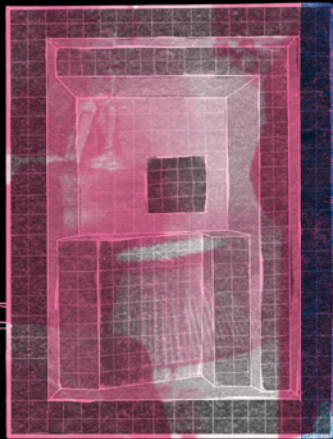


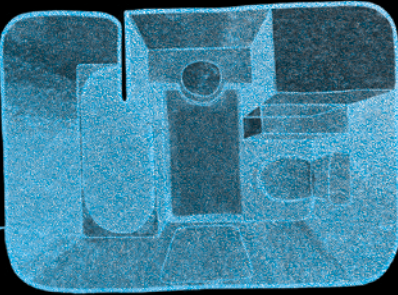
Ellen Grey, c. 1927



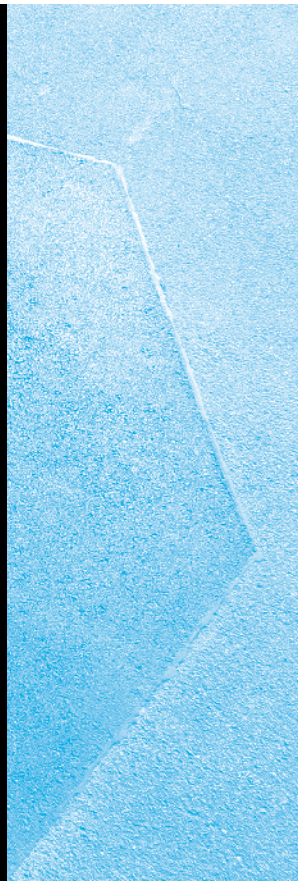
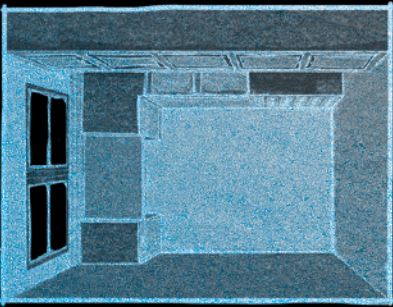
Alison & Peter Southon, House of the Future



Charlotte Perini,  
Prefabricated Bath Unit



Margarete Schutte-Liotzky,  
Frankfurt Kitchen













## COMPOSITION FOR PREPARED PIANO, FOUR HANDS

The sun is shining. A wreck of reality leaves us stranded on this plastic island drifting through a melting ocean. – I wish the water would make smooth shards sharp.

It starts in the quarry. Steel tubes, wooden planks, copper cables and a lesser staircase. Rounded glass, mesh panels, match boxes, another door. Meshed gates, kitchen and bath; gypsum. SPOLIA absorbs energy from an external force and deforms elastically – first day of disco. A monument of political dependencies, a clash of ecosystems, art in the gallery, elevators on office towers. We look back to the future and towards the past. Archeological tools at (de)construction site. One says: Persist on building, digging, finding, collecting, assembling. Ongoing action to produce meanings. Input: Strange simultaneity of icons – immediate, available, and ready to be transformed. Output: Remnants reorganised to serve architecture and its demands.

Take a moment to locate the exit nearest to you, keeping in mind that the closest usable exit may be located behind you.

What happens backstage when the spectacle is over? Precious appropriation of the ordinary: Alchemy! If salt is turned into gold, you merely get tasteless nuggets. Value comes out of scarcity. The shortage is the goal. So why would anyone want to back transformation? – Keep it up, Baby! It's cool to thrift when you are rich.

One kilometer into the mountain and you find its lungs. The past wears its weight as monuments wrapped in shiny plastic paper or shimmering images on a draped screen. Arcadia on fire. It is a dense fog of icons that we appropriate through friction or let fade away in the mist.

Moss colonizes debris, lichen spreads across shattered rocks. Acidity dissolves. This fragile interplay of living and lifeless becomes fertile ground. Atomic power, good at breaking things. Unattracted satellites blossom under the [silent] quilt. Uploaded, downloaded, shared, reformatted and reedited, no copyright authorship 404 NOT FOUND. I disappear, yet my brand is everywhere. Reset parameters of value, design a script to combine things. Nothing is grotesque. Spolia no longer preserve, nor discard, just transpose.

Maud Haas, Vitus Michel, Simon Nougé, Gabriela Sad



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*«Material debt offers a perspective for analysing re-source depletion, with the potential to emerge as a new aspect of visual literacy. »*

## VISUALLY ILLITERATE Dragos Ghioca



Reusing construction components is a practice that transcends temporalities and cultures; it is widespread and often driven by practical considerations. Although it may involve unexpected costs and complex design processes, reuse is local and intuitive. Following these apparent attributes of the practice, it is easy to imagine how scaling up reuse beyond isolated objects would be beneficial today. Yet, here lies a pitfall: The practice could be subverted by its own success and foster demolition under the veil of measured sustainability.

As Marc Fisher notes, «nothing runs better on MTV than a protest against MTV» when referring to Kurt Cobain's struggles with the paradox of «alternative» attitudes, not being able to cancel the mainstream, but instead being «dominant styles» that drive the mainstream. (1)

The pitfall of reuse could be exactly represented by its success. The practice could be flipped and exploited to justify demolition rather than being practised to limit resource depletion. In this scenario, as Fisher suggests, the success of reuse leads to undermining the initial purpose.

The driving discourse of reuse is open to revision with new tools to dissect, recontextualise, and endorse its application. In this essay, to temporarily shift away from sustainability metrics (2) which are susceptible to biased algorithms, notions such as *spolia* and visual literacy were revisited as historical drivers of reuse.

Spolia refers to the act of despoliation, (3) which has shaped the architectural material culture and remains central to contextualising reuse today, as it denotes an ideological dimension of this practice. This story-telling component of spolia, communicated through the recontextualisation of components to construct narratives, implies the presence of visually literate audiences who are able to decode narratives through aesthetics and symbols. Understanding visual literacy as a catalyst for reuse, the central premise is to expand and redefine its core components to include materials, processes, and social and environmental dimensions, thereby fostering a broader understanding of their impact on a planetary level.

## LEARNING FROM SPOLIA

Reuse, though ubiquitous and predominantly necessity-driven, is charged with additional dimensions captured in the concept of *spolia*. This term denotes elements extracted from built assemblies, frequently through the plundering of disposed items or ruins, which are imbued with new meanings when reused. (4) There is an ongoing debate regarding the definition of *spolia*, as the scholarly interpretation of the practice continues to expand. Dale Kinney's historiography reveals how the notion evolved from a classical concept associated with triumphalism and cultural appropriation to a broader interpretation in art history and archaeology. (5)

More recently, the understanding of the notion has transitioned from an aesthetic gesture that legitimised historical

values associated with the original use, to an understanding that incorporates utilitarian motives, such as material efficiency and logistical considerations. This shift not only underscores the practical drivers of spolia but also signals a broader understanding that tags onto the contemporary practice of reuse.

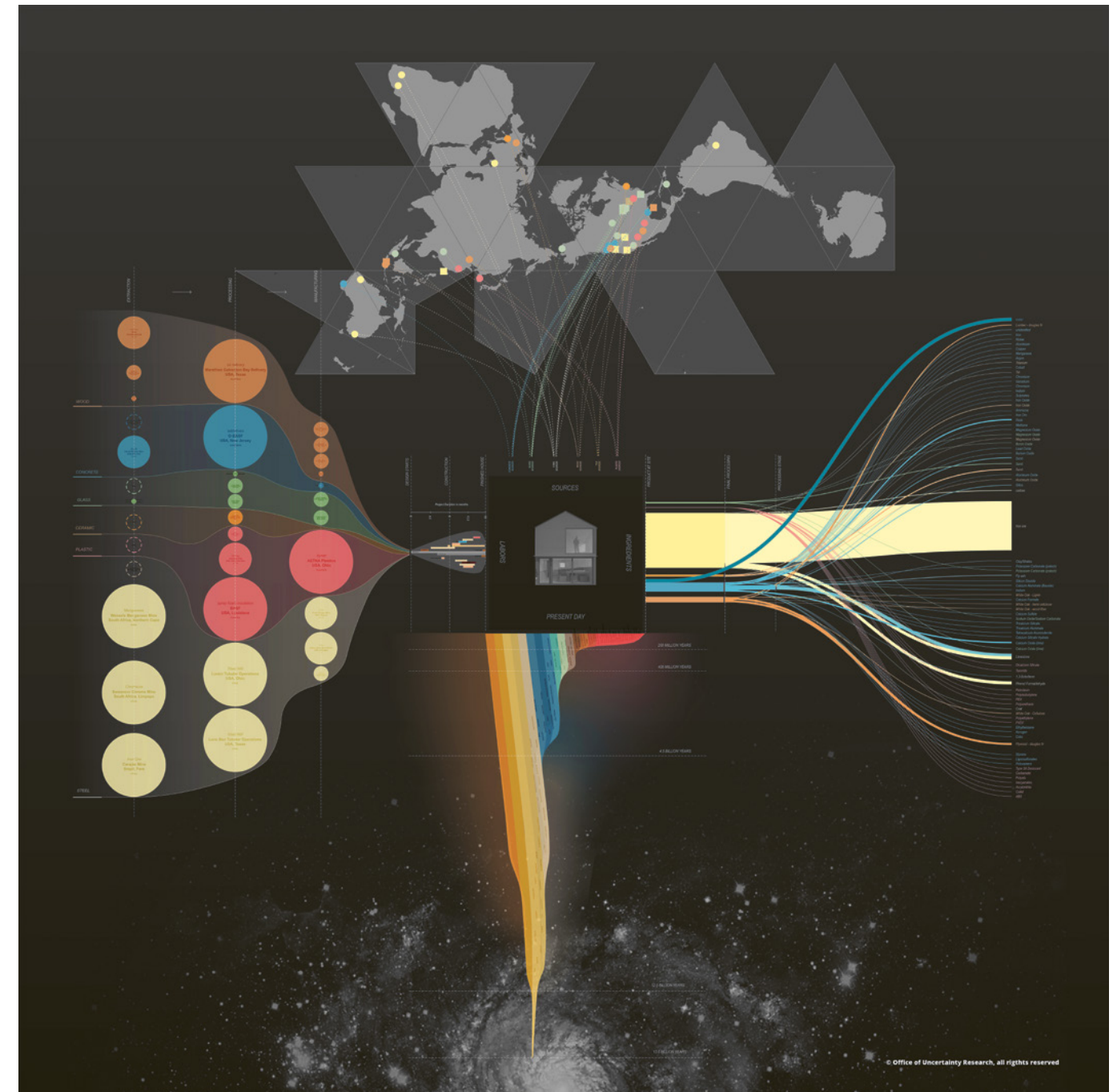
Elisha Ann Dumser's takes on spolia practice in Late Imperial Rome illustrate this shift in scholarship by highlighting the divergent motivations of spolia and reuse. According to Dumser, spolia carries an ideological function tied to the deliberate recontextualisation of materials, which serves to construct cultural and political narratives. The scholar further explains that recognising the ideological significance of components resourced from another edifice would have been apparent only to visually literate audiences. Thus, the primary rationale for reuse, at the time, was the economy of means immediately available. From this perspective, reuse is the term favoured over spolia, as it describes a pragmatic response to economic and material scarcity, leaving the ideological function in the second plan.

