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Plug-industrial

visionary urban strategies on: escaping *non-territoriality*

MASTER'S THESIS

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dedicated to the memory of my father, *Horea Ioan*

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Introduction

As the title says, this work explores and manifests intentions of 'plugging' non-territoriality or the condition of *terrain vague* into a new realm of urban living.

#terrain vague #industrial city

The French denomination of what we understand through *non-territoriality*¹ begins with discussing the 'greater and perhaps less precisely defined territories, connected with the physical idea of portion of land in its potentiality exploitable state but already possessing some definition to which we are external.'² 'Two Latin roots come together in the French vague. Vague descends from *vacuus*, giving us "*vacant*" and "*vacuum*" in English, which is to say "empty, unoccupied" yet also "free, available, unengaged".'³

As part of a greater subject, by newly questioning and addressing *non-territoriality* from a specific contextual point of view I will primarily state the concern of creating a better understanding towards a contemporary attitude in designing urbanism.

Before arguing on why is the action of '*plugging*' present in this discourse (which will happen in the second part), I would like in the following to express the contextual situation chosen for *terrain vague*.

Why is it anyway necessary to explore such a fundamental problem?

Our inhabited world generates new problems and challenges everyday and in facing them we action from the sphere of the *Anthropocene*.⁴ Because dealing with the global culture

¹ when *territoriality* = 'The actions of people, citites, economies and states constitute these spaces of territoriality.' Then *non-territoriality* is everything contrasting this.— Arie Graafland and Heidi Sohn, "Introduction: Technology, Science and Virtuality," in *The SAGE Handbook of Architectural Theory*, ed. Greig Crysler et. al. (SAGE Publications Inc., 2012), 473.

² Ignasi de Solà-Morales Rubió, "Terrain vague," in *Anyplace* (Cambridge, Mass.: MIT Press, 1995), 119.

³ Ibidem

⁴ Dirk Sijmons comments in the curatorial position of the IABR 2014, iabrn.nl/en/curator/c2014antropocene: "The advance of humanity is coupled with an avalanche of species facing extinction. In short, the introduction of the concept of the Anthropocene is science at its most adventurous: a big, new, hypothetical word that suddenly organizes this disordered mess of phenomena and makes it understandable. But Anthropocene is not just a scientific and observational concept. It resonates with a warning: the fact that we are powerful enough to manipulate the earth is not something to be proud of ... The Anthropocene postulates that human and natural processes are linked together in a complex new whole."

of capitalism leaves such deep imprints in our daily life, it has become imperative to address complex issues in metamorphosed manners. Also in thinking urbanism we can see that an ever increasing trend or attitude adopted when answering complex challenges results in grasping inter- and multidisciplinary approaches, simply because the complexity of the issues demands to be tackled on this level.

Today, because urban planning empirically awaits to include a set of features available on the whole globe we share a common ground out of which global urbanism might newly arise. In my opinion, *terrain vague* is part of this common ground and globalization is an opportunity cleverly disguised in an issue.

As an abandoned child in form of space, *terrain vague* was once a territory which had its purpose, now stripped out of its original meaning and intended purpose. However, this era's both aid and misfortune is interrelated with rapid change. Nowadays we face questions, attitudes and actions that can either completely dismantle what is consumed (*consumed architecture* - architecture hosts spaces which in time are no longer needed, therefore consumed, as they no longer fit in to respond to contemporary needs) and thrown away in a tabula rasa fashion (emerging trends in the evolution of technologies⁵ and contemporary discourses⁶, both of them in architecture and the built environment) or to reinvent *non-spatiality*.

My proposal will seek to understand the abandonment of space and accept it as it is.

What is a main feature that reunites *terrain vague* across the planet and where does its opposite, *territoriality*, fail?

Non-territoriality is a ubiquitous phenomenon but it extracts its essence from a precise source. The pattern that it follows is

⁵ referring at a seminar of "The Berlage" Institute exploring *Acts of demolition*: http://www.theberlage.nl/galleries/projects/details/12_acts_of_demolition/.

⁶ developing technologies give birth to robots capable of contributing to dismantling entire buildings: <http://inhabitat.com/amazing-ero-concrete-recycling-robot-can-erase-entire-buildings/>.

aligned to dystopian practices of urbanism and architecture. Where did its original condition fail? Well, if capitalism and globalizing industries ruthlessly abandoned their created children then is there such a thing as 'adoptive parents'? The industrial city, in the position of the 'biological father and mother' manifests its failure: 'according to Schumacher and Rogner, the traditional industrial city's destruction began [...] when the "assembly line concept is applied to the overall urban complex," creating a miniature "city as a machine."'⁷

Of course, *territoriality* in condition of unoccupied land has a lot of potential to be included in the broader theme of landscape. As free land, *non-territoriality* is in the position of negotiating its condition by looking up to spaces with meaning in order to find integration and belonging. The attention given to this phenomenon is new and by analyzing or at least catching a glimpse of its occurrence one will understand the importance of its drama.

On discussing the *city as a machine* we can extract patterns of a failed production model, for the case of the western city, as *Graham Shane* observed the problems of postmodern organization⁸: "The question facing American postindustrial cities in the wake of Fordism is what to do about the abandoned factories, acres of vacant workers' housing, and redundant commercial strips."⁹

On the other side, without the need for describing a certain problematic, the simple look into the real facts which the eastern city is facing should give us important insights about the global discussion and perhaps open some perspectives. Article titles like: "*Beijing to shut down all major coal plants by 2016*"¹⁰ is representative data. If space production of production spaces fails intensively (China) and if our era constantly demands fast changes then is landscape perhaps still an unexplored field

⁷ Grahame Shane: "The Emergence of Landscape Urbanism" in *The Landscape Urbanism Reader*, ed. Charles Waldheim (Princeton Architectural Press, 2006), 57.

⁸ Comp. Ibidem, 58.

⁹ Ibidem, 58.

¹⁰ <http://inhabitat.com/beijing-to-shut-down-all-major-coal-plants-by-2016/>

providing paternal protection and in the same time answering the problem?

1 excerpt of: *Effect of the Good Government on City and Country Life* by Ambrogio Lorenzetti (c.1338-40) over-edited with excerpts from the photographs: *Cooling Towers Wood-Steel* (1959-77), by Bernd and Hilla Becher



Reimagining the global context

#urbia #countryside #emptiness

Rural-urban / urban-rural *INTER-URBIA*¹¹

The condition of the contemporary *urbia* or, alternatively of the *planetary metropolis* has changed throughout the years and nowadays the boundaries between the rural and the urban are rather seamless. The gigantic *urbia* is slowly swallowing every remaining piece of settlement and in order to allow it grow one of the fundamental concerns is conquering free land or unoccupied land. On the process of conquering it for spaces of production it was mostly free land the one who remained disadvantaged. In this regard one must say that the connection between the *urban* and the *rural* has somewhere lost a serious discussion.

Cérda referred to the terms:

'*Urbs*' – referring to the material part of the grouping of buildings
'*Rus*' – countryside¹²

They stand in opposition to each other. And if this assumption is to be accepted then one of the possible questions to be raised will refer to the appearance of *rus* look like and its opposition to *urbs*. Without trying to analyze the meaning of *rus* in its deepest sense, the imagination can relate to concepts and lifestyle constructs like the relationship man-nature, meditation or reflection as part of the daily life rhythm. So I think such constructs can positively interact with the image of an ideal *urbia*.

Cérda also refers to the action of *ruralizing the city*¹³ – then I propose to *ruralize the cities* with a similar response as when urbanizing the countryside! This might frame out a statement

¹¹as space in-between urban settlements can be defined in various ways, I choose to tackle the problematic by the question: 'Where do cities and landscapes come together?' — Gijs Wallis de Vries, *Archescape. On the Tracks of Piranesi*. (Amsterdam: 1001 Publishers., 2014), 42.

¹²Arturo Soria y Puig, *Cerdá: the five bases of the general theory of urbanization*, ed. Arturo Soria y Puig and Ildelfonso Cerdá (Electa 1999), 83.

¹³*Ibidem*, 87.

argued in similar fashion and namely that 'for urbanization, form is nothing: adequate and perfect satisfaction of human needs is everything.'¹⁴

If forehand *global urbanism* or *planetary urbanism*¹⁵ have been brought up into the discussion then is there a *global ruralism*? Maybe one thing is clear: the fact that *urban sprawl* and intensive industrialization are two of the main consequences of *planetary urbanism* phenomena. Accordingly, the condition of emptiness is also to be argued in the following, as feature of an untreated *dystopia*. But by staying with the idea of the *countryside* in the industrial era, we see that conquering and gaining free land as basic urbanizing premise is defined by land culture in the foreground of this context. This is contrasting the city machine production culture which dominates its land through its '*machines*'. *City machine* is a main character in this process.

If all these phenomena are allowed to happen then can one rule out the role of *landscape* so easily? Can one imagine this condition of emptiness without the role of the *landscape*?

By looking back at this fact in history, in *Renaissance* we find that good governance of land still developing in a sort of landscape culture. Today we experience the emergence of so many extra additions and I think it is safe to assume that the condition of desertion is present almost overall, and if not it is at least immanent. In a way deserted sites have a fashion of their own when transposed on landscape, solely just the esthetic statement is missing for them combined. [1]

It has come to such extent that *dystopian* environments and the decision to compromise landscape itself has lead to the *marketing of landscape* itself as consume culture good. So even though technology has its clever ways of designing effective

¹⁴ Ibidem, 85.

¹⁵ in the interview the understanding for planetary urbanization resides in the contrasting terms: 'city/country', 'urban/nonurban'. — Matthew Gandy in conversation with Daniel Ibañez and Nikos Katsikis: "On circulations and Metabolisms" in *New Geographies 06: Grounding Metabolism*, ed. Daniel Ibañez and Nikos Katsikis (Harvard Graduate School of Design, 2014), 75.

*heterotopic*¹⁶ devices that can mimic landscape, the big picture (and the real one) of land governance is happening outside the hermetically *closed box* of the *urbia*. [2]

¹⁶ referring to *heterotopia* as spatial concept coined by Michel Foucault

2

The digital illusion of landscape



Chances

#edge city #suburbia #archescape

'... the settlement of an urb does not just include the physical place that it ... occupies, but also embraces a more or less expanded circumference around it, which is what properly forms what we have called its field of operations ...'¹⁷

By discerning the dwelling systems of what the object of our study will make out: *suburbia* (*périurban*) and *urbia*, the focus will lie on all those sites with urban and suburban character which confront abandonment or may immanently resemble this state. Our object of study will find itself mostly in the field of operations, as mentioned above in the quotation.

Is there a way to regulate the urban process between rural-urban and urban sprawl?

If rural and urban is the question than maybe the first thing to think about is the *périurban* as container of possible answers. The chapter will help configure a statemental theory for what is upcoming in the second part and create an understanding for the city to come 'as a particular kind of urban form from the broader phenomenon of urbanization.'¹⁸ The city to come actually refers here to the notion of *edge city* – but what is its main construct? *Edge city* is by itself separate from the center of the center of the city, so what makes it to be different? Most commonly, the problematic of *edge city* or *satellite city* [3] revolves around the creation of a completely new part within the realms of the bigger *metropolis*. It mainly coincides with the creation of a city in a city. In the parenthesis of its creation and realization, *failed industrial sites* are mostly to be found outside the city, peripheral to its borders, in the *branches* of '*città diffusa*'¹⁹.

The dualistic model of nature *versus* society has created the

¹⁷Arturo Soria y Puig, *Cerdá: the five bases of the general theory of urbanization*, ed. Arturo Soria y Puig and Ildefonso Cerdá (Electa 1999), 86.

¹⁸Matthew Gandy in conversation with Daniel Ibañez and Nikos Katsikis: "On circulations and Metabolisms" in *New Geographies 06: Grounding Metabolism*, ed. Daniel Ibañez and Nikos Katsikis (Harvard Graduate School of Design, 2014), 75.

¹⁹coined by Francesco Indovina: the *diffuse city* -, relating to *urban sprawl*

entity of the city as separate to the entity of the nature. Thus 'the separation of nature and society has been taken for granted.'²⁰ Anyway, by choosing to live with the given facts that 'symbolic divorce of Nature and Society consolidated in early capitalism'²¹ should make it at least motivating in redefining this relationship, with the inclusion of the *périurban* which adds an additional fundament to assess in this problematic.

'If we are talking about urban nature, or the urbanization of nature, it is not just a matter of the extension of physical infrastructure into space but also the emergence of cultural discourses in relation to nature that we can observe in relation to the edge of the city, the urban hinterland, or even more distant places.'²²

Such discourses don't often associate the creation of a *hinterland* capable of attracting and joining contrasting forces. Is there a method to bring this *heterotopic device* (as formulated in the outlining chapter) in natural form so that the 'scrambled egg' city model²³ can find harmonious completion relationship with openness at its borders?

What about creating that *escape* or that *urban heterotopia* as a premise to take for granted in conceptualizing and creating *representation of space*²⁴? Conceptually seen *escape* is shapeable and can be included in the design process as '*archescape*'²⁵. So if *escape* literally means exiting specific boundaries than what is its connection to the city itself? [4]

Also, another question is worth the attention would be: if *escape* can be designed inside industrial sites. [5]The image of the industrial can be expressed with a kind of esthetical quality and if Becher transmits us these qualities [6] through photography then is there anything more than the very degree *zero architecture*²⁶ to think about and include as theoretical approach?

²⁰Jason W. Moore: "Toward a Singular Metabolism" in *New Geographies 06: Grounding Metabolism*, ed. Daniel Ibañez and Nikos Katsikis (Harvard Graduate School of Design, 2014), 11.

²¹Ibidem

²²Ibidem

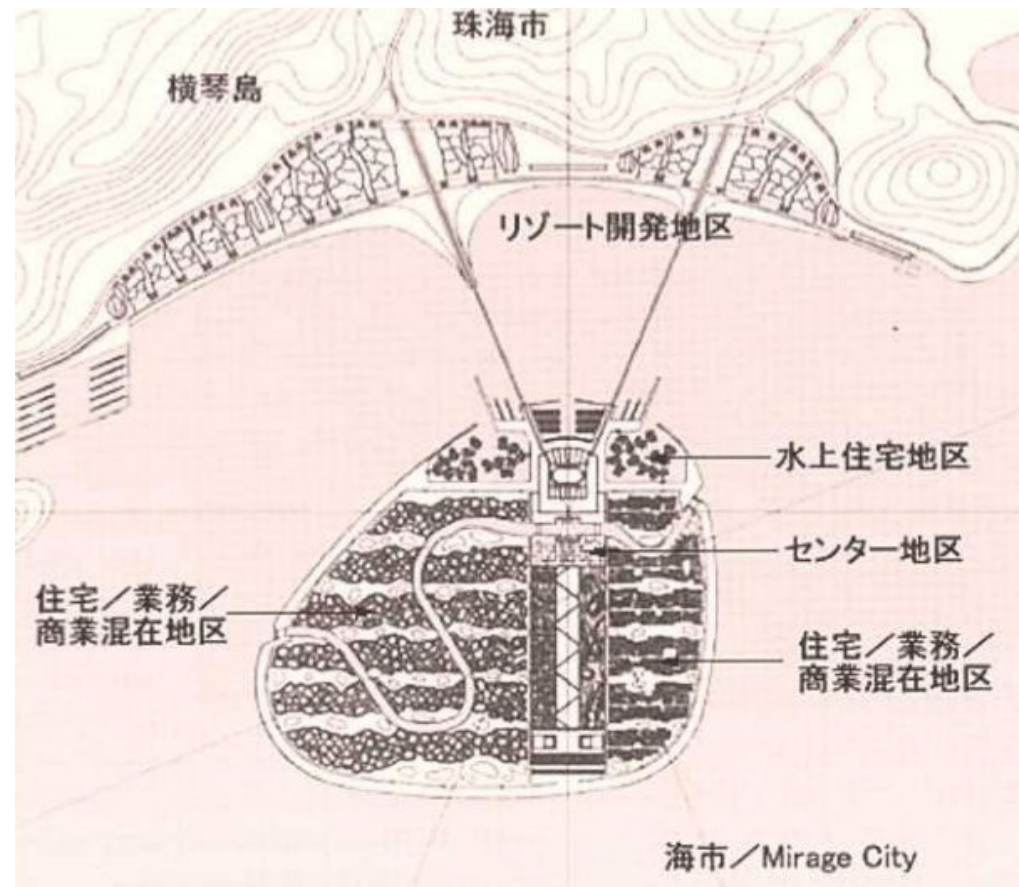
²³fig.1/ Cedric Price - '*Three Eggs Diagram*' in Grahame Shane: "The Emergence of Landscape Urbanism", in *The Landscape Urbanism Reader*, ed. Charles Waldheim (Princeton Architectural Press, 2006), 56.

²⁴Henry Lefebvre, *The production of space* (Malden, 1991), 33; 38-39.

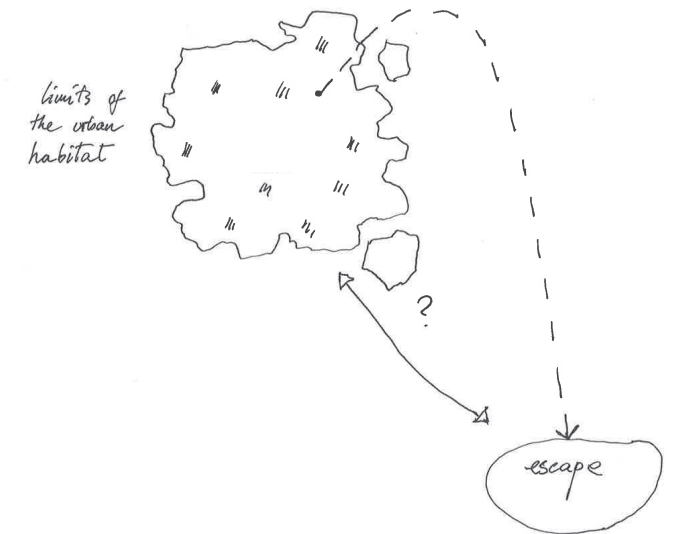
²⁵*The Escapist Manifesto* inspired me to conceptualize escape - Gijs Wallis de Vries, *Archescape. On the Tracks of Piranesi*. (Amsterdam: 1001 Publishers., 2014), 27-46. and discover: '«Archescape» is a neologism made from "arche" and "scape:"—Wallis de Vries, Gijs. *Archescape. On the Tracks of Piranesi*. (Amsterdam: 1001 Publishers., 2014), 174.

²⁶Rem Koolhaas, and Bruce Mau: "Typical Plan" in *S,M,L,XL*. (Monacelli Press, 1995), 335-353.

