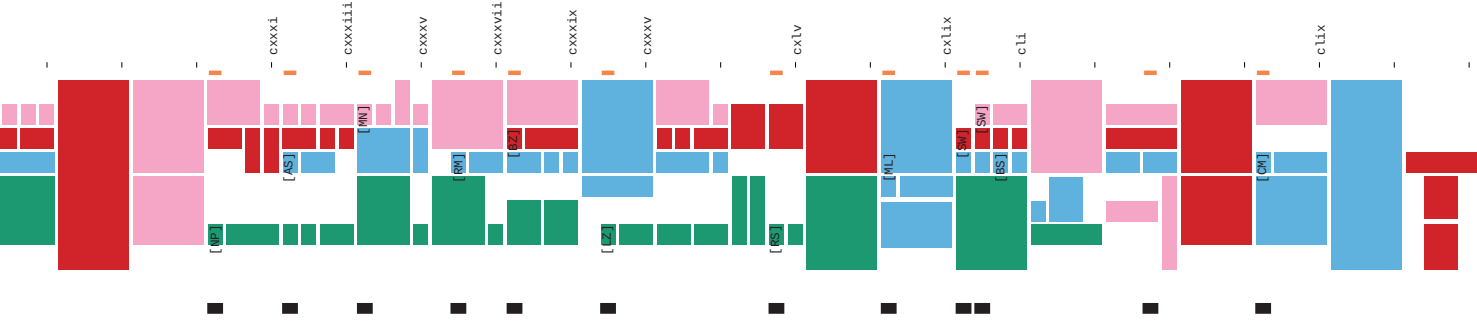


THE [LOVING] METROPOLITAN LANDSCAPE

THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object



DORIAN WISZNIEWSKI

City Speculations 6(8) [1/2]

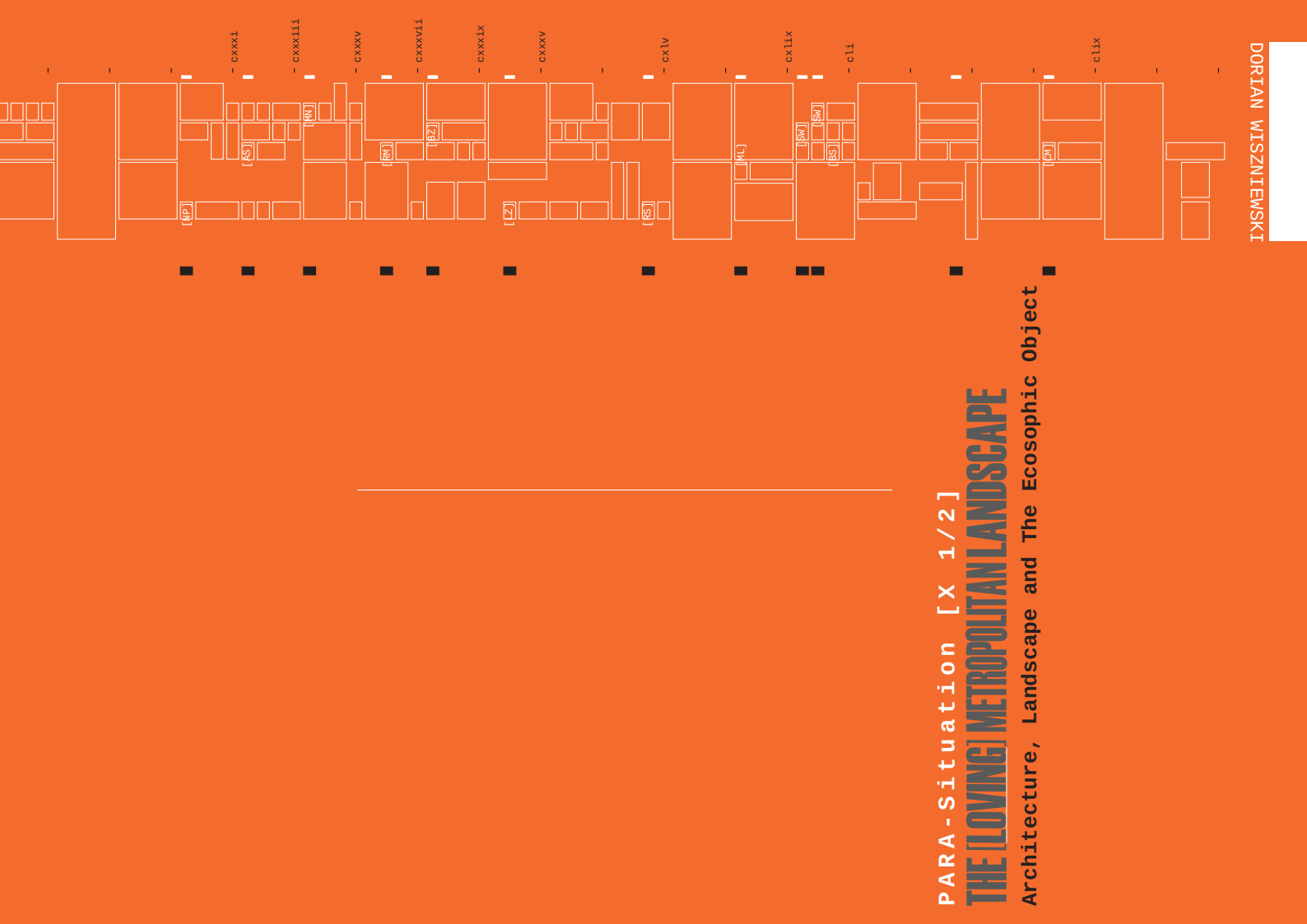
OLBIA: The [Loving] Metropolitan Landscape

This book is volume 1 of 2 and the sixth in the book series, city speculations. The city speculations series belongs to a culture of research-led teaching studios in architecture at the University of Edinburgh that has been ongoing for somewhere between 15 and 20 years. There are many people who have developed and continue to contribute to the ethos of this highly motivated and creative research and teaching environment, but not least of all the students who have committed themselves to it. It may be specific staff research interests that drive the M Arch and M Sc AUD programmes, especially in its distinctive two-year M Arch format, of which this Architecture, Landscape and the Ecosophic Object studio is the eighth in the series, but it is the productivity of the students that gives the clearest expressions and innovative extensions to those research interests.

What is crucial to the design-led research at Edinburgh "is a kind of 'structured openness' that it offers its students, providing them with a powerful framework of enquiry without presupposing specific answers. From the outset this permits the city itself to be posed as a question and the studio - thrillingly - to run as a collective endeavour of exploration and research in which students and tutors are active participants" (Mark Dorrian). It is indeed thrilling to participate in this openness and the book series provides a means for extending this openness for still further participation.

The work in this volume sees the city as an aspect of the Metropolitan Landscape. The initial sites of study, the Scottish Islands and Olbia in Sardinia, have a particular character that sharpens this theme: we are looking at urbanities with low density populations that spread beyond the city and work in close relation to the histories of their productive landscapes. We maintain that even when these landscapes are low density in population the qualities that constitute their architecture are not low density. We are wary of adopting conventional high density urban paradigms and look more towards a broader scale metropolitan context, what we call here PARA-Situations. The key questions, then, are directed by critically coordinating architectural, urban and landscape sensibilities.

