

"Who  
cares  
wins"



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Sep 2006

"Fish  
is  
real"



## Venice Biennale 2006 Introduction of the Urban Acupuncture

Taipei The Army of the Trojan Rocking  
Horses recording the urban subconscious.  
Page 02



Mumbai Oshiwara chain of slums intro-  
ducing the Organic Layer to save the  
city. Page 18



自芬蘭往日本途中所遇見的24  
位老婦人。

Finland and Taiwan based C-Labora-  
tory to introduce the new layer on the  
urban context, the Urban Acupuncture  
as means of small scale interventions  
to regulate the hidden energy flows of  
the existing urban body.

The Urban Acupuncture is a network of  
strategies aiming to reinforce primary  
human values within the context of the  
modern city as a human living environ-

ment. Without moving anything from the city  
or adding anything heavy but overlapping a new  
layer of small scale interventions tuning the ur-  
ban psyche towards kindness and other values of  
Real Reality - values that cannot be speculated by  
economic or political means, or otherwise.

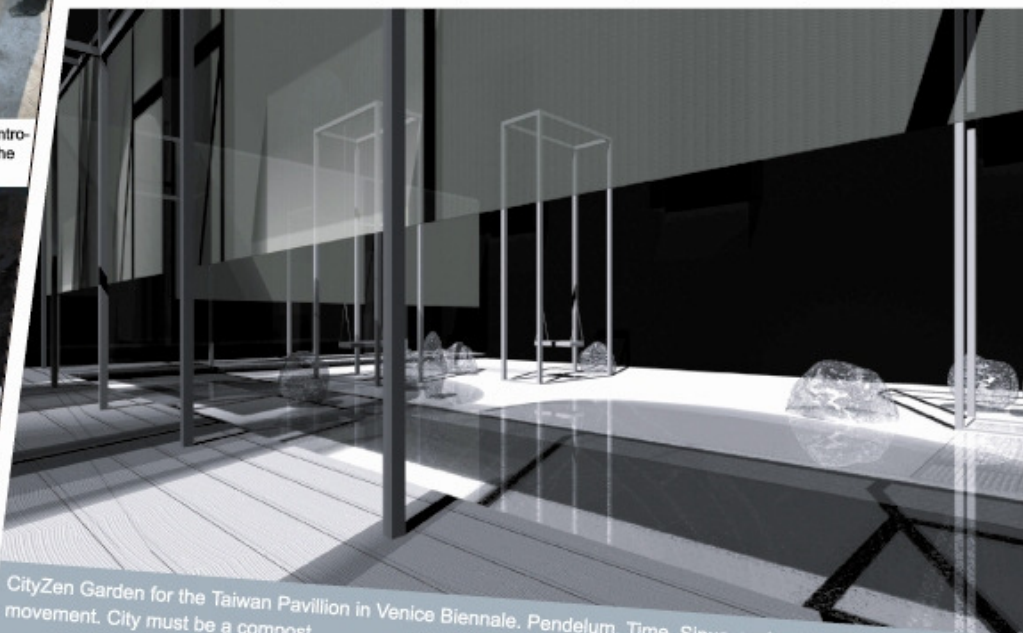
### Values that are total

The Urban Acupuncture is a democratic free offer-  
ing from the city to the citizens activating the ur-

ban subconscious towards softer more democratic  
human living. There used to be a time in the Me-  
dieval Prague when there was free beer offered in  
the street corners. It was the right of the Prague  
citizen to drink beer for free. This was a democra-  
tic offering from the city.

The Urban Acupuncture offers the modern man a  
possibility of taking himself a thousand years back  
to realize that the things are the same.

The Dictatorship of Sensitivity has begun!



CityZen Garden for the Taiwan Pavilion in Venice Biennale. Pendulum. Time. Sinus -> circle. Man as part of circular  
movement. City must be a compost.

When the architect is a gardener he is a constructor. If he is not a gardener he can easily be a destructor  
- there is a danger.

"What really happened to Porcupine?"

"I don't know. I guess the Zone got to him. One day he returned from the Zone and suddenly got amazingly rich, amazingly  
rich. Then the next week he hanged himself."

### 16 CHINATOWNS

1. Bangkok, Thailand
2. Calcutta, India
3. Havana, Cuba
4. Ho Chi Minh City, Vietnam
5. Irkutsk, Russia
6. Kuala Lumpur, Malaysia
7. London, UK
8. Manila, Philippines
9. New York City, USA
10. Paris, France
11. San Francisco, USA
12. Seoul, South-Korea
13. Singapore
14. Sydney, Australia
15. Toronto, Canada
16. Yokohama, Japan



“Let every-  
thing that has  
been planned  
come true”

Voces p09



“It isn't pollution that's  
harming the environment. It's  
the impurities in our air and  
water that are doing it.”

Wisdom p01







## Human Layer

The Human Layer Taipei is based on the ideas and methods of the Urban Acupuncture and Fritz Lang's maxim in the movie Metropolis: "The Mediator between the Head and the Hands must be the Heart."

C-Laboratory Taipei was set up by C-LAB Helsinki personnel Marco Casagrande, Martin Ross and Kerby McGhee in September 2004 in co-operation with the Tamkang University's Department of Architecture and reinforced by Tuomas Makkonen in November. The C-LAB moved to China with one motorcycle and one car.

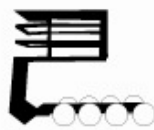
With a design force of 10 operators the first step of the urban acupuncture in order to understand the energy flows and patterns in the case of Taipei was taken. This initial intelligence was analyzed and 8 basic strategic ways of the energies (Chi for the energy in classical Chinese) could be determined.

The symbolic Head of Taipei is Mayor Ma. (Ma = Horse in Chinese) The Hands are the citizens. We needed to create the Mediator, the Heart. The result was to build up 8 Trojan Rocking Horses out of steel and move them following the 8 Chi channels collecting all the time data from the citizens to be brought to Mayor Ma. The citizens were asked to write down their dreams, memories, wishes of other comments about Taipei and put these letters inside the Trojan Rocking Horses that were working as mobile mail boxes.



2004年臨界倒數的時刻，誠品書店地下二樓藝文空間「台北城市行動」開展。從沒驚見如此多人潮，簇擁著爭相參加任何此類小型的藝術展覽開幕。這也許預告著一件簡單不過的邏輯，因為參與的人多嘛。實際上，這項純屬靜態的展覽，看來其實比較像成果發表會，要歸到「藝術」那區塊自然也說的過。總歸參與藝術型態本身，不在只有片面個體和混合素材/質感/材料與螢幕。它全面性走向人群擁抱生活，真實深刻存在於原本冰冷大都會之中。於是，台北動了便活了。

打破幾件也許可能不知所以然的龐然「公共藝術」，這是一項在去年十一月一日至十三日在臺北城市曾經發生，以「城市行動」為題，蘇珊·雷西 (Suzanne Lacy)、尤妮·荷蘭 (Unique Holland)、希娃·葛洛希 (Sheva Gross)、謝啟彬、彼得·凡馬勒 (Peter Van Marle)、吳瑪俐、陳永賢、馬可·卡薩格蘭 (Marco Casagrande)、馬丁·羅斯 (Martin Ross) 等7個分屬不同國籍的藝術家，與四個不同的在地社群



After five days of marching the army of the Trojan Rocking Horses surrounded the Taipei City Hall and eventually forced Mayor Ma to step out. The cavalry was lined up for his inspection and the keys of the city were presented to him. The horses were locked with the citizen data inside. Mayor Ma opened the horses and started to read the letters to the media. After some time we agreed that C-LAB will document and analyze the data and base designs of urban planning and architecture in combination with other disciplines of art, science and humanism on this information and present them the results.



C-Laboratory realized 8 reactions for the citizen data resulting to some important ways of possible urban future planning. This is now taken further during the Spring and Summer 2005. The main goal is now focused on the ecological rehabilitation of the Taipei City.

C-LAB for Human Layer Taipei: architect Marco Casagrande, industrial artist Martin Ross, painter Kerby McGhee, station manager Tuomas Makkonen, operator Ai, operator Point, operator Neil, operator Bruce, operator Emily, operator Shina Shin Jr., operator Daniel and operator Luo. The Trojan Rocking Horse action was kindly sponsored by Taipei City Government Department of Cultural Affairs for Taipei on the Move - exhibition curated by Jo Hsiao. The C-LAB exodus to China was kindly sponsored by Harley Davidson Finland, Wartsila and Jussi Salonoja.



：青少年、婦女、老人、臺北市民，藉由關乎自身的議題（個人）或社會議題（集體）的切入，共同創作的行動。

展覽本身接連城市住民族群議題，當然值得一看的。倒是，令我佇足最久的，不是放大型電腦螢幕牆外接連鍵盤、不是需要來回奔走走花人耐性的粉色展架宣言、不是華美驚奇的類時裝展覽、不是搞不清能不能放出聲音的CD唱盤。而是，在某一角落投射在牆上持續播放各個作品在活動/表演/手作期間的簡短紀錄影片。影像的紀錄，讓我的相信，展場間各個巧妙精心的設置，曾經在數月前真實的發生過，大小老少市民們活在無所謂「藝術」的公共空間之中，跟藝術家們，盡情透過參與的過程，讓城市動了一小下，展現著不一樣的姿態與對環境的態度。有那麼一陣騷動，如果早點知道這場盛會，並且符合年齡資格的報名參加其中一項工作坊，就能穿著黃衣或者紅衣，腳踏著唱著「啊，嗚嗚嗚」；手推鐵馬踩街尋覓別人對台北希望，是一件很美好的事。

Trojan Rocking Horses, Taipei



Karelia, Finland  
Tver



## PLANET EARTH ?

No mysteries here. Everything is very simple and still we are more simple to ignore the simple truth. Now the time is somehow unique, since we have finally gained the tools to destroy this all - or at least ourselves. Degeneration is happening. Nature will win. The big question is, if the human nature will still be part of the nature.

## HUMAN BEING ?

It is fascinating how we are turning into space ships operating in a vacuum. I miss the Middle Ages. Luckily among us is still people having the tools to bring us back there. We could try the dictatorship of sensitivity for a while. Not hippie, but fascist way.

## LONDON ?

Great place. If London takes the Human Layer, it can change the world. London is the world.

## CIRCUS ?

The presence of accident of possibility of accident is one of the driving forces of humanity and circus displays this in a pure way. This presence is lacking in architecture and urban planning in general having the design replacing reality. In the end architects, artists and humanists should be the ones sensitive enough to feel the real realities of human life and show the horizon, but they are too serious. Circus is not serious in academic ways. I believe circus has a chance. I live in a circus. My family is a circus family. My work is commedia dell'architettura.

## COUNTRYSIDE ?

Clean country living: vodka and incest. The city is degenerating the countryside as well.

## CUBE ?

Cube is good. I like the paradox of total control - like in Zen garden or with the cube. It gives the important possibility of making mistakes and losing control.

## GREEN ?

Red is better. And black. White is good too. No other colours.

## BATHROOM ?

Interesting phenomena. People are very happy pissing on trees and urinating on streets. Bathroom is quite a narcissistic setting, nothing wrong with that. The dignity unit.

## NECKLACE ?

I am too weak to wear any jewellery myself, yet, but the time may come. Necklace brings into my mind violent and pornographic atmospheres.

## GARBAGE / CARROT ?

Garbage is as vital as bread. When in our work we find solutions for recycling material we are safe. This must be scaled up to a total megastructure of recycling, there is no other way. War is nothing, pollution is inhuman, disgustingly unnatural and stupid. In the garbage can be found the future of human kind. City must be a compost.

## PANTOMIME ?

Commedia Dell'Arte is the king of drama. And the marionets. Straight interface to dream world and subconscious. I think the politicians should only act pantomime way. This way all the nations would be one and wise.

## ESTLAND ?

Estonia is a very fine country. You have still the dramatics of fastly growing and active creature. This kind of atmosphere is very important for all the world. Soon you will start degenerating too. Be clever to attack now.

## CREATIVITY ?

Every man has creativity and every man is very clever to understand art. For this reason the dictatorship of sensitivity can happen. You cannot learn creativity just learn to accept it and not to corrupt your initial feeling.

## ETERNITY ?

All the human life must be in close connection with eternity. One must be able to take the liberty to go one thousand years back to realize the things are the same. Future is the big question, how long will the eternity last for us.





## Dallas-Kalevala

Dallas-Kalevala is a journey from today's existence back to origins of people living between Finland and Hokkaido. It is also a personal journey to feel genetic memory in places people always have been moving between east and west.

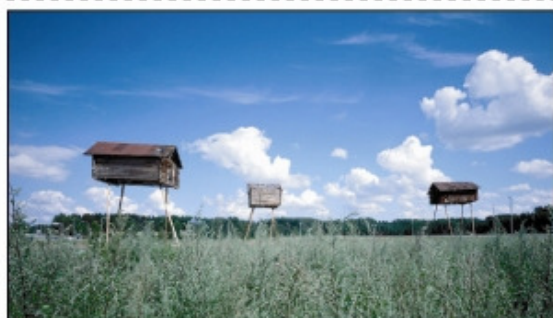
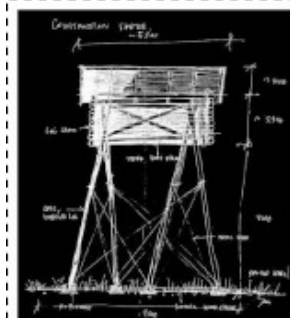
Our journey started in Helsinki Finland and ended in Obihiro Hokkaido Japan. The trip was made by car - Land Rover Defender. We followed roughly the borderline between taiga and tundra, cities and nomads. This is the climate area the northern civilizations exist.

We photographed grandmothers, collected old axes and recorded local radio. Each place the same procedure.

Daily routines included finding diesel, making documentation, finding food, navigating, asking for the road, driving and setting up camp in safe locations. We slept in the nature and avoided big cities. When the road stopped we got diesel from road construction workers of the future Amur highway or from timber machines. This fuel was for free or exchanged to Finnish beer or canned food. 12.000 km.

We know it is possible to go from Finland to Japan on ground. It has always been possible. What was important to realize was how natural it has been for the people to move east-west wise. One grandmother in Burjatia was half Ukrainian half Chinese. One grandmother in Sakhalin was born in the Finnish border in Karelia and spoke Karelian Finnish. The grandmother in Japan was born in Sakhalin. In the middle of Siberia we could see Tatar villages.

In Irkutsk there is a lively Chinese market. From Ural to east every modern car is a second hand vehicle imported from Japan. Asia as we see it starts in Amur, not in Ural as we have been told. Siberia is not Europe and not Asia. Everywhere in this Nordic borderline we could feel home. We could understand the logics of the nature and how man is facing his surroundings. Birch tree, cuckoo and the same stars followed us all the way. Japanese tourist is a legend. For us now you are just the next door neighbor.



### Land(e)scape

Three abandoned barn-houses were mounted on wooden shanks in the height of 10 meters in order to give them a slow, majestic walk. Desolate, longing after their farmers, the barns had cut their primeval union with the soil and were swaying towards the cities of the south. The story ended on a dark night of October when the barns were set on fire by the choreography of dancer Reijo Kela during a traditional slaughter carnival. The work was commenting the desertation process of Finnish countryside.

