

*(r)evolutionary green**

from assembly line to green loop

1151

FEEDBACK: describes the situation when output from (or information about the result of) an event or phenomenon in the past will influence an occurrence or occurrences of the same (i.e. same defined) event / phenomenon (or the continuation / development of the original phenomenon) in the present or future. When an event is part of a chain of cause-and-effect that forms a circuit or loop, then the event is said to 'feed back' into itself. **FEEDBACK LOOP:** the causal path that leads from the initial generation of the feedback signal to the subsequent modification of the event.

'Ecological thinking must be ecological - to think ecologically is to think about fluent, adaptive systems that incorporate feedback and change.' Stan Allen

Evolutionary green is not revolutionary green: our proposal seeks to redefine the territory through feasible change. It is authentically powerful to think of change when it is a (radical) possibility. Utopian formulations remain, by definition, in the grounds of desire. Utopia is therefore always supported by a gap, an in-between. It is precisely over that gap that we seek to operate...

Should we posit yet another green utopia or rather set the ground for a feasible change? Is it possible to foster a process of 'green-industrialization' by reutilizing (also replicating) the mechanisms of mass production/consumption? Rather than focusing on a conventional localized solution, could we think this new paradigm as a flexibly specialized net of various and coordinated actors and scales, defining a green feedback-loop? How can we build up a radically novel understanding of the suburban lawn, yet recapping the notion of garden as 'paradise on earth,' locus of thought and social change? Why not understand such process as an invocation of a new imagery, a new aesthetic ideal, an active beauty of sorts?



After the Crystal Palace...

The Crystal Palace has been widely described as a symbol of social, industrial and political change. Conceived as a portentous machinery of display, the Crystal Palace came at the intersection of production and exhibition, of an emerging (potentially) global market (an 'universal' exhibition) and a moral, fictional and academic infatuation. But that infatuation comes not only from that unprecedented universal display (of such disparate things as agricultural machinery and Indian pottery) but also from the nature of its container: a sophisticated space of unattainable dimensions entirely made up of steel and glass and capable of housing three old elms in London's Hyde Park. Curiously enough, a design made by a gardener and glass houses builder: Joseph Paxton.

Contemporary confluent lineages of nature and production seem to have in the Crystal Palace a genetic predecessor. However, that lineage was aborted. Production continued to grow under the sole rules of efficiency and optimization, with no room for nature, which seemed subsumed in an incompatible Romantic tradition. Later, the assembly lines of fordism (where standardized output guaranteed higher productivity) gave place to post-fordism and new information and communication technologies (ICT). Nature, productively renamed as agriculture, remained as a problematic ground of uncertainties and geo-biological or climatic dependence. Modern universalism, so akin to mass production, was slowly replaced by post-fordist subjectivity, inaugurating the type of flexibility (later on translated into the bottom-up model of entrepreneurialism) that, in this rapid and simplified genealogy of production, may reconnect man and nature.

