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NOTES

- 8 THE NORTHERN DAWN
Flavio Gisler
(1) Joseph Brodsky, Watermark, New York 1992.
(2) Department of Physics, University of Oslo, How The Northern Lights Are Created VIDEO, <https://www.youtube.com/watch?v=1MI3YDGgtN4> (accessed 6 April 2022).
(3) Joseph Brodsky, Watermark, New York 1992.
- 11 MINERAL RECIPE
Lydia Xynogala
(1) C. G. Jung, and Richard F. C. Hull, *Psychology and Alchemy*, Princeton 1970, p. 205.
(2) *Ibid.*, p. 205.
(3) *Ibid.*, p. 232.
(4) *Ibid.*, p. 239.
(5) Mircea, *The Forge and the Crucible: The Origins and Structures of Alchemy*, Chicago 1978, p. 79.
(6) Jung and Hull, *Psychology and Alchemy* (see note 1), p. 238.
(7) *Ibid.*, p. 402.
(8) *Ibid.*
(9) Martinus Rulandus, *A Lexicon of Alchemy: Or Alchemical Dictionary Containing a Full and Plain Explanation of All Obscure Words, Hermetic Subjects, and Arcane Phrases of Paracelsus*, London 1964 (Frankfurt 1612), p. 441.
(10) «An alchemical symbol of a union of unlike substances; a marrying of the opposites in an intercourse which has as its fruition the birth of a new element. This is symbolised by a child that manifests potential for greater wholeness by recombining attributes of both the opposing natures. From Jung's point of view, the coniunctio was identified as the central idea of alchemical process. He himself saw it as an archetype of psychic functioning, symbolising a pattern of relationships between two or more UNCONSCIOUS factors.» «Coniunctio» defined in: Andrew Samuels, Bani Shorter and Fred Plaut, *A Critical Dictionary of Jungian Analysis*, London 1986, p. 35.
(11) Rulandus, *Lexicon of Alchemy* (see note 9), p. 79.
(12) See «Coagulatio | ARAS.», <https://aras.org/concordance/content/coagulatio> (accessed 30 April 2022).
(13) Rulandus, *Lexicon of Alchemy* (see note 9), p. 440.
(14) Aristotle, *Meteorologica*, Book I, 359b4ff, cited in D. E. Eichholz, D. E. «Aristotle's Theory of the Formation of Metals and Minerals», *The Classical Quarterly* 43, no. 3–4 (July 1949), pp. 141–146, here p. 145, <https://doi.org/10.1017/S0009838800028147>.
(15) Georgios Lekkas, *The 750 Mineral Springs of Greece*, Athens 1938.
(16) *Ibid.*, p. 43.
(17) Rulandus, *Lexicon of Alchemy* (see note 9), p. 79.
(18) *Ibid.*
(19) Jung and Hull, *Psychology and Alchemy* (see note 1), p. 236.
- 27 DYSTOPIE IM PROVVISORIUM, UTOPIE IM ERINNERN
Rami Msallam
(1) <https://www.unhcr.org/dach/ch-de/71267-weitgehende-einhaltung-der-gener-fluchtlingkonvention-in-der-schweiz-trotz-einer-sehr-restriktiven-auslegung-des-fluchtlingbegriffs.html?fbclid=IwAR0euec-AwS4d1oiMBQ3E63uuFkFTjUlgXdhZOFECJJKF84ZeWbJoT9EGcw> (abgerufen am 1. Juli 2022).
(2) *Ibid.*
(3) <https://www.heimatstutzentrum.ch/medien/detail/shelter-is-not-enough-lebensraeume-fuer-fluechtlinge-in-der-schweiz-1> (abgerufen am 1. Juli 2022).
(4) <https://daslamm.ch/willkommen-im-prekariat/> (abgerufen am 1. Juli 2022).
(5) <https://www.tagblatt.ch/schweiz/einfach-ein-konto-eroeffnen-nicht-fuer-asylsuchende-ld.1141961> (abgerufen am 1. Juli 2022).
- (6) https://www.parlament.ch/de/services/news-Seiten/2021/20211206191342311194158159038_bsd180.aspx (abgerufen am 1. Juli 2022).
(7) https://schwarzenbach-komplex.ch/cms/images/Inhalte/pdf/Schwarzenbach_Komplex_presseinformationen_PR7.pdf (abgerufen am 1. Juli 2022).
(8) <http://2021.theaterspektakel.ch/en/program21/production/not-the-same-procedure.html> (abgerufen am 1. Juli 2022).
- 37 A CALL FOR BOTULISM
Philip Einhaus
(1) Ursula K. Le Guin, *The Unreal and the Real: Selected Stories*, New York 2016, p. 424.
(2) *Ibid.*, p. 430.
(3) Carl Freedman, *Conversations with Ursula K. Le Guin*, Jackson 2008, pp. 5–6, p. 8.
(4) *Ibid.*, pp. 5–6.
(5) Ursula Le Guin in Maria Popova «Ursula K. Le Guin on Art, Storytelling and the Power of Language to Transform and Redeem», <https://www.themarginalian.org/2018/01/30/ursula-k-le-guin-walking-on-the-water/> (accessed 12 June 2022)
(6) Anthony Stevens, Bern 2015.
(7) Ursula K. Le Guin, «The Carrier Bag Theory of Fiction» in HKW – Haus der Kulturen der Welt, Sarah Shin und Mathias Zeiske (eds.), *Carrier Bag Fiction*, Leipzig 2021, pp. 34–44, here p. 35.
