

# POST MORTEM DYSTOPIAS

RESEARCH REPORT

KONSTANTINOS E. PAPASIMAKIS  
CHAIR OF ARCHITECTURE AND PUBLIC BUILDING  
BORDER CONDITIONS GRADUATION STUDIO MENTORS:  
DR.IR. MARC SCHOONDERBEEK, IR. PIERRE JENNEN  
TECHNISCHE UNIVERSITEIT DELFT



## Critical Literary Dystopia a camouflaged agent

### Defining a genre

Sargent's taxonomy presents three distinct attributes that define critical dystopias.<sup>1</sup> Firstly, the presented society is explained in detail. Secondly, the author's intention is that the reader perceives it as more decadent than the real one. Last, there is always an enclave of utopia or of hope for change contained in a dystopia.

The most elementary characteristic of a literary dystopia (and utopia) is that it intends to provide a concrete imagery of one or more ideals. This is an important attribute because, it has the capacity to render these ideals more concrete and less abstract even from utopias found in political and social philosophy, where the ideals are presented as a set of principles or as an optimal tuning of various parameters.

In his categorization of utopias, Krishan Kumar distinguishes the "utopian social theory" category where Fourier, Marx and Rousseau find their place.<sup>2</sup> He argued in favor of the superior character of the literary utopia, since it promoted a better society: The superiority of a concrete (and attractive) story over a nebulous analysis. Additionally, utopian social theory was judged to be deprived of an emotive and experiential lecture of a proposed new order -or disorder-

-, an element that would allow a subject to identify itself in an alternate reality and eventually test it. This is where the model of the literary utopia appears to provide a solution. However, while the literary utopia draws legitimacy by what was mentioned above, it is true that it tends to lack proper scientific justification, as there is no hard evidence to back up the feasibility of a "proposed" alternate reality and the plausibility of the proposed reality remains subject to presentational means and purposes. This capacity of creating images will enhance the genre's development. Thanks to the imagery provided, dystopia takes a more rational and restrained form as it becomes more unambiguous and limited from its very own depictions. As a consequence, this also allows the literary utopia to develop stronger ties with the realm of the possible. For to mediate any kind of depiction of alternate or even impossible reality, there is always the need of a frame of reference (logical or not) to which societies can relate. Therefore, most of the time it accepts the psychological, sociological or physiological realities of human society, that will eventually allow us to consume it.

There seems to be a consistency in terms of dystopian urban settings. The congested city where chaos prevails, the deserted urban periphery environmentally degraded and the

controlled sterile city beyond human scale.

A specific set of ideals are being employed hereby to lead to a unified whole and/or to a high degree of fragmentation. This polarisation between order and chaos is being used in many cases.

Urban-wise a hyper-ordered environment constitutes a spatial imprint of implied totalitarian views of control and isolation. For example in *Brazil* (1985), normative, well-defined spaces are expressed in urban terms by extremely large avenues that bring to mind today's new capital of Myanmar and other over-scaled monumental public buildings that reduce the individual to an atom. While in the more recent *Gattaca* (1997) the individual is condemned in eternal monotony as the clean and sterile large spaces lack any possible trace of appropriation.

On the other side of this spectrum cities are being depicted highly fragmented and composed by numerous elements that are overall deprived of any proportional reference, as juxtaposition gives room to uncertainty regarding their nature. In some ways we can even draw parallels between these fragmented spaces and several traits of the terrain vague. The post-apocalyptic sceneries in *Do androids dream of electric sheep* (1968) by Philip K. Dick or even in *Blade Runner* (1982), its adaptation into film by Ridley Scott evoke this difficult to define congested urban reality.

### **Origins of a Reflected Image**

Utopias and dystopias are highly relative terms that re-emerge regularly in the architectural discourse. While there has been an extensive exploration of the nature of the relationship between architecture and "utopian" social theories such as constructivism

and Marxism, architectural discourse has overlooked literary utopias and dystopias. The latter category is being perceived as an alternate condition of reality and it may be restricted or not by time and place.

Dystopias are related to their past and future. Writers were always aware of literary utopic and dystopic tradition and were deliberately placing themselves in it.<sup>3</sup> This tradition, which fused with the necessity for an association with the perceived reality, would be shaped by the spectrum of possibilities in terms of moral values, technology and society. Thus, while all dystopias are fictional by definition, they also deal with what is possible and counterfactual version of reality.

During the 1980s many literary dystopias, traversing media that range from books and comics to films, produced an abundance of material regarding the imagery of the dystopian city. This decade witnessed a crucial revival of the dystopian genre took place following two decades of a utopian literary comeback. This was highly related to the economical and political conditions which, in a post war era, provided a long period of stability for the west. The dramatic change of economical dogma in the western world though was accompanied by the re-emergence of literary dystopia. The latter not only offered a strong prophetic imagery in terms of future urban conditions, but also offered a large variety of dystopian societal models with regard to political, technological, economical, religious and philosophical dysfunctions. As a direct result of the above, this re-emergence of dystopias brought forth the perception of a dehumanised state of being.

The political climate of the 1960s and 1970s gave birth to critical utopias. This new critical aspect was close to the notion of critique (as developed during the Enlightenment) in

a postmodern relativistic frame. A characteristic example of this period was Ursula Le Guin's novel *The dispossessed* where she follows the postmodern turn of anarchism of the early 1970s. In this alternate version of the future, the anarchists left planet earth in order to found their ideal colony Anarres on the surface of the Moon, leaving behind a brutally portrayed capitalistic society to run its course with its barbaric rituals. There, in the lunar colony, Le Guin describes an organised community and its political structure in detail, where everything from architecture to the expression of sexuality has been detached from the older social norms of earth. (Furthermore she introduces a new perception of time, initiating the so called chronospheric anarchy).<sup>4</sup>

In this ideal society though, there are those who do not agree with the state of things, once again retreating to the wilderness in order to follow their own desires. There lies the ingenuity of the novel, as Le Guin manages to create two poles of alternate realities, or future versions of planet earth, she successfully questions the notion of a classical utopia. What was once utopia became something different, without however turning into an anti-utopia. Time here plays an

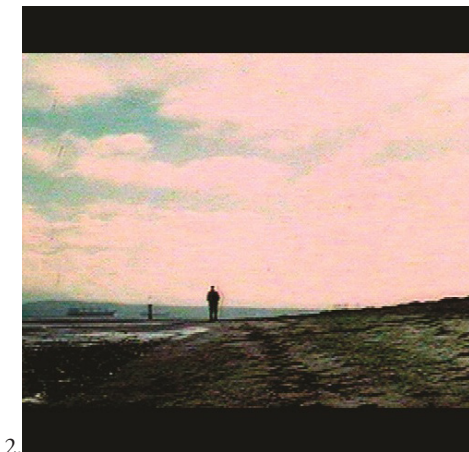
important role, as gradually the ideals of this community will not be sufficient to respond to human nature on both the collective and the individual level.

