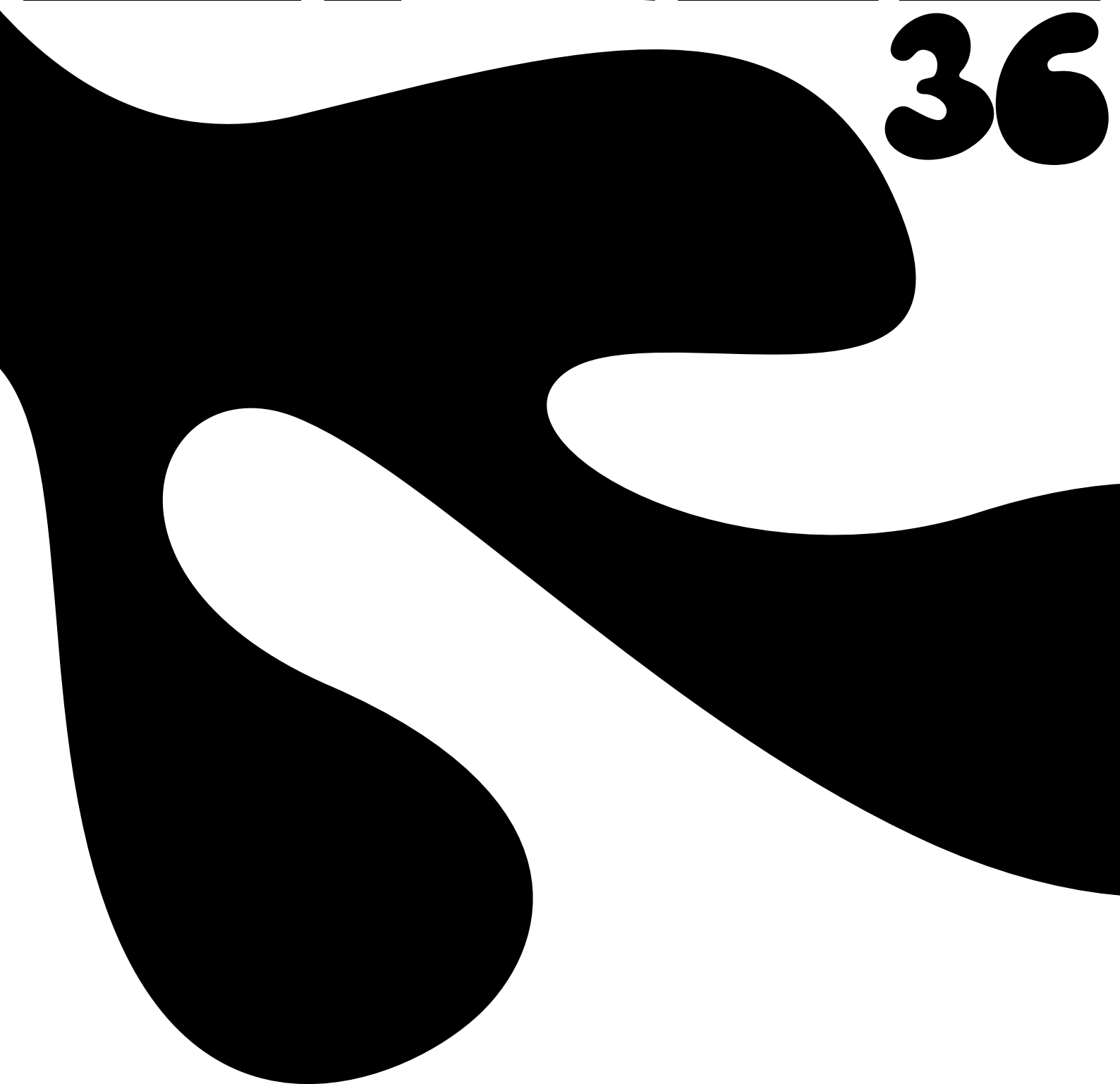


**FINN**

**36**



**IL NOSTRO ECOSISTEMA  
SI SOSTENEVA SU EQUILI  
BRI PRECARI MA STABILI  
E PROFONDI. IL VIAGGIO È  
INIZIATO CON UN ARRIVO.  
FINALMENTE ERO A Casa.**

[...] Our ecosystem is sustainable on precarious but stable and deep balances. The journey began with an arrival. Finally I was at home.



**BELMONDO  
FESTOONS**

HEY YOU

A BIG BANG GENERATED BY THE NEEDS OF THOSE WHO LIVE HERE: FROM THOSE SEEKING A HOME, FROM THOSE WHO BUILD A NEW ONE AND FROM THOSE WHO WANT TO SEE IT DIFFERENTLY."

"BELMONDO IS AN IMAGINARY PLACE, A NEW PLACE, A PLACE THAT LIVES IN THE MEETING OF THREE DIFFERENT COMMUNITIES IN A DETERMINED PERIOD OF TIME..."

**BELMONDO**  
**INKA PAK**  
ID-CARD # 6

**Where we left off...**

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# NON È IMPROPRIO AFFERMARE

che l'approccio con cui, sia le Seppie che le professoressa della London Metropolitan University, Sandra Denicke Polcher e Jane Mcallister, cercano di insegnare ai propri studenti, richiama e interpreta le parole di Tim Ingold.

**“Una opera d’arte, insisto, non è un oggetto ma una cosa con storie e profondità culturale. E come sosteneva Klee, il ruolo dell’artista - come quello di qualsiasi abile professionista - non è quello di dare attuazione a un’idea preconcepita ... ma unire e seguire le forze e i flussi di materiali che danno forma al lavoro. L’opera invita lo spettatore a unirsi all’artista come compagno di viaggio, a guardare con esso mentre si svolge nel mondo, piuttosto che alle sue spalle, verso un’intenzione originaria di cui è il prodotto finale”.**

Con questa metodologia si vuole ottenere e incoraggiare la creazione di una azione collaborativa tra vari stakeholders e di conseguenza iniziare a stabilire un senso di appartenenza, creando identità e incoraggiando gli studenti a partecipare ad un cambiamento sociale. Per gli studenti, il progetto offre l’esperienza di lavorare su problemi reali per utenti reali, consentendo nel contempo un approccio sperimentale all’architettura, per lo più impossibile in uno studio di architettura convenzionale. Permette alla prossima generazione di architetti di esplorare nuovi modi di

Ogni Novembre, sin dal 2016, Sandra e Jane tornano a Belmonte Calabro con un gruppo di 15-20 studenti per una settimana di Field Trip (viaggio studio) come parte del curriculum accademico.

Gli studenti durante questa settimana hanno il compito di studiare il paese, di scoprirlo e leggerlo con il proprio sguardo e il proprio background culturale. Scegliere il luogo del centro storico che più preferiscono così da analizzarlo in ogni dettaglio e tornare a Londra con tutte le informazioni in modo che possano poi sviluppare una proposta architettonica che rispetti il contesto territoriale e culturale del posto. Quest’anno abbiamo voluto raccogliere questa nuova lettura di Belmonte Calabro e raccontarla in questo numero di INK 36.



**Who knew?** Belmonte is the surname of a french actor

praticare, trovando nel contempo un senso di realizzazione nella loro professione e esercitando un cambiamento sociale positivo.

Questa dimensione di fiducia è un aspetto chiave della nostra visione metodologica. Attraverso un impegno continuo e aperto su Belmonte Calabro e con la sua comunità, studenti e giovani professionisti acquisiscono una presenza in Calabria e diventano partners e collaboratori fidati, creando nuove reti tra le comunità esistenti. **Text by Rita Elvira Adamo**

# IT'S NOT IMPROPER TO ASSERT

that the approach with which both Le Seppie and the professors of London Metropolitan University, Sandra Denicke Polcher and Jane Mcallister, try to teach their students, recalls and interprets the words of Tim Ingold.

