TERRITORY AND *TRANS*-GRESSION.

FAILURE AND IDEOLOGY, AN IDEOLOGY OF FAILURE.

'Je suis l'empire a la fin de la decadance'

-Paul Verlain

A SENSE OF 'VIOLATED PERFECTION' PERVADES CONTEMPORARY SPACE.

IN THE MYTHOLOGY OF OBJECTS AS THE SYNTHESIS OF A RATIONAL AND

RATIONALIZING IDEOLOGY A CRACK OPENS. A DEEP AND INEVITABLE

CRACK THAT LETS OUT THE PRODUCTS OF SUCH WILL OF POWER. IT TELLS

US ABOUT WHAT WE LEFT BEHIND, IN THE ATTEMPT TO BE MODERN.

THE IDEA OF UNITY, PURITY, BALANCE, AND CONTROL TOGETHER WITH THE

IRREDUCIBLE POSITIVE AND PROGRESSIVE CONNOTATION OF THE FUTURE

LOSE OUR ATTENTION AND LEAVE ROOM FOR THE UNEXPECTED CONTENT

OF THIS FRACTURE. A TERRIBLE BUT FASCINATING DISCONTINUITY.

THEY LEAVE ROOM FOR A PRECARIOUS AND VULNERABLE CONDITION, DE-

CENTRALIZED AND THEREFORE OUT OF CONTROL, IN WHICH A

BACKGROUND NOISE CONSTANTLY REMINDS US THAT SOMETHING HAS

GONE WRONG, THAT 'THE FUTURE NEVER ARRIVES'.

DON'T PANIC, HOWEVER, A SHATTERED CRYSTAL UNDENIABLY POSSESSES

ITS OWN AESTHETIC AND CHARM AND PRODUCES MANY SMALL PIECES,

EACH WITH ITS OWN, DISTINCT, IDENTITY. AND IT IS PRECISELY ON IDENTITY

THE LESSON THAT WE SHALL LEARN AND ABSORB FROM THE FAILURE OF

AN EMPIRE BECAUSE IT TELLS US WHO WE ARE IF WE CAN GRASP THE

WASTE PRODUCTS THAT THIS DEMOLITION HAS AS AN EFFECT, AND

APPRECIATE THEM IN THEIR SINGULARITY.

THE MAKING EXPLICIT OF THE EMPTINESS THAT THIS SHATTERING

PRODUCES INFORMS US ON HOW THE PARTS OF A WHOLE WERE ALWAYS

THERE, DISTINCT AND DISCREET, AS THEY APPEAR BEFORE US WHEN

THERE IS AN ABYSS SEPARATING THEM.

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ABSTRACT:

This essay is concerned with giving a theoretical background to a spatial research and design project that aims at exploring the possibility of alternative thinking in architecture.

The need for doing so is dictated by the emergence of a contradiction between material conditions of contemporary society and the foundations onto which the production of space is relaying. Progress and growth reached a saturation point in which the counter-finalities of their exercise have become unbearably heavy and unsustainable.

In the exploration of the negative to normality, progress, and its destructive part, it is attempted to draw trans-gress as the teleological alternative counterpart to an essentially objectivized way of thinking reality.

INTRODUCTION:

When the nature of post-industrial sites more and more gets tackled with alternatively: motionless conservation or persistently pro-gressive recycling of objects aimed at further capitalization, this writing attempts to contextualize the breaking apart of an idea of space, humans and the 'world', as we use to think of it and to make something else out of it.

This means to give a third way of looking at the corrupted fruits of modern growth and trying to propose a coherent response to it in terms of resilience and rehabilitation of exploited territories.

To look at the fragments means to take care of them, not to swipe them away to move further in the same trajectory that produced that devastation. To look at the void between the fragments means to give voice to the 'part that has no part' that produced them, and to scavenge for a better world.

The motivation for doing so, therefore, will move from the necessity to metabolize ideological and material failure, because the exhaustion of ideas is now uncannily coinciding with the exhaustion of resources, energy, and meaning. The starting point will therefore be ideas and ideologies, and what happens when they lack in producing purpose and meaning in terms of spatial production. This will proceed by analyzing modernity and the critical substrate that made it possible for it to fail. Science and technology as the consistency of the modern project are then related to the Russian context. This will allow us to talk about why is it relevant to precipitate these urgencies in the context of a small mining town near Yekaterinburg, as the links between ideology and Russian culture becomes stronger and the toxicity of Degtjarsk removes any opacity from the critical operation here attempted.

