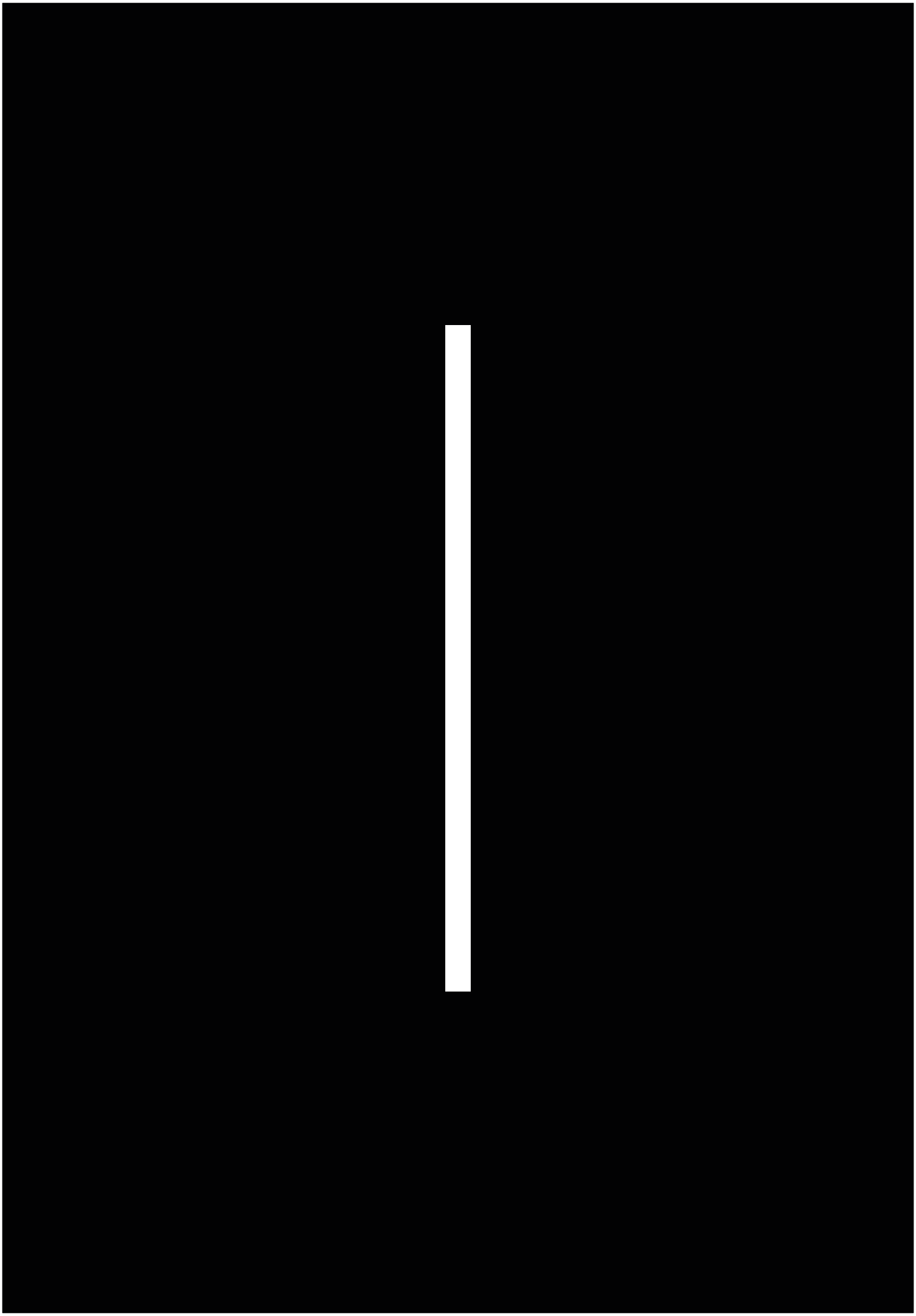

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V International Conference
on Architecture Design & Criticism

DIGITAL PROCEEDINGS

Delft 10-11 October

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Roberto Cavallo (BK-TU Delft)
Silvia Colmenares (ETSAM-UPM) | Director
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Elena Martínez-Millana (ETSAM-UPM / BK-TU Delft)
Nelson Mota (BK-TU Delft)

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01 Presentation

This 5th edition of Critic|all Conference consolidates the initiative that the Architectural Design Department of the Madrid School of Architecture at the Universidad Politécnica de Madrid (ETSAM-UPM) started ten years ago to provide an international forum for architectural criticism.

The Conference enhances its scope as a place for knowledge production from which to convene relevant voices around the proposed topic at each edition. This time, with a join event co-organized with the Department of Architecture of the Faculty of Architecture and the Built Environment at the Delft University of Technology (BK-TU Delft).

We would like to thank all participants for their work and trust, as well as the members of the Scientific Committee for their effort and commitment.

We want to reinforce the idea contained in the conference's name. Critic|all is a *call* on *criticism*, and also a *call* for *all*. An appointment that, beyond the scope of each edition, we hope will be able to reinforce a more general debate on the role of architecture in the present context.

Silvia Colmenares
Director of Critic|all

02 Call for Papers

e(time)ologies
or the changing meaning of architectural words

The study of the origin and history of words has played a central role in the recurrent search for a deep, allegedly forgotten, meaning of architecture. The strikingly persistent and often problematic influence of Martin Heidegger's *Bauen Wohnen Denken* proves the fascination of architects with the ancestral power of words. The same fascination explains the equally recurrent urge to explore new meanings and invent new terms in architecture, in order to alleviate the weight of old cultural prejudices and connotations. Hence, etymological lines extend in two opposite time directions: one pointing to roots and sources, the other to future visions and transformations. Architectural thought oscillates between the illusory stability of conventional, present meanings, the mystery of remote, often obscure, connotations, and the poetic, creative drive of language invention. Choosing between communication (order) and noise (entropy), the opposite terms used by Umberto Eco, becomes a typically architectural problem, one which relates both to words and forms, terms and materials.

The heavy architecture-is-a-language fever of the 1960s is long overcome. Robin Evans' "all things with conceptual dimension are like language, as all grey things are like elephants" might suffice to prevent its return. However, the multiplication and transformation of architectural words has probably accelerated since then, pushed by the development of competitive research production. In fact, every research problem is, at its core, a problem of language, of word use and word definition. Research on the contemporary urban and architectural condition can be no exception.

Meaningful arguments about the changing meaning of architectural words need to address the role of language in the description of current matters and realities as well as its potential to unchain innovative perspectives and actions. New situations call for new terms as much as new terms provoke new situations. Today's interface of architecture with other disciplines is exemplary in this sense. The growing need to establish meaningful communication between experts from different fields fosters both codification and distortion of language, the homologation of terms and its expansion through translation and borrowing. In the first case, the descriptive precision is favoured to produce an objective (codified) system, whereas misunderstandings, metaphors and inaccuracies can lead to the generation of new knowledge and actions in the second. Such complexities are especially evident in the terminology emerging from practice-based or design-based research. In fact, the translation between visual and verbal signs, which is at the core of architectural practice, tends to obscure the distinction between descriptions and actions.

