The Field as a Critical Project

> Critique only exists in relation to something other than itself: it is an instrument, a means for a future or a truth that it will not know nor happen to be…
>
> Michel Foucault, 'What is Critique?', [1978] 2007

In 1996 the architect and theorist Stan Allen wrote the short essay, 'From Object to Field.'[1] The text is a canonical reference point for the field as a critical project. It signalled a shift in architectural and urban thought from issues of whole and unity where architecture was understood as a punctual object within the city; to aggregations of parts and flows where architecture was conceptualised within an extending infrastructural network. Allen characterised the city as a field: a horizontal surface, implying ideas about continuity, extension, expansion and the infrastructural scale. The language paralleled the 'new spirit' of global capitalism, which demanded smoothness and fluidity within a connected and 'networked' global territory.[2] Reflecting on the shift in the modes of production in his 'Immaterial Labour' essay, Maurizio Lazzarato wrote that capitalism's dispersed economy coincided with the 'networked intelligence' of immaterial labour, where the

global territory acts like a 'diffuse factory' existing in the 'form of networks and flows.'[3]

Allen's text coincided with what became known as the post-critical period leading to an anti-theory narrative. In their 2002 essay 'Notes around the Doppler Effect and Other Moods of Modernism' Sarah Whiting and Bob Somol argued against notions of criticality, attacking the critical project of Manfredo Tafuri and Peter Eisenman.[4] Instead Whiting and Somol put forward an idea of 'projective architecture' linked to 'the diagrammatic, the atmospheric and cool performance.'[5] Then in 2005 the educator and critic Michael Speaks proclaimed 'theory is an impediment' and that architecture should adapt to the forces of the market, a sentiment which extends to today in particular with Patrik Schumacher's 'free market urbanism.'[6] The anti-theory narrative and the consumer ethos that has characterised the start of the century has shaped the form of cities and the collective urban imaginary where attitudes rarely recognise any other value than monetary value. There is a need to develop alternative understandings of the city as a field of thought and critical strategies to counter prevailing narratives. Against the city as a field of 'iconic' exceptions, we need cities that cohere. Against contemporary forms of instrumental reason, we need critical thought. Against the mass individualism of neoliberal ideology, we need approaches that lead to engaged subjects, collective ideas and critical projects.

The aim of this article is to put forward a framework for the field as a critical project by close-reading three projects which, either explicitly or implicitly, discuss the notion of field in architecture and the city. Each example is understood as a paradigmatic case that acts as a point of orientation and which helps characterise different

dimensions of the field as a critical project.[7] In each case I link the notion of the field with a corresponding formal condition and a subject position. In doing so the relationship between architecture, subjectivity and the city is articulated toward a possible agency. The text operates in dialogue with a suite of montages, which are compiled together as a set of panels, exploring the formal and field conditions and strategies in each example by disarticulating then rearticulating the different elements. The montages activate the formal agency of the field as a critical project in relation to the theoretical agency outlined in the text.

In the first part of the article I address Stan Allen's research on 'field conditions,' which opened the way to a critical discussion on the idea of the field and the consequences for understanding the city as a field. I argue that in Allen's projects the field is in dialogue with the frame, which organises the unpredictable materiality of everyday life and the directionality of the crowd as bodies in action. The second part focuses on Mario Gandelsonas' drawings and reading of the city as a 'field of projection,' which brought architecture and the city, thought and action, subjectivity and representation into close connection. In Gandelsonas' projects the field of projection coincides with the field of thought, the discursive subject, and the grid is the primary formal element. In the third part I interpret Aldo Rossi's analogical city as a 'field of the other,' which connected the city and the collective subject through ideas of collective memory and a field of relational objects. I conclude with a reflection on the possibility of the critical project today.

The three architects discussed here are not normally put together. While Rossi has received recent reconsideration, Allen and Gandelsonas have received surprisingly little attention.[8] Yet all three protagonists have interesting

biographical and discursive links. In the 1970s Gandelsonas (often with Diana Agrest) developed the idea of an architectural linguistics, drawing on, amongst others, the linguist Ferdinand de Saussure, who was a key reference for Rossi.[9] In *The Architecture of the City* Rossi wrote: 'The points specified by Ferdinand de Saussure for the development of linguistics can be translated into a program for the development of an urban science… .'[10] Rossi translated this into an understanding of the syntactic and associative structure of the city developing an idea of the city as an 'historical text.' In Gandelsonas' books *The Urban Text* and *X-Urbanism* Rossi is a frequent reference and Gandelsonas writes that he aimed to 'radicalize' the restructuring of architecture accomplished by Rossi in the 1960s, in particular the reading of the city.[11] Rossi contributed to the journal *Oppositions*, which Gandelsonas was co-founding editor with Peter Eisenman, Kenneth Frampton and later Anthony Vidler. *Oppositions* was published by the Institute for Architecture and Urban Studies (IAUS), which Allen enrolled with during 1977-78. In the late 1970s and early 80s, Allen worked as an architect with Agrest and Gandelsonas on urban studies of Paris and suburban Minneapolis, projects which focus on the urban scale, typological thinking and the development of an urban architectural language – all key themes in Rossi's thought. Allen was a frequent contributor to the journal *Assemblage*, which Gandelsonas later edited. Allen, Gandelsonas and Rossi stand out as key figures who developed projects which assert collective, speculative and critical thought. Reading them together elucidates a productive approach to the field as a critical project.