Finally, by pushing back and forth from the city, Degtjarsk, to its conceptualization and its role in disclosing trans-gressive movements in both spatial and philosophical terms, it will be attempted to outline the possibility of an alternative arising from that same failure.

One last note is necessary to specify what kind of orientation this writing has. Trans-gress is the attempt of giving an alternative, both philosophically, and therefore, architecturally, to our current societal progressive schemes. Nonetheless, for the sake of the programmatic criticism of those ideas, it is

important though to underline that this condition is nothing that can be defined as 'new' or 'next'. It is the premise of this writing, and its content, to be retrospective and formulate a different direction arising from actions that were already put in place. This thinking, therefore, is only possible if emerging from the pre-existent conditions, and therefore lacks in 'originality' and 'novelty'.

THE TECHNOGENESIS OF DEGTJARSK

Let us suppose I am standing in a field in the middle of nowhere. Well, not really, I am standing in a field in the countryside around Degtjarsk, near Yekaterinburg, in Russia.

I see nothing but grass, trees, birds, and so on. Nonetheless, in the distance, I can glimpse some buildings, a chimney, a power line. Is this enough to compromise the 'purity' of the natural environment around me?

When the progressive civilization of the world is achieved, its territory has virtually reached a condition in which the relation between man-made artifacts and natural environments has merged and the border between the usual humanist distinction between these two cannot be clearly stated [Pepperell, 1995]. This condition consists of a new ecology, a synthetic and continuous entity.

The fact of seeing some kind of artifact virtually everywhere in the distance, therefore, necessarily shifts the attention from the meaning of something 'in itself' the grass field 'in itself', the power line 'in itself', to the relational space between them, that we can establish as 'meaningful'.

This conceptualization of space emerges from the need to overstep the very dichotomy between object and subject put in place by its homogenization. Instead, an ontogenetical correlationism that sees 'intra-dependent' entities that only exist in relation to each other [Kousulas, 2017, Barad, 2007] emerges from this condition. What is then referred to as the technogenesis of Degtjarsk is precisely the emergence of an alternative condition arising from the spatial outcome of a technologically progressive idea of 'civilization' that was, on the other hand, oriented in the opposite sense. Object-subject relations in a state of inter-dependencies, 'distinct beings in an antagonistic relationship with their surrounding' [Pepperell, 1995].

The first settlers of Degtjarsk were coal burners who burned charcoal for the blast furnaces of the Revda iron-making plants. This area then started to be populated by miners of iron ore around mount Labaz. With the deepening of the works, the largest deposit of copper in the world was found and several mines started to open: creating a 'spine' of mining, in different spatial forms (open pit, underground, workshops for processing) that cut the city in half and lay on the west side of the mount Labaz. Huge mining facilities were pumping copper

out of the ground and the city revolved around this activity and the idea of producing and progressing thanks to technological advancement.

The monothematic implementation of industrialization in the formation of spatial meaning in Degtjarsk constituted the normative agent in the production of space. Now that the world has ended, and the mines are exhausted, the self-fulfilling agency of technology-made-intention emerges in its purposelessness. For this reason, Degtjarsk is the embodiment of a logic that made it possible for 'vitality and decadence, abundance and deprivation, lordship and reification coincide ruinously' [Emery, 2010]. Made it possible for the positive premise of progress to coincide with its demons in what results in being a quite literal materialization of failure. The fragments of this former splendor, now lay on the territory like splinters and are flooded or in material decay.

The analogy between an ideological collapse and a material one is less far-fetched than it seems. As explained by Muller and Tubrina who analyzed the post-soviet territory around Yekaterinburg, 'scraps clatter [clutter] especially post-Soviet space—the collapse of the USSR having been a "breakup" in quite a literal, material sense.' [Muller&Trubina, 2020].

