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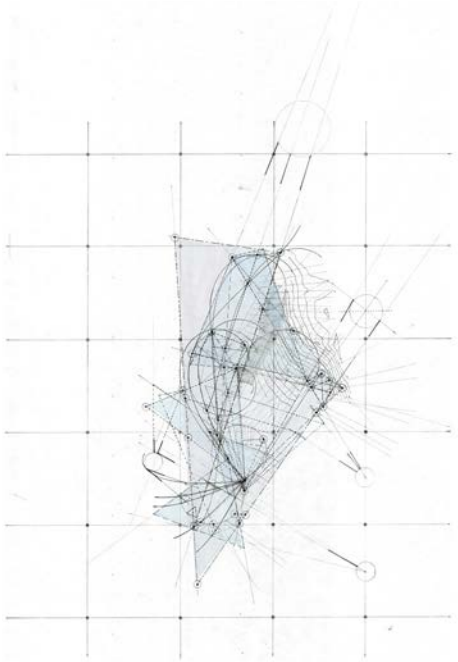
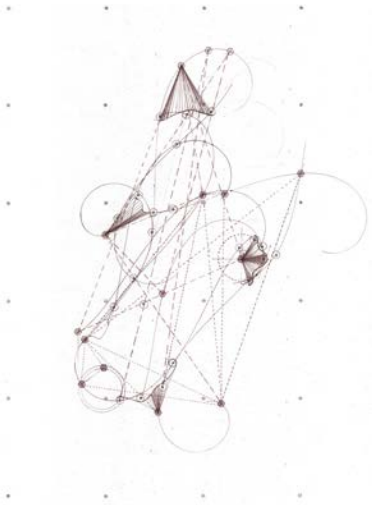
# THE ALLOPOIESIS OF THE ARTIFACT





# THE ALLOPOIESIS OF THE ARTIFACT

Cristina Abondano
Advisor | Theodore L. Brown
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12 . 18 . 2015
Syracuse University
School of Architecture

# CONTENTS

7 Glosary
9 Claim
11 Proposal
13 Case Study | Castillo san Felipe de Barajas
23 The Urban Artifact In Crisis
27 Pathological Permanence
29 Death of the Political Idea
31 Interrupted Morphological Development
33 Un-Reciprocal Context
35 Physical Barriers of Context
43 Museification
45 -Poiesis
47 Autopoiesis
51 Allopathy
53 Allopoiesis
55 Euthanasia
57 Possible Program Needs
61 Thesis Publication
63 Bibliography

# GLOSARY

*Urban artifact: Aldo Rossi, The Architecture of the City*
*Pathological Performance*
*Propelling Performance*
*Context*
*Autonomy*
*Political Agency*
*-Poiesis*
*Auto poiesis*
*Allopoiesis*
*Museification*
*Urban History*
*Morphological Development*
*Reciprocity*

# CLAIM

This thesis contends that Urban Artifacts of Pathological Permanence, as defined by Aldo Rossi,[1] are dead not only because of the inability of their form to allow for a new use, but because of other multiple variables. Being born with a disadvantageous Form is only the beginning of a series of possible illnesses; which flourish out of the vulnerability caused by the death of the political idea that brought forth the Urban Artifact's Form in its original conception. The death of the political idea leaves the Urban Artifact with a dubious raison d'etre. The Form has then to be able to appropriate and reinvent its preceding morphological development in order to create a sense of Autonomy. Similar to the way adolescents deviate from their parent's ideas as they walk into adulthood. As they fail to do so, they become unable to interact and influence their context, which is now ruled by new and different political ideas. The incapability to interact with context, however, is both ideological and physical. The Urban Artifact stands in its context in a relationship of conflict, because of its obvious age gap, and in a relationship of indifference, as it does not speak the language of its context. Physical barriers between the Artifact and the context may be present, further separating both. Finally, the Urban Artifact is subjected to Museification,[2] a form of preservation where an entity becomes a museum of itself. This program halts the typological development of the Urban Artifact, rendering it dead.

*1 Rossi, Aldo, and Peter Eisenman. The Architecture of the City. Cambridge, Massachusetts: MIT Press, 1982. 59.*

*2 Plosnitâ, Elena. "Regional Co-operation for Cultural Heritage Development." Rcchd.icomos.org.ge. 2012. Accessed September 25, 2015.*

*Morphological Development by Allopoiesis | Mixed media drawing [24”x20”].*

# PROPOSAL

*Propellance by Reciprocity to Context*

Urban Artifacts of Pathological Permanence are in crisis. This thesis hypothesizes that reciprocity to context can change an Urban Artifact's permanence, and make it Propelling. In order to achieve reciprocity either the context, the Urban Artifact, or both need to change, and thus create a mediating entity capable of connecting the Urban Artifact to larger urban systems. Autopoiesis,[1] Allopoiesis,[2] or Allopathy are three possible ways in which the Urban Artifact could change. Autopoiesis refers to a system capable of reproducing and maintaining itself, by observing itself (usually refers to living organism). Architecturally, it could be materialized by the continuation of an urban artifact's formal logic or a continuation of the historical development of the form. Allopoiesis is the process by which a system produces something other than the system itself. The Urban Artifact as a system, could produce a system outside of itself, capable of achieving reciprocity. Allopathy, or treating a disease by inducing a condition different or opposite to the cause of the disease, could also be applied. If pathological permanence is the result of a form that does not allow for newer uses through time, then a change in this form to produce propelling permanence is the allopathic treatment for this disease. Context could change to achieve reciprocity by the same operations. It could produce more of itself (autopoiesis), produce a system different than itself (allopoiesis), or introduce a different condition (allopathy). Furthermore, a combination of both a change in the artifact and its context could be used. Nonetheless, the acceptance of the pathological condition is also viable. However, in defiance to the status quo imposed by Museification, euthanasia could be used to schedule and program the death of the Urban Artifact. Within this second death, the artifact could find a new form, and possibly achieve reciprocity to context.

*1 Maturana, Humberto R., and Francisco J. Varela. Autopoiesis and Cognition: The Realization of the Living. Dordrecht, Holland: D. Reidel Pub., 1980.*

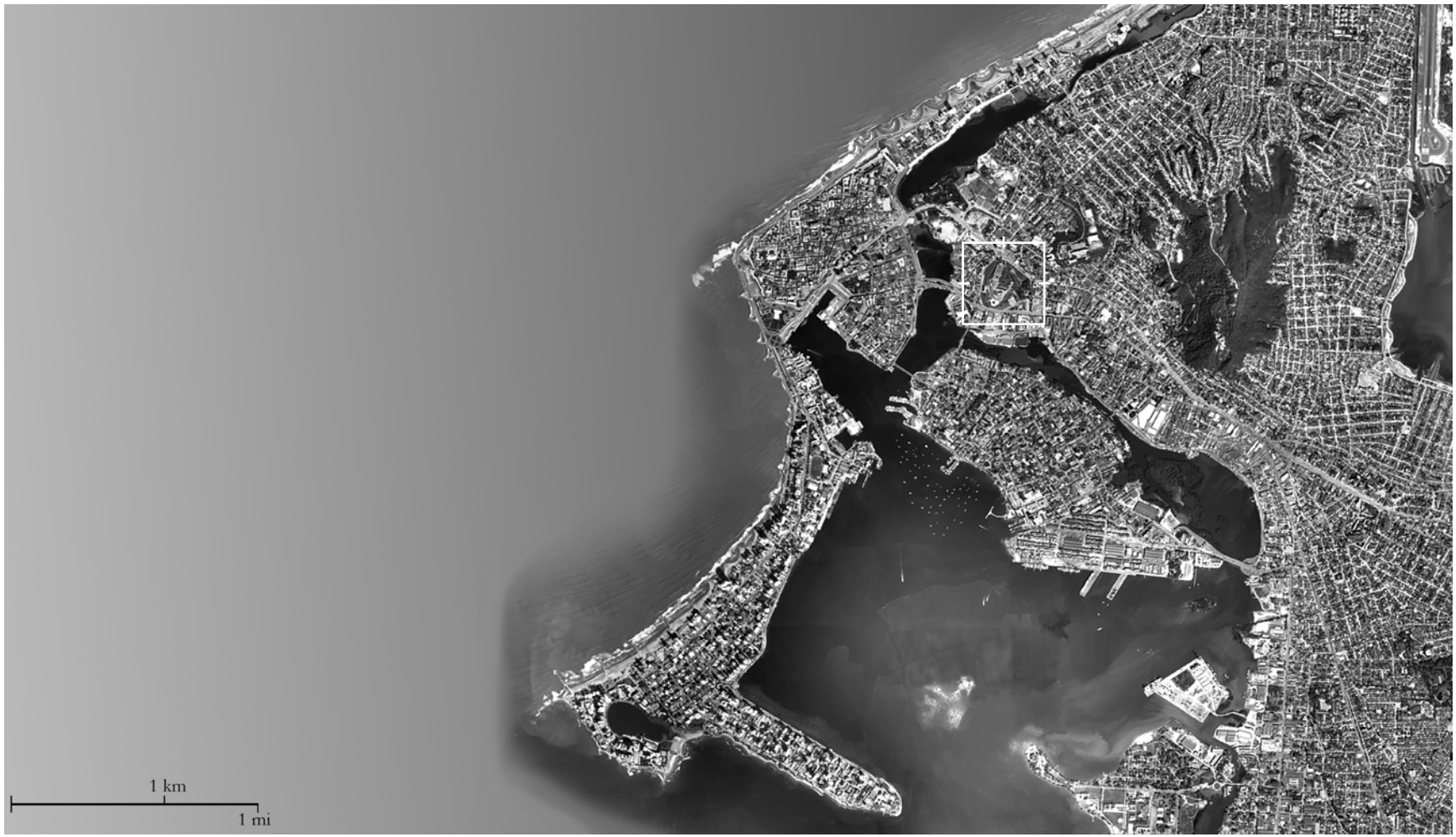
*2 Krippendorff, Klaus. "ALLOPOIESIS." ALLOPOIESIS. Accessed November 3, 2015. http://cleamc11.vub.ac.be/ASC/ALLOPOIESIS.html.*

*Castillo San Felipe de Barajas | Site Plan.*

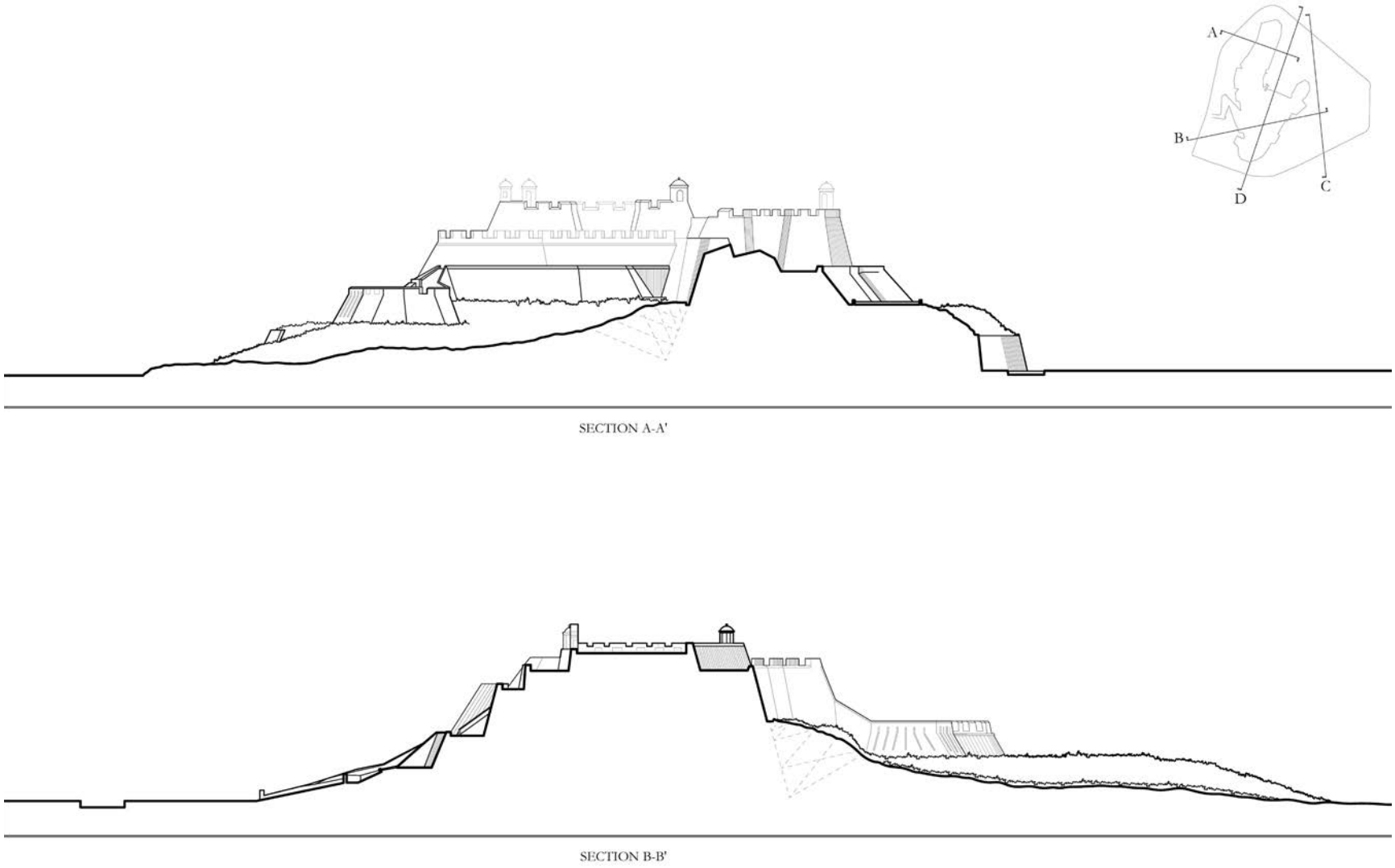
# CASE STUDY | CASTILLO SAN FELIPE DE BARAJAS

*Cartagena de Indias, Colombia*

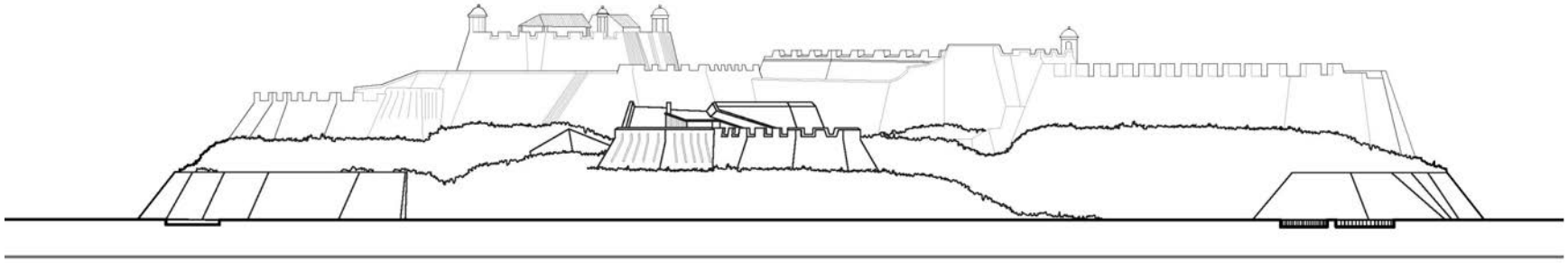
*Castillo San Felipe de Barajas | Aerial view of current condition.*



