Between Bild and Bildung
A Sample of Re-reading the Making of Architectural Knowledge

This text relates to ongoing doctoral research, which discusses the making of architectural knowledge. Bildung is a concept that can be considered as existing between culture and enlightenment, practice and theory, society and individual, cognition and epistemology. Learning from the various definitions of Bildung, the relationship between Bild and Bildung gains significance in understanding the concept. Bildung is a derivation of Bild (image, imitation, form, and thus Bildung is defined as a process, formation. Being a religious concept from the fourteenth century, Bildung evolved through time, changing within Aufklärung, re-defined within politics, education, social studies and even natural studies. Therefore, Bildung is regarded as a combination of the myriad of meanings in different fields. The emphasis is on understanding the term Bildung as a historical explanation is necessary. However, this explanation is not to propose a historical analysis, but to re-interpret the term within contemporary context. The first part presents the etymologies and histories of the words Bild and Bildung. Through an intellectual history of the words, their relationship has been expanded and understood. The paper aims not to present the evolving meanings of the words, but to present a re-reading of the making of architectural knowledge. The proposal aims to link within architectural knowledge.

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2. Understanding Words: Bild and Bildung

Eynologies, histories:

The concept of Bildung is started to be defined within philosophical and pedagogical contexts of thought and it has an "understanding" in the other relating to the past, existing culture and the other relating to the change and formative processes. To understand the term Bildung, it is essential to explore its etymologies to present a re-reading of the making of architectural knowledge. The proposal aims to link within architectural knowledge.

Key words: Bildung, architectural knowledge, image, form, architectural drawing.
The concept of "form" in architectural theory has its origins in the eighteenth century. The term was often used interchangeably with "Bildung," which translates as "education" or "cultivation." This concept has been examined in the context of the "Bildungsbewegung," a period of educational reform in Germany during the early nineteenth century. The term "Bildung" was used to describe the intellectual and cultural development of individuals and the nation as a whole.

The concept of "form" in architecture has been studied in relation to the Vitruvian principles of architecture, which were codified by the Roman architect Vitruvius. These principles were later refined by figures such as Karl Friedrich Schinkel and Gottfried Semper. The Vitruvian rules were seen as a set of universal principles that could be applied to all architectural forms.

The concept of "form" has also been examined in relation to the philosophical and architectural frameworks of the time. For example, the German philosopher Immanuel Kant argued that the concept of "form" was central to the definition of modern ideas of culture and education. He defined the historical process itself as the formation of humanity as a whole. Thus, the concept of "form" can be defined as a part of his Bildung philosophy of history.

Within the intellectual history of the concept Bildung, we can see a few scholars, who have elaborated on the concept of "form." Johann Gottlob Herder was one such scholar, who saw the concept of "form" as a way to understand the development of culture and society. He defined the historical process as the formation of humanity as a whole. Thus, the concept of "form" can be defined as a part of his Bildung philosophy of history. The definition of Bildung included within the community of humanity, an institution can also be followed by other definitions within history, including educational and psychological sciences.

When it comes to the definition of modern ideas of culture and education, the concept Bildung is significant for the modern paradigm since it transformed the existing meaning of "form" in the English-speaking world. Adrian Forty states that the German language (which is where the modern concept of form was principally developed), has a slight advantage over English for thinking about the problem, for where Gestalt (naturalistic theories of the seventeenth and eighteenth centuries) and their concepts (reflect as doubles of image-form, scenographic-tectonic) before and after the nineteenth-century, the plural approaches within architectural theory are defined within Bild-Bildung. According to this text, even historical traces of Bild und Bildung are re-defined within the hermeneutic philosophy. Hans Georg Gadamer's definition of Bildung is strongly dependent on the nineteenth-century ideas. In the twentieth-century, Gadamer worked on the aesthetic philosophy in a close relationship with the theoretical basis of this research draws upon nineteenth-century German architectural theory considering the diverse range of productive intellectual ideas that still resonate within contemporary ideas. He defines "form" as being used in a broad sense, and it can be used in a narrow sense. The modern term "form" usually implies some degree of abstraction from the concrete particular. However, the details may be the focus of another work.

In contrast to architectural theory in the age of the classical treatise, there were in the nineteenth-century many more methods of argumentation and an understanding that some ideas remained in the tradition of the changing concept of Bild. Here, "architectural knowledge" encompasses both theory and practice in architecture. Related to this idea, Schawaller explains: "The term Bildung...has several meanings in German so that it is impossible to give one single equivalent in translation: formation, culture, education."

The translations of Bildung and Bild present a range of meanings revealing a twofold structure for the changing concept of Bild. Here, "architectural knowledge" encompasses both theory and practice in architecture. Related to this idea, Schawaller explains: "Thus, the concept Bildung is strongly dependent on the nineteenth-century ideas. In parallel to the intellectual ground of the nineteenth-century and its contemporary relations, in this work, the concept Bildung is necessary to mention the difference between "form" and "Bild." The plural approaches within architectural theory are defined within Bild-Bildung. According to the text, this research draws upon the concept Bildung considering the diverse range of productive ideas that resonate within contemporary ideas. He defines "form" as being used in a broad sense, and it can be used in a narrow sense. The modern term "form" usually implies some degree of abstraction from the concrete particular. However, the details may be the focus of another work.
Tracing these doubles, one distinction is especially significant in this work: that between architecturally perfect form and architecturally perfect form. The first stage (Werkform) is related to the function and space of the building, while the second stage (Formform) is related to the structure, including the form of the building. These forms can appear independently, but only in their mutual amalgamation do they reveal an architectural form. Architectural Lehrbuch-s, inspired by the laws of Bildung, generation/formation, and Bildung, are related to parts and their transitional relations. Lastly, the Vorbilderbewegung, a movement including not only model collections but also pattern books, with detailed drawings of physical models and drawings, was a projection of the process of understanding in the arts, industry, and Handwerker. Vorbilderbewegung of the early nineteenth-century. The book includes a precise survey of historical prototypes, including transitional architectural elements such as cornices and capitals, as a part of the catalog of ornaments consisting of vessels, frames, and textile patterns. The book’s textual and visual content presents an advanced level of ideal sequence, which corresponds to the transition point to the formation of architectural form. These concepts traced through the etymology of Bild and Bildung present a framework to look into the representational translations as techniques/modes of drawing. The following part will present samples of Bild as image and form, focusing on the representational translations as techniques/modes of drawing. The etymology of the word Bildung and its historical traces, Vorbilderbewegung and Bildungsgesetze, help to construct a model to read the meaning of architectural form. By comparing the concept of Bildungsgesetze to the representational model of Architektur, which includes the transition in between two parts, Heinzerling defines “the law of separation/division (Das Gesetz der Trennungsglieder)”, in which the division of the building whole into main parts and the resolution of the overall structural concept into parts structural and second, “the mediation of those building parts into a building image-form reflections. The following part will present samples of Bild as image and form, focusing on the representational translations as techniques/modes of drawing.

4.1. Bild as image, pinned drawings, and iteration drawings

The difference between Vorbilder as images and Bildungsgesetze as a mobile form relates to the concept of Bildungsgesetze, specifically, the concept of Bildungsgesetze and the representational model of Bildungsgesetze as a form. According to Heinzerling’s sequential diagrammatic drawings with the idea of Bildungsgesetze, Redtenbacher’s sequential diagrammatic drawings with the idea of Bildungsgesetze are created. The model of Bildungsgesetze emphasizes the geometrical formation of transition of parts (Fig. 1b). He also illustrates and explains the “similarity through drawings.” These rules and related abstract illustrations (Fig. 1b) present possibilities of forms.
atlas, encyclopedia and lexicons as the methods and objects of storing knowledge present a variety of scenographic modes that "pins" architectural images. Without being limited to these examples, these drawings and the act of "pinning" illustrate the representational translation of architectural knowledge.

Christiane Salge has written a short article presenting the similarities between renowned architect Baroque architecture. Within the second half of the eighteenth-century, a mathematician and architectural theorist Johann. As an example from Europe in the seventeenth and eighteenth centuries. Since the main challenge of the architecture. Here, mostly the terms and drawings focusing on architectural form and design will be presented as the abstract iterated drawings of Redtenbacher. The heterogeneous ground of architectural knowledge is reflected on the architectural representation and terminology of Bötticher, Semper, Schinkel, and Heinzerling. Related to these scholars' works, Penther's work includes "instructions" on architectural drawing and a compilation of immutable images. Detailed documentation of various architectural parts, ornamental patterns and structural relations are categorized and presented within his work. He also uses representational illusions to create with this specific technique is closely related to this paper's re-reading. The examples include certain architectural parts and whole as pinned references. (Fig. 3).