(8) *Ibid.*, p. 41.
(9) *Ibid.*, p. 38.
(10) *Ibid.*, p. 37.
(11) *Ibid.*, p. 34.
(12) *Ibid.*, p. 35.
(13) *Ibid.*, p. 37.
(14) Siobhan Leddy, «We should all be reading more Ursula Le Guin», 2019, <https://theoutline.com/post/7886/ursula-le-guin-carrier-bag-theory> (accessed 15 July 2022).
(15) Le Guin, «Carrier Bag Fiction Theory of Fiction» (see note 7), p. 41.
(16) Leddy, «We should all be reading more Ursula Le Guin» (see note 14)
(17) Le Guin, «Die Tragetaschentheorie» (see note 7) p. 42.
(18) Le Guin, *The Unreal and the Real* (see note 1), p. 424.
(19) *Ibid.*, p. 35.
(20) Ursula K. Le Guin and David Raimon, *Conversations on Writing*, Portland 2018. p. 135.
(21) *Ibid.*, p. 89.
(22) Francesca Ferrando, «Posthumanism», *Kilden Journal of Gender Research* 2 (July 2014), pp. 168–172, <https://www.academia.edu/8041656> (accessed 20 June 2022).
(23) Le Guin and Raimon, *Conversations on Writing* (see note 20), p. 107.
(24) Le Guin, «Die Tragetaschentheorie» (see note 7) p. 43.
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(28) Le Guin, *The Unreal And The Real* (see note 1), p. 434.
- 50 FUORI FUOCO
Annamaria Prandi
(1) George Santayana, *Character & Opinion in the United States*, New York, 1955.

- 57 FEUER LÖSCHEN KANN MAN NICHT.
Nelly Pilz, Franziska Singer
- (1) United Nations Environment Programme 2021, «2021 Global Status Report for Buildings and Construction Towards a Zero-emission, Efficient and Resilient Buildings and Construction Sector», Nairobi, 19. Oktober 2021, <https://www.unep.org/resources/report/2021-global-status-report-buildings-and-construction> (abgerufen am 14. Juli 2022).
- (2) Jens Soentgen, Pakt mit dem Feuer. Philosophie eines weltverändernden Bundes, Berlin 2021, S. 42.
- (3) Ebd., S. 29.
- (4) Julius von Bismarck (im Gespräch «Feuer» an der Professur von Elli Mosayebi, ETH Zürich, 26. April 2022).
- (5) IPCC 2022, «Climate Change. A Treat to Human Wellbeing and Health of the Planet – Taking Action Now Can Secure Our Planet», Berlin, 28. Februar 2022, <https://www.ipcc.ch/2022/02/28/pr-wgii-ar6/> (abgerufen am 14. Juli 2022).
- (6) Jens Soentgen im Gespräch «Feuer» an der Professur von Elli Mosayebi, ETH Zürich, 26. April 2022.
- (7) Ebd.
- (8) Soentgen, Pakt mit dem Feuer (wie Anm. 2), S. 20.
- (9) Ebd., S. 146.
- (10) Jens Soentgen, E-Mail an Franziska Singer, 6. April 2022.
- (11) Elli Mosayebi, «Feuer Wasser Erde Luft», Thema-Reader der Professur, Frühjahrssemesters 2022.
- (12) Marlene Weiss, «Pyrozän. Wir müssen mit dem Feuer leben», Süddeutsche Zeitung, 8. Januar 2020, <https://www.sueddeutsche.de/wissen/pyrozaen-wir-muessen-mit-dem-feuer-leben-1.4748575> (abgerufen am 14. Juli 2022).
- 75 MY HEARTH WILL GO ON*
Sam Ghantous
- * These ideas were first investigated, along with FOREIGN OBJECTS, as the 2020 Digital Artist in Residence at the Bard Graduate Centre.
- (1) «Around the hearth the first groups assembled; around it the first alliances formed; around it the first rude religious concepts were put into the customs of a cult. Throughout all phases of society the hearth formed that sacred focus around which the whole took order and shape». Gottfried Semper: The Four Elements of Architecture and Other Writings, trans. Harry Francis Mallgrave and Wolfgang Herrmann, Cambridge, UK 1989, p.102.
- (2) <https://www.geappliances.com/ge/kitchenhub/> (accessed 21 March 2020).
- (3) Interfaces simultaneously connect and separate: «[...] the interface is a form of relation that obtains between two or more distinct entities, conditions, or states such that it only comes into being as these distinct entities enter into an active relation with one another; such that it actively maintains, polices, and draws on the separation that renders these entities as distinct at the same time as it selectively allows a transmission or communication of force or information from one entity to the other; and such that its overall activity brings about the production of a unified condition or system that is mutually defined through the regulated and specified interrelations of these distinct entities». Branden Hookway, Interface, Cambridge, MA 2014, p. 4.
- (4) Uploading or streaming videos of yourself eating is more broadly known as «Mukbang», literally translating into «eating show». In Korean culture, this corresponds to a growing population of solo-diners, a break from the tradition of eating as a group. During the pandemic, Morgan Ome reflects: «I began seeing myself mirrored on my «For You» page, which served up videos of other people eating alone. In the videos, creators talked to their presumed audiences in animated voices: «I'm so proud of you for eating today [...]. But this is not mindless entertainment: Many of these videos are designed to encourage viewers, especially those with eating disorders or mental-health diagnoses, to eat in tandem with the creator». <https://www.theatlantic.com/ideas/archive/2022/06/secret-to-eating-alone-eat-with-me-tiktok/661249/> (accessed 29 July 2022).