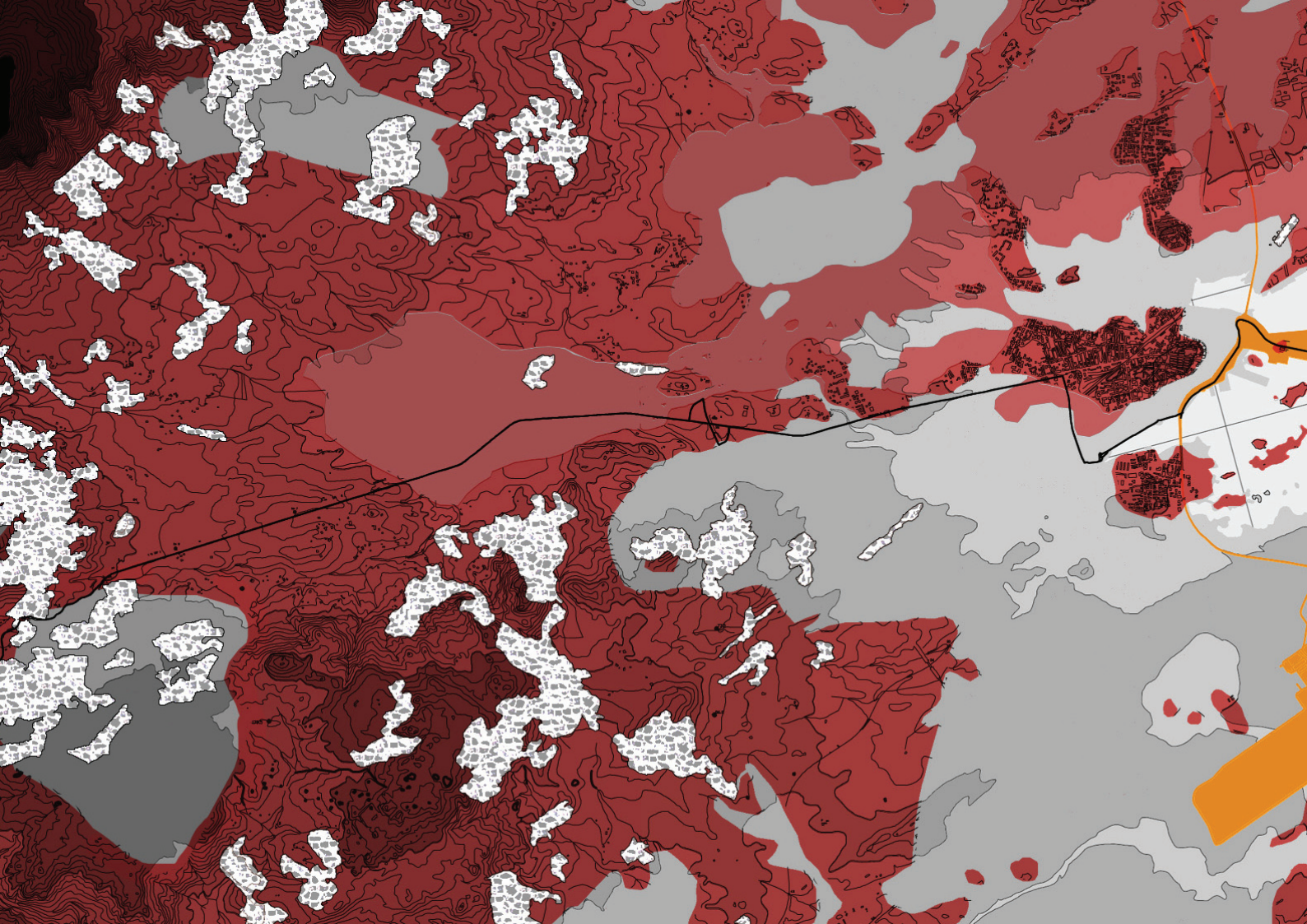
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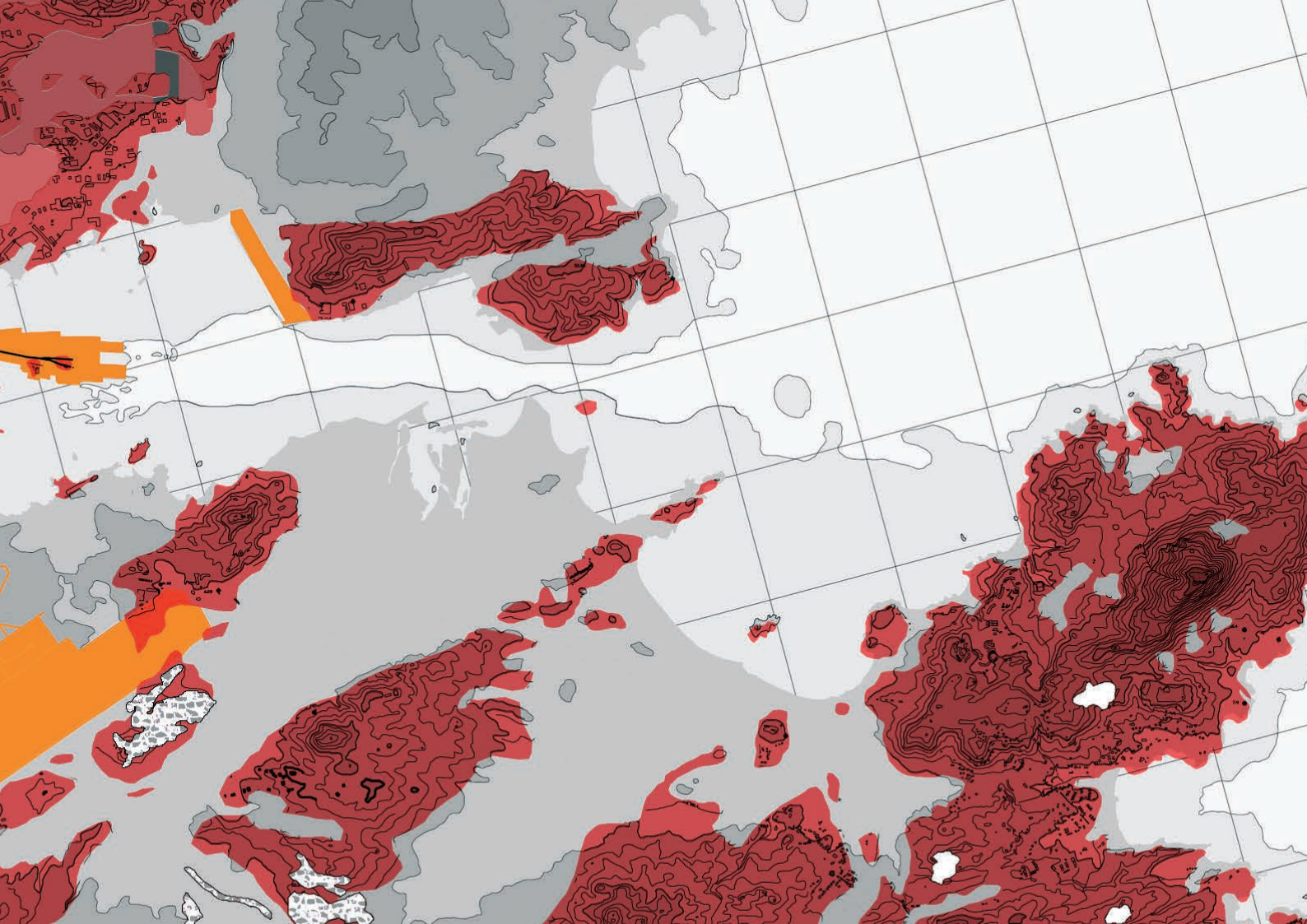


PARA - Situation [X 1/2]

THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object







Studio Review Jan 2012
George Simpson Visiting
Critic Mike Cadwell
Image: Rachel Travers

PARA - Situation [X]
THE [LOVING] METROPOLITAN LANDSCAPE
Architecture, Landscape and The Ecosophic Object

Introduction: Place and Work

The work in this book comes from two Post Graduate design-led research studios at the Edinburgh School of Architecture and Landscape Architecture (ESALA): the first year of the two-year Master of Architecture and the one-year M Sc Architectural and Urban Design Programmes. The projects promote the interaction between architectural, urban and landscape sensibilities.

This book acts as the first of two volumes. This volume is seen as an introduction to some of the research themes and the specific issues of the situations under investigation. The work has been developed through the interaction between a large number of researchers: 19 students and 8 staff from the Alghero School of Architecture, Sardinia, and 47 students (26 M Arch and 21 M Sc) and 4 staff from the University of Edinburgh. It has also benefitted from participation by various international scholars. The second volume, to be produced in due course, will develop from this point and present projects that focus on particular research themes in yet richer detail.

There are three main themes under investigation. Two of them are elaborated a little through short texts in this volume: Architecture, Landscape and The Ecosophic Object and The [*Loving*] Metropolitan Landscape. The attitude towards the third theme – PARA-Situation – is articulated and framed through the presentation of the book. The themes take their impetus from a range of political philosophers who make especially rich efforts to invigorate and overlap phenomenological and critical impulses. The book and work celebrate difference whilst being clearly placed in specific cultural situations and discourses. As Michel Serres puts it: “The prefix para is counted, calculated, weighed in its difference from equilibrium. But it is also placed and situated ...”¹

[DW]

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Mission Statement

THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object*

1. Mission:

To resist the normalisation and making generic of otherwise specific practices and specific existential territories.

2. Means:

An understanding of the interrelation between The Three Ecologies:

The Environment

Social Relations

Human Subjectivity

3. The Interest:

To give opportunity to the “ecosophic object”. The “incorporeal species” are in crisis. (p.82; n.2)

4. The concern:

(i) Integrated World Capitalism’s (IWC) purpose seems to be about making more time – but Guattari asks “for what?” (p.82; n.3) We must take all necessary time to produce; we must resist reducing time of production so that we have time to do nothing.

(ii) Global Markets destroy “specific value systems.” (p.20)

(ii) All social relations controlled by military/ industrial processes (a double pincer movement).