Stan Allen: The Material Field, the Frame, the Crowd

In essays such as 'From Object to Field' and 'Urbanisms in the Plural' Stan Allen argued the city is no longer intelligible as a punctual object defined by centrality and density but is instead a dynamic field of material and immaterial forces where social relations, communication, financial drives and desires are dispersed.[12] Allen was responding to the changing contemporary city. Global urbanisation restructured cities and territories. Networks of communication, infrastructure and digital technology created channels for population flows and new forms of subjectivity. Allen wrote: 'The city today is experienced as a field of ineffable effects suspended in an ether of immaterial signs.'[13] If the city of the early twentieth-century was characterised as a dense punctual object, a site of difference turned into coexistence and made coherent through a collective 'culture of congestion,' to use Rem Koolhaas' turn of phrase, the city of the early twenty first-century is a dispersed and unevenly developed global field.[14]

To circumstantiate the notion of the field and identify the specific agency of architecture within this paradigm, in 'From Object to Field' Allen puts forward a catalogue of what he calls 'working strategies' as examples of specific buildings, cities, drawings and texts. Allen moves from the field condition of Le Corbusier's Venice Hospital project with its formal condition of repeated units extending horizontally and accumulating almost non-hierarchically, to readings of Donald Judd's array of objects and an idea of the city as a three dimensional field such as in Tokyo or Hong Kong. In Allen's idea of field conditions, the typical classical rules of composition based on axiality and hierarchy are replaced by repetition, the accumulation of similar parts and contingency at the scale of the institution and the city.

At the territorial scale, a 'prototypical field condition' is the gridded American city. Allen refers to Thomas Jefferson's survey and parcelling of the United States Western territories. Jefferson proposed a grid of 10 miles by 10 miles enclosing 100 square miles of land and aligned with the global longitude and latitude extending across the territory. The grid supports a paradox. It is simultaneously a device that partitions, frames and makes coherent a vast territory, while also embodying a metaphysical figure with associations of universal order at one extreme and pragmatic technocracy at another extreme. Yet the grid is still able to accommodate local variation and accidents of geography because it extends or subdivides as necessary. As Allen writes: 'it simply stops, picking up again on the other side of the river, mountain range, or canyon.'[15] The grid of the American city as a prototypical field condition makes real ideals like individual freedom, the unpredictability of everyday life, the contingent urban dynamic, but collectively organised by the grid.

The grid is a frame and the field is in dialogue with the frame because the grid introduces frames into a territory.[16] Allen discusses the frame in his early study of Piranesi's *Campo Marzio*.[17] Allen reads the *Campo Marzio* as a field of frames. At first this is not an obvious reading as Piranesi's project appears as a field of objects. While in the famous *Pianta da Roma* by Nolli, Rome is represented as a homogenous mass with clearly articulated figures that punctuate the ground of the urban fabric, Piranesi represents Rome in his *Campo Marzio* as a field of large complexes and singular monuments crammed together in what Peter Eisenman reads as a 'figure-figure urbanism.'[18] Allen erases the monuments and instead concentrates on the frames of the Campo Marzio, such as the walls, the waterways, channels, colonnades,

margins and borders. 'The marking of a boundary,' Allen writes, 'the establishment of a frame appears to be a preoccupation specific to architecture.'[19] On one hand architecture as object is displace;. Architecture as frame is substituted. Instead of presence, there is absence. Instead of form, there is space. On the other hand there is a dialogue between frame and object. The object of architecture
is an ever present trace, even when notionally absent. The montages in Figure 1 use the operation of erasure to gradually bring into relief the relationship between frame and object in Allen's study of the Campo Marzio. Yet it is the frame that defines a field of possibility, a space of potential use, of participation, of a possible crowd.

The crowd is addressed by Allen who draws on Elias Canetti's *Crowds and Power* in which Canetti characterises the crowd with attributes including density, direction, growth and equality.[20] Canetti suggests two main categories of crowds: the open and the closed crowd. The former is a natural crowd, gathering spontaneously and existing as long as the crowd grows. The latter renounces growth, creates a boundary and emphasises permanence. While Allen is not explicit about how Canetti's categories of crowds relate to his notion of field, the correspondence of the open crowd, which grows and accumulates is similar to the idea of the field that aggregates and extends, while the closed crowd creates a frame. The crowd is an active and powerful form of subjectivity. The frame cuts into the field and is a fundamental critical tool to divide and organise space, to define inside and outside, open or closed, an inner and an outer realm. The frame becomes the formal device that organises the field and defines a space within which the materiality of life takes place: the organising of social relations, production and reproduction of thought and action, the agency of the crowd.

