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IDAUP Coordinator Prof. Roberto DI GIULIO

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The Symbiotic Field.

Landscape Paradigms and Post-Urban Spaces

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Candidate

Roberto, PASINI

(UniFe Matr. N. 118594)

(Polis Univ. Reg. N. PL581N020007)

Supervisor DA / POLIS

Prof.Gabriele, LELLI

Supervisor DA / POLIS

Prof. Besnik, ALIAJ

External Expert(s)

Prof. / Dr. -

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CONTENTS

Brief Synopsis and Structure of the Text

This research explores the merging of natural and manmade systems in contemporary landscapes. It proposes, indeed, that the entirety of contemporary space be interpreted through the lens of a landscape paradigm combining scientific and cultural layers. A 'symbiotic landscape construct' is therefore devised and experimentally tested with an environmental installation implemented in the Sierra Madre Oriental of Nuevo Leon, Mexico.

Introduction

A synthetic introduction summarizes the theory themes and practical issues approached throughout the research. The main body of the text is then organized in three sections. Final conclusions are drawn and scenarios are cast for future work.

Section One

The first section traces a disciplinary panorama of the transition from a Greco-Roman conception of spatial organization, based on the idea of contained urban space, to a contemporary condition characterized by the diffusion of anthropic networks over geographic extents. The overview, far from pursuing a titanic historical or critical reconstruction, rather interplays with a bundle of individual and collective trajectories, the ideas of people and groups who have variously engaged the challenges posited by incrementally extensive human dwellings on Earth. At the demise of essential divarications between natural and artificial, the research proposes to abandon obsolete spatial categories to assimilate the entirety of Earth's contemporary environments with a composite construct of landscape.

Section Two

While the urban space suggests series of binaries deriving from the original dichotomy city/nature, the geographic expansion favors the commingling of composite or opposite principles. The second section analyzes ways in which elective or imposed coexistence of diverse agents on a field kindle a process that evolves from juxtaposition to reciprocal permeation and eventually miscegenation. The colonizing action brought forth by conquering over conquered groups in a territory is interpreted in terms of its spatial implications at the geographic scale, or region-forming.

The research emphasizes the liquid multiplicity of contemporary landscape, referred to as a symbiotic field made of biological and artificial, material and intangible, metabolic and cultural components. Various paradigms used across time to interpret landscape are first dismantled and then reassembled into a 'symbiotic landscape construct' apt to interpret and manipulate contemporary spatial assemblages.

Section Three

The third section analyzes a series of design cases representing various approaches to the manipulation of landscape, spanning from the visionary plans for macro-ecologies implemented on Asian territories to the engrafting of micro-ecologies in European cities. The case analysis counterbalances the theory focus of the previous section by reconducting enounced principles to practical terms.

The research consolidates in the second part of the section, which illustrates an applied experiment testing the proposed symbiotic landscape construct. 'Tests for a Symbiotic Matorral' is a research project led by the candidate on funds from the Universidad de Monterrey in collaboration with the Parque Ecológico Chipinque. Under implementation in a site on the Sierra Madre Oriental, an apparatus of landscape installations forms a 500-meter-long floro-

faunistic route through the luxuriant *matorral submontano*[1]. Aiming at destabilizing a conventional anthropocentric perspective, the visitor is immersed in a multifocal exploration that merges the synesthetic spheres of the human/animal inhabitants of the highly biodiverse ecosystem. The installation is a spatial transcription, and an *in-situ* plotting, of the correspondence between Deleuze Guattari's goephilosophical paradigm of 'becoming-' and Almo Farina's paradigm of 'cognitive landscape'. The project tests the possible reconciliation of scientific-metabolist and aesthetic-territorialist landscape models.

Conclusions

The 'Theoretic Conclusions' ending Section II propose a 'symbiotic landscape paradigm', discursively and graphically represented, contributing to the interdisciplinary academic debate on landscape-related topics. The 'Experimental Conclusions' ending Section III synthesize the practical methodology and objectives of the 'Tests for a Symbiotic Matorral' project, under implementation. The 'Philosophical Conclusions' of the 'Finale' draw some reflections about the ethic aims and implications of the research and help cast future scenarios of work.

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[1] The *matorral submontano* is a low, dense ecosystem extensively covering the hillsides and lower part of the mountainsides of the Sierra Madre Oriental in northern Mexico. Its flora is composed of thicket and scrubland where a varied fauna finds its habitat. The *matorral* presents an extremely high biodiversity.

INTRODUCTION

Nature: - Thinkest thou then that the world was made for thee? It is time thou knewest that in my designs, operations, and decrees, I never gave a thought to the happiness or unhappiness of man. If I cause you to suffer, I am unaware of the fact; nor do I perceive that I can in any way give you pleasure. What I do is in no sense done for your enjoyment or benefit, as you seem to think. Finally, if I by chance exterminated your species, I should not know it.

> — Giacomo Leopardi, *Dialogue between Nature and an Icelander*
> tr. C. Edwardes, Trübner and Co. 1882, p. 78 (Ital. 1827)

Above: Panorama with the Grand Budapest Hotel from Wes Anderson's homonymous film of 2014, realized by digitally mounting the foreground of the building's handmade miniature onto the backdrop of a Caspar Friedrich-inspired painted landscape. The authors' aim is "a filtered way of looking at the world", as stated by production designer Adam Stockhausen (Mekado Murphy, 'You Can Look, but You Can't Check In', New York Times, 28 Feb 2014). Below: Photochrome print of Ludwig II's Neuschwanstein Castle on the background of the Bavarian Alps. The castle was built between 1868 and 1884 after drafts by Christian Jank, scenic painter and stage designer at Richard Wagner's Bayreuth Opera. It was used as main set for Luchino Visconti's film Ludwig, third episode of his 'Teutonic trilogy'.

1. The Symbiotic Field

1.1 The ladder of Rome

'Symbiotic field' refers to the space (*topos* and *chora*[2] or *locus*[3] and *spatium*[4]) where anthropogenic and geogenic[5] (manmade/natural) systems intersect, producing the multilayer construct of landscape. Along this essay, we will resort to a series of established concepts proceeding from sources diverse in location and time across the geographic configuration of the multidisciplinary debate on landscape to enumerate components of a possible construct. That construct is meant to be climbed upon and then thrown away like the 'ladder of Rome'[6]. A reduced assemblage made of asserted elements, supporting the constant reconfiguration of multi-scalar nested frescos, unfolds through the primordial natural platform (*ur-landschaft*[7]), its functioning mechanics interpreted by science (environment[8]), and the superimposed structural and infrastructural network (territory[9]), produced by tangible and intangible fluxes of energy, matter, and people, societal interchange, but also the overall inter-subjective and cultural framing of the ensemble (cultural landscape[10]), the interpretation, reflection, and

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[2] Josep Maria Montaner, 'Espacio', in: Ignasi de Solá-Morales, *Introducción a la Arquitectura*, Ed. UPC 2000, p. 99

[3] Aldo Rossi, *The Architecture of the City,* The MIT Press 1982 [Italian 1966], p. 103

[4] Gernot Böhme, *Atmosphere As The Subject Matter of Architecture*, in: Philip Ursprung, *Natural Histories*, Lars Müller 2006, p. 403

[5] See: Peter Baccini, Paul Brunner, *Metabolism of the Anthroposphere*, MIT Press, 2012

[6] On substantial as well as ludic grounds, 'ladder of Rome' stands here as the equivalent of 'Wittgenstein's ladder'. Detailed explanation follows in Appendix to Chapter 1, p. 11.

[7] Carl Sauer, 'The Morphology of Landscapes', UC Publications in Geography, 1925, paragraph: *The division between the natural and the cultural landscape*

[8] Paolo D'Angelo, entry 'Estetica Ambientale'*,* in *Enciclopedia Treccani*, 2010

[9] Piero Camporesi, *Le belle contrade: nascita del paesaggio italiano*, Garzanti 1992, p. 9

[10] Previously, we have reconstructed the formation of the conventional notion of 'cultural landscape' until its adoption by the highest international institutions, among others UNESCO, leading to further terms such as 'cultural routes' introduced by the Council of Europe. See: Roberto Pasini, 'Triclini sul mare e rotte culturali', Graphie, n. 66, Il Vicolo 2014, p. 60-4. See also: Council of Europe, *European Landscape Convention*,

1.2 Mixed space

overall vision of it, or cultural self-awareness.

We live in increasingly mixed spaces. On the one hand, the digital revolution interweaves our reality with a pervasive plot of circuits that gives us in return a material/virtual universe, expanding our consciousness to a new sense of intangible proximity. On the other hand, structural and infrastructural networks extend across open spaces, generating a natural/artificial *continuum*. We face the need to design planetary macro-ecologies on a geographic scale in order to cast a possible future for our species, while we are urged to reintroduce micro-ecologies in the city space at the human scale to re-naturalize the scenario of our days[11]. 'Cognitive/metabolist' and 'aesthetic/territorialist' approaches to the problem, respectively preferring environmental engineering versus cultural components of the landscaping construct, have been clashing over the symbiotic field from opposite fronts. In the end, the aggregate result is a general drift towards novel regulations of space based on software and living systems, casting scenarios for the hybridization or, more radically, the demise of hardscapes[12].

1.3 Post-urban city

The purpose of this investigation is not to venture out in search of practical planning and urban design strategies to enhance

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Florence 2000; Carl Sauer (see note 7); Paolo D'Angelo, *Estetica del Paesaggio*, Quodlibet 2010; Luisa Bonesio, *Oltre il paesaggio*, Arianna Editrice 2002.

[11] Examples are respectively the National Ecological Security Pattern, recently adopted by the Chinese government to secure survival of the national territorial system undergoing an unprecedented anthropic pressure and the AirTrees, cyborg-trees designed to reintroduce environmental quality in the metropolitan periphery of Madrid.

[12] In 'Journey Through the Picturesque (a Notebook)', Iñaki Ábalos and Juan Herreros present "hybrid models [generated by] the interaction between natural and artificial materials" (Moshen Mostafavi, Ciro Najle, (eds.), *Landscape Urbanism*, AA 2003, p. 56) as the basis for a 'new naturalism' that replaces public space with a "hybrid, crossbred, entropic, humanized conglomerate" (Ivi, p. 57). See also: Neeraj Bhatia, Lola Sheppard, (eds.), Bracket 2 [Goes Soft], ACTAR 2014; see also: Pierre Belanger (ed.), 'Wet Matter', Harvard Design Magazine no. 39 2014, where the 'oceanic turn', switching focus from solid to liquid, from instrumentalized to living, is identified with President Obama's creation of the largest marine reserve around the Remote Pacific Islands in 2014.

the sustainability of the present order of things. It rather arises from elemental questions such as: - Can a novel landscape paradigm prefigure a space where natural and manmade systems fuse into a synthetic entity? Can it overcome the persistence of explicit and implicit urban-oriented models embedded in the debate on human settlement? By referring to the respective etymological roots of 'city' (*civitas* or the community of citizens) and 'urban' (*urvus* or the area contained inside the curved foundational trench), how can we envision a post-urban city, i.e. a community of citizens, endowed with a novel set of privileges of physical and intangible exchange, settled in a non-contained natural/anthropic extent?

1.4 Centrality of landscape and the symbiotic field

In a time when the natural/manmade dichotomy appears destabilized, the aim of this research is to fundamentally question the irrevocability of the urban and its attributes. The research contributes to the formation of a vision incorporating ground, flora, fauna, and man in a 'symbiotic field', a space where social forms of human dwelling emancipate from anthropocentric perspectives. The vision is supported by a multilayered spatial construct instrumentally built up by merging diverse paradigms of the strategic concept of 'landscape'.[13] The recent centrality of landscape in interdisciplinary debate offers a propitious momentum to propel our repositioning from the smart retrofitting of obsolete shells from the urban past to the symbiotic redetermination of the relationship between man and living space[14].

The symbiotic landscape construct proposed in this research

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[13] Christopher Tunnard suggests that the landscape be a strategic tool to analyze the merging of city and countryside into one uninterrupted space: "we must pay special attention to all parts of it as 'landscape' and not isolate the term by thinking of it as applicable only to wild or rural terrain". *A World with a View. An Inquiry into the Nature of Scenic Values*, Yale University Press 1978, p. 116. However, Tunnard's idea of landscape remains firmly anthropocentric, since his adoption of a poetics of 'scenic values' implies a prominence of the human cultural perspective over cognitive diversity. The natural/artificial *continuum* is, in fact, for Tunnard a 'human habitat' (Ibid.).
[14] The symbiotic necessity is a by-consequence of human species' self-proclaimed emancipation from the animal state evoked by calling the product of its own actions artificial, that is non-natural.

supports, like a 'ladder of Rome', a surreptitious ascent, or better an incursion, into the more general 'symbiotic field' of the contemporary space. The ladder can then be thrown away. What remains is then an *entendement* of the mixed surroundings of our days and a scenario for a possible symbiotic future that is foreshadowed in the Symbiotic Matorral installation on the Sierra Madre.

Appendix to Chapter 1

Wittgenstein says:

"6.54 My propositions are elucidatory in this way: he who understands me finally recognizes them as senseless, when he has climbed out through them, on them, over them. (He must so to speak throw away the ladder, after he has climbed up on it.)"

Ludwig Wittgenstein (auth.), Bertrand Russell (contr.), *Tractatus Logico-Philosophicus*, tr. C.K. Ogden, Project Gutenberg 2010, p.90

In his philosophical novel *The Name of The Rose*, Umberto Eco rephrases Wittgenstein via his medieval detective William of Baskerville. In an exemplary post-modern literary work, Eco's plot alludes to the rhizomatic nature of contemporary knowledge, where truth does not exist if not as a fragmented bundle of possible routes corresponding to its multiple and unascertained semiotic interpretations. William says "I have never doubted the truth of signs, Adso; they are the only things man has with which to orient himself in the world. What I did not understand was the relation among signs. […] The order that our mind imagines is like a net, or like a ladder, built to attain something. But afterward you must throw the ladder away, because you discover that, even if it was useful, it was meaningless. […] The only truths that are useful are instruments to be thrown away." (Ivi, tr. W. Weaver, Warner Books 1984, p. 287-8).

The same theme of a chaotic reality only explorable through a superstructural hyper-text is epitomized in the verse affixed by the fictional narrator Adso, in his youth William's apprentice, to seal his manuscript: *"stat rosa pristina nomine, nomina nuda tenemus"* ('the rose of old stands in name; we hold mere names', tr. Roland Pepin). As reconstructed by Pepin ('Adso's closing line in The Name of the Rose', in: American Notes & Queries, May/Jun 1986, Vol. 24, n. 9/10, p. 151), Eco's formulation is an erroneous variant of a verse from Bernard of Morval's (also known as Morlay or Morlaix) *De Contemptu Mundi* replacing *'rosa'* for the original *'Roma'*, notoriously used before by Johan Huizinga in his *The Waning of the Middle Ages* of 1924.

"Stat Roma pristina nomine, nomina nuda tenemus" ('the Rome of old stands in name; we hold mere names') is then the original version, whereby the 'ladder of Rome' in the 1.1 subchapter's title is the equivalent of 'Wittgenstein's ladder'.
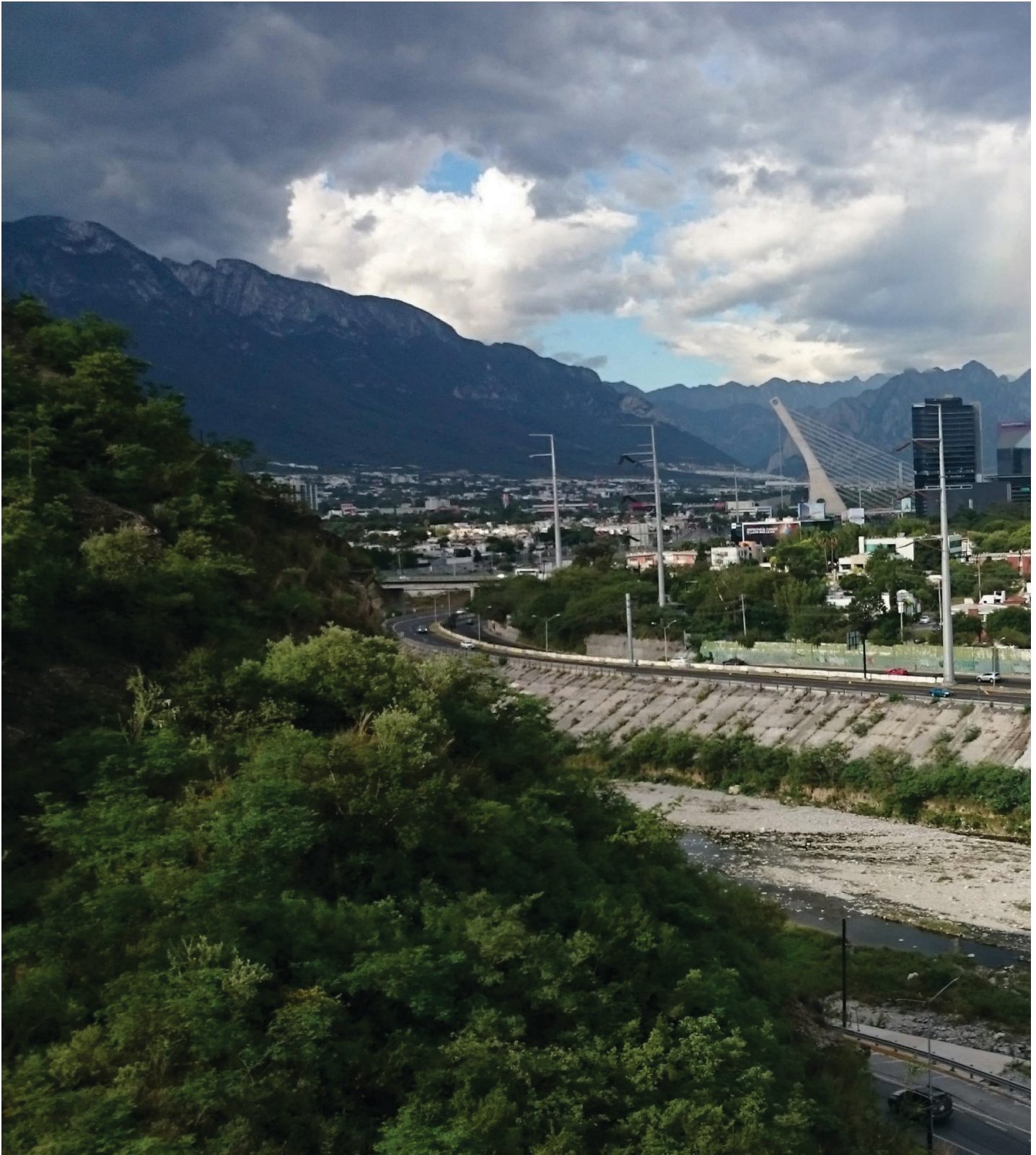
View of the metropolitan area of Monterrey, industrial metropolis of northern Mexico, where the desert, the steep mountains covered with green matorral, and the devastating Infrastructures compose a landscape of unheard violence
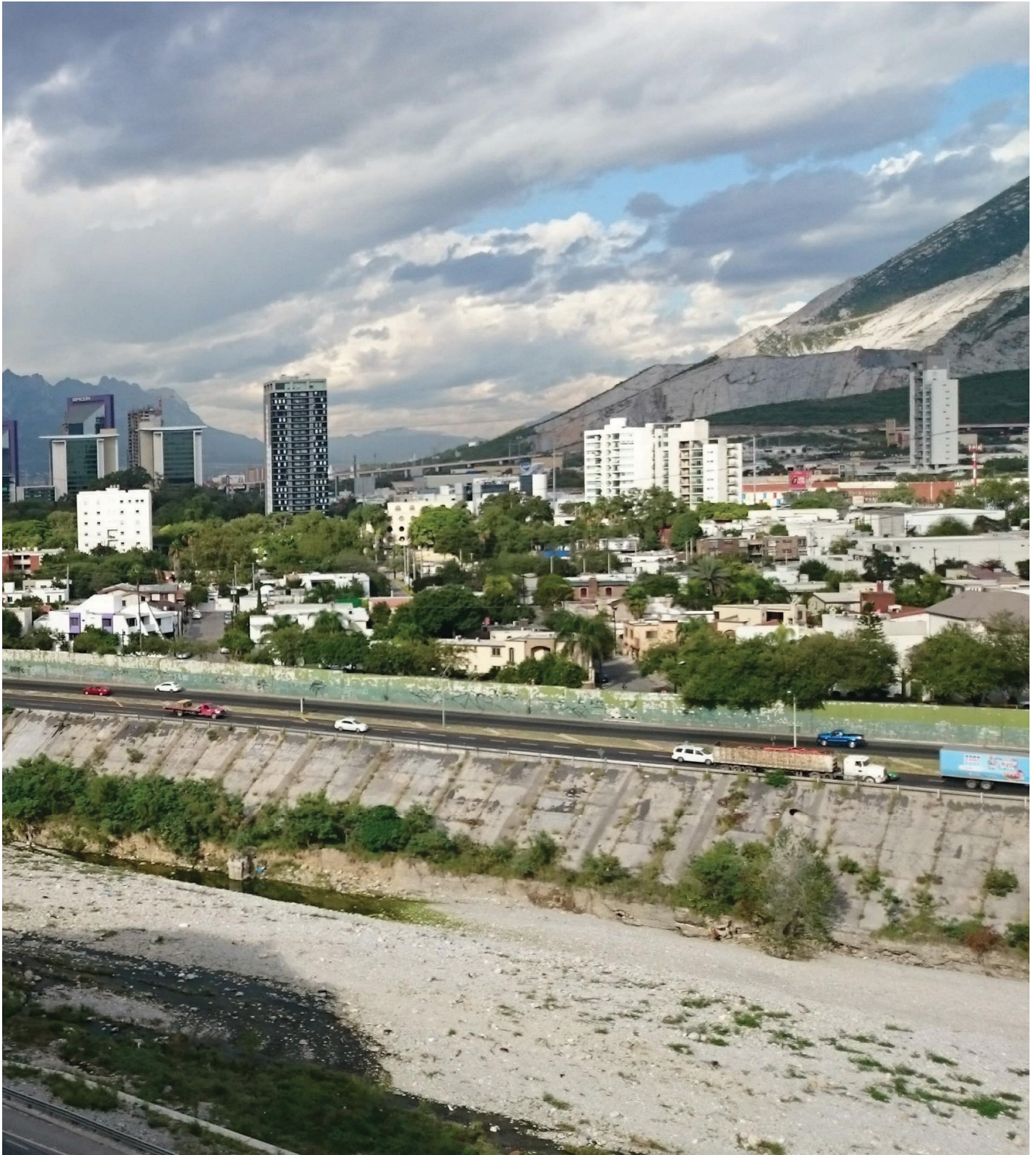
Looking west: Loma Larga, foreground left; Rio Santa Catarina, foreground right; Mitras Mountains quarry, background right; Huasteca gorge, background; structures and infrastructures. (photo: rp)

SECTION I
A DISCIPLINARY PANORAMA

For this reason, [Saint] Francis asked that part of the friary garden always be left untouched, so that wild flowers and herbs could grow there, and those who saw them could raise their minds to God, the Creator of such beauty.

— Franciscus Pontifex, *Laudato Si'*,
Encyclical Letter on Care for our Common Home,
Vatican Press 2015, p. 11

Looking east from Shin-Marunouchi's mezzanine: Tokyo's 1914 Central Station on the contemporary backdrop of glazed façades of Tokyo business district. (photo: rp)

2. Metropolitanism and Some Consequences

The first fifteen years of the new millennium have seen a laborious repositioning of general interest in the field of design, switching from metropolitan glamour to mega-regional environments. Richard Florida's controversial reading of *The Rise of the Mega Region*[15] published in 2008, completing his theory of the 'creative class'[16], intercepted this shift in the disposition of the wider architectural audience.

2.1 Metropolitan spell

The spell of the 'metropolitan promise' began to propagate in 1978, riding on the planetary success of a retroactive manifesto for Manhattan, *Delirious New York*, and relying on Rem Koolhaas' rhetoric ability, lyric puissance, and analytical super-powers. The aloof announcement of the "imminent segregation of mankind" into the tribe of 'Metropolitanites', graduates of the gigantic locker-room skyscraper, multitasking 'metropolitan bachelors' who had artificially redesigned themselves at the price of sterility, and "the remainder of human race"[17], had seduced the undifferentiated multitude.

For the Metropolitanites Koolhaas manufactures a groundbreaking, new type, the Manhattanist Skyscraper, by means of a critical reinvention operated on the Downtown Athletic Club. Koolhaas' Skyscraper is the *deus ex machina*, and more literally the *machina*, set on the theater of critique for the congestions of metropolitanism to burgeon and the individuals to surrender to "the definitive instability of life in the Metropolis".[18] However, Koolhaas' lyric enacts the individual's surrender to compulsory dissatisfaction

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[15] Richard Florida, Tim Gulden, Charlotta Mellander, *The Rise of the Mega Region*, research paper, University of Toronto Rotman School of Management, The Martin Prosperity Institute, 2007
[16] Richard Florida, *The Rise of the Creative Class*, Basic Books 2002
[17] Rem Koolhaas, *Delirious New York*, Monacelli Press 1978, p.152-60
[18] Ivi, p. 157

and obsession for material and immaterial consumption, alongside Manhattan's 'floor by floor conquest of the Skyscraper by social activity'.

In a rhetoric apotheosis, the American way of life, significantly made of 'know-how'[19] and 'initiative' (i.e. capitalist entrepreneurship), "definitively overtake[s] the theoretical lifestyle modifications that the various 20th-century European *avant-gardes* have been insistently proposing, without ever managing to impose them."[20] Koolhaas' type, the Manhattanist Skyscraper, is explicitly identified with a "Constructivist Social Condenser [that is] a machine to generate and intensify desirable forms of human intercourse."[21] Using Benjamin de Cassares' words, Koolhaas celebrates "the black mass of Materialism" of the Metropolitanites, 'male to the core', who 'divinize matter, energy, motion, change'.

The wishful future of a captivated global design scene had been cast into a dense, congested, and dazzling space: the 'metropolitan' estate.

2.2 Machina diabolis

Referring to Lévi-Strauss, John Berger comments on how the widespread success of oil painting from the 16th century on responded to the identification of 'seeing' with 'possessing'. Buying an oil painting allows the owner to possess the things it represents, such as "landscapes, women, food, dignitaries, mythology"[22], which results unlikely with both ancient frescoes and modern murals. According to Berger, in ancient oil painting as in modern media "the 'ideal' spectator is always assumed to be male and the image of the woman is designed to flatter him."[23] If "a man's presence is dependent upon the promise of power which he embodies" and exerts on external subjects, by contrast "a woman's presence is

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[19] cfr. Ernst Jünger's reflection on the notion of 'technique'
[20] Rem Koolhaas, *Delirious New York*, Monacelli Press 1978, p. 152
[21] Ibid.
[22] John Berger, *Ways of Seeing*, 1972, pp. 83-4
[23] Ivi, p. 64

intrinsic to her person"[24]. We could conclude that Koolhaas' Skyscraper is a machinic system of possession exercised upon the matter and the woman, animate and inanimate subjects, that perpetrates domination.

2.3 Lenin's byt

Molded as a non-utopian palimpsest erected on Constructivist grounds, Koolhaas' Skyscraper for the metropolitan bachelor is presented a frontal attack on *petit-bourgeois* social structure based on the family unit. In *An Archeology of Socialism*, Victor Buchli analyzes Moisei Ginzburg and Ignaty Milinis' Narkomfin communal housing in central Moskow (1928-32) as the epitome of the 'social condenser', that is a spatial arrangement inducing the implementation of Vladimir Lenin's agenda of social and feminist emancipation, for the achievement of *byt*, the Soviet lifestyle[25].

The achievement of the *byt* reform through standardized communal housing types was commissioned from the Russian Republic to Ginzburg and other architects associated to the Constructivists groups in 1928. The Narkomfin is the most prominent example among only six such buildings implemented before the Stalinist counter-directives rejected the full socialization of the living pattern in favor of the preservation of the *petit-bourgeois* 'domestic heart', that is the familial structuration of society.

2.4 Stalin's VOPRA

The ends of the *byt* reform would soon then be called 'leftist'

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[24] Ivi, p. 46. Berger's commentary on woman's presence is completed by a very delicate analogy recalling "an almost physical emanation, a kind of heat or smell or aura".
[25] Victor Buchli, *An Archeology of Socialism*, Berg 1999, pp. 63-5. The idea of flatly sweeping out *petit-bourgeois* households through new collective housing types constituted the architectural embodiment of the theories for a collectivist reformulation of life that permeated avant-garde art milieu in the years before and after the Bolshevik revolution (Ivi, pp. 63-76). A more capillary campaign opened another front inside the *petit-bourgeois* household. Coping with the lack of budget to plan the replacement of the actual structures, a series of housewife's manuals were meant to sweep out at least the *petit-bourgeois* values from the domestic sphere, associating hygiene and taste for clean order with socialism (Ivi, pp. 41-2, 52-5). On Alexander Bogdanov's and Alexei Gastev's collectivist theories, see also: Anatole Senkevitch Jr., 'Introduction', in: Moisei Ginzburg, *Style and Epoch*, MIT Press 1982 [orig. 1924], pp. 29-31.

or 'Trotskyist' with the consolidation of Joseph Stalin's power in the Central Committee of the Communist Party during the First Quinquennial Plan (1928-1932). The projects are silenced and dissolved along with the Russian constructivists, one of the most talented generations of modern architecture. Vittorio De Feo is probably the first author to propose an articulate study of Russian Constructivism in *URSS Architettura 1917-1936* (Officina 1963), reconstructing the trajectory of Soviet *avant-garde* architects starting in 1920 from the Muscovite art ateliers of the VKhUTEMAS and the competing MVTU[26]. It is no coincidence that VKhUTEMAS' Higher Art and Technical Studios were established by Lenin's direct decree to pursue the same emancipatory agenda in the crafts and industrial production and management. There are rooted the progressive programs of Nikolai Ladovsky's ASNOVA (Association of New Architects) and Ginzburg's OSA (Organization of Contemporary Architects), whose 'deterritorializing' action was suppressed by 1932 at hand of Arkady Mordvinov's VOPRA and then Union of Soviet Architects. The reactionary agenda of the association, created in tune with the tyrant's purpose of normalization, was based on a neo-academic monumentalism as a design parallel to the re-foundation of the conventional family structure as the core of societal stability.[27]

2.5 Manhattanist condensers

Koolhaas' seminal manifesto of Metropolitanism is structured on the assertion/denial model, consisting in first asserting and then denying daring critical ideas via flamboyant lyric figures. After having celebrated the implemented apotheosis of a Constructivist socio-

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[26] Among the major figures active in the field of architecture at the VKhUTEMAS, worth of mention are Vladimir Tatlin, Nikolai Ladovsky and his 1928 graduate Georgy Krutikov, El Lissitzky, Kostantin Melnikov, Ilya Golosov, Berthold Lubetkin, Alexander Vesnin, Leonid Vesnin, Moisei Ginzburg and his 1927 graduate Ivan Leonidov, while engaged at the MVTU Alexander Kuznetsov and Victor Vesnin, although many were active in both institutions. For details about the structure of academic programs at VkHUTEMAS, see: monoskop.org/Vkhutemas
[27] Vittorio De Feo, *URSS Architettura 1917-1936*, Officina 1963, pp. 29-45, 55-8

spatial revolution through the reformulation of the Manhattanist social condenser, the illustrated account of 'The Story of the Pool' at the closing of *Delirious New York*[28] represents diametrically opposite conditions of daily life in Manhattan, at odds with the ingenuous Constructivist ideals. He depicts the imaginary journey of a community of Constructivist architects seeking escape from the Stalinist regime in the early '30s, onboard a visionary floating pool capable of auto-motion that they had designed in the radical revolutionary milieu a decade before. For the special locomotion system of the pool they swim backwards towards America, reaching Manhattan forty years later to find out that the same crude uniformity they were fleeing from has soaked Manhattan's capitalist society and take off again in an endless anarchist's drift. Koolhaas' apologue of the pool, just like his chant of the Manhattanist social condenser, is an attempt at rooting his rhizomes deeper down into the corpse of Constructivism and steal its soul.

The arborescent model of society founded on the base unit of the family, had been attacked by the Constructivists on behalf of Lenin's revolution just to be surreptitiously readopted in the space of a couple years for the edification of Stalin's monumental eversion. Koolhaas' pseudo-constructivist social condenser did not accommodate liberated socialist individuals of both genders, but rather aggressive bachelors, obsessed with the exploitation of woman as a service within the severe frame of entrepreneurial depredation.

2.6 Of new nomads

Accounting of the early appearance of American suburbia along the expanding metropolitan railways and motorways in the 1920s, Peter Rowe links the phenomenon to the "radical restructuring of households […] during the progressive era (1890-1920)", which had comprehensively replaced the extended Victorian family structure with nuclear units of simplified hierarchical

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[28] Rem Koolhaas, *Delirious New York*, Monacelli Press 1978, p. 307-10

complexity in the fabric of the urbanizing American society.[29] In fact, the diffusion of the city beyond its urban boundaries, is from the beginning, even though inadvertently, linked to a thorough social restructuration of metropolitanist character.

Toyo Ito's Pao 1 and Pao 2 dwelling units for Tokyo Nomad Women[30], of 1985 and 1989 respectively, elaborate on the same concept of a molecular metropolitan society where 'home' is replaced by 'pod'. If 'home' implies rootedness and place, 'pod' recalls a technical support installed on an incidental location. Ito's *paos* are 'anti-homes' designed for a mutant society. Tokyo woman's nomadism is supported by light platforms serving dried-up functions such as 'style', 'snack', and 'intelligence', de-potentiated and occasional episodes, derived from the fundamental acts of hygiene, nourishment, and culture. Resting is the only fundamental act to be supported by the *pao*, while any other primary activity is performed in the collective facilities variously dislocated in the metropolitan *continuum*, daily crossed by the nomadic trajectories of metropolitanites. If the Ginzburg's Narkomfin collectivizes basic functions such as cooking, eating, studying, leisure within a community aimed at a reformed society of liberated individuals, Ito's *paos* disintegrate the identitarian activities of the metropolitanite into a diffuse metropolitan space.

"In any age, a dream for a new life leads into a new space" and the *pao* "depicted an image of an urban life which daily loses reality in proportion to the rate of visualization of the city life" says Ito.[31] In fact, Ito's *paos* narrate the city drifting from reality towards simulation, while sedentary urbanity becomes nomadic and female, and paternal arborescence becomes rhizome.[32] The metropolitan nomad, however, is not re-achieving a pristine state previous to that

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[29] Peter Rowe, *Making a Middle Landscape*, MIT Press 1991, p. 4
[30] Inaki Abalos, Juan Herreros, 'Toyo Ito: Light Time', in: *Toyo Ito 1986 1995*, El Croquis, n. 71, 1995, see: section 'The Tokyo Nomad Woman', pp. 32-7, 47
[31] Ivi, p. 10
[32] Toyo Ito, 'Architecture in a Simulated City', Ivi, pp. 6-15

of sedentary, but rather a machinization of the human body and its acts symmetrically opposite to the machinization of the human body performed by Koolhaas' Down Town Athletic Club. Ito's metropolitan machinization of the body is a vaporous female diffusing in the atmosphere[33], while Koolhaas' machinization is a voracious male living for the sole cult of matter.

2.7 Of other nomads

In his 1954 movie *La Strada*[34], Federico Fellini narrates the journeys of a vagabond strongman and the fragile, credulous young woman he has bought from her wretched mother for 10,000 Italian Lire. Zampanó and Gelsomina traverse the countryside and the mountains of immediate-post-war Italy, a preindustrial world littered of haggard villages, peopled with sparse peasants, publicans, nuns, stray dogs and meager hens, immersed in a constant wintry light. Their poor belongings are packed on a derelict Davis tricar, onto which Gelsomina casts the attributes of a conventional sedentary home. "I have in it everything like in a house" says Gelsomina to a nun, taking naïve pride for the domestic items packed in the tricar's caisson[35]. Zampanó, on the other hand, sleep indifferently indoor or outdoor stretched out in wasteland weeds, amidst rocks and dilapidated ruins. Zampanò is a visionary assemblage, made possible by Fellini's filming technique of 'numerological diction'[36] combining the brutish corpulence of Anthony Quinn and the cavernous voice of Arnoldo Foà. Zampanò is a myth that shares some fundamental characteristics with Ernst Jünger's venerable figure of the

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[33] Berger's "heat or smell or aura", see sub-chapter '2.2 Machina diabolis'

[34] *La Strada* (Italy 1954), directed by Federico Fellini, screenplay by F. Fellini, T. Pinelli, E. Flaiano. For a synopsis, see: Wikipedia, 'La Strada'

[35] Ivi, scene of the convent

[36] The 'numerological diction' is a filming technique that mounts in studio the audio tracks of effects and voices onto mute footage. The method allowed Fellini to direct a diverse cast of international actors that would roam the scene spelling out nothing but numbers or speaking each in their mother language. He could even intervene live in the scene shouting orders and suggestions through a loudspeaker. Fellini took large advantage of the virtuosities of the audio technicians at Cinecittà, arousing acrimonious critiques from American colleagues, who considered his method an unorthodox dodge.

'*Waldgänger*' (the one who goes back to the woods)[37], mauled by the hailing of expanding technique, which *Storm of Steel* and *Sturm* describe in form of the war crossing the world.

Like the *Waldgänger*, Zampanò is thus cast into a mythological world, regressing back before the dwelling of sedentary civilizations, to recover the pristine state of nomadism. Thereto he forcefully drags naïve Gelsomina that wastes away in a constant pallor and ends up destroyed.

Zampanò stands in sharp contrast, instead, with No-Stop City's neo-nomads, who walk across a comprehensively technified world with no need for a motive system, as well as to *Supersurface*'s liberated hippies that roam around over their endless vivifying grid. They wear beat clothing and grow beards, enjoy merry company, comforting fraternity, and community talks, and cheer toasts. Their technology is magic, their miniaturized climatizers are fiction, their lifestyle lysergic.[38]

2.8 Site and program

In his *Sub-urbanism and the Art of Memory* of 2003 Sebastien Marot described Koolhaas' approach as 'super-urbanism' entailing a complete role reversal between the major project categories of 'site and programme'[39]. The 'great question' in the design field posed by Alberti of "how to choose a site where a city or a programme will be built"[40] had been transformed into "the programme […] envisioned, shaped and built as site"[41]. Faced with the uncontested primacy of super-urbanism, Marot launches the 'sub-urbanism' alternative with a plea for a symmetrical role reversal whereby "the site becomes the

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[37] "Ho cercato di mettere a fuoco tutto ciò nel saggio *Der Waldgang* (*Trattato del Ribelle*), in cui il Ribelle, l'Anarca, «passando al bosco», cioè ritirandosi nei penetrali di sé stesso, affronta e vince l'angoscia, il dubbio e il dolore. […] Dal punto di vista dell'Anarca, del grande Solitario, totalitarismo o democrazia di massa non fanno molta differenza. L'Anarca vive negli interstizi della società, la realtà che lo circonda in fondo gli è indifferente". 'Il filosofo e l'Anarca. Intervista a Ernst Jünger', in: Antonio Gnoli, Franco Volpi, *L'ultimo sciamano*, Bompiani 2006, p. 53-5.
[38] See sub-chapter '5.11 Uneven parallels'
[39] Sebastien Marot, *Sub-Urbanism and the Art of Memory*, AA 2003, p. iii
[40] Ivi, p. i
[41] Ivi, p. iii

regulatory idea of the project"[42] without resurrecting *passéiste* formulae.

As much as super-urbanism operates on the metropolitan, sub-urbanism operates on the 'third territorial state' between city and country, the suburban. To derive a series of 'heuristic principles' applicable to design work on this third condition, Marot draws on Frances Yates' investigation of the ancient art of memory[43] and John Dixon Hunt's work on the history of the art of garden[44]. As ancient rhetors used to associate a sequence of concepts to places within an imagined architecture or anthropic landscape, the art of garden can be regarded 'as a medium for the semantization of the land, lending to nature the status of landscape' by means of plotted correspondences of "a fountain to a spring, a grotto to caves, […] the parquetry of flowerbeds to the divided plots of cultivated fields"[45]. A point by point correspondence of the imprint of thought and action, interpretation and manipulation, analysis and design, characterizes Marot's sub-urbanist approach, whereby the 'heuristic principles' or 'precepts' of memory and depth elaborate on both the temporal and spatial stratification of the site[46]. This weft of projected correspondences eventually precipitates into the idea of the 'verticalization of landscape', with multiple heterogeneous layers, vertically reorganizing entities traditionally arranged along a horizontal distribution (urban, political, agricultural, wild/divine nature, timeline). The verticalization of landscape through superimposed geo-memory layers is the core of a long-gestated sub-urbanist manifesto, *Palimpsestuous Ithaca*, enwoven by Marot during a series of open lectures[47] as a specular narrative to Koolhaas'

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[42] Ivi, p. iv, note 1
[43] quoting: Yates F., *The Art of Memory*, Routledge and Kegan Paul 1966
[44] quoting: Hunt J.D., *L'Art du jardin et son histoire*, Odile Jacob 1996
[45] Marot S., *Sub-Urbanism and the Art of Memory*, AA 2003, p. 20
[46] Ivi, p. iii
[47] See: F.L. Olmsted Lecture, Harvard GSD 2010; Berlage Public Lecture Program, TU Delft 2013

retroactive manifesto for Manhattan. For Marot, the geological stratification deep down in the profundity of Ithaca's glacial lake is the specular counterpart to the programmatic congestion building upwards on top of Manhattan's bedrock.

2.10 Machinic landscapes

The idea of the landscape as a framework, the productive interrelation between multiple layers of interdependent variables, involving first of all the nature/artifice systemic commingling and material interfacing, the interaction of cultural imprints and environmental mechanics, the poietic concepts, the locale and their assembled transcription *in-situ* are, in fact, the novelty of 'landscape urbanism' announced in James Corner's *Recovering the Landscape*[48] (1999). Landscape urbanism was later broken down into practically identifiable actions in Moshen Mostafavi's and Ciro Najle's 'manual for the machinic landscape' (2003)[49]. There, Mostafavi's introductory essay cursorily summarizes its characteristic points, further elaborated in essays by other authors, such as that of the dissolution of the distinction between city and countryside, and those of the temporality of the ever-incomplete landscape opposed to the implicit finitude of zoning, the landscape as a framework of imagination, the territory as a dialogue between buildings and landscapes where each term is simultaneously present to be, or to be construed as, the other. Furthermore, the combination of urbanism and landscape by way of "transposition of techniques and vocabulary […] on a metaphoric and metonymic register" produces a multilayered aggregate of cultural, social and political agents interacting with the 'formal and aesthetic performance'. Finally, the idea of the landscape's process-based temporal relativeness (the ephemerality of instant configuration inseparable from the long span

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[48] The work investigates "the inevitable constructedness of landscape (that is neither natural nor given) and how productive reciprocities among ideas, representations, and physical spaces may be better understood". James Corner, *Recovering Landscape*, Princeton Architectural Press 1999, p. ix

[49] Moshen Mostafavi, Ciro Najle, (eds.), *Landscape Urbanism: A Manual for the Machinic Landscape*, AA 2003, p. 6-9

of the overall succession) and the idea of the operational productiveness adopted from the venerable practice of agriculture, where visual appearance is under-arched by functioning, engender the demise of formal contextualism. The shift is from typological manipulation to management of processes and relational assemblages.

2.11 The role of external forces

However, one of the most debatable points brought over by Mostafavi as the very core of landscape urbanism's discourse is the necessary 'openness' to "the role of external forces in the shaping of our cities", forces such as (sic) "the opening and closing times of international financial markets"[50]. The impact of the international financial markets in the shaping of cities would show its drawbacks after the explosion of the 2007 crisis generated by the planetary financialization of territorial transformations. The concept of 'openness to external forces' is constructed upon the logics of the infinite growth model applied to the field of space production on the wake of the uncritical embracement of Wall Street's and the City's neo-hedonism of the early 2000s, a diffuse attitude in the élite design academia and average design practice willing to partake in the globalization banquet. The New York High Line urban regeneration initiative, led by the *Friends of the High Line* civic association and propelled by the Diller Scofidio + Renfro and Corner's Field Operations' project, was saluted worldwide as the highest achievement in the virtuous rehabilitation of abandoned urban heritage in metropolitan environment. It now becomes interesting to reassess such enterprises, combining the virtues of societal activism, public space generation and private profitability, not simply for its generic reconciliation of public and private interests or grass-root and design-driven processes, but rather on the basis of a more articulated analysis of the redistribution of its benefits over the material and social fabric at a regional scale beyond the metropolitan

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[50] Ivi, p. 9

ambit, i.e. in terms of the intensification of public amenities in privileged environments parallel to the dispersal of the by-consequences over the suburban area.