(iii) A “vague” sense of social belonging. Rather than acknowledge it, such vagueness pretends to be explicit and clear and denies or, at worst, fears its asperity (its texture and incompleteness; there is only ever an approximate sense of self, community and belonging). (p.21)

(iv) Alterity tends to lose its asperity (its texture, roughness): tourism, for example, usually amounts to no more than a journey on the spot (i.e. histories are recreated as “shows”: simulacra)!

5. One of the Three Ecologies – Human Subjectivity:

Guattari has a “transversalist conception of subjectivity”; i.e. subjectivity ought to be encouraged to be transversalist:

Rather than an exclusive compartmentation of specialist conceptions of existence, be they ordinary or extraordinary existence, Guattari promotes a subjectivity that forms in the first instance from an active crossing between different life productions. Subjective compartmentation – the enemy – has an economic dimension, expressed clearly in the efficiency models of Fordist production through division of

labour; but it also has a social dimension, expressed clearly, for example, in gated communities, where one type of society excludes itself from “lesser” conditions and others from its [presumed] elitist way of life. (p.23)

TRANSVERSALIST SUBJECTIVITY operates between EXISTENTIAL TERRITORIES and INCORPOREAL UNIVERSES.

EXISTENTIAL TERRITORIES – are indiosyncratic, sensible and finite (i.e. measurable); for example, the walled limits of wine, cork or olive groves; the military apparatus that demanded the strategic disposition of Olbia’s Roman walls; the street patterns of historical relations that condition the movements and existential limits of specific urban practices, e.g. houses, shops and schools.

INCORPOREAL UNIVERSES – are non-dimensional (immeasurable), non-coordinated, trans-sensible and infinite, for example, going for a walk, dancing, reading a book, remembering, forgetting, dreaming, thinking, speaking and, perhaps, drawing and designing. (n.15, p.85)

6. The Task (of Ecology):

WAYS (many ways – heterologies) SHOULD BE FOUND TO ENABLE THE SINGULAR, THE EXCEPTIONAL and THE RARE (what

we can call Eco-Art, Eco-Architecture, Eco-Planning, in the sense of existential-art, architecture or planning [oikos – habitat, living]) TO CO-EXIST WITH A STATE (MUNICIPAL; REGIONAL; NATIONAL) STRUCTURE [THAT IS UNDERSTOOD AND OPERATED TO BE THE LEAST BURDENSOME AS POSSIBLE] (p.34).

7. Conclusion:

Two strands to Eco-praxes:

(i) SITES OF PRODUCTION AND (ii) PRODUCTION

Warning: “The map is not the territory”¹

“Architecture is the breach in territory. The architectural drawing is the territory.”²

However, “If we continue to operate in terms of a Cartesian dualism of mind versus matter, we shall probably also continue to see the world in terms of God versus man; elite versus people; chosen race versus others; nation versus nation; and man versus environment.”³

1 Korzybski, quoted by Bateson, p.455.
2 DW.
3 Bateson, p.337.

* The Mission Statement is developed from Felix Guattari’s *Three Ecologies*.





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Architecture, Landscape and The Ecosophic Object

This is a research project that has involved academic relations between the School of Architecture at The University of Edinburgh (ESALA) and the Faculty of Architecture, Alghero/Sassari (Sardinia), Italy. It uses the notion of Metropolitan Landscape as an alternative to globalisation. The term globalisation is considered too loaded, too loose and too general to be practically useful for the contexts of this study. This is an architectural-urban study into The Metropolitan Landscape and Ecosophy. Reflection on the metropolitan landscape focuses the enquiry into the disposition of the urban and rural landscapes. The metropolitan landscape refers to relations between city and country, individual and community, as they operate as part of inter-region and inter-state politico-economic apparatus.

Marx quipped that capitalist urbanisation inverted the conventional relationship between the urban and rural landscape: paraphrasing, where once the rural population worked the land as the basis for making meals for both themselves and the urban population, under the asymmetrically weighted, bureaucratic and techno-instrumental forces of capital management and industrial production, the newly tuned capitalist urban imperative made a meal of the rustics.¹ As much as the city was developed to produce more, so was the countryside. As much as the factory workers were enslaved to division of labour, so were the rustics. Production from factories, fields and oceans was driven beyond the local markets of subsistence, desire and pleasure towards national and international commodification.

However, rather than see the ongoing relation between urban and rural landscapes as simplistically and dialectically opposed with concomitant master-plans,

¹ Marx, Grundrisse, 1856. p 262

administered uncritically and slavishly, this study suggests that the relation can still be mutually complex, but it must also be caring. This study is directed towards The [Loving] Metropolitan Landscape. The metropolitan landscape is explored under specific themes and relations of care. Movement between Architecture, Landscape and Ecology holds the themes together. The principle theoretical impetus comes from a [paradoxical] search for the “ecosophic object.” The ecosophic object is the tactical focus of how ecology is approached through this study, but also then of the relations between Architecture and Landscape. The ecosophic object, the product of ecological wisdom, requires that we approach ecology from a deep poetic and philosophical understanding of the interrelation between the environment, social practices and human subjectivity.²

Therefore, the study looks into different territorial models that care as much for how the city is an effect of landscape as the landscape is an effect of the urban. It tackles head-on the various crises and threats brought to bear on local value systems by historical and contemporary Global/European markets. The study looks into local, city, regional, state, national and international scales of operation. However, the purpose of the design-led research (in both institutions) is to find positive means by which the “incorporeal species” of creative production (the science of artistic, poetic, literary and other creative enterprises) help re-evaluate existing whilst developing the potential of new “existential territories” (e.g. houses, shops, social clubs, hospitals, museums, galleries, parks, food and waste infrastructures, energy networks and other constructions of social practice yet to be imagined).

Some findings of this research might be applied to different contexts and scales of metropolitan landscape. However, the study develops initially from two specific island contexts: the North and Western Islands of Scotland (Orkney and the Hebrides) and the island of Sardinia in the Mediterranean. These islands have very different ecologies, histories and magnitudes, but they illustrate similar tensions and provide similar potentially rich discourses within which design-led research propositions might be developed, for example: they are archipelagos with different magnitudes of islands and populations with clearly evident cultural, civic

and landscape relational histories; they each have ancient (Neolithic) archaeological sites, of international importance that continue to inspire contemporary consciousness; they have similar distribution of population densities (smaller urbanities proportional to greater landscapes and seascapes); as low density and smaller urbanities their local political power structures frequently operate in abstract relations to larger administrative metropolitan centres; both island contexts are affected by European Community "regional status" whilst having strong historical and contemporary claims for cultural and political independence from their nation states; the landscapes are historically multi-cultural and multi-lingual, with still pertinent contemporary issues that contest the privileging/marginalising of specific cultural identities; much of the landscape has been and is owned and developed by people who do not live there; they evidence similar tensions and opportunities between historical/traditional land and sea economies and potential new leisure/tourist economies; they each have temporal/seasonal population fluctuations; they each have historical and contemporary strategic international locations, especially military; they each have specific geological and mineral resources of historical and contemporary significance; they each have proximity to deep-sea oil/gas resources; and they are both sites of pioneering research on renewable energies

- wind, wave and solar power.

(DW)

THE [LOVING] METROPOLITAN LANDSCAPE

Architettura, Paesaggio e L'oggetto Ecosofico

Questo è un progetto di ricerca che coinvolge relazioni accademiche fra la Scuola di Architettura dell'Università di Edimburgo (ESALA) e la Facoltà di Architettura di Alghero dell'Università degli Studi di Sassari (Sardegna, Italia). Nel progetto si ricorre alla locuzione di Metropolitan Landscape per definire un concetto alternativo a quello della globalizzazione. Il termine globalizzazione, infatti, è ritenuto troppo carico, troppo ampio e troppo generale per essere effettivamente utilizzato nei contesti studiati.

L'intero progetto è uno studio architettonico-urbanistico sul Metropolitan Landscape e sull'Ecosofia. La riflessione sul paesaggio metropolitano indaga il carattere dei paesaggi urbani e rurali e si riferisce ai rapporti fra città e campagna, fra individuo e comunità, come parte di un apparato inter-regionale, politico-economico e inter-statale.

Marx ironizza sull'inversione del tradizionale rapporto tra paesaggio urbano e rurale provocato dall'urbanizzazione capitalistica. Parafrasando, se un tempo la popolazione rurale lavorava la terra per produrre cibo per sé e per la popolazione urbana, ora, sotto le forze asimmetriche, burocratiche e tecnico-strutturali della gestione del capitale e della produzione industriale, il nuovo imperativo del capitalismo urbano si è cibato dei contadini.¹ Tanto quanto la città è stata sviluppata per produrre di più, altrettanto lo è stata la campagna. Tanto quanto gli operai sono stati ridotti in schiavitù, a causa della divisione del lavoro, altrettanto lo sono stati i contadini. La produzione ottenuta dalle fabbriche, dai campi e dagli oceani è stata spinta oltre i mercati locali della sussistenza, del desiderio e del piacere, verso la mercificazione nazionale e internazionale.

