The Planetary Garden. Cultivating Coexistence

Manifesta 12 Palermo explores coexistence in a world moved by invisible networks, transnational private interests, algorithmic intelligence and ever-increasing inequalities through the unique lens of Palermo — a crossroads of three continents in the heart of the Mediterranean. Closely collaborating with Palermitan partners, Manifesta 12 coinhabits Palermo, an ideal place to investigate the challenges of our time and look for traces of possible futures.
“From ZEN2 to Romagnolo, Manifesta 12 has been special for many citizens of Palermo who have felt involved in the process of construction of a renewed local community. A process that has shown that art can be the instrument of social development and growth. Beyond the numbers, however flattering, what really matters is that Manifesta in Palermo has been made in collaboration with thousands of citizens, students, teachers and social workers, and this cultural legacy will remain for years to come. But there is also another, more material legacy, represented by some of the projects of Manifesta 12, such as the garden in ZEN2, that crystallise the blossoming of a new way of living together.”

Leoluca Orlando
Mayor of Palermo

“Manifesta 12 in Palermo showed that the newly introduced methodology of a pre-biennial research study by architectural studio OMA and the projects focusing on coproductions with Palermo associations, producers and citizens, working all together in a more trans-disciplinary way, has proved to be successful, for it created a real substance instead of merely signals”.

Hedwig Fijen
Director of Manifesta 12
I never had any doubts that Manifesta 12 Palermo was going to be a great opportunity for the city to re-affirm its identity as capital of culture both locally and internationally. What I was not expecting but was also a pleasant surprise is the fact that Manifesta 12 was an opportunity to celebrate Palermo for what it really is: a laboratory for arts, cultures and communities.

Manifesta 12 Palermo was extremely successful in unveiling what has always been at the core of the city's identity: a thought–through harmony between ethics and aesthetics, as well as coexistence and self-confidence as main values. From the ZEN2 to Romagnolo, all Manifesta 12 projects engaged with all the citizens of Palermo, highlighting the great sense of belongingness of the different communities. The whole biennial can be seen as a process to create development and social growth by the means of art and culture. Besides its final figures, however flattering, the greatest achievement of Manifesta 12 was certainly its capacity to engage with thousands of citizens, students, teachers and social workers and to create with them new instruments to reclaim their city: an example of that is the public garden designed by Coloco and by the philosopher Gilles Clément at ZEN2, as well as the many other public interventions that were part of The Planetary Garden. Cultivating Coexistence.

Manifesta 12 gave Palermo the opportunity to reflect upon its roots and to launch itself towards a glorious future. Exemplary on this regard is the concept of the biennial — The Planetary Garden. Cultivating Coexistence — inspired by the 1875 painting by the Palermitan artist Francesco Lojacono, part of the collection of GAM — Galleria d’Arte Moderna and titled Veduta di Palermo. The painting portrays the Palermo countryside, where all the trees and plants have been ‘imported’ from other countries and continents. Palermo's landscape has been made by these "migrant" plants, as well as Palermo's identity has been and is still shaped by the cultures that mingle together in this hub at the very centre of the Mediterranean. This is why anyone who arrives and decides to live in Palermo can consider himself or herself a citizen of Palermo.

Thanks to the Manifesta 12 organisation, creative mediators, researchers and participants, Palermo has rediscovered its identity as an open, safe, elegant and welcoming city, drawing the world’s attention to its history, its art, its cultures and aesthetics, as well as coexistence and self-confidence as main values. From the ZEN2 to Romagnolo, all Manifesta 12 projects engaged with all the citizens of Palermo, highlighting the great sense of belongingness of the different communities. The whole biennial can be seen as a process to create development and social growth by the means of art and culture. Besides its final figures, however flattering, the greatest achievement of Manifesta 12 was certainly its capacity to engage with thousands of citizens, students, teachers and social workers and to create with them new instruments to reclaim their city: an example of that is the public garden designed by Coloco and by the philosopher Gilles Clément at ZEN2, as well as the many other public interventions that were part of The Planetary Garden. Cultivating Coexistence.

In 2014, Leoluca Orlando gave me the great honour to become Councillor of Culture of the City of Palermo. I was flattered by the offer of the Mayor, but also aware that my mission implied a great challenge: that of changing the international image of Palermo, promoting and supporting its tremendously rich material and immaterial cultural heritage.

Many of my efforts focused on the definition of a clearer narrative about a city that in the last years, thanks to Mayor Orlando, has learned to appreciate and promote its multicultural and syncretic identity.

We started asking for the recognition of the Arab-Norman itinerary in Palermo and beyond, which led to the insertion of all the historical monuments, cathedrals and palazzos of the itinerary in the UNESCO Heritage sites list. However, at the same time, Mayor Orlando and I did want not only to reclaim Palermo's rich history, but also to ensure a strong and sustainable plan for its future, opening new paths for its urban and cultural development. We questioned Palermo's ancient and recent history and we found out that there are certain universal values that Palermo exemplarily crystallises: such as freedom of expression, tolerance and mobility as human rights.

This is why I can gladly say, quoting The Guardian, that 2018 has been the year of “the resurrection of Palermo, that turned from a mafia battlefield into a cultural capital”. Whilst projects such as BAM — the Mediterranean Archipelago Biennial launched in 2017 — and the Italian Capital of Culture initiatives were useful in bringing together many local cultural professionals and 62 institutional partners and to coherently promote all the cultural events resulting from the new creative networks, Manifesta 12 showed to a truly international audience that Palermo — its history as well as its present conditions — can still work as a reference for Europe’s most urgent issues of today.

Our offer to host Manifesta 12 in Palermo in 2018 was based on our firm intention to celebrate the city's magnificent architecture and cultural sites, and to stress its importance as a global platform.

Indeed, Manifesta 12 helped Palermo develop its narratives as a city of tolerance and integration, not only with the proposed projects and publications part of The Planetary Garden. Cultivating Coexistence, but also thanks to the outstanding national and international media coverage it was able to collect.

The new narratives around Palermo's histories and cultures have been indeed translated into all the biennial's projects and have effectively inspired all operational tasks of the biennial, including the communication strategy, showing clearly the return of the investment for the city. In this regard, it would be enough to look at the figures of new arrivals to the city, that incredibly increased in 2018, but we can also consider the effect of the new international investors that the biennial has brought to the city.

Although Manifesta was a temporary event, I strongly believe that it can still act as a model for the city's cultural, social and economic future. Manifesta 12 has helped the citizens of Palermo to rediscover the material and immaterial heritage of their city, and to transform disused buildings into cultural spaces. On the other hand, thanks to Manifesta 12, the citizens of Palermo had the opportunity to remind the whole world that their city has always been one of the most important hubs of the Mediterranean, connecting three continents — Europe, Africa and the Middle East — while welcoming different cultures.
Throughout its 12 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 and in 2020, Marseille. Manifesta has consistently chosen unexpected host locations that reflect Europe’s ever-changing DNA to shed new light on a world defined by changing ethical and aesthetic imperatives. Manifesta wants to help shift perspectives and had the ambition to bring lasting change to the city of Palermo to help empower its citizens of all classes, backgrounds and origins.

Following the complex staging of Manifesta 10 in Saint Petersburg in 2014, it was rather challenging to accept the offer of Mayor Leoluca Orlando and Councillor of Culture Andrea Cusumano to host Manifesta 12 in Palermo. They specifically asked if Manifesta could help create instruments for Palermo’s citizens to claim back their own city, which had been dominated by undemocratic forces for many decades, corrupting the urban commons of Palermo. While Manifesta is always initiated through a local invitation, I was unsure whether our curatorial framework and research methodology were equipped to handle such an intricate and demanding request. It would require Manifesta to adapt itself by creating an instrument to link the city’s social, political and cultural sectors with Palermo’s complex multi-layered and interconnected networks of governance. The question of Manifesta’s very identity — balanced between an autonomous artistic concept of symbolic expressions and a political and civic instrument of social change — was particularly urgent given the context of Palermo. Having always been site-specific and experimental in its selection of host cities and curatorial models, the complexity of working in a contradictory and complex environment like Palermo prompted Manifesta to re-invent its methodology. An urban research study was introduced and a more participatory concept of ‘cultivating coexistence’ in the city of Palermo itself by involving both locals, refugees, residents and outsiders, art connoisseurs and lay people. Already for some time, I gently pushed the transformation of Manifesta from a mono-disciplinary, curated exhibition of visual arts to an interdisciplinary, mediated knowledge-and-research-producing biennial, that would move beyond human-centred perspectives on art and culture towards ecological ones. Rather than creating a temporary posture or artificial intervention, Manifesta developed a more inclusive, pragmatic, and sustainable format that turns temporary signals into substance.

What did this transformation mean? Manifesta 12 had no intention of just acting as a producer of individual exhibitions and newly commissioned contemporary artworks open to the international public for 154 days. Let us analyse the results. For the first time, Manifesta 12 managed to involve an entire city centre in the biennial programme itself, because of the perfect blend of themes, locations and actors, with powerful contrasts and dynamics interacting with extravagant city architecture. In order to elevate the city and empower the citizens, Manifesta 12’s team made a conscious decision to start the events two years in advance and to hold the biennial programme in spaces which are not usually dedicated to contemporary art such as gardens, refugee centres, schools, churches and abandoned buildings. By holding the exhibitions, educational programmes and projections in these unconventional venues, it not only added narrative to the content, but also secured the involvement of people who would normally not visit art galleries. Most critics thought the complex narratives and artistic works, dealing with war or questioning social inequality, borders, spirituality, ecology and our toxic environment were utterly convincing and shown with unprecedented beauty. Mayor Leoluca Orlando argued during a press conference, that the entire city of Palermo has turned itself into an amazing artwork.