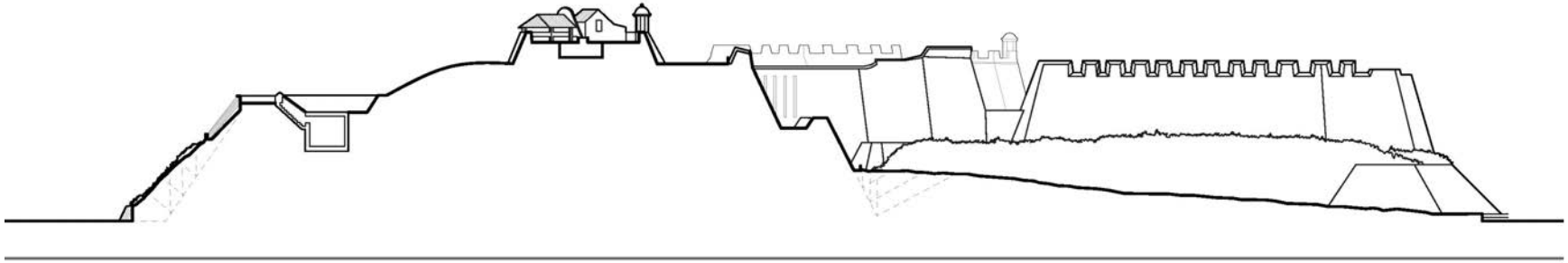

*Cartagena de Indias, Colombia | Aerial View.*




*Castillo San Felipe de Barajas | Sections*
*Original (base) Drawings by: Sociedad de Mejoras Públicas, "Corte Levantamiento." Cartagena, Colombia: Ministerio de Obras Públicas y Transporte: 1993. Plate 3.*

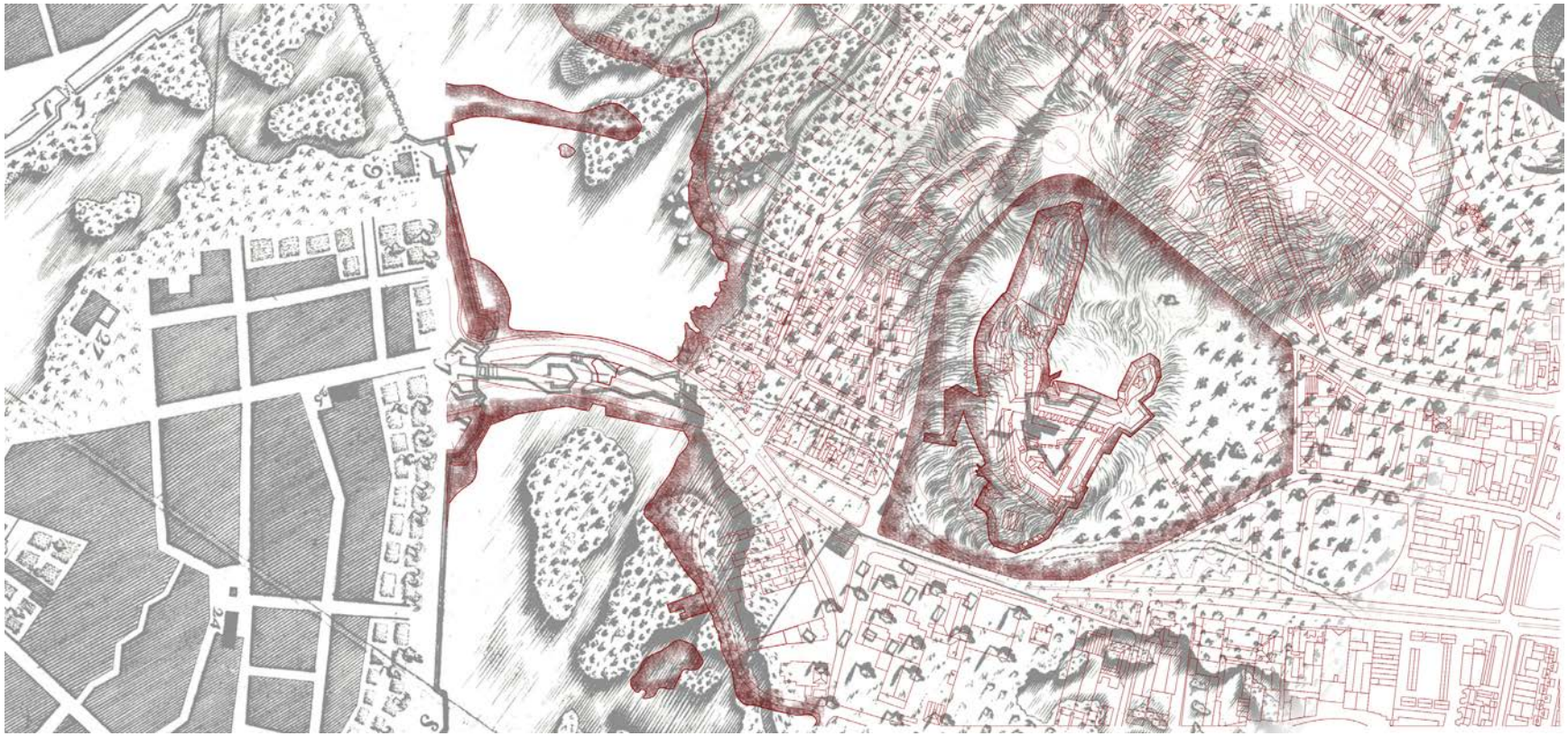


SECTION C-C'

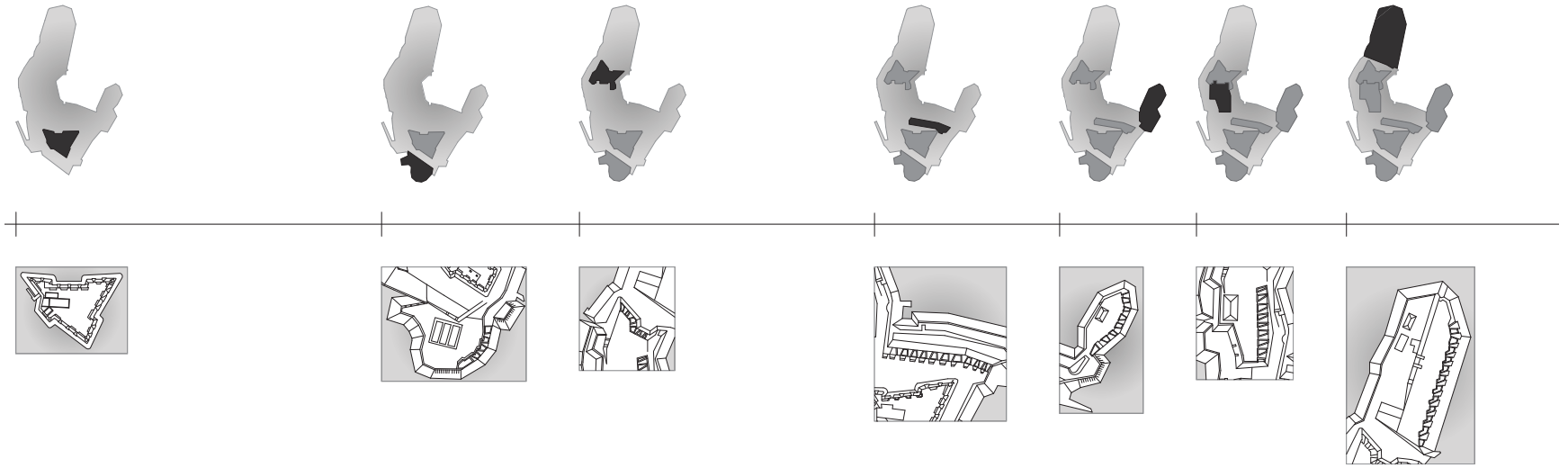


SECTION D-D'

*Castillo San Felipe de Barajas | Sections*
*Original (base)Drawings by: Sociedad de Mejoras Públicas, "Corte Levantamiento." Cartagena, Colombia: Ministerio de Obras Públicas y Transporte: 1993. Plate 3.*



*Forma Urbis Cartāginis Novae | Historical map in black, new condition in red.*
*Precedent: Lanciani's Forma Urbis Romae. Lanciani, Rodolfo Amedeo. Forma Urbis Romae. Roma: Quasar, 1990.*



Bonete de San Lázaro
Barroque Period
1656-57: Don Pedro de Zapata (construction)
1725-30: Eng. Juan de Herrera y Sotomayor (reconstruction, modification, and reinforcement)
1762-69: Eng. Antonio de Arévalo (terrace and construction)
18 cannons

Batería de San Lazaro
Neoclassical Period
1739: Eng. Juan de Herrera y Sotomayor (mud wall construction)
1762-69: Eng. Antonio de Arévalo (definitive construction)
5 cannons

Hornabeque
Neoclassical Period
1739: Eng. Juan de Herrera y Sotomayor (mud wall construction)
1762-69: Eng. Antonio de Arévalo (definitive construction)
6 cannons

Batería de La Redención
Neoclassical Period
1762-69: Eng. Antonio de Arévalo (design and construction)
11 cannons

Batería de Santa Bárbara
Neoclassical Period
1762-69: Eng. Antonio de Arévalo (design and construction)
7 cannons

Batería de La Cruz
Neoclassical Period
1762-69: Eng. Antonio de Arévalo (design and construction)
8 cannons

Batería de San Carlos y Los 12 Apóstoles
Neoclassical Period
1762-69: Eng. Antonio de Arévalo (design and construction)
San Carlos: 1 cannon
12 Apóstoles: 12 cannons

*Morphological Development through Time | Additive process.*
*"Actividades De Conservación En El Cordón Amurallado Últimos Diez Años." Fortificaciones De Cartagena. Accessed November 16, 2015.*

1600's

1656-57 | Beginning of Construction
Drawings by Engineer Ricardo Carr
Construction by Pedro Zapata de Mendoza

1697 | Major Damages due to French Attack
Under the command of the Baron de Pointis

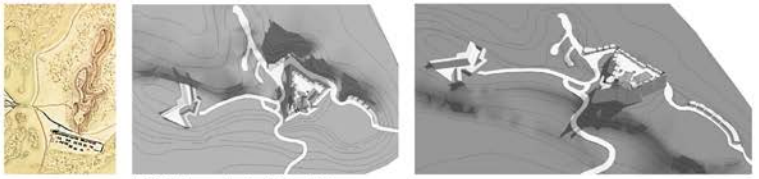
1625 | Reconstruction
Engineer Juan de Herrera y Sotomayor
(Reconstruction, modification, reinforcement)

1637. Drawings by Juan de Herrera y Sotomayor.

1700's

1739 | North Hornwork and Battery Addition
Engineer Juan de Herrera y Sotomayor

1741 | English Attack
Under the command of British Admiral Edward Vernon



1739. Hypothetical Condition.
Drawings by Miguel Coneo Suarez.

1762-69 | Major Addition
Engineer Antonio de Arevalo
Addition of subterranean headquarters, cistern, and collateral batteries.

1763. Drawing by Antonio de Arevalo.

1763. Drawing by Antonio de Arevalo.

1778. Drawing by Agustin Crame.

1800's

1811 | Cartagena's Independence from Spain

*Castillo San Felipe de Barajas | History.*
*"Actividades De Conservación En El Cordón Amurallado Últimos Diez Años." Fortificaciones De Cartagena. Accessed November 16, 2015.*

1900's

1940 | Structural Reinforcement
Performed by the Sociedad de Mejoras Publicas

1960 | Restoration of the Surrounding Areas
Performed by the Sociedad de Mejoras Publicas
Informal housing is removed from the sides of the Castle.

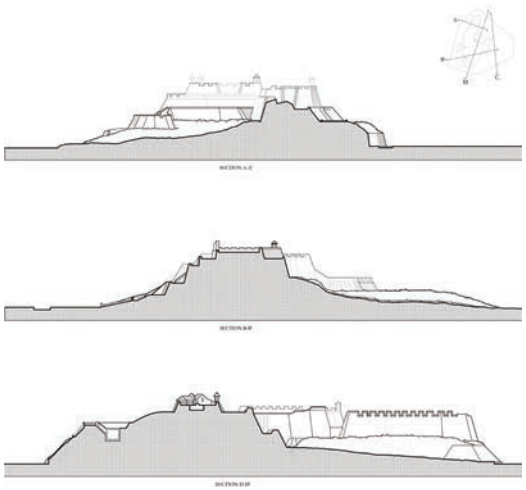
1970 | Construction of a Plaza for Concerts
Performed by Sociedad de Mejoras Publicas

1980 | Lighting Project
Performed by Sociedad de Mejoras Publicas

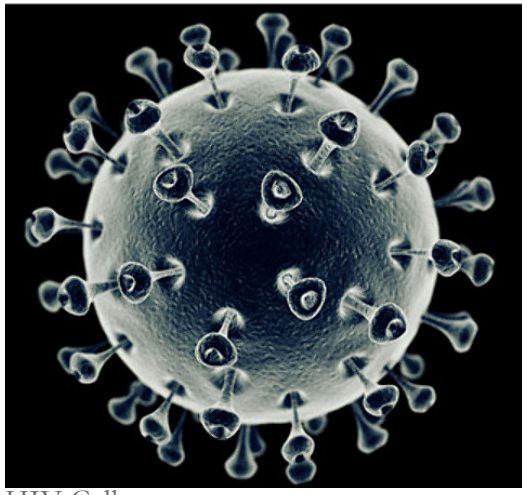
2000's

2000-Present | Continuation of Maintenance and Consolidation
Performed by Sociedad de Mejoras Publicas

