

The Urban Landscape of the 'Fourth City'

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Abstract

The proposed contribution is offered as an operational reflection (drawings and text), on the becoming of the contemporary Hyperville in the era of the Anthropocene. Theorising, on the one hand, the status of the Fourth City as a design variant of the contemporary city and, on the other, a protocol of representation that interrogates the meaning of designing today. The description of the city becomes the premise for a different approach to the architectural question, in which the ethical and aesthetic category of the 'urban landscape' shifts the designer's attention from the architectural object to the representation of the landscape.

Keywords: Urban project, Ground, Fourth City, Hot digital, Urban Landscape.

Introduction

As is well known, cities, particularly large cities, are among the main contributors to the ongoing environmental crisis due to their global environmental impact. Indeed, in their current form of 'hyperville' [1], they are the evolutionary result of all phases of capitalism: from the first form of merchant capitalism in European cities at the end of the Middle Ages [Braudel 2014], to the globalized and digital capitalism of contemporary 'hyper cities'. Their form has evolved in relation to the expansion of the market from local to global; the city, from a contracted and enclosed form, has expanded and gradually colonized the territory. Today's major world cities have an extended and diffuse structure that embraces a geographical dimension; they are territorial conurbations. These territory-cities or 'hypervilles' have changed their structure from centric and compact to multicentric, extended, and heterogeneous, similar to a fabric where territory and construction alternate as in a spongy surface; for this reason, they have been defined as 'urban galaxies' [2], where building matter and territorial matter alternate according to a complex geometric-topological logic.

Moreover, the urban has generally changed its status, moving from a condition defined around specific, historically determined centers to a condition of diffuse city where entire geographical parts are urbanized; for example, coastal areas or suburban residential zones, large building aggregations of productive districts, and peri-urban subdivisions of countryside areas [Indovina 2009]. The urban colonization of territory, which obviously has a strong environmental impact, can be read in two different and opposite ways: on one side as negative and to be fought, trying to go back by abandoning large cities in favor of a more measured, agricultural living dimension, where proximity and direct walkability prevail over extension. Where the contracted and dense urban form limits its territorial impact. Or conversely, the city, the large city, can be seen as an inevitable human condition of living, certainly to be reviewed and amended, but still a space where individual freedom and a democratic aggregative form of social exchange are guaranteed [3]. A place of politics and freedom but also centers of

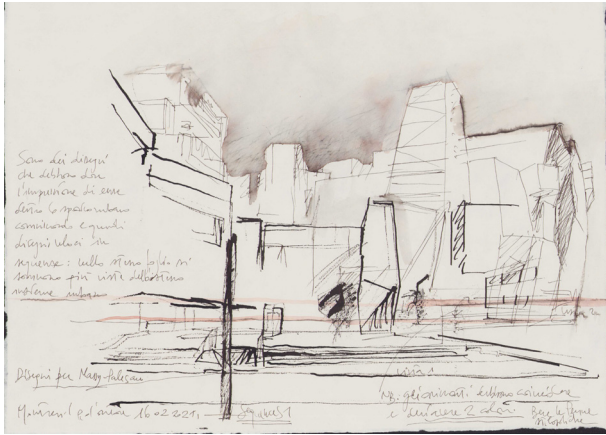


Fig. 1. Life drawings city of Massy. Ink and Lavis on handmade paper. A3 format (author's drawing).



Fig. 2. Life drawings city of Massy. Watercolor on handmade paper. A3 format (author's drawing).



Fig. 3. Life drawings city of Massy. Inks on handmade paper. A3 format (author's drawing).

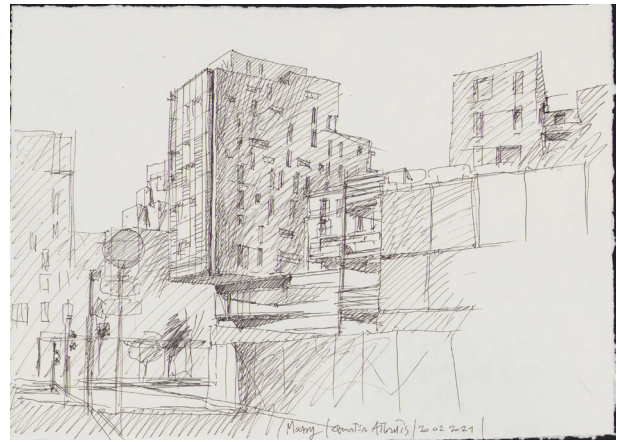


Fig. 4. Life drawings city of Massy. Ink on handmade paper. A3 format (author's drawing).

culture and experimentation of alternative forms of living. The city of 'good', but also the city of 'evil' a condition in which the energies necessary for changes are often found [Purini 2022].