- 79 WASTE-BURNING-FACILITY
Lauro Nächst
- (1) <https://feralatlans.supdigital.org/modes/dump> (accessed 1 December 2021).
- (2) Paraphrased from German from the picture: ETH-Bibliothek Zürich, Bildarchiv, <http://doi.org/10.3932/ethz-a-001008099> (accessed 1 December 2021).
- (3) <https://mosayebi.arch.ethz.ch/masterthesis/herbst-2020> (accessed 4 June 2022).
- (4) For further remarks on Petrocapitalism and the subterranean see: Italo Calvino, Numbers in the Dark and Other Stories, London, 1995, pp. 171–172.
- (5) «(in relation to the functioning of an engine) uneven, unsteady, stuttering», paraphrased from <https://www.duden.de/rechtschreibung/unrund> (accessed on 15 June 2022).
- (6) «a tangled mess», paraphrased from <https://www.duden.de/rechtschreibung/Wirrwarr> (accessed on 15 June 2022).
- (7) Timothy Morton, Being Ecological, Cambridge, MA, 2018 p. 168.
- (8) Ibid., p. 179.
- (9) Stephen J. Pyne, Fire: A Brief History, 2nd ed., Sydney 2019, p. 116.
- (10) <https://www.thermaldyne.com> (accessed 1 December 2021).
- (11) Nigel Clark, «Anthropogenic Fire as the Hinge between Earth System and Strata», Anthropocene Curriculum, 22 April 2022, <https://www.anthropocene-curriculum.org/contribution/anthropogenic-fire-as-the-hinge-betweenearth-system-and-strata> (accessed 2 June 2022).
- (12) Pyne, Fire (see note 1), p. 136.
- (13) Krishnamurthy Mathivanan et. al., «Bacterial adaptive strategies to cope with metal toxicity in the contaminated environment – a review», Ecotoxicology and Environmental Safety, 226 (2021), here p. 7, <https://www.sciencedirect.com/science/article/pii/S0147651321009751> (accessed 1 December 2021).
- (14) <https://www.serpentinegalleries.org/whats-on/pierre-huyghe-conversation-hans-ulrich-obrist> (accessed 21 May 2022).
- (15) Luis F. Diaz and Marco de Bertoldi, «History of Composting», in Luis F. Diaz, Marco de Bertoldi and Ed Stentiford (eds.), Compost Science and Technology, Amsterdam 2007, pp. 7–20, here p. 7.
- (16) Ibid., p. 8.
- (17) Emma Marris, «Tending Soils», Emergence Magazine, 3 (2019), <https://emergencemagazine.org/essay/tending-soil> (accessed 12 April 2022).
- (18) Tim Waterman, Jane Wolff and Ed Wall, Landscape Citizenships, New York 2021, p. 111.
- (19) Gary Snyder, «Coming in to the Watershed: Biological and Cultural Diversity in the California Habitat», Chicago Review, 39, no. 3/4 (1993), pp. 75–86, here p. 82.
- (20) Donna Haraway, «Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene», e-flux journal, 75 (2016), <https://www.e-flux.com/journal/75/67125/tentacular-thinking-anthropocene-capitalocene-chthulucene> (accessed 12 April 2022).
- (21) Compare to Ayelen Liberona and Natasha Myers' research-creation collaboration on «Becoming Sensor», 2015 onwards.
- (22) Heather Paxson and Stefan Helmreich, «The perils and promises of microbial abundance: Novel natures and model ecosystems, from artisanal cheese to alien seas», Social Studies of Science 44, no. 2 (2014), p.179, <https://journals.sagepub.com/doi/10.1177/0306312713505003> (accessed 16 June 2022).
- (23) Audra J. Wolfe, «Germs in Space: Joshua Lederberg, Exobiology, and the Public Imagination, 1958–1964», Isis 93, no. 2 (2002), pp. 183–205, here p.193, <https://doi.org/10.1086/344962> (accessed 16 June 2022).
- (24) See Rachel Carson, Silent Spring, 1962, and her succeeding public speeches.
- (25) See Earne Naess' term of «Deep Ecology», coined in 1973, and its civil movement.
- 101 MERAPI «THE FIERY ONE»
U5
- (1) «Alert: these are metaphorical preconceptions. Latest consolidated findings confirm: volcanoes are transgender and autosexual.»
- (2) David Lynch, Twin Peaks: Fire Walk with Me, TV series, 1992.
- (3) Georg Büchner, Woyzeck: Ein Fragment, Stuttgart 1977, p. 18.
- (4) David Lynch, Twin Peaks: Fire Walk with Me, TV Series, 1992.
- (5) Gernot and Hartmut Böhme, Feuer, Wasser, Erde, Luft. Eine Kulturgeschichte der Elemente, München 2014, p. 21 (translated by the author).
- 105 THE WHOLE CITY TREMBLES, THE WHOLE CITY IS ON FIRE
Ludovica Battista
- (1) Quoted in Kevin Salatino, Incendiary Art: The Representation of Fireworks in Early Modern Europe, Los Angeles 1997, p. 78.
- (2) Feast is here preferred to the terms «festival» or «festivity» for the ritualistic cultural connotations of the night of December, 31st in Italy, which include long Pantagruelian meals. Fireworks can be regarded as a sort of connection point between the ostensibly rich private dinner tables of the inhabitants and the exterior: their shared territory.

