

Pre-diploma

Groruddalen Ideated

Articulating the Image of a Territory

Eirik Stokke / Espen Heggertveit

AHO



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Spring 2019

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Institute of Urbanism and Landscape**

**All material including photographs and maps, unless
stated otherwise, is by the authors.**

Summary

After researching the concept of Norwegian urbanity in our spring 2019 studio *Urbs Norvegica*, we wanted to further develop the results into a productive method for urban planning. The findings provided a lens through which to read the territory of Groruddalen, our chosen site.

We have conducted five different readings of the territory, and propose that these five readings form the basis of different masterplans, each with its own level of detail and representation. The final result would be a superimposition of these five strategies, providing one masterplan, but more importantly, a coherent mental image or idea of a fragmented territory.

Norwegian Towns and the Concept of Place

Topic Description

Introduction

To me, Venice is no ideal city, as many others seem to think. A walk through the alleys of Venice after dark is almost like a nightmare because of the lack of overview, clarity and few means of orientation.

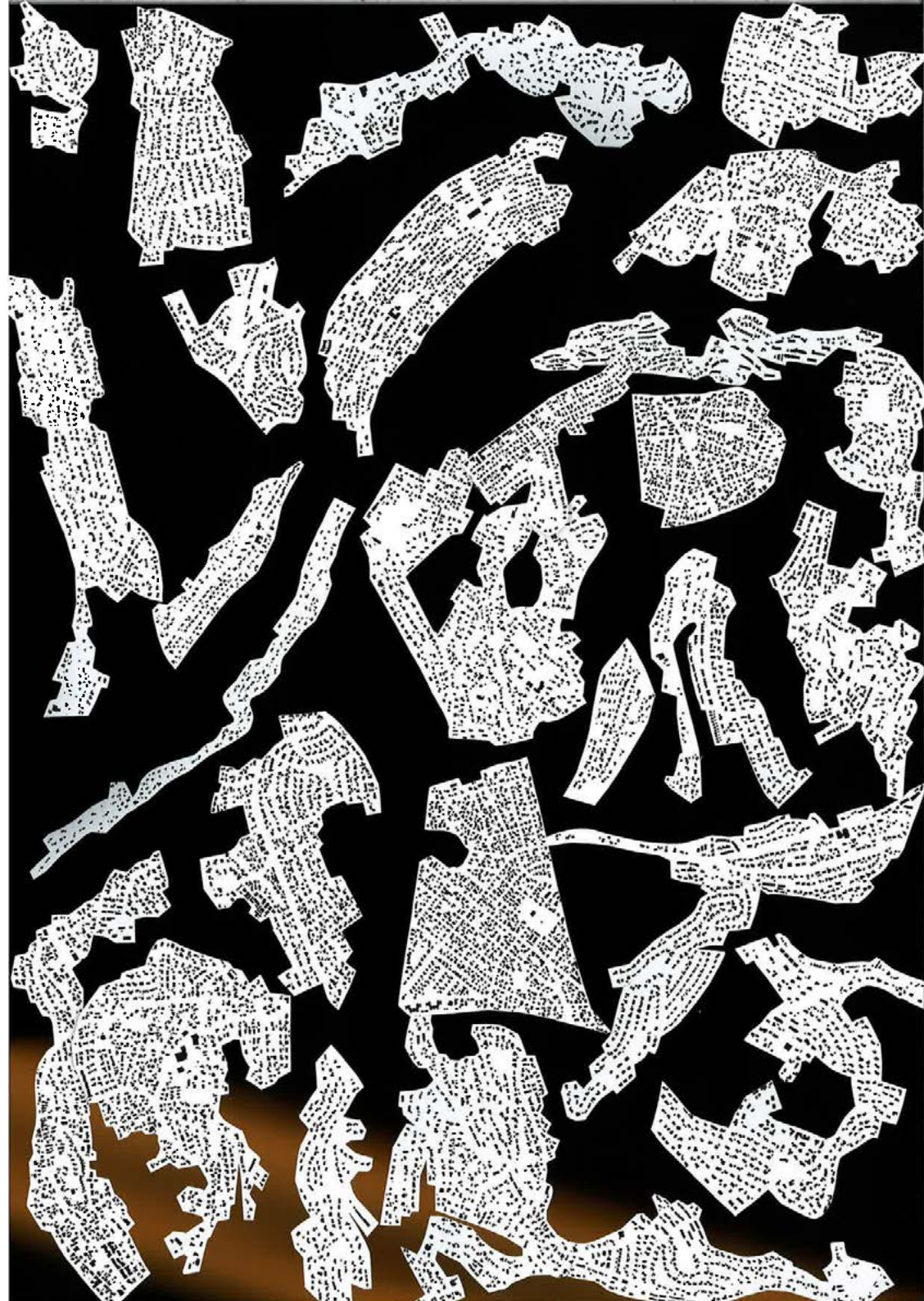
In my plan for Bodø, I have tried to show a clear construction of a city, where the terrain permitted.

- Sverre Pedersen

This quote is by one of the most important figures in Norwegian architecture and urban history. Its simple provocative, almost boasting tone peaked our interest, and lead us to dig deeper into Sverre Pedersen and his work. Have we missed something? Is there a Norwegian urbanity worthy of Italian Renaissance cities? What is it about Bodø that makes it so special?

It is difficult to overestimate architect and planner Sverre Pedersen's impact on Norwegian towns. Between 1905-54, he drew zoning plans for around 100 towns across the country, and worked as advisor on numerous others. He was also the teacher for a generation of architects at NTH in Trondheim (Today NTNU: Norwegian University of Science and Technology) at a time when this was the only

Fig. 1:
Collage



place offering education within the fields of architecture and planning in Norway. He remains the only Norwegian planner to achieve considerable international credibility. (Ellefsen, 2016)

In her seminal biography about Pedersen, Helga Stave Tvinnereim highlights his position as a pioneer within Norwegian planning, being the one to introduce international ideas to Norway. (Tvinnereim, 2015) Having been educated in Germany, he was heavily influenced by the German planning tradition, with emphasis on engineering and monumentality. He was also a proponent of French ornamental plans, as well as taking into account ideas of Garden Cities. (Ellefsen, 2016)

However, if one looks at Pedersen's own writings, he highlights local conditions and landscape above all. He sought to incorporate the landscape into the town plan by creating "the Nordic city space", which opened up to the surrounding landscape, as opposed to the closed European city spaces. (Ellefsen, 2016) These ideas were lacking in the international discourse, at least according to Pedersen himself (Pedersen, 1957).

He highlights the importance of the view, going as far as to say that in the city, one should be in "intimate contact" with the surrounding landscape. He talks about how the urge to roam the landscape is embedded in the Norwegian DNA, and that dense neighbourhoods are not sufficient. He stresses the importance of the existing place, and how architects should emphasise existing qualities rather than imposing foreign elements onto it. (Pedersen, 1957)

Fig. 2:
Skudenes-
havn



Learning from the Art Field

Questions and problematics regarding the search for place have been tackled with a great deal of sensitivity and critique within the field of art. This has been somewhat missing within the architectural practice, or it has been dealt with in a less critical, more nostalgic manner. Architecture historian Mari Hvattum has written extensively about Christian Norberg-Schulz, perhaps the single architect most closely connected to the concept of place, especially through his seminal work *Genius Loci* (Norberg-Schulz, 1979). Hvattum is critical of Norberg-Schulz' romantic idea of the "place" as a fundamental, unchanging value. She places him in the tradition of the 19th century's romantic nationalism, where the search for national identity was strongly linked to the idea of the place. Hvattum highlights artists Book & Hedén as someone who has a reflective view towards place, without resorting to nostalgia or essentialism (Hvattum, 2009). Book & Hedén are known for their photographic works, photographically documenting places highlighting hidden or less obvious features. The artist duo are not alone in working with the concept of place in a norwegian context. Artists such as Jon Benjamin Tallerås, Marte Aas, Ane Hjort Guttu and Fredrik Vørslev are just a handful of examples of a similar approach. We believe that such an approach should be more present in the fields of architecture and urbanism.



Fig. 3: Book & Hedén - Trons dam



Fig. 4: Jon Benjamin Tallerås - Etyder

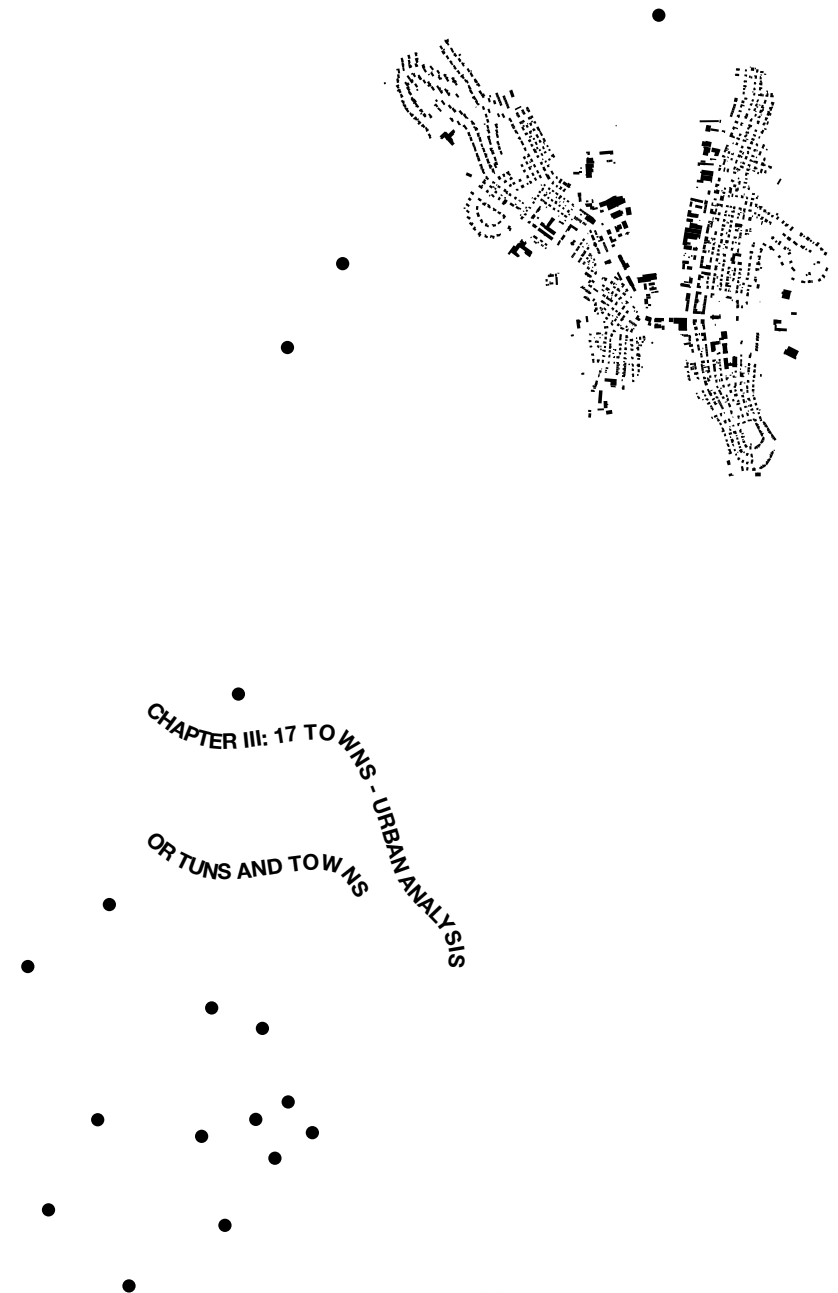
Sverre Pedersen and the Search for Place

When Mari Hvattum radically placed Christian Norberg-Schulz in the tradition of romantic nationalism, she presented it as a return to *place* after years of internationally oriented modernism (Hvattum, 2009). However, after carefully studying the writings of Sverre Pedersen, paterfamilias of Norwegian urbanism, we believe he could be considered somewhat of a missing link in the tradition of searching for local territorial traits. In his writings, it is apparent that while Pedersen was very up to date and concerned with international ideas of modernism, he had a great concern for local places (Pedersen, 1957).

This became the starting point of a studio, “Urbs Norvegica”, conducted by the authors at AHO in the spring of 2019. Using Sverre Pedersen’s ideas rather than his planned works as a point of departure, we looked at small Norwegian towns to search for physical manifestations of his considerations. Is it true that Norwegians want to live in the landscape rather than in a neighbourhood? And how important is the view to the center of the city?

While our physical surroundings are the result of a multitude of circumstances such as political, economical, social and cultural factors, we found it interesting to study Norwegian towns from a distance. Starting from the smallest town in each of the 17 counties (excluding Oslo), we looked at various morphological, territorial and programmatic aspects, resulting in a general understanding of the Norwegian small town condition.

Fig. 5: From Urbs Norvegica Studio Booklet



Using Sverre Pedersen's ideas as a lens, our research eventually lead us to a manifesto of five points which constitute the Norwegian City - Urbs Norvegica.

LANDFORMS structure the built.

*The Hinterland is made present through
VIEWS*

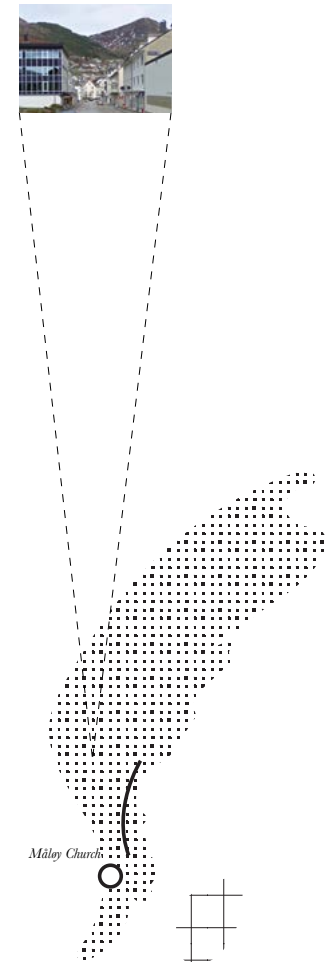
*The urban CENTER is a short string of civic
and commercial programs.*

*The community CATHEDRAL is a spatially
highlighted multi-use building.*

*Homes are organised in a FIELD where
nature is the closest neighbour.*

These five elements of Norwegian urbanity represent something embedded in the DNA of Norwegian towns - originating from climatic, cultural or other factors. Our hypothesis is that these strands of DNA can be cultivated and applied to a contemporary site. By reconsidering Pedersen tropes such as "view", "landscape" and "center", we managed to steer clear of replicating existing small-town conditions, in stead elevating the concepts to a productive level. The five aspects of the manifesto became the basis of mappings and precedent studies, allowing us to develop a method that is not historicism, but contemporary and cutting edge.

Fig. 6: From Urbs Norvegica Studio Booklet



Thesis: Research Questions

Introduction

With the *Urbs Norvegica* manifesto as a starting point, the project will look at the site of Groruddalen in Oslo. The findings from the research on Sverre Pedersen and Norwegian urbanity will be critically reconsidered, with special attention given to the problematics of “site-specificity”, and a reflective view towards place, without resorting to nostalgia or essentialism, as practiced by contemporary artists in Norway. This will form the basis for a radical masterplan for Groruddalen, comprising architectural and territorial scales.



Fig. 7: Groruddalen May 1st

Urban Experiments

Beyond its condition as an edge-city, what really makes Groruddalen interesting is its urban history. It has long been a test bed for radical urban and architectural planning and transformation, especially in the post-war era through the establishment of several satellite cities along the metro and train lines. The valley landscape is scattered with architectural gems, as well as a multitude of urban experiments.

This is perhaps one of the few unifying ideas of the fragmented urban tissue: that it represents new ideas and paradigms within urbanism. However, this does not cover up the fact that the area is fragmented and disjointed, connected by road, metro- and train lines, which on the other hand function as strong barriers. According to Thomas Sieverts, the landscapes of settlement dispersal will also lead to social instability (Sieverts, 2003). Groruddalen has also long been considered a difficult area in terms of social problematics, but opinions differ on the gravity of these issues. It is also a very dynamic area, and has long been a multicultural hub - from the 8th century coins from Samarkand and Baghdad found at Teisen, to the Swedish labour immigrants working the factories and mines in the 19th century. Today it is Norway's most diverse area, with inhabitants with backgrounds from 140 different countries.

All these different urban issues resulted in a joint project between the municipality and the state, to raise the quality of living in the area. Initially running from 2007-2016, Groruddalssatsingen has been renewed with ten more years. In the first period of time, 1,5 billion NOK was



Fig. 8: Groruddalen May 1st

spent on initiating 300 projects, ranging from large scale parks and bike trails to local neighbourhood initiatives. The subsequent evaluation showed limited success, with no change in the inhabitants' sense of wellbeing and belonging (Aftenposten, 2016).

