

# [notation of the loss]

## a meteorite has fallen here

Field: Leipzig / Halle

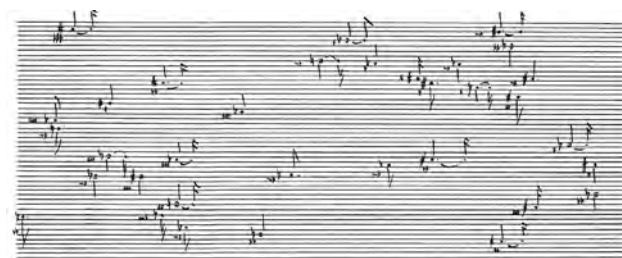
Crossing the boundary we step into a void. Yet coming back to the abandoned spaces we recognise a change. Nothing has left as before. Meteorites fell here, grass starts to grow. Laying our head on the ground we smell the sky above. We are ready to occupy the zona again, settling with various kind of patterns, unnumberable passes, diverse colors of single patches.  
\*dedicated to Andrej Tarkowskij



## [notation of the loss: towards the methods of dissolution]

Against the wide spreading phenomena of shrinking/dissolving condition of former urban or industrial sites, the proposal focuses the initial question: how we could turn over these rather pessimistic situations into a more positive environment. Rather than applying optimistic modern utopias, we are introducing in this scheme a precise methodology in order to achieve a unique flexibility while allowing certain coincidences against a wide range of problems, as well as various territories with completely different political, industrial, and architectural backgrounds.

While unfolding modern composers such as John Cage or Earle Brown who have investigated unique methods (dealing with inviting existing sound and the noise rather than the conventional aesthetical dimension while developing alternative notation systems), the proposed method in this scheme should lead to contradiction, yet, actual questions: how the variations of shrinking could be shifted into unknown light, into contemporary images, into the actual manner of metamorphosis, or dissolution.



\_Earle Brown, Folio, 1952

## [strategy]

The overall concept follows a structure which installs independent fragments. In within of abandoned places of former industrial sites or former habitation fragments define residual spaces.

Residuals function as a seed or they disappear as it. Meteorites have been fallen down, without purpose. The fragments follow a mythical memory, which is trapped but still present.



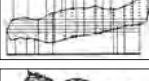
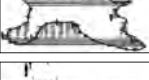
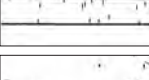


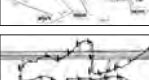
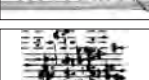





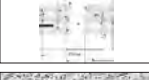


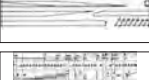


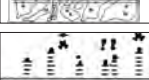


The allotment as a trace of a field, the gardener, the bee-keeper, the virus hunter as traces of a farmer, of a gravedigger:

The seed starts to change the residual space; the direction of the growth is not under controll.

## [instruments]

# 1

In the similar sense as orchestra, there are series of prepared instruments that deal with the differentiated conditions of post-industrial sites, infrastructure, media, alternative organization, geography, ruins, pollution, implantation, migration, recycling, or withdrawal. These are the tools that shall play a role against shrinking transformations, or possibly be applied in order to shift those problematic into alternative possibilities. Those instruments could be adjusted independently, or multiply.

-  \_decaying
-  \_land clearing
-  \_land transformation
-  \_land(e)scaping
-  \_portional removals
-  \_residuals
-  \_topography/undulation
-  \_displacement
-  \_implantation
-  \_reforestation
-  \_temporarity.
-  \_transfiguration
-  \_alternative infrastructure
-  \_canalization
-  \_data simulation
-  \_hybrid networking
-  \_virtual sites
-  \_donations
-  \_investments for recycling
-  \_non-profit organizations
-  \_participation
-  \_self-sufficient network
-  \_withdrawal