“A central concern in the critical utopia is the awareness of the limitations of the utopian tradition, so that these texts reject utopia as blueprint while preserving it as dream. Furthermore, the novels dwell on the conflict between the ordinary world and the utopian society opposed to it so that the process of social change is more directly articulated. Finally the novels focus on the continuing presence of difference and imperfection within the utopian society itself and thus render more recognisable and dynamic alternatives”.<sup>5</sup>

Hence, the classical utopian tradition that was more or less developed linearly from the classical utopia of judeo-christian tradition to Thomas More's literary new form to even the more recent modernist utopias was undergoing an unprecedented transformation.<sup>6</sup> (However, his novel was in fact written with the aim to challenge its contemporary and larger social status quo, while presenting new tools for a future reform.<sup>7</sup> No more singular ideals.



1.



2.

## Towards a Critical Dystopia

The 1980s saw a shift in economical politics. In other words the first steps of application of the economical “school” of Chicago in combination with the gradual prevalence of *homo consumericus*, created advantageous conditions for a revival of literary dystopia, this time bringing with it a new knowhow in terms of both form and content that was inherited by the literary tradition of the preceding decades.

The new technological advancements of a period when all eyes were still on Japan as the future superpower, were crucial for the formation of the cyberpunk genre.<sup>8</sup> A limited collection of dystopian works focused on the polar nature of technology and its relation to a (de)humanised alternate society. Most notable, the work of William Gibson (that initiated cyberpunk) gave direct prophecies on a grim and seductive technological future with specific attention between a conflict that at the time did not exist yet, the one between physical and virtual space. Gibson is describing a city of power and corruption covered with neon lights. This intense urban environment alongside the extremely limited space that confines human bodies in boxes leaves people utterly

disoriented and unable to define their identities or grasp their physical desires. Elaborated in the 1980s *Neuromancer* (1984) came to prove its prophecies not only in terms of aesthetics from phantasmagoria to grim alleys but also in terms of social and economical change.

Parallel to this new sub-genre critical dystopias of a more classical content also flourished. *Brazil* by Terry Gilliam can be considered as an exemplary model of a critical dystopia. Its creators have designed this imaginary city under an undoubtedly critical eye: Its *raison d'être* is to offer a tangible critic of society focusing on the political, social and economical spheres. While usually dystopias are keen to offer a key solution for their salvation, *Brazil* tends to deviate from a straightforward resolution implying a much more nuanced context. Once again, a totalitarian regime with its technological complexities that could drive one insane, although exaggerated for the purposes of the narrative, create urban conditions of deterioration and isolation similar to the ones we encounter in contemporary cities but also in the peripheral urban environments of the 1980s.

## Hi-Tech, Low Life

As fiction, cyberpunk literature proposes a reality different from, but clearly related to the existing one, since it borrows heavily from past and present (specifically sudden technological advancements of the second part of the 20th century) in order to assemble its toolbox in order to compose new realities. A large number of cyberpunk works fulfill the criteria of critical literature as a result of presenting in many ways the present in its extremes which leads to direct or indirect comparisons. In addition, the dystopic theme is recurrent whether it is related to the pressures inflicted on the body and/or to some sort of political and economical oppression. Hence, I would argue that the work of William Gibson and others such as Walter Jon Williams and John Shirley is to a large extent critical dystopic and should be classified as such.

Whether it was unconscious or intentional by cyberpunk authors, their literature takes a place in a continuum of spatial thinking that can be traced back to the 19th century.

The writers of the 19th century affirm the new stereotype of their times: the city lies beyond intelligibility. The city is way too

complex to be analysed and understood. While the new metropolis is growing and becomes the test ground for new technological achievements that affect mostly transportation and communication, writers such as Baudelaire find themselves within a borderline state of critique and celebration of the city at once.<sup>9</sup> There will be a sort of continuity in terms of academic thought via Baudrillard to Virilio. The latter focuses on technology and puts forward the idea of spaces becoming relativistic as a direct result of communications taking a pivotal role in contemporary life. The compression therefore of the city comprises the constant threat “of an economic and social crash”.<sup>10</sup> The emergence of this networking society affects also the perception of the physical city rendering the notion of the city to a virtual entity, a deteriorated meta-city as Castell also confirms.<sup>11</sup>

This new understanding of reality does not come simply as a result of its replacement by a virtual one but it is due to its accelerated rate of change. Virilio argues that the digitisation of information and therefore knowledge leads to the eclipse of the real and marks the “end of space”.<sup>12</sup>

It is in this context of post-modern academ-



ic thought that cyberpunk emerges. Gibson states that he wrote *Neuromancer* “trying to come to terms with the awe and terror inspired in me by the world in which we live”. However, the step forward in his work as in the work of others following him is the merging of the two poles into one. The thrill of the urban, the celebration of urban life merges with the end of time, the (post) apocalyptic view of urban reality, in terms of dystopian literature, but also in terms of spatial fragmentation and chaos.<sup>13</sup>

1. Despite the fact that the idea of transcendence as conveyed in cyberpunk has been criticised as techno-romantism, the conflict between physical and virtual reality takes a new character. The virtual reality is perceived following similar natural laws, as a strong simulation of the real. Cyberpunk offers therefore a view on how this virtual reality will come to be, a concept that will be further explored in more recent dystopias such as the *Matrix* (1999) where the physical and the virtual are clashing and merging into one.

Critical dystopias have the capacity to charge architecture with specific connotations and various symbolisms. In other words, critical dystopias have been influencing to some extent the way architecture is being perceived and understood either by magnifying meanings conveyed by the latter or by embedding new ones.

*Brazil* is using brutalism as an architecture of totalitarianism by evoking the negative associations attached to it. It was understood as an architectural manifestation of the inadequacies of the political system and the society itself.<sup>14</sup> In a modernist past the roughness of the concrete could reflect purity and be praised by the architects for its synergy with the light. Likewise, revisionists of modernism continue to do so. By glorify-

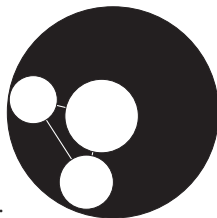
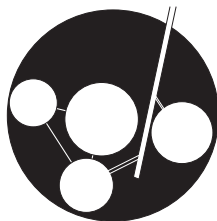
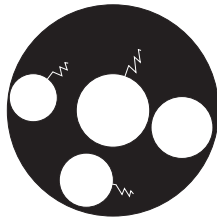
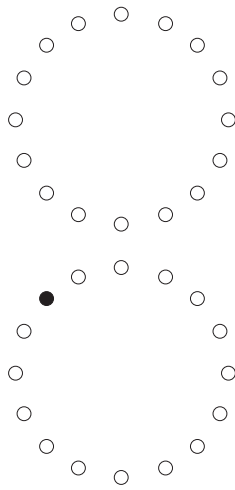
ing the materiality of the Unité d’Habitation in Marseille by Le Corbusier and by critically approaching his design, Alison and Peter Smithsons would design the Golden Lane project in 1952. In a postmodern era however, both modernism and brutalism would eventually share the same fate and they will be discredited. The roughness of concrete surfaces was to be perceived by many as menacing and threatening for the human body.

