

BURRASCA

JULIEN NOLIN GIAN LUCA PORCILE BRANDON YOUNDT HAMED ZARRINKAMARI DARRAN ANDERSON FEDERICA ANDREONI THERESE EBERL MASSIMILIANO ERCOLANI ENRICO FORESTIERI ARTHUR FRANCOIS

MOAVERY NIA

MITCHELL GOM ELENITH

No. 05

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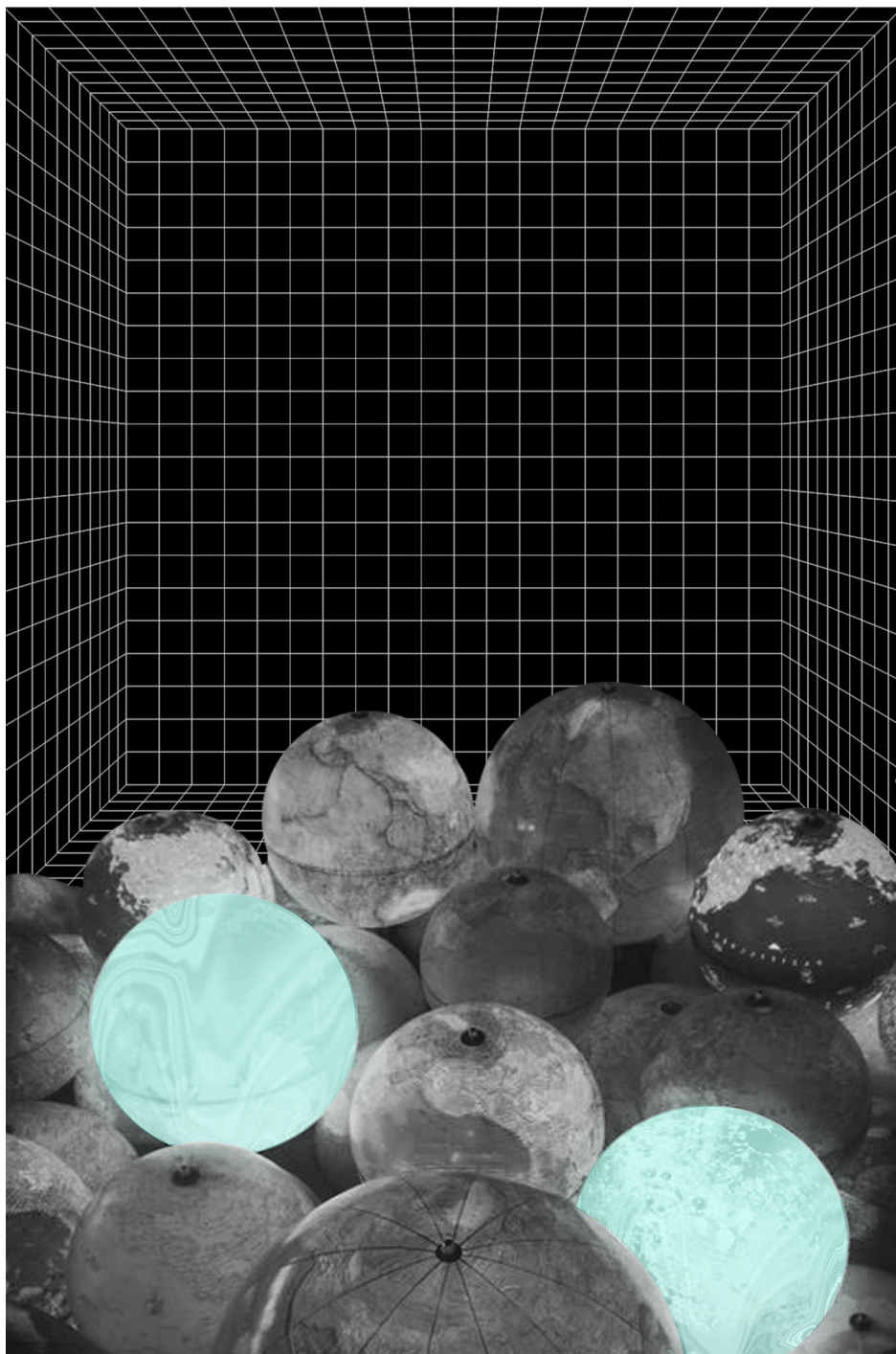
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First World, Second World, Third World, Fourth World.

The tight partition of worlds' economies and politics as it was first outlined by Alfred Sauvy in 1952, has phased out. Indeed, like every strict classification, as soon as the reference system changes, the ideal model becomes immediately obsolete and ineffective.

There will never be a Fifth World.

This publication aims to shift the point of view on this issue. Rather than focusing on socio-political aspects and strict categorizations, we sought for speculation on what a Fifth World might be. Can the Fifth World become a new social order? Is it an imaginary place or is it as real as the ground we walk on every day?

In answering these questions, it seems possible to pinpoint three main themes related to different ideas regarding the concept of the Fifth World.

The first main theme can be called as "Utopian" or, even better, idealist. Indeed, it is an utopian idea of the fifth world as the utopian consciousness described by Ernst Bloch, as the one that "looks far into the distance, but ultimately only in order to penetrate the darkness so near it of the just lived moment." It is exactly in this sense that the Fifth World can be seen as a heterotopian concept that somehow tends to reconcile the opposing goals of a utopian thinking and realism.

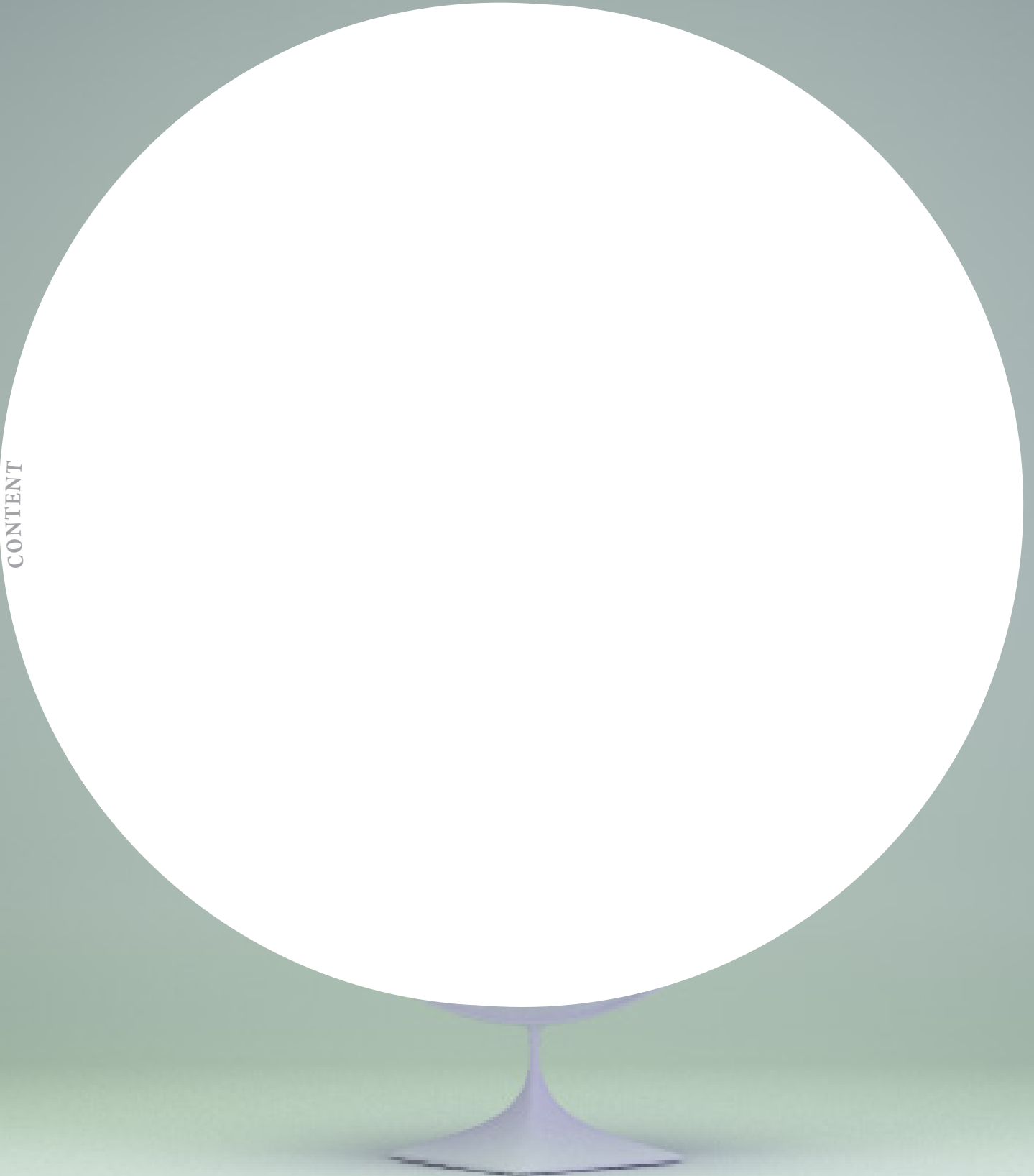
Nonetheless, as it emerges very clearly in many contributions, any ideal has a virtual domain that substantiates its reason of existence. Consequently we can refer to the "Virtual" as the second main theme used for the definition of the Fifth World. In-fact, as Gilles Deleuze has once clearly written, any idea of a world "is only a virtuality that currently exists only in the folds of the soul which convey it." Given this reference, a way to look at the Fifth World seems to have been the investigation the way the soul of architects and people has changed through the introduction of new technical devices and media. How the "digital humanities," videogames and new technologies have wedged our imagination?

Finally, a third way of looking at the Fifth World seems to be related to more pragmatic realities and, more precisely, regarding the changes of the world's population. As a matter of fact, many contributions share a generalized interest for the notion of "Migration". Bruce Chatwin once wrote that "in becoming human, man had acquired, together with his straight legs and striding walk, a migratory 'drive' or instinct to walk long distances through the seasons." According to this view, the Fifth World might be seen as an ever-changing reality in which the notion of "manhood" loses its humanist and anthropocentric values. It is an undetermined reality based on two lacks: the need of migrating—because of wars or environmental crisis—and the need of rethinking the relationship between the human body, its being and the city in different forms of phenomenological existence.

Burrasca is pleased to present this wide range of speculation that ultimately try to imagine alternative realities for our present and our future Fifth World.



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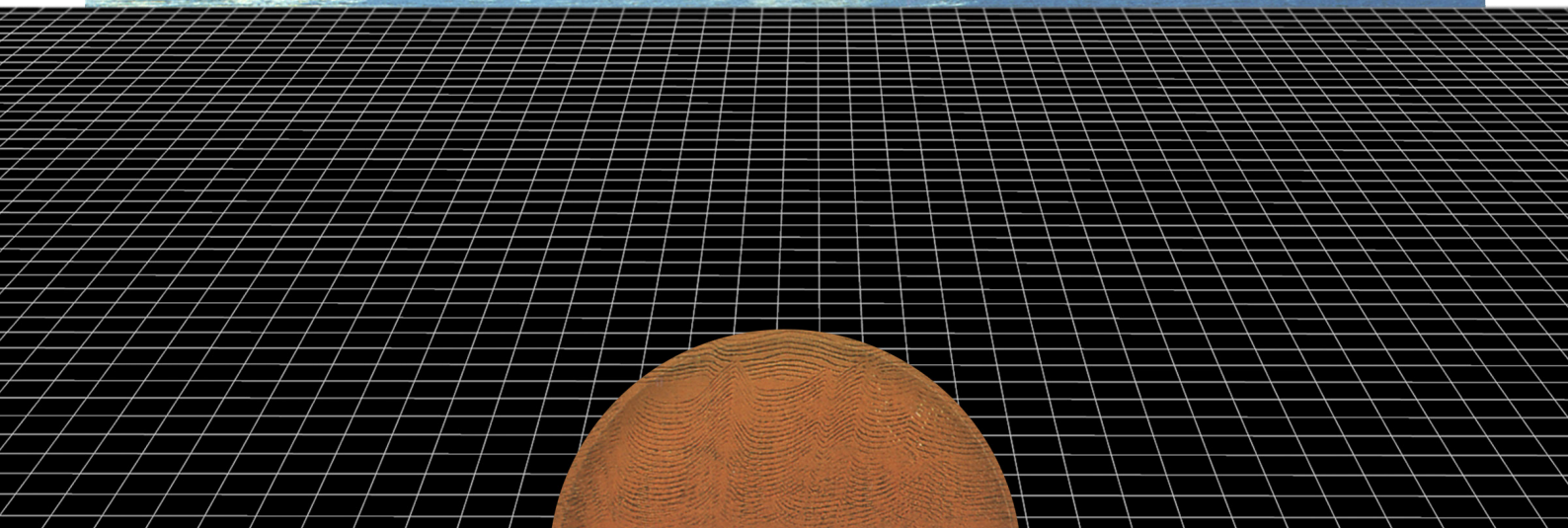
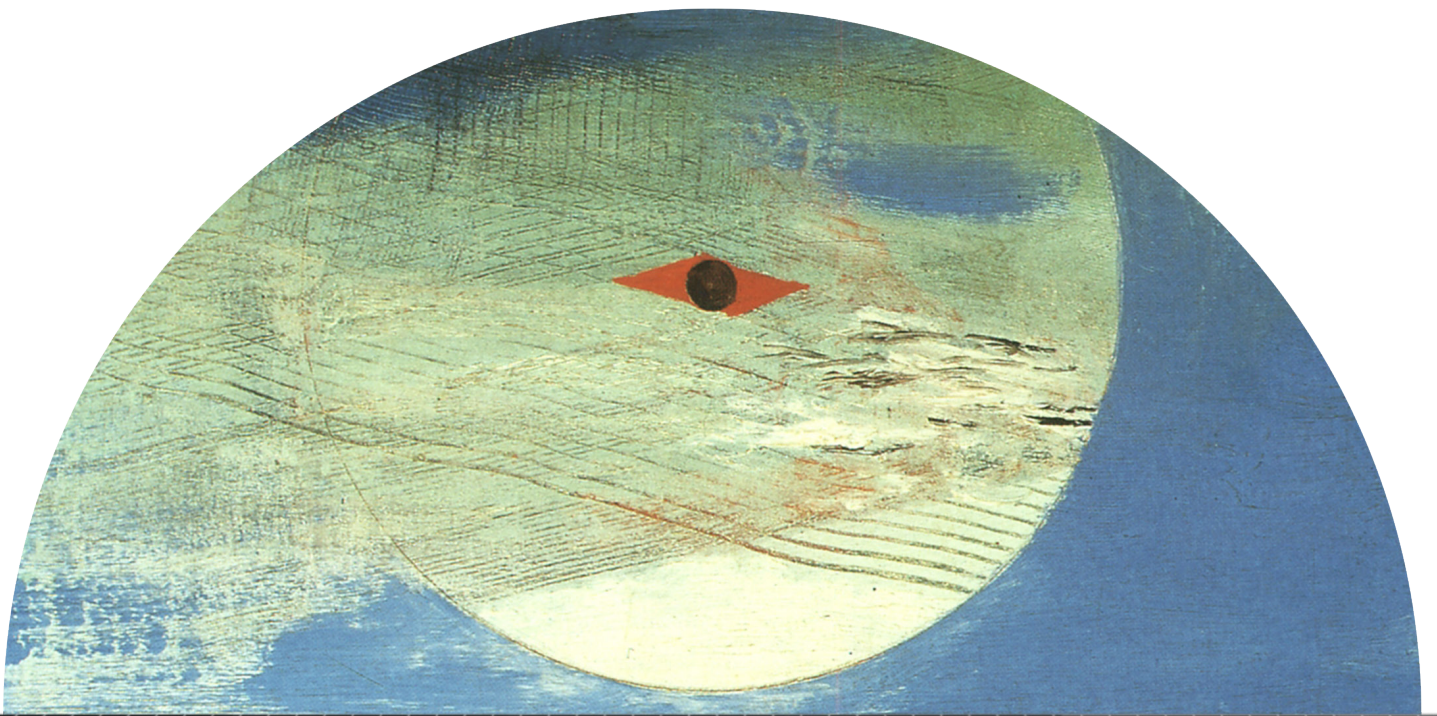
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## Utopia



Therese Eberl  
Mitchell Gow  
Marta Kowalczyk

# THE FIFTH WORLD: THE NEW SOCIAL ORDER DEFINED BY HETEROTOPIAS



## WELCOME TO HETEROTOPIA

1. Alvin Toffler, *Future Shock* (New York: Bantam Books, 1970).

2. Pëtr Krpotkin, *Mutual Aid: A Factor of Evolution* (New York: New York University Press, 1972).

3. Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991).

You have arrived at the edge of the world. We are glad you found us; we need you. Stay so long as you are not welcome elsewhere. Denude yourself of all that is unwanted. Expose your desires, your fears. Here, we repress nothing. We have nothing; nothing but endless possibilities. We live a paradoxical *status quo*. We live for ourselves. We do not dream, we act. We conquered the void and exist within the *terra nullius*—ruling from the penumbra of the failing world we have fled. We exist upon our divergent island of solace; devoid of quixotic ideologies. Welcome to Heterotopia.

The revolution is over; the future is here. It was not a call to arms but a call to communities that has seen our progression into the Fifth World. We have established the “new, more finely fragmented social order” based upon many more diverse and short-lived components to any other previous social system.<sup>1</sup> The world is now ordained in uncertainty, upheaval and anarchy. However, this has allowed us to uncover perfection through the midst of chaos. The collective action of communities—their harbouring and will—has bled influence into a dying world, leaving “the unsociable species, on the contrary, doomed to decay.”<sup>2</sup> And, both the assertion and passive influence of the world’s heterotopias have become the antidote to the “erasure of difference” implicit in the late capitalist world.<sup>3</sup> These deviant communities are the cornerstone of our society; a society that oscillates between the unified anarchist state and absolutism, working to restore our understanding of freedom and suppress a debilitating plague of homogeneity.





## IMPERMANENT PERFECTION

Of the universally multifaceted forms of heterotopias that are granted power in our new world, there is one to suit you. Each varies in temporal and spatial character, intentions, and scope of influence. Importantly, it is your personal reaction to normative society that will dictate where you deviate to. Whether you are against, wish to briefly transgress, or otherwise just escape the dominant hegemonic culture, there is a place that will be of your interest.

That place, for many of you, will be in entities spawned within the context of the existing urban form. They are necessarily impermanent, perfect moments; offering connection and collective attachment. They are alternative environments that have significant purpose in relation to the rest of space. Heterotopias act to create “a space of illusion that exposes all real space,” or alternatively, become places that appear to have perfected reality.<sup>4</sup> And, within the new social order, any endeavour to seek out a flawless experience as such is a comment on society; one imbued with lasting meaning within the context of history.

4. Michel Foucault, “Andere Raume,” in IBA, ed., *Stadterneuerung. Idee, Prozess, Ergebnis: die Reparatur und Rekonstruktion der Stadt* (Berlin: Bernard Strecker, Senator für Bau- und Wohnungswesen, 1984); “Des Espaces Autres: Une Conférence Inédite de Michael Foucault,” *Architecture, Mouvement, Continuité* 5 (October 1984): 49-9.





## OUR DEFENDERS OF FREEDOM

For the fighters—those who demand answers through protest and stand proudly in opposition of the oppressive forces that still exist in our contemporary world—a defiant heterotopia is to be found, where voices demand to be heard. You are the custodians of the urban fabric at the heart of civilisation; utilising the agora as your platform for maintaining our dynamic urban spaces; the “cultural conduit through which unrecognised groups can pose alternatives to hegemonic ideology,” and emanate prospects of change.<sup>5</sup> You ensure our politics are played out by people in the public realm who wish to fight for the world they desire.

What is crucial is your intrinsic and confrontational connection to the city. The potential for social change relies upon heterotopias that are part of the urban landscape and not detached from it.<sup>6</sup> You are an overt contrarian; likely enjoying a short existence. And, though your presence in the urban setting is of primary importance, you are simultaneously at the frontier of conquering the ideological battleground that dictates societal conventions.

5. Antonio Gramsci, *On Hegemony: A Selection from the Prison Notebooks* (Tel Aviv: Resling, 2002).

6. Yael Allweil, and Rachel Kallus, *Public-space Heterotopias of Masculinity Along the Tel Aviv Shoreline*, in Michiel Dehaene, and Lieven De Cauter, “Heterotopia and the City: Public Space in a Postcivic Society” (London: Routledge, 2008), 191-201.



