

History is not a finished singular line, but is always changing and evolving in endless cycles of time. A multitude of strings of reality assemble into a simultaneity of relations, constituting a common history and stimulating a future full of associations. Parallel individual histories and parallel realities will be meeting at certain points in time and space, subjectively recounting those points of intersection.

Chronology will be the foundation for documentation, research and creativity - contrary to the linearity that chronology suggests, the kinetic exhibition unfolds into different directions creating a three dimensional space initiating a discourse. Let's call it by its more scientific term „time“: Time transcends all scales from the objects, to the Ensemble of the Villas and the Bunker, to the Rieterpark to the city.

Arriving at the Rieterpark, we leave the city behind and ascend the hill, bordered by the park's confines, which act as a fortress for public debate. This forms a safe space at the urban edge, rooted in the romantic notion of the picturesque garden.

As we wander through the soft grass and feeling the gravel under our feet along the promenade, we find ourselves on firmer ground. The floor pattern of the square leads us back to the heart of the mnemonic museum, initiating an agitated discourse in an urban space. Once, this space framed a singular viewpoint for the cultured and privileged, gazing upon the carefully curated ideals and preconceptions represented throughout the park transcending all scales; the Villa, the Bunker, the squares, the Smaragd, the trees, as well as the objects inside.

Originally viewed through the European collector's lens, the objects and buildings within the park start to come alive, engaging in an ongoing discourse within the picturesque landscape garden. This movement, part of the Enlightenment, sought acceptance of scientific discoveries and knowledge expansion, yet carried the dark side of imposing universalized knowledge by the Western oppressor.

We challenge this narrative, proposing a transformation of the site into a mnemonic museum. Here, every element becomes an object for critical observation, reflecting on the Ensemble's colonial heritage and engaging visitors in a discourse with the past. The aim is to break away from Enlightenment ideals and build a dialectic of space, examining romantic ruins in reverse and disseminating layers of the past archaeologically and sustainably. Every spatial decision becomes an architecture of overt citation and mnemonics.

The objects and buildings of this institution should not remain in their static state, but become embedded within an ongoing dialectics with their outside world, a discourse at the basis of which lies the consciousness of ones own incompleteness in order to gain new insight, a dialectic that is always about an ongoing process, to move beyond one's own confines.

The Villa Wesendonck engages actively with its surroundings, with four distinct faces addressing different aspects within its historical context. As visitors wander through the dynamic exhibition, the floor pattern's ornamentation serves as a reminder of the squares in the network surrounding the park. The view alternates between polished marble and scraped plaster, artworks, and reopened windows providing glimpses of the city, park, and public space. The urban square is inhabited by residents, artists, curators, researchers, students, and visitors.

Arriving in the Bunker the literal relation between the allegory of the cave and the Bunker is redefined. The space is intricately linked to the outside world through the inclusion of lightwells, new interconnected pathways, and mnemonic elements. There's a constant awareness of its position confined in the Rieterpark, seen as a shelter for a multiplicity of individual histories. Objects, once categorized in vitrines according to geographic origins and "nation-states," gradually emerge from their confines. They are step by step taken out of the confines of their vitrines and start to create space together with the kinetic exhibition. They are departing from a singular, definite history. Chronology provides the common ground, from where the subjective associations, restitution, artistic re-appropriation start to restore and redefine the entirety of the collections, within an ongoing dialectics. A discourse that then extends into the urban reality and the city's Government, returning back to the Rietberg annually no longer to discuss the acquisition of new objects but rather the investment into residencies, researchers and curators adding and enriching the already existing collection and spaces through re-appropriation, telling an ever-changing history of the place. Changing with each time we visit the Museum Rietberg.

2024

Wandering up the stairs of the Villa Wesendonck, into the former private rooms of the Zurich bourgeoisie, expecting the vitrines of the pathways of art exhibition I visited last year I am surprised, as through the objects of the kinetic archive inhabiting the central space, I catch a glimpse into the workspaces of the researchers, curators and artists in residence. Those must be the people that I was excited about at the last annual meeting, that are now living across the square atop the cafe in the first floor of the remise.

2025

A slow reappropriation of the space that I witnessed coming down the stairs. The seemingly endless space of the bunker, structured by the vitrines seems disturbed. Construction walls mark a new spatial sequence along which I wander through the hall looking at the objects I already know, now and then peeking through the holes in the circular construction walls, only to be surprised by a wide opening into the sky, as my eye meets the eye of a stranger leaning over the construction barrier on what must be the square above.

2026

Returning a year later, a lot has happened, as I walk down the wooden steps again, the bunker opens up in vast new dimensions, not only the circular construction walls are gone, revealing a concrete lightwell protruding into the open space, like a overdimensioned spotlight, but also most of the vitrines are missing.

As I take a look around I see the space filling up with singular pedestals each with an individual set of objects. Curiously wandering through the sea of objects around the concrete fragments, that have been appropriated as benches and stools, that seem oddly familiar now, I see the same people that had already been there last year extracting the objects out of the vitrines laying them out on a table that reminds me of archeological findings, presented in front of the backdrop of a new construction wall.

2027

Coming back to see the new stair that was announced during the last assembly I enter the villa from the bunker. Where last year there were Construction walls, a new perspective opens up, from the underground Archive into the heart of the Museum, where the first residency exhibition will be opened soon. Gliding our hand over the railing I cannot help but think of the 19th century wooden panels ornamenting the walls of Villas, some of which are now covered up as we hear a continuous scraping sound behind the construction walls. As some rooms are closed off, I notice new connections that have opened up in the meantime, concrete traces in the floor pattern reveal the absence of the walls that were built in during a past renovation, on its place, now stands tall a singular tree trunk, as if it had wandered from the park into the museum. Moving my body around this new column in open space, strolling past a singular artefact placed in a niche of bare brick which was excavated out of the layers of the Villa my path towards the window is blocked by a bookshelf.

I pause and sit down into the niche cut out of the shelf reminiscent of an old window. As I feel the wood of this new, old wall, I cannot help but think of the vitrines that still two years ago blocked off the open space of the kinetic archive.

2028

With the artists, researchers, curators and visitors now inhabiting the Villa, the Bunker slowly comes alive as well, the concrete fragments, reminiscing the traces of the historical buildings of the urban square above, structure histories of the objects appropriating the open space of the mnemonic archive. Pushing the sheer endless space of the bunker to its limits, sprawling along the walls lined with books, clearing only at certain points where new vitrines are still being unloaded and below the staircase where around the tables I spot a group of researchers and artists, that I encountered just last weekend at the gathering, sitting around one of the tables between objects and a new construction wall, shielding what I assume to be the retaining wall of the bunker, they must be making more space for the objects.

2029

It seems as if the construction is finished apart from a few works on the squares of the Park, yet the Museum keeps evolving. The last vitrine was unloaded, with just enough space for the objects that now fill two entire underground floors of the archive, sprawling into the central space of the Villa and extending into its old bunker that was opened up last year, the absence of the wall supported by a single column, standing tall in between the wooden pedestals growing out of the continuous block parquet. It is in this sea of histories, of objects connecting spaces as I move between them, that now new relations start to form. Each time I visit a few objects are missing in the archive, maybe they're were restituted, or maybe they are being prepared for a kinetic exhibition of the new artists in residence, we'll find out. What is left of the objects is their absence, leaving a void under the spotlights of the urban square in the sea of histories, in which with everytime I visit I'll draw new associations, spinning our own strings of history between these objects and traces.

These spaces in all scales establish a new commons, where knowledges are continuously produced and exchanged. A research that leaps out of the mere scientific, that is more about searching closely and seeking out, where curation is not about finding a cure, a singular final solution for a problem, but about caring and sheltering different perspectives, voices, memories. The individual is adding a singular string that will branch out into a multitude of different histories, this will constitute our common history and the reality we find ourselves in today.

Critical Appropriation: Discursive Networks of Architectural Ideas

The idea of architectural appropriation has been so deeply enmeshed with the colloquial definitions of postmodernism that it has become nearly impossible to theorize its disciplinary discursive function without conjuring up images of pastiche, both well and badly executed. Yet if we look beyond this recent chapter in architectural history, we realize that an engagement with the past has long been understood as a legitimate and indeed

Ana Wiljacki
Massachusetts Institute of Technology
Northwestern University

Amanda Reeser Lawrence
Northwestern University

requisite aspect of the creative act in architecture. Appropriation is as much part of the architectural unconscious as the expectation of novelty, and could thus be said to be at the very core of its disciplinary.

DISCIPLINARITY

An architect's engagement with the past is both a means of legitimating her architectural investigation and of claiming originality against the codified material of preexisting architectural discourse. T. S. Eliot's well-known adage—"immature poets imitate; mature poets steal" (their appropriated from earlier aphorisms)—suggests that all creative acts are inevitably indebted to predecessors; the distinction he makes is not between those who are and those who are not influenced by the past, but between those who make the past their own and those who simply repeat it. This paradox—that the new must always emerge in some relationship, contested or other wise, to the old—seems to us a still untouched realm of theoretical inquiry in architectural discourse. More specifically, acknowledging appropriation as a means and not an end, as a creative act that can take many forms and produce any number of results, suggests an opportunity to identify specific strategies of appropriation as critical tools within the discipline of architecture.

At its most banal, appropriation is viewed simply as the result of a necessary and inevitable relationship to a preexisting discourse, a given within the field. As Renzo Piano recently wrote in his addition to the Isabella Stewart Gardner Museum in Boston, "architecture is an art that takes from everything, like music does. It's really robbery, but robbery without a mask. You don't really care where ideas come from. You pick and take

For over a generation, architects have been afraid or perhaps unwilling or even unable to talk about appropriation. Still wary from the facile postmodernist appropriations of historical pastiche, theorists and practitioners alike shy away from open acknowledgement of their status vis-à-vis the past. Increasingly, however, a resurgent scholarly interest in postmodernism has begun to problematize its definition and boundaries. Excellent books by scholars such as Reinhold Martin and Jorge Otero-Pallos are mapping architectural postmodernism as a more subtle and complex

POSTMODERNISM/RETHINKING/DECOUPLING APPROPRIATION FROM POMO

necessitates some kind of change. Bloom provides powerful analytical tools for decoding acts of revisioning—the swerve, the corrective, generalizing away the uniqueness of history, etc. He challenges the primacy of the "original"—a "copy" can appear to predate its predecessor, to appear more original. But of course techniques of appropriation are many; they both predate Bloom's studies of literature and postdate him, and each brings its own cultural and historical baggage.

Mario Carpo has recently argued that specific drawing techniques, in particular Albert's development of projective drawing, made it possible to think, and enact, originality and authorship in architecture.⁶ Copy and replica might come with their particular printing press, or photographic film, or 3-D printer marks. Ideas about preservation and restoration and institutions dedicated to thinking about heritage respond to destruction unleashed by wars and by modernity's proliferation of multiples of various types. Cut-up, sample, and remake have their more recent political, technical, and economic underpinnings. A study of the strategies of appropriation allows us to glean not only the inner workings of the genius producer (the "strong poet"), but also situate political positions and the movement and transformation of architectural ideas in the larger network of agents and situations.

Consider the writings of Harold Bloom. In his seminal texts *Anxiety and Influence* (1973) and *A Map of Misreading* (1975), Bloom offers a series of strategies or what he terms "revisionary ratios" for understanding how "strong poets" misread their predecessors and create, in his term, a "misprision."⁷ Although Bloom's theory is articulated in relation to poets, its precepts can serve any creative discipline, including architecture, and particularly ones in which there are not only seminal "masters" but also seminal works that constitute a disciplinary history. Bloom's theory brings to the forefront an acceptance of the fact that poets, "strong poets" even, are profoundly indebted to their "predecessors."

To revision something is, as Bloom notes, to literally "see" it "again." This is a distinct idea, of course, from referencing, a more neutral act in which the element brought forward from the past is acknowledged as complete and left more or less intact. Copying similarly implies that the original element is unmodified; the later version is simply a repetition of the earlier incarnation. Revisioning, on the other hand, acts more violently and more decisively on the precedent, violating its initial terms. The act of revision

These questions lie at the heart of our interest in appropriation. In other words, we are less concerned with the "what" than with the "how." Rather than style spotting or source hunting, our investigation focuses on how material is transformed or revised or swallowed whole or plagiarized or any combination of the above, along with myriad other strategies of appropriation. The mechanics of these revisions are the stuff of an architect's anxiety, the productive panic that continually produces anew despite the impossibility of newness.

MECHANICS OF CONTRIBUTION AND REFERENCE

So what are the means by which an architect enters into conversation with a body of work or a single architectural example external to their own? What are the discursive networks within which architectural ideas surface and are adapted? What are the different narratives of architectural reference, from mechanically and digitally enabled copying to the more elusive notion of influence? Who enforces and codifies them? How do they fade and resurface?

work through which we map strategies of appropriation.

Whether or not the discipline of architecture needs this type of incentive for innovation is debatable. Should its entire archive of historical and contemporary works simply be understood as open source? Any debate on this topic would surely rehash those already played out in other realms of cultural and aesthetic production: who owns, pays, and profits from the monopoly of use? More interesting to consider is the strange definition of architecture that emerges, thoroughly anti-modern in its spirit, separating the appliqué of personal style (copyrightable) from the necessary and useful (uncopyrightable). And while this legal ratification of a very specific type of signature might even be in line with much of the contemporary global production of architecture, the legal battles over intellectual ownership in architecture (of which *Shine v. Childs* is still the most iconic)—together with less official versions of "who done it first?" (is the grid Eisenman's, Tshumi's, Liebeskind's, Rosalind Krauss's, or Sol Lewitt's?)—are a line of historical inquiry unique to the discipline. Not because an architectural lineage of court cases or gossip about unoriginality or wounded egos would be "truer" than other stories through which we write our history, but because they might allow us to redraw the network through which we map strategies of appropriation.

legal protection for architectural works. Congress invited Michael Graves as an expert witness, and Graves differentiated between "internal" and "poetic" languages in architecture. The former, he said, was "intrinsic to building in its most basic form—determined by pragmatic, construction, and technical requirements," while he described the latter, the poetic (which must be conceptually separable from the internal), as "responsive to issues external to the building" and incorporating "three-dimensional expressions of the myths and rituals of society."⁸ If the two are fused, the work of architecture is not copyrightable. And even though this might seem "unfair," it nevertheless safeguards the space of competitive invention that copyright laws were initially designed to protect.

Perhaps a shoulder shrug echoes much of contemporary baggage-less (and perhaps anxiety-free) facility in running through formal options that would formerly have seemed diametrically opposed, or it should be taken as a sign of wisdom earned in years of experience. But beyond this—both temporarily and conceptually—lies a deep intellectual history, offering myriad conceptual models and rigorous analytical frameworks for understanding questions related to artistic appropriation and related ideas such as mimesis, quotation, influence, revision, as well as originality and its contemporary guise—signature. How ideas travel across culture and specific discursive formations as well as broadcasting media is a lively area for debate among contemporary philosophers and critics.⁹ This includes the groundbreaking post-colonial work of Homi Bhabha, who has written extensively about mimicry, along with the musings of writer Jonathan Lethem whose "The Ecstasy of Influence" challenges notions of plagiarism and copyright, while updating the debate with 21st century pop-culture references.¹⁰

In the most recent examples, as the archives of architectural material have become flatter and faster at historicizing and easier to disseminate digitally (and "like" and "pin"), the discourse around appropriation has become largely litigious, with questions of copyright violations and intellectual property rights overtaking more intra-disciplinary emphasis on language. The simultaneously sensational and mysterious stories about architectural dopplegängers in China travel the web circles from Architectur to The Guardian. The same axis of popular architectural news is replete with the more sinister stories of the "you can advance my idea, but don't steal it or I will sue" variety. Shop to Zaha, Zaha to the pirates of Chongqing.¹¹ First world architects to third world and sometimes back again.¹² And however scandalized or amused the readers of these global disputes over intellectual property in architecture might be, far more curious than an author's need to assert creative ownership is the way in which the copyright law, at least in the U.S., has rewritten the priorities of the discipline.

installed in some form in practice only after the U.S. accepted the Berne convention for the protection of Literary and Artistic works in 1989, the Architectural Works Copyright Protection Act (passed a year later) comes with a specific land, for architectural instructors, possibly scandalous definition of "Architectural Work." Under the Architectural Works Copyright Act, "originally designed" elements are protected but functionally required ones are not.¹³ When trying to illuminate the boundaries of

(*Doch nicht etwa die Toxizität von Objekten, oder?*) Wie räumt man der experimentellen und interdisziplinären Arbeit an solchen Artefakten Priorität ein, und welche Methodologie kann dabei zum Einsatz kommen? Was heißt es, im Museum Feldforschung zu betreiben? Kann es eine neue Choreografie des Unbelebten geben, die diese Sammlungen wieder lebendig werden lässt? Wie geht man mit den sich wandelnden Rollenbildern und Anforderungsprofilen um, die an Kuratoren und Kuratoren angelegt und ihnen abverlangt werden? Warum wird Konservierung immer noch der *remediation*¹ vorgezogen? Soll das so sein? Wessen Welt(en) entscheide(t/n)?

Einige dieser Fragen hatte ich im Sinn, als ich im Sommer 2015 den Anthropologen Frédéric Keck einlud, ein Gespräch aufzuzeichnen, das unsere parallel laufende Auseinandersetzung mit Laboren und ethnografischen Museen zur Grundlage haben sollte.² Wir trafen uns an renommierten Laboratoire d'anthropologie sociale (LAS) in Paris; ein bescheidenes, an der Rückseite des Campus de Jussieu befindliches Bürogebäude, in dem immer noch der Geist von Claude Lévi-Strauss spürbar ist, der das Institut 1960 gründete. Damals hatte der Strukturalismus erfolgreich den Bankrott der ethnologischen Museen angezeigt und erklärt, dass es zukünftig keinen weiteren methodologischen Bedarf an materiellen Artefakten gäbe.³ Das führte dazu, dass sich von nun an strukturelle Anthropologen mit Dingen beschäftigten, die nichts mehr mit den Depots der Museen zu tun hatten und den Anstoß für neue interdisziplinäre Allianzen innerhalb der Felder der Literaturkritik, Semiotik, Psychoanalyse, Linguistik und den Kognitionswissenschaften gaben. Und in der Tat: Das kleine kistenartige Büro, in dem Keck und ich uns an diesem Nachmittag trafen, ähnelte mit den dunkelbraunen Farbönen seines Interieurs keineswegs einer Werkstätte zur Analyse ethnografischer Artefakte. Dieser Raum, seltsamerweise bar jedes überflüssigen Plunders, machte im Gegenteil den Eindruck einer Kapsel, einer Zelle, oder mutete wie ein Studio für ungegenständliche Chiffrieraufgaben an.

Ein wenig wie der französische surrealistische Schriftsteller und Ethnologe Michel Leiris, der bekanntermaßen seinen Tag zerteilte und zwischen seinen anthropologischen Übungen am Musée de l'Homme und seinen literarischen Reisen in seinem Heimatbezirk am südlichen Ufer der Seine hin und her pendelte, nimmt auch Keck eine nach zwei Seiten ausgerichtete Position ein. Während er gemeinsam mit Anthropologen und Biologen am Laboratoire d'anthropologie sociale neue Methoden zur Untersuchung von Tier zu Mensch übertragbarer Infektionskrankheiten (Zoonose), die zu Pandemien führen können, erforscht, leitet er gleichzeitig auch die Abteilung für Forschung und Bildung am Musée du quai Branly in Paris. Dieses Museum mit seinen mehr als 400.000 Ausstellungsstücken – von denen nur ein Bruchteil im verglasten Regenbogenschüssel, den Jean Nouvel im Jahr 2006 erbaute, gezeigt wird – wird zu gleichen Teilen vom Kulturministerium wie vom Bildungsministerium finanziert.⁴ Die Aufgabe des Musée du quai Branly besteht nicht allein darin, »das Verhältnis zwischen den Zivilisationen darzustellen, zu erforschen und einen Dialog zwischen ihnen herzustellen«,⁵ sondern es soll auch die Zusammenarbeit auf dem Wege interdisziplinärer Untersuchungen zu Themenstellungen befördern, die, wenn möglich, einen direkten Bezug zu den eigenen Sammlungen haben. Ein Beispiel hierfür wäre etwa die

phenomenon than the largely stylistic one put forth by Charles Jencks and others in its original codification.⁷ Sessions at the most important conferences for architectural historians and designers are now turning to (and overturning) various aspects of postmodernism. This isn't simply an academic curiosity: Architectural firms such as FAT or Dogma (from entirely different angles) are unabashedly looking to the past, per forming second-level derivations of postmodernism as the ultimate pas de deux with history.⁸

And yet, in this shifting cultural context in which an acknowledgment of the past and of our relationship to it now occupies center stage—or is at least inching its way there—there remains a dearth of vocabulary with which to talk about appropriation and more importantly a lack of conceptual frameworks through which to analyze and understand the use of the past. Most often, any overt use of the past is greeted with suspicion, seen as regressive or nostalgic.

Moreover, and most critically for our investigation, what claim does postmodernism have on this larger intellectual inquiry into appropriation? Both deserve to be freed from their assumed association. To decouple appropriation and postmodernism is not to deny their relationship. It allows for a broader lens through which to understand both, one that will expand our understanding of appropriation by giving it an independent intellectual identity, rather than a vehicle for the presumed historicist pastiche that dominates architectural thought and popular imagination around the postmodern. By challenging the codification of appropriation as postmodern, we can begin to problematize and expand both terms and conceptualize appropriation across both historical and geographical space. Appropriation is both the endogenously architectural object of investigation of this panel and a means of framing historical narratives at the very moment when disciplinary concerns meet exogenous cultural, political, and technological developments such as copyright laws, international policies, and technologies of reproduction. ♦

ENDNOTES

1. Joseph B. Kain, "Renzo Piano gets museum antibodies," *Boston Globe*, Special section "The Garden Grow," January 15, 2012.
2. See for example from Brinkha, *Location of Culture* (New York, NY: Routledge, 1994), and Jonathan Lethem, "The Ecology of Influence: A Biography," *Harper's*, February 2007. Last accessed January 22, 2013. <http://harper's.org/archive/070709/the-ecology-of-influence>.
3. The language here comes from the AWCN, directly. The exclusion of the legalist and commercial aspects of the language is mine. Last accessed January 22, 2012. <http://www.law.columbia.edu/~jwh176/101.H.R.3960>
4. Quentin Durieux, "Sébastien Secléry: Ad Architectural Works," *Elle Decoration*, Fall 2007. *Architectural Work*, Fall Review 2007, vol. 101, n. 10, p. 1485.
5. Harold Bloom, *Anxiety of Influence: A Theory of Poetry* (New York, NY: Oxford University Press, 1983).
6. See both the recent Helen Curro, "The Alphabet and the Alphabet: (Cambridge, MA: The MIT Press, 2011) and Marc Curro, *Architecture in the Age of Printing* (Oxford, UK: King's College London, 2011).
7. See Reinhold Martin, *Unsettled: Ghost Architecture and Postmodernism*, (Agan University of Minnesota Press, 2010); Jorge Otero Pedraja, *Architectures: Historical Turn* (Cambridge, MA: The MIT Press, 2001).
8. In FAT's case the most recent and perhaps the most radical example would be the project for the 2012 Venice Biennale titled "Stop City" in Federal Hall in Anderson's "No-Stop City."

Occupy Collections!*

Clémentine Deliss im Gespräch mit Frédéric Keck über Zugang, Verteilung und interdisziplinäre Experimentieren oder Über die Dringlichkeit der *remediation* ethnografischer Sammlungen (ehe es tatsächlich zu spät dafür ist)



Links: Orobong Nkanga, *Object Atlas: War and Love Booz* (2011/12), Poster, 85 x 59 cm, Weltkulturen Museum, Frankfurt am Main; rechts: *Object Atlas: The Currency Affair* (2011/12), Poster, 85 x 59 cm, Weltkulturen Museum, Frankfurt/Main

Kann man die Rolle eines Museums neu gestalten und es mit einem Bildungsauftrag versehen, der sich von dem einer Universität unterscheidet? Können wir das Konsumangebot des Museums aufheben und seine architektonischen, konzeptionellen und ökonomischen Eigenschaften neu implementieren? Was lässt die Lage der europäischen ethnografischen Museen gerade heute so besonders und dringlich erscheinen? Was wurde aus der Idee der Forschungssammlung? Was verhindert heute, dass eine auf die Sammlung konzentrierte Forschung ihre Potenziale freisetzen kann?

"STRANGER IN THE VILLAGE"

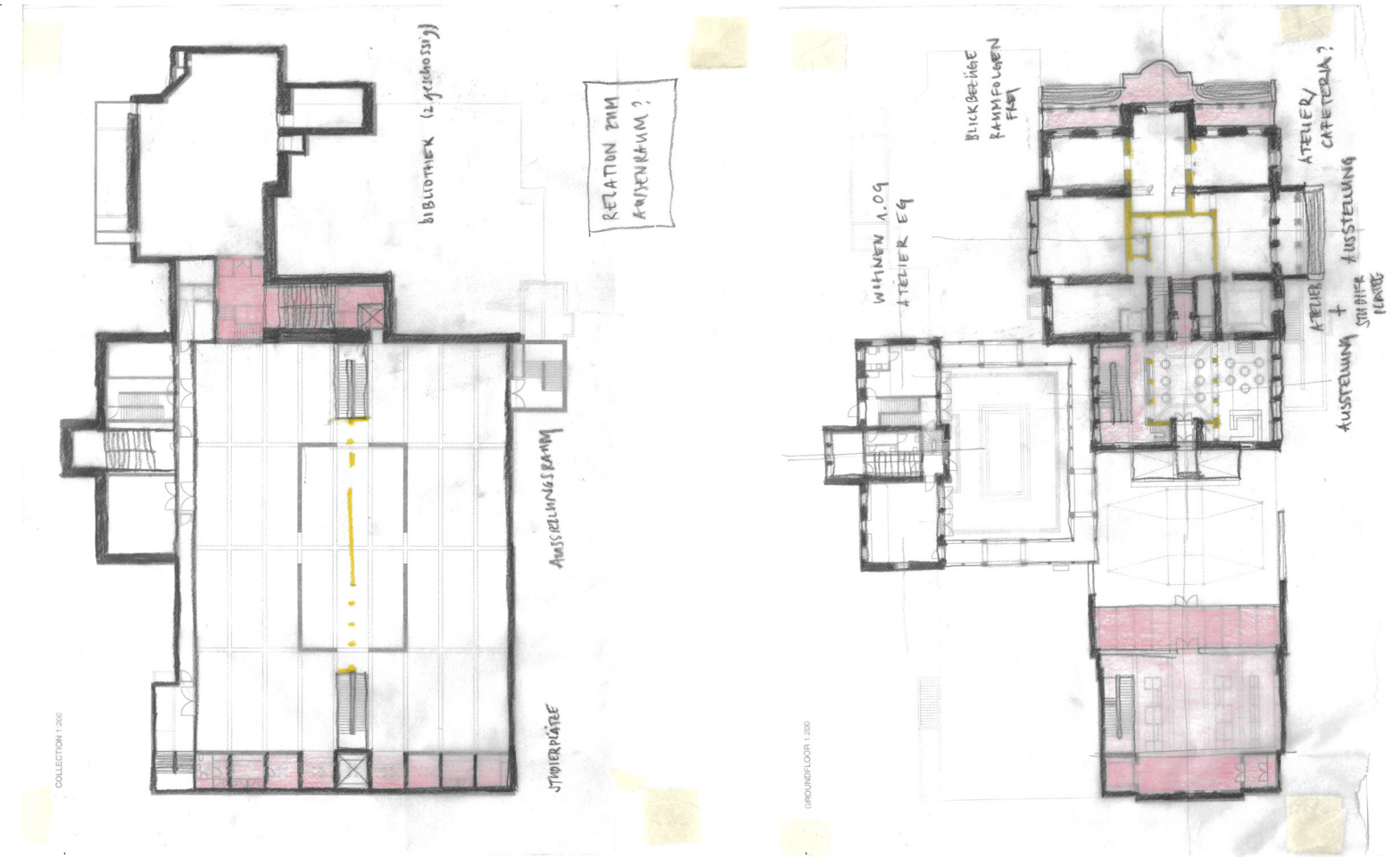
by James Baldwin

(from *Notes of A Native Son*, copyright 1955 by Beacon Press)

From all available evidence no black man had ever set foot in this tiny Swiss village before I came. I was told before arriving that I would probably be a "sight" for the village; I took this to mean that people of my complexion were rarely seen in Switzerland, and also that city people are always something of a "sight" outside of the city. It did not occur to me-possibly because I am an American-that there could be people anywhere who had never seen a Negro.

It is a fact that cannot be explained on the basis of the inaccessibility of the village. The village is very high, but it is only four hours from Milan and three hours from Lausanne. It is true that it is virtually unknown. Few people making plans for a holiday would elect to come here. On the other hand, the villagers are able, presumably, to come and go as they please - which they do: to another town at the foot of the mountain, with a population of approximately five thousand, the nearest place to see a movie or go to the bank. In the village there is no movie house, no bank, no library, no theater; very few radios, one jeep, one station wagon; and at the moment, one typewriter, mine, an invention which the woman next door to me here had never seen. There are about six hundred people living here, all Catholic- I conclude this from the fact that the Catholic church is open all year round, whereas the Protestant chapel, set off on a hill a little removed from the village, is open only in the summertime when the tourists arrive. There are four or five hotels, all closed now, and four or five *bistros*, of which, however, only two do any business during the winter. These two do not do a great deal, for life in the village seems to end around nine or ten o'clock. There are a few stores, butcher, baker, *epicerie*, a hardware store, and a money-changer-who cannot change travelers' checks, but must send them down to the bank, an operation which takes two or three days. There is something called the *Ballet Haus*, closed in the winter and used for God knows what, certainly not ballet, during the summer. There seems to be only one schoolhouse in the village, and this for the quite young children; I suppose this to mean that their older brothers and sisters at some point descend from these mountains in order to complete their education-possibly, again, to the town just below. The landscape is absolutely forbidding, mountains towering on all four sides, ice and snow as far as the eye can reach. In this white wilderness, men and women and children move all day, carrying washing, wood, buckets of milk or water, sometimes skiing on Sunday afternoons. All week long boys and young men are to be seen shoveling snow off the rooftops, or dragging wood down from the forest in sleds.