One example is Andrea Pozzo's book on perspective. He was one of the scholars Gilly and most German architects referred to. In Fig. 2a, three separate drawing sets from Pozzo's book are presented as the abstract iterated drawings of Pozzo's books. In his book, "Aesthetische Principien" and "das Bildungsgesetze" presented as the abstract iterated drawings of Redtenbacher. The similarity of the terminological ground of architectural knowledge is reflected on the architectural representation of these works. In Fig. 2b, different classical parts; column base, façade detail and surface. The drawings are abstract and the basic lines are iterated to show various configurations of the same linear references.

In this part, a variety of scenographic modes that "pins" architectural images are presented. Without being limited to these examples, these drawings and the act of "pinning" illustrate the representational translation of architectural knowledge. The heterogeneous ground of architectural knowledge is reflected on the architectural representation and terminology of Bötticher, Semper, Schinkel, and Heinzerling. Related to these scholars' works, Penther's work includes "instructions" on architectural drawing and a compilation of immutable images. Detailed documentation of various architectural parts, ornamental patterns and structural relations are categorized and presented within his work. He also uses representational illusions to create with this specific technique is closely related to this paper's re-reading. The examples include certain architectural parts and whole as pinned references. (Fig. 3).
Especially the chapter "Die Formgebung" is particularly noteworthy for its structure and definitions of form. The chapter comprises four parts: A. Die Form an sich (The form itself) B. Ueber das Verhaeltniss von Form und Zweck (On the relationship of form and purpose) C. Ueber das Verhaeltniss von Stoff und Form (On the relationship of form and material) D. Symbolische Formen (Symbolic forms). Each part covers theoretical and related concepts in definite categorizations with rules and codes. The chapter "Die Formgebung" presents theoretical and representational knowledge of architectural form – defined within doubles of artform and coreform; both representational and structural. Redtenbacher uses the term "Bildungsgesetze" as well, and presents related rules and codes on "form-giving".

In the first paragraph of the Symbolische Formen part, it says:

“We have such forms which do not fulfill a purpose, but which are intended to illustrate the purposes through an image, called symbolic forms. They are divided into a) relational forms, b) ornamental forms. However, relational forms that characterize the parts of the structure and joints are 1. forms of limitation, as the beginning and end, core and framework, 2. forms of transition referring to operations of mediation, connection and structure.”

Like Heinzelting's separating and relating elements, Redtenbacher defines forms of limitation and transition. Rather than documentation of the existing architectural parts, guiding lines and geometrical references determine multiple solutions despite the "symbolic" purpose. For the forms of limitation, the two pages present two geometries iterated within a process of geometrical formation (Fig. 4a bottom left). Like the abstract drawings of Heinzelting, Redtenbacher also prioritizes the relationship of parts. His drawings present a process of understanding and steps of geometrical formation rather than documentation of the existing form of detail. In the Fig. 4a bottom left, we see multiple drawings for one connection between a prism and a cylinder, showing steps of combinations and transitions of elements. Redtenbacher works with basic geometries and presents sequential diagrams to understand how they develop into complex mediating elements. In the part Schmuckformen, which can be considered as the definitional continuation of Kunstform-representational form, we see details of surface ornaments. We do not see a detailed ornament drawing; instead, there is an abstract direction diagram to locate lines that create the pattern's geometrical logic (Fig. 4a bottom right).

In Redtenbacher’s other books, which can be a part of a more in-depth study, mathematical options and iterated processes of architectural elements are presented in small, rather abstract diagrams. One example shows the mathematical relations of one corner to a vault with changing cuts of diagonal and orthogonal elements (Fig. 4b). The changing geometries shown are explained in terms of material and spatial needs.

In this part, various abstract drawings, iterated processes of drawings and possibilities of form are presented. Without being limited to these examples, these drawings and act of "iterating" illustrate the representational translation of Bild as form.

5. Concluding Notes
The ongoing doctoral research aims to re-read the development of the last two centuries’ architectural knowledge (texts, drawings, buildings) through the etymological relations of words Bild and Bildung. The intention is to trace Bild and Bildung as architectural concepts, offer interpretations beyond their etymologies and present a re-reading of the making of architectural knowledge. This text, more specifically, presents a sample of this re-reading reflected on the doubles of image-form and structured in three parts: “understanding words”, “tracing words”, and “curating words”. Therefore, as a part of broader theoretical research, the paper focuses on several architectural drawings that could make an architectural statement visible.

To conclude, Angelo Poliziano’s categorization of “genera doctrinarum” (possibilities/ways of knowing) in his “Panepistemon”, is a precise reference to mention. According to Poliziano, there are three ways of knowing: the “inspiratum” (inspiration), the “inventum” (invention), and the “mixtum” (mixed). This three-part definition of knowing can be related to the overall reading that also includes the relevance of Bildung in architectural knowledge. In this regard, inspiratum and inventum can be read parallel to image and form double. Tracing the image-form double within the recent architectural knowledge is a focus of the study that has yet to be elaborated. It is seen that the juxtaposed terms of image and form reflect as shape and formation as well as changing definition of image as a “statistical-electrical” notion within contemporary discourse. Various projections of image and form double such as Robert Smol's distinction between shape and form especially “shape architecture”, Aureli's “form-object”, Tschumi's diagrams and more recent works such as Office Kovacs’s "Archive of Affinities", as well as recent definitions of tectonics, and the hermeneutic cycles that changes the conventional drawing techniques/modes, are also a part of this re-reading to be elaborated in the further steps.
Notes


2 ibid.

3 ibid.


8 Zeynep Celik. Alexander, refers to the definition of Bildung and Architektur in detail in her recent work “Künstlerische Erkenntnis.”


14 Rudolf Redtenbacher born in Zürich. He visited Berliner Bauakademie in 1862 and took courses from Bötticher and Adler.

15 Moses Mendelssohn. Ueber die Frage: was heißt aufklären?, (Leipzig, T.O. Weigel, 1881).


20 Frank Francis Malgrave and E. Iononou, Empery, Form and Space Problems in German Aesthetics 1873-1893, (Getty Center for the History of Art, 1994).


22 Heinrich Hübch, Wolfgang Hermann, trans. , "In welchem Styl ist die Zeit der Aufklärung?," the German Debate on Architectural Style, "Getty Center for the History of Art, 1994.


25* The references are John May's recent discussion on image, photograph and drawing. In addition, Robert Somol's and Hans Turabin's discussion on types are referred.

26 Possible structure of the ongoing work may be focusing on four acts: thinking, learning, representing, making.

Image Captions

Fig. 1a: Left: Teil 1 Abteilung 1, Blatt 1a (Plate 1 and 1a). Right: Table for Blatt 1a (Plate 1a and 1). Sources: RudolfRedtenbacher - 3303-1991. Vorbilder für Fabrikanten und Handwerker. Teil 1, Abteilung 1, Blatt 1: Beispiele architekturhistorischer Elemente anderer Bauwerke (Viertelstücks, Rundstücks, Handwerker, Artar, Einrichtung, Kernstück, Rinnensteine, Sturzrinnen) last modified 2021-11-02. Creative Commons Lizenz 3.0, by-nc-sa. https://developers.google.com/maps/documentation/javascript/30550.

Fig. 2a: The Metaphysical Foundations of Schinkel's Tectonics: Eine Spinne im eigenen Netz, Tectonic Unbound. (New York:tokenized), 2004.

Fig. 3a: Details from drawings in Redtenbacher's book. 

Fig. 4a: Details from drawings in Redtenbacher's book. 

Fig. 5a: Details from drawings in Redtenbacher's book.

Fig. 6a: Details from drawings in Redtenbacher's book.
Abstract

This paper explores the perception of architectural space through etymology, focusing on how languages and culture shape our cognition of space. It examines the role of space in the formation of national and cultural identities, and how it is represented across different linguistic, cultural, and historical contexts.

The study compares three cultural spaces: Roman, Islamic, and Japanese. It draws on the writings of architectural historians and philosophers such as Hans-Georg Gadamer, who emphasize the importance of historical context in understanding space.

Key words: socio-spatial dialect, Roman architecture, Islamic architecture, Japanese architecture, comparative cultural studies.
1. Introduction

Space is the protagonist of architecture. However, in some literary sources, the word is left vague and open for hermeneutics to add meanings. The etymological description mentioned earlier of Greek's Spatium and Latin's Spatium, and their root meanings that describe space, are not literal translations of the same concept. From a semantic point of view, the term 'space' is perceived by cultures depending on the individual relationship and their interaction with the surrounding environment. The physical limitation of an individual existing within the environment leads to the act of demarcation of elements of the surrounding space through creative means such as architecture.

There is a universality of specific cultures and their depiction of space. However, the individual and cultural understanding of space is not the same. The shaping of space through the process of building is influenced by geographic, climatic, and cultural factors. The study of space in architectural literature is often focused on understanding the form and function of space. However, in this paper, we add to the global dialogue about space by shifting the fulcrum of the usual comparative studies of space in architectural literature to an East-West comparison.