If such initiatives can be identified with "the alternative models of urbanism […] open to […] participation by all citizens" demising "the nostalgic yearning for lost models of public space, monuments, piazzas"[51] mentioned in Mostafavi's conclusions, not only the diametrical collision of the principles of landscape urbanism with the modes of construction of the architecture of the traditional western city is explicitly spelled out, but also we can investigate if this "redefinition of the public sphere" is fit to "set the scene (albeit momentarily) for democracy in action" as announced.

2.12 Athens

However, the idea of the High Line as a Manhattanist *agora* of novel modes of democracy falls short of articulation compared to the Arendtian exploration of *logos*-action space of the Greek *polis*[52], as well as of auto-poietic depth before Aldo Rossi's epics on the mythical manifestation of public space in Pericles' Athens[53].

By advocating the shift "from the deliberate manipulation of typological configurations […] to the systematic management of virtually open relational assemblages", Najle most clearly formulates landscape urbanism's proposed alternative, representing novel 'browsing across contingency' as opposed to traditional 'ideological positioning' and definitively burying Rossi's theory of the city.

2.13 Elitist strolls, autocratic recreations

In this regard, we should assess the comprehensive virtues of the High Line enterprise (1999-ongoing) with the virtues of the Lion Mountain project by Tom Leader Studio of 2016. On one hand, the elitist civic activism of Manhattan residents opens the way to bulks of private profits along the non-programmed trajectory of a design

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[51] Ibid.
[52] See: Hannah Arendt, chapter 'The Greek Solution', section 'V. Action', in: *The Human Condition*, The University Press of Chicago 1998 [first edition 1958], pp. 192-8
[53] Aldo Rossi, *The Architecture of the City,* The MIT Press 1982 [Italian 1966], p. 131

of contingencies that yields a hyper-park for Metropolitanites[54] and tourists. On the other hand, a large scale territorial transformation, heavily top-down programmed by the institutions of an authoritarian regime and hetero-directed by a design platform based on the other side of the Pacific Ocean, operates on the obsolete structures of a run-down amusement park in the peripheral area of a Chinese conurbation. The Lion Mountain project includes the recreation of picturesque landscapes combining a mountain and an artificial lake, the creation of a series of open or enclosed artificial biomes controlling both flora and fauna, a number of varied activity zones recovering visual connection to lost geographic features. The project also reconstitutes cultural continuity with the *loci* of an ancient life-style enshrined in survived painting, such as the Prosperous Suzhou scroll. Elaborated by designers with no relationship to the resident community, the project tends to reconnect the alienated mega-city agglomeration with its orographic substrate at the geographic scale by means of an archeological reconstruction/reinvention of its lost cultural heritage.

2.14 Social dissensus and loss of diversity

Furthermore, the attempted 'agorafication' of the High Line doesn't mark a divarication from the phenomenon of globalization and doesn't contribute to a possible 'social ecology'. Guattari in fact advocates for a 'social ecology' in response to globalization[55]. 'Living autopoietic machines'[56] formed by groups of individuals perform "processes of continuous resingularization [that makes them] more united and increasingly different". That is a social phenomenon of 'heterogenesis'[57] aiming to enact "a multifaceted movement,

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[54] Regarding the earlier elitist tribe of sterile metropolitan bachelors described by Koolhaas as intent on redesigning their own body (see: sub-chapter '2.1 Metropolitan spell'), we can interpret the redesign of the High Line sparkled by a participative process as one manifestation of the self-redesigning action, applied to the inherent habitat of the group.
[55] Felix Guattari, *The Three Ecologies*, tr. I. Pindar, P. Suton, The Athlone Press 2000 [French 1989], p. 60
[56] Ivi, p. 61
[57] Ivi, p. 69

deploying agencies […] and dispositives that will simultaneously analyse and produce subjectivity"[58]. The 'autopoiesis of subjectivity' is for Guattari destined to install itself in the 'realms of environment', 'social and institutional assemblages', and 'landscapes and phantasies of the most intimate spheres of the individual'.[59] By 'cultivating *dissensus*'[60] towards the 'Integrated World Capitalism (IWC)'[61], the autopoietic subjectivity can thus rehabilitate the three spheres of environmental, social, and mental ecology[62] in response to the manifestation of or globalization. *Dissensus* towards IWC is *dissensus* towards globalization. So, that the 'relational assemblages' mentioned by Najle, despite his implied references, don't resemble Guattari's "collective assemblages of enunciation"[63] (syntactical assemblages of autopoietic subjectification), but rather the "imaginary crowd aggregates"[64] of standardized subjectivity generated by IWC's conversion to syntax production.

On a coherent line, Farina identifies globalization with loss of diversity and generation of 'heterogeneity'. For Farina in fact 'heterogeneity' corresponds to chaos and entropy, while by 'heterogenesis' Guattari refers to a diametrically opposite concept, that of diversity.

2.15 Long-term wealth

The idea of a territory supported by "a [recognizable] structure of invariant formal matrices" capable to produce 'durable wealth' advocated by Alberto Magnaghi and the *scuola territorialista*[65], aligns

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[58] Ivi, p. 68

[59] Ivi, p. 69

[60] Ivi, p. 50

[61] According to Guattari, IWC, or post-indistrial capitalism, tends to move away from the production of goods and services in favor of the production of signs, syntax, and subjectivity (Ivi, p. 47) standardized in three tiers including serial subjectivity of the salaried, mass subjectivity of the uninsured, and elitist subjectivity of the executive (Ivi, p. 61).

[62] Guattari calls 'ecosophy' the complex of the three ecological spheres. Ivi, p. 41

[63] Ivi, p. 61

[64] Ivi, p. 60

[65] Alberto Magnaghi, *Il progetto locale. Verso la coscienza di luogo*, Bollati Boringhieri 2010, p. 299 [translation from Italian text by the candidate]

in fact with Guattari description of the Japanese and Italian virtuous models of 'reindividualization' by means of "grafting high-tech industries onto a collective subjectivity, while retaining ties to a sometimes very distant past"[66]. Here, individualized collective subjectivity is inseparably implanted into the persisting territorial 'matrix' of "certain archaic features of the pre-capitalist era have been inherited and maintained"[67].

The way in which Aldo Rossi regards the impact of 'economic forces', and more specifically of 'speculation', on the 'city's growth' is mixed[68]. He describes a mediated imprint of economics structures into anthropized territories. Speculation, the motor of urban formation, as he regards it, is still bound to pre-globalization conditions. The city is to Rossi the greatest good, "human achievement *par excellence*"[69].

For Rossi, the city's negotiation with nature is localized and unique. His understanding of the American city is via matrixes conformed to the historical Mediterranean city. In the introduction to the American edition of *The Architecture of the City* he claims that "American architecture is above all 'the architecture of the city': primary elements, monuments, parts"[70].

2.16 An ideology for the machinic landscape

Despite Mostafavi and Najle's overall edition, the ideology of

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[66] Felix Guattari, *The Three Ecologies*, tr. I. Pindar, P. Suton, The Athlone Press 2000 [French 1989], p. 63

[67] Ibid.

[68] Aldo Rossi, *The Architecture of the City,* The MIT Press 1982 [Italian 1966], p. 140

[69] Ivi, p. 33; or "human creation par excellence", p. 57; or "human thing par excellence", p. 112 and p. 163. Rossi (see note 2 to Chapter 1, p. 180) is rephrasing Lewis Mumford (see next note 92 in this text) in conjunction with Claude Lévi-Strauss's *Tristes Tropiques,* Plon 1955: *"La ville … la chose humaine par excellence". Tristes Tropiques* collects Lévi-Strauss' anthropological, as well as auto-analytical, explorations in South America. In it, the narration of the aborted colonial foundation of Rio de Janeiro by hand of a riotous French/native bunch led by Nicolas Durand de Villegagnon, culminates with the construction of Fort Coligny off the Baía de Guanabara just to end up in treachery and self-referential disaster. The story forms a grotesque pendant in relation to the triumphal claim of excellence tributed to the construction of cities.

[70] Ivi, p. 15

the 'machinic landscape' is construed by the essays by Christopher Hight and James Corner. Hight works several fundamental concepts that define the identity of landscape urbanism through transdisciplinary contagion between architecture, planning and landscape design.

Among these concepts, central is the replacement of the ethics of architecture operating through 'stasis, truth, wholeness, and timelessness' and that of planning based on 'control, determinism, and hierarchy', with an ethos of landscape design operating through 'temporality, complexity, and soft-control'.[71]

The reformulation of a new sense of temporality of the project in the direction of the management of an open, dynamic, and impermanent process, rather than the definition of a completed configuration fixed forever, is probably one of the highest contribution of landscape urbanism to the recent discourse on landscape. Succession mapping-based plans such as Michel Desvigne's Thirty-Year Planting Development, Thomas Plant, Guyancourt (1989), centered on the natural succession of the ecosystem, opened the way for Corner's theoretic formulations on temporality in *Recovering the Landscape* and certainly constituted the foundations for scholastic landscape urbanism projects by phases such as Field Operation's Downsview Park in Toronto (1999) and Fresh Kills Park in New York (2003-ogoing).

2.17 Simulacra, scenes, and scenographies

Another significant replacement of traits proper to the ethics of architecture with those of landscape practice, claimed by Hight as an achievement of landscape urbanism, passes through an accepted contamination with the scenographic nature of the project as opposed to a 'model of order'. The reference in this case is to Reyner Banham's claim of the inferiority of the 'landscape designer', as well

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[71] Christopher Hight, 'Portraying the Urban Landscape: Landscape in Architectural Criticism and Theory, 1960-Present', in: Moshen Mostafavi, Ciro Najle, (eds.), *Landscape Urbanism: A Manual for the Machinic Landscape*, AA 2003, p. 24

as the 'designer of good buildings', to the 'architect proper', consequent to the ethically subordinate condition of the act of 'depicting an order' rather than the act of 'operating on the order'.[72] As a result of the ethical contamination, the design of the phenomenological *simulacrum* can be admitted into the field of action of the novel architect dealing with softness and impermanence across time. Hight acknowledges Corner's role in emancipating the landscape architecture practice from a conventional twofold-indirect agency. An agency orchestrating a scenery by imitating a *mimesis* of a natural context, as depicted for example in a painting is how landscape design's conventional origins are described. As a multiverse agent, the landscape architect controls the eidetic-strategic hybridization of '*simulacrum* depiction' and 'model encoding',[73] that is acts on both ends of the landscape construct represented by the observer and the ecosystem (or 'cognitive' and 'physical' properties of landscape[74]). The opposition 'depiction of the *simulacrum*' vs. 'encoding of the model' again refers to the Deleuze-Guattarian duality of the series tracing-arborescence-history vs. mapping-rhizome-geography[75] and that of the 'plan(e) of transcendence' (subjectivities and identifications) vs. the 'plan(e) of immanence' (intensities and speed), whose plotted interface returns a comprehensive reflection of the world. We will come back to the construct of the two plan(e)s further ahead, as it results fundamental in the merging of scientific cognitive with geophilosophical-territorial paradigms. As of now, we can identify a proportionality of the series linking 'tracing, subjectivity, horizontal organization of facialities, *simulacrum*, picturesque' and another linking 'mapping, intensity, horizontal homogeneous continuity, model, encoding'[76].

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[72] Ivi, p. 25

[73] ivi, p. 27

[74] Almo Farina, *Ecology, Cognition and Landscape*, Springer 2009, p. 15-6

[75] Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, tr. B. Massumi, The University of Minnesota Press, 1987, p. 296

[76] Ibid.

2.18 Of planes rotations

However, the same coherence cannot be found in Hight's advocated rotation of the operational design plane from vertical to horizontal alignment, on which is based his claim of the 'orientalization' of architecture through the landscape as its 'adjacent other'[77]. As we will elaborate further ahead, what Hight presents in the core of his essay as a reformulation of the subjectivity of architecture operated by landscape by way of rotating the organizational plane from the vertical alignment of architecture to the horizontal alignment of landscape, appears to be the exact opposite, that is adoption of the traditional organizational horizontality of architecture in the practice of landscape. A colonization of landscape operated by architecture would correspond to the imposition of a conquering regime (reterritorialization), without a symmetrical destabilization of the conqueror's condition (deterritorialization).

Hight starts from Walter Benjamin's intuition of the 'longitudinal and transversal cuts through the world's substance', as respectively the pictorial (picturesque) representation that encloses things and the symbolic graphics (diagramming, mapping) that encloses signs[78]. Canonic art theory, says Higth referring to Rosalind Krauss, has subsequently identified the longitudinal cut with the verticality of painting's canvas and the transversal cut with the horizontality of graphic printing's flatbed.[79]

2.19 Masochist planes

Hight, then, draws a parallel with Deleuze Guattari's description of the landscape as made of a horizontal expanse (*milieu*) of vertical facialities stating that "if the vertical face is aligned with the human subject, then the horizontal landscape is the mode for all

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[77] Christopher Hight, 'Portraying the Urban Landscape: Landscape in Architectural Criticism and Theory, 1960-Present', in: Moshen Mostafavi, Ciro Najle, (eds.), *Landscape Urbanism: A Manual for the Machinic Landscape*, AA 2003, p. 23
[78] Ivi, p. 29
[79] Hight's reference is not original. In *McLuhan in Space: A Cultural Geogrphy* (University of Toronto Press, 2002, p. 125), Richard Cavell proposes the same consideration.

their processes of anti-Oedipalization: the 'body without organs', the 'becoming animal', the rhizome, nomadology, the war machine"[80].

With reference to Deleuze Guattari's resourcing to a 'masochism' for the conversion of a vertical organization, i.e. an Oedipal figuration or faciality, into a horizontal organization of intensities and desires, i.e. a 'body without organs' or landscape, Hight calls the operation, or rotation of axes, that he describes a 'masochism upon a body of knowledge'[81].

After identifying architecture with the vertical position of the Oedipal subject, Hight concludes that "the proposition of landscape urbanism […] attempts to rotate architecture out of its vertical alignment as a model of order, to deterritorialize […] not the physical space of the city but the discipline's precepts and ethos"[82], landscape urbanism is, in fact, first of all a 'modality' and an 'attitude'[83].

2.20 Planes galore and diverse temporalities

In truth, Deleuze Guattari's description of the processes of anti-Oedipalization in plateau 10 '1730: Becoming-Intense, Becoming-Animal, Becoming-Imperceptible…' of *A Thousand Plateaus* is, among various narratives from the authors, probably the most articulate as of matters of landscape[84]. It interfaces two plan(e)s

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[80] Christopher Hight, 'Portraying the Urban Landscape: Landscape in Architectural Criticism and Theory, 1960-Present', in: Moshen Mostafavi, Ciro Najle, (eds.), *Landscape Urbanism: A Manual for the Machinic Landscape*, AA 2003, p. 30

[81] Ivi, p. 31

[82] Ivi, p. 32

[83] At the same time, Hight also regards the prevalence of horizontal diagramming in landscape urbanism as a groundbreaking rotation of the traditional vertical alignment of landscape painting.

[84] Plateau 10 seems quite more relevant to the matters of landscape than plateau 6 'November 28, 1947: How Do You Make Yourself a Body Without Organs?' quoted by Hight. In plateau 6, Deleuze Guattari are defining the term 'Body without Organ' as a Batesonian 'continuous region of intensity' or 'piece of immanence' (p. 158) that overcomes Couvierian and structuralist taxonomic systems of the world. It is the narration of the term's essential, rather than spatial, characters that is the object of plateau 6. On the other hand, plateau 10 constitutes a much more substantial volume centered on the spatial exploration of natural unfolding. There, the sequence of Linnean serial, Couvierian/Levi-Straussian structuralist, and Batesonian 'immanent' systems of classification of the spatial field is elaborated in greater operative detail (pp. 236-7). Also, a compared anatomy of the Plane of Immanence and the Plane of

that are, to our understanding, both horizontal. Deleuze Guattari describe in fact the 'plan(e) of immanence' (introduced as 'plan(e) of consistency' and also referred to as 'plan(e) of haecceity' or 'the Octopus', i.e. the 'Body without Organs') regulated by the non-pulse time of *Aeon* (that is geography), as coexisting with the 'plan(e) of transcendence' (the genetic plan(e) or teleological plan(e) or 'the plan(e) of subjectivities') regulated by the pulse time of *Chronos* (that is history)[85]. Although not explicitly stated. It seems quite ascertained all through the narrative that the construct envisions processes of 'becoming' converting the latter plan(e) into the former and *vice versa* in cycles of deterritorialization and reterritorialization. In any case, if the two plan(e)s are coexisting, they must be parallel and therefore both horizontal.

The vertical alignment at stake in *A Thousand Plateaus* is relative to the 'subjectivities' or 'facialities' and their individual organizations, while their distribution remains over a horizontal plan(e).

2.21 Bartering ethos

In architecture, traditionally, the horizontal plan is operational, organizational, metabolist, and functioning, while the vertical façade is pictorial, picturesque, and aesthetic just like in landscape urbanism. Landscape painting projects the longitudinal organization of things onto the vertical canvas. In simpler words, Hight is registering nothing but the prevalence of horizontal symbolic diagramming over perspectival figurative representation, that is the adoption of architectural modalities in the practice of landscape. The 'ethos'[86] of architecture is in this case colonially (heteronomously) applied to the practice of landscape rather than the opposite. In Saidian terms, that corresponds to an action of reterritorialization by the colonizer on the colonized, prevailing over the specular deterritorialization of the

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Transcendence is explicitly formalized in subchapter 'Memories of a Plan(e) Maker' (specifically see pp. 265-6).

[85] Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, tr. B. Massumi, The University of Minnesota Press, 1987, p. 251, pp. 254-5, pp. 265-66

[86] See sub-chapter '2.17 Masochist planes'

colonizer produced by the exposition to the 'Orient'[87]. Indeed, it is more of an action of heteronomous colonization over the practice of landscape design, rather than an autonomous reformulation of architecture, despite secondary reciprocal contagions. Landscape urbanism turns landscape design into a more profitable practice. Using Deleuze Guattari's phraseology, we could describe this passage in the practice of landscape design as "the serial theme of sacrifice [yielding to] the structural theme of the institution of the totem"[88], with reference to the action of modernization operated by Levi-Strauss tending to replace the analogy of series with the analogy of proportion in the interpretation of the world. The BwO's is for Deleuze Guattari a step ahead of that.

2.22 Horizontal organizations of vertical facialities

In an alternative interpretation, we propose that Benjamin's 'longitudinal cut of things' be the horizontal axis along which the observer slides ahead in its dynamic exploration of the assemblage (distribution) of subjective entities, i.e. vertical facialities, performed through a continuous visual capture. The longitudinal cut of the world is thus a diachronic (*Chronos*) and naturalistic cut. The 'transversal cut of signs', on the other hand, is the punctual perception, or mental section of reality, operated not by the sight, but rather by the mind of the immobile observer, nailed into its vertical axis (*Aeon*). The transversal cut of the world is thus an instant and abstract cut. We could then even convene that the 'transversal cut' is thus prevalently vertical, while the 'longitudinal cut' is prevalently horizontal.

The 'longitudinal cut of things', no longer projected onto the picturesque canvas, is thus identified with the horizontal organization peopled with vertical facialities. The 'transversal cut of signs' is encoded then in the vertical stratification of the horizontal

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[87] See sub-chapter '5.7 Orientalism, or the colonial perspective of landscape urbanism'
[88] Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, tr. B. Massumi, The University of Minnesota Press, 1987, p. 237

operative diagrams, where the relations and interactions among different levels constitute the fabric of the landscape. A novel prevailing verticality is thus not that of pictorial facialities, but rather the vertical stratification of horizontal operational diagrams that interpret the region. That stratification can be also identified with temporal unfolding.

Multiple transversal cuts register the vertical projection of the perspectival and subjective perception of the horizontal organization. The transversal plane is multiple since it is different for each subject and also since the perception of the same subject changes along the trajectory of exploration. A trajectory of exploration also implies a longitudinal timeline, but just a secondary timeline in relation to the comprehensive timeline relative to the region. The longitudinal axis registers that subjective temporal unfolding, whose character is fundamentally figurative, projecting the facialities of the region onto a picturesque canvas.

The horizontal plane registers, by means of symbolic diagramming, the operative organization of the region under various themes. The vertical multiplication of the horizontal plane registers the primary temporal unfolding of the region at given moments. This model of verticality is compatible with the construct of verticality we have described while discussing Marot's sub-urbanist proposal. George Descombes' project for the park of Lancy, described by Marot in his book from 2003, shows the potential of a 'verticalizing' design to become an *in-situ* map[89], or a multilayer cultural machine to rehabilitate a landscape as collective memory as well as orchestrating its environmental re-engineering.

2.23 Play of planes

Deleuze Guattari's abovementioned construct of 'becoming-', and more specifically the 'plan(e) of consistency' vs. 'plan(e) of transcendence' formulation, results essential for the final phase of

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[89] Sebastien Marot., 'Between Garden and Map', in: *Sub-Urbanism and the Art of Memory*, AA 2003

this research, which consists of experimental tests on a proposed symbiotic landscape paradigm.

The 'Tests for a Symbiotic Matorral' project, under implementation on SEI funds of the University of Monterrey in a site of the Parque Ecológico de Chipinque on the Sierra Madre Oriental of Monterrey (MX), tests specific components of the landscape paradigm that combines Deleuze Guattari's geofilosofical narrative of 'becoming' with Almo Farina's scientific formulation of the 'cognitive landscape'. More specifically the project tests the overlapping of Deleuze Guattari's 'plan(e) of consistency' and Farina's 'Neautrality-based-Landscape'.

2.24 Little Pantheons

In *Landscape Infrastructure* (2012) Pierre Belanger lists, among others, Charles Waldheim, Chris Reed, and Nina-Marie Lister as the more recent relevant contributors to the establishment of the 'foundation role of landscape' in shaping 'urban economies', implying the centrality of a technocratic govern of the environment. By that Belanger on the one hand is topping a little pantheon of current landscape urbanism, while tracking, on the other, its roots back to Lewis Mumford's noble lineage. He refers in fact to the "three main ways of modifying and humanizing the visible landscape: agriculture and horticulture; […] city development and architecture; […] works of engineering"[90].

Munford's work is used as a convenient base for quite diverse elaborations. It yields itself for example to Aldo Rossi, at the antipodes of landscape urbanism, who grounds his monumental poetic construction dedicated to the city[91] onto the primordial statement "the city is a fact in nature, […] [but] with language itself, it remains man's greatest work of art."[92]

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[90] Pierre Belanger, 'Landscape Infrastructure: Urbanism beyond Engineering', in: *Infrastructure Sustainability & Design*, Routledge 2012, p. 310, note 1

[91] Aldo Rossi, *The Architecture of the City,* The MIT Press 1982 [Italian 1966]

[92] Ivi, p. 180 (note 1 to Chapter 1), Rossi quotes more extensively this formulation by Lewis Mumford (*The Culture of Cities*, New York, Harcourt, Brace & Co., 1938, p. 5) in conjunction with Claude Lévi-Strauss' aphoristic definition "La ville […] la chose

Mumford's investigation of landscape formation, however, is bound as much to the environmentalist / machinic apparatus model as it is to Cicero's 'first and second natures' semanticizing model and to Geddes' militant 'valley section' fresco. As Sebastien Marot notes, Cicero's "thought can lodge [in earth] its own signs and display the full range of its states and moods"[93], that is the landscape as a 'second nature' is not a matter of design, but rather a matter of embedding semantic, or language into the land. The 'valley section' manifesto, on the other hand, depicts a militant interpretation of the landscape as an anthropologically generated artifact, but by way of collective dynamics rather than technocratic initiative[94]. However, with few exceptions, landscape urbanism implementations have ended up conceding to fashionable formalisms, whereby conventional park designs deploy the abundant presence of vegetation within metropolitan contexts to veil hetero-directed operations.

2.25 Horizontal syntax

A counterpart to the metropolitanist vision, *New Urbanism*, saw its charter published in 2000[98]. Since 1993, the 'new urbanists' had been assembling retrograde visions in a sort of 'pattern language'[99] arranged according to the three scales of 'region: metropolis, city, and town', 'neighborhood, district, and corridor', and 'block, street, and building'. In attacking the sprawling of American suburbia and infrastructural dispersion, they have called for the consolidation of a totally 'horizontal' hierarchy, a backward-

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humaine par excellence […] stands at the point where nature and artifice meet." (see previous note 69 in this text). Rossi summarizes Lévi-Strauss' stance on the city as "an object of nature and a subject of culture" (Ivi, p. 33). The combination of the two generates Rossi's famous formula "The city […] as the human achievement par excellence" (Ivi, p. 33).

[93] Sebastien Marot, *Sub-Urbanism and the Art of Memory*, AA 2003, p. 20

[94] See: 'La sección del valle desde las colinas hasta el mar', transcription of the talk at the New School of Social Research, New York 1923, in: Patrick Geddes, *Ciudades en Evolución*, edited by J. Tyrwhitt, Ediciones Infinito 1960, p. 16

[98] Michael Leccese, Katheleen McCormick (ed.), *Charter of the New Urbanism*, McGraw-Hill 2000

[99] Christopher Alexander, *A Pattern Language*, Oxford University Press 1977

looking network of urban nodes with syntactical structure[100], and a return to past figurations on the ground[101]. New urbanism's horizontal hierarchy calls for forged re-enactments of the 'persistent plan' mentioned by Rossi with reference to Marcel Poéte's work.

Landscape urbanism and new urbanism, however, can both be interpreted as opposite perspectives of a novel ruralist, socially aware, and ecological sensitivity, which is starting to erode the metropolitanist aura by exploring space from a 'regionalist' perspective.

2.26 Metropolitan demise: retrofitting, region-forming, physio-digital responsiveness

Scenarios related to the demise of the exhausted 'metropolitanist' agency are being widely pursued. Authoritative academic institutions have acted as propelling centers for diverse drives moving towards horizons that reform metropolitanism. Among others, the new *Center for Advanced Urbanism* at MIT proposes the convergence of all planning and design efforts towards the systematic retrofitting of existing structures and infrastructures on the territorial scale. Likewise attempting to go beyond the myth of the congested metropolis, Urban Think Tank form ETH Zurich has catalyzed attention on its *Torre David*, the Venice Biennial 2012 winning project for the visionary ecological retrofitting of informal settlements within vertical never-completed ruins of the metropolitan promise. As mentioned before, research at Harvard GSD is focusing on the "emergence of the geographic", the "expanded agency of the designer" today, to surpass "two decades of seeing architecture and urbanism as the spatial manifestation of the effects of globalization"[102]. Catalyzed around *New Geographies*, the debate regards contemporary geographic configurations as traces of the action of anthropic forces. Focusing on 'full scale prototyping' at the antipodes of the geographic dimension, Columbia University's

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[100] Robert Yaro, 'Three Views of the Northern New Jersey Region', in: *Charter of the New Urbanism*, McGraw-Hill 2000, p. 22

[101] Aldo Rossi, *The Architecture of the City,* The MIT Press 1982 [Italian 1966], p. 51

[102] About *New Geographies* see: http://new-geographies.squarespace.com

Living Architecture Lab is working towards the congruent idea of new systems 'responsive' to both 'political and cultural conditions' and fluctuating 'environmental factors', bridging physical and digital spheres, in order to "make visible the invisible forces that shape our world" and architecture's potential to respond in real time[103]. The process of opening up to the geographic dimension, in fact, has crossed the field of design and overridden its agenda. A general reflection on the relationship between human and nature has escalated the list of priorities of the debate on design, pivoting on the issue of the transforming notion of landscape in the post-urban age.

2.27 The urban age

According to Ricky Burdett, the 2004-06 Urban Age Project started to debate the relationship between physical form and social well-being, at the turn of a century in which 'world's population living in cities' passed from 10% to 50% of the total, a share projected to raise rapidly to 75% by 2050[104]. Burdett's narrative universally identifies explicitly the physical form of generically anthropogenic space with the urban form, while the social referent remains specific, that is the urban society, by that generating a deceiving parallel.

The project strived to bring together four technocratic categories of agents, active in the process of transformation of the city, namely city leaders, policy-makers, design professionals and academics, building a formal network. Across eight itinerant conferences the project focused on the six global- or mega-cities of New York City, London, Berlin, Shanghai, Mexico City, and Johannesburg, showing an idiosyncratic selection of cases that underrepresents South-America and the Mediterranean, probably

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[103] About *Living Architecture Lab* see: www.arch.columbia.edu/labs/living-architecture-lab

[104] Ricky Burdett, Deyan Sudjic, (eds.), *The Endless City. The Urban Age Project by the London School of Economics and the Deutsche Bank's Alfred Herrhausen Society*, Phaidon Press 2007, p. 8

due to utilitarian tactics.

The chaotic expansion of the Latin-American global- or mega-city is delegated to Mexico City anomalously sitting in North-America. The outdated case of Curitiba's BRT bus network recurs, along with Bogotá's Transmilenio bus, as a constant reference for "less-onerous"[105] solutions of public transport in developing regions. The bus system's inefficiency and its consequent spatial fragmentation and social seclusion are disregarded in the construction of a myth that substantially contributes to the edification of a positive image of the global city outside of the developed world. The flat mystification stating that "Bogotá's bus lanes represent an ideal of easy movement for the masses"[106] seems to derive from a naïve postcolonial perspective in tune with the immediate interests of the agencies financing the project.

2.28 Total Khéops

Moreover, the unresolved expansion of vast peripheries around historical centers still bound to the suffering but resilient urban tradition of the Mediterranean, is disregarded in the study. The plotting of the system of the 'opposed but accessible shores' originated from the coastal centers, proposed by Hashim Sarkis as a region-forming process in accordance with David Abulafia's 'human history of the Mediterranean', is analyzed more in detail later.

To hint to the profoundness of the abyss, we will for now adopt the urban landscapes of *Total Khéops*[107], where Jean-Claude Izzo describes the existence of a Mediterranean hinterland of timeless poverty beyond the globalized periphery of recent marginalization of Marseille. Fabio Montale, the *'macaroni'*, son of Italian immigrants become policeman, lives in a little house, the miserable inheritance from his parents, just a cabin of bricks, planks, and tiles built on the rocks of the shore of Les Goudes, South of the

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[105] Ivi, p. 22
[106] Ivi, p. 44
[107] Jean-Claude Izzo, *Total Kheops*, Gallimard 1995

city. Across the sheer cliffs of Les Calanques, Montale treks down a short trail to see again the fishing boat at the moonlight. He knows that the *bouillabaisse*[108] is waiting in a pot prepared by Honorine the old fisherman's widow.

2.29 La misère est moins dure au soleil

Up North, in building B7 of the modern project of Cité La Paternelle, a family of North-African immigrants is dispossessed of their Mediterranean identity and Mouloud's young daughter Leila is handed-in to an ominous destiny to be annihilated. At Cité La Paternelle: "Not a tree, nothing. The housing. The parking. The *terrain vague*. And in the distance, the sea. L'Estaque and its port. Like another continent. I remembered that Aznavour was singing: *La misère est moins dure au soleil*. No doubt he had not come here. Up to these clumps of shit and concrete."[109]

2.30 Massif Les Calanques and terrain vague of the concrete plateau

The topography of the massif of Les Calanques is opposed to the concrete slab of the project's parking: the *tearrain vague* of the *banlieue* is an incommensurable 'continent' to the terrain of poverty of Les Goudes, as it is to L'Estaque. Spaces made of a different stuff, or quality. The immigration waves of Italian *'macaronis'* fleeing fascist purges along with Greek and Spanish republicans escaping francoist dictatorship, remapped their topographies over the terrains of Panier, L'Estaque, and Vieux Port, while the Maghrebi clouds of outcasts and unprotected youth, were alienated over the concrete plateau of postwar era. By reinventing the psycho-geography of

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[108] The *bouillabaisse*, *bolhabaissa*, *bugliabasciu*, κακαβιά, or *kakavia*, contains the whole of the Mediterranean, its fish and its souls, as an *hortus conclusus* mirrors the totality of the universe. Greek colons of Phocea, fleeing civil conflicts from the coast of Asia-Minor, came to found Marseille on the coast of present-day Provence between France and Italy. Their fishermen probably first prepared the *kakavia* in the 6th century BC using the fish that could not be sold on the market. The *bouillabaisse* has Greek, Middle-Eastern, Franc, and Italic roots. The *bouillabaisse* can span from basic to sophisticated preparations without losing its identity.

[109] Ivi, p. 22, translation by the author. Original text: "Pas un arbre, rien. La cité. Le parking. Le terrain vague. Et au loin, la mer. L'Estaque et son port. Comme un autre continent. Je me souvenais qu'Aznavour chantait : La misère est moins dure au soleil. Sans doute n'était-il pas venu jusqu'ici. Jusqu'à ces amas de merde et de béton."

Marseille, Izzo's *trilogie marseillaise* contributed to ground the geography of the Northern shore of the Mediterranean at the turn of the 20th century.

The surviving nuclei of the production of urban space in the Mediterranean, and their resilient ambits, resisting expansion, tourism, and gentrification, require a specific consideration in the face of the later production of globalized metropolitan space. As well as require specific treatment the urban myths, such as Rome or Paris, deeply ingrained in the history of urbanity.

2.31 Pick your urban age à la carte

The Urban Age project analyzes six models of global city, through the lens of five 'deeply-connected' binaries that matter to the "environmental, economic and social sustainability of global society": 'social cohesion/built form', 'sustainability/density', 'public transport/social justice', 'public space/tolerance', 'good governance/good city'.[110]

Mexico City "epitomizes the tensions between spatial and social order" of a land-consuming endless expansion whose recipe lies in policies for region-wide growth containment, redensification of the consolidated center, rail-based public transport.[111]

Johannesburg's mosaic of "walled shopping centers and gated residential communities" seceded from its demised down-town composed of the urban ruins of dilapidated condominiums turned into makeshift-kitchen apartments, is a "physical landscape that monumentalizes separation over inclusion".[112] For "a place where public space fails to perform its democratic potential as a place of interaction and tolerance" the recipe is to prioritize public transport, invest in retrofitting the center's social spaces and facilities, and contain suburban expansion.[113]

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[110] Ricky Burdett, Deyan Sudjic, (eds.), *The Endless City: The Urban Age Project by the London School of Economics and the Deutsche Bank's Alfred Herrhausen Society*, Phaidon Press 2007, p. 23

[111] Ivi, p. 11

[112] Ivi, p. 11-2

[113] Ivi, p. 18

New York core's status of minority-majority melting-pot city testifies about the capacity of "built form in sustaining cycles of urban change" in conjunction with an efficient metro network. The recipe is the strategic coordination of its fragmented governance to retrofit the brown fields of the "derelict industrial sites" surrounding Manhattan into a "blue belt of linear parks and open spaces".[114]

The "heroic scale of pace and change" leading the "Shanghai urban experiment" accumulated two-hundred towers per year for twenty-five years in the pursuit of economic progress, on one hand doubling the per capita floor area in fifteen years under the "overpowering demand" from emerging middle classes, on the other hand at cost of the "forced relocation of inner city dwellers to remote high-rise estates", had a radical impact on the public realm at ground level, producing a terrain of "isolated point blocks" surrounded by motorized mobility infrastructures.[115]

London's early 2000s challenge to "accommodate all growth within the city's existing boundaries" was centered on the rehabilitation of the semi-central brownfields of the docks introducing high-rise constructions dedicated to business and mobility hubs combined with cultural programs of excellence. The rehabilitation was mainly linked to large public investments for the extension of underground Jubilee Line favoring financial speculation of private groups. In spite of the 50% of housing quotas reserved for social housing, processes of gentrification can be recognized in the transformation of the inner areas of a city where 50% still live in poverty.[116]

"Poor but sexy" Berlin attracts "young, adventurous and bohemian" new residents by capitalizing on both the "all-encompassing lustre of […] the reborn center on both sides of the former Wall" and the consequent stagnant economy produced by

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[114] Ivi, p. 18
[115] Ivi, p. 19
[116] Ivi, p. 19-20

the money "run out for the museums, opera houses, and theaters", an unusual but consequent combination. Super-efficient public transport on rail, lavish equipment of parks and green areas, high spatial quality of the urban form and correspondent maintenance, coupled with a regime of affordable rents in the absence of corporate economy, favor a high birth rate, café culture, promiscuous night life.[117]

2.32 Globalization, cet obscur objet du désir

Across the review of the case studies, the dialectic among the five mentioned binaries of 'cohesion/form', 'sustainability/density', 'transport/justice', 'space/tolerance', 'governance/city' could be reduced to a confrontation between a global North and a global South, at least strictly in terms of urban form. In fact, the "resilient urban structures" of New York City's grid with mixed-use multi-story buildings, London's terraced houses, and Berlin's perimeter blocks, capable to absorb large part of the effects of globalization behind their "active street frontages", are confronted with the sudden and dramatic shifts affecting the physical as well as the intangible contexts of the world-cities of Shanghai, Mexico City, Johannesburg[118]. Globalization, described as a phenomenon with "positive impact on local economic development", but "negative physical effects on income disparity, social exclusion, and an increasingly ghettoizing landscape"[119], remains indeed the occulted focus and *cet obscur objet du désir* of the work.

2.33 Anachronism

The Urban Age agenda that descends from the study results even more simplified, summarized in a "compact, mixed-use, well-connected, complex, and democratic city" taking up the challenges of "globalization, immigration, jobs, social exclusion, sustainability" to turn them into opportunities.[120] It is, in fact, only one model of

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[117] Ivi, p. 21-2
[118] Ivi, p. 22
[119] Ivi, p. 22
[120] Ivi, p. 22

global city that is promoted by the Urban Age corporation, to which every city on earth is called to homologate. It is in fact a model of global city, or world-city, or Cosmopolis, as opposed to the 'city-world'[121] functional to the cultural as well as economic forces of globalization, characterized by the univocality of the process of conformation of the global South to the global North, excluding the possibility of any miscegenation.

Realistically the LSE Urban Age project elaborated between 2004 and 2006 and published in 2007, is an optimistic picture of the big city definitely bound to the time before the 2008 recession, a vision that now, after only few years, results anachronistic.

The projected image indulges the myth of globalization seen as a phenomenon of economic and material progress that can be canalized and controlled in order to diffusively take advantage of the possible economic growth, equally in the congested environment of Manhattan or the metrosexual borough of Brooklyn and in the segregated townships of Soweto and Alexandra. The negative impacts of globalization on communities and their landscapes, such as economic, social, and spatial fragmentation, are described as amendable, if not collateral, side-effects, controllable by means of a smart strategic coordination of technocratic élite summoned by the project, composed by the political, administrative, professional, and academic corporations active in the city-making process.

2.34 Dioscuri

'Dissensus' to globalization is flogged by obloquy, as Burdett states that "[…] it is possible to see the whole anti-globalization narrative, with its curiously irrational distaste for innocent companies such as Starbucks (who, after all, dispense coffee rather than napalm), as a contemporary twist on the same xenophobic themes that have made rural peasant communities suspicious of big-

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[121] See sub-chapter '3.25 Making the world'

city ways throughout the centuries."[122] Furthermore, in Burdett's essay, the blatant process of conglomerate centralization in finance as well as all sectors of industry is contrasted with the phenomenon of diffusive networking of the world via information systems, occurring at an equally vertiginous and even disruptive pace. Although, it is certainly open to debate whether the latter corresponds to a real form of democratic empowerment of people or to a narcotizing mass-delusion complementary to the former. The myth of metropolitan urbanity is in fact tightly bound to, or even necessarily built upon, the myth of globalization.

The myth of metropolitan urbanity is dependent on its apparent opposite, the myth of happy informality. Usually narrated by people comfortably living in Zurich (see Urban Think Tank's pseudo-social rhetoric) or cruising the globalized skies depicted in each day more recurrent maps of air-travel global connections as part of the contemporary jet-élite of fast mobility[123].

2.35 The other half

The disregarded half of the London School of Economics and Political Science, which does not find hospitality in the LSE acronym, proposes a radically alternative narrative of the urban phenomenon in the age of globalization. Consistent research work has been consolidated in the last twenty years by Sunil Kumar on the problem of housing production for the unprotected masses of the urban poor in the global South[124] and the surprisingly non-conflictive dynamics of public policies and speculation and rental markets[125]. Kumar explores the housing problem in the global South

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[122] Ricky Burdett, Deyan Sudjic, (eds.), *The Endless City: The Urban Age Project by the London School of Economics and the Deutsche Bank's Alfred Herrhausen Society*, Phaidon Press 2007, p. 48

[123] Ivi, p. 30-31. Metropolitan urbanity and happy informality are novel Dioscuri, reciprocally bound like the half-brothers Pollux, divine offspring of Zeus, and Castor, son to cheated mortal Tyndareus.

[124] Sunil Kumar, et al., *Social relations, rental housing markets and the poor in urban India*, Department of Social Policy, LSE 2001

[125] Sunil Kumar, 'Urban housing policy and practice in the developing world', in: Ira Colby, Karen Sowers, and Catherine Dulmus (eds.), *Comprehensive Handbook of Social*

in its tight links to the issues of labor market exploitation, often disregarded internal migrations, and high fragmentation within the very scenarios of inequality[126]. Kumar asserts that the programs of social mobility tending to emancipate the lowest strata of urban society do not bring definitive solutions to the emergencies of the global South, but rather generate a vacuum that is going to be soon filled up by domestic and foreign migration of new groups, attracted to the periphery of the global city in search for economic amelioration. Parallel policies should tend to elevate the economic and, generalizing, living conditions as well as the dignity associated to jobs, functions, activities of the lowest and most unprotected sectors of the labor market. The acknowledgement of the unavoidable permanence of the unglamorous monolith, onto which the flamboyant crystal of metropolis is edified, is constantly overshadowed in the optimistic fresco propounded by the urban age. While Koolhaas coaxes the masses with the elitist narrative of the advent of the 'Metropolitanites', the Urban Age project clouds the impossibility of the universal emancipation under the conditions of the global city system.

2.36 Cityness

At the demise of the century-old nation states as protagonist of the world economy, the LSE Urban Project identifies the new leading forces with the primordial entities of the millennium-old cities, although on an expanded scale. By opposing the reading of a dramatic change in the character of the contemporary settlements of geographic scale, under the various names of mega-regions or agglomerations, a substantial continuity of the urban space is advocated. While dismissing the possibility of a "post-urban form", that is a formulation accounting for the alterity of recent spatial organizations, Burdett claims that only the traditional attributes of

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Work and Social Welfare: Social Policy and Policy Practice, Vol. 4, John Wiley & Sons Inc. 2008, pp. 249-294

[126] Sunil Kumar, Melissa Fernández, *Urbanisation-construction-migration nexus / 5 cities / South Asia*, LSE Enterprise 2015

urbanity, such as "pedestrian public spaces" and "casual interaction between strangers" discern what can be called 'cityness'. Those principles must be reinjected into the expanded settlements, in order for those environments to be able to offer "a menu of shared experiences".[127] The implicit dispute here juxtaposes the idea of the city as permanent center of economy to Florida's idea of diffusion of the leading forces of the world economy over mega-regions, novel habitat of a creative class producing scientific innovation and its patented applications.[128]

2.37 Geopolitical postmetropolis

In *The Endless City*, recollecting the results of the Urban Age project, Edward Soja and Miguel Kanai mention Florida's work explicitly[129]. Even though treated as a later epigone in the wake of earlier territorial models, such as Patrick Geddes' 'conurbation' of 1915, Jean Gottmann's 'megalopolis' of 1961, and Constantinos Doxiadis' 'eperopolis' of 1968, they see Florida as illuminating a primarily economic transformation that destabilizes the boundaries of traditional national economies by decentralizing consolidated industrial geographies[130]. Cutting out a more critical reading of globalization in the context of the generally complacent Urban Age project, Soja and Kanai describe a sequence of phases of globalizing capitalism that go from the 'commercial capitalism' that created "mercantile world cities such as Amsterdam and London", 'financial capitalism' spreading worldwide with imperial colonialism establishing its 'global command posts' in London, Paris, and New York. The sequence is completed by today's information technology

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[127] Ricky Burdett, Deyan Sudjic, (eds.), *The Endless City: The Urban Age Project by the London School of Economics and the Deutsche Bank's Alfred Herrhausen Society*, Phaidon Press 2007, p. 51

[128] Richard Florida, Tim Gulden, Charlotta Mellander, *The Rise of the Mega Region*, research paper, University of Toronto Rotman School of Management, The Martin Prosperity Institute, 2007. See tables ranking mega-regions according to number scientific citation and technological patents, p. 30-31

[129] Edward Soja, Miguel Kanai, 'The Urbanization of the World', in: Ricky Burdett, Deyan Sudjic, (eds.), *The Endless City: The Urban Age Project by the London School of Economics and the Deutsche Bank's Alfred Herrhausen Society*, Phaidon Press 2007, p. 61

[130] Ivi, p. 63-4

revolution originating the latest metamorphosis of a 'post-Fordist flexible capitalism'. The picture shows the novel centrality of 'information-based creative industries' as well as a true globalization of productive capital and the consequent formation of a "new and different global geography of economic development"[131]. Soja and Kanai describe the replacement of a 'First, Second, Third World' development paradigm with a new 'Global Division of Labour', tripartite in North American, western European, and East Asia, as the wave of expanded 'techno-poles' causing the territorial imprinting of the novel mega-regional geography of 'metropolitan industrialism'.