Birth Defect



Pathological Permanence



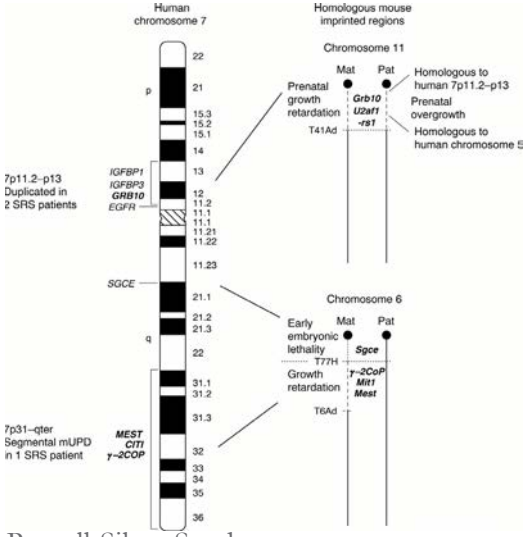
HIV Cell

Death of the Political Idea

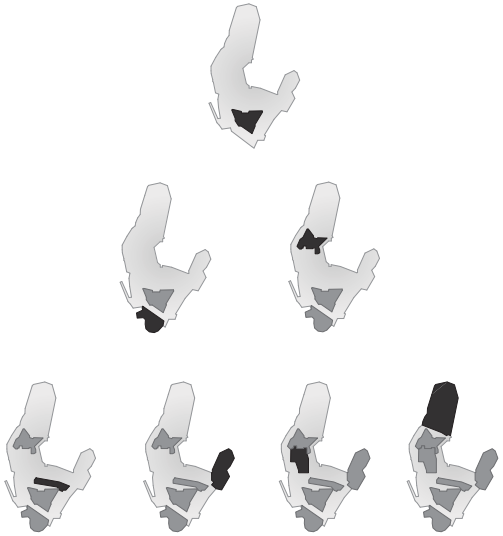
*Analogy, comparing a series of human deseases to the reasons for which the Urban Artifact is dead.*

# THE URBAN ARTIFACT IN CRISIS

*Why do Urban Artifacts Die?*



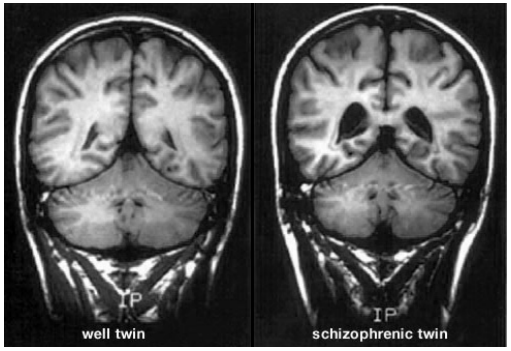

Russell-Silver Syndrome



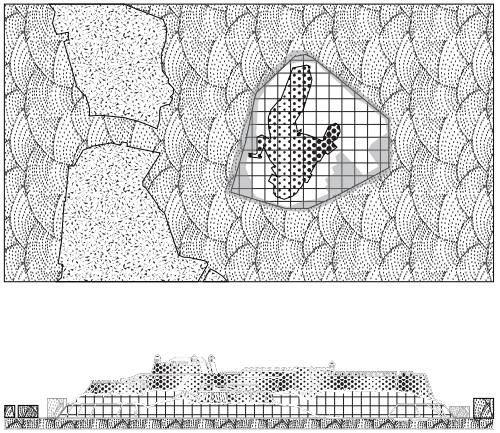
Inerrupted Morphological Development

Anorexia Nervosa

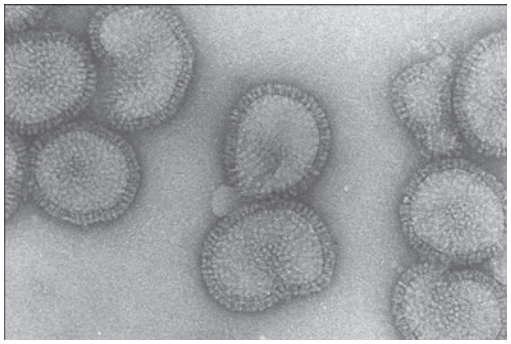
No Reciprocity to Context




Schizophrenia

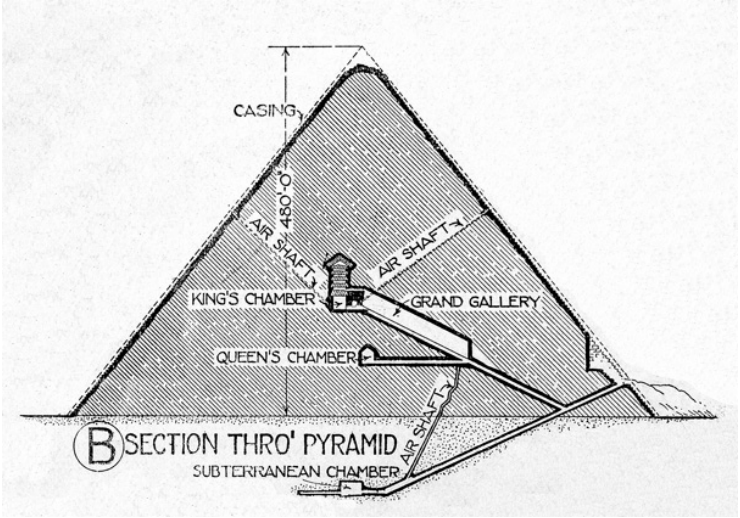


Context as Physical Barrier

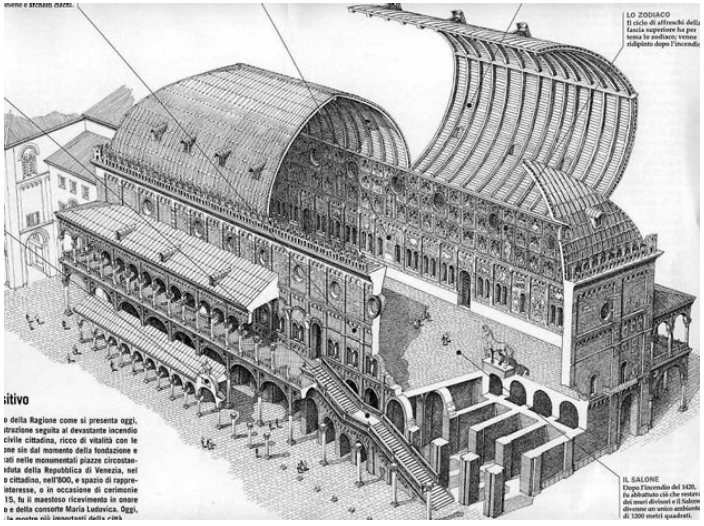


Influenza Virus

Museification




*Pathological Permanence:*
*"Great Pyramid of Khufu (Cheops): Section." Flickr. April 30, 2007. Accessed December 7, 2015.*




*Propelling Permanence:*
*Rossi, Aldo, and Peter Eisenman. The Architecture of the City. Cambridge, Massachusetts: MIT Press, 1982.*

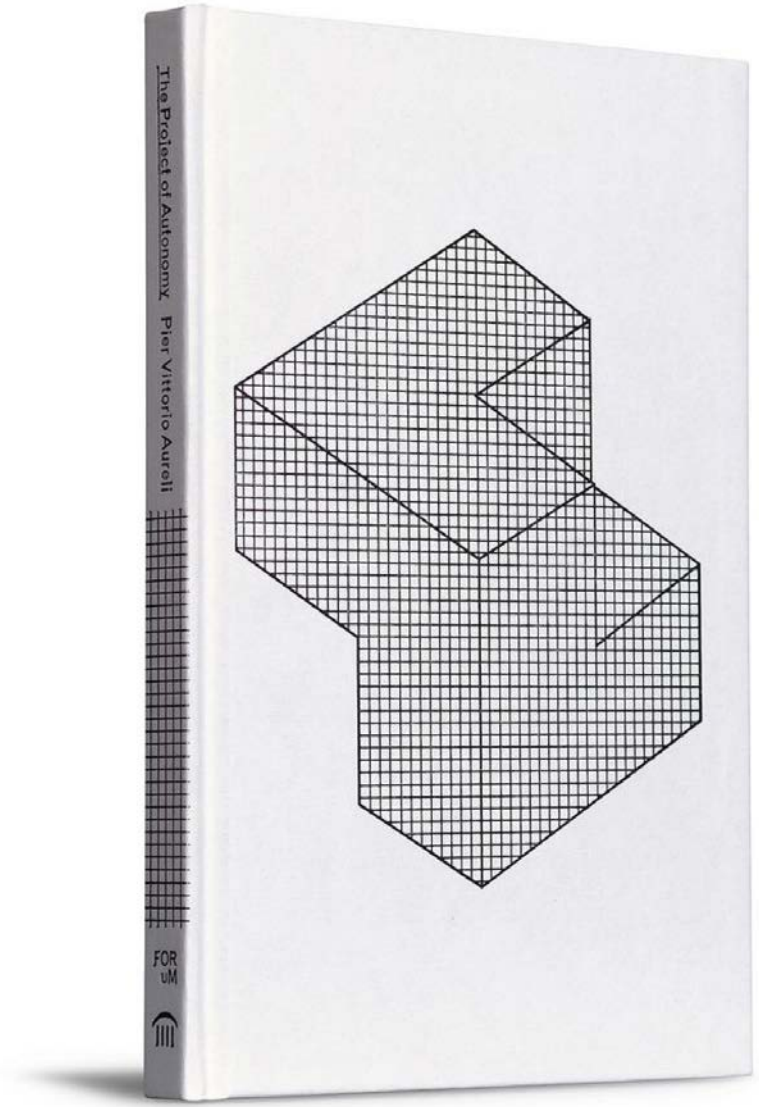
# PATHOLOGICAL PERMANENCE

*VS. Propelling Permanence*

**Pathological Permanence**[1]
The Urban Artifact's Form doesn't allow for a new use.
They "appear as a series of isolated elements that we can link only tenuously to an urban system" - Rossi

**Propelling Permanence**
The Urban Artifact's Form is flexible enough to allow for a multiplicity of different programs through time.
They "...enable us to understand the city in its totality" -Rossi

*1 Rossi, Aldo, and Peter Eisenman. The Architecture of the City. Cambridge, Massachusetts: MIT Press, 1982. 59.*




*Pier Vittorio Aureli | The Proyect of Autonomy*

architectural history

*interpreted within*

↓

art-historical perspective

urban history

*understood in relationship to*

↓

**political development**

# DEATH OF THE POLITICAL IDEA

*The Autonomy of the Urban Artifact*

Death of the political idea that brought forth the Urban Artifact's specific form.
Performance will be pathological if the Monument cannot divorce the political ideas that formed it, achieving Autonomy.

**The Project of Autonomy**: "… the establishing a relationship between individuals and their knowledge different from the one inherited from previous periods"[1]
-Cornelius Castoriadis, Greek-French Philosopher, 1989.

1 *Aureli, Pier Vittorio. The Project of Autonomy. New York: Temple Hoyne Buell Center for the Study of American Architecture:, 2008.*

Palace of the Roman Emperor Diocletian in its original appearance.

City of Split, Croatia. Diocletian's Palace is integrated into the urban fabric.

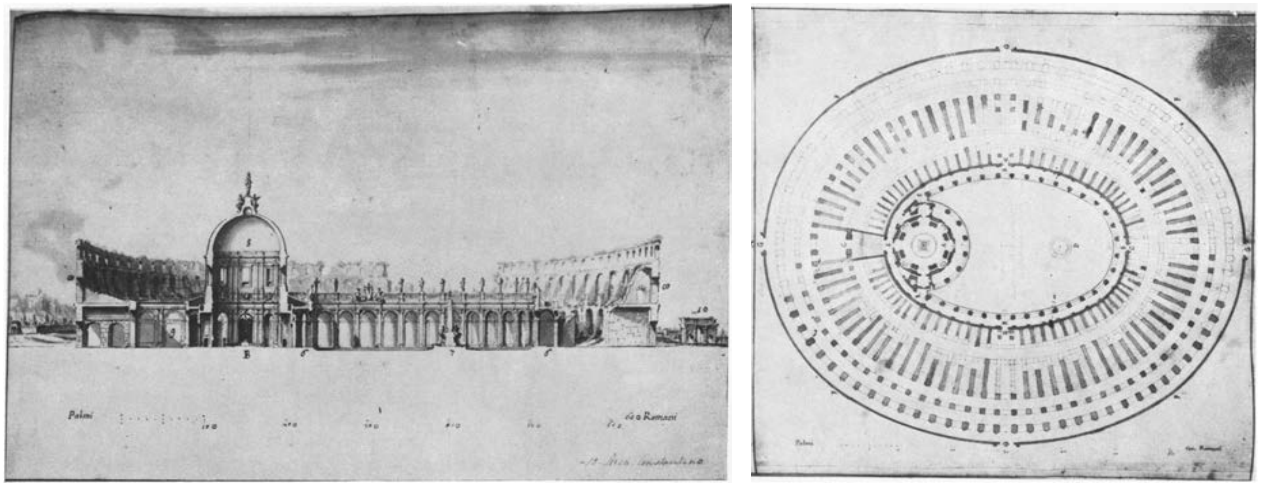
*TOP: Painting by Ernest Hébrard, 1912. BOTTOM: Taken from https://www.bungalow.net/de/bn64529.html*

Roman Amphitheater of Florence 124 C.E. vs. Today

*TOP LEFT: Photograph by Wikipedia. BOTTOM LEFT: Photograph by Wikipedia. RIGHT: Photograph by Wikipedia.*

# INTERRUPTED MORPHOLOGICAL DEVELOPMENT

*In Relationship to The Evolution of Typologies*



Carlo Fontana's Project for a Church in the Colosseum, Rome.

The Urban Artifact is unable to appropriate and reinvent its preceding morphological development.
"Political affirmation of the autonomy of **architectural poiesis** in the form of the reinvention of categories such as Typology and Place"[1]
-Aureli (on Rossi)
The Project of Autonomy

Hager, Hellmut. "Carlo Fontana's Project for a Church in Honour of the 'Ecclesia Triumphan' in the Colosseum, Rome." Journal of the Warburg and Courtauld Institutes, Vol. 36 (1973): 319-*37. Accessed December 3, 2015.*

Taj Majal, immediate context.

Taj Majal, extended context.

*TOP: Photograph by Wikipedia. BOTTOM: Photograph by Imgur.*

Pyramids of Giza, immediate context.

Pyramids of Giza, extended context.