**A work of art, I insist, is not an object but a thing [with histories and cultural depth] and, as Klee argued, the role of the artist - as that of any skilled practitioner - is not to give effect to a preconceived idea ... but to join with and follow the forces and flows of material that bring the form of the work into being. The work invites the viewer to join the artist as a fellow traveller, to look with it as it unfolds in the world, rather than behind it to an originating intention of which it is the final product.**



Every November, since 2016, Sandra and Jane return to Belmonte Calabro with a group of 15-20 students for a week of Field Trip as part of the academic curriculum. During this week the students have the task of studying the village, of discovering it and reading it with their own eyes and cultural background.

They have to choose the place of the historic centre that most prefer so as to analyze it in every detail and return to London with all the information. In this way they can develop an architectural proposal that respects the territorial and cultural context of the place. This year we wanted to collect this new reading of Belmonte Calabro and tell it in this issue of INK 36.

With this methodology we want to obtain and encourage the creation of a collaborative action between various stakeholders and consequently to start establishing a sense of belonging, creating identity and encouraging students to participate in social change.

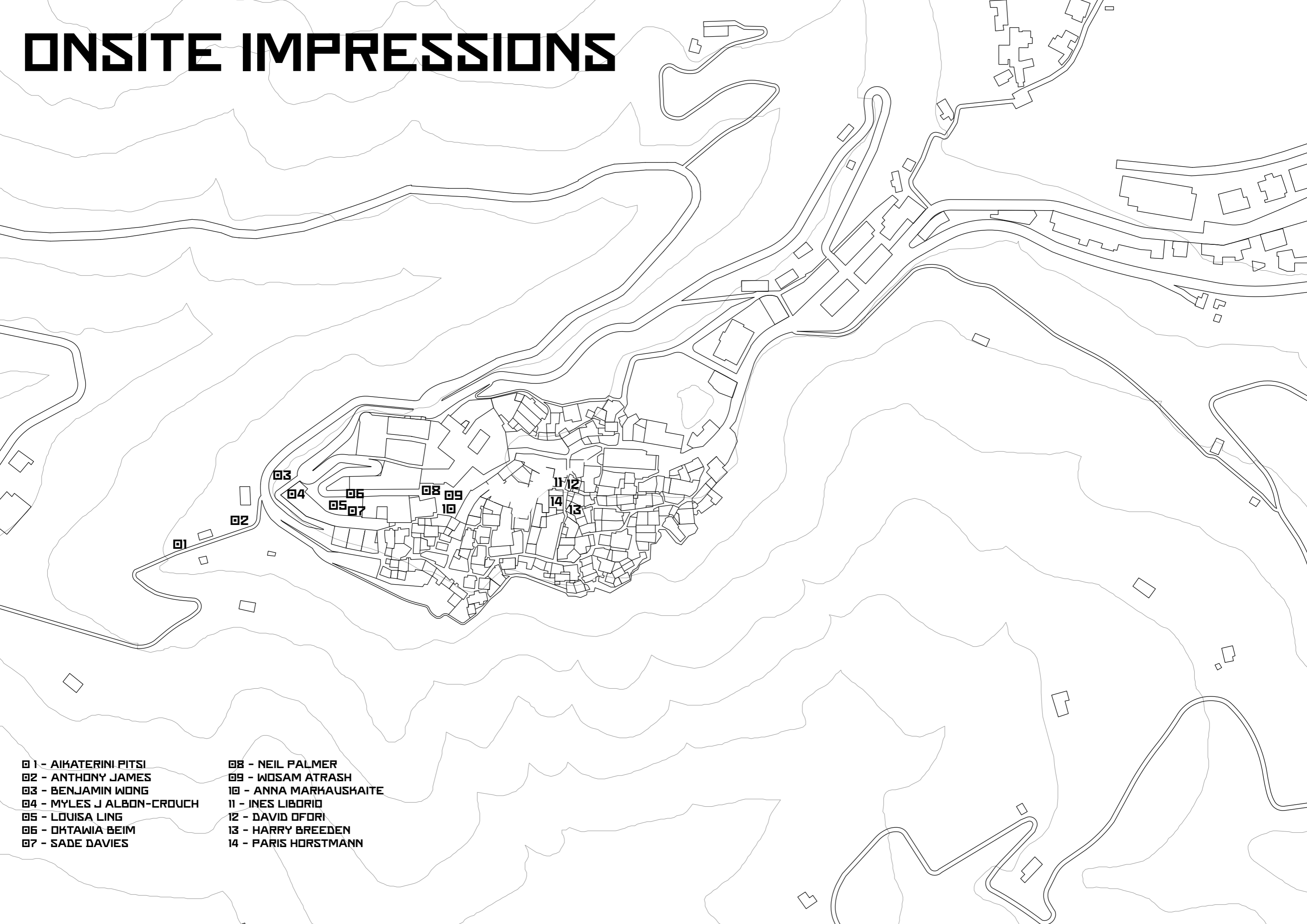
For students, the project offers the experience of working on real problems for real users, while allowing an experimental approach to architecture, mostly impossible in a conventional architecture studio. It allows the next generation of architects to explore new ways of practicing, while finding a sense of accomplishment in their profession and exercising positive social change.

This dimension of trust is a key aspect of our methodological vision. Through a continuous and open commitment on Belmonte Calabro and with its community, students and young professionals acquire a presence in Calabria and become trusted partners and collaborators, creating new networks between existing communities. **Text by Rita Elvira Adamo**

Ingold, Tim. The Textility of Making. Cambridge Journal of Economics, 34 (2010), 91-102.

<3 Acqua di Joe Photocollage by Luca Pitasi

# ONSITE IMPRESSIONS



01 - AIKATERINI PITSI  
02 - ANTHONY JAMES  
03 - BENJAMIN WONG  
04 - MYLES J ALBON-CROUCH  
05 - LOUISA LING  
06 - OHTAWIA BEIM  
07 - SADE DAVIES

08 - NEIL PALMER  
09 - WOSAM ATRASH  
10 - ANNA MARKAUSKAITE  
11 - INES LIBORIO  
12 - DAVID OFORI  
13 - HARRY BREEDEN  
14 - PARIS HORSTMANN