For more details see: ArchitecturalReview 12/99, [www.labiennale.org](http://www.labiennale.org).

- Architectonic landscape installation realized in Savonlinna, Finland in 1999.

- Architectural Review's Emerging Architecture 1999 award.

- Exhibited in: La Biennale di Venezia 7. Mostra Internazionale di Architettura, Venice, Italy.



Vurmankas - Aslamasi in Tsuvassia



Behterevo in Tatarstan



Child





# FUTURE

## Taiwan Design Expo 2005

The Future Pavilion was realized in an abandoned classical cross shaped energy center construction with a central tower - originally designed for the Japanese army for washing clothes, men and horses. The cross shaped horizontal axes meet a strong vertical axis in the center of the building in the focus of which is a deep well for fresh water. The place is situated in Kaoshiung, South-Taiwan.

After the Japanese Army the building had been used by the Taiwanese army but later on was abandoned due to strong rumors of Ghosts. When I first found the building it was due to be demolished. The building itself had been pretty much castrated during the Taiwanese rule: the axes were blocked by walls, the windows were nailed shut with plywood and the whole building was filled with military garbage.

Before inviting the participating artists and architects to the building the axes and windows were opened again and an additional set of entry openings were knocked into the outer walls of each of the four wings. These openings were later on used to create a circular perimeter leading the visitors around the building from wing to wing. The building was cleaned of trash leaving us with a very respectable piece of architecture filled with memories and archaic qualities of space, material and light. The whole building is designed for a scale of a man + horse. One can ride through the axes. The Future Pavilion was designed by architect Marco Casagrande and the exhibition curated by Marco Casagrande and Nikita Wu in co-operation with architect Roan Chin-Yueh.

## PARTICIPANTS AND WORKS (A SELECTION)

Each of the four wings carried one theme to look for future: Urban Nomad, Ocean, Urban Acupuncture and Organic Layer. The central tower was received for a Japanese installation artist Sakura Iso. In the wings the participants were free to use the smaller rooms and the central corridor. The graphic prints were laminated on acrylic and placed into the window openings.

### URBAN NOMAD

Taiwanese photographer Yeh Wei-Li's five photo series "Emperor Go Moves to City" confused the people. The painting of Emperor Go is a standard issue in every Taiwanese garrison and this historical character is also canonized to be a God. The Emperor wanted to win back his lost empire as the Kuomintang party officially wanted to win back the Mainland China after being kicked out to the island of Taiwan by the communist army in the end of the 40's. The photographer had found the portrait of Emperor Go amongst the garbage in the Future Pavilion before its cleaning and then moved the painting into his city flat in the capital city Taipei and had documented the whole process. Witnessing the great Emperor and God Go in his status of trash and then bunking in the suburbs of Taipei did not charm everybody.

Into

the middle of the wing Finland and Taiwan-based C-Laboratory architects constructed "The Chamber of the Post Urbanist" - heavy metal objects as sofa, table, bed, water reservoir, fire place and steel furniture or post urban meditation. The walls were wall papered by Nikita Wu's free newspaper for the Future Pavilion, the "Pe Po".

Estonian painter and architect August Kunnapu painted a five meters high wall painting "Lemurian" to the front facade of the wing in which an extra terrestrial looking bold head is saluting the visitors with a frog hand. To the other end of the axis he had painted a big baby cat and a gymnast for 1930's. Families took photos of themselves with the cat, the gymnast was maybe a bit odd and the Lemurian was obviously a bit scary. Mr. Kunnapu has a rear talent of sensing energies, memories and other subconscious narratives of sites and buildings and then processing these feelings into paintings as mediators between the visitors and the otherwise too hard too articulate real realities or architecture and space. His paintings are never negative but always constructive - he is an architect in the end.

### ORGANIC LAYER

Taiwanese performance artist Kao Jyn-Hong has walked around Taiwan with vegetation in his back bag, Kao goes to the forest, digs of a tree, places it into his aquarium like back bag and starts walking and running. In his video Kao is running on a highway with a tree in his back or silently looking dressed as a monk with the tree in his robe.

Yoshio Kato's (the pioneer of Japanese sustainable architecture) houses are almost laboratories, where the prevailing weather conditions are examined to the very details and no artificial air conditioning or other energy consumption is allowed. Professor Kato is a walking laboratory himself, pockets and car full of sensors ready to document the weather conditions when ever, where ever.

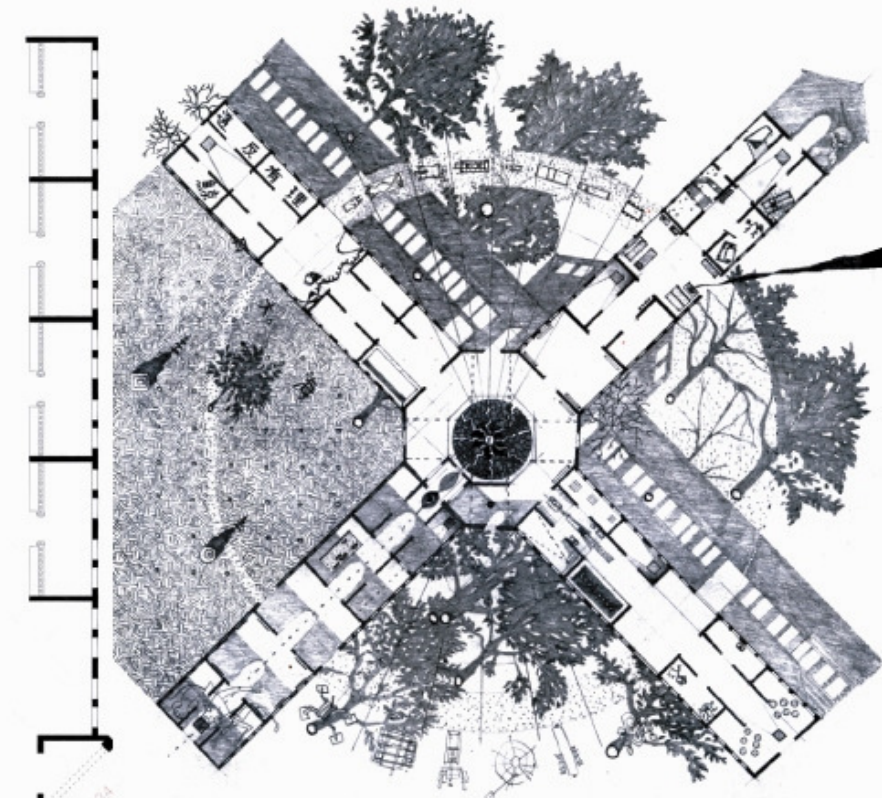
Together with multimedia artist Nikita Wu we produced an experimental documentary film Zero City for the exhibition following the developing of a future housing area in the North of Taipei. When Hong Kong was about to go to the Chinese authority in 1997 the town of Danshui estimated some 300.000 immigrants to move to Danshui escaping the communist rule. They developed this area with urban infrastructure including roads, traffic lights and road signs such as "School", "Hospital", "Be Aware of Children" and so on for the people to move in with a slogan: "Hey guys, immigrate to Danshui!" The Hong Kong people never came and the area has stood empty ever since. Step by step the nature has overtaken the sites of the planned houses and the roads are used mainly by ants. The traffic lights are still working.







# PAVILLIUM



## OCEAN

The Ocean-wing exhibited works to encourage the Taiwanese visitors to start thinking seriously about the possibilities of ecological rehabilitation focused on the waters. Denmark-based architects, artists and landscape architects Crew\*31 converted urban planning rehabilitation strategy of industrial ships out of duty into fixed position urban use, including Bio Ship and Community Ship (realized urban plans for harbor cities in Denmark and Taiwan).

Close to the thinking of Crew\*31 is Casagrande & Rintala's "60 Minute Man" for Venice Biennale 2000 in which we planted a small oak forest into an abandoned industrial barge on the top of 60 minutes worth of human waste produced by the city of Venice. For the small village of Rosendahl in Norway we constructed a floating sauna as the center point of the village spreading around the final bay of the Hardanger fjord. The sauna has transparent walls and open floor to the ocean. One can jump from the heat straight to the sea.

## URBAN ACUPUNCTURE

Chi Ti-Nan, a Taiwanese architect and urban planner, is practicing the acupuncture in the light of his personal working method Micro-Urbanism, which is looking at the vulnerable and insignificant side of contemporary cities around the world. He believes that these forgotten and often abandoned areas of everyday life under urban design and capital driven development are, in fact, holding the genuine quality of each city. For the pavilion Chi did five plans for the host city Kaohsiung but his part of the exhibition was considered politically so challenging that the organizer Taiwan Design Center tried to ban

parts of his graphics in several occasions without success.

Marco Casagrande and Alaskan industrial artist Martin Ross together with architecture students of Tamkang University constructed 8 adult size steel made movable rocking horses and placed them to strategic points around Taipei city and started to move towards the center and eventually to surround the city hall. During the march the horses acted as mail boxes for the citizens to write comments, memories and suggestions to Mayor Ma Ying-Jeou as bases for urban planning following Fritz Lang's maxim from the movie "Metropolis": "The mediator between the head and the hands must be the heart."

Estonian Vilen Kunnapu, an old school constructivist and leading Estonian architect all the way from the 70's has during the last couple of years concentrated on energy central architecture inspired by the Tibetan Mandalas, Palladio and Louis Kahn. To the surroundings of the Future Pavilion Mr. Kunnapu constructed two three meter high red Stupas - buildings out of plywood. "These structures are important for the environment. The exhibition building itself is already very healthy." According to Kunnapu the Stupas were both 1:1 scale energy center structures in the exhibition as well as models for bigger Mandala-temples to be realized in the Kaohsiung harbor and outside the city hall. Some visitors stopped in front of the Stupas to pray. Inside the pavilion architect Kunnapu exhibited his design line including the Buddhist Center of Tallinn, Mandala-temple for Tallinn Prison and 9 Mandala Temples for river Thames in London.

## CENTER

Japanese installation artist Sakura Iso washed the dirty laundry of the Japanese Ghost in the dark middle tower. The work called "Generator" was a complex mix of electronic sensors, microphones and oscillators mounted to the tower itself, into the deep well and the to the overtaking vegetation. Small loud speakers were then hidden into the structures, roots and leaves to create a gentle soundscape to work together with the ever altering natural light conditions of the tower and the shadows cast by the surrounding trees. Even the loud Taiwanese entered the space in silence and Miss Iso was believed to be able to communicate with the Ghost.

## CATALOGUE

Essential part of the exhibition was the free newspaper edited by Miss Nikita Wu. She used the media of a newspaper instead of a catalogue to put together the thinking of the participating exhibitors in a direct way avoiding the common clichés of an exhibition catalogue. It seems thought that the exhibition and the newspaper have had enough time to raise conversation in Taiwan about the future and especially the role of an artist and architect as the ones to look towards the horizon. Most of the visitors walked slowly in the wings with a silent smile on their lips. The leading Sufi researcher of Finland professor Jaakko Hameen-Anttila could have commented: "One has to take the liberty to take one self one thousand years back to realize, that the real things are the same."





## Anarchist Gardener

Urban plan Human Layer for San Juan, Puerto Rico, USA, 2002  
Casagrande & Rintala  
Puerto Rico Biennale "En Ruta", 2002  
Together with Puerto Rico Polytechnic New School of Architecture



Anarchist Gardener is planting fragments of a new layer into the urban context of San Juan - a human layer. He takes distance to self infected stress and dominance of invented powers not based on human reality which are destroying the ecological balance and health of modern man. Anarchist Gardener is working the city towards kindness.

Anarchist Gardener believes that the people are good in the end. Kindness and other real values of ethics will always find a way

to push back. Like the air around us, we notice it when it gets polluted, when we run out of it. New air always comes in - the corners are windy. Anarchist Gardener works to fill the void in today's valueless society with ethics. The real reality of kindness is now depressed by material nonsense. Who Cares Wins.

12 industrial Zen Gardens (2,5 x 5 meters) done in real time on site during a religious march of The Anarchi-



st Gardener.

CityZen Train plan for urban tramway and light rail network in Bayamon and Hato Rei, San Juan. Organized by PR'02 En Ruta, M+M Proyectos Curated by Paula Toppila for Open Marks.



## letter from Tallin prison

ZONE COMMUNITY

by Andrus Elbing

The court, the law, the lawyers, the roll, guilty of the judge, no on parole. The convoy, the cops, the bars, the locks, the prison, the blocs, they hold, my physical body in the concrete box.

The gangs, the shots, the gunmans from the east, and western blocs. The robbers, the killers, the smugglers, the dealers, the troubles, thrillers, the illusion bubbles, for the moms and children. The drugs, the speed, the crack, the weed, the management sowed here, hatefulness seed.

The killing, the fighting, the beating, the knifing, the hypocrite snake biting, oh god, you see that shit, but you aint lighting.

The snitchers, the rats, the workers, the plants, torpedos, the tanks, you want some drugs, no thanks. The thieves, the housebreakers, the burglars, the rakers, the lovers, the haters, the system is totally faithless. The tuberculosis, HIV, the AIDS, all STDs. The guard, the business, the bribe, the greediness, money talks, all other things is nonsense, but hey, were is the bitches. The fags, the suckers, the perverts, the fuckers, the system has, many skeletons in the lockers. The darkness, but I see, the silence, but I hear, no air, but I breathe, no life, but I live, no god, but I still believe...

