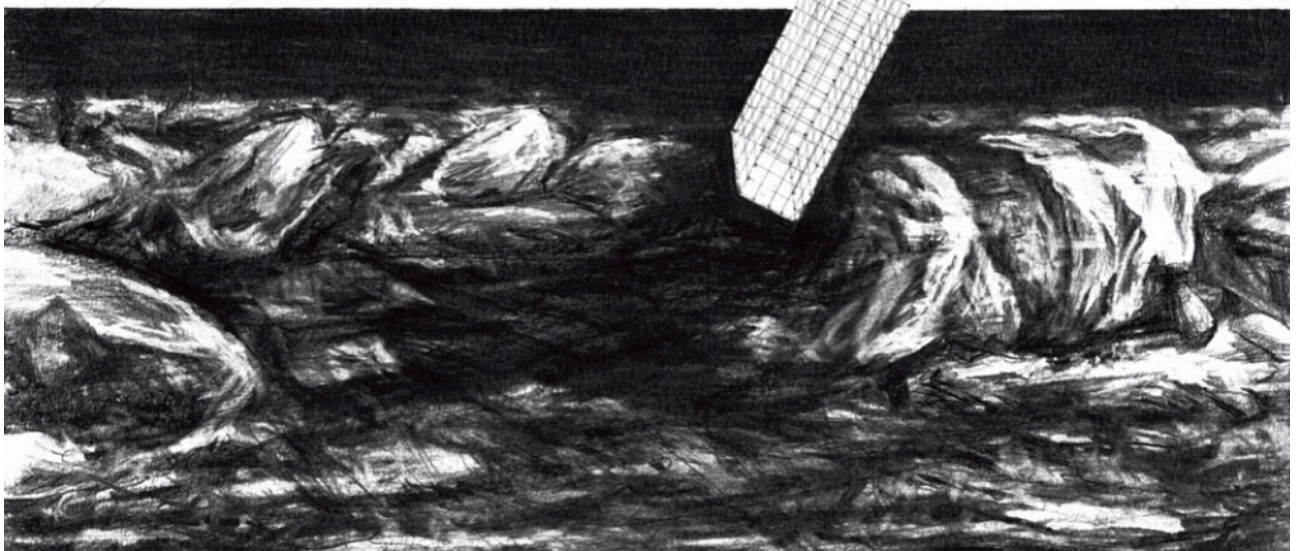
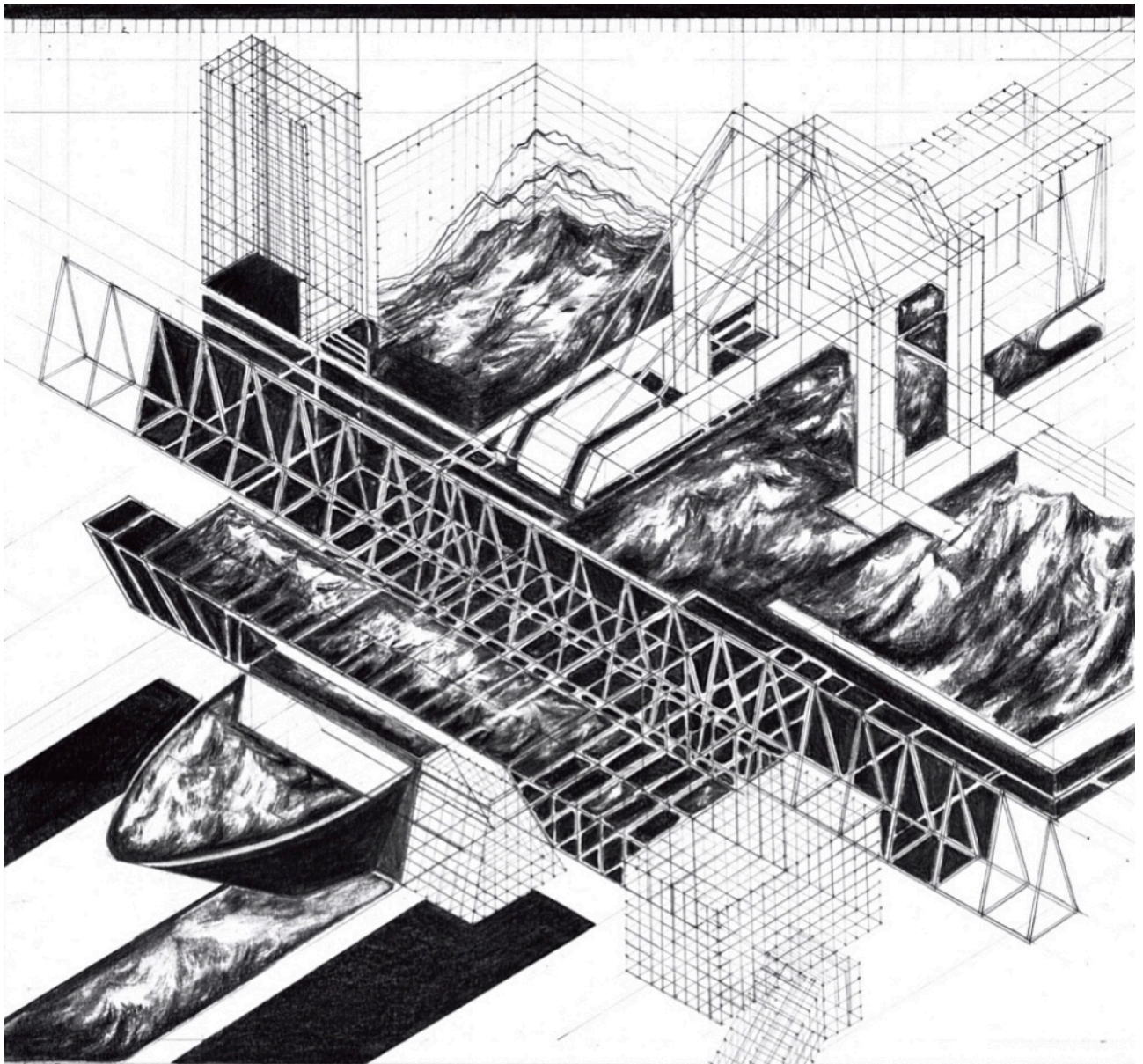




We are a port of pioneers.
In the dynamic world of logistics and industry, stagnation leads to decline.
This is why the port of the future is continuously looking for answers to the question of how things might be done better: more intelligently, more efficiently, and more sustainably.

of life is not defined by its relation to a work, but rather by a potential, and by 'imperativity': that is

This bio-political machine is founded on the division of life, into biological life and political life. The same means of division however, is precisely what permits one to construct the unity of life: a life that is not separated from its form. As the contemporary

political apparatus.

