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TERRITORY
research
on design



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The project is oriented towards a specific type of unknown territories - sites of nuclear contamination.

The project is not focused on remediation but rather on the transformation of nuclear contaminated landscape into landscape of constant redefinition and evolvment, not compromising the site but keeping its development open-ended, even once transformed. In this way the issue (in this case nuclear contamination) does not become the problem to be solved by phytoremediation techniques but is rather problematized in order to be experienced and felt, for humans to be affected by it. Because it is only then, when we come close to the problem, that we can begin to talk about ethics, vulnerability, resource exploitation, site's future development, etc.

The choice not to make the project devoted to 'ecology' but rather to *ecologies* and not to primarily focus on phytoremediation of the site is not to be seen as avoiding solving complex issues relating pollution but rather the opposite as new approaches to contaminated sites are largely needed. Not only we live in times when we simply cannot afford anymore to think that degraded sites can just be covered up, removed from sight, and forever kept at a safe distance; the number of such places has also considerably grown, making it impossible to remediate each and every site, either due to lacking financial resources or insufficient knowledge about how to approach sites of multiple pollutants at once.

The design aims to propose an alternative to conventional landscape transformations of post-industrial sites and discover new ways how we could approach places that could potentially harm us, in this case nuclear contaminated landscapes. The design is not to be seen as final but as a series of instances inside landscape's becoming that are subject to change and future reconfigurations.

The proposed intervention will:

- make multiple temporalities connected to the site possible to be experienced
- intervene on site but remain open to the outside, reconfigure relations and have effects outside its borders
- work towards interactions, finding conditions for new communities to populate the area
- necessarily change through time
- work towards a becoming-landscape / becoming-image
- explore how could landscape design be subservient to landscape processes but important for multiplying the possible interactions on site

Design stems from the findings derived from theoretical research and the study of the site. The mappings, diagrams and gathered understandings are used to move towards the design stage. Through careful study of the processes currently operating on site and the relationships that continue to express through territories, the design stage is regarded as one of the many, in the moment of intervention changing the relations between different actors on site, opening new ones and closing others, but considered as being open to change.

Design aims to intervene in the becoming of the site through markers. These markers could be understood as traces that mark territories and are created

and re-created under specific conditions. They are composed out of material, qualitative, expressive and affective components. They temporarily stabilize, shape conditions, patterns of behaviour and other processes happening on site (and beyond) but are not fixed – they are stable but fleeting and can be completely destroyed, reconfigured or transformed to mark new territories and enter into new assemblages.

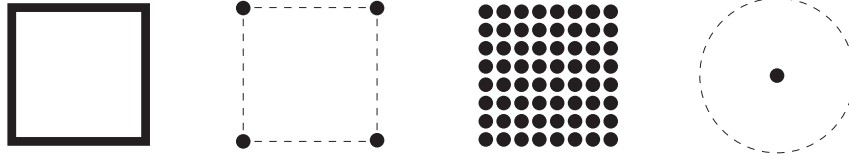
Markers are site-specific, where specificity is understood as a particular arrangement of intensive differences that for certain duration drive specific processes on site, as an arrangement that results in specific material configurations, spatial experiences and their affects. Designing in markers does not eliminate the becoming of the site but speaks of current landscape's specificities, it defines place through continuous elaboration and articulation. A marker is not merely functional but expressive and it appears or transforms when new modes of expression arise, when new forces interact or when certain thresholds are passed. Designing therefore has the role of relating different processes with the main aim of striving towards the emergence of creative connections – towards novelty.

Approaching the project through territory-production and markers does the following:

- it understands landscape starting from continuous territory-production, not from a fixed landscape image itself
- it talks about territory as always incomplete and landscape as continuous
- it brings forward a way of reading, connecting and analysing the elements of landscape that treats human & non-human, natural & cultural on equal basis (through markers and territories)
- it is not primarily concerned with perceivable scales or landscape visual qualities but with processes that go on beyond the visual realm
- it provides an understanding of design interventions in relation to the territories they draw once created (landscape articulation) and to the territories that are through markers allowed to take place afterwards (continuous landscape elaboration)
- it understands design intervention as a temporal stabilization (a starting point) that is open to continue in new ways

marker marks a territory

territory: a bounded entity but the boundaries may be implicit or even invisible



- can anything be a marker?

theoretically yes, but **NO**

it needs *expressive qualities* but is a 'readymade' - familiar in unfamiliar ways

*"Territorial marks are readymades. And what is called art brut in not at all pathological or primitive; it is merely this constitution, this freeing of matters of expression in the movement of territoriality: the base or ground of art. **Take anything and make it a matter of expression.**" (Deleuze & Guatarri)*

becoming-expressive - to have a quality/expression - selection or production of expressive qualities (*colour, odour, sound, form, texture, etc.*):

- *coloration
- *inversion
- * isolation
- * display
- * deterioration
- * addition
- * elimination
- * selection
- * extraction
- * separation
- * etc.

what a marker has to be / what it needs to have:

- * *expressive + functional* - no longer simply tied to function but needs a quality
- * *creates a domain & its owner* (ownership/possession) - constituted at the same time through emergence/delineation of an expressive quality - 'the owner' does not have to be pre-existent
- * *stable but fleeting* - can be detached from its function and expression to mark new territory
- * *has to differentiate one (space) from all others* - acquires a quality that sets it apart
- * *it has effects beyond its immediate surroundings*

- does it have to be material?**NO**

can be immaterial - scent, sound, light, etc., even a doing / a practice

- does it have to be produced by living things?**NO**

marking does not necessarily have to be intentional or conscious, inanimate objects can mark as part of an assemblage.

but! living things can make decisions as to where to mark - they mark in respect to potential futures

- can anything/anyone produce a marker?**YES**

expression is not limited to humans alone

but! neither all assemblages nor all animals or all humans are territorial

- does it have to be produced by one individual?**NO**

it can be produced by one individual, by a pair or a group

Approaching the site through territorial markers means going beyond the strictly visual appearance to question what is it that brings about the production not only of territory but of a specific territorial marker - it means looking into its inner territoriality, into its conditions of production.

