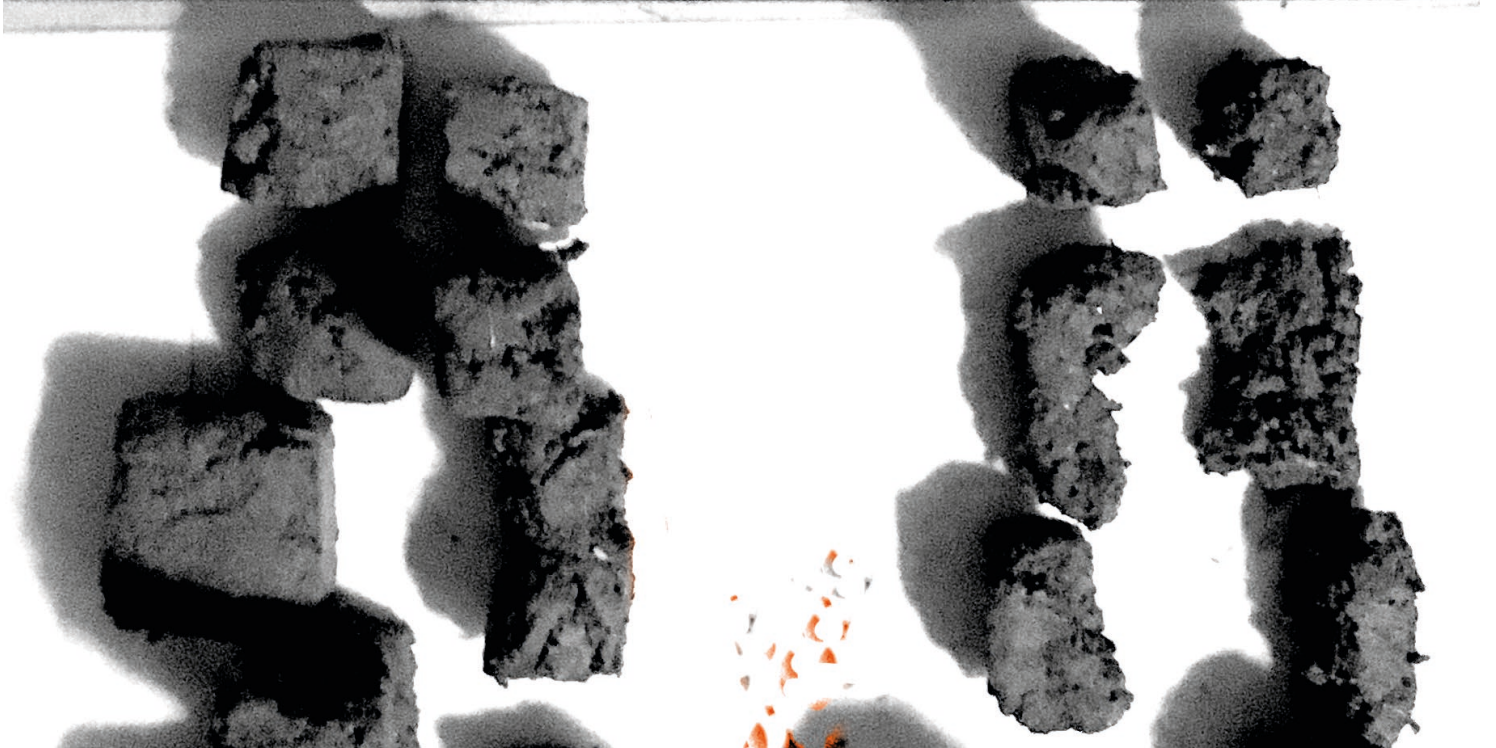
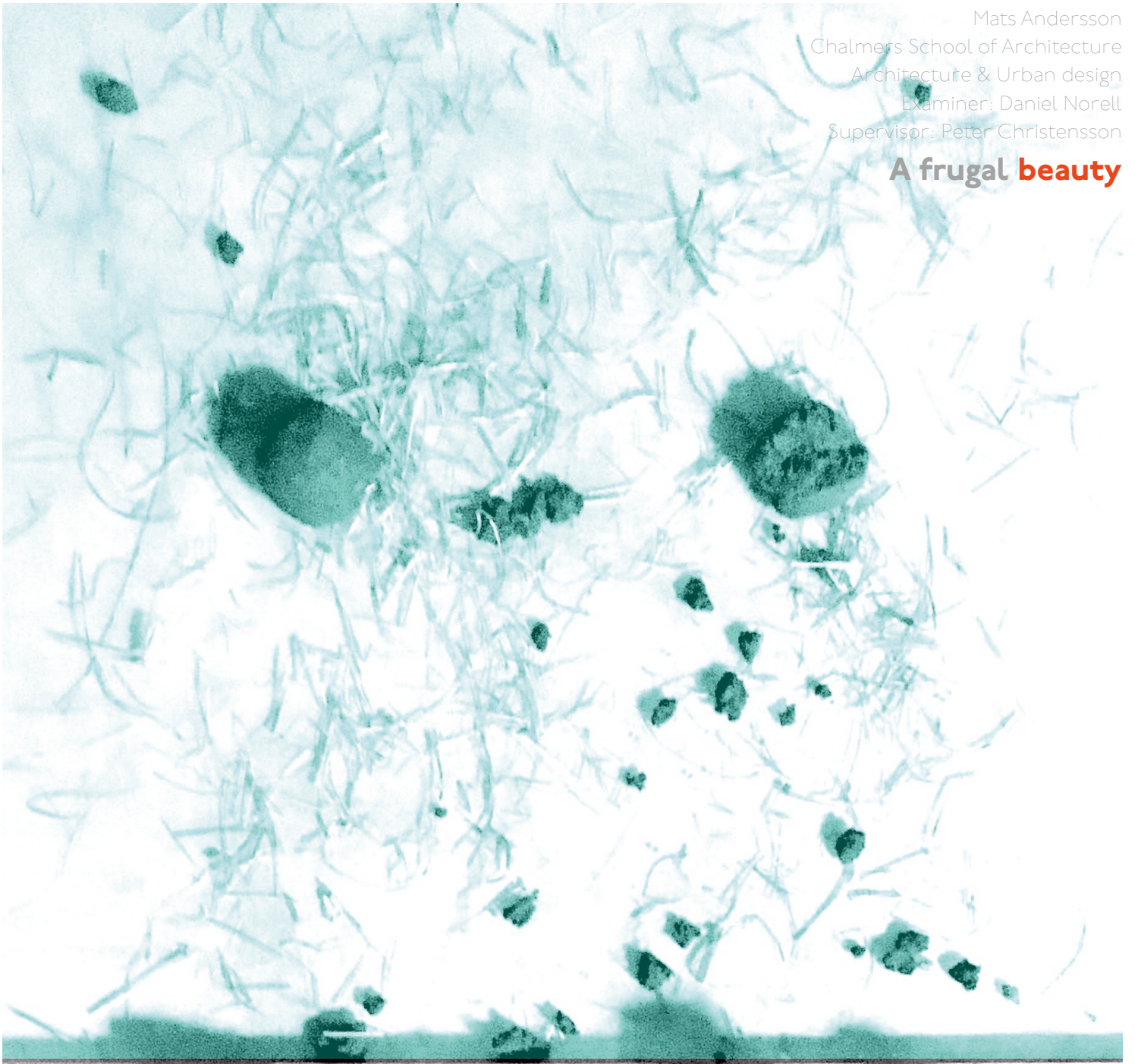


Mats Andersson
Chalmers School of Architecture
Architecture & Urban design
Examiner: Daniel Norell
Supervisor: Peter Christensson

A frugal beauty





CHALMERS
UNIVERSITY OF TECHNOLOGY

Spring Term 2021

A Frugal Beauty

Mats Andersson

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- Architecture & Urban design

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Matter Space Structure

Thesis question

Exploring a way of implementing architecture that combines perception and perception of beauty with a sustainable use of resources, approach to nature and urban landscape.

Abstract

This thesis explores perception and relationships of beauty, sustainable effects on nature, resources and urban landscape. Beauty and frugality, an exploration of finding positions of beauty in the simpel.

It explores relationing, the act of establishing relations between things. As negotiations of indeterminate interactions, within the relative, the beauty in the brief and ephemeral interactions, time and change and continuous re-positioning. Relations of humans, non-humans, living, non-living, time and change, mattering, becoming, interactions and coalitions. A becoming-with or making-with of coalitions of individual differences into composts and conglomeration, a part/whole muddle. Facing human accountability for how humans are taking part in the world, by that, an exploration in how the inner and outer relational mechanisms of human bodies, consciousness and surroundings guides perception and orientation within the world and architectural space, with and between body and environment, humans and non-humans, living and non-living. An acceptance in allowing otherness, non-humans to take hold a mutual framework where other forces of nature can perform and be part of the becoming landscape. It's a speculation into design of applying applications of (re) wilderness and apparatuses in these inbetween zones. Apparatuses, as partial (pre-)configuration(s) to situate relationships or relationing. A speculative design into means of making perceptible differences, not as a division exercise, but making differences that matter, as of mattering and becoming, making coalitions and networks.

The thesis is within a situation(ing) around the edge of Masthuggskajen, Gothenburg, Sweden, within the discourse of in-between urban developments, in-between zones of Terrain Vague and within the discourse of allowing both humans and non-humans to find a space within gaps of the urban landscape. Taking account of the journey and becoming, to wander within these zones. A discussion and references within fields of Terrain vague, of East-asian philosophies, post-human philosophies of critical naturalism, and discussions of perception from Cinema and art.

Mats Andersson

Student Background

B.Sc. in Architecture
Chalmers University of
Technology
2015-2018

Internship
Henning Larsen Architects
2018-2019

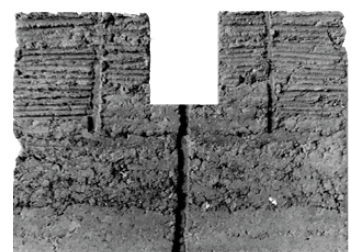
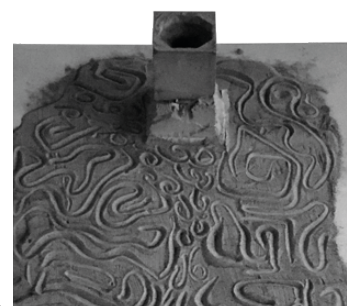
Private Commissions
Villa Camilla, 2020

Master's studies

Chalmers University of Technology
Architecture & Urban design, MPARC
2019-2020

Matter Space Structure 1
Sustainable development
& the design Professions

Building Competitions
History, theory & method
Reality Studio
Från idé till färdig byggnad
Matter Space Structure 3





Introduction



When does sound become music?... Visuals become art, balance becomes acrobacy?...



This thesis explores relationing, the act of establishing relations between things. Relations of humans, non-humans, living, non-living, time and change, mattering, a becoming-with or making-with, of interactions and coalitions. By that finding the beauty in the brief and ephemeral interactions, and how these interactions matter.

Background. The project is situated in an in-between, an in-between of past and abandoned urban swaths of land and that of future developments, an interim void of terrain vague. The situation in question is that of Masthuggskajen, Gothenburg, Sweden. Piers, remnants of a migrating shipping-industry. Land that is in the spotlight for future urban developments, that by now is formulated as a planned new constructed half island of highrises. A diminishing of the river, where a public dialog of “a wish to make the river more available” have been misused as an excuse to maximize property investments and to conduct plans for developments with poor architectural- and urban planning qualities. Ecological biodiversity is proposed in a minimum to just be able to greenwash the endeavour. In short, in a time of climate crisis and ecological decline, it is a white elephant that has since long passed the expiration date of what is considered sustainable building and urban planning. This thesis instead aims to illustrate situations that can point to alternative open-ended future scenarios, a chance to rethink.

My working methods. My initial phase began in a photo and video inventory, as a means of exploring a landscape by a continuous re-positioning in it. The photos and videos are effects of my inner knowledge making during this exploration. But effects or not, they prove useful in guiding a reader around the project, either as a collection in my inventory appendix, or by being strategically placed in the booklet to in combination with other images create mental combinations. My second phase is my exploration of theory and written texts, this is mutually independent but also explanatory to my third phase, the situation(ing) of the project. The situation(ing) of the project is in itself also partly independent but also visually explanatory to the previous text chapters.

The theories revolve mainly around a posthumanistic critical naturalism of Karen Barad (Meeting the universe halfway), Donna Haraway (Staying with the trouble) and Bruno Latour (Facing Gaia), but is bridged via east-asian philosophies and a collection of essays in the Terrain Vague -Interstices at the edge of pale, to Fransesco Careri's Walkscapes, to perspectives from art, as photography, colour interaction and cinematography, ranging from Victor Burgin, Josef Albers to Andrey Tarkovsky. The thesis won't go into specific detailing of constructions or state a solution, but speculate via a design situation into an alternative scenario where the effects are more interesting than the specifics of the actual interventions.

The thesis is divided into a prologue and seven chapters. The first explaining the concept of the apparatus. The second involves the situation(ing) of Masthuggskajen and the concepts of Terrain Vague interim spaces. The third deals with applying applications, either as rewilding, or apparatuses within Terrain Vague as a means of urban planning or (un)planning. The fourth is about human accountability, by that also what it means to be human, or earthling. It's a journey in perception, to the building blocks of perception and the building blocks of life and earth itself. The fifth chapter is speculations into design based on previous chapters, that evolve into the sixth chapter, the designs of thesis project, divided into five segments of applying applications of apparatuses and rewilding around Masthuggskajen. The final chapter is a short conclusion of it all, formulation into “diffraction”.

For Kia

In the historicity of life, there is one particular layer added to me after these five years at Chalmers. I picture this layer to myself as a box I bring with me that I can use when needed, when angst or stress are all too present. That box is Kia's box. Therein lies happiness, kindness, humour, and a sober attitude towards life and what really matters at the end of the day. I'm very grateful for that box, it mattered. What would Kia do or say?

Acknowledgements

To formulate it in a slightly Harawayan way: my companions in conversation,
my complicit compost(s):

Marcus Andersson, Matilda Hansson Jessen and Klara Wahlstedt.

To my supervisor Peter Christensson, it is a rare gift to be able to spot the
patterns between the lines before the lines have been drawn.

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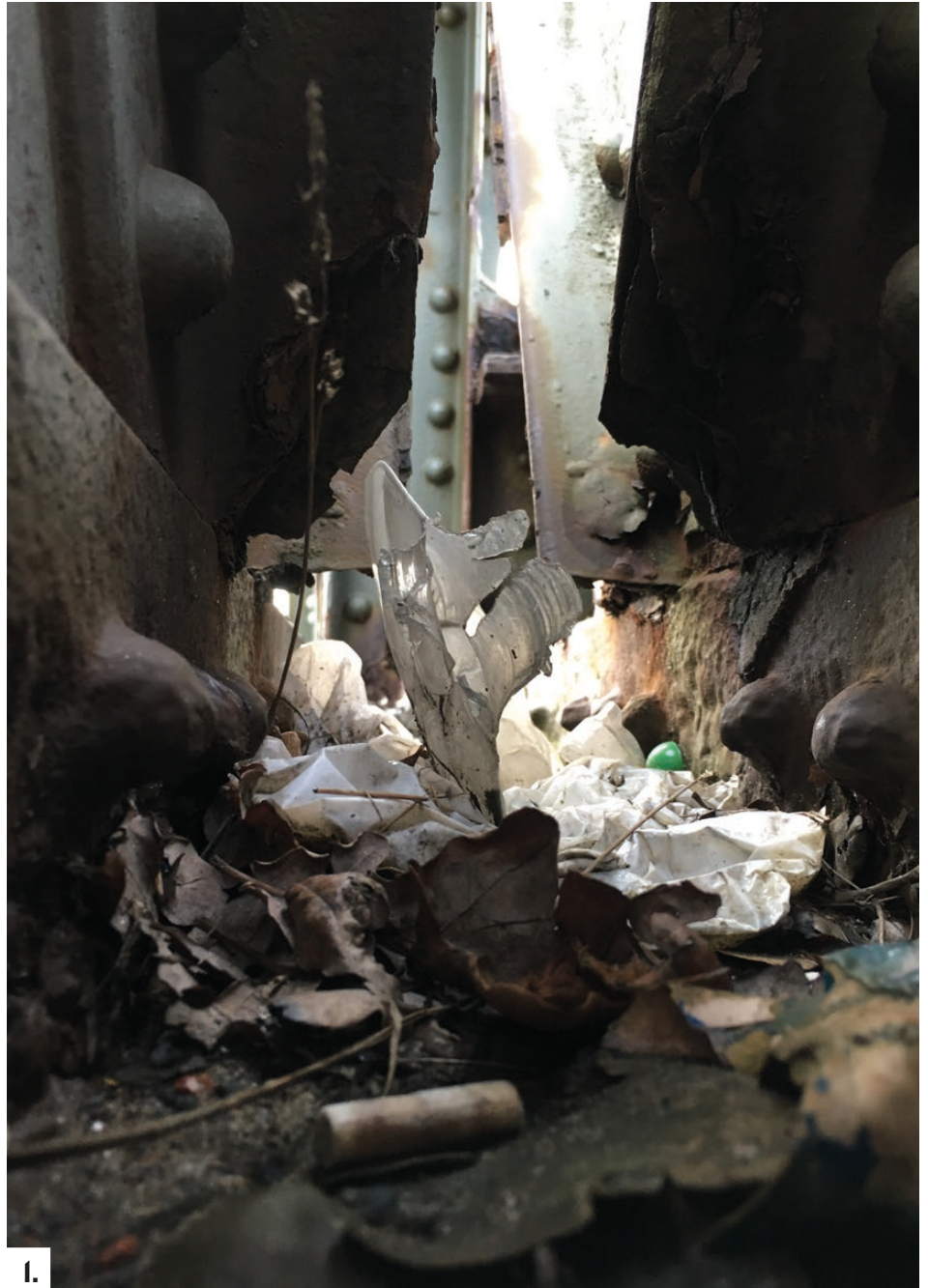
*“Naturen är inte konst.
Inte heller har den någon som helst avsikt att vara vacker. Det är vi som vill ha vackerheten.
En målning av ett vackert landskap är som alla vet något helt annat än ett vackert landskap.
Men en målning av ett vackert landskap som hängt ett halvt sekel i ett öde hus och ätits av möss och mögel kan ha blivit natur.”*

“Naturen är organiserad enligt anarkistiska principer. Alla som är intresserade av politik borde studera hur naturen klarar att leva utan beslutsordning eller hierarki. Den söker sig fram och gör det utan ansträngning, trots det oerhörda antalet deltagare.

Alla fria varelser klarar att växa när det är dags att växa och när ljuset räcker till. Och att annars vänta. Eller försvinna. Detta är inte “konkurrens”. Det är inte heller “allas krig mot alla”. Det är bara ett stort vackert samarbete, möjligt eftersom ingen är beredd att kämpa för rättigheter som ingen gör anspråk på.”

“Skönhet” — Ett begrepp ur gångna sekels estetiska terminologi refererade gärna till vackra kvinnor utan kläder, men lika ofta till naturen. Och skönhet finns verkligen där, såvida ingen svårartad exploatering skett på platsen. Om den fått förbli orörd finns också skönheten kvar. Lägg märke till att skönhet inte är någon egenskap utöver vad som faktiskt finns där, skönhet är istället exakt detsamma som en mångfald av liv, hur livet levs - och att solen någon gång lyser.”

Thomas Tidholm, 2020 *Jordlöparens bok*



1.

Images from Photo Inventory of Masthuggskajen, *Perspectives - Underground*.

Prologue

“Can a dark and drizzly November evening ever be beautiful?”. During a late autumn evening promenade, I had entered a mind game with myself to picture anything I encountered to be framed and displayed in my apartment. An old cigarette bud on the damp pavement? Yes. A piece of graffiti? Yes. The facade in front of me? Yes, and so it continued, I couldn't find myself to unsee the beauty of it all. It may have required some time, composition, positioning, or inclusion or exclusion of the context, but in the end, anything sufficed. So everything is beautiful?

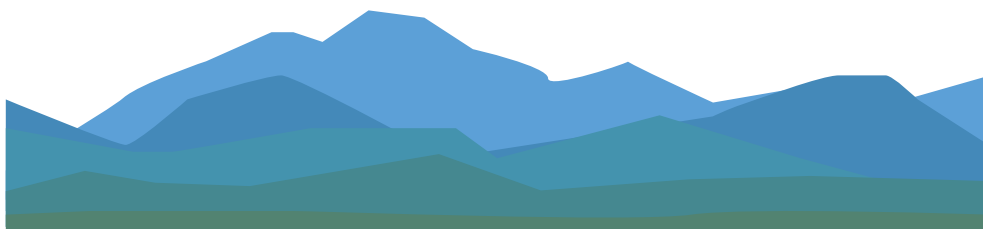
A mini-revelation, but hardly a sufficient answer, and maybe not a conclusion after all. Maybe it was not the objects themselves that were the things of beauty, but the acknowledgement within the interactions. After all it required effort, time and a calibration of myself to actually find a perspective of beauty within the interaction of these items. Like a mist suddenly unfolding in front of my eyes and between the items, clouding my judgement. The beauty was assigned to an agent of the interaction and not just to the individual objects of matter in front of me, but the combination within where all involved players mattered for the outcome. So everything is beautiful, if you want to.

So what would this acknowledgement mean, an appreciation, positioning, access or understanding of the phenomena of the things encountered? What I design, when designing with beauty in mind, would then be a physical pre-configuration, an apparatus.

I. Apparatuses

Niels Bohr's formulation of Apparatuses:

“(1) apparatuses are specific material-discursive practises (they are not merely laboratory setups that embody human concepts and take measurements); (2) apparatuses produce differences that matter - they are boundary-making practices that are formative of matter and meaning, productive of, and part of the phenomena produced; (3) apparatuses are material configurations/dynamic reconfigurations of the world; (4) apparatuses are themselves phenomena (constituted and dynamically reconstituted as part of intra-activity of the world); (5) apparatuses have no intrinsic boundaries but are open-ended practises; and (6) apparatuses are not located in the world but are material configurations and reconfigurations of the world that re(con)figure spatiality and temporality as well as (the traditional notion of) dynamics (i.e., they do not exist as static structures, nor do they merely unfold or evolve in space and time)” (Barad, 2007, p. 146)



The blue of distance. Rebecca Solnit dedicates no less than three different chapters to that name and phenomena in *A Field Guide To Getting Lost* (Solnit, 2005)

What better way to explain the apparatus. If we imagine the distant mountains, seemingly blue for our eyes, we know the trees growing on its slopes are most likely colours of green, yellow to red depending on the season. The air between us and the mountain, turns the interaction of light and the mountain to something else when it reaches the retina of our eyes. The air may seem constant, but our own positioning in relation to the mountain, as of distance, height and so on becomes the calibration and the set up of the apparatus, where different set-ups will result in various degrees of intensiveness of blue, due to the changing relational calibration of this natural apparatus.

In this formulation of an apparatus set-up, the configuration can be due to our own position in the apparatus, that is we, the interactors, are part of the apparatus itself, and so are the interactions of otherness, either knowingly or unknowingly influencing the perception via the apparatus. We are part of the apparatuses we seek to perceive or understand the world by.

Relationing

When does sound
become music?

*Visuals become art, sound
music, balance, acrobacy,
motion dance?...*

The previous section referred to the combination of how a changing relationship with an already existing otherness could suggest the configuration of a "natural" apparatus. As Karen Barad who will follow along more later in my discussion puts it:

"concepts are defined by the circumstances required for the measurement. That is, theoretical concepts are not ideational in character; they are specific physical arrangements. (Barad, 2007, p. 109). "Since observations involve an indeterminable discontinuous interaction, as a matter of principle, there is no unambiguous way to differentiate between the "object" and the "agencies of observation". "The measurement interaction can be accounted for only if the measuring device is itself treated as an object, defying its purpose as a measuring instrument." (Barad, 2007, p. 114)

"(...) every measurement involves a particular choice of apparatus, providing the conditions necessary to give meaning to particular sets of variables, at the exclusion of other essential variables, thereby placing a particular embodied cut delineating the object from the agencies of observation. So for every given apparatus there is an unambiguous resolution of the distinction between the object and the agencies of observation." (Barad, 2007, p. 115)

Not until I have talked directly with my references will I know the true intention of the words used. I will use "relationing", but if you visit the works of Donna Haraway and Karen Barad, and find "intra-active relating" I think we mean something similar.

Relationing The act of establishing relations between things. Oxford dictionary

Here I'm not looking for a determinate classifications of/or hierarchies between entities, but the act of becoming when entities form relationships, as of "relationing". What I'm looking for is a mutually continuously changing relationship of an indeterminate amount of entities of humans and nonhumans, living and non-living.

A key aspect of the apparatus, is by relationing, making differences, differentiate, or making differences compose composts. As relationing, a becoming of conglomerations/part-whole of (individual) differences. Apparatuses, as (pre-)configuration(s) to situate relationships or relationing.

As for apparatuses and architecture, understanding phenomenas by their differences, not as a division exercise, but as an exercise in coalitions and to approach the accountability of human the part of nature (by design, artifice/interventions/cuts in nature) (by differences, pattern recognition, pattern anticipation, when interacting with architecture, of human/non-human/living/non-living.).

Or in the terminology of Donna Haraway; making odd-kin, and in doing so making "unexpected collaborations and combinations, in hot compost piles", a "sym-
poiesis" — making with. (Haraway, 2016, p. 4-5)

Speculations
into means
of making
differences.

I do so vaguely compost otherness and apparatus in the sense that there is no clear line between when things are merely conveniently laying about or have required some sense of planned material configuration, assuming the "user" have some limited control over the outcome of the apparatus configuration. It is to a degree a letting go of "human control", and also have non-humans or otherness to have access of the configuration and outcome. The intended outcome doesn't necessarily mean a full grasp or control of the outcome, but to have an act of relating with the humans, non-humans or otherness who also interact with the apparatus or are themselves intended or unintended parts of the apparatus during the process. The nature of the apparatuses here are not the primary source of an intended beauty, but a configuration to cause effects of perceptible beauty.

"There are many events whose occurrence doesn't offer any matter to be confronted, many happenings inside of which nothingness remains hidden and imperceptible (...) They come to us concealed under the appearance of everyday occurrences. To become sensitive to their quality as actual events, to become competent in listening to their sound underneath silence and noise, to become open to the "it happens that" rather than to the "What happens," requires at the very least a high degree of refinement in the perception of small differences." (Lyotard, *Peregrinations* 1988) (Mariani & Barron, 2014, p. 44-45) Such small events or differences, are aspects of everyday interactions, between themselves, to humans, or between themselves humans and further otherness and so on. The artist Victor Burgin points to the interaction phenomena of "third effect": "two images side by side tend to generate meanings not produced by either image on its own. This effect may be produced by bringing together two physically distinct prints (from two separate negatives), or by juxtapositioning two distinct elements within a single frame. In the latter case, the juxtaposition may be brought about by chance (happy coincidence) or by design; if by design, then either "natural" means (casting, posing, etc.) or "technical" means (darkroom manipulation, collage, etc.) may be used." (Burgin, 2018, p. 21) Two differences forms a whole of the parts that are not mere copies of any of the composing parts, but something else. Reversely would be to differentiate and make more of the differences of the composition.

The russian-soviet director Andrey Tarkovsky stated in his autobiography; "I feel that the sounds of the world are so beautiful in themselves that if only we could learn to listen to them properly, cinema would have no need of music at all." For instance he had previously hailed Ingvar Bergman for his use of natural sound "to enlarge the sounds, single them out, hyperbolise them . . . He singles out one sound and excludes all the incidental circumstances of the sound world that would exist in real life." (Tarkovsky, 1986, p. 162) That is, the potential of "beauty" related to a phenomena is always present, the point becomes not to focus, enhance or affect that single phenomena per se, but to single out all the others in means of making differences.