Paradoxically, brutalism was to be attributed an agenda of controlling the populace through its complicated plans, while the architects representing the movement were aiming towards a utopian vision. In an effort to explain the above, Timothy Rohan attempts an association between the period when brutalism was booming and the political climate of the 1960s: allegedly the younger generations would understand the monumental buildings as part of the political system they were fighting against.<sup>15</sup> While in the case of Brazil it is clear that the connotations that accompany brutalism are not generated by this dystopia, however it is responsible for amplifying and legitimising the pre-existing tendency.

Critical dystopias act also as a laboratory of styles both in terms of modification of existing ones and the creation of new ones.

Ridley Scott’s *Blade Runner* (1982) depicts Los Angeles in the year 2019. A grim future of a city plunged into inequality that is also being expressed by the urban environment itself. Glass curtains and high-rises are occupying the city’s fabric, extended around the veritable center, the pyramid shaped central building evoking Fritz Lang’s *Metropolis* (1927), while the city preserves historical buildings and traces of the contemporary urban sprawl. The city witnesses a combination of a multitude of typologies that have been under a constant pressure of modifi-

cations and alterations instead of typical replacements leading to a multi-layered city. In parallel, these modifications and superpositions result in bigger systems composed by various buildings turning the city into a dense composition of mega-structures that could easily find common ground with architectural ideas of the era such as Archigram's Plug-in city. However, this critical dystopia further explores this idea by shaping an urban environment in detail based on the assumption that market-driven architecture has failed and consequently the city has abandoned styles and restrained itself to pure function.<sup>16</sup>



4.

## **Post Mortem Dystopias** the landscape and the machine

The current research is focused in the periphery of Bucharest in the old fortification belt of the city. It concerns an investigation of programs as machines composing a deteriorated whole and further explores the relationship between the machines and the landscape. With an understanding of the degree of machine like function of the contemporary metropolis as proportional to its perception as a dystopia this research aims to set a first foundation for a projection towards a future where the emerging technological dystopia can be further studied.

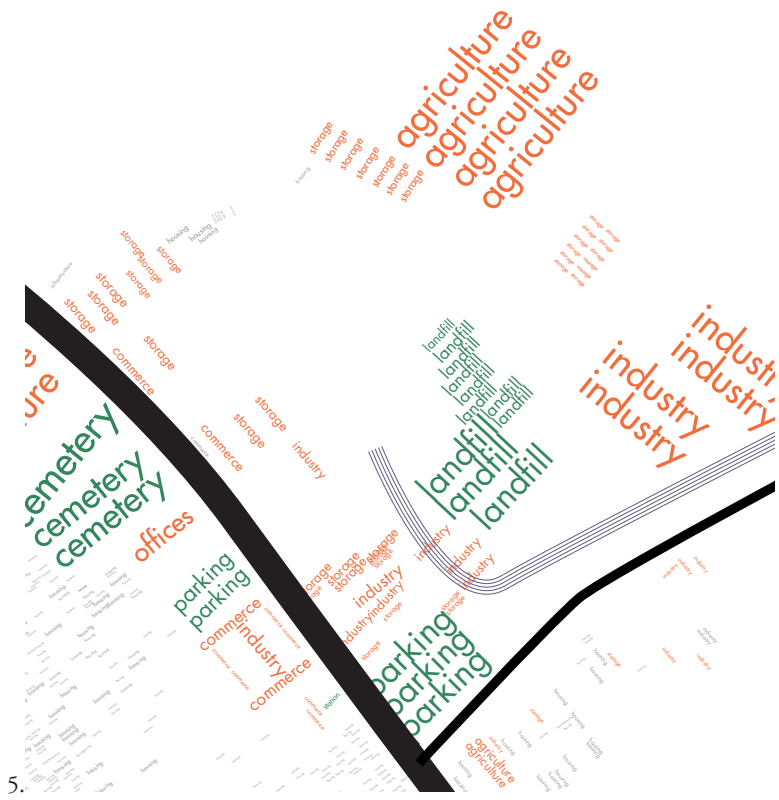
### **In search of definition**

The first part of the research started by an effort to find the outer limit of the city of Bucharest, which in this case is the ring road. It was designed initially as an infrastructure servicing a new military scheme in order to protect the city in the late 19th century. 32 fortifications were constructed with a distance of two km between them, around Bucharest ; forming today's limit of the city. The booming in military technological research just before WW1 rendered the initial type of the fort inadequate resulting to the invention of several different types. Aviation gave the critical hit and by 1914 all forts were out of use only after a few decades following their construction.

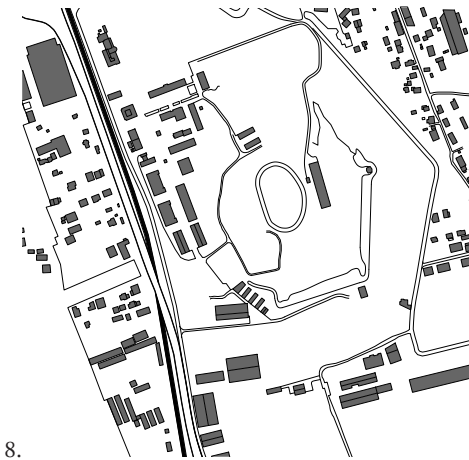
While urban expansion is mainly oriented towards east and west due to the river's orientation, it is also apparent adjacent to the ring road. Despite the more than one number of fort types, all fortifications came with rail and road infrastructure. The latter is of course the ring road. In all cases the ring road on which the forts are adjacent to, assume the role of a hard impenetrable border, as it can be seen also by the development existing usually in one of the two sides of the road.

