

Abstracts in English

I. (Un)making the territory

Creative destruction and urban planning

Joan Vicente Ruffi

This essay deals with the perspective of the American philosopher Marshall Berman on modernity, capitalism and the transformation of space, reflected above all in the book *All That Is Solid Melts into the Air: The Experience of Modernity*. It then addresses the role of urban planning as a necessary collaborator for the purposes of capital or, on the contrary, for opposing them or qualifying them. To conclude, it examines the long process experienced by La Pletera marsh in Torroella de Montgrí (Girona), regarding both what is standard and what is exceptional.

The title of Berman's book comes from a passage of Marx and Engels' *The Communist Manifesto*: "All that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses his real conditions of life, and his relations with his kind". Berman believes that Marx not only analyses the crude reality of the consolidation of capitalism, but also describes the construction of modernity, meaning the cultural logic of the modern world. And yet, for Berman the passage condenses a fundamental principle of capitalism and the modernity to which it gives rise: that of the need for constant renewal to generate new possibilities for profit, what the economist Joseph Schumpeter, far removed from Marxism, successfully named "creative destruction" in the early 1940s. Capitalism needs to constantly recycle its products once it has exhausted its generation of profit; everything is recyclable, everything is susceptible to being destroyed and transformed so that it can be returned to the market in a different form and meaning, but producing some kind of surplus value again.

After the conflict between capital and labour, that is the other great contradiction of capitalism and the modern world: the conflict between the effort to consolidate social structures and forms of exploitation and capital accumulation against the constant need to move that capital where it gives benefit and, therefore, to dismantle those structures, which inevitably and increasingly quickly become obsolete. A century and a half after the visions of Marx and Engels, capitalism seems to have amply

demonstrated that principle of constant renewal. If there is a resilient reality, capitalism is it, as it is always adaptable and always able to take advantage of any circumstance.

As many authors like the geographer David Harvey explain, urbanism and urban development play a very important role in that logic of capital. The process of expanding the urban fabric has been a key field for capitalism since the beginning of the industrial revolution. As if that were not enough, contemporary capitalism has deepened that promiscuity with urban development, basically also by inserting real estate capital into global logics (our real estate bubbles can be financed by the retirees of Florida, and we all pay their failed mortgages, and vice versa). And because of the even more important phenomenon of socialising speculative practices: what only a few could do before now can be done by *anyone* who has property, savings or debt ownership.

Harvey also provides another interesting argument about the relationship between capital and urban development, which is the realisation that private benefit is often obtained from the appropriation of collective (or common) values, such as territorial heritage, the landscape or the natural environment.

Returning to Berman, in a chapter dedicated to the Bronx, he talks about the 1970s as a strange time. On the one hand, the borough is already suffering from the consequences of the "modernisation of concrete" that has destroyed the preceding social and physical fabric and has led to degradation. On the other hand, the author detects new dynamics that open a horizon of reconstruction. He identifies and proposes two answers linked to art: the urban mural and land art. This seeks compatibility between "industry and ecology", providing a kind of projected or designed renaturation where what is destroyed somehow exacts revenge on the remains of what has attacked it (rusting it, flooding it, stagnating it, changing its colour, etc.).

In conclusion, it is in this broad context that urban and territorial conflicts must be interpreted; not only as the confrontation between opposing interests in relation to a place, but also as a setting and expression of a wider conflict. And that is where thinking on the right to the city as a fundamental human objective takes shape, a right to change and reinvent the city according to our wishes.

In contrast to this vision of urban planning as an accomplice of capitalism, we must put the focus on its reformist side. Some theorists specifically argue that urban development was in fact born of 19th-century reformism. Following Italian models, those responsible for urban planning in Catalonia were immersed in this practice at the beginning of democracy. In 1967, the Italian Giuseppe Campos Venuti published a book entitled *Amministrare l'urbanistica*, in which, among many other things,

he said that urban planning could not be left to the real estate market and its owners, and that what was needed were democratic and reformist administrations that managed it on behalf of the common interest.

Urban planning on the Costa Brava has been fundamentally reformist for the last 40 years; it has tended mainly to reduce the buildable surface, to protect heritage and to generate another new heritage in a redistributive way. Paradoxically, two generations' perceptions and experiences reflect exactly the opposite: an unprecedented expansion of the land transformed by urban development. The solution to the paradox is easy to understand: the planning has reduced much of the buildable land that was inherited from the Franco period, but it has also served as the technical and legal support for the ultrafast materialisation of everything remaining for growth. And this explains and justifies the demonstrations that demand the protection of certain places and declassification of the land. The new generations demand that urban development go back to seeking formulas to provide a new logic to the territory.

If we consider the case of La Pletera specifically, it represents the breakdown of the logic of real estate capital that uses transformation as an essential instrument to maintain profit and appropriate common goods in order to accumulate wealth. In other words, it is a case of reformist urban development and what moves it, despite what it costs to succeed. Indeed, the creative destruction of La Pletera was aimed at overturning classical processes: the destruction is that of an obsolete product but, unexpectedly, creativity does not aim to reintroduce it into the market but to remove it and restore values, uses and beneficiaries to the space that are not primal but more *natural*, social and collective. Another aspect of the exemplary nature of La Pletera is the historical one: it reflects the entire journey through time of a project that first emerged during the Franco regime and has continued to the present.

What is special about La Pletera is that not only is it limited to urban growth, but even what is already transformed (and abandoned) is extinguished. If it had not been for social, cultural, political and legislative changes, and for financial crises, the space would probably have been developed as planned. But the delays have allowed different (reformist) moments to emerge, interested in changing the regulations to grasping what is interesting about that space and how it could be used: from thousands of homes to dunes and ponds.

Raising our perspective a bit, we could say that it is a demonstrative case of how urban planning has a remarkable ability to decide in space, yet very little ability to decide in time. For once, with La Pletera, time has been on the side of the public interest and the natural environment.

In conclusion, the outcome of La Pletera has an

element of poetic justice. It contains a bit of the land art that Marshall Berman yearned for in his battered Bronx. And what seemed solid — apparently not as solid as concrete — has dissolved and been replaced by seemingly fragile elements, where ruin has become a means to build new forms. The challenge is immense, there are countless places to do it and the need is absolute.

De-urbanisation from transitional and metabolic architectural practice

Marta Serra-Permanyer

The process to de-urbanise and restore the La Pletera marsh in Torroella de Mongri (Girona) is a project that invites reflection on two principles that can govern de-urbanisation processes: metabolic optics and transitional architectural practice.

