What kind of futures do we see for the Rhine River? Do these futures favour more infrastructural planning, interventions and control, or small networks preserving autonomous characteristics? Do these futures favour more technological acceleration, or for collective intelligences of the site? What are the historical and present agencies of the Rhine, and where do the humans sit in these scenarios?

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If the EU recognized the Rhine as a country, it would have had at least the 3rd largest number of seats in the EU parliament. While the river itself – flowing at an ever-increasing rate – rushes throughout "this country," carrying matter as sediment from the glaciers of the Alps, to be re-cycled by the species of the Rhine Delta, multiple governance mechanisms reconstruct it to a conglomeration of inhabitants, administration(s), environments, infrastructures, and their social, cultural, economic, and political relations. This interdependency is evident and expansive, but the energy that has been invested in the Rhine's growth brings with a register of ecological violence, water rights, and spatial justice. This studio aims to create the space to design with this interdependency, and its collective environmental imaginaries, experiencing its entanglements, with a goal towards the repair of the river, its communities and landscapes.

The studio brings participants together with citizens and communities, activists, water and material scientists, professionals, historians, geographers, fishermen, social workers. During the weekly programs work (1) we will collect tools, materials and objects for human and nonhuman memories, experiences, experiments, stories and reflections. These will be brought together to form a cartography (2) as rituals designed to recognise the river as a relational entity, and to recognize the ecological damage inflicted upon the Rhine and the entities' relationship with the water. This cartography will enable us to design spaces (3) for collective learning, representation, and imagination, amongst its inhabitants and the Rhine, supported by scientists, disciplinary experts, activists.
Advocating an ecology of repair and reuse, moving with sites of extraction, pollution, and bodies of water undergoing significant ecological transformation, the stops along the river function as fragments into the issues that are interconnected, cutting into the stream/flow of the river as a working concept, and changing flows to create a more than human understanding of learning, architectural design, and representation.

The studio is situated at the intersection of ecology and technology, defining a "posthuman" condition where the human, as a modernist definition, doesn't exist. Then, "entanglement" is considered as the collective intelligence and complex relationships among people, natural systems, and machine intelligence. This means that design does not necessarily serve the human, and it is shaped around mutualism, interdependence, and eco-systemic thinking. The assumptions of this studio are that learning and design continuously inform each other, a design proposal continuously considers the role and responsibility of the designer, "time" is a medium of design, and "site" is trans-scalar.
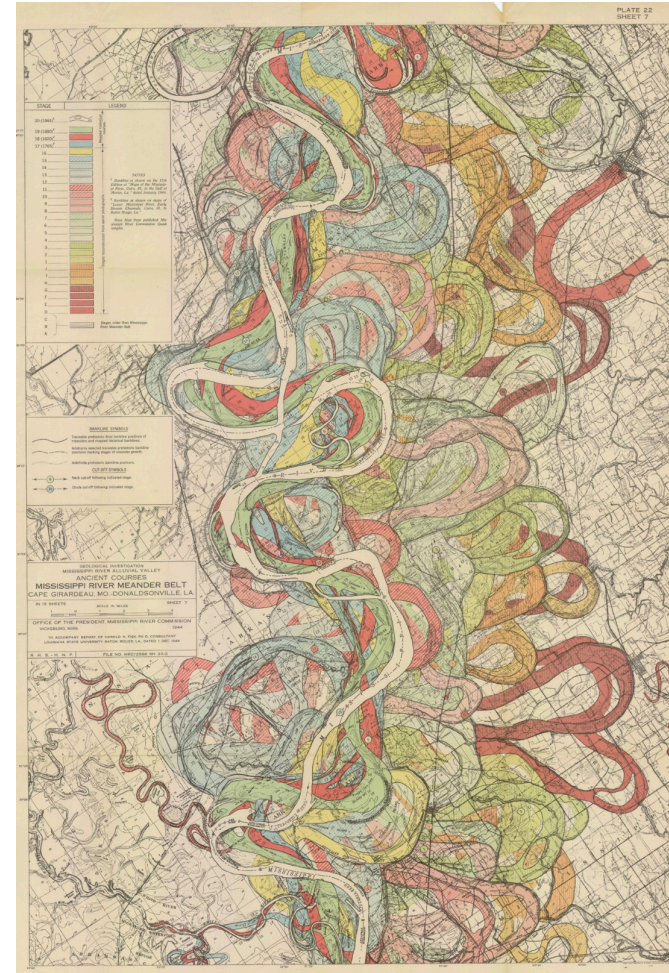
Harold Fisk, Ancient Courses: Mississippi River Meander Belt, 1944.