*TOP: Photograph by Imgur. BOTTOM: Photograph by Imgur.*

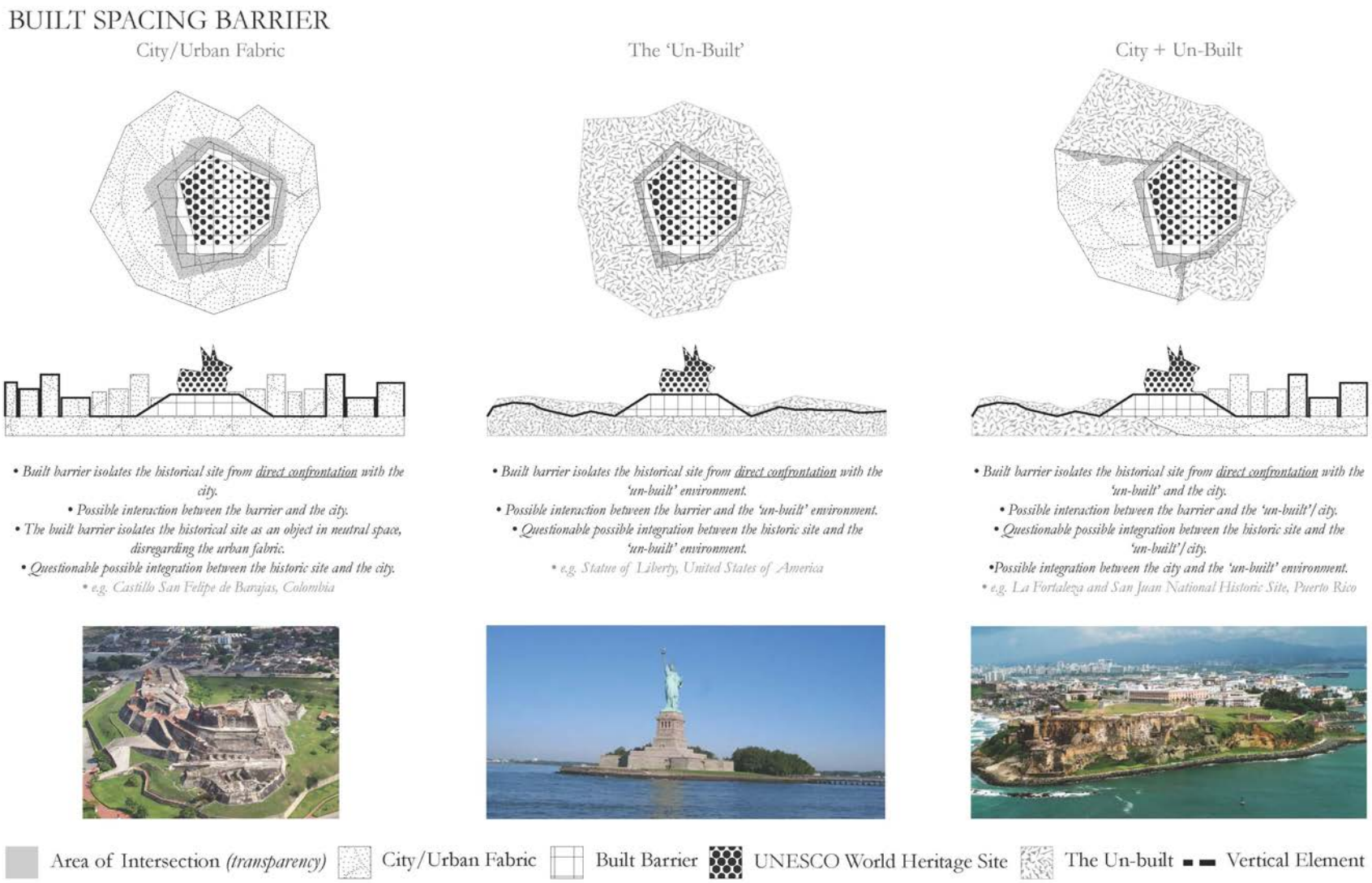
# UN-RECIPROCAL CONTEXT

*Indifference and Conflict*

| CONFLICT | INDIFFERENCE | RECIPROCITY |
|---|---|---|
| *Obvious age gap* | *avoidance of the form* | *?* |

NO RECIPROCITY TO CONTEXT
The interaction between context and monument is only of conflict or indifference.[1]
There is a disconnection between the artifact and its surroundings because there is a lack of reciprocity between them.

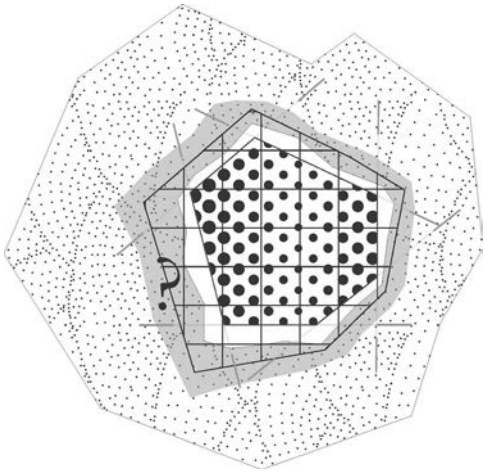
1 Tschumi, Bernard. Event-Cities 3. Cambridge, MA: MIT Press, 2004.



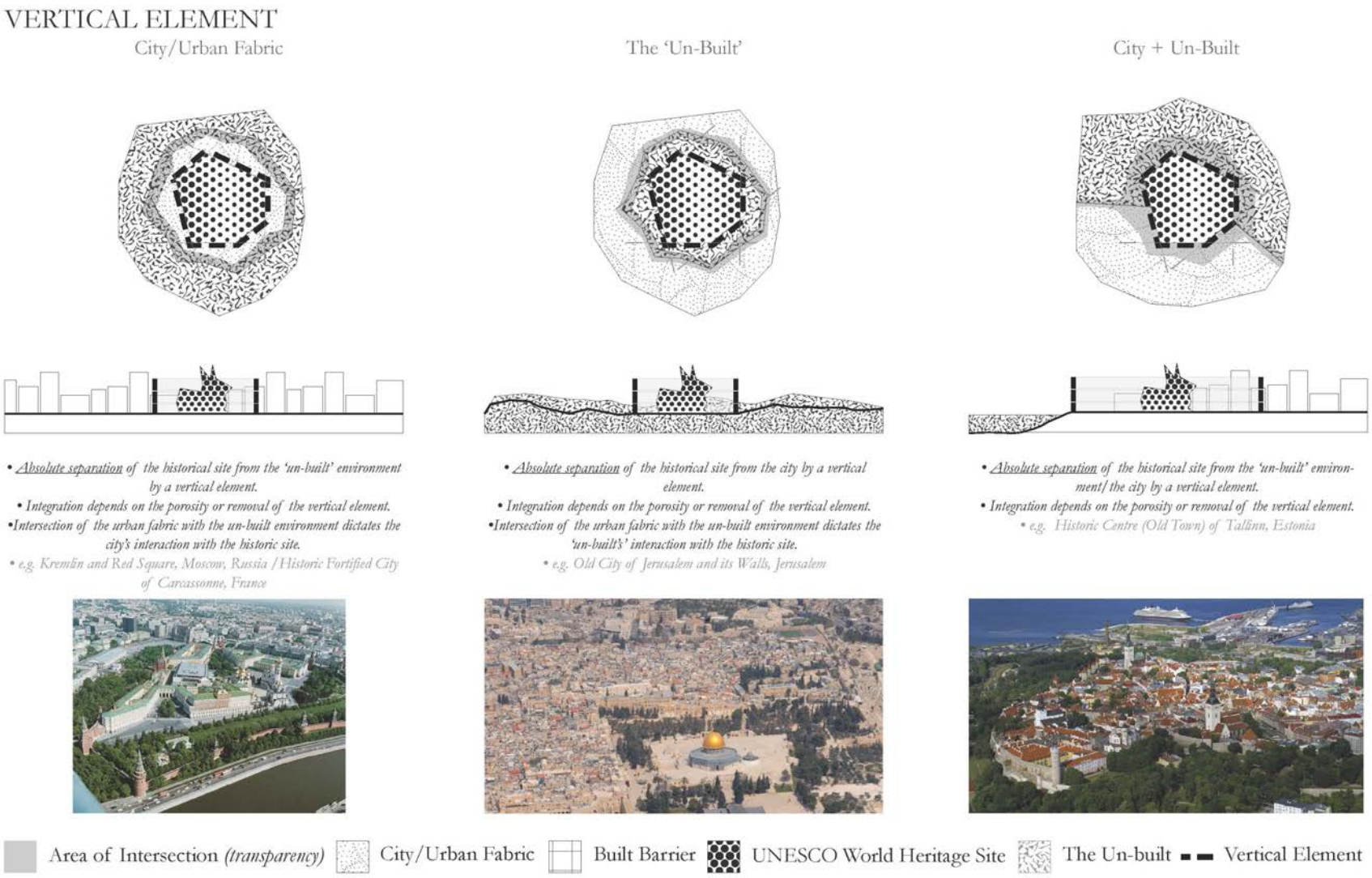

*Gray Area as a Physical Barrier | Built spacing barrier.*

# PHYSICAL BARRIERS OF CONTEXT

*The 'Gray Area'*



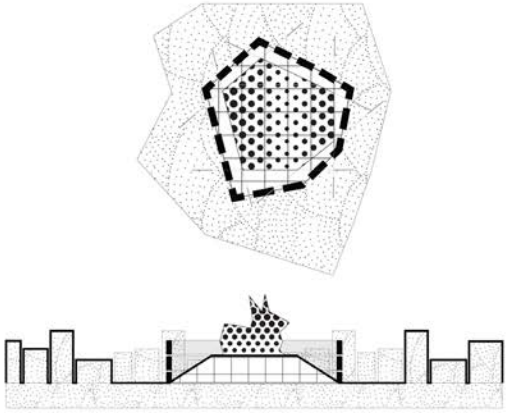

When the context of the Urban artifact acts as a physical barrier, there is a physical disconnection between the Artifact and its surroundings. The Gray Area refers to the immediate zone between the Urban Artifact and its context.



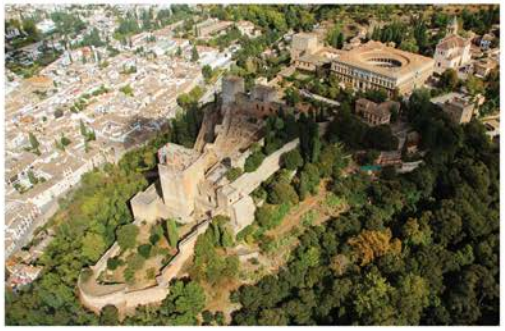

*Gray Area as a Physical Barrier | Vertical element.*

## VERTICAL ELEMENT + BUILT BARRIER

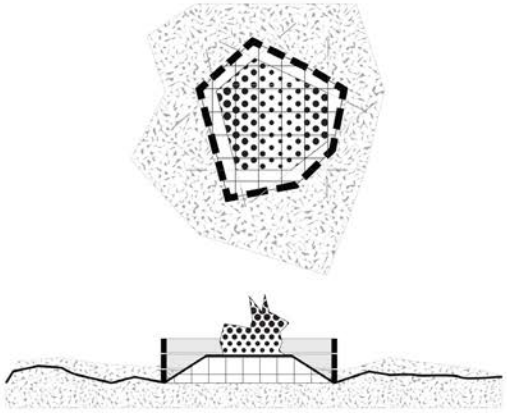
### City/Urban Fabric



- *Absolute separation of the historical site from the urban fabric by a built barrier and subsequent vertical element.*
- *Integration depends on the porosity or removal of the vertical element.*
- *e.g. Alhambra, Generalife and Albayzín, Granada, Spain*

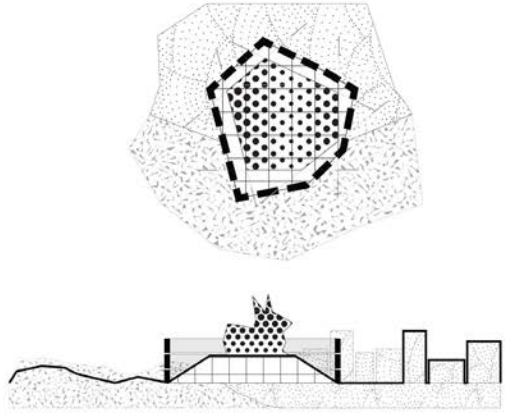


### The 'Un-Built'



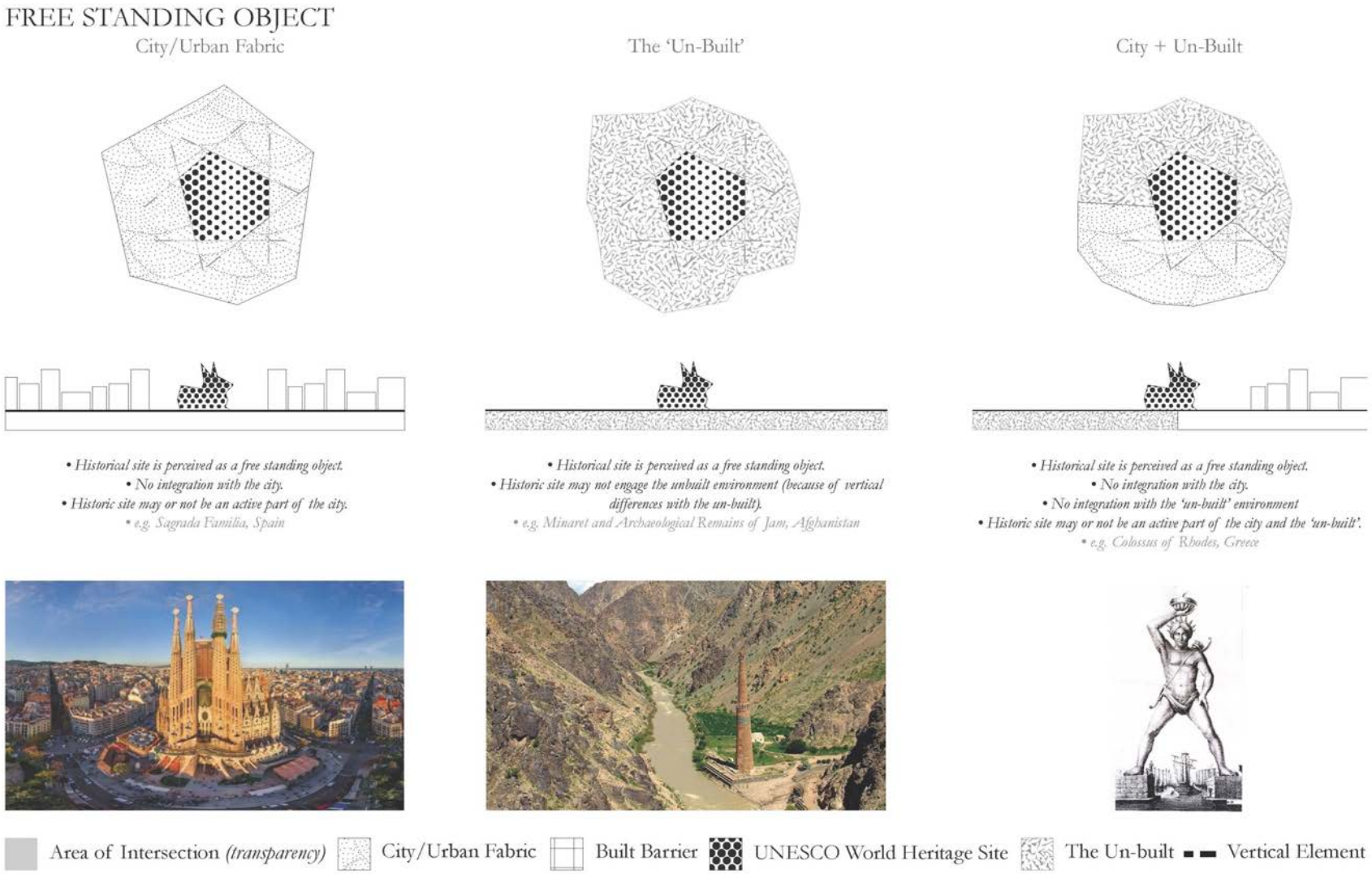
- *Absolute separation of the historical site from the un-built environment by a built barrier and subsequent vertical element.*
- *Integration depends on the porosity or removal of the vertical element.*
- *e.g. Historic Centre of San Gimignano, Italy*