While all 300 projects were valuable contributions to the area, we believe that one project could be enough. A masterplan comprising architectural and territorial scales might be what is needed to combat social and physical fragmentation and dispersion.



Fig. 9: Groruddalen May 1st

Organization

Schedule

WEEK	DATES	ACTIVITY	REMARKS
33	14.08-16.08	PHASE 1: Analysis of site Site visit; centers within the valley	
34	19.08-23.08		
35	26.08-30.08	PHASE 2: Preliminary master plan Detecting possible interventions	
36	02.09-06.09		
37	09.09-13.09		
38	16.09-20.09		
39	23.09-27.09		
40	30.09-04.10	PHASE 3: Preliminary design of interventions. Layout of models. Layout of master plan tapestry.	Scales
41	07.10-11.10		1:50-1:5 000
42	14.10-18.10	Preliminary design	1:10 000
43	21.10-25.10		1st Interim
44	28.10-01.11		
45	11.11-15.11	PHASE 4: Preliminary layout of submission and exhibition.	
46	18.11-22.11		
47	25.11-29.11		
48	02.12-06.12		
49	09.12-13.12		
50	16.12-20.12	DIPLOMA HAND-IN	
2020			
02	06.01-10.01	Diploma Review	
03	13.01-17.01	Diploma Ceremony	

The Valley

Site: Groruddalen

The four north-eastern boroughs of Oslo make up the valley we know as Groruddalen, home of approximately 140 000 people, characterized by large-scale suburban and satellite city development from the post-war era on the hillsides, with industry and commercial activity occupying the bottom of the valley. Three parallel roads pierce through the valley, together with railway tracks and two local metro lines, comprising the corridor from the city to the north.

The river Alna originates in the Marka forest, runs through most of the valley until it reaches the Oslo Fjord, its outlet being the site of Oslo's first settlements, about 1000 years ago. As the valley contains fertile soil from glacial deposits, it became an important site for agriculture when the forest was cleared around 1050-1350. During the 17th century sawmills appeared along the river, mining of copper started a century later, with numerous quarries extracting vast amount of stone from the 1840s.

The first Norwegian railroad was established in 1854, running from Oslo through Groruddalen on its way to Eidsvoll. The stations in the valley laid the groundwork for new industries such as factories producing matches and clothing, yet the valley was mainly an agricultural area until the post-war housing development.

The following pages show different mappings that make out the layers of the area.

