

| | |
|---------------|----------------|
| author | Post Disaster |
| disaster site | Taranto, Italy |
| sent date | 2020-2021 |

What can we learn
from disasters?

Learning from Disaster
aims to investigate
the condition of disaster
across Mediterranean cities
and territories.

| | |
|---------------|----------------|
| author | Post Disaster |
| disaster site | Taranto, Italy |
| sent date | 2020-2021 |

Our research takes its cue from the condition of the city of Taranto, a coastal city of southern Italy whose local economy is dependent on large-scale heavy production.

We want to map those Mediterranean cities that share the same condition of being both marginal and productive places.

We reach out to curators, activists, researchers, artists, designers, working in these places to create a series of dialogues and exchanges in which we can learn from each other's disasters, be it environmental, political, economic...

Our project Learning from Disaster is in collaboration with Fondazione Pistoletto Cittadellarte, under the supervision of Juan Sandoval, Cittadellarte's Unidee Director.

CONTRIBUTORS

| | |
|---------------|----------------|
| author | Post Disaster |
| disaster site | Taranto, Italy |
| sent date | 2021 |

Dima Srouji, Palestine
Roberta Di Cosmo, Italy
Veronika Antoniou, Cyprus
Elian Stefa, Albania
Salvatore Peluso, Italy
Pelin Tan, Turkey

| | |
|---------------|---------------------|
| author | Dima Srouji |
| disaster site | Sebastia, Palestine |
| sent date | Sept. 2021 |

Disasters are total territorial facts. Through the lens of disasters we are able to unfold the multifaceted aspects of a local community, and see what is usually invisible - hidden - in a condition of normality.

What is your local disaster(s)?

| | |
|---------------|---------------------|
| author | Dima Srouji |
| disaster site | Sebastia, Palestine |
| sent date | Sept. 2021 |

Our Palestinian grandmothers excavating Sebastia for Harvard University sometime between 1910-1920



| | |
|---------------|---------------------|
| author | Dima Srouji |
| disaster site | Sebastia, Palestine |
| sent date | Sept. 2021 |

Disasters are transitional. Yet traumatic, they unveil the possibility for new alternative realities and imaginaries. The word disaster in its Latin root means “misalignment from the stars”, getting thrown off-course by a change of direction with lack of control. How can you understand your disaster as a turning point toward a fortunate drift?

| | |
|---------------|---------------------|
| author | Dima Srouji |
| disaster site | Sebastia, Palestine |
| sent date | Sept. 2021 |

Aligning to Resist



| | |
|---------------|---------------------|
| author | Dima Srouji |
| disaster site | Sebastia, Palestine |
| sent date | Sept. 2021 |

Dima Srouji is a Palestinian architect exploring the power of the ground, its strata, and its artifacts in revealing silenced narratives and embedded intergenerational memories. The practice excavates moments of potential imaginary liberation searching for ruptures through the coupled past and present colonization and occupation of Palestine while forging methods for collective becomings. She works with glass, text, archives, maps, plaster casts, and film, understanding each as an evocative object and emotional companion. Her projects are developed closely with archaeologists, anthropologists, sound designers, and glassblowers, as she believes collaboration is integral in the collective process towards liberation. The practice is situated within a decolonization space and functions through critical cartography, deep mapping, and critical analysis methodologies. Srouji is a graduate of the Yale School of Architecture, and in 2016 she founded Hollow Forms, a glassblowing project that aims to reactivate the industry. She currently teaches design studios at Birzeit University in Palestine.

| | |
|---------------|----------------------|
| author | Roberta Di Cosmo |
| disaster site | Apulia Region, Italy |
| sent date | Sept. 2021 |

Disasters are total territorial facts. Through the lens of disasters we are able to unfold the multifaceted aspects of a local community, and see what is usually invisible - hidden - in a condition of normality.

What is your local disaster(s)?

| | |
|---------------|----------------------|
| author | Roberta Di Cosmo |
| disaster site | Apulia Region, Italy |
| sent date | Sept. 2021 |

The disaster that makes me return to the place of origin.

The disaster that makes me see that community I left.

The disaster that made visible what is becoming normality.

My notion of disaster begins with an introspective, emotional and social analysis.

A disaster that grips my land, the Mediterranean and a landscape that may be lost.