This fragmentation is, moreover, of a particular kind. It is the dismantling of a certain ideology that had the pretension to insist on the 'mechanical', 'functional' implementation of the territory as the intentional base holding the production of space. This makes therefore Degtjarsk the embodiment of a post-event condition consequential to the breakup of the modern project.

WHAT COMES AFTER THE HERO

To better understand how the emergence of an alternative condition from failure can take place, we shall at this point make explicit what are the problems and dynamics that gave rise to that failure. We shall do that by critically understand how the 'faith' in a scientific-technical mentality acting as the ideological base of modernity [Meland, 1966] that informed the production of space in Degtjarsk, operates.

The post-ideological era presents itself as the residue of a formerly heroic moment in history. Finally, after years of spiritual non-sense, after millenniums of lies, prejudices, oppression, distorted images of reality, and dogmatism, Science came. It came to free man in an over-a-hundred-years effort to make

reason prevail over humans' life, it came to make the very concept of humans prevail on humans, to liberate them, and make them believe in their powers.

The future, came, in its most promising, positive, acceptation: fresh, crystal clear, and objectively self-fulfilling, like a well-oiled shiny mechanism.

From the Renaissance to le Corbusier, the project of modernity struggled against dark forces, and rationality came to the surface overthrowing every other ideological alternative, spiritual or political, [Meland 1966]. This created "a new common sense", that revolved around and started to merge "with the technical demands of industry, until science, together with industry, laid the ground for a new technological civilization" (Meland,1966). When this task is complete though, we are left empty, and reflective, and turn back to look at the consequences of ideas of the future we never had [Pepperell, 1995].

When the dominance of an ideology that had the presumption of posing itself as definitive and absolute, for the sake of its powers, starts showing its internal contradictions and weaknesses, the very lack of that supposed coherence appears dreadful and irresolvable. When the counter-finalities of that project become so onerous that they are no longer bearable, sustainable, [Emery, 2010], that is when this positive ascension starts bending on its negative counterpart: destruction and devastation, as it is in the case of our mining town.

As we shall see, this outcome is somehow embedded in the premise of science made ideology a promise of freedom, from ourselves.

TECHNICAL DOMINANCE AND OBJECTIVIZATION OF EXISTENCE

> "[Galileo] started from the practically comprehensible world ... and said to himself: wherever such a method [scientific,technical] has been developed, thanks to it the relativity of subjective apprehension has also been overcome." [Husserl, 1936].

In this quest for liberation, as depicted by Husserl when trying to explain the intentions of this techno-scientific mentality, is where the critical fracture in modern thinking arises. Objectivity and objectivization as a means to 'free' man from relativity. In the need to understand entities, we decided to rule out ourselves from the equation. This means that to account for objectivity, humans have tried to practice an ideological suicide by externalizing their intentions in ob-jects. This, surely, leads to mechanical predictability. The capability

to have an understanding of reality that is not bounded to a finite stand-point within its matrix and that can, therefore, manipulate it at once.

This manipulative modality (τέχνη) is only possible when reality is displayed at a glimpse in front of our eyes. That is the etymological meaning of the word ob-jecto. Something that is in itself, and before us, put in existence. The ob-ject is an entity in itself, ultimate, and external from our relative judgment, as it possesses a determination even before and after us engaging with it.

This creates a world in which things can, and should, be considered as entities in themselves, ultimately defined in their objectivity.

This externalization in an objective world is both powerful and destructive.

It is powerful because it is essentially manipulative. It allows for predictability to subsist. The need and desire for control obtained through objectivity though are what annihilate us. Heidegger puts it beautifully on this matter stating that 'the forgetfulness of being, implies that the entity is what is powerful and being is the will to power' [Heidegger, 2017]. To put it this way means that in the need to escape ourselves we grasp the proximity of material reality which allows us to control it and manipulate it, giving us powers, and the will to that power is what becomes our mode of existence, our driver, our intensity, a condition described as 'being as machination' [Heidegger, 2017].

To dissolve the limits of our finitude is what gives the operation of objectivization an absolute connotation. To be ab-soluto, which means to be 'without constraints' which is the power given us by the creation of a reality to which we do not participate, actually succeeding in dissolving our constraints and expanding our being.