Free spaces of trade, storage, and distribution are transformed into centres of detention and expulsion for labourers, whose bodies are not only controlled by the automated machinery and robots but are also dominated by the obscure

Logistics originates and learns from our lives, our movements, and our desires. Frantically but efficiently, it makes connections in a laborious paranoia. It establishes associations through the aggregation of data and the expansion of infrastructure. However, no single body is really able to control logistics and, like a scientific experiment gone wrong, a monster has been conjured beyond the control of the dispersed.

a mode in which it is maintained in relation to a pure potential in a work, where life and its form, private and public enter into a threshold of indifference; wherein the question is neither life nor work but happiness.

"Work is an instrument to reach the truth, but inoperativity (laziness) is the real truth of mankind." (Kazimir Malevich, 1921)

If works may never take control of the abstract operational mechanisms of logistics, this must also mean that logistics exceeds the control of capitalist systems themselves. Therefore, logistics calls for surrealist paranoid-critical heuristics, which could lead connectivity, and the capacity for organization, down unusual paths.

Logistics is an information system able to translate any thread of obscure desire into abstract and calculable determination: through logistics, life is rendered as 'standard' quantities and 'performable' operations.

**A Project for
the Dutch Pavilion at the
16th International Architecture
Biennale di Venezia 2018**

The *Port and the Port of Spain* is a part of the extended program of the Dutch Pavilion for the Venice Biennale 2003, themed "Virus, Body, and Community." The project is composed of two complementary components: an installation designed by Dutch artist Joop van den Ende, and a book by Dutch architect and landscape architect Janine van Marrewijk in cooperation with the Dutch artist duo van Marrewijk and Nieuwenhuis, and a publication.

The Port and the Fall of Icarus could have not been possible without the intellectual and financial support of Creative Industries Fund NL, Port of Rotterdam, Port of Venice, LDE Center for Metropolitan and Marginal, TU Delft Delft Delft, Infrastructures & Mobility Initiative, and L'Espresso.

Act I

[illegible]

Act V
The House of Turk
Benjamin's project however, came undone the Turks were so persuasive, efficient, and intelligent that they halted the normal functioning of human societies. There was no war, no poverty, no depression. No need to work at all. Everyone was happy with what he or she had. Benjamin's vision was so advanced that stopped the societies to progress further. The monster had to be captured. Benjamin, and his friend Matteo, began to design a city exclusively for the Turks, in order to separate them from human societies, the good.

Exodus
The port was made, it began to have the life of its own; an autonomous city off from the rest of the territory. Performing so efficiently that no other city could compete with. Within a short period of time, the number of ports multiplied and created a closed network of goods, capital, and information. Human society was left behind in grief and fear. Society was trapped; they became slaves to their own desires. The only way out was to be a destroyer.

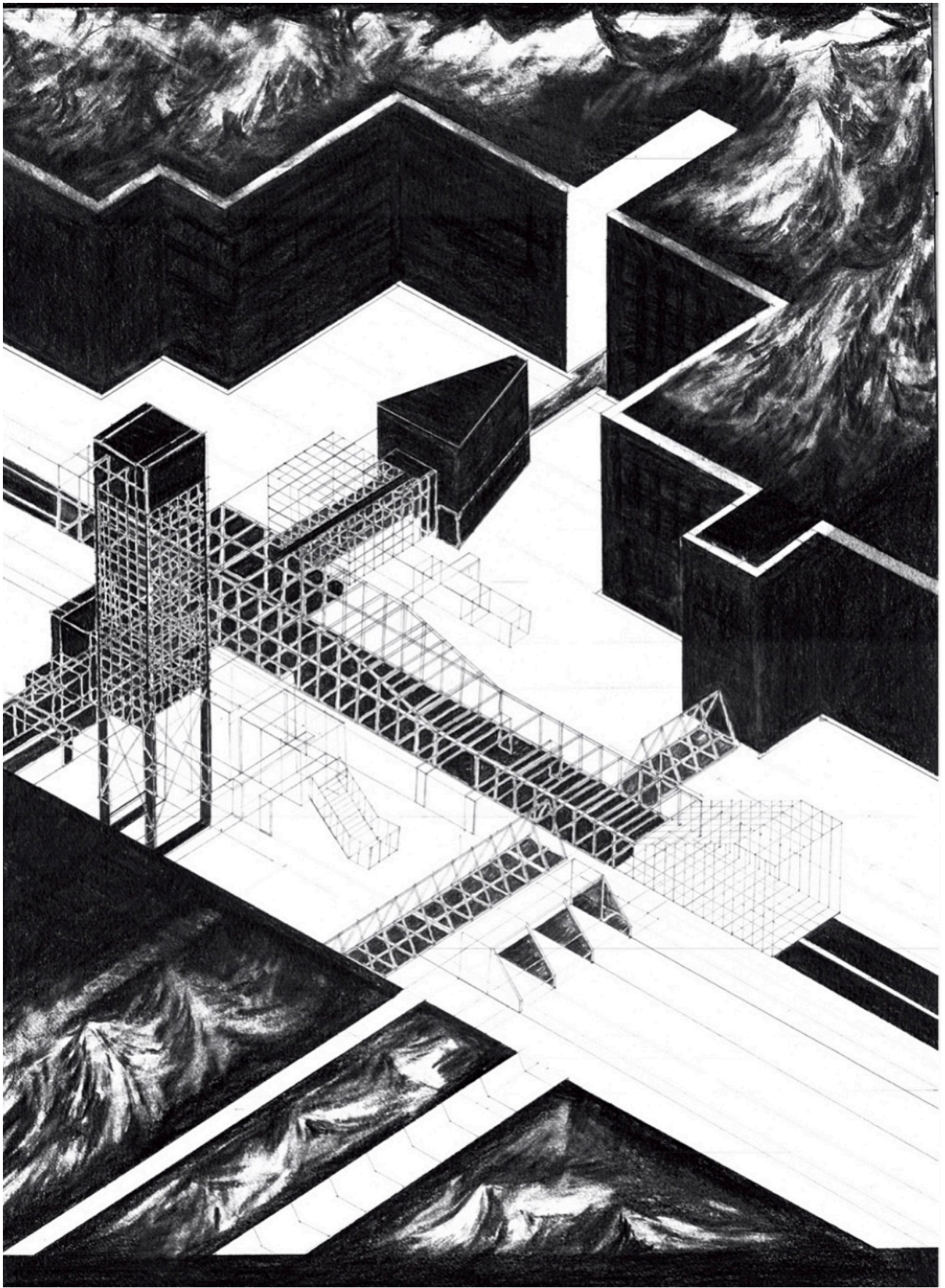
Destructive Character

Being destructive is the only way to stop the system. In order to not feed the machine, the destructive character must remain being strong. She knows, because everything claimed away means to the destroye a complete reduction, instead a rooting out of her own condition... She has been wrong and almost always right. The only way to know what will replace what has been destroyed. First of all, for a moment at least, an empty space like place where anything would be possible and nothing as well. Someone to be found who needs the space without occupying ... The destructive character does her work, she only uses two words is creative one. Just as the creator seeks to create, the destroyer seeks to destroy. It can be constantly surrounded by people, whereas it has no reflection.

