

Refugees are Safe and Contained!

*After years of waiting
After years of waiting nothing came
And you realize you're looking
Looking in the wrong place*

*I'm a reasonable man
Get off my case
Get off my case*

_Radiohead/Song: "Packt Like Sardines"

What we see here in the photo in below is actually a refugees' camp that are raised like mushrooms here and there in Stuttgart. They are all built of the same blueprint. They are not destinations. They are just some places in between fully representing the liminal situation in which their deplorable dwellers are living.



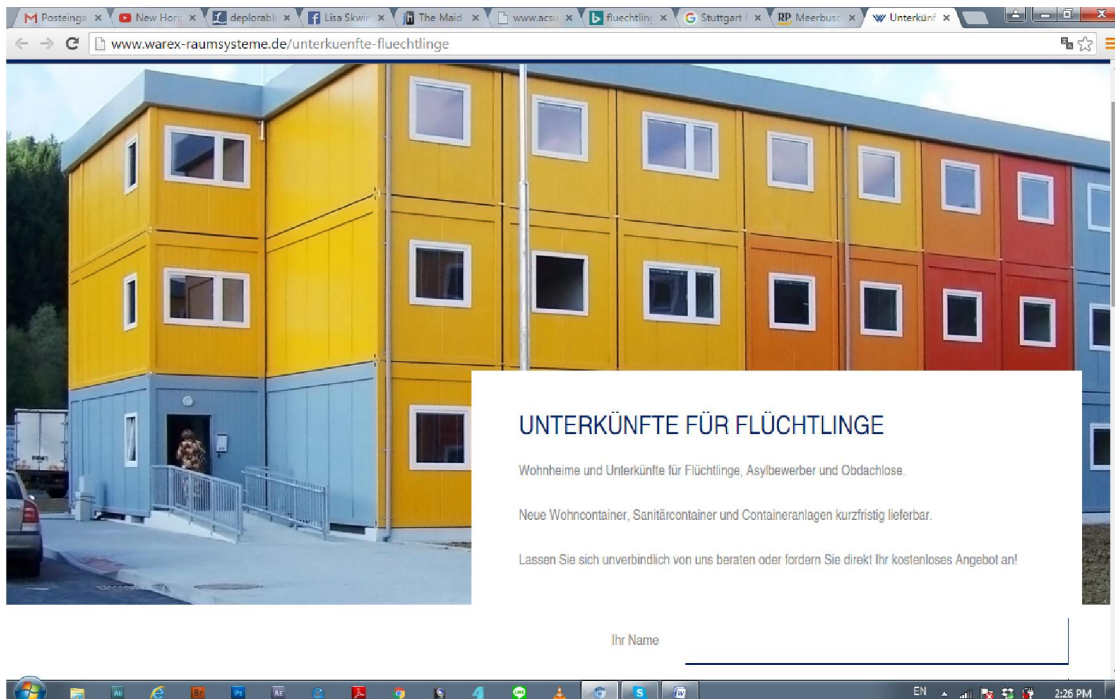
<http://www.rp-online.de/nrw/staedte/meerbusch/containerbauten-fuer-fluechtlinge-aid-1.4831006>

This refugee camp is a place without history, lingering between the tragic past and the unknown future of its people. It is not a place. Then the question is that what is it? I like to tell you that it is a brand-new place without any historical identity raised one morning among other buildings of the city that each of them is carrying its history inside.

This surrender to solitary detachment from the rest of the city is subliminally signaling a very disintegrative message: You are not still here! This surrender to the fleeting, temporary and ephemeral helpfulness in which the **instrumental rationality** wins over the **value rationality**, offers the anthropologist (and others) a new object; the **non-place**:

“If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place. The hypothesis advanced here is that supermodernity produces non-places, meaning spaces which are not themselves anthropological places.” (1995: 77)

With a short stroll round one of these transnational heterotopias, one realizes that there is no foundational and spatial connectivity between them and the people who live outside: The German.



The web-page of an architectural office!

The White Torture



Syrische Familie im August 2014 in der Flüchtlingsunterkunft in Stuttgart-Plieningen.
<http://www.kontextwochenzeitung.de/debatte/256/rufer-in-der-wueste-3468.html>

For sure the family in the picture above had completely another fantasy of living in Germany before coming here. It is not about the largeness of the room or the luxury but it is about a soft kind of “white torture” that the dwellers of these tasteless dormitories are experiencing everyday: Living inside a historically empty space implanted inside a city strongly doped with a foreign history and culture. This everyday contrast nonverbally communicates the gap: A visible distinction that marks their body as non-body or nobody if you like, in that exact way that these bodies are supposed to rest inside a non-place. It is through this gap that the radicalization as a death-culture takes chance to enter: “Come into our house!” “Be our guest for a while!” “We are all brothers!” ... This calculated fraternity mediates a new promised placelessness that

lacks in the dormitory. Taking a new refuge of being a refugee blindly escaping into the welcoming hands of a salafist who knocks them on the door: Finally they are taken as “somebody”!