3 *Mirage city*, by Arata Isozaki - a utopian project with an artificial island as satellite city



4 statement sketches with the dominant, modern 'city as a scrambled egg' (as quotation from the "Three Eggs diagram" by Cedric Price) seeking to redefine its relationship with surrounding landscape and to reconceptualise the idea of escape form the city

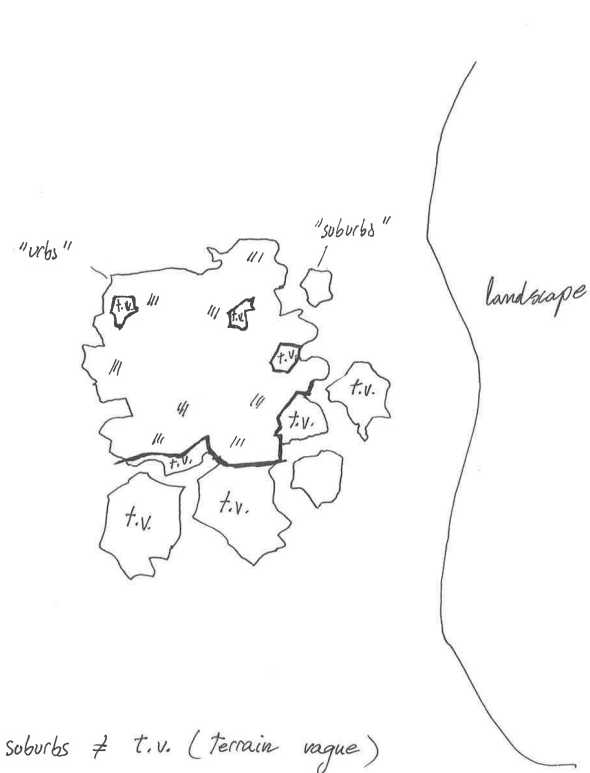


what if ? ... "urbis" / "suburbis" meets escape in "archescape"

if... escape represents that space separate from the urban realm, then

5

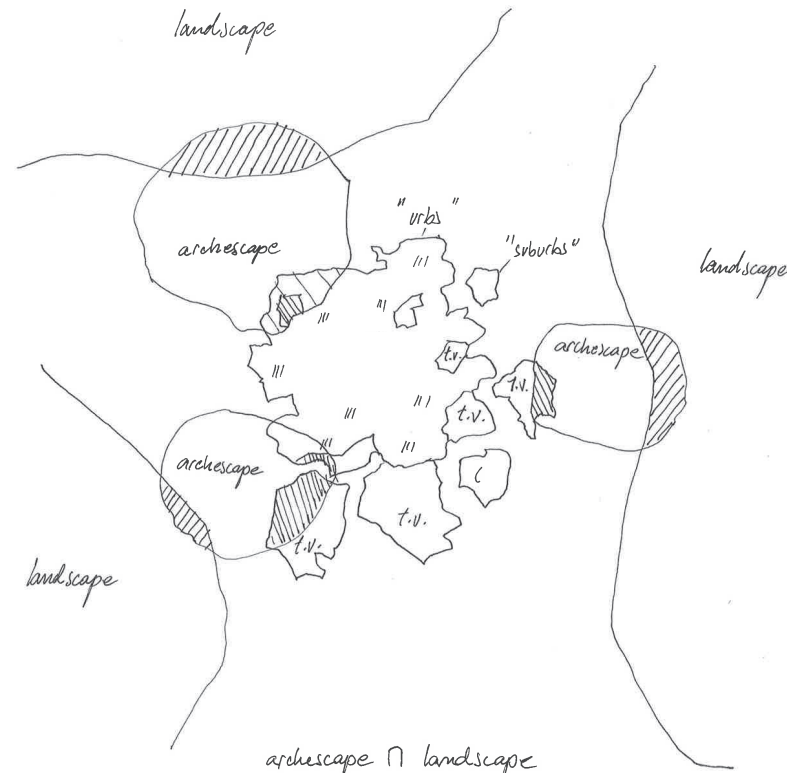
the concept of 'archescape', imagined as space of urban escape meant to be discovered in terrain vague



urbs/suburbs ≠ t.v. (terrain vague)

urbs/suburbs + t.v. ≠ landscape

if ... "urbs" & "suburbs" is different and separate from terrain vague and all of them are different and separate from landscape, then ...



archescape ∩ landscape
 t.v. = urbs/suburbs ∩ archescape ⇒
 ⇒ PlugIndustrial

what if? ... "archescape" meet "urbs" & "suburbs" in terrain vague, whereby "archescape" intersects landscape.

6

Bernd and Hilla Becher (next two pages)

Harry E. Colliery Coal Breaker, Wilkes Barre, Pennsylvania, 1974.

<http://www.dwell.com/photo/12250/bernd-and-hilla-becher-german-1931-2007-and-b-1934-preparation-plant-harry-e-colliery-coal-breaker>

Cooling Towers Wood-Steel, 1959-77

<http://puam.princeton.edu/lifeanddeathofbuildings/section/places/beche>

Winding Towers, 2007

<http://www.artvalue.com/auctionresult--becher-bernd-1931-2007-germany-winding-towers-france-belgium-1936426.htm>

Water Tower, Dieulouard, Lorraine, France 1972

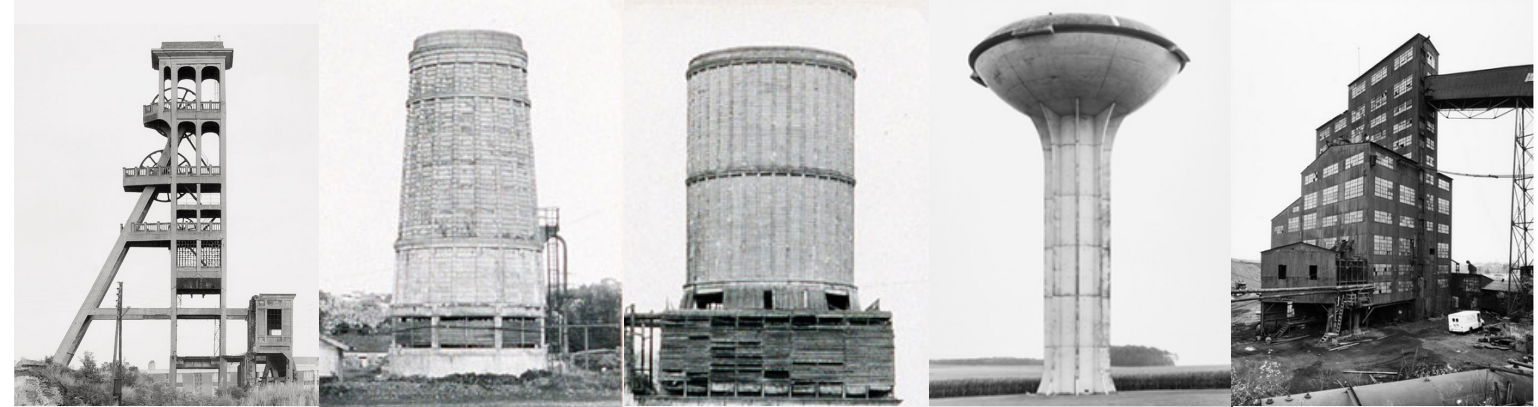
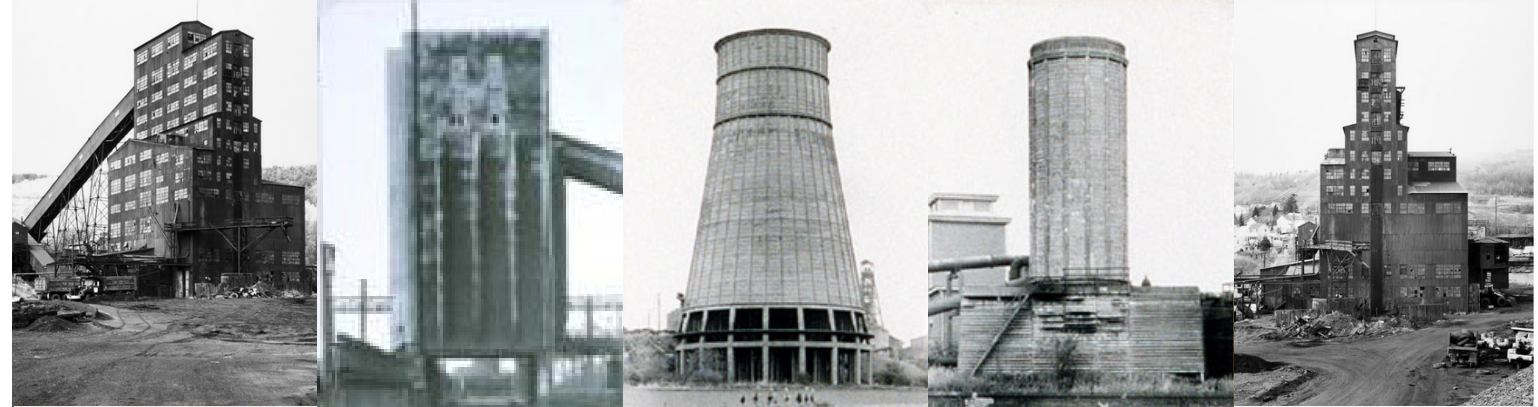
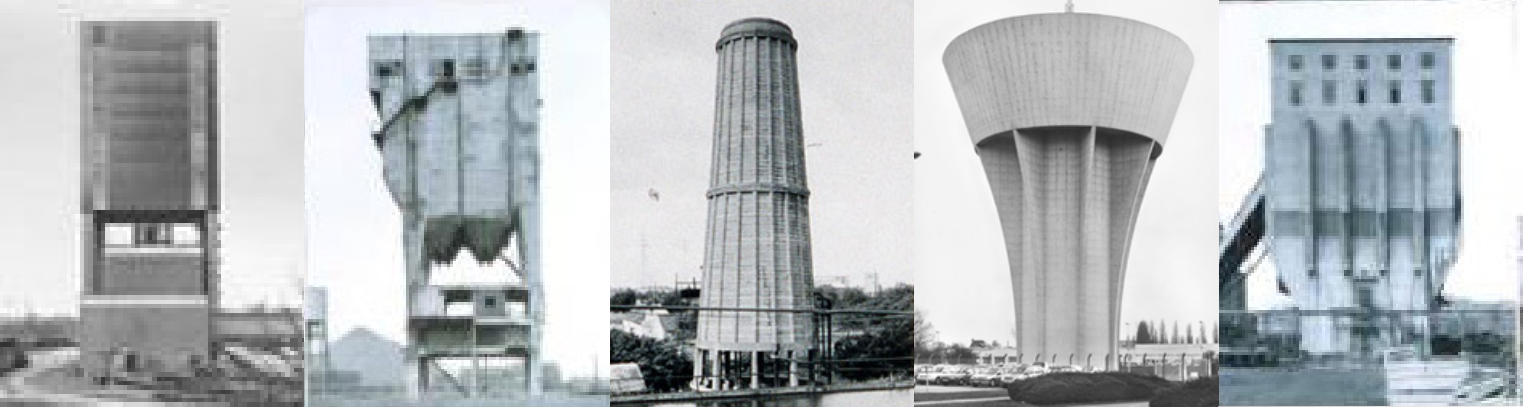
<http://www.presentandcorrect.com/blog/tower-power-2>

Zwei Fördertürme 1967

http://www.schellmannart.com/sa/sa_worklist.php?aid=5

Coal Bunkers 1974

<https://weteath.wordpress.com/2007/11/23/bernd-becher-and-hilla-becher-images-of-coal-mines/>



Context: urban panorama

#industrialscape

Social uses of space in the era of consume culture: if emptiness and decadence is a condition then where does effective use of space compensate?

As industrial constructed space continually fails both in the western and eastern culture the phenomena of *terrain vague* and *post-industrial* seem much more interesting to study as a form of *dystopia* in its purest form by taking on research material from the border where the two worlds meet.²⁷ [7] But first I would like to set forth a comparison of spaces resembling *dystopia* with spaces that have met success. 'Consume spaces' (as spaces destined for consume) which have gained a public character as part of global capitalism (the spaces look all the same, are designed on the principle of uniformity) are promised to serve the function of public space combined with leisure. Capitalism designs public space, meaning that a social chance is being set aside to the detriment of creating room for the financial dominance. Spaces of consume culture exuberate in activity whilst emptiness is in expectative, waiting for rejuvenation.

'safety summons up the life of risk; sedentary comfort calls up shleterless nomadism; the urban order calls to the indefiniteness of the terrain vague.'²⁸ [8]

The effort expressed in this thesis will further focus on generating the image of the ideal counterpart. For the intentions are to point out a framework for leisure which can slowly make its place in the mindset of 21st century urbanity, independent of any commercial character.

How and why does the post-industrial condition of the city between eastern and western European culture can inspire by

²⁷for this purpose, Romania is special as territory because it positions itself somehow in the middle. The Romanian pavilion at the Venice Biennale 2014 focused on the subject of space emptiness in Romanian industrial sites: <http://www.archdaily.com/495929/venice-biennale-2014-romania-discusses-industrial-architecture-as-generator-of-modernity/>

²⁸Ignasi de Solà-Morales Rubió, "Terrain vague," in *Anyplace* (Cambridge, Mass.: MIT Press, 1995), 121.

7 the city of *Oradea*, - between eastern and western cultural influences - chosen for the case study



8

the image of capitalism in *terrain vague*

providing some important clues on approaching *non-territoriality* in 'Plug-industrial'^{29?}

'the condition of these spaces as internal to the city yet external to its everyday use [...] Unincorporated margins, interior islands void of activity, oversights, these areas are simply un-inhabited, un-safe, un-productive. In short, they are foreign to the urban systems, mentally exterior in the physical interior of the city.'³⁰

As explanatory research example, the city *Oradea* has been chosen for examination due to its outstanding geo-political position. Historically seen, the city has been dealing with various layers of domination and administration which lead to its urban image form today. Nowadays it might as well symbolically mark - as geographical urban settlement and as social reality - the entrance to the eastern world and the exit to the western. The city itself is rich in particularities present from both of these worlds. [9]

Socially, the *suburbia* in *Oradea* functioned as a 'living organism' of the city in the context of communist 'the promised land' and people used free land and territory to repose when the *cityscape* began to reject. [10] Today this area is no longer free landscape neither has it become a proper *cityscape* but an '*industrialscape*' on the verge of forgetfulness. [11]

The forbidden layer

Development is: 'to grow healthily from the past life and present needs of the town.'³¹

Abandonment has its own dystopian image [12] and it is likely to be understood as a *forbidden layer* of the city architecture. Very few observe the *forbidden layer*, absurdly one of the best kept secrets of the city, capable of organically transforming itself

²⁹The definition is comprised of the verb 'to plug-in' with its meaning alluding to 'Plug-in city' and *industrial* because of the focus on production architecture.

³⁰Ignasi de Solà-Morales Rubió, "Terrain vague," in *Anyplace* (Cambridge, Mass.: MIT Press, 1995), 120.

³¹Raymond Unwin, "Of the city survey," in *Town planning in practice*. (London: Adelphi Terrace, 1909), 141.

spaces of consume culture (commercial périurban) >>>



10 picnic in the suburbs of Oradea - before 1989



11 picnic in the suburbs of Oradea- contemporary



- 12 representative picture from the movie *Stalker*, directed by Andrei Tarkovsky (1979) - where *industrialscape* offered the frame for the action of the movie, a ruined space, but container of surprises for the characters exploring it.

<http://cdn3.openculture.com/wp-content/uploads/2010/07/tarkovsky.jpg>



- 13 *industrialscape* in the movie *Grbavica: The land of my dreams*, directed by Jasmila Žbanic (2006) - the girl and her friend are having quality time in an abandoned industrial building in the outskirts of Sarajevo, creating opportunities both for leisure and reflection (through framing the city) of the daily life happening inside the city



without human touch. This layer is equally providing space for everyone. [13] Fragments of figures in space display 'depoetised' pieces of a whole, once the industrial city itself. In order to explore the origin of the chosen example of industry fabrics, we must understand the socio-political context from which they have arisen.

The heritage of the Russian *empire*

The subtitle of this chapter arose in the nature of this denomination because of the frequent references to *Rome*, and especially to the case of 'Campo Marzio' imagined by *Piranesi*³² which will occur in the process of thematizing 'Plug-industrial'. *Rome* stands for a symbol of once a great capital city of a great empire. Today its past is confirmed by its ruins. Like every great dominant metropolis, the same was to happen for a more recent empire built on the fundament of totalitarian vision. So in order to understand the urban condition of 'post-industrialism' after the Romanian collectivization process I have chosen to grasp deeper into the declined reality of residues belonging to a former empire.

'Stalinist architecture, just like the political, social and economic juncture that engendered it, casts a shadow, at least in the countries of the former socialist camp, on both the periods of taking up Stalinism (1945-1948, in Romania's case), and of abandoning Stalinism (violently, in 1956, like Hungary, or gradually, starting in 1953 as was the case of the USSR and of other countries economic and moral crisis, unrestlessness and social radicalism, the thread of an emerging war. ... Gone was the utopianism of the early 1920's, having technology and the myth of progress as universal panacea. Gone was the Russian Constructivist "desurbanism"; and the Avant-garde's esthetic-political project to reshape the reality was finally fulfilled;

³² for a better understanding on the subject, see: - Gijis Wallis de Vries, "The Treatise of the Pensile City", in *Archescape. On the Tracks of Piranesi*. (Amsterdam: 1001 Publishers., 2014), 47-161.

yet not by the Avant-garde itself, and not in the way it was envisaged, but by a new political elite who believed that it was far more entitled to implement it than a bunch of radical and untrustworthy artists.

The first five-year plan in the USSR, the economic crisis in the West and the US have replaced over night the fantasies of their respective beginnings with "realist" projects: utopias with short deadlines which were supposed to reshape the existing cities by implanting monumental edifices and by inflicting the absent "rational" (i.e. straight) axes upon the "irational" (i.e. medieval) textures, as well as to erect new communities and to employ ample public works – bridges, canals, highways ...'³³

In this category should industrialization and collectivization of land also find their position which gave birth to the typical urban planning of the industrial city. We are talking about a phenomenon which closely related and relates to agriculture which conquers land for production purposes.

'After gaining power in 1947, the communists have introduced a series of measures meant to transform and "modernize" agriculture. One of these measures was the collectivization process started in 1949.

According to the Marxist-Leninist ideology "only an agriculture practiced on large exploitation areas, owned by the state – the only investor capable in producing and implementing modern harvest technology – could generate results meant to sustain the socialist urbanizing and industrializing process." The communists believed that collective farms were consistently superior to those detained by peasants.'³⁴

'The dramatic decline of industry in the post-socialist period'³⁵ coincided with a pattern applied in Oradea as well. [14]

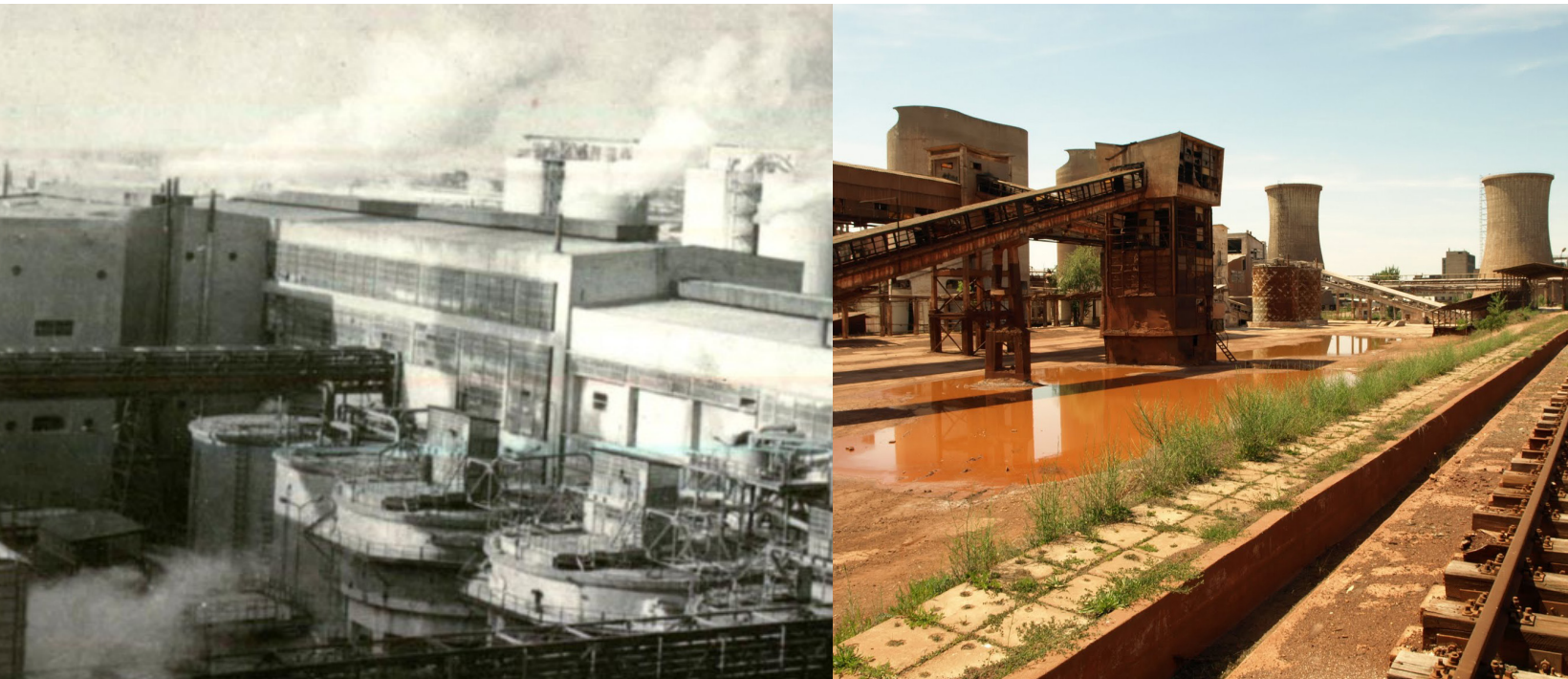
Throughout history it is imperative to understand the dissolution between nature and society between the *urbia* and nature and the occurrence in time of the *post-industrial terrain vague*.