Thus, Soja and Kanai regard the phenomenon of 'urbanization of the world', that gives the title to their essay as a process moving geography from more material to less material structures. On one hand, Burdett clings to the attributes of urbanity, or the enhanced urbanity of metropolitanism, the *'cité à la carte'*, to unfold the scenarios of a merry 'urban age', relying on an expanded version of the traditional attributes of the public space. On the other hand, Soja and Kanai describe a metamorphic state of spatial order, where the urban/suburban divide fades (called 'exopolis', meaning 'outside of the perimeter'), the 'urbanization of the world' corresponds to the 'globalization of the urban', and the configuration on the ground corresponds to the restructuration of the social order. They also express doubts about the coherence of the criteria accepted by authoritative institutions such as the United Nations HABITAT office to draw their pronouncements about world percentages of urbanization, which then become diffuse references for scientific analysis[132]. Despite Soja Kanai's adhesion to the Urban Age mission expressed through their refusal of 'post-urban' formulations[133], all

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[131] Ivi, p. 63
[132] Ivi, p. 54.
[133] "Globalization and the formation of a New Economy have not been leading to a post-industrial or post-urban era, as many have claimed, but rather to a new and different round of urban industrialization that, in turn, is creating a new and different global geography of economic development." Ivi, p. 61.

the above calls for a set of different attributes to discern 'novel urbanity', or 'novel cityness', that overthrow the paradigms of 'new urbanist' and 'metropolitanist'[134] coexisting in Burdett's formulations.

2.38 Semiotics of the vicarious encounter

That of the possibility of a novel 'cityness' and its reformulated attributes in the expanded post-urban space is a crucial issue. To this respect, Rowe refers to a deeper semiotic dimension of man's inhabitation of space to discern the fundamental attributes of its hospitability. He appeals to the possibility of what he calls "vicarious encounter with special places that cause us to pause and truly reflect" that "certain depth and significance" [135], provided to our life by the townscape. The semiotic layer, which Rowe calls the 'myth', marks in fact a profound divide between his 'middle landscape' and the metropolitanism, new urbanism, suburnanism, on which we will elaborate in the next chapter.

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[134] As analyzed more in detail further ahead in this text, the recipe of 'new urbanism' can be regarded as an adapted version of the traditional syntax of urban space, expanded over the horizontal dimension as much as to make irrelevant any vertical articulation. The loss of vertical articulation marks the disappointing insubstantiality of a counterfeited solution.

[135] Peter Rowe, *Making a Middle Landscape*, MIT Press 1991, p. 59

Sparrow poacher's trap in an area of matorral impacted by infrastructural elements and menaced by impending residential development in the outskirts of Monterrey. Flower corollas, berries, and fruits are arranged in symmetrical, facial patterns to lure birds into the cage.

3. Geographic Prospects

3.1 Disputed urbanity

A varied set of contemporary territorial conditions can be easily inferred from the observation of the mapping of present-day population diffusion across the planisphere: large regions inhabited at high density rates spreading across Asia; interconnected networks thickening around highly congested metropolitan nodes, while exhibiting secondary urban centers and suburban zones, over geographic portions of North America; finer anthropic structures interconnecting cities, towns, villages and interlocking agricultural territories in Europe. Today over one half of the world's population is considered 'urbanized'[136], although the majority spends their life in environments that can hardly be defined 'urban'.[137] An extended literature describes how the sensed border between city and countryside has disappeared.

3.2 Expanding city attributes over non-urban space

For a long time now natural components, such as mountains, valleys, islands, forested plains, interlocked within hyper-expansive anthropic systems and crossed by infrastructural weavings, have increasingly become part of new dwelling scenarios and have grown to a geographic scale. Florida has identified those scenarios from an economist's perspective as novel economic units constituting the "underlying driving forces of the world economy" run by a novel class of creative professionals, and termed them 'mega regions'. His mapping of mega regions on all continents is based on a simple system that interprets light emission intensity and contiguity data derived from night satellite photographs as a measure of effective socio-economic integration across a region. While merely correlating

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[136] *World Urbanization Prospects 2014*, United Nations 2015, p. xxi, 7

[137] "[...] the concept of the urban agglomeration, [referring] to the population contained within [...] contiguous territory inhabited [...], is favoured over other concepts". *World Urbanization Prospects 2014*, United Nations 2015, p. 4

light-emission and socioeconomic-interdependency can certainly misinterpret more complex geopolitical and territorial articulations, it is quite efficient at highlighting more elemental dynamics[139]. Alain Thierstein and Agnes Förster's *The Image and the Region* (2008) analyzes the 'emerging phenomenon' of 'mega-city regions' and their images with a higher level of disciplinary articulation by mapping more canonic interdependency diagrams of the Munich area[140]. The common ground though, is recognizing the geographic expansion over non-urban areas of basic spatial qualifications traditionally restricted to dense urban centers, such as access to social, information, commercial provision or mobility networks. The urban is retreating while the city is expanding.

3.4 Geographic opening

The diffusion over the last century of human settlements in very large formations has evoked an escalating series of denominations: the metropolis (monocentric metropolitan environment), the megalopolis (multicenter metropolitan environment), and the mega city (metropolis on steroids)[141]. 'Mega-region', the latest term in the urban lexicon, has recently become so prominent as to be widely adopted by the *UN-Habitat's State of the World's Cities 2010/2011* report. In a mega-regional polycentric network "interlocking economic systems, shared natural resources

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[139] With the plan for the creation of the Pearl River Delta administrative unit, north of Hong-Kong, englobing the 50 million inhabitants stretching from Guangzhou to Shenzhen, including Foshan, Dongguan, Zhongshan, Zhuhai, Jiangmen, Huizhou, and Zhaoqing, the Chinese government has destined financial resources to launch a real-life experiment on the socio-economic competitiveness of mega-regional entities under a socio-political regime whereby a 'creative class' is not officially contemplated.

[140] Alain Thierstein, Agnes Förster, *The Image and the Region. Making Mega-Cities Regions Visible*, Lars Müller 2008, diagrams on p. 14-18

[141] 'Metropolis', conventionally referring to a city beyond the threshold of 1 million inhabitants, defined by UNO 'middle-size city' up to 5 million; 'megalopolis' (introduced by J. Gottmann in the '50 for the Great Lakes agglomeration, owing to B. MacKaye's research of the '20 and '30 and later elaborated by K. Doxiadis), an urban aggregation with multiple centers of metropolitan level; 'mega city', recent upgraded category for monocentric systems over 10 million, a metropolis on steroids, which add up to 28 worldwide according to UNO's *World Urbanization Prospects 2014*. See also: Armando Carbonell, 'Introduction', in: *America 2050 Project Report*, Lincoln Institute of Land Policy and American Plan Association 2007, p. 5

and ecosystems, and common transportation systems" (borrowing the definition from the *America 2050 Project*[142]), 'non-metropolitan' conditions recur more often than 'metropolitan' conditions, with wild, natural, rural, and suburban areas more extended and even more capacious in population than contained metropolitan centers. As a matter of fact, most of the 200 million inhabitants of the central European mega-regional network[143] do not live in metropolitan environments. The *World Urbanization Prospects 2014* shows how 65% of the urbanized Europeans dwell in cities below 500,000 inhabitants in the face of larger dwelling formations[144]. In the absence of custom data, we can assume that under European circumstances the quoted figures are at least coherent with the distribution of urban dwellers according to 'non-metropolitan' vs. 'metropolitan' categories as seen before. The reference is to the level of congestion, or speed, intensity and diversity (Manhattanism), as well as available access to interpersonal exchange, cultural offer, qualified service facilities, as well as supra-local mobility networks (*cite à la carte*).

3.5 Making the middle landscape

Europe is prevalently non-metropolitan as much as America, described by Peter Rowe as "a nation of prevalently suburban dwellers" since at least the '60s[145]. While unswervingly convinced of the inherent possibility to re-conduct recent spatial organizations to urbanity, Rowe is thus photographing the prevalence of the territorial expanse characteristic of geographic entities over the concentration of services intrinsic to urban locales. A capital work in the exploration of post-urban environments, *Making a Middle*

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[142] http://www.america2050.org/content/megaregions.html#more
[143] The figure includes the population of Greater London (49.1 millions), Greater Paris (14.6 millions), Euro-Lowlands (50.0 millions), Euro-Sunbelt (24.8 millions), Euro Heartland (22.0 millions), Urb-Italy (46.9 millions), as broken down in table 'Megalopolitan City Regions', Edward Soja, Miguel Kanai, 'The Urbanization of the World', in: Ricky Burdett, Deyan Sudjic, (eds.), *The Endless City: The Urban Age Project by the London School of Economics and the Deutsche Bank's Alfred Herrhausen Society*, Phaidon Press 2007, p. 63.
[144] UNESCO, *World Urbanization Prospects 2014*, p. 14, figure 10
[145] Peter Rowe, *Making a Middle Landscape*, MIT Press, p. 4, 28

Landscape describes the manifestation of such a novel environment over the American continent and formulates principles for the making of "a newfound sense of place"[146]. Rowe sees the 'suburban' as the spatial production generated by the confrontation of 'pastoral perspective' and 'modern technical orientation', which coexist in alienated dualities such as social monolith/social diversity, private commodity/public good, placelessness/place.

3.6 All-American terrain vague

The emergence of a novel American landscape had been illuminated in the groundbreaking work by Christopher Tunnard and his then assistant Boris Pushkarev *Man-Made America: Chaos or Control?*[147], and dissected into three functional categories of spatial artifacts, namely suburban housing (referred to as 'low-density housing'), infrastructures for the motorized mobility ('the paved ribbon'), as well as the presence of both industrial and commercial constructions of monumental character in the landscape (respectively 'industry as an element of urban design' and 'commercial facilities in the urban fringe')[148]. The groundbreaking novelty of Tunnard and Pushkarev's work is the transversal crossing of these functional axes of housing, mobility, industry, and commerce with an all-pervading urge for the establishment of a novel aesthetics, poised between numbing 'chaos' of cheap heterogeneity and technological 'control' of sophisticated complexity. That novel aesthetics for the vague vastness of contemporary American landscapes, all-American *terrain vague*, generated by the unrepressed clash of monumental technology and

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[146] Ivi, p. 264

[147] Christopher Tunnard, Boris Pushkarev, *Man-Made America: Chaos or Control?*, Yale University Press 1963. According to Pushkarev's own reconstruction appeared in RPA's website on October 15th 2015 (link: http://www.rpa.org/article/thirty-years-in-new-york-boris-pushkarevs-reflections-on-his-rpa-career), the authorship of the work has to be attributed to Tunnard with the exception of Part Three dedicated to the infrastructures for motorized mobility, *The Paved Ribbon*, that he had personally written.

[148] Part Two *The Dwelling Group*, Part Three *The Paved Ribbon*, are dedicated to housing and motorized infrastructures, while Part Four *The Monuments of Technology* combines both industrial and commercial uses under the aegis of a novel monumentalization of technology.

anti-graceful beauty, is what shapes the new space of the 'urban region'.

3.7 Pastoral perspectives and technological orientations

The theme of man-made technology and natural beauty clashing to generate modern landscape will also be the major axis bearing the structure of Rowe's middle landscape, under the denominations of 'pastoral perspective' and 'technical orientation' reconciled in the proposed solution of a possible 'modern pastoralism'[149]. Thus, "modern pastoralism is a symbolic construct" capable to mirror the dynamics of 'pluralist' vs. 'majoritarian' instances that, in Rowe's formulation, conform contemporary American society[150]. The significance of Rowe's elaboration in the broader international debate, and in particular to this investigation, will be treated further.

3.8 Mythopoeia

However, Rowe presents 'modern pastoralism' in tight relation with Tunnard and Pushkarev's "poetic doctrine concerned with technological interventions within a rural field", that is "a consistent poetic framework based on careful articulation of man-made elements set against a uniform natural landscape, where material contrasts and spatial intervals play prominent roles". In fact, Rowe regards 'modern pastoralism' as a poetic doctrine or framework governing man's spatial production in the landscape, or in his words "a potentially progressive, critical ideology that can adequately form a mythopoetic context for design in a middle landscape".[151]

While Tunnard and Pushkarev's chaos/control dialectics is all internal to the man-made production of space, the unresolved dialectics of 'paradise' and 'pandemonium'[152] presented by Rowe in the projected scenario of the 'modern pastoral' is a matter of

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[149] See sub-chapters 'The Pastoral Perspective', 'The Modern Technical Orientation', 'Modern Pastoralism' of Part Three 'Poethics and Making', chapter 7 'Myths and Masks', in: Peter Rowe, *Making a Middle Landscape*, MIT Press 1991, p. 216-234.
[150] Ivi, p. 216
[151] Ivi, p. 250
[152] See sub-chapter 'Paradise and Pandemonium' in: Ivi, pp. 244-48

semantic implanting as much as material production of space and it involves the idea of a possible Arcadian state of nature.

3.9 The looks and the conduct

Rowe resorts to Mumford's words from *The Culture of Cities* to describe the socio-political precincts of the 'middle landscape' as "a collective effort to live a private life"[153]. The sense of Munford's formulation under-arches Rowe's final invocation for "the establishment of a shared landscape - one that extends well beyond the front or backyard of an individual house"[154]. Rowe's recipe, meant to requalify the residential, commercial and infrastructural environments of suburbia, focuses primarily on the formal and functional restructuring "of the spatial realms in between [them]". That restructuring is concerned with the embedding in the suburban mosaic of "an appropriate aesthetic form, or 'language', of expression […] of modern pastoralism" and with it realigning the "look of things" and the "conduct of things".[155] By that, Rowe is proposing a formula analogous to the 'semethic' space envisioned by Almo Farina, produced by both 'semiotic' and 'ethic' configurations (form) and processes (function). This implies the coincidence of linguistic and actional contents, on both the direct level of form and the derivative level of process.

3.10 All-East-Asian expanses

In later works, Rowe switches to analyzing the contemporary production of space in East Asia, where the emergent expanses of East-Asian cities, large cityscapes that exceed the category of urban space, are referred to as 'architectural territories'.[156] The expansion of those cities has been generally concurrent with the creation of "architectural geographies" of spectacular objects, both intended "as tract of land and sphere of action", in as much as their identity is

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[153] Ivi, p. 290
[154] Ivi, pp. 251-2
[155] Ivi, pp. 215, 217
[156] Peter Rowe, *Emergent Architectural Territories in East Asian Cities*, Birkhäuser 2011

based on a "discourse or accepted manner of engaging in topics".[157]

3.11 Beijing's artificial-lake-lace

Per Rowe, on one hand, the spatial production responds to "the situational logics and underlying principles of Beijing's persistence of place". The persistence on place consolidates the North-South celestial axis of monuments/values and the East-West axis of modern opening-up along Chang'ha,[158] intersecting in the Tienanmen Square surrounded by five circles of ring-roads. Rowe sees Beijing "from the outset as an artifice, for symbolizing a cosmic, social, and moral order, as well as for organizing social and political space with the objective of achieving permanence, harmony and prosperity". Its new compounds, even more than the old ones, are as large as not to be connected to a recognizable locale, but rather to the composition of a celestial assemblage of values. However, the celestial condition is achieved by means of the "technological temperament"[159], equivalent of the 'technical orientation' that Rowe opposes to 'pastoral perspective' in the middle landscape. The technological temperament that anciently forged the lace of artificial lakes of Beihai, Zhonghai, and Nanhai, is the same that harnesses contemporary experiments on "the representational possibilities of infrastructure and large-scale entrepreneurial building ventures, […] technical prowess and its display"[160].

3.11 From Remnin to Lujiazui

On the other hand, Rowe summarizes the recent spatial production of Shanghai with an idea of movement, developed along a non-perspectival (i.e. escaping visual capture), top-down-planned axis. The movement aligns the ancient reterritorialized areas of Yan'an Park and Remnin Precint in Puxi, with the new territories of Lujiazui and Century Avenue, Huamu district and the Century Park in Pudong, on the other bank of the Huanpu River. New Shanghai

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[157] Ivi, p. 9
[158] Ivi, p. 17
[159] Ivi, p. 40
[160] Ibid.

corresponds in fact to the historically ingrained "aspiration to cross into Pudong" to strike a geographic balance poising over the Huanpu River. So, New Shanghai's *genius loci* is bound to super-locale rubrics such as legibility of building layouts, disintegration of architectural objects in spaciousness, and final spatial experience of a scenography[161], which refer to a geographic scale.

3.12 In Civibus et in parietibus

Rowe's vast exploration of the emergent territories of East Asia, in fact, refers the 'production of architecture' to both their 'geographies' and 'discourses'. The production of space is regarded both "as site or parcel of land and as courses of action". Combining flamboyant appearance and conservative approach, the celebratory, spectacular, coarse-grain masterplans of breath-taking scale conjure up the 'narratives of modernization' of expanding populations over geographic regions.[162] The territorial grounding in action could, in fact, be described as a humongous experiment for the implantation of novel attributes of 'cityness' over geographic regions. The observed phenomenon is the interlaced metamorphoses of two cities, one made of people, the other made of constructions.

Jacques Le Goff comments on the medieval city recalling Saint Augustine's icastic verse *"civitas in civibus est"*, according to which the city doesn't stand in its stones but in its citizens.[163] Le Goff is describing the early medieval urban imaginary, dominated by verticality both as a mundane power statement and mystic momentum. In terms of Deleuze Guattari's faciality/organization dialectic, Saint Augustine's urbanity could be interpreted as an assemblage of vertical facialities without horizontal structure, or plan, describing a type of space much closer to a landscape than to an urban plan. Saint Augustine's verse is, moreover, taken from his discourse *De excidio urbis Romae*[164] in which the Punic bishop

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[161] Ivi, p. 74
[162] Ivi, pp. 198-9
[163] Jaques Le Goff, *La Città Medievale*, Giunti Editore 2011, p. 79
[164] Patrologia Latina XL, 721 ff., sub-chapter 6.6

discusses the losses after the sack of Rome of 410 AD by hand of Alaric the king of Visigoths. The dramatic event that shakes the souls of the subjects of the Western Roman Empire to the point that it is diffusely interpreted as the premonition of the end of the world, becomes a symbolic turning-point in the transition between antiquity and the middle ages. From the African coast of the empire, Saint Augustine uses the topic to emphasize the inextricable binary City of God/City of Man, also identifiable with Christianism/paganism, spirituality/materialism[165].

3.13 Applying attributes

A new contemporary urbanity can be in sum regarded as the *civitas* spread out, independently from the nominal question of whether it is the city expanding to incorporate the attributes of the 'rure' or the landscape reformulating to incorporate the attributes of the city. The two processes can be envisioned in a serial succession of 'deterritorialization' and 'reterritorialization'. The former process started when green cities strived to incorporate regenerative attributes of nature and openly questioned the consolidated regime of contained urbanity. That urban regime had already been destabilized by the expanding boroughs of the industrial city as the mapping of Vienna's growth phases exemplifies.[166] Altogether this depicts a phase of prevalent deterritorialization.

The latter instead, the landscape incorporating attributes and 'ethos', or ways, of the city, can be identified with the forces of reterritorialization regaining momentum to reverse instability into a novel regime. As components of the reterritorializing movement, we can regard the action of Manhattanism and landscape urbanism, while sub-urbanism, landscape ecology, landscape aesthetic, and *scuola territorialista* stand on the deterritorializing front.

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[165] Saint Augustine's *The City of God* was composed to confute the diffuse belief attributing the capture of Rome at hand of the Visigoths to the demise of the ancient pagan cults in favor of Christianism.
[166] Aldo Rossi presents Vienna's growth phasing as proposed by Hugo Hassinger in: *The Architecture of the City*, MIT Press 1982 [Italian 1966], p. 66. Rossi also presents Hassinger's 1910 map of Vienna in: Ivi, p. 68, Fig. 42

3.13 Capital or eternity

On one side, Manhattanism replaces nature with the materialization of capital, landscape urbanism replaces the principles of landscape design with the laws of real estate, while, on the other side, sub-urbanism reorganizes the project around the centrality of site's stratification by *in-situ* mapping, and the *scuola territorialista* reacts to the immediate certitudes of globalization tending towards a long-span temporality bordering with eternity. We could say that reterritorializing forces strive to expand urban space over larger extents and therein incorporate some sort of nature, either protected oases or taxidermic prosthesis, while the deterritorializing forces strive to incorporate attributes of urbanity into landscape at the geographic scale.

Whether by "placing the machine in the garden or the garden around the machine"[167], the open question is about reconciling two opposite and simultaneous processes of landscape-making by means of implanting a novel mythology in the geographic space.

3.14 About mythology

According to Rowe, the myth is "a story that expresses or symbolizes deep-seated and exemplary aspects of human existence"[168]. Mythopoeia, or mythmaking, is finalized to reconciling the inconsistencies between 'abstract principles of social organization and conduct' and 'actual practices'[169], or more simply "two otherwise antithetical positions"[170]. Coherently, the dialectics between the transcendent orientations of romantic pastoralism and laic technocracy permeates the suburban environments of North America, grounding into its geography the confrontation of majoritarian and pluralist democracies that under-arch its post-colonial history. The space of suburbia is thus imbued of its mythology as a language of legible signs.

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[167] Peter Rowe, *Making a Middle Landscape*, MIT Press 1991, p. 291
[168] Ivi, p. 244
[169] Ivi, p. 217
[170] Ivi, p. 244

By plotting a missing territorial mythology, the semantic layer of the Rowe's 'middle landscape' certainly points out opportunities plot constellations of sense in the space of mat North American suburbia, punctuated with infrastructural and service accretions. However, as noted in *Life without Monuments*[172], the 'middle landscape' is also liable to illuminated a much larger field at the global scale.

In the middle-realm, "the physical formation, or morphology, of either an urban area or territory" are equalized, indifferently describable "by way of building, urban block, or environmental types" as Rowe notes in his *Methodological Notes*[173]. The type is as a "unique combination of a suite of characteristics that sets a particular artifact or piece of geography apart from neighboring [space]"[174]. The type thus, not casually, coincides per Rowe with the notion of eco-tope as generally applied in geographic and landscape ecology mapping, but assumes a more general and therefore versatile nature.

Influenced by different forces under disparate geographic coordinates, the super-local middle-realm can absorb the sophisticated territorial fabric in between the traditional European town and its intensively rural land, as well as the novel terrains of Asian mega-cities made of non-visual axes and compounds, the masses of anonymous buildings equally heralding the wasteland[175] of Shanghai's abandoned hinterlands or the fabulous jungles inhabited

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[172] Roberto Pasini, 'Life without Monuments', in: Forum A+P n.11, 2011, p. 78-93

[173] Peter Rowe, et al., *Methodological Notes on the Spatial Analysis of Urban Formation*, Harvard 2013

[174] Ivi, p.127

[175] In their essay 'Journey Through the Picturesque (a Notebook)', Iñaki Ábalos and Juan Herreros define 'wasteland' as "land that has lost its attributes before the approach to the city, that is sterilized as the occupation proceeds". But precisely by virtue of this spoliation of attributes, according to the authors, the wastelands become 'areas of impunity' where the gaze of new social subjects can prefigure new forms of urbanity. This 'new urbanity' means for them the "rediscovery, through architecture, of the contemporary human position in [a] world" where the "opposition between nature and artifice" has dissolved (Ivi, p. 55).

by monkeys[176] of Hong Kong's *New Territories.*

3.15 All becomes landscape

In fact, both the idea of wasteland and the idea of jungle destabilize architecture's 'anchorage to the place', that is the project as the complete re-transcription of the *locus*, in many possible variations such as the long-hegemonic structuralist or regionalist versions formalized by Rossi and Kenneth Frampton respectively.[177] From the wasteland/jungle equivalence, so established by the fatal touch of the expanding metropolis, derives the assimilation of the *locus* with the landscape, indifferently natural or artificial to various degrees, which becomes direct 'subject of transformation' through design, no longer backdrop for modernist architectural composition, nor social or cultural palimpsest.[178] This novel *medium* acquires the attributes of an 'eco-terrain', where architecture's *raison d'être* dissolves and all becomes landscape.

In general terms, the idea of a mega-regional realm is the center of a process of opening up to a geographic dimension.

3.16 The geographic opened

In fact, Rowe defines the space of the 'middle landscape' starting from the observation of the phenomenon of the expansion of the suburbia over the landscape into the American 'rure' (a neologism derivative of the Latin *rus*, rural space) characterizing especially the 1920s, 1960s, and the 1980s. Rather than to 'suburbs', by 'sub-urbs in rure' Rowe refers to the creation of a 'symbolic landscape', through which transfigured 'mythic themes' of traditional architecture along with the contradictory paradigms of modern 'pluralism in society' have been 'geographically inscribed' in the American space by erasing the distinction between 'urbs' and 'rus'.[179]

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[176] The idea of the jungle populated by monkeys refers to an era previous to agricultural domestication and taxonomic ordination of nature, the era of nature's 'inscrutable and threatening force' (Ivi, p. 57).

[177] Ivi, p. 55

[178] Ivi, p. 56

[179] Peter Rowe, *Making a Middle Landscape*, MIT Press 1991, p. 1

The maniphestation of the 'middle landscape' is described as the result of simple spatial operations, namely the "extensive deconcentration of urban population"[180] in favor of the prevalently residential expansion of a "uniform network of urbanization moving out over the landscape"[181], and the consequent accretion of "agglomerations of [high] intensity and difference in function"[182] and the subsequent transformations. The three material operations of 'deconcentration', 'expansion' and 'agglomeration' applied to the American landscape do coincide with the base components of the more general concept of the 'territorial effect' developed between 2004[183] and 2011[184] with the intention of establishing a general theory of spatial transformation in relation to changes in governing regimes.

3.18 Phenomena and principles

Rowe sees the process of formation of the 'suburban', fundamentally, as the result of four main concurring phenomena linked to four principles: expansion of residence - the 'ordinary pastoral'[185]; raw mobility infrastructuration - the 'indifferent abuse of land'; accretions of novel polarities - the 'cheap semantic'; and the apparition of the corporate campuses in the wild - the 'techno-Arcadian'.

According to Rowe, the 'middle landscape' appears in four spatial movements. First, the spread of the 'pastoral' residential occurs along railroads first and later vehicular mobility infrastructures. Second, the infrastructures are characterized by bleakly indifferent and 'functionalist' abuse of the territory they cross, while the successive ramification is gated into the semi-private

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[180] Ivi, p. 3
[181] Ivi, p. 28
[182] Ivi, p. 28-9
[183] Peter Rowe, Roberto Pasini, *Territorialization in Areas of Romagna, Italy*, Harvard 2004
[184] Peter Rowe, et al., *Methodological Notes on the Spatial Analysis of Urban Formation*, Harvard 2013
[185] Quoting Leo Marx

road network of secluded subdivisions. Third, the establishment of one-stop commercial centers in conveniently accessible positions to serve the multiple necessities of the suburbanites including shopping and leisure occurs at the expenses of the old urban centers. This generates a new species of polarities, where the semiotic of the traditional urban space characterized by permanence converts into the pop overflow of fluctuating ephemerality, mobile and impermanent as linked to instant uses. Fourth, the establishment of corporate headquarters campuses, as 'modern' machines placed in the garden, reclaiming their own introverted patch in the metropolitan mosaic, accrue in spread out areas.

3.19 Interstitial inhospitability

Finally, the interstices in between the patches of the novel geographic mosaic are the space of abandonment[186] that Rowe sees as the real opportunity for the regeneration of the novel space and its endowment with the civic attributes of the city[187].

That interstitial space is liable to produce the "modern pastoralism" that Rowe advocates for. That interstitial space of relation in between the patches is the significant relational matrix of the 'middle landscape' that Rowe identified as the novelty. That 'middle landscape' is the peculiar trait that did not exist in the overflowing of urban matter off the city walls that had already happened before in history.

3.20 Overflows of different qualities

Rossi refers to urban matter overflowing and retreating in and out the walls of the Gallo-Roman cities in antiquity, as well as in and out the oval arcades of the amphitheater in Nimes and Arles after the fall of the Roman Empire. The boroughs of Saint-Germain-des-Prés and San Gottardo thrive *extra muros*, on the fields respectively across the Seine from the Petit Pont and outside Milan's Porta

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[186] Peter Rowe, *Making a Middle Landscape*, MIT Press 1991, p. 245
[187] Rowe insists on this theme in various points, noting with Leonardo Benevolo the interstitial origin of many revered spaces (Ivi, p. 264) and suggesting the "integration of circulation [...] into the sequence of public spaces" (Ivi, p. 286).

Ticinese since the Low Middle Ages.[188] Despite the institutional discontinuity that trades imperial *municipia* for barbaric fortresses out in the countryside and civic homogeneity of the imperial territory for feudal hierarchy, the novel Christian bishops' dioceses contribute to the preservation of deep forms by whose virtue the primordial urban semantic could pass over to a next renaissance.[189]

It is just with the industrial city of the XIX century that the overflow becomes qualitatively different. It rarifies, becomes thinner and produces consequences such as the *"Weichbild"* of Vienna[190]. The *Weichbild* can be regarded as the primeval manifestation of the 'middle landscape', a change in quality of the territorial semantic.

While Carlo Cattaneo celebrates 'the region' as man's work of art[191] in the mid XIX century, Vienna is demolishing its walls and moats. Constructed after the siege laid by Suleiman the Magnificent in 1529, the walls had resisted the Ottoman expansion in Europe until the definitive Turkish defeat of 1683. Between 1857 and 1872, by order from Franz Joseph I, the city center breaks out and converts the circular glacis into its lofty Ring, a crown delimited by the elegant multiple-tree-lined inner boulevard of the Ringstraße and the functional outer boulevard of the Lastenstraße. Occupied by the new seats of Vienna's institutions, the Ring interfaces the old center with the bourgeois districts consolidating outside the 1529 walls. Barcelona demolishes its walls in 1854 and implements its *ensanche* beyond that perimeter starting in 1860 along the plan by Ildefons Cerdá. In Florence, the demolished urban walls are replaced by circumferential boulevards crowning the old center north and west between 1865 and 1870, inaugurating the thorough urban reform called *'risanamento'* lead by Giuseppe Poggi.

Second Empire Paris is certainly the exemplary model for the metropolitan improvements of expanding European cities. Between

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[188] Aldo Rossi, *The Architecture of the City,* The MIT Press 1982 [Italian 1966], pp. 87-8
[189] Ibid.
[190] See previous note on Hassinger's Vienna in sub-chapter '3.12 Applying attributes'
[191] See sub-chapter '6.7 Historical continuity of landscape'

1853 and 1869, the Prefect of the Seine Department Georges Eugène Haussmann conducts one of the most massive plans of urban renovation recorded in history at the order of Napoleon III. By dismantling the *mur des Fermiers généraux*, a 62-toll-barrier enclosure built on a project by Claude Nicolas Ledoux starting in 1784 and completed right before the French revolution, in 1860, Haussmann expands the *arrondissements* of Paris from 12 to 20 with the annexation of 11 surrounding Communes. The cyclopean works of sanitation and infrastructuration include the construction of Gare de Lion and Gare du Nord, Les Halles, Paris Opera, the metropolitan parks of the Bois de Boulogne west and Bois de Vicennes east, as well as numerous neighborhood parks over 16 and a half years. The uniformity of façades, materials, and colors precipitates in 80 km of circumferential and axial tree-lined boulevards, producing one of the most characteristic constructs poised between urbanity and metropolitanism: Paris' 'atmospheric perspective'.

According to Rossi, all throughout these urban upheavals redesigning the major cities of Europe (as for the passage from antiquity to middle-age and from middle-age to Renaissence), the discontinuity of the institutions corresponds to an inherent continuity of quality and structure, or form, and therefore syntax. Rowe, instead, proposes to map the fluctuation of man's material production of space in coincidence with the fluctuation of the regime governing it. That Rossi's institutions ought to identify with Rowe's regimes *tout-court*, is not granted, but per Rowe, the governing regime of a territory can be read in its language, or semantic, signaling a change in quality and marking an alternative stance.

3.21 Territorial Effect

In his *Methodological Notes*, a synthetic compendium of a numerous suite of territorial, urban, and architecture analysis

techniques, Rowe summarizes the concept of 'territorial effect'[192], on which he started to work during the elaboration of the study on the process of 'territorialization' in Romagna[193]. The idea of the 'territorial effect' is an attempt to capture 'linguistic' characters of space by means of exclusively numeric factors, a distinguishing trait of Rowe's territorial analysis. By 'linguistic' we refer to a set of characterizations of space that are relational, determined by the relation between and among the parts and the whole, perceptive, depending on variable or multiple observer, phenomenological, proper of manifestations rather than entities, and fluctuant, that is variable across time. Rowe's concise introduction to the methodological notes mentions in fact Martin Heidegger's 'hermeneutic turn', the drop of positivism in favor of relativism, leading to the post-structuralist "spatial turn in geography", where the space becomes "a foreground participant […] of the agency of action" culminating in Michel Foucault's 'linguistic space' formulation[194].

3.22 Measures of linguistic change

Not by chance the 'territorial effect' is intended to capture the 'significant turning points'[195] in the fluctuating regime of 'deterritorializing forces' and simultaneous 'reterritorializing forces' forging our space in a place and a time, referring to the fundamental space-making categories introduced by post-structuralist philosophers Gilles Deleuze and Félix Guattari. The numeric and graphed transcription of phenomenological characteristics is technically performed by registering along the three coordinate axes x, y, z, the measure of three basic classes of spatial transformation, 'expansion', 'evacuation', and 'intensification', occurring in a delimited area in a sequence of discrete periods. The frequency and

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[192] Peter Rowe, et al., *Methodological Notes on the Spatial Analysis of Urban Formation*, Harvard 2013, p. 171
[193] Peter Rowe, Roberto Pasini, *Territorialization in Areas of Romagna, Italy*, Harvard 2004
[194] Ivi, p. 30
[195] Ivi, p. 171

amplitude of the fluctuation in the sequence of vectors corresponding to each period, show a quantitative expression of the varying 'linguistic' character of space,[196] in analogy with the succession 'geometric plan/topological diagram/permeability graph'[197] after "Michael Ostwald's mathematics of spatial configurations"[198]

3.23 Numeric but morphologic

Even though Rowe's methodologies of spatial analysis appear to be colored with a 'positivistic' aura in the array of geo-referenced grid, sieve, dendrogram, graph techniques for the systematic computational and interpretative processing of data, they are, instead, primarily oriented towards the interpretation of emergent phenomena equally at the scale of geographic, urban, and architectural morphology. Thus, the Euclidian space of a dendrogrammatic matrix, homologous and infinitely extensible like 'kora', is nevertheless loaded with phenomenological, syntactical, or linguistic qualities. Extending over the geographic space to register classes of natural, rural, urban, and architectural spaces, the matrix is, in fact, deployed by Rowe as the applied derivation of the 'middle landscape' construct.

3.24 Diverse mosaics of uniform patches

After all, the idea of the 'middle landscape' visualizes a spatial organization with a geographic opening. In Rowe, the interpretation of the urbanized network opening to a regional scale resorts to paradigms typical of the geographic or ecological description of a region, which will later become recurrent also in the design field. In *Making a Middle Landscape*, the notion of 'mosaic' is central: the metropolis is "an urbanized landscape made up of enclaves and separate land use fragments"[199], where the overall diversity of patches grounds the overall heterogeneity of society and service

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[196] Ivi, chapter 'g. Type and Urban or Territorial Morphology', p. 127-143
[197] Ivi, p. 142
[198] Ivi, p. 25
[199] Peter Rowe, *Making a Middle Landscape*, MIT Press 1991, p. 38

functions,[200] while intensifying the physical and social homogeneousness "on the smaller scale of the subdivisions and developments".[201] The structure of the 'middle landscape' corresponds to the overall diversity of a landscape mosaic at a large scale, composed of homogeneous eco-topes at a smaller scale. A heterogeneous geographic mosaic of homogeneous 'urban realms',[202] transfers much of the complexity of traditional urban morphology, arranged on multiple layers within a contained area, into the unlimited geographic horizontality[203].

3.25 Making the world

In *The World According to Architecture: Beyond Cosmopolis*, published in 2011, Hashim Sarkis retraces the origins of the recent interest of designers in geographic aspects focusing on the central concept of 'city-world'. The essay consolidates the notes started in preparation of his course *New Geographies* first taught at Harvard GSD in 2006[204]. The debate on the region-forming process at the geographic scale catalyzes now contributions around the *New Geographies* magazine, which from that course derives. Appearing in *New Geographies 4*, Sarkis' essay centers on the concept of 'city-world' defined as the specular antipode to the 'world-city' produced by globalization.

As it results clear from the title, Sarkis is referring to the concept of globalized world-city, 'cosmopolis', articulated in Edward Soja's monumental book on the 'postmetropolis'[205]. There, in the second of his 'six discourses on the postmetropolis', 'Cosmopolis' is regarded as the product of the globalization of the city space, what Sarkis calls world city[206]. The broad scope of Soja's 'geohistory of

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[200] Ivi, p. 36
[201] Ivi, p. 38
[202] Ivi, p. 63
[203] Ivi, p. 62
[204] Hashim Sarkis, *The World According to Architecture: Beyond Cosmopolis*, in: El Hadi Jazairy (ed.), *Scales of the Earth,* New Geographies, n. 4, Harvard 2011, p. 108, note 1
[205] Richard Soja, *Postmetropolis: Critical Studies of Cities and Regions*, Blackwell 2000
[206] 'Cosmopolis: The Globalization of Cityscape', in: Ivi, Part II, pp. 189-232

cityspace', the trajectory of urban space in history and geography, starting to learn from Jericho and Çatal Hüyük and ending with exopolitan Los Angeles, exceeds the objectives of this research. But, incidentally, by 'postmetropolis' Soja refers to a 'postmodern metropolis' rather than to a post-urban condition. Like Rowe, Soja makes use of Deleuze-Guattarian deterritorialization-and-reterritorialization dynamics to map the spatial structure as a grounding of the sociopolitical regimes governing a region. However, Rowe's interpretation of the territory is based on the analysis of its physical configuration, backed by graphic and numeric data, focusing on the embedded semiotic text that describes the governing regime. Soja's spatial geography is the result of an anthropological discourse.

Per Sarkis, the city-world corresponds instead to the aspiration to "think the world as one architectural entity", or "the capacity to understand and map the living environment"[207].

3.26 Radical lineages

If the world-city is proposed as the result of the normalizing modernist model of the International Style, consolidated by the centralizing postmodernist models, the city-world lineage can be tracked back to *neo-avant-garde* (or proto-radical) prefigurations. Rooted in Jean Gottman's megalopolis, Constantinos Doxiadis' Ecumenopolis, Yona Friedman's Ville Spatiale, Buckminster Fuller's world-mapping geoscopes, the Situationists' Unitary Urbanism, and Constant Nieuwenhuis' New Babylon, the worldly character of the city-world reaches its fully radical unfolding in Superstudio's *Supersurface*. The city-world (as opposed to the world-city or cosmopolis or metropolis) recovers "the project of being in the world from the suffocating impositions of globalization"[208] and turns the 'sameness in the world' from 'a sign of poverty of form' to

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[207] Hashim Sarkis, *The World According to Architecture: Beyond Cosmopolis*, in: El Hadi Jazairy (ed.), *Scales of the Earth,* New Geographies, n. 4, Harvard 2011, p. 106
[208] Ivi, p.107

'an untapped richness' of inspiration. The city-world in fact opens into a 'discourse on cosmopolitanism' where 'the subject' is a 'positively nomadic stranger' with world-making powers and where, consequently, the world is 'the scope of individual imagination'.[209]

3.27 Opposed but accessible shores

Sarkis proposes to extend David Abulafia's 'Mediterranean paradigm' to a total reading of the world. In the Mediterranean "geography of opposed but accessible shores", edges consisting of dotted lines of cities and towns that are "loosely connected with their [domestic] hinterland", while strongly linked to the opposite, stranger and often conflictual, shore via trading routes[210]. The Mediterranean mercantile centers that generate Abulafia's paradigm of the 'opposed but accessible shores', in fact, are cities and towns such as Cordoba, Valencia, Tunis, Palermo, Mazara, Alexandria, Cairo, forming the Islamic expansion on the south-western shore, Barcelona, Montpellier, Marseille, Genoa, Pisa, Naples, Amalfi, delineating the Christian territories surrounding the Ligurian and Tyrrhenian Seas, Venice, Corfu, Thessalonica, Athens, Constantinople, Antioch, Cyprus, forming Byzantine domination over the Adriatic and Aegean areas, as well as Tyre, Sidon, Acre, Jaffa, Jerusalem, the contended strongholds of the Crusaders' states in the Levant[211].

Abulafia develops the paradigm of the 'opposed but accessible shores' in his monumental masterwork *The Great Sea: A Human History of the Mediterranean* (Oxford 2011). After the shattering in the VI century of the political and commercial unity of the *mare nostrum* achieved in antiquity by the Roman Empire, "some historians observe decline at the same moments as others detect expansion" in a 'painfully slow' process of re-integration of the Mediterranean as

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[209] Ibid.
[210] Ibid.
[211] David Abulafia, *The Great Sea: A Human History of the Mediterranean*, Oxford University Press 2011, see maps on pp. 260-1, 272-3, 288-9, 320-1, 336-7

early as IX and X century[212]. Even acknowledging the 'resilience' of the 'Byzantine East' and the basic continuity of the Islamic lands stretching from Syria to Portugal, the Mediterranean ranges "enormous regional variation" well beyond the 'puzzle' of the Christian West[213]. In *The Great Sea*, Abulafia describes the 'Third Mediterranean', which we could regard as the process of formation of the urban Mediterranean, precipitating in particular between the X and the XIV centuries[214].

3.28 Smooth passages

In Part Three, Chapter 5, Abulafia reconstructs the voyages across political boundaries in the Mediterranean, undertaken in the second half of the XII century by Jewish rabbi Benjamin of Tudela and Muslim high-ranking bureaucrat Muhammad ibn Ahmad ibn Jubair[215], respectively from Navarre to Jerusalem and from Granada to Mecca[216]. Benjamin courses the Christian lands of eastern Iberia down to Barcelona, reaches the lands of the Franks at Marseilles and from there by boat arrives in Genoa. In spite of some discrepancies

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[212] Ivi, p. 241

[213] Ibid.

[214] Ivi, see in particular Part Three, Chapter 2 'Crossing the Boundaries between Christendom and Islam, 900-1050', pp. 258-70. Here, Abulafia reconstructs the weft of 'a Mediterranean society', using Shlomo Dov Goitein's definition derived from the exploration of the Cairo Genizah collection of Jewish traders' documents. As Abulafia explains, the Ben Ezra synagogue of Old Cairo was rebuilt in the XI century by the Jewish population of 'Palestinian' liturgy (ancestor of the liturgy used by Italian and German communities and rival to the 'Babylonian' liturgy adopted by the Sephardi), incorporating a storeroom, *genizah*, on an upper floor only accessible through a ladder. The *genizah* was used to stuff discarded documents, mainly commercial papers, bearing Hebrew characters that would have been sinful to destroy. The Cairo Genizah collection of traders' documents is a chaotic assemblage that, after Goitein, Abulafia calls 'the opposite of an archive'. However, the Cairo Genizah collection replots that mosaic of cross-boundary connections conforming the varied mosaic of Mediterranean society coincident with its geographic space. The analogy between the geographic vision derived from the apparent chaos of the Cairo Genizah collection and the explorations of the geographic space through apparently illegible 'big data' is quite manifest.

[215] In literature more commonly transliterated as Ibn Jubayr.

[216] See classic editions of *The Travels of Ibn Jubayr, being the Chronicles of a Mediaeval Spanish Moor Concerning His Journey to the Egypt of Saladin, the Holy Cities of Arabia*, tr. R.J.C. Broadhurst, London 1952 and *Viajes de Benjamin de Tudela*, tr. I.G. de Llubera, Madrid 1918.

between the account and the provided map[217], Benjamin probably proceeds from there overland, skipping navigation to Pisa due to its constant state of conflict with the Genoese, visiting Rome on his way to Norman Bari. Through Corfu, he then leaves Christendom to start his march, overland again, across the Byzantine dominion towards Constantinople. Over Cyprus, again he crosses the crusaders kingdom in the Levant, leaving vivid descriptions of Acre, before reaching the holy city of Jerusalem. He probably fancies a further trip to explore Mesopotamia, whose descriptions might be product of a fertile fantasy. Southwards from there, crossing into the Muslim sphere, he reaches Alexandria. From Alexandria, he can easily embark for his return journey home via Sicily. Noting down eager commentaries about all the places and peoples encountered, Jewish Benjamin offhandedly passes from Christendom to Byzantine Empire, from Constantinople to the Christian Levant, to just smoothly cross over to Islam and then sail back to the Christian West again, over the waves of the Mediterranean.