How did we leave the city after 154 days of Manifesta? The Planetary Garden reached 483,712 visits and 206,456 visitors. Manifesta 12 was organised by a team of four Creative Mediators, 55 local and international professionals and more than 100 volunteers. The Manifesta 12 Public Survey proved that young people, mostly from regional and national background, with no specific knowledge of art came to Manifesta 12 in Palermo. Most surprisingly, Manifesta 12 also changed the cultural perception of the inhabitants of Palermo, with regards to the past, present and the future of their city, which is hopefully the first step towards reclaiming their city.

Manifesta 12 Palermo took place in more than 10 iconic buildings, palazzos, gardens and churches, many of which were reopened by the Manifesta 12 team and the City of Palermo after years of abandonment. Alongside the main programme, Manifesta 12 Palermo presented a rich programme of Collateral Events with more than 70 projects. In addition, there were more than 50 free screenings as part of the Manifesta 12 Film Programme with almost 3,500 visitors. Screenings took place at extraordinary venues including Teatro Garibaldi; the garden in via Primo Carnera in ZEN2 (created in collaboration with local the association Zen Insieme) and Arena La Sirenetta, which was reopened by the Manifesta 12 team after 12 years of disuse.

Throughout the year, Manifesta 12 produced five publications: a pre-biennial research study commissioned by Manifesta12 and conducted by architecture firm OMA titled Palermo Atlas (published by Humboldt Books); the Manifesta 12 Guidebook (published by Domus); the Manifesta 12 Collateral Events Guidebook (published by Manifesta), the Manifesta 12 Reader and The Chronic by South African collective Chimurenga. 5,185 publications were sold during Manifesta 12 Palermo.

More than 20,000 individuals have participated in the Education programme in the past two years and 72 local associations and 34 public schools in Palermo participated as collaborators or partners. 822 guided tours have been conducted by Manifesta 12 special Gardeners, welcoming schools and social groups for free and reaching out to a total number of 8,925 tour participants. Particularly relevant in terms of legacy are the projects Un Sacco di Palermo, the Manifesta 12 Education Hub and the Social Innovation Map. The pedagogical kit Un Sacco di Palermo helps primary and secondary school teachers to introduce the sensitive topic of the city’s recent urban development. It has been co-designed in collaboration with local urbanists, school pupils, Manifesta 12 artists, the University of Palermo and Ecomuseo Memoria Viva. Teachers in Palermo have been professionally trained to use the kit. 100 kits are currently used in local public schools. The Manifesta 12 Education Hub was a mobile educational platform located in a bus provided by the transport company AMAT and transformed by the students of the University and Academy of Fine Arts. With the aim of bringing Manifesta 12 to the different local communities, the platform reached out to more than 3,500 people in 16 different neighbourhoods conducting weekly workshops and community events in collaboration with more than 40 local associations and 10 schools.

After 154 days and three years of preparation, the public reactions were overwhelmingly positive. Manifesta 12 was not only able to present a convincing artistic narrative by dealing with confluence of artistic, social and political issues as well as involving visitors, inhabitants and professionals. Secondly, Manifesta 12 was praised for its innovative model of operations and curatorial model, in which architects, social designers, thinkers, gardeners, filmmakers came together with local Palermo inhabitants, social organisations and activists. Palermo was transformed into the biennial itself and the biennial became deeply

Review and Reflections
Hedwig Fijen
embedded into the tissues of local civic society. Finally, the way in which the Manifesta 12 Education team was able to create a transtemporal narrative about the past, present and the future of Palermo and implemented this narrative into learning instruments for schools and practical solutions such as the Education Hub and the Social Innovation Map, received exceptionally positive feedback.

As the Manifesta 12 team and Mayor Leoluca Orlando concluded at the end of Manifesta 12: our communal experience has left a much deeper mark on Palermitani, Sicilians, Europeans and all the visitors to Palermo than we had expected. This means that we, the citizens, now need to move into action, both outsiders and insiders, local inhabitants of different origins and refugees, old and young, administrators and city hall, to cultivate the co-existence of *The Planetary Garden* that Manifesta 12 imagined for us.
On the 1st of July 2017, the Mayor of Palermo, Leoluca Orlando, the Director of Manifesta, Hedwig Fijen and the Office for Metropolitan Architecture (OMA) team, led by architect and partner Ippolito Pestellini Laparelli, presented the pre-biennial urban study for Manifesta 12, titled *Palermo Atlas*. The urban study was the foundational step for Manifesta 12 Palermo, serving both as a blueprint to better understand the threads of Palermo’s multi-layered history and as a research framework to ensure that Manifesta 12 projects achieved a long-term impact on the city and its citizens. *Palermo Atlas* represented a novel research model proposed by the director Hedwig Fijen, based on the need to address the complexity of the Sicilian capital as well as the need to transform the roving European biennial into a sustainable platform for social change, rooted in holistic urban analysis. Determined to leave a tangible legacy for every host city, for the first time Manifesta invited an architecture firm to provide outside expertise and find new ways to unlock the city’s potential, by working in close collaboration with its citizens and local grassroots organisations.

Using OMA’s unique methodology, *Palermo Atlas* attempted to investigate the complex, evolving character of the city from an interdisciplinary lens — covering architecture, archaeology, anthropology, archival research, personal histories and media. With the aim of investigating whether Palermo could serve as a prototype for the world to come, the research and final publication were an attempt to use the city to script the story of a whole region — the Euro-Mediterranean area — whilst offering in-depth reflections and analyses of characters who are specific to Palermo.

As articulated in the foreword to the *Palermo Atlas* by Sicilian-born Ippolito Pestellini Laparelli, the research took its starting point from the awareness that there is no fixed way to approach or define Palermo:

“The city cannot be reduced to a single statement or to a precise definition. It is rather a complex mosaic of fragments and identities emerging out of centuries of encounters and exchanges between civilizations. Its material archaeology, cultural legacy, somatic traits and ecosystems are the tangible evidences of a long-lasting syncretism. Today, the city can be considered an archipelago of the global not a globalised city per se, but rather an incubator of different global conditions. It acts as a node for an extended geography of networks and systems that reach far beyond the EU-Mediterranean Area — from Sub-Saharan Africa to Scandinavia, from South East Asia to Gibraltar and America.”

Based on the collection of stories gathered on the ground, describing people, places, events and possibilities, *Palermo Atlas* was 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; the second is a reflection on the characters who are specific to Palermo. Together with artists and other practitioners, researchers walked the city with Palermitani who toured them through samples and sections, visiting over 100 sites which range in historical, cultural, social and civic relevance.

The *Palermo Atlas* was presented during an official press conference in 2017 held at the newly re-opened Teatro Garibaldi di Palermo. The historical building assigned by the City of Palermo to Manifesta as its official Headquarters, became a cultural hub hosting a pre-biennial programme titled *Aspettando Manifesta 12*. The programme unfolded through an archival exhibition focused on the history of Manifesta, titled *Manifesta Cultural Histories*; an art library, film screenings, educational tours and workshops, artists’ talks and community events at large. This way, the pre-biennial research conducted by OMA took a tangible form in the pre-biennial programme, developed in collaboration with the residents of Piazza Magione. During the months preceding the opening of Manifesta 12, the outcomes of *Palermo Atlas* were translated into an accessible biennial programme by four creative mediators: Ippolito Pestellini Laparelli, Bregtje van der Haak, Andrés Jaque and Mirjam Varadinis. By fusing different disciplines and rooting itself in a holistic urban research, Manifesta 12 extended its impact beyond just engaging audiences with contemporary art, but towards providing Palermo citizens with tools to imagine the future of their city.

*Palermo Atlas* was finally released to the public on the occasion of the opening of the biennial in June 2018, bringing together the points of views of key local observers, such as the photographer Letizia Battaglia, the film director Franco Maresco and the writer Giorgio Vasta, along with the analysis and archival research by the OMA team and the critical texts by researchers Marina Otero Verzier, Nora Akawi and Giuseppe Barbera. Published by the Milan-based company Humboldt Books, *Palermo Atlas* is available both in English and in Italian. It was sold at the Manifesta 12 Palermo Headquarters, Teatro Garibaldi di Palermo, throughout the biennial at the price of € 30. It was distributed globally to multiple international bookshops and is still available online on the Humboldt Books website.
“Palermo Atlas is an invitation to be curious and discover the city, which keeps its involuntary monuments secret and has its history encrusted in the walls, and not held in the display cases of the museums. But above all, OMA’s research is a prelude to an artistic event which for almost five months attempts to dialogue with a territory and its civilisation.”

Domus

“Offering the city of Palermo a reflection of great value, Palermo Atlas shows the story of the city’s past and recent history through the perspective of the future. Palermo Atlas captures the complexity of Palermo and its inhabitants, as well as historical and current connections between the city, the Mediterranean and Europe. The study shows the joint commitment of the City Hall and Manifesta to develop a biennial that is truly engaged with Palermo’s cultural richness, its history, hospitality, spirit of peaceful co-existence and the city’s vision for the future.”

Leoluca Orlando, Mayor of Palermo.
Following the appointment of Rotterdam-based Office for Metropolitan Architecture (OMA) to conduct Manifesta 12’s urban study in Palermo, an international and interdisciplinary team of four Creative Mediators was appointed.

