

Krassimir Terziev & Daniel Kötter

Peripheral Light, Air and Sun

2016-17, four channel video installation, book with texts, maps and photographs

Project based on comparative exploration of Gropiusstadt, Berlin and Lyulin, Sofia

Co-produced by Goethe Institut Sofia, with the kind support of IDEAL Wohnbaugenossenschaft



Camera: Daniel Kötter

Audio recording: Max Schneider

Video editing: Krassimir Terziev, Daniel Kötter

Colour Grading: Kalin Serapionov

Sound design: Angel Simitchiev



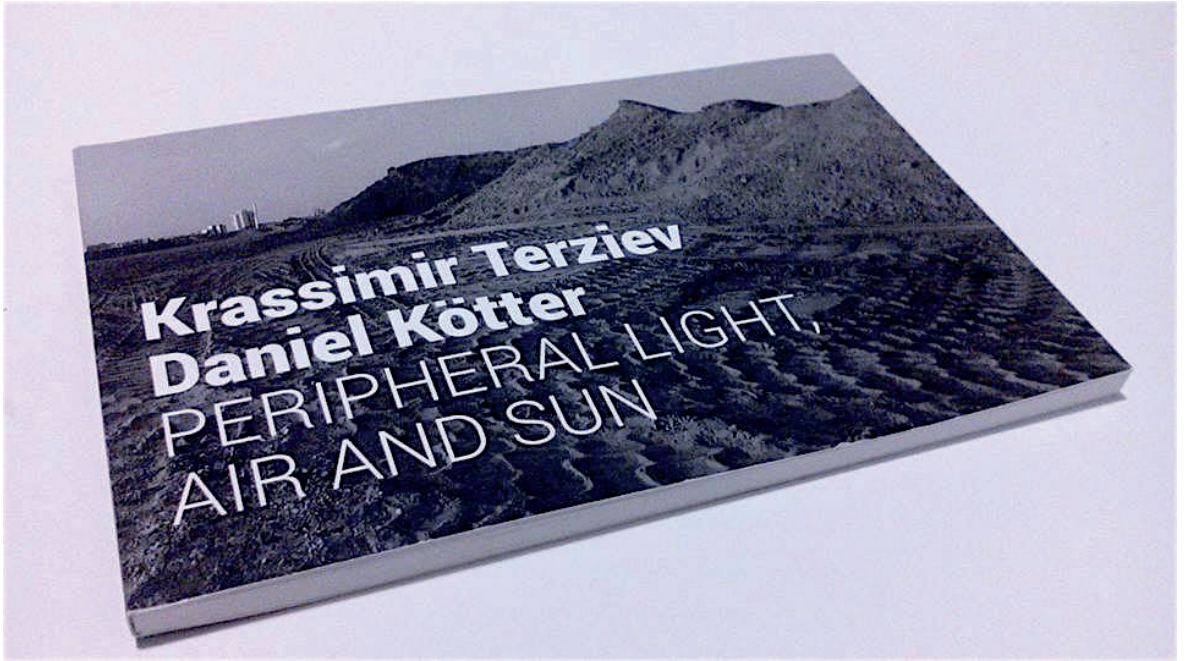
four channel video installation

preview video could be found at: https://youtu.be/yg_SzYz53QE

13 min, HD video, 1080P, PAL 16:9, color, stereo

four synchronised video projections, eight synchronised audio channels

book, containing texts, maps and photographs
meant to be part of the experience of the project presentation
Sofia/Berlin, 2017
80 pages, b&w, 11/17 cm, soft cover, edition of 200
text Krassimir Terziev & Daniel Kötter
proof reading Lyubov Kostova
photographs Krassimir Terziev & Daniel Kötter
drawn maps Krassimir Terziev
print Accent 96, Sofia



installation view from

Krassimir Terziev / Daniel Kötter. Peripheral Light Air and Sun, 24.02 - 11.03. 2017,
Goethe-Institut Sofia, Sofia



installation view from

Krassimir Terziev / Daniel Kötter. Peripheral Light Air and Sun, 24.02 - 11.03. 2017,
Goethe-Institut Sofia, Sofia



a/v sync interface

four channel video installation
technical setup

four synchronised video channels playback setup

four HD 1080p 25fps video files
13:38 min, PAL, color, 16:9 each one,
each carrying stereo audio track