Tuttavia, invece di vedere la relazione in corso tra paesaggi urbani e rurali come semplicemente e dialetticamente opposti ai concomitanti masterplan - acriticamente e pedissequamente applicati - questo studio suggerisce che la relazione può essere ancora reciprocamente attenta e complessa. Questo studio è orientato al [Loving] Metropolitan Landscape. Il paesaggio metropolitano è esplorato attraverso temi specifici e relazioni di cura. La dinamica del lavoro dello studio, e quindi anche la dinamica della sua lettura, si muove fra Architettura, Paesaggio ed Ecologia, tiene loro insieme. La principale spinta teorica viene

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Architettura, Paesaggio e L'oggetto Ecosofico

da una ricerca [paradosale] verso l'oggetto ecosofico". L'oggetto ecosofico diventa il fulcro tattico per indagare l'ecologia, e, al contempo, i rapporti tra Architettura e Paesaggio. L'oggetto ecosofico, prodotto di una saggezza ecologica, richiede un approccio all'ecologia dotato di una profonda comprensione poetica e filosofica dell'interrelazione tra ambiente, pratiche sociali e soggettività umana.²

Pertanto, lo studio esamina diversi modelli territoriali che s'interessano della città come conseguenza del paesaggio e del paesaggio come conseguenza dell'urbano. Esso affronta a testa alta le varie crisi e le minacce esercitate sui sistemi di valori locali da parte dei mercati Globali / Europei, storici e contemporanei. Lo studio indaga le scale di funzionamento locale, cittadine, regionali, statali, nazionali e internazionali. Tuttavia, sia per la Scuola di Architettura di Edimburgo (ESALA) sia il Dipartimento di Architettura di Alghero, scopo della ricerca, per mezzo del progetto, è quello di individuare mezzi positivi con cui le "specie incorporee"³ della produzione creativa (la scienza delle azioni artistiche, poetiche, letterarie e altre attività creative) possano aiutare a rivalutare l'esistente e nel contempo a sviluppare il potenziale dei nuovi "territori esistenziali"⁴ (case, negozi, centri sociali, ospedali, musei, gallerie, parchi, infrastrutture del cibo e dei rifiuti, reti energetiche e altre costruzioni della pratica sociale).

Alcuni risultati di questa ricerca potrebbero essere applicati a diversi contesti e a diverse scale di paesaggio metropolitano anche se lo studio inizialmente ha interessato

² Felix Guattari, *Le tre ecologie*, 1991.

³ Ibid.p..89.

⁴ Ibid.

due specifici ambiti insulari: le isole Settentrionali e Occidentali della Scozia (Orcadi e le Ebridi) e la Sardegna nel Mediterraneo. Queste isole hanno ecologie, storie e grandezze molto diverse, ma manifestano tensioni e discorsi simili, potenzialmente ricchi, entro i quali le proposizioni della ricerca basata sul progetto potrebbero essere sviluppate. Alcuni elementi in comune: sono entrambi arcipelaghi con isole di grandezze diverse e popolazioni con relazioni storiche culturali, civiche e di paesaggio ben evidente; ciascuna di esse ha antichi siti archeologici (del periodo Neolitico) d'importanza internazionale, che continuano ad alimentare la consapevolezza contemporanea; hanno una simile densità di popolazione (centri di modeste dimensioni in ampi paesaggi terrestri e marini); entrambi hanno centri a bassa le cui strutture del potere politico locale spesso operano attraverso relazioni astratte con i grandi centri amministrativi metropolitani; entrambi i contesti insulari, pur rivendicando, anche storicamente, l'indipendenza culturale e politica dai loro stati nazionali, sono interessati dallo "Status Regionale"⁵ della Comunità Europea; i paesaggi sono storicamente multi-culturali e multi-linguistici, con problemi contemporanei tuttora attinenti, che contestano l'atto di privilegiare /marginalizzare specifiche identità culturali; la trasformazione di gran parte di questi paesaggi è dovuta a coloro i quali, provenienti da altri luoghi, ne detengono la proprietà; essi mostrano tensioni e opportunità simili tra le economie storiche/tradizionali della terra e del mare e le nuove economie potenziali per il leisure/turismo; entrambi hanno fluttuazioni temporali/stagionali della popolazione; entrambi possiedono siti, storici e contemporanei, di rilevanza strategica, in particolare dal punto di vista militare; entrambi hanno specifiche risorse geologiche e minerarie di importanza storica e contemporanea; entrambi hanno in prossimità dei loro mari risorse di petrolio/gas; infine entrambi sono siti di ricerca e sperimentazione pionieristica sulle energie rinnovabili (eolica, marina e solare).

(DW)

5 La Scozia e la Sardegna sono entrambe classificate come Regioni dalla EUR-Lex, organo legislativo dell'Unione Europea.

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The governance and organisation of our landscape is caught in a bind between overly simplistic paradigms of either high- or low-density urbanities: the models establish a dialectical relation between either larger urbanities containing pockets (archipelagos) of landscape and smaller urbanities surrounded by landscape, frequently using the latter to model the edges of the former. In most urban paradigms mass and density become the key features for organising urban ecology.¹ I challenge these reductive tendencies by shifting the territorial paradigm away from one of centre and edges to the notion of edges as being the re-current condition in a continuous and open landscape of different pre-occupations.

I use the term Metropolitan Landscape to give a sense of the urban to questions of landscape and that of landscape to questions of urbanity. The [Loving] Metropolitan Landscape does not differentiate the architectural impulse, the impulse to construct, which brings geometry (precise and inexact rulings) to all conditions of landscape, be they agrarian or urban. Echoing Giorgio Agamben, I suggest using the term metropolitan, "to designate the new urban [and agrarian] fabric that emerges in parallel with the processes of transformation that Michel Foucault defined as the shift from the territorial power of the ancient regime, of sovereignty, to modern biopower, that is in its essence governmental."² In Agamben's model, the relations between landscape and urbanism is conditioned by three types of *dispositifs* (apparatuses): First, reality as humans and

¹ For example, see Aldo Rossi, *Primary Elements and The Concept of Area*, in *The Architecture of The City* (Cambridge MA: MIT Press, 1984) p.65.

² Giorgio Agamben, *Metropolis*, translated from Audio files by Arianna Bove The European Graduate School, March 17 2007, <http://www.egs.edu/faculty/giorgio-agamben/articles/metropolis/>. My insertion [].

living beings as a developing series of dispositions between one and others; Second, "the dispositifs [apparatuses] that continuously capture and take hold of them"³; and "the third fundamental element that defines a dispositif... is the series of processes of subjectivation that result from the relation, the *corpo a corpo*, between individuals and dispositifs."⁴

Agamben and Foucault both remind us that there is no apparatus, or disposition, that does not involve the twofold processes of subjectivation: those processes which, on one hand, "leads an individual to assume and become attached to an individuality and singularity", but on the other also leads to a "subjugation to an external power."⁵ I introduce the notion of *Loving* into the Metropolitan Landscape to affect both the dynamics of subjectivation and the apparatuses that are implicated in establishing our dispositions. I suggest the philosophy of loving can counter both impulses of subjectivation: the truly loving relationship is neither too self-centred nor too compliant to the systems that establish the relations between people and between people and systems. I take the impetus from Agamben's observations on the etymology of metropolis. The term invokes the distance and relation between a mother and offspring, home and another place. The term invokes a "dishomogeneity" at the heart of our urban apparatus. The care of the mother is not that which tries to make one the same as the other. The care of the mother simply tries to make the differences between places equally loving.

In the relationship between city and landscape I promote the loving process as reciprocal; an enquiry into one should elicit love and care for the other. However, in this relation, I am neither convinced that it is the city that mothers the landscape nor the landscape that mothers the city. Alain Badiou says, "what kind of world does one see when one experiences it from the point of view of two and not one? What is the world like when it is experienced, developed and lived from the point of view of difference and not identity? This is what I believe love to be. It is the project ... from the moment our lives are challenged by the perspective of difference."⁶ To elicit the

3 Ibid.

4 Ibid.

5 Ibid.

6 Alain Badiou with Nicolas Truong, *In Praise of Love*, trans. Peter

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love and care of people together in all their differences, in all the varied dispositions between people, architecture, city and landscape, is the impetus that drives the projects illustrated in this book. The *Loving* drive does not suggest that one, either city or landscape, should be placed over the other. It moves away from the conventions of convenience that wish to compartmentalise, hold differences still and manage through categorical exclusivity. Rather, these projects and the research that drives them promote a turn towards difference, the difference that animates existence. This book illustrates the fecundity which ensues from viewing the world from a multiple rather than single perspective. Furthermore, as design-led research in the specific context of the city of Olbia in Sardinia, the Urban Design proposals raise themes and collectively inform how the loving processes might more appropriately direct the apparatuses that affect our processes for organising relations in the Metropolitan Landscape.