- (3) According to Gordon, «haunting is an animated state in which a repressed or unresolved social violence is making itself known, sometimes very directly, sometimes more obliquely.» See Avery Gordon, *Ghostly Matters*, Minneapolis 1997, p. 16
- (4) This was the gargantuan festival in Green Park on the occasion of the Treaty of Aix-la-Chapelle, for which George II commissioned Händel to write the famous suite *Music for the Royal Fireworks* and the Bolognese Ruggieri to design the pyrotechnics; it was a resounding failure, in truth, due to the bad weather, and there were even two casualties among the thousands of people who came.
- (5) With these onomatopoeias Italian futurist Francesco Cangiullo describes Piedigrotta's fireworks spectacle in 1916. Translated by the author.
- (6) Open-conduit volcanic systems are characterized by unsealed volcanic conduits feeding constant volcanic activity.
- (7) Pulcinella is a mask, a traditional Neapolitan character born in «commedia dell'arte» of the 17th century.
- (8) Claudio di Lorenzo, *Il teatro del fuoco: Storie, vicende e architetture della pirotecnica*, Padua 1990. Translated by the author.
- (9) Lorenzo, *Il teatro del fuoco* (see note 8). Translated by the author.
- (10) For Hirsch, the value of goods in the consumer society lies in the way they position an individual in relation to others. See Fred Hirsch, *Social Limits to Growth*, Cambridge, MA 1976.
- (11) Ignazio Buttitta, *Le fiamme dei santi. Usi rituali del fuoco in Sicilia*, Milan 2000. Translated by the author.
- (12) Writes Furio Jesi «the city really felt as one's own city: one's own because it belongs to the I but at the same time to the «others»; one's own because it is a battlefield that one has chosen and the collectivity too has chosen». See Furio Jesi, *The Suspension of Historical Time*, *DOCUMENTA* (13): 100 Notes, 100 Thoughts 69, Ostfildern 2012.
- (13) Rite described by the anthropologist Franz Boas and observed in the Kwakiutl population, in which individuals of the same social status distribute or compete to destroy valuable goods in order to publicly affirm their rank or to regain it if they have lost it. It later became a ritual paradigm of waste.
- 111 **BURNING SIGN: THE ARBOREAL MONUMENT PINETA DUX AND THE DOUBLE OTHER OF ECO-FASCISM**
Reese Lewis
- (1) Michael Löwy, *Fire Alarm Reading Walter Benjamin's on the Concept of History*, London 2016, p. 63.
- (2) Walter Benjamin and Rolf Tiedemann, *The Arcades Project*, Cambridge 1999.
- (3) Benito Mussolini, *Discorso del 30 ottobre 1926*, Reggio Emilia, available online at <http://www.dittatori.it/discorso30ottobre1926.htm> (accessed 15 November 2011).
- (4) Marco Armiero and Wilko Graf Von Hardenberg, «Green Rhetoric in Blackshirts: Italian Fascism and the Environment», *Environment and History* 19, no. 3 (2013), pp. 283–311, here p. 311.
- (5) Cristina Diaz Moreno & Efen G. Grinda, *Third natures : a micro-*pedia**, London 2014, p. 124.
- (6) Three natures are categorized as follows: the first is wilderness, the undomesticated wild that was common in the age of hunter-gatherers; the second is composed of productive landscapes such as farmland, dams, aqueducts, roads, among many Neolithic inventions; and the third consists of gardens, pleasurable places where art and thought are brought to bear on nature. Landscape historian John Dixon Hunt outlines this schematic evolution from the age of hunter-gatherers to the Neolithic revolution to the age of great civilizations. One can follow such a progressive route at the Villa Lante near Viterbo starting at the wild park and then moving down the cascade to culminate in the sixteenth-century present, the ornamental fountains and the iconography of the Cardinal who commissioned the layout. In 1541, Jacopo Bonfadio among others, coined «una terza natura», as nature improved by art. See John Dixon Hunt, *Greater Perfections: The Practice of Garden Theory*, Philadelphia 2000.
- (7) Eduardo Zavattari, one of the most authoritative proponents of Italian racism, expressed an argument in an article on «Natural environment and racial characteristics», published in the Fascist journal «*La Difesa della Razza*» (Defending the Race) that became much of the environmental mythology at the base of Italian Fascism. According to Zavattari, the Italian landscape impressed its quality on the Italian race, producing «the pure Italian, steely and sturdy as the mountains, obstinate brave as peaks rising to the sky». Fascism built a narrative in which the racial quality of people was embedded in the national landscape considered as a by-product of both natural and historical. See the anthology Eia, eia alalà. La stampa italiana sotto il fascismo 1919–1943, ed. Oreste Del Buono, Milan 1971, pp. 347–358.
- (8) Paolo Ricci Bitti, «Una passata di pomodoro per cancellare l'enorme scritta DUX sul monte Giano Visibile panche da Roma», *Il Messaggero*, 25 August 2017.
- (9) Ibid.
- (10) F.Q., «Incendi, brucia la scritta «Dux» sul monte Giano. Il sindaco di Antrodoto: «In fumo un pezzo della nostra identità»», *Il Fatto Quotidiano*, 25 August 2017.
- (11) Luiza Bialasiewicz and Sabrina Stallone, «Focalizing New-Fascism: Right Politics and Integralisms in Contemporary Italy», *Environment and Planning: Politics and Space* 38, no. 3 (2019), pp. 423–442.
- (12) Benito Mussolini, *The Doctrine of Fascism*, Florence 1935, p. 5.
