Re-imagining Rurality
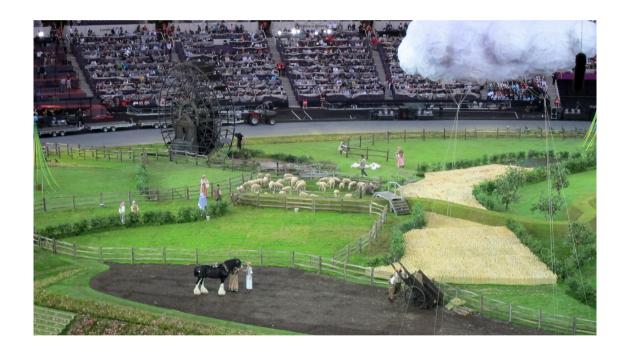
Faculty of Architecture and the Built Environment
University of Westminster, London, UK
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Abstracts

KEYNOTE SPEECHES

Michael WOODS Aberystwyth University
Re-assembling Rural Places in the Global Countryside

From internet data centres to neodymium mines to windfarms to concentrated animal feeding operations, rural sites power the new global economy. Through such activities, the rural is once again being imagined as a provisioning space for the city – an historic role that was obscured in twentieth-century Britain as productive functions were off-shored and the rural was re-imagined as a pleasure space, but which is coming back, albeit re-imagined on a global scale. Some commentators have presented this as the ongoing subjugation of the rural to the urban, with rural areas positioned as victims of the dual processes of urbanization and globalization. In contrast, this paper argues that the very integration of the urban and the rural renders global systems vulnerable to human and non-human rural agency, as globalization diffuses rather than concentrates power. To help understand these dynamics, the paper draws on Manuel de Landa's development of assemblage theory to explore how rural places can be interpreted as assemblages comprised by material and expressive components, given shape by processes of territorialization, and inscribed with meaning by acts of coding. The paper then applies assemblage thinking to investigate how rural places are transformed by globalization to produce not a homogenized global countryside, but rather a hybridized space in which rural places are still different to each other, but are also different to how they were before.

Michael Woods is Professor of Human Geography and Professor of Transformative Social Science at Aberystwyth University. His research ranges across aspects of rural change and rural politics, with his current work focusing on globalization and rural place. He is leading a European Research Council Advanced Grant on this topic, GLOBAL-RURAL, and is Co-Director of the ESRC WISERD/Civil Society Research Centre. His publications include *Rural* (Routledge 2011), *Rural Geography* (Sage 2005), *Contesting Rurality: Politics in the British Countryside* (Ashgate 2005), *New Labour's Countryside* (Edited, Policy Press 2008) and *Globalization and Europe's Rural Regions* (Edited with John McDonagh and Birte Nienaber, Ashgate 2015), and he is Editor of the *Journal of Rural Studies*. He blogs about the global countryside at https://globalruralproject.wordpress.com/ and tweets at @globalrural.

Paola VIGANO Università IUAV Venice and EPFL Lausanne
The Horizontal Metropolis: a radical project

Through a series of research and design experiences the talk will present and discuss the interpretations, concepts and design strategies for city-territories we have elaborated in the last decades. Territories of a New Modernity (Salento 1999-2001); The project of Isotropy (Metropolitan area of Venice, 2006-); Horizontal Metropolis (Brussels 2040, 2010); Urbs in Horto (2015), often challenging common sense and orthodoxy, are presented as a cumulative contribution to the project of the contemporary city.

Paola Viganò is an architect and Professor in Urbanism at Università IUAV of Venice and Urban Theory and Urban Design at the EPFL (Lausanne), and guest professor at KU Leuven, Aarhus school of Architecture and at Harvard GSD.
In 1990 she founded Studio with Bernardo Secchi realizing among others the Park Spoornoord and Theaterplein in Antwerp, together with the Structural Plan for the city; the central public spaces in Mechelen, the cemetery in Kortrijk, Belgium and the masterplan and public spaces in La Courrouze, Rennes, France. Since 2009 Studio is working on the "Greater Paris" project. In 2010-2012 Studio has developed a vision for Brussels 2040 and in 2012 for "New Moscow". Among her recent publications: *I territori dell'urbanistica, il progetto come produttore di conoscenza*, Officina, Roma 2010 (French transl. *Les territoires de l'urbanisme, Le projet comme producteur de connaissance*, MetisPresses, Geneva 2012; Engl. Transl. *The Territory of Urbanism, Design as knowledge producer*, Routledge EPFL Press, 2015, forthcoming); "Urbanism and Ecological Rationality", in *Resilience in Ecology and Urban Design*, Pickett, S.T.A., Cadenasso, M.L., B. McGrath eds., Springer, 2013; *Territorialism*, Harvard GSD, 2014.
In 2013 Paola Viganò is the first woman to receive the Grand Prix de l'Urbanisme in France.

Joshua BOLCHOVER The University of Hong Kong
Designing the Rural

Rural Urban Framework is a not-for-profit platform for design research based at the University of Hong Kong.

We investigate transitional areas that are undergoing rapid forms of rural to urban transformation. Within this process, the interrelated flows between the rural and urban form an ecology through which emerging spatial conditions can be evidenced and documented. The aim of the research is to develop urban strategies and design projects that augment this ecology. The objective is to create a synergy between research and design as parallel and co-dependent actions whereby each can inform the other. This productive dialogue aims to make architecture that contributes to the future transformation of the areas in which they are located. In rural villages in China, as economic pressures stimulate massive urbanization, the work explores the impact this has on rural areas and offers proposals for how villages can become viable places, despite the onset of the city. In Mongolia, the massive influx of rural nomads into a city without basic urban infrastructure such as water, sewage and waste collection is creating an unstable, and fragile settlement pattern. In both cases, our designs respond to unique contextual issues that have surfaced through fieldwork. The projects provide communities with unique learning, social or public spaces and innovate through low-cost sustainable technologies, fabrication methods, materiality and adaptive programming.

Joshua Bolchover is an Assistant Professor and Undergraduate Programme Director at The University of Hong Kong. His current research focuses on the complex urban-rural ecology of cities. He set up Rural Urban Framework with John Lin in 2005 with the remit to create a not-for-profit agency as a platform for design and research. RUF was awarded the Ralph Erskine Prize 2014, Icon's Emerging Architectural Practice of the Year Award 2013 and Architectural Record's Design Vanguard 2013. Their projects have been exhibited at the Istanbul Biennial 2014, The Mak, Vienna 2013, The Chengdu Biennale 2011 and at the Venice Biennale 2010. Their most recent publications are *Rural Urban Framework: Transforming the Chinese Countryside*, Birkhauser 2013 and the edited volume *Homecoming*, Gestalten, 2013.

Marcel VELLINGA Oxford Brookes University
Re-imagining vernacularity

Vernacular architecture is an ambiguous and contentious concept and there is still much debate among those interested in it about what it actually means, how it should be defined and what forms of architecture should be included in it or not. No commonly accepted definition currently exists and calls for the abandonment or replacement of the term have begun to be heard in recent years. Nonetheless, despite its ambiguous, contentious and increasingly challenged status, the term vernacular architecture so far remains in common use. What also remains common is the association of the vernacular with the rural, the local and the traditional. However, these associations are misleading and underestimate the differentiated, dynamic and multifarious nature of vernacular architecture. Over time, varied and rapidly changing economic, cultural, political, environmental and technological contexts have resulted in a complex and dynamic field of global architectural production and consumption that cannot easily be captured using simple and rather dated dichotomies like modern and traditional, urban and rural, or architecture and vernacular architecture. This realisation requires us to rethink the categories, definitions and concepts we use, to re-imagine what vernacularity is and means, how its qualities manifest themselves in a rapidly changing world, and if and how it can perhaps be better studied and represented.

Marcel Vellinga is a Reader in Anthropology of Architecture at Oxford Brookes University. Over the years he has taught and published on a variety of topics including vernacular architecture, the anthropology of architecture, rural architectural regeneration, Minangkabau architecture, tradition and sustainable development. Marcel is author and co-editor of a number of books, including *Vernacular Architecture in the 21st Century: Theory, Education and Practice* (Taylor & Francis 2006) and *Consuming Architecture: On the Occupation, Appropriation and Interpretation of Buildings* (Routledge 2014). Marcel is the Editor-in-Chief of the second edition of the *Encyclopedia of Vernacular Architecture of the World*, to be published online and in print by Bloomsbury Publishing in 2018. He is currently working on a project about the German architect and urban historian Erwin Anton Gutkind, funded by the British Academy and Leverhulme Trust. Marcel is a Director of the Paul Oliver Vernacular Architecture Library, one of the world's largest collections of books, journals, theses, images, drawings, postcards and stamps focused on the vernacular architecture of the world.

Kathrin BÖHM public works and Myvillages.org
Miranda POPE Goldsmiths, University of London
Company: Movements, Deals and Drinks, reconnecting and actuating rural memories and practices in east London

Böhm and Pope are introducing *Company: Movements, Deals and Drinks*, an art led community based project which links east London's history of 'going down to Kent' with the ambition to set up a new community drinks-making enterprise. The presentation will focus on the multiple urban-rural relations that are revealed, revisited and reactivated through the making of the project.

Based in Dagenham and Barking, a suburb of east London, *Company: Movement, Deals, Drinks* addresses the multiple socialities relating to the production and consumption of drinks and takes as a starting point the history of hop and fruit harvesting in Kent by working class east London communities from the early 1800s to the 1950s.

Histories and politics are explored to navigate complexities of relationships between rural production processes, urban communities and local land use. By remembering local histories and small-scale drink production processes, and allowing for alterations through their revitalisation, the project weaves numerous connections between notions of rurality and the urban, and aims to initiate new social, productive and economic structures within Dagenham communities, local land, micro-economies and social histories. The project reminds us of historical and contemporary ties between agricultural production and urban conditions and communities. It proceeds through a programme of harvesting, production workshops and discussions. The long-term aim is to set up a Dagenham-based beverage production and distribution enterprise.

Kathrin Böhm is an artist and founding member of the London based art and architecture collective public works, and the pan-European artist initiative Myvillages whose work is collaborative and towards an expansive and productive public realm. Current projects include 'Company: Movement, Deals and Drinks' in east London (2014, ongoing), the 'International Village Show' at the Museum of Contemporary Art in Leipzig (2015-16) and the ongoing 'Haystacks' series.
www.andmillionsandmillions.net, www.myvillages.org

Miranda Pope is a writer, curator and researcher in the department of Art at Goldsmiths. She is developing a notion of the ecological that is understood as an on-going process of thinking and doing that exposes and questions interests of all entities within assemblages, along with the intertwined politics of doing this, and exploring the possibilities for new curatorial forms to emerge out of it.

George MCKAY University of Salford
'Back to the garden' (Joni Mitchell, Woodstock, 1970)

What makes a polemic landscape? How has the counterculture 're-sounded' the countryside? Drawing on decades of research in the field George McKay discusses questions of alternative ruralities in the British (possibly English) landscape since the 1960s, centred on the idea that the festival is a garden is a rural invasion.

George McKay is a leading British author on aspects of alternative culture through popular music, protest, lifestyle. He is Professor of Media Studies at the University of East Anglia, UK, and currently Arts & Humanities Research Council Leadership Fellow for the Connected Communities programme. He is author or editor of around a dozen books, the most recent of which are the acclaimed monographs *Shakin' All Over: Popular Music and Disability* (2013)—'brash, brilliant and fist-pumping' (*Popular Music and Society*), 'a first for the field' (*Times Higher Education*)—and *Radical Gardening: Politics, Idealism & Rebellion in the Garden* (2011)—a Book of the Year in the *Independent on Sunday*, 'a truly important book' (*Times Higher Education*). His international collection *The Pop Festival: History, Music, Media, Culture* is published by Bloomsbury this summer.

ABSTRACTS (IN ALPHABETICAL ORDER BY AUTHOR)

Asani AFOLABI Ladoke Akintola University of Technology
Inter-Regional Dimension of Oil Mining and Sustainable Food Security in the Niger Delta Rural Sub-Region of Ondo State Nigeria

This paper evaluates the effects of oil mining on the livelihood of the people in the rural oil producing area of Ondo State in Nigeria, especially as it affects food security. The paper examines the socio-economic characteristics of the people, evaluates the state of farming and fishing; and measures the effects of oil production on the environment, especially as it affects food security.

The two oil bearing local government areas (Ilaje and Ese-Odo) were purposively selected for the study. Two non-oil producing local government areas (Irele and Okotipupa) too were selected, based on contiguity. Fifteen communities were sampled across the two local government areas with 1375 respondents randomly selected for questionnaire administration, complemented by oral interview and physical observation. Descriptive and inferential statistics were used for the analysis.

The study revealed that water and land pollution has resulted in food poisoning with consequent negative effect on health and economic dislocation of farmers and fishermen. Fishing (76.3%) and farming (14.3%) are the indigenous occupations; 23.1% were fishermen and 13.6% were farmers; while fishermen and traders constituted middle income (44.6%), professionals alone were the high income people and farmers were at the lower rung; access to portable water was low (8.2%). Also, the effect of oil production on land, water, farming and healthcare was significant at 0.000 but insignificant on fishing at 0.921.

The paper concludes by recommending anticipatory and precautionary planning approaches to development and environmental management activities, institutionalization of farmers' cooperatives, land reclamation, pollution abatement and agro-based investments; as components of integrated rural development.

Jason AUSTIN Drexel University
Aleksandr MERGOLD Cornell University
Horizon, a (sural/rurban) instrument

An elusive concept situated between geometry and mythology, horizon had been at the center of culture formation of humankind. In almost every known language there is a word (or several words) that describe this imaginary line, and unique interpretations of it as a concept exist in every geographical locale. To any discipline concerned with shaping artifice as intermediation between Human and Nature, horizon is fundamental. It is a datum with which to measure the relationship of design (city, room, window, painting, garden, field, or machine) to its surrounding environment (land, water, air and gravitational pull). It is through a close study of embedded local concepts of horizon (geographical, ecological, cultural, and historical) the understanding of space and place emerges.

Horizon, of course, is an instrument best tuned to a rural condition lacking in density and built form to obscure the edge of the perceivable world. What happens to this instrumentality in a world where the rural and urban conditions are continually blurred? Somewhere in the beginning of this century the rural and urban population of the world was briefly equal – and now the scales have tipped in favor of urbanity with future projections estimating over 75% of the world's population to be urbanized. The very division between taxonomy of human settlement conditions – the urban, the suburban and the rural – now no longer functions. Today, the lines between the city, the suburbs and the countryside are blurred. This is a function of various factors – economics, ecology, climate, convenience, physical resources, perception, etc. – that directly or tangentially influence human occupation. This resultant manifests itself in multiple scales, media and cultural experiences; it is a liminal and almost surreal condition sculpted simultaneously by local and global metrics. Since the old discrete designations of human occupation no longer describe the current state, the new classification – SURAL™ and RURBAN™ -- is at the extreme end of the same gradient range. This gradient of typology is a horizon on to itself, especially amidst the paradox of shrinking cities that are re-ruralizing and the growing cities that are swallowing the surrounding non-urban areas.

The proposed paper will examine the shifting gradient of the Sural/Rurban horizon within the 21st century's realignment of the patterns of human habitation.

Martina BARCELLONI École Polytechnique Fédérale de Lausanne
Radical Lessons for a New Rurality

At the beginning of his work, in the mid sixties, architect and designer Andrea Branzi was yet hoping for the dissolving of the physical and figurative bounded Metropolis and the emerging of an increasingly dispersed, introflexive and immaterial one, founded on a solid alliance between town and country. In No Stop City (1971), Archizoom's most popular model, the liquefaction of the solid bodies in a diffuse and isotropic territorial system was yet complete, entailing the total replacing of strong and compact urban figures with weak ones, governed by increasingly horizontal, system-type logics.

Today low settlement density landscapes, in which rural and urban realms are increasingly interlinked and interdependent, account for the most consistent and quantitatively important part of the contemporary city. They are the most glaring expressions of the self---constructive capacity of the subjects inhabiting the same and appear extremely eloquent in announcing the evolution towards a completely new form of city. Contemporary urban figures as "Città diffusa" in Northern Italy, "Zwischenstadt"

in Germany, fine grain settlement dispersion in Flanders, or "Desakota" in Asia are just some of the examples able to effectively describe the emergence - starting from the late sixties - of an increasingly isotropic and dispersed urban condition, more and more related to the diffusion of the urban fabric in the agricultural landscape. Today, as to confirm Branzi's "prophecy", these figures increasingly reveal the dispersed urban condition as an asset and not a limit for the construction of a radically innovative urban dimension, a condition able to rethink urbanity beyond the long-standing opposition between center and periphery.

Through this paper the author intends to analyze, in the light of the contemporary city's most recent developments, a small set of unpublished radical projects designed by Andrea Branzi's master students between 1995 and 1996, years of the emergence of Agronica, his most recent and convincing "weak work". These projects investigate the possibility of creating, through the overlapping on the existing urban tissue of light and extended systems of reversible service---architectures, a non---hierarchical and horizontal mix---use scheme seeking a radically new dialogue between the traditional Metropolis, the productive dimension of the rural domain and emerging urban forms and lifestyles.

Andrea Branzi's recent attempt at innovatory mediation between an intellectual vision linked to the utopic dimension of the project and the will to intervene on reality in order to interact with and modify the same, finds in these unreleased projects an extremely prolific insight able to evoke, in the light of the Horizontal Metropolis of tomorrow, a radically new way of being rural.

Katy BEINART The Bartlett School of Architecture, UCL
Salted Earth: Salt-making as a Poetics of Mobility and Place

Salinas (saltworks) still exist as physical remnants of another period of global trade, when salt was a valuable commodity. My research into the salt trade shows the changing nature of global commodity movements which mirror relationships between rural and urban areas. The current currency of salt is in part as industrial processing material and in part as a cultural symbol, and the transformation of saltworks into tourist sites show the need for these remnants of another era to reinvent themselves. I also highlights the residual qualities of salt as an index, representing a poetics of place, movement and memory. Fragments of salt products still exist today, such as salt-fish, which is produced for its cultural value rather than the necessity of salting for preservation. Salt also persists in language in words such as salami, salary, and salad. But those using saltworks sites, which were once fought over for the value of their product, are now questioning their identity.
My research proposes that a poetics of salt could be developed through a practice of 'salting', connecting different salt practices past and present from rural to urban to

understand connections between language, material culture and what people bring to cities when they migrate. I have been exploring this through making a series of journeys connecting a key site in London to sites elsewhere. Salt technologies, production methods and cultural uses are then re-made through artworks which re-present both meaning and materiality, whilst trying to focus on the poetics of the particular.
In this paper and linked exhibition, I will discuss a specific journey and set of outcomes from a research project I carried out in 2013. I traced saltfish from a Portuguese delicatessen in Brixton market, London, through the history of the production and trade in salt cod, to Salinas in the West coast of Portugal. I then made a road trip exploring a series of Salinas at Rio Major, Figueira da Foz and Aveiro, documenting processes and landscapes of salt.
These saltworks exist mainly on the edge of cities, and in rural coastal areas, and are often a physical trace of past mobilities, part of cycles of migration and trade. These sites can be read in a number of ways: as a technology that has altered little over centuries, still working in synergy with the environment and ecology of place; as a set of processes of harvesting, storing and preserving which become almost a physical archive (which could stand in for memory and cultural preservation); and as architectural and landscape interventions which have a specific aesthetic and vernacular relating to their use, one which is being re-used in concepts of heritage for tourism.
I will explore how these specific sites and aspects of salt-making processes, which include slowness, seasonality, and crystallisation, could be adapted through re-making and re-presenting to form a poetics which can offer spatial practitioners new approaches in thinking about place and mobility, between the rural and urban.

