object to.

At the same time this evokes the possibility of implementing the principle of extraterritorialism, considered as a release from the situation, as an escape, the contrary to fixed roots (Lévi-Strauss).

Perhaps, instead of observing the periphery as an incomplete part of the city, or as an imminent pre-urban environment to be improved through a reproduction of traditional urban images, I could see it as a true reality of development in its own right, a place to which one emigrates, with its specific characteristics: as we have seen, these characteristics show the convergence of conflict of different routes, the meeting of diverse traditions carried by those who emigrate to the area, the irreconcilable pluralism present in the diverse ideologies of modernity.

Indeed, the periphery, as an environment in which modern architecture has tried to carry out its principles, appears as an immense collage of ideas.

The periphery could undoubtedly lead me to a particular type of construction: to consider urban projects as tasks of giving form to infrastructure, nature and development, as in a kaleidoscope.

It suggests to me that I can still compose and re-compose, but, as Dombrowski Mantiner suggests, in a diverse mosaic.

(1) Erroneously wandering, roaming.

Shortly after World War II, between 1920 and 1955, to be more precise, America became predominantly a nation of suburban dwellers. Having become an urban nation for the first time a scant thirty years earlier in 1920, the American metropolitan landscape was now being transformed back once again towards its earlier rural origins. Today, the suburban and exurban expansion of metropolitan development stands above sixty-five percent. Moreover, over fifty percent of the nation’s entire population resides in these metropolitan areas, with populations in excess of one million persons (U.S. Bureau of the Census 1960, 1969 and 1990).

Spatially, the rural-urban synthesis of this new form of suburban metropolitan development has resulted in what may aptly be termed an American “middle landscape” standing, as it does, somewhere in character between what is traditionally understood as being “city” and “countryside”. Furthermore, this middle landscape combines and fuses the two other, rather different ideas: a “pastoral perspective” on one hand, and a “modern technological orientation” on the other. Indeed, it is precisely the resulting mythopoetic construct of these two ideas that forms the broad underlying ideology, or poetic basis, for the American middle landscape: a construct, I think, that for convenience may be referred to as “modern pastoralism” (Rore 1991).

A Pastoral Perspective

Simply put, “pastoralism” is a concern with rural life and particularly, within the American ethos, the simple nobility and moral virtue of that early life. After all, it was not a less a personage than Thomas Jefferson who extolled the countryside to abandon city ways and become, as he put it, “noble husbandmen” and “cultivators of the earth” (Washington 1854). In this way the stable progress of the Bridging nation would be safeguarded as everyone would have a literal stake in its future.

Apart from being the recipe for national security and a good life, however, pastoralism is fundamentally an artistic and ideological portrayal of circumstances, rather than an actual portrayal. In fact, one can certainly argue that there was a very considerable gap indeed, between the true, primitive conditions of rural American life and pastoralism’s artistic depictions.

Pastoralism, in all its expansive and venerable tradition, is both literary and literary form, it is deeply rooted in the Greco-Roman tradition. Theories of “Idyll”, for instance, date from the second century B.C., although much later it was Virgil who refined, consolidated and popularized the conventions of pastoral poetry. Still later, during the eighteenth and nineteenth centuries, the English countryside was quite literally transformed, at least partially anyway, into a pastoral setting. Here the pastoral design was chosen, both by the Establishment and by the newly rich, essentially because of its backward references and purity. It was what Gilpin referred to as being “moral gardening” (Hunt and Willis 1975).

Leo Marx, in his landmark work on the subject: “The Machine in the Garden”, defines essentially two versions of pastoralism, at least within the American experience. The first he describes as “popular and sentimental”, concerned with the simple juxtaposition of the ideal of rural life set against the realities of degradation. The second is the “pastoral perspective” on one hand, and a “modern technological orientation” on the other.

In both, the observer’s pastoral recreations are sharply interrupted by a railway train, the paramour symbol of the new progressive technological age of the nineteenth century. According to Marx’s formulation this interruption forces critical reflection on both aspects of contemporary life simultaneously and it is through his imaginative and complex Nathaniel Hawthorne’s literary epic in “Sleepy Hollow” A similar account of critical reflection, taken from American literature.