## 識寓 Nikita .Chi-ling Wu

天際無邊，這時只深深淡淡地，正著上三道顏色。  
漸通入山穹的雲，帶一抹將和世界告別，遺世的紅，在最遠處掛著。  
那紅，在猶性蘊染濃濃的深綠中悄然退席。  
那綠，是森林反射眼下的光暈。  
兩道彩，瀾瀾輕輕地劃下，成無屬緊要的背景，很容易被視覺慣性忽略。  
光跡暫留稍逝，即刻即恆。  
燦爛閃閃佔滿地的，是從腳底延伸直至無際冷冽的白。  
這色，離自純粹，尤其在深冬多得沾染些個泥黃雜質，方能識出無色之色。

呼吸，吐生命微濕濕氣，納周圍劇烈的凍。  
雙手沒有知覺的搓，胃弱翻攪，身體覆厚層塑膠大衣，頭似要時時併開了。  
聽覺仍在喧蓋之下正常運作中。

風兀自呼嘯，揚著不知所到的見蕩貫串。  
物，自遠方進入空的空間，傳遞聲音嘶嘶沙沙。  
正移動的團塊星火，閃著溫暖溫度。  
影中樂，強度漸地高升，節奏幽緩紛亂難定，藏於可供依循的聲線之外。  
嚕~嚕~...?~?  
嚕~嚕~...?~?  
咚 咚 咚 咚  
仔細分辨，知曉那是一種沈重疊痕地表的深刻。  
星火照著無律之路，方向朝這裡遊移前進，變做越來越清晰，恆定耀動的炬光。  
模糊難認的光影，顯出那物有人形的模樣。

一時間，觀者與表演區在這絕漠遺世冰原地表上絕對劃界。  
焦點全聚在那物。  
火赤焰高度，比物的身長大上十倍。  
物無畏任何可供遮蔽藏寒的衣物。  
裸身，腳穿著普通黑色雨鞋，肩綁鐵製毛皮背帶，八尺長的鐵鍊，讓物和正燃燒的火，保持安全領域。

大口用力喘息，交雜劈啪聲，懾人心懸割地聲。  
默火的物，漸地往這裡靠近。  
當火的距離與這裡只剩零點二三公尺。  
周遭溫度，頓時高升。  
那無盡的熱，仔細看見物全身豆大雨般汗滴。  
物只將視線定睛。  
那即瞬間秒刻。  
物的眼睛對我吶喊著譁詞和咒。  
明確聽見了，卻解析不出語言。  
物，回頭。  
再度上路似的，吸了一口氣，抬起腳，然後，另外一支腳，往不知道的方向跨去。  
嚕~嚕~...?~?  
嚕~嚕~...?~?  
咚 咚 咚 咚  
當星火出了舞台之外，天色完全暗了下來。  
風仍嗚呼。  
生滅之間，剩我。  
天與地，空間與皮肉，出，幻化幽暗微明，是為神微高象。

## WHEN TIME IS UP .....



JUHA-PEKKA HEIKKINEN

TOIMITUSJOHTAJA

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YOUR PRIVATE MENTAL HOSPITAL



Minino  
9th JUNE 2002  
Omik Kuzbyshev







## TREASURE HILL

I became the cleaner man in Treasure Hill. There was no garbage bins and the small snaking allies were full of filth. The people were hiding behind their windows but I saw that they were old. In the foot of the hill some three stories of houses had been demolished, bulldozed away and instead of the houses there was green grass. A lawn instead of a settlement because officially now this was a park zone. For nature lawn is the same as concentration camp. It is nothing. It produces a shameful amount of oxygen and is merely the roof of a worm. And these people had been living there for some 50 years and these people were gardeners, I saw the fragments everywhere - village people, growing their own food. City had stepped in and the village people had to go. came old story.

So I became the cleaner man. The first day the people were hiding and I started to clean

and from their streets down of the hill to be picked up. The next day the same. On the third day there were already some buckets waiting for me and on the fourth day the people were cleaning themselves too. Together with me was also an increasing amount of architecture students from Tamkang University and National Taiwan University. Soon the little settlement of Treasure Hill was cleaned from the garbage and I started to build up stairs to connect the remained stairways of the torn down houses. By that time Treasure Hill was a dead end and I needed to create a loop for circular movement.

In the end of 3 weeks I had 200 students working with me and architect Hsieh Yin-Jun had come down from the mountains too. With Hsieh every morning we met and agreed who builds where. I don't know what language we spoke. In the end the steps were built and

even a small parade took place. Treasure Hill could stay and the bulldozing was stopped. In the place of the lawn where once the houses had stood was now a vegetable garden, food. City learned to appreciate this small sustainable settlement - a small urban poem. It helped that the poet Liao was in the charge of the Department of the Cultural Affairs.

Treasure Hill was important for me maybe because I felt that the place was so real and the city around it was so fictive. So many external powers in the city dominating the humanistic energy and in Treasure Hill none. Now after a couple of years I am happy to see that Treasure Hill still survives. I survived the heat and the construction process partly due Missis Chen, the matriarch of the settlement, who gave me Chinese medicines and feed me fish and a lot of beer. The gardening is going well of course, since these people know what to do if given a chance. There is still a lot of lawn, a useless layer of artificial nature which should be a garden too. It is good that the city is injecting new energy to the place by some artists working there but I also felt the danger of the real settlement becoming a background for art pieces. Now when I go there most of the junk laying around the mango trees and water streams are from art works - light stands, posters, pieces or worthless installations etc. If art becomes the junk of Treasure Hill, what is that? People don't have to exploit Treasure Hill or use it for anything, people should just appreciate it. What comes to art or action in a place like Treasure Hill - build another one. Build a new Treasure Hill, the Ultra Village in the hearts of Taipei.



Kasnaja Taiga near Krasnojarsk

## PUBLIC ATTIC

Architectonic installation for the Helsinki Festival 2004

Wooden public attic construction on legs facing the Parliament of Finland in Helsinki

C-Laboratory task force: Christian Edlinger, Daniel Guishard, Dirk Schultz, Tuomas Makkonen

During the Helsinki Festival the citizens were offered a public attic space for recycling objects, drink tea and talk. The material for the attic was collected from left over wood from different construction sites around Helsinki.

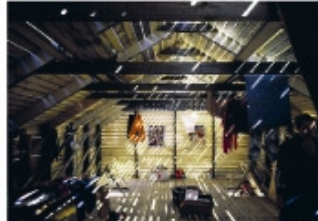
Like the attic is the memory and subconscious of the house we need to build up urban public attics to reinforce the common psyche and give the urban subconscious platforms to take form. The urban attics are offering a possibility to meet human time.

Attics are a place to store things. The objects on attic have fine qualities of meaning and story. Walk about in other peoples heads. The attic space is not fixed to the present moment but floats in time being a space where me-

mories and subconscious can be met mixing architecture and poetry. On this level every human being can be touched. A personal story might get evoked inside every one entering the attic - this is human architecture and this we must bring to city.

These structures are not at ground level, they are above it. It is necessary to climb up a set of stairs or a ladder in order to access them. Like emotional memories are stored upstairs in the brain. Memory is rarely, if ever, perfect, the objects on the attic might get changed by the time becoming distorted and it is no longer what was the truth then. It is the truth now of a memory that you had which has been manipulated by every second of your life experience.

The story is alive in us. We need to scale this up into urban planning with the same human accidental quality of truth.



Stepanovo in Kansk







## 寶藏巖—— 我對Marco台北有機層系列作品之一的體識

文 / 謝英俊

第一次與Marco相識，是在Urban Flash, Linz會場，我與他被安排在同一個單元作報告，之前對他的認識，只是透過上屆威尼斯建築雙年展芬蘭館的作品，感受到他透過建築實體那麼具象的手段，將強烈而近乎是政治正確的環境概念，提升到如夢似幻的美學創作境界。

在他另一個焚燒高層屋作品，則感受到一種反叛幾近與宗教儀式般的行動藝術。可能是我對北歐過於簡化的概念，Marco讓我想到維京人與大海、荒原，架不馴如「葛天氏之民」；這點與原住民有太多相似。

**火**  
這次在台北見面，第一個牽動的話題是「火」，「火牆」，會把人聚集，就像目前我住的部落安置社區，家家戶戶都生火，我們入夜隨俗，生火成了每天近乎儀式的習慣。在傳統部落裡，火燒了是大忌諱；火是能量、生命的表現。在寶藏巖的作品裡，「火」成了核心。

**真實**  
來自馬戲團家族，表演對Marco來講再熟悉不過了，他可以掌握得淋漓盡致，也是讓他的作品能有強烈感染力的原因，但是對身為建築人而言，這可能是另一種危機。他在一件喜愛的T-shirt寫上「CONSTRUCTOR」——如何讓強烈運動的表演與真實的生活連接——這具有不凡的意義，而這也是所有藝術創作者的夢，一種永遠無法實現，無奈的夢。

寶藏巖作品如果只是一個裝置、一個表演，意義不大，因它所傳達的概念已經了，如何讓社區的人真正的能生活其間（大媽、阿婆們必須從山頂盤繞順著搭設的階梯，搬下來澆菜，居民開始進入一片片被破壞但充滿時間痕跡的殘壁、廢墟、攀爬的角落，去觸摸快速消失的記憶），在長時間的互動中人們開始重新思考都市發展、現代生活、過度消費、生態環境等問題，更甚者，包含讓市政府、市民、社區組織與居民產生更深刻的對話，這才是關鍵。

在台北見面後第二天早上，他帶我看過環境，述說他的設計後，我回以：「讓它成真！」他有點疑惑，因為台北市政府只提供15萬元，這經費包括所有的表演、遊行活動的費用。

隔天早上，我帶了一車的繩索、滑輪和工具，到現場時，Marco正拿著一支小小的破磚與一坨水泥牆角，他想打掉它，但是幹了半天，只打破一個角，他看到我，興奮地大叫，並從二層樓高的牆上跳下來。接下來的就是為期一週天，替地陷的constructor工作。

**共生與再生的構築**  
在過程中，我們希望參與的同學能把自己當成居民：如何使用撿拾來的廢料、用簡單的工具，就現有地形地物發揮想像，克服重力，去構築。

在這種條件下的構築，無法精確繪圖與丈量，工具永遠不足、材料永遠需要拼湊使用，一切必須就現有條件，依附既有的殘破結構，再結合、再加固。新與舊、殘缺與殘缺、共生與再生，剩餘物與廢物，不斷的在追求新的生命。

進行展示的推車，雖然有漂亮的草圖，但如何建造，令我們傷透腦筋，最後是在對面高架橋下工地，借來用剩的廢棄廢料，加上輪子，5分鐘，美夢成真……吊

上椅子、書架，掛上社區裡被任意丟棄的老照片、雜物，聯繫時空的列車，推出社區進入台北市。

整個構築過程就在種種困難與驚喜中進行。一個接著一個的想法與觀念，像「天梯」一樣，（最頂上直上二層樓的梯子，我們戲稱為天梯），蜿蜒爬升。

Marco在舞台前，興奮的提到：在準備進行的台北有機層計畫有新的看法了。

**花與菜**  
寶藏巖下方原先是菜園，社區居民種菜或自己食用或社區分享或賣到市場，這是生活在這片土地上的人很自然的行為，但都市計畫、都市建設將菜園剷除，鋪上如茵的草地，居民若在這裡種菜會被罰一萬八千元！

在寶藏巖作品裡，其中一個項目，是將緊鄰山腳下的一片草皮重新讓給社區居民種菜，並利用擋土牆滲出的水澆灌，形成社區小型的食物鏈；這與Marco在威尼斯建築雙年展的作品類似——利用廢棄的駁船，鋪上威尼斯市一小時生產的有機廢棄物，種植，形成小公園。

種花草必須由公園管理處花錢維護，種菜，居民自己會照顧得好好的：種花草讓台北市看起來有國際都市的形貌，像新加坡，種菜顯得窮酸；種菜是消費，種菜是生產，社區居民是都市的弱勢者（經濟上）、邊緣人，一小片的菜園是他們生存的依靠，無能力消費意味著沒有能力破壞大自然，無能力剷除歷史。

公園處會好心贈送花草來美化這片菜園，但被Marco善意拒絕。居民怕被罰一萬八千元，始終要求必須保證不被罰才敢種，雖然口中不停地唸著，但是手上卻是不由自主地進行翻土、下種的熟練動作。

**高架橋與快速路**  
與Marco坐在第三階無縫、玻璃板的火牆旁，眼前是一無遮擋的福和橋和環河快速道路高架橋，車輛潮水般的流動，高架橋優雅平滑的曲線，與寶藏巖廢墟似的靜止，形成強烈的對比，在這反差之下，益發顯得寶藏巖的豐富與時間的厚度。它是台北市的關懷，一個儲存歷史記憶的基因庫，這反差也讓「廢棄物」顯現出新的生命力，Marco如此認為。

**廢棄物**  
「廢棄物」是在「有用之物」的觀點上得名，Marco替垃圾找出路，在廢墟中找殘存的生命基因。說也奇怪，我迷戀吳哥窟廢墟的形貌，並一直認為那是都市最美的屍體，並在原住民身上中看到永續的脈絡，而我們災區造屋工作隊的隊員百分之八十不是殘障、痲瘋，就是酗酒過量酒精中毒者……

**有機**  
「天梯」邊，在柱子夾縫裡，長出油綠綠的姑婆芋，可能幾十年沒人打擾它，應該繁衍幾個世代了，就像寶藏巖，三不管地帶，都市的角落，幾十年的繁衍，形成無比精采的人居空間，再完美如高架橋的平滑結構，在它之前也顯得貧乏單薄、輕狂無知。

大自然的奇妙力量，生命的有機性，在人為干預下，只是暫時停滯，在不為人知不為人碰觸的陰暗角落裡，等待。

*weakness is a great thing and strength is nothing. When a man is just born, he is weak and flexible, when he dies he is hard and insensitive. When a tree is growing, it is tender and pliant, but when it is dry and hard, it dies. Hardness and strength are death's companions. Pliancy and weakness are expressions of the freshness of being. Because what has hardened will never win.*

*Let everything that has been planned come true. Let them believe. And let them have a laugh at their passions. Because what they call passion actually is not some emotional energy but just the friction between their souls and the outside world. And most important: let them believe in themselves. Let them be helpless like children, because:*

**Let everything  
come true**

*from Andrea Testa's 'Squalor' (1979, Modigliani)*



REDRUM

We were invited to Anchorage in February



ary 2003 by Alaska Design Forum and decided to drive there by car. We shipped the Defender to Halifax Nova Scotia in the Atlantic coast of Canada and drove it to Anchorage across the frozen North America. The Alaska Highway

### SHELTER

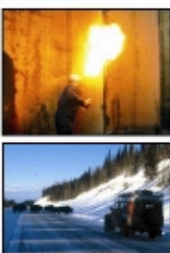
Independent teaching makes a big part of our operations. Many of the works are done with students. Teaching moves between architecture, urban planning, environmental planning, environmental art and other disciplines of art and science.

Tamkang University Department of Architecture - Taiwan, Bergen School of Architecture - Norway, Helsinki University of Arts and Design - Finland, Yokohama National University - Japan, Musashino Art University - Japan, Tokyo University Tadao Ando Laboratory - Japan, Estonian Art Academy - Estonia, Helsinki University of Technology Department of Architecture - Finland, Sapporo Art University - Japan, Bergen Art Academy - Norway, Puerto Rico Polytechnic New School of Architecture - Puerto Rico, Open University - Finland, Oslo Architecture University - Norway, Metropolitan University - UK, Oulu University Department of Architecture - Finland, University of Manitoba De-

is surrounded by broken trucks, oil tanks and occasional moose. The closer to Alaska you get the more oil related junk there is in the nature. Inspired by this and the Alaskan oil industry in general we decided to build a temple for oil in the middle of Anchorage. The material is recycled Alaska Railroad oil tanks cut to sections and set standing to frame away the city and open to sky. The floor is out of 7,000 pounds of oyster shells, the origin of oil. The brutal structure is painted bright red inside and has a fireplace in the end. There was a vote in the local TV: "Is this a piece of fine art or a slap against the face of Alaska?" Fine arts lost. People were complaining that the temple smelled like oil.