II. Situation(ing) *A situation of Mastbuggskajen, Wandering; from Situationists to Stalker, a situation of terrain Vague*

“...there are no sharp edges...” “...if one looks closely at an “edge,” what one sees is not a sharp boundary between light and dark but rather a series of light and dark bands — that is, diffraction pattern”. (Barad, 2007, p. 156)

“Terrain vague “An empty place without cultivation or construction, in a city or a suburb, an indeterminate space without precise boundaries. It is apparently forgotten place where the memory of the past seems to predominate over the present, an obsolete place where certain values remain in spite of a complete abandonment of the rest of urban activity, a place that is definitely exogenous and extraneous, outside the circuits of productive structures of the city, an internal uninhabited, unproductive and often dangerous island, simultaneously on the margins of the urban system and a fundamental part of the system (...) In the end it looks like the counterimage of the city, both in the sense of critique and of a clue for a possible way to go beyond. (...) The relationship between the absence of utilization and the sentiment of freedom is fundamental to grasp all the evocative, paradoxical power of the terrain vague in the perception of the contemporary city. The void is absence, but it is also hope, the space of the possible. The indefinite and uncertain is also the absence of limits, an almost oceanic sensation, to use one of Freud’s terms, the expectation of mobility and wandering (...) The Presence of power invites escape from its all pervasive enterprise, sedentary comfort invites unprotected nomadism, urban order invites the indefinite nature of terrain vague, the true index of the aesthetic and ethical questions raised by the issue of contemporary society”. Ignasi De Solà-Morales, “Urbanité Intersticielle”, in *Art Actuel*, 61, Quebec, 1995.” (Careri, 2002, p. 41)



2.

Images from Photo Inventory of Masthuggskajen, *Perspectives - Sounds*.

Wandering by the edge

Like my autumn promenade contemplating the nature of beauty, the observations of this project comes mostly when in motion, walking, wandering in an undecided state of what to look for. Instead, a continuous reestablishment of my point of vision, either by the changing scenery, a change of position, or relationship with my environment during times of wandering.

In Francesco Careri's *Walkscapes*, he takes on walking as a history of an aesthetic art practice. This spring a hundred years ago, the avant-garde artist of the Dada performed a promenade of sort, almost as a continuation of the *Flâneurie* of the romantic era, taking departure from a banal place, an abandoned church garden in the Latin Quartier of Paris. The reasons for this particular place are unclear, but it is indicated that "this particular church garden was selected precisely as if it were an abandoned garden near one's own home: a space to investigate, familiar but unknown, seldom visited but evident, a banal, useless space like so many others wouldn't really have any reason to exist." (Careri, 2002, p. 78)

"The dadaist understood that the entertainment system of the tourist industry had transformed the city into a simulation of itself, and, therefore, they wanted to call attention to the nonentity, to reveal the cultural void, to exalt banality, the absence of any meaning." Or as the british artist Victor Burgin notes, "On August 2 1914, Franz Kafka wrote in his diary: "Germany declared war on Russia. Afternoon, went swimming". As the historian Marc Ferro remarks in a recent book how individuals live moments of historic crisis: "Most people do not live in history ... they live their lives". Most of the time, history, like architecture in Benjamin's description, is appreciated "in a state of distraction"." (Burgin, 2018, p. 161) As Bruno Latour notes about the current climate- and ecologic crisis: "we crossed a series of thresholds, we went through total war, and we hardly noticed a thing! So that now we're bending under the weight of a gigantic event that has crept up on our backs without our really realizing it". (Latour, 2017, p. 9)

"A ruin is not found, it is made" ... "But to whom does a ruin first appear as a ruin? Not to native habitants, surely, for whom history is not a holiday diversion, but a continuous, if haphazard way of living." (Mariani & Barron, 2014, p. 64)

In what has been a succession of movements, from surrealists, who understood that the void that the dadaists had pointed at, could be filled with values, the "unconscious city", repressed by the city, but full of continuous discoveries. On to the

Surrealist-Situationist with their psychogeography and their tool to investigate the spontaneous urban places that had occurred out of rejection and absence of control, the *dérive*. “To direct the point of view in a non-random way, towards those zones that more than others appeared to embody an elsewhere capable of challenging the society of the spectacle.” Places off the tourist maps, forgotten by the dominant culture and off the gaze of the society. (Mariani & Barron, 2014, p. 111-112) Places “of collective living, for the experience of alternative behaviours, a place in which to waste useful time so as to transform it into playful-constructive time.” (Careri, 2002, p. 108)

“...beyond the settlement systems, the outlines of the streets, the houses, there is a quantity of empty spaces that form the background against which the city defines itself. They are different from those open spaces traditionally thought of as public spaces-squares, boulevards, gardens, parks-and they form an enormous portion of undeveloped territory that is utilized and experienced in an infinite number of ways, and in some cases turns out to be absolutely impenetrable. The voids are a fundamental part of the urban system, spaces that inhabit the city in a nomadic way, moving on every time the powers that be try to impose a new order.”(Mariani & Barron, 2014, p. 108)

At the edge of Gothenburg’s historic inner fortified city lies the piers of Masthuggskajen. Remnants of a shipping industry that in adjustment to its time always seems to make a nomadic journey towards the new borderlines of the growing city. Today its prime land, cut off by the former route of emigration connecting to the America ferries. A route that for a brief time moonshined as a traffic artery, traffic that by now has been mostly tunnelled away, leaving a wide ribbon of tarmac separating the piers from the rest of the city. Just too close, just too much in the spotlight of future development, but as a contradiction to this it isn’t really noticed, isn’t maintained or cared for. Just cut off from the urban fabric and the intersections of daily flow of people. A “dead end”, or more as a “dead edge”, but then there’s the thing, it is just not dead.

During 2020, the first summer of the Corona pandemic, I frequently took a breath of free air in this place, during day time solitary seniors, seemingly stranded and lonely, stood and stared in silent contemplation out over the river. During the evenings, small gatherings emerged and enjoyed music or spontaneous dance in small circles next to the water. Music of middleeastern tones and rhythms borrowing the void, but would likely seem alien or disturbing just a few hundred meters away at the more recently polished areas around the inner city. Careri argues that these empty spaces “are the places that best represent our civilization in its unconscious, multiple becoming. These urban amnesias are not only waiting to be filled with things, they are living spaces to be filled with meanings. Therefore, we are not looking at a non-city to be transformed into city, but a parallel city with its own dynamics and structures that have yet to be fully understood.” Voids within the urban fabric, that represents “the last place where it is possible to get lost within the city, the place where we can feel we are beyond surveillance and control, in dilated, extraneous space, a spontaneous park that is neither the environmentalist’s re-creation of a false rustic nature nor the consumer-oriented exploitation of free time. The voids are public space with a nomadic character that lives and is transformed so rapidly that it eludes the planning schedules of any administration.”

Voids, when being explored, turns out not to be so empty after all, but containers of a range of different identities. (Mariani & Barron, 2014, p. 110)

This place is my point of departure, among the tubes of new year’s eve fireworks still remaining some months later, where nine or ten piles of earth and gravel one day of spring suddenly descended on the place, traces of a temporary layer of winter-infrastructure condensed into neat piles. I had during one of the days of my “Inventories of Perspectives”, tried to figure out the sounds of the place. Small pieces of metal, vibrations, would they make a sound? I stamped on them, and to my surprise a deep resonating sound emerged from below. I hadn’t noticed it before, but the piers that I had experienced as a solid piece facing the river, was in fact a ten by four hundred meter long resonance chamber of concrete cavities, just hovering above the water surface.

III.

Situating applications

III.I. Applications of (re)wilderling

III.II. Applications of apparatuses

These places, that when Careri recollects the explorations conducted by land art artist Robert Smithson within periferi industrial landscapes, being “territories disrupted by nature or man, abandoned zones condemned to oblivion of the entropic landscape. A territory on which one perceives the transient character of matter, time and space, in which nature rediscovers a new “wilderness” a wild hybrid, ambiguous state, anthropically altered and then escaping man’s control to be reabsorbed again by nature.” (Careri, 2002, p. 172)

“Spaces of confrontation and contamination between the organic and the inorganic, between nature and artifice” (Stalker, 1996)(Mariani & Barron 2014, p. 2). The relative undisturbed places of terrain vagues, is also the very thing tend to gain ecological diversity, despite the contradiction that these gaps are also often in between of sites of heavy human impacts, as Katarina Saltzman points out about Torsviken (Torslandaviken), just west of Gothenburg, a site of widespread waste dumping, pollution, and within the proximity of oil refineries and a disused airport, but also an important habitat for birds. (Mariani & Barron, 2014, p. 11)

III.I.

Rewilding terrain vague

Jill Desimini notes in a case for Philadelphia that “Swaths of vacant land could: (1) absorb water and carbon, reducing runoff, flooding, and urban pollution, and become an urban infrastructure that would be prohibitively expensive to otherwise build and maintain; (2) be connected to other land to increase habitat for birds and mammals; (3) enhance the cultural benefit of the city, providing rich backyards for the residents; (4) increase ecological value; and (5) transition into a sixth nature, a reinvention of the urban park or garden, a designed landscape that does not cede ecosystem value and respects the realities of maintenance in the present urban economy. The landscape can return to being the heart of the city, (...). It would not would not devolve into underused open spaces and vacant lots. The terrain vague would become the terrain vivant, a working heart pumping new life into the porous urban fabric.” (Mariani & Barron, 2014, p. 184-185)

Landscape architect Adrian Geuze describes wildness resulting from neglect as “an opportunity for the rebirth of a predictable self-sustaining nature out of decaying and unused landscape.” Where nature “maintains itself regardless of its lineage.” (Desimini, Mariani & Barron, 2014, p. 173). He and Matthew Skjonsberg proposed a sort of reclamation by crafting semi-wild parks that can mature without human control into vegetations of different biotopes and microclimates, for later to be kept and incorporated within future scenarios where urban growth recolonizes the areas. (Mariani & Barron, 2014, p. 11) Wilderness in areas of previous human activity emerging due to the lack of human maintenance.

“ In the case of swaths of abandoned urban lands, nature has become the primary driver in a landscape previously governed by human activity, primarily industry and housing. Thus human-made conditions underlay natural succession. Both the human abandoners and the non-human colonizers shape the succession. Yet, as Girot (2005) explains, this new nature is neither pristine ecology nor human design. Instead it provides a different way to approach the natural environment in the city.” (...) A potential to “sharpen our senses and reconcile with our environments (p. 19). The present urban condition cannot rely on past readings of nature. Rather, it must evolve out of previous realities into a hybrid condition, one that, for Girot, merges time with a contemptuous landscape or “vast zone of conspicuous neglect where residual nature is mixed with industry, waste and infrastructure” (p. 19).” (Mariani & Barron, 2014, p. 176)

A condition of nature that “will not be made visible at once, it will require both faith and patience over decades and will undoubtedly provoke a fundamental shift in our understanding of the architecture of the landscape.” (...) “... a landscape architecture that embraces slowness and evolution. The new nature incorporates the coinciding concerns of realities of urbanization, deurbanization, and environmental degradation through a reevaluation of design, role, and kind of nature in the urban public space in both growing and shrinking cities. To push further, terrain vagues and urban wilds could serve as catalysts of this new nature, conserved, augmented, expanded and connected to shape urban growth. Here, the wilds that are a by-product of past development cycles become the backbones rather than the casualties of future urbanization. New development is responsive to, and respectful of, the successional landscapes of abandoned urban-industrial areas (Kowarik & Korner, 2005).”(Mariani & Barron, 2014, p. 177)

From Dada and the Situationist critique of the tourist city, the consumerism and on to the society of the spectacle, a similar discussion of today's perspective is of growth, economic and urban. Isabelle Doucet in her article for *Overgrowth*, *Anticipating Fabulous Futures*, begins in the discussion posed by Isabelle Stengers, in her questioning "of further growth as a solution to all problems", and of an alternative in "Objectors to Growth/Economic objectors". The question Doucet puts is if the practises of architecture and urban planning can object at all to the logic of growth or if they are unavoidably complicit? Part of addressing such a question is discussed around multi-species studies, to re-imagine living forms, living together in multi-species communities, to "become aware of entangled existences and how the world is co-inhabited with various other critters, which informs also responsibility for those worlds. (...) through relationality and openness, can articulate connections and thus induce accountability." (Doucet, 2019)

As a case in point, Doucet makes a discussion around the Cedric Price Architects 1989-1991 unimplemented proposal "Ducklands", of the redevelopment of the Hamburg Docklands, by instead of proposing urban regeneration, argued for a gradual conversion into wetlands, as a sense of "relief from developments". By "repurposing the docklands not through housing, offices, and other functions typical of post-industrial regeneration projects, but instead proposed the creation of a large reserve, a river marshland in the center of Hamburg, to become the resting place for migratory birds." (...) "A nature reserve that was also to be a visitor attraction in close connection to the historic city of Hamburg, Ducklands negotiated the fragile co-existence of birds, people, river, and city. The walkways were designed as flexible and mobile in order to adjust to the needs of cultivating plants and the resting and breeding of birds." (...) "The walkways connected to the historic city at one end but had no destination at the other. According to Price, this meant that people would go into the wetlands only "because they want to. It would be their wish not to disturb." (...) "By renaturalizing river islands and placing them in the geographies of migration birds, the anticipatory architecture of Ducklands was supposed to slow down hasty development decisions. It is unlikely that it would have had the capacity to effectively prevent development, but it surely hoped to forge new opportunities, new ways to cooperate, and new alliances-between birds and tourists, between citizens and the river." (Doucet, 2019)



Hamburg, Hafencity in 2017, cramped temporary housing for refugees. Fenced off and separated from the rest of the city.



III.II.

Apparatuses as applications



In the opening section of walkscapes, Careri points to the most basic in the act of crossing space, it's about survival, to find food and information required for survival. But once that is satisfied; "By modifying the sense of space of the space crossed, walking becomes man's first aesthetic art, penetrating the territories of chaos, constructing an order on which to develop the architecture of situated objects." (Careri, 2002, p. 20)

During sixteen days in 2016, Javacheff Christo executed the ephemeral installation of "Floating piers" on lake Iseo, Italy, a brainchild of his and Jeanni Claude since 1970. A three kilometer floating walkway on water, only from air where the angles and altering perspectives noticed. Christo remarked on the project; "The Floating Piers was absolutely free and open to the public (...) The Floating Piers were an extension of the street and belonged to everyone." "Those who experienced The Floating Piers felt like they were walking on water—or perhaps the back of a whale," (Estate of Christo V. Javacheff, 2021)

That art project was not situated in a periferi landscape of terrain vague, however it opened up that particular landscape to a new temporary perspective and experience. When I consider the apparatuses and making applications within terrain vague, those aspects in many regards merge.

"We cannot "restart" or "redeem" space without transforming it. Space is not a container to be filled with, or to be emptied of, a specific content. Space is rather a network of relations activated, rearranged, and made meaningful by human actions (Amin & Thrift, 2002; Lefebvre, 1991, Massey, 2005)." (Mariani & Barron, 2014, p. 49)

The second image here is neither that an example of application within terrain vague, but that of a “Baugespann”, and it is interesting due to similar reasons. For a brief moment in time it allows a glimpse into a possible future scenario. It’s a Swiss phenomena of ephemeral structures, visualising the occupation of land by suggested future developments. By poles, cranes, wires and flags, they indicate the volume and impact on the environment by a possible construction and allow stakeholders to assess the project into either approval or rejection.



From a divided buffer zone of Cyprus and some collected knowledge for designing applications within these areas of terrain vague, the prospect of being blocked, a threshold is converted into its opposite, a separating border. These threshold spaces that neither fully unite, nor fully separate, the challenge becomes when facing them, in how they can be areas of negotiation, of mutual awareness and respect testing the limits and aspiration towards the place by the affected people. (p. 52) Here “Commoning” becomes a transformation of terrain vague, where the acts are not merely symbolic, but performative. Temporarily created thresholds and spatial arrangements “depicts a possible future life in common by actually making it happen” and to redeem a common space and unite without eliminating the differences. (p. 55) Threshold spaces don’t define a specific area of use, they are rather passages between areas, “spaces with a strong power to institute comparisons, to encourage new relations between people (Stevens, 2007, 89), to make differences communicate. A threshold connects and separates at the same time, connecting while separating, and separating while connecting (Simmel, 1997a, 69)” (p. 57) “Thresholds become more like opened areas of experimentation, in which new forms and new products of commoning may emerge. By encouraging encounters, rather than barricading acts, thresholds become areas in constant process of emergence. This is how an empty, deactivated urban area may retain its in-between character when being transformed into common space, without losing the characteristics that made it a challenge to dominant urban order.” (p. 58) “Differences as a rapture in urban spatiotemporal continuity can be experienced through thresholds, not in them - because differences as rapture exist in and through a process of comparison. Differences exist socially as a process of performed differentiations that necessarily involve comparisons, and comparisons reveal resemblances alongside differences. So, thresholds become the sites of a potential culture of commoning based on the power of negotiating encounters.” (p. 58)

A speculation from a square occupation, is that people created through their bodies, areas of communication and commoning, reinventing the square, not as a public square nor a terrain vague, but as a common space, by caring and using the space as a network of opportunities to form solidarity and acts of cooperation, where thresholds becomes “an opportunity for establishing an opened in-betweenness a threshold potentially full of new forms of life-in-common”. (p. 60) (commoning, a 1+1 non hierarchical point, of encounters and interactions, conglomeration of differences)

"You must take your opponent into a deep dark forest where $2+2=5$ and the path leading out is only wide enough for one" -Mikhail Tal

"We are all lichens" -Donna Haraway

IV. The other end of the apparatus

There is emerging an elephant in the room not addressing the other end of the apparatus. Making an accountability of the user requires also getting an idea into how the user works, getting to grips with the human body and perception. Old realities of how the body works are being reworked, just in recent years the effect of smell, social interaction, touch, contact and normal walking, movement and unrepeated habits, have profoundly bigger effects on the memory and cognitive ability than previously thought. The inner organs are no longer considered singular fragmented objects with one singular duty, but multitasking, adaptive, and networking among themselves without a constant central planning of the brain. (SVT, 2021)

Considering representations and design, is a consideration of perception, the next chapter is a discussion from east-asian philosophies, to philosophies of quantum mechanics and critical naturalism, art and cinema. but I will begin with tying back some strings, the handling of an apparatus to representation, the representation of memories and nature, by turning to filmmaker Andrey tarkovsky. In an homage to him, architecture students of Roma Tre, Fransesco Careri included, started the collective "Stalker", staging events to attract public attention to Rome's abandoned landscapes, "spaces of confrontation and contamination between the organic and the inorganic, between nature and artifice. Here the metabolization of humanity's discarded scrap, or nature's detritus, produces a new horizon of unexpected territories, mutant by default virgin"(Stalker 1996)(Mariani & Barron, 2014, p. 117)



6.

Stalker. (1979). Tarkovsky, A.



7. *Stalker*. (1979). Tarkovsky, A.

The Stalker collective name can be traced to one of Tarkovsky's movies with the same, *Stalker*. The movie uses terrain vague as an exploration of spatial existence, alternative spatiality but also on a deeper plane, space for alternative humanity. *Stalker* ultimately revolves around "the Zone", a supernatural territory but by the account of Tarkovsky himself doesn't symbolize anything, "the zone is a zone, it's life, and as he makes his way across it man may break down or he may come through. Whether he comes through or not depends on his own self-respect, and his capacity to distinguish between what matters and what is merely passing." (Tarkovsky, 1986, 200) What it does showcase, is terrain vague as an "in-between space" and the alternative understanding it can provide, where "the physical environment cannot be separated from the inner world of the protagonist. If the Zone is alive and constantly responds to its visitors... how can we distinguish the visitors from the space they traverse? ...the embodiment of an idea-that the world around us is ultimately, the world we think into existence and, at the same time, the world that inhabits us." A productive indeterminacy, a "manifestation of an otherwise suppressed or forgotten dialogue between the human being and the physical environment." (Mariani & Barron, 2014, p. 116) In Stanka Radovic's "On the threshold, Terrain Vague as living space in Andrei Tarkovsky's *Stalker*" she makes the reflection; "the refusal to conclude and reach the ultimate destination is contained in the story itself: Instead of entering the wish-fulfilling Room at the end of the film, the three protagonists remain on the threshold, unable or unwilling to reach their goal. Tarkovsky refrains from the expected solution and from expedient movement between these two recognizable narrative poles." (p. 122) Whereas "the vagueness of terrain vague and its utopian potential-always present and never fully realized- to become whatever we wish, to be filled with any content. For as soon terrain vague becomes the definite site of and for the margin, for the planned alternative and orchestrated resistance, it runs the risk of no longer offering a threshold to any potential." (p. 122)

The character Stalker in *Stalker*, between part One and Two of the film resolving in a partial recital of Tao te Ching, chapter: 76 (and further 73,78)

“The zone is a very complex maze of traps, all of them are death traps. I don't know what happens without humans, but as soon as a human appears, everything begins to move. Former traps disappear, new ones appear: safe ways become impassable and the path becomes first easy, then incredibly confused. This is the zone. It might seem capricious but at each moment it's just as we've made it, we and our state of mind. I won't hide the fact that some people had to turn back half-way empty-handed. Some perished on the threshold of the Room. But everything that happens here, depends on us, not on the zone.”

(...)

“May everything come true.

May they believe.

And may they laugh at their own passions, for what they call passion is not really the energy of the soul but merely friction between the soul and the outside world.

But, above all, may they believe in themselves and become as helpless as children for softness is great and strength is worthless.

When a man is born, he is soft and flexible. When he dies he is strong and hard.

When a tree grows, it is soft and flexible. But when it is dry and hard, it dies.

Hardness and strength are death's companions.

Flexibility and softness are the embodiment of life.

That which has become hard will not triumph.”

Tarkovsky's movies are often spiritual and highly reflective, from christianity to the previous monologues involving east-asian philosophies, not strange considering the visual language and the story. It becomes evident when he discusses time and the aspect of patina in relation to Japanese art; “In a certain sense the past is far more real, or at any rate more stable, more resilient than the present. (...) The link of cause and effect, in other words the transition from one state to another, is also the form in which time exists, the means whereby it is materialised, (...) Given any effect, we constantly go back to its source, its causes - in other words, we could be said to be turning back time through conscience.” (Tarkovsky, 1986, p. 58-59) Tarkovsky does make a reference to “Saba” — Patina, possibly a mistranslation according to Stanka Radovic', but to his account can be understood as “rust”, “patina”, “or “signs of old age”, “a natural rustiness, the charm of olden days, the stamp of time. (...) “Saba, as an element of beauty, embodies the link between art and nature.” In a sense the Japanese could be said to be trying to master time and the stuff of art.” (p. 59) Both Taoism and its successor Zennism “accepts the mundane and tries to find beauty in our world of woy and worry”, it's about worshiping Relativity and the “conception of the greatness in the smallest incidents of life” (Okakura, 1964, introduction). In *The Book of tea*, Kakuzo Okakura, makes an introduction to these concepts, that the Taoist conception of immortality lies in the eternal change, a permeation of all their modes of thought. “It was the process, not the deed, which was interesting. It was the completing, not the completion, which was really vital. Man came thus at once face to face with nature.” (p. 15)

Lao Tse: *“There is a thing which is all-containing, which was born before the existence of Heaven and Earth. How silent! How Solitary! It stands alone and changes not. It revolves without danger to itself and is the mother of the universe. I do not know it's name and so call it the Path. With reluctance I call it the Infinite. Infinite is the Fleeting, the Fleeting is the Vanishing, the Vanishing is the Reverting.” “The Tao is in the Passage rather than the Path. It is in the spirit of Cosmic Change, —the eternal growth which returns upon itself... It folds and unfolds as do the clouds. ...the Great Transition. Subjectively it is the Mood of the Universe. Its Absolute is the Relative.”* (p. 20)

Vagueness
Obscurity
Indeterminacy
Hierarchy

From conversations between Martin Heidegger and Professor Tezuka of the Imperial University, Tokyo, between 1953-1954 from "A the way to language". The initial remark, is the aspect of Japanese language, it "lacks the delimiting power to represent objects related in an unequivocal order above and below each other." In other words it lacks hierarchy. (Heidegger, 1971, p. 2)

"The word "way" probably is an ancient word that speaks to the reflective mind of man. The key word in Laotse's poetic thinking is Tao, which "properly speaking" means way. But because we are prone to think of "way" superficially, as a stretch connecting two places, our word "way" has all too rashly been considered unfit to name what Tao says. Tao is then translated as reason, mind, raison, meaning, logos. Yet Tao could be the way that gives all ways, the very source of power to think what reason, mind, meaning, logos properly mean to say-properly, by their proper nature. Perhaps the mystery of mysteries of thoughtful Saying conceals itself in the word "way," Tao, if only we will let these names return to what they leave unspoken, if only we are capable of this, to allow them to do so. Perhaps the enigmatic power of today's reign of method also, and indeed preeminently, stems from the fact that these methods, notwithstanding their efficiency, are after all merely the runoff of a great hidden stream which moves all things along and makes way for everything. All is way." (p. 92)

I: (...) *discussing Iki; and here it was I to whom the spirit of the Japanese language remained closed-as it is to this day*

J: *The languages of the dialogue shifted everything into European*

I: *Yet the dialogue tried to say the essential nature of Eastasian art and poetry.*

J: *Now I understand better where you smell the danger. The language of the dialogue constantly destroyed the possibility of saying what the dialogue was about.*" (p. 4-5) (...)

I: (...) *you spoke of the presence that springs from the mutual calling of origin and future.* (p. 12) (...)

J: *We Japanese do not think it is strange if a dialogue leaves undefined what really is intended, or even restores it back to the keeping of the undefinable.* (p. 13)"

In explaining the basic word Iki, being a "sensuous radiance through whose lively delight there breaks the radiance of something suprasensuous." (...)

I: *Your experience, then, moves within the difference between a sensuous and a suprasensuous world. This is the distinction on which rests what has long been called Western metaphysics.*

J: (...) *Our thinking, if I am allowed to call it that, does know something similar to the metaphysical distinction; but even so the distinction itself and what it distinguishes cannot be comprehended with Western metaphysical concepts. We say Iro, that is, color, and say Ku, that is, emptiness, the open, the sky. We say: without Iro, no Ku.* (...)