The Prophecy

The Port and the Fall of Icarus

Source: BlackTish, Sun Art, JesterHubby | Graphic design: P+U+U+U

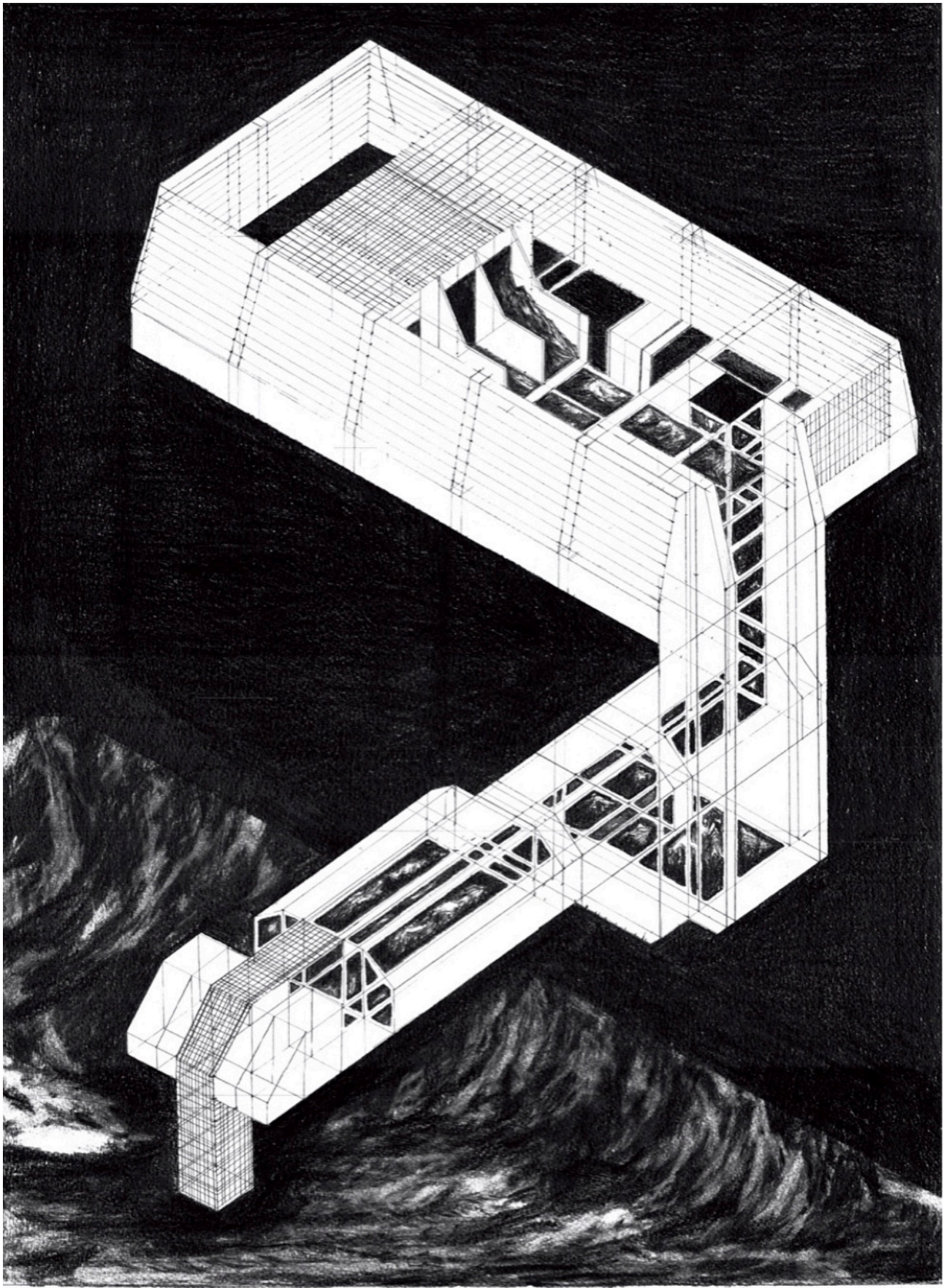


a mode in which it is maintained in relation to a pure potential in a work, where life and its form, private

and Herby's automation, Benjamin, a trusted architect, helps the scientist to create a simulacrum of the automata, a well-crafted hollow machine, a skin capable of transforming paranoid human behaviour into rationalized cyber signals. Once worn by the scientist, the simulacrum

feed the machine, the destructive character minimizes testee belongings. See charts, because everything cleared away means to destroy a complete reduction, indeed a roasting out, out of their own condition... The destructive character does not imply, however, before her, that she has fewer species, and almost no details; the effect of them is to know that, in any species, there are things which you would like to possess, at least, an empty space, place where anything would be possible and nothing at all. Someone is to be found who needs this space without occupying it... The destructive character does her work; the only work she avoids is a creative one. Just as the creator seeks solitude, the destroyer must be constantly surrounded by people.

The Invention of the Automated Man



Proud of his invention (The Turk), Benjamin's dream is to ultimately create a hyper-intelligent, half-man-half-machine monster. He was overheard saying "we should move away from whatever we are fixedly contemplating. We would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; we would have got caught in our limited bodies with such violence that we can no longer bear. The storm irresistibly propels us into the future, to which our back is currently turned, while the pile of debris before us grows ever-skyward. This storm we call progress."

Logistics originates and learns from our lives, our movements, and our desires. Frantically but efficiently, it makes connections in a labyrinthous paranoia. It establishes associations through the aggregation of data and the expansion of infrastructure. However, no single body is really able to control logistics and, like a scientific experiment gone wrong, a monster has been conjured. Beyond the control of its dispersed creators.