In this 'bipolar' reading of urban space, we must see the more general crisis of a cultural historical cycle: the crisis of modern thought [4]. In this sense, the critical reading of the 'modern' structures a new temporal regime [Hartog 2015], and it is not spontaneous in us post-modern humans, but is imposed on us by the consciousness of the Anthropocene era. That is, having necessarily found that the globalized, abstract, colonial, and extractive modern logic has imposed on the planet a new geological era, in which man with his mercantile activities is the main actor [5]. The climate deregulation and environmental crisis we are witnessing forces us to change our way of seeing the world. It imposes on us a different perspective based on the recognition of diversity and the equivalence of living systems and respect for ecosystems. That is, to overcome the oppositional dialectic between nature and culture [Descola 2015] that has structured Western thought.

In light of the cultural paradigm shift that the environmental crisis of the Anthropocene era imposes on us, looking at the city today is equivalent to seeing a field of ruins. We are in the same position as those who first discovered, in late medieval Rome, the ruins of the imperial city.

Like these first scholars of classical Roman architecture, today representing the contemporary city takes on the meaning of reinventing a new world from the ruins of the existing one.

The 'ruins of the modern' reinterpreted, reinvented, will lead us to discover a future city. Architecture, as the art of city construction, also profoundly in crisis, will be able, by reconnecting the discourse between building design, urban space construction, and landscape, to reinvent a way of making the city, but also at the same time its disciplinary being.

The ruin of a building is the point where its tectonics and its *utilitas* are zeroed out in function of *venustas*: this pure form enters into relation with the landscape and nature. The residual matter of the ruin becomes, symbolically and physically, dust, light, color, atmosphere.

To change the world, one must first come to represent an alternative vision of it. Art, including architecture, serves, to use a phrase by Paul Klee, rather than

to render the visible to make reality visible [6]. These visions (as multiple as artistic expressions) open every possibility for further development.

In this sense, the architectural representation of the city can reveal in the current city the future city: that is, the post-Anthropocene city; that city that better corresponds to the new cultural paradigms we are building. An alternative culture to Modern culture, based on continuity between things, on metamorphosis, rather than on the juxtaposition of fragments or specialized knowledge. The aesthetic category that can take charge of this new vision is that of the 'urban landscape' which explains its oxymoron precisely in relation to the inclusive condition of the contemporary city where nature (landscape) and architecture (city) coexist in symbiotic form. It is precisely in the expanded and fractal form of the contemporary 'hyperville' that the two previously opposed terms of landscape and city, or nature and architecture, find a possible unity. The spongy fabric of this urban form implies the landscape and territory within the built environment and the built environment is immersed in the landscape, even, possibly, in its extreme form of Third Landscape [Clément 2016].

The Representation of the 'Fourth City'

The aim is to reveal, through representation, the future city emerging from contemporary *hyperville*. A city that elsewhere we have defined as the 'Fourth City' [Pierluisi 2024]. The 'Fourth City' mentioned in the title of this essay alludes to an attempt at classification, based on the identification of aggregative characteristics and urban figures that extend through the variable time of epochs [Guidoni 1978]. Excluding ancient cities and focusing on modern cities [7], the classification, made according to an ascending chronological criterion, identifies the 'First City' in that urban development that starts from the 13th century to culminate in the Renaissance city, where the urban system based on the perspective measurement of spaces is born and begins to be experimented with [Guidoni 1992; Mumford 1962; Benevolo 1993; Benevolo, Erbari 2011]. The 'Second City' is the Baroque one, where the play of perspective and gaze is sublimated in territorial anamorphosis and prepares the ground for the invention of the garden and landscape; the Baroque city as a figurative system extends its duration up to the pre-industrial



Fig. 5. Digital photos of the city of Massy (author's photograph).



Fig. 6. Digital photos of the city of Massy (author's photograph).

nineteenth-century city. The 'Third City' is the Modern city, covering a historical arc between the first industrialization and the global capitalism of recent decades; it is the city that coincides with abstract vision, typological specialization, technical progress, and zoning that involves the juxtaposition of objects of defined typology in an abstract space. The 'Third City', in its ultimate form, is the city that exists today: contemporary 'hyperville'.

And finally, the Fourth City: it is the contemporary city of the end of modernity, an urban form that must absorb the complexity of the living, with a history largely yet to be written; it is the city that sees the ecological transition of our world as central. It is contemporary 'hyperville' to which another idea of city must be superimposed, based on the new paradigms of environmental culture under construction. A city in mutation already partly present in contemporary urban space, but still to be defined in its image. It is therefore a theoretical object, a concept under construction; a city in the making, to be built through the design of its urban landscape, a design that superimposes on the existing city its radical possible alternative.

It should be noted that this critical reading of urban space relates two fundamental factors: the architectural object and the 'empty' space [8], that is, the building intention (project and construction) and the reading of the existing (place or territory). In other words: landscape and architecture.