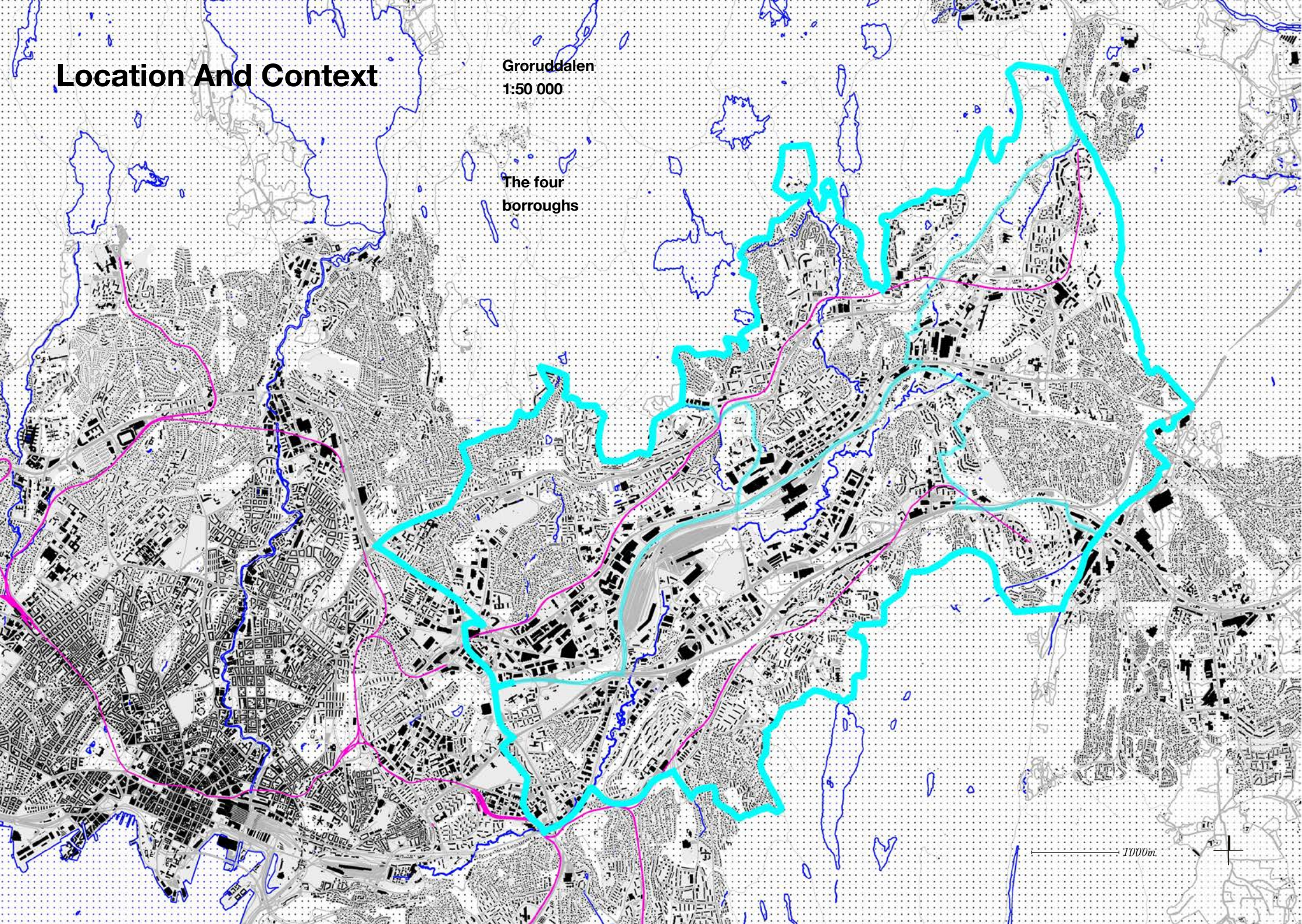


Fig. 10: Groruddalen May 1st

Location And Context

Groruddalen
1:50 000

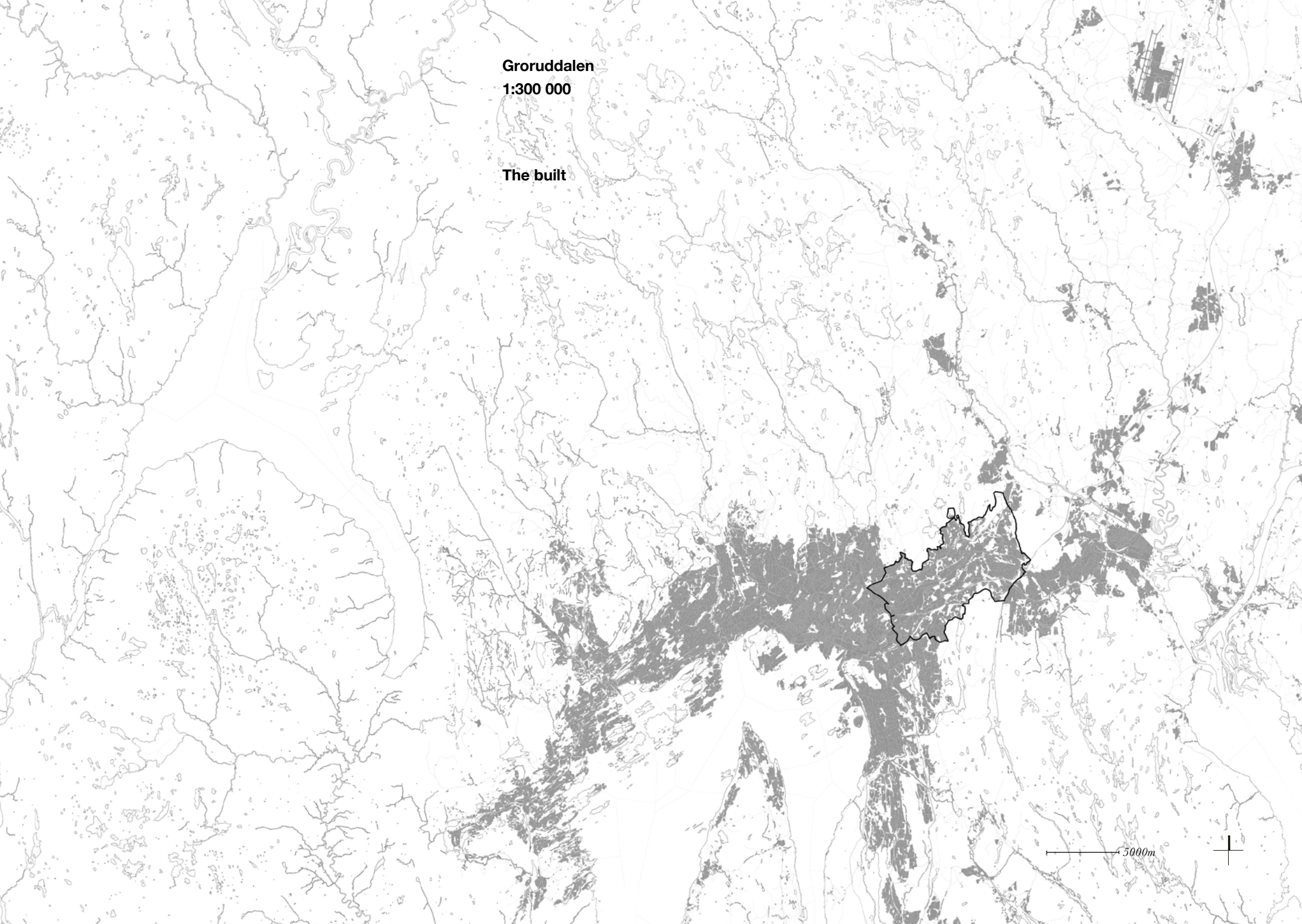
The four
borroughs



1000m

Groruddalen
1:300 000

The built



5000m



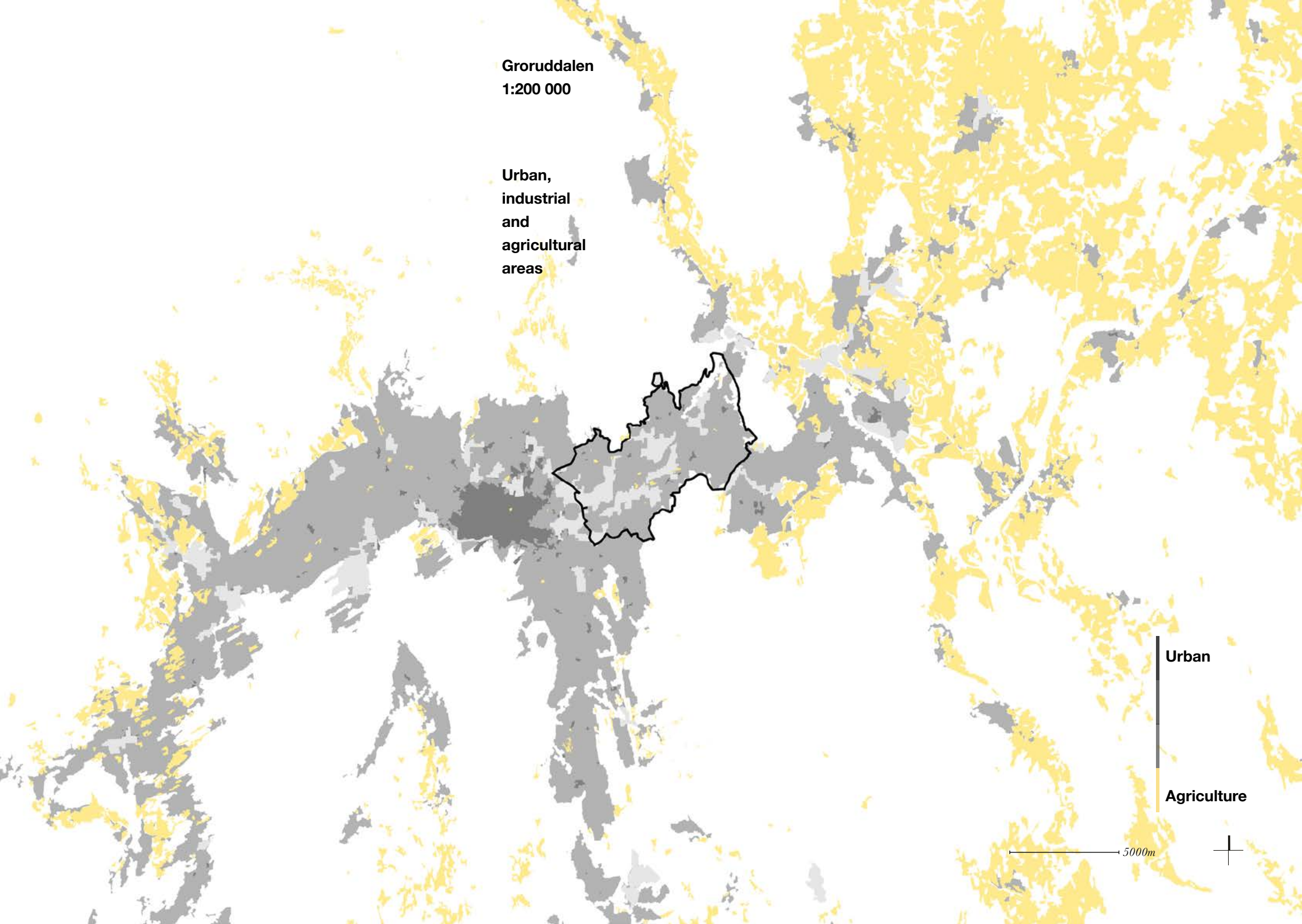
Groruddalen
1:200 000

Urban,
industrial
and
agricultural
areas

Urban

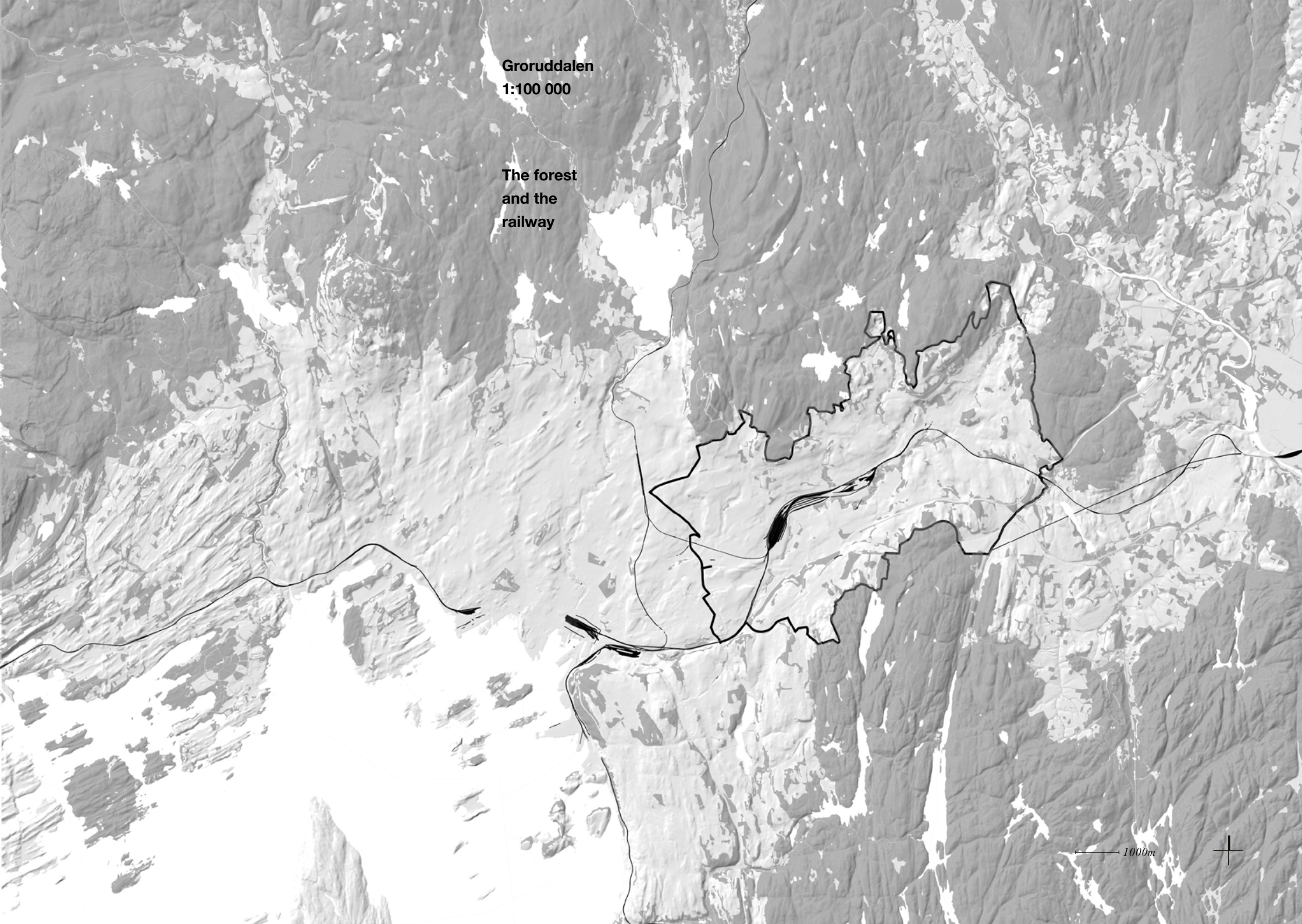
Agriculture

5000m



Goruddalen
1:100 000

**The forest
and the
railway**

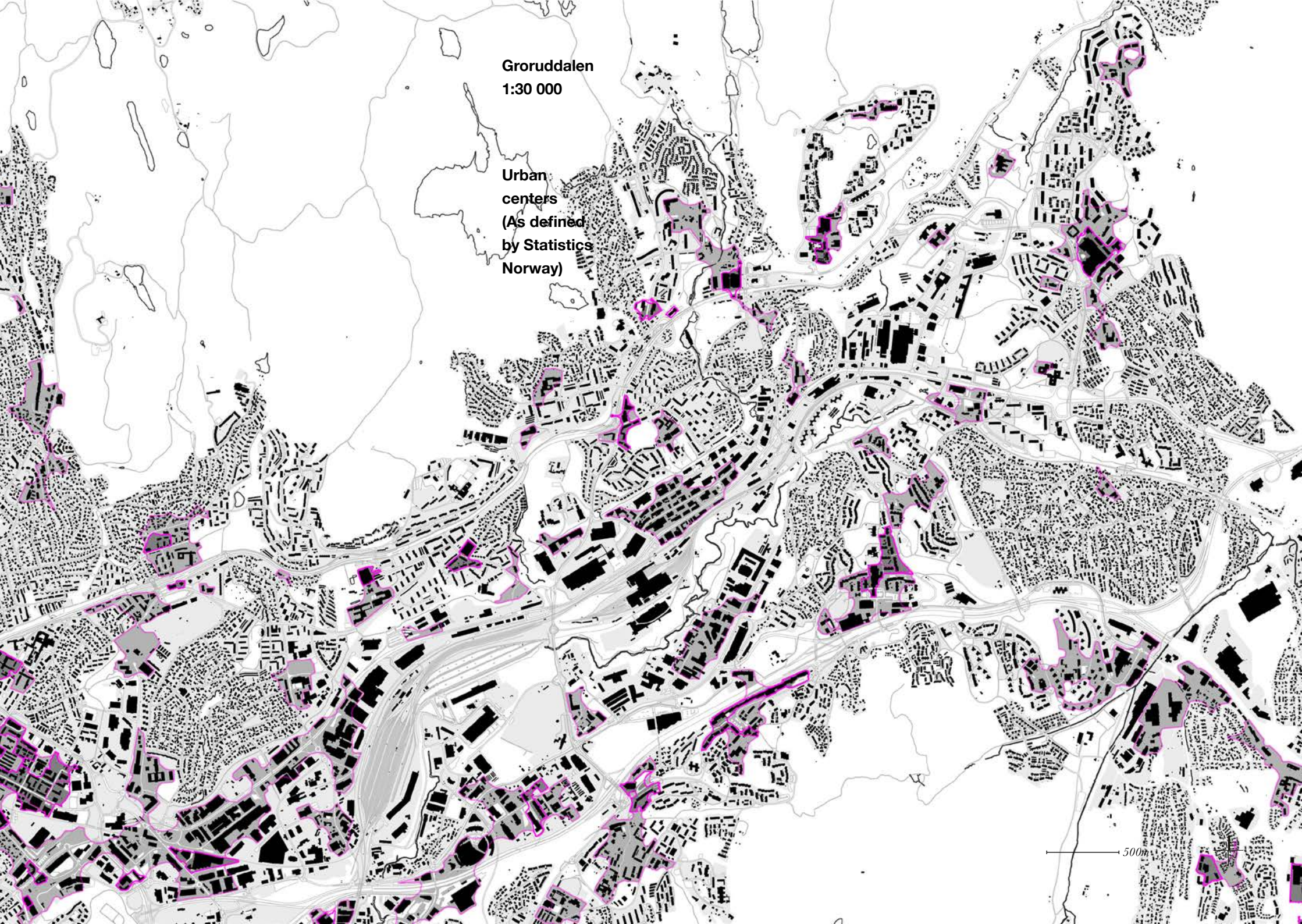


1000m



Groruddalen
1:30 000

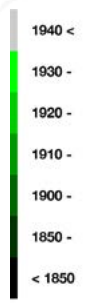
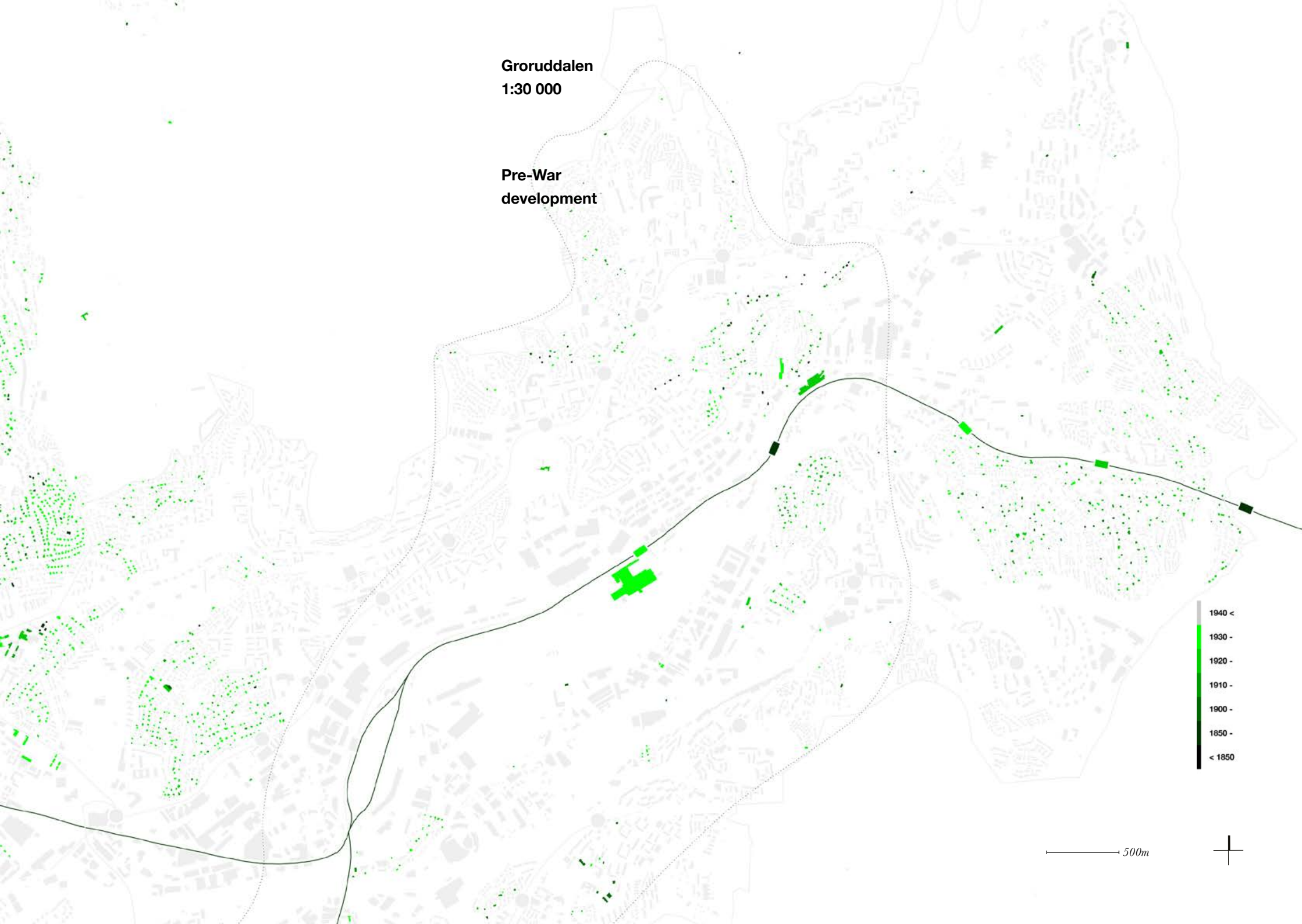
Urban
centers
(As defined
by Statistics
Norway)



500m

Groruddalen
1:30 000

**Pre-War
development**

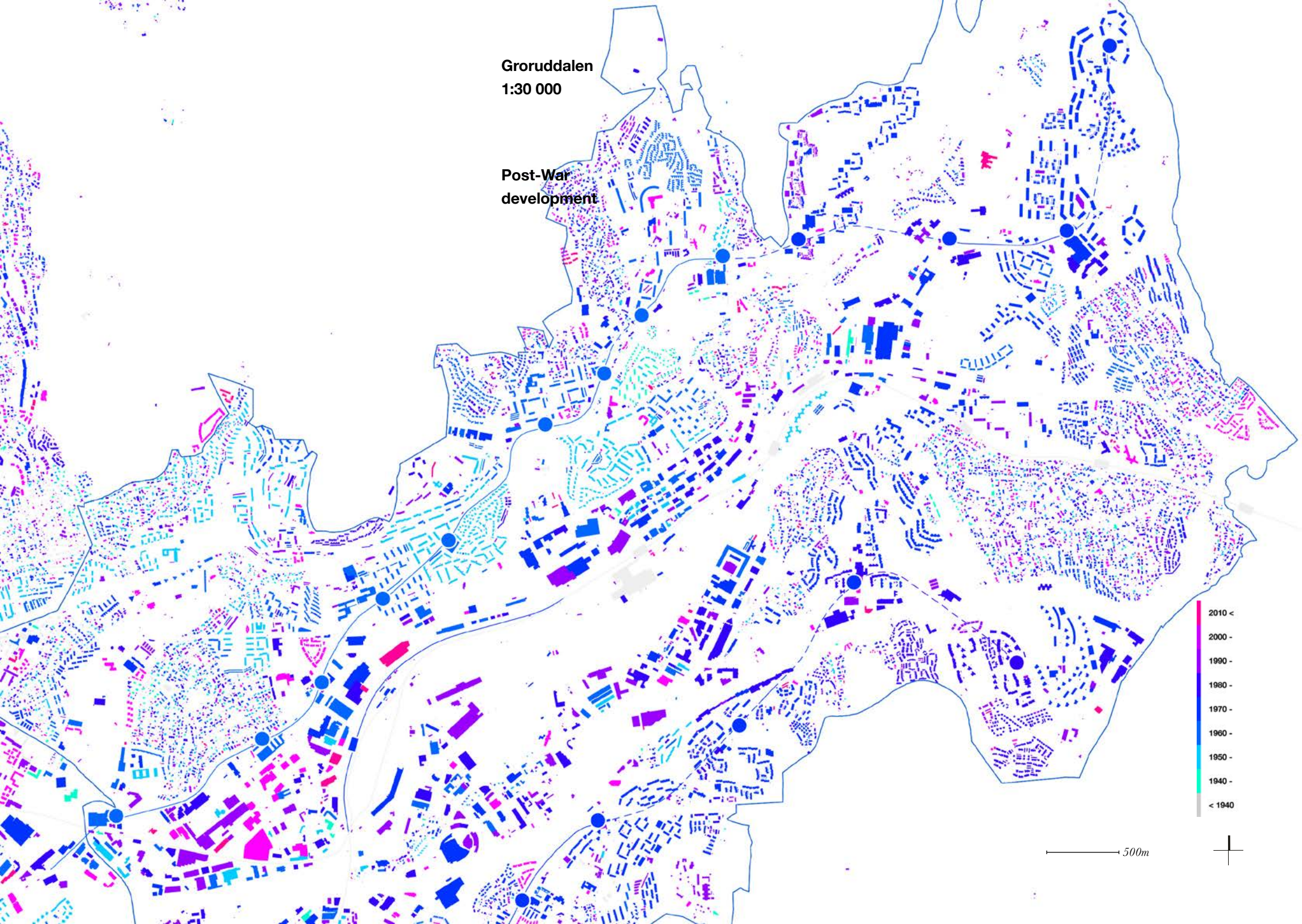


500m



Groruddalen
1:30 000

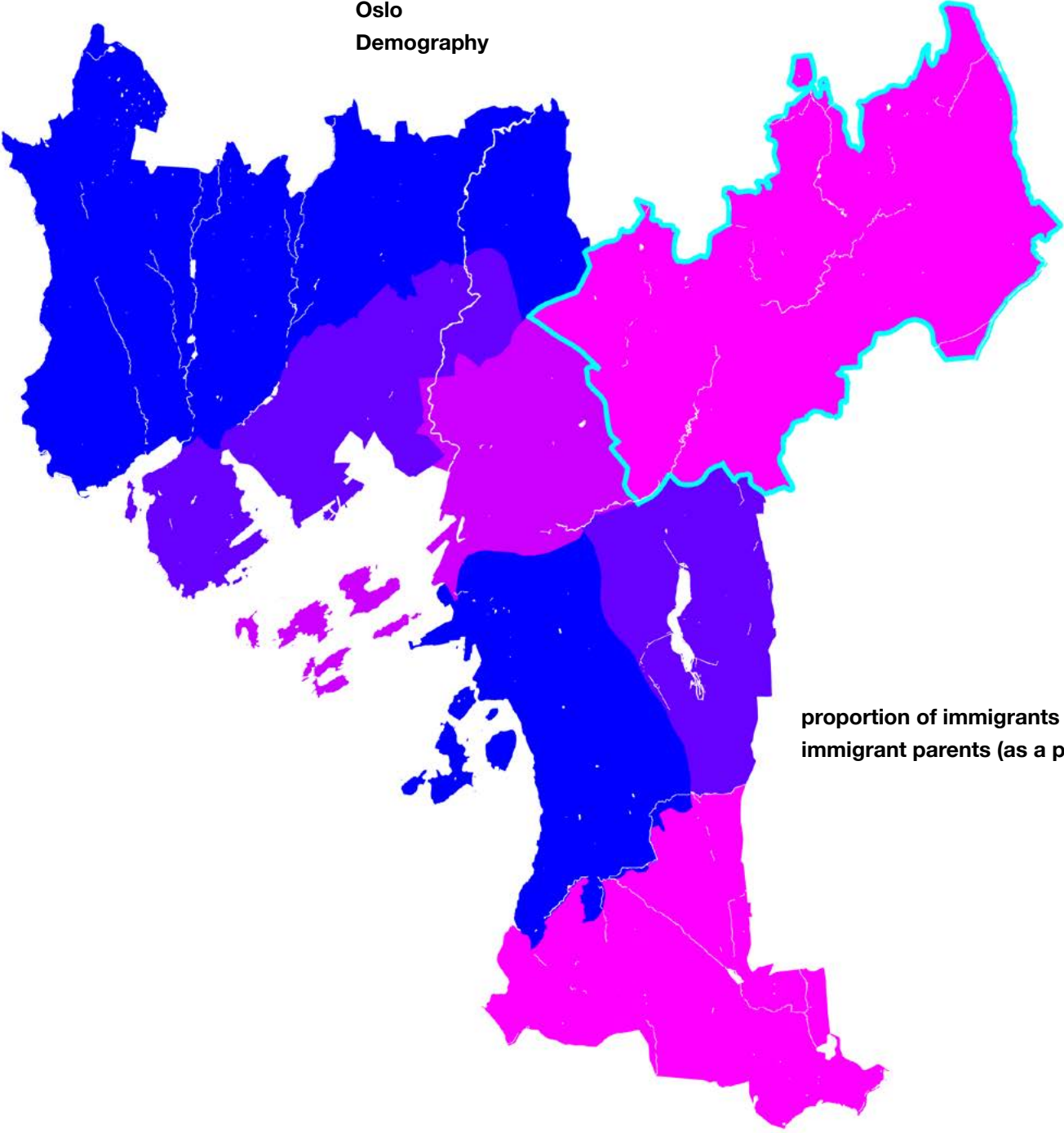
Post-War
development



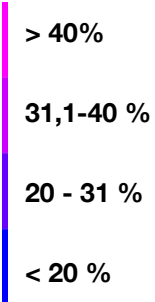
500m



**Oslo
Demography**



proportion of immigrants and Norwegian-born to immigrant parents (as a percentage of the population)



