The Wicked Utopia

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Artistic Creation for Indigenous-Inspired Utopian Thinking

YUE MAO
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Kublai Khan:
"It is all useless, if the last landing place can only be the infernal city, and it is there that, in ever-narrowing circles, the current is drawing us."

Marco Polo:
"Seek and learn to recognize who and what, in the midst of the inferno, are not inferno, then make them endure, give them space."

- Italo Calvino
'Invisible Cities'

Yue Mao
4601343
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Mentor Team:
First Mentor: Prof.dr. W.A.J. Vanstiphout
Second Mentor: Dr. L.M. Calabrese
Advisors: Dr.ir. T. Kuzniecow Bacchin & Dr. D.A. Sepulveda Carmona
Examiner: Dr. S. Asut

Acknowledgments

CONTENTS

MY FOREST

Figure 1. Looking/smelling/touching in the nature of Sápmi.

Prologue

Yue knocked on Ella-Li's door.

"I saw some turf huts over there and was so curious if you are still using it today? And are people here in Lappstavägen all Sámi?"

"We are still using the turf huts, not for living anymore but for smoking reindeer meat in spring. Yes most people in Lappstavägen are Sámi. Why are you asking about this?"

"Ah I'm traveling to study Sámi people for my school project, I heard that here is the old place of winter market Jåhkåmåhkke. I saw these turf huts here and some reindeer feet in front of your door, so I just knocked on your door."

"Oh yes, I slaughtered one last week. Actually I'm for my family to go to the mountains and get our herd later in the evening, don't have much to do now. You want to come in and have some tea?"

"Sure, thank you. It's freezing outside, -15 in November!"

"Yes this is how we live. We even need to work outside next week, time to move the herd to our winter pastures," laughed Ella-Li. "Come in, you can put your shoes here."

Yue came in Ella-Li's house. A simple and cozy wooden house.

"So you are a reindeer herder too? Isn't snowmobile so hard to drive?"

"Yes I am," said Ella-Li, proudly, "it is true snowmobile is much heavier than sled, you know we use wooden sled to herd before right? But once you find the balance, snowmobile is still doable. I started working with reindeer since 3, my first job was to stir the blood after slaughtering. In Sámi families we just do it, now I can do most of the work."

"How old are you now?" asked Yue.

"24. And you? And tell me why are you traveling to study us?"

"Same here, 24 too. I've been living in cities all my life, out of boredom I went hiking in Hardangervidda in summer and realized how much I miss about nature. Now I'm continuing my northern fever. Your life is like a dream for me."

"Indeed we have the most beautiful way to grow up with nature. But you probably know as well the difficulties. The dams, the mines. The dams change the nature of the water, after the dam we can't trust if the ice is thick enough for the reindeer to pass in the winter. There are already 2 nearby Jåhkåmåhkke. The mines are worse, they take up our pastures and the government would ask us to keep less herd. Odd isn't it? Nearby Jåhkåmåhkke in Gállok there has been a mining plan for decades but we keep protesting. There was a big protest camp for 3 month in 2013, now we heard that the plan is discussed again so we need to protest again soon."

"And the discrimination? I find the name of this street odd too, Lappstavägen, isn't Lapp an insulting name for Sámi?"

"Yes, it can be a funny name between us but when it's from the Swedish, it's not funny at all. They are not

taught anything about us in school, many still think we are poor and ignorant people."

"And drunk too? Someone kindly told me to be careful with drunk people before I went to Guovdageaidnu, the Sámi town in Norway, but they are not drunk!"

"Yes, the drunk reputation too. But that's because the Swedish gave us alcohol to ruin us when they arrived. We don't have the gene to digest alcohol, but many people turn to it especially when they have difficulties in life. Many reindeer herders have this problem because their life today is just so hard I traveled to the Native American tribes, it's the same story among all indigenous peoples. I use this, better for lungs, but of course my parents don't like it." said Ella-Li while putting a snus under her tongue, a little bag of tobacco. "And of course living in lávuu, in the tents is our biggest fame. We were not allowed to live in house before the 1960s, only half century ago could we build houses away from the town center. That's why we are here, at the edge of Jåhkåmåhkke. The houses here are small and not of high quality."

"And your family all live here?"

"Yes my parents and my brothers."

"How actually do your family move your herds? I understand you belong to a Sameby, a Sameby has the pastures that you can use. But that's huge area right? How do you know where to go?"

"We are in Sirges Sameby, it's a big one. We are allowed to have 17,000 reindeer, a Sameby has it winter and summer pastures[2]. Each family has their own pastures and routes, the knowledge is passed down from old generations. The Sameby is no authority, it's a unit of families. We work together for our rights over our land."

"But reindeer herding cannot be your only income, right? I was in Kiruna, many Sámi have to work in mine to survive."

"No we need to have other income to support herding. My family is doing alright, we have a big herd, so we can still afford to keep each one for 3-4 year before slaughtering. Some families have to slaughter calves for quick money, but then it won't last long."

"Are you doing other things or planning to do other things for now?"

"I'm learning handicraft in the Sámi School, but it's also a job with low income. I'm making Gákti for my family and some leather work," said Ella-Li with a halfway-done leather hat in her hand. "Only calf leather can make hats, one of ours died a while ago. You need to scrub it with a knife for hours to make it soft and boil it with tree skin to get this color."

"So you are still finding out where the money is? Not in mine though."

"Absolutely not. Maybe a tourism business. You know Anna and Erik here right? They are doing a great job to educate people. I'm very glad that you knocked on my door so I can share my knowledge with you, I want to do it," Ella-Li smiled. "Or a nurse, I like helping people."

Yue finished her tea and started to walk around in the house, taking a look at Ella-Li's handicraft work and other Sámi decoration in her house.

"While reading about Sámi, I feel Sápmi is just the Utopia people are looking for, with all these pastures, forests, mountains and reindeer, all covered by the shining snow. But also such a Dystopia, with all these mines, dams, wind farms, all scooping the nature out of where it belongs. How do you feel? How do you see the future of it?" asked Yue.

"Well they live and grow together, don't they? Utopia is created from a dystopian reality, but if we don't keep it well, a Utopia will soon become a Dystopia. But as soon as a dystopian scenario happens, there are always

people devoting themselves to create a new Utopia. From the nature, from our belief."

"If there will be any, the Sámi Utopia can never be separated with the rest of the world, it has to be built on the reality of this Dystopia that is owned by the others now. Does it worry you?"

"Yes and no. So far we are not so well understood by the Nordic people, but you see the indigenous people all over the world are so united. We are also different yet we understand support each other. And you just met me, you understand what I'm talking about and we share many ideas. You choose to study Sámi culture and travel here because you think you have things to learn here, I also travel to many places, indigenous and non-indigenous place, to have a broader view of things. I believe despite of who seems to 'own' the world for now, we can always to choose to be a part of Utopia, in our thinking and making."

"Indeed I believe the Utopia we long for and work for is a shared vision. But how? I once thought the answer lies here but it is not. It is something we need to figure out together."

"It is a huge, difficult question. For that I think we need a whole journey into the Utopia thinking, in your world and my world. Let's think about it later, for a longer time, for a life time."

"And never get the answer in a life time, probably," they both laughed.

Andrew, Ella-Li's father, knocked on the door. Time for the family to have dinner and then go to the mountains.

He greeted Yue and said: "You are from China? I watched a film of Jet Li before and decided to put Li in my daughter's name."

Ella-Li helped Yue put on her backpack. They hugged goodbye and wished each other good luck. With their journey to their Utopia.

SPLIT OF MEMORIES 02

ENGRAVE OF MEMORIES 01

Introduction

TO READ THIS BOOK, YOU HAVE TO BE?

The preparation before reading this book.

This is a story book for Ella-Li and Yue, for them to travel through the Utopias and Dystopias in the indigenous and non-indigenous world. And a story book of Ella-Li and Yue, of how they travel through all these sceneries and build their own Utopia.

This is also a book for you, for you to travel through the Utopias and Dystopias in the indigenous and non-indigenous world. And I hope it to become a book of you, of how you travel through all these sceneries and build your own Utopia.

If not written here, Ella-Li and Yue's encounter would have been lost in the wind, for that is a conversation only. The stories here too, they are told in mythologies, sung in poems and songs, engraved on rocks, presented by performances, installed in landscape and painted on paper or canvas. They originated from the void of writing.

The legends of Utopia were originated from the void of writing. They were told by the words of the travelers, but they were not yet told. During the mute commentary, audiences painted out the words in their mind, painted out a place afar, with the extraordinary from their past experience, the otherness. Only with the travel of physical space and time by the travelers and the travel of spiritual space and time by the audience, the story is complete.

TO BE THE READER, YOU HAVE TO BE THE TRAVELER.

The words are deconstructed, the pieces of words become the pieces of your mental painting. Forms and colors grow out of the pieces, as the continuance of your wildest dreams, as the completion of what you didn't completed from your past. You collect these pieces, put them where you want, as a construction of painting from the deconstruction of writing, as a construction of making from the deconstruction of thinking. You are not supposed to fill in the voids of words, the voids of thinking, but you need to think: if this is where words cannot reach, can I somehow attempt to reach it with the images, with the making of images? This is why I paint my Utopia in this book. This is why you will paint yours, in your mind, in your eyes, in the voids.

TO BE THE READER, YOU HAVE TO BE THE PAINTER.

But are there still voids in painting? They are supposed to be there. Sometimes the paintings overwhelm themselves with the stories they are yielding out, they comes the thinker, or the catalyst for you to be a thinker, to write down again your thoughts. When the pieces of your Utopia is composed by you, like the travelers in the old days, like the great Marco Polo, you become a traveler with a story to tell, about your journey of making your Utopia. In the voids of painting, in the places where painting cannot reach, you have to write it down. For the hidden layers of an oil painting cannot be shown, the wasted sketches of an ink painting will not be seen, but they are the stories of how thinking paved way for making, how essence can be achieved by crafting. This is why I write down my Utopia in this book. This is why you will write yours, in your mind, in your eyes, in the voids.

TO BE THE READER, YOU HAVE TO BE THE WRITER.

Here we go back to hieroglyphic[1]: the boundary of writing and painting here is blur. The painting is made from what the maker saw, with the aftermath of the maker's thoughts. The paintings in this book are hieroglyphic writing, the writings are hieroglyphic painting. Therewith through this silent or silenced book, I made the

Fig. 0.2

logographic part of my hieroglyphic; when you read it out, with a high pitch or a low one, with a fast speed or a slow one, you make the syllabic part of your hieroglyphic. If one day you feel like doing the aftermath of your hieroglyphic, will you keep it as syllables? Or will you paint your own logographic? Or will you even weave, as a silent material representation of audible immaterial speech[1], as a mute commentary of my Utopia? I ask you to think about it, and make it.

TO BE THE READER, YOU HAVE TO BE THE THINKER AND MAKER.

1. Bloomer, 1993

The sitemap of this book(s).

You've known Yue and Ella-Li, you have read their dialogue. And you've known that they would be on their way to their Utopia. The end of their journeys for now is in the Epilogue, you will see how their Utopias look like there, one in an indigenous world and another in the non-indigenous world. If you are too curious to wait or you are not prepared for the journey, you will still be welcomed in their Utopias.

If you decide to go through this journey, it is a tough one. Tough in one sense that it goes through a long period with all the happenings in time, during which Epicharmus of Kos, "the prince of Comedy" and Homer, "the prince of Tragedy" show up equally in the happenings, and somehow the prince of Comedy is always interrupted by the prince of Tragedy. Think about how you have a dream, you fall asleep from today, you dream about something related to your past, then you wake up, it's another day and you can either feel inspired or depressed about your dream, your past. So is storytelling, or at least the storytelling in this book. It starts from the present, falls into the past, then the past leads you into the future. For our reflection and critiques are stimulated from the present, the present stimulates us to dive into the past and look for what is lost in the past but needed for the future. History is not about nostalgia, it's about changes, the changes of the otherness[2], changes for the future. I hope this will make you less pessimistic while traveling through *The (Hi)Storja*, the parallel history of Utopian thinking and Sámi people as a group of indigenous peoples. You will start from the clash in the present, witness the up and down in indigenous and western societies, dive in to the past of indigenous thinking and Utopian thinking through the old myths, walking into the future with the openness towards a dialogue between the two societies. It is a book to be *traveled through*.

2. Wright & Davies, 2010

Tough in another sense that you are challenged to travel yourself too, to think and make, to build up your Utopia with Ella-Li and Yue. I hope you will not be exhausted yet in the journey through the *(Hi)Storja* and still have the awareness of what you need to carry on. You will have a dialogue with me about it in *The Virtue*. Here I talk about the shared ideology between indigenous thinking and Utopian thinking. In the following book the *The Crafting*, you will read about my thinking on the image constructing skills. The core method of parallel thinking and making, writing and painting will be continued in this part too. But of course, these things are what I learned in the historical research, for *The Virtue*, everyone has his/her own interpretation and priority, the *The Crafting*, it is a list that can be constantly added till infinity, there is no good or bad skill, it is the users choices that give the skills their soul. It is a book to be *discussed*.

Following the question of 'what' there comes always the question of 'how'. I wish I knew. I don't. I can only craft it by crafting. By patching my crafting. By repeating my crafting. And many other means. In *The Crafting* I talk about how the Utopias have been constructed by writing and painting, the methods that I used as well to construct my Utopia. When you do construct your Utopia, your aftermath of hieroglyphic, perhaps you will find it useful, perhaps not. Nevertheless, you will never find it complete. It is to be completed by your thinking and making, then you create the voids in between for the next step of crafting. It is a book to be *continued*.

I hope the purpose of this book(s) is revealed for you now. If not, it is about what indigenous thinking has to offer to Utopian thinking. To understand that I invite you to a journey through the (Hi)storja of the indigenous world and the Utopian world, listen to the stories in writing and painting. From the stories try to

find out what is the shared virtue between them, and how the crafting of their thinking in both worlds can be inspiring for each other. I started this exploration with a journey through Sapmi in November 2017, so in this book, you will travel, think and make with me and my Sami friend Ella-Li. In the end, after the journey through *The (Hi)Storja*, *The Virtue* and *The Crafting*, you will be the first one to witness how Ella-Li and me experimented on the construction of new Utopia. Ella-Li made an imaginary songline in Kiruna, a town in Sweden that muted the Sami voice and suffers from intensive mining. From the songline she reviewed on the tools that sustains an indigenous way of thinking and living. At the same time, I constructed a analogue of Utopian plans in Delft, with underground world, mega-structural installation and landscape event. Then I invited Ella-Li to come here and did the test walk through this Utopian world.

As a book and a project, it has to end somewhere with a last page. In this one, it ends after our walk in Delft. But I hope it can be continued, by Ella-Li and her Sami fellows, by me and foremost, by your, my dear reader. May the journey never end.

Epilogue

AN ATLAS OF ELLA-LI'S AND YUE'S NEW UTOPIA

After her departure with Yue Ella-Li was occupied with the winter reindeer migration in the mountains for a few weeks. After that she decided to pay a visit to Kiruna, a town occupied with mining and silenced Sami voice. Ella-Li decided to do an adventure, to initiate some uprisings there. After that she called Yue.

"Hey how are you doing? I have some fun things to share!"

"Really? Tell me about it!"

"I took a songline walk from Jukkasjärvi to Kiruna center, I think I found some ideas to make a Utopia."

"That is a long walk, 20km. Why started from Jukkasjärvi?"

"Because it is the old Sami parish. You know the history of Christianization right? The Christian people banned our old Shaman religion. Jukkasjärvi was one of the first few Christian parish they set up. But the funny thing is, change of religion did not affect our family unity (*01*). You can still see group of houses for extended families, or a long table for big family dinner there."

"Yes I remember it. Just like the birthday ceremony I ran into in Kautokeino, there were 200 people there, all family members. After that you will cross the water right?"

"Yes. I'm not sure whether it happened there but the river reminds me of the time of sea Sami (*02*). They are assimilated now. But though I'm mountain Sami, actually we all do fishing when necessary. I'm thinking building up our traditional fish-drying racks and some fishing men huts there."

"Great idea! I remember then going west there are some German tourist business. You did not like these foreign business in the Sami land the last time we spoke."

"I'm skeptical about it, but your visit made me think. You are sincerely interested in our life. I think for them too, they took the challenge to come here and stay. I would like to introduce their sled dogs to my reindeer. It will be the new not-so-sacred landscape (*03*). Then I walked quite some distance in pure nature, till I saw the Swedish Institute of Space Physics. I read something about Haldde observatory in Alta before. In the early days we Sami people worked with the scientist in the observation, they needed to learn from us about the aurora. It is a fun job and anyone would find it fun. Not necessarily like the scientists but just as we Sami people do, just observe (*04*)."

"So you will build more small fun observatories? Have you thought about what they would look like? I imagine it would be something with the follies I showed you before."

"Yes that's cool. You remember the name of the follies?"

"It is from a project called The Planet as a Festival. Go check it out. Go on, then you are going into the town right?"

"Yes. The town, to be honest, is boring. I firstly saw a bunch of bland housings, I wanted to vandalize a little bit. Like a 24/7 live protest of theaters on the streets, with all indigenous peoples in the world. We have those collaboration in our Sami theaters (*05*). Then I took a detour up north to the nature reserve. It will disappear once the Kiruna town center is relocated. A highway will go through there. I took this route with the bear, rabbit and birds in the theaters. I knew it could not be true but I with it were (*06*)."

"I knew about the highway. I was surprised that the lady just thought it was a normal thing to do. Then you

were going to the town center. How did you feel there?"

"Not well. I could sense it already at the end of the nature walk. I feel repressed when I saw Luossavaara, the smaller mine in Kiruna. Then I officially entered the town center. I'm angry for the damage the mine is doing for the environment of course. But luckily after the relocation, a park will take over the space of the town center now. I think we should do something to remind people that the relocation should be prevented. I especially think we should remind people of the existence of us, who are suffering from the mining right here. I'll make a miniature exhibition of my growth and the growth of a Sami people in general in the park (*07*)."

"I see. The park is worth a shot. Then it is not a static exhibition but a living one, with you and others living and performing every now and then there."

"Yes I'll ask more to take turns. You told me about the mine tour. So after that I joined that too. I really didn't want to but I also need to see how it is like. The mine reminds me of a theater 'Reaktor' recently in our Sami theater (*08*). I feel suffocated there, just as the actors in that play. I need more power to think about what to do in this last stage."

"But you already did an amazing job. It is the 21st century version of your ancestor's nomadic tools we spoke about, Maria Kristina Andersdotter."

"Yes I remember her stories. It is a good one to show how we combine herding and farming in different seasons and places. It is also interesting that it ends with the start of Sami movements in the 1900s."

"The movements are still one today. It will last. I understand you feel stuck under the mine. Maybe come around here in Delft? I have something to show you too."

"Deal! Don't tell me what though, I want surprise."

Ella-Li arrived in Delft. Yue showed her the entrance of her mysterious Utopia, in the faculty of Architecture in TU Delft. There was apparently some sort of revolution going on there. Before entering, they saw the Aula, the tower of library and some other buildings were taken away by the hot air balloon from The Instant Cities.

"Oh my god, what is going on here?" Ella-Li was totally shocked.

"Just explosion. You see the tall building, the EWI one, is also covered by a white cloth. We are going to deconstruct and construct again. Now I'm going to show you something we already constructed underground. From the famous orange hall in our faculty there is a way to go underneath (*I*)."

"Okay, seems exciting, like a rabbit hole."

"It is a rabbit hole. Follow me and go down the stairs. Now you see these engines and archives (*II*). Following this is our new labs, but the corridors are not that straight as they were in our faculties. They were dug by ourselves bit by bit."

"It is confusing, but I think I'll be just fine wherever I go. Now what's the surprise?"

"Don't hate me. The surprise is that from here you go west and I go east. My destination is Abswoudse Bos, yours is Delftse Hout. Go experience. I think traveling alone will help us to observe. We will keep in real time touch."

"No worries I have no problem with that. Have fun!"

Ella-Li and Yue took apart again, in different directions, but this time they kept talking to each other.

"Now I'm out of the underground world. The exit says Military Museum. I'm looking at a mega structure

with a ladder in front of me. I'm ready to climb up (*III*)." Said Ella-Li.

"Lucky you, I'm still in the underground. Now this part is more rough, just like caves (*VI*). It's busy here, people are coming and going. I also see groups of people gathering here and there. I'm going to sit with one of them and see what is this about."

"Take your time. I just climbed up the ladder. I can't quite describe it is like a massive scaffold. It is busy here too, people are singing, dancing, resting, watching, reading and doing all kinds of things (*IV*). I asked some have stayed up there for one week. I can't take that long since I'm too curious but I'll still join a dance performance now."

"Cool. Ah now I see the exit of the cave. Where am I? Oh I see the office building of Deltares, then I'm at the southern end of the campus. It is weird here though. I see trees, hills and waterfalls in glass boxes (*VII*). It's fake nature. Somehow it fits with the buildings though, they all don't look like natural either. It is kind of ironic on this vast grand grassland.

But wait, what's happening now? Now the hills are real rocks, and there are bridges between the rocks. The bridges don't go straight though, it curves a lot as if I have to see every corner between the rocks. Feels like I'm jumping between the polders, what's the Dutch name of the game? Oh yes, Slootje Springen (*VIII*)."

"That sounds challenging, good luck with the jumping! I'm reaching the Delftse Hout, there are the thing you suggested to build as observatories here, many of them, the follies, hanging on the trees (*V*). Some people are living in the hammock follies, there are also some singing and dancing around the lake. Now I understand the point of making things on the scaffold. Here you need to build your own follies. Making things before entering here is the preparation."

"I see, shame that you don't have enough time, but I'm sure you can find someone who's willing to share a place with you. I'm reaching the end of the bridges too. Now I see the Abswoudse Bos. But oh there is a labyrinth right in front still *(IX)*. I'm good with it."

"If you don't find a way out right away just enjoy your time in it. Now I see the point of these two destinations. Along my way the theme is making, along yours you have emerged into the quick change of landscape experience. Both are interesting and necessary skills and experience."

"Yes I figured as much too. And now I can almost see the end of the labyrinth. It ends with the familiar plain polders, but now I see more possibilities in it."

Ella-Li and Yue weren't sure if what they just experienced are Utopias or Dystopias. But it does not matter anymore. What was important was the sign that they can freely imagine, initiate, make and experience their living environment. It also does not matter if the things they do response to Sami culture or Utopian thinking or what. They've learned the way to think and make, and they will continue the practice whenever it is and wherever they go.

Nomadic Tools of Maria Kristina Andersdotter (1827-1919)
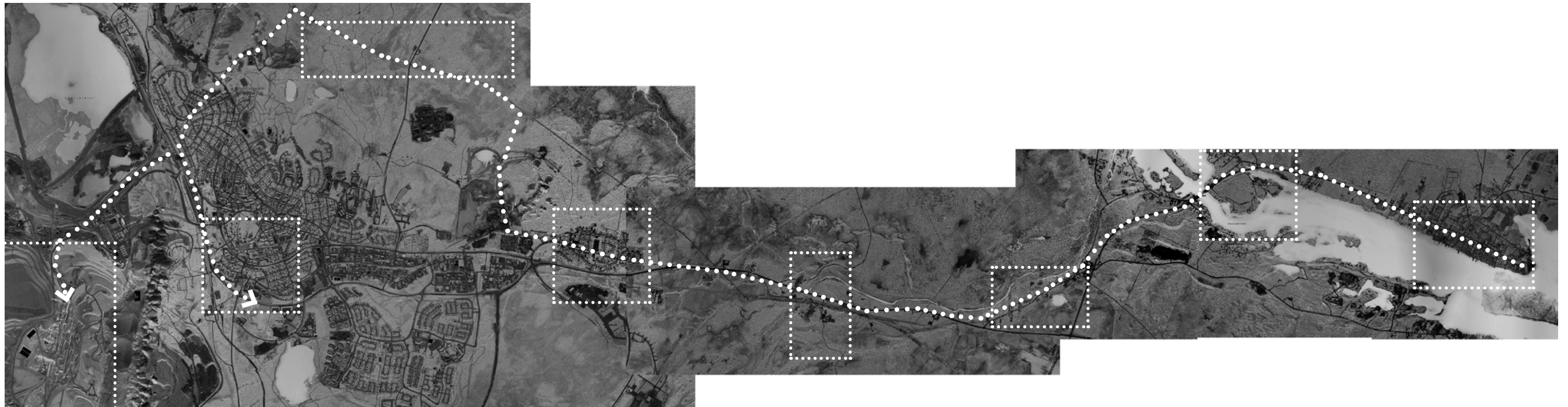
Kiruna - Jukkasjärvi

Mining in Expansion	Relocation	Nature Reserve Endangered	Standardized Residence	Swedish Institute of Space Physics	German Tourism Business	The River	Jukkasjärvi Sami Parish
08. Reaktor	07. Grow UP	06. Running with the Beasts	05. The In-Theater	04. Stargazers	03. Sacrilegious Landscape	02. Memoir of A Sea Sami	01. The Family Bond

Luovajärvi
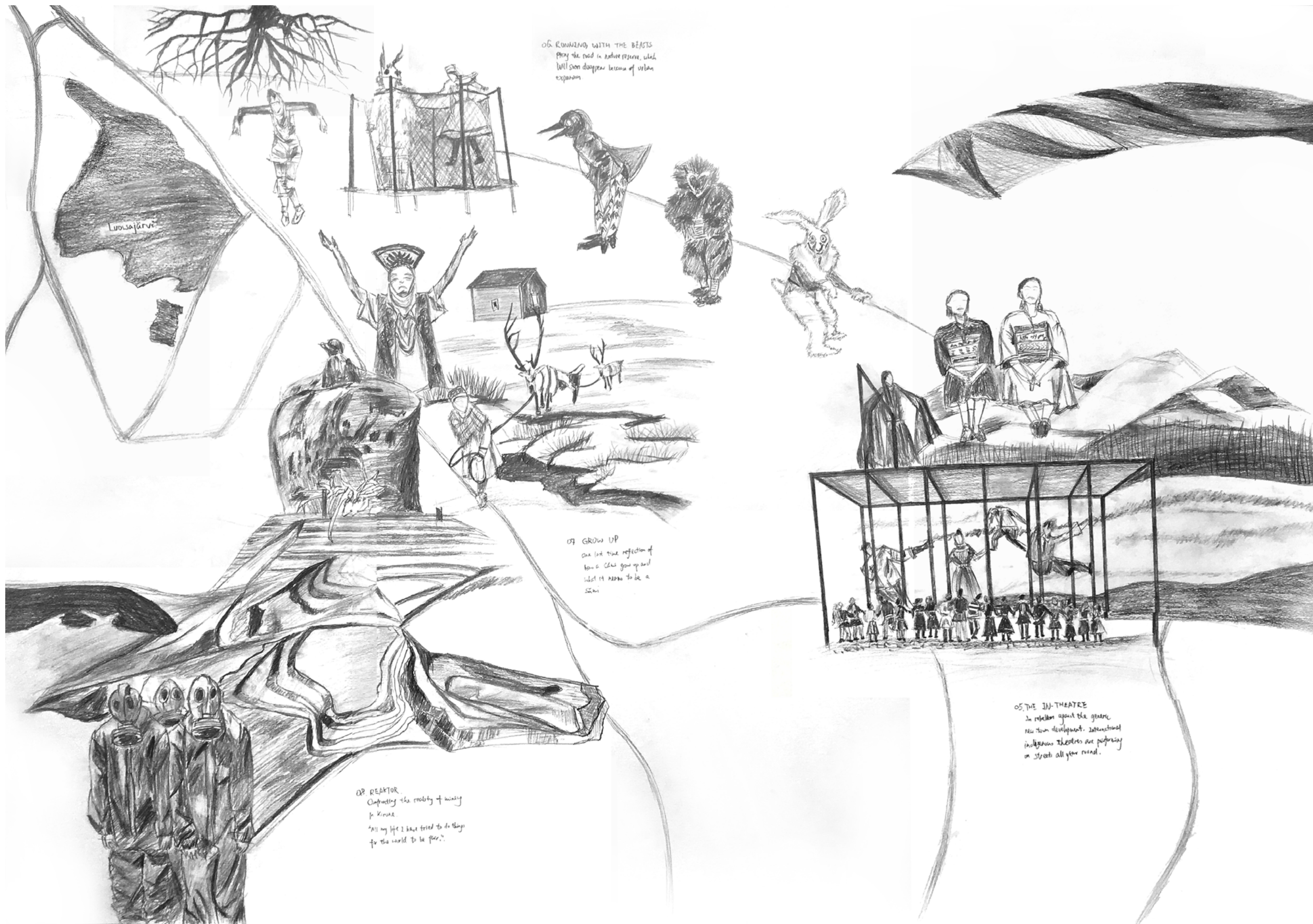
06. RUNNING WITH THE BEASTS
Along the road in native reserve, which
will soon disappear because of urban
expansion

07 GROW UP
One last time reflection of
how I/she grew up and
what it means to be a
Sámi

05. THE IN-THEATRE
In rebellion against the generic
new town development. International
indigenous theatres are performing
on streets all year round.

08. REAKTOR
Confronting the reality of mining
in Kiruna
"All my life I have tried to do things
for the world to be free."

04. STARGAZERS

Following the tradition of
worshipping stars an
astronomical observatory is
established around the Swedish
Institute of Space Physics

02. MEMOIR OF A SEA SÁMI

In memory of the disappeared
Sea Sámi and their fishing
rocks in Jokkmokkträsk

01. THE FAMILY BOND

The Sea religion was
christianised, but the
Sámi family bond
survived
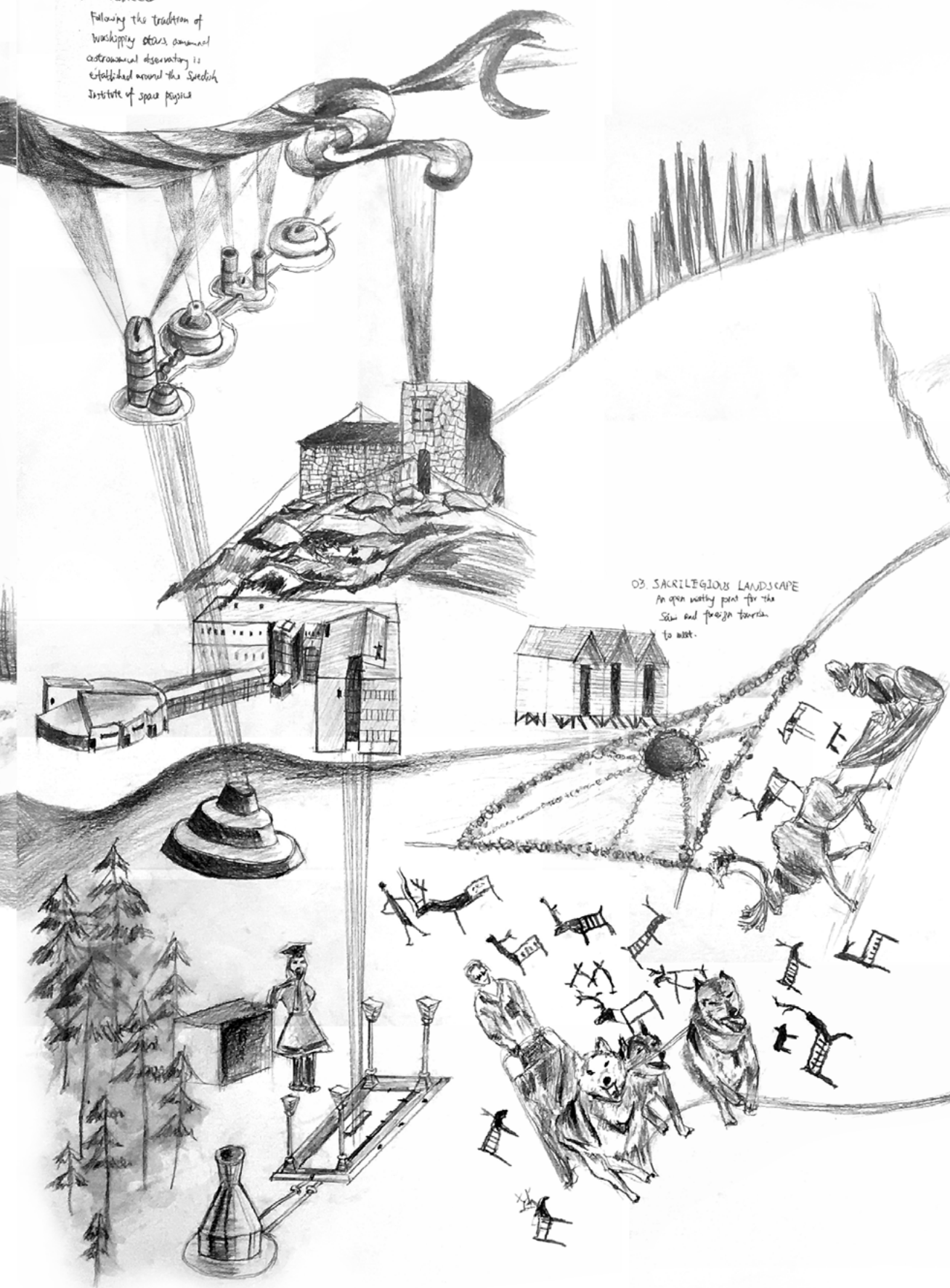
03. SACRILEGIOUS LANDSCAPE

An open meeting point for the
Sámi and foreign tourists
to meet.
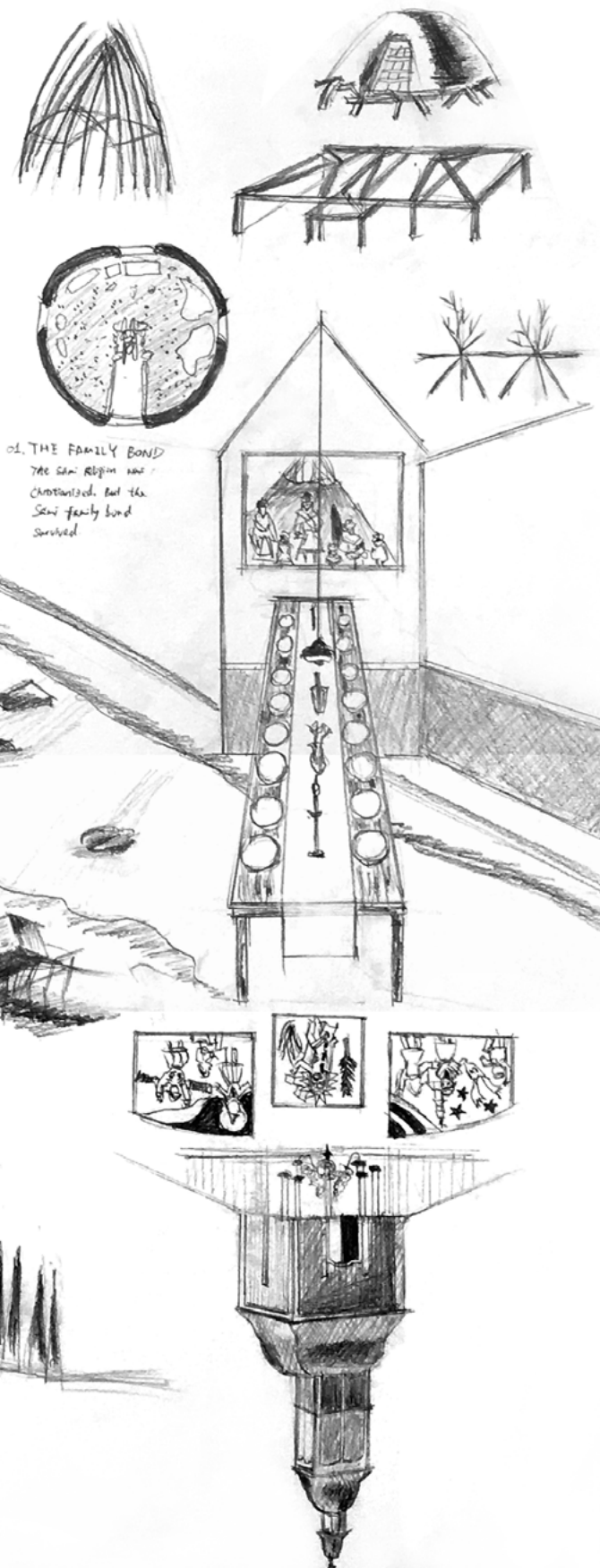
Delft

Delftse Hout	*Canal Houses in City Center*	*Underground Community I*	*Underground Community II*	*Polder with Urban Development*	*Polder*	*Abswoudse Bos*
The Follies	*Let's Dance: Road to Follies*	*The Rabbit Hole of Labs*	*Allegory of the Cave*	*Ludi Naturae*	*Slootje Springen*	*The Labyrinth*