³³ Augustin Ioan: "Estetica socialistă în România: oscilare nesigură între realism socialist, industrializare (universalism proletar) și nostalgie etno-rurală (specific național)" / 'Socialist esthetics in Romania: oscillation between socialist realism, industrialization (proletarian universalism) and ethno-rural nostalgia (national specific)' (2011), <http://archives.artistsinindustry.com/?p=335>

³⁴ Ioan Ianoș, Cristian Tălângă, Cristian Braghină, Andra Gheorghe: "Characteristics of the industrialization process around the moment of collapse of a centralized political system. Romania as a case study" in *Forum geographic. Studii și cercetări de geografie și protecția mediului*, year 9, No.9/2010,161-172.

³⁵ Andrei Andreea: "Colectivizarea românească din perioada 1949-1962" in *Sfera politică*, <http://www.sferapoliticii.ro/sfera/178/art04-Andreea.php> - (own translation)

14 industrial site 'Alumina' in Oradea: from the beginnings (left) to nowadays (right) / today almost entirely demolished



Ruins

#Campo Marzio #speaking ruins #pulvis

Expecting *terrain vague*:

'The relationship between the absence of use, of activity, and the sense of freedom, of expectancy, is fundamental to understanding the evocative potential of the city's terrains vagues. Void, absence, yet also promise, the space of the possible, of expectation.'³⁶

Demolition is one of the concerns of contemporary technological improvement and if studies of architecture questions design solutions which assess demolition strategies then there is an alternative to confront ruinous structures. Abandonment can be accepted and be poetically transformed.³⁷ Dismantling or keeping? By keeping them one must ask himself – why not make the *forbidden layer* an accessible one by maintaining its mysterious character and integrating it to an global urbanism ideal? ... if anyway we find ourselves in the process of questioning our city design methods. So in the following I would like to address the subject of an esthetic encounter with the Romanian version of *terrain vague* found and explored by myself.

'The disappearance of the city into the landscape thus becomes a part of its larger evolution over time that can be designed, ...'³⁸

Built architecture is a *ruin*, not because of its aspect but because of its predisposition to uncertainty which may cause the alteration effect. It is the vulnerability of architecture when searching for attention. The methods which urbanism can deal with in this broader sense have to deal with absorbing *ruinous states* and accommodate them to a new urban realm.

³⁶Ignasi de Solà-Morales Rubió, "Terrain vague," in *Anyplace* (Cambridge, Mass.: MIT Press, 1995), 120.

³⁷Professor Anselm Wagner places the role of *Gian Battista Piranesi* as 'Poet der Abfall' (poet of trash) when explaining *Dirty realism* as part of the 8th lecture of *Architekturtheorie heute* from the master programme of architecture studies. - *Institut für Architekturtheorie, Kunst- und Kulturwissenschaften*, Technische Universität Graz, 2013.

³⁸Grahame Shane: "The Emergence of Landscape Urbanism," in *The Landscape Urbanism Reader*, ed. Charles Waldheim (Princeton Architectural Press, 2006), 60.

Built architecture tends to become ruin as living consequence also present in the actions of other globalizing empires.

Like every empire that encounters its decadence, the work of Piranesi's *Campo Marzio* also has to do with abandonment and the decadence of an empire (Roman Empire) whereby the 'action' symbolizing reconstruction in the geniuses view takes place in a fictional, reconstructed part of Rome. Some contemporary intellectual works raise into discussion the relationship between *Campo Marzio* and *terrain vague*.

In a way decadence is a condition existing for a non-written architectural manifesto of the fallen empire.

'Piranesi's Rome: ... systematically document the old and new monuments, decrepit buildings and broken down infrastructures of a Rome that continues to inhabit its past. ... Piranesi produces a critique of the classical language of architecture. ... imposed on the old differentiations of the urban and the rural, the public and the private...' ³⁹

Let's say that if production architecture and *post-industrialism* are the classical language in our case then Piranesi can help us gain the same ideal, even when parameters differ.

As a principle of his work technique, *Piranesi* somehow begins from the ground floor plan configurations and continues to transpose his vision in form of graphical renderings [15]. Ruins gain a picturesque effect in Piranesi's '*Vedute*', in such a way that it compensates for the plan figures, the result of rational thought, thus creating out beauty as a result.

'[...] graphic spatial manifesto [...] neither static nor dead (or finished), this is an architecture of becoming. [...] Piranesi questions the changes that take place in and on them ... an "other" architecture of survival. This "other" architecture is

³⁹ Teresa Stoppani: "The vague, the Viral, the Parasitic: Piranesi's Metropolis" in *FOOTPRINT* 2009, 147-60

a process of recycling and infiltration that operates slowly but continuously, fragmented to the level of pulverization, dispersion, diffusion of the material. ... ⁴⁰ This *frozen moment* caught by *Piranesi* has the capacity of releasing synergies and creating a form of a new urban state of mind. Recycling is intended as recycling of a new epoch attitude as well – appointed at that moment in time when decay is associated with *dust*/*pulvis*' as originating urban material form. *Dust* must be fought but in an intelligent way and hand in fertile solutions for rebirth. Because *dust* signifies more than just the attribute itself of decay and decomposition, it is the signifier for the process of decay (like *Piranesi* shows us in his works), which provides it a time related feature. And to quote *Anselm Wagner*: '*pulvis* ... is the primary matter, out of which everything is consisted of and in which everything can turn into again by moldering into its components.' ⁴¹

The city illustrated in '*Vedute*' [16.1] is a collection of *ruins* and *ruinous structures* arisen out of *dust*, meant to return to their state. *Postindustrialism* provides nothing different, only different premises. [16.2]

'the survival of something that was originally there, alongside of what was later derived from it' ... stone flesh and mud [...] challenges architecture beyond the solidity and stereometry of its construction. ...' ⁴²

Buildings intended to provide economic production for the city or designed for various manufacturing interests remain '*fleshed out*' of their functions. The role of functions providing industrial production and manufacturing now gain a new transformation process. '*Fleshing out*' is not necessarily a bad thing as long as the *skeleton* remains – mostly remains the figure of a gigantic uncovered graveyard. (to this extent we recognize ruins as public and social good for further development)

⁴⁰ Ibidem, ... '... the creation of terrain vague that blurs distinctions only because it inhabits and reclaims what had previously been controlled, measured, designed, both inside the body of the city and in its dissolved surroundings.'

⁴¹ „Pulvis ist also in erster Linie ein omnipräsentestes und deshalb ziemlich wertloses Material, aus dem man aber Verschiedenes machen kann: Menschen, Mörtel, Tünche. Es ist der Urstoff, eine Art *prima materia*, aus dem in gewisse Weise besteht und zu dem wieder alles werden kann, wenn es in seine Einzelteile zerfällt.“ - (own translation) - Anselm Wagner: "Historie versus Hygiene. Staub in der Architekturtheorie" in *Staub. Eine interdisziplinäre Perspektive*, ed. Wagner, Anselm and Gethmann, Daniel (LIT Verlag 2013), 75-106.

⁴² Teresa Stoppani: "The vague, the Viral, the Parasitic: Piranesi's Metropolis" in *FOOTPRINT* 2009, 147-60

16.1 Veduta di Campo Vaccino

source: Giovanni Battista Piranesi, Corinna Höper, Jeanette Stoschek, Stefan Heinlein - Giovanni Battista Piranesi (Hatje 1999)



15

Giovanni Battista Piranesi - *Vedute* (next pages, after pic. '16.2')

"Avanzi degli Acquedotti Neroniani che si volevano distruggere per la loro vecchiezza, ma per l'ordine di Nro. Sig. Papa Clemento XIV sono rimaste in piedi."

"Veduta del ponte salario."

"Vindicibus et protectoribus bonarium atrium."

"Vedute di un pozzo coperto o critoporico, in una villa di Domiziano, cinque miglia da Roma sulla via di Frasca."

"Veduta degli avanzi di Castro Pretorio nella Villa Adriana a Tivoli."

"Avanzi della Villa Mecenate a Tivoli costruita di travertina a opera esperta."
"Rovine di una Galleria di Statue nella Villa Adriana a Tivoli."

"Veduta degli avanzi del Tempio della Pace."

"Veduta degli avanzi del Tablino della Casa aurea di Nerone, detto volgarmente Tempio della Pace."

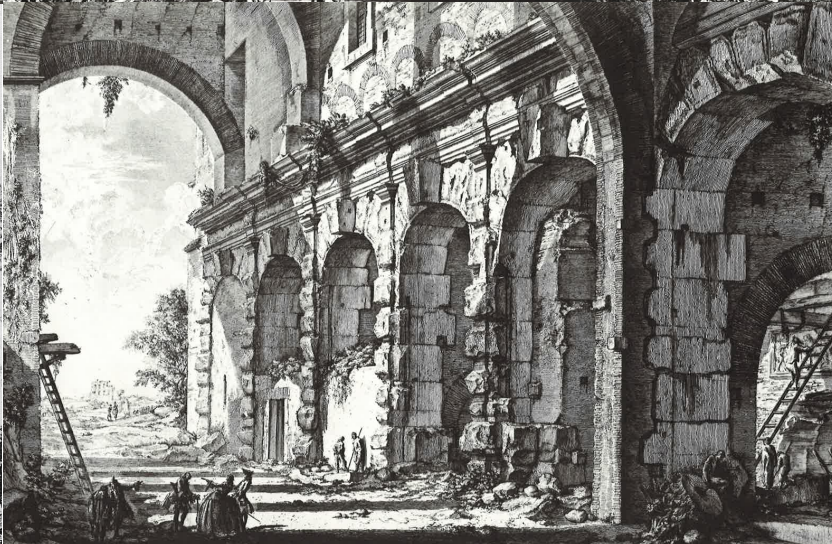
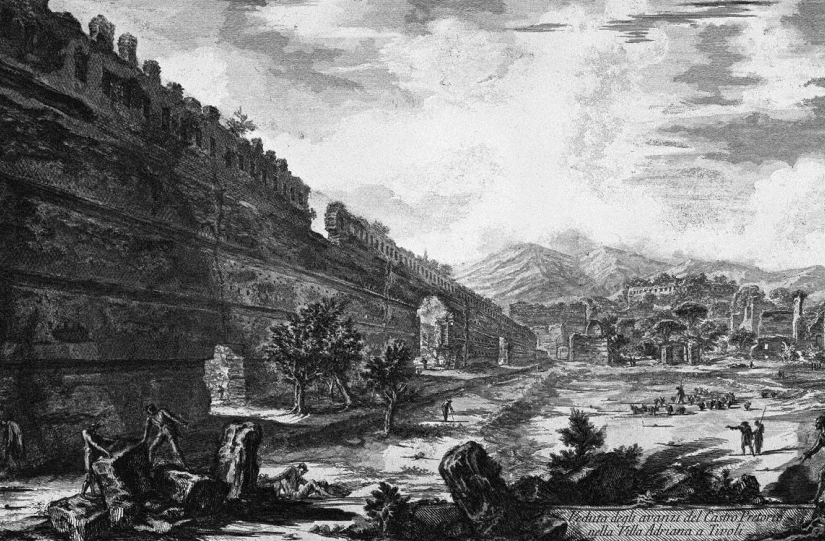
"Veduta interna della vita di Menato."

"Veduta della Curia Ostilia."

"Veduta dell'arco di Tito e Villa Farnese."



16.2 'Veduta postindustriale in Oradea'



Generally, abandoned industrial sites are so unpleasant, so disturbing and repulsive; it makes one get away from them. In this work, we will try to remain focused on the *getting away* part, whilst creating a space for possibilities, inviting one both to remain and escape at the same time.

'*terrain vague* – the juxtaposition and blurring of boundaries (both spatial and temporal). [...] For Ilardi, the *terrain vagues* are the territories abandoned by the law. They are spaces devoid of symbolical meanings, of precise functions, of settled activities, and therefore spaces of utmost freedom.'⁴³

Spaces of utmost freedom can best trigger the imagination of an architect. In contemporary thought the architecture of ruins reunite all those formations exterior to a social scheme and tend to remain outsiders. Even though ever present they remain ever ignored.

Further on, I will try to use an analogy in explaining the intentions for the next part. I think that every built form found in the city provides the best canvas on which an architect can operate on. As a conclusion to this study, we saw that the ignored can be the best candidate in establishing the canvas.

⁴³ Ibidem

Philosophical manifesto

#escape #striated space #smooth space

'Piranesi's Campo Marzio has long fascinated ... for its rich references and spatial complexity, as well as for its challenge to architectural composition and typology and to urban structure and form.'¹ The 'typological puzzle' that the genius is suggesting along with the atmospheric views somehow remind of pieces belonging to an architecture that has been forgotten, prepared to be 'swallowed up'.

'Ambiguous, it combines a recognizable topography of Rome and some of its existing buildings and ruins with a congestion of invented structures that are incomplete, interpenetrated and colliding. The *Campo Marzio* represents but also reinvents the city, offering a plan and views of a Rome in which spatial and temporal relations are constantly renegotiated on an uncontrollable fluid ground that defies Cartesian measurements and opens up a redefinition of the surface as a space.'² [17]

Urban and landscape design anyway win a valuable feature out of this. These pieces recall fragments equally made out of *dust*³ representing the 'fluid ground', which has arisen out of a willed failed consistency and unity of a rational whole. The '*Zerfallsprozess*' – disassembling process – suggest nothing other than the return of architecture to its original material caught in the process at its intertwining point.

When discussing about figures in plan it is common to understand them in their abundance as belonging to *striation of space*⁴. 'Fluid ground' compensates and takes advantage of its organicity to interpenetrate striated structures. This can also be recognized as 'smoothness' of the space⁵. Together, the two principles combine for a harmonious design. For example, the organicity of curves allow free movement in plan when

¹ Teresa Stoppani: "The vague, the Viral, the Parasitic: Piranesi's Metropolis" in *FOOTPRINT* 2009, 147-60

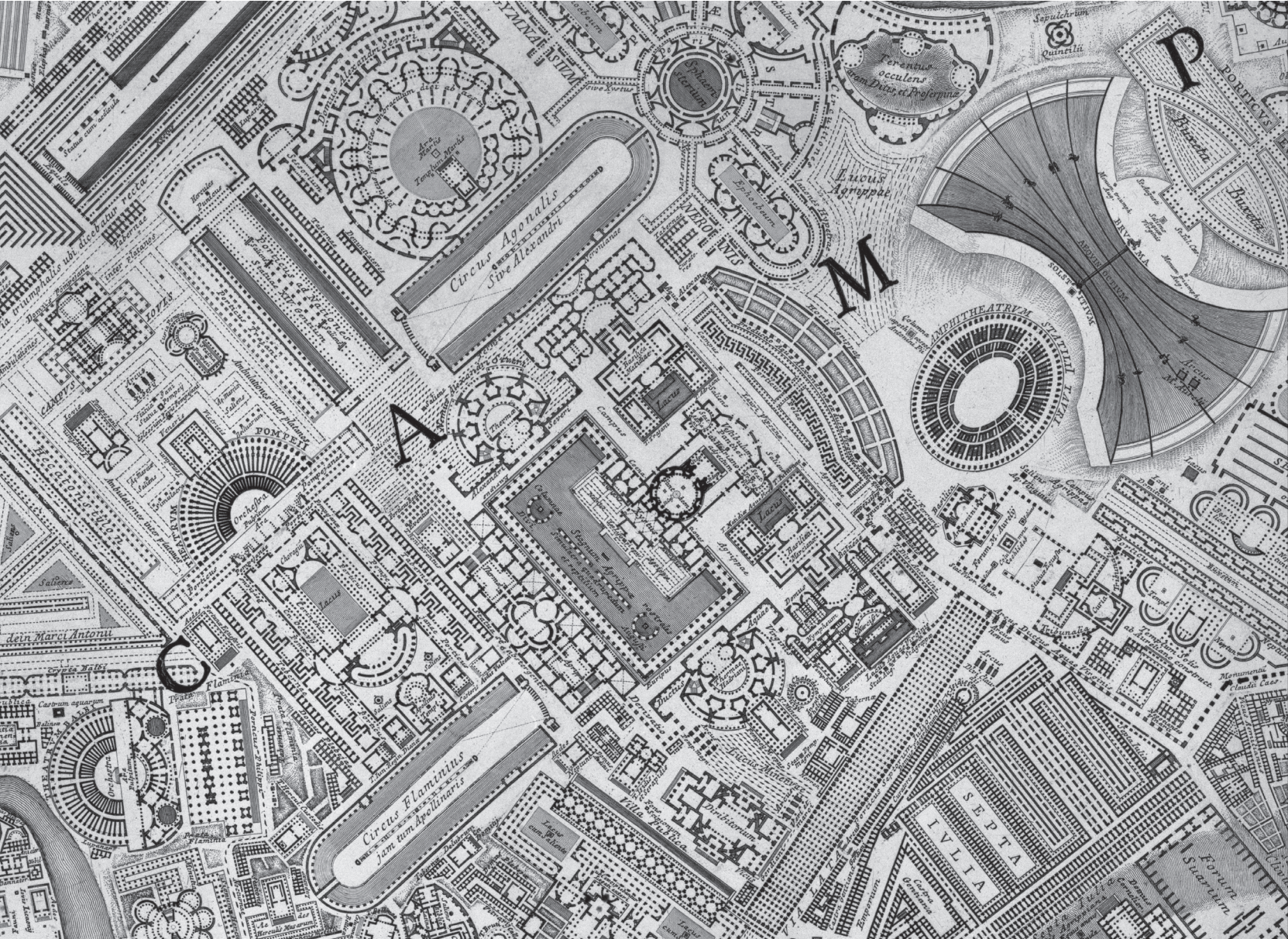
² Ibidem

³ Comp.: 'Dust ... serves – an for all in critical discourses of the city – as cipher for mess, chaos, hecticness ... otherwise said: dust is (similar to "the street") the city attribute and its vulgar bustle' - (own translation) - Anselm Wagner: "Historie versus Hygiene. Staub in der Architektur(theorie)" in *Staub. Eine interdisziplinäre Perspektive*, ed. Wagner, Anselm and Gethmann, Daniel (LIT Verlag 2013), 75-106.