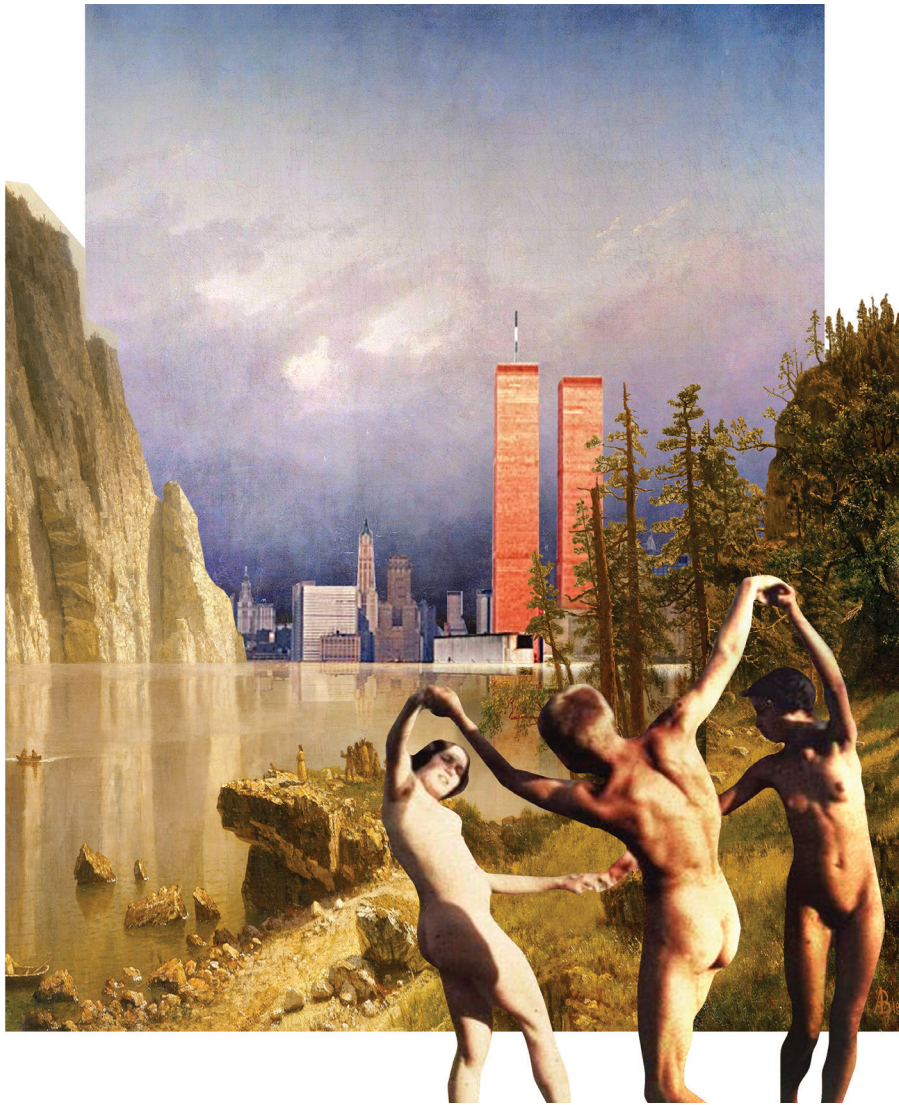
## THE SANCTUARY OF REFUGE

If it is all too much and you wish to rid yourself of the burdens living within the constructs of society warrants, then leave. Flee civilisation. Though, you are destined to only retreat so far as you feel comfortable; till you arrive at your heterotopia of refuge. Join those who have fled the *nomos* in search for the absolute discontinuity of normality and instead found their sanctuary; a safe haven against the violence of society, legal or illegal.<sup>7</sup> It exists as your isolated pocket of the earth; forever tempting you to cast roots and call it home. It may go against convention in the Fifth World to tell you how to live, but be reminded—the existence of *heterotopian* sites of “absolute otherness;” distinctly disconnected from the dominant, spatial order—severely limits their ability to affect hegemonic society.<sup>8</sup> For under the current social order, to define the distance or depth at which you wish to deviate, is to define an individual's extent of power.

7. Lieven De Cauter, and Michiel Dehaene, *The Space of Play*, in Michiel Dehaene, and Lieven De Cauter, “Heterotopia and the City: Public Space in a Postcivil Society” (London: Routledge, 2008), 87-103.

8. Michel Foucault, “Of Other Spaces: Heterotopias,” in Neil Leach ed., “Rethinking Architecture: A reader in Cultural Theory” (London: Routledge, 1997).





## THE FIFTH WORLD

The Fifth World relies upon heterotopias to act as constellations of all other spaces forming a society linked through collective action. Such action is primarily influenced by paralleled minorities that have aligned to form the majority.<sup>9</sup> Yet, it is not a world grounded in allegiances. Instead, it thrives on individual difference. We respect and value the unique ways in which people choose to exist. Intrinsically related, both power and space have been granted to those that wish to inhabit dead space within cities; where there exists an open discourse surrounding the progression of humanity. Through empathy, our new world understands that heterotopias exist out of necessity. To not permit their existence is to oppress, suppress, and coerce the urban fabric: to manipulate, distort and fragment it into monstrosity. We have produced a society that is not controlled and thus not contrived, rectifying our once perverted perception of liberty; an unattainable ideal when under an authoritative hierarchy of power. We are the heterotopic, self-organised societies of the Fifth World, whom have sculpted the lives we dare to live, as "in civilisations without boats, dreams dry up, espionage replaces adventure, and the police the pirates."<sup>10</sup>

9. Michel Foucault, *Die Heterotopien/Les Heterotopies, Der utopische Körper/Le Corps utopique. Zwei Radiovorträge*, Michael Bischoff, trans. (Frankfurt: Suhrkamp Verlag, 2004).

10. Michel Foucault, "Andere Räume," in IBA, ed., *Städterneuerung. Idee, Prozess, Ergebnis: die Reparatur und Rekonstruktion der Stadt* (Berlin: Bernard Strecker, Senator für Bau- und Wohnungswesen, 1984); "Des Espaces Autres: Une Conférence Inédite de Michel Foucault," *Architecture, Mouvement, Continuité* 5 (October 1984): 49-9.





## Massimiliano Ercolani

The fifth level will be in the interstices of the other worlds, developing itself in the folds of reality.

In truth, it is real, by now.

One way could be the *terraformation* of the East River in New York.

The first step could be to expand Manhattan's grid in to the river, and then developing autonomous floating islands.

This proposal is for a small community sharing resources and environment, generating its own power by exploiting the flowing river water and cultivating the land torn to the river.

There are some difficulties, but it is possible, like any utopia.

Utopia is aspiration.

I do not see utopia.

The lack of utopia is due to the fact that no one believes in the possibility of creating utopia, even a remote one.

We need faith, not religion. Faith in the possibility to realize utopia.

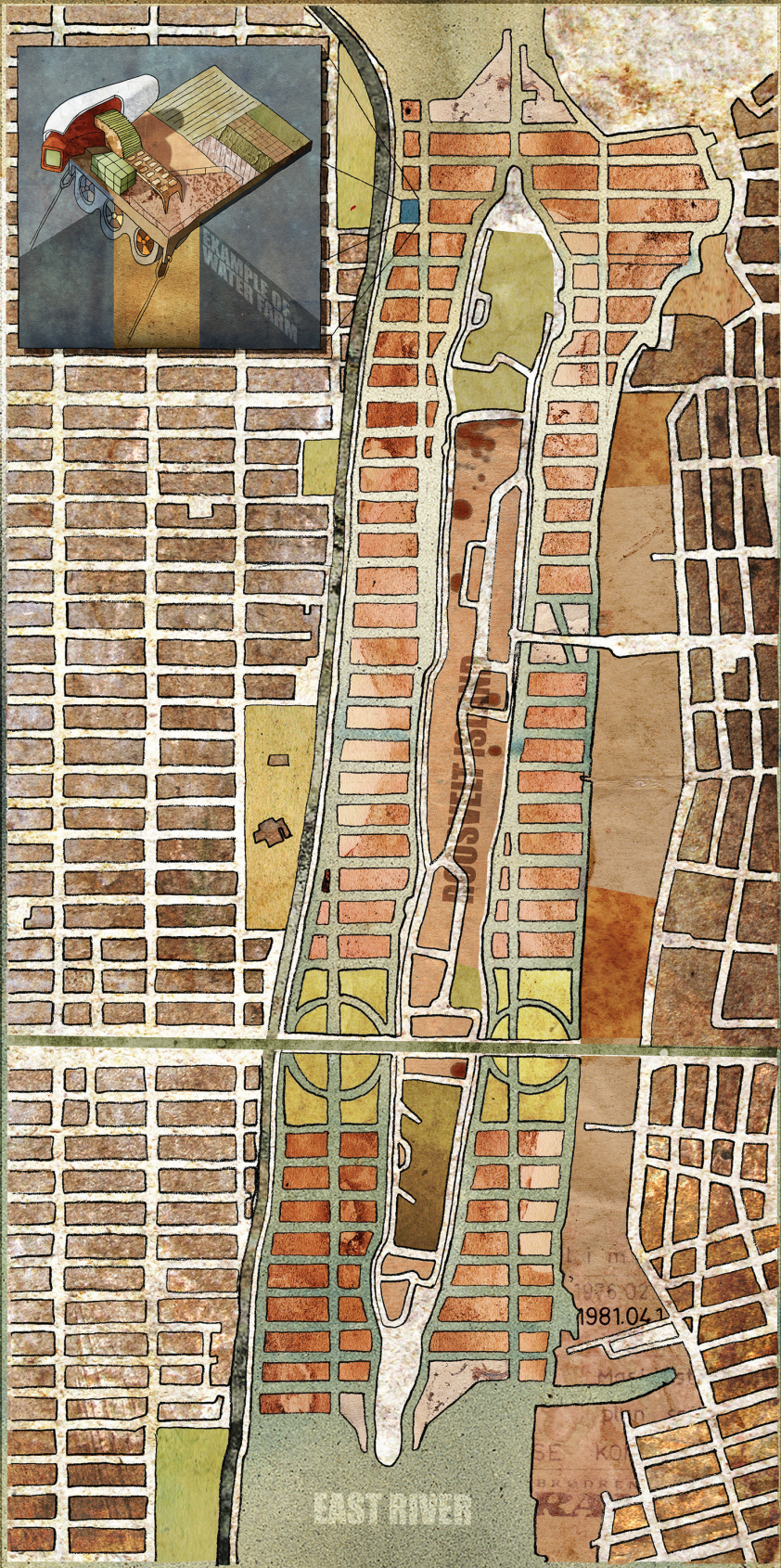
Utopia is opportunity.

# NYCWE - NEW YORK CITY WATER FARM

NEW YORK  
CITY WATER  
FARM







NEW YORK  
CITY WATER  
FARM







NEW YORK  
CITY WATER  
FARM

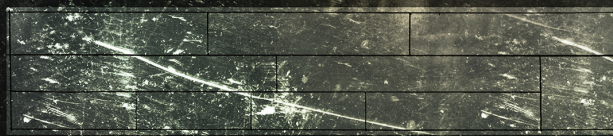


NEW YORK  
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FARM





NEW YORK  
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NEW YORK  
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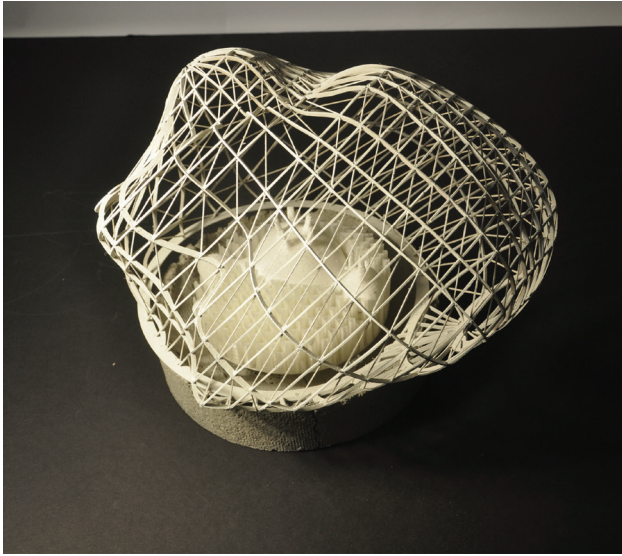
Jun Li

# DEATH CYCLE

The *Fifth World* is a world with a pre-designed society system that will not allow people escape from their long term responsibility. Many consequences caused by misconduct come after many years of the death of the initiator, such as the industrial pollution or subsidence caused by excessive mining. Under this circumstance, the law system and the society standards for the current world will become much weaker without the Fifth World system.







B

A 1"=64' scale architecture models present the process of architecture cycle in 1000 years

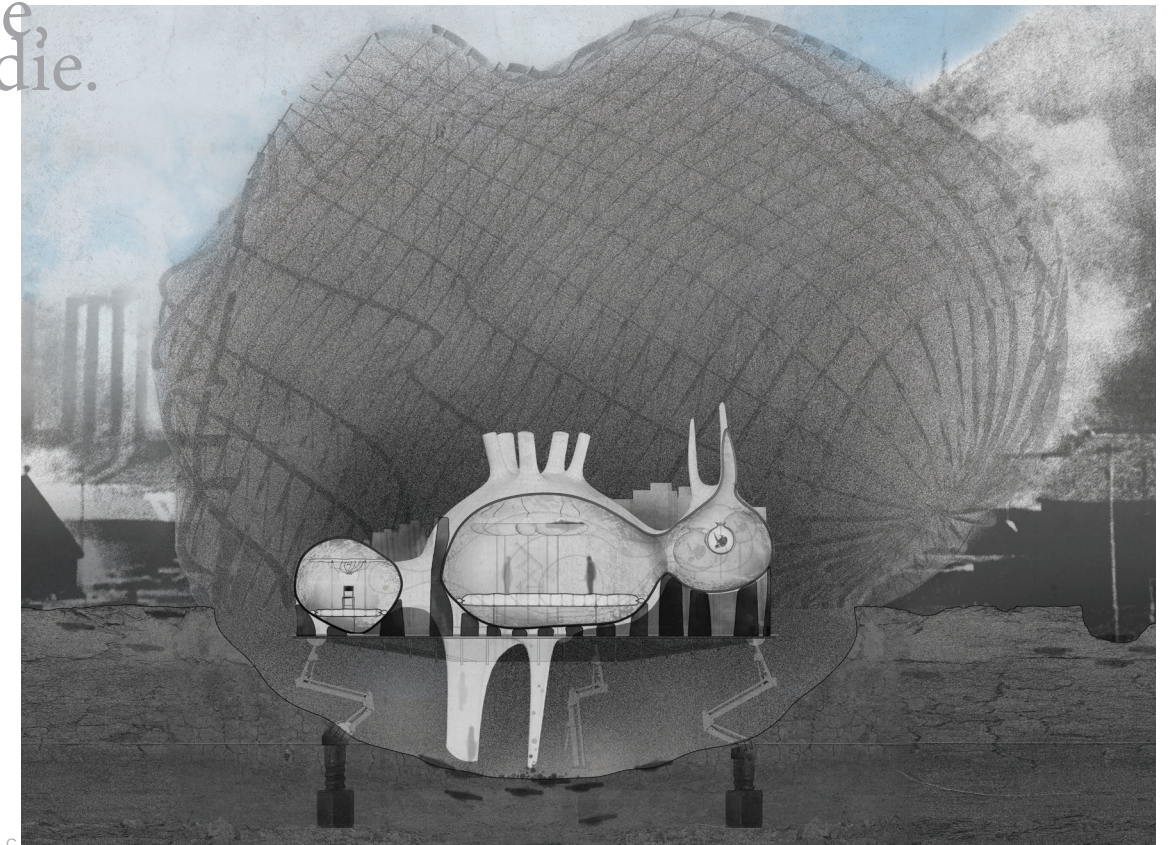
B 1"=16' scale architecture model

C Architecture Section

If the FILTER WALL works, they will live in the prison for thousands of years: new lives born, grow up, reproduce, age, and die.

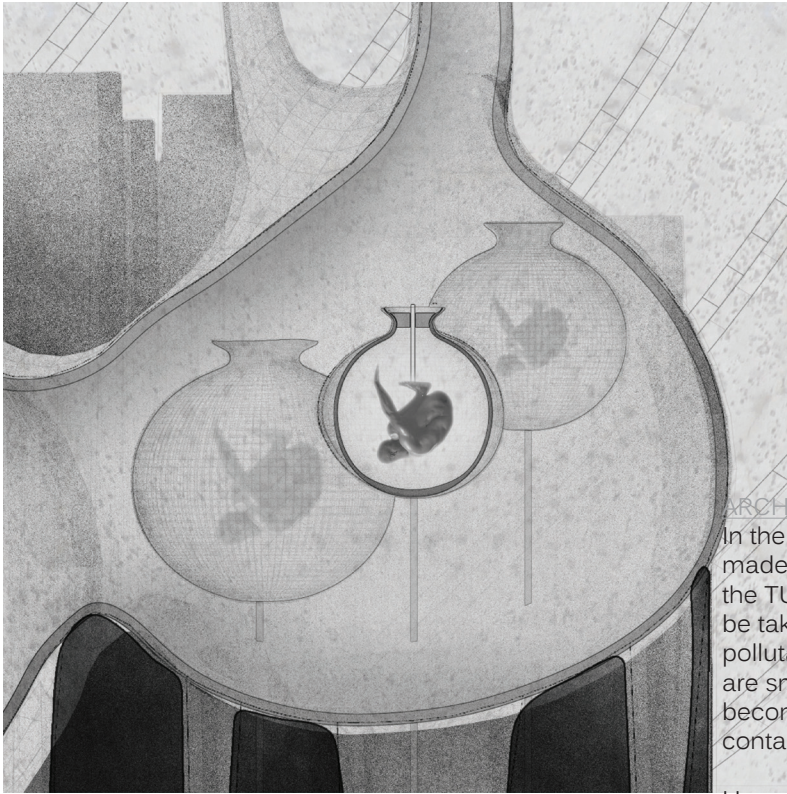
#### COAL CYCLE

Animals and plants finish their lives and return their bodies back to the earth, turning into fossils. After thousands of years, the fossils will transform from peat to lignite, to bituminous and, finally, into coal. During the industrial process, the coal will then be smashed into fine powder. Powders which are smaller than  $2.5\text{ }\mu\text{m}$  will be light enough to float in air, inhaled into human lungs, and finally cause people's death. The coal powder pollutants are too dense to be filtered by human lungs and thus induce the lung cancer. As more and more people die and are buried, their bodies will become fossil, peat, lignite, bituminous, coal, and finally, coal powder—finishing the old cycle and introducing a new one simultaneously.



C





D

#### ARCHITECTURE CYCLE

In the beginning, the built structure was a TUNNEL SURFACE, made by hollow balls, to collect coal powder pollutants. After the TUNNEL SURFACE was saturated by coal powders, it will be taken off, and be utilized as FILTER-WALLS to protect the pollutants from penetrating into rooms. The coal pollutants are small enough to filter the other pollutants, and in this way become anti-pollutant FILTER WALL. And also the coal powder contains 83% carbon, which has high adsorption capacity.

However, the FILTER-WALL was just a concept design, to prove its filter function, we still need some people act as test samples to live inside of the FILTER-WALL room. So, the mine-owners, who are the pollutants producer, were arrested into the FILTER-WALL room.

Then the room becomes a PRISON. At first, the PRISON accommodates two to three people. After several generations, the inhabitants need to enlarge the PRISON, to create enough space for survival.

The way to enlarge the PRISON is as such: on the one hand, breaking the supporting structures—which are the TOXIC AIRBAGS inflated with coal-polluted air—in order to have extra space for a larger PRISON. On the other hand, injecting more coal balls—which were modular from the full-filled TUNNEL SURFACE—to make sure the enlarged PRISON surface are still functioning as the coal dust collector.

D Story of Birth

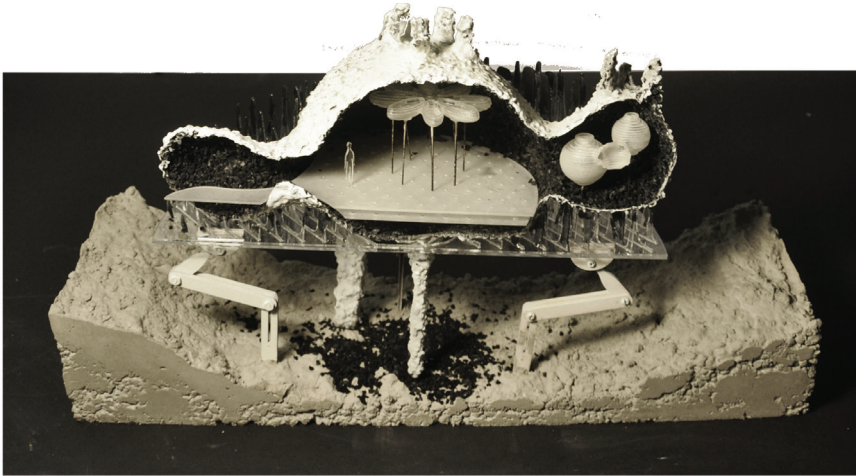
E,F 1"=8' scale section model present the moment of how human beings living in the architecture