Analysis

Landscape Living



Fig. 11: Grouddalen May 1st

LANDFORMS Structure the Built

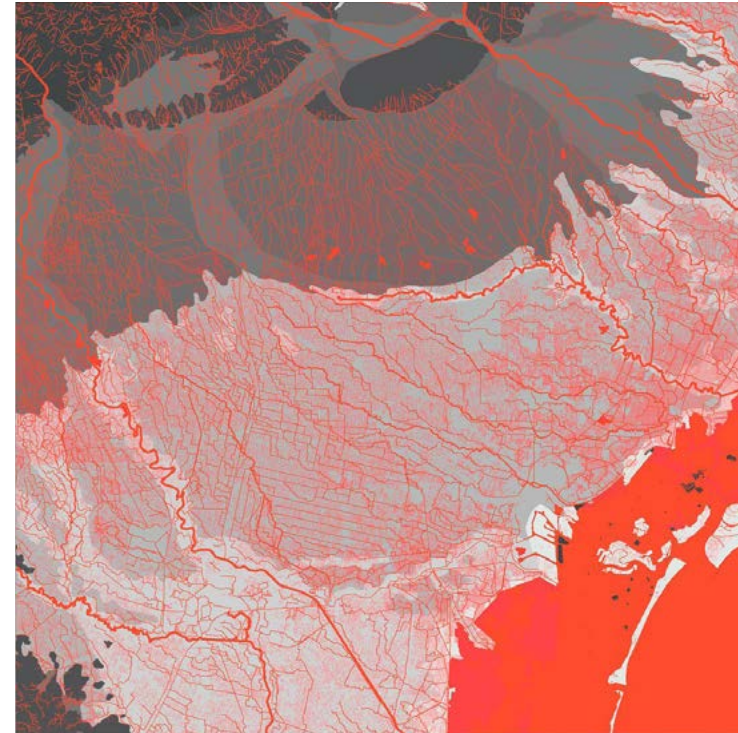
Strong landscape features have always shaped Norwegian settlements, pierced by fjord, blocked by mountains. A lack of a tradition for city walls due to the absence of enemies has often lead to unclear borders between cities and their surroundings, especially in areas without strong natural features. Sverre Pedersen's main contribution to Norwegian planning is the idea that nature should be the controlling element of the built:

"The built often seems small against the backdrop of large formations and nature. The task of a planner, in all its modesty, is simply to not spoil the landscape, but to conform to it, harmoniously." (Pedersen, 1957)

He also talks about how the walking paths and ski trails rather than piazzas and parks are where public life appears, which is in line with Pedersen's reflections:

"Our interest in exercise is not satisfied by organised field sports, but by roaming the landscape. Our instinct demands a spacious city form." - (Pedersen, 1957)

The precedents masterplans illustrate an approach where each layer of the territory is carefully studied in order to achieve a deep understanding of the processes present, which can then form the basis for future interventions where small adjustments can make a big impact.



*Precedent
Mastepans*

Fig. 12:
Water &
Asphalt -
Viganò +
Secchi

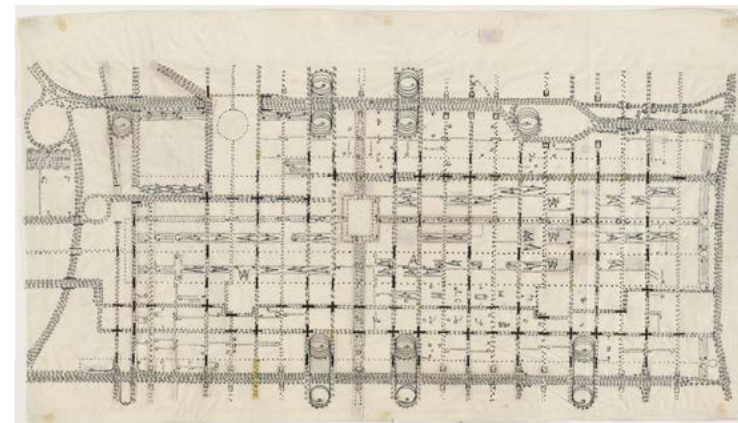


Fig. 13:
Philadelphia
traffic - Louis
Kahn

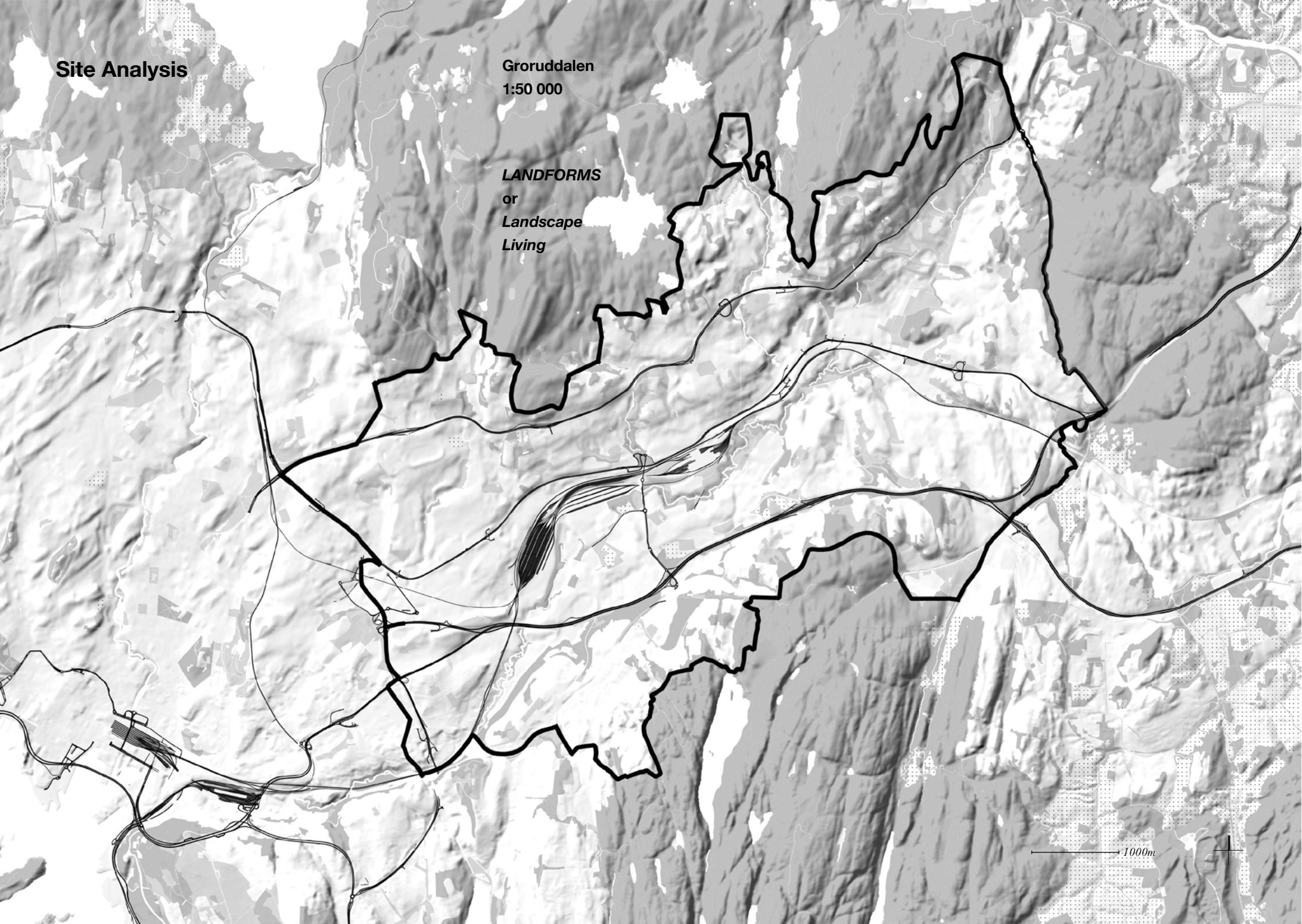


Fig. 14: Groruddalen May 1st

Site Analysis

**Groruddalen
1:50 000**

***LANDFORMS
or
Landscape
Living***



1000m

**Reference:
VILLE NOUVELLE MELUN-SÉNART**

OMA

1987

Melun-Sénart, France

Urban Masterplan

By planning the unbuilt rather than the built the project becomes a tactical surrender to the state of urbanism.

This reference provides us with a critical rethinking of the concept of structuring landforms. It manages to achieve a certain structure and control of what some would consider a tabula rasa, making connections, defining axes and zones.