“The need for a deeply researched method to ‘unlock’ the host cities of Manifesta before the biennial curators come in, has been felt for a long time”, says Hedwig Fijen, Director of Manifesta. “Our nomadic nature, moving from one host city to another, requires a far more specific way of ‘rediscovering’ cities as a way of preparing the canvas on which a painter can work’. This need has been translated by working on two levels, partially influencing each other: a more interdisciplinary urban study and a new curatorial model based on the active collaboration with the citizens of Palermo.

The first part of the pre-biennial urban research by OMA was aimed at creating a social, cultural and geographical framework of notions, recommendations and insights, by which the Creative Mediators could start research on the biennial programme. A critical component of this was the interaction with local communities, international visitors and art professionals.

Instead of selecting traditional curators of visual art, the Director of Manifesta Hedwig Fijen and the team at OMA chose an interdisciplinary team of Creative Mediators to work on the biennial opening in Palermo in 2018 alongside the Manifesta 12 team. They were: Italian architect Ippolito Pestellini Lapiarelli of OMA; Swiss contemporary art curator Mirjam Varadinis of Kunsthau Zürich, previously co- responsible for TRACK in Gent (Belgium); Spanish architect and theorist Andrés Jaque and Dutch filmmaker Bregtje van der Haak.

In the programme brief presented to them by Manifesta’s team and the city administrators, the main focus was a series of interventions to create instruments for locals to reflect on the complex cultural history of Palermo. The brief also paid close attention to the way in which cities are reinventing themselves under the influence of ecological shifts and migratory flows. Furthermore, the brief specifically asked the Creative Mediators to show, through art and culture, how Palermo can work as a prototype for the world to come.

Ippolito Pestellini Lapiarelli is an architect and former partner at OMA (until 2019). Currently he works as an independent curator and architect with a focus on preservation and scenography.

Bregtje van der Haak is a documentary filmmaker and journalist. Since 1997 she has been directing international documentaries and transmedia projects on long-term social change with a special focus on urbanisation and technological culture.

Andrés Jaque is an artist, architect and scholar based in New York and Madrid. He is the founder of the Office of Political Innovation, an international practice that works at the intersection of research, politics and design.

Mirjam Varadinis has been an art historian and a curator at Kunsthau Zürich since September 2002. She oversees the contemporary art collection and has organised various exhibitions and published numerous catalogues and books.

Excerpts from the Palermo Atlas:

“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

“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 fingertips, 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 Ballar. district with Toubia, 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
Throughout history, the city of Palermo has been a laboratory for diversity and cross-pollination. Continuous migration — from the Ancient Greeks, the Arabs and the Normans to the recent arrival from Northern Africa, South East Asia and the Middle East — has constantly redefined the city and its people. Palermo's streets, architecture, parks, cultural legacy and personal histories are the result of a long-lasting syncretism of cultures across the Mediterranean and beyond.

In the 1875 painting View of Palermo by Francesco Lojacono — in the collection of the GAM Museum in Palermo — nothing is indigenous. Olive trees came from Asia, aspens from the Middle East, eucalyptus from Australia, prickly pears from Mexico, loquats from Japan. Citrus trees — a symbol of Sicily — were introduced under Arab sovereignty. The botanical garden of Palermo, Orto Botanico, was founded in 1789 as a laboratory to nurture, study, test, mix and integrate foreign species. Palermo's Orto Botanico inspired Manifesta 12 to look at the idea of the “garden”, exploring its capacity to aggregate difference and to compose life out of movement and migration.

Gardens are places where diverse forms of life mix and adapt to co-exist. They allow for cross-pollination based on encounter. In 1997, French botanist Gilles Clément described the world as a “planetary garden” with humanity in charge of being its gardener. But how to tend to a world that is moved by invisible informational networks, transnational private interests, algorithmic intelligence, environmental processes and ever-increasing inequalities? Twenty years later, the metaphor of the planet as a manageable garden is still attractive, not as a space for humans to take control, but rather as the sites where “gardeners” recognise their dependence on other species, and respond to climate, time, or an array of social factors, in a shared endeavour of caring.

Palermo Atlas, the urban study by OMA, 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 problematic-global, a place where key transnational issues converge — from climate change and illegal trafficking to the simultaneous impact of tourism and migration.

Palermo's position at the crossroads of the three continents makes it an ideal location for Manifesta 12 to investigate some of the key changes of our time. But it is also a place where the current model of globalisation is contested with new perspectives on civic engagement. In the 1990s, the Primavera di Palermo 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 ambition to abolish the residence permit) and human rights (Mayor of Palermo Leoluca Orlando's proposal to establish mobility as a human right).

Collaborating closely with Palermitan partners, Manifesta 12 co-inhabited Palermo as a laboratory for the challenges of our time, looking for traces of possible futures. In the context of globalisation, Manifesta 12 chose to be radically local in engaging with the city in all of its diverse components. The Planetary Garden, Cultivating Coexistence hosted three main sections, each touching on key topics of the concept:

2. Out of Control Room investigated power in today’s regime of global flows, and took place in Palazzo Ajutamicristo, Palazzo Forcella De Seta, Casa Del Multitalo, and Palazzo Trinacria.
3. City on Stage built on existing opportunities on the outskirts of Palermo to further develop plans that had not yet been realised. Productive collaborations were conceived to act as a catalyst with the potential to extend into future initiatives in Palermo. As part of this section, the Manifesta 12 Headquarters, Teatro Garibaldi, hosted a library, café and programme of public events, including debates, workshops and screenings of films shot in Palermo accompanied by an introduction and/or Q&A.

Manifesta 12 established a dialogue with the ephemeral aspects of Palermo’s life honouring its long tradition of cantastorie — or storytelling — through a series of new narrative productions about the city's hidden networks: the programme recognised the Santa Rosalia procession as a site for contemporary syncretism and dialogue, it supported existing initiatives to provide spaces for public hospitality and mobilised Palermo’s rich collection of archives to disclose the city’s untold stories and its characters.
Manifesta 12 Palermo aimed to explore coexistence in a world moved by invisible networks, transnational private interests, algorithmic intelligence, environmental crisis and ever-increasing inequalities. Closely collaborating with Palermitan partners, Manifesta 12 looked at the world through the peculiar lens of Palermo — a city at the crossroads of three continents in the heart of the Mediterranean. Palermo was indeed an apt location from which to investigate the challenges of our time and to experiment with traces of possible futures.

Titled The Planetary Garden. Cultivating Coexistence, Manifesta 12 Palermo’s main programme reflected upon contemporary urgent topics such as migration, climate change and privatisation of public space. It unfolded through three main sections: Garden of Flows, which explored toxicity, plant life and the culture of gardening in relation to the transnational commons; Out of Control Room, which investigated power in today’s regime of global flows; and City on Stage, extending on opportunities in Palermo to develop existing plans which have not been fully realised.

The Planetary Garden. Cultivating Coexistence explored these urgent topics by presenting projects by film makers, landscape designers, anthropologists, philosophers, visual artists and performers, all realised in closed collaboration with local professionals, grass-roots organisations and associations. Some examples of the collaborations promoted by Manifesta 12 Creative Mediators are: Becoming a Garden, created in the ZEN2 neighbourhood by the philosopher Gilles Clément, the landscape designer Miquel Georgieff from Atelier Coloco, the association Zen Insieme and the residents of ZEN2; the collaboration between students of Centro Sperimentale di Cinematografia working on the film Signal Flow by the Oscar-winning director Laura Poitras; and the agronomists of the University of Palermo conducting research on the data collected by duo Cooking Sections with their environmental installation inspired by the traditional Sicilian garden Jardinu Pantescu [a man-made micro-climate]

In addition, the selection of the venues made clear the intention of the Creative Mediators to dig deep into Palermo’s multi-layered histories. The thematic and geographic organisations were deeply intertwined, triggering a journey through the city and through its past, with each location representing a specific time in Palermo’s history. Manifesta 12 Palermo took place in the magnificent 19th-century Botanical Garden and in many previously abandoned palazzos, theatrs and arenas, the functions of which have changed since the biennial. Manifesta 12 occupied the iconic Teatro Garibaldi as its Headquarters. This civic theatre was originally built in 1861, destroyed, rebuilt and purchased by the municipality in 1983 and since then has been alternating between periods of abandonment and decline whilst engaging with artists such as Carlo Cecchi, Emma Dante, Peter Brook and Wim Wenders. After the closing of the biennial, the theatre has continued a programme of cultural events proposed by the citizens and accessible for free, to all the people living in Palermo.

Another example is the Arena La Sirenetta in Mondello which reopened after more than 12 years of abandonment and hosted Manifesta 12’s Film Programme throughout the entire summer of 2018. After more than a year from the closing dates of Manifesta 12, both venues are still open to the public, hosting a rich programme of cultural activities organised by local professionals and associations.
Public Survey

In every biennial edition since Manifesta 9 Genk in 2012, Manifesta has commissioned an external organisation to do scientific research into the visitor experience and compile a Public Survey. At the beginning of the 12th edition of the biennial, Manifesta commissioned Fondazione Fitzcarraldo — a Turin-based independent centre for planning, research, training and documentation on cultural, arts and media management, economics and policies — to conduct this sociological and analytical study.

The aim of the Public Survey was to assess the cultural impact of Manifesta 12 Palermo by defining its audience segments, by evaluating its cultural impact on specified segments and by investigating visitors’ perceptions of several aspects of the biennial. The study was based on 827 questionnaires collected from July to November 2018 from a random sample of attendees at Manifesta 12, interviewed in one of the biennial’s main venues in Palermo. It was developed following a qualitative and audience-centred approach, offering an overview of the specific impact of Manifesta 12 on the city of Palermo, although without assessing its long-term effects. The main outcome of the Manifesta 12 Public Survey was the young age of the local, regional and national Italian visitor and the fact that the largest group of visitors were non-professionals who gave high scores to both the quality of the biennial programme as well as the architecture and heritage quality of the city of Palermo. The majority of visitors and Palermitan inhabitants who visited Manifesta 12 changed their perception of the city. The economic impact of non-resident visitors to Manifesta 12 in 2018 was more than four times the original investment of the City of Palermo.