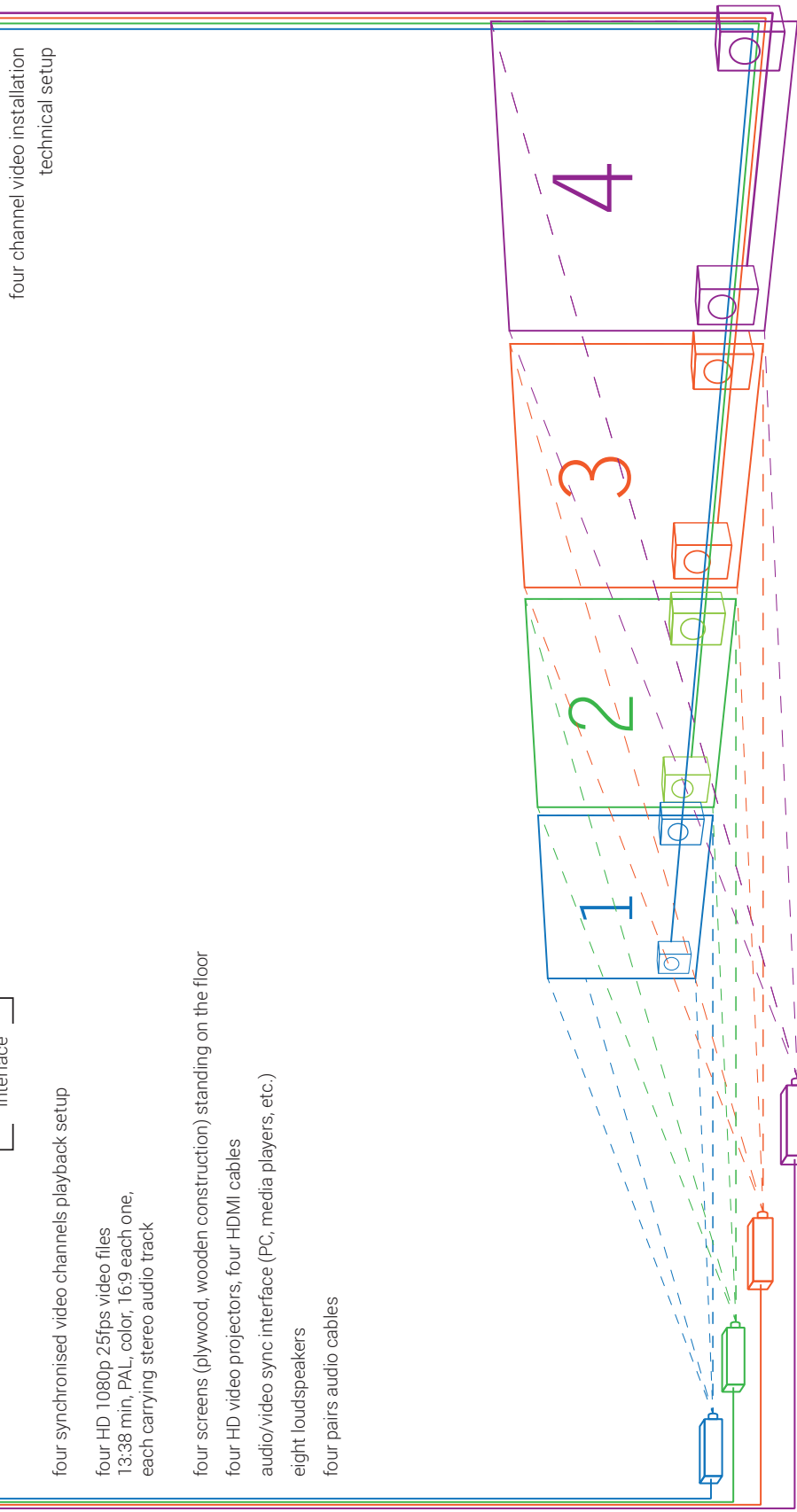
four screens (plywood, wooden construction) standing on the floor