Regarding the first principle, the theoretical approach of the metabolic perspective of landscape is based on the research of the historian Enric Tello, who was in turn inspired by the ecologist Ramon Margalef. It compares the metabolism of a living being (of endosomatic behaviour, which consumes energy generated in its own body from food) with that of a territory or a community (exosomatic behaviour, which consumes energy generated externally). If a society or territory is exosomatic, this means that it dissipates its energy and depends on external agents, being a consumer and producer at the same time. Thus, the circulation and organisation of energy flows that enter and leave a territory would be its metabolism, which may be stressed (producing more than it consumes), slowed down (consuming more than what it expends) or balanced. In territory marked by humans, you can have many energy inputs that decrease productive capacity, but they can also stimulate productive capacity to the point of stress and saturate it. La Pletera is very illustrative in this regard. The area's agricultural and livestock-raising past, which guaranteed systemic balance and biological wealth, was interrupted by urban development and the gradual abandonment of livestock-raising activity. Such abandonment was already a sign of metabolic imbalance, and urban development accentuated it to the point of simplifying the landscape and reducing it to barren land. In terms of material flows, the energy introduced during the urban development process is an exogenous element that upset the balance. The new place lost the ability to regenerate itself and became part of what is called *banal urban development*, a system of standardised and simplified landscapes with almost zero biological information. Responsible urban de-

velopment would not have been disruptive if it had been approached from the practice of ecological urban development. Yet even after de-urbanisation, the metabolic viewpoint would have held that ecological conservation was not enough, but human agricultural or livestock-raising activity had to be resumed in order to enrich biodiversity.

The second principle we referred to at the beginning of the article is related to urban development as an open process transitioning for change. One author who has thought a lot about this issue is the sociologist Richard Sennett, who opposes open and closed urban development. Sennett argues that closed design systems have paralysed urban development, while open ones can free it. The latter are defined by diversity, complexity, change and exclusion and are always able to adapt and mutate in very adverse conditions. A closed system, on the other hand, is formed by an autonomous structure, marked by definition and inner balance, without the condition of change being foreseen in either space or time.

Transitional urban development puts change management at the centre and works with uncertainty as a design strategy. This principle is linked to the third landscape theory of the French landscape architect Gilles Clément, which proposes an inconstant evolution of the residual landscape (fringes, clearings) until achieving a very heterogeneous biological diversity. This theory can be related to Sennett's, which raises the concept of threshold as a welcoming space of open systems. According to Clément and Sennett, La Pletera marsh could constitute a threshold, a third landscape instead of a frontier or an autonomous space. Proper urban development could have taken place in a porous and resistant way, providing for the management of change and the spontaneous emergence of biodiversity from concepts such as calculated uncertainty, promoted by the British architect Cedric Price.

Price developed it in the Potteries Thinkbelt theoretical project in 1964, an effort to implement terms such as expiration, recycling, technology, educational power and temporality in the design process. The static condition of the architectural product was questioned, but above all full confidence in planning was lost. To compensate for this, people and the environment had to be trusted as design agents endowed with the ability to transform their habitat, understood as a process in constant flux. Other radical theoretical experiences approaching La Pletera along the same lines include the project "Non-Plan: An Experiment in Freedom", which proposed leaving up to uncertainty and time the future development of three natural areas near British cities affected by tourist pressure. He suggested implementing a non-planning process in them to discover hidden forms of spatial layout coming from the people who inhabited the place and from the same natural environment.

Below are two examples of good practices of adaptive urban planning, which share guidelines designed to support the diversity and complexity of a threshold space: think small, integrate pre-existing elements, promote reversibility, achieve a certain lack of definition and, above all, restrain the ego of the designer or mitigate the desire to create something new, to allow for appropriation and unforeseen uses of the space.

The first example that incorporates an ecological and social perspective is the old military heliport in the city of Bonames, on the outskirts of Frankfurt. In disuse since 1994, a social association occupied part of those spaces, while people began to appropriate the landing strip, which showed its potential as a real public space for recreational use. In 2002, Bonames City Council acquired the land. With designs by landscape gardeners GTL Gnüchtel Triebswetter, it proposed the strategy of integrating the waste material resulting from the de-urbanisation process into the landscape of the new park. The material heterogeneity was used to create spaces with different features to welcome specific flora and fauna and help it to thrive. The variable of time and uncertainty were the key factors for facilitating the emergence of a third landscape, which has been studied to identify the species that appear and the evolution of the biodiversity index. It is therefore an educational space, but also a space of memory that allows us to discover the overlap, the contemporaneity of stories and the superposition of uses.

In terms of academic work and project research, another case is located in the old Estación neighbourhood of the town of Sallent, in the county of Bages near Barcelona. The neighbourhood was built in the 1940s on an old mine created in 1920, and was abandoned between 2005 and 2009 when the built ground sank. The houses were demolished and in 2015, Sallent City Council began to rethink the future of the area. A student of architecture at the time, Maria Melo proposed a de-urbanisation process that fit the metabolic and transitional vision and promoted the project on a city scale and with almost zero impact, balancing the environmental aspects with the social demands of a community that had internalised and normalised the old neighbourhood as a nostalgic ruin. The proposal consisted of removing the fringes to move them towards the centre, and letting the fringes evolve from calculated uncertainty, from ecological evolution that allowed people to treat the rubble and traces of the old neighbourhood as a third landscape that might one day become a spontaneous forest.

Reorganising material to promote the transformation of the local landscape implies a set of conditions that must be taken into account. The researchers Mathis Wackernagel and William Rees established the criteria by which a material could be considered sustainable, which is essential when promoting responsible urban planning, but responsible

de-urbanisation as well. It is necessary to consider both the recycling rate and the energy needed to close the cycle of industrial materials, an environmental impact that the industrial market does not assume at cost price. This translates into the creation of landscapes subordinated to the development of other landscapes in order to receive their waste, a double-edged sword that increases the benefits of one by transferring social, economic and environmental impoverishment to the other.

As the researcher and ecologist Jose Manuel Naredo explains, unlike in classical times, when the responsibility to transform society and improve living conditions fell on the individual and his power as a political actor, today that responsibility has been delegated to the economy. To avoid trusting blindly in capitalism and in the positive sides of economic and urban growth that have regressive social and environmental consequences for the planet's landscapes, we must resituate responsibility in the individual, in the ways that communities have at their disposal to manage the resources that relate us to the environment. Consequently, the current of thought based on de-growth suggests that we commit to the four Rs: reduce, reuse, recycle and recover.