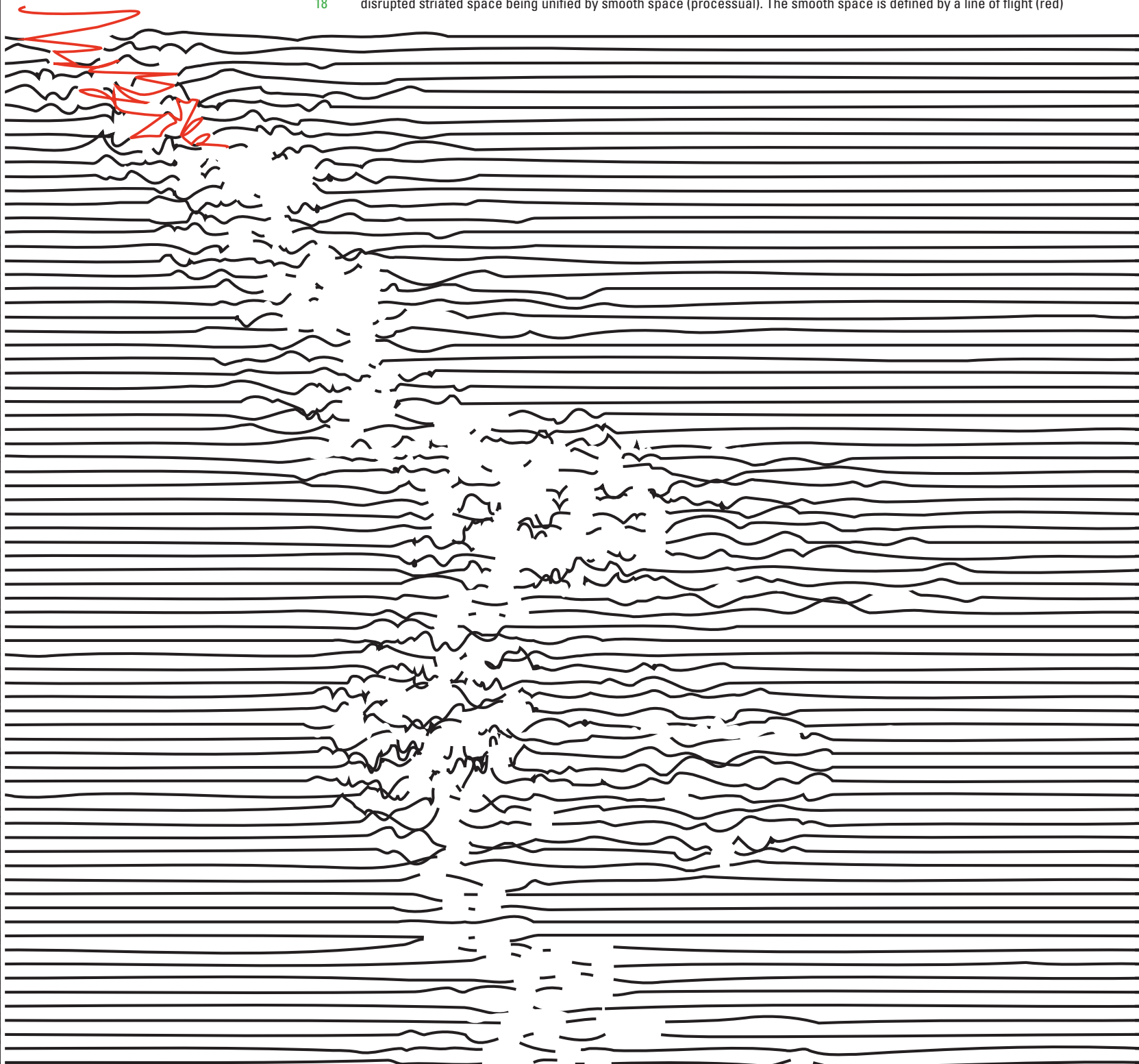
⁴ *striated space* in Chapter 14, *1440: The Smooth and the Striated*: Gilles Deleuze and Felix Guattari. *One thousand plateaus* (Bloomsbury Academic, 2013)

⁵ *smooth space* in Chapter 14, *1440: The Smooth and the Striated*: Gilles Deleuze and Felix Guattari. *One thousand plateaus* (Bloomsbury Academic, 2013)

17 excerpt from Piranesi's Campo Marzio plan



18 disrupted striated space being unified by smooth space (processual). The smooth space is defined by a line of flight (red)



otherwise a grid colonnade rationalizes the space as it regulates movement.⁶

Striated space vs. smooth space

These two concepts derived from the philosophy of *Gilles Deleuze* will help us to acknowledge a better understanding of the problem in discussion.

First of all, *striated space* is likely to be structured (as shown in the drawing [17]) as a field of rectilinear lines in the infinite space which symbolically represent the single tissue of the whole *striated urban space*. The position where this texture breaks represents the non-processed, non-assimilated fragments of these substance. Such breaks in rectilinear perfection come along with other concepts from *Gilles Deleuze*, the *fault line*⁷ or the *chiasm*⁸ which stand for interruption and are spread out chaotically. Continuous lines i.e. *flight lines* (lines without beginning or end) create smoothness and join in to somehow unify and gather the spread out fragments by integrating them into a new composition with the *smooth space*.

It has been frequently seen that city planning is based on the principles of *striated space* – then how can one think of designing *smooth space*? The goal in the creation of *smooth space* is to attain escape with the help of the *flight line*. In this way, both unification and escaping *disrupture* are equally fulfilled.

*Flight lines*⁹ (= urban trackers) can become an opportunity for the city. It possible to make the forgotten live once again throughout surpassing its condition.

⁶ Also exemplified in the chapter *The pensile city*: 'The pensile city is a smooth city. In the striated city movement is measured. In the smooth city movement is rhythmic.' of — Gijs Wallis de Vries, *Archescape. On the Tracks of Piranesi*. (Amsterdam: 1001 Publishers., 2014), 50.

⁷ Gijs Wallis de Vries, *Archescape. On the Tracks of Piranesi*. (Amsterdam: 1001 Publishers., 2014), 31.

⁸ Gijs Wallis de Vries, *Archescape. On the Tracks of Piranesi*. (Amsterdam: 1001 Publishers., 2014), 75.

⁹ *flight lines* or *lines of flight* in:

Gijs Wallis de Vries, *Archescape. On the Tracks of Piranesi*. (Amsterdam: 1001 Publishers., 2014)

Gilles Deleuze and Felix Guattari: Chapter 14, *1440: The Smooth and the Striated, One thousand plateaus* (Bloomsbury Academic, 2013)

Design theory: *pensile plug-ins*

#Arcadia #urban flight lines #landscape urbanism

Idealization of post-industrial sites and the landscapist manifesto

'(Charles) Waldheim coined the term 'landscape urbanism' to describe practices of many designers for whom landscape had replaced architectural form as the primarily medium of city-making. This understanding of decentralized post-industrial urban form highlighted the leftover void spaces of the city as potential common'¹⁰. As *landscape urbanism* is a relative new notion and worth being added to the subject I would like it first to elucidate the importance of landscape in the city and then shift to the former.

Before looking on to relate to the issue manifested in the previous chapter, I choose to return to the question: '*Where do cities and landscapes come together?*' and try to relate it to the subject of the thesis. We have seen that ruins contain their positive significance and I wish to demonstrate that this can indeed build up a valuable premise. But when one looks at them and associates them with *negelctedness* then they are to be perceived as the object of fear, the dark space of '*cavernacei curvamini*'¹¹. Other said, such spaces and structures of space belong to the *underworld*¹². This component was and is important for the discourse of landscape art or gardening for it constitutes the counterpart of the *upper world* – very commonly symbolized by hanging (*pensile*) gardens¹³.

In this regard, we find ourselves on the path of searching for the idea of *Arcadia* with a new feature related to urban thinking and landscape design, which seems to be present more than just by filling in gaps devoid of esthetical values. But if landscape is already expanding by itself, and if wilderness expresses its poetry along the *speaking ruins*¹⁴ then is there a possible way

¹⁰ Grahame Shane: "The Emergence of Landscape Urbanism", in *The Landscape Urbanism Reader*, ed. Charles Waldheim (Princeton Architectural Press, 2006), 58-59.

¹¹ Liane Lefavre: "Dirty Realism" in *Archithese*, Nr. 1, 1990.

¹² Clemens Alexander Wimmer, Michael Niedermeier: "Hängende Gärten=Jardins suspendus, grottes obscures=Hanging gardens, eerie grottoes" in *Anthos: Zeitschrift für Landschaftsarchitektur = Une revue pour le paysage*, 31 (1992), H.1, 38-39.

C.L. Krause: "Zum Bild zukünftiger Landschaften = De l'image des paysages futurs = On the image of future landscapes" in *Anthos: Zeitschrift für Landschaftsarchitektur = Une revue pour le paysage*, 31 (1992), H.2.

¹³ as they were considered to be closer to heaven — Wimmer, Clemens Alexander/ Niedermeier, Michael. "Hängende Gärten=Jardins suspendus, grottes obscures=Hanging gardens, eerie grottoes" in *Anthos: Zeitschrift für Landschaftsarchitektur = Une revue pour le paysage* 31 (1992), H.1, "Tartarus and Elysium"

¹⁴ Gijs Wallis de Vries, *Archescape. On the Tracks of Piranesi*. (Amsterdam: 1001 Publishers., 2014), 123.

to find the image of the *upperworld* and win it for this ideal of designing the contemporary *inter-urbia*? [19]

The landscapist manifesto operates on avoiding urban sprawl [20] – i.e. ‘*tabula rasa*’ is replaced by ‘*tabula plena*’; by inciting the ruins ‘to speak’ and enhance the background of a pensile city in an intrinsic manner, beginning as hidden layer of the city.

The dullness of *post-industrialism* created from vibrating and imposing silhouettes up to the interesting effect obtained from formal variety [21], superimpose a special tension and it is this very architectural effect that help configure the dynamics of the ‘*pensile plug-ins*’, which will be described in the following.

To plug-in and how

The key resides in the very meaning of *plugging-in*, as it stands contrary to the one attributed in *Archigram’s* utopian vision.

Throughout history there have been series of architectural utopias trying to explore the changes confronting the global city. *No-stop city*¹⁵ and *Plug-in city*¹⁶ are just a few of them. I would like to propose ‘*Plug-industrial*’, encompassing in its approach only the essential meaning of a never-ending city defined by *nomadism* as main event¹⁷ and feature.

To *plug-in* finds here its meaning in including, absorbing, transforming and distributing connections in form of urban space, while dealing with the challenges of a borderless and continuous city which gradually fails to adopt healthy and harmonious relationships with landscape culture and nature. We have seen landscape as valuable unit or attribute but what are its properties? What are the components of landscape design within the frame of a new *plug-in city*?

Structurally, the ruined space is universally residual and it

¹⁵ Andrea Branzi / Archizoom Associati, *No-Stop city* (HYX 2006)

¹⁶ Peter Cook / Archigram, *The Plug-In City*. <http://www.archdaily.com/399329/ad-classics-the-plug-in-city-peter-cook-archigram>

¹⁷ Gijs Wallis de Vries, *Archescape. On the Tracks of Piranesi*. (Amsterdam: 1001 Publishers., 2014), 35.

essentially defined by uniformity. The ruins can be attributed a sense of public usage even if formerly every such space has had different programmatic values as architecture.

Infrastructure of escape. Escaping through ruins

What is there to connect? ...or to *plug-in*?

Most importantly, one of the main interests for this subject is the design of *spaces as units*¹⁸. *Rome* has been planned on a set of stable urban principles with a ‘double spatial structure’¹⁹. Also, as seen in the site plan showing the display of water systems, the figures in plan determine the interplay between the structure systematized by architectural *units* and ‘*smooth infrastructure*’.^[22] To this extent, by comparing the ‘unit’ character of Roman architecture with the uniformity of the *post-industrial sites*, it is safe to consider rearranging the ruins of post-industrialism as structural units in the broader public space. Before reaching to this point however, I would like to suggest shaping out of the *escapist infrastructure* contained out of the ‘*pensile plug-ins*’.

What is the *infrastructure of escape* consisted of?

Thematic flight lines

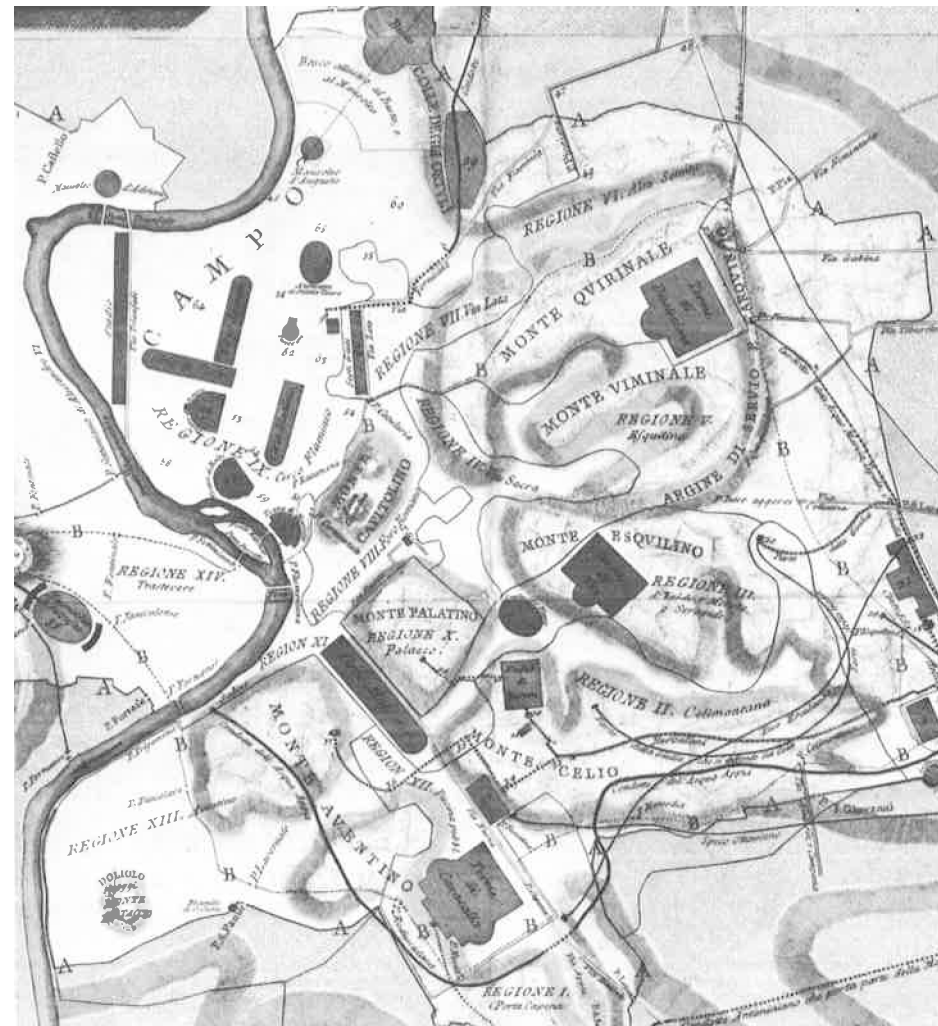
A *plug-in* is designed in order to connect with unit architecture (which is *per se* spatially abstract). A *plug-in* is ‘*fugal*’ and it immanently contains flight in its character. The feeling of being pushed is lived out on the fields of *post-industrialism* triggering the longing for liberation and here it is resembling *escapism*.

As part of the *idyll* conceived to provide *escape*, landscape complies with this and occurs at a different level than having to

¹⁸ Christian Norberg-Schulz: “THE GENIUS LOCI OF ROME” in *Roma interrotta*, trans. Jennifer (INCONTRI INTERNAZIONALI D’ARTE AND OFFICINA EDIZIONI PASSEGGIATA DI RIPETTA , Rome 1979), 17.

¹⁹ Ibidem, 18.

22 *'Tavolo topografica di Roma in cui si dimostrano gli andamenti degli antichi aqvuedotti...'*
 infrastructure is smooth and the figures in plan are the units



19

Idyll of landscape, mostly in impressionist paintings (next two pages)

- Garden with Flowers, van Gogh, 1888*
- Reading in the Forest, Eva Gonzalès, 1879*
- Antibes, Afternoon Effect, Claude Monet, 1888*
- Wheatstacks (End of Summer), Claude Monet, 1890-91*
- Antibes Seen from the Plateau Notre Dame, Claude Monet, 1888*
- San Giorgio Maggiore at Dusk, Claude Monet, 1908*
- Woman with a Parasol, Claude Monet, 1875*
- Landscape at Vetheuil, Claude Monet, 1880*
- Autumn in Argenteuil, Claude Monet, 1873*
- The Wheat Field, Claude Monet, 1881*
- Poplars on the Banks of the River Epte, Seen from the Marsh, Claude Monet 1892*
- A Sunday on La Grande Jatte, Georges Seurat, 1884*

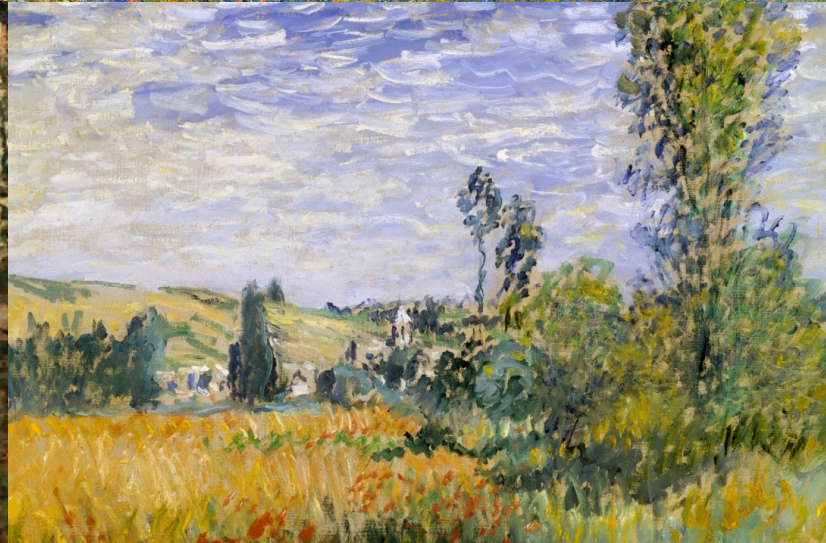
Idyll of landscape in the paintings of David Hockney (next pages, after impressionist paintings)