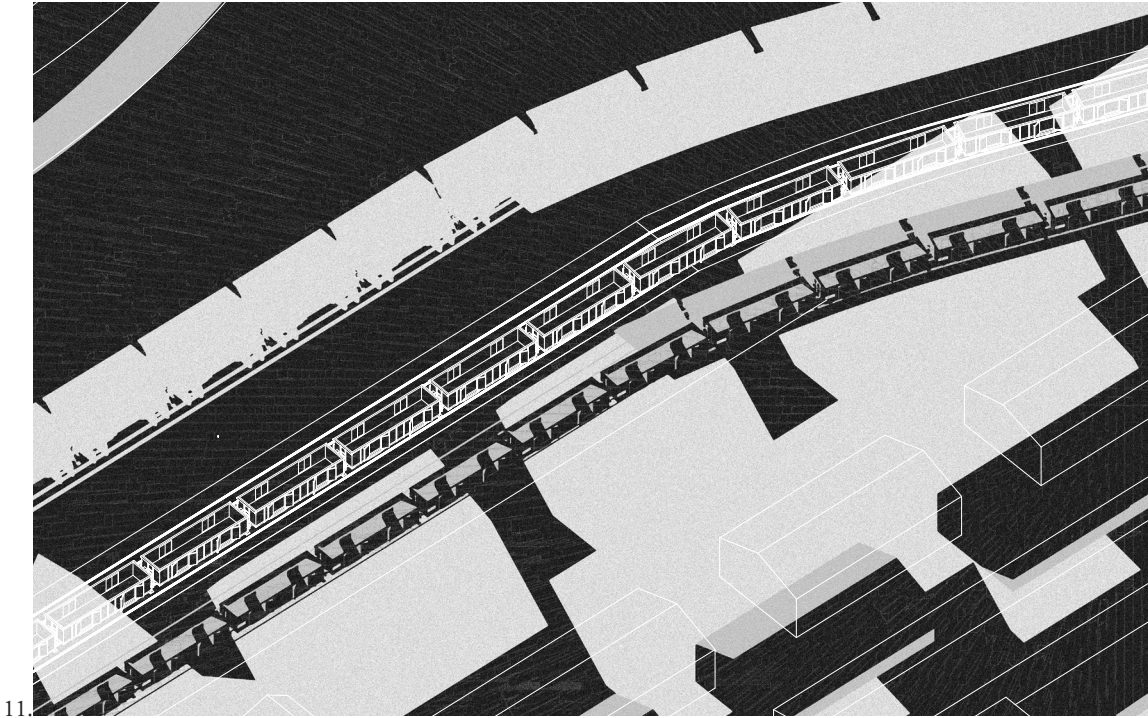
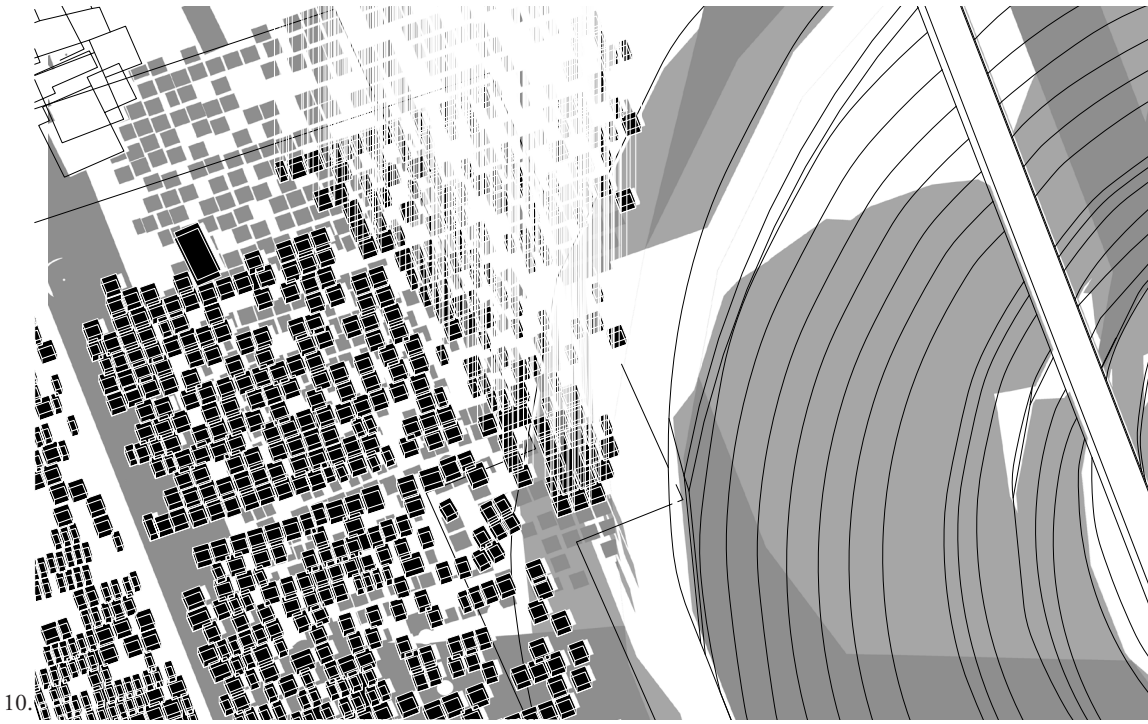
Most forts are situated at the intersection of the ring-road with a radial road leading in and out of the city, allowing in most cases (especially in the northern part) suburban development clearly divided from what is happening within the zone. These zones concentrate mainly two different types of programs: i. public that also includes military uses, such as military academies, bus depots, cemeteries or even landfills, ii. private programs related to the first and second sectors of production such as storage units, manufactures, garages etc.

