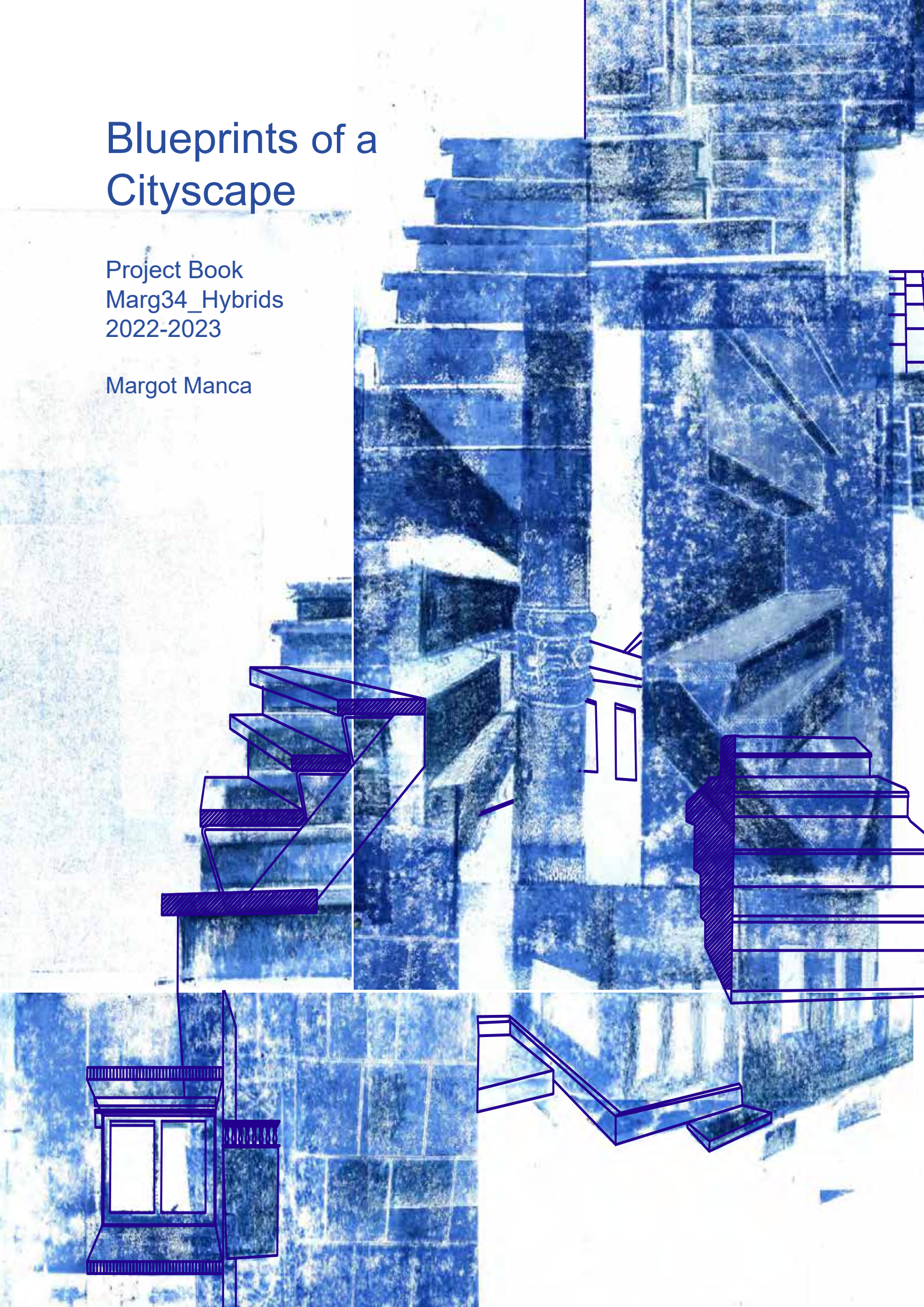


# Blueprints of a Cityscape

Project Book  
Marg34\_Hybrids  
2022-2023

Margot Manca



## Blueprints of a cityscape

Throughout this booklet, you'll discover my process of redefining an existing city. When I'm walking, different things in a cityscape catch my eye. It can be a detail of a doorknob, stairs that flow into a tresh, or how a façade can bump into a neighbouring roof. In my mind, these elements are taken out of their context and are isolated. I don't really notice the surroundings anymore. I used this exercise of exclusion in my one-minute site.

I was fascinated by these fragments that were taken out of their context. Because by taking them out of the context, they can suggest new meanings. They can create new relations with other isolated fragments. That's where my hybrid cityscape started to happen.

I experimented with the method of printing cardboard cutouts with ink. This resulted in textured drawings, where the texture creates depth in the isolated fragments. In my work, I combined, repositioned, and scaled different fragments that catch my eye. The source objects are always pictures taken on walks, but with this method of printing, I can create and translate a whole new personal cityscape.

For me, the most interesting moments happen when fragments of different scales meet each other, or when different perspectives can give a whole new understanding to a fragment. The positioning of fragments allows new spaces to exist.

These new spaces were first created on paper, by printing cutouts of cardboard with ink and linking them together. These resulting drawings inspired me to vectorize my work. I used these digital drawings to add another layer to the manually printed drawings. These 2D spaces inspired me to recreate pieces in 3D models. They are again a translation, but also an addition to the already existing work. Then the cycle can continue: I can make new cutouts, inspired by the models, which inspire me to make and add new layers, relations and spaces, in 2D and 3D.

All of this results in architectural blueprints of a cityscape.

## WEEK 2

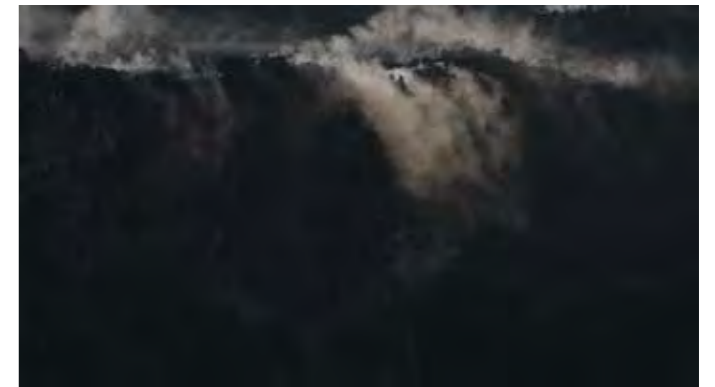
<https://youtu.be/oHDVokMm5F8>

While watching 'A drowned World' by Michael Wang, I could only think about how beautiful these images are. How mesmerizing our world is. I was touched by the beauty. The first time I watched this, I didn't even notice the audio. But when I did, I understood how depressing this film is. I find that there's an interesting tension and contradiction in the beauty and the sadness.

In Nostalgia, there's a part where a character gives a speech about social alienation, the world's poverty, rampant materialism and also about our planet and how we should go back to the basics to save our nature. I find it well-fitting with the images and the message of the film 'A drowned World', even though these two films were made more than 30 years apart. It's striking that the same speech from Nostalgia is still applicable today.

Even though I don't speak the language and understand the words of this speech, I do understand the tone. I understand the threat in his voice. I think that these images and the audio once again have a tension between beauty and sadness.

From 'A Drowned World' by Michael Wang



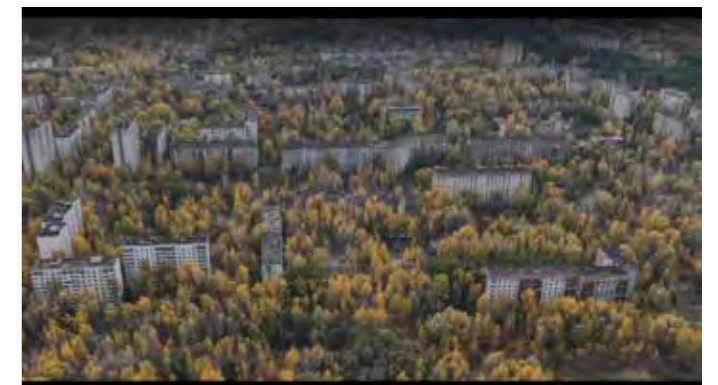
## WEEK 3

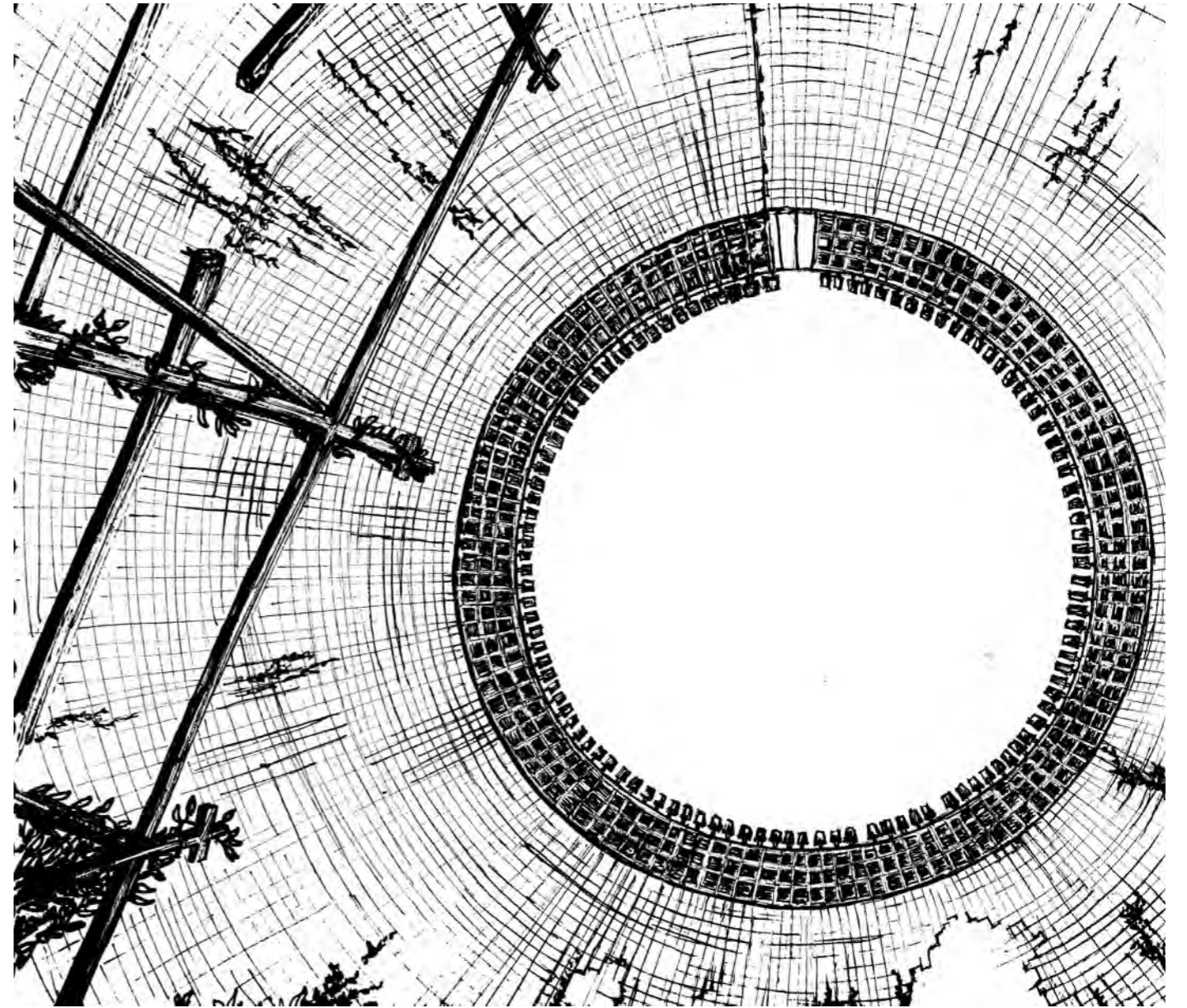
<https://youtu.be/kvoEVK5u-tw>

“There are encounters between plants and animals that weren’t made to encounter each other. ... but it also creates the possibility of new hybrids.” (Gilles Clément)

The text from Gilles Clément and the film ‘A drowned World’ made me think about what will happen if people don’t inhabit our planet anymore. When there’s a decay in nature, humanity takes over. And when there’s a decay in the human world (extended into architecture) nature takes over. I’m interested in these hybrid places that weren’t supposed to happen, where one takes over the other. I question what kind of places can exist in these situations.

One current example of such a place is Chernobyl and the exclusion zone. A place where people had to leave, but where nature is strong enough to grow again.





## WEEK 4

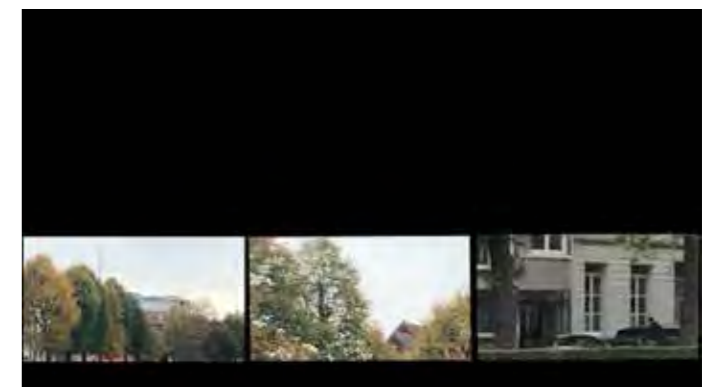
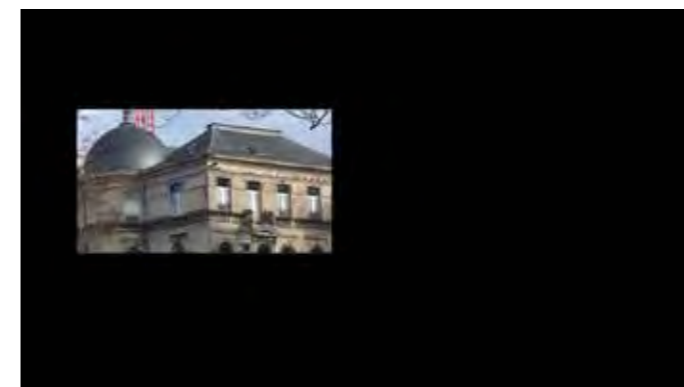
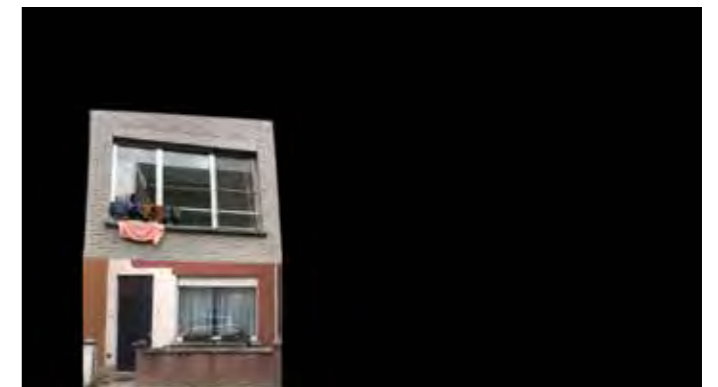
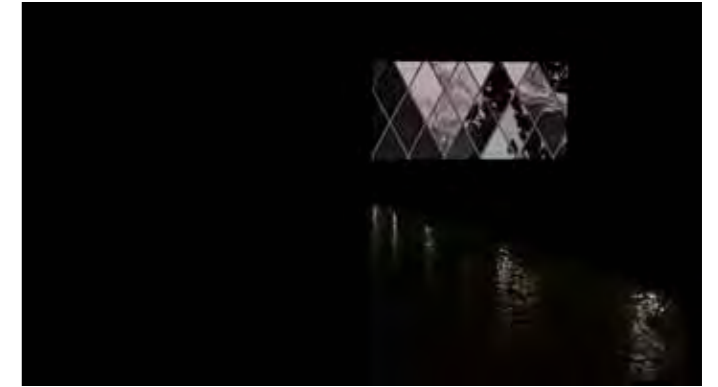
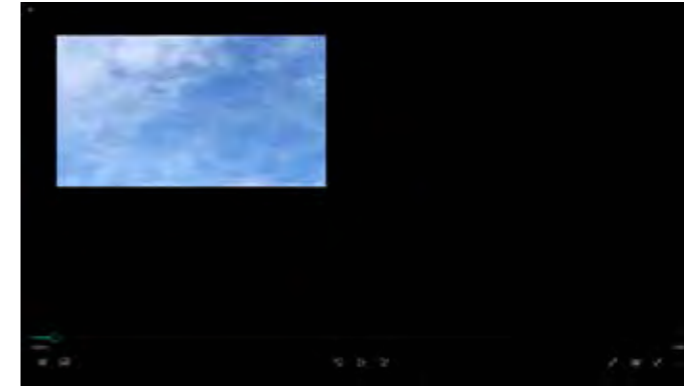
<https://youtu.be/sNsT4RhAt70>

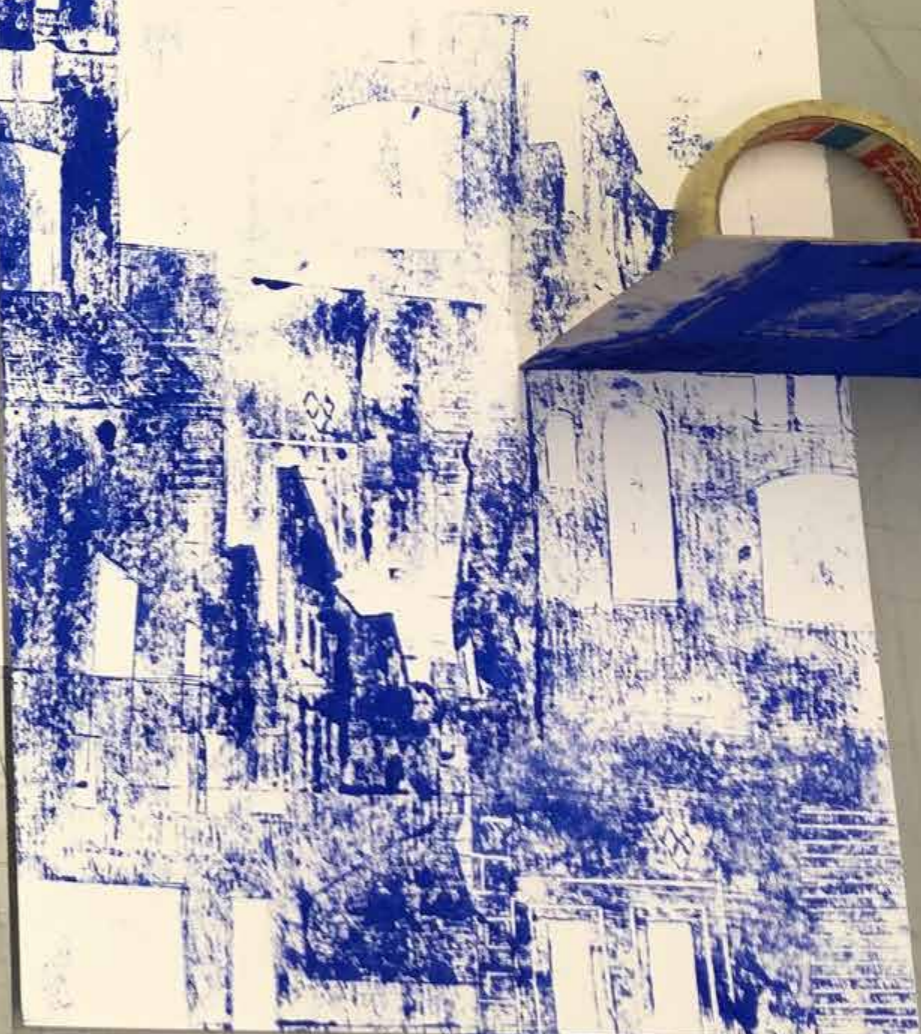
### Exclusion Zone

I excluded the area around my place in Ghent. There, I was looking for interesting aspects of the daily life. I excluded them out of the original videos and framed my interests. I looked for new relationships between elements and focused more on details of our daily surroundings.

Then I cut these interesting extrusions out of cardboard and used them to print my collages. I added printed pieces along the way.