The disintegration of borders and limits is what makes modern man omni- ultra- and hyper-, an end-less entity, capable, of competing with God, [Freud, 1930]. They give him powers to escape the differential locality of a finite being, calculating and therefore controlling and dominating. The destructive side of this kind of behavior though manifests itself in that same negation of finiteness. This produces an annihilation, necessary to achieve 'final resoluteness', of the relative and unprecise nature of bodily beings like humans. As an effect, the subject is denied in its validity and an overthrowing of the human, for the sake of the powers of the human itself, is operated in favor of the dominance of technique.

This is when practicality and functionality rule as guiding principles of societal schemes which have, like technique itself, one and one only guiding principle: obtaining maximum results with minimum effort, which is to say, optimization. This is the driver that lays at the base of rhetorics of modernity such as the ones of growth, advancement, novelty, and progress.

Although, a cycle that excludes the subject from its formation is alienating and ends up consuming itself in its autoreferentiality. In Jameson's words "post-modernism being in itself little more than one more stage of modernism" [Jameson, 1991], or the exacerbation of an ideology incapable of generating meaning if not only for itself.

This exclusion, or negation, produces a post-modern subject which is reflective and 'arriere-gard', narcissistic and depressive because is caught in the moment typical of when we had a plan and that plan goes wrong, and we had not thought of alternatives [Fisher, 2009]. This description is called by Fisher as 'reflexive impotence' and is characterized as the acknowledgment that 'things are bad, but we can't do anything about it' [Fisher, 2009]. Things are bad as the result of a failure and we see no alternative around us.

MODERNITY AND/AS THE SOVIET UNION

What is at stake here is therefore the relevance in alternative thinking, belief systems, and ideologies in an age so marked by previous failures that cannot escape putting pre-fixes on already established conceptualizations of life.

An event that symbolically marked the failure of the modern project was the fall of the Soviet Union.

Although controversial and multi-faceted, that event marked the ideological failure of soviet socialism, giving rise to conditions named as well as post-soviet.

For this event to account for the failure of the whole modernist project, it must be acknowledged that Marx's modernity consisted of his belief in a rational dimension of men. Eventually, with science and technology, objectivity, and calculus one could even predict when and why capitalism would have failed, which is to say Marx's historical materialism or an objectivization of history. In addition to that, we must remind that "Soviet-type planning, is the apogee of Fordism, Lenin embraced Taylor and the stopwatch. Soviet industrialization was

centered on the construction of giant industrial plants, the majority of them based on western mass-production technology" [Scott, 1998]. For many, the promise in the liberatory dimension of socialist life was the most truthful accomplishment of a rational and rationalizing ideology. Krishan Kumar states that "The end of the century, the end of communism, and the end – say – of modernity, seem to possess at least an 'elective affinity' for one another" [Kumar, 1995]. In this respect, Soviet ideology itself made of the routinization of novelty and the progressive idea of the future the main agent of its propaganda, embedding it in its culture, and promoting a 'new man, the Bolshevik specialist, engineer or functionary, [who] came to represent a new code of social ethics, which was sometimes simply called Kultura. In keeping with the cult of technology and science, Kultura emphasized punctuality, cleanness, and business-like directness'[Scott, 1998]. In soviet and post-soviet society we, therefore, find a clear link between, ideology, technique, history, and alternative social narratives. To the failure of the Soviet project, the world that came after, is 'with no alternative', and, as said before, once accomplished, this flattening is empty and meaningless.

POST-SOVIET RADICALIZATION

For these reasons, therefore, the Russian context becomes extremely relevant in terms of the relation between soviet society and modernism and the emergence of a possible 'ideology of failure.'

The same paradoxical nature that fuelled the coming of western modern and communist ideas from Europe in what seemed to be a distant and non-suitable context for that culture and theories to land, is now radicalizing the crisis of its failure. When talking about the paradoxical inception of ideas from the west Mikhail Epstein in 'The Origins and Meaning of Russian Postmodernism' points out that 'the same paradox pertains to the problem of Russian postmodernism. As a phenomenon which seems to be purely Western, in the final analysis, exposes its lasting affinity with some principal aspects of Russian national traditions.' [Epstein, 1995]. The traditions that Epstein is referring to are the ones concerning a recurrent detachment in Russian culture between reality and a simulacrum of reality, which can be traced back to imperial times in which the symbol of this idealization of reality is the city of St. Petersburg a city

which was "composed entirely of fabrications, designs, ravings, and visions" [Epstein, 1995]. A city in which three revolutions could take place, in light of its nature as a stage for conceptualizations of realities to take place.