The proposed urban categorization corresponds to four phases of this relationship between city and territory: the walled city, the perspective city still intra-muros, the city expanded over the territory based on centric perspective axes (it is the Baroque city that evolves into the industrial and Modern city) which becomes the infinite and abstract city [9], zoned and diffused of modernity, and finally a porous or equivalent city, in which there are only built fabrics interposed with voids as in an urban nebula.

The idea of a perspective system implies, contextually to the definition of centers and vanishing points, also the idea of limit, assumed both in its finite and infinite dimension: that is, the walls, the boundary and the form of the settlement, but also the idea of an infinite abstract space extended to all that is visible. Therefore, a relationship is established between internal space and external space to the city, at first clear: the city, the inside and nature: the outside. With the breaking of limits, this relationship becomes unbalanced, towards the total conquest of the external territory. A modern conquest that, due to its abstraction, excludes much of the colonized existing. Until the condition of the 'Fourth City' that assumes, like a spongy system, the voids within the built itself then, an exterior of another larger interior: That is, a gaseous fabric of punctiform and diffused places in which internality and externality are composed.

As Paul Virilio says [10], the 'true' outside is not habitable, we are confronted with the idea of an all "internal", as

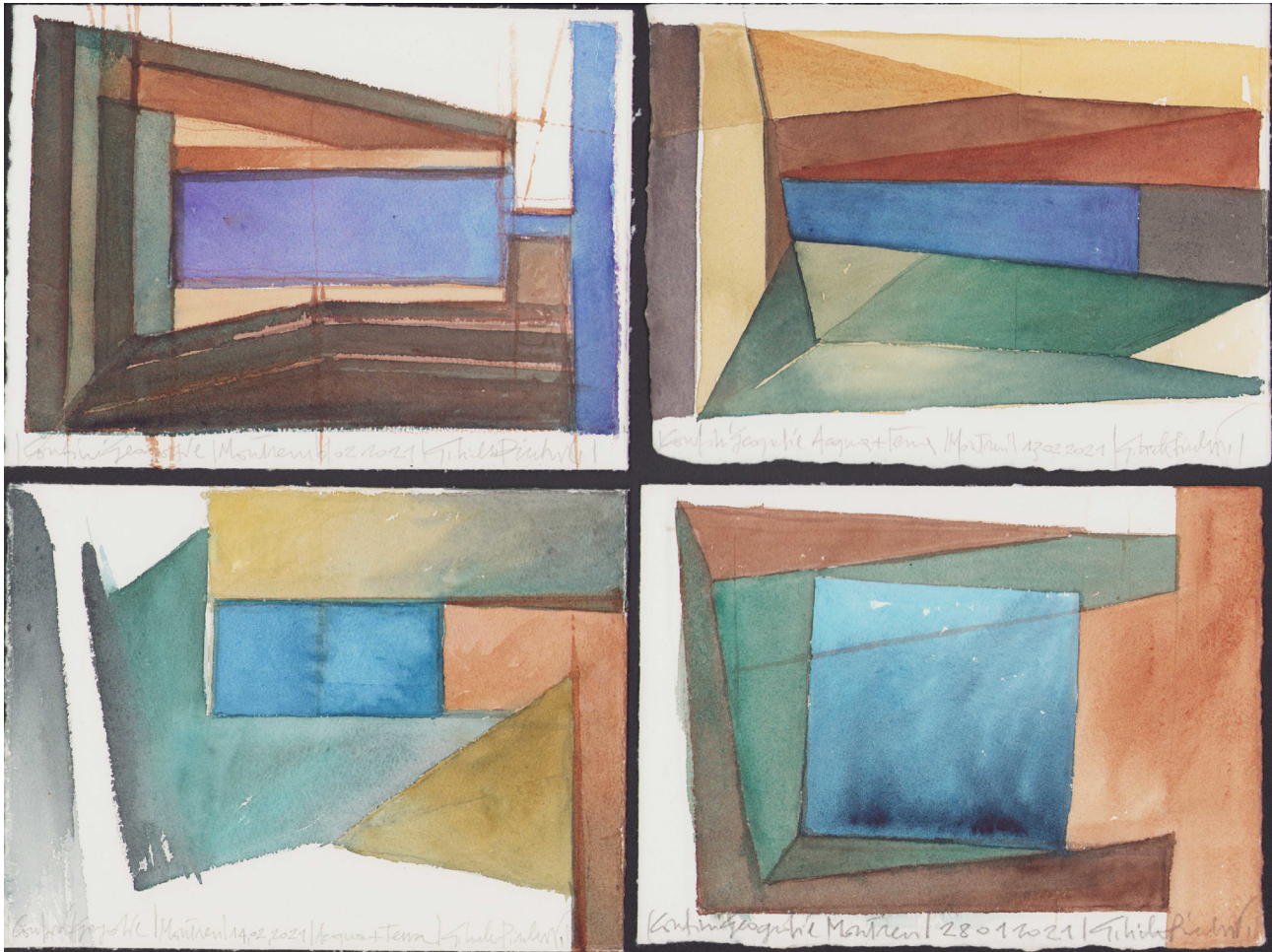


Fig. 7. Auxiliary images, studio productions. Four 'Protolandscapes'. Watercolors on handmade paper. Each A5 format (author's drawing).