I

VI VII VIII IX
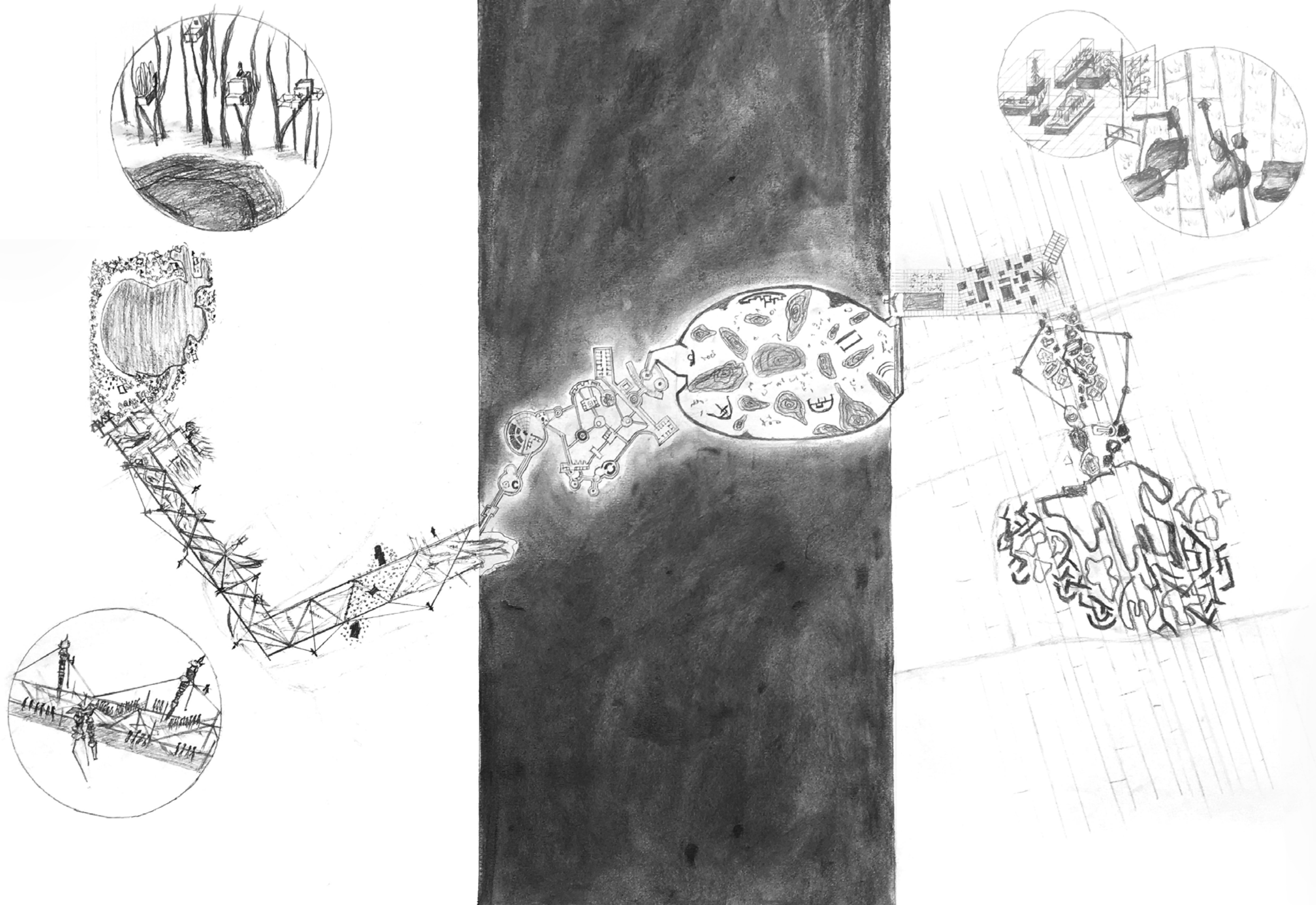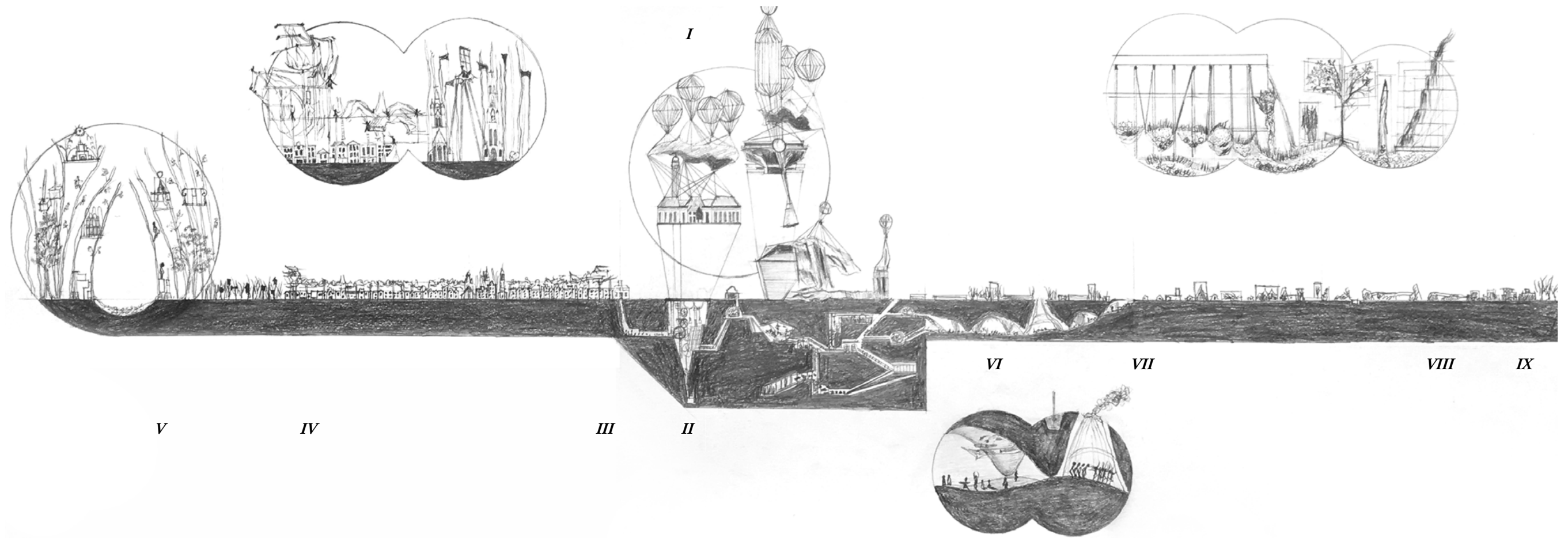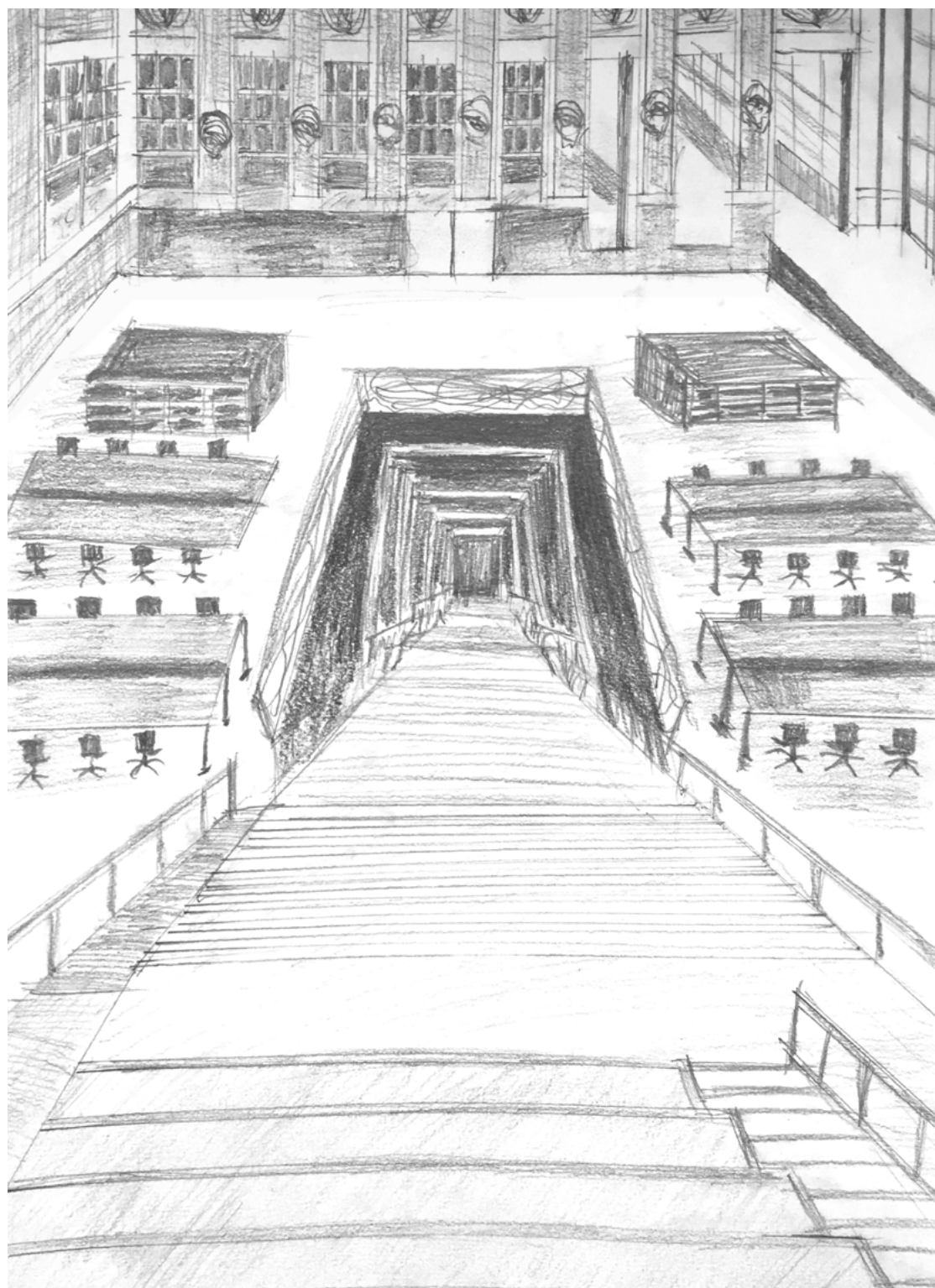
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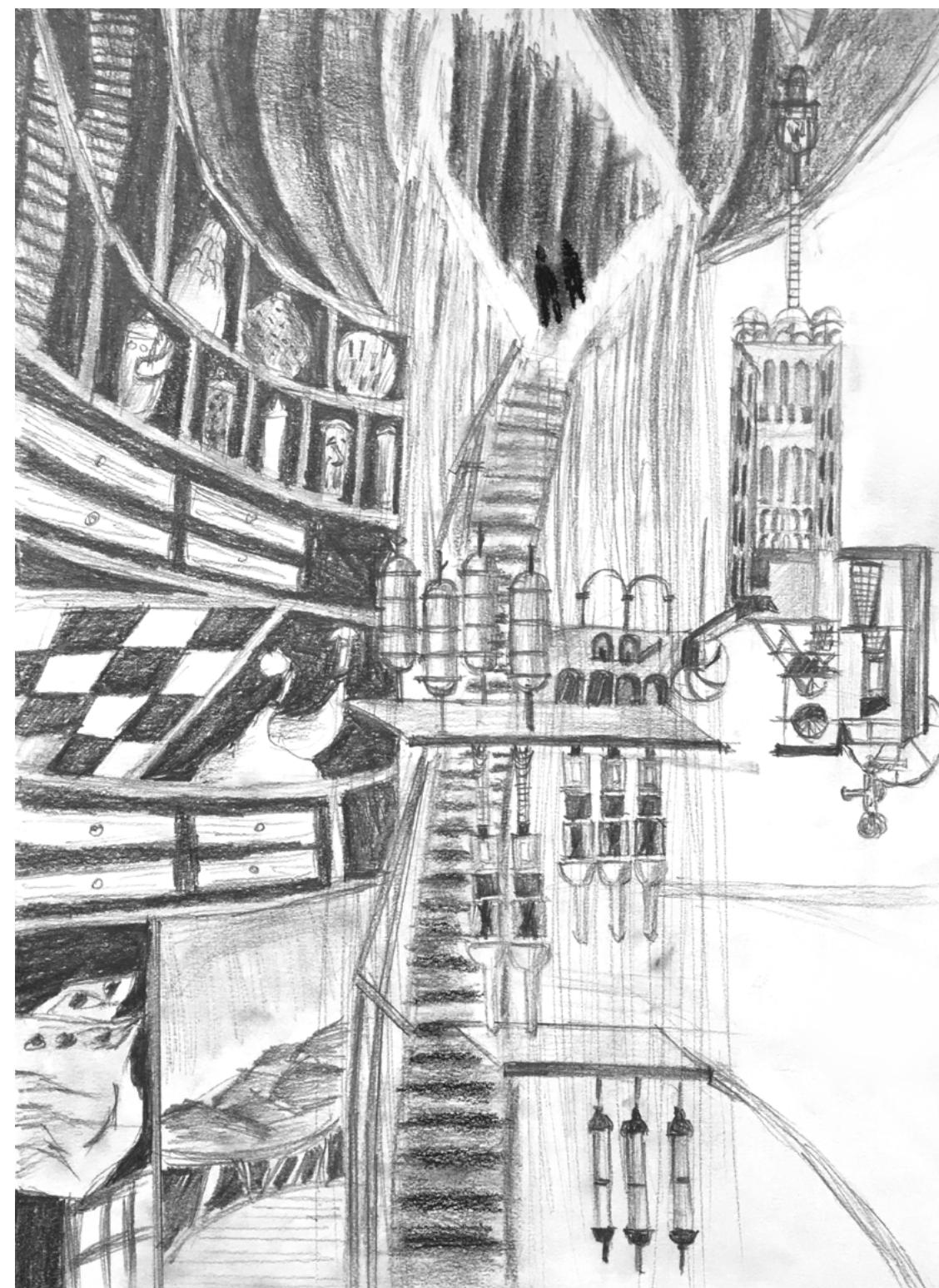
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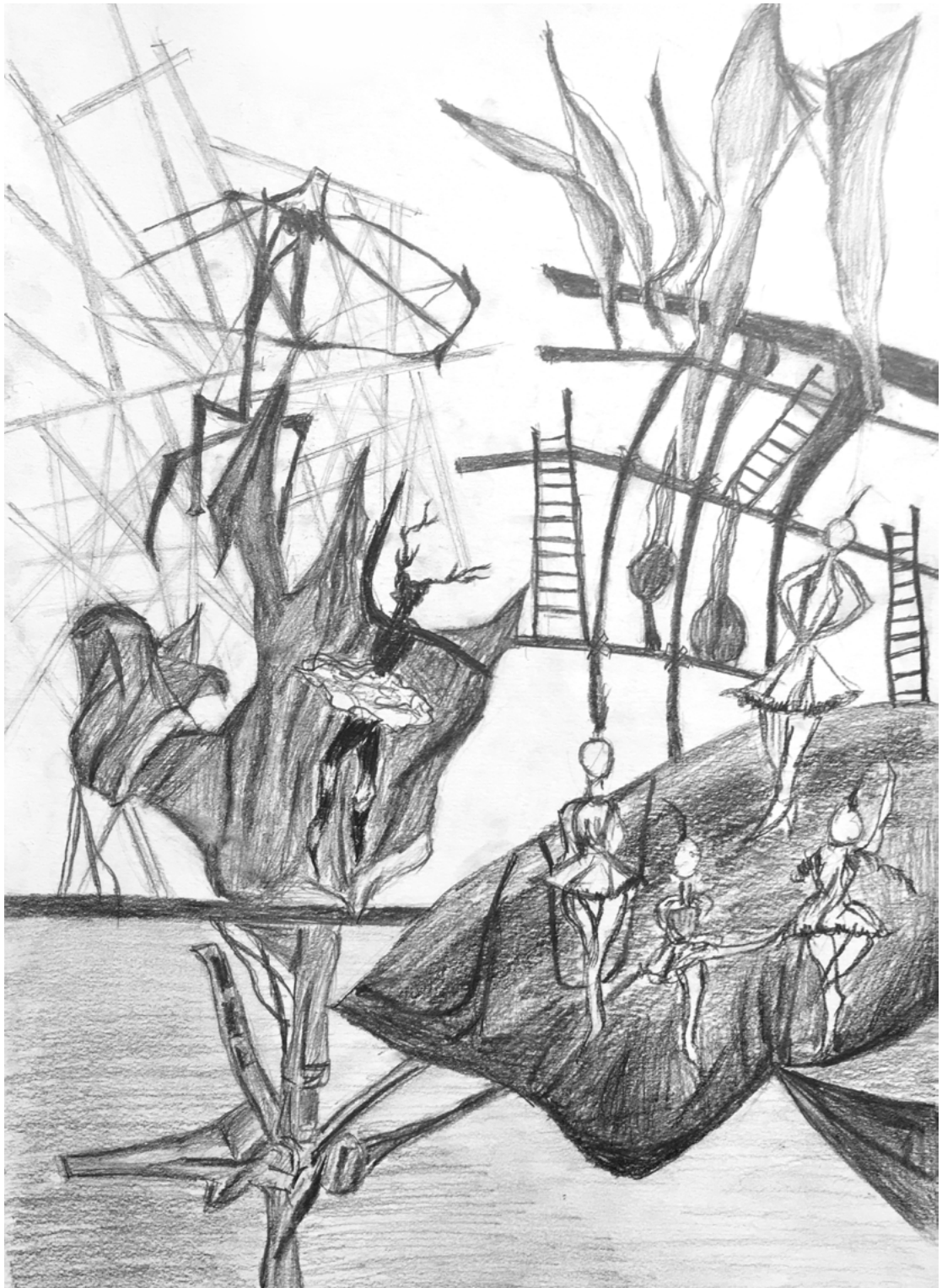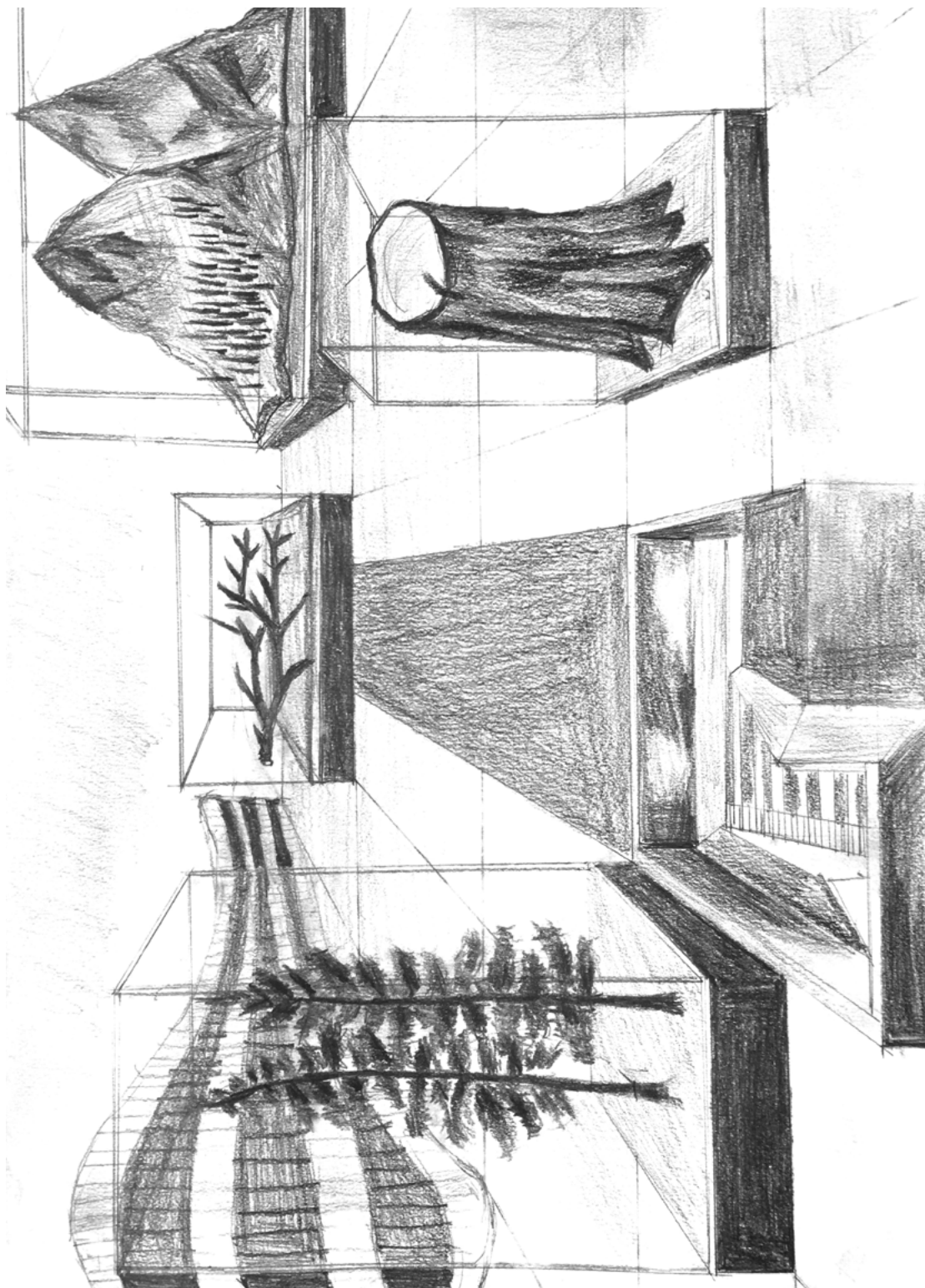
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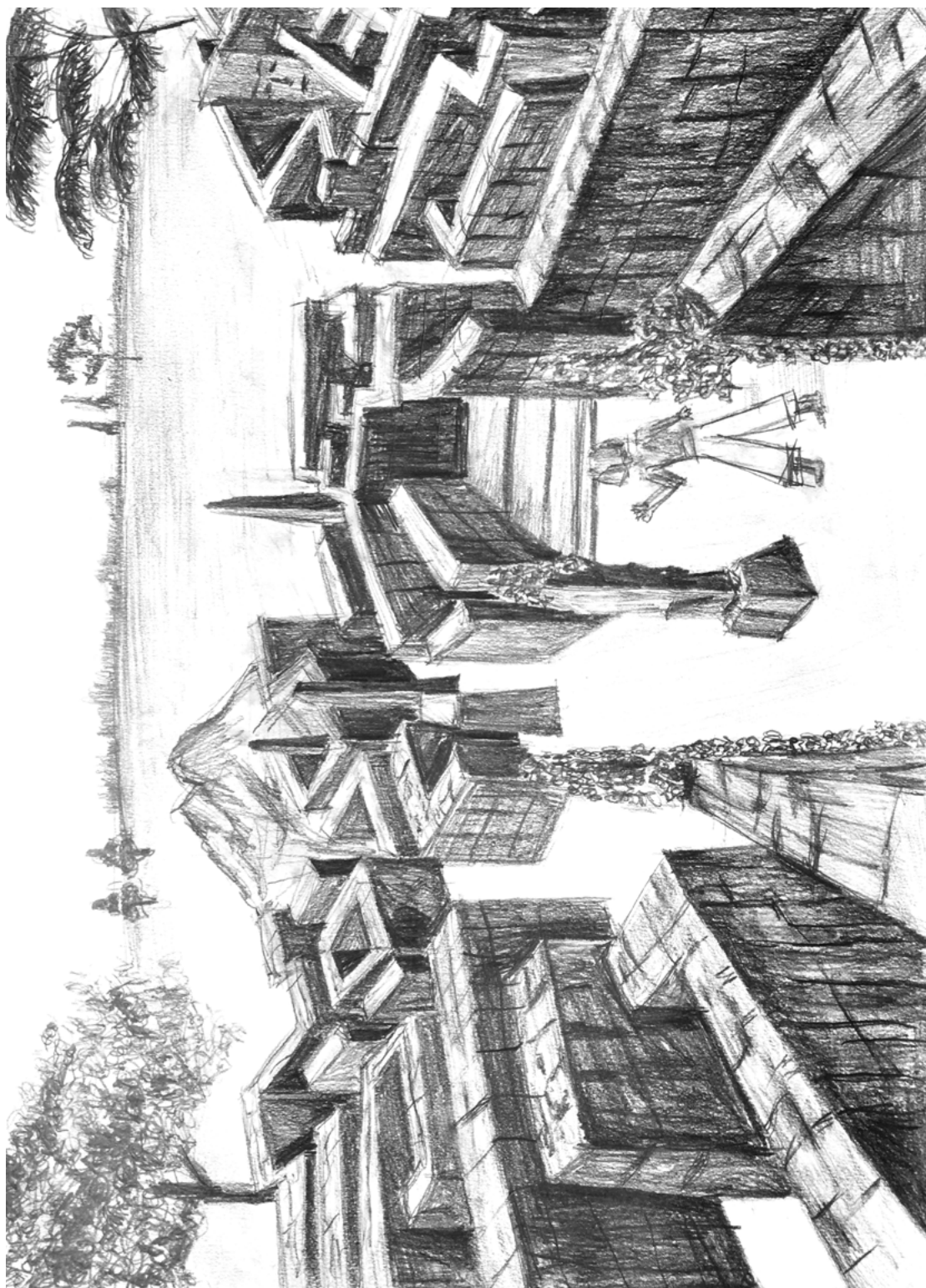
IX

The (Hi)Storja

Contents

I. PRESENT
The Otherness

1. CLASH

1.1 Three Dimensions of Violence

Theories from Johan Galtung's paper in 1969 'Violence, Peace and Peace Research' and 'Culture Violence' in 1990 are referred to here to explain the multiple complex problems confronted by Sámi people historically and contemporarily. These two papers argue that the conflict is resulted from a triangle of direct, structural and cultural violence, which cross-breeds and reinforces each other through both individual and collective level[1]. When a conflict has features of all three areas of violence, the result is a more consolidated, static state of violence in a social system, whereas only the absence of all these three typologies of violence results in peace.

1.Galtung, 1969

Direnct violence[2]
Direct Violence is characterized as having an actor that commits the violence, and is thus able to be traced back to persons as actors. Direct violence shows less stability, given it is subject to the preference sets of individuals, and thus is more easily recognized. It occurs physically or verbally, and the victim and the offender can be clearly identified.

2.Galtung, 1969

Structural violence[3]
"Structural violence" is defined as an injury that is not immediately attributable to an acting subject, but is built into the structure and manifests itself as inequality of power, resources, and life opportunities.

3.Galtung, 1969

Cultural violence[4]
By 'cultural violence' we mean those aspects of culture, the symbolic sphere of our existence - exemplified by religion and ideology, language and art, empirical science and formal science (logic, mathematics) - that can be used to justify or legitimize direct or structural violence.

Direct violence is highly interdependent with structural and cultural violence: cultural and structural violence causes direct violence which on the other hand reinforces the former ones.
Cultural violence is a foundational principle for extended conflict. It makes direct and structural violence seem natural or at least acceptable, embeds prominent beliefs in a given culture that they function as absolute and inevitable and are reproduced uncritically across generations.

4.Galtung, 1990
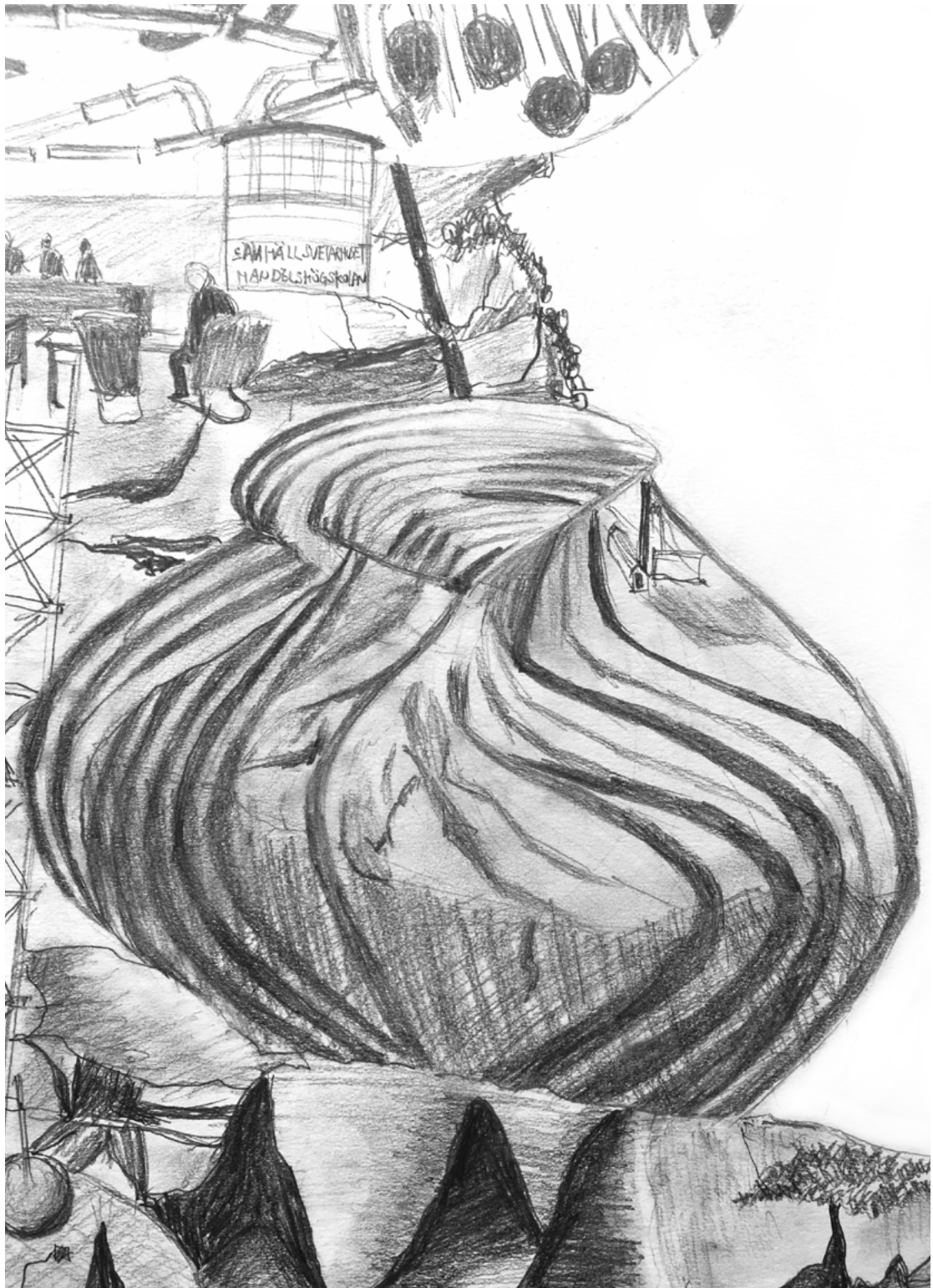
Figure 1. Detail. Mining in Kiruna. Graphite on paper.

1.2 Three Dimensions of Violence in Sápmi

The violence against Sami people and Sápmi started early from 15th century in the hands of Sweden, Norway, Russia and for some time Denmark. It from the cultural aspects: the suspension of religion, language and art. Later on the violence extended to direct invasion of land and embedded structurally in the legal regulations. The cross-breed of direct and structural violence is especially visible in the issues of nature resource encroachment in the 20th century. Meanwhile, cultural violence never stops through Christianization and assimilation.

Direct Violence

The actors of direct violence against Sami people in Sápmi are states authorities as well as persons. The form of direct violence is the exploitation of nature resource[1] through war, industrial development and more recently, economic development.

The invasion of borders over Sápmi between Nordic countries and Russia has its history from 16th century and resulted into a split distribution of Sami people in four countries: Sweden, Norway, Finland and Russia. During World War II the national border brought a "brother fighting brother war"[2]: the Finnish Sami fighting Russian Sami in 19141 and a "Lappland War" in 1944. In 1945, the withdrawal of the German Wehrmacht from Northern Finland and far north of Norway left all the all houses, roads and infrastructure in ruins.

The most discussed form of direct violence in Sápmi is no doubt industrial colonization since the early 20th century in the forms of logging, hydropower development, mining, oil drilling and wind farm. The conflicts caused by direct violence is always in land use, thus reindeer herding Sámi are the people who are affected the most and have the strongest reactions.

The first main action of industrial colonization is hydropower development from the early 20th century. Damming and construction of power plant interferes into migration routes in search of pasture for reindeer herding and Sámi people's rights to water for farming and daily use[3]. Cases in Alta, Norway and Porjus, Nean and Suorva, Sweden can be found. In 1918, an exploitation-oriented Water Act was eventually passed, this brings the direct violence to a structural level and enabled all water plant constructions in Sápmi.

A more influential form of direct violence in Sápmi today is without doubt mining from the early 20th century. In 2014, 349 applications for mining permits were filed across Sápmi. Kiruna, a town in Sweden is to be developed into one of the largest subterranean iron mines on earth[4]. However, starting from 2015 the town is forced to relocate because of the subsidence caused by iron ore mining and 3050 homes will be affected[5]. Luossavaara-Kiirunavaara Aktiebolag (LKAB) mining company is the biggest mine company in Sweden and the sponsor of the relocation. Similar situation also happened in Malmberget, near Gällivare, Sweden. A potential project at Kallak (Sámi name Gallók) near Jokkmokk by Beowulf in also being studied. Nevertheless, mining is legitimatized and encouraged by governance. And with the huge gap of economic benefits between industry and Sámi livelihood, the colonial power is taking extremely dominant role and further reinforced by its acquired capital.

Development of tourism in some areas is also considered a form of direct violence[6]. The establishment of National Park territory exiles Sámi people from those 'protected areas', where the pasture is crucial for the herding and grazing. Along the line of green energy development, wind farm, has also become a new form of resource extraction[7], examples are the Markbygden Wind Farm in Sweden and Fosen Peninsula in Norway.

Direct level also performs at personal level. According to the survey done by SámiNOR, The health and living conditions survey in areas with Sámi and Northern Norwegian settlement, Sámi women are reported be have more experiences of physical and sexual violence till today[8]. The gender specific violence in return breeds a culture violence especially targeted at Sami women. In 2018, a news broke out that 151 cases of sexual abuse have been documented in one small Sami community of 2,000 people in Norway[9].

1.App. Fig. A-I1

2.Johnson, n.d.

3.Össbo & Lantto, 2011

4.App. Fig. A-I2

5.Perry, 2015

6. Bunten, 2010

7.Lawrence, 2014

8. M A Eriksen et al., 2015

9. Pressly, 2018

SAMHÄLLSVETARHUSET
HANDELSHÖGSKOLAN
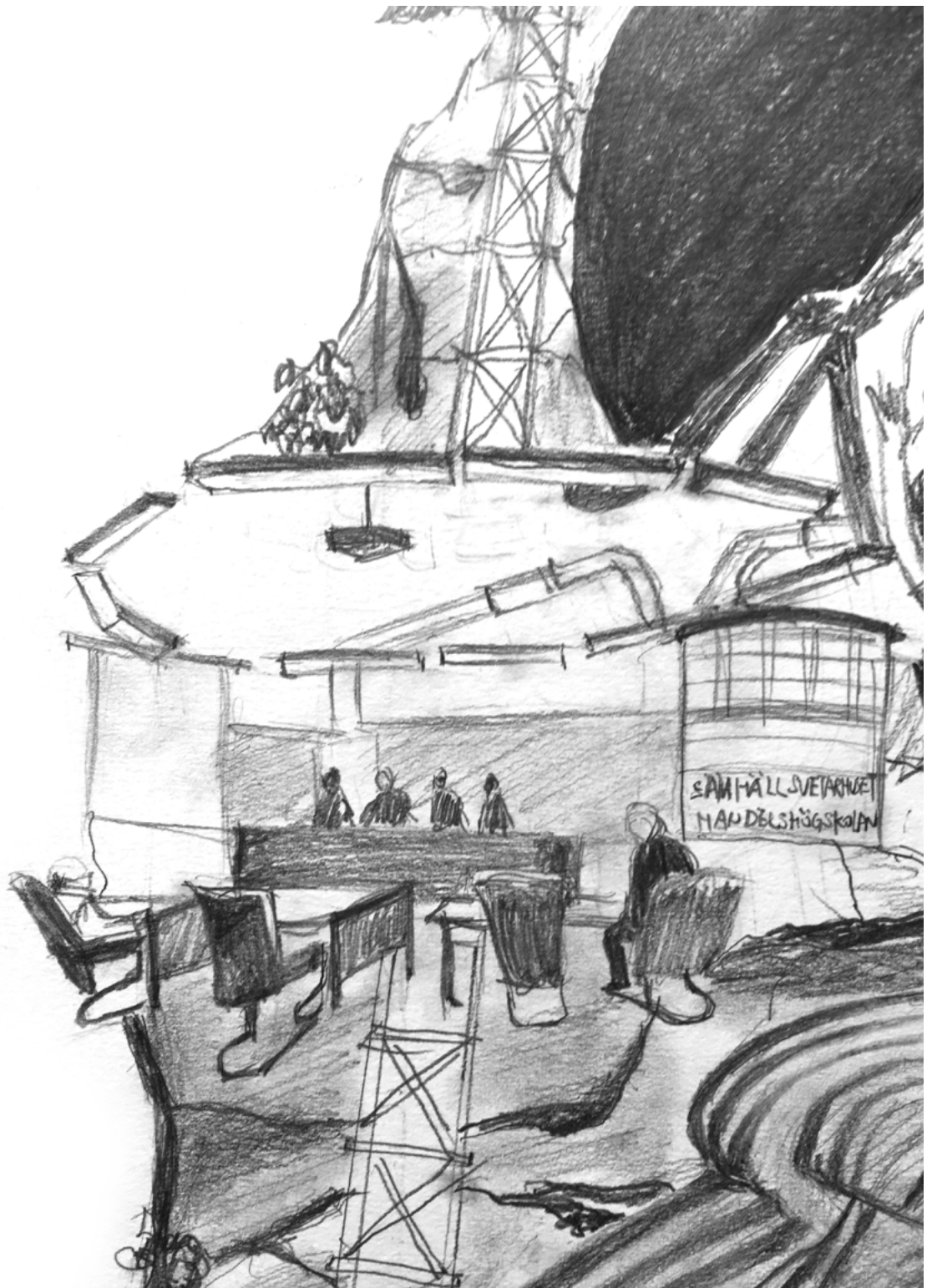
Figure 2. The Sami Court in Umea. Graphite on paper.

Structural Violence

Juridical decision is considered the most common way of structural violence and it is usually a series of actions gradually exclude and deprive the rights of certain groups of people in the decision making process.

Taking Water Act in 1918 as an example, authorization of direct hydropower violence is the final step. Before that, the Reindeer Grazing Act (RGA) of 1886 determined that only active reindeer herders have the land-use right but not ownership, thus when the states decided to sell the land, reindeer herders could not have a saying in the decision[1]. The encroachment of Sámi people's land is not realized by one action but several action starting from structurally denying their ownership to the land.

Another action to exclude Sámi people in the juridical decision making process is that representatives that non-Sámi people were selected as the representatives for Sámi interest. Colonial authorities position herders as naive irrational people and they need outsider to help them in social participation. In the case of hydropower development, the Lapp Bailiffs (*Lappfogde*) were given the responsibility for supervising these administrative reindeer husbandry units, the individuals appointed to the positions of Lapp Bailiffs would have, during the initial decades, a great impact on how the work was structured as well as on how the RGA and other regulations were interpreted[2]. The tutelage of the bailiffs invested in the institutional setting left limited or no room for herders to participate in the planning process, or to act in the court cases other than to assist external experts or the bailiffs. But having no previous affinity of Sami issues, bailiffs' practice resulted in unavoidable loss of Sámi land use rights.

Structural violence is not only from the external power but also can have an internal power, "Indigenous Capitalism' has been a rising problem along with globalization in indigenous societies[3]. Indigenous elites are selected to be the representatives of colonial power and brings in market-based capitalism as the only possible economic model in the modernization of indigenous societies. Tourism is being argued as a form of indigenous capitalism. It may have little direct violence on indigenous livelihood but by depending indigenous economic income on the colonial capital, it disables indigenous societies' self-sufficiency and autonomy.

In the case of Sámi people, nowadays reindeer herders' rights are more and more acknowledged. Sámi Parliament has been established in Norway, Sweden and Finland to represent herders interests. But similar to the Reindeer Grazing Action, only active herders' rights are partially protected. Other Sámi people who don't own large group of herds still remain unrepresented and sometimes even suffer from the internal oppression.

For example, in Sami parliament, one of the major issues argued in the operation of parliament is that women's voice is largely unheard because the representatives selected in Sámi Parliament and other reindeer herder related associations are dominantly male. Kuokkanen argues that Sami self-determination is often understood in a centralized and static way with the abstract and alien conceptions; yet many local and daily based emphasis proposed by Sami women, such as language, *duodji*, Sámi livelihoods and land-use practices, has long been neglected[4].

But women didn't stay out of reindeer herding by choice. Reindeer Herding Act 1978 regulates that reindeer-owning Sámi women should be registered under their husbands' names, thereby losing their membership in the organizational unit for reindeer herding, this also decides the division of grants and subsidies for reindeer herders. Although the act was amended in 1996 and ownership rights were extended to the spouse of the owner, nothing was said about the rights upon a divorce - upon divorce the full amount of subsidies will be paid to the husband according to the Reindeer Herding Act 1978[5].

These changes in reindeer-herding activities resulted in a gendered division of labor, which didn't originally exist in Sámi culture and in turn radically reshaped the communal structure. Since reindeer herding is an essential and identical activity of Sámi people, loss of rights in herding also caused the cultural loss of Sámi women's value in the societies.

1. Brännlund, 2015

2. Össbo & Lantto, 2011

3. Kuokkanen, 2011a

4. Kuokkanen, 2011b

5. Bremmer, 2012

Figure 3. Boarding School and Discrimination in Movie Sami Blood. Graphite on paper.

Cultural Violence from Gender Perspective

In order to understand why depriving women's right in indigenous society fundamentally threatens indigenous value and thus is violence, women's role in indigenous autonomy need to be explained.

In many indigenous or traditional societies in the world, women in historically were regarded as equal to men, a dynamic characterized by a symmetrical complementarity of domains, roles, and tasks, so is Sámi women[1]. In fact, many indigenous societies show a famine cultural basis by living interdependently with and caring for nature, women are highly respected for their natural ability to breed and care.

1. Kuo-kkanen, 2009

Due to the scarcity of nature resource and the hardness to get them, ownership to land determines an individual or a collective's political, economic and social participation. Thus when Sámi women have equal access to reindeer herding, farming, fishing and other economic activities, women also have high position in social structure and culture. It is not hard to understand the influence of the loss of land and the ownership of reindeer on Sámi women. This is the cultural violence interbred from direct and structural violence.

The earliest cultural violence towards women from colonial culture. The Christianization of Sámi population started from 16th century spread not only the religion itself but also the distribution of gender role into Sami societies[2]. Gender role for women, namely wives in house, is a cultural tool in Settler societies to stabilize the socials structure, it convinces both the oppressors and the oppressed by the heritage of cultural values. The hindrance of women's participation in labor intensive work also weakens the capacity of economic activities in indigenous societies, causes structural violence in social participation and result in further loss of direct land ownership.

2. Axelsson & Sköld, 2006

The second main cultural violence tool in Nordic states history assimilation and segregation. From 1900 to 1960s Sámi children have to be sent to boarding school to get Norwegian or Swedish education. Being forced away from home, children were educated to feel ashamed for being Sámi. More importantly, Sámi children had nowhere to learn the skills needed for their traditional semi-nomadic life[3]. The next generation were thus 'phased out' to be a Sámi. When children were sent away from family, many mothers couldn't handle the grief. However, in order to move near to their children, they had to abandon their Sami family life. Many women thus stepped away from reindeer herding and other traditional Sámi activities. After the exploitation of women's rights in reindeer herding from 1978, women are silenced in many ways in Sami communities.

3. Minde, 2005

As Galtung stated, direct, structural and cultural violence reinforces and cross-breeds each other. The direct violence form national authorities has been conducted by land encroachment through war and industrial development. Meanwhile, it is legitimized structurally through juridical decisions. The direct violence in personal level shows gender specification feature against Sami women, it is due to the loss of women's rights in reindeer herding and the damage it does to women's cultural role in Sami societies, which is an absolute otherness compared to the gender role in non-indigenous societies.

However, the otherness of Sami women will not be just erased like this. In the later chapter, we will get to know the resistance from Sami people which shows a very strong feminine power.
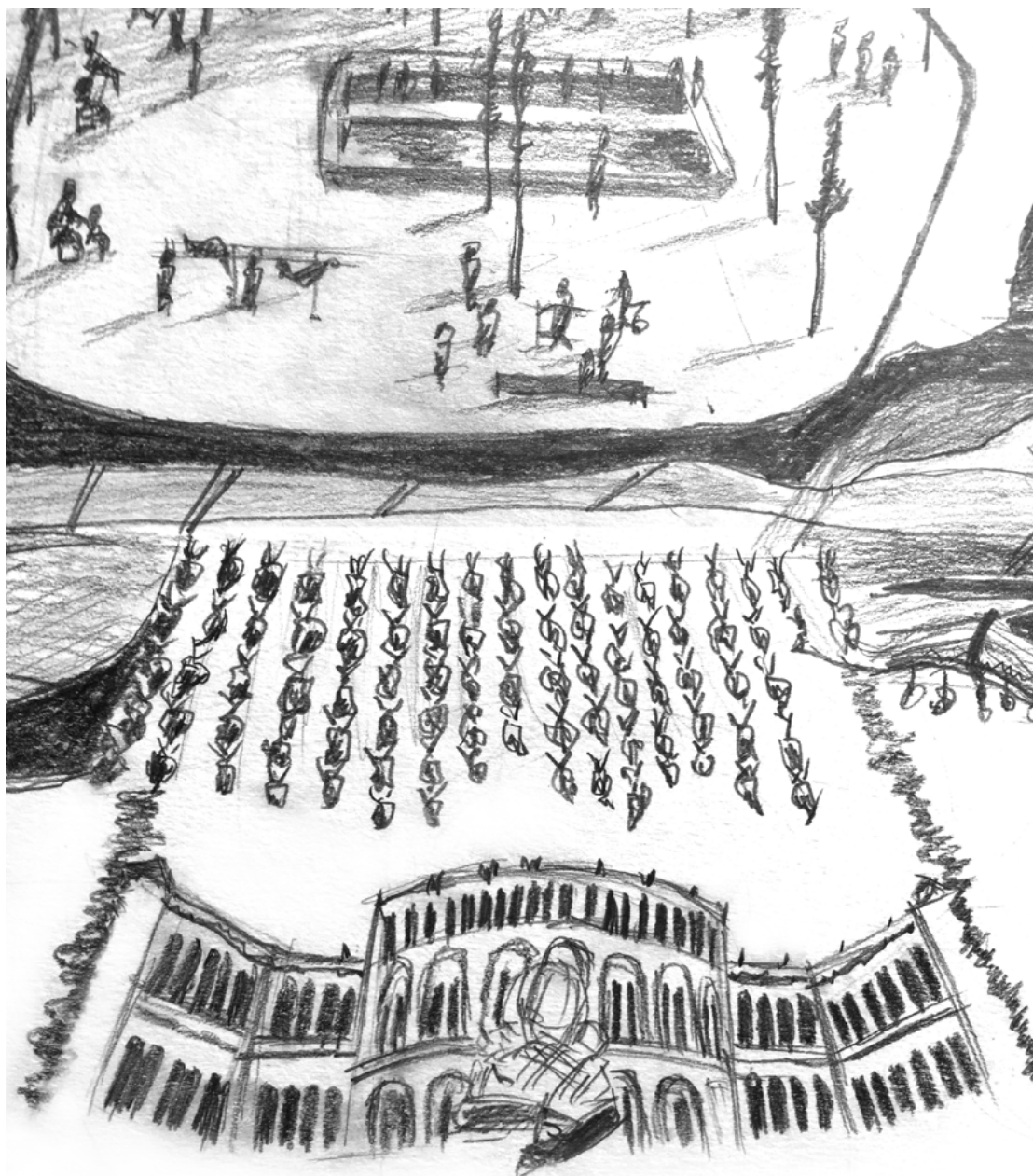
Figure 4. Sami artist Maret Anne Sara stands near her art piece of 400 reindeer skulls hanging in front of the Parliament building in Oslo, Norway. Graphite on paper.