Mario Gandelsonas: The Field of Projection, the Grid, the Discursive Subject

Another theoretical contribution that can be interpreted as an attempt to define the field as a critical project are the urban studies of Mario Gandelsonas. Beginning in the 1970s, Gandelsonas developed a project of architectural and urban linguistics, in which he argued architecture linked subjectivity and the city within a 'discursive chain.'[21] In 'From Structure to Subject' Gandelsonas argued that architecture needed to be developed as a discourse with clearly identifiable elements in formal relationship with rules and conventions governing those relations in order for a subject (an individual, a collective, a crowd, a multitude) to take on clear configuration. He wrote: 'At the point when this object (architecture) becomes clearly, and almost autonomously, defined in its systematic internal, formal relations then does the subject take on a clear configuration. In linguistic terms the definition of an organisation as a normative system, which in architecture would be the constitutive rules of the object, implies at the same time its subject.'[22] To exemplify this position Gandelsonas reads Peter Eisenman's early house projects which explored a formal syntax of generic spatial elements including columns, walls, mass, volume, centroidal or linear solids and voids, and manipulated through operations of repetition, shearing, compression, extrusion, rotation. While Eisenman aimed to erase the subject from his work as a way to open a space for the possibility of alternative forms of subjectivity, Gandelsonas interpreted Eisenman's projects as a paradigm where subject and object relations condensed.[23] Gandelsonas reworked his thinking on architectural syntax for the urban scale in his books *The Urban Text* and *X-Urbanism* rescaling the analytical techniques and critical operations to close-read the city as a field of projection.[24]

The ‘field of projection’ is developed in *X-Urbanism*, where Gandelsonas draws on Robin Evans who discussed the directionality of projection in drawing as ‘organised arrays of imaginary lines’ that ‘work both ways.’[25] While Evans is referring specifically to the construction of drawing, Gandelsonas transcribes this to a broader notion of projection from thought into the city and simultaneously from city into thought so that the field of projection coincides with the field of thought. Of this reciprocal relationship between city and architecture, object and subject, Gandelsonas writes: ‘It is a process where architecture and the city occupy and switch the positions of analyst and analysand… an alternation where each practice traverses the “other” discursive surface, where architecture traverses the urban discourse, where the city traverses the architectural discourse.’[26]

Gandelsonas outlines three levels to the field of projection. First as a field of objects, which are the constantly changing buildings and spaces with an unlimited capacity for transformation. Second as a permanent field, which is the city plan where traces are inscribed and retained while everything else changes. Third as a field of events, which is the collective ground of social and political forces, of subjects and bodies and of human experience that make possible the individual buildings and spaces of the city as a field of objects. These levels are transcribed as plan-based drawings by Gandelsonas, which aim to articulate a discourse within the field of projection that links city and thought, real and imaginary realms. Gandelsonas follows Rossi’s notion of the ‘city as an historical text’ and proposes the city as a ‘textual construction’ open to serial production and collective linguistic processes.

A reference point is Max Ernst's surrealist technique of 'overpainting' and Gandelsonas discusses Ernst's *The Master's Bedroom* (1920) as read by Rosalind Krauss.[27] Instead of collage's additive process where elements are combined, composed and glued to a neutral surface, Ernst's overpaintings work by subtraction in a process of erasure. Ernst selected a sheet of paper such as a newspaper article, advertisement, catalogue extract, or teaching tool, then used ink or paint to delete parts of the image by painting over elements of the original to construct a new image. In *The Master's Bedroom* parts of the underlying sheet are painted over and Ernst constructs a room in perspective. The remaining objects (large and small animals, domestic furniture, a tree), originally displayed within a grid-like space of inventory, are transformed into a field of perspective projection. Unlike a conventional perspective where the distant elements should appear smaller than the near elements and the line of the horizon should remain constant, in Ernst's Master's Bedroom objects are simultaneously flat and in perspective, large when they should be small, or vice versa, creating an incommensurable scene. Krauss finds in *The Master's Bedroom* an analogue of the unconscious where the underlay sheet is a permanent field inscribed with, and retaining, the 'stored-up contents of unconscious memory' while the overpainting is a momentary glimpse of 'unconscious contents.'[28] Gandelsonas brought these visual and conceptual techniques into his reading of the city as an 'urban unconscious.'[29]

A comprehensive account of Gandelsonas' urban studies is presented in his *The Urban Text*, which is a close-read of Chicago through a suite of computer drawings.[30] The drawings develop analytical techniques and a formal language of architectural representation of cities. While

Gandelsonas identifies the typical syntactic element of the city as the grid, he focuses on moments that deviate from the grid, calling these areas of 'scriptual density:' the fragmentation of the grid, the superimposition of multiple grids, points in the city where grids meet non-grids, an intensity of permanence or change that leave multiple historical traces. Gandelsonas uses the city plan in a similar way Ernst used the underlay sheet in his overpaintings. Instead of overpainting to produce an erasure, Gandelsonas sequentially draws only the salient elements of the city while everything else is erased to reveal the urban unconscious as an urban parti. The city elements are disarticulated to produce a series of drawings that examine in sequence: streets, grids, topographic features, invisible walls, dead-ends, historical foundations. Most elements have a hierarchy so for instance the street is analysed as directional (north-south, east-west, oblique) and anomalous, the grid is examined in its real and ideal versions, invisible walls are delineated in different combinations.