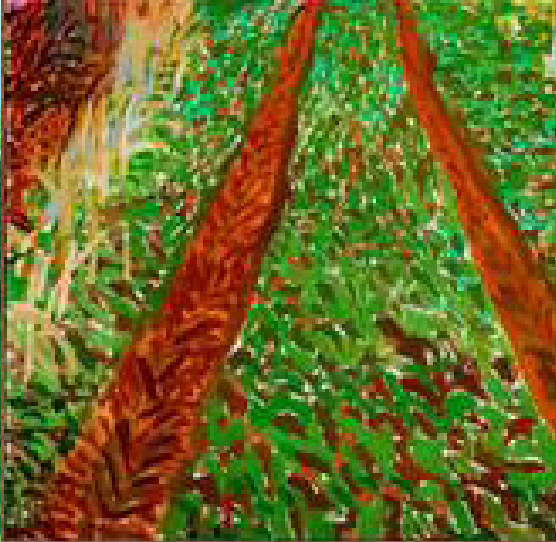
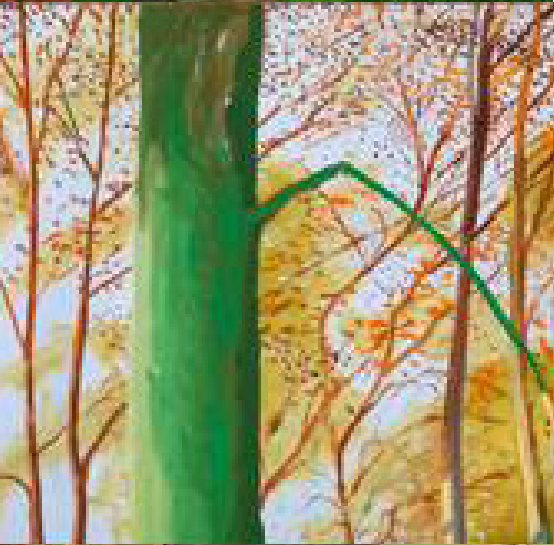
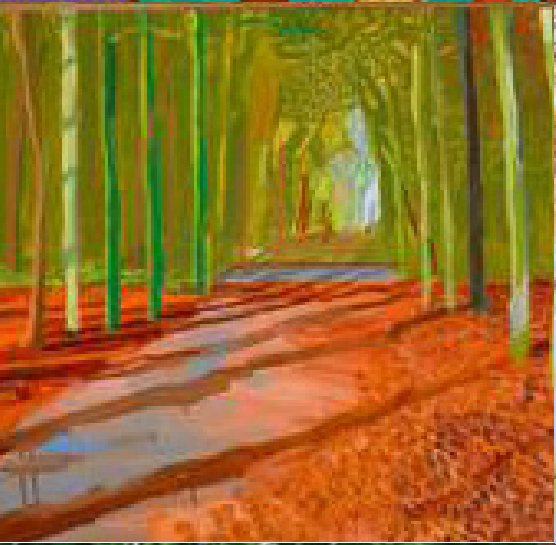
- Three Trees near Tixendale, Spring (Hockney, 2008)*
- The Arrival of Spring in Woldgate (Hockney, 2011)*
- Garrowby Hill (Hockney, 1998)*
- The Arrival of Spring in Woldgate, East Yorkshire in 2011*
- A Closer Winter Tunnel, February - March, 2006*
- Woldgate Woods, 21, 23 & 29 November 2006, 2006*
- Winter Timber, 2009*
- Landscape Tunnel 2*
- Landscape Tunnel*

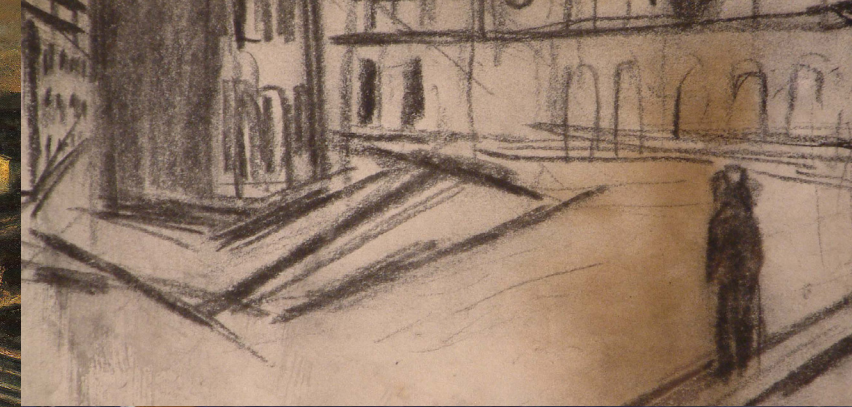
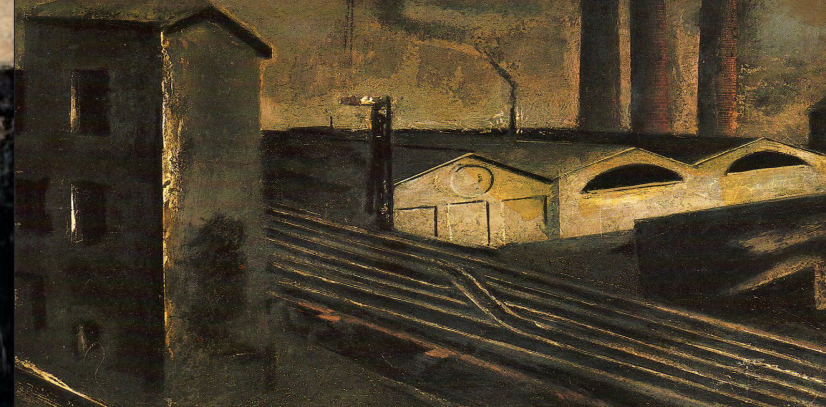
21

Industrial scapes in the paintings of Mario Sironi (next pages, after *Idyll of landscape*)

- Urban Landscape*
- Urban landscape with chimneys*
- Urban Landscape*
- Urban Landscape*
- not identified*
- composition with train and figure*
- il gasometro*
- Urban Landscape*
- periferia*
- townscape*
- Periferia*
- solitude*
- urban landscape*
- Architettura con Vestale e Atleta*
- il ciclista*
- il cilcista(the cyclist)*
- cavallo bianco e molo*









be 'quoted' outside its context (different to parks in a *cityscape*). Nature should be physically transmitted and transported through architectural mechanisms which are the *flight lines*.

Framing

Framing should find its place in the domination of the horizon working along with the requirement for tracking *flight lines* leading to escape in fragile search for frames that capture 'otherness' within the rigidity of the structures. *Flight lines* bring escape into the city but also transport features from the place where escape can be fully realized. Frames are part of the 'vocabulary' for this complex urban and architectural mechanism.

Framing has been used as device in landscape design in order to give glimpses of 'otherness' and open gates to new worlds. It is present both in the discourse of ruins and landscape [23]. I would like to propose a system of framing in which frames open a different world on the basis of what landscape and landscape culture can offer. [24]

Framing allows us to have a different view on how landscape culture could be perceived nowadays. If idealization comes alive then industrial sites will be by themselves attributes of a whole different idea of marketing, announcing the death of the signage system²⁰, *floating frames of landscape*²¹ being themselves the marketing device meant to arouse for *escape*.

²⁰I am referring to the analysis in the work of: Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas*; because frames of landscape can gain in my view a much more important role when linked to an infrastructural element like a highway or a tram line, etc.

²¹Even though not in the context of the quote from this page, I prefer to use the terminology as I think it resembles quite good to the atmosphere that I want to win with landscape in this project - Gijs Wallis de Vries, *Archescape. On the Tracks of Piranesi*. (Amsterdam: 1001 Publishers., 2014), 95.

²²Ignasi de Solà-Morales Rubió, "Terrain vague", in *Anyplace* (Cambridge, Mass.: MIT Press, 1995), 122.

Connective public space

'When architecture and urban design project their desire onto a vacant space, a terrain vague, they seem incapable of doing anything other than introducing violent transformations, changing estrangement into citizenship, and striving at all costs to dissolve the uncontaminated magic of the obsolete in the realism of efficacy.'²²

By imagining the gravity of the consequences which can easily look like the dystopia of design methods today, connecting public space is both a spatial statement and a theoretical approach.

Flight lines are containing part of a greater system of public space. '*Plug-industrial*' sets the focus on operations with infrastructure (also fragments/pieces/parts of the ruinous complex) proper for organic growth. The aim of constructing public space and its infrastructure of escape seeks to depict the framework where possible social activities occur in the same way as 'transported' nature.

Is there an infrastructure of public space? If not, can it be created? Public space is important for every part of the city, in its every part. *Thematic flight lines* play an important role in defining public space, as also leisure can be associated to every different path and be equally thematized. [25]

The industrial metropolis

'Today, intervention in the existing city, in its residual spaces, in its folded interstices can no longer be either comfortable or efficacious in the manner postulated by the modern movement's efficient model of the enlightened tradition. How can architecture

23

'*Vedute*', Hubert Robert (next pages)

A capriccio of classical ruins with three men conversing at the steps of a temple, a landscape beyond; 1777

l'arbre brisé

Colosseum, Rome; 1780 - 1790

Ruined Gallery; 1733

Villa Madama near Rome; 1767

Architectural Landscape with a Canal; 1783

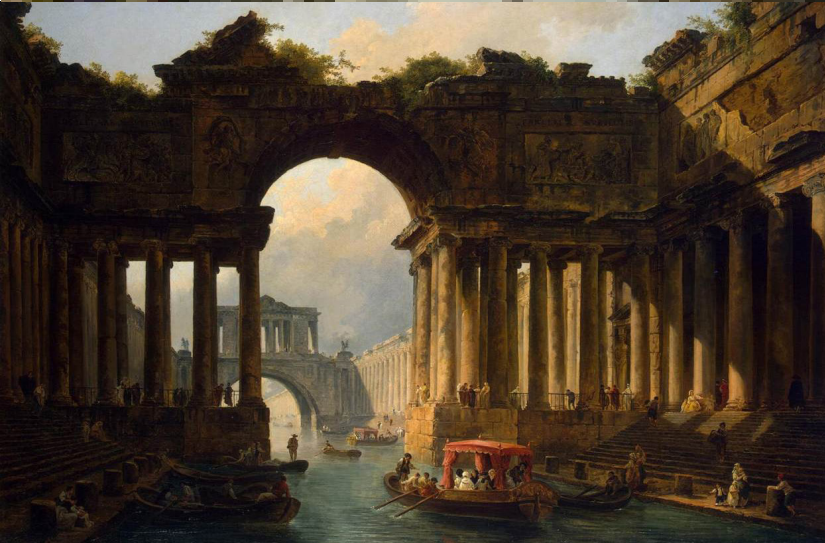
Le pont sur le torrent; 1780

Ruins with an obelisk in the distance; 1775

A Scene in the Grounds of the Villa Farnese, Rome; 1765

Athen ruins

View of Ripetta; 1766



the collage elucidates with examples from art works and landscape designs a representation of features to be integrated into the design theory





25 this collage represents a mockup of gravures symbolizing some of the ruins of Campo Marzio envisioned by Piranesi, specially selected to suggest the idea of interaction between urban pieces of infrastructures combined with framing

act in the terrain vague without becoming an aggressive instrument of power and abstract reason?'²³

In opposition to what a programmatic architecture provides, 'Plug-industrial' seeks to create impulses for setting up features and scapes central to a city always ready to adapt and react to change. 'Plug-industrial' explores *non-architecture* and the concept of *ruin* in a research meant to assess adoption in the urban realm and integration into a broader global network.

How is it possible to approach the dimension of a global city when the scale obviously dictates? After all, uniformity lays down a structural base made out of *units* and pieces of *infrastructure*.²⁴

To go beyond, - as previously seen in the *urban panorama* spaces of consume culture are representative for the democratic value of space usage. However this can be easily interrelated with functional emptiness as well. The same as in Piranesi's vision, where his data was provided by the decay of an empire which gave out an 'urban freeze' status, post-industrial ruins can return to this 'status zero' of architecture and experience its beginning with the advantages of a system open to fairness.

In comparison to what the utopian vision of the *plug-in city* vision where *plugging* housing units to a central infrastructure defined the structural gesture, in 'Plug-industrial' the units have their base fixed, while infrastructure needs to be designed and be *plugged-in* to the units. Much in common remains the idea of a *megastructure*, the nomadic approach and the vision of a *suburbia* valorizing public space.

²³ibidem, 123.

²⁴I relate my particular case to empiricism. I associate industrial territories or non-territories to the state of empirical expectative. Similarly, by considering landscape a canvas for both settlements and highways (or units and infrastructure), my approach searches for creative solutions in counterpoising the abstractness depicted on the landscape field. — 'the problem of relating the heightened empiricism of one landscape element – historical settlements – to a possible and quite different empiricism of other landscape elements, such as highways, was never solved.' – Matthijs Bouw and Joost Meuwissen, *Disneyland with euthanasia* (<http://www.joostmeuwissen.nl/blog/Polak/>)

Polycentricity (*urban foci*)

'Every town should have its agora, where all who are animated by a common passion meet together.'²⁵

The '*industrialscape*' is wide spread on the periphery of the central city but is in itself devoid of centrality. It might manifest [26] the making and the expression of potencies through height as in the *generic city*²⁶ by its towers of dominance, otherwise it rarely provides qualitative central spots.

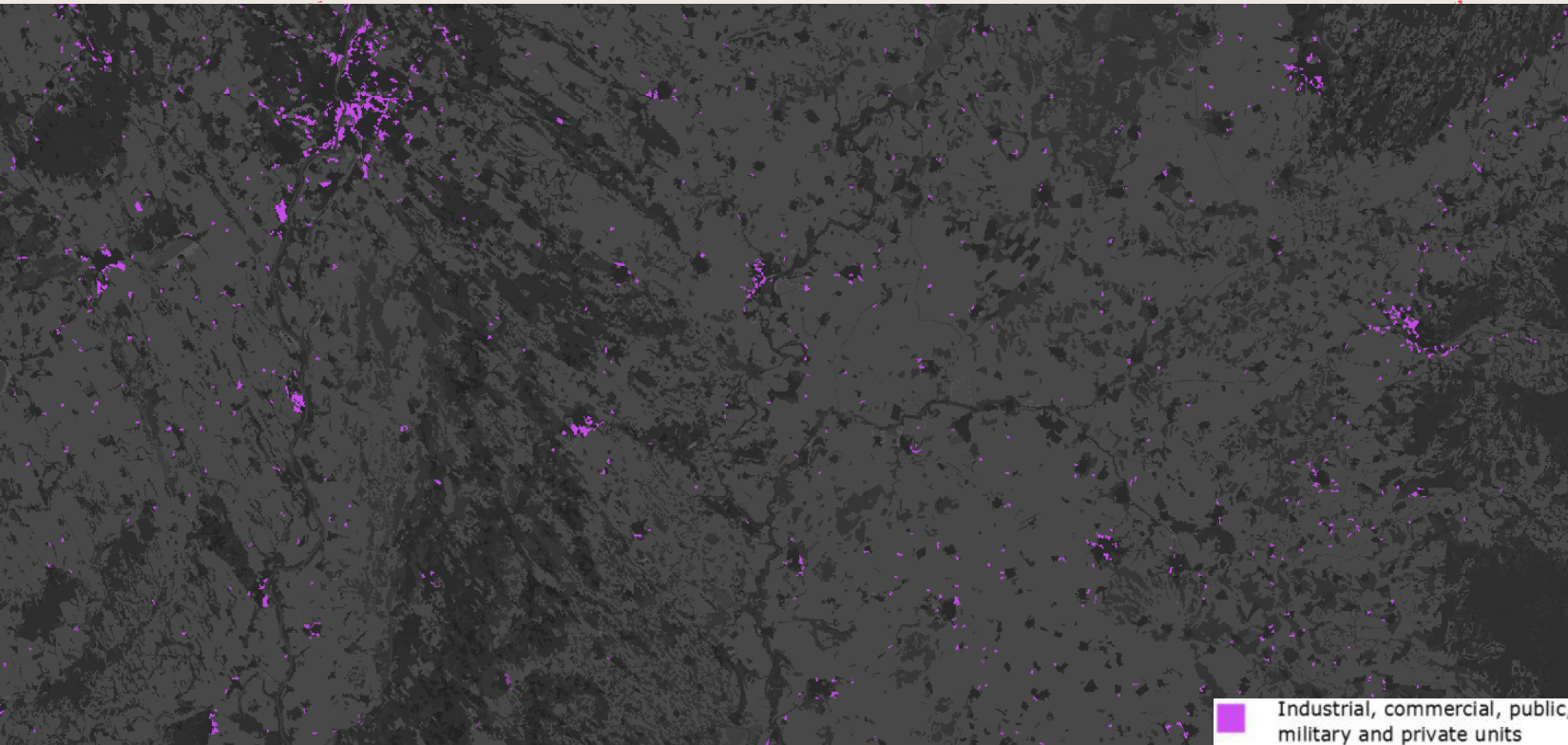
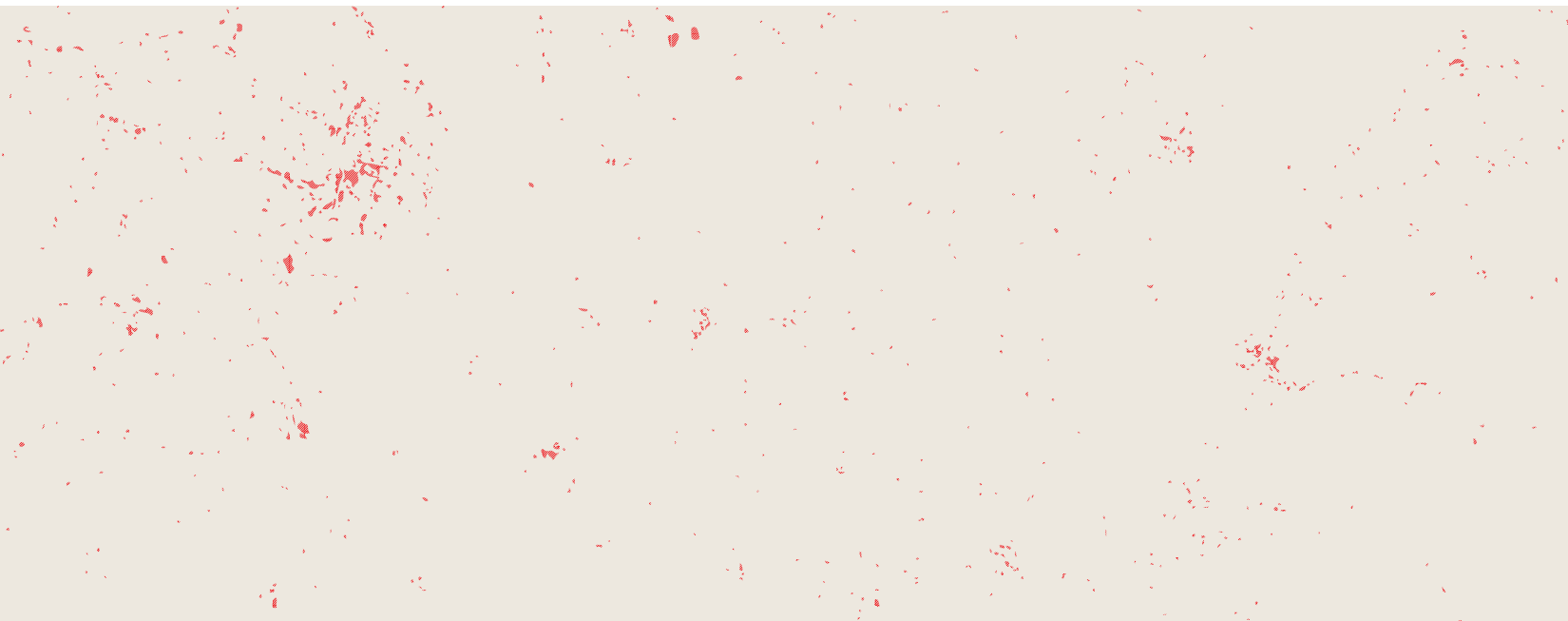
'the aim of multiplicity of urban foci would not only endure but be developed into a broader discourse of environmental connectivity.'²⁷

²⁵in the interview the understanding for planetary urbanization resides in the contrasting terms : 'city/country', 'urban/nonurban'. — Volker. M.Welter: "The Valley Region" in *New Geographies 06: Grounding Metabolism*, ed. Daniel Ibañez and Nikos Katsikis (Harvard Graduate School of Design, 2014), 81.