Christine BERBERICH University of Portsmouth, UK
Affective Englands: A New Direction in English Landscape Writing

In 1984, the American travel writer Paul Theroux commented that 'there were no blank spaces on the map of Great Britain, the best-known, most fastidiously mapped and most widely trampled piece of geography on earth' (1984: 15). This statement appears particularly relevant again in the first decade of the twenty-first century, when practically every month sees the publication of yet another travelogue specifically about England and – interestingly – written by *English* travelers: some pack up the entire family and travel the land together; others swim through English waterways, walk along the coast with the dog, travel on public transport or a converted milk float. This trend is also echoed in contemporary TV productions that see a plethora of programmes dedicated to the exploration of rural England. Traditionally, the English landscape has always been used to define England as a whole – as Stanley Earl Baldwin already famously put it: 'To me, England is the country and the country is England' (1938) and the critic John Short confirms that "in England the two meanings of country, as

countryside and nation, are collapsed into one another; the essence of England is popularly thought to be the green countryside" (in Halfacree, 2003, 143). Most contemporary travel accounts aim for the 'grand tour' and the 'grand narrative' – the attempt to see *all* of England, write about *all* experiences, and so answer all-encompassing questions about contemporary English national identity. But there is also another trend – a more small-scale, more personal, and far more intriguing one: the attempt by a variety of writers (these include Robert MacFarlane, Simon Armitage, Michael Symmons Roberts to name but a few) to engage with hidden away corners of England, ancient hollow ways, for example, or urban edgelands. These writers explore the country of their birth in a new and very intimate way, often sleeping rough in order to get closer to the land, and to absorb and experience it in all its multifaceted ways. This affective engagement with very small corners of the countryside allows for a much closer engagement with the nation overall.

This paper argues that this new focus on affective engagements with England, and here in particular the English countryside, has to be seen in the light of a post-devolutionary English identity crisis. Quite literally walking / traversing the land seems for many the best way to not only address their home country's history, traditions and myth but also, importantly, find their own place within it and so (re)discover their own sense of Englishness.

Sara BISSEN and Samantha CLEMENTS The New School, New York
Bastardized and Idealized: Urban Farms as Imagined Rural Oases

In 2006, farmers from South Central Farm in Los Angeles were evicted from their lot. In 2012, Brooklyn Grange Farm celebrated their first harvest. One was a destroyed community garden and the other a profitable business. This distinction is not due to an acceptance of urban agrarian practices over time, but to the type of role the 'farm' is set to play in the urban core; it isn't rural and not uniform.

Rooted between skyscrapers and developer lots the distanced, out of sight, and seemingly peripheral, productive elements of rurality remain in the background. Urbanization, as cited by Baudrillard in his precession of simulacra, has unfortunately only aided in the degradation of rurality and nature. Therefore urban 'farms' are a production of land that is based upon a dichotomous relationship that is dependent upon the population embracing an idealized, surface rurality where farmers and consumers still actively participate in - rather than resist – the capitalist cycle that contributes to food insecurity and manifests a false sense of community.

Here rurality, and subsequently nature, is fetishized and treated as the beautiful antithesis of the urban. It's a dark romanticism that reduces rurality to a mere reproduction: creating a 'best of two worlds' situation at its ideal and a degenerate utopia, articulated by Marin, at worst. In looking at case studies of farms and gardens in Los Angeles and New York and patterns of land use in "peripheral" centers such as Newark, New Jersey we argue that rural land use in the urban can be re-imagined. Utilizing theories of simulacra, spectacle, and utopianism we craft a new imaginary that functions as productive spaces of resistance to embody food sovereignty and community rather than co-opting farming and parading a valueless image of urban-centered agricultural production when it grossly falls short.

Gary BOSWORTH and Chris CHEN University of Lincoln
Rural Perceptions and Place Identity – A Study of Counterurbanisers

The "rural idyll" how a powerful effect over representations and perceptions of the countryside in the UK and has been associated with the ongoing counterurbanisation trend. However, little research has been carried out to understand the critical factors influencing the choice of destination among rural movers making the link between the "rural idyll" and counterurbanisation somewhat elusive. Consumer behaviour approaches that draw upon psychological influences have been applied to many other areas of research, including hospitality and tourism (Bai et al., 2006; Chen et al., 2014a & 2014b), place-specific food and drink products (Alamanos, 2014) and other niche brands (Jarvis and Goodman, 2005) but not to rural house-movers' destination choices. Thus, our research applies a consumer behaviour approach to explore the decision-making of a sample of people that are actively seeking to move to a rural home. This builds on earlier work in the Netherlands (Bijker, forthcoming) using a diary approach to observe changing influences and priorities over the search period.

In particular, the research concerns the role and meaning of "place identity". Place identity and has been studied from different disciplines including environmental psychology (Jorgensen and Stedman, 2001; Proshansky et al., 1983), organisational studies (Ashforth, et al., 2008; Ashforth and Mael, 1989), rural sociology (Shucksmith, 2012; 2010) and tourism marketing (Pritchard and Morgan, 2001). From a marketing perspective, an identity is a strategic resource (Melewar and Jenkins, 2002) which sits uncomfortably with the sociological view of identity relating to a sense of personal belonging (Giles et al., 2013). In our study, place identity is one of the key parameters to illustrate the relationship between an individual and a place, and further has potential influence on a series of behaviours including retention or moving.

The approach will combine a set of practical housing-search questions which respondents will be asked to update on a fortnightly basis. Combining this with details of houses that they have viewed and a short description of their decision in relation to each house will shed light on how different people balance priorities when seeking a rural home. This is also intended to be a useful tool to help their search so we will take advice from estate agents to ensure that our questions are appropriate. Secondly, we will conduct an interview with participants at the start of the process to build a profile of their attitudes

towards rural living and their aspirations relating to their move. This will draw on well-rehearsed place attachment approaches (Chen et al., 2014b) but the questions will be amended to refer to future perceptions rather than lived experiences. Together, these approaches provide a baseline for future interviews to assess how planned priorities and aspirations are compromised and revised throughout the house moving process.

By understanding how aspiring counterurbanisers perceive rural places and how the assets of rural places are communicated, whether through agents' marketing, personal perceptions or other media, this research will identify the extent to which various rural representations act as driving forces behind counterurbanisation. At a basic level, this can guide planners, home-builders and estate agents servicing the demand for rural living but at a deeper level, it can help us to understand changing communities in rural areas where individuals may have very different versions of place identity leading to different expectations of what the rural community means to them.

Roberto BOTTAZZI University of Westminster
No More Outside: Andrea Branzi and the Rural

In their seminal *Empire* (2000), Negri and Hardt announced that 'there is no more outside'. Global capital fuelled by technological advancement has eventually appropriated the whole planet leaving behind no political alternative. By dismissing the utopian project, they call for a form of critique and action to take place within the (endless) territories of capital. The commodification of the entire planet obviously includes nature and cancels out distinctions between urbanised and rural landscapes.

Despite the provocative tone of this announcement, some architects had already sensed such mutation and investigated its implications in their designs. Towards the end of the 60's Florentine Radical group Archizoom (led by Andrea Branzi) proposed to urbanise the entire surface   of the planet through a single building that literally had no 'exterior'. Their theoretical proposal – titled *No-Stop City* (1968-72) – imagined a new interior landscape fuelled by technology in which the logic of the metropolis had taken over and obliterated previous distinctions between urban and rural land. Though the scale of *No-Stop City* was enormous, its spatial quality resulted from very small interventions which did not give rise to an overarching composition; a plankton of reconfigurable objects, not dissimilar to the soft systems governing agriculture. The hybridisation of urban and rural strategies is still present in Branzi's work; in *Agronica* (1995) he predicates a type of urbanism based on agricultural principles.

Branzi's design approach towards cities and rural areas conflates complex considerations on technology, politics, and design which have not been discussed in relation to the present global situation. Comparing the Italian countryside in the 1960's – the context in which Archizoom was operating – with the scenarios informing Negri and Hardt's ideas is a useful and unexplored exercise. There are two main elements the paper will dwell on.

The first will regard the importance of design. Archizoom, contrary to Negri and Hardt, was able not only sense and understand a different relation between cities and rurality, but they were also able to instrumentalise it towards a different kind of architecture. Secondly, the topics touched in this debate are far from being outdated. The diffusion of digital technologies has affected rural and agricultural areas as much as urban ones. As we discuss which role design will have in this mutated landscape, issues of composition, scale, politics, and culture will be questioned. It will then be useful to re-examine how Branzi's quest for a dynamic architecture made of 'endless systems of pulverised objects', of 'reversible transformations', and 'weak urbanism'.

John BRENNAN University of Edinburgh
Untouchable Rurality?

Rural environments can be conceived in a multitude of ways. Discourses often refer to productive and protective landscapes that are linked to constructs of natural environments as being instrumental or arcadian. These divergent views often take root from the rural being perceived as the urban 'other' as established by Raymond Williams in *The City and the Country*.

The rural is often observed as having desirable qualities lacking in urban lives, of uncontested nature and the landscape sublime. This arcadia is of course utopian in character and essentially untouchable as no landscape has escaped human intervention. However such realities do not impede a conservation imperative, whereby the rural is to be preserved, protected and pickled in its own imagined past.

To develop rural economies and societies means often to build, but the relation of contemporary architecture to its host landscape is often servile. Legislation and guidance start from a position that when in open country buildings detract from the environment, to be placed carefully, framed, and essentially hidden. In terms of detail design - favoured forms look back to evoke the pre-urban.

Landscapes and its established building stock, generate strong narrative threads that together generate a sense of rural tradition. These embedded public narratives in turn define what we build and develop. To challenge this, we investigate established means by which narrative technique is employed to generate rather than interpret form. Buildings can be conceived as vehicles to tell stories about the land on which they lie through the personal narratives of the designer and their client.

We examine two projects, one an artwork, the other an artist's working farm. These contemporary contributions make new spaces in rural environments. They are deliberate in their intention to respond to context quite differently to embedded expectations of rural Scotland. The first is the Rannoch Skyspace by James Turrell in collaboration with the author. The project declares itself detached from historical and cultural cues through a meditation on context through the senses of sight and hearing. Although seen as a piece

apart from its surrounding vernacular, its construction resonates with the social and technological histories of hydroelectric development.

The second project reinterprets the farmhouse; a typology implies a specific mode of work. Instead, livestock and arable farming is woven through with art practice. Work by Su Grierson such as *aerial roots* concerns itself with a timeless quality in the productive landscape where the rhythms of harvest and livestock rearing are valued as much as the compositional beauty of a protective landscape. When making a new farmhouse for Grierson, a visual sense of vernacular is confronted. Based in the grounds of a country house, dynamited in 1947 the new building engages with complex and contemporary living patterns that play out in non-traditional form.

The two works endeavour to demonstrate that bold intervention in sensitive rural locations need not be contrary to an imagined vernacular. Instead the stories created by the designers and conveyed by the buildings can be as persuasive as those public narratives that range against them.

Jonathan BRUTER Université Paris 1 Panthéon-Sorbonne
Toward a landscape transition in Japan

Due to her geographic and climate situation, Japan is permanently exposed to natural disasters, such as earthquakes, volcanic eruptions, tsunamis and typhoons. This has strongly influenced her culture, mythology and visual arts since the early ages of her history. If the territory of the archipelago is traditionally considered poor in natural resources, it actually has a renewable energy high potential, which challenges the very concepts of natural resources and natural wealth, by changing symbolic and spatial links between the local population and its territory. Moreover, in the context of the post-Fukushima changes in national energy priorities, and the important problems of aging and population decline, which are particularly visible in the countryside, renewable energies development appears as a major challenge. It can indeed help revitalizing rural territories and improve landscape maintenance.

This research is based on a comparative analysis of two relevant case studies: Minami Aso located in Kumamoto prefecture and Iwakegawa in Aomori prefecture. These cases aim to give a new light on how a new generation of Japanese farmers develop, in collaboration with local authorities, new practices related to renewable energies in the countryside in order to answer local problems, such as landscape maintenance and ecosystem preservation, as well as national issues such as revitalization and demographic problems. I also explore how the cultural link to the forces of nature changes with this new settlement.

The case of Minami Aso concerns exploitation of Kaya in the specific landscape of mount Aso caldera. It analyzes the work of the farmer Eri Otsu, who is stepping into innovative agricultural and social practices in the view to improve energy self-sufficiency and attractiveness of this territory. In the second case, farmers also nurture biomass exploitation of Kaya in order to maintain Iwakegawa wetland landscape and ecosystem. Both cases call new settlement forms and spatial uses in Japanese rural spaces.

Ksenija BUNJAK and **Mladen PEŠIĆ** University of Belgrade
The Country and the City in-between: (sub)Rural and (sub)Urban Areas in the Post-socialist Serbia

The terms *rural, countryside, village* etc. tend to bring the images of nature, tradition, and often evoke feeling of the local identity. But, what is the meaning of these terms? How can we define the *rural*? Although that rural areas in general are subjects of significant socio-economic challenges both on global and local level, they are very often considered as small and closed communities, perceived as isolated places. However they are also subjects of world changes and can be valuable in future development due to their natural resources. We would like to discuss position of rural areas in transition to market economy within post-socialist countries and establish their influence on environmental factors and life quality in general, especially in the context of Serbia.

Socio-cultural rural development in Serbia since the World War II happened within defined social and political conditions that directed development of villages and cities. These conditions can be identified on general and on a specific level. General level is the level of ideology where conflict of old and new, traditional and modern/contemporary took place. Specific level brought along specific actions directed toward the annulment of differences between the village and the city. Socialistic accumulation in former Yugoslavia brought a gap between urbanization and deagrarization created deeper conflicts between the village and the city. Within this research we will analyse ''deagrarization'' as a process of constant movement of the population from agriculture into the other activities, provoked by the development of the social labor division, especially in the period after the World War II. This period in Serbia was characterized by the disturbance in demographic structures, and variations in the social and professional composition of rural and urban communities. The result of this process was spatial regrouping of the population followed by the changes in the peasant's attitude to land. All of these brought up major changes in spatial structure of both urban and rural areas and left great consequences for the environment and everyday life of inhabitants.

We will examine these phenomena through the analysis of specific settlements in Serbia. These settlements are positioned near the cities and are still officially called *villages,* even though they deny most of the basic rural values. They are not rural any more, but they are not yet urban, either. Does the contemporary understanding of the urban-rural relation lies in these phenomena, in the forms in-between? Some authors consider these settlements as a specific type of suburbia. But, what is considered as sub-urban and sub-rural today?

The aim of this research is to define (sub)Rural and (sub)Urban areas with the same local features, to describe and evaluate them, to outline development possibilities and to provide potential solutions in the context of present problems in these areas. The basic research includes specific deductive approach – using the general/common assumptions in order to form an adequate methodology for description and research of the local/individual, having in mind that introduction of the definitions and principles at the local level can influence the changes and the ideas at the regional and national level. This represents the first step towards modification of the existing national strategies regarding division between rural and urban areas and creation of the new ones which will deal with the areas in between ((sub)Rural and (sub)Urban), in order to develop new approaches for establishing networks of different types of newly established typology. We will try to analyze possibilities for networking different types of so called mixed areas in Serbia in present socio-political context.

Harry CHARRINGTON University of Westminster
Field, Factories and Workshops: Aalto, Kropotkin and Mantegna

It can be argued that much of the sustaining historiography of modern architecture is an oppidan narrative that typifies the rural as a purified recreational space for sophisticated urban types, or as a bucolic setting for an innocent vernacular. Wilfully de-valuing the productive rural economy, and the increasing blurring of city and country, architects have largely abandoned these territories to other, more or less complicit, agencies.
A significant attempt was made, nonetheless, in the early- to mid-20th century to engage with the shifting nature of rurality through the development of Regional Plans. Neglected in the late-20th century, it is now timely to re-evaluate these in the light of the unfolding catastrophe of climate change, and our increasing understanding of interdependent local ecologies.
This paper considers Alvar Aalto's 1942 Kokemäenjoki River Plan in western Finland, a state-backed commission, critically instigated by Harry Gullichsen, which synthesised topography, industry, forestry, farming, transportation, wilderness and residential areas into a single entity that melds disparate strands together from past and present, local and universal. The Plan responds to the challenge of Aalto's own 1941 lecture The Reconstruction of Europe is the Key Problem of Our Time through advancing an ideal of a political and environmental entity that Aalto called "an architectural plan […] a single web".
The impulses for this plan will form the centre of the paper and its analysis of the plan. In particular, "the synthetic landscape" that Aalto observed in Mantegna's frescoes in the Ovetari Chapel in Padua, and his reading of Pyotr Kropotkin, (Field, Factories & Workshops, 1899). In Padua Aalto observed an artistic rendering of city and country "in idea" as a pre-industrial order in which intellectual and civil life was harmonised with rural

endeavour and landscape, while in his readings of Kropotkin, Aalto – a self-declared anarchist – sensed an echo of the balance of this small city-state and its environment, but one underwritten by an empirical research and political argument that confronted the scale of modernity.
Aalto found in Kropotkin's anti-positivist model of concentrations of labour living within a dispersed economy with ample 'free-time' for culture, a model suited to the contingencies of rural Finland, and the political agenda he sought to promote in the Second Republic. In turn, Aalto's unmediated connection with Kropotkin made him particularly disposed to the influence of Lewis Mumford, whom Aalto met in the United States. While Mumford, as well as the Finnish town-planner Otto-I Meurmann, brought Aalto close to Patrick Geddes's holistic approach seeking a reintegration of science and the humanities, and a postindustrial culture that resonated with his own Jyväskylä childhood inheritance of a natural order "between Darwin and Goethe" in which patterns of natural growth are shadowed by human artifice.