The village's only real attraction, which explains the tourist season, is the hot spring water. A disquietingly high proportion of these tourists are cripples, or semi-cripples, who come year after year-from other parts of Switzerland, usually-to take the waters. This lends the village, at the height of the season, a rather terrifying air of sanctity, as though it were a lesser Lourdes. There is often something beautiful, there is always something awful, in the spectacle of a person who has lost one of his faculties, a faculty he never questioned until it was gone, and who struggles to recover it. Yet people remain people, on crutches or indeed on deathbeds; and wherever I passed, the first summer I was here, among the native villagers or among the lame, a wind passed with me-of astonishment, curiosity, amusement and outrage. That first summer I stayed two weeks and never intended to return. But I did return in the winter, to work; the village offers, obviously, no distractions whatever and has the further advantage of being extremely cheap. Now it is winter again, a year later, and I am here again. Everyone in the village knows my name,



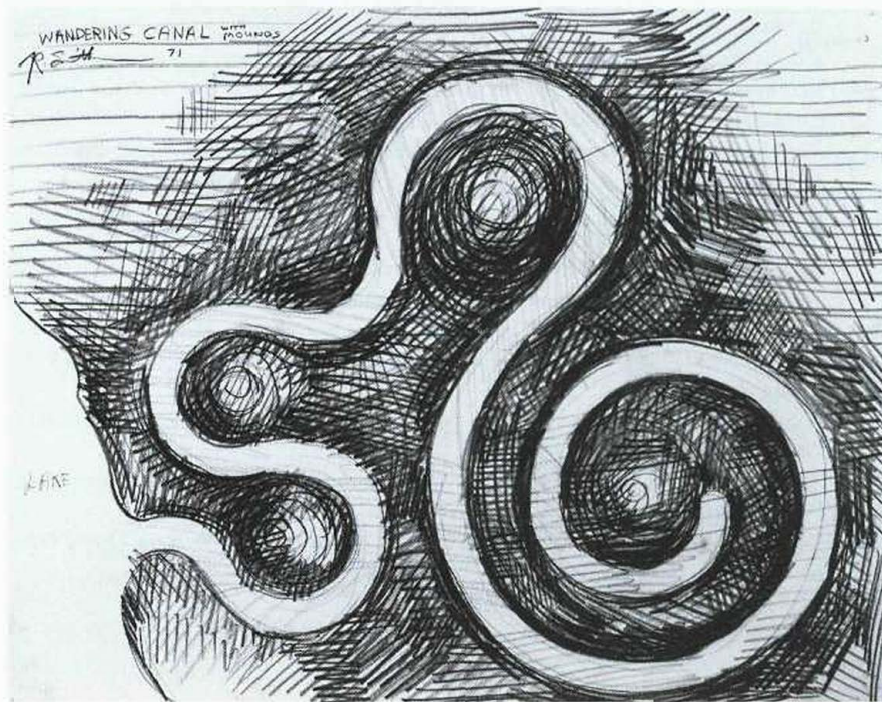
CULTURAL CONFINEMENT (1972)

Cultural confinement takes place when a curator imposes his own limits on an art exhibition, rather than asking an artist to set his limits. Artists are expected to fit into fraudulent categories. Some artists imagine they've got a hold on this apparatus, which in fact has got a hold of them. As a result, they end up supporting a cultural prison that is out of their control. Artists themselves are not confined, but their output is. Museums, like asylums and jails, have wards and cells—in other words, neutral rooms called "galleries." A work of art when placed in a gallery loses its charge, and becomes a portable object or surface disengaged from the outside world. A vacant white room with lights is still a submission to the neutral. Works of art seen in such spaces seem to be going through a kind of esthetic convalescence. They are looked upon as so many inanimate invalids, waiting for critics to pronounce them curable or incurable. The function of the warden-curator is to separate art from the rest of society. Next comes integration. Once the work of art is totally neutralized, ineffec-

Artforum, October 1972

This statement was published originally in the Documenta 5 catalogue as Smithson's contribution to the exhibition.

ROBERT SMITHSON, *Wandering Canal with Mounds*, 1971. Pencil, 19 x 24".



tive, abstracted, safe, and politically lobotomized it is ready to be consumed by society. All is reduced to visual fodder and transportable merchandise. Innovations are allowed only if they support this kind of confinement.

Occult notions of "concept" are in retreat from the physical world. Heaps of private information reduce art to hermeticism and fatuous metaphysics. Language should find itself in the physical world, and not end up locked in an idea in somebody's head. Language should be an ever developing procedure and not an isolated occurrence. Art shows that have beginnings and ends are confined by unnecessary modes of *representation* both "abstract" and "realistic." A face or a grid on a canvas is still a representation. Reducing representation to writing does not bring one closer to the physical world. Writing should generate ideas into matter, and not the other way around. Art's development should be dialectical and not metaphysical.

I am speaking of a dialectics that seeks a world outside of cultural confinement. Also, I am not interested in art works that suggest "process" within the metaphysical limits of the neutral room. There is no freedom in that kind of behavioral game playing. The artist acting like a B. F. Skinner rat doing his "tough" little tricks is something to be avoided. Confined process is no process at all. It would be better to disclose the confinement rather than make illusions of freedom.

I am for an art that takes into account the direct effect of the elements as they exist from day to day apart from representation. The parks that surround some museums isolate art into objects of formal delectation. Objects in a park suggest static repose rather than any ongoing dialectic. Parks are finished landscapes for finished art. A park carries the values of the final, the absolute, and the sacred. Dialectics have nothing to do with such things. I am talking about a dialectic of nature that interacts with the physical contradictions inherent in natural forces as they are—nature as both sunny and stormy. Parks are idealizations of nature, but nature in fact is not a condition of the ideal. Nature does not proceed in a straight line, it is rather a sprawling development. Nature is never finished. When a finished work of 20th-century sculpture is placed in an 18th-century garden, it is absorbed by the ideal representation of the past, thus reinforcing political and social values that are no longer with us. Many parks and gardens are re-creations of the lost paradise or Eden, and not the dialectical sites of the present. Parks and gardens are pictorial in their origin—landscapes created with natural materials rather than paint. The scenic ideals that surround even our national parks are carriers of a nostalgia for heavenly bliss and eternal calmness.

Apart from the ideal gardens of the past, and their modern counterparts—national and large urban parks—there are the more infernal regions—slag heaps, strip mines, and polluted rivers. Because of the great tendency toward idealism, both pure and abstract, society is confused as to what to do with such places. Nobody wants to go on a vacation to a garbage dump. Our land ethic,

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Our perspective is that of the planet’s commoners: human beings with bodies, needs, desires, whose most essential tradition is of cooperation in the making and maintenance of life; and yet have had to do so under conditions of suffering and separation from one another, from nature and from the common wealth we have created through generations.

— The Emergency Exit Collective, *The Great Eight Masters and the Six Billion Commoners*, 2008

The way in which women’s subsistence work and the contribution of the commons to the concrete survival of local people are both made invisible through the idealizing of them are not only similar but have common roots. . . . In a way, women are treated like commons and commons are treated like women.

— Maria Mies and Veronika Bennholdt-Thomsen, *The Subsistence Perspective: Beyond the Globalized Economy*, 1999

Reproduction precedes social production. Touch the women, touch the rock.

— Peter Linebaugh, *The Magna Carta Manifesto*, 2008

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above, is the rock upon which society is built and by which every model of social organization must be tested. This intervention is necessary, in my view, to better define this politics and clarify the conditions under which the principle of the common/s can become the foundation of an anti-capitalist program. Two concerns make these tasks especially important.

Global Commons, World Bank Commons

First, since at least the early 1990s, the language of the commons has been appropriated by the World Bank and the United Nations and put at the service of privatization. Under the guise of protecting biodiversity and conserving the global commons, the Bank has turned rain forests into ecological reserves, has expelled the populations that for centuries had drawn their sustenance from them, while ensuring access to those who can pay, for instance, through eco-tourism.⁴ For its part, the UN has revised the international law governing access to the oceans in ways that enable governments to concentrate the use of seawaters in fewer hands, again in the name of preserving the common heritage of mankind.⁵

The World Bank and the UN are not alone in their adaptation of the idea of the commons to market interests. Responding to different motivations, a revalorization of the commons has become trendy among mainstream economists and capitalist planners; witness the growing academic literature on the subject and its cognates: social capital, gift economies, altruism. Witness also the official recognition of this trend through the conferral of the Nobel Prize for Economics in 2009 to the leading voice in this field, the political scientist Elinor Ostrom.⁶

Development planners and policymakers have discovered that, under proper conditions, a collective management of natural resources can be more efficient and less prone to conflict than privatization, and that commons can be made to produce very well for the market.⁷ They have also recognized that, carried to the extreme, the commodification of social relations has self-defeating consequences. The extension of the commodity form to every corner of the social factory, which neoliberalism has promoted, is an ideal limit for capitalist ideologues, but it is a project not only unrealizable, but undesirable from the viewpoint of long-term reproduction of the capitalist system. Capitalist accumulation is structurally dependent on the free appropriation of immense quantities of labor and resources that must appear as externalities to the market, like the unpaid domestic work that women have provided, upon which employers have relied for the reproduction of the workforce.

It is no accident, then, that long before the Wall Street meltdown, a variety of economists and social theorists warned that the marketization of all spheres of life is detrimental to the market’s well-functioning, for markets, too, the argument goes, depend on the existence of non-monetary relations like confidence, trust, and gift giving.⁸ In brief, capital is learning

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about the virtues of the common good. Even *The Economist*, the organ of capitalist free-market economics for more than 150 years, in its 31 July 2008 issue, cautiously joins the chorus:

The economics of the ‘new commons’ is still in its infancy. It is too soon to be confident about its hypotheses. But it may yet prove a useful way of thinking about problems, such as managing the internet, intellectual property or international pollution, on which policymakers need all the help they can get.⁹

We must be very careful, then, not to craft the discourse on the commons in such a way as to allow a crisis-ridden capitalist class to revive itself, posturing, for instance, as the environmental guardian of the planet.

What Commons?

A second concern is that, while international institutions have learned to make commons functional to the market, the question of how commons can become the foundation of a non-capitalist economy is still unanswered. From Linebaugh’s work, especially *The Magna Carta Manifesto*, we have learned that commons have been the thread that has connected the history of the class struggle into our time, and indeed, the fight for the commons is all around us.¹⁰ Mainers are fighting to preserve access to their fisheries under attack by corporate fleets; residents of Appalachia are organizing to save their mountains threatened by strip mining; open source and free software movements are opposing the commodification of knowledge and opening new spaces for communications and cooperation. We also have many invisible commoning activities and communities that people are creating in North America, which writer Chris Carlsson has described in his book *Nowtopia*. As Carlsson shows, much creativity is invested in the production of “virtual commons” and forms of sociality that thrive under the radar of the money/market economy.¹¹

Most important has been the creation of urban gardens, which have spread in the 1980s and 1990s across the United States, thanks mostly to the initiatives of immigrant communities from Africa, the Caribbean, or the south of the country. Their significance cannot be overestimated. Urban gardens have opened the way to a “rurbanization” process that is indispensable if we are to regain control over our food production, regenerate our environment, and provide for our subsistence. The gardens are far more than a source of food security; they are centers of sociality, knowledge production, and cultural and intergenerational exchange. As agroecologist Margarita Fernandez writes of urban gardens in New York, they “strengthen community cohesion” as places where people come together not just to work the land, but to play cards, hold weddings, and have baby showers or birthday parties.¹² Some have

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Women and the Commons

It is in this context that a feminist perspective on the commons is important. It begins with the realization that, as the primary subjects of reproductive work historically and in our time, women have depended on access to communal natural resources more than men, have been most penalized by their privatization, and most committed to their defense. As I wrote in *Caliban and the Witch: Women, the Body and Primitive Accumulation* (2004), in the first phase of capitalist development, women were at the forefront of the struggle against land enclosures both in England and in the “New World,” and they were the staunchest defenders of the communal cultures that European colonization attempted to destroy.¹⁷ In Peru, when the Spanish *conquistadores* took control of their villages, women fled to the high mountains where they recreated forms of collective life that have survived to this day. Not surprisingly, the sixteenth and seventeenth centuries saw the most violent attack on women in the history of the world: the persecution of women as witches. Today, in the face of a new process of primitive accumulation, women are the main social force standing in the way of a complete commercialization of nature, supporting a non-capitalist use of land and a subsistence-oriented agriculture. Women are the subsistence farmers of the world. In Africa, they produce 80 percent of the food people consume, despite the attempts made by the World Bank and other agencies to convince them to divert their activities to cash-cropping. In the 1990s, in many African towns, in the face of rising food prices, they have appropriated plots in public lands and planted corn, beans, cassava “along roadsides . . . in parks, along rail-lines,” changing the urban landscape of African cities and breaking down the separation between town and country in the process.¹⁸ In India, the Philippines, and across Latin America, women have replanted trees in degraded forests, joined hands to chase away loggers, made blockades against mining operations and the construction of dams, and led the revolt against the privatization of water.¹⁹

The other side of women’s struggles for direct access to means of reproduction has been the formation across the Third World, from Cambodia to Senegal, of credit associations that function as money commons.²⁰ Differently named, the *tontines* (as they are called in parts of Africa) are autonomous, self-managed, women-made banking systems that provide cash to individuals or groups who have no access to banks, working purely on a basis of trust. In this, they are completely different from the microcredit systems promoted by the World Bank, which function on a basis of mutual policing and shame, reaching the extreme (e.g., in Niger) of posting pictures in public places of the women who fail to repay the loans, so that some women have been driven to suicide.²¹

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partner relationships with local schools whereby they give children environmental education after school. Not least, gardens are “a medium for the transport and encounter of diverse cultural practices” so that African vegetables and farming practices, for example, mix with those of the Caribbean.¹³

Still, the most significant feature of urban gardens is that they produce for neighborhood consumption rather than for commercial purposes. This distinguishes them from other reproductive commons that either produce for the market, like the fisheries of Maine’s “Lobster Coast,”¹⁴ or are bought on the market, like the land trusts that preserve open spaces. The problem, however, is that urban gardens have remained a spontaneous grassroots initiative and there have been few attempts by movements in the US to expand their presence and to make access to land a key terrain of struggle. More generally, the left has not posed the question of how to bring together the many proliferating commons that are being defended, developed, and fought for, so that they can form a cohesive whole and provide a foundation for a new mode of production.

An exception is the theory proposed by philosophers Antonio Negri and Michael Hardt in *Empire* (2000), *Multitude: War and Democracy in the Age of Empire* (2004), and *Commonwealth* (2009), which argues that a society built on the principle of “the common” is *already evolving* from the informatization and “cognitization” of production.¹⁵ According to this theory, as production presumably becomes production of knowledge, culture, and subjectivity, organized through the Internet, a common space and common wealth are created that escape the problem of defining rules of inclusion or exclusion. For access and use multiply the resources available on the Internet rather than subtracting from them, thus signifying the possibility of a society built on abundance—the only remaining hurdle confronting the “multitude” being how to prevent the capitalist “capture” of the wealth produced.

The appeal of this theory is that it does not separate the formation of “the common” from the organization of work and production, but sees it as immanent to it. Its limit is that its picture of the common absolutizes the work of a minority possessing skills not available to most of the world population. It also ignores that this work produces commodities for the market, and it overlooks the fact that online communication/production depends on economic activities—mining, microchip, and rare earth production—that, as presently organized, are extremely destructive, socially and ecologically.¹⁶ Moreover, with its emphasis on knowledge and information, this theory skirts the question of the reproduction of everyday life. This, however, is true of the discourse on the commons as a whole, which is mostly concerned with the formal preconditions for the existence of commons, and less with the material requirements for the construction of a commons-based economy enabling us to resist dependence on wage labor and subordination to capitalist relations.

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Women have also led the effort to collectivize reproductive labor both as a means to economize the cost of reproduction and to protect each other from poverty, state violence, and the violence of individual men. An outstanding example is that of the *ollas communes* (common cooking pots) that women in Chile and Peru set up in the 1980s when, due to stiff inflation, they could no longer afford to shop alone.²² Like land reclamations or the formation of *tontines*, these practices are the expression of a world where communal bonds are still strong. But it would be a mistake to consider them something pre-political, “natural,” or simply a product of “tradition.”

After repeated phases of colonization, nature and customs no longer exist in any part of the world, except where people have struggled to preserve and reinvent them. As historian Leo Podlashuc has noted in “Saving Women: Saving the Commons,” grassroots women’s communalism today leads to the production of a new reality; it shapes a collective identity, it constitutes a counterpower in the home and the community, and it opens a process of self-valorization and self-determination from which there is much we can learn.²³

The first lesson we can gain from these struggles is that the “commoning” of the material means of reproduction is the primary mechanism by which a collective interest and mutual bonds are created. It is also the first line of resistance to a life of enslavement and the condition for the construction of autonomous spaces undermining from within the hold that capitalism has on our lives. Undoubtedly, the experiences I have described are models that cannot be transplanted. For us in North America, the reclamation and commoning of the means of reproduction must necessarily take different forms. But here, too, by pooling our resources and re-appropriating the wealth that we have produced, we can begin to delink our reproduction from the commodity flows that, through the world market, are responsible for the dispossession of millions across the world. We can begin to disentangle our livelihood not only from the world market, but also from the war machine and prison system on which the US economy now depends. Not last, we can move beyond the abstract solidarity that so often characterizes relations in the movement and which limits our commitment, our capacity to endure, and the risks we are willing to take.

In a country where private property is defended by the largest arsenal of weaponry in the world, and where three centuries of slavery have produced profound divisions in the social body, the re-creation of the common/s appears as a formidable task that could only be accomplished through a long-term process of experimentation, coalition building, and reparations. Though this task may now seem more difficult than passing through the eye of a needle, it is also the only possibility we have for widening the space of our autonomy, and refusing to accept that our reproduction occurs at the expense of the world’s other commoners and commons.

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Introduction: Why Commons

At least since the Zapatistas took over the *zócalo* in San Cristobal de las Casas on 31 December 1993 to protest legislation dissolving the *ejidal* lands of Mexico, the concept of “the commons” has been gaining popularity among the radical left, internationally and in the United States, appearing as a basis for convergence among anarchists, Marxists, socialists, ecologists, and eco-feminists.¹

There are important reasons why this apparently archaic idea has come to the center of political discussion in contemporary social movements. Two in particular stand out. On one side is the demise of the statist model of revolution that for decades had sapped the efforts of radical movements to build an alternative to capitalism. On the other, the neoliberal attempt to subordinate every form of life and knowledge to the logic of the market has heightened our awareness of the danger of living in a world in which we no longer have access to seas, trees, animals, and our fellow beings except through the cash nexus. The “new enclosures” have also made visible a world of communal properties and relations that many had believed to be extinct or had not valued until threatened with privatization.² Ironically, the new enclosures have demonstrated not only that the common has not vanished, but also that new forms of social cooperation are constantly being produced, including in areas of life where none previously existed, like, for example, the Internet.

The idea of the common/s, in this context, has offered a logical and historical alternative to both state and private property, the state and the market, enabling us to reject the fiction that they are mutually exclusive and exhaustive of our political possibilities. It has also served an ideological function as a unifying concept prefiguring the cooperative society that the radical left is striving to create. Nevertheless, ambiguities as well as significant differences remain in the interpretations of this concept, which we need to clarify if we want the principle of the commons to translate into a coherent political project.³

What, for example, constitutes a common? We have land, water, air commons, digital commons; our acquired entitlements (e.g., social security pensions) are often described as commons, and so are languages, libraries, and the collective products of past cultures. But are all these commons equivalent from the viewpoint of their political potential? Are they all compatible? And how can we ensure that they do not project a unity that remains to be constructed? Finally, should we speak of “commons” in the plural, or “the common” as autonomist Marxists propose we do, this concept designating, in their view, the social relations characteristic of the dominant form of production in the post-Fordist era?

With these questions in mind, I look at the politics of the commons from a feminist perspective, in which “feminist” refers to a standpoint shaped by the struggle against sexual discrimination and over reproductive work, which, to paraphrase Marxist historian Peter Linebaugh’s comment

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What this task entails is powerfully expressed by feminist sociologist Maria Mies when she points out that the production of commons requires first a profound transformation in our everyday life, in order to recombine what the social division of labor in capitalism has separated. For the distancing of production from reproduction and consumption leads us to ignore the conditions under which what we eat, wear, or work with have been produced, their social and environmental cost, and the fate of the population on whom the waste we produce is unloaded.²⁴ In other words, we need to overcome the state of irresponsibility concerning the consequences of our actions that results from the destructive ways in which the social division of labor is organized in capitalism; short of that, the production of our life inevitably becomes a production of death for others. As Mies points out, globalization has worsened this crisis, widening the distances between what is produced and what is consumed, thereby intensifying, despite the appearance of an increased global interconnectedness, our blindness to the blood in the food we eat, the petroleum we use, the clothes we wear, and the computers we communicate with.²⁵

Overcoming this state of oblivion is where a feminist perspective teaches us to start in our reconstruction of the commons. No common is possible unless we refuse to base our life and our reproduction on the suffering of others, unless we refuse to see ourselves as separate from them. Indeed, if commoning has any meaning, it must be the production of ourselves as a common subject. This is how we must understand the slogan “no commons without community.” But “community” has to be intended not as a gated reality, a grouping of people joined by exclusive interests separating them from others, as with communities formed on the basis of religion or ethnicity, but rather as a quality of relations, a principle of cooperation, and a responsibility to each other and to the earth, the forests, the seas, the animals.

Certainly, the achievement of such community, like the collectivization of our everyday work of reproduction, can only be a beginning. It is no substitute for broader anti-privatization campaigns and the reclamation of our common wealth. But it is an essential part of our education in collective government and our recognition of history as a collective project, which is perhaps the main casualty of the neoliberal era of capitalism.

On this account, we, too, must include in our political agenda the communalization of housework, reviving that rich feminist tradition that in the US stretches from the utopian socialist experiments of the mid-nineteenth century to the attempts that “materialist feminists” made from the late nineteenth century to the early twentieth century to reorganize and socialize domestic work, and thereby the home and the neighborhood, through collective housekeeping—attempts that continued until the 1920s, when the Red Scare put an end to them.²⁶ These practices and,

most importantly, the ability of past feminists to look at reproductive labor as an important sphere of human activity not to be negated but to be revolutionized, must be revisited and revalorized.

One crucial reason for creating collective forms of living is that the reproduction of human beings is the most labor-intensive work on Earth and, to a very large extent, it is work that is irreducible to mechanization. We cannot mechanize childcare, care for the ill, or the psychological work necessary to reintegrate our physical and emotional balance. Despite the efforts that futurist industrialists are making, we cannot robotize care except at a terrible cost for the people involved. No one will accept nursebots as caregivers, especially for children and the ill. Shared responsibility and cooperative work, not given at the cost of the health of the providers, are the only guarantees of proper care. For centuries, the reproduction of human beings has been a collective process. It has been the work of extended families and communities on which people could rely, especially in proletarian neighborhoods, even when they lived alone, which meant that old age was not accompanied by the desolate loneliness and dependence, in which so many of our elderly live. It is only with the advent of capitalism that reproduction has been completely privatized, a process that is now carried out to a degree that it destroys our lives. This trend must be reversed, and the present time is propitious for such a project.

As the capitalist crisis destroys the basic elements of reproduction for millions of people across the world, including the US, the reconstruction of our everyday life is a possibility and a necessity. Like strikes, social/economic crises break the discipline of wage work, forcing new forms of sociality upon us. This is what occurred during the Great Depression, which produced a movement of hobos who turned the freight trains into their commons, seeking freedom in mobility and nomadism.²⁷ At the intersections of railroad lines, they organized *hobo jungles*, pre-figurations, with their self-governance rules and solidarity, of the communist world in which many of the hobos believed.²⁸ However, but for a few Boxcar Berthas,²⁹ this was predominantly a masculine world, a fraternity of men, and, in the long term, it could not be sustained. Once the economic crisis and the war came to an end, the hobos were domesticated by the two great engines of labor power fixation: the family and the house. Mindful of the threat of working class recomposition during the Depression, North American capital excelled in its application of the principle that has characterized the organization of economic life: cooperation at the point of production, separation, and atomization at the point of reproduction. The atomized, serialized family house that Levittown provided, compounded by its umbilical appendix, the car, not only sedentarized the worker, but put an end to the type of autonomous workers’ commons that hobo jungles had represented.³⁰ Today, as millions of Americans’ houses and cars are being repossessed, as foreclosures, evictions, and massive loss of employment are again breaking down the pillars of the capitalist discipline of work, new common grounds are again

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the lead in the collectivization of reproductive work and housing is not to naturalize housework as a female vocation. It is rather to refuse to obliterate the collective experiences, the knowledge, and the struggles that women have accumulated concerning reproductive work, a history that has been an essential part of our resistance to capitalism. Reconnecting with this history is a crucial step for women and men today both to undo the gendered architecture of our lives and to reconstruct our homes and lives as women.

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- A key source on the politics of the commons and its theoretical foundations is the United Kingdom-based electronic journal *The Commoner*, now entering its fourteenth year of publication. Online at: <http://www.commoner.org.uk>.
- A case in point is the struggle that is taking place in many communities in Maine against Nestlé’s appropriation of Maine’s waters to bottle Poland Spring. Nestlé’s theft has made people aware of the vital importance of these waters and the supporting aquifers and has truly reconstituted them as a common. See Food and Water Watch, “Fact Sheet,” July 2009, online at: http://www.foodandwaterwatch.org/sites/default/files/nestle_bottle_community_water_fs_july_2009_1.pdf.
- For debates on the commons, see the journal/newspaper *Turbulence: Ideas For Movement*, online at: <http://turbulence.org.uk>.
- For more on this subject, see Ana Isla, “Who Pays for the Kyoto Protocol?: The Selling Oxygen and Selling Sex in Costa Rica,” in *Eco-Sufficiency and Global Justice: Women Write Political Ecology*, ed. Ariel Salleh (London: Pluto Press, 2009). The author describes how the conservation of biodiversity has provided the World Bank and other international agencies with the pretext to enclose rain forests on the grounds that they represent “carbon sinks” and “oxygen generators.”
- The United Nations Convention on the Law of the Sea, adopted in November 1984, establishes a 200-mile offshore limit, defining an exclusive economic zone in which nations can exploit, manage, and protect the resources contained, from fisheries to natural gas. The convention also regulates deep-sea mining and the use of the resulting revenues. On the development of the concept of the “common heritage of mankind” in UN debate, see Susan J. Buck, *The Global Commons: An Introduction* (Washington, DC: Island Press, 1998).
- As described by Wikipedia, Ostrom’s work focuses on common pool resources and “emphasizes how humans interact with ecosystems to maintain long-term sustainable resource yields.” See “Elinor Ostrom,” online at: https://en.wikipedia.org/wiki/Elinor_Ostrom (accessed 9 January 2010).
- For more on this topic, see *In Land We Trust: Environment, Private Property and Constitutional Change*, Calestous Juma and J. B. Ojwang, eds. (London: Zed Books, 1996). This is an early treatise on the effectiveness of communal property relations in the context of capitalist development and efforts.
- David Bollier, *Silent Theft: The Private Plunder of Our Common Wealth* (New York: Routledge, 2002), pp. 36–39.
- Data Team, “Commons sense,” *The Economist*, 31 July 2008, online at: <http://www.economist.com/node/1184812>.
- See Peter Linebaugh, *The Magna Carta Manifesto: Liberties and Commons for All* (Berkeley, CA: University of California Press, 2007).
- See Chris Carlsson, *Nowtopia: How Pirate Programmers, Outlaw Bicyclists, and Vacant-Lot Gardeners are Inventing the Future Today!* (Chico, CA: AK Press, 2008).
- Margarita Fernandez, “Cultivating Community, Food, and Empowerment: Urban Gardens in New York City,” Project Course Paper, Yale School of Forestry & Environmental Studies, Hixon Center for Urban Ecology, Fall 2003, online at: http://hixon.yale.edu/sites/default/files/files/fellows/paper/fernandez_margarita_2003_report.pdf.
- Ibid.