In the montage panel in Figure 2, Gandelsonas' composite study is located in the centre. The fabric and elements are then disarticulated so that the quadrants of the city read simultaneously as a collective fragment of fabric and as singular objects isolated from the city ground and placed in relation; object and fabric are reversed. Architecture traverses the urban discourse and the city traverses architectural discourse. Gandelsonas' drawings reveal the syntax of the city. Each element, once isolated, becomes potentially interchangeable so that elements can be combined and recombined in different configurations to produce the urban text. The drawings are a dialogue between the 'readymade' city plan as a background against which the architectural writing is inscribed. Gandelsonas writes that the drawings make visible formal configurations

not perceivable in reality and therefore the drawings 'produce a different city.'[31] The city is transformed. A new project is constructed by reading the city, which also writes the city. A new representation of the city is a starting point for another city, or what Rossi would call, an analogical city.

Aldo Rossi: The Analogical Field, the Object, the Collective Subject

In 'Aldo Rossi and the Field of the Other' Lorens Holm reads Rossi's architecture of the city in relation to psychoanalyst Jacques Lacan's notion of the field of the Other, where the field is language and the Other is the subject positioned within the relations of language.[32] Following Lacan's idea that 'the unconscious is structured like a language' and that 'the Other must first of all be considered a locus, the locus in which speech is constituted,' Holm argues that the city is structured like a language, a field of discourse that we all engage in through speech and thought, desire and imagination, which always remains open, ongoing and never complete.[33] For Holm the city is a collective unconscious and a shared 'intersubjective' space that Holm relates to Rossi's idea that the city is the collective memory of its people: 'The city is the locus of collective memory.'[34] As Lacan reminds us, memory, which is thought and imagination, is structured by linguistic processes. Collective memory is made real in the architecture of the city and its many representations and textual constructions, from institutions, buildings, urban spaces, images, plans, texts. Collective memory is made real by the many bodies who share the linguistic experience of the city as a form of collective subjectivity whose locus is the city modelled on language, in Rossi's terms, an historical text.

One of the most compelling representations of Rossi's idea of collective memory and the city as historical text is the collage project Analogical City.[35] While important critics have dismissed Rossi's notion of the analogical city, such as the architectural historian Manfredo Tafuri writing that it is nothing other than an 'architectural poetics,' and Carlo Olmo warning that 'the "analogous city" … is useless to follow,' the analogical city is a paradigmatic example of intense thought and architectural engagement with the city that needs reassessment.[36] Produced for the 1976 Venice Biennale by Rossi in collaboration with Eraldo Consolacio, Bruno Reichlin and Fabio Reinhart, the Analogical City collage consists of projects by Rossi (San Rocco, Segrate, Gallaratese, Modena Cemetery, and many others) and canonical architectural projects (including: Palladio's Palazzo Thiene, a Renaissance Ideal City, Piranesi's Carceri and his Campo Marzio, Terragni's Danteum, Le Corbusier's Ronchamp), which are positioned at different scales onto a background of urban fabric, land and sea, and organised within a square frame. While the square frame suggests a plan, the panel is not entirely a plan. The lower half merges into an elevation then perspective. The upper half includes figurative imagery and axonometric drawing. The montages in Figure 3 disarticulate the Analogical City, erasing elements in sequence to present a field of objects, a field of built and topographic fabric, a field of syntactic elements including: frame, horizon, grid, object, fabric, figure.

A reference point for Rossi's Analogical City is Piranesi's Campo Marzio. Both projects share a figure-figure relationship with large institutional complexes composed in relation and smaller architectural objects grouped together. Both projects combine different architectural conventions and mix plans at different scales with figurative imagery. Piranesi, for instance, etches a plan

of the founding of Rome onto a giant stone placed on top of the Campo Marzio, superimposing different scales and histories and showing that the city is never complete but subject to continuous transformation. Piranesi organises the *Campo Marzio* panel with a rotated grid to the left hand side and radial or central plan typologies on the right hand side. A similar compositional principle is presented in Rossi's Analogical City where the grid of his San Rocco project is inserted on the left hand side while on the right is positioned the radial plan of an Ideal City. The projects also share a critique of history whereby the history of the city becomes the material to be appropriated and reconfigured toward the rewriting of a new city. For Piranesi this manifested as a critique and transformation of Classical Rome. For Rossi it was a broader critique of architecture's relationship with the city, its form and typologies.