### City + Un-Built



- *Absolute separation of the historical site from the urban fabric/ the 'un-built' by a vertical element.*
- *Integration depends on the porosity or removal of the vertical element.*
- *e.g. Old City of Dubrovnik, Croatia*

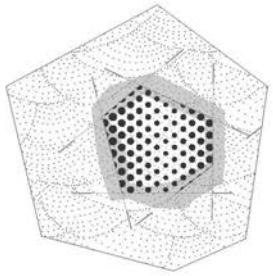
*Gray Area as a Physical Barrier | Vertical element + built barrier.*

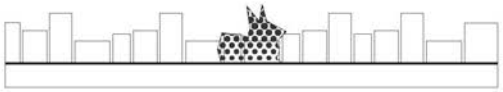



*Gray Area as a Physical Barrier | Free standing object.*

## NO BUILT BARRIER

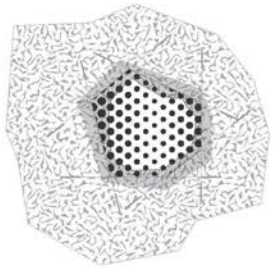
City/Urban Fabric





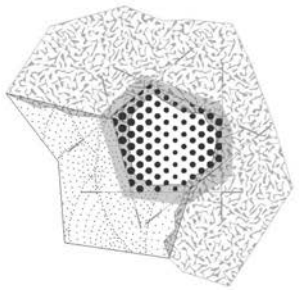
• Direct confrontation with the city.
• Possible integration between the historical site's exterior and the city.
• Historic site is part of the city.
• e.g. Historic Centre of Florence, Italy

The 'Un-Built'



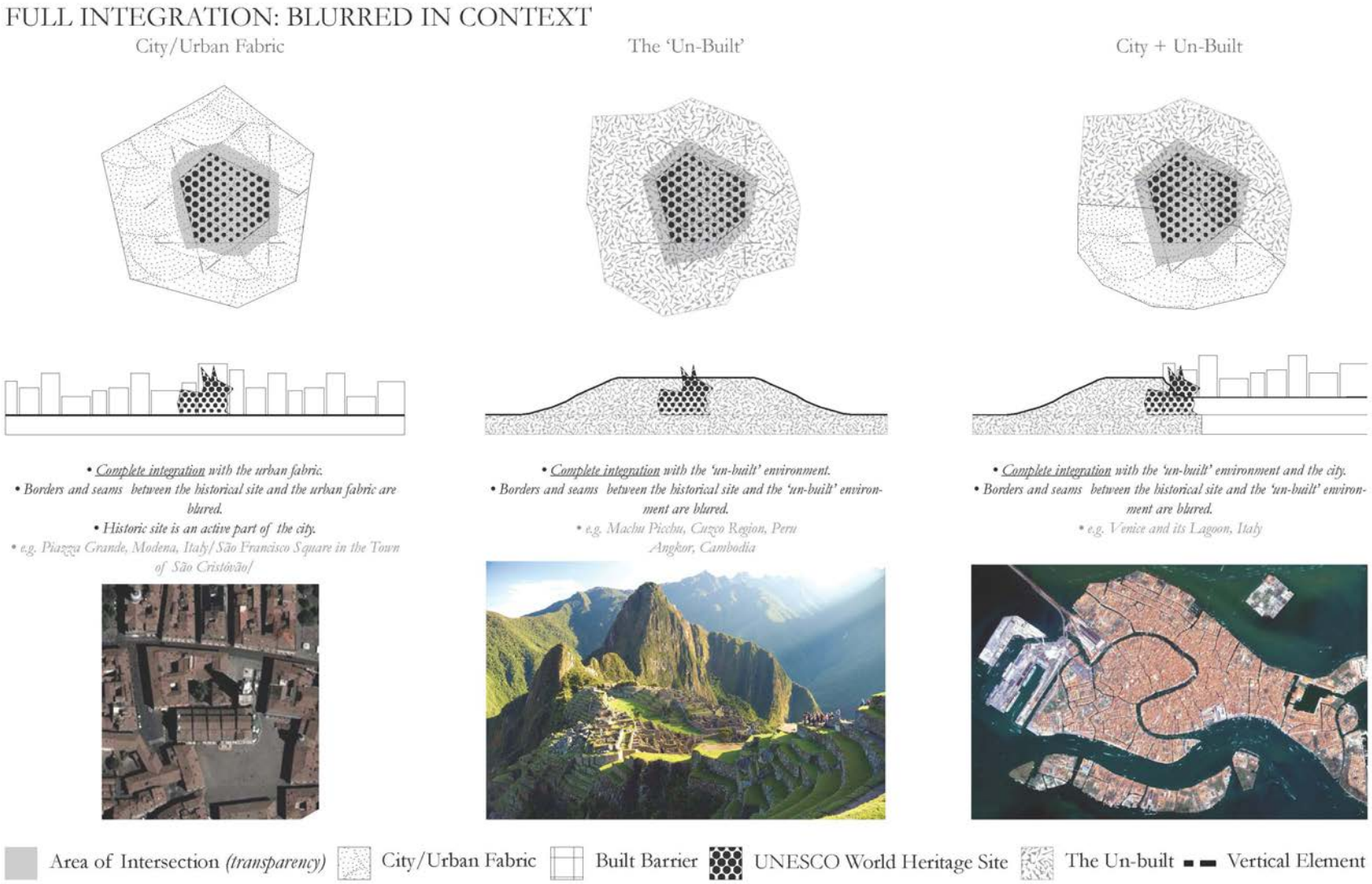
• Direct confrontation with the 'un-built'.
• Possible integration between the historical site's exterior and the 'un-built'.
• Historic site is partially a part of the 'un-built'.
• e.g. Archeological Sites of Paestum and Velia, Italy

City + Un-Built

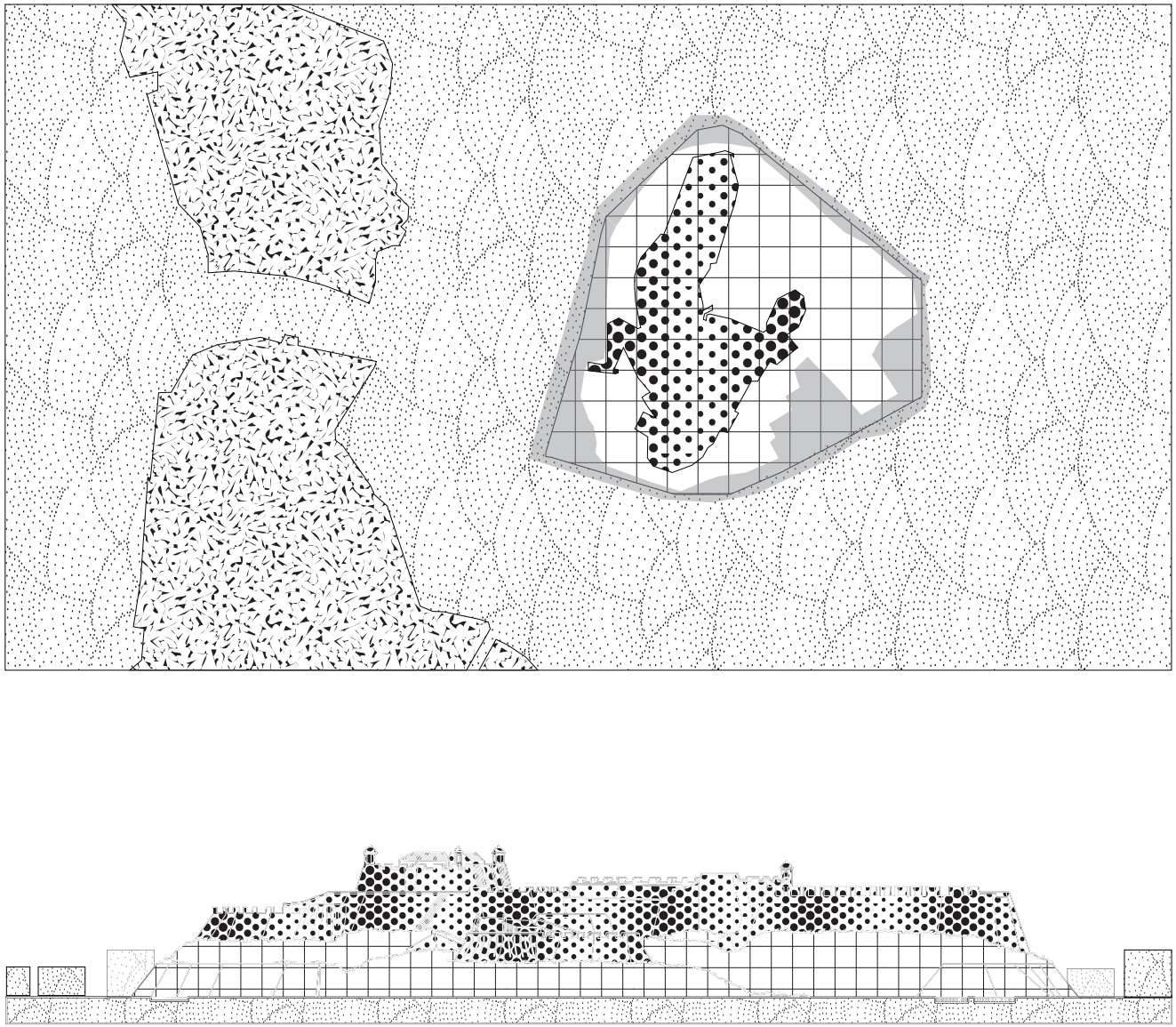


• Direct confrontation of the historical site with the 'un-built'/the city.
• Possible integration between the historical site's exterior and the 'un-built'/the city.
• Historic site is partially a part of the 'un-built'/the city.
• e.g. Kasbah of Algiers, City and Wilaya (province) of Algiers, Algeria

*Gray Area as Integration | No built barrier.*



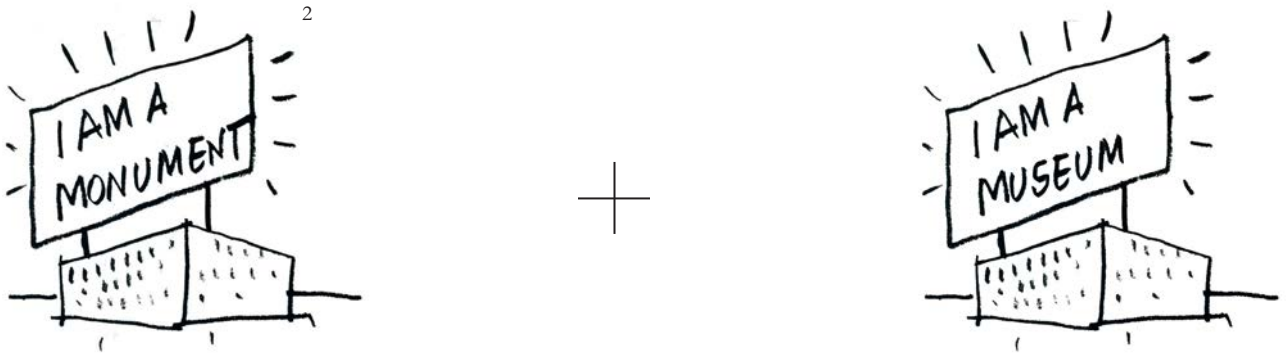

*Gray Area as Integration | Full integration: blured in context.*



*Castillo San Felipe de Barajas | Gray area as a Physical Barrier | Built spacing barrier.*

the transformation of unmovable historical and cultural or natural items into museal objectives in order to preserve, protect and find a certain item's historical and cultural, as well as scientific and artistic value.[1]

Dr. Elena Plosnitâ
National Museum of History of Moldova,
ICOM Moldova




2

*1 Plosnitâ, Elena. "Regional Co-operation for Cultural Heritage Development." Rcchd.icomos.org.ge. 2012. Accessed September 25, 2015.*

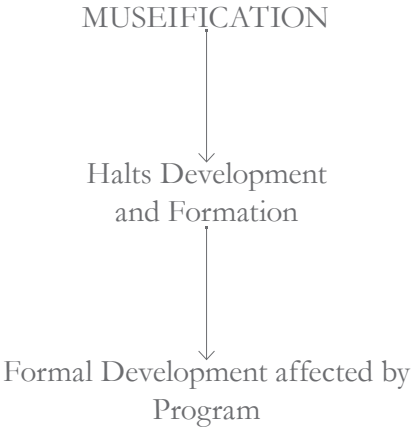
*2 Venturi, Robert, and Denise Brown. Learning from Las Vegas: The Forgotten Symbolism of Architectural Form. Rev. ed. Cambridge, Mass.: MIT Press, 1977. 156.*

# MUSEIFICATION

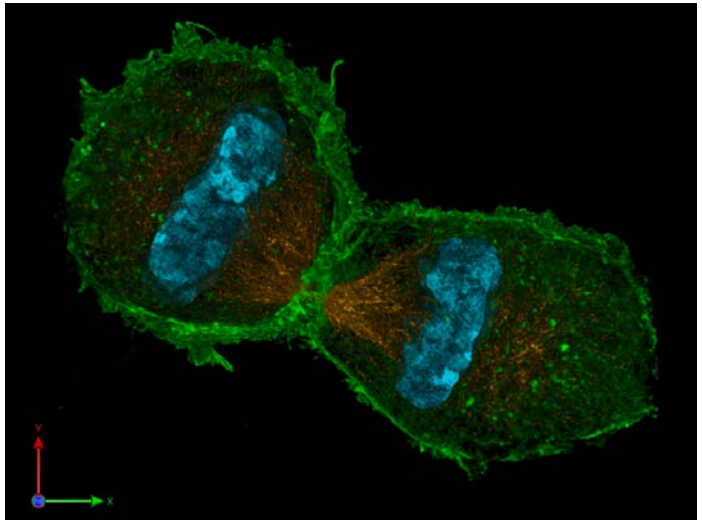
*As Program*

Program strategy of preservation where a monument is made into a museum of itself, attempting at preserving the integrity of a monument.
Halted development.
Assumes the idea of 'monument' as a finished product.