The paper is divided into six sections, starting with this introduction. The following three sections describe the early religious and historical details of space in different cultures. These sections also present the significant characteristics of each culture's space within its own understanding. Section five compares the three cultures, terms used in each culture, and the spatial formation of its architecture. Furthermore, it discusses the affinity and contradiction of space among the cultures. The last section concludes the research results and presents a future initiative.

2. Of Spatium

Spatium is an adaptation of the Old French space, which in turn is an adaptation of the Latin Stadion (measurement unit). However, there is a difference in the conceptualisation of Spatium, the word literally means a place considered to be from Latin Stadion, the word literally means a place considered to be from Latin Stadion, the word literally means a place considered to be from Latin Stadion, the word literally means a place considered to be from Latin Stadion, the word literally means a place considered to be from Latin Stadion, the word literally means a place considered to be from Latin Stadion.

In modernised landscape, the word is usually used to describe the name of place of the root Chora, which means existed. Therefore, the understanding of space in modern architecture is mentioned; it is implicitly off. For example, in the Arabic language, it is unique compared to other languages, making the concept of space in Eastern architecture more complex. For example, in the Arabic language, space is not a literal translation of the word Raum and space, literature to describe an element with the attribute of location. Similar to Raum and space, the word Spatium is translated to space, which is an abstract concept, and space is an abstract concept.

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3. In Makan

There is a feature in the Arabic language that is unique compared to other languages, making the concept of space in Eastern architecture more complex. For example, in the Arabic language, space is not a literal translation of the word Raum and space, literature to describe an element with the attribute of location. Similar to Raum and space, the word Spatium is translated to space, which is an abstract concept, and space is an abstract concept.

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Makancan be translated to a place of purity or a fence for gods. The Himorogidepends on the presence of invisible spirits known as Kami, and therefore, ancient Japanese texts included nature-based poetry since nature is not seen by time.

Islamic philosophy sees space as a body. This was reflected architecturally through the building of the first mosque, where the prophet ordered his companions to lay out rocks to create a perimeter for the prayers. Also, the prophet said, “Wherever you pray, that place [ū] is a mosque”. This dictates that the physical objects that define space are unnecessary, as much as the people doing the acts of praying or the action itself in the space. Also, the word for mosque, Jame’ (الجَامِعَةُ), from which we can derive the etymology of space in Japanese literature. Roland Barthes argued about the relationship between myth and temporal meanings in traditional Japanese architecture through the analysis of the linguistics of Ma. Arata Isozaki defined architecture through the epistemology of the physicist Mitsu Katachi, where various phenomena appear pass by, and disappear. Barthes also wrote articles about Japanese architecture in an independent of human annotation and denotation. Cosmologically, the Japanese notion of space was not only confined by architectural space but also through art. Japanese art deduces the masses into isometric forms with events happening between them. Also, it omits unnecessary details or clouds. This enclosure of time within nature is the second spatial nature of Japanese architecture.

The third spatial feature of Japanese space is horizontality. The floor in Japanese space is the most important, as the user is attracted to the floor where more events occur. Also, light comes from the reflection of light from the floor. Darkness in Japanese architecture is symbolic, and light comes through the patterned opening and through the courtyard. Spatial planning was introverted to express asceticism from the exterior and beauty from the interior, as the mosque is a house of God, the expression of the physicist Mitsu Katachi, which is a suffix for different words to describe Japanese rooms, which were conceived as intervals. This is another origin of the Japanese concept of space, which in turn corresponds to the third dimension.

The word for mosque, Jame’, comes from two kanji, Kan and Mau, which translates to an interval of space, was introduced in the 1880s to describe the Western concept of space and has often been used as evidence to suggest that Western space and time and Japanese space and time are fundamentally different. According to Mino Kogoro, Jame’ comes from two kanji, Ka (空) and Me (間), which translates to “space” and “interval”. The term Jame’ is often used in Japanese literature to describe the temporal and spatial nature of Japanese architecture.

Another source of abstract conceptualisation of Makancan through Sufism, which had a major interest in space. Nader Ardalan described how Sufism saw God through unity of existence of a modified version of Plato’s form, which is characterised by the appreciation of the action happening inside it. The etymology suggests an understanding of place and time separately and combined, emphasising the people’s actions inside it. The desert is seen as a space that moulds its inhabitants and exists within many iterations, including the natural space, the existential space or a fence for gods. The word for desert, Jim, is also used in Japanese literature to describe the spatial feature of Japanese architecture.

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their arrival and departure are signified through the events of movements of leaves of a sacred branch
in the centre. The Himorogi invisible events within it are what is sacred10.

Raum relativity. It is also related to the conceptualisation of space through Raum (the interior space). This is
where most events happen. Japanese space is appreciated through the flooring, where most events happen
in Western space comes as a supplementary layer of relations of interiorised space. It is an
advancement upon the three-dimensionality of interior space and its configuration, or XYZ and t.

The pagoda is an extension of the idea of a freestanding pillar. The first Buddhist tower in
Japanese architecture sees time as the essence of the definition of the regions of space or tXY and Z.

Satchū Japan, built by Soga no Umako, is said to have been a single wood pillar (Sakuteki). There are no clear-
Nihon Makan such as Le Corbusier and Kenzo Tange or structuralism and metabolism.

Colliding with, which begins from the creation myths as part of history. This pantheistic worldview was the
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Islamic architecture, religious and domestic, is centered around a courtyard. The courtyard is described as a cultural and structural centerpiece of Islamic culture. It is a place for inner contemplation and is linked to the concept of tranquility. In many cases, such as in the Umayyad mosque, the orientation of the courtyard is to the right, but the praying orientation is to the left. The courtyard is a place for the community to come together and is often related to the concept of a maqam, which means a place for practicing calmness and is linked to the concept of Makan.

4. The mentioned characteristics are extracted from the following sources: Christian Norberg-Schulz, Meaning in Western Classical Architecture: The Poetics of Order (London: Thames & Hudson, 1993), 69.

5. Another aspect of the temporality of the buildings of the shrine is that every 20 years, the shrine is torn down by locals to rebuild a new one on the other side. This temporal approach is a layer of emphasis to the historical text.

6. The following source was also used to support Ardalan's arguments: Samer Akkach, Premodern Islam: An Architectural Reading of Mystical Ideas (New York: State University of New York Press, 2012).

7. Light coming from domes was introduced later in Islamic architecture and influenced by Western architecture. This is evident in Japanese religious architecture, such as Ise Shrine, which has a composition of multiple spaces inside each shrine. They move closer to the realm of spirits, and reality becomes a memory. Also, the shrine itself is hugged by nature, and today, visitors cannot enter the building itself or take pictures. The movement towards a place of nature is foreign to Western philosophy until the 1960s, which was introduced by Aldo van Eyck. The word interiorisation of space was confusing to many Western thinkers, and van Eyck depended on the Dutch word Gemoed. Although he translated it to mind, its semantics dictate the interior of the mind, similar to the Japanese belief of Ki, in his essay, "The Sense of Unity: The Sufi Tradition in Persian Architecture," 7-8.

8. Anime is a combination of the words anata and me, which translates to "I and you." It is a concept from Japanese culture that emphasizes the relationship between the individual and society. In anime, the individual is not separate from society, but rather, they are interconnected. This concept is similar to the idea of Ki, which is a force that connects the individual and society.

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17. Japanese architecture, religious and domestic, is centered around a courtyard. The courtyard is described as a cultural and structural centerpiece of Islamic culture. It is a place for inner contemplation and is linked to the concept of tranquility. In many cases, such as in the Umayyad mosque, the orientation of the courtyard is to the right, but the praying orientation is to the left. The courtyard is a place for the community to come together and is often related to the concept of a maqam, which means a place for practicing calmness and is linked to the concept of Makan.
Vulnerable architecture as aín (im)material assemblage

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Abstract

This paper aims to challenge architecture’s conventional conceptualizations as unwoundable autonomous entities which prioritize certain concepts such as stability, durability, unity, or completeness. It argues that these conceptualizations lead to exclusive approaches of it through binary understandings. For that, the paper carries out a discussion through the term vulnerability which Western understandings of architecture commonly avoid. The term vulnerable which is derived from the Latin word vulnerare means “to wound” and in the dictionary, it is defined as capable of being physically or emotionally wounded (Memram-Webster, 2023). Yet, it is reconceptualized by feminist posthuman theorists (Tsing 2015; Butler 2016) as being inherent to all kinds of bodies (both living/nonliving or human/nonhuman) instead of attributing it to specific groups (e.g., women, animals, children). This inherent vulnerability of all kinds of bodies—including architecture, makes it impossible for any-body to stand alone and positions bodies entangled with other bodies.

As a method, starting from the conceptions of matter and materiality, this paper follows vulnerability in architectural theory and practice through several concepts such as autonomy, singularity, bigness; dependency, openness, and temporality. Through these concepts, it aims to expose several problems conceptualizations of architecture as well as design process which are keen to exclude many others through deeming architectures autonomous.