# 2 [4 layers: actual indications]

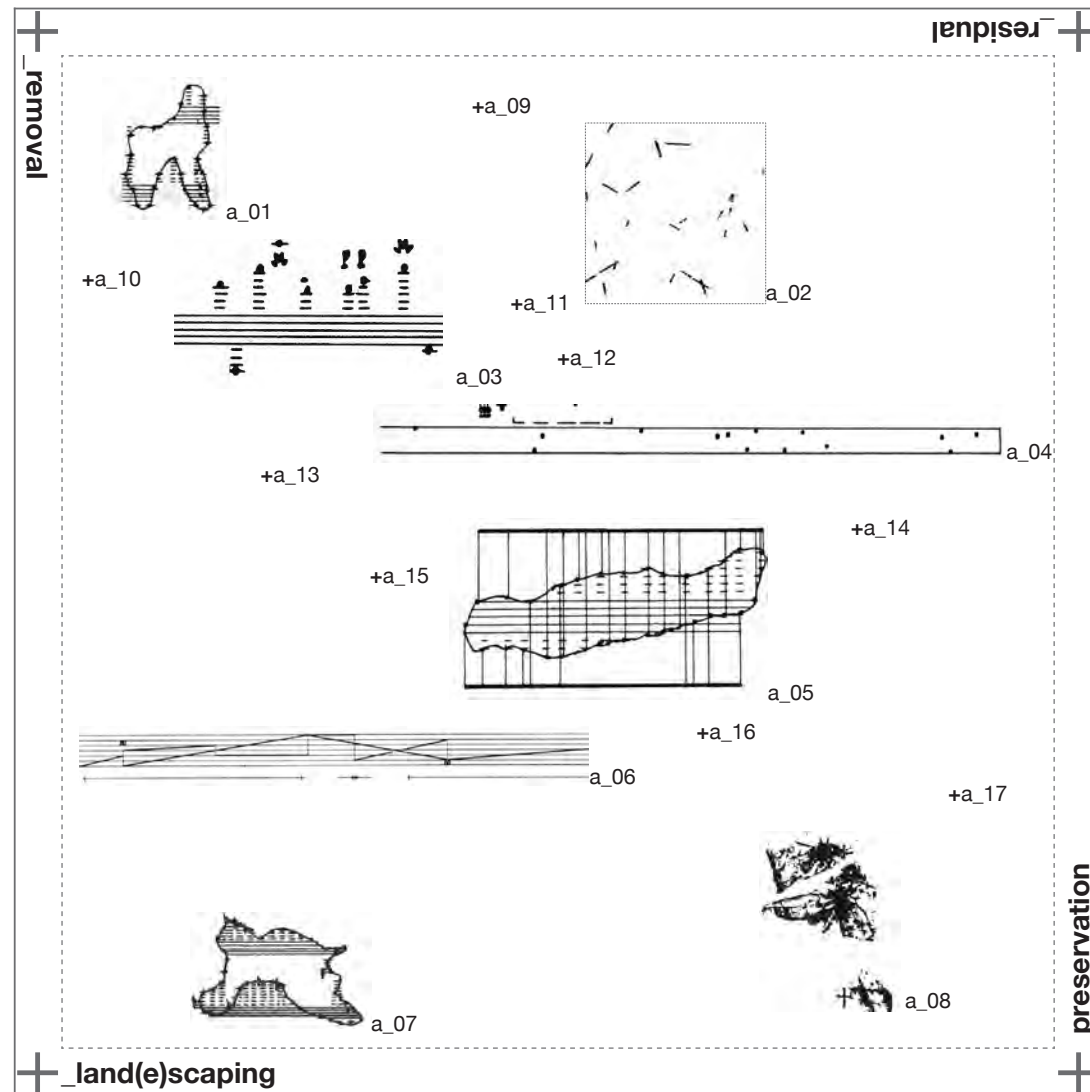
The prepared instruments are categorized, and re-assembled into 4 planes: the layers. Each layer has 4 poles / themes within the main framework, in which each instrument is precisely defined or positioned among 4 poles. The variations of additional instruments can be more general operations, or very concrete proposals. The operation / territory of each layer is the extended field that indicates the vector of actuality, while allowing wide range of variations.

## L-a] methods of dissolution

The image of repetition becomes a form of recollection. However, relation between the repetition and recollection is the metamorphosis that keeps transforming. The attempt here is to dismantle, as well as transfigure the model of 1937 from the reversed side. dimension from the opposite vector.

[instruments\_a]

- a\_01: land clearing
- a\_02: residuals
- a\_03: withdrawal
- a\_04: portional removals
- a\_05: land transformation
- a\_06: undulation
- a\_07: land-escaping
- a\_08: decaying
- +
- a\_09: evacuation
- a\_10: razing
- a\_11: de-industrialization
- a\_12: demolition
- a\_13: de-industrialization
- a\_14: diversion
- a\_15: disruption-partial division of substance
- a\_16: loss of solidity
- a\_17: preservation

