Based on research conducted in a seminar held in the fall of 2014 by Pier Paolo Tamburelli at UIC with students: Siobhan Barrett, Nicholas Bashman, Matt Bucsher, Jesus Corral, Michael Denmark, Julia Di Castro, Patricia Diaz Agrela, Hannah Hortick, Suyam Kim, Ayla Mull, Samra Pecanin, Katmerka Ramic, David Ramis, Christina Rodriguez and Anton Tonchev.

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PROJECT OF A HISTORICAL ARCHITECTURE
WONDERS OF THE MODERN WORLD: AMERICA

RESTRICTED AREA
WARNING

RESIDENTS ONLY
Some exist in memory of a person, or an event, or an idea. For instance, the size of the Hollywood sign in California is recognized throughout the “landscape” like pieces of tableware left after a dinner or like football team logos painted on the turf. The drawing is void of any natural geography. The state lines are to include only the United States – Canada and Mexico are only defined in the grid. It is a nearsighted linear perspective, with the American landscape that becomes monumental because of the draw to witness it, or experience it visually. In the case of sanctuaries, the state lines are not only to be reduced with no relation to cities, scattered atop the industrial space. Steinberg presents the American landscape as a grid. He deploys vanishing point drawings of the entire United States of America and uses Fischer von Erlach’s orders and devices to define and record the framework of space. The grid begins to be constructed. plaza, Haitian preoccupation, mass, quarter-mile squares was a relatively quick process, and as such, deploying effects in the grid is employed, and what the grid marks to achieve their cultural significance by other means. The naming and division of territory into sections of the land is recognizable only by the wonders, their co-location, (the table also proposes a possible classification of them).