While the transdisciplinary context might certainly lead to an intensified look, in the last decades architecture has engaged in a process of expansion and adjustment led, in part, by new combinations of old keywords (ecology, landscape, urbanism, infrastructure, logistics…). Beyond disciplinary discourses, contemporary debates addressing the social, ecological and political connotations of architecture are providing a new set of critical words. Adjectives ("post-anthropocentric", "non-human", "inclusive", "transcultural") names ("decolonization", "decarbonization") and phrases ("climate change", "race and gender identity"…), have gained increasing visibility over the last two decades, both to inform and transform architecture's critical thinking. The proliferation of prefixes in many of them (post-, de-, trans-), denotes the urge to build new words and concepts from existing materials, pushed by the speed of contemporary culture. The problem of meaning persistence and change, but also of the tacit positions inscribed in words, can be exemplified by the crucial differences between "post-colonization" and "decolonization".

These and other terms are generated by a sequence of adjustments and oppositions, distortions and borrowings. The study of such processes, not in strict etymological terms but in a broader sense including the complex relations between words, practices, disciplines, is key to unveil the cultural and ideological positions behind current architectural debates. We propose to carry out this critique as a tool to explore today's emerging terminologies, and the ones to come.

The 5th edition of Critic|all Conference welcomes contributions that critically address the uses and misuses, the creation and wearing, the transformation and timeliness of the words with which architecture is – or has been – described, historized or updated through time. We expect interpretive work that draws new relations between words, concepts, things and practices, not strict etymological studies.

The most basic structure should present the expression or word under scrutiny, explain the reasons that justify the choice, formulate new interpretations or perspectives stemming from it, support these with arguments in the main body and bring the paper to a conclusion.

03 Conference Program

TUESDAY 10·10·2023

All schedule indicates local time in Delft, NL (UTC/GMT +2 hours)

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	09:15 - 09:30	Welcome and Presentation
panel #1 ***Revisited Terms***	**09:30 - 11:00**	*Faculteit Bouwkunde TU Delft* *Berlagezaal 1*
Elisa Monaci *Università Iuav di Venezia, Italy*	**09:35**	Kitsch. Learning from Ordinary Dreams of Architecture
Francesca Gotti *Politecnico di Milano, Italy*	**09:50**	Critical Spatial Practices: Inhabiting an Ever-changing Term
Jana Culek *Delft University of Technology, Netherlands* *University of Rijeka, Croatia*	**10:05**	(Re)Defining Utopia. The Changing Concept of an Ideal World
Carla Molinari (1) and Marco Spada (2) *(1) Anglia Ruskin University, United Kingdom* *(2) University of Suffolk, United Kingdom*	**10:20**	Past and Future of Townscape. For a Humane Urbanism (*)
Session Chair: Marcos Pantaleón *Universidad Politécnica de Madrid, Spain*	**10:35 - 11:00**	Discussion
Welcome by BK Dean ***Dick van Gameren***	**11:00**	*Berlagezaal 2*
Coffee Break	**11:00 - 11:30**	*Berlagezaal 2*
panel #2 ***Modern Genealogies***	**11:30 - 13:00**	*Berlagezaal 1*
J. Igor Fardin and Richard Lee Peragine *Politecnico di Torino, Italy*	**11:35**	The promise(s) of sustainability
Cássio Carvalho and Alexandra Alegre *Universidade de Lisboa, Portugal*	**11:50**	Visions on Democratic Architecture
Frederico Costa *Universidade Estadual de Campinas & Fundação de Amparo à Pesquisa do Estado de São Paulo, Brazil*	**12:05**	Nostalgia for Backwardness. Investigating the Persistent Influence of Modernity on Brazilian Contemporary Architecture
Öykü Şimşek *Istanbul Technical University, Turkey*	**12:20**	Vulnerable architecture as a/n (im)material assemblage
Session Chair: Heidi Sohn *Delft University of Technology, Netherlands*	**12:35 - 13:00**	Discussion
Lunch Break	**13:00 - 14:00**	*Berlagezaal 2*
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Mohammad Sayed Ahmad (1) & Munia Hweidi (2) *(1) Tohoku University, Japan* *(2) Sophia University, Japan*	**14:05**	Space, Makan, Kūkan. Phenomenology of Space through Etymology
Khevna Modi *CEPT University, India* *Carnegie Mellon University, USA*	**14:20**	Word, Associations, and Worldviews. A case of pol Architecture of Ahmedabad (*)
Marine Zorea *Kyoto Institute of Technology, Japan* *Bezalel Academy of Art and Design, Israel*	**14:35**	Speaking of Collective Dining. The Spatial, Social and Semiotic Realities of the Kibbutz Dining Room
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Hanxi Wang *Cornell University, USA* *University College London, UK*	**15:05**	HOME-steading. Subversions, Reversions, and Diversions of the Moral Right to Space

Session Chair: Janina Gosseye *Delft University of Technology, Netherlands*	**15:20 - 16:00**	Discussion
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panel #4 ***Expanded Meanings***	**16:30 - 18:30**	*Berlagezaal 1*
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Haitam Daoudi *Universidad Politécnica de Madrid, Spain*	**16:50**	A relational approach to performance. Composition of meaning through Price and Ábalos
Grayson Bailey *Leibniz Universität Hannover, Germany* *Association for the Promotion of Cultural Practice in Berlin, Germany*	**17:05**	Architecture / architectural
Zeynep Soysal *Atilim University, Turkey*	**17:20**	Platform: as an Architectural Ecotone Transtemporal
Maria Kouvari and Regine Hess *ETH Zurich, Switzerland*	**17:35**	Unlocking Time in the Architectural Discourse
Session Chair: Alejandro Campos *Delft University of Technology, Netherlands*	**17:50 - 18:30**	Discussion
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(*) presenting remotely

(**) by express desire of the author the full article is not included in these digital minutes

WEDNESDAY 11·10·2023

All schedule indicates local time in Delft, NL (UTC/GMT +2 hours)