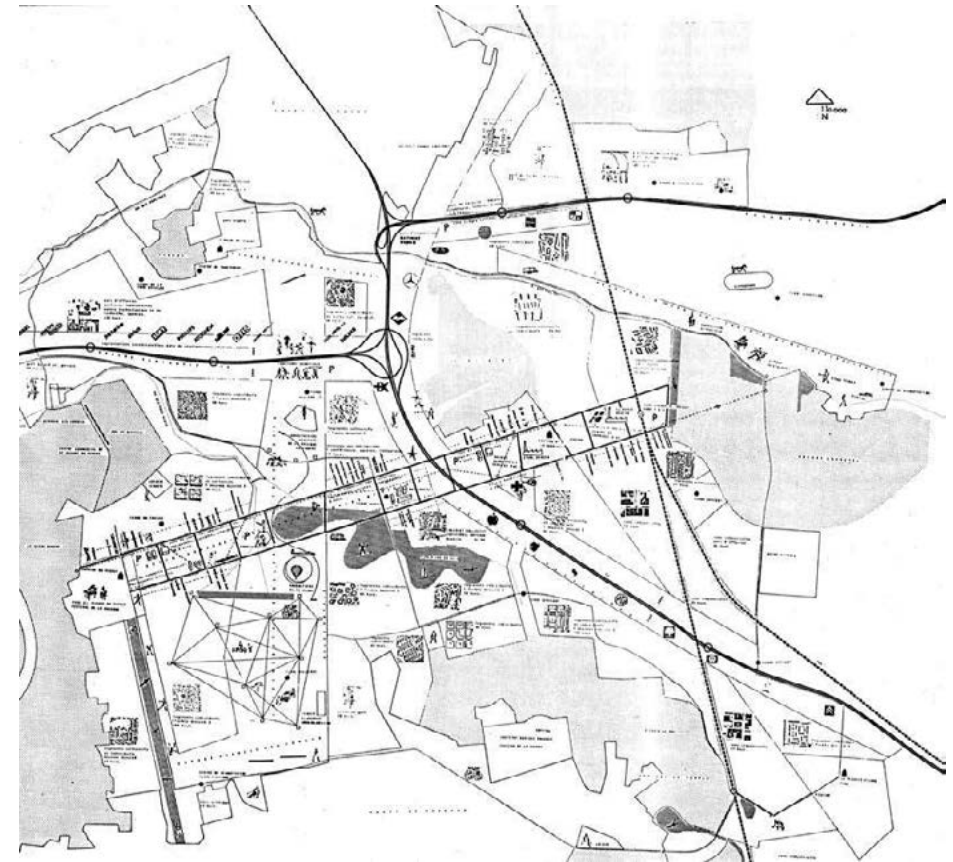


Fig. 16: Strategic Plan

**Fig. 15:
Stepping
stones**










Fig. 17: Model

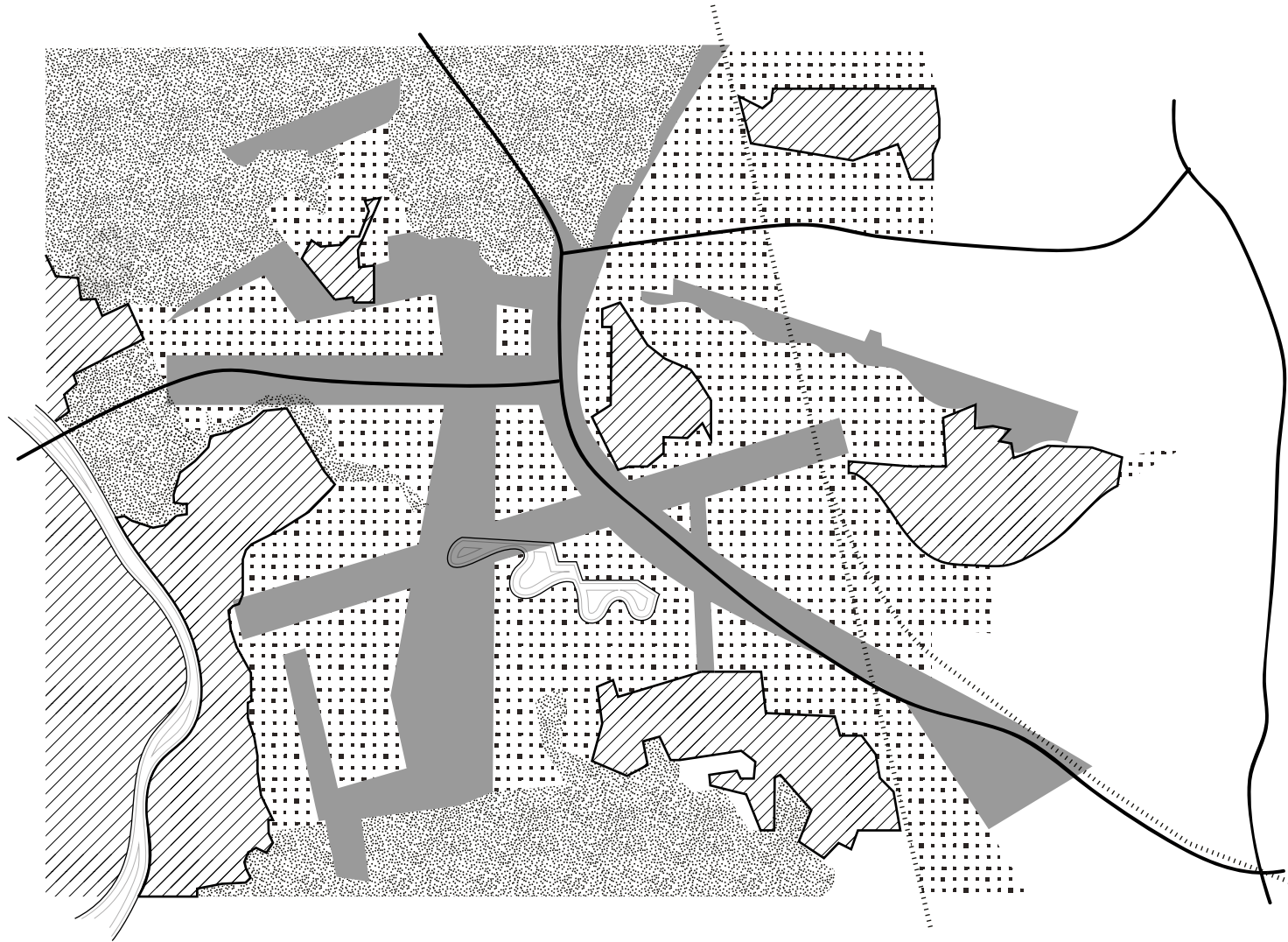


Fig. 18: Symboly



Redrawing

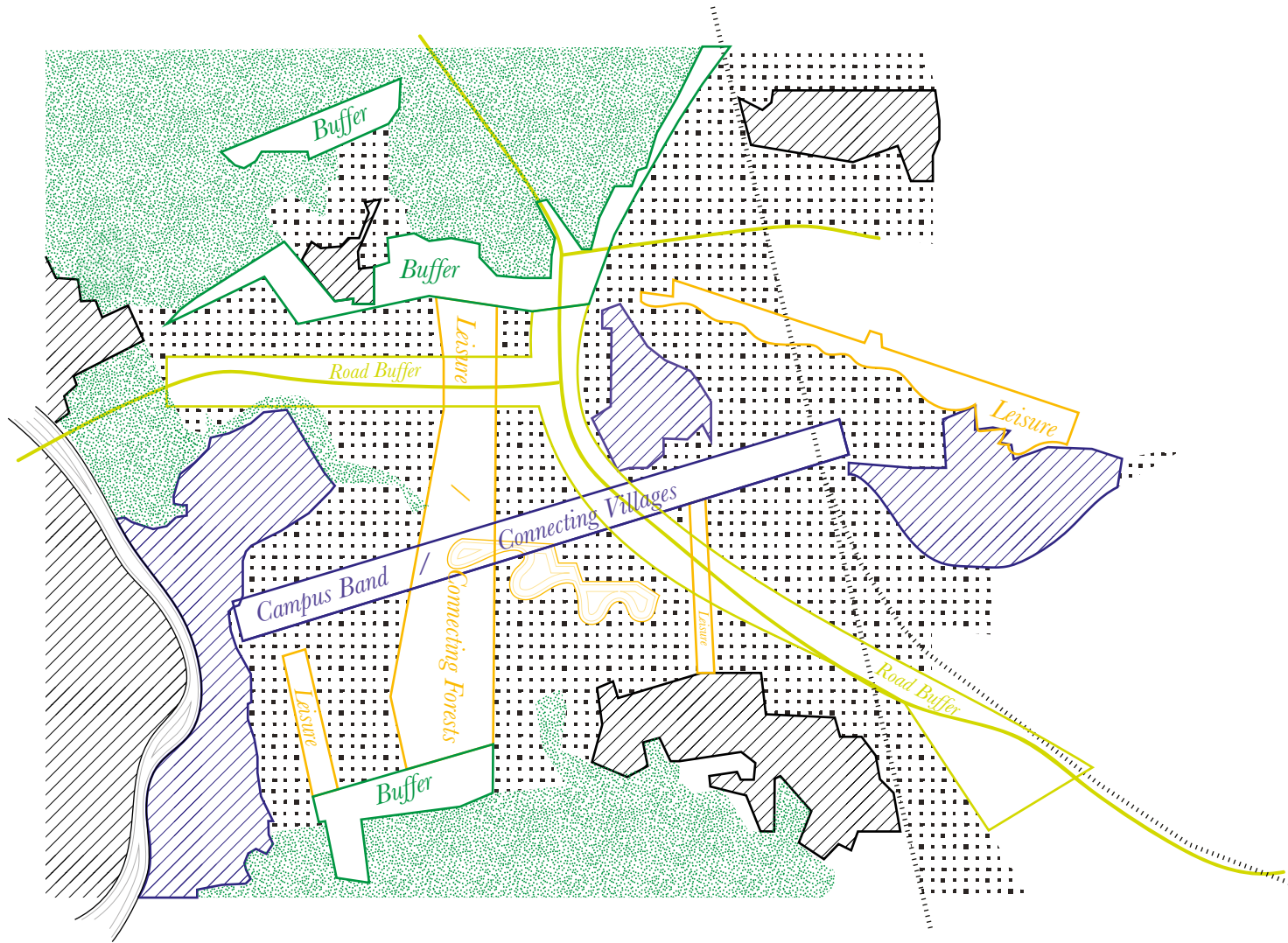
-  Forest
-  Existing Villages
-  Future Built Area
-  Programmatic Band
-  Water
-  Road
-  Train



1000m



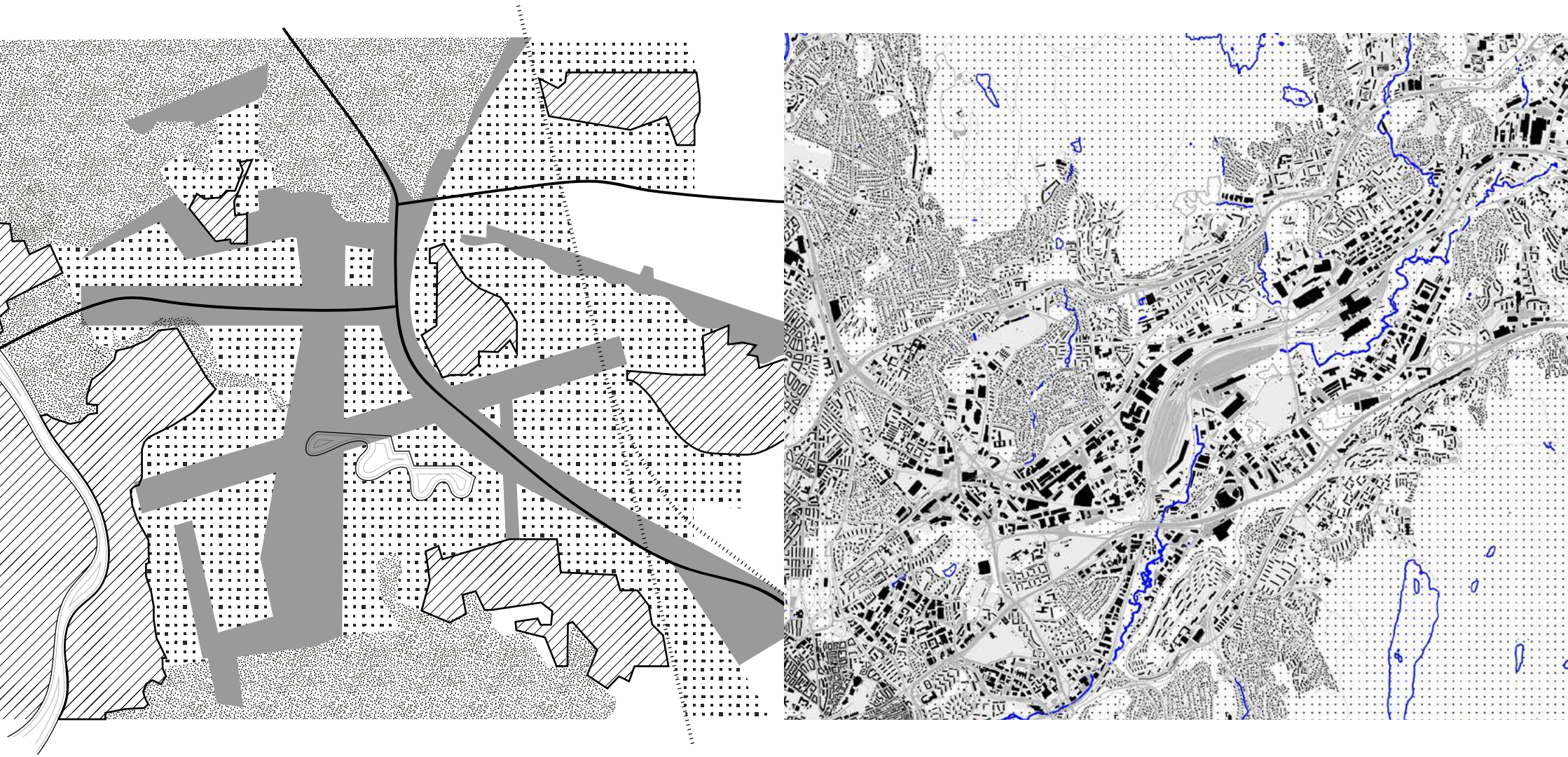
Analysis



1000m



Scale
Comparison



1000m



**Concept
Transplant**



1000m



The Scenagrophy of Scenery

Fig. 19: Groruddalen May 1st



The Hinterland Is Made Present Through VIEWS.

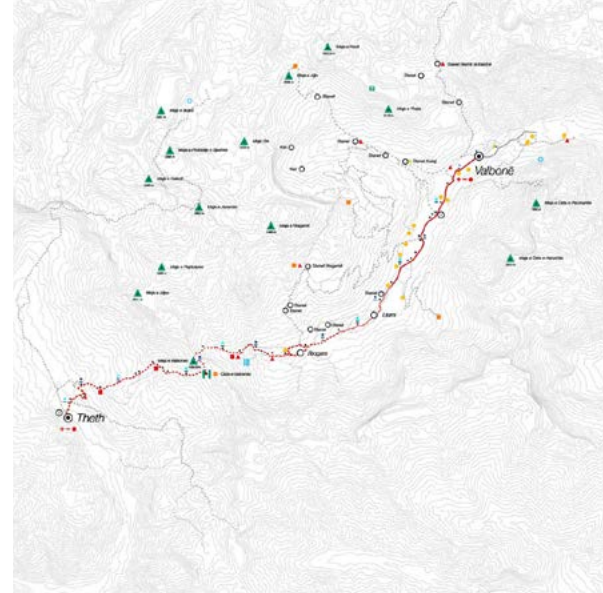
The openness and connection to the surrounding landscape so present in Norwegian towns might in most cases be a result of a lack of planning, and an “art by accident”. Karl Otto Ellefsen has written about how free standing housing developments grew, to the point where it resulted in “accidental” urban areas without a defined center. (Ellefsen, 2016)

Accidental or not, Sverre Pedersen highlights the value of the view to the city plan:

“New planned areas should be in touch with the landscape and offer as many views as possible through clear and powerful gestures.” (Pedersen, 1957)

He would plan streets and axes based on a specific view to surrounding natural features, and actively use it as an element in planning and regulation.

The precedent masterplan by DOGMA and Studio B&L utilises views as a structuring theme, but also stresses the importance of the viewpoint. By articulating a string of platforms, paths and places, the masterplan becomes a careful curation of the territory.



Precedent Masterplan

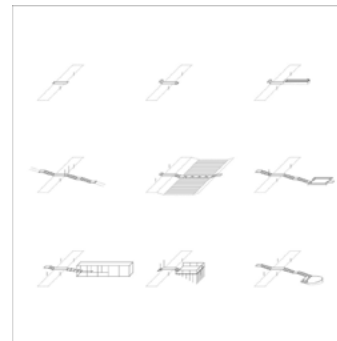
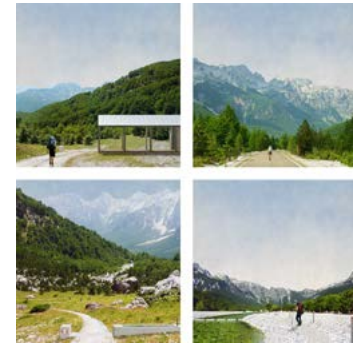


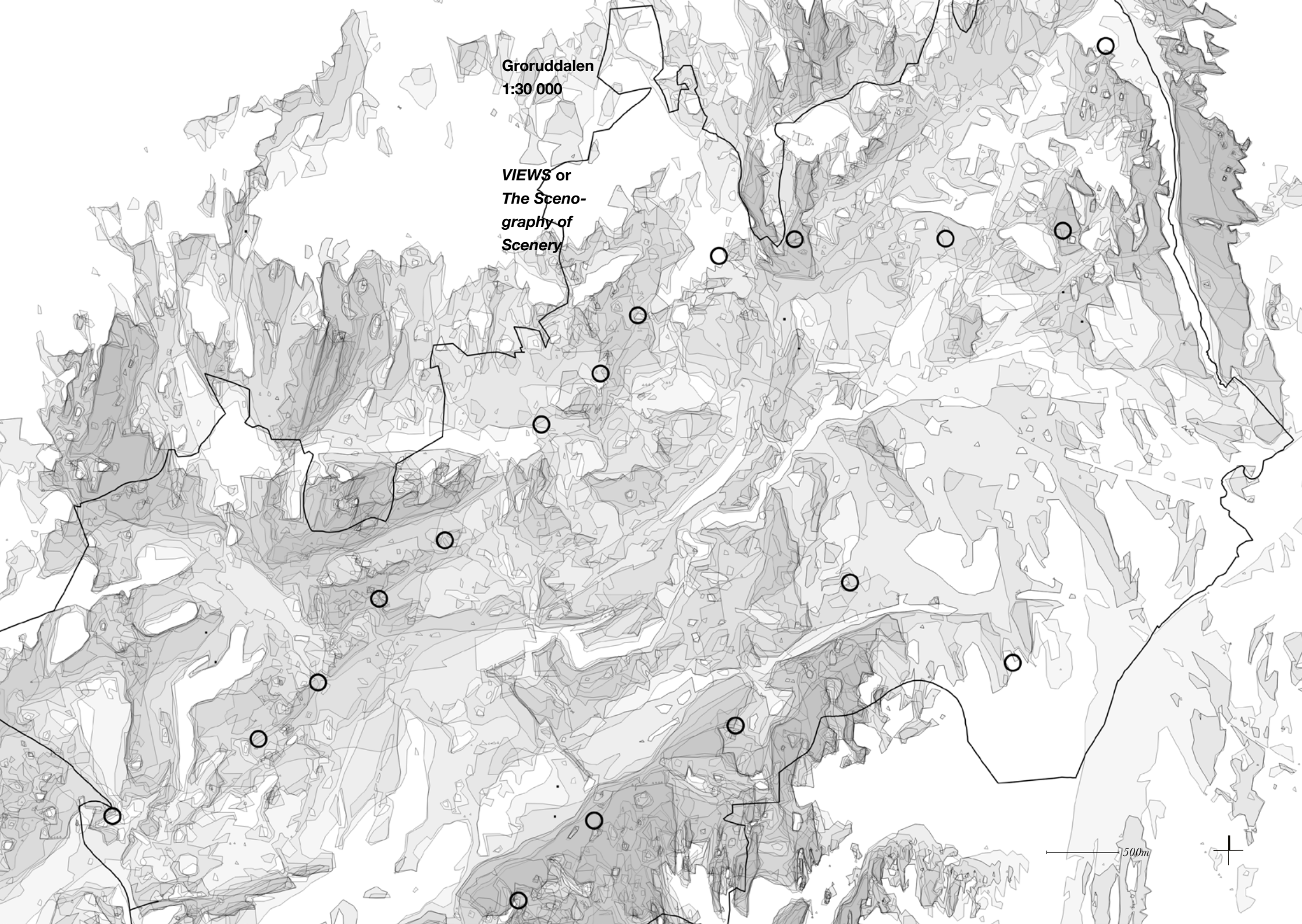
Fig. 20:
Le Alpi -
DOGMA +
Studio B&L



Fig. 21: Groruddalen May 1st

Groruddalen
1:30 000

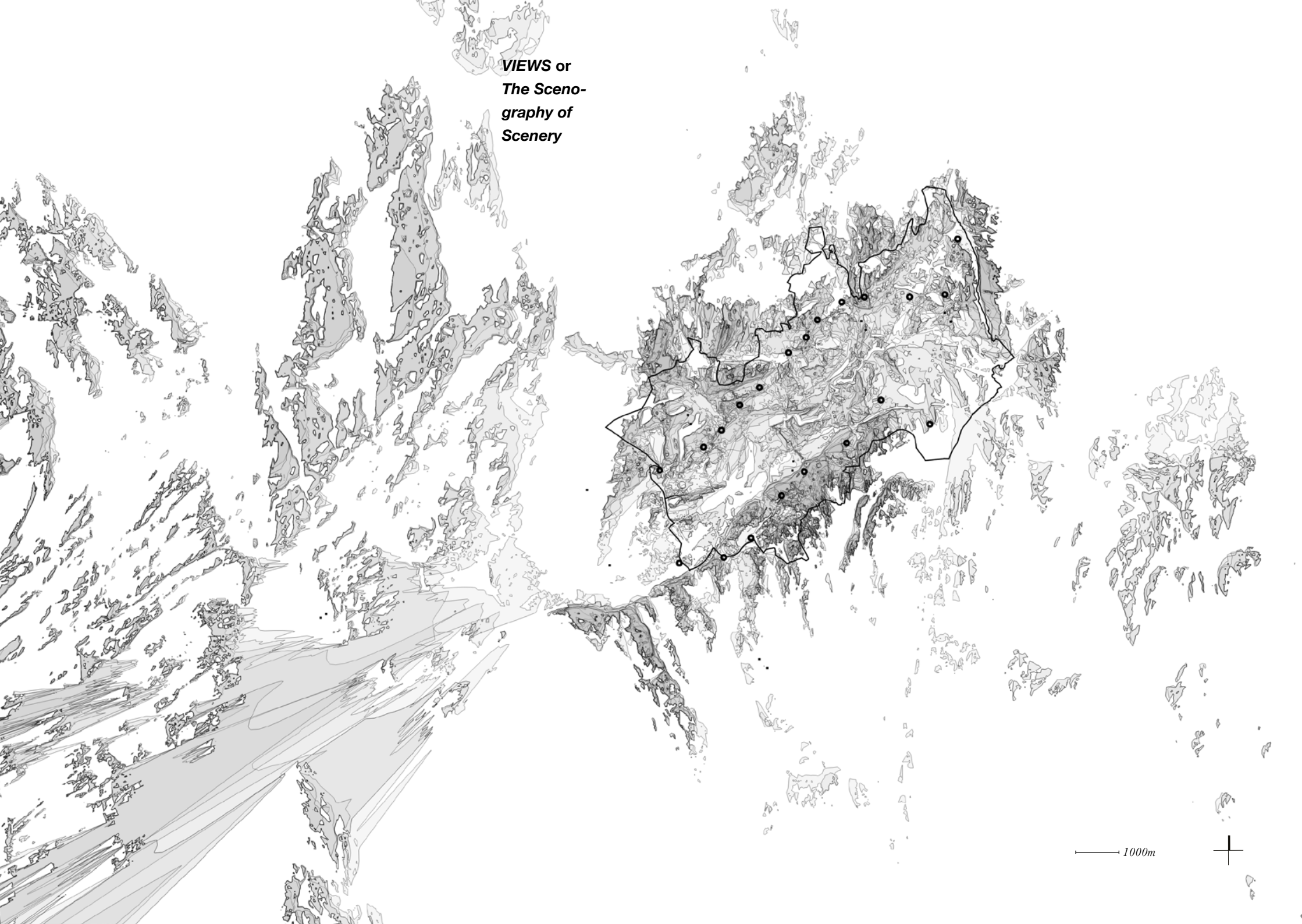
*VIEWS or
The Sceno-
graphy of
Scenery*



500m



**VIEWS or
The Sceno-
graphy of
Scenery**



1000m



Reference: STOURHEAD GARDENS

Henry Hoare II

1741-1780

Wiltshire, England

Garden/park landscape design

The garden consist of carefully staged views which are achieved through manipulation and creation of landscape, as well as architectural and sculptural interventions.