CRITIQUE OF NAIVE FUNCTIONALISM
"I Believe that any explanation of urban artifacts in terms of function must be rejected if the issue is to elucidate their structure and formation."[3]
-Aldo Rossi, The Architecture of the City

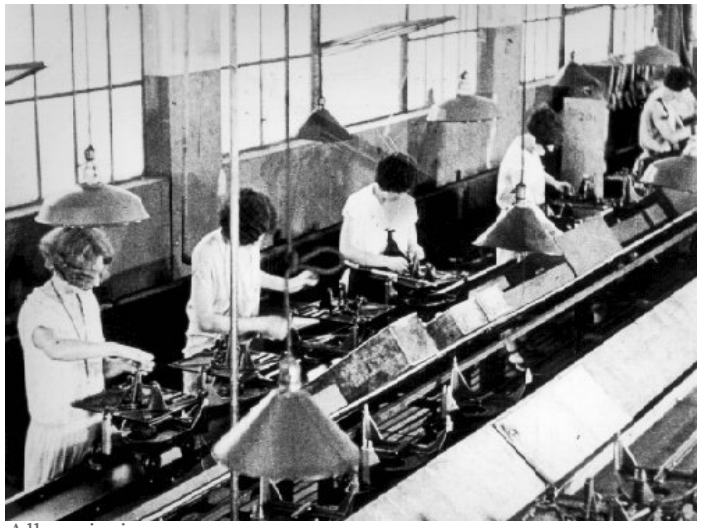



3 Rossi, Aldo, and Peter Eisenman. The Architecture of the City. Cambridge, Massachusetts: MIT Press, 1982.



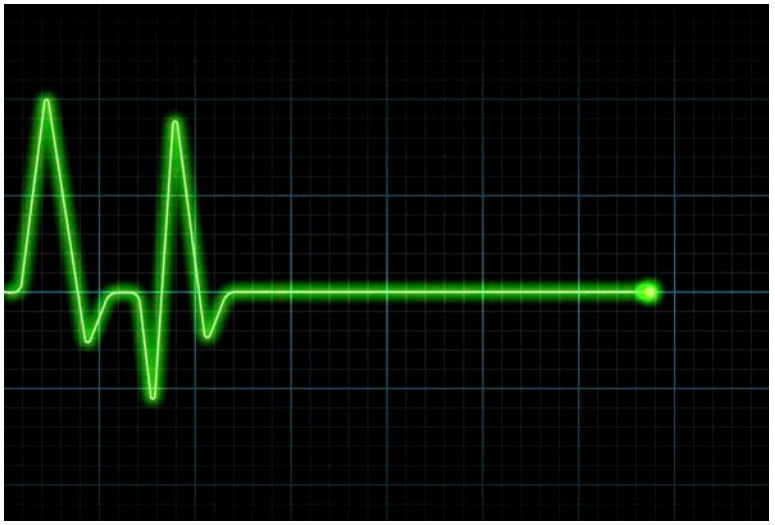
Autopoiesis

Allopathy



Allopoiesis

*Top: Image from Wikipedia.*
*Bottom: Image from the U.S Department of Park Service*



Euthanasia

*Top: Image from Shutterstock.*
*Bottom:*

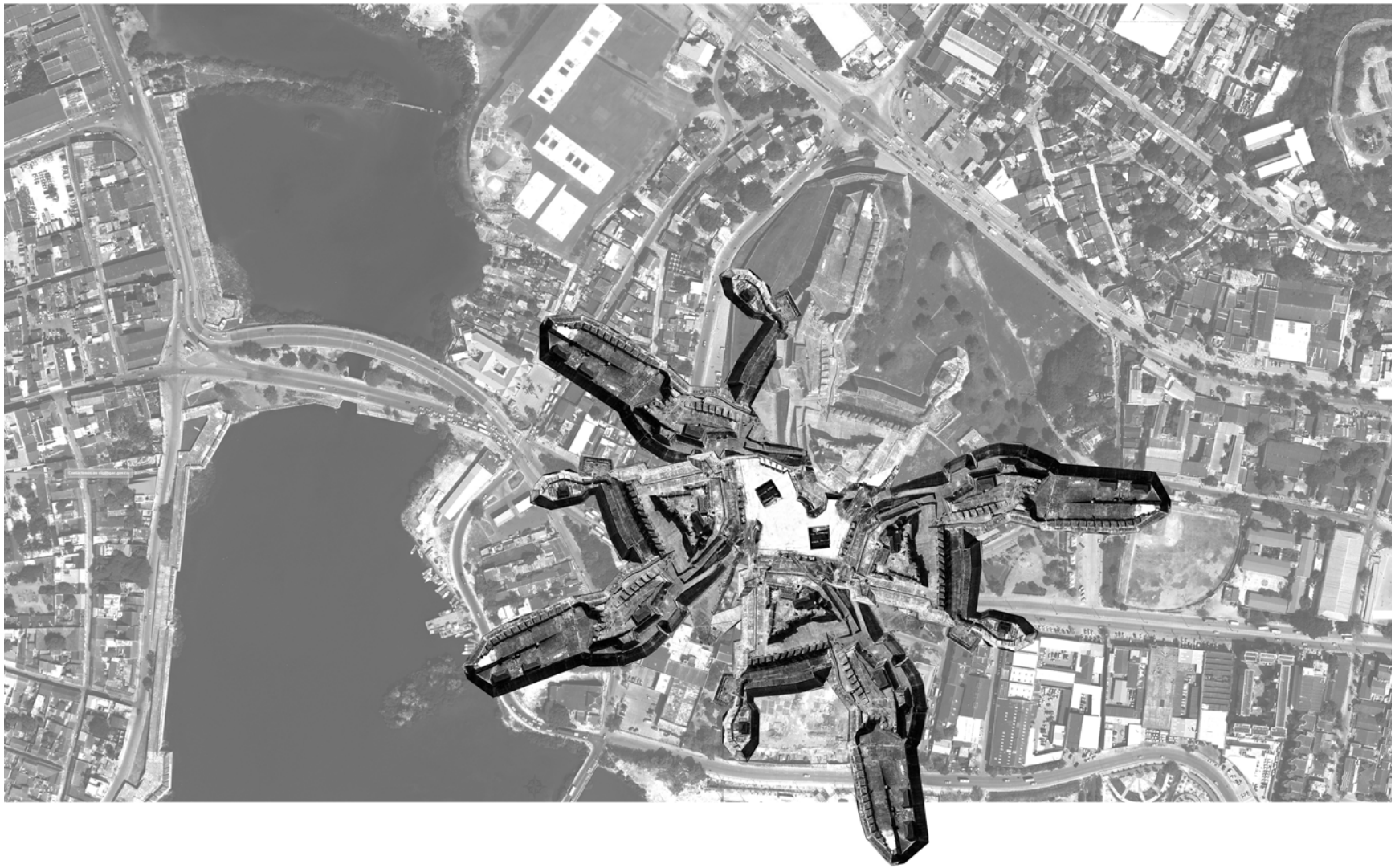
# -POIESIS

*Greek -poiēsis;*
*a combining form meaning "making, formation," used in the formation of compound words*[1]

**Autopoiesis:**[2] refers to a system capable of reproducing and maintaining itself, by observing itself (usually refers to living organism).
**Allopathy:**[3] treating a disease by inducing a condition different or opposite to the cause of the disease.
**Allopoiesis:**[4] the process by which a system produces something other than the system itself.
**Euthanasia:**[5] the act of killing someone painlessly, especially to relieve suffering from an incurable illness.

*in this thesis:*
**Autopoiesis:** refers to the artifact's (or the context's) growth by the reproduction of its formal logic. It could also mean the continuation of the historical development of the form.
**Allopathy:** curing the pathological condition by creating space within the artifact, that is able to hold new program.
**Allopoiesis:** understanding the Form of the artifact as a system, developing a new system from it, and deriving a new form from it.
**Euthanasia:** The acceptance of the death of the artifact and the subsequent obliteration of its form.

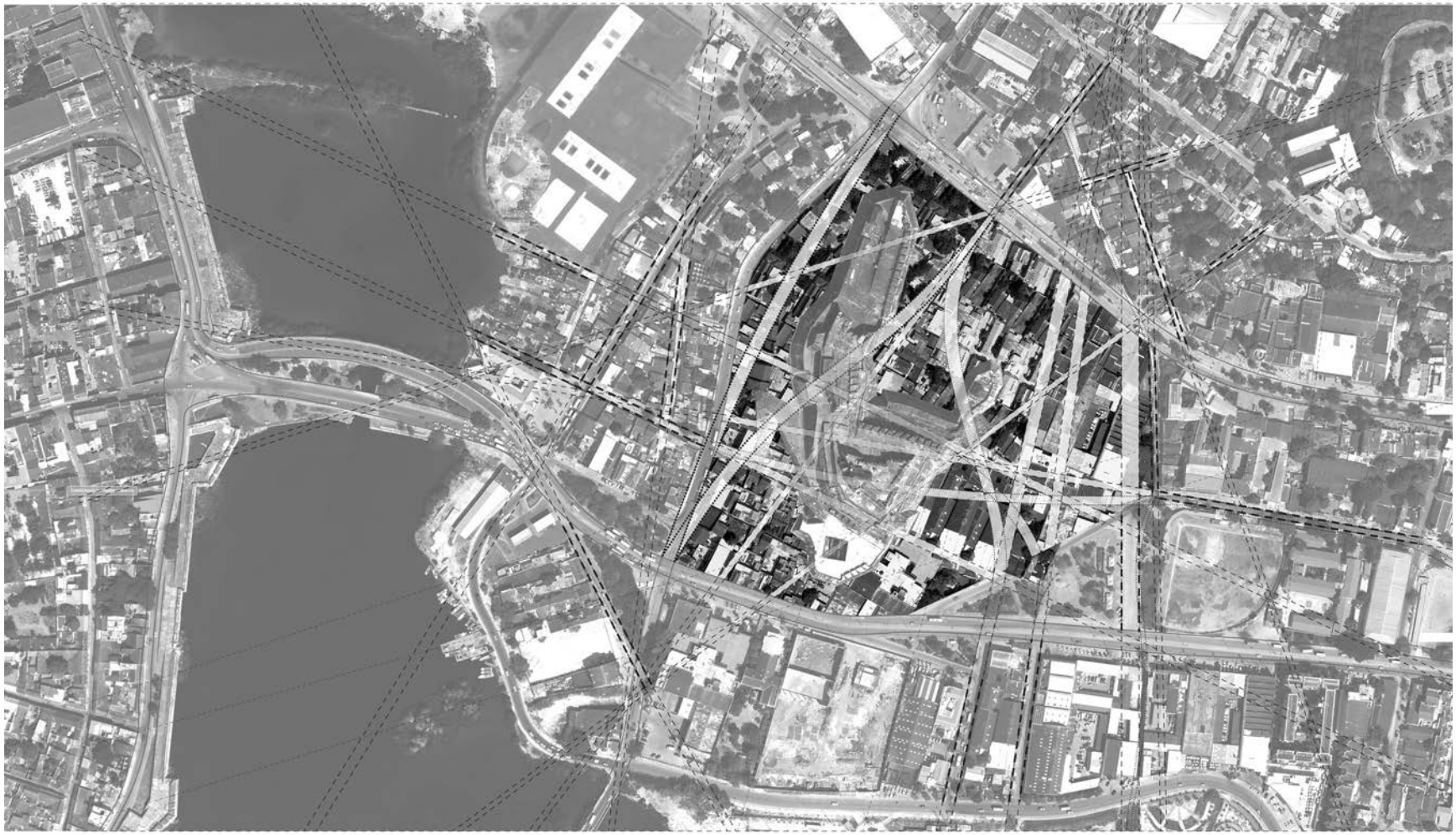
1 Wordreference.com
2 Maturana, Humberto R., and Francisco J. Varela. Autopoiesis and Cognition: The Realization of the Living. Dordrecht, Holland: D. Reidel Pub., 1980.
3 Mosby, Inc. "Allopathy." In Mosby's Medical Dictionary. 8th ed. St. Louis, MO: Mosby, 2009.
4 Krippendorff, Klaus. "ALLOPOIESIS." ALLOPOIESIS. Accessed November 3, 2015. http://cleamc11.vub.ac.be/ASC/ALLO-POIESIS.html.
5 "Euthanasia." In Collins Concise Dictionary. 5.th ed. Glasgow: HarperCollins Publishers, 2001.



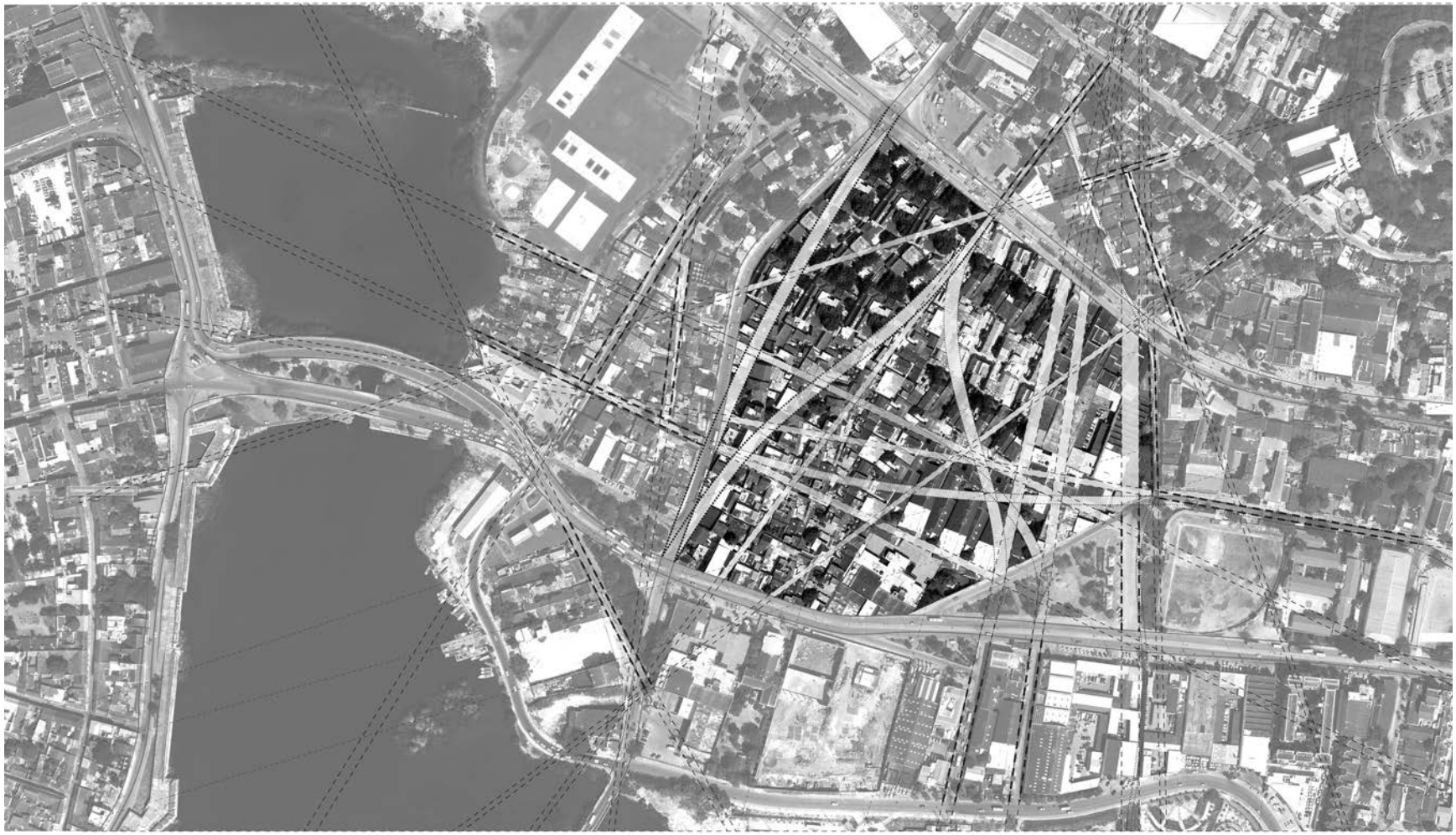
*Autopoiesis of the Artifact | "Uncontrollable Growth" by Copy + Paste*