Key findings in short were:

• The general audience was young: the average visitor age was 32 years old;
• Almost half (48.2%) of Manifesta 12 visitors were not professionally connected with contemporary art;
• Manifesta 12 received extremely positive feedback: the average overall satisfaction rating was 8 on a scale from 1 to 10;
• 64% of the visitors assigned a score of 7 or higher (on a scale from 1 to 10) to a guided tour;
• Manifesta is a well-known brand in the artistic community: 40% of the audience already knew the biennial before they came to Palermo for the 12th edition and one person out of three heard about Manifesta 12 by word of mouth;
• 67% of Manifesta 12 visitors came from Italy, 19% from European countries and 14% from other countries;
• 42.5% of non-local visitors travelled to Palermo with the specific aim of visiting Manifesta 12 Palermo only;
• The general audience — especially the segments familiar with the arts — favourably welcomed the interdisciplinary nature of the biennial;
• Manifesta 12 had an impact on the promotion of Palermo’s cultural heritage: most of the interviewees visited historical venues and sites around the city and were enthusiastic about visiting historical buildings usually not open to the public;
• 58% of visitors coming from Palermo changed their opinion about the arts, culture and history of their hometown;
• Tourists spent an average of four days in Palermo, more than the average days spent in other Manifesta host cities;
• The total gross direct economic impact of non-resident visitors who travelled to Palermo with the aim of visiting Manifesta 12 was €11,183,712, with the exclusion of two years paid salaries of the local Manifesta 12 team and excluding the value of the contracts with local entrepreneurs.
Manifesta 12 Palermo was realised at a total cost of €6,482,599. The diverse sources of funding were as follows: the City of Palermo €3,405,000; other public institutions €967,990; private sponsors €1,160,656; and commercial revenues including ticketing €993,953. It may be regarded as quite an achievement for a cultural public-private project in Palermo that extra income from private and commercial sponsors and ticketing reached more than €2,000,000.¹

Before moving on to the analysis of the economic impact produced by such investment, it should be stressed that the Manifesta project management model is exemplary in its efficiency and effectiveness for the realization of such a complex cultural project on an urban scale in a relatively short period of time. Given the use of public funds, the administration was obliged to act in compliance with the spending procedures of the Italian public administration and create a local and international management structure based on public sector models. The administrative procedures followed by Foundation Manifesta 12 Palermo were therefore more complex and challenging and the accomplishments and success achieved are rightfully sources of satisfaction for the entire management. This success testifies to the efficacy of the joint-governance model by the host city of Palermo and the Amsterdam-based Manifesta Foundation.

The impact of Manifesta 12 Palermo is assessed in relation to the following criteria: the increase in tourist numbers in 2018 and the qualitative analysis of the tourist flows generated; the direct impact of spending on the territory (return on investment); the strengthening of the Palermo brand on the international market; the activation of sustainable processes for the socio-cultural growth of the city and the immaterial effects of the biennial’s legacy. Below are some non-exhaustive but illustrative data and evaluations on each of the above-mentioned criteria.

**Tourism**

The Manifesta 12 Public Survey carried out for this edition by the Turin-based Fondazione Fitzcarraldo provides useful elements concerning the increase in tourist figures that Manifesta 12 initiated. Pointedly, it found the strong presence of a young public who are usually considered to have little or no interest in cultural events. The following are some of the data processed by OTIE (Observatory on Tourism in the European Islands) on the tourist flows generated by Manifesta 12 and the activities of Palermo Capitale Italiana della Cultura 2018. In 2018, tourist flows in the city of Palermo grew by 20% compared to 2017. Additionally, the foundation registered a 5% increase in the occupancy rates of beds in accommodation facilities and a 3.8% increase in the other occupancy rates.

**Return on Investment (ROI)**

Fondazione Fitzcarraldo assessed the average spend of tourists arriving in Palermo specifically for Manifesta 12. They were commissioned by Foundation Manifesta 12 and executed a scientific analysis on the impact of the biennial’s activities in Palermo. Fondazione Fitzcarraldo found an estimated total gross direct spending of €11,183,712. Furthermore, the percentage of the budget spent in favour of local subjects was approximately 70% of the total amount (around €4,500,000). Along with the profits of the suppliers of products and services, it should be stressed that the cost of moving Manifesta 12 employees to Palermo because of their professional work, produced a series of positive effects, especially for the Kalsa district. Therefore, the assessment of the ROI (return on investment) for Palermo is equal to €15,600,000, which equates to a multiplier of 4.6 on the investment made by the Municipality of Palermo, which had a great impact on the local economy in 2018.

**Strengthening of the Brand Palermo**

The communication strategy conceptualised and executed by the Manifesta 12 team was characterised by a strong integration between the typical artistic-driven content of the biennial programmes and the social economic, cultural and political peculiarities of Palermo. A genuine and sustained attention in Manifesta 12 by almost all important international and national media outlets has allowed for a new and positive global image of the city. This was thanks to the strong link between the projects of the biennial alongside the proposals for how citizens could claim back their city and the transformation processes, combined with the histories of specific venues and local communities. Manifesta 12 Palermo has created a new narrative, transforming the City of Mafia into the City of Culture, with strong help from Mayor Leoluca Orlando and Councillor of Culture Andrea Cusumano as protagonists. Indeed Manifesta 12 celebrated Palermo as a place for cultural and creative experimentation, serving as a prototype for issues of global interest. Palermo has strengthened its international reputation and renewed its narratives, also through the publication of the urban research by Rotterdam-based architectural office OMA. This research was the first of its kind to be published in the context of a biennial and established itself as one of the antinomies of a city in clear transformation both in the field of renovation, heritage protection, infrastructure, mobility and the creation of new sustainable ecosystems. Manifesta 12 also established a worldwide interest in Palermo from the German, Dutch, Belgium, Swiss and French market as a primary tourist destination for culinary, heritage and cultural experiences in Europe for an educated public with high spending power. An approximate assessment of the economic value of the communication impact of the biennial on Palermo is estimated at approximately €10,000,000. The impact of this renewed city image and its position on the mid and high-end tourist market are confirming a continued growing trend in tourist flows in 2019 and in the forecasts of tourist figures for 2020. This upward trend will continue if the City of Palermo is able to maintain this interest amongst potential visitors by staging cultural projects.

**Mid and Long-Term Sustainable Processes**

Between 2018 and 2020, Manifesta 12 triggered important social, cultural and economic transformation and changes in Palermo, the effects of which will still be seen in years to come. For example, the refurbishment of the abandoned and ruined heritage objects in the Kalsa district as a follow up to the famous restoration of Palazzo Butera. Palermo continues to be an important destination for national and international foundations, galleries and visual artists who continue to organise cultural activities and events in the city. The economic impact on Kalsa district by Manifesta 12, including the refurbishment of Teatro Garibaldi, stimulated the entire area to blossom in terms of shop and restaurant openings, the cleaning of roads and the
creation of a new energy. Additionally, Manifesta 12 introduced a new vision of cultural collaboration that extends to a post-Manifesta era. These include the new association Kalsa Art District (KAD) set up by ten cultural producers, as the second artistic district in Italy after Venice’s Giudecca and one of the selected projects for the Manifesta 13 Marseille Les Parallèles du Sud programme. In addition, there is the continuation of BAM, the Mediterranean Archipelago Biennial and the use of other venues which were involved in exhibitions, design and other projects related to Manifesta 12. An example is the transformation of one of the spaces in the Orto Botanico by Manifesta 12 artists Fallen Fruits. Many of the venues that reopened for the first time to the public, thanks to Manifesta 12, have continued to host exhibitions and cultural activities, making it possible for the community to reclaim those public spaces which were previously denied to them or were part of poorly developed heritage practices.

In order to make Manifesta 12’s achievements accessible to different audiences and sustain the legacy of the biennial even in the months and years after the closing, one of the main goals of Foundation Manifesta 12 Palermo was to maintain Teatro Garibaldi as an open meeting place by and for the citizens of Palermo, cultural institutions and social associations alike. Throughout 2019, several projects, talks, performances and exhibitions took place in the former Manifesta 12 Headquarters. This is testament to a successful reclaiming effort by the citizens of Palermo, in part due to the activities and projects prompted by Manifesta 12. The diverse activities held in the Teatro Garibaldi, also confirm the importance of this place for the citizens of Palermo as a cultural hub which, thanks also to the opening of the Temporary Bar by the local social enterprise Mutlivolts, was turned into a consistent meeting place for many cultural producers in the city. In concrete data: in 2019 Teatro Garibaldi hosted 15 theatrical performances, four multimedia installations, four contemporary art exhibitions, eight conferences, 11 music concerts and screenings and two theatre workshops by internationally renowned artists and performers.

In addition, the Teatro Garibaldi has hosted music festivals, concerts, exhibitions and performances as part of the festival La Settimana delle Culture; the talks and performances as part of The Week of Unlearning, developed after the project Practices of Unlearning as part of the Manifesta 12 5x5x5 programme; the festival dedicated to the discovery of the architecture treasures of Palermo Le vie dei Tesori; and the second edition of BAM, the Mediterranean Archipelago Biennial, produced by the Municipality of Palermo.