Rossi's Analogical City is a field that condenses formal and associative syntax, a language of objects and fragments, where the architectural imagination connects architecture's history as the accumulation of a multitude of authors and projects, of 'every project imagined, designed or built,' into a single moment.[37] A shadowy figure is positioned within the city, resonating as a representation of Lacan's notion that the subject is always 'other', the unconscious is outside. The figure stands for the collective subject. The analogical city is always 'other,' always alternative and never complete. It is a model for a collective discourse across history that links architectural agency to a broader collective imagination that we all share. We share it because it is an analogue of the cities in which we live, experience and think. Rossi's Analogical City stands as an example of the critical possibility for always imagining otherwise.

Conclusion

This article has put forward a framework for the field as a critical project, through which a critical strategy for architecture and the city can be structured. The aim of a critical project is to question dominant forms and processes, reflect on the historical present, open up rather than close down the discourse and invent alternative possibilities and perspectives for existence. The critical project operates through reflective acts of close-reading, rethinking categories and projects to create new inflections and render them more relational, multidimensional and discursive.[38] This article approached the multidimensionality of the field as the material field, the field of projection and the analogical field. It placed each field in relation to a formal condition, respectively, the frame, the grid, the object. A subject to whom the field and formal conditions addressed was articulated as the crowd, the discursive subject and the collective. While in the text one particular field and one particular formal condition was analysed, in the accompanying montages the formal and field conditions inflect across projects creating a more discursive and shifting relationship. For example the field of objects and the notion of frame are present in different ways in each example. The materiality of the crowd in Allen's thought resonates with the collective subject implied in Rossi's idea of collective memory. Gandelsonas' notion of the field of events, which is the social and political force of human experience in the city, is similar to Allen's material field and his frame of possibility, within which the experience of the crowd is enacted. The montages in Figure 4 produce another formal inflection. Elements from each example are resituated within one another in a process of further disarticulation and rearticulation, reflection and inflection. A continuous chain of syntax and association is

produced so latent potentials and unexpected possibilities are opened up across the projects.

At a time when intellectual culture and the culture of critique is everywhere threatened by a world in the grips of corporate and consumer capitalism, the cult of personality, and where architecture is all too often commodified as an instrument of free-market urbanism, it is time to rethink architecture's paradigmatic critical projects, drawing on their engagement with the city, theoretical and methodological intensity and political effort. The political theorists Laclau and Mouffe argued for a 'chain of equivalence' across different levels of discourse to activate a broad alliance of movements and tendencies seeking the transformation of existing power relations.[39] While Laclau and Mouffe do not directly refer to architecture, although reference is made to 'discursive space' and 'artistic practice,' architecture cuts across politics, aesthetics and ideology and is therefore a crucial link in any potential chain of equivalence. Such a chain corresponds with Allen's field conditions that move from crowd to frame then city to territory; and with what Gandelsonas theorised as a field of projection from thought into the city and from city into thought; and how Rossi's notion of the analogical city is interpreted as an ongoing collective discourse across history. We need individuals and individual ideas to form collectives and collective ideas. We need approaches to organise as a discursive chain and to manifest as a critical project that reinvents forms of struggle. The field as a critical project is intended as a contribution toward that effort.

Acknowledgements

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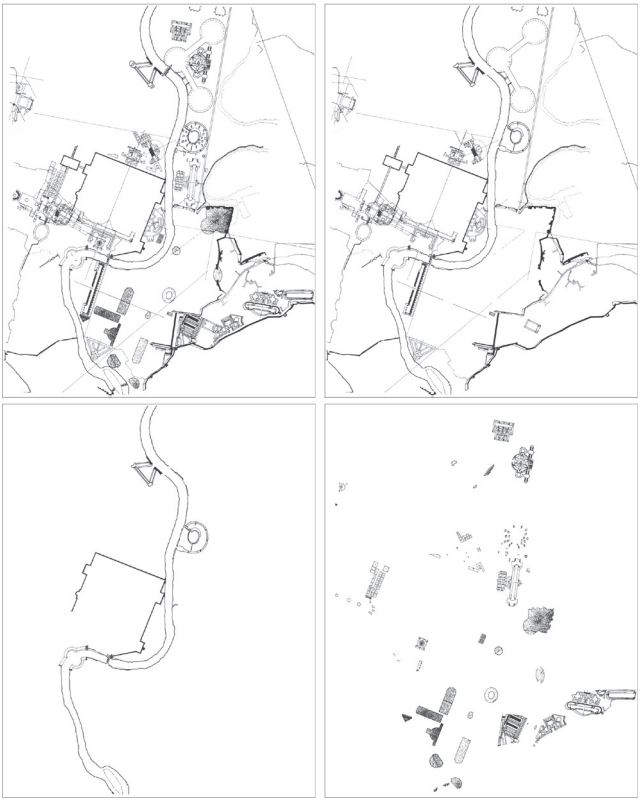

Fig 1

Montage Panel: Frames and Objects.