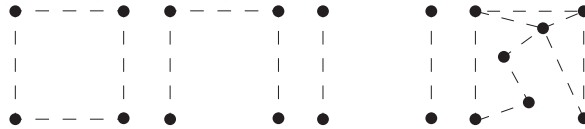
Territories' boundaries can materialize in multiple ways, roughly we can divide them between four categories:

The four categories/ types of markers:

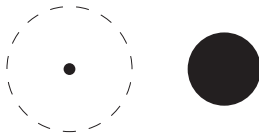
frame



web

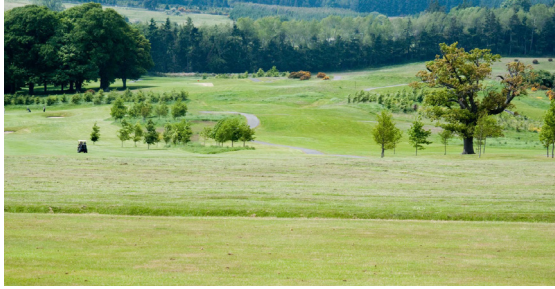


point/surface

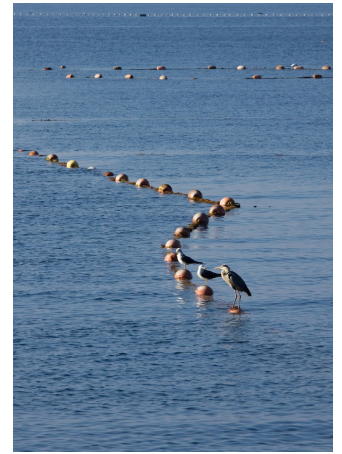
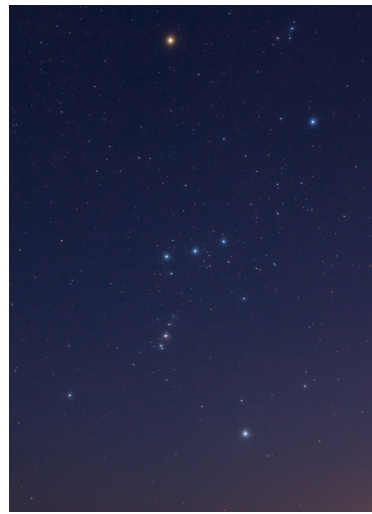
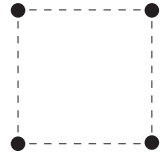


pattern

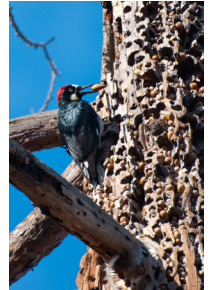
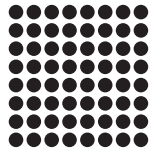


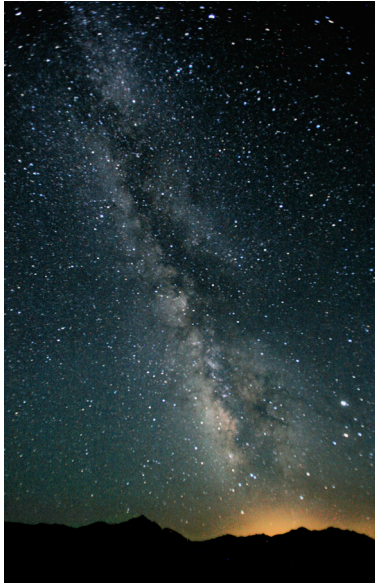


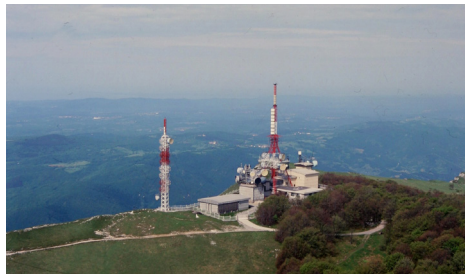
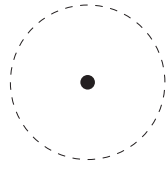