American preoccupation with wilderness and other more benign, natural circumstances is a construct, for convenience may be referred to as “modern pastoralism” (Rore 1991).

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Phyl and some towns. Once again it was the uncontrol assimilation of technology into rural areas which reinforced Novak's earlier ideological point.

At the beginning of the "Progressive Era" in the United States, that really stands at the start of modern times, the out-of-doors and country life were regarded by social critics, reformers, and others, as being healthful, honest and appropriately simple. Approximations to a pioneer's pastoral existence abounded, although not without a certain feeling of sentimentality. By 1900 the frontier had by and large disappeared, even though its mystique was to linger for some time to come (Turner 1948).

The pastoral theme also remains in some contemporary works of art. Rockstraw Downer's "Cold Works at Clannut, Pennsylvania" of 1975, for instance, depicts the theme, but now turned full circle. Here a rather idealized view of a sprawling factory complex is now framed by a pastoral setting, suggesting, perhaps, that the destructive power of the industrial age might somehow be stemmed, as it were, by shifting into a more cultivated middle ground. A work by Robert Holble, at much the same time, like "Aqua Caliente Nova" is more cynical. Here, with a depiction of day trippers to Palm Springs looking out over the landscape from a secluded savings pension, we are immediately reminded of the noble themes of explorers confronting the wilderness from the much earlier Hudson Valley School.

Similarly, a close association of leisure time with everyday life, in grand natural and cultivated settings, clearly transcends the earlier frontier spirit and awe of nature. Moreover, celebration of the expansive, liberating effect of a pastoral setting can also be found, not to mention preoccupations with strong abstract formal qualities, such as in "Spring Turning", of 1936, by the regionalist Grant Woods.

Finally, modern ideological use of the pastoral scene can be found in painting like John Stuart Curry's "Wisconsin Landscape" of 1935. Painted during the "Great Depression", the rays of light on an otherwise somber yet complete landscape seem to convey a sense of optimism and perseverance. We most quickly recall, however, that such a rich, intact landscape was probably quite rare.

Poco después de la Segunda Guerra Mundial, entre 1950 y 1955 para ser más precisos, América se convirtió en un país de habitantes predominantemente suburbanos. Después de haber sido sólo 30 años antes, en 1920, una nación de ciudadanos, el paisaje metropolitano empezó a transformarse y a volver a sus orígenes rurales. Hoy día, el porcentaje de crecimiento metropolitano, suburbano y en-urbano supera el sesenta y cinco por ciento. El cincuenta por ciento de todos los habitantes del país viven en dichas áreas metropolitana,

Considerado espiritualmente, el sistema rural-urbano de esta nueva forma de crecimiento metropolitano-suburbano, ha dado origen a lo que podría denominarse "puebano paisaje", "standard americano", dado que conjunta las características de lo que tradicionalmente se entiende como "ciudad" y como "campo". Además, este paisaje medio combinado y fusiona dos ideas más bien diferentes por una única una "perspectiva pastoral" y, por otra, la "orientación tecnológica moderna". Y precisamente la construcción metropolitana derivada de estas dos ideas es la que constituye la amplia ideología subyacente a base poética para el paisaje medio americano; una construcción que, por convivencia, lleva a un "pueblo americanista" (Rowe, 1991).