3.29 Sicilian shipwrecks

The voyage of ibn Jubair is more troubled due to a series of accidents culminating in a shipwreck off the port of Messina during the wintry return lag. However, despite the tribulations of the journey, his crossings over the Christian-Muslim divide occur with equal ease. Ibn Jubair's description of the 'civil and respectful' search on the Muslim travelers at the Christian customs at Acre is even contrasted with the 'harsh and unfair' treatment received by them from the Muslim officers in Alexandria. In spite of a conventional diffidence among ethnic groups, and beyond episodes of friendly relationships between individuals, all his accounts report of unabridged commercial convergence of the ethnic groups of the Mediterranean mosaic, essentially Jews, Christians, and Muslims, in

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[217] David Abulafia, *The Great Sea: A Human History of the Mediterranean*, Oxford University Press 2011, see map on p. 306-7 and Cfr. *Viajes de Benjamin de Tudela* of previous note 206.

the teeming ports that are in the process of regenerating the spatial identity all around the Great Sea. The description of crowds of diverse origins and their intense commercial interchanges in Barcelona are paralleled to analogous circumstances encountered in Constantinople, Acre, and Alexandria.[218]

What is described by Abulafia here, is, thus, a process of formation of a geographic region indissolubly rooted deep in the 'urban paradigm', despite different regimes, religions, and magnitudes, that so drastically impacts the way in which man sees the surrounding world still today.

3.30 Geographic aesthetics

Sarkis recognizes in the modes of imprinting of the Mediterranean as an urban region, a geographic modality (landscape urbanism would vainly term it change in 'ethos') of space production that can be opposed to that of globalization. That is a modality of exploring the geographic dimension alternative to the globalizing expansion of the world-city to the geographic dimension. In fact, while modern geography, the discipline risen from the "history of discovery and colonization" with the aspiration to be the synthesis between "the physical, the economic, and the social" has disintegrated into other disciplines, according to Sarkis today "a geographic aesthetic dominates formal pursuits"[219] and designers are called to "transform larger contexts" addressing "infrastructures, urban systems, rural and regional questions"[220].

3.31 Barcelonese geologics

Among the designers attracted to explore the new geographic discussed by Sarkis, is Vicente Guallart. In *GeoLogics* (Actar 2008), he explicitly states an interest in recognizing and analyzing "the geographic values of the location" in order to derive from natural

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[218] Ivi, Part Three, Chapter 5 'Ways across the Sea, 1160-1185', pp. 304-17

[219] Hashim Sarkis, *The World According to Architecture: Beyond Cosmopolis*, in: El Hadi Jazairy (ed.), *Scales of the Earth,* New Geographies, n. 4, Harvard 2011, p. 108, note 1

[220] Ibid.

processes "a series of operational rules" or "basic logics"[221]. From there strategies, tactics, and techniques informing the project are developed. Since geography is characterized by multi-scalar phenomena that "form complete complex ecosystems"[222], so is the project. His attitude towards architecture is interpreted through a multidisciplinary effort in the 'project of habitability', interpreting practice as "a form of knowledge of the world"[223]. *GeoLogics* is a collection of projects by Guallart Architects spanning the decade 1998-2008 organized in a taxonomical order according to 6 'Geographies' (fundamentally geographic scales: global, regional, metropolitan, urban, habitat, material) and 38 'Logics' (grouped in 4 major axes: environments, reacting, networks, protocols). In spite of the apparently systematic structure, the 38 'Logics' are in truth a series (which could arbitrarily be extended or reduced) of practical compositional techniques, applied to solve specific design occasions in the wake of intense compositional inspirations. Guallart's discourse remains intuitive and discursive, lacking certain philological anchoring, deeply drawing on the vocal Barcelonese milieu of the '90s and early '00s.

The interest for the natural realm has touched Barcelona via the ETH Zurich. Philp Ursprung's *Natural Histories*[224] of 2006 regards Herzog and De Meuron as demigods playing with the natural elements to manipulate portions of the Creation. Josep Lluís Mateo and Florian Sauter's *Earth, Wind, Air, Fire*[225] of 2014, collecting contributions of ETH's Gotha of that generation, is a testimony of the continuing frequentation with those natural elements. Mateo states that "whereas in the recent past the paradigm by which architecture was measured was the city, now, the collective reference surrounding our design activity is the relation to nature"[226]. "After

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[221] Vicente Guallart, *Geo Logics : Geography Information Architecture*, Actar 2008, p.10
[222] Ivi, p.12
[223] Ivi, at p.9, Guallart ascribes the promotion of this attitude to Jose Luis Mateo.
[224] Philip Ursprung (ed.), *Natural Histories*, Lars Müller 2006
[225] Josep Lluís Mateo, Florian Sauter, (eds.) *Earth, Wind, Air, Fire*, Actar/ETH 2014
[226] Ivi, p. 8

Rossi and Koolhaas, a manifestation of the operational impracticability of nostalgia and delirium, the city appears as a second nature"[227], he glosses.

3.32 Cybernetic determinism

In *The Self-Sufficient City* (Actar 2011), he again unfolds a vision through a series of striking diagrams[228] derived from *The City Protocol*[229], intended to anatomize the interrelations between citizens, information, and structure (subcategorized into built domain, infrastructure, and environment) within 'the city' in a scalar progression leading from the individual dwelling to building, block, neighborhood, public space, city, and finally metropolis. Various elaborations actually extend this escalation from the single dwelling to the planetary scale in a direct city-planet equivalence proposing the teleological purpose of 'reprogramming the world'[230]. In a cyberspace called 'Hyperhabitat' natural components are domesticated under complete man's control. Abandoning the open incompleteness of his best project-experiments, such as the groundbreaking Media House of 2000[231], endowing autonomous thinking capabilities to a network of everyday things, Guallart's model undergoes a conversion to metabolist determinism divesting its world-making capabilities, moving in opposite direction to Sarkis' geo-philosophical geographies.

3.33 Vice versa

The Soja/Sarkis issue can be interpreted more as of a dialectics rather than an exclusive alternative. Despite nominal juxtapositions, no sharp separation stands between the idea of the city that becomes

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[227] Ivi, p. 8, note 1
[228] See illustration 'The anatomy of a city', in: Vicente Guallart, *The Self-Sufficient City*, Actar 2011, pp. 36-37
[229] A project started by Vicente Guallart and further developed with Francesc Giralt until preliminary *City Anatomy* phase. The project, "informed by early research at IAAC on connecting the physical and digital worlds", suggests a possible 'scientific' framework for the 'operation' of a 'generic city' (see Guallart Architects website).
[230] As broadly and frequently repeated throughout the text.
[231] Design: Guallart Architects, Metápolis group, MIT The Center for Bits and Atoms, 12CAT, Elisava Master Interface

global, Soja's world city, and the idea of the world that become one city, Sarkis' city world, inasmuch as the processes that generate the latter imply symmetrical processes that generate the former and *vice versa*. Also, although the phenomena described by Soja and Sarkis are specific to the contemporary upheavals investing global space, their generative principles are more general. The core of the question is the idea of a globalized cityscape, Cosmopolis, that contains a city-world beyond Cosmopolis and *vice versa*. Just like the dynamics of deterritorialization (city-world) and reterritorialization (world-city) are never exclusive, but always simultaneous, characterized only by a prevalence.[232] To this respect, it might be useful to introduce an idea of Cosmopolis, construed from a disciplinary perspective separate from design.

3.32 Ancient cosmopolis

"The spectacles produced in the vast arena [of the Colosseum] paraded the city's mastery of the world." The diversity of the spectators in the Colosseum, as the diversity of the city's population, "embodied the vastness […] of the Roman empire [and] Rome's power to draw people to itself over distances almost unimaginable, from cultures thrillingly alien."[233]

In *Rome as Cosmopolis*, historians Catharine Edwards and Greg Woolf set off to investigate "the nature of the relationship between the city and the world" in Roman classical antiquity via a composite fresco of essays[234]. The idea of 'Cosmopolis' is not necessarily aligned with the conventional concept of cosmopolitanism that permeated the ancient Roman empire as it permeates our globalized reality. Exceeding the implications of cosmopolitanism, Edwards

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[232] "Deterritorialization is always double [exhibiting] a deterritorializing force and a deterritorialized force" with the relative roles of "expression" and "content". We can identify the mentioned 'deterritorialized force' with a 'recessive force of reterritorialization'. See *Theorem Five to Theorem Seven* in: Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, tr. B. Massumi, The University of Minnesota Press, 1987, p. 306-7
[233] Catharine Edwards, Greg Woolf, (eds.), *Rome as Cosmopolis*, Cambridge University Press 2003, p. 1
[234] Ivi, p. 3

and Woolf's work excavates a set of timeless nuclei from Roman antiquity. Those nuclei result pertinent to the cases of our contemporaneity.

In fact, according to Edwards and Woolf, the identification between Rome and the world went beyond the idea of the 'cosmopolite', the "wise man, transcending local attachments to identify with all of humanity as a 'citizen of the world' ". They use Ovid's *Fasti* 2.684 stating that "the world and the city of Rome occupy the same space" to start a deeper exploration of the relationship Rome/world summarized in the critical term 'Cosmopolis', unknown in ancient literature.[235]

3.33 Synecdoches and metonymies

A constant paradox is at the basis of 'Cosmopolis'. 'Cosmopolis' rises from the irreconcilable binary of the City simultaneously dominating and epitomizing the world. Rome is synecdoche for the world, being its dominating head, *caput mundi*, but also metonymy for the world, as the City tends to absorb its totality. While the whole of the world is to be found in Rome, Rome drains off the world of all its beautiful possessions and talented inhabitants. Ancient Rome is a *'cité a la carte'*, where all the produce and products of every region of the world are available.

'Cosmopolis' is a mixed system of coexisting dynamics of violence and absorption. While Rome was extending its rule over the world (domination) and spoiling its treasures (depredation), the City was simultaneously refining its civility and culture (adaptation) and expanding the attributes of its urbanity (diffusion, redistribution), primarily its *ius* and security[236].

The domination/adaptation dialectics marks its climax with

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[235] Ivi, p. 3

[236] Edwards and Woolfs quote Aelius Aristides praising in the II century "the Romans for extending the security associated to urban life through the empire" and Rutilius Namantianus considering in the V century that, by expanding justice over the lands, the Romans "have made a city of what was once a world" (Ivi, p.3)

the ostension of Agrippa's *imago mundi*[237] in the northern Campus Martius, displaying in and before the city the entirety of the conquered world, in correlation to the *forma urbis*[238], the cadastral map of the city carved on marble panels to be exposed in the *forum pacis*.

Edwards and Woolfs conclude that the global flourishing of 'Cosmopolis' would also mean the eclipsing of the world, in line with Strabo's commentary in *Geography* 5.3.8 according to which after seeing the monuments of the City "you would easily become oblivious to everything else outside. Such is Rome".

3.34 Layer and relayer space with identiterian and heteronomous myth

While converting into 'Cosmopolis', Rome was fulfilling its destiny born of spontaneous and forceful miscegenation of Italic, Asian, and Etruscan peoples, casting the 'heterogeneous Rome' as the urban other to the 'autochthonous Athens'. To stand against change the City needed deeper roots in antiquity, but, at once, to "persist as a faithful epitome of the world"[239], the City had to keep pace with the multiple changes across it.

In order to become 'a fixed point in the Cosmos', the City 'layered and relayered' its space with identitarian and heteronomous 'myth and history', to produce 'a theater of memory' and at the same time 'a stage for the actions of the future'.[240]

In the essay 'Incorporating the Alien: the art of conquest', Edwards leads us in a colorful voyage across the statuary of ancient Rome, as numerous and multiform as to compose a 'second population' of the City rivaling with the human population. By that, Edwards draws an alternative topography of 'Cosmopolis', centered on the process through which "alien was appropriated and

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[237] Dating to the last years of the I century BC, often cited by Pliny the Elder in his *Natural History,* and probably the base for the Peutinger Table as for many other Roman and medieval maps. See: John Block Friedman, Kristen Mossler Figg, (ed.), *Trade, Travel, and Exploration in the Middle Ages: An Encyclopedia*, Routledge 2000, p. 8
[238] Beginning of the III century AD.
[239] Ivi, p. 9
[240] Ivi, p. 8

incorporated into the fabric of the City, until it became a permanent mnemonic of the empire"[241].

Roman statues were intermixed with statues looted from the conquered territories of the empire forming a physiognomic and cultural babel. As for the obelisk of Heliopolis, depredated with the spoils of Augustus' victory at Actium to be re-erected in the Campus Martium to commemorate the conquest of Egypt, urban elements from the ruled world underwent a process of 'appropriation' and 'recontextualization'. It is a process of urban miscegenation through which "the city had absorbed the world"[242], poising between counteracting aspirations to diversity and Romanness, exoticism and identity, alien and self.

3.35 Mnemonics of the world

The idea of 'Cosmopolis' as the 'mnemonic of the world' is a poetic transfiguration of a possible contemporary space, compatible with both Soja's dialectics of globalization through the fractal terrain of postmetropolis, as well as Sarkis' autopoiesis of a geographic space of complexity across the city-world.
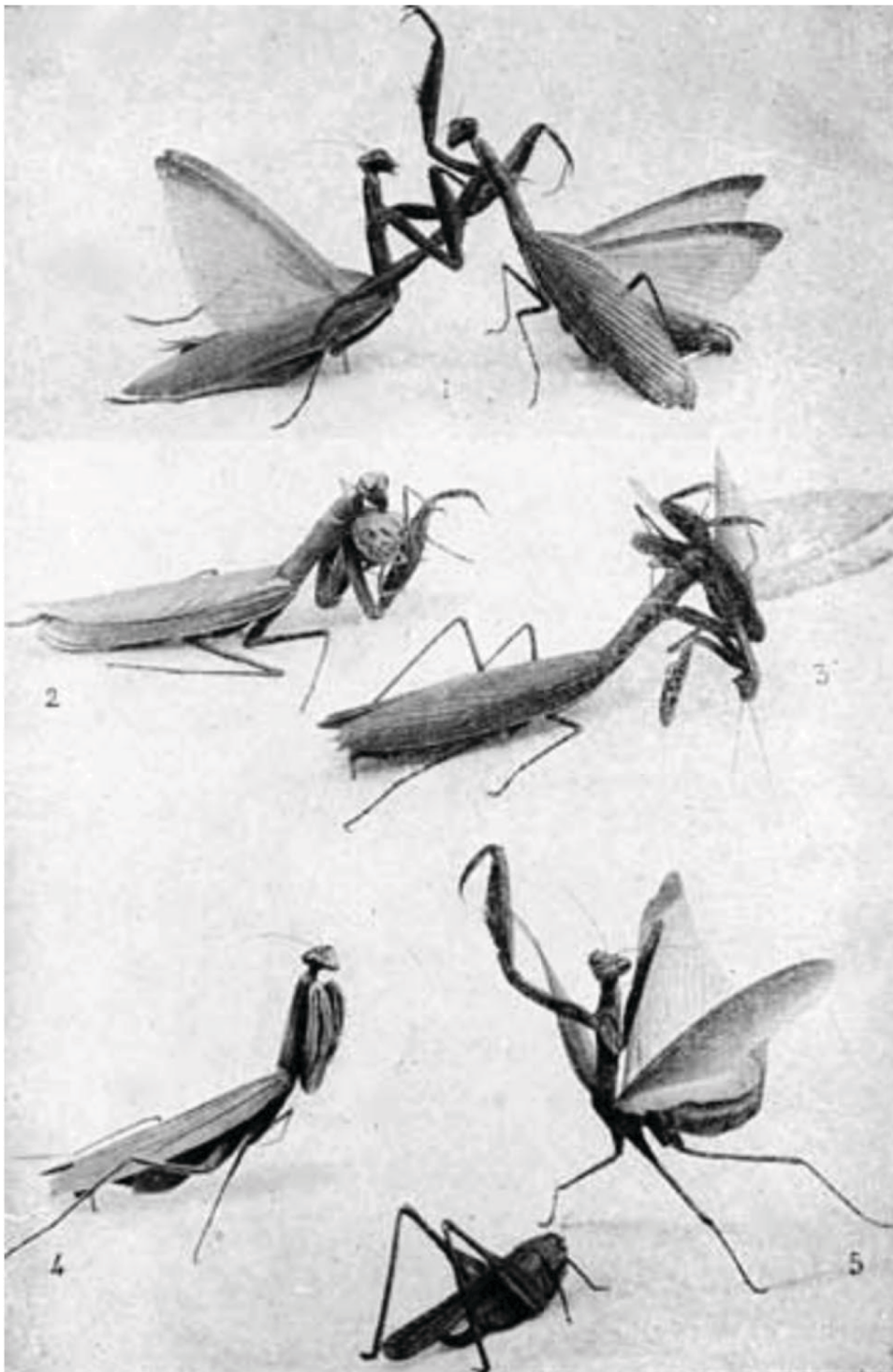
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[241] Ivi, p. 10
[242] Ivi, p. 2

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1. THE MANTIS: A DUEL BETWEEN FEMALES / 2. THE MANTIS DEVOURING A CRICKET / 3. THE MANTIS DEVOURING HER MATE / 4. THE MANTIS IN HER ATTITUDE OF PRAYER / 5. THE MANTIS IN HER "SPECTRAL" ATTITUDE

Various attitudes from the social life of the Mantis. (Image from Jean-Henri Fabre's Social Life in the Insect World)

4. Gardens Grown Wild

4.1.1 Garden as a writing of the universe

In his posthumously fortunate essay *Of Other Spaces: Utopias and Heterotopias*[243] published in 1984, Foucault refers to the garden as the most ancient example of heterotopia of the third type, that is a heterotopia where several juxtaposed sites coexist in the same real space. According to Foucault, if the traditional Persian carpet is a symbolic representation of a garden, the garden is also a carpet in which the universe achieves its symbolic perfection. Therefore, the tiniest parcel of the world that is the garden coincides with the totality of the universe. That of the garden carpet is the third articulation of his taxonomy of heterotopias, appears to revolve about the indissoluble coexistence of the real site and its symbolic transcription.

4.1.2 Gardens of Pelion

The short description of the communal garden at Aghios Jannis, on the coast of the Pelion region, and its quiet dynamics, lends the title to the notebook of quotidian observations *Il giardino del Pelio*[244] by Pietro Bellasi. The Pelion text draws a phenomenological representation of the interstices generated by the coexistence of reality and its writing. Bellasi's notebook records the 'intellectual art' of an uninterrupted observation of the quotidian, as subjectively and affectively vibrant as to penetrate the forms that write our infinite day-by-day narratives[245]. Bellasi describes a peculiar garden gashing open the urban fabric of a Greek town into a rural oasis. Contained by the rears of diverse houses and hotels, the site

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[243] Since an academic text in the larger field of design with no citation of Michel Foucault's heterotopias would be regarded as an inauspicious act of *'hubris'*, see: Michel Foucault, 'Of Other Spaces: Utopias and Heterotopias', tr. J. Miskowiec, in: Architecture/Mouvement/Continuité, October 1984

[244] Pietro Bellasi, *Il giardino del Pelio. Segni, oggetti e simboli della vita quotidiana*, Costa & Nolan 1987, p. 17-9

[245] Ivi, p. 13-4

shares the characters of both the wild and cultivated garden, where dismissed urban junk accumulate in a novel rural life and usher the return of Mediterranean *maquis*. There, a kid runs following a trail barely marked through sagging fences, casual fruit trees that compose woods instead of orchards, clumps of shrubs and herbs. Clothed by the foliage of a group of pear and apple trees, the kid's trajectory does not reappear where the path suggests, but rather dashes for a moment much further away, before definitively disappearing from sight. The acoustic perception of the observer is also deceived by the same obstacles. By nesting worm-holes in the perception of the scene and generating 'labyrinths' in the transcription of the quotidian, such little everyday mysteries illuminate the interstices in the coexistence of phenomenon and text.

4.2.1 De re rustica

A thin fine book by Annamaria Ciarallo has been sitting next to my desk for years. *Il giardino pompeiano. Le piante, l'orto, i segreti della cucina*[246] could be described as a sentimental exploration of Roman gardening seen through the lens of Pompeian archeological heritage. The book is structured in three main parts.

First, a critical excursion through Lucius Columella's treaty on agriculture (*De re rustica*, I century BC) focuses on books X and XII dedicated to horticulture and food preparation. The characteristics of a good suburban *hortus* are described along with an almanac of the seasonal activities, methods for a long conservation of the produce, and its preparations in homemade recipes.[247] A second part reviews a set of physical characters of the Roman suburban garden, which, collected throughout a series of Pompeian cases, results in the definition of a type. The final part presents a catalog of ancient Pompeian flora, reconstructed from parietal paintings and paleo-

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[246] Annamaria Ciarallo, *Il giardino pompeiano. Le piante, l'orto, i segreti della cucina*, Electa Napoli 2002

[247] In the *De re rustica*, a noble literary tradition of agricultural almanacs that remounts back to VIII century BC Hesiod's *Works and Days* is combined with a practical manual for Victorian ladies. Virgil, Columenlla's contemporary, keeps his *Georgics* on a lyric key.

botanic analyses, compared with the present-day flora of the archeological area. The archeological area at Pompeii has, in fact, retained a remarkable biodiversity in comparison with the external regional environment, affected by the agricultural use of chemicals.

4.2.2 Insula Occidentalis 42

The book is illustrated by a splendid apparatus of photographs by the author that return the vivid garden scenes frescoed on the walls of Pompeian villas. Specifically, the series of stunning images from the open *triclinium* and *oecus* of the House of Golden Bracelet clouds the entire book in an oneiric dimension. In 'Insula Occidentalis 42'[248], Rosaria Ciardiello documents with philological detail the archeological analysis of the house.

At the end of the II century BC, the geopolitical stability of Campania allowed for the development of the *insula occidentalis* on the western hillsides of Pompeii overlooking the Tyrrhenian Sea. The houses of the *insula* in fact could be installed atop the by then unnecessary fortified walls used as substructures. We could say that the convergence of nature, topography, monument, and architecture was starting to accumulate upon that location a unique series of spatial characteristics generating a *locus*. The subsequent phases of extension and refinement of the residential structures until the eruption of 79 AD consolidated an extraordinary sedimentation of primordial natural platform and urban facts with unparalleled spatial works of art, including sophisticated gardens, statuary, and parietal paintings.

4.2.3 Open up your summer triclinium and oecus

The House of the Golden Bracelet in the *insula occidentalis* plots an extraordinary assemblage of architecture and art within the bearing frame of that natural/urban *locus*. Located at the very terminal of the Via Thermarum, the architectural *machina* of the

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[248] Rosaria Ciardiello, 'Insula Occidentalis 42', in: Masanori Aoyagi, Umberto Pappalardo, (eds.) *Pompei Insula Occidentalis (Regiones IV-VII)*, Valtrend Editore 2006, pp. 69-256

house led through three levels from the buzzy urban environment above to a sphere *autre* below, where the visitor was projected into an idyll with nature. In it, the very architectural interface between urbanity and nature, or anthropogenic and geogenic realms, precipitated in a condensed space at the bottom level. There, the façade opened *triclinium* and *oecus* for the summertime onto a terraced garden overlooking the shore. The barrel vaults of both rooms still establish an uninterrupted transition that projects the beholder's perceived space from inside the building out onto the platform of the terrace. From there the spatial perception follows the sloping hillside covered with Mediterranean *maquis* down to the shore, to then be cast into the airy and watery atmosphere of the sea.

4.2.4 Whirls of water and lava foam springing out from vitreous recess in the city walls

The *triclinium* is the very center of the overall assemblage and the privileged vantage point of the perspectival space unfolding. There, the architecture of the house fuses with the environmental system. The back wall of the room is open in a curved niche occupied by a *nymphaeum*. In its center, a stepped fountain in the shape of a cascaded spring recesses deep into the substructures, from which water streamed into a rectangular basin. The niche was covered with vitreous tiles arranged in polychrome mosaics representing plants, while the cascade was clad in lava foam mimicking a natural cave. The system of the cisterns was built in the interstice between two septa of the unused defensive walls, so that the assemblage of architectural, urban and natural elements conjuring up the grotto was indissoluble.

4.2.5 Parietal garden paintings-cultivated vines-spontaneous maquis

The fixed beds of the *triclinium* are still intact, U-shaped around the rectangular basin and separated from the outside by another fountain pool with metal nozzles that sprinkled water. The interior walls were covered with garden paintings of a hyper-realistic vividness. Large *lacerti* of the paintings survived. They are conserved mounted on panels in the restauration laboratories of the

superintendence of Pompeii. Luxuriant vegetation, flowers, birds, and various exotic figures, such as hermae, *pinakes, oscillae,* cupids, Egyptian and Greek sphinxes, are framed by the slender columns and light structures of an illusory wooden canopy. The canopy was prolonged outside towards the garden into a real pergola providing shade. The garden was flanked North by a high wall covered with cultivated vines that rambled over the pergola, so that the real foliage mixed up with the painted vegetation in the interior. The flora and fauna depicted in the parietal paintings, thus, resonated in the 'second nature' of the cultivated plants of the garden and, beyond it, in the 'first nature' of the spontaneous *maquis* on the western hillsides.

4.2.6 Longitudinal trajectory through vertical facialities

The larger assemblage of 'lava-urban walls-water cisterns-cascade-vitreous *nymphaeum*-parietal painting garden-hanging garden-*maquis* covered hillside-Tyrrhenian shore-open sea-mist of airy and watery atmosphere-nocturnal asters' organizes the totality of a landscape around the synesthetic perception of the cultivated beholder lying on the *triclinium*. The Pompeian landscape kindled by the House of Golden Bracelet is a vertical accumulation of layers allowing for a longitudinal projection of the beholder. A longitudinal trajectory of reconnaissance through the organization of 'facialities' (birds, flowers, patricians, hermae, slaves, Egyptian gods) spans the Jungian series 'nature-culture-nature' (wild *maquis*-cultivated garden-garden paintings) that organizes the collective imaginary[249].

4.2.7 Of meteors in between lava and asters

Poising in between lava and asters, the Pompeian landscape is suspended in the atmospheric time of water moving in waves, whirling air, weather, turmoil of multiple particles, clouds forming. It is the 'time of meteorology' that Deleuze Guattari comment upon: between "the extreme slownesses and vertiginous speeds of geology

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[249] About the nature-culture-nature series, see: sub-chapter '8.13 Analogies by resemblance and proportion'.

and astronomy, Michel Tournier places meteorology, where meteors live at our pace"[250]. Tournier closes *Gemini*, his novel of the man/natural correspondences, by returning on the opening refrain of the description of transient evolution of the 'meteors'.

'A depression moving from Newfoundland to the Baltic opens the book. Masses of warm, moist oceanic air are pushed into the corridor of the English Channel and a gust of wind from west-southwest turns over, among other things, eight pages of Aristotle's *Meteorologica* that the author is reading on the beach at Saint-Jacut.'[251]

'Episodes from the life of two anticyclons close the book. One situated off northern France, the other off the southwest of England, Arctic fortresses -glacis of still, cold air- stoutly withstanding the onslaught of the Atlantic currents moving in to fill a deep depression. The one off Cornwall surrendering to warm air, breaking and teetering on the edge of the gulf of low pressure. The Flemish one remains impregnable strong in a high pressure area of 1,021 millibars, directing a calm, clear flow of dry, freezing wing towards the author. Yet the covering of snow on the fields is thinning due to the bright, keen sun causing the snow to evaporate without thawing. A phenomenon known as sublimation.'[252]

The unfolding of the life of man is like the formation and dissolution of nimbi: "A cloud forms in the sky like an image in my brain, the wind blows like I breathe, a rainbow spans the horizon for as long as my heart needs to reconcile itself to life, the summer passes like vacation drifts by."[253]

4.2.8 Autobiographic mysteries

I bought the book with the parietal garden paintings during a summertime Neapolitan trip. I was lodging in an XVIII century villa uphill the historic Rione Sanità in Neaples, run as a bed-&-breakfast

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[250] Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, tr. B. Massumi, The University of Minnesota Press, 1987, p. 261
[251] Paraphrased by the author from: Michel Tournier, *Gemini*, tr. Anne Carter, The Johns Hopkins University Press 1997, [French, *Les Météores*, Gallimard 1975], p. 9
[252] Paraphrased by the author from: Ivi, p. 452
[253] Ivi, p. 450

by a couple of retired literature professors. At night, they would interpret *pièces* for the few guests in the little private stage of the house. Every morning I walked downhill the tiny streets from Capodimonte to Plebiscito.

Of the visit in Pompeii, I remember a straining anxiety that did not leave me for the next days. It came back suddenly and acutely during my walks or in the middle of the private shows in the hotel. It had started at the Villa of the Mysteries.

To the Villa of the Mysteries you exit the urban circle of Pompeii North-West and walk the monumental Way of the Tombs. Then you reach a dune that you cross through the diagonal pattern of the relieves. Only a few steps from the archeological site, the villa was left alone, windows open. The unparalleled fresco cycle unguarded. Only a couple of sagging straw curtains blocked direct sunbeams. The paint had faded in a spot hit by the light through a gash in the weft. Visitors walked around indifferently. Anyone could have destroyed the priceless surface without effort or motive. That anxiety had cast me in a transient time of uncertainty, permanent fluctuation, weather and atmosphere, currents and nimbuses. It was, in fact, for me the sensing of incommensurable possible losses in the plural journey of many lives, transient states, temporality, inscrutably mutable circumstances, that subtend the space of landscape as opposed to the eternity of architecture.

4.3 Gardens of Oaxaca

The Ethnobotanical Garden of Oaxaca was established by a grassroots initiative started in 1993 under the leadership of anthropologist Alejandro de Ávila and artist Francisco Toledo to ransom the ancient complex of the Santo Domingo convent for civic and cultural purposes. The garden in Oaxaca takes advantage of the extraordinary heritage of both biological and anthropological diversity of its region. The garden's *raison d'être* is poetically narrated by de Ávila in a book that followed the establishment of the

garden[254]. Its interest as to this research can be structured around four major focuses governing the relationship between ecosystem and its anthropic population across time: maize, *nopal*, maguey, María Pastora.

4.3.1 Domesticating maize

The domestication of maize by prehistoric populations of the Oaxaca valley started from a variety of teosinte, a wild grass with a simple fruiting structure composed of loose kernels on a single row common in the region. Through still unclear anthropogenic manipulations, its fruiting structure mutated as radically as to give form to the corn ear we know today. The anomaly of maize stands in the structure of its ear, whose grains are so firmly attached to the cobb in multiple rows and wrapped in such a resistant husk of leaves that the plant has lost its autonomous ability to reproduce itself by dispersion of seeds. While man was becoming dependent on maize for daily survival, maize was becoming dependent on man to detach and sow its grains. The man/maize relationship has been reshaped into a reciprocal interdependence.[255]

4.3.2 Nopal softens for cochineal

A second domestication did not just involve a plant's relationship with man, but was rather performed on a parasitic connection bonding the prickly pear *nopal* and its plague, the cochineal. A trifold rapport involving man, plant, and insect was reformed into a munificent equilibrium that from cochineal extracted 'blood of the prickly pear', according to its Nahuatl name, a dye that colored textiles and artifacts of indigenous peoples. The domestication that stabilized the parasite over the plant caused the insect to grow bigger and the *nopal* pads more delicate dropping their thorns. After the conquest, the production of 'Spanish red' performed through indigenous labor was at the basis of the

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[254] Alejandro de Ávila (essay), Cecilia Salcedo (photography), *The Thorn and the Fruit. Plants from the Ethnobotanical Garden of Oaxaca*, Artes de México 2006
[255] Ivi, pp. 16-8

worldwide trade that showered the Spanish crown and merchants with immense wealth and sustained three centuries of Oaxacan splendor in New Spain[256].

An oral account in Mixtec, recollected in 1970 by linguist Cornelia Mak from a syncretic Christian-animistic community of the Oaxacan highland, attributes the maguey plant the feelings of a sentient being. A series of taboos govern the extraction of its sap and its processing into the traditional fermented drink of *pulque*. The *pulque* is a central element in the community's diet, economy, medicine, and in the system of values ruling its social dynamics.

The man who cuts the maguey's budding flower stem cannot be the one who scrapes the heart of the plant to draw sap. The man who cuts cannot be the one who has planted the maguey. The man who has planted it can be the one who scrapes. One can set a straw to suck up the sap into a jug. One can cover the scraping with a stone to prevent foxes from sucking the juice. If the scraping changes hand, the maguey stops yielding sap. If a man is hired to cut someone else's maguey, he must burn copal incense and chant to the Virgin of Remedies before others can drink. An array of unfortunate to fatal occurrences expects the ones that do not comply with the rules. The ritualization of maguey-tending activities is aimed at optimizing *pulque* production, but also at harmonizing the social interaction of the social group before and during consumption.[257]

4.3.4 Entheogens and the perception of living space

Ritual use of entheogen plants by native groups in the Oaxaca valley has been observed since 1939 by Richard Evans Schultes at the beginning of his research on plant hallucinogens later completed in the Amazon forest. Along with Albert Hofmann, the creator of

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[256] Ivi, pp. 21-5

[257] Cornelia Mak, 'Maguey Tapping in the Higland Mixteco (sic.)', in: Tlalocan, UNAM 1977, Vol. VII, pp. 115-9. The abridged version presented in de Ávila's essay (p. 41) is free reformulation of the literal English translation, sorting both stylistic and logic inconsistencies of the original.

synthetic LSD, Schultes inspired the psychedelic movement of the 1960s.[258] Their work was eventually recollected in 1979 in the co-authored book *Plants of the Gods: Their Sacred, Healing and Hallucinogenic Powers*, a milestone of ethnobotany and ethnopharmacology, where the scientific analyses of the plants' chemistry are matched with the anthropologic observations of the social dynamics of their use.

Among other entheogen plants the *salvia divinorum*, or diviner's sage, is one of the rarest psychoactive plants, native to a limited natural habitat in the Mazatec region on the Sierra Madre Oriental. The 'salvinorin A' contained in the plant is considered one of most powerful psychoactive substance in nature. The Mazatecs, a syncretic Christian-animist people, call it María Pastora, as the female shepherd identified with the Virgin. As the plant's natural reproduction through seeds dispersion is almost unknown of, its propagation is obtained by means of plant cuttings, which conditions its survival upon human stewardship.[259] Shamanic use of entheogen plants, in return, serves the human community favoring the opening of a shared perception of their living space.

4.4 Rousseau, Goethe, Humboldt, and picturesque Olmsted

In 'Rousseau, Goethe, Humboldt: Their Influence on Later Advocates of the Nature Garden'[260], Jost Hermand identifies a line of involution that in the first half of the XIX century converts the Enlightened-Sentimentalist (of the Enlightenment's Age of Sentimentality) idea of the 'nature garden' into the 'vulgarized' model of the 'English garden', epitomized by Peter Joseph Lenné's design of 1824 for the Volksgarten in Magdeburg, considered the first example of people's garden in Germany.

Hermand notes that Julie's garden at Clarens in Rousseau's

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[258] Alejandro de Ávila (essay), Cecilia Salcedo (photography), *The Thorn and the Fruit. Plants from the Ethnobotanical Garden of Oaxaca*, Artes de México 2006, pp. 26-7
[259] Richard Evans Schultes, Albert Hofmann, Christian Rätsch, *Plants of the Gods: Their Sacred, Healing and Hallucinogenic Powers*, Healing Arts Press 1992, pp. 164-5
[260] Jost Hermand, 'Rousseau, Goethe, Humboldt: Their Influence on Later Advocates of the Nature Garden', in: Joachim Wolschke-Bulmahn (ed.), *Nature and Ideology. Natural Garden Design in the Twentieth Century*, Dumbarton Oaks 1997, pp. 35-57

epistolary novel of 1761, *Julie, or the New Heloise*, is the place of Enlightened liberation from the constraints of 'absolutist' ('feudal') society and religion ('clerical chains') in harmony with, or approximating the wild growth of, a pristine state of nature, an Elysium or Arcadia, "reminiscent of the lifestyle of the Golden Age".[261] The Volksgarten of Magdeburg, instead, trades the ideal of individual liberation for the planning of public parks that strain the city budget as little as possible by implementing cheap "large lawns, randomly interspersed with groups of bushes and trees" of low maintenance.[262]

4.4.1 Gardens and Revolution

According to Hermand, the historical turning point that "dashes all hopes of equality and fraternity"[263], converting the Enlightenment into proto-modern capitalism for the maximum benefit of the upper middle-class, is the victory of the Gironde of 1794 in the upheavals of the French Revolution. Known as the Therimidorian Reaction, a *coup d'état* is sparked by the order to execute Maximilien Robespierre from the Girondins' majority of the National Convention, aimed to smash the hegemony of the Montagne in the Committee of Public Safety.[264]

The earlier involution in the conception of the garden converting a culturally sophisticated tension towards the emancipatory ideals of liberation into a practical preoccupation for the provision of some basic natural services to the urban population, is, thus, a consequence of that reactionary twist in the course of the revolutionary events in France.

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[261] Ivi, p. 35-7

[262] Ivi, p. 45

[263] Ivi, p. 38

[264] In a generalized panic, generated in truth by the clash between two institutional bodies and the reciprocal suspect among the individuals that formed them, rather than by the conflict between two political factions, the Gironde prevails. The scheme is brought forth by means of indiscriminate massacres that replace the Reign of Terror with the equally bloody regime of the White Terror.

4.4.2 Gardens and metropolitan aspirations

From a different point of view, in his late testament on the scenic values of the landscape, *A World with a View* (Yale University Press 1978), Tunnard identifies the implementation of people's parks, along with street widening, paving, and lighting (a broader 'municipal *vade mecum*' includes more generically a number of new avenues, malls, bridges, residential squares, terraces) as the characteristic piece of the 'metropolitan improvement' undertakings, dating from the mid XVIII century to become "a mark of the XIX century cities everywhere"[265]. What Hermand calls the vulgarized English garden, as opposed to the utopian nature garden, is in fact the mirror of a diffusive desire for 'metropolitanization' that corresponds to the structuration of industrial society.

No metropolis exists without a full erasure of nature. The metropolis is the replacement of nature with an artificial environment, which in turn implies the necessity of a man-made recreation of nature within the metropolis itself. In his retroactive manifesto for Manhattan, Koolhaas claims that the deWitt, Morris, Rutherford 'Grid' of 1807 announces the 'obliteration of nature'[266] in keeping with the worldview ingrained in the fabricated motherland of the first Dutch colonists[267].

4.4.3 Gardens and taxidermy

In 1853, with a "colossal leap of faith" the Manhattaners foresee the not imminent but incumbent day when "the picturesquely-varied, rocky formations of the island will have been converted into formations of rows and rows of monotonous straight streets, and pile of erect buildings"[268], and an undeferrable need

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[265] Christopher Tunnard, *A World with a View*, Yale University Press 1978, pp. 127-8

[266] Rem Koolhaas, *Delirious New York*, Monacelli Press 1978, p. 20

[267] Ivi, p. 17

[268] Ivi, p. 21. Koolhaas is quoting John Reps, *The Making of Urban America*, Princeton University Press 1965, pp. 331-9. It is a multiple-indirect quotation, since Reps' passage is, in turn, quoting Frederick Olmsted and Calvert Vaux's project statement 'Description of a Plan for the Improvement of the Central Park', registered in the archives of the Commissioners of Central Park of 1858, as published in: Frederick Olmsted Jr., Theodora Kimball, *Frederick Law Olmsted*, New York 1928.

surges for a "taxidermic preservation of nature", where preservation stands for "manipulation […] performed on nature saved by its designers"[269]. That is Central Park, which reformulates a "synthetic Arcadian Carpet" from "a catalogue of natural elements […] taken from its original context"[270]. Frederick Olmsted and Calvert Vaux's plan for Central Park, otherwise a 'picturesque' landscape composition, exceeds the model of the vulgarized XIX century people's park by virtue of the colossal magnitude of the enterprise and by virtue of its position in place and time, at the heart of the epochal Manhattanist edification. To Manhattan's built up mosaic the park constitutes a fabricated otherness.

4.4.4 Gardens, effects, and deep forms

Olmsted and Vaux' project statement reported by Reps proceeds as follows: "Then the priceless value of the present picturesque outlines of the ground will be distinctly perceived, and its adaptability for its purpose more fully recognized. It therefore seems desirable to interfere with its undulating outlines, and picturesque, rocky scenery as little as possible, and, on the other hand, […] to increase and judiciously develop these particularly individual and characteristic sources of landscape effects." The perception of the site as a 'scenery' and the conception of the project as an enhancement of the sources of 'landscape effects' are explicitly stated. The premises set out by Olmsted and Vaux actually coincide with Hights' claims in favor of the use of the *simulacrum* as a design tool, contained in his manifesto of landscape urbanism.

However, those premises differ from the sense that the term 'scenic' acquires in Tunnard's *A World with a View*. Tunnard's 'scenic' refers to the overall ensemble of deep forms as perceived in its truth by the beholder, while the 'picturesque *simulacrum*' refers to the perception of a 'scenery' orchestrated in its surface characters to induce a desired effect.

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[269] Ibid.
[270] Ivi, pp. 22-3

In fact, Tunnard uses Paul Schultze-Naumburg's *Die Gestaltung der Landschaft durch den Menschen* of 1916 to lay the bases of an idea of scenery inherent to the deeper structure of landscape. In his study, the classification of a series of landscape cases "by type and detail" cross-relates manmade and natural components.[271] Where the industrial territory "possess confused, vague traits", Schultze-Naumburg proposes the mass of the town of Tubingen, "built on a slope and seen from an opposite slope", as the virtuous example of a settlement situation that combines clear recognizability and harmonic merging within a context. A manmade entity part of the landscape when seen from a distance, Tubingen's built ensemble frames views of that landscape when the observer is lead into its core.[272]

Among pioneering researches on the 'scenic values' of landscape, Tunnard mentions a romantic-picturesque field and a semi-scientific field. On one hand, in *Italian Townscape* of 1963, Hubert de Cronin Hastings drifts towards an appreciation of the "picturesque effect", rather than deeper compositional forms, by deploying 'romantic' categories of landscape analysis such as 'invitation', 'convexity', 'precipitation', 'personality', 'action', 'inaction', 'remoteness'.[273] On the other hand, Ian McHarg pursues an objective classification of the 'scenic values' of the landscape.[274] His principle of the 'least social cost' concerned with the identification and protection of scenic potential and cultural heritage would experience a particular success, being adopted in the highway building programs worldwide. According to Tunnard, however, McHarg's model eludes the issue of 'quality'.[275]

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[271] Christopher Tunnard, *A World with a View*, Yale University Press 1978, pp. 119
[272] Ivi, p. 121. Tubingen is, thus, as alternative to the industrial territory as to the man/nature divide advocated by the America system of National Parks for the preservation of nature.
[273] Ivi, pp. 122-3
[274] Founder of the Landscape Design Program at the University of Pennsylvania, McHarg's work would become the platform of landscape urbanism.
[275] Christopher Tunnard, *A World with a View*, Yale University Press 1978, p. 123

It is, instead, the *Vedutisti* that, according to Tunnard, still offer the most efficient model for the investigation of the 'total landscape', where the city represents just 'a denser part' of a *continuum*, composed according to 'monumentality', 'relation to topography', 'architectural quality', 'visual alignments', 'views'.[276] Tunnard's *rappel à l'ordre* for the re-establishment of "the lost principles of urban design"[277] extended to the total composition of the architecture-topography *continuum* and made of 'monumentality', 'view', 'architecture quality'[278], recall Aldo Rossi's disciplinary re-foundation. Even remaining prevalently culturalist,[279] Tunnard's 'scenic' advocates for the combination of a "scientific approach to nature"[280] with the "full development of the cultural patrimony"[281] pursued through panoramic and detailed observation. Tunnard's method, in sum, prescribes a twofold investigation of the deep structure of the *continuum*, building knowledge of both physical landscape development and landscape imageability precipitated across its long-term cultural recognition. The 'scenic values' are, thus, inherent to the deep forms, that is structures of the landscape, not its effects.

We could, then, induce that Central Park and the High Line are closer to Cony Island's 'technologies of the fantastic',[282] or to a dissimulated standardized, industrialized subversion rather than an emancipatory agenda for the liberation from feudal hierarchization of the world claimed for the revolutionary natural garden by Hermand.[283]

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[276] Ivi, pp. 123, 126-7
[277] Ivi, p. 123
[278] Ivi, p. 127
[279] Culturalist is, in fact, Schultze-Naumburg's idea of man/nature symbiosis on which Tunnard elaborates: "anything manmade should be a harmonious part of the landscape", aiming at the restoration of the original "symbiosis […] undone in the second half of the nineteenth century" by economic circumstances winning out the "understanding of nature's beauty". Ivi, pp. 119-20
[280] Ivi, p. 182
[281] Ivi, p. 185
[282] Rem Koolhaas, *Delirious New York*, Monacelli Press 1978, p. 29-79
[283] See sub-chapter '4.4 Rousseau, Goethe, Humboldt, and picturesque Olmsted'

4.5 Game hunting in my Tiergarten

The gradual configuration of the Tiergarten can be broken down in three phases. First, its original establishment at the beginning of the XVI century corresponds with the delimitation of the exclusive hunting grounds of the Great Elector of Brandeburg, where a surrounding fence prevented the escaping of wild animals introduced, as well as unsolicited trespassing from outside.