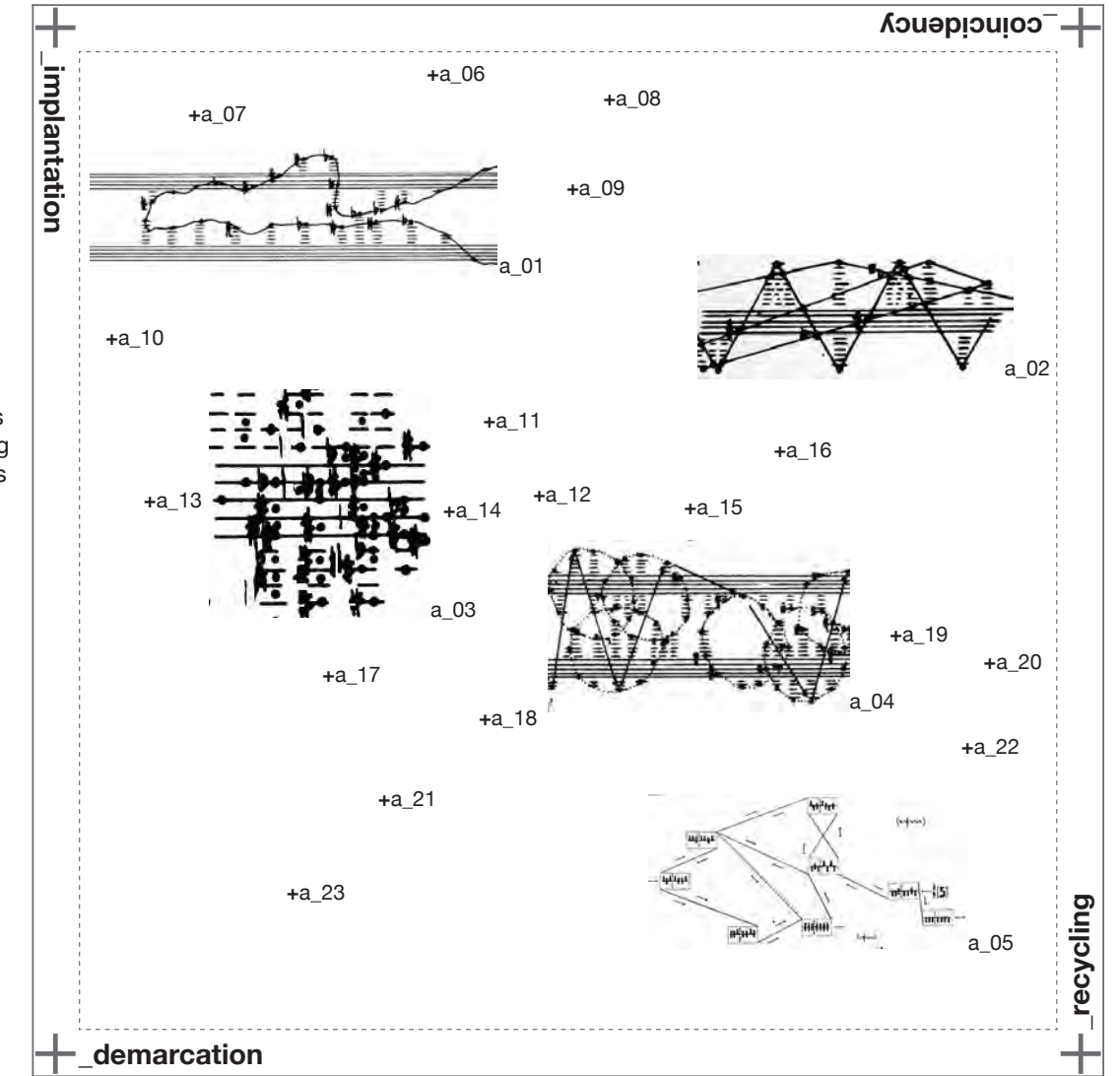


## L-b] metamorphosis

The existing is interpreted as a mode of the possible/sensual manifestations as one possibility in between of innumerable. Any aspect of being appears like a door opened towards the next containing a germ of its overcoming/the dissolution as a condition of modification and as a method of cancellation/deletion towards the possible.

[instruments\_b]

- a\_01: implantation
- a\_02: temporality
- a\_03: reforestation
- a\_04: transfiguration
- a\_05: displacement
- +
- a\_06: trout farming
- a\_07: tree nursery
- a\_08: orchards
- a\_09: mushroom plantation
- a\_10: prison-ing
- a\_11: allotment gardens
- a\_12: apiary/beekeeping
- a\_13: flooding residuals
- a\_14: gardening
- a\_15: purification
- a\_16: mobility
- a\_17: farming
- a\_18: reclamation
- a\_19: migration
- a\_20: dis-location
- a\_21: nature reserve
- a\_22: recycling ecological substance
- a\_23: replacement for graveyards