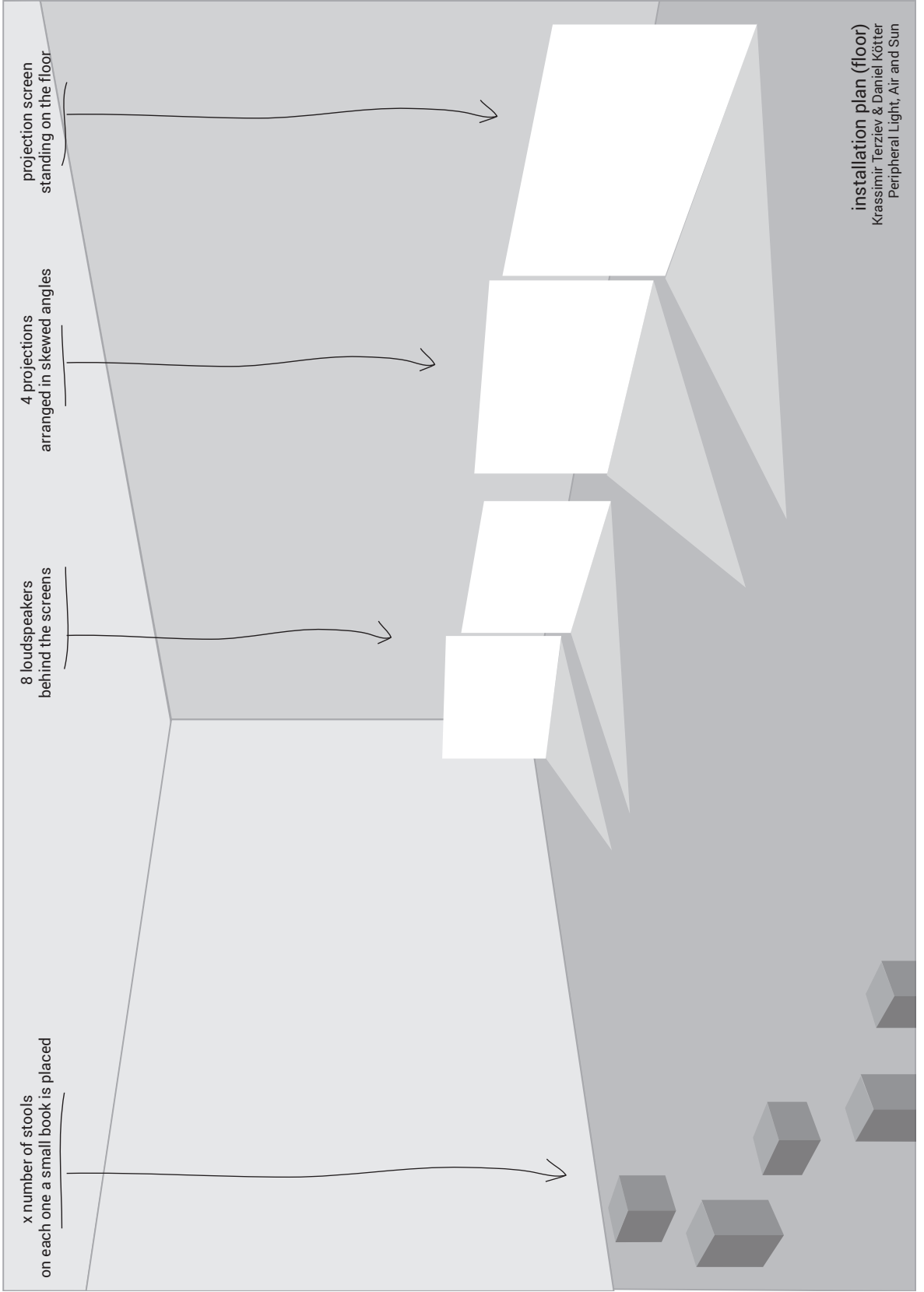
four HD video projectors, four HDMI cables

audio/video sync interface (PC, media players, etc.)

eight loudspeakers

four pairs audio cables





x number of stools
on each one a small book is placed

8 loudspeakers
behind the screens

4 projections
arranged in skewed angles

projection screen
standing on the floor

installation plan (floor)
Krassimir Terziev & Daniel Kötter
Peripheral Light, Air and Sun

Summary of the book text

Daniel Kötter Krassimir Terziev

Peripheral Light Air and Sun

In most European cities nowadays much more people live in the peripheries than in the city cores. Still the peripheral spaces receive much less public attention than those iconographic spaces in the center, that place the image of a city on the map of competitive global city marketing.