# L'ESSENZA DELLA PIANTA

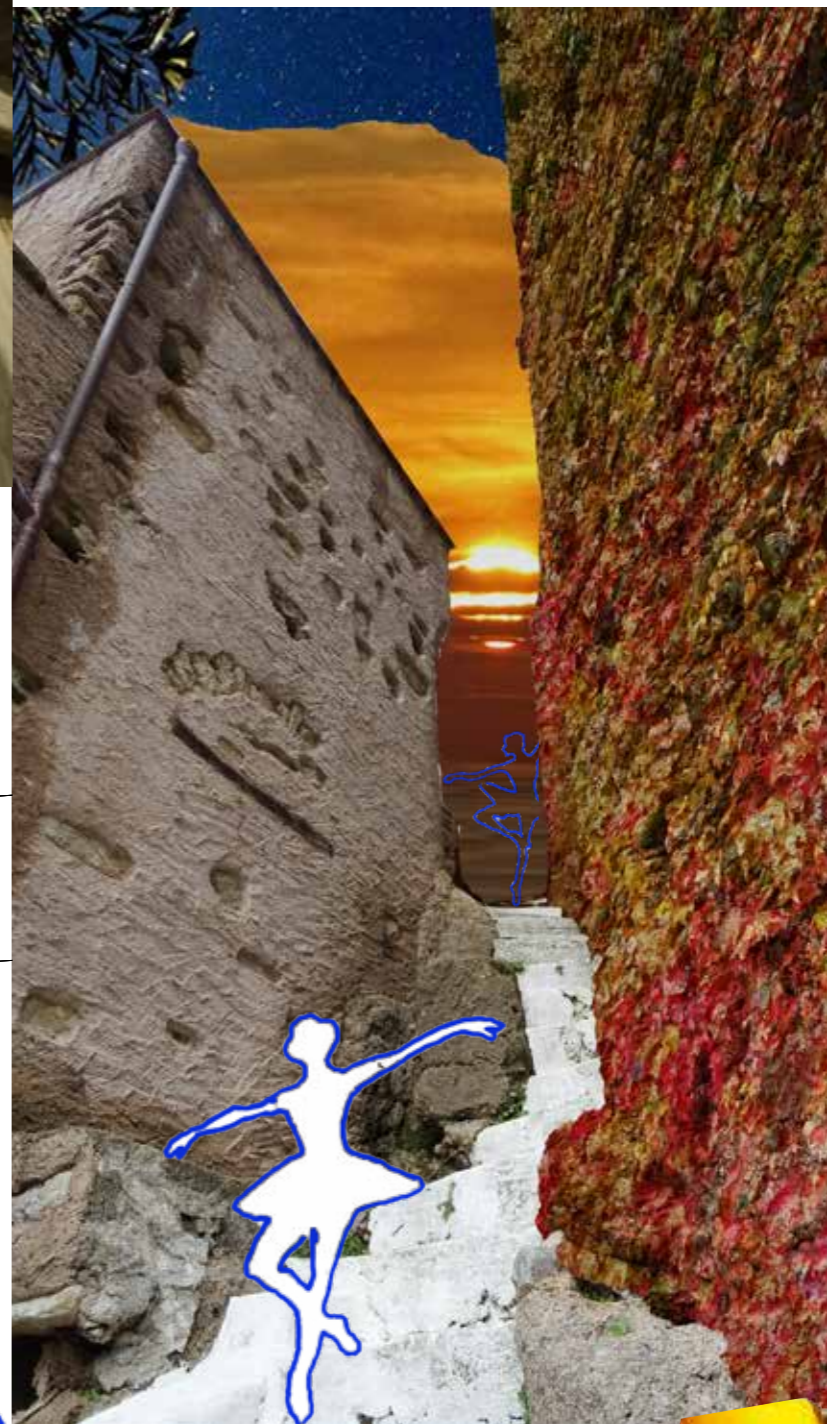


As you enter the site, a very strong smell of fresh **MINT** hits you. The whole site is covered in clovers and mint and a few lemon trees. Walking all over the mint just meant that the smell became more prominent and became an important feature of the site for me.





# Idyllic



As the dancer descends onto the site, the idyllic setting allows for a moment of reflection. Whereupon the dancer, among the fragrant smells of oranges and mint, stares across the landscape and down upon the marina allowing for a moment of clarity among the rhythmic movements of the dance.



## REFLECTION





# SHORT CUTS

# RENTAL LIST



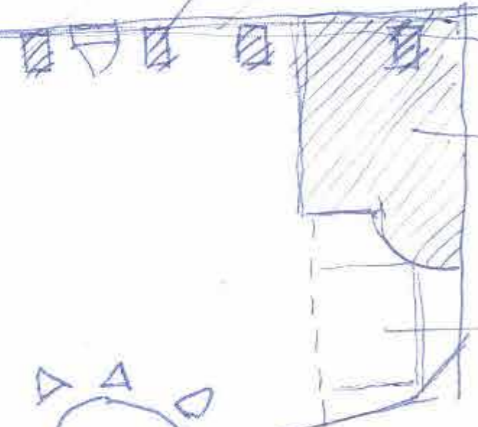


THE MONASTERY

BIG STONE WALL

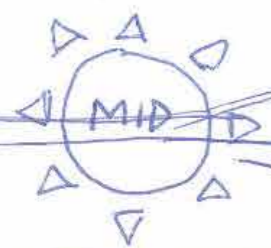


COLUMNS



RAISED SITE

SMALL BUILDING



lightest period.