- (13) Madison Grant was a lawyer and wildlife conservationist who advocated for eugenics policies in the US during the late nineteenth and early twentieth centuries. Grant saw eugenics and conservation as inherently compatible movements. With Franklin D. Roosevelt's support, Grant helped found the New York Zoological Society in 1895 and the Bronx Zoo in 1899 to promote wildlife conservation and the study of animals. In the first two decades of the twentieth century, Grant helped found numerous conservation organizations and parks, such as the Save-the-Redwoods League and Denali National Park in Alaska. In his book, *The Passing of the Great Race; or, The Racial Basis of European History*, New York City 1916, Grant argued that what he called the Nordic race was biologically and culturally superior to all other people. Adolf Hitler referred to Grant's book as his Bible and it was listed during the Nuremberg Trials in the late 1940s as evidence that eugenics did not solely originate in Germany.
- (14) See Douglas Holmes, *Integral Europe: Fast-Capitalism, Multiculturalism, Neofascism*, Princeton 2000.
- (15) Ibid., p. 5.
- (16) Walter Benjamin et al., «Theses on the Philosophy of History», in *Illuminations: Essays and Reflections*, New York City 2013, pp. 253–265.
- (17) Ibid., p. 257.
- (18) Ibid., p. 392.
- (19) Ibid.
- (20) Jacques Lacan and Jacques-Alain Miller, *Anxiety. The Seminar of Jacques Lacan: Book X*, Cambridge 2014.
- (21) This can be further illustrated by Lacan's development of Freud's allegory of Oedipus, the Theban hero of Greek mythology, who he sees himself looking back at himself after he has fulfilled the desire of the other (his double ego): killing his father and sleeping with his mother. He is able to look at the other — his ego as that which has these grotesque desires — because in his punishment of his crimes his eyes were plucked out and placed on the floor pointed back at him. This is the moment of anxiety for Oedipus, where the fantasy that was at work to shape the subject is revealed, this is the symbolic death of the subject. Ultimately the Oedipus complex is the symbolic structure that organizes our social-symbolic and the unconscious (of social meanings). See Jacques Lacan and Jacques-Alain Miller, *Anxiety. The Seminar of Jacques Lacan: Book X*, Cambridge 2014, p. 332.
- (22) Sigmund Freud, «Inhibitions, Symptoms and Anxiety», *The Psychoanalytic Quarterly* 5, no. 1 (1936), p. 5.
- (23) Bitti, «Una passata di pomodoro» (see note 8)
- 118 **MORTAR ATTACK**
Andrew Y. J.
- (1) John Misachi, «What Is Urbicide?», <https://www.worldatlas.com/articles/what-is-urbicide.html> (accessed 10 July 2022).
- (2) The unsettling feeling of a formerly populated street, <https://www.independent.co.uk/arts-entertainment/books/features/the-top-ten-obscure-sorrows-10506971.html> (accessed 2 August 2022).
- (3) See figure A for visual.
- (4) https://legal.un.org/icc/statute/99_corr/cstatute.htm (accessed 10 July 2022).
- (5) https://www.youtube.com/watch?v=GkSsC6aCFbU&list=PLQckH35wr7vAsz7117A95aTNfymhLk4uh&index=2&ab_channel=TheNewYorkTimes (accessed 10 July 2022).
- (6) See figure B for visual.
- (7) https://www.youtube.com/watch?v=XJVV-ek1bsM&list=PLQckH35wr7vAsz7117A95aTNfymhLk4uh&index=1&ab_channel=FRANCE24English (accessed 10 July 2022).
- (8) Ibid.
- (9) <https://www.military.com/equipment/m224-60mm-mortar> (accessed 10 July 2022).
- (10) <https://www.collinsdictionary.com/us/dictionary/english/mortar> (accessed 10 July 2022).

- (11) This text is conceived with a western understanding of political disputes and acknowledges its parochial views on the subject matter. The objective of this text calls forth architecture's behaviour and participation during a war setting and hopes to highlight the criticality of culture preservation during a warfare.
- 121 CHARLOTTE PRODGERS «SAF05» – EINE PSYCHOANALYTISCHE INTERPRETATION
Dominic Suter
- (1) Aus Platzgründen muss ich für eine detaillierte Werkbeschreibung auf Henriette Gunkels Essay verweisen: Henriette Gunkel, «Codes, Raster, Technologien queerer Erinnerungslandschaften. Charlotte Prodgers SaF05», in: Astrid Deuber-Mankowsky, Philipp Hanke (Hg.), *Queeres Kino / Queere Ästhetiken als Dokumentationen des Prekären* (Cultural Inquiry 22), Berlin 2021, S. 97–117.
- (2) Für das vollständige Transkript sei auf die Webseite https://holly-bushgardens.co.uk/wp/wp-content/uploads/SaF05_digital-transcript.pdf verwiesen.
- (3) Judith Le Soldat, *Grund zur Homosexualität*, Stuttgart 2015.
- (4) Vgl. Reimut Reiche: «Mutterseelenallein von Reinhard Mucha – eine Formanalyse», in: Gerhard Schneider (Hg.), *Psychoanalyse und bildende Kunst*, Tübingen 1999, S. 364.
- (5) Le Soldat, *Grund zur Homosexualität* (wie Anm. 3).
- (6) Laura Guy weist in ihrem Essay treffend darauf hin, dass eine «Bedrohung [...] wie ein Damoklesschwert über dem Film zu schweben [droht]». Laura Guy, «Worauf ist die Löwin aus?», in: Lynn Kost, Chris McCormack (Hg.), *Charlotte Prodger. Selected Works*, Köln 2022, S. 77–84, hier S. 84.