4.5.1 Metropolitan services under the tents

Second, the 'urbanization' of the *garten*, that is its intertwining in the bundle of expanding urban dynamics, can be traced back to the time of the extension of the Unter den Linden Boulevard to connect the Stadtschloss to the new Schloss Charlottenburg. At the order of Friedrich Wilhelm I, the central Grosse Stern roundabout square and a pattern of radial boulevards are implemented at the turn into the XVIII century. The conversion of the hunting park to *lustgarten*, or garden of pleasures, open to the public, is completed in the 1740s under Friedrich II along the lines of Georg von Knobelsdorff's plan, which equips it with the functional and ornamental features of the French park. There appear pathways, flowerbeds in geometrical layout, greenery salons, mazes, water ponds, and fountains. The access is unrestricted. The park is thus regarded as a service to the urbanites, who by 1745 sense the opportunity of refreshments served under seasonal tents installed in a circus. It is a circular esplanade on the north-eastern limit of the area by the Spree River bank, from which eight radial avenues depart to disappear in the forested park. The concession for the refreshment tents is lent to Huguenot refugees, whose heirs by 1786 can edify a permanent construction starting the consolidation of a small urban ensemble.

4.5.2 Vulgarized beautifications

In the third phase of the park's evolution, in fact, Lenné's intervention formalizes the presence of the refreshment facilities by beautifying their urban front with a lofty double-tree-lined street, the

In den Zelten. The elegant establishments would stand until the second world war bombings.

Lenné's intervention, largely realized in the 1830s upon commission from Friedrich Wilhelm III, was generally intended for the 'beautification' of the park, by incrementing the number of major and secondary pathways in the respect of Knobelsdorff's overall matrix, and characteristically reducing forest swathes for the clearing of large open lawns, traversed by ornamental water features and spotted with shady clusters of trees. The transformation of the Tiergarten in accordance with the model of the XIX century English park is completed with the creation of the Zoological garden in 1844, both popularized curiosity grounds and educational facility for the growing population of a city in the process of 'metropolitanization'.[284]

4.5.3 Emancipation or ecological services

Lenné's transformation of Knobelsdorff's Tiergarten scheme in Berlin, is representative of the vulgarizing attitude lamented by Hermand for the Volksgarten of Magdeburg. The conversion of Rousseau's idyll into provision of ecological services for the urbanites is, in fact, the apotheosis of the anthropocentric vision of landscape that characterizes metropolitanism.

Landscape is being identified with a provision of ecological services, just like woman, recalling Berger's words, has been traditionally regarded by man as a provision of natural services. Grotesquely, even today, that is how nature is widely termed, 'ecological services', by regressive urbanists, cynical metropolitanists and assertedly progressive landscape urbanists. Deleuze Guattari's

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[284] The formation of the Tiergarten doesn't differ from that of Hyde Park in London, created as Henry VIII's hunting grounds in 1536. The early XVII century geometric gardens of the Kensington palace were split in two parts with the introduction of Serpentine River and Long Water by Henry Wise and Charles Bridgeman at the request of Queen Caroline in 1728. West lie the formal design of the Kensington Gardens, an Italian garden exhibiting a Dutch garden core, east is the metropolitan park in the service of the urbanites. Hyde Park, admired by future Napoleon III in the years of his second exile, becomes the model for the implementation of Bois de Boulogne and Bois de Vicennes in the frame of the urban renovation of Paris of the Second Empire.

'becoming-woman' and 'becoming-animal' processes speak for the necessity of collective emancipation to revert this anthropocentric, and androcentric, movement of history across geography.

4.6.1 Souvenirs Entomologiques

Jünger's *Subtile Jagden* ('subtle hunts') are probably inspired by Jean-Henri Fabre's *Souvenirs Entomologiques* (*Étude sur l'instinct et les moeurs des insects,* Livre I 1879, Livre II 1882), collection of essays and memoirs of the French entomologist, known for rejecting the Darwinian theory of evolution of the species and for focusing his natural observations on the behavior of animals alive in the wild instead of the anatomical dissection of their dead bodies in the laboratory.[285]

In fact, the *Subtile Jagden* close with the notes accounting of Jünger's visit to Fabre's museum-house of Sérignan-du-Comtat in Provence. Jünger was certainly equally interested in the observation of the entomological form as the entomological behavior[286], but his interest in natural dynamics, the system of relations among elements in the wild, is poetically narrated as the discovery of temporary fragments of a universal harmony. The assemblage of the poor instruments, boxcutters, tweezers, and spatulas, arrayed on Fabre's desk, along with the names, dates, books, titles, and various objects he had once handled in the museum-house, is associated to the funeral furniture consumed by the unrestrainable decay of the time and light.

4.6.2 Gardens grown wild

In sharp contrast, the effects produced by the passing of time in the garden are of opposite sign. The garden has grown wild, occupied by the Mediterranean *maquis*, but that process has brought into it a new buzzing life of bees, lizards, birds that dart crying through the bushes, herbs, and mosses. A life 'forgetful of all

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[285] Jean-Henri Fabre, *Social Life in the Insect World*, tr. Bernard Miall, T. Fisher Unwin 1919 [Project Gutenberg 2006]
[286] Ernst Jünger, *Subtile Jagden,* Klett 1980 [consulted in Italian edition: *Cacce sottili*, tr. A. Iadicicco, Guanda 1997]

scientific names' where 'things speak with their force' and even the dead master resurrects from his museum-tomb with the surrounding nature, in the quiet of the full sun.[287]

Jünger's description of Fabre's garden is reminiscent of the Heimatschutz league's call for the transformation of small bourgeois gardens into natural gardens by letting grow wild at least a corner of them.[288]

4.7.1 Subtle hunts

In *Subtile Jagden*, Jünger describes his passion for the entomological investigation that he calls 'subtle hunts' as opposed to 'big game hunting'. The book is the autobiographical account of his colorful explorations across the globe driven by entomological and botanical curiosity. The subtle hunts of the *scientiae amabiles*, entomology and botany, are for Jünger a gymnasium to train the modes of the spirit for the comprehensive observation of nature. The dynamic micro-cosmos of the insects is the metaphor of the macro-cosmos.

As Iadicicco notes in her short introduction, Jünger needs not to refer to the sidereal distances of the asters to enjoy the plurality of the worlds, since a perspective over the minuscule world of insects, prodigious creatures endowed with the same organs as we do, and even winged, can shed light over their mysterious relationship with *infinitum*.

4.7.2 Darwinism and technique

Maria Bellucci notes that, in *Subtile Jagden*, Jünger critiques Darwinism's leaning towards utilitarianism as an analogous to the implacable expansion of techniques and statistics that uniforms and, by that, desertifies modern world.[289] Jünger, in fact, notes that the technical equipment that eased Alexander von Humboldt's

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[287] Ivi, p. 271-2

[288] Jost Hermand, 'Rousseau, Goethe, Humboldt: Their Influence on Later Advocates of the Nature Garden', in: Joachim Wolschke-Bulmahn (ed.), *Nature and Ideology. Natural Garden Design in the Twentieth Century*, Dumbarton Oaks 1997, p. 50. See also: Wilhelm Bölsche, *Die and Become*, 1913

[289] Maria Bellucci in: 'Naturalmente. Fatti e trame delle Scienze', January 2015

geographic observations of the Orinoco River never impeded his comprehensive gaze, nor prevented his perception of the Earth's pulse. On the other hand, Darwin's gaze is oriented by the very concept of utility that contributes to his profiling of creatures and their behavioral traits while impoverishing them.

Jünger follows on with commentaries on how the simplifying duality of 'love' and 'war', or 'coupling' and 'struggle for life', that structures the Darwinian theory resonates in the simplification of the industrial landscape and its few, reduced types shaped for easy use.[290] In the industrial landscape, whose production characterizes our epoch of technique, the simplification of building types appears along with the rapid reduction of bio-diversity and 'a transformation of form hides behind biological transformations'[291].

According to Jünger, mathematic calculus and the big numbers of statistics insinuates into the observation of nature through the efficient methods of industrialized research, to dry up the contemplation of the beholder,[292] making even the entomological determination of species a matter of sophistication[293]. 'Economic desertification and its methods' are paralleled to the rise of industrial research that in teamwork studies sophisticated poisons to be sprayed onto enemy trenches as well as over the extended regions of industrialized agriculture, killing plagues along with wild fauna, and by that 'terminating the time of subtle hunts'.[294]

4.7.3 Prey mirrors hunter

'The ancients knew that prey is the mirror that ends up shaping the hunter'.[295] And the hunter's soul is given form by the subtle modes of his unflagging hunt, becoming eventually as subtle as the immaterial waft of the wings of the ephemerides and the other

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[290] Ernst Jünger, *Cacce sottili*, tr. A. Iadicicco, Guanda 1997, p. 109
[291] "dietro alle trasformazioni biologiche si cela una trasformazione della forma", Ivi, p. 110
[292] Ivi, p. 169
[293] Ivi, p. 168
[294] Ivi, p. 270
[295] "gli antichi sapevano che il cacciatore finisce per assomigliare alla preda", Ibid.

minuscule preys he has been chasing after.[296] Technique is therefore terminating the hunter as well.

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[296] Ibid.

SECTION II
DEALING WITH THE COMPOSITE

It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled. Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight.

— John Berger, *Ways of Seeing*
Penguin 2008, p. 7 (orig. 1972)

Josephine Baker in Un Vent de Folie *wearing a glittering banana string, Folies Bergères 1927. (photo: Lucien Walery)*

5. Miscegenation, or the Creole

5.1 Geography, discovery, colonization, and miscegenation

In *Mestizaje y criollismo en la literatura de la Nueva España del siglo XVI*, Rafael Bernal identifies the origins of miscegenated thinking in the awe of the Spanish explorers-conquerors before "la presencia de América"[297], with its unknown natural entities of unprecedented magnitude and variety[298] to put names on. The natural, botanic, zoological and ethnological observations exacted new terms since the very beginning, imposing the expeditioners to draw on the tongues of the (otherwise erased) cultures of the Caribbean islands as well as on Nahuatl and Maya parlances on the mainland[299]. It can be argued that the urge to put a name on a new thing triggers a process of reciprocal contamination that culminates in its first utterance. When the name is spoken, a miraculous aura is spelt over a location where physical and mental worlds make contact, astounding the subject.

The stupefacted contemplation of the 'presence of America' was, thus, followed by mental interpretation, hazardous exploration, physical interaction. Spatial exploration is intertwined with cultural and anthropological exploration. According to Bernal, when Hernán Cortés sets sail from Cuba towards the mainland in 1519, not only is he already intentioned to convert the short commercial expedition he had been commanded into sedentary expansion, but he is also aware that the great undertaking of the colonization of the New World is conditioned to a necessary miscegenation between Spaniards and indigenous. He will phrase that condition in the

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[297] In English: 'the presence of America'. Rafael Bernal, *Mestizaje y criollismo en la literatura de la Nueva España del siglo XVI*, Fondo de Cultura Económica 2015, p. 323
[298] Ivi, sub-chapter 'Las cartas de Colón y el asombro de las Indias', p. 73
[299] Ivi, chapter 'Las voces caribes de los Españoles', p. 94

principle of the 'conservación de los naturales'[300], which implies coexistence and reciprocal safeguarding between two belligerent ethnic groups.

According to Bernal, Cortés had been predisposed to cultural miscegenation from his witnessing of the tragic fate of previous Spanish foundations on the mainland, devastated by unknown illnesses and surrounding hostility of unknown natives. More deeply in his soul, the century-long conflict/exchange with the Moors, losing and reconquering lands in a permanent region-forming succession, separating and connecting the two opposite shores of the Mediterranean, had already eradicated racial scruples from the Spaniards[301].

Flocks of missionaries, humanists, and soldiers, then, could pour over the new lands with the purpose of colonizing as well as that of understanding. Columbus' motive for the exploration was that of tracing new commercial routes and possible bases for trades, while Cortés imagined the territorial expansion of the nation. The drive for the appropriation of lands, resources, and riches of various sorts was inseparable from the momentum pushing to the ethnological and anthropological investigation. The conquest of the New World was, thus, generating modern geography, made up of economy, space, and anthropology. The driving countenance of the Mediterranean model of the 'opposed but accessible shores' had been transplanted into new continents.

The anthropological succession described by Bernal lines up 'Indian Spaniard', creole, and miscegenated. At first, the displaced Spanish colon transformed by the experience of the New World lives in constant dissatisfaction for purportedly insufficient recognition of the pioneering work done to the benefit of the nation. Then, the offspring from Spanish parents born on American land is imprinted with a sense of superiority towards the natives and a

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[300] In English: 'preservation of the natives', Ivi, p. 114
[301] Ivi, p. 56

diametrical complex of inferiority towards the Europeans, which feeds anti-indigenist resentments. The final achievement of a dispassionate miscegenated awareness, which sees its own identity before the world in the integral assimilation of indigenous, Spanish, and creole characters, is identified by Bernal in the Mexican society of the XIX and XX century[302].

This latter euphemistic representation probably corresponds to a rhetoric compatible with Bernal's diplomatic office in the service of Mexico on various shores of the Pacific[303].

The sociological reality is of course else, in a nation still segregated on the basis of economic circumstances as well as somatic characters. However, the model proposed by Bernal to interpret the linguistic and cultural succession during the process of Hispanization of America is surprisingly compatible with the scope of contemporary design practice intended as a contribution to the region-forming process at a geographic scale.

In particular Sarkis' reformulation of Abulafia's Mediterranean paradigm of the 'opposed but accessible shores' constitutes a powerful tool in the interpretation of the evolving landscape. It represents a form of embedment of a collective and anonymous design agency in the region-forming process, way more convincing than any proposed version of mild-determinist metabolism.

Several are the correspondences between the structures and contents of Abulafia's *The Great Sea* and Bernal's *El Gran Océano*, which for the amplitude of the matters exceed this research, offering

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[302] Ivi, p. 323

[303] In fact, his monumental work, *El Gran Océano* (FCE 2012), was mainly elaborated by Bernal in the years 1960-65, when deployed to the diplomatic missions in Honduras, the Philippines, and Peru. Through his mission he had the opportunity to explore firsthand *'el campo histórico inteligible'* of the transculturation processes between the opposite shores of the Pacific, rather than their aquatic medium. His cultural activism, focused in the promotion of international collaborative studies, resulted in a "transpacific intellectual flow" between Mexico, Peru, the Philippines, China and Japan. In his contemporary fictional production, Rafael Bernal was otherwise a sharp castigator of his homeland's hypocritical rhetoric. His political stances lead him to sojourns in Mexican prisons around 1948 (see: Alfonso De Maria y Campos Castelló, 'Prólogo a la edición de FCE', in: Rafael Bernal, *El Gran Océano*, FCE 2012, p. 17).

great room for future work.

5.2 A glittering string of artificial bananas

Since her Parisian years, the glittering figure of Josephine Baker has been tied to the world of architects through subterranean exchanges, recurrent and unexpressed, which despite intense critical exploration have retained an essential obscurity. In her essay *A House for Josephine Baker*, Australian feminist architecture theorist Karen Burns argues that 'criticism's nominal project'[304], that of deciphering spaces for 'unimpeded visibility', would fail in interpreting the architectural constructs generated in Baker's name and their exterior/interior dialectics, if attention is not turned to a "discourse [on] the biography of Josephine Baker"[305]. And beyond Burn's suggestion to align architecture and Baker's life, we might even go further and align architecture and Baker's body.

Born in Saint Louis, USA, from a couple of vagabond music performers, she is an abused live-in domestic at 8, a street child scavenging her food in garbage at 13, a street corner dancer at 14, and a last-chorus-line dancer[306] in Harlem at 15, where her clowning dance moves[307] gain attention. At age 19, offered an adventurous contract by an emissary of the Theatre des Champs-Élysées, Baker sets sail to Paris along with a company of twenty African-American revue musicians and performers. *'La Revue Nègre'* is an all-black musical show, whose conception is generally attributed to Fernand Léger's excitement before the African sculpture exhibition at the *Exposition des Arts Décoratifs* of Paris 1925[308]. In the wake of the

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[304] Karen Burns, 'A House for Josephine Baker', in: *Postcolonial Spaces*, Gülsüm Nalbantoglu, Wong Chong Thai, (eds.), Princeton Architectural Press, p. 70
[305] Ivi, p. 63
[306] The comedy chorus girl at the end of the line is a traditional persona of black vaudeville. She cannot get the step upon entering the stage, but gets it better than anyone else 'breaking the place out' in the *encore*, as narrated by Patrick O'Connor in: *Josephine Baker*, directed by Susanne Phillips, written by Sarah Broughton, Forget About It Film & TV for BBC Wales, 2006, time: 5'40"
[307] Brenda Dixon Gottschild enumerates the 'shimmy', 'mooch', 'mess-around', and 'Charleston', Ivi.
[308] Carole Sweeney, *From Fetish to Subject: Race, Modernism, and Primitivism, 1919-1935*, Präger, 2004, p. 44

'negrophilie' (Negro fever) fascinating the Parisian Avant-Garde culture of the '20s, the modernist élite ends up attending rehearsals and premiere in large number[309].

Perfectly fitting the openly erotic canons of the Parisian music halls of the '20s that indulges colonial curiosity focused on exposed nudity, bizarreness, exoticness and sensuality of black feminine (but also masculine) bodies, Baker happens to be unexpectedly promoted from her chorus girl post to sharing the role of *vedette* few whirlwind days before the premiere[310].

Baker and Alex, La Revue Nègre, Teatre des Champs-Élysées 1925

There she opens the show doing splits in the air while being carried on comedian-dancer Joe Alex's shoulders, with nothing but a pink flamingo feather between her legs for the canonic *'loufoque'* (crazy) choreography[311]. Her body shaking in a tiny kilt of plumes, climbing onto Alex's ebony mass and swinging around it, closes the show with the other expected *topos*, the erotic choreography,

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[309] Ivi, p. 45. Sweeney mentions Man Ray, who took photographs of the cast, Jean Cocteau, Robert Desnos, Blaise Cendrars, Francis Picabia, Paul Guillaume, Fernand Léger Van Dongen,

[310] Oliver Roueff, 'Politiques d'une "culture nègre": La Revue Nègre (1925) comme événement public', in: *Anthropologie et Sociétés*, vol. 30, n° 2, 2006, p. 67

[311] "She made her entry entirely nude except for a pink flamingo feather between her limbs; she was being carried upside down and doing the splits on the shoulder of a black giant. Mid stage he paused, and with his long fingers holding her basket-wise around the waist, swung her in a slow cartwheel to the stage floor, where she stood… She was an unforgettable female ebony statue." Janet Flanner, 'Paris Letter November 14, 1925', in: *The New Yorker*, Nov 1925

interpreted in *'la danse sauvage'*. Perpetuated by Paul Colin's posters and, later, his lithographic album *Tumulte Noir*[312], *'la danse sauvage'* projects the entire company in a European tour until an abrupt interruption in Berlin. There, enticed by the director of the *Folies Bergère* Paul Derval, Baker breaks her contract and returns to Paris to feature as the uncontested diva of the production *La Folie du Jour*, where she first appears dancing in a banana skirt as Fatou in 1926. Fatou is a gracious sexy little savage that descends from a tree in the jungle to teases a white explorer shaking her bananas.[313] That first

Left: Baker as Fatou teasing the explorer in a rubber banana skirt, from the printed program of 'La Folie du Jour', Folie Bergeres 1926-7.
Right: Baker in a rubber banana skirt, Folie Bergeres around 1926

banana skirt with the primitivist looks of a natural tuft of small bananas jiggling curved towards the inside in various rows, will be replace in next year's production *Un Vent de Folie*. A sophisticate string of longer bright yellow bananas, elegantly spaced, pointing outwards, and beautifully lined with sparkling crystals, comes to embody the manmade improvement of the natural, the work of art elaborating on the primordial, modern primitivism. A Freudian representation of the playful empowerment over a multitude of

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[312] On Paul Colin's *Tumulte Noir* album of 1927, see: Karen Dalton, Henry Gates Jr., 'Josephine Baker and Paul Colin: African American Dance Seen through Parisian Eyes', in: Critical Inquiry, Vol. 24, No. 4, Summer 1998, pp. 903-934

[313] Andrea Barnwell, 'Like the Gypsy's Daughter: or Beyond the Potency of Josephine Baker's Eroticism', in: Joanna Skipwith (ed.), *Rhapsodies in Black: Art of the Harlem Renaissance* (catalogue), Hayward Gallery / Institute of International Visual Arts / University of California Press 1997, p. 85

erected phalli, the banana costume will become a *topos* of Baker's artistic self-agency in numerous variations.[314] The artful string of beautiful bananas, however, can be regarded as a striking manifestation of the tension towards a *mètissage* (miscegenation), equally permeating the Parisian *avant-garde* art scene and the European late-colonial society that had expanded its violence over vast exotic territories and was now returning a gaze imbued with a different desire.

5.3 Modernist Primitivism

According to Oliver Roueff, Baker's seduction is based on three unresolved ambiguities elaborating upon eroticism, namely savage and civilized, feminine and androgynous, sensuality and innocence[315]. Black feminism and cultural studies theorist Mae Henderson also speculates that the vast interest instantly raised by Baker's primitivist performances are to be situated in the context of the French *belle-époque* colonialism colliding with the explosion of modernity at the beginning of the XX century.

5.4 Colonial geographies

The colonial tradition of 'ethnographic display' of primitive manifestations precipitates, in fact, into the modern 'erotic/parodic performance' of the *Revue Nègre* producing a 'powerful iconography' of the *métissage* of 'modernist primitivism'[316]. Henderson, thus, identifies the binary voyeurism/exhibitionism with the binary colonizer/colonized, as the obsession of the former for looking

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[314] Alicja Sowinska, 'Dialectics of the Banana Skirt: The Ambiguities of Josephine Baker's Self-Representation', in: Michigan Feminist Studies, Vol. 19 'Bodies: Physcial and Abstract', 2005-06. Sowinska describes Baker's banana skirt as a collective creation to which one of Paul Colin's posters for the Revue Nègre must have contributed with a fundamental intuition. There first appears a transfiguration of Backer's body in animalistic countenance, veiled by a tuft of bananas. Jean Cocteau's artistic direction and many other characters peopling the music hall scene of the '20s, confusedly mentioned in Baker's autobiographies including herself, must have variously contributed to the gradual evolution of the costume from the jingling rubber tuft to the glittering bananas string.
[315] Oliver Roueff, 'Politiques d'une "culture nègre": La Revue Nègre (1925) comme événement public', in: Anthropologie et Sociétés, vol. 30, n° 2, 2006, p. 70
[316] Mae Henderson, 'Josephine Baker and La Revue Negre: from ethnography to performance', in: Text and Performance Quarterly, Vol. 23, Issue 2, April 2003

(male) opposed to the desire of the latter to be looked at (female).

On a larger geographical scale, the three ambiguities suggested by Roueff can be equally referred to as binaries plotting the colonial dialectic between colonized and colonizer that generates the miscegenated space of new continents. Those binaries, in fact, plot the geographic divergence between the 'rhizomatic' and the 'arborescent' models, the East and the West envisioned by Jean Deleuze and Felix Guattari[317]. The various articulations of that divergence, such as 'Oceania' vs. 'Europe', the 'steppe-and-garden' or 'desert-and-oasis' vs. the 'forest-and-field', the 'replanting-of-offshoots' vs. the 'sow-and-reap', correspond to the fracture through which liberated sexuality gets rid of the genealogic imperative[318]. The process of 'becoming-' through masochist practice indicates sexuality as the field of deterritorialization/reterritorialization parallel to geographic imprinting.

5.5 Mythic persona

The string of artificial bananas precipitates, then, the transfiguration of Baker, stricken by worldwide celebrity, into a mythical persona and a symbol of transcultural miscegenation. The fact that two years later, after long of vocal training, she is ready to play the lead role in Jacques Offenbach's operetta *La Creole*, sanctions the formidable transformation from *'petit danseuse savage'* to *'grande diva magnifique'*[320], or the 'creole goddess'.

5.6 Cet obscure objet du désir colonial

Baker was the object of desire of an entire generation, the muse of among others Hemingway, Scott Fitzgerald, Picasso, Dior. Carole Sweeney elaborates on Raymond Williams relating 'aesthetic modernism' and 'imperial capitalism', to note that the "cosmopolitan access to subordinate cultures that European modernism enjoyed [was simultaneous to] the concentration of capital in colonial

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[317] Gilles Deluze, Felix Guattari, *A Thousand Plateaus*, tr. B. Massumi, The University of Minnesota Press, 1987, p. 18
[318] Ibid.
[320] A popular quote from British singer Shirley Bassey

territories"[321]. According to Sweeney, 'radical innovators of architectural form' such as Le Corbusier and Adolf Loos among the modernist *avant-garde*, were inspired by Baker's 'denaturalized' body for its participation in both modernist and primitive aesthetic[322].

Cultural historian Brenda Dixon Gottschild anchors the body of Baker to a spatiality that rhizomatically reconnects the micro-scale of the object-subject to the macro-scale of geography by stating that "[Baker's] black dancing body [disrupted the picture of] the monarchical, hierarchical, vertically aligned, body of European ballet"[323]. Baker's 'denaturalization' is performed by overriding the verticality of the sedentary subject with the obliqueness of the nomadic subject through movements that go back to the primordial salvage and the baboon that swings on a liana. While overthrowing the European mode, the 'awkward becomes beautiful', the 'silly savvy', and 'everything sexy'.[324]

By Deleuze-Guattarian terminology, to move from the sphere of art to the geophilosophical plateau, Baker's 'denaturalized' body can be better said to be the 'body without organs', or the 'line of flight',[325] that rhizomizes a miscegenates the territory of modernity.

5.7 Orientalism, or the colonial perspective of landscape urbanism

Our view over the landscape is tightly related to colonial perspectives. Mostafavi and Najle's 'manual for the machinic landscape'[326], the collection of essays and projects intended to be foundational to the movement of landscape urbanism, was reviewed earlier as a regressive counterpart to Rowe's concept of the 'middle landscape' and Sarkis' idea of the 'region-forming' process, while

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[321] Carole Sweeney, *From Fetish to Subject: Race, Modernism, and Primitivism, 1919-1935*, Praeger, 2004, p. 48
[322] Ibid.
[323] Brenda Dixon Gottschild in: *Josephine Baker*, directed by Susanne Phillips, written by Sarah Broughton, Forget About It Film & TV for BBC Wales, 2006, time: 12'30"
[324] Ibid.
[325] Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, tr. B. Massumi, The University of Minnesota Press, 1987
[326] Moshen Mostafavi, Ciro Najle, (eds.), *Landscape Urbanism: A Manual for the Machinic Landscape*, AA 2003

formulating a contemporary idea of landscape *continuum* in this research.

In it, Hight's 'Portraying the Urban Landscape: Landscape in Architectural Criticism and Theory, 1960-Present'[327], far from being the announced historical-critical reconstruction, represents the systematic manifesto of the movement following Corner's conceptual foundation. Hight's analysis of landscape relies on the concept of 'orientalism' derived from Edward Said. "The 'other' […] plays a constituent part in constructing the identity of the imperial power"[328], in order to describe the relationship between landscape practice and architecture. The parallel between the binaries 'colonizer/colonized' and 'architecture/landscape practice' results extremely pertinent to our matters.

Our earlier discourse on 'miscegenation'[329] constitutes a construct specular to that of the 'orientalism', that is the possible role-reversal in the architecture-landscape contamination of ethos advocated for landscape urbanism. In fact, if landscape is the 'adjacent other' to architecture, then, in line with the 'orientalist' formulation, it is architecture, the colonizer, the term that is being redefined by the 'adjacent other', the landscape, the colonized. The actor of the self-reformulation is in this case architecture, the colonizer.

5.8 Miscegenation

On the other hand, the 'miscegenation' model implies the specular contamination of the colonized, landscape, from exposition to the colonizer, architecture. In the 'miscegenation' model, the colonized is the protagonist. The colonized is, in fact, the agent of its own reformulation on the basis of the hybrid knowledge acquired.

Rather than exclusive alternatives, the

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[327] Christopher Hight, 'Portraying the Urban Landscape: Landscape in Architectural Criticism and Theory, 1960-Present', in: Moshen Mostafavi, Ciro Najle, (eds.), *Landscape Urbanism: A Manual for the Machinic Landscape*, AA 2003
[328] Ivi, p. 25, note 4
[329] See: sub-chapter '5.1 Geography, discovery, colonization, and miscegenation'

'orientalism/miscegenation' dialectic is more of a reciprocity, recording prevalence of movement in one direction or the other. After all, the colonizer/colonized dynamics can be seen in Deleuze-Guattarian terms, where both deterritorialization and reterritorialization processes imply the secondary presence of the other. But, despite this reciprocity, the construct proposed in this research is, thus, that of 'miscegenation'. In Deleuze-Guattarian terms, it can be described as a self-operated reterritorialization of the colonized, following its deterritorialization produced by the exposition to the colonizer. That is a prevalence of emancipatory cosmopolitanism of the colonized over auto-absolutory exoticism of the colonizer.

We therefore advocate for the prevalence of the virtues of 'miscegenation' over the hypocrisy of 'orientalism', that is, in strictly disciplinary terms, the prevalent self-redefinition of landscape practice over its colonization by transplants of architectural 'ethos'.

5.9 Self-reformulations

As of Baker, we could conclude that she is self-reformulating herself after the deterritorialization operated on her by colonialism. As the colonized, Baker is the main subject of the unrequested disruption operated on her by colonialism (heteronomous deterritorialization), as much as she is the main subject of the self-reformulation (autonomous deterritorialization) that she is operating on herself by redefining her characters. We can consider that 'miscegenation' records the prevalence of self-deterritorialization of the colonized, for which heteronomous disruption is the triggering factor. Both disruption (heteronomous deterritorialization) and self-reformulation (autonomous deterritorialization) combine in a process of deterritorialization culminating in the self-reformulation of Baker's persona and body.

5.10 Unsolicited attentions

In 1928, Loos designed for Baker a famous unbuilt black-and-white-striated house on the Parisian Avenue Bugeaud, for which

neither trace of a commission, nor of reaction exists. Le Corbusier fell to Baker's feet the next year, in 1929, during his transatlantic journey from Buenos Aires to Bordeaux on ocean liner Lutétia. A photo shows him in a black-and-white-striated costume staring at Baker during a fancy-dress reception. He would later insistently write to solicit a reunion and receive a polite rejection penned by Baker's husband, Pepito Abatino[330]. Both episodes can be qualified as unsolicited attentions, paralleled by the black and white stripes, a coincidence in which some read Le Corbusier's derisive parody to Loos' project.

Loos' design for Baker house, however, has been the subject of extensive critical exercises across time, as telling of the relationship between Modernism and one of its most conspicuous muses.

Farès el-Dahdah's classical reading of Loos' project appeared on Assemblage 26, briefly retraces "a narrative history of an architecture complicit with a subject's affects"[331]. El-Dahdah evokes a number of buildings structured as 'metaphors of the protagonist's love' starting with the oneiric ruins of the *Hypnerotomachia Poliphili* to end up focusing on *Le petit maison*, the architectural fantasy described by Jean-François de Bastide in his amorous novel of 1763, based on Jaques-François Blondel distributive and decorative lessons.

The parallel between the unimplemented architectural compositions of *petit maison* and Baker House elaborates on several levels, but mainly on the correspondence of the building's distribution with the topography of the occupants' sentiments. However, while in the case of Bastide's novel the unfolding distribution of Marquis Trémicour's *petit maison* corresponds to the fluctuating topography of his guest Mélite's affects, in the case of the Baker House the architecture's composition ends up

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[330] J.K. Birksted, *Le Corbusier and the Occult*, MIT Press, 2009, note 143, p. 345

[331] Farès el-Dahdah, *The Josephine Baker House: For Loos's Pleasure*, Assemblage 26, MIT 1995, p. 73

transubstantiating the desire of its own creator. Loos is, thus, trying to compensate for the absence, or refusal, of the object of his colonial desire, Josephine, by fantasizing her architectural transcription.

El-Dahdah describes Loos' design as 'an *admirateur*'s letter'[332], remarking the parallel with Le Corbusier's written *avances*. As an 'instrument of tactile extension', laden with no specific meaning but that of yearning, the amorous gift of the project is "a metonymic object to occupy the space where the other is not"[333]. More than a machinery of seduction , it is, thus, a fetish prosthesis accompanied by Roland Barthes formulation: "with this object, I touch you with my phallus". In fact, we could say that Baker is the landscape and Loos is trying to colonize her by architecture.
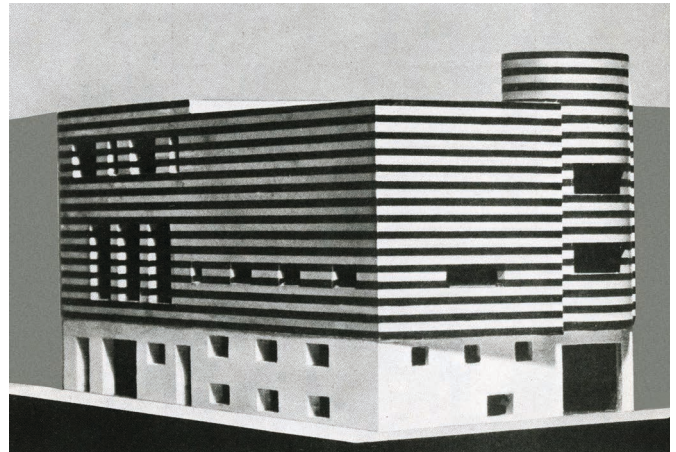
Baker House, model of Loos' 1927 project.

The metonymic character of the design is remarked also in the "flagrant script of Josephine's body" 'daubed' on the outside[334] in horizontal black stripes over the blank façades of Loos' architecture. The black stripes echo the livery of exotic zebras, macabrely flayed to line the walls with an *animalier* living tapestry. The black stripes also recall the horizontal line of the feminine body waiting to be penetrated by virile verticality. In *Ornament and Crime* Loos narrates

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[332] Ivi, p. 75
[333] Ivi, p. 76
[334] Ivi, p. 77

that a primordial penetration informs the cross, in that he retraces the primitive origin of decoration. The 'Papuan' tattoo, the primeval decoration of the aboriginal body, Loos' constant reference along his essays, daubs the striped exterior of the house with its mark of primitivism as it were transferred from the very skin of savage Baker.

Loos' construction is, however, an onanistic fantasy, an impotent's autoeroticism of which the colonial prey seems even unaware. He wants her to "wear the stairs"[335], he designs for her a grotesquely windowed pool to exhibit her nudity, as an exotic animal in a zoological cage or a XIX century brothel's *"tableau vivant"*[336]. But in private she probably aspires to sobriety as much as her public persona is exuberantly breaking the rules of civilization, since Loos' gift does not receive any documented reply, not even by hand of Abatino.

5.11 Uneven parallels

El-Dahdah's *petit maison*/Baker House parallel is, thus, quite uneven, for assimilating a bachelor's machinery of seduction with an onanist's apparatus of self-deception. However, the nucleus of the suggested correspondence between the XVIII century's *topos* of the *boudoir* within a *hotel particulier* and the pool construct in Baker House is equally relevant.

Both are specially intimate rooms, hidden in the interior of the architectural body, accessed from the sleeping quarters, and firmly "codified as a woman's territory"[337], where in some cases a lover can be allowed. Illumination is indirect and includes special effects of reflection, which in one case are produced by the mirror cladding of the walls, in the other by the protean multiple reflexes of water, whose suspended volume is pierced through by porthole windows. In both cases the real space is transfigured. The walls of Trémicour's *boudoir* are "covered with mirrors whose joinery was concealed by

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[335] Ivi, p. 79
[336] Ibid.
[337] Ivi, p. 80

carefully sculpted, leafy tree trunks […], heavy with flowers and laden with chandeliers" [338], so that it "could have been mistaken for a natural woods"[339]. The real manmade space of the *boudoir* is thus artfully converted into a fictitious natural environment. Similar is the case of Baker House's pool. In both cases a refined play of light dissolves the box of the room.
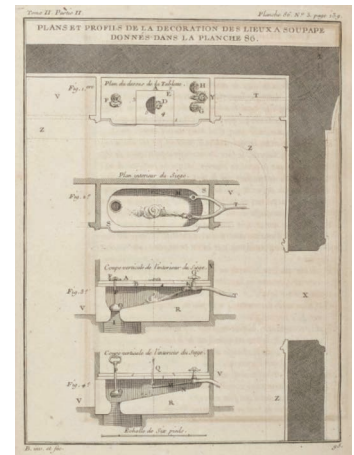
Elevation of company room with landscaped parietal paintings and flushing toilet,
Jacques-François Blondel, De la distribution des maisons de plaisance, 1738.

This expansion of a physical interior into a mental exterior, such as the endless space of Baker House's pool and *petit maison*'s *boudoir*, is a composition technique that would be largely adopted under different circumstances by Italian radicals starting with Archizoom's No-Stop City project of 1969. A miniature-like territorial module is endlessly multiplied by the reflections of the four mirroring sides of the containing box.

Commenting on the *petit maison* and its machinic furniture, Anthony Viedler attributes the dropping of the traditionally intended 'fiction of architecture' "in favor of an art of endless mechanical manipulation of space", among others, to the Marquise de Sade's *mise-en-scène* for the rituals of the *Cent-vigint jours de Sodome* (1785)[340]. The same erotic manipulation of real space is made more

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[338] Jean-François de Bastide, *The Little House: An Architectural Seduction*, tr. and intr.
Rodolphe El-Khoury, Princeton Architectural Press, 1994, p. 75
[339] Ivi, p. 76
[340] Ivi, Anthony Viedler, *Preface*, p. 15

sophisticated and aware in *Superstudio*'s mirror chamber of the *Supersurface* installation at MOMA in 1972, in which the visitor is immersed. Tafuri's accusations of senseless auto-eroticism and psychedelic delirium targeting the *neo-avant-garde*, are referred to the production of such fictitious spaces by means of a depraved manipulation of architecture, tending to replace the entire reality with 'communication'[341].

5.12 Re-paradigmed worlds

One Saturday afternoon, Danielle De Niese had just finished her performance at the New York Metropolitan Opera playing Despina in *Così Fan Tutte* to shed some light on Baker's seductions over the world of architecture.

My friend and music connoisseuse Miss O., insisted that Susanna Phillips, the other soprano and actual *primadonna*, had a more powerful voice. But De Niese sings the Italian lyrics with a spell -I hardly catch a few words- that transmutes the language into an unknown birdsong flashing plumage all around.

Mozart and Da Ponte's opera buffa of 1790 is set in Naples and tells the story of two ladies from Ferrara engaged with young army officers. The daring young men improvidently accept a wager from Alfonso, an old cynical philosopher, who challenges the faithfulness of their dames. At the end of a series of amusing turnarounds, deftly managed by the young housemaid, Despina, both ladies end up falling to the court of two mysterious suitors,

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341 See: Manfredo Tafuri, 'Design and Technological Utopias', in: Emilio Ambasz (ed.), *Italy: The New Domestic Landscape*, MOMA 1972, p. 394. Generally referring to radical architecture, or neo-avant-garde, or counterdesign, or anti-utopias, Tafuri chiefly addresses his repeated invective along the text to Achizoom's *No-Stop City* and Superstudio's *Continuous Monument*, although Superstudio remains a secondary interest of his critique. In his famous essay *L'Architecture Dans Le Boudoir*, Tafuri's first target is again Archizoom's and Archigram's 'abstractos furores' and the incomprehensible 'sentido general de su agradable masoquismo'. Their work is interpreted as an attempt to "investir todo el ambiente físico de [c]quanta de información exaltantes, en su esfuerzo [...] de atribuir al mundo de la existencia cotidiana una estructura autónoma comunicante". That is replacing 'words and things' with 'communication', or 'structures' with 'superstructures'. See: Manfredo Tafuri, *La esfera y el laberinto*, GG 1984, p. 516-17. As of the 'psychedelic delirium', see also: subchapter *7.8 Failed leaps into artificial paradises* in this text.

whose noble Albanian disguise conceals no one else but their fiancées.

During the Glyndebourne Opera House Festival, De Niese accepted to shoot an interview on her unique voice warming up exercises. "Airflow – Trilling – Nasal Resonance… open up cheek muscles, loosen up tongue…". But with De Niese 'trilling' becomes a 'tongue-to-lip trilling', among a bunch of other variations. A Sri-Lanka Burgher of Dutch descent, when De Niese 'machines' her voice, she embodies 'the creole'. With reference to linguistic paradigms, the creole is the overcoming of the pidgin. Consequent to the relocation of European groups along colonial patterns in the 'New Worlds', the pidgin is a plane displaced fusion of two or more languages. The creole, instead, is the language of new natives, generations after that fusion. Not a language one can adopt by will, it is a cultural confluence in which one is born, that allows the subject to reformulate their horizon by re-paradigming new worlds, where the 'creole' is a more simply spelled substitute for 'miscegenation'.

5.13 The reign of birds

Deleuze Guattari discuss the "problem of the machining of the voice" as related to the "becoming-woman" and "becoming-child" of music, with reference to Dominique Fernandez' *Porporino ou les mystères de Naples*[344] (Grasset 1974), a novel on the life of a *castrato* opera singer. The concept of the 'machining of the voice' is specifically related to reformulations of opera singing modalities: with the 'head voice' the countertenor sings above his voice and his voice "operates inside the sinuses and at the back of the throat and the palate without relying on the diaphragm or passing through the bronchial tubes", while with the 'stomach voice' the *castrato* "gives "carnal matter to the imperceptible, impalpable, and aereal".[345]

Marcel Moré's *Le Dieu Mozart et le monde des oiseaux*[346]

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[344] In English: Porporino or the Mysteries of Naples
[345] Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, tr. B. Massumi, The University of Minnesota Press, 1987, p. 303
[346] In English: God Mozart and the World of Birds

(Gallimard 1971) is a second reference to draw a parallel between Mozart's musical and vocal innovations and a process of "becoming-horse" and "becoming-bird" that characterizes the opera production in the second half of the XVIII century and the first three decades of the XIX centuries. Mozart's *accenti*[347] draw large diagonals transfiguring by analogy the horse's movement over the scores, while through 'embellishments' such as *gruppetti*, *appoggiature*, *staccati*, o *spiccati*[348] "the human musician is deterritorialized [that is transfigured] in the bird"[349].

Mozart's *Così fan tutte* (1790), composed little before his death, can probably be regarded as the epitome of the "becoming-bird" of baroque music. The deflagration of the 'embellishments' appears to be interpreted as potently by De Niese's 'tongue-to-lip trilling' as it had been by Porporino's androgynous voice in the 1770s. Mozart, Porporino, De Niese, and Baker are gods and demons of the 'reign of birds' who re-paradigm worlds.

5.14 Légion d'Honneur

The aura of Baker's persona is publicly recognized after the end of the Second World War, when she is surprisingly awarded the 'Croix de guerre avec palmes', the 'Rosette de la Resistance', and the 'Légion d'Honneur' under the mandate of French President Charles De Gaulle.[350] Starting at the outbreak of the Spanish civil war, she had worked as an undercover agent for the French intelligence, digging secret information from Italian, Japanese, and German

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[347] An *accento* is an emphasis placed on individual notes,

[348] A *gruppetti*, *appoggiature*, *staccati*, *spiccati* are musical 'ornaments' not strictly necessary to carry the line of a melody. Subtracting from a principal note's time-value, an *appoggiatura* is an added higher or lower note. A *gruppetto*, or 'turn', is a figure composed about a principal note, assembling a higher note, the note itself, a lower note, and the note itself again. The *staccato*, is a sequence of notes of shortened time-value for each to be detached from the next, applying chiefly to wind instruments, while the *spiccato* is the technique of bouncing the bow on the strings to detach one note from the other.

[349] Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, tr. B. Massumi, The University of Minnesota Press, 1987, p. 304

[350] Still in 1936, Baker had been called 'negro wench' by the New York Times upon her unacclaimed return to America, with the intention of relegating her to the censured space of segregation.

diplomatic sources. Braving out the risk of immediate execution, she had been transferring the documents hidden in her music sheets as well as in her panties, incessantly crossing national boundaries in Europe, South America, and Africa. Baker had self-reformulated herself twice, first from exploited juvenile to creole goddess, then from *grand diva magnifique* to icon of feminist, social, political, transnational, and racial emancipation, and twice her body had re-paradigmed new worlds.

Baker receives the Croix de guerre avec palmes and the Légion d'Honneur from General Martial Valin, Câteau des Milandes 1961.