today we act on atmospheric limits, with the aggression of the biosphere. Therefore the measure of an irreversible condition of internality and the idea of a limited vital extension both horizontally, on the earth's surface, and vertically, in the sense of the atmospheric 'film' of the habitable world [11]. The 'Fourth City' implies the understanding of the thicknesses of earth and sky as its characterizing data; the 'Fourth City' is all internal, a fractal organization where internality and externality fold into each other.

As can be deduced from the previous description, contemporary 'hyperville' and the 'Fourth City' overlap: that is, the concept of 'Fourth City' is nothing other than the existing metropolis looked at, described and rewritten, with other ethical and cultural values that emphasize the question of nature and landscape in urban reading. This change of emphasis in the reading of space allows the production of other "visions" of the same city, that is, to shift the reading from the existing to the project [12].

In essence, the represented landscape allows a new gaze, defined by a new culture, to transform itself into a new vision of the world, into the 'vision' of a new urban space [13]. Landscape representation has always had a design role in our history: the landscape image creates, makes act [14], a new vision of the world. In other words, the representation of landscape accounts for the relationship with the other than us, with nature, with the phenomenological complexity of the world. And it must account, today, for the new relationship with what is now the 'living' as substitutive of the idea of "nature" and therefore of a non-oppositional but metamorphic relationship with it [15].

The landscape image, like the image in general, must be interpreted as the result of work in the world [Rancière, Calderon 2019]. The image is the result of multiple experiences both visual and phenomenological in the broad sense, condensing, so to speak, in its fixity the set of questions that motivate it. Both projective techniques, cultural symbols, and sensory or phenomenological aspects.

And it is for this complex relationship with reality that it contains both the seen and the imagined, that is, it is at the same time reading and project of the world.

Research and Project: Artistic Practice, Reading and Invention of Space

The representation of the urban landscape of the 'Fourth City' is based on a working protocol that sees walking within the urban galaxy as a founding act. The

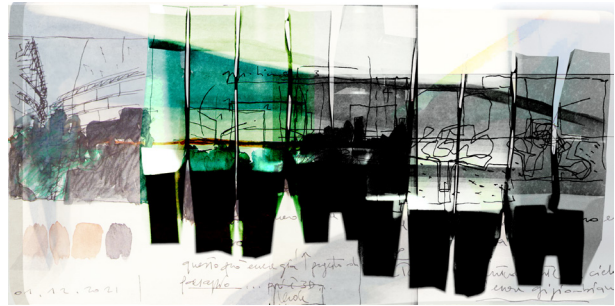


Fig. 8, 9. Auxiliary images, studio productions. Lands. 3D model, rendering and digital processing (author's processing).



Fig. 10. Landscape views of Massy, PCF Diptych. 3D model, rendering, digital painting, print on aluminum and acrylic paint. 80 × 80 cm (author's processing).

Fig. 11. Landscape views of Massy, 'Terre pour Massy, 2/3/4 Territoire'. 3D model, rendering, digital painting, print and colored pastels on paper. A3 format (author's processing).

crossing of the city operatively produces images, photos and drawings, which then in a second moment, in the studio, become landscape views. These two phases are configured as a description/project of an alternative city based on the new environmental sensitivity. Finally, these representations lead to actual imaginary alternative projects of city parts based on the new paradigms of environmental culture.

We have stated that the landscape image is the result of complex work in reality, we have also said that it derives from a double activity of reading and designing reality [16]. The further step to take is to connect this experience with research and in particular with research on the city. In this sense, it seems important to put forward the logic of an action protocol, which, in some way, verifies and allows the verification of reading and interpretation activity. That is, it allows the expansion of a subjective experience to a reference scientific community. The experience of the world as subjective data –we could say phenomenological– is necessary for a synthetic vision of the landscape and to read a place beyond its analysis, and at the same time make the reading a project, that is, to put reading and invention in a single, circular process. It is indeed about giving space back to artistic practice rather than a purely scientific approach. Moreover, in the field of human sciences, particularly in anthropology, this descriptive practice of the study field has a broad scientific tradition. The further disciplinary shift proposed here is to compare this storytelling ability with the production of landscape images and therefore with the possibility of concretely bringing out new 'visibilities' of the existing in the fragrant presence of the image. It is a prerogative of knowledge that art has always experimented with, but which in this case becomes a protocol for reading the urban landscape [17] for project production.