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- The fishing commons of Maine are presently threatened with a new privatization policy justified in the name of preservation and ironically labeled “catch shares.” This is a system, already applied in Canada and Alaska, whereby local governments set limits on the amount of fish that can be caught by allocating individual shares on the basis of the amount of fishing that boats have done in the past. This system has proven to be disastrous for small, independent fishermen who are forced to sell their share to the highest bidders. Protest against its implementation has mounted in the fishing communities of Maine. Laurie Schreiber, “Cash Shares or Share-Croppers?,” *Fishermen’s Voice*, vol. 14, no. 12 (December 2009).
- See Michael Hardt and Antonio Negri, *Empire* (Cambridge, MA: Harvard University Press, 2000); Hardt and Negri, *Multitudes: War and Democracy in the Age of Empire* (Cambridge, MA: Harvard University Press, 2004); and Hardt and Negri, *Commonwealth* (Cambridge, MA: Harvard University Press, 2009).
- It has been calculated, for example, that 33,000 liters of water and 15–19 tons of material are required just to produce a personal computer. See Saral Sarkar, *Eco-Socialism or Eco-Capitalism?: A Critical Analysis of Humanity’s Fundamental Choices* (London: Zed Books, 1999), p. 126; and Elizabeth Dias, “First Blood Diamonds, Now Blood Computers?,” *Time Magazine*, 24 July 2009, online at: <http://content.time.com/time/world/article/0,8599,1912594,00.html>. Dias cites claims made by Global Witness—an organization campaigning to prevent resource-related conflicts—that the trade in the minerals at the heart of the electronic industry feeds the civil war in the Democratic Republic of Congo.
- See Silvia Federici, *Caliban and the Witch: Women, The Body, and Primitive Accumulation* (Brooklyn, NY: Autonomedia, 2004).
- Donald B. Freeman, “Survival Strategy or Business Training Ground? The Significance of Urban Agriculture for the Advancement of Women in African Cities,” *African Studies Review*, vol. 36, issue 3 (December 1993), pp. 1–22; and Silvia Federici, “Witch-Hunting, Globalization, and Feminist Solidarity in Africa Today,” *Journal of International Women’s Studies*, vol. 10 (October 2008), pp. 29–35.
- Vandana Shiva, *Staying Alive: Women, Ecology and Development* (New Delhi: Sage Publications, 1991); Vandana Shiva, *Ecology, and The Politics of Survival*:

- Conflicts Over Natural Resources in India* (New Delhi: Sage Publications, 1991), pp. 102–117, 274.
- Leo Podlashuc, “Saving Women: Saving the Commons,” in *Eco-Sufficiency and Global Justice: Women Write Political Ecology*, ed. Ariel Salleh (London: Pluto Press, 2009), pp. 268–290.
- I owe this information to Ousseina Aïidou, former Director of the Center for African Studies and Professor in the Department of African, Middle Eastern, and South Asian Languages and Literatures, and the Graduate Program in Comparative Literature at Rutgers University, New Jersey.
- See Jo Fisher, *Out of the Shadows: Women, Resistance and Politics in South America* (London: Latin American Bureau, 1993); and Carol Andrea, *When Women Rebel: The Rise of Popular Feminism in Peru* (Westport, CT: Lawrence Hill & Company, 1985).
- Podlashuc, “Saving Women.”
- Maria Mies and Veronika Bennholdt-Thomsen, “Defending, Reclaiming, and Reinventing the Commons,” in *The Subsistence Perspective: Beyond the Globalized Economy* (London: Zed Books, 1999), p. 153.
- Ibid.
- Dorees Hayden, *The Grand Domestic Revolution: A History of Feminist Designs For American Homes, Neighborhoods, and Cities* (Cambridge, MA: MIT Press, 1981); and Hayden, *Redesigning the American Dream: The Future of Housing, Work, and Family Life* (New York: Norton and Company, 1986).
- Lecture by George Caffentzis, “Three Temporal Dimensions of Class Struggle” (ISA Annual Meeting, San Diego, March 2006).
- See Nels Anderson, *On Hobos and Homelessness* (Chicago: The University of Chicago Press, 1998); Todd DePastino, *Citizen Hobo: How a Century of Homelessness Shaped America* (Chicago: The University of Chicago Press, 2003); and Caffentzis, “Three Temporal Dimensions of Class Struggle.”
- Boxcar Bertha* (1972) is Martin Scorsese’s adaptation of Ben Reitman’s *Sister of the Road: The Autobiography of Boxcar Bertha* (Oakland, CA: AK Press, 2002).
- See Hayden, *Redesigning the American Dream*.
- See Hayden, *The Grand Domestic Revolution*, vol. 10 (October 2008), pp. 29–35.
- See Massimo De Angelis, *The Beginning of History: Value Struggles and Global Capital* (London: Pluto Press, 2007).
- See Hayden, *Redesigning the American Dream*, p. 230.

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Unproductive Circulation, Excessive Consumption

Angela Mitropoulos

Infectious microbes do not recognize international borders.

— United States Ambassador Wendy R. Sherman, “Emerging Infectious Diseases Are a National Security Challenge to the United States,” 1998

Paradoxically coexisting with undernutrition, an escalating global epidemic of overweight and obesity—‘globesity’—is taking over many parts of the world. If immediate action is not taken, millions will suffer from an array of serious health disorders.

— World Health Organization, “Controlling the global obesity epidemic,” 2003

The West is experiencing an epidemic directly affecting a greater proportion of the population than did either the Black Death of the 14th century or the influenza epidemic that occurred [*sic*] during and after the First World War.

— Chris Forbes-Ewan, “The Obesity Epidemic,” 2001

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386 Feminism and the Politics of the Commons

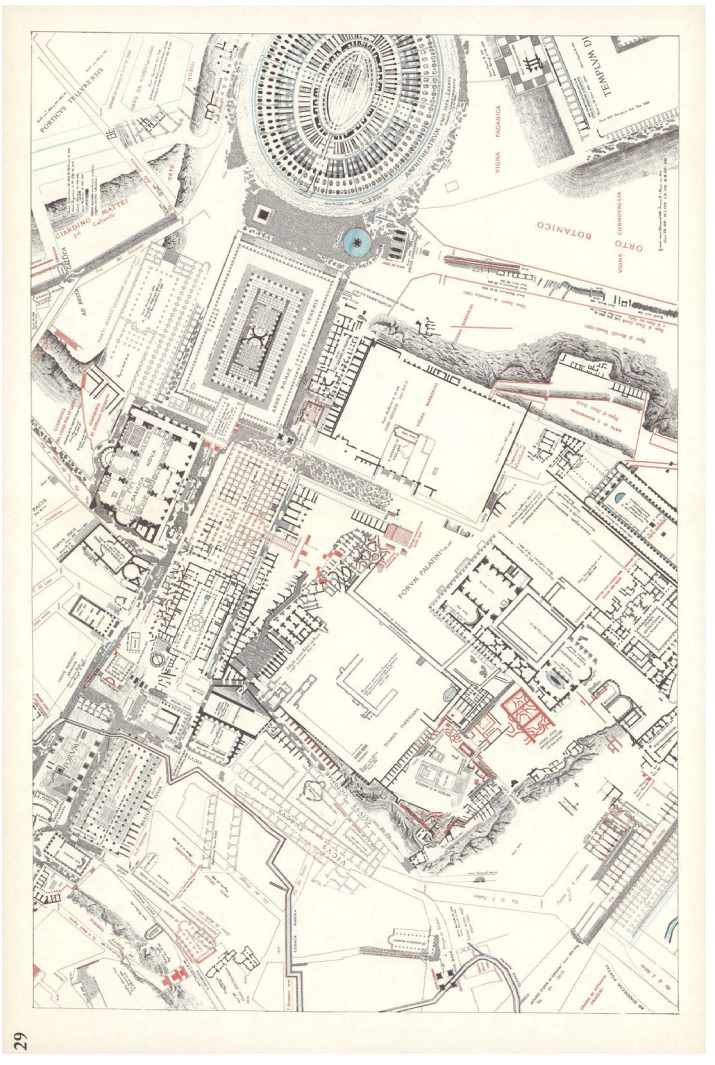
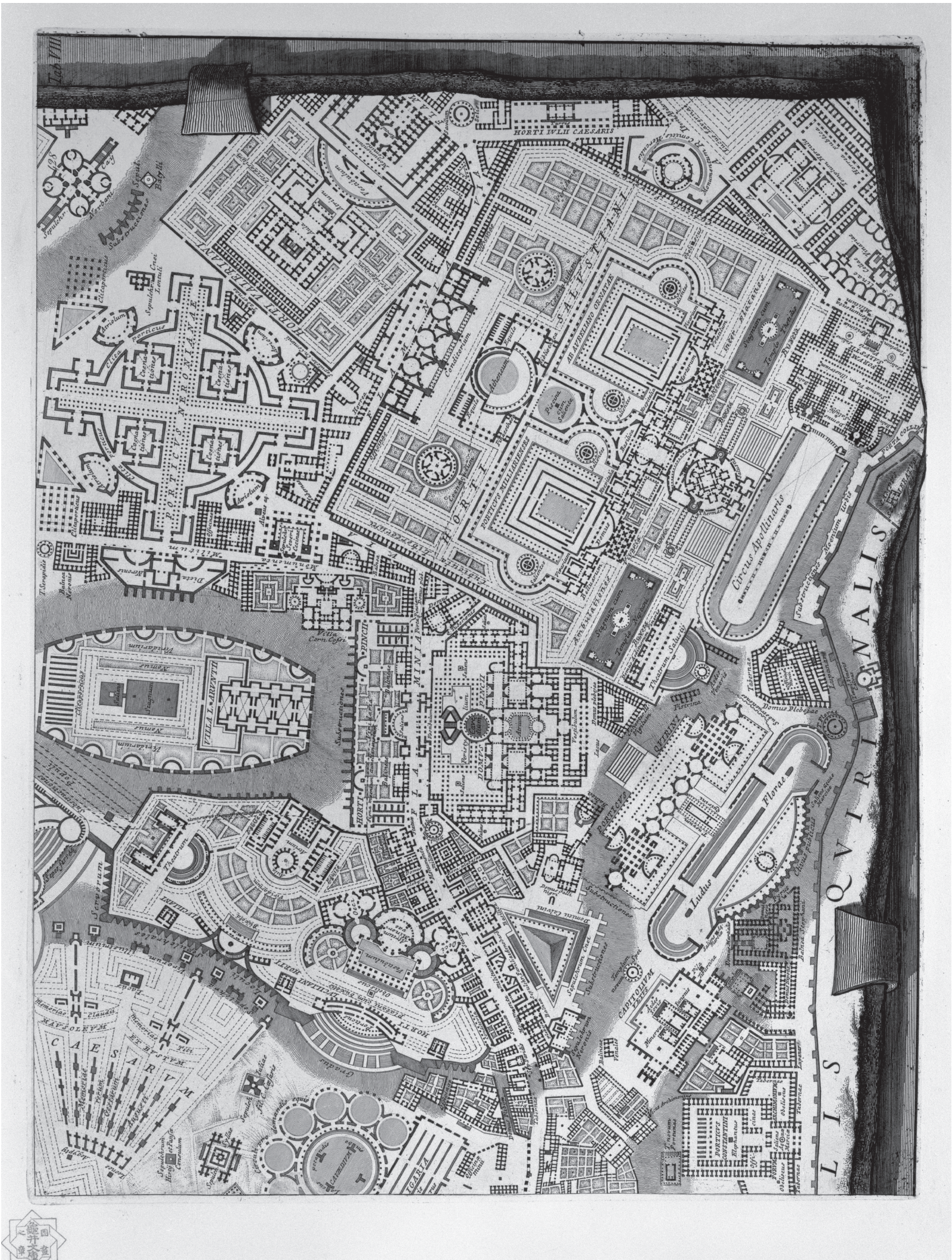
taking shape, like the tent cities that are sprawling from coast to coast. This time, however, it is women who must build the new commons so that they do not remain transient spaces, temporary autonomous zones, but become the foundation of new forms of social reproduction.

If the house is the *oikos* on which the economy is built, then it is women, historically the house workers and house prisoners, who must take the initiative to reclaim the house as a center of collective life, one traversed by multiple people and forms of cooperation, providing safety without isolation and fixation, allowing for the sharing and circulation of community possessions, and, above all, providing the foundation for collective forms of reproduction. As has already been suggested, we can draw inspiration for this project from the programs of the nineteenth century materialist feminists who, convinced that the home is an important “spatial component of the oppression of women,” organized communal kitchens, cooperative households calling for workers’ control of reproduction.³¹

These objectives are crucial at present. Breaking down the isolation of life in the home is not only a precondition for meeting our most basic needs and increasing our power with regard to employers and the state. As political economist Massimo de Angelis has reminded us, it is also a protection from ecological disaster.³² For there can be no doubt about the destructive consequences of the “un-economic” multiplication of reproductive assets and self-enclosed dwellings that we now call our homes, dissipating warmth into the atmosphere during the winter, exposing us to unmitigated heat in the summer. Most importantly, we cannot build an alternative society and a strong self-reproducing movement unless we redefine our reproduction in a more cooperative way and put an end to the separation between the personal and the political, and between political activism and the reproduction of everyday life.

It remains to be clarified that assigning women this task of commoning/collectivizing reproduction is not to concede to a naturalistic conception of femininity. Understandably, many feminists view this possibility as a fate worse than death. It is deeply sculpted in our collective consciousness that women have been designated as men’s common, a natural source of wealth and services to be as freely appropriated by them as the capitalists have appropriated the wealth of nature. But to paraphrase urban historian Dolores Hayden, the reorganization of reproductive work, and therefore the reorganization of housing and public space, is not a question of identity; it is a question of labor and, we can add, a question of power and safety.³³ I am reminded here of the experience of the women members of the Landless Workers’s Movement of Brazil, or *Movimento dos Trabalhadores Sem Terra* who, after their communities won the right to maintain the land that they had occupied, insisted that the new houses be built to form one compound so that they could continue to communalize their housework, wash together, cook together, take turns with men as they had done in the course of the struggle, and be ready to run to give each other support when abused by men. Arguing that women should take

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Collect...

Schmuck

Kunstern/Kunstler

Schnitzen

Behalter

Divination

Figur

Performance

Von Frau erstellt

Mami Wata

Loffel

Textil

Objekte >

Reisen >

Länder >

Kulturen >

Writing Architecture series

A project of the Anyone Corporation; Cynthia Davidson, editor

Earth Moves: The Furnishing of Territories

Bernard Cache, 1995

Architecture as Metaphor: Language, Number, Money

Kojin Karatani, 1995

Differences: Topographies of Contemporary Architecture

Ignasi de Solà-Morales, 1996

Constructions

John Rajchman, 1997

Such Places as Memory

John Hejduk, 1998

Welcome to The Hotel Architecture

Roger Connah, 1998

Fire and Memory: On Architecture and Energy

Luis Fernández-Galiano, 2000

A Landscape of Events

Paul Virilio, 2000

Architecture from the Outside: Essays on Virtual and Real Space

Elizabeth Grosz, 2001

Public Intimacy: Architecture and the Visual Arts

Giuliana Bruno, 2007

Strange Details

Michael Cadwell, 2007

Histories of the Immediate Present: Inventing Architectural Modernism

Anthony Vidler, 2008

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Pier Vittorio Aureli, 2011

The Alphabet and the Algorithm

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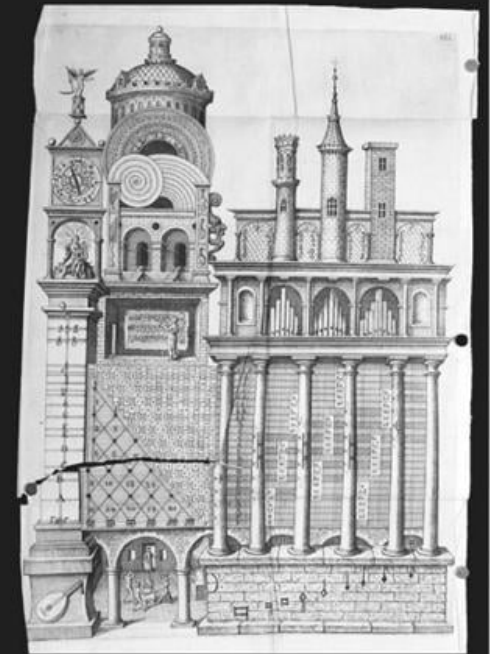
LONDON, ENGLAND

THE POSSIBILITY OF AN ABSOLUTE ARCHITECTURE

PIER VITTORIO AURELI

Interface

The Façade as a Mnemonic Device



Robert Fludd, *Templum Musicum in Utriusque Cosmi Maioris Scilicet et Minoris Metaphysica, Physica Atque Technica Historia, &c.*, Oppenheim and Frankfort, 1617–1624

English physician and polymath, Robert Fludd (1574–1637) was interested in subjects spanning from scientific knowledge to the occult. Following Hermetic principles, his approach to sciences fostered the belief that a human microcosm corresponds to a universal macrocosm. Fludd's theories encompass mathematics, music, architecture, astronomy, philosophy and engineering and define the connections between different realms of human logic. Numerous intricate engravings are interspersed in his books and lavishly illustrate the author's complex theories, providing visual guidance through intersecting ideas. In this sense, Fludd follows occultism's assertion that thought, words and pictures can be connected by supernatural relationships.

Several of Fludd's inquiries create bridges between disciplines, employing the language and motives of one discipline to connect with another. His *Templum Musicum* is an architectural folly that adapts the logic of structures, ornamentation and cladding to materialise musical relationships and compositional techniques. In Fludd's encyclopaedic work *Utriusque Cosmi Maioris Scilicet et Minoris Metaphysica, Physica Atque Technica Historia* (1617–1624), the temple synthesises his musical theory focusing on the use of harmony, dissonance and rhythmic proportions. Fludd explained that "if you examine the parts of the temple keenly, you will be a sharer of all its mysteries and an extremely experienced master in this preeminent knowledge".

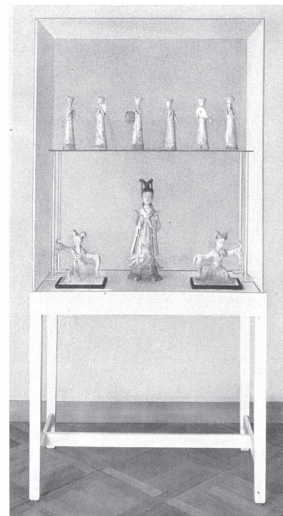


Saal der chinesischen Steinplastik (s. Erdgeschoss, Raum 9), Boden: Eichenparkett, Wände verputzt | Une des salles du musée | One of the exhibition room
Photos: Kunstgewerbemuseum Zürich, Ernst Hahn

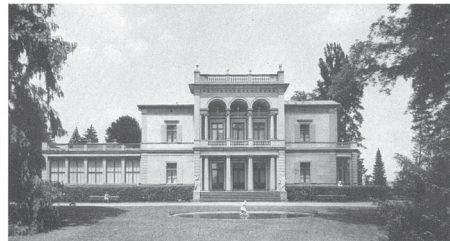
gleiche Wandtönung in fast allen Räumen durchzuführen, ohne daß daraus Eintönigkeit entstanden wäre. Bei der Ausgestaltung und Ausstattung der Räume war die Rücksichtnahme auf das Museumsgut oberster Grundsatz. Störende Stukkatüren wurden entfernt, neue Durchgänge nur als Ausschnitte aus den Wänden ausgebildet und die neuen Räume mit größter Zurückhaltung ausgestattet. Besondere Aufmerksamkeit erforderte die künstliche Beleuchtung; es mußte eine angenehme Lichtfülle erreicht werden, doch dürfen die Beobachtungsgesichter – Kugeln und Scheinwerfer – nicht störend in Erscheinung treten.

Eine tiefer eingreifende Umgestaltung erfuhr der nördliche Teil des Hauses. Hier wurden durch Entfernen von Zwischenwänden und Zwischenböden größere und höhere Säle gewonnen. Die große Loggia, die zwei Obergeschosse umfaßte, mußte zugunsten des größten Saales des Hauses aufgegeben werden. Damit wurde eine Übereinstimmung von Fassade und Innenraum erreicht, die vorher nicht in gleichem Maße bestanden hatte.

Das Kernstück des Hauses, die Treppenhalle mit den zentralen Vorräumen, die architektonisch gegliedert und mit Kunstmarmor ausgestattet sind, erfahren im wesentlichen keine Änderung. Hauptsächlich in diesen Räumen fanden seinerzeit die berühmten Konzerte statt. Hier wird auch die



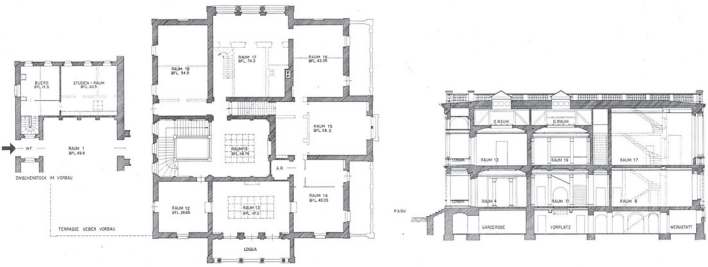
415 Vitrine mit chinesischer Tonplastik, Gestell aus Eichenholz, Vitrine ganz aus Plexiglas, ohne Metallteile. Die eine Scheibe kann nach oben ausgezogen werden. Entwurf und Ausführung: Robert Strub SWB, Zürich | Vitrine en verre synthétique | Show-case made of plexi-glass



Die Villa Birsteig von Süden, Außenansicht | Palais vu du musée | South elevation of the museum

feine Maßstäblichkeit des ganzen Hauses in konzentrierter Form sichtbar. Aus diesen Gründen und aus solchen des Respektes und der Pietät gegenüber dieser räumlichen Leistung des Architekten zogener ließ man sie weitgehend unverändert. Diese Raumschöpfung, die durch ihre ausgeprägte Architektur unmittelbar anspricht, bildet zu den

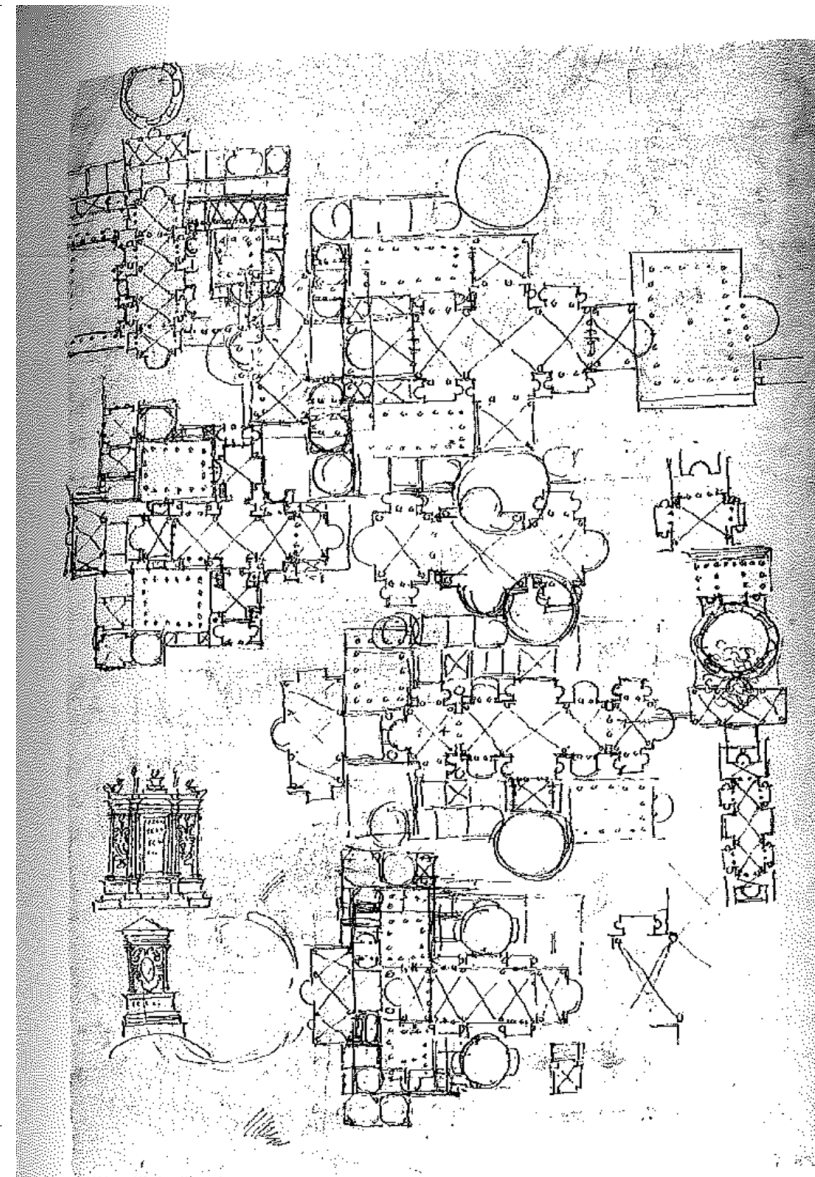
umgebenden hellen und einfach gehaltenen Räumen einen stark fühlbaren Gegensatz. Dieser Gegensatz kann durch geeignete Maßnahmen bei der Aufstellung von Museumskunstwerken gemildert werden, um dann als reizvolle Abwechslung in der Flucht der Säle in Erscheinung zu treten. Dabei ist die heutige Anordnung nicht endgültig. A.G.



Erstes Obergeschöß 1:400 (alle Linien: Zustand vor dem Umbau) | Premier étage | First floor