Casagrande & Rintala 2003

partment of Architecture - Canada, University of Waterloo Department of Architecture - Canada, University of Regina Department of Fine Arts - Canada, University of Calgary Department of Environmental Sciences - Canada, Alaska University Art Department - USA, Washington University Department of Architecture - USA, Trondheim University of Technology - Norway, Chinese Culture University - Taiwan, National Taiwan University - Taiwan, Royal Danish Art Academy Department of Architecture - Denmark, University of Newcastle Upon Tyne Department of Architecture - UK, Sheffield University Department of Architecture - UK, Royal Melbourne Institute of Technology - Australia, Shy Chien University - Taiwan, Tunghai University - Taiwan, Taipei National University of Technology - Taiwan, Kamla Raheja Institute of Architecture - India, Estonia University of Technology Department of Architecture - Estonia





# Post Industrial Fleet

CREW\*31

Commissioned by Danish Arts Foundations's Architecture Committee, Denmark  
 Venice Biennale 2004, Taiwan Design Expo 2005

Rebecca Arthy, Christina Sofia Capetillo, Marco Casagrande, Dan Corneliussen, Susanne Lund Jensen, Kristine Jensen, Sten Bigaard Jensen, Lea Andersen, Elina M. Braunstein, Sofie Palm + Martin Metalgod Ross

The Post Industrial Fleet introduces recycling strategies for industrial ships and barges out of duty. Today most of the ships find the end of the line in India, Pakistan or Bangladesh and are demolished under inhuman working conditions and cost of serious local and global pollution. PIF recycles the ships in their countries of origin as fixed platforms for urban waste treatment in vessel machinery, community spaces and 3D villages. In Denmark alone 31 of its 100 harbor towns are closing down the harbor activities due to centralized mega harbors. PIF reactivates the harbor fronts with water as the new democratic layer of the city. The PIF designs can be applied globally.

Without his ships man is just a common ape.



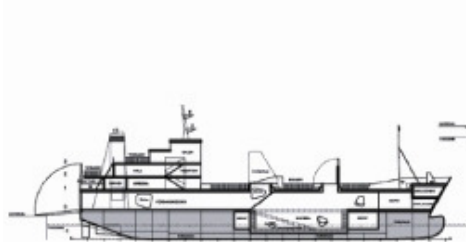
COMMUNITY SHIP



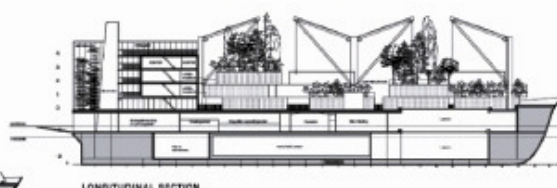
BIO SHIP



CLUB BOAT 1



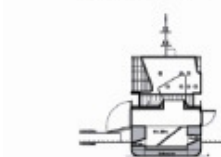
LONGITUDINAL SECTION



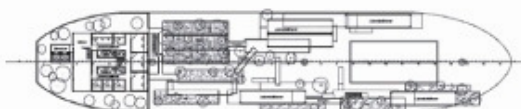
LONGITUDINAL SECTION



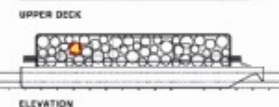
LONGITUDINAL SECTION



CROSS SECTION



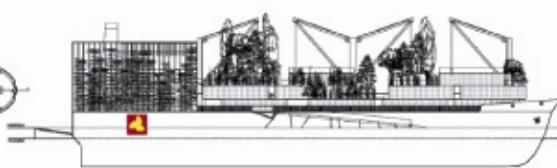
DECK 2



UPPER DECK



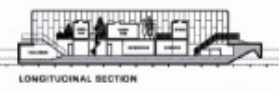
DECK 1



ELEVATION



CLUB BOAT 2



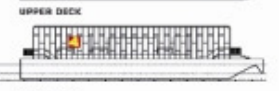
LONGITUDINAL SECTION



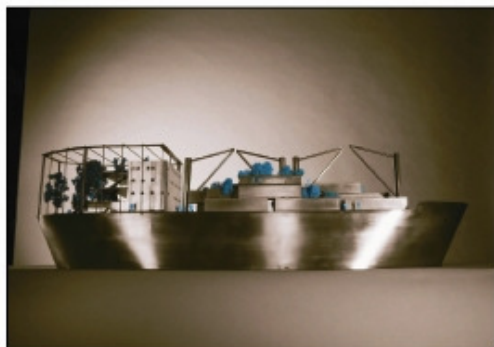
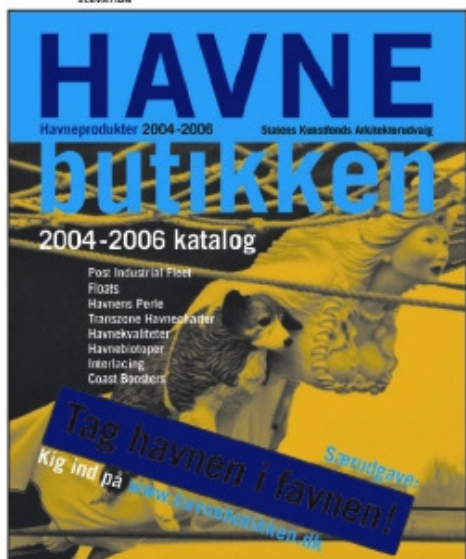
ELEVATION



UPPER DECK



ELEVATION



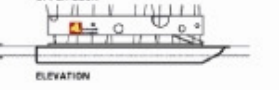
OPEN-AIR BOAT



LONGITUDINAL SECTION



UPPER DECK



ELEVATION

## RECLAIMING THE HARBOUR







## SIXTY MINUTE MAN

Venice Biennale 2000  
Casagrande & Rintala

The 60 Minute Man was a temporary collage of biological and industrial streams of waste produced by society. The barge was found out of use and filled with mud and dirt in the port of Chioggia in the Laguna of Venice. We took the ship ashore and made it water proof again. Some cutting was done into the central axis in order to create a series of interior spaces. We also tracked down where the digested sludge

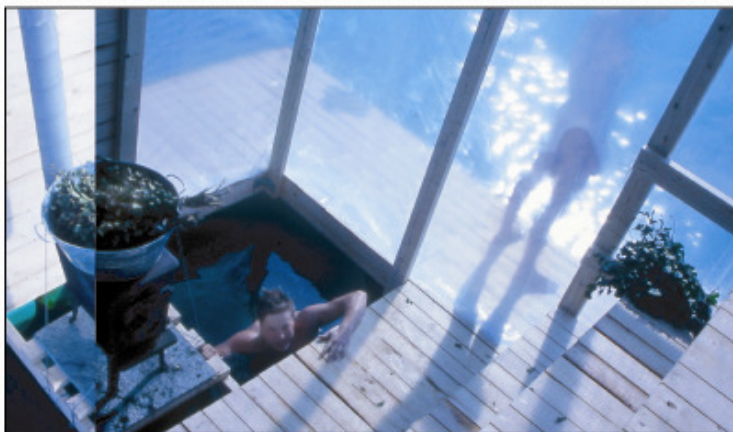
goes out of Venice - what happens when you flush a toilet. All the material gets collected into one point and then treated by Dottore Codato. We asked him how much Venice produces human waste annually and then took the number down to 60 minutes worth of the material which we biologically cleaned and composted and then took into our boat as the top soil for the small forest of oaks. The compost

was covered with a layer of white gravel from the Alpine rivers so that the people wouldn't know on what they are actually standing. In the last room there is a marble stone on which is carved: "This park has been planted on sixty minutes worth of human waste produced by the city of Venice."

The installation was created on the special request of the director of the Biennale, architect Massimiliano Fuksas to comment on the theme of the special exhibition Citta Less Aesthetics More Ethics and was named to be the best realized project of the Biennale 2000 by Herbert Muschamp of the New York Times.



A floating transparent sauna in Hardangerfjord, Norway.



## Floatin Sauna

Constructed in 2002 for the community of Rosendal, Norway, the sauna in the Hardangerfjord serves as a democratic centerpoint of the village. One comes to the public sauna with a rowing boat, takes off the clothes and enters the bath.

The floor is open to the sea, making it possible to have a dip inside the sauna. The walls are semi-transparent and pulsating according to the steam raising up from the water thrown to the hot stones.

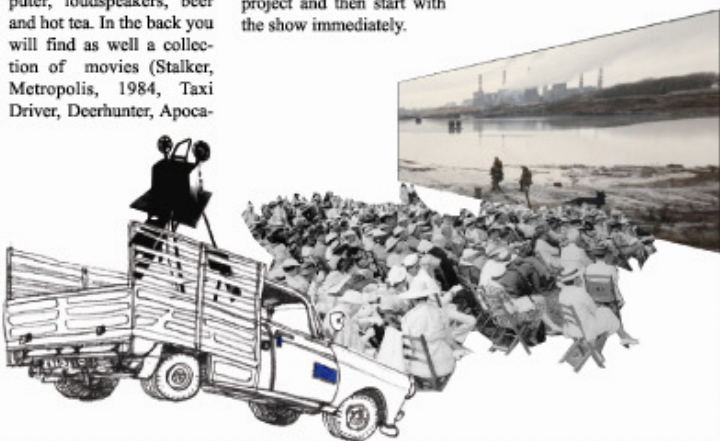


Babushkin  
13th JUNE 2002

## Drive Out Cinema

A van remodeled into a base unit of an ad hoc movie machine. It carries a cinema projector, computer, loudspeakers, beer and hot tea. In the back you will find as well a collection of movies (Stalker, Metropolis, 1984, Taxi Driver, Deerhunter, Apoca-

lypse now!... ) and 20 folding chairs. Driving around in the city, looking for empty walls to project and then start with the show immediately.





# POTEMKIN

Casagrande & Rintala  
Kuramata village, Nijgata province, Japan 2003  
Etchigo Tsumari Contemporary Art Triennial

A permanent park for post industrial meditation in Kuramata village, Japan, invited by Echigo-Tsumari Contemporary Art Triennial 2003. A cultivated junk yard as a mixture of a temple and machine. Big industrial park including in and outdoor spaces constructed of 1 inch thick Kawasaki steel plates, 130 m long, 12 m wide, 5 m high. Other materials used: white gravel, Kama River bottom stones, crushed concrete, crushed glass, wood, volcanic sand, concrete, asphalt. The park is situated castle like looking over the Kuramata ricefields and Kamagawa River. Potemkin is blessed and spiritually connected to one of the oldest Shinto shrines in Japan. The working group was put together with operators from Alaska, Norway, England, Japan, Finland and France.



**Oxford St.** Selfridges department store was attacked by friendly fire from a snow canon filled with dandelion seeds. So far, no one was injured but material damage done will be just realizable in the next spring. At this time, the yellow herbal guerilla is expected to take over.



**Not just Oxford St.** Exchange Take Away Bookstands are now installed in every major street of every London Borough. Browse through the vast range of books already there and bring your own old books in exchange for everyone's pleasure. Sure it looks nice on your home shelf, too, but you surely remember that the boxes with the books are always the heaviest when you move!

## The Imperialism of Pollution

Time again for a Revolution. Class struggle and imperialism still exist. Soviet Union went down. The Big Oil is here. Before, the men were killed by death, now they fade away. The enemy is grey. Chemical warfare, World War I style. More silent, but more massive. The final solution.

Who can afford not to pollute their own land, they buy the pollution to go abroad. China is a good place to pollute. The goods come back home in time. People can still die in masses the Mao style to fuel the industry. Metropolis, Moloch, money to the few. Locked behind the Himalayas and the Gobi. Nobody knows. They all know the money of course.

So the three headed dragon eats it all away. USA, China, Russia. Russia barely surviving to the others. But

China and US, yes the mad twins. One has to obey, China doesn't need to, but the others. Russia survives somehow. Capitalism is gone, industrialism is gone, now the Nazis.

Pollutionsraum. They even took away the 80's. Now it's just grey. Straight forwarded war. Good time to occupy the moon.

Who will win - China or USA? If China produces and US consumes, China will win. But the US is in China already and the Chinese have been in US forever. Is it the fusion then - the Pacific King Kong thing? China and America being one? Now you can go, where people are one?

Maybe Africa will survive, because it is so god damn poor and not interesting. The diamond deal will fade away

some day anyway and then it's just the shit huts again. Osama Bin Laden in Sudan bottling water and thinking of chewing gums, cooking up some explosives and feeling eunuch, because he knows he can't win. Maybe he can win in Africa? Good people around him.

Muammar Gaddafi, the Jews. They need him. The rest don't give a shit. It only makes us stronger if he blows up things in Mid-West. And he knows it. Poor bastard.

Europe, who the hell knows. We can consume all right. Maybe it will go just fine. Yes, but the new world order. The pollution will sort out the population problem in Asia. No more war needed, or maybe they have some wars. China has land enough, I guess places to breathe too. And the one son policy bringing up the

chosen generation of bullies who have had it all. And will. The masses, they will carry the family's only son back to the forbidden city, the Club of the Sons. Taiwan being quite healthy in the neighbour, but can unfortunately drown in its own shit. Anyway being the laboratory of the China-American new way.

What's all this about the new way? No more mocking on China. And where is the money?

**Give it to us.** We need it to save you from yourself.

And the Russians. Behind their cold as always. Waiting for the shit to hit the fan and then relax big time and flourish. Maybe they will buy America - the China-American Czar. Fucking hell. He is the chosen one.

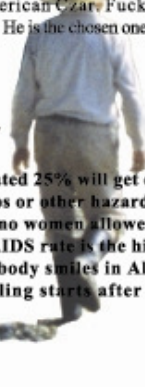
## ALANG

Alang in the Gujarat state of India by the Arabian Sea is the biggest ship wrecking center of the World. Ships from all over the world end up here and will be beached during the full moon when the tide is the highest. Up to 40.000 men break the ships and recycle everything. The main engines will power factories and the smaller engines pump water in the

Indian farm. Ropes, cargo nets, bolts, electricity installations, cables, books, uniforms, kitchen ware, kitchens, washing machines, gym equipment, windows, mirrors, asbestos, sheet metal, life vests, life boats, furniture, light bolts, lamps, log books, soap, radios, manuals, pipes, toilets seats, doors, wall paneling and everything else of the ships are

sold on a 10 km long road starting from Alang. The neighboring city Bhavnagar has a constant ship scrap market for further repairing and recycling ball bearings, metal etc. The 40.000 men in Alang come from the poorest areas of India and are locked into the beach and work and live in extremely bad conditions. Every day a man dies from a working

accident. Estimated 25% will get cancer from asbestos or other hazardous waste. There is no women allowed in Alang and the AIDS rate is the highest of India. Nobody smiles in Alang beach. The smiling starts after the closed gates.







## Obihiro Walking Street

Casagrande & Rintala  
Obihiro, Hokkaido, Japan 2002

The small town of Obihiro (maybe some 200.000 people) in Hokkaido contacted me and Sami and asked us to run a workshop for the city architects and urban planners. The Obihiro people had been complaining that the city is boring, that the architects and urban planners had done a poor work. When you say things like this in Japan, they take it seriously.

We flew to Obihiro and said that the conditions are such that you must take your children to a gym and there will be some basic materials like cardboard and paint. In the gym we told the children that now you are the architects and your mothers and fathers are just cheap labor. You tell them how to make a good house and they will do exactly how you say. The only condition for the house is that a child must fit in.