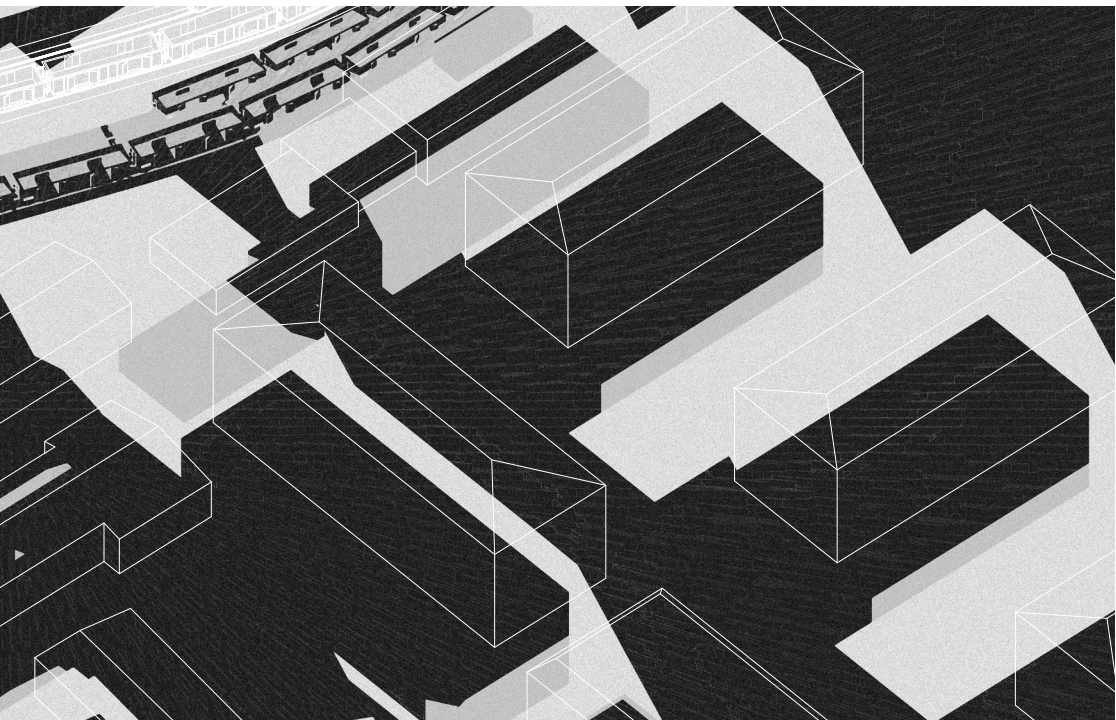
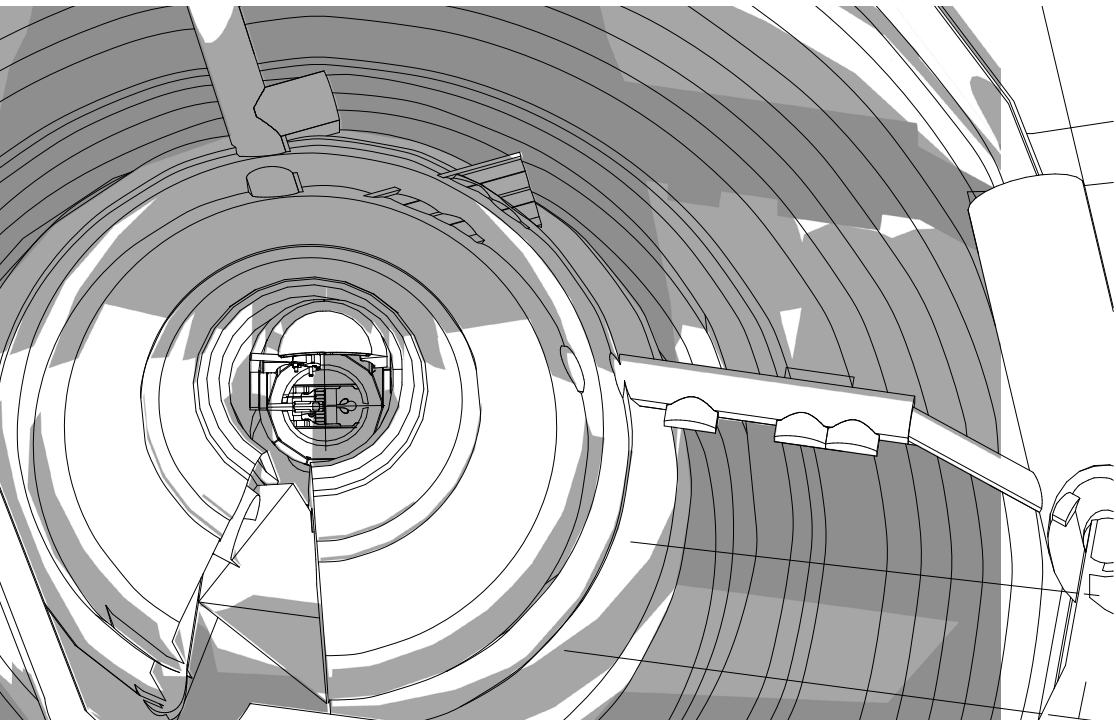
Following 1989 and the change of the economical system of Romania, economies of scale started to invade the zones as private interests claimed ownership of some of them (either the whole zone either some parts of it).

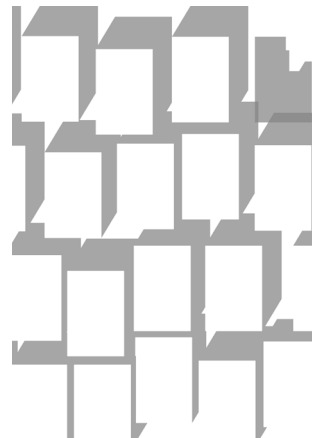
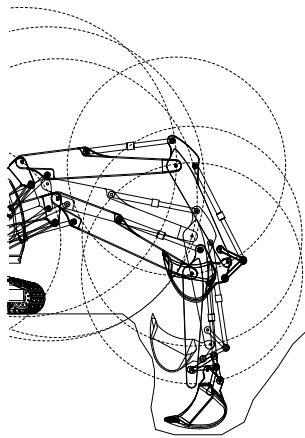
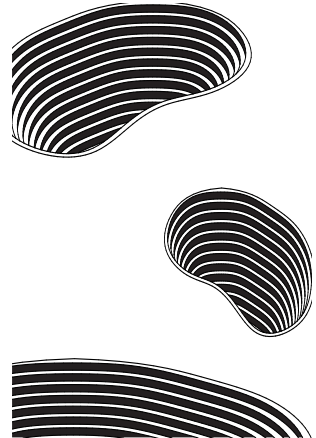
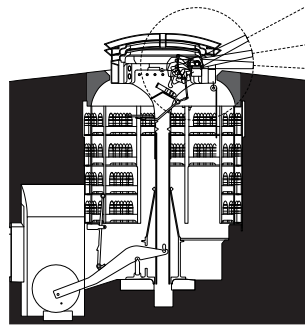
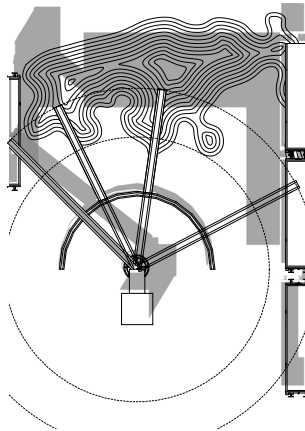


The majority of forts is rather left intact only enduring the passage of time. In cases of reuse although the fort was partially modified, it remains well preserved. However few of them were razed to the ground. Gradually during the research it became clear that these zones act as poles of attraction of specific types of programs based on: i) the existing infrastructure, their location that facilitate relations in and out of the city), ii) their administrative status that in most cases is unclear creating the opportunity of unrestricted situations and iii) lower land values given the distance from the city centre.









12.

Following the visit in Bucharest, Chitila fort 1 was chosen for further investigation based, after a first reading, on the nature of the programs found in situ as well as on their state. A fort, a cemetery, a military academy, a recycling centre and remnants of old rail infrastructure seem to float in this mostly unoccupied zone. While each one of them has its own distinct program, it gradually became more evident that in several cases they are interrelated either by being in opposition with each other either by being complementary one to another.