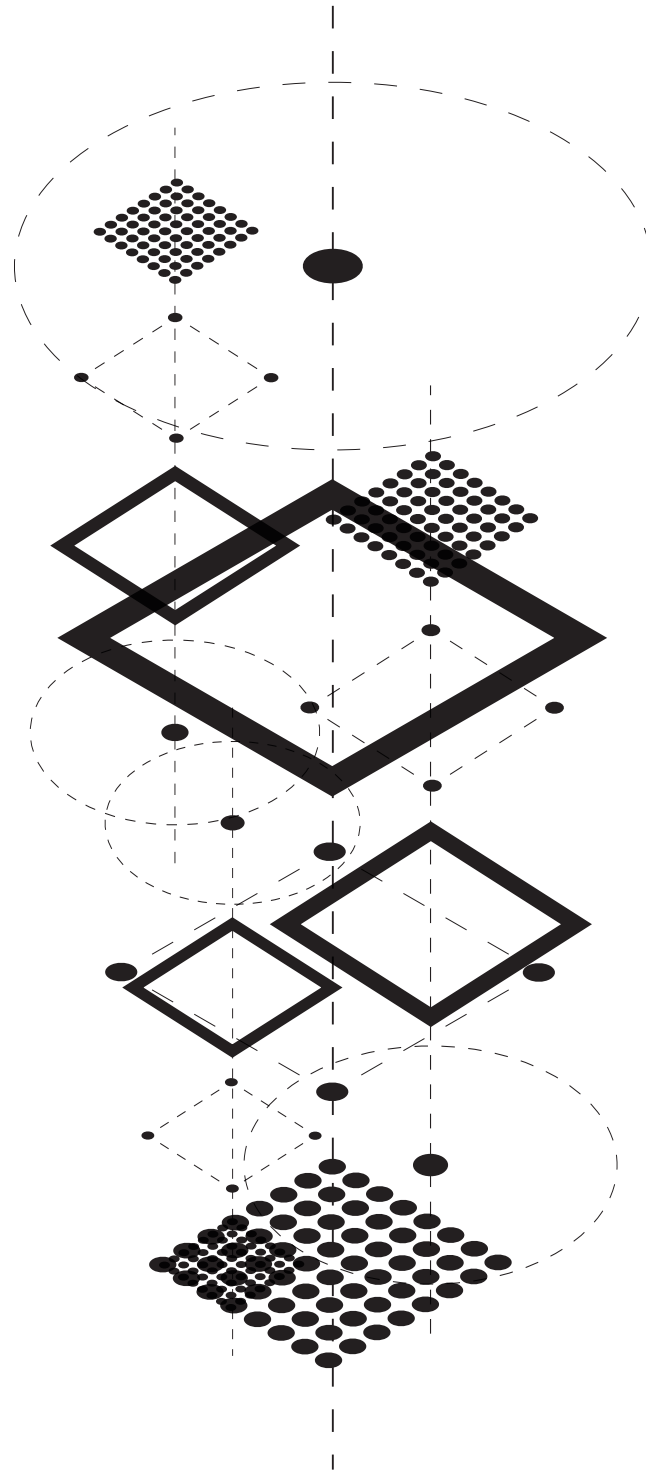








markers work through scales



Territories work across scales and are, so to speak, infinite - territory is never a totality but rather a continuous effort at establishing and retaining its borders. Territories are in relation with one another and should not be understood hierarchically, as we tend to imagine 'working through scales' (*see above*), but rather as being flattened out, spreading in all directions, overlapping and continuously articulating (*see next two pages*).

Markers work through scales in at least four different ways:

- through their inner & outer territoriality

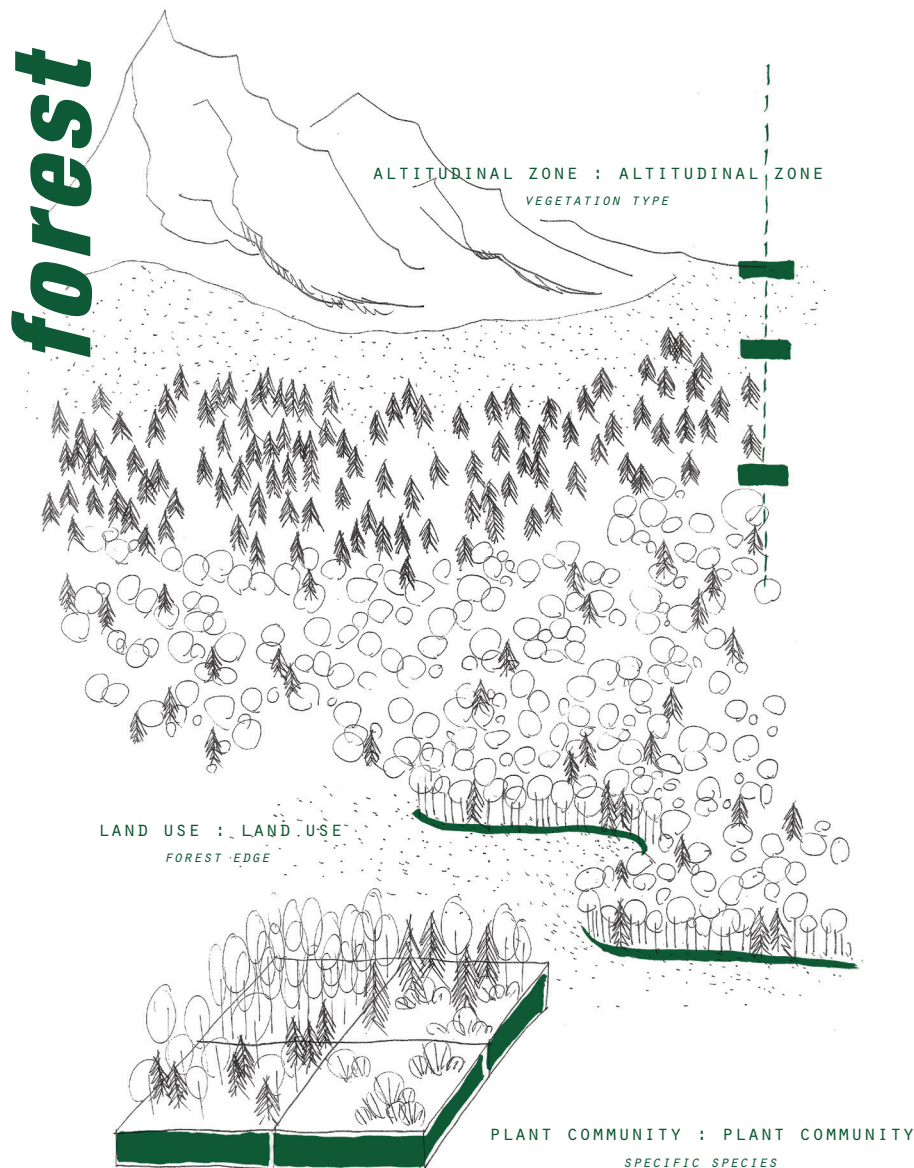
marker's *inner & outer territoriality* - not simply in territory / are territories / (some) produce territories (see pages 20-25)