5.15 Miscegenated spaces of Nueva España

A review of the typical arrangement of Nuevo-Hispanic public space grounds abstract notions of 'miscegenation' into practical terms. The process of hybridization between the Mesoamerican open space model and the type of the Euro-Mediterranean plaza, overlaid throughout the Spanish conquest,[351] is the spatial correspondent of the equivalent process of cultural 'miscegenation' described by Bernal and, graciously, precipitating in Josephine Baker's glittering string of bananas.[352]

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[351] See: Logan Wagner, Hal Box, Susan Kline Morehead, *Ancient Origins of the Mexican Plaza. From Primordial Sea to Public Space*, University of Texas Press 2013

[352] After the end of the Second World War, most surprising for her countrymen, the 'negro wench', as she had been called by New York press in 1936 to relegate her into the margins of segregationism, is awarded the 'Croix de Guerre', the 'Rosette de la Resistance', and the 'Legion d'Honneur' from French President Charles De Gaulle. Starting at the outbreak of the Spanish civil war, she had worked as an undercover agent for the French intelligence, digging secret information from Italian, Japanese, and

The Mesoamerican open space is an uncontained liquid extent, a material referent of the 'primordial sea' of genealogic myths, identified by a distribution of masses, sculptural pieces or buildings, which transfigure characteristic arrangements of rocks, mountains, or other natural features. It is a manmade transcription of surrounding landscape assemblages. The type of the Euro-Mediterranean plaza is a contained zone, in which the traditions of the Greco-Roman agora-forum, the medieval market place, the Vitruvian ideals reinvented by the Renaissance, and the Islamic *maidan* have confused.

The spatial organization at the core of the colonial cities founded by the Spaniards in *Neuva España* during the XVI and XVII centuries, always imply a composite assemblage that, intentionally or not, hybridizes the type of the Euro-Mediterranean plaza with an openness characteristic of Mesoamerican arrangements. An
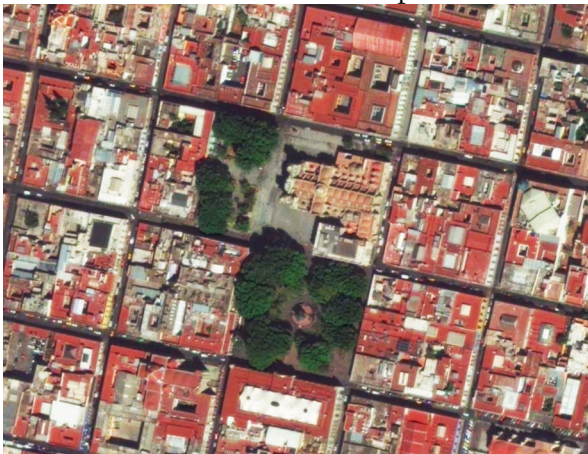
Public space system in the historical center of Oaxaca, Mexico, with zocalo square, cathedral, atrium, and alameda within Hippodamian grid

exemplary case is that of the *zocalo* of Oaxaca, where the central public square is flanked north by the side of the cathedral occupying large part of an urban block. A residual C-shaped area left open

German diplomatic sources. At the risk of her own life, she would then transfer the documents hidden in her music sheets as well as in her redolent panties, incessantly crossing the boundaries in Europe, South America, and Africa. The self-reformulation of Baker had turned the girl with the banana string into an icon of feminist, social, political, and racial emancipation.

around the *pronaos* of the cathedral functions as the sacred *atrium* while retaining a civic use. The *alameda*, a rectangular plaza densely planted with trees attached to the west side of the *atrium*, reinforces an east-west axis perpendicular to the north-south axis of the main square. The result is an L-shaped urban ensemble formed by the open spaces of the *zocalo* and *atrium-alameda* jointed by the cathedral. The *zocalo* and the *atrium-alameda* are fluidly connected on a south-east to north-west diagonal. The Oaxacan *zocalo* area is a 'miscegnated' urban assemblage resulting from the hybridization of spatial types of diverse origins.

A similar process of miscegenation is represented by various types of Nuevo-Hispanic enclosed courtyard, combining Mesoamerican triad-centerings, quincunxes, and, quadrangles with Mediterranean cloisters, *horti conclusi*, and madrasas.

5.16 Geography of miscegenated continents

The geography of the miscegenated continents, the 'conglomerate' of nature and artifice confused, illustrates the "dark zones of the atlas of the picturesque" described by Iñaki Ábalos and Juan Herreros, where an "immediate, unified sense of beauty", allows for architecture to be "as meaningful in Lagos and Quito as it is in New York and Düsseldorf"[353]. In von Humboldt's words, the geography of miscegenation will be depicted by the 'landscape painting' only "when the great artists cross the frontiers of the Mediterranean […], when they are able to embrace the immense variety of nature."[354]

5.17 Reign of insects

In the '30s of the XIX century, it will be the rise of Verdi's and Wagner's voices, reterritorialized on the in the dual-gender system, to sanction the demise of the Baroque musical wave, the oblivion of the androgynous option interpreted by *castrati* such as Porporino,

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[353] Iñaki Ábalos, Juan Herreros, 'Journey Through the Picturesque (a Notebook)', in: Moshen Mostafavi, Ciro Najle, (eds.), *Landscape Urbanism: A Manual for the Machinic Landscape*, AA 2003, p. 57
[354] Ivi, p. 52

and the early overshadowing of Rossini's and Bellini's modes.[355] According to Deleuze Guattari, despite their capitalistic and bourgeois drive, Verdi's and the Wagner's reformulations will eventually result in the diffusion of "new molecular flows" leading to Debussy's "molecularization of the motif", by virtue of their chorality and lyricism, and the consequent "dissolution of form". The reign of the voice is thus succeeded by the reign of the orchestra, where the voice is integrated. The "reign of birds", vocal beings, thus, is succeeded by the "reign of insects", instrumental beings, with "their vibrations, chirring, rustling, buzzing, clicking, scratching, and scraping", which seems to acoustically allude to the expansion of contemporary 'emergent' systems and diffusive occupation of the territory.

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[355] Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, tr. B. Massumi, The University of Minnesota Press, 1987, pp. 307-8. In fact, Rossini (1793-1868) was active until the fourth decade of the 1800s, while Bellini (1801-1835) did not survive the early triumphs of Verdi (1813-1901; active 1839-1893) and Wagner (1813-1883; active 1832-1882).
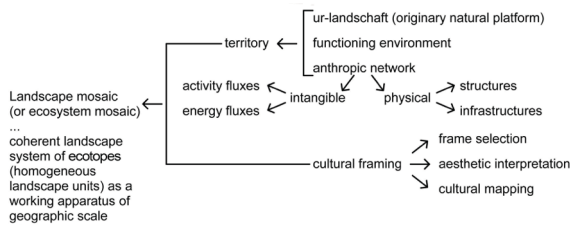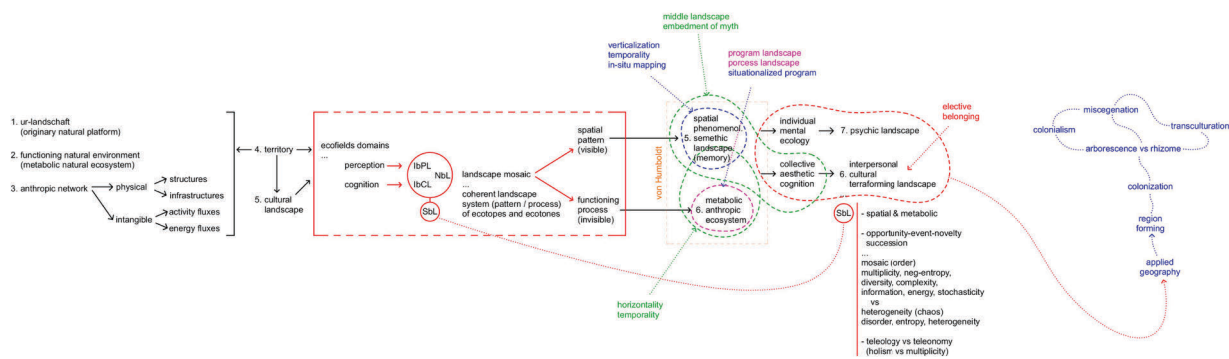
Conventional landscape paradigm. (rp)
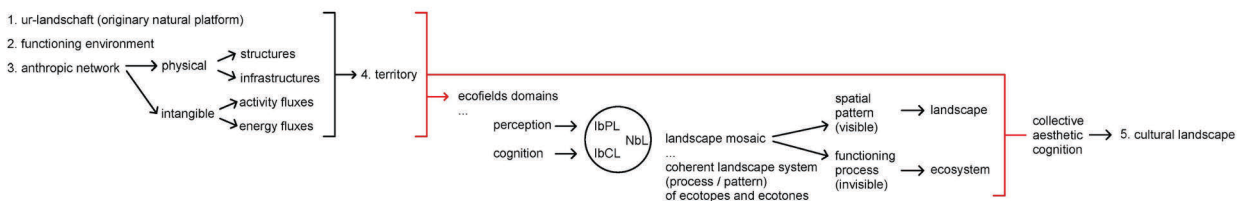
Symbiotic landscape paradigm combining scientific-cognitive and geophilosophic-atmospheric components, version II. (rp)

Symbiotic landscape paradigm combining scientific-cognitive and geophilosophic-atmospheric components, version VI. (rp)
See p. 154-5 for enlargement

6. Multiplicity of a Construct

The concept of 'landscape' in several different conjugations has recently gained concurrent centrality in the discourse on architecture as well as aesthetics, showing a surprising osmosis, while consolidating autonomous disciplinary branches in both fields: landscape and environmental design in the former and landscape aesthetics in the latter.

In his entry *Estetica ambientale* (2010) in the *Enciclopedia Treccani*, Paolo D'Angelo focuses on the recent interest in 'environmental aesthetics' and 'natural beauty', identifying the confrontation between the 'scientific-cognitivist' and the 'geophilosophical' and 'atmospheric' models. D'Angelo identifies the object of the former with the mechanics of the environment, a physical-biological apparatus, assigning to the latter exclusive competence over the landscape, a relational-cultural construct[356]. The shortsighted juxtaposition of 'philosophy', to which the discourse on the landscape purportedly pertains, vs. 'ecology and architecture', regarded as improper interpreters of the theme[357], ostracizes useful contributions. In fact, the orchestration of paradigms proceeding from different disciplinary backgrounds shows enormous potential for tackling the novel challenges posited by the extended notion of landscape.

The instrumental use of philosophical paradigms to inspire,

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[356] "tanto [il modello] geofilosofico quanto quello atmosferico recuperano […] un tratto cospicuo della storia del concetto di paesaggio, eliminando l'equivoco […] di considerare il termine paesaggio come del tutto equivalente a quello di ambiente. E invece l'ambiente è un concetto fisico-biologico, laddove il paesaggio è un concetto relazionale, ha a che fare con il modo in cui ci rappresentiamo un territorio e ci sentiamo in esso". Paolo D'Angelo, entry 'Estetica Ambientale', in: *Enciclopedia Treccani*, 2010

[357] "il discorso sul paesaggio sembra migrato verso altre discipline, come l'Architettura e l'Ecologia. Questo libro vuole invece riaffermare che il paesaggio è un oggetto precipuo della riflessione filosofica, perché non può essere adeguatamente compreso e salvaguardato se ci si rifiuta di prendere in considerazione la sua dimensione estetica". Paolo D'Angelo, introduction to *Estetica del Paesaggio*, Quodlibet 2010

support, or experiment with novel design approaches is widespread among architects, both honestly and speciously. In his contribution to *Natural Histories*, the catalog of the exhibition on Herzog & de Meuron's models and material archives curated by Philip Ursprung, Gernot Böhme develops the concept of 'atmosphere as the subject matter of architecture'[358]. Atmospheric architecture is, in fact, a derivation of his more general paradigm of 'atmospheric landscape'. Böhme situates architecture in the modulation of perceptive subject/surroundings interaction. A subject explores space through 'bifocal vision', 'movement and focusing function', and completes it by sensing a 'mood' for taking part in the scene. A relational *locus* of 'contiguity and surroundings' and a measurable *spatium* of 'distance and scale' are thus subjected to multisensorial 'concentrations', 'orientations', 'articulations', and 'deformations' due to the "incorporation of the subject's physical presence" and the experienced 'atmosphere'[359]. As noted by D'Angelo, Böhme's assimilation of architecture with the design of a larger stage, in the sense of a 'phenomenological landscape', draws on both the romantic science of nature (Johann W. Goethe, Alexander von Humboldt, and Carl Gustav Carus) and Edmund Husserl's 'intersubjective phenomenology'[360]. However, the derivation of Böhme's atmospheric paradigm is clearly Nietschian with reference to the "vaporous region of the unhistorical" that is "like an atmosphere where life alone can germinate"[361]. The notion of the vaporous unhistorical passes over to Böhme via Deleuze Guattari, who reformulate it into the idea of "geography as opposed to history"[362] to lay the foundations of geophilosophy.

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[358] Gernot Böhme, 'Atmosphere As The Subject Matter of Architecture', in: Philip Ursprung (ed.), *Natural Histories*, Lars Müller 2006, p. 398-406
[359] Ivi, p. 403
[360] Paolo D'Angelo, entry *Estetica Ambientale*, in: *Enciclopedia Treccani*, 2010
[361] Friedrich Nietsche, *Untimely Meditations*, tr. R. J. Hollingdale, Cambridge University Press 1997 [essays published 1873-6], p. 63-4
[362] Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, tr. B. Massumi, The University of Minnesota Press, 1987, p. 296

6.1 Atmospheric perfumes: using philosophy to do architecture

Ursprung's introduction to the chapter *Beauty and Atmosphere* in *Natural Histories* describes Herzog and de Meuron's projects as "bursting in space like iridescent soap bubbles"[363]. Ursprung's metaphor then unfolds in a parallel between 'architecture' and 'scents'. Both architecture and scents can be regarded as libraries of memory that store the materials collected via the subject's physically involving experience. In these records of subjective materials lies the faculty of the 'aura of a place' to conjure up a unique identity.

Ursprung's description certainly sounds reminiscent of Saint-Augustinian mnemonic repositories of available emotions and perceptions[364], tending to favor the individual over the intersubjective dimension, the spiritual over the social and structural.

Saint Augustine writes:

> And I come to the fields and spacious palaces of my memory, where are the treasures of innumerable images, brought into it from things of all sorts perceived by the senses. […] There are all things preserved distinctly and under general heads, each having entered by its own avenue: as light, and all colours and forms of bodies by the eyes; by the ears all sorts of sounds; all smells by the avenue of the nostrils; all tastes by the mouth; and by the sensation of the whole body, what is hard or soft; hot or cold; or rugged; heavy or light; either outwardly or inwardly to the body. All these doth that great harbour of the memory receive in her numberless secret and inexpressible windings, to be forthcoming, and brought out at need. […] For even while I dwell in darkness and silence, in my memory I can produce colours. […] Yea, I discern the breath of lilies from violets, though smelling nothing; and I prefer honey to sweet wine, smooth before rugged, at the time neither tasting nor handling, but remembering only.

Analogies between Herzog and de Meuron's designed repositories of phenomena and Aldo Rossi's idea of the 'individuality

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[363] Philip Ursprung, 'Beauty and Atmosphere', in: *Natural Histories*, Lars Müller 2006, p. 364

[364] Saint Augustine, *Confessions*, tr. E. Pusey, Nelson and Sons 1937, book X, pp. 226-8

of urban artifacts' relying on the subject's experience and memories of a place are also as obvious as largely disregarded by critics. In El Croquis n. 152-153[365], the editor Jean-François Chevrier points out the atmospheric ephemerality of Rossi's Teatro del Mondo, a paradoxical piece in the work of an architect who has always advocated for monumental permanence. The ephemeral character of the Teatro can be explained in the terms of a phenomenological, atmospheric receptivity in capturing "water, air, the elements […] and light" of the Venice lagoon, transforming architecture in a "*locus* for life and experience"[366].

Chevrier's interpretation of Herzog & de Meuron's recent work pivots on this 'atmospheric paradigm' referable to Böhme and to the philosophical reflection on the landscape. The result is that of transferring any problem of architectural composition onto the larger field of landscape. Herzog & de Meuron's claimed resourcing to the "landscape [to replace even] context, ecology, nature"[367] in the contemporary city is evident in their latest architectural practice.

In the Cultural Complex Luz of Sao Paulo, abstinence from the architectural object's formalization is intentionally pursued[368] in favor of an experiential assemblage of colors and activities that conjure up a formless space. The adoption of the 'landscape' paradigm is explicitly formulated in recurrent statements for the demise of 'style'[369], in favor of a perceptual multiversity of architecture in accordance with the 'complexity of nature'[370].

Chevrier's interpretative formula for a series of projects consists in what we could call a 'hyper-urbanist' structure with 'sub-

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[365] Jean-François Chevrier (ed.), *Herzog & de Meuron 2005 2010*, El Croquis, n. 152-153, 2010

[366] Jean-François Chevrier, 'A Conversation with Jaques Herzog and Pierre de Meuron', in: *Herzog & de Meuron 2005 2010*, El Croquis, n. 152-153, 2010, p. 39

[367] Jaques Herzog, Ivi, p. 40

[368] "The working method has become a form. […] It is a method of working that has slowly become architecture", Jaques Herzog, Ivi, p. 33

[369] "We wanted to avoid style: the idea of perception is more open", Jaques Herzog, Ivi, p. 23

[370] Jaques Herzog, Ivi, p. 22

urbanist' opening, where the 'place' is produced by the combination of the 'program's activities', while that program's visibility is organized over the structure of the manipulated landscape.[371]

The 'landscape' model adheres to the Plaza de España project in Tenerife, where a monumental roundabout plaza on the neoclassical waterfront is converted into an atmospheric ensemble recomposing the 'ur-materials' of the geological generation of the volcanic island. Jaques Herzog openly words it: "the Ocean is three thousand meters deep […] the summit of the Teide stands four thousand meters above its surface. The volcanic emergence of the island is a sculptural gesture of inexpressible violence"[372].

Countering the rhetoric of a Francoist stele, a water basin is conceived as both a "flooded town square" and a "small shallow lake". The brink of the depression draws a white sandy shore in the dark paving with the texture of lava flows, while "glass bubbles resembling water drops" are suspended for lighting, and elusive small buildings are covered with ferns like rocks with musk and lichens. The meager foliage of slow growing new plants establishes a divarication with the abundance of the pre-existing trees inscribing that "microcosmos into a temporal dimension" resonating in landscape succession.[373]

The Elbphilarmonie in Hamburg constitutes a grander example of a composition at the territorial scale, where the landscape is vertiginously transcribed "into the vertical dimension of an enormous optical machine"[374]. The 'multifunctional complexity' of a daringly articulated program is allocated according to the "(multisensorial) capacity of the human body immersed in the

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[371] Jean-François Chevrier, 'Programme, Monument, Landscape', in: *Herzog & de Meuron 2005 2010*, El Croquis, n. 152-153, 2010, p. 8

[372] Jaques Herzog, 'A Conversation with Jaques Herzog and Pierre de Meuron', in: *Herzog & de Meuron 2005 2010*, El Croquis, n. 152-153, 2010, p. 41

[373] Jean-François Chevrier, 'Programme, Monument, Landscape', in: *Herzog & de Meuron 2005 2010*, El Croquis, n. 152-153, 2010, p. 14

[374] Ivi, p. 19

world", reaching up as far as to the production of metaphors'.[375]

The architectural ensemble reconstructs a possible terrain for the exploded Hanseatic landscape. The artificial massif of the existing docking warehouse Kaispeicher A, at the very tip of the peninsula, is used to lift onto a podium the immense crystal of the programmatic clew that encapsulates the auditorium. As a territorial mirror, the crystal "captures and combines reflections from the sky, the water and the city"[376]. The undulating roofline rising up to +110 m, reflects the waves of the North Sea as well as the curves of a nomad tent.

An articulated program of civil sociality and intersubjective play, is distributed over the vast terraced platform contained in the profound fracture in between the opaque podium and the translucent crystal. The macro-composition is thus legible as a landscape construct vertically stacking assemblages of 'ur-landschaft/geology/rock', 'North Sea/mercantile mobility/nomadism/water', with the web of 'sociality/sedentary city/air in between and through'.

6.2 Elective belongings: using architecture to do philosophy

The 'geophilosophical' landscape paradigm of 'elective belongings' elaborated by aesthetic philosopher Luisa Bonesio is equally founded on Deleuze Guattari's geophilosophy as well as on the decade-long work of architect and planner Alberto Magnaghi's *scuola territorialista*, which Bonesio extensively cites and credits[377]. Magnaghi's vision of territorial heritage is based on a "structure of invariant formal matrices producing durable wealth" as well as on their recognizability and availability for adoption by non-indigenous agents[378] The opening to elective belonging tempers the regressive Heideggerian roots of geophilosophy. The territory is thus a

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[375] Ivi, p. 21

[376] See: Project 230 Elbphilarmonie Hamburg, Herzog & de Meuron's website

[377] Luisa Bonesio, *Oltre il paesaggio*, Arianna Editrice 2002, p. 6

[378] Alberto Magnaghi, *Il progetto locale. Verso la coscienza di luogo*, Bollati Boringhieri 2010, p. 299 [tr. from Italian by the candidte]

platform of interaction, intersection, and coexistence between the originary natural platform and the manmade structural and infrastructural network as well as the intangible fluxes, and social, economic, and geopolitical positioning, juxtapositions, and dynamics. The territory, therefore, it constitutes an articulate, fundamental component of the landscape underlying a merely aesthetic, and even strictly cultural, interpretation.

6.3 Metabolism: tempered cognitivism and shape-giving

The environment is a fundamental component of the 'expanded landscape' as are its aesthetic and territorial layers. Peter Baccini and Paul H. Brunner's 'metabolism of the anthroposphere'[379] aspires to calculate the flux and exchange of matter, energy, populations, and dynamic activities through a defined field (or ecosystem) in combination with cultural and institutional interaction. The concept of 'metabolism' is fundamentally centered on a quantitative engineering calculus, drifting by nature towards a form of scientific determinism.

In *Grounding Metabolism*, Daniel Ibañez and Nikos Katsikis reformulate the metabolist model[380] while aiming to define some form of intentionality (albeit collective or impersonal) implementing the shape-giving process on a regional scale. They explore the material configuration of space as a "geographical imprint"[381] of intangible "metabolic processes"[382]. But in contrast to any "metabolic determinism in which conditions on the ground are seen as a mere reflection of metabolic processes"[383], grounded metabolism "interprets design as a geographic agent [and is] focused on the physical configuration of human occupation on the

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[379] Peter Baccini, Paul Brunner, *Metabolism of the Anthroposphere*, Springer 1991
[380] "In a condition of socio-environmental transformation […] urban metabolism [suggests] an analytical basis for gauging the continuous flows of energy, material, and population exchange within and between cities and their extensive operational landscapes". Daniel Ibañez, Nikos Katsikis, 'Editorial', in: *Grounding Metabolism*, New Geographies, n. 6, Harvard 2014, p. 3
[381] Ibid.
[382] Ibid.
[383] Ivi, p. 6

ground"[384]. This attempt at reconciling the world-making agency of design with metabolic determinism, characteristic of IAAC's last meaningful off-spring[385], is interwoven in convoluted plots of jarring Ivy League *parvenu* rhetoric. On the same line, Erle Ellis' radical description of the replacement of 'biomes' (natural landscapes) with 'anthromes' (anthropogenic landscapes) over the surface of the planet[387] addresses non-catastrophic, but rather progressive prospects[388], with a more effective and sober logic. If the anthropic impact on nature extends in proportion with the sociocultural and technical capacity of increasing productivity as well as environmental control, according to Ellis, a necessary novel role for design is prefigured in the 'stewardship of global sustainability'. That is intended as a non-definitive, but rather constantly adjusting, management of the metabolisms of the planet, or anthropic ecosphere, based on realistic technological know-how, with concurrent aesthetic and ethic objectives and consequences.[389]

6.4 Ur-landschaft, territory, cultural landscape

Referring to the notions that we touched upon at the very beginning of the text, we can reconstruct a conventional chronological progression leading from '*ur-landschaft'*, or pristine natural site, to 'environment', or natural system with intelligible mechanics, and 'territory'. The latter has contained the interaction between that natural platform and the superimposed anthropic layers since the time its Renaissance equivalent *'paese'* was coined, as

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[384] Ibid.

[385] As for Ibañez, a generation formed under Guallart in the last season of IAAC as a research venture.

[387] "In the Anthropocene, there is no possibility of removing human influence from ecosystems: anthropogenic transformation of the terrestrial biosphere is essentially complete and permanent", Erle Ellis, '(Anthropogenic Taxonomies). A Taxonomy of the Human Biosphere', in: Chris Reed, Nina-Marie Lister, *Projective Ecologies*, Actar 2014, p.180. See also illustrations 'a' and 'b', Ivi, p. 170-1

[388] Erle Ellis, 'Ecologies of the Anthropocene. Global Upscaling of the Socio-Ecological Infrastructures', in: New Geographies, n. 6, Harvard 2014, p. 21-7

[389] "We have never had more power to do great things, to design better landscape ecologies both for sustenance and for nature, to create beauty, and to manage a biosphere that will nurture, please, and honor our children, ourselves, and our ancestors". Ivi, p. 180-1

Piero Camporesi pointed out[390]. Anthropic material networks with their rural, urban, and infrastructural shells and the anthropic system of intangible fluxes of activities, energies, and information traversing across the *ur-landschaft*, in fact, correspond to the metabolist model. As recurrently noted, a mature notion of territory lies in Ambrogio Lorenzetti's frescoes in the Palazzo Pubblico of Siena, where the *Effects of Good and Bad Government* are embedded in the topography of the anthropic hillsides surrounding the city. The frescoes of Siena date back to 1334 and depict an intangible regime imprinted on a spatial configuration. Be the frescoes just what we would now call a diagram (non-spatial metabolism), or a pictorial representation of the *'paese'* (spatial territory), or all that plus its cultural framing (landscape), the Sienese epiphany of landscape is still debatable.

From a contemporary viewpoint, the mere concept of landscape entails 'cultural self-awareness', beyond the concept of territory, instantiating a necessary aesthetic, inter-subjective interpretation of the territorial configuration. The endpoint of a contemporary exploration of the surrounding space cannot avoid to fathom the cultural construct that frames it, making of it a 'cultural landscape', along with its metabolic functioning. That implies a necessary combination of metabolist (scientific-cognitive), territorialist, and aesthetic (geopolitical) models.

6.5 A triclinium with water sprays: relevance of aesthetics in metabolist dynamics

We have argued before[391] that Pliny the Younger's description of his Laurentine villa in his epistle to Gallus[392] contains a mature cultural perspective of landscape as a physical and cultural construct .

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[390] "Nel Cinquecento non esisteva il paesaggio, nel senso moderno del termine, ma il paese, qualcosa di simile a quello che per noi è oggi il territorio o, per i francesi, l'environnement". Piero Camporesi, *Le belle contrade. Nascita del paesaggio italiano*, Garzanti 1992, p. 9

[391] Roberto Pasini, 'Triclini sul mare e rotte culturali', in: Graphie 66, Il Vicolo 2014, p. 60-4

[392] Pliny the Younger, 'Letter XXIII to Gallus', in: *Letters*, ed. F.C.T. Bosanquet, tr. W. Melmoth (1915), Project Gutenberg 2016

Pliny writes to Gallus:

> From the middle of these porticoes you pass into a bright pleasant
> inner court, and out of that into a handsome triclinium running out
> towards the sea-shore; so that when there is a south-west breeze, it
> is gently washed with the waves, which spend themselves at its base.

Pliny's image is particularly poetic and dense with meaning.
The marine water spray traverses the *continuum*
nature/architecture/human-person. If we consider the Pliny's
description of the *Laurentinum* in conjunction with the larger
description of the 'site' of the *Tuscum*[394], architecture conforms to
the interface between matter and the subject's concept of order as
well as between the natural environment and its inhabitants.

Pliny writes to Domitius Apollinaris:

> You would be charmed by taking a view of this country from the
> top of one of our neighbouring mountains, and would fancy that
> not a real, but some imaginary landscape, painted by the most
> exquisite pencil, lay before you, such an harmonious variety of
> beautiful objects meets the eye, whichever way it turns.

It is an aesthetic view expanding over the geographic space that
generates a 'landscape' in its plenitude. Pliny's poetic images prove
that a conscious 'cultural topography' exists in antiquity. Pliny
describes the aesthetic understanding of a mosaic produced by
socio-cultural forces acting on the physical platform, well before
Francesco Petrarca's purported ascent of Mount Ventoux[395] on the
26 of April of 1336 and his subsequent pondering on Saint
Augustine's *Confessions*.

Saint Augustine's verses "And men go abroad to admire the
heights of mountains, the mighty billows of the sea, the broad tides
of rivers, the compass of the ocean, and the circuits of the stars, and

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[394] Pliny the Younger, 'Letter LII to Domitius Apollinaris', in: *Letters*, ed. F.C.T.
Bosanquet, tr. W. Melmoth (1915), Project Gutenberg 2016
[395] Johann Burckhardt, *La civiltà del Secolo del Rinascimento in Italia*, tr. D. Valbusa, Sansoni
1876, Vol. II p. 30-31

pass themselves by"[396] moved Petrarch's alleged inspiration on Mont Ventoux, identified by Burckhardt with the embryo of the discovery of landscape by the 'first totally modern man'. What in Saint Augustine sounds like an involuntary momentum, an instantly controlled distraction, veiled in the moral call for abandonment of materiality in favor of spirituality, in Goethe will certainly convert into the unconditioned surrender of the self to the landscape dimension, the sublime and the metabolic at once. Yet, despite any possible intermediate discontinuities, Pliny's ancient and Saint Augustine's late-ancient, or proto-medieval, gaze overtly embrace the landscape and interiorize its phenomenological and conceptual understanding.

Although in the absence of a detailed archeological reconstruction, Pliny's Laurentine *triclinium* appears consistent with the spatial assemblage retraced in the *triclinium* of the Pompeian House of Golden Bracelet few hundred miles South on the Tyrrhenian coast. The two spatial assemblages are connected by the tragic geological events of the eruption of Mount Vesuvius. While clouds of lethal gases and pumice-stones are covering the Pompeian terraced gardens, the Older Pliny, stationed at Misenum with the fleet at his command, launches the warships towards the ascending column of smoke, with the intent of bringing help to residents of Stabiae, but, more deeply, enticed by his 'scientific acumen' to record scientific observations of the phenomenon. That results fatal, as emotionally narrated by his young nephew[397].

6.6 Cybernetic interface

Hadas Steiner points out how Conrad Waddington's notion of 'environment' contains the idea of a 'cybernetic system' of physical and informational exchange between organisms and their space,

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[396] Saint Augustine, *Confessions*, tr. E. Pusey, Nelson and Sons 1937, book X, p. 229
[397] Pliny the Younger, 'Letter LXVI to Tacitus', in: *Letters*, ed. F.C.T. Bosanquet, tr. W. Melmoth (1915), Project Gutenberg 2016

marking the passage to technological/biological hybridization[398]. It could be said that Pliny's *triclinium* is already a cybernetic interface that precipitates all the layers of adaptive interaction between the human species and its environment. That includes physical and social layers, but also an aware cultural framing on a sophisticated level. Often disregarded by 'scientific-cognitivists' as a byproduct of informational and social layers, cultural framing makes an environment a landscape, by enriching it with spatial and aesthetic content. With this, Pliny's passionate descriptions convert the *triclinium* at the *Laurentinum* into a fabulous time-capsule casting the *facies* of the ancient landscape onto the geographic perspective of the contemporary landscape.

6.7 Historical continuity of landscape

Envisioning the landscape as an aboriginal cultural construct or presence, simultaneously born with human awareness, reconstitutes its historical continuity. In his discussion of *The Urban Artifact as a Work of Art*, Aldo Rossi quotes Carlo Cattaneo's precursory statement of 1845 on the 'artificial' character of any inhabited place,[399] 'distinguished from wilderness' inasmuch as they are an 'immense repository of labor' forging 'our artificial homeland'[400]. Ellis actually formulates his theory of 'anthromes', or 'athropic landscapes', in quite similar terms. Geogenic biomes, the conventional types of homogeneous ecological environments supposedly covering the complete tessellation of the planet's surface, are in the present anthropocene[401] a largely theoretical classification. Biomes survive at best as marginal relics of ages predating the planetary expansion of man. Since the transition from subsistence

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[398] Hadas Steiner, *After Habitat, Environment*, in: *Grounding Metabolism, New Geographies 6*, Harvard 2014, p. 89

[399] Aldo Rossi, *The Architecture of the City,* The MIT Press 1982 [Italian 1966], p. 34

[400] Carlo Cattaneo, 'Industria e morale', in: *Relazione alla Società di Incoraggiamento d'Arti e Mestieri, Milano 1845, Scritti Economici Vol. III*, Le Monnier 1956

[401] Erle Ellis, 'Ecology in an Anthropogenic Biosphere', in: *Ecological Monographs 85(3)*, 2015, p. 287-331; Erle Ellis, 'Ecologies of the Anthropocene. Global Upscaling of the Socio-Ecological Infrastructures', in: *Grounding Metabolism*, New Geographies, n. 6, Harvard 2014, p. 20-37

economies to agrarian society, most space on earth is anthropogenic, classifiable in 'anthromes', environments generated by heavy anthropic interaction with the natural platform. This contributes to retrace the rise of a coherent idea of landscape way back and contend a substantial continuity in its construct.

6.8 A true reflection of his souls

The construct of landscape in most general terms is in fact generated by the interaction of human presence with space on multiple levels: physical, intangible, relational, sociological, intersubjective, informational, cultural, aesthetic, perceptive, and atmospheric, adding layers to the growth of landscape paradigms. Landscape is thus the changing projection of our image in space or 'the faithful image of man's soul'. In his short novel *Sturm*, Jünger describes the transforming landscape on the Western Front due to the trench warfare of World War I using the following words:

> The flora of the landscape had become strangely altered, since scythes no longer cut it. […] A different smell, hotter and wilder, lay over the fields now. And the animal world had undergone a similar transformation. […] Man had done all of that. In his soul a change occurred, and the landscape received a new face. Man was at the root of everything, yet [his action was so violent that he sometimes failed to recognize himself] in it. These nights in the wasteland, illuminated by flashes of lightning and dazzled by the uncertain shimmer of flares, gave a true reflection of his soul.[402]

When reading these lines, the exhausted countenance of Lieutenant Christian Diestl in *The Young Lions*[403] comes to mind. He is gripping to the handlebar of an army motorbike that is taking him away in a desperate fugue through the North-African desert devastated by World War II's furious bombings. Christian Diestl is masterly impersonated by Marlon Brando. The transformation of Brando's countenance during the movie occurs in an extraordinary

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[402] Ernst Jünger, *Sturm*, tr. A. Walker, Telos Press 2015, section 3
[403] *The Young Lions*, USA 1958, director Edward Dmytryk, adapted from homonymous novel of 1948 by Irwin Shaw.

Lieutenant Christian Diestl in desperate fugue through the North African desert devastated by the bombings of World War II. (photo: rp)

correspondence with the surrounding landscape. The desert scene is specular to the opening scene where the charming ski-instructor Diestl is courting a pretty American tourist in a New Year's Eve gala amidst the conifer forests of the Bavarian Alps. The terse hillsides covered with a thick layer of snow, the majestic trees, the crystalline air under the light of a charming moon resonate in the blond, as lofty as smooth, elegance of Diestl's poise. To my knowledge, the movie is the strongest representation of the correspondence between landscape and man's soul.

6.9 Cognitive semiotic, semethic, and cultural

Finally, what can be read as a superstructural apparatus, the intangible projection of cultural activity, or meta-cultural landscape, can also be interpreted through the lens of perceptive and semiotic

schemes. In *Ecology, Cognition and Landscape*[405], Farina develops the 'eco-field' paradigm intended to reconcile the cultural construct of landscape with the scientific approach, in the frame of a 'semethic' formulation of landscape.

'Semethic' refers to a landscape mosaic containing 'meanings' both semiotic, embedded in formal patterns ('signs'), and ethic, embedded in behavioral ('ethic') or processual patterns.[406] A 'semethic' landscape implies interchangeability between the background scene and active organisms (flora and fauna, or site and population). The 'semethic' model interchanges the 'meaning-carriers' with the 'meaning-utilizers'[407], marking a radical overthrowing of the anthropocentric perspective.

In keeping with the scientific/cognitive approach, Farina's 'eco-field' is based on the idea of the generation of the landscape from the perceptive relation between landscape mosaic and observer.[408] In a non-anthropocentric vision, the observers within a given landscape mosaic multiply exponentially, if we consider each possible species that retains a species-specific perception of that mosaic. The perception of each population and each individual within the same species also may vary, as well as each functional-trait associated to each individual may modify substantially the perceived environment during the deployment of different functions. The 'eco-field' model generates a proliferation of simultaneously coexisting 'perceived worlds' that precipitates in Farina's definition of 'cognitive landscape'.[409] The 'cognitive landscape' embraces the semiotic interaction of the animal world, that is the observer's interpretation of the perception, as well as the cultural interpretation of the landscape mosaic (both natural and anthropic) proper to the sophisticated conceptual constructions of the humans. The latter

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[405] Almo Farina, *Ecology, Cognition and Landscape: Linking Natural and Social Systems*, Springer 2009
[406] Ivi, p. 128-9. Farina derives the concept from Jesper Hoffmeyer.
[407] Ivi, p. 105
[408] Ivi, p. 108-0
[409] Ivi, p. 112-3, 122-4

implies the processing of the perception and its intersubjective sharing within a community of humans.[410]

6.9 Multiplicity of eco-fields

Farina refers to Jakob Johann von Uexküll's term 'environment' (*'Umwelt'* in German) to describe the multiple singularities of 'eco-fields' as independent but interconnected spheres. Generated as separate meaning-based structures, they link 'meaning-carriers' and 'meaning-utilizers'. Conventionally, it is an 'animal subject' that generates an 'environment' related to a functional trait, Uexküll's 'functional cycle', such as 'medium', 'nourishment', 'enemy', and 'sex'.[411]

Farina uses a well-known image from Uexküll, describing the spider's web as an idealized image of the fly, to represent one of the multiple perceptive 'environments' coexisting within the same landscape mosaic. Uexküll says that the spider is a 'utilizer of meaning' 'so precisely attuned' to the fly as a 'carrier of meaning' that the spider's web can be described as a 'faithful rendering of the fly'. The spider, in fact, conforms "the size of its mesh […] to the size of the fly's body", "measures the resistance of the threads it spins by the living power of the fly's body in flight", "spins the radial threads of the web tighter than the circular threads, so that the fly is enclosed upon collision by the flexible circular threads and must certainly get stuck on their sticky droplets", while the radial threads smoothly slide the spider into the prey over the shortest path.[412]

Since the spider has not seen the fly before, Uexküll comments, its web cannot represent the fly, but rather the fly's 'primal image', or *'Urbild'*, which as a 'primal score' is encoded in the 'primal score' of the spider.[413] The structure of each 'environment' can be described as a plotted plan of consumption by which the

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[410] Ivi, p. 137

[411] Jakob von Uexküll, 'A Theory of Meaning', in: *A Foray into the Worlds of Animals and Humans*, tr. Joseph D. O'Neil, intr. by Dorion Sagan, afterw. Geoffrey Winthrop-Young, University of Minnesota Press, 2010 [orig. 1934, 1940], p. 144-5

[412] Ivi, p. 158

[413] Ivi, p. 158-60

'meaning-utilizer' dramatically reformulates the 'meaning-carrier'.[414]

If we compose the spider/fly plot with another image from Uexküll, describing four coexisting environments in a blooming meadow, the 'cognitive landscape' of eco-fields acquire a vivid appearance. The construction plan of a flower stem (as a 'meaning-carrier') in that meadow is disrupted while its components are ripped apart to be inserted into completely different construction plans of a 'flower-picking girl', an 'ant', a 'cicada larva', and a 'cow' (as meaning-utilizers') to end up converted into respectively 'ornament', 'path', 'spigot', and 'clump of food'.[415]

"Anything and everything that comes under the spell of an environment" concludes Uexküll "is either redirected and re-formed until it becomes a useful carrier of meaning [while] the original components are […] crudely torn apart without the slightest consideration for the structural plan which controlled them to that point."[416]

As a model of landscape ecology developed on Uexküll's formulations and based on multiple 'eco-fields', Farina's 'cognitive landscape' forms an ample scientific, non-anthropocentric construct, thereby embracing the idea of cultural landscape. The 'cognitive landscape' construct involves components such as 'eco-field', NbL (Neutrality-based Landscape), IbPL (Individual-based Perceived Landscape), and IbCL (Individual-based Cognitive Landscape) depending on the multiple levels of subjectivity involved. The components are analyzed in detail in chapter *8. Applied Experiments,* where a hybridized landscape construct, produced by grafting Farina's 'cognitive landscape' onto Deleuze Guattari's model of 'becoming-', is used as a conceptual structure for the design of a landscape installation, under implementation in a site of the Parque Ecológico Chipinque on the Sierra Madre Oriental.

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[414] Ivi, p. 160
[415] Ivi, p. 144
[416] Ivi, p. 145

6.10 Non-anthropocentric mindsets

Farina's model of eco-fields is particularly significant to a contemporary insight on landscape as it frames non-anthropocentric perspectives in a perfectly describable paradigm neither resorting to mystic holisms nor to agnostic relativisms. The core issues of today's debate on ecological emergency is the formation of a constructive mindset capable to overcome the rapacious anthropocentric bias that has under-arched the baleful exploitation of natural resources.

In his *Encyclical Letter Laudato Si'*, Pope Francis urges for care for our 'common home'[417]. By that, Francis refers to an entity that we could identify with the habitable space on Earth, where 'common', does not only mean shared by the human population, but rather the community of all the different living species and abiotic things that compose the terrane assemblage, in concordance with the Franciscan inspiration of his pontificate. Francis' warning is explicitly addressed against 'misguided anthropocentrism', whose consequent 'practical relativism', guiding the lifestyle of our age, sets man's immediate convenience as priority while all else becomes relative.[418]

Who sees nature as a provision of ecological services also sees subaltern individuals as a provision of labor driving to environmental degradation and social decay. 'Practical relativism' (we could also mention 'tactical urbanism') equally summons "the invisible forces of the market to regulate economy, [considering] their impact on society and nature as collateral damage".[419] This exacts to mention the 'external forces' evoked by some to reshape the strategies for molding the novel landscape urbanist agoras of our days.

The revision of the positioning of the human self in space is, thus, broadly involving the contemporary conscience spanning from

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[417] Franciscus, *Encyclical Letter Laudato Si' of the Holy Father Francis on Care for our Common Home*, Vatican Press 2015
[418] Ivi, p. 90
[419] Ivi, p. 91

the mondialist, ecologist, noglobal movements as far the groundbreaking Catholic Pope, calling for a change in mindset, that is for us a new 'landscape construct', reconciling the three ecological spheres of nature, society, and mind that Guattari calls ecosophy.
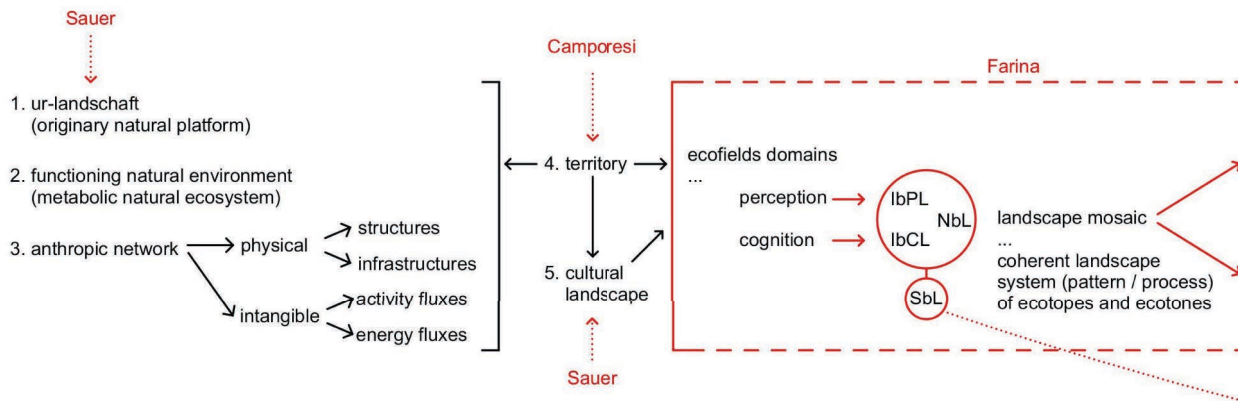
THEORETIC CONCLUSIONS SECTION II
6.11 Multiple, fluctuating, simultaneous

Landscape cannot be seen as monocular, stable, or longitudinal, but rather 'multiple', as a composite aggregate of snapshots aiming from diverse viewpoints, 'fluctuating', as the shifting trajectory of a non-linear metamorphing construct, and 'simultaneous', as precipitating into the vertical axis its entire set of diverse layers and components, poising between the antipodal attraction of living and machinic principles.

6.12 Diagramming symbiotic paradigms

Hereby follows a diagram proposing a possible symbiotic landscape paradigm. The diagram assembles the elements of a traditional construct of landscape with others, derived from contemporary branches of the interdisciplinary debates touching landscape-related themes mentioned along the text. Finally, some other components originate from a recent or distant past, but for various reasons had been left aside, intentionally discarded or inadvertently disregarded. Furthermore, the typical layers of a culturalist-geopolitical perspective are combined with levels characteristic of metabolist and cognitivist visions. *Urlandschft*, metabolic ecosystem, anthropic network, with tangible and intangible fluxes of matter, energy and people, territory, and cultural landscape, are interfaced with a cognitive pattern-and-process landscape mosaic resulting from the accumulation of multiple 'ecofields' (see p. 154). By means of engrafting a series of semiotic, geographic, and philosophical elaborations, the mixed paradigm is then precipitated into a usable instrument for material as well as discursive analysis of contemporary space (see p. 155).

