences. During a period of four years, and since the beginning of the *First Intafada*, the Palestinian uprising, I have been searching for the method/medium with which to record the raw dialogue appearing on the walls of Gaza, between the Palestinian different factions, and between Palestinians and their Israeli occupiers.

The dialogue on the walls of Gaza is a method of communication resorted to by Palestinians. Very different from the graffiti known in the west, and in the absence of any mode of communication, completely banned by the Israelis, such as newspapers or television, it has become the only method of self-expression and communication left to them during a ruthless and destructive occupation indifferently observed and ignored by 'the civilized world', and still in place.

LAILA SHAWA

Laila was born in 1940 to one of Gaza's old landowning families. She trained first at the Leonardo Da Vinci School of Art in Cairo, and then Rome's Academy of Fine Arts, where she spent summers with Oskar Kokoschka at his 'School of Seeing' in Salzburg. On graduating, Shawa went home to supervise arts and crafts education in refugee camps for UNWRA, and entered into an informal apprenticeship with the UN war photographer Hrant Nakasian. In 1967 she moved to Beirut to paint full-time for nine years. When the Lebanese Civil War started, she returned to Gaza and for the next decade collaborated on designing and building the Rashad Shawa Cultural Centre.



OPEN GAZA

OPEN GAZA

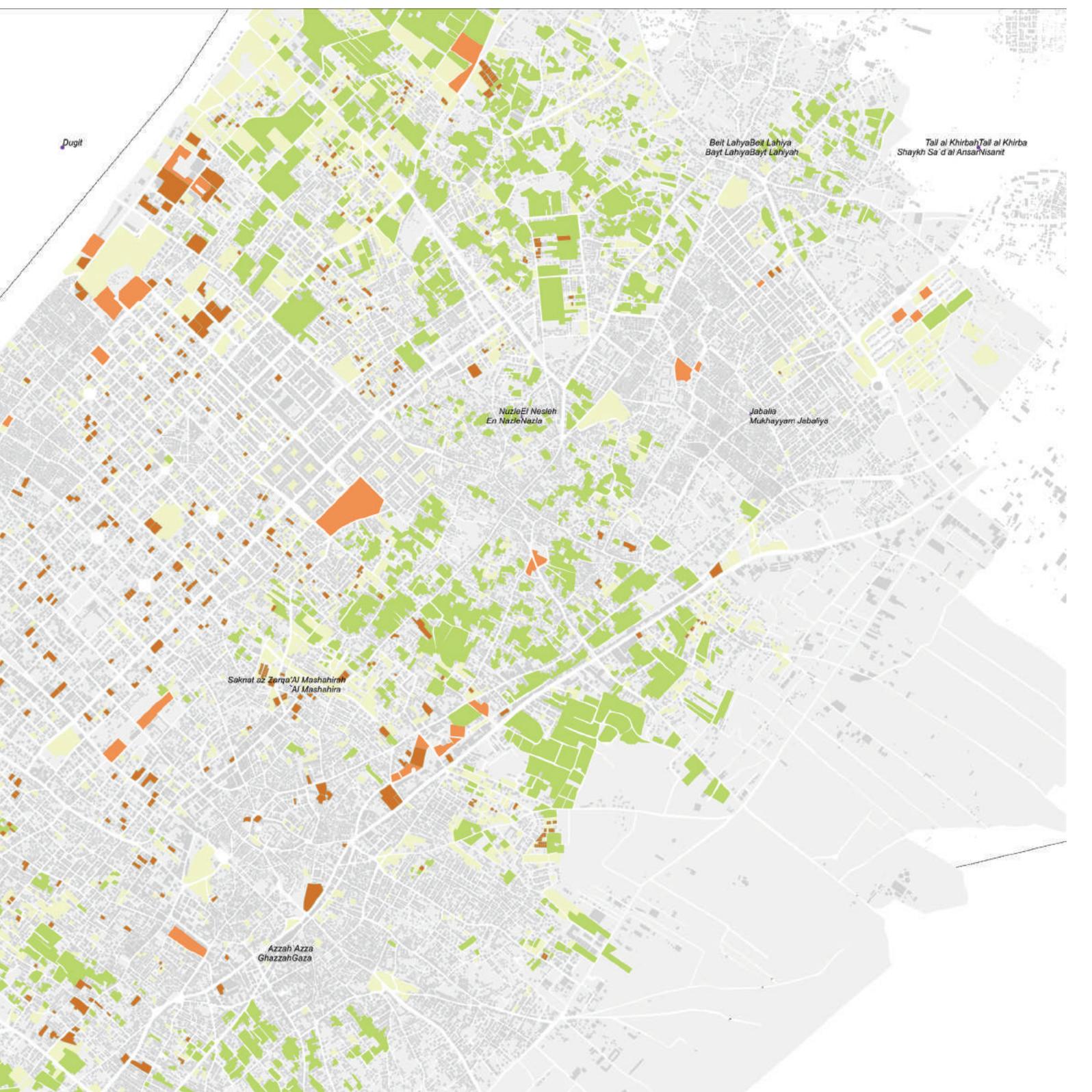
Michael Sorkin

It has been a century worth of waiting for Palestine and a lifetime of waiting for the Palestinians. The refugees wait for the right to return home. Gazans wait for the electricity. Commuters wait on checkpoints. Fishermen wait for their right to the sea. Daily life is all about waiting: people wait for clean water, food supplies and all the other basic necessities that humans require on a daily basis. A perpetual state of waiting... If the conditions persist in four years time, Gaza will no longer be inhabitable.

The aim of this installation is to raise awareness of the criticality of the situation. The 'machine' is a metaphor for waiting and a representation of the context. As the pendulum hits the wall, it wears off the surface bit by bit. The question is how long could this last?

MICHAEL SORKIN

Michael runs his own global design practice working at all scales with a special interest in the city and green architecture, and with projects in China, Turkey and Australia. He is president/founder of Terreform, a non-profit institute researching into just and sustainable urbanism, and also Distinguished Professor of Architecture at The City College of New York. He is the author or editor of 18 books on architecture and urbanism, including *The Next Jerusalem* and *Against the Wall*, and is architecture critic for *The Nation*. He is a Fellow of the American Academy of Arts and Sciences and, in 2013, won the National Design Award as 'Design Mind'.