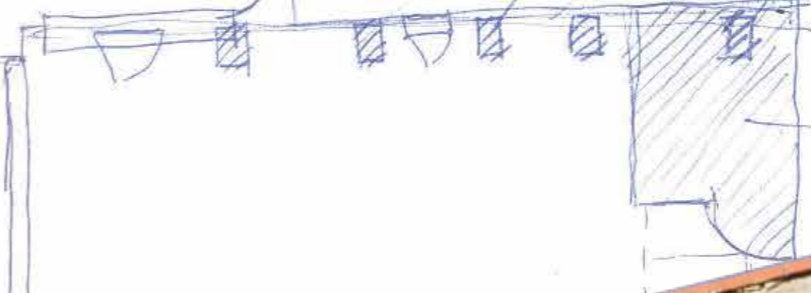
ROAD TO MARINA  
PATH TO BEACH

CARS  
↑  
OLD TOWN

BIG STONE WALL



COLUMNS



RAISED SITE

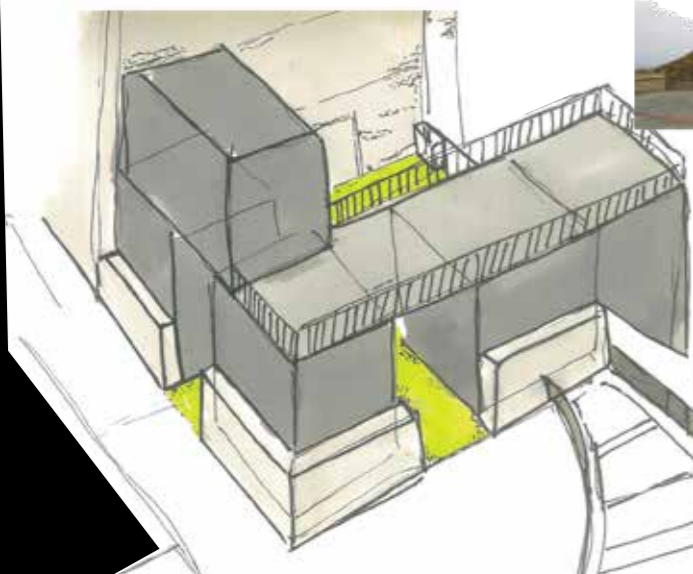
CARS  
↑  
OLD TOWN

THE SECRET ESCAPE

I CAN HEAR BIRDS  
STRIMMING







**STAIRS**

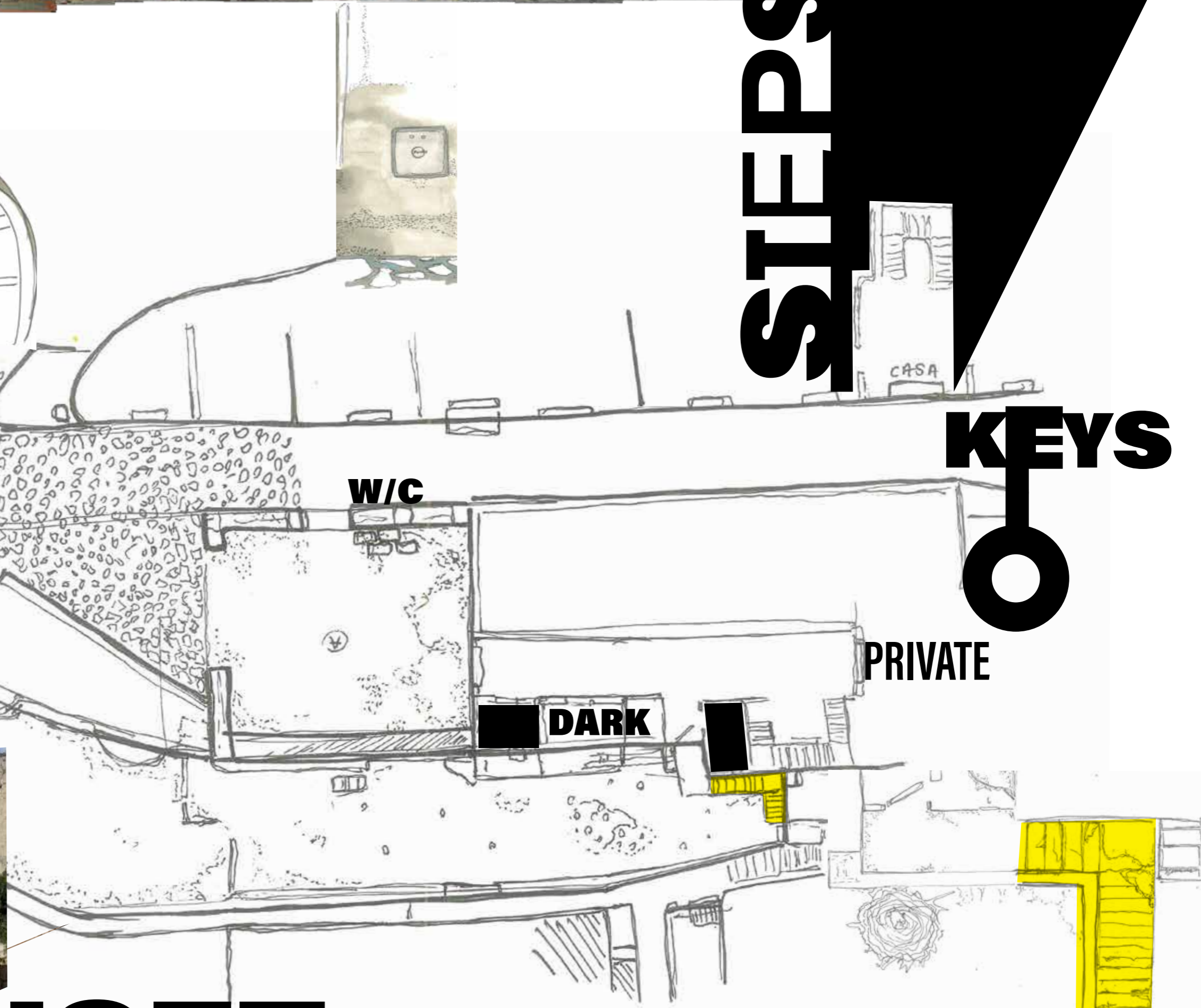
**KEYS**



**W/C**

**PRIVATE**

**DARK**



**SUNSET**





TEXTURES  
OF  
BELMONTE



T  
I  
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HOW  
DOES  
BELMONTE  
FEEL?

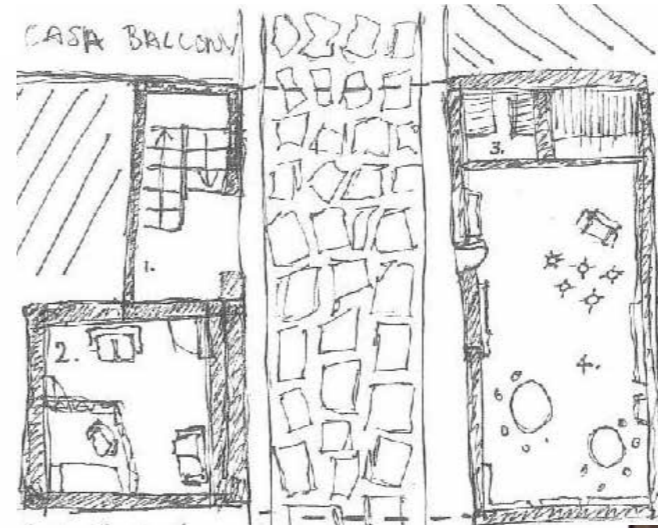


L  
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NEVER ENDING STORY







# Gateway



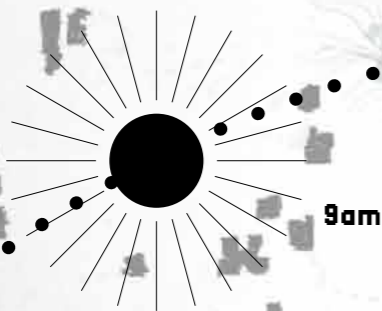
*click click*

# VENUE

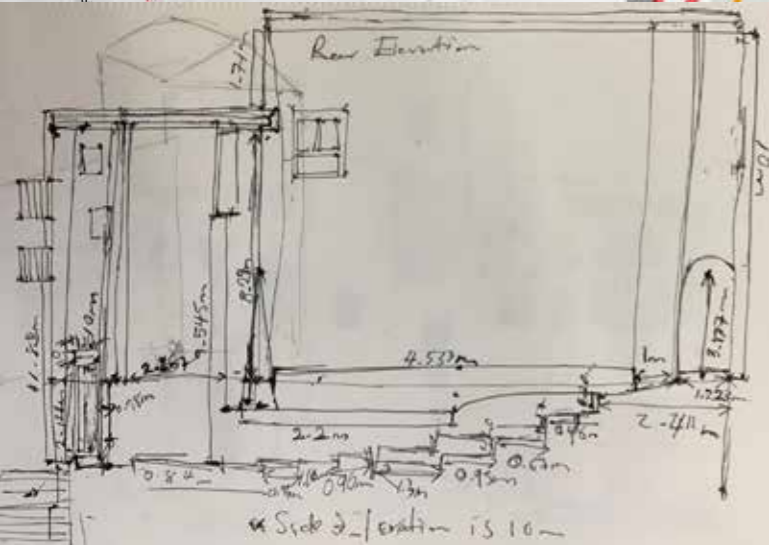
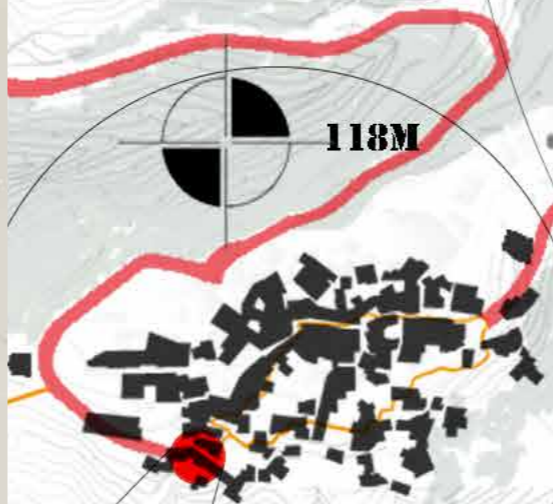
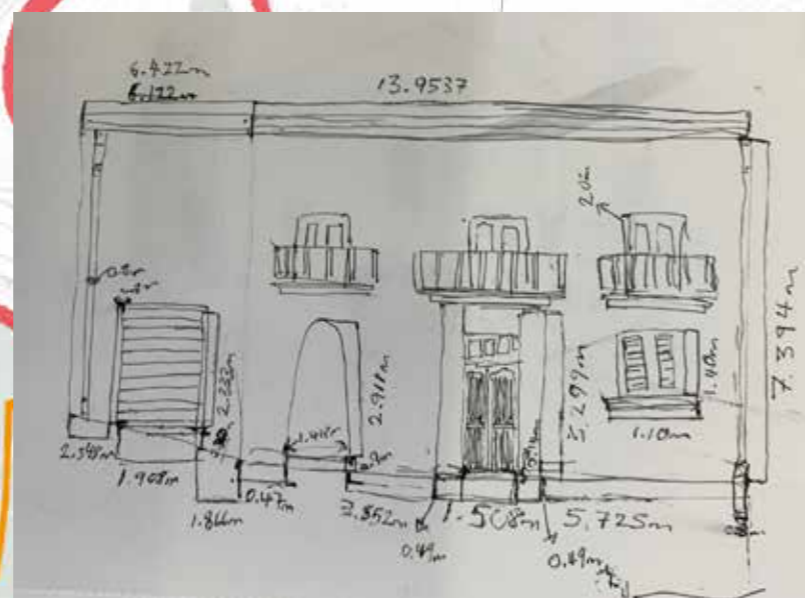
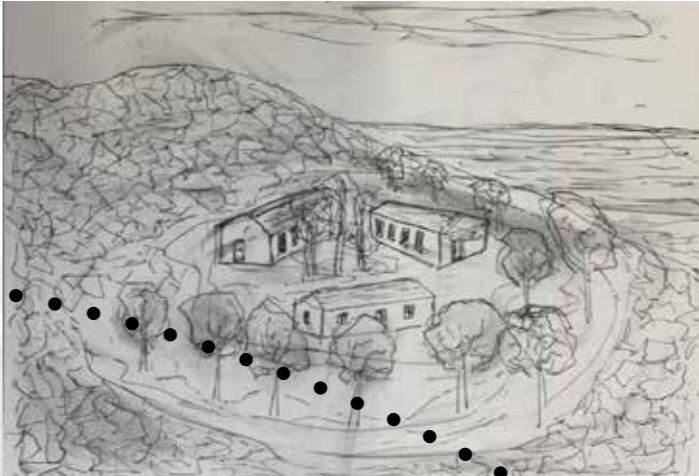




