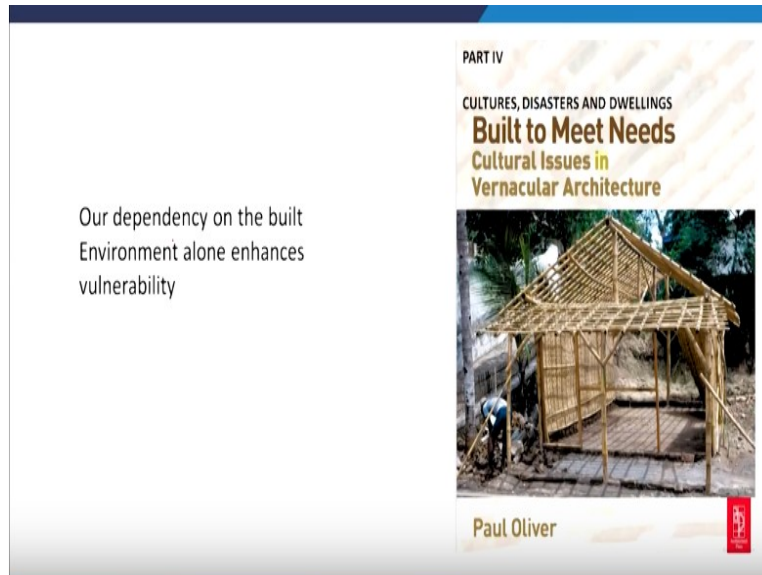


## Post-disaster Spatial Practice Assemblages

Post-disaster spatial practice assemblages; there is a strong need that architecture as a theory has to contemplate on the transformation nature of the shelter practices, the built environment especially in the post-disaster recovery because it talks about both as a short term the medium and long term adaptive practices.

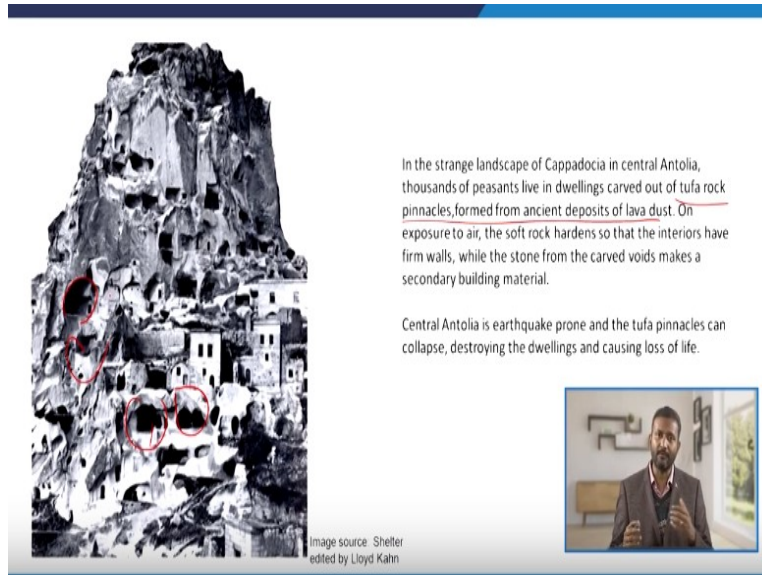
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One of another contribution which I would like to refer is Paul Oliver's contribution on 'built to meet needs' where in part 4, he talks about the culture, disasters, and dwellings in disaster contexts what happens. Ideally our dependency on the built environment itself enhances vulnerability because we depend more on the built environment, we depend more on the shelters, earlier when man was a nomad when man was hiding in caves.

That time the vulnerability component has a different meaning, but today our dependency of life I mean our life dependence is more to do with the built environment. For instance, in Cappadocia an example in the Central Anatolia.