G Story of Dying



E

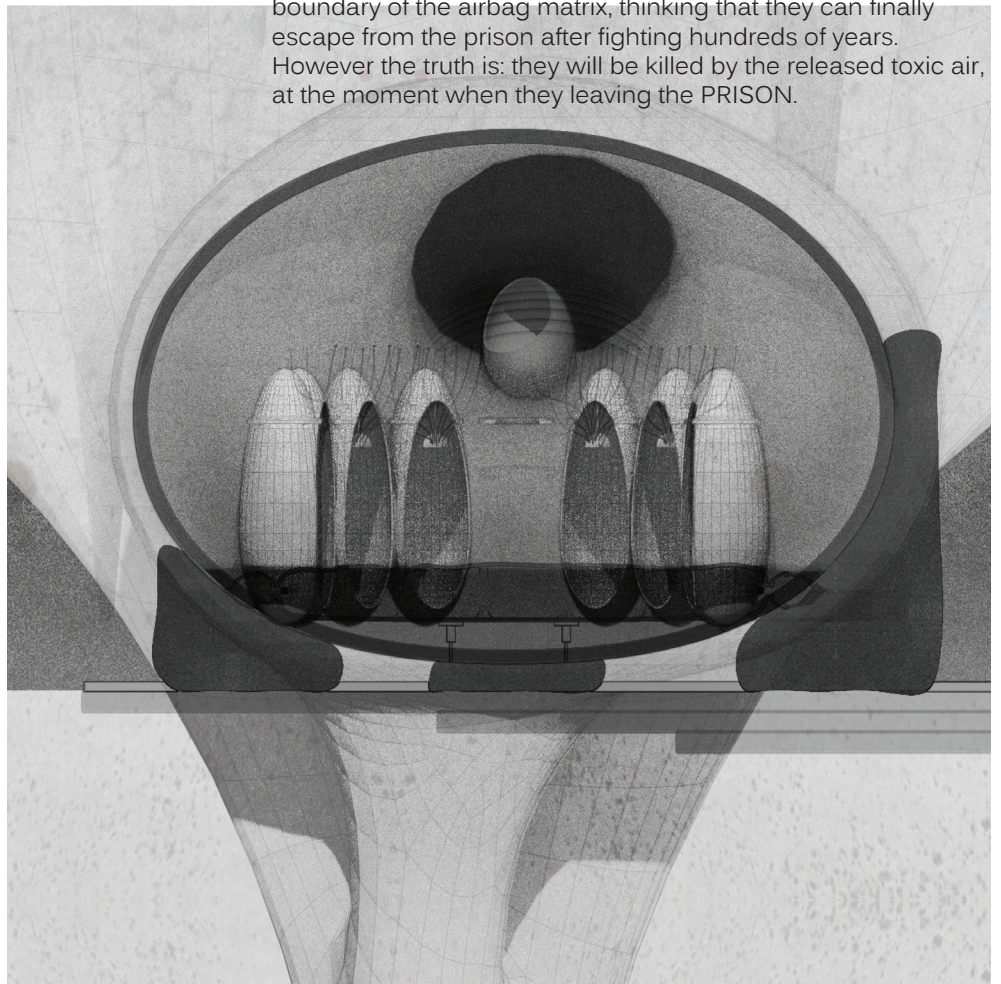




F

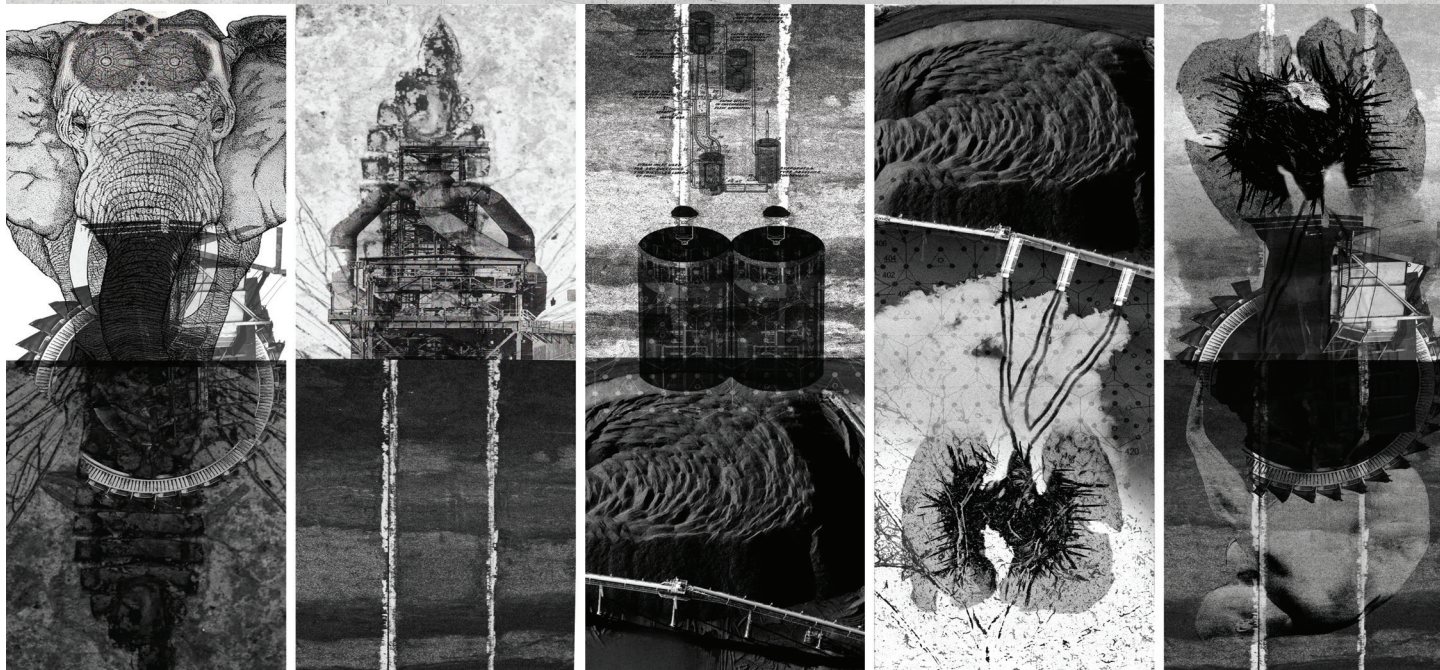
However, the larger the prison grows, the more structure—toxic airbags—they need to break, and the more coal pollutants are released into the air, between the PRISON surface and INSULATION DOME. The INSULATION DOME, acts like the “sky” in TRUMAN SHOW, keeps all the released coal pollutants in between the PRISON and INSULATION DOME. So the POLLUTANTS AIR LAYER is an invisible barrier, which can never be crossed.

The fighting between the people and pollutant was great, but ironic. The more people survived by the FILTER WALL, which is made by coal powder, the more people will be killed by the toxic air—which is composed coal pollutant air. While the moment, they do their best and fight to approach to the boundary of the airbag matrix, thinking that they can finally escape from the prison after fighting hundreds of years. However the truth is: they will be killed by the released toxic air, at the moment when they leaving the PRISON.



G





the FILTER-WALL was just a concept design,  
to prove its filter function, we still need some  
people

act as test samples to live inside of the  
FILTER-WALL room.





### NATURE CYCLE

The grassland, rich coal resources, was over-exploited by more and more mine owners. They never stop until causing serious land subsidence.

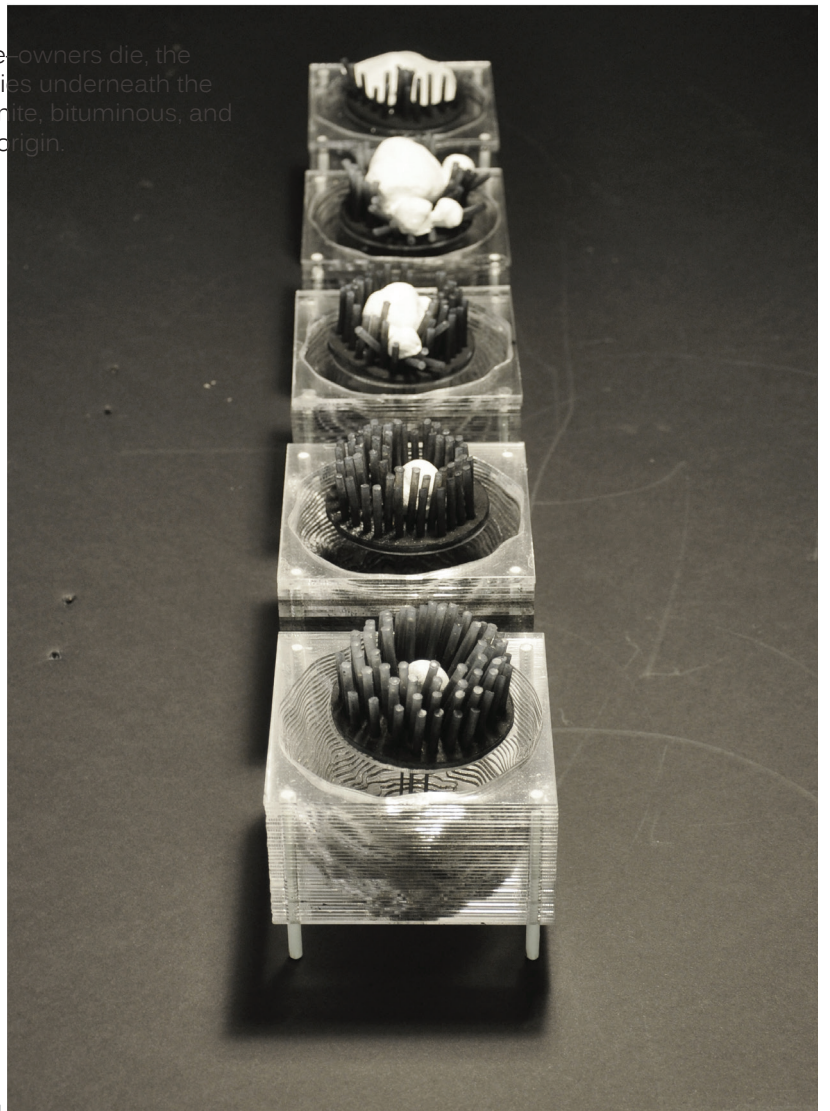
They were arrested into the PRISON, atoning for their greed. The PRISONS were built above the subsidence holes. The mine-owners—test samples—will die or keep enlarging the FILTER WALL in order to have chances of survival and proliferation. If the FILTER WALL doesn't work, they will die and pay the price for the coal pollution. If the FILTER WALL works, they will live in the prison for thousands of years: new lives born, grow up, reproduce, age, and die. The dead bodies will be dropped into the subsidence hole. They will have more and more generations, and the increasing dead bodies will in the end fill the hole after thousands of years.

Finally, the PRISONS are broken, the mine-owners die, the subsidence holes are filled, the dead bodies underneath the ground will again become fossil, peat, lignite, bituminous, and coal. The NATURAL CYCLE reverse to its origin.

H Drawing of Evolution

I Drawing of Death Cycle

J 1"=64' scale architecture models present the process of architecture cycle in 1000 years





# MANIFESTO OF THE EROTIC ARCHITECTURE

Following the tradition of the visual presentation of Utopian literature, these two illustrations are about an architectural fable that tells a voyage of Ghost Architect, Virgin Courtesan and Eunuch-Jester.

## THE SHIP OF FOOLS CARRIES THREE PASSENGERS TO THE WORLD OF EROTICISM.

After the fierce storm, a faint sound comes to Ghost architect's ears. "We are on canal" says Eunuch-Jester. "Look! There are Femme-Maison<sup>1</sup> & Homme-Moulin" says Virgin Courtesan.

"No! No!" Ghost Architect says, because he becomes horny by those words.

To calm himself down, he tries to recall sacred aphorisms. "Form follows function."<sup>2</sup> "Less is more."<sup>3</sup> and Ornament and Crime.<sup>4</sup> "Ornament? No way." say Ghost Architect. As soon as that word grazes his phallus tip, he cannot resist the excitement.

Virgin Courtesan shouts at him. "That's no good! All abstract ideas are already gone with the Burrasca."<sup>5</sup>

## THREE ON THE DECK.

Eunuch-Jester talks about what he saw.

"I saw a miserable cathedral. A stuffed architecture eviscerated and filled with space."

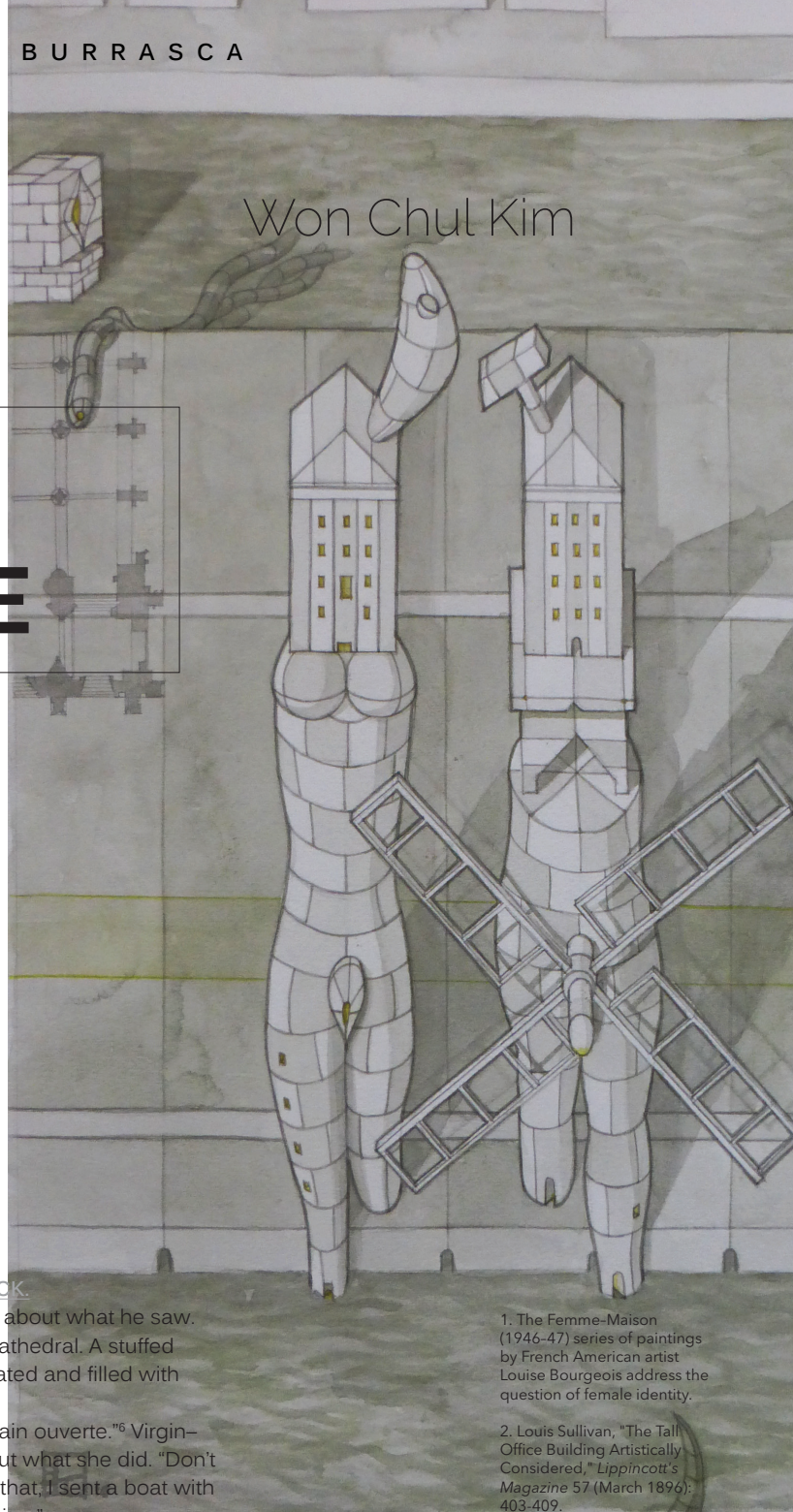
"I throw down the Main ouverte."<sup>6</sup> Virgin-Courtesan talks about what she did. "Don't blame me. In lieu of that, I sent a boat with my architectural vagina."

Ghost Architect says. "That's all water under the bridge. Bye, bye the World of Sex."

## AN ENTRY TO A CHTHONIAN PLACE, SO-CALLED THE FIFTH WORLD.

They come in sight of a huge egg of which the group of singing building form the yolk. Being free from the abstraction, Ghost Architect gets an erection by the song of the blissful orgasm. Eunuch-Jester and Virgin-Courtesan jump on his penis and shot for joy.

"To the anus of the erotic world."



Won Chul Kim

1. The Femme-Maison (1946-47) series of paintings by French American artist Louise Bourgeois address the question of female identity.

2. Louis Sullivan, "The Tall Office Building Artistically Considered," *Lippincott's Magazine* 57 (March 1896): 403-409.

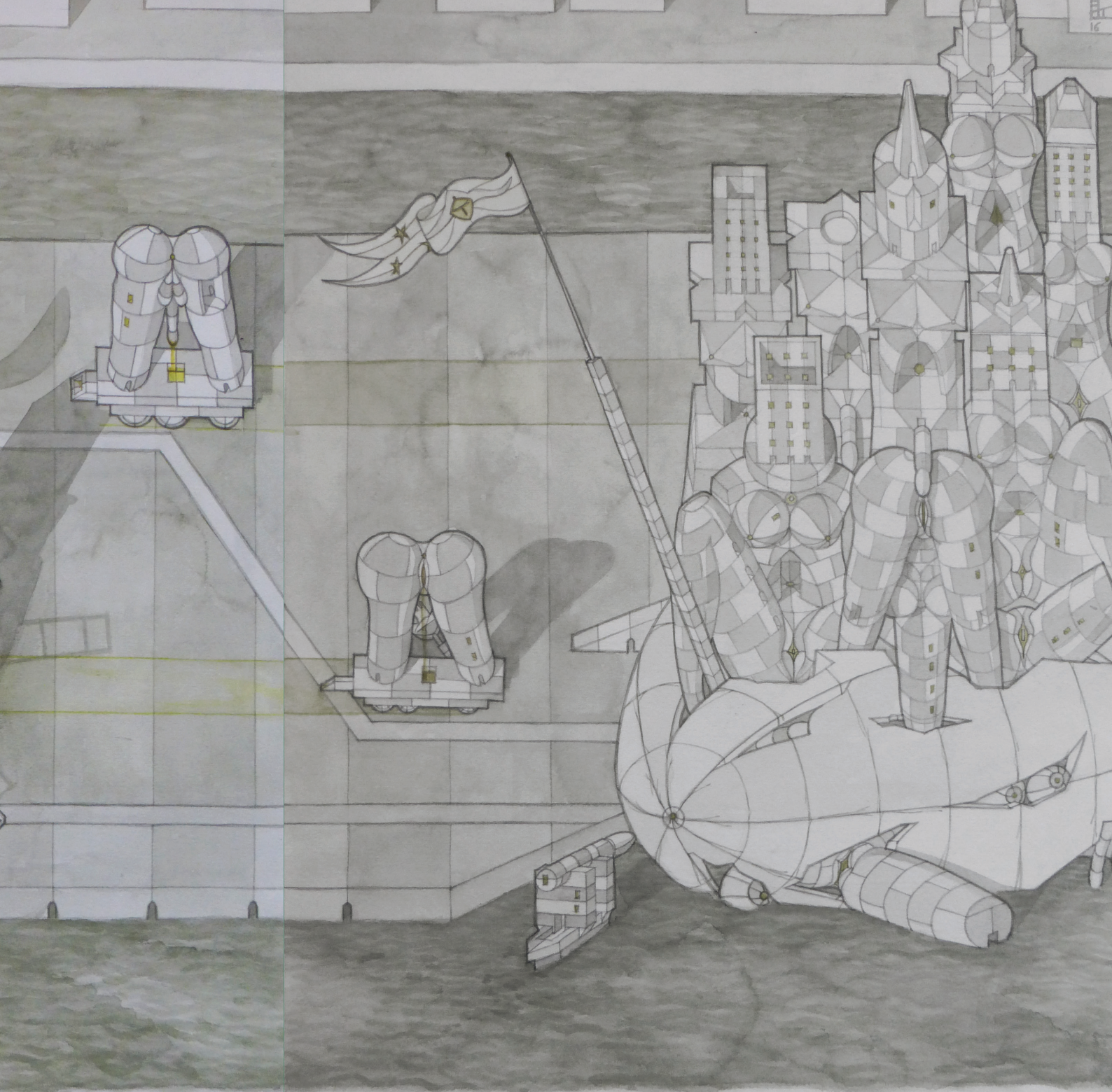
3. The phrase from the poem of Robert Browning adopted by 1947 by architect Ludwig Mies van der Rohe as a precept for Minimalist design and architecture.

4. The book *Ornament and Crime* by Austrian architect Adolf Loos.

5. *Burrasca* means storm in Italian.

6. *Main ouverte* that means "open hand" in French is a frequent theme in Architecture of Le Corbusier.





“To the anus of the erotic world.”



# Darren Anderson

Imaginative compendium

An interview by **Luigi Mandraccio**

Darren Anderson is an Irish writer and globetrotter. He is former co-editor of The Honest Ulsterman, 3:AM Magazine and Dogmatika. Among others, he has written for The Guardian, Studio International, Vice. His work—such as Imaginary Cities and numerous lectures he gives around the world—is a necessary background for our plans for the future urban development—reality or dream. He examined in details, from global macrocosm to the inhabitants' perspective microcosm, the connections between past and future, and from different ideas of worlds







**1** YOU ARE A TWITTER STAR, CLOSE TO REACHING THE MILESTONE OF 20,000 TWEETS SINCE JANUARY 2014, WITH AN AVERAGE OF TEN TWEETS PER DAY. ALMOST EVERY TWEET HAS ONE OR MORE IMAGES. WHICH ROLE HAS YOUR TWITTER ACTIVITY IN YOUR WORK?

It has its uses but it is good to have a healthy scepticism about all forms of media. It mainly is a place to share images I come across in the course of research. People get curiously moralistic about social networking in terms of involvement or abstaining. It can be a useful means to an end, but as an end in itself it can be as futile as any other activity. What I really like about it, is connecting with interesting people, ideally resulting in events in the physical world. Regardless of the wonders of the internet or even books, things happening in three dimensions should always be the ultimate aim. Occasionally I'll post an image and someone will respond "I used to live there" or "My father worked on that project." Without Twitter, it'd be highly unlikely that would ever have happened. It gives you a reach that would have seemed impossibly utopian just a generation ago. Often people think *Imaginary Cities* is a book of a Twitter feed and not the other way round. Maybe Marshall McLuhan was right; the medium *is* the message.

I am curious to see what comes next. I like the idea of Twitter as a kind of graveyard of epigrams marking the passage of time.

**2** WHEN I OPENED *IMAGINARY CITIES* FOR THE FIRST TIME I IMMEDIATELY NOTICED THAT THERE ARE NO IMAGES. THIS IS THE LAST THING I EXPECTED FROM A BOOK WHICH IS DEVELOPED AROUND THE CONCEPT OF IMAGINATION: NO PICTURES AND NO DRAWINGS; JUST TEXT. CAN YOU EXPLAIN THIS PARTICULAR CHOICE?

Influx Press and I have been telling people it was copyright issues but the truth is a bit more contrary—I have thousands of public domain images we could have used. I knew very little about photography before reading Susan Sontag's book on the theme and initially it frustrated me that she had not included any of the many photos she discusses in it. I gradually realised this was a godsend. Instead of just idly flicking through images alongside the text and coming to premature conclusions about them, I was forced to track down the photographers and their work. I ended up discovering entire worlds I had not known, from Roman Vishniac's haunting lost world of European Jewish families to the *outsiders* of Diane Arbus' work. I came

to see *On Photography* as a book open to the world rather than closed and self-contained. It was a book that somehow expanded out of itself, through its limitations, and set you off on explorations. I would like to think readers forgive me and do the same with *Imaginary Cities*. It is more of a map than a book, perhaps.

**3** UTOPIA IS ONE OF THE MAINSTAYS OF YOUR BOOK. QUOTING OSCAR WILDE'S WORDS: "A MAP OF THE WORLD THAT DOES NOT INCLUDE UTOPIA IS NOT WORTH EVEN GLANCING AT, FOR IT LEAVES OUT THE ONE COUNTRY AT WHICH HUMANITY IS ALWAYS LANDING." BUT YOU ALSO PAY ATTENTION TO ANOTHER PHENOMENON, THE DYSTOPIA. ON WHICH ELEMENTS IS THE RELATIONSHIP BETWEEN UTOPIA AND DYSTOPIA BASED? WHAT ARE THE CULTURAL AND ARCHITECTURAL DYNAMICS LINKED WITH THESE TWO STRONG IDEAS?