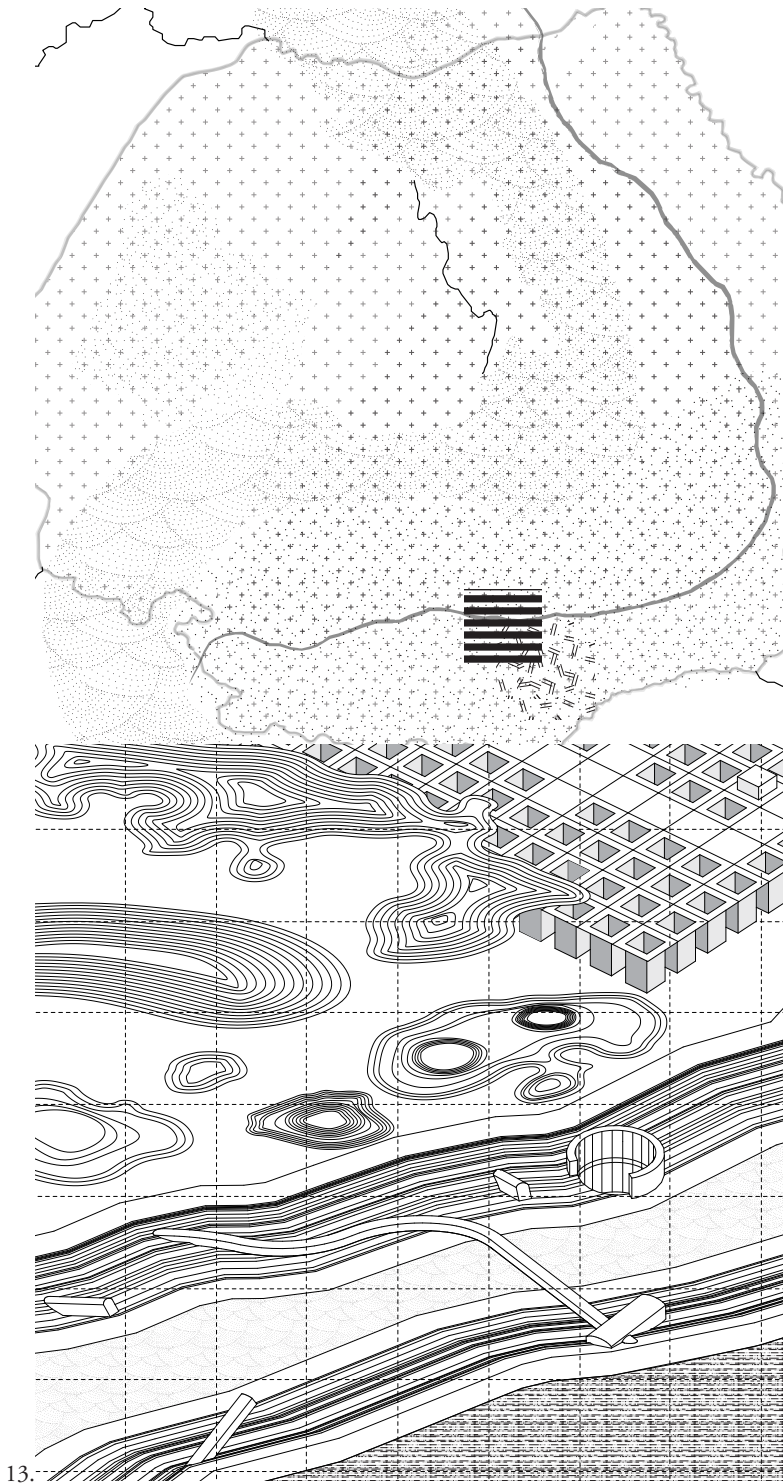
### **Floating Programs**

A large synthetic map was elaborated in order to combine information obtained while in the site with further exploration of the vastness of the zone and the existing programs but also with the possible interrelationships of these programs given the high degree of heterogeneity. Additionally, an intention for failure incorporated within the drawing was to echo the nature of the site itself.

The fortress, situated in the middle of the zone is owned by private interest and carries therefore minor modifications while it has been of course deprived from its military equipment. A significant part of it is currently flooded and not approachable giving the opportunity to the nature to reclaim it partially as several species endemic to caves have made their presence. Beneath the surface there is a large network of corridors connecting various space such as the machine guns, the kitchen, the dormitories etc. The cemetery situated west of the fort is in use serving the suburban community located at the north. While the old section respects a grid imposed by the two adjacent roads, its newer parts are expanding in anarchical way. A fence is covering most its perimeter but remains penetrable allowing

access to anyone. The military academy is on a strict grid limited on one side by rail lines and on the other by the ring-road in almost perfect isolation. The recycling station in the corner of the site has raze down any pre-existing artificial landscape shaped initially for the purposes of the fort. A large building is used for recycling of paper while the rest of the station is processing incoming waste from the city and divides materials for re-use giving birth to large piles of different types of metal, wood etc. creating a new landscape that regenerates itself based on the received waste and the speed of processing.

While the site is vast and heavily unoccupied, access is often restricted and also in many cases monitored. All programs at a certain degree impose their own specific order upon the site. However, at a first reading, they also constitute an uncoordinated composition, that leaves the unoccupied zone between programs uncontrolled and undefined depriving the site from any proportional reference to human scale, as it can be seen in the totality of the map.





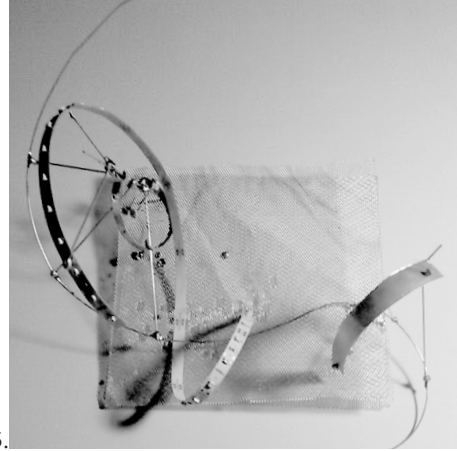
14.

### **Machine and the Landscape**

These programs are to be understood as machines. Machines being part of a machine and machines with machines as parts. With this in mind, these programs can be understood as machines that interact and modify the landscape. Therefore, each machine has an input from external flows, a process and an output.

The cemetery has as input dead bodies, as process the acupuncture of the landscape and as output the landscape modified. The recycling station receives as input the remnants of Bucharest's consumption and create these landscapes which are in a state of constant change. The same way the fort receives trained humans and forms its surrounding landscape.

This collection of different landscapes though should be understood in its context. Bucharest is situated in the Wallachian plain just below the Carpathian and that makes the city's landscape entirely flat. Hence, we can conclude that this artificial landscape has the potential for constant change, and human presence within the site is only through the existing machines.