Entanglement, as used in both fields of quantum physics and ecology, provides a fundamentally relational view of the world, focusing on the generative interactions among those that constitute the (architectural) space. Entanglement acknowledges uncertainty and disturbance, emphasize entropy, indeterminacy, and nonlinear dynamics (Waltner-Toews et al. 2008). This positions architectural design as a practice that is informed by ecological knowledge that is inclusive of the scientific, the practical, and the living knowledges. Based on imaginative propositions at the intersection of design, environmental sciences, autonomous knowledge, and spatial justice, the aim of this studio is to engage in issues of ecological balance, maintenance of living tradition, and continuity of complexity.

Urbanization and the related disciplines are set up to stabilize and control the environment. This means a conflict between the stabilizing structures and flow patterns; between economies of environmental extraction and exploitation, and landscapes that desire to evolve indefinitely, and inhabitants being impacted unequally. This means greater instabilities in time, while diminishing the complexity of uncertainties that are inherent and balanced in ecology. This means design becomes problem solving in sites that are continuously intervened, patterns and cycles that are continuously interrupted, and so on. However, the idea of fixing a landscape by making it permanently stable is wholly incompatible with a healthy planet (Holmes, 2020). This studio proposes to think on interdependence amongst humans and more than humans, the world as a space of heterogeneity and stochasticity that extends across scales from micro ecosystems to planetary ones such as water and sediment movement, weather and climate, and bio-geo-chemical cycles. Environmental imagination flourishes on an attitude towards a more organic model of open-endedness, flexibility, resilience and adaptation, and away from a mechanistic model of stability and control (Reed and Lister, 2014), where the environment is in flow, and (spatial) form is a provisional state of matter (Zheng, 2016).
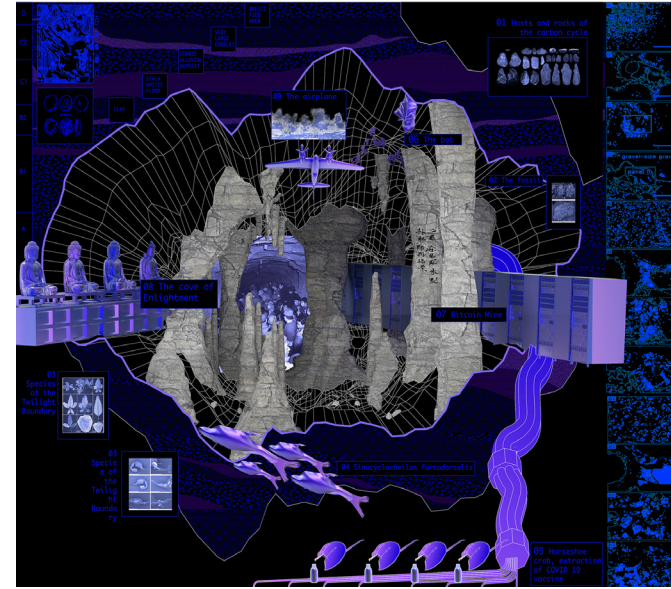
Merve Bedir, Open Sesame, 2022.
Commissioned for "The Ochre and the Cave," at Display, Prag.