²⁶Rem Koolhaas and Bruce Mau "The Generic City" in *S,M,L,XL*. (Monacelli Press, 1995), 1248-1264.

²⁷Hadas A. Steiner: "After Habitat, Environment" in *New Geographies 06: Grounding Metabolism*, ed. Daniel Ibañez and Nikos Katsikis (Harvard Graduate School of Design, 2014), 93.

sattelite image of territory taken somewhere between Romania and Hungary. The image below is represented with geographical context, while the one above is re-edited without its context



Industrial, commercial, public, military and private units

Design morphology: *adaptive urban tissue*

#adaptive city #città diffusa #inflected striated space

László Moholy-Nagy: "The new architecture on its highest plane will be called upon to remove the old conflict between organic and artificial, between open and closed, between country and city...art and architecture which fail to serve for the betterment of our environment are socially destructive, aggravating instead the ills of an inequitable society."²⁸

ZOOMED OUT

Joining the "scattered" – the method analogical refers to the principle of the attraction field. In this phase, the concept will rise up the question of designing globally with the chosen problematic. The same way as urban sprawl is being modeled by geographical conditions, in this new approach the existing city will make out the new operable geography.

Sprawl

'The forgone conclusion was that interconnectivity of urban concentration with the diffuse density of the hinterland equaled social betterment. The question that remained to be theorized was how the biological would be architecturally materialized.'²⁹

Urban sprawl has developed organically (*città diffusa*), as due to the implosion of settlements in the city outskirts. The reasons for the occurrence of this phenomenon are various, but in most of the cases as in the case of *Oradea* [27], it happened because of the appealing opportunity to create a life outside the stressful conditions of the city realm and therefore gain *escape*.

²⁸Hadas A. Steiner: "After Habitat, Environment" in *New Geographies 06: Grounding Metabolism*, ed. Daniel Ibañez and Nikos Katsikis (Harvard Graduate School of Design, 2014), 92.

²⁹this subchapter explores the idea that architecture can develop itself organically by conciously acknowledging *città diffusa*. Rather empirical, I refer to *organic* out of the desire to question the "the belief that architecture could only be functional in tandem with biology"; and explore this growth to its fullest possible in the limits of a thesis subject. — Hadas A. Steiner: "After Habitat, Environment" in *New Geographies 06: Grounding Metabolism*, ed. Daniel Ibañez and Nikos Katsikis (Harvard Graduate School of Design, 2014), 92.

27

sattelite image of Oradea outskirts (right).

graphical drawing of the urban plan in the same spot in order to show the built configuration without geography (left)



Without trying to leave much comment on the matter, I think the social benefits of escape are quite obvious. But *escape* within *landscape* has in the meanwhile become a sort of luxurious *benefit*, because acquiring property isn't affordable to everyone.

It is interesting to see how *urban sprawl* regulates its configuration mostly empirically on the available territory. The existing geography dominates this regulation and plays the landscape on which these settlements arise. The resulted structure is comparable as configuration to how *Sybil Moholy-Nagy* presents *geomorphic environments* in the history of city planning, as organic development which oppose orthogonal variations.³⁰ Scattered industrial sites can lay down a structural base have caught our attention and because emptiness is *per se* a condition which can easily provide an environment for this type of growth. The goal is then to make the forbidden layer clear in its identity and free from the regular planned area of the city in order to provoke intrinsic encounters with spaces which may surprise the spectator or the user by slowly acquiring the effect of *escape*.

City extension

Previously we have seen that suburban 'polycenters' can manifests themselves maximum through height in the fast building culture. An infrastructure of public space can work with *emptiness* and offer centrality to the *scattered*. This will build a network of connecting units structured on agora centers acting as *attraction poles* for the public space. A global containing network can absorb units, connect them and use both new landscape territory and new urban territory (actually the existing *striated space*) as background (canvas) for its expansion.

Centers are defined newly by observing the scattered

³⁰ "Geomorphic and concentric environments"
- Sybil Moholy-Nagy, *Matrix of man* (PALL MALL PRESS London 1968), 21-80.

configuration. These are capable of reacting as attraction poles and all together compose the new *adaptive tissue*. [28] Centers distribute connections in space and interaction happens naturally. Interaction is actually part of a greater network and existing buildings or regular urban tissue can lay down the new geography. It contributes to every part of an *adaptive city*. Distribution of connections in space is interactive and central units let this happen by the law of attraction.

Organic growth of public space

'If correctly configured, architecture would provide an ecosystem to cultivate the social well-being of a society.'³¹

The interplay between order and chaos. On every flight line.

'Piranesi's work can then be re-read today, ex post, as a laboratory for viral culture: for the growth of a biological material that expands its definition into the architectural ... Benjamin moves on to define the figural in architectural parasitism in terms of time, that is, through a process of dynamic adaptation to the "absorbing infrastructure" that establishes between the parasite and its host ... In this context the architecture of the city is always already redefined beyond the Vitruvian canons of *firmitas*, *soliditas* and *venustas*, as a dynamic process of making, transforming and inhabiting space.'³²

Flight lines represent in our case non other than the interaction itself and generate themselves organically. These are interconnected and 'transport' either nature or others, depending on each theme, to the 'container' units. *Flight lines* are *branches* of a new network expanding as a new *adaptive urban tissue*.

Some centers of the 'Plug-industrial' city work in the same way

³¹ Hadas A. Steiner: "After Habitat, Environment" in *New Geographies 06: Grounding Metabolism*, ed. Daniel Ibañez and Nikos Katsikis (Harvard Graduate School of Design, 2014), 93.

³² Teresa Stoppani: "The vague, the Viral, the Parasitic: Piranesi's Metropolis" in *FOOTPRINT 2009*, 147-60

example of how the new adaptive tissue can be perceived as plan figure on a large scale (to the right), in comparison to the scattered areas - which symbolizes the existent situation (left)

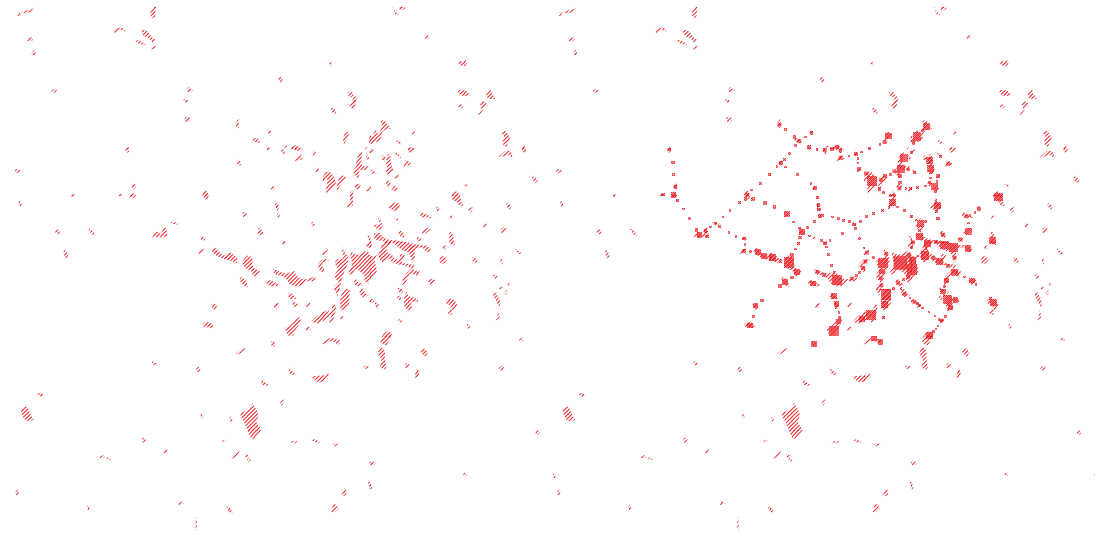
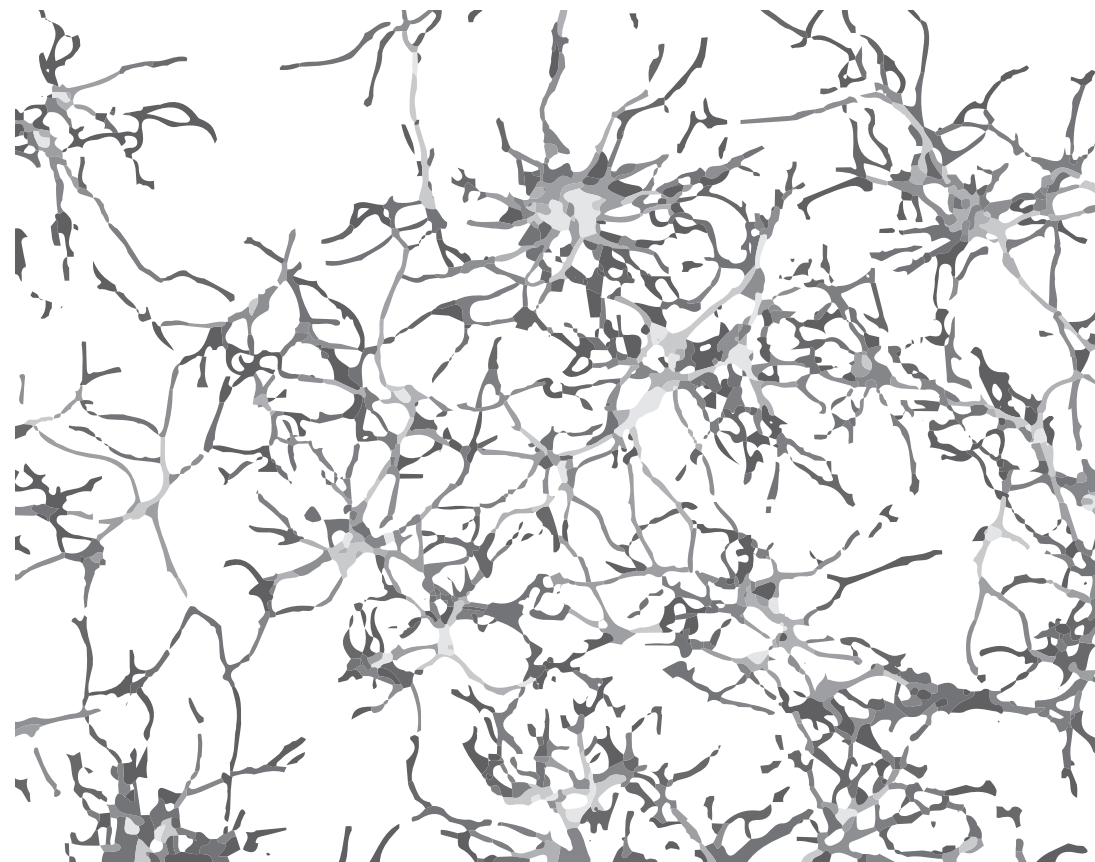
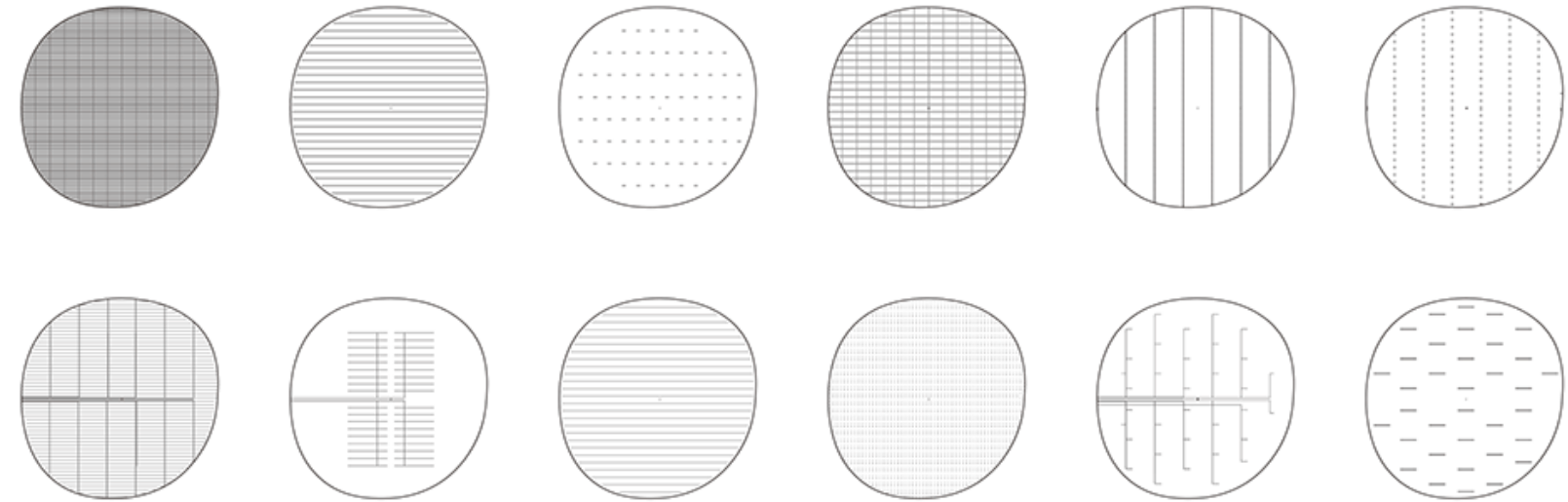


illustration of synapses



SANAA: Conceptual diagrams of the *Vitra Factory Building* - (models where striated configurations are conceptualized for the project)



as *Koolhaas* argues office towers as center of the generic city, a position of solid and organic growth, but a place where more or less in *piranesian* ways order meets chaos so that at their intertwining area no disturbances emerge between them.

Could one imagine a similar scenario to *Piranesi's pensile city*?— where structures and group of buildings are placed for permanent change of function, because the forms don't follow their function.³³ The key resides in allowing spaces to become what they *can* be served for, and in this respect allowing public use as main function in respect to the democratic values of the public space.³⁴

The configuration of the *adaptive tissue* can reproduce and multiply itself to infinite (to global extent) and adapt escape to every urban condition. In the same way as *O.M.Ungers* presents resemblances between figures and symbols to city planning configurations³⁵, I will allow myself to reference the newly created concept to the configuration of a biological tissue: synapses.³⁶ [29]

ZOOMED IN [33.1]

Disruption

Now that we have explored a philosophical perspective of *disruption*, it would be interesting to analyze how this fact relates to the urban configuration of *Oradea*.

'Ill tissue' [30] vs. 'healthy tissue' [31]. The regular or the standard tissue is monotone. It adds rhythm to the city. Disruption breaks monotony into chaos, concerning for the creation of a different city layer. It is important at this moment to realize that also

³³ Gijs Wallis de Vries, *Archescape. On the Tracks of Piranesi*. (Amsterdam: 1001 Publishers., 2014), 81.

³⁴ Comp. Ibidem, 81. — The pensile city and its 'tropocracy'

³⁵ Comp. - Oswald Mathias Ungers, *City Metaphors*, 1976.

³⁶ **Synapses:** At the moment of birth a baby has the most brain cells it will ever have. Over the next two years the number of brain cells will decrease (and continue to decrease over your lifetime). The important factor isn't really the number of neurons but the **connections** (called synapses). The interesting thing about connections is that they are shaped by experience and thus are grown after birth through interactions with the world. (source: *the world wide web*)

disruption originally extracts its essence out of the regulated *striated space*. It belongs to the infinite and universal production of rigid configurations but *disruption* in itself chaotically lays down fragments of *striation* on a neutral background.

Typical configuration

The production of architecture of production is closely related to its image of efficiency. The tryings in our days to design a decent industrial architecture [32] have the same output in the design principle as any other fabric. *Striated space* is understandably dominating the expression of production and efficiency. Most of the cases it is even hard talk about production of an architecture because by its definition, architecture is not handed out. Resulted designed space configuration is rigid as it controls action and movement. *Smooth space* is nonexistent in between and also not needed.

Urban ARCHESCAPE

The components which combine for a complex *archescape* with future functions intended for the new public leisure culture are: framing as main feature, inflected and/or extended add-ons of striated elements, natural growth and interconnection between pensile gardens and landscape culture of chosen units, space of referential urban memory.

Interpreting planning semantics [33.2]

Zero degree architecture hands out the canvas on which other systems can interact.³⁷ One of the *interacting systems* could be formulated as fresh *counterpart* architecture in dialogue with

³⁷ I associate this to the idea and contribution of Cedric Price and Gordon Pask in the architecture - see also Comp. - Hadas A. Steiner: "After Habitat, Environment" in *New Geographies 06: Grounding Metabolism*, ed. Daniel Ibañez and Nikos Katsikis (Harvard Graduate School of Design, 2014), 95.

disrupted urban tissue(to the right- the original selected overview) in *Oradea*: scale variations between constructed units (left - some figures selected from the right picture rearranged) - disrupting the city rhythm. The selected site area is an industrial site.



these selected configurations out of the general plan of *Oradea* show the idea of a planning rule which can lay down an important city structure . The configurations have been extracted for various regions of the city plan (to the right), showing an urban rhythm (left)



decadent architecture, whereby the counterpart has indeed the chance to interpret the morphological display offered by the latter. By choosing a part of the constituting industrial areas I have dedicated a part of the research to exploring grid organizations. [33.3]

The notion of *counterpart architecture* is intended as begin platform for the creation of the *smooth space*. With the determining presence of the empty units, *smooth space* is organized never organizing.

All these components intend to spatially counterbalance the rigidness of the existing structures by articulation of the *non-territories* in between scattered units and for that *smooth space* allows free movement at its best.

Inflection [34.1]

How can smooth space look like?

A variant of *smooth space* is *Inflection*.³⁸ [34.2] It is my suggested method for the creation of smooth space between units. [35]

Smooth space is to be designed inside and in between the *polycenters* of the *ruin city*. Organic advance of the new adaptive tissue is the condition that leads smooth space to happen on the interactional level.

As manifested previously, residual spaces might be united under the existence of *smooth space* to overcome the trauma of *disruption*. *Smooth space* can ideally unify *residual space* devoid of a general planning rule in the broader urban scheme and inclusively transpose the *idyll of landscape* within its design. Consume culture and 'rejoining cosmic harmony on the road'³⁹ is also a feature intended to be integrated into the newly designed

³⁸

'Inflection' stands here for the importance of its conceptual significance when used as architectural operation. More on this with illustration is to be found in the linked annex, but I will leave some quotes based on the work under the guidance of prof. Joost Meuwissen. - Horia Daniel Brad, *Inflection*. Institute of urbanism, 'Graz University of Technology', Summer Semester 2015 'Inflection is "the ideal genetic element of the variable curve or fold. Inflection is the authentic atom, the elastic point", "the genetic element of the active, spontaneous line" Inflection generates, includes and transforms: "The point as a «nonconceptual concept of noncontradiction» moves along an inflection."

Otherwise we ought to define also the point of inflection as being "the point that separates concavity and convexity in a curved line, or the point where the tangent crosses the line".

"Inflection is the pure Event of the line or of the point, the Virtual, ideality par excellence. It will take place following the axes of coordinates, but for now it is not yet in the world: it is the World itself, or rather its beginning, as Klee used to say, 'a site of cosmogenesis', 'a nondimensional point' 'between dimensions'."