panel #5 ***Projective Language***	**09:00 - 11:00**	*Berlagezaal 1*
Cathelijne Nuijsink *Massachusetts Institute of Technology, USA*	**09:05**	Redefining Architecture from an Undecidable ‘Anybody’. The Anybody Conference in Buenos Aires, 1996 (**)
Caterina Padoa Schioppa *Sapienza University of Rome, Italy*	**09:20**	Composting Death. Towards a Body Sublimation
Federico Broggini and Annalisa Metta *University of RomaTre, Italy*	**09:35**	Mundus. Designing landscape as wholeness, thickness, and fertility
Silvia Calderoni *CIRSDe, Interdisciplinary Centre for Research and Studies on Women and Gender, Italy*	**09:50**	Architecture, transfeminism, queerness: reimagining the urban space
Marco Spada (1) and Carla Molinari (2) *(1) University of Suffolk, United Kingdom* *(2) Anglia Ruskin University, United Kingdom*	**10:05**	Industrial Pastoralism. Post-productive arcadias in machine-modified landscapes
Session Chair: Mariana Wilderom *Universidade de São Paulo, Brazil*	**10:20 - 11:00**	Discussion
Coffee Break	**11:00 - 11:30**	*Berlagezaal 2*
Keynote Lecture ***Albena Yaneva***	**11:30 - 12:30**	***Berlagezaal 1*** **Don’t Fly, Don’t Jump:** **Critical Proximity in Architectural Research**
Lunch Break	**12:30 - 13:30**	*Berlagezaal 2*
panel #6 ***Translated Terms***	**13:30 - 15:30**	*Berlagezaal 1*
Xuerui Wang *Tongji University, China*	**13:35**	The Term “Architectural Art” in the 1950s Chinese Architectural Theory. A Semantic Transplantation (*)
Miho Nakagawa *University of East London, United Kingdom*	**13:50**	Analysing English translation of ma interpretations between the 1960s and 80s (**)
Mustapha El Moussaoui *Free University of Bolzano, Italy*	**14:05**	Going Back Home/House. Unravelling Linguistic and Existential Differences
Marcela Aragüez *IE University, Spain*	**14:20**	From Kankyō to Environment to Enbairamento. A Mutating Concept Between Intermedia Art and Architecture in Post-War Japan
Ye Chen *Nagoya Institute of Technology, Japan*	**14:35**	Comparison of Jiàngòu and Kekkō. Differences in Terminology Translations of Tectonic Between China and Japan in *Studies in Tectonic Culture*
Session Chair: Marcos L. Rosa *Universidade de São Paulo, Brazil*	**14:50 - 15:30**	Discussion
Coffee Break	**15:30 - 16:00**	*Berlagezaal 2*
Round Table	**16:00 - 17:15**	*Berlagezaal 1*
Break	**17:15 - 17:45**	
Keynote Lecture ***Adrian Forty***	**17:45 - 18:45**	***Oostserre*** ***Words and Buildings* Revisited**
Closing Ceremony	**18:45 - 19:45**	*Oostserre*

04 Index of selected papers

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05 Papers

Industrial Pastoralism
Post-productive arcadias in machine-modified landscapes

Spada, Marco[1]; Molinari, Carla[2]
1. University of Suffolk, School of EAST – Engineering, Arts, Science and Technology, Ipswich, United Kingdom
2. Anglia Ruskin University, School of Engineering and the Built Environment, Chelmsford, Cambridge, United Kingdom

Abstract
The term “Industrial Pastoralism” concerns the process of industrial civilisation’s acquisition of values previously attributed to the picturesque rural world, destroyed or lost in industrialisation.
In 1964, Leo Marx’s ‘The Machine in the Garden’ describes the upheaval of the pastoral idyll as a result of industrialisation not only to the suburbs but also to the remote and pristine ecologies of the American Midwest and the prairies. Provocatively, we can observe the explosion of 19th-century pastoralism as a critical reaction to the picturesque: pastoralism warns against the dangers of modernity and invites the reader to seek a minimal and personal idyll, separated from the outside world. In the contemporary world, on the other hand, the values of knowledge and competence, of self-preservation, of rejection of the world hyper-technologization are no longer found in lonely experience (which after the pandemic has become dominant), but in the choral wisdom of the industrial world, criticised for its ecological and environmental aspects, but praised for the ethical dimension of working together.
We intend to study the relationship between the representation of the rural and the industrial environment in the processes of recovery and reuse of post-industrial landscapes. The process starts with the study of artistic representations of post-industrial society. Specifically, the study will compare pastoral paintings of XVII and XIX century (William Wyld and Hubert Robert) to contemporary photography (Edward Burtynsky and Lewis Baltz).
Through paintings and photographic representations, we will identify the transition of values and cultures towards the idea of an industrial civilisation, shifting from terms as “ruin porn” and “post-industrial” towards an Industrial Pastoralism.
This process is intended to establish a continuity between worlds hitherto represented as conflicting. Is it finally possible to find Thoreau’s Walden in the Ruhr, or in the coalfields of Wales?

Key words: Pastoralism, Industrial Architecture, Picturesque, Architecture, Sustainability.

1. Introduction – Pastoral, Picturesque, Productive

See there the cottage, labour’s own abode,
The pleasant doorway on the cheerful road,
The airy floor, the roof from storms secure,
The merry fireside and the shelter sure,
And, dearest charm of all, the grateful soil,
That bears its produce for the hands that toil.
Northern Star, 22 August 1846[1].

If the unfortunate reader of the following text is an opera enthusiast, they would easily understand the meaning of this odd introduction. We are about to enter the realm of representation and conflict between images and narratives. And who better than the romantic composers to describe the major historical changes, hiding them behind melodramatic love stories? So, imagine yourself at Covent Garden, at the Opéra Garnier, or at La Scala tonight. The performance is Il Trovatore, composed by Giuseppe Verdi in 1853. Expect great choirs and epic *acuti*. The most exceptional of the choirs is that of the Gypsies (“Chi del Gitano?”), characterized by the frantic rhythm of hammers on anvils, a crescendo of industrial camaraderie[2] in 15th-century Spain. Let’s make a big leap forward, and we are still at the theatre. On stage is Tosca by Giacomo Puccini, which premiered in 1900. At the beginning of the third act, before the tragedy, with the lights dimmed in the theatre, the voice of the *pastorello* (shepherd boy, “Io de’ Sospiri”), an impossible-love aria, that embodies the idea of nature’s indifference to human dramas, eternal in its idyllic detachment[3].
Pastoralism and Industrialization have a complicated relationship that touches on issues of identity, ecology, and culture. We want to introduce here the term “Industrial Pastoralism”, an apparent oxymoron, as the keyword to describe the shift in cultures and values that led to the idea of a romantic post-industrial civilization, as well as how post-industrial societies have redefined values that were once associated with the idyllic rural world.
In Nic Clear’s “The Persistence of Pastoral”[4], the author points out the two fallacies of the Neo Pastoral approach, exemplified in the opening Ceremony of the London Olympic Games in 2012; the first is related to the representation of the landscape, reimagined as a contemporary arcadia wholly detached from the reality of the modern urban landscape, the second is the representation of the “Happy and smiling peasant”, a simplistic portrait of a pre-working class Briton.
This representation of the countryside is impactful because it contrasts with the negative view of the industrial past, often regarded as polluting, unfair, and deprived. However, in the pursuit of identifying an “enemy” condition, the Olympic Ceremony and other new pastoralism approaches fall into two further fallacies. The first is the recognition of industrial civilization as the historical place[5] where collective memory started to acquire political and social dignity. The second is the disappearance of mass industrialization (not only in terms of production but also in terms of politics, philosophy, and ethical values) in favour of a hyper-financialized society where the individual, rather than a group, is the leading actor. This individual can potentially survive and thrive without the emotional and mature links necessary in a complex society.
However, this faux portrayal of a Neo Pastoral idyll reinforces collective solitude rather than critiques it.
In this paper we will look, through the comparison of artwork and photography, at how the representation of rural and industrial areas in creative works has changed over time, from 17th and 19th century pastoral paintings to contemporary photographs of post-industrial landscapes. We will look at how these works represent changing values and cultural norms in post-industrial countries, and how they might help us understand the transition to Industrial Pastoralism. Furthermore, this presentation will look at how Industrial Pastoralism might help with the restoration and reuse of post-industrial landscapes.