Therefore, ecological diversity, as well as social equity, will be positive indicators as a result of a scenic transformation based on metabolic and process-based criteria. The lessons learned in that sense will also be transitional and, will not only be the responsibility of city employees, architects and urban planners, but also of the general population and, by extension, the political sector.

Enhancing the landscape as a territorial intervention strategy

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The landscape is a complex phenomenon. Understanding and managing it can be useful for governing the complexity of our world today and can also contribute to the development and entrenchment of democracy. Human activity is the main factor influencing the transformation of the landscape through interventions in the territory. Due to the speed with which they are executed, such interventions have heavy impacts that continuously and exponentially degrade the physical environment and the ecological quality of the planet. If we are to address this problem, we must reflect on whether intervening in the territory is beneficial and study the impacts that it causes.

We are facing a dynamic landscape that people transform quickly, but without considering its identity. This break with identity creates more distance

in society and accentuates detachment from the environment. We must identify the values that define a landscape in order to conserve them and ensure they are part of the development of its identity, preventing the homogenisation of landscapes and facilitating their enhancement.

Enhancing the landscape is a complex and unique process, since its value takes shape differently in each case. Indeed, enhancement has a subjective component that transforms the process and makes it difficult to define. Therefore, we must assume that there are no general quantitative formulas that can be applied to all landscapes and that the process is a mix of objectivity and subjectivity, which should be open for discussion, as long as the following concepts are borne in mind.

Pre-existing physical and cultural aspects should be studied to discuss what identities and characteristics can be evoked or developed to improve the population's quality of life and to maintain the physical environment.

Protection is the way to preserve the qualities of a territory, but it is also necessary to regulate its creative and cultural uses, which must coexist with traditional indigenous activities.

The landscape is the result of the culture and society that gave rise to it. When the everyday landscape is foreign to a specific cultural group, its members may feel excluded, since for them the landscape has no value as a cultural object. Their consequent detachment can be interpreted as abandonment and carelessness.

Even though the landscape has become less natural, silent and calm, there is a growing demand for spaces with these qualities. The landscape is now viewed as cultural heritage, as a non-renewable resource that we must handle with great care.

People do not just observe the landscape, but are part of it. The traditional limit between nature and culture has given way to a holistic view that approaches the landscape in a more precise way.

The major transformations of the landscape are due to economic interests, but we must seek balance between society's economic expectations and the preservation of landscape values, since doing so also yields financial profit and cultural benefits.

Enhancing the landscape can involve returning it to its previous state or establishing a new role for it that restores balance and responds to real needs. The aim is to propose alternative roles from a cultural perspective that are compatible with the social and economic recovery of the damaged areas.

Tourism has become a business in which profit prevails. Travelling is equivalent to consuming, and this has led to intervention in the territory that has changed the environment and the landscape, going so far as to turn it into a city landscape, an urbanised field.

Globality and the resulting loss of identity take place especially in cities. This requires addressing

urban intervention from two formal angles: the radical transformation of the city at a specific time, but also its evolution over time.

Increasingly sprawled, the city blurs its limits and the rural world ends up reduced to pockets where urban development has not yet arrived. The rururban or rural-urban fringe is the new intersection between the rural past and our urban modernity. We must work on this landscape in order to control its growth and restore its dignity.

The landscape is shaped by the sum of all the ways that it is perceived, with none prevailing over the rest. Visual perception is determined by various variables and conditions that must also be taken into account to proceed further in our own perception of it.

Discussion regarding the landscape must include diverse voices, so that their identity remains a social construction. If the discussion is biased, is becomes unbalanced and social needs are ignored.

Sustainability must be understood as the respect that leads us to produce and consume only what is necessary and appropriate, with the awareness that economic considerations alone are not enough to justify intervention in the territory. We must consider pre-existing aspects and empty spaces before adding elements to the landscape.

n'UNDO pursues its projects based on these concepts, working with pre-existing aspects and proposing strategies to respect, enhance and regenerate the territory. One good example is its intervention in the urban outskirts of Kalmar (Sweden), where those involved decided to conserve a wetland area as part of the identity of the place. Another example is its strategy for a rururban area of Geneva, where more buildings were built, as required, while the landscape was enhanced at the same time.

In summary, we must enhance the landscape, bearing in mind the various factors and perceptions involved. The starting point should be sustainability: stopping to ask whether intervention is necessary in the face of inertia brought on by the speed of change, considering inaction as a form of intervention in itself.

Ruins in reverse and (un)making poetics

Federico L. Silvestre

To poeticise, paint and deal with ruins, in principle, to poeticise, paint and deal with the advancing void and past beauty. However, as happens with certain contemporary landscape arts —partly suggested in La Pletera— and as indicated by Goethe's experience at Marienbad, this is not always the case. Indeed, in contemporary residual art, what is frequently at

stake is often a poetics of *ruins in reverse*, in which death and life walk hand in hand. How can we know that this is true? To answer that question, let us begin with some examples taken from the most familiar imaginations, with some gardens, installations and films that refer to human, plant and animal development in equal measure and seem to show that those paradoxical ruins and open spaces not only rest in peace, but also seem to be moving right along, whether in audiovisual narrative, the plastic arts or contemporary architecture.

One of the best contemporary cinematographers to show interest in this human life that tries to move forward among ruins, vacant lots and ditches is the German director and photographer Wim Wenders. In a film of his entitled *Alice in the Cities* (*Alice in den Städten*) (1974), Wenders portrays the daily lives of two people on the road, at hamburger joints and in run-down motel rooms with televisions lit until the early hours of the morning. There is no doubt that his relationship to such landscapes is conflictive and the critical dimension is not lacking either. But the funny thing is that Wenders also seems to want to tell us other things in this film. Beings lost among urban ruins, wandering through wastelands and roads and airports half a world away, Philip and Alice not only end up forging an inoperative community where there were no ties of land or blood, but manage to enjoy their time together in decrepit guesthouses and roads to nowhere. In this sense, it would be a mistake to think that what Wenders tells us with his backdrops and decadent or peripheral scenes responds only to a political, pessimistic and closed discourse, because beyond the obvious criticism, his stories and landscapes seem to be open and go on rebuilding themselves alone.