Una perspectiva pastoral

En su acepción más simple, el "pastoralismo" es el interés por la vida rural y, en particular, el atractivo del viejo mundo americano, por las virtudes morales y la nobleza sencilla de la vida primitiva. Y más si tenemos en cuenta que fue nada menos que Thomas Jefferson quien exhortó a sus conciudadanos a abandonar los medios de vida de la ciudad y a convertirse, según sus propios palabras, en "hombres campesinos" y en "cultivadores de la tierra" (Washington, 1854). De este modo se aseguraba que la nación en crecimiento a tiempo que cada uno de los habitantes apoyaría firmemente por su futuro. Apariencia de constituir una receta en pro de la calidad de vida y la seguridad nacional, el pastoralismo, más que un reflejo actual es fundamentalmente un reflejo de un ideario artístico e ideológico de circunstancias. De hecho puede argumentarse que existía una diferencia considerable entre las condiciones primitivas y nudas de la América de los primeros tiempos rurales y las representaciones artísticas del pastoralismo. Es evidente que el pastoralismo constituye un lúdico expansivo y venerable. Como tema y como forma literaria se halla profundamente entrelazado con la tradición griega-romana. Los "bíblicos" de Tostoh, por ejemplo, datan del siglo III a.C. y aunque mucho más tarde fuera Virgilio quien refiriera, consolidara y popularizara las principios de la poesía pastoral. Así, en la 100, fue compuesto Virgilio fue prácticamente transformado adquiriendo, aunque sólo fuera en forma parcial, un aspecto pastoral. Basado en esa necesidad de la armonía y en las tradiciones religiosas, el proyecto pastoral es en este caso fruto de la voluntad deliberada de la clase alta establecida y de las mejores normas. Igualmente se defiende como "paradigma moral" (Hunt y Willis, 1975).
at that time, after the "land bowl" of 1934 and subsequent crop failures. In an ideological stance of another kind, David Hockney fairly revells in the pastoral qualities of the suburban landscape of Los Angeles in his epic canvases "Mulholland Drive" of 1980 and "Nichols Canyon" of much the same time. Within those extradiegetic inversions and the sinuous curves of runway alignments, Hockney admirably portrays the bland good life and commonplace cliches of his beloved Southern California with purity and unswerving affection (Kight 1986). By contrast, Eric Fischl, another contemporary chronicler of life in the Edensian setting, provides a far more disturbing and anxiety-ridden image of essentially the same bucolic suburban terrain (Goodley 1986).

In summary, then, pasturism, the auto-parks, or naturism, are cornerstones of American intellectual and artistic experience, particularly when it comes to location of appropriate ground for human sentiment. Moreover, it is the pastoral perspective that seems to remind us most often of basic, honest, local values.

The Modern Technical Orientation

On the other side of the modern pastoral equation there are essentially three aspects to the modern technical orientation. First, there is the technological way of making things. By the end of the nineteenth century, the United States had surpassed all European rivals to become the largest manufacturing country in the world. This rapid rise from an agrarian economy was largely due to what was often referred to, at the time, as "the American system of manufacture", namely mass production. Instead of relying on craftsmen to produce unique products, anonymous engineers, working with a mechanical production process, designed and produced identical parts which were then assembled into a variety of products (Hobsbawm 1962). This procedure was probably epitomized by automobile manufacture and, in the beginning, the assembly lines of Henry Ford.

Throughout at least the first half of this century, there has been an infatuation, even romance, with technology and the promise that technology, both literally and figuratively, could deliver new worlds. With such world is the realm of new materials and "push-button" living, not to mention all the hyperbole, on the domestic front, about labor-saving devices and the consequent release of family members to so-called "higher pursuits" (Gowan 1983).

Unlike pasturism with its overwhelming association to a particular kind of place, the technological orientation is ubiquitous and primarily concerned with a mode of acting in the world. It has also served as a strong metaphor in urban-architectural production, independent of whether such building has taken place in the city or the countryside.

The second aspect of the modern technical orientation concerns a way of managing the world, epitomized within the American idiom by Frederick Taylor and his procedures of scientific management. What Taylor did, essentially, was to conduct time and motion studies for the purposes of optimizing various routine, repetitive, tasks, such as those to be found on a automobile assembly line. In one celebrated case, he attempted to optimize the laborious procedure of shoeing sand. There he found the answer to be a shovel load of 21.5 pounds weight (Taylor 1911).

Among other things, the modern technical way of managing things resulted in specialization of functions, fragmentation of the labor force, and the rise of a management class who soon came to be known as "white collar workers". Ultimately, the technical way of managing things was also to bring about automation and, with it, ideas about task replacement and procedural integration. More specifically in the built environment, both technology and technical ways of doing things collided to produce rational modes of production, perhaps illustrated best by the "assembly line" in reverse, a unanimous effort in fabricating peripheral residential developments after World War II. On a less tangible note, it also resulted in a decided technical, managerial view of cities, consisting of objects, and parts, distributed in space, with various so-called "urban systems" overlaps. The space in between these objects was regarded as just that, "space", without any of the particularizing advantages of history and local circumstances. Consequently, rationalized environments became a norm, with architecture celebrating the processes involved.