2. Industrial Civilization and the search for a Pastoral Idyll
2.1. On the theory of Pastoralism
The pastoral idyll of the nineteenth century is an umbrella term for a movement, style and theoretical approach, grown in the laps of the picturesque[6], warning against the pitfalls of modernity and tempting the viewer to seek a minimum and personal paradise, secluded from the outside world, via the lens of artistic depiction. As industry evolved, the ideals of knowledge and competence, self-preservation, and rejection of hyper-technologization were found in the choral wisdom of the industrial world rather than in isolated experience. This has given rise to this new idea known as Industrial Pastoralism, which strives to blend rather than oppose the natural and industrial worlds, defined both as an artistic movement[7] but also as political regime characteristics[8].
The concept of pastoral tradition has long been used to illustrate the tension between the opposing forces of nature and culture in contemporary society. These two elements are inherently antithetical, and humanity has been attempting to find a synthesis between them for centuries. The quest to

reconcile the chaos of a universe where culture and imagination seem irrelevant with the Faustian urge to categorize and taxonomize reality has been a constant theme throughout human history.
The presence of the ‘pastoral’ as a stylistic manifestation emerges in conjunction with moments of political, economic, and social upheaval, signifying its association with times of crisis. This trend, or ideology, has its roots in the classic tradition, and is discernible in various historical instances, such as the Virgilian pastoral depicted in the Bucolics, the French Romantic pastoral that emerged towards the latter part of the 18th century, right before the Revolution, or the Victorian pastoral which emerged during a pivotal period of profound social and productive system disarray within the Empire. Furthermore, in the contemporary era, the pastoral theme continues to resurface amidst the ongoing transition from an economy primarily centred on the production of goods and services to one largely characterized by the predominance of self-sufficient and semi-sentient machines.
In modern times, starting with Alexander Pope, the first to create an architectural representation of the semi-idyllic hermitage in his own “grotto” in Twickenham[9], romantic painters and court architects sought to create an “Emotional Arcadia” that eliminated the temporal dimension[10], emphasizing the contrast between this idealized realm and the industrialized landscape that existed in its absence. The ideal Arcadia, masterfully represented by the mock village of ‘Hameau de la Reine’ designed for Marie Antoinette by Richard Mique in 1775-84[11] is a place where innocence, eroticism, and nature coexist, and where individuals, depicted as the ideal shepherds, live in a state of dreamy happiness while ignoring the existence of injustice, coal and steam. However, the traditional misplay of pastoralism lies in the fact that although the subject of the pastoral is ignorant of morality, culture, and tradition, it is the observer who acts as the active agent of classic pastoral realm. The observer, being aware of the moral limits of society, looks benevolently and enviously at a world where these rules are subverted, where nakedness is the natural state, and where social conventions or classes are meaningless.
Repton’s Red Books provide an example of how attempts to harmonize nature and culture in a direct or pedantic manner can be awkward. As Stephen Daniel notes in his work, “Landscaping for a Manufacturer: Humphry Repton’s Commission for Benjamin Gott at Armley in 1809-10,” when Repton found himself working with factories on an unexpected scale and dimension, he lost contact with the multisensory reality of space[12]. In his watercolours, he “washed” the critical or conflicting aspects of architectural space, creating a sanitized image that ignored the industrial reality of the landscape.
The picturesque landscape, as defined by William Gilpin, has a divine quality that speaks directly to the observer. However, the pastoral landscape, a sub-category of the picturesque, adds a unique element. In the pastoral landscape, the human element of the shepherd mediates between the divine and human dimensions, expressing the human ambition towards a lost innocence in naïve terms. This polysemanticity adds complex narratives to the picturesque representation, activating a continuous mechanism of repulsion and interest.
The pastoral landscape was born at a time when the industrial dimension was not yet fully mature, and the factory as a building dedicated entirely to production was still a rare object. Instead, the more common system was that of the cottage-factories, where working conditions and child exploitation were more severe than factory life. The scale of the cottage/mill did not yet have the impact of the factory, but already presented the social demands of French and English social utopians. The contrast defined by the picturesque was, therefore, not between factory and nature but between industrialized society and nature, at a time when the violence of early capitalism, precisely through the cottage mills, was directed at agricultural nature and its naive and exploited inhabitants.
This idyllic – and for this reason unreal – landscape, with its emphasis on the human element, expresses a desire for a lost innocence that is threatened by the violence of early capitalism. The shepherd, representing innocent humanity, becomes a mediator between the divine and human dimensions of the observer. The pastoral landscape presents a complex interplay between the observer’s aspirations towards Arcadian peace and the chaotic society of the Industrial Revolution. This interplay creates a mechanism of repulsion and interest that adds depth to the picturesque representation. Gilpin’s emphasis on the divine message[13] in the picturesque landscape and the human element in the pastoral landscape presents a tension between the natural and human worlds. The pastoral landscape’s prominence on the human element represents a desire for a lost innocence that is threatened by the violence of early capitalism. The pastoral landscape thus becomes a commentary on the Industrial Revolution, where the violence of early capitalism directed towards agricultural nature and its naive inhabitants threatened to destroy the innocence of humanity.
The pastoral landscape’s unique polysemanticity creates a complex narrative that adds depth to the picturesque representation. The observer’s aspirations towards Arcadian peace, the shepherd’s representation of innocent humanity, and the violence of early capitalism create a continuous mechanism of repulsion and interest. The pastoral landscape presents a nuanced commentary on the Industrial Revolution, where the violence of early capitalism threatened to destroy the innocence of humanity.
Within pastoral painting and representation, the architectonic object assumes a fundamental role, imbued with nuanced significance. While preserving the metaphysical essence of Giorgione’s

Tempest, it is the ruin itself that epitomizes the synchronicity of the pastoral message. It signifies not an idealized utopia or an idyllic existence detached from historical context, but rather the manifestation of a ‘state’ juxtaposed against a preceding nature.