Rather than novelty and growth, we take erosion, breakdown, and de-cay as our starting points in thinking through the human relationship with the environment (Jackson, 2014). Reparative architecture is a ten-tative concept in quest for a committed architectural practice capable of responding to the social and ecological challenges of the contemporary (Tavares, 2023). This studio aligns with this departure point. Repair ac-knowledges forgotten histories and contests the existing knowledge in archives and collections. It acknowledges inequality and segregation towards imagining environments/ spaces of care. Repair relates to the built and the natural environment. It is an economy that questions in-finite extraction and unlimited growth (arguably the main drivers of the climate crisis). Repair proposes to think on an urban scale, redefining repair – maintenance, restoration, retrofit, reuse. Repair is situated, grounded and global, historical and futuristic.

There, the design project is across scales, and intersects methods and mediums, such as spatial and material interventions; spatial, functional and planning programs; curatorial and publishing proposals; advoca-cy, collectivity, and other ways of infrastructuring (Devabhaktuni, 2024) and instituting. This studio focuses on the professional transformation needed towards an ethos of repair and reuse, the adaptation needed in practical terms (economy, labour, material, infrastructure), the challeng-es of climate crisis and social inequity and their relationship to repair and reuse, and rethink working methods towards it for the architects.

Rhine River, 1986, Schweizerhalle disaster

A compulsory visit to Basel (CH) will take place at the beginning of the semester. We will walk along the Rhine river to discover different sites where projects will then be developed. This first excursion will be followed by a voluntary visit to Koblenz (DE).

KLEINHÜNINGEN HAFEN
4057 Basel (BS)
47.586, 7.589

BIRSFELDERHAFEN
4127 Birsfelden (BS)
47.554, 7.637

SCHWEIZERHALLE
4132 Muttenz (BS)
47.533, 7.664

LEARNING PROCESSES

1. Intensive workshops / learning with case studies / collective conversations

2. Field work / a question of witnessing and engagement / documentation, representation

3. Peer reviews / Rehearsals

4. Where is here / where is there? Working with remote sites / zooming in-out

5. How to deal with black boxes of knowledge? Dissecting/ repeating/ embracing

DIRECTIONS OF INQUIRY AND MANIFESTATION

1. Repair, custodianship, maintenance, care as concepts
2. More than human agency and eco-systemic thinking
3. Reuse as intervention
4. Technologies of infrastructuring and instituting
5. Wet ontologies; approaches to fluid/transitional landscapes
6. Understanding fragments, anecdotes, and parts in relation to the whole
7. Entanglement, uncertainty, and time as media in architecture
8. Drawings connecting different scales, assemblage and patchwork, weaving, model making, video making (landscape theory), mixing media, poetry, performance

REVIEW FORMAT

Participants are expected to work individually and in groups, and to present their work in progress at every session. The design project will evolve as a self and independently initiated effort continued from the collective effort of previous weeks, supported by research, and sessions with the instructor. The sessions run in the format of 1-1 desk-crits, peer reviews, and rehearsals. Studio work is supplemented by readings, lectures, and self-organized site visits. Participants are expected to be active and remain in attendance during the entire studio period.

1-1 FOCUSED REVIEWS

The instructor reviews the participants' progress and provide feedback and direction in a one to one or group format. Feedback is based on the clearly communicated and visible work, and ideas of each participant's, to show their progress.

PEER REVIEWS

Peer reviews are for sharing the participant's work with other participants, instructors, and (if there are) invited critics. The purpose of this format for the participants is to present and receive feedback in group from their fellow studio participants and critics on their projects and learn from each other. The group conversation is expected to discuss and support the direction and results of the individual work and design projects.

REHEARSALS

The rehearsals are organized towards the mid and end of the studio to see the overall work, underline the strengths of the design project, as well as parts of the work that still need attention. The reviews are formal presentations of each participant's project to their fellow participants, instructors and guest critics.

FIELD WORK (GROUP WORK)

Field work is foundational to architectural design. This assignment is not only for providing input for the design project; it is a collective research endeavour. Participants of the studio conduct field work in main directions of inquiry. Once the assignment is completed, the research and findings are shared within the studio and collectively owned.
Field work exercise will be complemented with guest lectures.