Productive Algorithm

Based on the above, the productive algorithm proposed here [18] to invent the urban space of the 'Fourth City' works on two fundamental passages that coincide with two spaces of creation: Productions in situ, that is, in the space of the city, and productions in the studio. In the space of the city, *in situ*, following preliminary analysis work, it is about perceiving the general sense of space,

that is, relating the crossing of urban space with rapid productive systems, such as sketching from life and digital photography. More than one image, what counts is the series of images produced, from which interpretative themes emerge. The urban reportage thus becomes a spatial reading that brings out specific characteristics of the place. It is a productive act structured on 'urban drift' and 'reportage'; that is, on walking and the punctuation of walking through images. What documents an image taken from life, we know, is the relationship between observer and reality. That is, it is the transcription of the urban and relational 'work' between the author and the perceived urban reality.

The studio productions [19], or if we want *de visu*, are reprocessing of what we have seen and produced from life, made in another space, that of the studio precisely. This second phase of work is structured in at least three passages: the atlas of images, the production of landscape views, and the definition of specific urban project interventions.

The atlas of images assembles and orders, visualizing them, the images produced from life. To these must be added other auxiliary images, among which memory sketches of places and virtual three-dimensional models of these are important, which interpret them in their essential geometries and measurements.

The landscape views are generated by the digital re-composition of the images produced in situ to which are added the renderings of virtual three-dimensional models or study sketches. The views are, in our specific practice, generally produced virtually, printed and reworked by hand: therefore they are a mix of digital and manual painting [20].

Finally, the projects are actual interventions on urban territory, site-specific interventions for significant places in urban space. These projects are conceived starting from the previous work phases, particularly from the views, and described in images with normal project representations, 3D modeling, rendering, planimetry and bird's eye and human height perspectives.

We will present, as a commentary on what has been said, the design outcome of a research that led to a series of projects made for the city of Massy [21]. A small urban center south of Paris, which is part of the *Grand Paris* galaxy. Massy is a typical example of the Third City of advanced capitalism, a fragment of a multiform urban system managed by the market and a residual urban



Fig. 12. Design figures for the Place Grand Ouet, Massy/Atlantis. Watercolor on paper. 38 × 26 cm (author's drawing).



Fig. 13. Design figures for the Place Grand Ouest, Massy/Atlantis. Watercolor on paper. 38 × 26 cm (author's drawing).

planning ambition. In particular, the projects I propose deal with the re-reading of the new Atlantis District, designed by the Portzanparc studio, an emblematic space of 'hyperville', directly linked to the intermodal exchange systems of *Grand Paris*.

The proposed urban projects are built around two intervention strategies: on one hand, the absolute maintenance, we could say the sacralization, of all urban spaces still not built: the urban *friches* become in the project a fundamental part of the new landscape of Massy.

Moreover, on the other hand, four urban interventions are proposed based substantially on the use of a single material, earth. They are objects between Land Art and architecture that are based on a fundamental idea: territorializing the city rather than urbanizing the territory [22]. Architecture is imagined here as landscape infrastructure. Actual burials of the mineral part of the city, which allow, by linking them together, the continuity of existing landscape spaces. These burials also redesign the relationship between existing public spaces and the territorial landscape system.

The images proposed exemplify that reading/project process, described above, articulated in successive phases: from direct experience of the city, up to the actual design figures, a process that represents an interpretation of research methods through the project.

The main gaze that generates the projects, in the first phase of urban reading, is a decentered gaze that shifts from architectural reality to territory. What counts, and gives order and hierarchy to the vision, is what is not built, what is still to be built or abandoned. Those fragments of nature that intersect with architecture. This polarization of the gaze on the earth generates the projects.

Conclusions or Return to Painting as Project Matter

Indeed, this text seeks to outline another way of doing projects, another way of understanding therefore the architect's profession, also caught in the cultural crisis of the modern. That is, a project modality based essentially on the description reinvention of the urban landscape. Preliminary phase also to the architectural project. In this perspective, project and description merge and develop in parallel. That is, the project is already in the reading phase of urban space, then develops by explicating its figures in the 'landscape views' and finally becomes specific project design of another city.

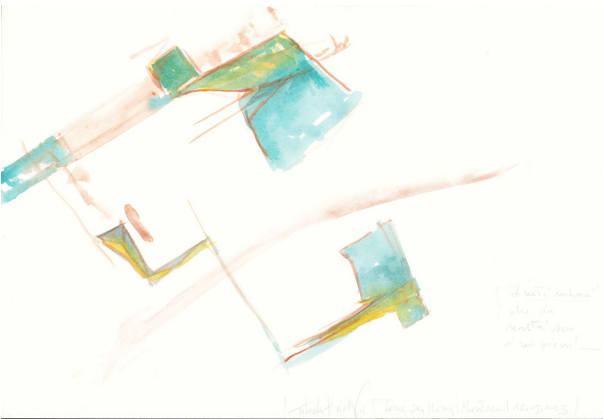


Fig. 14. Design for the Atlantis district of Massy, the four areas of intervention. Volumetric plan. Aerial photo and digital painting (author's elaboration).