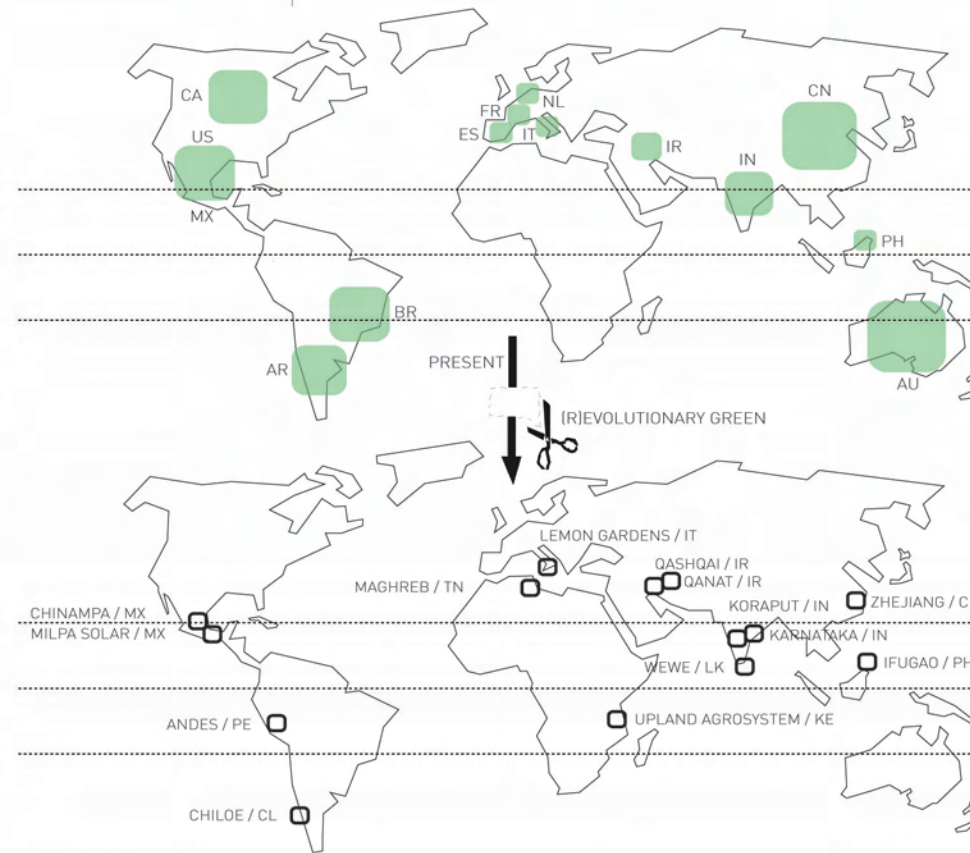
At that point, the emergence of flexibly specialized industrial districts opened up at least two central elements that approximate contemporary modes of production to what we will call the green feedback loop. On the one hand, a new understanding of the relation between territory and production that relies in delocalized processes, where connectivity replaces localization. On the other hand the adaptation of productive systems to sudden changes in the market. Thus, production understood as adaptive and flexible and, altogether, a conceptual standpoint to redefine the territory as a potentially productive field, not only in agricultural terms, but also, and most importantly, as the introduction of a feedback loop or redundancy as opposed to mere productive vectoriality, as suggested by the traditional modes of production.



Flowing Green!

Ecology, as Bateson suggests, should be understood as information exchange; this claim implicitly addresses the space of flows (material and virtual), in which our proposal relies. To think about changes over time and adaptation is also to think in evolutionary terms; the connection between man and nature resides there. The Flowing Green model seeks to redefine flexible specialization as a green practice by re-adapting global market strategies into a literally green market, thus developing a post-industrial productive green. Possibly, the new shopping of the 21st century > green-shopping. (r)evolutionary green operates at the intersection of post-industrial modes of production and ecology understood as information exchange. It thus proposes a radically new landscape where productive and ornamental green coexist spatially and in time, introducing the feedback loop as a strategy for social interaction and production optimization. (r)evolutionary green relies on three major components: (I) The Landscape Factories, (II) The Green Nurseries & Palaces, and (III) The Gardens of Active Beauty. Each of them operates at a specific level of the green feedback loop. The system's consistency depends on the cooperative operational capacity of the three, while its arborescent growing structure (as showed in the adjacent diagram) allows for the basic stability of the system. As an open system and territorial net, its configuration is variable and respondent to various tensions and demands, including social, productive and aesthetic ones.

MAIN PRODUCTION AREAS (CEREALS + FRUITS)