I spoke at the Venice Architecture Biennale recently on how I feel there are many misconceptions of these ideas. We see them as mutually exclusive when in fact they exist all the time intertwined; in every flourishing city, there are people paying a horrendous price while in every totalitarian dystopia, there are





people having the time of their lives. It is important we always qualify our considerations of these themes with the question, who are they relating to? Equally, we make the mistake of thinking the choice for the future is between utopia and dystopia when in fact it is between competing attempts at utopia. If you do not create your own or at least participate in one aligned to your interests, you will end up trapped in someone else's conception. People with very bad ideas rarely remain passive. Space and politics are fundamentally wedded to our futures. This stuff matters.

Another fallacy  
is that utopia  
does not exist.  
We can poeticise  
it as journey  
rather than  
destination  
but I believe it  
actually exists in  
fragments.

The super-rich enjoy it in all the many ways, but we all enjoy elements of utopia to varying degrees; they are just not evenly distributed, to paraphrase William Gibson. Every day we experience things that would have been impossibly utopian to our forefathers. The fact I can communicate with you on different continents, thousands of miles away or simply that we have lived long enough without dying of cholera means that someone's utopian dreams have come true. It works for architecture too. We think for example that the design of hygienic efficient kitchens just appeared or was some natural occurrence that was always there when in fact most are fundamentally based on designs dreamt up by an individual, and a relatively forgotten one, Margarete Schütte-Lihotzky. Unfortunately, when things are truly utopian—schools, libraries, hospitals, public space—they become so integrated into our lives that they become transparent. We need to find these spaces, cultivate and expand them. And in their absence, we need to design and invent them.

4 IN THE LAST FEW DECADES A THIRD POLE HAS EMERGED IN THE RELATIONSHIP AMONG UTOPIA AND DYSTOPIA: THE HETEROTOPIA. THE CONCEPT WAS DEvised BY MICHEL FOUCAULT IN 1966 TO DESCRIBE PLACE

OF OTHERNESS—SIMULTANEOUSLY PHYSICAL AND VIRTUAL, BUT ALWAYS REAL. WHAT IS YOUR POSITION REFERRING TO THIS IDEA? COULD IT BE THE KEY TO OVERTAKE THE HISTORIC DUALITY UTOPIA-DYSTOPIA?

I think it always existed to be honest. You get that sense of otherness in numerous writers' work. It is in Guy Debord, in the Surrealists, in René Descartes as well as Plato's Cave. It is there every time we dream. Perhaps it is just more obvious or rather ubiquitous now. Perhaps we are *commodifying* it in technologies or we are more solipsistic. In that sense, I do not see it as separate or an escape from utopia/dystopia but rather as a concept belonging to both. I have always resisted currents of philosophy as they inevitably turn into riptides, but I try to apply these matters to real life and work out the possible implications. What effect will advance in virtual or augmented reality have on our daily lives? What might their military applications be, in terms of warfare or torture for example? What can the otherness of say a dissociative experience tell us about consciousness? Where does the Situationist idea of the Spectacle fit into all this? I think everyone thinking or writing about such issues has a duty to consider what they mean for the actual world we wake up in every morning.



5 “All sins are hoisted on the Other, a role that requires reappointment periodically. They are the dystopia so we must be the utopia.” You wrote this while analysing “great cities, both imaginary and, real, built on deceptions.” In your opinion, how attractive is for mankind the idea of a category “other” to whom to grant all the negative things? What does, above all, in our society and architecture, highlight the contradictions of this self-absolution mechanism?





Scapegoating is ancient and there is endless currency still to be made from it regrettably. For a vast number of reasons—not least, our knowledge of mortality—we're an insecure species, far more than we need to be. Even as individuals, we are never really sure who we are. The identities we construct are often tenuous and there always is that tension between ID and ego or whatever you want to call them. So you get continual performances to reassert who we are and where we belong. One thing we can easily convince ourselves of is the sins of others; those who look, speak or act different. When certain crises come along that seem amorphous, complex or have out-of-reach villains—primarily economic crashes—we seek catharsis by simplifying the issues and redirecting them onto whatever group finds current disfavour. Usually, it's the latest wave of migrants.

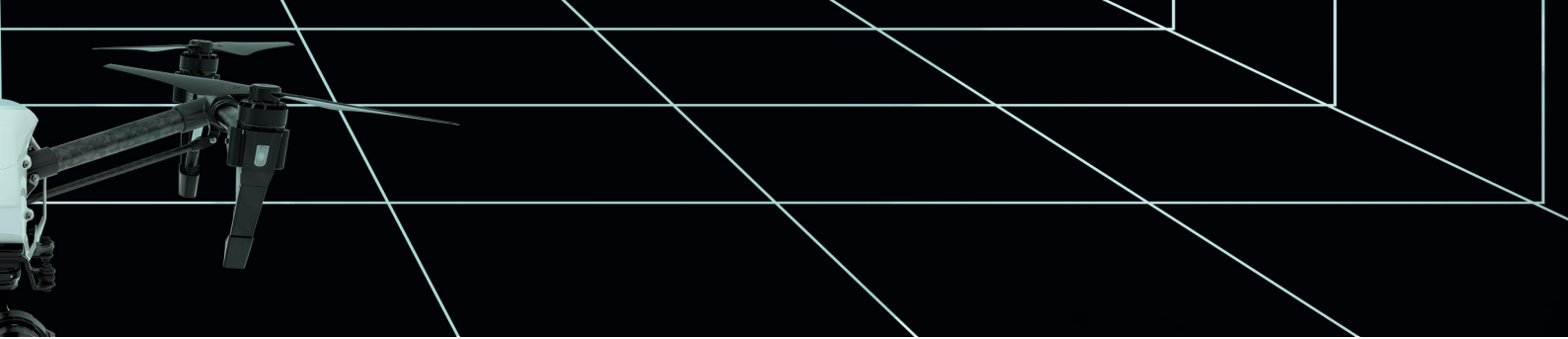
It is a depressingly old and resilient story. The paradox is that cities live and breathe from the continual injection of new ideas, new energy and new perspectives. Every living dynamic city has a healthy element of chaos and challenge as well as coherence. Cities that block themselves away from the world stagnate or become pristine picturesque corpses. Very often, it is the very people scapegoated who

are carrying a society, especially for countries in the West with their aging populations. How this plays out, occurs mainly in people's heads but also in terms of space; the territorialising aspect to cities; the exclusivity or inclusivity of architecture—check out the recent drone photos of South African cities by Johnny Miller for example. When we get slums, favelas or *parasitic* architecture, what we are seeing is not an absence or circumvention of planning but the presence of improvised planning by the citizen, where the authorities have failed to take responsibility and face reality. How to absorb influxes of people and turn this into positives are pressing urban challenges. Cities and societies that shut themselves away from facing this are doomed from their beginning.

**WRITING OF IMAGINARY CITIES, YOU USE MANY EXAMPLES RELATED TO ANIMALS: "GRIFFINS . . . MEN WITH HORNS . . . MEN WITH THE EYES BEFORE AND BEHIND, CENTAURS, FAUNS, SATYRS . . . CYCLOPES" AND SO ON. THEY PROBABLY ARE THE MOST APT FOR AN IMAGINARY WORLD OF FEW CENTURIES AGO. WOULD BE POSSIBLE TO USE BUILDINGS AND ARCHITECTS AS NARRATIVE DEVICES IN A RENEWED KIND OF IMAGINARY WORLD? HOW WOULD YOU DO IT?**

I think we do it naturally already by furnishing our surroundings with stories, from personal experiences to urban myths. Every city features numerous legends and they are almost always embedded in particular places. Whether they ever really occurred or not is irrespective. This is how we truly inhabit a place and make it ours—through stories. Stockholm has a silver ghost train in its metro. Woking was laid waste by Martians. Delhi had a monkey-man, London had Spring-heeled Jack, Prague had Pěrák, the Spring Man. Sometimes stories dominate how we perceive a city. I lived in Edinburgh for many years and grew very tired of reading articles that began "Edinburgh is a city of contrasts" essentially because the otherwise-excellent *Strange Case of Dr. Jekyll and Mr. Hyde* has become synonymous with its old and new towns. Edinburgh is no more a city of contrasts than any other, and considerably less than most. City branding has a part to play in this and we should always be wanting to go beyond the obvious and find out what other stories cities contain, what other buildings exist beyond the iconic ones, beyond the singular visions to those hidden beneath. Better still, there is the possibility of reinventing a city by creating new fictions. Notre-Dame's hunchback was, after all, invented and added to the building by an author





wanting people to see and appreciate the building and gothic architecture. We forget that as it happened, it could happen over and over again.

**7** INSIDE THE BOOK YOU USE THE WORD "CITY" WHILE TALKING ABOUT ITS PROPER MATTER—FOR EXAMPLE WHEN "VITRUVIUS RECOGNISED THIS [TO CREATE A POLITICAL AND PUBLIC SPACE, ED.] TO BE THE MOST ORIGINAL QUALITY OF ARCHITECTURE AND THE MAKING OF CITIES." BUT YOU ALSO USE OTHER COLLECTIVE TERMS LIKE PLANET, SOCIETY, CIVILISATION, REGION, STATE, LAND. THEN IN OTHER EXCERPTS—LIKE "THE ARCHITECTURE MATCHED THE REGIME, 'AUTOCRATIC, AXIAL, SYMMETRICAL AND HIERARCHICAL.' GERMANIA SEEMS A CITY THAT REQUIRE EMPTINESS, A CITY NEVER DESIGNED FOR PEOPLE TO INHABIT"—YOU USE "CITY" AS TECHNICAL TERMINOLOGY. SO, WHY DO YOU USE "CITIES" AS TITLE OF YOUR BOOK? WHAT IS THE COMPLEX SET OF MEANINGS THAT IDENTIFIES THE WORD CITY?

There is no univocal convincing definition of a city for me. The single name is a convenient white lie for a vast complex series of things—collections of streets, buildings, people—but also systems and networks.

I think we can benefit greatly from viewing cities beyond the merely physical; at the very least, we might see them anew. Consider the city as not just a spatial but also a temporal entity.

What would a citizen from five hundred years ago recognise in the city of today? Topography? A street plan? A handful of surviving buildings? The name of the place? What is the city

to wildlife; birds for example? Where do cities end, not just in terms of the fascinating hinterlands between the urban and rural, but in terms of the fleets of container ships, the power plants and harvested land that are needed to keep them going? It's not a question of broadening our definition of what cities are; it's a question of recognising the limitations of our existing reductive ways of thinking. Cities are beyond what we think they are.

**8** YOU WROTE THAT "WHEN FACED WITH THE BLANK SPACE ON THE MAP, WE TURN TO THE FANTASTICAL." WHEN THE KNOWLEDGE ENDS, IMAGINATION BEGINS. BUT YOU ALSO SAY THAT IMAGINATION IS NOT CREATION: IT IS RELATED WITH MEMORY, OUR EXPERIENCES, INDIVIDUAL OR COLLECTIVE. FAR FROM THE COMMON IDEA OF A MERE FANTASY, IMAGINATION HAS A PROJECTIVE SENSE AND IT AIMS FOR SOME SORT OF EXPRESSION, WHETHER AESTHETIC OR OTHERWISE. CAN YOU EXPLAIN YOUR VISION OF THE IMAGINATION PROCESS?

There is a danger of taking away the mystery of imagination by analysing it too much, to "unweave the rainbow" as Keats put it. I see some form of dialectic occurring in the creative process but I

do not think it helps to codify it. In fact, it is more productive to resist that urge, which is why I like Brian Eno's Oblique Strategies cards, which do precisely that. I think imagination is born of experience and chance encounters. My father asked me once if I thought the people who appear in our dreams, in the background like extras, were those we have previously met or composites or were they invented completely afresh? It is an odd thought, but does it lead you to wonder if it is possible to imagine anything that is truly new? Is it like a previously-unseen colour? I doubt it is. I think everything that appears new is a hybrid of influences and it has always been like that. So you get a multi-layered, partially-subconscious, dialectic going on and lots of syntheses. I don't see it as a bad thing at all; in fact it shows the importance of influences. An example I keep coming back to, in another artform entirely, is Talking Heads.

They were working with Eno when they all became fascinated by Fela Kuti's afrobeat. In a sense, they tried to mimic it and understandably failed, but in failing they came up with something that sounded disconcertingly new, which is a good point to go and listen to *Remain in Light* if any readers have not heard it already.

**9** IMAGINARY CITIES IS IN PART A GREAT COLLECTION OF THE SOURCES OF HUMAN IMAGINATION BUT ALSO A WONDERFUL BESTIARY OF ITS RESULTS. THE FIRST STEP OF YOUR JOURNEY "BETWEEN REAL CITIES AND IMAGINARY ONES AND HOW EACH SEEPS INTO THE OTHER" STARTED IN PHNOM PENH IN CAMBODIA AND IT CONTINUED AS A MOMENTARY OBSESSION TO WRITE A SHORT ARTICLE. THEN IT BROUGHT YOU ON SOMETHING QUITE HUGE. CAN YOU DESCRIBE YOUR STUDY PATH FROM THAT SHORT ARTICLE TO THE BOOK AND, IN PARTICULAR, HOW HAVE YOU ASSEMBLED YOUR ENORMOUS CORPUS OF SOURCES?

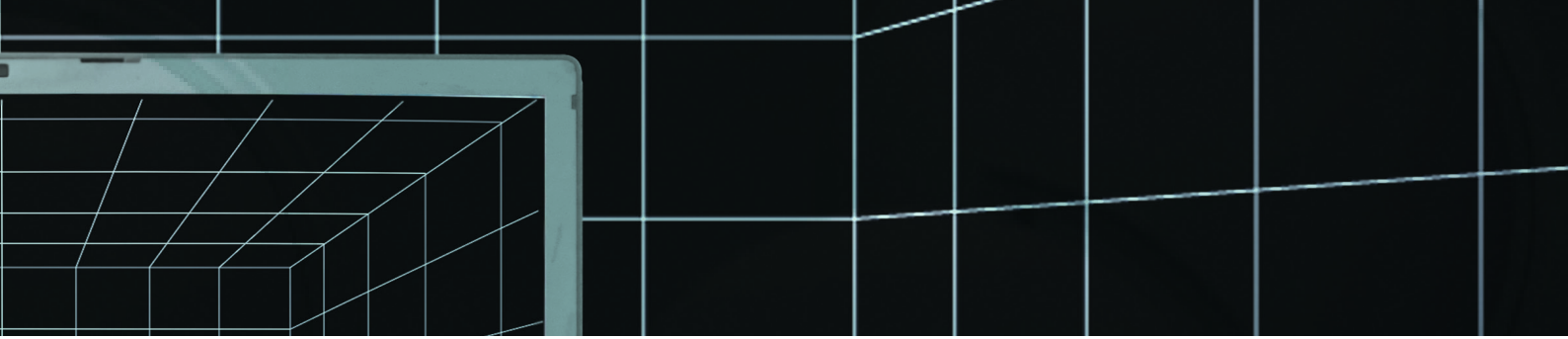
I started it as a short piece for 3:AM Magazine and it just spiralled out of control. I began writing it on the rooftop of the place we lived in Phnom Penh during torrential rain, with lightning hitting cranes in the near—distance. I had been seeing a Finnish architect and we were having conversations about architecture, in a city with a fascinating and harrowing past and present, and it occurred to me that real cities had so many elements that would seem unbelievable if they appeared in fiction. So I set out to explore that intersection. While that appears to be the origin of the book, it is, in a sense, the end of it. It really came from twenty years of travelling through cities and

reading books on urbanism; hence the fact the first draft was a 1,700-page long monstrosity. During those years, I kept notebooks for every city I visited, which have never been used so there's potentially a Real Cities book eventually, god help us all.

**10** YOUR BOOK QUALIFIES YOU AS WELL EXPERIENCED ON IMAGINARY CITIES. APART FROM THE KNOWLEDGE OF SOURCES AND RESULTS, I OVERALL APPRECIATE YOUR STUDY APPROACH REALLY CLEAR AND LINEAR. THE TOPIC OF THIS ISSUE OF BURRASCA IS QUITE CLOSE TO IMAGINARY CITIES. SO I WANTED TO ASK YOU A SORT OF SUMMARY OF YOUR BOOK: WHAT IS YOUR IDEA ABOUT A FIFTH WORLD?

One of the issues I keep coming back to, is seeing what is to come as plural. When we think of future cities, we tend to still think in imperial terms—so it is future New York or London or Tokyo—but I am far more interested in what *every* city will look like in the future, with all the multiple vernacular possibilities. The speculative art I love tends to focus on the futures of relatively-overlooked places like Simon Stålenhag's Sweden, Kevin Barry's Irish *City of Bohane* and Lekan Jeyifo's future Lagos.





I'd like to think of it like dimensions. We have the three traditional spatial dimensions, time as the fourth dimension and then five-dimensional space, which is possible to conceive but impossible to truly represent other than shadow approximations like a Tesseract.

The Fifth World might be all the worlds we may or may not be moving towards, the realm of multiplying possibilities. The plural future.

**11** YOUR NEXT BOOK TIDEWRACK WILL TELL A MORE PERSONAL STORY, STARTING FROM THE SETTING OF DARRY, IRELAND, YOUR HOMETOWN. A MAJOR FIGURE WILL BE THE RIVER FOYLE WITH A SEQUENCE OF EVENTS, BOTH POSITIVE AND NEGATIVE, THAT HAPPENED ALONG ITS BANKS. CAN YOU TELL US SOMETHING MORE ON TIDEWRACK? HAS YOUR NEW BOOK AN INSPIRATION IN THE SAME WAY OF ITALO CALVINO'S LE CITTÀ INVISIBILI ON IMAGINARY CITIES? WHO ARE THE OTHER IMPORTANT PERSONALITIES THAT YOU CARE ABOUT AND THAT AFFECT YOUR WORK?

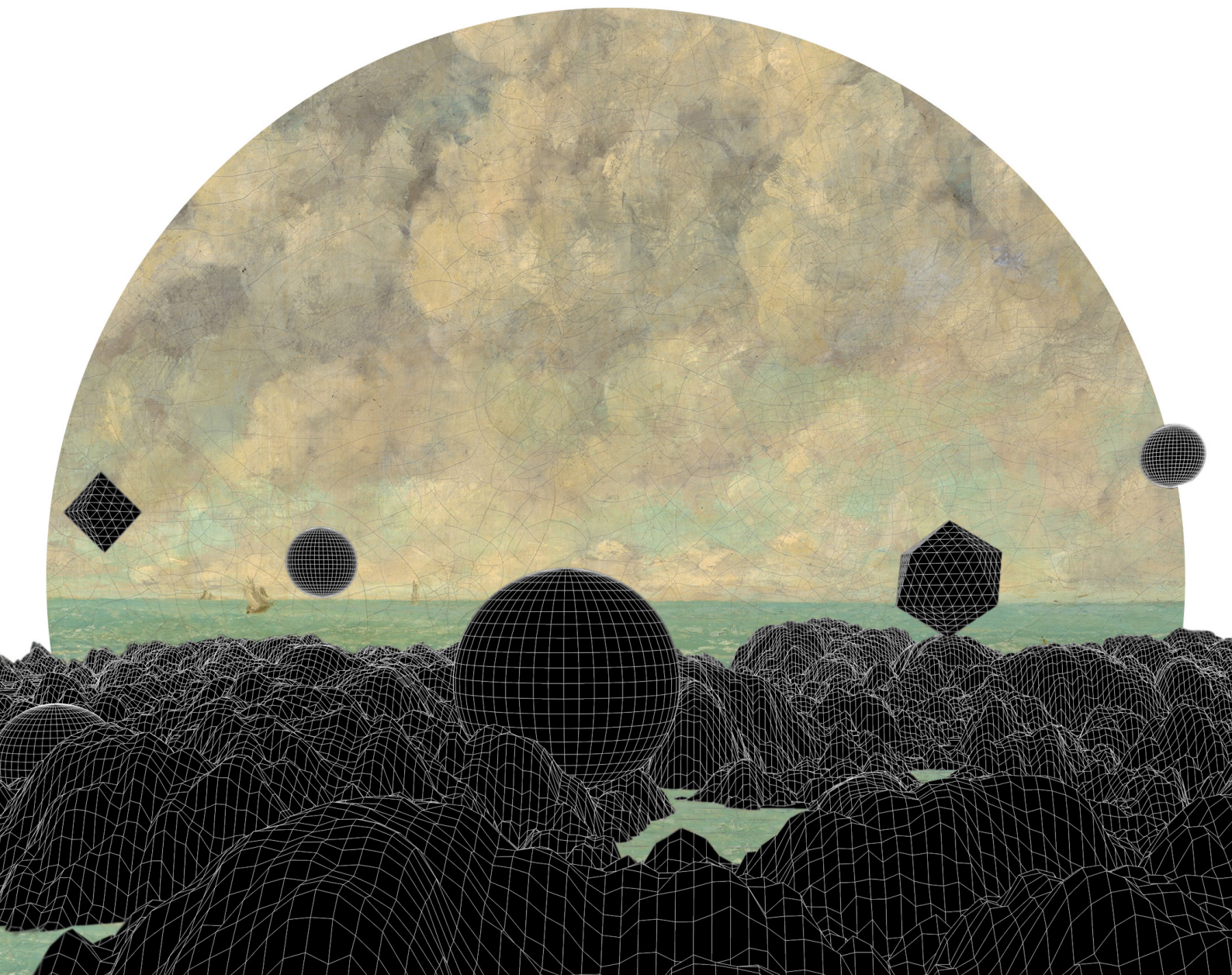
It is the story of one city and how it is changed over three generations. People used to ask: "Where were you when JFK was shot?" My grandfather was drowning. His wife, my grandmother, drowned in the same river twenty years later. My grandfather on the other side was a fisherman, smuggler, mine-sweeper and dredged that same river for bodies. The stories are told via walks along the river. W.G. Sebald was an immeasurable initial influence, as well Proust's *In Search of Lost Time*, though the book has found its own path and voice I hope. I have tried to capture the micro and macrocosms of a city in time, change and conflict given it spans the Second World War and the Troubles. My upbringing was eventful and yet it was nothing in comparison

to my parents' and grandparents' experiences. Really, the book is about space and memory, how the two feed into one another, and how memory is a curiously evolving thing. The past *alters*, in other words, because experience is subjective as well as objective. I wanted to capture certain worlds before they are lost forever, to retrieve what I could from the depths.

