

With this issue, IaaC BITS is starting a new editorial phase that is intended to be more effective, ambitious and intentional both in terms of content and in the layout and configuration of the publication.

These monographic issues – presented with an experimental and proactive foundation and associated to technological and creative innovation – aim at to combining inter-disciplinary and multi-scalar exchanges with a new environmental and socio-cultural sensitivity.

This commitment to advanced culture and knowledge is well-suited to a time of challenges and changes: it conforms the conceptual framework that supports dissemination projects tied to IaaC's own production, but also to a whole network of exchanges and complicities that frame it and feed into it.

The different formats that constitute the new IaaC BITS respond to criteria of documentary coherence and expository clarity:

INTRO, main introductory inputs that help to frame each topic;

PAPERS, a set of content dedicated to background articles and theoretical contributions, argued culturally, scientifically and bibliographically;

DIALOGUES/INTERVIEWS exchanges between different approaches and research trajectories;

RESEARCH PROJECTS, a sample of projects, experimental proposals and applicative essays.

Each issue is meant to be conceived as an articulated system of voices and cross-cutting experiences focused on a central theme, which is understood as a subject for debate and proactive discussion.

Front page figure: In:Sand\_Additive Manufacturing: project of IaaC, developed at Master in Advanced Architecture 01 in 2014/2015. Researchers: Anusha Arunkumar, Kunaljit Singh Chadha, Yessica Gabriela Mendez Sierra; Faculty: Areti Markopoulou, Alexandre Dubor, Carlos Bausá Martínez.

Following page figure: Homogeneous Flux – Refugee Displacement: project of IaaC, developed at Master in Advanced Architecture 02 in 2015/2016. Researchers: Philip Serif; Faculty: Jordi Pagès and Lluís Viu.

# Black Ecologies

In this ninth issue (first of this new period) the term “black ecologies”, as it is used in these pages, is a reference to the expression “dark ecologies” – coined by Timothy Morton in 2007.<sup>1</sup> It translates a new interest aimed at exploring a “new nature”, not only related to architectural space but in the framework of the environment as a whole, not necessarily from the standpoint of the generalized vision of the “ecological”.

While the adjective “dark” encompasses the “murky” condition of urban, peri-urban – and increasingly para-natural – scenarios and materials, its sustainable complement (“ecologies”) posits the need to foster an investigation of “environmental conditions” that leave behind the Bucolic, the Platonic and/or Apollonian ideal: “environmental conditions” in which parameters of “noise”, pollution, attrition, corruption and/or hybridization are considered as a substantive part of the processes being addressed.

Dark Ecologies, Black Ecologies, Dirty Ecologies and even Grey Ecologies are terms than can conjure new creative Natufices,<sup>2</sup> similar to what is expressed by the term “Bold Ecology” as it is defined in the *Metapolis Dictionary of Advanced Architecture*:<sup>3</sup>

“Instead of old nostalgic or pseudo-bucolic ecology (which freezes landscapes, territories and environments), we suggest a bold ecology (...); based no longer upon a timid, merely defensive – resistant – non-intervention or conservation, but rather upon a non-imposed, projective and qualifying – re-stimulating – intervention in synergy with the environment and, also, with technology. Not only possible, but (re)developmental as well.

An ecology in which sustainability is interaction.

In which natural is also artificial.

In which landscape is topography (and topology).

In which energy is information and technology is vehiculation.

In which development is recycling and evolution is genetic.

In which environment is field.

In which to conserve implies, always, to intervene.”

A definition built around various approaches, stimuli and research scenarios and, also, around IaaC’s own experimental proposals (projects and prototypes, through laboratory experiments) tinged with an operational intent, implied in a variety of contexts (economic, social, material...), which is ultimately “rough”, open to being worn, used, modified, adapted but also predisposed to material and formal mutations and evolution in, from and through reality itself. The black-dark purity of the still embryonic (or uncontaminated) gives way, then, to the black-dirty warmth of those reactive and operative answers, definitively stained with materiality.

## E.D. Editorial Direction

1. Morton, Timothy. *Dark Ecology: For a Logic of Future Coexistence*. New York: Columbia University Press, 2007.

2. Arroyo, Eduardo. “Natufice”. In *The Metapolis Dictionary of Advanced Architecture*, edited by Gausa, Guallart, Muller, Soriano, Porras, Morales. Barcelona: Actar, 2003.

3. See the term “Ecology, active (or bold)” in *The Metapolis Dictionary of Advanced Architecture*, edited by Gausa, Guallart, Muller, Soriano, Porras, Morales. Barcelona: Actar, 2003.