J: (...) *for while Iro does indeed name color, it yet means essentially more than whatever is perceptible by the senses. Ku does indeed name emptiness and the open, yet it means essentially more than that which is merely suprasensuous.*" (p. 14-15)

Time & Space

Victor Burgin does make an attempt on the Japanese spatial concept of ma, via the French geographer and orientalist Augustin Berque, the historian and anthropologist Alan Macfarlane and architect Arata Isozaki. Do keep in mind Tarkovsky's sense of time and patina, and what I later will recall from Careri's reflections of aboriginal dreamtime, it is a sense of where time and space are merged and all containing. "fundamentally the ma is the interval that necessarily exists between two successive things; ... these two ideas of necessity and succession ... introduce the notion of meaning. The ma

... a spacing (espacement) charged with sense". The fact that the ma is indistinguishably an objective and subjective space raises the question of the space of the subject." (Burgin, 2018, p. 204) A "tentative and non-hierarchical space of intimate dis/associations far from the hierarchically ordered space of material accumulation, the space of concatenation of spectacular objects." The Emphasis of "relations - intervals, gaps, distances - and attenuates objects, is inseparable from the Japanese formulation of time. (...) "Tenses are rarely used in Japanese, so everything is potentially simultaneously past, present and future"(...) "In Japanese, when the concept of time ... and space ... were first written down, the Chinese ideogram ma - an interstice - was used as the second character for both. The concept of ma, he finds, dates from "the moment at which time-and-space had not yet been disentangled and rendered as distinct notions"." (Burgin, 2018, p. 205)

As previously stated by Okakura regarding Taoism placing "man face to face with nature". I have frequently here cited Donna Haraway and Karen Barad. The latter, Karen Barad, draws her insights from quantum physics, science studies, the philosophy of physics, feminist theory, critical race theory, postcolonial theory, (post-)Marxist theory, and poststructuralist theory. (Barad, 2007, p. 25) In her account, Posthumanism, "can be understood as a thoroughgoing critical naturalism, an approach that understands human as part of nature and practises of knowing as natural processes of engagement with and as part of the world."(p. 332)

"Posthumanism marks the practice of accounting for the boundary-making practices by which "human" and its others are delineated and defined." (...) "it is about taking issue with human exceptionalism while being accountable for the role we play in the differential constitution and differential positioning of the human among other creatures (both living and non-living). Posthumanism does not attribute the source of all change to culture, denying nature any sense of agency or historicity. In fact, it refuses the idea of a natural (or, for that matter, a purely cultural) division between nature and culture, calling for an accounting of how this boundary is actively configured and reconfigured." (p. 136)

This stance "does not presume that man occupies a special position inside or outside the realm of phenomena or the theory that accounts for them." (p. 323) "to theorize the social and natural together, to read our best understanding of social and natural phenomena through one another in a way that clarifies the relation between them. To write matter and meaning into separate categories (...) to divide complex phenomena into one balkanized enclave or the other is to elide certain crucial aspects by design. On the other hand, considering them together, collapsing important differences between them, or treating them in the same way, rather it means allowing integral aspects to emerge (by not writing them out before we get started)." (p. 25)

To further entangle Tarkovsky's cause- and effect view of Patina and aesthetics, regarding causality, Niels Bohr with his indeterminacy principle is not presuming that "this entails overarching disorder, randomness, or an outright rejection of the cause-and-effect relationship. Rather, he suggests that our understanding of the terms of that relationship must be reworked (...), he rejects both poles of the usual dualist thinking about causality - absolute freedom and strict determinism"(p. 130) In regards of time he states: "the "past" and the "future" are iteratively reworked and unfolded through the iterative practises of spacetime-mattering (...). Space and time are phenomenal, that is, they are intra-actively produced in the making of phenomena; neither space nor time exist as determinate givens outside phenomena." (...) "(...) the "past" and the "future" are iteratively reconfigured and enfolded through one another; phenomena cannot be located in space and time; rather, phenomena are material entanglements that "extend" across different spaces and times." (p. 315-317)

Diffraction
Differences
Perspective of
perception

Diffraction, a phenomena of wave behaviour occurring in sound, water, liquid media and light, when they encounter an obstruction. Either resulting in patterns where the waves amplify or cancel out each other. (p. 28). Donna Haraway suggest the use of diffraction as a metaphor instead of reflection; "reflection is about sameness and mirroring, while diffraction points towards patterns of difference, as of main difference reflection suggest a fixed position while diffraction "entails the processing of small but consequential differences" (...) "and the processing of differences (...) is about ways of life"(p.29), "a diffraction pattern does not map where differences appear, but rather map where the effects of differences appear" (Haraway, 1992, 300). The point is to move away from an outside perspective of "reflecting" upon the world, to instead try to comprehend from within as a part of the world but also taking account of the fact that we are a part of the world's differential becoming. "Like the diffraction pattern illuminating the indefinite nature of boundaries - displaying shadows in the "light" regions and the bright spots in "dark regions – the relationship of the cultural and the natural is a relationship of "exteriority within." This is not a static relationality but a doing – the enactment of boundaries – that always entails constitutive exclusions and therefore requisite questions of accountability." (Barad, 2007, 135)

A position to
the apparatus,
humans and
nature

Where the "human" is placed in relation to "nature", does impact how we talk about science, society. The positioning of a user of an apparatus, any set-up, and will ultimately impact how we shape society. "We are part of the nature we seek to understand." (...) scientific practices must be understood as interactions among component parts of nature and that our ability to understand the world hinges on our taking account of the fact that our knowledge making practices are social-material enactments that contribute to and are part of, the phenomena we describe."(Barad, 2007, p27)

As Latour notes, even the expression "relation to the world" is a troublesome form of distinguishing between human and nature and further on, such as "culture", "society" and "civilization". (Latour, 2017, p.14), Where he proposes simply using a combined Nature/culture talking about both humans and nature in combination and as an introduced opposition to simply use the term world or "worlding" to open up for the "multiplicity of existents, on the one hand, and to the multiplicity of ways they have of existing, on the other."(p. 35)

Keller and Grontkowski traced "the intertwining of vision and knowledge in Western thought and argued that "tradition of grounding epistemological premises in visual analogies dates back to the Greeks."(p. 86), While, the idea of having a neutral lence and from that passively gazing at the world dates back to Newtonian physics of the 17th century. (p. 97) "Classical epistemological and ontological assumptions, (...) include the existence of individual objects with determinate properties that are independent of our experimental investigation of them." However "the nature of the observed phenomenon changes with the corresponding changes of the apparatus." (p. 106) Barad's arguments here are as relevant in science as they are in urban planning, society and architecture, "A performative understanding of scientific practices, for example, takes account for the fact that knowing does not come from standing at a distance and representing but rather from a direct material engagement with the world" (p. 49). "... entangled practises are productive, and who and what are excluded through these entangled practises matter: different intra-actions produce different phenomena." (p. 58)

The analogue between a computer and the human brain is a common one. It's not a comparison without differences. Both the computer and brain being information processors. To the latter the tasks of the nervous system is to extract information from our environment to modulate or guide a successful behavior upon. (Dennett, 2017, p. 105) To differentiate the systems of information encoding and the information processing by humans, the cognitive scientist and thinker Daniel C. Dennett refers to the latter as semantic information, information derived from particular interactions, events, objects etc. "Even before writing was widespread, people invented ways of improving their control of semantic information, using rhyme, rhythm, and musical tone to anchor valued formulations in their memories". (p. 107).

In Walkscapes, Careri makes a point about this aspect of memory, the "dreamtime" and the "walkabout", "the system of routes with which the indigenous peoples of Australia have mapped the entire continent. every mountain, river and spring belongs to a complex system of path-stories - the songlines (...). Each of these paths is connected to one or more mythological tales set in the territory. The entire of Australian aborigines - passed down from generation to generation thanks to a still-active oral tradition (...). Each path has its own song and the complex of the songlines constitute a network of erratic, symbolic paths that cross and describe the space, like a sort of chanted guidebook. It is as if Time and History were updated again and again by "walking them" recrossing the places and the myths associated with them in a musical dreamambulation that is simultaneously religious and geographic." (Careri, 2002, p. 48)

The Bauhaus artist Josef Albers, who had perception and also memory as a focus in his art and teachings, made similar remarks. "First, it is hard, if not impossible, to remember distinct colors. This underscores the important fact that the visual memory is very poor in comparison with our auditory memory. Often the latter is able to repeat a melody heard only once or twice." (Albers, 1963, 2013, p3) He did also underscore the importance of silence to distinguish differences. "(...) as long as we hear merely single tones, we do not hear music. Hearing music depends on the recognition of the in-between of the notes, of their placing and their spacing." (p.5)

The film director Thomas Alfredsson gave his view on the question on dialogue and silence, of building intensity without breaking the established beat of a movie as follows (AFI Silver Theatre, 2011 12 15):

"Many years ago I made a TV-series in Sweden and I had this enormous scene I had to do. It was twelve pages or something and It contained so much information that was crucial for the series. We couldn't cut it down and we couldn't divide it into several scenes, we had to do it that way... and we shot it and it was a nightmare to shoot it because it was so long... and it ended up being 14 minutes something... and then I struggled weeks in editing... and you lost it after three or four minutes. You didn't hear what the characters were saying because there was too much information. So after two or three weeks in editing, the answer was to actually add a couple of minutes of silence into it... and then you heard what they were saying. Because you need time, not only to digest the information. You need time to shew it and swallow it. So actually there are a lot of things happening here in this film, but in a very quiet way and in a very calm way, visually and rhythmically. I believe in creating a dialogue with the audience rather than having a monologue with just pumping out images and scenes that don't let the audience in at all. I want to have a dialogue where the audience is actually active and think for themselves and to consider the audience as grown-ups and we thought a lot to get rid of stuff here to create those silences. "

Information,
memory,
perception,
image-making,
semantic
information

Victor Burgin recalls Maurice Merleau-Ponty remarks on a cubist painting:

“The different parts of the (the) painting are viewed from different points of view, giving ... the feeling of the world ... where, between the parts of space, there is always imposed the duration (*durée*) necessary to carry our regard from one to the other, where being ... appears or transpires across time.” (Burgin, 2018, p. 165) Despite all parts of a scenery being simultaneously present, “the experience of looking at the resulting image belongs to the subjective register of *durée* rather than to the mechanical abstraction of the “instant.”” (Burgin, 2018, p.166)

A duration of digesting or processing the signals or information of the world. Unlike the information computers are processing, to the brain there is no basis of distinguishing between information signals from noise, or for now measuring the amounts of information being processed. “Some day in the future we may find that there is a natural interpretation of transmission in the nervous system that yields a measure of bandwidth or storage capacity, (...) but until then the concept of information we use in cognitive science is semantic information, that is, information identified as being about something specific”(Dennett, 2017,p. 111-112) “Semantic information,(...) is remarkably independent of encodings, in the following sense: two or more observers can acquire the same semantic information from encounters that share no channel.” (p. 112) Brains are analog and computers are digital. Computers are “serial” in the way they execute one single command after another. Brains are “parallel” in the way it processes millions of computations simultaneously, however the “stream of consciousness” is roughly serial, not that it processes one thing after another, but processing things in a sort of bottle-neck way. These neural networks of the brain excel at recognising images and patterns, and are also what recent AI researchers have tried to mimic, “connectionist network”, (p. 155). When Richard Dawkins discusses AI and the brain he states that: “The conscious part you are generally the last to find out what your mind just did, you’re playing catch up, and what you call consciousness in every instance of respect is some form of short term memory, different kind of memory and they are integrated in different kinds of ways (...). You can’t be aware of a perception or sensation the instance it hits your brain (...) so there is a time of integration(...). The present moment is this, a layering of memories, even when you distinguish between in classical terms your definition of present in relation to your memories” (Dawkins, Harris, 2018)

Image
information

“What is special about properties like sweetness and cuteness is that their perception depends on particularities of the nervous system that have evolved to make much out of them. They have a biased or privileged role in the modulation of our control systems-we care about them in short. (...) The properties of sweetness and cuteness depend on features of our nervous system and hence are in that limited sense subjective” (Dennett, 2017, p. 357) That is, when considering categories such as cute, sany, interesting, or other subjective categorisations, they trigger certain pre-configurations of the nervous system from previous experiences to individual neuron paths. The information about the world is always relative to what the receiver already knows and has experienced, “and although in models we can “clamp” the boundaries of the signal and the receiver, in real life these boundaries with the surrounding context are porous.” (p. 124)

Orientation

Orientation. Concerning delusions and illusions: “It is often noted that the brain’s job in perception is to filter out, discard, and ignore all but the noteworthy features of the flux energy striking one’s sensory organs. Keep and refine the ore of (useful) information, and leave all the noise out. Any nonrandomness in the flux is a real pattern that is potentially useful information for some possible creature or agent to exploit in anticipating the future.”(p. 127-128) In neuroanatomy: visual pathways are more down-ward than being upward pathways, signals are more outbound than incoming. By that “the brain’s strategy is to continuously to create “forward models”, or probabilistic anticipations, and use the incoming signals to prune them for accuracy-if needed (...) in deeply

familiar territory, the inbound connections diminish to a trickle and the brain's guesses, unchallenged, give it a head start on what to do next." (p. 169) As Victor Burgin notes "our eyes operate in scanning movements, and the body is generally in motion, so that such stable objects as we see are therefore abstracted from an ongoing phenomenal flux, moreover, attention to such objects "out there" in the material world is constantly subverted as wilful concentration dissolves into involuntary association". (Burgin, 2018, p. 51) Considering the orientation on a paper landscape, reading, it is dependent upon recognizing the context, where it's not about reading individual letters, but words as a whole, "word pictures". A reading that becomes easier when then letters are differentiating from each other. (Albers, 1963, p. 4) "Word pictures" made out of compositions and interactions of differences.

"What we see... is not a pure and simple coding of the light patterns that are focused on the retina. Somewhere between the retina and the visual cortex the inflowing signals are modified to provide information that is already linked to a learned response. ... Evidently what reaches the visual cortex is evoked by the external world but is hardly a direct or simple replica of it." (Burgin, 2018, p. 51) This phenomena is something Josef Albers drew conclusions from in his art and the conducted tests by his students, that "In visual perception a color is almost never seen as it really is -as it physically is. This fact makes color the most relative medium in art."(Albers, 1963, p. 1) "Colors present themselves in continuous flux, constantly related to changing neighbors and changing conditions." (p. 5) It is also one of the more simple mediums in terms of showing the interaction and coalitions of otherness in effect of what we think we see. Albers makes an example by the Impressionist painters: "they never presented, let us say, green by itself. Instead of using green paint mixed mechanically from yellow and blue, they applied yellow and blue unmixed in small dots, so that they became mixed only in our perception-as an impression. That the dots mentioned were small indicates that this effect depends on size and on distance." (p. 33) In this Albers distinguished colour in Factual and Actual: "In dealing with color relativity or color illusion, it is practical to distinguish factual facts from actual facts. The data on wave length-the result of optical analysis of light spectra-we acknowledge as fact. This is a factual fact. (...)But when we see opaque color as transparent or perceive opacity as translucence, then the optical reception in our eye has changed in our mind to something different. (...) These effects we call actual facts. (...) "Action" is the noun for the verb "to act". Acting in visual presentation is to change by giving up, by losing identity. When we act, we change appearance and behaviour, we act as someone else. (...) Because of the after-image (the simultaneous contrast), colors influence and change each other forth and back. They continuously interact-in our perception."(p. 71-72)

Bruno Latour discussing Lovelock's ideas of Earth. "The problem Lovelock saw very well is that, in literal sense, in the objects he studied, there are neither parts nor a whole." (Latour, 2017, p. 95)

"At the other end of the apparatus" is in some sense misleading, since it may suggest a singular entity operating it at the other end, but what I hope to make meaning of is rather "A big pile of muddle, focusing in on one area, fine pixels of differences of intra-active relations, some of them intra-acting close to a constructed concept of an apparatus". Thereby, I feel the discussion must bend from the influences of signals of the nervous systems and neuron. What they make out of it in terms of perception within the becoming of the world, to the actual concept of the world itself.

Forget about space to digest information, because what it all culminates in now, is a big condensed muddle of information.

Coalition making
hierarchies
becoming

Mattering
Repetition,
tradition

Time, space,
Perception of
space

Evolutionary
coalitions

Evolutionary
coalitions,
Sympoiesis,
making-with

Coalitions,
making-with,
becoming, bodily
boundaries, time
and space

As Dennet puts it “evolution is all about turning “bugs” into “features”, turning “noise” into “signal”.”(Dennett, 2017, p. 124) Going into the brain and what is part the basis of our perception, neurons, domesticated descendants of free-living single-celled eukaryotes (akin to yeasts cells or fungi), no one is alike the other, and the way to survive for them is finding work or allies, a sort of a non-hierarchical “bottom-up coalition-formation, with lots of competition”, where the victors are those who have networked the most efficiently. (p. 157-162) Dennet implying competition models here is key, but Lynn Margulis, the evolutionary thinker, was part of radically shifting that idea, from individuals competing to instead of cooperating or incorporating. Her view on life “was that new kinds of cells, tissues, organs, and species evolve primarily through the long-lasting intimacy of strangers. The fusion of the genomes in symbioses, followed by natural selection - with a very modest role for mutation as a motor of system level change - leads to increasingly complex levels of good-enough quasi-individuality to get through the day, or the aeon. Margulis called this basic and mortal life-making process symbiogenesis. Bacteria and archaea did it first.” (Haraway, 2016, p. 60) “Perhaps as sensual molecular curiosity and definately as insatiable hunger, irresistible attraction towards enfolding each other is the vital motor of living and dying on earth. Critters interpenetrate one another, loop around and through one another, eat each other, get indigestion, and partially digest and partially assimilate one another, and thereby establish sympoietic arrangements that are otherwise known as cells, organisms, and ecological assemblages.” (p. 58) As Donna Haraway states, “to be animal is to become-with bacteria” (p. 65) Or a form of “making-with”, formulised in the simple-not-so simple word “Sympoiesis” (p. 58) It’s a formulation Haraway adopts from M. Beth Dempster, who “suggested the term sympoiesis for “collectively-producing systems that do not have self-defined spatial or temporal boundaries. Information and control are distributed among components. These systems are evolutionary and have the potential for surprising change”. By contrast, autopoietic systems are “self-producing” autonomous units “with self defined spatial or temporal boundaries that tend to be centrally controlled, homeostatic, and predictable”” (p. 33) “Dempster argued that many systems are mistaken for autopoietic that are really sympoietic.”(p. 33) “Critters - human or not - become-with each other, compose and decompose each other, in every scale and register of time and stuff in sympoietic tangling, in ecological evolutionary development earthly worldings and unworlding.” (p. 97) As Haraway points to Margulis ideas of “intimacy of strangers”, Victor Burgin points back to the remark by Maurice Merleau-Ponty in *The invisible and the visible* (1964), “that to touch is to be touched, that my hand “if it takes its place among the things it touches, is in a sense one of them...” To see also is “to be seen by the outside, to exist within it, to emigrate into it, to be seduced, captivated, alienated by the phantom, so that ... we no longer know which sees and which is seen”. (Burgin, 2018, p.178). “Merleau-Ponty writes: “... past and present are each enveloped-enveloping, and that is flesh.” The body is made with the same “flesh” as the world, that which we see and touch touches and see us. As the hand touches, says Merleau-Ponty, “Through this crisscrossing within it of the touching and the tangible, its own movements incorporate themselves into the universe they interrogate, are recorded on the same map as it”. It is because the body is the same “flesh” as the world that we can understand the world, and although we cannot have the other’s experiences we may nevertheless sense some of it because we are the same flesh.” (p.178) “our very being is a tissue of identifications with others.” (p. 178)“ When Karen Barad discusses Judith Butler, it is about the proposal that we understand just identity ”not as an essence but as a doing. (...) not an attribute or essential property of subjects but “a kind of becoming or activity(...) an incessant and repeated action of some sort”(Butler, 1990, 112) (Barad, 2007, p. 62). What we call matter, where the effects of boundary, fixity and surface are processes of materialization that stabilize over time, to unsettle “nature’s presumed fixity“ and open to the possibility of change (p. 64). Karen Barad argues further later on that “the seemingly self-evi-

dentiary nature of bodily boundaries, including their seeming visual self-evidence, is a result of the repetition of (culturally or historically) specific bodily performance.” (p. 155) “Spatiality is intra-actively produced. It is an ongoing process of the material (re) configuring of boundaries - an iterative (re)structuring of spatial relations. Hence spatiality is defined not only in terms of boundaries but also in terms of exclusions.”(...) “The past matters and so does the future, but the past is never left behind, never finished once and for all, and the future is not what will come to be in an enfolding of the present moment; rather the past and the future are enfolded participants in matter’s iterative becoming...”(p. 180-181) Matter is not passive but an ongoing historicity, it “is neither fixed and given nor the mere end result of different processes. Matter is productive, generated and generative. Matter is agentive, not a fixed essence of property of things. Mattering is differentiating, and which difference comes to matter, matter in the iterative production of different differences. Changing patterns of difference are neither pure cause nor pure effect; indeed they are that which effects, or rather enacts, a casual structure, differentiating cause and effect. Difference patterns do not merely change in time and space; spacetime is an enactment of differentness, a way of making/ marking here and now.” (p. 137) “Spatiality is always an exclusionary process, and those exclusions are of agential significance.”(...)“As Ruth Wilson Gilmore points out, it is crucial to trace the “frictions of distance” (...) not by pointing out similarities between one place or event and another, but understanding how these places or events are made through one another.” (p. 246)

For the matter of earth, as Haraway states, the earth is symplioetic, not autopoietic. Mortal worlds “do not make themselves, no matter how complex and multileveled systems, no matter how much order out of disorder might be produced in generative autopoietic system breakdowns and relaunchings at a higher level of order. Autopoietic systems are hugely interesting – witness the history of cybernetics and information sciences; but they are not good models for living and dying worlds and their critters.”(Haraway, 2016, p. 33) The World, earth or Gaia, When Haraway discusses Stenger, it is under the use of Gaia, “a fearful and devastating power that intrudes on our categories of thought, that intrudes on thinking itself. Earth/Gaia is a maker and destroyer, not resource to be exploited or ward to be protected (...). Gaia is not a person but a complex systemic phenomena that compose a living planet. (...) Stenger, like Latour evokes the name of Gaia in the way James Lovelock and Lynn Margulis did, to name complex non-linear couplings between processes that compose and sustain entwined but nonadditive subsystems as partially cohering systemic whole. In this hypothesis, Gaia is autopoietic – self-forming, boundary maintaining, contingent, dynamic, and stable under some conditions but not others. Gaia is not reducible to the sum of its parts, but achieves finite systemic coherence in the face of perturbation within parameters that are themselves responsive to dynamic processes.” (p. 43-44) “What is certain is that she is not a figure of harmony. There is nothing maternal about her – or else we have to revise completely what we mean by “Mother”! If she needed rituals, these were surely not the nice New Age dances invented later to celebrate the postmodern Gaia.” (Latour, 2017, p. 82) As Latour argues, when discussing the work of Lovelock, Gaia is a thin film, or a muddle of fine pixels, separating the outer and inner on a sphere, in a certain sense within a disequilibrium, which means it is in some sense corruptible or possessing a way of being animated. (p. 78) A state of counterpoint, fluctuating between war and peace. As Haraway formulates it: “She is what specifically questions the tales and refrains of modern history. There is only one real mystery at stake, here: it is the answer we, meaning those who belong to this history, may be able to create as we face the consequences of what we have provoked.” (Haraway, 2016, p. 44) “Nothing makes itself; nothing is really autopoietic or self-organizing.” The radical implication of symplioesis is just that; “It is a word for worlding-with, in company.”(...) “earthlings are never alone”. (p. 58)

Mattering, bodily boundaries, time and space

Mattering Earth, Coalitions, symplioesis, Gaia

Facing earth
Facing coalitions
Facing accountability

V. • Design speculations
Speculations
into means
of making
differences.

Relating, Differentiation, Coalition Making/

conglomerations. Making differences matter, matter as a **becoming**, a **compost**.

Relating	>	Positioning
Relativity,	>	Truth, absolut
indeterminacy		determinacy
bottom-up,		top-down,
conglomerations		systems, hierarchy
Cooperations	>	centralised collectives
of individuals		
Individuality	>	Homogeneity
synthesis	>	individuals
symbiosis		
mutual		
complementation		
of differences		
Networking	>	Centralization
perception of	>	perception
interactions		of individual objects

Design speculations

Firstly, part of why I go on about human/nature relationships is because I sense it as a butterfly effect do cause consequential differences later on. As most of western architecture can be traced back to I time when philosophy and architecture was deeply entangled, to the ancient Greeks, stoicism, Vitruvius et al. It is generally philosophies that found beauty in the idealisation of the proportions of nature and living in harmony with nature. By that also a detachment of humans from nature, with the human in the center, detached and analysing the proportions of nature. With idealization of nature and its proportions a paradoxical twist comes to resources. Without constraints, it becomes a utilization of material followed by the idealisation of what is the best system based on an idea of what “nature” is, instead of what composition the constraints of nature would have “permitted”.

For similar reasons I have in the discussion visited some east asian philosophies, moving in roughly the same terrain as that of the critical naturalism of posthumanism. As of how the human is positioned or just is, the architecture entangled to those philosophies can be seen as historical physical references into a different position of human/nature.

Trial by temporality

As a design speculations in general and for a temporary situation at the vacant parking lots of Masthuggskajen/Pustervik. While the temporary situation I propose may take some root in either the appreciation of humans and non-humans, the obvious question arises: is this setup superior or not to the proposition of the more permanent intervention. A chance for a potential other future of the urban landscape before energy, money and resources are spent on poorly planned developments.

During an initial phase of the project I had an idea of, for better words of it, having similar phenomenas looping from the macro perspective to the very urban fabric itself, like a fractal, repeating in all size ranges or in intervals of the same phenomenas interacting with each other whatever scale. As Bruno Latour puts it conveniently: “Scale is not obtained by successive embeddings (...) of different sizes - as in the case of russian dolls – but by the capacity to establish more or less numerous relationships, and especially reciprocal ones.” (Latour, 2017, p. 136)

The question it provides for general city planning, is an alternative of the generalized dualism of either “standing out”(individuals only) or “merge/harmonize”(one whole only), but how can it interact and form coalitions with the urban components in its surrounding? A “standing out”/”harmonizing” no longer stands in conflict with each other but does both, the individual parts that form coalitions to make a conglomerate of a whole.

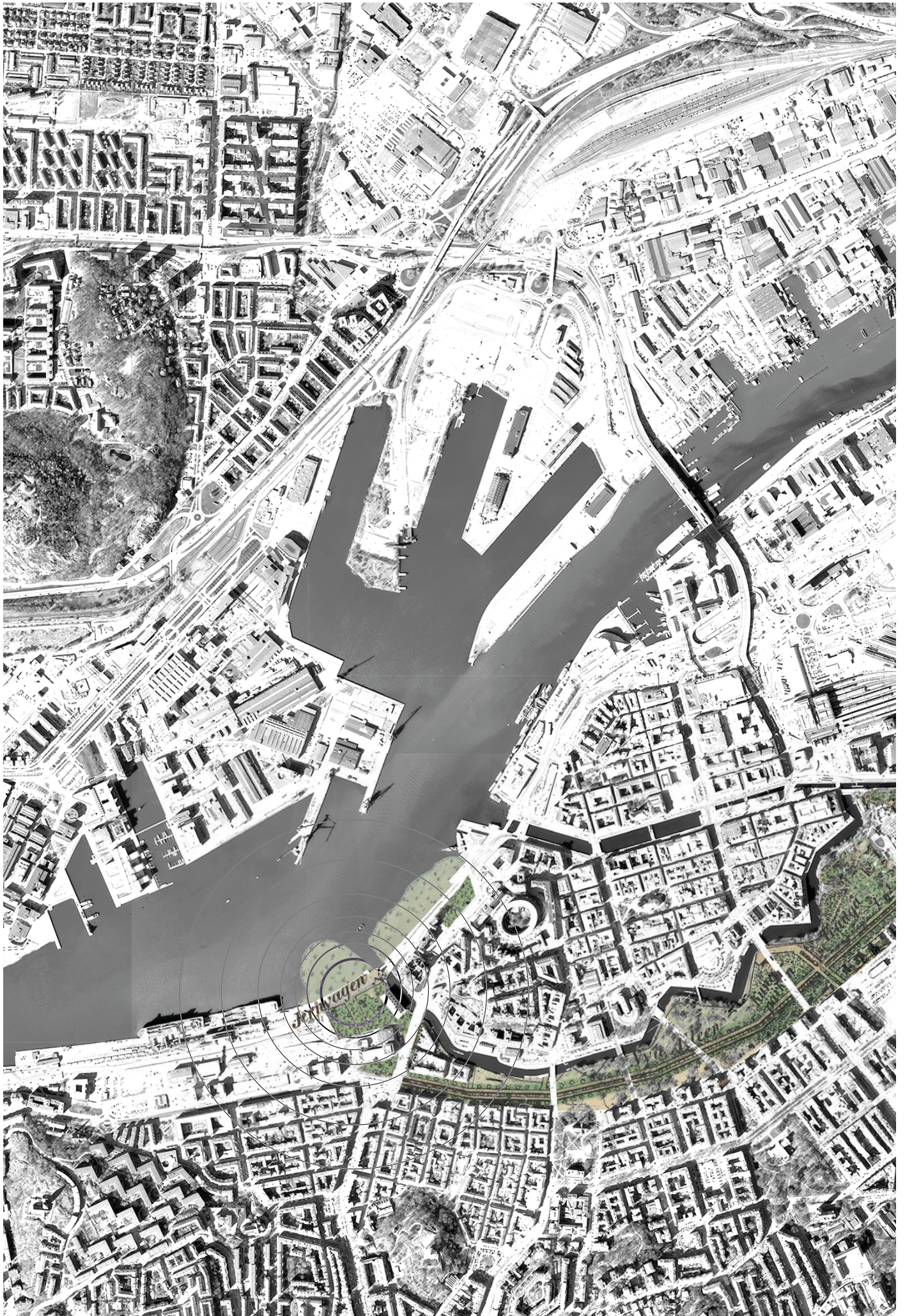
The Icons to “means of making differences” are general concepts that I sense is part of the interaction, or performability of the apparatuses. I have actually had a hard time describing what they actually are, they are the differences that matter, not assigned to agents of specific material configurations, but of the doing, the making-of, the becoming-with, these ongoing intra-active relations. I have made a short descriptions to the icons, and the icons themselves follow along with the apparatuses later on as a clue of what I’m on about if I’m not stating it right on.