The Apulian culture is dying, the Apulian landscape is losing its millenary characteristics, its centuries old now abandoned treasures, within a crisis not only of a landscape but also of a social disaster of the community, which is rapidly leading to the complete abandonment of the land. We are missing the landscape that has let us for generations to cultivate, preserve and maintain an oil culture. That landscape slowly disappears from our eyes. Only the hope that it will return as a vivid, lucid dream, a sweet image of the past, is what we can cling to support us.

| | |
|---------------|----------------------|
| author | Roberta Di Cosmo |
| disaster site | Apulia Region, Italy |
| sent date | Sept. 2021 |

We have to ask ourselves how this trauma can turn from a deep negative feeling into an inspiration for future generations, and a source of change for the Mediterranean people. Instead of the abandonment of this land, a reconnection with its traditions must be in focus. To prevent the disaster armed with the knowledge that grey is not part of this land, and the belief that the thick expanses of greenery can return to dominate the vast plains of my land. Agriculture must be a social resource, it must become a cure. The trauma starts from the essence of survival, from the concept of fear that leads us to even overcome our limits.

I wonder, however, how this change can take place in a geographical context that is slowly losing its youngest and most creative inhabitants? How can this slowly emptying Mediterranean territory cure itself?

How can one convince the latest generation to see a fundamental resource in their land as a way to eradicate the problem, considering that the emptying of southern Italy is one of the biggest

| | |
|---------------|----------------------|
| author | Roberta Di Cosmo |
| disaster site | Apulia Region, Italy |
| sent date | Sept. 2021 |

national social problems of recent times?

And I am part of it. I represent one of those stories of brief returns, in which every summer, once a year I return to my land. And just the same way, every year the disease moves, progresses another 30 kilometres.

The disaster that has befallen Puglia is called Xylella. A disease that has travelled more than 10,000 kilometers before it reached Puglia. Xylella is a virus.

How to share a territory with a virus that took away, but has also become, part of the landscape and territory? How to tie the virus to history? How to make it the force of creation, not simply of destruction?

South to north, as if it is normality.

The abandonment of a land,
the abandonment of the first house.

I care about this land, it was the first,

I narrate it with memories

and I have every detail clear

| | |
|---------------|----------------------|
| author | Roberta Di Cosmo |
| disaster site | Apulia Region, Italy |
| sent date | Sept. 2021 |

in my memory.

From south to north as if it is normality.
The abandonment of a town, even more empty.

One bench, one person.

I care about that town, it was the first one.

I can remember every little street and I know every hiding place.

From south to north. as if it is normality.
The abandonment of a landscape,
the abandonment of your tree.

I care about that land because it was the first one I stepped on.

I can feel you as mine
and nourish myself on you.

From north to south.
as if it could be normality.

Reclaiming land, reclaiming new land.

I care because it's not just the first,
but it can be an example for new ones.

I want new stories. I need

| | |
|---------------|----------------------|
| author | Roberta Di Cosmo |
| disaster site | Apulia Region, Italy |
| sent date | Sept. 2021 |

new memories and myths to tell.
South, north, east, west.
They could just be coordinates.
Recover. Regenerate. Perform.

| | |
|---------------|----------------------|
| author | Roberta Di Cosmo |
| disaster site | Apulia Region, Italy |
| sent date | Sept. 2021 |

Disasters are transitional. Yet traumatic, they unveil the possibility for new alternative realities and imaginaries. The word disaster in its Latin root means “misalignment from the stars”, getting thrown off-course by a change of direction with lack of control. How can you understand your disaster as a turning point toward a fortunate drift?

| | |
|---------------|----------------------|
| author | Roberta Di Cosmo |
| disaster site | Apulia Region, Italy |
| sent date | Sept. 2021 |

This moment is for reflection of how we may, collectively, as a community ally ourselves with the landscape. How we should act in face of the agricultural issues that arise due to our own doing; how we should provoke change in how we interact, view and use nature. We should reflect and see the bigger picture, see nature as a whole, see ourselves a part of the ecosystem.

We should question our ideas about value, ownership, territory and inherited resources. We, as a collective, must broaden our imagination and rethink how to transform the land from a commodity of great economic value, and a catalyst of conflict, into a precious and dignified resource that provides for many.

Where does the most complex disaster lie?

In the harmony.

In the balance.

In the desired.