Despite this public neglect, peripheries are the kind of spaces, that define the actual forces of urban expansion at work in the contemporary metropolises. These forces are operated by a double and complementary directional movement from and to the city: Periphery is where people are moving to from rural areas, starting a new urban life. At the same time periphery is where urban people move to from the center in order to escape the density and pollution.

It is these borders that divide space into inside and outside, into what belongs and what is beyond. Nevertheless the spatial relations on both sides of the border are not symmetrical, for the city produces things, that it has to exclude

from its center, in order to guarantee the functionality of the living together: waste, dead corpses, criminals and socially marginalized. The space beyond the city limits is predetermined for storage, settlement and disposal of what is socially peripheral. On the other hand the peripheries represent the imaginary „Other“ of the city, fulfilling the need for recreation, close to what corresponds to a culturalized idea of „nature“.

One of the paradigmatic peripheral spaces one can find at the edge of European cities nowadays, is inherited from the modernist blueprints of “light, air and sun”: The Plattenbau/panelki lands providing affordable housing for the post-war generation.

The project Peripheral light air and sun is a comparative exploration of two social housing districts of 1970's- Gropiusstadt in Berlin, and Lyulin in Sofia, mapping the layers of sedimentation in those urban peripheries of things disposed from the centre and things entering

from the outland. We have drawn four camera movements in four different locations, each dissecting the landscape from inside-out or outside-in. Each shot choreographed upon the principles of the plan-séquence frames dynamically disparate realities developing simultaneously in a space with no fixed definition.

Gropiusstadt, Berlin

Hunting ground, waste dump, planned graveyard, prison, border between opposing political systems, and finally housing area for families in need of affordable housing; the area became truly urbanized only after the war, when becoming part of the enclosed territory of West Berlin every inch of land contained valuable perspective to expand the ageing urban infrastructure of more inner parts of the city surrounded by newly erected borders - the locality's southern border was drawn by the Berlin Wall erected in 1961. Named after Walter Gropius, who drawn its plans, the area was built in the course of 1962-1969 and epitomized the modernist urban ideals for "light, air and sun", coined by another grand modernist architect Le Corbusier.

The Tower

In the course of the area's history as peripheral ground people had always been distributed horizontally; the process of urbanization finally explored vertical densification. The only building in Gropiusstadt designed by Walter Gropius himself is the thirty-one storey "Ideal Hochhaus"- the highest housing location in Germany (at its time).

The view from a tower usually allows survey of an area. A human viewing a

tower from outside, however, senses the tower's fundamental power. Due to its location in the immediate vicinity of the Berlin Wall, IDEAL Hochhaus affirmed a visual regime, that divided these two perspectives into two different political systems. The superior position of the eyes assuring rich visual experience however provides little in terms of social relations. Every reach out takes time and continuous descending countless stairs.

Waste dump Großziethen

The waste-dump is a paradigmatic peripheral space: it stores what the city digested. In 1970's it became the symbolic stage for a peculiar agreement between FRG and GDR: West-Berlin being short of ground paid to use the area as a household dump. The trucks carrying the waste to cross the Berlin Wall through an exclusive checkpoint reached the site in a specially securitized corridor. After the Wall fell down and the re-united city expanded to the south with new single family house compounds, the nearby waste-dump created hazard risks. Therefore in 1995 the Hafemeister company started to design a kind of sarcophagus in order to neutralize the pollution and poisonous gasses. Again the peripheral site swallows what the city in its process of renewal needed to abandon: The mineral mass is delivered by demolitions and construction sites across Berlin. By 2020 the former waste dump will become a green hill in the shape of a pyramid - a monument of artificial nature.