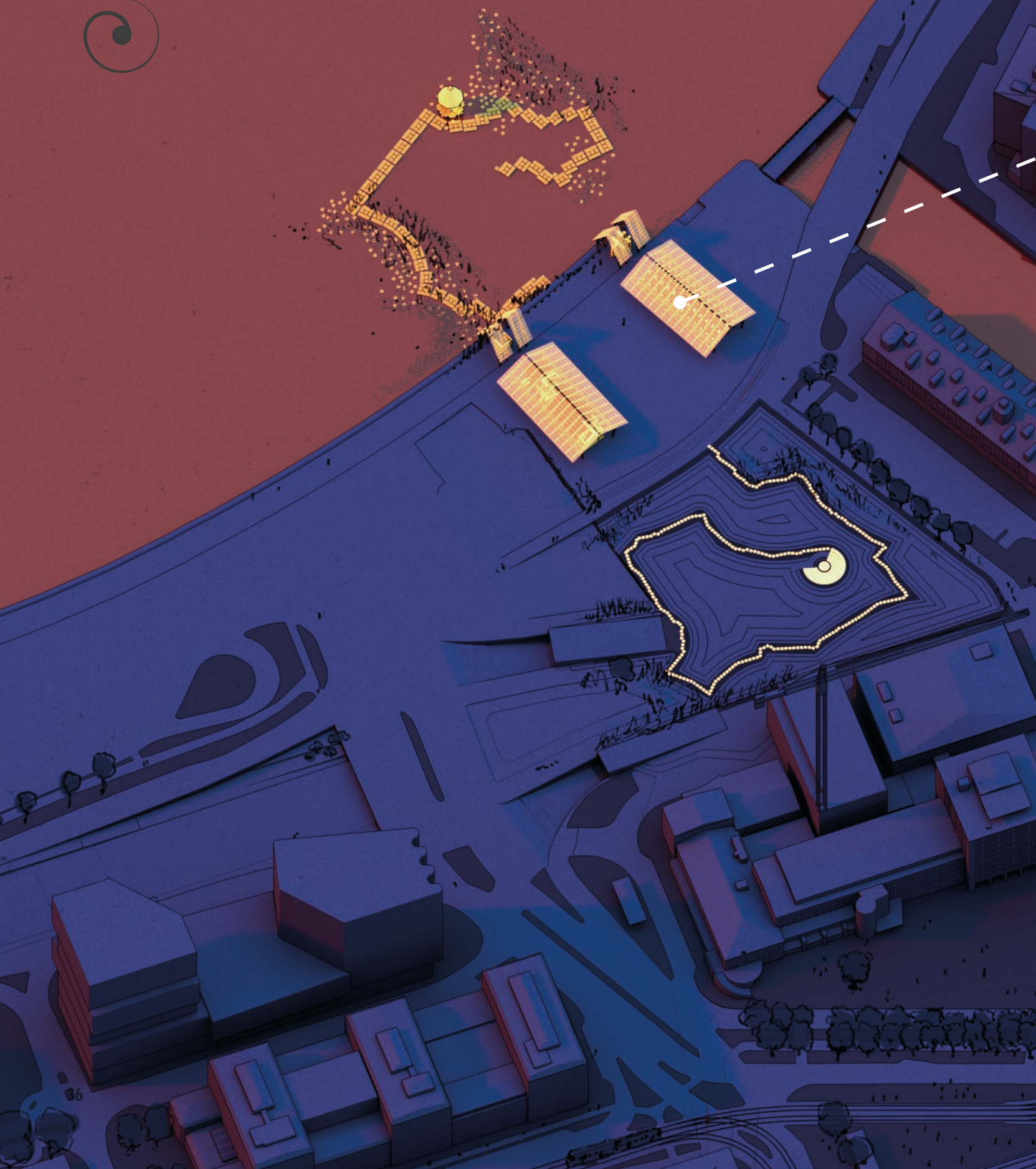
VI.

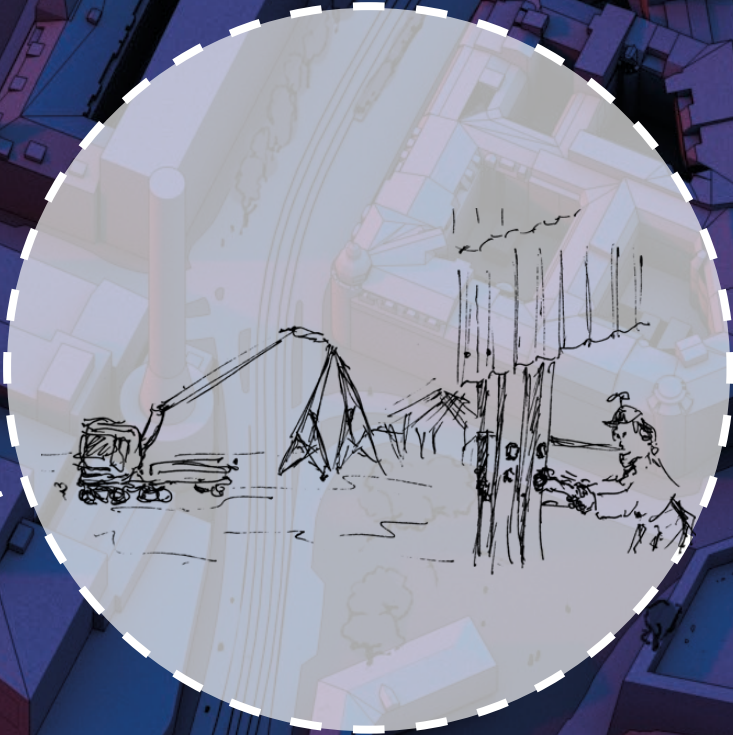
Design situation(ing)
Trial by temporality

Overlay of historic maps. The connection between the current parkscape and the historic wetland zone along the river.

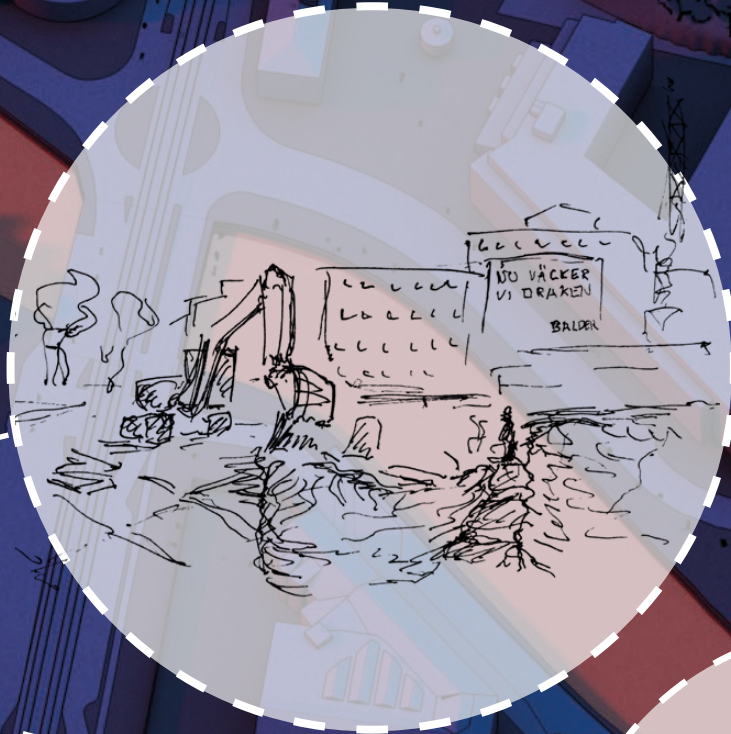


Imagine a situation in between developments, while politics and decisions are made and unmade, the leftover swatches of land are momentarily or permanently transformed and partly abandoned to other mechanisms. Substituting birds and other critters instead of cars. In this situation, imagine the parkscape ring circling the inner city of Gothenburg, not ending up in parking lots or high-rises, but into a wetland zone continuing along the river.





Apparatus installations made out of removable and redeployable wooden prefab structures, bolted together. Light and cover is dealt with simple semitranslucent corrugated polycarbonat. Complex forms are made with uncomplicated materials, of clay and rammed earth, or thatched or hanging installations made out of reed and straw.



An intervention and removal of tarmac to “pave way” for a porous landscape, where slabs of tarmac are repurposed as stepping stones, temporary foundations or left untouched as traces of the past.

When scratching the tarmac off the surface, will the old 19th century Jernvågen piers reappear?, will the infill of rubble during the centuries gone be a Monte Testaccio of potential imagination when confronting past leftovers?





VI.I. A conglomeration of differences

- VI.II. **The Catwalk**
- VI.III. **Matryoshka Babushka**
- VI.IV. **Floating Thresholds**
- VI.V. **Camera Obscura**

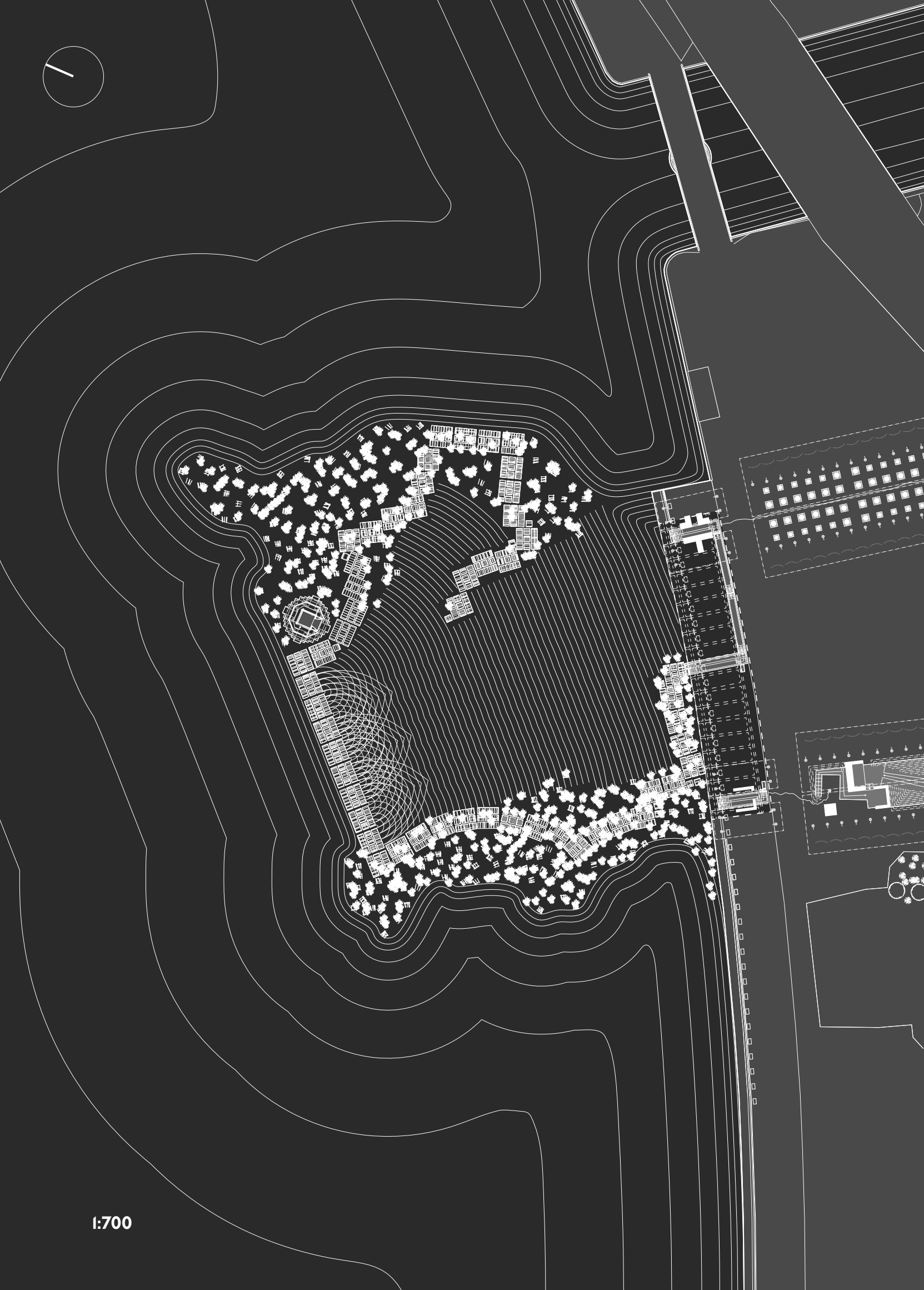


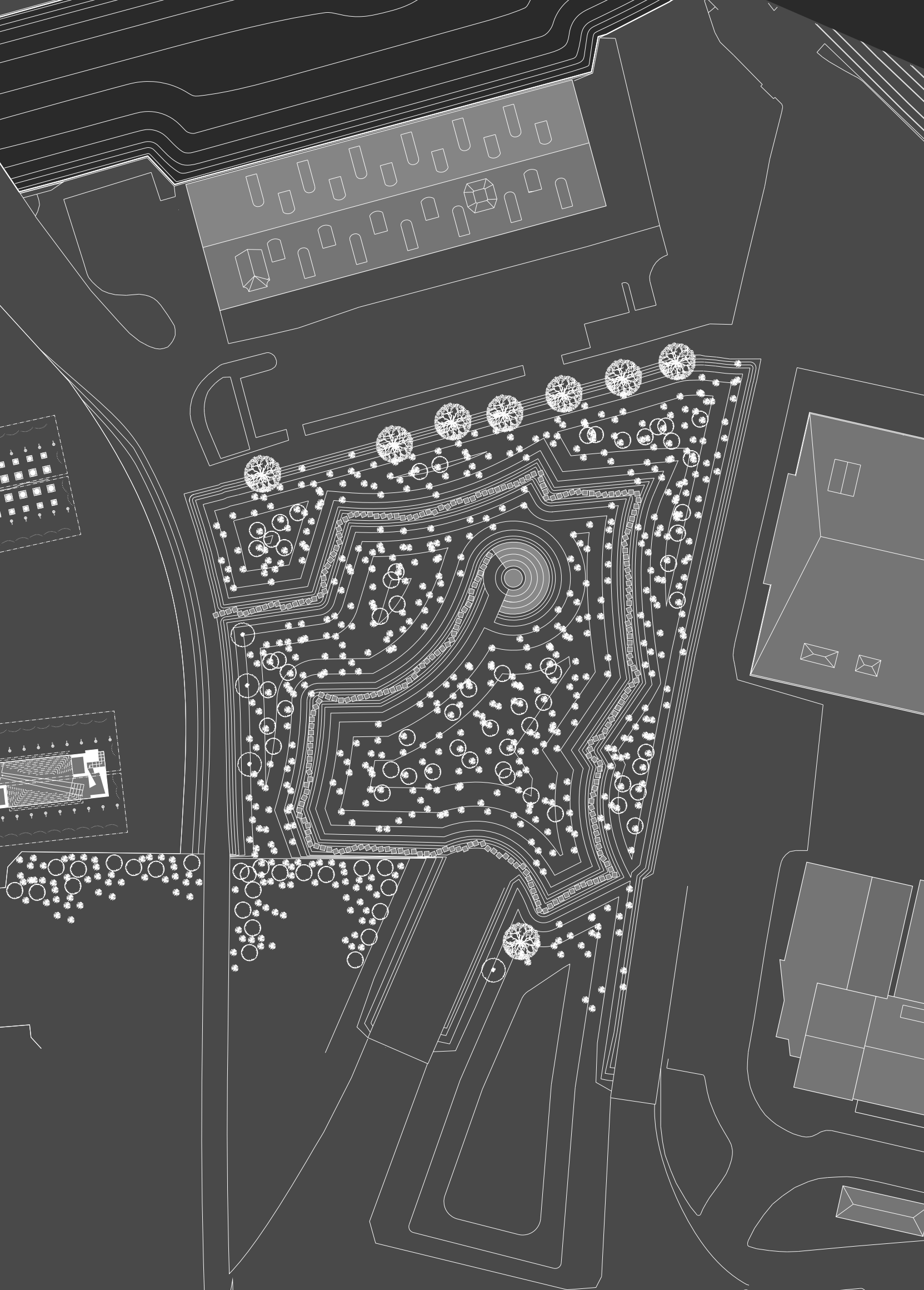
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9.

Images from Photo Inventory of Masthuggskajen, *Perspectives - Past Layers*.







As the apparatuses later on, the point is not the fastest path from A to B, but the journey in between. As a contradiction here, to make something accessible, means making it inaccessible. From the outside, mounds and minor trenches form an obstacle face-on, but an accessible path from another angle. An inaccessibility for humans, making it an accessibility for non-humans to fill the gap. From dry earth mixed 19th century infill of various material, brick, earth, clay and so on, to mud, to reeds and vegetation, a spiraling path on the slabs and traces of leftover tarmac, to momentarily balance on the edge of the old Jernvågen. A criss crossing spiral path of a continuous change of direction and by that an awareness of where one places his/her feet.

The layout in the end is a condensed classical theater. It is fixed, but directed to the path of entering. To enter is to become part of the interaction of the scenery. This classic set-up describes with little design fuzz what I mean with the configuration of the apparatus; the user/audience have a designated place and orientation of what to look for, the drama on stage/the phenomenon of condensed information of a reality. With all these determined factors accounted for, there still lies an indeterminacy of what angle the audience views the play, their previous experiences, how this shifts to slightly different meanings, or what the actual play itself is. As Andrey Tarkovsky puts it "A book read by a thousand different people is a thousand different books".

VI.II. The Catwalk

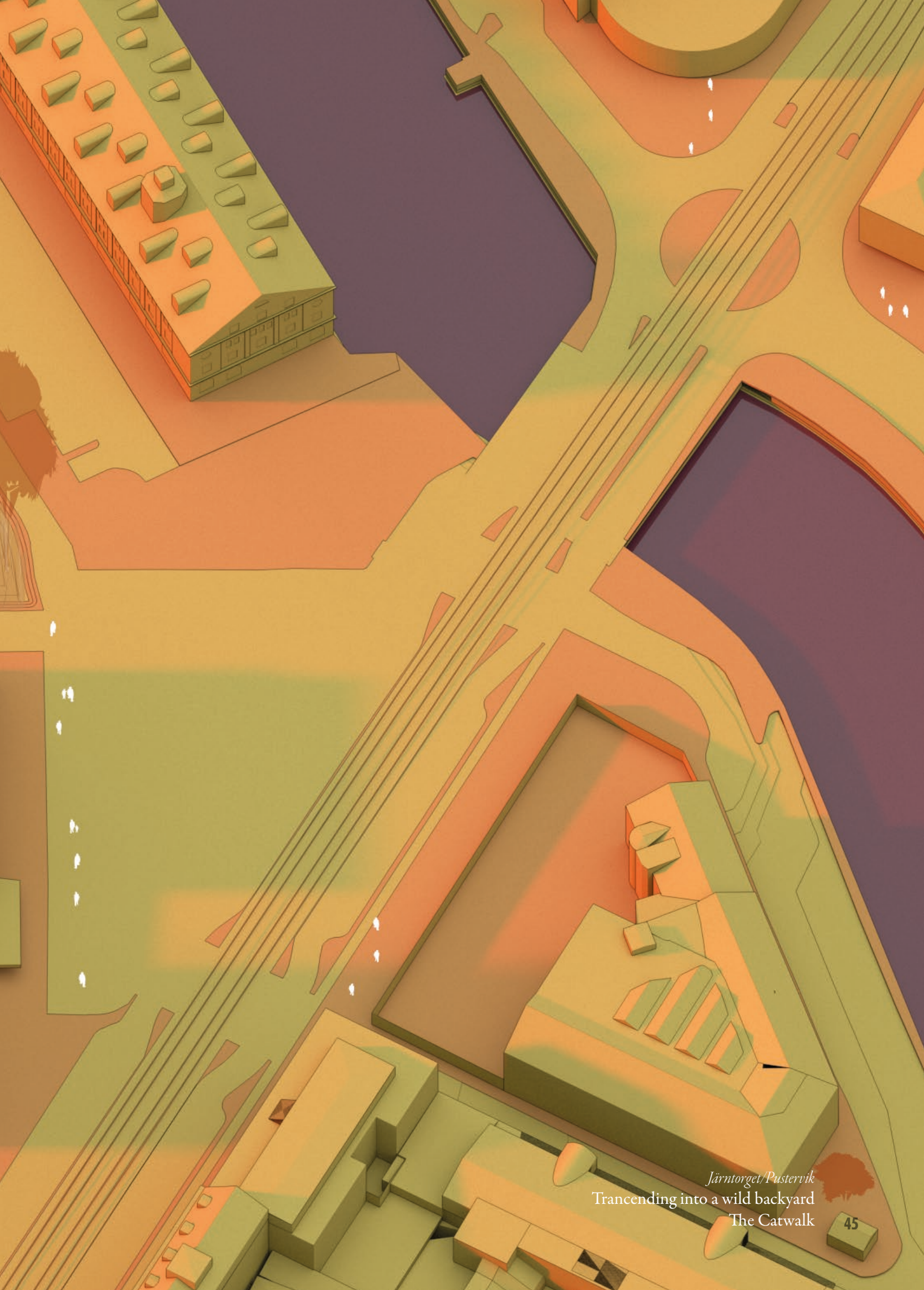


My supervisor Peter Christensson, made me aware of Stravinsky's question of "when does sound become music?", the example was about a bird. The conclusion I came to, was that it wasn't about the sound itself, but the placement of the sound source and the receiver of the sound, and their relationship, as of the sound is indifferent to what it is. Imagine the classical orchestration: Cantus arcticus, op.61 "Concerto for birds and orchestra" by Einojuhani Rautavaara, the sounds of song birds have become music.



Images from Photo Inventory of Masthuggskajen,
Perspectives - Rewilding, learning from Gamlestan.





Järntorget/Pustervik
Trascending into a wild backyard
The Catwalk



The Catwalk





These are the most recognisably “architectural” apparatuses. Two main structures, with two additional minor structures. The basic layout of these are simple urban planning in terms of making differences, a backdrop for a plaza of unfolding events, with an added symmetric framing of the river scenery.

The apparatuses are multilayered, the appearance from the layers of different structures changes depending on the relation and proximity, from the initial overall shape and outer veil, to the inner structure, containing an inner layer of installations of rammed earth and reed. A ”movie set”, a canvas of possibilities, an indication that the ideas and possibilities for the place are not determined and completed, a possibility in change.

The veil have very little to do with biodiversity and adding “green”, despite having that calculated side effect, the main point of them is what they can do for the sense of control, in being a blancet of ephemeral cycles, that slowly can slowly take independent control of both the structure and appearance of it.

Passages, that is mainly what these installation apparatuses are intended to be, formulated in a west wing (W) and an east wing (E). Placed as juxtapositions of two different ways of orientation, differences in relating to the structures while traversing the spaces. Past(E) and future(W), pattern recognition(E) and pattern anticipation(W), a way forward based on repetition and experience (E) and a way forward based on anticipation and the imagined (W).

VI.III. Matryoshka Babushka



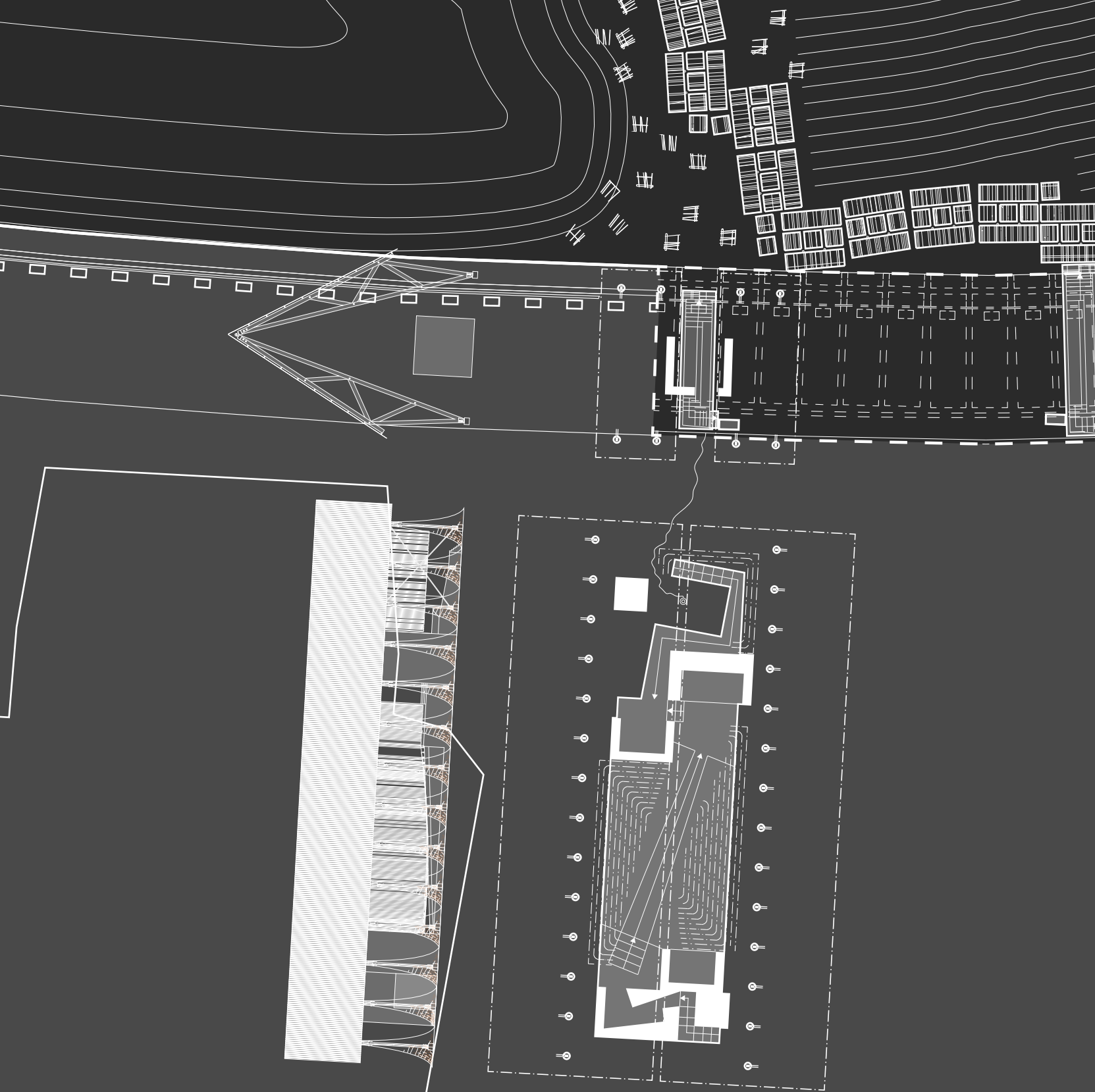
The layout of the two structures are loosely based on two pieces of different of historical architecture. Architecture of passages that utilizes more or less of the different orientations, one of the colonnade forest of passage spaces of the ancient Egyptian temples, although the width of the forest is significantly reduced, the second being that of the Poet’s Hermitage, Shisen-Do, Japan.