Strada Stalate 18 Tirrena inferiore



# 3.6KM REFLECTION BELIECLISK

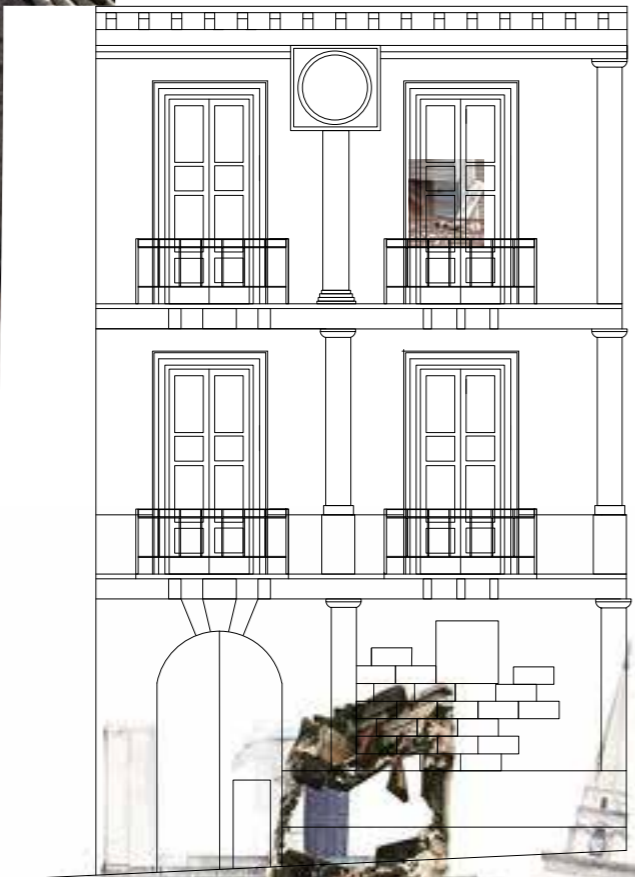
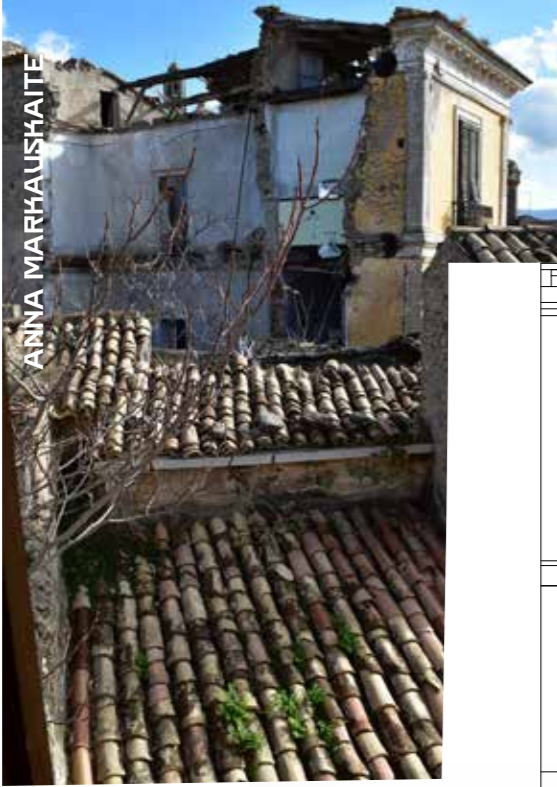


E

OLD TOWN

5pm





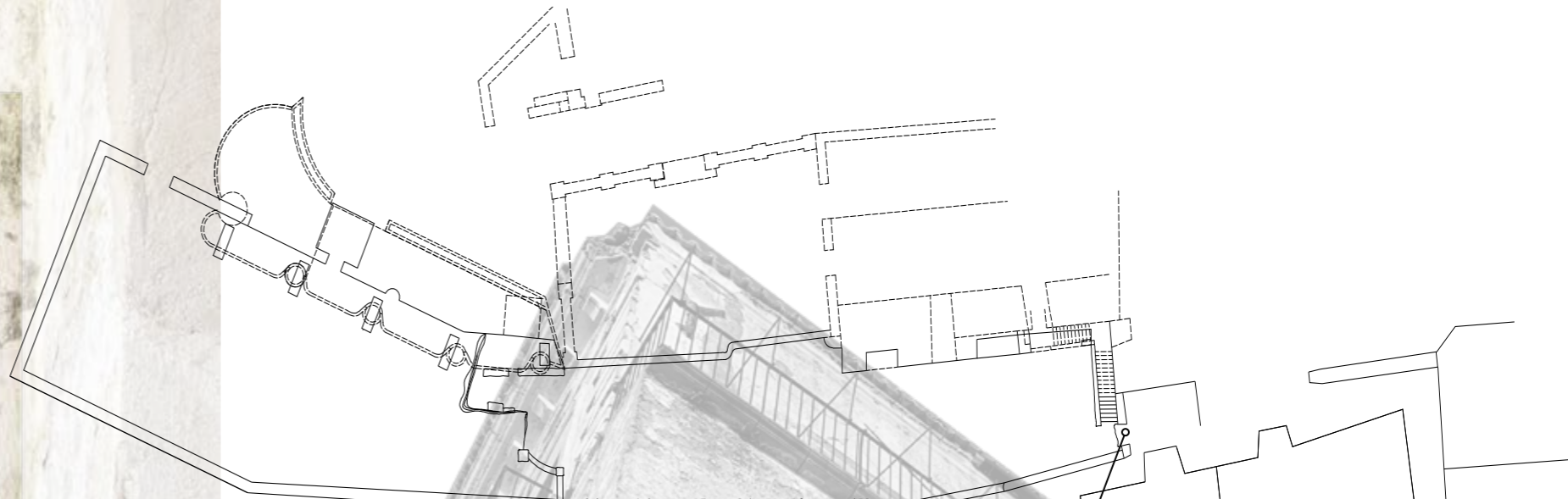
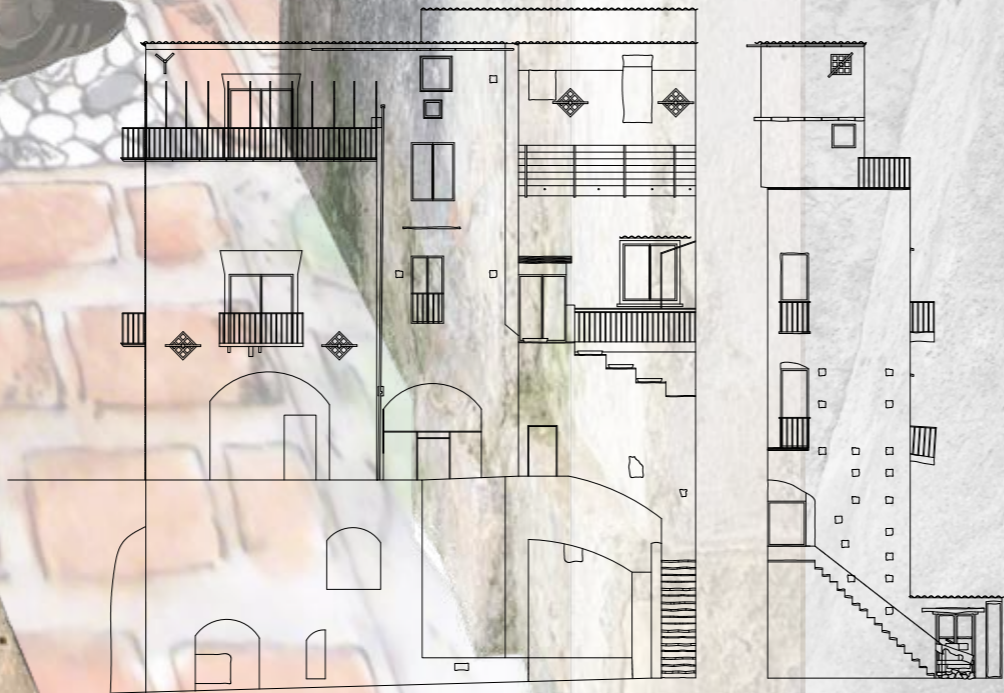
# LEVELS AND VOIDS