Study of Stan Allen's 'Frames and Borders' drawing from his 'Piranesi's "Campo Marzio:" An Experimental Design' (upper left). The montages disarticulate frames (upper right, lower left) and objects (lower right) to bring into relief their relationships.

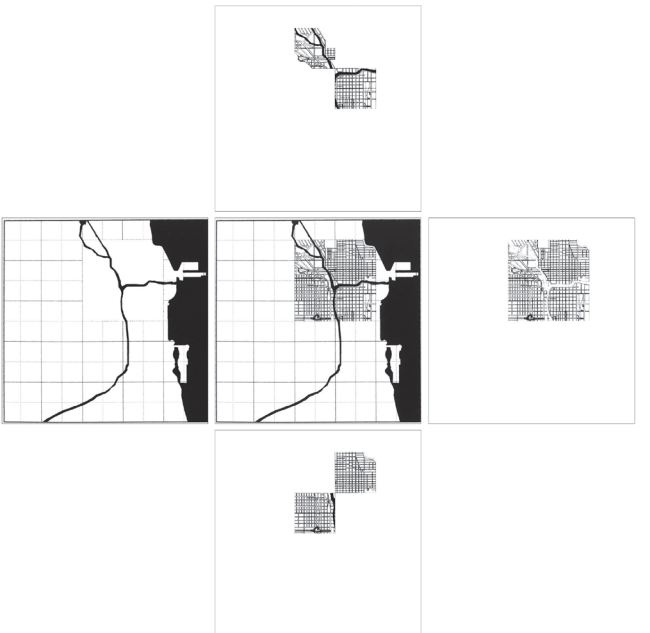

Fig 2

Montage Panel: Grid, Space, Object.

Study of Mario Gandelsonas' Chicago drawing from The Urban Text (centre). The montage disarticulates the urban fabric revealing how the grid frames a space for thought and future creation (left). The fabric becomes a relational object (right, top, base).

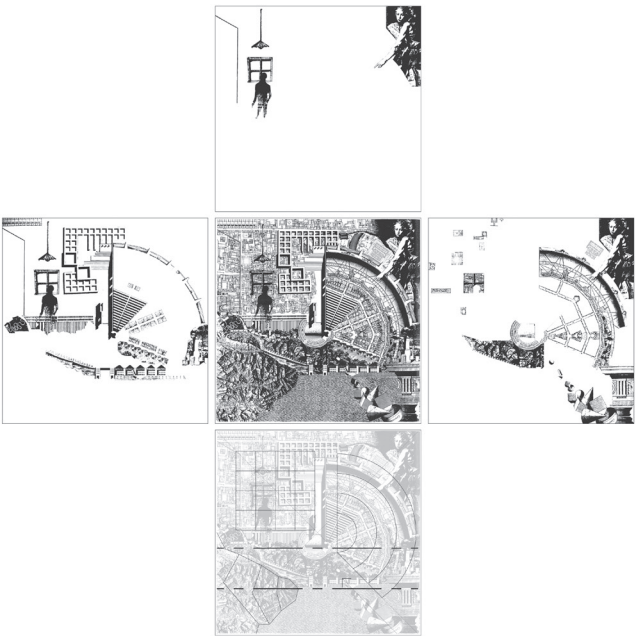

Fig 3

Montage Panel: Subjects, Objects, Syntax.

Study of Aldo Rossi, et al., 'Analogical City' (centre). The montage disarticulates projects by Rossi (left), canonical projects (right), the figure in the city (top) and syntax (base). The analogical city is a field of objects in relation to the ever present collective subject.