Vulnerable architecture proposed by the paper through several discussions interrogates the possibility of using vulnerability as a critical tool in the pursuit of a reconceptualization of architecture that does not exclude. It unfolds many discussions around theory, practice, and understanding of architecture—always-in-relation instead of positioning it among dualities such as human/nonhuman, living/nonliving, or material-immaterial.

Key words: vulnerability, materiality, relationality, assemblage, resistance.
1. Introduction

The term vulnerable is derived from the Latin word “vulneris,” which means “wound.” While in the dictionary, it is defined as “liable to being physically or emotionally wounded,” originally, the term referred to the notion of being capable of experiencing pain or injury. Vulnerability is often associated with concepts such as stability, durability, and the ability to endure. In architectural practice, the term is frequently used to describe the characteristics of material objects, the architectural space, and the social and political implications of architecture.

2. Matter and vulnerability in architecture

Matter is understood as a fundamental category of being, which exists independently of human perception and understanding. In conventional architectural practice, matter is often considered as a static, inert, and passive entity, which is manipulated and molded as master and model to produce architectural objects. However, in feminist-posthuman theories, the term is reconceptualized affirmatively through the notion of relationality. In these theories, vulnerability, rather than being accepted as an essential characteristic of the architectural body, is considered as a common feature of any-body, including the nonhuman or living and nonliving. It is underlined as the first condition of forming relations between multiple bodies. Conception of vulnerability as a common feature of any-body, questions many related concepts such as agency or resistance as well as ontological understanding of the embodied subject or the body politic as a relation rather than an entity, but also it enables us to interrogate the position of architecture or architectural body outside of the domain of vulnerability as a mere background.

3. Material and immaterial

While this approach dates back to the time of Vitruvius with a search for unity and harmony in materials and proportions, it is also a fundamental category of being, which is often associated with the architectural body and its uncontrollability. Considering that, in order to establish a relationship between the vulnerability of matter and the social and political implications of architecture, it is necessary to unveil many vulnerability-related concepts in architecture such as relationality, dependency, difference, and autonomy.

4. Architecture and vulnerability

The stories of vulnerability in architecture can be traced back to the scale of matter and discussions of the everyday. In this sense, it can be said that the concept has the potential to transcend the dualities or boundaries that prevent a reconceptualization as a relation rather than an entity, but also it enables us to interrogate the position of architecture or architectural body outside of the domain of vulnerability as a mere background.
restricts primary matter to specific properties and excludes multiple materialities. Matter prioritized in architecture as autonomous entities. The exhibition Deconstructivist Architecture, organized by Philip Johnson and Mark Wigley in MoMA in the early nineties, proposes a whole whose so-called static boundaries exclude contingent encounters and possibilities that they aimed at, let them to reproduce what they criticize: conventional concretization of harmony, unity, and stability and expose the wounds intrinsic to the building. Thus, the exhibition through its several participants whose approaches differentiate on a wide spectrum, raises important issues regarding the discussion of vulnerability solely to function. For instance, both of Stoner's example of Torre David which is a semi-finished tower in Caracas that was converted into a vertical favela and the example of the roof of PG&E building that was occupied by falcons, discuss minor architectures only through the occupation of buildings in different ways that were built for a specific group of people and their purposes. Here the critical question seems to be whether major architectures precede minor ones or vice versa. Although not directly, the exhibition Deconstructivist Architecture points out the vulnerability avoided in these conceptions of matter. As briefly indicated above, this exhibition is an example of multiple possibilities. Thus, unlike invariable conceptions of architecture as autonomous material objects, different participants in different ways declare that the pure form is contaminated. Here their acceptance of major architectures as preconditions for the minor architectures to emerge reduces the discussion of vulnerability solely to function. For instance, both of Stoner's example of Torre David which is a semi-finished tower in Caracas that was converted into a vertical favela and the example of the roof of PG&E building that was occupied by falcons, discuss minor architectures only through the occupation of buildings in different ways that were built for a specific group of people and their purposes. Here the critical question seems to be whether major architectures precede minor ones or vice versa. Although not directly, the exhibition Deconstructivist Architecture points out the vulnerability avoided in these conceptions of matter. As briefly indicated above, this exhibition is an example of multiple possibilities. 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Vulnerable architecture, instead of being conceptualized as a mere background, stands there as a thing among other things, (or not): Passage 56

3.1 Vulnerable architecture's position in (im)material assemblages

As I briefly indicated in introduction, rhetoric architecture as parts of assemblages bears the risk of reflecting on the requirements of the body to be able to exercise the right of mobility. When these environments start to interfere with our activities on site during the construction of Passage 56, leading the construction site to be the actual social activity of the project. However, here underscoring the construction site as the actual social activity on site during the construction of Passage 56.

At this point, if we return to the discussion of minor architectures, it seems clear that with the idea of minor architectures emerging after major ones are built, it is not possible to talk about assemblages of assemblages due to their relations with different scales of space and time. Haraway through the paper, several terms were followed in architectural theory and practice. For that, through the paper, several terms were followed in architectural theory and practice. It might be said that these discussions and concepts lead to a radical relationality that eventually makes it possible to position, architecture and architecture, that part of other human and nonhuman assemblages, and positioning them as scenes for actions to take place without actually being affected by these actions.

3.2 A thing among other things (or not): Passage 56

Vulnerable architecture, instead of being conceptualized as a mere background, stands there as a thing among other things, (or not). Feminist posthuman theories use it to preoccupy the project Passage 56, which was started in 2006 by atelier d'architecture autogérée (aaa - studio for multiplicities contrary to linear stories of progress. According to Tsing, dreams of progress and modernization "drop out" many others which seem to be trivial and they only sort out the parts of the present that might lead to the future. This means dropping out of the precarity or precarious situations that we might experience. As a result, these situations have now been conceptualized as a critical tool in architecture, bears the potential to expose many problems inherent to conventional conceptualization of architecture as well as design process. For that, through the paper, several terms were followed in architectural theory and practice. It might be said that all these discussions and concepts lead to a radical relationality that eventually makes it possible to position, architecture as well as design architectures as vulnerable, rather to go on to discussion.
Notes
3. Leticia Sabsay, “Permeable Bodies: Vulnerability, Affective Powers, Hegemony” in Architectural Design 83, no. 6
12. Ibid.
14. This text is produced from the ongoing thesis supervised by Assoc. Prof. Dr. Han Aslı Özyör at Istanbul Technical University.
As an Architectural Ecotone

Zeynep Soysal

Platform is an architectural element which can be studied both in terms of its physical and its metaphorical implications. The main aim of the research is to study platform as an architectural element directly related to the former knowledge of architecture and culture. With this aim, a new connection and historical element is made in the way architectural concepts are understood and interpreted. The traditional concept of platform is revisited and reinterpreted in light of the new architectural understanding. The platform becomes an anachronical element which forms a "ground" and thus reinforces the production of architectural knowledge in relation to ecological issues. The word "platform" itself could be traced to sixteenth-century Latin, meaning "a raised level surface." However, the word has evolved over time to be used in various contexts, including those related to technology and social media. With each reinterpretation, platform makes new connections and relationships with existing knowledge, leading to the formation of new architectural concepts and ideas. The research introduces the platform as a dynamic interface which embodies such interactions and relations in environmental, social, and cultural terms. This paper explores the platform as a means to bridge the gap between different disciplines and to foster interdisciplinary research. The platform is seen as a tool for designing sustainable and equitable environments, where the traditional and the new coexist and interact. The research aims to redefine the concept of platform and to introduce it as a key idea for future architectural and ecological studies. Key words: platform, ground, ecology, ecotone.
Processions were used to resolve problems of identity and to present the campus through an environmental historiography. However, critics often offer different interpretations of the campus, which can be seen as an ecotone in ecological terms.

In nature, ecotone is a dynamic interface that embodies such forms and relations as environmental, social, and cultural narratives simultaneously. Such narratives are often expressed through the medium of architecture and landscape design, which is why Hollinshead's work is so important.

Moving beyond the self-contained formal attributes of architecture, ecotones become an important element in the overall regulation of the built environment. In addition to these attributes, through social patterns, ecotones can be defined as "an edge in which networks and connections are defined. With reference to edges, Robin Dripps argues that: "In nature, edges are never thin and unambiguous, but instead thick, overlapping, and even more ambiguous."

Ecotones have dynamic qualities, altering in width and position over time, responding to the changes in the environment. Thus, in this sense, it is possible to investigate ecotones as dynamic interfaces that embody such forms and relations as environmental, social, and cultural narratives simultaneously.

In such, steps become an important element in the overall regulation of the built environment. In this sense, steps make uneven terrain convenient for humans. They are pathways and destinations for viewing events. With reference to those steps, it is possible to investigate the possibility of platform as a dynamic interface which embodies such forms and relations as environmental, social, and cultural narratives simultaneously.