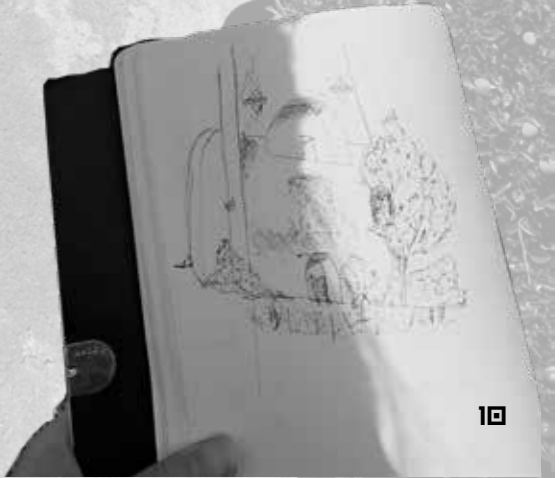


Following small stones alleways to a building on the verge of being forgotten.  
Peeking through a door to discover a secret garden.

# PERSISTENZA

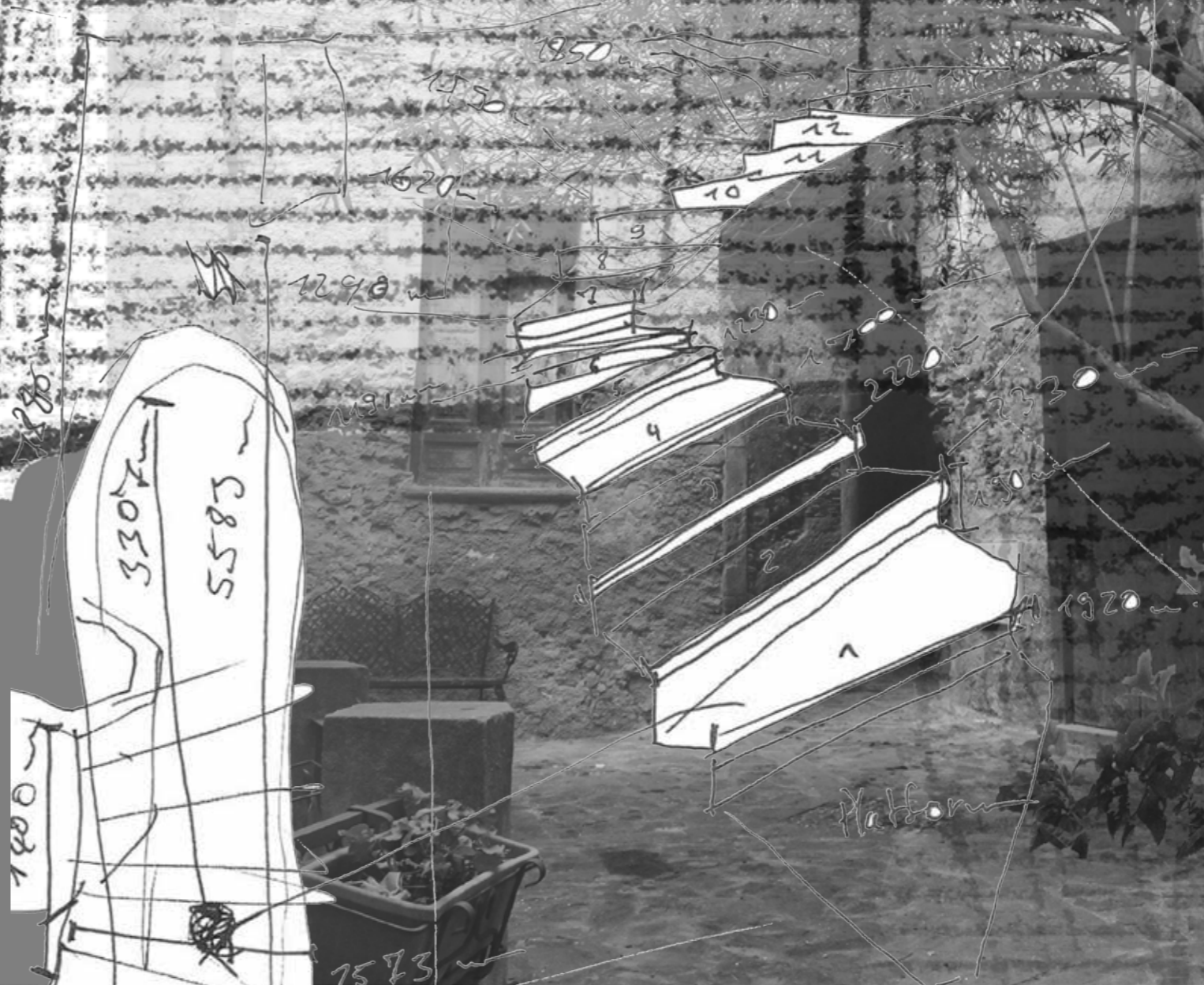


**SEGRETO**

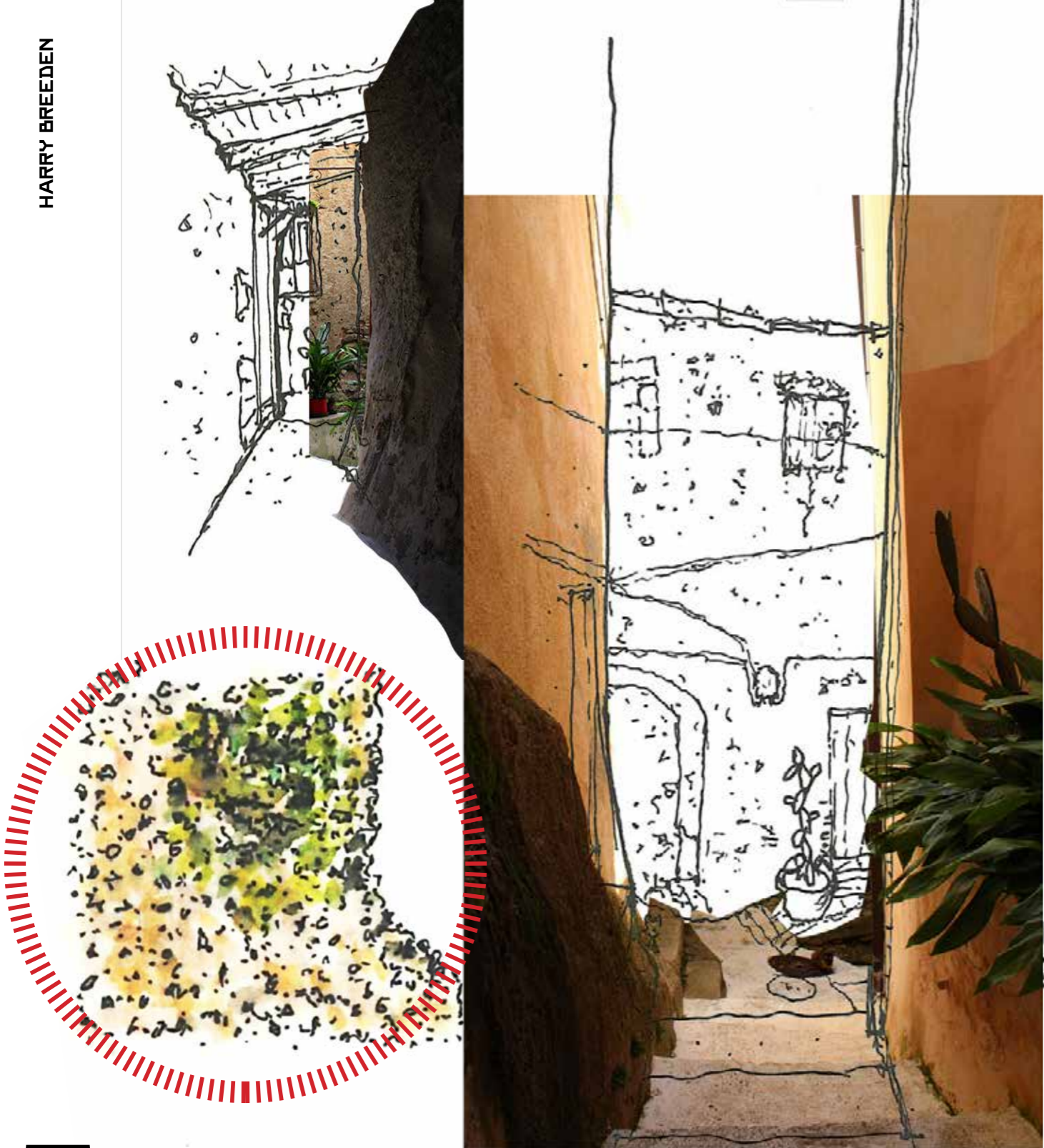