2. UP

Women in Sámi Resistance

But this identity crisis of Sámi people is facing a turning point and a hope of rehabilitation from last century.

Women have been playing an important role in Sámi resistance ever since Elsa Laura Renbergher. Her pamphlet Inför lif eller död [In Front of Life or Death] in 1904 was the very first toll in the world annoucing the existence and problems of Sami people in the political discourse[1]. In 1910, Brurskanken Sámi Women's Association the first national Sámi organization founded by her, which set up a precedent of women's active participation in political movements in Southern Sápmi and continuously inspired generations of Sámi activists such as Sakka Stångberg and Camilla Andersen. Though Brurskanken Sámi Women's Association didn't last long, in 1988   a new Sami women's organization Sarahkka was established and is active till today. Since 2017, 29th of November is established as the flag day for Elsa Laula in Umeå. Various topics related of decolonization in Nordic and Baltic context were discussed in the event this year.

Sámi right movements were further stimulated by intensive industrial invasion. In Alta controversy, a series of demonstrations in the late 1970s and early 1980s concerning the construction of a hydroelectric power plant in the Alta river in Finnmark, Norway. 5 Sami artists formed a group and based themselves in Sami village Máze from 1978 and initiated a series of demonstrations along with a cultural revitalization[2]. The art demonstrations didn't manage to stop the construction of Alta plant, but pushed the establishment of Sami parliament in 1989 and the Finnmark Act in 2005.

Embroidery artist Britta Marakatt-Labba as one of the artists made power work 'The Crows'[3] and is still active in social criticism in issues such as the protest camp against mining in Kallak (Gallók) in 2013. The features of her work is identical for Sami resistance: first of all, art is a form of peaceful resistance with feminine features, the powerful political and social critiques are stated through embroidery, a women's work in common discourse; secondly, with a mixture of political critiques and Sami myth, it represents her very personal experience and art approach instead of fitting into any genre, a close and original connection with nature in indigenous culture can be found through her use of natural material such as dried fish skin[4].

Politics and art are the main means of Sami resistance. Throughout history, Sámi women have gain their reputation of being active in the Sámi movements and in the emerging movements regarding anti-racism, gender equality and anti-discrimination[5]. Along with it, besides Sami women's active participation, their work shows a further otherness because of very personal approach and an indigenous reading of environment in the content, often is regarded as feminine in the discourse because of the active female participation.

However, as the image of Sami women is built and reinforced over the years, the representation on media rings an alarm in recent years: the dynamic individual approach and extensive focus on environmental issues have not been well acknowledged on media. The myth of strong Sami women from the matriarch tradition and contemporary activism veils their actual dilemma of internalized patriarchal social expectation[6]. The notion of Sami authenticity also excludes the Sami activism that doesn't particularly referred to the perception of Sami issues such as reindeer herding but a wider spectrum of topics. This is due to the absence of Sami related issues in Nordic educational system and the lack of Sami knowledge among journalists, the media representations is produced by polarization and drama on things that differ from the notion of 'normal' Nodic women[7]. Despite of the great decolonizing work of Sami women, the cultural image of them is still colonized.

In response to this, contemporary uprising of Sami activism shows the emphasis on individual portrait and topics that are also reflective in non-Sami societies. From 2011 to 2015, project Queering Sapmi illustrated the live stories of Sami individuals who in some way challenges norms about gender and sexuality[8]. Exhibition, international book publishing and stage performance were launched along with the project. The project did not make any claims of presenting an all-embracing image of Saami culture or to represent Saami identity

1. Andrews, n.d.

2. Hansen, 2014

3.App. Fig. A-I3

4.Liliequist, 2015

5. Predelli, 2012

6. Kuokkanen, 2007

7. Ledman, 2012

8.App. Fig. A-I4
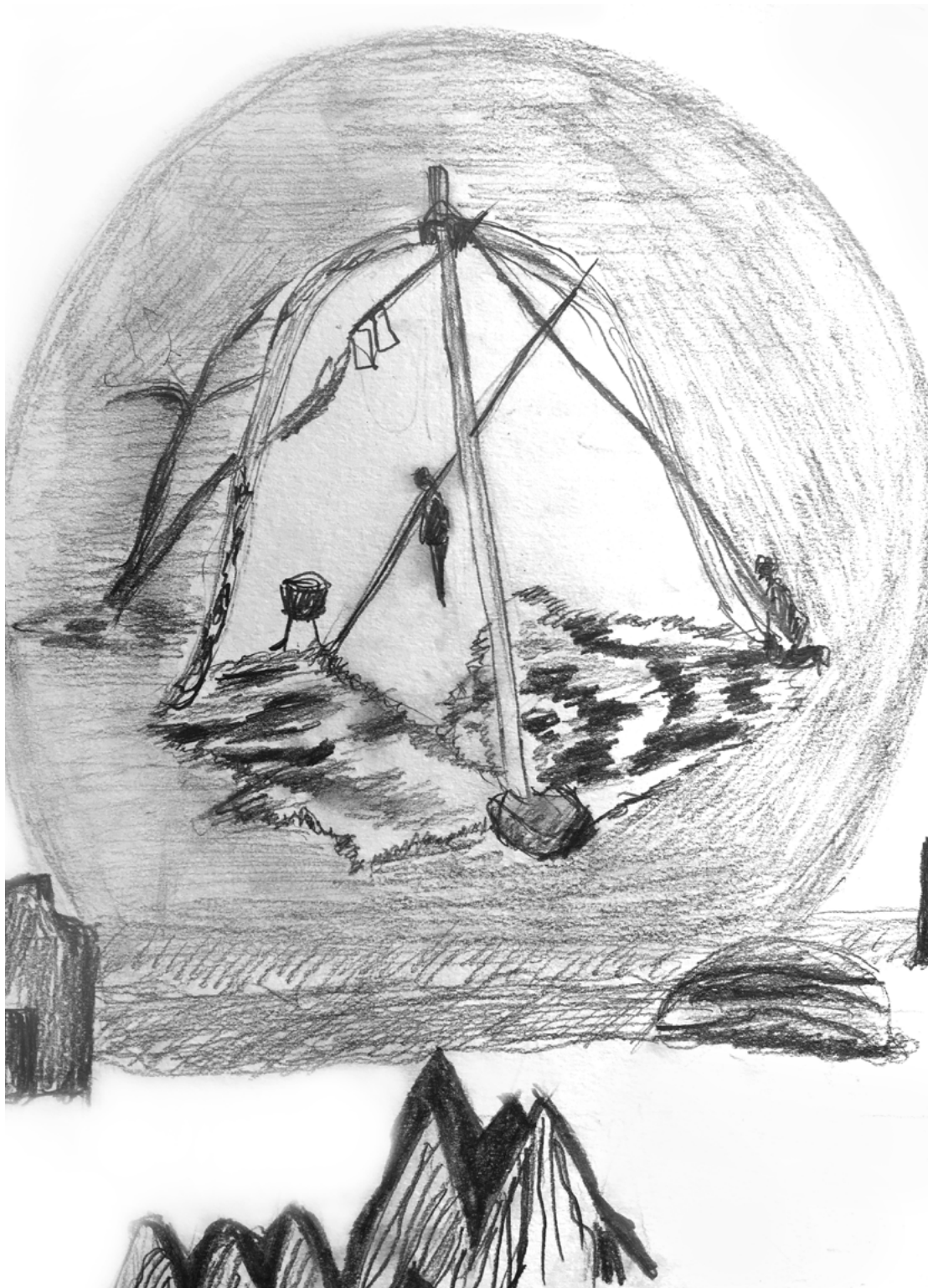
Figure 5. Joar Nango. European Everything. 2017 in Documenta 14. Graphite on paper.

in its whole, but to enlighten and nuance the representation of Sami and different identity positions within the Sami group.

Indigenous Feminism: Between the Individual and Collective

What worth discussing here is why the individual approach is vital in Sami resistance. Personal storytelling is an important one of the decolonizing methodologies for indigenous research, which was originally introduced by Smith (1999) to discuss how indigenous peoples as researchers can provide indigenous participants' observation the activity of research[1]. In her work the differentiation of the relation between individual and collective in western and indigenous societies is discussed. In western ideas the individual is the basic social unit which is in opposition to each other, which can also be distanced or separated from the community through governing; while in indigenous societies the individual and the community dually influence and interdependent on each other. This interaction between individual and collective at multiple levels is described as 'Multicultural citizenship'[2].

This dual emphasis of individual and collective role also occurs in the discussion of indigenous autonomy from a gendered perspective. Knobblock and Kuokkanen (2015) points out that indigenous women's conceptualization of autonomy works at both individual and collective level and starts with the individual level[3]. The individual approach plays an important role in Sámi and global ethnocentric indigenous movements to get a picture of the complex nature of the subject, these individual portraits further form a new collective dimension, which is different from the ethnicity predominantly defined and characterized by any imagined ethnic authenticity.

As is mentioned in the theories of decolonizing methodologies, Sámi women's movements show works on both individual and collective level. Individual women, especially elderly Sámi woman is often emphasized as a strong unifying symbol for the Sámi culture[4]. Rehabilitating individual female power and creating new collective dimension helped Sámi women regain an active and inclusive new role in their social, economic and political movements. Sámi women's role as connector and caretaker in and beyond Sámi society is continued through being active agents of indigenous society by creating new disciplines of individual expression.

Having gone through the Dystopia of three dimensions of violence in Sapmi, especially the violence against Sami women. Meanwhile also thanks to them, at the end of this part of journey we see some light shed on the Sami rehabilitation, with their decolonizing methodologies acknowledging their value both in individual and collective level. This has made Sami women a very dynamic role in peaceful and interdisciplinary activism.

Along with the clash caused by development in indigenous societies, the urban development in the non-indigenous societies during and after modernism is also under critiques: homogeneous design, manipulative, dispersed and hostile to traditional public spaces[5]. The story of neglecting individual value is happening once again and all the same, but people's hopes on massive national mechanism makes the rehabilitation even more difficult than it is in indigenous societies. In the next part we will go through the 'down-falling' of individual and the public in the welfare states. The story starts from a carnival celebrating the absolute leisure.

1. Smith, 1999

2. Holder & Corntassel, 2002

3. Knobblock & Kuokkanen, 2015

4. Liliequist, 2015

5. Sorkin, 1992

A.I

SAMHÄLLSVETARNET
HANDELSHÖGSKOLAN

Figure 6. Metropolis 1927 Dance Scene, Fritz Lang. Graphite on paper.

3. DOWN

Lover and Maniac for Leisure

There is no doubt that in contemporary world people are having more and more choices for leisure. Shops and restaurants are everywhere, their opening hours are getting longer and longer. No matter it is day or night, weekdays or weekends, people can always find a place to play. Trends in the Netherlands 2016[1] shows that after two years of economic recovery since 2014, Dutch people have shown positive consumer confidence for the first time in over 7 years. In the year of 2015, mail order companies and web shops realized the sharpest turnover increase by 15 percent, while restaurants showed more than 7 percent increase in their turnover compared to the statistics in 2014.

1.
Statistics Netherlands, 2016

However, does this mean that people are having more access to their public environment? Number of shops and restaurants cannot guarantee the diversity of accessibility to public spaces and public domain. On the contrary, more and more former public spaces are turning into privately owned area. This can to some degree ensure that more spaces are well taken care of instead of being just empty; but at the same time, due to the limitation of personal capability, more places are in service of merely certain groups of people, providing similar functions and activities. This caused the actual homogenization of the public spaces and made the leisure a pure behaviour of consumption. Moreover, with the general gentrification trend of cities, the privatization usually means more tools for the more powerful class in the city in consideration of financial interest. This resulted in a new realm of city as a theme park[2].

2. Sorkin, 1992

Why do we emphasize on leisure that much? The fanaticism for leisure doesn't start from today. The rights of individual was totally neglected during and after the war by totalitarian state machinery[3], people need leisure as a way to rediscover their individual personality.

3. Wagenaar, 2011

No doubt play is an ancient wisdom in our culture, this is what human-beings do together. But instead of a compensation for the post-war trauma, it should be a prerequisite for the production of culture, should be a trigger of 'Man the Maker'[4]. Nowadays absolute leisure is sweeping the world as an obligation for the modern man and we are all obligated to play the same typologies of game in a homogenized world.

4. Huizinga, 1949

Yet how did this homogenization happen? Who's responsible for that in the first place? To understand this we need to start from the fall of public spaces, not merely as a result but as a part of the whole circuits of public environment.

Public Spaces, Domain, People and the Rigid Design

This section respectively elaborates on the concept of spaces, domain and people in the public environment. These concepts have been under debate for decades, the definitions of them may vary, but without any doubt the frequent appearance of these three concepts altogether shows that it is always worthwhile to discuss the mutual influence between people and spaces in the public environment.

Public Spaces

What is public space in urban environment? The first thing that pop up in our mind is always parks and playgrounds. The more popular or crowded they are, the better quality it seem to be. Thus places like Paley Park[5] are considered high quality public spaces with their high density.

5. App. Fig. A-15

So was the start of William H. Whyte's research The Street Life Project since 1971. In his research, Whyte praised small urban spaces, observed the social life in plazas, streets, indoor spaces and studied the influencing factors of their popularity such as sun, bench, tree, and food etc. The multiple effect of small spaces proved to be tremendous, and people never escape the city, they partake of it[6].

6. Whyte, W.H. 2001

From the elements observed in small urban spaces, are there some characteristics of 'good' public space shared by them? In the case of city New York, guidelines of physical elements such as seating, planting and trees, retail frontage, and lighting are enacted in the 1975 Zoning Amendments. But only referring to the physical places in the city is not enough to explain the terms of 'public sphere', something 'bound up with the ideas

Figure 7. Facing the Panopticon. Graphite on paper.

of expanding one's mental horizons, of experiment, adventure, discovery, surprise'[1]. Thus we need to broaden our view of public spaces to more political and philosophical meaning.

Public domain

In the study of Hajer and Reijndorp, the term 'public domain' are defined as 'those places where an exchange between different social group is possible and also actually occurs'[2]. Public spaces are not only built once, fixed and permanent, the quality of them are related to the temporarily condition. If we look in this way, public domain not only exist in the role models of urban openness such as squares, parks and boulevards, some urban collective spaces such as railway station and airport actually function as public domain.

However, does the accessibility of space ensure a forum for strangers to interact? Does is provide chance to make the exchange between different groups occur? Merely measurement of accessibility can't make it happen, high quality of public domain should be able to influence the ambience of specific places. As for how to make public domain happen, Habraken argues about the hierarchy of control fields[3] (Habraken, 2016). Hierarchy provides more possibilities for accessibility, plays an important role in the toolbox of exclusion and inclusion.

Public or Organization Man

Apart from the complex relation between space and domain in the public environment, another complexity is the battle between public domain and people. Public life has become a matter of formal obligation, thus confusion is caused between public and intimate life. When people can't preserve the distinction between private life and the public world outside the home, there is no complexity of different domains of social reality[4]. Organizations take over the duties as executors of public domain, which makes people think that the term of public domain is meaningless. For the contemporary world, the critique of 'the fall of the public man' from Sennett and 'the organization man' from Whyte has never stopped.

When individualism falls into an obligation, it is no longer free choice but becomes a new collectivism. This gives the right to social ethic to put pressure of society against the individual[5] and thus restrain the individual's creativity. Then the collective lack creativity further reflects in the dead public spaces.

Rigid Design for Leisure

The above-mentioned discussion introduced the terms of public space and public domain, the contemporary public man are becoming organization man. How does urban design react to this phenomenon?

Unfortunately designers, especially architects and planners belonging to big organizations in the society are considered among the few professionals who are forced to work with present-day ideas of public life[6]. In reality, the right of designing our environment is not equally owned by everyone, it has been a top down process for centuries and still maintains this characteristic nowadays, especially in big projects.

Compared to historic built environments, instead of responding to inhabitation with continuous small scale changes over time, our modern attempts to create cities in an artificial way are widely thought in lack of some essential ingredient. The simplicity of the living city only benefits designers, administrators and developers. In Alexander's point of view (1965), designers usually show special interest in the physically unchanging part of this system, but the real world is composed of semi-lattices but not trees because they do contain overlapping units[7].

This role of design reached its peak in the modernism time 1915-1948. During those heydays of urban planning, in the dream of '*Die Stadt von Morgen*', planning could promote a rational layout, a harmonious relation with the surrounding countryside, and the provision for easy access to greenery for all citizens[8]. Of course this totalitarian planning can't be true. Though those in power of design are universally criticised currently, there have been struggles and battles to realize human rights in the design of public environment.

1. Bianchini & Schwengel, 1991, p.229

2. Hajer & Reijndorp, 2001, p.11

3. Habraken, 2016

4. Sennett, 1996

5. Whyte, 2013

6. Sennett, 1996

7. Alexander, 1965
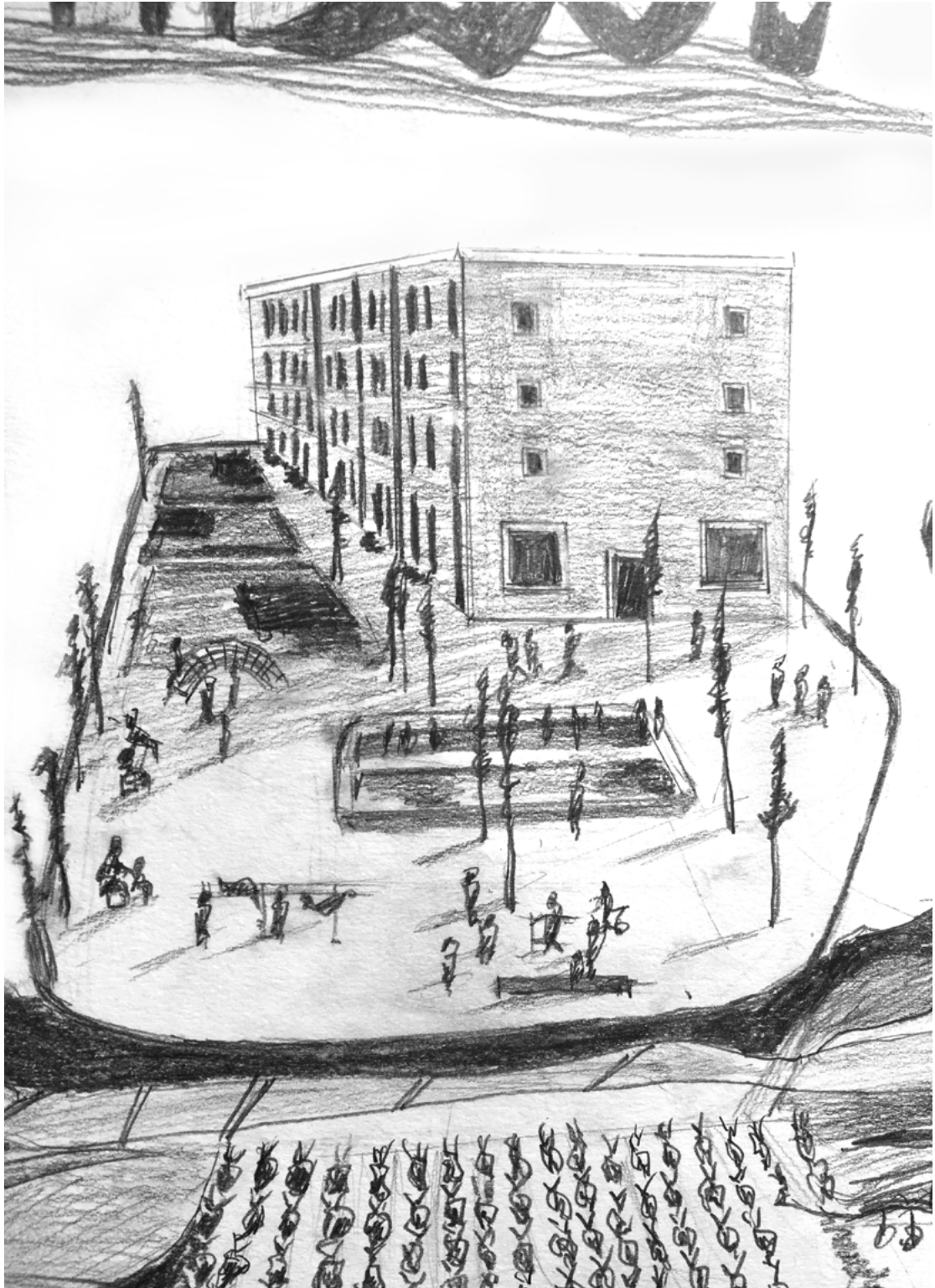
8. Wagenaar, 2011

Figure 8. Aldo van Eyck's Park and Playground in Van Boetzelaerstraat. Graphite on paper.

Struggle against Collectivism

According to Wagenaar's (2011), here we divide the history of planning into four main stages: Above-mentioned Modernism time 1915-1945 (I), period welfare state 1948-1958 (II), Modernism re-invented 1968-1989 (III) and current challenges of market economy since 1989 (IV).

From above we can see the appearance of welfare state and market economy is always advocated after a certain 'Modernism' period, in order to catch a bit of breath from standardization, the need of freewill is always in blood. Moreover, if we compare the period Modernism re-invented and the former Modernism time, more utopian alternatives were added into the design disciplines. Projects such as '*New Babylon*'[1] by Constant Nieuwenhuys showed typical features in that period. Elements of spatial construction, elements defining the quality of space and elements which influence the perceptions of space were used to give human-being's existence the form of their desires, to help the mankind breaking free[2]. As is shown in the figure, the labyrinth framework of new Babylon in a way ensures everyone's equal right to be a part of it.

But if the framework just grows with people playing in these cells without knowing the outside world, will it be freewill for long? Equilibrium and integration will take over the public domain and make the ideal model a 'Brittle City'[3]. The simple truth is, when everyone's playing, there's no concept of play anymore. People fight for individualism by the way of play, but by playing in the frames of given spaces and activities, they are sent back to the planet of collectivism again.

Then comes a paradoxical problem. In the foreseeable future, we are still in the 'amendment period' of market economy. Yet we are still calling for more freewill. What will happen if even more freedom is really added to this comparatively free enough market? Here comes the era of amusing ourselves to death.

Complex Leftover for Today

Here we are confronted to the contemporary world again. In order to deal with it, the arsenal of theoretical tools needs to be reviewed. Though we always blame those in power of determining our public life, the death of public man is in fact because of the deprived creativity of the non-powerful people. Thus the most dangerous part in the circuits of public system is the loosen link from people to space and domain. If the public man is willing to stay still as an organization man, nothing can change the status quo of public spaces and public domain.

Modern man are enjoying the homogenization of public spaces and activities. The homogenizing trend provides chances for mass production of leisure, everyone shares a bite of it. Then in the scale of city, at first glance many cities seems to have recognizable identities, but that's nothing more than applique. This applique protects sense of security, but encourages the segregation of the theme parks. The homogenization is an intentional process leading to the generic city, because large sections of urban life have crossed over to cyberspace[4].

Then people in the shells don't need to care about the grounded world anymore. We think we have enough access to technical tools and no more hierarchy of field control is needed. This mentality explains why the more technical complications we have, the farther away we are actually from the environmental complexity that historic environments display so effortlessly[5].

Let's take city Haarlem as a case. The whole city shows a total harmonious and happy scenario with segregating functions and homogenising population. And in Figure 6[6], if we extract the public spaces and their surrounding built environment, the types of urban openness and the approaches to them are very limited. At first glance with the high density of users in city centre and dead shopping streets outside of centre, Haarlem appeared to be a centralized traditional city. But the centralization is actually due to the homogenization, the generalization of the same public spaces and activities – 'Fun Shopping' – all over the city.

So it's always about people. What we need is not a perfect built environment but the knowledge to cultivate

1. App. Fig. A-16

2. Nieu-wenhuys, 1974

3. Sennett, 2017

4. Kool-haas, 1995

5. Habraken, 2016

6. App. Fig. A-17

A.I

public man's creativity, even in the cyberspace. The current leftover of need for freewill and the non-realization of freewill makes our task even harder.

Nowadays, the majority of people are not given enough access to tools. This is the fundamental reason for the homogenization of public spaces and activities in urban environments. Without a transition of our understanding and expectation of leisure, however big the explosion of our physical and spatial access to it is can't compensate to our loss of human creativity and productivity. The responsibility to change this situation lies on the shoulders of all stakeholders in this modern world.

Public spaces and public domain is definitely not something that can be designed. When we are still making attempt to design the framework to put public man in cells, we have not yet completed our shift from mechanic view of the city to an organic view.

A Delirious Script

So far I've been attempting to talk about my view of violence and the fall of public life with professional words instead of my own problem with racial discrimination, consumerism or public-private dichotomy. It seems that I can't talk about my personal in the course of doing my professional work, but it is only because I'm conditioned to be ashamed of doing so. I say hell to it. Quote from Bloomer[1], I'm not saying it alone.

For this would be a dead end if I continue the discussion in organized reasoning: the reasoning is simply not there in organizations, the organization can only analyse it when violence and the fall has happened, it can hardly offer insights into what prevents it from happening. Therefore I do not know how to lead it to the next discussion without a finger-clicking moment of 'hey let's cook some healing uprisings in indigenous societies and western societies in the same pan and see if they click'. If the practice of urban design and architecture failed to be the last fortress of metaphysics as Derrida[2] suggests to guard human performance, I would like to write a delirious script of performances in a human scape and see if this on the contrary guard a minor gesture of our urban design and architecture.

Ringing the bell of *delire* and guarding the madness now. Let the mindscape run.

1. Bloomer, 1992

2. Derrida, 1986

Figure 10. Coco Fusco & Guillermo Gómez-Peña, The Couple in the Cage: Guatianaui Odyssey. Graphite on paper.

4. CLASH ON CLASH

The very honest reason I have to jump to performance art is that I don't want to talk about the street activism that you usually see with angry people and policemen. As cynical as I may sound in the past chapters, I'm a coward as well as a skeptic when it comes to that. Our great Chairman Mao said 'there is no construction without destruction'[1], but deconstruction does not guarantee construction, or I'm simply sick of those deconstruction speeches without construction, since we've opened up this personal delirious script. Sometimes I can't help being sarcastic about it about that sense of moral high ground. Last summer I encountered a likely-minded brother who has been dead for 90 years in a tiny small town Eidfjord in Norway, Nils Bergslien. In his painting, the monks, the guards of morality are just as fat, drunk, flirting as the evil and greedy goblins in his other paintings[2]. Satire against church corruption is not a new invention but was already notable in Geoffrey Chaucer's 'The Canterbury Tales' dating back to the 14th century.

As a totally different way of critiques comparing to street activism, in satire you cannot only oppose to a general ideology of the other side but need to describe the details of the object you are sarcastic about:

> A monk there was, one of the finest sort,
> Who rode the country; hunting was his sport,
> A manly man, to be an Abbott able;
> Many a dainty horse he had in his stable[3].

Satire in one hand offers detailed insights into the criticized object, on the other hand leave the conclusion or attitude to the readers themselves: the reader, the author, the satirized are brought together. Thus I would argue satire is a more thought-provoking activism, especially when the role of the reader, the author and the satirized are mixed. To explain this I invite you to enter a cage in 1992 with US-Cuban artist Coco Fusco and *Chilango-Mexicano-Chicano* artist Guillermo Gómez-Peña[4]. To satirize the theatrical display of non-white culture and people in western museums, they put themselves on display in a golden cage. For one dollar, the artists would dance, tell Amerindian stories, take photo with visitors. To perform Columbus's description of the effeminate 'natives', Gómez-Peña held his penis tucked between his legs, showing only a 'feminine' triangle, for five dollar[5]. Without any call for intervention from the artists, they out-fetished the fetish from the white people. The performance in cage naturally has its historical origin: the research and popular culture showing the inferiority of non-white people till the middle of the 20th century, involving countless circus parade and display of non-white human bodies.

I try to compress my impulse to talk about the political or criminal background of this performance for hours but nag a bit more about the object shift in this racist satire which Gómez-Peña has been dedicated to. In a short video he produced in 2008, he performed 'A Instant Identity Ritual' as a Chicano: drinking up a whole bottle and then putting on a black terrorist beanies. The author was the one being satirized as well as the viewer, we all take a share in racism, in sexism, in the reality of entertaining ourselves to death, as a mapping of the immediate history and future[6]. What we have to admit is our criminal participation in the change of the world, not defined by Jesus, but is constantly incited by our curiosity of exoticism while watching it. Thus however politically right in the contemporary context an argument may be, a third party watch can never contribute to an organic view of us human beings and our living environment, for it excused the arguer's possible bias in the first place.

Here I would click my finger again, taking the risk of sounding like a exotic fetish and argue: the carefully put on surface of otherness indicates the wholeness, which resembles the indigenous cosmic worldview: being the otherness doesn't not mean shifting away from the center of the discussion but a sign of higher intellectual ability of work between disciplines, the playful display of otherness is a way to expand the performers' limitation in merging disciplines. In another word, the otherness firstly makes its own way to define the meaning of its performance and then reinforces this meaning by performing it. In the Sami context, I find an interesting phenomenon that proves the forces of otherness from a gender perspective.

1. Mao, 1940

2.App, Fig, A-I8

3. Chaucer & Ellis, 2014

4.App, Fig, A-I9

5. Taylor, 1998

6. Gómez-Peña, 2007

Figure 11. Virtuoso body sculpture: The Sami Chinese Project. A performance in Umeå Cultural Capital of Europe 2014. Graphite on paper.

Sami artists and their institutions are read as a displacement of modernity and territorialized a centre of its own[1]. As mentioned before, the 'femininity' of indigenous culture has been defined as one proof of their inferiority with their belief in myth, practice of handicraft and other things that contrasts the idea of 'scientific' and 'industrial'. However, Britta Marakatt-Labba's spent 30 years to make her point and position in political-art discourse with her typical feminine embroidery work about Sami myth, history and political clash. With her work she twists and turns her otherness in the hierachy of art and politics[2].

Her 24 meter long embroidery works 'Historja' draws a full picture of Sámi people's life and fight, illustrated in the polar day and polar night. Here we see Sámi people's original history started from hunting, reindeer herding, sled transportation and the Sami tent lavuu. They use sleds to transport the herd and themselves and live in tent (lavuu) during the nomadic period. As the season changes, they migrate from snowy mountains to spring farming land to the sea, followed by a political history of forced farming settlement, Christianization and the conflicts over industrial development in Sápmi such as mining and hydroelectric plants. The battle was cruel, finally the Sámi Parliament was established for the interest of Sámi people, but by then the history of an oppressed ethnic minority group has already burnt a mark on them. But at last, under the polar night, the embroidery ends with a peaceful look at the religion and spiritual Sami life. Objects for rituals, family solidarity, worshiping nature and star gazing, all these spiritual languages are compiled into the icons on the Shaman drum[3]. She didn't avoid but on the contrary, strongly conveyed her political message through the 'feminine' expression of myth, culture and the embroidery work itself.

In essence, with their urgent need to rethink identities, indigenous artists have clearly recognized and clarified the performative otherness in ethnicity and played with it with their blurred distinction between art object and the body, fantasy and reality, history and dramatic reenactment[4]. They deconstruct the inferiority in otherness and construct the own of appreciating otherness as the composition of changing history. It reminds of Vernon Lee's view on the essence of history. She criticized the 'Muse of History' as identity and continuity after the First World War but see history as the lesson telling 'nothing which happens is ever entirely alike'[5]. Facing propagandist history education for children, which is a training to 'doing and dying without asking why', she called for our recognition of otherness and awarded it as the true Altruism. As an otherness at the time with her queer sexuality and a doer of her words, she devoted herself into supernatural fiction, describing art, aesthetics and history in the transitional objects.

I find it actually frustrating to always find out the in some way discriminated 'otherness' in the personal traits from the above-mentioned people in either ethnicity or sexuality, there's always something in ambush to undercut my ode of 'we are all a part of otherness'. Luckily there are some bolder people who just cast away the question of 'where is my otherness from' but simply do it. It is the true wakening of the organic view on ourselves and our living nature. The Montreal based SenseLab is a laboratory for thought in motion. Initiated by art philosopher Erin Manning, the SenseLab facilitates event projects from the proposal of anyone, the topic usually falls into the intersection of politics, art and philosophy, for which Manning mentioned their strong sense of learning from indigenous and non-white practices. The members are organized by affinity rather than any structure of membership. Without the direct ethic base from ethnicity or sexuality, they try to build up their own ethics by processing philosophy as a living practice[6].

In Manning's philosophical discussion of SenseLab's approach, she put the 'otherness' into a comparative term of minor gesture versus major gesture and broadened the discussion of oppression including racism, sexism into a neurotypical conception. The main struggle I face in this research is to find the conception and wording from the positive side instead of critiques under the given oppression, hereby I found the active attempt to build up its own ethics. The minor-major relation originated from Fred Moten and Stefano's research and activism of 'Black Life Matters'. Therefrom they coined the term of 'undercommons' to describe an emergent collectivity that is sited in the encounter, it is an activator of a tendency rather than an offering of a commonality[7]. This concept brought the need for exploring the process of thinking to a common need

1. Hansen, 2014

2. Liliequist, 2015

3. App. Fig. A-110

4. Fusco, 1994

5. Lee, 1920

6. Bonneau, 2018

7. Harney & Moten, 2013

A.I

Figure 12. SenseLab Montreal, Canada. Graphite on paper.

regardless of race or any other personal traits, a call against neurotypicality but for neurodiversity. Thus the focus of the research in on the phase where the experience is not yet become this or that. It also indicates how time is engaged in the process: in one way it is the explicit time before the formation of experience, yet it is out time, untimely, rhythmically inventing its own pulse[1]. Because in the intersection of minor and major gesture, the minor one is constantly problematizing the structural tendency of the major one, the mobility of minor gesture makes it a continual unknown experience.

1.
Manning,
2016

What Manning found in response to the minor gesture is the event, the event that crafts problems instead of solving problems. In this sense, a event is crafted and evaluated for both its creativity and its theoretical or philosophical value: a combination of individual intelligence and the activation of social discussion, within or beyond the academic discourse. After long discussion of external social influence before, I would like to look deeper into the internal intelligence part of the event crafting, which can partially explain my jump into the discussion of performance and art here. As we discussed before, in experience the performance of objects or subjects is blurred, this is the beginning of 'finding out the question' instead of the solution. This approach is presented in the edge-cutting field of research-creation, which in most cases is concerned with artistic practice. Art practices firstly review the inner intuition and then attempt to express. What viewers often don't realize is that an art practice is not finished when the art work is produced, only in combination with the viewers reading can its mission be accomplished. What research-creation does is to reveal the interval, the openings and make felt this process as a practice. This practice is aligned to 'autistic perception', the opening in perception to the uncategorized, the unclassified, which directly perceives the complexity before the parsings of experience[2]. This perception is described by many autistics as well as observed in the behaviour of children, who yet have no sense of otherness but only the announcement of 'I' arriving.

2.
Manning,
2016

Alas, I can only justify our intuition and the communication of our intuition with children's words, with the 'inferior' other people (indigenous, homosexual, autistic) and with the delirious artistic practice. But I'm still determined to do it, in the next chapter, to unravel the human-nature relation and social constitution from intuitive practices of language, mythology and religion; and as what Britta Marakatt-Labba has been doing with her feminine embroidery work, still worship and create art, as my displaced battlefield.

II. Past: The Strangeness
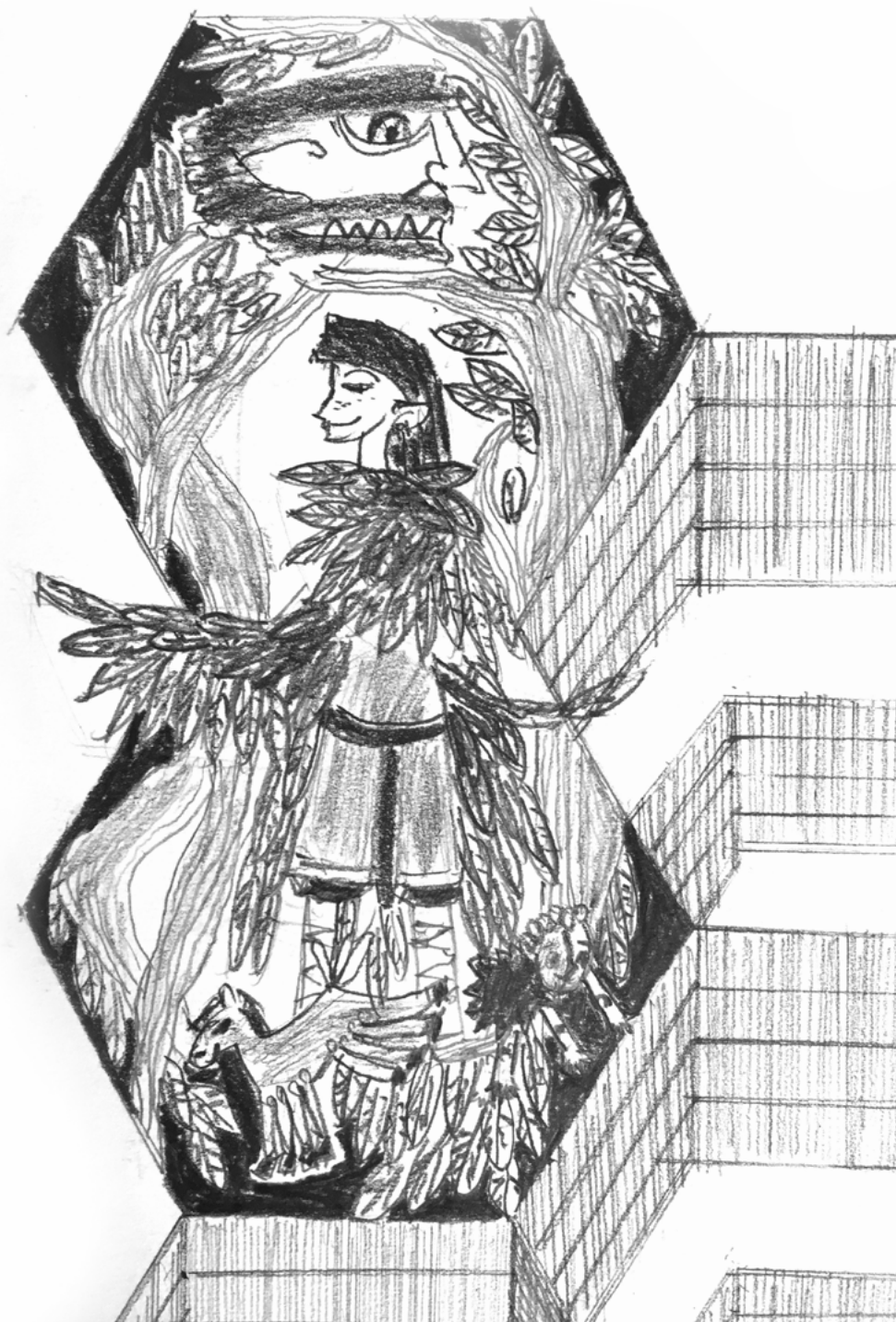
Figure 1. Detail. Loki in Eudoxia, a city split to upwards and downwards, a carpet preserved to observe the city's true form. Graphite on paper.

1. SAMI STORIES

I could start this chapter in a chronological way and tell the Sami stories in a nutshell, but the inconsideration of storytelling would just eliminates the precious strangeness in those stories. Thus, here you will only see the cultural fossils in fragments. Time, and sometimes even space is not indicated, for they are timeless and would be just as beautiful as it is in indigenous lands if it happened around us.

Loki

You probably have heard of this name from the Marvel Comics, the antihero, the enemy of the superhero Thor. The origin of this unique violator against natural and social rules has always been under debate, from the early 20th century Old Norse scholars proposed a revolutionary Sami origin of Loki.

One most mysterious story of Loki I find is his story with Svaðilfari and Sleipnir in Prose Edda, compiled by Snorri Sturluson in 13the century. This story is set at the beginning of gods' settlement, when an unnamed builder offered the god Odin a plan to build a fortification for gods in exchange for the goddess Freyja, the sun, and the moon only with the help of his stallion Svaðilfari. Odin agreed but regretted when the builder was close to finish in 3 days. After an unanimous agreement between the gods, Loki was found responsible and was forced to stop it. Loki shifted his shape into a mare and distracted Svaðilfari from work. After that he/she gave birth to a eight-legged foal Sleipnir, the 'best horse among gods and men'[1]. Later the builder was found out to be a *Jötunn*, a type of entity against the gods in Norse mythology. The hero Thor smashed his skull in shards with his famous hammer Mjöllnir. Sámi artist Helena Rosova drew a series of heart-warming illustrators for this tragic story of Loki. In her illustrators, Loki's wife Sigyn embraced Lokis as a mare and welcomed Sleipnir as one of their family[2].