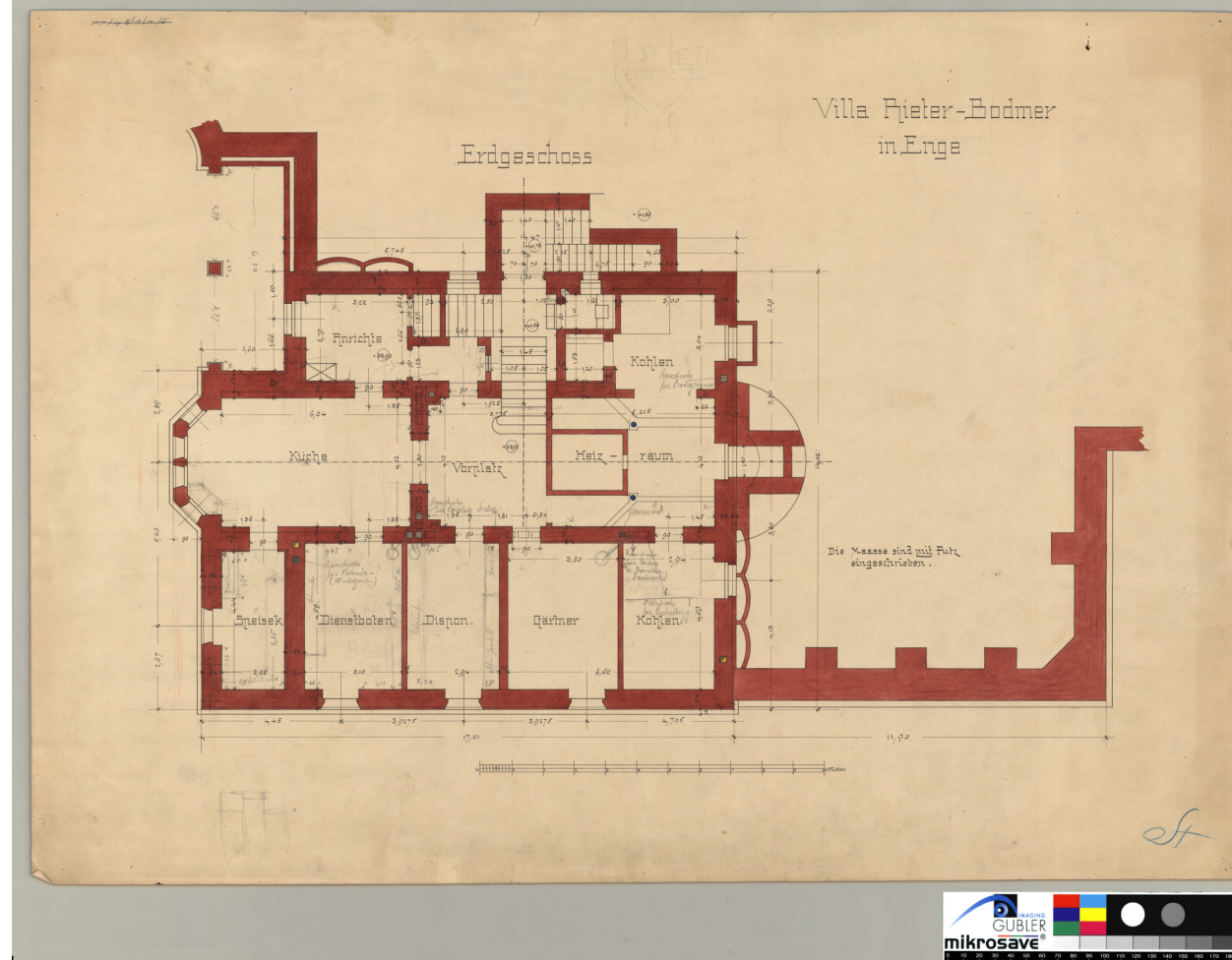
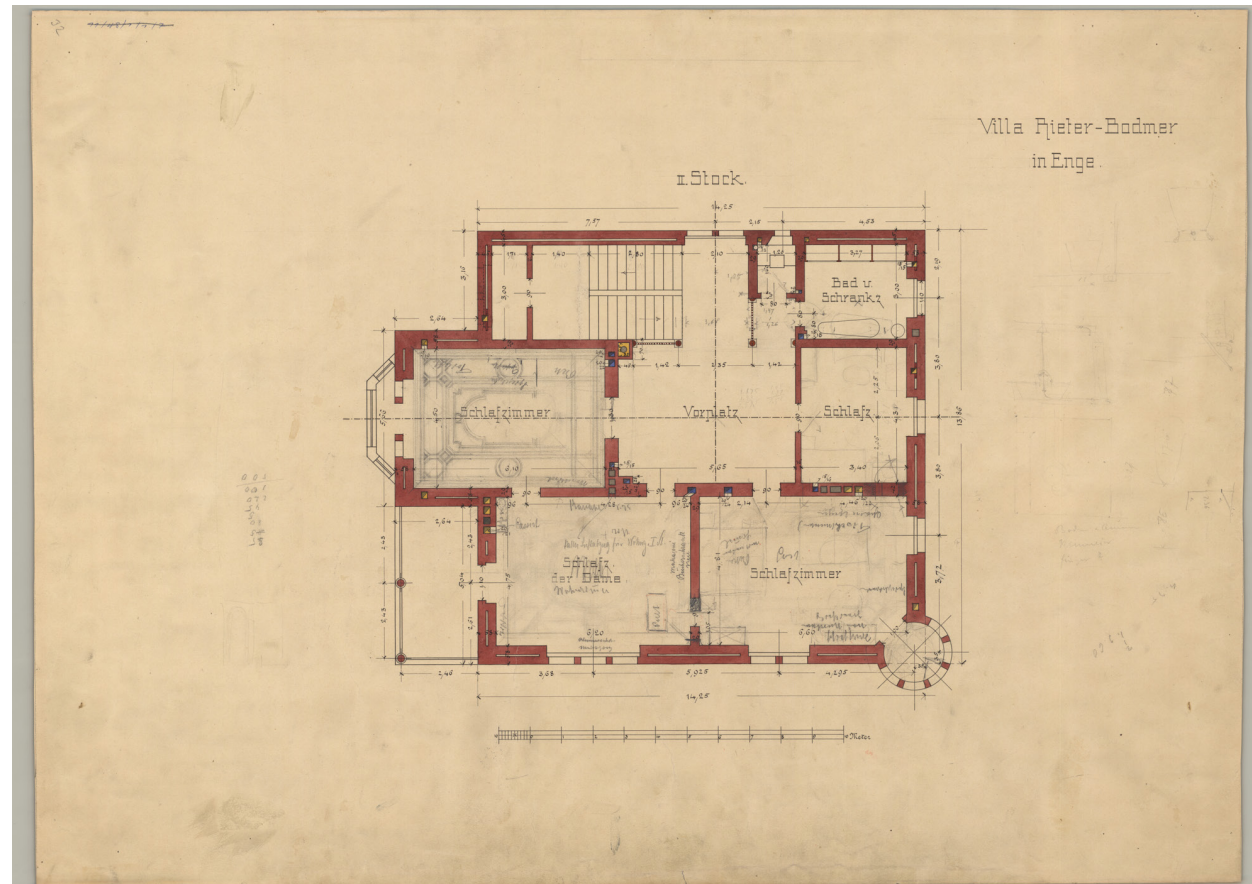
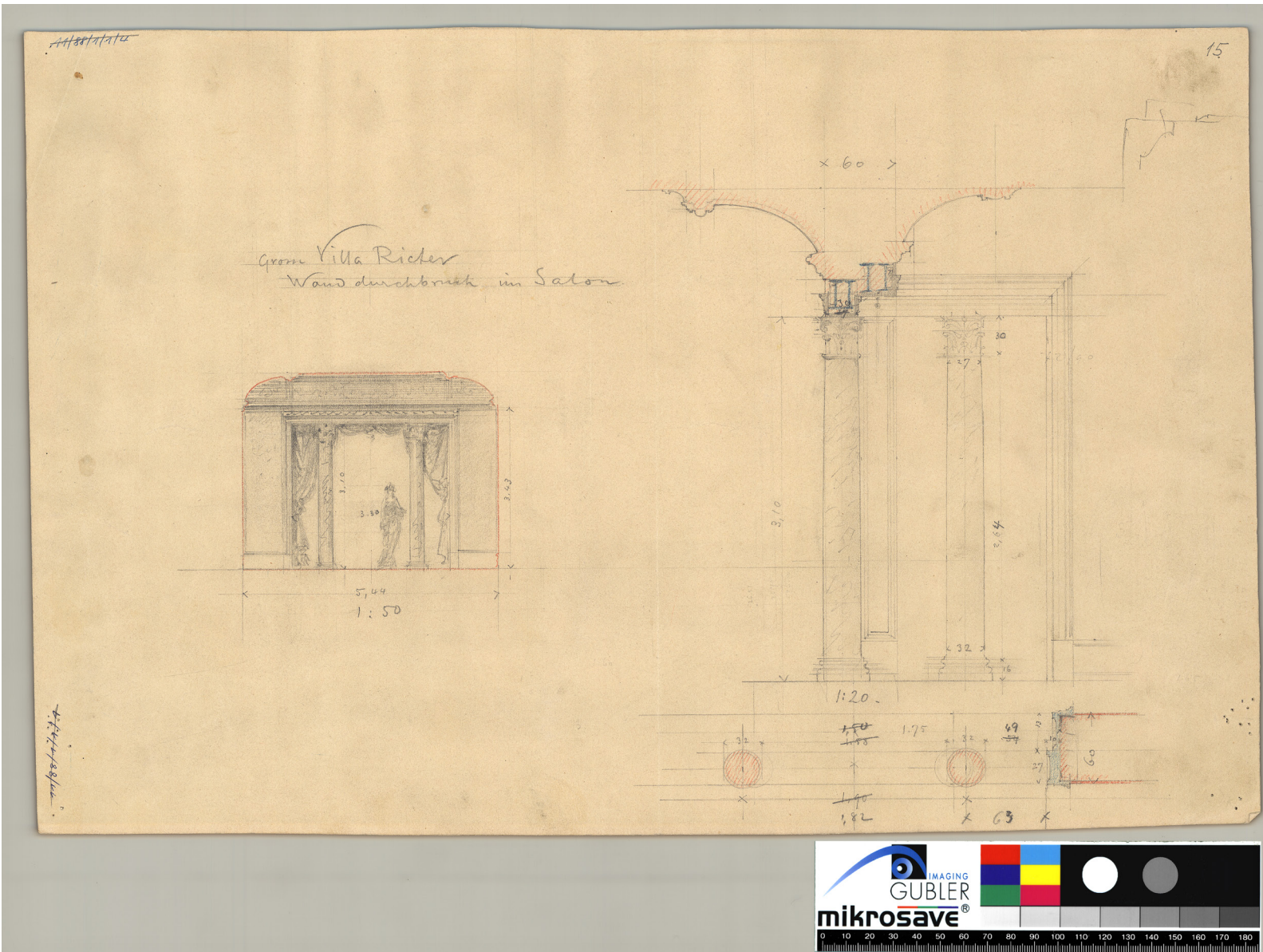
Querschnitt Nord-Süd | Coupe transversale | Cross-section

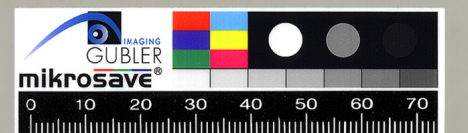
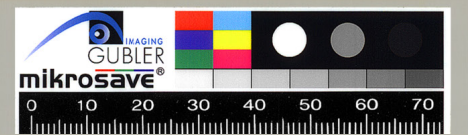
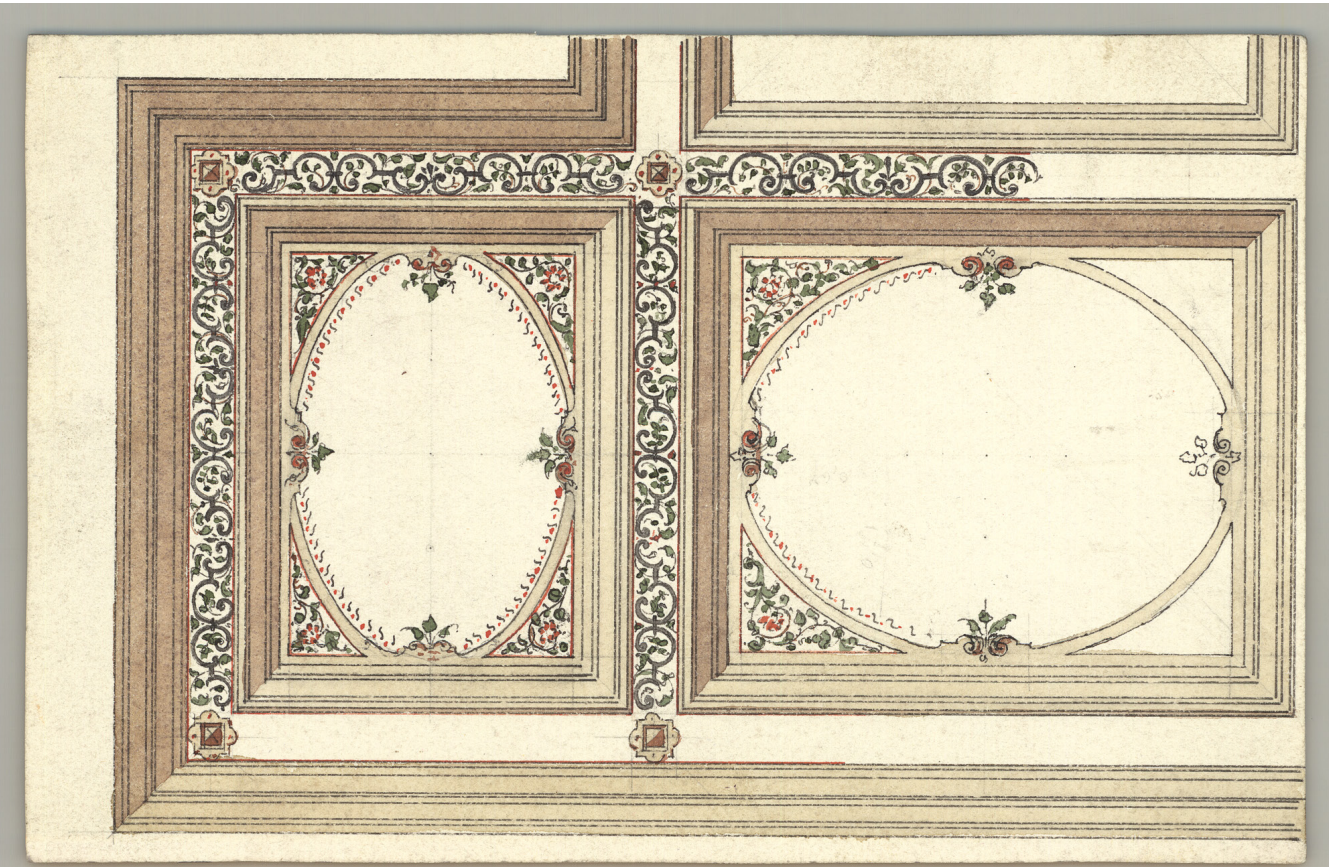
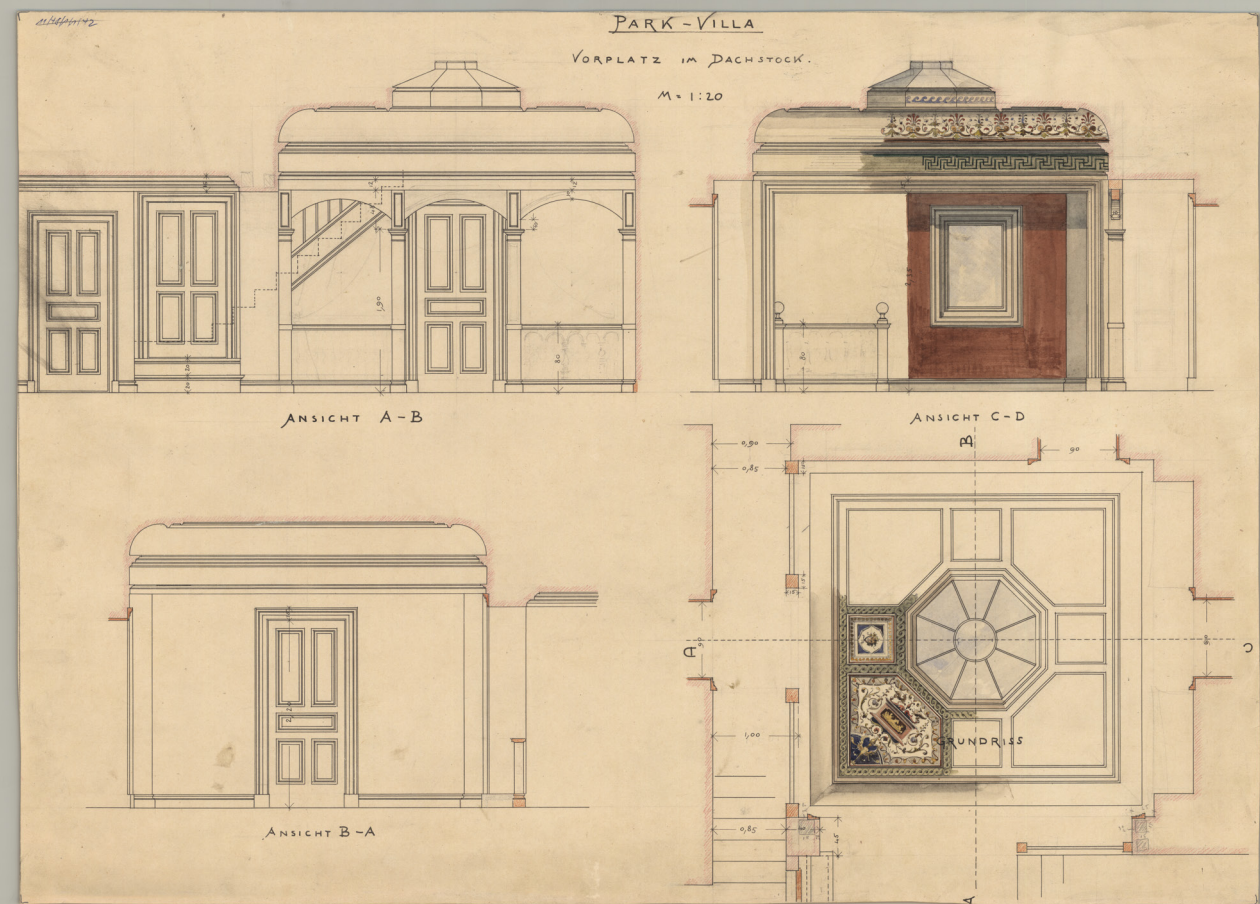
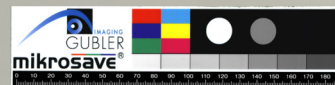
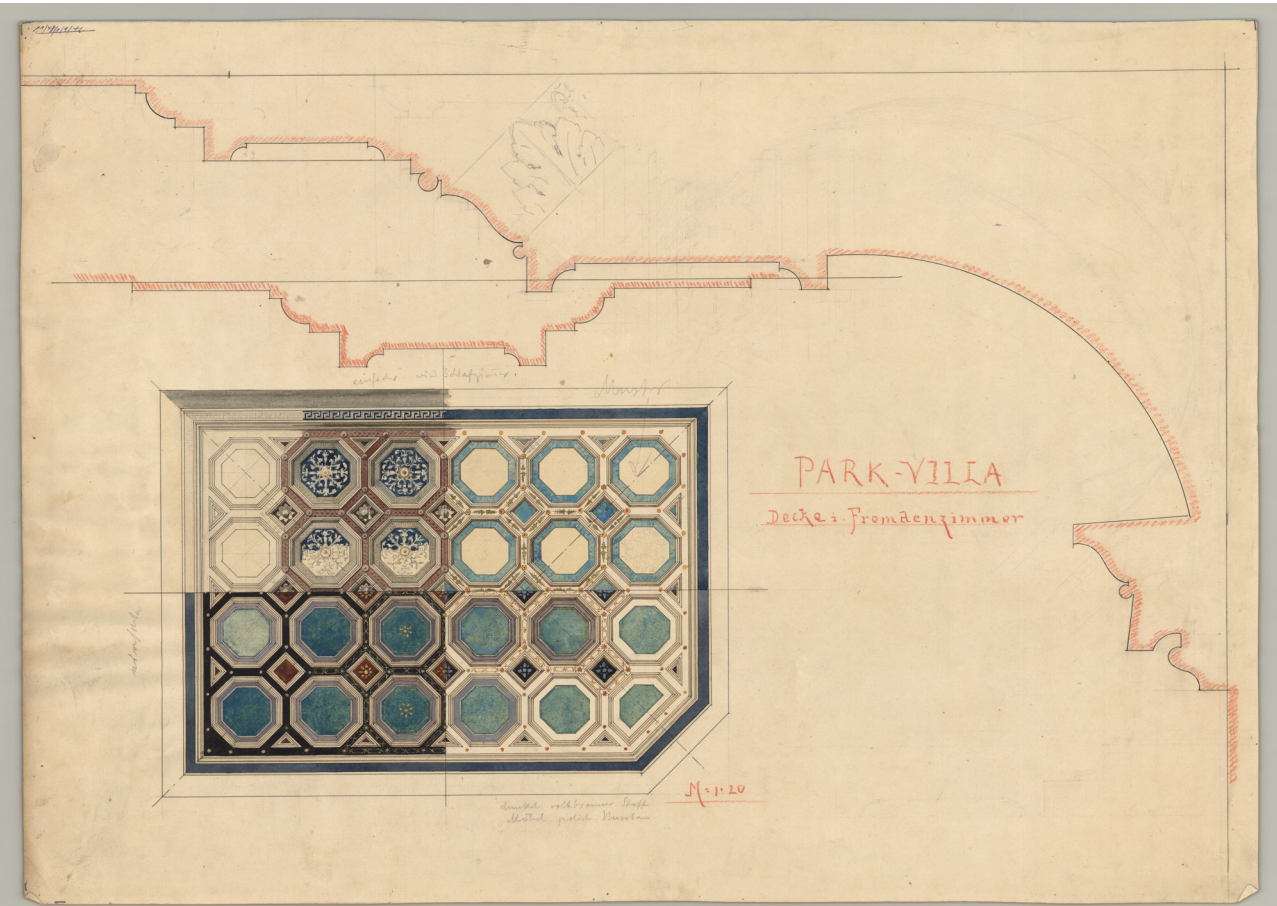
Erdgeschöß 1:400 | Rez-de-chausée | Ground floor plan

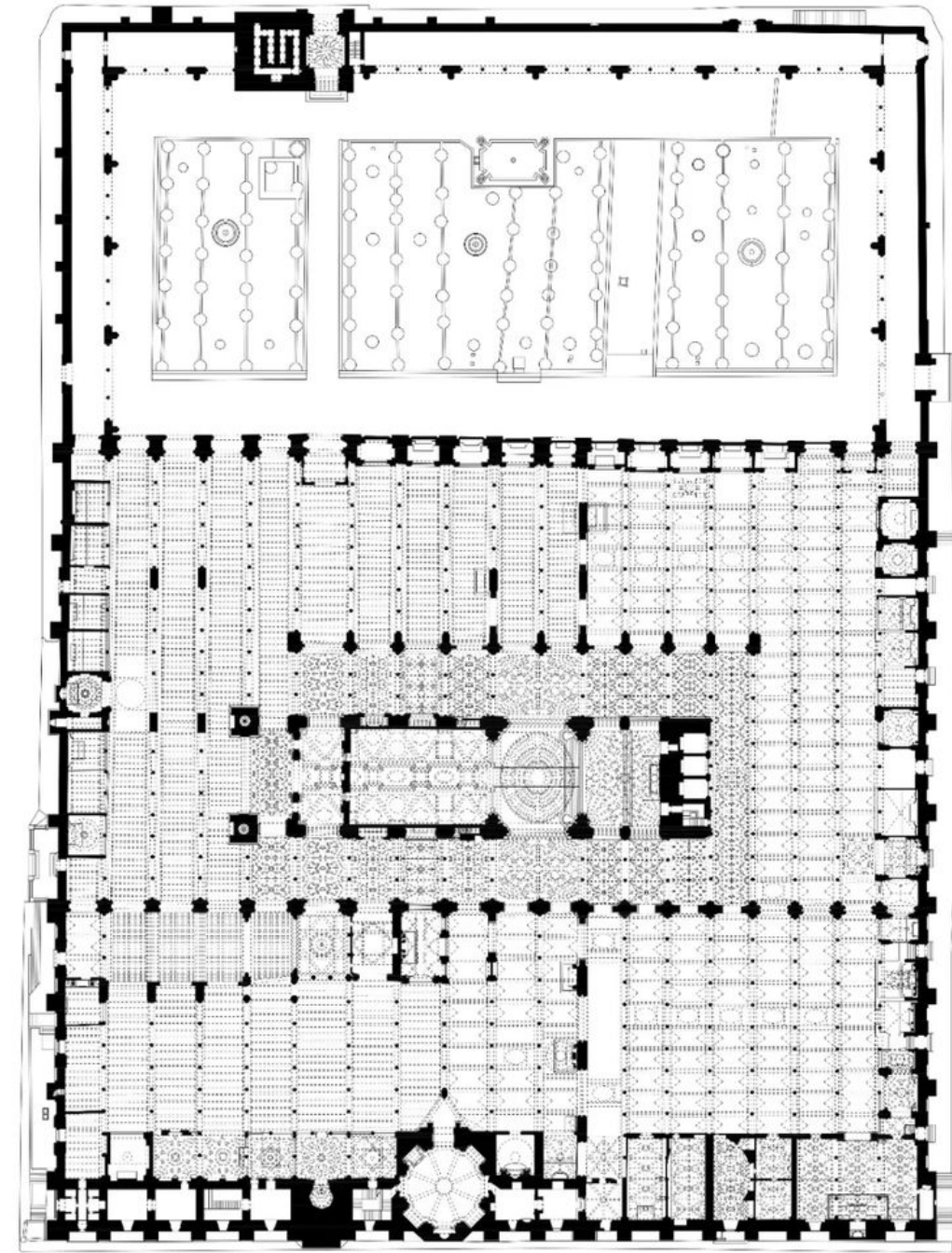
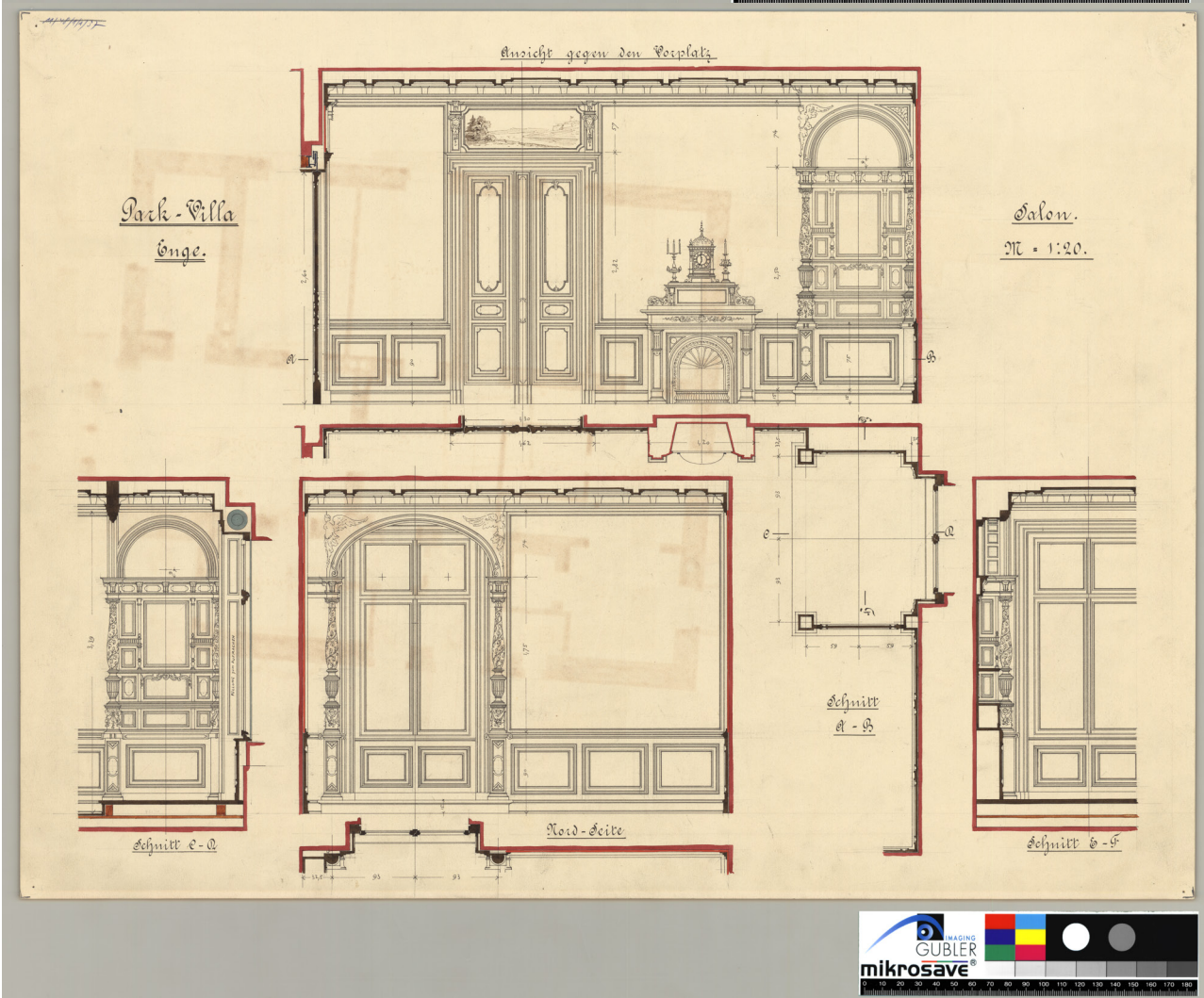
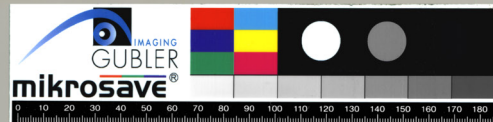
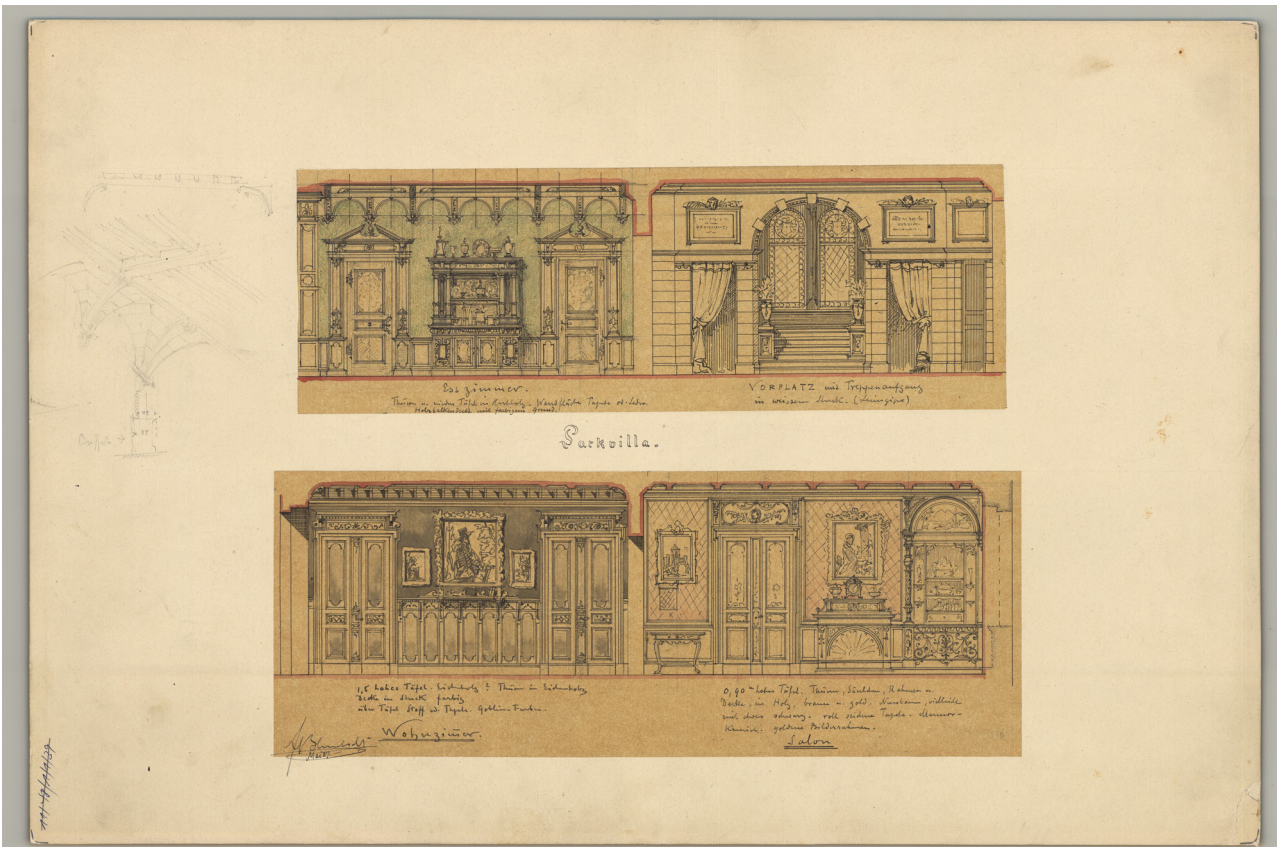


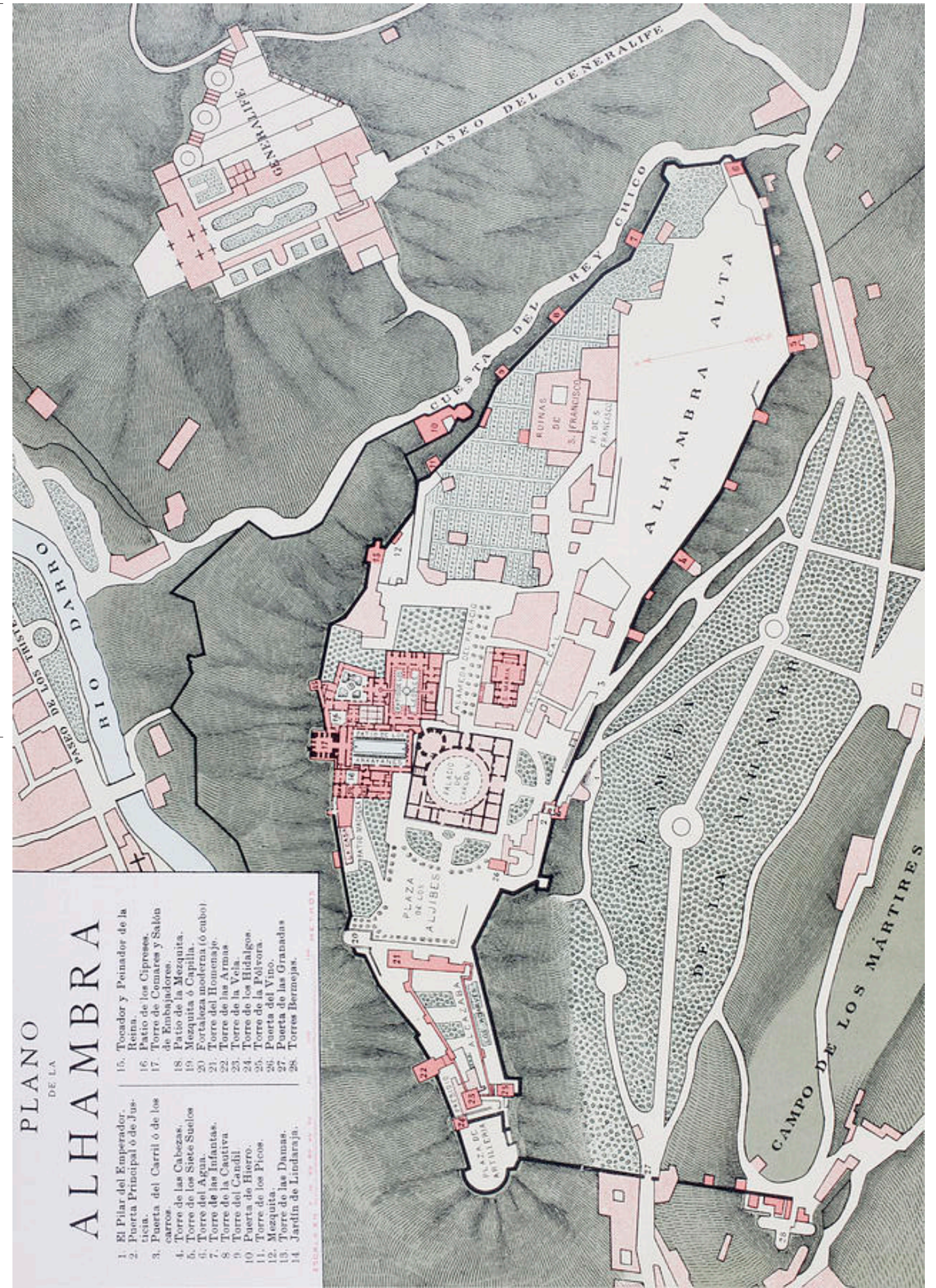
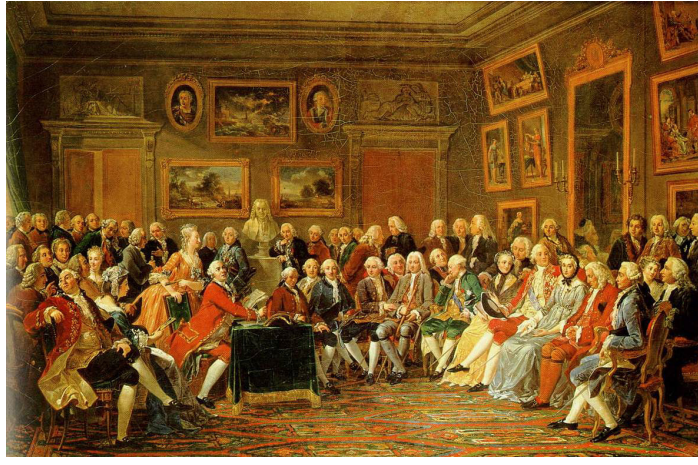
2.3 Andrea Palladio, study of the Baths of Agrippa (with a detail of the Loggia del Capitaniato), 1570s.