2.2. Architecture visions of unsung utopias

In the realm of architecture, the ruin, which gained prominence with the Frontispiece to the “Essai Sur L’Architecture” by the Abbot Laugier[14] and attained popular recognition through the Neapolitan ‘presepi’ that ingeniously staged the Nativity of Christ amidst the remnants of Pagan Rome, assumes a dual role within the pastoral domain. On one hand, it serves as an explicit warning, cautioning against the perils of avarice and the accompanying consequences of progress. On the other hand, it possesses an esoteric nature, representing the encroachment of urbanity upon the rural idyll, serving as a lived and experiential alternative.
As noted by John Ruskin, the ruin holds significance beyond its function as a mere memento of past glory. It establishes a dynamic and active relationship, engaging in a dialogue with history and inviting the innocent community to spatially appropriate the vestiges of the past. This is particularly evident in cases such as the Tower of Calais, as highlighted by Ruskin in “Modern Painters”[15], where the civilization that constructed the now-ruined structure has dissipated, and the edifice has relinquished its original purposes of defence or representation.
In the 18th century, Hubert Robert’s ruins (Fig. 1) adhered to this very logic, as elucidated by Jones and Ryu[16]. The ruin was employed with a dual purpose, portraying both its fragmented state and its inherent unity. It stands fragmented in relation to its former complete structure, while simultaneously embodying unity within the new landscape. In this context, the ruin’s role amplifies and imparts significance to the notions of temporal detachment and the anthropic geography of the past, with the same action of the Neapolitan ‘presepi’ staged asynchronously among the Romans ruins.
Robert’s portrayal of the pastoral landscape, therefore, assumes the nature of an imaginative fabrication, adhering to the conventions of classical pastoral traditions. It situates the viewer betwixt the city, which the observer deliberately averts their gaze from, and the remnants of previous civilizations, now assimilated into the rural expanse. Robert’s Agricultural Ruin encounters a stylistic reversal through the brushwork of William Wyld in his work “Manchester from Kersal Moor, with rustic figures and goats” (Fig.2) currently held by the Royal Collection Trust. Executed following Queen Victoria’s 1851 visit to Manchester, a visit historically associated with her reputed remark, “in the midst of so much wealth, there seems to be nothing but chimneys, flaming furnaces... with wretched cottages around them.”[17], Wyld undertakes a departure from the moralizing tendencies of the preceding era, crafting a masterpiece that embodies Victorian ethics. In this rendition, the observer no longer represents an intellectual seeking refuge from the corrupt city in the solace of the countryside—a symbolically apparent presence of God. Instead, the observer materializes as a traveller arriving in the city from the rural realms, yet to encounter the plight of working-class neighbourhoods, suffering, and injustice. Positioned atop the privileged vantage point of Kersal Moor in Salford, the observer beholds the foregrounded scene of a ‘romantically Arcadian’ nature, thus displacing the sublime spectacle of the industrial city to the background.


Fig.1


Fig. 2

In “Victorian Visions of Suburban Utopia”, the author posits that the selection of Kersal Moor carries not only stylistic implications but also political connotations. The site had been witness to significant workers’ mass demonstrations, including the Chartist Rally of 1838, and as such, it might have assumed a critical undertone towards the exploitative politics of the time. The unresolved tension between the idyllic countryside, home to contented English commoners who were forcefully uprooted from their lands, and the rapacious city driven by capitalistic consumption finds expression in this artwork, in the author’s words: “… there was unresolved business between the Edenic countryside and the Satanic Mills – between the common, happy Englishman who were being ripped from the land and the capitalistic city that voraciously consumed them.”
With this painting, the pastoral sensibility definitively sheds its paternalistic, puritanical, and moralizing traits, culminating in its metamorphosis into a mature socio-political manifesto. God is finally excluded from the equation, and the shepherd has irrevocably left Pope’s Grotto to join the rally.

3. Landscapes of Decay and Dereliction

3.1. Between Arcadia and Stahlstadt – the Ideal Industrial Landscape

The previous analysis, though, reveals that beyond the immediate aesthetic and stylistic considerations of the pastoral approach, exists a series of nuanced aspects that are less obvious compared to the classical message of pastoral representation. This is particularly evident in English, Italian, and French pastoral traditions, as defined by Alexander Pope in the 17th century. Two key points emerge upon closer examination. Firstly, the notion of a golden age characterized by a bountiful earth that provides the necessities for a happy existence. Secondly, the constant dialogue between an innocent (yet not naive) participant and the boundless dimensions of the Universe. Giacomo Leopardi vividly portrays this dialogue in his *Canto notturno di un pastore errante dell’Asia* (the least pastoral of Leopardi’s pastoral poems)[18], where the exchange is unidirectional, and the shepherd is acutely aware of his mortal, finite, and inherently unhappy nature.
Even working in harmony with nature, which should ideally bring joy and satisfaction in a life aligned with the divine plan, devolves into monotonous servitude, a state of dependency on the whims of a harsh environment, resembling a confining prison that one yearns to escape. It is within this context that we can reinterpret the lament of the Bukhara shepherd. While rural seclusion does allow for meditation and contemplation of the divine plan, it also condemns individuals to solitude, tradition, and the stifling of ambition and intellectual pursuits.
Herein lies the pastoral trap, a construct that emerged during the Industrial Revolution to caution against the perils of modernity. However, it fails to acknowledge the changing ethical landscape. As François Roche[19] astutely observes, it simultaneously promotes a “post-puritanical capitalism” by commodifying both local and global aspects while denying or feigning ignorance towards the emergence of new communitarian values associated with the industrial experience. These values include the interdependence of workers, which emphasizes collaboration, solidarity, and respect for individuals involved in production, recognizing the fundamental role each person plays in the assembly line. Additionally, these values emphasize the worth of an individual irrespective of their initial social condition or status.
Released from moralistic or formal constraints, pastoral aesthetics are deeply intertwined with the ethics of work, albeit with constructs and dichotomies that are not always explicitly articulated. While the solitude/mutual support relationship readily constructs a narrative illustrating the connection

between pastoral vision and labour, other, less immediate considerations contribute to framing the concept of Post- Industrial Pastoralism within a philosophical perspective.
Within the medieval theological perspective, the concept of a philosophy of work is determined by the relationship between nature intrinsically linked to divine creation. This links the shepherd (symbolizing the generic labourer in the fields, as opposed to the aristocratic warrior) to the whims of the seasons, fluctuations in temperature, and the consistent forces of climate. However, when the perspective shifts and God is replaced by production, which remains constant over time regardless of rain, snow, or sunshine, the philosophical perspective shifts to the individual. In this context, we can discern the difference between the exclusionist views of Locke and the Catholic perspective of Pope. Both acknowledge the dehumanizing and alienating trajectory of modernity, yet whereas Locke views it as a necessary consequence of a society in the process of settling, Pope sees it as a symptom of humanity’s betrayal of God[20].
An aporia emerges when contemplating the contrasting concepts of the pastoral past and the industrial present. On one hand, the pastoral past is idealized as a beautiful and harmonious existence, also if it reveals an intrinsic unfairness, as it suppresses human agency and subjugates individual will to the predetermined structures and norms of a theocentric society. On the other hand, the industrial present is viewed positively for its capacity to bring people together, foster interconnectedness, and advance human progress, but it is not without its shortcomings; generates class conflicts, social inequalities, and systemic violence, as power dynamics and economic disparities become increasingly pronounced within industrialized societies. In this aporia, the challenge of reconciling the idealized beauty of the pastoral past with its inherent limitations on individual freedom, while also grappling with the recognition of the positive aspects of the industrial present alongside its associated social conflicts and violence raises profound questions about the trade-offs between societal progress and human well-being, leaving at the observer the responsibility of an unfair choice.
In this sense, we can delve deeper and establish a more nuanced understanding of the concept of Industrial Pastoralism, particularly in relation to the values embedded within industrial civilization. These values encompass notions of solidarity and collective endeavour towards progress, which are often portrayed as inevitable, positive, and laden with promises of a better future. However, it is important to acknowledge a notable exception to this prevailing narrative, exemplified by Jules Verne’s Stahlstadt, where the ‘city of steel’ becomes entangled with overt racism and Prussian militarism[21].
The conventional representation of this progress finds expression in postcard imagery, characterized by picturesque watercolour illustrations showcasing factories from a bird’s-eye perspective, accentuating a sense of optimism and upliftment. Yet, within this context, certain artists sought to challenge the axonometric aesthetics of industrialization, with notable examples including Mario Sironi in Italy and L. S. Lowry in the United Kingdom.