Disaster is part of life today,
disaster overrides disaster changes.

| | |
|--------|------------------|
| author | Roberta Di Cosmo |
|--------|------------------|

| | |
|---------------|----------------------|
| disaster site | Apulia Region, Italy |
|---------------|----------------------|

| | |
|-----------|------------|
| sent date | Sept. 2021 |
|-----------|------------|

As a continuous imaginary.

Disaster is nomadic.

it does not stop,
it walks constantly.

My land is a disaster,
an inconstant traveller,
continuous bearer of life.

Where does the most complex disaster lie?

In the harmony.

In the balance.

in the desired.

It is a desert.

It is abandonment.

A landscape is recognised by those who can
see it.

A landscape is a drawing populated by
journeys,
by misunderstood traces.

Admirable is the life that takes life away, to

| | |
|---------------|----------------------|
| author | Roberta Di Cosmo |
| disaster site | Apulia Region, Italy |
| sent date | Sept. 2021 |

believe in life again.

Visionary is the invisible landscape of disaster.

Summit of ideas, a chasm of forgotten movements.

Surprised by the distant,

defeated by the near,

victorious from the future.

Bearing paths, bearing non-boundaries.

Non-form is a disaster.

But suspended future form.

The disaster I am experiencing is the creator of movements,

proximity and observation.

The lucky drift starts from the lack,

from the non-resource,

from the possibility of recreating connection

and new thoughts.

Demand is the lucky drift,

from the understanding of possession

| | |
|---------------|----------------------|
| author | Roberta Di Cosmo |
| disaster site | Apulia Region, Italy |
| sent date | Sept. 2021 |

and the drive for change.

Continuous detachment leads to the anthropological notion of return and the rediscovery of lost identity. We grow up with more answers than questions, we need more questions that bring distances, vital distances.

| | |
|---------------|----------------------|
| author | Roberta Di Cosmo |
| disaster site | Apulia Region, Italy |
| sent date | Sept. 2021 |

Roberta Di Cosmo is a designer and researcher currently based between Italy and the Netherlands. She started her career as a product and interior designer studying and working in Florence and Milan. After completing a master's degree in Social Design at the Design Academy Eindhoven, she explored new methodologies of approach for future scenarios by bringing together design, art, urban spaces and rural landscapes. Her multidisciplinary practice investigates social aspects, using ethnographic processes, performance and poetic interventions in the field of design. Currently interested in the notion of trauma and its performative aspects and the relationship between landscape and community: how to interpret trauma as a regenerative source?

| | |
|---------------|-------------------|
| author | Veronika Antoniou |
| disaster site | Cyprus |
| sent date | Sept. 2021 |

Disasters are total territorial facts. Through the lens of disasters we are able to unfold the multifaceted aspects of a local community, and see what is usually invisible - hidden - in a condition of normality.

What is your local disaster(s)?

| | |
|---------------|-------------------|
| author | Veronika Antoniou |
| disaster site | Cyprus |
| sent date | Sept. 2021 |

It is unavoidable to talk about Cyprus and not talk about the tragic division of the island in July 1974. On one humid Saturday morning, Turkish parachuters were falling off the sky in the north part of the island as Greek-Cypriots started to move hastily to the south, never having imagined for once that they would never go back. The Turkish invasion dates way back, 47 years ago, but the tragedy of the story persists until today and it is certain that it has been inherited centuries ago.

Disasters or crisis of any kind provide a barometer of the the resilience of the community. Scenes of 'heighten humanity' prevailed at first in the forms of benevolence, togetherness and kindness for those who have suffered the most. 'Heighten humanity' is a common result in the afterdays of a disaster. In Japanese culture for example, following a disaster, regardless its magnitude, one sees a very strong sense of community in action like no any other culture. But unlike other cultures, the Japanese people accept these disasters as part of their life, as part of an

| | |
|---------------|-------------------|
| author | Veronika Antoniou |
| disaster site | Cyprus |
| sent date | Sept. 2021 |

evolving nature and very easily leave stressful events behind and move on with their lives. But unlike what the Japanese culture's stoicism, the Cypriot disaster has left a permanent scar in the society, an uneasiness and a constant thrush of division between people. An internal conflict between Greek nationalists who provoked the invasion in the first place and those others with a big heart who regard the Turkish Cypriots as their brothers.