I also wanted to see what would happen if I exclude certain words out of a text. I used the text of Gilles Clément - The planetary Garden to do this.

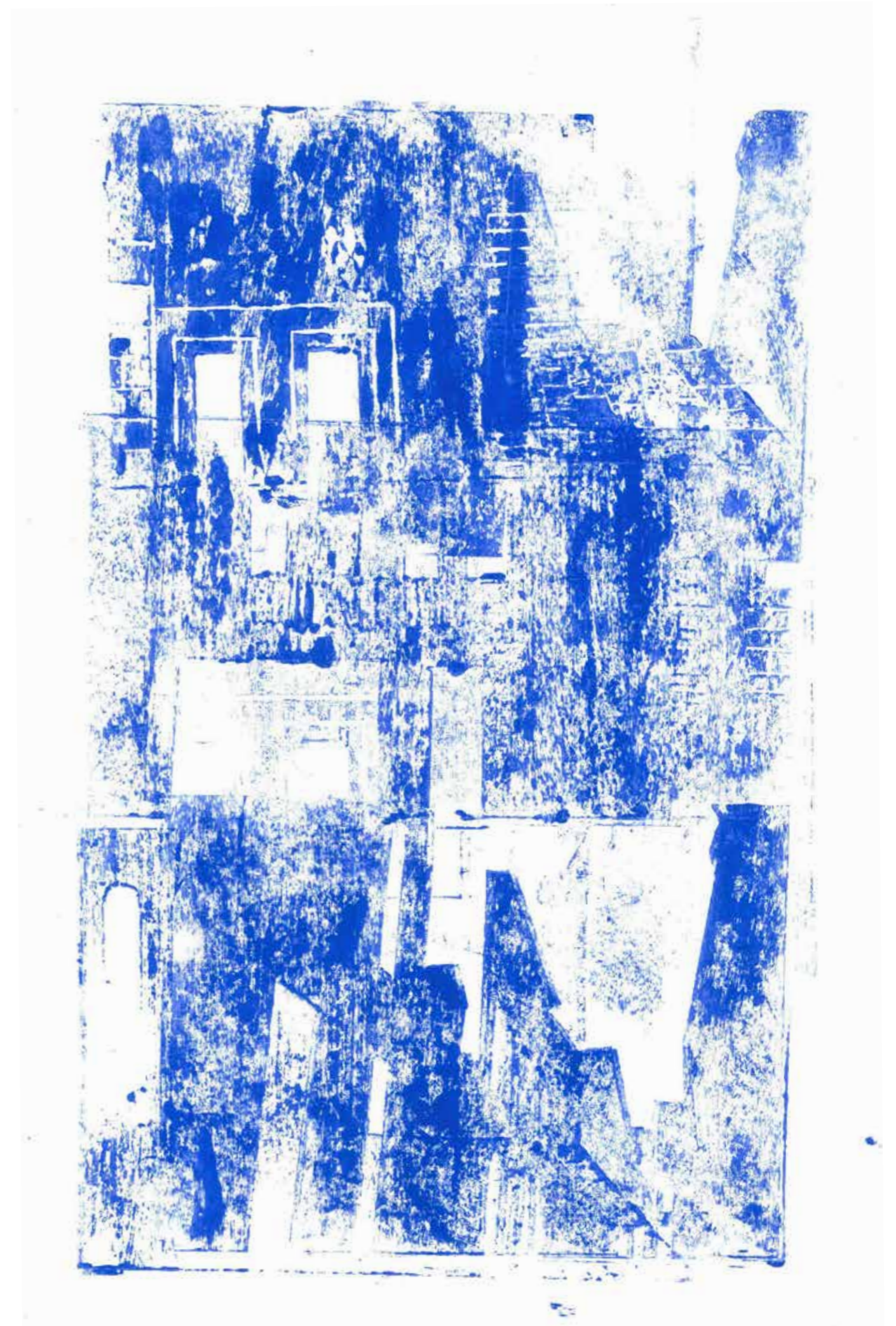




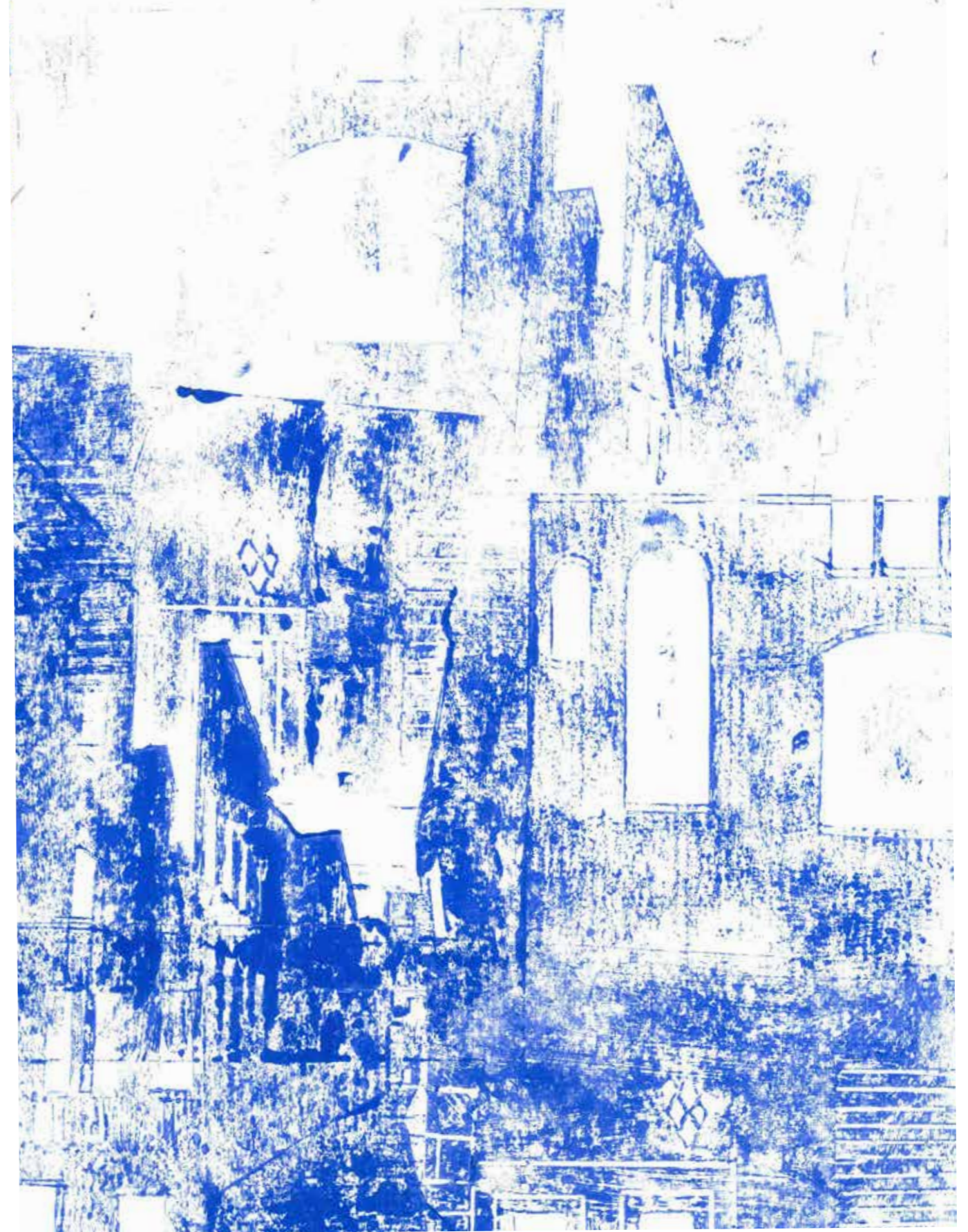
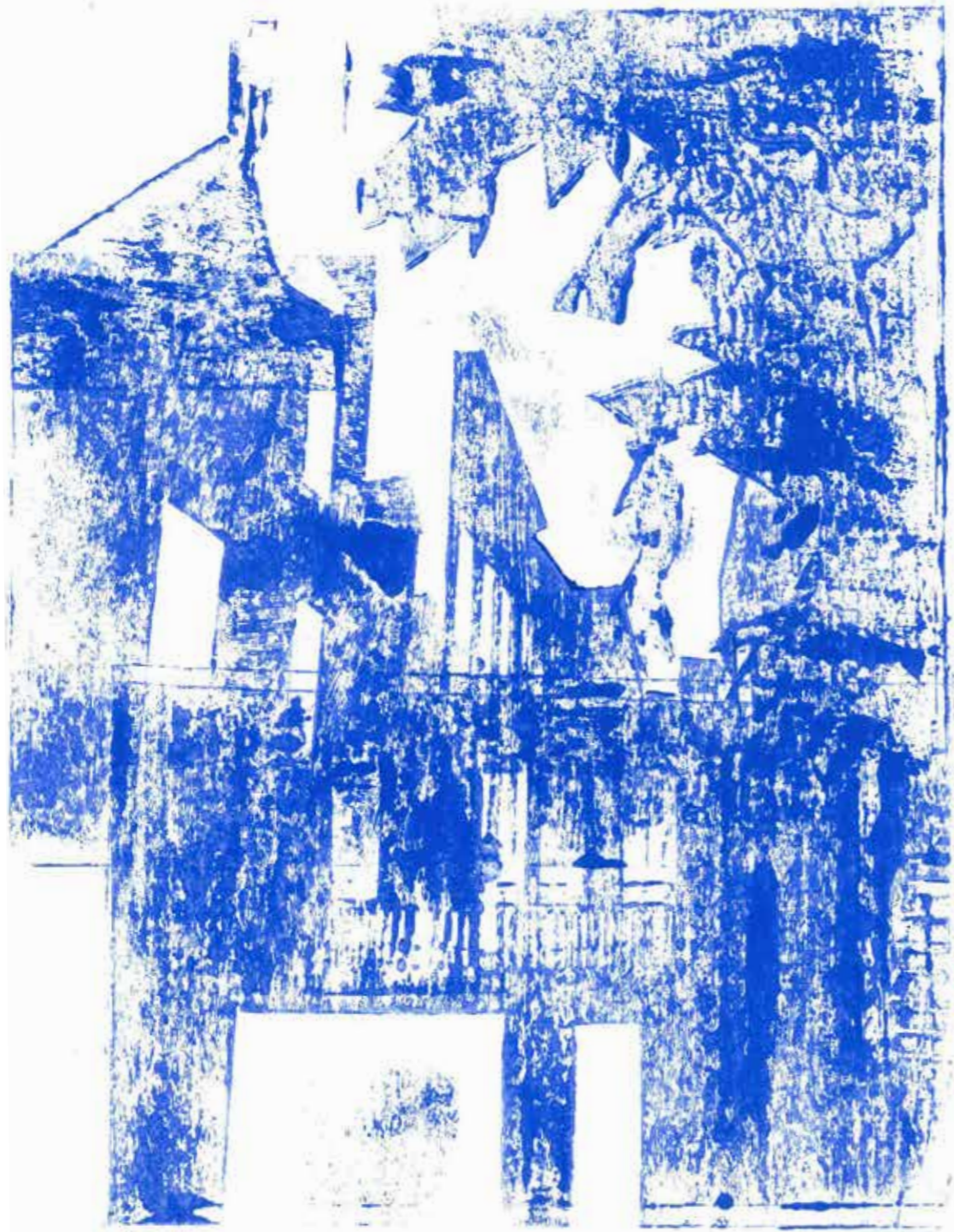
the observation of life. is The essen-  
tra: Understanding  
to non-work  
bur  
culture of  
happiness  
is at play. This imag-  
un-designed  
meeting place Regarding  
non-doing. the  
invention of property  
is where  
Stability is  
hell.  
drown against the cur-  
rent.  
dens at

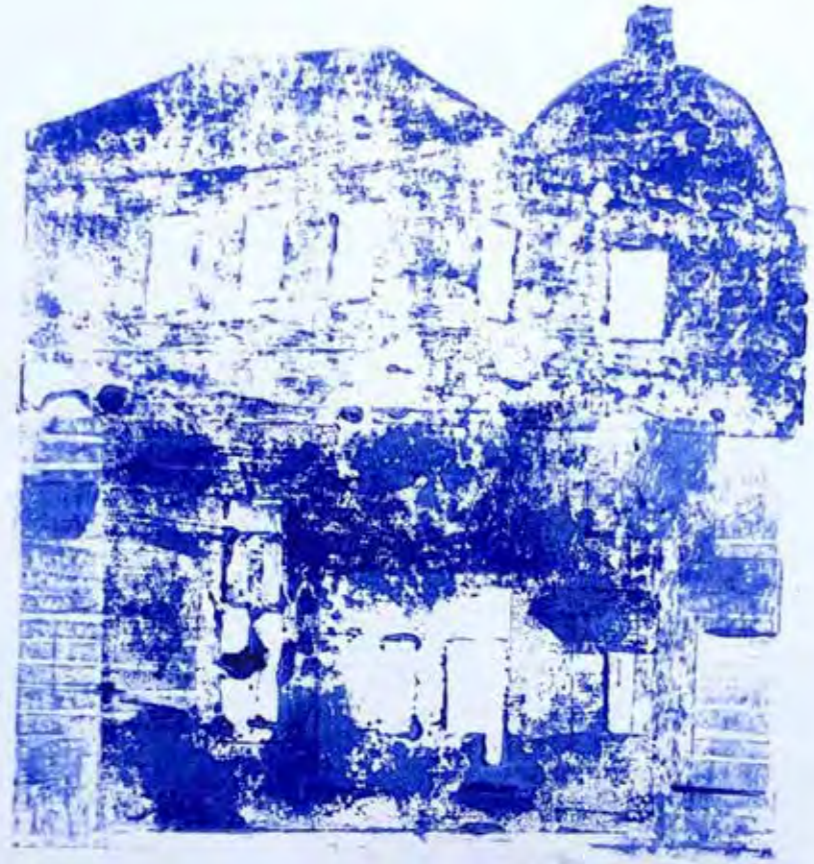
The observation of life is the essential understanding to non-work.  
Our culture of happiness is at play.  
Imagine this un-designed meeting place regarding non-doing.  
The invention of property is where stability is hell.

Drown against the current.



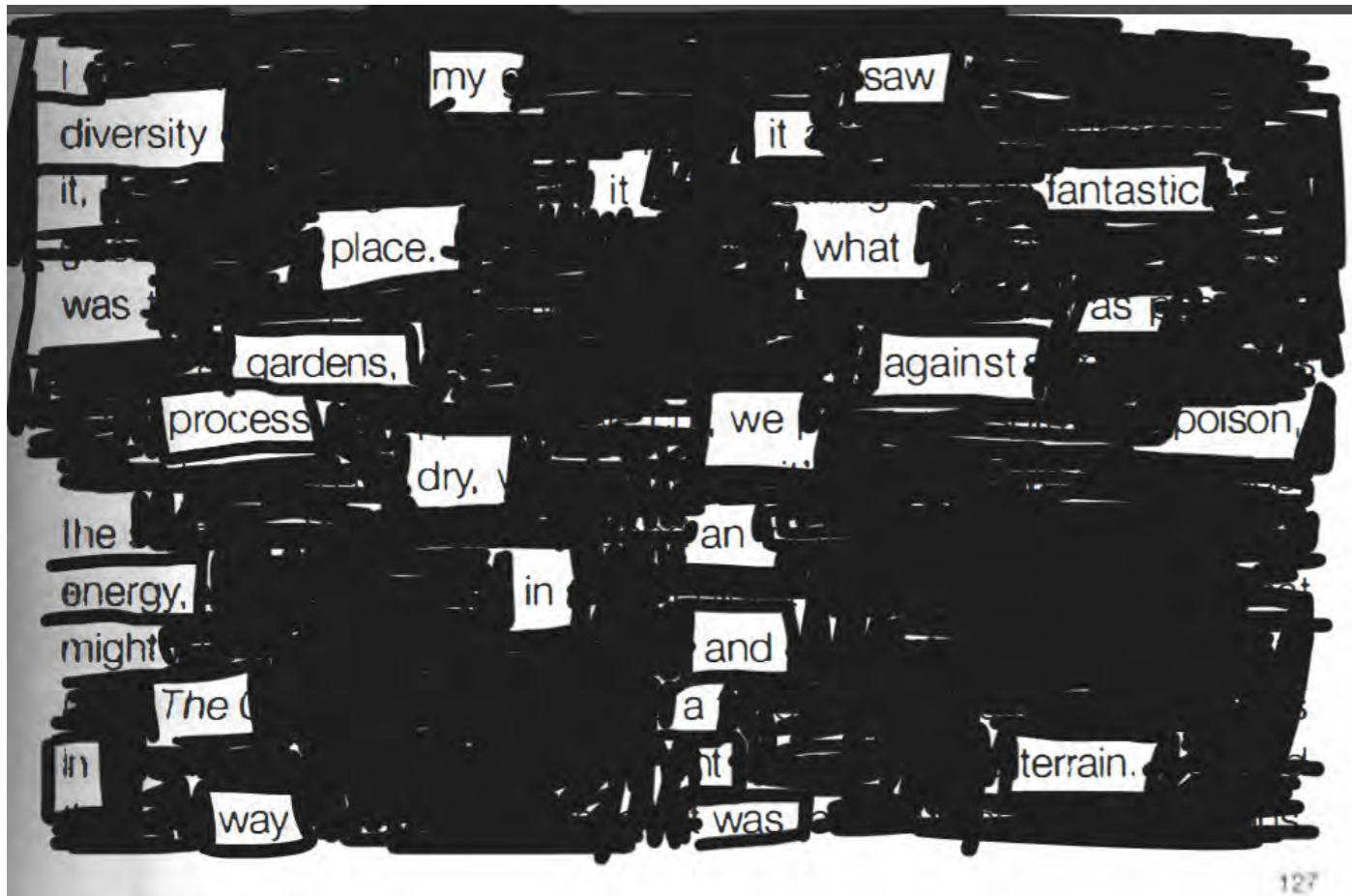




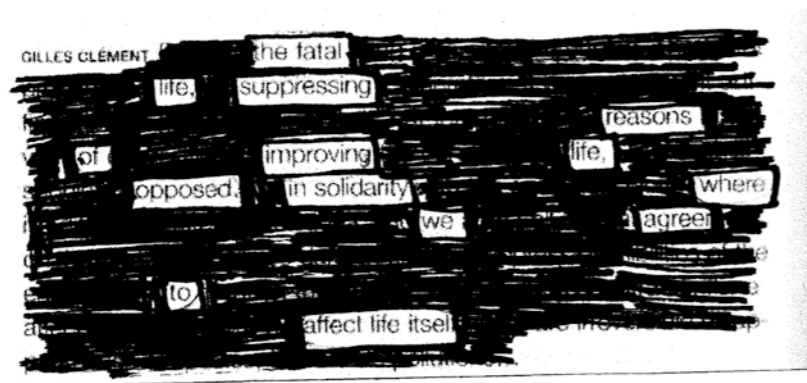


Why persist in putting nature on one side and man on the other?  
because it excludes us, as human beings,





Included every 4th word of a text from Gilles Clément - The planetary Garden



## WEEK 5

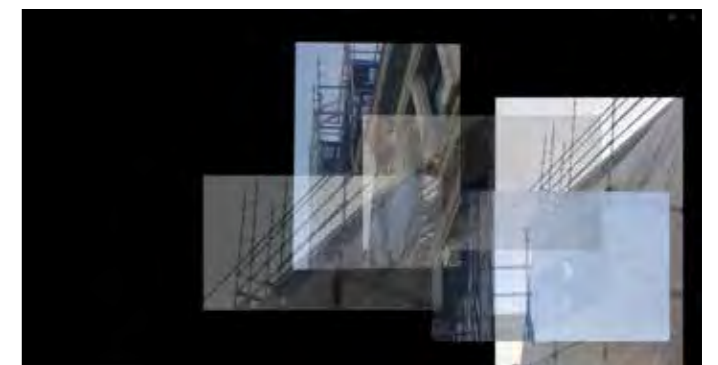
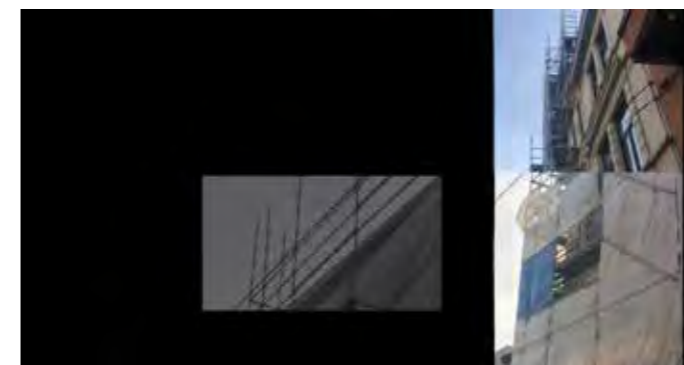
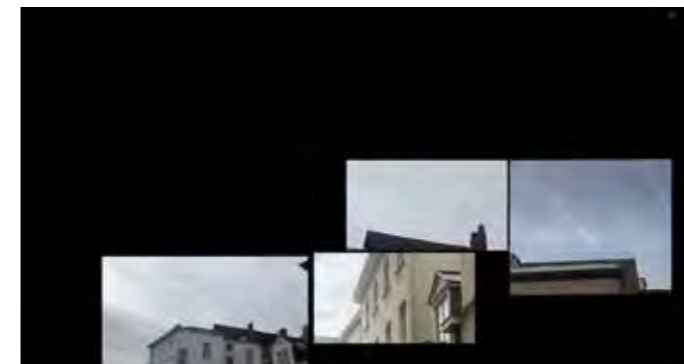
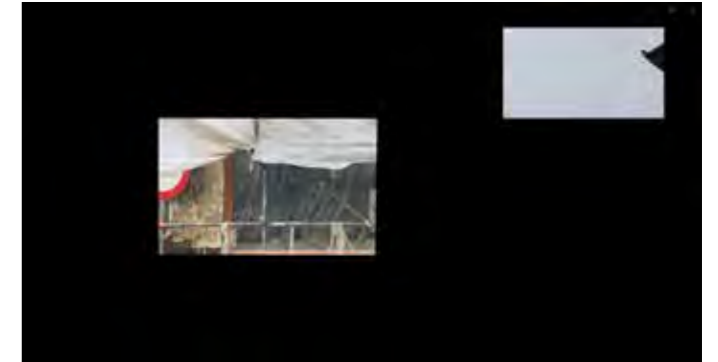
[https://youtu.be/\\_5VBE0X-ovc](https://youtu.be/_5VBE0X-ovc)

The exclusion Zone is the term people use to describe the zone around Chernobyl which is deserted and where people aren't allowed to live anymore. It is a zone where the human touch has left, but remnants are still visible. However, the leftover architecture is taken over more and more by nature. I think it's interesting to study such exclusion zones, zones where people don't live, don't interfere and don't control the zone anymore.