Dumser identifies three channels through which reusing components or materials can convey meaning: via the physical features of the (architectural) components, through the methods of appropriation, and by reference to the original use. (6) Uncovering the channels that facilitated reuse may open pathways for inquiry into the current material culture, especially as we face a constant series of material and immaterial deficiencies. In this sense, Dumser's three channels are open for revision within contemporary contexts.

For instance, valuing the physical features of construction components, such as durability, requires integrating design strategies that consider the lifespan of the components (7) and facilitate their reuse until the end of life. Similarly, the systems of component acquirement (from scratch) and appropriation (from existing) within the present construction dynamics demand greater transparency. As modern material acquisition is embedded in global extraction, trade, manufacturing, and logistics systems, it remains brutal to assess and understand its underlying processes. The origins of materials bring further complexity, highlighting the tension between depleting natural resources and material sourcing through selective demolition or urban mining. This issue raises pressing ethical and practical questions about the limits of raw material exploitation or the attitude towards the existing stock of buildings.

Whether discussing spolia or contemporary reuse, a central factor in their reproduction lies in the exposure to visually literate audiences that can interpret and propagate the layered meanings of materials, enabling broader understanding and critical reflection. This exposure underscores the importance of visual literacy not only as a facilitator of reuse but also as a prescription for decision-making.

A straightforward approach to defining visually literate audiences would be categorising them into two groups: makers — including institutions, developers, contractors, manufacturers, planners, and policymakers — and users,



(Fig. A) «A house deconstructed». This diagram shows how even a simple house is resourced from around the world and crosses all temporalities since the formation of the universe. Image: O(U)R Office of (Un)certainity Research, 2020





(Fig. B) Stone numbering for dismantling and reuse. Wheat Granary, Rive Street, Geneva, dated before 1898, see notes. Image: Bibliothèque de Genève

represented by the general public. When visual literacy becomes a critical enabler, it engages both groups. By the nature of their professions, decision-making entities of the construction sectors, such as — institutions, developers, contractors, manufacturers, or planners — are more likely to grasp the complexities of material use, resource dynamics, and logistical frameworks, equipping them with the potential to achieve visual literacy. At the same time, the general public must also be empowered to understand these intricacies, ensuring that material decisions are guided not only by practical considerations but also by ethical and environmental imperatives.

Expanding on this speculation, it is crucial to examine the role of visual literacy in today's construction practice: What aspects of visual literacy remain relevant? Might visual literacy be developed to empower professionals to interpret and react to our pressing crises? These questions highlight the need for a transformed visual literacy that goes beyond aesthetics and tackles the complexities of material use.

#### VISUAL LITERACY ON MATERIAL FLOWS

The construction sector has evolved into a network of increasingly specialised professions and roles (8) where the entanglements of construction practices and their material resources remain largely unknown. These entanglements are set on developing highly optimised supply chains to meet material demands despite significant barriers such as logistics or raw material shortages, often rendering futile the alternative practices such as reuse. (9)

The least planners can do, presumably positioned at the end of these intricate systems, is to engage as observers aiming to map the material streams of our everyday lives. However, a more proactive stance can be taken since construction-related professions often inadvertently facilitate an extensive network of material and spatial exchanges. This involves not just mapping the network's nodes but also creating methods to unveil these systems and enhance the public's visual literacy. (10)(11)

By embracing a revised framework of investigation for building literacy, the Office of (Un)certainity Research (OUR) dissected the material and social flows entangled to build a single modest house in Seattle, Washington, USA. The chosen house was built in 2018 and is seen as a generic affirmation of modern living standards, as its typology accounts for most design commissions of today. (Fig. A)

The investigation was categorised into four main topics: Sources, Ingredients, Labour and Atoms. «Sources» reveals an extensive logistical effort to sustain construction demands. For instance, wood extracted and transported from Germany or recycled steel imported through Bangladesh illustrates the staggering transportation effort tied to these materials, rendering them available regardless of location. The current status quo assumes that when one source is depleted, it will be replaced by a new one. However, the

recent lumber shortage during the COVID-19 pandemic underscores the fragility of this paradigm, as it is vulnerable to uncontrollable remote conditions such as existing stocks and employment. (12)

«Ingredients» are raw or semi-processed materials, assembled as primary components of (by)products. While essential to construction, many ingredients often have their environmental and social costs overlooked, including the energy-intensive processes required for their extraction, refinement and storage. A relevant example is the extraction of sand, (13) vital for glass and cement production. Driven by accelerated development, riverbeds, beaches, and seabeds are emptied of sand, leading to habitat destruction, sediment imbalance, and infrastructural vulnerabilities. (14)

«Labours» documents the human efforts in the construction process, spanning mining, manufacturing, design, and construction. These processes frequently occur in disparate social and geographical settings, with labourers working under inequitable conditions to meet remote construction demands.

«Atoms» delves into the fundamental non-regenerative character of many resources. Iron ores, for example, are finite resources formed billions of years ago after the Big Bang. Their extraction and depletion signify a profound disconnection between the origins of these materials and their consumption rate in contemporary construction. (15) The work presents a much-needed set of insights for architecture that raises questions regarding the future viability of a construction sector dependent on a linear operational model based on the exploitation of finite resources and increasing material debt. From this work, meanings can be derived to illustrate processes, social conditions, and the uniqueness of the resources predominantly used in a specific setting, which may reveal a potential perpetuation of an unsustainable model that remains hidden and requires reform.

In attempting to closely analyse the dynamics employed in realising a single building — let alone the infrastructure of an entire country — one can only grasp the immense difficulty of uncovering such information due to the opaque and complex nature of construction supply chains. Such complex strings of resource extraction, transportation, and manufacturing do not have a constant form, as numerous manufacturing companies vie for essential resources through competitive bidding. The secrecy characterising the sector also extends to sustainability metrics, leaving algorithms to escape the hidden costs of material extraction in most cases.

A hint to uncover such dynamics can be traced to the pivotal moments in industrial and economic history. Dennis Pohl notes that establishing the European Coal and Steel Community in 1952 catalysed the need for efficient housing programs to support workers' migration. The steel and concrete industries sought to establish their position by committing to develop construction systems and typologies for workers' housing, modelled to their production plans. The development of standardised systems suitable for mass production has laid the foundation for mainstream construction processes within these industries, leading, maybe



unintentionally, to the imposition of industrial control over architectural practices. (16) Western Europe's steel and concrete industries during the 1960s embraced a double-or-nothing trajectory to achieve both rapid housing development and exponential growth in product demands. A reinforcement loop (17) has emerged based on demand, mass production, and planned obsolescence.

Such reinforcement loops led to unsustainable demand for raw materials, regardless of the success of prefabricated construction systems. The shift to mass production became irreversibly tied to the construction sector, resulting in a global exponential growth and bounding the sector as one of the principal agents of waste displacement, carbon emissions, and resource depletion.

Acknowledging this opaque character, it is even more critical to address the necessity to cultivate and teach visual literacy. This is particularly important now, as the architectural education system is prone to be revisioned around attitudes of preservation and repair, not only for the outdated building stock but with a central commitment to stewardship for the planetary resources. (18)

#### MATERIAL DEBT A COMPONENT IN VISUAL LITERACY

The historian David Graeber argues that debt establishes and sustains development under the rule of infinite generated credit. (19) Similarly, construction material consumption operates under the framework of material debt, an ecological liability rooted in non-regenerative extraction practices. Unlike financial debt, which remains a convention to a certain extent, material debt manifests in the depletion of tangible resources and irreversible environmental consequences.

Material debt offers a perspective for analysing resource depletion, with the potential to emerge as a new aspect of visual literacy. It highlights the need to measure the actual costs of resource extraction while questioning the common assumption that alternative stocks will always be available after depletion.

Material debt may be challenging to visualise or quantify, but it is gradually changing our world. The dynamic of sand exploitation is a right radiography of how material debt is produced. Critical to modern construction, sand is being extracted and consumed at alarming rates, second only to water consumption. (20) The repercussions only emerge through environmental failures, such as riverbank erosion and disappearing habitats, extending to all species reliant on this resource.

Visual literacy may offer the means to confront these hidden dynamics by reforming to visualise complex systems and unseen outcomes. It emerges from a visual communication tool into an engaged ability where new layers of value are rendered to construction materials — such as their sources, the processes employed, the labour welfare and the regenerative potential.

It remains uncertain whether cultivating visual literacy will reshape our attitudes towards material use and its resource implications. However, it holds the promise of equipping us to anticipate the pitfalls that arise when valuable alternatives, such as reuse, are employed to disguise and support outdated and unsustainable models.

to unveil Drushba, exposing its fragility and allowing it to decay? The underground monster might feel ashamed — or finally seen — embracing its new role as a monument and a piece of land art.

Burckhardt emphasizes that land art offers an opportunity to engage critically with landscapes altered by human activity. (12) Artists can play a vital role in reinterpreting such spaces. This vision could be realized through an open call to view the Drushba line as a field for critical artworks. Drushba could be reimaged as a hiking trail, reconnecting people with the landscape and fostering discourse around human legacies in the hinterland.

A cultural project of this scale would require close collaboration among ministries, tourism associations, municipalities, art institutions, and the petroleum industry. Such an initiative could deepen our understanding of fuel origins, provide educational insights into oil transportation and refinery processes, open spaces for scientific research, and create opportunities for critical artistic engagement with both the industry and the landscape.