3.2. Images of Dereliction, Post-Industrialism and Critical Picturesque

It was not until after the Second World War that the portrayal of factories shifted from merely alienating spaces to distinctly unsettling and hazardous. This transformation can be witnessed in Michelangelo Antonioni’s 1964 film ‘Il Deserto Rosso’ (The Red Desert), wherein the factory assumes a prominent role as a silent perpetrator of the erosion of personal narratives and a contaminating force upon individual consciousness. However, a pivotal moment in the re-evaluation of the industrial landscape came in 1975 with the seminal photographic exhibition titled ‘New Topographics: Photographs of a Man-Altered Landscape,’ curated by William Jenkins at the George Eastman House in Rochester, New York. This exhibition showcased works by photographers such as Lewis Baltz, Robert Adams, Bernd and Hilla Becher, Joe Deal, Frank Gohlke, Nicholas Nixon, John Schott, Stephen Shore, and Henry Wessel. These photographers captured images that documented the profound transformations brought about by human intervention in the landscape, reflecting a shift towards a critical examination of the industrialized world and its impact on both the physical environment and human experience[22].
The exhibition confronted the then-romanticized notion of the American Landscape, by capturing the impact of human intervention on the land. The photographs featured in the exhibition depict scenes of suburban development, industrial sites, and mundane urban structures, highlighting the profound alterations humans have made to the landscape. This subversion of the pastoral ideal disrupts the notion of a harmonious coexistence between humans and nature, revealing the complex and often dissonant relationship between them, but also the fascinating beauty of a banal domesticity of consumption and land-exploitation.
In “Park City,” Baltz documents the rapid development and transformation of a once-pristine natural setting into a sprawling suburban community. The series portrays the relentless expansion of housing developments, revealing the impact of human intervention on the landscape. Baltz’s photographs depict a flat land, defined by man-made mountains of debris and construction materials, a landscape of temporary promises, between a natural state and a profit-oriented real estate development. In this suspended time a sense of order contradicts the inorganic spirit of the easy-criticisable hyper-building of the suburbs.

Baltz's artistic representation of the residential and industrial landscape (Fig.3) subverts the traditional pastoral order, where the ruin is no longer an abandoned human element embraced by nature's triumph. Instead, the landscape is dominated by walls, parking lots, and infrastructures. The natural ruin, whether a tree or a bush, simultaneously proclaims its fragmentary existence within a human-altered landscape while celebrating its integrity as a vital component for the reestablishment of the disrupted relationship between humanity and nature, a connection ruptured by the violence of architecture[23].

On the opposite end of the spectrum, but still aligned with the critique of the reckless exploitation of the environment, we find Edward Burtynsky's 'Shipbreaking' series. Through this collection of large-format photographs, the Canadian photographer examines the impact on the landscape resulting from the policy of dismantling large single-hulled ships following the Exxon Valdez disaster in 1984. These old and unusable ships, decommissioned in Bangladesh, give rise to anthropic monuments that, similar to Baltz's mountains of debris, redefine the landscape. They form a tragic, tangible, immense, temporary, and thus mutable representation of the post-industrial landscape[24]. As always, these interpretations do not offer a singular perspective on the phenomena at hand. On one hand, the rust, oil, and decaying steel of the ships define a landscape of decadence and neglect. On the other hand, the presence of these post-industrial corpses implies (as previously mentioned through their absence) the existence of other, safer, more technologically advanced, and ostensibly environmentally friendly giants of the sea.

Fig. 3

Fig. 4

Similar to the picturesque landscape, Burtynsky's portrayal can be described as a 'residual' landscape, distinct from the 'primary' landscape. However, this residual landscape metonymically encapsulates all the contradictions of post-industrialization, ranging from the juxtaposition of cottages and factories in Georgian Yorkshire to the sprawling micro-component gigafactories in Shenzhen. Burtynsky has perhaps captured not only the global scale of industrialization, particularly in China, but has also managed to cultivate a neo-pastoral dimension in which the message deliberately remains ambiguous. This deliberate ambiguity allows the narrative to simultaneously evoke admiration for the captivating power of the landscape's colours and shapes, shaped by the capricious and monumental human divinity, while also conveying the imminent risk of systematic violence against nature. Burtynsky's pastoral thus serves as a twofold provocation: firstly, to apprehend the sublime wonder of human-altered space, and secondly (although the second level is increasingly implicit), to serve as a stern admonition against indulging in hypocritical ecological sub utopias or moralistic greenwashing[25].

4. Conclusions – Ethic and Aesthetic of the Post-Industrial Pastoralism

The internal ambiguity inherent in pastoralism has now reached a dimension, within contemporary post-humanist contexts, that extends beyond mere stylistic considerations and delves into the crisis of contemporary ethics regarding space, community, and the broader notion of coexistence. Post-Industrial Pastoralism, similar to classical pastoralism and Industrial Pastoralism as previously defined, can be interpreted in two contrasting ways. The first interpretation leans towards moralization, aesthetics, or style, while the second interpretation serves as an urgent call to reimagine a different relationship with a nature inherently intertwined with all living beings, not necessarily limited to the human realm. This perspective, as described by Nic Clear in the cited article, encompasses the acknowledgment of a world continually shaped by intra-actions that demand an expansion of our understanding of social relationships.

Within the realm of this productive landscape, where the God of seasons and the wandering shepherd, as well as the figures of factory owners or workers, have been lost, what remains is a space devoid of individuals. Here, machines operate in self-sufficiency, and vast logistic centres exist as spaces of human exclusion, fully automated and autonomous. In these spaces where humans are merely "guests," the perilous beauty of the Anthropocene has given rise to a new aesthetic of the pastoral landscape. Instead of Claude's mirror reflecting the shepherd's flute, the contemporary mirror is represented by the screen of a mobile phone, the window of a high-speed train connecting Rome to Paris in nine hours, or the rear-view mirror of an Amazon delivery van—objects in constant motion. The fixed focus of pastoral representation has shifted from the shepherd's flute to a landscape distorted by speed, where the remnants of modernity's factories serve as memorials to a civilization that, although surpassed, managed to create fairer and more equitable working conditions at the expense of pollution, climate change, and the dehumanization of production and the surrounding environment, as for instance in the contemporary visions by Jenny Odell (Fig.5) in Satellite Landscapes (2014).