# AUTOPOIESIS

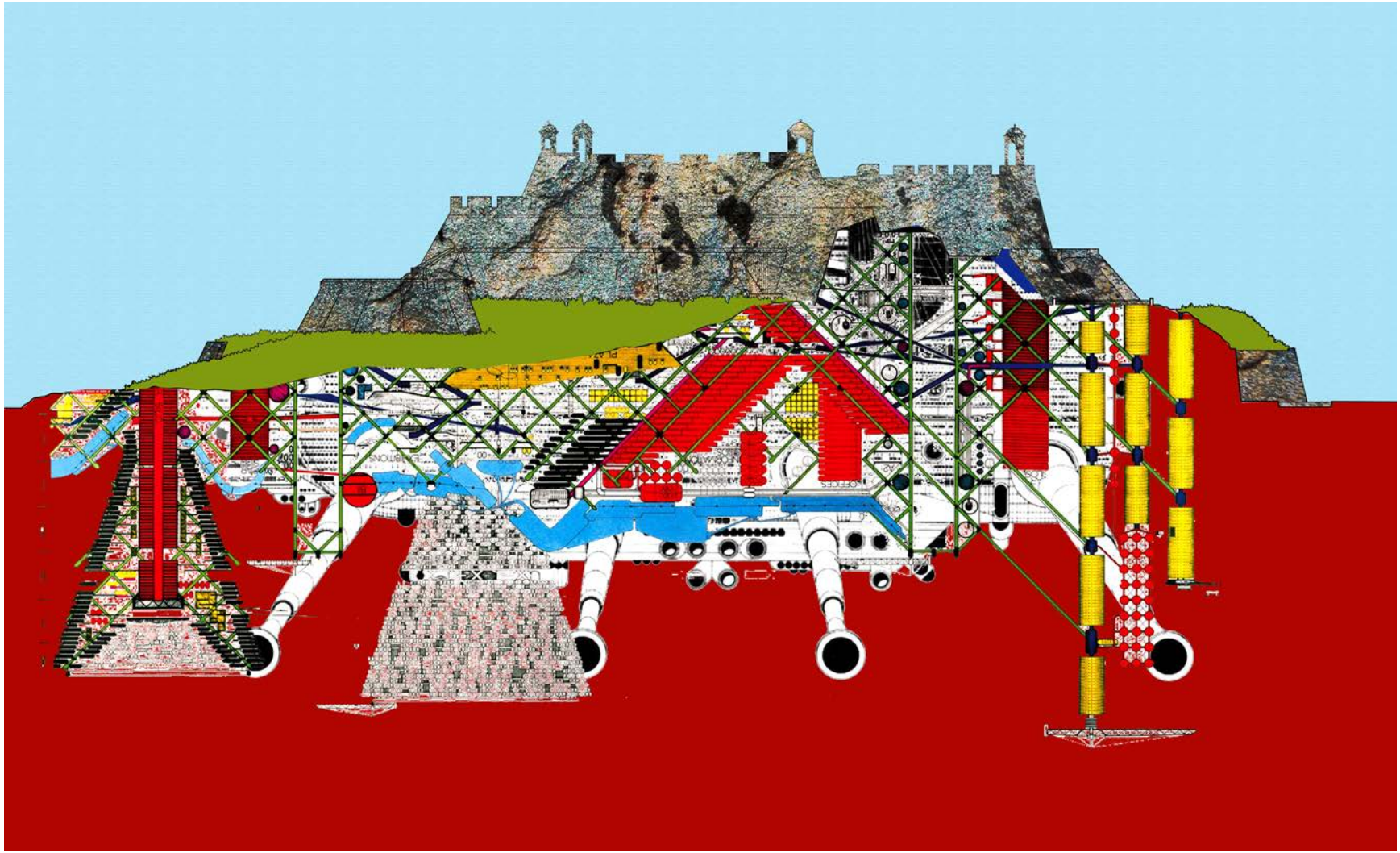
*Autopoiesis of the Artifact | Artifact's Growth based on possible historical development of fort during the Neoclassical period by Sebastien Vauban (Citadelle de Lille). Original Image: "Vauban Bâtisseur." Dictionnaires Et Encyclopédies Sur 'Academic' 2014. Accessed December 7, 2015.*



*Autopoiesis of the Context | Continuation of the formal logic of the context.*



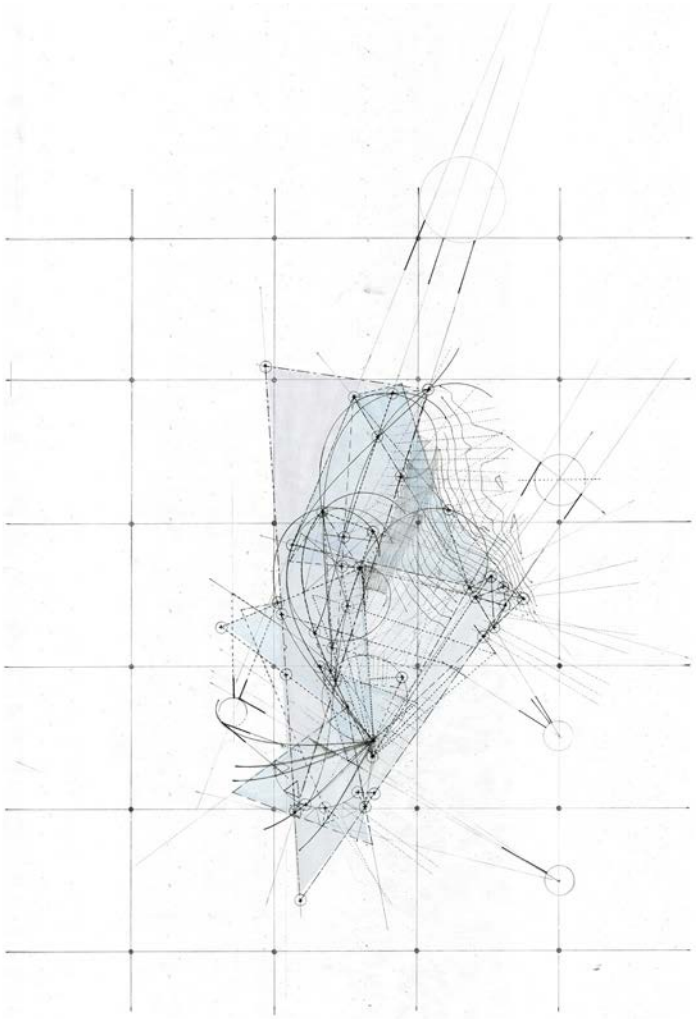
*Autopoiesis of the Context | Continuation of the formal logic of the context, resulting in* EUTHANASIA.

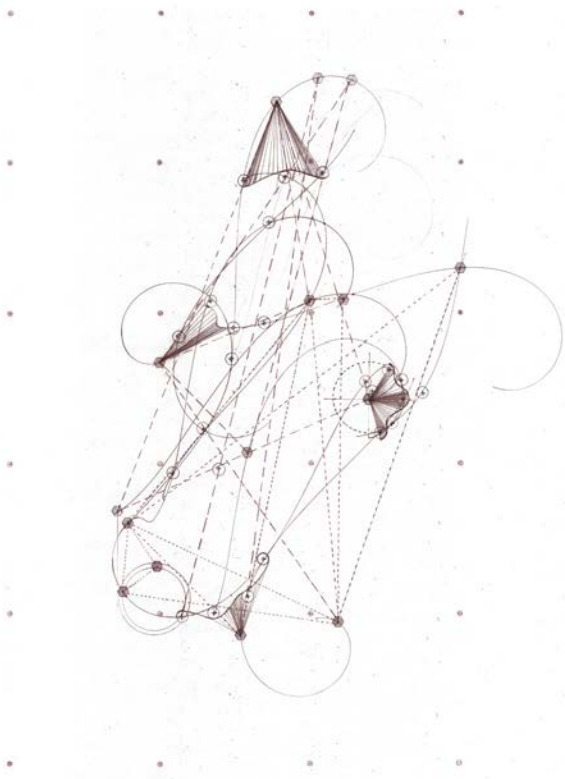


*Allopathy | Speculative Section: Archigram. The Plug-In City by Peter Cook, 1964. Walking City by Ron Herron, 1964.*

# ALLOPATHY

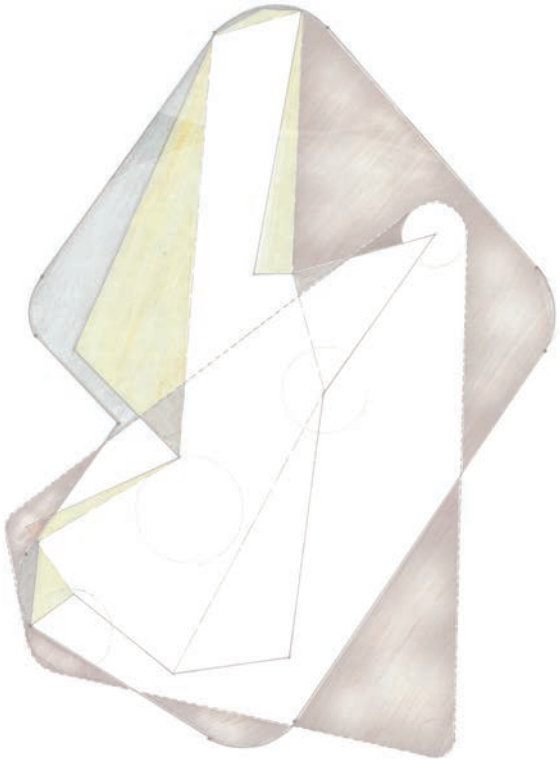
*Allopathy | Speculative Section: Gaetano Pesce, Church of Solitude, project. 1939. MoMA Archives.*





*Allopoiesis | Left : Geometries derived from the forms of the Artifact (dotted and dashed lines). Curves connecting the points of intersection betweeen the geometries (crossed circles), and anticipating new subsequent geometries. Right: Projection of new curves based on points of intersection. New points found based on the intersection of curves (hexagons), and new geometries found from the connection of the hexagons (dashed lines). Tentative new figures derived from the intersection of circles and hexaons crossed by the same curves.*

# ALLOPOIESIS



*Allopoiesis | Left : New forms derived from the layering of  the geometric exploration and the projecting lines exploration. Right: Composit drawing collaging the three previous drawings.*

*image*
*image*

*caption*
*caption*

# EUTHANASIA

*Aerioal view of Transcaribe Routes in the City of Cartagena.*

# POSSIBLE PROGRAM NEEDS

*Transportation*

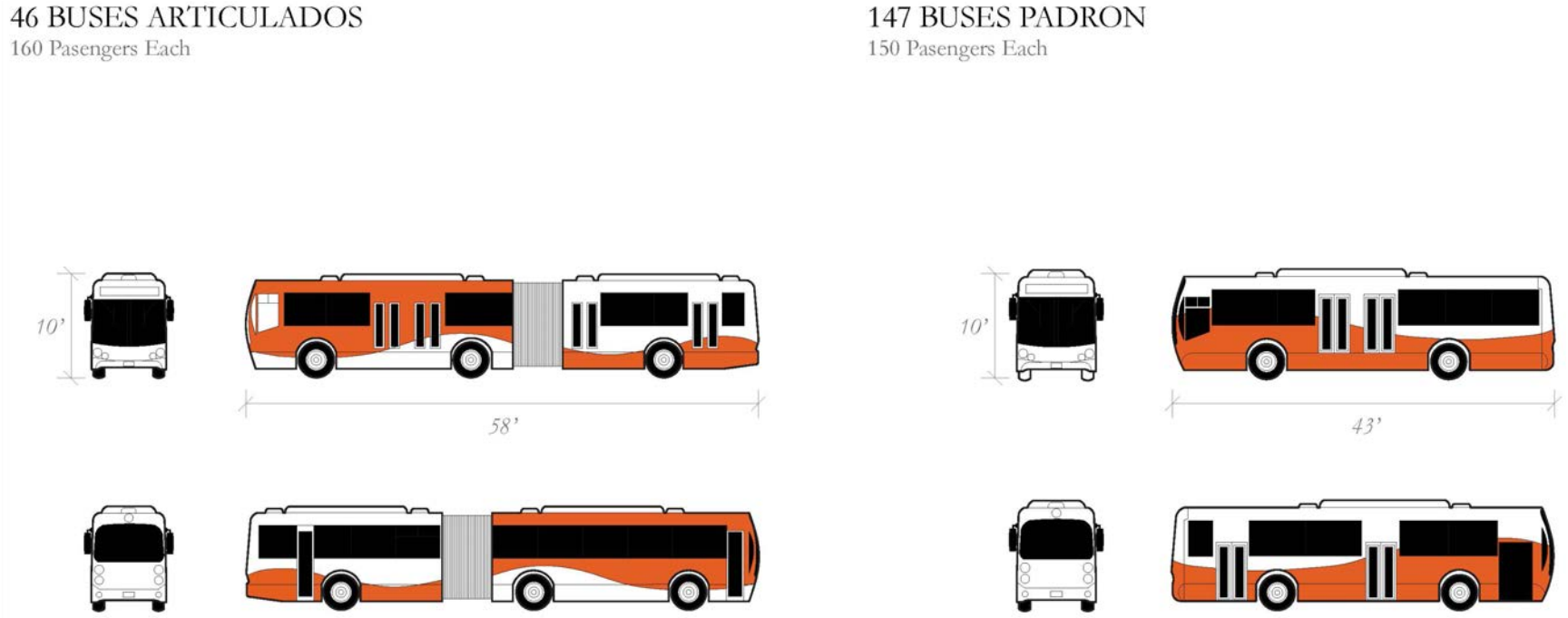
Reciprocity to context could change the Artifacts permanence and make it Propelling. The new form should connect the Urban Artifact back to the city by making it a part of larger urban systems.