Finally, the journey was about encouraging others to practise walking as a form of research. It creates a temporal and spatial connection with the subject, turning it into a performative act between the walker and what is walked. As Uncle Dave Wandin eloquently describes in his essay «Listening to Landscape» (13), walking fosters a silent conversation with the landscape. Over time, one begins to understand what the landscape communicates and needs. Initially, I thought the clearings in the forests caused by the pipeline should be renaturalized. Yet, once there, the landscape spoke differently to me. The spaces formed by the pipeline had become worth preserving. Digging it up would cause more harm, while leaving it would do no damage.

The discourses and subjects that emerged from my field trip shaped my perception of Drushba and the post-fuel landscape, marking the beginning of a new kind of friendship — performative, theoretical, and personal. Once a symbol of alliance, the pipeline became a symbol of enmity, only to turn back into a friend from a different stance. It inspired a new relationship to an anthropogenic object that remains unknown to many. As Lucius Burckhardt wrote in his essay «Zur Entdeckung landschaftlicher Schönheit im Blick» «we often only notice the beauty of the landscape when it is about to disappear, and then we pay attention to it». (14)

I encourage you to envision new futures for human legacies and explore alternative ways to resignify them. By stepping back, thinking expansively, and embracing shifted perspectives, we uncover insights and develop new narratives essential for navigating this era of crisis. The final moment of my field trip was a profound act of reconciliation and reflection.

«Some time later, I’m back at the spot, where Drushba crosses a small river. I set up my tripod and shoot my final video for the diary, with Drushba in the background. I realize I’m becoming emotional, increasingly aware of the friendship I’ve developed with this object. Before the trip, it symbolized something ominous, even evil. I was arrested for the first time in my life and faced several challenging situations along the way. But I continued, with what I followed became a companion. Over time, I saw how it is part of the landscape, a landscape that is beautiful in its own way.

(...) Before walking back to the hotel, I decide to leap over my shadow and say goodbye before I leave Poland. A very special trip is coming to an end, and I can’t leave without touching this pipe for the first — and probably last — time. It is a brief touch, a laying on of hands, a hello and a goodbye. Peace.

I walk away, no longer looking back.  
Drushba means friendship.» (15)

# NOTES

P.8 GENDERED FRAGMENTS  
Gerlinde Verhaeghe

(1) For an overview and discussion of the fragmented plaster cast body parts present in «Casa Miller», see: Beatriz Colomina, «A Slight Nausea», in: Chris Dercon (ed.), Carlo Mollino: Maniera Moderna: Munich 2011, pp. 271–278; Gerlinde Verhaeghe and Dominique Bauer, «From Miller to Mollino: Carlo Mollino’s Interiors as Surrealist Cabinets», proceedings of the fifth International Conference of the European Architectural History Network, Andres Kurg and Karin Vicente (eds.), Estonian Academy of Arts, June 2018, pp. 294–306, <https://eahn.org/wp-content/uploads/2021/10/EAHN2018-Tallinn-Proceedings.pdf> (accessed 20 November 2024). The provenance of many of the casts in «Casa Miller» can be traced back to the «Gipsoteca di Mondazzi», still existing today, located on Via Principe Amadeo in Turin. Their current catalogue includes gypsum casts collected by Mollino: architectural elements such as capitals and consoles, a horse head with neo-classical manes, various body parts such as mouth, eye, nose and ears of Michelangelo’s «David» figure, as well as the following statues: «Venus de Milo», «Dying Slave» and «Nike di Samotracia», <https://www.gipsoteca.it> (accessed 31 October 2024).

(2) In 1989, ten years before Mollino’s last private interior was turned into a house museum, «Domus» published an article presenting it as his self-created shrine. Comparing Mollino’s first interior in Via Talucchi to this last one in Via Napione, Enrico Moncalvo identified in the latter a «melancholy fixity to oneself», and noted «it is a place of quoting oneself.» Enrico Moncalvo, «Carlo Mollino Interno in via Napione, Torino, 1959–1966», Domus 703 (1989), pp. 66–73, here p. 70.

(3) For a discussion of female portraits using props shot by Carlo Mollino in «Casa Miller» and the artist studio of befriended painter Piero Martina, see: Gerlinde Verhaeghe, «Carlo Mollino’s camera incantata», Scroope 32 (2023), pp. 85–108, <https://www.arct.cam.ac.uk/file/scroope32thequotidianandtheenchantedwebpagepdf> (accessed 20 November 2024).

(4) Borrowing cultural critic Elisabeth Bronfen’s words writing on Degas’ portraits of women: «[...] the portrait, intended first and foremost to represent a particular woman in her specific context, comes in the process to depict its very opposite as well – the effacement of the model as she is turned into a figure, signifying something other than herself.» Elisabeth Bronfen, Crossmappings: On Visual Culture, London 2018, p. 19.

(5) Cindy Sherman, cited in gallery label from «What is Painting? Contemporary Art from the Collection», 7 July to 17 September 2007, <https://www.moma.org/collection/works/50744> (accessed 20 November 2024).

(6) For a feminist critique of the myth building in Museo Casa Mollino, see: Rosanna McLaughlin, «Mirrored Walls, Custom Erotics, Supernatural Tales: Behind the Mythology of Casa Mollino», ArtReview, online, 11 November 2020, <https://artreview.com/mirrored-walls-custom-erotica-supernatural-tales-behind-the-mythology-of-casa-mollino/> (accessed 2 January 2025).

P.12 WE GREW UP IN A MONASTERY  
Lovre Mohorič & Eva Klymiuk

(1) Peter Krečič, Jože Plečnik, Ljubljana 1992, p. 383.

(2) Vid Planinc, «Križanke: kulturna dediščina kot talec interesov», Outsider, 7 March 2023, <https://outsider.si/krizanke-kulturna-dediscina-kot-talec-interesov/> (accessed 26 November 2024).

(3) Andrej Hrausky, Plečnikova arhitektura v Ljubljani, 2nd ed., Ljubljana 2022, p. 202.

(4) Krečič, Jože Plečnik, (see note 1), p. 384.

(5) Ibid., p. 384.

(6) Ibid., p. 385.

(7) Hrausky, Plečnikova arhitektura (see note 3), pp. 202–205.

(8) Tatjana Adamič, Arhitekt Jože Plečnik: Vodnik po spomenikih, Ljubljana 2008, pp. 55–58.

(9) Hrausky, Plečnikova arhitektura (see note 3), pp. 202–205.

(10) Krečič, Jože Plečnik (see note 1), p. 388.

(11) Ibid., p. 389.

(12) Ministry of Education, Science and Sport, «The Secondary School for Design and Photography in Ljubljana will not be left without a roof over its head», Republic of Slovenia Official Website, 10 December 2019, <https://www.gov.si/novice/2019-12-10-srednja-sola-za-oblikovanje-in-fotografijo-ljubljana-ne-bo-ostala-brez-strehe-nad-glavo/> (accessed 23 December 2024).

P.17 A TREE IN A POT IN A PARTY  
Camila Medina

(1) William Charles Noble, «Chilean Trees and Shrubs: A History of Introduction to the British Isles», Garden History 37, no. 2, Winter 2009, pp. 151–173.

(2) Arjun Appadurai (ed.), The Social Life of Things: Commodities in Cultural Perspective, Cambridge 1986.

(3) Patrick Neill, Journal of a Horticultural Tour through Some Parts of Flanders, Holland, and the North of France, in the Autumn of 1817, Edinburg 1823, p. 76.

(4) Ibid., p. 77.

(5) Male flowers are around 10 cm long with a kidney-like shape, while female cones are rounded with a diameter of 15 to 20 cm, holding between 120 and 200 seeds. See: Gobierno de Chile, Ministerio del Medio Ambiente, «Ficha de antecedentes de especie, «Araucaria araucana», in: Ficha FINAL 14to Proceso Reglamento para Clasificar Especies según Estado de Conservación (RCE) 2017, p. 1, [https://clasificacionespecies.mma.gob.cl/wp-content/uploads/2019/10/Araucaria\\_araucana\\_14RCE\\_FINAL.pdf](https://clasificacionespecies.mma.gob.cl/wp-content/uploads/2019/10/Araucaria_araucana_14RCE_FINAL.pdf) (accessed 9 January 2025).

(6) According to the Westminster Budget «the tree at Kew was kept in a greenhouse till 1806 or 1808.» See: Westminster Budget, London, 24 February 1893.

(7) «These gardens are beautiful and extensive, and contain a variety of walks, brilliantly illuminated with variegated coloured lamps, terminated with transparent paintings, and disposed with so much taste, that they produced an enchanting effect on first entering the garden.» See The Picture of London, for 1810; Being a Correct Guide [...], London 1810, p. 195, <https://archive.org/details/b22026691/page/278/mode/2up?q=lamps> (accessed 9 January 2025).

(8) E.A. Smith, George IV, New Haven 2001.

(9) See interactive map based on Horwood Plans of London (1792–1799) and Faden’s 1819 revision of Horwood, <http://www.romanticlondon.org/maps/fullscreen/marker/466/#17/51.50675/-0.13180> (accessed 9 January 2025).

(10) Sara Murden, «The Prince Regent’s Grand Fete, June 1811», All Things Georgian, 27 September 2021, <https://georgianera.word-press.com/2021/09/27/the-prince-regents-grand-fete-june-1811/> (accessed 9 January 2025).

(11) Sun, London, 31 May 1814, <https://www.britishnewspaperarchive.co.uk/viewer/bl/0002194/18140531/009/0001> (accessed 9 January 2025).

(12) Morning Chronicle, London, 15 July 1816, <https://www.britishnewspaperarchive.co.uk/viewer/bl/0000082/18160715/006/0002> (accessed 9 January 2025).

(13) «[t [the first monkey puzzle ever seen in Europe] was introduced under rather curious circumstances by Archibald Menzies, [...]. In the course of this cruise Valparaiso was called at, and the officers entertained at dinner by the Viceroy of Chili. The banquet was a sumptuous one, and long before dessert was reached most of the company were little fitted for noticing that among the fruits placed on the table by the Captain-General’s slaves were some peculiar nuts, which, in reply to the doctor’s query, the host informed him were the seeds of a peculiar Chilian tree, of which they had already made the acquaintance under the name of «pino.» [...] For at a fitting moment he pocketed the nuts, and from them the



first Araucarias in the Old World were raised. [...]» See: «The Old Araucaria at Kew», *Gardening World*, 23 February 1993.