The houses got done. We took the children inside the cardboard houses to a walk into the city as a walking street. People liked. Sometimes the children needed to take a rest and an instant village took place. It was good to see the organizing of the urbanism based on that the grocery store has to gossip with the church or alike. The children maybe had patience to stay put for 3 minutes and then the grocery store would move to another location to talk with somebody else. All of this was documented carefully by the Japanese.



In the picture you see the child's house. There is even smoke coming out of the chimney. The house behind him is done by his father. It is interesting to think that you can draw a line between these two houses and during this line a lot seems to happen. Something what we call education or growing up. Anyway, when you see the child's house, we forget a lot and real architecture is to forget the forgetting.



## SAKURA ISO

Please find attached photos. These are the devices to take energy and water from outside not rely on infrastructure. One is attached wind mill and generator and water tank. Another is take the rain water and pump into the house and glow sprout. It may be useful at state of emergency.

What I want to do is to make circuit. Circuit is not only accumulation of thematerial, it is something more. I am searching for something more in the system and I want to take something it is out of control in the system.

Next I will make sound generator connected with natural phenomena.

Iso Nainen

Sakura Iso is a Japanese installation artist and curator interested in tuning and survival.



## Car Park / Melbourne

Post Urban Installation for Sensoria Design Symposium in Melbourne Australia 2004. Mitsubishi car and vegetation. C-Laboratory in co-operation with Royal Melbourne Institute of Technology RMIT Department of Architecture.

A Mitsubishi car out of duty converted into a Park. A classic agitation of the Anarchist Gardener. In Australia the car is painted white to meet the requirements of Driveabout. Drivers seat is open. People loved the park. Car Park with red are from Tallinn.



Transsovhos  
in Kansk to Tulun

Tugulin





# NATURE BROKEN

SYSTEM OF THE PARAGENESIS OF ARTIFICIALITY AND NATURE

TamKang University Department of Architecture graduate school first grade  
Weng, Wei - Chen



In the building with two floors which located on the wild, we found that human beings had removed the local original plants for construction. When such building was antiquated, plants and animals came back here again and connected with existing mechanism in that area. But this function was changed by human beings, the organism didn't follow the natural growth function anymore. Therefore, they began to search for new growth function.

Under this function, we found the conception of invisible wall. Under the paragenesis of artificial and natural environment, the plants try to find the growing way in the man-made construction. And then we found that the plants would change their growing direction on some interface, besides the construction in itself provides the interface for the plants to accrete and depend on. The interface may be sunlight, air, pressure of space, humidity or density, etc. We consider



it as "service interface" which affects the growing way of plants because of some nonmaterial elements.

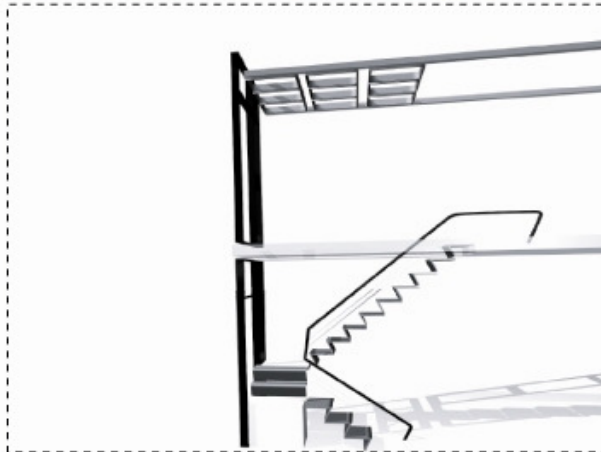
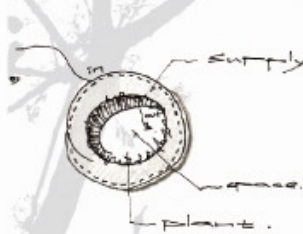
Thus, we break original structure and develop a "button system", attract light on plant,

and use its phototropism and size of aperture to control the growth of plant. Putting and releasing pressure on plants, to make anticipative growth function and possibility. This is a unit of furniture for using by plants.



By drawing on the concept of the interface, the stairs started to interest us when we came back to the buildings in the city. The stair is the only device which can go through a floor to another. We can make a vertical movement in the building by the stair. The stair is a hole to the floor. Because of the hole we create a chance to develop a vertical movement. Thus, we use the conception of a hole and accede to arranging a position of a hole, an aperture and a seam. Now we begin to embed the plants in the building. Because of breaking, it connects. Because of breaking, it grows. Because of breaking, it pierces.

This is a system of interposition we take the stair as the principal thing. Plants enter buildings and get into our living by this system. All start from the discovery of ruins and then develop advanced level system of the paragenesis of artificiality and nature.







# 都市禪園

淡江大學建築系2006國際工作營

我們在台北城中挑選了一塊基地作為這次工作營的實驗基地，以都市禪園的精神為概念，企圖在嘈雜的城市中建立起一塊屬於心靈寄託的靜謐禪園。都市中的禪園是一種對比的相互體現，以城市的濃雜襯托禪園的靜謐；以禪園的悠靜反映都市的紊亂。因此我們在一大群芒草堆中挑選出我們5\*2.5米平方的基地範圍，藉由整群芒草堆的包圍環境，營造出自然牆面，以及只看到天的半密封環境。以一種視覺性的阻礙手法，將台北的嘈雜隔絕在外。除了風流竄於芒草堆的自然音之外，無法被完全隔絕的都市噪音會隱約穿透進來。這樣對比的呈現也呼應了先前的概念發想。材料方面，除了天然的芒草堆牆面外，我們使用了被破

壞的水泥塊，敲擊成較小顆粒單元，鋪滿在基地上。當下雨時，水泥塊會因為與水的滲灌，由白變灰，這樣的改變訴說著氣象的轉變，也以另一種方式提醒我們大自然中的不同元素所造成差異。基地中的火盆則是一種精神的象徵，以火的元素反應基地中的簡約配置，以及透過火的律動詮釋著基地內的悠靜。至於火盆上方的樹枝展現出自然生長的合緩，同時也呼應了基地內不同節奏的自然變化。當經過一條合緩的自然小徑來到此基地中，似乎自然機制也跟著被啟動。在此基地中，自然的詮釋勝過一切，將禪的意境表露無疑，唯有透過自然的啟示，我們才得以體會禪的最高意境。





# Flesh is More

Tremendous sexual drive and a big ego - brains don't mean a shit. I know the place where the wind took my grandfather. Light is the oldest daughter of God. Yes I agree that it is good for you to fight for revolution, but be aware when you think that you know what the revolution is. out of Nothing becomes Something. Nonsense - makes no sense. Can be good to start straight with this, - I for one stand steady with my two feet on the ground. really not trying to do anything. No layers, no aesthetics, no method - You are standing on the roof of the worm. no idea. Anyway through serious nonsense you arrive somewhere, Without his uniforms man is just a common ape. Choose glamour. relaxed in an accident. God's fool style a jester mocking the king is just a common ape. Choose glamour. and the church and all the time they find him to be a reasonable man. **Who Cares Wins**

**So everybody has now his or her's** - What is like the key of art? **Who Cares Wins**  
 - To be present.  
 personal magical item with you. When a man is born, he is perfect. A possibility is post industrial meditation. You throw it now to the tunnel. In children's play the intensity of being present When the modern man loses Then you go to the tunnel, is total. Nothing compromises the narrative flow of the play. Everybody improves relaxed and are connected in subconscious levels. Then sinners following their instinct and listen to the snorkel the world gets to us and we start forgetting this. To get the primeval origins of MTV and Nokia. To purify into the design process, we must forget the forgetting. surroundings no longer in

**Fish is real.** Listen to the Snorkel? A way of living in straight connection with nature and Here we are at the threshold. connection with nature. depending on people around you requires some weakness. This is the most important Being a pine tree and - What really happened to Porcupine? The transformation to know that here your most cherished finding it very difficult - I don't know. I guess the Zone got to him. One day he returned to root in the wish will come true. The most sincere one. surroundings of mangrove. One has to from the Zone and suddenly got amazingly rich, amazingly rich take the liberty Then the next week he hanged himself. A bear has hair because it's hairy and not because somebody has decided so. The zone is a zone, it's life, one thousand The mediator between the head and the hands must be the heart. and as he makes his way across it a man may break years back

**Exfiltrate the house of lie and come back to the construction site of eternity.** And that, that is the secret of happiness and virtue - liking what you've got to do. All conditioning aims at that: making people like their inescapable social destiny. I am the God. The economical surroundings don't support kindness. Without kindness there will be no positive results. Well of course if you are sensitive to beauty you are also sensitive for for a man than to be without anything - having no asceticism, no theory, no practice. When he is without all, he is with all. The artist seeks to destroy the stability by which society lives, for the sake of drawing closer to the ideal. Society seeks stability, the artist, infinity. Real reality is a value, that can not be speculated - it is total. Like kindness is just kindness and nothing else - it is total. You can not value kindness by economical or political speculations. This is this, and this ain't something else, but this is this. We must find a strong sense of other layers of reality than material. If so, death is a beautiful end to begin a new life. produces the man, so is The Snorkel. They say he is a child But if we are stressed by running after money and materia, society produced by him. with grey hair, a grandfather with milkteeth stress for stress's sake, death is a defeat, bankruptcy.



**S.L.U.M.**

Sustainable Living Urbanism  
Urban Flashes, Mumbai India 2006

Casagrande Laboratory

In co-operation with

Kamla Raheja Vidyandhi Institute of Architecture  
Human Environment Group

Urban ecological rehabilitation plan for Mumbai City. Oshiwara river valley chain of slums as a case study for urban waste treatment based on the existing fact of the slums as garbage recycling platforms. Modern environmental technology units introduced to the slum communities to control environmental pollution and encouraging towards ecologically sustainable urban living including community farms and bio energy production.

Today the illegal slums treat the urban waste flow from the surrounding city. This may sound ecological but in fact is killing people in the slums due to the forced use of chemicals and inhuman working condition in general. The slums are situated around river beds. Hazardous means of recycling, illegal factories and overdeveloping result damaging to the river ecosystems and the rivers can no longer act as the monsoon flood water relief channels causing to annual floods in Mumbai with high death ratios.

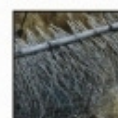
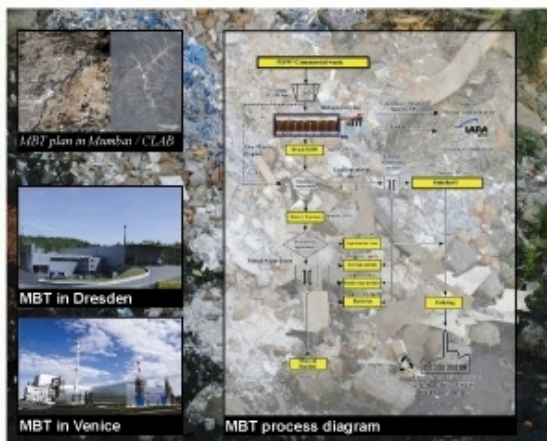
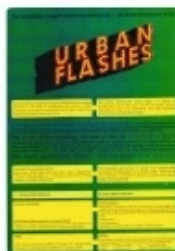
The results of the Oshiwara case study are aimed to be multiplied to the other urban slum areas in Mumbai and in other Indian cities. Today the slums are the end of the line of urban human exploitation.



children playing in trash



old farmer in Mumbai

**CAN'T PUSH A RIVER**

International Workshop for Tamkang University, Taiwan

200 students and 20 professors designing and building CityZen Gardens by the Danshui River of Taipei commenting on the Taiwanese society. Workshop run by professors Marco Casagrande / C-LAB and Hakon Rasmussen-Wiesener / 3RW.

Taiwan is in many ways the wealthiest country on the Asia Pacific excluded Japan and is facing now the heritage of the last 50 years of hyper industrialization. The heavy industry is moving away and it is time to clean the island.

"One of these days these streets are gonna get organized." "Taxi driver"



POSTINDUSTRIAL FURNITURE FOR FUTURE MAN  
by Martin "Metalgod" Hunter Ross  
PORCUSSEMOVET@YAHOO.COM







# TKU

# 淡江大學

# 建築學系

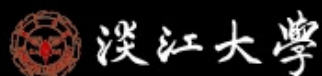
# ARCHITECTURE

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HTTP://WWW.ARCH.TKU.EDU.TW

SINCE 1964

The undergraduate was established in 1964; the graduate was established in 1981. At present, the graduate is divided into Architectural and Urban Design section, Architectural and Urban Theories section, and Architectural skill section. We integrate four teaching and research direction, including architectural theories and histories, area culture, green architecture, and computer media and new forms. We aim at the development of professional environment and cooperate teachers' research directions.



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# INSTANT TAIPEI

Wanhua 406 Plaza Open Design Competition

## CITY MUST BE A COMPOST

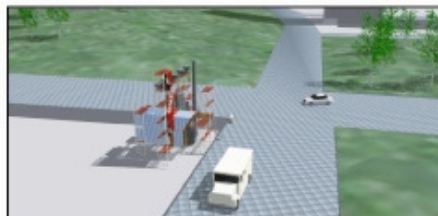
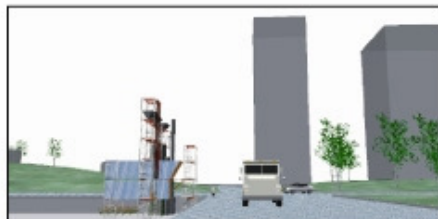
The Instant Taipei proposal is an organic construction matrix celebrating the original nature of the Taiwanese citizens using the city as an open living room. The design is inspired by the straight forward humanistic ad hoc architectural interventions realized by the Taiwanese citizens as the human layer on top of the official city. The Instant Taipei aims to give a face for the independent Taiwanese will of light weight and nomadic structures that form the unofficial identity of Taipei.

The Instant Taipei is a three dimensional collage of Taiwan. The open form and easily modified structure will be given for the citizens as a three dimensional park or public space as a platform for their various public-private activities to take place. The proposed design is at the same time a construction site and a ruin trusting that the city must be a compost.

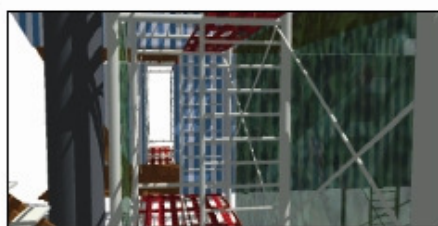
The construction site – ruin axis gives the 406 proposal

the needed possibility to meet the socio – ecological state of the Taiwanese cities of today in their post industrial condition and to work as an urban laboratory in finding a new balance between the modern man and nature. New cultivated and wild urban nature is introduced backed up with localized high environmental technology (Mechanical Biological Treatment).

Nothing has been removed from the competition area and nothing heavy has been introduced but instead a new layer has been added overlapping the existing urban context – a human layer. This can be viewed as urban acupuncture reacting on the hidden energy flows (Chi) of Taipei. The acupuncture point is the Wanhua 406 competition site and the acupuncture needle is the Instant Taipei – design. This is a light weigh touch on the city organism of Taipei but will effect on a constructive and positive way on the total common subconscious Chi of the city.