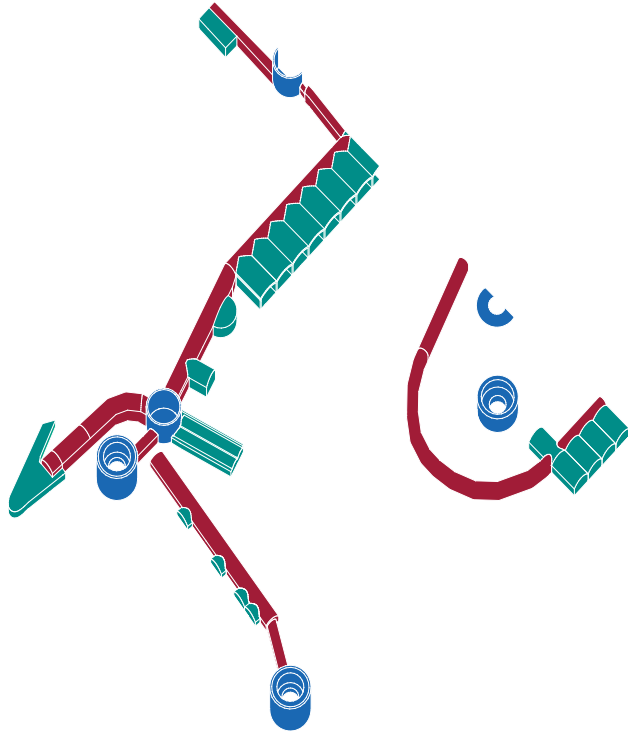
15.

### **Interrelations Between Machines**

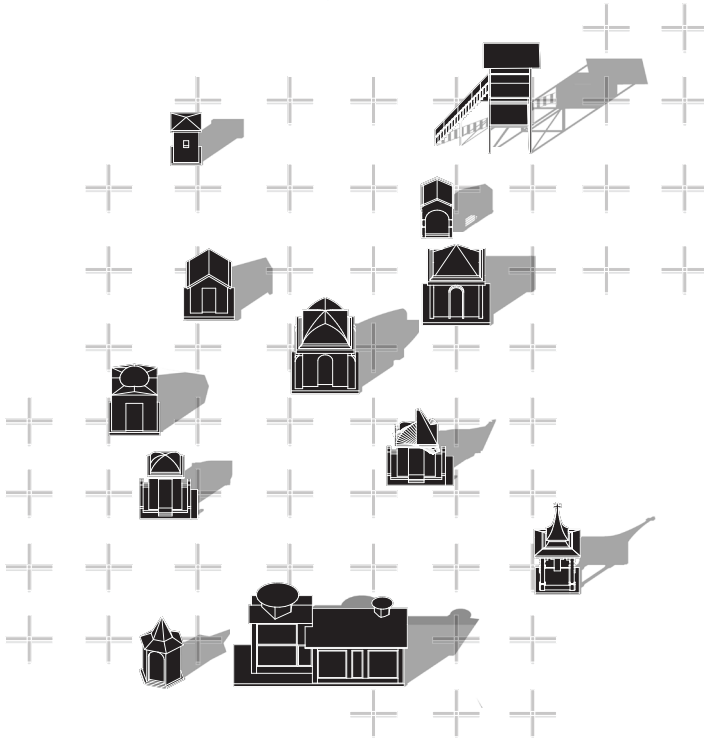
The previous large map although initially created in order to deal with a first understanding of the site as a collection of floating programs, proved a more complex relationship between them than simply floating.

There are several interrelations existing or even potential ones. The rail infrastructure services the recycling station by bringing waste and returning materials to be re-used and at the same time it becomes a constant barrier for the military academy in the total absence of a fence. While the military academy uses on a temporary basis parts of the fort for shooting training. Finally, The cemetery expands itself by claiming the slopes of the fort.

These oppositions and complementarities found in the site reveal that the programs, although initially posed upon the site they are becoming dynamic acting within the indeterminacy of the site, weather by clashing or by working together. The research continues focusing mostly on the fort and the cemetery, as the latter is proved to be the most dynamic one but also as the one with longest life cycle at the given site.

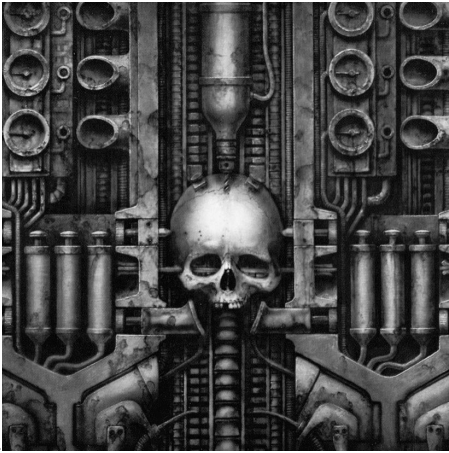


16.



17.



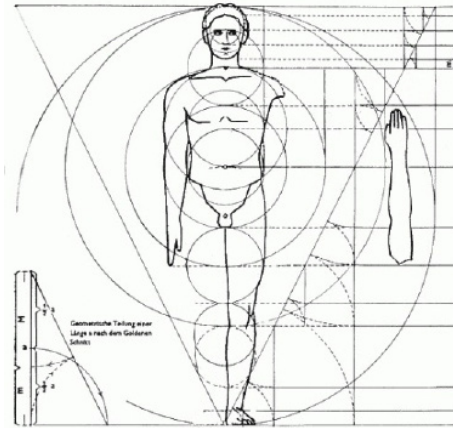


19.

### Introducing scenarios

According to the first scenario examined, humans have entered a transhuman state of being. In other words, the merging between human body and ex-corporal technology, which opens the door to the customisation of the human body.

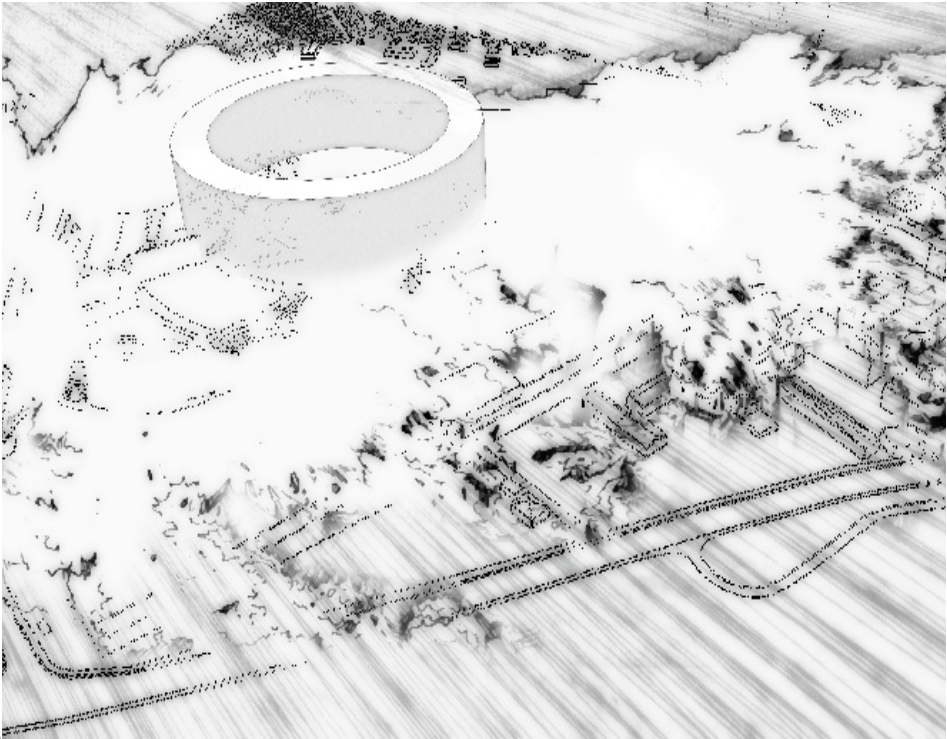
This has been explored in early 20th century by literature and continued in the late of the century also via comic and films. There has been a multitude of future or alternate scenarios and possibilities investigated. This specific scenario finds its foundation mostly to projections made from the literary movement of cyberpunk of the 1980s. Where humans find themselves under the pressure inflicted on their body by technology. This has been part of research through the following written essay on literary critical dystopias. The dystopia here is understood as a subjective term and concerns the perception of a future as dystopic set in our time. Architecture has been responding to the