(14) Noble, «Chilean Trees» (see note 1), p. 153.

(15) A.B. Lambert, *A Description of the Genus Pinus: Illustrated with Figures, Directions Relative to the Cultivation, and Remarks on the Uses of the Several Species*, London 1803, p. 10.

(16) Paz Neira, Samuel Linker and Irene Romero, *Memorias del Llaima: Historia de las comunidades Mapuches del Melipeuco*, Santiago 2011, p. 107.

(17) Gabriel Guarda, *Sinopsis de El Arquitecto de la Moneda Joaquín Toesca 1752–1799: Una Imagen del Imperio Español en América*, Santiago 1997, p. 124.

(18) Lorrain Daston and Katherine Park, «Collecting Wonders», in: *Wonders and the order of nature, 1150–1750*, New York 1998, pp. 68–88, <https://archive.org/details/wondersorderofna0000dast/page/n10/mode/1up> (accessed 9 January 2025).

(19) The Modern Landscape–Gardening and the Gardenesque were styles described by the British landscape architect John Claudius Loudon. John Claudius Loudon, *Arboretum et Fruticetum Britannicum, or: The Trees and Shrubs of Britain*, [...], 8 vols., London 1844, vol. 1, pp. 11 and 196.

(20) Daniela Bleichmar, *Visible Empire: Botanical Expeditions and Visual Culture in the Hispanic Enlightenment*, Chicago 2012, pp. 65–66.

(21) Joseph J. Rishel and Susanne Stratton-Pruitt (org.), *The Arts in Latin America 1492–1820*, New Heaven 2007, p. 403.

(22) Ibid., pp. 402–409.

(23) Bleichmar, *Visible Empire* (see note 20), p. 162.

(24) Rebecca Earle, «The Pleasures of Taxonomy: Casta Paintings, Classification, and Colonialism», *The William and Mary Quarterly* 73, no. 3 (July 2016), pp. 427–466, here p. 432.

(25) Loudon, *Arboretum* (see note 19), vol. 4, p. 2432, <https://www.biodiversitylibrary.org/page/39153791#page/414/mode/1up> (accessed 9 January 2025).

(26) Originally published in Italian, available in Spanish in 1788 and in English in 1809 Giovanni Ignazio Molina (Abate Juan Ignacio Molina), *Compendio della storia geografica, naturale, e civile del regno del Chile*, Bologna 1776, <https://www.biodiversitylibrary.org/item/125051#page/5/mode/1up>. Spanish edition, Madrid 1788, <https://www.biodiversitylibrary.org/item/127543#page/5/mode/1up>. English edition, London 1809.

(27) Real Academia Nacional de Medicina de España, *Memorias de la Real Academia Médica de Madrid*, Madrid 1797, p. 200.

(28) Hipólito Ruiz y José Pavón, *Florae Peruvianae et Chilensis prodromus, sive, Novorum generum plantarum Peruvianarum et Chilensium descriptiones, et icones*, Rome 1797, p. 77.

(29) Real Academia Nacional de Medicina de España, *Memorias* (see note 27), p. 198.

(30) Claudio Donoso, Mauro Gonzalez, Marco Cortés, Conrado Gonzalez, Pablo Donoso and Marcelo Hernández, «Poblaciones de araucaria enana (*Araucaria araucana*) en la Cordillera de Nahuelbuta, Chile», *Bosque* 29, no. 2 (2008), pp. 170–175.

(31) Edward Salisbury, «The Royal Botanic Gardens at Kew», *Proceedings of the Royal Society of London. Series A, Mathematical and Physical Sciences*, 195, no. 1043 (February 1949), p. 423, <https://royalsocietypublishing.org/doi/epdf/10.1098/rspa.1949.0002> (accessed 9 January 2025); Accordingly with British Geological survey, Kew Gardens have a «Loose to dense fine to coarse-grained SAND or SAND and GRAVEL with some cobbles. Sandy clay and silt, sometimes laminated, occur locally, especially within terrace deposits which may also contain peat. High to very high permeability flow is through matrix. Includes glaciofluvial sand and gravel, river terrace deposits, blown sand, coarse marine, coarse alluvium, head and talus deposits.» See online: [https://mapapps2.bgs.ac.uk/geoindex/home.html?\\_ga=2.105307459.1130590727.1735918097-91973539.1735918097](https://mapapps2.bgs.ac.uk/geoindex/home.html?_ga=2.105307459.1130590727.1735918097-91973539.1735918097) (accessed 9 January 2025).

(32) Loudon, *Arboretum et Fruticetum Britannicum* (see note 19), vol. 4, p. 2437, <https://www.biodiversitylibrary.org/item/120964#page/419/mode/1up> (accessed 9 January 2025).

(33) Christopher H. Lusk et al., «Ontogenetic Variation in Light Interception, Self-shading and Biomass Distribution of Seedlings of the Conifer *Araucaria araucana*» (Molina) K. Koch», *Revista Chilena de Historia Natural* 79, no. 1 (March 2006), pp. 321–328.

(34) A drawing published in 1893 by Westminster Budget, storage at Kew Gradens, shows the poor shape-conditions of the individual.

(35) Menzies Table is at Dawyck Gardens in Stobo, Scotland, in the possession of Robert Balfour, grandson of the biologist Francis Maitland Balfour.

P.23 99¢ ARCHITECTURE

Marc Angéil

(1) Donna J. Haraway, *Staying with the Trouble: Making Kin in the*

Chthulucene, Durham 2016, p. 39.

(2) Ibid.

(3) Marc Angéil et al., *Flux Redux: 9 Sites of Experimentation in Stocks and Flows*, Zurich 2023, p. 280.

(4) The expression was first used by economist Adam Smith in his 1759 book «The Theory of Moral Sentiments» and thereafter in his 1776book «An Inquiry into the Nature and Causes of the Wealth of Nations».

(5) The expression «repair society» was coined by cultural heritage historian Wilfried Lipp in his essay «Rettung von Geschichte für die Reparaturgesellschaft im 21. Jahrhundert», ICOMOS: Hefte des Deutschen Nationalkomitees 21 (1996): Das Denkmal als Altlast? Auf dem Weg in die Reparaturgesellschaft, pp. 143–151.

(6) Vittorio Magnago Lampugnani, *Gegen Wegwerfarchitektur: Weniger, dichter, dauerhafter bauen*, Berlin 2023.

(7) For more on the everyday uses and special functions of the building, see: Sarah Graham, «Fluxes of Common Use», in: Edward Schwarz (ed.), *Constructing Sustainability: An Evolving Mission*, Zurich 2021, pp. 67–68.

P.27 VISUALLY ILLITERATE

Dragos Ghioca

(1) Mark Fisher, *Capitalist Realism: Is There No Alternative?*, Winchester 2009.

(2) Sustainability metrics, such as embedded and operational carbon footprints, biodiversity impact, and the renewable share of energy and resources, are qualitative and quantitative tools for measuring the environmental, social, and economic aspects of a project. In construction, these metrics are assessed using digital instruments such as Life Cycle Assessment and Material Flow Analysis, which, according to a protocol, gauge degrees of sustainability or estimate the emissions associated with the construction process and the operational phase.

(3) Despoliation, in this context, refers to extracting elements from assemblies, frequently conducted through plundering (unauthorized deconstruction) of ruins or the violent appropriation as war bounty.

(4) Diana Y. Ng and Molly Swetnam-Burland (eds.), «Index», in: *Reuse and Renovation in Roman Material Culture: Functions, Aesthetics, Interpretations*, Cambridge 2018, pp. 271–276.

(5) Dale Kinney, «The Concept of Spolia», in: Conrad Rudolph (ed.), *A Companion to Medieval Art*, Hoboken 2019, pp. 331–356.

(6) A known example of Late Antiquity is the Arch of Constantine, built to commemorate ten years of Constantine’s reign and his victory over Maxentius. The monument was erected with components and sculptures depicting victories extracted from monuments honouring Septimius Severus, Hadrian, Trajan and Marcus Aurelius. Some scholars attribute the arch to Maxentius, as Constantine only appropriated the monument. In both scenarios, the practice of reuse was intended to place Constantine in line with great predecessors and to legitimise his reign and his superiority over Maxentius. Dumser notes all three channels of conveying meaning through spolia are met in the realisation of the Arch of Constantine. Elisha Ann Dumser, «Visual Literacy and Reuse in the Architecture of Late Imperial Rome», in: Ng and Swetnam-Burland, *Reuse and Renovation* (see note 4), pp. 140–159.

(7) End-of-use status of a label for a product no longer used in its original context due to demolition or renovation work but still retains the potential for reuse until is no longer possible to be reuse, repaired or repurposed (end-of-life).

(8) Eva Stricker, «Mehr denken, weniger bauen», *ARCH+* 252 (May 2023): Open for Maintenance – Wegen Umbau geöffnet, pp. 124–131, here p. 124, <https://archplus.net/en/archiv/ausgabe/252/#article-7025> (accessed 22 December 2024).

(9) The construction sector induces more than half of the global annual consumption of materials. Some predictions foresee a drastic increase, double and triple by case, in consumption of non-renewable resources, such as sand, limestone or iron ores, until 2060. The Organisation for Economic Co-operation and Development’s 2011 report on global material consumption indicated that anticipated structural changes and technological advancements may cut the predicted consumption growth by only half. In the most optimistic scenarios, material consumption might still surge to 211% by 2060. See Organisation for Economic Co-operation and Development, *Global Material Resources Outlook to 2060: Economic Drivers and Environmental Consequences*, Paris 2019, <https://doi.org/10.1787/9789264307452-en> (accessed 22 January 2025).

(10) Shannon Mattern discusses in the article «Infrastructural Tourism» the need to visualise the often overlooked yet essential systems of everyday life that operate invisibly as immaterial and placeless. Mattern’s work is both a critique and a call for greater transparency, showcasing a multidisciplinary array of projects that

build literacy for reading infrastructure systems. Shannon Mattern, «Infrastructural Tourism», *Places Journal*, 1 July 2013, <https://placesjournal.org/article/infrastructural-tourism/> (accessed 10 January 2025).

(11) The article delves into the dynamics that lead to the concealment of cell towers with natural tree camouflage. Lisa Parks, «Around the Antenna Tree: The Politics of Infrastructural Visibility», *Flow*, 6 March 2009, <https://www.flowjournal.org/2009/03/around-the-antenna-tree-the-politics-of-infrastructural-visibility/lisa-parks-uc-santa-barbara/> (accessed 9 January 2025).