This story illustrates the ambivalent relation between Loki and the other gods: sometimes an assistant and sometimes a malicious figure, who, however, seems more like being used and pushed into a devilish character. This image of 'Christian devil' is suggested as one evidence of Loki's Sami origin[3], since it only started to appear in *Prose Edda,* the work of a Christian writer after the period of Christianization in Scandinavia between 8th to 12th century. The image of Loki is in parallel to *Jötunn*, which originally stand out not as evilness but rather as strangeness. Their different natures and roles later were rendered by Christian preconception as intimidating and dangerous. Another important evidence is Loki's reflection on the supernatural magic performance of Sami spiritual religion, *noaidevuohta*, an offshoot of the famous Siberian shamanism. This connection is reinforced by the more established connection between Sami magic and *seiðr*, a type of sorcery practiced by *Oðinn* and *Freyja* in pre-Christian Norse mythology. *Seiðr* involved spells as well as circular dance. Similar to Loki's ambivalent figure, *seiðr* is also used for good or destructive evil, the practices were considered sitting 'on the border of social morality' with its possible sexual magic[4].

Casting away the black and white Christian preconception, the 'intimidating' strangeness of Loki is in fact his great intellect to cross the boundaries and violate the social and natural order, a feature shared by all tricksters in folklore and religion, such as Hermes in Greek mythology. By playfully disrupting normal life, tricksters then re-establish it on a new basis[5]. These cunning mischief players function as a reminder to be conscious of order, the interpretation of tricksters as dangerous disorder refuses its stimulus for the existence of mind itself.

A notable feature of trickster is that their re-establishment is not through warrior-like qualities but through series of contrasting qualities with their ever-present duality[6]: male and female, causing and resolving problems, stealing and bringing valuable goods, It strongly indicates a distinctive indigenous worldview: the power of nature and people lies in the comic balance of things and is shown in transitional figures. Thus although a trickster is represented by individual figure in mythology, it actually speaks for a collective of oppositions. If we link it back to the Sami context of *noaidevuohta*, we can see the underlying connection
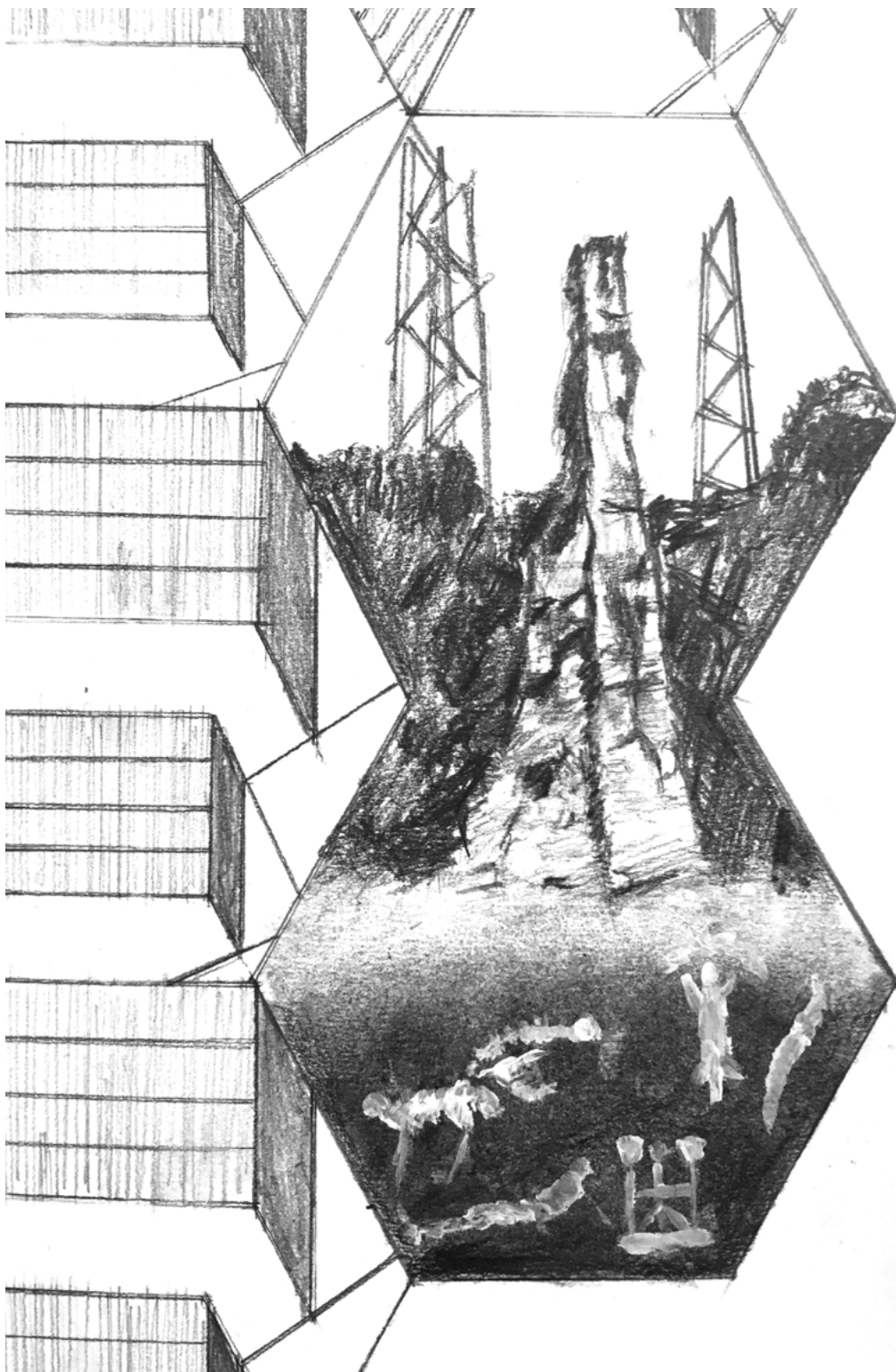
1. Faulkes, 1982

2. App. Fig. A-II1

3. Gunnell, 2008

4. Price, 2002

5. Hyde, 1997

6. Laidoner, 2012

between the seemingly contrasting idea of shaman's wholeness and trickster's variety. Being a shaman in circumpolar religion is not an appointment by nature but an individual decision[1]. Thus they cannot become the almighty god but in one hand need to practice with a shaman drum, a representative of nature power and on the other hand practice with the invoke from the community: a communal effort. This I would like to elaborate on with another icon of Sami culture: rock art and sacred landscape.

1. Kleivan & Sonne, 1985

Rock Art and Sacred Landscape

The name of devilish Loki in Christianized Norse mythology is restored by shaman's role as stimulus. To further understand the contrasting qualities of a *noaidi*, we need to look at how Sami *noaidevuohta* was actually practiced in the community.

From a western/urban archaeological view, rock art interpretation has been easily read in a shamaniac way. However, uncritical shamaniac interpretation has made ethnographic analyses on rock art the greatest victims of shamanophobia[2]. Thus two perspective of rock art we discuss here is: firstly focus on the specific ethnographic study of Sami rock art and its shaman practice, secondly read it as the material trace of a broader sense of human ritual instead of merely shaman magic practice.

2. Wallis, 2002

In fact, the most-rendered shaman practice involving blood sacrifice only composed a small portion of Sami rituals, the acts of communication was a multi-layered methods from routine observance to small and large-scale sacrificial offerings to shamanic sorcery and trance, then the message was delivered to the Sami female deity *Máttaráhkká*, who guards the Upper World of South as well as the Underworld of North with a different aspect of herself, *Jábmeáhkká*. Only rituals in long winter settlement and occasional meetings of various communities (Lule Sami *sijdda*) left material trace of rock art, while in the routine observance of taboos, which was practiced and acknowledged by everyone, the Sami shaman *noaidi* played no special part except their everyday roles as hunters or fishers. Even in the highest level of communication with deities, the sacrifice or gift to *Máttaráhkká* and her three daughters took place inside the dwelling, the officiating person was not necessarily a *noaidi*[3].

3. Mulk & Bayliss-Smith, 2007

In this sense, the sacred landscape of Sami ritual is not confined to material trace but in a broader cultural landscape, physically and mentally. In Helskog's study of rock art in Alta fjord, he suggests that from a Sami notion, any unique spatial attributes, such as the shore, have a possible metaphysical and cosmological courter part in rituals[4]. The opened interpretation of sacred landscape reminds of an interesting contract in the research of Sami sacred stones, which can be considered another form of 'rock art' for ritual without carvings. From 1990s, some Sami objects have been returned to Sami museums. However, according to Ellen J. Bals in Sami museum *Guovdageainnu Gilišillju*, the researchers failed to return many sacred stones to the correct places. In one hand, the physical sacred spaces could be almost infinite symbolic oppositions in nature, on the other hand, if the notion of nature is not well recognized and respected, even sacred objects can not speak for the acts of communication in rituals.

4. Helskog, 1999

This notion of nature cannot be understood without understanding the mental scared landscape, which has been conceptualized as liminality in social anthropology research. Van Gennep firstly termed it as the transitions from one state to another within a person. This concept was developed in the study of tribal societies, a liminal time or space is attributed with points of transitions[5]. Tilly suggested this conception as a hunter-gatherer version of Foucault's 'heterotopia', spaces of otherness associated with life-transitioning rituals and far removed from everyday existence[6]. Thus the motifs of rock art were visual narratives for the oppositional otherness, ritual is the negotiation of boundaries in the transition.

5. Turner, 1967

6. Tilley, 1992

If we see ritual as negotiation, the sacrifice to deities is no longer confined as sacrifice but a form of reciprocal gift, which corresponded to the everyday life of giving and receiving in Sami communities: in this sense *Máttaráhkká* can be considered as one of the old respectful women in the community. This offers us an earthly insight into the human communal tradition based on 'gift paradigm' in Sami tribe, *siida*, in which I
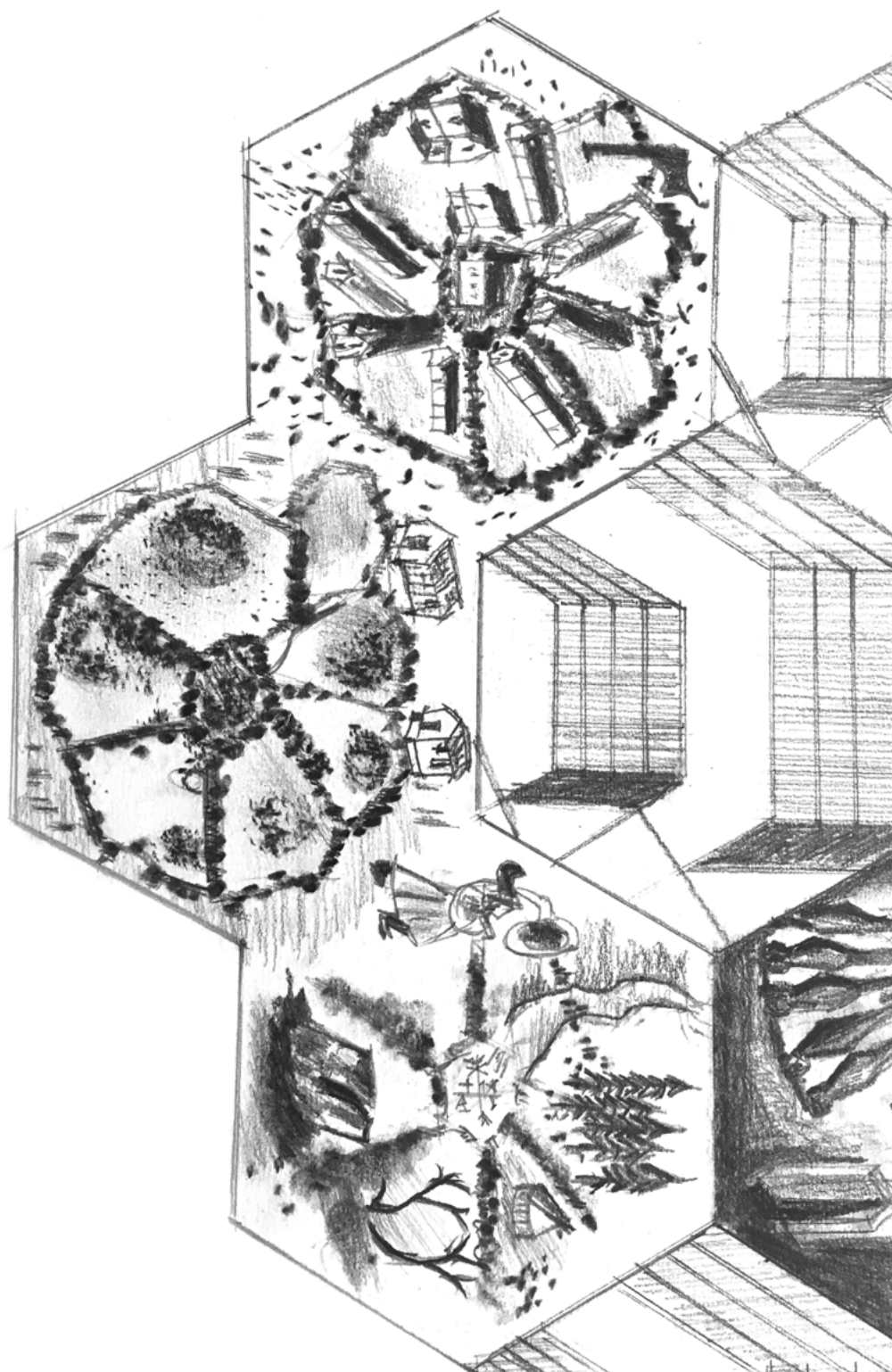
Figure 3. Detail. Siida in Laudomia, a city of the living, the dead and the unborn. Graphite on paper.

would like to extend the concept of community from human to a human-nature relation and strengthen the ritual as negotiation via evidence in other Sami and indigenous art forms.

Siida and the Spirituality of Reindeer Herding

Siida is the traditional Sámi local community that is organized as a foraging area for Sami people's most important economic activity, reindeer herding, with a group for reindeer herding and corporation working for the economic benefits. Thus, *siida* has existed at least from the time of the first written source of domesticated reindeer husbandry by Norwegian chief Ottat in the 800s. A *siida* consists of human resource as individuals, the husbandry units, the collective and the herding unit, which is often organized by kinship; natural resource as the *siida* territory, resources and infrastructure; as well as a human-nature relation of nomadic or semi-nomadic lifestyle in accordance with the season flows[1], including reindeer herding and a wider spectrum of livelihood adapting practices.

The *siida* system is stabilized by kinship and each *siida*'s own seasonal pastures and migration routes, but at the same time, it also allows independence and flexibility: the individual reindeer owners are those who are licensed to own herd and thus are independent from the household, the households are independent from the *siida*. The household functions as a subsistence-economic base, the other herders in the household can take care of a herder's reindeer but won't own the reindeer. In the movie 'Sami Blood'[2], although the main character Elle-Marja (Christina) chose to abandon her Sami heritage from 14 because of the unbearable discrimination in Swedish society, her sister insisted to keep her herd till the day she passed away. The *siida* also doesn't own reindeer but only provides resource basis. Though it rarely happens, in theory the individual herders or the household as a unit can change the *siida* they belong to.

The form of Siida is still in use especially in Swedish Sápmi, it is now officially called Sameby. Figure A-II2a shows the devision of *siida* in Swedish administrative territory. A typical model of landscape throughout one mountain *siida*: mountain on the west for summer pastures and forest in the east for winter pastures. This landscape feature is especially visible Swedish Sápmi territory, which strongly shapes the migration routes of reindeer herding. Figure A-II2c shows the conceptual reindeer migration in Norway and Sweden. Each *siida* has their information of area territory, pasture type, allowed number of reindeer registered through the Sámi parliament[3].

However, this administrative action from Swedish or Norwegian authorities are often reported hard to follow because the administrative regulations fail to respond to the compromise between animals and human beings. Different from what Reindeer Herding Act assumed, the Sami term for wild reindeer *goddi* and for semi-domesticated reindeer *boazu* don't refer to the degrees of their tameness. The Sami word of 'tame', *lodji*, denotes more composure and controllability by their natural surroundings than the tolerance for human beings. There are more evidence in Sami language shows that reindeer herding is a complex nature-reindeer-human relationship which involves communication and adaptation years around from season to season: *biekka buorri* describes reindeer's good sense of wind, reindeer with opinion, *oaivvildit*, decide their moving, the origin of reindeer herding, *Njáveseatni*, refers to the agreement of voluntary companionship between human and reindeer[4]. The Sami cosmology offers reindeer herders insights into the regularity as well as the open-ended unpredictability in reindeer herding, utilizing nature resources and the human relation in the *siida*: it is not a ready-made body but is continuously formed by *siiddastallan*, the daily participation and communication of *siida* members' participation. Thus a *siida* is a combination of widely shared traditional knowledge and the distinct local adaptation within the ongoing practice in the *siida*.

I'm very grateful of Sami reindeer herder and scholar Mikkel Nils Sara's great efforts to explain the traditional reindeer herding knowledge in English. Science of knowledge in general is unavoidably communicated by language, only by discussing these specific terms can we understand the spiritual worship of nature in indigenous knowledge in the non-western scientific research context. The spiritual knowledge in Sami

1. Sara, 2009

2. Kernell, 2016

3. App. Fig. A-II2

4. Sara, 2009
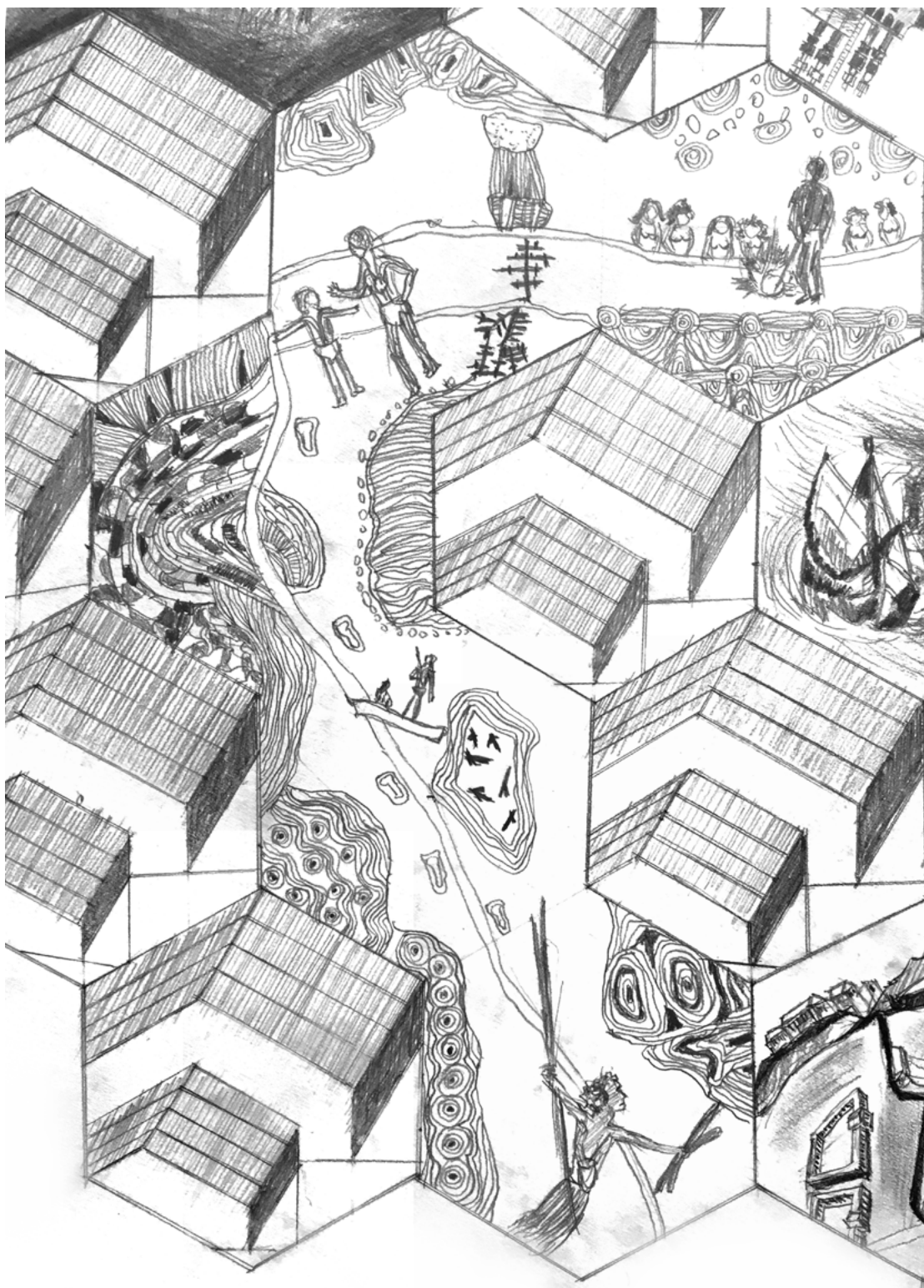
Figure 4. Detail. Songlines in Cecilia, a city swaying in transition. Graphite on paper.

reindeer herding is mutually testified by Ingold's philosophical debate of weather in Inuit Animism. He argues that the inhabited world is constituted firstly by the aerial flux weather rather than by the fixities of landscape[1]. The weather is virtually absent as a gaseous medium, but it encloses the organism in itself and sees the living beings making their way across a pre-formed surface. Here, knowledge is a process and a way of life.

This definition of traditional knowledge is of great importance in the political discussion for indigenous autonomy confronting the striking reality of indigenous land encroachment. But following the story of mythology, spiritual sanctuaries and linguistics, I would like to direct our insights deeper into the cultural transmission of traditional knowledge. Corresponding to my core argument, artistic expression reaches the closest to the inter-subjective knowledge. Thus, how does the voice of nature sound? In Sami people's world, they *yoik*.

Yoik and Songlines

Yoik is a traditional form of singing in Sami singing. There is no written referenced to how yoik was originated, but in oral traditions, the yoiks are given to Sami people by the fairies and elves of the arctic lands[2]. It is comparable to the tradition of chanting in Native American cultures. Since chanting is commonly used in many spiritual practices, *yoik* easily reminds us of the Siberian shamanistic heritage of Sami religion. But as we discussed before, shamanism is a simplified and exotic reading of the routine observation in Sami community, apart from the long epic *yoiks* serving the shamanistic rites, *yoik* is also a very common personal act of communication.

There are several myths that worth noted to distinguish *yoik* from a western conception of song, here I would like to focus on two points: the content of *yoik* and the relation between the *yoiker*, the *yoiked* and *yoiking*.

Yoiks usually have little or no lyrics at all, especially personal yoiks[3], sometimes it can be the mimic of natural sound; There is no start or end of a *yoik* but a circular narrative; One does not *yoik* about something but simply yoiks someone or something; Every person, animal and landscape has its own *yoik*, because human, animal and landscape share the same ethics in the Sami mind[4]. The Sami word *luohti* means neither lyrics nor melody of *yoik* but rather the linear narratives in this vocal art. If we have to find some other forms of narrative in western context, lullaby, hymn, hum or some outburst can all be the *yoik*. Regardless of the *yoiker*'s intent or the setting, *yoik* is a way of remembering by connecting the innermost feelings of times, persons and landscapes.

Then who owns the *yoik*? Similar to the confusion of reindeer ownership in *siida*, the person who composes a *yoik* doesn't own it but the one who is *yoiked* to, among which nature is always the larger player; But meanwhile, *yoik* also remarkably functions as an individual art performance which is never rendered the same twice by the yoiker[5]. By first glance the two arguments seem self-contradictory, but just like I'm deeply-involved researcher in this research, to what extent am I a part of the research? If you think about the line of (sometimes too creative) argumentations I make in selecting directions in this project, this research of indigenous thinking and Utopian thinking is at the same time a research of my own thinking pattern. However, my thinking pattern is only continuously formed during the research, there is no original object and it probably won't have an object in the end: only an anatomized process of thinking. Human nature is the larger player in this social environment, for which the way *yoik* connects nature and culture offers a lot of inspiration with their traditional ecological knowledge.

Yoik is not the only indigenous artistic expression what presents this complex connection, the research of Songlines in Australia also endorses the ideology of *yoik*. The Songlines by Bruce Chatwin in 1988 brought a semi-fictional story tracking down a nomadic travel through an Australian aboriginal song to the world audience. A songline is a dreaming track followed by a 'creator-being' during the dreaming, Chatwin described it as the 'footprints to the ancestor', it sings out the name of everything that crossed their wander path and so sing the world into existence[6]. Songline doesn't only refer to a song but can be stories, dance and painting

1. Ingold, 2006

2. Qvigstad, 1929

3. Gaski, 1999

4. Somby, 1995

5. Anderson, 2005

6. Chatwin, 1988

etc. The songline as guidance forms the human society with the tribal law and totemic paradigm[1]. In 2015 NITV in Australia screened a series of documentaries 'Songlines on Screen' tracing the endangered songlines of aboriginal people, among those I find two interesting ones featuring explicit indigenous connection to nature and to the human relation. *Bulunu Milkarri* is a women's songline of the *Djambarrpuynu* clan, it means south-east wind or cloud formation. This songline is a sorrow cry in memory of the passed-away family members, as well as the new homeland, *Ngurruyurrtjurr*, new season and fresh food[2]. *Bulunu Milkarri* present the cycle of death, life, rain, land, sea and spirit as a wholeness. Another songline *Tjawa Tjawa* follows a group of women in search of young husbands. It is the dream of the *Ieramagudu* women, going from the west coast to the east, sometimes under the ground. They experienced a fire half way because they made up with a group young men on the sacred ground, they all died but the women magically returned to life again. Afterwards they traveled on and on and finally brought two men, *Tjakamarra* and *Tjapanangka* back to the clan, among whom *Tjakamarra* is a hill in *Tjawa Tjawa*, married to the *Napaltjarri* sisters, who are another two hills beside *Tjakamarra*. This is why there are men in *Ieramagudu*[3]. This is a unique songline that illustrates the maternal kinship in the aboriginal clan, but at the same time, the women are still restricted to the law of nature and sometimes become a part of it.

If we forget about the shamanophobia perspective of indigenous stories, we see very grounded relation between nature and human behind the myth and sanctuaries: the routine of rituals are performed by larger groups rather than the shaman elites, they are performed as daily communication with their everyday landscape, the human-nature relation mutually shapes the social constitution and individual role, which possibly contributes to the critiques and the rising discussion of individual/collective relation in the non-indigenous context. What worth noticing is that comparison across different indigenous cultures can be dangerous due to the possible generalization of different culture[4], the discussion above does not attempt to describe the common ground of indigenous cultures but simply points out the shared details in some explicit indigenous cultures. It is in no way undercuts the originality and individual creativity of yoik, songlines or any indigenous artistic expression. This whole section of the archaic indigenous thinking is elaborated under the same principle: it is not even close to any comprehensive ideology of indigenous thinking but merely the evidence I find influential on their nature-human relation and social constitution.

1. Molyneaux & Vitebsky, 2000

2. Korff, 2016

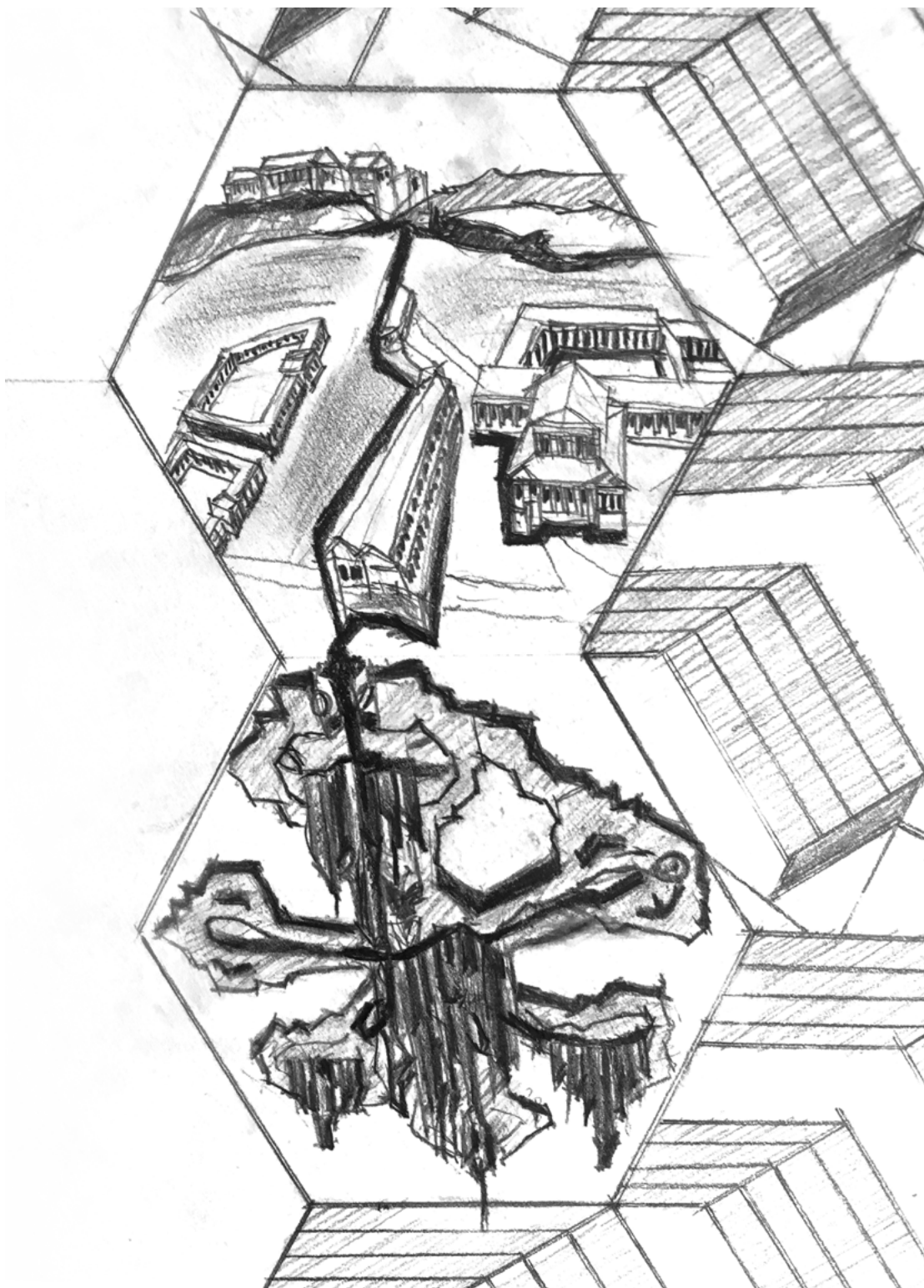*3. NITV, 2015 App. Fig. A-II3*

4. Gaski, 1999

Figure 5. Detail. Republic and Atlantis in Berenice, a city of just and unjust. Graphite on paper.

2.   UTOPIA THINKING

I didn't mention the word Utopia in the description of falling Utopia in the last section but rather talked about consumerism. Without doubt it is a relevant question in reality that need to be confronted: a society of producers is becoming a society of consumers[1]. It is doubtful whether this reality can be confronted with the common toolbox of policy and technology, nor is this the scope of this discussion. It is another tradition - the tradition of Utopian thinking - the one I would like to talk about here as the radical and fictional confronting of reality. This is not a complete history of Utopias, since Mumford already extensively wove the tradition of Utopias from Plato to 20th century in his *Story of Utopias*[2]; I am also not sure if the history of Utopias can be woven together since there are so many contradicts along the lines of different phases of realities. Thus, here I will select several models of Utopias, explain their position in their realities, which part of each one was evolved into the next model or different models. I especially want to look transferably from the lens of Dystopia as the confronting of Utopia, if something is missing in the transition of Utopias, is it possibly left in the alerting Dystopia? Is it even possibly somehow emerged in a non-western sited thinking?

Plato to More

The origin of agreement is by general agreement from Plato: his Republic and Law set up the philosophical principles while his Timaeus and Critias - the story of Atlantis - sketched the 'science fiction' of the ideal society. Opposite to our common conception of egalitarian Utopia, Plato categorized citizens into a rigid classes of 'golden', 'silver', 'bronze' and 'iron', the perfect society is for the golden citizens: they are trained in a 50 year long educational program to become the 'philosophical kings', whose lives are sustained by the labour of lower classes. The city in his fictional Utopia is centered by a administrative spiritual authority while the other radiated sectors perform less important functions[3].

The static and fixed classical conception of Utopia does not oppose to the reality of ancient Greece but rather a towards-perfection model of the aristocratic and hierarchical pattern of the political, social and spatial organization in its reality[4]. The immutable order of the social and physical organization also indicates the endurance of this Utopia model to the eternity. As a matter of fact, the Greek roots of Utopia did thrived long, constantly revisited by its follow-ups in the Renaissance and Enlightenment and later Industrial Revolutions, becoming the basis of Utopia as social science.

But before rushing into Utopia as social science I would share more of my curiosity in the science fiction of Plato's Utopia - the story of Atlantis. Atlantis represented the opponent against the traits of the 'perfect society' described in the *Republic*. Falling out of deities' favour, violent earthquakes and floods happened the night before the fights between Atlantis and the slaved ancient Athens, the 'perfect' Athens proved its own perfection. Why the philosophical principles of the *Republic* was described by such a fiction? Socrate remarked on the *Republic* that how the Utopia engaged in transactions with other states - in war, in education and training - was missing, Plao thus delivered in response with this counter image of Athens, the once ideal but failed society of Atlantis to describe his Utopia - the hidden trace of a Dystopia. However, the picture of Utopia was still vague as well as in any Greek classical Utopias.

The first 'picture' of Utopia was never delivered before Sir Thomas More in more than 1800 years after Plato[5]. Contradictory to a chanter for the reality as Plato is, More was rather sarcastic about the perfectly-orderly, reasonably-arranged European social states he was facing, the reality of Tudor England served as an anti-Utopian model which is offset by the Utopia. The critical prophecy of morals coming in conflicts with the political reality was derived from More's own ultimate conflict between his moral beliefs and his duties as the King's servant[6]. As a group member of the lengthy negotiations between the English and the Dutch over the trade resumption, More wrote the Book II, the fictional voyage and discovery of Utopia during this negotiation in 1515.

Different from Plato's Athens as the Utopia, More's Utopia was placed in the New World, the 'Nowhere',

1.
Bauman,
2004

2.
Mumford,
2003

3. App.
Fig. A-II4

4. Kumar,
2003

5. App.
Fig. A-II5

6.
Engeman,
1982
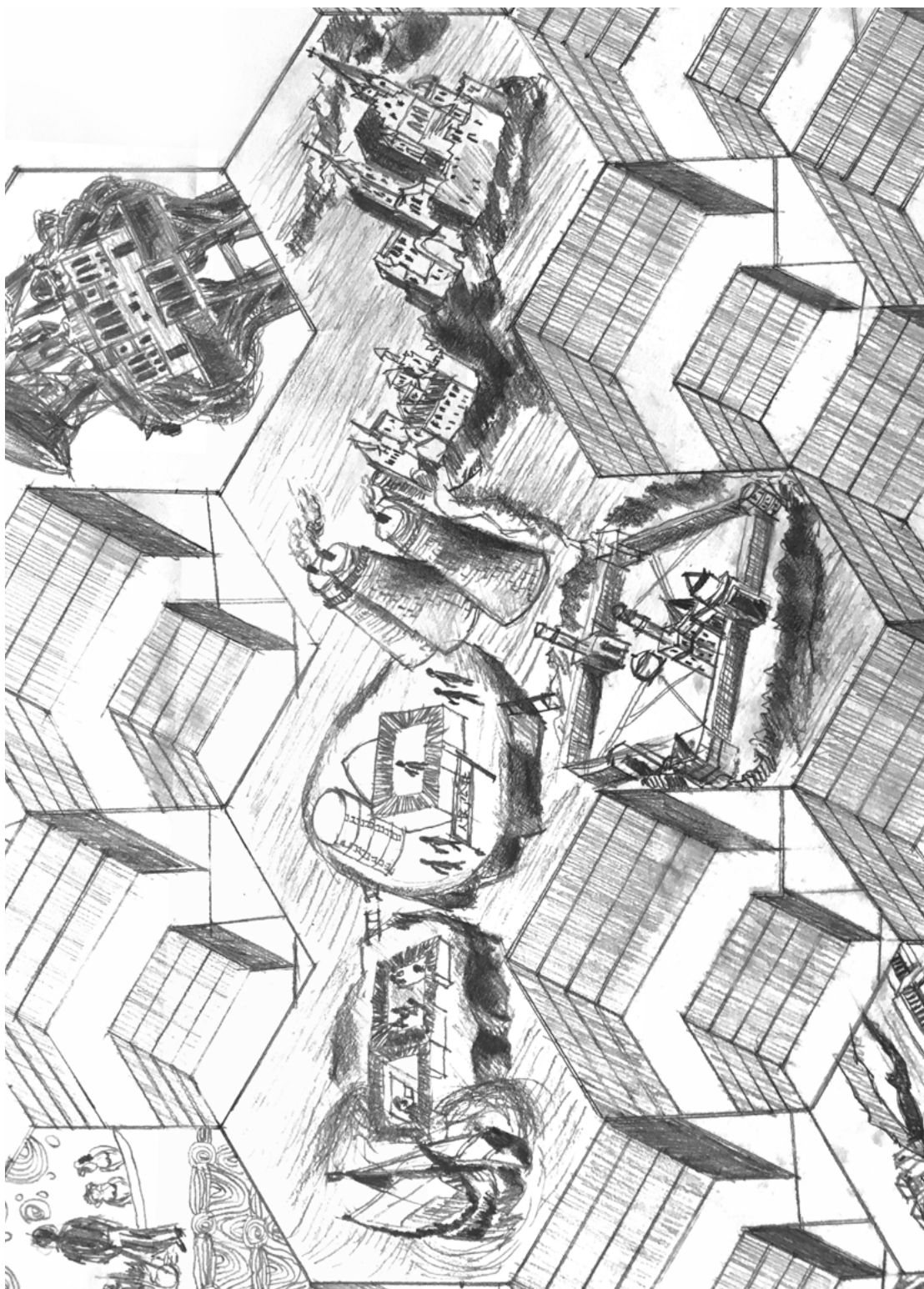
discovered by More's narrator Raphael Hythlodaeus, a participant in the voyages of Amerigo Vespucci. At the end of the fourth voyage, Hythlodaeus continued himself and discovered Utopia. After 5 years living there, he returned to Europe with a Portuguese vessel and told More the story of Utopia. There is no private ownership there, all inhabitants work in agriculture and obtain necessities freely from the communal supplies; there are no lawyers nor 'philosophical kings', men and women are both educated. The only peculiar thing is More's attitude towards religion: all religions are tolerated, but atheists are despised although it is still allowed[1]. Apart from the clear influence by Greek thought as one reason, in this Utopia with no hierarchy or authority center, religion has to serve as the moral encourage and restrain to ensure the common acknowledgment of social order and discipline. The egalitarian strand in More's Utopia is the base that was developed into the Utopias as social theory in the coming centuries. The citizens are able to create the bet society without being divine but only for human reason, the rational, almost utilitarian society makes More's Utopian a pagan of the Greek classics[2]. We will get back to it in the coming section.

What interests me the more is the form of More's Utopia. He abandoned the Greek tradition of direct philosophical sketch of Utopia but selected the science fiction as its narrative, which follows the dialogue of the reality in Tudor England in the Book One. The satire of Utopia and Dystopia set together offered fresh material for the new comers to work on and gave rise to a whole literary genre. From the late 19th century, the urgency of anti-utopia even surpassed the Utopian tradition facing the increasing possession of science, technology and material in the seemingly Utopia in real world. The egalitarian strand of More's Utopia ironically went into a failure with the socialism experiment of Utopian social theory, but the science fiction form and the duality of Utopia and Dystopia somehow survived longer and still stimulates the emerging of new media for Utopian thinking. Some may argue that contemporary Utopian models such as ecological Utopia, feminism Utopia and even science fiction itself has become of less importance due to its narrow spectrum and little crossover of audiences[3], but it is not a result from More's Utopia asset but rather the consequence from a lack of Utopian thinking.

From the history of the Utopia tradition from Plato to More, the most obvious and natural thing to keep in mind is the egalitarian social discipline in More's model, but I would like to point out two things for our further discussion: one thing is that underneath the utilitarian social order with no visible authority, it is the human morality, a morality that allows delayed and even generalized reciprocity[4] the one who keeps things running. This inevitably reminds me of the gift-paradigm in indigenous cultures, the interest reflection will be discussed in a deeper discussion of the reality behind Utopia in the next section. The other thing I would like to remind you again is the opening up of new forms in More's Utopia model, in his case in literary genre and in later cases branches out to more agendas and medias. Although More's Utopia has been acknowledged as the central reference for Utopian discussion, we shall not forget the pagan blood as the legacy of Utopian thinking. In the later discussion of Dystopia and the end of Utopia in contemporary culture, we may hopefully find a way to inject a shot of vivid pagan blood.