Free spaces of trade, storage, and distribution are transformed into centres of detour and expulsion for labourers: whose bodies are not only controlled by the automated machinery and robots but are also dominated by the obscure desires of the others. Logistics today is a bio-political apparatus.

This bio-political machine is founded on the division of life, into biological life and political life. The same means of division however, is precisely what permits one to construct the unity of life: a life that is not separated from its form. As the contemporary philosopher Giorgio Agamben puts it, such form of life is not defined by its relation to a work, but rather by a potential, and by 'inoperativity': that is,

Logistics is an information system able to translate any thread of obscure desire into abstract and calculable delimitation: through logistics, life is rendered as 'standard' quantities and 'performable' operations.

"Work is an instrument to reach the truth, but inoperativity (laziness) is the real truth of mankind." (Kazimir Malevich, 1921)

a mode in which it is maintained in relation to a pure potential in a work, where life and its form, private and public enter into a threshold of indifference; wherein the question is neither life nor work but happiness.

The Port and the Fall of Icarus

A Project for
the Dutch Pavilion at the
2010 International Architecture Exhibition,
Venice Biennale 2010, (Venice, Italy)

Curated by

Filippo La Fleur

In collaboration with
Miss Gutter

Alessandro Pedron

The Port and the Fiat of Korea could have not been possible without the intellectual and financial support of Creative Industries Fund NL, Port of Rotterdam, Port of Venice, LOE Center for Metropolitan and Maritime, TU Delft, Delft Delta, Infrastructures A Mobility Initiative and Embase.

The Port and the Fall of Icarus

In 2009 the construction of Maasvlakte 2 and the excavation of the seabed brought to light a long-lost manuscript, a rather unique piece of work. Archaeologists associated it with the Dutch Ocean Liner, SS *Tubantia*, which sunk after being attacked by German submarines on March 16, 1916. The surviving components of the manuscript contain a series of notes that appear to be part of a story concocted

The curatorial project is an attempt to reconstruct the found story, reflecting on the modes of resistance to the ever-expanding nature of the logistical apparatus that governs us. Aiming to liberate the life from the work, the project contemplates the possibility of turning our activities to potentialities. Not only that, but also to clear away, to abstract in order to suggests a pause, a moment within which new possibility of political organization can be imagined.

Act I

Act I
The Prophecy
We are a part of pioneers. In the dynamic world of logistics and industry, stagnation leads to decline. This is why the port of the future is continuously looking for answers to the question of how things might be done better, more efficiently, and more sustainably.

Act II.

Fig. 8. The Invention of the Automated Man
Thomson Inc. is an experimental lab whose researchers are mainly dedicated to production of hyper-sensitive robots that could adapt to various climatic, social and spatial conditions. This venture led to the invention of Taurus, a cybernetic, remotely-operated automaton, completely powered by renewable energy. (Sfhe is composed of an infinite number of micro inter-faces: a point skin that can cooperate in socialized spatial coordinate systems.)

Act III.

Act III.
That Obscure Object of Desire
A twisted love story between the mad scientist of *Tommycon* Inc. and her/his automaton, Benjamin, a troubled architect, helps the scientist to create a simulacrum of the automaton, a well-oiled ball machine; a skin capable of transforming paranoid human behaviour into rationalized cyber signals. Once worn by the scientist, the simulacrum – later known as *Tom* – is able to communicate with *Tom*.

Act IV.

Bergman's Vision
Proud of his invention (The Tank), Bergman's dream is to ultimately create a type of "self-healing" machine. He says, "I would like to create a type of self-healing machine, from which many complications would arise, such as the dead, and make whole what has been smashed. But a storm is blowing from Paradise, we would have long caught in our limited bodies with such violence that we can no longer bear. The storm instantly propels us into the future, to which our back is currently turned, while the pile of debris before us grows ever downward. This storm we call progress."

Act V

The House of Turk
Benjamin's project however, came undone the Turks were so persuasive, efficient, and intelligent that they halted the normal functioning of human societies. There was no war, no poverty, no depression. No need to work at all. Everyone was happy with what he or she had. Benjamin's vision was so advanced that stopped the societies to progress further. The monster had to be captured, Benjamin, and his friend Marmos, began to design a city exclusively for the Turks, in order to separate them from human societies the port.

Act VI

Exodus
The port was made. It began to have the life of its own; an autonomous city cut off from the rest of the territory. Performing so efficiently that no other city could compete with it. Within a short period of time, the number of ports multiplied and created a coast network of goods, capital, and information. Human society was left behind in grief and fear. Society was trapped; they became slaves to their own desires. The only way out was to be a destroyer.

Act VIII.