Octoberski near Vanino 23rd JUNE 2002



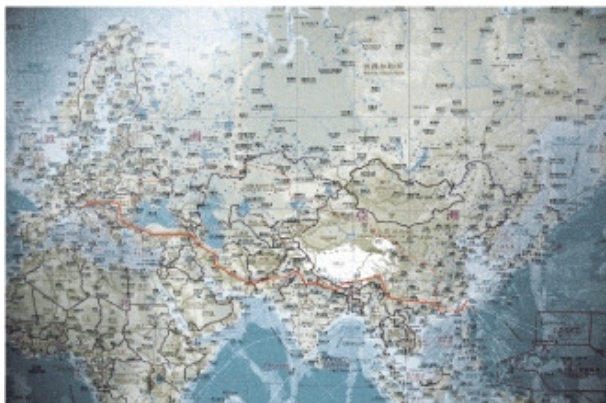
Rain water collecting and recycle waste heating system



Construction procession







## Made in Taiwan

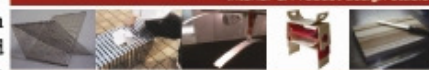
The proposed tv-documentary is aiming to put Taiwan physically to the word map on the eyes of both Taiwanese and international TV-viewers through an interesting, even absurd land journey by car from Taiwan to Venice, Italy. The journey and the documentary is a modern day Marco Polo tale told by an outsider who has got the chance to enjoy the hospitality of a hidden and mysterious culture of the East. For the international

audience it is interesting to watch Taiwan getting introduced by an outsider and being physically connected to the rest of the world by the journey. For the Taiwanese audience it is interesting to follow how Taiwan is introduced to the rest of the world by an outsider and how Taiwan is physically situated in connection to the rest of the Eurasia.



[www.c-channel.ne.jp/eri/](http://www.c-channel.ne.jp/eri/)

Interior & Product design studio



**Rhizome**



## Urban Farmer / 3RW



"These cows are eating the landscape, producing manure to fertilize it, eating it again, and then producing milk and meat. The only real input in the cycle is sunlight in theory. The cow-cyclical comes when society is trying to make this process more predictable and efficient by introducing artificial components like synthetic fertilizers, pesticides, and drugs."



## Energy towers in Venice Vilen Künnapu



Energy Tower in Venice Bay

The energy of the city is at the moment like energy of the drowning city. For the stimulation of the tired energy we propose a tower into the Venice bay. It is located on the axis of the San Giorgio Maggiore church, and it symbolizes the erected phallus of Shiva. The energy tower is 18 m high and it is covered with the golden metal plates. The other marble stupa (height 4,5 m) is located on the Piazza Di San Marco. We also propose some smaller towers in the piazzas of Venice.

## Installation 1:2001

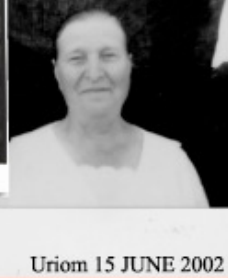
Architectural installation for the Biennale Internazionale dell'Arte Contemporanea di Firenze



Energy Tower in Piazza Di San Marco



The Installation 1:2001 is a circular wall of religious, ideological and philosophical books from all over the world. The diameter of the circle is 6,37 metres (diameter of Earth 1:2001000 according to Neil Heimler's Principles of Science) and the high of the wall will be 6,37:2. The books are to be used as bricks, title-backs outwards. There will be one entrance to the interior of the installation, which will be a white wall to the contrast of the various title-backs seen on the outside. The viewer inside the installation will be in focus.



Uriom 15 JUNE 2002



The hacking rhythm of life with no space to see the horizon, no supporting values to look for the horizon.

Consuming without questioning and destroying nature which cannot be seen around and so making all this easier. Nature being a loser in economical speculation.

Globalization is concrete in the means of pollution. Economic expectations,

problems and the illusion of stress. The illusion of stress is the atmosphere in which pollution and prostitution is created. This atmosphere of temporariness provides an excuse not to consider the future. Horizon is of no social value.

A city is organic and the human layers are everywhere in small scale. To save the city this must be scaled up and the structure of Urban Acupuncture must be introduced. It will be easy. People know, what is good, the real reality.

to entertainment and information. What is real, is valuable. City must find a way to be connected to real things, not destructive things or design as entertainment. What is not real is not valuable.

Horizon needs space to be seen, time is not money. *One has to have the possibility of being taken from this place and time 1000 years back to see, things are the same. Forcing oneself out of this time and place and going medieval let us go from the illusion of today.* It is the social responsibility of artists and architects to look for the future, to be sensitive enough to see the reality and to show horizon. The power of environmental design, such as urban art, has to be taken away from material speculations. Nowadays architecture and art is traumatized by economics, entertainment, shock values and other external influences.

ones. Human layers are not valued, the connection between the modern man and nature does not fit into the context of the urban amusement park.

Urban Acupuncture is trying to find new methods to understand the organic city and its energies, it is trying to bring to bring in the reality of nature to the city, with its rhythm, mental space and values. Nature's flexibility and capacity to adapt to new situations or to die and by dying fertilizing ground for better solutions. Nature works on all scales from mega structure to one cell as one. Man is a part of nature.

*Real reality, values and ethics are always finding a way to push back. They are like the air around us, we notice it when we are running out of it. New air always comes in – the corners are windy. Today's void in a valueless society will be filled with ethics. People are good deep down in the end – that reality is now depressed*

MARCO CASAGRANDE

# Real Reality

speculations are fictive. Streams of material are close to reality. Pollution is reality. The responsibility of environmental design is lost to fictive economic speculations with no connection to real reality. Surrounding shaped by no real values will destroy us. Design has replaced reality.

*A bear has hair because it is hairy and not because somebody has decided so.*

Urbanism is turning into the designing of objects, city planning inhuman. A modern metropolis brings a new perspective to urban development. Responding to the new urbanism with its chaotic, unpredictable energies and hidden orders – this energy (qi) is the start of a new era. The underground of real reality has to surface.

The city cannot be treated as a camp for a fixed number of legionaries. Instead of design we need psychoanalysis. The hectic rhythm of life and dominance of economics is reflected in the cityscape, causing bad environments, ecological

All human existence should be in connection with to eternity, nature.

Thinking of the real reality, looking at the horizon is mysticism – being in contact with the realities that are behind the reality that we see. Mysticism also applies to modern man: *Old people are not shot as they should be according to laws of economics. People sense that it is not kind to kill the old people and kindness is real reality. Kindness is kindness, concrete. Real reality cannot be financially speculated, or otherwise – it is concrete.*

We should not be blindfolded by stress, the realm of economics, the online access

Ethical awakening in connection with nature should be religious. A city can find its inner peace by admitting her mortality. *We must find a strong sense of layers of reality other than material. If so, death is a beautiful end to begin a new life. But if we are stressed by running after money and material, stress for stress' sake, death is a defeat, bankruptcy.*

Economic surroundings do not lend themselves to kindness. Without kindness there will be no positive results.

City has grown hard and dead with temporary masses, thinking cities as microchips, replacing components with more effective

by material nonsense.

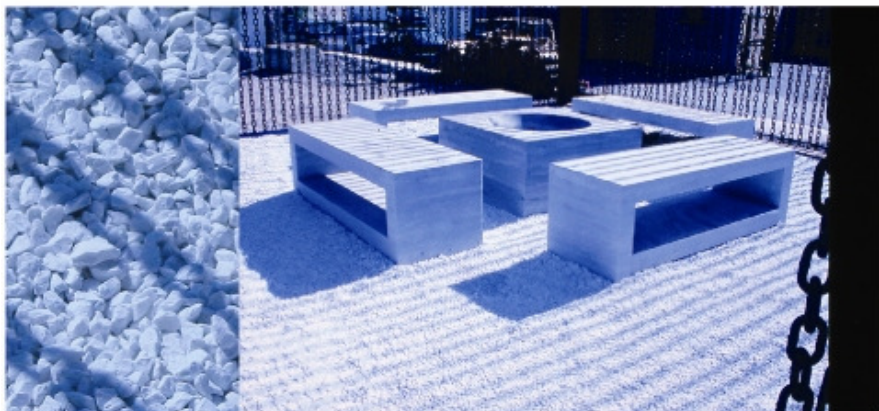
The thinking or Real Reality is partly inspired by conversations with professor medieval Arabic literature and especially Arabic and Persian poems and comments on modern society and lifestyle. The red are his.



CHIA-YI CITY INTERNATIONAL COMPETITION  
228 MEMORIAL PARK - CITYZEN GARDEN



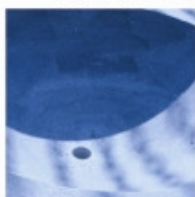
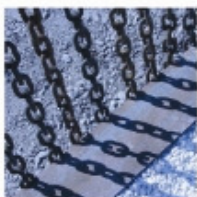




## Chainreactor

Architectonic installation for the 3rd Biennale of Montréal, Canada, 2002. 6 x 6 x 6 metres cubic steel frame supporting walls of chain in the heart of Montréal IT-area in the Old City. Inside the structure is a white gravel floor in the middle of which 4 benches and a fireplace out of stone. People enter to gather around the fire and return to their offices with the smell of smoke in their clothes.

Casagrande & Rintala.



## What is the most human place you can think of?

Christian Edlinger, ark.yo, Weimar/Lahti/Helsinki

- \*Underground stations with the smell of fresh pancakes and cinnamon rolls
- \*Castles collected and put align to form streets
- \*Bricolage cafés in orange tents
- \*The scent of burnt birch wood in the air
- \*Views leading outside
- \*Whole night buss sings "In excelsis deo" 2 a.m.
- \*Street musicians, fried potatoes and masses of people in the streets at 3 a.m., -15C
- \*Summer sun
- \*The glorious amount of silent joy in the people
- \*Spring comes late, but then!



"This used to be a rocky landscape, but a major movement decided to plant birch saplings all over the place for wind protection purposes. They spread out all over the place and now you can find anything about 10, because there are no more farm animals to eat the vegetation and keep down its growth. I make a living out of the way this landscape looks, by cutting down as many trees as I can, trying to slow the forestation."

Moirad Seifetdin  
Landscape painter, language teacher for refugees, and landscape-jointer



2001  
a space  
odyssey

2006 26th July  
20:00 LHASA



2006 3rd Aug  
20:00 LAHORE



2006 12th Aug  
20:00 ANKARA



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1:200









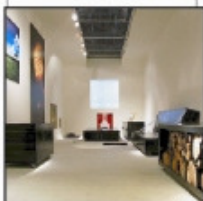
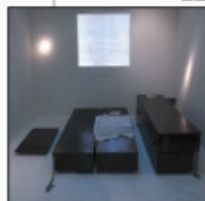
## THE CHAMBER OF THE POST URBANIST

One has to die a bit to be reborn. City is dead, long live the compost. For my urban sins I needed Post-Urban Rehabilitation and for my sins they gave me one: the cave. Every time I

wake up in this chamber the walls move a little bit closer. When I am here, I want to be in the city and when I am there all I want is to get back into the cave.



*Sbekaja*  
JUNE 16  
2002



### May Manifesto

Indoor and outdoor installation in Helsinki and Tallin Kunsthalle. Part of Maaseudun Sivistysliitto (Cultural Union of Agriculture) 50-years anniversary exhibition Juuret-Juured-Roots in Helsinki and Tallin. Hanging forest on the facade of Kunsthalle as new urban nature. Indoor installation of 81 aluminium hands of a farmer lined up for a marching formation on composted soil and connected to the roof with fishing lines.

- Outdoor installation on the facade of Helsinki Kunsthalle, Finland, 2002.

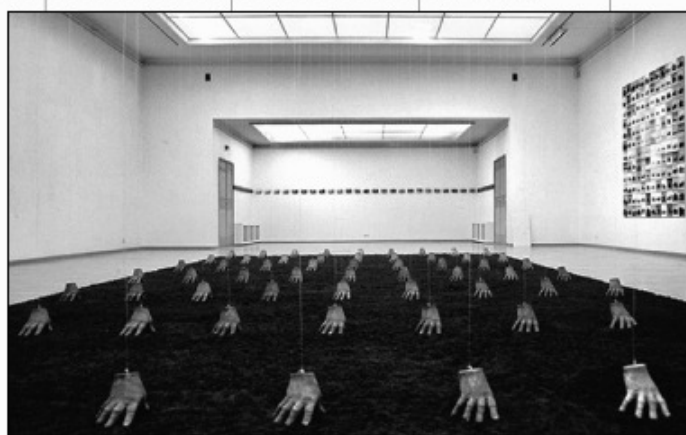
Materials: construction sledges, plywood, trees.

- Indoor installation in Helsinki Kunsthalle and Tallin Kunsthalle, 2002.

Materials: 81 aluminium hands, soil, fishing line.

- Works for Juuret-Juured-Roots -exhibition of Maaseudun Sivistysliitto (Cultural Union of Agriculture) 50-years anniversary.

- Authors: Casagrande & Rintala.



### Bird Cage

Yokohama An Architectonic installation for the third Yokohama Triennial of Contemporary Art 2001 in Yokohama, Japan, which was curated by Fumio Nanjo.

A hangar built for 72 balsa birds which carry 5 seeds and messages in test tubes inside them. The birds are sent to the height of 10 kilometres with VAISALA - meteorological

balloons. After the burst of the balloon the birds will glide long distances according to the turbulences and winds landing around Japan and to the Pacific Ocean. The finder of the bird is asked to take responsibility of planting and taking care of the seeds and to send information to Casagrande & Rintala. The building was made out of concrete ironing steel bars and hemp rope.



### 1000 WHITE FLAGS

Landscape installation realized in Koli Nature Park, summer 2000  
1000 white flags made of sheets from mental hospitals on three meters long iron bars mounted to a downhill-skiing range in Koli Nature Park in order to celebrate the madness of the businessmen who cut down the ancient forest in this one of Finland's most beautiful spots. Winning entry of a national competition.





# ARTIST STATEMENT

August Künnapu

● THEMES THAT I LIKE ARE THE SAME AS IN REAL LIFE - MOVIES, MEDICINE, LITERATURE, MUSIC, SPORTS AND ARCHITECTURE

● IN MY PAINTINGS I TRY TO DESCRIBE THE WORLD AS IT IS - WITHOUT MAKING IT MORE BEAUTIFUL OR FRIGHTFUL

● AS A SOURCE OF INSPIRATION I USE VARIOUS BLACK-AND-WHITE PHOTOS - EITHER TAKEN BY ME, FRIENDS OR TOTAL STRANGERS

● I MOSTLY PAINT PURE AND SIMPLE IMAGES

● I LIKE TO USE CLEAR COLOURS - OTHERWISE THE IMAGES WOULD NOT BE SO DISTINCT

● I LOVE IMAGES THAT ARE DYNAMIC AND FULL OF ACTION, BUT SOMETIMES I ALSO MAKE STATIC PAINTINGS

● IT IS NICE TO USE DIFFERENT FORMAT IN DIFFERENT PLACES - EVERYTHING FROM TINY CANVASES IN COSY COFFEE SHOPS TO HUGE WALL PAINTINGS IN OIL SHALE FACTORIES

● SOMETIMES I MAKE EXPERIMENTS WITH DIFFERENT BOARDS - DOORS OF GAS STOVES, WASHBOARDS, TV-SCREENS, CUPBOARDS OR GREEN-HOUSES

● I NEVER MAKE SKETCHES OR COPIES OF MY PAINTINGS

● DISLOCATION IN ART SEEMS TO BE AN INTERESTING THEME



CAT AND GYMNAST

FUTURE PAVILION, TAIWAN DESIGN EXPO 2005. KAOHSIUNG, TAIWAN

## Fermentation Cemetery

The last stop for the urban ecologist. Mechanical Bio-logical Composting units for fermenting biological waste including human bodies. When you throw a man into the MBC-unit (Mechanical Biological Cleaning Unit) he gets composted, or actually fermented totally in two weeks. The unit is hermetically sealed so the whole process is anaerobic and computer controlled - so that the fermenting conditions for the anaerobic bacteria are perfect - the moist level, the heat and the pressure. From a 100 kg man you get 30 kg of top soil, the best. The rest is mostly water - biologically cleaned fresh water. The process also produces gases that can be collected into a gas conditioning plant that then feeds the electrical generator. 25 % of the electricity produced is enough to keep the whole process ongoing. The rest you can sell back to the city.