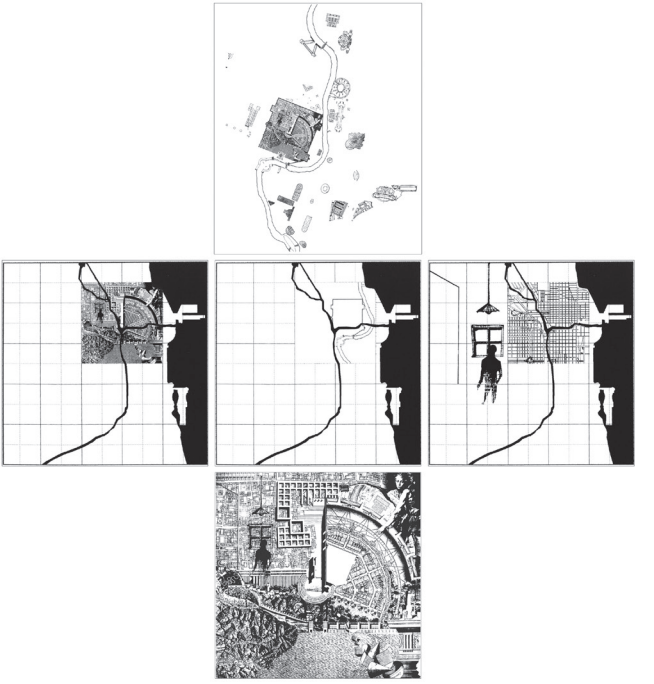

Fig 4

Montage Panel: The Field
as a Critical Project

Resituated elements from projects by Allen, Gandelsonas and Rossi. Analogical City fills the frame in Allen's study of Campo Marzio (top). The Campo Marzio frame duplicates the gridded frame in Gandelsonas' Urban Text (centre) and becomes a white figural object in Analogical City (base). Rossi's figure represents a collective subject in Gandelsonas' Urban Text (right).

Notes

1. Allen, S., 'From Object to Field: Field Conditions in Architecture and Urbanism' (1996), in *Practice: Architecture, Technique and Representation*, London; New York, Routledge, 2009, pp. 216–43. The paper was originally published as 'Field Conditions in Architecture and Urbanism' in *The Berlage Papers 17*, January 1996, and was subsequently revised and reworked several times. Also refer S. Allen, *Points+Lines: Diagrams and Projects for the City* (1999), New York, Princeton Architectural Press, 2012.

2 Boltanski, L., and Chiapello, È., *The New Spirit of Capitalism* (1999), trans. by G. Elliott, London, Verso, 2018.

3 Lazzarato, M., 'Immaterial Labour', trans. by P. Colilli and E. Emory in P. Virno and M. Hardt (eds.), *Radical Thought in Italy: A Potential Politics*, Minneapolis, Minn., University of Minnesota Press, 1996, pp. 132–46.

4 Whiting, S., and Somol, R., 'Notes around the Doppler Effect and Other Moods of Modernism', in M. Osman et al. (eds.), *Perspecta 33: Mining Autonomy*, Cambridge, The MIT Press, 2002, pp. 72–77.

5 Whiting and Somol, 'Notes around the Doppler Effect and Other Moods of Modernism', p. 74.

6 Speaks, M., 'After Theory', *Architectural Record*, vol. 193, no.6, 2005, pp. 72–75; P. Schumacher, 'The Historical Pertinence of Parametricism and the Prospect of a Free Market Urban Order', in Poole, M., and M. Shvartzberg (eds.), *The Politics of Parametricism: Digital Technologies in Architecture*, London; New York, Bloomsbury, 2015, pp. 19–44.

7 The methodology draws on Giorgio Agamben's idea of example as a method of research in which a single paradigmatic case, an 'exemplary example,' acquires the capacity to model the discourse around a particular subject or issue and orientate thought. See G. Agamben, 'What Is a Paradigm?', in *The Signature of All Things: On Method*, trans. by Attell, K., and L. D'Isanto, New York, Zone Books, 2009.

8 For instance D. Lopes, *Melancholy and Architecture: On Aldo Rossi*, Zürich, Park Books, 2017.

9 Agrest, D., and Gandelsonas, M., *Agrest and Gandelsonas: Works*, New York, Princeton Architectural

Press, 1995; D. Agrest, *Architecture from Without: Theoretical Framings for a Critical Practice*, Cambridge, MA: MIT Press, 1993; M. Gandelsonas, *X-Urbanism: Architecture and the American City*, New York, Princeton Architectural Press, 1999.

10 Rossi, Aldo, *The Architecture of the City* [1966], trans. by D. Ghirardo and J. Ockman, Cambridge, Mass., MIT Press, 1982, p. 23. For the city as historical text see p. 128.

11 Gandelsonas, *X-Urbanism*, p. 66; M. Gandelsonas, *The Urban Text*, Cambridge, Mass., MIT Press, 1991.

12 Allen, 'From Object to Field', pp. 216–43; Allen, 'Urbanisms in the Plural' (2008), in *Practice: Architecture, Technique and Representation*, London; New York, Routledge, 2009, pp. 158–91.

13 Allen, 'Urbanisms in the Plural', p. 168.

14 Koolhaas, Rem, *Delirious New York: A Retroactive Manifesto for Manhattan* (1978), New York, The Monacelli Press, 1994; Smith, N., *Uneven Development: Nature, Capital and the Production of Space* (1984), London: Verso, 2010.

15 Allen, 'From Object to Field', p. 230.

16 Also refer B. Cache, *Earth Moves: The Furnishing of Territories*, Cambridge, Mass: MIT Press, 1995. Cache writes: 'Architecture would be the art of introducing intervals in a territory in order to construct frames of probability', p. 23. For Cache the 'frame of probability' presupposes a distance between frame and content and maintains an openness because 'one never knows how the interval that is marked off by the frame will be filled', p. 28.