Dugit

Beit LahyaBayt Lahyah

Tall al KhirbaTal al Khirba
Shaykh Sa'd al Ansa'isani

Nu'leEn Nasleh
En NasleNazla

Jabalia
Mukhayyam Jabaliya

Saknat az Zarqa'Al Mashahirah
Al Mashahira

Azzah/Azza
GhazzahGaza

VARIATION OF C

VARIATION OF C

Naoko TakaHashi

(Live performance with Tina Gverovic, Terry Kirkbride and Matthew Stock)

A spoken-word performance produced for the Qalandiya International 2016, London, creating soundscape with layers of voices, reflecting, live-streaming images, to explore the event's theme, Moments of Possibilities: Air, Land and Sea, presented at the exhibition opening on 05 Oct 2016.

NAOKO TAKAHASHI

NaoKo is a London-based performance and installation artist working with a wide range of mediums. She has exhibited and performed widely in the UK and abroad including at the Tate Modern, Raven Row, the Whitechapel Gallery, IMT Gallery in London, and the Centre for Contemporary Art, Glasgow. She has undertaken various artist-in-residence programmes, and completed numerous commissions and publications as well as having worked on a long-term project with L'appartement 22 in Morocco between 2009 and 2012.



TERRA FIRMA

DS22 **A LANDSCAPE OF LOST PROPERTY** Victoria Thong Jiahui

[LAND]

As a response to the controversial Museum of Tolerance built by the Simon Wiesenthal Center (SWC) on the ancient Mamilla Cemetery, these digital paintings propose series of archives, libraries and museums to recreate a 'landscape of lost property' dedicated to generations of Palestinians in the West Bank and diaspora abroad. This is symbolically returned to the heart of Jerusalem, where they cannot be.

Designed as a flooded landscape, the project gains greater poetic meaning as a reflection upon the incredibly vulnerable socio-political fate of the Palestinian state. Water; fluid/neutral is the antithesis of territory/ terra firma, a concept that has lost all physical and symbolic meaning in the Palestinian situation. The theme of vulnerability permeates the scheme and becomes the overarching design intent in the cemetery where even in death, one can never return to a permanent resting place or home.

VICTORIA THONG JIAHUI

Victoria was educated in Singapore and London, and her architecture as a cultural product has led to projects based in Asia, Europe and most recently the Middle East. Her practice work with ETH's Future Cities Laboratory investigated Singapore's modernist movement and culminated in an exhibition in Singapore and Zurich. Navigating these vastly different contexts, her Masters research project in Jerusalem explored the notions of 'Home' and 'Absentee Law'.