The City of Palermo guaranteed the basic budget for Manifesta 12 and raised three major grants from Rivalutazione Quartieri (Bando Periferie), Capitale Italiana della Cultura (Italian Capital of Culture) and Patto con il Sud Palermo, for a combined total of € 4,327,990.

A major contribution by principal partner Sisal, contributions by institutional partners, AMMODO, In Between Art Film and DutchCulture and many other trusts and foundations added € 1,160,656 to the total budget. This is a remarkable result for a cultural event in Palermo and testifies to the strength of the project and the potential of the city.

Ticketing, merchandising and commercial activities raised an additional income of € 993,953.

The Development department had a staff of five working from the Manifesta offices in Amsterdam and Palermo, including Head of Research and Development, Patrons and VIP Coordinator, Fundraising Assistant, Development Assistant and a Development Advisor.

### 2016–2019 Operative Budget Manifesta 12 Palermo (€)

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<th>Budget Category</th>
<th>Total</th>
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<td>Communication and marketing</td>
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<td>Publication</td>
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<td>Education</td>
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<tr>
<td>Total</td>
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### Sponsors and Stakeholders

**Initiators:**

Manifesta, the City of Palermo

**Principal Partner:**

Sisal

**Institutional Partners:**

When Mayor Leoluca Orlando invited Manifesta to Palermo, as part of his existing 20-year-old transformation of the city, he was looking for an external partner who could support his vision of transforming the historical Kalsa district into a space of social engagement and cohesion. Moreover, he invited Manifesta 12 to facilitate the Palermitani’s reclamation of the city which has been so dramatically overtaken for the past 40 years by criminal organisations. Part of Manifesta’s dual mission statement was to create both a kaleidoscopic vision of the world to come through the cultural eyes of Palermo and to act as an incubator for local transformation processes.

While Manifesta is a small non-governmental organisation and does not have the economic power to completely transform areas of the city, it can help stimulate transformation and leave both material and immaterial traces through its three-year presence in the host city. Manifesta has invested in the transformation of buildings and venues such as our main meeting space, the 19th-century Teatro Garibaldi, ZEN2 and Palazzo Butera which was refurbished and restored by the collectors Massimo and Francesca Valsecchi.

Between 2016 and 2018, Manifesta 12, the Municipality of Palermo, private organisations, churches and individuals collaboratively transformed and reopened abandoned buildings in the heart of the Arabic Kalsa area. The area turned into a vibrant and stimulating artistic district which also had an impact on the activation of both cultural tourism, refurbishments and other social-cultural and economic activities. This was thanks, in part, to a series of pop-up Manifesta Collateral events that took place in this quarter of the city.

In an effort to have a social impact, Manifesta opened its Headquarters in the abandoned Teatro Garibaldi in Piazza Magione two years prior to the opening of the biennial in 2018. This venue functioned as a meeting space for local audiences for the pre-biennial programme titled Aspettando Manifesta 12 and for the Manifesta team. The Teatro was utilised as an alternative model for co-working and mediation space together with some local associations and professionals in order for them to keep revitalising the neighbourhood even after Manifesta 12. Identifying places like Teatro Garibaldi was an outcome of the pre-biennial research study, Palermo Atlas, by the Rotterdam-based architecture bureau OMA.

Today, Teatro Garibaldi continues to run and host cultural, educational and artistic projects of associations and start-ups in Palermo. It serves as a social and cultural hub in the heart of the Piazza Magione and it will be the key venue for future cultural programmes to be developed by the current administration. Some of our partners are still using Teatro Garibaldi as a co-working space. Restaurant Multivolti has opened a temporary bar in the theatre premises, organising social dinners, community events, concerts and talks.

In addition, three specific locations in the north of Palermo have been revitalised through artistic projects and the public programme of Manifesta 12, based on a co-creation model. The creation of a community garden in the ZEN2 district was based on a process of reactivation of an abandoned piece of land. The project initiated by Palermo-based collective Coloco and French botanist Gilles Clément in collaboration with Association Zen Insieme, encouraged inhabitants of the neighbourhood to care for their habitat, becoming gardeners and taking an active role in the realisation of the project. The garden keeps growing and expanding thanks to the joint efforts of its inhabitants, Zen Insieme, Ground Action Association and...
the city administration. We hope this energy will extend to other neighbourhoods. Another environmental intervention took place in the north of Palermo by Belgian architects Rotor in Pizzo Sella. They occupied an abandoned housing development project on the hill of Monte Gallo. Although, a frustrating blind spot in the landscape, from above, Pizzo Sella offered amazing vantage points of the cliff, the sea, the city and new perspectives on the relationship between humans and landscape. Manifesta 12 provided temporary public access to this mountain hill area for the first time. Regular study walks for students and tours for inhabitants were organised, as well as a public discussion around the status of an ecological protected place which had become an illegal property development. Due to property rights, public access to Pizzo Sella remains restricted but occasional guided tours are organised by local volunteers. Rotor’s project created a consciousness about the appropriation of land by criminal groups and the city’s struggle to address these illegal acts. For many visitors, the press and local inhabitants, this project perfectly represented the complex aspects of Manifesta 12.

Another highly important cultural venue for creating social cohesion for the local inhabitants of Palermo was Arena La Sirenetta. Built in the aftermath of World War II as an open-air cinema at the crowded seaside resort of Mondello, it has been showing premieres and film presentations for over 50 years. In 2006 the cinema closed and remained abandoned. After 12 years Manifesta launched a weekly free public thematic film programme. As the only cultural space in the tourist resort of Mondello, the small open-air cinema was a great success amongst the inhabitants and large Palermitani families, who used to gather there for film screenings in years gone by. As one of the 19 venues Manifesta reopened and accessed for the biennial in 2018, La Sirenetta welcomed more than 3,500 people in the summer season of 2018 and is under construction for possible events in the near future. This Manifesta 12 project in Mondello was key to understanding the dynamics of revitalising cultural historical spaces for creation of coexistence.

Capacity Building and Talent Development
One of the main priorities of Manifesta is a deep investment in trans-disciplinary capacity building and talent development of both local and international professionals. Specifically, in Manifesta 12 this development of the cultural sector of Palermo and the region was the key to maintaining its success in re-enforcing the cultural infrastructure and creating the next generation of professionals. More than 36 culture professionals from Sicily were trained, forming the main local team of the biennial, alongside the heads of departments who managed the production, communication, administration and education programmes of this large-scale international art event. Manifesta 12 involved at least 80 regional cultural actors in Collateral Events, contributing to the professionalisation and strengthening of the local sector and attracting a broad audience for it. Almost 100 local volunteers were trained to ensure a visitor services of super standards for the biennial. More than 300 students from high schools and universities in Palermo and abroad, such as Delft University of Technology and Royal College of Art, collaborated on artistic and educational projects in Manifesta 12 studios of which a small part will continue its work in Manifesta 13 in Marseille.

Social Inclusion and Local Outreach
The majority of artistic projects and programmes were developed in close collaboration with local partners and co-produced with local associations and community networks. Through this collaborative approach, the benefits and exchange of knowledge are shared while including a multiplicity of voices in the biennial conversations. This bottom-up participatory approach between participants of an international biennial and local Sicilian organisations, schools and individuals led to some main examples of co-creation projects.

Firstly, Il Giardino Planetario, created in the ZEN2 neighbourhood by the philosopher Gilles Clément, the landscape designer Miguel Georgieff from Atelier Coloco together with the association Zen Insieme and the residents of ZEN2. Secondly, the Sicilian students of Centro Sperimentale di Cinematografia who worked on the film of the Oscar-winning director Laura Poitras with supporting research and other logistics by Spanish artist Jordi Colomer for the film production of Palermo Felicissima. Thirdly, the agronomists of the University of Palermo who collected data needed for the installation of the London-based collective, Cooking Experiment; the researchers and artists of Fare Ala Group worked with Wung Ming 2 on the performance and installation of Viva Menilicchi; and a group of students and professors of the Polytechnic School of Palermo worked with the architects of the Madrid-based bureau ENORME to breathe new life into a disused city bus and to develop a programme of educational workshops for the neighbourhoods on the periphery of the city. All these examples of co-creation resulted in an incredible learning experience for both participants, artists and institutions. This energy and knowledge will inspire a young generation in Sicily to continue working in the creative field.

In a period of two years a large number of associations, socio-cultural initiatives and collectives of active citizens were created. This was the result of the Manifesta 12 education programme and more than 100 local partnerships including schools, social and community centres. Many of these partners can be found on the Social Innovation Map of Palermo, created by Manifesta 12 together with local experts. Two other educational community programmes have been realised together with the inhabitants of the Piazza Magione square. These include the Magione community project, Memorie in Rima, and the mediation kit Un Sacco di Palermo, which is a learning tool about the history of Palermo for primary schools in Palermo.