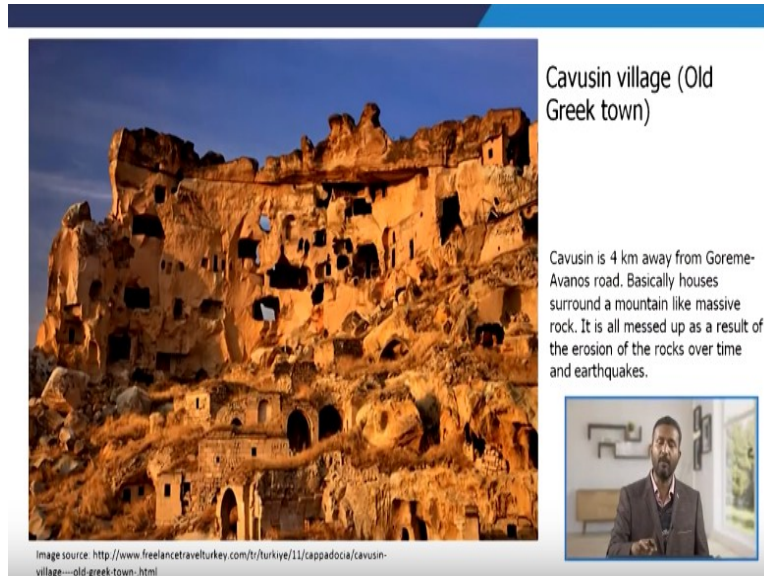
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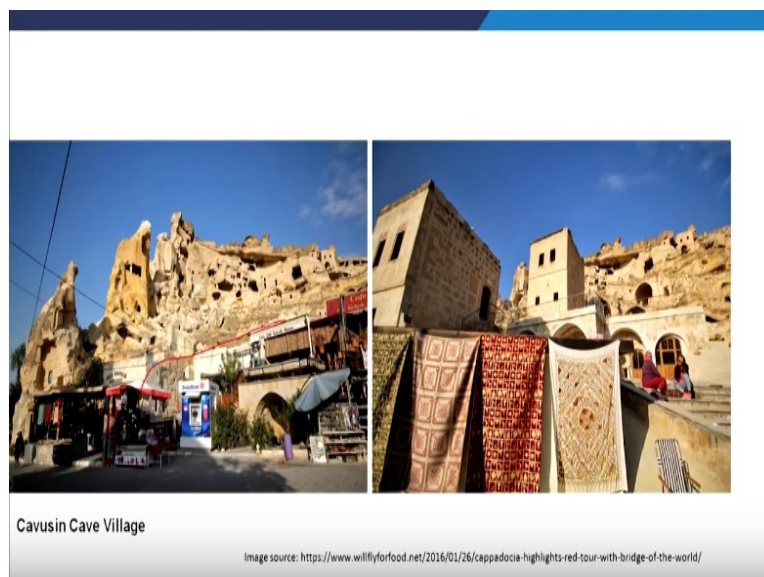
Where lot of peasants live and you can see these tufa rock pinnacles which are actually formed from the ancient deposits of the lava dust, and because of the exposure to the air and these soft rock hardens so that the interiors have firm walls. So people started dwelling to their all small dwellings and people started living in those houses and as you know the fault line passes through turkey and it has been one of the earthquake-prone area.

And these pinnacles often collapse destroying the dwellings and you can see many of those have the Cavusin which is a Greek village which has actually been demolished.

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And despite of these people given an opportunity to go back and settled somewhere else, they came back and they settled because of various other reasons because tourism is one of the important component, people come so that is where their livelihood is based on.

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## The materiality of houses and problematic of spaces

So there are other associated reasons, the materiality of houses and problematic of spaces another example I would like to say

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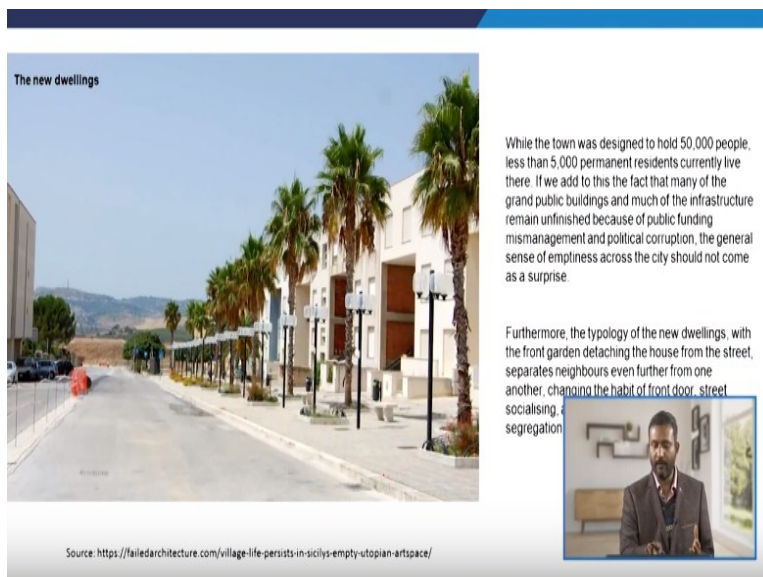
This is in Gibellina in Sicily when 1968 a violent earthquake have destroyed almost 1 lakh people became homeless.