TAKE

OFF

DS22 **TAKE OFF** Claudia Turton

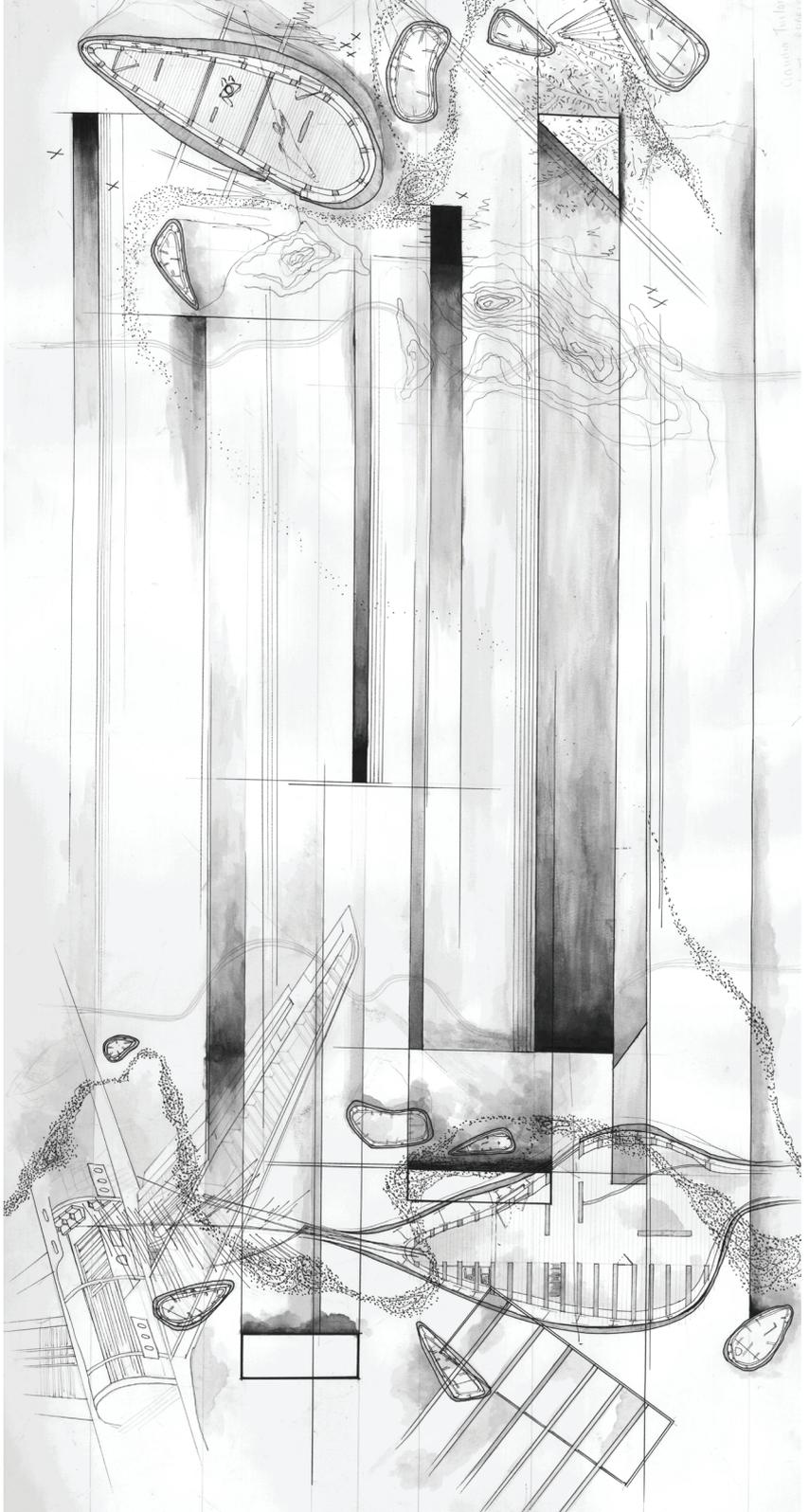
[AIR]

Take Off is a zero-gravity zone located on the sea of Gaza to allow the Gazans to 'fly' despite the entrapment that has been enforced on them by destroying their airport and seaport.

The imagined possibilities between land, sea and air suggest moments of irony in which Gazans can travel through wind-tunnels in a spaceship-like experience to a new horizon beyond earth. It is a space that responds to their aspirations to fly, float and dream, and yet also mark their right of movement.

CLAUDIA TURTON

Claudia is a socially minded designer currently training as an architect at the University of Westminster. She joined Emrys Architects' office in London after graduating with the highest award for architecture at the University of Liverpool for a community housing design. In her current research by design she has developed a unique style between drawing and making, resulting in a masterplan project that aims to use architecture to start a conversation. Her recent collaborative installation entitled 'Feel Gaza brings' together digital fabrication and line drawings to create interactive and yet minimal spatial interventions inspired by everyday life.



INVISIBLES

THE INVISIBLE 18000

Palestine Regeneration Team (PART)

[AIR]

The stories of the 18000 refugees trapped between land and sea are kept invisible. The installation is a way to draw attention to the 18000 using the magnifiers as metaphors for invisible yet, 'precious' narratives that need to be framed and zoomed into. The degree of magnification is very much related to one's own interaction with the device requesting time, patience, attention and slowing down.