*“All contrasts are juxtapositions,
but not all juxtapositions are contrasts.”* (Burgin, 2018, p. 23)



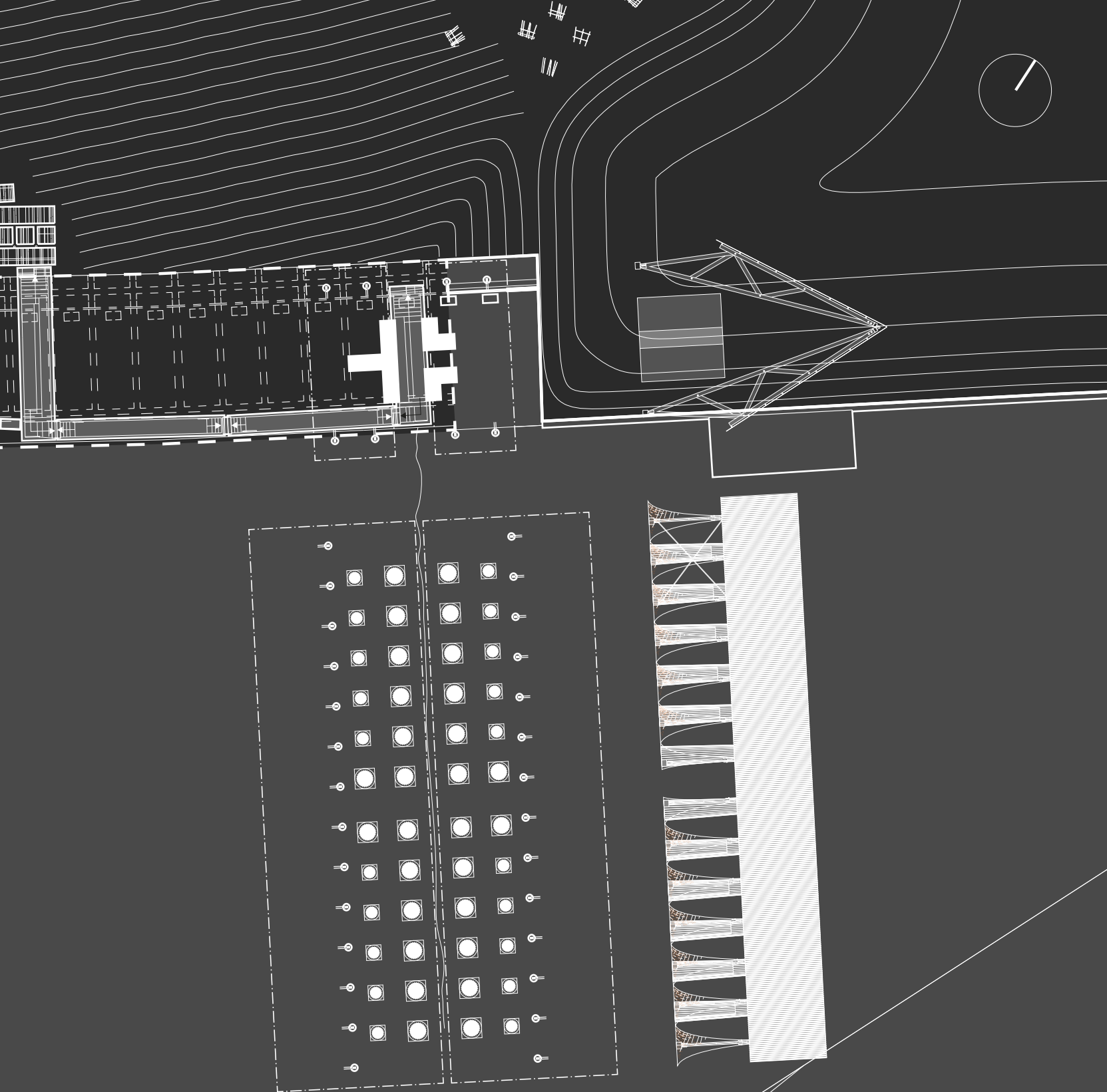
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Images from Photo Inventory of Masthuggskajen,
Perspectives - Framing & Perspectives

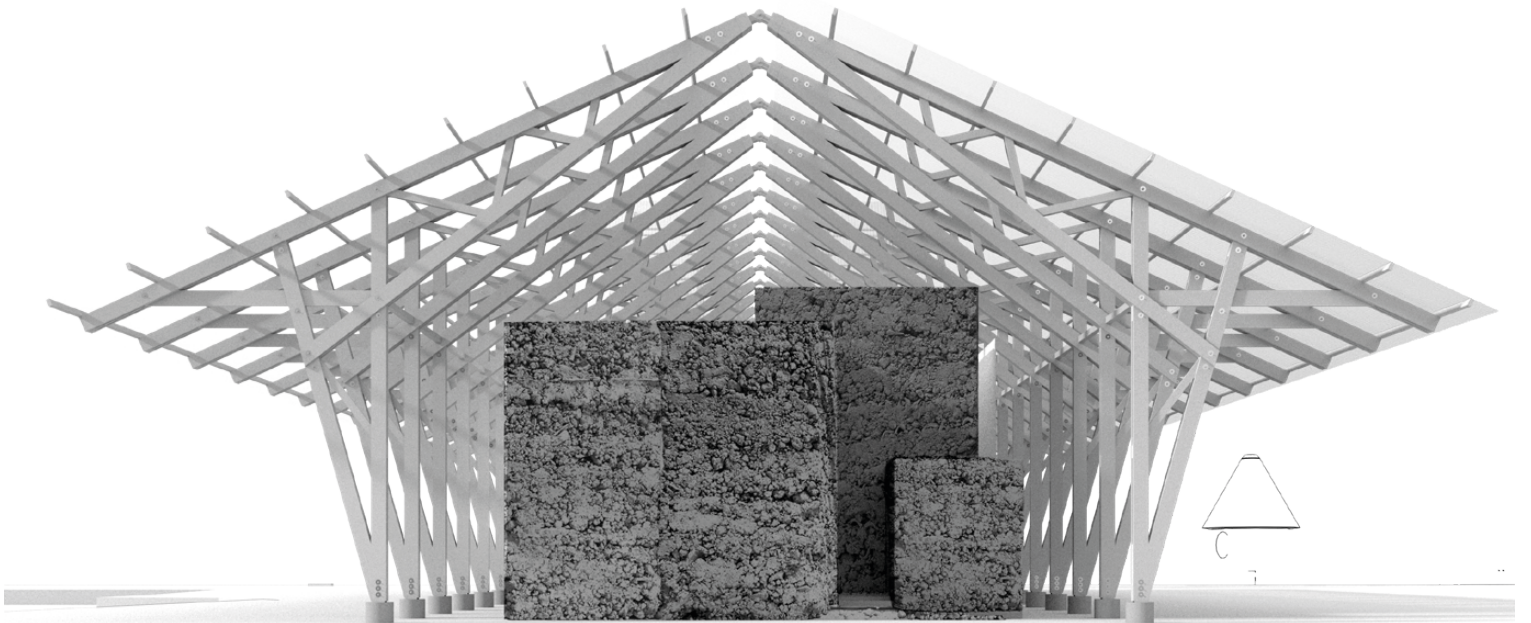
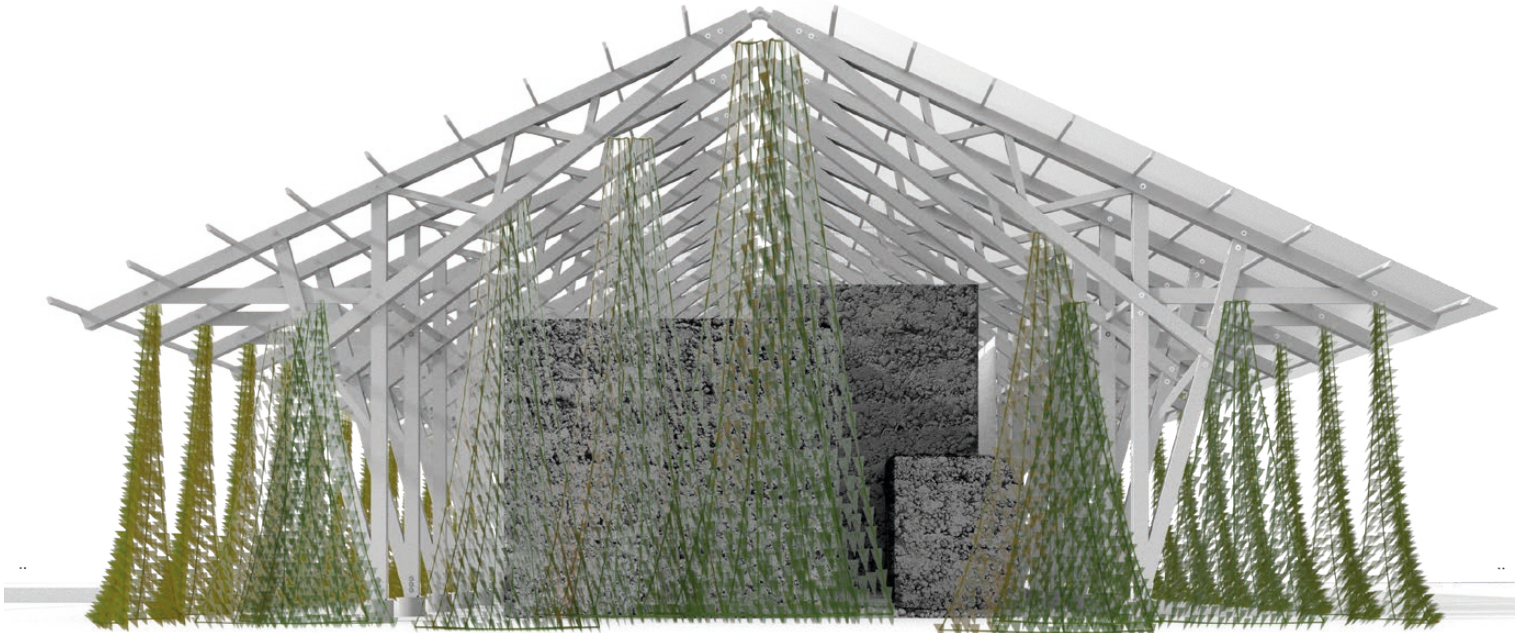


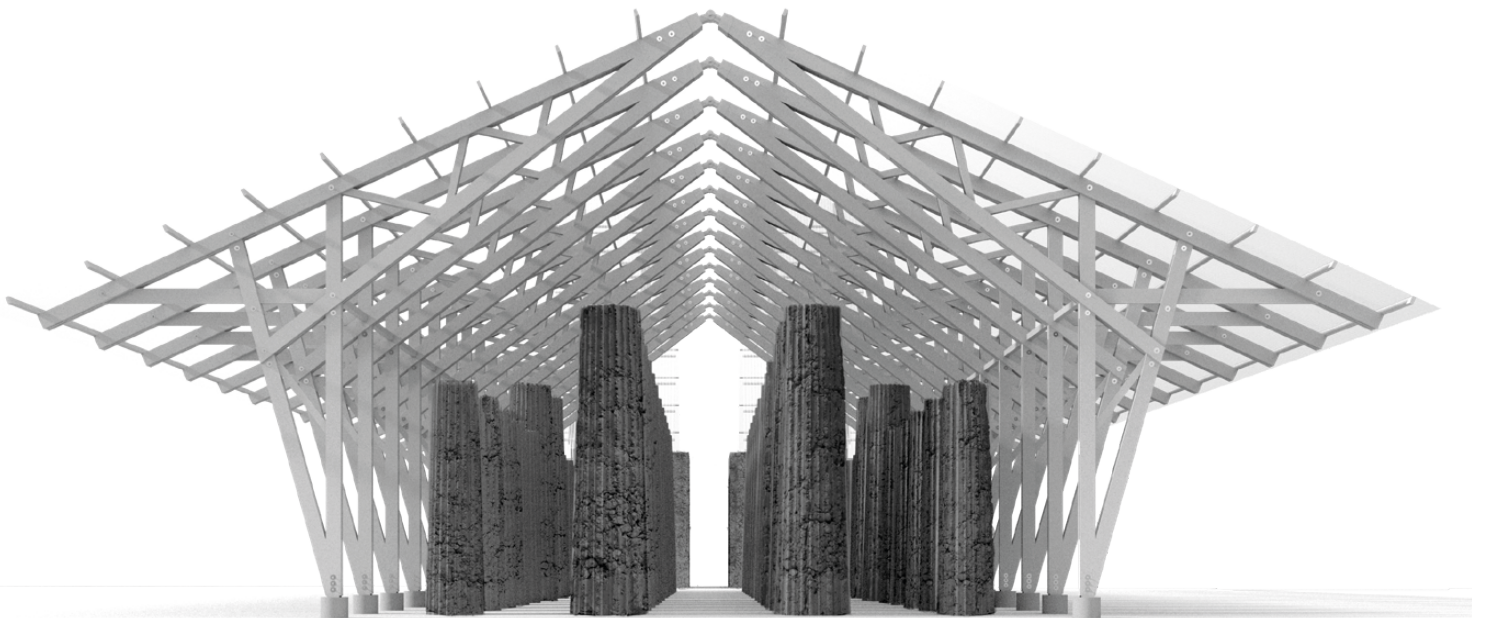
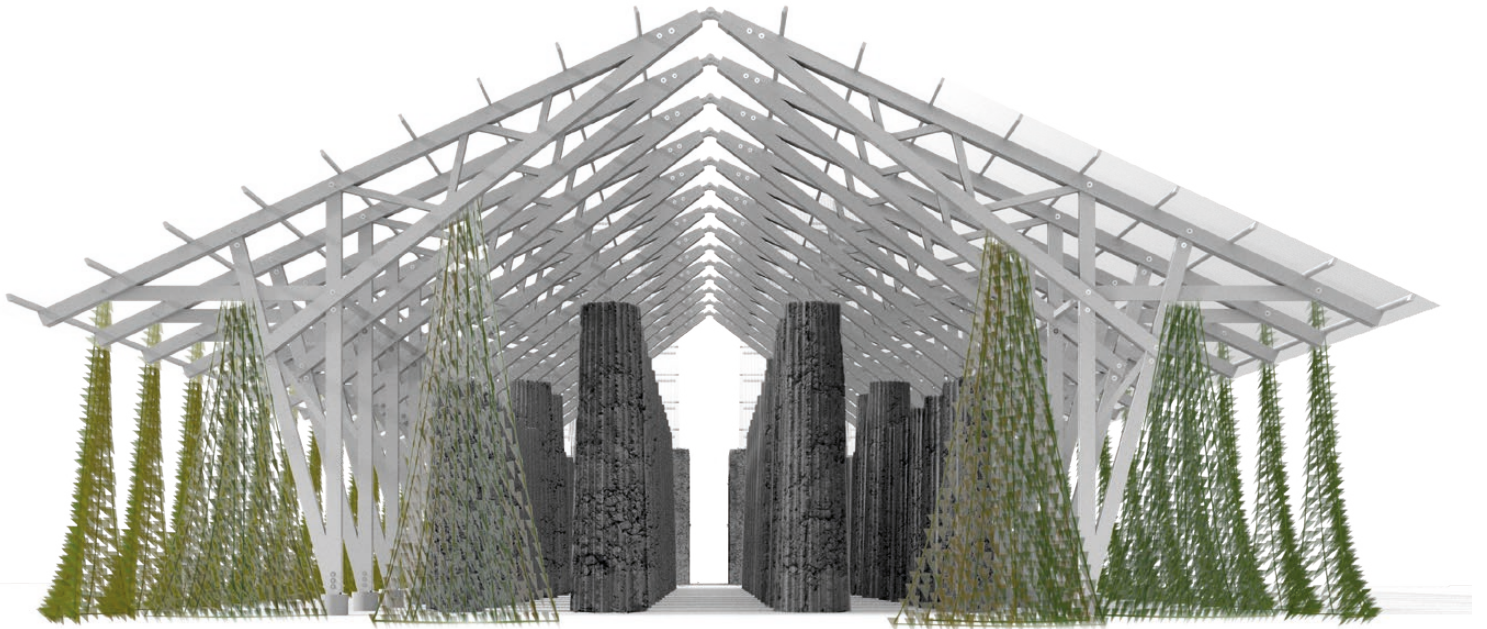
The West wing, the reference Shisen-do being mainly a garden design in original, “expanding” the sense of space of a narrow plot. It is interesting because it does so by a dynamic relationship of how to engage a passage, giving the illusions of imagined space before it has been entered, or sense of entering in “stages”.

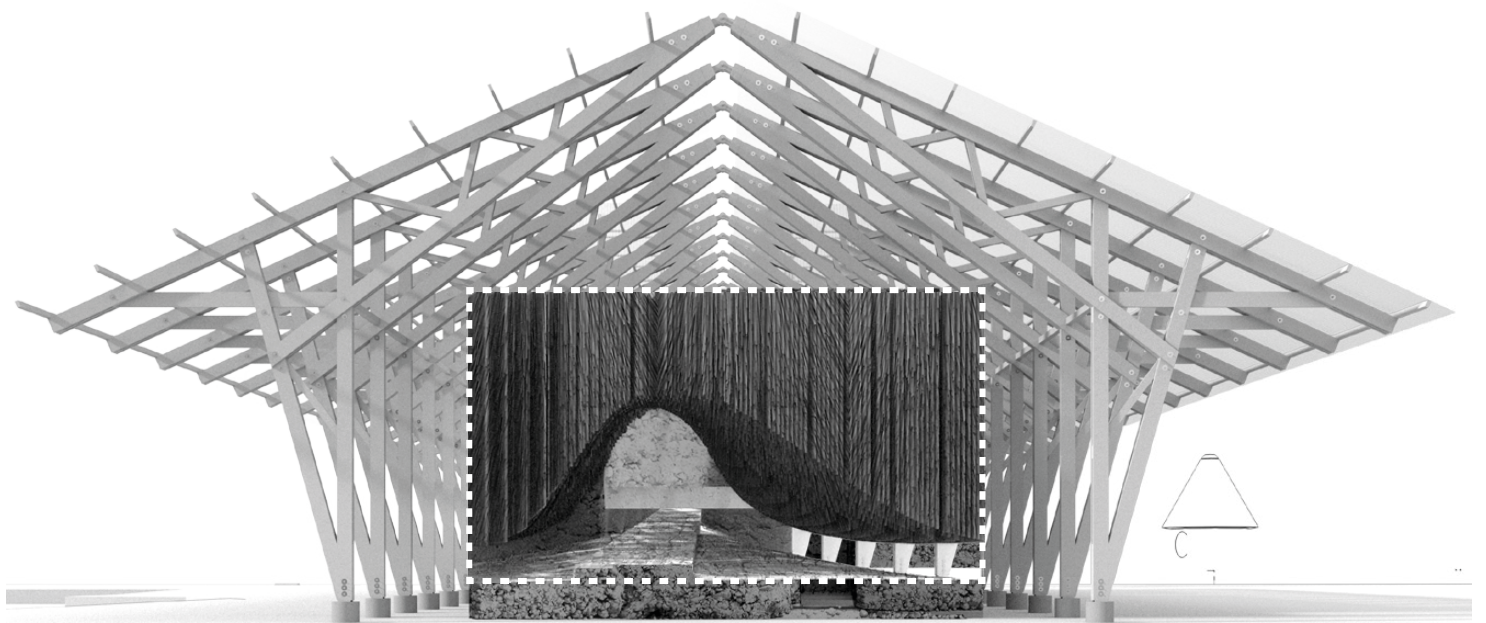
The entering via a narrow entrance forcing an adaption of body to the circumstances, followed by a long ascending tunnel to an apparent dead end. A checkpoint, with an additional criss cross, followed by a semi-circular slow movement. One element being the sound of water to evoke an imagination of a space before it has been entered. In this formulation, an opening in the roof allows traces of water, or when raining, a water stream of orientation for the last stage to under the piers. The West wing isn’t a direct replica of Shisen-Do, but more a case-study of the formula, involving topography, balance, changing path width, forced interactions and proximity to elements and walls. The next space is only to be imagined from the clues in the end of the spaces, the destination is unclear, the directions are changing, and as a maze it becomes a disorientation from the outside world, the paths and patterns are here in the present to figure out.

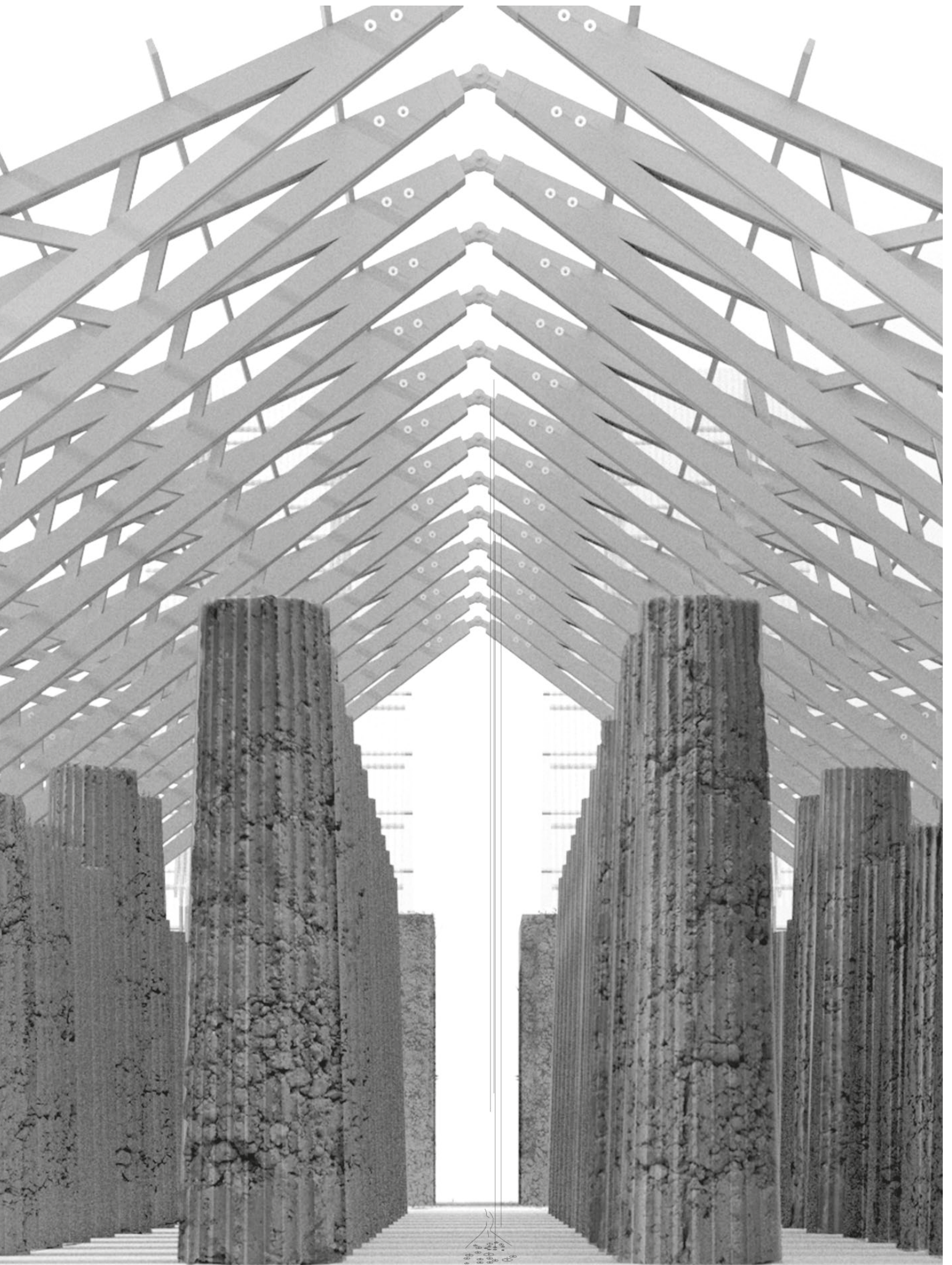


The East Wing. A mainly vertical spatial relation of columns and a predictability in the rhythm of the layout, the destination of the space is clear from the outset. But it is not a common layout of proportion ordinarily used, a skewed relationship of what most humans are used to. As I imagine the trick of monumentality has on the senses of balance, reference points are “not what they seem to be” during a progressive motion. Like rows and rows of earthen Menhirs. Menhirs, erected stones being signifiers of orientation, a neutral Zone and a point of passage, that later the Egyptians adopted in internal space, but still along a path, a space of passage..(Careri, 2002, 56) One of these early spaces of passage or “Journey” being the Temple of Amon in Karnak, Egypt, a passage between rows and rows of parallel columns, by the words of Siegfried Giedion “It is not a gathering place (...), nor a place of rest; it is simply a passing passage, the most colossal ever conceived.”(Siegfried Giedion, The Eternal Present, 1964) (Careri, 2017, p. 63)

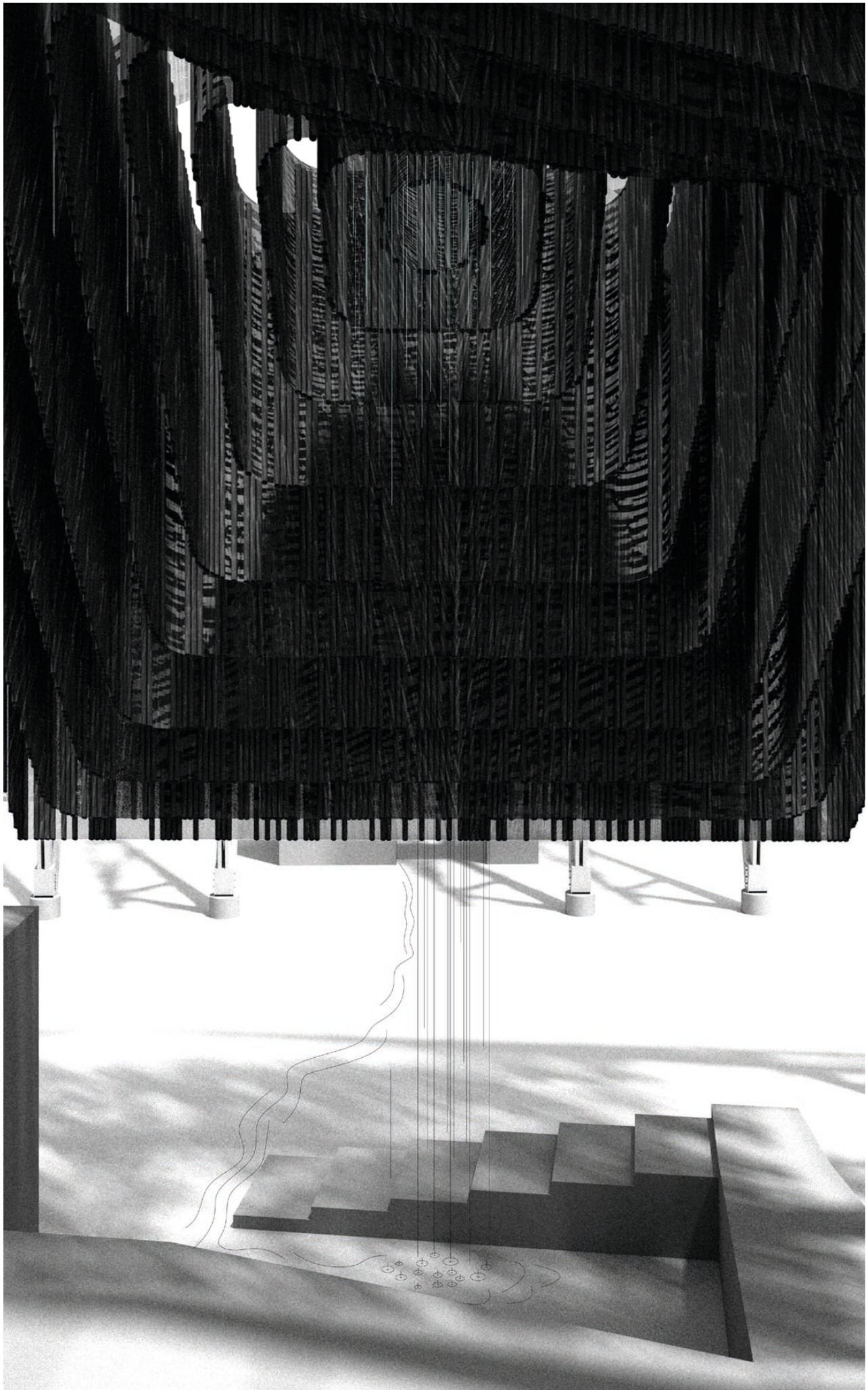


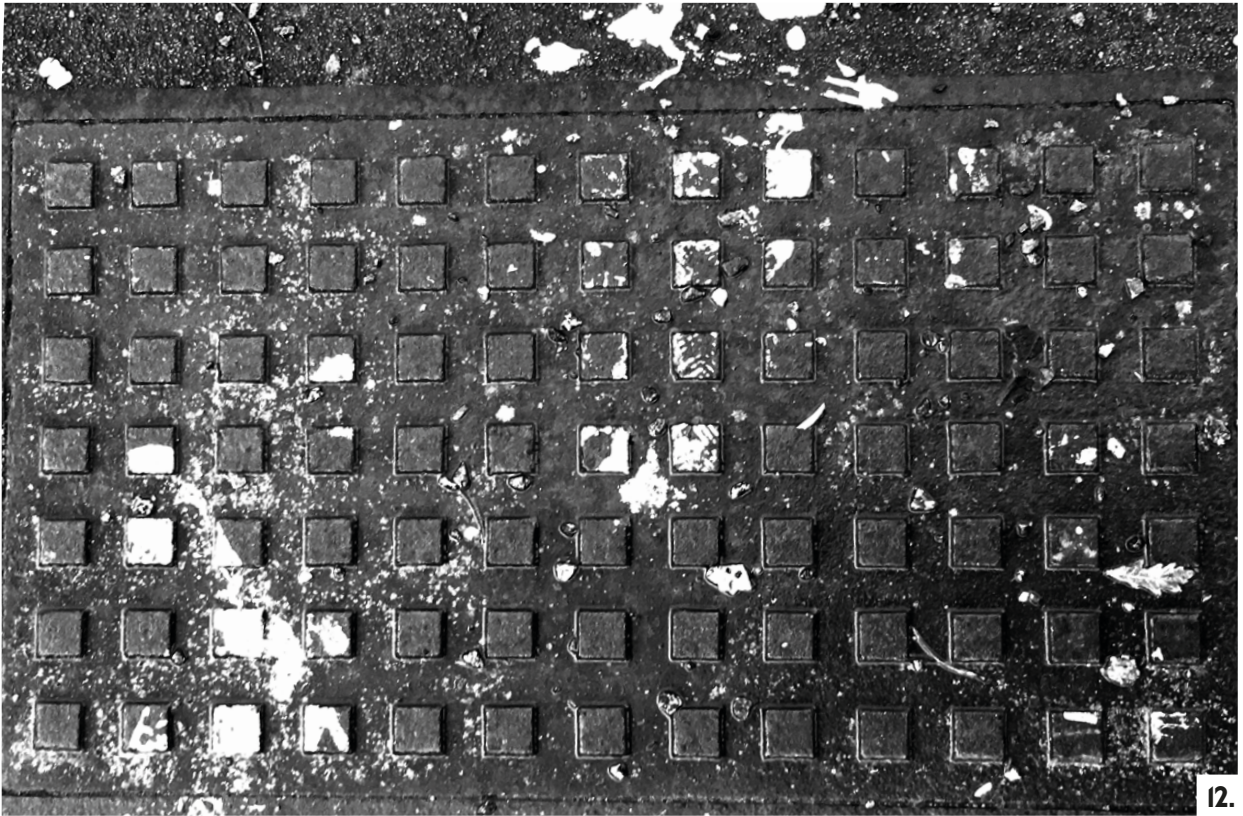






East wing

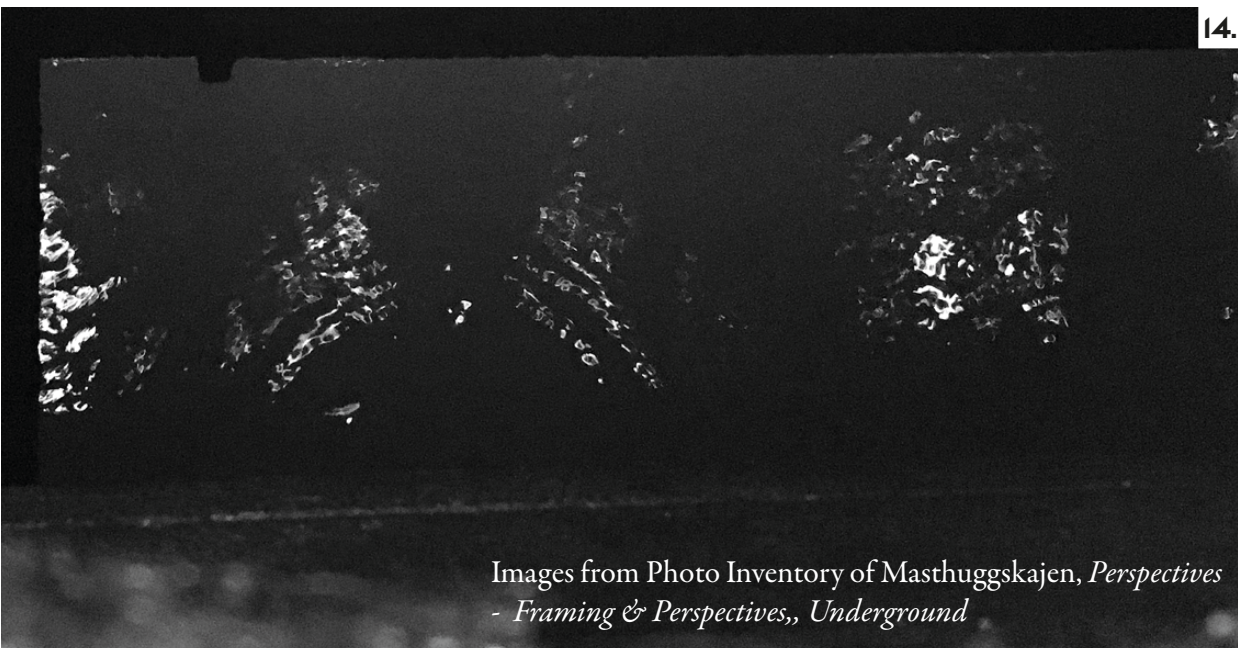




12.