# WELCOME







# 360° WALKAROUND

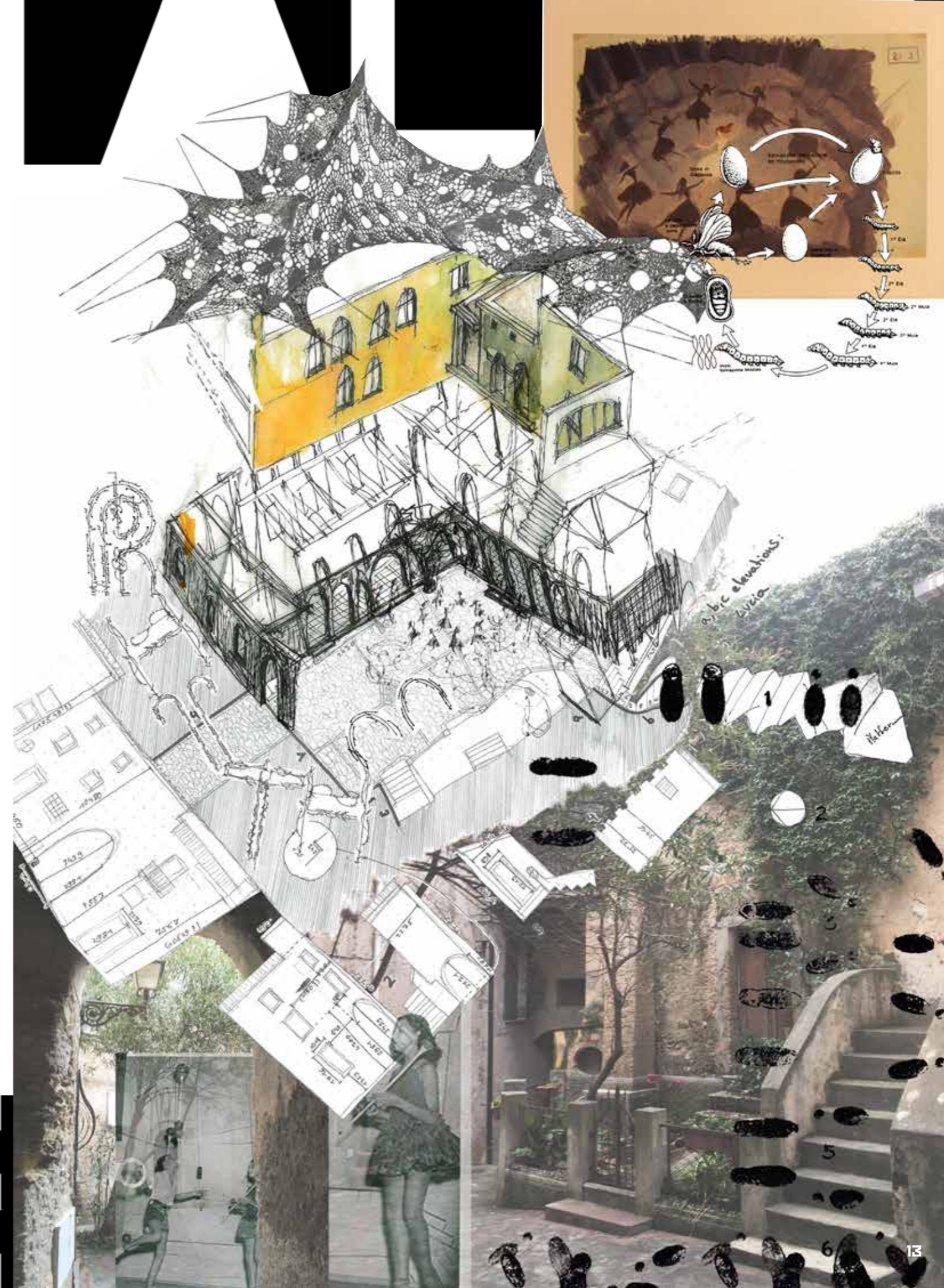
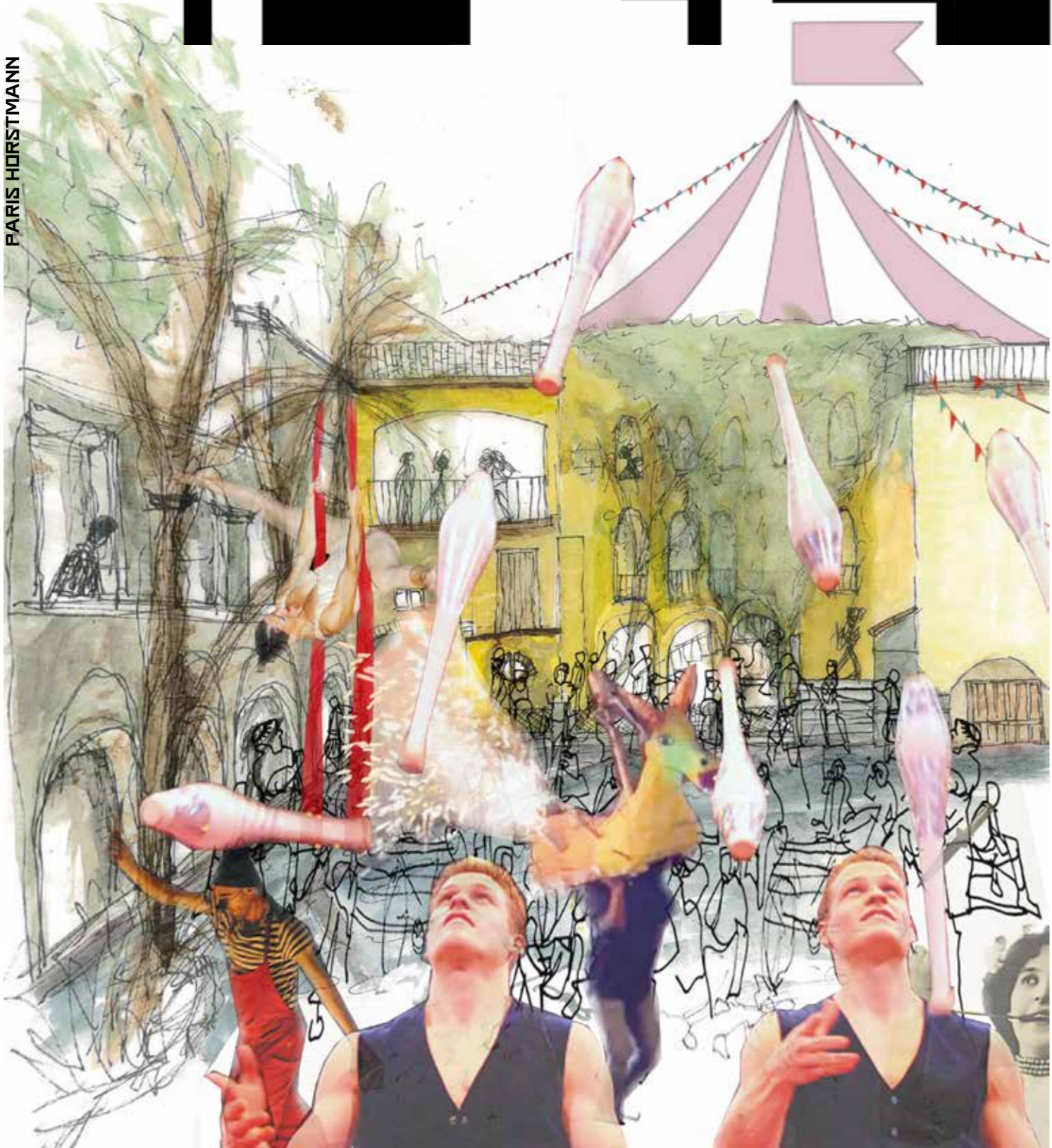
A LONELY BUILDING, ONE THAT IS SURROUNDED BY SMALL STEPPED ALLEYS, EACH ONE DIMLY LIT FROM ABOVE TO REVEAL THEIR OWN UNIQUE ATMOSPHERE.