The disaster has left a common agonising sensation of longing for home and at the same time hatred for the invaders. It has left a sweet bitter illusion that everything was better back then.

| | |
|---------------|-------------------|
| author | Veronika Antoniou |
| disaster site | Cyprus |
| sent date | Sept. 2021 |

Disasters are transitional. Yet traumatic, they unveil the possibility for new alternative realities and imaginaries. The word disaster in its Latin root means “misalignment from the stars”, getting thrown off-course by a change of direction with lack of control. How can you understand your disaster as a turning point toward a fortunate drift?

| | |
|---------------|-------------------|
| author | Veronika Antoniou |
| disaster site | Cyprus |
| sent date | Sept. 2021 |

Cyprus, the island of Love attributed this name as Goddess Aphrodite was born rising from the whirling foams of the sea as some claim in the waters of Pahos. Also, an island of crisis as love and beauty often brings along great suffering. Cyprus is marked by predestined misfortunes. It appears to be in constant misalignment as it has been loved and ruled over and over by alternate sovereigns. This misalignment from the stars could be a sign of fixed karma as Buddha proclaims. Some could easily blame the goddess Aphrodite because of her sins; though, it is Cyprus' geographical position that is marking its irreversible fate. It is conveniently placed in the crossroads of East and West. It is inviting to be invaded.

Cyprus has almost never been independent, as foreign rulers loved us over and over. How would we know then how to reimagine our territory without being under the auspices of a potent leader? The fortunate result of the disaster is that Cypriots are indulged in a rich cultural context. This however is not tolerable by everyone as

| | |
|---------------|-------------------|
| author | Veronika Antoniou |
| disaster site | Cyprus |
| sent date | Sept. 2021 |

some people are struggling to understand this multitude of identities that have unwillingly inherited.

These disasters have been an occasion for people to confront questions of human connections, revise beliefs, and dream for the better future. In the case of Cyprus, it seems we are still living the transition, the drifting fortunate point has yet to come. The scars are too deep and the shadow of the “other” is prevalent in the daily lives.

When the other becomes us then we can dream on.

There is immense space for these new possibilities to unroll and imaginaries to be applied, all we need is let go and start to envision a better future. Nevertheless, the few visionaries dreaming are left floating in the waters and are in danger. They are good swimmers and have life jackets on, and amidst those spinning Aphrodite waters, are reaching out to each other and waiting to catch that drift of fortunate wave.

| | |
|---------------|-------------------|
| author | Veronika Antoniou |
| disaster site | Cyprus |
| sent date | Sept. 2021 |



| | |
|---------------|-------------------|
| author | Veronika Antoniou |
| disaster site | Cyprus |
| sent date | Sept. 2021 |

Veronika Antoniou is the co-founder and creative director of Urban Gorillas, a Nicosia-based NGO focused on building healthy and creative cities. She's also a licensed architect, interior designer and urban planner. Her work spans many aspects, and includes the practice of architecture, socially-engaged art and research on sustainable city development. Her academic work was funded by the Japanese Ministry of Education and the Université Libre de Bruxelles. Veronika's work experience includes projects in Japan, Italy, Switzerland and Cyprus. Since 2013, as the creative director at Urban Gorillas, she has been applying design-oriented techniques and transversal working methods to transform urban spaces into inclusive and interactive environments. Veronika has curated numerous exhibitions; amongst the most significant were the curation of Urban Gorillas work at the MaXXI Museum in 2017 and the co-curation of the Cyprus Pavilion for the Venice Biennale of Architecture in 2018. Since 2018 she has been living between Tokyo and Nicosia.

| | |
|---------------|-----------------------|
| author | Elian Stefa |
| disaster site | Sazan Island, Albania |
| sent date | Sept. 2021 |

Disasters are total territorial facts. Through the lens of disasters we are able to unfold the multifaceted aspects of a local community, and see what is usually invisible - hidden - in a condition of normality.

What is your local disaster(s)?

| | |
|---------------|-----------------------|
| author | Elian Stefa |
| disaster site | Sazan Island, Albania |
| sent date | Sept. 2021 |

Sazan is the only island in Albania. Located 17km off the coast of the southern city of Vlora, the relationship between Sazan and the mainland has always been one shrouded in mystery. Since antiquity the island has changed various owners. Romans, Ottomans, Colonial Britain, Montenegrin pirates, Greek soldiers and Fascist Italy all landed on the island. What they had in common was their use of Sazan exclusively for military campaigns; and so the island always remained as a stepping stone between the two coasts, and a gatekeeper of the Adriatic.