1. *Kautsky, 1959*

2. *Kumar, 2003*

3. *Kumar, 2010*

4. *Bauman, 1993*
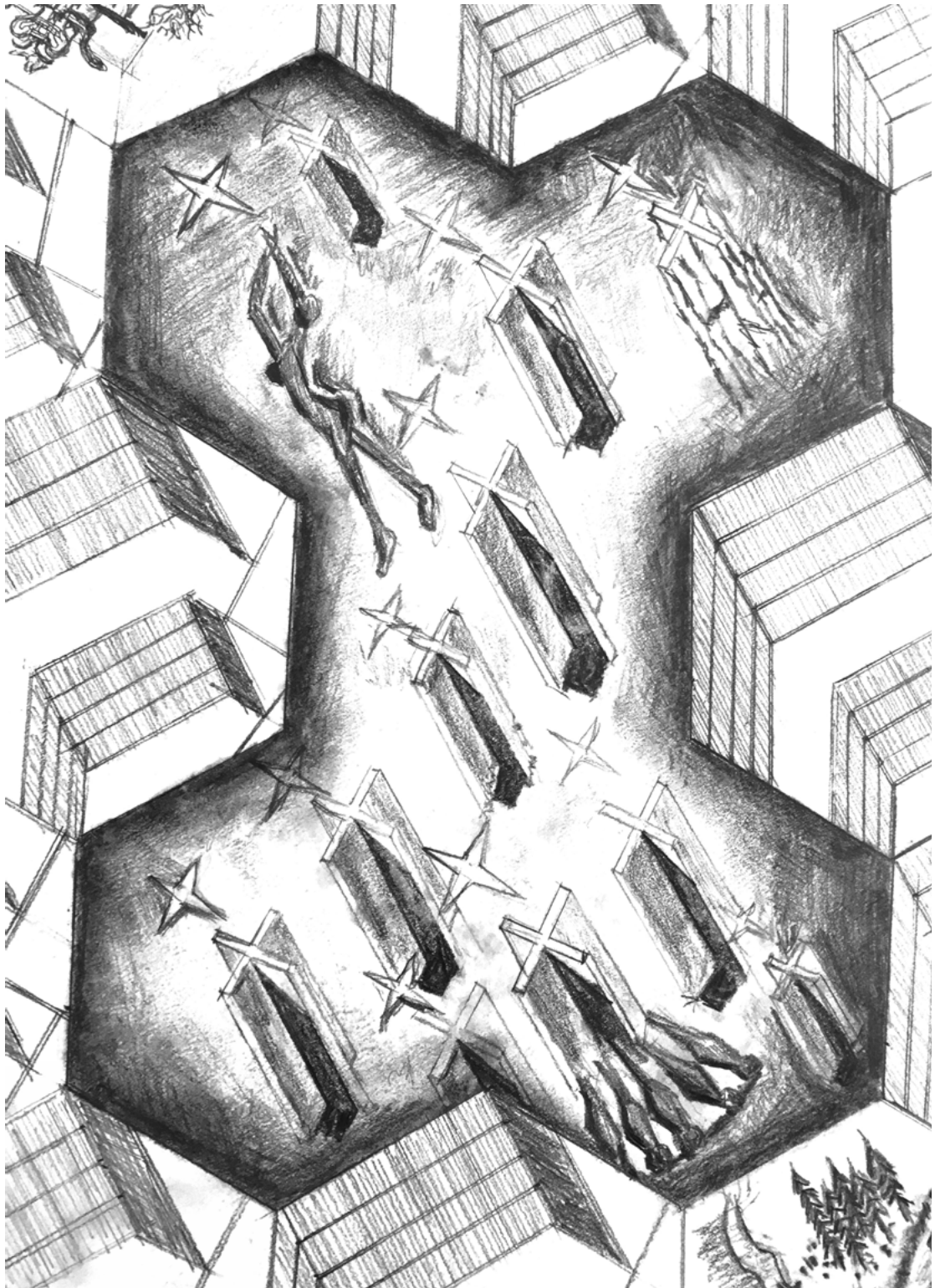
Figure 7. Detail. Falling of Socialist Utopia in a Burning Man Festival in Perinthia, a city constructed in perfect order according to the zodiac, but somehow monsters lived within and created disorder. Graphite on paper.

From Socialist to Ecotopia

The welfare-state Utopia described by More, however, was announced ended and dead facing the situation of the contemporary experience of society and politics worldwide[1]. But what is said to be dead?

1.Kumar & Bann, 1993

As a literature genre, Utopian literature is the first evidence announcing the end of Utopia and Utopian thinking. Content wise Dystopia has been more in favour of the literary creation. As the imaginary enclave of the social realities, when the qualities and tools to sustain Utopias - wealth, technology, social theories and structure - have become questionable whether they are guarding Utopia or actually turned out to be the monster in the contemporary societies, Dystopia naturally becomes the scenario that we can describe. As a big fan of Margaret Atwood's The Handmaid's Tale[2], I see no problem with that as long as the story is good.

2. Atwood, 1986

What surprises me is for one thing the audience of these Utopian or Dystopian literature and other cultural creation. Utopian thinking has been emerged into various forms of 'leisure activities' and only the narrow group of people who are engaged in the activities talk about the Utopian thinking in that one context: you are tagged as environmentalist for reading Ecotopia, feminist for reading Dystopia by a group of great female writers, geek for reading science-fiction Utopias. 'Broadcasting' becomes 'narrow-casting' to the already loyal suites. Another thing that bothers me is that Utopia has paused itself, refuses to disenchant in the modern world and degenerates itself into the nostalgia of old olden days[3]. When the supposed-to-be omnipotent technology and social structure failed to prove its own omnipotence, no new qualities and tools of Utopia construction were attempted to be developed. It is no longer the Utopia writers or the readers' responsibility or interest to explore the individual capacity in Utopian thinking, but only the Al-mighty God's fault to abandon in the sinking 'Zeitgeist'.

3. Jameson, 2005

I have in no way hostile against the disappointed Dytopian dwellers. On the contrary, growing up from an urban, industrial, world-wide generic, powerful and centralist country, I very well understand where the dependency is from. The most visible and easy-to-implement egalitarian social-economic model in the tradition of More's Utopia shifted the Utopia creator's attention from primitive goodness of individuals to finding and implementing the perfect institutional structure[4] from the 19th century and onwards. Correspondingly, the position of Utopian thinking is also changed from a personal cultivation or abolition of 'civilization' to serious 'scientific' diagnosis and reformation of society by Marx, Owen and the 'modernization' in the west till the 1970s. There was a clear and ultimate goal of social reformation: the perfect social structure with its perfectible citizens.

4. Collins, 1966

Then what was the criteria of 'perfection' in society? In the context of industrial revolution, 'efficiency', the realization of product with as little exploration as possible, hopped onto the top among all criteria. However, the 'vote' for the sole criteria was from the totalitarian regime with great self-certainty and no room for uncertainty. Then it was followed by the regime-favoured, industrial urban planning all across the state and more. What did this great 'efficiency' have to do with the individuals? If we look at the quality of construction at that time - the badly poured concrete, sloppily applied caulk to the seams between windows and concrete - the message is surprisingly clear: 'people' under the holy light of nation-welfare didn't care. The rigidity and dogmatism of Utopian rules determined by authorized elites expropriated their imagination of future and did not pay with good reward today. The future-oriented vision of Utopian imagination is replaced by the fixity and order of a different today in favour of the elite entities in a globalized monetary context.

The contradiction of this totalitarianism Utopia is that in Marx's manuscripts of 1844, he described the freedom in a post revolutionary world as transcending the need for order, while in his early work he dreamed of a world where the structural need for order is removed[5]. Ironically this dependency on central structure is not derived from the lack of material and resource but exactly the abundance of it. Abundant living resources produced from industrial revolution reduced the need of dynamic conversation between people in the need of exchanging and negotiating about daily goods and activities; in the forced intense life with a group of people

5. Sennett, 2008b

A.II
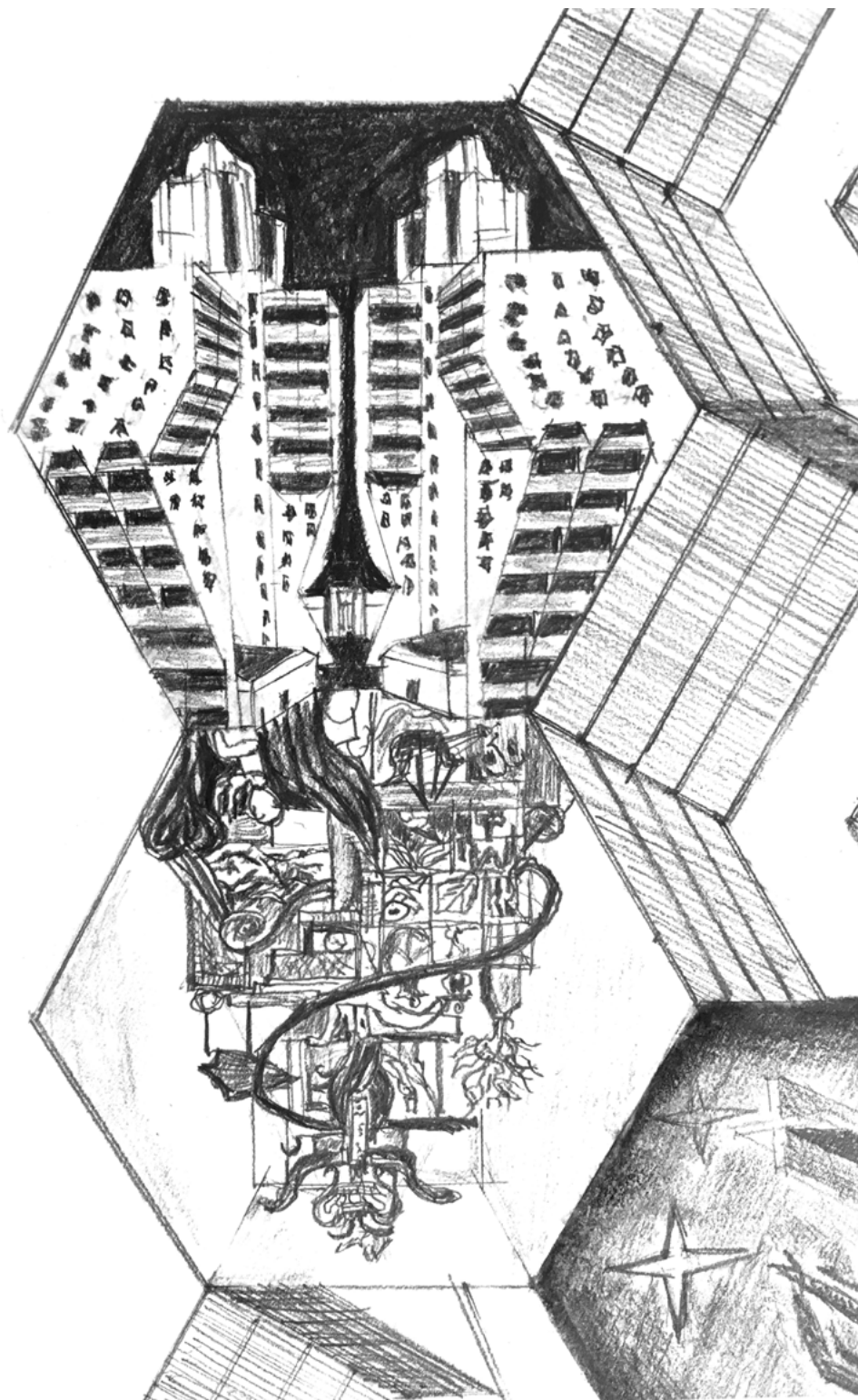
Figure 8. Detail. The mirrored Noisy-le-Grand post modernist commune and the doll's house in paper architecture in Valdrada, a city of mirror and reflection, the interior and happenings inside of the facade above the lake is reflected under the lake. Graphite on paper.

sharing similar purified identities - which in the Soviet Union context was comrades and in the American context as families, the fund of experiences on which individuals can draw to assay the character of each other is limited to an extreme. The driving power of the purified identity is the social alikeness individuals are forced to achieve under the fear of the power within themselves. Instead, the only power acknowledged is the political power, the sole path to the political competence of working-class people is to exercise power in forging personal affiliations[1].

The self-certainty, rigid and dogmatic characteristics of a state-defined Utopian thinking threatens not only the self-development of Utopian itself, but also the implemented Utopian plan and the potential of individuals. The illogic part of socialist Utopia clearly lies in from whom and how are the characteristics of Utopia are defined. If they are defined and implemented by individuals, will there will be as clear slogan as the socialist Utopia cries out? And how this would look like?

Thought undermined and not followed by many other Utopian writers, the concept of Ecotopia by Huxley (1962), Le Guin (1974) and Callenbach (1975) is well worth looking into. Huxley depicts a way away from consumerism relying on decentralization and self-reliance; Le Guin described an Ambiguous Utopia under great scarcity and need for political and social solutions; inspired from his own experience of social experimentation in the American West, Callenbach demonstrated the conscious selectivity towards technology among his members of Ecotopia[2]. Different from the usual strict policies and regulations on environmental issues nowadays, the realization of Ecotopia highly depends on personal choice and morality. The active self-chosen burden of responsibility reflects on Zygmunt Bauman's vision of 'liquid modernity', a society that allows chaotic and fluid transition of individual characteristics. The creation of Utopia thus requires great trait of nomadism, it tags along with the individuals instead of any nation-state or elite[3].

From here the 'Paganism' of Utopia finally reappear, we can have a small reflection on the traits of More's Utopia I introduced before. In the moving creation of Utopias, the realization of it is alway Yet-To-Come and will never fully come, but a personal cultural enclave is gradually constructed along the way. Instead of rigorous rules of egalitarianism, the morality and consciousness within the individuals is driven by the generalized sense of reciprocity. It is no solid foundation of a collective but it also offers a hope for its standing of longer period if the system is well agreed and maintained. Even if the returns do not match the offers for once, there is still Yet-To-Come returns to be expected. Another trait is that the characteristics expressed for Utopia is personal and iconoclastic: a 'Pagan' in the consumerist world. Thus the future is always ambiguous, it can not be any concrete plan but hints and parables[4]. Under this genre we can also see in Ernst Bloch's tracing of 'spirit' of Utopia in music, poetry, folklore and fairy tales, just as Callenbach's adoption of the stories in the American West. In this sense, Utopia or Dystopia is no longer distinguished as long as it indicates an open exploration and expression of Utopian thinking.

Thus in the next chapter, we will look closer into the value of Dystopia and go crazily creative in the expression of Utopian thinking. Till here Utopia is no longer the subject or object here, the thinking is.

1. Lane, 1962

2. Mathis-en, 2001

3. Bauman, 1990

4. O'Brien, 2006
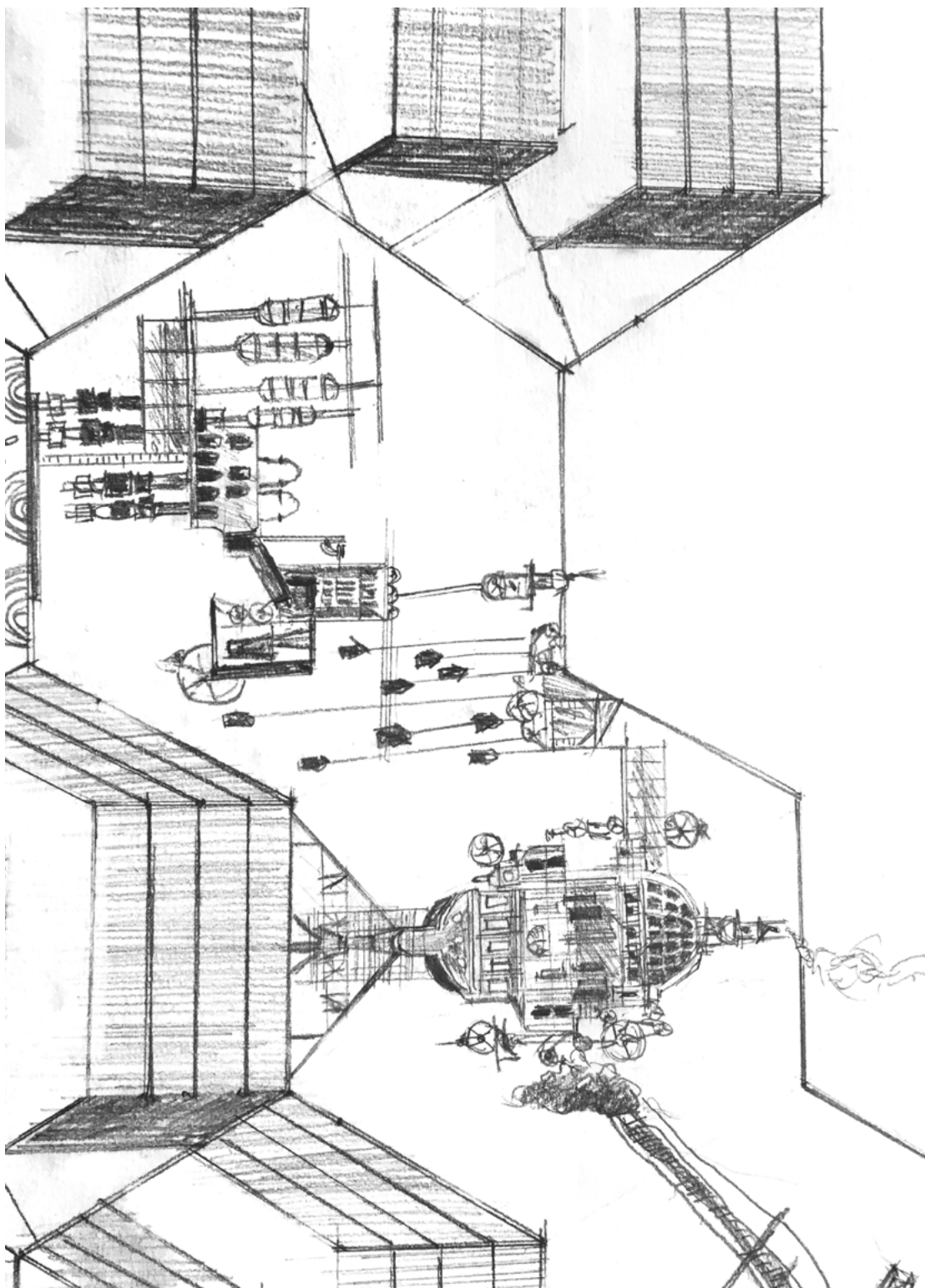
Figure 9. Detail. The anti-utopian of Sophronia, a city of two half, one permanent half with stone, marble and cement, one temporary half with roller coaster, death ride and carousel. Graphite on paper.

Anti-utopia and new forms, media of Utopia

The attempt of this historical research into Utopian thinking is to look out for the undermined 'wicked' genres, within these genres there could be hidden hints that can stimulate a new development of Utopian thinking. Although the term Utopia is originated from a western context, if the term is loosely used, previously research of Utopia in other context already exist. For instance, Chesneaux examined some eastern egalitarian terms such as '*Thai Phing*' (great peace and equality) and claimed a Utopian tradition for the Buddhist countries of South-East Asia[1]. However, the recorded research is limited to a comparatively recent time frame due to the difficulty of acquiring ancient materials from non-western context, it is still in the midst whether the concept of perfect society is similar to the people in the east and the west. Even as a Chinese myself, I cannot tell.

1. Cheseaux, 1968

Since the research in this field is rather scarce and relatively loose, here I would still be dedicated to argue a different emphasis on Utopian thinking: it is the thinking process rather than the final social structure and theory of Utopia that matters for Utopian thinking. In this sense, although the qualities and tool of Utopian construction is preempted in the socialist Utopias, the critiques on this concept still thrived to show a dynamic thinking process, which we saw briefly in the concept of Ecotopia. Being not clear with that solutions could be offered from the writer, an 'Apocalyptic' Dystopia was describe first and foremost to stimulate the recognition political, social and environmental conflicts. Casting aside the burden of designing transformation to cleanse disillusionment of failed Utopias[2], Dystopia leaves the thinkers more room in exploring the scope and tools of 'Apocalyptic' Utopian thinking. Hall argues that Apocalyptic thinking is well worth extended into the modernity and is observed foremost in the religious movements and violence worldwide[3]: the hope to bridge western and non-western Utopian tradition is dim, but if we talk about Apocalypse, it is a globalized phenomenon.

2. Wells, 2005

3. Hall et al., 2000

But does Dystopia exist on the opposite of Utopia? Clearly not. Do not forget the fact that More's Utopia is a satire of the Tudor England, Dystopia genre is reasonably considered as an adoption of the negative and mocking form of ancient satire[4]. The origin of both are closely intertwined. But from 19th century onwards, the urgency of addressing the threaten of science, technology and material - the things that are supposed to promise a Utopia - pulled Utopia and Dystopia apart. The traveler in Dystopia are too busy encountering the devastating scenarios to leave some space for what Gulliver found in *Brobdingnag*, the Utopia lies within. The struggle of a Utopia or Dystopia projection is visible in the feminist Utopia. In one hand it opposes strongly against the male-Utopia and visions societies run by women or absent of gender; on the other hand, confronting the shared situation of female, queer and even black in politics, the labour of female applies for all labours under the oppression based on biological differences[5]. In Firestone's 1970 classic *The Dialectic of Sex*, she didn't read the Marx's tech-Utopia as a patriarchal regime but smartly blended it in as an opportunity to equality. Unlike Plato's firm standing of Athens as Utopia and Atlantis as Dystopia, the ambivalence and confusion towards the reality is the attitude exposed in the Dystopian tradition. Without a concluded attitude, the ambiguity of Utopian construction naturally follows, or is even not yet discussed. The thing to discuss before the construction is what and who should benefit from it, economics, gender, ethnicity, environment or all? Who is going to pay for it? Apparently not the states-nation again since it did not work in the 1970s. Stepping into 21st century it becomes gradually clear that the scope of Utopian thinking definitely leads to a butterfly effect where the benefit of one thing affects one and another, thus there will be no sole solution focused on economic equality such as Egalitarianism can once and for all build up the Utopia; And during the traveling of individuals in our new liquid modernity, the individuals share the cost, not by immediate exchange of resource but generalized, long-term reciprocity. These revelation of Utopian thinking is not continued from the mode of Utopian traditions but the 'wicked' sarcastic and rebellious thinking.

4.Kumar, 2003

5. Berlatsky, 2013

However, is Dystopia never able to respond to the Utopian tradition, especially the tradition to provide image along side with the concept? No necessarily, the image of Dystopia can be seen as a dynamic image of Utopia: when the Utopia is used, what happens there to the infrastructure and foremost, to people? As the
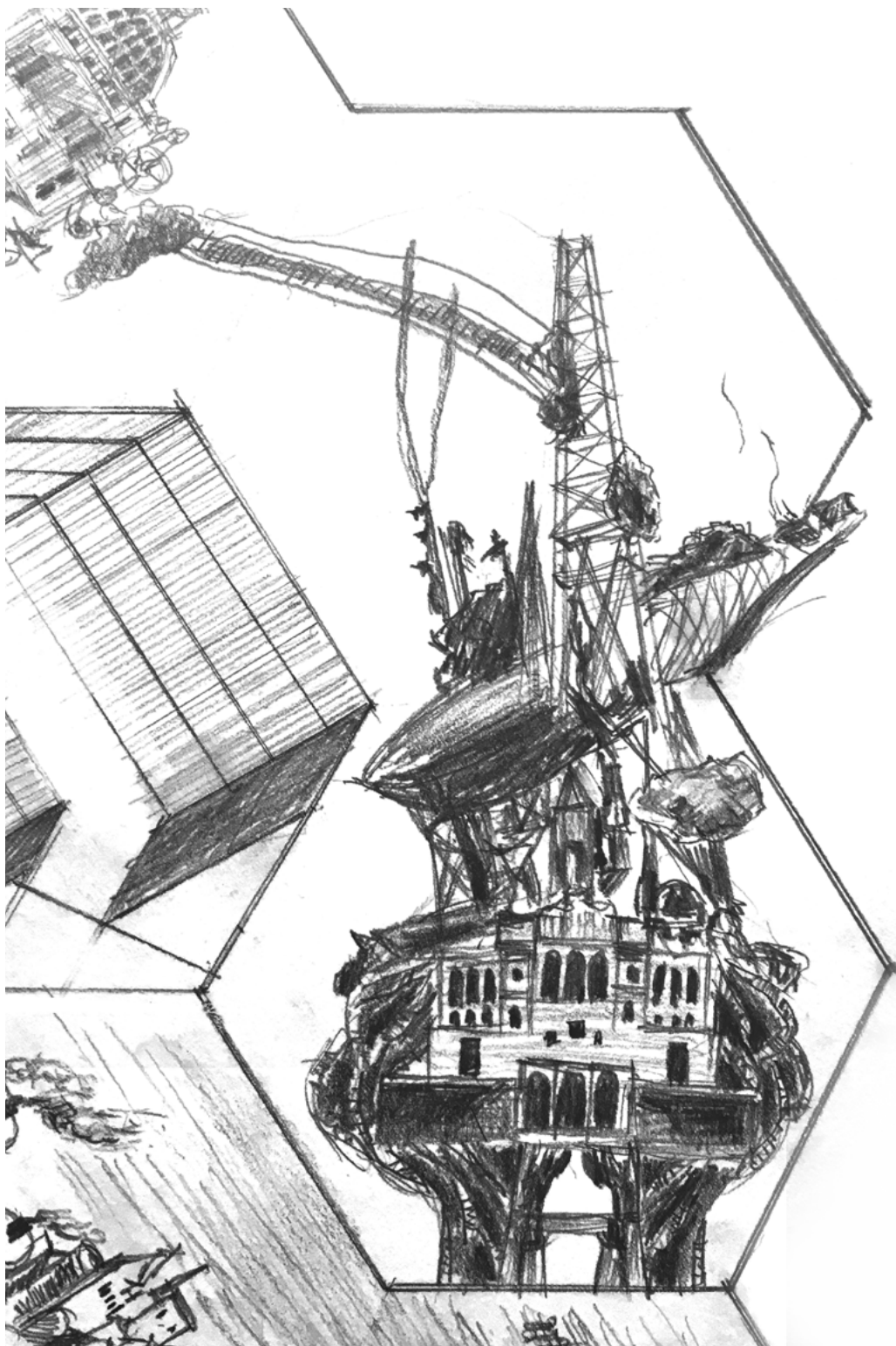
Figure 10. Detail. The anti-utopian of Leonia, a city renewing itself everyday, the rubbish is layered up and bring the danger of a landslide. Graphite on paper.

generator of the later Utopia-Dystopia discussion, Wells described the apocalyptic mode as a slave machine underground with renewal and reconstruction accompanied Utopian rebirth in his *A Modern Utopia*; in Huxley's *Brave New World*, the contrast of technological 'brave new London' was compared with the Savage Reservation Malpais; in Zamyatin's *We* the structure of the state even more precisely described as a Panopticon with lives scientifically managed inside. The visualization of Dystopia is in some way stronger than Utopias with its closer reference to the societal change at its time; what's more, the description of social structure or theory is also more precise in Dystopia: social class, reproduction, sex, leisure, even the numbering of citizens (or slaves), to name but a few. More details are drawn for Dystopia because the visualization does not rely on the nostalgic remembrance of the ideal society, but is what happens right here and right now.

Russel Jacoby described this Utopian-Dystopian thinking as a 'Utopianism that listens for, but does not map out the future'[1]. Instead of being the guarantee for equality and welfare, the urban or architectural structure of Dystopia serves as a background to record the oppression and damage to the individual, while in Huxley' and George Orwell's vision, the chaotic and Savage world in absence of the Utopian order on the contrary expressed humanity against the soulless perfection of Utopia, provided by the deviant. There is no Panopticon or mega machine can be described in the world of deviants, but only the description of the renewal and reconstruction process happening there - just like what is envisioned in Ecotopia, the conscious selectivity towards technology. The consequence of the selectivity can be visualized in an urban or architectural language, but the individual choice is the decisive element for its visualization.

1. Jacoby, 2005

The experience and description of Utopia is getting more and more personal, at this point we have to open up the Utopia vision to more forms of expressions. What other ways are available or can be developed to describe the moments and process in either Utopia or Dystopia? For that we had a glimpse in Ernst Bloch's *Spirit of Utopia* in 1918, the spirit is claimed in non-typical forms of literature such as music, poetry and fairy tales, which we knew from the indigenous thinkings is a personal interpretation of ones living environment.

In the exploration of new expressions for Utopia, although being accused of 'narrow-casting' for a targeted group of audience, the contemporary Utopia discussion in leisure activities have actually extended and blurred the boundary of visual/literal expression. Thus for the illustrators of this chapter, I placed the visualization of research in the seemingly irrelevant structure and literature: the names of the cities are from Calvino's *Invisible Cities,* the hexagons are from Borges' *Library of Babel.* While I was reading the former book, the ambiguity of words provided me the chance to discover the Utopian modes and sometimes the indigenous modes intertwined in the 55 cities described in the book; the latter one, a library of endless hexagons and endless knowledge struck me as the perfect container of this extensive historical research.
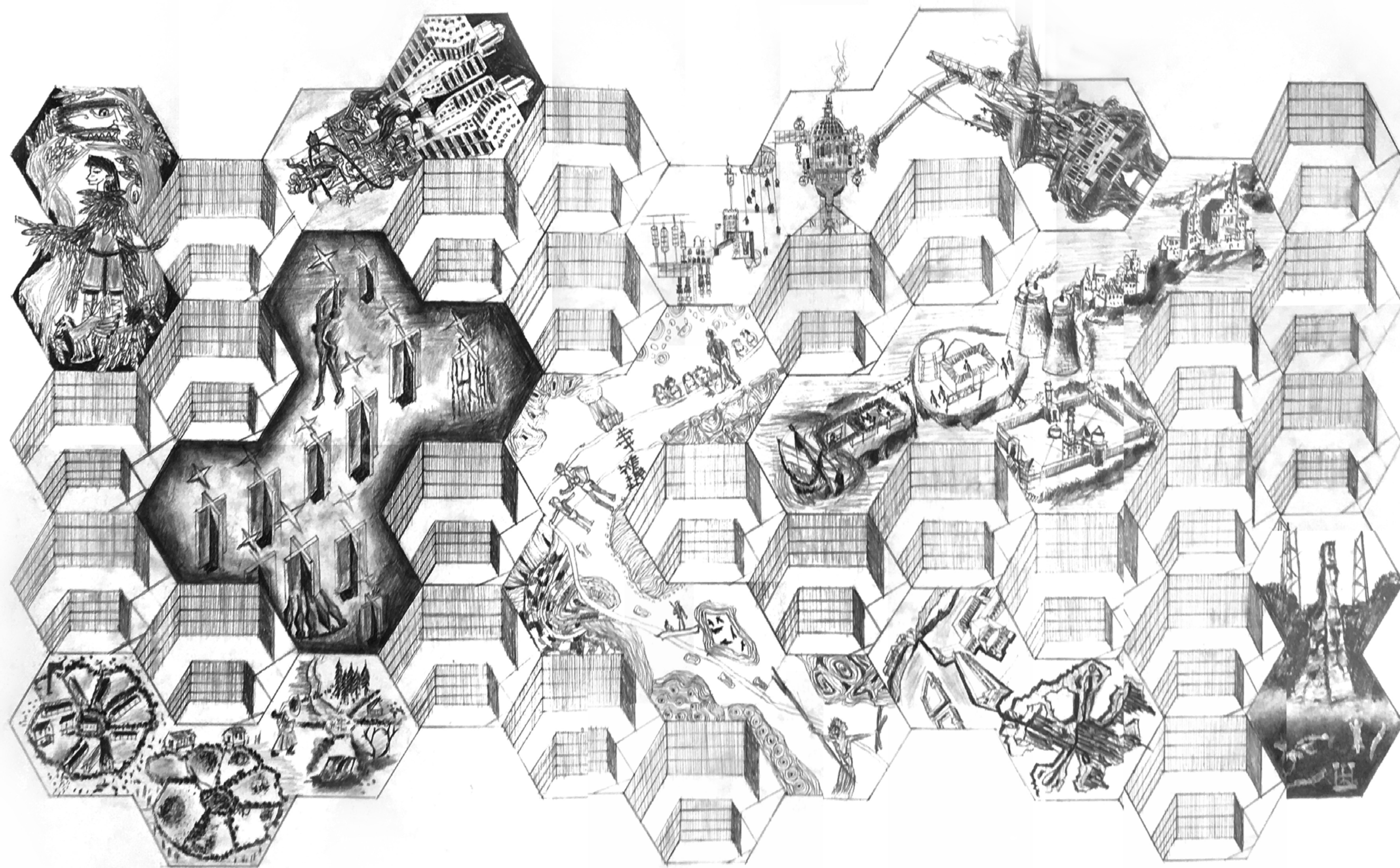
III. Future:
The Openness

1. THE INDIGENOUS OPENNESS

Reopening the Openness

Throughout the past journey we keep stepping one of our foot in the indigenous world and another in the western Utopian world. In the future you are the Moses of your journey, standing in the middle of Red Sea. Why the Israelites could travel but the Egyptian could not? Because God says so?

So was the opinion of Jakob Meløe, philosopher, linguist in University of Tromsø, Norway, in the 1990s. By investigating into the meaning of the Sami word '*Jassa*', a word referring to a patch of snow, he claimed that 'our concepts of the world come from our common activities in the world'[1]. For reindeer herding Sami, *Jassa* has to be accessible for the reindeer, thrive through the summer, a good one should be able to accommodate 100 to 300 reindeer. For Sami fishermen, *Jassa* means a patch of snow as a landmark, they are often on the top of the mountains and not available to reindeer. Both reindeer Sami fishermen Sami attach their activities to the *Jassa*, they thus have the understanding of this word and the knowledge to grasp the landscape it refers to. In this sense, the Norwegians, as well as probably everyone who's reading this text, are foreigners to this landscape. As a Norwegian, Meløe showed very humble attitude to the landscape in Sapmi. The interesting thing is, the paper, "The Two Landscapes of Northern Norway" was presented firstly in a philosophy conference on Ludwig Wittgenstein, an Austrian-British philosopher's philosophy in Northern Norway. The conference asked its attendees the question of "where we are now" and Meløe told the attendees from all over the world, who maybe knew little about the Sami context in the area: We are not here in Sapmi, and we can never be, cause we never practice on the landscape. But the link between the word *Jassa* and the landscape seems indefinite to me. Do we loose the ability to observe, to enjoy, to 'yoik' to the landscape if we never walk with a herd of reindeer across it? Then why am I making all these efforts to dive into this alien culture and why are you, dear reader, still reading and walking with me?

I see the language and our practice on the landscape a vital way to build up our connection and perception of the landscape, but the perception is not necessarily a result of a common practice having lasted for centuries. Historically in a Sami context, as we discussed in the concept of *yoik*, the identical culture is a changing practice created by individuals. Contemporarily in the need of creating discourse between indigenous thinking and western thinking and in the efforts of this project, we shall not further clarify and reinforce our sense of foreignness to the unknown landscape[2] but start to look, read and feel.

Let's describe your picture of *Jassa*, a patch of snow mosaicked in the mountains in summer, when the dim but precious northern sunshine sheds a ray on it, when the flourishment of summer is moisturized and calmed by this cloudy patch of snow[3], does it mean nothing to you? When I was hiking through the Handangervidda Plateau in Norway in summer 2017, I saw these patches of snow, walked to them, rested on them. Sited in the southern part of Norway, these snow patches can never accommodate reindeer and can never be the *Jassa* to a Sami, but they accommodated me.

This is my active receiving of my surroundings, the qualities and values I see from it can no longer be neutralized. Although my body has no previous orientation in it, the objective or subjective of the space, which existed independently of me and open for any reading into it, wove the general instrument of 'comprehension' into the relation of the perceived world and the fabric of my body[4]. This is how the origin of knowledge emerged and we shall not let the practical activities circumscribe our touch of the surroundings. The touch maybe too immediate to reflect upon, but we have to go back to our original openness and relearn how to look at the world and reflected back on ourselves, rediscover the making of how we are[5]. In this sense we not only open up our reading of the landscape but also open up the receiving of landscape to human belongs.

Back to the question thrown out on philosophy conference of Wittgenstein, "where we are", we do not know and need not to know. Immersing ourselves in the world of perception, even the alienation of landscape and your body[1], as Marja Helander presented in her photograph 'Modern Nomad' with the contrast of vast

1. Meløe, 1988

2. Greve, 2014

3. App. Fig. A-III1

4. Merleau-Ponty, 2013

5. Greve, 2014

6. App. Fig. A-III2

landscape in Sapmi and a lost woman in modern suit and a Sami hat, strongly, validly tells about the state of "where we are".

The Collective Sanctuaries

It may be a demanding request here for now, before I explain any example of how the rediscovery of our openness look like in tourism, art and architecture, for you to imagine what kind of built environment reflects on the openness of indigenous landscape, if not tent, so maybe it is wise not to take a look at the *Aboriginal Tent Embassy*[1] in 1972 in the appendix. The images of indigenous life and landscape in most of our mind, with their performing ethnicity from a western perspective, probably makes it really hard for you to open up your imagination now, especially for this question about the built environment. We will go back to it later.

Slightly different from our approach of diving into indigenous culture and art before, this time we really create a process of how we, as non-indigenous people, who may hear about Sami people for the first time in life, get to know the place and how the place would react or comment on us. This time we start from tourism.

As the exhibition of culture is struggling to reach its audience and potential audience, tourist industry has become the main contender in creating indigenous culture within reach. For ethnic minorities like the Sami, the image established through tourism might some important consequences for their claim of political rights over a territory, while hybridity, fluidity and multiculturality are considered problematic for the building of political theory[2]. Over the years, the tourist gaze entitled the emblematic Sami an asymmetrical counter position to the modern life, for which their problems in everyday life are forgotten and denied. For Sami people, reindeer, predominant tradition, outfit and souvenir are the most frequently associated images[3]. The standardized signs and visual consumption not only narrowed down the Sami conception of the ethnic identity but also denied the access of people with a hybrid background of Sami and Nordic culture, which is not a rare case among the population.

Images 100 years ago are still exhibited in tourist brochures today and this has to be changed. In this sense the Sami image is fixed by a static image of aboriginalization in the global forth world and produce a superficial sense of general global indigneity, while on the contrary, the core of indigeneity is the interaction with local ecology and temporal co-existence[4].

Let's reflect quickly back on the previous discussion about *yoik* and the sacred site, *seidi* and see how the conception should be opened. The openness of *yoik* is unfortunately not firstly observed in the practice of tourism but still in the closest ally of philosophy, our starring art. *Yoik* underlies the social context experienced by the individual and thus cannot simply be regarded as a collective folk tradition. However, Norwegian cultural institution has for a long time making it a part of national heritage of folklore, something suitable for the Norwegian Church service and a part of the genealogical history[5]. Thus although I find it a great shame, it is not hard to understand why the promotion of this theater piece gives a very confusing impression without stating the Sami root of *yoik* with its Sami name, *Leahkit* (To Be Present), a Norwegian folk dance and Sami *yoik* performance by Hallgrim Hansegård and Torgeir Vassvik[6]. I find it an ambivalent piece in struggle itself: you can see that the costume deliberately orientalize the 'animistic magician' image of *yoiker* Torgeir Vassvik with the shaman drum, but in the music he composes, western string instruments play not less important role, which was inherited from the Mandolin tradition from his family. Besides Sami music, theater, Japanese Butoh dance, Latvian music and audio installation are also featured in his work. Another renowned Sami musician, Mari Boine, with her strict Laestadian Christian education background during the years of discrimination, is known for combining jazz and rock to her *yoik* style. There is no defined lyric, melody, topic and expressing media of *yoik*, in the modern context even the language does not necessarily be Sami. What composes the *yoik* is the artist's own experience, skills, traveling, interest, being extended from the animistic origin of *yoik* - you are what you *yoik* - you can also *yoik* and become politics, technology and all the thought-provoking things in the world.

So is the concept of *seidi,* a sacrificial place connected to the pre-Christian Sami religion. In the previous

discussion we decentralized the indigenous ritual from elite shaman practice to a routine observance of taboos among the Sami[1], then what happens now, when sacrificial places inevitably become the starting point of western tourism? The performance of tourists is regarded as a combination of *touristscapes*, which is framed by material structures and signs to give directionalilty to the performance. This is also a *taskscape* that is reproduced by the habitual acts by its dwellers[1]. In the discourse of tourism, to start with, the Sami scholars argue that the tourists' visit to a seidi merges with the Norwegian tradition of 'outdoor recreation (*friluftsliv*)'. Thus is the case of the most accessible and frequently referred to Sami *seidi* Ahkku in Alta, Finnmark, Norway, Äikäs and Salmi[2] see the visiting of authentic sites as tourists' reinvention of *seidi* stone, *seidi* climbing walls, bars and hotels. Following the sacrificial tradition of Sami people, tourists are observed to offer alcohol, coins, flowers, ball, jewelry and even labeled personal belongings[3]. Is this irrespective? It is rather considered as the creation of connection between the tourists, the site and the landscape. The concept of authenticity in some Sami tourism research is liberated to be activated also by tourist activities. Even with a strong ethnic religious habitual act, the offering practice is ever changing with time and in connection with changes in livelihood and society[4]. Thus when tourism become the context of the changing livelihood and society, isn't it natural to open up the offering rituals in *seidi* and other geographical practice?

Now it's time to rise up the question about the problematic built environment again. The honest answer is that I do not know. If I know, I would be doing a design project instead of being lost in the detour of research here. During the whole period of research and field trip, from Sami Parliament of Norway to a lavvu I randomly saw beside the street in Kiruna for a restaurant, whose owners were inspired by it from their trip to Jukkasjärvi[5], not to mention many museums that only refer to the ancient Sami image from the 1900s, no visual element goes without a lavvu. From a western/European perception, lavvu become almost the one and only explanation of the Sami 'Otherness', which makes the built environment has a severely affected area of Orientalism[6]. I do not what to build more tent for them. However, on the other hand, during my field trip I realize that the nowadays living environment of Sami people is almost of no difference from the standard Nordic style in urbanized area. Then where is the room for openness in the indigenous built environment?

The previously-mentioned Sami resistance for Alta Controversy in the 1980s is comparable to the Aboriginal Tent Embassy. The spatial intervention of the movement themselves did not last permanently, but Alta camp pushed forward the significant Finnmark Act protecting Sami rights in 2005, in 1995, the Aboriginal Tent Embassy was added to the Australian Register of the National Estate. With a departure from tent as an architectural point, the political commitment is what this visual format aims for. In this sense, when today, the aim is to demonstrate a changeable and contextual indigenous society through the architectural visual references, isn't it a perfect chance to open up the former rigid ethnographic thinking path of indigenous built environment? Here is the place to draw up the inspiration from *yoik* and *seidi* in terms of openness: both of them invented themselves with tolerance and encouragement for personal creation, either from Sami or non-Sami, open for the discussion of traditional ethno-aesthetics as well as contemporary music/art and tourism. From indigenous activist site to living area, the core role of indigenous built environment is a collective of self-initiated building sites, where everyone as architect could research the construction of a collective identity[7]. Then by its definition, Sami built environment and indigenous environment refuse to come up with any manifesto or any star architects, but only look for humble narrators and mappers of the space, sanctuaries and social bonds.

Through the lens of openness, everything in the changing world becomes potential material of narrative and mapping. A surprisingly wide spectrum of narrating/mapping themes and tools responding to the changing world will be presented in the third section of this chapter.