In addition to separation and specialization of functions, temporal managerial concerns about future contingencies and functional flexibility also came into play. Indeed, Thomas Pynchon's ironic metaphor of "city as printed circuit" from the book "Crying of Lot 49" began to materialize, fostered by the modern technical temperaments. Consequent rationalizations epitomized by automobile manufacture and, in the beginning, the assembly lines of Henry Ford.

Architects, among others, in their deliberately and "Non-Stop City" proposals of 1970, took these sentiments even further, proposing the ultimate in controlled environments, the ultimate in wilful contrivance and, perhaps most poignantly, the ultimate in mass consumption. Here, technically speaking, almost anything was possible. More generally, during the modern era, both the "technological way of making things" and the "technical way of managing things" have been the sources of techto as well as dystopian adventures in urban futurism. In the latter case it is usually the rational, or more accurately, the heroic, technical orientation which is challenged and broken down. Scenes from recent films, such as "Bladerunner" and "Black Rain", are eerily familiar. Indeed, perhaps, the alternative is a pastoral context, occupying the closing moments of both movies.

Fascinating, this intellectual and culturally most pervasive aspect of the modern technical orientation is a reliance on scientific, or rather, positively disciplined empiricism, casually and carelessly equated with technological information. In the same manner, the popular culture who echoes this attitude and aspiration towards complete rationalism and scientifically-held truth. Among all the comic book heroes, Superman is the one who abandons an every-day like disguise, in order to be Superman. Spiderman, by contrast, don costumes to disguise their everyday identities (Feiffer 1965).

Modern Pastoralism in the Middle Landscape

As a grand poetic design, or construct, modern pastoralism plays itself out in the American middle landscape in a number of distinct strands. Each of these strands, by those artifacts of contemporary life, the corporate estate and the office park. In the beginning, suburban office buildings were just that, corporate estates and the relationship with the surrounding landscape tended to be one of building located to a neutral field. Moreover, early examples were almost invariably office building directly associated with manufacturing plants. When manufacturing did take place, it was often in the form of an abstract modern campus design. For example, in the huge complex of the General Motors Technical Center, built between 1947 and 1952 by specialists and various associates, is a Thomas Church's landscape design which strikes a rough equivalence in volume and geometry with the building. The overall effect is an abstract rectilinear formal composition in plan, a little like a Mondrian painting.

A shift in emphasis certainly occurred with Richard Neutra, Osborn and Merrill's Connecticut General Life Complex of 1952-53. Now the underlying metaphor was very much the rural estate, although the mechanical elements of fine, modernism and informality and modernity. Numerous employee services were provided on site, for instance, to compensate for the relatively isolated location of the buildings and the atmosphere of the urban periphery. In viewing these early projects, one must also remember that the period of the 1930s through the 1950s was a time of relative confidence in big business and especially the technical progress that it offered. Therefore, a straightforward modern portrayal of the corporate world could be presented unashamedly.

Recently, however, office landscapes have become more fully integrated into the corporate image-making process, allowing more complex "stories" to be told, as it were, about the role of corporations in the world. At Arco, for example, and the truth, the corporate estate no longer remains the corporate estate, although David Brody's and Hanna Ollins's design discreetly subordinates the building to the land, including a veritable park, preserving much of the site, including many of the buildings from the former Ellis girls school. Ultimately, it is the setting that is perceived, with all the accompanying appropriations about
Leo Marx, en su destacado obra sobre el tema, habla de la "citocidad" diurna para poder enmarcar los paisajes modernos, la vida del campo y la aislación critica de la tercera dimensión, que significa que el paisaje se convierte en un elemento de análisis. A pesar de que la ciudad moderna ha perdido su sentido intrínseco como un espacio de vida y trabajo, sigue siendo un elemento determinante en el paisaje rural.