The greatest development for the island came during the communist regime in Albania. Sazan was liberated by Partisan forces in 22 October 1944, and following the bunkerization of Albania by the dictator Enver Hoxha, the island became the frontier bunker of Albania towards the west: a completely fortified floating fortress. At its peak, Sazan was home to a population of over 1000 soldiers and the families of approximately 300 officers; with several modern neighbourhoods, a primary school and a hospital complex alongside

| | |
|---------------|-----------------------|
| author | Elian Stefa |
| disaster site | Sazan Island, Albania |
| sent date | Sept. 2021 |

over 2500 pillbox bunkers, and the heavy artillery hidden in the mountain crevices.

And so the terrified soldiers stood ready, but no-one ever showed from across the horizon; and with the fall of the communist regime in 1991 the island became almost completely uninhabited, leaving dozens of abandoned buildings behind, alongside kilometres of underground tunnels, and thousands of concrete bunkers left haunting the hills and beaches of the island. A disaster caused by paranoia.

| | |
|---------------|-----------------------|
| author | Elian Stefa |
| disaster site | Sazan Island, Albania |
| sent date | Sept. 2021 |

Disasters are transitional. Yet traumatic, they unveil the possibility for new alternative realities and imaginaries. The word disaster in its Latin root means “misalignment from the stars”, getting thrown off-course by a change of direction with lack of control. How can you understand your disaster as a turning point toward a fortunate drift?

| | |
|---------------|-----------------------|
| author | Elian Stefa |
| disaster site | Sazan Island, Albania |
| sent date | Sept. 2021 |

The island provides a mummified testament to the paranoia and isolation of a mad regime. Alien-looking structures being swallowed by nature and rendered completely harmless in the process; and half a dozen lonely soldiers left to count the stars and guard the rotting concrete. This is the Sazan of today, a no-man's land stuck between the east and the west, stuck somewhere between the past and the future, but definitely not in the present. Waiting to give an answer to the world about what it could become, in a moment in time when forced isolation seems increasingly like the logical choice, once again.

| | |
|---------------|-----------------------|
| author | Elian Stefa |
| disaster site | Sazan Island, Albania |
| sent date | Sept. 2021 |

Elian Stefa is a Tirana based architect, researcher and independent curator. His work focuses on exploring ambiguous territories, revitalisation of abandoned spaces, and collaborative design. Recently he has been selected to join the fourth cycle of the Future Architecture Platform 2019 with “ARTiLERIA: Reawakening Sazan”. Previously he has participated at the Albanian Pavilion at the 13th Architecture Venice Biennale with Concrete Mushrooms, a project which transforms Albania’s 750,000 bunkers into tourist attractions, demystifying the communist territorial legacy in Albania; also published by dpr-barcelona.

Other notable projects include acting as Associate Curator and General Coordinator of ‘Adhocracy’, exhibited at the 1st Istanbul Design Biennial, the New Museum NYC, and LimeWharf London; and exhibitions at La Triennale di Milano, the EXD’11 Lisbon Biennale, Stazione Futuro at the Officine Grandi Riparazioni of Torino, the Helsinki Museum of Cultures, Strelka Institute, and the Harvard GSD. Elian is also a fellow of the Future Architecture Platform.

| | |
|---------------|------------------|
| author | Salvatore Peluso |
| disaster site | Augusta, Sicily |
| sent date | Oct. 2021 |

Disasters are total territorial facts. Through the lens of disasters we are able to unfold the multifaceted aspects of a local community, and see what is usually invisible - hidden - in a condition of normality.

What is your local disaster(s)?

| | |
|---------------|------------------|
| author | Salvatore Peluso |
| disaster site | Augusta, Sicily |
| sent date | Oct. 2021 |

Our disaster began in 1949, when Angelo Moratti set up a refinery complex for crude oil in the Augusta area (south-east of Sicily), which took the name Rasiom, and employed 650 people. The choice of this area for the development of refining complexes is due to the abundance of waterways and the perfect location from a logistical point of view, as it is close to the Middle Eastern oil route. This is the starting point for the development of what would later be called the Augusta-Priolo-Siracusa "Triangle of Death", an area covering 30 kilometres of coastline, occupied by refineries and petrochemical plants.