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L'amministrazione e l'organizzazione del nostro paesaggio sono inquadrate in paradigmi estremamente semplicistici che richiamano i concetti di bassa e alta densità. Sono modelli che stabiliscono una relazione dialettica fra le situazioni urbane e il paesaggio nella duplice versione di situazioni urbane talmente estese da racchiudere porzioni di paesaggio e quelle che, al contrario, sono meno ampie tanto da essere circondate dal paesaggio. Di solito quest'ultimo modello viene utilizzato per dare forma ai confini dell'altro. In molti paradigmi urbani massa e densità sono fattori chiave per organizzare ecologie urbane¹.

Di contro a queste tendenze riduttive è opportuno riconsiderare il paradigma territoriale sostituendo ai concetti di centro e di margine quello di bordo, inteso come condizione ri-corrente in un paesaggio continuo e aperto, un paesaggio costruito su differenti pre-occupazioni.

Per connotare con un senso di urbano le questioni del paesaggio e con un senso di paesaggio le questioni dell'urbanità ricorro al termine Metropolitan Landscape. Il [Loving] Metropolitan Landscape non sottovaluta affatto l'apporto architettonico, quello della costruzione, che geometrizza (in modo preciso e al contempo inesatto) tutte le caratteristiche del paesaggio, agrarie o urbane che siano.

Prendendo spunto da Giorgio Agamben, penso che usare il termine "metropolitano" possa designare il "nuovo tessuto urbano [e agricolo] che si viene formando parallelamente ai processi di trasformazione che Michel Foucault ha definito come passaggio dal potere territoriale dell'Ancien Régime al biopotere moderno, che è, nella sua essenza, un potere governamentale"².

Nel modello proposto da Agamben la relazione fra il paesaggio e l'urbano è condizionata da tre tipi di dispositivi: primo, la realtà degli esseri umani e degli altri viventi che sviluppano disposizioni fra l'uno e l'altro; secondo, dispositivi che continuamente catturano e controllano i primi; terzo, fondamentale elemento che definisce il dispositivo, è

1 Per esempio, cfr Aldo Rossi, Gli elementi primari e l'area, in Aldo Rossi (1978), *L'Architettura della Città*, Città Studi Edizioni, Torino, 2010

2 Giorgio Agamben, *Metropolis*, translated from Audio files by Arianna Bove The European Graduate School, March 17 2007, <http://www.egs.edu/faculty/giorgio-agamben/articles/metropolis/>. My insertion [].

In italiano il testo è disponibile su <http://www.sinistrainrete.info/teoria/133-la-citta-e-la-metropoli.html> /[] è un mio inserto.

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una serie di processi di soggettivazione che risultano dalla relazione corpo a corpo fra gli individui e i dispositivi.³

Agamben e Foucault ci ricordano che non esiste dispositivo o disposizione che non coinvolga duplici processi di soggettivazione. Sono processi duplici perché se da un verso permettono all'individuo di definire la propria individualità e, dunque, di caratterizzarsi nella propria singolarità, da un altro lo assoggettano a un potere esterno.

Nel Metropolitan Landscape il concetto di amore⁴ richiama un elemento che connota sia le dinamiche di soggettivazione sia i dispositivi coinvolti nello stabilire le nostre disposizioni. Penso che la filosofia dell'amore possa contrapporsi a entrambi i processi di soggettivazione di cui s'è detto. La vera relazione d'amore non solo non è troppo egocentrica ma non è neanche eccessivamente compiacente verso sistemi che determinano le relazioni fra le persone e fra queste e i sistemi stessi.

Prendo spunto dall'osservazione di Agamben sull'etimologia del termine "metropoli", che evoca sia la relazione fra la madre e la sua progenie sia la distanza fra la propria dimora e un altro luogo.⁵ Riferendoci al nostro apparato urbano quest'accezione ne richiama la "disomogeneità". La cura della madre, infatti, non tende a uniformare, piuttosto cerca di differenziare i luoghi pur amandoli equamente.

3 Ibid.

4 "Amore" è qui inteso come categoria filosofica, *cfr* oltre.

5 Etimologicamente fra la città madre e un altro suo luogo o colonia

Sono del parere che nella relazione fra città e paesaggio il processo d'amare sia un atto reciproco, una prospettiva di amore e di attenzione per l'altro. Tuttavia non sono convinto che in questo tipo di relazione la città generi il paesaggio né che il paesaggio generi la città. Alain Badiou si chiede che tipo di mondo vedremmo se lo si esperisse da due punti di vista anziché da uno solo. Come apparirebbe il mondo quando è esperito, spiegato e vissuto dal punto di vista della differenza e non dell'identità? Questo, per Badiou, è l'amore: un progetto che si avvia quando le nostre vite si devono cimentare le differenze.⁶

L'amore e la cura delle persone nelle loro differenze, nelle varie disposizioni fra loro, fra architettura, città e paesaggio, quell'amore e quella cura sono la prospettiva che attraversa i progetti presentati in questa pubblicazione. La prospettiva dell'amore fa sì che la città e il paesaggio non siano considerati antinomici né che uno dei due possa essere considerato preminente sull'altro. Si superano, in tal modo, tutte quelle consuetudini di convenienza che compartimentano e trascurano le differenze, gestendole attraverso esclusioni d'ordine categorico. In questo senso i progetti qui raccolti e la ricerca che li orienta promuovono una svolta significativa nella considerazione e nella gestione delle differenze che animano la stessa esistenza.

Vedere il mondo da un punto di vista molteplice, anziché singolo, richiama la fecondità del pensiero e, dunque, della ricerca che viene presentata in questa pubblicazione. Le proposte presentate, frutto di una ricerca-progetto effettuata nel contesto di Olbia (Sardegna), informano come il processo di amare possa essere indirizzato a dispositivi che influenzano il modo di organizzare relazioni nel Metropolitan Landscape.

(DW)

6 Alain Badiou with Nicolas Truong, *In Praise of Love*, trans. Peter Bush (London: Serpent's Tail; Profile Books, 2012) pp. 22-23.

PARA - Situation [X, Scotland]

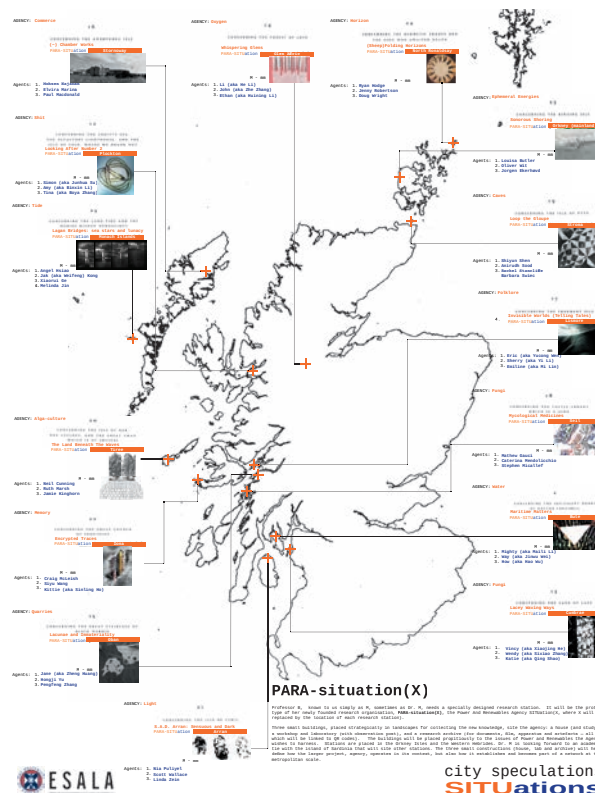
THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

PARA-Situation [X, SCOTLAND]

THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object



AGENCY: Water

CONCERNING THE EQUIVALENT BOOKS
OF DOCTOR FAUSTROLL
Maritime Matters
PARA-SITUATION Bute



M - mm
Agents: 1. Mighty (aka Maili Li), 2. Way (aka Jinwu Wei), 3. How (aka Hao Wu)