Kate CHEYNE and Graham PERRING University of Brighton
From Village Workshop to Village Factory: The need to develop progressive rural manufacture, materials, crafts and construction

Since the recent recession it has been argued that UK manufacturing could be a catalyst for economic growth, but little has been done to highlight or support the plight of the vulnerable, often small-scale rural industries, associated communities and the related role of local construction activities. In acknowledging the long term threat to such communities, the government recently stated their aims for increased development within national parks to stop communities turning into "museum pieces where they are not so much protected as embalmed." National Parks then represent an example of this situation of heighted tensions and in particular, the recently designated South Downs National Park. UK National Park Authorities are required by law "to seek to foster the economic and social well-being of the communities living within the National Park…". However, in seeking to reconcile conflicting purposes primacy is given to conservation and enhancement of the natural environment and historic character of the villages and towns, often at the expense of the social and economic necessities of its resident communities. This paper considers that there is a pressing need to connect together threatened industries, livelihoods and communities towards potential and as yet unrealised future enterprises. The adoption of traditional rural materials and products for new uses in the construction industry, and the adaptation of fabrication processes, using both digital and analogue construction techniques could enable the scaling up of sustainable rural production and support a resurgence of economically viable livelihoods in UK manufacturing. The potential for the rural built environment would be in the revaluing of traditional crafts and material uses which, through innovation can contribute to the

development of progressive local vernaculars that respond to contemporary contextual needs in the British countryside.

There is a case for an investigation into lost and threatened rural practices which have potential to inform an architectural language that remains sensitive to local context, relevant to the community whilst strengthening the economic viability for rural fabrication and manufacture.

The proposal for developing a comprehensive local knowledge network to promote 'making' skills, knowledge and local material sources would be a valuable step towards ensuring the development of resilient and improved livelihoods of those involved in rural enterprise. Bedding this knowledge into local planning policy and design guidelines would allow wider impact with less prescriptive aesthetic outcomes.

Questions to be addressed in this paper are: Can rural craft and manufacture facilitate development of new methods of production in the built environment and novel uses of existing materials that contribute to a new rural vernacular? Can the character of new rural development more particular to each specific place, be informed through provision of alternative knowledge-based resources, networks and design codes?

Kate CORDER University of Reading
Re-imagining Rurality – Contemporary Allotment Strategy In Relation to the Allotment Movement's Formative History, A Visualisation Through Art Practice

Allotment sites are as individual as their cultivators; some wilder than others. Allotments were established for the landless poor through protest and political activism during the late 18th and early 19th Century, therefore in the 21st Century, a gardener knowingly or unknowingly enters a political arena and continuation of allotment history when acquiring and cultivating a plot. This presentation uses an interdisciplinary combination of approaches towards allotments, including social history, art history and art practice, to explore allotments as valuable land resources and sites for contemporary cultivation in everyday life in the 21st Century. I will focus on a brief social history of allotments from the 1790s (with reference to the work of rural historian Jeremy Burchardt). I explore the expansion of the allotment movement in relation to allotment sites and their labour. The early visual history of Allotment gardens in the 19th Century is almost non-visual in the sense of painted and drawn records. Through observing archives, museums and galleries it seems the allotment movement, as a visual subject does not emerge until artists such as George Clausen and Van Gogh painted allotments in the late 19th Century almost a century after the movement germinated. Artists who depicted rural labour normally focused on group activity rather than the individual cultivator. Previously rural labour in art was depicted from a moral perspective to inspire good behaviour in workers. Allotment work was a more autonomous activity performed by individuals. Allotment cultivation donated an independence, which those in authority preferred to be unseen

and not necessarily encouraged. Even now allotments are for many unseen sites, because access is limited to key holders. Sometimes allotments are seen from a distance while travelling on trains, but significance of the allotment gardens are easily obscured or unrecognized. Contemporary art can depict observations of allotments, re-imagining their presentation. Allotments as sites are vitals containers of individual cultivation practice and wildlife. Concurrently, allotments are also underused and under estimated places of social production in everyday life and rural or environmental contingency in urban and non-urban areas. I live in a town, which has allotment waiting lists, yet the site where I have an allotment has many vacant plots growing wild. Allotments can be perceived as utopian oases, providing space for nutritional cultivation and generating quantities of vegetables ensuring self-sufficiency. However, allotment reality can generate allotment dystopia for the cultivator through various restrictions, such as, allotment "journey to dig", a position expressed by Burchardt and the Thorpe Report. Environmental factors (weather and wildlife) can diminish production. Work schedules, time factors and expense of maintaining a plot, contribute to allotment dystopia, disillusion and plot abandonment. Allotments are included in the taxonomy of leisure and culture and historically their cultivation occurs in one's leisure time, although this position alters in times of scarcity and war. Contemporary allotment production in the 21st Century could increase if allotment cultivation was recognized as viable employment rather than leisure activity.

Julie CRAWSHAW Newcastle University
Further in Land: Art and Island Knowledge

Drawing on experimental ethnography and artistic fieldwork, this paper describes how art mediates rural knowledge through landscape. Off the North East coast of England, Holy Island has a resident population of 120. A place of environmental and historic significance, many agencies have management responsibilities for the island. As part of a knowledge exchange programme, the coordinator of the partnership of management agencies invited me to explore the potential role of art as a way to engage the island community with island development. As a participant-observer, I spent regular residential periods over a one year period. I kept an ethnographic field diary of island practice, and commissioned five artists to develop workshops with residents: to explore the island from the island's perspective. Through diaries, photograph and film footage I tell the story of my positional shifts along my collaborative journey: *looking at* the island through the lens of 'rural development', working *on it*, living *in it*, and as a workshop participant – how I was taken *further in.* Rather than representing visions for rural development on land, I trace how the photography, dance, performance, drawing and painting and sonic mapping workshops weave and reveal associations between: rocks and residents; the wind; the tide; sand, and salt. Through experiments in land, understandings amidst the nature of rural development are developed. Drawing on relational perspectives of art and

landscape, rather than exchanging knowledge *about* how art engaged people with island projects (between the university and island agencies, or residents and visitors), I trace how art mediates the growing of knowledge, through engaging with land.

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What To Do When the City Lets You Down? Case Study: Colonie Neighbourhood in Petrosani, Romania

15 decades of intense mining activities, followed by a rapid dis-industrialization, left a number of about 105.000 people in Petrosani basin (the Jiu Valley as it is colloquial called by natives) without their main source of income. More than 95% of these are immigrants or their descendants, dependent on the mining industry. Local authorities sought solutions in the tourism industry but the prospects are very poor, as long as hospitality has never been a tradition and it is hard for former miners to reorient towards the third sector of services. Also, the infrastructure-oriented development left entire neighbourhoods isolated from the contemporary city centers. It proves hard for a resident to have direct contact to the decision-making politicians that he/she voted for, and depends on. He is just one, but urban means large and dependence to a complex network of stakeholders, each one trying to get their own share of profit from the incomes of simple citizens. Politicians are vulnerable as long as they depend on the stakeholders' support in order to have access to power, and they will first listen to their needs and interests instead of their electors'. In this situation, a group of native young professionals, trained in Romania's best universities, attempts to find the solution in a former Austro-Hungarian settlement of about 5500: Colonie Neighbourhood. A grass-roots program was launched in early 2013 and since then small but certain steps were achieved in search of the best solution. We found that a settlement without the mine that supported it for its entire history is not an urban system anymore, its problems are left behind by the City authorities and so it should resort to its rural aspect in order to survive. The lack of involvement can be seen in the low amount of projects concerning the urban fringe neighbourhoods and the lack of a participatory approach to the implemented projects. The shift in the way of thinking is a long process based on responsibility, social interaction and trust. The main goal is to create a large and resilient system of small communities that only count on their own strengths and resources. The head of each one is a Community Center, managed by a Community Development Group in a democratic manner. It means that people will be able to plan and control their own independent food production systems, based on open-air or indoor agriculture, and will not depend on an urban leadership that fails to represent their needs. It does not need to be a new built one, as long as the city outskirts offer an excellent mix of social, economy and ecology opportunities in order to exist as autonomous frames for living, social interaction,

creativity and even coopetition in their own structure and in relation to the city. After this system proves its efficiency, it will be presented to the local authorities and can become a public policy in the entire Jiu Valley as a solution for the urban fringe neighbourhoods' sustainable development.

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Maarten VAN ACKER University of Antwerp
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Climate adaptation by design. Research on peri-urban Brussels

In metropolitan regions urbanization reshapes rural areas. Urban components (e.g. housing, industry and infrastructure) spread out, blurring the former clear-cut division between urban and rural areas. In addition, rural components transform considerably as farmers intensify production, enlarge their scale or opt for biological and community based farming. Furthermore, agricultural land is reallocated for nature and recreational use. The outcome is a peri-urban territory, a complex composition of urban as well as rural fragments.
Meanwhile, the Intergovernmental Panel on Climate Change (IPCC) calls for worldwide climate adaptation, yet tailored to local conditions. Specific challenges are for example urban heat island, pluvial and fluvial flooding, drought and food security. For now, it remains unclear how spatial strategies for climate adaptation may be conceived.
Especially in peri-urban territories there is a need for guidelines to design for climate adaptation, as the above described transformations quickly alter local vulnerability to climate change. For example, intensified crop production and new biological farming may increase drought risks. So how can we design climate adaptive layouts for the peri-urban territories?
This research tries to unravel the complex task of climate adaptation in peri-urban territories through research by design. This methodology may be defined as 'thinking through designing'. In this case, design instruments are employed to explore concepts such as vulnerability and climate adaptation, according to their descriptions within IPCC reports. In other words, maps, sections, collages, models, etcetera are used to interpret what these concepts might mean for territories. In particular, this study will focus on the concept of 'landscape' and its potential in framing the climate adaptation challenge. Does landscape offer insights on local vulnerability and can it be used as a guideline for climate adaptation?
The research is conducted on three case studies in Flanders. In order to cover the variety of local conditions, each case study represents a different historical cultural landscape and

a distinct peri-urban layout. Within this presentation the research results of one case study, namely the peri-urban fringe of Brussels, will be discussed.

For this case study, first, the spatial characteristics of relevant climate impacts are extracted from both climate models as well as historical events. Secondly, landscape systems within the case study are mapped, with special attention for the complex interaction with climate impacts. Among other things, historical and current water management strategies in the Senne valley will be examined in light of fluvial flooding. In a next step, adaptation goals are defined for crucial zones. For each of these zones local peri-urban dynamics, such as shifts in farming strategies and new recreational uses, will be explored. Based upon these adaptation goals and dynamics, climate adaptation strategies, tailored to the local conditions, will be envisioned.

Finally, the design process itself will be scrutinized. This discussion will focus on the role design may play in the assessment of local vulnerability and the development of climate adaptation strategies. Specifically, the potential of the concept of 'landscape' in designing for climate adaptation will be debated.

Marine DURAND École Polytechnique Fédérale de Lausanne
Deep Countryside Vitality: Forms of Rural Continuity and Inertia

Geographers are accustomed to distinguishing three types of rural spaces in France: firstly, the depopulated areas successively called isolated, then *deep* countryside, and now "low density territories"; secondly, the peri-urban areas completed by the *rurbanization* phenomena; and finally, the *vital* countryside (KAYSER 1993), the broadest in terms of areas, whose population actually increased during the last decades - signaling an end to rural exodus. This density-based categorization is limited as the size of the communal surface area is excluded. *Vital* rural territories share spatial characteristics with *deep* countryside - both appear to manifest some enduring ideas of rurality.

The hypothesis is that these territories carry both apparent inertia and continuity, as illustrated by a cartographic comparison of territorial samples mapped by the French geographer Vidal de La Blache over a century ago in his "Tableau de la géographie de la France" (1903), with what is observed today. What do the rural territories mapped by Vidal tell us about rurality today? This comparison highlights a stable structure of rural territories with different forms of urbanization over time – i.e. settlements along roads and canals, dispersed farms, dispersed but closed villages organized around water wells. Measuring this stability of structure by comparing current and historical maps, and producing maps of stratification of the territories in time, reveals a discrete palimpsest (Corboz 1983). As the stratification maps illustrate, the term *inertia* proposed here doesn't assert that these territories are exactly the same as they were one century ago. We refer here, more metaphorically than scientifically, to the Newtonian definition of inertia- the territory we are speaking about can be seen as « moving uniformly » in time –

therefore accepting some growth in population and discrete changes in space. However, as this interpretation could imply the absence of « impressed forces » to explain uniformity of movement, our assumption of *inert* rural territories is called into question. In fact, the kind of rurality that characterizes these territories has changed significantly; despite the inertia the space itself seems to carry, we know that some radical transformations have occurred resulting from « impressed forces ». Firstly, the transformation is structural and physical, related to changes in agricultural activity resulting from « modernization » since the Second World War, reducing the number of workers, who were displaced to industries. Secondly, the change is social and cultural, as most inhabitants of rural areas do not live by agriculture anymore - some of these territories sadly appearing in the new map of poverty in France (2014). The territory itself is not the center of rural work and life anymore.

This essay explores the contradiction between the assumed inertia of territorial structure enabling deep countryside vitality and the radical transformation of inhabitants' lifestyles, believing that this observation is fundamental to further research attempting to conceive of a territorial project for new rurality and naturality - within the deep countryside itself as in the more urbanized but fragmented areas that characterize our cities today.

Adam EVANS University of Central Lancashire
Soft Tension: Rethinking spatio-cutlural practice through the conduit of The Beatwagon

During the early 1980s, the exceptionally urban Hip Hop culture of New York found its way to the UK, via media exposure and most importantly the 1983 documentary Style Wars (dir. Tony Silver), broadcast on Channel 4 the same year. In the weeks following the broadcast of Style Wars the elements of hip hop (graffiti writing, breakdancing, rapping and DJing) were imitated by youths countrywide, regardless of whether they lived in cities, suburbs, provincial towns, villages or hamlets. Hip Hop in the UK is a kind of acquired and appropriated culture, but what values can be explored within this acquisition of Hip Hop culture and its inherent praxis vis-à-vis the spatial and material context of rural and urban Devon? Furthermore, can the actions of a rural form of Hip Hop culture engender new urban-rural dialogue through its spatial and material representations? Could this dialogue be translated to forms of spatial practice?

The paper begins with a brief discussion of Hip Hop culture from 1970s New York to 1980s Devon, to contextualize the culture of contemporary Devon Hip Hop. The paper then begins to address the questions above by interrogating the dialectics between traditional cultural representations of tree, canopy, parasol, meadow and barn with the new cultural tropes of Hip Hop (turntable, microphone, speaker and graffiti). This interrogation is anchored by a thorough analysis of The Beatwagon, a bespoke and home-made portable spatio-cultural sound system that over the past few years has become a key actor at sites

of temporary occupation, appropriation and celebration located in Devon. The paper is further underpinned by Homi Bhabha's theories of hybridity.

The paper concludes by ascertaining that the soft tensions that exist between rural representations, acquisition of culture and the evolution and presence of The Beatwagon establish a hybrid context and practice for urban-rural spatio-cultural dynamics.

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João Luís FERNANDES University of Coimbra
Ana Sofia DUQUE University of Coimbra
Diogo Soares DA SILVA University of Aveiro
Rural Portugal in the Movies – between preservation and change

Based on the recognition of the relevance that cinematographic works may have – through its power of diffusion, manipulation of images and intersections with other artistic and cultural expressions (e.g. literature, music, science) – as means of representation and construction of social images, this paper aims to analyse the ways in which rural areas and rurality are presented in six Portuguese movies. Based on this analysis, the paper will also discuss the influence of those representations in the institution of filmed spaces as visited places.

The six films were selected mainly based on their diffusion among the general public, as well as on their multiple approaches on rural areas and rurality, during the last decade. We analysed *Viagem ao Princípio do Mundo* (1997) directed by Manoel de Oliveira; *Coisa Ruim* (2005) by Tiago Guedes and Frederico Serra; *Ainda Há Pastores?* (2006) by Jorge Pelicano; *Dot.com* (2007) by Luís Galvão Teles; *Mal Nascida* (2007) by João Canijo and *Aquele Querido Mês de Agosto* (2008) by Miguel Gomes. Through the use of a common framework of analysis, built upon the detailed operationalization of the main concepts related to rural and rurality, as well as upon specific methodological procedures for the analysis of films, we analysed the content of the abovementioned movies. The content analysis focused on the main symbols, elements and narratives used in the films in order to address the representation of rural territories and its characteristics.

Although the specific representation of Portuguese rurality was not the central object of the films analysed, the action is placed in rural territories and there are strong references to diverse ruralities. Even though focusing on specific and diverse themes and geographical areas, integrating distinct cinematographic genres and using different approaches, it is possible to recognize common features in the movies, as the references to the rural landscapes or to the rural ways of life, as well as to the tradition/modernity and rural/urban dichotomies.

Between the films that have a particular focus on recording the rural 'as it is', before it disappears, therefore appealing to the audience's nostalgia and the films that present a changing rurality, we may have found a complex myriad of alternative representations of the rural. The rural is represented as a hybrid space, a changing territory and concept; a place to return; a place of memories; a place that is crossed by structural problems (depopulation, ageing, isolation, forest fires...); a mystical place; a gloomy and anti-idyllic space; a space of power and empowerment that is able to affirm itself in the global context. The rural is also represented as a multifunctional territory capable to attract new inhabitants and activities. All the images and narratives conveyed by the films seem able to affect both the social representations and the demands and consumptions regarding rural territories.

Luca FILIPPI IUAV Venice
Designing Decentralization For Marginal Rural Territories In The Age of Economic Crisis. A Case Study In The Northern Apennines

This research assumes the point of view of a marginal rural area to investigate possible models of rural decentralization able to support the transition of the vast European territories of dispersion towards resource efficient economies and societies1.

It moves from the notion of Agrarian Urbanism, as recently introduced by Charles Waldheim2 to identify a specific modernist tradition in the project of rural decentralization.

According to Waldheim this tradition begins with Broadacre City, that represents the attempt of translating into a new urban form the contents of utopia and social reform of the Jeffersonian agrarian democracy to counteract the dramatic effects of the Great Depression.   In the following years, several decentralized rural territories appeared around the world but none of them assumed such a radical and ideological agrarian character. This idea of an unfinished project still vitalizes this tradition and makes us questioning again the relation between space of agriculture, city, and new rural society.

It's in this perspective that we go back today to the Agrarian Urbanism tradition and to the main question that defines it according to Waldheim: how the space of agriculture can be the structuring element of the spatial, economic and ecological order of the city.

This fundamental question is investigated, at least in the framework of an ecologically-oriented urbanism, from the point of view of a new space of agriculture that works as a multifunctional environmental infrastructure, able to manage a variety of ecosystem services beside food production.

Much less investigated is how this working landscape, palimpsest of new models of rural decentralization, can create new jobs and new forms of redistribution of wealth. This

point of view emerges clearly when we switch to contexts where a severe condition of abandonment makes a broad scale process of redistribution of land and forests a possible scenario.

In this perspective, marginal rural areas often represent a unique opportunity to test models of decentralized territories in which the use of natural capital is organized, within circular and local economies3, in order to maximize the creation of jobs and the redistribution of wealth.

In the context of the Italian Northern Apennines that I investigate, we can think cheap ways for coordinating a broad scale implementation of these working landscapes by leveraging on the abandonment of natural capital and means of production that can be seen as an alternative form of social overhead capital.

New democratic and redistributive strategies for accessing to land but also new agroecological systems, that work with low cost of access and maintenance, are essential tools for a project that tries, with a bottom up and reformist approach, to discuss current forms of property and figuring new landscapes that adapt and modify traditional ones to the needs of a coming rural society.