13.



14.

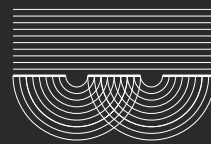
Images from Photo Inventory of Masthuggskajen, *Perspectives - Framing & Perspectives,, Underground*



Entered via small pre-existing holes in the concrete pier. A disorientation from the scenery, to emerge back into the scenery from another perspective. As an underground Pantheon, the small entries sifts phenomenas of light and rain through as narrow frames.

VI.IV.I.

Floating
Thresholds
Underground

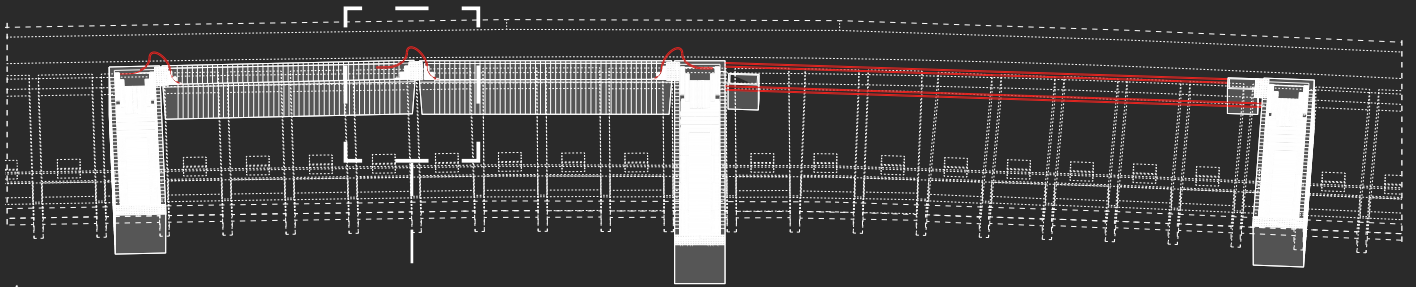


Underground, a path is composed out of floating cells of semi-boat-piers, climbing from one to the next becomes a dynamic change of relationing from standing, to climbing, to crawling and back over the sinus-shaped stairs.

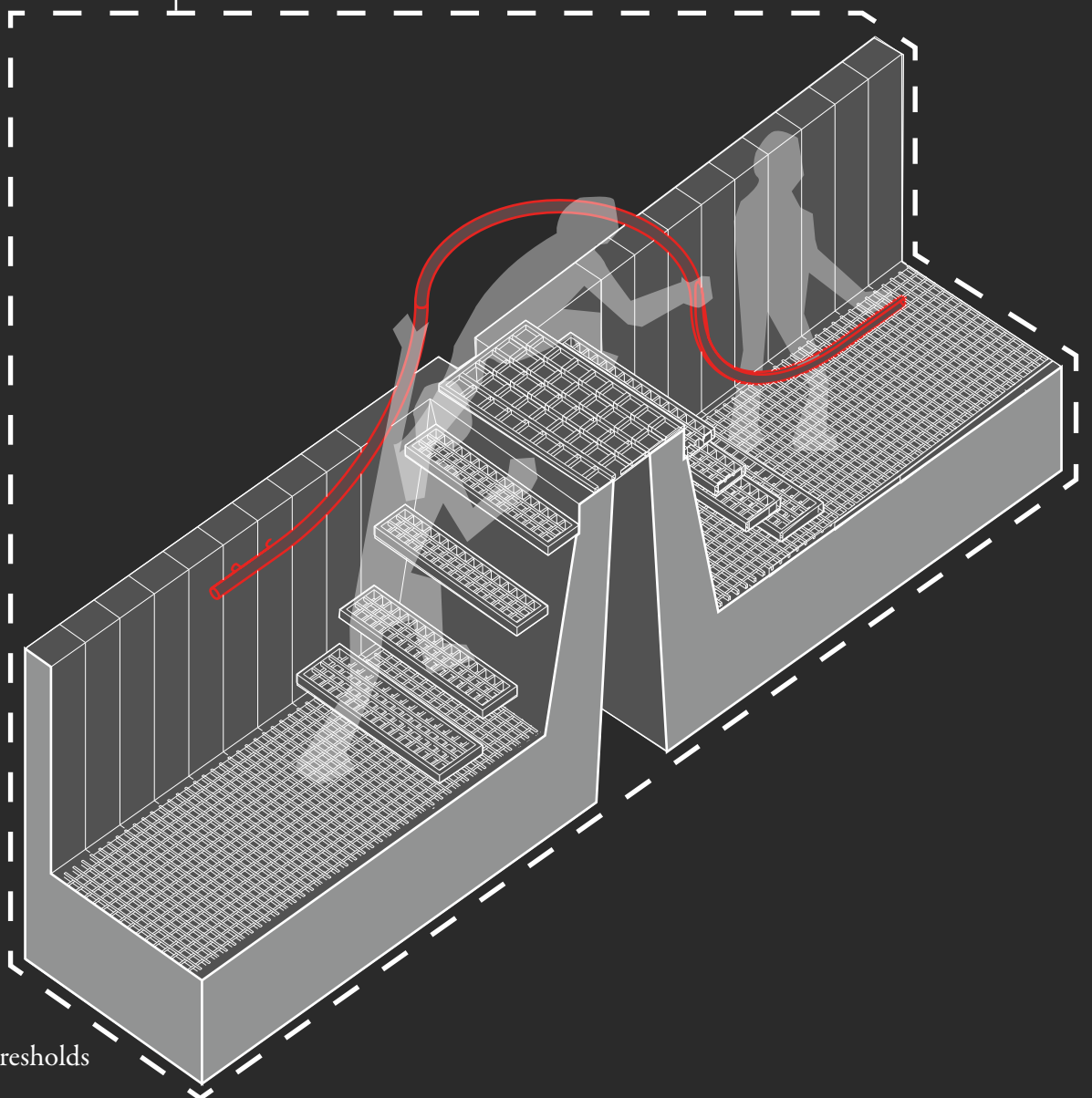


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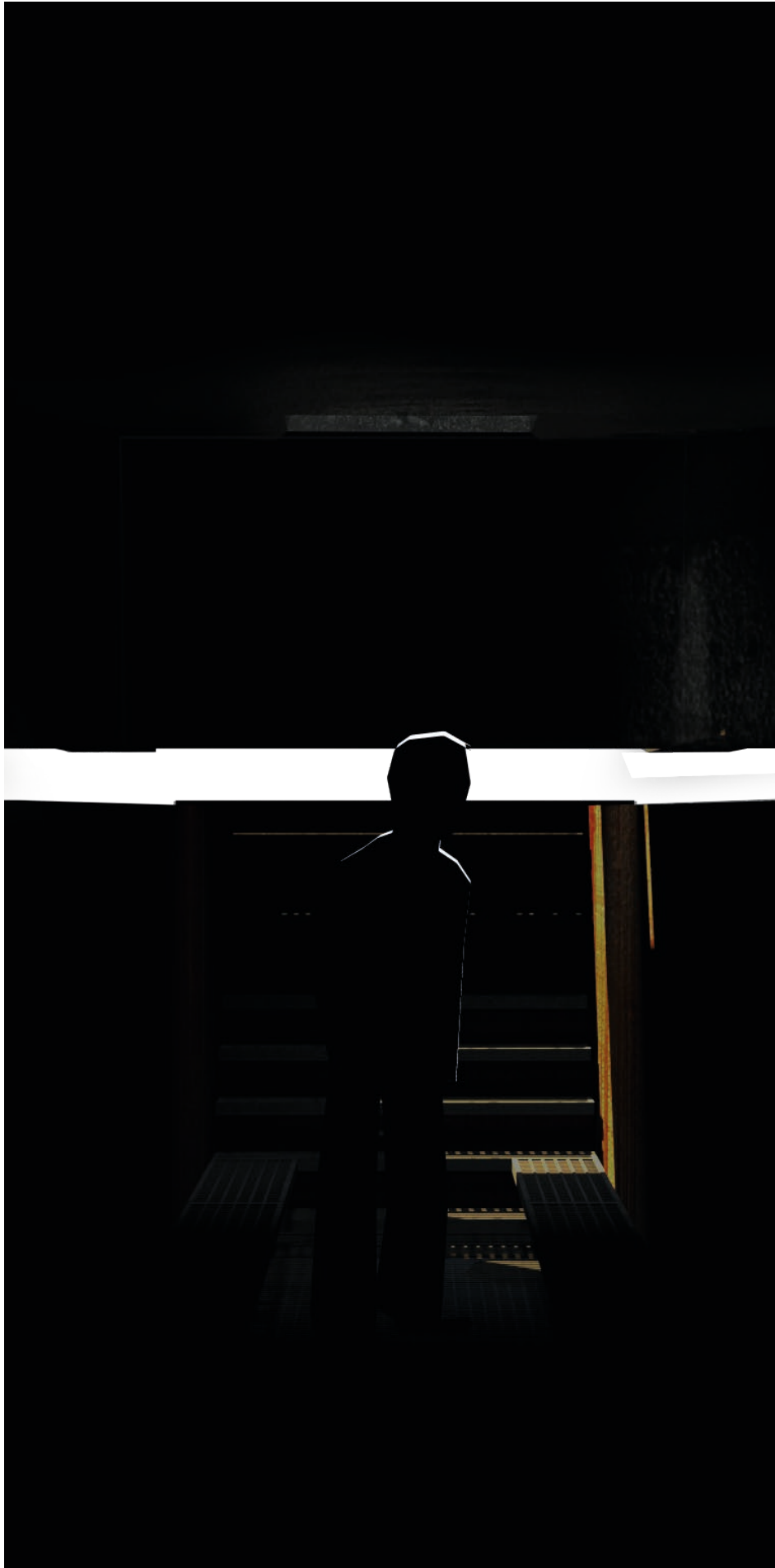
Images from Photo Inventory of Masthuggskajen,
Perspectives - Underground



Axo
Piers/Floating Thresholds
1:300



Axo principle
Piers/Floating Thresholds
1:20

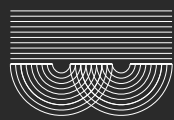


Leaving the underground Floating Thresholds



Both the Floating Thresholds and the Camera Obscura are representational juxtapositions of the Catwalk and its subsequent theater. Again a spiraling path, but of “floating metal grating stepping stones”, a porous infrastructure, of criss-crossing directions. In the end a loose “whipping” tail that may or may not connect with land.

VI.IV.II. Floating Thresholds



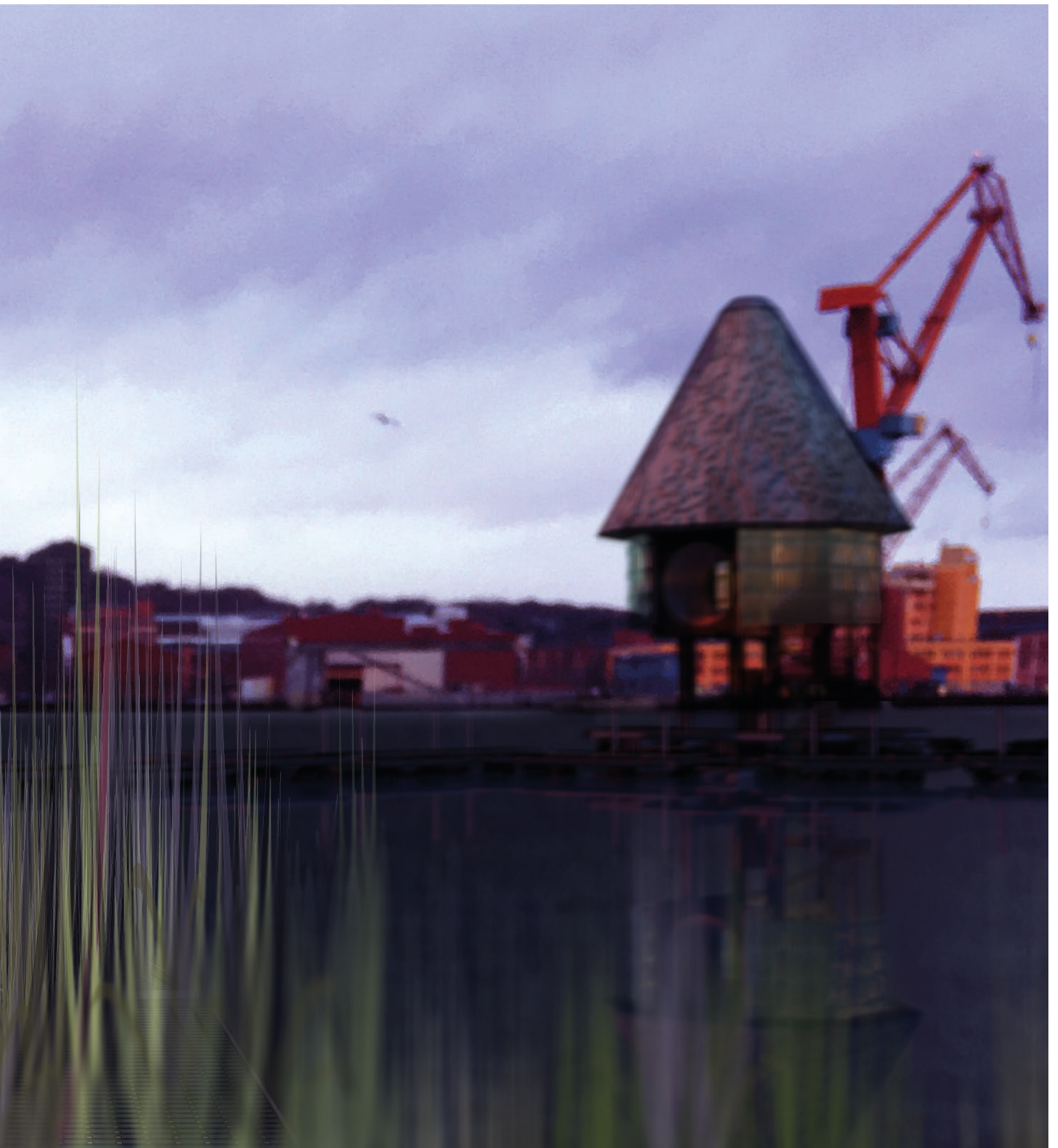
A path may or may not emerge in the reeds among the stepping stones, a negotiation of who to use it at what time in a relating between humans and non-humans, body, steps, balance, buoyancy and water. Vegetation, fish, birds, insects and other non-humans. The steps act as wave breakers to some degree, changing and making differences of the waves pattern entering this encircled water arena, or on beyond under the concrete piers.

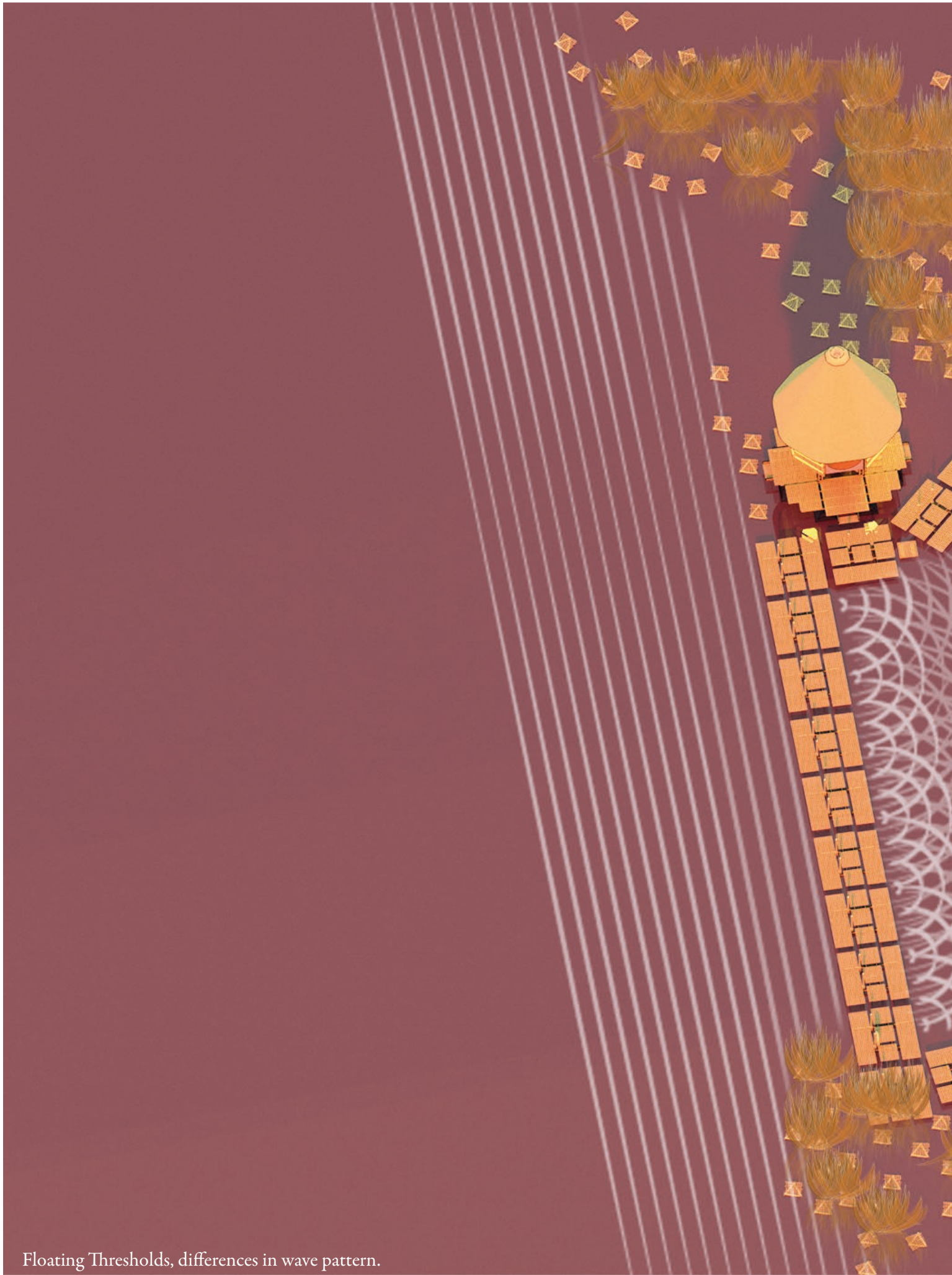


Images from Photo Inventory of Masthuggskajen,
Perspectives - Rewilding, learning from Gamlestan.

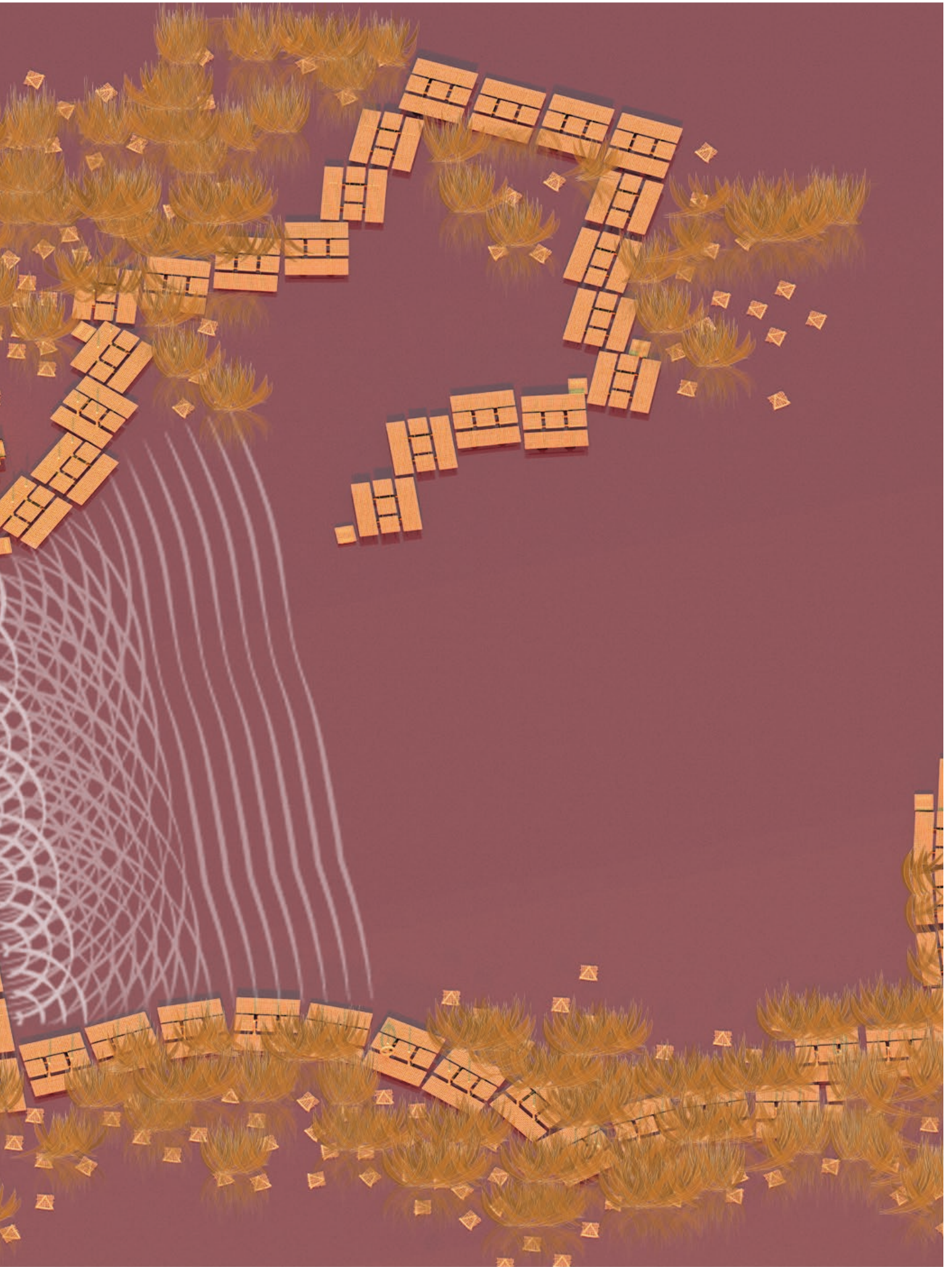


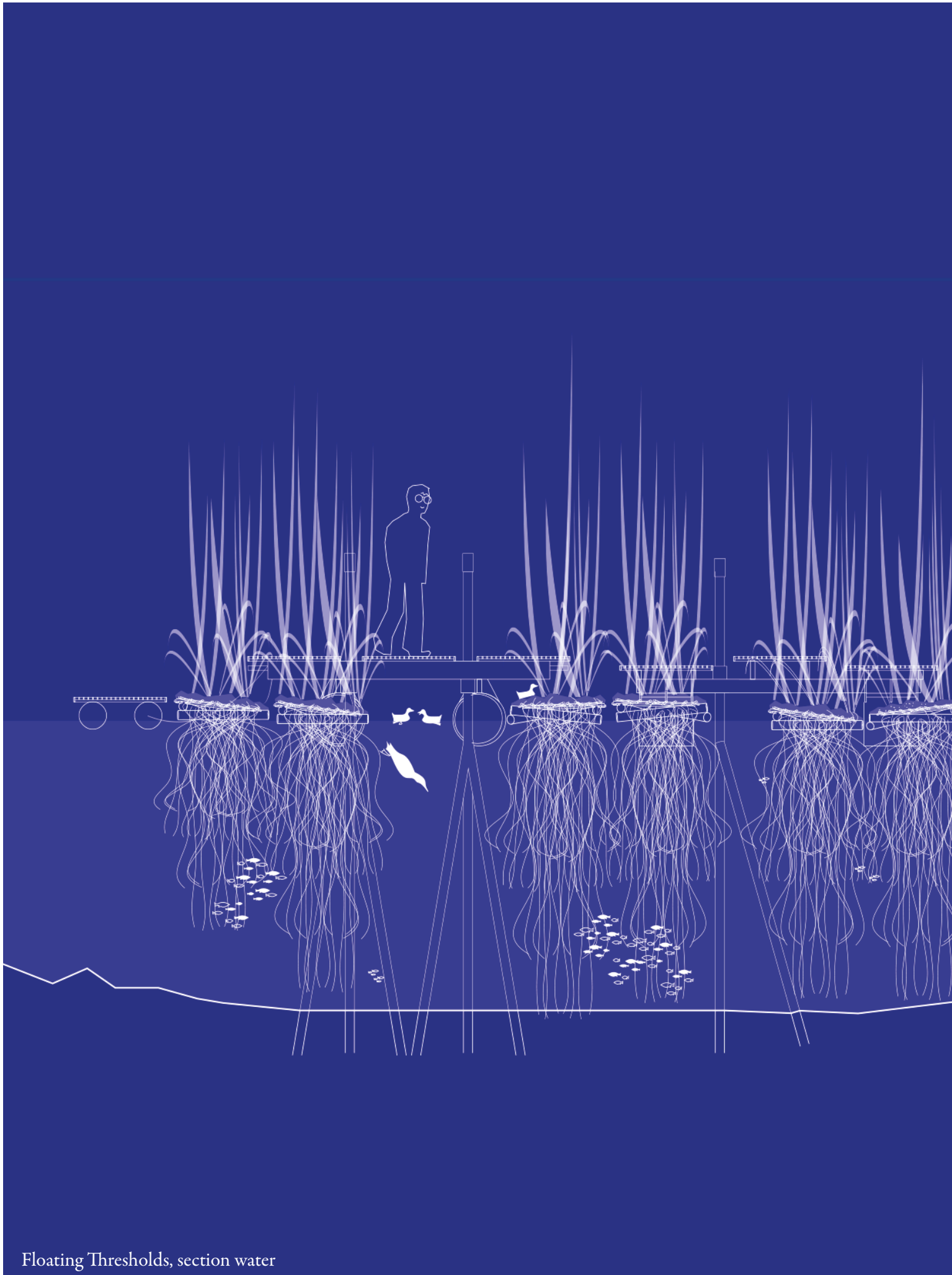
Floating Thresholds





Floating Thresholds, differences in wave pattern.