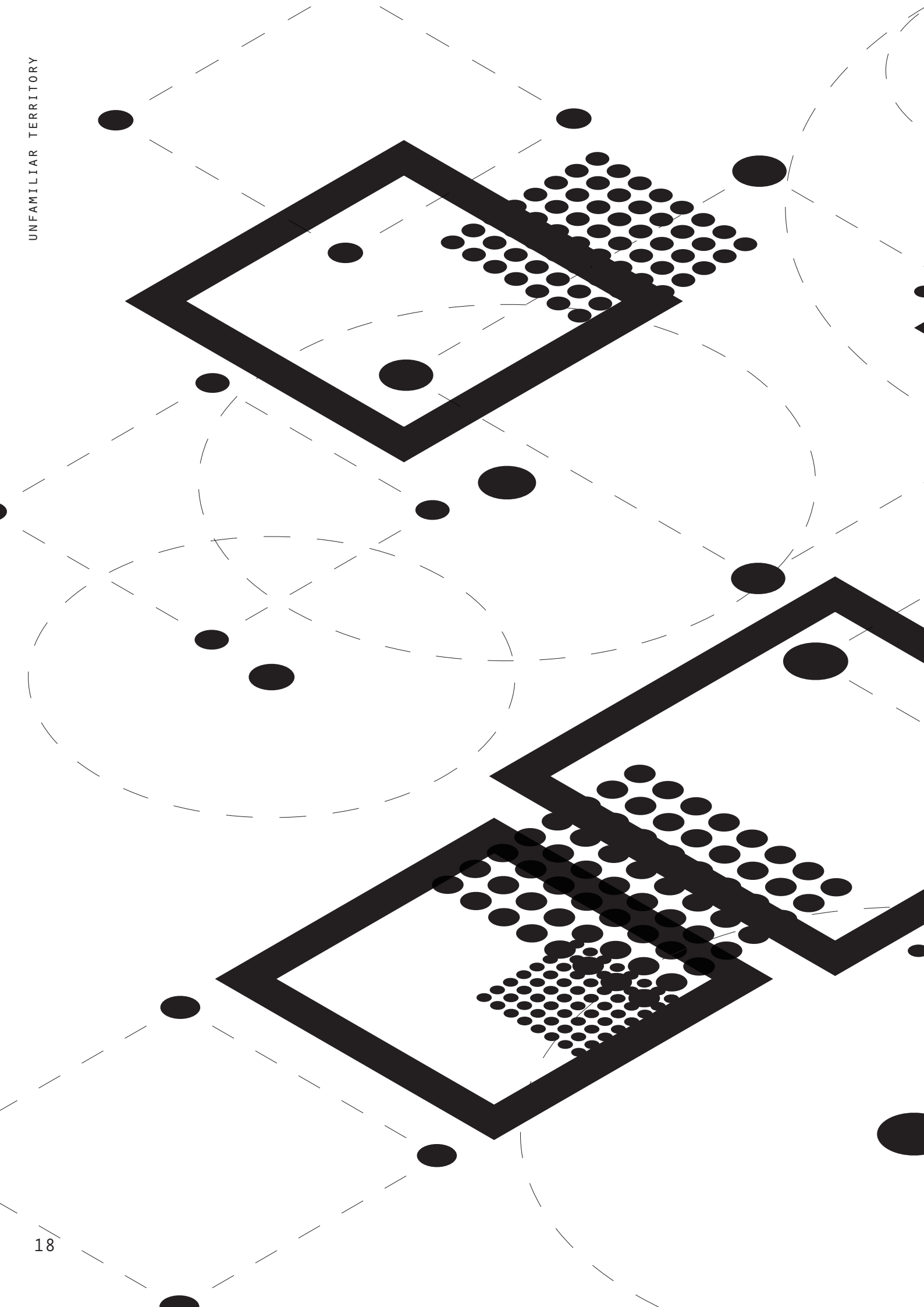
- through moving between *being a marker* and being *the one that marks*

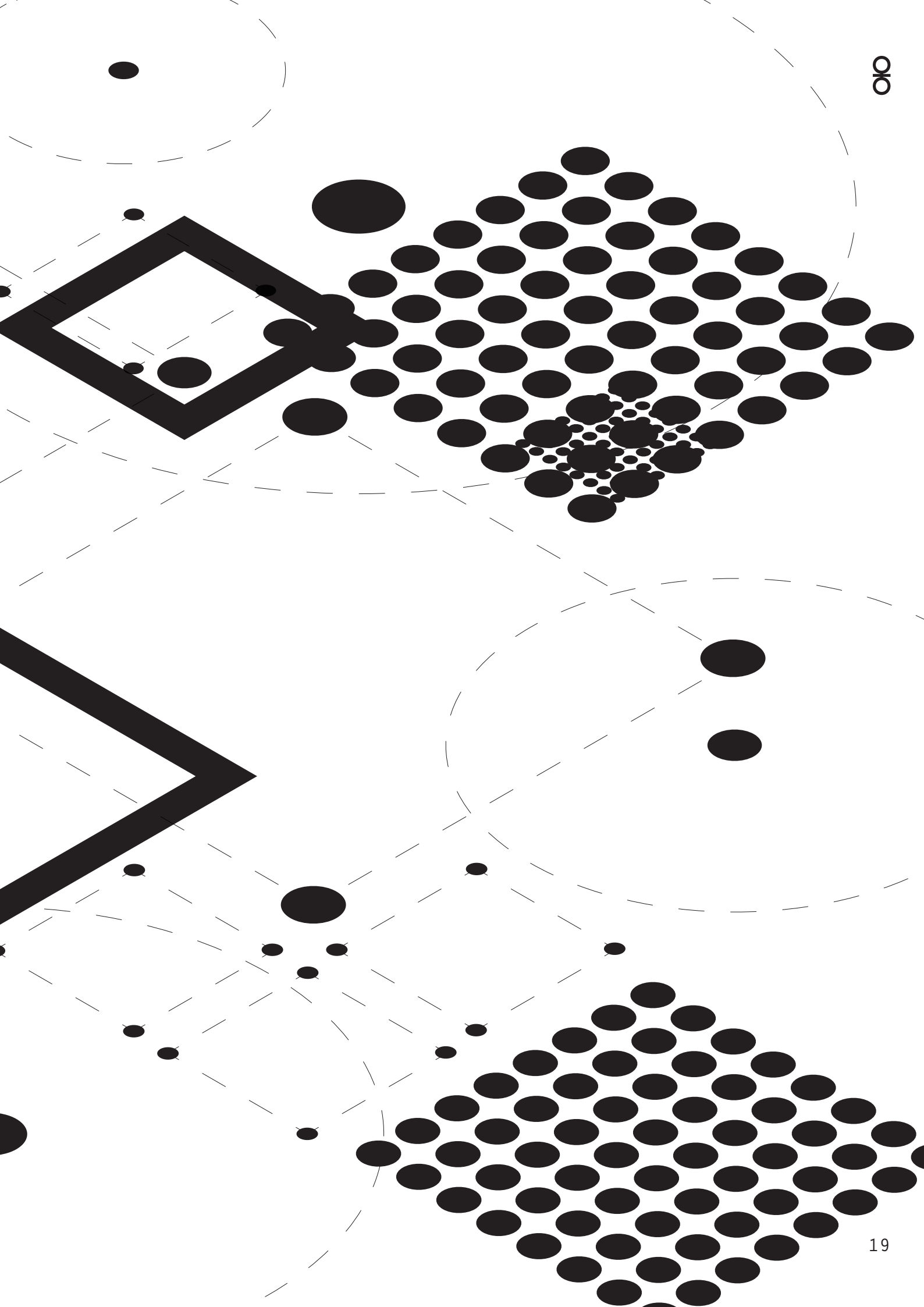
- through taking part in many different territories at once