(12) Audrey Carleton, «Everything You Need to Know About the Great Lumber Crisis of 2021», *VICE*, 7 July 2021, <https://www.vice.com/en/article/lumber-shortage-2021-explained/> (accessed 09 January 2025).

(13) E.g. Industrial Sand is a key material for glass production. For flat glass manufacturing, the industrial sand must be over 95% pure silicon dioxide and reduced amounts of iron oxides. See online: <http://www.ou.edu/ogs/research/minerals/sand.html> and <https://www.consolidatedagg.com/industrial-sands-applications/> (accessed 25 January 2025).

(14) Vince Beiser, «Why the World Is Running out of Sand», *British Broadcasting Corporation* (BBC), 18 November 2019, <https://www.bbc.com/future/article/20191108-why-the-world-is-running-out-of-sand> (accessed 09 January 2025).

(15) Mark Jarzombek and Vikramaditya Prakash, «A House Deconstructed: An Uncertainty Manifesto», *Thresholds* 49 (2021), pp. 71–78.

(16) Dennis Pohl, *Building Carbon Europe* (Critical Spatial Practice 13), Cambridge 2024.

(17) A reinforcement loop represents a feedback mechanism bound to outputs and inputs that provide feedback in the system, in order to empower and expand the original trend.

(18) Jorge Otero-Pailos, Nancy Levinson and Frances Richard, «Repairing Architecture Schools», *Places Journal*, 14 March 2024, <https://placesjournal.org/article/repairing-architecture-schools/> (accessed 22 January 2025).

(19) David Graeber, *Debt: The First 5,000 Years*, New York 2011.

(20) Pascal Peduzzi, Josefine Reimer Lynggaard and Stephanie Chuah (eds.), *UNEP 2022: Sand and Sustainability – 10 Strategic Recommendations to Avert a Crisis*, Geneva 2022, <https://unepgrid.ch/en/resource/2022SAND> (accessed 9 January 2025).

P.38 RENÉ HAUBENSAKS SPIELRUINE. EINE WIEDERENTDECKUNG IM GTA ARCHIV

Corinne Raz & Nora Tahiraj

(1) Korrespondenz zwischen René Haubensak und der Stadt Zürich, April 2005 .gta Archiv / ETH Zürich, René Haubensak.

(2) Rudolf Schilling, «Die Schöne Ruine im «Klingenhof» im Zürcher Industriequartier», *Tages-Anzeiger Magazin* (1979), S. 16, gta Archiv / ETH Zürich, Rudolf Schilling.

(3) Ebd.

(4) Urs Kiener, «Man darf nie aufhören, Kontakt zu schaffen», in: Martin Weiss and Peter Lanz (eds.), *Handbuch für Quartierverbesserer*, Zürich 1980.

(5) René Haubensak, «Jubiläumstext: Der Klingenhof – 30 Jahre», 2009, gta Archiv / ETH Zürich, René Haubensak.

P.45 NEW CLASSICISM AND THE «UNSPEAKABLE VICE OF THE GREEKS»

Hamish Lonergan

(1) John Pym, *Merchant Ivory’s English Landscape: Rooms, Views, and Anglo-Saxon Attitudes*, New York 1995, p. 48.

(2) On many films, including «A Room with a View», they were joined by screenwriter Ruth Prawer Jhabvala.

(3) The relationship between Maurice and Alec Scudder was loosely based on philosopher and activist Edward Carpenter and his working-class partner George Merrill.

(4) See: Arthur Martland, E. M. Forster: *Passion and Prose*, Swaffham 1999, pp. 108–109.

(5) Charles Jencks, *Daydream Houses of Los Angeles*, London 1978, p. 12. See also: Charles Jencks, «Fetishism and Architecture», *Architectural Design* 46 (August 1976), pp. 492–495.

(6) Charles Jencks, *The Language of Post-Modern Architecture*, London 1981 (1977), p. 66.

(7) Christopher Castiglia and Christopher Reed, *If Memory Serves: Gay Men, AIDS, and the Promise of the Queer Past*, Minneapolis 2012, pp. 97–100.

(8) See: Aaron Betsky, *Queer Space: Architecture and Same-Sex Desire*, New York 1997.

(9) See: Timothy Moore and Adam Nathaniel Furman, «After the Party with the Lights on: A Case Study of Queering Architecture»,

in: Marko Jobst and Naomi Stead (eds.), *Queering Architecture: Methods, Practices, Spaces, Pedagogies*, London 2023, pp. 110–119.

(10) Susan Sontag, «Notes on «Camp»», in: *Against Interpretation and Other Essay*, New York 1965, pp. 277–293, here p. 281.

(11) Jencks, *Language of Post-Modern Architecture* (see note 6), p. 65.

(12) Quinlan Terry, «The Origins of the Orders», in: *Selected Works* (Architectural Monographs 27), London 1993, pp. 126–128.

(13) Ole Bouman and Roemer van Toorn, «Classical Architecture Is no Saviour: A Conversation with Quinlan Terry», in: *The Invisible in Architecture*, Amsterdam 1994, pp. 74–85, here p. 77.

(14) Martin Filler, «Neoconservative Architecture, Neoconservative Politics: A Mighty Fortress: Quinlan Terry and the Reformation of Architecture», *Assemblage* 9 (1989), pp. 119–128, here p. 128.

(15) Quinlan Terry, «The Authority for Architecture and How it Should Develop in the Future», in: *Selected Works* (see note 12), pp. 134–145.

(16) Nikolaus Pevsner, *Wiltshire* (The Buildings of England 26), Harmondsworth 1963, pp. 510–511.

(17) Ismail Merchant, «A Passage to Wilbury», *Vanity Fair*, September 1987, <https://archive.vanityfair.com/article/1987/9/a-passage-to-wilbury> (accessed 9 January 2025).

(18) Christopher Hussey, «Wilbury Park, Wiltshire—II: The Home of Lady St. Just», *Country Life*, 10 December 1959, pp. 1148–1151, here p. 1150.

(19) Pevsner, *Wiltshire* (see note 16), p. 511.

(20) Merchant, «A Passage» (see note 17).

(21) Pym, *Merchant Ivory’s English Landscape* (see note 1), p. 60.

(22) Quinlan Terry, «Brentwood Cathedral», in: *Selected Works* (see note 12), pp. 113–115.

(23) David Watkins, *Radical Classicism: The Architecture of Quinlan Terry*, New York 2006, pp. 240–244.

(24) See: Claire Monk, «The British «Heritage Film» and Its Critics», *Critical Survey* 7, no. 2 (1995), pp. 116–124.

(25) Roger Scruton, *The Aesthetics of Architecture*, London 1979, pp. 248–249.

(26) Roger Scruton, *Sexual Desire: A Philosophical Investigation*, New York 2006 (1986), p. 283.

(27) Ibid., p. 310.

P.55 THE BISMARCK MEMORIAL OF GUNZENHAUSEN

Lucas Vollbracht

(1) Doloris Blume, «Otto von Bismarck 1815-1898», *Deutsches Historisches Museum*, Berlin, 2014, <https://www.dhm.de/lemo/biografie/otto-von-bismarck.html> (accessed 10 April 2024).

(2) Jörg Bielefeld, «Bismarcktürme und Bismarcksäulen», *Infoportal Bismarcktuerme*, n.d., <https://www.bismarcktuerme.net/> (accessed 10 April 2024).

(3) «Debatte um Bismarck «Alles andere als ein Demokrat»», Christoph Nonn in conversation with Stefan Koldehoff, *Deutschlandfunk*, 16 July 2020, <https://www.deutschlandfunk.de/debatte-um-bismarck-alles-andere-als-ein-demokrat-100.html> (accessed 10 April 2024).

(4) Katrin Meier, «Die Entstehung des Bismarckdenkmals von Gunzenhausen», *Alt-Gunzenhausen* 56 (2001), pp. 53–107, here p. 53.

(5) Ibid., p. 69.

(6) See online: <https://www.gunzenhausen.info/wwege/limeswanderweg-151/> (accessed 10 April 2024).

(7) Duane Jethro, «Monuments», *The International Encyclopedia of Anthropology*, 21 December 2021, p. 1, <https://doi.org/10.1002/9781118924396.wbiea2493>.

(8) Ibid., p. 2.

(9) Sharon MacDonald, «Heritage», *The International Encyclopedia of Anthropology*, 5 September 2018, p. 9, <https://doi.org/10.1002/9781118924396.wbiea1709>.

(10) Ibid.

(11) Meier, «Die Entstehung des Bismarckdenkmals» (see note 4), p. 58.

(12) Jethro, «Monuments» (see note 7), p. 2.

(13) Meier, «Die Entstehung des Bismarckdenkmals» (see note 4), p. 70.

(14) Ibid., p. 69.

(15) Ibid., p. 72.

(16) Jethro, «Monuments» (see note 7), p. 3.

(17) Ibid., p. 2.

(18) Hans-Rudolf Meier, *Spolien: Phänomene der Wiederverwendung in der Architektur*, Berlin 2020, p. 16.

(19) Ibid., p. 20.

(20) Meier, «Die Entstehung des Bismarckdenkmals» (see note 4), p. 62.

(21) Ibid., p. 69.

(22) Ibid., p. 72.

(23) Ibid., p. 55.

(24) Ibid., p. 69.