Destructive Character

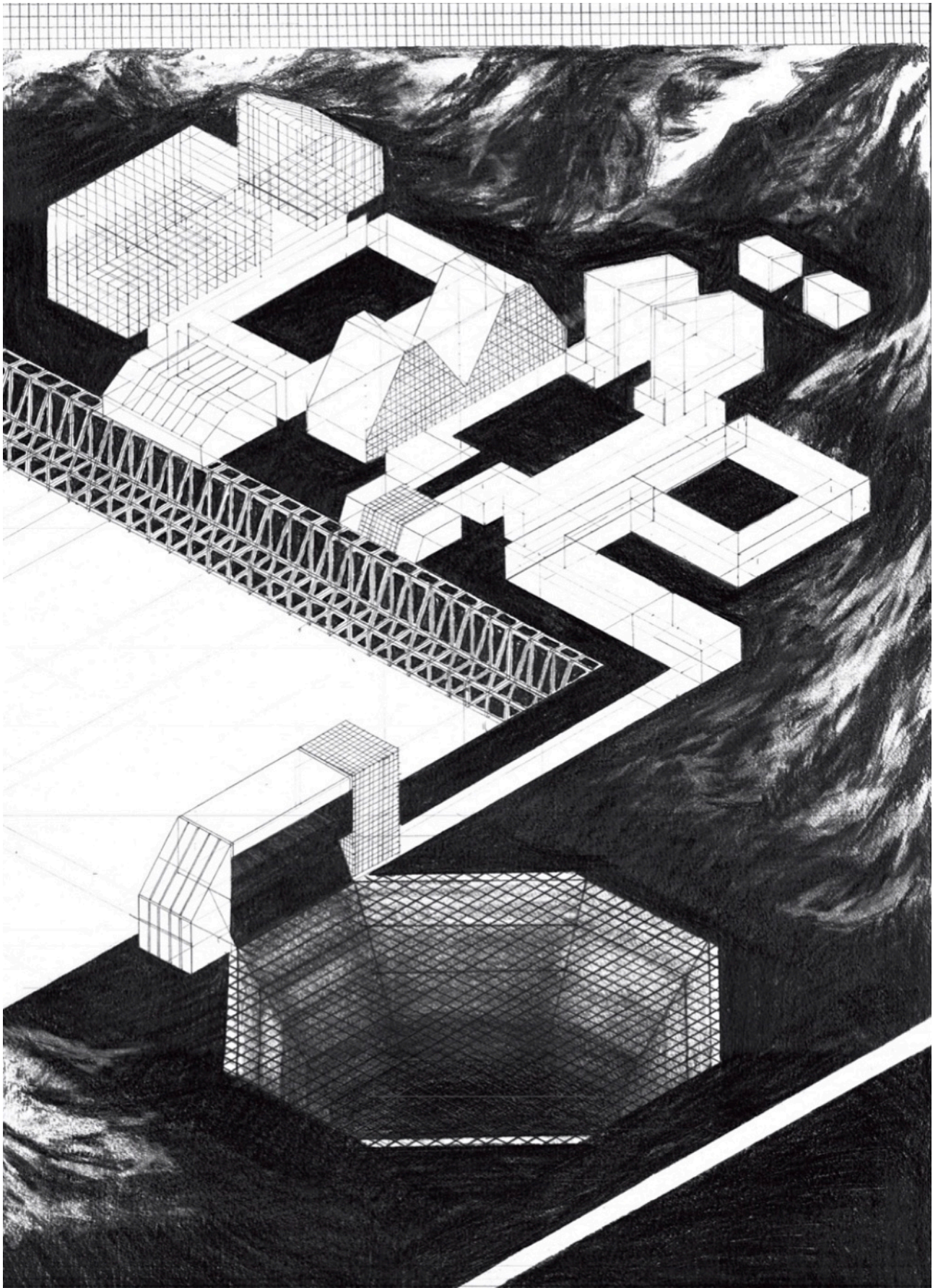
Being destructive is the only way to stop the system. In order to not feed her machine, the destructive character minimizes beliefs. She chews, because everything claimed always turns to destruction. A complete reduction, instead of nothing out, or of her own condition... The destructive character used no imagination before she knew what she was doing. She had no idea how to know how to know what she was doing. She had no idea how to know how to know what she was doing. She had no idea how to know how to know what she was doing.

Act IV

Benjamin's Vision

Book: Blakely Barans | Branding | Graphic Design | 9-10-2018

The Port and the Fall of Icarus
52nd International Architecture Exhibition, la biennale di Venezia 2018



Benjamin's project however, came undone the Turks were so persuasive, efficient, and intelligent that they halted the normal functioning of human societies. There was no war, no poverty, no depression. No need to work at all. Everyone was happy with what he or she had. Benjamin's vision was so advanced that stopped the societies to progress further. The monster had to be captured. Benjamin, and his friend Matteo, began to design a city exclusively for the Turks, in order to separate them from human societies: the port.

This biopolitical machine is found on the division of life, into biological life and political life. The same means of division however, is precisely what permits one to construct the unity of life: a life that is not separated from its form. As the contemporary philosopher Giorgio Agamben puts it, such form of life is not defined by its relation to a work, but rather by a potential, and by "inoperativity": that is,

desires in the United States. Logistics today is a political apparatus.

Free spaces of trade, storage, and distribution are transformed into centres of detention and expulsion for labourers, whose bodies are not only controlled by the automated machinery and robots but are also dominated by the obscure creators.

Logistic originiates and learns from our lives, our movements, and our desires. Frankly, but efficiently, it makes connections in a laborious paranoia. It establishes associations through the aggregation of data and the expansion of infrastructure. However, no single body is really able to control logistics and, like a scientific experiment gone wrong, a monster has been conjured beyond the control of its dispersed

If workers may never take control of the abstract operational mechanisms of logistics, this must also mean that logistics exerts the control of capitalist systems themselves. Therefore, logistics calls for surrealists paranoid-critical neuristics, which could lead connectivity, and the capacity for organization, down unusual paths.

Logistics is an information system able to translate any thread of obscure desire into abstract and calculable determination: through logistics, life is rendered as 'standard' quantities and 'performable' operations.

"Work is an instrument to reach the truth, but inoperativity (laziness) is the real truth of mankind." (Kazimir Malevich, 1921)

a mode in which it is maintained in relation to a pure potential in a work, where life and its form, private and public enter into a threshold of indifference; wherein the question is neither life nor work but happiness.

The Port and the Fall of Icarus
A Project for
the Dutch Pavilion at the
15th International Architecture Exhibition
la biennale di Venezia 2018

Curated by
Hamed Khorrami
Tatiana Kurnicova
Filippo La Fleur

In collaboration with
Mias Gentler
Bakhtash Sarang Javanbakht
Alessandro Pedron

[illegible]

Act I

The Prochny

The Prophecy
We are a part of pioneers. In the dynamic world of logistics and industry, stagnation leads to decline. This is why the port of the future is continuously looking for answers to the question of how things might be done better, more intelligently, more efficiently, and more sustainably.

Act III.

The Invention of the Automated Man
Thomson Inc. is an experimental lab whose researches are mainly dedicated to production of hyper-sensitive robots that could adapt to various climatic, social and spatial conditions. This venture led to the invention of Taurus, a cybernetic, remotely-operated automation, completely powered by renewable energy. (S)he is composed of an infinite number of micro inter-faces: a point cloud skin that can operate in social and spatial coordinate systems.

Act III.

That Obscure Object of Desire
A twisted love story between the lead scientist of Thomson Inc. and her/his automaton, Benjamin, a futuristic architect, helps the scientist to create a simulacrum of the automata, a well-crafted hollow machine, a skin capable of transforming paranoid human behaviour into rationalised cyber signals. Once worn by the scientist, the simulacrum later known as the Turk - is able to communicate with Taurus.

Act IV

Benjamin's Vision
 One of his inventions (The Turk), Benjamin's dream is to ultimately create a hyper-intelligent, half-man/half-machine monster. He was constantly saying we should move away from the natural and we should create something new. But the storm is blowing from Paradise, the whole world has been smashed. But a storm is blowing from Paradise, we wouldn't get caught in our limited bodies with such violence, that we can no longer bear. The storm irresistibly propels us into the future, to which our back is currently turned, while the pile of debris before us grows everward. This storm we call progress.