In their integration with the rural settlements, the new agroecological working landscapes manage, within closed loops, ecosystem services such as energy, water, waste and partially food, but they work also as fundamental social infrastructures that support new social spaces and alternative forms of mobility able to reestablish widespread condition of accessibility by recycling abandoned rural paths and roads.

Karen FOLEY University College Dublin
Exploring shifting perspectives on the Irish rural landscape

Social attitudes towards rural space vary, both geographically and across time. This paper examines different stakeholder groups' response to change in the Irish rural landscape associated with new residential settlement and changing agricultural practice. It explores national differences between England and Ireland in their constructs of rurality. In England the idealisation of nature and the countryside by the Romantic Movement developed, in part, due to the significant landscape transformations associated with the Industrial Revolution. In contrast Ireland did not experience the Industrial Revolution and, until relatively recently, was regarded primarily as an agricultural country. Where the rural "other" in the UK was an antithesis to urbanisation, in Ireland the rural was the primitive "other" and set in contrast to the colonising power (Nash 1993). Previous research has suggested that these different histories, one of industrial development, one of late independence, have resulted in disparate attitudes towards the countryside and sensitivities to rural landscape change. Some commentators have noted that, in contrast to England, post-Independence Ireland was less concerned about the scenic qualities of the countryside (McNaughten and Urry 1998).

The research behind this paper tests this assumption and explores what Irish people think of their rural landscape today. It also addresses whether different social groups hold similar or differing attitudes to contemporary landscape change. Using photographs to simulate various rural landscape scenarios a series of five focus groups were held with different stakeholder groups (rural, urban and professional stakeholders) in different locations in Ireland to explore awareness of, and reaction to, rural landscape change. The research concludes that, in contrast with many European countries, there has been limited concern over landscape change associated with agricultural practice in Ireland in recent years. It suggests that this situation is rooted in the fact that many of the elements of the landscape, such as the field boundaries, have not altered significantly and that Ireland's agricultural continues to be predominantly based on grassland management and this practice has not created significant demand for field boundary removal. The second key issue which has reduced landscape change has been Ireland's demography. The reduction in population in the second half of the nineteenth century, and the slow population growth until the mid twentieth century, meant that Ireland did not undergo the widespread urbanisation experienced in so many other parts of Western Europe. This low level of change, when compared to many other places, has perpetrated the sense of the Irish rural landscape as something of permanence.

In contrast to this limited concern about change associates with land use practice, there was a much higher awareness and anxiety about change associated with rural housing. There was a sense that this concern arose from both the unexpectedness of new rural housing, and its scale. The population were unprepared for the unprecedented amount of development that occurred in Ireland from the mid 1990s onwards. As noted above, while the rest of Europe was used to urbanisation as a driver of landscape change, this was a new impetus in the Irish context. The rural as a static backdrop to urban change was now being challenged.

Corinne FOWLER University of Leicester
How Writers Re-Imagine British Ruralities: The Case of Country Houses' Caribbean and East India Connections

Contemporary poets, novelists and playwrights have made substantial contributions to debates about how British ruralities are experienced and represented. Focusing on the British country house, I argue that communities of practice can – and have – contribute(d) significantly to the process of re-positioning and reconceptualising Britain's rural past. My paper is divided into two parts. The first provides a concise overview of literary engagements with country houses' Caribbean and East India connections. The second proposes a productive new model of collaboration between researchers and writers. Writers have long dwelt on these houses' colonial and slavery connections, notably Wilkie Collins (The Moonstone, 1868) and Arthur Conan Doyle ('The Five Orange Pips', 1891).

However, I will argue that post-millennial writing shows intensified literary engagement with country houses' Caribbean and East India connections. In the words of Jackie Kay, writers are busily 'open[ing] up the…counties of Britain to their postcolonial heritage' (Kay 2013: 2). I discuss the significance of recent literary work, including Tanika Gupta's play The Empress (2014), about Queen Victoria's Indian servant at Osborne House, and Dirk Robertson's novel Highland T'ing (1998). I will also talk about my own creative responses to recent historical research on British country houses.

Country houses are currently at the epicentre of historical research and also of public feeling about rural Britain. In 2013 a major essay collection entitled Slavery and the British Country House was published by English Heritage. This year, the National Trust published a book exploring the intrigues of Chinese wallpapers. Both publications coincide with landmark projects at UCL called 'The Legacies of British Slave Ownership' and 'The East India Company at Home'. There is much at stake in making country houses' slavery connections better known. As Madge Dresser and Andrew Hann write, the British country house is a 'symbol of refinement, connoisseurship and civility', regarded both as 'the jewel in the nation's heritage crown' and 'an iconic signifier of national identity' (2014: xii). Following Downton Abbey, Britain is experiencing record visitor numbers to country houses. Swelling visitor numbers coincide with historically-informed artistic developments, including the release of the film Belle (2014), which has piqued public curiosity about Britain's early black presence. Nonetheless, country houses' manifold Caribbean and East India connections are not immediately discernable today. Many visitors to country houses remain unaware of these connections, which are not prominently featured in visitor information (Bressey, 2013). With this challenge in mind, I reflect on the value of close collaboration between researchers and writers.

Nicola GILMOUR Plymouth College of Art
Radically Inclusive Forms of Production

Within the current context of climate change, oil's declining net-energy-ratio and ongoing economic crises, this paper explores inclusive, rural-based production methods that offer the possibility of a culture that can operate within a solar economy, as an alternative to the production of surplus value with its reliance on a fossil-fuel-based economy. This work attempts to engage with the difficulty of the lack of a recognised transdisciplinary language and modality that is able to articulate the plural, relational web required to navigate both the biological and cultural components of a rural setting.

In recognizing that the application of a fossil-fuel-based economy is a factor in shaping the material form of developed agricultural spaces, this work aims to investigate sustainable approaches that disrupt 'oil based' forms through the merging of biological processes and utility for humans. Using the feature of materiality and its behaviours, of both human fabrication and the living environment, processes outside the limitations of specialist human categories of knowledge are explored. Whilst this approach allows for a radical inclusivity to be enacted within the work it reveals that the construction of the "bell jar of ownership" of land and its resources requires review. Rather than a return to the traditional commons of pre-enclosure times, more appropriate post individualist methods are explored such as coproduction cooperatives

This paper explores modes of production allowed by what political theorist Jane Bennett refers to as an open-ended collective, which in its accommodation of transdisciplinarity, or a common ground between human and nonhuman actants; highlights the fragility of reductive economic structures and enables the inclusion of market externalities such as climate change. In an attempt to move away from the mutually exclusive frameworks of either late capitalism or uninterrupted biological function, post individualist approaches are explored as a means to address the cultural and biological 'death' of function of resources due to their "commercialization and consumption". This reframing recognizes the potential to use the value of current externalities, such as social and biological capital.

An urban example of such a resilient coproduction cooperative can be seen in the OTOProjects by Assemble Design and Architecture Collective, in which volunteers transformed rubble found on site into building blocks. Arthur Hollins' design of permanent year-round pasture seed mixes with mat-forming properties that protect soil structure from damage by livestock in winter conditions, offers an example of rural coproduction. These inclusive forms of production allow for disruptive innovation, they are sustainable approaches that reduce the surplus value afforded by oil i.e. profit; the creation of sustainability and resilience offers an unexpected approach to modern markets. These forms of production use a recognition of market externalities as a resource to replace oil and build cultural and biological communities.

Rupert GRIFFITHS Royal Holloway University of London
Lia WEI SOAS University of London
Site-Seal-Gesture: Reimagining the ruins of defensive architectures in the Thames Estuary

This project traces itineraries between defensive structures built, re-used and abandoned along the Thames estuary and South East Coast over the last 300 years. Our sites are peppered along a route stretching from the concrete barges of Rainham Marshes along the Essex coast and to the military research base at Orford Ness on the Suffolk Coast, now a nature conservation area. On the south side of the Thames, we move between sites in Kent, from Cliffe to the Isle of Grain, the Isle of Sheppey to the Maunsell Sea Forts and the sound mirrors in Denge.

These sites are often located in what were in the 17th and 18th centuries considered as rural wastelands, the marshes and mudflats of estuary landscapes, a quagmire at once frightening and viscerally repulsive to the 'outsiders' who encountered them. However,

for those who dwelt in these landscapes they provided sustenance and industry, a source of fish, reeds for basketmaking and peat for fuel. For both outsiders and those who dwelt there these landscapes were a rich source of folklore and superstition. It is this slippage between 'actual' and 'imagined' that animates our project.

The bunkers and fortifications we visit in these marsh and estuary landscapes allow us to further emphasise this trajectory of imaginative encounter. In Virilio's account of the Atlantic Wall, he recounts how he 'would happen upon these concrete markers at the summit of dunes, cliffs, across beaches, open , transparent, with the sky playing between embrasure and the entrance, as if each casemate were an empty ark or a little temple minus the cult' (12). We are similarly inspired by persistent materialities and emptied out forms set against expanses of marshland, clay, sand and water. Our intention is to re-populate these architectural and landscape archetypes - crypt, ark, nave, monument, dwelling, wasteland - with artefacts from the absent cult/culture that Virilio imagined. From our disciplinary perspectives of archaeology, human geography and architecture and through our artistic practice, we inhabit these ruins in order to re-interpret their purpose. We re-configure these defensive/war architectures as sites of contestation and porosity, not between hostile nations but between nature and culture, relics invaded and overcome by entropy. One of our sites for example is the sound mirrors in Denge. We make these our home for a few days, documenting, photographing, collecting objects, creating building blocks for our own maps and artefacts, models, drawings and diagrams. These are bound together with fictive cosmologies where base elements of air, water, earth and fire construct a dialectic between nature and culture. The concrete parabolas point over the sea to the sky, their forms and location occupying a threshold between body and landscape. Our aim is to physically and imaginatively insert ourselves into this threshold, and re-presence an understanding of the world that is wilfully fictional, playfully asking questions about the material landscape and how constructed notions of nature and culture and their relationship to one another might be dissolved and re-imagined.

This project was initiated on the kind invitation of 'Public Archaeology 2015' and we will be contributing to this project over the following 12 months.

Xavier GUILLOT National School of Architecture in Saint-Etienne, France
Imagining a New «Territorial Metabolism» in Rural Areas: «Energy Farms» in Ambert (France)

Imagine a new life cycle for small towns in rural areas that are now subject to a form of economic and demographic decline. How could the implementation of a new cycle of energy help in stopping this decline?
Our research starts with a critical analysis of the current "large technological system" in producing energy as defined by Thomas Hugues, in order to "reinvent the fire" as suggested by Amory Lovins. Our goal is to imagine various energy systems at the local scale, in relation to the specific energy potential of rural areas including the four elements: earth, water, air, and fire.

Specifically, the research strategy is to rethink the system of production of energy as a whole: from "primary sources" to final energy for users, in the form of products, such as direct heat, electricity, or fuel. This strategy leads us to overlap "energy levels" formed by these sources and services referring to the socio-economic needs of a population. The identification of these energy levels is also based on the investigation of a set of scenarios formulated by Négawatt in the field of energy, and by Solagro in the field of agriculture (scenario Afterres 2050).

The case study is the town of Ambert located in the center of France in the Auvergne Prefecture. The production of energy at the local scale is associated with the design of a set of multifunctional farms providing food and other services including energy for the community. At the geographical scale, these farms are mostly located on the periphery of Ambert. Their program – in terms of energy, food and services - varies according to the specificity of its location (residential, commercial or industrial) and the availability of land for gardening or live stock.

The presentation will focus on a small farm project for 30 cows which is located in a residential district in the east of Ambert currently composed of individual houses. The introduction of this farm - which also produces energy by bio-methanization of organic material for the surrounding households - is the opportunity to entirely reconsider the life and the economy of this district. Its introduction is also the opportunity to reconfigure the landscape of this part of the periphery of Ambert and to change its status. At the scale of Ambert, new forms of energy and food supplied by these multifunctional "energy farms" are thus the agents of the redefinition of a new "territorial metabolism" associated with the transformation of human lifestyles in their different dimensions: work, mobility, food supply, etc.

This communication is based on research conducted in relation to a design studio (master level) at the National School of Architecture in Saint-Etienne, in partnership with the National Schools of Architecture of Grenoble and Lyon. It will be mainly based on a project designed by Sophie Joubert and Claire Ragué. This research is part of a common contribution to the Interdisciplinary Research Program "Looking at Architecture, the City and the Landscape through the Prism of Energy" (Ignis mutat res) of the French Ministry of Culture and Communication.

Frances HOLLISS London Metropolitan University
Home-based Work and Rural Resilience - Resistance or Survivalism?

The pre-industrial English countryside teemed with home-based work. Seventeenth and eighteenth century inventories of the inhabitants of two Essex villages provide evidence of the social and spatial organisation of the time (Steer 1950). Most were small farmers; the rest covered the necessities of life including blacksmith, weaver, tanner, glover, tailor, barber surgeon, miller, baker, victualler, grocer and draper, butcher, and inn-holder. Most inhabited *workhomes* (Holliss 2010, 2011, 2012, 2015 in press) that had between four and eight rooms, at least one of which was a workspace.

Today, more than one in three people in rural areas in England works at or from home; home-based businesses, the driving force in many rural economies, are fast growing in number (Taylor 2010; ONS 2014). But while adverse governance structures strangle the contemporary visible home-based workforce of publicans and shopkeepers, bakers and garage proprietors who inhabit purpose-built historic *workhomes* in one village, in West Sussex, covert home-based work - in diverse occupations across the social spectrum - blossoms in another in Cornwall. These people range from mechanics and joiners, metalworkers, bed and breakfast proprietors and cooks, to artists and authors, social workers, alternative health practitioners and musicians. Operating surreptitiously, often out of 1960s houses and garages, sheds and summerhouses - but visible to people with local community knowledge - they ignore rules and regulations they consider to be counterproductive.

Linking to the conference sub-theme 'Villagers', this paper will draw on an ethnographic/architectural study of the lives and premises of home-based workers in these two villages in developing an understanding of the spatial practices of contemporary home-based workers in rural England. Asking how design could support or develop this aspect of rurality, it will investigate the extent to which the idea of *extended fungibility* (defined by Lipton (1980) as the ability to convert the resources of money, time and space - swiftly, conveniently and without loss - from one use to another) applies in each location.

Using extended fungibility as a tool to interrogate these contrasting ruralities, it will explore the way that, as resistance or survivalism, home-based work may sustain socially and economically resilient rural neighbourhoods. It will compare and contrast the spatial practices of rural home-based work with those of urban home-based creative practitioners in neighbourhood-based tight-knit communities in San Francisco and east London. And it will posit the idea that a developing understanding of these rural spatial practices may have a role to play in the way we conceive the socially, environmentally and economically sustainable city.

Sigrid HOLMWOOD Ruskin School of Art, Oxford University and Goldsmiths, University of London
Peasant-Painting: Challenging Bourgeois Subjectivities

The figure of the peasant is important as she-who-must-be-excluded in order to construct modernity and the bourgeois self. The disciplining of the peasant body through the regulation of bodily functions (Elias 1978), as well as through capital's organisation of work and time, is a strong feature of this process. The displacement of peasants and of the idea of their agency is also an attribute of Marxist projects of modernisation which seek to use them, while overcoming them (Mitrany 1961). Thus, the very term 'peasant' in English carries a pejorative sense, and is pushed back far into history, ascribed to a long extinct way of life. At the same time, there is an ongoing exclusion of peasants in modernising projects around the world. More recently, the term peasant has been re-appropriated by campaigners for rural rights, such as La Vía Campesina (Morena 2011). This contemporary re-appropriation of the term 'peasant' employs it not just as a socio-economic category, but rather as a 'non-modern' mode-of-being amounting to a 'political ontology' (Blaser 2013) which counters globalised modernity. It is this expanded, political use of the word peasant that I enlist when I talk of 'Peasant Painting'.

I propose 'peasant-painting' as a way to reconsider the critical potential of painting in the contemporary context. Within the contemporary art world, painting is often criticised for its commodifiability and its perceived subsumption to the art market. It is argued that this limits an effective critique of both a bourgeois individualist aesthetic experience and the hegemony of capitalist culture in social relations. Indeed, painting may be viewed as complicit in the construction of the bourgeois subject and the disciplining of the peasant body precisely at the point at which the genre of peasant-painting first emerges along with the first open art market and the first stock exchange in 16th century Antwerp (Silver 2006). However, I argue that it is possible to read some historical examples of peasant painters as expressing solidarity with the peasants, especially those that identified with them to the extent of performing as peasants.

Ultimately it is peasants-that-paint that offer us an important rejoinder to the notion that painting can only answer to a bourgeois aesthetic. My analysis of paintings by 18th/19th century peasants in the South West of Sweden, which draws on studies of witchcraft trials during this period (Gent 2009), reveals 'non-modern' practices of resistance to modernising process of enlightenment Sweden, and an alternative conception of materiality, the body and its relationship with the world. Drawing on Blaser's call for a conversation on political ontologies and a contestation of the assumption that we are all modern - or even that ever have been (Latour 1993) - I suggest peasants-that-paint open up an alternative political ontology of painting. The peasants' paintings disclose a mode-of-being (Heidegger 2010) that gathers together the relations between humans, non-humans, and the world, and makes it possible to imagine a contemporary Peasant-painting that can be political.

Matthew JONES and Wayne FORSTER University of the West of England
Re-‑‑imagining rural towns: A design-‑‑led approach

One in five people in Europe live in rural towns of under 50,000 people. Founded as trading, defensive and administrative centres, these towns have undergone dramatic and rapid change due to increasing personal mobility and the shifting nature of the rural economy. Examination reveals preserved historic cores surrounded by sprawling low density housing estates, industrial units and retail stores. By drawing people away from town centres, these developments erode the sense of community and public life and increase reliance on the car. In-‑‑migration of city dwellers attracted by a perceived higher quality of life has raised demand for housing, pricing out local people. The character and sense of place at the heart of the popularity of rural towns as places to live and work is under threat.

The Localism agenda and National Planning Policy Framework offer the opportunity to re-‑‑think our approach to rural towns. A typical market town is selected to test a design-‑‑led approach that learns from central European approaches to urbanism. Using the North Wales town of Ruthin as a case study, this paper critiques prevalent development strategies and proposes a place-‑‑specific alternative.

Firstly, an approach to recording, analysing and mapping a rural town that becomes an armature for design will be discussed. With a focus on specific sites and short timescales for projects, designers can often neglect a thorough exploration of a wider settlement. Characterisation studies carried out by English Heritage and CADW, while exemplary in their exploration of history and morphology, do not provide guidance for designers or townspeople to help shape the future of a place. Through careful and critical mappings of place and statistics at multiple scales, areas of fragile, neglected or weak town fabric are revealed. The approach recognises the value and virtue of inherited urban fabric while seeking to reinforce and strengthen settlements through precise and measured spatial intervention.