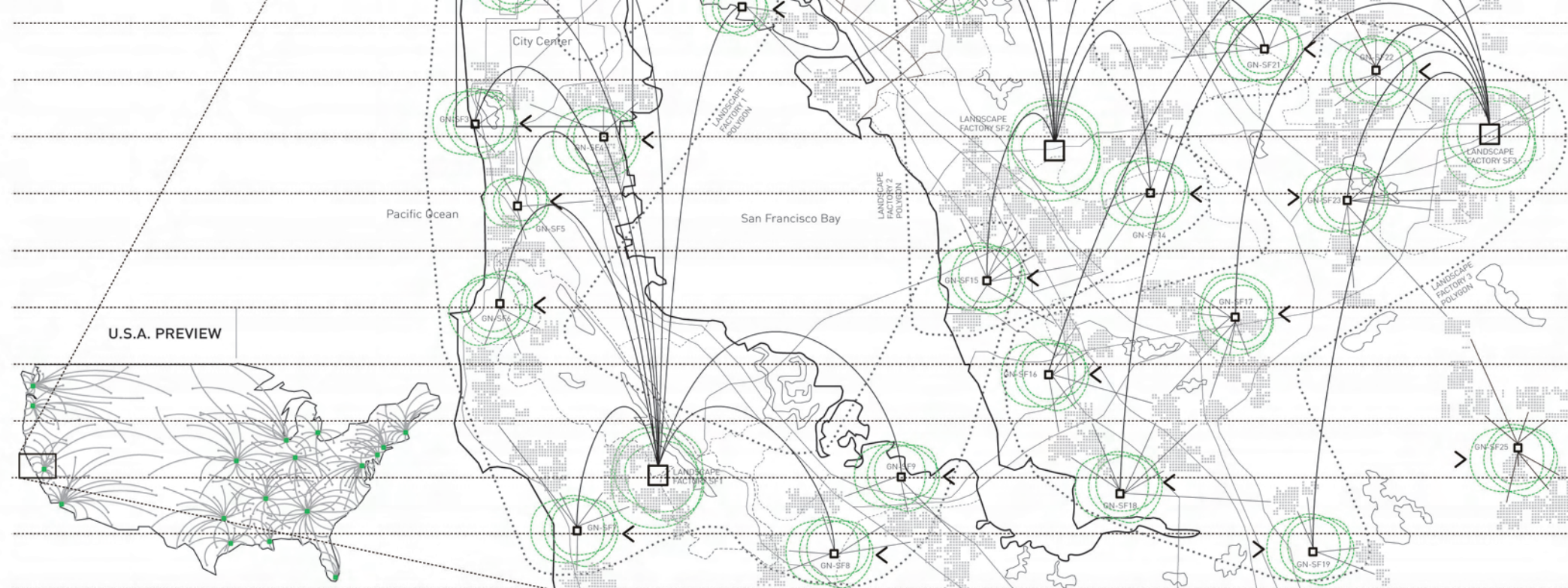


GLOBALLY IMPORTANT AGRICULTURAL HERITAGE SYSTEMS (F.A.O.)



SAN FRANCISCO CASE STUDY PRELIMINARY VERSION

- LANDSCAPE FACTORY (LEVEL 1)
- GREEN NURSERY - GREEN PALACE (LEVEL 2)
- ▨ GARDENS OF ACTIVE BEAUTY (LEVEL 3)



U.S.A. PREVIEW



MAIN NATURAL AREAS + REMARKABLE LANDSCAPES (U.N.E.S.C.O)



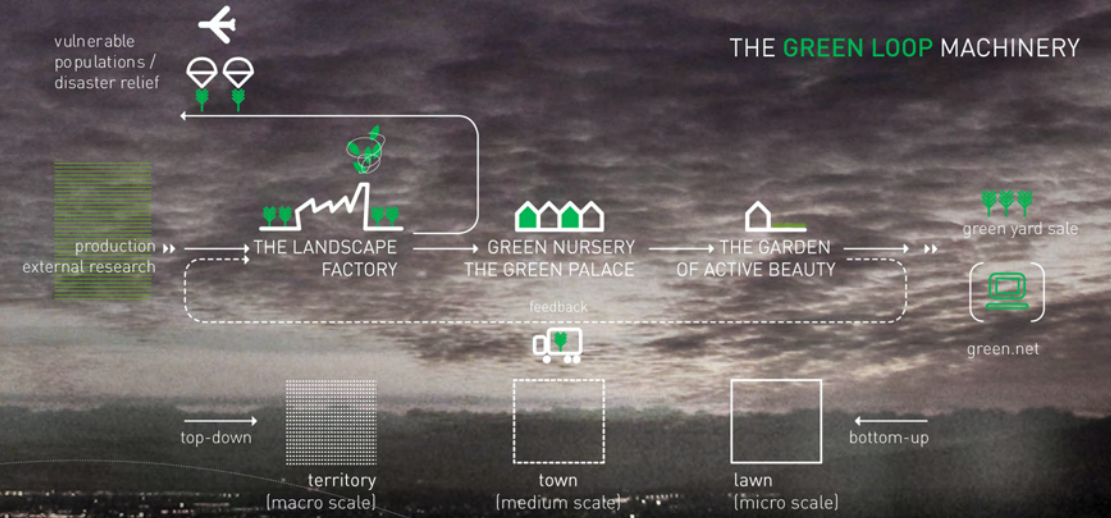
Production areas are consuming ecological reserves. To make this model sustainable, production must migrate to the cities.

30 MAJOR CITIES AND URBAN AREAS



(↓ ✖ \$ 4 e)

The greenloop icons comprise information of each of the three specific scales/nodes of the green loop. Together, they conform a chart of the particular functions that each of them performs within the system. Information was organized into 5 categories/icons: productive, social, economic, technological, aesthetic. The proposed project is meant to activate not only the productive register but also social, economic, technological and aesthetic ones.