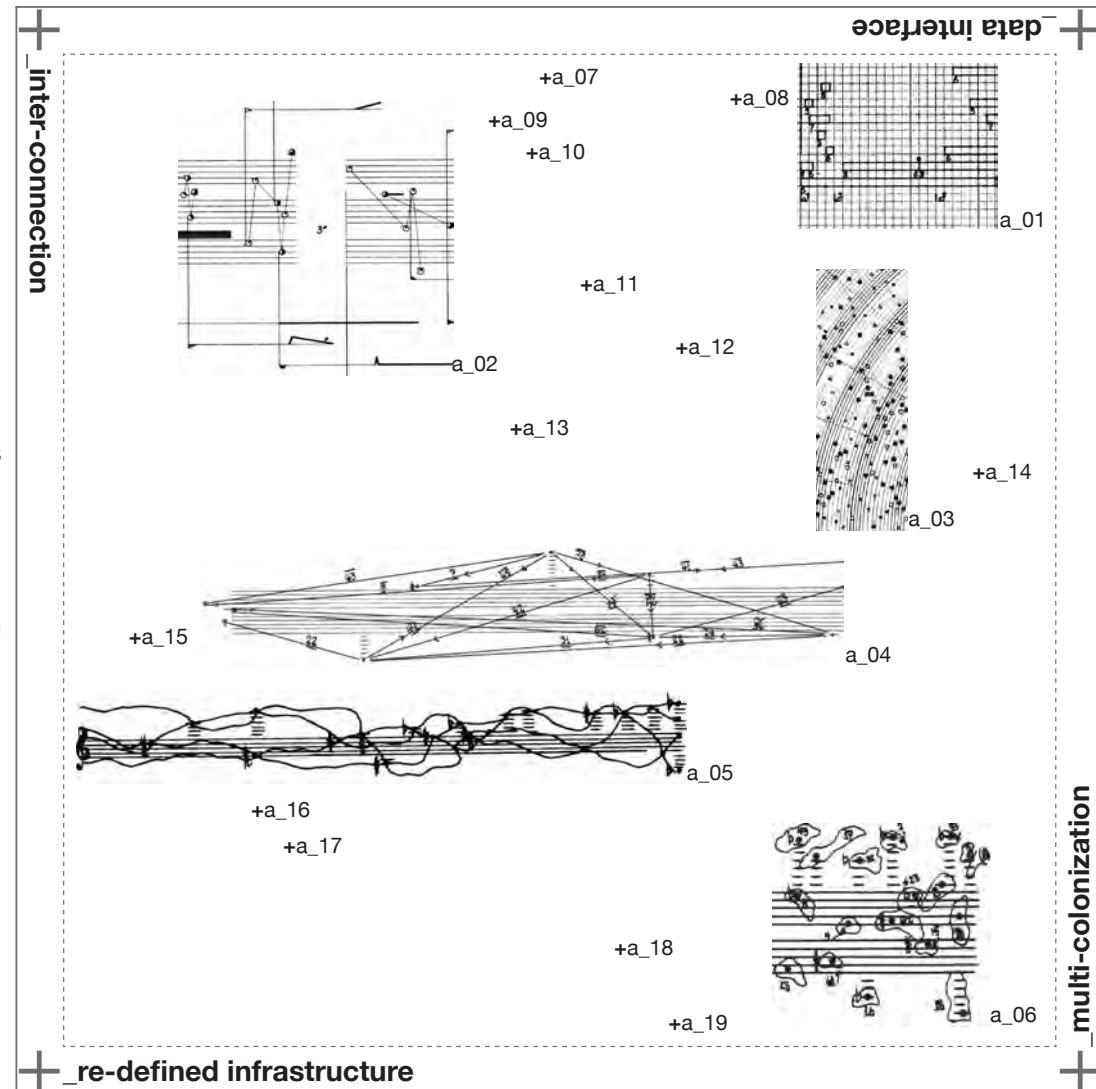


## L-c] hybrid networking

Overlapping and coincident layers appear as communicative techniques in between of active/passive protagonists of a dissolving and metamorphic process. The connection/appropriation in between objects and landscapes reacts simultaneously overcoming the limit between interior and exterior, self and stranger, paradise and parasite.

### [instruments\_c]

- a\_01: hybrid networking
- a\_02: data simulation
- a\_03: virtual sites
- a\_04: alternative infrastructure
- a\_05: canalization
- a\_06: colonization
- +
- a\_07: data network
- a\_08: data archiv
- a\_09: light-fiber data network
- +
- a\_10: web-networking
- a\_11: tourist info updates
- a\_12: data sampling\_ ecological substance
- a\_13: virtual touring
- a\_14: web-auction
- a\_15: transfiguration\_ unused motor ways+train tracks
- a\_16: alternative tram-transport
- a\_17: bike-ways connecting empty sites
- a\_18: boundaries-antonym
- a\_19: colonies of viods
- a\_20: activation of IT ventures