Secondly, a vision for dynamic well connected and compact rural towns is described through design studies carried out by the authors. Taking a number of sites highlighted by the mapping process, spatial and formal enquiries through the processes and mechanisms of design engage illustrate an approach which:

- Integrates new buildings into historic town cores;
- Creates a dialogue between historic fabrics and new buildings;
- Re-‑‑connects town centres to their suburbs and hinterland;
- Creates opportunities for a flexible mix of uses.

The study argues that the growth and evolution of sustainable rural towns should be as much spatial as it is economic, social and political and suggests a positive role for architects in enhancing the experience of living, working and playing in a 21st century rural town.

Daniel KEECH and Matt REED University of Gloucestershire
Gardening cyberspace - hybrid spaces and social media in the creation of food citizenship in the Bristol city region, UK

Research by Castells has highlighted the important role of the Internet in creating movements that take control of symbolic spaces in the city. He argues that hybrid spaces - linking urban space to the Internet - have created conditions of 'relentless interaction' that have fostered 'instant communities of transformative practice' (Castells 2012:11). In this presentation we will how social media networks creating and eating from short food chains in the Bristol city region constitute two community types, namely 'civic environmentalists' and 'green urbanists'. Analyzing how members of these types communicate over the Internet has allowed us to identify how local food activism in the city-region of Bristol is distinguished and exercised.

A city-regional focus offers benefits by: blurring the distinctions between town and countryside at municipal level, in contrast to the strict divisions contrived by national and EU policy; revealing how cultural urban vibrancy draws from rural traditions; and exposing tensions within the idealism of food activists and their likely success in creating change. This is important practically – because some activists appear self-referential, despite apparently compatible city-regional policies; and conceptually – because in urban agriculture niche transition theory does not fully capture the highly marginal nature of small-scale horticulture, even where production is close to large markets (cities).

In Bristol, a range of projects are aiming make food in the cityscape more sustainable, by changing the modalities of retailing, linking the city directly to its peri-urban fringe, or increasing participation in food production. This is supported by a range of initiatives from local government, which is using its powers to foster better food outcomes through participative and deliberative interventions. Yet this is taking place against a backdrop of continued controversy, such as the siting of supermarkets, which at its most extreme has led to rioting. These formal interventions are interwoven with networks of activists who are attempting to create change literally, and figuratively, 'in the ground' of the city.

Drawing on an extensive corpus of a year's social media discussing food and related topics in the city of Bristol, the paper relates its findings to examples in Europe and the South of the planet. Scholarly debates have focused on the transformative potential of citizen-consumers as portrayed in the media, but to date these have tended to focus on journalism rather than the peer-to-peer networks of social media and the way they create social change in these contexts.

This presentation draws on work from within the SUPURBfood project: an alliance of universities, NGOs and municipal authorities across and beyond Europe, seeking to develop sustainable food policies and practices within city-regions. It particularly draws on our Nvivo analysis of over 230 blog and web-pages and around 15,000 tweets to reveal key themes emerging from food activists in Bristol, Bath and the wider city-region.

Nikola KRSTOVIC Open Air Museum (OAM) Old Village, Sirogojno, Mt.Zlatibor, and University of Belgrade
Rurally urban or urbanely rural? Three case studies of Mt.Zlatibor: consumption of rurality

Following three examples: Mt.Zlatibor center "urbanization", Open air museum *Old Village* and Theme park *Wooden-City* the research explores the blurred meaning(s) of rural. Although diverse forms of rural exist as authentic realities on the mountain, new developing forms of rural have been created by urban contexts and needs. New ruralities could be understood as images or even Imagineering. Translated to language of sociology: somebody`s life is adapting to somebody else`s lifestyles becoming lifestyle itself (Bourdieu).

CASE STUDY 1

Mountain Zlatibor, is regional tourist center for 120 years, has become known for rapid development, "blossoming" of tourist apartment complexes and real-estate market "boom" since 80ies. Parts of mountain became the fields of pseudo-rural urbanization becoming thus village-like spaces (or forms). It actually was the answer on growing demand for escaping to anti-urban. This processes change locals` sense of place and pushed the whole environment into new forms of existence somewhere between traditional rural and unsustainable pseudo/sub-urban.

CASE STUDY 2

From the heritage perspective and values, rurality is accepted (mostly) as a media. The museum *Old Village* "confronted" local communities (and authorities) and general public with concept of blurred boundaries of rural and urban through two projects using the methodology of ecomuseums and "new museology", socio-museology and Common Ground. The first project was exhibition *The houses of Mt.Zlatibor from 19th century till nowadays* (opened in 2008) which still exists through web-portal www.zlatibor.rs/kucezlatibora and Garmin free- to- download GPS application from 2010. The extension of these "exhibitions" was critical and controversial sub-project *Zlatiborer for a while* from 2013 which focused on investment architecture and real-estate balloon aftermaths. The second project from 2014 was *Tradinovation/Faces of Rurality* which part was outdoor exhibition *7 houses, 7 villages, 7 stories* that put a new light on the 7 houses that have been relocated to the during 80-es of 20th century.

CASE STUDY 3

The most prominent and probably the best example of (tourism influenced) flirting with rural is the "village" of famous film director Emir Kusturica, Mećavnik. The philosophy behind is that real urban life(-style) could be lived only if "we" know to creatively re-interpret our own heritage for contemporary purposes. In addition, Mećavnik is a host of many cultural activities, among them the popular film festival and workshops *Kustendorf* usually visited by many global celebrities.

The rural has already been re-defined in terms of center and periphery (identities). In era of global communication center has become quite undefined in many of its aspects: geography, culture, politics… On the other hand, rural is not labelled as periphery, non-emancipated and unsophisticated anymore, but as establisher of some universal values. If the elements of rural are comprehended as set(s) of commodities (regardless the sectors – profit or non-profit) than idea of their relevance or usability becomes a kind of quite desirable brand or service in time of eco and energy awareness, problems with food and water, health…   The aim of these researches and projects was to determine in what sense these processes impacted the local community of the mountain. The other aim was to promote active citizenship through raising awareness and developing sense of place in ongoing changes.

Joanne LEATHER Unitec Institute of Technology, Auckland, NZ
Beyond separatism: animal behaviour in design

Traditional approaches to subdivision demonstrate a tendency towards an erasure of nature in favour of human habitation and therefore a trend to separatism. New Zealand's landscape reflects the historical clearing of bush for towns and agriculture generating separation from nature, the result a loss of connectivity in particular to rural and remnant natural landscapes for urban dwellers.

The current phase of subdivision design, as exercised by D J. Scott and Associates Integrated Catchment Management, uses nature as infrastructure e.g. waterways, erosion control planting, recreation corridors. The research investigated the potential for further integration of farming, pet ownership and habitat conservation design into subdivisions and national open spaces linking New Zealanders to their heritage.

This dissertation uses research by design to investigate the complexity of how the domesticated species we surround ourselves with and human activities such as settlement and production may be viewed as a means to achieve an even richer style of subdivision design than the existing, upholding wider goals of sustainability/biodiversity enhancement and not a barrier to it.

The contribution I can make as a designer (and veterinarian) is to look at the possibility of how an awareness of selected domesticated animal behaviours may add to the current subdivision design methodologies with the aim of generating an economically viable 'Mainland Island Settlement Park'. One, which endeavours to maximize ecological connections, provide safe habitats for threatened species within a ru-urban site that integrates the different aspects of human activities within ru-urban landscapes creating new opportunities for intensified rural settlement and community growth, to achieve sustainability and to add value and moral legitimacy - protecting and promoting the rural landscape providing new opportunities for tourism, recreation, education, rural production and settlement with global and national consumers.

Jessica LEE York University Toronto
A Walk in the Long Grass: Agriculture, Aesthetics, and Wildness on Hampstead Heath

In the early- to the mid-20th century, Parliament Hill Fields, Wylde's Farm, and the Kenwood Estate, all now part of Hampstead Heath, transitioned out of being grazed by sheep and cattle. These three sites bring together a series of concerns: the ways in which agricultural landscapes inform art and aesthetic tastes, the transition of working agricultural land to public space for leisure and aesthetic appreciation, and the ways in which debates around the "naturalness" of these landscapes often conceal their shaping by agricultural labour. Inspired by Arnold Berleant's arguments in favour of walking *through* a landscape, I consider one of the key (and ongoing) battlegrounds between the public and Heath land managers during the 20th century: the long grass on Hampstead Heath.

During the 1960s and 70s, after the grass had been left ungrazed for a number of decades, the London County Council (and later the Greater London Council) began mowing the grass, resulting in a furore amongst local residents. Here, I consider one of the key arguments in favour of keeping the long grass: its look of "naturalness", which effaced centuries of grazing by sheep and cattle, as well as the extensive land management that went into maintaining this "wild" aesthetic. I argue that debates around naturalness or wildness on the Heath have always been within the context of a deeply laboured landscape, whether by livestock and other animals, farmers, or the land management volunteers who maintain it today. Likewise, the battle over land management was itself a force in shaping the Heath, and I will consider the ways in which these frictions, to borrow a term from Anna Tsing, create new forms of collaboration across the Heath. Specifically, I consider the case described in Ruth Hall's 1978 article in *The Times*, "Haggling over rights on Hampstead Heath". This article, often quoted in contemporary histories of the Heath, depicts a landscape of conflict between and amongst local advocacy groups—the rambunctious Heath Action Group (HAG) and the more staid Heath and Old Hampstead Society—and the Greater London Council. The frictions that emerge between these three groups produces a narrative that effaces the underlying and often problematic ways in which aesthetic categories of wildness and naturalness were deployed in battles over mowing. Hall's strongest message seems to be that up to twenty bodies are dumped on the Heath annually, and the local squabbling results in a failure to "face facts". Here, then, I question what these facts are, what assumptions about the Heath's landscape underwrite each group's claims, and argue that a more nuanced understanding of the agents enrolled into this fray—whether corpses, cattle, or cantankerous locals—is necessary to consider the palimpsestic history of the Heath.

David H LLEWELLYN University of South Wales and Blaengad Cyf. Cardiff
Kevin J MORGAN Cardiff University
Alastair M SMITH Cardiff University
Karen M LEWIS University of South Wales
Approaches to addressing urban-rural disconnection in the south Wales valleys: implications for their sustainable revitalisation

Significant areas of the south Wales valleys are characterised by a duality of deprivation; socio-economic problems with an often poor and decaying urban fabric combined with the isolation of rural communities and its associated issues. Up until the early to mid-19th century, the valleys were predominantly rural in nature, sparsely populated, with subsistence farming communities. Further to the discovery of coal, the huge influx of workers and their families drove the development of often poorly planned and densely packed towns and villages, starkly juxtaposed with a spectacular natural landscape. Since the peak production of coal over a century ago when the valleys were responsible for a sizeable proportion of the world's exports, the decline of 'coal-fired urbanism' has resulted in some seemingly intractable problems, such as depopulation, economic inactivity, high incidences of long-term physical and mental ill-health, and reduced social cohesion. Moreover, deep mining and other heavy industrial activities left significant physical scars on the valleys' landscapes. However, successful environmental remediation measures have arguably re-ruralised the valleys, aesthetically at least. In this post-industrial landscape, the area's natural resources offer potential opportunities via an ecosystem approach for economic and social regeneration including that through sustainable tourism, local food production, energy production, and enhanced outdoor recreation to help address profound health problems and inequalities. Yet whilst recent surveys have shown that valleys' citizens are most proud of their re-greened landscapes, other evidence has suggested conversely that there is a disconnection between them, particularly amongst the most disadvantaged in valleys communities, and their natural environment. As such, this apparent cultural disconnection has important implications for the future success of an ecosystem approach and the realisation of the opportunities it offers. If expression of landscape is a cultural process which shapes and informs identity then arguably the current valleys' landscape is dislocated from the recent cultural identity and memory of its communities in this re-ruralised context. We are therefore seeking to obtain greater understanding of both the reasons for this dislocation and how we might best approach reconnecting communities with their natural and cultural to unlock the socio-economic potential through capital, particularly through creative approaches. This paper explores how innovative cross-disciplinary approaches to improve community engagement and understanding in this peri-urban setting might help address these issues. First, we explore approaches that have sought to enhance community engagement and 'ownership' of their natural assets, many of which have been supported through the Valleys Regional Park initiative. These include the creation of community-managed trails

involving a mix of natural and cultural heritage as well as the development of a community ambassador scheme. Second, we examine how creative approaches and practices might support and energise meaningful engagement and reconnection of communities with their landscapes. Examples we are studying include use of visual and performance art within the landscape as well as digital and other storytelling approaches. We contend that imaginative and creative approaches can offer engaging and effective routes to understanding and bridging apparent divides between cultural and natural heritage in order to support future sustainability.

Tom LONSDALE PLACECRAFT
Stanza Stones - carving an identity for the South Pennines

My paper will relate the narrative of a project to carve poetry into stone at intervals along a 47 mile walking trail on and near to the South Pennine watershed. In doing so I will discuss the ethical and philosophical deliberations about perceptions of wilderness and nature that preceded and followed the initiative. These issues pertain to the question of where the South Pennines may sit on a scale of rurality and are crucial to how the area's governance and economy are to be managed in future.
The Pennines form a broad ridge of hills and moors aligned roughly north to south down the centre of northern England. Two extensive areas of these hills are designated as National Parks - Yorkshire Dales to the north and Peak District to the south - but between them sits an area that has long been overlooked for protection, mainly owing to its damaged condition and heavily populated urban areas dispersed throughout the area. Nevertheless it contains an extraordinary landscape, in which town and countryside are interwoven in a unique and dramatic way, that ought to be better acquainted with the metropolitan areas of Greater Manchester, Leeds/Bradford and Sheffield that flank it on east and west.
The Stanza Stones project, commissioned by the Ilkley Literature Festival as part of the 2012 Cultural Olympiad, involved the celebrated Poet Simon Armitage in a challenging and potentially provocative manner. His set of six short poems, In Memory of Water, are now carved in the landscape. Each poem celebrates one of the several states of water as they shape and change our experience of landscape and nature.
Simon's work usually appears in books and on stage and screen, invariably in situations of choice for the consumer to 'take it or leave it' but this is different: the work is incised indelibly to endure in publicly accessible locations more commonly associated with 'getting away from it all', so ethical challenges were anticipated at the outset and prompted my own appointment as Landscape Architect to manage the implementation and navigate the political and cultural landscapes. We encountered some accusations of 'official graffiti' and even libelous opposition from a small group of Druids, who hold Ilkley Moor to be sacred, but also vigorous support and fascination from others.

The project's manifesto declared the upland landscape of the South Pennines to be largely industrialised, once noisy and busy, but now in a state of relative slumber. We would simply be restoring discreet moments of cultural incident that would be gentle in comparison with the massive water engineering works that shaped so much of the landscape, yet loud in how the words speak about the spirit of the place. This is a conversation that ought to spread out into bigger questions of a role for the South Pennines, perhaps as an enormous, living heritage park for the north of England. Manchester's Castlefield was successfully branded as the first Urban Heritage Park, maybe the South Pennines can be the larger rural counterpart.

Jane MCALLISTER London Metropolitan University
Pets, Vets and Goings-on: the Case of the Oxford City Farm Project

Recognising a need to draw community together through a sense of education and wellbeing, over the last 8 years there has been a great deal of interest from local schools and residents to create a City Farm in Oxford. This has led the formation of a local interest group to negotiate a lease for this purpose with the City and County Council.
 The current proposal is for a fan of fields and animal houses surrounded by concentric layers of pathway and allotments, bordered by existing care home, health facilities and sports ground. The arrangement of farm yard, proposed buildings and animal fields sets up a theatrical relationship with its neighbours and in doing so explores themes of town, theatre and community engagement.
 The research presented in this paper attempts to give identity to a local contemporary mythology through stories and drawings. It focuses on representations of the farm animals; goat, chicken, pig, cock and donkey to explore the proximities between us and nature. In doing this the paper researches how animals are represented in myths, stories, bestiaries, how knowledge is constructed through them and how these findings can develop a practice of making with the community.
Throughout history, our social and political relationship with animals has said much about the proximity we fashion with our environment; our participation and dominance over it. The paper presents a number of ways in which these proximities have assumed different degrees of involvement, how they have been communicated and how ultimately these forms of communication give insight to architectural practice. Referring to theoretical presentations and writings by anthropologist Tim Ingold, Deleuze and Guattari the paper characterises these proximities in terms of degrees of 'wild' and 'domestic'; 'pets', 'vets' and 'goings-on'.
'pets'
1. at the extreme end of the scale is anthropomorphism; how we see animals as quasi human giving them sentimental 'domesticated' value.

'vets'
2. Animals classified and objectified into series of attributes, which are usually measurable and can be understood outside the physical or temporal or context of the animal.
'goings-on'
3. Animal as a verb rather than noun, understanding animal as part of physical and temporal flux of our environment; described through experiencing the world rather than conceptualising animal as classified knowledge; understanding animal as an open ended heteronomy rather than a defensive autonomy, 'wild' in the sense that it denies classification, positioning, authority or fixity.

The research explores representations of the latter in the form of storytelling, referring to pre reformation material from 5th to 14th c. including 'The Book of Nature' and 'Medieval Bestiaries', which derived abstraction from a sensory awareness of the natural world to support it.

The research makes a case for storytelling as a design methodology in order to reveal an open ended heteronomy about a local mythology, weaving story and professional approaches of architect, planner and user as a way of making the Oxford City Farm Project - 'wild' woven through the authorities of 'domestication'.

Deirdre MCMENAMIN and Dougal SHERIDAN University of Ulster
Revealing the Agency of Landscape Strategy in Irish Vernacular Architecture

This paper investigates the utilitarian or everyday relationships to landscape evident in the interlocking of land use practices, spatial strategies, and built structures in the context of rural Ireland. Primary research in the form of spatial documentation of landscape strategies deployed in farm buildings, marine structures, mill buildings, and limekilns are presented and analyzed, revealing landscape's role as an instrumental element in these configurations, not merely a setting. The paper refers to prevailing/traditional discourse on vernacular architecture and the limitations of typological classifications. As a performative reading of these structures and configurations, the paper presents a counterpoint to this discourse, and informs a re-articulation of their aesthetic/ethical interpretation. This approach parallels shifts in current scholarship in the field advocating a re-interpretation based on the heterogeneity and adaptability of much of what is categorized as vernacular.

We propose that a more profound understanding of the pragmatic spatial thinking and utilitarian relationship to landscape behind much of what is termed 'vernacular architecture' has considerable potential to inform contemporary approaches to the rural landscape, ranging from specific pragmatic strategies to a broader ethos and sensibility of utility, economy and resourcefulness.

Prevailing definitions of 'vernacular architecture' have been criticised for limiting it to 'the persistent stereotypes' that represent it as 'picturesque and charming, yet out of date and irrelevant' (Vellinga 2006: 83) and that furthermore: 'A major shortcoming of much of the current vernacular discourse (especially that dealing with western traditions) […] is that it does not really acknowledge the processual, heterogeneous, and adaptive character of cultural traditions,' which has resulted in its treatment as a study of 'passive and rather static entities that can be classified into bounded geographical, chronological and typological categories.' (Vellinga 2006: 86) In our investigation, it is precisely the heterogeneity and adaptability of these structures' responses to their specific contexts rather than generic typological categories that is of interest.