In this context, the externalization of reality into distant 'objects' that occurs in the modern techno-scientific ideology, happens to match perfectly with the culture of a country that is 'more susceptible to mistaking phantasms for real creatures'[Epstein, 1995]. The production of simulacra of reality being the heart of a proto-post-modernity in Debord's work when saying that "the whole life of societies in which modern production conditions prevail is an immense accumulation of spectacles. Everything that was directly experienced has moved away into a representation" [Debord, 1969]. A world of externalized objects which are forced and fitted into reality, acting as its substitute.

For its preventive inclination towards objectivization, therefore, Russian culture embraced and superimposed modern culture onto its territory more radically than other countries, and now the signs of its collapse are even more evident.

To an even higher degree of radicalization, the more explicit spatial productions of this criticality are to be found in cities in which the only purpose was the development of the progressive culture of modernity like Degtjarsk. What is called in Russian: *Sostgorod*, cities born out of the utopia of industrialization.

A TRANSVERSAL ORIENTATION TOWARDS FAILURE

From this crisis, and the persistence of crisis, a preventive accounting for the negative outcome of a progressive idea became here a teleology in itself.

The condition of metaphorical and material breakdown present in the territory of Yekaterinburg described in Muller and Trubina's work as 'scrappiness' leads them to say that the detachment of reality from simulacra mentioned above, always made necessary to have a transversal orientation toward the 'dirtiness' of the real world, which is '*always* provisional and *never* perfect'[Muller&Trubina, 2020].

One that took into account since the beginning the possibility, if not the necessity, of failure.

In this regard, the same authors state that 'Against the prevailing stereotype of Soviet urban planning…had to reconcile the expectations laid down in countless plans with the unexpected events that kept overtaking those very plans: shortages of material and personnel, changes in political will, adverse environmental conditions and so on' [Muller&Trubina, 2020]

Scrap, material detriments, fragments, and corrupted residues now populate and degrade Degtjarsk. Because failure is not metabolized, the differentiated product of growth is delegitimized as 'waste'.

The inhabitants of this place, once deprived of that social intention are left empty and unidentified. Many of the miners of the city are not alive nowadays because of the toxicity of copper. Far from changing the path, normality in Degtjarsk proceeds in the exasperation of that same progressive logic. Waste and toxicity are normalized and although most of the mines are closed or abandoned a limestone quarry together with industrial plants in the nearby villages is what keeps the city going.

The aimless continuation of a failed project, the non-ideological ideology of post-modernity gives rise to feelings of bleak nostalgia. When this seemingly infinite ascension clashes, it produces, as said, fragments, this time being of a sociological nature.

Hereunder are given as an example extracts of people living in Degtjarsk who commented on various on-line platforms about their city.

'Nice, big stadium. _If_ it is repaired it will be generally super. It is not functioning at the moment.'

Comment taken from Google maps reviews. [emphasis added by the author, translation by the author]

'Earlier in our city people were different. The trash was taken out on schedule. Now they can't bring it to the tank. I meet a lot of ugly faces in the street before there were none. Drunkards, drug addicts. People don't need anything, everyone cares about their won happiness'.

The comment is taken from https://uralmines.ru/degtyarskij-rudnik/, blog discussion [translation by the author]

'The brightest years are passed in Degtjarsk. Dad and I went around all the woods. How rich they were. Dad knew every source you could quench your thirst. After what you see, you acutely feel how life flows away and nothing can be turned back.'

It is particularly interesting that by 'accident' we can find in these words hints to certain escapism that has been the way of trans-gressing the defiant nature of civilization from Baudelaire to the beat generation. This brings us closer to resistances that can metabolize the failure of progress, or, even better than that, that can make intentional and structural the necessary differential nature of a teleology.

This brings us closer to the concept of trans-gression itself as an alternative model that rises from this condition. The 'revival of the dead' as Emery calls it, is the making intentional of the 'ugliness' of civilization, the 'normalization' of the destructive shortage of civilized space.