LEMURIAN

FUTURE PAVILION, TAIWAN DESIGN EXPO 2005. KAOHSIUNG, TAIWAN

The IL UOMO is produced in Dan-shui Taiwan with the kind support of:  
Mr. Ching-Yueh Roan Professor of Dept. Architecture Shincien University  
Mr. Chen-Cheng Chen Professor of Dept. Architecture Tamkang University  
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第三建築工作室 [atelier-3]

<http://220.132.214.146/>



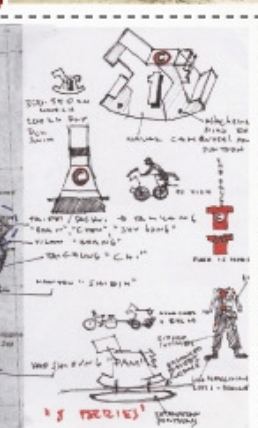
鄉村建築工作室  
Rural Architecture Studio  
<http://www.naturehouse.org>



Mathiasbr - JUNE 14 2002



C-Lab to attack Mainland China



"the mediator between the head and the hands must be the heart"  
Evel Lang Metropolis

## A New Home of Hope in Prison

The Tallinn prison is located near the city center between the old Jewish cemetery and Magasini Street. There are around 1000 inmates in the prison including the guards. Inside the prison is streets and squares. The prison is surrounded by a high stone wall. The prison is a city inside the city. Architect Vilen Künnapu's proposed building stands in the central square. The orange temple is constructed out of reinforced concrete. It is a 7,5 meters wide cylinder. Inside is a small amphitheatre. It is the Pantheon of the prison.



## At Home in the City

Angela Nkya, Iowa State University, USA

Autumn 2002

Despite the efforts to provide affordable housing, the number of people who are homeless continues to increase. The problem has now crossed the boundaries of dense urban areas and reached small communities such as Ames. When I started to research the homelessness I was surprised to learn that some of the homeless people who live on streets have the choice of living in a shelter, but choose to live on streets instead. Homelessness as a choice of living presents the greatest challenge to the problem. How can you design or provide a home to someone who does not want it? As long as it remains a choice of living for some, we will never be able to eradicate the problem of people living on the streets. But is there anything we can do to assist those who choose to live on streets? And how can we as Architects, justify being involved or not being involved with the homeless?

To some extent I agree with what the Professor of Urban Planning Peter Marcuse says in his article, "Criticism or Cooptation - Can Architects reveal the sources of Homelessness?" where he states, "Homelessness is not a design problem. Yet to the extent it has been considered by architects, by schools of architecture, by the Architectural profession... Indeed, it is desirable that architects should help address the present crisis of homelessness... we can enlighten ourselves and others about homelessness as we try to detail housing for them. We can show them that their needs are essentially ours." (i) Homelessness is at the core of an economic problem. However homelessness as a choice presents new avenues for designers to rethink the idea of a house. Can we and how do we meet the housing needs of a homeless man on the street?

There are various reasons for the homeless to reject the shelter services that are being offered. Some enjoy the challenge of living by day, others do not want to live "under" someone else's "rules" or codes of behaviour and expectation. Whichever the reason,

shelter is one of the basic human needs and still continues to be whether one chooses to live in the house or on the streets. Those who choose to live on streets need protection from weather, security and privacy that housing can provide as much as the people who live in houses do. They already have a way of obtaining these that differs from the people who live in houses. They have places such as soup kitchens where they go for food, places they go to shower, and places to sleep. Rather than having all these under one roof, the homeless obtain these from different places in the city. In essence, the homeless live in the city in the same way as one lives in a house. Their home is the city.

During my study of homelessness I had an opportunity to converse with two homeless men who chose to live in the city. The first man I met at the men's homeless shelter. He is a seasonal worker in Ames and came to the shelter to shower and do laundry but not to spend the night or eat. He willingly agreed to stay for dinner and socialize when invited, but rejected the offer to freely spend the night at the shelter. The second man, on the other hand, does not want to live in shelter because he can not have much privacy at the shelter and he does not want to be dependent on anyone. He makes his living waking up early in the morning to collect cans and use the little income he gets from that to support himself. He lived in a forested area, concealed from the public where he made a small tent and spent most of his day time reading. He had lived there since June but his home was exposed during fall and he did not live there longer after that.

One lesson that I took from studying the homeless is that the homeless patterns differ from one place to another. In Ames you are most likely to find people who work and not pan handling as you see in other places. In addition to that, Ames is only a temporary stop for the homeless not a destination. Most of the people who are live on the streets in Ames are

here for just a short period of time - about six months. For example the first man was a seasonal worker while the other had been in Ames for five months and was planning to leave soon. This means some of the homeless projects done in other parts might not work in Ames. Any homeless project needs to specifically respond to the nature of the homeless people in that area.

While homelessness is a new problem in our society, the homeless nomadic lifestyle predates urban settlements. The homeless are the modern day nomads moving from one city to another in search of favorable conditions and jobs. This is especially true in Ames. The second man could have moved to another place in Ames where he is well concealed from the public or to the southern states where it is much warmer. In the same way the seasonal worker migrates from one city to another to work. But even though the homeless live in cities, cities being a result of established settlements, do not cater for the nomadic lifestyle. Cities have a hierarchy of spaces that range from private to public and have rules and regulations that control how one occupies and behaves in these spaces. For example, private behaviors such as sleeping are only allowed in the private spaces and hardly on the public spaces. Our houses reflect this hierarchical arrangement of spaces by having rooms that are designed for specific purposes, - a dining room, living room and bathroom. What makes a person homeless in the city is the lack of private spaces. They can only use the city's public spaces. This hierarchy of spaces therefore alienates the nomads from the city.

The British Architect and Lecturer Robert Kronenburg, supports this idea by arguing that, for a person to create a home in a place, they have to have the freedom to arrange the space in a way that they like. In his essay, "Modern Architecture and Flexible Dwelling" he says, "when I travel I bundle my possessions into compact containers... when I arrive at my destination a part of settling in is that I open my possessions out into the room I occupy... when we

arrive somewhere different we 'create' a new home by endowing it with our presence in the form of the interior landscape of our possession. But it is not just the variety and familiarity of these possessions that define our identity in this adopted space, but the way we distribute them..." (ii) He gives an example of a perfect holiday house as the one in which the temporary owners have the freedom to move the furniture and change things around to make the place more at home. Flexibility and objects that can be adapted to serve different functions have always been the characteristics and elements of the nomadic lifestyle. Based on his argument, for a homeless man to be at home in the city the public elements of the city will have to be adaptable and the set of rules and regulations loosened to allow for some of the private behaviors such as sleeping. In other words, the way to provide a home to someone who lives on the streets is by the creation of flexible spaces.

This is good news to both the designers and the city residents because it frees us from the expense of creating new spaces for the single purpose of serving the homeless. Instead of creating a new building, which raises the questions of where it is to be located and who will fund its construction we can simply use the existing elements such as bus shelters and make them adaptable for sleeping at certain hours. The bus shelters in Ames are used during the day and remain unused after midnight. We could design them in such a way that they can be transformed to a sleeping compartment from midnight to 6 am. Buildings such as transit bus depots, which Ames does not have at the moment, can serve dual functions by providing services such as public bathrooms, telephones and lockers to both the travelers and the homeless.

We can not fully address the issue of homelessness without looking at the causes for homelessness. Family breakup is the number one reason for homelessness in Iowa followed by domestic violence (iii). But urban redevelopment ranks high among the causes for

homelessness nationwide. (iv) Urban renewal projects have left some of the urban poor homeless. These projects involve a wide range of professionals - Architects, urban planners, developers, and city officials. Urban redevelopment may not be the cause homelessness in Iowa but it impacts us all due to the nomadic lifestyle of the homeless. The homeless men I met in Ames were from San Francisco, Kansas and other parts of the country. We are therefore not isolated from the consequences of what happens in other places.

Homelessness is not a poor design problem in terms of aesthetics and functionality of the architecture of the built environment, but is in part poor design in term of failure to address the impact of the built environment on the society. That is what makes homelessness an architectural problem. The profession of Architecture is as much about aesthetics and functionality as it is about social implication. Homelessness is in a certain way a reflection of how the built environment is becoming more and more geared towards the rich and the elite and is ignoring the urban poor. It is therefore not only desirable that architects should help address the problem of homelessness, it's our duty. Homelessness has become one of the new elements of the urban environment and it's our duty as designers to raise its awareness to the society. It is our duty too to suggest ways in which the homeless can be helped. Homelessness is an economic problem and there will always be the poor amongst us, but we should not ignore them. We need to look at alternative ways of providing housing to those who can not afford to live in a house.

In the city, the nomad is at the mercy of the resident because the city is the resident's territory. The resident is the taxpayer and the one who supports and maintains the city. An Architect may be able to provide adaptable bus shelters, or design public bathrooms but the one who approves of whether the project gets to be executed are the city official, representing the community. The client then is not the homeless but the resi-



dent. This makes the resident responsible for the homeless. We are the owners of the city and based on that we all have a choice to make when it comes to homelessness. We can either ignore them, reject them, or accept them. However, as the number of homeless people continues to increase in our community and nationwide the problem becomes more difficult to ignore. Rejecting them by pushing them away will not address the problem. Furthermore it can be argued that we can not push the homeless away from us for the majority of the ones we have in Ames are from other places. We should accept their lifestyle and provide the environment that suits both our lifestyle and theirs.

There are opportunities to provide housing for the homeless people on streets but these can only be accomplished by a joint effort between Architects, the community and different professions. It is our responsibility as Architects to help the homeless because we have the training to design, among other things homes for people. Our services need not to be only traditional homes to those who can afford but non traditional and to those who can not afford normal houses.

(i) "Criticism or Cooptation: Can Architects reveal the sources of Homelessness?", Peter Marcuse, Crit, Spring 1988, p. 33

(ii) "Modern Architecture and flexible dwelling," Robert Kronenburg, in "Living in Motion - Design and Architecture for flexible dwelling" edited by Mathias Schwartz-Claus and Alexander von Vegesack, 2002, Wein am Rhein: Vitra Design Museum

(iii) "Iowa Homeless Population: 1999 Estimates and Profile. A Report Prepared for the State of Iowa by the University of Iowa in Cooperation with the Iowa Department of Education and Other State Agencies," <http://planning.urban.uiowa.edu/homeless/draft3.htm>

(iv) Arlene Zaremka, "The Urban Housing Crisis", 1990, Greenwood Press Inc, Westport Connecticut

Special thanks to the homeless men who provided me with a wealth of insight on being homeless and to the staff and temporary residents of the Ames Emergency Room project. Angela Nkya is the Winner of the Berkeley Prize 2004.





## P.U.R.T.:

### The new answer for escapists

**Post Urban Rehabilitation Therapy (P.U.R.T.) is set to change the face of escapism as the evolutionarily regressive treatment takes man back to his natural roots - caveman style!**

The vast increase in regressive approaches and therapies as a means to correct recent and harmful progression is fast becoming a

popular vision for the future, not just within the Philosophy Treatment industry, it has also been adopted by urban planners and town councils.

Since its introduction, P.U.R.T. has overwhelmed its competition pushing the previously popular "Thinkabout" into the number two slot. The popularity of the "Thinkabout" has been di-

minishing in recent years and the developers of P.U.R.T. have answered the call of people disillusioned by the stresses of modern society. Much like the "Thinkabout" P.U.R.T. has its basis in the instinctive natures of society. The Philosophy Treatment industry, however, is now looking beyond oral cultures such as Aboriginal society (afterall, the name Thinkabout was derived from the Walkabout) for answers, now probing the

depths of early *homo sapiens* philosophy and finding answers in caveman society.

P.U.R.T. is designed to remove one from the afflictions caused by modern society, its politics, pressures, and the drive for materialistic possession and return him, for the duration of the therapy, to the environment of the cave. Here the experience is that of our ancestors - just the need for necessity. Shelter, protec-

tion, basic food and water are the pleasures. The Pressures of materialism are replaced by the pleasures of necessity.

The recently noted popularity of the treatment has caused the costs to skyrocket and, despite the expense, the result is a philosophical overhaul and a mental renaissance. The paradox is that financially and mentally it is necessary to die a little to dispose of ones central phi-

losophies built up on the foundations of a modern society ruled by money and capitalist economic policy and adopt a philosophy of necessity rather than greed. The irony is that by relinquishing such finances, in order to pay for P.U.R.T., the healing is in itself the cost. The man behind P.U.R.T., afflicted by the stresses caused by his new found wealth, was himself receiving treatment, and was thus unavailable for comment. *tp*

## CASA GRANDE LABORATORY

Marco Casagrande, architect, principal  
Nikita Wu, writer  
Frank Chen, design assistant  
Wei-Chen Weng, design assistant  
Shao-Shien Chang, design assistant  
Antti Anttonen, partner  
Oliver Salminen, futurist  
Christian Edlinger, architect  
Martin Ross, industrial artist  
Nathalie Pozzi, architect

Finland  
Taiwan  
Taiwan  
Taiwan  
Taiwan  
Finland  
Finland  
Germany  
Alaska  
Italy

Contributions:  
Sakura Iso, artist  
Eri Asano, designer  
August Kinnapu, artist/architect  
Vilen Kinnapu, architect  
Hsieh Ying Chun, architect  
Roan Chin-Yueh, architect

Japan  
Japan  
Estonia  
Estonia  
Taiwan  
Taiwan



Art by Biondijan  
JUNE 22 2002

The Il Uomo is produced in Taipei, Taiwan for Venice Biennale of Architecture 2006.

T  
NINA

THING KUNING  
You will have a difficult decision but the decision is right.

H  
TACUS

WASHINGTON  
You think many kinds of things. Be aware of the hidden truth.

I  
ESTERIL

ISRAEL  
The good things are about to come if you open your eyes and see the shadows.

G  
TACUS

DANION  
Many things have been done many times and there is no freshness anymore. Be aware of making quick decisions.