Act V

The House of Turk
Benjamin's project however, came undone the Turks were so persuasive, efficient, and intelligent that they failed the normal functioning of human societies. There was no war, no poverty, no depression. No need to work at all. Everyone was happy with what he or she had. Benjamin's vision was so advanced that it stopped the societies to progress further. The monster had to be captured. Benjamin, and his friend Matteo, began to design a city exclusively for the Turks, in order to separate them from human societies, the port.

Act VI.

Exodus
The port was made: it began to have the life of its own; an autonomous city cut off from the rest of the territory. Performing so efficiently that no other city could compete with. Within a short period of time, the number of ports multiplied and created a closed network of goods, capital, and information. Human society was left behind in grief and fear. Society was trapped; they became slaves to their own desires. The only way out was to be a destroyer.

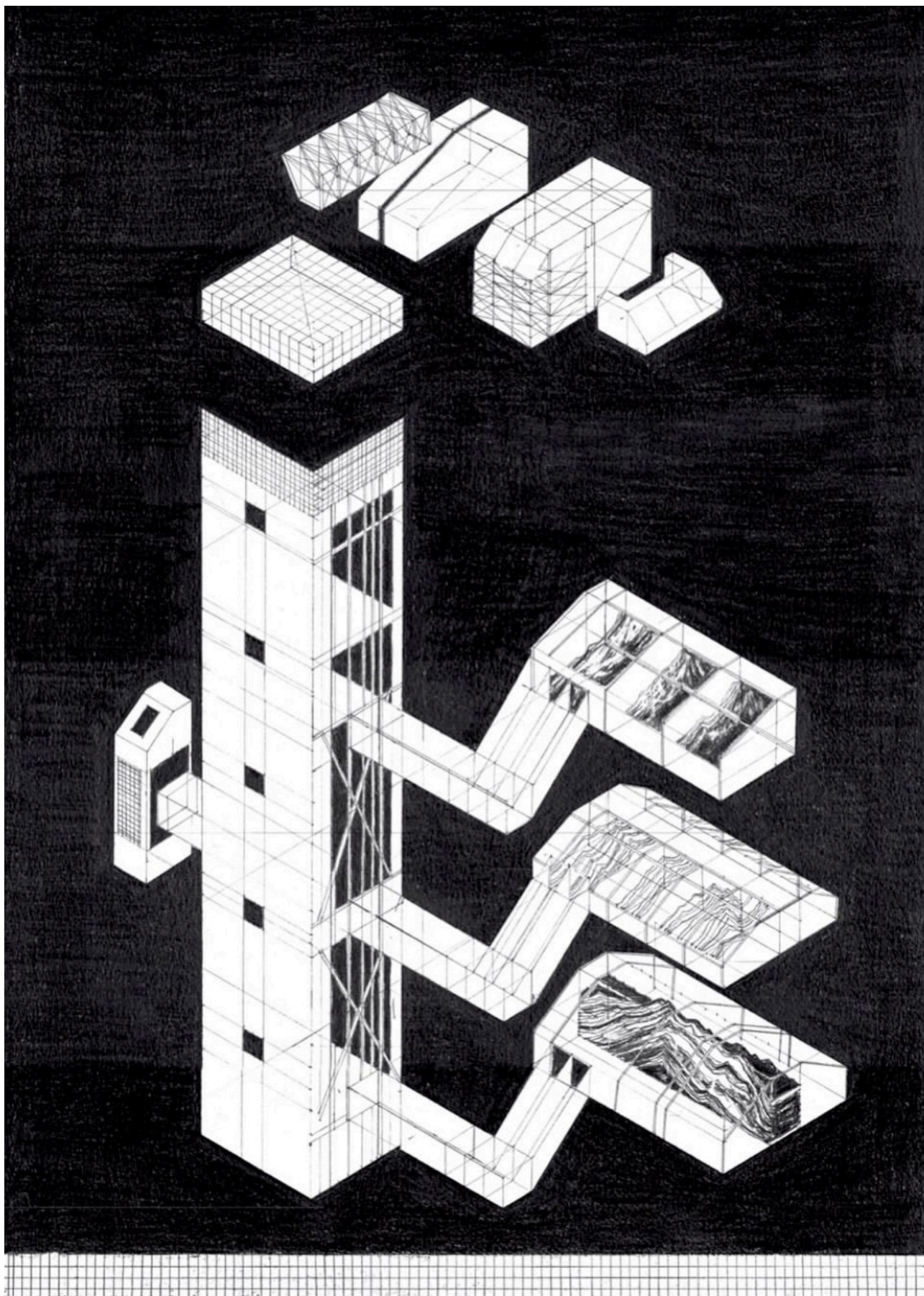
Act VIII

Destructive Character
Being destructive is the only way to stop the system. In order to not break the machine, the destructive character minimizes his belongings. So children, because everything cleaned away means to be destroyed. The destructive character sees everything as a burden before he. She has few needs, and almost no dislikes. The least of them is to know what will replace what has been destroyed. First of all, for a moment at least, an empty space: the place where anything would be possible and nothing at all. Someone is to be found who needs this space without occupying it. The destructive character does her work: The only work she avoids is a creative one. Just as the creator seeks solitude, the destroyer must be constantly surrounded by people. She needs to increase her efficacy.

Act V

The House of Turk

The Port and the Fall of Icarus
16th International Architecture Exhibition, la Biennale di Venezia 2018



The port was made. It began to have the life of its own; an autonomous city cut off from the rest of the territory. Performing so efficiently that no other city could compete with. Within a short period of time, the number of ports multiplied and created a closed network of goods, capital, and information. Human society was left behind in grief and fear. Society was trapped; they became slaves to their own desires. The only way out was to be a destroyer.

This biopolitical machine is founded on the division of life, into biological life and political life. The same means of division however, is precisely what permits one to construct the unity of life: a life that is not separated from its form. As the contemporary philosopher Giorgio Agamben puts it, such form of life is not defined by its relation to a work, but rather by a potential, and by 'inoperativity': that is,

political apparatus.

Free spaces of trade, storage, and distribution are transformed into centres of detention and expulsion for labourers: whose bodies are not only controlled by the automated machinery and robots but are also dominated by the obscure creators

Logistic originates and learns from our lives, our movements, and our desires. Frantically but efficiently, it makes connections in a laborious paranoia. It establishes associations through the aggregation of data and the expansion of infrastructure. However, no single body is really able to control logistics and, like a scientific experiment gone wrong, a monster has been conjured beyond the control of its dispersed creators.

a mode in which it is maintained in relation to a pure potential in a work, where life and its form, private and public enter into a threshold of indifference; wherein the question is neither life nor work but happiness.