20.

human body with different ways like the Vitruvian man in relation to proportions or like Neufert's diagram in terms of standardisation.

While the significance of the latter is a matter of no doubt, it can also be criticised for imposing a certain normativity in the process and the outcome of the design. Although this is already challenged today, we can anticipate that it would be significantly challenged in a body customised condition like the one previously mentioned imposed by the scenario.



21

## Conclusions

Based on the previous research it is more likely that the site will continue working in a similar way. As the cemetery will continue receiving bodies, the recycling station will continue to receive residues of consumption and the fort will continue as a deactivated program as it has been for almost all its life. The only thing certain to change is that the cemetery will start to receive different types of bodies and the recycling station will be receiving the non-organic corporal by-products.

Therefore, the project proposal concerns the cemetery in a possible dystopian future. Based on its constant tendency for expansion and manipulation of its surrounding landscape, the project is to be understood as a territorial machine that it will incorporate the fort or parts of it and will integrate the recycling centre as part of its process.

In an effort to approach a full dystopia, various scenarios should be introduced. The creation of these scenarios emerges from the intersection of a research on the multiple ways it is possible and desirable to deal with the post human condition and a research on critical literary dystopias with the chosen peripheral site of Chitila in Bucharest as the common denominator. Hence, a long scenario is formulated as sequence of various possible futures of the site. A continuation between those scenarios is accomplished by dissecting a time-line into fragments. Each fragment has its own setting and rules in terms of

technology and moral values accompanying death which lead to its own architectural interpretation.

Consequently, key moments are added to the scenario both in terms of potentiality and architectural implementation.

This tuning of various parameters throughout the time-line, leads to the formation of a non static universe on the scale of the site, which it can be experience through its fragments. The latter is to be turned to this collection of architectural intentions and approaches following the growing trends of automation in periphery.



22.

## ENDNOTES

### Endnotes

- 1 L.T. Sargent, R. Schaer, G. Claeys, Utopia, *The Search for the Ideal Society in the Western World*, (New York: The New York Public Library/Oxford University Press, 2000)
- 2 K. Kumar, 'Aspects of western utopian tradition', (in: History of Human Sciences 16, no.1, Sage publications, 2003), pp. 63-77
- 3 Ibid, pp. 63-77
- 4 L. Call, *Postmodern Anarchism in the Novels of Ursula K. Le Guin*, (in: SubStance 36, no. 2, Issue 113: The Future of Anarchism, University of Wisconsin Press, 2007), pp. 87-105
- 5 T. Moylan, 'Demand the Impossible: Science fiction and the Utopian Imagination', (in: Ralahine Utopian Studies, Vol.14, Oxford, UK, 1986)
- 6 Kumar, p. 69
- 7 D. Halpin, 'Utopianism and Education: The Legacy of Thomas More', (in: British Journal of Educational Studies 49, no.3, Taylor&Francis, September 2001), pp.299-315
- 8 D. Kellner, *Mapping the Present from the Future: from Baudrillard to Cyberpunk*, (London; New York: Routledge, 1995)
- 9 C. Prendergast, *Paris and the Nineteenth Century*, (Oxford, Cambridge, 1992), p.162
- 10 P. Virilio, *The Information Bomb*, (Chris Turner, Trans, 2000), p65
- 11 M. Castells, *The rise of the network society*, (Oxford: Blackwell, 2000)
- 12 Virilio, p.65
- 13 Prendergast, p.165
- 14 T. Rohan, 'The architecture of Paul Rudolph', (in: London Yale University Press, July 2014)
- 15 B. Lowder, 'Were Brutalist Buildings on College Campuses Really Designed to Thwart Student Riots?', Slate (October 2013), online at www.slate.com [accessed on: 15-12-2016]
- 16 S. Mead, (2015, July, 23), personal interview with Sisson Patrick, online at www.curbed.com [accessed on: 13-12-2016]

1 Prendergast, p.165

- 2 T. Rohan, 'The architecture of Paul Rudolph', (in: London Yale University Press, July 2014)
- 3 B. Lowder, 'Were Brutalist Buildings on College Campuses Really Designed to Thwart Student Riots?', Slate (October 2013), online at www.slate.com [accessed on: 15-12-2016]
- 4 S. Mead, (2015, July, 23), personal interview with Sisson Patrick, online at www.curbed.com [accessed on: 13-12-2016]

### Images, figures and tables

- 1 S. Mead, *untitled*, drawing, 1982. concept drawing for Blade Runner, 1982
- 2 M. Neale, *No Maps for these Territories*, film still, 2000.
- 3 *Untitled*, photograph 2016. Advertisement in Beijing's metro system
- 4 *Successive research steps*, diagram, 2017
- 5 *A typical fort*, diagram, 2017
- 6 *Fort II*, plan, 2017
- 7 *Fort X*, plan, 2017
- 8 *Fort IV*, plan 2017
- 9 *Fort VII*, plan, 2017
- 10 *Infrastructural movements A*, drawing, 2017
- 11 *Infrastructural movements B*, drawing, 2017
- 12 *Machines&Landscape*, Programs understood in terms of input, process and output, drawing, 2017
- 13 *A peculiar landscape*, drawing, 2017
- 14 *Wallachian Plain*, photograph, 2016
- 15 *Untitled*, model, 2017. Model exploring the principles of interrelationships in the site
- 16 *Organisational principles of a defensive machine*, axonometric drawing, 2017
- 17 *A corrupted grid*, axonometric drawing, 2017
- 18 *Post Mortem Chart*, research diagram, 2017
- 19 HR Giger, 'Landscape XIX', acrylic, 1973
- 20 *To a new customised paradigm*, collage, 2017
- 21 *Introducing Scenarios: After the day after*, drawing, 2017
- 22 *Introducing Scenarios: Verticality and Solitude*, drawing, 2017