\$

patented research research, not eventually supported by major corporations or public institutions redistribution of standard production

✖

node of articulation between the green-loop and other major social/productive forces

4

state-of-the-art technological support for research-based production

+

research based production big scale production > recollection > classification > processing surplus capacity processing: > re-looping > manufactured products/alternative derivatives > context-related support activities: production redistribution, support to vulnerable populations, disaster zones assistance

e

big-scale infrastructures that operate as lanterns and icons of a new post-industrial paradigm

the new auto/suburb complex = space to consume + space to produce

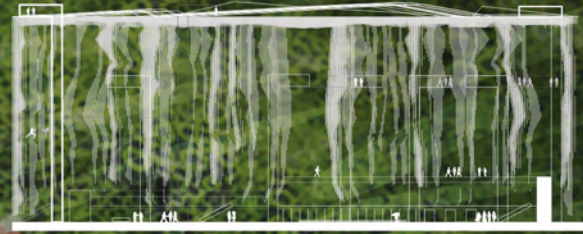
(r)evolutionary green (feedback loop) = post-industrial 'green' production + ecology as information exchange

I (the landscape factory)

The Landscape Factory is the macro-scale node of (r)evolutionary green. It operates as the connection with bigger systems of production/research (input) and is in charge of the management of the production surplus. It distributes the production to the Green Nurseries. Easy connectivity is an essential requirement of the Landscape Factory.

II (the green nursery & palace)

The Green Nursery & Palace is the medium-scale node of (r)evolutionary green. It is the exchange node par excellence, where the public meets the private, and where green-shopping is performed. Green-shopping inaugurates a new building typology: neither shopping nor greenhouse, the Green Nursery & Palace relies on state-of-the-art building technologies to produce a controlled environment, where shopping and growth coexists with educational and social activities. Its preferred location is in the outskirts of the city.



plan and section



green nursery > green production shop



educational programs: production, consumption
space of social interaction
Diffusion



controlled environment
state-of-the-art growing techniques
application of greenbox 1 research
re-assessment of greenbox 3 excess capacity



new sensibility > new program > new architecture
unprecedented space



node of exchange > bottom-up/top-down
junction re-looping of excess capacity



III (the garden of active beauty*)

active beauty* at the suburban lawn

Productive soils and cultivated gardens have been traditionally excluded from both classic and romantic beauty canons. Far from the aesthetic ideal of the primal landscape, an active beauty refers to the construction of an aesthetic of the green based on a radically new imagery. An active beauty seeks to reveal the inherent beauty of the striated ground, the 'imperfections' of agricultural machinery, the dynamics of growing and production exchange. To a certain extent, it is beauty in movement, in constant transformation and re-generation. It is thus the notion of a green landscape loop that reinforces the aesthetic scope of the proposal, a landscape machinery, a landscape factory of sorts.

What is at stake is therefore the very notion of garden/lawn. Traditionally understood as locus of thought, as 'paradise on earth,' as social, political and intellectual ideal (despite its inexhaustible adaptive capacity), we would like to think of the garden as part of a process rather than as a series of noble intellectual iterations. From locus to loop, and from ornamental to productive, the new garden/lawn operates at the juncture of private intimacy and public domain, of consumption and production and, ultimately, of space and flow. The garden is defined thus as a node in a complex feedback loop. This opens up the garden-lawn suburban sequence (ultimately a series of confined open spaces), to multiple exchange possibilities and, depending on specific geo-ecological conditions, to redefine the suburban landscape as a matrix of possible changes. But a bottom-up restructuring needs a correlation at the 'up' level; it is at this point that the loop begins to operate, by linking the different scales of the project and, particularly, by the re-saturation of the Green Nursery, the central node of exchange and information/communication.

Eventually, every garden will evolve from the ornamental to the productive, from the peripathetic itineraries of romantic narrative (still untouched motto of the suburban lawn) to the active beauty of a free-fall into the domains of the productive soil. For green is not enough: merely ecological (thus political, social, economic) change does not support a critical practice in the fields of architecture, landscape and urbanism if it is not mediated through a radically new aesthetics, a radically new active beauty.



active beauty:
Ornamental garden/lawn > productive garden > feedback loop

micro-production based on geo-biological adequacy > theme-oriented / fruits, plants, vegetables
> auto-consumption
> surplus capacity: > feedback > loop
> green yard sale
> green net



geo-biological conditions >
> optimization of productive rates within community scale/constraints



bottom-up exchange node
> social interaction > community-force



small scale sales
> community based economics