The project provides a wide range of scenographic effects that can be utilised to provide the landscape with a narrative. It becomes a way of taming or defining an otherwise boundless area.



Fig. 23: A carefully staged landscape

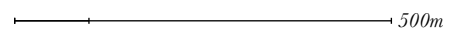
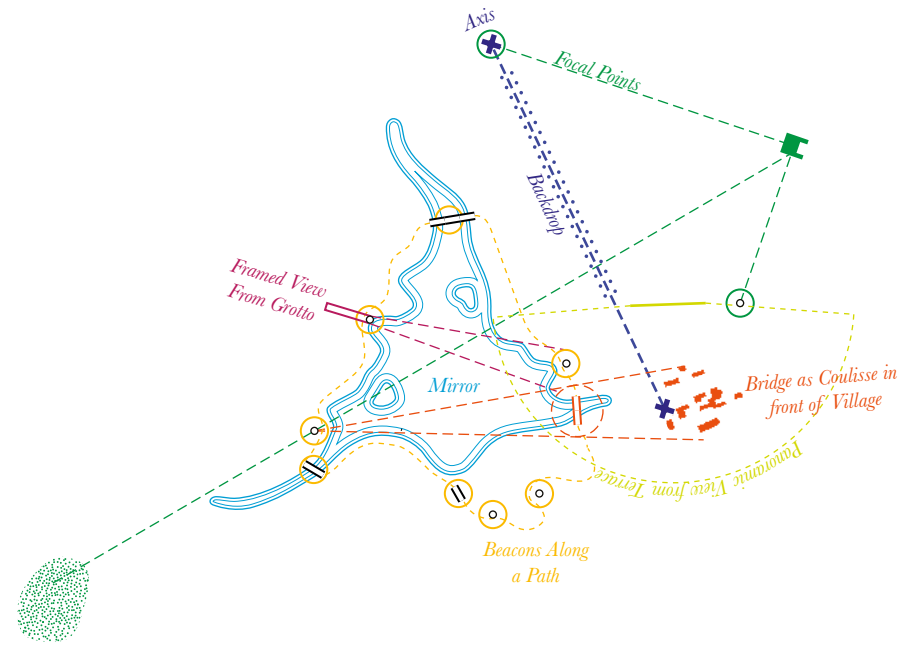
Fig. 22:
Moses parts
the Red Sea



Redrawing and Analysis



1. Apollo's Belvedere
2. Obelisk
3. Oak Bridge
4. Grotto
5. Pantheon
6. Dam
7. Temple of Apollo
8. Stone Bridge
9. Temple of Flora
10. Bristol Cross
11. Fir Walk
12. Terrace



Scale
Comparison



500m



The Quick Strip



Fig. 24: Groruddalen, Google StreetView

The Urban Center Is a Short String of Civic And Commercial Programs

According to SP, dense urban areas must be limited as much as possible in the North, in the sense that they should be compact and clear, rather than expansive. In the small town case studies, we found that the urban center usually consists of a single street or two crossing axes.

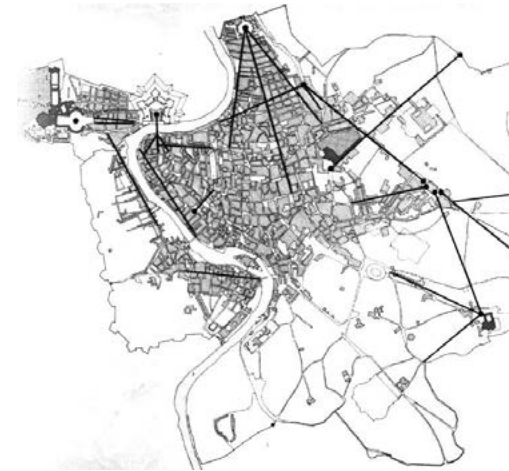
Christian Norberg-Schulz has written about the fact that in Norway, the farm, rather than the village, has been the basic unit. Traditionally, the farm held many functions we now consider urban.

"In the Nordics, life does not happen on the piazza, but in the home."

- (Norberg-Schulz, 1979)

These linear centers of the Norwegian small towns could be considered quick strips - miniature versions of the Las Vegas condition, as researched by Venturi, Scott-Brown and Izenour.

The precedents serve as examples of how to connect urban areas. While Pope Sixtus' plan for Rome represent a heavy-handed approach of cutting through and inserting focal points, the situationist mapping of Paris complement it with a careful psychogeographic reading of the city.



*Precedent
Master-
plans*

Fig. 25:
Rome -
Sixtus V

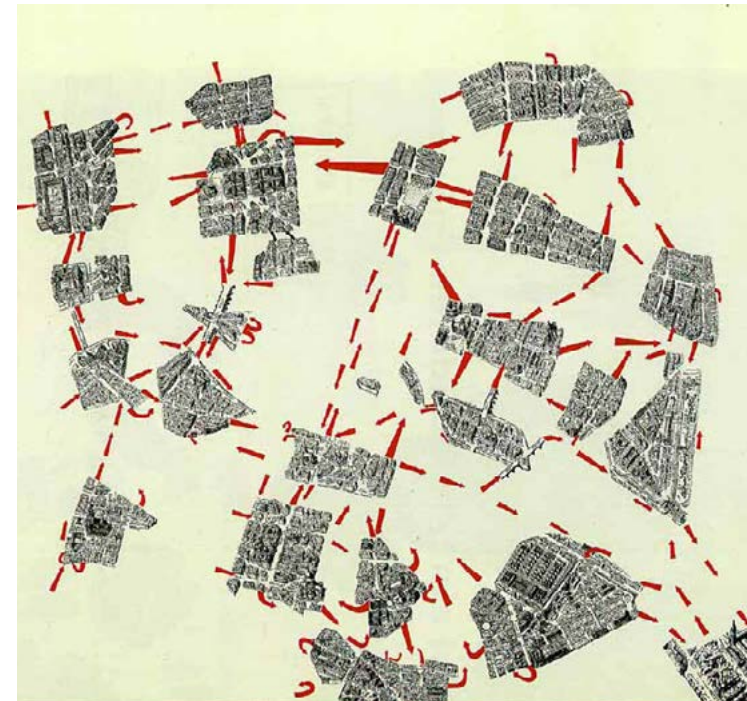


Fig. 26:
Situationist
map of Paris
- Guy Debord
+ Asger Jorn

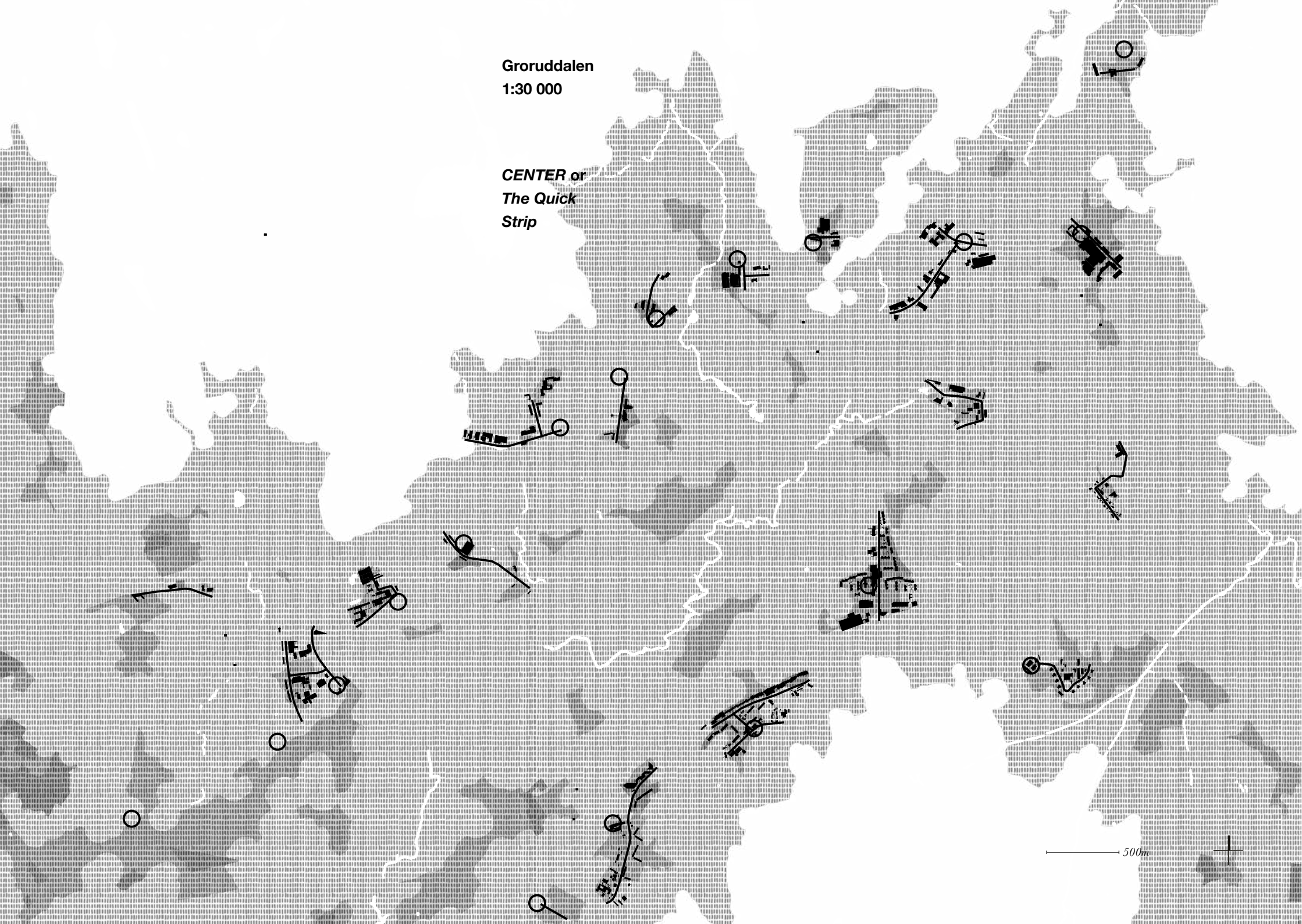


Fig. 27: Groruddalen, Google StreetView

Groruddalen

1:30 000

CENTER of
The Quick
Strip



Reference: LEARNING FROM LAS VEGAS

Robert Venturi, Denise Scott-Brown, Steven Izenour

1973

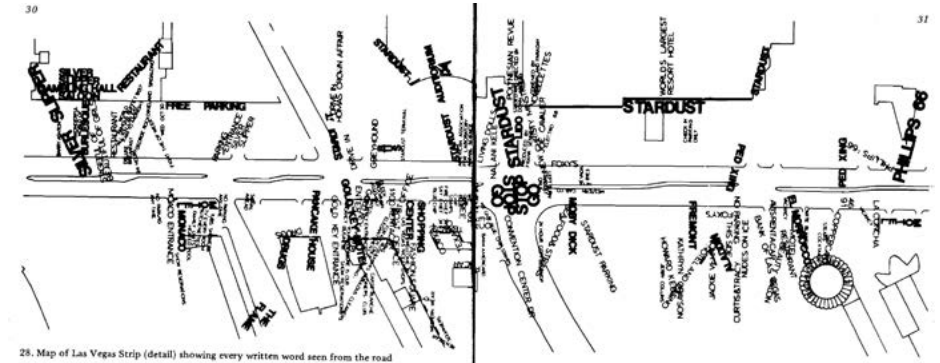
Las Vegas

Urban research

The "non-city" is taken seriously as an urban research, documenting various aspects of the Strip.

Similar to how the concept of Norwegian urbanity might seem foreign or even provocative to some architects, Venturi, Scott-Brown and Izenour's research on the Las Vegas strip was a radical project. The rereading of the site releases its latent energy, providing us with a new set of tools for understanding the urban condition.