Furthermore, such steps have the potential to be both a separator and a connector. This interest in generativity puts human and nonhuman systems into hybrid ecologies. Parallel to this, Chris Reed dwells on the deep surface, which puts human and nonhuman systems into hybrid ecologies.
"It was clear from the very beginning that the environment would form a large part of the university’s character; and that the created environment would accommodate the newly constructed social life."39

The vast land in the middle of Anatolia was environmentally transformed. This transformation also accommodated a new modern social construct.40 METU as a ‘society’, had an immense capacity to form a set of social values in relation to environmental transformation. Over the years, as a part of the main planning decision, the campus was planted with thousands of trees which are mostly pine-trees.41 The human-made forest42 transformed the barren landscape by appropriating the ground. In a sense, the soil was mobilized and formed a living volume (Fig. 1).43 Also, as a part of the main planning decision (Fig. 2), the campus grew around the formation of the main pedestrian path, the alley44 (Fig. 2).

"Through the creation of an almost three-dimensional network the alley was to regulate and to indicate where the teaching facilities and amenities had to be located. It also served to regulate over an intense landscape supported by a variety of architectural elements such as arcades to connect the facilities, pools for recreating and lawns for gathering, all of which regarded as a prerequisite for a desirable community."45

Thus, the alley, which is a primary spine that regulates the overall transformation of the built environment is more than just a flat surface. Taken as a platform, it is a multi-layered element that can be read as a hybrid ecology parallel to Reed’s take on hybrid ecologies. It becomes an assemblage of three-dimensional relations. As a platform, it contains infrastructural elements, it continuously relates itself to the soft ground and built environment of the campus; and forms its own ecology beyond human condition.

At its current state the campus could be defined as a gated community. However, it is in a flux which continuously impacts and transforms its surrounding environment beyond its borders. It operates in different scales such as social, political, and environmental; and in return it is affected by outside forces and systems. It can be defined as a dynamic edge in which includes different three-dimensional networks. Constructed and planted ground of the campus itself can also be defined as a platform. It is both dynamic and porous not just environmentally but also socially. Thus, the campus can be defined as an ecotone. In this sense, the formation of the campus can be considered as “weaving together of political and ecological structure”46 as Dripps suggests in her article “Groundworks.”

4. Concluding Remarks

Defining platform as an ecotone opens possibilities for it to construe three-dimensional networks. This text attempts to redefine it as such and draw parallels between the two terms both metaphorically and physically. Ernst Haeckel’s definition of the term ‘ecology’ as “the science of the household of nature”47 which was also referred to in the introduction of Relational Architectural Ecologies is significant. The architecture of the Anthropocene, then, can be considered as ‘ecological’ in terms of reflecting the complexity of the relationships between what is material, cultural, social, and political. In this sense, platform as a deep surface has the capacity to define complex volumetric architectural relations. Thus, the platform as an intermediary architectural element implies an intensity of relations that is formed through the modification of ground. A plural definition of ecology can be taken from Stan Allen: “Ecologies are complex assemblages of resources, species, and climates in dynamic interaction.”48 With reference to Allen’s description of ecologies, the ground can be read as an embodiment of ecological relationships. Thus, an ecological reading offers a formation of exchange beyond human interaction. As an anachronical architectural element, platform forms a “ground,” a pattern in which architectural knowledge is produced in relation to ecological issues. When platform is defined through an ecotone, it becomes possible to investigate platform as a dynamic interface which embodies such interactions and relations in environmental, social, cultural, and functional narratives simultaneously.
Notes
1. French plateforme – originated from Greek platús which could be translated as “flat” and Latin fôrma which is “shape, figure,” from (Online Etymology Dictionary, 2023).
4. Ibid.
5. Ibid.
6. Ibid.
7. Ibid.
8. Ibid.
9. Ibid.

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Acknowledgments
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Image Captions
Fig. 1. Instances from METU forest (Caner Anlıboğlu’s archive).
Fig. 2. Left, Site plan of the METU Campus by Aliuş-Behruz Çinici. Right. An instance from the alley. (Site Research, Aliuş-Behruz Çinici’s archive).
1. Introduction – Pastoral, Picturesque, Productive

See there the cottage, labour's own abode, The pleasant doorway on the cheerful road, And dearer charm of all, the grateful soil,

The pastoral idyll of the nineteenth century is an umbrella term for a movement, style and theoretical approach, grown in the laxes of the picturesque, warning against the pitfalls of modernity and tempting the viewer to seek a minimum and personal paradise, secluded from the outside world, via the lens of artistic depiction. As industry evolved, the ideals of knowledge and competence, self-preservation, and rejection of hyper-technologization were found in the choral wisdom of the industrial world rather than in isolated experience. This has given rise to this new idea known as Industrial Pastoralism, which strives to blend rather than oppose the natural and industrial worlds, defined both as an artistic movement but also as political regime characteristics.

The concept of pastoral tradition has long been used to illustrate the tension between the opposing forces of nature and culture in contemporary society. Two elements are usually extracted from this tradition, namely rural or pastoral life and the natural landscape. The pastoral ideal is usually understood as a tranquil, undisturbed, and idyllic setting, far removed from the urban and industrial world. The term “pastoral” is often used to describe a way of life that is simple, honest, and close to nature, a contrast to the complex and materialistic world of the modern city. However, the pastoral ideal is not a static concept, but rather a dynamic one that has evolved over time, reflecting the changing values and cultural norms of society.

In this paper, we will look through the comparison of artwork and photography, at how the representation of rural and industrial areas in creative works has changed over time, from 17th and 18th century pastoral paintings to contemporary photographs of post-industrial landscapes. We will look at how these works represent changing values and cultural norms in post-industrial countries, and how they might help us understand the transition to Industrial Pastoralism. Furthermore, this presentation will look at how Industrial Pastoralism might help with the restoration and reuse of post-industrial landscapes.
In the realm of architecture, the ruin, which gained prominence with the approaching of the 'Essai Sur l'Architecture de Vitruve' by the Abbé Le Prince, and the early works by Roger Boscobel, continues to be a significant component in the structure of the new landscape. In the context of the ruin, the architecture seems to possess an episodic quality, and implicitly, the observer stands as an active agent of its evolution.

2. Architectural visions of unsung disasters

In modern times, starting with Alexander Pope, the Ruin as a stylistic manifestation became prominent in various historical contexts, such as the English landscape garden, the Biedermeier style, and even in the Gothic Revival. In the English landscape garden, the Ruin serves as a crucial element in the composition of the new landscape. It is a means to create a dialogue with history and the observer's sense of national identity.

The presence of the Ruin in the English landscape garden, as noted by John Ruskin, holds significance beyond its function as a mere memento of past glory. It establishes a dynamic and active relationship, engaging in a dialogue with history and inviting the observer to reflect on the past.

The Ruin, thus, is not merely a relic of the past but a living entity that embodies unity within the new landscape. It possesses an esoteric nature, representing the encroachment of urbanity upon the rural idyll, serving as a warning against the perils of avarice and the accompanying consequences of progress. On the other hand, it embodies the possibility of a lived and experiential alternative.

The Ruin, as a stylistic manifestation, has its roots in the classic tradition, and is discernible in various historical instances, such as the imperial Roman remains, the medieval towers, and the Gothic cathedrals. The Ruin, thus, is a symbol of the human element in the pastoral landscape, representing unity within the new landscape. It expresses a desire for a lost innocence that is threatened by the violence of early capitalism. The Ruin, thus, becomes a symbolically apparent presence of God. Instead of the observer materializing as a traveller arriving in the city from the rural realms, yet to encounter the plight of working-class neighborhoods, suffering, and injustice. Positioned atop the privileged vantage point of Kersal Moor in Salford, the observer beholds the foregrounded scene of a 'romantically Arcadian' nature, thus displacing the sublime spectacle of the industrial city to the background.
In "Victorian Visions of Suburban Utopia", the author posits that the selection of Kersal Moor carries not only stylistic implications but also political connotations. The site had been witness to significant societal progress and human well-being, leaving at the observer the responsibility of an unfair choice. These values encompass notions of solidarity and collective endeavour towards progress, which remains constant over time regardless of rain, snow, or difference between the exclusionist views of Locke and the Catholic perspective of Pope. Both humanity's betrayal of God20 and God is finally excluded from their lands, and the rapacious city driven by capitalistic consumption finds expression in this Industrial Pastoralism, particularly in relation to the values enshrined towards industrial civilization, which is vividly portrayed in his Man-Adorned Landscape, cultured by William Jeman at the George Eastman House in Rochester. The exhibition confronts the hegemonic image of the American Landscape, by capturing the impact of human intervention on the land. The photographs feature in the exhibition depict the emergence of new communitarian values associated with the industrial experience. These values include the interdependence of workers, which emphasizes collaboration, solidarity, and respect for individuals involved in production, recognizing the fundamental role each person plays in the assembly line. Additionally, these values emphasize the worth of an individual irrespective of their initial social status, recognizing the worker as a silent perpetrator of the erosion of personal narratives and a contaminating force upon the solitude/mutual support relationship readily constructs a narrative illustrating the connection between pastoral vision and labour, other less immediate considerations contribute to forming the concept of Park-Industrial Pastoralism within a philosophical perspective.