³⁹

Comp. - Gijs Wallis de Vries, *Archescape*. *On the Tracks of Piranesi*. (Amsterdam: 1001 Publishers., 2014).

smooth space.

Smooth space is *adaptive* and also creates impulses for the creation of a city in which framing is combined with *zen-views*. In which the dynamics of the *adaptive tissue* allow framing to happen in its own space as well as dynamically on the road.

Hidden layer of urban memory

'In Piranesi's art, ornament and ichnography correlate in the floating frames of landscape'⁴⁰

Alluding to *Piranesi's* art and preoccupation for an artistic issue become sensitive in the discourse of making architecture since modernism, *the ornament*, the current and the last chapter from this thesis comments and creates ornaments available for a meaningful usage in the urban discourse⁴¹. The idea here is that ornaments will gain a value of *memory*, as semiotic code present in the discourse of the city.

As I have chosen *Oradea* for the object of study, memory is here very specific in what regards *ornament*, because of a rich heritage in *Art Nouveau architecture* ⁴²[36]. The same as Piranesi's intentions of using ornaments [37] illustrate a vocabulary based on vegetal motives which sometimes resembles nature or the making forces of nature, a repertoire based on such motives can newly reference also the forces of nature in this *urban archescape*.

The city regains its lost *memory* by displaying in the abstract space the very idea of timeless recurrence to history, which even consolidates the integrity of a historic layer with a capacity in itself of preserving identities and interrelating ruinous structures.

⁴⁰

Gijs Wallis de Vries, *Archescape*. *On the Tracks of Piranesi*. (Amsterdam: 1001 Publishers., 2014), 95.

⁴¹

'Surface and ornament' - Ibidem

⁴²

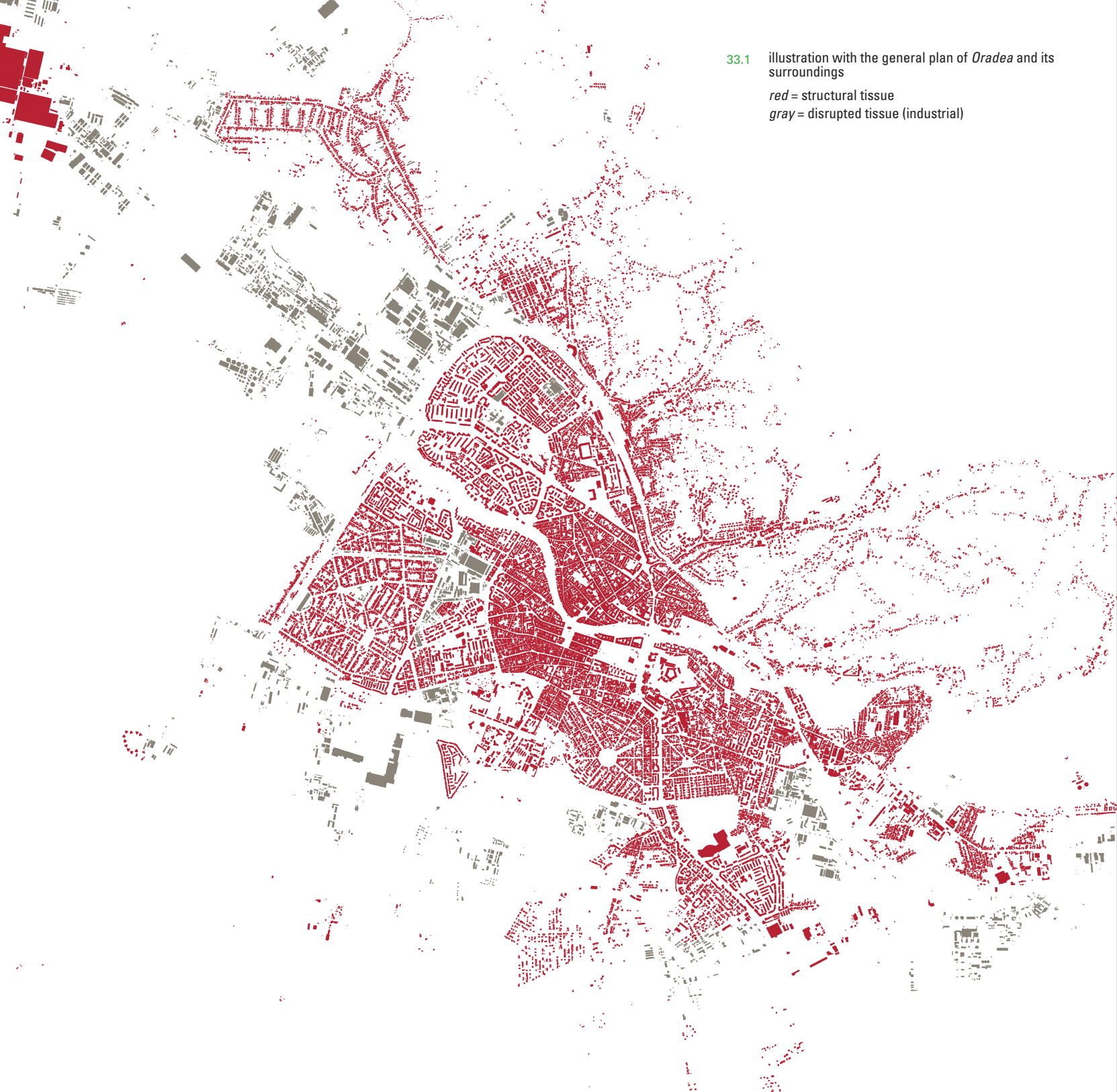
'*Art Nouveau*, the artistic movement from the end of the 19th century to the beginning of the 20th renowned across Europe under various names, such as: *Jugendstil*, *Sezession*, *Stile Liberty*, *Modern Style*, known in one word as Art 1900, was a movement with powerful impact within progressist manifestations. Propagating innovative ideas, *Art Nouveau* spread its beautiful in everyday life, especially in the field of architecture, without rejecting traditional forms art, but on the contrary by assimilating and enriching it.

[...]

The motives and the ornamental compositions (of the *Art Nouveau*) contain a rich and rare formal language and mastery of the line, rhythmic and arrhythmic, repetitive or alternating, symmetrical or asymmetrical with a décor in which we seize a remarkable morphological spontaneity, structural and semantic.

The ornamental fields act as counterpart of architecture, with a repertoire inspired from the vegetal and the animal world chosen not randomly – derive from the interest for the line closing in form. Above all, mural ornaments of the 1900 style have tendencies akin to symbolism. The symbolic meaning relates solely to the style's esthetic role which is much more important than we can perceive it today.' (own translation from Romanian) —

Rodica Hârca - *Problematice protejării monumentelor de arhitectură din zone istorice* (Galeria de Arte Vizuale, Oradea 5 octombrie 2005)



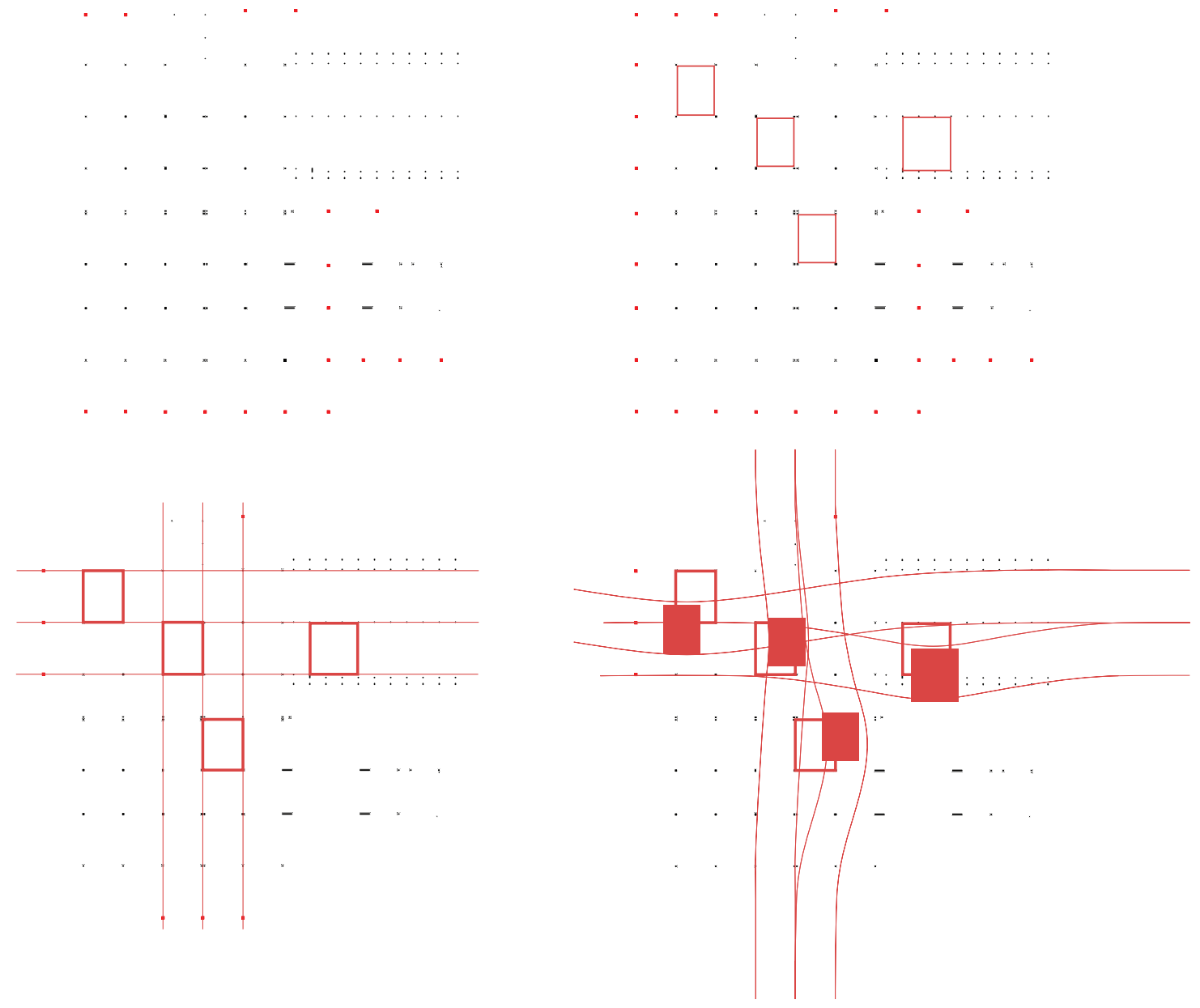
33.1 illustration with the general plan of *Oradea* and its surroundings
red = structural tissue
gray = disrupted tissue (industrial)



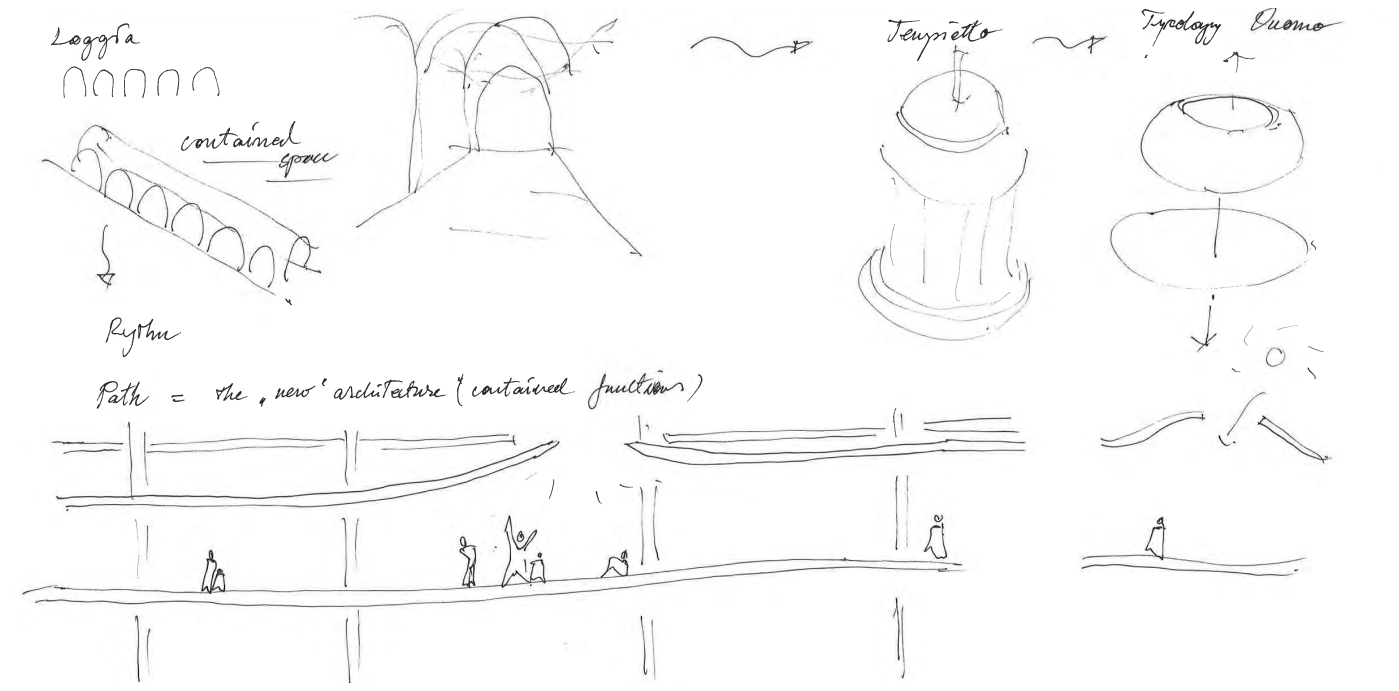
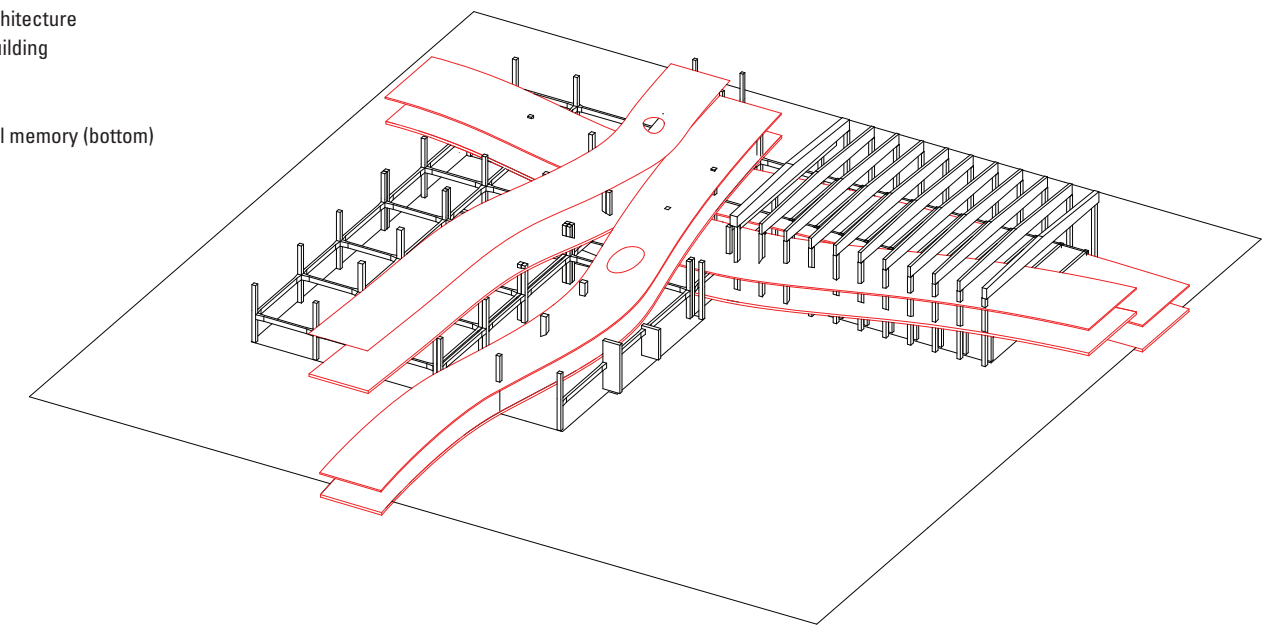
33.2 the same illustration with the general plan of *Oradea* with focus on the disrupted layer and its adjacent infrastructure. The highlighted area will be in the focus of the study for the next part.



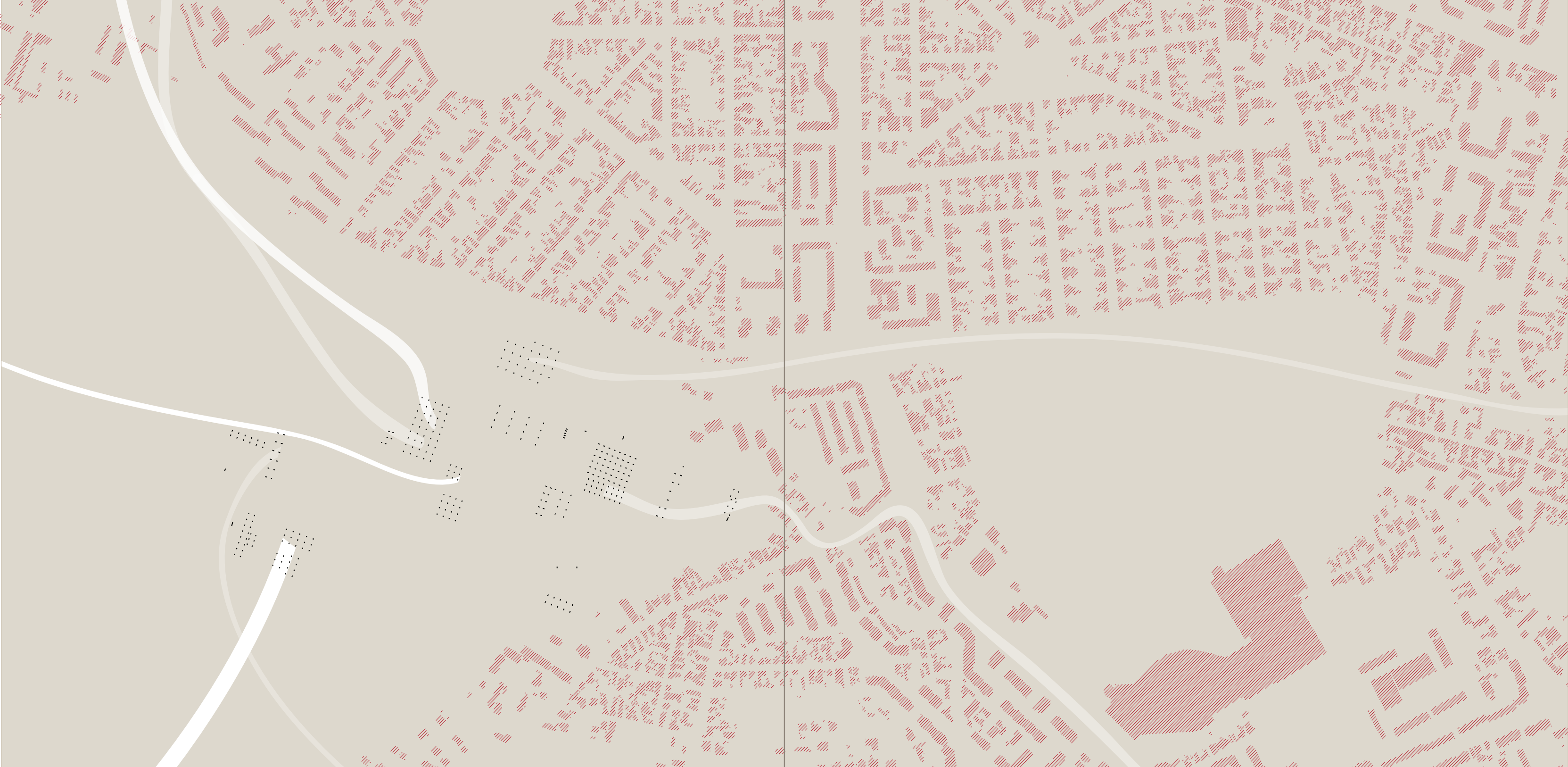
34.1 *inflecting striated space* -
 conceptual illustration of the principle used in the process of creating the project *Inflection* (left to right, top to bottom)
 black = the existing ground floor of an industrial building in *Bologna*
 red = added explanatory drawings