Fig. 28:
Charm-
bracelet



29. Map of Las Vegas Strip (detail) showing every written word seen from the road

Fig. 29: Written words along the Las Vegas Strip



Fig. 30: Visual aspects of Las Vegas

Scale
Comparison

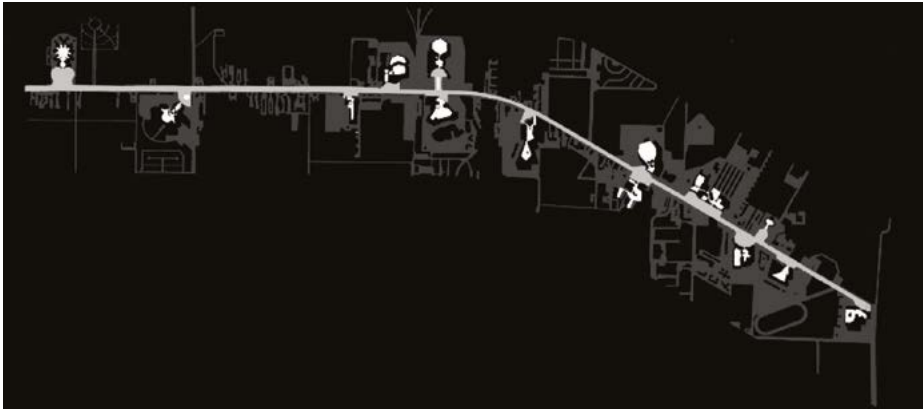
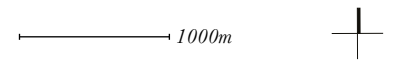
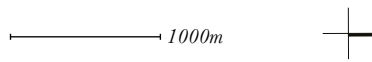
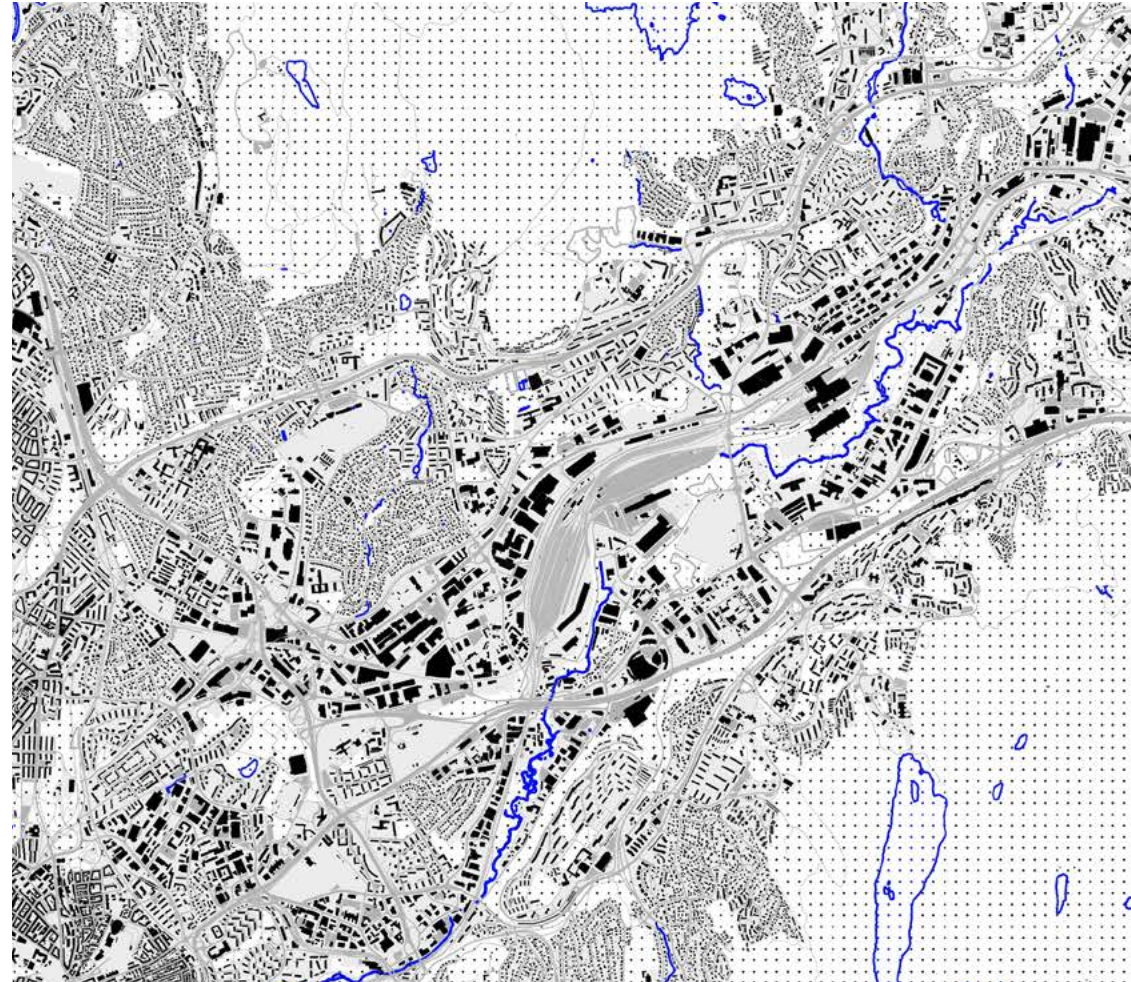
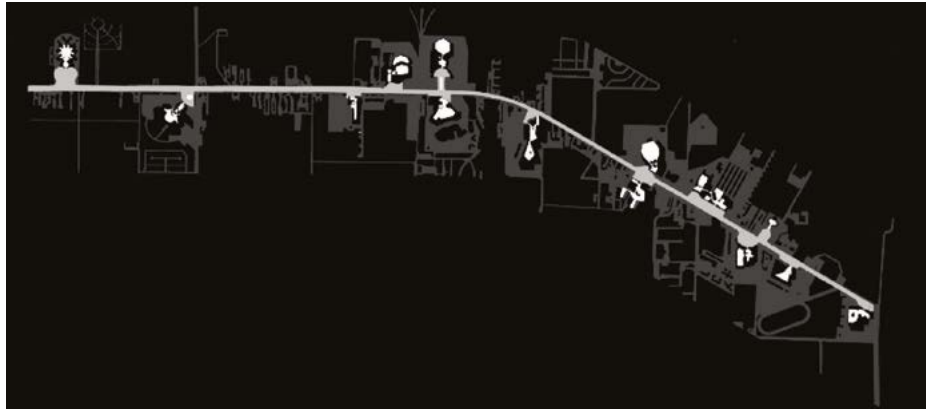


Fig. 31: The Strip, Learning From Las Vegas



Concept
Transplant



1000m



1000m



Community Cathedral



Fig. 32: Groruddalen May 1st

The community CATHEDRAL Is Spatially Highlighted Multi-Use Building.

*“There is a tradition in this country to place
the church on a hill” (Pedersen, 1957)*

This statement is supported by urban historian Peter Butenschøn stating that the church is a place maker, often located on a special place with an iconic architecture. Could the equivalent of our time, characterized by a less religious, more multicultural community, be the multi-use buildings?

Peter Butenschøn talks of the common project as a cathedral, often built with an expressive architecture sometimes veering towards sensationalism, the multi-use buildings are housing community centers, as well as culture centers, public baths and libraries, and are collective measures – which strengthen the community. (Butenschøn, 2018)

One could also read these multi-use buildings as an antidote to sprawl, functioning as densifying elements in the expansive urban fabric. These microcosms have the potential to provide urbanity to fringe conditions.

The precedent plans are both examples of an approach where certain elements in a field are given importance. While the study of Berlin by Ungers and Koolhaas treat specific places like isolated islands, Tschumi's Parc de la Villette is an example of a structured field where certain points are intensified.

Precedent Master- plans



Fig. 33:
The City in
the City -
O.M. Ungers
+ Rem
Koolhaas

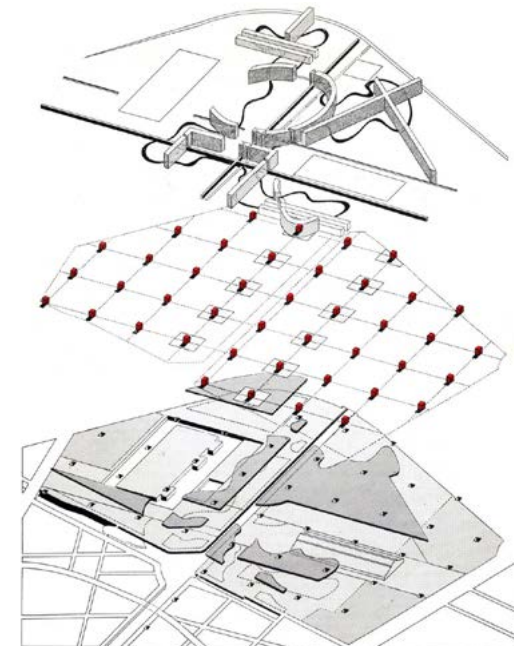


Fig. 34:
Parc de
la Villette
- Bernard
Tschumi

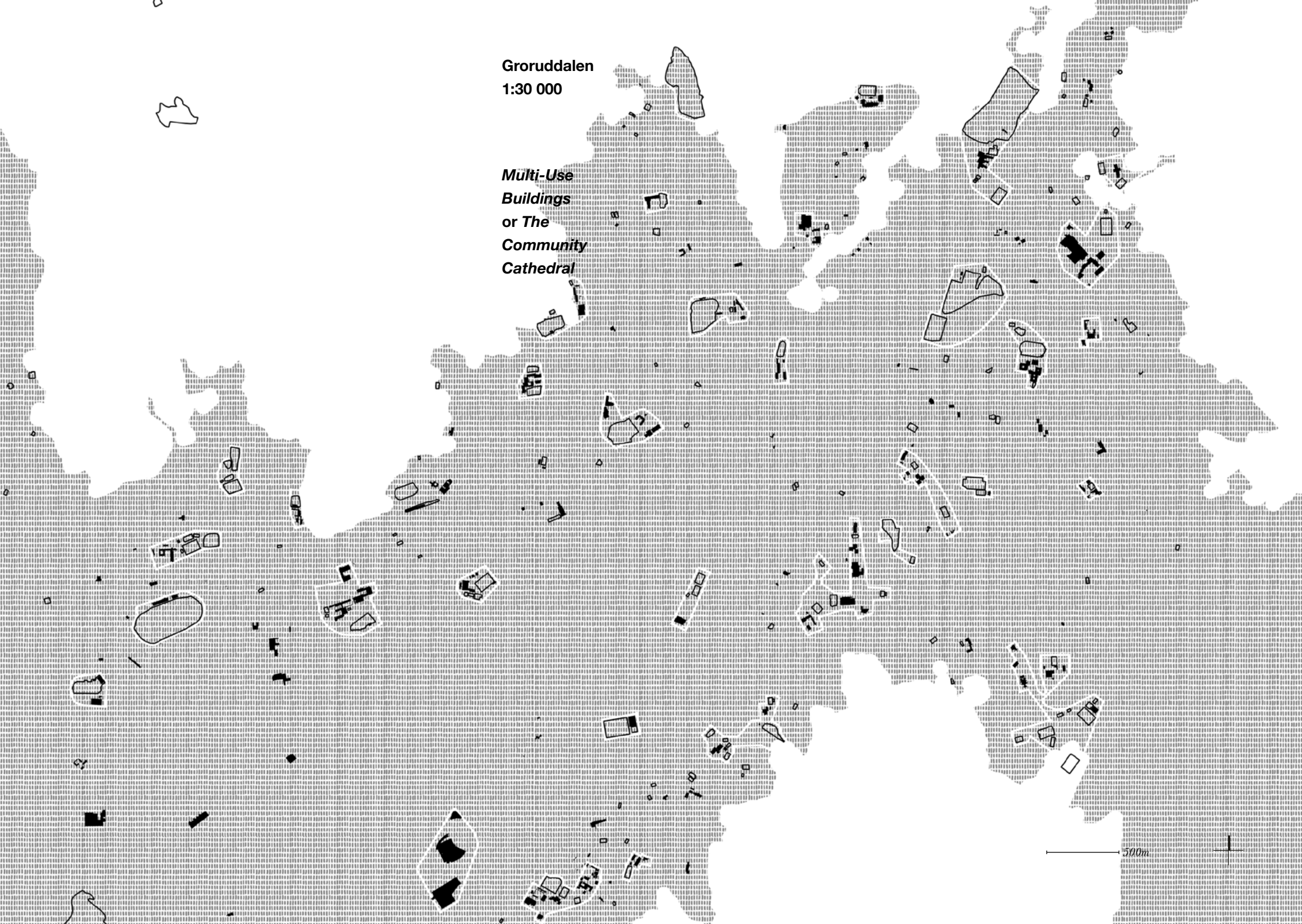


Fig. 35: Groruddalen May 1st

Groruddalen

1:30 000

**Multi-Use
Buildings
or The
Community
Cathedral**



500m

Reference: CLUB OF THE NEW SOCIAL TYPE

Ivan Leonidov

1928

Research, Complex building

The club would perform as a public, social and scientific center, on the scale of a whole city district.

Architecture as a social condenser, containing a vast glass covered plaza, a multipurpose hall, a library, laboratories, fields for air sports (gliders, balloons, and airplanes), a park, and a stadium.

Leonidov's project is a good demonstration of the potential that lies in the stacking of programs. Functioning as a mini-campus, the different multi-use buildings and outdoor areas create synergies and strengthen each other.

Fig. 36:
Puzzle

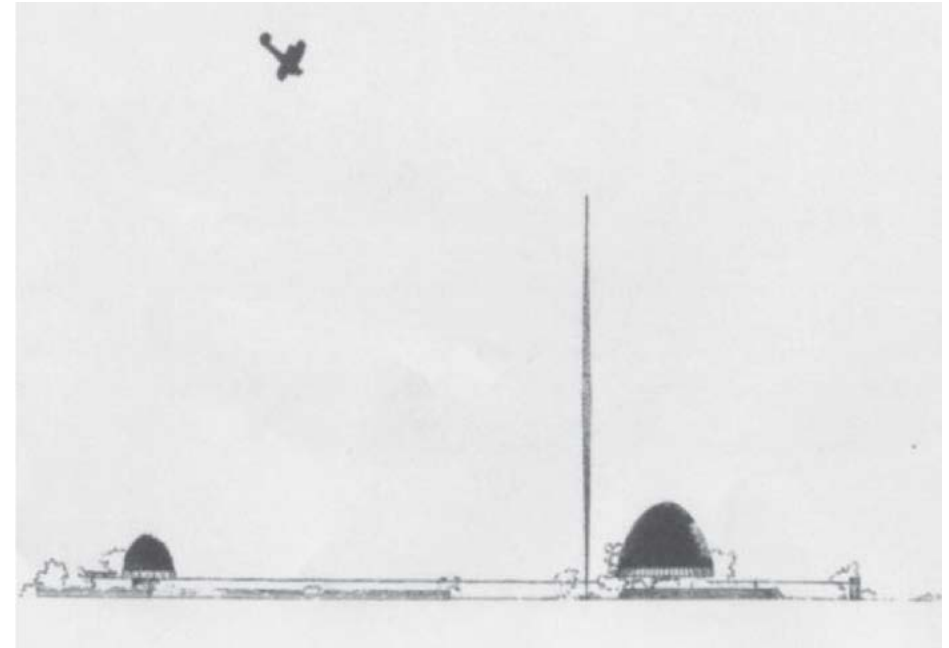


Fig. 37: Project illustration

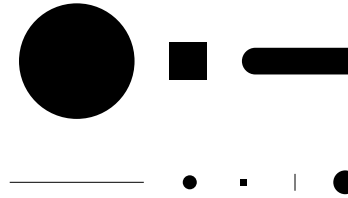
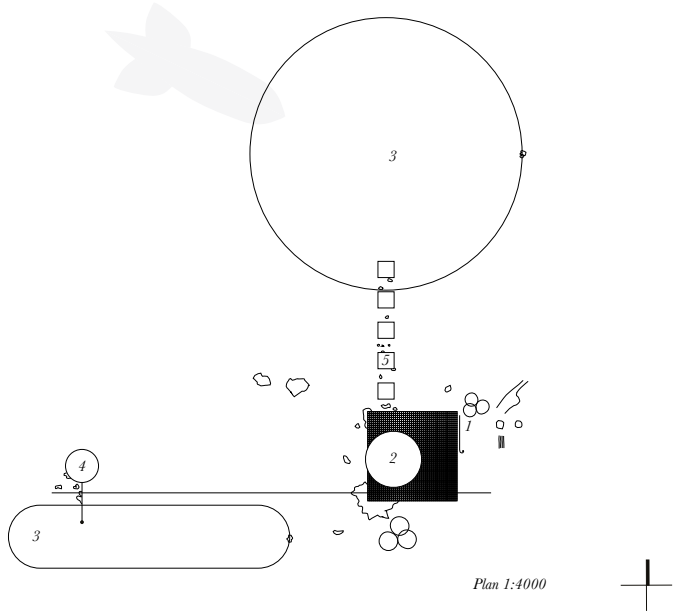


Fig. 38: Collage

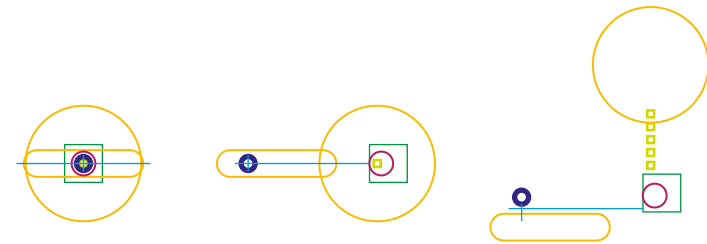
Redrawing and Analysis

Assumed program distribution

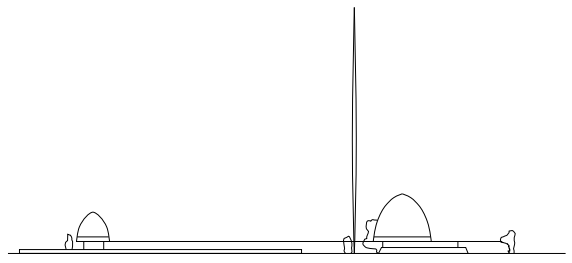
1. Botanical Garden
2. Lecture Hall
3. Outdoor Open Area
4. Sports Facility
5. Lab



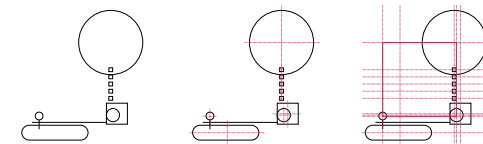
The program simplified as basic geometric shapes



The forms are programmatically organized within a system



Section 1:4000

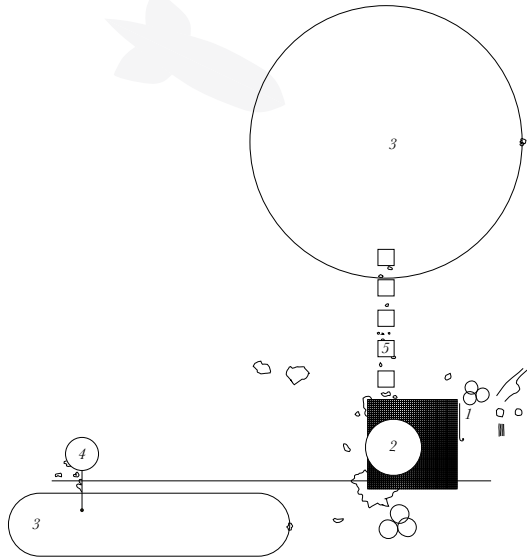


The axes are shifted to emphasize the interrelationship of the forms and program

Scale Comparison

Assumed program distribution

- 1. Botanical Garden
- 2. Lecture Hall
- 3. Outdoor Open Area
- 4. Sports Facility
- 5. Lab



Plan 1:4000



100m



100m



Kings On A Million Hills

Fig. 39: Groruddalen May 1st

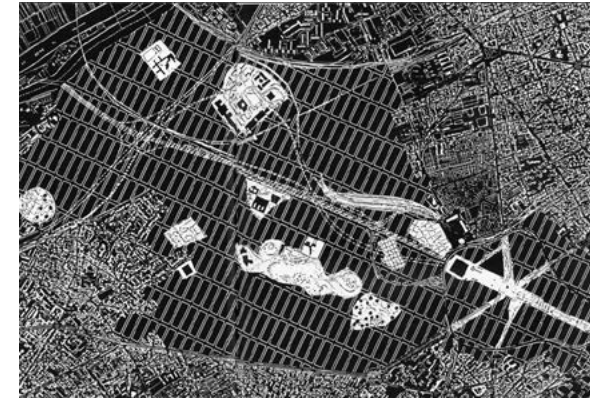


Homes Are Organized In A FIELD Where Nature Is The Closest Neighbour

PB states that owning your own home is a basic need in Norway. With close to 1,2 million single family homes in Norway, every other Norwegian live in their own house. Two aspects, one political and one cultural, can help explain this phenomenon. Political measures such as Husbanken, the Norwegian State Housing Bank, and interest deduction have contributed to this high share of single family houses. However, there might be a cultural need for space and contact with the landscape, if Sverre Pedersen is to be trusted:

“We Norwegians don’t mind living together, in spacious neighbourhoods, but as much as possible we want to feel like we live in an open landscape.” (Pedersen, 1957)

The Mission Grand Axe masterplan by OMA establishes an underlying grid for the structuring of future development. In many ways, SANAA’s contribution to the Oslo 100.000 project represents an opposite strategy, where aerial photos are carefully studied, and housing is added carefully, resulting in a sort of invisible urbanism. They both deal with establishing or understanding an underlying pattern for future development.