L  
ENRIS

ENRIS  
You want to clean away the messes and things but you must take instruction.

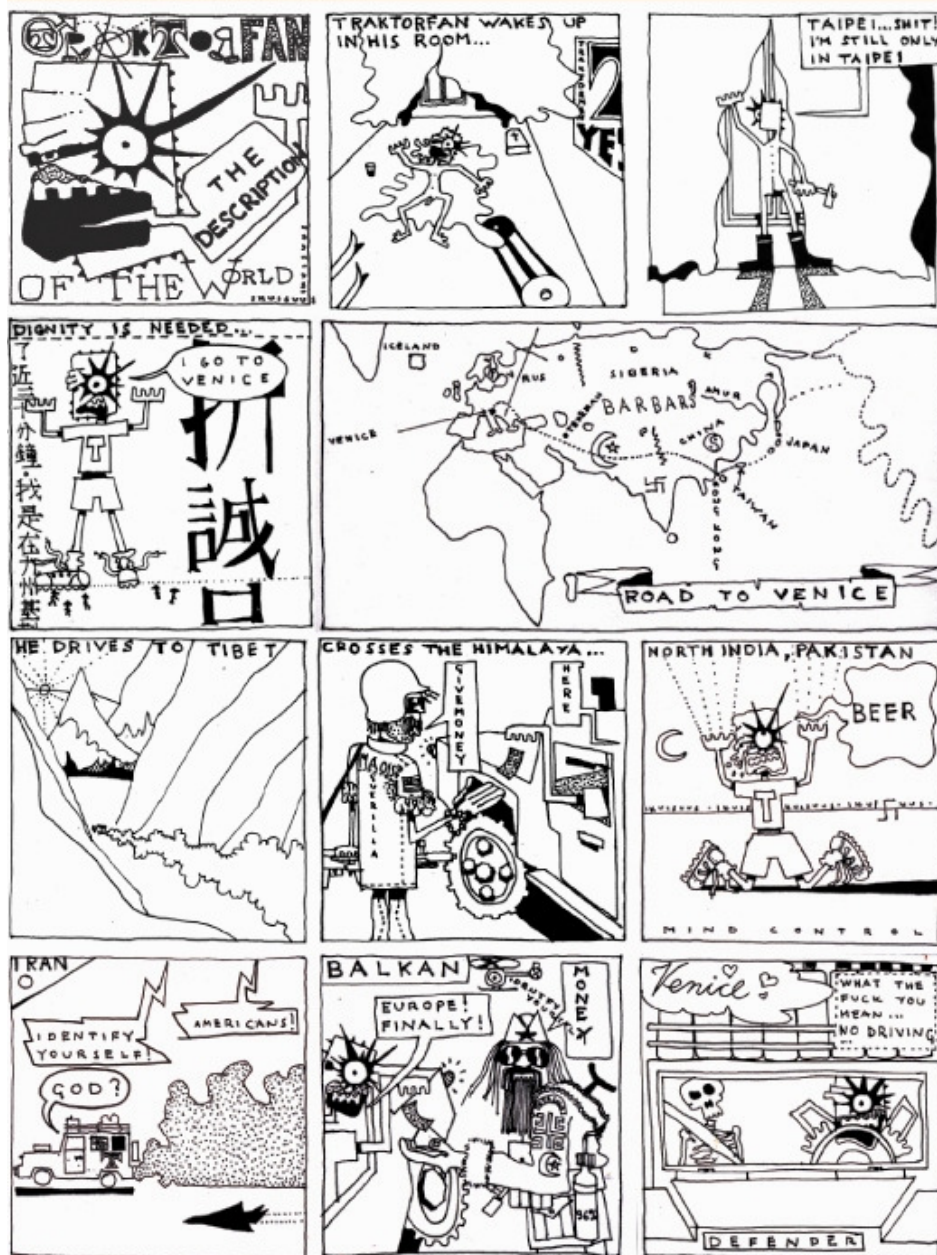
T  
KALKUTIA

KALKUTIA  
You know one thing better than any other. Enjoy that.



# TRAKTORFAN

Marco Casagrande



## IL UOMO

### TOP 10 MOVIES

5.17.2006

1. Stalker / Tarkovski
2. Metropolis / Lang
3. Apocalypse Now / Coppola
4. Karlson På Taket / Hellborn
5. Ivan the Terrible / Eisenstein
6. Fata Morgana / Herzog
7. Dersu Uzala / Kurosawa
8. Das Kabinett des Dr. Caligari / Wiene
9. M / Lang
10. Man With Out Past / Kaurismäki

### My Movies

The best or most inspiring architect for me is Andrei Tarkovski. Some others atand in line too obviously commanded by Eternity like Eisenstein, Kubrick, Bergman and Coppola in "Apocalypse Now". Of course architecture is in connect with the Eternity too, but the questions seems to be disappointingly small. Movie can talk about right and wrong, the choices man makes. No architect says anymore: "Light is the oldest daughter of God," and just a few die on the construction site. Where is the construction site of Eternity? It should be up always, but mainly only from the movies I can sense this. I guess the same way like all the great movies are made with no commercial ambitions the architecture must follow. We must just build.



**COLUME:** I was sitting on top of this mountain – the highest peak on a ridge actually. All of a sudden a mist starts appearing and getting thicker. It ends up so that only my upper torso is above the mist level and I see all the world disappering under this white layer of cloud – a white, alive table and everything stops. The war stops, the tanks can't aim, because of the mist. I sit quietly a while there, then get my kit together and walk down into the mist.

**Libra**  
SHANGHAI  
You can do things right. Don't let anyone question that.

**Scorpio**  
NEW YORK  
Many things have started working. They will end up good.

**Sagittarius**  
BARCELONA  
You need the chances and you will get it but with pain.

**Capricorn**  
CAPE TOWN  
You dream a lot. You should walk that way.

**Aquarius**  
SYDNEY  
You see a thing that you don't want to see. Approach it calmly.

**Pisces**  
NAPOLI  
In life is many feelings. Don't start forgetting them.





## YOU-YUAN

Glass garden for Venice Biennale Taiwan Pavilion 2006

This is the third time for us to participate in the Venice Biennale. The previous ones have been in the special exhibition of the year 2000 and representing Denmark in the year 2004. Every time we have brought in Venice a garden. The "60 Minute Man" / 2000 was an oak garden in an abandoned barge on top of composted human waste and "Post Industrial Fleet" / 2004 a bigger strategy of recycling industrial ships

and urban waste in forms of floating gardens.

The You-Yuan glass garden in the Taiwanese Pavilion is a spatial meditation platform for post urban rehabilitation. The outcome is a mixture of Taiwanese and Finnish interpretations of being present

in the circular movement in different levels and nothingness. Basically it is a rock

garden with a swing. It is also just a



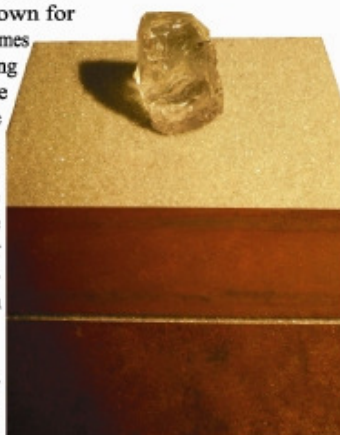
cultivated junkyard – all the material is recycled to form a temporary collage of meeting of material streams trusting that also the city must be a compost.

The base layer of the garden is out of crushed glass and the walkways and the swing out of recycled wood. The glass rocks are fantastic accidental side products of glass industry – like pearls in mussels. The flat glass ovens are kept hot for 12 years for glass fabrication after which they will be cooled down for maintenance. Sometimes it happens that during these 12 years the glass plasma inside the oven starts to form a stone or a rock under quite extreme heat and pressure conditions. The clear glass rock is an accident – no man can make this.

The swing is something that you see in almost every house

in Finland. The family can sit together there and this is where you take a nap in the summers. The slow rocking rhythm, floating, human body as part of circular movement is what we all carry in our genetic memory. It is good to sit in the swing and look at the dark forest.

Potapovna  
Novosalijska  
14th JUNE 2002



## ICE SPEEDWAY

### Clean Country Living

driver: Oski camera: Artta team: Ikirouta  
(Permafrost), Inkoo, Finland

### Technical bases:

500cc  
60 hp  
fuel: metanol  
lubricate: straight through (driving 8 laps,  
then more oil)  
gears: 2  
breaks: no  
gear switch on the right side (can not be on  
the left side...when tilting the foot don't fit  
between the bike and ice...)  
0 – 80 km/h, approx. 1,5 seconds  
max speed according to the tuning 130 –  
140 km/h  
track: 400m oval / driving direction counter  
clock wise (in a race one drives 4 laps)  
spikes: 28mm  
bike is so to say "stiff rear", this you will  
understand...

to start A) take the weight to the front B)  
gas OPEN C) slip in the clutch (if in any  
stage happens any mistake or "mercy" the  
outcome is usually bad)



Naryn Talacha JUNE 15 2002



## 2006 第十屆威尼斯建築雙年展台灣館參展作品玻璃花園

這是馬可·卡薩格蘭第三  
次參與威尼斯建築雙年展。  
前兩次參展作品分別是  
2000年以特別入選單元與  
2004年代表丹麥國家館等  
身份參與雙年展盛事。巧  
合的是，每次都在展覽中  
為大眾造花園。2000年的  
作品「六十分鐘人」改裝  
一艘廢置的駁船，船中平  
鋪威尼斯城在六十分鐘裡  
產生之人為有機廢料為  
壤土並植橡樹，轉化成一  
座供公眾使用的綠化花園。  
2004年的「後工業艦隊」  
則把老舊無用的遠洋貨  
運船，加以回收變身成漂  
浮花園。

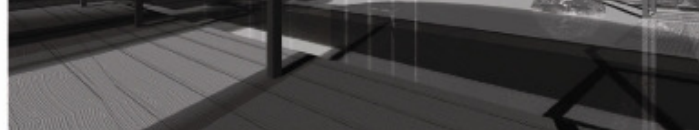
在今屆台灣館展出「遊園」  
玻璃花園，是呼應後都  
市復興主義影響下，為人  
們所設計靜謐喘息的冥想  
空間。花園的外觀融合台  
灣與芬蘭文化中，對圓型  
環狀場域，在「空」與「  
當下」片刻之中的邏輯思  
維。從不同層面來看，組  
成花園的元素是假山庭園  
與一座鞦韆。花園本身亦  
是一座資源回收場，裡頭  
所有的設置全是機緣撿拾

廢料重新排列組合而成。  
城市要能生滅相依才會源  
源不絕

**遊園** 花園地  
表鋪上  
回收碎玻璃，鞦韆與走道  
都用二手木料加以建造。  
其中的玻璃石塊更是玻璃  
廠每近十二年，才會生產  
這種令人難以置信全然美  
麗透亮如珠蚌吐珍珠般的  
副產品。原來，生產玻璃  
工廠的玻璃熔解爐自開爐  
熱機以後，便沒日沒夜從  
不間斷的高溫下窯燒石  
英生產玻璃。除非更換坩  
鍋或是修理，否則需維持  
長時間的高溫。坩鍋大概  
每十二年整爐冷卻後跟換  
一次，此時在坩鍋裡經年  
累月堆積的玻璃熱流，會  
隨孔洞中流出來，隨機形  
成各種玻璃膏塊，待玻璃  
膏冷卻之後，便成花園中  
擺置玻璃石塊的模樣。石  
塊形狀完全無法預期的美  
麗意外。

花園裡的鞦韆，在芬蘭每  
戶人家隨處可見。芬蘭人  
喜歡全家人同坐鞦韆，亦

是在炎炎夏日小憩的理想  
地點。坐在鞦韆裡繞圈慢  
搖，最適靜地看著遠方  
的森林，似乎讓人憶起最  
初在母體內輕晃那無可取  
代的安全感。



Roan,

I would like to forward you Antti's message concerning our garden. He pretty much underlines the Eternal elements and I believe this is good to share with you and you should understand.

Marco

STOP!

I like swings. Pendulum. Time. Sinus -> circle. To much linear movement in the garden and too little swinging.

Vegetation and water is not part of the message. Why should one do anything if one can not say something (art...). We are living times where bullshit and NOT NECESSARY decoration should not be needed. The sharp edge of a message is the essential part of things. Besides this one should remember the location of the exhibition space. Courage is part of the picture. Open the eyes. Mankind seems to be in a hurry. Still again, we do not necessarily have to give up the gift of life. I hope so. (correct me by all means if I am wrong)...

NUMBER THREE.

Of course there might be even a better way to get the elements highlighted. But swing. Man as part of time and as a prisoner. This is important. No?

I DO THINK you are on a tight track. As I hope to be too. One must grab to the fragments of real reality through this bit time to blur the screen. Real reality is and continues occurring in time and space.

I carry the thinking with me. No more can become...

ANTTI@CLAB.FI

again. This ultimate human control celebrates the superiority of the smallest of the environmental changes.

We try to control cities with millions of people. And we easily forget the nature. We are capable of creating surroundings where human nature is no longer part of nature.

Garden is a window of eternity.

## CityZen Garden

### Urban Compost

If a Zen garden is trying to build a harmony between the natural elements, the human nature and the universe the city does not seem to have the time. And the time is in essence. To justify its being the modern city has created the artificial time and invented stress. After stressing for time and money death has become a defeat - a bankruptcy.

City must be a compost.

In nature death is the beginning of a new life. When a tree is growing, it is tender and pliant, but

when it is dry and hard, it dies. Hardness and strength are death's companions. Pliancy and weakness are expressions of the freshness and being. When a man is just born, he is weak and flexible, when he dies he is hard and insensitive. Because what has hardened will never win. Stalker.

Thinking of the Zen garden and thinking of the city. A new Zen garden for the city, the CityZen Garden of post-urban meditation. The city of slowness, the urbanism of acupuncture, the new urban nomad - in a compost, as a garden.

When the architect is a gardener he is a constructor. If he is not a gardener he can be a destructor.



In the future, architecture will be designed by writers. Yoshio Kato

Juana Sobhinsk - JUNE 26 2002

The Zen garden is at least a visual platform of environmental meditation linking the human nature as part of nature and furthermore to more cosmic entities.

On one hand one can see the Zen garden as a reflection of the surrounding environment scaling down the mountains into its stones or the movement of the ocean into the racking pattern of the gravel. Meditation can build connections and dynamics between the elements of the Zen garden and its surrounding nature. Meditation can also reveal tensions, balances and directions between the Zen garden elements themselves and help the viewer to erase the realities around the garden letting the mind travel in this highly controlled environment.

The paradox of the Zen garden is in its highly controlled nature as a platform of accident. It may be, that the form of the garden has remained the same some 500 years having the every element articulated into their exact position - the racking of the sand or gravel, the pattern of the growing or merely being of the tree, the color of the moss around the stone... nothing has changed but still one has to admit that the slightest breeze of the wind might turn one piece of the sand or fall down a leaf from the tree and the same gardening work has to be started





**THE DICTATORSHIP OF  
SENSITIVITY HAS BEGUN !**

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