I wanted to see if there are some of these exclusion zones nearer to us. For example in the city of Ghent. Elements like rooftops, and ditches are examples of exclusion zones. People built them, but they don't sit there, people don't live there, people don't actively walk in them/ on them. These zones aren't really accessible.

Sometimes fences exclude us from going somewhere, they leave the human aspect out of a plot and this plot can then just develop on its own.

Scaffolding is also a form of exclusion. It's a temporary structure which creates a distance between people walking by on the street and the façade of a house or a building. Scaffolding isn't accessible, it doesn't allow us people to sit there, to use the space.



Exodus - Rem Koolhaas

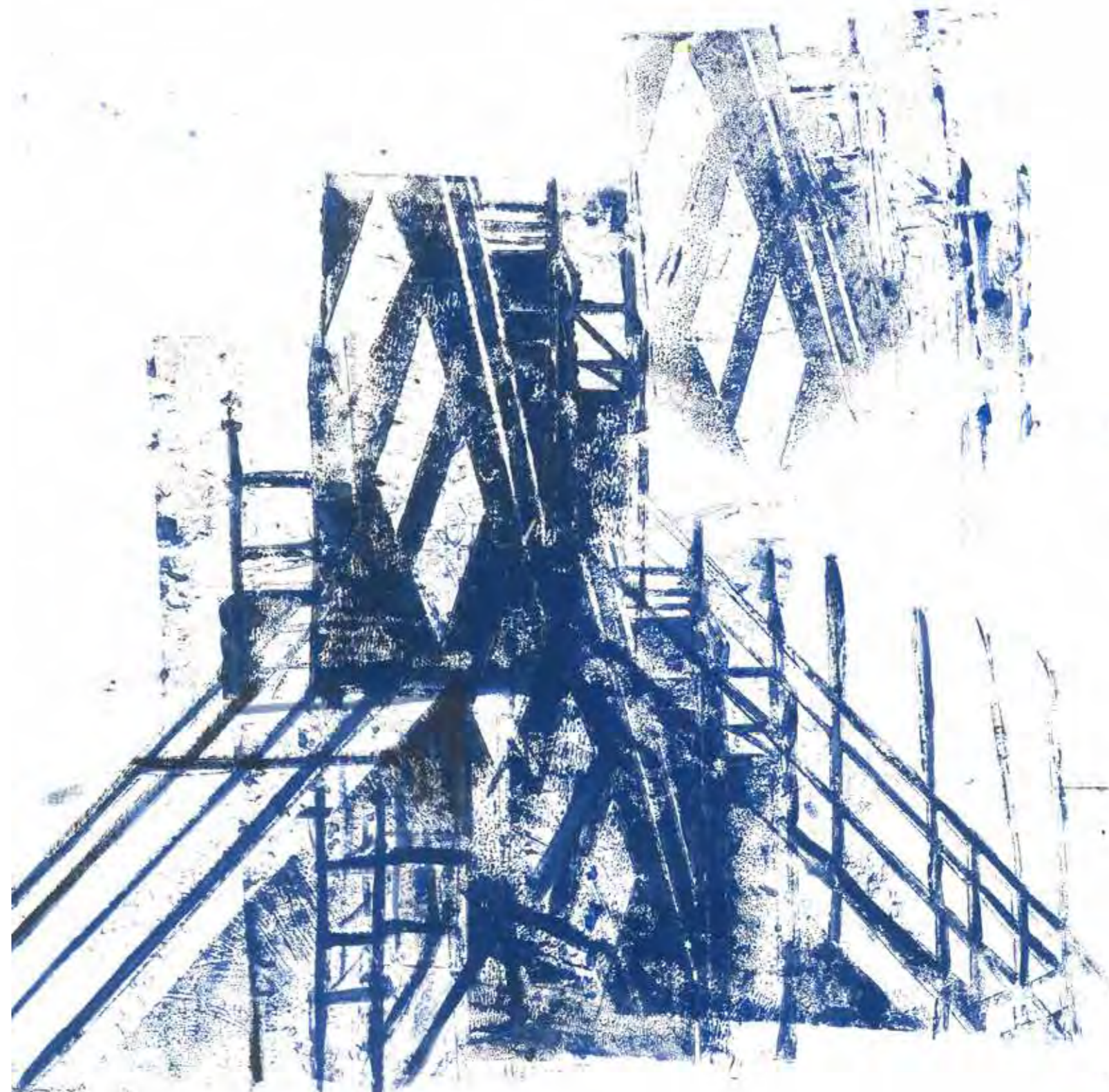
<https://socks-studio.com/2011/03/19/exodus-or-the-voluntary-prisoners-of-architecture/>



In my collages, I wanted to frame parts of the videos and juxtapose them with each other. I focused on roofs and on scaffolding elements.

First, I used printing ink to print some samples which I cut out in cardboard. I tried to position them first, before making a print of them.

The second kind of drawings are made with a silkscreen. I used Screen Drawing Fluid and Screen Filler to do this. I tested some variations.





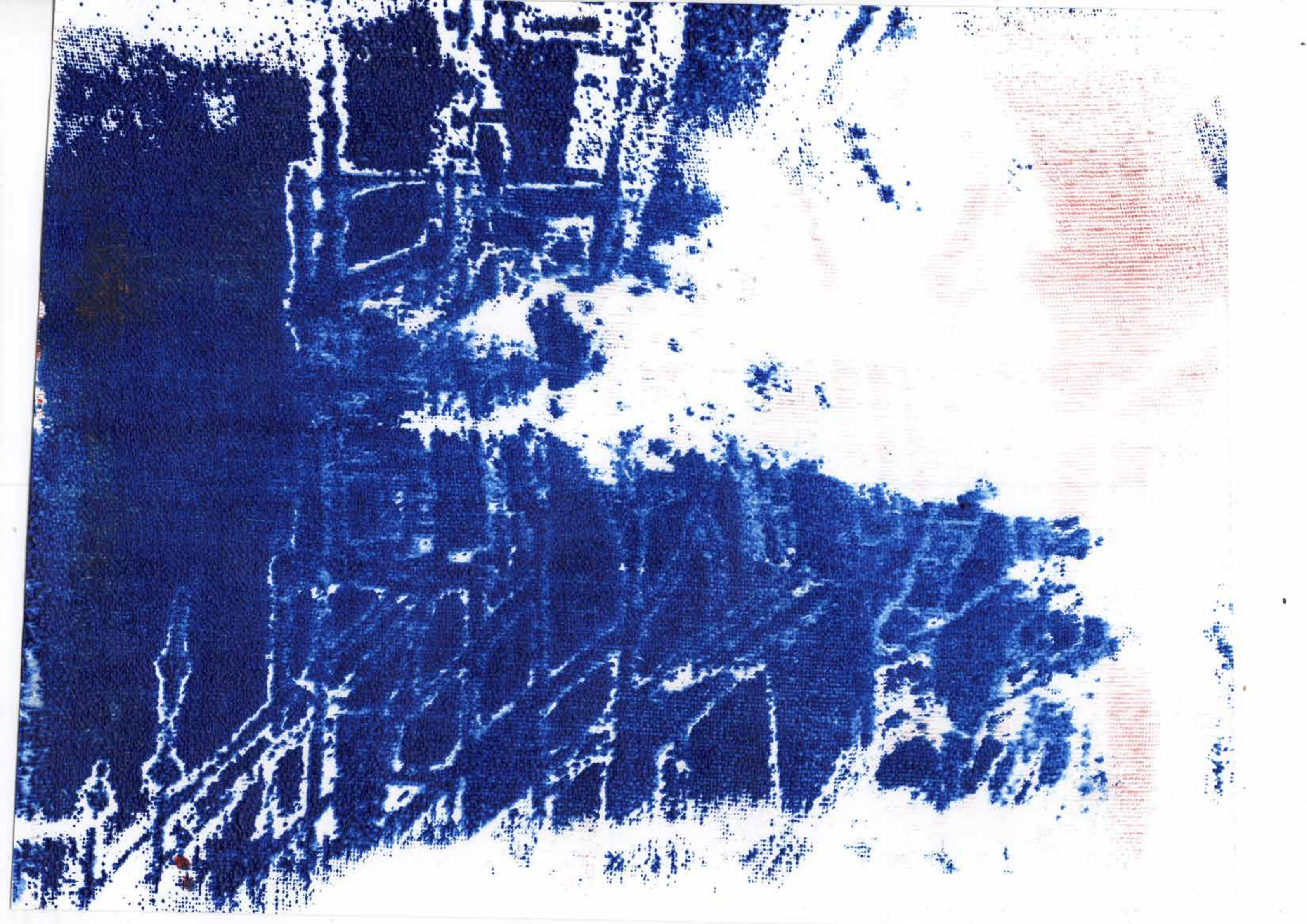


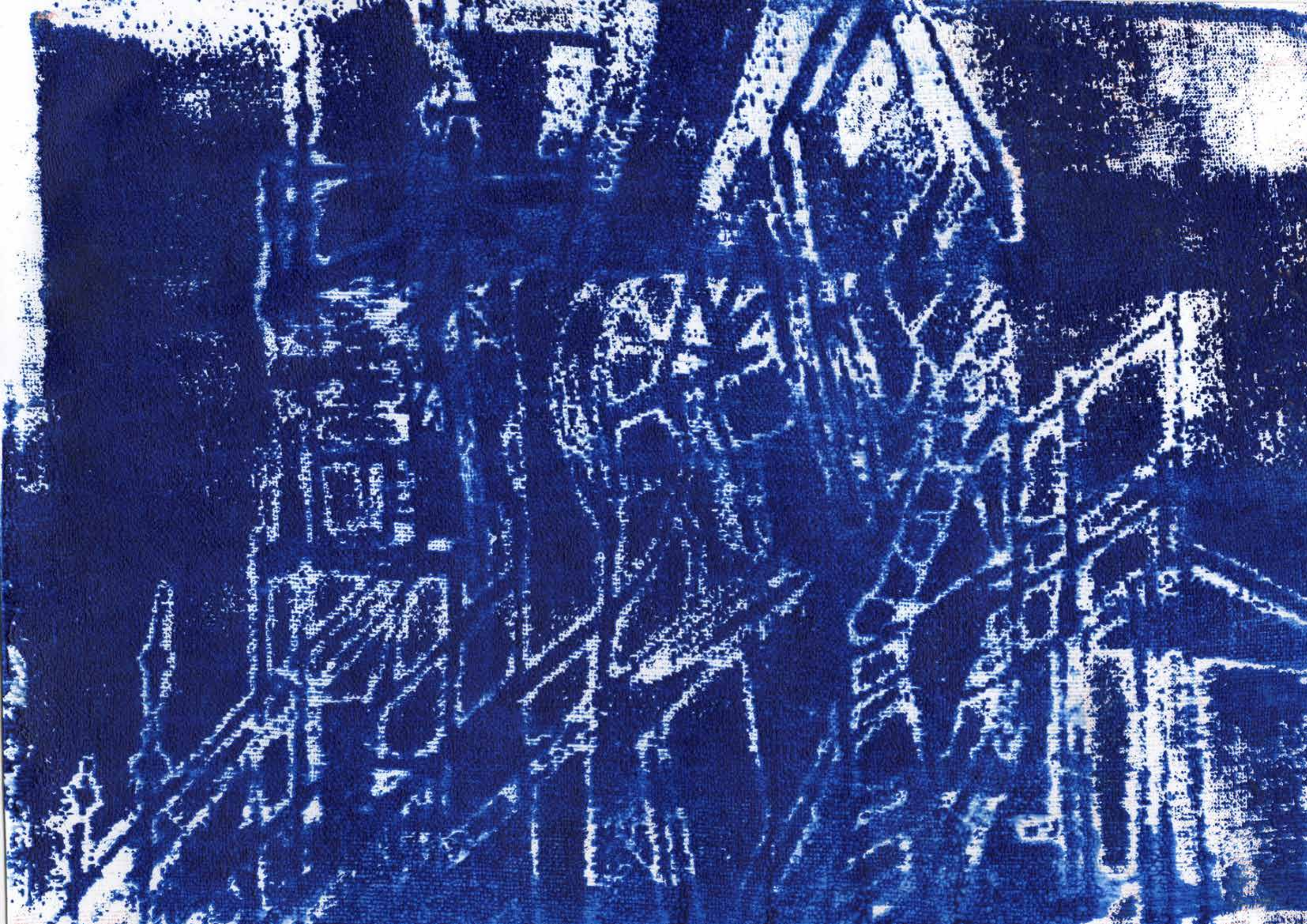




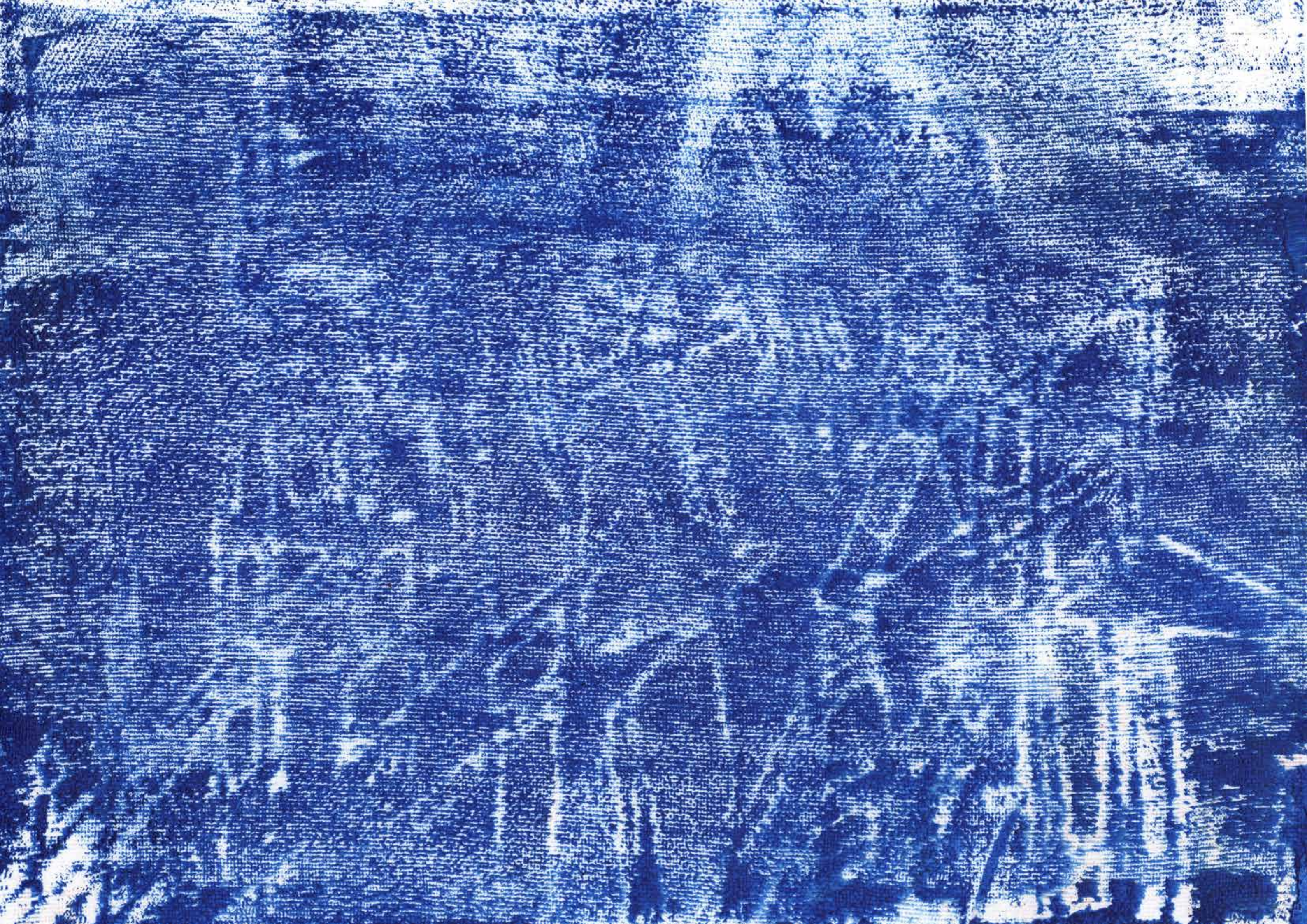














WEEK 6-7  
Mid-term

<https://youtu.be/9A8eVhDj92U>

Exclusion Zone

An exclusion zone is a zone where men and their input are taken away from a specific area. Well known exclusion zones are Chernobyl, the buffer zone in Cyprus, ... These zones are abandoned and left left behind. No human input is present anymore. However, some elements, like nature and animals, find a way to survive.

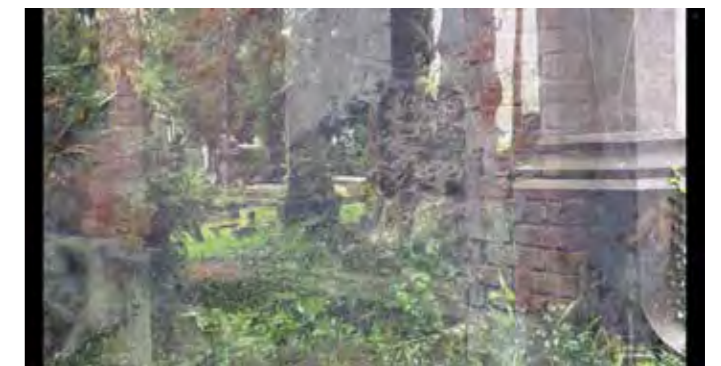
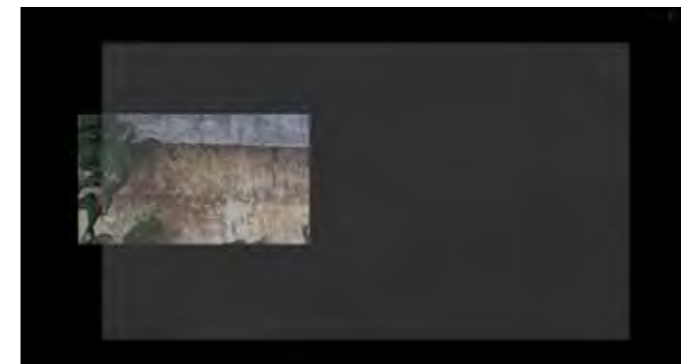
The exclusion zone excludes humans to interfere. It's a zone where time is the main controller.