"Work is an instrument to reach the truth, but inoperativity (laziness) is the real truth of mankind." (Kazimir Malevich, 1921)

Logistics is an information system able to translate any thread of obscure desire into abstract and calculable determination: through logistics, life is rendered as 'standard' quantities and 'performable' operations.

If work is my never take control of the abstract operational mechanisms of logistics, this must also mean that logistics exceeds the control of capitalist systems themselves. Therefore, logistics calls for surrealist paranoid-critical heuristics, which could lead connectivity, and the capacity for organization, down unusual paths.

The Port and the Fall of Icarus

**A Project for
the Dutch Pavilion at the
16th International Architecture Exhibition,
biennale di Venezia 2018**

Curated by

Hamed Khosravi
Farshya Karamkoush Boushtin

Filippo LaFleur

to a single business function.

Mike Gentler

Bakhtash Sarang Javanbakht

Alessandro Padron

The Port and the Fall of Karus. is part of the

extended program of the Dutch Pavilion for the Venice Biennale 2018, the real "Work, Body, Leisure". The project is composed of four complementary components: an installation inside the Dutch Pavilion with kitchen drawings and seven models, a public installation at Place des Arts Market in Venice, two public events in Venice and Rotterdam, and a publication.

Departing from a rather critical proposition on the rationale of logistics, and in particular the port, the project seeks possible scenarios for the future development of the port with respect to its relationship to the city, its territory and forms of labour. These scenarios have been generated through a year-long research and educational program in collaboration with TU Delft and UCAV, Mexico.

The Port and the Fall of Karam could have not been possible without the intellectual and financial support of Creative Industries Fund NL, Port of Rotterdam, Port of Venice, LDE Center for Metropolis and Maanport, TU Delft CIM+, Dutch Delta, Infrastructures & Mobility Initiative, and L'Esplanade.

and A. Erntauskas.

Act I

Act I The Prophecy

Act I. **The Prophecy**
We are a part of pioneers. In the dynamic world of logistics and industry, stagnation leads to decline. This is why the port of the future is continuously looking for answers to the question of how things might be done better, more intelligently, more efficiently, and more sustainably.

Act II.

The Invention of the Automated Man
Thomason Inc. is an experimental lab whose researches are mainly dedicated to production of hyper-sensitive robots that could adapt to various climatic, social and spatial conditions. This venture led to the invention of Taurus, a cybernetic, remotely-operated automaton, completely powered by renewable energy. (Spine is composed of an indefinite number of micro interfaces: a point cloud skin that can operate in social/spatial coordinate systems.

Act III.

That Obscure Object of Desire
A twisted love story between the lead scientist of Thomson Inc. and her husband, Benjamin, a trusted architect, helps the scientist create a simulacrum of the automata, a well-oiled sawtooth machine, a skin capable of transforming humanoid human behaviour into rationalized cyber signals. Once worn by the scientist, the simulacrum — later known as Turk — is able to communicate with Taurus.

Act IV.

The Port and the Fall of Icarus

In 2009 the construction of Maasvlakte 2 and the excavation of the seabed brought to light a long-lost manuscript, a rather unique piece of work. Archaeologists associated it with the Dutch Ocean Liner, SS Tubantia, which sank after being attacked by German submarines on March 16, 1916. The surviving components of the manuscript contain a series of notes that appear to be part of a story or prophecy.

The curatorial project is an attempt to reconstruct the found story, reflecting on the modes of resistance to the ever-expanding nature of the logistical apparatus that govern us. Aiming to liberate the life of the logistical apparatus from the logic of the commodity, the project explores the possibility of turning from the work, the project contemplates the possibility of turning our activities to potentialities. Not only that, but also to clear away, in order to suggest a pause, a moment within which a new possibility of social organization can be imagined.

Act V.

The House of Turk

The House of Turk
Benjamin's project however, came undone the Turks were so persuasive, efficient, and intelligent that they halted the normal functioning of human societies. There was no war, no poverty, no depression, no need to work at all. Everyone was happy with what he or she had. Benjamin's vision was so advanced that it stopped the societies to progress further. The monster had to be captured. Benjamin, and his friend Matteo, began to design a city exclusively for the Turks, in order to separate them from human societies the port.

Act VII

Productus

The port was made: it began to have the life of its own; an autonomous entity cut off from the rest of the territory. Performing so efficiently that no other city could compete with. Within a short period of time, the number of ports multiplied and created a closed network of goods, capital, and information. Human society was left behind in grief and fear. Society was trapped; they became slaves to their own desires. The only way out was to be a destroyer.

Act VIII.

Destructive Character

Defensive Character. The only way to stop the problem, in order to not get hurt, is to make the machine, the destructive character minimize behavior. She chatters, everything's cleaned away means to the destroyer. The complete reduction, indeed a roting out of her own condition. The destructive character uses no image. However, before it is to know that she has few needs, and almost no desires, the least of them is to know what will replace what has been destroyed. First of all, for a moment at least, an empty space the place where anything would be possible and nothing as well. Someone is to be found who needs this space and who can take it. The only work she needs is a creative one... Just as the creator needs solitude, the destroyer must be constantly surrounded by people, she needs to hear their efficacy.