Lyulin, Sofia

Named “concrete jungle” in the local slang, Lyulin is the largest residential complex in Sofia. The master plan from 1960’s envisioned a large central area dedicated to public services, sports facilities and culture institutions - never realized, so the heart of the complex remained empty by 1989. The area has its limits in the east by the “West Park”, somewhat isolated from the complex due to a small creek representing a natural border. As a result the park gradually turns into a wild forest on the one side of the creek, as on the other a stripe of wasteland is partly taken over by shacks cramped between small industrial compounds and occasionally by shepherds grazing their cattle. The recently renovated ring road in the south cuts the city not only from the surrounding land, but also from Filipovci - a former village, now locality mainly populated by a Roma community.

Budka

When the free space at the heart of Lyulin was deregulated after 1990, the gap quickly began to be filled up by new construction projects popping up in chaotic order, sharply contrasting the rigid but already dilapidating structure. Rosalin park is the only building, which is situated beyond the street which separates Lyulin from the adjacent West Park and the subsequent fallow land marking the final line of the city. In this exposed, extra-urban location the view to the river valley and the Vitosha mountain is free. Still the building ruins of a second apartment block are obstructing the view. The asphalt road is a dead end. Exact on the line

between development and fallow land stands still an abandoned Budka. Those informal, temporary constructions are a product of the economic vacuum of the post socialist era, their existence as spaces for informal economy was long ago threatened and replaced by formal economy and malls.

The horse cart

A large number of horse carts start each morning from the mostly Roma populated village of Filipovtsi just outside the ring road in order to enter Lyulin, collecting everything still usable from the waste bins on the streets. One of the signs for ecological responsibility of the newly entered European state of Bulgaria was adopting the model for waste separation. Despite the number of companies contracted to do the service, the separation never worked smoothly. Rumours say that all different coloured waste bins end up in the same pot at the end. Yet these horse drivers under constant threat to be banned to move in the city seem to be the only ones capable to rightly adopt this advanced ecological method of waste management. Going back and forth daily between the urban and non-urban the horse cart maps the peripheral territory and reveals the kind of dynamics this way of transport and labour creates in relation to the streets, the other vehicles, the people.

Berlin, Sofia, 2016

Krassimir Terziev is a visual artist. In his work he explores the manifold transitions and tensions between a globalized world, dominated by the overwhelming multiplicity of symbolic imagery, and its material groundings in technological, physical and human 'hardware'.

He holds a Ph.D. in Cultural Anthropology from Sofia University (2012) and an MA degree in Painting from the National Academy of Fine Arts, Sofia (1997.) His artistic work has been exhibited in numerous individual (Between the Past that is About to Happen and the Future that has Already Been, the National Gallery, Sofia / Dobritch Art Gallery (2015); Cosmopolis, ICA-Sofia, Sofia (2013); Background Action, Württembergischer Kunstverein, Stuttgart, Sofia City Art Gallery (2008/2007)) and collective exhibitions around the world.

His work is part of the public collections of Centre Pompidou/MNAM; Artest 2000+ Collection, Moderna Galerija Ljubljana; Sofia City Art Gallery; Kunstsammlung Hypovereinsbank, among others.

<http://terziev.info> | terziev.k@gmail.com

Daniel Kötter is a director and video artist whose work oscillates deliberately between different media and institutional contexts, combining techniques of structuralist film with documentary elements and experimental music theater. It was shown in numerous galleries, video festivals, concert halls and theatres all over the world.

Between 2013 and 2016 he developed the film and music theatre trilogy *Ökonomien des Handelns*: KREDIT, RECHT, LIEBE (with Hannes Seidl).

His series of films, performative and discursive work on urban and socio-political conditions of theatre architecture and performativity has been under development between 2009 and 2015) under the title *state-theatre*: Lagos/Teheran/Berlin/Detroit/Beirut/Mönchengladbach (with Constanze Fischbeck).

He is currently working with curator Jochen Becker (metroZones) on the research, exhibition and film project CHINAFRIKA. Under Construction. (2014-2018.)

<http://www.danielkoetter.de> | dankoet@gmail.com