17 Allen, S., 'Piranesi's "Campo Marzio:" An Experimental Design', *Assemblage*, no. 10, 1989, pp. 71–109.

18 Eisenman, Peter, *Peter Eisenman: Feints*, Milan, Skira Editore, 2006, p. 40. For Nolli refer A. Ceen and I. Verstegen (eds.) *Giambattista Nolli and Rome: Mapping the City Before and After the Pianta Grande*, Rome, Studium Urbis, 2013. For Piranesi refer J. Connors, *Piranesi and the Campus Martius: The Missing Corso. Topography and Archaeology in Eighteenth-Century Rome*, Milan, Jaca Book, 2011.

19 Allen, 'Piranesi's "*Campo Marzio*:" An Experimental Design', p. 88.

20 Canetti, E., *Crowds and Power* [1960], trans. C. Stewart, London, Phoenix Press, 2000.

21 Gandelsonas, M., *X-Urbanism*, 1999, pp. 1-2, 57. Gandelsonas paraphrases the notion of 'chain

of equivalence' put forward by E. Laclau and C. Mouffe, *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics* (1985), London, Verso, 2014.

22 Gandelsonas, M., 'From Structure to Subject: The Formation of an Architectural Language' (1979), in K. M. Hays (ed.), *Oppositions Reader: Selected Readings from a Journal for Ideas and Criticism in Architecture 1973-1984*, New York, Princeton Architectural Press, 1998, pp. 200–223 (p. 213). Gandelsonas' brackets.

23 Refer Gandelsonas, 'From Structure to Subject'; M. Gandelsonas, 'On Reading Architecture' (1972), in G. Broadbent, R. Bunt, and C. Jencks (eds.), *Signs, Symbols, and Architecture*, London, John Wiley & Sons, 1980, pp. 243–73; M. Gandelsonas, 'Linguistics in Architecture' (1973), in K. M. Hays (ed.), *Architecture Theory Since 1968*, Cambridge, Mass., MIT Press, 1998, pp. 112–23.

24 Gandelsonas, *X-Urbanism*, 1999; Gandelsonas, The Urban Text, 1991

25 Gandelsonas, *X-Urbanism*, p. 22, 75. Gandelsonas is quoting Evans who in turn refers to Hubert Damisch. See H. Damisch, *The Origin of Perspective* (1987), trans. by J. Goodman, Cambridge, MIT Press, 2000, p. 53.

26 Gandelsonas, *X-Urbanism*, p. 70.

27 R. Krauss, *The Optical Unconscious*, Cambridge, Mass., MIT Press, 1993, p. 46-58.

28 Krauss, *The Optical Unconscious*, p. 57.

29 Gandelsonas, *X-Urbanism*, p. 68.

30 *X-Urbanism* is concluded by compiling a selection of drawings of seven cities: New York, Los Angeles, Boston, New Haven, Chicago, Des Moines, Atlanta. The book presents Gandelsonas' drawings and those of his students in summary. I refer instead to Gandelsonas' computer drawings from *The Urban Text* as this book is more of a comprehensive account of the process.

31 Gandelsonas, *The Urban Text*, p. 26.

32 Holm, L., 'Aldo Rossi and the Field of the Other', in J. Hendrix and L. Holm (eds.), *Architecture and the Unconscious*, London, Routledge, 2016, pp. 99–118.

33 Lacan, J., *The Four Fundamental Concepts of Psycho-Analysis*, trans. by A. Sheridan, London, Penguin, 1994, p. 203. Also refer pp. 129-131 for 'the discourse of the other' as 'outside.'

34 Rossi, *The Architecture of the City*, p. 130.

35 Rossi, Aldo, 'La Città Analoga: Tavola / The Analogous City: Panel', *Lotus International*, no. 13, 1976, pp. 4–9. See also A. Rossi and P. Eisenman, *Aldo Rossi in America: 1976-1979*, IAUS New York, MIT Press, 1979.

36 Tafuri, M., 'Ceci n'est Pas Une Ville', *Lotus International*, no. 13, 1976, pp. 10–13; C. Olmo, 'Across the Texts: The Writings of Aldo Rossi', *Assemblage*, no. 5, pp. 91–121.

37 Rossi, Aldo, 'Introduction to "Architecture, Essai Sur L'art"' (1967), *UCLA Architecture Journal*, no. 2, 1989, pp. 40–49 (p. 43).

38 Wallenstein, S-O., *Architecture, Critique, Ideology: Writings on Architecture and Theory*, S.l.: Axl Books, 2016. Wallenstein develops an architectural critical theory drawing in particular on Adorno. Wallenstein writes of the need to continuously generate figures of thought and critical tools to work through critique and creation.

39 Laclau and Mouffe, *Hegemony and Socialist Strategy*, 2014; C. Mouffe, *Agonistics: Thinking the World Politically*, London, Verso, 2013. In *Agonistics* Mouffe calls for 'the articulation of different levels of struggle so as to create a chain of equivalence among them', p. 99.