- through taking on a different form/expression based on the scale of territory they mark

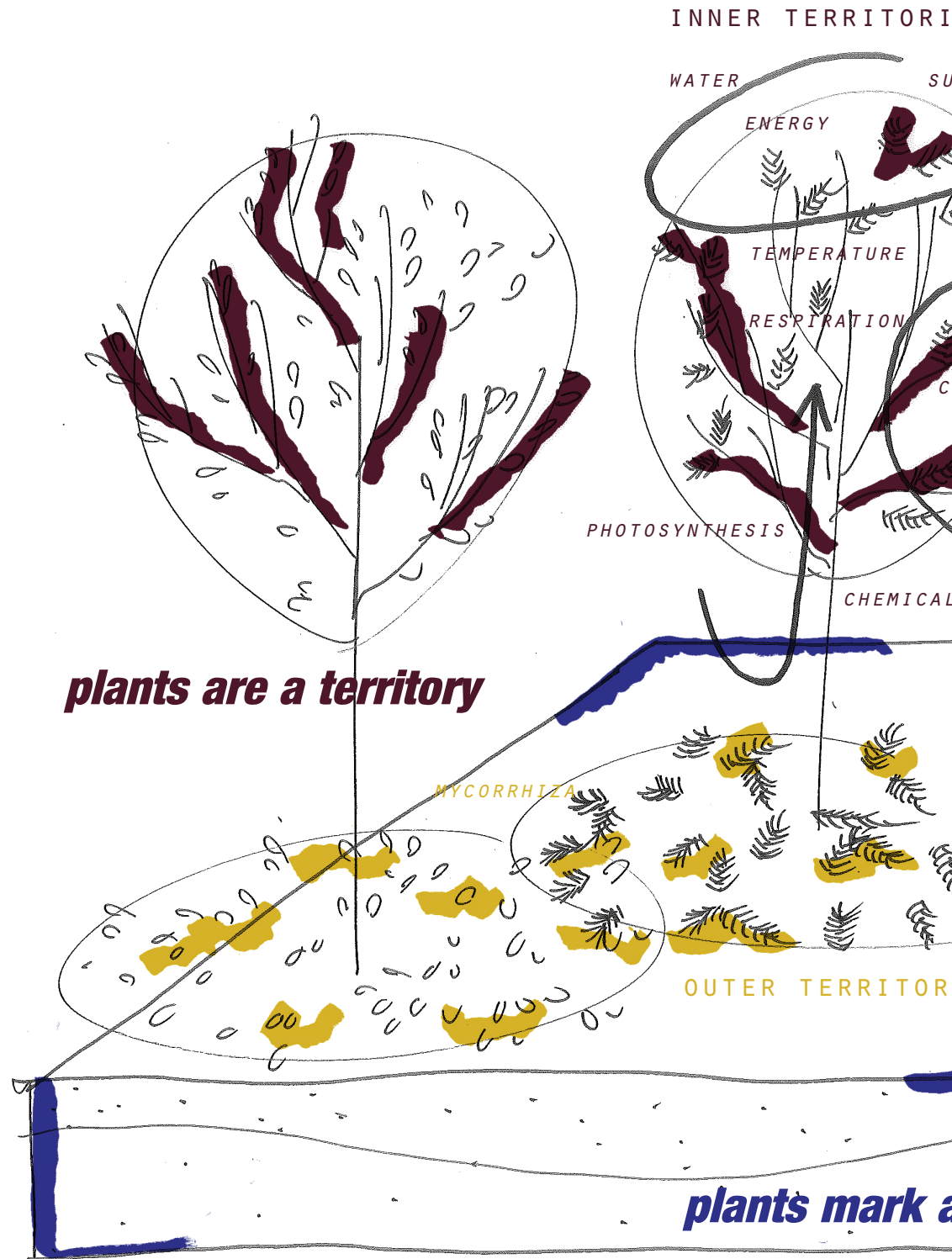
FOREST
 plant community : plant community (*specific tree species*)
 land use : land use (*forest edge*)
 altitudinal zone (ecosystem) : altitudinal zone (ecosystem) (*vegetation type*)