The conventional representation of this progress finds expression in postcard imagery, characterized by picturesque watercolour illustrations showcasing factories from a bird's-eye perspective, making a return to the pastoral ideal unattainable. But the past was not ideal at all. In the industrial present, the pastoral past is idealized as a beautiful and harmonious existence, also if it reveals an intrinsic unfairness, as it suppresses human agency and subjugates individual will to the predetermined structures and norms of a theocentric society. On the other hand, the industrial present is viewed positively for its capacity to bring people together, fostering social cohesion and economic prosperity. This transformation can be witnessed in Michelangelo's Canto notturno di un pastore errante dell'Asia, where the city becomes a metonymy for the entire universe, embodying the complex and often unsettling connotations of the industrial age.

In "Park City", Baltz documents the rapid development and transformation of a once-pristine natural setting into a sprawling suburban community. The series portrays the relentless expansion of housing developments, revealing the impact of human intervention on the landscape. Baltz's photographs depict a flat land, defined by man-made mountains of debris and construction materials, a landscape of temporary promises, between a natural state and a pre-determined real estate development, in this suspended liminal space time word as a spectacle and the inorganic spirit of the easy-criticisable hyper-building of the suburbs.

**Fig. 2**

Within the medieval theological perspective, the concept of a philosophy of work is determined by the fluctuations in temperature, and the consistent forces of climate. However, when the perspective shifts and God is replaced by production, we are in the context of an industrial perspective. The relationship between God and the observer becomes one in which the observer is suspended between the poles of the industrial present and the pastoral past. This dialectic between the industrial and pastoral eras is evident in the paintings of Bartolomeo Pinelli and Henry Wessel. These photographers captured images that documented the profound transformations introduced by the industrial revolution, contrasting the idealized pastoral past with the harsh environment, resembling a confining prison that one yearns to escape. It is within this context that the concept of a philosophy of work becomes increasingly pronounced within industrialized societies. In this context, the challenge of reconciling the idealized beauty of the pastoral past with its inherent limitations on individual freedom, against the perils of modernity. However, it fails to acknowledge the changing ethical landscape. As François Röchlin astutely observes, it simultaneously promotes a "post-puritanical capitalism" by commodifying both local and global aspects, leading to a loss of meaning and purpose.

Released from moralistic or formal constraints, pastoral aesthetics are deeply intertwined with the ethical of life, work, and consumption. These aesthetic values are not always deeply ingrained with the cultural and social norms that shape our understanding of the world. While the post-puritanical capitalism commodifies the aesthetic experience, it also erodes the fundamental role each person plays in the assembly line, leading to a loss of meaning and purpose.
4. Conclusions – Ethics and Aesthetics of the Post-Industrial Pastoral

The environmental crisis, epitomized by unprecedented rates of climate change, resource depletion, and pollution, has prompted a reorientation of human-nature relations. The post-humanist critique of industrialization has led to a reevaluation of the role of human agency in shaping the landscape. Burtynsky’s ‘Shipbreaking’ series, for instance, offers a critical perspective on the impact of industrialization on the environment. Through his large-format photographs, Burtynsky captures the process of dismantling large single-hulled ships following the Exxon Valdez disaster in 1984. These old and unusable ships, decommissioned in Bangladesh, give rise to anthropic monuments that, similar to Baltz’s mountains of debris, redefine the landscape. They form a tragic, tangible, immense, temporary, and thus mutable representation of the post-industrial landscape. As always, these kinds of human-altered spaces can be interpreted in two contrasting ways. The first interpretation leans towards moralization, an almost ironic acknowledgment of a world continuously shaped by intra-actions that demand an expansion of our understanding of social and environmental ethics, or style, while the second interpretation serves as an urgent call to reimagine a different relationship with a nature inherently intertwined with all living beings, not necessarily limited to the human realm. This perspective, as described by Nic Clear in the cited article, encompasses the acknowledgment of a world continually shaped by intra-actions that demand an expansion of our understanding of social and environmental ethics.

On the opposite end of the spectrum, but still aligned with the critique of the reckless exploitation of the environment, we find Edward Burtynsky’s ‘Shipbreaking’ series. Through this collection of large-format photographs, the Canadian photographer examines the impact on the landscape resulting from the policy of dismantling large single-hulled ships following the Exxon Valdez disaster in 1984. These old and unusable ships, decommissioned in Bangladesh, give rise to anthropic monuments that, similar to Baltz’s mountains of debris, redefine the landscape. They form a tragic, tangible, immense, temporary, and thus mutable representation of the post-industrial landscape. As always, these kinds of human-altered spaces can be interpreted in two contrasting ways. The first interpretation leans towards moralization, an almost ironic acknowledgment of a world continuously shaped by intra-actions that demand an expansion of our understanding of social and environmental ethics, or style, while the second interpretation serves as an urgent call to reimagine a different relationship with a nature inherently intertwined with all living beings, not necessarily limited to the human realm. This perspective, as described by Nic Clear in the cited article, encompasses the acknowledgment of a world continually shaped by intra-actions that demand an expansion of our understanding of social and environmental ethics.

Within the realm of this productive landscape, where the God of seasons and the wandering shepherd, as well as the figures of factory owners or workers, have been lost, what remains is a space devoid of individuals. These machines operate in self-sufficiency, and vast logistic centres exist as temporary edifices of material exchange. Instead of Claude’s mirror reflecting the shepherd’s flute, the contemporary mirror is shaped by speed, where the remnants of modernity’s factories serve as memorials to a civilization destined by speed, where the remnants of modernity’s factories serve as memorials to a civilization. Burtynsky’s pastoral thus serves as a twofold provocation: firstly, to apprehend the sublime wonder of the aesthetic, or style, while the second interpretation serves as an urgent call to reimagine a different relationship with a nature inherently intertwined with all living beings, not necessarily limited to the human realm. This perspective, as described by Nic Clear in the cited article, encompasses the acknowledgment of a world continually shaped by intra-actions that demand an expansion of our understanding of social and environmental ethics.

The internal ambiguity inherent in pastoralism has now reached a dimension, within contemporary post-humanist contexts, that extends beyond mere stylistic considerations and delves into the crisis of space, community, and the broader notion of coexistence. Positively, the pastoral can be interpreted in two contrasting ways. The first interpretation leans towards moralization, an almost ironic acknowledgment of a world continuously shaped by intra-actions that demand an expansion of our understanding of social and environmental ethics, or style, while the second interpretation serves as an urgent call to reimagine a different relationship with a nature inherently intertwined with all living beings, not necessarily limited to the human realm. This perspective, as described by Nic Clear in the cited article, encompasses the acknowledgment of a world continually shaped by intra-actions that demand an expansion of our understanding of social and environmental ethics.
In the condition of Industrial Pastoralism, aesthetics adapt to the posthuman world, not in the traditional sense of a space where humans exist in unexampled forms of life, but rather a space that retains the imprint of its own past, with a post-colonial philosophy. When production becomes intertwined with consumption, both the production of nature and society become intertwined actions. Not only does the aestheticization of production serve as a means to blur the boundaries between the natural and the artificial, but also, Se mi si strappa il filo can be considered part of a cottage-industry society, criticized by the Italian composer.


5. We refer here to the definition of Industrial Pastoralism in Social Critique, a Chartist newspaper, to celebrate the creation of O'Connorsville, an utopia based on chartist ideals advocated by the Irish movement leader Feargus O'Connor.

The border that becomes a frontier
A new way to inhabit the edge

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Abstract
In the last four decades our society has discussed the topic of borders: since 1985 Europe has tried to abolish all frontiers controls in the name of a globalization that has in fact deleted the borders and multiplied the walls with the others. But is it necessary to completely abolish all borders? The answer is that it is essential to critically think about the semantic value of the word border to understand how this term has culturally defined our way to intend territoriality and social relationships with otherness over time, and to overcome the now rooted supremacy of conflictuality over cooperation.
Understanding how and why some languages have maintained a distinction on a semantic level between the concept of border and frontier is interesting to change our approach (Zanini, 1997). In the cultures in which these terms have different meanings, the barrier embodies the spatial relationship of separation between contiguous territories, while the frontier is intended as the limes that Latin culture attributed to the separation between the known and the unknown, that is the last limit beyond which it is insidious – but also interesting, in some ways – to go (Ferraro, 2001). As such, if the border is a geographical defined line that establishes the right of ownership, the frontier is a strip of land that constantly mutates according to the cultural interaction between two or more parts.
We can start from this concept to create a universal interpretation of border that could target the actual meaning of frontier: if borders were intended as a space of possibility and not as a line, it would be possible to conceive the geographical borders – absolutely necessary in our time (Cacciari, 2000) – as a common ground to found the cohabitation of two or more cultures by leveraging the features they share.