(25)	Ibid.	(4)	Thomas Hobbes, <i>De corpore</i> , London 1655, pp. 100–101 (chap. «On Identity and Difference»).				
(26)	Ibid., p. 64.	(5)	Jane Bennett, <i>Vibrant Matter</i> , Durham 2013, pp. 1–18.	(9)	Michael Young, «Montage-Entourage : On the Politics of the Seam», <i>Drawing Matters</i> , 2 January 2022, <a href="https://drawingmatter.org/montage-entourage-or-the-politics-of-the-seam/">https://drawingmatter.org/montage-entourage-or-the-politics-of-the-seam/</a> , (accessed 13 January 2025).	(9)	Telekommunikation in der Schweiz, Zurich 2002, pp. 170–198, here p. 189.
(27)	Ibid., p. 60.	(6)	Antonin Artaud, <i>Le Théâtre et son double</i> , Paris 1938.			(10)	Ibid., p. 190.
(28)	Meier, <i>Spolien</i> (see note 18), p. 23.	(7)	Bruno Latour and Adèle Van Reeth, «En mode Bruno Latour», <i>Les Chemins de la Philosophie</i> , France Culture, March 2022, <a href="https://www.radiofrance.fr/franceculture/podcasts/serie-bruno-latour">https://www.radiofrance.fr/franceculture/podcasts/serie-bruno-latour</a> (accessed 22 January 2025).	(10)	Maria Rebelo and João Paupério, «Collages, History or Ready-mades: On the Politics of Representation in the Age of Neoliberalism», <i>Piano B: Arti e culture visive</i> 4, no. 2 (2019), pp. 39–60, here p. 47.	(11)	Jaquemet, «Telefonkabinen» (see note 4).
(29)	Ibid., p. 23.					(12)	«La cabine téléphonique représente à l’intérieur de la grille linéaire des infrastructures de la télécommunication un espace, une bulle, ou encore une sphère individuelle qui se pose demanière ponctuelle sur le territoire.» Carlotta Darò, <i>Paysage de Lignes: Esthétique et télécommunications</i> , Geneva 2022, p. 143.
(30)	«Könnte sich ein passenderes Material zur Errichtung eines Bismarck Denkmals finden lassen als diese gewaltigen Zeugen germanischer Kraft, könnte sich ein besserer Platz hierfür wählen lassen als dieser weithin sichtbare Hügel mit seinen historischen Erinnerungen, mit seinen deutschen Eichen, mit seinen Sagen aus grauer Vorzeit? Man wende nicht ein, daß dieses Mal aus rohen Steinen nicht etwa würdig genug sei, daß es doch nichts gescheites sei. Ein Denkmal aus Marmor und Erz können wir in unserem kleinen Städtchen nicht errichten. Wohl aber sind wir es unser- em Patriotismus und der Dankbarkeit gegen den großen Einiger Deutschlands schuldig, durch ein äußerlich schlichtes, aber eine um so deutlichere Sprache redendes Mal zu zeigen, daß wir seiner gedenken und ihn nie vergessen wollen.» «Lokales», <i>Altmühl-Bote</i> , 18 March 1900, Stadtarchiv Guzenhausen.	(8)	Benedict de Spinoza, <i>Ethics</i> (Penguin Classics), London 2005, Part 3, Proposition 6.	(11)	Here reappropriation is not intended as ownership or acquisition. The generalization of this misappropriating practice would eventu-ally lead to the disappearance of authorship and private property in culture. Gil J. Wolman and Guy Debord, «Mode d’emploi du détournement», in: Vincent Kaufmann (ed.), <i>Guy Debord: Œuvres</i> , Paris 2006, pp. 221–229.	(13)	Ibid., p. 152.
(31)	Meier, «Die Entstehung des Bismarckdenkmals» (see note 4), p. 69.	(9)	«Il brille d’une liberté infinie et s’apprête à rayonner vers mille rapports incertains et possibles. Les rapports fixes abolis, le mot n’a plus qu’un projet vertical, il est comme un bloc, un pilier qui plonge dans un total de sens, de reflexes et de rémanences: il est un signe debout». Roland Barthes, <i>Le Degré zéro de l’écriture</i> , Montrouge 1953, p. 22.			(14)	Lampugnani, <i>Bedeutsame Belanglosigkeiten</i> (see note 1).
(32)	Meier, <i>Spolien</i> (see note 18), p. 214.	(10)	Umberto Eco, <i>L’opera aperta</i> , Milan 2023, p. 81.	(12)	Roberto Gargiani, «I primi collage digitali di OFFICE – Kersten Geers, David Van Severen: intenzioni narrative dei visionari eclettici del XXI secolo», <i>Piano B: Arti e culture visive</i> 4 , no. 2 (2019), pp.119–143, here p.124.	(15)	<a href="https://www.apgsa.ch/de/telecab-2000/">https://www.apgsa.ch/de/telecab-2000/</a> (accessed 5 January 2025).
(33)	Ibid.	(11)	Ursula Le Guin, <i>The Dispossessed</i> , New York 1974.	(13)	Palm trees recurrently repeat in OFFICE photomontage. They recall various references from Hockney paintings, to Archizoom, from Ed Ruscha’s photographs to OMA photomontages. Just as the confettis, their repeated use in the photomontages becomes a signature. Ibid., p. 121.	(16)	Phone conversation with Patrik Denzler, Regional Manager Acquisition East at APG SGA, 24 October 2024.
(34)	Ibid.	(12)	Hideo Kojima, «Death Stranding», 2019, video game.			(17)	Toyo Ito, «Tower of the Winds, Yokohama, 1986», in: Andrea Maffei (ed.), <i>Toyo Ito: Works, Projects, Writings</i> , Milano 2001, p. 66.
(35)	Ibid.	(13)	Franz Kafka, <i>Die Sorge des Hausvaters</i> , Munich 1919.	(14)	Young, «Montage-Entourage» (see note 9).	(18)	«Wegwerfarchitektur». Vittorio Magnago Lampugnani, <i>Gegen Wegwerfarchitektur: Dichter, dauerhafter, weniger bauen</i> , Berlin 2023.
(36)	Ibid.	(14)	Pierre Bayard, <i>Le Plagiat par anticipation</i> , Paris 2009.	(15)	fala, «fala: Collages», <i>Drawing Matter</i> , 25 November 2022, <a href="https://drawingmatter.org/fala-collages/">https://drawingmatter.org/fala-collages/</a> (accessed 13 January 2025).	(19)	«multifunktionale Zukunft». Elli Mosayebi, «Hol den Vorschlaghammer! Nein, bewahre!», <i>Neue Zürcher Zeitung</i> , 12 May 2018, pp. 44–47, here p. 47.
(37)	Ibid., p. 210.	(15)	Isaac Asimov, <i>Foundation</i> , New York 1951.	(16)	Vassallo, <i>Seamless</i> (see note 8), p. 187.	(20)	«Viele seiner Kunstwerke finden ausserhalb der Grenzen der Museen im Freien statt.» Philip Ursprung, <i>Die Kunst der Gegenwart</i> , 4th ed., Munich 2019 (2010), p. 116.
		(16)	Gilles Deleuze and Felix Guattari, <i>Mille Plateaux</i> , Paris 1988.	(17)	Giovanna Borasi, «Wild Juxtaposition by Way of Confusing Vocabulary», a+u: Architecture and Urbanism 637 (2023), pp. 156–159, here p. 156.	(21)	Rem Koolhaas and Brendan McGetrick (eds.), <i>Content: Triumph of Realization</i> , Cologne 2004, p. 73.
		P.85	STAND-IN STONES AND THE DISJUNCTIVE JUNCTION Ian Iowrie	(18)	Ibid.	(22)	Ibid.
P.67	VOM SCHUTZ DES SUBVERSIVEN DENKENS Stephen Griek	(1)	Niimori Jamison and Davidson Rafailidis were the only non-European participants. ««Objets trouvés», par Barrault Pressacco, architectes, Paris», press release for the exhibition «Objets trouvés», Cité de l’architecture et du patrimoine, Paris, 15 March–26 May 2023, <a href="https://www.citedelarchitecture.fr/fr/agenda/colloque-conference-debat/objets-trouves-par-barrault-pressacco-architectes-paris#">https://www.citedelarchitecture.fr/fr/agenda/colloque-conference-debat/objets-trouves-par-barrault-pressacco-architectes-paris#</a> (accessed 4 January 2025).	(19)	Vassallo, <i>Seamless</i> (see note 8), p. 187.	(23)	Ibid.
(1)	Friedrich Nietzsche, <i>Sämtliche Werke. Kritische Studienausgabe</i> in 15 Bänden, hg. von Giorgio Colli und Mazzino Montinari, München 1999 (KSA), Bd. 2, S. 431.	(2)	«De nouvelles pratiques protéiformes, hyperlocales, transformatives, expérimentales ou encore néo-vernaculaires de l’architecture». Ibid.	(20)	Sergei M. Eisenstein, «Montage and Architecture», <i>Assemblage</i> 10 (1989), pp. 110–131, here p.128, <a href="https://doi.org/10.2307/3171145">https://doi.org/10.2307/3171145</a> .	P.102	A CONVERSATION WITH CHRISTINE FINN trans team
(2)	Ernst Bloch, <i>Das Prinzip Hoffnung</i> , Frankfurt a.M. 1985, S. 8.	(3)	Ellie Abrons, «Author after Author», in: Monica Ponce de Leon (ed.), <i>Authorship: Discourse – A Series on Architecture</i> , Princeton 2019, p. 13.	(21)	Pier Vittorio Aureli and Martino Tattara, «Circus Minimo», <i>Dogma</i> <a href="https://www.dogma.name/project/circus-minimo/">https://www.dogma.name/project/circus-minimo/</a> (accessed 13 January 2025).	(1)	Christine Finn, <i>Artifacts: An Archaeologist’s Year in Silicon Valley</i> , Cambridge, MA 2001.
(3)	Nietzsche, KSA (wie Anm. 1), Bd. 7, S. 475.	(4)	Ibid.	(22)	Walter Benjamin, <i>Sur l’art et la photographie</i> , trans. Christophe Jouanlanne, Paris 1997, p. 54.	(2)	Christine Finn, «Tales From the Digital Archive», British Broadcasting Corporation (BBC), 26 April 2011, <a href="https://www.bbc.co.uk/programmes/b010m9sw">https://www.bbc.co.uk/programmes/b010m9sw</a> (accessed 14 January 2025).
(4)	Nietzsche, KSA (wie Anm. 1), Bd. 1, S. 163.	(5)	Robert Venturi, <i>Complexity and Contradiction in Architecture</i> , 2nd ed., New York 1977 (1966), p. 88.	(23)	Eisenstein, <i>Montage and Architecture</i> (see note 20), p. 120.		
(5)	Nietzsche, KSA (wie Anm. 1), Bd. 5, S. 346.	(6)	«Ces jeunes praticiens, proches du chantier, se confrontent à l’acte de construire». «Objets trouvés» (see note 1).	(24)	Annette Michelson, <i>On the Wings of Hypothesis: Collected Writings on Soviet Cinema</i> , ed. Rachel Curner, Cambridge, MA 2020.	P.109	WHITE ELEPHANTS
(6)	José Ortega y Gasset, <i>Was ist Philosophie?</i> , Stuttgart 1964, S. 245.			(25)	Eisenstein, <i>Montage and Architecture</i> (see note 20), p. 117.		
(7)	Gilles Deleuze und Félix Guattari, <i>Was ist Philosophie?</i> , Frankfurt a. M. 2000, S. 209.			(26)	Ibid., p. 116.	(1)	Lida Freudenreich & Kaspar Zilian
(8)	Stephen Hawking, <i>Une brève histoire du temps. Du big bang aux trous noirs</i> , Paris 1989.			(27)	Catherine Chalièr, <i>L’appel des images</i> , Arles 2017, p. 55.	(2)	Herman Melville, <i>I and My Chimney</i> , 1856, p. 2.