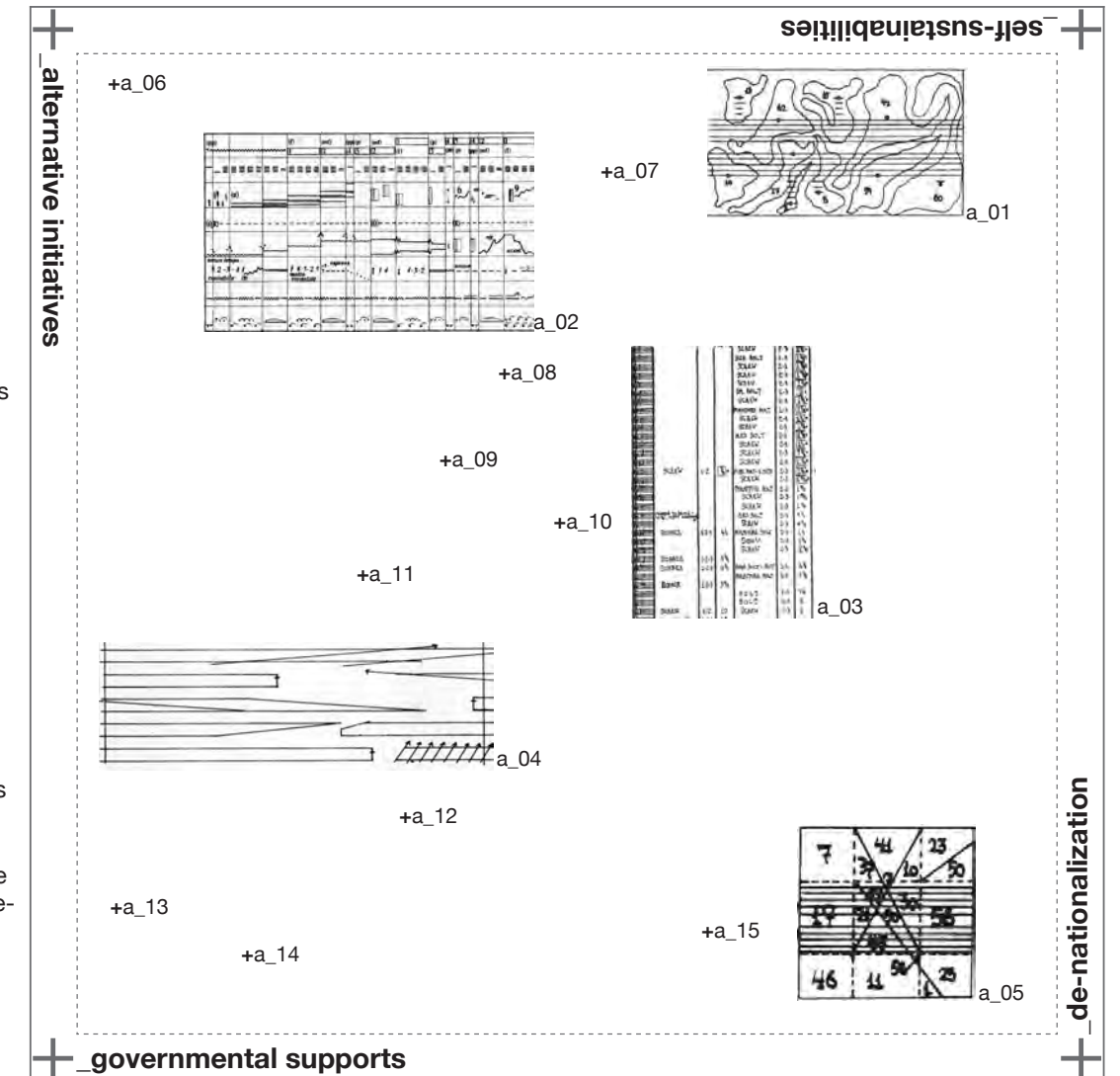


## L-d] political sustainability

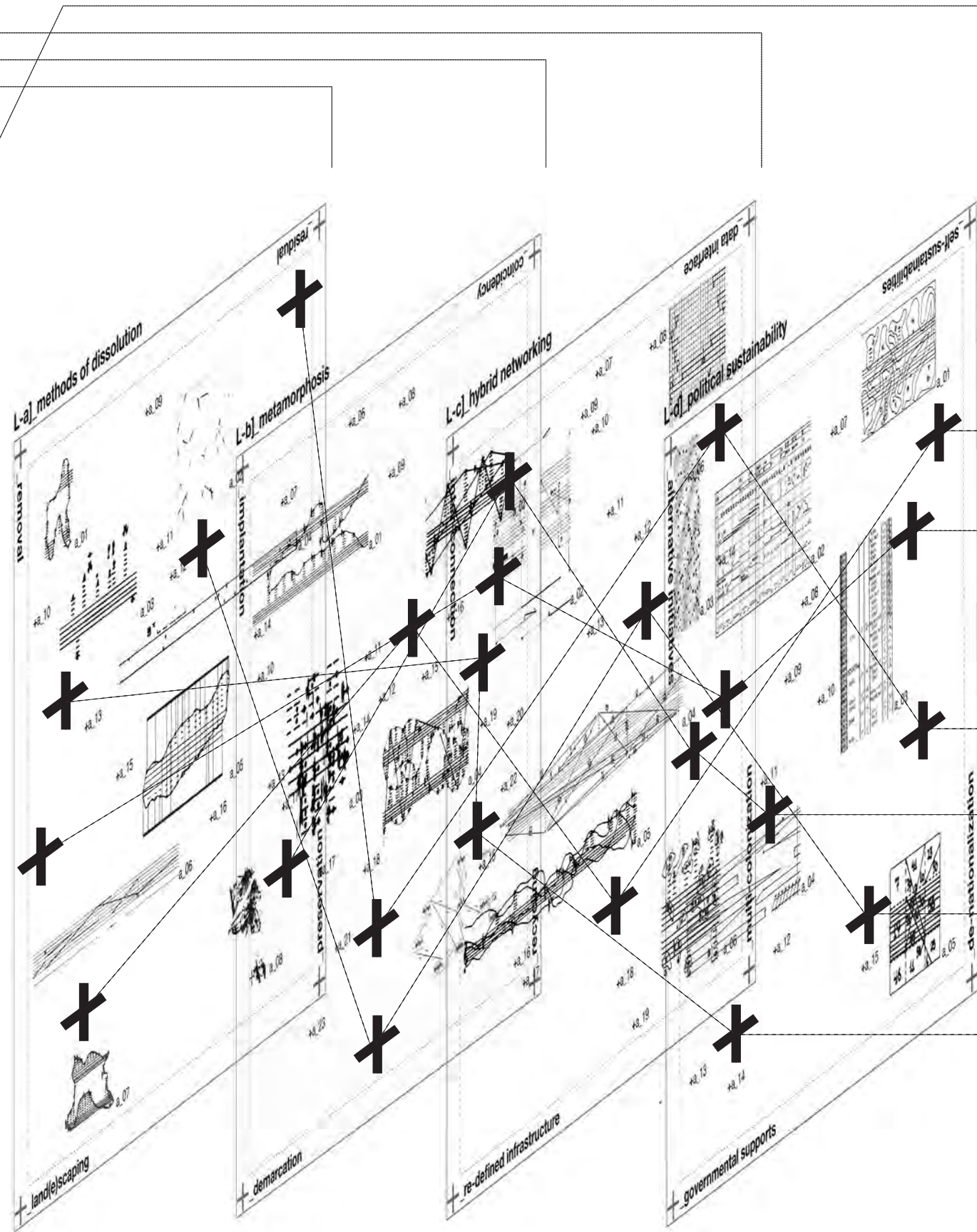
Political sustainability describes the interface between the institutionalized world of the dominating economic law and alternative forms of sustainability, where the uncoupling of the necessity of action from the necessity of the profit is thought as initial and temporary model and criterion of liberation in terms of latent creative forces.