Fig. 15. Design for the Atlantis district of Massy, the four areas of intervention. Watercolor on paper. A3 format (author's drawing).

In some way, we return to a conception of urban space, starting from, and around, landscape painting (albeit in its contemporary form). Obviously, we must here understand by project the project of the image of a new city, it is practically, as in ruin and garden, only *venustas*. But as said, before actually transforming a territory, we must bring out new visibilities of it.

There are two fundamental factors that make the pictorial operation coherent and suitable for this theoretical setting: on one hand the idea of the figural [23] and on the other the technical question of painting as metamorphosis of its background.

The composition of landscape views historically coincides with the invention of landscapes, that is, with the superimposition and assembly of different views of parts of city or nature, which therefore in the completed picture generate a landscape other than the visible real. Examples of this are Canaletto's views of Venice or London which we know to be assemblies of multiple images of these cities, it has been demonstrated [Corboz 1985] that between his 'realistic' views and his 'Architectural Capriccios' the distance was minimal, indeed the 'Capriccio' explicates by extremizing it, the assembly process of the views. Another great painter-inventor in this sense was Hubert Robert [Corboz 1978], but one could also cite in this regard the Piranesian *Campo Marzio*, in which the Roman archaeological data, and the original landscape of the city of Rome, become a starting point for the invention of a new city. Or, more in relation to the representation of natural landscape, the pictorial work of Nicolas de Staël.

In particular, what painting does is bring out new 'figures of invention' from the visible data. And it does this through the technical process of image composition. This process internal to its production generates new forms. That is, it makes new figures appear.

Painting is important for our thesis in another sense too: precisely in terms of technical making, it shows us plastically how the world is only minimal transformation of an existing support. Painting reduced to its technical essence can, in fact, be interpreted as constant variation of its background [Nancy 2010]. Think in this sense of the extended experience of European informal art from Alberto Burri to Antoni Tàpies. But also in so-called academic painting, up to the threshold of twentieth-century avant-gardes, the final figures of the painting derive from the evolution in light and shadows of the neutral matter of the background.

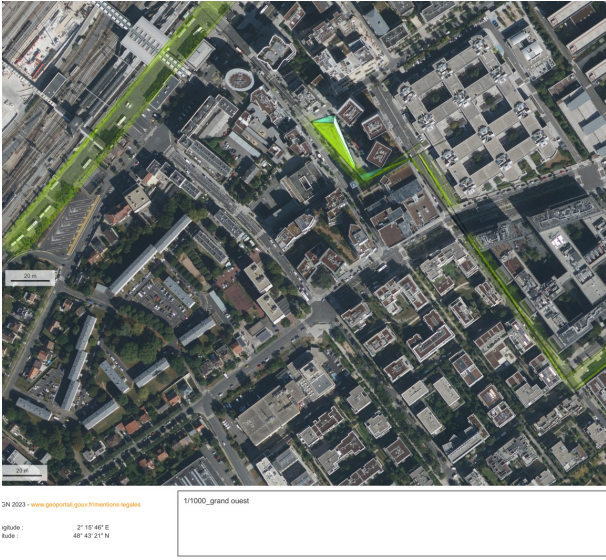


Fig. 16. Left. Design for the place Grand Ouest, of the Atlantis district of the city of Massy. Volumetric plan. Aerial photo and digital painting (author's elaboration).
 Fig. 17. Right. Design for the place Grand Ouest, of the Atlantis district of the city of Massy. View from above. 3D model and digital painting (author's elaboration).

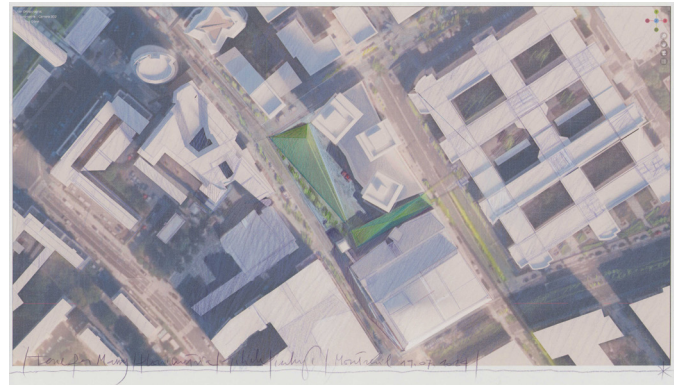
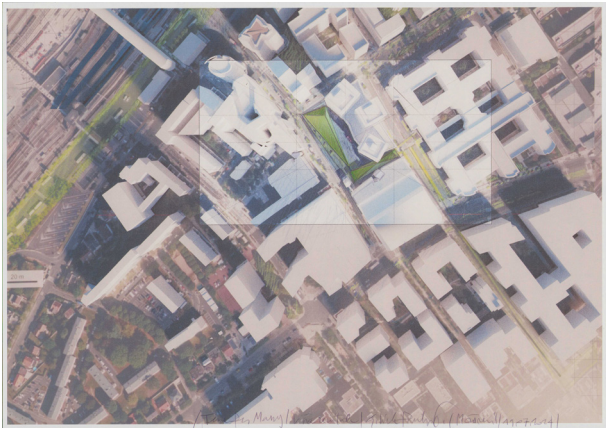