- (7) Von Le Soldat als «eP» bezeichnet; vgl. Le Soldat, *Grund zur Homosexualität* (wie Anm. 3), S. 127.
- (8) Der Autor weiss, dass die Bilder für «Bridgit» in der Realität während eines ganz anderen operativen Eingriffs entstanden sind.
- (9) Vgl. dazu Astrid Deuber-Mankowsky, «Das iPhone als Medium einer queeren Ästhetik und fluiden Subjektivität. Charlotte Prodgers Bridgit», in: Astrid Deuber-Mankowsky, Philipp Hanke (Hg.), *Queeres Kino / Queere Ästhetiken als Dokumentationen des Prekären* (Cultural Inquiry 22), Berlin 2021, S. 69–95.
- (10) Gunkel, «Codes, Raster, Technologien» (wie Anm. 1).
- (11) Judith Le Soldat, *Land ohne Wiederkehr*, Stuttgart 2018, S. 235f.
- (12) Zum Beispiel «Model for Trench and Four Buried Passages» (1977), «Smoke Rings (Model for Underground Tunnels)» (1979), «Model for Tunnel. Square To Triangle» (1981); vgl. auch Bruce Nauman, *Interviews 1967–1988*, Dresden 1996.
- (13) «Indem die Sage den Auftritt der Sphinx dem Mord am Vater unmittelbar folgen lässt, stellt sie eine kausale Verbindung her: weil du den Vater getötet hast, erscheint das Tier. Wir wissen, es war nicht Totschlag, es war Raubmord. [...] Ödipus hat den Vater entmannt – die ältere Version der Sage spricht es aus: er hat sein «Pferd» gestohlen, er hat ihm seinen «Gürtel», sein «Schwert» abgenommen. Dann hat er die Mutter verraten, hat sie geopfert, um sich zu retten, und, als er sich vor Strafe dennoch nicht sicher fühlen konnte, beide ermordet.» Judith Le Soldat, *Raubmord und Verrat*, Stuttgart 2020, S. 401.
- (14) Albert Camus, *Caligula*, Hamburg 2021, S. 145.
- (15) «Das unbewusste Schuldgefühl forderte, für das ihm Geraubte müsse ihm etwas Gleichwertiges zurückerstattet, die Tat durch eine selbstaufgelegte Strafe, ein Opfer gesühnt werden. Die Chiffren: Hand, Fuss, der Stein [...], sind teils gängige Symbole, [...] für den Phallus.» Le Soldat, *Raubmord und Verrat* (wie Anm. 13), S. 269.
- (16) Wie bereits Freud (*Le Soldat, Raubmord und Verrat* (wie Anm. 13), S. 395): «Ödipus' Antwort ist rasch und eindeutig: er bereut und kapituliert; denn er gibt dem Greis seinen dritten Fuss zurück. Der Mann hat nur noch zwei Beine; der Alte aber hat wieder den «dritten Fuss». Dagegen revoltiert der Träumer. Er will keinen «pous» zurückgeben.»
- 133 SOLARIUM
Fabiana Frisullo, Matyas Enz
- (1) «Solarium», <https://www.duden.de/suchen/dudenonline/solarium> (abgerufen am 25. Juni 2022).
- (2) Sonnenstudio Sun World, <https://www.pacificsun.ch> (abgerufen am 29. Juni 2022).
- (3) Sonnenstudio Sun World., <https://www.pacificsun.ch> (abgerufen am 29.06.2022).
- (4) Andreas Lentner, *Zur Geschichte der Lichttherapie. Von der Heliotherapie der Antike zur modernen ultravioletten Phototherapie*, Diss. Med. Universität Düsseldorf, 1990.
- (5) Beatriz Colomina, *X-Ray Architecture*, Zürich 2019.
- (6) Nelson Kardos und Arnold L. Demain, «Penicillin. The Medicine with the Greatest Impact on Therapeutic Outcomes», *Applied Microbiology and Biotechnology* 92, Nr. 4 (2011), S. 677–687.
- (7) Lorna Edwards, «You've Still Got It, Babe, The Age», Melbourne 2006.
- (8) Zur Definition siehe Future Earth, «The Great Acceleration», 2015, <https://futureearth.org/2015/01/16/the-great-acceleration/> (abgerufen am 12. August 2022).
- (9) Bundesamt für Strahlenschutz, <https://www.bfs.de/DE/themen/opt/anwendung-medizin-wellness/solarien/einfuehrung/einfuehrung.html> (abgerufen am 25. Juni 2022).
- (10) Bundesamt für Umwelt (BAFU), Bundesamt für Meteorologie und Klimatologie (MeteoSchweiz) und National Centre for Climate Services (NCCS) (Hg.), *Klimawandel in der Schweiz. Indikatoren zu Ursachen, Auswirkungen, Massnahmen*, Bern 2020, S. 7.
- (11) Studio Tom Emerson, «Heat», <https://www.emerson.arch.ethz.ch/design-studio> (abgerufen am 25. Juni 2022).
- (12) Sonnenstudio Sun World, <https://www.sun-world.ch/solarien-service/-megasun-p9-hybridsun> (abgerufen am 25. Juni 2022).
- (13) Stanislaw Lem, *Solaris*, übers. aus dem Polnischen von Irmitraud Zimmermann-Göllheim, Berlin 2006 (Erstausg. Krakau, 1968), S. 13.
- 137 SMOULDERING GROUNDS: FIRE AS SYMPTOM AND ACTANT AT THE MIGRANT CAMP OF MORIA
Dimitra Andritsou
- (1) Gaston Bachelard, *The Psychoanalysis of Fire*, Boston 1964, p. 7.