Starting from my fascination of decay and places where time and nature control the space, I filmed fragments of what an exclusion zone could be. I mainly filmed in a cemetery this week. This is a very specific environment. Even though cemeteries are still kind of maintained by people, nature finds a way to overgrow existing elements and reclaim the space.

While making collages, I was wondering what happens if I overlay different layers of footage I took. What happens to the spacial aspect? Are new spaces being created?

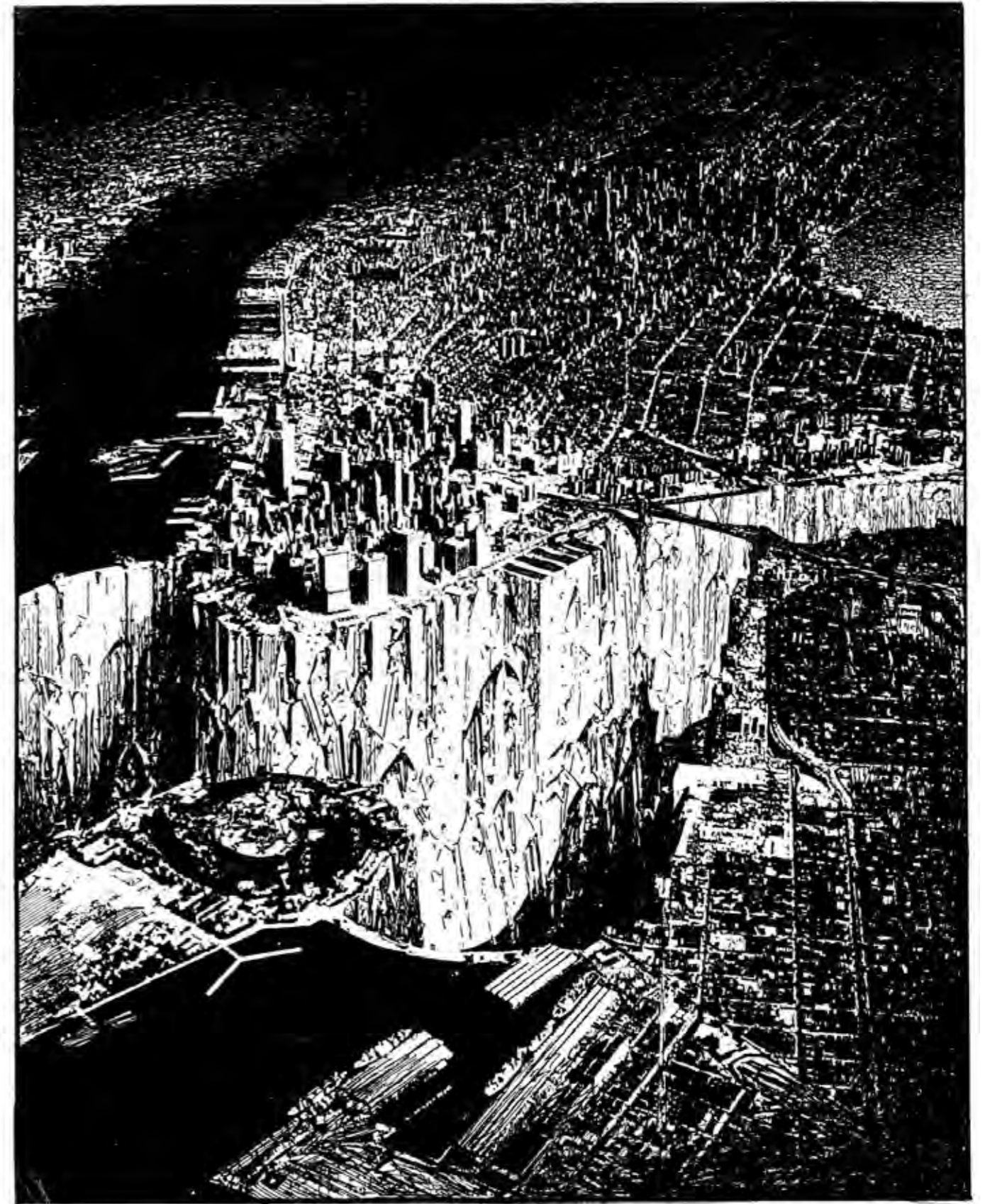
Can exclusion zones also be inbetween fictional places? Places which can only live in our imagination and in drawings, collages, and film? It's a place we can't fysically enter.

I would love to develop more research on this topic.



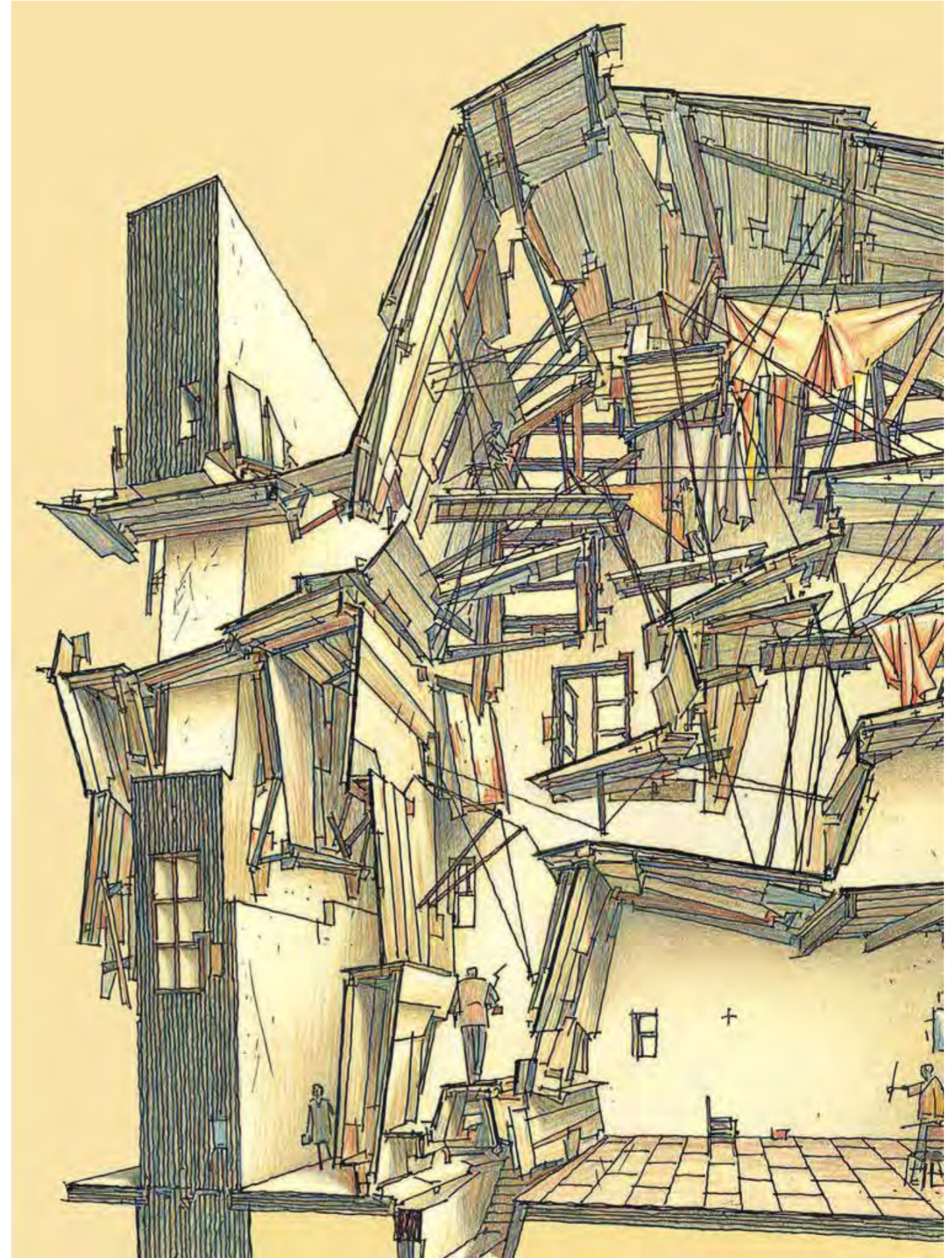
Lower Manhattan 1999 - Lebbeus Woods

<https://bldgblog.com/2007/10/without-walls-an-interview-with-lebbeus-woods/>



Havana 1994 - Lebbeus Woods

<https://bldgblog.com/2007/10/without-walls-an-interview-with-lebbeus-woods/>



Peter Salter

<https://paulnicholls-blog.tumblr.com/post/295633197/peter-salter-after-working-for-alison-and-peter>