Fig. 18. Left. Design for the place Grand Ouest, of the Atlantis district of the city of Massy. Zenithal view. 3D model, rendering, print and colored pencils on paper. A3 format (author's elaboration).
 Fig. 19. Right. Design for the place Grand Ouest, of the Atlantis district of the city of Massy. Plan. 3D model, rendering, print and colored pencils on paper. A3 format (author's elaboration).

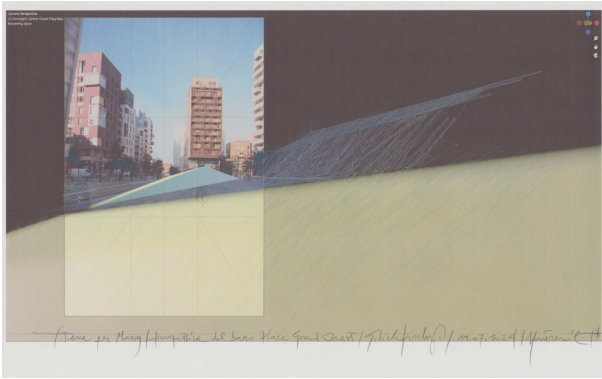


Fig. 20. Design for the place Grand Ouest, of the Atlantis district of the city of Massy. Perspective from below towards the North. Photograph. 3D model, rendering, print and colored pencils on paper. A3 format (author's elaboration).

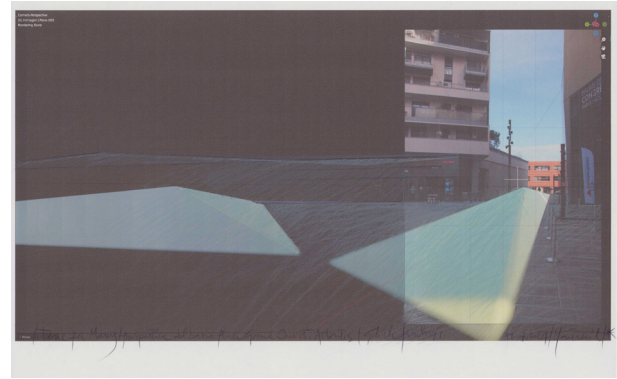


Fig. 21. Design for the place Grand Ouest, of the Atlantis district of the city of Massy. Perspective from below towards the East. Photograph. 3D model, rendering, print and colored pencils on paper. A3 format (author's elaboration).

To have images think of painters like Turner, Corot, Böcklin, Édouard Manet and Claude Monet.

The painting is the result of work transforming the matters of its background. This metamorphic capacity, which is at the basis of the image, seems to us symbolic of another way of acting on reality through the project. That is, to

imagine the world as metamorphosis of the existing rather than as abstract and a-contextual *ex novo*.

In this sense, the landscape image, in its specific declination of urban landscape, seems to us the operational category through which to pass in order to build another way of doing projects.

Notes

[1] The definition is by André Corboz and connects the form of the current city to hypertext, as a contemporary way of knowledge structured on non-traditional and complex hierarchies between its parts [Corboz 2009].

[2] For the identification of the metropolis as galaxies [Anselmi 2005].

[3] For the two readings of the contemporary city and its environmental impact, reference is made as examples, for and against the big city [Sacchi 2019; Faburel 2020].

[4] Here we choose to cite among the many possible authors, the thought of Bruno Latour [2012; 2017; 2021; 2023], Philippe Descola [2015; 2022], Marc Augé [2017], Augustin Berque [2016], Baptiste Morizot [2023].

[5] See in this regard the IPCC (Intergovernmental Panel on Climate Change) reports on the evolution of our planet's climate situation, in particular the IPCC Sixth Assessment Report, 2023. <https://report.ipcc.ch/ar6syr/pdf/IPCC_AR6_SYR_SPM.pdf>.

[6] "Art does not reproduce the visible; it makes visible" [Klee 1998, p. 34].