**12** CONCERNING YOUR UPCOMING PROJECTS, YOU WILL BE INVOLVED IN MANY ACTIVITIES AND EVENTS. MOREOVER I KNOW THAT IMAGINARY CITIES AND TIDEWRACK ARE PART OF A LOOSE TRILOGY . . . CAN YOU ANTICIPATE SOMETHING ABOUT ALL THIS?

I have been giving talks in pretty much every city, or certainly country, I have been to in the past two years, which I've enjoyed immensely; the latest being Melbourne. The great thing about discussing unbuilt/lost buildings or abandoned utopian plans is that every city has some of them somewhere in their records, so it is an endless and endlessly-adaptable subject. In terms of a trilogy: at the beginning it is *Imaginary Cities*, then a study of a single city, and then the stories of real cities across the globe—though there will be various projects in-between and alongside. It is a theme I am not getting away from anytime soon. I have opened Pandora's Box.

## Virtuality





Eleni Han

# DIGI- TOPOS



It all began in the 1980s. We all had heard about this new place being discovered but it was not until many years later that we had the chance to visit it ourselves. We imagined it and made plans for it. Still, Cyberspace is a frontier that we have yet to conquer.

Akin to the explorers of the past, searching for new lands and wonders, we were plunged in this incorporeal environment full of potential. From the first step though, we took this binary construct and gave it dimensions, to understand and overcome its menacing eternal vastness, creating an orderly world of a "continuous monument."<sup>1</sup>

We have traversed mountains, seas and cities in Google Earth, designed homes in CAD and experienced alternate lives in Second Life. We transformed 0s and 1s into a 3D grid, reconstructing it to suit our perspective of space and altering the physical constraints to fit our desires.

"The grid is, above all, a conceptual speculation . . . in its indifference to topography, to what exists, it claims the superiority of mental construction over reality"<sup>2</sup>.

Have we handicapped our experience of the digital world by restraining it to our habitual perceptions or is creating our own "Matrix" microcosm the only way to understand something this complex? The neo-futuristic movement still remains a formalistic representation. Perhaps, with technological advancement and the incorporation of n-dimensions into the physical world, we might manage to begin a cyberspatial renaissance where we can fully experience cyberspace without the need of a pair of lenses.

1. Superstudio, *The Continuous Monument: An Architectural Model for Total Urbanisation*, 1969.

2. Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan* (New York: Monacelli Press, 1994), 20.





A **Internet Explorer:** Man explores the boundaries of the internet discovering its new dimensions

B **Cyber/Real network:** The connections of reality and hyper-reality are defined by the notions of spatial perspective and their relations to each other

C **The Beginning of Colonisation:** The border of reality starts to lose its definition when we have difficulty distinguishing between the real and the unreal, between the physical and the immaterial



“The grid is, above all, a conceptual speculation . . . in its indifference to topography, to what exists, it claims the superiority of mental construction over reality”



Gianluca Porcile

# BEAUTIFUL DYSTOPIAS: ABOUT ARCHITECTURE AND VIDEOGAMES



1. David Kushner, *Masters of Doom: How Two Guys Created an Empire and Transformed Pop Culture* (New York: Random House, 2003), 122.

2. James Newman, *Playing with Videogames* (New York: Routledge, 2008), 46-48.

3. Ayn Rand, *The Fountainhead* (Indianapolis: Bobbs Merrill, 1943).

4. Sigmund Freud, "Das Unheimliche," *Imago*, V. 5/6 (Wien: Internationaler Psychoanalytischer Verlag, 1919), 297-324.

## ARCHITECTURE AND VIDEOGAMES

A definition of architecture limited to the built environment would mean the exclusion of Renaissance treaties, Piranesi's engravings and Der Golem's scenography. Although videogames are today one of the main cultural industries, architecture seems to struggle to find a relationship with this media. Architecture has always been one of the disciplines in charge for the creation of utopias and heterotopias; on the other hand, some genres of video games have specialized in the production of dystopias. The carefully designed locations are not a mere scenic background, but should be accepted as a new and coherent form of art, aimed at telling stories through architecture. John Carmack, one of

*Doom* (id Software, 1993) creators, famously stated: "Story in a game is like a story in a porn movie. It's expected to be there, but it's not that important."<sup>1</sup> In the 1990s the importance of the FPS (First-Person Shooter) as a video-games genre was growing, and the popular conception about FPS was that they were audio-visual spectacles, not different from the action scenes of a Blockbuster movie. However, many videogames diverge significantly from the cinematic aesthetic. In fact, a range of videogames, and some whole genres of videogames, are hugely reliant on players reading texts or listening stories in the form of pieces read by actors. Such elements are bridging the gap between videogames and other literary forms.<sup>2</sup>

A BioShock (2K Boston – 2K Australia, Ken Levine, 2009)

B BioShock Infinite (Irrational Games, Ken Levine, 2013)

C Mirror's Edge (EA DICE, 2007)



#### IN THE SKY AND UNDER THE SEA

*BioShock* (2K Boston – 2K Australia, 2009), directed by Ken Levine, is a critical step in the development of consistent dystopian scenarios. The action is set in the fictional city of Rapture, built on the bottom of the Atlantic Ocean by a businessman, Andrew Ryan, who intended to create a utopian city founded on a pseudo-objectivism and a radical interpretation of free-market capitalism. References to the thought and the work of Ayn Rand as the founding ideology of this underwater city suggest to look at the best-known novel by this author, *The Fountainhead*.<sup>3</sup> On the one hand the city appears as the triumph of men like Howard Roark, the architect hero of the novel. Nevertheless, built in the mid 1940s, the city appears stylistically conservative. Its buildings and its Art Deco style explicitly reproduce models of the 1920s and 1930s. This choice has a political and social reason: the Roaring Twenties were a time when the growth of capitalism and individual initiative seemed unstoppable. International style did prevail in America only since the end of 1930s, after the Wall Street Crash of 1929, in a period when the intervention of the state in the economy was seen as a necessary way to counteract the effects of the Great Depression. *BioShock Infinite* (Irrational Games, 2013), still directed by Ken Levine, is set in a city floating in the clouds. Compared to the first *BioShock*, a significant innovation is that, for the first part of the game, the player can wander within the city and admire the beauty of architecture, the splendid views over the palaces in the clouds, as well as the seemingly peaceful life of its inhabitants. Only later the player reaches the awareness that Columbia, this is the name of the city, is ruled by a despotic regime based on violence, religious fanaticism, and racial segregation. In both cases, the rich and complex history underlying these two cities is told with a masterful use of environmental narrative. Architectural details, advertisements and numerous recordings available in the game environment allow the player to reconstruct a detailed picture of everyday life in these imaginary cities.

#### DYSTOPIA BY ABSENCE

*Mirror's Edge* (EA DICE, 2007) is a variation on the theme of dystopia. The story of the main character is reduced to some rather conventional dialogues confined in some cutscenes. The weakness of the plot highlights the effectiveness of environmental storytelling. The whole story is situated in a city with no name, simply mentioned as "The City." This place is apparently an embodied utopia: the ultimate metropolis that was able to solve problems as congestion and pollution. Going through the city, the player can meet all the public networks: from the underground railroad to the technological infrastructures. The city appears in a perpetual rebuilding process. It is impossible to find old or ruined buildings, but it is easy to find construction sites. White is the dominant colour, which reveals here its double symbolism. White is the colour of cleanliness and, symbolically, of purity; but, at least from Melville and Poe, white is associated to disquiet and uncanny. The city of *Mirror's Edge* might be defined a "dystopia by absence," it is indeed impossible to find here the signs of ruins and destruction. One of the rules governing the narration of a dystopia is that it will be initially shown in his seminal aspect of failed utopia. In the case of the city of *Mirror's Edge* the mask is never dropped. Everything works perfectly and the price of this perfection is the lack of freedom and political rights. It is not a coincidence that a dystopia based on the monitoring of any information is told almost exclusively through architecture. There are no books in the game, nor notes, recordings or videos that give the player more information about the history or the setting. What is known about the city comes from the city itself, its architecture, its infrastructures, and its urban fabric.



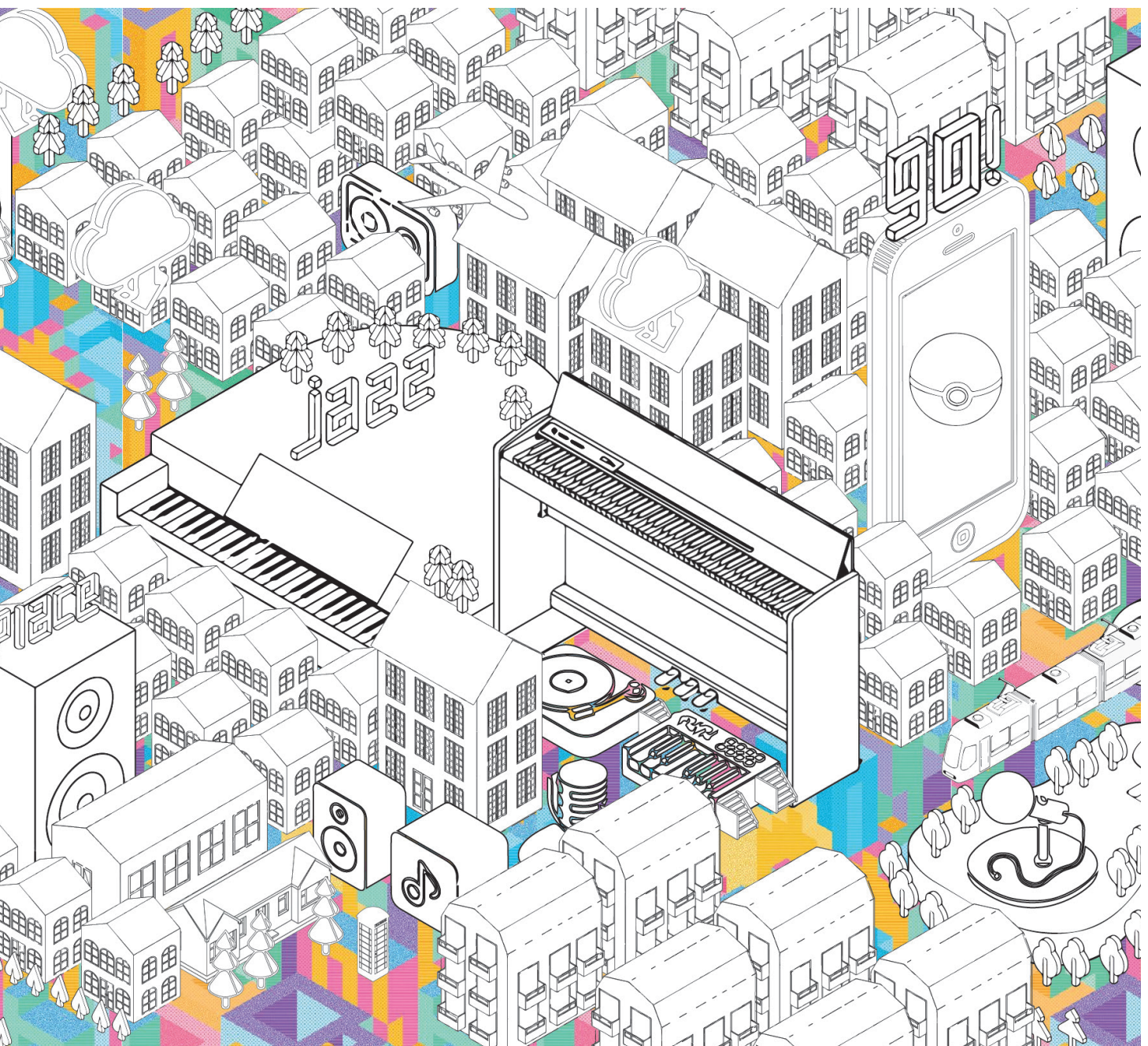
The carefully designed locations are not a mere scenic background, but should be accepted as a new and coherent form of art, aimed at telling stories through architecture.

#### BEYOND DYSTOPIA

*Antichamber* (Alexander Bruce, 2013) is a first-person puzzle game without a well-defined story. Only a series of panels invite the player to a symbolic reading of the environment. The special feature of the game is instead its geometry: the design of the puzzles is based on the distortion of the expectations linked to the Euclidean space. The structure in which the videogame is set is impossible in a normal three-dimensional environment: the deterioration of spatial practices creates uneasiness balanced only by the satisfaction due to the solution of the puzzles. The space of *Antichamber* can be seen as the origin of a new kind of uncanny, according to the definition given by Freud.<sup>4</sup> The possibilities for the development of dystopian scenarios in virtual worlds still seem unlimited, leaving us with the hope, or the delusion, that these can keep those scenarios out of the real life.

Samuel Kapasa

# THE JAZZ CITY







"[...] Life shows itself in a unified activity which implies a unified consciousness." These words from *A Philosophy of Reality*<sup>1</sup> begin to express what is technologically taking place within our cities. People on average spend 7.4 hours every day looking at digital screens.<sup>2</sup> This paradigmatic interaction leads to question how much of human experience is dictated by digital non-physical entities?

This piece explores how cities are changing to become more adaptive. Improvisational spaces are paramount to this as cities move towards a less regimented approach.<sup>3</sup> It begins by exploring a city where augmentation and virtual reality, allows for infinite experiential opportunities. The scale of objects is distorted due to this subjectivity. Therefore, as Tonkiss writes "Cities may be the densest of object realities, but one comes to know them as a subject."<sup>4</sup>

The convergence of physical and digital harbours great opportunities for human experience, however the physical can be neglected as a consequence. Physical regimentation still can exist within such a city as users find escapism through digital media. Due to the infinite nature of digital space, physical spaces could merely become minimal and objective. One can see the poetic nature of the art piece in the following statement . . . As the Jazz City allows users to play their own spatial melody,<sup>5</sup> they merely do so within their own minds. The Jazz City therefore represents an infinite number of cities subjective to the individual user experience. This is both the joy and peril of urban digitisation.

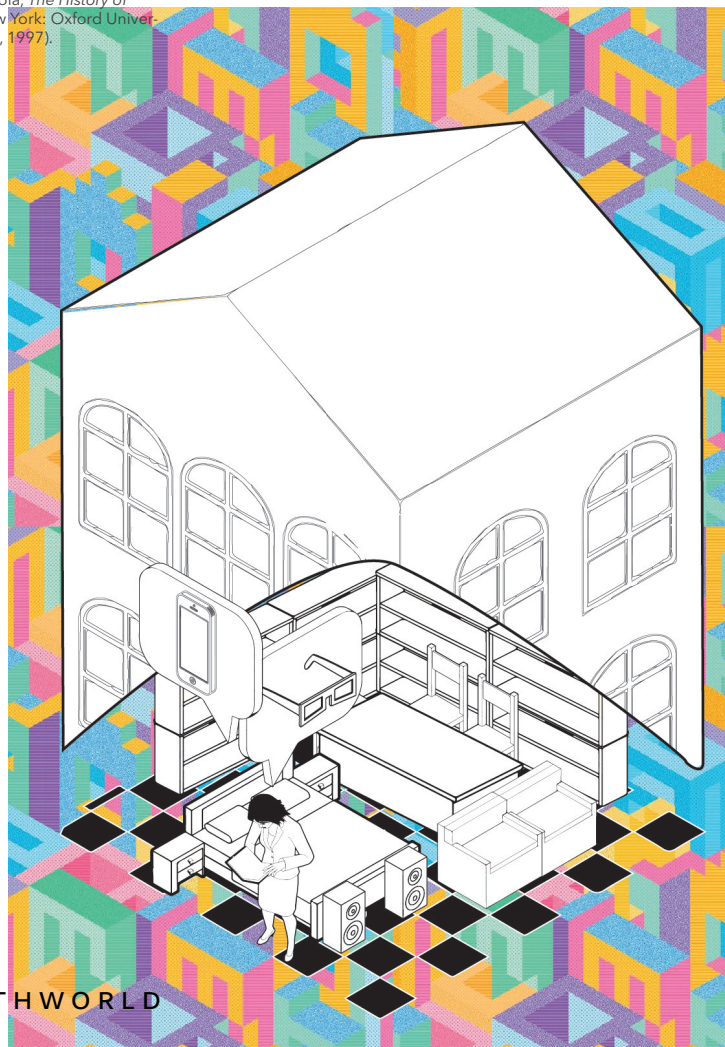
1. Eva Louise Young, *A Philosophy of Reality* (Manchester: Manchester University Press, 1930).

2. 2016 Internet Trends Report, Mary Meeker (KPCB).

3. Brian Brace Taylor, *Le Corbusier: The City of Refuge, Paris 1929/33* (Chicago: Chicago University Press, 1987).

4. Fran Tonkiss, *Space, the City and Social Theory: Social Relations and Urban Forms* (Cambridge: Polity, 2005).

5. Ted Gioia, *The History of Jazz* (New York: Oxford University Press, 1997).



Federica Andreoni



1. The suggestion for the use of this image comes from this PhD Thesis: Ângelo Bucci, *São Paulo: Quatro Imagens para Quatro Operações* (São Paulo: FAU-USP, 2005), 81-82.

2. Jerry Brotton, *Grandi Mappe* (Verona: Edizioni Gribaudo, 2015).

#### NIGHT

Several images produced by a set of observation satellites in different orbits can be mounted in the image of a continuous section, North–South and between the different meridians of the planet. A combination of these images is able to produce an assembly of the whole planet overnight.

Even though it is an absurd and beautiful image, it may also be revealing.<sup>1</sup>

#### AS A MAP

After the definitions that have occurred, from First to Fourth World, since the end of the Second World War so far, we can now consider the Fifth World as the real world in which we live in. This essay is based on a speculative exercise considering this image as the map of the Fifth World.

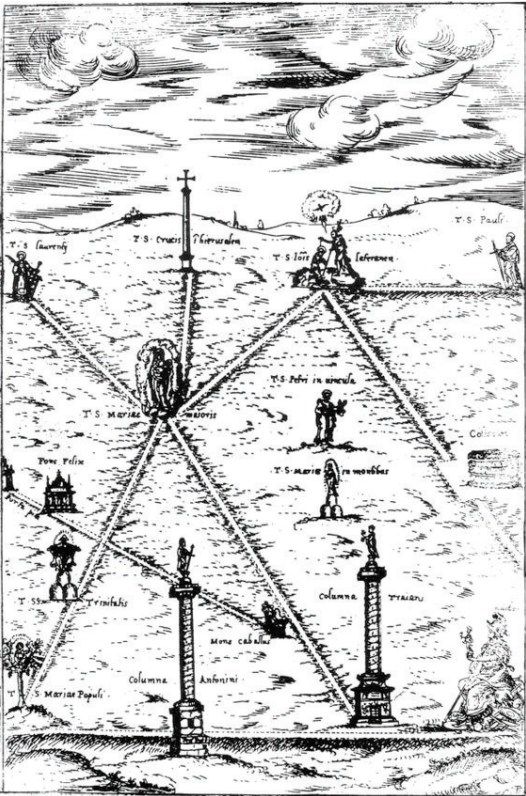
A map is a graphical representation of spatial interpretation of things, concepts or events of human world.<sup>2</sup>

In the relationship between the *territory* and the *map*, the latter is established as a selective representation of the first one. A map can never be general or global otherwise it would be incommunicable. If the purpose of a map is informative, then the graphical codes used must scrupulously respect the criterion of *selection*. Each map always just says something about the represented territory, whenever seen below a certain filter and interpreted for specific purposes. The same area can be represented through different kind of maps: political, geological, religious, botanical, touristic, etc..

The term “selection” means a discretionary choice by the author of a map dictated by its context of use. This choice involves a change to the faithful representation of some elements or data of the territory, even at the expense of accuracy and proportion.

Below, we want to read and thus to interpret the map of the Fifth World; we will investigate three operated processes of selection—three *artifices*—trying to extrapolate the information about the territory.





A The planet overnight

B Roma in Syderis Formam by Francesco Bordini (1588); ideogrammatic star-shaped view of Rome

C Speculum Romanae Magnificentiae by Antoine Lafréry (1575)

### THE FIRST OF THE THREE ARTIFICES IS MAGNIFICATION

Magnification enlarges, increases, beautifies, or *fancyfies* a specific character of the territory.

This is what happens for example in the map of *Speculum Romanae Magnificentiae* (1575) or in the *Roma in Syderis Formam* (1588): the illustrated churches and the obelisks, respectively, get larger than the real ones, because they are the focus of the communication.

Our map similarly shows the whole planet at nighttime, as if it were possible.

The assembly builds an impossible instant from several pictures of a moving planet. The magnification is applied for the benefit of lights, thus obtaining a full and intense complexity.

Since the lights shine with electricity, they concentrate according to consumption of goods. Therefore, the brighter areas correspond to greater prosperities. In this image<sup>3</sup> it is possible to measure the magnitude of concentrated capital in some parts of the world and, inversely, the economic abandonment of dark spots.

What the map depicts is a world of cities.<sup>4</sup>

But above all, it is a world where cities are no longer the expression of political or institutional power; rather they are the manifestation of the economic and financial one. All the political boundaries disappear: the cities are nodes of a superior transnational system. The map clearly shows the system of the so-called *global cities*.<sup>5</sup>



C

3. As Ângelo Bucci wittily noted in his Thesis, this image would be the perfect illustration for the thirty-fourth thesis of Guy Debord: "The spectacle is capital accumulated to the point that it becomes images." Please see: Guy Debord, *La Société du Spectacle* (Paris: Buchet/Chastel, 1967).

4. This expression is taken from: Giorgio Piccinato, *Un mondo di città* (Torino: Edizioni di Comunità, 2002).

5. Among the wide literature produced on the subject "global cities" we here want to recall: Saskia Sassen, *The global cities* (Princeton, N.J.: Princeton University Press, 1991); Saskia Sassen, *Cities in a world economy* (Thousand Oaks, Ca.: Pine Forge Press, 1994).





D Topographic map

E Rome touristic map

### THE SECOND ARTIFICE IS REDUCTION

Reduction decreases, shrinks, or neglects, and of course reduces, some data.

It happens for example in touristic maps, where distances between monuments are very shortened. Likewise, some partial maps represent only a particular point of view and exclude all the others, as well as in the *Physiographic Diagram of South America* (1935).