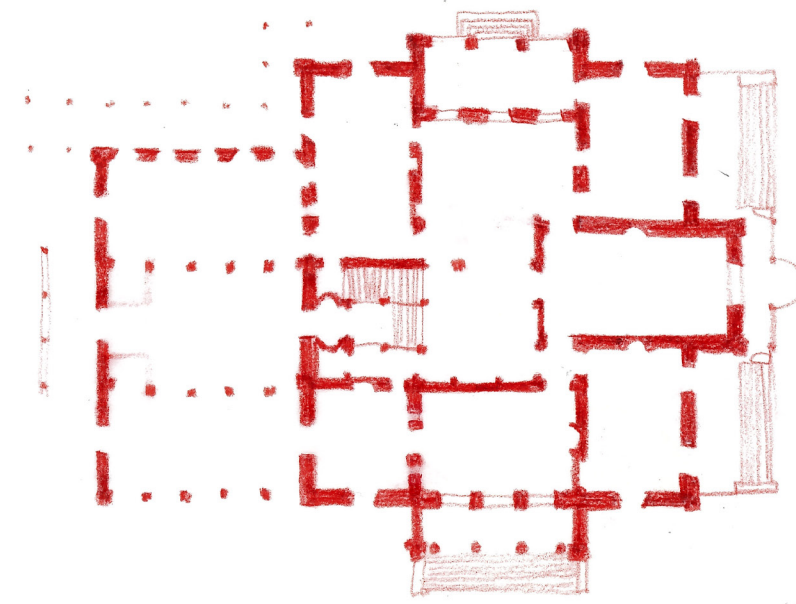
Hal Foster Design and Crime (And Other Diatribes)



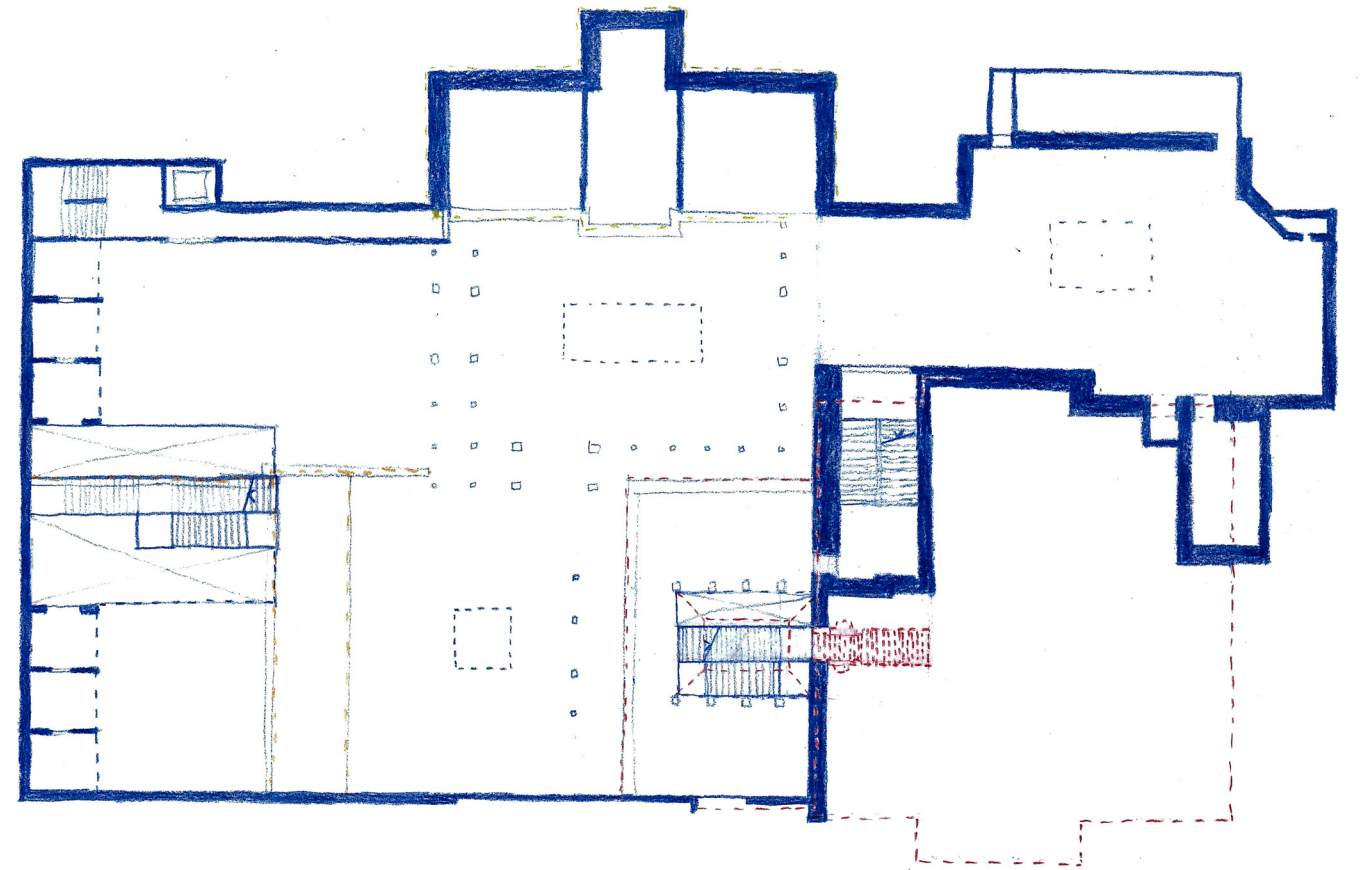




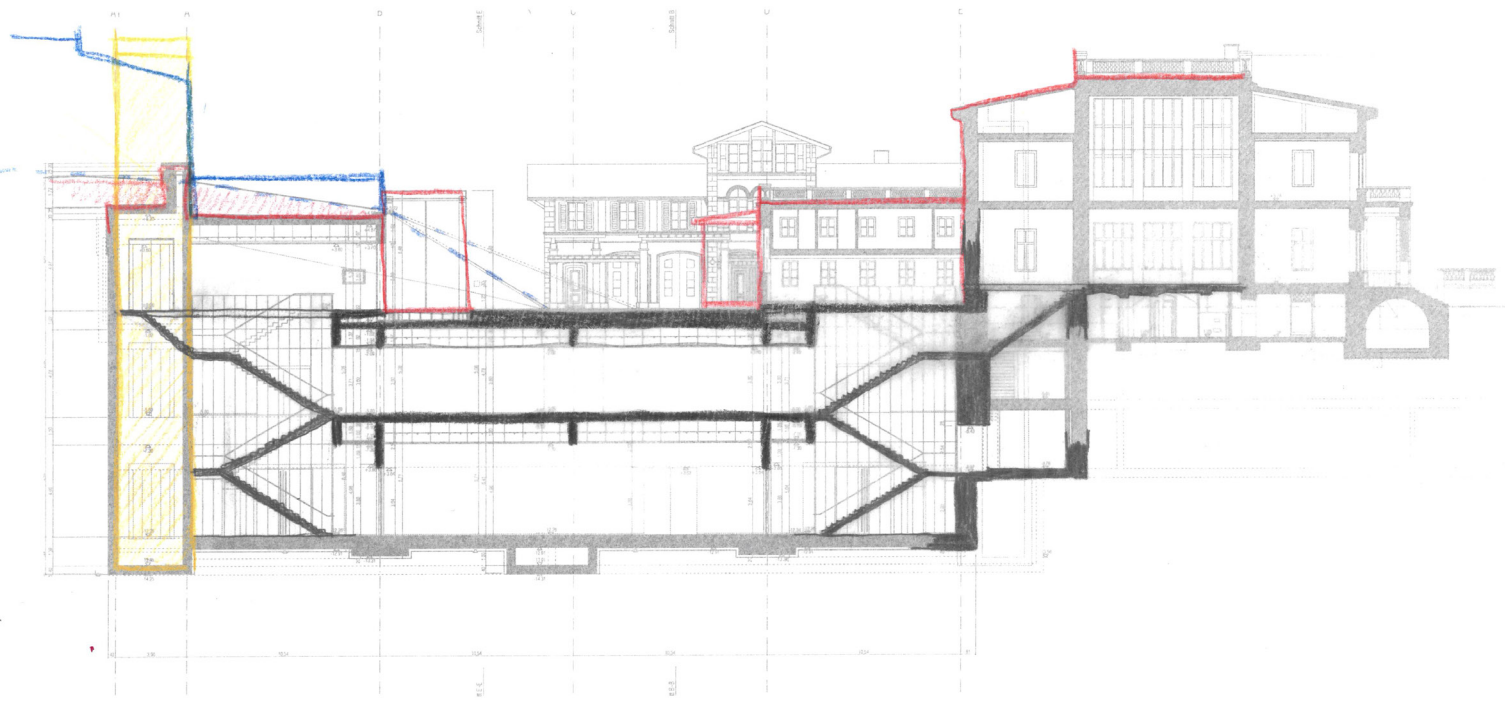




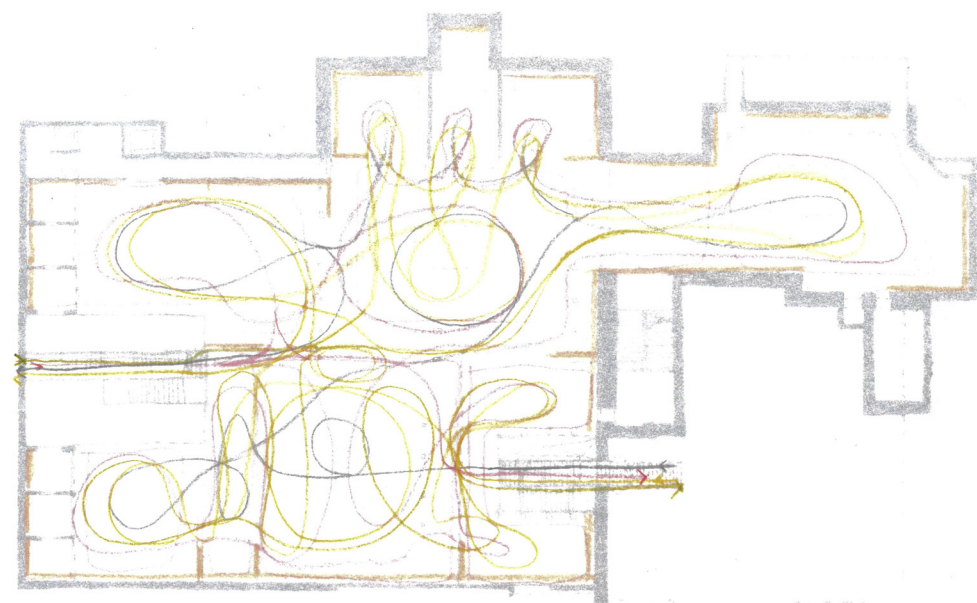
VORSCHLAG 13.11.23



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1. UG VORSTELLUNG
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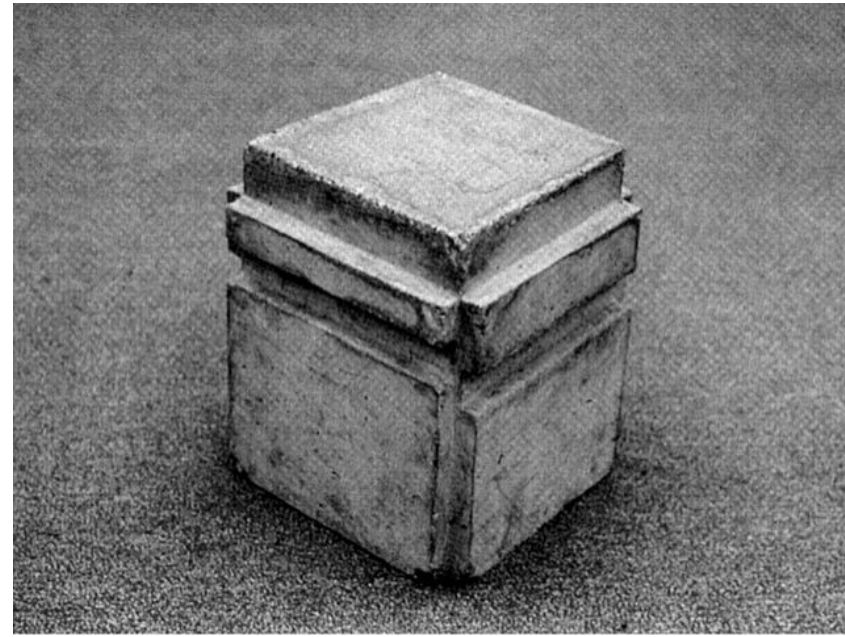


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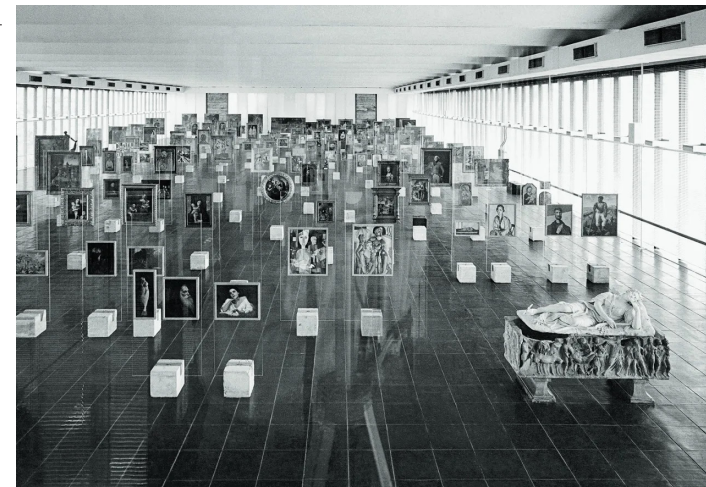
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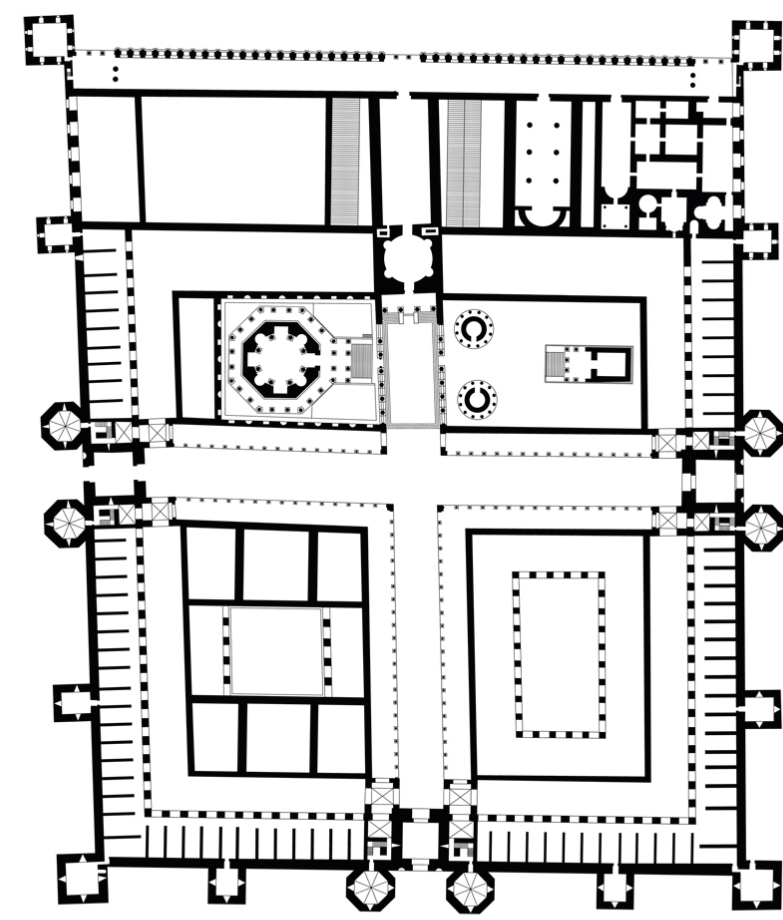
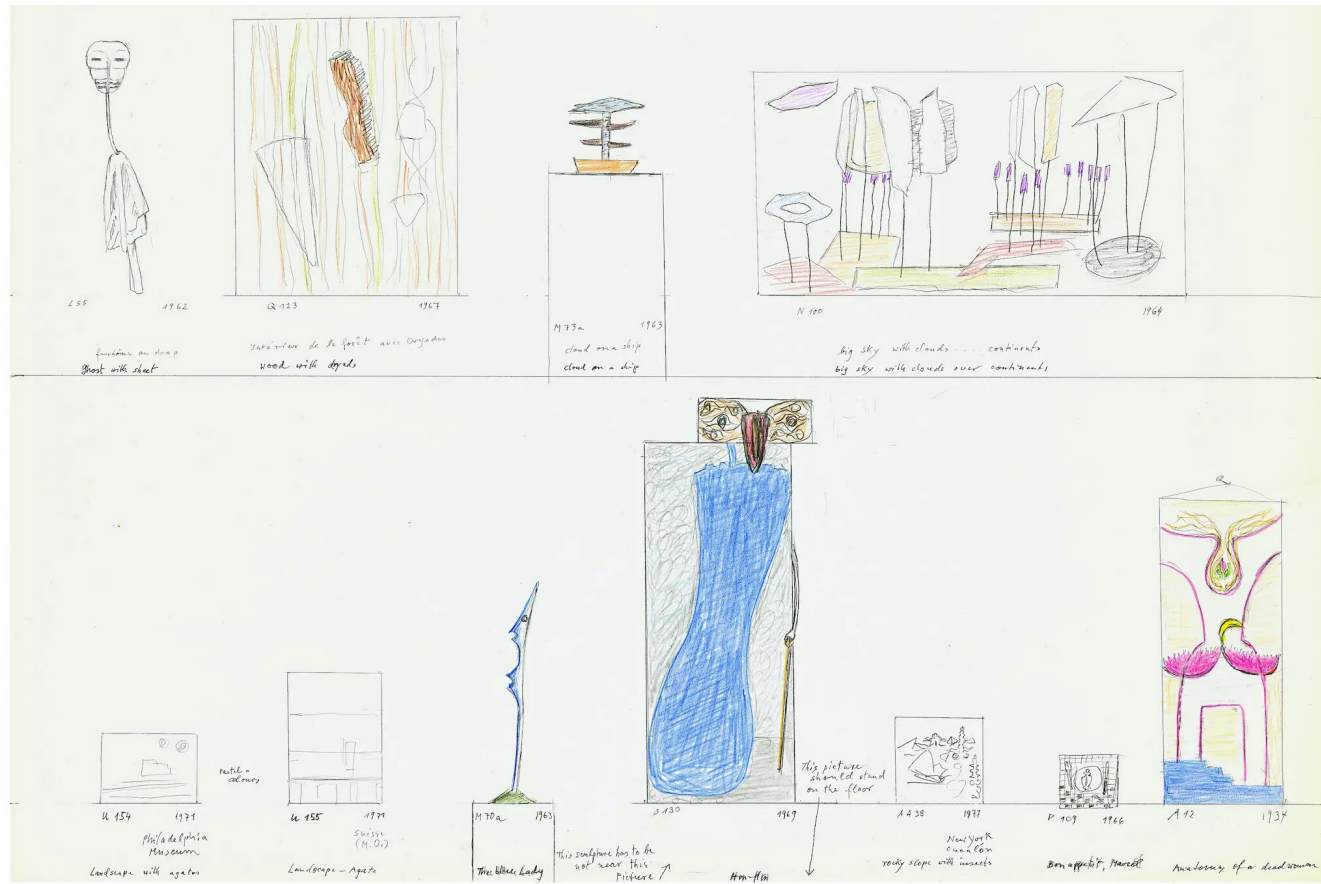


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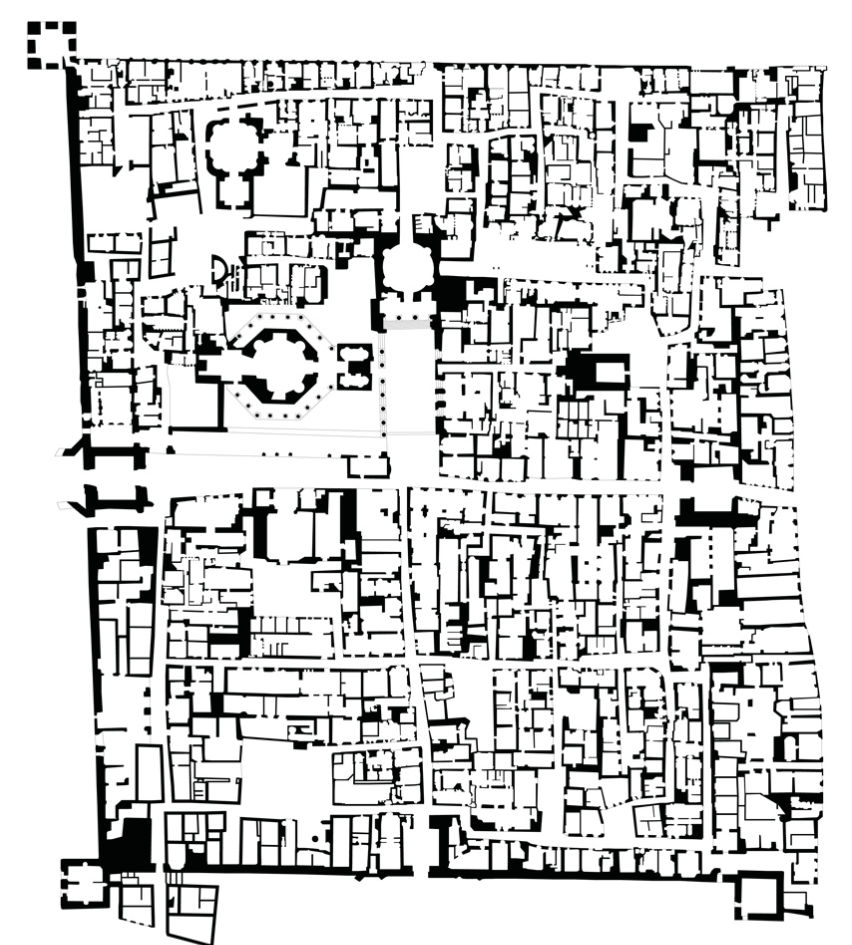


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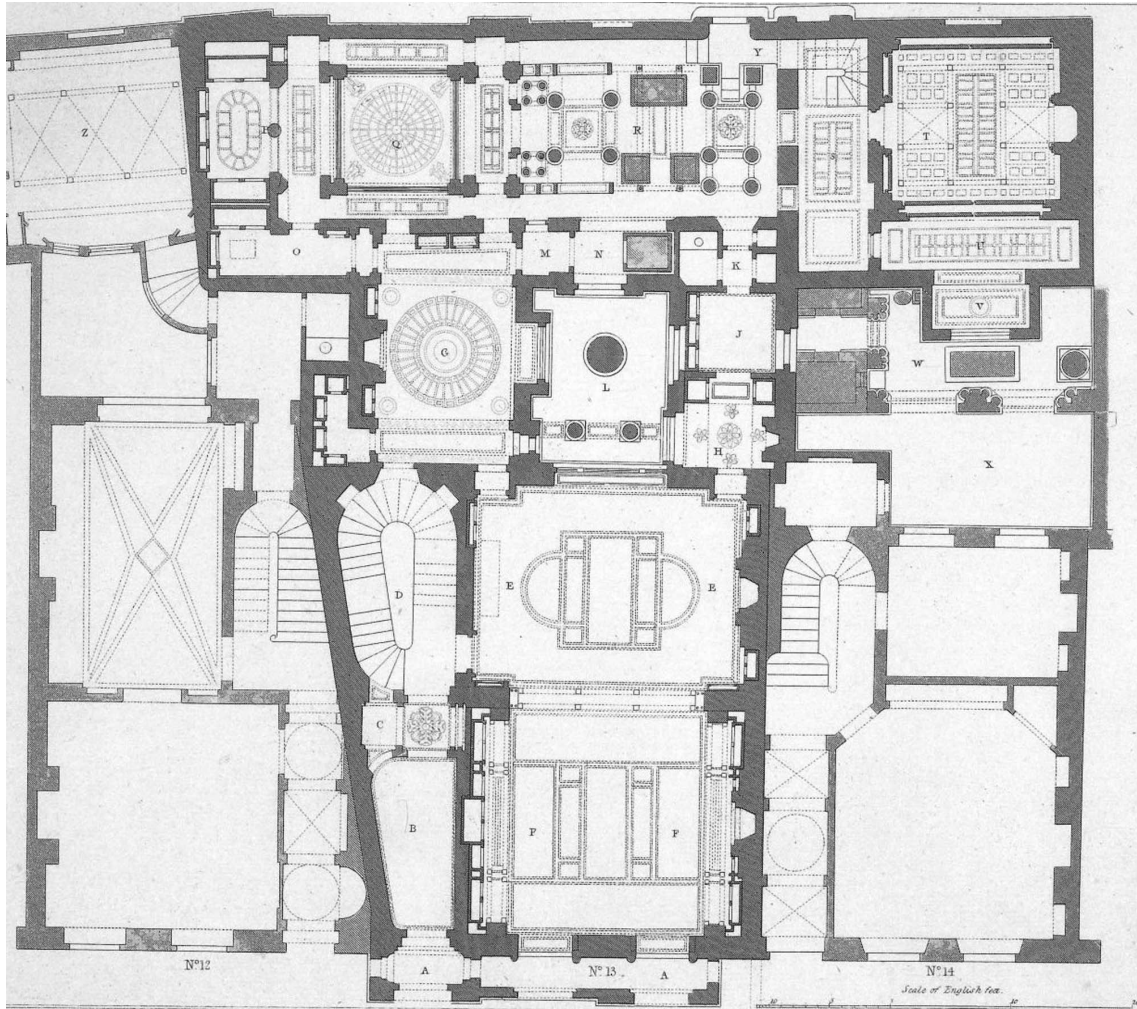
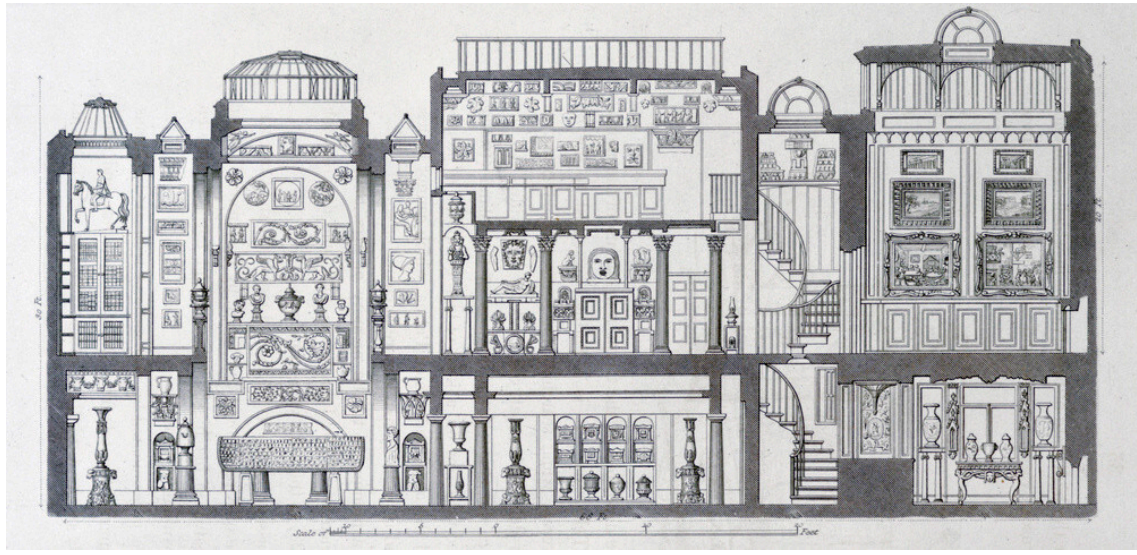