- Anthropocentric interventions: Built environment / Planning decisions
- Environmental transformation: Reclamation / Pollution / Borders
- Boundary spaces: Fluidity / Wetness / Sedimentary structure / Flora and fauna
- Living knowledge: Festivals / rituals / economy / indigeneity

Afterwards, participants are responsible from preparing a synthesis.

SCENARIO (INDIVIDUAL WORK)

Scenario development is about ideas for selected sites. Because the sites are connected through the river, a vision for a selected site means a vision for the river. Groups of participants will match with different sites to work on the scenarios, to show which aspect(s) of the case studies and field work inform(s) proposals, as well as the specific site of intervention. The scenario groups will not follow the field work and synthesis groups, so it is important that the participants make sure to follow each other's work.
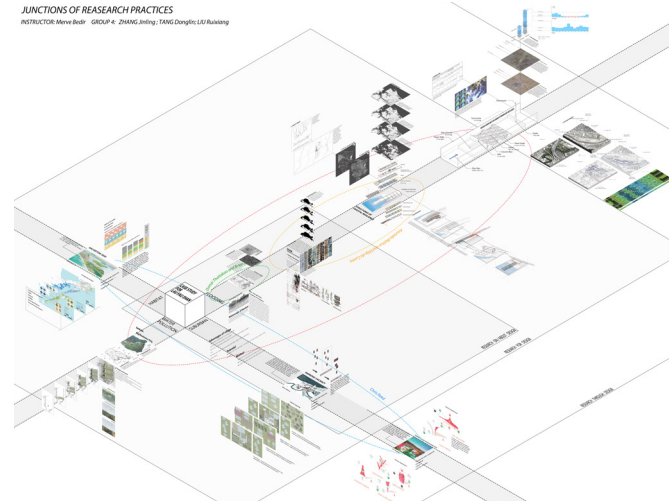
JUNCTIONS OF REASEARCH PRACTICES
INSTRUCTOR: Merve Bedir   GROUP 4: ZHANG Jinling ; TANG Donglin; LIU Ruixiang

Group LFS A, Junctions of Practice(s), Posthuman Landscapes Studio,
Hong Kong University Faculty of Architecture, 2020
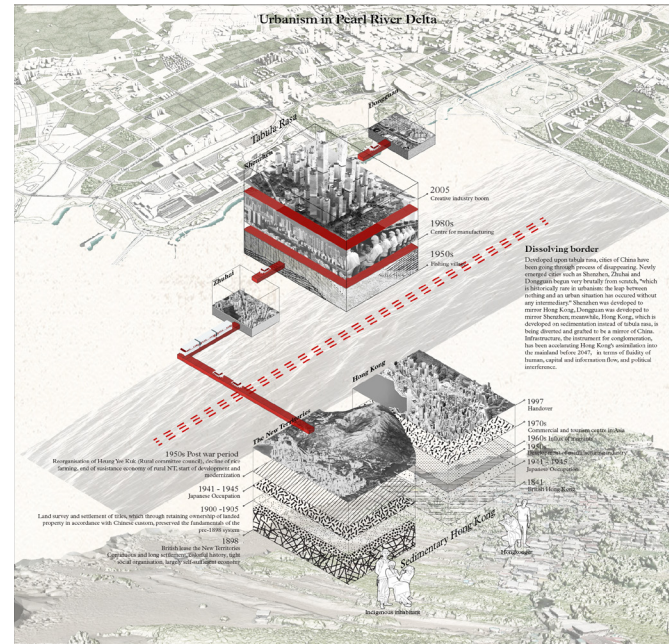
Pearl River Delta Urbanisms, Posthuman Landscapes Studio,
Hong Kong University Faculty of Architecture, 2020

INDIVIDUAL PROJECT (INDIVIDUAL WORK)

What kind of futures do the studio participants see in along Rhine river? Do these futures favour for more infrastructure and seamless connectedness, or small networks preserving indigenous characteristics? Do these futures favour for more technological acceleration, or for more intelligence by the nature? Where do the humans sit in these scenarios? How does fluidity and wetness of different sites relate to these futures?