Our map shows the lights floating in a single indistinct dark background; land and water are equivalent.

Anything that does not apply to the world of lights, of consumptions, of cities, is simply assumed as negligible, and thus reduced to dark. From the point of view of transport this appears especially true, for example.

The same eleven-hour flight, bridging the distance between London and Rio de Janeiro as well as between London and Seoul, makes truly insignificant the matter of what it flies over, land or water. The fact that among these cities there is the Atlantic Ocean or a couple of continents does not make the slightest difference.

The map represents how crossing the shadow, any material it is made of, is no longer an issue.

### THE THIRD ARTIFICE IS NARRATIVE

Narrative describes actions, tells paths, suggests stories or describes the events occurred over a territory.

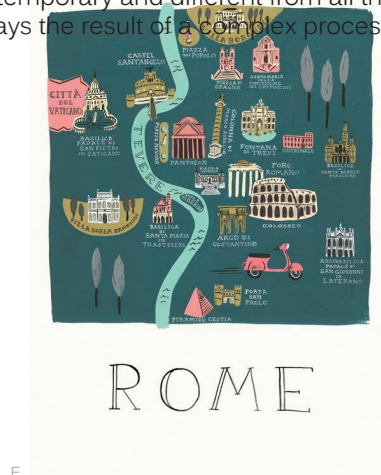
For instance, this is what happens in the *The Catalan Atlas* (1375), where population's peregrinations are narrated by figures on horseback; or even in *América invertida* map, by Joaquín Torres García (1943), where the representation of South America is inverted to relate a precise idea of the artistic group: "We now turn the map upside down, and then we have a true idea of our position, and not as the rest of the world wishes. The point of America, from now on, forever, insistently points to the South, our North."<sup>6</sup>

In our Fifth World's map, what is reported is apparently just one of the planet's layers: the most recent, inconsistent and ephemeral. The landscape of lights, represented by the map, tells only about the most superficial layer of the historical process that built the Fifth World.

However, on a closer look, much of past worlds continue to be intelligible: how not to think about the millennial stratification that generated the contemporary clear glow modeled upon the Nile river?

Considering the landscape as a deposit of stories we can think it, as suggested by Fernand Braudel, as formed of two time layers.<sup>7</sup> The first layer, the mobile one, is the layer of the ongoing events; the second layer, the quiescent one, is where history condenses and precipitates.<sup>8</sup>

Though certainly the map tells about the Fifth World considering the first of these layers, *evenementially*, just through the lights, at the same time implicitly registers also the solid and stratified layer, which cannot be ignored. The map shows, in other words, that even the Fifth World is contemporary and different from all the other ones, but is always the result of a complex process.



E

6. To deepen the subject please refer to: Nicole De Armendi "The Map as Political Agent: Destabilising the North-South Model and Redefining Identity in Twentieth-century Latin American," *Defence Science Journal* 13 (2009): 5-17.

7. Referred to Fernand Braudel and all historiographical attitude of *École des Annales*; the concept of *Longue Durée* was exposed for the very first time in: Fernand Braudel, *La Méditerranée et le Monde Méditerranéen à l'Époque de Philippe II* (Paris: Armand Colin, 1949).

8. Eugenio Turri, *Il paesaggio racconta* (Reggio Emilia, 2000), presented essay at Convegno della Fondazione Osvaldo Piacentini.

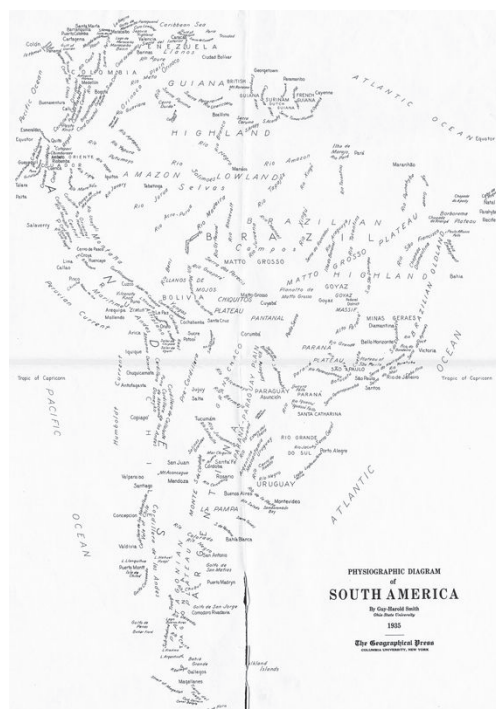
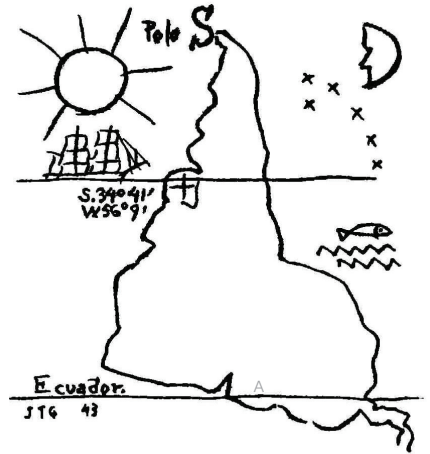
9. Translation from: Jorge Luis Borges, *El Hacedor* (Buenos Aires: Emecé Editores, 1960).



F Physiographic Diagram of South America by Guy-Harold Smith (1935)

G The Catalan Atlas, credited to Cresques Abraham (1375)

H América Invertida by Joaquín Torres García (1943)



### AS A FACE

"A man sets himself the task of portraying the world. Through the years he peoples a space with images of provinces, kingdoms, mountains, bays, ships, islands, fishes, rooms, instruments, stars, horses, and people. Shortly before his death, he discovers that that patient labyrinth of lines traces the image of his face"<sup>9</sup>.

At the end of this bizarre and surreal journey, this exercise has given us a lot of information. As in Borges' paradox, it seems that the desire to represent the contemporary world—the Fifth World—has led us to draw the lines of some ways of inhabit it, meaning ways of being a certain society and ultimately highlighting ways for being ourselves.

Maryam Moayery Nia  
Hamed Zarrinkamari

# TOTAL MIGRATION



Through history we repeatedly have shaped communities and considered them as our worlds. Every world is driven by a main demand and, as soon as that demand is satisfied, we proceed to a higher level in the Maslow hierarchy of needs. There are worlds which are ready to grow into their highest capacities and experience the self-actualization. The appropriate combination of financial resources and technology can give birth to digital worlds that are created and ruled by "players." This God-like feeling drives these worlds and endless opportunities in such cyber-Utopias keep them prospering.

If we review the history of any society in a very abstract way, the initial demand for food and shelter is the first drive. Then, war happens and changes the drive gradually into safety. So, everyone tries to achieve the best and most advanced tools to be safe. This competition leads to more efficient tools that provide access to easier food and shelter for many people. Naturally at this point people start to think about their place in the world and their need to love and to feel loved. Immediately after this phase, the demand for being respected and find a place in social hierarchy becomes the new drive.

This cycle can be recognized in rise and fall of many civilizations. What we experience currently is not much different, except we are experiencing something new for the first time: Digital Existence. Following the Maslow order, the next world cannot be about anything other than self-actualization; being an almighty human who creates and rules his/her realm. We have already satisfied part of our need for esteem through video games. Now it is time for self-actualization.

While machines are producing food and providing services which we need to fulfill our initial needs, we can focus on our self-actualization through a parallel world. In this new world we can create a nation and then start to eXplore, eXpand, eXploit, and eXterminate. Yet, the most alluring aspect of such cyber-Utopia is the feasibility of having limitless characters and spaces. This capacity opens up new horizons ahead of us.

This world already exists in a smaller scale. Strategy games, and specifically 4X games are one of the most favorite genres in the game industry. The only problem is that these games are not real enough. Workers/soldiers are automated classes of codes and ruling

<sup>A</sup> Cyber-Peasant collage by authors. Main picture from Godus game produced by 22cans

<sup>B</sup> Maslow Pyramid – Alasdair Foster; [Accessible from: <https://culturaldevelopmentconsulting.com/2003/04/01/art-without-the-artist/>]



them does not truly satisfy our esteem. Also, the commodity in these worlds are usually a big challenge and currencies are not real. The question is: can we pay real money to real worker/soldiers to build a cyber-Utopia? And even if we would have this capability, would people be ready to fill the ranks of such worlds?

From the technical point of view, all the required components for a total migration is available. Processing capacity of computers and internet infrastructures are capable of handling incredible amount of online real-time actions. Motion detecting input devices, like Kinect will transform physical activities of cyber-workers/soldiers into digital progress of cyber-worlds. E-Banking is advanced enough to take care of all the necessary transactions. There is no shortage on imaginary characters to play their roles. And most interestingly, architecture and urban design has reached to a level of expertise which can simulate a whole world with all the details.

On the other hand, technical capacities would not materialize any idea unless the revenue proves it to be profitable. Although a cyber-world would not need masonry materials to be built, still labor is expensive and someone has to pay for that. As a matter of fact, the revenue of the game industry is comparable to a real system of employment. NewZoo Global Games Market Report shows the 2015 annual revenue of the industry as 91.5 billion dollars which is 9% more than 2014. In the other words, if this number was the GDP<sup>1</sup> of a country, its ranking in the world would be the sixty-third. Since the GDP growth of many counties are not even close to 9%, this rank will eventually go higher in upcoming years. ESA<sup>2</sup> 2015 annual report says that more than 150 million Americans play video games and 63% of American households are home to at least one person who plays video games regularly. This is more than enough to be called a cyber-nation.

As Cobb noticed in the "Inception" movie, we need a generation of talented architects with limitless imaginations like Ariadne to build the Fifth World. Architecture students have all the required skills for such a mission.

Many of them are even annoyed with the limitations of the real world and are searching for professional careers in more creative and imaginative industries. Many CG Artists<sup>3</sup> are building small components and environments and sell them online. Everything we need to migrate to a cyber-world is available now.

Maybe, when people watched Inception in movie theaters six years ago, it was a shock to see an imaginary world. But, now there are people running in streets after rare Pokémon's. The boundaries between the worlds are becoming thinner, and we are psychologically getting ready to experience a cyber-existence. Meanwhile, Virtual Reality (VR) is going further than what Stanley G. Weinbaum could imagine in 1935<sup>4</sup> and augmented reality is being used for representations and exhibitions all around the world. The time that VR experiences were limited to professional VIP tours and holograms were part of sci-fi movies has passed and we are at the threshold of a new era that our existence can expand as far as our imagination; a new world with fascinating potentials to explore.

1. Gross Domestic Product (GDP) is the monetary value of all the goods and services produced in a country or region.

2. The Entertainment Software Association (ESA) is the U.S. association dedicated to serving the business and public affairs needs of companies that publish computer and video games for video game consoles, handheld devices, personal computers and the Internet.

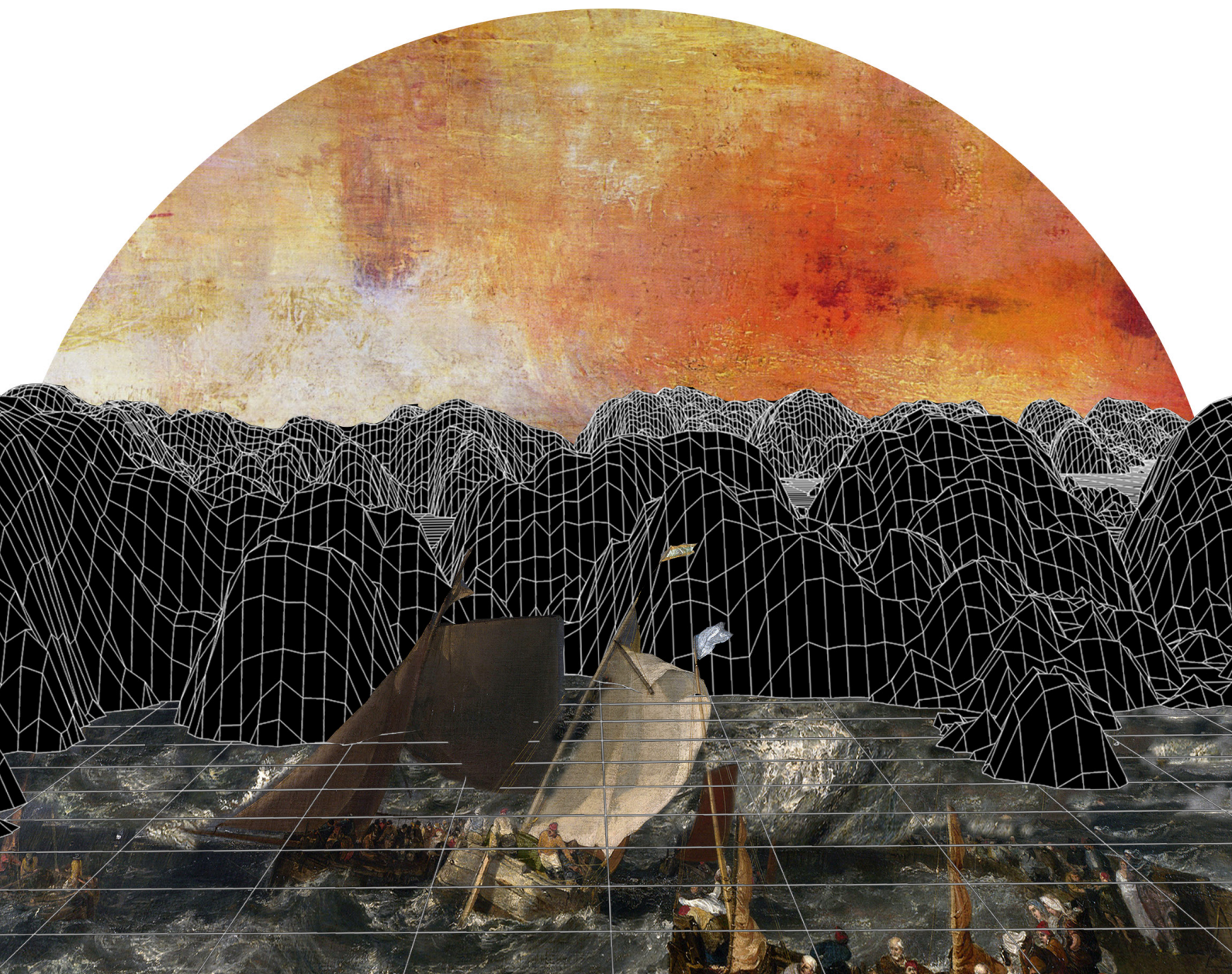
3. A Computer Graphics (CG) Professional or Artist uses computer to develop 3D or 2D environments, characters, or any other pieces of video games. CG Artist is responsible for keeping the balance between the aesthetics and technical considerations.

4. Stanley G. Weinbaum was the writer who coined the term "Virtual Reality" for the first time in his short story *Pygmalion's Spectacles* in 1935.





## Migration

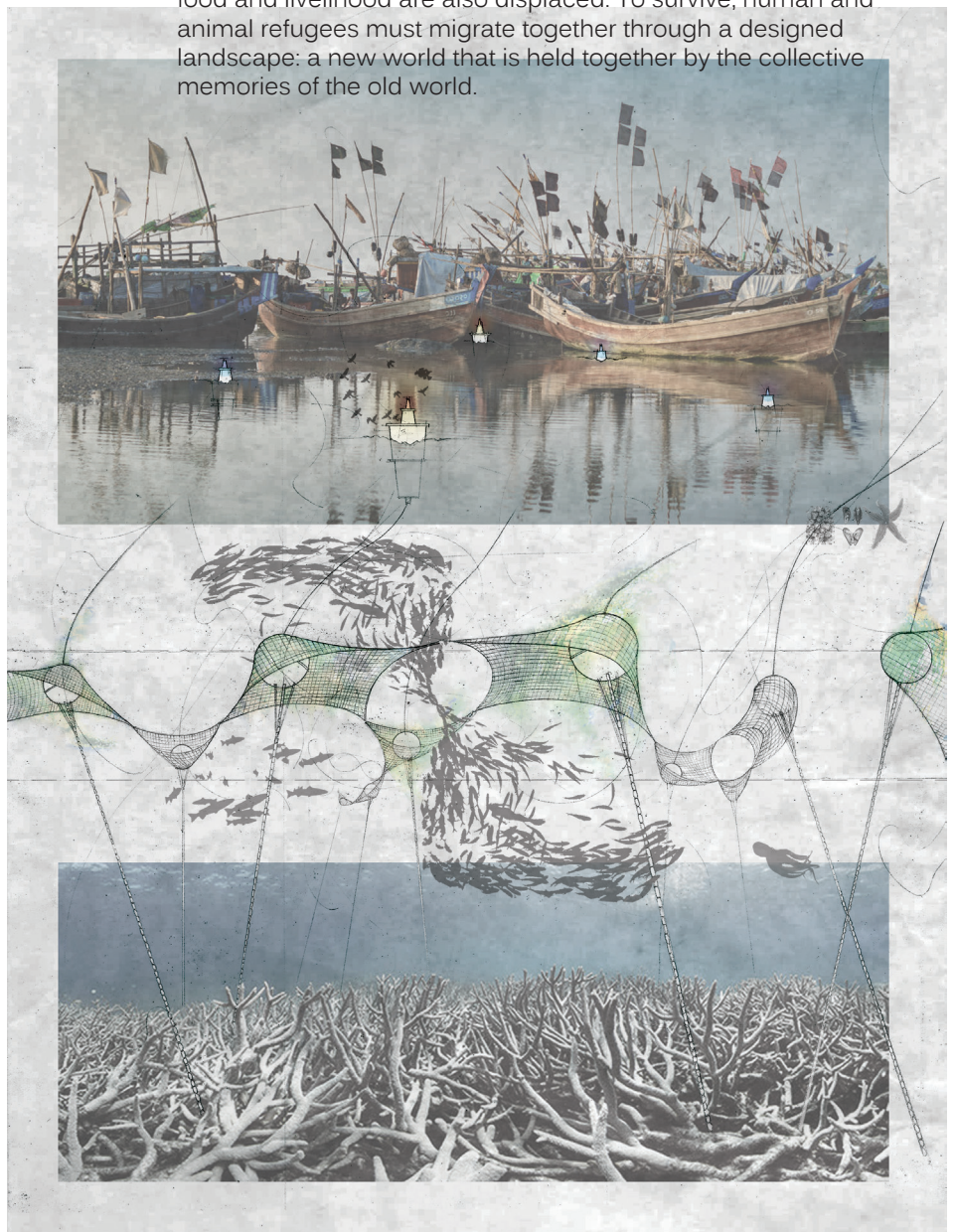


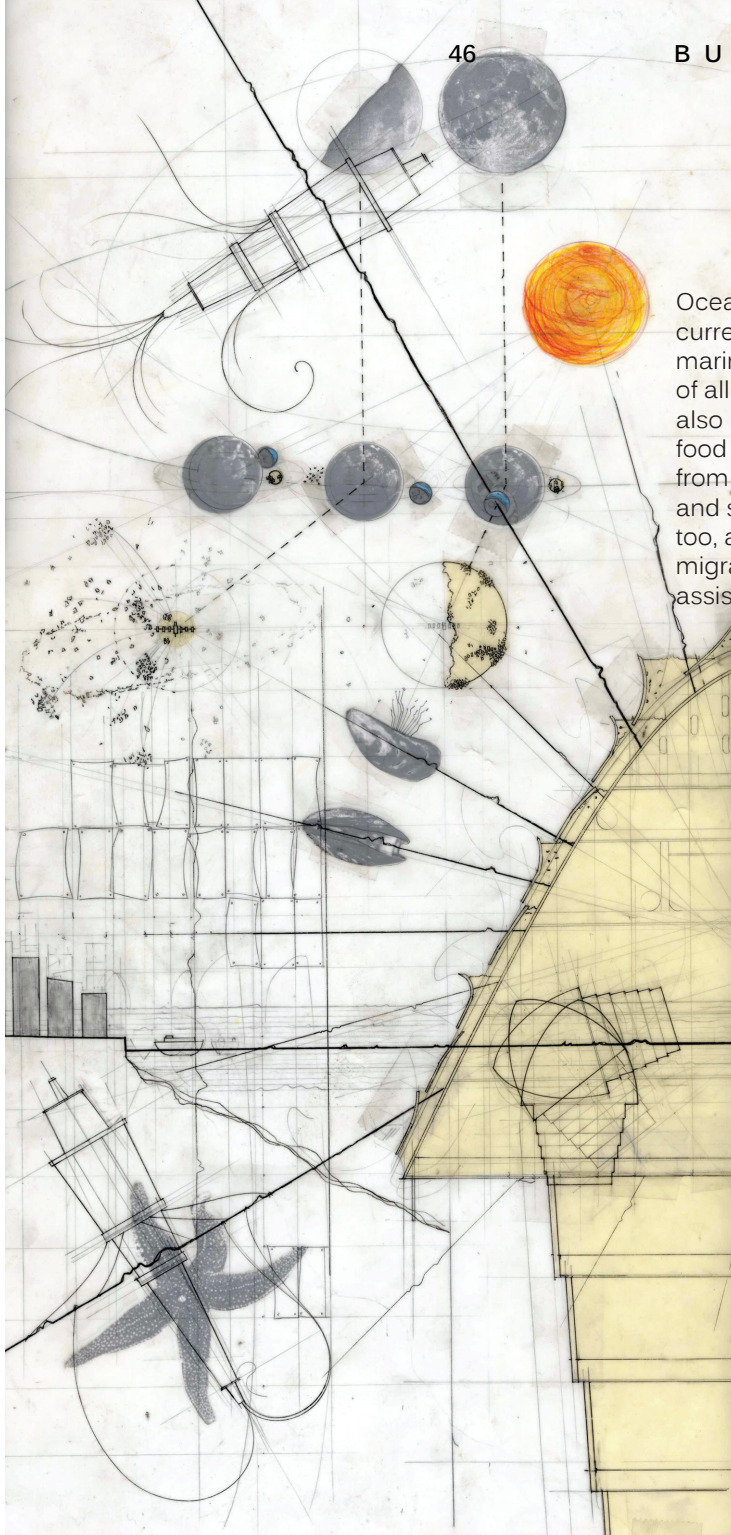


Brandon Youndt

# EXTINCTION MIGRATION

The sixth mass extinction of life on Earth is underway. Entire ecosystems are vanishing leaving millions of species dead and homeless.<sup>1</sup> Humans who rely on these ecosystems for food and livelihood are also displaced. To survive, human and animal refugees must migrate together through a designed landscape: a new world that is held together by the collective memories of the old world.