1. Edensor, 2007

2. Äikäs & Salmi, 2013

3. Olsen, 2017

4. Äikäs & Salmi, 2013

5. App. Fig. AIII-5

6. Said, 1985

7. Nango, 2010

2. THE (O/E)UTOPIA

In the last section we talked about the need and action to open up the representation for indigeneity. How does the openness influence the new Utopia? In this section we will discuss it by going back to the origin of Utopia: non-place (Outopia) and good place (Eutopia). The Outopia breaks up the territories, from physical piracy to digital piracy; The Eutopia breaks up our definition of 'good society', it is no longer a perfect machine run by the perfect nation-state, but chaos, with personal rituals of disorder and collective rituals of sancturies. The rituals of disorder are born and raised by all disciplines of performative acts, with shared virtue and crafting.

Leinen Los: The Outopia

After this many pages of reading it may be frustrating that after all these thinking the new Utopia still has not been reached. Does it exist? Maybe it shouldn't actually exist. One of the two origins of the word Utopia in Greek, *Outopia*, refers to a 'no-place described in considerable detail'. In the context of Utopian thinking, the description is about a non-existing society that is considerable better than contemporary society[1]. In this case, how can any one single social-economic model ensure its superiority to the changing contemporary society for all time?

The pioneers of Utopian thinking such as Sir Thomas More came up with the egalitarian principles in economics and justice. As discussed before in the past of Utopian thinking, the implementation of egalitarianism inevitably required a settled area of land and resource, as well as a settled group of people to share the land and resource, keeping the system running towards the perfect infinity. Then the Utopia refers to a 'place', a sedentary place in the 'solid modernity' with a territory defined, either in archaic Greece or in the south Atlantic Ocean off the coast of South America[2]. Why does the territoriality of Utopia bring ambivalence towards the concept of *Outopia*? When there is space attached to the existence of Utopia, power is attached to space through the plotting and mapping by model builders. Under the sovereignty provided by the rulers in 'good society', the ruled are designated in his or her right and proper place. The binary roles of ruler and rule can be observed in Plato and More's Utopia: in Plato's Utopia, the city-state is ruled by the philosopher king; More's Utopia rather shows a lack of people as 'ruler' but a welfare state, people are all equal in society and economics, have right to (almost) free religion, however, apart from enjoying the welfare state and doing required farm work, there is no room for the individual contribution to discuss and improve the state. The sovereignty of such Utopia ensured, or announced its perfection by deciding on and excluding the exception in society, no story of its historical formation can be told, it just came up in a nutshell and out-beats all other societies with its power of perfection.

But the 'philosopher kings' nowadays no longer stay in the great Athens all their life anymore, nor do they only serve the state and guide its people in a static way. The philosopher kings now, the global elites, have no mission to perform merely the blue blood enlightenment and wisdom, they define and redefine their own wisdom. At the same time, who would become the global elites is up to the individuals and the environment they choose for themselves. With the concept of *Outopia*, the 'no-place' bared in mind, global elites know very well that only by absorbing and exchanging knowledge worldwide can they have constant fresh input into the new philosophy. The result of Utopia, in this way, is no longer a territory, but a floating and skating state of mind.

To make the *Outopia* a bit more tangible, I would like to introduce a piece of fun history, the lawless, shameless and short-lived Pirate Utopia. There are several ones once uprise in multiple places in the world such as Caribbean, Ukraine or Barcelona, with different inducement, change of stages and fate, we will look into the one special Pirate Radio station, Sealand in the North Sea as an example[3].

The builders and users of Sealand is not typically pirates but privateers: in theory they are private corporations entitled with special jurisdictional power from the maritime nations around North Sea, but in practice, they often expand the limits of their power with forged letters or licenses from non-existing states[4]. In this

1. Sargent, 2005

2. Bauman, 2003

3. App. Fig. AIII-6

4. Khosravi, 2018

1.
Schmitt,
2003

sense, two territorial limits are blurred: the territory of free sea, as well as the territory of free trade[1]. The architectural and urbanistic aspects of Pirate Utopia minimized itself into a bare space of living and working, and space on the sea for creation. The space on the sea cannot be seen as the same territory in an egalitarian Utopia, where the use of land is determined by the rulers; on the sea, it is decided by the rage of storm, by other pirates, privateers and even states, among whom none can predict their own survival or flourishment, not to mention providing the ultimate sovereignty.

Indeed the pioneer privateers in the 18th century could not expect the flourishment of sea space in a very different way: radio and later hacker station. On the British anti-aircraft defense platform built in 1942, a new country Sealand was claimed by a former military major Paddy Roy Bates in 1966. Before this, Bates already had experience of squatting deserted platform, he occupied Knock John Tower in 1965 and made it

2. Khosra-
vi, 2018

a 24h music broadcaster Radio Essex for 2 years[2]. However, broadcasting was by then monopolized by BBC, being in the official territory of United Kingdoms, Radio Essex was found illegal and shut down quickly in 1966. This time, with the squatting of Sealand fort, Bates carefully chose a place outside of UK territorial waters and made it a free land in the sea. Despite of the hardship living on the sea, Sealand welcomed young DJs all year around over the years; In 1999, together with a crypto-anarchist group *Cypherpunks*, the offshore data haven is transformed in Sealand. But due to the poor condition on sea and unstable service, the HavenCo company was closed in 2008, the fate of Sealand is yet to be told.

Nevertheless, Sealand has made a legendary life story. Taking the chance and risks of the ambiguous spatial and juridical conditions, Sealand managed to witness the edgy actions throughout centuries from corporate state markets to anti-monopoly radio and cyberspace. In this way the vague territory of Sealand is not a

3. Virno,
2008

provider of concrete Utopia but a sanctuary ritual of collective innovative actions[3], and the power relations in this space is changed from a ruler-ruled binary into temporary autonomy. The action of sea pirate is also not a revolution to conquer spatial territory and establish order: nothing is established for long or aim for permanence, as soon as it is named, then it's either targeted by other authorities or rather already constantly targeted by the harsh environment on the sea, then the temporary autonomy will vanish, and it must vanish. After Bate's first Radio Essex was removed due to UK law, Sealand is found and used; and after Sealand, just like the incessant flow of DJs and hackers once joined Sealand, a new space will be found for innovative actions and temporary autonomy. Those temporary autonomous zones can only come to life in the moment of uprising, all could and should be the initiators for the uprisings, otherwise we cave ourselves and define

4. Hakim
Bey, 2008

ourselves as losers[4].

A Utopia with no place, an *Outopia*, can refers to both ambiguous physical territory, as sea pirate is, and spiritual territory as hackers in cyber world. In order to make it nowhere, the new *Outopia* has to be everywhere in space and in time. Here can be an inspiration to explain why this project compares indigenous 'Utopia' with traditional western Utopia: if the Utopia can be traced by the fragments of uprisings in other territory, it offers a way to expand the territory of Utopian Thinking and other thinking patterns. The exchange of thinking patterns is not induced by the richness of it but rather the scarcity. When there is no land and resource rich enough, no welfare state powerful enough to keep the indubitable high position of its social and spatial order, the territory of Utopia is broken by the uprisings of individuals, on the sea, on the tundra or in the desert. Temporary autonomous zones begins with a simple act of realization, strengthen and unify

5. Hakim
Bey, 2008

themselves by the guerrilla ontology[5]. The individual actions have to 'fail' themselves at certain point to keep themselves from the vicious circle of rulers and the ruled. The 'failure' does not mean the total erasing of this uprising, but quite on the contrary, could mean the inheriting of a different initiator, the shift of space in the *Outopia*, or more promisingly, a second go of this uprising with the reflection from the 'failure', a reflection on what is the '*Eutopia*', the ultimate truth of good society.

Sanctus Espiritus: The Eutopia

The other etymology of Utopia is 'Eutopia', referring to a 'good society' in Greek. It defines Utopia into a definite positive term, even the best society superior to anything else. If there is anything changed, it would only be changed to worse[1]. In old time, the story of Utopia are often told by the traveler, and as the destination of their traveling, the revolutionary perfect society is presented as a reward to the hardship they went through, permanently printed in their cognition. Differing from all the randomness, uncertainty and risks on the way to Utopia, what is presented there is a state of permanent revolution, final, transparent and predictable.

But looking at More's motivation to imagine his Utopia, the reality in Tudor England, isn't Utopia supposed to be about individual's freedom understood, supported and executed? If each individual is not allowed to try things out after their birth, due to the fear of changing things for worse in the perfect Utopia, why is it by default perfect for everyone? Is it only because the nation-state was given this role and power, since More didn't mention or couldn't imagine anyone else could take on this sharing/caring role?

The provider and sustainer of Utopia is the actions of sharing/caring, not the one ultimate figure who is crowned on the throne, for no throne owner can ensure his/her functionality for centuries on wards. In fact, the functionality of nation-state is already under suspicion in globalism. As Miyoshi put it, the traditional welfare-nation no longer works but is replaced by transitional corporations[2]. They transfer resource globally, but maintain a distance with each place and only faithful to the corporative, often nationalist baggage it carries on. In one hand, the traditional nation-states have retired from the full controlling position and become the agent of transitional corporations; on the other hand, it is impossible to expect the corporations to take over the sharing/caring role since they are designated to serve the trans-national elites behind them. The new order is being shaped, but not necessarily towards a 'good society' for the non-elites.

As history has proven the nation-state Utopia cannot be sustained to finality, the definition of 'good society' should be rethought. The happiness assured by the name *Eutopia* is to be pursued individually, as a private affair, with a series of happy moments in one's life. In this case, the rising of ethnicism can be viewed as a 'mirrored reflection' of the nationalism[3]. The action of ethnicism does not aim to construct a new nation but rather abandons the expectation of a nation covering the responsibilities to the widest range possible. It is a pity that in Bauman and Miyoshi's point of view, the ethnic groups are still considered as the possible nation-states that are expected to fulfill the full responsibilities; but following the decolonizing methodologies in indigenous research, the ethnic groups act as individuals, they do not take on the mission to serve all but support individual acts. Due to the lack of discourse between western Utopian tradition and ethnicism, ethnicism is thus stereotyped as loud and gory manifestations that distrust the nationalist projects and denied to be of any inspiration to new Utopian hopes in academic research[4].

However, what is conveniently forgotten is that the gory actions are only the response to nationalism, they are far from what happens within the ethnic groups for centuries. As a matter of fact, the dynamic internal interaction does answer to the use of disorder and a new anarchism. Richard Sennett diagnosed the reality of Puritanism as a society that blocks the way for adolescents to adults[5], while in most of the indigenous tribes, children are expected to help with whatever they can from an early age, the adulthood is gained through personal abilities rather than age or any permission from others; there is also no finality of indigeneity but differed from each other due to the natural and human conditions in space; as for the aspect of time, the 'happiness' in indigenous society is not a felicitous future but involves the rituals and labours for today.

I believe it is not coincidence that during my research, indigenous cultures somehow answered to plenty of diagnosis in modernity and post-modernity. It is fundamentally rebellious from the nation-state model, the difference is the source of realization, the begin of constructing a temporary autonomous zone. The autonomous zones are so temporary that they cannot be fully recorded but only described from the perspective of who once experienced. In this way God perspective no longer have validity but only human perspective

1.
Bauman, 2003

2.
Miyoshi, 1993

3. *Makler et al., 1982*

4.
Bauman, 2003

5. *Sennett, 2008b*

do. The 'goodness' of a new Utopia is drafted through imagination in process. This does not mean the abandonment of the reality-criticizing nature of Utopian thinking, but turns the intention from criticizing to suggesting. The construction of *Eutopia* is not about confronting the reality in dysfunction, what on the opposite works, but in this reality, what could make it partially work again. To answer to it, we need to look for the Utopia in inferno, look for what is actually working in its certain context and if it can be the prototype in some other contexts. The *Eutopia* is not an imaginary future but an analogue of past, present and future, mixed and refined by 'liquid' inter-subjective creativity.

In this way the falling of traditional Utopia may be a good thing. After the tradition, the Utopian thinking now goes into a pantheism reality: ecological Utopia, religious, science and technology Utopia and Feminist Utopia described in various cultural medias. None of them are acknowledged as the descendant of Plato or More's Utopia, all thoughts possible, democratic, anarchist, reformist, monarchical, nuclear family or extended family can open up a Utopian discussion[1]. The tradition of Utopian thinking was coined in the past time the past reality, the new Utopian thinking appear to be so different and 'wicked' from the tradition only because the new reality wasn't confronted in the past time, it does not mean the deviant route is destined to be wrong.

1. Sargent, 2010

This change of view does not only apply to the Utopian research in contemporary theories but also historical research. Although not always bond to the term Utopia, many social models in various myths, such as Arcadia in Greek mythology, The Biblical Garden of Eden in bible, The Land of Cockaigne in medieval time, The Peach Blossom Spring and Datong in traditional Chinese culture, prove the continues instinctive thinking between humanity and nature, often involves a simple state and happiness and fulfillment, the Utopia. As for the research in historical happenings, Marshall Sahlins shifted the anthropological thought of hunter-gatherer society as starvation and survival struggle to the practitioner of subsistence and easy satisfaction, the original affluent society[2]. The affluence of hunter-gatherer is different from the western notions of affluence, the satisfaction is not achieved by the indulgence of a welfare state provider but less desire; it is not the amount of possession that counts but the diversity in diet, subsistence economy and foremost their ability to change unreliable nature resources into rich subsistence. No surplus is required in their life because there is firm trust between people and their environment. What I find even more inspiring is that in the discourse of hunter-gatherer societies from 1966, it is actively pointed out that hunter-gatherer societies cannot be generalized as one but there are new paradigms continuously emerging[3]. The research centered around this topic does not attempt to offer a concrete model of affluence, but firstly decentralized the notion of it, then verifies a flexible reading into the affluence of human-natural relationship.

2. Sahlins, 1998

3. Barnard, 1983

By referring to the Original Affluent Society I do not mean to question the meaning of social and technological change but try to induce some thinking on how we use the tools. Nothing invented by human can be divorced from human use[4], not tangible tools nor intangible thinking. If one way does not suit the use of human, we look for another way; if the way is not there, we invent it, from the neglected history and undermined individual creativity. This involved inevitably painful process of disorder, internal and external discussion, conflicts and isolation in a demanding, dense human settlement, not necessarily in terms of population density but the density of human interaction. But only in this way can a human being grow from being controlled to being in control of him/herself and aware of the others.

4. Sennett, 2008b

In the following sections the painful disorder will be described in a more methodological way in the frame of this project. At the almost ending point of the historical research, I cannot draw any conclusion in bullet points, the fragments and transition of thoughts is the whole disorder itself, as well as the internal and external discussion I executed between myself and the world. I've tried to present them not as the ultimate academic truth but more as fun facts. Indeed they are a lot of fun.

3. DANCE, WRITE, PAINT, OTHERWISE WE ARE LOST

To prepare you with the jumping narrative in the Virtue and the Essence, as well as to demonstrate the finger-clicking nature of this research again, this last section is presented by jumping fragments of themes, tools and examples I find valid for constructing the new Utopia. I summarize them all in *Dancing*, because otherwise we are lost. After that the two maybe very ordinary major companions of this project, writing and painting will be peeled to their philosophical cores. I share it with you as a member of the collective we are building up here, let art be our battle field.

Dancing

Yes I would call all the fragments dance. In a Utopia no longer with border and discipline, in a journey where we are free to weave ourselves into the narrative, we are left with our body and only our body. From exploring our body, we explore the individual, from there we explore the new Utopia as a collective. In order not to remain in a general and hollow speech, I would like to choose several interrelated topics to see how we dance out our body and to the collective. I've been avoiding seeing through a lens of gender in the previous content, but we've come to the point of talking about subjective choice of the narrative and for this, how social performance of sexuality oppressed and pushed a rising feminine or queer narrative is something we cannot just bypass. Let's talk about the dance of gender, sexuality, oppression and landscape, then you decide to perform them or not.

Firstly we need to understand a bit deeper why in this dialogue of ethnicity and individual creation I present it with dance. By now you probably have expanded you definition of performance art, which roots in our daily practice and reflects our social connection. But the performance can also be forced, when it's too quickly referred to and represented by power[1]. For the forced performance, gender and ethnicity are in the alien of victims. The political importance to represent women or ethnic minorities sometimes on the contrary distort the represented while it supposed to be emancipated. The distortion can be external as well as internal and the internal relinquishment of power and identity often started from the individual body. Because the body is not only derived from some fact of physiology but rather an active process of embodying certain cultural and historical possibilities, from the historical idea a set of possibilities can be continually realized[2]. From comparing the dance of Pina Bausch's Wuppertaler Tanztheater and American modern dance, I would like to think with you what dance emancipates the body and what limits and deprives any significant meaning. Subsequently, when the dance becomes a collective sanctuary, more meanings such as angst and healing, oppression and expression can be exposed.

Modern dance primarily arose from Germany and the United States in the late 19th century as a free dance from a dissatisfaction with ballet[3]. The American abstraction modern dance focused on engaging self-contained beauty and is expressed with the self-confidence to pursue solutions, but the thus seductive spectacle and superficial attractions may bring the emancipation in modern dance back. Thus many American audiences may be outraged by the violence and aggression portrayed in the German modern dance in Pina Bausch's Wuppertaler Tanztheater. In Pina's work, the concrete human body is the narrator of a personal history with specific qualities, at the same time, the body is also written into social representation of gender, race and class[4]. In *Kontaktof*, the dancers were put into a compulsory exhibition of their bodies in the profile and attempt to hide the embarrassment from physical inadequacies. Dancers, as well as us, are obliged to sell the best part of their personalities, seeking for recognition, affection and social acceptance. Pina pushed this social phenomenon into a more radical gender discussion. In her epic work *Rite of Spring*, a ritual of men selecting women as sacrificial victims, even women anticipate in the selection following the social rules[5]. The ever-repeated dancing over the sand exposes a net work of ever-strengthened internalized social conventions and represents the construction of patriarchal regime. The border-crossing from beauty to criticism in Pina's work is constituted by the border-crossing of love song, dance, film, landscape, circus and social dance.

Although the meaning of Pina's work is expressed with rage an angst, dance can also overcome rage and

1. Derrida, 1986

2. Butler, 1988

3. Legg, 2011

4. Birringer, 1986

5. App. Fig. A-III7

angst and lead us move towards life. Comment by Richard Schechner, editor of TDR: The Drama Review as "one of the most important and original thinkers in performance", Anna Halprin lived with the life-threatening cancer in her and created a series for life and ritual, not only serve to entertain but also to create and generate community[1]. Some accused her dance of a total lack of 'form', but improvising life became her new form of living art. Allying with animals and environment, improvisation and interaction with audience and surroundings can be observed everywhere in her rituals of life. I would like to introduce two of her work to show the magic of dance in connecting people and environment.

From 1979 to 1981, a community in San Francisco were living in rage and mourning for the murder of 6 women. Anna Halprin and her landscape architect husband Lawrence Halprin initiated a community workshop called '*A Search for Living Myths and Rituals*'. The ritual enacted a positive myth, the reclaiming of the mountain through dance. A few days after the ritual, the killer was caught[2]. Advised by a Huichol 109 year old shaman Don Jose Mitsuwa by then, Anna and the community continued the ritual every year. Throughout the years, the participant bring their own pieces and thoughts for the mountain and the earth and the ritual went on tour in dozens of countries for over two decades now. Anna herself was surprised how little efforts it took her to keep this ritual going, but just the same as the urgent need of community healing before the first edition, it is not hard to imagine the Planetary Dance must embodies something that is on the global agenda: peacemakers. Since it's an evolving dance, little can be traced how the dance were choreographed or not from the beginning. From the graphic narrative for Biennale di Venezia we can have a rough grasp of the ritual[3].

From the graphic of circles and her entry point of myths and rituals, it is not hard to guess Anna Halprin's indigenous inspiration. The indigenous relation with nature was developed through her later work of Earth Dances in 1994. Living 30 years and having befriended with the Pomo Indian Tribe on the Northern Californian coast, Anna was inspired by their way to express their belief in the sanctity of nature and how their dance consecrates the world[4]. A four-week workshop was designed to help see the human body as a mirror of the Earth's body, rediscover the spirits buried and forgotten long within us by observing the pure process of nature. This healing process starts with sensory awareness and continues into exploring elements and the opposite elements in the environment. In the last week the self observation become collective. In one of the scenes you see the circle of community, resembling the orbit of the earthly just clearly in the dance[5].

Am I still talking about dance? I hope not anymore. I am talking about the accused non-dance in modern dance the try to show how much non-dance dance can talk about. A lot. Because it starts from the cognition of our body, a hybrid reflection of nature, which may be harder and harder to grasp, and the history and social constitution of our performance, which we never can and shall ignore. Everything is said through our body, our body says everything. To cast off the predetermined structure of the compulsory performance act, we have to start with the body.

1. Halprin & Kaplan, 1995

2. n.d, 2014.

3. App. Fig. A-III8

4. Halprin & Kaplan, 1995

5. App. Fig. A-III9

Painting

I am not embarrassed to admit that I initially want to present a dance piece for this project as an extremely amateur dance, with my around 70 hour experience with modern dance. But then I cannot graduate, nor would I be happy with the quality of my dance. There is also a very valid excuse not to do dancing but other things: to emancipate the concept of dancing, which I already tried to do in the last section. So as a supposed-to-be designer, I chose to dance with my hand: paint. Unfortunately I am not even convinced myself if painting can say as much about non-painting as dance does, since it is only the dance of one organ, I would still like to invite you to thinking about the border-crossing of painting, starting from our inner motive.

As a so lame and unexperienced painter, I make myself great trouble by the very decision to paint everything by hand in a 'Paper Architecture' style in this project, which is actually getting me stuck at the moment while writing this sentence down. But the painting I need here is not a completion of thinking but rather a record of the process in which ideas come out while doing, I simply could not do it the digital drawing. I need a method which builds up intimate connection between hand and head - crafting[1]. When you do large scale painting, not only hand but the whole body is involved, the strength of each stroke is also felt in the body.

1. Sennett, 2008a

Without doubt the ultimate model of many Utopian plans could only be presented by drawing and painting. Drawing, in my conception, still aims in paving a road to building it up as the consequence, while the outcome of painting is not necessarily the same. It can be a description, or a satire, or a proposal, or a manifesto, which I try not to state too many here.

Most of the painting presented here is an analogue of spaces or spatial allegory with descriptive scenes and opinions. The analogue surreal scenes serve to construct a new reality with human imagination, intuition and interest[2]. Sometimes I make a collage for a complex painting with a bunch of irrelevant material, but somehow in the end there is always a story revealed, wide but not totally meaningless. Derived from intuitive thinking, the analogue of making becomes the material for the construction in thinking in return.

2. Rossi, 1976

During my study of architecture and urbanism, I also have issue with the axonometric drawing from 'God's perspective', for I myself, never observe my living environment this way as a normal living creature. Each object, or I'd rather call it persona I observe comes with a landscape canvas, with the interaction between other living creatures in the small or big picture and with my transitional imagination with some other experience in my memory. When I practiced drawing a shoe on the table in the course, my painting teacher asked us not to forget to describe how the shoe stands on the table. The difficulty of considering those 'void' space in the process of painting is especially visible in lino printing, while I need to think about it reversely in terms of black and white, left and right. I have to admit that sometimes I mess up, but these become the new void to fix, to recreate.

Not attempting to make them architectural drawings, I do not expect them to look real either. Especially for those metaphors from indigenous oral literature, I could sometimes in no way find any image and thus in no way test if it looked anything real. What I offer here is a ground for speculation, verbally and visually, and for resistance to the tedium of reality[3].

3. Cook, 2014

There are probably enormous amount of photos and exhibitions archiving colonial history from an ethnographic perspective. The most impressive one for me was '*ETNOMANIE*' last year in Netherlands Foto Museum last year. 100 historical photos were selected by Rotterdam stylist Ellie Uyttenbroek and she digitally colored the style details that reflect on the inspiration of today's fashion designers[4]. What strikes is under a photo of two nude boys, from whom there is no fashion inspiration to observe, the note is ' Free school proud nude dudes - Be the change you want to see in the world'.

4.App. Fig. A-III10

Writing

As you may find peculiar in the writing of this project, despite the intersection of many professional disciplines, at certain points I inserted many personal thoughts. Some are because of the lack of information to connect the finger-clicking moments, some are just because they are the thoughts that are behind my mind for so many years. They are the scenes of my life and struggle, my confusion and epiphany. They would not survive entire so many ruinous years unless there were made of something permanent; that is a proof of their reality[1].

Just like *yoik*, writing here is not about indigenous thinking or Utopian thinking but a critical practice of the thinking. The historical and theoretical ideas do not only stay in history and theory, by weaving them into many different disciplines, my attempt is to create new space between them together with the thinking of the readers. For myth itself is not only built into the particular rituals but also the landscape, individual and collective behavior that sometimes still lasts till today. The narrator, who is the one commuting the transition, is also the product and instrument of the writing process[2]. This transition of the subject and object - the narrator and the narrative opens up the freedom to critical spirit and collective thoughts and culture.

If we look further into Italo Calvino's literature, we see the deliberate delirium to achieve this transition: fiction, but fiction with space, even typological space. The same feature can be observed in many masterpieces of stream of consciousness. From James Joyce's *Ulysses*, the city of Dublin even creates a annual Bloomday in every June for more than 60 years, to follow Leopold Bloom's day in the novel with his costume, his breakfast and the street scenes he experienced in 1904 - real and fictional, acted by different participants every year. In the years of repetition and recreation, the walk of Bloom is no longer 'temporal images' but become 'typological fictions', with concrete spatial construction in the city of Dublin as well as the textual installation between author, readers and the site [3].

Unfortunately, architectural writing falls behind in the search of self-reflectivity and rediscovery. Restating the architectural cases does not contribute to the exploration of writing modes, the seemingly objective absence of personality relinquish the author and readers' access to the ongoing debate. In the research for the intersection of writing, art writing has taken several steps ahead in embedding visual and spatial art themselves in the writing. Why cannot architecture be embedded into the architectural writing? Why cannot art, performance, film, philosophy be there too? And literature, myth and ritual? As well as the fictional site of Utopia and the remote unknown site of indigenous peoples?

I say hell yes to them all. They are all the material and texture of the built environment created here, by my distractive 'out-of-focus' narrative of other people's memories and my memories, a practice-led or -based research[4]. Together with the subjective and metaphoric painting I talked before, I'm not afraid to be lost in the labyrinth of spaces in between and in non-existence. I want to share my confusion and inspiration in my thinking process, even moments when I feel my brain is shut down so I have to write in delirium for the deadline. I'm not making excuse for my imperfection, which I am also not ashamed of, but these moments maybe the ones for your to discover your space in between and in non-existence. At the end of the journey throughout the history of indigenous thinking and Utopian thinking, I hope we share the same view that the meaning of the research is not presented as a prepared meal, but rather like what I'm feeling everyday here writing and painting these transitional worlds, the meaning is constructed and reflected along the way.

And about the space I try to create in this writing. They do exist, in the painting, in the writing, in the indigenous land, in the Utopias, and first of all, in the virtue and crafting of our new Utopia.

1. Woolf, 1985

2. Calvino & Surprenant, 1987

3. Calvino & Surprenant, 1987

4. Rendell, 2005

THE VIRTUE

Figure I. The caryatid of Philomela. Lino print on paper.

I. EXPRESSION OF REPRESSION

The first virtue of a new Utopian thinking, Expression of Repression, has been the inducement for many breakthroughs in history: the egalitarian Utopian model was established because of the wealth gap and social injustice, indigenous research gained its place because of the discrimination we started to be aware of. Although in the history of otherness there is no end proof of whether the actions made it for better or not, the otherness always starts from a sense of rebellion. The direct expression of repression is of course from the one who's repressed. The reading into a figure in Greek mythology, Philomela, has shown the rising awareness of one's expression.

The most famous version of this beautiful but sad story is perhaps presented in Roman poet Ovid's *Metamorphoses.* Peilomela, the princess of Athens, was raped and mutilated by King Tereus of Thrace, her sister's husband. Philomela then wove a tapestry of her tragedy and sent to her sister Procne. Procne became furious, she killed her son with Tereus, tricked him to eat his own son. After knowing it, Tereus was inflamed and went out to kill the sisters. At the last moment of desperation, the sisters prayed to be released from Tereus' rage. God heard them, turned Procne into a swallow and Philomela a nightingale.

In Ovid's work it is a story full of beauty and sorrow, with the fragile image of a nightingale. The voice of a nightingale is so poetic, singing to joy, love and hope. Before the second half of 19th century, this was what people heard from Philomela's mute singing. However, later people heard something different. Filipino national hero Jose Rizal was the first one who heard it as a speak of injustice and used it in his fight against colonial oppression[1]. More recent literature works such as Eliot's '*The Waste Land*' and Margret Atwood's *Nightingale* added up Philomela's association with rape, revenge and female power, and her tool to empower herself, is through weaving.

It is interesting to look into the meaning of weaving in the virtue of craftsmanship. The etymology of making is *poiein*, related to poet, but when Aristotle adopted the new word craftsman, *cheirotechnon*, his emphasis became purely on manly hard handwork. Women were thus ambiguously removed from the crafts'men'ship, weaving was correspondingly removed from craft and women could no longer gain social respect from their weaving work[2]. For Philomela, weaving initially was a silent substitute for the power of speech that she did not have. But as Ann Bergren argued, weaving does make a speech, a silent, material representation of audible, immaterial speech[3]. The most powerful thing here is actually the powerless perception of both weaving and Philomela as a mutilated girl. A repressed person could only use the repressed tool to express herself, yet it worked, the expression saved both her and the tool from the repression.

An even happier 'coincidence' is that poems and prophecy are defined as 'weaving' of metaphorical web, and the importance of metaphor building, as Derrida defined, is one of the most dominant conventions of architectural production. The purpose of this convention is not to make an outstanding production merely, but to weave different threads and lines of meaning on the tissue of history, literature, sociology and urban environment. The thread and lines go on and off unpredictably every now and then, but they are always ready to tie themselves up with the others. In the end they form a materialized speech on a tapestry. The 'writing' of weaving is different from the normal writing. Similar to hieroglyphic writing, it cannot be spoken, it is tied to the one specific work of weaving and poetry, solidly presented on a material. The pattern, the thread and lines and the woven piece together assemble the hieroglyphic writing of the piece, the complex construction of material , form and metaphor will be elaborated in the next section, *Delirious Construction*.

Confronting repression, if the ways of expression could allow different definition of power and empowerment, more repressed crafting skills such as weaving can be find out.

1.Zaide & Zaide, 1999

2. Sennett, 2008a

3. Bergren, 1983

Figure II. A Surrealist experiment from sketching models to imaginary landscape. Charcoal on paper.

II. DELIRIOUS CONSTRUCTIONS

From the previous section we see that the expression for repression is more complex than direct expression: the tools for expression, such as weaving, are often also repressed and undermined, in the process the tools need to establish their own patterns with particular material. But it does not necessarily mean that the new language has to be as systematic, rational and regulated as the abstract languages. In fact, material is a private language to individual speakers, it is not meant to promote communication in a universal scale but designs its own group to communicate. By doing this, the language is reverted to its origin in the human body and puts the primary order in reign[1].

1.Lecercle, 2016

The unsystematic primary order is a form of delirium. Philomela's tapestry escaped the attention from whoever may have seen it because of the delirious messages hidden in the patterns. Sometimes there aren't even clear and direct messages to be conveyed but more to record the process of constructing a new material language. Many masterpieces in literature, such as Joyce's *Ulysses* and *Finnegan's Wake*, managed to deconstruct the abstract language by a labyrinthine composition of words and wording. In the end the works are not understandable as a whole piece, but there are so many ways to read into the emplotment, a overlapping of chronological and achronological structures becomes the joints of a new labyrinth for the readers[2]. The material language has to come with a delirious construction to respond to communication, the material, the system or deconstructed system of language. This language does not only care about that the receiver get from it, which is usually the main and sole purpose of abstract language, but foremost the speaker's motivation and struggle in 'weaving' this language.

2. Bloom-er, 1993

But it does not mean the delirious construction is mere delirium, it is a particular form of it. Given enough freedom to mumbling and stuttering, this reflexive 'delirium' attempts to go beyond the limits of poor, repetitive madness and introduce methods into it the richness of imagination. It is worth the attention of science, psychologist and philosopher because it contributes to the long term striving of wildest human fictions. In works such as Piranesi's *Collegio* and *Le Carceri*[3], the space is vague and in constructing progress, but in *Le Carceri* the tools to construct this prison is visible: ladders, pulleys, winches and scaffolding; meanwhile in *Collegio* the thing is even more interesting, although it appears to be a plan of a building of stone, wood and plaster like those of its time, but a close examination reveals that this one is in fact a much more intricate and difficult construction[4], the tools here are the counter tool to force people think out of the gravity of architecture.

3. App. Fig. B-1

4. Bloom-er, 1993

Following this line of thinking I made an experiment to visualize the delirious construction in my drawing class. The goal was to practice a surrealist way of thinking, a constant combination of historical events, current events and fictional ones. So in the beginning we tool turns to pose for modeling drawing, 90 seconds for each person. Within this time it was impossible to make a portrait but only to sketch the more impressing fragment. After three sketches of different bodies on the same paper, we turned the paper from vertical to landscape and tried to make this drawing into an imaginary landscape. During this 'transformation' from portrait to imaginary landscape, we were free to add elements in contrast, such as animal and machine, into the composition. I'm always amazed by the fluid change of perspective in surrealist drawings. Sometimes even with a clear main composition, the perspective can be a mixture of delirium. For instance in this simple front view in Joan Miró's *The Farm*[5], other architectural perspective such as cutaway perspective of one farm house and more surrealist perspective of free composition in the interior of this farm house and on the field outdoor. The delirious perspective response more to the crafting skill of delirious perspective, which will be discussed in The Crafting in the coming chapter.

3. App. Fig. B-2

There is always confusion and delirium following the birth of new tool to express the repression, the way to make it particular is the attempt to develop a method for delirium at the same time, with the combination chronological events or more fundamentally, the change of perspective.

B

Figure III. While an indigenous village is price tagged by the diamond underneath, the wild lives are taking over our posh civilized interior. Old sin casts long shadows. Collage on paper.

III. VIOLATION

It was tempting to place Violation right after Expression of Repression because it just seems to be the right logic to follow. However, I decided to cool the radical heat down by giving some space for delirium before we go into violation. Here is the reason: it is not the point here to say simply we need violation but to discuss the virtue of violation. Besides passive response after repression, I would also like to talk about a more active ind of violation driven by internal motivation. The virtue of violation also questions the way to violate, is protest the ultimate way of it? The tricky thing is that, where does the 'pro-' go in this word?

Let's start the story from a controversial event of violation from Monique Wittig's *Les Guérillères* in 1969. The book is about a military battle of sexes with weapons, some consider it as the hymn of women's liberation, while other argue that it is maddeningly dull with its concept of women's superiority[1]. One memorial event occurred in the book is that one day, the women collected the tools of capitalism, washing machines, vacuum cleaners and stoves, piled them up in a dumping ground and set a fire. Then they started to dance, clap and shout around it. These vandalizing scenes was what this book is criticized about, including women's ruling over men and the creation of State with only women and 'men of good will' featured in many feminist Utopian/Dystopian novels. In response, Monique Wittig and some other feminist scholar argue that the 'militant feminist autonomy' refers to an open structure of freedom[2]. If women are not the one who decide where and how to live, then men will shove women back to kitchen; also, heterosexual society is abolished by a lesbian society, the categorical oppression is demolished[3]. Women are not defined due to their relation with men but as autonomous human beings.

But I wonder why the autonomy has to be celebration or memorized by a fire. Would the women's state be of any difference if women became the new 'men' in society? What is the openness of this structure for freedom? What confuses is not the obvious 'Amazonianism' in this women's state but the lack of reasons why Amazonianism was decided to be the new order. How does polyandry differ from polygyny? Are those women's chanting, drinking and killing of men different from the killing and possessing of women in the masculine world?

Yet in the limitation of this women's militant autonomy, there are vital differences naturally blended in. One is that the competence of women is not explained but just presented, courage and love were not only masculine virtues while women could only be either sexual or impotent[4]. The bizarre of women as fighter was just ignored by the writer and readers. The second thing is that unlike the classic masculine heroes in *The Iliad* and *The Odyssey*, the heroines in *Les Guérillères* come as a group. This may be able to justify their vandalism as a ritual instead of an act of possession. From a more tolerant point of view, the limitation of it is an outcome of the limitation in its time, when the violation wasn't shaped and interpreted as anything else than deconstruction and reclaim.

The discussion about 'women society' or 'lesbian society' showed to some extend the internal struggle of this violation. If the women in *Les Guérillères* acting like men merely means the violation against patriarchy, the creation of 'lesbian society' is more of a violation reflecting on women themselves. Often another terms, in this case lesbian, has to be brought up to distinguish women from the men-defined women, but one should not exclude non-lesbian women in the discourse for it, simply shouldn't.

If it is clear here that the core is not demolish the men state but to establish a women/lesbian state, then the after story of vandalism can be written. After the fire that burnt washing machines, vacuum cleaners and stove, the women collected the unburnt leftovers, painted with blue, green and red and reassembled them in new compositions and gave them names. Same story for the collage I made for violation, I tried to add a little bit humor by placing black and white sheep in the same bathtub, give a bird a kimono with flower and bird patterns. I hope this 'protest' is 'pro-' enough.

1. Zerilli, 2005

2. Morse et al., 1992

3. Wittig, 1971

4. Beauman, 1971

HALKA

Figure IV. Halka, a circus performance by Group Acrobatique de Tanger. During the performance, sand was thrown on the stage by the dancers or dropped from the ceiling, to give atmosphere of desert landscape in Morocco. Ink on paper.

IV. CITIZENSHIP OF LANDSCAPE

A 'pro-' violation unfolds promising establishment of relations. One reason for the importance of this mindset is that in human-human relations, things can easily become hostile and rival, but in the human-nature relations, battleship can only harm both. Because landscape is something to which a person belong, as to a commonwealth[1], the wealth cannot be accessed and possessed by vandalism.

1. Olwig, 2005

For environmentalists, it has been a heated discussion about the landscape citizenship, referring to that landscape, such as rivers and forests, should acquire citizenship as humans and the right to 'defense' themselves, of course through humans who have a good insights into the landscape condition. It addresses a quality or state of landscape shown, exhibited and embodied in the citizenship, but more importantly, asks people to see themselves embedded in landscape. The status quo is that landscape need human beings' 'protection' in terms of environmental issues, but there is a longer term benefit that human can develop a more fulfilling and engaged belonging with the landscape.

In Australian indigenous contexts the citizenship of landscape is described by the term 'country', a "living, creative entity with a deep ongoing relationship with the humans responsible for it[2]". In the country, indigenous people lean things by observing, not by asking questions. In the Adnyamathanha tribe, there's also a tern to describe the connection between people and land: *Muda*, "the unique spiritual link between Adnymathanha *Yuras* (people) and *Yarta* (land) and cultural resources[3]". *Muda* contains knowledge such as the rich natural resources for use as well as dangers of minerals such as uranium, it is composed by both collective and individual knowledge. In Sami culture, there is also a similar term to 'country', *Čearru,* and *Muda* is called *árbediehtu* or *árbevierrodiehtu*. To acquire *árbevierrodiehtu*, one must participate in the activities in landscape, the knowledge is an inheritance through generations by *yoik*, the Sami chanting[4]. However, these terms are frequently simplified and accessed by the economic value. In Swedish Sapmi, *Čearru* is officially mixed with Sameby, which is an economic, legal and geographical organization regulating and controlling reindeer herding. The distribution of Sameby itself is a colonial action and cannot be correlated with Sami autonomy.

2. Kowal, 2015

3. Marsh, 2011

4. Stoor, 2013

This misunderstanding show the importance to see human and landscape in the same quality or status of belonging, the '-ship'. A person cannot be assessed only by his/her economic value but a diverse range of qualities. In fact a person's connection to landscape could be one aspect to 'improve' him/herself as a citizen. In the 1930s and 1940s in England, people's intellectual, spiritual and physical connection to landscape was addressed in the discourse of 'citizenship'. However, this definition was developed to in relation to the image of the 'anti-citizen', the distinctions between 'citizen' and 'anti-citizen' influenced the formation of cultural policies and still continue to question the moral geographies of landscape and leisure today[5]. But the problem with this assessment of 'citizenship' and 'landscape' is that landscape is not read as 'citizenship' but merely an addition to the moral of human citizens. What's more, the criteria was set up to demoralized the 'anti-citizen' who do not have the access to landscape and leisure. If we compare this concept of 'moral landscape' with the concept of country in indigenous cultures, it became quite bizarre. The first confusion in this concept is that how do we define what landscape is moral and what is immoral? The second one is what the geographical moralism of landscape say about people's identities? If we look at the application of this concept, the answer is actually there: power. The point of studying landscape and the people in territory is not wrong, the problem is that this study came with an answer rather than a question: it is to establish the ethical basis for working class - their solidarity and division[6] - and the maintenance of this moral frameworks, all of these were executed by power.

5. Matless, 1997

6. Castree, 2007

From the two citizenship of landscape in contrast we see that the citizenship here weighs human and landscape on the same scale, the study of it should be open to observing and learning process instead of answering to the political power situation. Only by being aware of these two traps can we become the 'citizenship of landscape'.

Figure V. Entering the allegory of cave. Ink on paper.

V. THE VOID

Imagine we are literately on a piece of landscape, tundra, or desert. Now, the gold diggers on the landscape is gone and there will be no political tricks after the study of here any more. What is left here? A empty land for your to explore. The Void.

How do we tell there is a void at some point? One way is to have something filled nearby. In 'Invisible Cities', there was a city called Laudomia, composed of three parts. One for the living, one for the dead and one for the unborn. The city for the living is what we see every now and then, the one for the dead is a reflection of the living, or a crowded, miniature version of it. But in the city of unborn, all they had was uncertainty and insecurity. The size of the unborn is uncertain, their appearance and dresses as well. The people in the living city often asked the unborn to predict their life but they got no answer. When I was trying to visualized it in the drawing for *The Past* in *The (Hi)storja,* I always find the city of unborn, the mediator between the living and the dead, is rather represented by the absence of visualization[1].