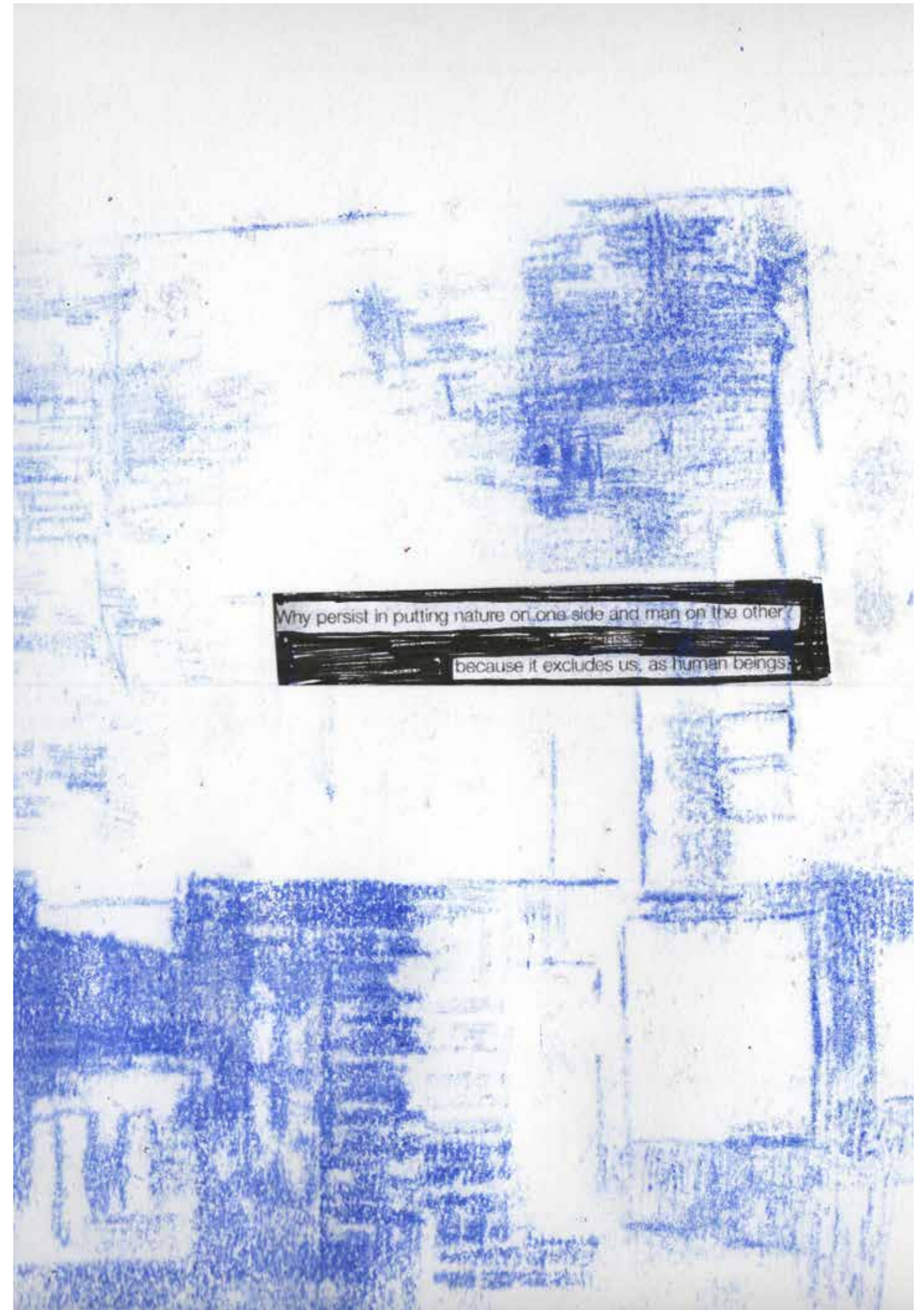






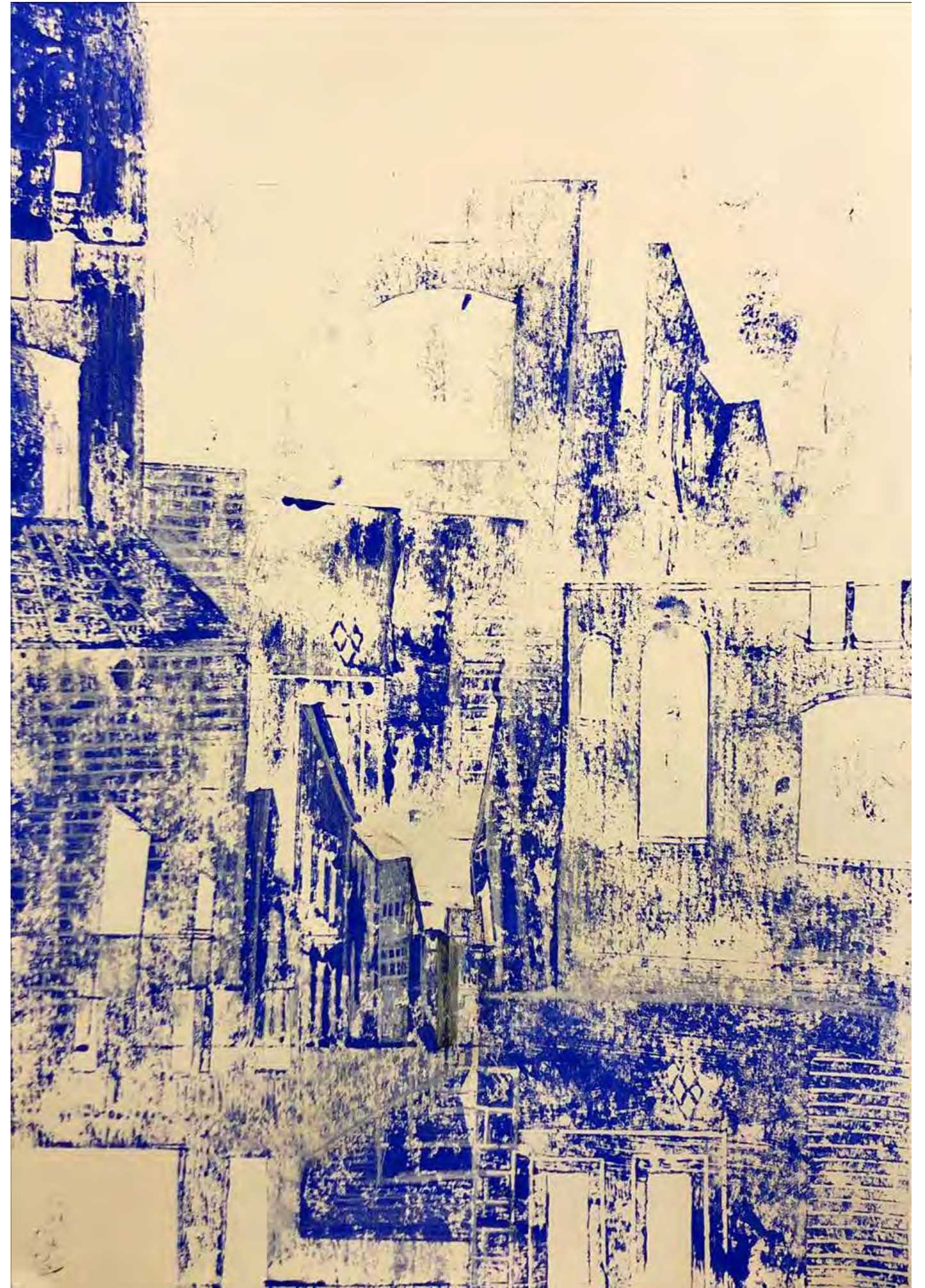


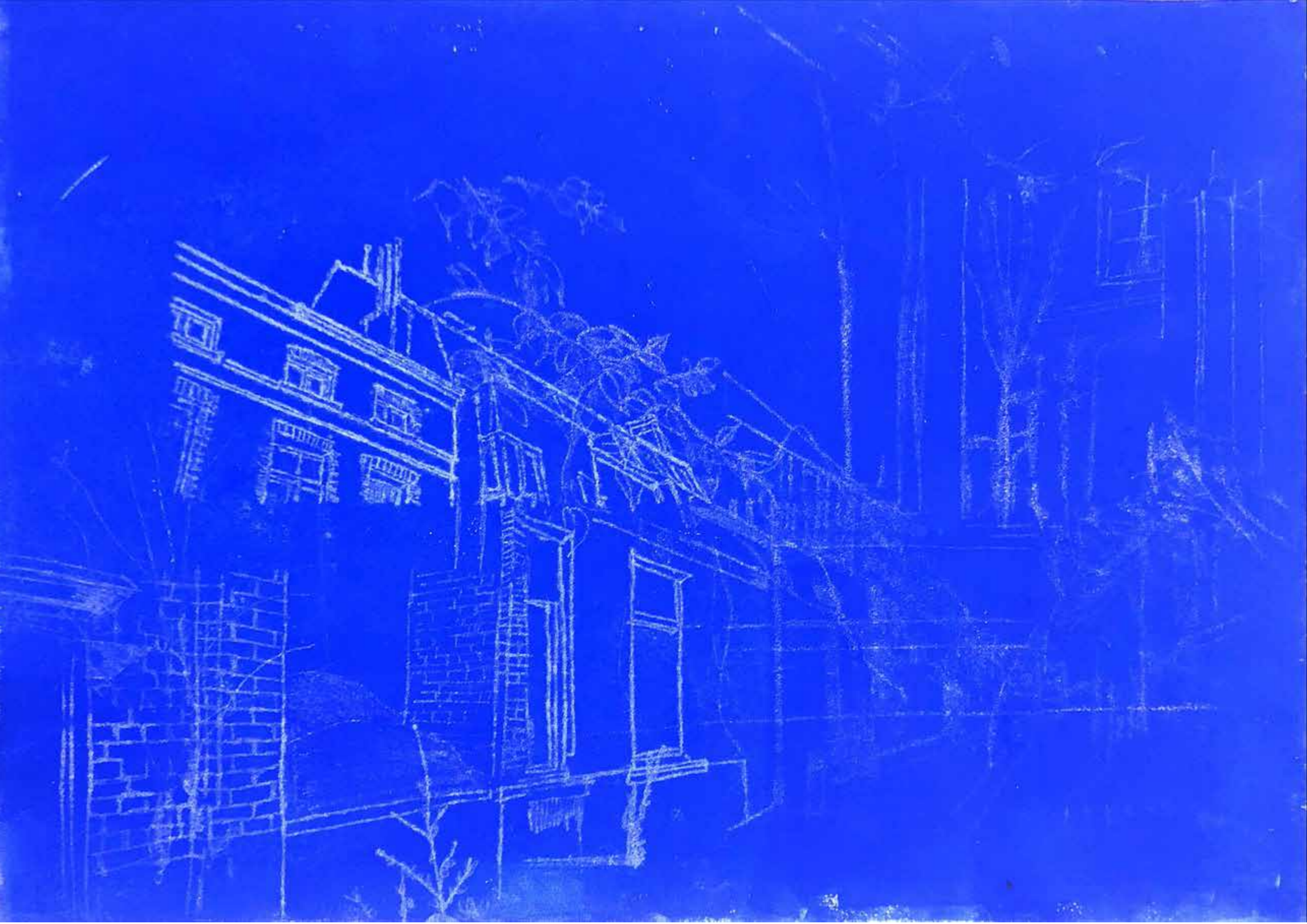
Week 8-9

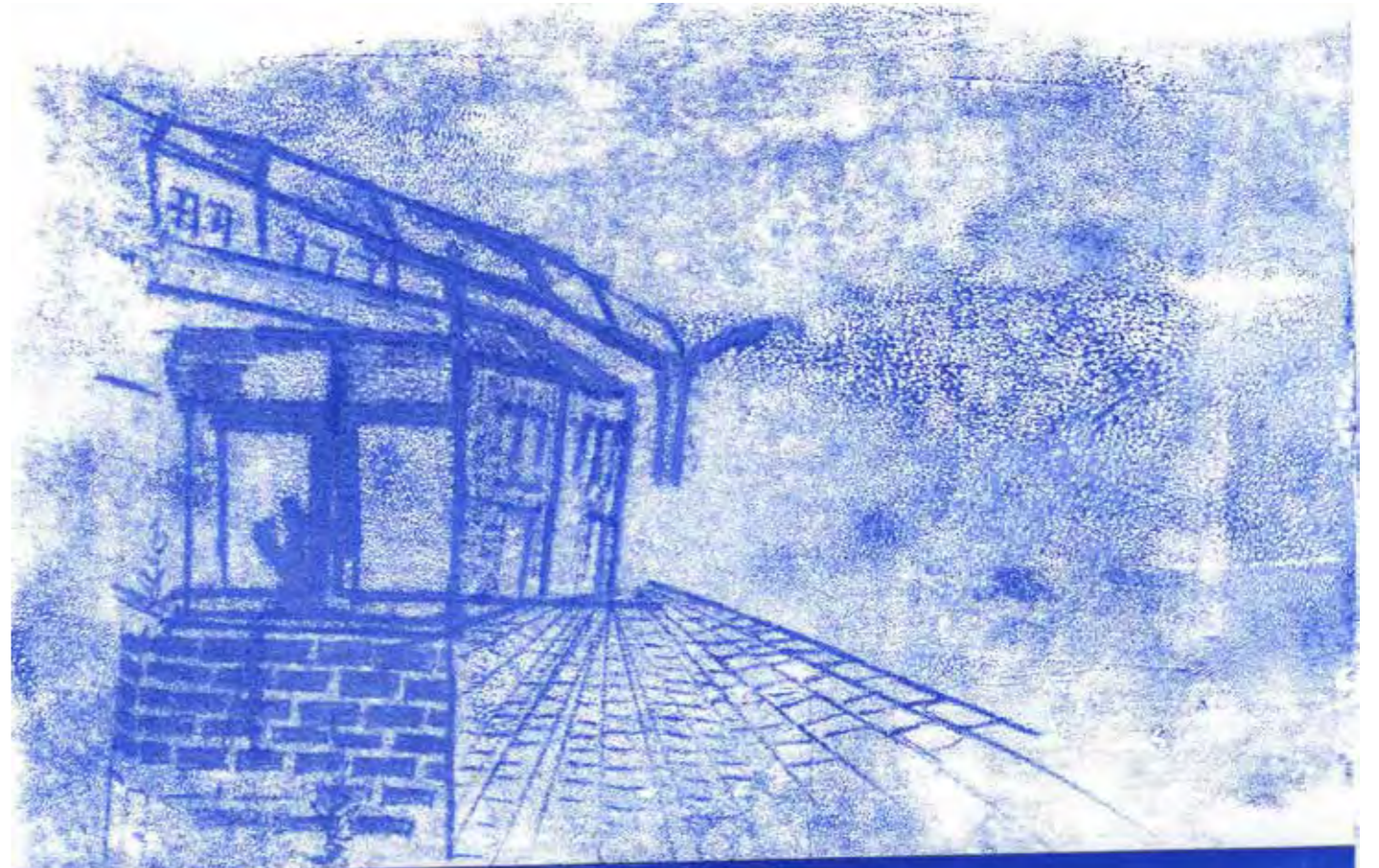


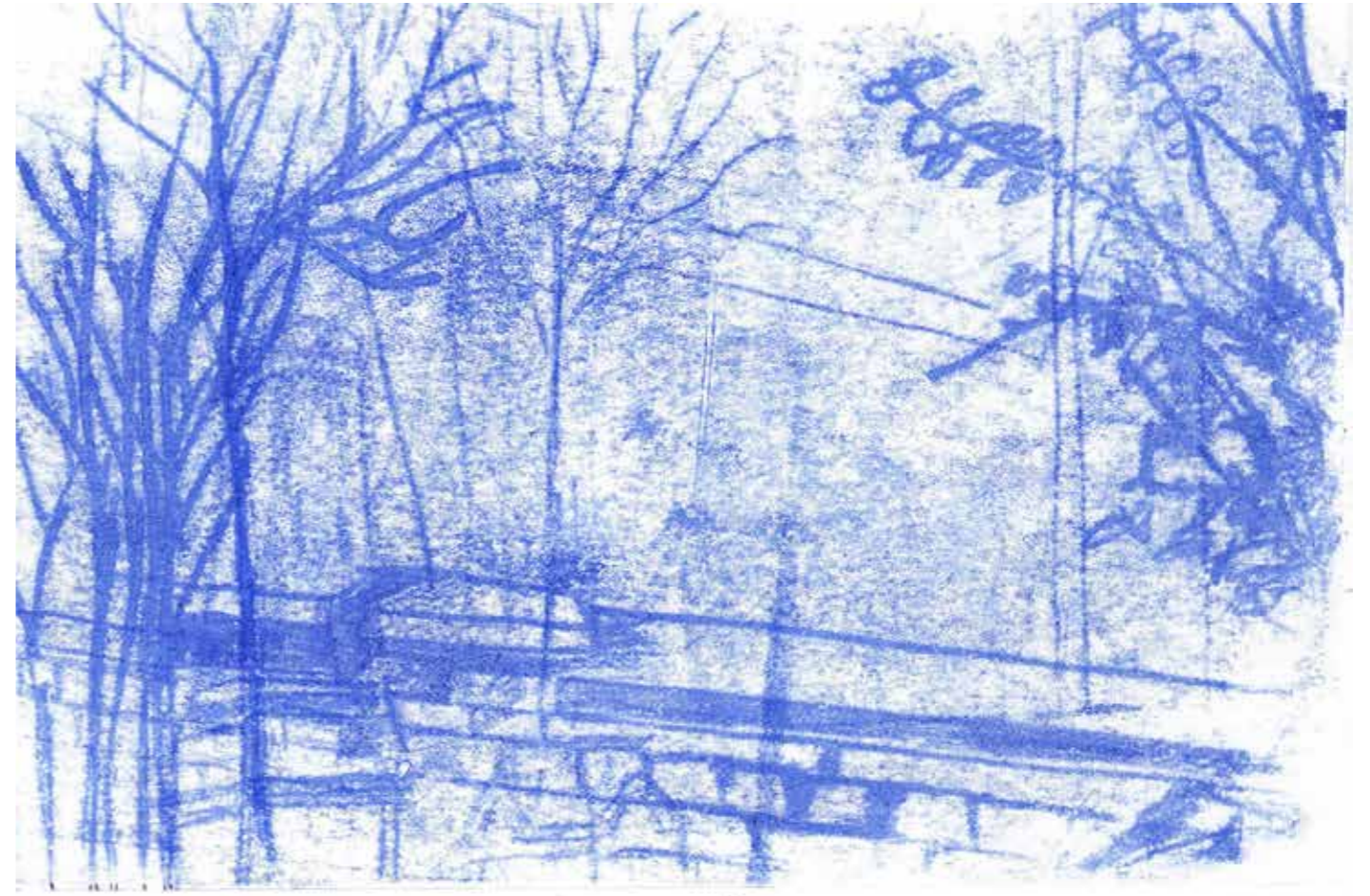
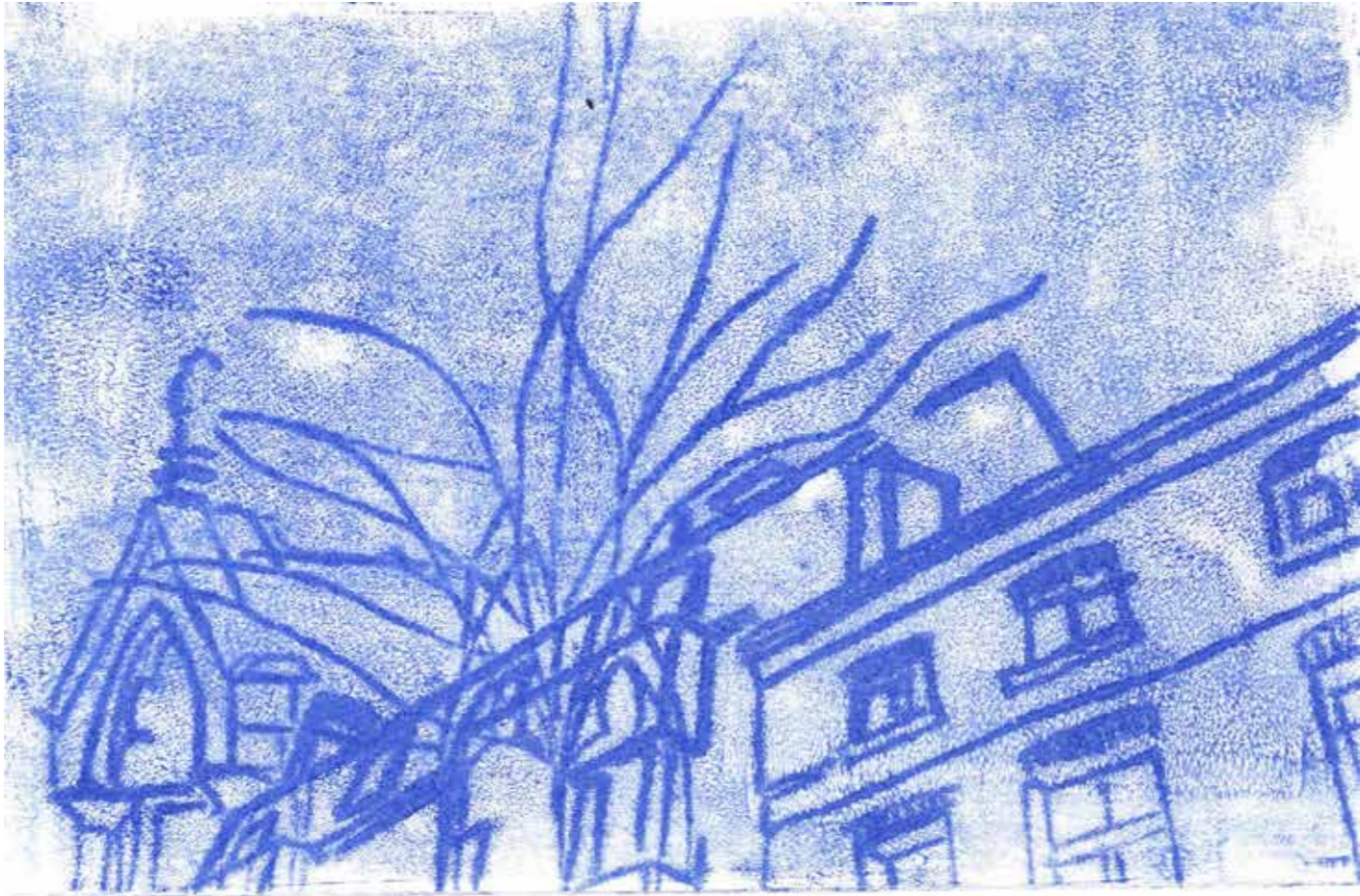


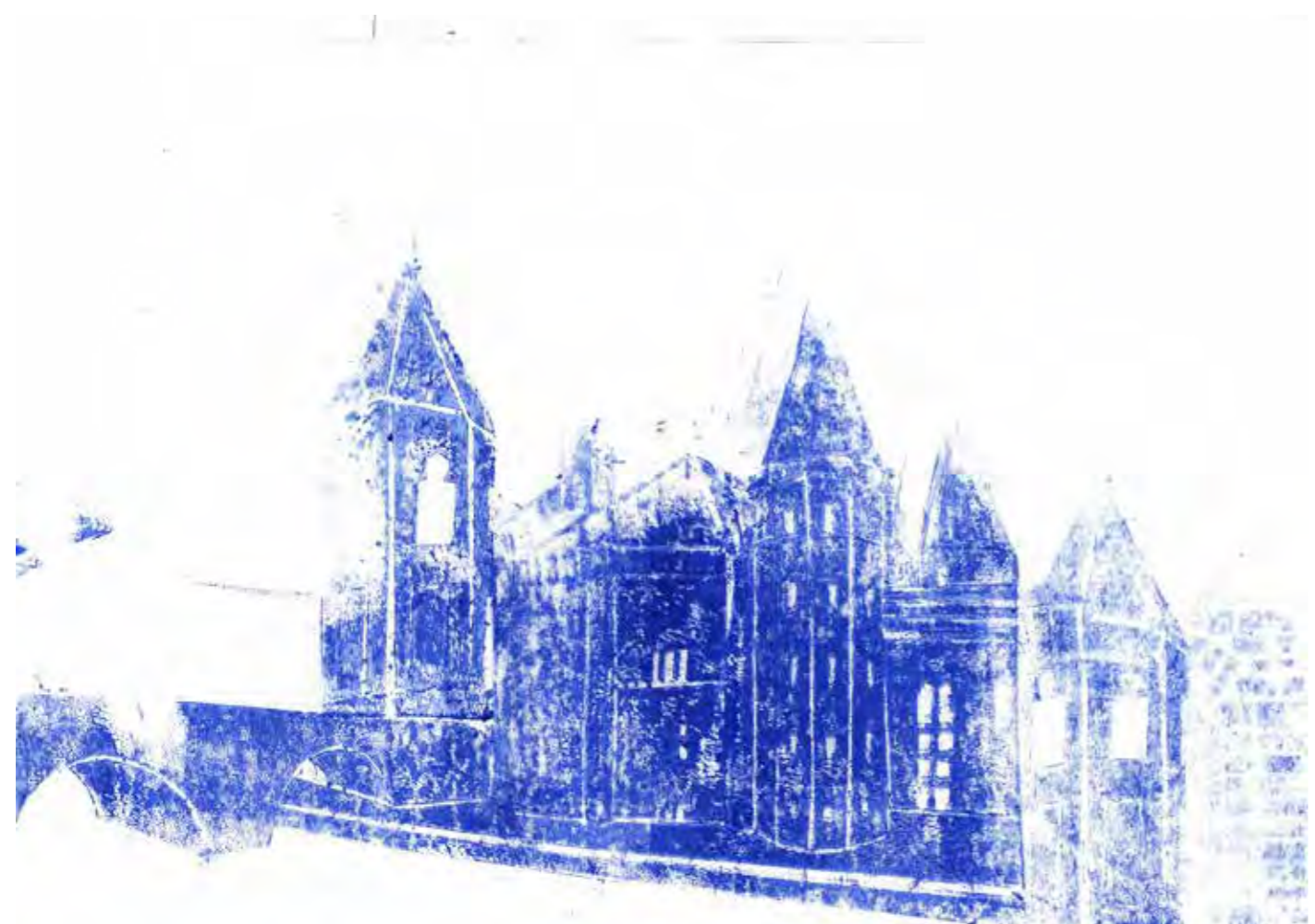
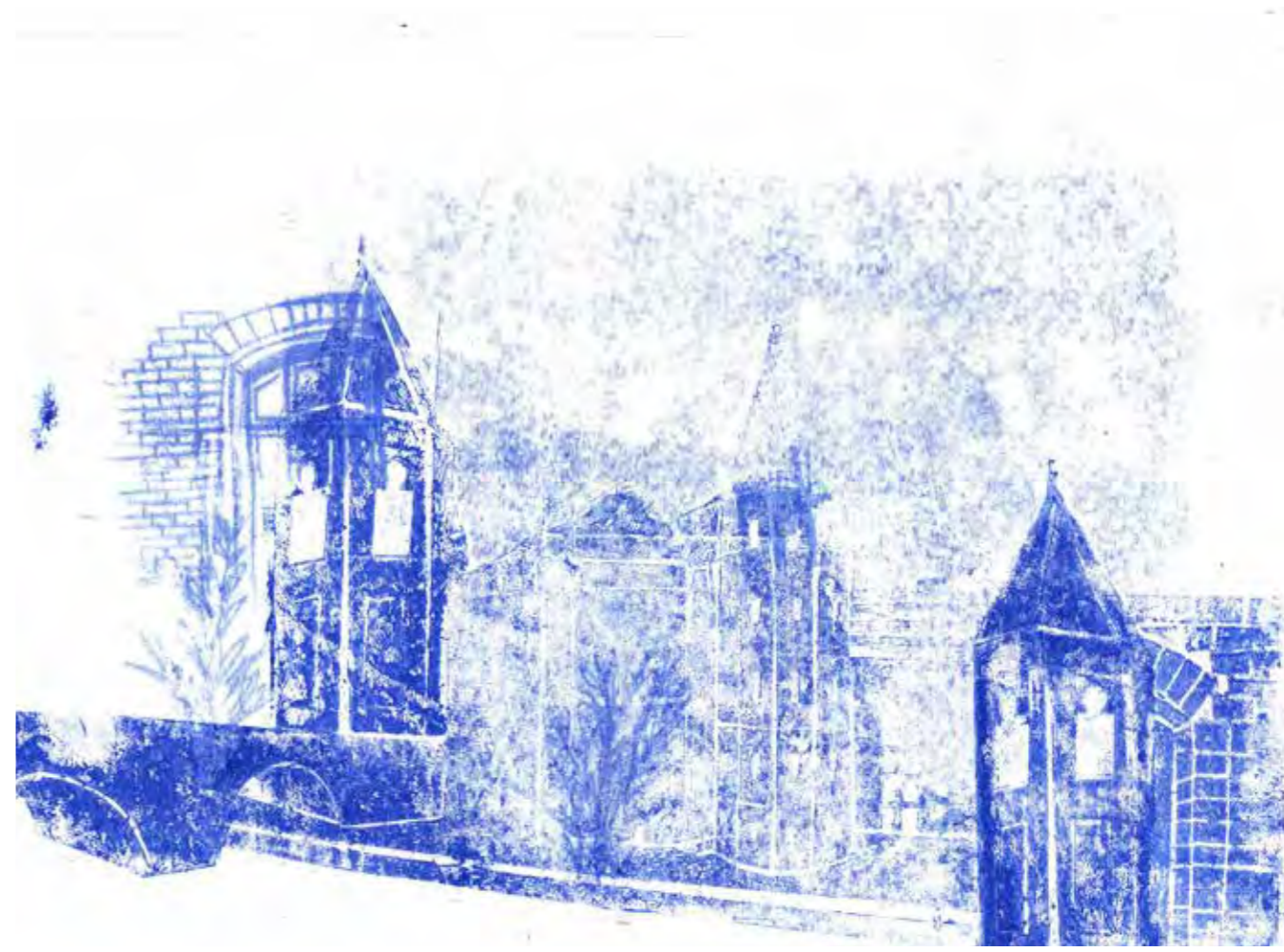