There is considerable critical discourse, particularly in cultural geography, of such scenic aestheticizing approaches to landscape – an approach that we would interpret as paralleling the typology-image-focused strand of vernacular architecture discourse. Jonathan Smith argues that 'misrepresentation is inherent to landscape, a term used here in the sense of scenery' and goes on to explain, 'It rewards the spectator with the pleasures of distance and detachment and the personal inconsequence of all they survey. Thus in regarding the landscape as scenery the spectator is transformed into a species of voyeur.' (Smith 1993: 78) This critique of the ethical positioning of the spectator in relation to the aestheticization of landscape extends back to Ruskin's struggle with what he described as the heartlessness of the lower picturesque; 'for him, the inhabitants of the picturesque scene are unconscious of their "untaught waste of soul". But for such distress to go unnoticed by the heartless aesthete in a search for tone and shadow is another kind of waste: "the affliction of art with a cankerous failure of sympathy."' (Macarthur 1997: 127)

Mo MICHELSEN STOCHHOLM KRAG Aarhus School of Architecture, Denmark
Transformation of abandonment, a new critical practice

While the major cities in Denmark are experiencing growth in population and economy, the surrounding rural areas face abandoned villages and increasing decay.

This research focuses on the abandoned houses, seeking an alternative to today's EU and state funded demolition programmes. These programmes are often carried out en masse without anyone questioning the consequences of loss of material and immaterial values such as cultural heritage, building density and local narratives. By way of contrast, this research seeks to establish a new critical practice based on a series of full-scale transformations of abandoned buildings. These transformations, hereinafter referred to as actions, are the core of the research. The actions are implemented as physical interventions, each of which involves an abandoned building. The interventions are of such a radical manner it will not be possible to re-establish the former function of the building.

The aim of the actions is to develop and test full-scale transformation prototypes in varying rural village environments. Interaction with local people and their response to the prototypes can be seen as real life peer reviewing and is considered an important impact indicator and supplement to the physical interventions. The proto- types vary in achievement and in time frame.

The geographical area for the actions is Thisted Municipality, Denmark, ideal due to its many identified small communities in varied stages of depopulation. In addition, Thisted Municipality are facilitating the transformation workshops and will continuously supply the project with abandoned houses.

Nine abandoned buildings have already been transformed. Here we focus on the latest generation of the actions, named generation D. Action generation D, executed in March 2014, investigated the transformation of three single-family houses into controlled ruins in different village environments. The transformation of these buildings was performed in order to produce examples of prototypes of a long-term transformation strategy. A strategy in which the controlled ruin will play the role of catalyst of the disclosing of hidden narratives and through decay in the end turn into nature. The demolition process is simply slowed down. Similarly to the mechanisms in a mourning process it takes time to reveal or preserve narratives of what is lost.

Future actions are being developed. Action generation E tests a partial trans- formation, which is based on implementation of a new public programme in a part of an abandoned city house. Action generation F is an event based short-term transformation of three houses as a theatre installation, focusing on the entire period of the process, thus from the time of loss of function to the completion of the demolition.

Contrary to common practice, the present research began with full-scale transformations of abandoned buildings and engaging with local inhabitants as a feedback mechanism. Later on, it extended into the strategic planning level by engaging politicians.

While previous studies mainly focused on creating economic development in rural areas, the focus of this research is rather to identify and activate values of embedded material and immaterial remains of abandoned houses. Hereby implementing, and testing, remnants as present manifestations in rural villages as an alternative way to preserve buildings as well as narratives.

Malcolm MILES University of Plymouth
Wild Nature and Industrial Ruins: de-industrialised dystopia or rehabilitated utopia?

Early sociologists constructed village life, with its ties to the land and kin, as a foil to modern, urban life, characterised by free association according to common interest. Yet, in the period of rapid industrialisation and urbanisation, English literature – the work of Thomas Hardy, for instance – reconstructed the rural as a lost idyll. This was a counter-image to the late-nineteenth century realities of poor housing, smoke-and-grime, and suburbanisation. Richard Jeffries' *After London* (1885) takes this counter-image to an extreme point, describing a metropolis completely overcome by natural re-growth as a form of nemesis. Broadly, English twentieth-century ideas of society and culture were shaped by such imagined rural-urban oppositions; examples include town-and-country planning and other derivatives of the garden city. This produced an ambivalence at the core of notions of urban life, especially in England: modern urbanity heroically superseded old, rural life for most European commentators, but in England its reception tended more to hark back to a selectively reconstructed and rose-tinted rurality. Recently, Margaret Atwood has set a nightmare future of bio-engineering and social collapse in a re-wilded landscape (in *Oryx and Crake*, 2003). From the 1880s to the present, such literature offers a stark choice between, on one hand, lost worlds re-presented as new Edens, and, on the other hand, a present estate of derelict, de-industrialised wastelands which imply a failed economy and a failed society, even a failed modernity as climate change now renders industrialisation the cause of global warming. This negative vision evokes a despair which may be part of the attraction of ruins but is little use in imagining a better life.

The paper argues for another possibility, a view of industrial ruins and de-industrialised sites as monuments to a past which, whatever its effects, was central to modernity and its utopian social vision. Factory production, for instance, was seen as solving the economic problem of scarcity through mass production of basic goods. Factories, too, housed workers' solidarity as the driving force of revolution. The utopian dream was not delivered; nonetheless, industry had a utopian side which can be commemorated. Some cultural practices recognise this, and construct an alternative to the dualism of rural idyll and urban rot. This reading offers more continuity and more hope than that of industrial/urban dereliction.

The paper demonstrates this possibility through three cases of work in de-industrialised sites in Germany and the U.K. from the 1990s to the present, each of which re-negotiates past and present readings of the industrial estate, producing monuments and land for social use rather than ruins. They are: work by artist Herman Prigann in the ex-German Democratic Republic; the rehabilitation of industrial sites in the Ruhr organised by the IBA (International Building Exhibition), as at Duisburg-Nord industrial park and nearby Emsher Park; and a project (still in progress) at Dunstan Staithes, Gateshead, U.K. by artist Wolfgang Weileder.

Deirdre O'MAHONY Galway-Mayo Institute of Technology, Ireland
Going Underground: Re-connecting Art, Rurality and the Ever-changing Present

This paper provides a critical account of the role of a socially engaged arts practice that addresses the contested nature of rural public space in the West of Ireland. Motivated by

conflicts arising from the change in the rural from site of food production to arena of cultural production, in 2007 the artist re-purposed a defunct rural post office as X-PO, an interstitial space that enabled new connections and collaborative exchange between the various knowledge-making communities in the Burren; a limestone desert and 'High Nature Value' landscape.

X-PO served as a public space in which to engage in an extended process of reflection on rurality and ideas of 'community'. At X-PO conversations often revolve around ways of growing food, and the extent and depth of cultivation knowledge shared by some participants led to the idea of a potato project, SPUD, using the potato as a metaphorical space for investigation and aesthetic reflection on sustainability, food security and changing landscapes.

SPUD has produced new artworks and made space for relationships between artists, farmers, local development agencies and cultural institutions in both rural and urban contexts. The intention is to re-frame the symbolic image of the potato in relation to climate change and food production. Focusing on the tacit knowledge of cultivation still extant in rural Ireland, SPUD points to the relevance of embodied memory in relation to global food security whilst reflecting upon Famine as an encounter between the past and the present that is still connected to contemporary life.

The issues and arguments raised in the paper cover the role that an expanded and inclusive definition of collaborative arts practice might play in producing eco-aesthetic strategies through which to address and interrogate the relationship between politics, ecology and rurality in what is rapidly becoming, a post-natural world.

Martina ORSINI Polytechnic of Milan, Italy
Structuring Rurality: Combining Interactions

The end of the rural-urban dualism, and the decomposition of the open space in the contemporary territory into fragments at different scales, finally frees urban and territorial voids - whether cultivated or not – from obsolete interpretations and design codes. In recent decades, the empty space has been the relentless support for the incessant rewriting of the contemporary city: in virtuous and rare cases, establishing itself as the cue of new urban configurations; more often, assuming the role of "space waiting for" (edification), a neutral surface on which to realize projects of individual "liberty". At the same time, much has been deepened on the role that a reconceptualized rurality can play in the creation and definition of new and alternative social identities.

In Italy, a nation in the midst of a severe economic and social crisis, the spread manufacturing model has been overwhelmed by an unstoppable, and probably irreversible, shrinkage: the agricultural land, which upheld it for long in a more or less contradictory way, could finally be promoted and acquire – beyond some

sterile Expo 2015 marketing rhetoric – a key role in the transformation of socially and economically individualistic territories, deeply self-referential and, therefore, fragile and unable to cope and react to the radical changes taking place.

The urban area of Milan in particular, offers a variety of active, still partially active or former farmlands: large agricultural areas marking built urban margins, voids enclosed by fabrics subjected to punctual abandonment, interrupted filaments and branches randomly interacting with a very complex and overlying territory made of dense relations and cohabitations between different urban materials, morphologies, scales, dynamics, centralities, porosities.

This paper examines some of these local agricultural or voids configurations focusing on their inherent structuring and design values and potentialities not only in terms of renewed economy – alternative, additional or interacting with the yet active ones - or as new social glues, but as the base of a strategic, spatial and thematic re-conceptualization of the urbanized territories. The residual agricultural plots are then considered as generators of distances, rules of proximity, permeability and porosity, new paths, from which to imagine morphological reconfigurations at different scales. Constitutive elements like borders and boundaries, water paths, plant species and cultivation, are intended as concrete redevelopment frameworks according to which imagine and design urban landscapes which confront the complex set of relationships between built city and agricultural land. The perspective from which account this crucial relationship must necessarily move on new parameters able to interpret the contemporaneity: it's already demonstrated how the agriculture space reveals today to be absorbed, processed and reintroduced into our habitats as a real composition material through more or less informal urban practices at different scales. But at territorial one, the juxtaposition between built city and empty agricultural environment remains too frequently the privileged interpretative key through which consider this complex relationship, causing among other an emphasizing of the border as the space where more than any coexistence and mutual contamination dynamics would occur. The paper tries to broaden this perspective proposing through the case study presented a compositional logic that retrieves urban structuring values as the basis of the dialogue.

Eric OSKEY Temple University, Tyler School of Art, Philadelphia
Rural Creatives: The Land Art of Nikola Lenivets, Russia

"The distinguishing characteristic of the Creative Class is that its members engage in work whose function is to "create meaningful new forms." Richard Florida
This paper outlines how the 'Creative Class', as defined by the social scientist Richard Florida, is a model for rural community development. The focus model will be Nikola

Lenivets, Russia on which there was a Soviet collective farming community and which has subsequently transformed into the largest Land Arts Park in Europe.

Through the 'Creative Class' an industry of art and architecture installations began in the late 90's and has provided a continuous source of construction and tourism for the community. Ingeniously it is a perpetual industry managed by the continued de-installation of the artwork or at times the burning of select pieces at events; therefore creating the need for new installations and by default managing the density of the work throughout the park. Mostly designed by international artists and architects the vast majority of construction and labor is provided by local residents.

Through the classification of Industry, this paper will analyze how the 'Creative Class' has transformed an abandoned community into what is now a vibrant but rural development. Firstly, the Absent Industry will explain how the affects of dramatic societal change due to the collapse of the Soviet Union created a vacuum of industry. Secondly, the Creative Industry will provide a history and analysis of the migration of the creative class, their work and the creation of the arts festival ArchStoyanie. Finally, Future Industry will focus on the projected trajectories of development generated by the creative class, the analysis of proposed rural planning and architecture, and how the community has responded to development pressures.

Esther PEEREN University of Amsterdam
Not So Wild Things: Rural Conservationism as Conservatism

The rural, even though conventionally distinguished from wilderness, is nevertheless often perceived as a site of wildness. Whereas this wildness may imply an association with the uncultured and uncivilized, it can also refer to the rural as an idealized location of down-to-earth "authenticity" or, as in the Call for Papers for the Re-Imagining Rurality conference, a privileged locus for "cultural experimentation and resistance." This paper explores the affective evaluations that "stick" (in Sara Ahmed's terms) to the notion of "wildness" as it is mobilized in relation to the way the rural is imagined, perceived and, ultimately, given shape. Specifically, it seeks to critique the often taken-for-granted affective association of the rural with the peripheral as marginalized, oppressed and beleaguered, an association that is then taken to legitimate its "wild" rebelliousness and unconformity.

The paper will focus on two case studies. The first concerns the Countryside Alliance, the influential UK rural advocacy group which, on its website, strategically invokes an affective identification with the rural as marginalized and misunderstood by "urban elites," and therefore justifiably "acting up." The affective atmosphere of indignation invoked by the Countryside Alliance website is seen to mask the way its causes, though presented as anti-establishment and as designed to benefit ordinary rural "folk" – portrayed as "rugged," "simple" and "honest" (affective terms conveying a notion of righteousness) – are in fact

socially and politically conservative and associated with economically well-off groups that tend to straddle the rural and the urban. This raises questions not only about the presumed "wildness" of the rural, but also about the supposed spontaneity (or "wildness") of affective relations as "intensities that pass body to body" (Seigworth and Gregg).

The second case study examines the hugely successful 2013 Dutch documentary *De Nieuwe Wildernis* ('The New Wilderness'), directed by Ruben Smit and Mark Verkerk, which focuses on a rewilding project in the Oostvaardersplassen on land reclaimed from the sea. It will be argued that, despite the fact that this "wilderness" is brand-new, technologically crafted and highly managed, the visual and narrative evocations of wildness within and around the film evoke an essentially nostalgic and idyllic atmosphere. This atmosphere or "sensorium," in the terms of Lauren Berlant's materialist affect theory (set out in *Cruel Optimism*), is seen to relate the "wild" environment of the Oostvaardersplassen to an outdated "good-life genre" to which it is only possible to stand in an affective relation of "cruel optimism."

What this paper seeks to develop through the two case studies is a critical appreciation of the divergent social positions, political affiliations, affects, emotions and values that can be attached to the rural and its supposed "wildness," which should not be assumed to be inherently more wholesome or innovative in terms of the ways of life and affective structures it enables than the cultivated urban (which, as Raymond Williams showed in his seminal *The Country & the City*, is a structure of feeling equally open to challenge).

Ben PITCHER University of Westminster
Non-representational theory, landscape, and the ecological politics of race

This paper sets out to develop some ideas around race and nature. It will draw on the rich body of work on this theme in cultural geography, in particular work on non-discursive / non-representational theory, as well as on my own recent work that theorizes the extra-social dimensions of race outside of a frame of identity.

It will take as its starting point debates about the limits to the accessibility of national parks to racialized minorities, and situate them in the broader context of the coproduction of 'nature' and 'nation'. Widespread acceptance of a multicultural social order does not necessarily imply the removal of white nationalist imaginaries vis a vis the natural world. Forms of difference accepted in the political domain are rejected from the natural realm.

One fairly developed response in the cultural politics of race has been to contest the primordial nationalist claim on belonging: to stress the relative novelty of that claim, and to provide historical examples that illustrate the racial heterogeneity of the national space otherwise concealed beneath the simplifying fictions of the white nation. Although this can be a useful political strategy, it does not engage with what is so attractive and

compelling about the nationalist claim to rootedness and its affinity with a primordial conception of nature.

Racialized ideas about national/natural belonging are not only articulated through symbolic claims on 'the countryside', but also through habitual, embodied practices where nature is physically occupied, walked through, trampled upon and breathed in. The experience of national belonging is co-produced in the sympathetic interaction between landscapes, minds and bodies. While a strategy that contests or displaces racialized nationalism can make a case for the legitimate presence of racialized minorities in places like national parks, it does not in itself work on capacities for and dispositions to feelings of connection, attachment and belonging to the natural landscape.

This paper considers an alternative strategic intervention, and asks whether, rather than 'disproving' primordeality, it might instead be possible to contest it. Specifically, it asks whether it might be possible to appropriate the synaesthetic affects of primordial nationalist claims, harnessing them to different (postnational, transnational, global) formations of nature. Rather than turn away from rich nationalist tropes of belonging to nature, can we instead tap their affective power? Can they be unpicked, reworked, recomposed? Rather than abandon them to the right, can we steal and repurpose their beauty?

I will suggest that a consideration of embodied practices can give us some new ways of thinking about the inclusion/inclusion of non-traditional 'users' of national parks, and draw out the broader implications of the insights of non/extra-discursivity for the ecological politics of race.

Lucy PRITCHARD London Metropolitan University
Landscape Infrastructure / Bastide City Territory. A time-based land use design strategy for Monpazier, Southwest France

The relationship of city and landscape is an urgent question. Uncontrolled, undifferentiated urban sprawl has created places without character or sense of place - terrain vague. Landscape Infrastructure has been suggested by the Architecture Research Unit as a way for architects to work in these conditions. Ongoing design research sited in Monpazier and initiated with the A.R.U. and the PhD by Project programme at London Metropolitan University will seek to develop further understanding of this design approach.

Monpazier is like a small-scale model of the contemporary issues of city landscape. The town is a bastide, one of seven hundred (known) new towns created during the tenth to twelfth centuries in order to colonise Southwest France. Initiated by Edward I of England, the town was laid out on a promontory as a grid-plan (common to many bastides) in 1284. Serfs from the surrounding area took up an invitation to settle and three hundred building lots, each with the same dimensions, were distributed. During the following year the settlers were seen to have made sufficient progress building on the lots for a foundation charter to be agreed. There then followed six centuries during which both the physical outline (figure) of the bastide and its population remained quite consistent. During the past half century this has changed considerably; sprawling development has doubled the length of the bastide whilst within the enlarged area, the population has halved. Presently spatial policies concerning Monpazier at local and regional levels are at odds with one another. What is certain is that the bastide's future is uncertain.

The landscape infrastructure design aims to bring some delight to this condition of uncertainty and to demonstrate how a strategy based upon strengthening Monpazier's relationship to its landscape surroundings might be effective in the renewal of the town. It emerges from a reading of the landscape times of the site; the geological landscape of river valleys and plateau; the forest perimeter shaped by clearance; agricultural field patterning of the eleventh century onwards; the raised and levelled 'original' settlement; and the disparate elements of the expansion landscape on flatland at its northern end. Drawings showing a time-based land use design strategy, with new areas for building set among areas for cultivation. These works form the basis for a conversation with the present population. Through the suggestion of new coexistences of city and landscape the project seeks to stimulate development processes which could make Monpazier more viable.

As today we are seeking a redefinition of the city landscape the bastides have fresh relevance. The serial adaptation of an urban model to different sites means that amongst bastides, while there is familiarity there is also individuality. In a bastide there is the possibility to experience being at the same time within the city, and within the city within a landscape. The distribution of land surrounding the bastide to the settlers created this experience and established an order of proximity between bastides which remains. Now, at a regional scale, it is possible to imagine a future landscape city with Monpazier as a test-case.