# ALLEYSWAYS

T PALOMMIGLI

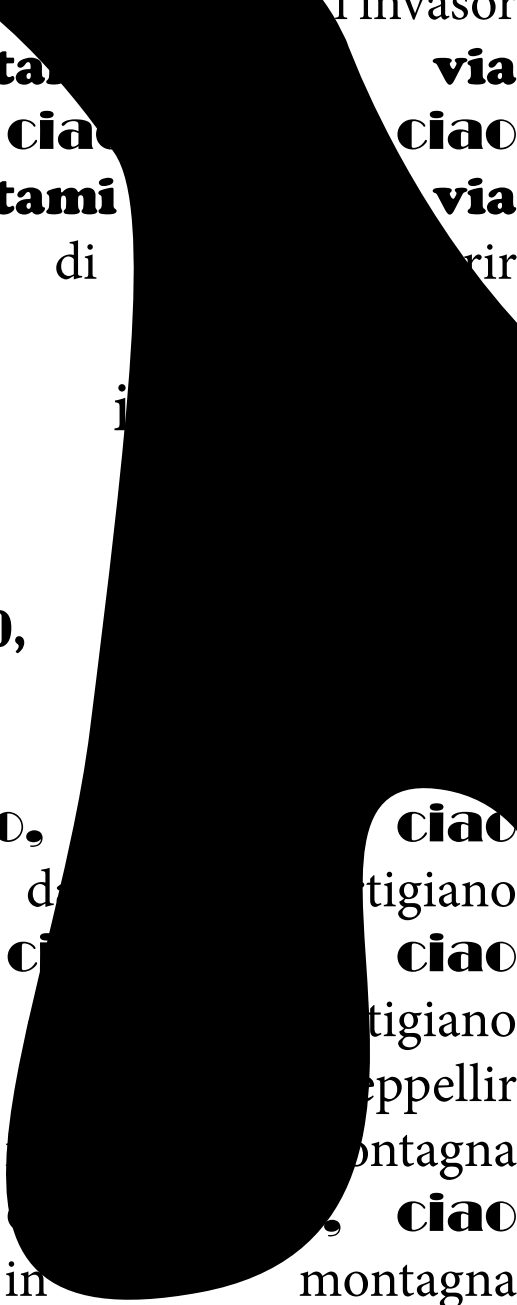


PARIS HORSTMANN





**Mi**  
**bell** **cl** **bell** **cl** **bell** **cl** **cl** **cl**  
**Una** **mattina** **mi** **son** **alzato**  
**no** **trovato** **invasor**  
**partigiano,** **portami** **via**  
**bell** **cl** **bell** **cl** **bell** **cl** **cl** **cl**  
**partigiano,** **portami** **via**  
**Ché** **mi** **sento** **di** **rir**  
**M** **o** **r** **i**  
**Ciao,**  
**M** **o** **r**  
**Bella** **cl** **cl**  
**Bella** **cl** **cl** **cl**  
**E** **se** **io** **muoio** **d** **partigiano**  
**bell** **cl** **bell** **cl** **bell** **cl** **cl** **cl**  
**E** **se** **io** **muoio** **partigiano**  
**Tu** **mi** **devi** **seppellir**  
**E** **seppellire** **lassù** **montagna**  
**bell** **cl** **bell** **cl** **bell** **cl** **cl** **cl**  
**E** **seppellire** **lassù** **in** **montagna**  
**Sotto** **l'ombra** **di** **un** **bel** **fior**  
**partigiano**  
**M** **o** **r** **i** **r**  
**Ciao,** **cl**  
**M** **o** **r** **i** **r**  
**Bella** **cl** **cl** **cl**  
**partigiano**  
**partigiano**  
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 Elvira Adamo in collaboration  
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Le Seppie are proud to present  
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 Matteo Blandford at London  
 Metropolitan University in  
 December, 2019

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