To ensure accessibility and to create a sense of social inclusion and belonging, Manifesta 12 provided a special season pass for those citizens of Palermo and the region who wanted to become part of our community. The season pass provided unrestricted admission to all of the biennial’s venues and events throughout the duration of Manifesta 12. Reduced-price passes were offered to Sicilian students and families. Almost 42% of visitors who were interviewed claimed that their visit to Palermo was because of Manifesta 12 and 48.2% of Manifesta visitors were not professionally connected with art and culture. Furthermore, 58% of Palermitan visitors stated that Manifesta 12 positively changed their opinion about the status of the arts, culture and heritage as well as the remarkable history of their hometown.
Marinella Senatore, Palermo Procession, 2018
Performance in Palermo’s historical centre
© Francesco Bellina
Education and Mediation

The Education and Mediation team is the first to begin developing programmes in each host city of Manifesta. These programmes derive from the agreed brief of Manifesta’s role in each host city, along with conversations, extensive field research, sociocultural and educational mapping, pilot community projects and projects at schools developed collaboratively with artists, participants and associations of Palermo, conducted over the period of three years. The Education and Mediation Programme aimed at enhancing Manifesta 12 by broadening and engaging diverse audiences, catalysing viable community projects, developing and legitimising new educational methodologies as well as implementing participatory practices in a responsible and meaningful way. Among the objectives of the programme was to contextualise the main ambition of Manifesta 12 formulated by Leoluca Orlando, the Mayor of Palermo: to developing tools that could help the citizens claim back their own city. How can this ambition transform from a rhetoric to a practice? Which terms, scales and methodologies can we use? Can an international organisation provide solutions, or should we rather create conditions for the transformations from within?

Bearing these questions in mind, the Education team started the development of the programme in 2016 (see booklet 2) following the principles of co-design and co-creation, resisting pre-defined output and imposition of what an international organisation considers to be relevant. The education programme of Manifesta 12 emerged from field research and experimental pilot collaborations with local educators and students, associations, social workers and artists. This approach is based on the model of so-called “attempts to share” the decision-making, creation and mediation processes, which can never be fully ascertained, but best reflected in the continuous process of trying.

Looking back at the outcomes of Manifesta 12 Education and Mediation Programme in Palermo, there were several very important projects and initiatives giving polyphonic answers to the questions mentioned above. The process of learning-together in the project Un Sacco di Palermo tried to question not only the hierarchies of knowledge production, but the lack of reflection upon recent city histories in formal education and the space young people could occupy in it. Manifesta 12 Education Hub – a result of collaboration between students, teachers, architects, producers, private companies and the city administration, was created as a shared tool of Manifesta and socio-cultural initiatives of Palermo to temporarily claim spontaneous public spaces all over the city for encounters, community building and non-formal education. The neglected public square in the district of ZEN2 became a space for negotiations between the inhabitants and biennial’s participants, Coloco and Gilles Clement. Manifesta 12 became a catalyst and facilitator of the collaborative transformation of this contested space, that is continued now by the initial partners — Association Zen Insieme and Ground Action. Lastly, it is important to acknowledge that mediation methodologies of debate used in the guided tours by Manifesta Gardeners turned out to be a very powerful tool, encouraging critical thinking and civic consciousness among a non-professional public. Many institutions wrongly take this for granted, disregarding the impact of mediation, but the majority of cultural organisations in Palermo, as well as in other Italian cities, lack understanding of the potential and the importance of using mediation in sharing their core values and building their audiences.
The Manifesta 12 Palermo Communication and Marketing Strategy was modelled on the organisation’s new curatorial strategy, expanding the reach of The Planetary Garden. Cultivating Coexistence.

The invitation from Mayor Leoluca Orlando to Manifesta to help citizens in Palermo to claim back their city, drove the transformation of the biennial from a mono-disciplinary, curated series of exhibitions of visual arts to an interdisciplinary, mediated Knowledge — and research — producing biennial.

The overall Communication and Marketing Strategy, focussed on becoming ‘radically local’ and acting as an incubator for co-creation and co-facilitation with local producers. In order to move beyond human-centred perspectives on art and culture and to encompass ecological concerns in line with the curatorial model and concept, the Manifesta 12 Communication and Marketing team worked with three ideas: discovery, community and engagement.

From a qualitative point of view, the major challenges facing Palermo were the modest brand awareness of Manifesta locally and ensuring that the artistic projects in The Planetary Garden were accessible to large public audiences. International art events such as Manifesta do not ordinarily take place in Palermo. Therefore, the goal was to engage with a diversity of audiences through accessible content, while building excitement around Manifesta 12 projects and events for a wider audience. In addition, it was crucial for Manifesta 12’s overall mission to support Mayor Leoluca Orlando, the Councillor of Culture and the citizens of Palermo and create a more balanced public image of their city, which was transforming from a Mafia battlefield into a capital of Mediterranean culture.

From a quantitative point of view, Manifesta 12 met the goal of attracting at least 250,000 visitors to the entire biennial including 175,000 local, regional and national visitors and 75,000 international visitors, with a communication reach of 250,000 people in the Palermo area; 1,500,000 people in Sicily; 3,000,000 in Italy and 4,000,000 internationally. The Manifesta 12 Communication and Marketing Strategy reached a 20% increase in brand awareness (measured in web and search traffic, followers and coverage); 65,000 Facebook followers (up from 55,000); 32,000 Instagram followers (from 10,000 ca); 24,000 monthly website visits; minimum 2,000 published articles and an attendance of 2,000 to professional and press previews during the opening week.

Manifesta 12’s outdoor media campaign was complemented by the strong visual identity created by Milan-based studio Mousse, making the corporate design immediately identifiable. The warm colours complemented the proposed narrative of an emotional detour around Palermo.

The main reason people were stimulated to visit Palermo and Manifesta 12 was to explore the glorious city, its architecture, its culture and its people. Secondly, it was to visit one of the 50 projects in The Planetary Garden. Cultivating Coexistence, where one could re-discover unknown or forgotten histories, narratives and qualities of the city. Manifesta 12’s Communication and Marketing Strategy was based on using attractive images meant to convey Manifesta 12’s projects to a public of non-experts, while also aiming to link each project to the extraordinary history of the specific local venue. This amplified the idea of experiencing Manifesta 12 as an adventure and as a tool to rediscover Palermo, creating an awareness for visitors and citizens alike to see Palermo through new lenses.

Manifesta 12 social media and website analytics showed that the brand became more popular in Palermo over time. The biggest target group of followers was aged between 25 and 45 years old. At the closure of the biennial, Manifesta 12 had more than 65,000 followers on Facebook, 18,000 on Twitter and 32,000 on Instagram.

Analysis of the posts and events showed that Palermo was the most popular location amongst the Manifesta 12 audience, that the followers were mainly women aged between 25 and 45 years old. After Manifesta 12 Palermo, Instagram became the main social media channel for Manifesta. Manifesta 12 tripled its followers in one year (from 10,000 in September 2017 to 25,800 at the end of August 2018, and 32,000 at the end of October 2018), with a peak of +22,000 profile visits during the opening days and + 2,500 followers in only one week in July 2018. This was a great result considering that none of the Manifesta 12 posts has been commercially promoted and that the community has grown organically.

Manifesta 12 has expanded its community through tagging, hash tagging and digitally engaging with local partners and collaborators, linking its content to the interests of their network. However, as the public survey by Fondazione Fitzcarraldo has shown, word of mouth played a major role in spreading the news of Manifesta 12 Palermo (34.7%), followed by web (23.2%) and social media (20.9%).

A key role was played by Manifesta 12 ambassadors, including the Mayor of Palermo Leoluca Orlando and a team of leading professionals, professors and politicians. The Manifesta 12 ambassadors helped spread the news of Manifesta 12 to a wider audience inside the city of Palermo, in the region of Sicily, Italy and abroad.

In conclusion, the Manifesta 12 Communication and Marketing team’s strategy was successful in capturing a variety of different audiences in Palermo and beyond. This was done by stimulating an increase in the brand awareness all around Sicily and Italy, as demonstrated by the positive results achieved through the Manifesta 12 digital channels, which exceeded and in some cases doubled any expectations. In addition, Manifesta 12 successfully promoted and helped create a transformation of the image of the city from the City of Mafia to the City of Culture.

“2018’s Manifesta biennial brings hot-button issues to a history-laden port”
The New York Times

“The migratory European art biennale takes over churches, palazzos and gardens with some of its most provocative political statements yet”
The Guardian

“La biennale itinérante Manifesta s’implante dans la capitale sicilienne, avec l’ambition d’y laisser sa trace”
Le Monde

“Manifesta 12 is the real deal”
The Architects Newspaper

“Manifesta 12 promises the world, and delivers it”
Riot Material
Manifesta 12 Palermo has conceived several extensive publishing projects. Following the transformation of Manifesta from a curated biennial of visual art into a research-driven and knowledge producing platform, the Publications team decided to avoid the traditional catalogue output, producing instead three separate and independent publications: the pre-biennial urban study conducted by the international architecture bureau OMA; the guidebook to the main programme’s projects of the biennial; an anthology of essays that have informed the conceptualisation of *The Planetary Garden. Cultivating Coexistence*.

The official Manifesta 12 Bookshop was located at Teatro Garibaldi di Palermo, Manifesta 12 Headquarters and one of the main venues of the biennial’s main programme. However, Manifesta 12 publications were also distributed across the main bookshops in Palermo and Italy, and through our partners Humboldt Books and Domus worldwide and online.

**Palermo Atlas**

*Palermo Atlas* is an urban study commissioned by Manifesta 12 and undertaken by OMA. It represents an alternative model for the pre-biennial exploration and marks the transformation of the publication strategy of Manifesta, now focused on offering concrete instruments to the citizens of each host-city to reclaim their public space.

Along with specific chapters aimed at investigating Palermo as a prototype for the world to come, *Palermo Atlas* features conversations with local observers such as Letizia Battaglia and Giuseppe Barbera, as well as with international contributors like Marina Otero Verzier and Nora Akawi. The book was published in a bilingual edition (IT/ENG) by Humboldt Books with a graphic design by Mousse. The 415-page book was distributed worldwide by Humboldt and was on sale at Teatro Garibaldi di Palermo at the retail price of €30. The original print run was 3,000 copies, but due to the high demand of requests, the English version of the book was re-printed in September 2018. *Palermo Atlas* was distributed by four international distributors including Hoepli, Les presses du reel, Motto Books, Anagram books. The production of *Palermo Atlas* was generously supported by the Creative Industries Fund.