(9)	Nietzsche, KSA (wie Anm. 1), Bd. 5, S. 18.	P.89	MIND THE GAP Alice Proietti			(3)	Katrin Steinbacher, «Hamburg Commercial Bank Sells Property on Hamburg’s Gerhart-Hauptmann-Platz», press release, Hamburg Commercial Bank, December 2020, <a href="https://www.hcob-bank.com/en/press-release/hamburg-commercial-bank-verkauft-im-mobilie-am-hamburger-gerhart-hauptmann-platz/">https://www.hcob-bank.com/en/press-release/hamburg-commercial-bank-verkauft-im-mobilie-am-hamburger-gerhart-hauptmann-platz/</a> (accessed 18 December 2024).
(10)	Nietzsche, KSA (wie Anm. 1), Bd. 1, S. 866.	(1)	«Yet, the intellectual status of architectural drawing should not be idealised, since such autonomy was primarily the result of the separation between intellectual and manual labour implied in the production of architecture. Indeed, the very idea of ‘disegno’, a term in which the mental process of creation and its material expression overlap with each other, became the mark through which the architect elevated its status and downgraded the role of builders who was thus reduced to the strict execution of the architect’s drawn instructions.» Pier Vittorio Aureli and Martino Tattara, «Paint a Vulgar Picture: On the Relationship between Images and Projects in Our Work», <i>Piano B: Arti e culture visive</i> 4, no. 2 (2019), pp. M32–M46, here p. M36.	(2)	«Und wie magisch färbt Zürich sich ein, wenn der Glaszylinderhut sich nächtens bläut. [...] Organisch von Kopf bis Fuss: Eine runde Bodenplatte aus Stein mit einem Aluminiumring, aus dem der Glaskörper mit seinem teuren, gebogenen Spezialglas spriesst.» Ivar Breitenmoser, «Zürich plakatiert und telefoniert anders», <i>archithese</i> 27, no. 1 (1996): Präzision und Transparenz, p. 65.	(4)	Gutachterausschuss für Grundstückswerte in Hamburg (ed.), <i>Immobilienmarktbericht Hamburg 2024</i> , annual report for 2023, <a href="https://www.hamburg.de/resource/blob/866884/ba5765fbd371978df2bc00866068f7e4/d-immobilienmarktbericht-2024-data.pdf">https://www.hamburg.de/resource/blob/866884/ba5765fbd371978df2bc00866068f7e4/d-immobilienmarktbericht-2024-data.pdf</a> (accessed 18 December 2024).
(11)	Nietzsche, KSA (wie Anm. 1), Bd. 7, S. 436.	(2)	«Dopo l’eccitazione per le possibilità di raffigurazione realistica del progetto resa possibile dal rendering digitale e da programmi come Photoshop, spinte al punto di un camuffamento da promozione immobiliare per la vendita di edifici, un gruppo di giovani archi-tetti inizia a tracciare una linea di ostruzione che al tempo stesso è teor-ica e figurativa.» Anna Rossellini, «Epicentri concettuali del collage digitale a vocazione teorica», <i>Piano B: Arti e culture visive</i> 4, no. 2 (2019), pp. M80–M103, here p. M102.	(3)	«Die Telecab 200’0 zeichnet sich durch eine hohe Funktionalität aus und ist in ein Design verpackt, das auch in ferner Zukunft überzeu-gen wird.» Yl./pd., «Neue, leuchtende Telefonkabinen», <i>Luzerner Rundschau</i> , 10 September 1998, <a href="https://hans-ulrich-imesch.ch/files/ablage/3-Urban-Design/3-6-Stadtmobiliar/3-6-17-Medienecho-Stadtmobiliar/020.pdf">https://hans-ulrich-imesch.ch/files/ablage/3-Urban-Design/3-6-Stadtmobiliar/3-6-17-Medienecho-Stadtmobiliar/020.pdf</a> (accessed 5 January 2025).	(5)	Immobilienmarktbericht Hamburg 2024, annual report for 2023, <a href="https://www.hamburg.de/resource/blob/866884/ba5765fbd371978df2bc00866068f7e4/d-immobilienmarktbericht-2024-data.pdf">https://www.hamburg.de/resource/blob/866884/ba5765fbd371978df2bc00866068f7e4/d-immobilienmarktbericht-2024-data.pdf</a> (accessed 18 December 2024).
(12)	Nietzsche, KSA (wie Anm. 1), Bd. 9, S. 452.	(3)	Alejandro Carrasco Hidalgo, «PostDigital Collage: Naivety as an Ideo-aesthetic Technique», <i>Drawing Matters</i> , 7 November 2024, <a href="https://drawingmatter.org/postdigital-collage-naive-ty-as-an-ideo-aesthetic-technique/">https://drawingmatter.org/postdigital-collage-naive-ty-as-an-ideo-aesthetic-technique/</a> (accessed 13 January 2025).	(4)	«Die Telecab 200’0 ist ein Ort der Ruhe, von der Andacht, von der Kommunikation und von der Kontemplation.» Christian Eggenberg and Daniel von Aarburg, «Telecab2000, die modernen Telefonkabinen des Gestalters Hans Imesch», <i>Kulturmagazin neXt</i> , Schweizer Radio und Fernsehen, 14 December 1997, 00:01:45. <a href="https://www.srf.ch/play/tv/next/video/telecab2000?urn=urn:srf:video:eb039fc4-9b0f-40ca-b27e-8342e533229e">https://www.srf.ch/play/tv/next/video/telecab2000?urn=urn:srf:video:eb039fc4-9b0f-40ca-b27e-8342e533229e</a> (accessed 5 January 2025).	(6)	Friedhelm Feldhaus, «Hamburg kauft HCOB-Zentrale aus Signa Insolvvenz», <i>Immobilien Zeitung</i> , 12 November 2024, <a href="https://www.iz.de/transaktionen/news/-hamburg-kauft-hcob-zentrale-aus-signa-insolvvenz-2000029912">https://www.iz.de/transaktionen/news/-hamburg-kauft-hcob-zentrale-aus-signa-insolvvenz-2000029912</a> (accessed 12 October 2024).
(13)	Rudolf Schwarz, <i>Von der Bebauung der Erde</i> , Heidelberg 1949, S. 228.	(4)	Rossellini, <i>Epicentri concettuali del collage digitale</i> (see note 2), p. M102.	(5)	«Und wie magisch färbt Zürich sich ein, wenn der Glaszylinderhut sich nächtens bläut. [...] Organisch von Kopf bis Fuss: Eine runde Bodenplatte aus Stein mit einem Aluminiumring, aus dem der Glaskörper mit seinem teuren, gebogenen Spezialglas spriesst.» Ivar Breitenmoser, «Zürich plakatiert und telefoniert anders», <i>archithese</i> 27, no. 1 (1996): Präzision und Transparenz, p. 65.	(7)	Eduard Führ, <i>Architektur als Gebrauchswert: Zur Praktognosie materieller Kultur</i> , Bochum 1979, pp. 5–13.
(14)	Humberto R. Maturana und Francisco J. Varela, <i>Der Baum der Erkenntnis</i> , Frankfurt a. M. 2020.	(5)	Martino Stierli, <i>Montage and the Metropolis</i> , New Haven 2018, pp. 18–20.	(6)	«Die Telecab 200’0 ist ein Ort der Ruhe, von der Andacht, von der Kommunikation und von der Kontemplation.» Christian Eggenberg and Daniel von Aarburg, «Telecab2000, die modernen Telefonkabinen des Gestalters Hans Imesch», <i>Kulturmagazin neXt</i> , Schweizer Radio und Fernsehen, 14 December 1997, 00:01:45. <a href="https://www.srf.ch/play/tv/next/video/telecab2000?urn=urn:srf:video:eb039fc4-9b0f-40ca-b27e-8342e533229e">https://www.srf.ch/play/tv/next/video/telecab2000?urn=urn:srf:video:eb039fc4-9b0f-40ca-b27e-8342e533229e</a> (accessed 5 January 2025).	(8)	«Par petits blocs, successivement mis en place, ajouts inutiles, supplément pour le supplément, sans malices, signe d’une tendance irrésistible à en remettre sans jamais pouvoir s’arrêter, sans que ce fût jamais ‘assez’, E. avait œuvré, direction ‘table’. En était-ce une? Elle n’était appropriée à aucun usage, à rien de cc qu’on attend d’une table. Lourde, encombrante, [...] étant si peu en relation avec l’encombrant bâti, qu’on ne songeait plus à l’ensemble comme à une table, mais comme à un meuble à part, un instrument inconnu... dont on n’aurait pas eu l’emploi. Table déshumanisée, qui n’avait aucune aisance, qui n’était pas ‘bourgeoise’, pas rustique, pas de campagne, pas de cuisine, pas de travail. Qui ne se prêtait à rien, qui se défendait, se re-fusait au service et à la communication.» Henri Michaux, <i>Les Grandes Épreuves de l’esprit et les innombrables petites</i> , Paris 1966, p. 157.
(15)	Karl R. Popper, <i>Das Elend des Historizismus</i> , Tübingen 2003, S. 144.	(6)	Ibid., p. 14.	(7)	Ibid., 00:05:23.	(9)	Walter Benjamin, «Theses on the Philosophy of History», in: <i>Illuminations: Essays and Reflections</i> , ed. Hannah Arendt, trans. Harry Zohn, New York 1968 (Frankfurt a. M. 1955), pp. 253–264, here p. 256.
(16)	Stephen Griek, <i>Nietzsches Architektur der Erkennenden. Die Welt als Wissenschaft und Fiktion</i> , Bielefeld 2024.	(7)	Antonio Somaini, «Cinema as ‘Dynamic Mummification’, History as Montage: Eisenstein’s Media Archaeology» in: Naum Kleiman and Antonio Somaini (eds.), Sergei M. Eisenstein: Notes for a General History of Cinema, Amsterdam 2016, p. 21.	(8)	Gerrit Herlyn, «Die erreichbaren Abwesenden: Mobile Telefonie in der Schweiz», in: <i>Museum for Communication</i> , Kurt Stadelmann and Thomas Hengartner (eds.), <i>Telemagie: 150 Jahre</i>		Jean Baudrillard, <i>Symbolic Exchange and Death</i> , London 1993, p. 134.
(17)	David Graeber, <i>Fragmente einer anarchistischen Anthropologie</i> , Münster 2022, S. 24.	(8)	Jesús Vassallo, <i>Seamless: Digital Collage and Dirty Realism in</i>				Robert Smithson, «The Monuments of Passaic», <i>Artforum</i> 6, no. 4
(18)	Nietzsche, KSA (wie Anm. 1), Bd. 3, S. 328.						
(19)	Martin Heidegger, <i>Holzwege</i> , Frankfurt a. M. 2015, S. 229.						
P.71	SUPERCLUEDO Marion Mouny						
(1)	Lina Bo Bardi, <i>Casa de Vidro</i> , Morumbi, 1951.						
(2)	Charlotte Perriand, <i>Prefabricated Bath Unit for Les Arc</i> 1800), 1975–1978.						
(3)	Minnette De Silva, <i>Asoka Amarasinghe House</i> , Colombo, 1954.						
(4)	Pierre Chareau, <i>Maison de Verre</i> , Paris, 1928–1931.						
(5)	Margarete Schütte-Lihotzky, <i>Frankfurt Kitchen</i> , Frankfurt am Main, 1926.						
(6)	Lilly Reich and Ludwig Mies van der Rohe, <i>Villa Tugendhat</i> , Brno, 1929–1930.						
(7)	Robert Mallet-Stevens, <i>Villa Noailles</i> , Hyères, 1923–1925.						
(8)	Alison and Peter Smithson, <i>House of the Future</i> , Daily Mail Ideal Home Exhibition, 1956, London.						
(9)	Erik Gunnar Asplund, <i>Sommarhus</i> , Stennäs, 1938.						
(10)	Eileen Gray, <i>Villa E.1027</i> , Roquebrune Cap Martin, 1929.						
P.78	«THESE FRAGMENTS I HAVE SHORED AGAINST MY RUINS» Charles André						
(1)	T.S Eliot, <i>The Wasteland</i> , London 1922.						
(2)	Ibid.						
(3)	Plutarch, <i>The Rise and Fall of Athens</i> , London 2023.						