La orientación técnica moderna

En el extremo opuesto de la evolución moderna, la orientación técnico-moderna, aparece como una tendencia hacia la industrialización y la mecanización. A pesar de que esta tendencia ha llevado a un aumento en la producción de alimentos y materiales, también ha provocado una serie de problemas como la contaminación ambiental y la pérdida de la diversidad cultural.

La expansión de la ciudad moderna

La expansión de la ciudad moderna es un fenómeno que ha tenido un impacto significativo en el paisaje rural. La urbanización ha llevado a una disminución de los espacios verdes y la pérdida de los paisajes rurales. Esta tendencia ha llevado a una serie de problemas, como la contaminación del aire, el agua y el suelo, así como la pérdida de biodiversidad.

En resumen, la evolución del paisaje moderno ha sido marcada por la combinación de factores como la industrialización, la mecanización y la urbanización. Estos factores han llevado a una serie de desafíos y oportunidades, que requieren una visión crítica y reflexiva para abordar de manera eficaz. La orientación técnica moderna puede ser un factor importante en la resolución de algunos de estos desafíos, pero también requiere de una perspectiva más amplia que incluya la preservación del patrimonio cultural y el respeto por la diversidad natural.
urban themes, such as "streets" and a "winter garden," the exterior layout and
conformation is rendered more in the
manner of a grand country estate,
complete with a working race track for
training of farm buildings for horses
(Auderson 1987).

Environmental responsibility and good
corporate stewardship of the earth is also
a "rural garden," the exterior layout
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una forma estrechamente relacionada, es "Superman", el personaje de la cultura pop-
ular, quien personifica la actitud y las
aspiraciones en pro de un racionalismo com-
pleto y una verdad científicamente sosteni-
do. Entre todos los héroes de los libros de cómics, Superman es el único que abando-
na el disfraz de cada día para conocer en
su verdadera realidad. Batman o Spi-
derman, al contrario, se visten con trajes especiales para enmascarar sus identida-
dades éticas (Twitter, 1959).

El pastoralismo moderno en el paisaje me-
dio.

Como un gran diseño poético o construc-
tivo, el pastoralismo moderno juega su
propia papel en el paisaje medio americano
de diversas maneras, perfectamente demostrado por los objetivos de la vida contempo-
ránea, el estado corporativo y el
parque de oficinas. Al principio, los edifi-
cios suburbanos de oficinas se colocaron
tal en su sitio y la relación con el pai-
saje circundante tendía a ser de un edifi-
cio colocado en un terreno neutral. Los
primeros ejemplos fueron casi de forma inva-
riable, edificios de oficinas asociados di-
rectamente a los plantas industriales ma-
ufactureras. Cuando este esquema de conjunto solía ser el de un diseño abs-
trocto de campo moderno. Por ejemplo, en el enorme complejo del Centro Técnico
de la General Motors construido entre 1947 y
1952 por Eero Saarinen & C.O. el diseño
paísajístico de Thomas Church es lo que
pone en evidencia la espéra equivalencia
entre los volúmenes y la geometría de los
edificios cercanos. El efecto global es una
compensación formal abstracta y rectilínea,
a semejanzas de un cuadro de Mondrian.

Esta tendencia se evidencia con mayor
clara en el complejo construido en 1952-53 para General Life por Skidmore Owings
y Merrill en Connecticut. En este
complejo existía una clara metáfora subyacent-
e de estilística rural aunque el proyecto si-
gue manteniendo cierto aire de informal-
dad y modernidad. El centro poseía nume-
rosas servicios para compensar el relativo
aislamiento del complejo situado en la pe-
riferia urbana. Para revisar estos proyectos
primerizas hay que recordar que el perío-
d de comprendido entre 1930 el 1950 fue
un momento de relativa confusión en las
grandes negocios y en especial en el pro-
greso técnico que ofrecían. Por tanto, po-
drían aportar un remanente exacto del mundo
corporativo en su forma más creada.
abundantly evident, unfortunately working against itself in a synthesis of two of the poetic design, posed by modern pastoralism. Furthermore, as we have seen, the balance between the two sides varies, at times quite dramatically. Philosophically, the pastoral side of the equation bounds the rationalizing excesses of the modern orientation's tendency for specialization, for its part, maintains a certain cultural productivity, by preserving a side, as it were, into nostalgia, excessive eclecticism and kitsch.