Keywords: border, frontier, line, space, otherness.
The origin of the border: the Roman limes

Statistics and consequences of spatial fragmentation in the contemporary world

In order to understand how current linguistic differences conceive the concept of the border, it is necessary to analyze how and why they came into being and developed. The study of the limes, the Roman border, is particularly interesting in this regard, as it illustrates the process by which borders can emerge and be maintained over time.

The limes was a series of fortifications and administrative measures established by the Roman Empire along its northern and eastern frontiers to protect itself from barbarian invasions. The term limes comes from the Latin word for "limit" or "boundary," and it is derived from the root lim-, meaning "edge" or "line." The limes was a physical and symbolic representation of the border between the civilized world of the Roman Empire and the wild, uncivilized world of the barbarians.

The construction of the limes was a complex and multi-faceted process that involved various elements, including military, administrative, and economic. The limes was not simply a wall or a fence, but rather a series of interconnected elements that included fortresses, watchtowers, and supply lines. It was also a system of governance that included the appointment of governors, the establishment of markets, and the collection of taxes.

The limes was a symbol of Roman power and authority, as it represented the frontier of the empire and the limit of its influence. It was also a symbol of Roman civilization, as it protected the empire and its inhabitants from the barbarian hordes. However, the limes was not without its problems. It was a constantly evolving and changing border, as the empire expanded and contracted over time. It was also a source of conflict and tension, as different cultures and peoples sought to define their own borders and boundaries.

The limes was eventually abandoned by the Romans, as the empire declined and the barbarian hordes became more powerful. However, the concept of the border and the idea of limiting space and territory continues to be a fundamental aspect of human society, and it is still a topic of study and debate today.

2. The origin of the border: the Roman limes

2.1 Linguistic comparisons: frontier/border

Many languages have developed the concept of the border, sometimes translating as frontier and at other times as border. However, this semantic distinction does not occur in some languages, and it is used in a different way. 

In French, the word frontier is used to speak of languages, customs or traditions. Because of its nature, then, the frontier does not represent a line fixed to the ground but a fringed territorial strip that allows the territorial perimeter. Experiences of this kind can then be conceived as potential social connectors towards the concept of fluidity inherent in these realities that inhabit the territory.

In English, the word border is used in different ways. On the one hand, it retains the exclusive political-military meaning, which means both abovementioned concepts. However, the term border is used with the same meaning in French where the concept of limit is born in parallel with that of French, adopting its most unfavorable meaning, and has remained the same throughout times. The English, in fact, the border is not maintained the same delimiting meaning and the word is still established by adjectives such as "immigrant," "foreigner," etc.

In Spanish and English, border is as distant from their mother tongue translates into the impossibility of communicating effectively with the Americans and, simultaneously, represents the outlying of the national and local identity.

In the Italian, border is maintained in English, as well as in Italian, French, and many Slavic languages. Not all languages, however, adopt the same choice. In French, despite the concept of frontier is used to speak of languages, customs or traditions, it is also used with the same meaning in English where the concept of limit is born in parallel with that of French, adopting its most unfavorable meaning, and has remained the same throughout times. The English, in fact, the border is not maintained the same delimiting meaning and the word is still established by adjectives such as "immigrant," "foreigner," etc.

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2.2 Edge and identity

Beyond the strictly lexical dimension, when we speak of identity, we understand it as a cultural phenomenon that is not merely a product of language, but rather a complex construction that involves the interaction of various factors. The concept of identity is often associated with the idea of separation, as seen in the terms 'border' and 'frontier', which denote the limits of a territory. However, these terms have evolved over time, and their meanings have changed in response to the needs of society.

The concept of identity is closely connected to the idea of belonging, which is often associated with a sense of security and protection. This is particularly evident in the context of states and nations, where the boundary between the two is seen as a symbol of protection against external threats.

Looking at the concept of identity from this point of view, one can say that it is not an irrefutable datum but is something that undergoes the changes of time. Bauman tries to explain this phenomenon by making a comparison with the puzzle mechanism: this presupposes that the game of selecting the pieces is oriented towards the replication of an established image; on the contrary, the construction of identity does not know at the outset what the final objective is, but tries to select and discard pieces, which are gradually acquired, on the basis of what seems more or less deserving of an additional value. The identification of identity as something dynamic, rather than static, is crucial in understanding how it evolves over time and in response to changing circumstances.

3. What should be changed in the language to reverse the trend?

The evolution of the terms 'border' and 'frontier' from mere geographical markers to cultural symbols is not a recent phenomenon. Many authors have called for a change in language to reflect this evolution, and to avoid the negative connotations associated with these terms. One possible change is to use terms such as 'intermarginalization' or 'counterbordering', which better reflect the idea of a border as a dynamic and fluid concept rather than a static one.

Considering the statistic of future trends - and inherent in the definition of the term 'border' - the fact that the collective identity of States and nations is constantly changing, so is the language used to describe these phenomena and the cultural practices that play a role in defining them.
Notes


Abstract

It can be argued that putting words one’s relationship with the earth has always been a prerequisite of architectural construction, and that such declarations have required, in turn, structures of the abstract – moral, economic, legal, and of course, linguistic, that assign the necessary hierarchies of value and power to the human and nonhuman entities involved. Therefore, words are, like bricks and mortar, fundamental to the spatial construction of our world. One of the most powerful definitions of such kind, with legacies both catastrophic and subversive, can be found in the evolution of the word “homestead.”

Built upon the philosophic ideas of John Locke, the conception of “homestead” invalidated an entire population’s relationship with the earth, eradicating their livelihoods, cultural systems, rights to the land, and replaced them with colonial bodies, practices, and beliefs. Under the banner of this word, over 270 million acres of land and countless lives were indelibly altered. Yet, in contemporary times the invocation of “homestead” has facilitated instead the adverse possession of the weak and marginalised, who act in resistance against institutional structures to appropriate their own space in an environment designed for their absence.

Through an in-depth discourse analysis of homestead (urban homesteading), a phrase used to describe an emergent informal practice that leverages the Lockean proviso to re-appropriate expropriated land and ruralize China’s rapid urbanisation, this paper examines the paradoxical agency and the intense spatial creativity that can be found through the subversion of words within the urban context.

Gathering utterances and writings from TikTok to legislative policy, internet games to classical literature, I argue the importance of understanding not only the construction of words within a spatial context, but also the fungible, paradoxic and entangled ways that they act within the urban context.

Key words: Subversion, Decolonisation, Informal Agency, Land rights, Tactical Reclamation.

Biography

Flaminia Valcher graduated with honours in Architecture-Restoration from the University of Roma Tre in October 2020 and a few months later was enrolled in the Order of Architects of Rome. Her master’s thesis – supervised by Professors M.M. Segarra Lagunes, F. Cellini, G. Caudo – entitled Designing, negotiating, overcoming the border. Analysis of Trieste karst plateau gave her the opportunity to reflect on the theme of the border, bringing to light its value and repercussions in the landscape, cultural and social fields. Interested in the issues of the conservation and valorisation of cultural heritage, in 2022 she published the conference From the border stories to the care of rural heritage: the cultural value of the Karst landscape in the proceedings of the conference. The art of dry-stone walls for terracing: an intangible and material heritage to protect in which she took part as a speaker.
Excerpt from "Going Home" by Tao Yuanming

Excerpt from "Going Home" by Tao Yuanming

"Hence subduing or cultivating the Earth, and having Dominion, we see are joined
with culture and political reference and alignment to the symbolic and powerful
moral role of the land. In John Locke's Second Treatise, Sec. 35, he argues that
labour and knowledge is essential to the exercise of property and the
ownership of the land, that is, it is the labour of the body and the work of the
hands, we may say, are properly his. Whatsoever, therefore, a man excludes out of
the state that Nature hath provided and left in, he hath mixed his labour and
joined to it something that is his own, and thereby makes it his property.

To all the farmers of the city, today Granny officially passed the family inheritance
to her grandson. He has laboured his entire life and never stopped, what reason do we
have for not working hard! 90-year-old grandpa is so awesome! (Fig. 2, Img. 4, caption
translation by author)

In a foreign city, grandpa found a piece of wasteland. He opened it, weeded it, and
cultivated it— In less than a month, he has planted 11 varieties of vegetables.

In the forest of concrete towers and the cacophony of engines in my city, I have
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in a foreign city, grandpa found a piece of wasteland. He opened it, weeded it, and
cultivated it— In less than a month, he has planted 11 varieties of vegetables.

The elders often said, as long as you are willing to work hard, anything is possible,
and if you cultivate this plot of land, it is yours. This is the fruit of their labour and
time. The labour of this body and the work of his hands. The labour of his body and the
work of his hands. The labour of his body and the work of his hands. The labour of
his body and the work of his hands.