AGENCY: Shit

CONCERNING THE SQUITY SEA,
THE OLFACTORY LIGHTHOUSE, AND THE
ISLE OF CACK, WHERE WE DRANK NOT
Looking After Number 2
PARA-SITUATION Plockton



M - mm
Agents: 1. Simon (aka Junhua Su), 2. Amy (aka Binxin Li), 3. Tina (aka Boya Zhang)

AGENCY: Fungi

CONCERNING THE LAND OF LACE
Lacey Waving Ways
PARA-SITUATION Cumbrae



M - mm
Agents: 1. Vincy (aka Xiaojing He), 2. Wendy (aka Sixiao Zhang), 3. Katie (aka Qing Shao)

AGENCY: Oxygen

14

CONCERNING THE FOREST OF LOVE

Whispering Glens
PARA-SITUATION

Glen Affric



M - mm

Agents: 1. Li (aka He Li)
2. John (aka Zhe Zhang)
3. Ethan (aka Huining Li)

AGENCY: Quarries

15

CONCERNING THE GREAT STAIRCASE OF
BLACK MARBLE

Lacunae and Immateriality
PARA-SITUATION

Oban



M - mm

Agents: 1. Jane (aka Zheng Huang)
2. Hongji Yu
3. Pengfeng Zhang

AGENCY: Commerce

16

CONCERNING THE AMORPHOUS ISLE

(-) Chamber Works

PARA-SITUATION

Stornoway



Agents: 1. Mohsen Najadian
2. Elvira Marina
3. Paul Macdonald

AGENCY: Folklore

17

CONCERNING THE FRAGRANT ISLE

Invisible Worlds (Telling Tales)

PARA-SITUATION

Lismore



M - mm

Agents: 1. Eric (aka Yucong Wen)
2. Sherry (aka Yi Li)
3. Emiline (aka Mi Lin)

AGENCY: Fungi

18

CONCERNING THE CASTLE-ERRANT
WHICH IS A JUNK

Mycological Medicines

PARA-SITUATION

Seil



M - mm

Agents: 1. Mathew Gauci
2. Caterina Mendolicchio
3. Stephen Micallef

AGENCY: Caves

19

CONCERNING THE ISLE OF PTYX

Loop the Gloop

PARA-SITUATION

Stroma



M - mm

Agents: 1. Shiyun Shen
2. Anirudh Sood
3. Rachel Stancliffe
4. Barbara Swiec

AGENCY: Alga-culture

20

CONCERNING THE ISLE OF HER,
THE CYCLOPS, AND THE GREAT SWAN
WHICH IS OF CRYSTAL

The Land Beneath The Waves

PARA-SITUATION

Ulrice



M - mm

Agents: 1. Neil Cunning
2. Ruth Marsh
3. Jamie Kinghorn

AGENCY: Light

21

CONCERNING THE ISLE OF CYRIL

S.A.D. Arran: Sensuous and Dark

PARA-SITUATION

Arran



M - mm

Agents: 1. Nia Puliyeel
2. Scott Wallace
3. Linda Zein

AGENCY: Memory

22

CONCERNING THE GREAT CHURCH
OF SNOUFFIGS

Encrypted Traces

PARA-SITUATION

Iona



M - mm

Agents: 1. Craig McLeish
2. Siyu Wang
3. Kittie (aka Sinling Ho)

AGENCY: Ephemeral Energies

23

CONCERNING THE RINGING ISLE

Sonorous Shoring

PARA-SITUATION

Orkney (mainland)



M - mm

Agents: 1. Louisa Butler
2. Oliver Wit
3. Jorgen Ekerhovd

AGENCY: Horizon

24

CONCERNING THE HERMETIC SHADES AND
THE KING WHO AWAITED DEATH

(Sheep)Folding Horizons

PARA-SITUATION

North Ronaldsay



M - mm

Agents: 1. Ryan Hodge
2. Jenny Robertson
3. Doug Wright

AGENCY: Tide

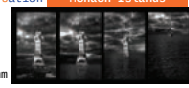
25

CONCERNING THE LAND-TIDE AND THE
MARINE BISHOP MENDACIOUS

Lagan Bridges: sea stars and lunacy

PARA-SITUATION

Monach Islands



M - mm

Agents: 1. Angel Hsiao
2. Jak (aka Weifeng) Kong
3. Xiaorui Ge
4. Melinda Jin

PARA-Situation [X, SCOTLAND]

THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

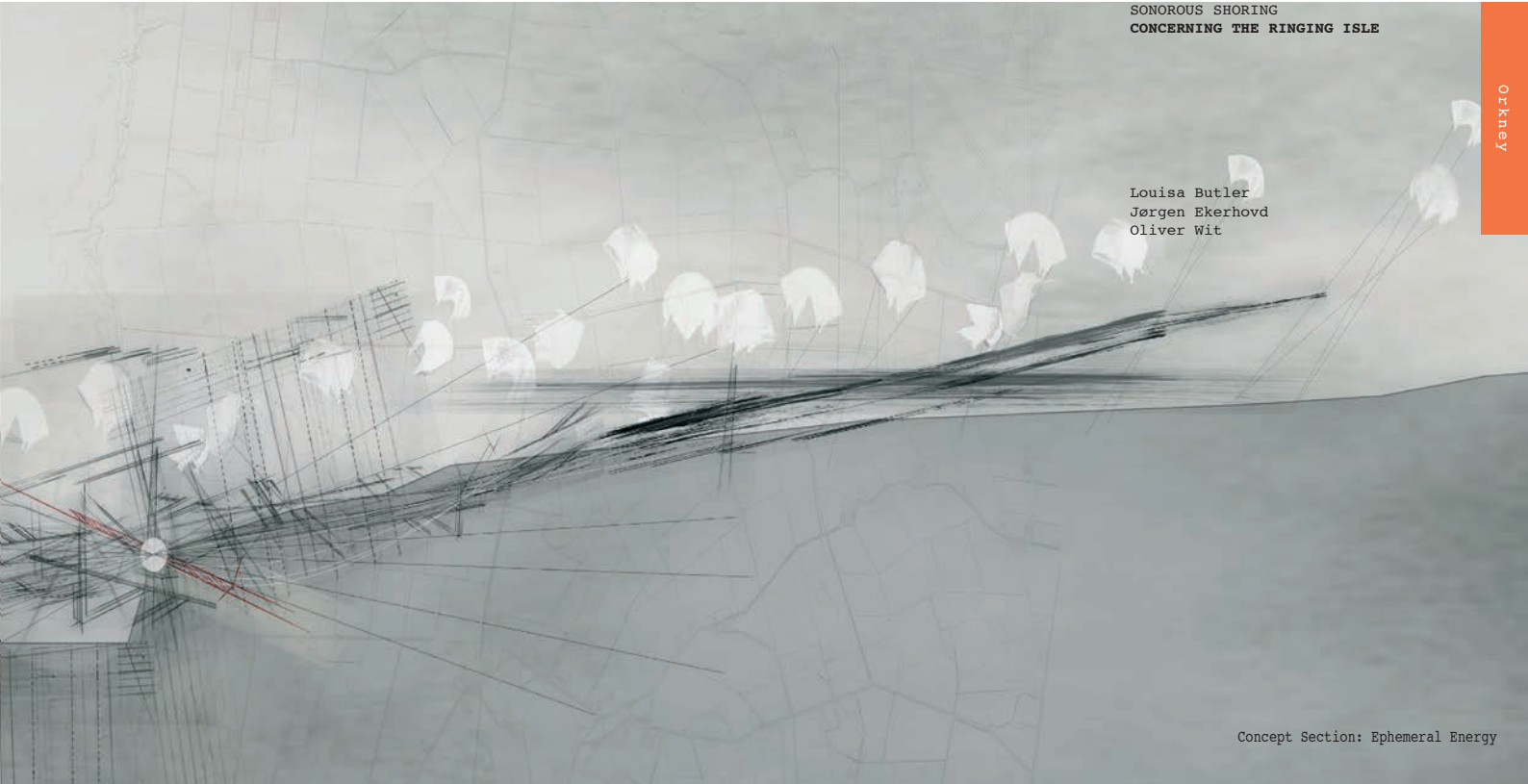
Ephemeral Energies

House

Lab

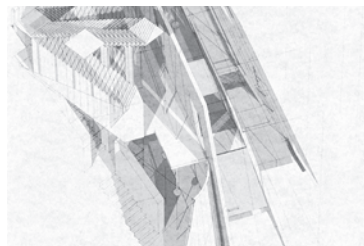
Archive

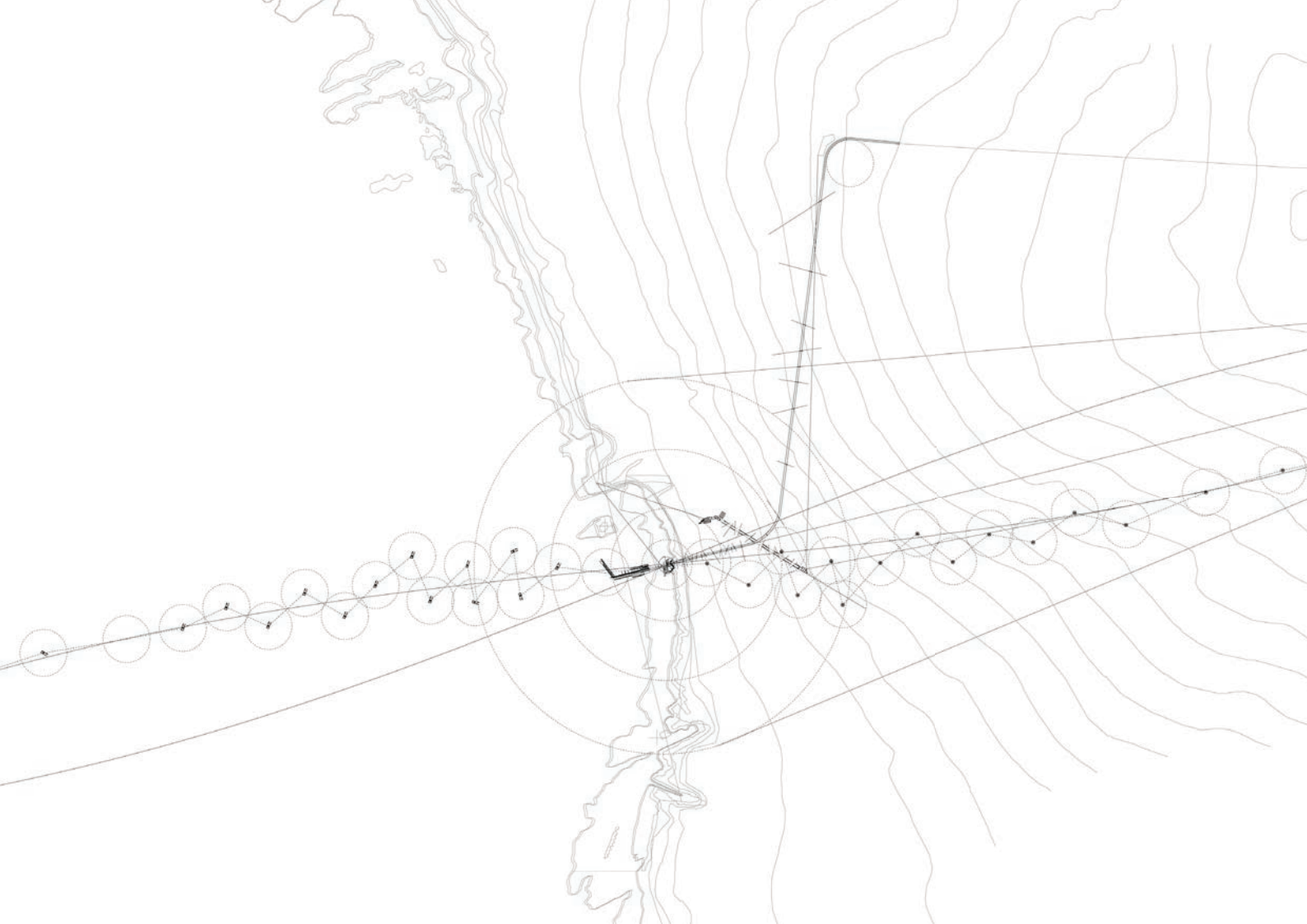


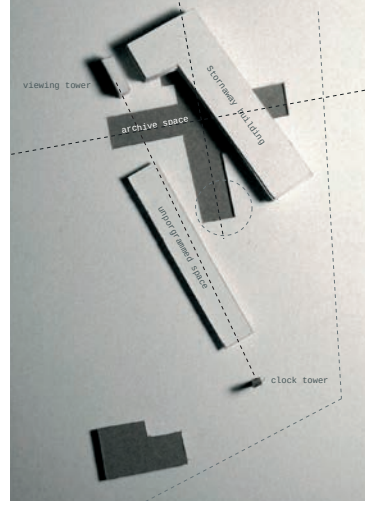
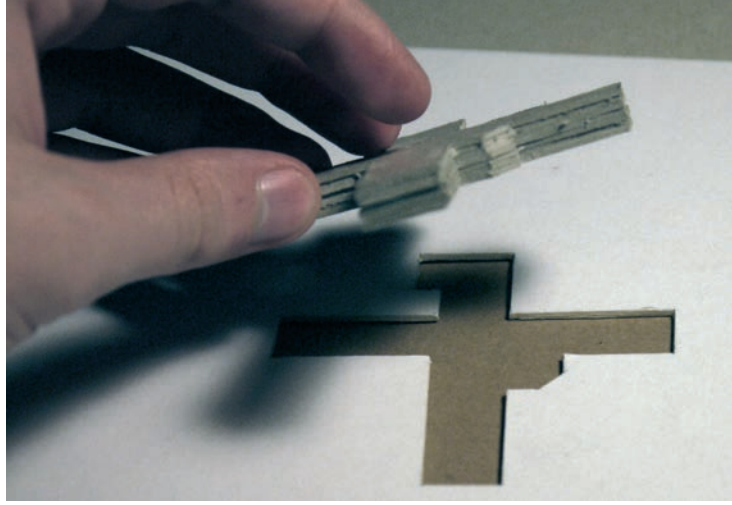


SONOROUS SHORING
CONCERNING THE RINGING ISLE

Louisa Butler
Jørgen Ekerhovd
Oliver Wit



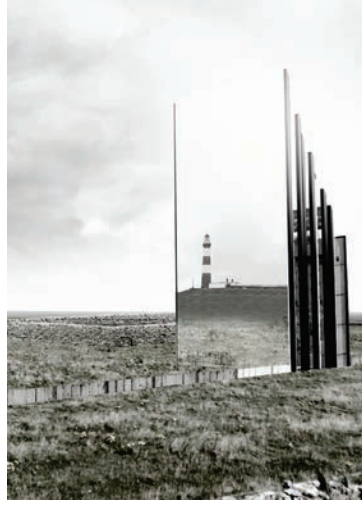






CHAMBER WORKS
CONCERNING THE ARMORPHOUS ISLE

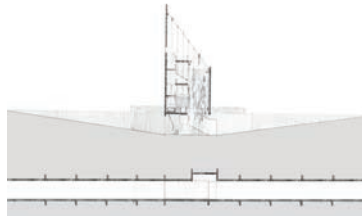
Paul Macdonald
Elvira Marina
Mohsen Najafian



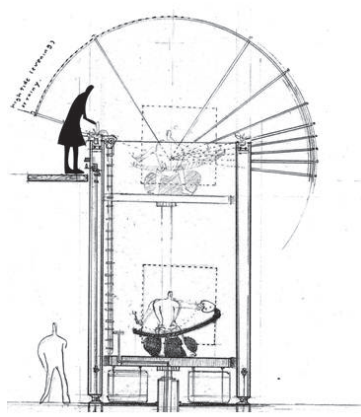
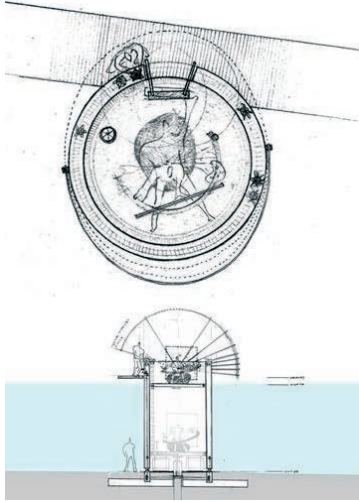