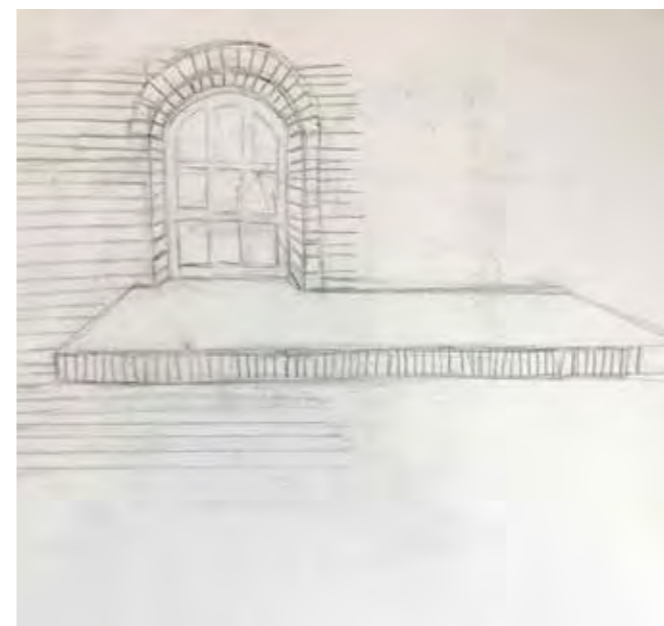


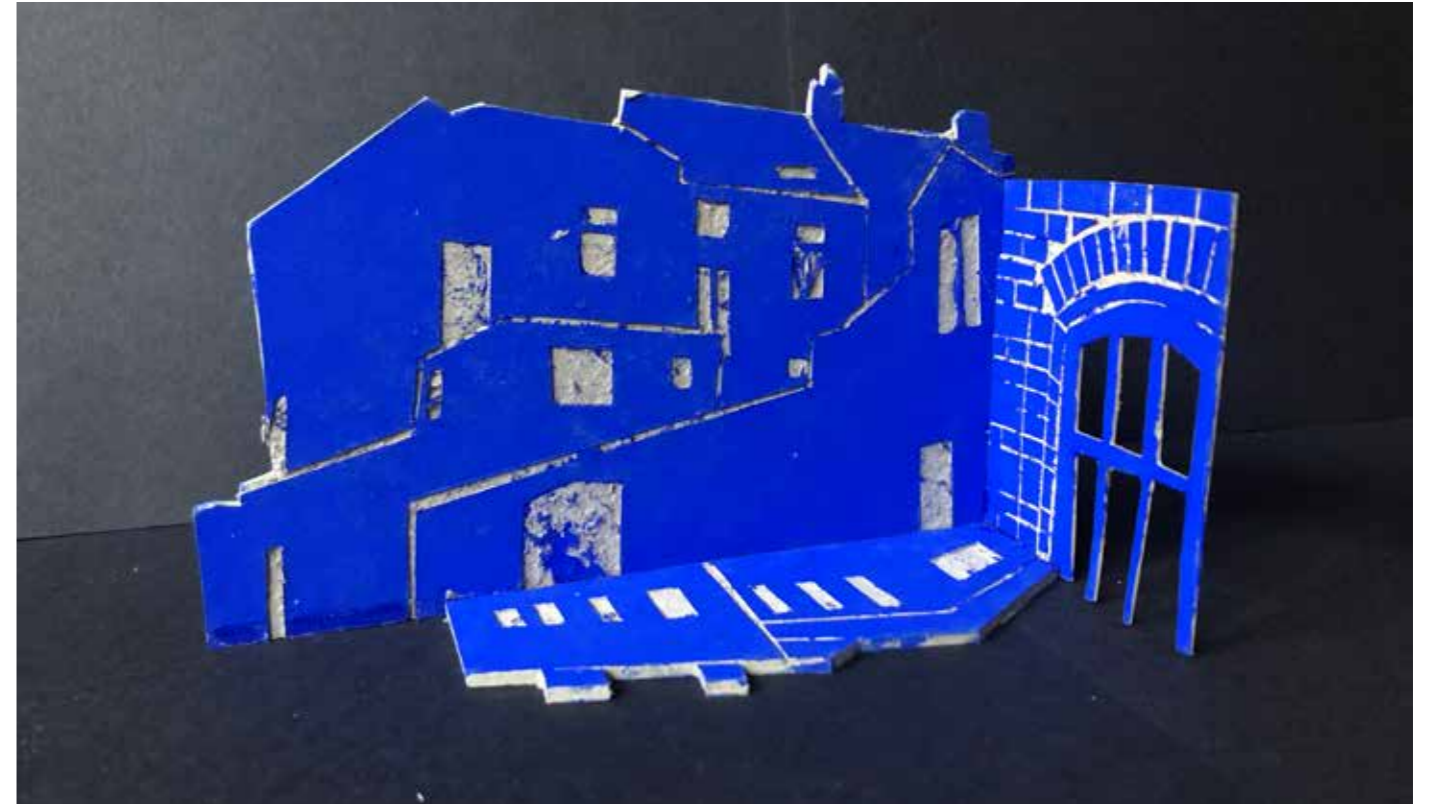






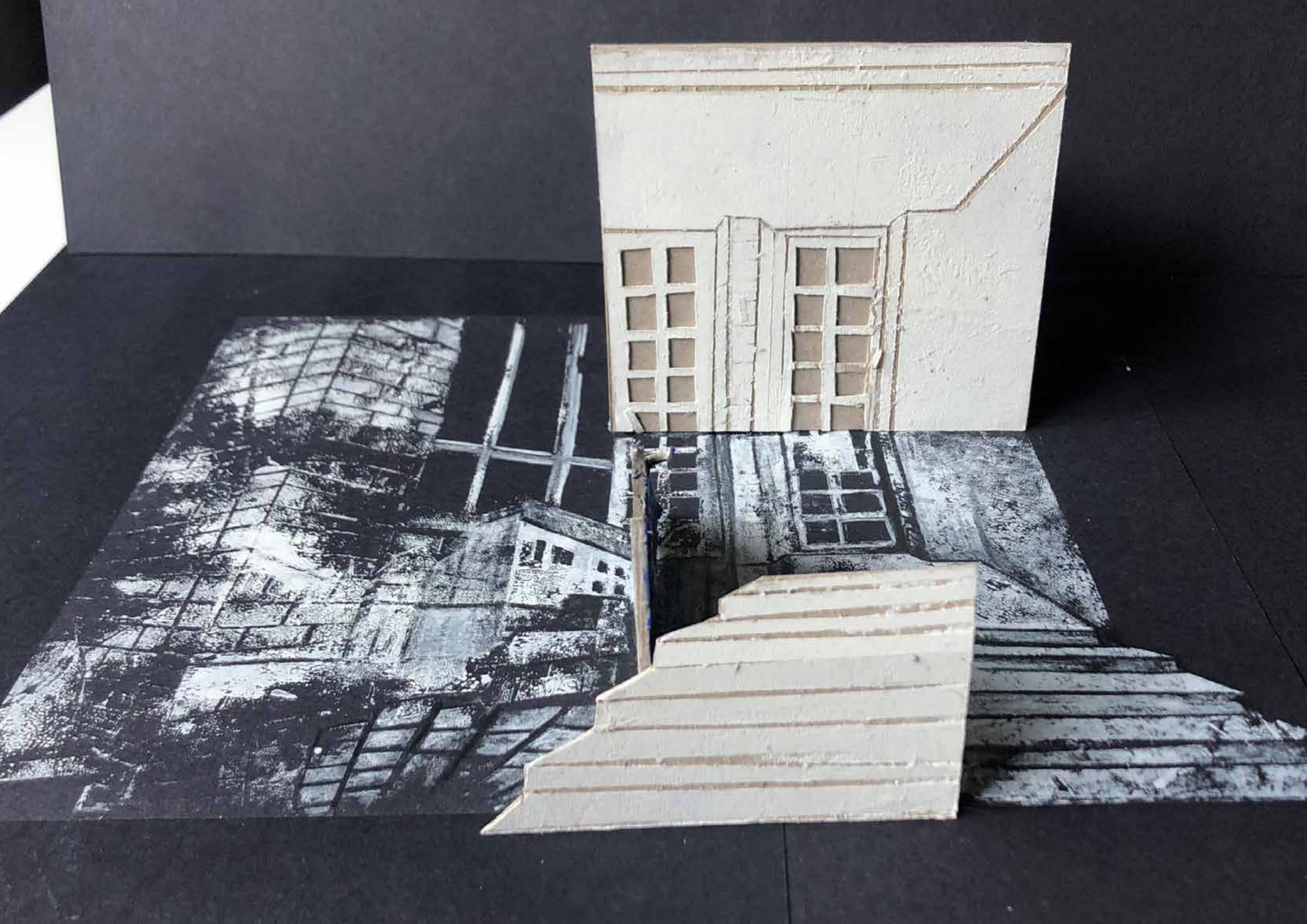
Week 10





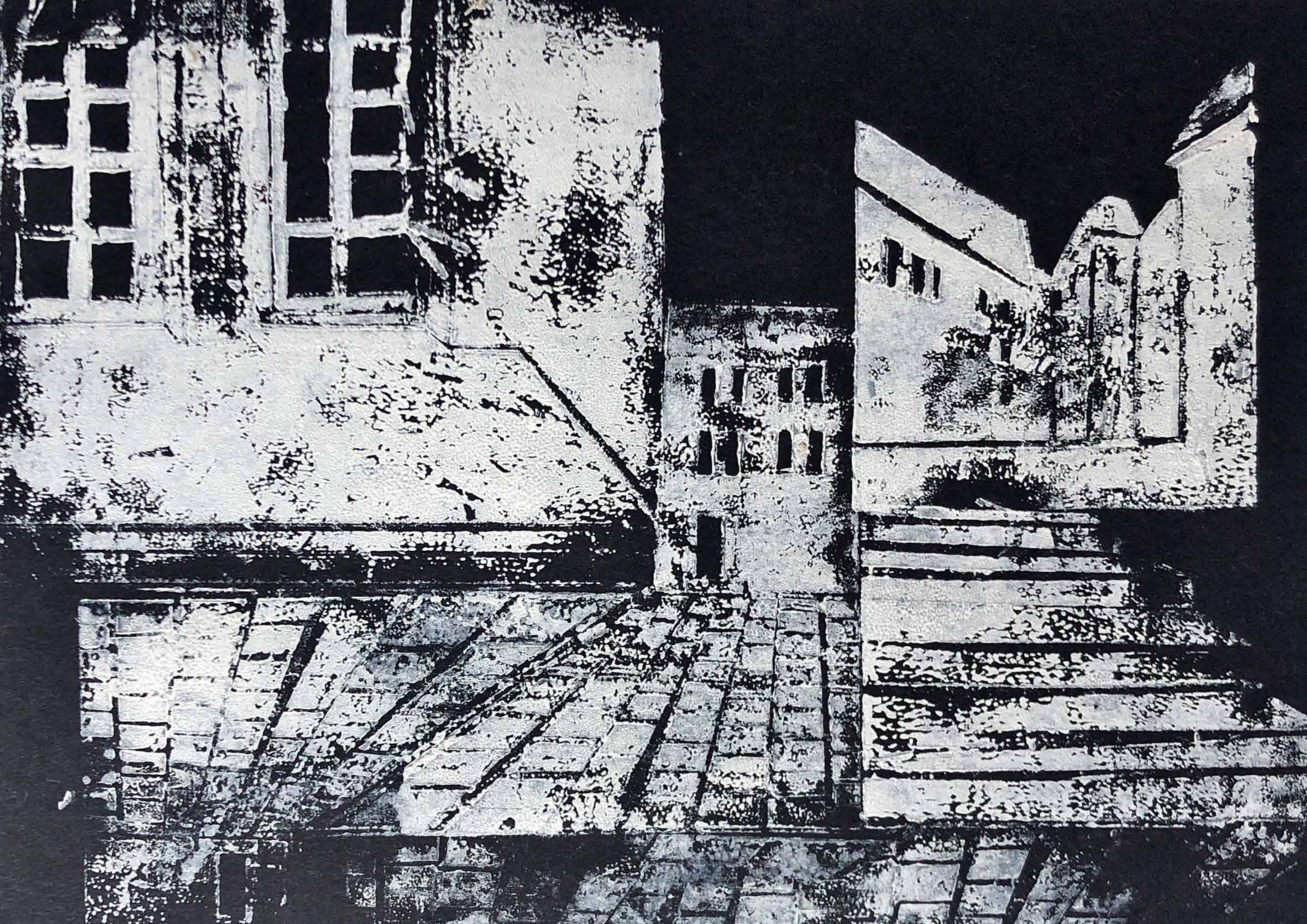