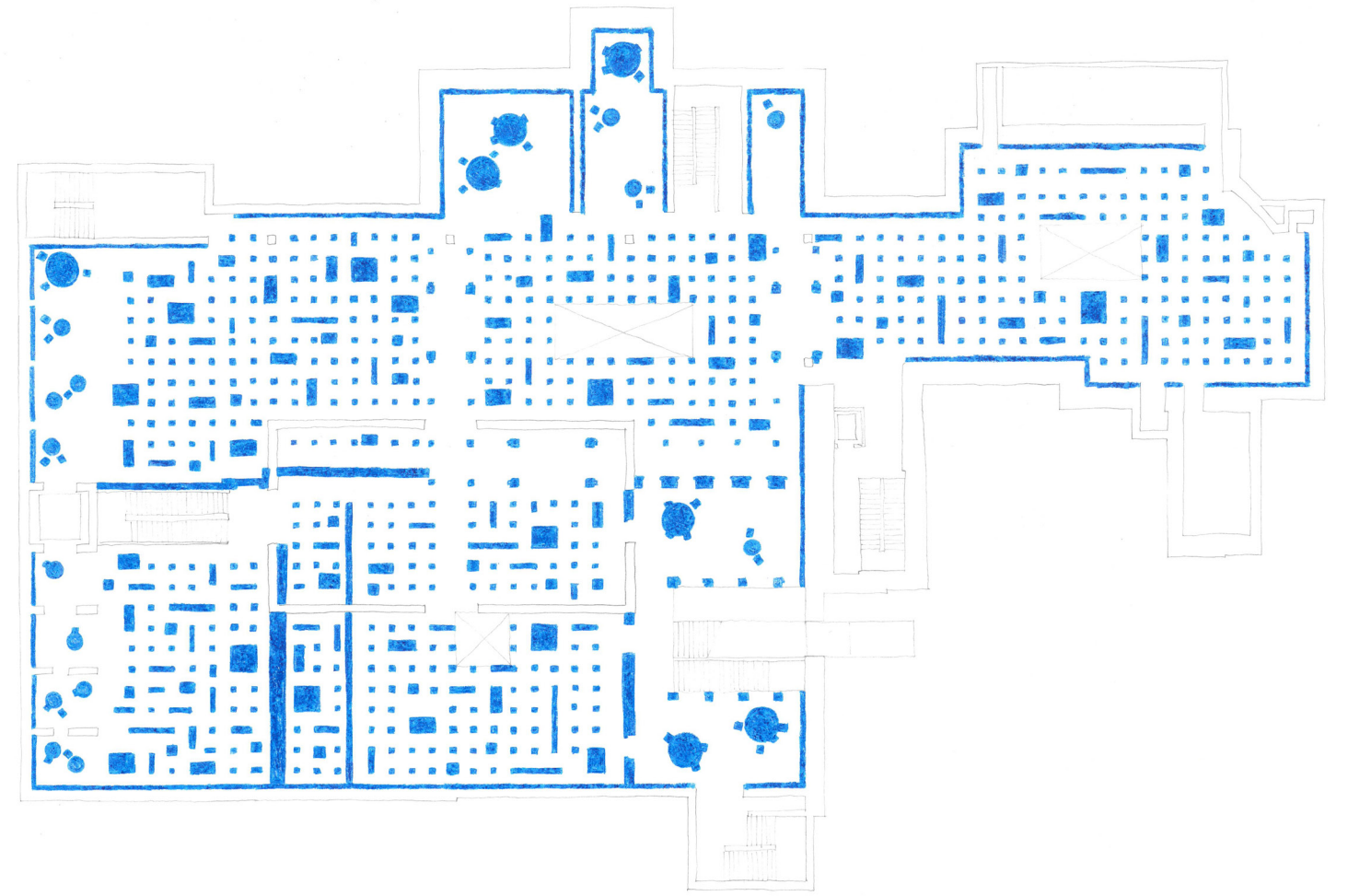


10 20 50 100
Roman Empire



10 20 50 100
today





History is not a finished singular line, but is always changing and evolving in endless cycles of time.³¹⁵
 A multitude of strings of reality assemble into a simultaneity of relations, constituting a common history and stimulating a future full of associations.³¹³
 Parallel individual histories and parallel realities will be meeting at certain points in time and space, subjectively recounting those points of intersection.

Chronology will be the foundation for documentation, research and creativity - contrary to the linearity that chronology suggests, the kinetic exhibition unfolds into different directions creating a three dimensional space initiating a discourse.³¹⁵
 Let's call it by its more scientific term "time": Time transcends all scales from the city to the Rieterpark to the Ensemble of the Villas and the Bunker to the objects. Time is perceived, treated and accepted differently in each scale.

The beginnings of the Ensemble of Villas and the Rieterpark are rooted in the classical thinking of the picturesque landscape garden, which reveals their origins as children of the enlightenment movement. Enlightenment aimed at the acceptance of scientific discoveries and the expansion of knowledge. However, the dark side of this movement was the imposition of an universalized knowledge by the western oppressor.³¹⁸

The Rieterpark relates to the idea of the enlightened picturesque landscape garden, a peaceful retreat from urban life, where nature is romantically idealized, where you encounter follies arranged for singular viewpoints³⁰⁵, telling a history of carefully curated ideals and preconceptions transcending all scales; the Villas, the squares, the Smaragd, the Bunker, the trees, as well as the objects inside; non-European art, categorized geographically into different "nation-states".³⁰⁴
 Projected from the European point of view of the collectors, these objects and buildings find themselves in confinement of a singular narrative, a singular history³⁰⁵; either alienated and presented as artwork, or used as a mere scientific tool to represent a new singular narrative of a cautionary, post-colonial tale.

Yet the objects and buildings of this institution should not remain in their static state³⁰⁰, but become embedded within an ongoing dialectics with their outside world, a discourse at the basis of which lies the consciousness of ones own incompleteness in order to gain new insight, a dialectic that is always about an ongoing process, to move beyond one's own confines.³⁰⁵
 The objects need an environment where they can appropriate their rightful space and address their history of displacement and diasporic becoming.³⁰¹
 The institution should use its position rooted in the city's government to carry forth the discourse outside of the park and the city.³⁰⁴

The story being told is a fragile, incomplete and unknown but also powerful, rich and diverse one which has to be uncovered, dismantled and unfolded.

The Rietberg as a mnemonic museum³¹¹ will develop into a space of shelter and care. Site specifically, the literal relation between the allegory of the cave and the Bunker has to be redefine³¹²; the Bunker has to be contextualized and situated and be perceived as a shelter rather than a confinement.³⁰⁵

The Villa on the other hand should use its different faces already standing in linear relation to the city, the park, and the other buildings, to incorporate, entwine and reflect the different realities within the archeological labyrinth of its own past in order to project outwards again.³¹⁴

The museum within this park is a place of a far fetched ideal, a projection of a supposedly common history from a singular standpoint, catering to a specific arrangement of a one sided voyeuristic spectatorship, where everything becomes static and enclosed.³⁰⁶
 Buildings and objects placed within this garden serve as mere aestheticized objects to be gazed upon, to be consumed and enjoyed³⁰³ detached from any bothers in the "real world", but we believe this museum to be a product of problems in the "real world". They should become active players in our present discourse about decolonialization!
 The Ensemble is connected by the given viewpoints and perspectives in the Park and supported by a network of urban squares³⁰⁷ building a fortress for public debate within the safe confines of the romantic idea of the garden at the urban edge.³²⁰
 These urban squares spread out from the outside - the Rieterpark - to the inside - the Villa -, from above - the heart of the ensemble - to underneath - the Bunker - and from the park back into the city.³⁰⁷
 What if the site itself becomes part of the mnemonic museum³¹⁵, where every element turns into an object of critical observation and reflection on the past: The site will start to talk about its colonial heritage and tell its story to the visitor. We want to break out of the ideals set in place during the enlightenment movement and start building a dialectic of space where we look at the romantic ruins in reverse.³³⁰ We want to start disseminating the layers of the past and look at them archeologically and transform them sustainably. Every spatial decision becomes an architecture of overt citation and mnemonics.³¹³

The walls of the villa were flattened before the opening of the Museum in 1952 to contain the categorized objects in a homogenized space.³¹²
 The plaster will be scraped off and the traces of another time will become visible³¹⁷; Wall niches will be excavated and revealed again, new openings will allow for different relations between the rooms and towards the outside in all

directions.³¹⁴

Residents, curators, researchers, visitors inhabit, spread out and connect over the entire site.³⁰⁴

The objects, once confined to a constructed linear narrative, now break out of their constraints and shed their artificial neutrality. The objects become active participants, as they live³⁰⁰ and appropriate space in interwoven rooms, overlaying with niches, wall parts, windows, columns reminding of colonial origins. Some objects will be extracted from the collection to form kinetic exhibitions³¹¹ elaborated by the residents in collaboration with curators and researchers, reciprocally informing each other in search for new ways of talking about decolonialization.

You are invited to transition into an informal sequence, as you move your body around a column, into the next space, looking out the window over the skyline of the city, onto an object.³¹⁴ You might reflect for a moment, before you take a seat directly next to it, to your right a book flipped opened to a page that caught your eye, to your left a tablet to scroll through the digital archive.³⁰⁹ Until you stand up and move on.
 Following the ceiling pattern³¹⁶ which may lead you back to the staircase, where the elongated stair reaching into the Bunker intrigues you to descend.³¹⁹

Reaching the foot of the stairs the view extends into a hall filled with objects all in their own right of being positioned on a pedestal³²²⁻³²³ and surrounded by shelves of books as backdrop, occasionally protruding into the space.
 The collection's kinetic archive³¹⁵ constituting the kinetic exhibition³¹³ and the digital archive³²³ we saw before is unfolding before your eyes. The objects are no longer confined to a shelf or a supposedly neutral space, but start a dialogue with the surrounding architecture.³⁰⁰ They are in movement³⁰⁰, they are alive: all objects of all collections are assembled chronologically by their moment of production. Over time, some may disappear, as they start to form constellations used in exhibitions assembled by residents, or as they are restituted.³²⁷ The absence of previous objects start to form voids, that become new spaces of inquiry and reflection.³⁰¹
 In this living archive every object is hyperlinked to others to expand narratives.

The mass of the Bunker is not only perforated by the stairs but also by skylights, every now and again replacing the artificial ceiling lighting. The light from above locates you underneath the urban squares.³¹⁴ While walking through the archive and sitting between pedestals you mnemonically remember the urban fabric aboveground.³¹³

As you walk freely through time, the mnemonic museum, both in its architecture and in its content assists you to form new associations and deepen them in a space of contemplation and confrontation.³²⁸

After learning your way through the Rhizome³⁰³ you look for a way up, and notice people coming down the staircase on the other side of the hall. It leads you up to the assembly space, where the smell of fresh coffee brewing fills the air.

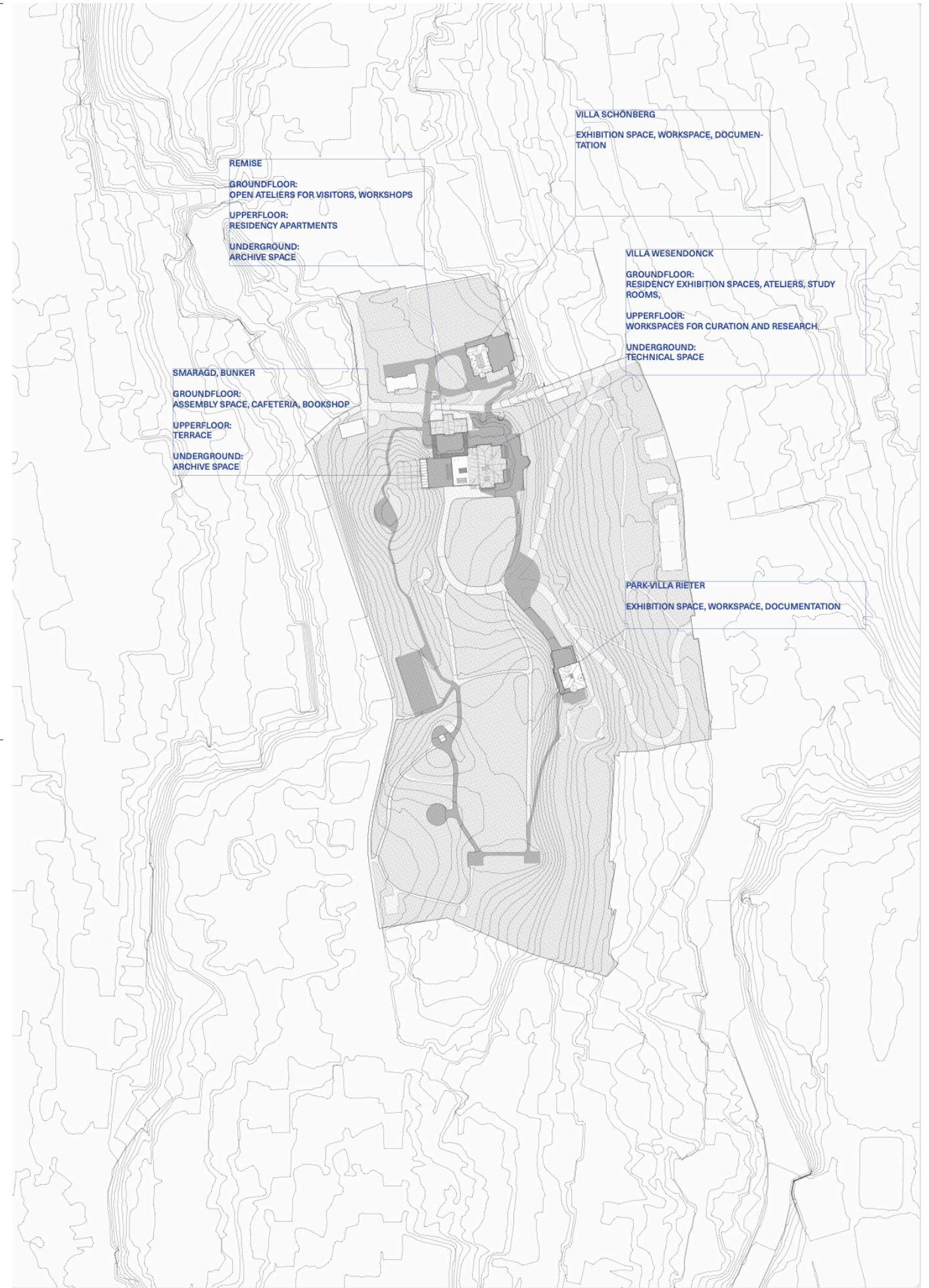
You order and wait for your coffee, look through the books, and you come across the yearly program. Every year the Rietberg Kreis gathers here, this assembly provides a space to discuss and exchange the coming program for the year, to hear from all fields of the museum, the newly introduced research and residencies bring in a new dynamic into the organizational structure.³⁰⁴

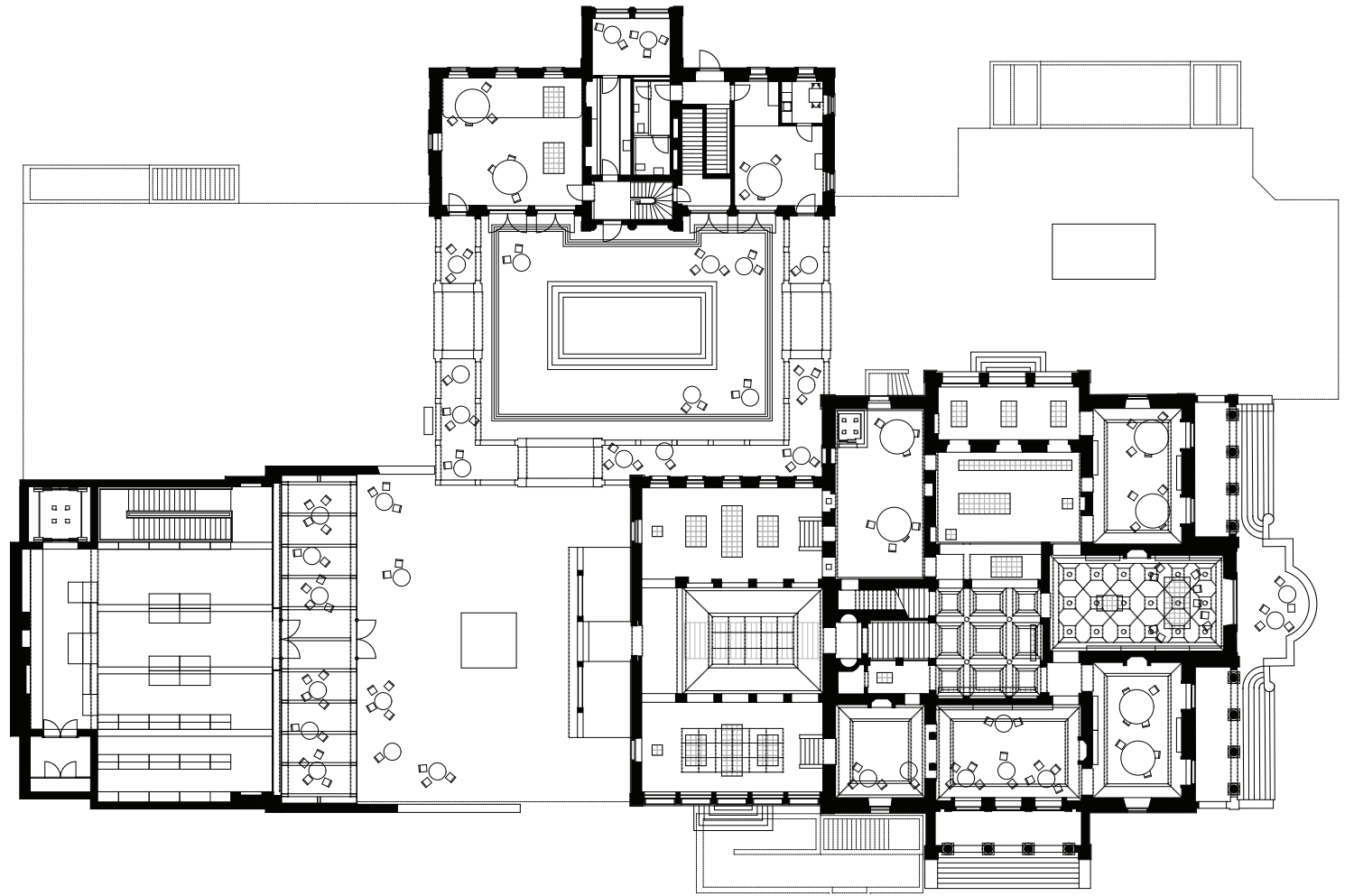
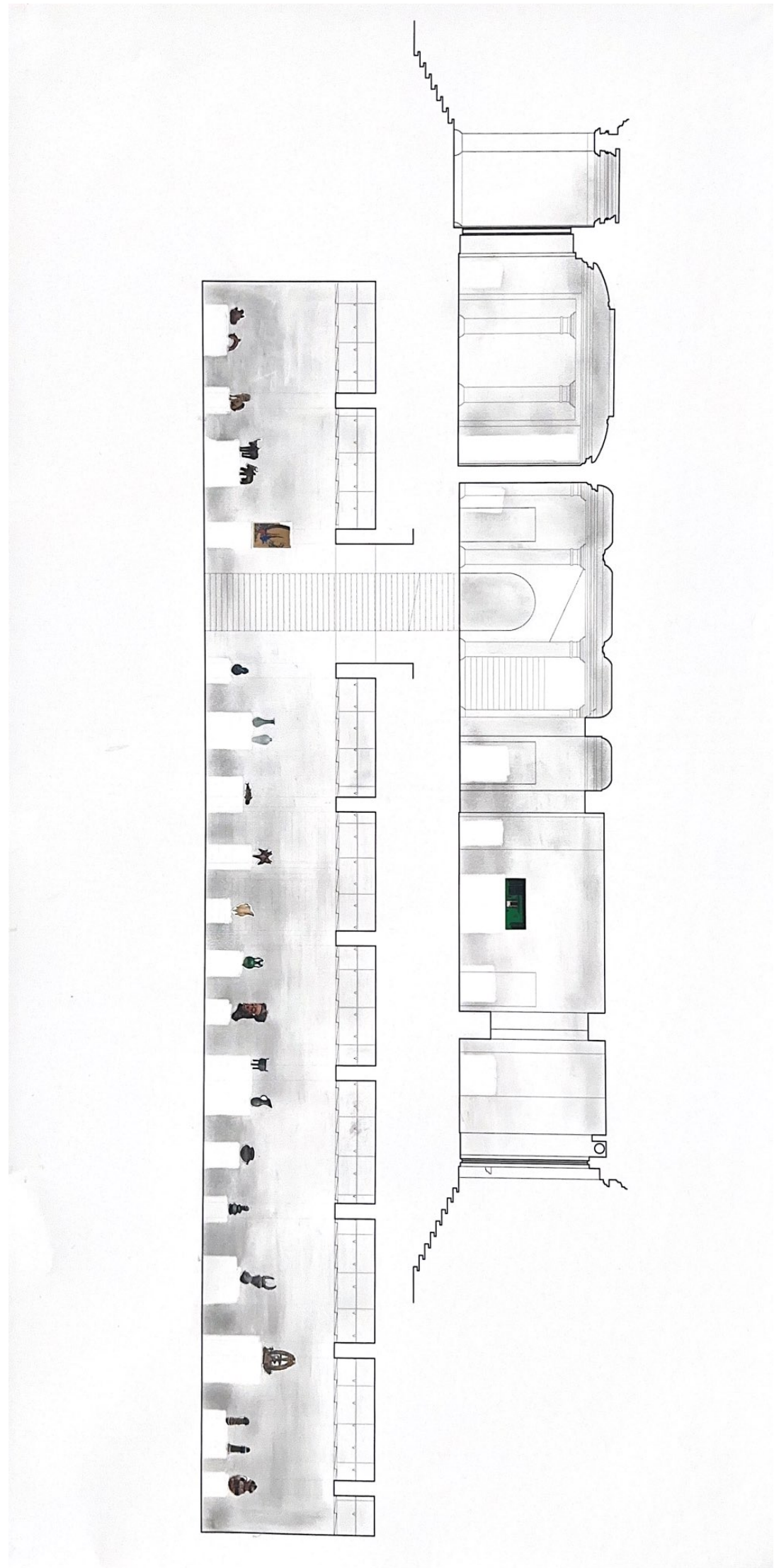
The assembly no longer determines the acquisition of new prestigious artifacts to further expand the collection, but decides upon new possible residents of the following years, as there has been a shift in material to immaterial values.³⁰⁰

"Collecting" as one of the main elements in the museum's mandate is redefined from expanding the museum's collections by more objects to enriching the knowledge around the existing collection. Thus, these immaterial values will extend the collections depth.
 The budget once used for material acquisitions is reallocated to facilitate the ongoing dialectic between residencies, research and curation.³⁰⁴

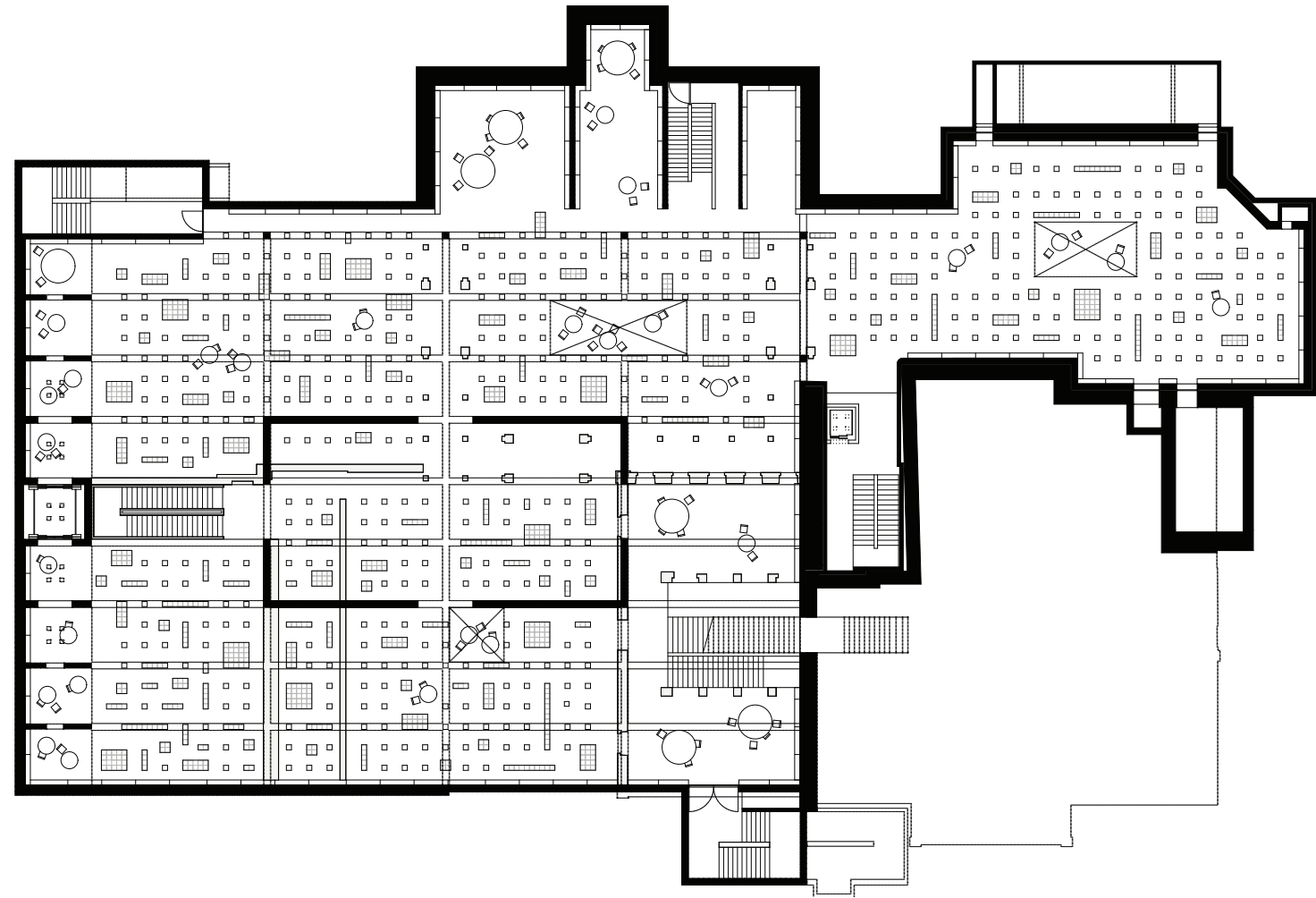
While sitting in the Smaragd you see the Villa and reflect and discuss. Walking away you shortly look back to the Smaragd, seeing a green grotto, and wonder what your role during this visit was.³³⁰

These spaces in all scales establish a new commons³⁰⁶, where knowledges are continuously produced and exchanged. A research that leaps out of the mere scientific, that is more about searching closely and seeking out, where curation is not about finding a cure, a singular final solution for a problem, but about caring and sheltering different perspectives, voices, memories.
 The individual, is adding a singular string that will branch out into a multitude of different histories, this will constitute our common history and the reality we find ourselves in today.

