



# LI QUADERNI

# #03

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## Rappresentazioni urbane Urban Representations

a cura di ETICity

- Simone Tulumello & Giacomo Ferro |
- Paola Briata |
- Maria Michou |
- Giansandro Merli & Monia Cappuccini |
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- Maria Elena Buslacchi |
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- Lidia K.C. Manzo |

- Cristina Gorzanelli, Gail Ramster, Alan Outten & Dan Lockton |
- Aslihan Senel |
- Giuliana Visco & Alioscia Castronovo |
- Claudia Bernardi |
- Maria Luisa Giordano |
- Irene Dorigotti |
- TooA |
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Progetto grafico e impaginazione  
Nicola Vazzoler.

*in copertina:*

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@Oginoknauss |

# ДОМ НОВОГО БЫТА - DOM NO- VOGO BYTA

# Modernism  
# Peripheries  
# Rhythmanalysis

Re:centering periphery 2–Moscow



*Re:centering Periphery* (RCP) is a trans-disciplinary multi-platform research project directed by the ogino:knauss collective ([www.oginoknauss.org](http://www.oginoknauss.org)) and Tesserae Urban Social Research ([www.tesserae.eu](http://www.tesserae.eu)). It investigates the modernist ideology and the every-day life practices inhabiting and transforming the peripheral and marginalized spaces produced by planning and design since the Twentieth Century. After producing two documentary films about Alamar, Cuba and Moscow, Russia, the project foresees to explore a range of further locations including Belgrade, Marseille, Casablanca, Mexico City, Detroit, Hong Kong, Shenzhen. The project is the result of a steady research led by the collective during last years, refining a specific field of action at the crossroad of spatial production and image production and developing a specific innovative language to describe how the global urban landscape is transforming. The films merge a definitely artistic attitude with an analytic perspective drawing on the concept of

rhythmanalysis as introduced by Henri Lefebvre. Photography, sound and montage are used to capture the rhythm and breath of urban spaces rather than their simple crystallized forms. In doing that, a strong reference is made to such a tradition of film making like Ruttman's "Symphonie einer Großstadt" and Vertov's "The Man with the Movie Camera" but also to the way to represent urban life by authors like Chris Marker, Jacques Tati, Godfrey Reggio, Matthew Barney. All RCP films, ongoing or completed, originate with urban derives. *Getting lost* into marginal, neglected spaces, is aimed at discovering unexpected dimensions to understand the otherness of contested territories and resisting communities. This may take the form of a workshop, a convivial experience to share approaches, interests and ideas over the urban environment. Another key aspect of our practice is the live-processing and performing of audio-visual materials captured during urban explorations as a way to identify their expressive potential and use it as a narrative matter. The documentary films are the final result of a long and differentiated cognitive process, with a consistent intermediate production of documental materials, interviews, urban derives and photographic surveys, of which only an essential core will ultimately find place in the films. A significant aspect of the project is constituted by the cross-media approach, providing the general public as well as specialists with the possibility to deepen the topics introduced by the films with a great amount of accessible and ordered extra contents. Re:centering Periphery Project, yet in progress since six years and with two awarded films previously produced, has already developed an international audience and activated diversified partnerships and collaborations.

The latter, titled *Dom Novogo Byta*, is the diary of a journey into the imagined and built landscapes of Moscow, chasing the remnants of the extraordinary utopian season of the avant-guards in the 1920's and confronting it with the contemporary reality of post-communist Russia. It takes the vantage point of the dilapidated Narkomfin building, hardly surviving today in a central plot of land appealing for real-estate speculators. Designed in 1927 by Moisei Ginzburg, this is one of the earlier projects to absorb Le Corbusierian modernist principles. The Narkomfin was a prototype for revolutionary communes to come, aimed at reforming the everyday life of Russian citizens together with their spatial environment. Its utopian aspirations were soon annihilated by the rise to power of Stalin. From the story of the Narkomfin, the film progressively traverse imagined landscapes advanced by propaganda, finally getting lost into the newly built massive urbanisation of the harsh periphery of Moscow.

<http://vimeo.com/58960386>

(HD, col. 45 min.)

Directed by: Manuela Conti and Lorenzo Tripodi

Script: Lorenzo Tripodi

Cinematography: Manuela Conti

Sound Design and recording: Francesca Mizzoni

Editing: Manuela Conti

Soundtrack composed by: INFRASON

Narrated by: Lorenzo Tripodi with Roman Sinicin

Produced by: OGINOKNAUSS in collaboration with MOORROOM

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**È stato bello fare la tua conoscenza!**  
cercaci, trovaci, leggici, seguici, taggaci, contattaci, ..

**It was nice to meet you!**  
search us, find us, read us, follow us, tag us, contact us, ..