*Precedent
Master-
plans*

Fig. 40:
Mission
Grand Axe -
OMA

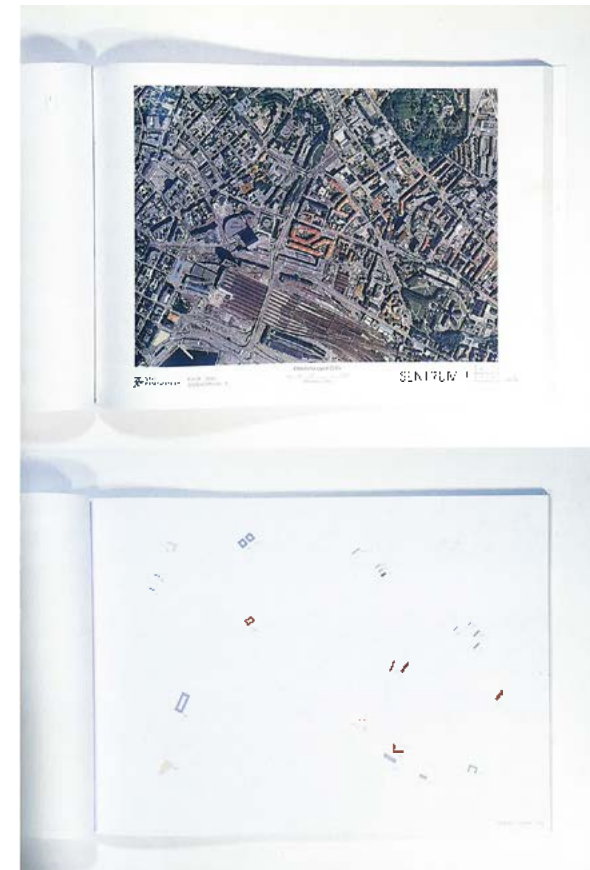


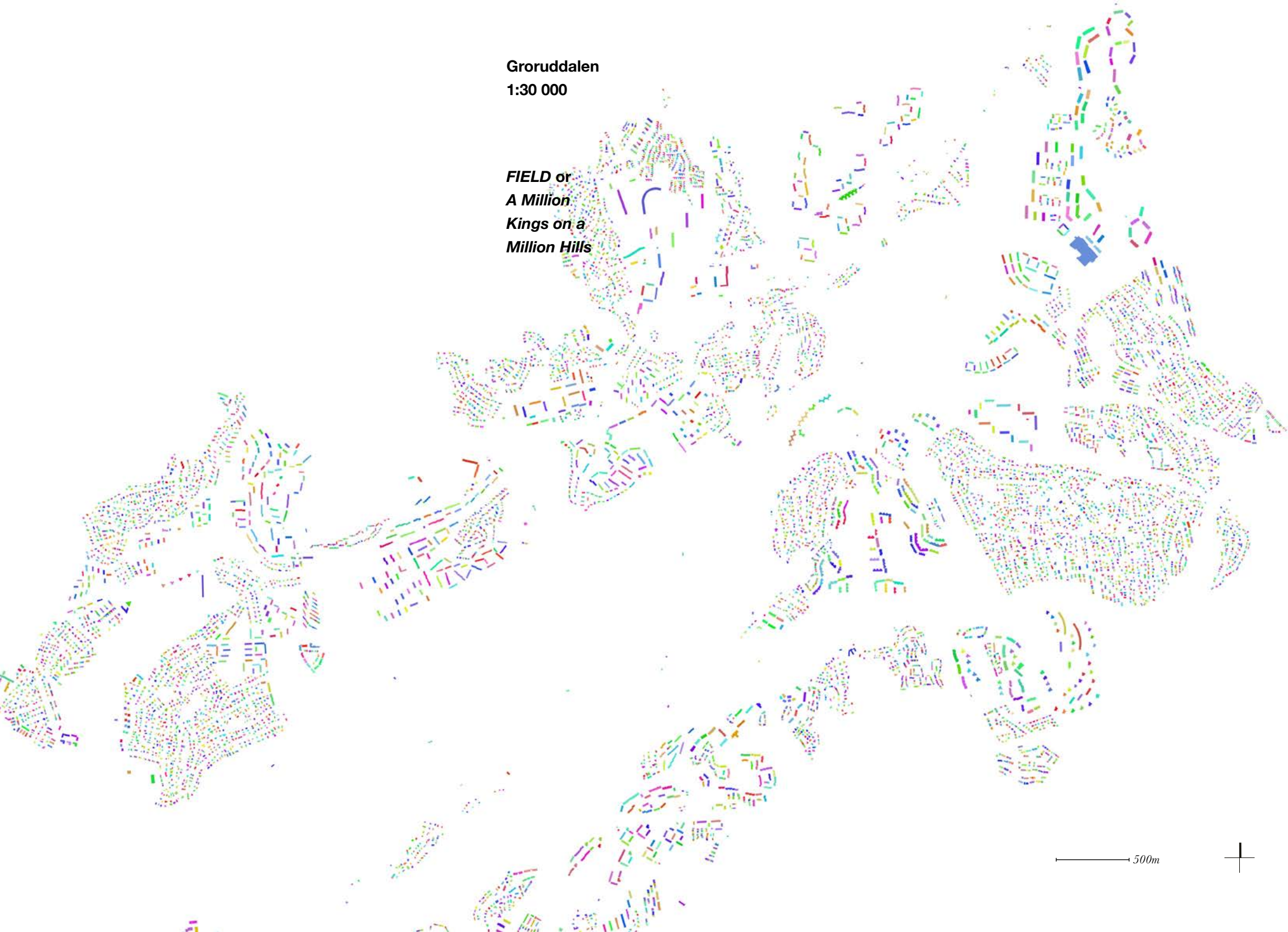
Fig. 41:
Oslo 100.000
- SANAA



Fig. 42: Groruddalen May 1st

Groruddalen
1:30 000

*FIELD or
A Million
Kings on a
Million Hills*



500m



Reference: IVRY-SUR-SEINE

Jean Renaudie

1972-1975

Paris

Urban development with housing and mixed-use buildings

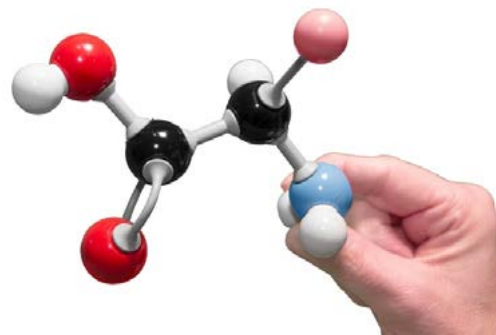
A new housing typology that merges the suburban single-family home with urban functions. Emphasis on views, gardens, social terraces and the urban street.

A classical attempt to reconcile urban density with suburban qualities, the work Jean Renaudie is often considered structuralist, but each unit is unique, optimised for views and surrounded by green. (Thus perhaps more in line with Japanese metabolism.) The suburban units of garden, neighborhood and street are present in these very urban projects, making them an interesting juxtaposition to the fields of single family houses so typical of Norwegian towns - and very present in Groruddalen.

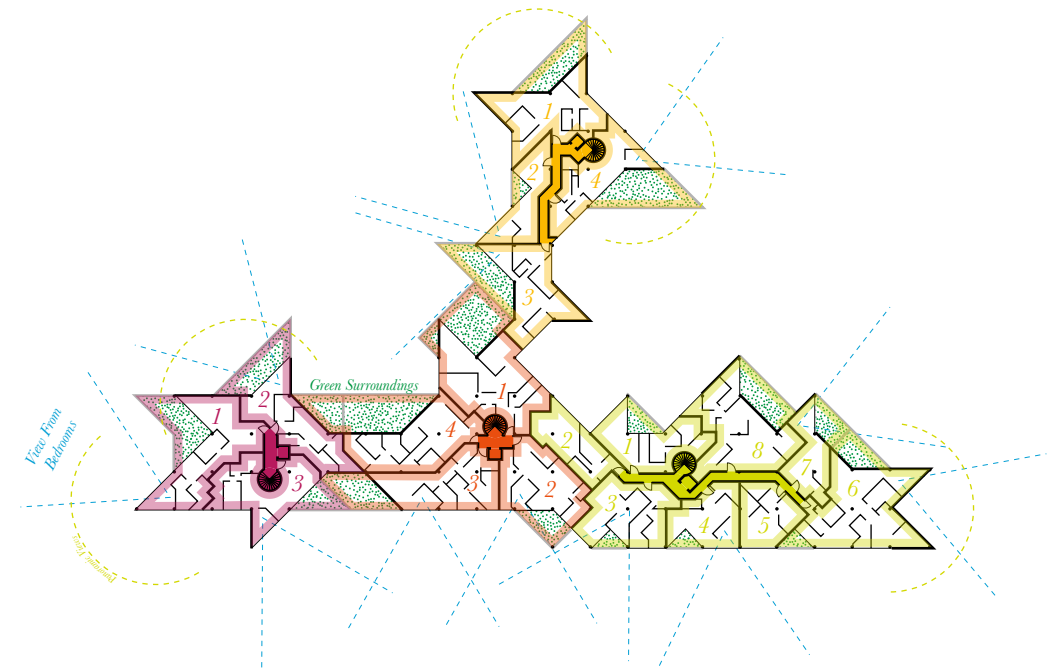
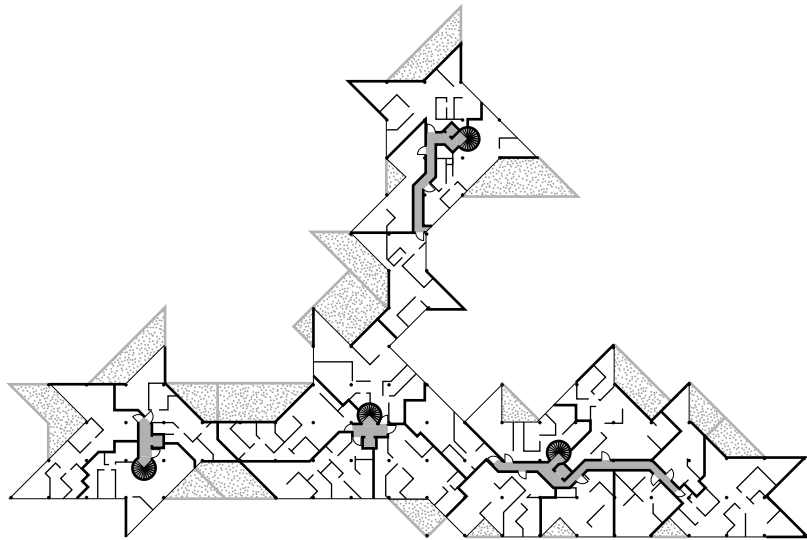


Fig. 44: Overgrown architecture

Fig. 43:
Molecule



Redrawing and Analysis



First stage of the development: Danielle Casanova
Typical floor

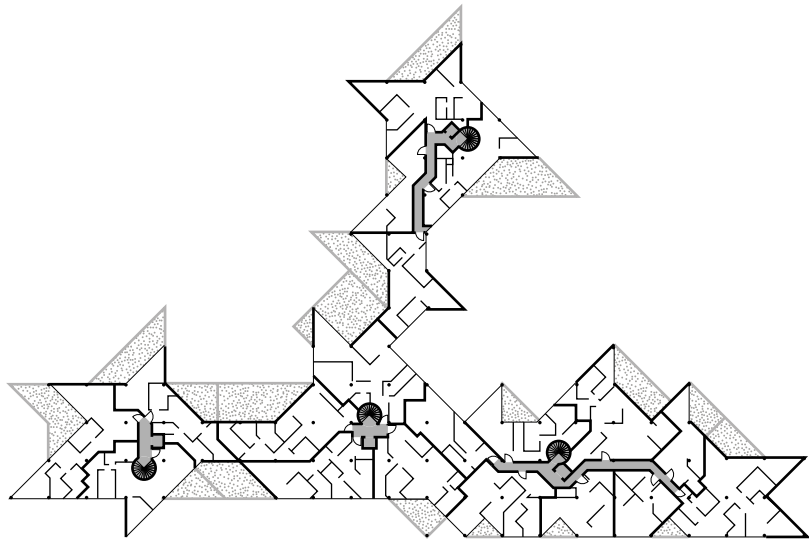
20m



20m



Scale
Comparison



20m



20m



Literature

Reading the Landscape

Starting with the research on Norwegian urbanity, an important source of material has been Sverre Pedersen's own writings, unpublished but available through the National Library of Norway. Building on this primary source, secondary sources by Mari Hvattum, Karl Otto Ellefsen, Helga Stave Tvinnereim and Peter Buteschøn have been an important part of the research.

The project will deal with conditions specific to Groruddalen, which lie somewhere between center and periphery. Thomas Sieverts has written about the transformation of regional landscapes at the edges of the city in his work *Cities Without Cities* (Sieverts, 2003). One might see the site in this context; veering towards something like an edge-city, city-territory or urbanised landscape, as Sieverts might call it. According to Sieverts, these conditions have occurred without being confronted by overall living environment quality. The established idea of a city as an urban/rural divided, articulated open spaces and rational public/private relations has progressively been replaced by the idea of "urbanised landscape", where everything is less articulated.

This territory of dispersion characterised by a break of equilibrium between town and countryside during the past decades has also been described by Paola Viganò in her article "Water and Asphalt" (Viganò, 2016). Viganò describes the region of Venice through the two isotropic systems of water and asphalt. She highlights these as the main structural elements of the territory that need to be researched and form the basis of future change.

Her ideas are not far from those of Vittorio Gregotti, who wrote about the territory as an anthropogeographical environment in his 1981 article "The Form of the Territory" (Gregotti, 1981). Gregotti calls for a reassertion of the architects role within territorial projects, outlining a method through the concepts of field and ensemble. Viganò's water and asphalt systems can be read as fields structuring the territory, which could be used as a productive way to describe the city-landscape conditions of Thomas Sieverts. According to him, settlements like these are characterised by an absence of the traditional traits of the European city (IE Cities without Cities).

Perhaps the *Urbs Norvegica* manifesto can provide productive ideas in this context, precisely because it represents something different from the tropes of the European city.

Further readings will include "Land as Palimpsest" by André Corboz, "Aesthetic Appreciation of Landscape" by Iris Brook and "Size Matters" by Andrea Kahn and Carol Burns. In addition to this, we will study the works of artists such as Jon Benjamin Tallerås and Book & Hedén and read fictional accounts of the area, like Dag Solstad's *Forsøk på å beskrive det ugjennomtrengelige*.

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**“Fig. 30: Visual aspects of Las Vegas” on page 93:
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**“Fig. 31: The Strip, Learning From Las Vegas” on page
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