The other way to show a void is to leave a door for imagination. Being in between worlds of n and $n+1$ dimensions, it points out the difficulty of middles, places where emptiness and intricacy are the same. Like the space between two chopsticks, the void center does not hold anything but describes the condition[2]. In this sense whether the empty part on the canvas or the filled part is the void is uncertain, like in this book cover of *Sexuality and Space* edited by Beatriz Colomina, it is difficult to say whether she is facing the void space in front of her or the void is behind the door on her back[3]. This photo is Joan Bennett in the film *Secret Beyond the Door,* a 1948 (not so great) thriller film about a psychiatric husband and a wife in danger. Nevertheless, this was a powerful image for the purpose of this book: discussing the absence of femininity in the masculine discourse about space and identity in the 1990s. A women, with the burden of a door on her back, in the middle between known and unknown, speakable and unspeakable.

From the above we see two 'types' of void, the void in space and the void in perception. Going back to the original discussion of void in landscape, why do we need the void? Continuing from the previous discussion of Citizenship of Landscape, the first point is self-evident, spatial void gives the landscape time to breath and recover, establish a circulation of life and production. But more importantly, the void of landscape also prepares us with a void in mind. For example, the sacred space in indigenous cultures, marked by some distinctive natural feature, is not allowed for intervention. This space serves as the meeting point for the communal observation and rituals, even as the meeting point for the living and the dead[4], which somehow sounds familiar to the city of the unborn in Laudomia. The meaning of physical void and the mental void it creates is to introduce a transition of statues for the actors in either natural or human landscape, to stop and to observe, to learn and to create.

As for spatial aspects, it does not matter whether the void is observed on an open tundra, on your way into a tunnel or out. What follows is a world and unknown and unspeakable, for which we need to invent our previously mentioned 'material language', to describe and to communicate.

1. App. Fig. B-3

2. Bloomer, 1992

3. App. Fig. B-4

4. Mulk & Bayliss-Smith, 2007

Figure VI. Daedalus and the falling Icarus. Graphite on paper.

VI. CRAFT FOR YOUR OWN HAPPINESS

The journey is tough. Now you are with a mission to express for the repressed, to violate, with no systematic language but delirious construction, drifting in the void as a citizen of landscape. I'm leading you down to the rabbit hole to nowhere. Now you have to think whether it is still a happy adventure for you.

The crafting for the craftsman's own happiness can survive the hardship. In Richard Sennett's *The Craftsman*, he mentioned the poor quality of construction observed in the Moscow suburbs. It is because the workers were demoralized in the collective in the heyday of Marxism, personal initiative is discouraged and they are only supposed to 'do a good job for your country'[1]. In the architecture field not only the construction workers are demoralized but also architects. Aesthetics was restricted, building material and structure was limited by communist bureaucracy, artists and designers could do nothing but turned to paper and Utopian imagination. The examples of the most renowned Soviet 'paper architects' Alexander Brodsky and Ilya Utkin should sound familiar by now. Ideas were borrowed from many unexpected places such as Egyptian tombs, they expressed their ideas with humour, satire and science fiction, rendered bizarre details of buildings, bridges, arches and domes and citicized the aesthetic norms of the day[2].

The interesting thing is that this kind of 'striving to craft for your own happiness' action did not only happen on paper but also in real life. Photographer Christopher Herwig traveled more than 30,000km in 14 former Soviet countries, discovered and documented the artistic treasure of bus stops[3]. The smallest bus stop architecture became so futuristic and bold because this was the only chance the architects could exercise their aesthetics and ambition. Apart from that, very rare chances would also fall on a small group of artists to build a national project such as Vladimir Somov and his Novgorod Theater in 1973. A documentary *Novgorod Spaceship* was shot in 2016 to record the history and today of this theather. The architect, despite of his poor and unhonoured living condition today, is still proud of his work and thinks his art need not to be understood by the others; on the other hand, for the citizens in Novgorod, this architectural monster is unloved and uncared for, it is just a weird and failed rebellion of the heritage in the city, as well as a big bureaucratic burden for today. The 'moralized' architect clearly does not live in the same dimension with the 'demoralized' citizens. Another almost sarcastic thing I noticed is that after watching this movie, I feel rather confused about what it wants to say. I asked about the director Andrei Rozen's opinion of such architecture's existence nowadays in the Q&A after screening, but he also surprisingly didn't think or care about what this building and this movie means for others, he simply wanted to document it with his funny animation in between.

Sometimes the line is blur, crafting for your own happiness or crafting *only* for your own happiness. In this sense Richard Sennett promoted a Hephaestus way of craftsmanship, crafting with his excellent skills for common good. But I wonder, what if the common good is demoralized? Is the architect of Novgorod Theater only arrogant or is it a step in his crafting experiment? If we always have to bear common good in mind, where is the room for the craftsmen to make mistakes?

In this sense the story of Daedalus may suit more of our practice in crafting. For sure he had excellent skills too, proven by the labyrinth of Crete, but he also failed in making wings that doesn't melt and caused the death of his son Icarus. Some of his crafting he involved in caused negative consequences and legendary difficulty for the others. He was also jealous of his nephew Perdix's accomplishment, made him fall from the Acropolis and was punished by Athena with a scar on shoulder. I would not to restrain our crafting of new Utopian thinking into something ultimately good and perfect but would say it is for sure always innovative, with some consequence that we sometimes cannot predict.

 James Joyce portrayed *A Portrait of the Artist as a Young Man* named Stephen Dedalus. This religious rebel survived Joyce's torturing writing and rewriting, constructing and deconstructing, even a fire due to Joyce's frustration after 7 years working on it without a dim hope to publish[4]. In 1916, after 12 years in closet, Stephen Dedalus finally met his audiences.

1. Sennett, 2008a

2. Jobson, 2015

3. App. Fig. B-5

4. Fargnoli & Gillespie, 2014

B

THE CRAFTING

Kew Gardens.

PATCHWORK

When I was making the large scale drawings for this project, I always felt a bit insecure whether they count as drawings. Unlike most of the drawings that you can instinctively know where to set your attention on, they have no central point but many, distributed in an almost random way on the paper. But looking back it is interesting to realized how the 'randomness' in fact becomes the way the whole project is invented and proceeded. The two themes, indigenous thinking and Utopian thinking, were patched together; the research material from so many fields other than urban studies were patched together; because of this, the visualization of research was patched together with the messy drawings.

But the fact remains that its space is not at all constituted in the same say: there is no center; its basic motif is composed of a single element; the recurrence of this element frees uniquely rhythmic values distinct from the harmonies of embroidery (in particular, in 'crazy' patchwork, which fits together pieces of varying size, shape, and color, and plays on the texture of the fabrics[1].

I just once again patched a paragraph from '*Thousand Plateaus*'.

Having justified my way of drawing in theories, I set my attention from drawing to the field of architecture and urbanism, the field that I should contribute my drawings into. In an architectural level, a pure patchwork might appear to be odd. For example, Kew Gardens, perhaps the largest and most diverse botanical garden worldwide, located in southwest London, presented many of its exotic collections with correspondingly exotic gardens and ornamental buildings. Pagoda, Japanese gateway, British cottage and ancient Greek and Roman temples live in the same one big garden[2]. Also, as a garden constantly being under construction and renovation since 1759, you can also observe featured spots with totally different architectural style all over the place.

However, if we look at the historical development of Kew Gardens, it is no big difference from the development of any of our cities. Starting from a royal residence in the area, it went through countless hands of transformers, some odd ideas such as building the exotic gardens and a Chinese pagoda came up along the way; meanwhile, for most of the elements, historical references can be clearly observed, apart from the location, the rules of history were recognized and respected. It shows a strong convention of patchwork with typologies of pattern, proprieties of stitching methods and length[3]. If the purpose of the gardens is to show the plants as they are, they have to be presented with each single element as the basic motif. No center nor any centralization would be possible.

The construction of disorder, new anarchism and new Utopian thinking is in need of the same thing. Theories as authority should give its dominance of pragmatics invention. In this sense there is no central theories in the historical research but a loose collection of 'what could be relevant', *The Virtue* and *The Crafting* are also just examples of 'what could be learned', or more precisely, 'what I learned and think about what you just learned'. It is designated to be a conversation of me and you readers working together, just like a patchwork quilt, the material is selected from many different sources, they are put together by their attributes into a pleasing pattern, and most importantly, the knowledge of its making is traditionally passed from one to one, usually from mother to daughter through demonstration and participation.

In the end, the result of patchwork may be odd, and it is supposed to be odd; it may make you feel lost, yet it supposed to make you feel lost. What we need to do is to look at it, read it, patch it, and signifies the otherness lying within the dominant.

1. Deleuze & Guattari, 1988, 476

2. App. Fig. C-1

3. Bloomer, 1993

ANALOGUE

Now we know that the new order is going to be a patchwork, then the following question is that how the patches should be arranges? What is the 'designed randomness' of it?

Through his work, Aldo Rossi proposed a composite procedure based on surrealism. It starts from an urban reality, then is constructed to a new reality through imagination, intuition and personal interests. The new reality is only comprehensible within a group that share the same cultural base and collective memory of the city, the analogical city[1]. The idea of analogical city is inspired by Canaletto's painting of Venice. In this painting, he depicts three buildings by the square as if they were composed in an actual cityscape. However, in reality, the bridge was unbuilt, the buildings by Palladio were in fact in Vicenza[2]. Aldo Rossi commented on it as the imaginary Venice built on top of the real one.

Why analogue? Firstly we need to understand the difference between 'logical' and 'analogical'. According to Rossi, 'logical' is a discoursed directly expression in words to the outside world, while 'analogical' involves more of a monologue, 'a meditation on the themes of the past'. But the object in analogical thinking is not all tied to the past, they are situated between memory and inventory. This is because analogical thoughts are practically impossible to be expressed in direct words, one must 'invent' an alternative sense of memory and design. In Canaletto's case, the memory was constituted by the three Palladian buildings in Vicenza and the urban reality in Venice, the inventory part is the combination of these two difference spatial situation. If the intended thinking is in disorder and open to whatever elements there are, the study of irrational requires a rational position to observe; otherwise, observation - and eventually participation - give way to disorder[3].

The analogue of elements offer a complete autonomy of design. In one of Rossi's work, the Modena Cemetery, a series of finished projects, including 'death square', labyrinth and a distance of travel were patched together. Along a precisely defined axis extends the graves; the end of this axis is marked by a square element for the dead. The arrangement echoes the axial composition of prison, hospital and asylums, thus function is replaced by autonomous forms, and in this single analogue of building, the history of architecture collapses in. By doing this he liberated his motives and let the objects to repeat themselves, a process of perfection is proceeded in total silence. Later on, in his Villa at Borgo Ticino, nature was added up into the library of elements. The architectural form resembles those riverbank constructions such as fishermen's shacks, reminding us of a repetition of prehistoric lake dwellings; the house extends into the forest as if the branches of trees; but at the same time, the building also forms an independent horizontal line above the earth[4]. The positioning of buildings in nature not as a mimics of nature, but rather as an addition to nature itself. By responding to trees, earth, sky and meadow, the architecture became a part of the analogue.

The dialogue of isolated elements in architecture and urbanism is not a total new invention by Aldo Rossi. In 1930, Emil Kaufmann already pointed out that the repetition or opposition of elements represents a formal autonomy[5]. With projects in the 1970s such as No-stop City and Plug-in City, the formal autonomy also became too formal with the designated, dominant elements that are potentially and supposed to be extended infinitely due to the statistical analyses and technological optimism. However, the processes, principles and operations to produce this form is not examined and understood, especially in a sense of why this individual building from the designers/artists should be extended to the wider collective realm. The understanding of form has to involve many contributing facts in culture, economic and politics.

In the analogue of this project, I did not abandon the 'individual autonomous proposals' due to this concern, but tried to appropriate them in the realm of Utopian thinkings, now that they, after several decades, already carry a dialogue with history reality. The accomplishment of autonomy through analogue is the production of images, texts and buildings with agonism.

1. Rossi, 1982

2. App, Fig, C-2

3. O'Regan & Rossi, 1983

4. App, Fig, C-3

5. Vidler, 2002

C

AMBIGUITY

Maybe it is actually easier to understand ambiguity as a virtue: "Don't try to hit the target!" Advised Zen in *The Art of Archery*. It is the void in thinking which allows a leap of imagination. In this leap of imagination, a critical point of "both/and" is created[1]. This puts you into a situation where you have to take a centerless wander between axises. This is the finding of ambiguity. Presenting as a skeptic of aggressive and assertive work, ambiguity can function as a way of resistance. Lost in the previous axises, you sometimes have to create your own axis, an imprecise one. This is the creating of ambiguity. Thus ambiguity doesn't make things easier, but on the contrary, much harder. At this point it is no longer a problem to understand ambiguity as resistance and creation, but the question of how to make matter imprecise rises. This is why here we will talk about ambiguity as crafting.

1.Bloomer, 1993

Think about what is always ambiguous. A performance with positions that most of us cannot pose. A painting with messy lines and dots as intuitive composition. They are ambiguous to us because the strangeness of every single element. But in our daily life, an environment of pure strangeness can hardly be found. Can elements that we know or roughly know still preserve its ambiguity, its room for imagination?

Think about a difficult philosophy book. Can you always say you understand it after reading? Most of the words as elements are familiar enough, still usually you can only say you understand what it is about. Because the meaning of words in this book is stretched, the richness of details makes the words ambiguous. Ambiguity from familiar elements appears more obvious in the narrative of stream of consciousness. The clothing of the characters, the streets they walk by, the random people they run into, the weather, the smell, the jumping thoughts in their mind, you keep pump into everything on the streets and in the rooms with them till you are lost in what they are up to as well. Enormous details create ambiguity.

Moving everything on streets and in rooms from fiction into reality, it works the same. Japanese architect Kon Wajiro spent 60 years on a participatory research of everyday space in Japan from the 1910s to 1970s. By drawing or "mapping" every possible detail of every life[2] to find out the potential of less privileged citizens, especially in the modernist discourse. By this intensive field work for years he indicated that architectural creation was based on imaginative "understanding": the unification of objective and sympathetic knowledge of man's way of being[3]. His work was extended to the streets by Street Observation Society. Even manhole covers, hydrants in Ginza were mapped[4]. Not like observation of art work, the observation of daily life doesn't contain aesthetic evaluation. Then what does the observation imply? If jumping assertively into a manifesto some may say something like "in a shop is BAD, on a street is GOOD". But in fact for the ambiguities and lack of structure in his argument, their works had not been recognized as architectural consistent works.

2.App. Fig. C-1

3.Kuroi-shi, 1998
4.App. Fig. C-2

What was missing for their final step to make it an architectural and urbanism theory? Within the extensive study of physical objects, the anticipation of citizens was missing. What do the reader later learn from this archeology of daily life is vague because how the citizens were engaged to learn from this observation was vague. Spatial ambiguities provokes the participants to engage with one another, through which the participants become skilled in dealing with ambiguity[5]. In the planned ambiguity, the disorientation is momentary. Shortly after people will start to negotiate the borders and edges, start to select the various elements, familiar or unfamiliar. Imagination is from there inaugurated.

5.Sennett, 2008

There is no precise guide to build up ambiguity brick by brick, nor there should be. In our living environment, ambiguity is found by the enormous details of familiar elements. In the crafting of it, when ambiguity is anticipated, notative directions need to be pointed out in the disorientation. When people start the "dynamic repair" in resistance of ambiguity, this is where people gain the emotional reward as craftsmen[6] and where new ambiguity is crafted.

6.Sennett, 2008

On the canvas of ambiguity, how the notative direction is drawn? Following an ambiguous path we go to *Follies*.

Follies and Ziegfeld Follies.

FOLLIES

A notative yet ambiguous direction. A striking yet confusing monument.

A Tatlin's Tower? It is no doubt notative. And ambiguous in its form and function and its structural practicality. But what is not ambiguous is the contest it attempted to propose against the Eiffel Tower from the Third International. In the tradition of Constructivism the western tradition of the political has embodied itself: one on the defense of the territorial identity against the other[1]. A Tatlin's Tower is not the monument we are looking for.

1. Vitale, 2010

Let's add some spice strangeness to it. A Chinese pagoda, a Japanese gate in a English garden. Sounds familiar? Yes, in the Kew Gardens in the Patchwork, the follies of the garden. They are ambiguous in their positions: no purpose as ornaments. The order depends on the fine arts[2]. They are ambiguous in their forms: often there is an awkward mock of fakery. Folly.

2.Derrida, 1986

Or rather mad in a French context according to Derrida in Parc de la Villette. The deconstructivist follies crafted by Tschumi are described as the point for "architecture *maintenant*", the "event of architecture". Comparing with the follies in English Gardens, those in Parc de la Villette discarded the follie's tradition of "mocking history" and become a folded space for the others to invent the *maintenant* of architecture, it is designed to be playful. But as Derrida admits, the concept of architecture is itself an inhabited construction, it remains misted whether the follies actually an "architecture of events". As an architecture of multiplicity, the follies still represent the points of the grid, the points of direction references. They are also programmed as the deconstructive vacuum that push out the thinking of historical relations from the visitors. But this is where I find confusing about Tschumi's follies: they are the dwelling of direction and the anti-dwelling of recognition. However the steel structure of the follies inevitably indicates the old industrial fabric of the area.

Not mad enough. This is the dilemma when the follies are deconstructed in a given context, a context where Plato's dwelling, *oikos*, still takes its domain, in the follies which still need to fulfill their functions in the park, but not the life itself one wants to shelter. Let's craft the follies in the fictional space, in Sottsass's *Planet as a Festival*, a place where there is no architecture left to be drawn. But Sottsass still drew some architecture, mostly temples, or follies. But they are not designed by him, they are designed by someone else who come to know by means of their bodies, their psyche and their sex[3]. In their architecture the events exist together with the crafting: temple for erotic dancers to perform and to watch, a panoramic road for viewing the Irrawaddy River and the jumgle along its banks - a harmless Great Wall of China[4]. They perform the "event of architecutre" instead of the "architecture of event". There is still inhabitation in Sottsass's follies, but it is not the inhabitation of architectural principles in constructivism or deconstructivism, it is the inhabitation of everyone as nomad-artists. One step further from his another project *The New Domestic Landscape*, the madness, *les folies*, the insane, sick and even dangerous follies in this festival show less of a given shelter but the possible delirious construction from the worker-producer, running in the ancient areas with pleasant clime.

3.Sottsass Jr, 1973

4.App. Fig. C-3

Similar to Tschumi's follies, Sottsass's follies didn't indicate any historical references as well. But Sottsass's folllies indicated the references in nomad-artist's life/fiction with their resembling of a fruit bow, a tea pot or a UFO, they offer a dwelling of the worker-producer's imagination.

Parc de la Villette presented principle to craft follies: annihilating the historical references and presenting a deconstructive vacuum, the Other. Being 14 year older, in my opinion, The Planet as a Festival took the crafting of follies one step further by inhabiting the workers as producers, as nomad-artists in the follies. A resistance of external construction and a transference of internal deconstruction.

Although Derrida pointed out the binary of Plato's dwelling, *oikos,* early from 1968 and commissioned architecture as the last fortress of metaphysics[5], I don't think dwelling is the real enemy of folly-crafting but only the quick reference of dwelling as power. *Dwelling* can also inhabit the process of thinking and making.

5.Derrida, 1986

DWELLING

As a legal term, it is interesting to compare the different definition of 'dwelling' in various contexts, especially in consideration of indigenous people's 'dwelling'. In England and Wales, a dwelling means a self-contained substantial unit of accommodation, a tent is normally not included[1]. In international law, a person can only resides one dwelling that the person returns to routinely. In this case, only the farming residence of Sami people would be considered a dwelling. It is also bizarre because nowadays when people move, they do not return to the old place. Does it mean that many people do not possess a dwelling at all, maybe all their life? Lastly in several states in the US, a place is a dwelling only if a person is inhabited in it[2]. Thus when the Sami people are on the move, the residence is no longer a dwelling to a US standard.

1. Accountants, 2010

Meanwhile, in the philosophical discourse, *Oikos* is the name of dwelling used by Plato, which refers to three concepts: the family, the family's property and the house[2]. A hidden message under is that the *oikos* is a family matter that is passed down by generations. Considering men are the head of the household, it is from father to son. The patriarchal inheritance of family leading role and property has become the basis of many civilization with the continuous influence till today. Oikos comes with a typical layout of ancient Greek house, thus it also subjected architecture to the law of house. The purpose of this house is to protect the family from outside, from strangers.

2. Davies, 1992

However, in Derrida's deconstructionist theories, he questioned this immutable law of dwelling and set up a removal of house and dwelling. This discussion is related to his deconstruction of another Plato's concept '*Khôra*', which originally refers to a space or an interval, everything passes through it but nothing stays. For both these two concepts Derrida argues the a space should 'give space' to the experience of dislocation and localization, and this experience is human instead of metaphysical, the space itself appears to be neither this nor that, between the logic of exclusion and that of participation[3]. The possibility of time, future and otherness sits in the space and penetrates through the dwelling.

3. Derrida, 1995

This deconstruction of Plato's philosophy from Derrida reminds me of some confusion I had while reading the *Allegory of the Cave*. Plato described a group of people living in the cave and chained to the wall, all their knowledge only came from the shadows on the wall. Some prisoners broke the chain and went out of the cave, saw the sunlight and realized the world under cave was just an illusion. After that in one hand he said that if the freed prisoners return, they would suffer from blindness and would not convince the other prisoners to undertake the journey, on the other hand, however, one must not remain there and must return to dwell with the others and share their labors[4]. The choices sound almost hopeless and doom, if only blindness and mistrust is waiting for the freed prisoners, how can the sharing happen? If we only see the cave, the dwelling of most prisoners as an interval, then of course there's no way to initiate the sharing. However, from an epistemological perspective, why are most of people denied of knowledge and experience in the first place? Can the truth be 'obtained and possessed' by the small once-freed group without communication?

4. Stephen, 1997

In this way I line up with Heidegger in the argument that welling should be a way of being, either in the cave or on the ground, and the truth needs to be experienced relatively[5]. Each time and space can be described as a status of dwelling, temporary or permanent, returning to the same place or not, the dwelling follows the development of human being rather than the legal status of property. The dwelling need to have certain interval of time and space in order to offer the experience, when the relation and interaction takes place, the dwelling is constructed. Yet it also has to be deconstructed when the actor moves, in one way letting the actors take the otherness they initiated with them, in another way allowing the space to offer experience for the new comers. Dwelling is a gesture of residing, removing, deconstructing and rebuilding.

5. Powell, 2011

Doesn't it sound like the life with reindeer?

C

RITUAL, DANCING

From the previous section we understand that 'dwelling' is deconstructed from a legal term into the moments of being and relative experience. Yet the moments still need to be marked. Here we are not talking about marking the moments in a concrete language like architecture, which we already talked about in the 'Follies'. In this section I'm more inclined to talk about 'the event of architecture' instead of 'the architecture of events'. In this sense the spatial elements do not come before the events but built during the events, the focus of the image is on the moments of uprising.

Then what moments worth to be recorded, reported and archived? In 'Ambiguity' we talked about the confusion it would cause if all movements are recorded in the case of Kon Wajiro and the Road Observation Society. According to the ethics of Hephaestus, the civilizing craftsman or craftwoman use his/her tools for common good, this is the moment of humanity wandering out of darkness and thus become the moments worth recording. But in the reality outside of Greek mythology and following the ethics of this project, the moments are not performed by Hephaestus only but a collective. It is a ritual, or more precisely, like what we talked about in the end of *The (Hi)Storja*, dancing.

Why rituals and dancing can represent the moment of awakening is that they always actively involve the movement of body. The body is not only derived from some fact of physiology but rather an active process of embodying certain cultural and historical possibilities, from the historical idea a set of possibilities can be continually realized[1]. Then the awareness from history do not only serve to entertain but also to create and generate community. The most direct way to represent the communal attribute of rituals is in the geometry of ritual itself. There is often a central object, tangible as tree and rock or intangible as weather and harvest, to start with. Then people allocate themselves according to their roles in the ritual as well as the landscape. Sometimes in indigenous rituals, there are not only community people but also spirits presenting in the ritual. If we expand the concept into a wider sense, this part does not necessarily mean the spirits with indigenous names but their way to could be any way to express our belief in the sanctity of nature and how their dance consecrates the world[2]. Thus, what we need to describe for a ritual and dancing, or what a dancing of ritual is composed of is very simple: the central point as the object being celebrated to in this very scene, the people in movement, and the sanctity of nature. From these things very often the central point needs to be represented in a certain architectural or urban form, like the follies.

The danger or challenge of visualizing rituals also lies in this central part, especially when it's imaginary instead of descriptive: we may be stuck to a very architectural, untouchable representation of it. But in *The (Hi)Storja*, in the discussion of sacred landscape, we learned that it is the interaction between human and nature at this point that makes the landscape sacred, in order to continue the sacré of the space, the landscape also need to allow the change of interaction. Thus what we need to think about if not how the prayers serve the sacré but on the opposite, how the sacré meet people's complex need of creation and calmness. In this way, is it allowed to be climbed? Is it allowed to be painted? Can it be a continuous construction instead of a finished project? Does it collapse? What happens when the magic of this place is gone? However long or short, frequent or rare, Ritual and dancing always have their time frame and change of events within. So does the central point need to be changed and really be a no more sacred part in the ritual than any other people or landscape. This drawing I tried on the left side is not a perfect example in this way since the ' central point' is still quite predominant and obvious, but while I was spending way more time on the different people/ landscape and landscape around it I realized how not important the central object for worship is. Thus, I distorted the structure of it and let people climb up. What more can happen to it?

I leave the choice to you.

1. Butler, 1988

2. Halprin & Kaplan, 1995
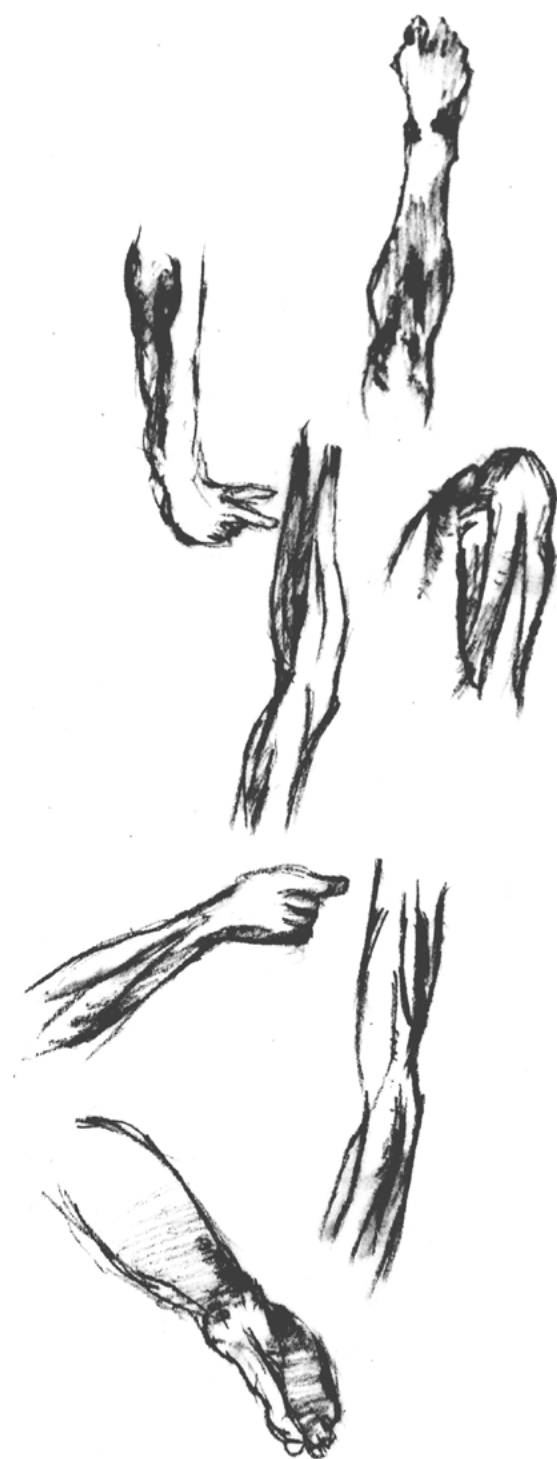
POIEIN

It is a bit confusing that although 'craftsmanship' is discussed a lot here, what I refer to is not an Aristotelian meaning of it, but rather the simple meaning of making, *poiein*. The ancient Greek word for craftsman is *demioergos*, which is a combination of public and productive. The craftsmen were considered as the middle class of society, covering a wide range of occupations from manual workers to doctors to singer and other broadcasters. However, Aristotle abandoned the word *demioergos* and replaced it by the word *cheirotechnon*, which simply means hand-worker[1]. In the section 'Expression of Repression' we discussed that this definition excluded female crafting such as weaving and child nurturing. At the same time, it also excluded many works that involve more head than hand.

1. Bell, 1993

This is why we need to go back to a even simpler concept, 'making', as known as '*poiein*' in ancient Greek. This word shares the same origin as poetry, and in the hymn, poets is valid as another kind of craftsman. It is quality driven work, the words must be beautifully and clearly composed to convey the poetic meaning; it is also a work that aims at nothing normal but surprise and wonder[2]. For manual work, the wonder appear more when things have not been made; but for poetry, the ground of surprise and wonder is expected to be prepared when the product has become reality. The wonder and surprise is not only about the beautiful poetry but also in the transfer of skills and practice, hence the literature structure, wording in the case of poetry.

2. Sennett, 2008

In the manual work such pottery and iron casting, the skills and practice are often hidden behind the product, because the crafting process is not accessible for everyone, yet one often needs comprehensive knowledge of it to understand the hardship and value of the crafting skills. However, for works that involves more head and hand, intuition is the key to become connected to the work. And although it sounds rather bold, intuition can be crafted. Take a very simple example of body language. The movement is often by intuitions, accompanying the speech or conversation. In some cases, when the meaning of words does not convey through the two parties, people still could be able to understand the conversation. This is because body language, intuitive as it may be, is a result of our recognition, often shared by more cultures. In extreme scenario, the body language can even be crafted into sign language. In some case, if the words are vague or too radical to be digested by the audience right away, the body language can also help to emotionally demonstrate the atmosphere. When I was watching Chicano performance artist Guillermo Gómez-Peña's TED talk 'Radical Art, Radical Communities, and Radical Dreams', I wasn't so convinced by his manifesto of an anarchist art Eden, but his arm gestures, almost as complex as orchestra conductor or a dancer, left me great impression of the passion and strong emotion in this speech. The drawing on the left side shows the funny intuition I had about his speech: for me in the end it seems like he was using 10 arms and legs to make this speech. The provoking gestures became a part of the speech content.

Going back to the origin of craftsmanship, the *poiein*, the challenge is to expose not only the final product but also the process of it, the story of it and the emotions intertwined within. This sometimes appear to be a slightly broken piece of product, or a product with a alternative structure that is hard to be understood, just as this project, but those are necessary components to craft the *poiein* from the initial purpose towards a surprise and a wonder. The expose offers more chance to exchange the skills and initiate practice, thus the crafting is not only about being productive as a craftsman, but also contributing knowledge to the public, with both head and hand, together they compose the *demioergos* of craftsmanship.

DELIRIOUS PERSPECTIVE

Many references of drawings and projects have a strong influence from Surrealism. At first I thought it was a personal taste in terms of artistic expression, but when I started to work on my own composition of the drawing, I realized there was something more than intuition.

What attracts me the most is the hybridity of space and time in the surrealist paintings. The hybridity is not a simple and easy grinding of everything but the processing of craftsman's making, in emotion and in perspective. Despite of being reluctant to be called a surrealist painter, Paul Delvaux's work gave me very strong impression in this process. In this '*Coiffeur pour dames*', *Hairdresser for ladies*[1], a dreamy space, or rather a mixture of occasions is constructed in the same painting. Oddly, the reality of a hair salon is pushed into the back, the most dominant role are two naked women who cannot be true in the salon. The dreamy facial expression also indicates the surrealist existence of them. In the background, two women on the right side of the canvas appear to be the women that could be real in this occasion, but no interaction from them can be expected from the side profile, as if the reality is untouchable. The two busts on the table are drawn with even more details on their hair and clothing than the real people, does it mean the busts are actually the living ones in this painting? Finally, only the male dresser appear to fit the usual way of drawing a main object: dressed according to the setting, looking at the camera and is a real man instead of bust, yet the theme of this drawing is predominantly women, not this man. It is not a most famous painting from the most famous master, yet the process of wondering and analyzing lingered in my mind for a long time, till today I still cannot tell whether it is indoor or outdoor, which part of it is real and which is imagination etc.

Another hybridity of space that I find so impressed is Giorgio de Chirico's *Piazza d'Italia*. Similar to Paul Delvaux, he also claimed that he never 'went through a 'Surrealist period'', but quite simply 'a period when he painted subjects that had nothing to do with naturalism'[2]. For him, it is a 'metaphysical period' that stretches out the atmosphere. Those words, including his despise on many big painter in his time, may be a result of his anxiety in the 1960s, but there is certain things that shows his differences and deliberately-kept distance between his peers. His painting is not that private or personal at the first glance, but rather shows the public places and architectural elements, often deserted. However, the way he looks at the public place and the publicity is stretched. In the set of drawings in *Piazza d'Italia*, quite often no actual standing point can make the streets look like the way it is in the drawing, but the exaggerated perspective does powerfully show the depth, isolation and strangeness of the street. Old sin casts long shadow.

A mixture of objective and imaginary perspective, or following the virtue of 'Delirious Construction', 'Delirious Perspective' here, is not the invention from one single artist. For example, in traditional Chinese paintings, especially the large scale ones, the perspective shifts like a camera, if at some point there is an event happening, then the focus is on it. Comparing to the way of observing for drawing, it is more like the way we observe in real life: our focus shifts all the time, one focus only remain focus for a short while. With the shift of perspective, we may see interior in an open landscape, a naked woman lying outdoor, we see or imagine things that do not exist there yet but we wish were here, then we come to an analogue of memory and personal creativity. The exaggerated, stretched perspective is also like the way we observe in childhood. We crawl into a desk, climb up a tree, hide behind the curtain or inside of a closet, we place ourselves in places that we normally are not supposed to be so that we see the world from a different angle.

REPETITION

At the end of this research I still feel at it very beginning, especially for the drawing part, since I decided to challenge the 'labour of drawing' for this project without much experience before. I have my certain short-comings in drawing, such as no patience with details, reluctance to use colors and inability to draw things in correct perspective. Thus, although I looked and analyzed many drawings, the style of my own drawing in this project, I would say, are rather consistent.

Openness and diversity is an important aspect I'm talking about in this project, but for the growth of a craftsman, repetition is rather an inevitable stage. In the beginning of my painting course, my teacher asked us to try out one different drawing material each time, without any idea how to master it. The openness in the beginning made me dare to draw, I also got a feeling of what material I feel comfortable working with. During this practice I made most of the drawings in *The Virtue* and *The Craft*. After that, he asked us to plan and design a set of drawings with one theme, to deepen the concept and improve the skills. For this practice I made the drawings in *The Prologue and Epilogue*. This is of course not his inventions but rather a common practice for artist. For Pablo Picasso, he experienced Blue Period, the Rose Period, the African-influenced Period and Cubism, each stage with dozens of drawings to experiment different theories, techniques and ideas[1]. Not until I started to draw myself did I realize how is it possible that they produced so many works. The answer is rather simple, keep drawing everyday.

However, similar to 'Delirious Construction', the purposed is to develop a method through the delirium or repetition. Thus the repetition need to be carefully organized by the length of practice, the skills are expanded when the capacity to sustain repetition increases, after that, the contents of what a person repeats will also change[2]. But in order to keeping opening up the skills after years of practicing, the repetition is not to a fixed end, it should be the repetition of solving and opening up problems. When I was drawing, my main references are centered around a certain style of drawings, but in the process I also let my memory storage improvise. Sometimes, as a beginner, I even just started with copying the painting, or do a collage with existing painting, then see how it goes. In art research, theres is worry or shame to start this way, because for this work of head and hand combined, it focuses more on the process instead of form through intuition[3], and other intuition can never be the same. The end result would never be merely the copy but contains the skills I learned during the practice.

This process of practice reminds me of The Twelve Labours of Hercules. It is a continuous narrative of 12 episodes in which Hercules had to accomplished 12 tasks for the service King Eurystheus. The tasks were in a way a repetition of killing wild monsters such as lion, serpent, hind, boar and bull. The direct after event of Hercules was uneventful, people are not sure if he ever sailed ever sailed with the Argonauts for the Golden Fleece, but he were considered the biggest hero in Greek Mythology large due to these 12 labours and rewarded with immortality. Hercules sent himself at the disposal of Eurystheus because he slew his own kid in hysteria. With deep regret he went to purify himself with this 12 years of service. But most of other labours he did in life is rather out of his own loyalty to friends and despise on evilness. The repetition for his own happiness and the crafting of skills.

Strictly speaking repetition is not a skill to construct images, although the repetition of elements in one drawing is certainly a way to composite. At the end of this journey, I choose not to say about 'what to do' but rather say 'just do it'. Practice, repeat the practice, make mistakes, make progress, craft ugly things, craft beautiful things, and finally, craft your own Utopia.

1. Green, 2003

2. Sennett, 2008

3. Manning, 2016

C

The Appendix

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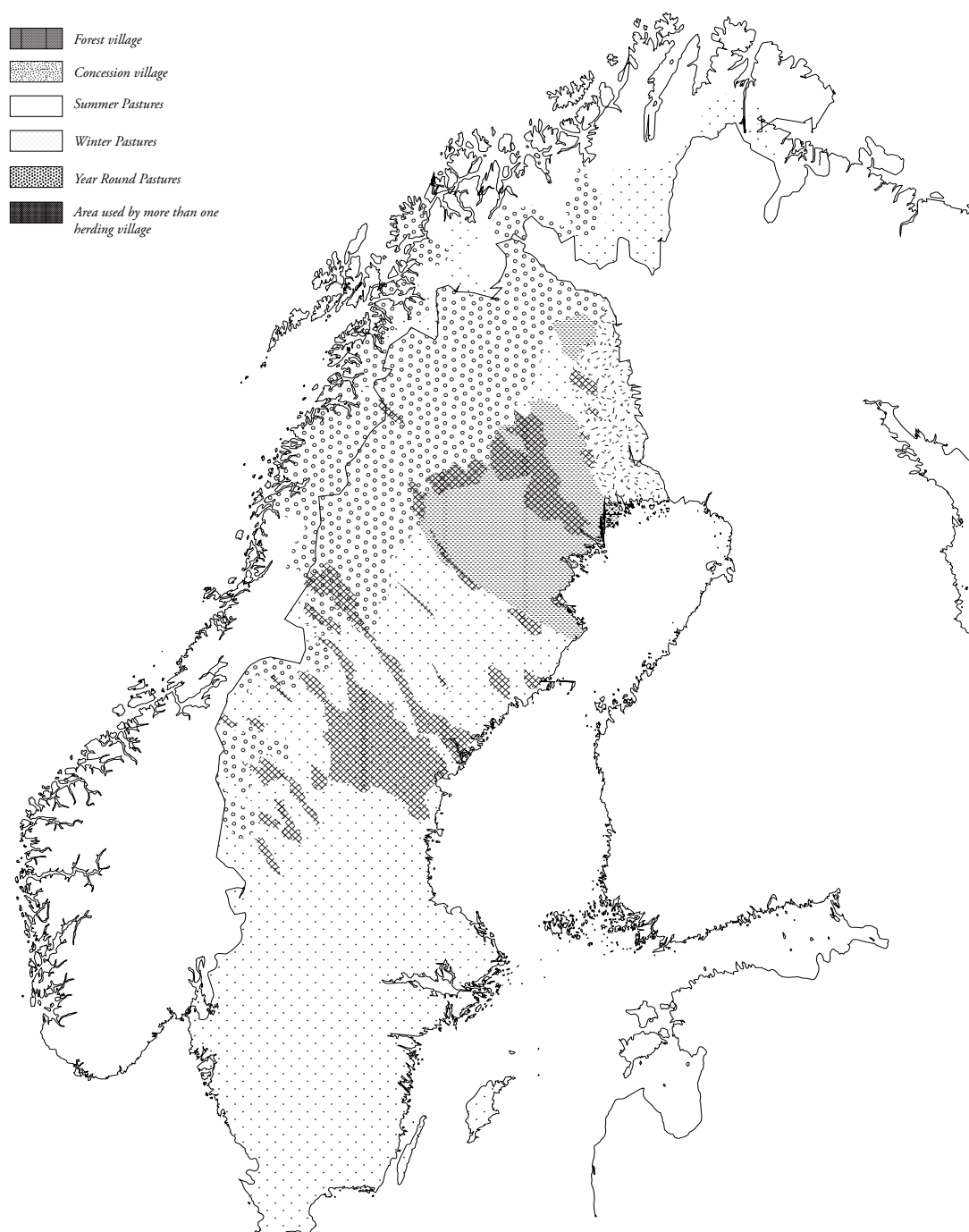Woolf, V. (1985). *Moments of being.* Houghton Mifflin Harcourt.