markers' *inner & outer territoriality*



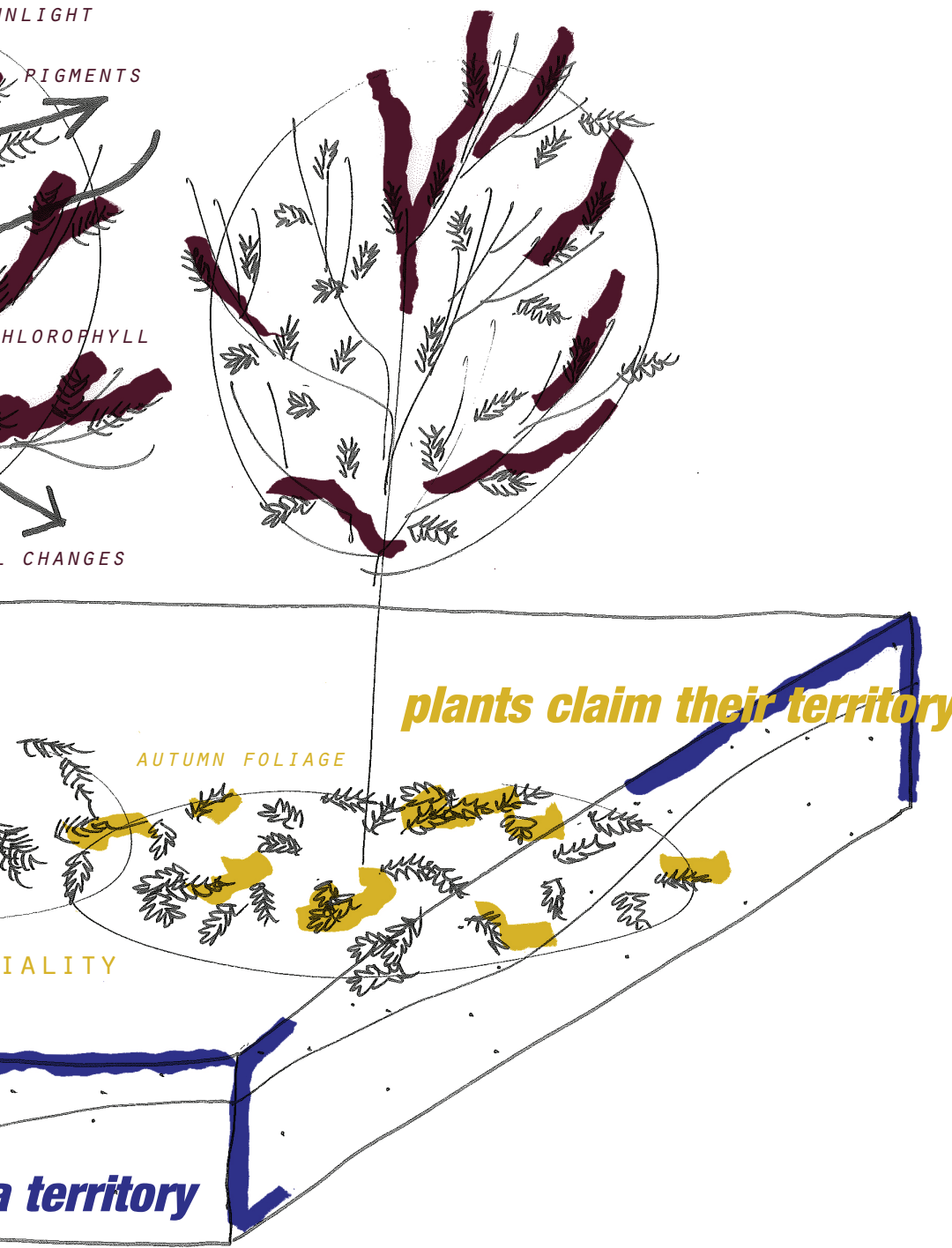
ALITY

INLIGHT

PIGMENTS

HLOROPHYLL

CHANGES



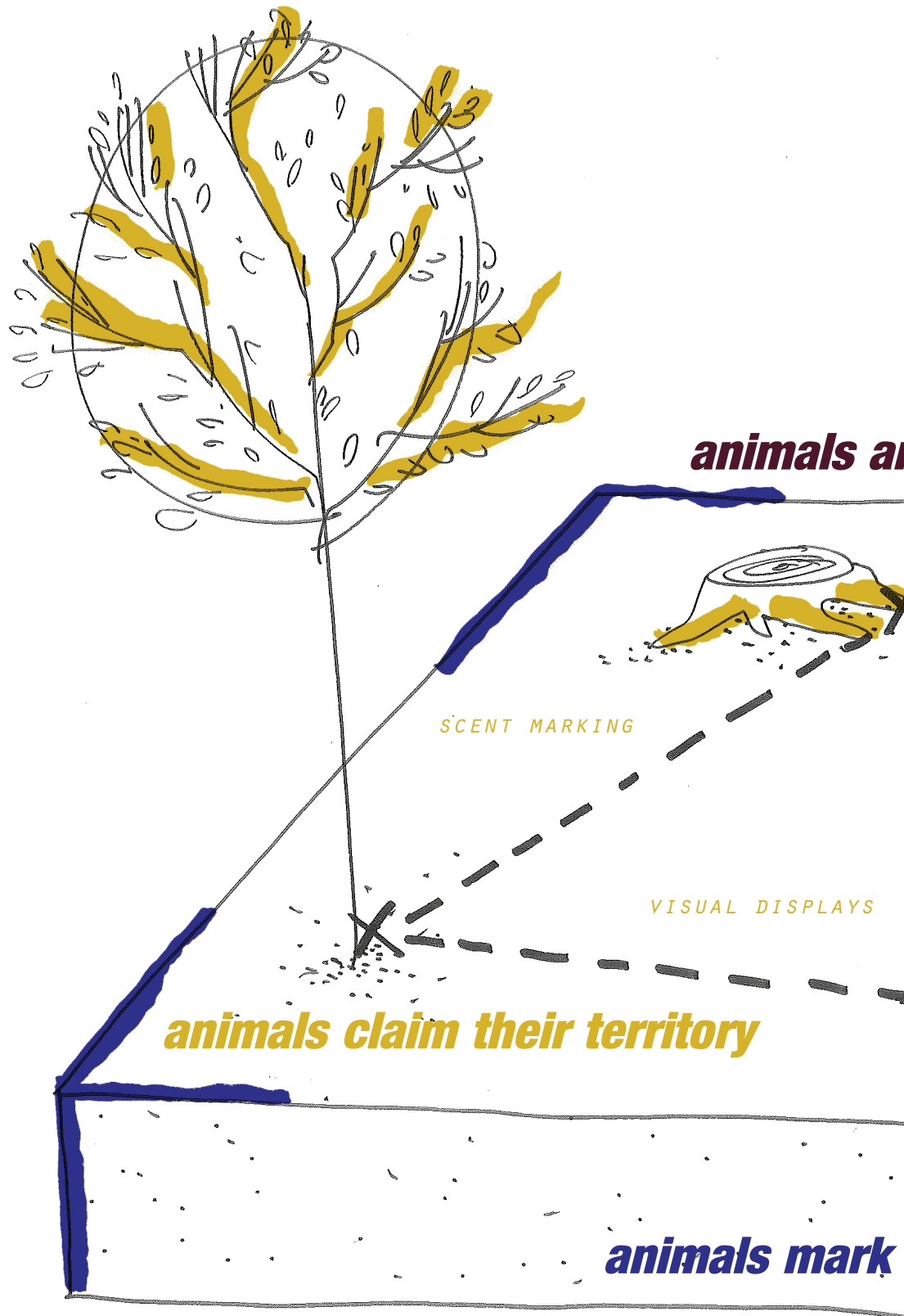
plants claim their territory

AUTUMN FOLIAGE

QUALITY

a territory

TERRITORY OF CERTAIN
GROWING CONDITIONS



animals are