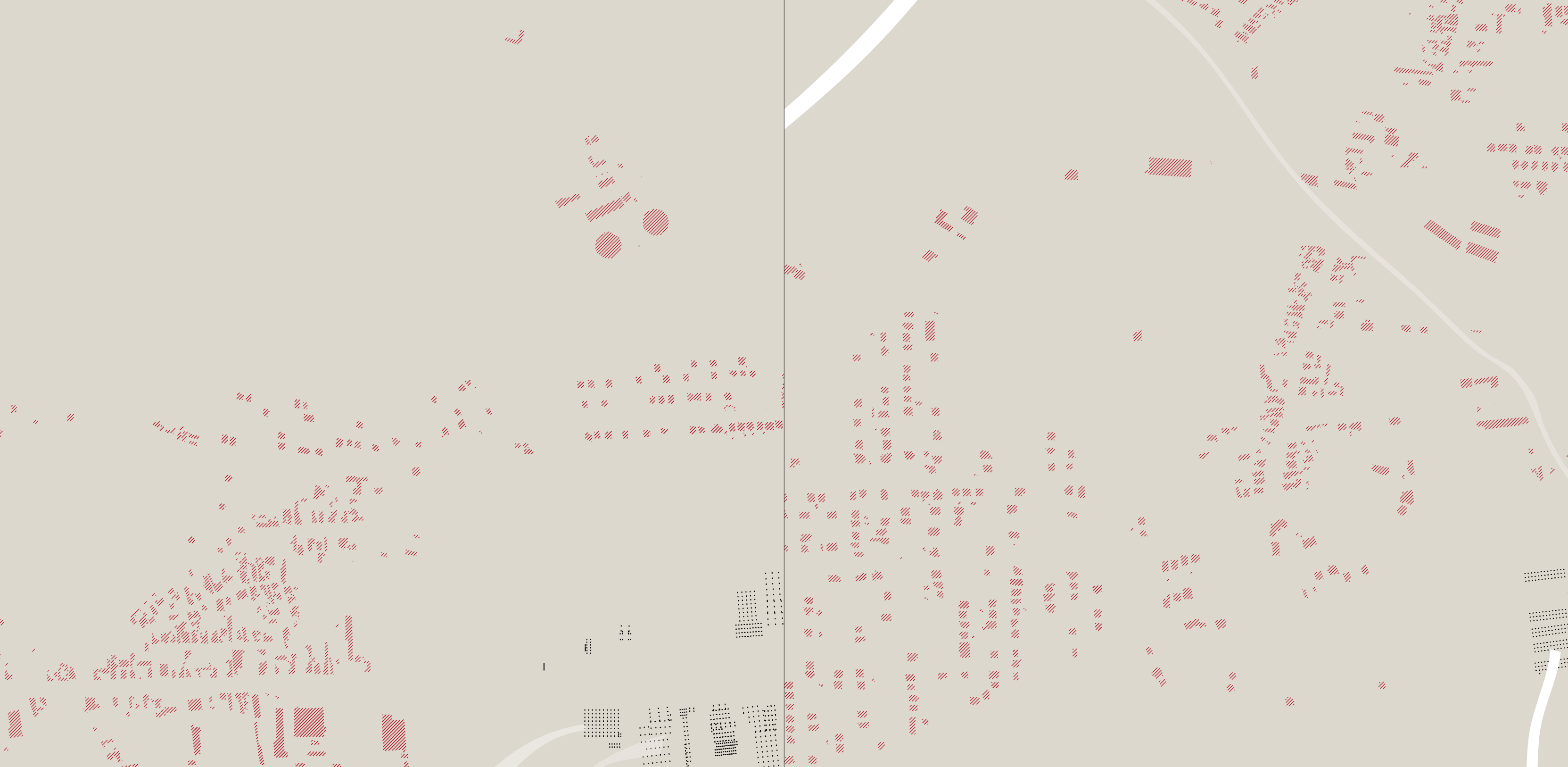
34.2
 top:
 axonometric view of *Inflection* —
 red = the inserted architecture
 black = the existing building
 bottom:
 part of the conceptual memory (bottom)













'Increasingly architecture must be concerned with mixing unknown emotions and responses, or at least enabling such unknowns to work together happily. Therefore architecture must be sufficiently accurate to enable this element of doubt and change to be contained.'⁴³

⁴³Hadas A. Steiner: "After Habitat, Environment" in *New Geographies 06: Grounding Metabolism*, ed. Daniel Ibañez and Nikos Katsikis (Harvard Graduate School of Design, 2014), 97.

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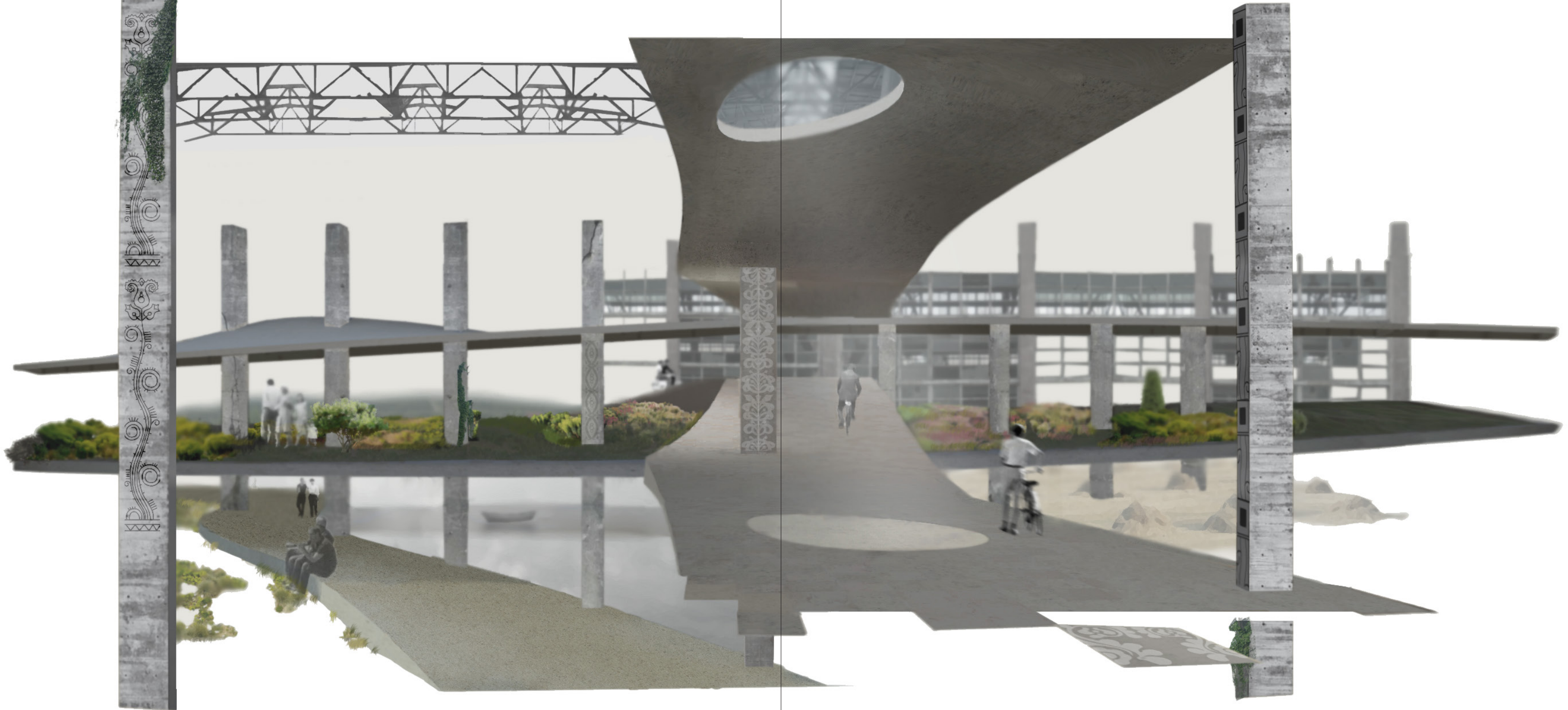
Ruinous layer - sample of ornaments picked for the research (from the inner city of Oradea)



37 Giovanni Battista Piranesi, Altar drawing (left) of the church 'Santa Maria del Priorato' & ornament detail (right)



the image of the postindustrial **Urban Archescape** —
compared to *Inflection*, a new urban context should provide framed *vistas* on various thematic paths (*lines of flight*),
the postindustrial atmosphere shifts from interior to the exterior.



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Illustrations

pic. 1 / p. 12 : own collage

pic. 2 / p. 15 : *source: <https://archive.4plebs.org/pol/tthread/27103517/>*

pic. 3 / p. 18 : The Mirage City - Another Utopia, 1997

pic. 4 / p. 19 : own drawing

pic. 5 / p. 20 : own drawing

pic. 6 / p. 21 : *<http://www.dwell.com/photo/12250/bernd-and-hilla-becher-german-1931-2007-and-b-1934-preparation-plant-harry-e-coliery-coal-breaker>
<http://puam.princeton.edu/lifeanddeathofbuildings/section/places/beche>
<http://www.artvalue.com/auctionresult--becher-bernd-1931-2007-germany-winding-towers-france-belgium-1936426.htm>
<http://www.presentandcorrect.com/blog/tower-power-2>
http://www.schellmannart.com/sa/sa_worklist.php?aid=5
<https://weteartb.wordpress.com/2007/11/23/bernd-becher-and-hilla-becher-images-of-coal-mines/>*

pic. 7 / p. 26 : own illustration

pic. 8 / p. 26 : *<http://www.businessinsider.com/shopping-malls-are-going-extinct-2014-1?IR=T>*

pic. 9 / p. 28-29 : own video frames

pic. 10 / p. 30 : *<http://www.skyscrapercity.com/showthread.php?t=1601085&page=>*

pic. 11 / p. 31 : source: google maps

pic. 12 / p. 32 : *<http://cdn3.openculture.com/wp-content/uploads/2010/07/tarkovsky.jpg>*

pic. 13 / p. 33 : frame stopped at min. 0.34 -/ *<https://www.youtube.com/watch?v=mv7z3csBRbs>* - NL trailer

pic. 14 / p. 36 : *<http://www.skyscrapercity.com/showthread.php?t=1601085&page=>;
<http://www.ebimoreanul.ro/stiri/ultima-or-31-6-13-20/praf-de-alumina-rusii-demoleaza-fosta-fabrica-alumina-candva-unica-in-europa-113036.html>*

pic. 15 / p. 44-45 : source: Giovanni Battista Piranesi , Corinna Höper, Jeanette Stoschek, Stefan Heinlein - Giovanni Battista Piranesi (Hatje 1999), page: 65, 92, 28, 114, 73, 27, 98

pic. 16.1 / p. 40 : source: Giovanni Battista Piranesi , Corinna Höper, Jeanette Stoschek, Stefan Heinlein - Giovanni Battista Piranesi (Hatje 1999), page 15

pic. 16.2 / p. 42-43 : own collage

pic. 17 / p. 48 : *<http://dip9.aaschool.ac.uk/campo-marzio/>*

pic. 18 / p. 49 : own illustration

pic. 19 /

p. 56-57, 58-59 :

*<https://www.pinterest.com/pin/34621490855872288/>
<http://www.bluffton.edu/womenartists/ch8%2819%29/gonzales.html>
<http://www.mja.org/collections/object/antibes-afternoon-effect-32301>
https://en.wikipedia.org/wiki/Haystacks_%28Monet_series%29
<http://www.sothebys.com/en/auctions/ecatalogue/2014/impressionist-modern-art-evening-sale-114006/lot.8.html>
<http://claudefmonet.org/artbase/Monet/1908-1908/n1768/apc.jpg>
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http://www.oceansbridge.com/paintings/artists/m/claude_monet/big/Landscape_at_Vetheuil_1880.jpg
http://2.bp.blogspot.com/-P_JUjbj3gK0/U_TzntV1CRI/AAAAAAAAADlqs/moaIRk&GdZsM/s1600/Claude%2BMonet%2B-%2BAutumn%2BBin%2BArgenteuil,%2B1874.jpg
<http://uploads7.wikiaart.org/images/claude-monet/the-wheat-field.jpg>
<http://www.wikiaart.org/en/claude-monet/poplars-on-the-banks-of-the-river-epte-seen-from-the-marsh-1892>
https://upload.wikimedia.org/wikipedia/commons/7/7d/A_Sunday_on_La_Grande_Jatte,_Georges_Seurat,_1884.jpg*

*<http://daily-norm.com/2012/01/21/david-hockney-at-the-ra-a-stroll-through-the-countryside-without-any-defining-moments/>
<http://www.sauer-thompson.com/junkforcode/archives/2012/01/david-hockney-r.html>
<https://londonscrawling.wordpress.com/2012/02/16/a-bigger-picture-david-hockney/>
<http://www.patternpeople.com/art-david-hockneys-landscapes/david-hockney-landscape-tunnel/>*

pic. 20 / p. 62-63 : own collage

pic. 21 / p. 60-61 : *// <http://www.wikiaart.org/en/mario-sironi/urban-landscape-1922-1#supersized-artistPaintings-274327>
// <http://www.wikiaart.org/en/search/sironi#supersized-search-274330>
// <http://www.wikiaart.org/en/search/sironi#supersized-search-274328>
// <http://www.wikiaart.org/en/search/sironi#supersized-search-274326>
// <http://www.wikiaart.org/en/search/sironi#supersized-search-274294>
// <http://www.wikiaart.org/en/search/sironi#supersized-search-274284>
// http://www.repubblica.it/gallerie/online/spettacoli_e_cultura/mart/11_g.jpg
// <http://www.wikiaart.org/en/mario-sironi/urban-landscape-1>
// <http://www.farsettiarte.it/it/asta-0154-2/mario-sironi-periferia.asp>
// <http://www.fondazioneformaris.org/artworks/category/sironi-mario.html>
// <https://www.pinterest.com/pin/8092474306747659/>
// <https://www.pinterest.com/pin/342414377891650002/>
// <http://www.bbc.co.uk/arts/yourpaintings/artists/mario-sironi/paintings/slideshow>
// [google search:marioironi](http://google-search:marioironi) - <http://www.tendreams.org>
// <http://www.riverflash.it/wordpress/wp-content/uploads/2014/10/sironi4.jpg>
// <http://pictfy.com/270512/il-ciclista-the-cyclist-1916-mario-sironi-wikipaintingsorg>
// <https://www.pinterest.com/pin/416794140488950672/>*

pic. 22 / p. 54 : *source: Giovanni Battista Piranesi , Corinna Höper, Jeanette Stoschek, Stefan Heinlein - Giovanni Battista Piranesi (Hatje 1999)*

pic. 23 / p. 66-67 : *<http://www.1st-art-gallery.com/thumbnail/284447/1/A-Capriccio-Of-Classical-Ruins-With-Three-Men-Conversing-At-The-Steps-Of-A-Temple,-A-Landscape-Beyond.jpg>
[http://www.1st-art-gallery.com/thumbnail/128620/1/\\$5c827arbre-Brise\\$5c.jpg](http://www.1st-art-gallery.com/thumbnail/128620/1/$5c827arbre-Brise$5c.jpg)
<http://uploads3.wikiaart.org/images/hubert-robot/colosseum-rome-1790.jpg>
http://www.musee-jacquemart-andre.com/sites/default/files/styles/oeuvre_lightbox/public/galerie-en-ruines--hubert-robot-c-c-recoura_0.jpg?itok=yLEb8Unz
<https://s-media-cache-ak0.pinimg.com/736x/1a/99/ca/1a99ca6d3c2aaf05ea881ec5ba67bfc.jpg>
<http://uploads7.wikiaart.org/images/hubert-robot/architectural-landscape-with-a-canal-1783.jpg>
<http://www.worthpoint.com/wp-content/uploads/2010/01/Le-pont-sur-le-torrent.jpg>
<http://uploads8.wikiaart.org/images/hubert-robot/ruins-with-an-obelisk-in-the-distance-1775.jpg>
<https://s-media-cache-ak0.pinimg.com/736x/20/a4/53/20a453a1f50e020bc23ba2fa998e14ce.jpg>
https://upload.wikimedia.org/wikipedia/commons/0/0d/Robert_Hubert_-_Ancient_Ruins_Used_as_Public_Baths_-_1798.jpg
[http://4.bp.blogspot.com/-ozjRkOM0\]k/VV3QoldDPI/AAAAAAAAAE5Y/C7rrt67\]zXM/s1600/624px-Hubert_Robert_-_The_Arc_de_Triomphe_and_the_Theatre_of_Orange_-_WGA19600.jpg](http://4.bp.blogspot.com/-ozjRkOM0]k/VV3QoldDPI/AAAAAAAAAE5Y/C7rrt67]zXM/s1600/624px-Hubert_Robert_-_The_Arc_de_Triomphe_and_the_Theatre_of_Orange_-_WGA19600.jpg)*

pic. 24 / p. 68-69 : own collage

pic. 25 / p. 70-71 : own collage

pic. 26 / p. 74 : own illustration of the map & edited satellite view from: Copernicus (*source: Copernicus Land Monitoring Services*)

pic. 27 / p. 76-77 : own graphical illustration & satellite map (*source: bing maps*)

pic. 28 / p. 80 : own illustrations with information form satellite images

pic. 29 / p. 80 : own illustration, after an original photography of synapses

pic. 30 / p. 84 : own drawing

pic. 31 / p. 85 : own drawing

pic. 32 / p. 81 : http://www.domusweb.it/content/dam/domusweb/en/architecture/2013/06/3/the_sublime_is_now/gallery/SANAA_Diagramma-DEF.gif

pic. 33.1 / p. 88 : drawing with reediting after 'pdf' file

pic. 33.2 / p. 89 : drawing with reediting after 'pdf' file

pic. 33.3 / p. 90-91 : own illustrations

pic. 34.1 / p. 92 : drawing with reediting after 'pdf' file

pic. 34.2 / p. 93 : own illustrations & drawings

pic. 35 / p. 94-105 : own illustrations & drawings

pic. 36 / p. 106 : own photographs

pic. 37 / p. 107 : <http://www.zeno.org/Kunstwerke/B/Piranesi,+Giovanni+Battista%3A+S.+Maria+del+Priorato%3A+Werkzeichnung+f%C3%BCr+den+unteren+Teil+des+Hochaltars>
https://arquitecturacontrapelo.files.wordpress.com/2015/04/piranesi-santa-maria-del-priorato-roma-1764_7-altar.jpg

p.108-109 : own collage out of own renderings and own photographs of Oradea, landscape elements from <http://www.coloco.org/300510/4125760/galerie/jardins-du-tiers-paysage->

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