In its ideal form, then, modern pastoralism possesses a number of important characteristics and the first is a characteristic of self-satisfaction. As Cook's "Arcaean Project" of 1776-81, for instance, we begin by seeing a mechanical grid-like structure that provides the plan for the proposed settlement. The final result, by contrast, is a rather profound transformation of this ordered space into a distinctly pastoral idiom, complete with brooks, meadows and hedgerows.

Nevertheless, a certain amount of role reversal is also possible within the span of the modern pastoral equation. One way, for example, to bring order to a particular suburban mall condition, with its strong technological orientation, is with the use of pastoral, naturalistic imagery. More specifically, a strong landscape component can form a datum for local development while simultaneously enforcing and giving heightened inactivity to the public infrastructure of roadways and stormwater drainage. Observe, in Emilio Ambasz's proposal for Schumacher in Austin, Texas, or in Lucullus Haskell Conservatory in San Antonio, Texas, order is brought to the rolling countryside by strategically placed buildings, roadways and retaining walls. In both cases, the pastoral side of the equation seems to lend and organic "sense" to the modern technical orientation's tendency towards specialization and fragmentation.

In a similar vein, a rigorous, technical restructuring of the suburban landscape can be obtained through selected diversification of uses around strategic points, freeing up, so to speak, the land in between as a more pastoral or naturalistic landscape. At a more local scale, however, within the pre-established rigorous framework, a loose, organic arrangement of individual buildings and spaces can also allow the pastoral side of the equation to reassert itself.

Another ideal characteristic of modern pastoralism is the capacity provided for critical reflection, as those to be found in post modernism, surrealism and certain brands of minimalism, can be put into effect. In short, by placing familiar yet habitually separated objects together, a self-conscious ensemble is created with the capacity to produce a much greater awareness of its parts. Put less abstractly, superstitious "Thirtieth City" of 1971, the so-called "City of Order" for instance, presents parallel planes that seem to vanish into the distant landscape. Both the shape and the superimposition of the planes, plus the inexorable drive across the countryside, immediately call attention to what an order wrought solely by hyper-rational planning principles might bring. Similarly, Christo's running fence, especially at interesting points of intersection with the surrounding context, raises, among other aspects, social points about boundaries, the concept of land division, property rights, and so on. The same kind of operation might also be performed for the purposes of clarifying matters of techniques, materials and structural ontology. An application is well demonstrated by John Irving's recent sculptural work at East Portal Park in Dallas, Texas.

Critical reflection can also be entertained programmatically. For instance, the ubiquitous parking-lot space between buildings, a commonly underdesigned aspect of the American suburban condition, can become multi-purpose, with an emphasis on recreational and outdoor performance events. In one such programmatic rearrangement, the resulting amphitheater and park also doubles as a capped parking lot and, in so doing, casts both functions into conceptual relief, constructively challenging our design preconceptions for such places.

Yet another, third characteristic of the poetic equation is modern pastoralism's capacity to be forward looking and visionary. In Frank Lloyd Wright's "Broadacre City" proposal of 1935, architectural progress takes place within an overall pastoral framework of self-sufficiency and low-density living. It was, however, not a utopian formulation. There was no radical disjunction between either the past or the present, to borrow Marxism's definition. Nevertheless, it was a practical kind of vision, very much in keeping with the American penchant for finding a pragmatic middleground, and yet not clinging to what had gone before. It was a vision that fundamentally accepted the challenge of new circumstances.

With modern pastoralism also comes the task of bringing a new order to the middle landscape and of not staying within present-day circumstances. Here a concern for developing new building and landscape types, such as Roche's and others' "highway-buildings," recognizes the contemporary and likely future realities of metropolitan development. Such a concern also recognizes the opportunities presented by a revised view of public infrastructure, especially in a relationship to private investment.

The new order might also be concerned more literally with building in the landscape. For example, the mere distinction between buildings and the surrounding landscape can be deliberately blurred with a change in orientation away from the normal concentration on either one aspect or the other. The result, conceptually anyway, might involve reworking the landscape in the manner of a building, or drawing out the rough equivalence between both components, as Church did some years earlier at General Motors, to find an appropriate balance.