- (2) *Ibid.*, p. 2, 11.
- (3) *Ibid.*, p. 2.
- (4) T. J. Demos, «The Agency of Fire: Burning Aesthetics», *e-flux journal* 98 (March 2019), <https://www.e-flux.com/journal/98/256882/the-agency-of-fire-burning-aesthetics/>.
- (5) Although the site attains a hybrid form and operates on diverse layers, for ease of reference the denotation «camp» applies here to the whole complex, both in terms of its differentiated functions and operations, as well as in terms of its spatial configuration within the official site of the Moria camp and its periphery. Additionally, following Mezzandra and Neilson, the nomenclature of the «migrant» is used to denote «subjects who cross or negotiate the world's borderscapes», and includes all subjects regardless of their statutory or discursive categorization as asylum seeker, refugee, immigrant or otherwise — categorisations that are overwhelmingly translated, as Ticktin notes, as «primarily a moral, not a legal, distinction that purports to separate the innocent from the guilty, the deserving from the undeserving.» Sandro Mezzadra and Brett Neilson, *Border as Method, or, the Multiplication of Labor*, Social Text Books. Durham 2013, p.142; Miriam Ticktin, «Thinking Beyond Humanitarian Borders», *Social Research: An International Quarterly* 83, no. 2 (4 October 2016), p. 258.
- (6) Bernd Kasperek, «Routes, Corridors, and Spaces of Exception: Governing Migration and Europe», *Near Futures Online* 1 «Europe at a Crossroads» (March 2016), <http://nearfuturesonline.org/routes-corridors-and-spaces-of-exception-governing-migration-and-europe/>.
- (7) This data, provided to me through formal request to the Fire Department of Lesbos and corroborated with online official reports, corresponds to the occurrences in which the intervention of the fire service was required, and regards an area that extends around one kilometre from the camp.
- (8) R. F. Mikalsen, B. C. Hagen, and V. Frette, «Synchronized Smoldering Combustion», *EPL (Europhysics Letters)* 121, no. 5 (March 2018), p. 50002 p1–p6, <https://doi.org/10.1209/0295-5075/121/50002>.
- (9) Martina Tazzioli, «Concentric Cages: The Hotspots of Lesbos after the EU-Turkey Agreement», *OpenDemocracy Mediterranean Journeys in Hope* (30 May 2016), <https://www.opendemocracy.net/en/mediterranean-journeys-in-hope/concentric-cages-hotspots-of-lesvos-after-eu-turkey/>.
- (10) Martina Tazzioli and Glenda Garelli, «Containment beyond Detention: The Hotspot System and Disrupted Migration Movements across Europe», 2018, <https://journals.sagepub.com/doi/10.1177/0263775818759335>; Martina Tazzioli, «Containment through Mobility: Migrants' Spatial Disobediences and the Reshaping of Control through the Hotspot System», *Journal of Ethnic and Migration Studies* 44, no. 16 (2018): 2764–2779, <https://doi.org/10.1080/1369183X.2017.1401514>.
- (11) Michel Agier, *Managing the Undesirables: Refugee Camps and Humanitarian Government*, Cambridge 2011, p. 47.
- (12) James A. Tyner, *Violence in Capitalism: Devaluing Life in an Age of Responsibility*, Lincoln, 2018; Thom Davies, Arshad Isakjee and Surindar Dhesi, «Violent Inaction: The Neopolitical

- Experience of Refugees in Europe», *Antipode* 49, no. 5 (November 2017), pp. 1263–1284.
- (13) According to a firefighter from Mytilene, the public officers that were transferred for the protection of the airport were among the brigade's most qualified and experienced staff.
- (14) Charles Heller and Lorenzo Pezzani, «The Mediterranean Mobility Conflict: Violence and Anti-Violence at the Borders of Europe», *Humanity Journal* (blog), 9 November 2018, <http://humanityjournal.org/blog/heller-and-pezzani/>.
- (15) *Ibid.*
- (16) *Ibid.*
- (17) Alison Mountz, «The Enforcement Archipelago: Detention, Haunting, and Asylum on Islands», *Political Geography* 30, no. 3 (2011), pp. 118–128, <https://doi.org/10.1016/j.polgeo.2011.01.005>.
- (18) Michel Feher, «The Critical State of the Union», *Near Futures Online* 1 «Europe at a Crossroads» (March 2016), <http://nearfuturesonline.org/the-critical-state-of-the-union/>.
- (19) For an interesting perspective into the complexities and potential articulations of the notion of «cramped spaces», see William Walters and Barbara Lüthi, «The Politics of Cramped Space: Dilemmas of Action, Containment and Mobility», *International Journal of Politics, Culture, and Society* 29, no. 4 (2016), pp. 359–366, <https://doi.org/10.1007/s10767-016-9237-3>.
- (20) Kate Coddington, Deirdre Conlon, and Lauren Martin, «Destitution Economies: Mapping Relations of Enforced Precarity», *Society & Space*, 11 December 2018, <http://societyandspace.org/2018/12/11/destitution-economies-mapping-relations-of-enforced-precarity/>.
- (21) Andrew Herscher, *Displacements: Architecture and Refugee, Critical Spatial Practice* 9, Berlin, 2017.
- (22) Jesse LeCavalier, «Stuff During Logistics», in *After Belonging: Objects, Spaces, and Territories of the Ways We Stay in Transit*, ed. Lluís Alexandre Casanovas Blanco et al, Zürich, 2016, p. 118.