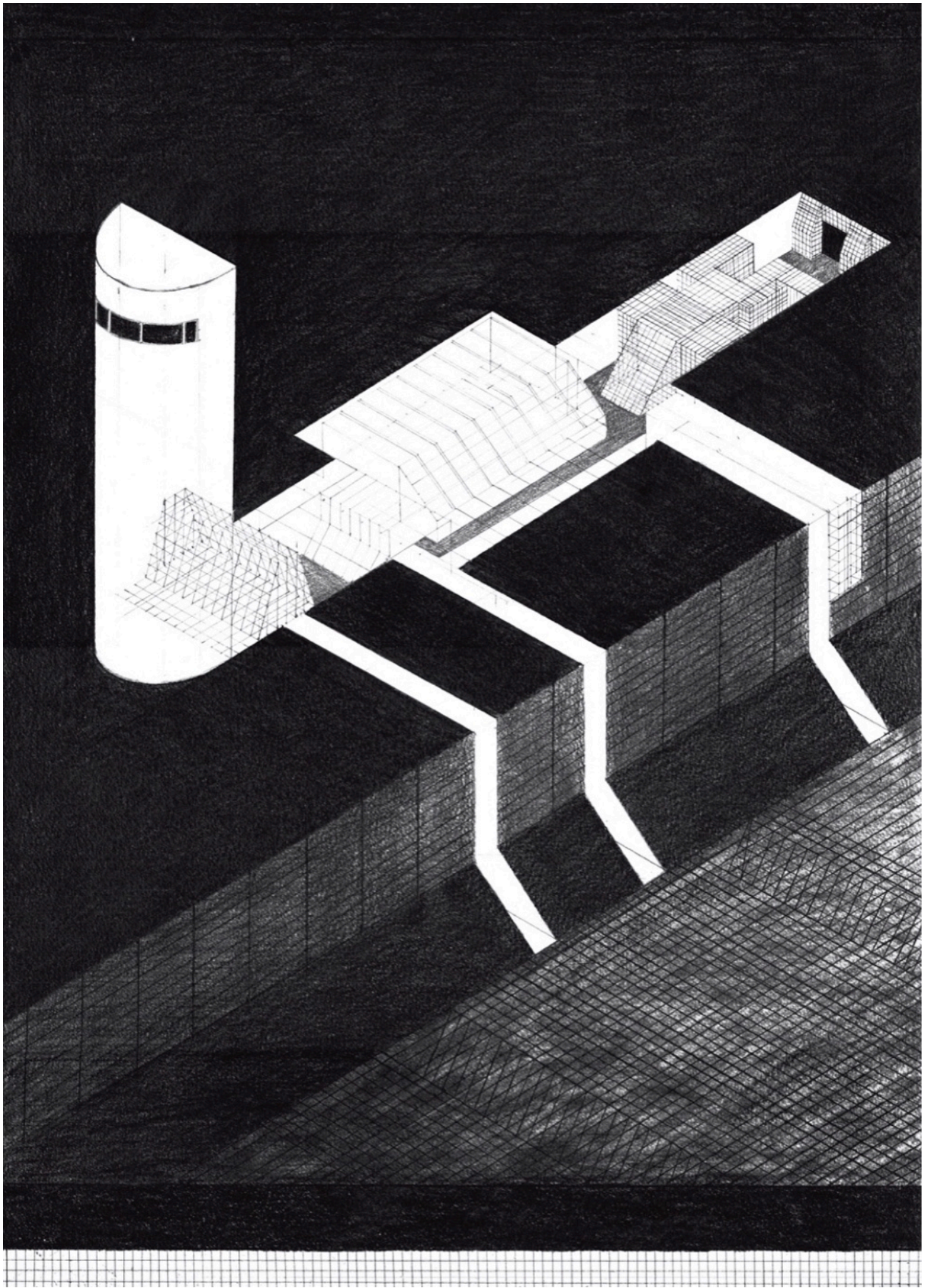
Act VI

Exodus

The Port and the Fall of Icarus

The Port and the Fall of Icarus
16th International Architecture Exhibition, la biennale di Venezia 2018

Keywords: Balaichai Sui and Javanichai | graphic design | 1940-1950s



Being destructive is the only way to stop the system. In order to not feed the machine, the destructive character minimizes belongings. She cheers, because everything cleared away means to the destroyer a complete reduction, indeed a rooting out, out of her own condition... The destructive character sees no image hovering before her. She has few needs, and almost no desires; the least of them is to know what will replace what has been destroyed. First of all, for a moment at least, an empty space: the place where anything would be possible and nothing as well. Someone is to be found who needs this space without occupying it... The destructive character does her work; the only work she avoids is a creative one. Just as the creator seeks solitude, the destroyer must be constantly surrounded by people, witnesses to her efficacy.

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Free spaces of trade, storage, and distribution are transformed into centers of detention and expulsion for labourers, whose bodies are not only controlled by the automated machinery and robots but are also dominated by the obscure desires of the others. Logistics today is a bio-political apparatus.

Logistics originates and learns from our lives, our movements, and our desires. Frantically but efficiently, it makes connections in a laborious paranoia. It establishes associations through the aggregation of data and the expansion of infrastructure. However, no single body is really able to control logistics and, like a scientific experiment gone wrong, a monster has been conjured beyond the control of its dispersed creators.

If workers may never take control of the abstract operational mechanisms of logistics, this must also mean that logistics exceeds the control of capitalist systems themselves. Therefore, logistics calls for surrealist paranoid-critical heuristics, which could lead connectivity, and the capacity for organization, down unusual paths.

Logistics is an information system able to translate any thread of obscure desire into abstract and calculable determination; through logistics, life is rendered as 'standard' quantities and 'performable' operations.

"Work is an instrument to reach the truth, but inoperatively (laziness) is the real truth of mankind." (Kazimir Malevich, 1927)

a mode in which it is maintained in relation to a pure potential in a work, where life and its form, private and public enter into a threshold of indifference; wherein the question is neither life nor work but happiness.

The Port and the Fall of Venice

A Project for the Dutch Pavilion at the Venice Biennale 2018

Curated by

Tarek Kamel

Filippo Laferla

In collaboration with

Bakrath Saring Javerbakht

Alexandros Pedron

The Port and the Fall of Venice is part of the assembled program of the Dutch Pavilion for the Venice Biennale 2018, titled "The Port and the Fall of Venice". The project is composed of four interconnected components: an installation, a performance, a film, and a publication.

The installation, titled "The Port and the Fall of Venice", is a large-scale work that explores the relationship between the port and the city of Venice. It features a series of large-scale photographs and a series of smaller-scale objects.

The performance, titled "The Port and the Fall of Venice", is a series of short films that explore the relationship between the port and the city of Venice. It features a series of large-scale photographs and a series of smaller-scale objects.

The film, titled "The Port and the Fall of Venice", is a series of short films that explore the relationship between the port and the city of Venice. It features a series of large-scale photographs and a series of smaller-scale objects.

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The Port and the Fall of Venice

In 2009 the construction of Masterplan 2 and the excavation of the canal brought to light a long and rich history of the port of Venice. The project is composed of four interconnected components: an installation, a performance, a film, and a publication.

The installation, titled "The Port and the Fall of Venice", is a large-scale work that explores the relationship between the port and the city of Venice. It features a series of large-scale photographs and a series of smaller-scale objects.

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Benjamin's Vision

Benjamin's project however, came under the Turks' wits so persuasive, that he was forced to flee. He was not a man of war, no poetry, no depression. He needed to work at all. Everyone was happy with what he or she had. Benjamin's vision was so advanced that it stopped the societies to progress further. The monster had to be captured. Benjamin, and his program, were taken to the House of the Turks, in order to separate them from human societies the port.

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Destructive Character

Act VII