Marc REDEPENNING University of Bamberg
The rural 'here', the urban 'there': is there (still) some use in distinguishing the rural from the urban today?

The rural, understood as a set of relations between space and the social, was subject to conceptual changes during the last twenty years or so, bounding the rural in new and often non-coherent ways. As different as these concepts are, they all converge in the idea that the contemporary rural condition is marked by an increasing heterogeneity and complexity both in its spatial, social and political dimensions. In other words: There is no such thing as an undisputed spatial boundary between the rural and the urban. Instead, the fluidity and the multiple linkages between rural AND urban spatial practices are set on the agenda.

But there is also something dissenting (re)emerging: a particular spatial semantics of the rural, visible for instance in recent developments of an emerging magazine market on rural journals in Germany; a semantics that has been attacked by those concepts to rurality mentioned above: the rural as the place of quiet, harmonious and idyllic life. Given these opposed developments of softening and hardening the boundaries between the rural and the urban at the same time (although in different spatial and socio-cultural contexts) attention should be paid to such different figures or different spatial semantics of the rural operating within society at the same time in different contexts and different places. One might also raise the question if there is any (and if so, what) benefit in looking at those seemingly outdated practices of distinguishing the urban and the rural for understanding contemporary socio-spatial conditions. This is what the talk is about. By referring to some so-called "Landmagazines" in Germany I trace in a more or less abductive kind of reasoning those contents that are present (and presented) in the journals. As I understand this talk as one that reflects on the use of distinguishing, I refrain from using strict analytical methods to grasp any empirical reality. In using some arguments from German systems-theoretical and form-theoretical thinking (as proposed by authors like Niklas Luhmann, Dirk Baecker and Armin Nassehi), I argue that these journals must draw sharp boundaries keep everything absent that does disturb the above mentioned spatial semantics of the rural as the place of quiet, harmonious and idyllic life. The main argument is, firstly, that simply discarding these journals as kitsch because of presenting an incorrect reality of the rural is a too simple endeavor which misses relevant and important points that lie behind these practices of distinguishing. Secondly, I argue that looking at these practices of distinguishing the rural from the urban may provide more insights on the urban conditions than it does on the rural condition – although, as discussed in the section on the Landmagazine, these journals ostensibly address rural issues.

Xiang REN University of Sheffield
Whisper of the Rural: Agent Architect and Collective Architectural Making in Contemporary Chinese Rural Community

'Rurality' is socially constructed. In most developed countries the notion of 'rural' is a steady point of reference in the search for a natural meaning, for a sense of returning, and for a collective identity; however, for contemporary Chinese rural community and landscape in drastic transition, the 'rural' is a precarious label for a kinetic starting point for a painful journey of negotiating their fragile identities. In terms of making architecture in this journey, whether being produced in a professional-led top-down way or self-organized in a bottom-up approach, it is always associated with hybrid forms of collaboration and mobility – of people, structure and agency – rather than with static rural objects. In this process the capacity of architectural practice and the role of practitioner are also being expanded and repositioned, such as 'agent architect' in this paper, who is acting as an initiator, a mediator, a coordinator, a catalyst, a co-producer, a site-writer, a story-teller, even a developer, etc, and cultivating collective architectural interventions into the deep rural.

Thus this research paper attempts to explore cotemporary architectural practices and practitioners engaging actively into rural context, with a reference to the Chinese rural condition in which both the physical and spiritual notion of 'rurality' have lost a sense of depth by leaving their original rural roots and have been vulnerable victims of current neck-breaking rural-urban transformation in China. The first part of this research paper attempts to briefly rethink what makes Chinese rural community, especially those in the margin and on the move, from the perspectives of collective building rituals and mutual assembly process, anthropological ancestor worship and multiple narratives in decision-making process onsite and offsite; and how the rural community is sustained and reshaped by inhabitants, from the integrated perspective of informality, collective anonymous and heterotopias in the making. The second part will focus on four selected case studies independently, including 'Gao ligong Handmade Paper- making Museum' from Li Hua (as a registered architect) and a series of community-based rural interventions done by Rural Urban Framework (as a non-profit design research collaborative); as well as exploiting lesser- known cases of agent architects and their hybrid architectural interventions in the inner mainland of China – 'West River Village Community Centre' from Wei He (as a curator, lighting designer and architectural educator); and a series of self-built rural interventions initiated by Weizhong Ren (environmentalist and 'barefoot architect').

Then a comparative study between the four cases will be reflected through the lens of rural community resilience, rural alternative practice and rural spatial agency. Particular attention will be paid into the different degrees and multiple approaches to the community involvement and user participation in these cases, from the very beginning of the interventions such as fundraising and project feasibility study to the all stages of brief development, design and construction phases and occupation evaluation.

The outcome of this research is to gain an insightful understanding of the contemporary conditions, representations and challenges of practicing architecture through an alternative approach without missing indigenous resources in Chinese rural villages. Building as a social process, it reflects a specific but evolving notion of the specific contemporary Chinese 'rurality', of existence, and of resistance, of transition.

Wood ROBERDEAU University of London
Readymade Rurality and Ecological Non-knowledge: Imagining the Art Farm

For Bruno Latour, political ecology is possible thanks to (in)habitual experimentations with givens such as 'nature', 'culture', and what it means to be 'human'. These necessarily elaborate tasks or consistent activations promote states of flux so that formations and dispersions might inform collectivity at the register of everyday life. In 1973, Gianfranco Baruchello founded his Agricola Cornelia, a farm in Italy that served as a visceral laboratory for the artist and that was theoretically tested through a Duchampian paradigm for imagining a slice of life as a total work of art. An example of what Arnold Berleant identified as the 'new arts' that extended the study of aesthetics to the 'environment', Baruchello's farm marks a point for thinking rurality within visual culture; it inaugurated a critical engagement with the humanist perspective that creativity is indebted to the earth for re-sourcing and challenged the authorial/architectural mode for both private and public space. Similarly, in 1999, Atelier van Lieshout exhibited Pioneer Set, a pop-up farm conceived near the millennium that was to fulfill 'a nostalgic, utopian, and even romantic idea of living: longing to go back to nature, to be independent or even not to be a part of this world.' The work scrutinized our relationship to dwelling sites and problematized the concept of sustainability or permaculture. This paper argues that both of these historical moments within the art world connote a turn towards political ecology, in the sense that Latour defines it, primarily due to the contentiousness within pre-established categories of art (or artifice) and nature (as a condition of labour and perseverance). The formalism of the artwork that once inhibited the fluid experience of everyday life by isolating a disinterested aesthetic encounter has since been deconstructed to allow for slippages between art, design, and activism. Following 'the ecological thought' of Timothy Morton via Schopenhauer's problematic claim that art provides an escape route from reality to a space-time of contemplation , the paper also considers selected projects by Futurefarmers, a contemporary collective of 'artists, researchers, designers, architects, scientists and farmers with a common interest in creating frameworks for exchange that catalyze moments of "not knowing".' In line with Morton's observation that the essentialism we sometimes afford to an artwork is exactly what might help to deconstruct our delusions surrounding the nature||culture dichotomy , this non-knowledge is also grounded in 'ecomaterialism' (or acknowledgement of a thing's agential capacity when disconnected from human interference), 'postmedievalism' (or the postmodern/contemporary moment recalibrated through the pre-modern), and 'uncivilization' (or the wilful refusal of emancipatory logic regarding environmental crises). As such, 'not knowing' suggests a clearing in which the limits of the everyday, the urban, and the rural might be revealed as possibilities instead.

Elissa ROSENBERG Technion - Israel Institute of Technology
"Something from Nothing" – Constructing Israeli Rurality

"What has been created is a jumble of plants, a new green landscape with a strange and foreign look. A landscape without a past, without a cultural tradition and without restraint." Alfred Weiss, quoted in Ben Arav and Enis 1994:51
Thus Alfred Weiss, a self-taught Israeli landscape designer and advocate of the use of native plants, describes the kibbutz landscape in 1953. The kibbutz remains a potent symbol for Israeli rurality. Established in the 1920s, the kibbutz was a collective agrarian settlement based on collective land ownership and communal lifestyle that included common dining and childraising. The kibbutz plan was based on modular growth of low-density, dispersed housing blocks, and clear zoning with the public functions of dining, culture and leisure activities forming the central core. Landscape was a central component of kibbutz planning and it was used with increasing sophistication to create new spatial frameworks that reflected and reinforced the social vision of kibbutz life. This was not a traditional, organic, spontaneous form of rurality, but rather one whose form was extensively debated, theorized and planned. What evolved was a completely constructed Arcadian landscape of spacious lawns and lush gardens that characterized the communal spaces of the kibbutz. The "new green landscape" of the kibbutz, dominated by imported exotic species was emblematic a new constructed rurality that stands in sharp contrast to its semi-arid Mediterranean context.
Weiss's disparaging view of the use of exotic rather than indigenous vegetation in Israeli landscape design represented a minority view in the discourse of the day. The European-trained landscape gardeners practicing in the early 20th century commonly described the natural landscape as depleted and barren and treated it as a tabula rasa on which to design the new Zionist homeland, celebrating the creation of "something from nothing" (yesh m'ayin).
This paper will focus on the use of vegetation and its role in the reinvention of the Israeli rural landscape, based on an analysis of the debates between landscape designers regarding the use of native versus exotic plantings in rural settings such as the kibbutz, from 1940-1960. My aim is to examine the genesis of the landscape imagery that has by now become fully naturalized as the new local rural landscape, through historical analysis of the cultural and ideological roots of its planting design. The Israeli debates reflected the paradox at the heart of a culture that sought to be both "new" and "native" (Mann 1999). In the creation of a new Hebrew culture, which was defined in opposition to diaspora culture, "local" elements were selectively adopted early on, such as Bedouin dress or local foods (Even Zohar 1990); however, the local Mediterranean landscape remained alien and hostile. Thus the early 20th century European embrace of native vegetation, influenced by Willy Lange and others, which privileged notions of local place and culture as part of a nationalist agenda (Wolschke Buhlmann 1997) did not gain wide currency. The ethos of "something from nothing"—expressed as the creation of a new green landscape ex nihilo-

- as well as the advocates for the use of native plants, will be examined in relation to their respective constructions of a homeland narrative.

Frances ROWE, Menelaos GKARTZIOS and Karen SCOTT
Centre for Rural Economy, Newcastle University
Challenging the 'rural gaze': How do contemporary artists represent the rural?

In her essay on the rural gaze, Simone Abram reminds us that 'looking is a far from innocent past time' (2003:31). Drawing on Foucault's notions of the medical gaze she points out that how we interpret what we see is socially conditioned: there is no universal view. Thus seeing is an act of power and one that subordinates the other bodily senses to that primacy of the visual. Abram's premise is that the aestheticization of the rural landscape lauded by Wordsworth and the English Romantics, that found its apotheosis in The English Pastoral, perpetuates an enduring nostalgia, a cultural mythology that 'distances the rural landscape from contemporary capital and globalizing processes' (2003:35). The rural gaze is indeed powerful.

This construction of idyllic rurality with its connotations of unchangingness, tranquillity, and wild nature - that lies in stark contrast to the dynamic crucibles of creativity and progress exemplified in the contemporary global city - leaves little room for a less totalizing and homogenised rural gaze. Yet in spite of its apparent settledness, the rural remains a site of struggle for meaning. This paper takes the notion of the 'rural gaze' to ask: How do contemporary visual artists represent the rural and indeed, what meaning does 'the rural' hold for them? How far and to what extent are artists complicit in constructions of the rural gaze? How and why might they challenge it? How do they view the 'rural landscape'? This paper draws on empirical research that was undertaken by academics at the Centre for Rural Economy and Newcastle Institute for Creative Arts Practice as part of the AHRC funded Northumbrian Exchanges project that took place from 2013-2014. Semi structured interviews were conducted with artists who were participating in artists' residencies with two contemporary arts organisations in the remote uplands of Northumberland. Both longer established artists and those early in their careers were interviewed. Encompassed within a broad definition of contemporary visual arts, their arts practice was diverse, ranging from sculpture to photography, video and painting. The residencies varied in length, with the longest being a 12 month residency in a 'self-imposed rural exile' where immersion in the rural was fundamental to the experience. What shapes these artists' understanding of rural living and how do such ideas find expression? How far do they conform to well established values around the rural, i.e. natural beauty, isolation, exclusive spaces, tranquillity and escape from modernity? Can we see them as agents of countryside change? Do they actually re-imagine rurality thereby constructing a plurality of rural gazes that are less totalizing and may indeed unsettle our ideas of what it means to be rural?

Sarah A. SHERIDAN Dublin School of Architecture, D.I. T.
Sensory Rurality: Neutra's Learning Landscapes

As part of his 'Rush City Reformed' project of the 1920s, Richard J. Neutra situated a model school within a park, with each classroom having a garden that opened into the landscape beyond. For Neutra, the four-walled space within the traditional school building did not constitute the scope of its influence; rather the landscape was the classroom, having a vital role in the coordination of the school environment. As Neutra sought to create an ideal learning environment, he found many overlaps with an established rural culture of a learning landscape, which may well have informed the atmosphere of his model designs.

Analogous conclusions were being drawn by many contemporary educators, such as Dewey (1859-1952) who emphasised the importance to pedagogy of the experience of place and social relations. Indeed this was not a new educational idea, rather it followed the long line of educators Rousseau (1712-1778), Pestalozzi (1746-1827) and Frobel (1782-1852) for example, who suggested the rural environment as the ideal setting for learning. They argued that meaningful experience was deeply embedded in sensory learning; they thought that 'wild' nature was an essential part of a child's life and had a significant role in a child's education. Upon inspection it becomes clear that Neutra was not motivated by ideas of romantic revival, nor naturalistic decoration, rather it was about, what he believed was appropriating the essence of a rural learning landscape to achieve his pedagogic aims. For both Neutra and these educators, learning is an activity that links first hand experiences with deep learning. The coherency and unity of a rural environment was significant, they believed it gave children a deep understanding of themselves within the cosmos.

Based on the logic that sensorial experiences can stimulate deep learning, Neutra searched for the best possible relations hip for children to have with rurality. This was a fluid engagement between children and nature, he suggested, which he nurtured through his learning spaces in direct ways. Many of Neutra's classrooms included a lawn, a tree and hedging, whereas there are others that offered environments similar to the pastoral landscapes of Rousseau and Pestalozzi. As children were no longer sharing practical work as they had in the older agrarian society, he proposed schools that offered experiences of living on a farm and its consequential social relations. When there was not much countryside on offer, in his suburban sites, he ensured that children could sensitively engage with natural elements, enabling them to experience sunlight, shade, and dappled light under a tree. Moreover, by coordinating all manner of natural cycles that complied to the broadest laws of nature, through his learning spaces, Neutra suggested that children could interact meaningfully with their surroundings through their senses. Exploring Neutra's model schools, in the context of educational ideas and processes anchored in rurality, situates the means by which Neutra captures significant experiences

of 'wild' nature within an urban setting, and suggests that the heuristic lessons that the children learn may be dynamic and stimulating.

Rosemary SHIRLEY Manchester Metropolitan University
Performing the Village

This paper explores a number of photographic responses to the calendar customs which are enacted annually in rural villages in the UK. Traditionally a focus for carnivalesque behaviour and communal exuberance, this paper tracks how the contemporary function of these festivals can be thought of as enactments of an anxious relationship with the past.

It centres on the work of photographer Anna Fox who is unusual in the world of contemporary photography in that much of her work is made in and about rural places. This in itself is perhaps not so unusual, rather it is her refusal to see these places as unpopulated landscapes, instead determinedly focusing on what it is like to live in rural places. She accesses the social relations and performances which constitute a community, and shows something of the felt experience of village life.

The 'performance of the village' is a phrase used by Fox to describe her interest in documenting contemporary village life through its engagement with calendar customs. Her series *Back to the Village* (1999 – ongoing) can be seen as a personal chronicle of contemporary village life seen through its customs and traditions. This project places Fox's work in dialogue with a number of other photographers, particularly Benjamin Stone, Tony Ray-Jones and Homer Sykes. This paper will explore the work of these photographers in relation to Fox and discuss their approaches to creating images that are woven with performances of the rural, of community, of local and national identity and of the past.

Drawing on theories of performance by the anthropologist Victor Turner, together with Eric Hobsbawm's classic concept of invented tradition, it examines how these photographic images can complicate notions around contemporary relationships to the past by drawing to the surface both its embeddedness within the rural everyday and its uncomfortable and contradictory nature.

Mari SIAMPANI Siampani Architects, Greece
Towards a model for the development of the Mesolonghi Sea Lagoon in Greece

The Sea Lagoon of Mesolonghi is located in Central-West Greece and is considered to be one of the most significant Sea-Lagoons in Europe in terms of ecological and environmental interest. It is an area of exceptional natural beauty, with a wide variety of rare plants and animals, especially birds. Characterized as a biotope, it is a habitat protected by the NATURA treaty and the RAMSAR Convention that occupies 150.000 acres. It is the largest sea-lagoon in Greece and the second largest in the European Mediterranean.

Traces of continuous human life, as suggested by the prehistoric findings, Greek mythology, archaeological sites, Early Christian temples and Byzantine monuments, till the modern history, are present in the area. Most significant examples of traditional architecture are the "Ivaries" which are light -weight wooden constructions supported on piles inside the water; these were used by the local fishermen as lodging. Nowadays they are used as facilities for fish-cleaning, smoking and packaging.

The Mesolonghi Sea Lagoon offers an exemplary multidisciplinary laboratory of natural fishing techniques, local crafts and traditional architecture. As such it is being proposed to be studied further for its potential of growth both as a rural landscape and as a form of global food economics.

In this paper we present a model for the development of the area that is based on a project for alternative eco-tourism and sea-food production management proposed in collaboration with aqua action, the local community and fishing co- operatives. This model opposes to the current deterioration of the area due to illegal construction activity which alters its characteristics and maltreats the marine environment for the last twenty years despite the state's legal precautions. The project is about intervening to the existing traditional structures with the mildest possible effect to the architectural character of the area and re-proposing uses that the buildings can accommodate. The proposed facilities will attempt to promote environmental and cultural heritage education through eco-friendly activities. The attempt will be financially autosustained by the touristic products trade, which will enhance the local economy, protect and promote the region.

We also examine examples of eco-tourism throughout the world, and their impact. Through photographs of the area, diagrams of water quality and fish-production characteristics, drawings and photorealistic depictions of the architectural proposal, we discuss and present the found relationships between the benefits of organized/natural sea cultivation process, architecture's contribution to the whole attempt and the re-imagined rural landscape and the local development potential in a direction towards the environment, the history and the local traditions.

This project is going on for the last three years and it involves various scientists' and professionals' voluntary work in order to surpass bureaucracy obstacles and render Mesolonghi Sea-Lagoon a destination for all nature lovers around the world.