**Manifesta 12 The Planetary Garden Guidebook**

The Manifesta 12 Guidebook was an essential tool for the visitors to the biennial in Palermo. It featured introductions by the Manifesta director Hedwig Fijen and the Mayor of Palermo, Leoluca Orlando, the curatorial concept by Manifesta 12 Creative Mediators, as well as the different sections, venues and projects of *The Planetary Garden*.

**Manifesta 12 The Planetary Garden Reader**

An anthology of articles selected by the Creative Mediators contextualises the topics mobilised by Manifesta 12 from different perspectives. Divided into the three sections of Manifesta 12 — Borderless, Accountable Networks and Interspecies — it presents a collection of texts by authors such as Rosi Braidotti, Gilles Clément, Bruno Latour, Giorgio Agamben, which are all related to the curatorial concept. All the texts are presented in the original language.
**Manifesta 12 Collateral Events and 5X5x5 Programme Guidebook**

This book served as a guide to the projects that have been selected from the international open call for the Collateral Events and the 5x5x5 Programme. 71 collateral events and 15 special projects were described in detail, providing information about opening dates and times. The texts were in both English and Italian. *The Manifesta 12 Collateral Events and 5x5x5 Programme Guidebook* was on sale at the bookshop of the Teatro Garibaldi di Palermo.

**Chimurenga — The Chronic**

The special issue of *The Chronic* (IT/ENG) commissioned by Manifesta 12 focuses on the theme of “borderless”, reflecting on the ideas of territoriality, borders and movement in Western thinking. The magazine highlights ideas of circulation that include the notion of justice and collective freedoms. With new writing by Achille Mbembe, Wu Ming Collective, Clapperton Mavhunga, Taban Lo Liyong, a foto-novela and lots of maps. *The Chronic* was distributed worldwide and was available for sale at Manifesta 12 bookshop, and distributed to many local associations in Palermo.

**Collateral Projects**

*Collaterals and 5x5x5*

Every edition of Manifesta includes parallel events, for which local and international professionals and organisations are invited to send proposals for projects to be featured in the biennial, alongside the main programme. For this edition in Palermo, Manifesta 12 decided to divide the parallel event programme into two parts — Collateral Events and 5x5x5 — in an effort to connect local and international artistic, cultural and professional communities in a sustainable manner. Collateral Events and 5x5x5 projects were not part of the main programme of the biennial, but received full communication support from Manifesta 12 across all digital and analogue channels, including website, guidebook, social media, Manifesta 12 map and app.

*Manifesta 12 Palermo Collateral Events and 5x5x5 programmes included 86 projects, running parallel to the Manifesta 12 biennial programme and took place mostly in Palermo and some other parts of Sicily. The Collateral Events were selected from an international open call which received 631 applications from international, national and local, private and public institutions, non-profit organisations, artists and art professionals. What differentiated the two programmes was the range of action and thematic approach. The 5x5x5 programme was conceived for five international and national galleries, five individual artists and five educational institutions, to hold a pop-up event during the biennial in Palermo in dialogue with the local scene. The 5x5x5 programme was aimed at developing exchanges and networks between Palermo’s cultural and social organisations and Manifesta’s diverse international*
network of artists, galleries, academic and educational institutions. The 5x5x5 programme extended into different neighbourhoods, schools and historic churches, amongst other places. Each project carried an imprint from the multicultural history of the city reflected in its architecture and venues; like Franco Noero Gallery which showed Simon Starlin’s project *La Decollazione* (The Decollation) at Chiesa di San Giovanni Dell’Origlione, or the work by Berlindc De Bruyckere produced by Galleria Continua and shown at the Chiesa di Santa Venera. Likewise, Cloe Piccoli collaborated with the Accademia di Belle Arti di Brera of Milan, the Accademia di Belle Arti of Palermo, Università of Palermo and the Music Conservatory Vincenzo Bellini, to create workshops and conversations in the spaces at Palazzo Abatellis.

The international open call for the 5x5x5 programme received 188 proposals, of which 15 were selected by the jury and divided into the three different categories. The Collateral Events programme consisted of an invitation to artists, organisations and cultural groups to propose a project for the biennial’s programme, in close collaboration with a local institution, organisation or professional.

The Collateral Events jury, composed of local and international art professionals, selected the final projects. The selection requirements were: being located in Palermo and/or Sicily; taking place in the same time frame as Manifesta 12; aligning with the high-quality standards of Manifesta 12; and proposing an interdisciplinary cultural project with sound financing plan and feasibility. The jury selected 71 projects to be part of the Collateral Events programme and a further 15 projects for the 5x5x5 programme. 50% of projects selected were proposed by promoters from Palermo, 8% from Sicily, 21% from the rest of Italy, 18% from the rest of Europe and 3% from other countries.

The selected events received full communication support from Manifesta 12 and in specific cases support for logistics and permissions. No economical support was granted. The communication support included the association and promotion of the events on Manifesta 12 digital and analogue channels including: website, social media, guidebook, map and app.

We can conclude that the ambition of the Collateral Events and 5x5x5 programmes was successful in both qualitative and quantitative terms, for both programmes generated a wide network of collaborations between professionals from different backgrounds, activating local cultural infrastructures and realities by linking them with international debates and institutions.
Review and Reflections

List of Manifesta 12 Collateral Events projects

- ABADIR: Accademia di Design e Art Visiva, MIGRA-N-TI. Esperimenti pratici e simbolici nel design
- Accademia di Belle Arti di Palermo e Palazzo Zino, Gabriel-lo Ciancimino, In Liberty We Trust
- Alterazioni Video, Incompito, La Nascita di uno Stile
- Arte Migrante Palermo, Arte Migrante
- Arts & Globalization Platform, Art & Connectivity: Remapping the Global World through Art
- Associazione Culturale Glenn Gould, Ypsigrock Festival 2018
- Associazione Culturale I-Design, I-Design VII Edizione
- Associazione Culturale rubercopportimea and Instituto Cervantes, Santiago (Tarifez. Santo Animal)
- Associazione Culturale uniforld, Gian Mario Tolotti, il mio cuore è vuoto come uno specchio
- Attila Perlafo, Andrea Pontillo, L'intreccio Arabo-Normanno
- Azoto Projects & Communication, Lovett / Codognone, DRIFT
- Bianca, Margherita, Plante di città
- Bianco-Valente, Torro di me
- BICEM (Biennele delle juventes de l'Europe et de la Méditerranée), A natural Dass? A Transnational Research Programme 2018-2019
- Bridge Art and Dimora Oz in collaboration with Casa Sponge, Border Crossing
- Brunl, Lorenzo, Poesaggi Mentali / Traiettorie Naturali
- De Nicolò, Nicolò and Tiberio, Michele, Mysconception, a way to mis-understand reality
- Dimora OZ, KruOZ
- Droog Design, FlairOrignum, Alessandro Guattieri (the Nose) and Frank Bruggemann
- Edel Assanti, Mattia Alfonso, Giochi Senza Frontiere
- Fanfaras, fanfara Inc. tools
- Festival dello Orestiadi di Gibellina, #Contemporaneamente.
- A Night With Contemporary Arts
- Fondazione Donnaregina per le arti contemporanee and Fondazione Sanfondro Re Rebaudengo, indovare il sottosuolo.
- Fondazione VOLUME!, A Night With Contemporary Arts
- Galleria Francesco Pantaleone e Palazzo Mazzarino
- Galleria Francesco Pantaleone, Gennett
- Galleria X3, Erizo Ferreri, Tabula rasa
- Give It A Name, Cycloon Sound Syste
- Goethe-Institut Palermo and the Institut Français Palermo, The Sicilian Garden as a Metaphor
- Ignazio Moncada Archive, Ignazio Moncada through Palermo. The Room of the Restless and Representations
- Institut français Italy, Ministero degli Affari Esteri e della Cooperazione Internazionale and Fantoni, Soundwalk Collective. The Ulysses Syndrome
- Interferenze new arts festival, Liminario
- Istituto Svizzero di Roma, Martin Kippenberger. The Museum of Modern Art Syros
- Magazzino Brancaccio with The Great Learning Orchestra featuring Tony Harris and Barry Russell, Confiscated Properties: Architecture, Ideology, and Performance
- Mare Memoria Viva, Elena Bellantoni. Io annego il mare Marginal Studio and CRESIM (Centro Ricerche Economica e Sociali per il Meridione), Counter-Colonial Aesthetic Master in Photography, Grand Tour on Italia, Palermo
- MDCA Foundation, Yehon Chang. Poetry of the Flow Minimum, Mq (us openair)
- Mecellini, Ottolina and Pellegrini, Nicola, La città negata (blind walk)
- Mottivolti, Mottivolti Atrave
- Mondo Mostre and Regione Siciliana, Jan Fabra. Ecstasy & Oracles
- Multimedia Art Museum, Aes-F More Mediterranean
- Museo Archeologico Regionale Antinonio Salinas, Evgeny Antufiev. When art became part of landscape. Chapter I
- Museo Civico di Castelbuono, Raymond Contrafigura
- Museo Civico di Castelbuono in collaboration with Ypsigrock Festival and Goethe Institut, Palermo, Olaf Nicolai. (Au Service) Raymond
- Museo Civico di Castelbuono and Kunst Meran Merano Arte, Some same but different
- New York University Re:Significations ONIBL OltreOltre
- Orto Capovolto, Palermo Citto tutti Orto (Coiavamo la citto)
- Push, JHI MICROCSSM.
- Radioterme Arte e Ambiente, Radioterme Bibliotheca, Arte e Ambiente
- Rizzuto Gallery, Francesco De Grandi: Come Creatura
- Royal College of Art, Islands of Exile. The Case of Leros Shimamoto Foundation, Shimamoto. Spazio nel Tempo
- Sicilia Queen Filmsfest, Lascia che ti guardi, lascia che ti tocchi
- Studio Claudio Jouynd, Woven Skin
- Taek and noMade collective, CoPresence
- Terramare Cooperative Turistica, Epoca. il tempo di Bilitorn!
- The Classroom, Linda Fregni-Nogler (I frutti puri impediscano)
- Trevisani Luca and Niccolò Olaf, Raymond
- Triad (Towards Regional Integration of Artistic Development), Einot Amik: Enough About you
- Verein Düsseldorf Palermo e V. Sieverding, Palermo Vertiga, Nina Dovendans. Transcendence
- Video Sound Art, Töpfe. Well said, old mole
- Watson Mike, Quartair, Social Sensibility and Perpetuum
- Mobilie / Artists at Risk, Politics of Dissonance
- Wiele Soynka Foundation, Wele Soynka Antiquities Across Time and Place
- XAVRISTA, X-D DDR