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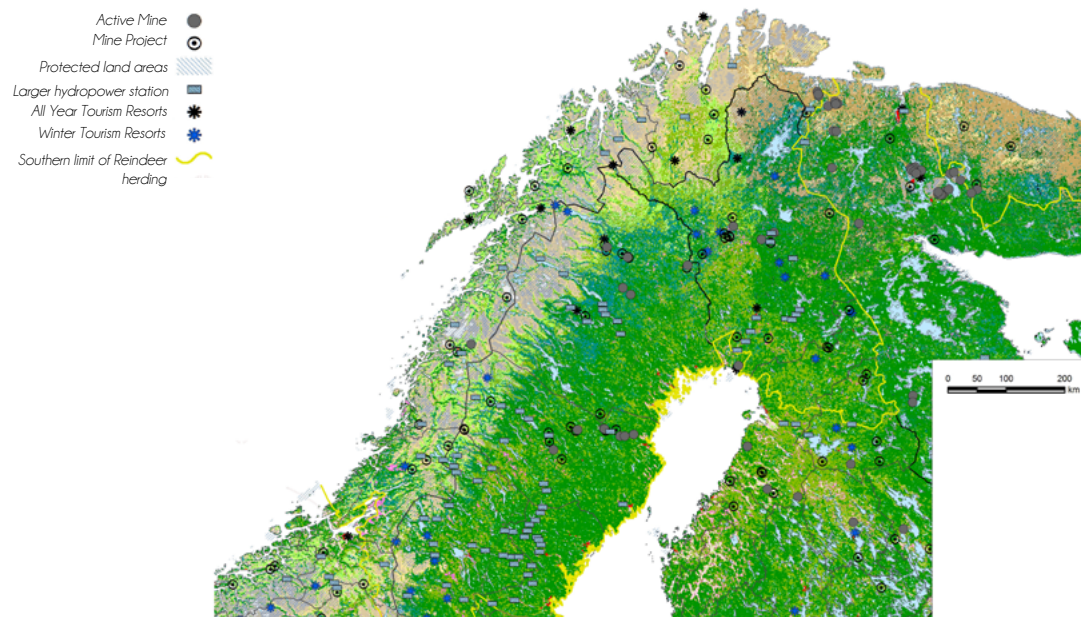
C. THE CRAFTING

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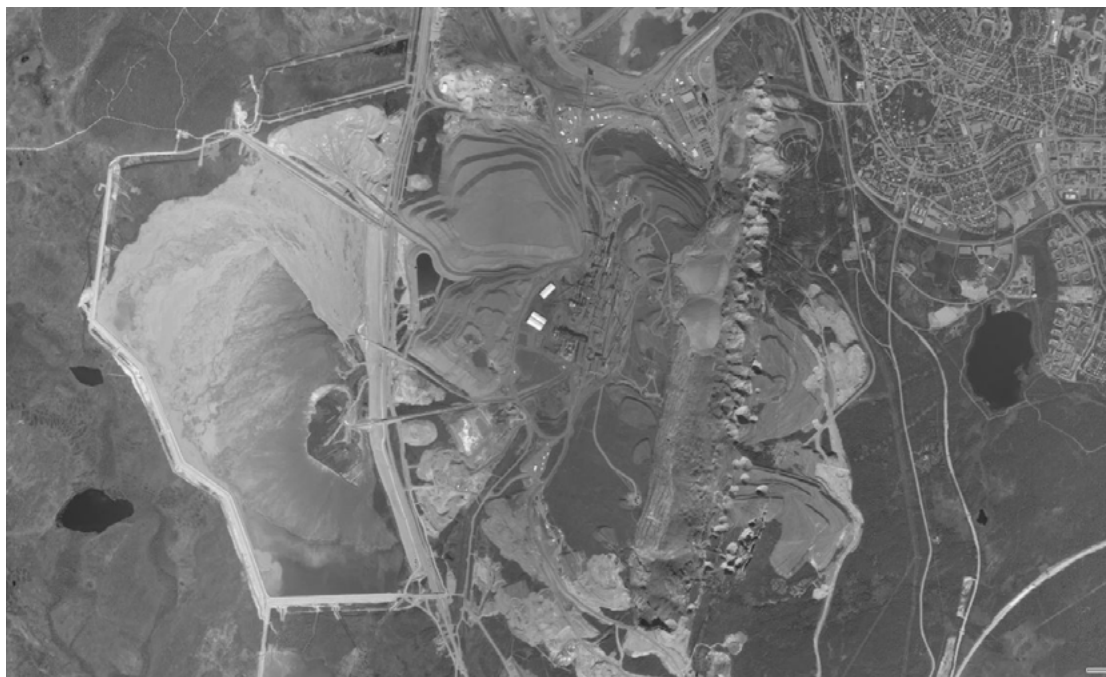Wright, P., & Davies, J. (2010). Just start digging: Memory and the framing of heritage. *Memory Studies, 3*(3), 196–203. https://doi.org/10.1177/1750698010364811

FIGURES

	Forest village
	Concession village
	Summer Pastures
	Winter Pastures
	Year Round Pastures
	Area used by more than one herding village

01 Winter and Summer Pasture Areas
Source: Nordregio.se

D

A. THE (HI)STORJA

Active Mine ●
Mine Project ◉
Protected land areas ▨
Larger hydropower station ▭
All Year Tourism Resorts ✳
Winter Tourism Resorts ✳
Southern limit of Reindeer
herding 〰

0 50 100 200
km

A-I1 Nature Resource Distribution in Sápmi
Source: Nordregio

A-I2 Kiruna and the mine Kiirunavaara, Sweden.
Source: Google Map

A-I3 Britta Marakatt-Labba, "Garjjat," The Crows, (23.6" x 32.7") 1981.
Source: http://brittaml.se/?attachment_id=69

A-I4 Queering Sápmi
Source: http://www.qubforlag.se/

A-I5 General view of the Paley Park. It was conceived as the prototype for a new kind of privately owned public space, which maximizes its small space to offer city dwellers an intimate park experience.

Source: http://tclf.org/landscapes/paley-park
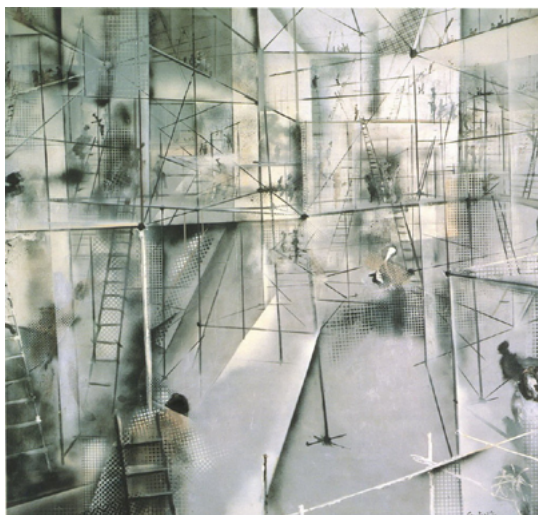
A-I6 Model of New Babylon by Constant, a labyrinth-like mega-structure is for everyone. It's confusing feature of the structure to a certain degree ensures that no one can actually be the dictator.

Source: http://thefunambulist.net/2010/12/22/great-speculations-new-babylon-by-constant-drawings/

Active commercial   Non-active com-   Non-commercial-
                     mercial   ized leisure
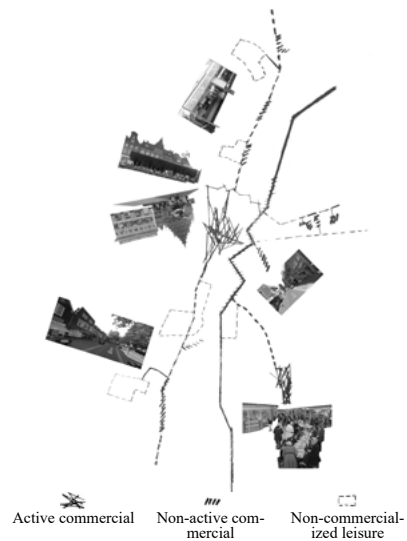
A-I7 The situation of shopping in Haarlem.

Vitality of commerce introduced and defined the theme of each zoning, and being the center of crowd seems to be the only way for commerce to survive.
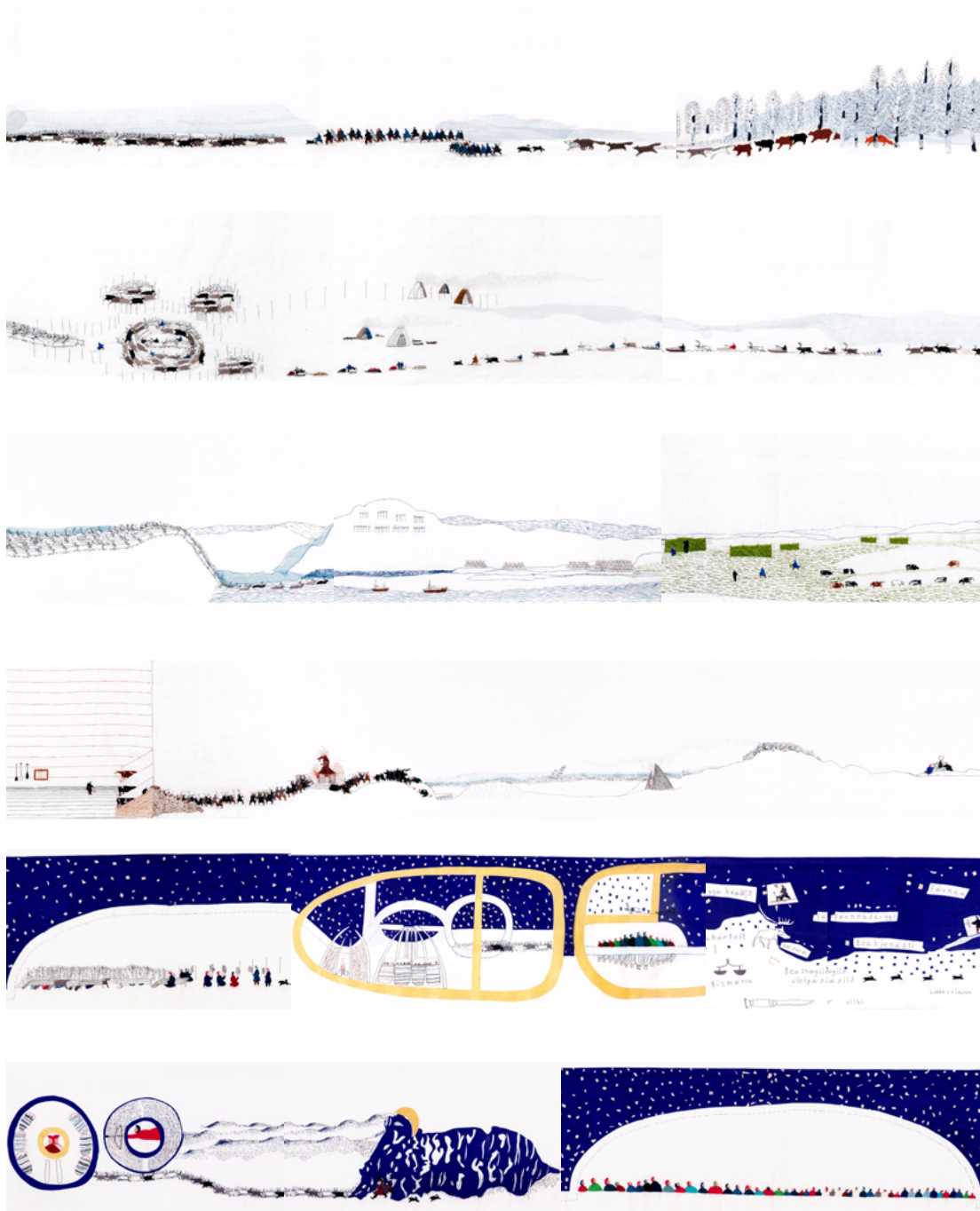
Source: From author

A-I8 Nils Bergslien's Monk and Goblin

Source: https://www.andrewolff.nl/FotoSerie/Scandinavie/Noorwegen_2009/26A_Nils_Bergslien/index.htm#8

A-I9 Coco Fusco & Guillermo Gómez-Peña, The Couple in the Cage: Guatianaui Odyssey

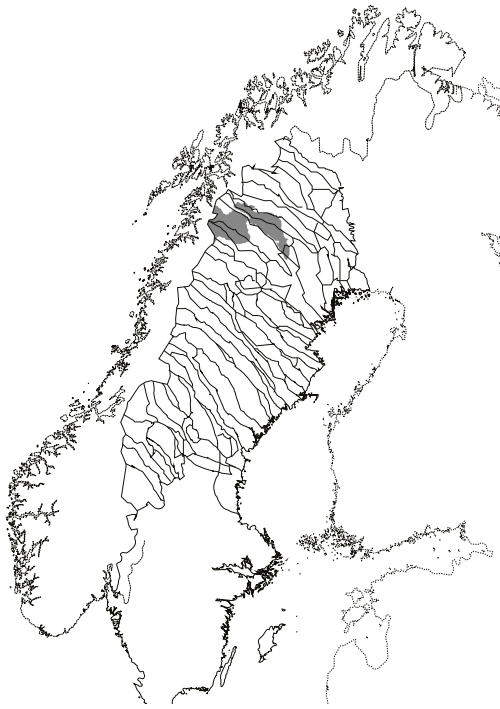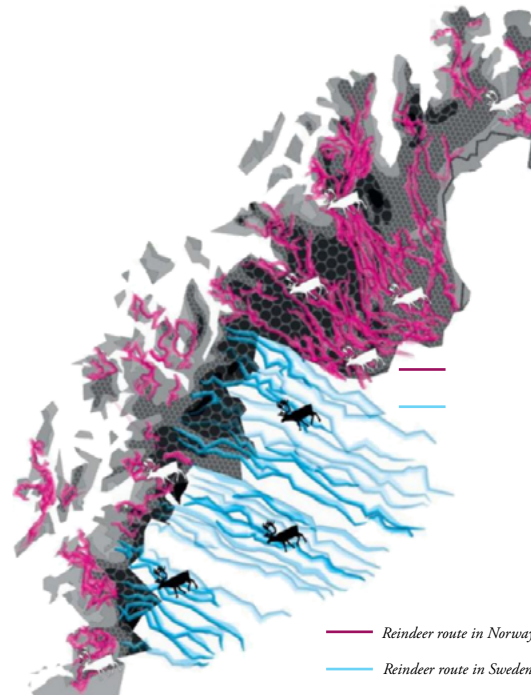Source: http://www.fotogalleriet.no/en/exhibitions/video-program-camera-movement

A-I10 Britta Marakatt-Labba, Historja, 2003
Source: https://vimeo.com/201908843#_=_

A-II1 Helena Rosova, Loki, 2011-2012
Source: https://hellanim.deviantart.com/gallery/?catpath=%2F&edit=0&q=loki

A-II2a Sameby in Swedish Territory
Source: Sametinget.se

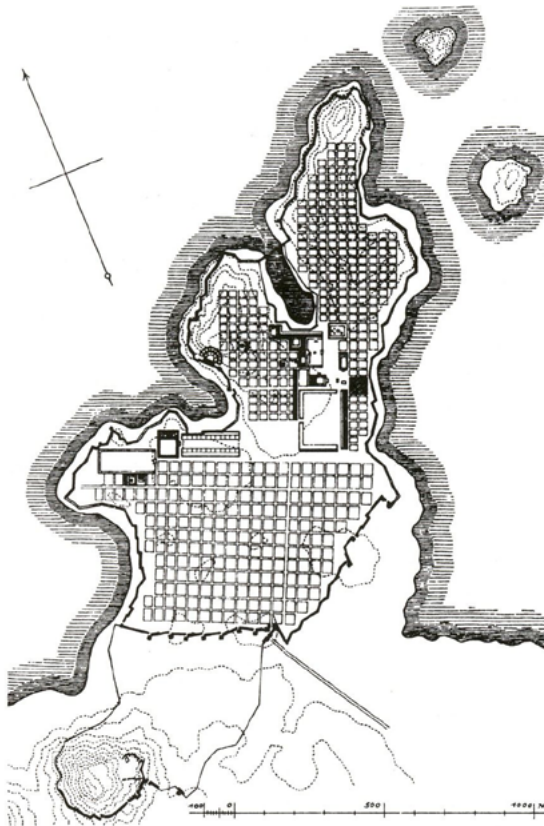Reindeer route in Norway
Reindeer route in Sweden

A-II2b Reindeer Migration Routes in Norway and Sweden
Source: Nordregio.se
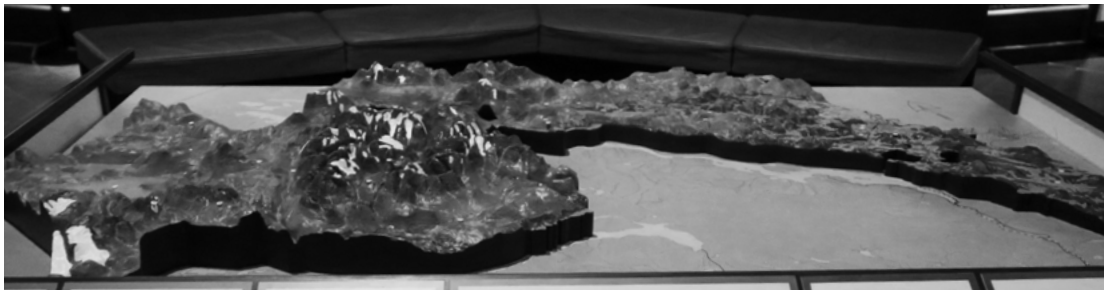
A-II2c Typical Morphology of a route
Source: Author

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A-II3 Route of Tjawa Tjawa Songline and the image, West Australia,
Source: NITV 2015 Songlines on Screen

A-II4 The plan of Milet, ancient Greece
Source: https://upload.wikimedia.org/wikipedia/commons/f/ff/Miletos_stadsplan_400.jpg

A-II5 "Utopiæ insulæ tabula." Woodcut map, 17.9 × 11.9 cm. FromMore's De optimo reip

Source: http://libweb5.princeton.edu/visual_materials/maps/websites/thematic-maps/theme-maps/utopia.html

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A-III1, patches of snow in August in Hardangervidda, Norway
Source: Author

A-III2, patches of snow in August in Hardangervidda, Norway
Source: http://www.marjahelander.com/works-2/

A-III3, Aboriginal Tent Embassy, a semi-permanent assemblage where residing activists claim to represent the political rights of Aboriginal Australians on the lawn opposite Old Parliament House in Canberra, 1972
Source: http://www.abc.net.au/rightwrongs/assets/media/chapter4/tent-embassy-1600.jpg

A-III4, *Leahkit*, by Hallgrim Hansegård and Torgeir Vassvik, 2016
Source: https://www.youtube.com/watch?v=wbuOdoan22M

A-III5, Lavvu as Sámi spatial/visual element in Sámi Parliament of Norway and a restaurant in Kiruna, Sweden
Source: https://commons.wikimedia.org/wiki/File:Samediggi03.jpg and author
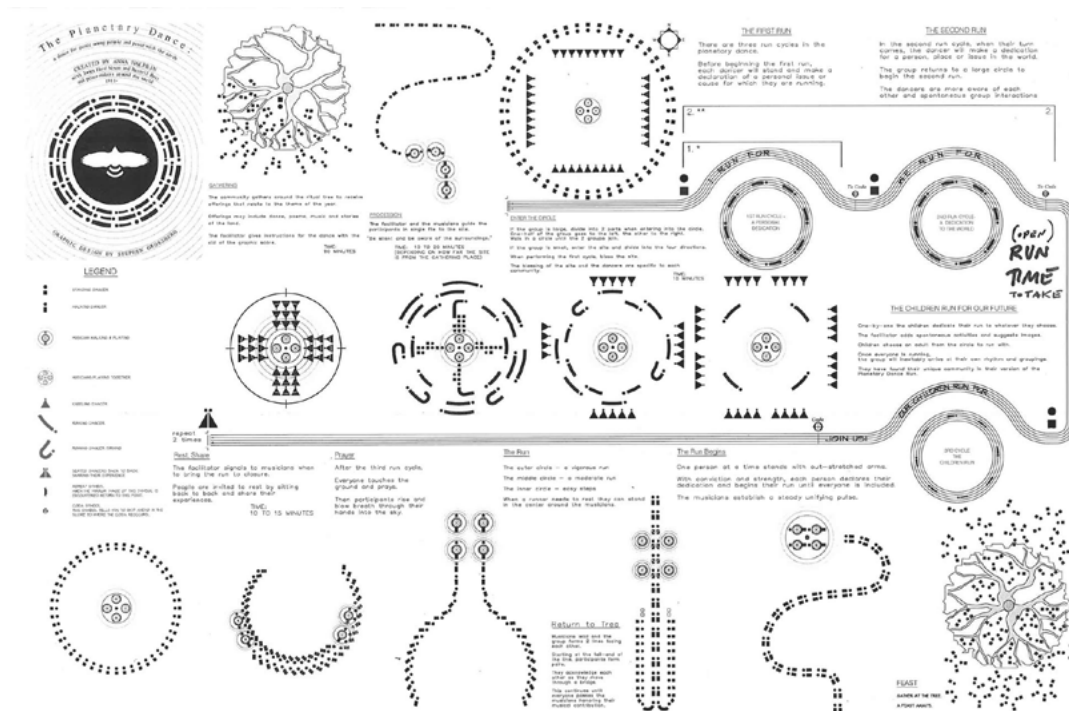

A-III6 Sealand in the North Sea off Harwich on the coast of Essex, UK
Source: file:///C:/Users/maoyu/Zotero/storage/RW9DEF7G/nomos-of-the-sea.html

A-III7, *Rite of Spring* from Pina Bausch's Wuppertaler Tanztheater, 1978
Source: https://www.timeout.com/hong-kong/dance/hkaf-tanztheater-wuppertal-pina-bausch-cafe-mueller-and-the-rite-of-spring

A-III8, the graphic narrative of The Planetary Dance, Anna Halprin for Biennale di Venezia, 2017
Source: https://mishahoracek.com/planetary-dance/#context
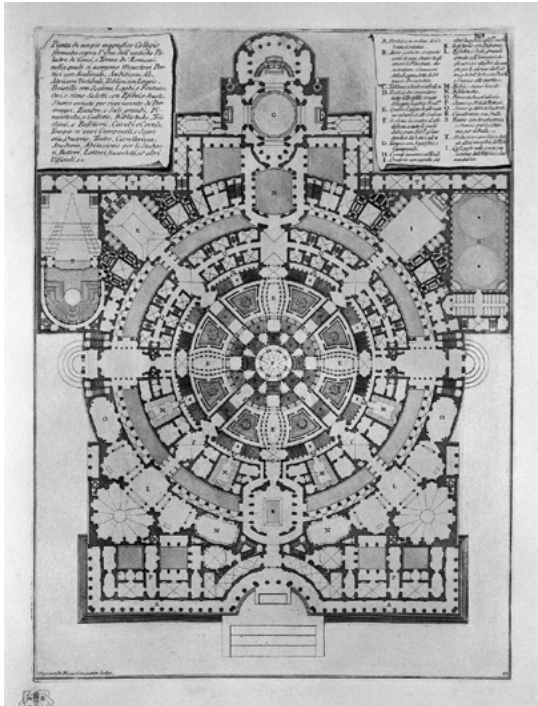
A-III9, Earth Dance initiated by Anna Halprin, 1994
Source: Halprin, A., & Kaplan, R. (1995). Moving toward life: five decades of transformational dance. Hanover: Wesleyan University Press.

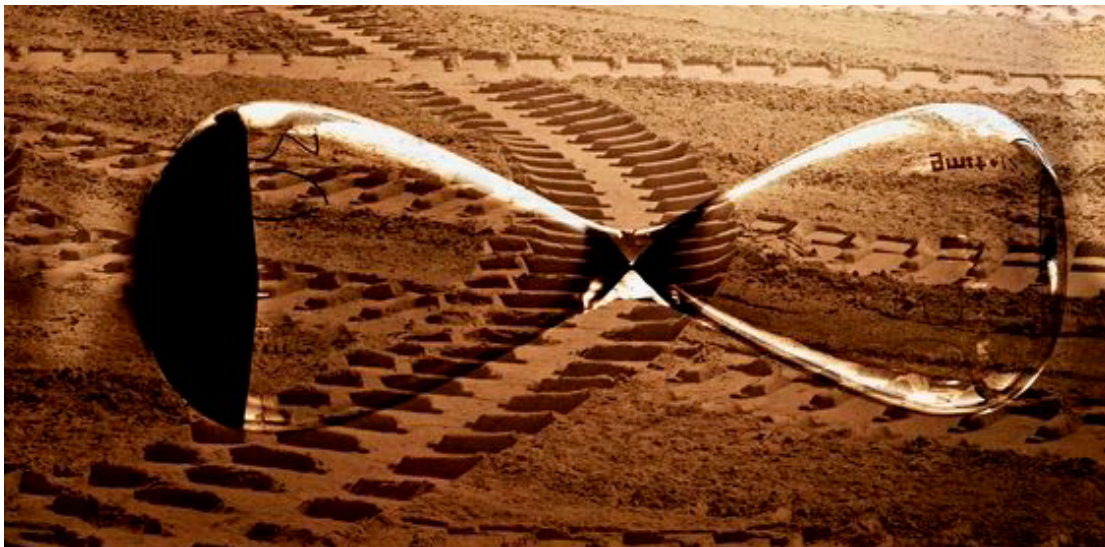A-III10, ETNOMANIE, Ellie Uyttenbroek, Nederlands Foto Museum 2017
Source: Author

B. THE VIRTUE

B-1, Piranesi, Collegio and Le Carceri
Source: https://relationalthought.wordpress.com/2013/09/12/1761/, https://commons.wikimedia.org/wiki/File:Giovanni_Battista_Piranesi_-_Carceri._Folder_7_-_Google_Art_Project.jpg

B-3, Laudomia in The Invisible Cities
Source: https://www.flickr.com/photos/claudionimuc/7233292114/

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B-2, Joan Miró, The Farm
Source: http://ayay.co.uk/background/paintings/joan_miro/the-farm/

B-4, Joan Bennett in the film *Secret Beyond the Door,* Cover of Sexuality and Space by Beatriz Colomina, 1992
Source: http://www.harvarddesignmagazine.org/issues/1/sexuality-and-space-edited-by-beatriz-colomina

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B-5, Soviet bus stops by Christopher, Herwig
Source: https://www.theguardian.com/artanddesign/gallery/2015/sep/02/futuristic-soviet-bus-stops-in-pictures

C. THE CRAFTING

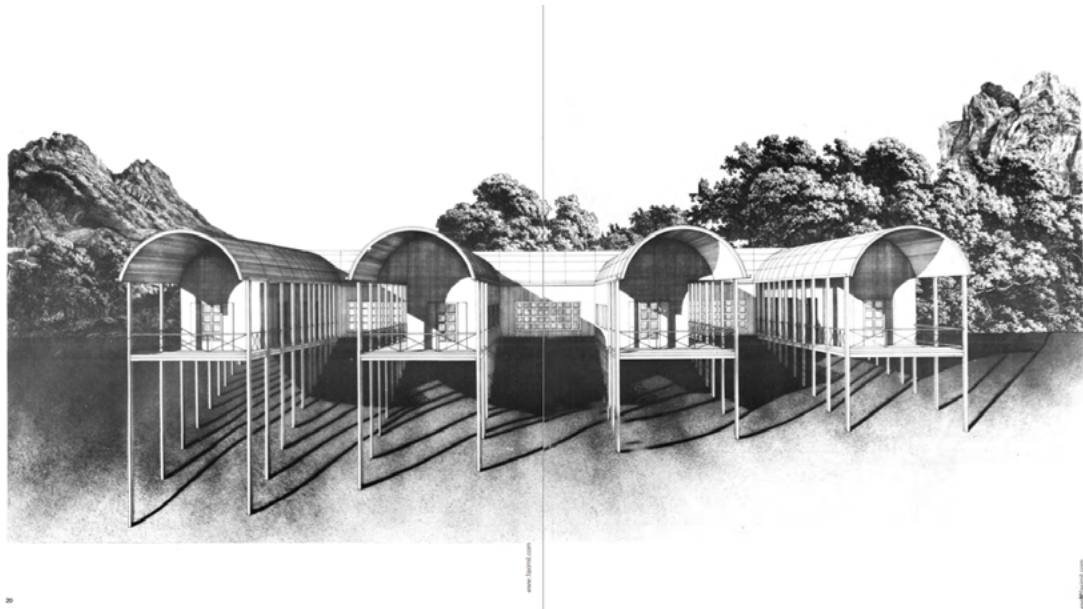C-1, Kew Gardens
Source: https://www.kew.org/sites/default/files/Welcome%20to%20Kew%20map%20spring17.pdf

C-2, Capriccio with Palladian buildings, Canaletto, 1756-1759
Source: https://i.pinimg.com/736x/7f/d9/68/7fd9687f410a67aa996a1b77d90f8961.jpg

C-3, Villa at Borgo Ticino, Aldo Rossi, 1973
Source: https://i.pinimg.com/originals/00/bf/5a/00bf5a3f514c15bdb5f0656807d4d634.png

C-4a Kon Wajiro's Archaeology of Present Times

Source: http://socks-studio.com/2017/12/10/kon-wajiros-archaeology-of-present-times/
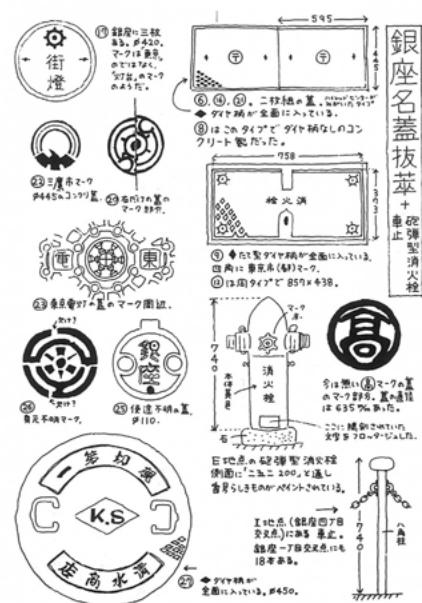
C-4b Manhole covers, hydrants, and other objects observed in the Ginza district. From Rojō kansatsugaku nyūmon [Street Observation Studies Primer] eds. Genpei Akasegawa, Terunobu Fujimori, and Shinbo Minami (Tokyo: Chikuma Shōbō, 1986).
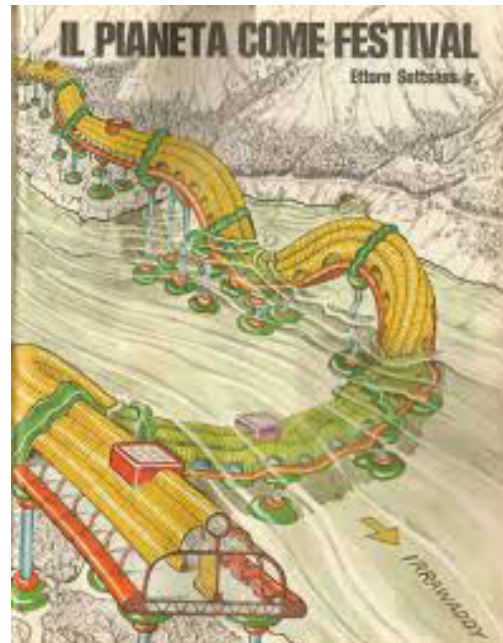
C-5 The Planet as a Festival: temple for erotic dancers to perform and to watch; a panoramic road for viewing the Irrawaddy River and the jungle along its banks

Source: http://catrinastewart.tumblr.com/post/75582924334/ettore-sottsass-the-planet-as-a-festival

C-6 *Coiffeur pour dames*, by Paul Delvaux, oil painting,

Source: http://www.wbi.be/fr/events/event/conference-pierre-ghene-regard-collectionneur-delvauxpathe-paris#.Wyfg_aczZPY

D

FRAMEWORK

Motivation, Problem Field and Relevance

Right from the beginning I am determined to do a very personal project for graduation. Personal in one way that allows me to research into more radical humanistic disciplines that are not discussed in my master program, in another way that suits my interest in artistic creation and deep philosophical thinking.

I found my topic from my hiking trip in Norway and the reading afterwards about the environmental, social and foremost, indigenous issues in northern Norway and Sweden. The research of indigenous issues requires radical ethical awareness from the researcher; there is no established framework of indigenous research and urban studies, the study material can be from a wide range of topics; currently the spatial intervention, or more precisely, activism from indigenous peoples are expressed frequently in art creation. All these features provided me great challenge as well as opportunity to make this very personal project.

Although the research objective was explicit in the beginning, the problem field went through a big change half way. The conclusion of the first half indigenous research is that spatial intervention does not certainly strengthen indigenous identities but we really need to be careful with what are the identities here. My point is that it should be fluid identities that adapts to and inspires modern society, thus as a non-indigenous researcher, it would be more convincing to reflect on the tradition in our society, for which I chose Utopian thinking as comparison. Thus, there are two main problems fields in this research: one is the identity struggle of indigenous peoples nowadays, another one is the dilemma of Utopian thinking in the 'liquid modernity' (Bauman, 1999). These two problem fields are rather interdependent on each other: the valuable identities of indigenous thinking become concrete from its inspiration for non-indigenous societies; while facing the fall of Utopia with mega social and spatial structure, we have to reach out to other societies to find the elixir for new Utopia thinking.

The social relevance is obviously in the ethics of this project, the scientific relevance lies in the transition of research in a wide spectrum. Details please find in the Reflection chapter.

Theoretical Framework

There are two main branches of the theories in this project: indigenous research and Utopian thinking. What worth mentioning is that theories in fields other than urban studies are very important to establish the complex logic lines in this project.

For indigenous research, religion, mythology, archeology and anthropology are essential for me to jump out of the current political plight of indigenous rights, which is forced to emphasize their stereotyped indigeneity for political 'protection', but think about what makes the indigenous identities alive for centuries - its openness and fluidity. For this part researchers in many Nordic universities offered me generous help and many fresh opinions. In the research of Utopian thinking, the main sociological theories are adopted from Richard Sennett, Zygmund Bauman, but instead of focusing on the Utopian urban practice, Utopian literatures from Huxley, Le Guin and Zamyatin etc. are more appealing to my interest with their ambiguity and satire, which opens up a changing interpretation of Utopian thinking.

There is also a more innovative set of theories and practices serving as adhesive for indigenous and Utopian thinking in this research: art research. Thought too young to produce enough classics for research, the abundant discussion of identical and phenomenological interdisciplinary art, such as Anna Halprin, Pina Bausch, Gómez-Peña and Erin Manning unexpectedly provided maybe the most direct link of indigenous and western spatial intervention (activism) for this project.

The extensive theoretical framework of this project can only be briefly summarized here, details see in reference.

Methodological Framework

According to the two main methods used in this project - thinking (writing) and making (painting) - there are also two sets of methodological framework. The methods for making (painting) is more tangible due to its origin of image construction in Utopian tradition, which affects the making of the images in this projects in parallel to the thinking process. The details are explained in book C, *The Craft* (in working progress).

The methods for thinking (writing) is less direct and tangible, but for me, the construction of writing still has its structure and bricks. Here I would like to explain with 3 literary terms: storytelling, homophony and transference. In *The Prologue* and *The (Hi)storja* the research is told as stories to introduce subjective experience as bases of inter-subjective knowledge; from *The (Hi)storja* to *The Virtue* and *The Crafting*, the inter-subjective knowledge is created, just like homophony; after that, from the knowledge to its application in making in *The Epilogue*, the knowledge is transfered in a subjective way and opens up new subjective knowledge.

The methodology to link this two sets of methods together is research-creation, which encourages parallel process of artistic creation and philosophical and theoretical research. When the research materials need to be connected with innovative thinking, hands-on (artistic) creation can be an alternative option than digging into more research materials. Details see in Reflection too.

Research Questions

Main Question: How can indigenous thinking contribute to a new Utopian thinking?

Sub-questions:

1.1 What is indigenous thinking? (*The (Hi)storja*)

1.2 What is Utopian thinking? (*The (Hi)storja*)

2. What are mentality and skills to construct Utopia? (*The Virtue* and *The Crafting*)

3. What can the possible construction of a new Utopia? (*The Prologue* and *The Epilogue*)

Summary of Research

The scope of research involved 3 aspects: indigenous research focusing on its identity shaping in contemporary world, Utopian thinking research focusing on the alternative thinking pattern and expression other than the tradition, last but not least the tools to visualize and regenerate the research, hence research-creation.

The common dilemma of indigenous movements and Utopian thinking is that the static finality only limits its own possibility for adaptation and development, however moral and thorough the intention could be. Thus, we must dare to seek for vitality on the interdependency and disorder between each other. From this point the research distanced itself from the status quo of indigenous research and Utopian research, took a step back to the foundation of indigenous thinking and Utopian thinking and attempts to think about a new set of *The Virtue* and *The Crafting*. Although they serve as the guidance of my output from the research, I prefer not to say it as the result of my research but one possibility of result. With rich historical research in *The (Hi)Storja*, I would love to see the readers come up with their own 'result' or even creation along the way.

In this sense indigenous thinking and Utopian thinking are the comparable objectives I chose in my project, the aim is to show an example of innovation research through creation, which can be applicable to connect other interdisciplinary fields. Due to the limitation of time and energy, this project has an ambitious research scope and cannot leave much room for design, the design proposal is a test to apply my personal input of the research. It is in no way a solution nor it is my intention, this is one of the reasons why I keep the drawings in a imaginary and artistic style. Instead of rushing to construct another soon-to-fail Utopia, I hope the construction of future Utopian thinking is a continuous process to construct THINKING.

3. REFLECTION

Research and Design

The interesting thing about research and design in this project is that there is nothing to design after my research about Sámi and other indigenous peoples: the demonstrative 'design' of indigeneity has the danger to stereotype itself as something forgotten by modernity, the urgency is to rethink what indigeneity has to offer in societies nowadays, hence its social and environmental openness and fluidity.

Thus to pin down the value of indigeneous thinking with concrete evidence, half way of the project I decided to compare it with Utopian thinking, a western tradition that calls for very idealistic individual creativity but seems to have reached its Dystopian end in the western context. In this sense the research does not aim to find out any solution for society in either of the thinkings but to ask what can be learned from each other, what thinking process can we develop to learn broadly from things that are not yet relevant in current research.

With the retreat from existing design pattern and big ambition in research it is to a large extend a research project. Nevertheless, in the design, or more like a story board for Kiruna and Delft, I tried to dynamically weave the inspiration from indigenous and Utopian thinkings together: the tools of image construction is better developed in Utopian thinking, while the principles of design - such as individualism, affinity to landscape - are more visible from indigenous thinking. Thus, comparing to previous Utopian plans, this is not a generic solution once and for all but the imagination of localized realities; comparing to current indigenous spaces, the spaces I create here are not composed of merely indigenous elements but opens to any proposal that inspires openness and fluidity.

Relation to Studio Topic and Master Track

The studio topic 'A City of Comings and Goings' focus on migration, without doubt the research into Nomadism among indigenous peoples is relevant to the topic. For settler societies migration nowadays is seen as a forced and frightening action, in establishing flexible relationship between humans and environment, indigenous peoples are ahead in many ways.

Although politics definitely plays an important role in indigenous issues and Utopian thinking, the research and design of this project delocalizes itself from the status quo and think about what is the politics desired. In my opinion it is a step before most of the input from this master track, which involves many scientific solutions with a problem established. But how are the problems defined? Do they really need solutions or are something we should live with? In this sense this project may be a further step into the first project in the program, the cognition of our built environment. In this project, it is deepened and widened with extensive and innovative research into other time frame and spatial context.

Scientific Relevance

Intersectional Comparison of Indigenous and Utopian Thinking

Most of the indigenous research focuses on encouraging indigenous participation within indigenous communities, this however puts the non-indigenous researchers in a vague and marginal place in the 'decolonizing agenda'. The innovative part of this project is to apply indigenous knowledge in a western context, hence Utopian thinking. Thus, intensive comparative research is conducted. Very often, the comparison is demonstrated in fields other than urban and architecture studies but in performance art, literature, linguistic and anthropology. From the reference it can be observed that a wide range of literature and examples are referred to, it is due to the lack of material directly linking urban and architectural studies involving both thinkings, but it in return provides abundant material for creation.

Research-creation in the Process of Problem-making

Due to the subjectivity of research scope and goal, the project is not only supported by theoretical and

philosophical thinking but also creative and artistic contribution, hence research-creation. The creation serves as a test for myself: to what degree have I digested the research content and what would be my output.

The task of this project is not problem-finding and solving but rather problem-making. The problem made here is beyond the direct value of objective knowledge and has no methods or evaluation to follow, thus the evaluation lies in the parallel process of making and thinking. The purpose of this process is to open up the access to an alternative history of thought and stimulate collective intellectual practice.

Drawing and Writing as Making and Thinking

In the research-creation precess it is essential that thinking and making are exercised in parallel. The making in this project is represented by drawing; the practice of writing creates a new way of thinking that appropriates ideas, parts, and theoretical frameworks from many other disciplines, then which is further recreated by drawing.

Transferability of Results

Rethinking Indigenous Cultures and 'Good Society'

As a non-indigenous researcher, the bold position I stand upon in this project is to announce that indigenous values and knowledge can inspire Utopian thinking in non-indigenous societies. This represents no doubt a strong ethical point to enhance and awareness of indigenous issues: segregation and assimilation. It should be an indispensable part of our societies with its great value, while what happens in the western society is not naturally the best for everyone.

This mentality echoes one important point in decolonizing methodologies: do not research 'about' indigenous people but research as a part of the culture. Personally I struggled a lot with what can I do with indigenous issues as a non-indigenous researcher, the lesson I learned is not to take the status quo from either background for granted and dare to start from a subjective reflection, a subjective intuition of what can be connected.

Creation of Inter-subjective Knowledge

However, the subjectivity of these practices may cause incongruence among the social beings. This project tackles this dilemma by basing itself on a historical perspective and the continues common consensus. In this sense drawing and writing are the inter-subjective practices to verify the process of making and thinking. With many preempted problems in urban planning and design, this project questions the notion of objective knowledge and rethinks how we form the definition of knowledge - through the exchange of inter-subjective information.

Ethical Issues and Dilemmas

The limitation of this research-creation is its application in urban planning and design due to the limitation of nowadays planning and design itself: the mainstream practice is based on the notion of objective knowledge. As it is from the old days, the creation of this research is presented in a subjective crafting practice. Only those models that cling to power become reality, such as socialist Utopia. While research-creation flourishes in literature, music, performance art, installation art and many other radical artistic contributions, its presence in urban planning and design is mostly in critiques.

This project manages not to be critiques but an active example of making and thinking, but not visualized intensively in urban planning or design. However, instead of saying that we should adapt research-creation into the current model of planning and design, I'd rather remain skeptical of whether it is a necessary step. The practical planning and design limits itself by its territoriality and finality, while other disciplines are making its room to challenge and our perception and our definition of living environment. The physical uprising of what I construct in this research-creation is worthwhile to test the verifiability of my inter-subjective thinking, but I would say the limitation of making provides also the room for further thinking.