In summary, its engaging ways must be found of placing the machine or the garden on the garden around the machine, to return to Lee's earlier definition of complex pastoralism. There seems to be ample room for self-regulating, reflective and visionary proposals. Moreover, it is only by recognizing the middle landscape as a real locus of growth and innovation in contemporary American society, rather than trying to make it in the manner of somewhere else, that progress will be made. Fortunately, it is certainly not too late. The middle landscape is still very much under development in both a physical and a literal sense. Like the city and the countryside before them, the initial outlines of the middle landscape are now in need of thoughtful poetic elaboration (Broe 1991).

References

la división de la tierra, los derechos de propiedad, etc... El mismo tipo de operación serviría también para explorar temas técnicos, materiales y estéticos estructurales.

Dicha aplicación se evidencia en la última obra escolarista de John Lewis en el "East Portal Park" de Dallas, Texas. Asimismo, la reflectividad crítica puede conducir a formas programáticas. Por ejemplo, el ubico estacionamiento de vehículos entre edificios, ya sea disociado o subordinado en la condición suburbana americana, puede convertirse en un espacio de uso múltiple con predominio de los dedicados a actividades recreativas y el aire libre. En los casos de re-distribución programática de este tipo, el anfiteatro y el parque resultantes con la inclusión de un estacionamiento al que se accede por medio de rampas, carecen de una diversidad de funciones, reduciendo el algoritmo conceptual que desafía constructivamente nuestros límites para lugares de este tipo.

Y una tercera característica de la evolución es la capacidad del pastoralismo moderno como enfoque de una arquitectura para ofrecer una identidad local. No en ningún momento una formación. Utilizando la definición de Mone, no hubo ninguna desconexión radical ni entre el pasado y el presente. Es más, se trata de una visión práctica, concordante en gran medida con la inclinación americana por el medio ambiente, pragmático, sin opacar el pasado. Se trata de una visión que básicamente, acepta el reto de las nuevas circunstancias.

El pastoralismo moderno también implica la aparición de un nuevo orden: el paisaje moderno y la no sucesión a las corrientes actuales. El propósito de lograr nuevos espacios, edificios, espacios "edificios de autopista" de Roden y otros, reconoce las realidades contemporáneas y previsiblemente futuros del desarrollo metropolitano. Dicho propósito también tiene en cuenta las oportunidades que pueden resultar de una visión renovada de los infraestructuras públicas, especialmente en relación con la inversión privada... El nuevo orden también pueda implicar una motivación más pilar la relación entre edificios y el paisaje habitado por medio de autoraderas. Sin embargo, un esquema mas local y dentro de un marco pre establecido, riguroso, una distribución orgánica y fluida de espacios y edificios adicionales también puede dar lugar a una reafirmación del aspecto pastoral de la ecuación.

Otra característica ideal del pastoralismo moderno es la capacidad que brinda la reflexión crítica. Asimismo, pueden hacerse efectivas operaciones como las que se hallan implícitas en el realismo purp., el socialismo y ciertos ramos del modernismo. En resumen, mediante la colocación conjunta de objetos y contextos familiares aunque habitualmente separados, crean- dándose con ello un conjunto auto-consiente cuyo sistema puede formar una reconocible afirmación de sus partes. Presentado menos estructuralmente, "la década ciudad" de 1977, la llamada "Ciudad del Orden" de Superstur, por otro lado, presenta planes peculiares que parecen desvanecerse en el paisaje lejano. Tanto la forma como la sobreaparición de los planes, más el inesperado viaje a través del campo, bienes internacionales, ha hecho la atención sobre el aporte posible de un orden basado exclusivamente en principios hipercalor-effective. De modo parecido, "la cola" de Cristo, en especial en interesantes puentes de intersección con el contexto circundante, hace recurrir, entre otras aspectos, peleas sobre hispanidad, de la misma manera que desarrollándose, tanto en el sentido físico como cultural. Como la ciudad y el campo de entorno, activamente, las trazas de la cuestión del paesaggio marcan la creación de una elaboración poética profunda (Rowe, 1997).
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