Until 1982, the industries were uncontrolled: mercury salts, chromium, lead, hydrocarbons, pesticides, mineral oils, ammonia were discharged into the sea, causing the most diverse forms of pollution: that of the groundwater, that of the air and that of the marine environment. The behaviour of those years was followed by a considerable increase in births with malformations, leukaemia and tumours of the intestinal and pulmonary tracts. On the 28th of each month, Don Palmiro Prisutto, former

| | |
|---------------|------------------|
| author | Salvatore Peluso |
| disaster site | Augusta, Sicily |
| sent date | Oct. 2021 |

archpriest of Augusta's Mother Church, repeats during mass the long list of those who have died prematurely from pollution-related diseases. What has now become a permanent condition in the Augusta area (we have practically lost track of what the landscape looked like before the arrival of industry) seems to have repercussions on people's behaviour and on the town's urban planning: a situation of widespread degradation, of indifference and abandonment of a land that is now infected and apparently irrecoverable.

| | |
|---------------|------------------|
| author | Salvatore Peluso |
| disaster site | Augusta, Sicily |
| sent date | Oct. 2021 |

Disasters are transitional. Yet traumatic, they unveil the possibility for new alternative realities and imaginaries. The word disaster in its Latin root means “misalignment from the stars”, getting thrown off-course by a change of direction with lack of control. How can you understand your disaster as a turning point toward a fortunate drift?

| | |
|---------------|------------------|
| author | Salvatore Peluso |
| disaster site | Augusta, Sicily |
| sent date | Oct. 2021 |

In the summer of 2020 I began to walk alone through some abandoned parts of the Augusta area, in particular a long stretch of coastline cut by the railway and looking towards the industrial zone. During these walks I discovered a Ships' Graveyard: 18 vessels that, since the 1970s, have been left aground in Augusta's roadstead for judiciary reasons. Attracted by their grandeur, I bought inflatable boats so that I could get up close and admire their state of decay. I slowly started to bring friends and acquaintances to the site and the following year I turned this experience into a real tourist itinerary.

With the Tour of the Cemetery of the Ships I want to tell the story of the contemporary landscape of Augusta, and raise to the status of monument a part of the Augusta roadstead considered by many to be a waste, a rubbish tip, an agent of pollution. It represents the neglect, carelessness and indifference of the Augusta landscape, and whether we like it or not these factors are part of the town's current identity. The Cemetery is a fundamental part of Augusta's landscape, like the Magna Graecia settlement of Megara Hyblea,

| | |
|---------------|------------------|
| author | Salvatore Peluso |
| disaster site | Augusta, Sicily |
| sent date | Oct. 2021 |

Frederick of Swabia's castle, the Hangar of the Airships, or the Baia del Silenzio resort: pieces of history currently in decay.

The tour passes by the former Migneco-Lavaggi saltworks, a place of great natural interest, a place that could be a beautiful public park, but is used as an illegal dump for building waste. The itinerary I propose concludes with a discussion between 4 of the 18 wrecks currently present in the bay. The boats create an area sheltered from the wind, a small room where we try to talk about our sensations and the feelings we have for "our disaster".

This area is a privileged vantage point for viewing the Augusta Rada, the Port and the Petrochemical Pole. Rarely does the town offer public places to look towards the disaster, it seems to turn away and hide its existence.

If we consider the gaze as the first tool for transformation, then the Tour to the Cemetery of Ships can be a way to imagine better futures, or simply to live the present with greater intensity and awareness.

| | |
|---------------|------------------|
| author | Salvatore Peluso |
| disaster site | Augusta, Sicily |
| sent date | Oct. 2021 |



| | |
|---------------|------------------|
| author | Salvatore Peluso |
| disaster site | Augusta, Sicily |
| sent date | Oct. 2021 |

Salvatore Peluso does not properly understand the difference between teaching and learning. Since 2016 he has been working with Domusweb where he deals with architecture, art and design (and all their intersections). In 2009 he was one of the founders of IRA-C, an interdisciplinary research laboratory with which he took part in various architecture festivals and exhibitions, including the Milan Arch Week (2017-2018), the Shenzhen/Hong Kong Bi-City Biennale (2015) and the Venice Biennale (2014).

| | |
|---------------|--------------|
| author | Pelin Tan |
| disaster site | Lice, Turkey |
| sent date | Oct. 2021 |

Disasters are total territorial facts. Through the lens of disasters we are able to unfold the multifaceted aspects of a local community, and see what is usually invisible - hidden - in a condition of normality.