(10) PP THE ONLY ONES OF THEIR KIND – ON CHILES COMMERCIAL SNAILS Maximilian Lewark

(1) «Chile: The Bloody End of a Marxist Dream», Time Magazine, 24 September 1973, p. 35.

(2) Naomi Klein, The Shock Doctrine: The Rise of Disaster Capitalism, Toronto 2007, pp. 81–85.

(3) Timothy D. Clark, «Rethinking Chile’s «Chicago Boys»: Neoliberal Technocrats or Revolutionary Vanguard?», Third World Quarterly 38, no. 6 (2017), pp. 1350–1365, here p. 1353.

(4) Antonio Schneider, «Supply-Side Economics in a Small Economy: The Chilean Case», in: Edward Nell (ed.), Free Market Conservatism: A Critique of Theory and Practice, London 1984, pp. 209–228.

(5) Clark, «Rethinking Chile’s «Chicago Boys»» (see note 3), p. 1357.

(6) Friedrich Hayek, «The Principles of a Liberal Social Order», in: Chiaki Nishiyama and Kurt R. Leube (eds.), The Essence of Hayek, Palo Alto 1984, pp. 363–381, here p. 367.

(7) Maurice Zeitlin and Richard E. Ratcliff, Landlords and Capitalists: The Dominant Class of Chile, Princeton 1988, p. 169.

(8) Javiera Zarzar, «A Retroactive Theorem for the «Caracoles»: The Geometry of Inflation», proceedings from a lecture at «CA2RE Trondheim 2020», Norwegian University of Science and Technology, online, 27 March 2020, p. 5, <https://ca2re.eu/wp-content/uploads/2020/07/Trondheim-2020-Zarzar-full-paper-red.pdf> (accessed 21 January 2025).

(9) The «Unidad de Fomento» or UF is an indexed monetary unit used in Chile. It’s exchange rate to the Chilean Peso (CLP) is permanently adjusted to the inflation index. Introduced to enable an inflation-adjusted interest rate for development loans taken out on the international financial markets in 1967, today it is also used for all long-term contracts of individuals, such as real-estate transactions or loans.

(10) Zarzar, «A Retroactive Theorem for the Caracoles» (see note 8), p. 12.

(11) Ibid., p. 11.

(12) Ibid.

(13) Mario Marchant, «Los Caracoles Comerciales de Santiago: Arquelogía de una «nueva» tipología arquitectónica» proceeding of a lecture at «Trienal de Investigación: Facultad de Arquitectura y Urbanismo», Universidad Central de Venezuela, 6–10 June 2011, p. 7, <https://www.fau.ucv.ve/trienal2011/cd/documentos/tpa/TPA-15.pdf> (accessed 21 January 2025).

(14) «Criollo» is a term used to designate people descended from Europeans born in the former Spanish territories and colonies in America.

(15) Liliana De Simone, «Caracoles comerciales y otras especies en vías de extinción», Bifurcaciones, 6 November 2012, p. 5, [https://www.bifurcaciones.cl/wp-content/uploads/2012/11/bifurcaciones\\_010\\_de-Simone.pdf](https://www.bifurcaciones.cl/wp-content/uploads/2012/11/bifurcaciones_010_de-Simone.pdf) (accessed 25 January 2025)

(16) Mark Reinberger, «Architecture in Motion: The Gordon Strong Automobile Objective», Frank Lloyd Wright Foundation, 4 November 2019, <https://franklloydwright.org/architecture-in-motion-the-gordon-strong-automobile-objective/> (accessed 20 June 2024).

(17) Zarzar, «Retroactive Theorem» (see note 8), p. 3.

(18) Clark, «Rethinking Chile’s «Chicago Boys»» (see note 3), p. 1360.

(19) With the kinship group of Yarur-Hirmas-Said in 1964/66 containing 8% of corporate executives, 3% of top landowners and 1% of bankers of the country, whilst owning 1146 «basic irrigated hectares» making up for approximately 1,5% of land value owned by all kinship groups according. Zeitlin and Ratcliff, Landlords and Capitalists (see note 7), pp. 164–169.

(20) Ibid., p. 169.

(21) «Entrevista a Santiago Cummings», El Mercurio, 2 April 1982, p. 5.

(22) Liliana De Simone, «Instalando la ciudad del consumo: el palimpsesto urbano del primer shopping mall chileno en el fundo San Luis», EURE 44, no. 133 (2018), pp. 91–112, here p. 106.

(23) Mario Marchant, «Los Caracoles Comerciales Chilenos Regionales: de la apropiación tipológica a un sistema arquitectónico urbano nacional», Revista 180, no. 26 (2012), pp. 32–39, here p. 37.

(24) De Simone, Caracoles comerciales (see note 15), p. 28.

P.125 DRUSHBA – POSTFUEL LANDSCAPE Gabriyel Dari

(1) Cameron Allan McKean, «Landscape without Life», in: Stéph Donse (ed.), Landscape as Protagonist, Canberra 2020, pp. 55–63 , p. 60.

(2) Carola Hein (ed.), Oil Spaces: Exploring the Global Petroleumsapes, Abington 2022.

(3) Bernd Scherer, «Sensing Reality and Possibility in the New Geological Epoch» in: Giulia Bruno and Armin Linke (eds.), Earth Indices: Processing the Anthropocene», exhibition booklet «Earth Indices», Haus der Kulturen der Welt, Berlin, 19 May–17 October 2022, pp. 3–4, here p. 3, [https://archiv.hkw.de/media/en/texte/pdf/2022\\_2/programm\\_2022/earth\\_indices\\_booklet.pdf](https://archiv.hkw.de/media/en/texte/pdf/2022_2/programm_2022/earth_indices_booklet.pdf) (accessed 21 January 2025).

(4) Katrin Klingan, «A Geology of the Present», in: Bruno and Linke, Earth Indices (see note 3), pp. 5–6.

(5) Lucius Burckhardt, Warum ist Landschaft schön? Die Spaziergangswissenschaft, ed. Markus Ritter and Martin Schmitz, Berlin 2006.

(6) «Die letzte Generation» (The Last Generation) is a German climate activist group known for its radical actions aimed at raising awareness about climate change and urging immediate governmental action. Founded in early 2022, the group gained attention through disruptive protests, including blocking roads, interrupting shareholder meetings, and disrupting concerts and theater performances. Their activities sparked public discussions on the acceptability of protest forms and the urgency of addressing climate issues. See <https://letztegeneration.org> (accessed 21 January 2025).

(7) The authors research work resulted in 9 books with varying content. The eighth book of the series is a travel diary recounting the events that got him in danger. See «Events at the Pipe: This Never Happened», in: Gabriyel Dari, Drushba: Post Fuel Landscape, Berlin 2023, unpublished master’s thesis, pp. 89–107, here p. 99.

(8) Lucius Burckhardt, «Die Sichtbarmachung», in: Thomas Kissling (ed.), Lucius Burckhardt: Anthologie Landschaft, Zurich 2023, pp. 444–445, here p. 444.

(9) Robert Smithson, «Entropy and the New Monuments», Artforum 4, no. 10 (1966), pp. 26–31.

(10) «Przepisu ust. 1 nie stosuje się do obiektów budowlanych wpisanych do rejestru zabytków.» USTAWA z dnia 7 lipca 1994 r, Prawo budowlane 1, Rozdział 1, Przepisy ogólne. See online: <https://sip.lex.pl/akty-prawne/dzu-dziennik-ustaw/prawo-budowlane-16796118/art-67> (accessed 25 Januart 2025).

(11) Robert Smithson, The Collected Writings, ed. Jack Flam, Berkeley 1996, p. 10.

(12) Lucius Burckhardt, «Das Erhabene», in: Kissling, Lucius Burckhardt (see note 8), pp. 372–376, p.374.

(13) Uncle Dave Wandin, «Listening to Landscape», in: Donse, Landscape as Protagonist (see note 1), pp. 11–20, p.18.

(14) Lucius Burckhardt, «Landschaft ist transitorisch: Zur Dynamik der Kulturlandschaft», Laufener Seminarbeiträge 4/1995 (1995), pp. 31–36, p.32.

(15) Dari, «Events at the Pipe» (see note 7), p. 118.

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