Then we have Gilles Clément. Although the landscaper and professor at the Versailles National School of Landscape Architecture speaks mostly of plants, he gives the impression that something similar happens with him. Clément has become famous for several reasons, but above all for articulating a very interesting gardener's discourse that he has managed to put into practice. His contributions include the great profusion of suggestive notions that he has been amassing over the years. There is no doubt that some important ones, such as *brassages*, *friches* and *forêts de désaïsés*, refer to the wasteland, to turning over and even to remains. As with Wenders, it would be unfair to reduce its meaning to decadence or nostalgia. Clément began to develop the idea of the *tiers paysage* ("third landscape") in Limousin in 2003, following a study he carried out for the International Centre for Art and Landscape on Vassivière Island. How did this meditated commitment involve seeing life where others saw only ruins? Clément offers an explanation. In principle, there is no doubt that our cultural tradition has associated the fields and the third landscape with abandonment. Still, the Frenchman says, the

master forms and the adored flowerbeds of traditional gardens are the only ones that fuel *une nostalgie*. On the contrary, when Clément draws inspiration from ditches and scatters seeds so the plants can gain ground on imposing masses of concrete or cement, he does so not only to show us that human constructions' inability to evolve condemns them *à la ruine*, but also to remind us that, conversely, the life overrunning them excludes *nostalgie*, with no past to come for them, even when they look like a wasteland or ditch.

Third is the contemporary artist Pierre Huyghe. Although he works with and refers to animal life, he also seems to be obsessed with abandoned and uncultivated lands to show that, where we see nothing but ruin, many things actually happen. The title of his project in the dOCUMENTA 13 in Kassel clearly shows his intention. Huyghe is French and when you look up the word *friche* in a French-English dictionary, you see the word "untilled", which was the title of his project. By placing a honeycomb of growing bees on a classical-form sculpture and letting a dog run free in an abandoned area, Huyghe certainly achieves a strange result. From a traditional perspective, dependent on the romantic idea of art, such ruins and the surrounding compost would refer to waste, to the eternal memory of the eschatological and to our infinite assaults on the environment, ever returning to the problem of entropy. The truth, however, is that it is not just about this. As the artist said in an interview, compost was fundamental for him and, indeed, lay at the beginning of the project—not to return to the subject of garbage and degradation, but to highlight how organic matter turns maximum disorder and maximum ruin into a beginning and not an end, as the worm-populated compost is that "place where abandoned things *without culture* become indifferent to our eyes, metabolise and give rise to new forms".

With that in mind, when we talk about the work of Wenders, Huyghe and Clément, are we referring to ruins or *ruins in reverse*? It is undoubtedly difficult to understand the way in which life is still present in gutters, ruins and vacant lot; it is difficult because much of the Western tradition associated with these things makes it practically impossible. It is an eschatological tradition that has remained with us, long after the gods have died. That tradition almost always speaks of beginnings and endings, of paradises and deserts and of genesis and apocalypse. According to it, the ruin and *locus erēmus* is a place of retreat and death, a place of renunciation as explicit denial of life and everything new. It is about the tradition that began by canonising Paul the First Hermit, portrayed among ruins by Velázquez with Saint Anthony the Abbot, another of the desert fathers; as well as the tradition that praised Saint Francis, who retired to the wilderness to receive the stigmata. The truth is that imitation of the brothers of the desert operates within a well-known and

much wider discourse always riddled with promises of a sweet hereafter that, despite Giorgio Agamben, is no longer with us.

Faced with such a tradition, how else can we dream of ruins and wastelands? Novalis chose that pseudonym for himself because he realised many years ago that fallow land is only seemingly a desert where soon after you notice it, flowers are reborn. When, following in his footsteps, we realise that the great story of our inherited history, the biblical account of the beginning and the end, can be replaced by the much less evident formula of eternal return, our entire image of development changes. Indeed, we come to the conclusion that, where we often only see nothing, we can also perceive new buds being born. That is the only lesson of these *ruins in reverse*.

(Un)making the territory: on ecological poetics

Martí Peran

With its *anti-genealogical* impetus, modernity has expressed no enthusiasm for ruins. In its most radicalised versions, this commitment to novelty looked down on the ruinous for its closeness to nostalgic and retrospective drives. Before ruins, there was nothing to read simply because there were no ruins. Once dispossessed of any interpretive code before the rubble, ruins are reappearing everywhere today. A huge expanse of ruins dots our landscape. Whether due to the devastation caused by natural and technological accidents, by the destruction brought about by military agendas or, above all, by the actions promoted according to the spatial planning agenda in the capital, ruins are multiplying and piling up all over the planet. In any case, all this panoply of possibilities subjects ruin to the principle of the value of use. If the reappearance of ruins is so large and urgent, what seems imperative is to make it profitable, either as an ideological strategy (the end that stalks and forces us), as a spectacle or as power for new productivities. It is in this position that the new hermeneutics of the ruins still failed to find the necessary crack to open up to the possibility of an interpretation capable of facing its object in its mere contingency, as a sort of truth in fact. The question then can be formulated like this: What can the ruin itself tell us today?

The contemporary ruin is also a simple thing insofar as it is exposed as a fragment unable to return to the whole from which it came, since it was ruined. As such, it cannot be incorporated into the natural universe, except as residue that we stumble over in our own failed attempt to rediscover nature.

Unable to offer us any retrospective route while also hindering the construction of any new per-

spective, the loneliness of the ruin —its autonomy and literalness— places us before mere *inactuality*. The *inactual* is what is lost insofar as it cannot be restored, recovered or reinstated, but which is nevertheless still there. The ruin then underlines its contemporary status with a world of presences, but maintains an anachronistic relationship with them, a displacement that unsettles it in the context they share, which, for that very reason, completes it.

Inside any state of things, there is always something ruinous, something that remains there in a somewhat inappropriate way, inopportunistly, unable to submit to any symbiosis associating it with the rest, and yet, thanks to that same disengagement, exposing a shadow of the previous time essential for perceiving the current state of things in its peculiar aspects. With the ruinous, the present, far from being obliged to satisfy the sense of time alone, conquers the possibility of enjoying memory: the faculty of knowing a past as unrecoverable. The paradigm of the unrecoverable past is embodied by nature today. Nature is what appears to us as a vestige. Nature is the ruin that is today consigned as unrecoverable, insofar as it cannot be restored epistemologically, as a lost origin to which we should return, or biologically, if it is interpreted as reparation of ecological damage that can restore previous *natural* situations.