PALESTINE REGENERATION TEAM (PART)

PART is a design-led research group that aims to search for creative and responsive spatial possibilities for Palestine and the Palestinian diaspora to heal the fractures caused by spatial fragmentation.. As an interdisciplinary team of architects, spatial designers, academics and artists, we are involved in a wide range of speculative along with 'live' design projects with local communities in the Middle East and beyond. The intention is to cultivate possibilities while also offering a critical form of spatial practice which questions theoretically and practically the spatial and economic potential available to disadvantaged groups.



QI LONDON EVENTS

5th -30th October 2016

5th October 2016 17.30 -20.30

Opening Ceremony - University of Westminster

Talks, projections, refreshments.

Exhibition opening for 'Moments of Possibilities: Air, Land and Sea', including an interactive performance by NaoKo TakaHashi

5th-30th October 2016 10.00 -20.00

Main Exhibition - University of Westminster

Exhibition of artworks, design projects and installations,

12th October 2016 19.00-20.30

Film Screening and Talk - P21 Gallery

Judy Price and Sarah Beddington

Assemblage + Reel + The Logic of the Birds

15th October 2016 19.00-20.30

Film Screening - P21 Gallery

Peter Kosminsky

The Promise Part 1

22nd October 2016 19.00-20.30

Film Screening - P21 Gallery

Peter Kosminsky

The Promise Part 2

26th October 2016 19.00 -20.30

Film Screening and Talk - P21Gallery

Judy Price & Sarah Beddington

White Oil + The Logic of the Birds

29th October 2016 14.00-17.00

Qalandiya Encounters - The Mosaic Rooms

Symposium entitled *This Sea is Mine*

SYMPOSIUM

29th October 14.00-17.00

Venue: The Mosaic Rooms

Alongside the series of installations, film screenings art and architectural projects taking place across the different venues in London, this one-day symposium is part of will bring together a diverse group of architects, artists, filmmakers, academics and professionals discussing the theme 'This Sea is Mine'.

While crossing borders, the symposium will contemplate return and the refugees. The discussions aim to go beyond Palestine to include the displaced in and around the Mediterranean Sea. Unpacked by the different participants, the sea will be a medium to navigate through. A layer that can possibly bring to the surface that absent narratives of the contemporary Diaspora and of the ordinary people.

The symposium will question the role of artists, architects and other professionals within the complex political and economic structure, exploring whether alternatives can be offered to heal, and a new geography emerging from the sea can be created to mend the fractures. Notions of 'home', waiting, 'return' the absent narratives and other subjects raised by the exhibits and the participants will be explored.

A selection of participants from the exhibition will present their work in form of Pecha Kucha presentation, which will open up the exploration of themes exhibited by a round-table discussion panel.

Participants

Sarah Beddington, Nassos Hadjipapas, Judy Price, Naoko Takahashi, Andreas Christodoulou, Nasser Golzari, Yara Sharif, Manuel Hassassian, Michael Sorokin, Robert Mull, Matt Gaskin, Anthony Downey, Yahya Zaloom, Yazid Anani, Salem Al-Qudwa, Abe Hayeem Harriet Harris, At Home in London and Gaza

UK VENUES

UNIVERSITY OF
WESTMINSTER 

School of Architecture and the Built Environment,
University of Westminster
35 Marylebone Road
London WN1 5LS.



P21 Gallery,

21 Chalton Street
London NW1 1JD.

An independent charitable trust that promotes contemporary Middle Eastern and Arab culture at the centre of London.



The Mosaic Rooms

226 Cromwell Road
London SW5 OSW.

A contemporary art gallery in central London that presents art exhibitions and multidisciplinary events from the Arab world.

QI PARTNERS

Qalandiya International III, 2016 is a collaboration between 16 art and cultural organisations:

A.M. Qattan Foundation, Ramallah
 Al Hoash - Palestinian Art Court, Jerusalem
 Al Ma'mal Foundation for Contemporary Art, Jerusalem
 Arab Culture Association, Haifa
 Dar Al Kalima, Bethlehem
 Dar El Nimer, Beirut
 Darat Al Funun, Amman
 Eltiqa Group, Gaza
 Khalil Sakakini Cultural Center, Ramallah
 MinRASY Projects, Ramallah
 Palestine Regeneration Group (PART), London
 Ramallah Municipality
 RIWAQ – Center for Architectural Conservation, Al-Bireh
 Shababek for Contemporary Art, Gaza
 The International Academy of Art Palestine, Al-Bireh
 The Palestinian Museum, Birzeit

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Qalandiya International III thanks