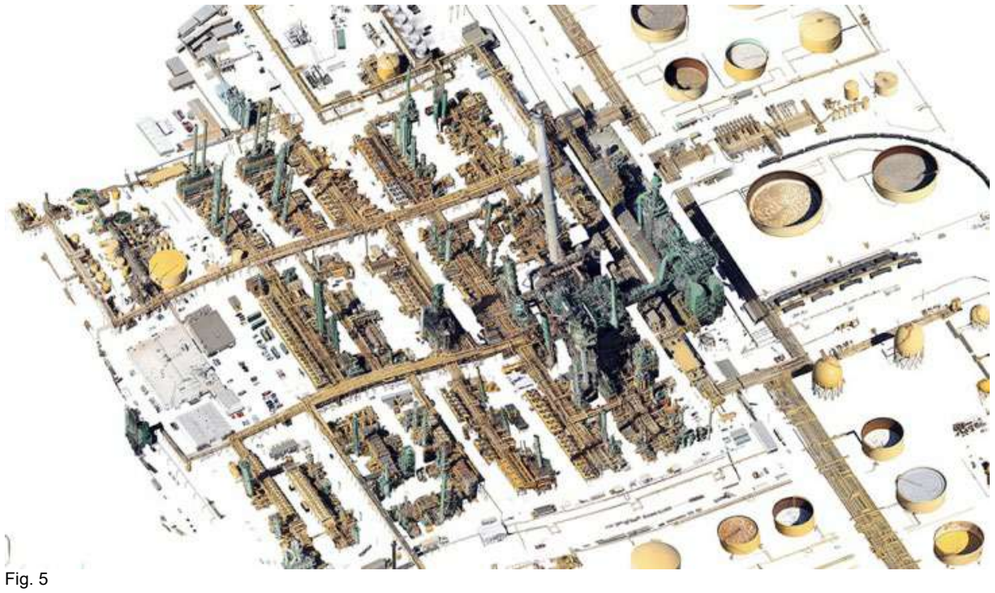

Fig. 5

In the condition of Industrial Pastoralism, aesthetics adapt to the posthuman world, not in the traditional sense of a space where humans coexist with unexpected forms of life, but rather a space that remains indifferent to the human condition—a landscape engaged in dialogue no longer with the melancholic observer of industrialization, but with a polysemantic philosophy where production and consumption become intertwined actions.

The intricate nature of the term under examination presents a complex realm for exploration within the scope of this conference. This term exists in a state of suspension, entangled within various strands including tradition, political power, style, and deliberate ambiguity. The inclusion of the prefix “industrial” further complicates the task of elucidating the precise extent and limitations of the subject matter. Instead, it introduces an additional dimension encompassing the domains of production, communities, and the potentially perilous realm of sublime experiences. As previously discussed, during this period of value crisis and institutional upheaval, pastoralism serves a dual purpose of both caution and prediction. Post-industrial civilization finds itself in the throes of late-imperial decline, amidst emerging philosophies such as post-humanism, ecocentrism, and cosmocentrism, swirling amidst the ruins of LEED Platinum-certified buildings and vertical forests exportable from Milan to China, allowing the affluent to possess a slice of landscape on their balconies for a domestic micro-pastoral experience. Meanwhile, gigafactories have become completely dehumanized, acting as creators of algorithms that are then utilized by other machines.

Just as the New Zealander in Gustave Doré’s “London: A Pilgrimage,” arriving from a distant corner of the world, or the sleeper in H.G. Wells’ “When the Sleeper Wakes,” arriving from a different time, observed the ruins of London symbolizing industrial civilization collapsing at its peak, we can easily envision our own ambitious and complacent architectural civilization lying in ruins.

Perhaps, as the wandering shepherd from Asia continues his eternal journey in dialogue with the moon, he will find himself standing before the ruins of NEOM The Line — a desert enclave for influencers and crypto-bankers — and wonder how on earth to get across.