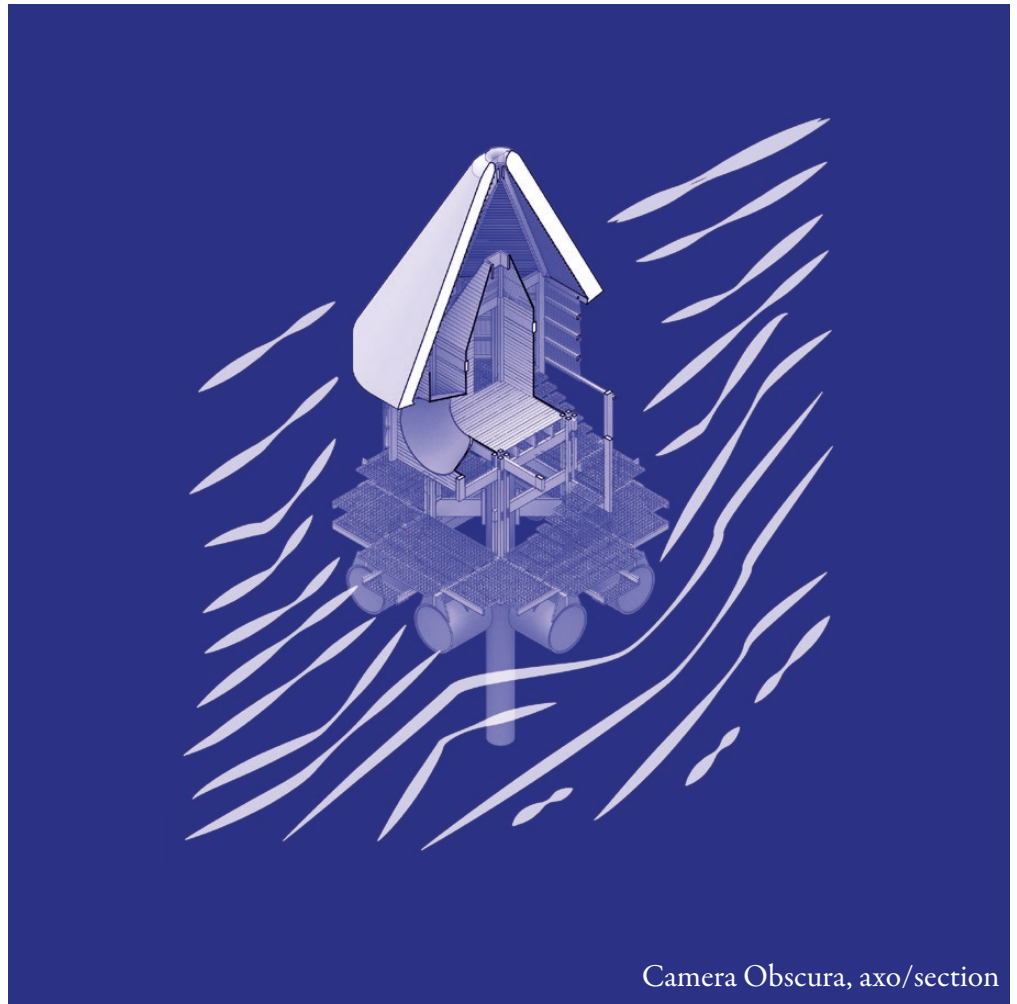




Floating Thresholds, section water



"Reed Drone"
Planting medium,
(Clay, wooden
fibers)
Left over wooden
form material
from the other
installations.



Camera Obscura, axo/section

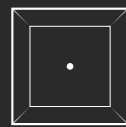


Camera Obscura, axo

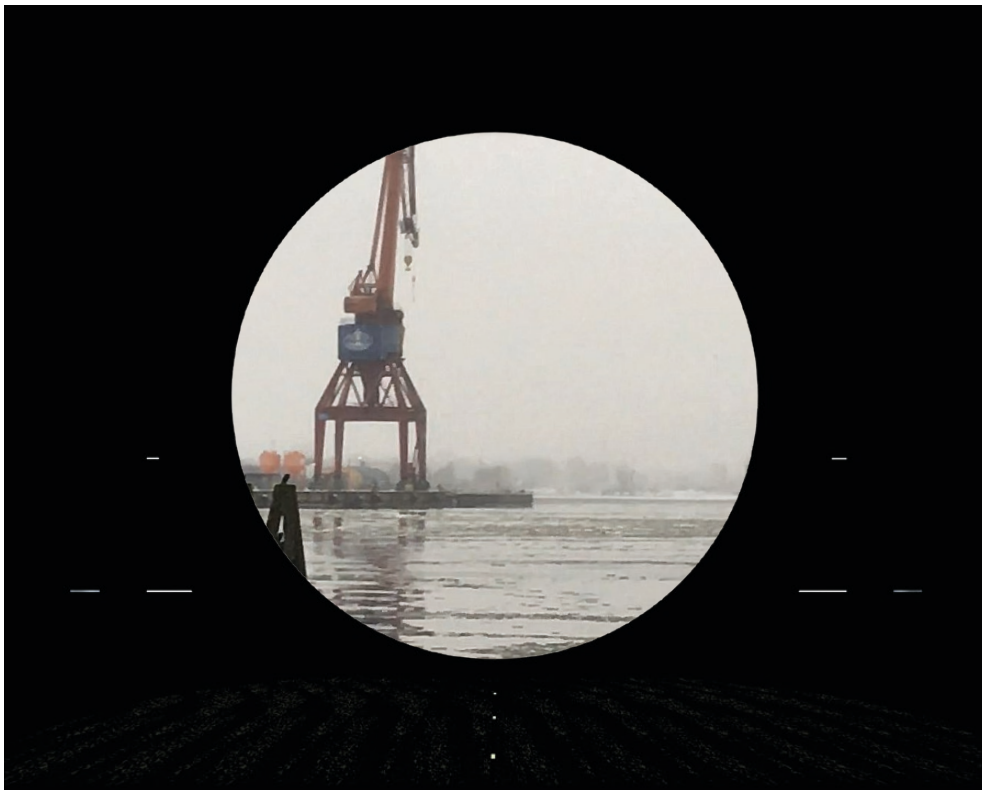


Floating at the end and rotating around a fixed axis. As the name suggests, the end is a darkened room, a reframing of what has just been experienced. The spatial relation and the low amount of influences from the darkened space remains relatively fixed, what is changing is the framing of the scenery, from moment to moment, from hour to hour, year to year, depending on what rotation around the axis, the season and what's new on the horizon. The rotation and change of scenery will continue to change until "if by nature's liking", vegetation grows and intervenes, it makes a halt. What finally matters here and overall is not the consistency of experience, but the continuous changing experiences and relations, not being attached to a present, but composing and becoming with an environment in its present becoming.

VI.v. Camera Obscura



"All buildings are in principle camera obscuras. For the most part, the apparatuses formed by their windows are too wide to produce an image to be visible to the eye. Nevertheless a city is a de facto conglomeration of cameras, their interior walls blindly registering evanescent emanations from their exteriors." (Burgin, 2018, p. 232)



Camera Obscura, interior random perspective

The ancient Taoist sagas never systemised their techings in form. "They spoke in paradoxes, for they were afraid of uttering half-truths. They began by talking like fools and ended up making their hearers wise." (Okakura, 1964, 19-20)

VII. Diffraction

A diffraction of information. "In 2005 a Google spokesperson declared: "Our mission is to organise all the information of the world", but the world is increasingly known only through the information Google has organised." (Burgin, 2018, p. 239)

When Karen Barad discussed Donna Haraway's use of diffraction as a metaphor instead of reflection; it is with the argument that reflection being about sameness and mirroring and a suggested fixed position, whereas diffraction points towards patterns of small and consequential differences, and not where these differences appear, but rather where the effects of the differences appear. (Barad, 2007, 135) For the same obvious reason this segment of either "reflections" or "conclusions" is just diffraction.

Just as diffraction maps the effect by patterns of difference, the project is invertible as a means of exploring differences that cause effects, that is, this project isn't a project tackling sustainability face on, but points to the differences that can cause an effect on sustainability.

So what are the small consequential differences that matter to me in the end? I didn't begin with a question in my thesis question, but stated the proposed endeavour, vague and perhaps too vague, but as a cloud of entangled estrangements it seemed impossible to sometimes state in words what I was actually looking for. I had to fully walk around the subject, as a cat circling a cup of milk without daring the final approach.

As Ludwig Wittgenstein's remarks on the Philosophy of Psychology: "It is as if one saw a screen with scattered colour-patches, and said: the way they are here, they are unintelligible; they only make sense when one completes them into a shape. -Whereas I want to say: Here is the whole. (If you complete it, you falsify it.)" (Burgin, 2018, p. 169). I didn't want to falsify my cloud too quickly. As hunches following the same vibrations, rhythms, I felt that many of these occurrences in life and history had some connections and I set out to connect the dots, but the differences are there, between the lines, between the individual dots of the pattern, the intervals, their mutual interaction and relations.

The design, conceived mostly alone in an isolated bubble of work and corona-restrictions, the frictions of differences, opposition and perspectives doesn't just become the main outcome of the project discussion but by the way the project itself is conceived, an inner monologue without the friction of discussion of others, resulting in a personal sense a lack of meaning. The design I did, became a tool for representing an idea, more than what I would find viable as a real option. Sometimes I got so fixed by the environment around the piers as they were, the world already felt so beautiful in itself that any intervention felt pointless. Just give it some time and attention.

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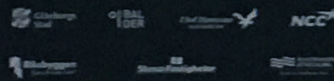
Image List

1. A frugal Beauty (2021). Mats Andersson.
2. A frugal Beauty (2021). Mats Andersson.
3. Hafencity (2017). Mats Andersson.
4. The floating piers (2016). Wolfgang Volz. Jeanne-Claude & Christo.
5. Baugespann (2009). morePlatz. moreplatz.com. https://www.moreplatz.com/html/26_Baugespann/baugespann.html
6. Stalker (1979). Tarkovsky, A. Mosfilm.
7. Stalker (1979).Tarkovsky, A. Mosfilm.
8. A frugal Beauty (2021). Mats Andersson.
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14. A frugal Beauty (2021). Mats Andersson.
15. A frugal Beauty (2021). Mats Andersson.
16. A frugal Beauty (2021). Mats Andersson.

Appendix: Inventories 1-3

M AST HUG GSK AJEN

Här bygger vi
Masthuggskajen



masthuggskajen.se



INVENTORY 1



Perspectives

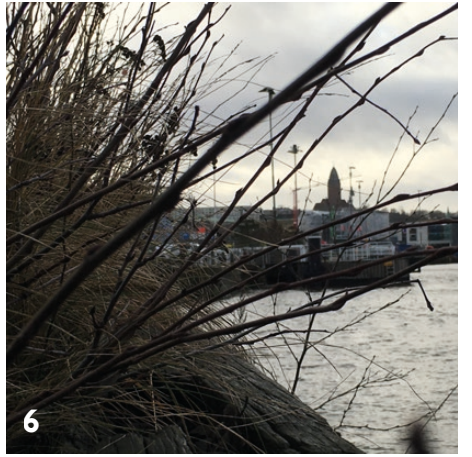




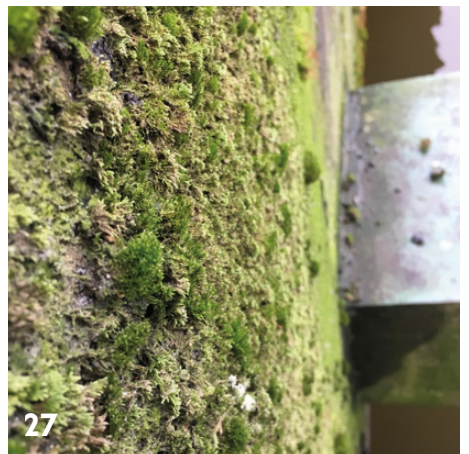
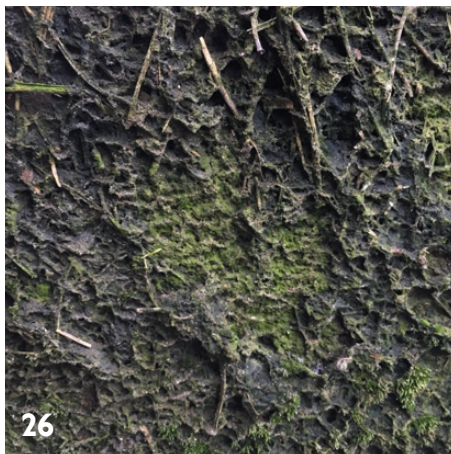
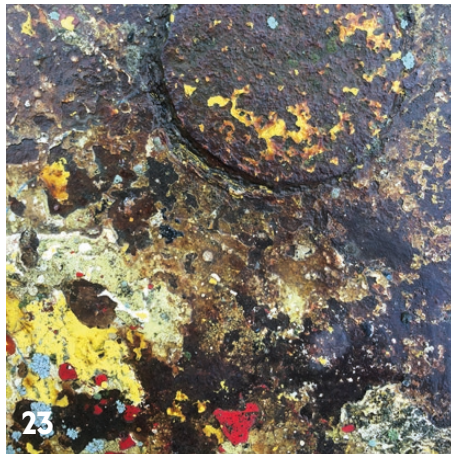
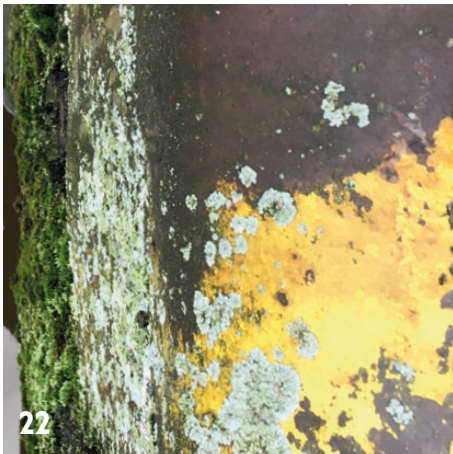
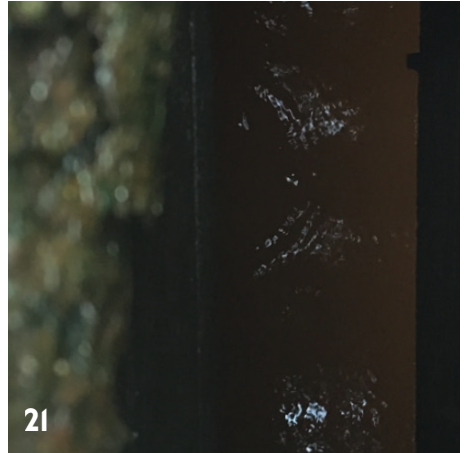
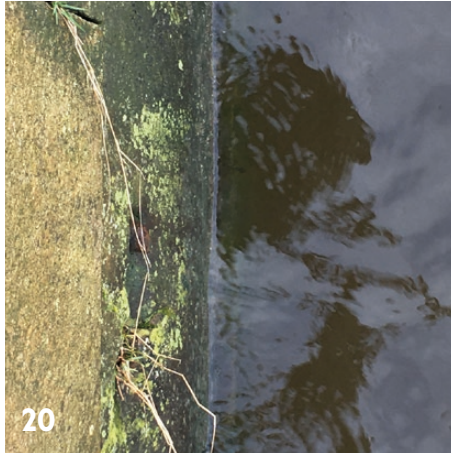
Stena Line

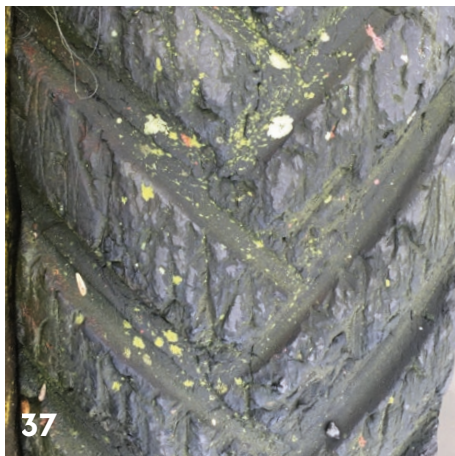
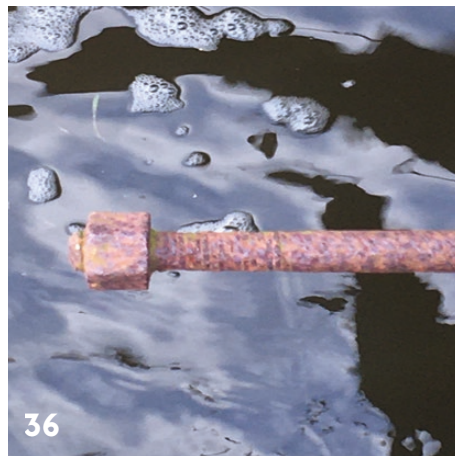
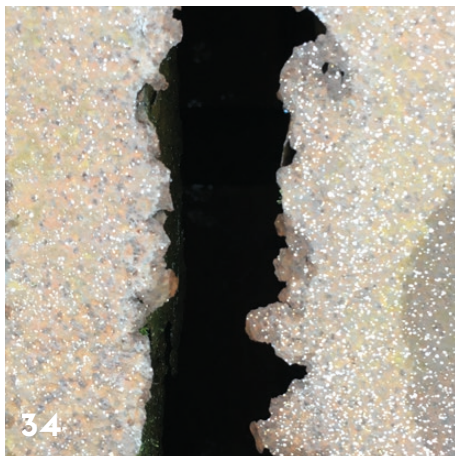
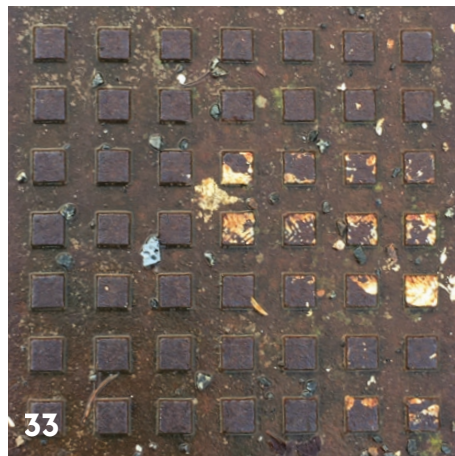
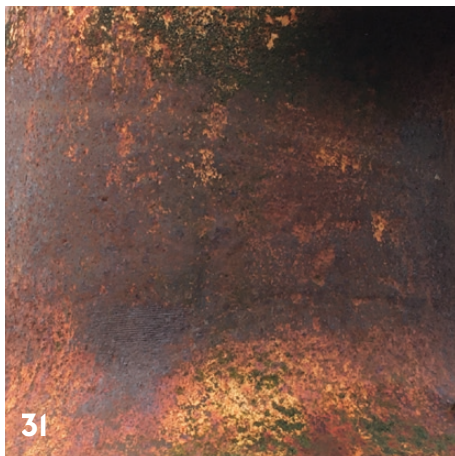
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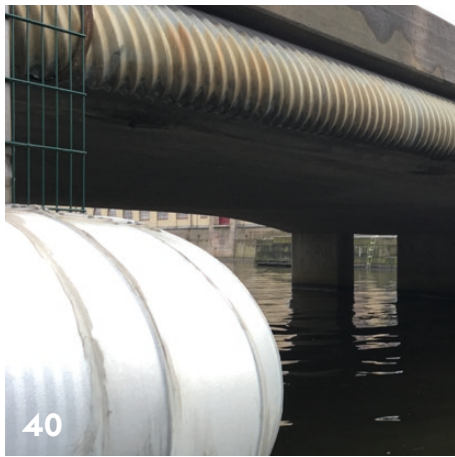




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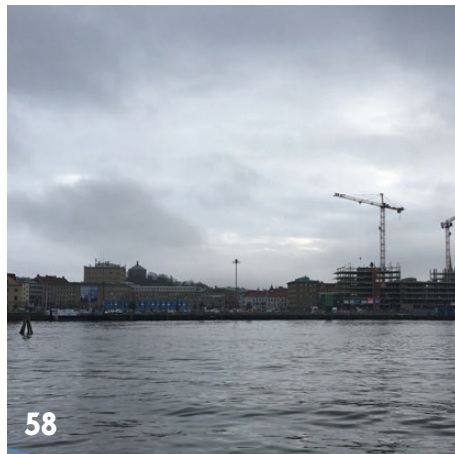
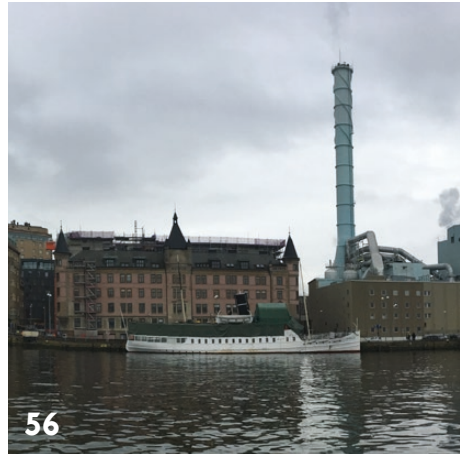


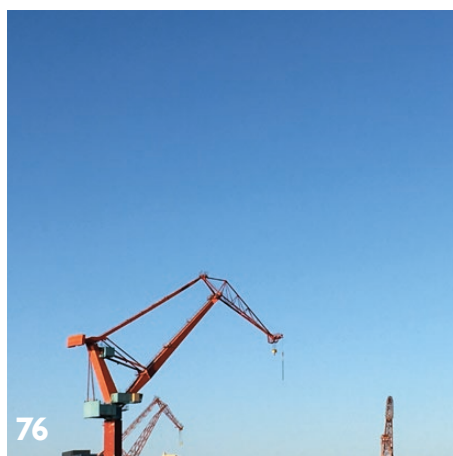
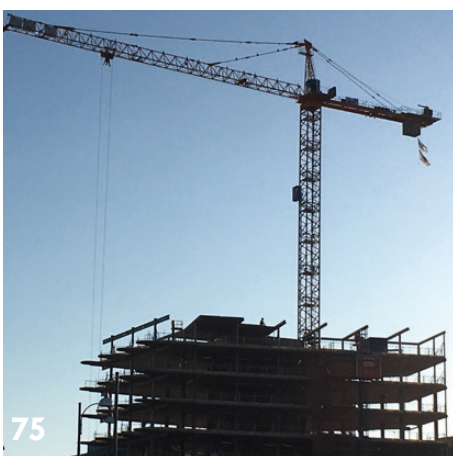
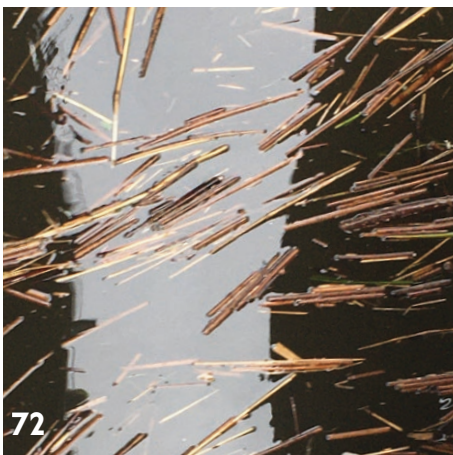
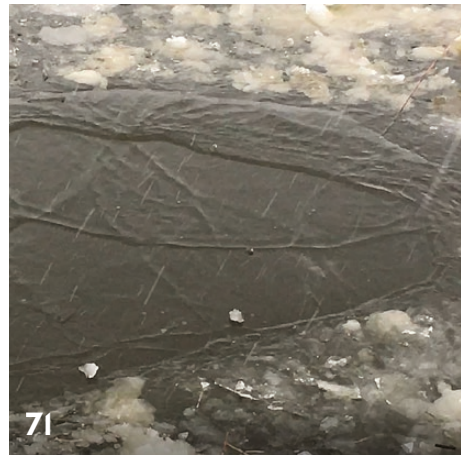
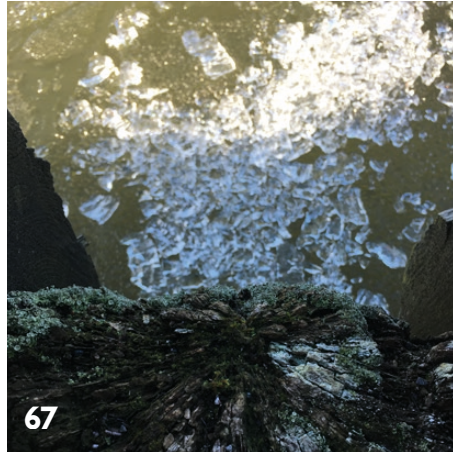
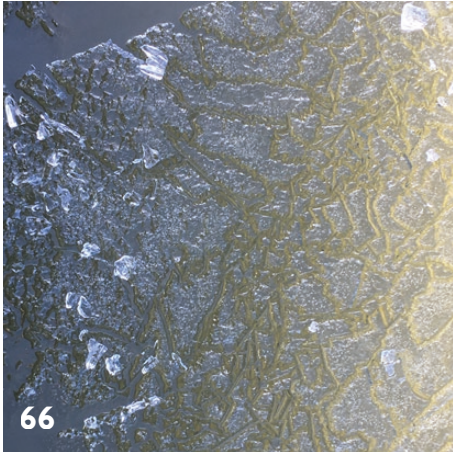














Purpose

The purpose with this inventory is to get a sense of the site without any factual information about it. From my own perspective, it's not about looking at new things, more to look at things in a new perspective. The inventory is called perspectives, since my main investigation is how the character of the place changes with my own position perspective. In a way the images and films become a byproduct of my own internal knowledge making and interaction of the site, creating another meaning for the person viewing these images for the first time. It is produced during a span of several weeks, and it becomes a journal of changes, the potential agencies the site or objects of the site may pick up during the changing season and utilization of the place.