Oceans are becoming wastelands. Acidifying water, warming currents, and rising sea levels are killing coral reefs.<sup>2</sup> The marine species that occupy reefs—roughly twenty-five percent of all life in the ocean—are dying with them. Reef extinction also leaves many coastal human communities without their food source. By amending marine infrastructure, nutrients from the eroding reefs can be harvested to provide shelter and sustenance for displaced reef dwellers. Human refugees too, are nourished by the salvaged reefs. Human and animal migrants may then seek out a new home, using each other for assistance.

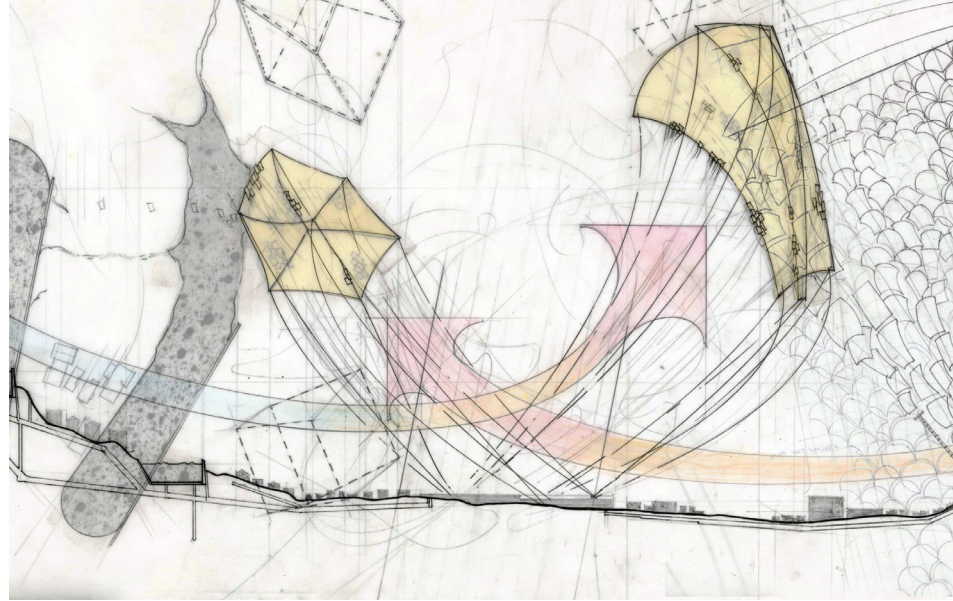
It is a world  
held together  
by a strong  
synanthropic  
memory of  
the way things  
used to be  
for tens of  
millions of  
years.



1. Elizabeth Kolbert, *The Sixth Extinction* (New York: Henry Holt and Co., 2014).

2. Alanna Mitchell, *Seasick: Ocean Change and the Extinction of Life on Earth* (London: University of Chicago Press, 2009).

3. Alastair C. Hardy, and P. S. Milne, "Studies in the Distribution of Insects by Aerial Currents," *Journal of Animal Ecology* 7 (1938), 199-229.



C

Other regions are turning into deserts. In these newly arid places, displaced humans turn to the unseen bounty in the sky. Aero plankton is a dense mass of tiny organic particulates being blown around the atmosphere on strong winds, composed of insects, spiders, seeds, pollen, mosses, microbes, and thousands of species of bacteria and fungi.<sup>3</sup> By designing aero-plankton farms, the swarm of microscopic life can be harvested and used as fertilizer or be engineered to meet various other needs. Other species are drawn to the migrating aero-farm, acting as allies in locating other sources of food and water.

The Fifth World is the world of the displaced and endangered. It is a world held together by a strong synanthropic memory of the way things used to be for tens of millions of years.



D

A Explorative Drawing: Ocean Migration

B Reef-uge

C Explorative Drawing: Aero plankton Harvesters

D Aero plankton Oasis



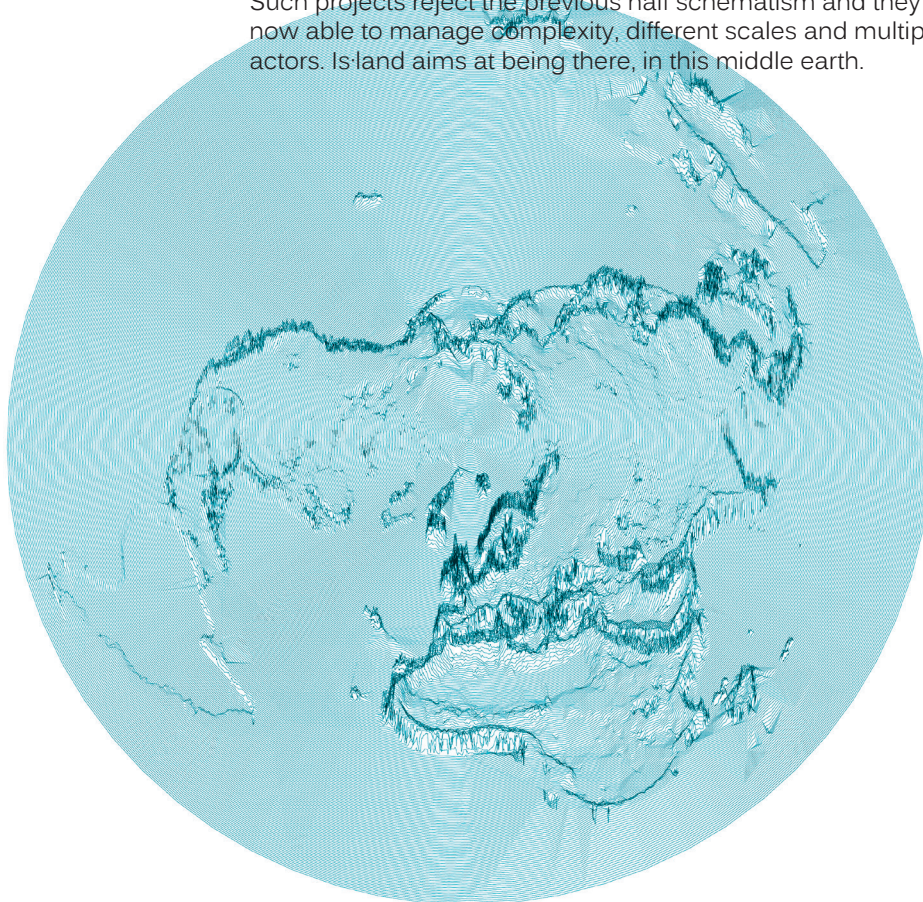
Enrico Forestieri

# IS-LAND: A PRAGMATIC UTOPIA

## UTOPIA RELOADED

Visionary utopias of the Sixties and Seventies, fluctuating between idea(lism) and (mega)structures were blown away by the first oil crisis because of their reduced adaptability and scalability.

Since the Nineties, more urgent material constraints and important technological advances have influenced and driven a new series of pragmatic, opportunistic, impure projects. Such projects reject the previous naïf schematism and they are now able to manage complexity, different scales and multiple actors. Is-land aims at being there, in this middle earth.





# “Separate to protect” has so far been the environmentalists’ answer to the environmental crisis.

## FROM ENVIRONMENTAL-ENVIRONMENTALISTS CRISIS TO POST-ENVIRONMENTAL MODELS

The Earth is a reduced space of negotiation. Up until recently, environmental problems did not patently assume conflicting characteristics because of the resources surplus and the reduced anthropic pressure.<sup>1</sup>

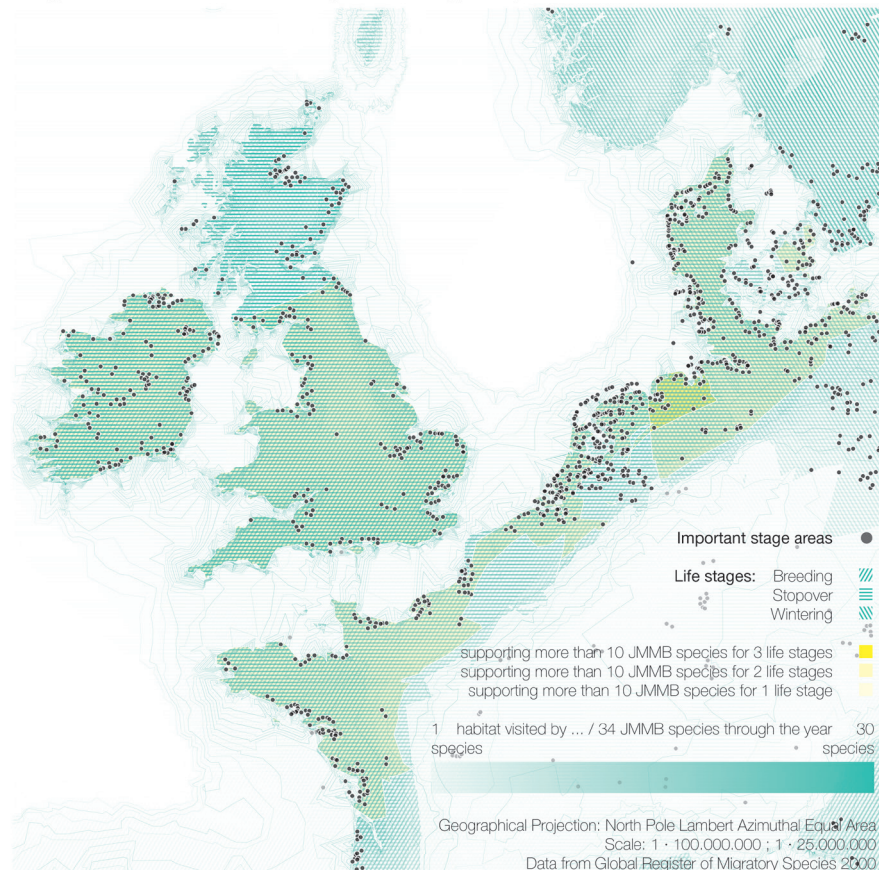
“Separate to protect” has so far been the environmentalists’ answer to the environmental crisis. During the last decades, the extent of protected areas has been growing exponentially,<sup>2</sup> nevertheless, the environmental problem persists and worsens; this could be a sign that, once again, the “Indian reservation” strategy is not working properly.



Central Europe coast is an heterogeneous interchange area supporting at least 2 bird life stages for more than 10 JMMB species through the year.

1. Brad Ewing, David Moore, Steven Goldfinger, Anna Oursler, Anders Reed, and Mathis Wackernagel, *Ecological Footprint Atlas 2010* (Oakland: Global Footprint Network, 2010), 18-27.

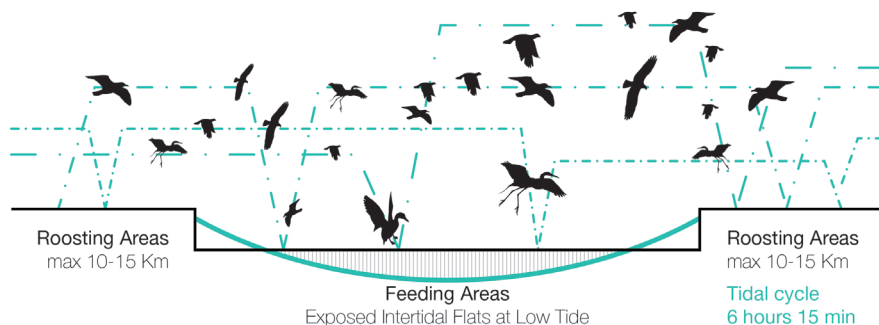
2. IUCN, and UNEP-WCMC, *The World Database on Protected Areas (WDPA)* (Cambridge, UNEP-WCMC, 2010) and [www.protectedplanet.net](http://www.protectedplanet.net) (2011).



Total presence of 34 JMMB species

Dependence on WSA habitat  
Percentage on total flyway population

Daily cycle: synchronization of tidal fluctuations, spatial occupancy and daily activities



Is land is not intended as a self-sufficient monad: on the contrary, it enhances and strengthens relationships between regional scattered communities.

#### LEARNING FROM MIGRATORY BIRDS

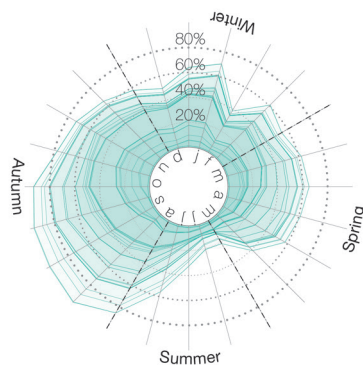
A natural park, though wide, still remains a zoo at the landscape scale, designed and tailored on sedentary animals. The insular strategy can only partially guarantee the potential qualities of the ecosystems, because harmful volatile or soluble components simply cross legal constraints.

Migratory birds, with their use of the extended territories, stress clearly the limits of such a strategy, but at the same time, they unintentionally point out a model where habitats boundaries are less univocally defined and where intensity and duration of environmental pressure is linked to energetic parameters and to cyclic, temporal constraints.

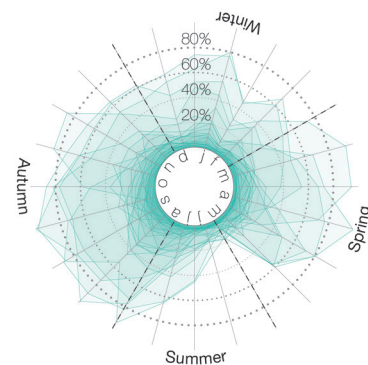
Their cyclic nomadism represents a refined strategy<sup>3</sup> of reversible management of territorial resources. This model is much more sophisticated than the sedentary one, where moving is the *extrema ratio* in case of end/lack of resources. In the current moment of environmental-ist crisis, could people reconsider their predominant sedentary condition in favour of a more fluid model? What can we learn from migratory birds?

Annual cycle: phenology analysis for 34 JMMB migratory species monitored at Wadden Sea

Based on Wadden Sea Secretariat data, 2009



Total presence of 34 JMMB species



Dependence on WSA habitat  
Percentage on total flyway population

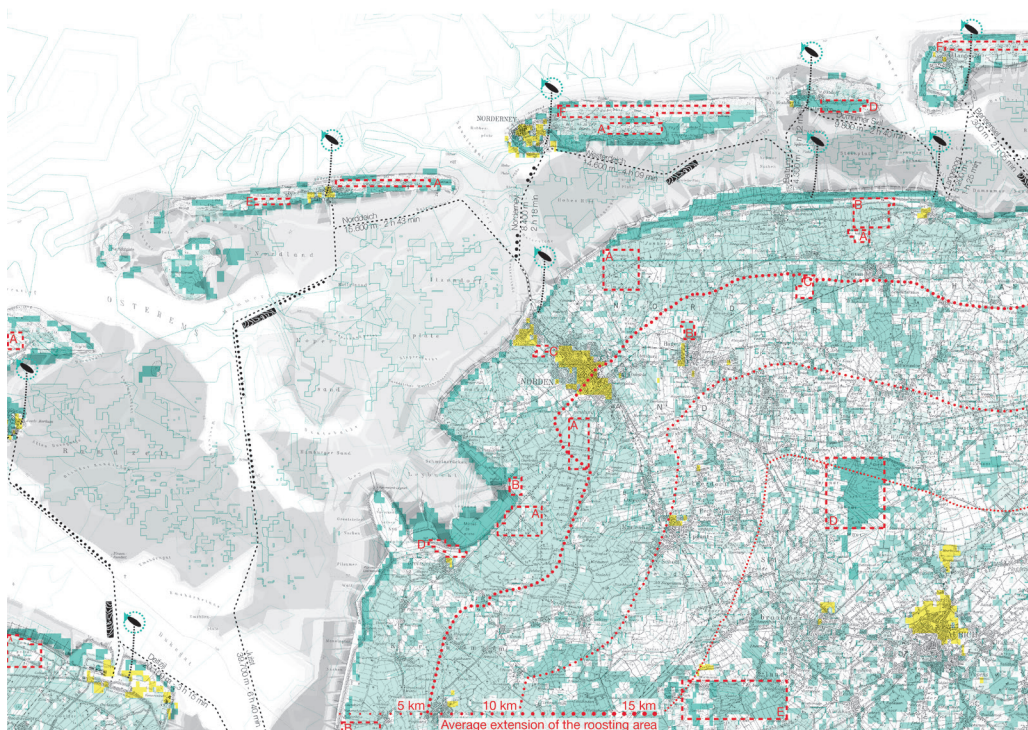


## IS·LAND: A MOVING LANDSCAPE THROUGH THE WADDEN SEA REGION

The Wadden Sea Region (WSR) is a one million hectares natural park between the Netherlands and Denmark. It is a geographical and functional spot for migratory birds, a hyper-protected area and a region with evident socio-economic imbalances.<sup>4</sup> The project suggests a post-environmental<sup>5</sup> scenario of cohabitation with humans and socialized non-humans,<sup>6</sup> based on the constant negotiation of Spaces, Time, Cycles.

It questions the prevailing sedentary attitude of humans, looking at birds cyclic nomadism as a smart strategy for managing natural resources. Beyond an *ecotouristic* segregated model, it rethinks of WSR as a “mixing chamber.” It softens the neatness of the actual protected area limit; it promotes a greater porosity of the “sensible area” borders; it increases, diversifies and overlaps heterogeneous activities taking advantage of the cyclical variations at WSR; it promotes an energetic strategy based on a redundant grid of scattered elements.

Within this regional scale plan, Is-land is a “mobile harbour:” a transient, functional landscape that operates in the Wadden sea tidal area, generating a brand new hybrid context for human and non-human cohabitation. Unexpected synergies and virtuous circles spring among local flora and fauna and a varied nomadic community composed of scientific researchers, tourists, farmers, entrepreneurs, old and young *flâneurs*.



1. Brad Ewing, David Moore, Steven Goldfinger, Anna Oursler, Anders Reed, and Mathis Wackernagel, *Ecological Footprint Atlas 2010* (Oakland: Global Footprint Network, 2010), 18-27.

2. IUCN, and UNEP-WCMC, *The World Database on Protected Areas (WDPA)* (Cambridge, UNEP-WCMC, 2010) and [www.protectedplanet.net](http://www.protectedplanet.net) (2011).

3. Among others: Theunis Piersma, "Hop, SkipJump? Constraints on Migration of Arctic Waders by Feeding, Fattening and Flight Speed" originally published in Dutch in *Limosa* 60 (1987), 185-194; Deborah Buehler, and TheunisPiersma, "Travelling on a budget: predictions and ecological evidence for bottlenecks in the annual cycle of long-distancemigrants," *Philosophical Transactions of the Royal Society, Biological Sciences*, Royal Society Publishing 363 (2008), 247-266; Lukas Jenni, and Michael Schaub, "Behavioural and Physiological Reactionsto Environmental Variation in BirdMigration: a Review", in Peter Berthold, EberhardGwinner, and Edith Sonnenschein ed., *AvianMigration* (Berlin: Heidelberg, SpringerVerlag, 2003), 155-171.

4. Prognos, "Sector specific analysis and perspectives for the Wadden Sea Region," in *Wadden Sea Forum Report No. 8* (Berlin: Prognos AG, 2004), 197-200.

5. Andrea Branzi, "For a Post-Environmentalism: Seven Suggestions for a New Athens Charter," in Mohsen Mostafavi, Gareth Doherty ed., *Ecological Urbanism* (Zurich: Lars Müller Publishers and Harvard University, 2010), 110-113.

6. Bruno Latour, *WeHaveNeverBeen Modern* (Cambridge: Harvard UniversityPress, 1993).

7. Cedric Price, "Potteries Thinkbelt, Life Conditioning" in *Architectural Design* 36 (October 1966), 483-497 and 483-484.

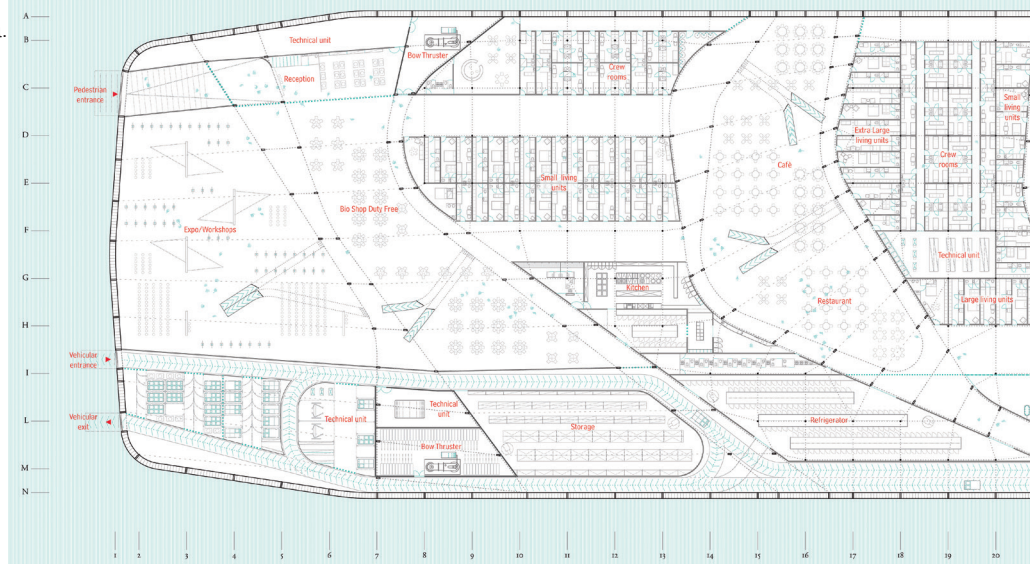


Is-land is a middle earth suspended between landscape and domestic scale; its semi-submerged portion and its slow movement—3 mph—blur its visual presence as if it were an unstable mirage, a supplementary island of the Friesland archipelago. Its movement responds to and takes advantage of local conditions—as the reduced wave motion behind Friesland Islands—and cyclical contingencies—such as tidal streams. Along its route, it flows through ever changing scenarios—wild nature, intensive agriculture, shrinking cities, post-industrial districts, vacation Meccas, dense urban cores—interfacing with more than five million people along five hundred kilometres of the coastal ribbon.