### [instruments\_d]

- a\_01: self-sufficient production network
- a\_02: non-profit organizations
- a\_03: method of participation
- a\_04: investments for ecology/recycling
- a\_05: denationalization through donations
- +
- a\_06: founding initiatives
- a\_07: self-sustained economy
- a\_08: activating ecological projects
- a\_09: invitation of IT ventures
- a\_10: purification of contaminated soil
- a\_11: promotion for tourism
- a\_12: shifting ruins to landscape parks
- a\_13: evacuation of defined zones\_no-man's land
- a\_14: governmental support for maintenance
- a\_15: transfer from state-owned properties into private

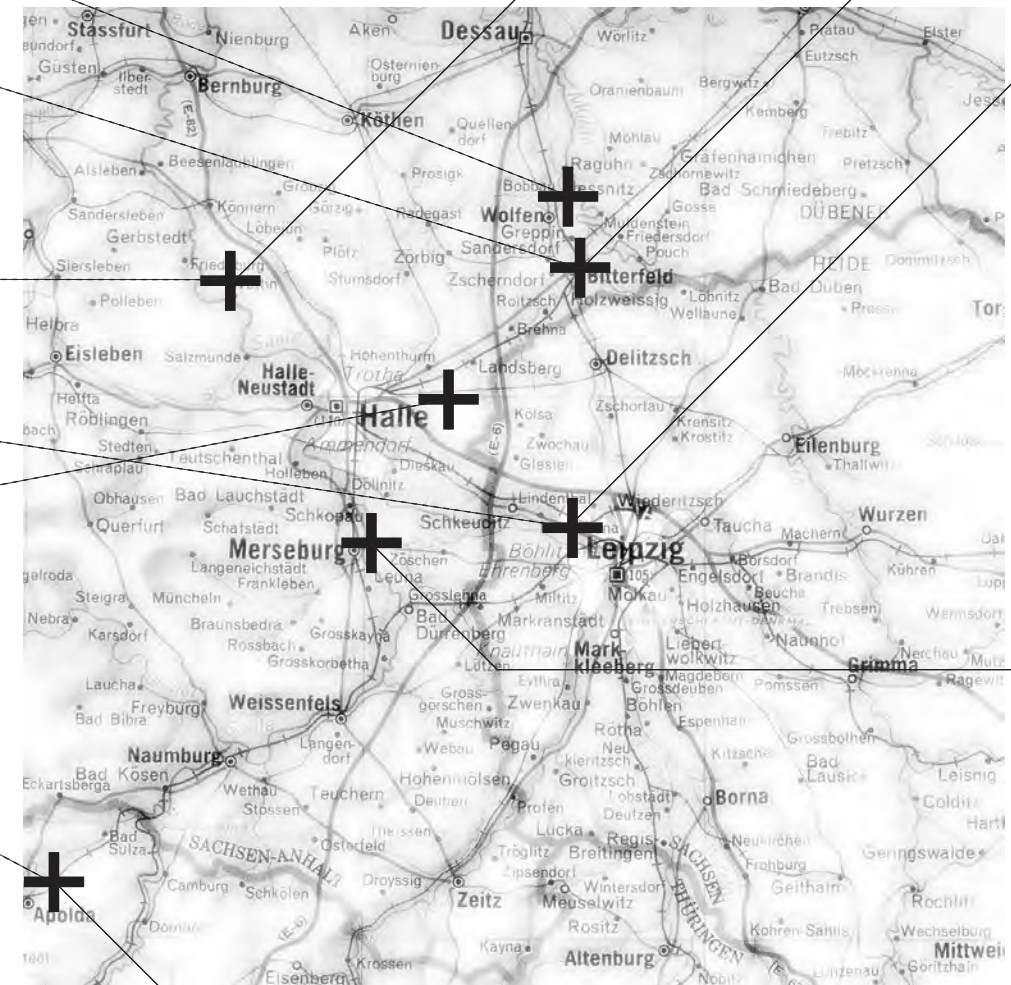






## 4 [(dis)placement / (dis)location: Leipzig/Halle]

The flexible strategy through 4 layered fields is developed, in order to cope with complex, transforming shrinking situations at possibly any sites. As samplings, the area of Leipzig / Halle is taken. Through the applications of various instruments from 4 layers, particular phenomena of the region is considered such as de-industrialisation, pollution of the soil, evacuation, mass of empty pre-fabricated housings, ruined landscape after a coal mine. Proposals from micro scale to macro, from social dimension to sustainable, from data interface to re-defined infrastructure will be placed, or displaced as fragments, similar to archipelago, which will intentionally / accidentally connected directly, or indirectly.



## 3 [methodology of flexibility and coincidence]

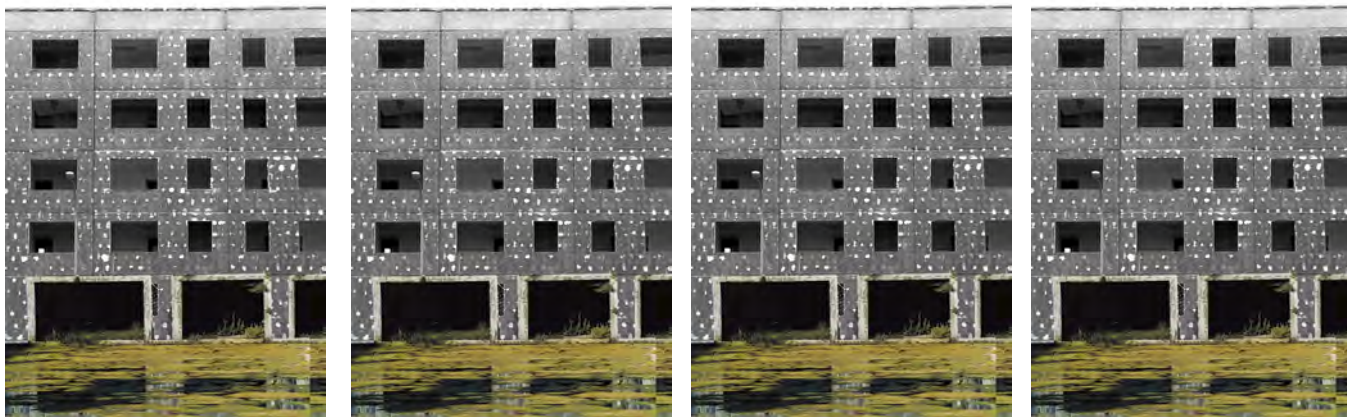
Against totally different sites or various problematic backgrounds, prepared 4 layers will be applied. It works as if there are 4 transparent sheets applied through countless combinations of instruments from different layers against various conditions of shrinking. The method allows total flexibility through the overlay of prepared frameworks, further, it enables to deal with the complexity or the contradiction against the pessimistic conditions, or towards the transfiguring proposals.