List of Manifesta 12 5x5x5 projects

- Artists
- Collectif Corps Citoyen, Tunis, Tunisia, #Commons. Cartografie del desiderio
- Collective Intelligence in collaboration with Mymoli,2 Con-temporary Art Gallery, Helsinki, Finland, Il Traffico
- Didem Erin, Istanbul, Turkey, “I wish I could not be traced in the Archives”
- Marcello Maloberti, Milan, Italy, Circus Revival 2018
- Victor Ruiz-Colomer & Joe Highton, Barcelona, Spain and London, UK, Rover

Educational

- Doha Institute for Graduate Studies, Doha, Qatar and African Leadership University, Pamploneousas, Mauritius, Practices of ‘Unlearning’ Coloniality, Knowledge and Migration
- HydroCity, Paris, France with the Polytectonic University of Palermo, Italy, Ingnotratto Palermo
- MASS Alexandria, Alessandria, Egypt, The Garden of Forking Paths / Il giardino dei sandieri che si biforcano
- Royal Institute of Art (RUA), Stockholm, Sweden, The Heritage of Fascist architecture. Decolonizing Architecture Advanced Course

Galleries

- Annet Gelink Gallery, Galerie Martin van Zomeren and tegen-boschavanreden, Amsterdam, The Netherlands, ‘If we want things to stay as they are, things will have to change’
- Exile Gallery, Berlin, Germany, Exile x Summer Camp: May the bridges I burn light the way
- GALLERY CONTINU, San Gimignano / Beijing / Les Moulins / I’Habana, Bertrinde De Bruyniere
- Galleria Franco Noero, Turin, Italy, Simon Starling. La Decollazione (The Decollation)
- Galleria Lie Rumma, Naples and Milan, Italy, Michele Guido, ceiba garden project_2018
M12 Research Studios

Manifesta 12 Studios was a programme conceived by the Architectural Association and Royal College of Arts from London, TU Delft from the Netherlands and the Università degli Studi di Palermo (UNIPA) and was presented during Manifesta 12.

The programme, developed over the course of two semesters was based on OMA’s *Palermo Atlas*, was focused on the Mediterranean and its epicentre, Palermo, to propose possible scenarios for the city. The four international studios worked in collaboration with local experts, academics and other individuals to address a diverse range of topics.

The Architectural Association School of Architecture presented *Preserving Delay* (AA Museum LAB), a project questioning the ever-changing role of cultural institutions and investigated the formal and informal cultural scene in Palermo. The ambition of the AA Museum Lab was to examine, unveil and instrumentalise this condition, proposing curatorial strategies that allows each site to take on renewed value. Relying on close collaborations with local actors, the students’ projects were: contest impending gentrification trends through street art curation; respond to EU political imperatives by challenging ritual processions; unveil ‘sites inscribed’; analyse ‘land in suspension’; consigns neglected shrines; rethink the courtroom; visualise Sciascia’s ‘Sicilianità’ and Battaglia’s archive; identify ‘rooms of delay’; curate a nature-driven demolition of abandoned houses in Pizzo Sella. The students’ projects were presented in the form of a group exhibition, a re-enactment of the intervention in Pizzo Sella, in dialogue with Manifesta 12’s *Planetary Garden*. Unit Master: Giulia Foscari. Unit Tutors: Harikleia Karamali, Giacomo Ardesio.

The Royal College of Art (London, UK) reflected on the Domestic Institutions. Engaging with the architectural, urban, economic, social and cultural structures of Palermo, ADS8 considered in their project the city as a political body in which to test new forms of institutions and instituting. ADS8 encountered multiple critical conditions registered in the complex milieus of Palermo — from human trafficking to transitory migration and agricultural labour; from rapid gentrification to informal micro-economies; from social segregation to gender discrimination. By examining these conditions and the spaces in which they are manifested, the studio proposed a series of interventions in which, through architecture, these conflictual spaces could potentially unfold as active forums for civic encounter, political action and representation, or what the studio calls ‘domestic institutions’. ADS8 aimed to develop strategies communicated via prototypes and protocols to allow its replicability and scalability. By addressing critical conditions on a domestic scale, ADS8 investigated how local intervention could have an impact on a global scale, embracing Manifesta 12 as the platform to allow that initial dissemination to happen. MA Architecture, ADS8 Tutor / Tutors: Anna Puigjaner, Ippolito Pestellini Laparelli, Marina Otero Verzier, Kamil Dalkir.

TU Delft (Delft, Netherlands) presented *Palermo Studio*. Radical Gardening, an exploration of some of the most relevant gardens of the city. As both heroes and victims of Palermo’s complex history, gardens can be seen as the stage of the city’s political and physical transformations, as well as a testing ground for experimental urban practices. Gardens act as living laboratories where nature and culture collaborate, where different communities participate in forms of politics, based on encounter. They allow for crosspollination and ‘impurity’, they are arenas where humans and ecosystems have negotiated coexistence with the unfamiliar and the toxic. Gardens are also contested sites of territorial exploitation and control. Embarking on a journey across Palermo, the studio crossed boundaries to look for public or secret, historical or recent, preserved or abandoned, ‘pure’ or ‘toxic’, productive or ornamental,
scientific or informal gardens in and around the city, seeking possible narrations and future scenarios. MSc2 Complex Projects Docente / Chair professor: Kees Kaan. Studio leaders: Ippolito Pestellini Laparelli, Paul Cournet, Giulio Margheri.

Università degli Studi di Palermo (UNIPA) presented Hyper-City Studio: Augmented Palermo in the Neo-Anthropocene Age (PALERMOLAB/DARCH), that started from the city of Palermo to act as a teaching-research-action agency and produce innovative urban solutions for the Neo-Anthropocene Age. The exhibition told stories about places and people, hybridizing points of view and methodologies and proposing projects, policies and concrete actions on urban space. Through the exhibition by the students, Palermo was thought of and designed as an 'Augmented City', an enabling and generative community device arranged along two backbones, the waterfront and the Ring road. The studio proposed new ecological, cultural, social and productive functions for the transition areas, based on recyclical spaces, designing community hubs, intercultural places, creative epicentres, energy housing and sustainable infrastructures. Augmented Palermo, Chair professor: Maurizio Carta. Mentors: Barbara Lino, Daniele Ronsivalle, Annalisa Contato, Carmelo Galati Tardanico. City within City, Urban Re-Generation Chair professor: Alessandra Badami. LabCity Architecture, Temporary Experiences in Architecture, Chair professor: Renzo Lecardane. Mentors: Paola La Scala. QU_ID Lab, Planning Participatory Process, Chair professors: Marco Picone, Filippo Schilleci. In_Fra Lab, The Infrastructural Leap, Chair professor: Zeila Tesoriere.

The programme was so successful in bringing together students and scholars from different European Architecture and Design institutions and universities that it will certainly be continued in Marseille, Manifesta 13, taking place from the 28th of August until the 29th of November 2020.

“The Manifesta 12 Studios were an educational revolution: more than 100 Unipa’s students and professors used some plural optics to look at Palermo as an Augmented City, proposing projects designed with the “augmented eyes” of the young people, which allow them to see farther into the future, beyond the horizon of the eternal present. In a fruitful comparison with local experts, activists, academics and citizens, the didactic-action has hybridized points of view and methodologies, proposing projects for a city founded on creativity, nature, manufacturing and community cooperation. The results of the projects and the great enthusiasm produced have generated a continuation, in collaboration with the School of Architecture of the University of Hannover, which will address Palermo as Cosmopolitan Habitat, an open and porous city between place and world, between flows and communities, designed by an open source approach using different and complementary cultures of the project. Manifesta 12 has left a lasting legacy: the method of confrontation, the instrument of interdisciplinary dialogue and the action of the collective project.”

Maurizio Carta
Professor and President of the Polytechnic School of Palermo
Marinella Senatore, Palermo Procession, 2018
Performance in Palermo’s historical centre
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Manifesta 12 Palermo was an initiative of Manifesta Foundation, Amsterdam and the City of Palermo and was organised by Foundation Manifesta 12 Palermo.

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Hare Koninklijke Prinses Beatrix der Nederlanden at the Archivio di Stato with Leoluca Orlando Mayor of Palermo and artists collective MASBEDO, visiting Manifesta 12 Palermo on 16th of June 2018.

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