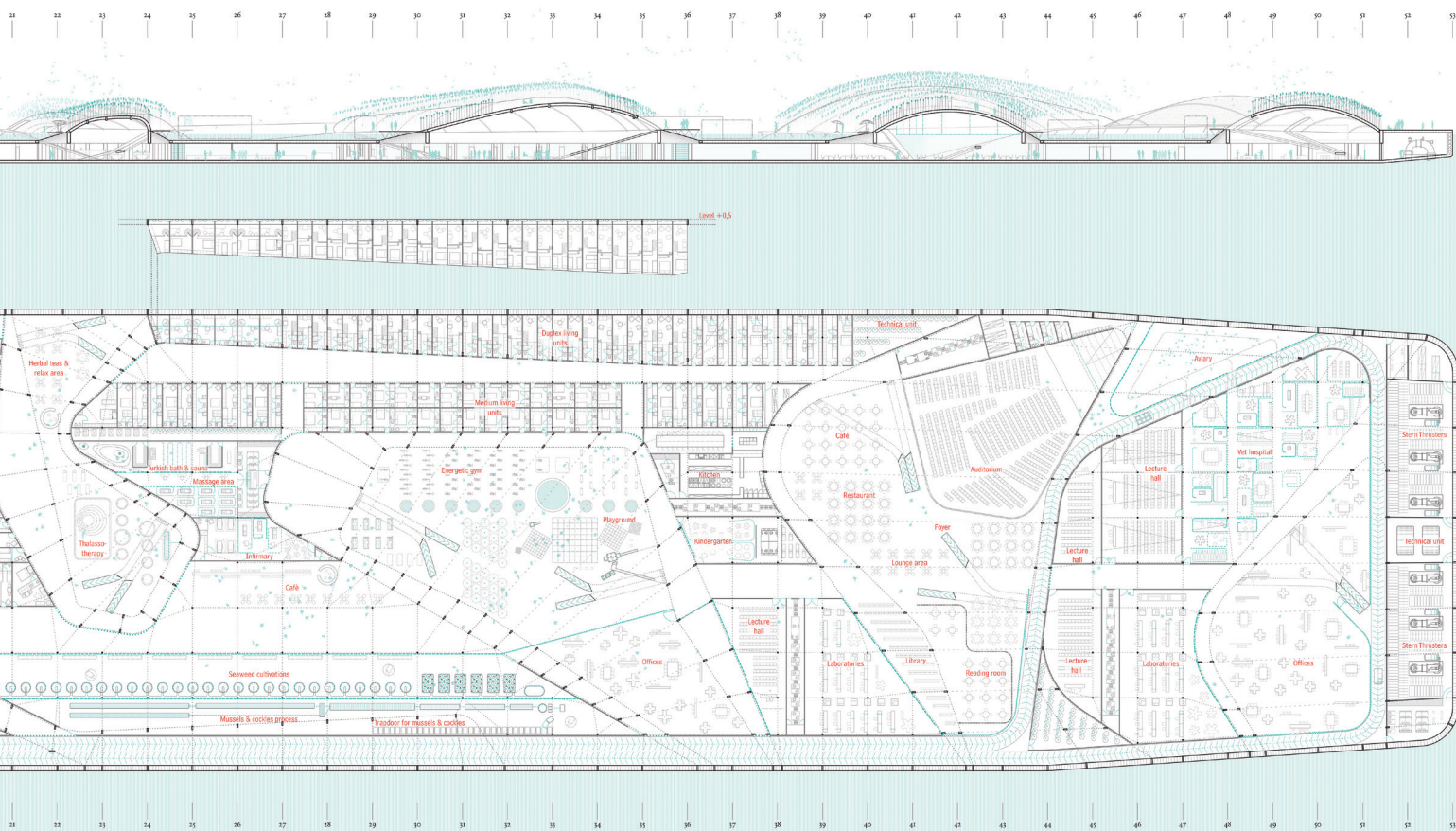
Is-land is not intended as a self-sufficient monad: on the contrary, it enhances and strengthens relationships between regional scattered communities. On top of that, it establishes a tight social, economic and environmental interdependence with mainland. Every time it lands, it receives material and energetic inputs from mainland in exchange of material and intangible products developed inside. It accepts agricultural products planted in selected areas within the mixing chamber ribbon and recharges its batteries thanks to a Magenn rotors network; in return, it converts itself in a temporary plug—an Instant City—for each of the guest communities.

Its residents can experience different degrees of autonomy and dependence from “the Is-land.” Floating mobile units allow people to plan their own trips independently from Is-land’s scheduled journey, and their continuous deliberate relocation—a kind of calculated sprawl<sup>17</sup>—turns into a real time strategy to redistribute anthropic pressure on WSR. Inside the barge, a programmatic landscape mixes together public and private functions, while a series of conveyor belts connect with fluidity the upper and lower deck, merging seamlessly the outside and the inside.

Is-land is a pragmatic utopia.



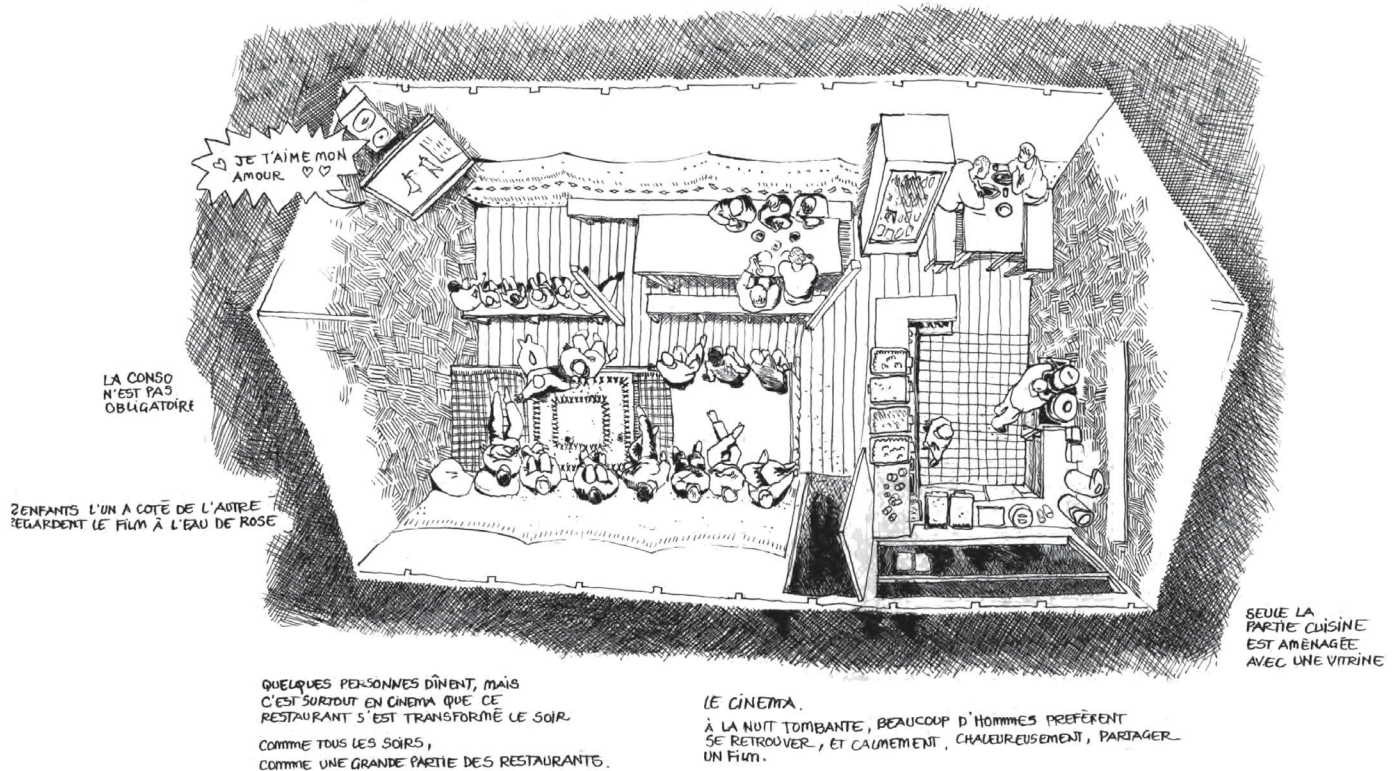




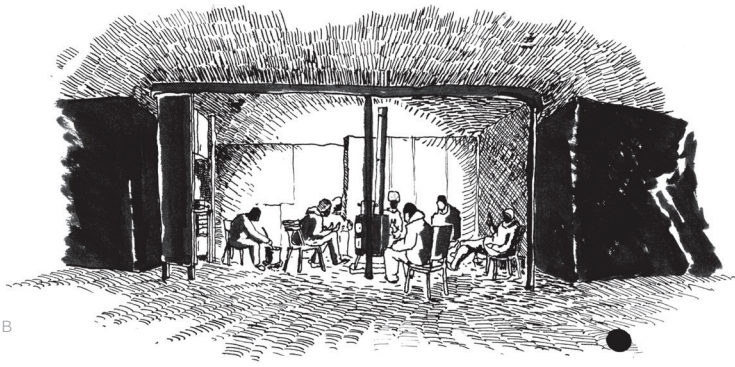


Arthur François

# THE CALAIS JUNGLE: A NEW WORLD IN THE INTERSTICES OF THE OLD ONE







B

A. Restaurant / cinema

B. Sudanese community by the fire

C. Main Street at night – the shops



C

LES ENTREPRISES DE LA JUNGLE POURRAIENT ÊTRE:  
- UN EXEMPLE DE COOPÉRATION EUROPÉENNE;  
- UN LABORATOIRE DE "SORTIE DE CRISE";  
- UN LIEU DE DÉMOCRATIE ÉCONOMIQUE;  
- UN TREPAS D'AUTOORGANISATION POUR LES HABITANTS  
TEL QUE: M. K. LE BOUVANGER...

ET IL EST CRUCIAL DE TENIR COMPTE DE LA RARETÉ ET DE  
LA FRAGILITÉ DE L'ÉQUILIBRE IMPOSSIBLE À L'ÉMERGENCE DES  
CES ENTREPRISES EUROPÉENNES,  
CONSTRUCTIONS LA ET QU'ILS LA.

What is happening in Calais should also make us consider it as an ideal city: a city-in-being. It's another world's city, a new world's one.

"The hell of the living is not something yet to come" – Italo Calvino – Invisible Cities

What if the Calais *Jungle*, instead of being only a terrible slum to live in, was also a place where wonderful potentialities could bloom? Why can't we consider both aspects as important? And can't we consider these possibilities as a strength for the future?

Almost every article or official speech about Calais and its Jungle describe an atrocious place, full of mud and disease, where migrants and refugees pile up indefinitely. Even people or organisations inclined to help the inhabitants of the Jungle usually focus on their misery and sordid conditions. Everybody, in the end, looks at it as a burden we should get rid of; the quicker the better.

Although all of what is said about these conditions is true, it seems that we are collectively missing an important point: fantastic experiences occur in the Jungle as well. What is happening in Calais should also make us consider it as an ideal city: a city-in-being. It's another world's city, a new world's one. And there, where concept, conception as well as design of the city are at the same time based on ancient wills and reflections of a potential bright future.

As a first example, the traditional "plan-build-live" urban design strategy

has been reversed and replaced by a "live-build-plan" strategy. A strategy that is characterized by two keywords: adaptation and mutability. While urban planners and politicians desperately try to apply both these concepts to our cities, we have in the Calais Jungle exactly what they are looking for: an outstanding illustration of adaptability to the various aspects of the context. Crafts develop, new techniques and devices appear, words spread, and tomorrow, almost everybody will be transforming their home to the new standards. As soon as the police headquarters begins the eviction of a part of the Jungle, inhabitants literally transport their houses, either on an old trailer or directly on their back.

Therefore, the Jungle is obviously a self-constructed city, but it would be an error to consider it as an urban reality that has not been thought out and, to a certain extent, planned. A sufficient example is the image of people, agreeing with each other to leave a comfortable space between their shacks, further expanding the road and thinking about the possibility of a new crossroad. Or even quarrelling on whether the future building should be on a "lot"?

In the same way, that place that-is-no-town, nothing-but-a-slum adopts a large number of facets of the *city*. Urban qualities and urban patterns appear: the Jungle is divided into various neighbourhoods; streets stretch



from main entrances; urban centres as well, assembling important functions. Where the Ethiopian church stands, before the demolition there was a square surrounded with a law centre, a community kitchen, public baths, sanitary facilities, a library, a bar and a health centre. While grocery shops are scattered across the camp, there is also a shopping area, with elaborate shop displays.

It is possible to spot a similar scenario for architecture, even if the main resource materials are battens, pallets, OSB and tarpaulins. Certain people prefer to gather around a courtyard that opens on the street, as in traditional village communities. Some have individual shelters, while others prefer dormitories or collective houses. Moreover, the addition of a guest room is common, in case a friend of the dweller would join the Jungle. Besides, among people living there for a while, one might add a conservatory, to get more room and light.

All described facts are meant to prove that denying urban qualities to the Jungle would be a mistake. Instead, they show that it reveals itself as a new born city, struggling for its own existence day by day. It is often said that a city is only a slum that has succeeded and nothing could be truer. Nevertheless, in this perspective, it seems that the public authorities, by denying this urbanity, are trying to prevent a traditional western—centred

academic vision of being overwhelmed by old—but-new ideas. In fact here the predominance of laws and regulations is contested. The answers to this “threat” have only been by evictions and demolitions due to the lack of tools of analysis, observation and urban—planning culture.

The demolition of the Jungle is beyond belief. The authorities justify it by sanitary reason, but they are destroying much more than shacks: they are destroying the tools refugees give us to help them, and indirectly to help us as well. Instead of trying to assist the growth and development of this town and trying to learn from it, the French authorities are now attempting to reinvent an almost prison—camp architecture and to wriggle out of it by saying that this is an act of solidarity. As a consequence, agreeing with the demolition is a denial of the emergence of a new world, and of accepting the potentiality of what is happening as a lesson for ourselves, resulting from the confrontation of such different ways of doing and answers to problems.

It would certainly be more interesting to invite people to think of what could be, to all of what is possible in these conditions, in this place. If these conditions are not met, maybe we should change them. There have been migrants and refugees in Calais since 1986; there will always be a crisis somewhere on the planet and Calais will always be on the doorstep





D. Donation sorting centre of the Warehouse

E. Moving of a house

F. The no-man's-land, between the Jungle and the port's access road

G. Fence

[www.perou-paris.org](http://www.perou-paris.org)

[www.reinventercalais.org](http://www.reinventercalais.org)

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F

of Great Britain. We should transform our politics, the sooner the better, and choose hospitality as a motto.

Calais' municipality and the regional administration plead for eviction, as the Jungle would be disastrous for their public image. This is true, but not as they intend it: it is the current management of the situation that makes the city inhospitable. If they may change points of view, this image would change. From the port of Calais, trucks from Germany are shipped to an Italian shop in England, with a Spanish load, and a Ukrainian driver. This is the world we all live in, but we still pretend that some people can't be part of it.

Yearly, hundreds of millions of Euros are spent on the construction of higher fences, on the setting up of new security cameras, on the hotels occupied by an over-mobilised riot police—between one quarter and one third of all the French riot control forces are stationed in Calais—and on

all the tear-gas they use. Here lies the unacceptable. And to further improve the attractiveness of the region, the construction of a 275 million Euros amusement park is announced. Does not this combination of chasing away and creating "amusement" seems absurd? What if this money—or even only part of it—was invested in a policy of hospitality?

With the addition of the Jungle, Calais has the possibility to become a real and complete World City: a symbol for a brand new world. It is a fantastic opportunity to rethink our planning methods and instruments. Here lies the expectation of a new political language, that is particularly needed. Hospitality is already a reality: dwellers of the Jungle invite people to their shacks for tea all the time; volunteers come from all across Europe and beyond; the inhabitants of Calais are not the xenophobic monsters they are usually said to be. The only still missing aspect is the political will.

Should we build a fiction, or try it for real?



G



[...] We are not now  
that strength which in old  
days Moved earth and heaven,  
that which we are, we are;  
One equal temper of heroic  
hearts,  
Made weak by time and fate, but  
strong in will To strive, to seek,  
to find, and not to yield.

Noi non siamo ora quella forza  
che in giorni lontani  
Mosse terra e cieli, ciò che siamo, siamo;  
Un' eguale indole di eroici cuori,  
Indeboliti dal tempo e dal fato,  
ma forti nella volontà  
Di combattere, cercare, trovare,  
e non cedere  
mai.

Ulysses  
by Tennyson



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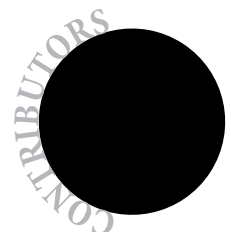
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Burrasca is a cultural association based in Genova which focuses on thinking and realizing different activities: from independent architectural publications to exhibitions and other editorial and graphic projects.

This association, created as a sort of think tank, aims to be a platform of discussion by which we want to propose reflections, information and activities about Architecture under a large range of meanings. Each Burrasca's publication tackles one theme. Contributions are collected by a call for submissions. Burrasca's intent is then to make emerging relationships appear.

The interpretation is both graphic and editorial and it is built up through illustrations and extra content. We encourage inventive and original contributions from every person, even independent thinkers and people not related with any academic environment. This open structure provides us with the most diverse kind of contributions, succeeding in representing our fast-changing world. In the same way we give a great importance to illustration, which is in our thoughts a powerful means able to communicate Architecture to a wide audience.

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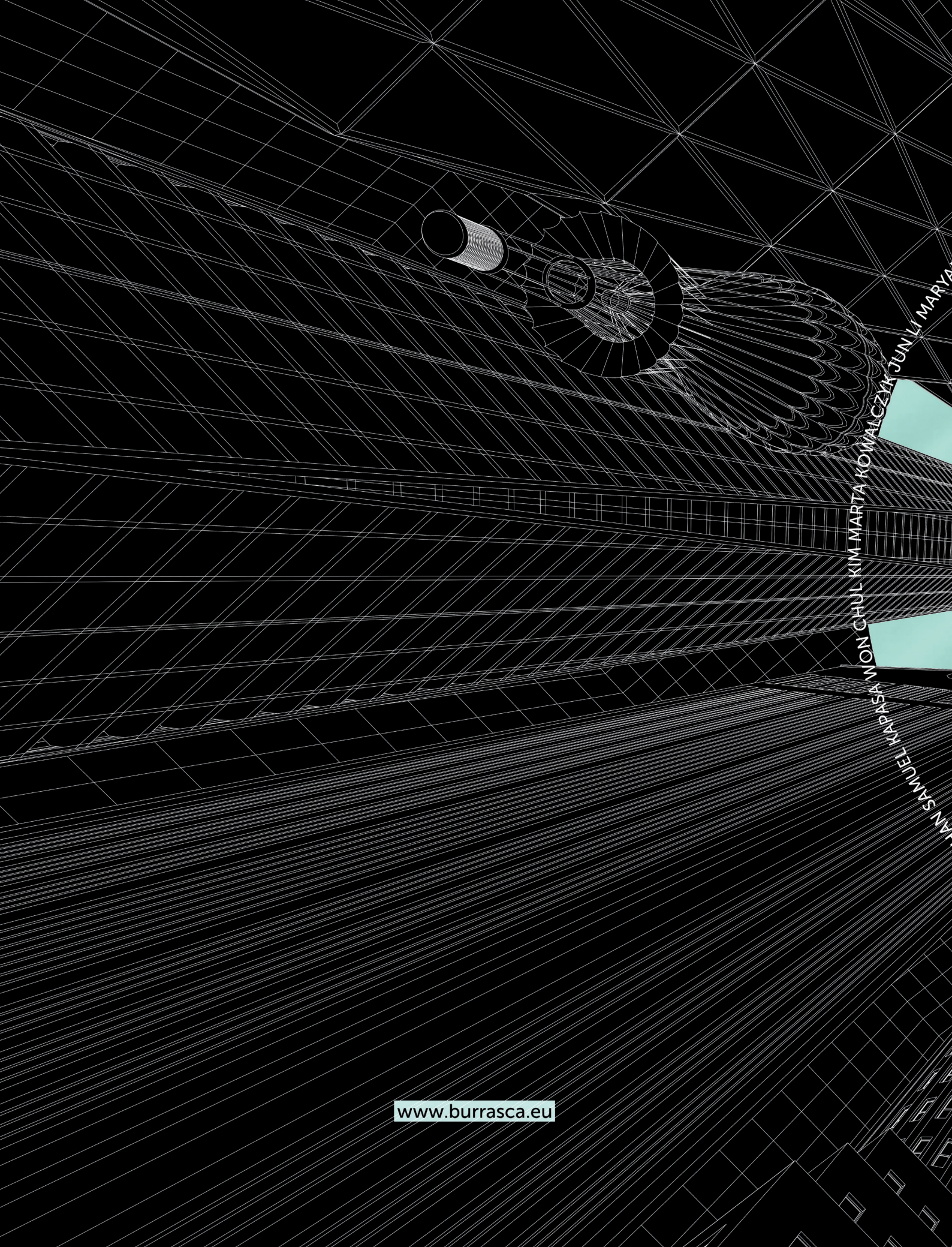
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s.f. si riferisce al vento abbastanza forte appartenente all'ottavo grado della scala di Beaufort, in grado di strappare facilmente ramoscelli dagli alberi e rendere difficoltoso camminare controvento. Nel mare la burrasca comporta onde alte. Le creste si rompono e formano spruzzi vorticosi che vengono risucchiati dal vento. La velocità del vento di una burrasca in genere varia tra i 34 e i 40 nodi (vale a dire dai 63 ai 75 km/h oppure dai 17.2 ai 20.7 m/s). L'altezza media delle onde marine in genere è di 5.5 metri.

/sto:m/ A violent disturbance of the atmosphere with strong winds and usually rain, thunder, lightning. An intense low-pressure weather system; a cyclone. A wind of force 10 on the Beaufort scale (48-55 knots or 88-102 km/h); the waves in a storm are usually about 5.5 meters high.



[www.burrasca.eu](http://www.burrasca.eu)

JAN SAMUEL PAPASA NON CHUL KIM MARTA KOWALCZYK JUN LI MARYA