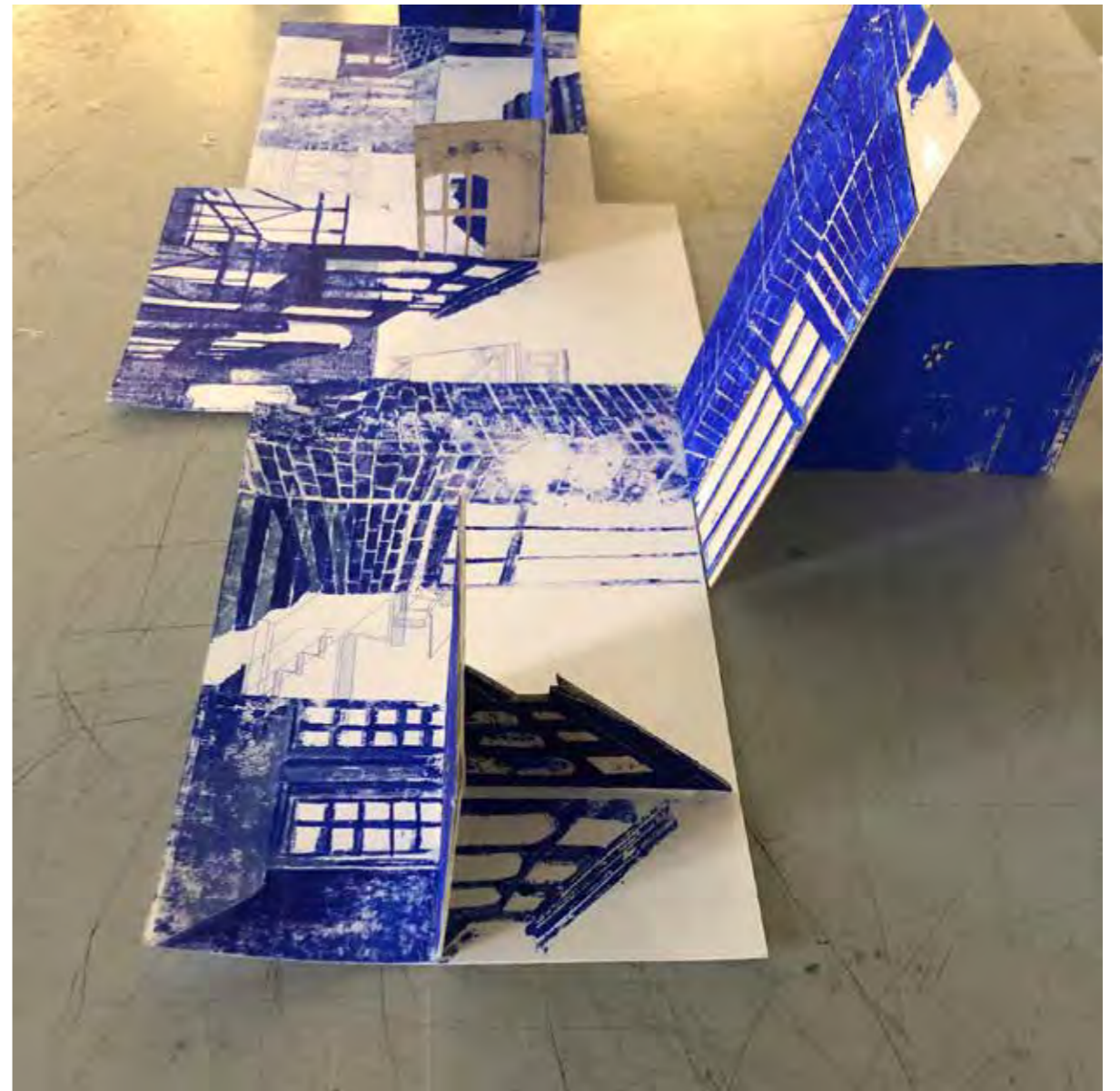


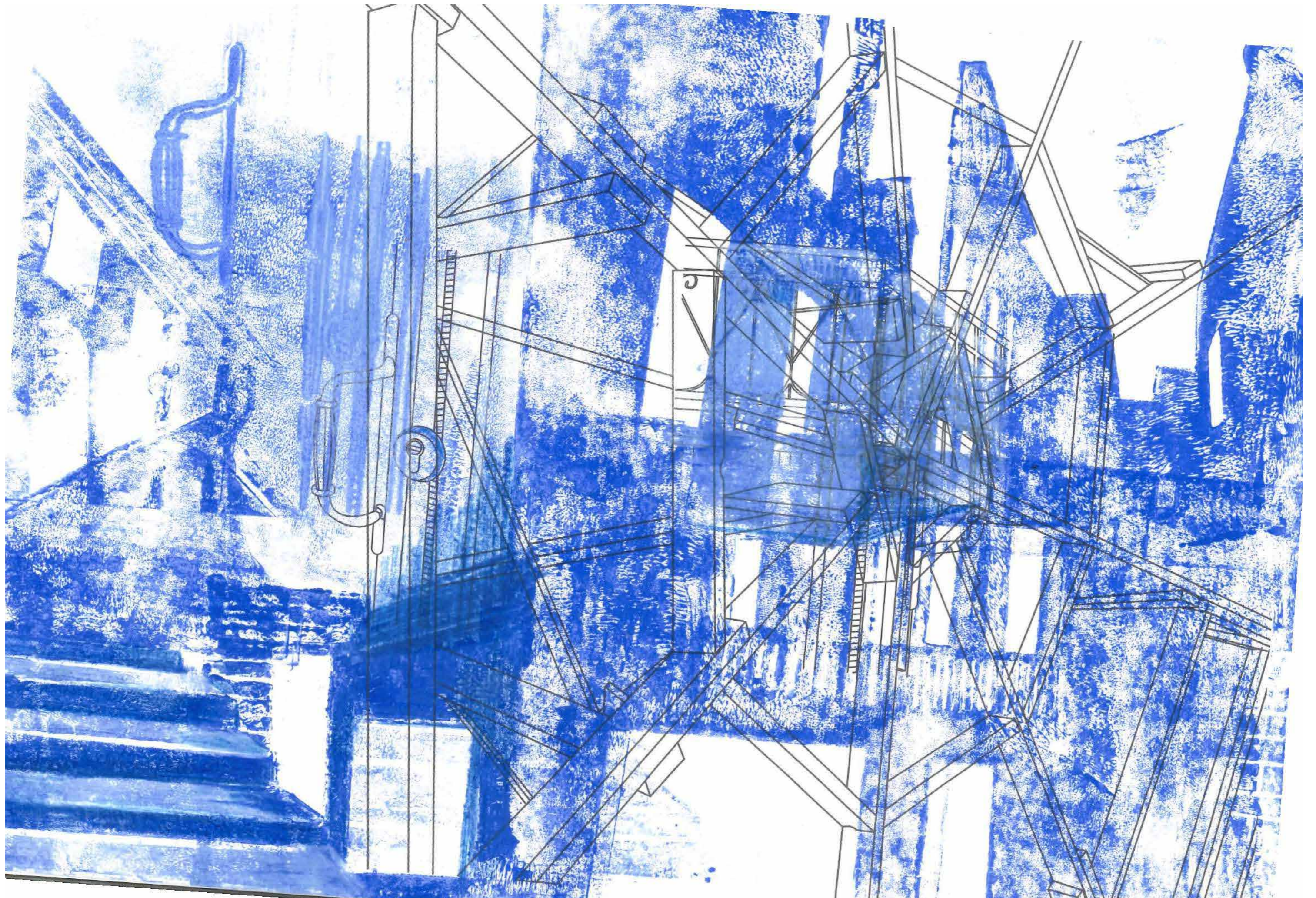


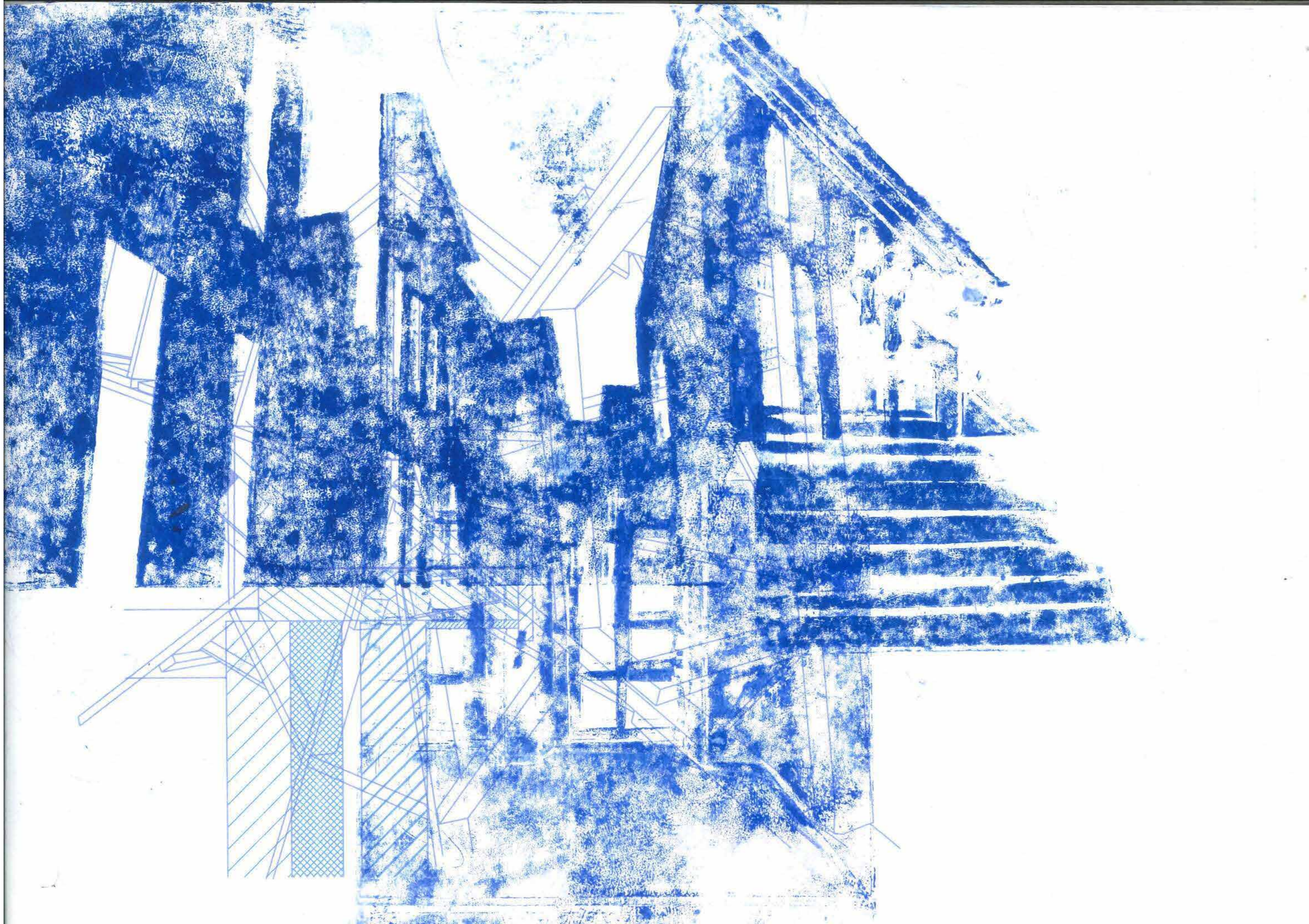


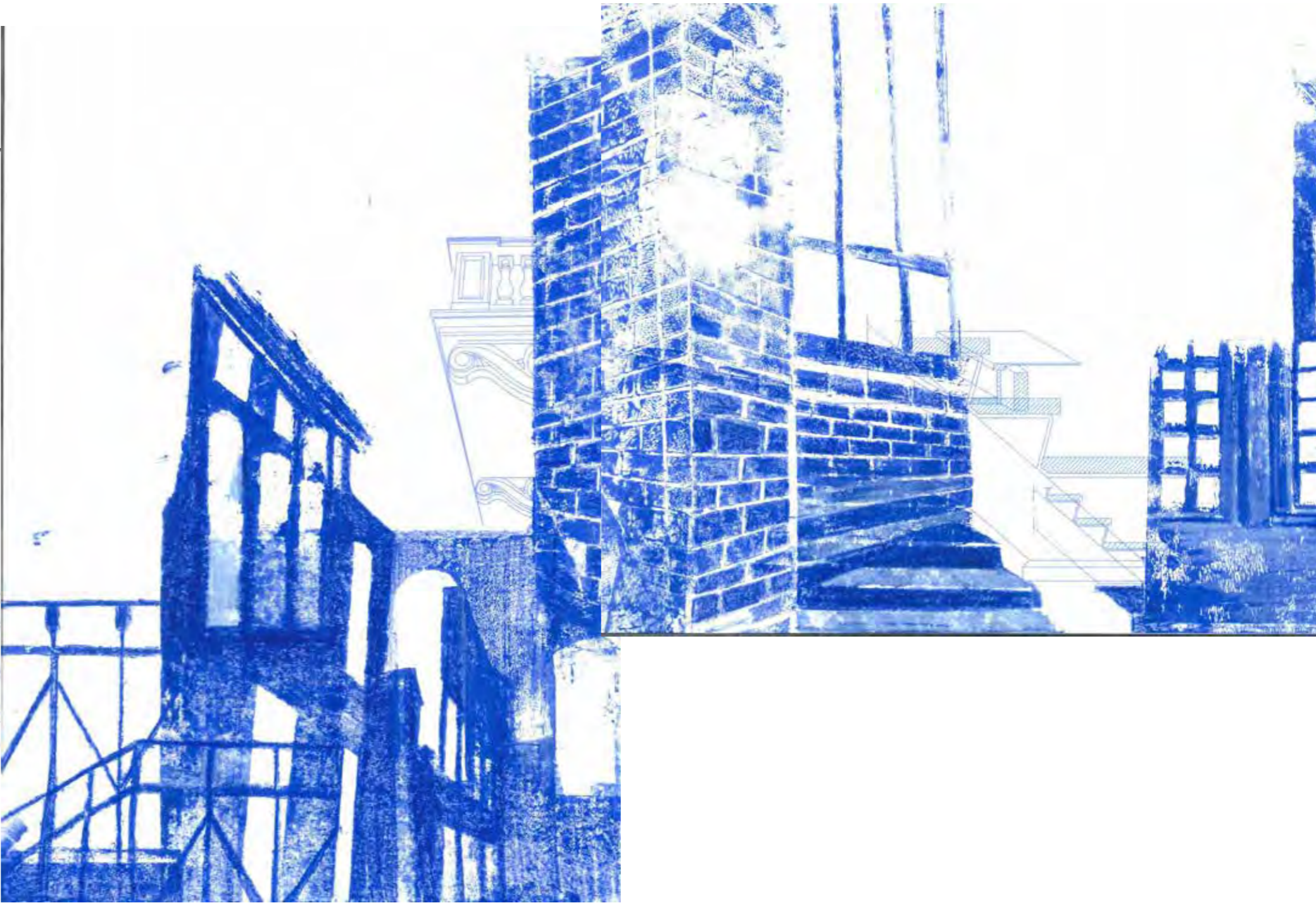
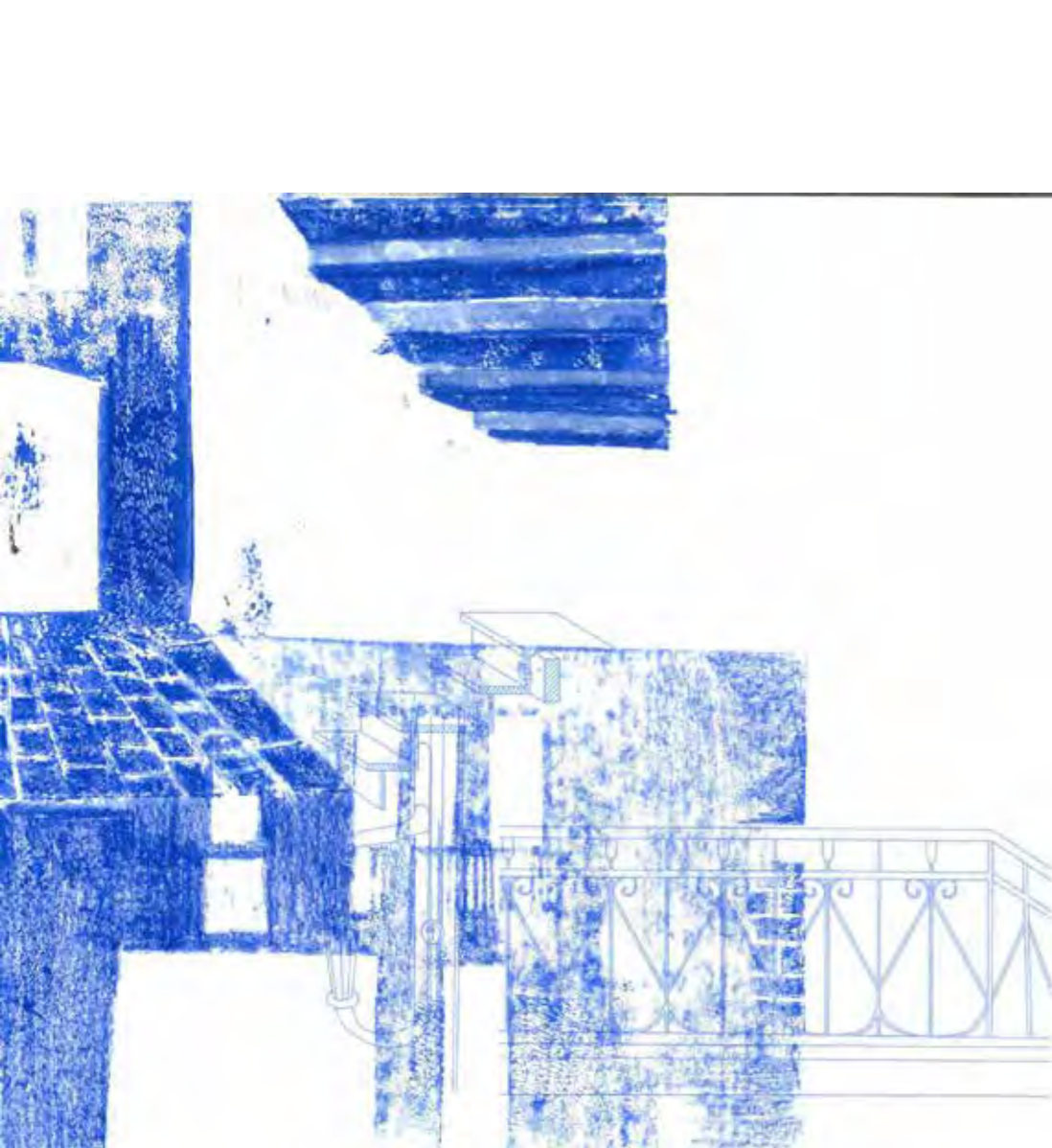