The procedure of re-naturalising ourselves and becoming wild again is based on the illusion of re-establishing a dialogue with a living world, but nobody knows exactly what that means in an Anthropocene age that has transformed the vital signs of the planet. It is also not feasible to rescue nature through ecological restoration operations, if conceived under the illusion of erasing of cultural traces, allowing for the restoration of a *natural past*.

Regenerating a territory from an ecological perspective is not a shortcut by which we could rediscover an unadorned nature without human influence; at most, ecological regeneration represents an act of *discretion*: building an area for withdrawal so something else can occupy the central space. If the ecological action represents above all an act of self-limitation, discretion is that human step that opens the space for non-human life to break through. But in this process, there is no restoration or recovery of nature to fuel our nostalgia. It is much simpler: what we discover is our own ability for withdrawal. Despite accelerating the multiplication of new biological processes, ecological regeneration does not take us back to nature, but rather instructs us in the value of un-making.

Un-making, or doing-nothing, as unorthodox ways of doing, not only implies action, but is probably the best example of the poetic insofar as they send doing beyond the orbit of work and relocate it in another diffuse sphere in which the useless, the symbolic and the poetic have a place. Un-making is a way of operating in the territory, but in a manner of

doing that refers to what is already lost in the same territory to protect it as *inactual*. That is the tortuous equation that underlies ecological regeneration activity: no longer a restoration of lost natural conditions to be re-established through an impossible regression, but a displacement of action on the place so that the *inactuality* of nature takes centre stage. Ecological regeneration is not so much the restoration of nature as a guarantee of the conservation of its ruinous condition. To ecologically regenerate a place is not to restore nature, but a form of nostalgia that is so radical that it allows it to appear purely as before; the regenerated territory can offer us the sight of a living and organic nature, but it is always interpenetrated by an un-making that gives it an irreversible artificiality that invokes it as lost. While for a certain time the territory in question was infected by speculative activity that prioritised the merchandise value of the place, ecological regeneration implies a poetic deviation that redirects the value of that same territory to new ecological, scientific and social parameters unrelated to surplus value, but that also require determination and action that is never a simple erasure of the activity that previously projected the unambiguous merchandise value onto the territory.

Each of the scripts that accumulate on the territory obeys the priority interests that each moment of the story infuses into the same place. When the interest is of a speculative nature, the territory suffers from explicit urban pressure that modifies its appearance; in turn, when the interest shifts to an ecological direction, the same territory is submitted to an un-making script that again modifies the place according to the new valuation table.

In the fluctuations of its modifications, each place accumulates and piles up scripts. Occasionally, the intervention is of such a strident nature that it silences the echo of the previous scripts; other times, when the action takes the form of ecological regeneration, the script that is added is governed by a code of discretion so latent that it may seem that it is reinstating a sort of original text and restoring the unambiguous character of the place, but that is totally illusory: there is no way for a text to write the blankness of the page. There is no way back: ecological regeneration does not establish regressive time but *topological time*. For George Kubler, topological time is when original works and replicas coexist in a specific place and time. In ecological regeneration, instead of recognising a unidirectional time that recedes (being unidirectional, it would only have a progressive art history), perhaps we should recognise a logic of topological time by which, at a given time and place (the regenerative action), there is not so much a restoration of what is lost, but the simultaneous appearance of two novelties is made possible: first, the inevitable emergence of new biological forces and invasive species not foreseen at the beginning of the regenerative action; and second, the very replication of nature

that does not return with regeneration, but simply appears reformulated in its inactuality, at least to the extent that its (re) appearance is only feasible through the poetic action of un-making.

II. The case of La Pletera

“Let’s save La Pletera!”. A chronicle about achieving the impossible

Ricard Pié, Josep Maria Vilanova, Purificación Díaz and Anna Zahonero

When the history of urban development in the Costa Brava is reviewed, assessing the effects of the Francoist legacy will be essential. The political transition was reflected in plans that came loaded with mortgages, since they had to work with the same instruments and laws as in the past. The review of the planning could not be based on doubts about the legitimacy of the urban rights that were being claimed, but only on the degree of the planning’s consolidation and construction. The result of the transition from dictatorship to democracy was very different depending on the geographical area. In Catalonia, the legacy was reviewed on the basis of a rigorous reading of Francoist legislation, but civic pressure for a detailed review of the received legacy cannot be ignored. On the contrary, other areas such as the Valencian Community and the Canary Islands decided to be benevolent and accept that legacy as a set of consolidated values. Both reviews of the urban planning of Torroella de Montgrí, in 1983 and in 2002, followed the steps of the first school.

The urban planning disaster of the Costa Brava was an operation propitiated by the Girona Provincial Commission for Urban Development of (CPUG). The urban planning of the main Girona municipalities was drafted based on the Land Law of 1956 and a buildable strip was established along the coast. The General Spatial Plan of Torroella de Montgrí, promoted by the CPUG (1967), described La Pletera for the first time as an “buildable field”. These two documents were enough to fuel expectations that laid the foundations for the urban devel-

opment of the entire seafront, with Montecarlo as a model and point of reference.

The review of the 1993 plan, distinguished by the National Urban Planning Award granted by the Spanish government, formed part of a programme to review the urban planning promoted by the provisional government of Catalonia. A brave plan, it addressed the urban transition with rigorous criteria for recognising rights and improving planning. However, though issues of the towns of Torroella and L’Estartit were resolved, La Pletera marsh remained buildable.

When the second review of the 2002 general plan was commissioned, La Pletera seemed to be definitively condemned; the only hope was that it was barely built. One of the leaders of the team that drafted that review was the architect and landscape painter Rosa Barba (1948-2000), who was engaged in an academic struggle to include the landscape project as a renovating alternative to the morphological planning prevalent at that time. The landscape is something more than land. For the farmer, it is the place and the material with which he works. When the land loses such a productive condition, it becomes a worthless whole that could just as well be used to set up a waste collection plant or build a resort. The landscape goes farther; the land ceases to be the support for activity and presents itself as the palimpsest of history, as a social story that shapes our identity.