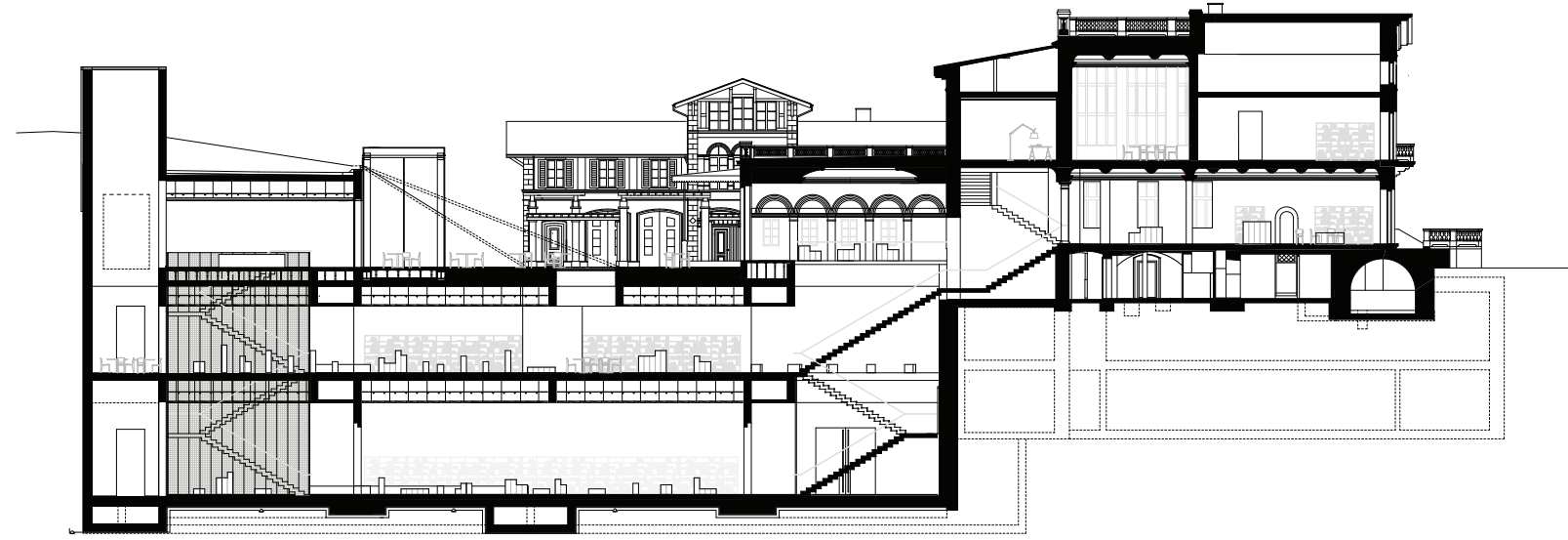




0 1:200 Ground floor plan



1:1200 First Underground plan



1:1200 Cross-section



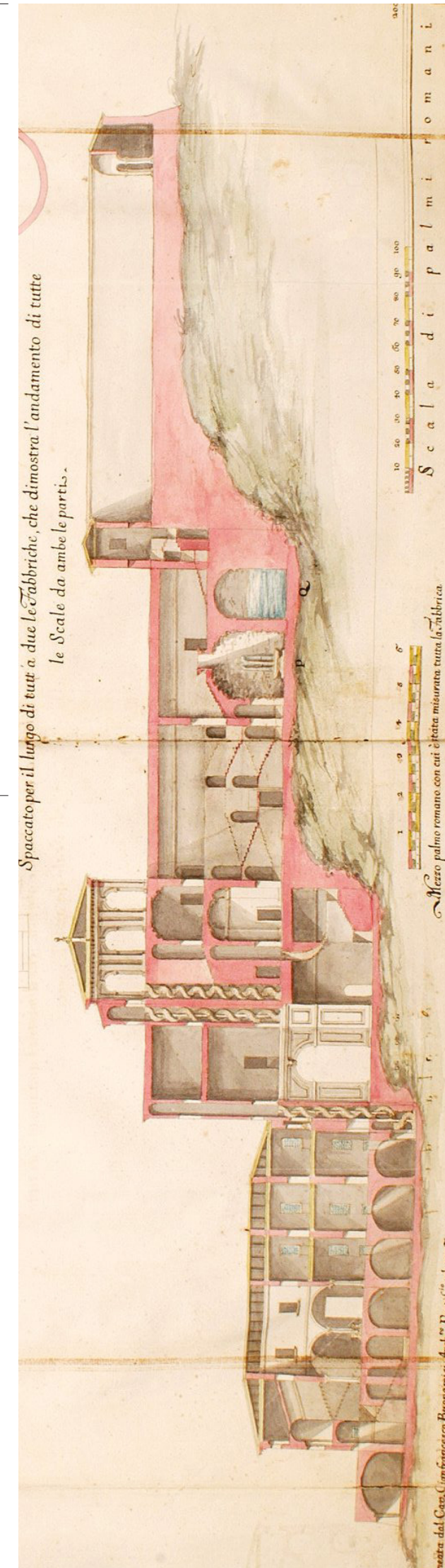
ARCHITECTURE, GENDER AND POLITICS: THE VILLA IMPERIALE AT PESARO

CATHERINE KING



Girolamo Genga, Villa Imperiale, main façade to left, c. 1529–38. Pesaro. Photo: copyright © the author.

The Villa Imperiale at Pesaro (plate 2.1) takes an enclosed inward-turning form which is without precedent in the traditions of villas made during the fifteenth and sixteenth centuries in Italy. So far its peculiarity in shape has been explained as a result of stylistic proclivities, functional requirements, topography and climate. However, the villa was inscribed on its façade as having been built by the





Innenhof der Kastellvilla, auch Sotzra Villa genannt. Die Villa Mairea ist ein Werk des finnischen Architekten Alvaro Sotzra. Die Villa ist ein Beispiel für die finnische Bauweise des 20. Jahrhunderts. Die Villa ist ein Werk des finnischen Architekten Alvaro Sotzra.



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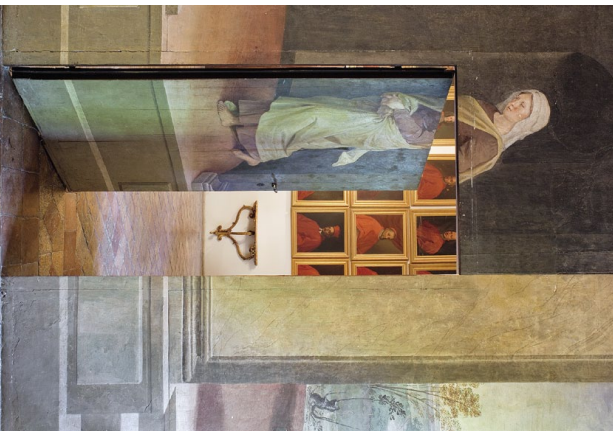
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- 1 Innenhof Kastellvilla
- 2 Außenhof
- 3 Hof im Inneren der Villa
- 4 Hof im Inneren der Villa
- 5 Terrassen
- 6 Garten



Lufbild der gesamten Baugruppe am Berg. Hier ist der Ort, an dem die Villa Mairea steht. Die Villa ist ein Werk des finnischen Architekten Alvaro Sotzra.

- 1 Innenhof Kastellvilla
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Seite und Kolonnade mit Freisitz. Die Villa Mairea ist ein Werk des finnischen Architekten Alvaro Sotzra.

A 4840 Permanente Waffenstellung «Männerbad Enge – Nord»



Der Zugang auf der Westseite liegt direkt beim Fussgängerbereich durch das Arboretum. Rechterhand eine Nahaufnahme der Schiess- und Beobachterscharte mit Flankenschütz. Bilder: Denkmalpflege Kanton Zürich



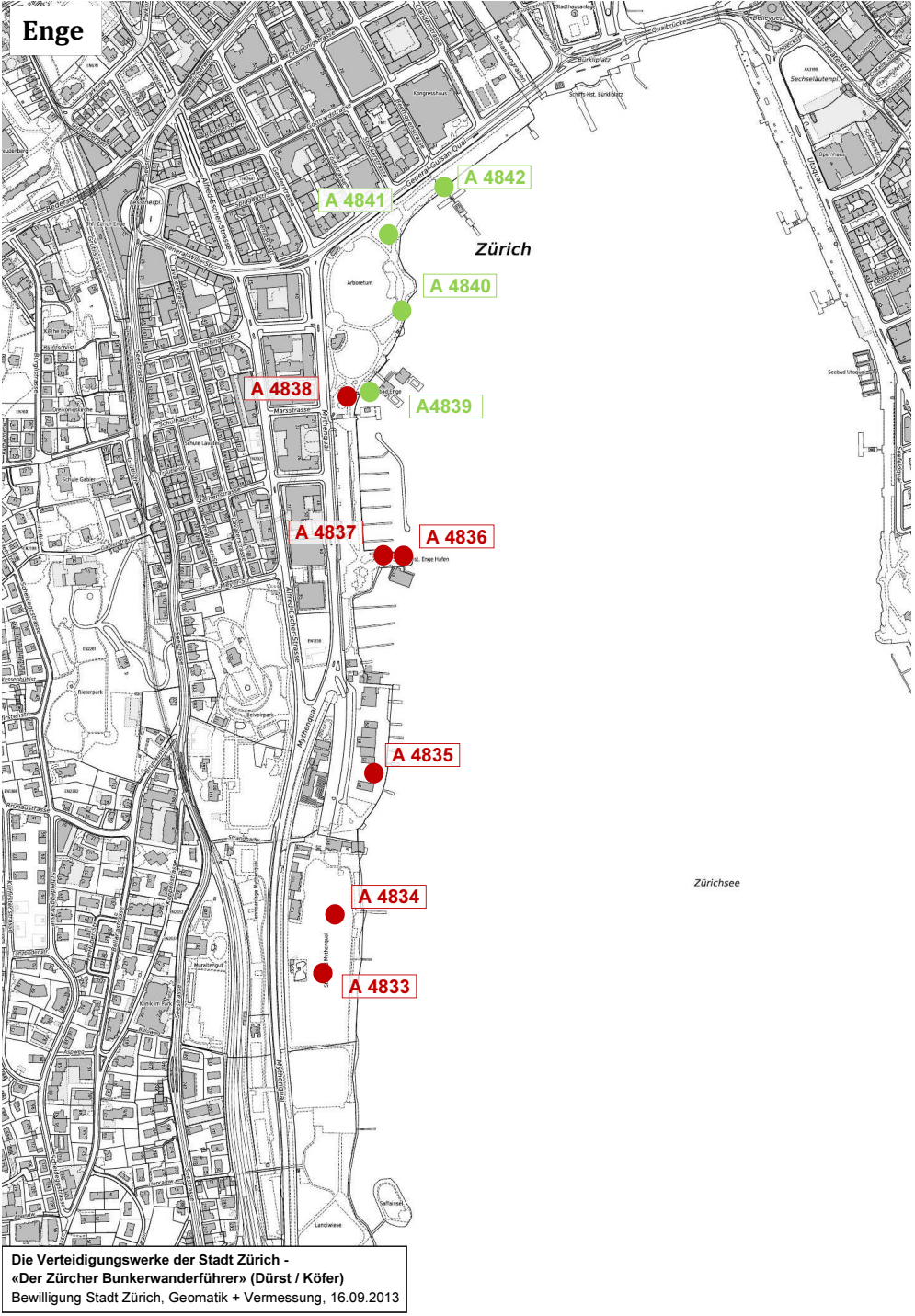
Die Elektroleitungen an der südlichen und östlichen Seite wurden nachträglich für den Mieter angebracht.



Vor der Schiessscharte in Richtung See laden heute gemütliche Sitzbänke zum Verweilen ein.

Beschreibung
Im Dezember 1939 stellte der Kommandant des 3. Armeekorps Anträge für den permanenten Ausbau im Bereich des Stadtkommandos Zürich. Unter anderem war darin auch enthalten, ein Budget von Fr. 60'000.- für diesen LMG-Doppelstand zwischen See und Voliere am Mythenquai. Am 3. Juli 1940 vermeldete Major Josef Kott das Ter Bat 155: «Stand süd, Arboretumhügel, Mq-Stand, ist fertig betoniert, übrige Arbeiten sind fertig zu stellen, sämtl. Pläne fertig.» Am gleichen Tage war auch die gesamte Mannschaft mit Aufräum-Arbeiten im Arboretum beschäftigt, wo tags zuvor sämtliche Bauarbeiten definitiv eingestellt worden sind. Das Werk verfügt über eine Schiess- und Beobachterscharte mit Flankenschütz in nördlicher Richtung, dem Seeufer entlang, sowie eine einzelne Schiessscharte in Richtung See. Aus alten Bauberichten können wir entnehmen, dass pro Werk im Arboretum etwa 4-6 Mann während 2-3 Wochen gearbeitet haben, die reine Bauzeit wurde jedoch teilweise durch Übungen und Ausbildungsblocke unterbrochen.

Dürst / Köfer: «Die Verteidigungswerke der Stadt Zürich – Der Zürcher Bunkerwanderführer» Seite 66



Dürst / Köfer: «Die Verteidigungswerke der Stadt Zürich – Der Zürcher Bunkerwanderführer» Seite 66

Die Verteidigungswerke der Stadt Zürich - «Der Zürcher Bunkerwanderführer» (Dürst / Köfer)
Bewilligung Stadt Zürich, Geomatik + Vermessung, 16.09.2013

Die künstliche Ruine im Prospekt der Villa Imperiale

Von der Nähe der historischen Bauforschung zum ganzheitlichen Blick der architektonischen Bedeutungsforschung am Beispiel einer Villa in der Nähe von Pesaro an der italienischen Adria

Text: Jan Pieper, Fotos: Reinhard Gärtner

Die Villa Mairea ist ein Werk des finnischen Architekten Alvaro Sotzra. Die Villa ist ein Beispiel für die finnische Bauweise des 20. Jahrhunderts. Die Villa ist ein Werk des finnischen Architekten Alvaro Sotzra.

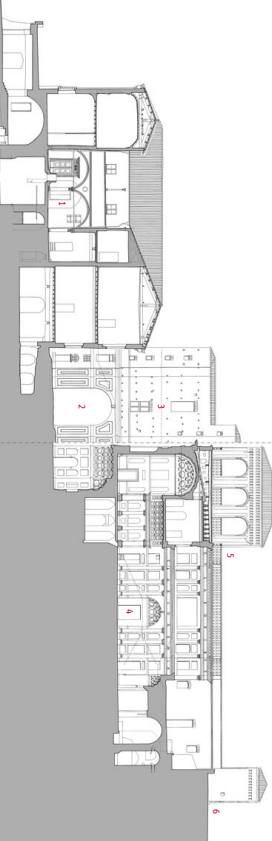
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Informationen zu Schutzräumen & Schutzplätzen

stadt-zuerich.ch/schutzbauten



Der Krieg in der Ukraine hat dazu geführt, dass bei der Stadt Zürich viele Anfragen betreffend Schutzbauten und -plätzen eingingen.

Grundsätzlich gilt: In einer aussergewöhnlichen Lage gibt der Bundesrat bzw. die zuständige Bundesbehörde entsprechende Schritte und Massnahmen zum Schutz der Bevölkerung bekannt und löst diese aus. Dies ist im Moment nicht der Fall.

Zum Thema Schutzräume ist folgendes festzuhalten: Der Grossteil der Bevölkerung wohnt in Gebäuden mit eigenen Schutzräumen. Normalerweise befinden sich diese bei grösseren Wohnbauten direkt im Untergeschoss. Der Eigentümer bzw. der Liegenschaftsverwalter weiss Bescheid, wo und ob sich ein Schutzraum im bewohnten Gebäude befindet.

Falls sich kein Schutzraum im bewohnten Gebäude befindet, stehen öffentliche Schutzräume für die Bevölkerung der Stadt Zürich in der näheren Umgebung zur Verfügung. Die Zuweisung der Bevölkerung zu einem öffentlichen Schutzraum erfolgt erst nach Aufforderung der zuständigen Bundesbehörde (vgl. oben). Danach erfolgt die Zuweisungsplanung (ZUPLA) in der Stadt Zürich und die Information an die Bevölkerung, wo genau sich der zugewiesene Schutzplatz befindet.

In etwa so kann man sich einen Schutzraum mit aufgestellten Betten vorstellen.

Die Besitzer von Schutzräumen würden dann auch aufgefordert werden, ihre Schutzräume auf einen Konfliktfall vorzubereiten, wie zum Beispiel die Entfernung von Installationen und Waren, die sich in Friedenszeiten im Schutzraum befinden oder den Aufbau von Betten und Sanitärinfrastruktur für den aktiven Betrieb der Anlage.

Schutzräume und Schutzplätze

Hier erhalten Sie Antworten auf häufige Fragen zu Schutzräumen und Schutzplätzen.

Wann kommen Schutzbauten zum Einsatz?

In aussergewöhnlichen Lagen. Das können militärische Bedrohungen sein, aber auch bei grossen Unwettern oder anderen Katastrophen sind Schutzbauten zweckmässig.

Wann stehen die Schutzbauten in der Stadt Zürich für die Bevölkerung zur Nutzung bereit?

In einer aussergewöhnlichen Lage löst der Bundesrat bzw. die zuständige Bundesbehörde die Massnahmen zum Schutz der Bevölkerung aus. Die Gemeinden erhalten dann den Auftrag, die Anlagen bereit zu machen. Dies ist im Moment nicht der Fall.

Wie viele Anlagen gibt es in der Stadt Zürich?

Insgesamt hat es in Zürich fast 7'000 Schutzräume (private und öffentliche). Die Stadt Zürich verfügt über rund 170 Zivilschutzanlagen. 60 Anlagen dienen vor allem den Formationen des Zivilschutzes (Kommandoposten, Sanitätsstellen, Sanitätsposten, Bereitstellungsanlagen), die übrigen 110 sind öffentliche Schutzräume für die Bevölkerung.



Aufbau und Elemente eines Schutzraums

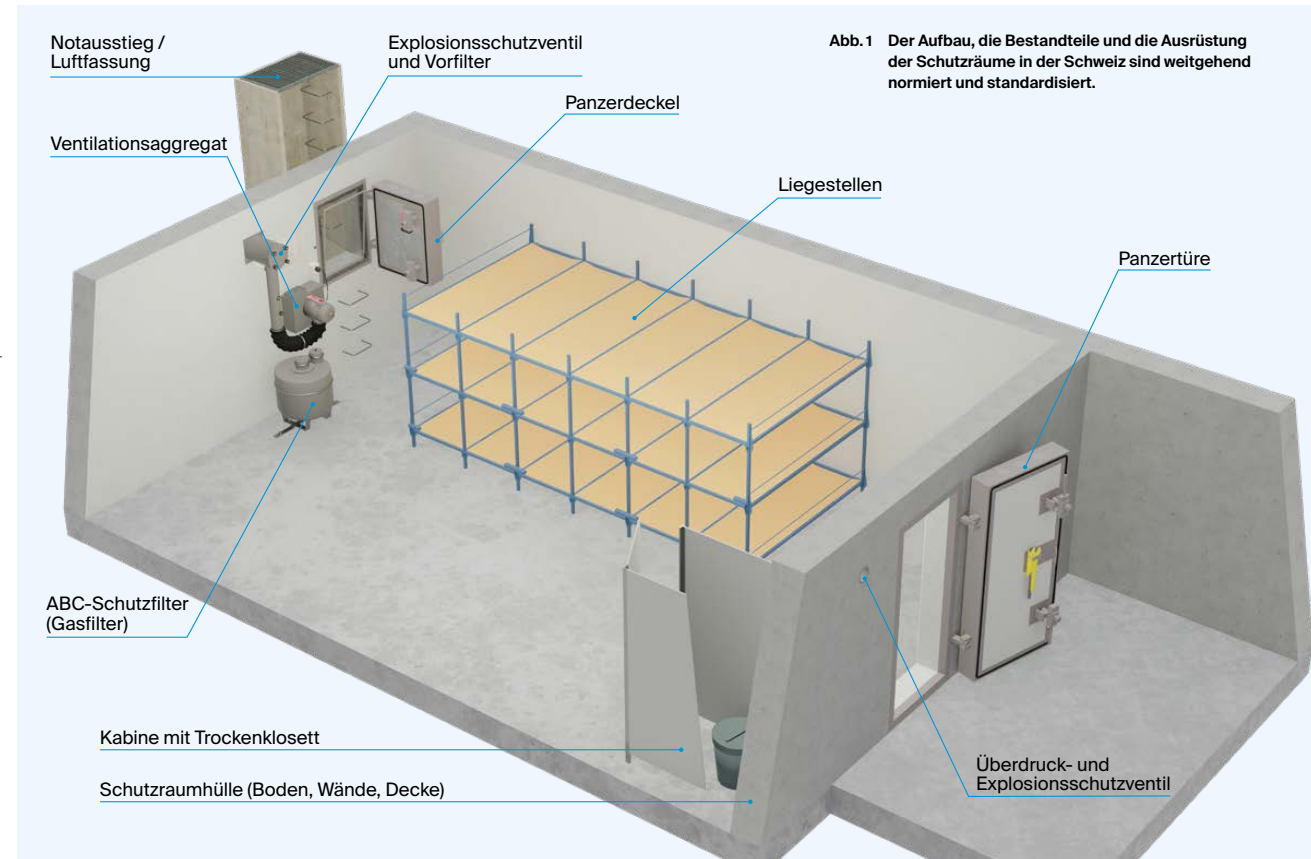
In der Schweiz gibt es zwar unterschiedliche Typen und Varianten von Schutzräumen, von kleinsten für fünf bis zu solchen für über tausend Schutzsuchende. Das Prinzip und die Anforderungen sind aber bei allen gleich, und die Schutzräume sind weitgehend normiert und standardisiert. Dargestellt werden hier Schutzräume mit bis 200 Schutzplätzen, auf Varianten wird teilweise eingegangen.

Schutzwirkung massgebend

Bei den Schutzräumen geht es in erster Linie um die Schutzwirkung; sie sind zweckmässig konstruiert und ausgerüstet, um Kosten, Platzbedarf und Unterhaltsaufwand niedrig zu halten. Dies zeigt sich auch bei den Platzverhältnissen: Ein Schutzraum weist pro Schutzplatz, d. h. pro Person (mindestens) 1 m² Bodenfläche und 2,5 m³ Rauminhalt auf.

Schutzraumhülle und Abschlüsse

Der Schutzraum verdankt seine mechanische Widerstandsfähigkeit der Schutzraumhülle (Boden, Wände und Decke), die mit Stahlbeton erstellt wird. Öffnungen werden mit Panzertüren und Panzerdeckeln verschlossen, die ebenfalls aus armiertem Beton bestehen.





| Wood Price League Table | | |
|-------------------------------------------------------------|------|-----------------------------|
| Of Timbers Readily Available in the UK and from Wooduchoose | | |
| Note | Rank | Wood |
| Most Expensive | 1 | Teak |
| | 2 | Wenge |
| | 3 | Balau |
| | 4 | American Black Walnut |
| | 5 | Greenheart |
| | 6 | European Oak - Prime S/E |
| | 7 | Accoya |
| Expensive | 8 | American White Oak |
| | 9 | Seasoned Oak |
| | 10 | Green Oak |
| | 11 | American Cherry |
| | 12 | American Maple |
| | 13 | Utile |
| | 14 | Iroko |
| | 15 | Western Red Cedar |
| | 16 | Sapele |
| Relatively Inexpensive | 17 | American White Ash |
| | 18 | Dark Red Meranti |
| | 19 | European Beech S/E |
| | 20 | Steamed Beech |
| | 21 | Idigbo |
| | 22 | Douglas Fir RG |
| | 23 | Larch |
| Cheapest | 24 | American Tulipwood (Poplar) |
| | 25 | Southern Yellow Pine |
| | 26 | Scandinavian redwood |

Please read in conjunction with notes on www.wooduchoose.co.uk in the blog section.



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Alle Schweizer Holzarten im Überblick

Fichte, Buche, Arve, Tanne, Eiche und Co.

In der Schweiz ist rund 30 Prozent der Landesfläche mit Wald bedeckt. Im Schweizer Wald sind rund 130 Baum- und Straucharten heimisch. Die mit Abstand häufigste Baumart ist dabei die Fichte – mehr als jeder dritte Baum zählt zu dieser Vertreterin der Kieferngewächse. Dahinter folgen die Buche und die Tanne. Die 16 wichtigsten Schweizer Holzarten stellen wir Ihnen gerne kurz vor.



Eibe
Taxus baccata



Tanne/Weisstanne
Abies alba



Eiche/Stieleiche
Quercus robur



Arve
Pinus cembra



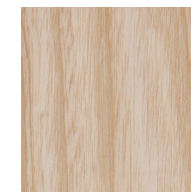
Fichte
Picea abies



Ahorn/Bergahorn
Acer Pseudoplatanus



Buche
Fagus sylvatica



Esche
Fraxinus excelsior



Lärche
Larix decidua



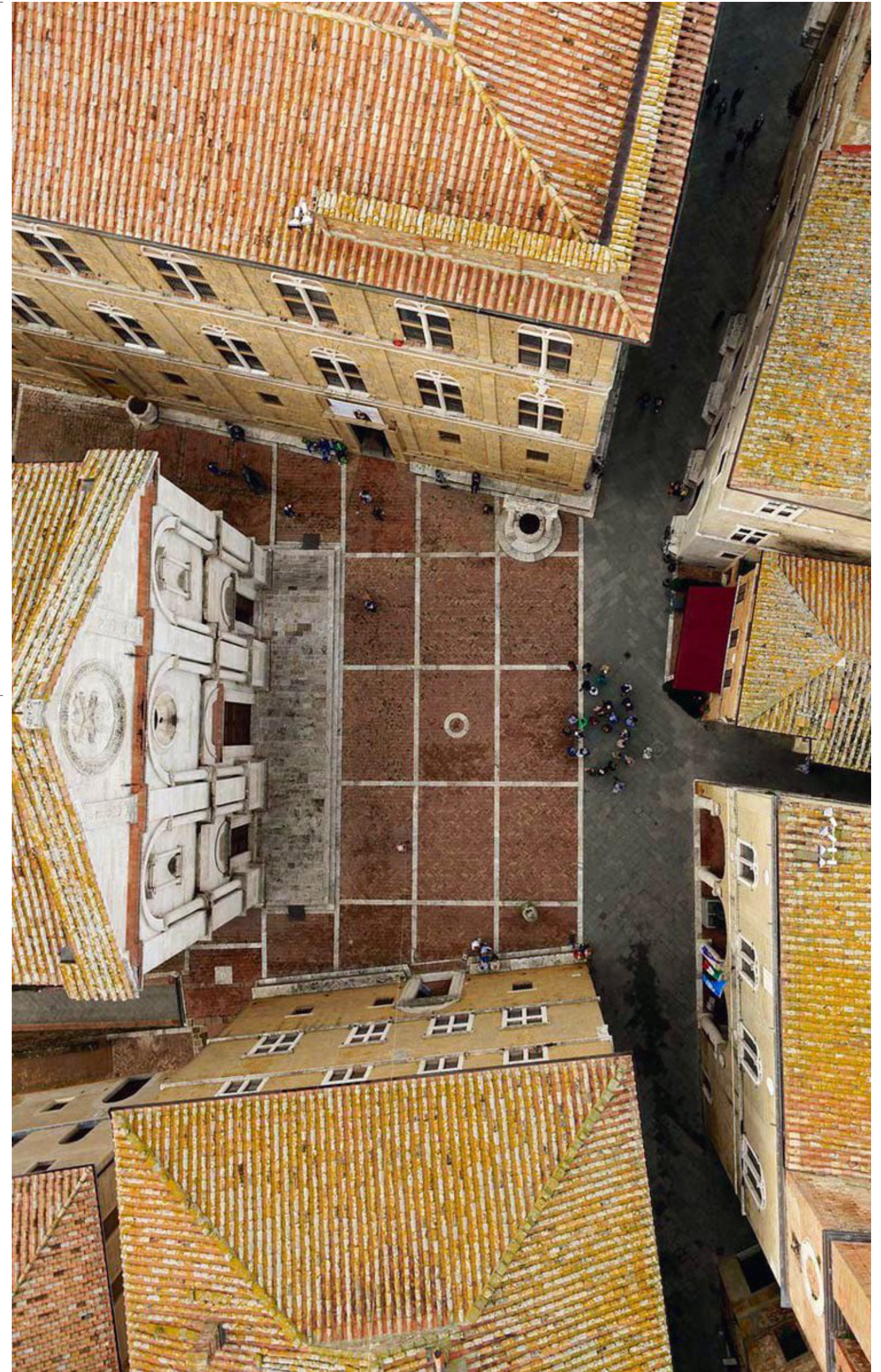
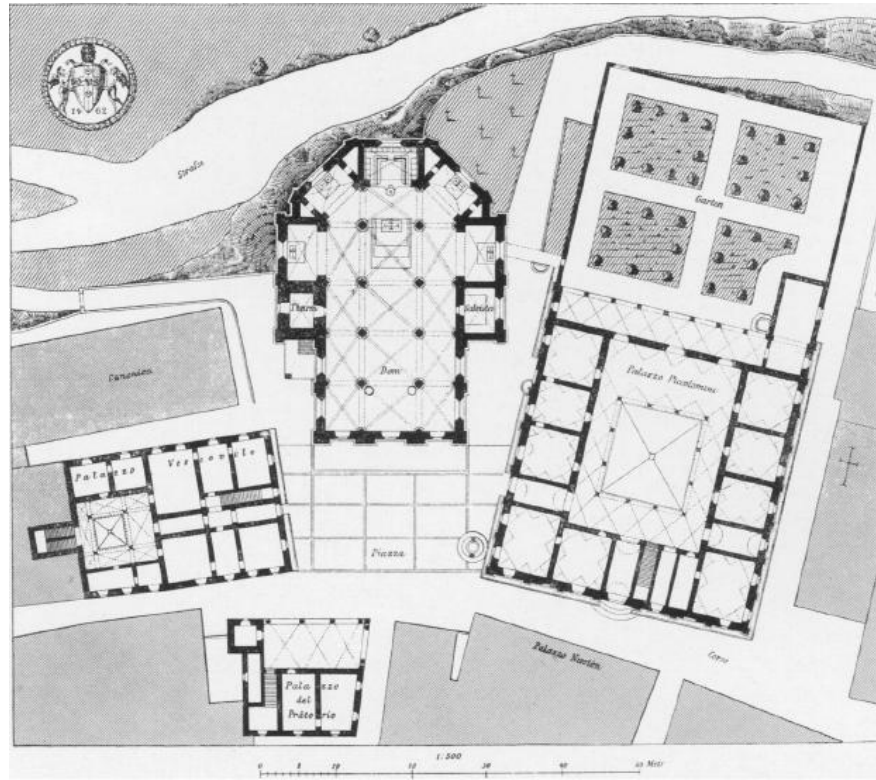
Föhre/Waldföhre