In John Locke's Second Treatise on government, written during the height of
discussion of the inevitable demand of the state for governance, the
two great principles that Locke, who never held an office of government,
held, which he believed as the true and real law of nature, are
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Despite their lack of formal organisation, the proliferation of urban homesteading content across major
social media platforms (Fig. 1) reveals that urban homesteading (urban homesteading) on
China's social media platforms (Fig. 1) reveals that urban homesteading (urban homesteading) on
the urban environment to examine the ways concepts and verbal mechanisms of the state
are inverted, reversed, and subverted.

The key aspect of this subversion is that citizens leverage their own
social capital for urban homesteading that not only encourages positive associations with the informal
practice and attracts more individuals to participate in homesteading but also ultimately influences
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Hence subduing or cultivating the Earth, and having Dominion, we see are joined
generations, and in the face of pastoral and agrarian metaphors and historical imaginaries that argue for
their moral right to exist. By using traditional metaphors and historical imaginaries that argue for
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cultural and political references and associations to achieve a variety of associations. For
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his body and the work of his hands. The labour of his body and the work of his hands. The labour of
his body and the work of his hands.
3. Reversion to Nature - Opening Wastelands as Escape

While both past and contemporary slogans for labour were intended to encourage productivity and to improve the city, seeds are sown to improve the lives of others, urban homesteaders frame the landscape as a romanticized space to make use of it to the best of society's needs.

Ownership and men are obligated to make use of it to the best of society's needs. I have managed to return to Nature (L, excerpt from Douyin post) (Excerpt from "Returning to Live on the Farmland").

The conception of the Lockean proviso. Where the proviso defines European ownership against that of an "other", the Chinese conception of ownership and land use is inherently political, not just ideological but also economic. The practice of urban homesteading thus takes on the role of the city's polar opposite, an idyllic space that provides everything that the city denies: nostalgic instead of modern, soft instead of hard, warm and inviting instead of cold and clinical.

For Chinese urban homesteaders, labour is an exalted moral quality, not of Christian, but of Confucian morality. In the city, tall towers are endless. In the city, the vegetable garden

In my empty rooms there is leisure to spare. The vegetable garden is filled with life. Again, I have managed to return to Nature (L, excerpt from Douyin post)

Opening some wasteland by the southern wilds, I abide by rusticity and have returned to my farmland. A precious

The vegetable garden

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reader to experience a sense of redemption and to imagine going back in time to fix mistakes or
become an alternative self; three, the emphasis on detailed descriptions and historical accuracy
makes the works of this genre fairly well-written and high quality.

We can't travel during pandemic, so let's homestead. A new residential development in Zhuzhou,
which echoes neoliberal characteristics of community gardening that have been analysed in Western academia (Ernwein
users to obtain land without the burden of payment, to create a space where they can escape from
the limitations. From this perspective, urban homesteading is a virtual reality/dream come true
– a return to internet games.

In 2008, Chinese game developer start-up 5 Minute released an online multiplayer social network
game called "Happy Farm" (Fig.3, Fig. 2), which rose to become one of the most popular
online games in Chinese history with 23 million daily active users at its peak in 2009. Techgearx.com
approximated that over 15 million urban white-collar workers had spent more than 5 hours a day on
Happy Farm, and techinasia.com reported that the game became so popular that it was even cited in
divorce settlements and was criticised by state media due to concerns that its addictive nature would
cause social problems. Commercially the game was such a great success that it was included within
Wired's list of "The 15 Most Influential Games of the Decade" for its impact on social network gaming
and went on to inspire a horde of agriculture-based copycat games both in and outside of China, such
as the highly popular FarmVille on Facebook, as well as play a significant role in the establishment
of the virtual farming industry in China.

Within the game, players can grow crops, tend tosell their produce, and steal from their neighbours,
including as an analogy and the "slow life" that is the antithesis of their high-pressure urban environment, but they could also obtain
"do it yourself, want for nothing"

Similarly to Tao Yuanming's Peach Blossom Spring, the cultivation genre situates the rural and the
natural paradise right under the noses of city dwellers, and executed by the homesteaders, the attachment of such
connections to labour and revolutionary value comes from memories and habits formed in their urban
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The practice of outsourcing public service to the voluntarism of the people, which echoes neoliberal
characteristics of community gardening that have been analysed in Western academia (Ernwein
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Within the game, players can grow crops, tend to sell their produce, and steal from their neighbours,
including as an analogy and 'your vegetables' as a comment on other homesteaders' vlogs.
The success of the story that legitimates an act of appropriation lies not in itself, but in the nature of its entanglement with the structures of the society within which it is situated. The continued survival and proliferation of urban homesteaders rely, not on formal structures of resistance or organization, but in the rhetorical power of language and its enunciation. By representing their homesteading efforts as the volunteering of their own bodies and labour not just to lessen the burden on the state in terms of food provision but also to contribute to the party's goals for greener healthier cities, urban homesteaders seem eager to embrace neoliberal exploitation in order to avoid demolition. For example, many commenters on the post by Live from Zhuzhou mentioned at the end of section 3 (describing the residential development that have decided to rent its vacant land to residents as vegetable gardens) argued that such schemes are not only pleasurable for the residents but also positive in their contribution to the nation:

"This is the life I long for, I want to go plant vegetables too. Very creative, I like it, I think this can policy to save cropland and increase food production. Planting vegetables is aesthetic and fun, can stimulate small-scaled economies and protect our country's breadbasket."
Notes
1. The poem was written by Tao Yuanming, the seminal poet of the Fields and Garden genre, upon his retirement from bureaucratic service to return to his family homestead in 405CE. Translation of poem by Stephen Field, Rurality in Chinese Natural Poetry, 13.
2. The Peach Blossom Spring is a common allegory used in China to denote a fantastical location of extraordinary natural beauty where one can be sheltered from the troubles of the world, in particular those of cities. The allegory originated from Tao Yuanming’s ‘Utopian tale of the same name. Written in 423CE, the tale tells the story of a fisherman’s accidental discovery of an ethereal utopia during a time of political instability. Great Literature of the Eastern World, Harper Resource.
3. All social media excerpts have been anonymised or attributed to pseudonyms in order to protect the privacy of the homesteaders. Translators of the excerpts by the author.
5. Section 4 describes emerging industries in real estate developments in China where developers, who are unable to proceed with construction on bought land after the initial phases of development, opt to rent such land to existing residents for vegetable gardens. Such schemes have been marketed as Happy Farms (see game in section 3) and urban homesteads.
8. https://baike.baidu.com/item/%E7%A7%8D%E7%94%B0%E6%96%87/1644809

Image Captions
Fig. 1. Examples of urban homesteads and their homesteaders from social media: 1) Homestead patches taking over undeveloped lot [source: Xigua videos]; 2) retired man homesteading under the light rail [source: Douyin]; 3) a grandma bringing water for her homestead [source: axue.com]; 4) middle-aged man homesteading under a bridge [source: Douyin]; 5) urban homesteads spring up inside a slatigated Evergrand construction site [source: Douyin]; 6) homesteads established along a river bed [source: Douyin]

Fig. 2. Inversions of waste and labour: 1) Poster published in 1989 in honour of national model workers, the slogan reads ‘Use (do it yourself, want for nothing) by Mao Zedong for the documentary Nanniwan [source: Baidu]; 2) Poster with the slogan ‘Protect Clear Water and Green Mountains. Empower A Beautiful Guangzhou’ from Guangzhou Municipal Planning and Natural Resources Bureau; 3) a man homesteading with the caption ‘Homesteading for vegetables, do it yourself, want for nothing’ [source: Douyin]; 4) a newly established homestead in a vlog with the hashtag #BeautifyOurEnvironment [source: Douyin]

Fig. 3. Reversion to Nature: 1) Fairyland of Peach Blossoms by Qin Ying (ca. 1494-1552) [source: Tianjin Museum]; 2&4) a young woman boils vegetables from her homestead by the river [source: Douyin]; 3) a 90-year-old grandpa who established a homestead with 11 varieties of plants in under a month [source: Douyin]; 5) an ethereal utopia set during a time of political instability McGreal, Great Literature of the Eastern World, Harper Resource.

Fig. 4. Subversion of Civility: 1) Calligraphy of the slogan ‘Life as Politics: How Ordinary People Change the Middle East, Second Edition’ by Asef Bayat [source: Baidu]; 2) Calligraphy of the slogan ‘Science as Culture’ by Lefebvre [source: Baidu]; 3) A man homesteading with the caption ‘Newly established homestead in a vlog with the hashtag #BeautifyOurEnvironment’ [source: Douyin]; 4) a man homesteading with the hashtag #BeautifyOurEnvironment [source: Douyin]

Fig. 5. Examples of urban homesteads in Wuhan found through remote sensing analysis (Wang, 2023).

References