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And this is where the Mayor Corra have talked about looking at cultural renaissance through the urban reconstruction of Gibellina earlier it was only a 5000 habitants, but now they projected it for 50,000 people.

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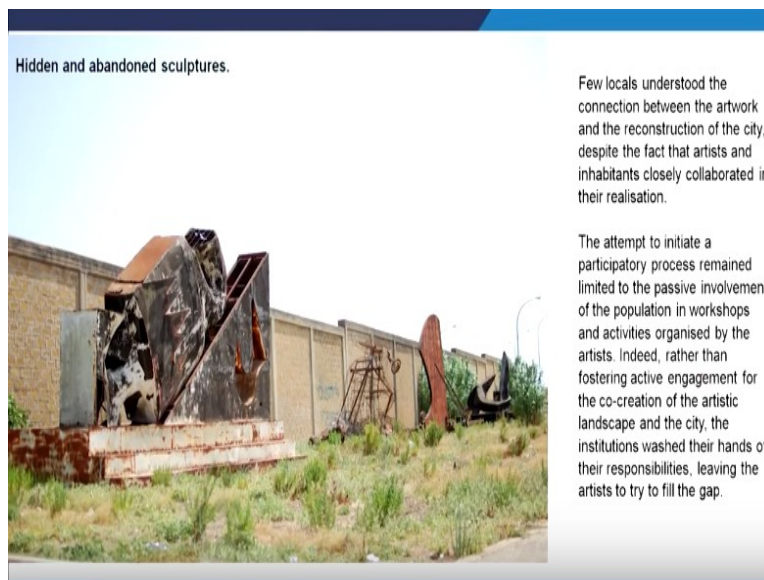
So if you look at a huge squares the monumental aspect of architecture and today what you are seeing in these pictures is no one is present, so the vastness of the project is so huge. The housing where you can see earlier it was more of an informal way of interactions with the neighbours. But because of we have the front garden which is detaching the house from the street.



And it actually separates the neighbours, so there is the social interactions for weekend and the scale of parking because the kind of vastness they are projected it also has to implicate with the maintenance of the project. And these particular squares the artistic they also brought some artists, various artists this has become almost like a huge competition there is a big platform where a many creative people were invited.

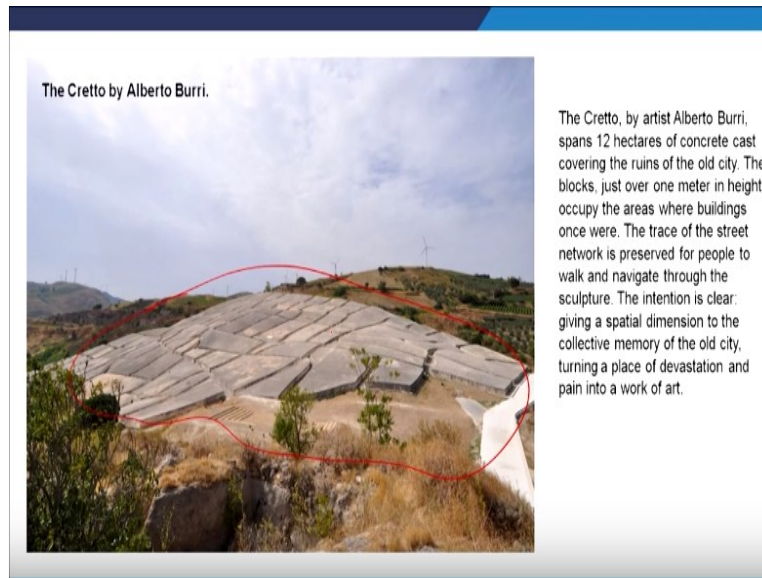
And they asked to design this particular place, and many artists came, and they started working on that, and these are all some exercises where to pull the community together, and they can practice, and they can develop a kind of participatory approaches.

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But today what you are able to see is, because of various other funding issues today many of these artifacts are completely half-finished or just lying abandoned.

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Now what you can see is not many people out there and their economic regeneration, the maintenance aspects there are many other issues came later on. This is a the previously affected site this is a monument which the Alberto Burri have developed The Cretto in 12 hectares what they did was he made the whole skeleton of the village the settlement as it is and he made as concrete mounds where it talks about a one-meter height.

And so that it becomes a memory a collective memory. So he is trying to give a spatial dimension to the collective memory of the old city turning a place of devastation and pain into a work of art.

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