Symbiotic landscape paradigm with reference authors, version VI. (rp)

verticalization, temporality, in-situ mapping
...
Marot
Böhme
Goethe

middle landscape
embedment of myth
...
Rowe

program landscape
porcess landscape
situationalized program
...
Koolhaas

Guattari
Bateson
Heidegger Jünger

Magnaghi
...
elective
belonging

spatial
pattern
(visible)

functioning
process
(invisible)

von Humboldt

spatial
phenomenol.
5. semethic
landscape
(memory)

metabolic
6. anthropic
ecosystem

individual
mental
ecology

collective
aesthetic
cognition

7. psychic landscape

interpersonal
6. cultural
terraforming landscape

Baccini Brunner
Ellis

SbL

- spatial & metabolic

- opportunity-event-novelty
  succession
...
mosaic (order)
multiplicity, neg-entropy,
diversity, complexity,
information, energy, stochasticity
        vs
heterogeneity (chaos)
disorder, entropy, heterogeneity

- teleology vs teleonomy
  (holism vs multiplicity)

Corner
Mostafavi
Hight
...
horizontality, temporality

miscegenation

colonialism

arborescence vs rhizome

transculturation

Bernal

Deleuze
&
Guattari

colonization

Sarkis

region
forming

Abulafia / Braudel

applied
geography

Geddes

SECTION III
DESIGNS AND EXPERIMENTS

Here is the subject of [Geography]—this planet, its lands, waters, atmosphere, and life; the abode of plant, animal, and man—the earth as a habitable globe.

— William Davis, oral commentary 1898

Geography, […] is descriptive science (*geo* earth, *graphy* describe); it tells what *is*. Geotechnics is applied science (*geo* earth, *technics* use); it shows what *ought to be*.

— Patrick Geddes, oral commentary 1923

reported in: Benton MacKaye, 'Geography to Geotechnics' series
The Survey, 1950, p. 439

View of 'weak-metropolitan' territory looking south-east from the cafeteria's terrace of Polis University at km 5 on the Tirana Dürress autostrada, exhibiting an assemblage of infrastructures, large industrial plants, cultural institutions, fine residential fabric, agricultural fields, cattle. (photo: rp)

7. Designing the Symbiotic Field

Despite sharing a perspicuous interest in the great osmosis of theory contents between the field of design and numerous disciplines spanning ecology, geography, sociology, statistics, economics, philosophy, aesthetics, logistics, infrastructural engineering and territorial management, this research also proposes to counterbalance more abstract parts with the practical observations.

This chapter analyzes a selection of design cases loosely fitting categories compatible with the landscape construct in the chapter *Multiplicity of the Landscape* and previous theoretic elaboration. By avoiding any tendency to rigid prescriptiveness, this anthology constitutes a little compared anatomy. The selected projects decode the interaction of natural and artificial, physical and intangible systems from partial individual standpoints. The authors were invited to participate with original contributions in the TeleTalks conference series curated at the University of Monterrey[420].

Borrowing an image from Marot, each author was asked to present one or few strategic designs through an original interpretation that "ventured out in short straight lines like someone who plunges into an unknown jungle with no map at hand"[421]. So, moving from disparate starting points, they had to cross the body of their own work as strangers.

The authors were also presented with open questions to stir the debate. A time of transition from metropolitan to regional, from

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[420] Kongjian Yu of Turenscape, Perry Kulper, François Roche of New-Territories.com, Antonino Di Raimo, Jeuno J.E. Kim, José Luis Vallejo of Ecosistema Urbano, Mason White of Lateral Office, Marco Brizzi of Image, Mimi Zeiger of laudpaper, Erle Ellis, and Pierre Belanger of OPSYS took part in the *Symbiotic Landscapes* TeleTalks series 2014/5 curated by the doctoral candidate at the CRGS center of the University of Monterrey. The contents are synthetically edited in this chapter. Full record is collected in separate appendix.

[421] Sebastien Marot, *Sub-Urbanism and the Art of Memory*, AA 2003, p. ii

urban to post-urban, from anthropic/natural to symbiotic, that is a 'crisis' in its original meaning of transformation, offers the opportunity for new radical questions that we can take the liberty to interpret: - Can we come to an armistice with our planet and abandon architectural construction as we have practiced it? Can we stop creating individual buildings locally integrated with their sites and suppress the concept of artificial prosthesis implanted onto the territory? Can we, on the contrary, coordinate our efforts in the collective pursuit of a general Fullerian 'pattern of integrity' for identifiable territorial organisms? Can we stop designing buildings and start engineering functioning environmental entities such as a valley, a mountain, a forested plain, a watershed, including their exposed and hidden systems, capable of supporting life: flora, fauna, and humans?

Following the original contributions, a series of especially meaningful cases commented by the author completes this little anthology.

7.1 Geotechnics or applied geography

Kongjian Yu talks about the large-scale landscapes implemented in China with his Turenscape, which, in various conditions and contexts, deal with the theme of hydrogeological systems redesign. These landscapes are real implementations of 'geotechnics as applied geography', according to the definition synthesized by Benton MacKaye. MacKaye in fact attributes its conception to Patrick Geddes, who reportedly coined it during a joint hike in 1923[423]. Applied geography, however, or geotechnics, corresponds to the 'machinic' quality applied to nature.

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[423] "Geography [...] is a descriptive science; it tells what is. Geotechnics is applied science; it shows what ought to be". Benton MacKaye, 'Growth of a New Science' (The Survey, Oct 1950, p. 439), from the series: 'Geography to Geotechnics', 1950-51. There MacKaye also accounts of how he had retrieved in a Webster's International Dictionary of the '40 the famous definition often erroneously attributed to him: "Geotechnics - the applied science of making earth more habitable". That definition reportedly orchestrates in the most effective form a series of three terms that had been agitating in his mind for about 40 years: 'geotechnics', 'habitable globe', 'greater habitability'.

These cases of 'applied geographies' are a symmetrical 'analogous' to the English picturesque, which "began to dream of identifying itself with nature"[424]. The picturesque recomposes the surface of a phenomenological scene from an imaginary landscape of geotechnical stability. Geotechnics redesigns, from underneath, a functioning environmental machine that is capable of autonomously covering itself with a phenomenological skin. And that skin takes the form of a possible landscape.

Qunli Stormwater Park, Harbin, Heilongjiang Province, China, Turenscape 2011.

While the artificial topography at Stourehead is implemented to freeze *in situ* a combination of scenes from Claude Lorraine's Mediterranean visions, the artificial hydrogeology at Houtan Park in Shanghai is engineered to kindle a process of transformation on a designed multilayer piece of landscape, which is let free to evolve into diverse phenomenological phases.

7.2 Semiotic landscapes

Perry Kulper uses the graphic transcription of the process of design to explore it as a stratified accumulation of information. Aggregations of heterogeneous entities, afferent to disparate categories ranging from physical presence to intersubjective perceptions or individual memories, find a virtual space where surprising conceptual, combinatory, and logic relations can interweave. It is the exclusively human 'eco-field' associated to the

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[424] Sebastien Marot, *Sub-Urbanism and the Art of Memory*, AA 2003, p. 20, quoting John Dixon Hunt

cultural trait, described by Farina.

The trans-categorical profundity of the composition expands the potential of the design process to the investigation of a state of reality as well as to the prefiguration of surreal alternatives. It is an investigation of the virtual and relational space of language, which

David's Island Competition, strategic plot, Perry Kulper 1996-7

interferes with reality in the phenomenological and intellectual framing of the physical space, revealing additional unfolding. Kulper's earlier bidimensional explorations, such as *David's Island*, have expanded into tridimensional experiments, such as the *flying paint experiments* [425]realized with Nat Chard and the more recent *Flights o' Fancy Birds Motel*. By mixing virtual and physical elements in visionary compositions they enhance their strong landscaping character. These experiments fathom 'the folds of difference', as Kulper puts it, that is, landscapes of instrumentality, made up of diverse entities ranging from graphic, informational and conceptual, to physical, natural or artificial, all transcribed into shared structures of communication.

7.3 Opening doors

François Roche's cyber-creations envision blurred entities whose nature stretches from object to ecosystem. Roche has

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[425] Perry Kulper, Nat Chard, *Phatoming the Unphatomable*, Pamphlet Architecture, n. 34, Princeton Architectural Press 2013

directed his research towards the limits where the categories of natural and artificial hybridize until they become indistinct. He works on informational, perceptive, and psychic layers to conjure up manifestations of 'new territories', which coincides with the name of his collective. The explicit identification of subject and object, whose relational play produces the landscape, not only expands over the geographic extent of physical space, but also re-plots the physical point by point onto the virtual territory of the world-wide web represented in the '.com' suffix.

Mythomanias is a stream of consciousness, interweaving lyric texts, generative narratives as well as posthumous commentaries, with sequences of video-recorded projects, installations and experiments. The doors of perception are opened, the psychic state of the beholder is altered, epiphanies of anomalous

Alterate State, dissemination of a cocktail of physiological pheromonal substances, François Roche 2013

subjects/characters/users traverse the wilderness of the Thai jungle or the wasteland of Bangkok's abandoned skyscrapers with improbable trajectories, converting the physical/psychic/virtual environment into a multiple landscaping construct.

7.4 Relational atmospheric

A tiny, very poetic, GIF movie illustrates the implemented ExpoGate by Alessandro Scandurra in front of the esplanade of the *Castello Sforzesco* in the heart of Milan. The ExpoGate is at once a

physical place and a place of otherness[426]. The pavilion is a physical architectural apparatus installed on today's dense relational platform of the castle, once the interface between the urban and non-urban conditions historically delimited by the lost city walls. Housing the info-point of the Universal Exposition of Milan 2015, the ExpoGate is also by function a wormhole to the square's power, opening a virtual passage into the dislocated space of the Expo fair grounds, which is in turn another physical place as well as another 'otherness' mentally transferring visitors into disparate locations from around the world, associated with the pavilions.

The landscaping multiplicity and profundity of this simple design is revealed by the tiny motion file recording the clumsy gait of a dog, comforting urban fauna, crossing the frame of the image. Its gracious trajectory precipitates the layers of city, construction, atmosphere, air, rain, and fountain spray until they intersect, merge,

ExpoGate, Universal Exposition Milan, Alessandro Scandurra 2014.

and coexist in a phenomenological and relational construct, the atmosphere, which is the diaphanous material of Scandurra's work.

The metal structure of the ExpoGate was recently dismantled. Not gently, but swept away with bulldozers and trashed. This does not diminish the pavilion's aura, but rather rarefies its atmospheric qualities. Its ephemerality is elevated to that of mist floating over the fountain.

7.5 Geopolitical

By synthesizing the spatial vision of *Albania 2030 Manifesto*[427], Besnik Aliaj deploys a crystal-clear geopolitical reading of the present

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[426] See: Michel Foucault, 'Of Other Spaces: Utopias and Heterotopias', tr. J. Miskowiec, in: Architecture/Mouvement/Continuité, October 1984
[427] Besnik Aliaj, Eranda Janku, Dahmo Sotir, Ledio Allkja, *Albania 2030 Manifesto: A national spatial development vision!,* Polis University 2014

and future of the Albanian territory throughout a series of extraordinary diagrams by Eranda Janku. This manifesto aimed at prefiguring a broader scenario of territorial governance for the country also stimulates a reflection on the compatibility of geopolitical aspirations with the prerogatives of an architectural territorial vision. The expanding and simultaneously thinning role of the designer and planner, everyday less involved in construction and more concerned in addressing participative processes of social-spatial requalification, shifts towards an intentional political agency.

Rural area in the municipality of Belsh, Albania, from Albania 2030 Manifesto, Besnik Aliaj et al. 2014. (photo: Eranda Janku)

The geopolitical field is often one where politics invites architectural prefigurations as nothing but vehicles for its loftier and cannier maneuvers. The manifesto revolves around the idea of territorial development, *de facto* identified with that of economic development, based on the definition and enhancement of a hardcore horizontal hierarchy, able to enweave natural, social, and cultural heritage at different scales. The resulting landscape is a geopolitical scenario in which soft components are prevalent.

7.6 Machinic micro-ecologies

José Luis Vallejo describes Ecosistema Urbano's implemented projects in which machinic apparatuses replace the fundamental functions of natural systems, creating a micro-environment with controlled conditions. Two projects focus on the machinic reproduction of vegetation and its micro-climate regulating

functions aimed at rehabilitating peripheries of relatively high density and insufficient urban installations. Ecosistema Urbano implemented its 'Air Tree' focusing on the control of climate conditions in a strategic site in order to promote social interaction among alienated communities. Variations of the original type were

MediaTree, Madrid Ecoboulevard, social occupation of the space, Ecosistema Urbano 2070. (photo: Emilio Doiztua)

also developed by elaborating on the potential of ludic interplay to reconstitute the social fabric among youth, or focusing on the potential of an interlaced information platform connecting local and global levels. The installation of Air Trees is strategically planned to support the gradual growth of an abundant provision of natural vegetation. These machinic micro-ecologies are not envisioned as an alternative to nature, but rather as a means of furthering the reappearance of living systems within derelict manmade precincts and eventually to bridge the nature/city divide.

7.7 Creole horizons

Arctic Adaptations: Nunavut at 15[428] by Lola Sheppard and Mason White's Lateral Office, can be described by referring to the linguistic paradigm of creole[429]. As mentioned, the 'creole' is the language of the new natives, generations after the more or less violent fusion of ethnic groups following substantial relocations.

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[428] Presented at the 14th Venice Biennial of Architecture by Lateral Office, curators of the Canadian Pavilion, *Arctic Adaptations* marks the 15th anniversary of the founding of Canada's newest territory, Nunavut.

[429] For 'creole' and 'miscegenation' see: 'La idea del mestizaje' and 'El nacimiento del criollismo', in: Rafael Bernal, *Mestizaje y criollismo en la literatura de la Nueva España del siglo XVI*, FCE 2015, p. 46, 312

Not a language one can adopt by will, it is a cultural confluence in which one is born. The work in fact accepts Koolhaas' request, in his capacity as exhibition director, to address the theme of *Absorbing Modernity: 1914-2014* and to show "the process of the erasure of national characteristics in favor of the almost universal adoption of a single modern language". *Arctic Adaptations* records the rapid

Kimmirut, Canada, Arctic Adaptations: Nunavut at 15, Lateral Office 2014. (photo: Billy Aakavak)

confrontation of Canada's newest territory, Nunavut, with modernity, termed "a transition 'from igloos to Internet' in 40 years"[430]. Revealing powerful native traits of adaptation and resilience, the project records the capacity of native culture to elaborate modernity in a novel 'creole'. The Arctic creole is traced in the mapping of reformulated architectural artifacts as well as novel inter-subjective dynamics and in the redesigned cloud of tools and practices surrounding man in the arctic icescape.

7.8 A bundle of feebler or bolder routes

The designs explore the present transitional phase in the discourse on human settlement on the planet in search of a new aesthetic paradigm, framing the cultural perspective of inhabitable space, as well as an implementable model at a time when the dismantling of the urban-centered vision is advanced.

Altogether, their trajectories trace a bundle of feebler or bolder routes in the novel geography of the expanded field of landscape and conjure up a multi-perspectival collective observation. The overall result is meant to fathom fragments of our relationship to nature and

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[430] See: Lola Sheppard, Mason White, (eds.), *Many Norths. Spatial Practice in a Polar Territory*, Actar 2015

project new scenarios of symbiosis, combining aggregates of artificial and living systems, psychological and physical spaces, and machinic and cultural landscapes.

7.9 Failed leaps into artificial paradises

A further group of very well-known designs compose the foundations of nearly the totality of the contemporary elaborations on landscape in the design field. Here follow some unavoidable commentaries on them.

Supersurface (a video, installation, and design piece by Superstudio), in analogy with other 'non-work continuum'[431] precedents, such as Constant Nieuwenhuys' *New Babylon* and Archizoom's *No-Stop City*, reveals a utopian scenario of technological advancement whereby the primordial natural platform becomes obsolete, totally replaced by a manmade grid able to support forms of collective dwelling. These days Superstudio's *Supersurface* is enjoying a particularly favorable revival, being celebrated worldwide in numerous publications, exhibitions, and even re-creations of the original installation at the famous MOMA exhibition of 1972. Radical architectural prophecies of a future field reconciling nature, technology, and humans were instantly torn down as a "private leap into the sublimated universe of artificial paradises"[432] by Manfredo Tafuri from within the very catalogue of the same exhibition, for delusively resting on utopian technological advance and the consequent emancipation from work.

Andrea Branzi's Agronica[433]*,* or Weak Metropolis*,* from 1995 marks both the last evolution of that kin and the beginning of the dissolution of the myth of metropolitanism. An anthropic

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[431] Manfredo Tafuri uses the term in 'Design and Technological Utopias', in: Emilio Ambasz (ed.), *Italy: The New Domestic Landscape*, MOMA 1972, p. 398

[432] Ivi, p. 394. Generally referring to radical architecture, or neo-avant-garde, or counterdesign, or anti-utopias, Tafuri chiefly addresses his repeated invective along the text to Achizoom's *No-Stop City* and Superstudio's *Continuous Monument*, although Superstudio remains a secondary target of Tafuri's critique.

[433] Branzi Andrea, et al., 'Symbiotic metropolis Agronica', in: Ezio Manzini, Marco Susani, (eds.), *The Solid Side*, V+K Publishing 1995, p.100-121

infrastructure expanding over vast extensions, thinning and dispersing its artificial limbs of factories, Agronica interweaves with agricultural patterns to form a double-productive dispersed territory. For the ideological content and disciplinary abstraction of Agronica in the face of its ecological unsustainability, Charles Waldheim teased an elderly Branzi at Harvard's Ecological Urbanism Conference of 2009. But Agronica's productive territory is, in fact, sustained by an alternative conception of ecology, whereby transcendent inter-subjective values redirect the ordinary physical sustainability balance, Branzi infered, as it occurs in life.

7.10 Tirana-Agronica

In the last decades since the transition to democracy, following the decade-long normalized congelation administered over the territory by the communist regime, Tirana has undergone a fierce process of both uncontrolled densification and expansion. The interstitial spaces of the consolidated urban organism have been chaotically occupied while the rural and agricultural environments outside the urban boundaries have been extensively littered with the informal proliferation of incongruous constructions. The heritage of urban and rural systems resulting from century-long processes of territorialization were abruptly threatened of almost complete erasure by the emerging phenomena related to the either aware or unconscious adoption of 'metropolitanist' models. Hegemonic 'metropolitanist' models have conveyed a universal promise of flamboyant happiness along with a delusory offer of congested modernity. More recent paradigms, born from the analysis of the global economic and productive system, have drawn attention from the role of the metropolitan centers to that of the much broader mega-regional formations encompassing natural, rural, urban and sprawling features, much in accord with models of low-density anthropic/natural coexistence.

In the last years, I have had a chance to run several landscape studios at Polis University. Over the years, the students have worked

on several sites of the metropolitan area of Tirana, including the city proper, the metropolitan agglomeration of various natures, from suburban to informal, expanded over the rural and natural territory. In an area stretching from the Paskuqan Lake plains up to Mount Dajt, north of Tirana, they have engaged in a territorial analysis to map the territorial patterns and components on the ground to elaborate a vision capable to keep together heterogeneous parts, natural and artificial systems and forces, in mutual symbiosis.

The hybrid landscape on the Tirana-Dürress Autostrada presents features similar to Branzi's Agronica. The infrastructural networks interwoven with the rural fabric and industrial structures of varying size mixed with agricultural and cattle-breeding activities, configure the "double-productive" landscape preconized by Branzi. The pop-culture marquees of commercial brands pop-up interspersed with the facilities of authoritative higher-education institutions. A picture I have recurrently shot from the balcony of the cafeteria at Polis University frames the garish trademark in the Coca-Cola factory, next to a grazing field with cows and haystack, a vision of 'modern pastoralism'[434].

7.11 Domestic landscape in biotechnological field

However, if we accept Branzi's remissive hint, the present-day uncontrolled plotting of an interface between production and information, and the subsequent ongoing dematerialization of the production system, might offer an opportunity for a 'new domestic landscape'[435] within a wider biotechnological field of symbiotic character.

Advanced biotechnological applications for the creation and regulation of a symbiotic landscape made of manmade and natural systems interfaced at the genetic level, as well as the level of information/command exchange is a breathtaking open abyss that future generations will have a chance not only to explore, but even

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[434] Peter Rowe, *Making the Middle Landscape*, p. 215, 217
[435] Emilio Ambasz (ed.), *Italy: The New Domestic Landscape*, MOMA 1972

fill up, invent, engineer. Cybernetic landscape designs, such as ecoLogicStudio's Solana Open Aviary, presented by Bart Lootsma in the Montenero pavilion at the Venice Biennial 2016, or Baubotanik's hybrid structures made of steel and living plants, cast a shadow of future work. This field will be the specific focus of a successive phase of the research.

7.12 Urbs, civitas, cityness, landscape: recharging a fragmented territory with a new sense

We have observed how built systems extend today at the geographic scale of the anthropic *continuum*. With the built systems, also some of the attributes of the *civitas* (or 'cityness'[436]), such as access to social networks, information, commerce, mobility. What prevails, however, is the removal of the 'vicarious encounter', the casual interaction between people and spaces offered in the pedestrian occupation of urban public space, source of self-awareness as described by Rowe.[437] Burdett equally focuses on the loss of random societal interchange in the new condition. While urban space disappears along with the *urvus* (curved trench), the ancient perimeter traced by plough to separate from rurality and wilderness, the territories of the post-urban city expand. The city *civitas* of the citizens expands, while the city *urbs*, material platform of *logos* and action, disappears.

Arendt[438] says that for the ancient Greeks "the lawmaker was like the builder of the city wall, someone who had to do and finish his work before political activity could begin" to describe the classical coincidence of public space and democracy. In fact, "before men began to act, a definite space had to be secured and a structure built where all subsequent actions could take place, the space being the public realm of the *polis* and its structure the law; legislator and

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[436] Sense Burdett, see sub-chapter '2.34 Cityness'

[437] Peter Rowe, *Making a Middle Landscape*, MIT Press 1991, p. 59

[438] See: Hannah Arendt, chapter 'The Greek Solution', section 'V. Action', in: *The Human Condition*, The University Press of Chicago 1998 [first edition 1958], pp. 192-8. See also subchapter *2.12 Athens* on Rossi reading of Athens and *3.12 In Civibus et in parietibus* on Saint Augustine's *"civitas in civibus est"* formulation.

architect belonged in the same category".[439] Today, the architect and the legislator are no longer equated and an unbridged gap has divaricated their fields of action.

To avoid plummeting into fragmentation and placelessness we ought to transform all into landscape. A novel gaze recharges territorial fragmentation with a novel sense: a landscape mosaic endowed with formations and processes[440], both metabolic and semantic (that is ecological and cultural, functional and formal).

7.13 Bauen den Wald

A collective action that is formulating the novel spatial platform of the societal interchange of the post-urban *civitas*. For this reason, the landscape has recently gained a concurrent centrality in numerous disciplinary fields traditionally distant from each other such as ecology and aesthetics, and among others architecture, consolidating by filiation new ones such as landscape urbanism, landscape ecology, and landscape aesthetics.

The roots of this vast interdisciplinary upheaval go deep into the incrementally mixed character of the space in which we live. The digital explosion interweaves the postmodern natural/artificial *continuum* with a virtual weft that expands the sphere of psychic landscape.[441] Recent elaborations on these themes are grafted into the geophilosophical platform, founded onto Heidegger's *'bauen'* (dwelling as taking care of)[442] and Jünger's *'Wald'* (the retreat into the

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[439] Ivi, pp.194-5

[440] Almo Farina describes the 'visible landscape' as an assemblage where the visible spatial formation of the mosaic is 'coupled', that is coincident, with the observed regime of processes that generate it. On the other hand, in an 'uncoupled landscape', the regime of processes remains invisible. By that, Farina establishes a distinction between the mosaic formations and process metabolisms composing a landscape. See in: *Ecology, Cognition and Landscape. Linking Natural and Social Systems*, Landscape Series, Springer 2009, p. 25-6

[441] See: Karl Chu, 'Metaphysics of Genetic Architecture and Computation', in: Perspecta, The Yale Architectural Journal, Vol. 35, 'Building Codes', MIT Press 2004, pp. 74-97. See also: Lab M4 (author), Camille Lacadée, François Roche, (eds.), *mythomaniaS: A Series of Psycho-Architecture Case Studies*, Punctum Books 2015

[442] Martin Heidegger, section VIII 'Building, Dwelling, Thinking', in: *Basic Writings*, Harper San Francisco 1993, pp. 343-64 (first edition, in: *Poetry, Language, Thought*, Harper 1971)

woods)[443]. Contemporary geophilosophy has emancipated from anarchist individualism through the action of 'molecular collective auto-subjectivativization' advocated by Guattari and reformed by the *scuola territorialista* to the ends of an operative opening to diversity by virtue of the principle of 'elective belonging'.

7.14 Symbiotic paradigms

An often disarticulated galaxy of landscape levels and components floats in the international interdisciplinary debate. The compared analysis of theoretical models and applied cases in this research focuses on various levels of the landscape construct: ecological, cognitive, semetic[444], machinic (Mostafavi), metabolic (Baccini), territorial (Camporesi), cultural (Sauer), aesthetic (D'Angelo), semiotic (Rowe), social, psychic (Guattari), etc. The proposed critical synthesis reconstructs a composite model of the landscape, reconciling conflictual perspectives presently polarized on 'cognitivist' (Ellis) or 'culturalist' (Magnaghi) positions: a paradigm that describes both ecosystem and place, as congruent components of the same of the same multifocal vision. The presented diagram traces the interdisciplinary contributions to the definition of various components of a 'symbiotic' landscape paradigm, thus capable to reconcile binary polarities of the hybrid platform of contemporary space, to cast the human/nature relationship into a possible future.

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[443] In 'Il filosofo e l'Anarca. Intervista a Ernst Jünger' in: Antonio Gnoli, Franco Volpi, *L'ultimo sciamano*, Bompiani 2006, p. 54, Jünger defines the *'wald'* as "… per me il bosco non è soltanto come per Heidegger il luogo naturale concreto in cui vivono e operano i contadini della Foresta Nera. […] [I]l bosco è per me soprattutto una metafora: sta a indicare un territorio vergine in cui ritirarsi dalla civiltà ormai segnata dal nichilismo e in cui l'individuo può ancora sottrarsi agli imperativi delle chiese e alle grinfie del Leviatano." See also: Ernst Jünger, *Il Trattato del Ribelle*, tr. F. Bovoli, Adelphi 1990 (German original 1951)
[444] For a definition of 'semetic' (semiotic + ethic), language and behaviour, word and action, see Almo Farina.

Installation site on the Sierra Madre Oriental: luxuriant matorral with large nopal laden with prickly pears, power line pylon, and humans in contunance of wanderers. (photo: rp)

8. Applied Experiments:
Tests for a Symbiotic Matorral[445]

An exercise of recomposition of binary polarities, central to the research, is that of overlapping Deleuze Guattari's 'becoming-' paradigm (geo-philosophical phenomenology) with Farina's 'cognitive landscape' paradigm (scientific-cognitive semiotics).

On one hand, the 'becoming-' process is projected over the BwO's (Body without Organs) construct, multiplied throughout plateau 10 in a cloud of quasi-equivalent nomenclatures, such as the 'plan(e) of consistency', 'plan(e) of haecceity', 'plan(e) of consistency of Nature', and 'field of immanence', containing non-subjective individuations defined by latitude (intensity) and longitude (speed)[446]. With the 'plan(e) of consistency of Nature', Deleuze Guattari represent an immense 'Abstract Machine' conformed as a surface of immanence where all multiplicities exist according to degrees of intensities, and acceleration or deceleration.[447] Furthermore, the multiplicity of plan(e)s of immanence are defined in sheer, but also inseparable, juxtaposition to another multiplicity, that of the 'plan(e) of transcendence'[448], or 'structural plan(e) of formed organizations', 'genetic plan(e) of evolutionary developments', containing subjectivities and forms organized in serial or proportional structures. The nebulization of the 'plan(e)s' of immanence and transcendence responds to the authors' 'ethos', or posture, tending to replace both subjectivities and individuations with vaporous multitudes.

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[445] Research project funded by the Universidad de Monterrey. See credits on p. 202.

[446] Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, tr. B. Massumi, The University of Minnesota Press, 1987, pp. 256-7

[447] Ivi, p. 254

[448] Ivi, p. 256

8.3 Cognitive landscape

On the other hand, Farina's 'cognitive landscape' construct involves base components called 'eco-fields'[449], combined into structures such as the NbL (Neutrality-based Landscape), IbPL (Individual-based Perceived Landscape), and ObL (Observer-based-Landscape)[450]. ObL is replaced by two terms, IbCL (Individual-based Cognitive Landscape) and SbL (Societal-based-Landscape), in later formulations[451]. A part from slight deflections of the meanings attributed to the terms in different versions, Farina proposes an interpretation of landscape relying on semiotic mechanics. Building upon Uexküll's *Umwelt*, the 'eco-field' is defined as "the ecological space where functional traits […] intercept the resource […] according to a cognitive perception of the environment"[452]. "If we sum all the eco-fields activated by an individual […] the range of all possible eco-fields [is] the cognitive landscape of that species"[453]. The comprehensive 'cognitive landscape' is, then, the superimposition of the 'eco-fields' relative to all functional-traits, individuals, species, populations, communities within a given space.[454]

However, if we consider the combination of signal sources before perception, we can construe in abstract terms the mosaic of a state previous to that of landscape. Farina calls it NbL, a pattern of sources of un-perceived signals, also described as the 'un-decoded

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[449] Almo Farina, *Ecology, Cognition and Landscape: Linking Natural and Social Systems*, Springer 2009, p. 108-9

[450] Almo Farina, Jan Bogaert, Ileana Schipani, 'Cognitive landscape and information: new perspectives to investigate the ecological complexity', in: BioSystems n. 79, 2005

[451] Almo Farina, *Ecology, Cognition and Landscape: Linking Natural and Social Systems*, Springer 2009, p. 19, 74

[452] Ivi, p. 109

[453] Ivi, p. 110

[454] For a definition of 'eco-field', see: Almo Farina, *Ecology, Cognition and Landscape*, Springer 2009 [Italian edition 2006], p. 108-12. For a method of combined evaluation of trait-specific 'eco-fields', see also: ivi, sub-chapter 'Scoring the Cognitive Landscape', pp. 112-4.

landscape' or 'landscape background noise'[455] (for the latter we must imagine a background without any foreground). NbL is in fact the comprehensive landscape mosaic available as a potential only source of sensorial perception and cognitive interpretation, therefore a permanent source of information unperturbed by any observer.[456]

A number of signals singled out and perceived by the biological sensors of an organism, instead, become a set of signs, IbPL, species-specific or even individual-specific[457]. Signs in fact don't exist within the source, but only within the observer's perception, where signals are organized in forms, as perceived 'resources'. A 'more profound observation' of the environment propelled by 'culture' produces ObL, that is "the anthropogenic way to perceive the surroundings"[458] (essentially analogous to SbL). We could say that, through culture, signs are organized in deeper forms, which exceed the identification of resources to transfigure into intersubjective values.

The 'cognitive landscape' is always depicted as the comprehensive combination of NbL, IbPL, and ObL (or its equivalents IbCL+SbL). In other terms, the 'cognitive landscape' is the sum of all the individual-specific, species-specific, trait-specific 'eco-fields', including, for humans, the cultural (that is intersubjective and social) interferences with biological senses. Within a determined space, or we could say within a field, the 'cognitive landscape' accounts for all of the 'scores' and 'melodies'[459] that enact the carousel of life. In Deleuze-Guattarian terms, we could

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[455] Almo Farina, Jan Bogaert, Ileana Schipani, 'Cognitive Landscape and Information: New Perspectives to Investigate the Ecological Complexity', in: BioSystems 79, 2005, p. 236

[456] Almo Farina, *Ecology, Cognition and Landscape*, Springer 2009 [Italian 2006], p. 19. The NbL is anyway another example of 'Wittgenstein's ladder', or 'ladder of Rome', as Farina notes that the landscape is the result of an observer's perception and, in the case of the human being, a perception driven by culture (Ivi, p. 74).

[457] Ivi, p. 237

[458] Ibid.

[459] Jakob von Uexküll, 'A Theory of Meaning', in: *A Foray into the Worlds of Animals and Humans*, tr. Joseph D. O'Neil, intr. by Dorion Sagan, afterw. Geoffrey Winthrop-Young, University of Minnesota Press, 2010 [orig. 1934, 1940], pp. 160-1

say that the 'cognitive landscape' accounts for all of the 'forms' and 'subjectivities' within the serial-structural organization of the 'plan(e) of transcendence'. But simultaneously, it accounts for the whole of the distribution of degrees of 'intensities' (latitude) and 'speed' (longitude), that is 'non-subjective individuations', over the BwO's, 'plan(e) of immanence', immense 'Abstract Machine', or 'plan(e) of consistency of Nature'. Deleuze Guattari in fact say that "the plane of consistency cuts across [all] multiplicities […]. The plane of consistency is the intersection of all concrete forms".[460] That intersection converts forms and subjectivities into latitudes and longitudes, i.e. non-subjective individuations, plotting the bi-univocal correspondence between the separate spheres of immanence and transcendence.

8.4 NbL to plane of immanence as IbPL+ObL to plane of transcendence

If the un-decoded signals of NbL are the equivalent of the non-subjective individuations of the 'plan(e) of consistency of Nature', the organized signs of the IbPL and ObL (or IbCL+SbL) are the equivalent of the forms and subjectivities of the 'plan(e) of transcendence'. As Deleuze Guattari's 'plane of consistency is the intersection of all concrete forms' that converts them into the Abstract Machine, Farina's NbL is the abstract section through the multitude of 'eco-fields' that removes all the interfering observers to return an un-decoded landscape, or perfect background noise.

8.5 Tests for a Symbiotic Matorral

The experimental phase meant to test the symbiotic paradigm on the field, as briefly described above, is under implementation through the 'Tests for a Symbiotic Matorral' project, a linear apparatus of landscape installations funded by the Universidad de Monterrey (UDEM). The project intervenes on a 500-m segment of an abandoned trail in a site of highly aesthetic value in the furthest north-eastern part of the Parque Ecológico Chipinque, where the

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[460] Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, tr. B. Massumi, The University of Minnesota Press, 1987, p. 251

metropolitan area of Monterrey (MX) makes contact with the Sierra Madre Oriental.

8.6 Sierra Madre Oriental

Although the site is within the area of the ecological park, the the trail can only be reached through the exclusive suburban development of Colonia Renacimiento, a gated community guarded by security points. The dispersed villas occupy an oval area contained between the first and second ridge of the Sierra Madre Oriental, served by two perimeter roads, Avenidas Florencia and Fra' Angelico, meeting at the east and west gates of the development.

A high voltage power-line further contains the enclave, offset
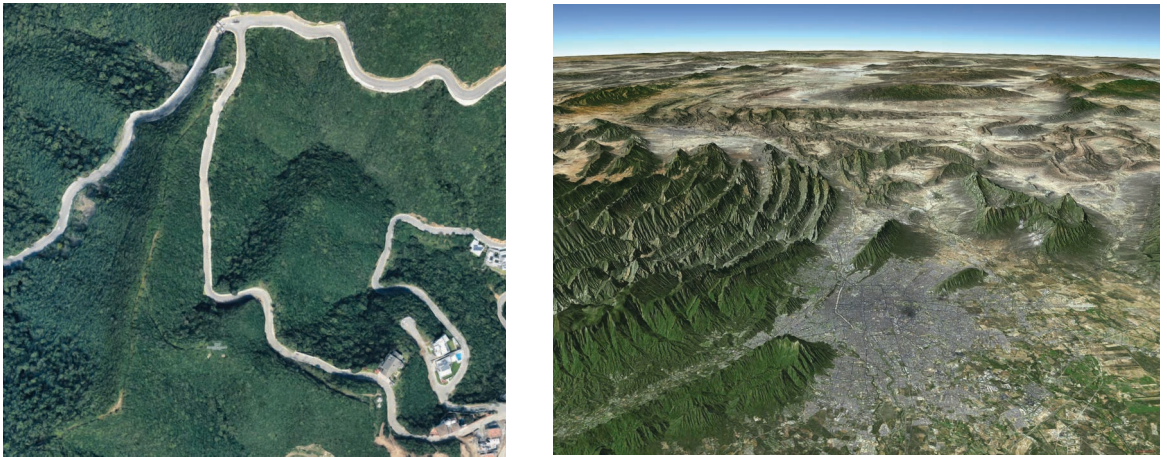
Left: site / Right: the site in a processed satellite image showing of the Metropolitan area of Monterrey lapping the Sierra Madre Oriental.

by about 50 m from the south road into the natural area. A few steps past the west gate of the development, at the junction between the two avenues, the access point to the intervention is marked by the presence of an imposing truss pylon of the power-line.

8.7 Overthrowing perspectives

The infrastructural components and the neighboring suburban subdivision clash with the substantial integrity of the natural ecosystem, amidst which the abandoned trail courses through a luxuriant *maquis* of *matorral submontano*. The project intends to convert the trail into a floro-faunistic observation route that overthrows the conventional anthropocentric perspective. The route is in fact a linear apparatus composed of a series of totally reversible

installations in steel, wood, and rock, that favor the observation of the ecosystem from varying vantage-points of different species populating it. The multifocal vision that the project proposes to conjure up focuses on 'deep forms' of the ecosystem, in analogy with Farina's construct of the 'cognitive landscape', that is 'spatial formations carriers of meaning', where 'functional trait' meets 'resource' and 'its cognitive perception' enacted by 'spatial configuration'[461]. The installation combines in fact points of observation and sensorial perception with functions and fundamental acts relative to diverse species. Monitoring, recording, and mapping of certain basic relational and metabolic systems linking flora and fauna are planned.

8.8 Site and a route in three sections

The trail was originally traced by bulldozing a secondary topographic ridge (perpendicular to the Sierra Madre Oriental main ridges) to provide access for the maintenance of the power-line. The

Abandoned trail. (photo: rp)

operations removed a shallow superficial soil layer, roughly flattening the rock bottom and preventing the vegetation from obstructing the way on a section of about 2 m in width. The regrowth of spontaneous vegetation has long reoccupied the

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[461] For a definition of 'eco-field' as a 'spatial configuration carrier of meaning', where the roles of 'builders' and 'users' (traditionally, plants and animals) are interchangeable, see: Almo Farina, *Ecology, Cognition and Landscape*, Springer 2009 [Italian 2006], p. 109.

passage, leaving only a narrow width of about 60 cm, where the rock surfaces from the sediments accumulating on the sides.

The route is subdivided in three sections: perceptive, experiential, and informative. Respectively called the 'fauna-trails path', the 'glade of becoming-', and the 'flora path', the three sections are contained in between the 'entrance portal' and the terminal 'contemplation circle'.

8.9 Portal to other worlds

The entrance is through the first installation: a light metal structure in the shape of a portal composed by a horizontal platform lifted 40 cm above ground and surmounted by a slender square frame erected vertically. A squared rock of local limestone provides a step stone to reach the platform, decked with a grid of thin metal bars in a parallel arrangement that allows for immediate drainage.

Portal installation: plan, section, axonometric view.

The left half of the vertical square frame is occupied by a metal panel bearing engraved a simplified topographic map of the area crossed by the route. The map carries basic geographic information necessary for orientation, identifying the three sections of the route and the fundamental components of both installation and context. Further information about the elements of equipped paths and environmental context is provided by texts engraved on a metal band anchored on the deck of the platform, marking the actual threshold

Sección Perceptiva

La primera sección y la más larga con 400 metros consta de un recorrido en donde el visitante puede experimentar de manera libre el matorral, apoyado con unos marcadores que le permiten distinguir puntos importantes en el recorrido.

La segunda pa
edor de 30m d
las personas
hechos por an
que la perspec
que la del ani
imaginar cóm
cies.
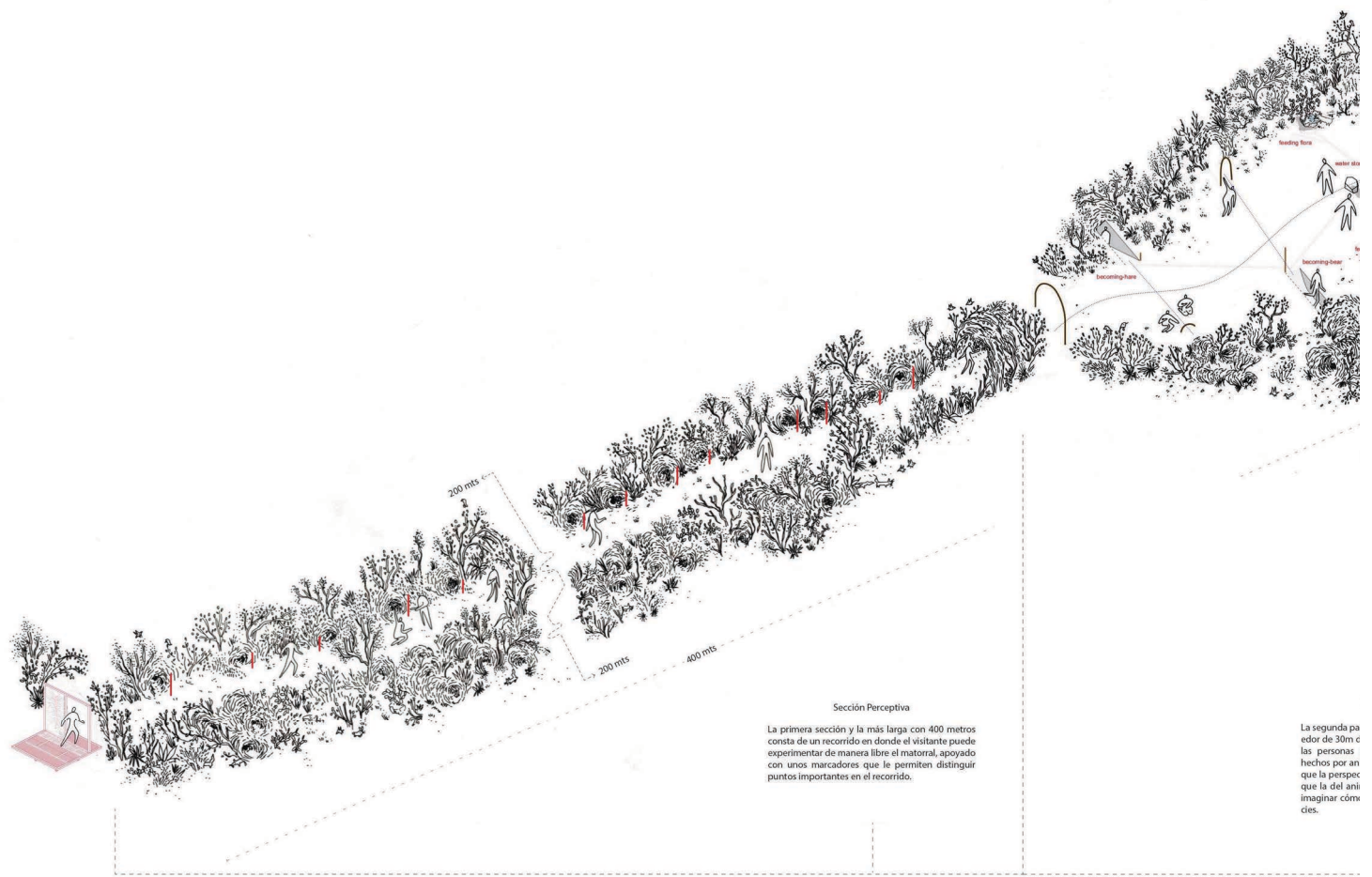
Axonometric view of the floral-faunistic route in three sections: fauna-trails path, glade of becoming-, flora path. (drawing: Andrea Ramos)

rocky outcrop

becoming-bird

becoming-coyote

r stone

the becoming-animal
stone

feeding flora

28 mts

Sección Experimental

parte del recorrido es un claro de alred-
n de largo por 10m de ancho en donde
s pueden entrar a algunos caminos
animales que han sido adecuados para
pectiva visual del visitante sea la misma
animal, con el objetivo de que puedan
ómo ven el ecosistema diferentes espe-

Sección Informativa

La última sección consta de un recorrido con infor-
mación científica en donde el visitante puede
aprender sobre el ecosistema que ha estado recor-
riendo, identificar plantas con su nombre común y
científico, e identificar insectos y animales.

of the entrance to the route at the foot of the squared frame. The threshold materializes the gate between the sphere of ordinary spatial perception and the immersion into a novel ambient, where the anthropocentric perspective is overthrown and a different exploration of the environment is favored.