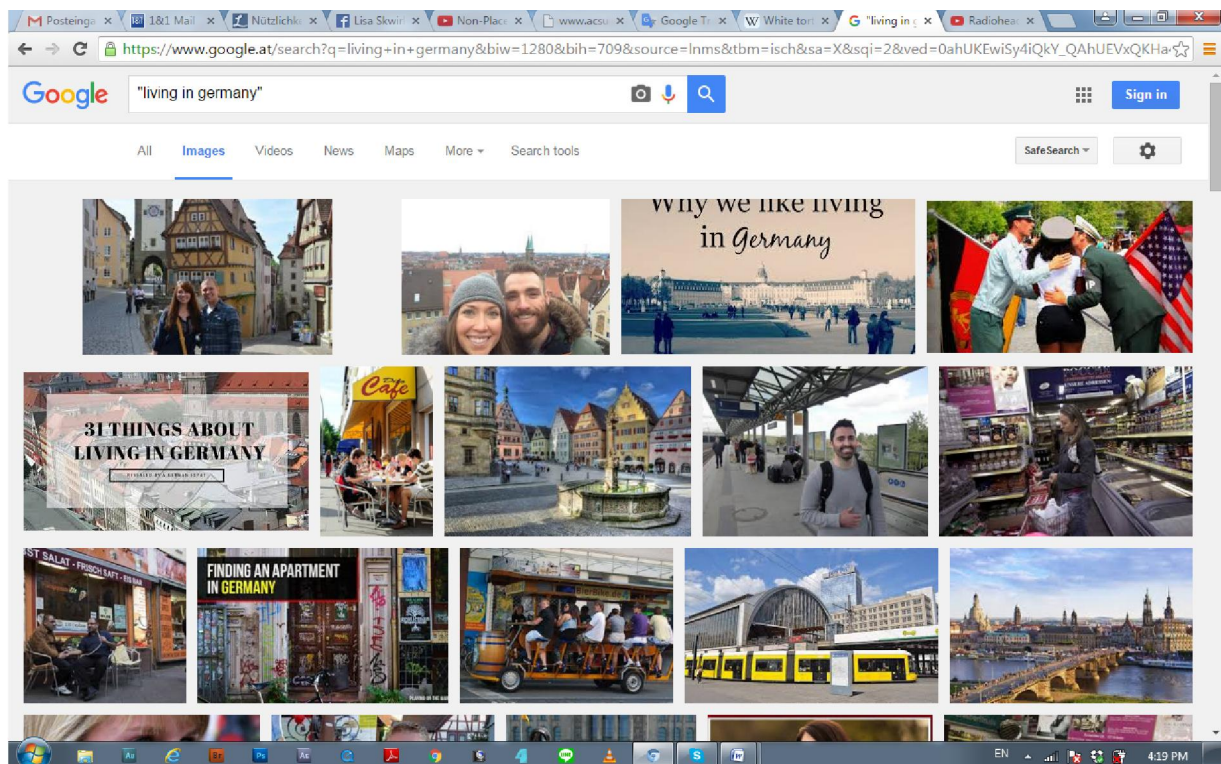
The Salafists are taking the benefit of the most typical syndromes of exilic experience: Isolation.

Questions:

How could we stop the *white torture* and feeling isolated?

How did they (as well as we) belong to this small transnational community?

Did they all have the same coordinates of outside and inside? (See Jestrovic)



This is what you get if you freely google “living in Germany”: It grossly represents and embodies—in a very homologic sense—that Geist that fuels Germany as a fantasy of a promised land.

Doing Graffiti and Making Hybrid-Spaces as an Instant Solution

Processing of these non-places into a kind of hybrid-places by the medium of art and graffiti might be the most straightforward solution. A group of mixed German and artists (preferably selected from the refugees) are supposed to appropriate the walls to invite a character into its treacherous and torturous emptiness. This will give spirit and a lived history to this hard liminal time and space. This a curing aspect of art enabling them to counteract with the space to bring it back into the city as its primordial context. Projects of this kind will give birth to a completely new hybrid space and visual culture. This could be considered as a practical aspect and outcome of both Zanzirum and echonarsiz projects.

Former Similar Projects

<https://www.youtube.com/watch?v=3aZRM3xlUR8>

<https://www.youtube.com/watch?v=YGHcXnXiEcM>

and a lot of international art-actions that develop new ideas about the homeland like this one:

https://www.youtube.com/watch?v=17dVE_NqHho

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Literature:

Habermas, Jurgen (1984). *The Theory of Communicative Action: Reason and the Rationalization of Society*. 1. Beacon Press.

Marc Auge, *Non-Places: Introduction to an Anthropology of Supermodernity*, trans. John Howe (London, New York: Verso, 1995), 75–116.

Silvija Jestrovic, "*The Maid Vanishes*," *Lateral* 5.2 (2016),
<http://csalateral.org/wp/issue/5-2/maid-vanishes-jestrovic/>.