Notes

1. Ernest Charles Jones, poet and social innovator, wrote this poem on *Northern Star*, a Chartist newspaper, to celebrate the creation of O’Connorsville, an utopia based on chartist ideals advocated by the Irish movement leader Feargus O’Connor.
2. In his review to Jona et al., Gavin Williams, “Emilio Jona, Sergio Liberovici, Franco Castelli, and Alberto Lovatto: Le Ciminiere Non Fanno Piu Fumo: Canti E Memorie Degli Operai Torinesi,” *The Opera Quarterly* 29, no. 1 (Mar 01, 2013): 80-85., notes a long tradition of chants and arias in Trovatore related to the productive industrial realm. Not only Chi del Gitano?, though, but also, Se mi si strappa il filo can be considered part of a cottage-industry society, criticized by the Italian composer.
3. The topic of pastoralism as metaphor of the imminent death of Tosca, Scarpia and Cavaradossi, is explored in Theodore Gentry, “Musical Symbols of Death in Tosca,” *The Opera Quarterly* 14, no. 4 (1998): 59. For a more comprehensive study on pastoralism in music, see Huang Lei, “Pastoral in Music: Ontogenesis and Semantics of the Genre - Key Performance,” ." European Journal of Arts no. 3 (2021): 79-85.
4. The essay by Nic Clear, “The Persistence of the Pastoral,” *Architectural Design* 83, no. 3 (2013): 86-93 covers different aspects of the Pastoralism, and it’s part of a broader publication in a special edition of AD titled “*The New Pastoralism: Landscape Into Architecture*”.
5. We refer here to the definition of *Places of Memory* given by Pierre Nora, “Between Memory and History: Les Lieux De Mémoire,” *Representations* 26, (1989): 7-24
6. The reference to the picturesque is still debated, especially if we consider the Pastoral a style, or approach, and the Picturesque a compositive method. In John Lark Bryant, “A Usuable Pastoralism: Leo Marx's Method in the Machine in the Garden,*” Mid-America American Studies Association* 16, no. 1 (1975): 63-72., appears clear the relation between Leo Marx’s idea of a critique American Pastoralism, in which the methodology of investigation is not only a generic study on literature, but – using Henry Nash Smith’s words – “an interplay between social facts and aesthetic values.”
7. See: Leo Marx, *The Machine in the Garden: Technology and the Pastoral Ideal in America* (Oxford: Oxford University Press, 1967), Mark Frost, "Journeys through Nature: Dickens, Anti-Pastoralism and the Country." In *Dickensian Landscapes*, ed. Marie-Amélie Coste, Christine Huguet, Nathalie Vanfasse, *Dickensian Landscapes*, (Grenoble: Centre d’Etudes sur les Modes de la Représentation Anglophone, 2016), 53-71, and John Ruskin, *Art and Life* (JB Alden, 1900).
8. Foucault’s case is quite interesting, because links the term “Pastoral” in the sense of responsibility for the growth and wellbeing of a subject by an upper authority, and the “Pastoral” in the sense of the recognition of such authority as defined by the skills and knowledge of a rural tradition, packed with heired wisdom. See: Michel Foucault,. "The Subject and Power." *Critical Inquiry* 8, no. 4 (1982): 777-795.
9. See: Anthony Beckles Willson, "Alexander Pope's Grotto in Twickenham." *Garden History* 26, no. 1 (1998): 31-59.
10. This Emotional Arcadia is often delusional, and should not be simplistically intended as a rapture in a idyllic world. As stated in Tonette L. Bond, "Pastoral Transformations in" Barren Ground"." *The Mississippi Quarterly* 32, no. 4 (1979): 565-576, the Emotional Arcadia of Southern United States is a false idyl destined to shatter.
11. An extraordinary book on this topic is the one by Martin, Meredith. *Dairy Queens: The Politics of Pastoral Architecture from Catherine De'Medici to Marie-Antoinette*. (Harvard: Harvard University Press, 2011), in which the architectural, urban and metaphorical features of the faux villages is rigorously explored.
12. A part from the cited article in Stephen Daniels, "Landscaping for a Manufacturer: Humphry Repton's Commission for Benjamin Gott at Armley in 1809-10." *Journal of Historical Geography* 7, no. 4 (1981): 379-396. Is it worth to be noted, by the same author the comprehensive biography of Repton, Stephe Daniels, *Humphry Repton: Landscape Gardening and the Geography of Georgian England* (New Haven: Yale University Press, 1999).
13. A comprehensive study on William Gilpin, *Three Essays: On Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape: To which is Added a Poem, on Landscape Painting* (London: R. Blamire, 1794) can be found in Robert Mayhew, "William Gilpin and the Latitudinarian Picturesque." *Eighteenth-Century Studies* 33, no. 3 (2000): 349-366.
14. The extraordinary engraving of the frontispiece to Marc Antoine Laugier, *Essai Sur L'Architecture*. Paris: Jombert, 1755 by Charles-Dominique-Joseph Eisen has been widely analysed, most recently in Rebecca Williamson, "Other Lives: Charles Eisen and Laugier’s Essai Sur L’architecture." *Drawing Matter*, December 26, 2019, https://drawingmatter.org/other-lives-charles-eisen-and-laugiers-essai-sur-larchitecture/.
15. See John Ruskin, *Modern Painters. Vol. 4* (G. Allen, 1856).
16. See Nathaniel B. Jones and Sara Ryu, "Distance and Proximity in Hubert Robert." *Classical Receptions Journal* 11, no. 4 (2019): 476-507.
17. The quote is taken from Nathaniel Robert Walker. *Victorian Visions of Suburban Utopia: Abandoning Babylon* (Oxford: Oxford University Press, 2020).
18. One of the strangest poems by Leopardi, edited in a critical edition as Giacom Leopardi and Alessandro Coletti. *Canto Notturno Di Un Pastore Errante Dell'Asia* (Ed. AC, 1983), does not follow the classical schemes adopted by the author for the other pastoral poems, but instead focus the attention on the desperate condition of the natural state of mankind, and its frustrated ambitions. For further details see Zane Mackin, "Rewilding Arcadia: Pastoral and Leopardi’s Search for the Natural." *Quadrante* no. 21 (2019): 231-247.
19. See François Roche, "Next - Door Instructions." *Architectural Design* 83, no. 3 (2013): 126-133.
20. This topic has been explored in Courtney Weiss Smith, "Political Individuals and Providential Nature in Locke and Pope." *Studies in English Literature, 1500-1900* (2012): 609-629.
21. A thorough analysis on Verne’s viewpoint on ecocriticism and militarism can be found in Heather I. Sullivan, "Dirty Nature: Ecocriticism and Tales of Extraction-Mining and Solar Power-in Goethe, Hoffmann, Verne, and Eschbach." *Colloquia Germanica* 44, no. 2 (2011):111-131.
22. A contemporary criticism to the 1975 Exhibition is present in Greg Foster-Rice and John Rohrbach. *Reframing the New Topographics*. Chicago: University of Chicago Press, 2010.
23. This part on Lewis Baltz’s work is based on two pivotal works: Louis Baltz and Lewis Baltz, "The Raft of the Medusa: American Photography in the 1980'S." *Revue Française D'Études Américaines*, no. 39 (1989): 71-83, and Susan H. West, "Lewis Baltz: Discovering Park City." (Master diss., The City University of New York, New York 2016), https://academicworks.cuny.edu/..
24. See Andriko Lozowy, "Picturing Industrial Landscapes." *Space and Culture* 17, no. 4 (2014): 388-397.
25. The three main sources for this paragraph are: Craig Campbell, "Residual Landscapes and the Everyday: An Interview with Edward Burtynsky." *Space and Culture* 11, no. 1 (2008): 39-50, Joshua Schuster, "Between Manufacturing and Landscapes: Edward Burtynsky and the Photography of Ecology." *Photography and Culture* 6, no. 2 (2013): 193-212, and Pritchard, Sara B. "Dangerous Beauty: Aesthetics, Politics, and Power in Anthropocene: The Human Epoch." Environmental History 25, no. 2 (2020): 377-382.

Image Captions

Fig. 1. Hubert Robert (c.1770). *Stair and Fountain in the Park of a Roman Villa*. Los Angeles County Museum of Art, Gift of the Ahmanson Foundation.

Fig. 2. William Wyld (1852). *Manchester from Kersal Moor*. Royal Collection Trust / (c) HM Queen Elizabeth II 2012.
Fig. 3. Lewis Baltz (1977). South Wall, Semicoa, 333 McCormick, Costa Mesa, from *The New Industrial Parks near Irvine, California*.
Fig. 4. Edward Burtynsky (2000), *Shipbreaking No. 8, Chittagong, Bangladesh*. Artist's online website.
Fig. 5. Jenny Odell (2013-2014). *Satellite Landscape*. Artist's online website.

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Biography

Marco Spada is an Architect (PhD, ARB, SFHEA) and Senior Lecturer in Architecture at the University of Suffolk. He earned his PhD in 2016 from Sapienza University of Rome with a thesis on the relationship between memory and design in the rehabilitation of industrial plants. Marco specializes in urban narrative and complex sustainability, having studied at Roma Tre University, the University of Liverpool, and the Gdańsk University of Technology. He carried out research activities in Rome, Tuscany, Poland, Kenya and the UK. Specialized in urban narrativity, sustainability and circular economy, he worked in Milan as Project Manager and Design Consultant. Last year, Marco has also obtained an EU Horizon Grant to study the impact of steel mills on local communities. Thanks to this funding, he was able to conduct field research, exploring how the steel industry has influenced the urban development of some cities in the UK and analysing the relationship between industrial plants and the local communities.

Carla Molinari is Senior Lecturer in Architecture and BA Course Leader at the Anglia Ruskin University. She teaches architectural history and theory, and Design Studio. Carla has a PhD in Theory and Criticism of Architecture, and has published on cinema and architecture, on the conception of architectural space, and on cultural regeneration. Before joining ARU in 2022, she taught at Leeds Beckett University, University of Gloucestershire, University of Liverpool, and University Sapienza of Rome. In 2020 she has been awarded a Paul Mellon Research Grant for her archival research on Gordon Cullen and in 2016, she was awarded a British Academy Fellowship by the Accademia Nazionale dei Lincei for her research on Peter Greenaway and Sergei Eisenstein. Carla's research engages with architecture and media, innovative interpretations of montage and cinematic design methods, theory and history of space, and urban narrative strategies.

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