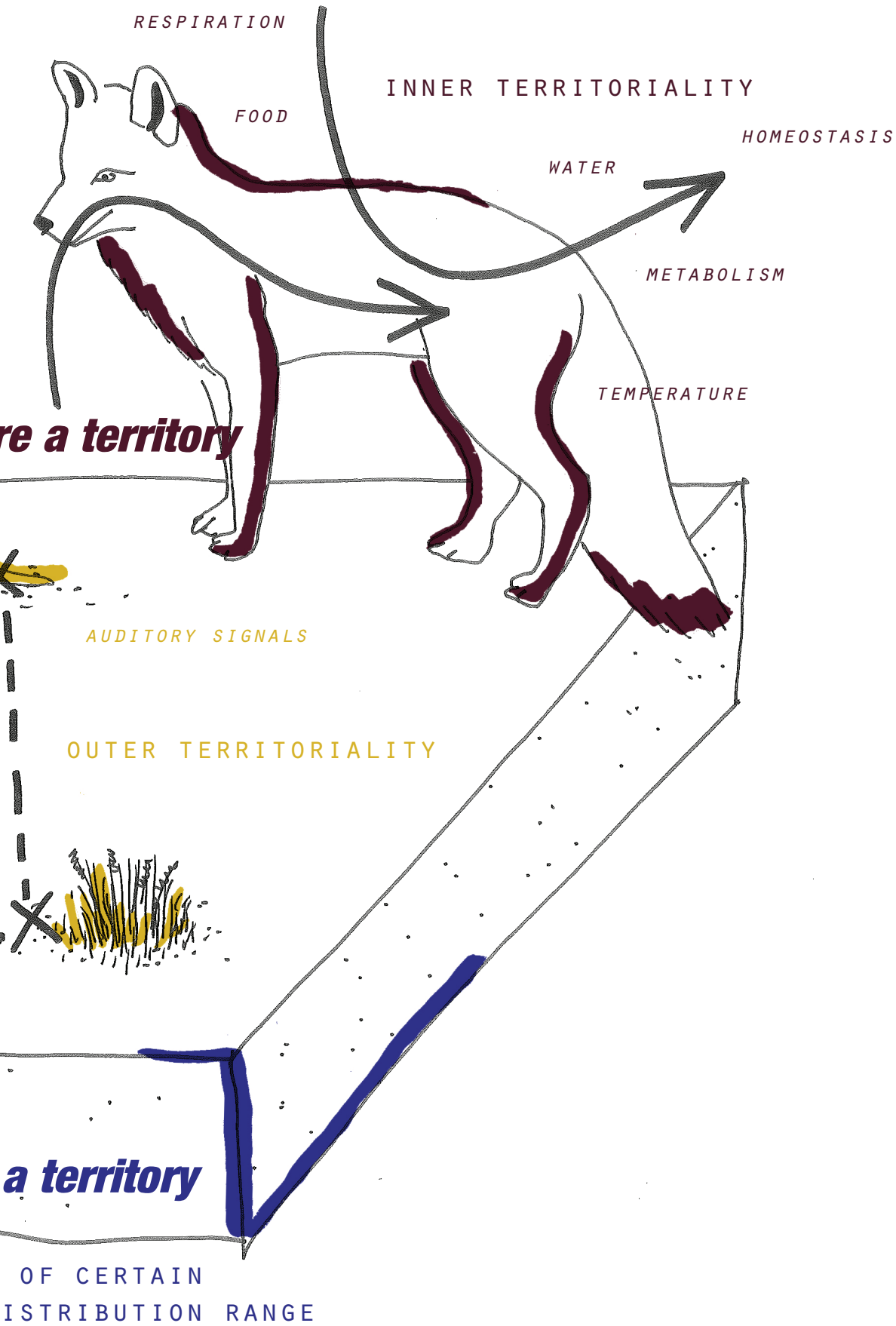
SCENT MARKING

VISUAL DISPLAYS

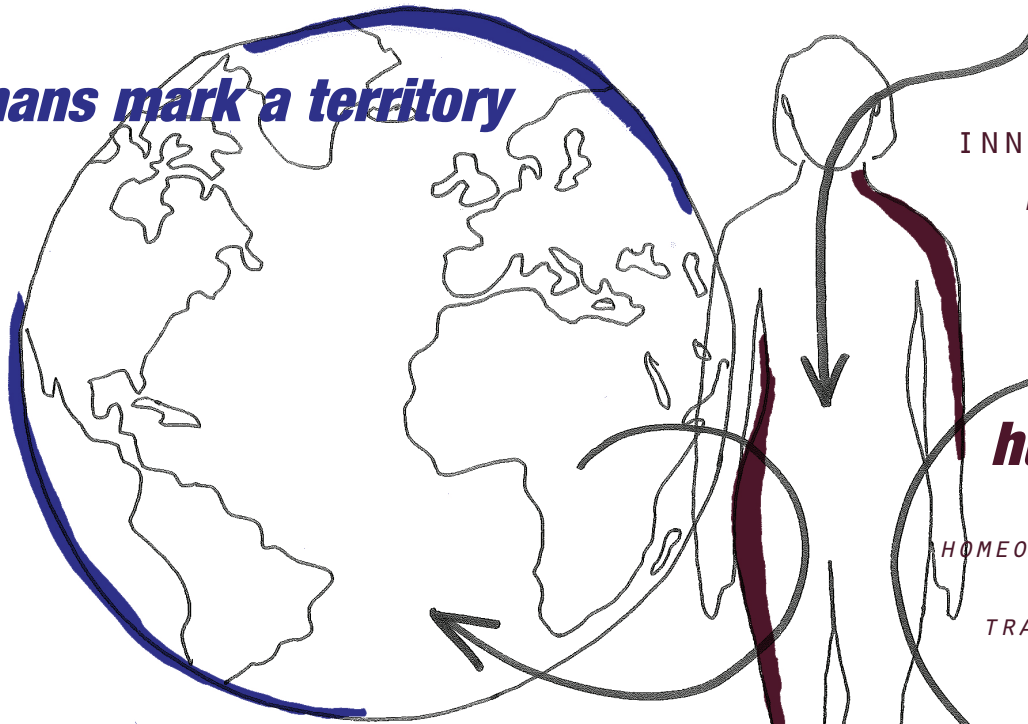
animals claim their territory

animals mark

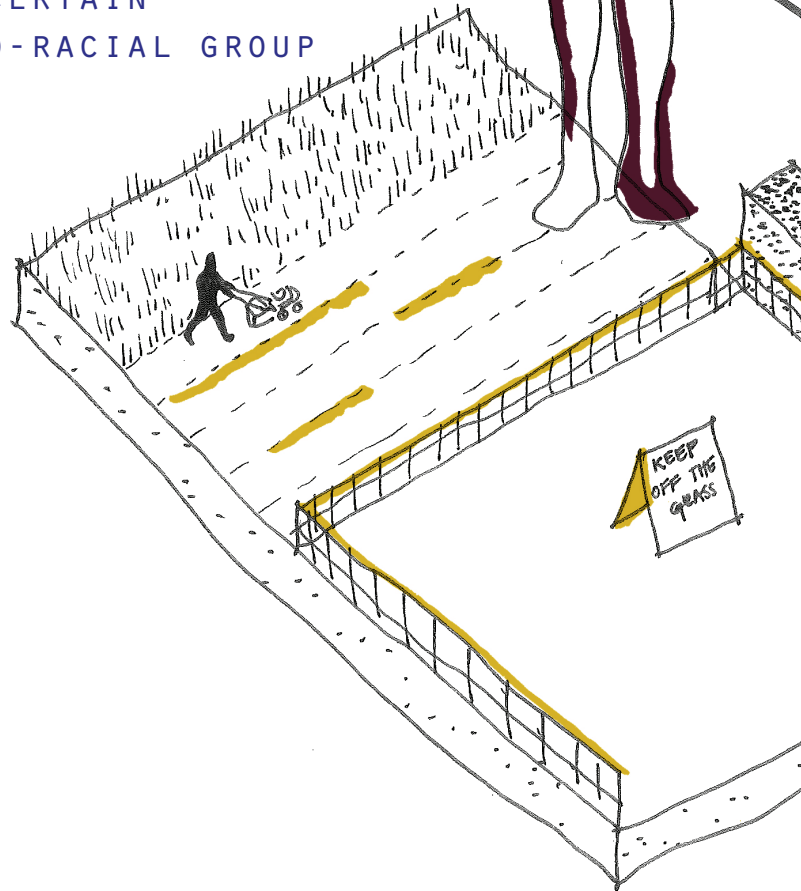
TERRITORY
SPECIES D



humans mark a territory



TERRITORY OF CERTAIN
ETHNIC / ETHNO-RACIAL GROUP