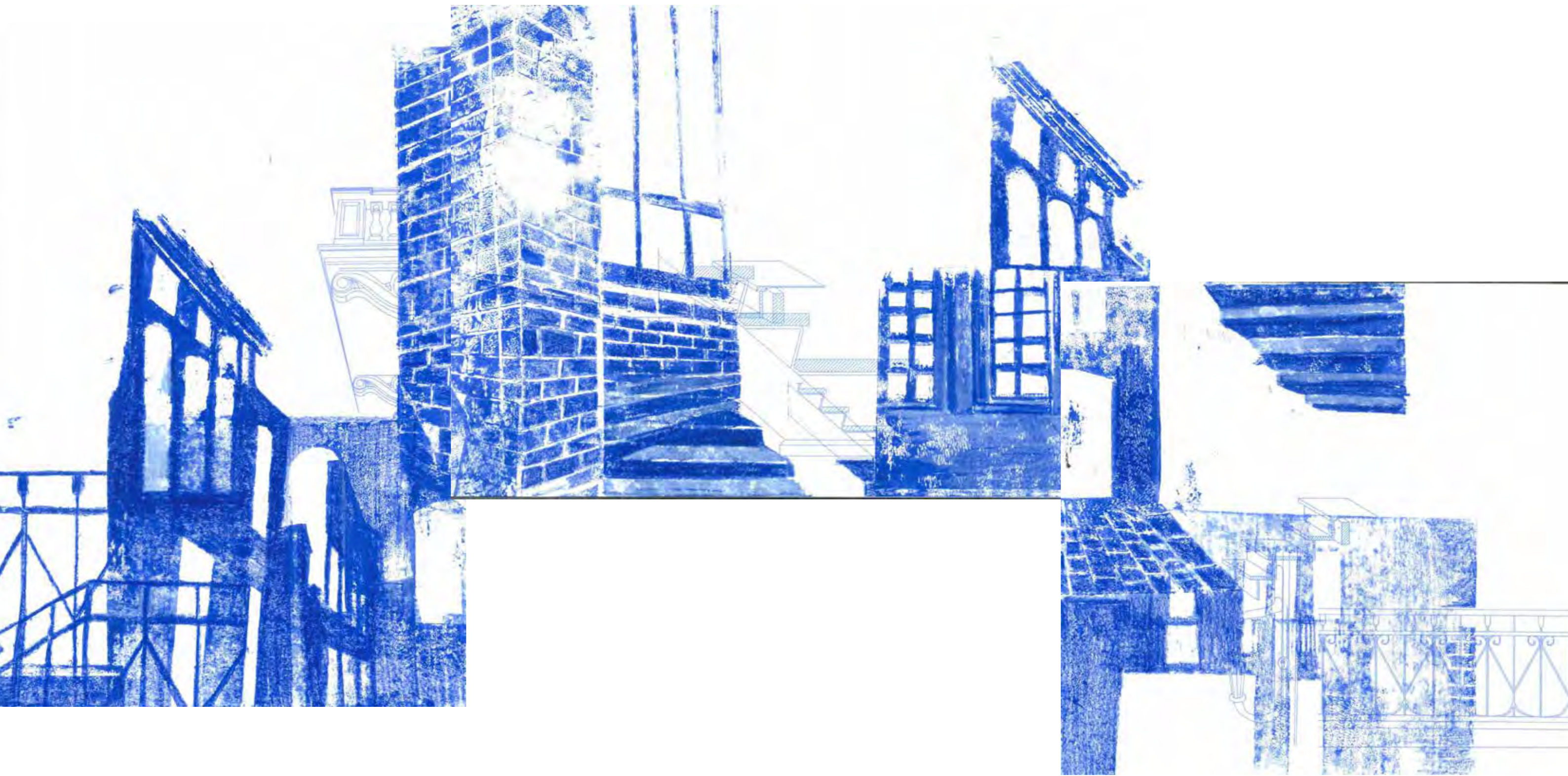
Week 11



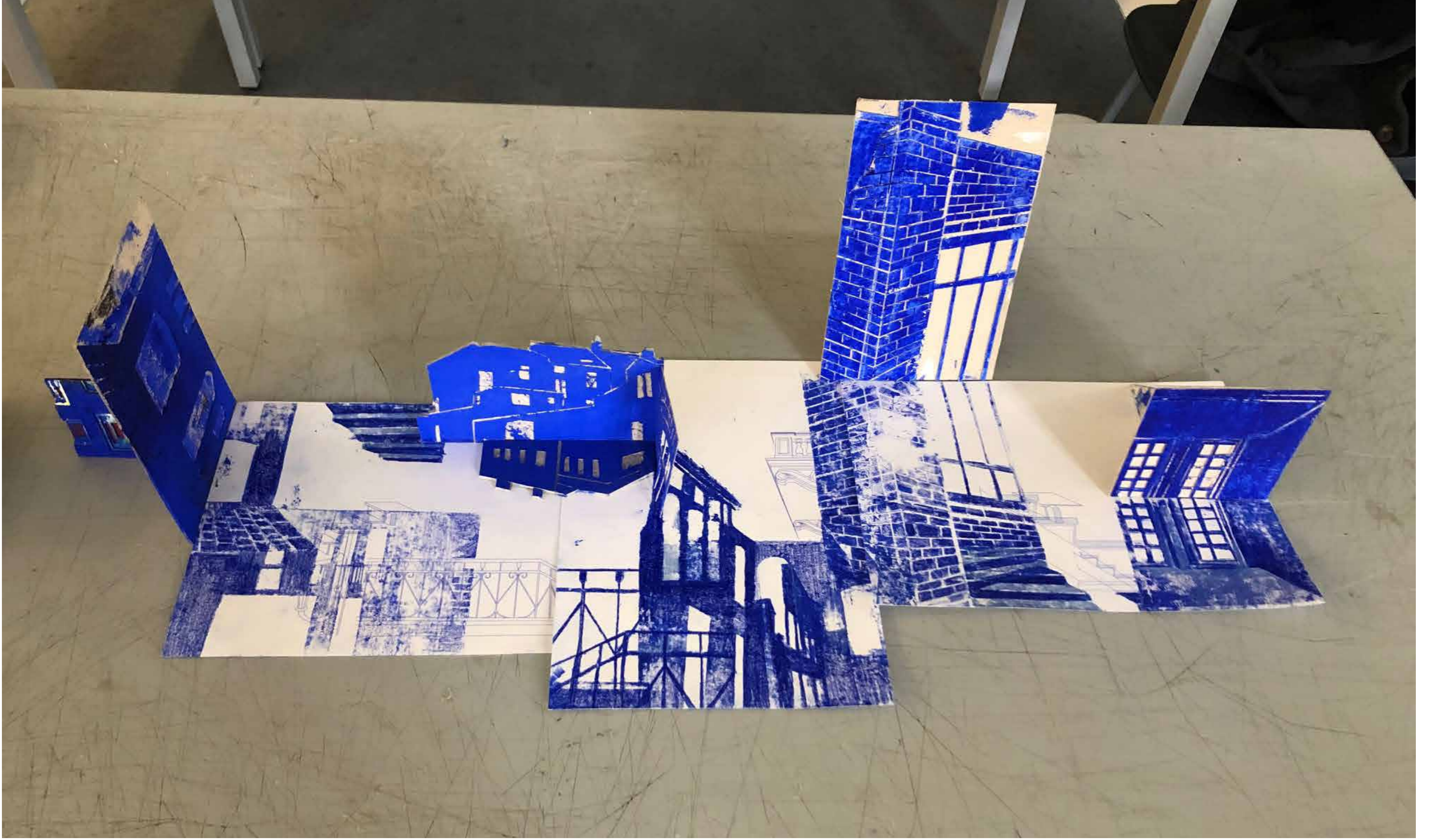






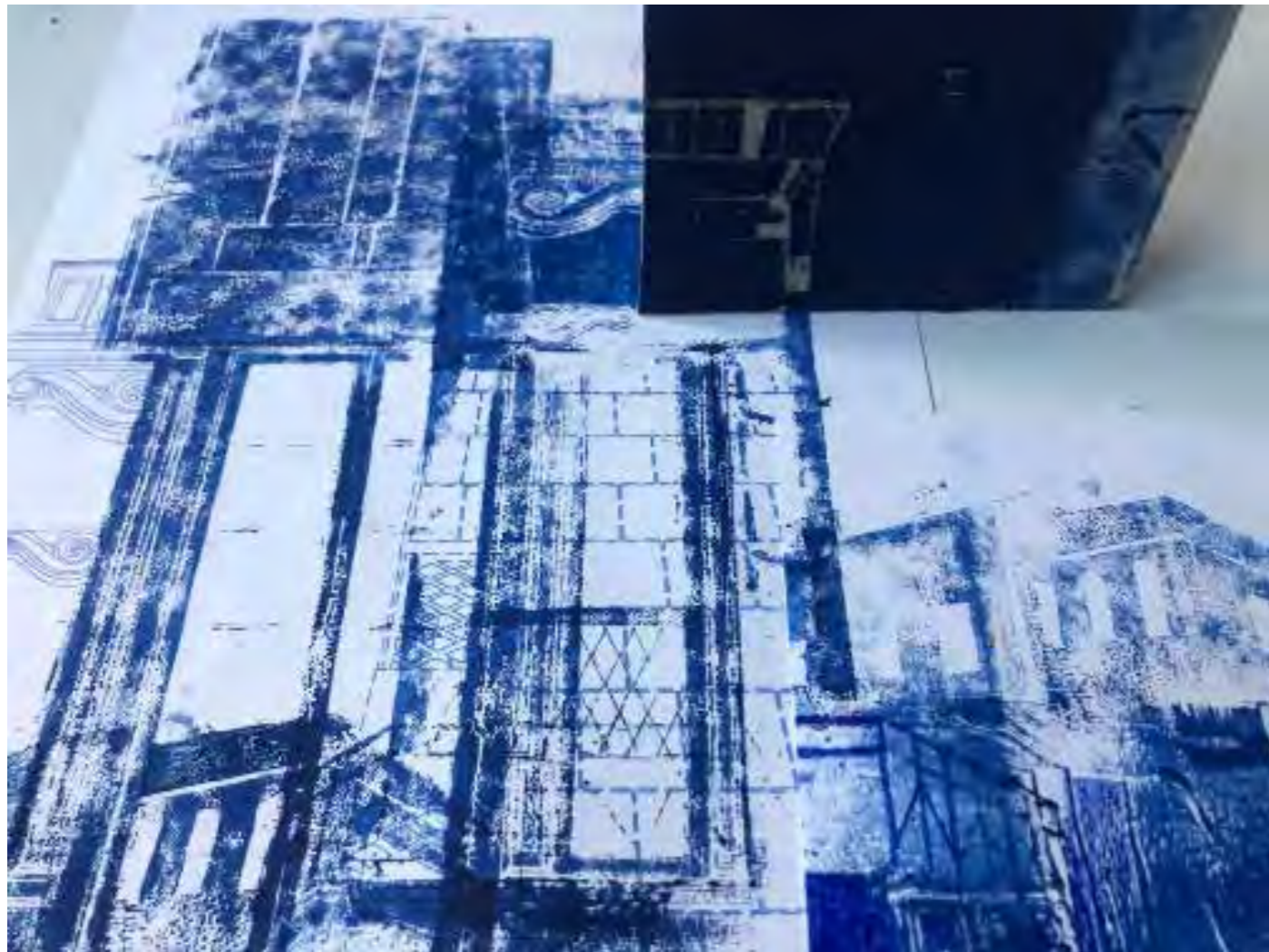






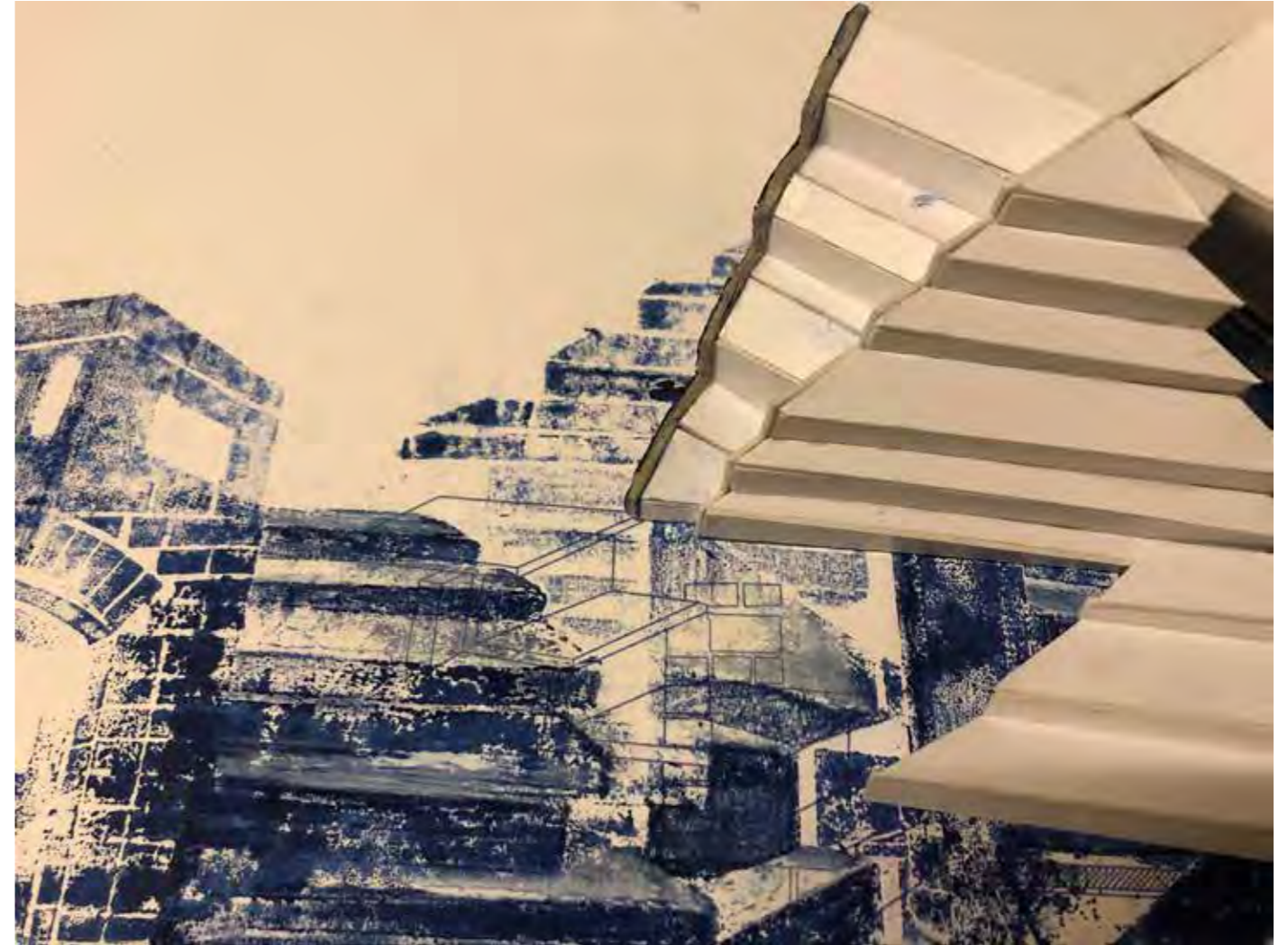


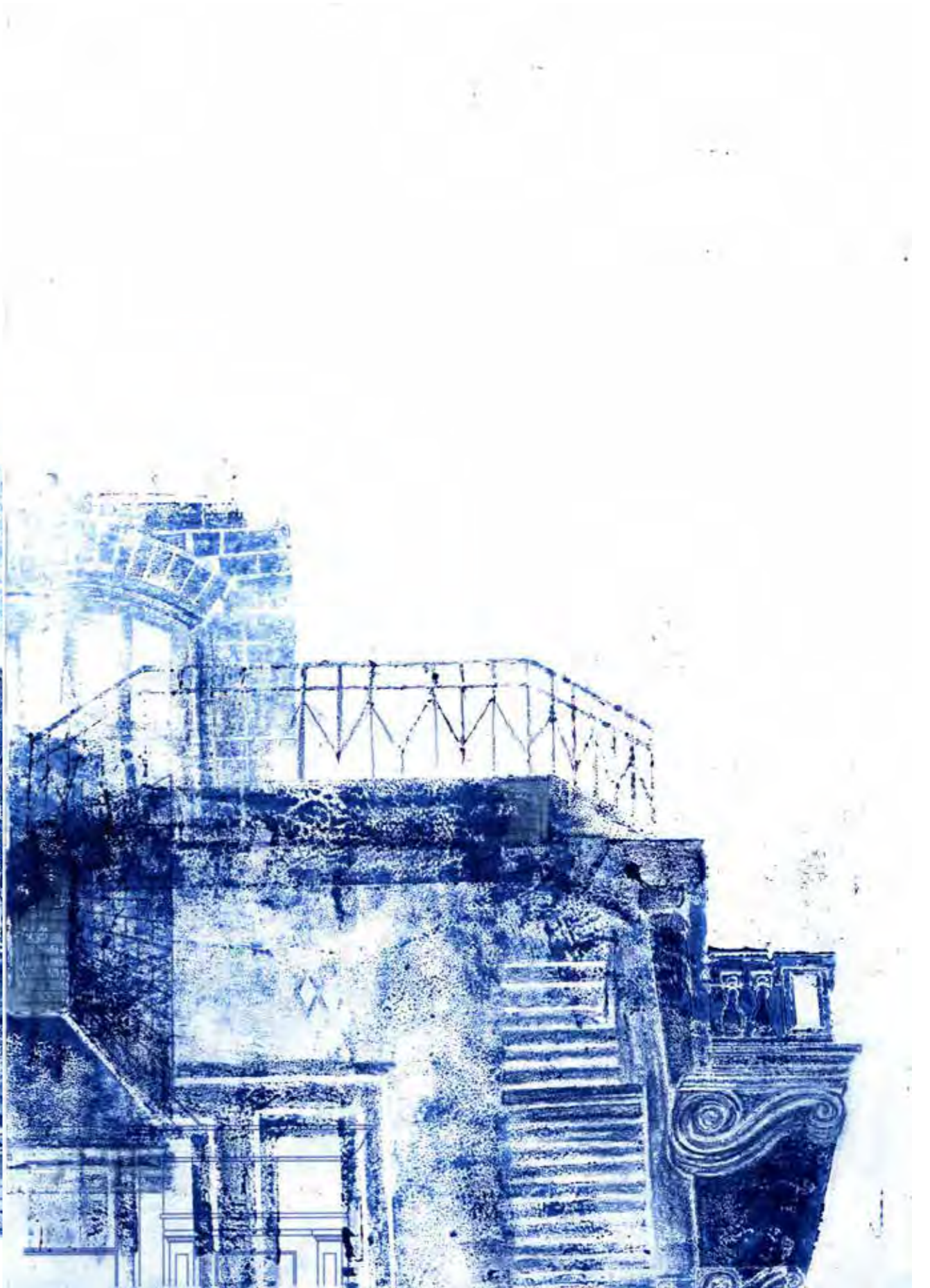
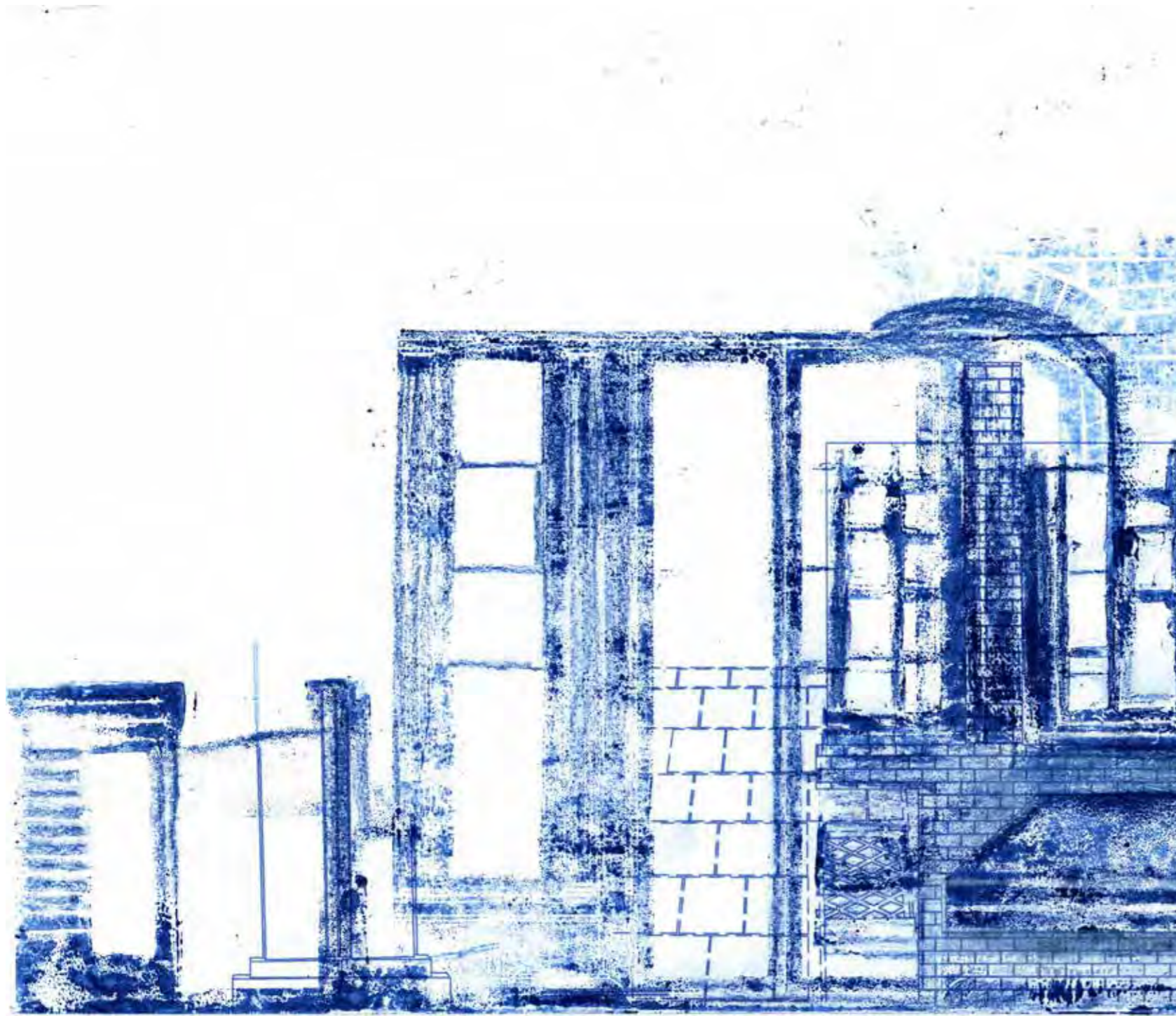
Week 12

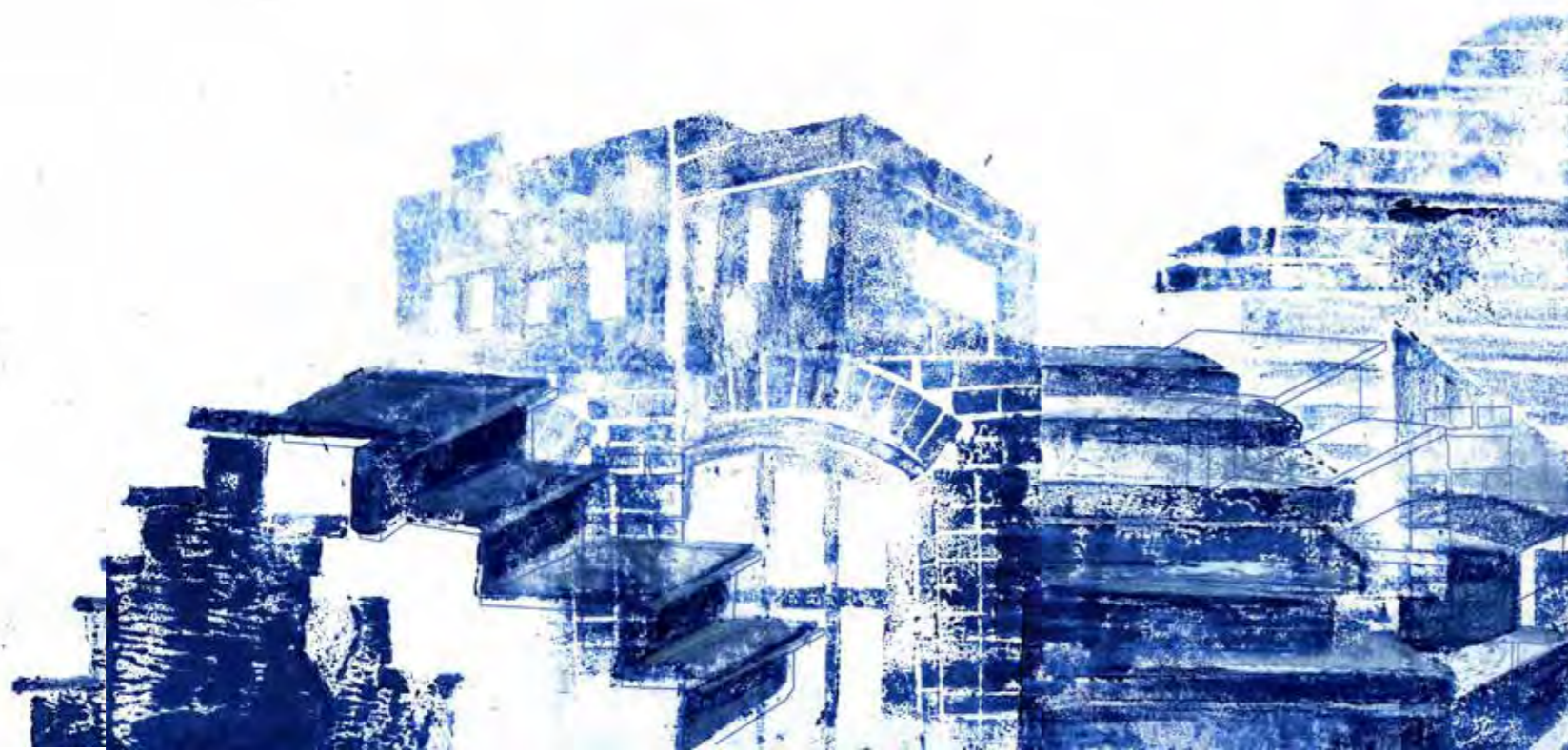


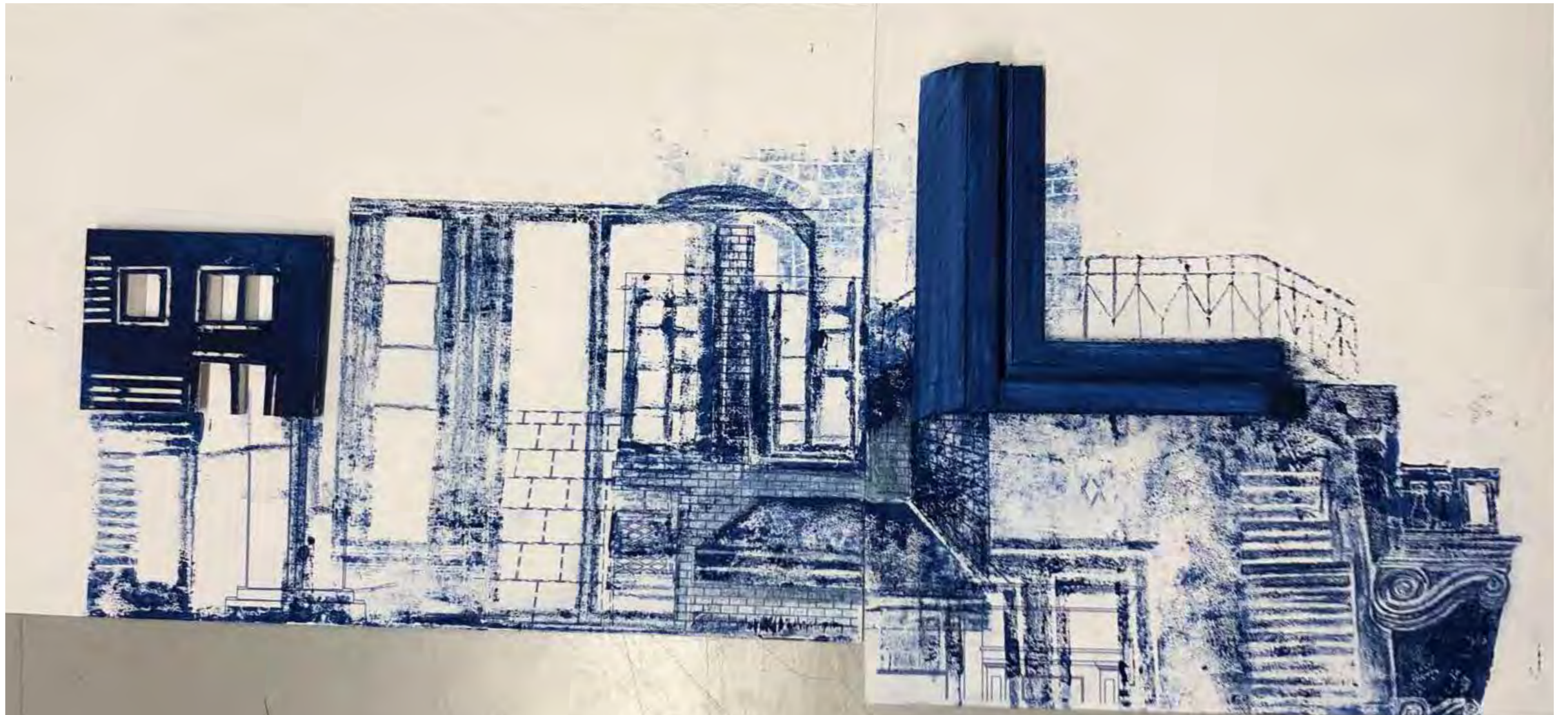


Week 13











Week 14  
July