[7] Mubi Brighenti tells us about the historical dating of modernity: "Authors like Arendt and Foucault, in particular, lean toward a 'short' modernity, forged in the second half of the 18th century. This is because Arendt associates modernity with the French and American revolutionary processes, while Foucault associates it with a set of new power technologies and the episteme of human sciences. This differs from the 'standard' historical dating, which identifies the beginning of the modern era towards the end of the 15th century (Foucault indeed refers to the 16th and 17th centuries as the 'classical age'). Not all authors agree: as a historian of the state, for example, Schiera has proposed a pre-dating, according to which modernity emerged as early as the 11th century, with the era of communes and then lordships in Italy. For Schiera, indeed, the fundamental tension of modern government, that between disciplining and melancholy, would be identifiable from this historical moment" [Mubi Brighenti 2020, p. 230]. This latter dating seems particularly in agreement with the history of urban planning and urban landscape figures. It echoes, moreover, the reading of the development of capitalism made by Braudel [2014].

[8] Note that the idea of 'void' for the unbuilt is a modern reductive concept. In contemporary logic, the 'void' is, rather, a biological 'all full' of vital energies and living alternatives to the human. In our world, all internal, nothing is empty [Coccia 2022].

[9] It is interesting to note the analogy between the perspective grids of the Renaissance constructive 'rule' and the abstract, isotropic, and measurable plane of the zoned city of the Modern Movement [Corboz 1993]. The abstract grid is also an implicit or explicit but determining icon of the 'work plans' of CAD or modeling programs.

[10] "outside is always inside [...] outside, it's the exodus, the exosphere of a space unfit for life" [Virilio 2005, p. 153].

[11] As we know, the troposphere (part of the atmosphere where we can live) has an average thickness of only about 15 km.

[12] See for this interpretation Caquelin [2013] and Rancière [2020].

[13] For an example of these metamorphoses between culture and image, think of perspective and humanist culture, the baroque garden and the idea of nation-state, romantic landscapes and the idea of the sublime, modern urban civilization and the 'Third landscape'.

[14] For the interpretation of image as act, reference is made to Belting [2004] and Bredekamp [2015].

[15] For the genesis and crisis of the idea of 'nature' Morizot [2023] with Descola and Pignocchi [2022].

[16] In this regard, Giancarlo De Carlo says: "unlike analysis, which by definition happens before, reading happens during: it is already design. One reads with a designing mind, that is, already having in mind the sense of transformation that the project aims to accomplish; otherwise, it remains mute and also deaf and anyway meaningless. The project follows the reading, but also precedes it. One continues to read the place, in fact, while designing the transformation of the place; and one proceeds by alternations along an itinerant path that by successive oscillations approaches the solution. This way of designing I call tentative, not only because it attempts solutions and pushes them into a sequence of hypotheses until it reaches them, but also because it induces temptation in the project site and its territorial surroundings" [D'Onofrio 1996, pp. 83-90].

[17] In essence, the proposed research work area is determined within different cultures: on one hand, the cultures relating to what the

Anglo-Saxon world has defined as Visual Studies, and thus the relationship between image and the visibility/invisibility of the world as a political sociological act. On the other hand, reference is made to that turn in scientific thought called Spatial Turn, originating from geographic thought, in which taking into account space as a place of action and its specific spatial knowledge, allows an advancement of scientific research in general. Finally, it refers to that experiential artistic type of productive culture that is synthetically defined in Luigi Pareyson's aesthetics by the phrase: "art invents by doing its way of doing" [Pareyson 1996, p. 10].

[18] In reality, this work system has always been part of the writer's research, starting explicitly from doctoral research on the Roman landscape.

[19] Today the 'studio' should be understood as a structure spread across two distinct productive spaces: the virtual space of the computer, the virtual studio, and the space of the physical studio. In this second space, productions alternate between work on the table and view and work on the wall. In virtual space, work is carried out both on images and with 3D models of the place from which to produce other images.

[20] This is a mixed production technique that elsewhere we have defined as 'Warm Digital' [Pierluisi 2011].

[21] The work I present is the personal part of an international research: *La représentation de l'architecture et du paysage urbain en tant que méthode de lecture et de transcription conceptuelle des perceptions visuelles urbaines liées au mouvement, à des fins de requalification*. Research leaders: Maria Linda Falcidieno and Enrica Bistagnino, Department of Architecture and Design, Polytechnic School, University of Genoa. Gabriele Pierluisi and Annalisa Viati Navone, Research Laboratory National School of Architecture of Versailles. Genoa/Versailles 2021-2024.

[22] For this idea of territorialization of the city, reference is made to Alberto Magnaghi's studies on the urban Bio-region [Magnaghi 2014].

[23] For the term figural rather than figurative, reference is made to Deleuze's famous text on Francis Bacon [Deleuze 2002], but also to a book by Didi-Huberman [2009] on Fra Angelico.

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