# 5 [zones of the void: samplings]

The common point of the following supposed realities is the question of the void. An emptiness, which appears in different qualities. To deal with the void is at first a necessity to understand the qualities and character (istics) of the loss - to penetrate the void itself. The project is a search to discover residuals of the void not to deny them. Yet it seems that the residuals of our notation lead to a perception apart from our habits. It probably comes close to nothing. The defined zones of the void become arrested.

The repetition of an element repeats an inevitable order of things. Flooding the ground this order begins to sway. However an unaccessible inwardness describes the relation between inside and exterior.



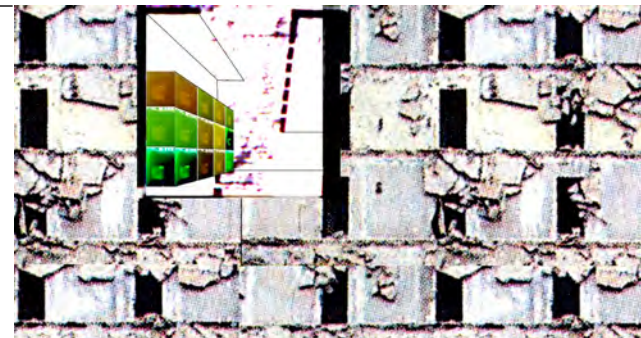
The shadow forms a resonant shell, the water underneath the blade of algae enlarges the sky. The fishermen are arriving, the pool needs to be cleaned.

The late middle age of Central Europe developed a negative settlement-period, the so-called "Wüstungsprozeß", a process in which settlements have been given up (caused by the growth of the cities or by pestilence). As a result the already cultivated land deserted again and forest returned.

Residuals of disruption turn into vague boundaries between reforestation and wasteland. The beekeeper installs himself, the gardener returns.



\_Cut out for a gardener



\_Cut out for bee-keepers



Our perception of disruption changes, if we start to recognise its beauty. The attempt to reconcile with nature seems insignificant yet it determines our position again by accepting/by interrupting an uncontrollable process.