TRANSCARIBE

Sistema Integrado de Transporte Masivo
(Integrated Massive Transport System)

LEGEND

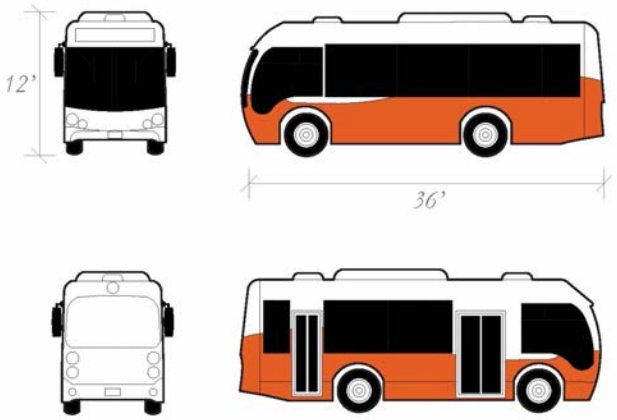
- Rutas Troncales (Main Routes)
- Rutas Auxiliares (Auxiliary Routes)
- Rutas Complementarias (Complementary Routes)
- Rutas Sub-Urbanas (Sub-Urban Routes)
- Rutas Acuaticas (Aquatic Routes)




*Original images from:* "Así Serán Los Buses De Transcaribe." El Universal, July 28, 2015. Accessed December 8, 2015. http://www.eluniversal.com.co/cartagena/asi-seran-los-buses-de-transcaribe-201212.

## 119 BUSES BUSETON

60 Pasengers Each



## The Allopoiesis of the Artifact

Urban Artifacts of Pathological Permanence[1] are in crisis. This thesis hypothesizes that reciprocity to context can change an Urban Artifact's permanence, and make it Propelling. In order to achieve reciprocity either the context, the Urban Artifact, or both need to change, and thus create a mediating entity capable of connecting the Urban Artifact to larger urban systems.

Autopoiesis,[2] Allopoiesis,[3] or Allopathy are three possible ways in which the Urban Artifact could change. Autopoiesis refers to a system capable of reproducing and maintaining itself, by observing itself (usually refers to living organism). Architecturally, it could be materialized by the continuation of an urban artifact's formal logic or the continuation of the historical development of the form. Allopoiesis is the process by which a system produces something other than the system itself. The Urban Artifact as a system, could produce a system outside of itself, capable of achieving reciprocity. Allopathy, or treating a disease by inducing a condition different or opposite to the cause of the disease, could also be applied. If pathological permanence is the result of a form that does not allow for newer uses through time, then a change in this form to produce propelling permanence is the allopathic treatment for the disease. Context could change to achieve reciprocity by the same operations. It could produce more of itself (autopoiesis), produce a system different than itself (allopoiesis), or introduce a different condition (allopathy). Furthermore, a combination of both a change in the artifact and its context could be used.

Nonetheless, the acceptance of the pathological condition is also viable. However, in defiance to the status quo imposed by Museification, euthanasia could be used to schedule and program the death of the Urban Artifact. Within this second death, the artifact could find a new form, and possibly achieve reciprocity to context.

1 Rossi, Aldo, and Peter Eisenman. The Architecture of the City. Cambridge, Massachusetts: MIT Press, 1982. 59.

2 Maturana, Humberto R., and Francisco J. Varela. Autopoiesis and Cognition: The Realization of the Living. Dordrecht, Holland: D. Reidel Pub., 1980.

3 Krippendorff, Klaus. "ALLOPOIESIS." ALLOPOIESIS. Accessed November 3, 2015. http://cleamc11.vub.ac.be/ASC/ALLOPOIESIS.html.



Advisor: TED BROWN

CRISTINA ABONDANO
2

Aureli, Pier Vittorio. The Project of Autonomy. New York: Temple Hoyne Buell Center for the Study of American Architecture:, 2008.

Ellin, Nan. Integral Urbanism. New York, New York: Routledge, 2006.

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May, Kyle, ed. "Landmark." CLOG, 2015.

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Stubbs, John H. Time Honored: A Global View of Architectural Conservation, 60. Hoboken, New Jersey: John Wiley & Sons, 2009.

Tozzi, Lucia. "An Interview with Giorgio Grassi." Architectural Design 77, no. 5 (2007): 28.

Tschumi, Bernard. Event-Cities 3. Cambridge, MA: MIT Press, 2004.

Venturi, Robert, and Denise Brown. Learning from Las Vegas: The Forgotten Symbolism of Architectural Form. Rev. ed. Cambridge, Mass.: MIT Press, 1977. 156.

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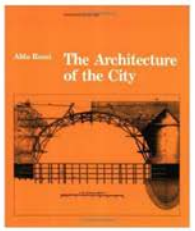
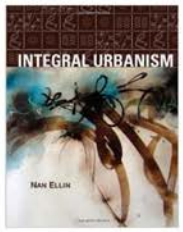
United Nations. "UNESCO World Heritage Centre." UNESCO World Heritage Centre. 2015. Accessed October 16, 2015.



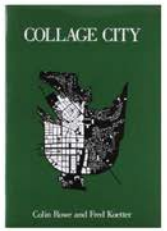

ALDO ROSSI, *THE ARCHITECTURE OF THE CITY*

TOM SCHUMACHER, *CONTEXTUALISM*

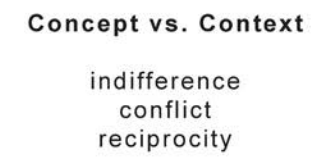
UNESCO WORLD HERITAGE SITE




NAN ELLIN, *INTEGRAL URBANISM*




COLIN ROWE & FRED KOETTER, *COLLAGE CITY*




CONCEPT VS. CONTEXT

CONCEPTUALIZING CONTEXT or CONTEXTUALIZING CONCEPT

REM KOOLHAAS, OMA, & BRUCE MAU, *S, M, L, XL*

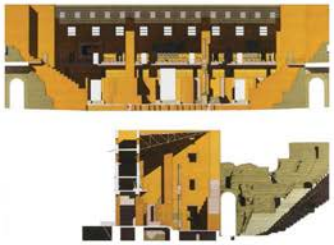
WHS SURROUNDED BY HIGHWAYS

DRAMATIC DISCREPANCIES OF CONTEXT

PIANO DELLA CITTA, E SOBBORGHI DI CARTAGENA 1777

"...the FORM that impresses us; we live it and experience it, and in turn it structures the city."

ALDO ROSSI, THE STRUCTURE OF URBAN ARTIFACTS



GIORGIO GRASSI, ROMAN THEATRE, SAGUNTO, 1994

FABIO ALESSANDRO FUSCO, LA CITTÀ IN TENSIONE (2013)

OLALEKAN JEYIFOUS. URBAN GROWTH STRATEGY, 2008

# APPENDIX 1

*Cabinet of Curiosities*

Baptistry, Duomo and Leaning Tower at Pisa, 1850.

Leaning Tower of Pisa and Tourists, 1990.

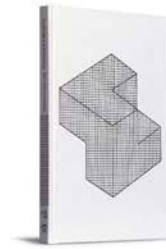
HISTORICAL VS. CURRENT OCCUPATION
TOP: Painting by Rauschenfels von Steinberg. BOTTOM: Photograph by Martin Parr.

The Acropolis, 458-432 B.C.E.

The Acropolis, 1990 C.E.

HISTORICAL VS. CURRENT OCCUPATION
TOP: "Young Cow and Herdsmen from the South Frieze of the Parthenon." British Museum. Accessed October 21, 2015. BOTTOM: Photograph by Martin Parr.

I AM A MONUMENT
Venturi, Robert, and Denise Brown. Learning from Las Vegas: The Forgotten Symbolism of Architectural Form. Rev. ed. Cambridge, Mass.: MIT Press, 1977. 156.

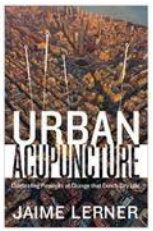


PIER VITTORIO AURELI, THE PROJECT OF AUTONOMY
Aureli, Pier Vittorio. The Project of Autonomy. New York: Temple Hoyne Buell Center for the Study of American Architecture, 2008.

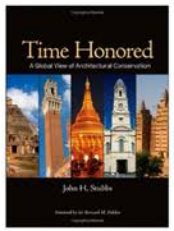
Roman Amphitheater of Florence 124 C.E. vs. Today

HISTORICAL VS. CURRENT OCCUPATION
TOP LEFT: Photograph by Wikipedia. BOTTOM LEFT: Photograph by Wikipedia. RIGHT: Photograph by Wikipedia.

BERNARD TSCHUMI, EVENT-CITIES 3
Tschumi, Bernard. Event-Cities 3. Cambridge, MA: MIT Press, 2004.

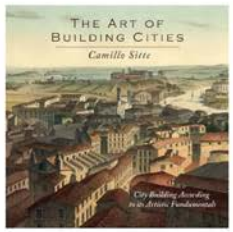



JAIME LERNER, URBAN ACUPUNCTURE
Lerner, Jaime. Urban Acupuncture. 3rd ed. Island Press, 2014.



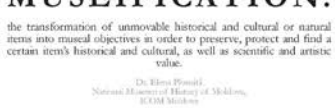

JOHN H. STUBBS, TIME HONORED
Stubbs, John H. Time Honored: A Global View of Architectural Conservation, 60. Hoboken, New Jersey: John Wiley & Sons, 2009.

MUSEO DI CASTELVECCHIO
"Carlo Scarpa Il Castelvecchio." Museo Di Castelvecchio. Accessed October 22, 2015.




CAMILLO SITTE, THE ART OF BUILDING CITIES
Sitte, Camillo, and Charles T. Stewart. The Art of Building Cities. New York, N.Y.: Reinhold Pub., 1945.

LANCIANI'S FORMA URBIS ROMAE
Lanciani, Rodolfo Amedeo. Forma Urbis Romae. Roma: Quasar, 1990.

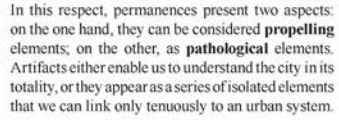


MUSEIFICATION:

the transformation of unmovable historical and cultural or natural items into museal objectives in order to preserve, protect and find a certain item's historical and cultural, as well as scientific and artistic value.

Dr. Elena Pirozzi
National Museum of History of Moldova,
ICOM Moldova

MUSEIFICATION: DEFINITION
Pirozzi, Elena. "Regional Co-operation for Cultural Heritage Development." Rochalaurocs.org.gr. 2012. Accessed September 25, 2015.



In this respect, permanences present two aspects: on the one hand, they can be considered **propelling** elements; on the other, as **pathological** elements. Artifacts either enable us to understand the city in its totality, or they appear as a series of isolated elements that we can link only tenuously to an urban system.

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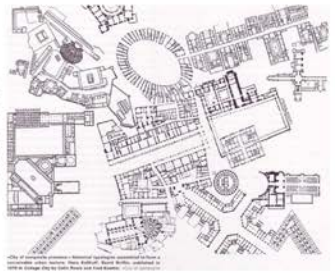

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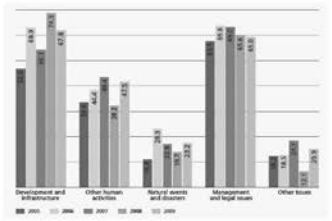


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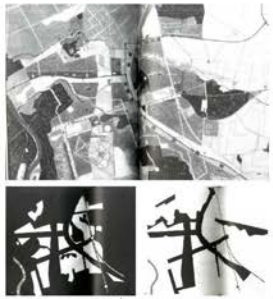

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Pyramids of Giza, immediate context

Pyramids of Giza, extended context

DRAMATIC DISCREPANCIES OF CONTEXT
TOP: *Photograph by Inger* BOTTOM: *Photograph by Inger*

Castillo San Felipe de Barajas, immediate context

Castillo San Felipe de Barajas, extended context

DRAMATIC DISCREPANCIES OF CONTEXT
TOP: Taken from http://www.war-forum.com/gallery/index.php/Cruise-January-2012/Cruise-jan2012-755. BOTTOM: Photograph by Google Earth

Castillo San Felipe de Barajas, circa. 1600

Castillo San Felipe de Barajas, 2014

HISTORICAL VS. CURRENT OCCUPATION
TOP: Taken from http://www.arcdesk.com/public/index.php?topic=2086.0. BOTTOM: Photograph by Michel Savoie

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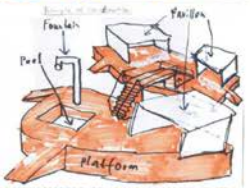
Palace of the Roman Emperor Diocletian in its original appearance

City of Split, Croatia. Diocletian's Palace is integrated into the urban fabric

HISTORICAL VS. CURRENT OCCUPATION
TOP: Painting by Ernest Hébrard, 1912. BOTTOM: Taken from https://www.bungalow.net/de/ba6459.html

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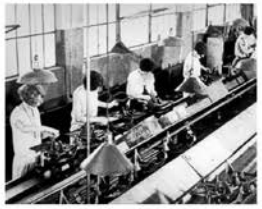

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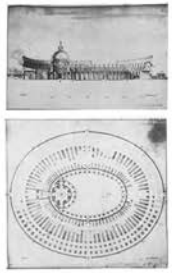

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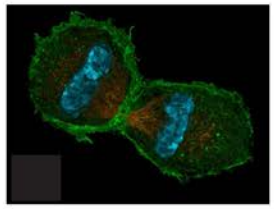

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"Political affirmation of the autonomy of architectural **poiesis** in the form of the reinvention of categories such as Typology and Place"
-Aureli (on Aldo Rossi)
*The Project of Autonomy*

PIER VITTORIO AURELI, THE PROJECT OF AUTONOMY
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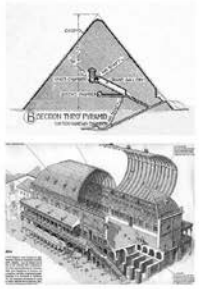

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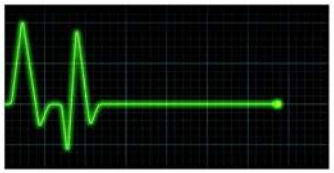
Eisenman, Peter. "Notes on Conceptual Architecture." Form. 1970. Accessed December 5, 2015. BOTTOM: Rowe, Colin, and Peter Eisenman. The Architecture of the City. Cambridge, Massachusetts: MIT Press, 1982.

"...what characterized their generation was primarily the replacement of **architectural history** interpreted within an **art historical** perspective by **urban history** understood in relation to **political development**"
-Aureli (on Carlo Aymonino)
*The Project of Autonomy*

PIER VITTORIO AURELI, THE PROJECT OF AUTONOMY
Aureli, Pier Vittorio. The Project of Autonomy. New York: Temple Hoyne Buell Center for the Study of American Architecture, 2008. pg.56.



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"Planning remains abstract until it generates architecture"
-Shadrack Woods, in the Team X Primer

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