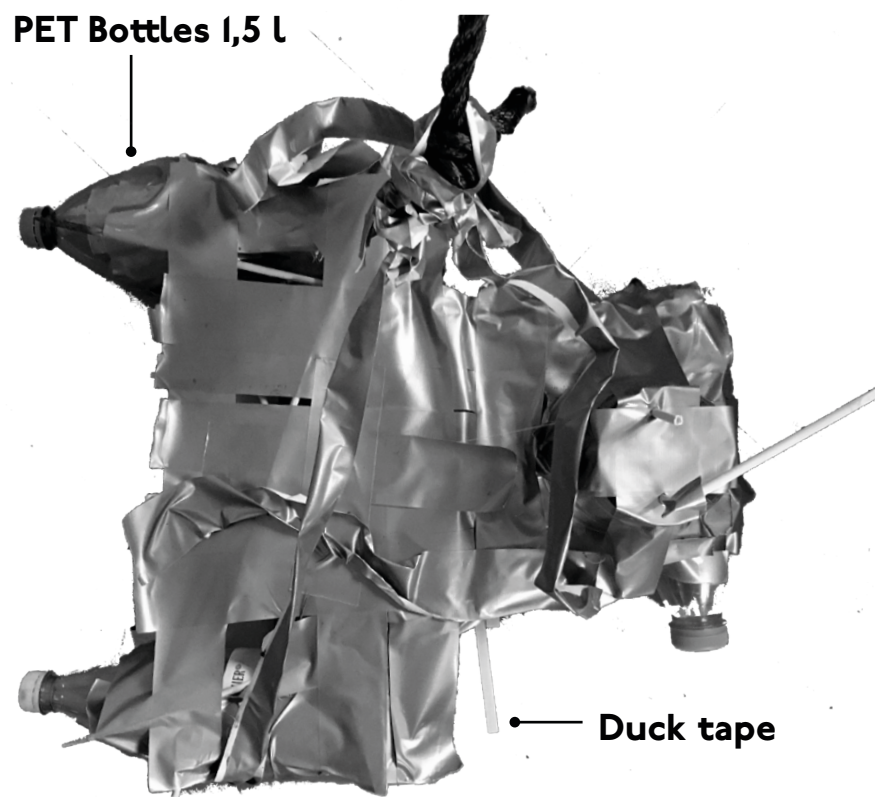
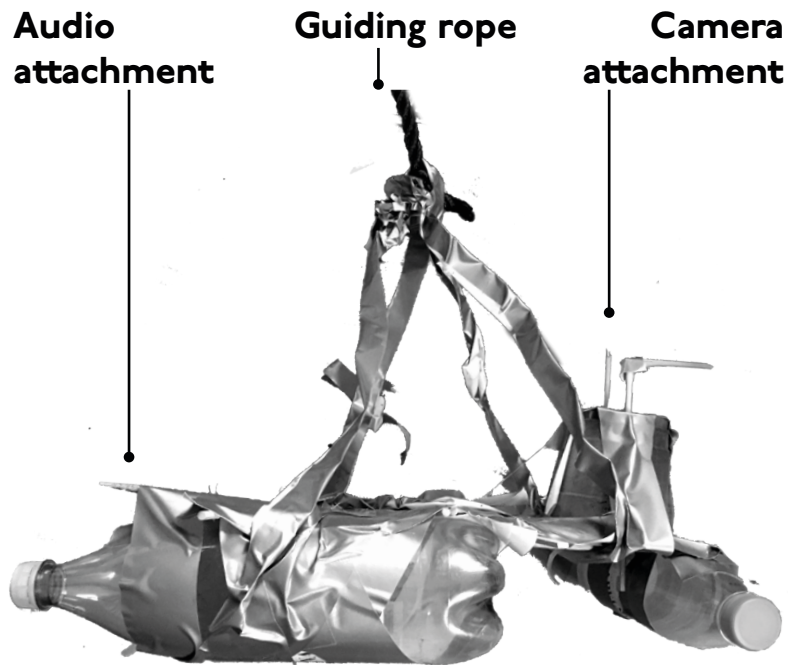
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8	22/1	56	27/1
9	22/1	57	27/1
10	22/1	58	27/1
11	22/1	59	27/1
12	22/1	60	27/1
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47	27/1		
48	27/1		

DronyMcDroneface

high-tech analogue water drone



INVENTORY 2

The purpose with this inventory is to get a sense of the site without any factual information about it. From my own perspective, it's not about looking at new things, more to look at things in a new perspective. The inventory is called perspectives, since my main investigation is how the character of the place changes with my own position perspective. In a way the images and films become a byproduct of my own internal knowledge making and interaction of the site, creating another meaning for the person viewing these images for the first time. It is produced during a span of several weeks, and it becomes a journal of changes, the potential agencies the site or objects of the site may pick up during the changing season and utilization of the place. The difference of Inventory 2 to Inventory 1, is that it capture phenomenas that are less perceptible in a still image or a brief encounter. It will also have a secondary purpose as a supporting role in the final exhibition of this project.

Introduction Site	18/1
Framing, flat perspective	22/1
Sounds, vibrations	24/1
Tele, tele motion, low/underground	27/1
Macro, macro motion	29/1
Objects in motion	1/2
Over the horizon	5/2
Context, motion within context	10/2
Bird perspective of birds, top down	13/2
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Inventory Folder link:

<https://chalmersuniversity.box.com/s/j89pa93loz5rzv368756cppg0ws387jn>

Motion Perspectives

INVENTORY 3

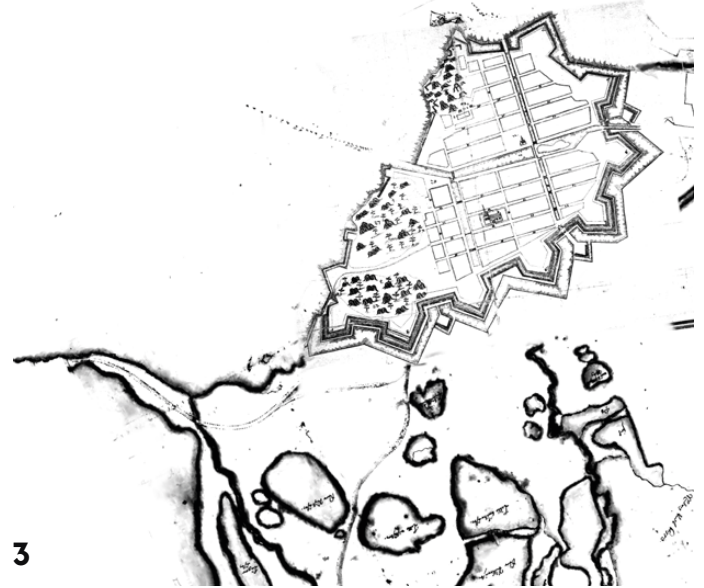


Past and future perspectives

1636



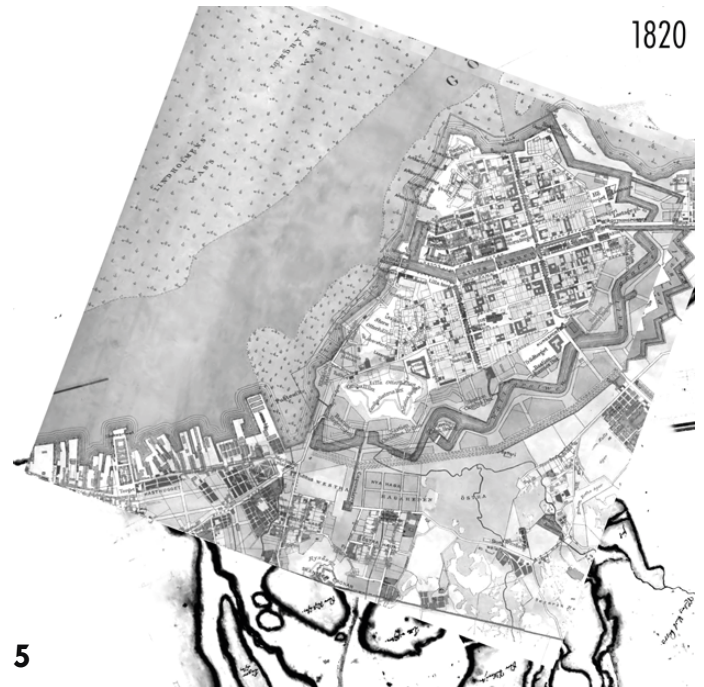
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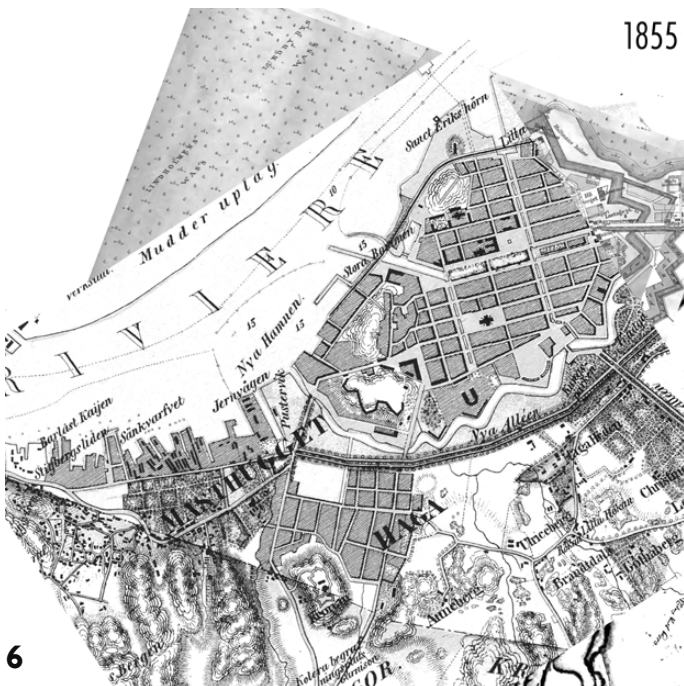
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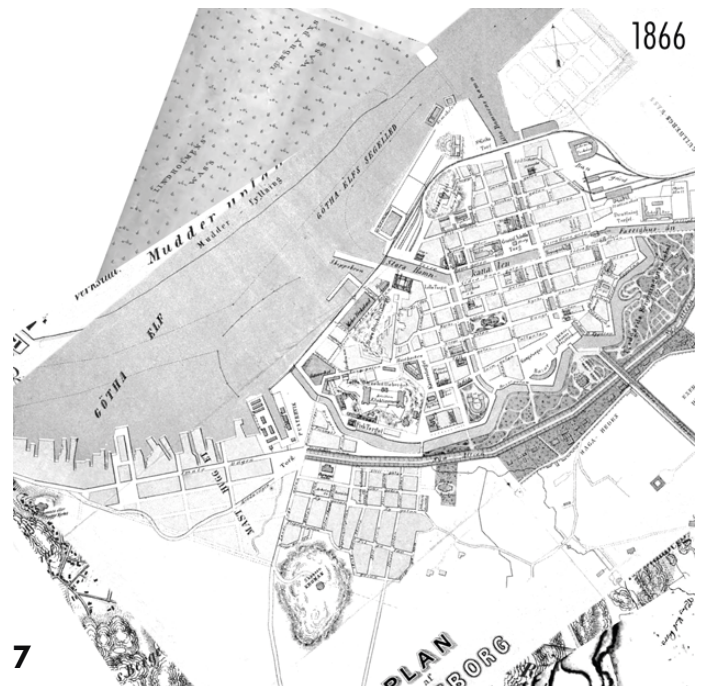
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1855



1866

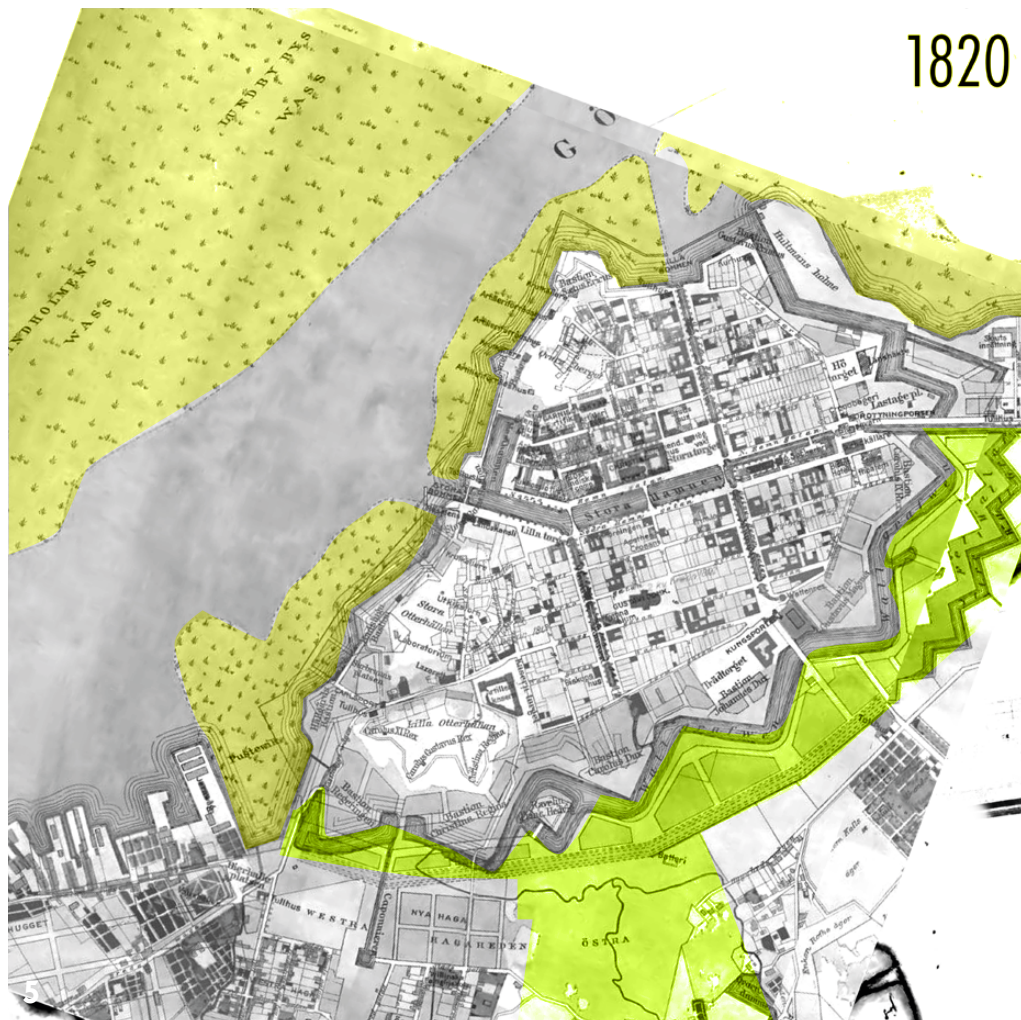




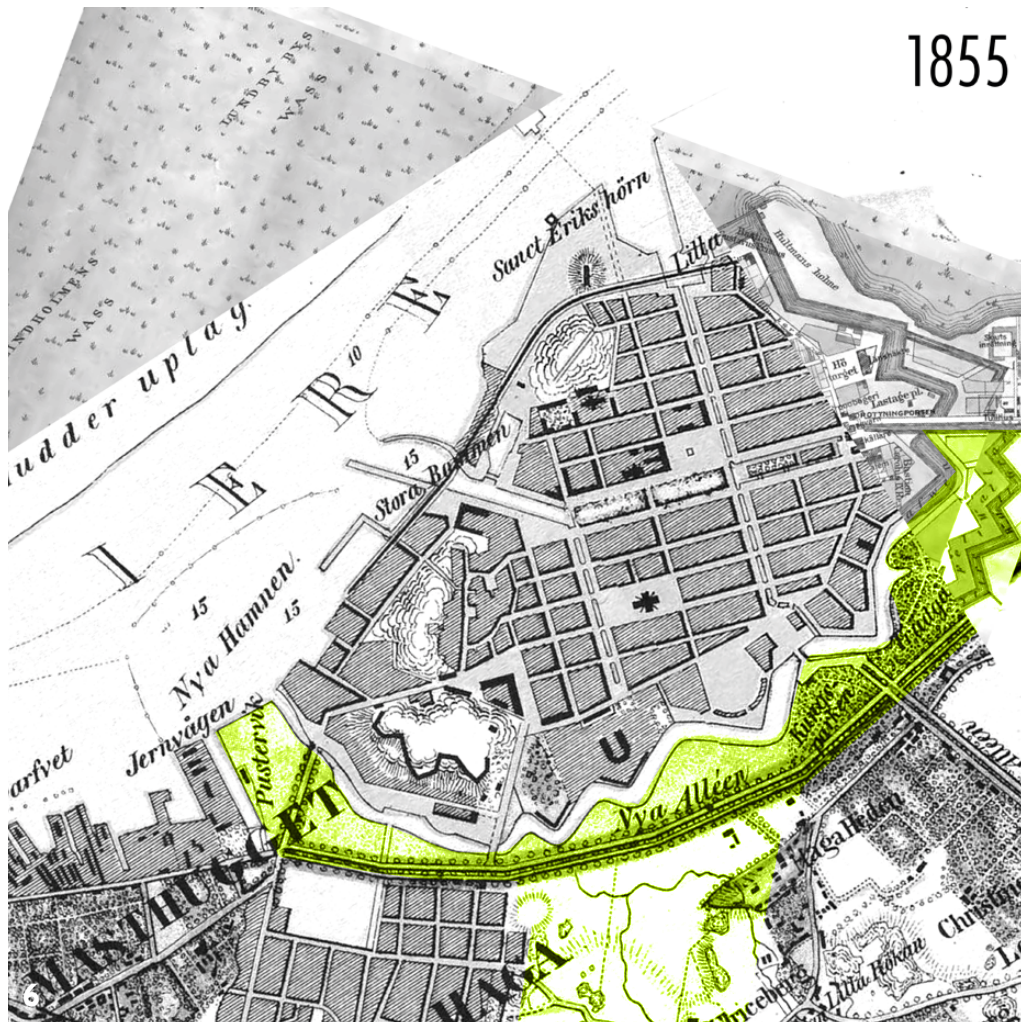
Past layers

The world and nature is a becoming, an ongoing transition where there is no such thing as absolute static entities. This inventory is partly about looking and overlaying maps. To see what's hidden, where things came from, what is still there and where it's heading towards.

1820



1855



2019

Historic reeds.
The parkscape
ring.
Present

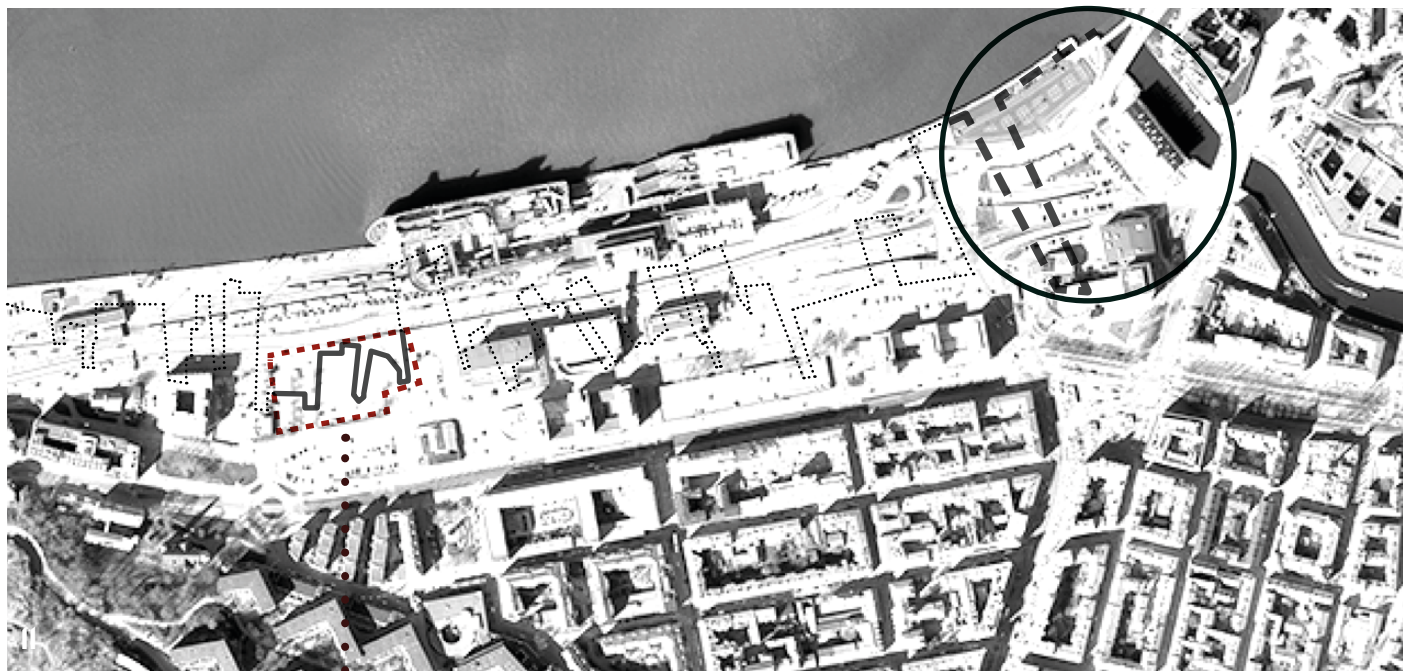
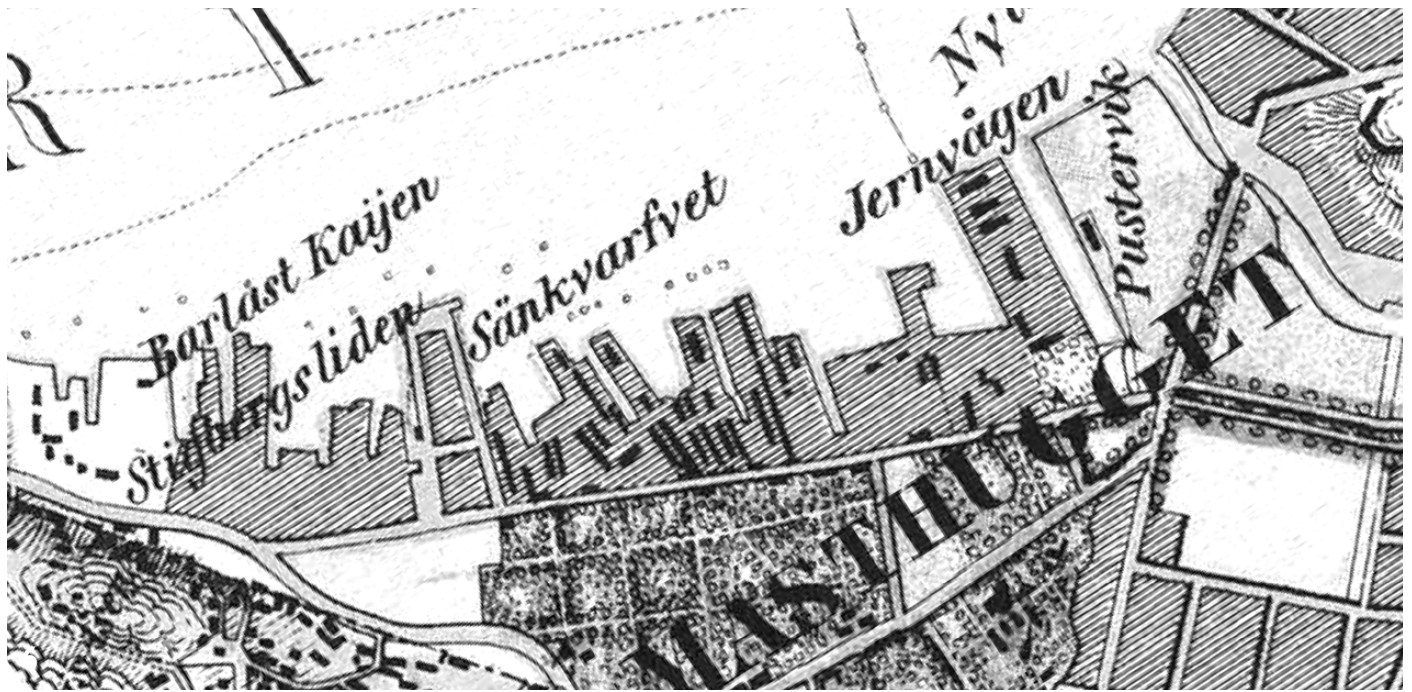






Anticipating layers

Anticipating layers Järnvågen

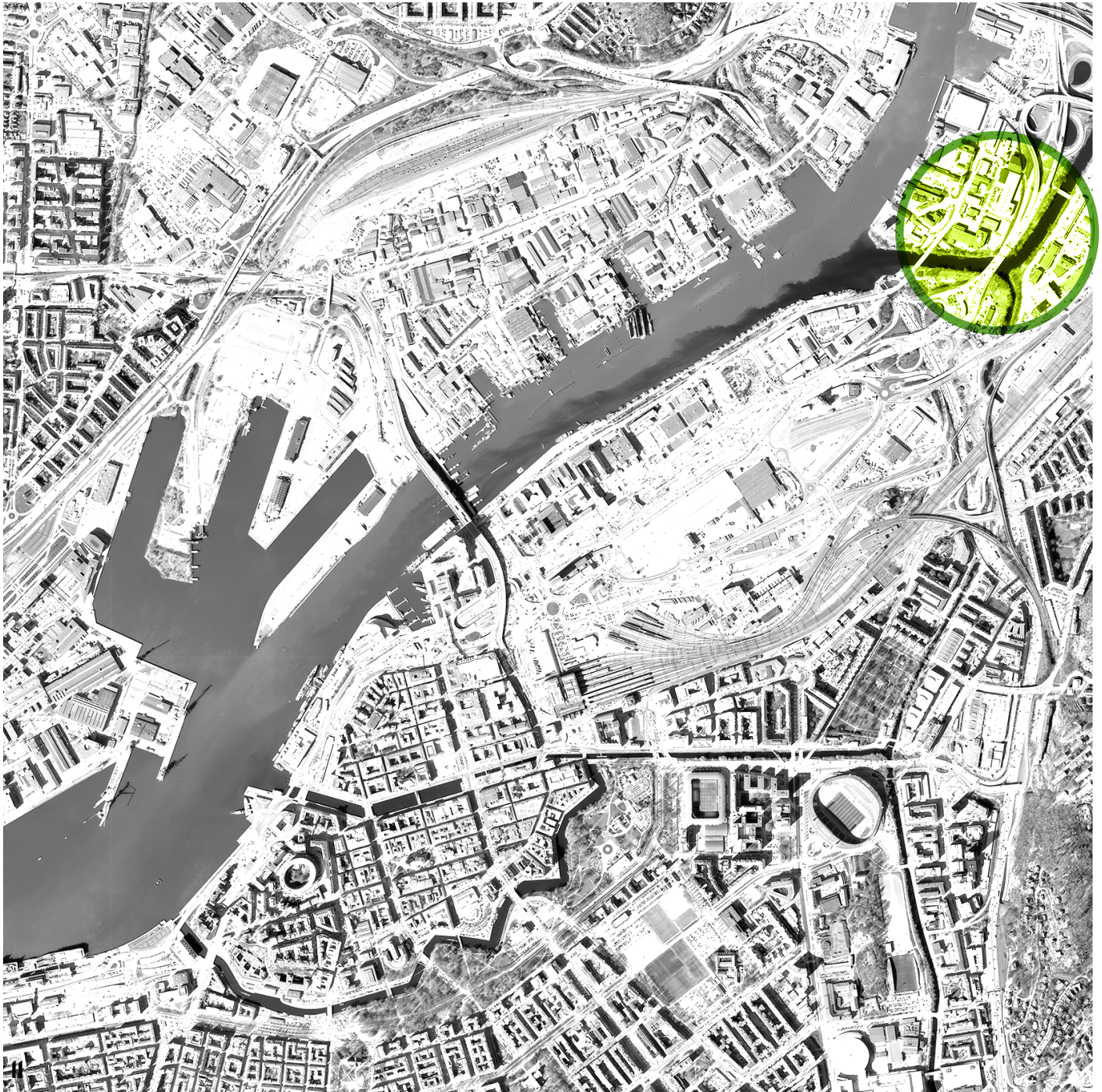


Overlay of previous and current harbourfront. Ongoing developments revealing buried stone- and wooden structures. Mixed infill of various materials during the 18th-19th century; clay, earth, roof tiles, brick and so on.



Reeds & soft edges Gamlestan

It's quite telling that the inaccessible places around Gothenburg is where nature is thriving the most. The inbetween of roads, industrious estates, places only encountered after passing thresholds of mental or physical obstacles. Both non-humans and humans take advantage of these left over spaces of terrain vague where there's no designated ownership. The accessibility for one category makes it more accessible to the many.



Abandoned and left-over swatches of land



Image List

1 13/3 2021 Mats Andersson

Collage of maps based upon:

2 1636 Gothenburgs Planta,

Göteborgs stad, stadsbyggnadskontoret

3 1644 Gjöteborghs Stadh,

Lantmäteriverket

4 1790 Göteborgs stad,

Kartor från jubileumsutställningen 1923

5 1820 Göteborgs stad,

Kartor från jubileumsutställningen 1923

6 1855 Karta öfver staden

Göteborg , Gustaf Lundgren

7 1866 Plan af Göteborg,

Meyer & Köster

8 1872 Karta Öfver Göteborg,

Rob. Söderqvist

9 1931 Ur Svenska turistföreningens

Göteborgsbok (1931)

10 1955 Eniro historiska kartor

11 2019 Göteborgs stad

12 2018 Kanozi Architects

illustration plan, Nya Masthuggskajen

13 -

14 -

15 -

16 -

17 -

18 -

19 -

20 13/3 2021 Mats Andersson

21 13/3 2021 Mats Andersson

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23 13/3 2021 Mats Andersson

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