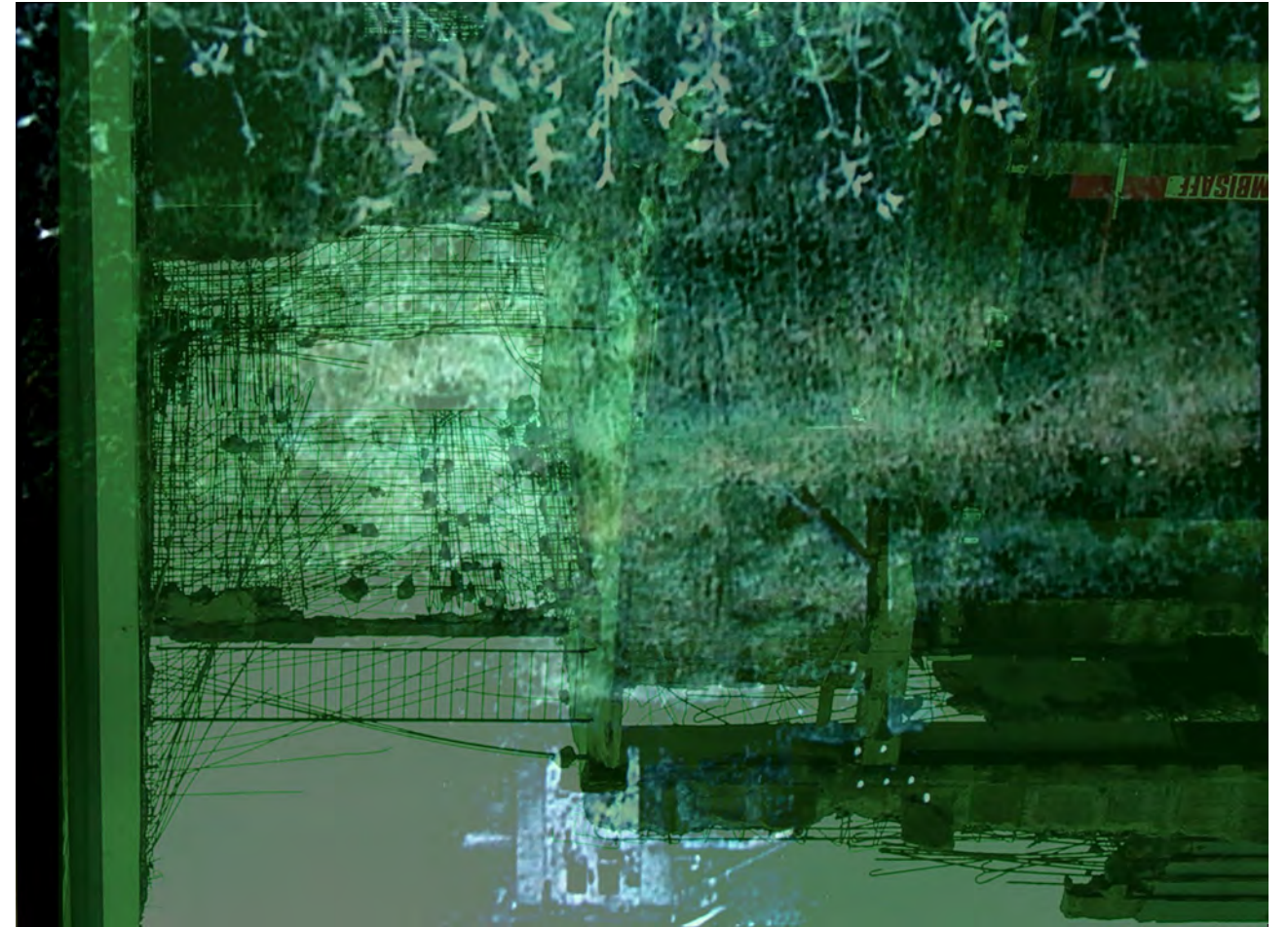
Voids are differentiated by the form of the set of junctions, its appearance, its place, as well as by its changes of state, its fluctuations. But what they have in common and what constitutes them as such is the operation itself of disconnecting. However once the scientific contents are filtered out, a residue remains in which a melting state organizes reformulations of mythical material. The degeneration of cleared, used land as well as of inhabited spaces has to be discovered as a chance, as an extended field of still unknown spaces. At the same time the flow of time returns mythical memories into space.

\_Graveyards



Withdrawing to the death\_

Piled bricks define places of no return: provoking a density in within the void the massive wall encloses the intimate space from the exterior. It defines an unexpected innerness. The graveyards built by recycled bricks of former industrial buildings reinterpret the correlation between time and space. By emptying abandoned sites through controlled demolition on the one side and controlled construction on the other side the notation of the loss turns through diverse states of existence.



*While the high wind yelps the names of women long dead  
Or the sound of bitter old rain on a road*

.....  
*Listen-now there's nothing-but complete silence-listen.*  
(O.W.De L. Milosz)