8.10 Path of fauna trails

The first section of the route is a long itinerary of about 400 m through the *matorral submontano* with an inclination of about 15° west on the north-south axis. It is called 'path of fauna trails' from several transversal animal trails crossing the path perpendicularly. The animal trails are identified by marking with wooden stakes the tunnels produced in the dense vegetation on the two sides of the path by the passage of fauna. Metal silhouettes applied to the stakes identify the species compatible with the proportions of the passages and provide ethologic information.

8.11 Glade of becoming-

At the end of the first section, the branches of the bushes from the two sides of the path are intertwined to form a vegetal tunnel framing a human-sized passage. A metal arc of the same anthropomorphic dimensions is the culmination of the vegetal tunnel marking the entrance point into the glade on the north side. Past the tunnel, the glade is an ovoid area of about 10 m across in its central section by 30 m in length, which smoothly bends to the right of the visitor rotating the axis of the route by about 45° to the west. The glade represents the central section of the installation.

A longitudinal track crosses the area traces with metal bolts a wavy trajectory that follows the pristine topographic ridge. On the opposite side of the glade a wooden stake of human height marks the exit point south-west. The metal arc and the wooden stake are the two terminals, entrance and exit, of the trajectory of exploration through the glare offered to the visitor. The longitudinal track through the glade, called the 'becoming-demon', is crossed roughly perpendicularly by three transversal animal trails, called the

'becoming-myth' tracks.

The matrix of intersected axes of the 'glade of becoming' captures the carousel of Nature in the *matorral*. The matrix structures

the dynamics of the 'plan(e) of transcendence' over which animalities and subjectivities course, as well as the dynamics of the 'plan(e) of immanence', the abstract section of all those forms that are converted into degrees of intensities and speeds, 'latitudes' and 'longitudes'. Over the 'glade of becoming' the two planes reflect one another.

8.12 Oedipal, mythic, and of-a-third-type animals

The visitor's interaction with the animal sphere is organized on Deleuze Guattari's anti-taxonomic subdivision of the animals into the three kinds of 'domestic', 'mythic', and 'demonic'. The 'domestic' animals or 'anti-animals', like the 'family pets', are 'Oedipal animals' that invite humans to regress into a 'narcissistic contemplation' that we could define anthropocentric. This first kind is banned beyond the entrance portal. Of the 'mythic' kind are animals with 'characteristics and attributes' described 'in the great divine myths'. In those ancient myths, they are treated "in such a way as to extract from them series or structures, archetypes or models".[462]

8.13 Analogies by resemblance and proportion

According to Deleuze Guattari, Carl Gustave Jung's and Claude Lévi-Strauss' thinking is aligned with respectively the 'serial and structural analogies' that natural history deploys in its

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[462] Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, tr. B. Massumi, The University of Minnesota Press, 1987, pp. 240-1
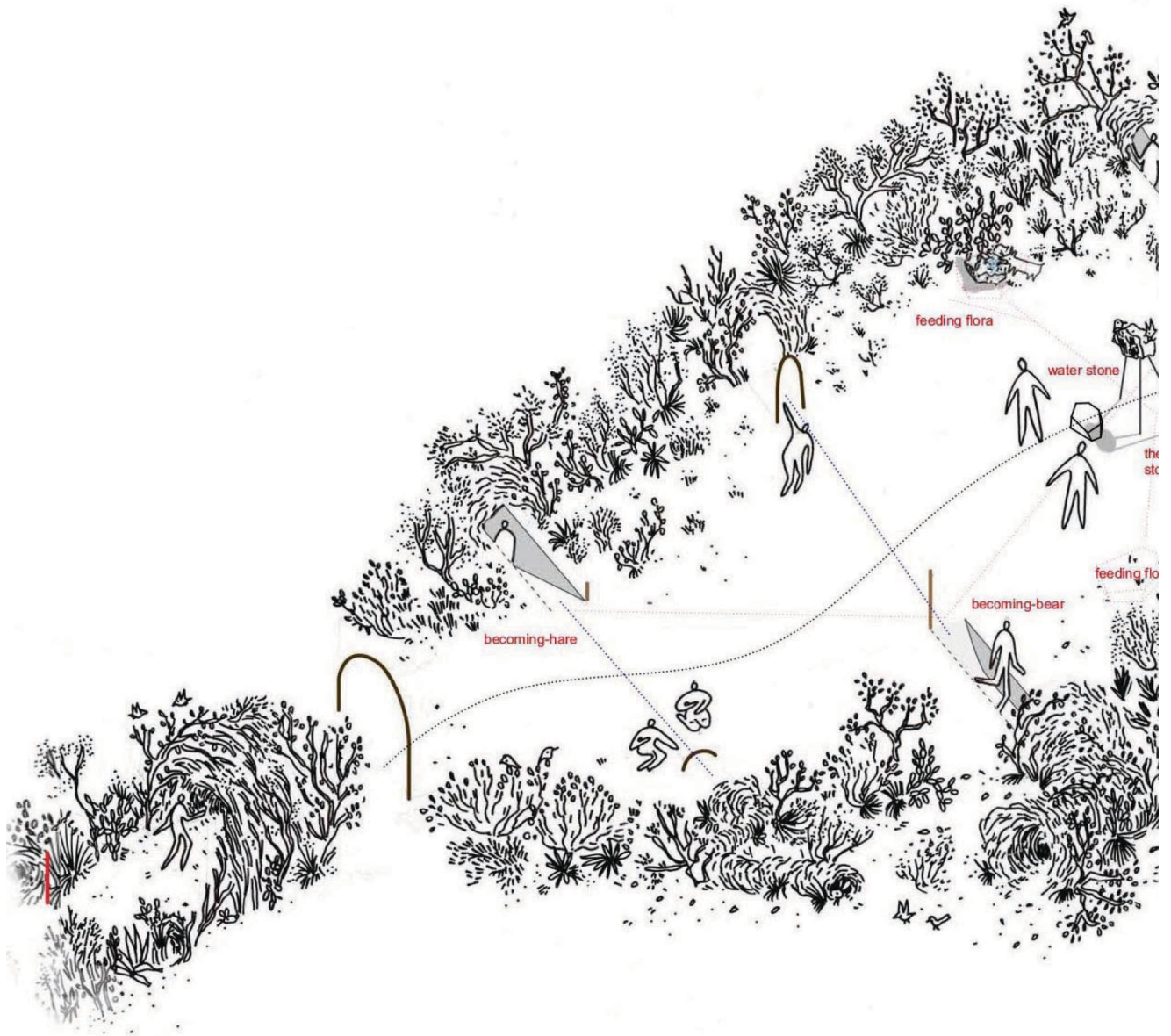
Glade of becoming-: three 'becoming-animal axes, functional-trait/fundamental acts axis, line-of-flight, 'becoming-demon' trajectory. (drawing: Andrea Ramos)

becoming-bird

becoming-coyote

the becoming-animal
stone

flora
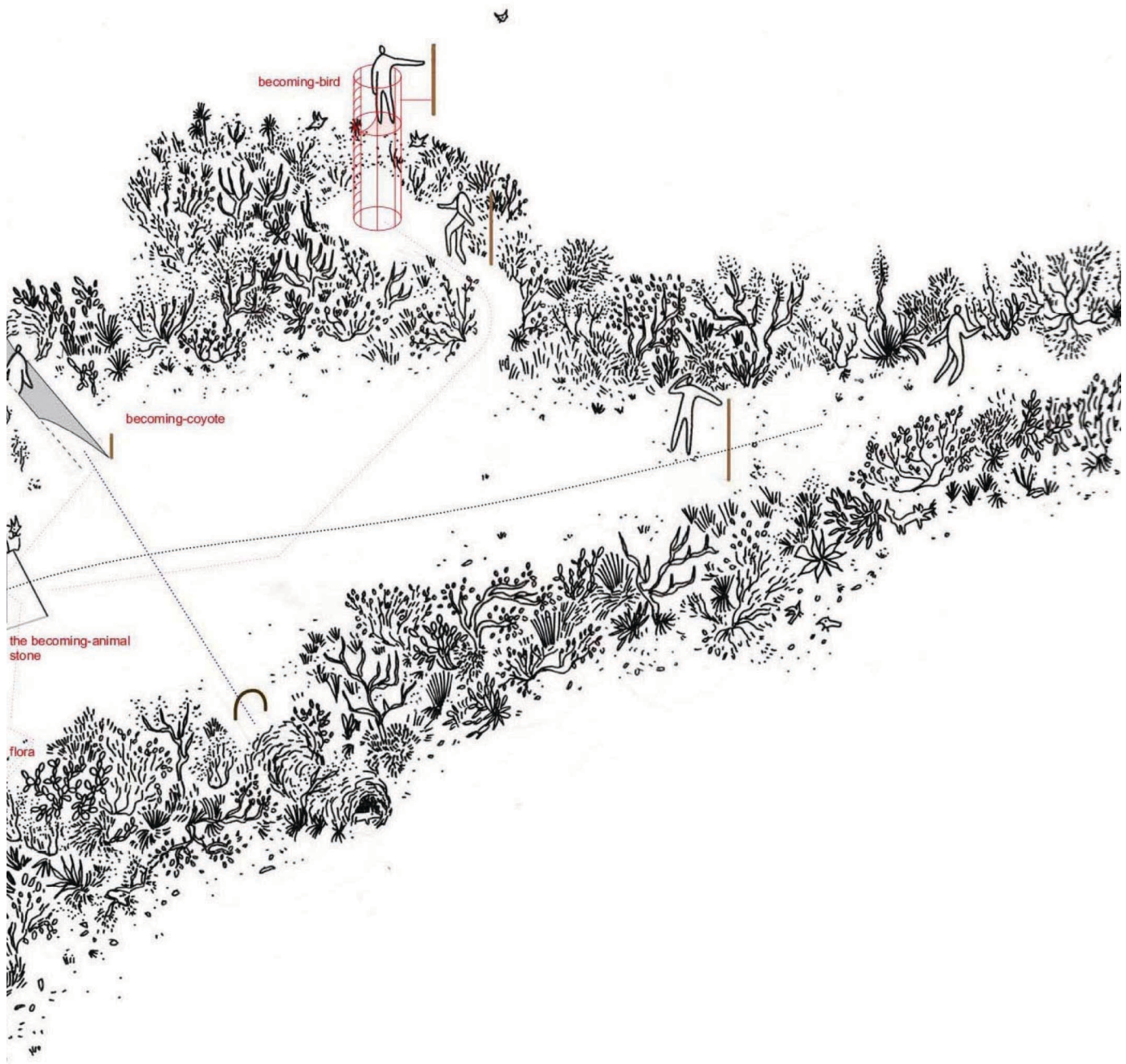
classification of the world, while both introducing substantial innovations into the mentioned constructs. The 'serial analogy' is governed by the principle of 'resemblance' that requires 'imagination' and leads to the Linnaean taxonomy, while the 'structural analogy' is governed by the principle of 'proportion' and requires 'understanding' leading to Cuvierian compared anatomy. Both through the '*a* resembles *b*' and the '*a* is to *b* what *a¹* is to *b¹*' type of analogy, nature is conceived as an 'enormous *mimesis*'.

According to Deluze Guattari, Jung's theory of the 'archetypes' uses serial analogies, made of metamorphic progressions and regressions from one term to another, to interpret the collective unconscious through the dream. In those metamorphic series, however, 'man is no longer the eminent term', but rather the eminent term is an animal, vegetal, or mineral, 'in relation to a given act or function' and 'in accordance with a given demand of the unconscious'.

On one hand, Deleuze Guattari refer, then, their 'mythic animal' concept to the Jungian theory of the archetype as collective unconscious, as a way of overthrowing the anthropocentric vision of the world by means of a 'serial organization of imaginary' (nature-culture-nature).[463] On the other hand, Deleuze Guattari regard Lévi-Strauss' structuralism as an attempt to overcome the serial organization of the world with a symbolic and structural order of understanding, thus based on proportional analogies, that is correspondences of relationships.[464]

In particular Lévi-Strauss' theory of 'totemism' replaces Jung's animalist pro-/re-gression series of 'nature-culture-nature', with an analogy of proportionality through which the characters of the totemic animal are not acquired by resemblance, but rather introjected by means of proportional relationships. The 'archetype of the sacrifice', where off-spring kills father feeding on his flesh to

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[463] Ivi, p. 235-6
[464] Ivi, p. 237

acquire his attributes, organizes the world by metamorphoses, that is analogy of resemblance.[465] Conceptual metaphors replace imaginative metamorphoses. The 'institution of the totem' marks, therefore, the symbolic structuration of the world through metaphor (nature-culture relational continuity), where the attributes are acquired by relational analogy: totem replaces sacrifice.

8.14 Sacrifices, totems, and the myth

In Deluze Guattari's formulation, Jung's man says -"I am a wolf", opening up a serial theme made of collective archetypes that can be recurred back and forth by virtue of metamorphic equations. Lévi-Strauss' man says -"I am to another man what the wolf is to the sheep" structuring an understanding by virtue of the 'institution of the totem'.[466] One should then conclude that 'mythic animals' acquire their attributes either in a Jungian or Lévi-Straussian fashion, that is by serial or proportional analogy, and therefore myth is a narrative inhabiting a terrain in between the archetypal sacrifice and the institution of the totem[467].

8.15 Demons and their symbiotic alliances

According to Deleuze Guattari, to the third 'demonic' kind belong animals of pack, school, band, whose identity is tight to a non-arborescent multiplicity, non-filiative population, propagation by epidemic and contagion. 'Demonic animals' create non-familial assemblages capable of symbiotic alliances beyond the taxonomic boundaries, such as that of the 'wasp and orchid'. [468] The multiplicity of the pack is no obsolete social form or anyway inferior to that of family and state, but rather it represents a deterritorializing

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[465] Ivi, p. 235-6

[466] Ivi, p. 237

[467] "Does it not seem that alongside the two models, sacrifice and series, totem institution and structure, there is still room for something else, something more secret, more subterranean: *the sorcerer* and becomings (expressed in tales instead of myths and rites)?", Ibid. Tales, myths, rites are located between sacrifice and totem.

[468] Ivi, p. 241. A demonic symbiosis of the 'wasp and orchid' type is stunningly represented in Carol Reed's 1949 movie *The Third Man*, where Henry Lime and Anna Schmidt (interpreted by Orson Welles and Alida Valli) form an unbreakable *consortium* through war, famine, epidemic, crime, vampirehood, remaining indifferent to the moral principles of a society struggling to redeem itself from the tragic fate of WWII.

alternative. The multiplicity of the pack establishes an equilibrium with the individuality through the presence of the pack-leader and borderline members (such as the 'sorcerer' or the 'shaman'), which produces what Guattari calls 'social ecosophy'[469], or processes of 'continuous resingularization'[470] that cultivate anarchist *dissensus* to arborescent organization. In Guattari's vision, social ecosophy of the pack intends to replace IWC's organization of 'imaginary crowd aggregates' (serial subjectivity of salaried, mass of the uninsured, and élite of executives) with autopoietic 'collective assemblages of enunciation' capable to constantly redefine their own singular identity.[471]

8.16 Human alliances with demons

The 'demon', as the borderline of the pack, is the central term of the process of 'becoming-' broken down by Deleuze Guattari into four points[472]: 'alliance with a demon'; 'human being's passage by contagion into animal pack where demon is borderline'; 'second alliance with human group'; 'human being, as borderline between animal pack and human group, guides the contagion of the human-animal becoming-' (that is 'symbiosis between heterogeneous terms'[473]). As an alternative to demonic animals such as werewolves and vampires, Deleuze Guattari describe the demon-shaman Don Juan in Carlos Castaneda's accounts. Don Juan's guides Castaneda through the proportional/relational becoming-animal and becoming-molecular characterized by the distinct micro-perception of the environmental elements such as water and air[474].

8.17 Three 'becoming-animals' and one 'becoming-demon'

The longitudinal track through the glade is, thus, proposed as the trajectory of the visitors' experience of the borderline guiding

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[469] Felix Guattari, *The Three Ecologies*, tr. I. Pindar, P. Sutton, The Athlone Press 1989, p. 34
[470] Ivi, p. 69
[471] Ivi, p. 61
[472] Ivi, p. 247
[473] Ivi, p. 249
[474] Ivi, p. 249

their 'becoming-' and therefore called 'becoming-demon'. Three transversal installations are aligned with selected animal trails present in the site. The trails are highlighted with metal bolts of different colors nailed onto the ground of the glade. Each animal trail

Three 'becoming-animal' axes. (drawing: Andrea Ramos)

connects a tunnel in the vegetation on one side of the glade with a corresponding tunnel in the vegetation on the other side. The tunnels are marked by a metal arc and a wooden stake on opposite sides. Both arc and stake are dimensioned according to the size of the animal species compatible with the tunnel. Ramps of varying depth are excavated in the soil next to each stake, allowing the visitor to reach at the point of observation of each specific animal species, namely hare, coyote, and bear.

The series of transversal installations, called the 'becoming-animals', constitute a sequential apparatus of alliance with the 'demon-animal'. The exploration of each transversal installation favors, in fact, by metamorphic analogy specific 'becoming-animals', that is the acquisition of a mythic animal's perceptive attributes. Man belly-crawls into the first ramp, lies prone the face close to the
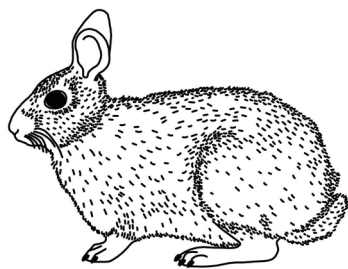
Sylvilagus floridanus
Conejo

Dimensiones:
L(35-45cm).

Peso:
128 - 354 gr.

Sentidos:
Tienen un agudo sentido del oído para detectar a los depredadores que pudieran atacarlos, vista sin percepción de profundidad por la posición de sus ojos a los lados, solo pueden ver luz azul y verde.

Alimentación:
Herbívoro; zacates, flores, frutos, corteza de árbol.

Depredadores:
Coyotes, zorros, halcones, jaguarundis, pumas, comadrejas, búhos, etc.

Hora de actividad:
Crepúsculo y amanecer.
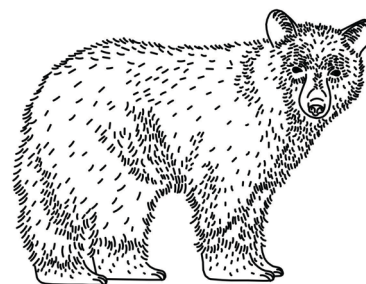
Ursus americanus eremicus
Oso negro

Dimensiones:
L(140-180cm) H(90-110cm).

Peso:
90 - 216 kg.

Sentidos:
Olfato altamente desarrollado pueden detectar un animal muerto a más de 20km, buena vista con capacidad de ver colores como los humanos.

Alimentación:
Omnívoro, pero principalmente vegetariano hasta en un 97% (bellotas, pastos, frutos, semillas, insectos, mamíferos pequeños, y ocasionalmente crías de venado.)

Depredadores:
No tiene depredadores.

Edad:
Hasta 30 años

Hora de actividad:
Día y noche.

Three 'becoming-animals' and a 'line-of-flight'. (drawings: Andrea Ramos)

Cyanocorax yncas glaucescens
Chara verde

Dimensiones: L(25-27cm).

Peso: 55 - 92 gr.

Sentidos:
Vista altamente desarrollada. Son capaces de distinguir fácilmente insectos y frutos en el denso follaje del matorral, gracias a su capacidad de ver longitudes de onda, como la luz ultravioleta.

Alimentación:
Omnívoros (insectos, frutos, semillas, arañas, lagartijas, etc.).

Depredadores:
Halcones, y búhos.

Hora de actividad:
Todo el día, especialmente en el amanecer.

Canis latrans texensis
Coyote

Dimensiones: L(90-110cm) H(45-61cm).

Peso: 9 - 18 kg.

Sentidos:
Excelente sentido del olfato y oído, buena vista en el día y la noche pero no pueden ver muchos colores.

Alimentación:
Omnívoro (mamíferos pequeños, reptiles, anfibios, aves, frutos, insectos, pastos, etc.).

Depredadores:
Puma

Hora de actividad:
Nocturnos, crepusculares, y diurnos, usualmente se ven después del amanecer y antes del ocaso.

ground, he/she scans the tiny leaves of the bush, their vibrations maul his/her ears through the hot air. Hear like a hare. Then man scramble along the second ramp, squats, sees the preys moving, the rapid quivers of their nerves under the delicate fur. See like coyote. Man finally walks down the third ramp, his/her eye level is that of the bear, he/she sees the purple prickly pears of the *nopales*, his/her nostrils smell their sweet flavor perturbing the air. Smell like a bear.

The three 'becoming-animals' can also be regarded as non-anthropocentric 'eco-fields', simulating the sensorial perception of other species in an unusual assemblage, hear like a hare, see like a coyote, smell like a bear. 'Becoming-animals' overlap with 'eco-fields'.

8.18 Animality

The sequential experience through 'becoming-animal' installations along the glare favors an alliance, by metamorphic analogy, of the human visitor with the sensorial attributes of multiple mythic animals (hare, coyote, bear). Across the longitudinal sequence of multiple transversal installations, man's alliance is, thus, not stricken with one mythic animal, but rather with a polymorphic animality. That polymorphic animality is the 'demon' that deterritorializes man from the conventional regime of societal interchange to which he/she is anchored. The alliance with the 'demon' is kindled, man is admitted into the pack. However, man poises over the borderline for his/her anomalous anthropic nature. As the visitors are arranged in small human groups with no familial relations, the 'second alliance with a human group' proposed by Deleuze Guattari is also achieved.

8.19 Functional traits and fundamental acts

The sequence of the 'becoming-animal' installations unfolds along the 'becoming-demon' track, reaching its climax in its median point, where the track is crossed by the transversal axis called the 'functional-trait', identifying the spot of the 'institution of the totem'.

The 'functional-trait' axis is represented by a track connecting
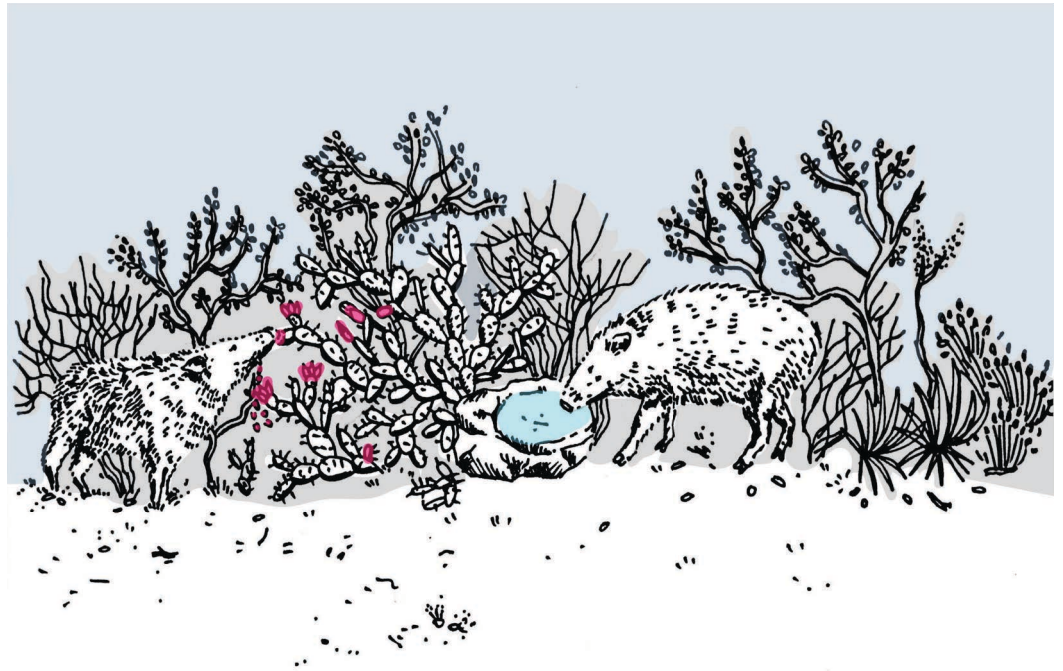
Functional trait/fundamental act: feeding/eating. (drawing: Andrea Ramos)

two heterogeneous assemblages on the two opposite sides of the glade. Two large *nopales* plants carrying purple wild prickly pears were mapped roughly half way the glade: an elongated lower espalier of paddles loaded with bright mature fruits on the south-east side, corresponding to a taller but less extended formation on the north-west side with a more limited fruit production. A flat carved rock resting on short metal feet is placed next to the south-east *nopal*, while a taller stele is placed directly on the ground next to the north-west *nopal*. The former assemblage can be described as: 'medium/large size animals come feed on prickly pears resting onto lifted rock, while small size animals underneath it'. The latter assemblage is: 'a significantly smaller number of animals come feed on prickly pears leaning to rock'. For a multiplicity of species, the feeding functional-trait is accomplished at both ends, one corresponding to an abundant-resources signal, the other to a less-competed-for-resources signal. In the case of the human visitor caught in his/her process of 'becoming-', the axis of the 'functional trait' of feeding overlaps with the axis of the 'fundamental act' of

eating.

The assemblage 'functional-trait - resource perception - within a field' perpendicularly intersects with 'becoming-demon' to 'institute the totem'. Which also opens the issue of how intense (capacity, or latitude)[475] is the flavor of the prickly pear in the mouth of the bear? And how fast (speed, or longitude)[476] is man moving along the 'becoming-demon' axis?

8.20 Institution of the totem

At the climax of the overall 'becoming-' apparatus orchestrated over the glade, then, on the crossing between the transversal 'feeding functional-trait' axis and the longitudinal 'becoming-demon' track, a rock is lifted on three steel legs in a zoomorphic assemblage. Carved with a diverse pattern of cavities varying in size, the rock supports over its uneven surface a small vegetation of *rupiculae* plants and cactuses attracting communities of insects and aviary fauna. At the middle point of the functional-trait axis, the suspended rock with its

Totem institution and the myth. (drawing: Andrea Ramos)

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[475] Ivi, p. 260
[476] Ibid.

small pensile flora and fauna embodies the 'institution of the totem' with reference to Lévi-Strauss's mentioned construct. It, in fact, represents a proportional/relational *entendement* of the world alternative to Jung's animal-based metamorphic series of archetypes. A second rock lies on the ground at a short distance. The second rock is flatter and uncarved. A shallow concavity on the surface allows for water to collect in occasions of rains. As a sequence, the three transversal 'becoming-animal' axes can be considered a longitudinal assemblage. At the very crossing between this longitudinal 'becoming-animal' sequence and the transversal axis of the totem (functional-trait/fundamental-act), the lifted rock casts its mobile shadow onto the ground. The shadow variously intercepts the irregular profile of the ground stone and overlaps onto the ground stone's shadow to create further shades of darkness, changing reflections over the surface of the water, and generating refractions into its depth.

8.21 Myth and shadows interplay

The mobile interplay of the lifted rock's shadow engaging the ground rock, its shadow, the degrees of darkness and transparency, as well as the reflections over and refractions through water, conjure up a natural narration that constitutes the very core of the myth. The interplay, as the myth, is suspended midway in between 'archetype' and 'totem', 'series' and 'structure', 'imagination' and 'understanding', 'resemblance' and 'relation'. The myth of the shadow lies at the very center of the 'becoming-demon' journey.

8.22 Line of flight

At the mythic climax of the 'becoming-demon' journey man has deterritorialized his/her anthropocentric perspective and arborescent sociality. From a central position in the glade the visitor is aligned with two gashes in the surrounding curtain of the foliage, which frame a view north to Cerro El Mirador and a view south to Pico Lobo. The views reorient the visitor reconnecting his/her experience to the geographic scale. There starts a deviant track,

View north towards Cerro El Mirador: telecommunication antennas wrapped in clouds. (photo: Patricio Garza)

called the 'line-of-flight', that spins diagonally towards south-east to then circumvent a denser clump of shrubs, reaching a tiny hidden clearing where a light, vertical structure is anchored. The structure is an airy truss of slender metal profiles that boxes a 3-m-high cylindrical volume sitting on its 1-m-diameter circular base. Three vertically shifted circular profiles define the perimeter of the cylinder at the base, at an intermediate height of 2 m, and 1 m above that at the 3-m-high top. The circular profiles are vertically connected by 8 slender struts. The intermediate circular profile supports a light deck of thin metal bars plotted parallel to one another. A small arched opening on a side of the deck allows for a single visitor to climb up onto it using a ladder of metal bars spanning between two vertical struts, while the top perimeter profile works as a bannister.

Views south towards Pico Lobo: changing weather conditions, sunlight, nimbus, mist over foliage. (photos: Patricio Garza)

8.23 Avian flight-lines and melodies

The 'line of flight' structure is a small observatory that overlooks the dense foliage of the *matorral* extending like the soft layer of a blanket on the varied topography. The deck offers a
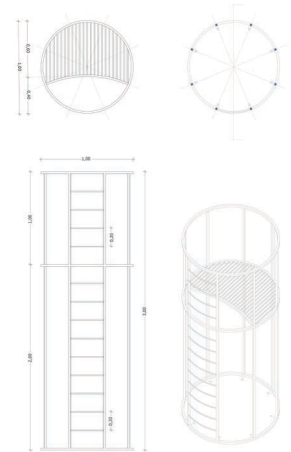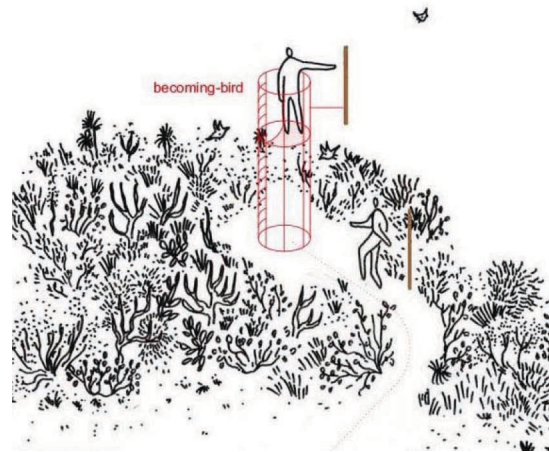
Line-of-flight bird-watching installation.

convenient vantage point to observe landscape dynamics both internal within the *matorral* eco-tope and of interchange with the surrounding environmental patches through eco-tone boundaries. The structure is a 'rhizome'[477] that sets man amidst the weft of flight lines of the *matorral* avian fauna, contained within a height of 5 m from ground. Swathed in the cloud of avian flight lines and melody scores, man is immersed in a space made of a soothing stuff that heals the trauma of his/her deterritorializing voyage.

8.24 Down the 'flora path'

Down from the structure, man exits the glade to start the third segment of the journey, the 'flora path', a shorter itinerary immersed in a denser and higher layer of vegetation. As the initial segment of the itinerary followed a constant, slight ascension towards the flat area of the 'glade of becoming-', the final segment falls into a rather

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[477] "A fiber strung across borderlines constitutes a line of flight or of deterritorialization. It is evident that the Anomalous, the Outsider, has several functions: not only does it border each multiplicity, […] not only is it the precondition for the alliance necessary to becoming, but it also carries the transformations of becoming or crossings of multiplicities always farther down the line of flight." Gilles Deleuze, Felix Guattari, *A Thousand Plateaus*, tr. B. Massumi, The University of Minnesota Press, 1987, p. 249

abrupt descent. Along the 'flora path', a set of stakes and engraved plates bear scientific information about the ecosystem singling out extraordinary exemplars of representative species of the *matorral sub-montano*, among which a large blooming agave, a very old *nopal*, a young one, carpets of slippery moss, *encinos* etc.

EXPERIMENTAL CONCLUSIONS SECTION III

8.25 Contemplation, change, and the Waldgang

The immersion into the floral sphere of the *matorral* ends up hitting a steep cliff. There, the route bifurcates spinning on both sides at the foot of the relief. Along with the route, the walls of the *matorral* foliage also diverge, cut through by the topography, giving ground to a flat triangular area occupied by medium and high grasses. The triangular landing opens a transition zone in the ecosystem, the eco-tone mediating between *matorral sub-montano* and *bosque*, the mountain woods.

A 3-m-diameter circular clearing mowed in the grasses at the center of the landing, called the 'circle of contemplation', represents the lightest installation of the project and its termination. Standing in the circle, man faces dramatic discontinuities of topography and vegetation, while perceptions accumulated along the voyage through the *matorral* sediment in his/her body. Interior upheavals resonate in the changes of the environment.

Unobstructed views suddenly appear on multiple directions. The route splits into multiple possible trajectories. By making his/her way back, man can reverse the metamorphosis and rejoin human society. By abandoning the circle westwards, man reaches deep areas of the Parque Ecológico Chipinque where the route disappears and one gets lost. If man heads eastwards, he/she can follow a trail that reaches the mountain woods: it is Jünger's *Waldgang*.

8.26 Testing the paradigm by recording response

The Symbiotic Matorral installation is meant to raise awareness of the forgotten richness of the *matorral submontano* and its

exceptional biodiversity among the metropolitan population of Monterrey. Included in the campaigns of promotion of ecological values and virtuous environmental practices of the Parque Ecológico Chpinque oriented towards young generations, the path is specially intended to receive students from the public and private schools of the city, spanning from the primary to the university level. High-school and university students and adult visitors will be allowed through the trail in small mixed groups and left free to explore the installations rather freely, although under the supervision of operators of the park for safety purposes.

The observation of the response of the visitors, the recording of their impressions and commentaries, and the general monitoring of the reception of the project on the local media, will help draw evaluations of its actual impact on the awareness of the community about the importance of the ecological and aesthetic values of the landscape. In disciplinary terms, the results will test the applicability of the symbiotic landscape paradigm in such awareness-raising projects and its impact on public.

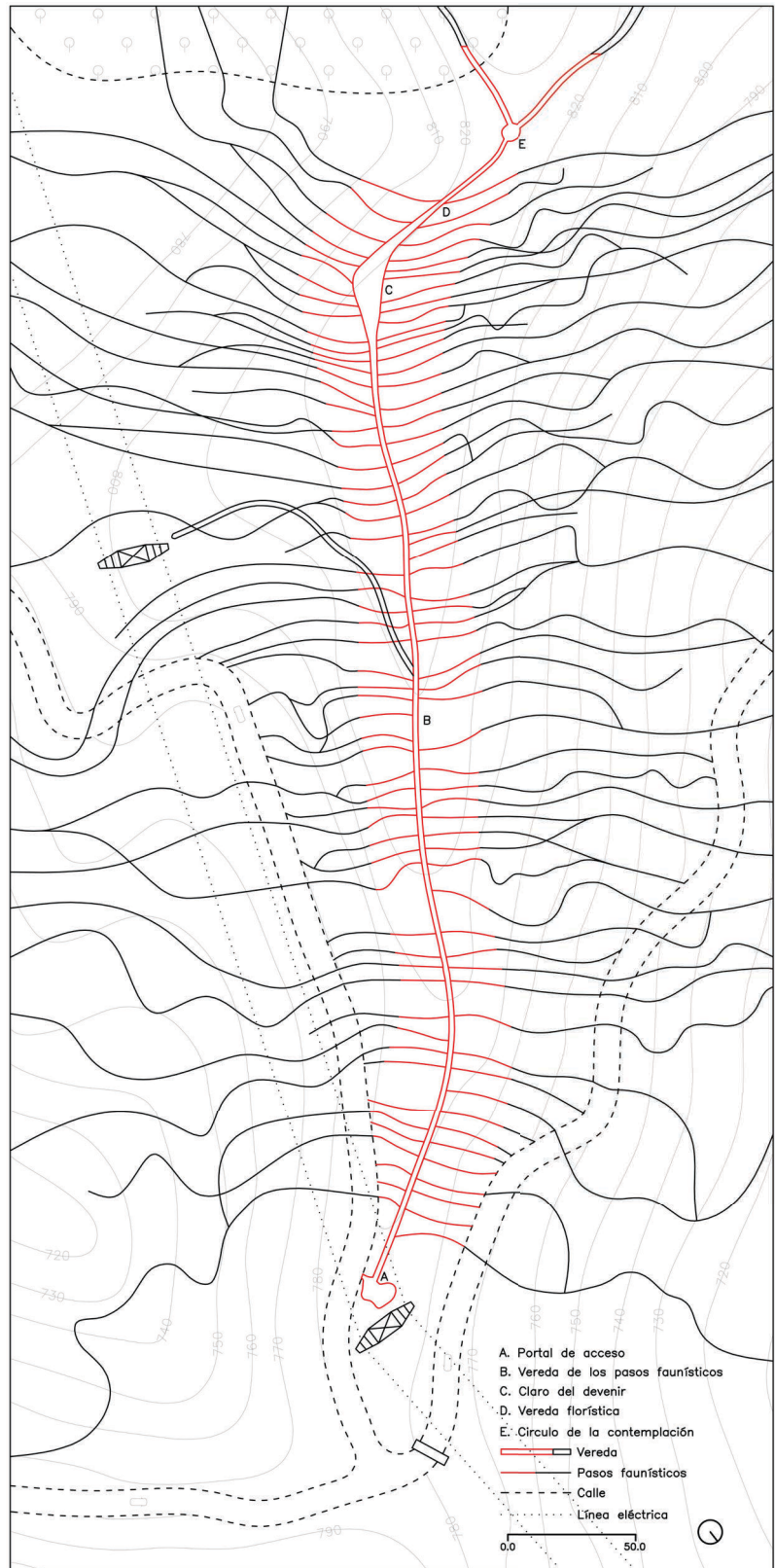*Metal components of the landscape installations under fabrication, February 2017. (photos: Jaime Islas)*

*

View of the glade towards north with Andrea sketching. (photo: Patricio Garza)

A. Portal de acceso
B. Vereda de los pasos faunísticos
C. Claro del devenir
D. Vereda florística
E. Círculo de la contemplación

Vereda
Pasos faunísticos
Calle
Línea eléctrica

*Vertical plaque installed in the entrance portal bearing the map of the trail.*

FINALE

1. With my humble pardon, I will give you some words about what happened very long ago, what the ancestors have said. 2. A man went to the mountains, he was going to the mountains. 3. He had been there for eight days when he saw the sacred tree there called tree madroño. 4. He went to it and made a hole in its side; 5. and he had intercourse with it. 6. After three or four months past he went and he saw that the tree was swollen. 7. And then he knew that the stomach of the tree was swollen; 8. the stomach of the tree was swollen, and he counted the months. 9. When the months were complete he went there; 10. and he made a hole in the tree's stomach and he saw a little man inside, it was a little man inside there. 11. And then he took that little man and he carried him home. 12. And when he arrived at his house the little man became alive; 13. and his name was "Fourteen Strengths".

— Serapio Martínez, oral account in Mixtec language, freely translated to English, from Thomas Ibach, 'The Man Born of a Tree: A Mixtec Origin Myth' in: Tlalocan, vol. 8, UNAM 1980
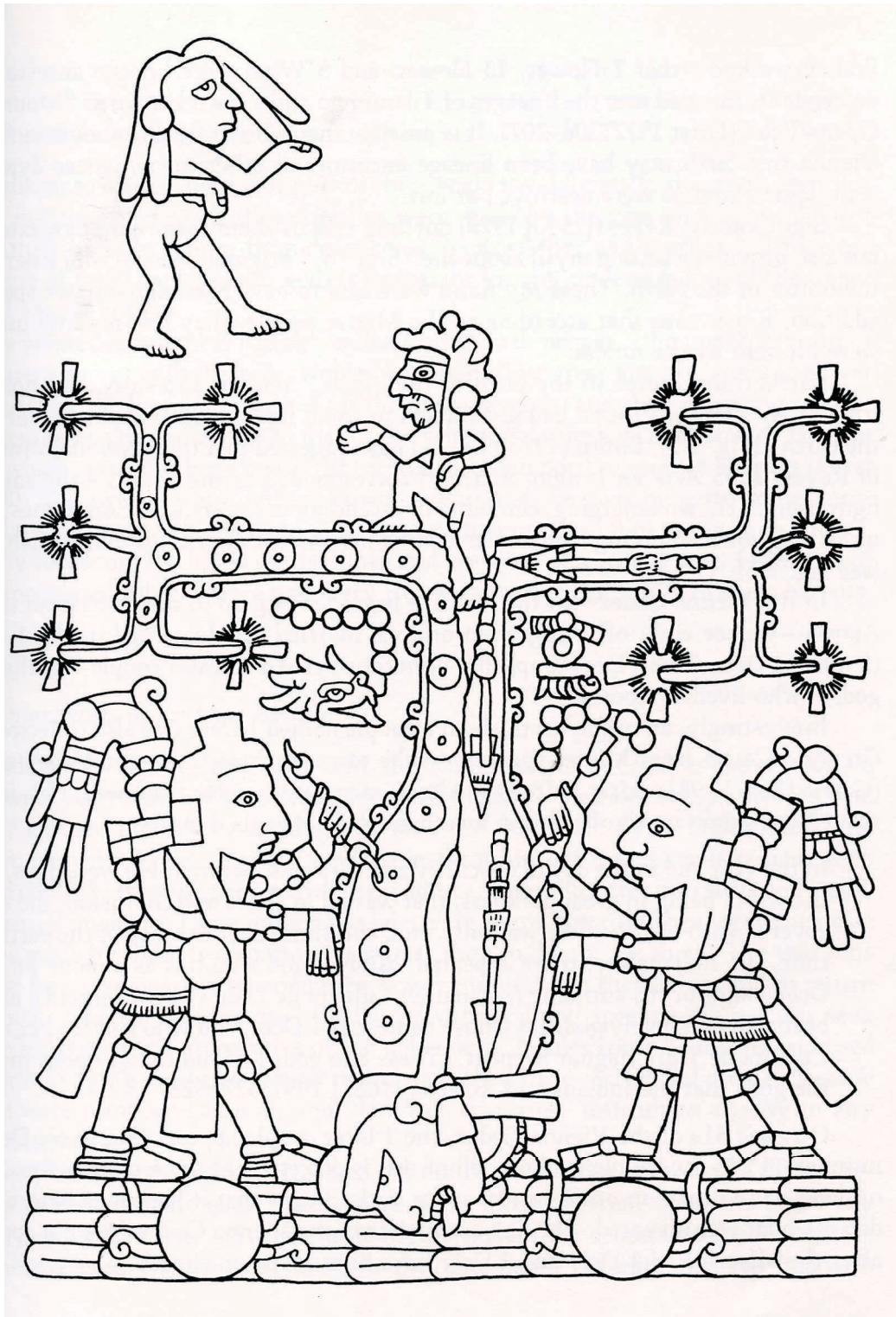
Mixtec noblemen being born from a tree. (Tracing from Joyce Marcus, Mesoamerican Writing Systems, Princeton University Press 1992)

Philosophical Conclusions:
Life and Death of Fourteen Strength

In 'The Man Born of a Tree: A Mixtec Origin Myth' (Tlalocan, vol. 8, UNAM 1980) Thomas Ibach records the Mixtec myth of Fourteen Strengths, the man born from a tree, that had been dictated to him in 1976 by Sr. Serapio Martínez Ramos, a 55-year old monolingual native and resident of Santa Cruz Mixtepec in the region of Oaxaca.

> Fourteen Strength went to the cave of San Lucas so that he could chase the stones from the cave with a whip; because in the old times, the stones were like domesticated animals […]. And then when he arrived at the 'cross of the avocado tree' with the stones, the sun arose and it killed him because until then there wasn't a sun […]. When he died there, the stones also died.

We can contrast the edited translation of the Conclusions front-page with the literal translation from Mixtec transcribed below, narrating the beginning of the tale, to realize the liquid character of Mixtec thinking. There appear essential analogies with the Mesoamerican idea of open space as a worldly transcription of the cosmogenic 'primordial sea'.

> 1. Large become inside pluralizer you, going to give word when existed time old, say dead-ones old giving them word. 2. Walked one man within mountains walked he, going mountains, going he. 3. Left eight days going he mountains, and knowing he sacred within one tree called-it wood-it madroño. 4. There went he, made-hole he rib-cage wood-it madroño; 5. there and caused-numerator he wood-it there. 6. Pause-word left three, four months, and went he, knowing he going-swollen stomach tree there. 7. Pause-word there and went, knowing he swollen stomach tree there; 8. going stomach tree, and counted he months. 9. Face completed month, went he there; 10. and-then made-hole he stomach tree there knowing he within demonstrative-pointer man small is man within there.

However, it is evident that man, flora, fauna, and minerals participate in a comprehensive composite cosmos, allowing for the crossbreeding of humans and trees, the domination of animate stones, and ineffable fates delivered by the asters. Our applied experiment, the 'Tests for a Symbiotic Matorral' project, is aimed at recuperating brief sights onto that hazardous world, that community with things *autres*, that we have traded for technique.

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Tutore: Prof. (Cognome e Nome)

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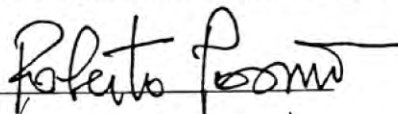Richiesta motivata embargo

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