ER TERRITORIALITY

FOOD

METABOLISM

WATER

SUNLIGHT

RESPIRATION

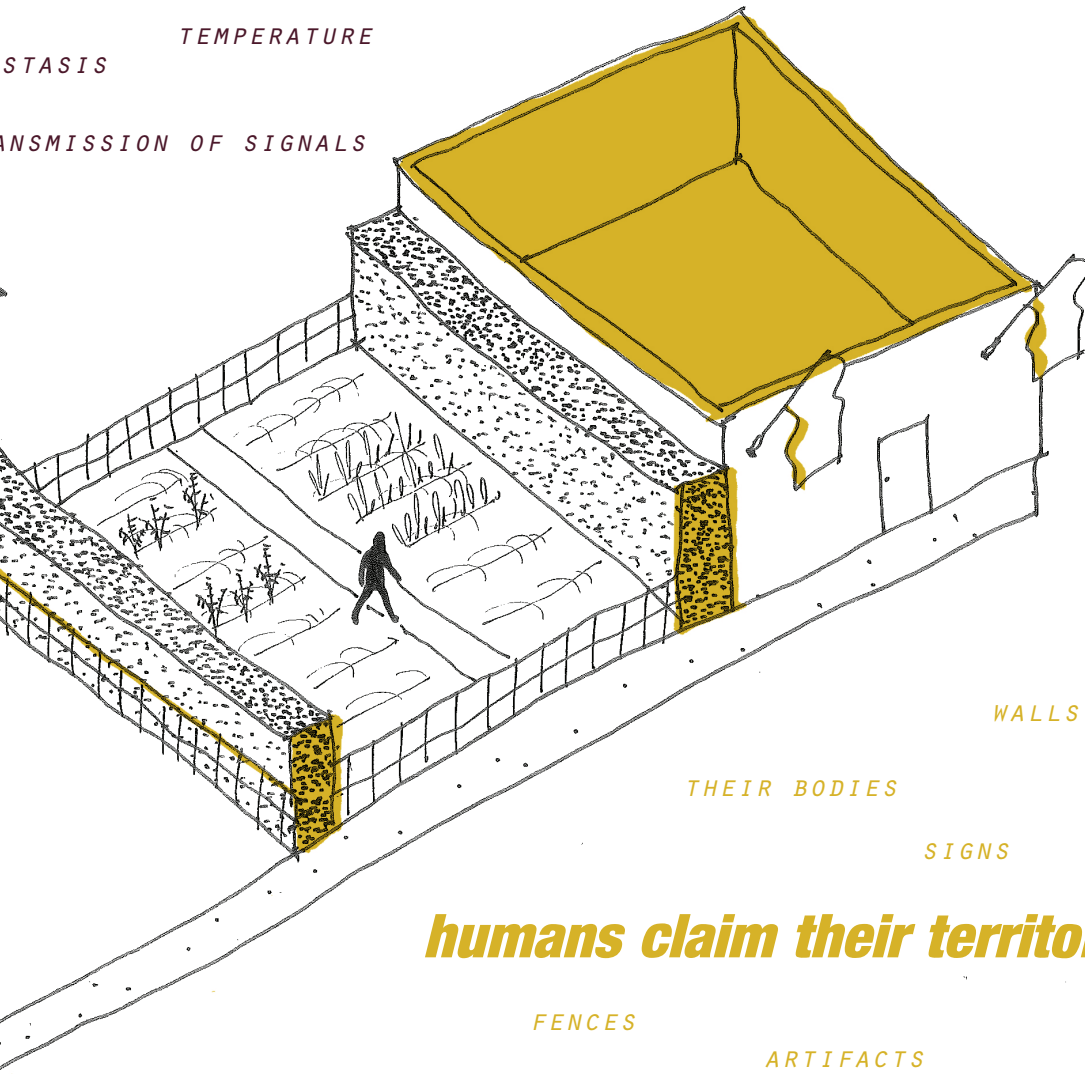


humans are a territory

STASIS

TEMPERATURE

ANSMISSION OF SIGNALS



WALLS

THEIR BODIES

SIGNS

humans claim their territory

FENCES

ARTIFACTS

OUTER TERRITORIALITY