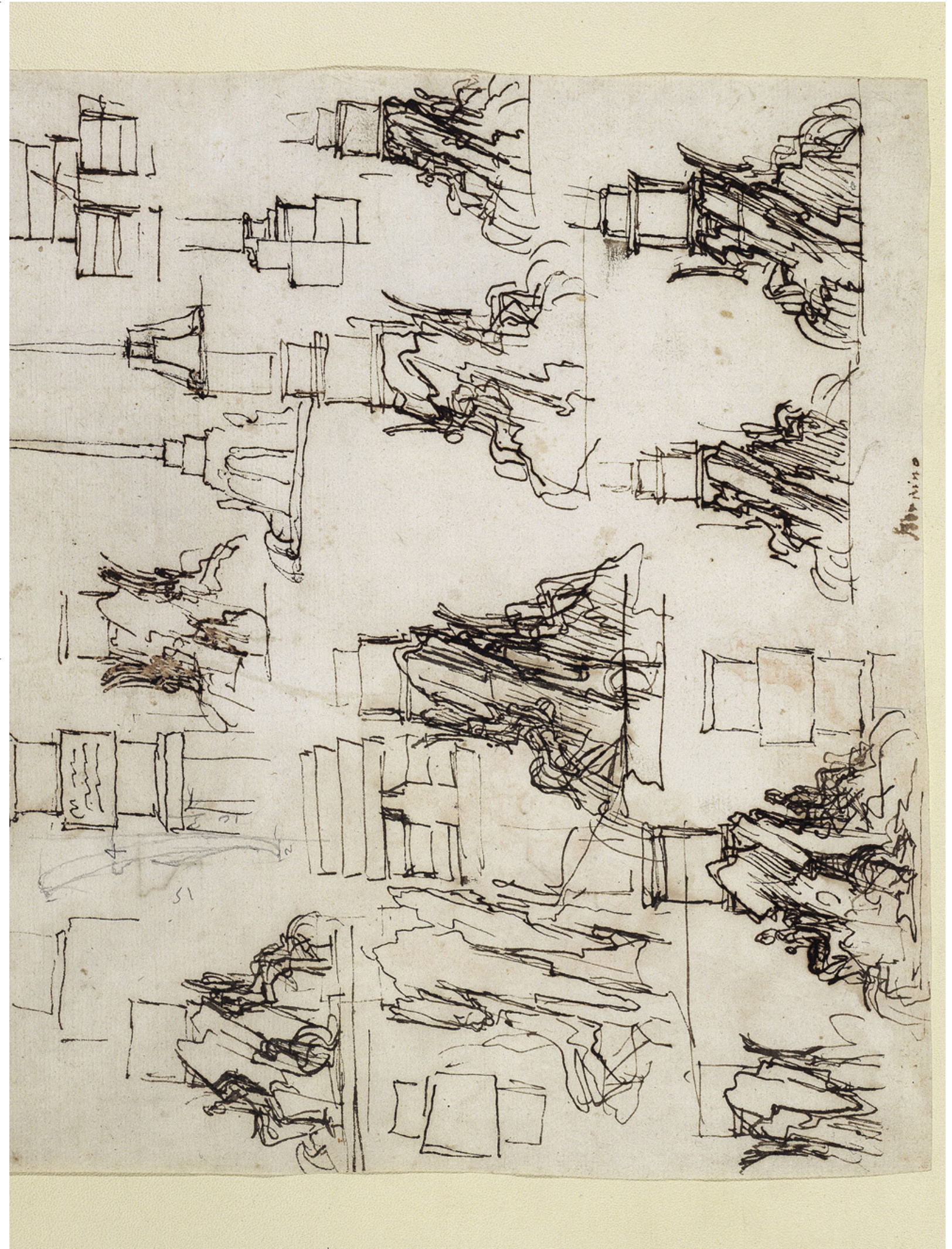


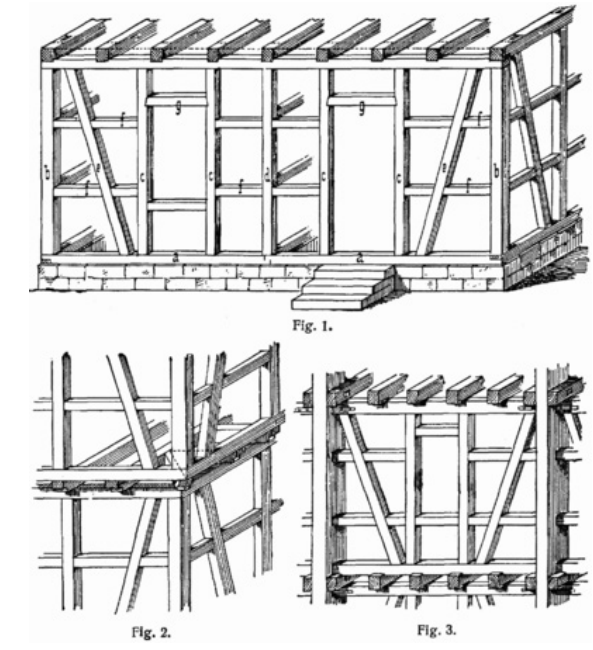
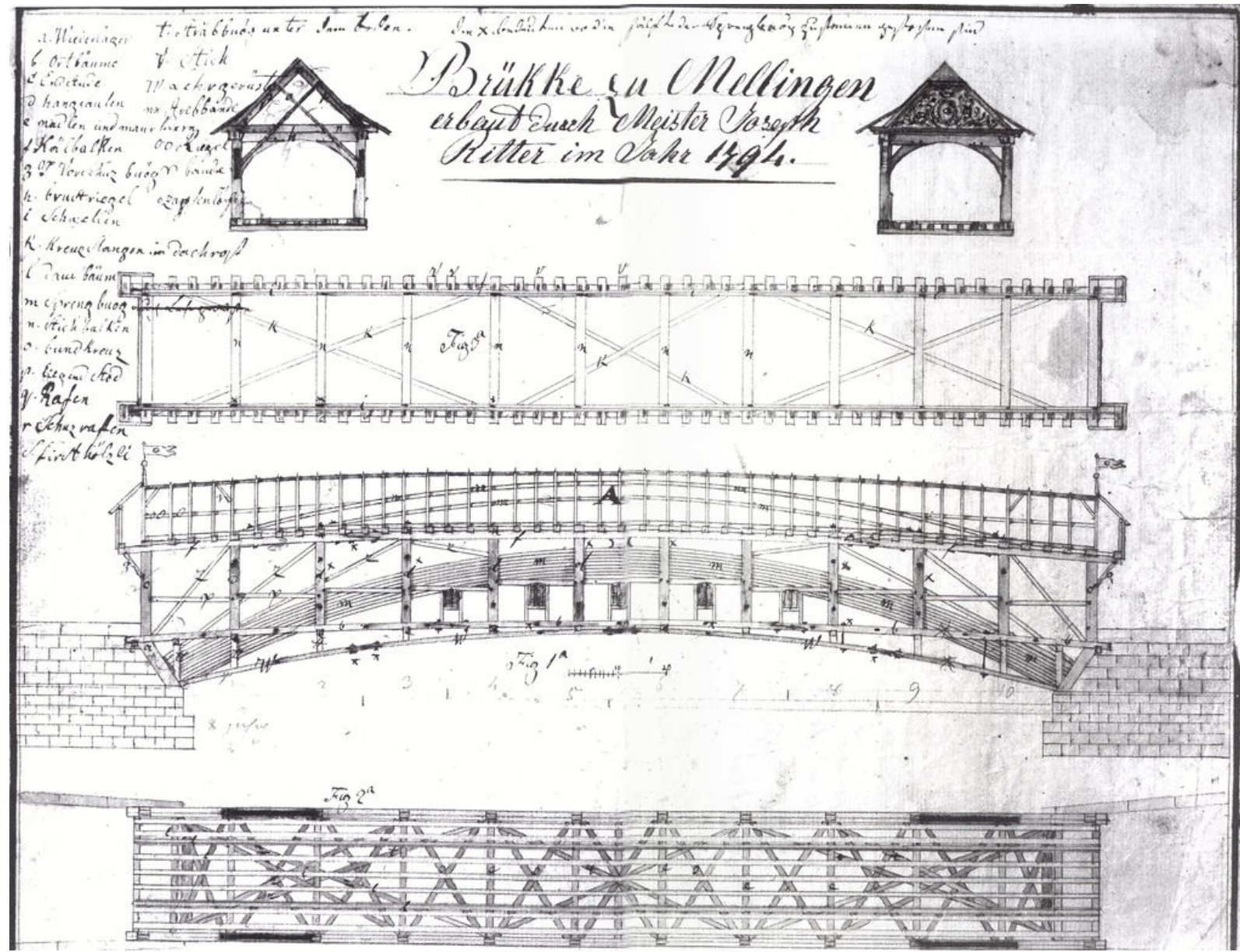
Birke

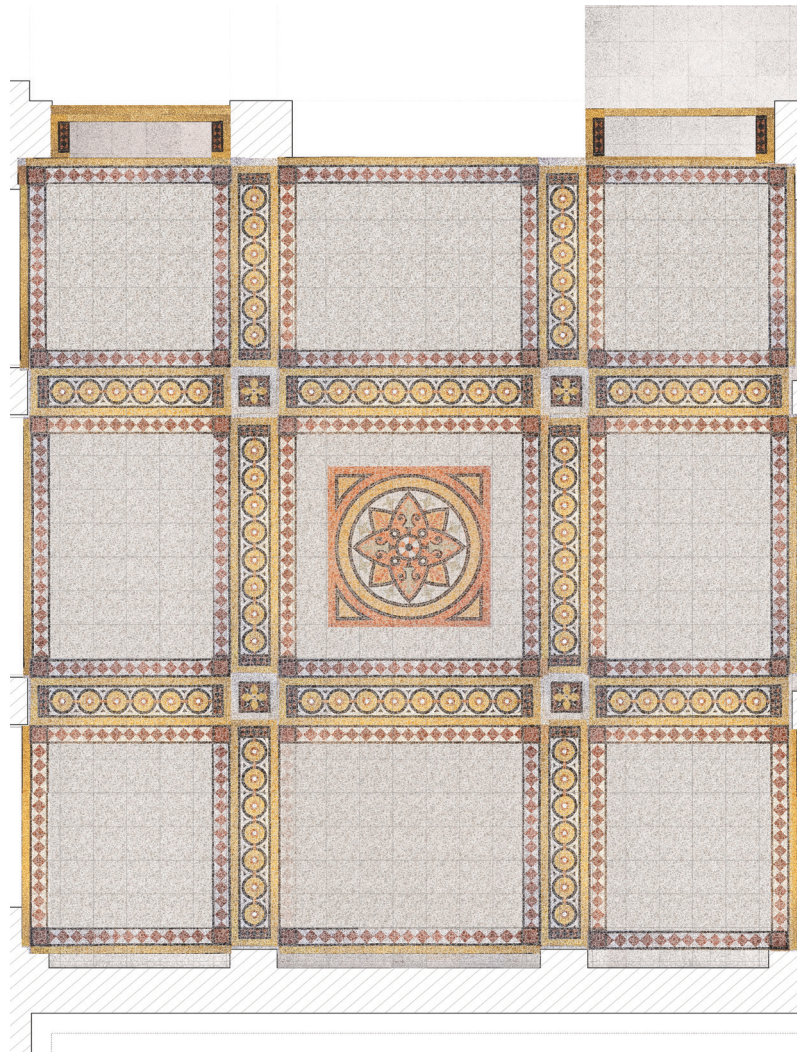
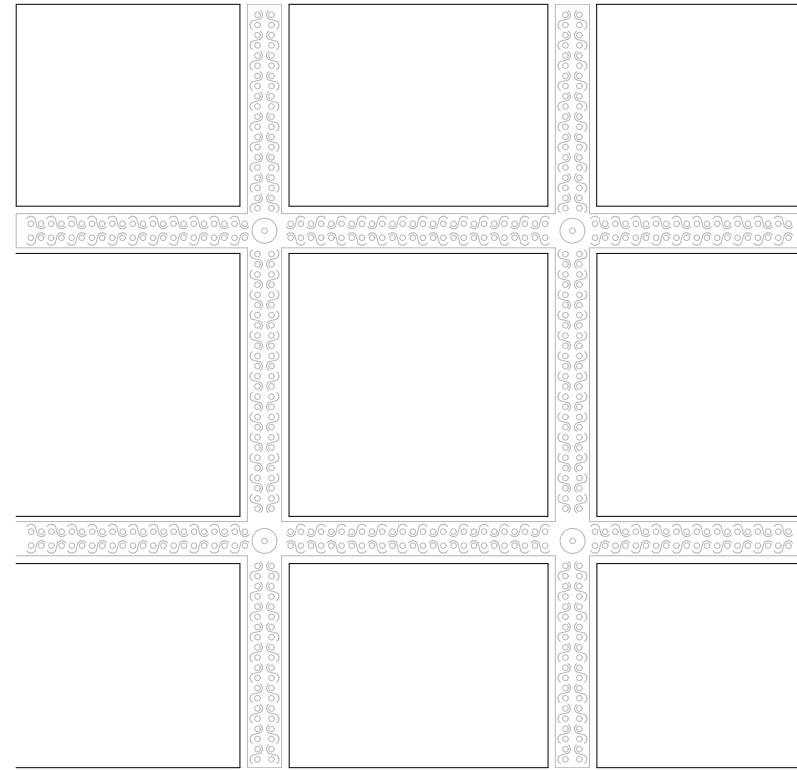


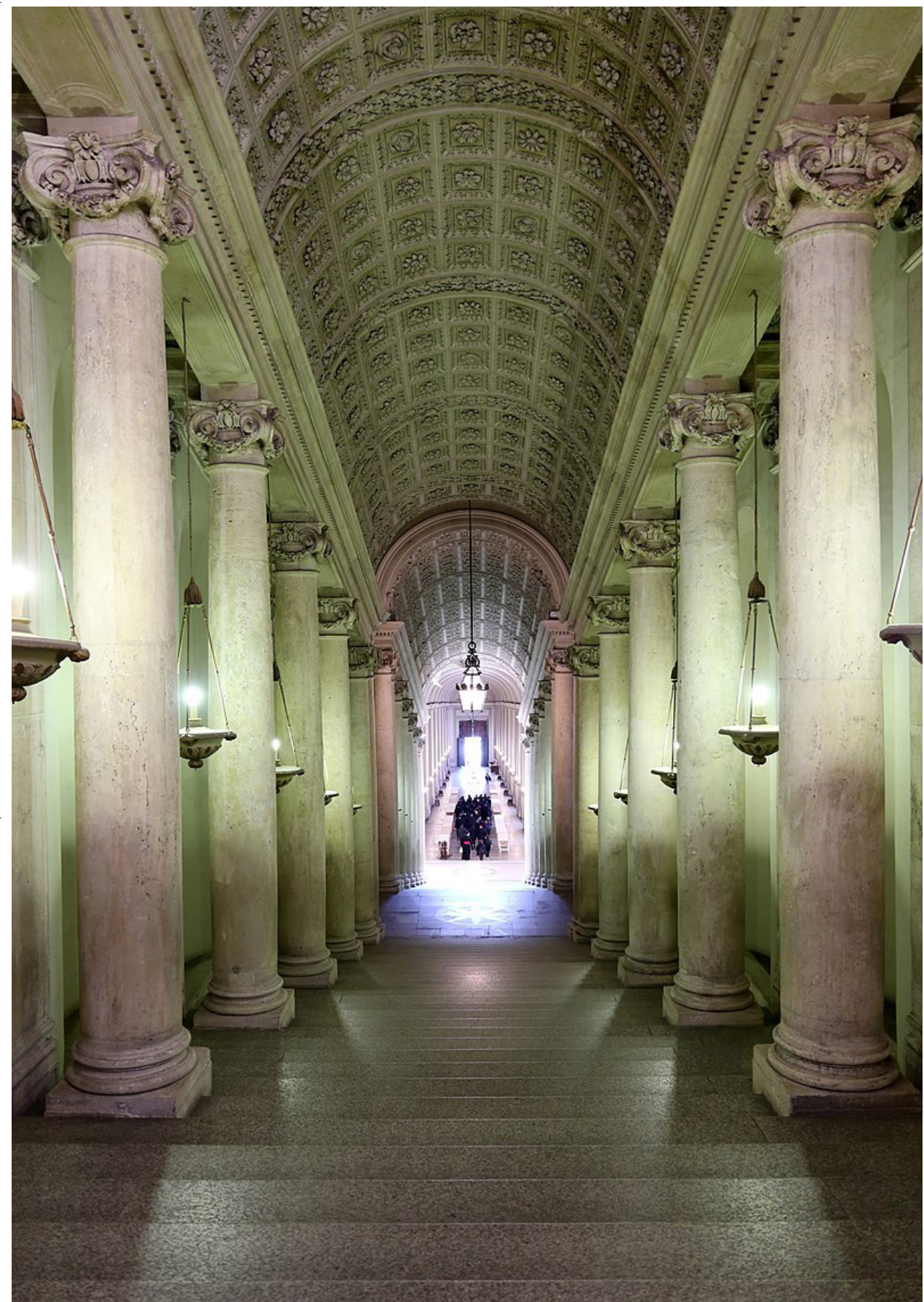
Ulme







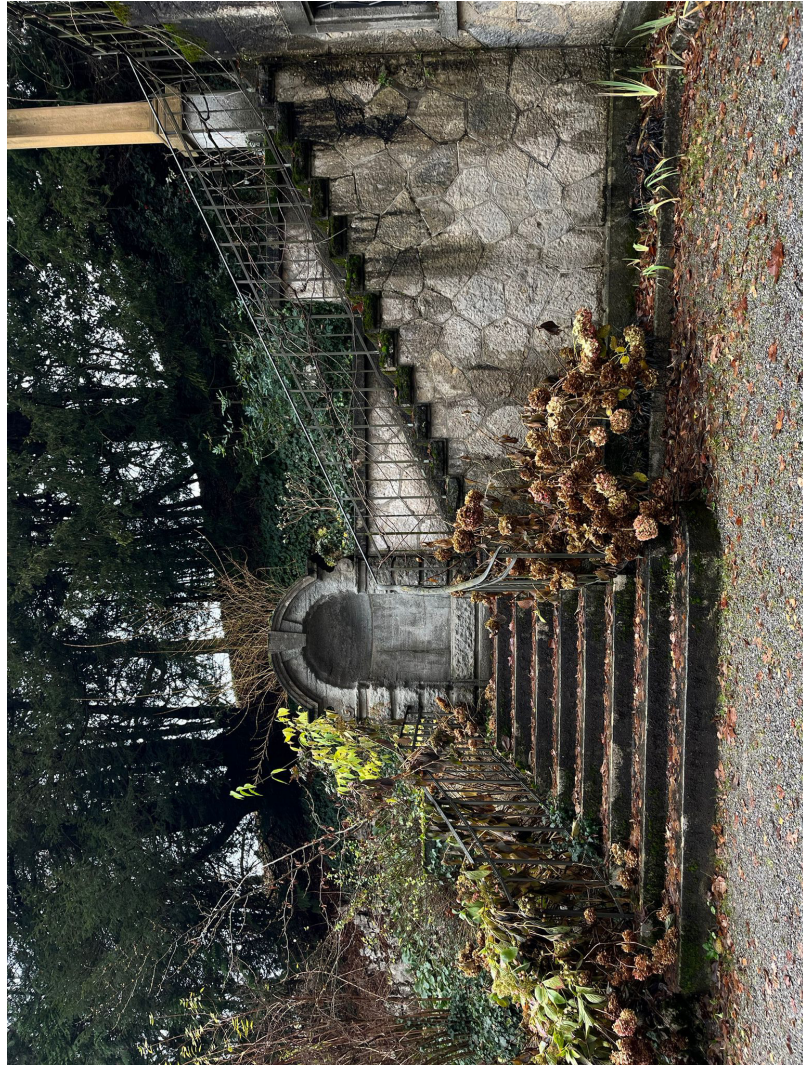




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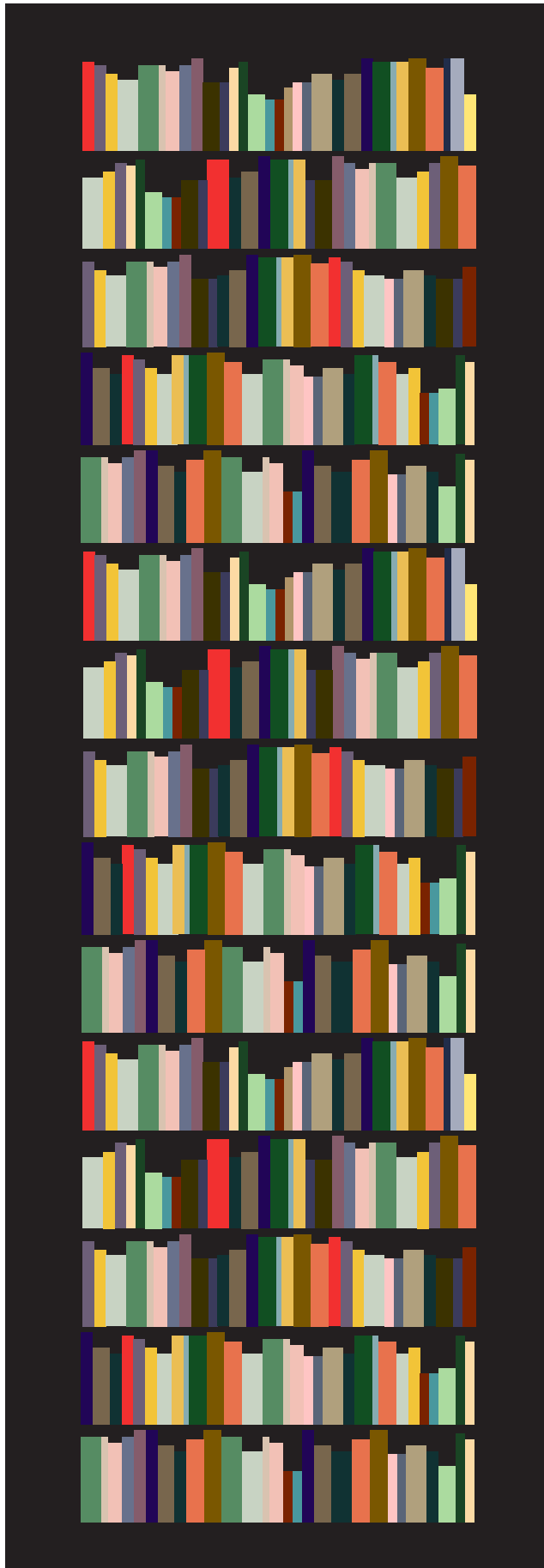
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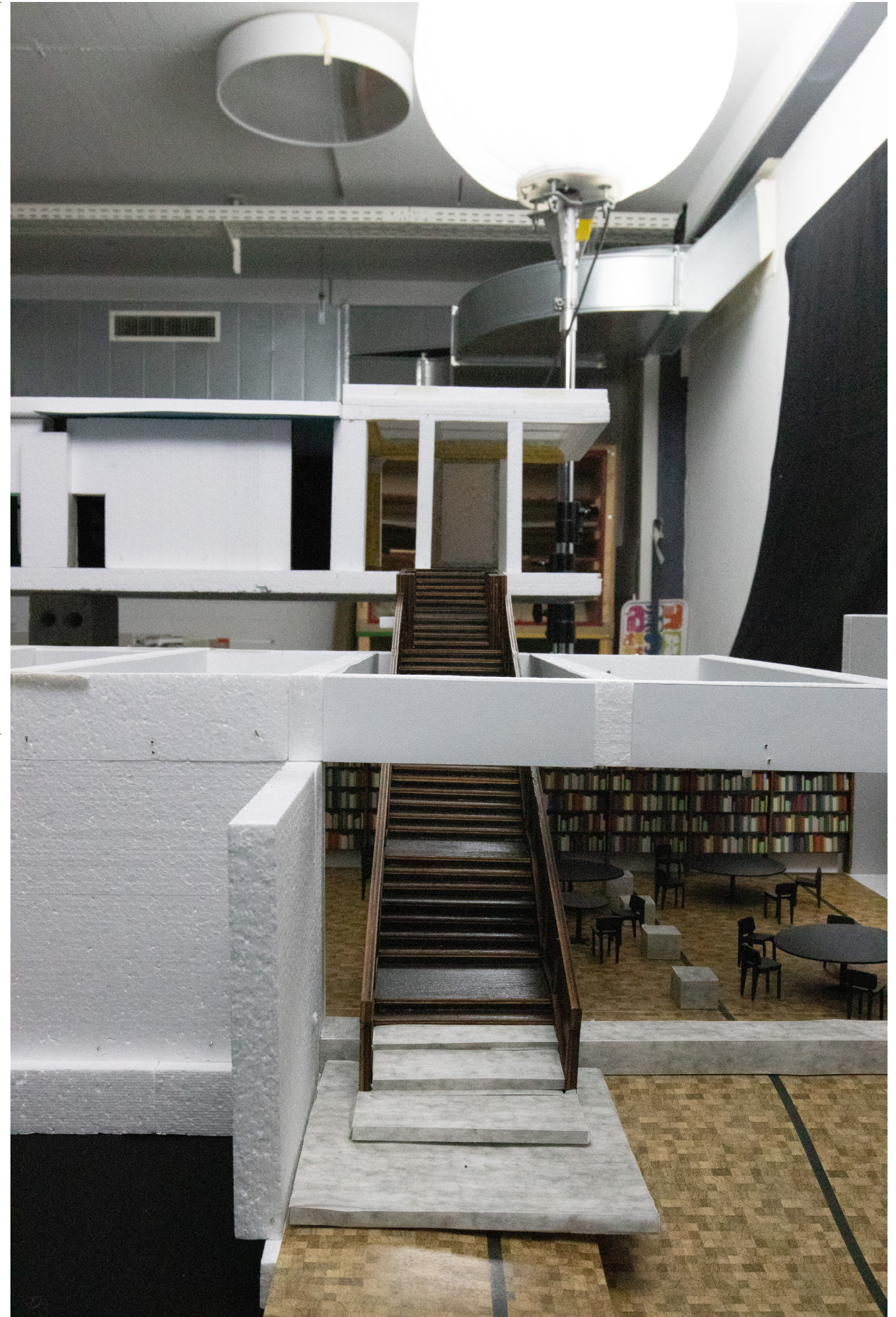


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total absence of any cultural position making it possible either to identify with or dispassionately to discuss the Arabs or Islam. Furthermore, it hardly needs saying that because the Middle East is now so identified with Great Power politics, oil economics, and the simple-minded dichotomy of freedom-loving, democratic Israel and evil, totalitarian, and terroristic Arabs, the chances of anything like a clear view of what one talks about in talking about the Near East are depressingly small.

My own experiences of these matters are in part what made me write this book. The life of an Arab Palestinian in the West, particularly in America, is disheartening. There exists here an almost unanimous consensus that politically he does not exist, and when it is allowed that he does, it is either as a nuisance or as an Oriental. The web of racism, cultural stereotypes, political imperialism, dehumanizing ideology holding in the Arab or the Muslim is very strong indeed, and it is this web which every Palestinian has come to feel as his uniquely punishing destiny. It has made matters worse for him to remark that no person academically involved with the Near East—no Orientalist, that is—has ever in the United States culturally and politically identified himself wholeheartedly with the Arabs; certainly there have been identifications on some level, but they have never taken an “acceptable” form as has liberal American identification with Zionism, and all too frequently they have been radically flawed by their association either with discredited political and economic interests (oil-company and State Department Arabists, for example) or with religion.

The nexus of knowledge and power creating “the Oriental” and in a sense obliterating him as a human being is therefore not for me an exclusively academic matter. Yet it is an intellectual matter of some very obvious importance. I have been able to put to use my humanistic and political concerns for the analysis and description of a very worldly matter, the rise, development, and consolidation of Orientalism. Too often literature and culture are presumed to be politically, even historically innocent; it has regularly seemed otherwise to me, and certainly my study of Orientalism has convinced me (and I hope will convince my literary colleagues) that society and literary culture can only be understood and studied together. In addition, and by an almost inescapable logic, I have found myself writing the history of a strange, secret sharer of Western anti-Semitism. That anti-Semitism and, as I have discussed