- (23) According to the Guardian article, the Swiss authorities' assessment was based on the fire safety requirements as laid out by UNHCR and another Swiss study. Agence France-Presse, «Swiss City Buys Ikea Shelters to House Refugees, Then Ditches Them over Fire Risk», *The Guardian*, 19 December 2015, sec. World news, <https://www.theguardian.com/world/2015/dec/19/swiss-city-buys-ikea-shelters-to-house-refugees-then-ditches-them-over-fire-risk>; see also Tom Scott-Smith, «A Slightly Better Shelter?», *Limn* 9 «Little Development Devices / Humanitarian Goods» (14 December 2017), <https://limn.it/articles/a-slightly-better-shelter/>.
- (24) Cameron Sinclair, as quoted in Marcus Fairs, «Ten Thousand IKEA Refugee Shelters Left Unused over Fire Fears, United Nations Admits», *Dezeen*, 29 April 2017, <https://www.dezeen.com/2017/04/29/united-nations-admits-10000-ikea-better-shelter-refugees-mothballed-fire-fears/>.
- (25) As Herscher notes, humanitarian aid has become a «target of corporate expertise» since 1999, when business leaders and the UN «initiated a global compact to harness the energy and influence of multinational corporations to act as good corporate citizens.» Andrew Herscher, «Humanitarianism's Housing Question: From Slum Reform to Digital Shelter», *e-flux journal* 66 (October 2015), <https://www.e-flux.com/journal/66/60745/humanitarianism-s-housing-question-from-slum-reform-to-digital-shelter/>.
- (26) *Ibid.*; see also Mabel O. Wilson, «Provisional Demos: The Spatial Agency of Tent Cities», in *After Belonging: Objects, Spaces, and Territories of the Ways We Stay in Transit*, ed. Lluís Alexandre Casanovas Blanco et al, Zürich, 2016, pp. 179–185.
- (27) Herscher, *Displacements* (see note 21), p. 121.
- (28) *Ibid.*, p. 124.
- (29) Coddington, Conlon and Martin, «Destitution Economies» (see note 20).
- (30) Michel Agier, «Humanity as an Identity and Its Political Effects (A Note on Camps and Humanitarian Government)», *Humanity: An International Journal of Human Rights, Humanitarianism, and Development* 1, no. 1 (2010), p. 42.
- (31) *Ibid.*, p. 38.
- (32) Eyal Weizman, «Introduction: Forensics», in *Forensics: The Architecture of Public Truth*, ed. Anselm Franke, Eyal Weizman and Forensic Architecture (Project), Berlin 2014, p. 27.
- (33) Nigel Clark, «Pyropolitcs for a Planet of Fire», in *Territory Beyond Terra*, ed. Kimberley Peters, Philip Steinberg and Elaine Stratford, *Geopolitical Bodies, Material Worlds*, London, 2018, p. 68; see also Stephen J. Pyne, *Fire: A Brief History*, London 2001.
- (34) Demos, «The Agency of Fire» (see note 4).
- (35) See Yiannis Papadopoulos, «One Week, Three Dead, Zero Accountability», *E-Kathimerini*, 29 November 2017, Special Report edition, <http://www.ekathimerini.com/in-depth/special-report/223713>; Yiannis Papadopoulos, «Seeking Justice for Moria Death», *E-Kathimerini*, 1 December 2018, Special Report edition, <http://www.ekathimerini.com/in-depth/special-report/235269>; Yiannis Papadopoulos, «State Hit with Second Suit over Refugee Death at Moria», *E-Kathimerini*, 16 July 2019, <http://www.ekathimerini.com/242612/article/ekathimerini/news/state-hit-with-second-suit-over-refugee-death-at-moria>.
- (36) Papadopoulos, «State Hit with Second Suit over Refugee Death at Moria» (see note 35).
- (37) Mike Davis, *Ecology of Fear: Los Angeles and the Imagination of Disaster*, New York 1998, p. 118.
- (38) Legal Centre Lesbos, «Justice for the Moria 6», *Legal Centre Lesbos* (blog), 9 March 2021, <https://legalcentrelesvos.org/2021/03/09/justice-for-the-moria-6/>; «Jailing of Afghans for Lesbos Migrant Camp Fire a «Parody of Justice»», *The Guardian*, 13 June 2021, <https://www.theguardian.com/world/2021/jun/13/jailing-afghans-for-lesbos-moria-migrant-camp-fire-parody-of-justice>.
- (39) See also «Community Leader Targeted in Chios Trial Acquitted on All Charges», *Legal Centre Lesbos* (blog), 10 May 2018, <http://legalcentrelesvos.org/2018/05/10/a-second-trial-to-begin-in-chios-in-continued-criminalization-of-asylum-seekers-in-lesvos/>; *Legal Centre Lesbos*, «Defender of Migrant Rights Arrested and Facing Criminal Trial in Lesbos», *Legal Centre Lesbos* (blog), 22 January 2019, <http://legalcentrelesvos.org/2019/01/22/defender-of-migrant-rights-arrested-and-facing-criminal-trial-in-lesvos/>.
- (40) Demos, «The Agency of Fire» (see note 4).
- (41) Charles Heller and Lorenzo Pezzani, «Liquid Traces: Investigating the Deaths of Migrants at the EU's Maritime Frontier», in *Forensics: The Architecture of Public Truth*, ed. Anselm Franke, Eyal Weizman, and Forensic Architecture (Project), Berlin 2014, p. 671.