Reformulating planning from the landscape entailed reinterpreting it and finding meaning for it. The 1983 plan was an exercise devised for building on the land, while the 2002 plan took a landscape approach. The studies that Barba led to make these changes revealed a municipality rich in contrasts and values, structured with four territorial systems: a seafront of wetlands and salt flats in danger of extinction; an economically active agricultural plain; sandy terrain that served as a transition between the plain and the Montgrí massif, where settlement had historically occurred, and a massif as a large rocky buoy. The scenic recovery of the municipality was aimed at repositioning things in their place, as explained by the principles of site planning, with a landscape formula that seeks the vocation (*genius loci*) of each part to define the whole.

The protest movement in the county of Baix Empordà began with the struggle against the polluting discharges of the Torras Hostench factory in the summer of 1976. A few months earlier, the book *Natura, ús or abús. El llibre blanc de la gestió de la natura als Països Catalans* [“Nature, use or abuse: the white paper on nature management in the Catalan-speaking countries”] was published, coordinated by Ramon Folch. Moreover, the Safeguarding Natural Heritage campaign was launched in November 1976. Concerns about the environment were reaching the street. Specifically, the defence of the Empordà wetlands gave rise to one of

the most important protests in the country, but the results differed by county. While in Alt Empordà the space destined for a third marina in the middle of the marshes of Empuriabrava and Santa Margarida was saved, in Baix Empordà the defence of the county's wetlands was left in the hands of the affected municipalities.

In the 1990s, La Pletera became an element of compensation for a poorly managed real estate operation involving the US developer Kepro. This company appeared shortly before the Olympic Games in Barcelona and seemed like the perfect investor to save Catalonia from the budding crisis thanks to its investments throughout the region (Diagonal Mar, Sant Cugat, L'Estartit and others). However, the story took a twist in 1992 with the discovery of massive tax fraud that ended with the conviction of the CEO of Kepro and the flight abroad of some of those involved. In addition, the financial and real estate crisis of the late 20th century sank the market, and those who could were left waiting for a recovery that had yet to arrive.

The work to review the general plan of Torroella de Montgrí of 2002 was useful for understanding that the recovery of La Pletera was something more than a civic demand. La Pletera was a key piece for understanding the area and showcasing the landscape. The 1983 plan had to be completely changed, the historical structure of the settlement had to be recovered as an urban development guideline for replanning the land and some of the tasks that remained undone had to be reconsidered.

The new developers reacted immediately. Although La Pletera was nothing more than compensation for the aforementioned real estate operation, there was nothing to negotiate: La Pletera's urban development had been performed perfectly and the urban rights had been fully respected. The municipal room for manoeuvre was very tight. The alternatives included the purchase or expropriation of land, the transfer of land use to another local area, the concentration of buildability and the free transfer of land, but no option satisfied both parties at the same time.

One of the administrative actors present in this debate was the Spanish General Directorate of Coasts (DGC). The new Coastal Law was approved in 1988 and from then until the change of government in 1996, coastal policy underwent a radical change. Not only was the legislation updated, but investments also increased exponentially. The coastal policy prior to the new law had been very weak; the public domain of the coast was administered somewhat indifferently and public work was left in private hands. The review of the Coastal Law was not groundbreaking, but only an update aimed at restoring the public nature of the coast and to remember the obligations that the public administration had towards that part of the region.

The growth of public investment in the first few

years was spectacular. In a relatively short period of time, the law was revised, the criteria and coastal protection projects were modified, some beaches were renewed with contributions of artificial sand, almost all the seaside boardwalks and walkways were built and another way of managing the public domain of the maritime-terrestrial zone was imposed.

The approval of the Coastal Law was the starting point for change that affected both the legal framework and the central government's actions in planning and managing the coastline. The law went on to include wetland zones like La Pletera in the maritime-terrestrial zone, but the DGC did not seem particularly interested in working there. Torroella City Council provisionally approved a compromise solution for the area, leaving only one third of La Pletera as buildable, with the idea of building a singular hotel that would compensate part of the urban developers' rights. However, a report from the DGC finally found that the wetland should be completely protected and classified as protected non-developable land. Once the plan was definitively approved, the Girona Provincial Coastal Service drafted the amended delimitation of the maritime-terrestrial zone, with La Pletera included entirely into the public domain. Finally, in 1999 the University of Girona and Torroella City Council began a LIFE project that started with the recovery of the Ter Vell and that finally served to restore the entire La Pletera area and recover the wetland.

Various forms of coastal defence and protection have arisen since the transition to democracy, but in La Pletera this went further, since the solution was to reaffirm the inalienable nature of the asset and its status as a protected natural space. The case of La Pletera provides an example of the possibilities of firm political will and an exploration of what planning and laws to protect the land can still do.

From the urbanised La Pletera to the de-urbanised La Pletera

Àgata Colomer and Xavier Quintana

In the past, La Pletera marsh, in the municipality of Torroella de Montgrí (Girona), was highly coveted for an urban transformation project linked to the development of tourism. The area began to be urbanised in the late 1980s, but the works came to a halt. After years of litigation, the General Directorate of the Coasts included La Pletera in the maritime-terrestrial public domain. The declassification of the land in the La Pletera area during the General Urban Planning Review, approved in 2003, was the final stage of its protection. Ever since, and until the start of the restoration project, La Pletera remained just as

the construction company had left it once the works were abandoned: an initial built and consolidated block, a seafront boardwalk almost one kilometre long with four roundabouts, a parallel asphalted street and four perpendicular streets that connected the seafront boardwalk with the street.

Over the years, La Pletera came to be used in increasingly varied ways; meanwhile, the area gradually began to deteriorate. Nevertheless, the abandoned seafront became a symbol, a visual element identifying the space. In the same way, it also became a place where minor acts of vandalism were committed.

The search for funding to reverse the situation in La Pletera did not end, and it was through the LIFE Nature programme that the City Council and the Chair of Mediterranean Coastal Ecosystems obtained the funding necessary to restore the area's natural values and thereby stop its progressive degradation.

Officially beginning in 2014, the LIFE Pletera project focused not only on the environmental restoration of La Pletera, but also took on an informative, educational and demonstrative side. Aside from all the excavation and demolition work and transport of material, we must call attention to the importance of all the communication and informational actions performed during the four years of the project, as well as its management and outward projection.

LIFE Pletera was coordinated by Torroella de Montgrí City Council and in partnership with the government of Catalonia, the TRAGSA company and the University of Girona, in collaboration with Girona Provincial Council and Fundación Biodiversidad.