As the inevitable product of pro-jections, destructions can be implemented in the form of different spatial or architectural gestures. To pick up Baudelaire, and Emery on Baudelaire, to whom the notion of artificial paradises meant a congruence with an alternative, transversal reality, we see how 'the spectrum of a different *poiesis*, strong of its provocative poverty, starts to wander around looking to organize, even if in a way that is still only allusive with rags and garbage, the meanings and forms of separation. the reverse of the city, its negative, its dead, begins to prove to be elaborable and creative' [Emery, 2010].

THE MEANINGFUL NEGATIVE OF TRANS-GRESSION

In the context of Degtjarsk, one might ask why is it not possible to 'recover' the territory after the ugly industry has abandoned it. It is my intention here to stay as much as possible distant from those intentions. For the sake of that

same performative mentality, to repurpose failure into something productive is a continuation of that same logic, a logic which would wish to 'hurry to reintegrate the waste and the refusal too much, again, mercantilly, to the productive.'[Emery, 2010].

Instead, the nihilism produced by that failure can be turned into a double negative, a 'Revolutionary nihilism' which is 'nihilism-against-immanent-nihilism'[Emery, 2010] of the dominance of modern pro-gressive thinking. Accepting finitude and our limitations are the trans-gressive movement towards the territory that allows us to speak relationally of it. Allows us to value the meaning of being imperfect and always relative.

In this sense, a trans-gression is both and at the same time the *agent* and *consequence* of that failure. Because when something of a pro-gressive nature falls apart, it shows us how meaningless and eventually nihilistic the conception of space seen through the monothematic lenses of 'performance' is. In this respect, the aesthetic condition that arises when function is stripped from function-aimed objects is a landscape characterized by out-of-place artifacts. 'Useless' follies scatter the territory constituting an anti-landscape [Talento, Amado, and Kullberg, 2020], a discontinuity, as the nature of a fracture is, that is singular in its 'emptiness' and which "appearance indicates a breaking point' [Talento, Amado, and Kullberg, 2020].

To better understand this concept one might look at Matta Clark's work. Here the negative element of progressive ideas of architecture which expose the fallacy of performative and functional space is highly relevant. In the same way, the rush to give 'performance' to decadence is seen as an exasperation of the logic that produced that decadence. Matta Clark's holes in buildings soon to be torn down, expose the role of the negative produced in such decadence as the signifier of the architectural object itself. They make of subtraction, the agent and consequence of an ideological discrepancy as they expose negativity as being 'political since it signals the vulnerability and contingency of every phenomenon that appears fully positive and replete. Negativity draws attention both to the instability of every form and to the contingency of all boundaries.' [Krivý, 2010].

The negative of 'optimal function', shows how the performative side of space is doomed to expose itself, soon or later, in its fallacy, and in that fallacy to

reveal something else: the nature of the architectural organism as a fragmented body, an ensemble that is signified by difference as their agglomerate. As in the case of the Degtjarsk's territory, no element is independent of the others, and the only meaningful part is the one missing from the one to the other, the relation.

If Degtjarsk then is the territorialization of a void, it is in that fallacy that progress already exposed its vulnerability and boundaries.

In the operation of establishing boundaries, the trans-gressive idea of failure becomes clear. In Foucault's words, 'Transgression is an action which involves the limit.' It 'shines light over boundaries' actively generating when overpassing them' and 'showing the limitedness of the limit'[Simons, 1995]. By making explicit the finitude of any social project, even the ones which were shouting for absoluteness, transgression reveals the limitation, by moving through the negative.

It becomes now evident then how the sooner we integrate limitation, unpredictability, and the possibility of failure into our projects, the sooner we will liberate ourselves from vicious cycles of control.

TRANS-GRESSION, DIFFERENCE, AND METASTABILITY

A specification on the nature of the term trans-gression is now needed. Although it surely indicates a particular kind of behavior that challenges authority, we shall retrieve its etymological meaning as one that overcomes something, or that 'cuts' it perpendicularly.