What is your local disaster(s)?

| | |
|---------------|--------------|
| author | Pelin Tan |
| disaster site | Lice, Turkey |
| sent date | Oct. 2021 |

On September 6, 1975, a 6.9-magnitude earthquake shook Lice – a district in southeastern Turkey – which resulted in 2,385 deaths and the destruction of 8,149 buildings.

To accommodate those who were displaced, new prefabricated houses were built 2 kilometers below the destroyed area (in the northern part of Lice). More than 40 years later, the displaced are still living in these shelters, although they have since adapted the floor plans to suit their own needs. Ownership of the shelters is a complex legal question, since they were built for temporary purposes, not to be inhabited permanently. According to state building policy, the land register can be altered to redistribute ownership only after two earthquakes. This forced dispossession via natural disaster thus becomes an ecological infrastructure for justifying colonial violence.

In addition to the prefabricated shelters, 453 polyurethane hexagonal igloos were built in the aftermath of the 1975 earthquake. “The shelter is a dome-shaped Styrofoam shell about four and

| | |
|---------------|--------------|
| author | Pelin Tan |
| disaster site | Lice, Turkey |
| sent date | Oct. 2021 |

a half inches thick, with a 16-foot diameter on the ground. It is cast at the site by spraying Styrofoam substance on an inflated balloon. The shell is then treated with a waterproofing compound and can be set into place by two men. After the shelter is cast, a doorway and circular ports for windows are cut out for plastic covers.” Does a construction material hold a spatial memory of destruction and violence? As the igloos decayed, they left behind “stones” of Styrofoam.

| | |
|---------------|--------------|
| author | Pelin Tan |
| disaster site | Lice, Turkey |
| sent date | Oct. 2021 |

Disasters are transitional. Yet traumatic, they unveil the possibility for new alternative realities and imaginaries. The word disaster in its Latin root means “misalignment from the stars”, getting thrown off-course by a change of direction with lack of control. How can you understand your disaster as a turning point toward a fortunate drift?

| | |
|---------------|--------------|
| author | Pelin Tan |
| disaster site | Lice, Turkey |
| sent date | Oct. 2021 |

A Kurdish town, Lice suffered violent conflict through the 1990s. With walls only 5 centimeters thick, the inhabitants of many of the prefabricated shelters built a second wall outside the first one to protect themselves from incoming bullets. During the Lice Massacre, from October 20-23, 1993, the town was burned down, and many of the shelters were destroyed. As Jalal Toufic explains:

...surpassing disaster leads to the withdrawal not of everything, but of tradition, and touches not everyone, but a community, with the caveat that this community is reciprocally defined by it as the community of those affected by it, and this tradition is defined by it as that which withdraws as a result of the surpassing disaster.

But at what moment does the infrastructure of disaster become the tradition?

| | |
|---------------|--------------|
| author | Pelin Tan |
| disaster site | Lice, Turkey |
| sent date | Oct. 2021 |



Figure A13. A close up of a new duplex. The house appears much older than its nine months. The concrete foundation has a large hole, the prefabricated wall has been punctured and the corrugated roof is loosely attached in several places.

| | |
|---------------|--------------|
| author | Pelin Tan |
| disaster site | Lice, Turkey |
| sent date | Oct. 2021 |

Pelin Tan, sociologist, art historian, researcher on transversal methodology, alternative pedagogies, and conflict territories, based in Mardin, Turkey. 6th recipient of Keith Haring Art&Activism (NY), Senior Researcher of Center for Arts, Design and Social Research (Boston). She is a lead author of 'Towards an Urban Society', the International Panel on Social Progress (Cambridge Publ. 2018). Contributed to: *Climates: Architecture and The Planetary Imaginary* (Columbia Univ., 2017), *The Silent University: Toward-Transversal Pedagogy* (Sternberg Press, 2016), *Urgencies in Architectural Theory* (Columbia Univ.Press, 2016), *Autonomous Archiving* (Istanbul, 2017), *The Social (Re)Production of Architecture* (Routledge, 2017), "Surpassing Disaster: Territorial conflict, entanglements of things and transversal methods" in *Mediating Conflict* (Delft Univ. Architecture, 2020), "Musa Alami Farm as an Experimental Pedagogy in Jericho 1948-1967" (Radical Pedagogies, MIT Press,2020).