The actions and project schedule were designed so that the preparatory work would be carried out during the first year of execution and all the necessary mechanisms would be put into place to complete the project in four years.

The executive project of the work, the topography and the groundwater circulation maps were drafted in the first year and the whole nursery was prepared, with halophytic and psammophilous and even riparian species for future replanting. When drafting the executive project, they sought the agreement and participation of the different partners involved. Once the modification of the executive project was drafted, an initial pilot test was conducted, together with a series of geological probes to determine the true situation of the subsoil and intervene in one of the 4,300-m² plots.

Starting in the second year of the project, elements were already set up to begin the restoration of the dune system. At the same time, the de-urbanisation and environmental restoration works got under way. All the extracted material was transported to an authorised area within the same site, where there was a mobile crushing plant to shred it all, reduce its volume and thereby optimise transport to an au-

thorised centre or place of use. Once the boardwalk was removed, a system of lagoons was created, following the old route of the boardwalk. The system consisted of six lagoons of variable flooding. Once the system of lagoons was created, the plots were excavated to form the marsh strip. In all the excavation work, the waste was transported to the piling area, where it was crushed and sieved to reduce its volume. Once that first process had ended, its final use varied according to its nature.

During the third year of the project, the restoration work was limited to removing the material that still remained piled in the first plot, which was later excavated. With the savings generated from the excavation work, the possibility arose of removing the medium voltage electrical line that passed underground and through the air around the perimeter of La Pletera. The savings also permitted the expansion of the budget for the project of routes and reorganisation of access points.

The last year of the project, both outstanding work projects were processed; however, the processing was more complex than anticipated and an extension had to be requested.

The project of removing and burying the power line consisted of tracing a new underground line with an exterior route to the marsh area. Also remarkable was the work done in the three adjacent transformation centres, located parallel to the coast, another image testifying to La Pletera's past. After removing the trace of the line in the area, the first centre remained active to serve the consolidated urban development, while the second was demolished and the last transformation centre was reused as a wildlife observatory.

The organisation of the access points and routes in the area was extremely important for making public use compatible with conservation of the marsh and the restored lagoons. A peripheral route was designed, taking advantage of the layout of an old street, Calle de Illes Medes, being as it was on the outside of the area.

Alongside the excavation work, monthly and quarterly samples were taken from both the lagoons and the flora and fauna of La Pletera in order to study the evolution of the ecological status of the lagoons and the rest of the habitats there.

While all the environmental restoration works were being carried out, Torroella City Council provided and spread information about the project.

Another important aspect of the LIFE Pletera project was its demonstrative and cross-cutting nature. The project aroused the interest of many disciplines and groups, a diversity of views that described the de-urbanisation project as an innovative and exemplary initiative from every angle.

The decision to carry out a project like La Pletera is not only motivated by the intangible benefits of being able to enjoy restored nature, but is also due to the various ecosystem services provided by a recov-

ered coastline. Strictly from the perspective of human benefit, ecosystems provide certain properties that are called ecosystem services, which are defined as those that contribute directly or indirectly to human welfare. Ecosystem services are classified into four large groups. The first includes supply services in their broadest sense and the products obtained. The second group consists of regulatory services, such as the ability to purify water, protect against natural hazards and regulate the climate. The third group encompasses non-material benefits coming from the enjoyment of nature from a cultural point of view, such as aesthetic values, recreation and personal enrichment. The fourth group covers everything related to the conservation of biodiversity. Thus, ecosystems provide benefits well beyond the mere enjoyment of nature, and this is what justifies carrying out a project of LIFE Pletera's scope.

With regard to biodiversity and its role in the context of ecosystem services, biodiversity is increasingly considered not so much a type of system for an ecosystem, but as a cross-cutting property essential for the ecosystem to function. An ecosystem can only provide ecosystem services if it is mature and in a good state of conservation. Any alteration that modifies the proportions between species or their interaction with the external environment compromises the ecological functioning of the ecosystem and the production of ecosystem services.

On the coast and in a context of global change, ecosystem services related to regulation and protection against hazards take on great importance. Coastal ecosystems are not as effective in protecting the coast if they are degraded, as could be verified in La Pletera itself after the great storm of 26 December 2008.

The restoration of La Pletera marsh was proposed by seeking to recover its ecological functions in order to provide ecosystem services characteristic of similar coastal ecosystems. The restoration activity was designed according to five criteria organised hierarchically, so that none can be implemented without guaranteeing fulfilment of the previous ones. In order of importance these criteria are the conservation of the ecological functioning of the coastal ecosystem, the increase of Spanish tooth-carp populations, non-intervention in areas that still conserve marsh vegetation, the recovery of the existing topographic level before the urban development process and the design of a new topographical distribution.

Restorations similar to La Pletera should also be considered in all degraded spaces that still remain as a mechanism for adapting to the gradual rise in sea level. On an active coast, retreat in response to the rising sea level is only compatible with mature ecosystems and if there is space of accommodation to where coastal systems can retreat. Rigid barriers behind the beach line limit the coast's ability to adapt. Therefore, in a strategy to adapt to climate change, it

is essential to conserve all persistent coastal natural spaces and recover them so that they return to their original structure and function.

The art project *Lloc, memòria i salicòrnies*

Martí Peran

The urban development project in La Pletera (Torroella de Montgrí, Girona) began in 1986, with plans to build 655 single-family homes with their respective facilities. The project was widely rejected, it was really the financial crisis that put a stop to the work after an unsuccessful first phase. The area was protected definitively in 1988 and in the meantime the marsh entered an ambiguous situation and was put to very diverse uses. This was also when the artist Pere Noguera approached La Pletera to develop a project that has still not seen the light of day.

La Pletera marsh was crossed by a boardwalk that rose up like a border between the buildable area and the seafront and was turned into a mere landscape to enjoy from the balcony. Pere Noguera's project consisted of installing humble chairs where the architecture of the boardwalk framed the horizon and of placing some psychomotor therapy balls on the columns or next to the spherical concrete ornaments that topped the rotundas and railings of the boardwalk. With this project, the whole meaning of the boardwalk was reversed: it was no longer the prelude to a proprietary view of the land, but a place of recollection.

As part of the LIFE Pletera project, promoted to deurbanise and restore La Pletera marsh, there was a series of interventions by artists under the title *Lloc, memòria i salicòrnies* ["Place, memory and pickleweed"]. Art usually appears *a posteriori*, when the scientific part of the work has already finished, but in this case the art projects were presented as research projects deployed during the natural regeneration process, to help to make the artists' and scientists' approach to the environment a dialogue that could reorient the mission of everyone involved.