The latter significance is fully understood if trans-gression is juxtaposed to pro-gression, as this essay intends to propose the former as an alternative to the latter. If a pro-gression is a linear vertical and ascensional movement, a trans-gression of this movement is its 'perpendicular', is a movement which is aimed at broadening the field of activity of a certain entity, by inserting it in a relative dimension, and bringing down the otherwise absolute trajectory onto a relativized and multilinear dimension. That is why the fall of one both has its cause and its consequence in the other.

The broadening of this monodimensional perspective is, furthermore, of a specific kind of quality, and refers to a particular action which is the one of

differentiation. By 'crossing over' something else, trans-gression enacts a qualitative jump towards the 'making intentional' of a discontinuity. The 'path' of a transgressive movement is, therefore, made of the deviant elements in respect to a normative trajectory. This action of differentiating or deviating, give transgressive movement negative properties concerning the differentiated space in which it moves. This is what makes it a 'nonpositive affirmation' [Simons, 1995], which is what makes it possible for it to be a teleology. To affirm something is to determine it, to give meaning to it, to actively create and establish an entity for what it is. This agency makes transgression a trajectory along which meaning is formed. Furthermore, a trajectory which is structured on the acknowledgment of difference, or that lives of the constant withdrawal of determination of an entity's being. This constant state of tension, which provides the determination of a system as a perpetual indeterminacy, is defined as a state of meta-stability, arising from "the incompatibility of the system with itself from what one could call the oversaturation of the system" [Simondon, 2017]. By making uncertainty the norm, a system remains under tension and is capable of modifying itself [Simondon, 2017].

These properties of trans-gression resonate in spatial terms with a practice of 'taking care' of the unpredicted similar to the Baudelairian behavior we explored earlier. They operate an overturning of spatial qualities that move from the positive, explicit, and objectively defined, to the negative, ambiguous, and relational. They establish intentionality which is based on the acknowledgment that we and the products we make are almost perfect but never as such. They establish a tendency towards the acceptance of imperfection and the intentional experience of it.

TRANS-GRESSION AND IMPROVISATION

Progress as an intention behind modern thinking resulted in practices of planning, control, and pro-jection of intentions. We have already established by tracing relations between these modes of action, and a dominance of technique over the intentional base of modernity that an objectivization of existence for

Harp-Kadochka mine. Improvised construction along the Kurganovo-Degtyarsk road

Harp-Kadochka mine. Improvised construction along the Kurganovo-Degtyarsk road

the sake of aiming at the 'purification', 'liberation' of the finite being is what informs these actions. However, when finitude is accepted as a value and not as a plague, transgression is the intention that informs practices of improvisation, caretaking, and intro-jection as modes that always also represent a subjectification of the ones involved in their operative translation.

Moreover, because of its differential nature, its emergence from a shortage, improvisation as a trans-gressive operation is essentially local and dependent on the specificity and contingency of the situation in which one is operating. In the practice of improvising spatial production, failure becomes structurally implemented. It is the premise of it. Because of this condition, the principles of predictability and certainty achieved through technical control lose significance. In this operation of 'revival of the dead', we find a different form of *poïesis* that uses technique as an abductive normative support rather than a dominant aimless precision. A restored infra-structural level of technical knowledge holds the action of trial and error that is performed in such practice as the result of a metabolization of failure, which becomes a fundamental part of creation.

The improvisational outcome of transgression finally suits the specificity of a place which has a particular inclination towards it: 'improvisation is perhaps easier in those liminal spaces of the Global East to which Ekaterinburg belongs and which are epistemologically located somewhere between, or beyond, North and South' [Muller&Trubina, 2020]. This in-betweenness is the opportunity, according to Muller and Trubina, to make use of a structural ambiguity that makes it possible for trans-gressive intentionality to become *normative*. This would mean a constant regeneration of norm and counter-norm actively forming the space in between them and creating 'different modes of carving out a living between dominant structures and creative destruction.'[Muller&Trubina, 2020]. Participation between the structural and preliminary, and the negative of it: the, encouraged, chance of failure of that structure. Failing therefore becomes an act of creation. Failing something, instead of doing something is what establishes that entity in its being, delimitates its borders by transgressing them.

The technogenic condition of Degtjarsk eventually, overturns the very conception of space that produced it and brings about an inherently relational condition

which makes of difference the source of its meaning, and uncertainty the purpose of its stability.

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