Focusing on a selected site, each participant individually proposes an intersection of the following: a spatial or material intervention, a program, a design project, a mode of collectivity/ instituting/ infrastructure, a curatorial program, a planning idea, considering the relationships among humans, water and wetlands, related nonhumans, infrastructure, technology, and so on. The aim is to produce an imaginative program and proposal that follow the scenario phase. This studio's foundations are in the conscious sharing of resources, the respectful coexistence among species, and the fluidity and porousness of ecological boundaries.

LEARNING FROM EXPERIENCE (GROUP WORK)

The aim is to comprehend repair based on the past and present interventions on the built environment and the lived experiences which deal with the entanglements on sites that are political, social, economical, technological, and environmental. How do we think on our collective capacity for repair, and the need for a shift in our discipline to address a "broken world" shaped by ecological degradation and social inequities?

Studio participants will work with case studies, and in groups. Making videos, drawings, collage representations is free to work with. The evaluation will be based on the research, and the level of critical analysis of it, presented collectively.
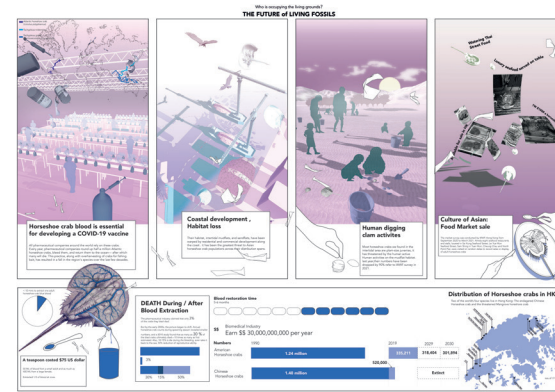
Hannah Sim, Scenarios for Living Fossil Grounds, Posthuman Landscapes Studio, Hong Kong University Faculty of Architecture, 2020
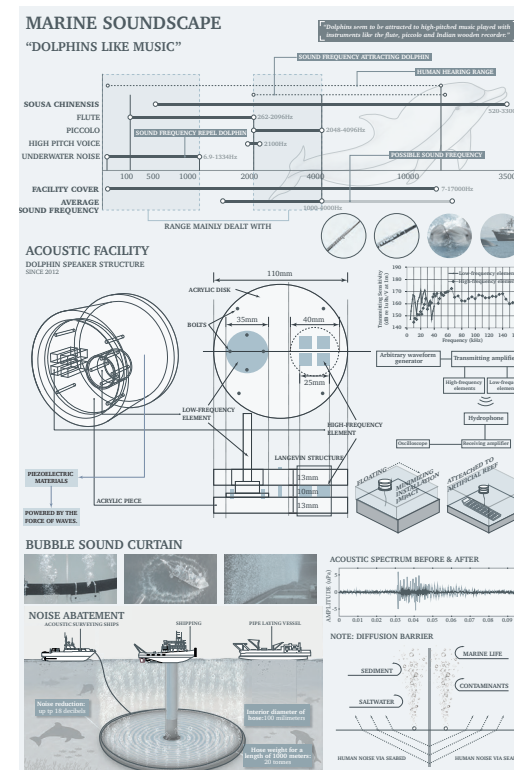
Jingwen Zhou, Buffalo Wetness Revolutions, Posthuman Landscapes Studio, Hong Kong University Faculty of Architecture, 2022

The outline below provides an outline of dates and format, the calendar could slightly change based on the needs of the studio weekly.

Week 1- Introduction

Week 2- Field work: visit Koblenz

Week 3- Field work: visit Basel

Week 4- Self work

Week 5- Review 1

Week 6- Case studies

Week 7- Self work

Week 8- Self work

Week 9- Review 2

Week 10: Holiday

Week 11- Self work

Week 12- Self work

Week 13- Review 3

Week 14- Self work

Week 15: FINAL REVIEWS

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