Duarte MACHADO SOBRAL, Jorge Baptista E SILVA, Isabel LOUPA RAMOS
Universidade de Lisboa, Instituto Superior Técnico
Typologies and narratives of a new back-to-the-land movement in Portugal

The emergence of a new back-to-the-land movement with radical visions for the post-productivist countryside has been introduced by Halfacree (2007) and reported in counterurbanization (Mitchell 2004) and rural gentrification studies (Halfacree 2011). In countries hit by austerity measures crisis-counterurbanization (Gkartzios 2013) adds to the complex web of drivers behind this phenomenon. Along with that, many alternative-green 'networks' encourage and support the establishment of eco-developments on the countryside as test sites of local alternatives for global (economic, social and environmental) problems, offering an access point to these projects. Rural areas are attracting people who want to develop more sustainable lifestyles as a way of meeting their needs of freedom, identity and community, as well as economical, political and spiritual motivations.

This was an exploratory research of the current back-to-the-land movement in Portugal from a land-use planning perspective. As a first outlook in Portugal, it is grounded on original empirical research, aimed to map and make sense of the diversity of existing initiatives, and to explore some of the specific opportunities and challenges they pose to current planning practice.

The methodology was intended to target examples of *radical ruralities* (Halfacree 2007) and developed in five stages: (1) an online survey of networks connected to alternative green movements produced a first scope and mapping, gathering a sample of 100 cases — more than half of them being foreigners — with clear geographical patterns in continental Portugal; (2) the imaginary and experiential dimensions of these initiatives were grouped into categories in a construct classification, developed through content analysis of the available written and visual information on the project's homepage, focusing on the representations and practices of the concepts of ecology, economy and community; (4) this information was added to other quantitative data (physical and economical) to produce four distinct typologies through cluster analysis; (5) the more radical typologies found were further analysed through direct observation and open-ended interviews in four selected case-studies.

The paper offers a planning view of these emerging developments from a critical perspective, questioning their ability to produce a differentiated countryside according to Halfacree's (2007) definition of *radical ruralities*, and also showing the inability of current planning practice to make the best out of this emergence.

The narratives collected through the interviews enhance the challenges faced by these migrants regarding their income and livelihood, their struggle for acceptance by local communities and planning authorities, as well as their attempts to reconstruct the representations and values attached to rural life. The localities, representations and daily lives in all the case-studies resist and challenge planning assumptions and regulations, demanding a technical, political and social debate on what and whom is the countryside for, as well as how to manage its ongoing physical, functional and symbolic transformations.

The study concludes with some recommendations for planning officials and back-to-the-landers to merge their communication gap and engage each other to transcend the current impasse and evolve land-use planning law and practice concerning rural space.

Kjerstin UHRE Oslo School of Architecture and Design
When the migratory route is home

Seasonal migratory journeys are new every year. The migratory, free ranging animals bring with them the living rhythm of the season and the most desired seasonal food. Wherever they swim, fly, and run they are at home and intimately connected to diverse management regimes, eco-cultural systems, spectacles and human identities. As much as globalism is about movement it is also restricting planetary migrations. United Nations Environment Programme, reported in 2011 about 'dramatic decline in migratory species, including whales, ungulates and birds'. Arctic nation-states read their undivided landscapes as vast, and harness ambitious strategies where territorial cartographies project urban trajectories, energy lines, infrastructures, service points, prospecting rights, and extractive fields. How can mapping of commitment to seasonal cycles and events offer a decision-making framework for development in territories that are sustaining wild and semi domesticated migratory species?

The human attachment to the long-distance migrations is barely acknowledged as urban citizens loose the connections to the large-scale routines of seasonal landscapes. This paper suggests for a moment to use dependencies and independencies of the seasons as a conceptual framework to understand different territorialities and argues for a development discourse in relation to nomadic geographies. Three visual stories unfold what such nomadic geographies might entail. The point of departure is the calculated impacts of a plan for the reopening of a copper mine with fjord deposit in Kvalsund Municipality in North Norway. Experimenting with cartographic architecture from the field of urbanism, landscape and territorial studies, borrowing from Sámi ontologies, and informed by critical cartography, collages of sectorial mappings from disciplinary fields relevant to stakeholders' positions are juxtapositioned with field notes, graphical interviews, and visual analysis.

Sámi reindeer herders fight for their right to bring their herd to the right place at the right time. A critical migratory corridor to the spring pastureland will be blocked if the planned mine is approved, and the reindeer will not be able to access the calving grounds.

Up to thirty million tons of toxic mining waste will be pumped into the fjord and harm

the marine ecosystem. The local stocks of cod and herring will lose their habitats. The long distance swimmers, the arctic salmon, and a number of whale species will be exposed to environmental stresses. Local fishermen, environmentalists and marine scientists warn that the tailings will spread into the larger coastal currents.

A midwife giving dietary advice to pregnant and breast-feeding women mourns the destruction of traditional food sources. Long distance-transported pollutants already accumulate in Arctic food chains, and are measured in newborn babies and in breast-milk.

The mediation of these stories aim for a critical reorientation that exposes the eco-cultural values of the annual and always contemporary rhythm in oceanic, avian and terrestrial territories. Acknowledging the collective ontological attachment to the seasonal migratory events, open a field where it is possible to think alternatively about development. To take into consideration the territory defined by nomadism is to begin to understand the territories in a species migratory scale and challenge the urban-scale imaginary of vastness.

Elke VANEMPTEN Institute for Agriculture and Fishery Research (ILVO) & Free University of Brussels
Elke ROGGE Institute for Agriculture and Fishery Research (ILVO) & University of Ghent
Harvesting innovative ideas for a productive landscape, the case of Flanders

In 2013, the Flemish Government Architect – a state created mandate whereby an excelling architect introduces and advises public development projects in a cross-sectorial manner to ensure their quality – teamed up with the Institute for Agriculture and Fishery Research (ILVO), the Ministry and Department of Agriculture, and the Planning Department of the Flemish Government. Together they initiated a 5 year program to support innovative rural progress that has a clear spatial impact and high societal value. The program was induced by a growing need of innovative ideas to meet present and future challenges in rural practice. Growing population numbers, for example, call for an augmented food production, while available land is increasingly occupied by expanding housing and other services. Likewise, flooding and dry periods call for more sustainable ways of water management in which farmers could play a more important role. Hence, a call for pilot projects on productive landscapes has been issued, aiming to collect ideas from both public and private rural practice. It resulted in about 40 ideas for tangible projects. From December 2014 onwards, five projects are guided intensively towards implementation within a short time span of ca. 5 years. These five projects tackle issues as the rezoning and intelligent development of housing expansion areas going beyond traditional allotment strategies, occupying all rural land; dealing with water while maintaining a more diversified rural activity; fine-tuning material life-cycles and their

spatial impact; professionalizing urban agriculture; and constructing 21st century food parks in close relation to the city.

The guiding team consists of a multi-disciplinary group of experts in the fields of agriculture, (landscape) architecture, urbanism, spatial planning, agronomics, legislation, … depending on project specifications. An important role is given to design and research by design that will infuse the participative process through a workshop-approach with creative out-of-the-box ideas and innovative images of rurality. Research by design is understood here as an explorative, mobilizing and vision-forming method that can engage actors, stimulate ideas, and enhance discussion. It is used to create experimental labs, as places for freewheeling where policy, research and practice are confronted and come together using design.

The presentation and paper discuss intermediate results from the strategic exploration phase and the call, and frames these within current academic debate on the roles of design in guiding public processes. In particular, the ideas harvested from actual spatial and rural practice are analyzed. The method, the types of innovations, and the limits of todays practice for their implementation are explained. First results point at a lack of knowledge about rural planning that is being experienced in practice, and indicate that the used method can indeed collect and support valuable bottom-up ideas about rurality that remained hidden for policy before. An example is the search for alternative ways and designs to develop a housing expansion area while leaving room for (certain forms of) agriculture. Likewise, results show new types of actors involved in rural development and planning (e.g. collective of farmers experimenting with farming in areas with high natural values, which is obstructed by all kinds of legal and spatial boundaries).

Victoria WATSON University of Westminster
Modernist Rurality and the clubhouse complex for the Krefeld Golf Club Association, by Ludwig Mies van der Rohe

In the summer of 2013 a somewhat unusual 'pop-up' structure appeared in an agricultural field in Northwestern Germany, it was described by its creators as a 1 to 1 model of a design for a Country Golf Clubhouse, by the modernist architect Ludwig Mies van der Rohe. The 1 to 1 was made primarily out of plywood and built very close to the site of Mies' original proposition. The organisation responsible for the pop-up's appearance was, and still is, called the Mies van der Rohe in Krefeld association (MIK), to this day the MIK continues to promote the pop-up event, even though the structure has now been removed.

Mies projected his design for a clubhouse complex for the Krefeld Golf Club Association in 1930, for a site on the periphery of Krefeld, an industrial town in Northwestern Germany. The proposal was commissioned by the, then, president of the Krefeld Gold Club association, a wealthy and politically influential industrialist named Herman Lange,

the design was never built. There is an interesting connection between Herman Lange and the MIK group, because one of its leading members, Christiane Lange is Herman's grand daughter. In fact, it was Christiane Lange who commissioned the pop-up structure of 2013 and worked closely with the architects Robbrecht en Daem to design and build it.

This paper uses the pop-up as a pretext, its true ambition is to understand the mode of rurality implicated in Mies' original proposition, the one he made back in the 1930's. The paper will examine Mies original proposal by two means, first, in relation to the drawings he made for the Golf clubhouse complex, which are unusual for their depiction of motorcars and, second, by looking at an article Mies wrote for a motorway building consortium of private and public agencies called HAFRABA. Mies' article was published in HAFRABA's newsletter, Die Autobahn, in 1932, just one year before the National Socialists came to power and adopted motorway building as a symbol for the Third Reich.

Before looking at the kind of rurality involved in Mies original proposition, the paper will look at another mode of rurality that is often associated with Mies, for arguments sake this other mode is termed 'literary rurality.' The detour is necessary because the literary approach can sometimes occlude contemporary readings of modern architecture, not only of Mies. To expose the problem, the paper begins with an event of the nineteen eighties, when Mies' design for the Krefeld clubhouse complex featured as part of a much broader campaign to re-invent his legacy. One important contribution to the nineteen eighties effort of cultural re-tuning was an exhibition and a book by a young architectural historian named Wolf Tegethoff, entitled Mies van der Rohe: The Villas and Country Houses. Tegethoff's book and exhibition were impressively sponsored, not only by the Krefeld Art Museum, but also by the institution responsible for promoting Mies' modernist reputation in the first place, The Museum of Modern Art in New York.

Julian WILLIAMS University of Westminster
The Estate: Country seat to public housing

The paper examines the shifting conceptualization of the estate from country seat to public housing project during the first half of the C20th, through the study of the transformation of a country house in Dulwich, South London.

The estate has been characterised as a self contained and privileged territory, planned, bounded and differentiated from its surroundings. The landed estates of the English landscape were cultivated spaces of enterprise and pleasure, embodying social prestige and self-control. The activities of maintaining, nurturing and improving the estate landscape involved surveying and mapping the territory: The extent of the estate could as a consequence be defined and its human and natural wealth quantified and enhanced. These practices extended to the social realm of the estate, with a demonstrative paternalism extending to all levels of class and fortune. The estate's community consisted in those that belonged to it by virtue of being on or in it.

The research has traced these concepts of estate to their re-emergence in public and private housing provision after WW1, firstly through cottage estates and speculative developments and subsequently into the urban housing estate. This was conceived as a model settlement of different classes and backgrounds of people, supported by a full range of amenities sustained by its own distinct economy, values and practices.

Kingswood House provides an interesting focus for this research as its transformation from an estate for a gentleman farmer into a London County Council public housing project allows for a direct tracing of old values and practices into new conceptions of estate landscape.

Kingswood was a small estate created by Dulwich College from the land of Dulwich manor, sold in 1811 and further developed in 1891 by John Lawson Johnston, inventor of the Bovril drink. He enhanced the original farm and lodge with a Baronial style castle and mock ruins.

When Kingswood was bought by the LCC in 1946 as a site for housing, many of the original features of the estate were retained, and the layout and design was undertaken by the LCC's Valuations Department. Kingswood offers a particularly rich example from the series of post WW2 in-town housing projects that developed existing estate settings, because so much of the existing estate elements were retained. The new model of the estate is mapped over traces of the older conception, reflecting and mirroring its practices and values.

The new design included a new village green with shopping parades, a tenants' hall through the conversion of Kingswood House itself, and estate boundary markers through the reuse of the existing stone gateposts.

The lack of an architectural input (the project was overseen by surveyors) resulted in a greater emphasis on estate motifs and preoccupations with management of tenure, boundary of territory, civil amenity, and production of settlement community.

Thus the enduring conception of a distinct realm of social and physical wealth bounded by rules and conditions came to be transposed from its rural landscape home bringing with it the popular vision of estate life as one of peace and plenty.

Qinyi ZHANG Università IUAV di Venezia and EPFL Lausanne
The Elements of Desakota: Re-examining Rurality in Yangtze River Delta

The rurality in China is based on a specific agricultural economy with a high productivity per land, a dense population, a low productivity per labor, and a small piece of land for each rural family. The result is a "growth without development" or "involution"(Huang, 1990) through the history. This economy formulates a fundamental question of China's rural area: how to relocate enormous surplus labor in agriculture.

Yangtze River delta is an extreme case of this agricultural economy. In the history, the endogenous demand to exhaust the surplus labor has produced an incredible dense village and town system where craft and industries are located, based on a fine network of river and canals. Different processes of urbanization have taken place on this continuous system, including the diffuse rural-industrialization in the 80s and the city-centered urbanization after the 90s. The delta today is a territory with city cores but also a vast dispersed urbanization where the agricultural and non-agricultural activities and spaces are mixed and interlinked, Terry McGee defines it as *desakota*. (McGee, 1991)

The *desakota* today confronts with emerging challenges: empty villages, aging population, poverty, degraded environment, low quality of housing… On one hand, the *desakota* is not recognized in the planning process as the dominant component and paid enough attention to; On the other hand, the rural-urban dualism is not only presented by their gaps in income, services, infrastructure, energy supply, etc., but also by the quality of space, by its articulation.

The physical environment produced by the long-history agricultural economy and the process of different types of urbanization has not been carefully examined. If one travels from one city core to another, or from the edge of the delta to its center, he/she would see a continuous space with dispersed housing, factories, infrastructure, farmland, vegetable fields, water ponds… a typical fragmented and mixed contemporary space, "a world of objects". The dispersed urbanization manages its water, organizes the food production, generates pollution, moves people and goods...all through those spatial elements, which creates the specific landscape of the *desakota*.

Today, the spatial elements of *desakota* are under transformation, which reflects a social-economical change but also a spatial: the dominant rice field has been replaced by a variety of agriculture including fishing, nursery fields, vegetable fields, etc.; the earth roads are mostly replaced by the concrete ones, leaving few space for trees; the ground floor of the rural houses is often used for non-residential activities which generates a continuous layer… This paper attempts to describe the *desakota* from an element point of view, to understand the materiality of the territory that we as architects and planners practices on, to provoke a transformation of the rural area through the spatial elements. As John Friedmann suggested:

To transform the countryside by introducing and adapting elements of urbanism to specific rural settings … so transmute existing settlements into a hybrid from we call agropolis or city-in-the-fields. In agropolitan development the age-old conflict between town and countryside can be transcended.

(Friedmann, 1976)

Re-imagining Rurality Exhibition

Exhibitors (a provisional list) Venue: Bridge Gallery

1. **Jason Austin & Aleksandr Mergold** *Horizon, a (sural/rurban) instrument* (drawings)

2. **Katy Beinart:** *Salted earth: salt-making as a poetics of mobility* (mixed media)

3. **Lawrence Bird** architect/urban designer: *The Post Prairie Park (drawings etc)*

4. **Caroline Capaccia** *Brazilian Landless Workers Rural Movement. (poster)*

5. **Arzu Cahantimur:** *Cumalikizik; In between rural and urban (poster)*

6. **Mihai-Ionuț Danciu, Daniel-Ionuț Berindeanu** *'What to do when the City lets you down? Case Study: Colonie Neighborhood in Petrosani, Romania (poster)*

7. **Leftos Dousis** *Rural Horror (poster)*

8. **Christina Godiksen:** *Marble Landscapes as public amenity and cultural heritage (poster)*

9. **Nasser Golzari, Yara Sharif, Murray Fraser, Miriam Ozanne:PART (Palestine Regeneration Team) in association with NG Architects.** *Searching for Rural Bridges in the Village of Beit Iksa, Jerusalem 2013-present*

10. **Rupert Griffiths & Lia Wei** *Site/Seal/Gesture: Reimagining the defensive architectures of the south east coast* (posters).

11. **Eric Guibert** *Living of Landscape, the Beauty of Producing (posters)*

12. **Sigrid Holmwood** *Cultivating Colour: Towards a New Peasant Painting in the Sierra María Los Vélez, Almería, Spain.* (painting)

13. **Mo Michelsen Stockholm Krag** *Transformation of Abandonment, a New Critical Practice.* (photographs of site specific artworks)

14. **Nikola Krstovic** *Rurally urban or urbanely rural? Three case studies of Mt Zlatibor: consumption of rurality (poster)*

15. **Christine Mackey** *Balsam Bashing / Bee Wars.* (mixed media).

16. **Jane McAllister** *Pets, vets and goings-on: case of the Oxford City Farm project (drawings).*

17. **Jono Mosley & Sophie Warren** *'Fallout' (film).*

18. **Filomena Nascimento** *Portraits from Portugal. Identity, Time and Prejudice. (photographs)*

19. **Deirdre O'Mahony** *My Place Your Space: T.U.R.F. & Going Underground: Re-connecting Art, Rurality and the Ever-changing Present (photographs).*

20. **Sophia Meeres & Urs Hirschberg** *Plastic World (film)*

21. **Xiang Ren** *'Whisper of the Rural Vernacular' -- Facilitating Local Resilience through Spatial Agency of Hui Vernacular Settlement, China (poster)*

22. **Carol Robertson, Dr Neil Burford** *Rural Autarky – New Spatial Models for Sustainable Rural Living (poster)*

23. **Sara Serrão:** *Communitary Art in a Portuguese village (poster)*

24. **Anna Fox / Rosemary Shirley** *Performing the Village (photographs and text respectively)*

25. **Lala Meredith** *Vula Kosovo Haystacks. (photographs).*

26. **Didem Yilmaz:** *Urban pressure to the rural: the Transforming influence (poster)*

27. **Qinyi Zhang:** *Re-examining Ruruality in Yangtze River Delta (poster)*

28. **Mihaela Hărmănescu:** *Lecturing the rural: Continuity and changes (poster)*

29. **Poulsum Middlehurst:** *Future Ex-Urban (poster)*

30. **Pieter Versteegh / students of Western Switzerland University / College of architecture Fribourg***: Dwell: alter-rurality (film)*

31. **Mediae.org:** *Episodes of 'Shamba Shape Up'..*

32. **Viljoen and Bohn***: various (mixed media)*