The interventions in *Lloc, memòria i salicòrnies* had several different objectives: to imbricate cultural action in a scientific project, to help to reflect on the landscape in a complex way, to support an approach to the memories of the place, to pose the idea of regeneration as a problem and to spread information about a public landscape project. The artists participating in the project were Jordi Morell, Esteve Subirah, Joan Vinyes, Ivó Vinuesa and Isadora Willson.

With *La Pletera: un cas d'entretemps*, ["La Pletera: between the seasons"], Jordi Morell focused on the seasonal change that affected La Pletera during the regeneration process and hinted that

such a shift is the only temporal category that can capture the unstable nature of any piece of land. The project captured all the appearance and disappearance activity that took place in the area, creating different parallel poetic, scientific and documentary narratives with no hierarchy between them.

In *Forma 26 Pletera* ["Form 26 Pletera"], Esteve Subirah preserved a 90 m² platform of the paved boardwalk as a non-monument that instead of commemorating something, invited people to use it from time to time. The work was accompanied by a series of sound recordings captured *in situ* during the regeneration of the site

Human Nature, by Ivó Vinuesa, is a cinematographic project organised into four seasonal chapters that uses a narrative style emulating the epic tone of nature documentaries in its approach to the urban ecosystem of summer houses. The paradoxical result is that the marsh is subject to continuous traffic, while the urban development goes through the seasons of the year almost undaunted until the noise of summer comes.

The project *S/T* ["Untitled"] by Joan Vinyes proposed *building a ruin* in the middle of some columns coming from the dismantling of the rotundas of the old boardwalk. The aim was to present a developed and built piece of La Pletera that more than evoking the immediate past of the place, was a de-contextualised element interacting with the natural ecosystem of the recovered environment.

Miratges ["Mirages"], by Isadora Willson, gravitates around memory and the idea of speculation. Through interviews with several neighbours, an imaginary choral version of La Pletera was built. The project thereby fictionalised the speculation that La Pletera had experienced through a series of watercolours, printed as postcards, that reproduced the landscapes of the place based on the aforementioned oral descriptions.

With his theory of the planetary garden, Gilles Clément called for art to invade the planet so that, caught before the aesthetic object, the effect of a radical ecological conscience was guaranteed. However, he also described the occurrence of cheating, since the planetary garden would have a conservationist character sustained in the uselessness of the aesthetic, far from the political profile that the authentic ecological project requires. The only option, he added, was that art, by protecting itself, also protected life. The art projects that form part of *Lloc, memòria i salicòrnies* cannot guarantee such commitment. Art has always been situated between the desire to be noticed and the illusion of disappearing to enable the unfolding of what art itself formulates. Such is its structural paradox. Although the art projects conceived in La Pletera are committed to the natural regeneration of the place, instead of participating in it imperceptibly, they do so with the de-

gree of stridency entailed by their very imposition there. The question that is imposed then is simple: if the goal is to restore a natural place by eliminating the human footprint, why add anything? To answer this question, we will explore three complementary arguments.

First, art projects can be grafted onto a process of ecological regeneration in order to emphasise that all un-making implies making. Every ecosystem is alive to the extent that it evolves by always adding new information; consequently, a project of ecological regeneration, despite being animated by a desire for restoration, can never be proposed to go back. Although the promoted action consists of providing the conditions for the natural dynamics to govern the territory, the viability of that objective forces action on the place. It is essential to stress the evidence of that unique direction that determines the viability of any ecosystem. In this sense, along with scientific action, very visible milestones are also necessary that recall that the place in question remains perpetually vulnerable, insofar as it is always subject to successive interventions. That is the function of the projects *Forma 26 Pletera* by Esteve Subirah and *S/T* by Joan Vinyes.

The second argument holds that new works can be added in a process of ecological regeneration to accelerate the metonymic value chain. The natural regeneration of a place spoiled by man denotes a change in the value criteria that had been projected onto the place in question. When La Pletera marsh was interpreted under the hegemonic weight of the value of exchange, it became a speculative capital of buildable land so valuable that it justified the ecological damage. The reaction that has enabled reconsideration of the complete urban development of La Pletera and the start of the restoration must be interpreted as the triumph of another value projection that prioritises La Pletera's ecological, social and cultural situation. A specific perception is always imposed on any environment, which, in turn, determines what type of action is best. In turn, after having acted in one way or another on the environment in question, a new perception is generated that will project new actions on it. Being aware of this argument allows us to know that no regeneration guarantees the end of the war.

Lloc, memòria i salicòrnies intervenes in the value chain. It is not a matter of lowering the priority of the ecological principle that has enabled La Pletera to be de-urbanised, but formulas have been sought to enrich the character of that same ecological value with new complements. Thus, the restoration of La Pletera also highlights collective memory (*Miratges*), the value of use (*Forma 26 Pletera*), transitory nature (*La Pletera: un cas d'entretorns; S/T*), and, by contrast, the complementarity of that natural environment with urban ecosystems (*Human Nature*). If only the regeneration had been executed from a scientific perspective, one might have

thought that the natural order had been restored, which is a chimera. There is no zero degree of territory that remains within our reach, since it is always subject to a certain assessment that forces us to declare ourselves.

The final argument for the project affirms that artistic approaches can be added to a dynamic of ecological recovery to reach the point of voluptuousness necessary to begin a process of regression, following the “wisdom of the snail” of which Ivan Illich spoke. That theory, by which the snail desists from enlarging the shell, as it would incapacitate it for life, has been used to argue that growth is not sustainable and that it only conserves vitality insofar as it realises that there is a turning point after which it must decline. The conclusion can be taken

a little further: every operation of recoil implies an intrinsic voluptuousness. If we project this onto a process of ecological regeneration, there are two interpretations: that only completely imprudent human action on the territory allows an awakening of the reparative ecological conscience, or that regenerating a natural space could consist of overreaching on the territory, promoting actions that fill the place with semantic games that lead to a collapse after which economic speculation cannot write anything else. Regenerating is not reduced to a cleaning operation but, on the contrary, hides a new accumulation: the pile of stories that germinate as a result of the ecological restoration. That kind of poetic voluptuousness is what guarantees the pause and the recoil. It is the theorem of pickleweed.