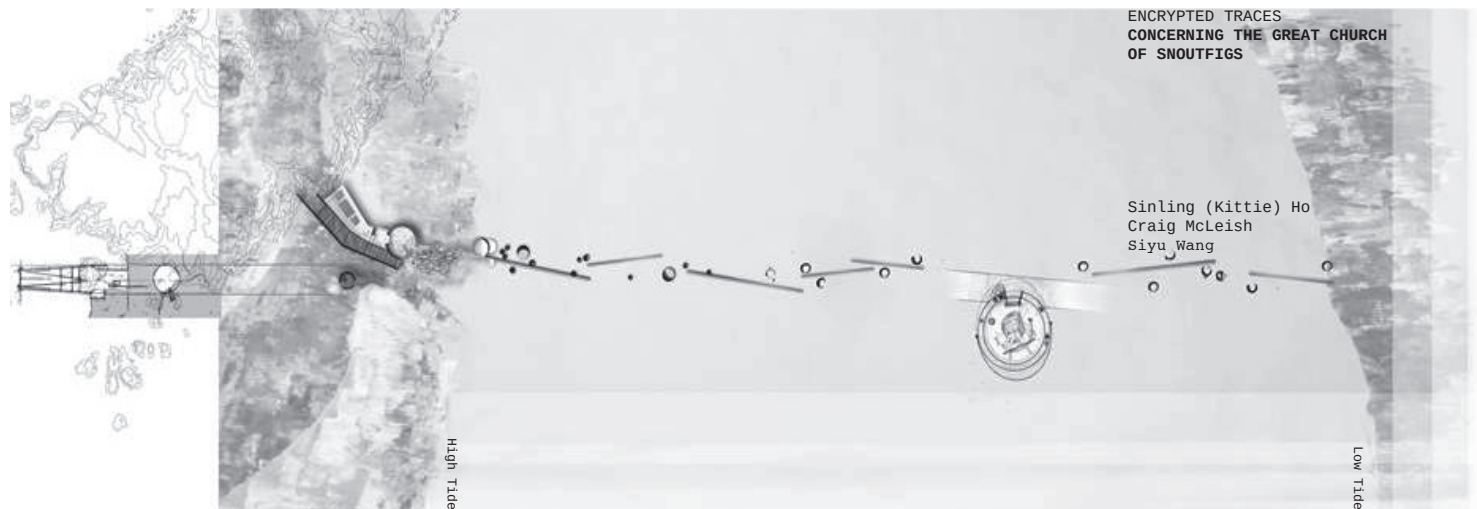
(SHEEP) FOLDING HORIZONS
CONCERNING THE HERMETIC SHADES AND
THE KING WHO AWAITED DEATH

Ryan J Hodge
Jennifer Robertson
Douglas J Wright



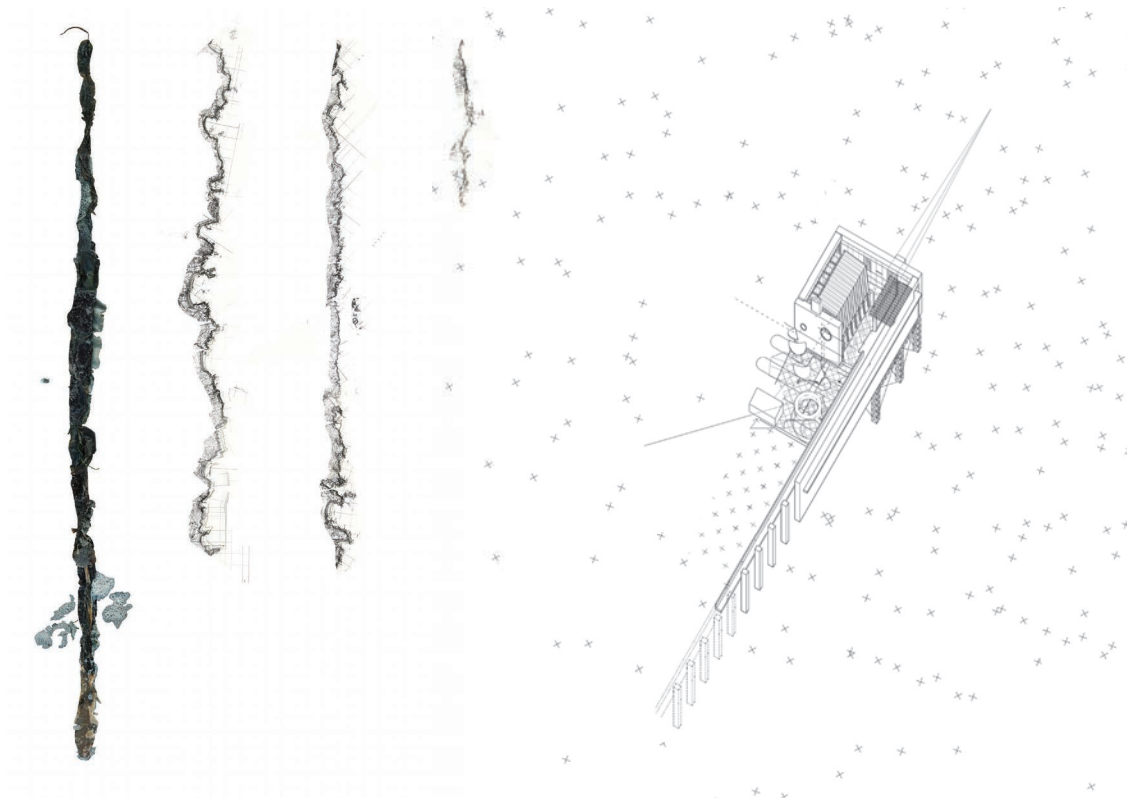


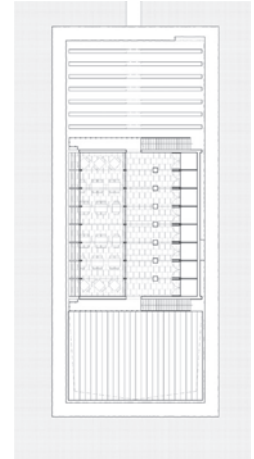
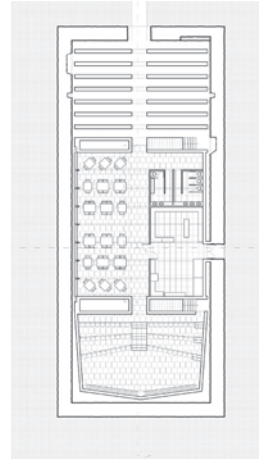
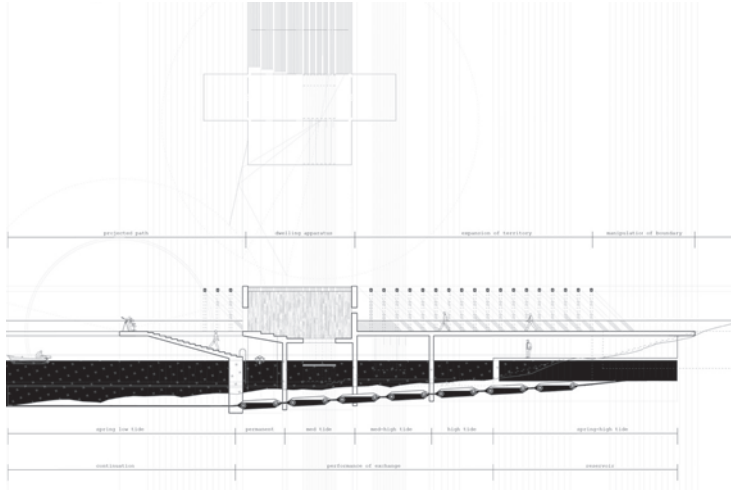
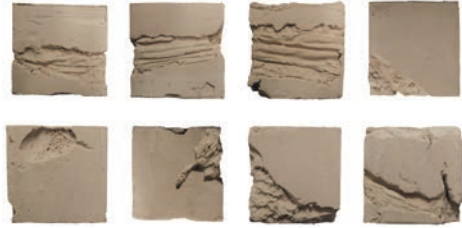
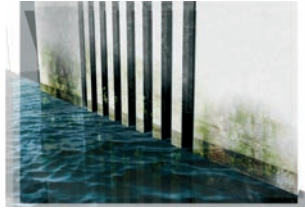


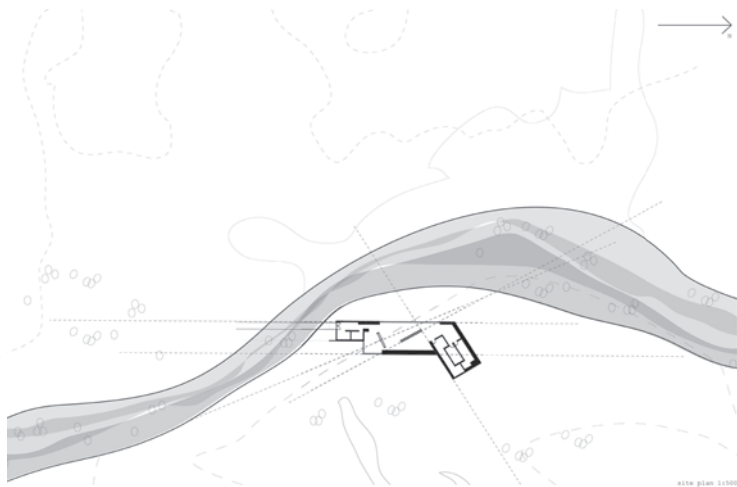
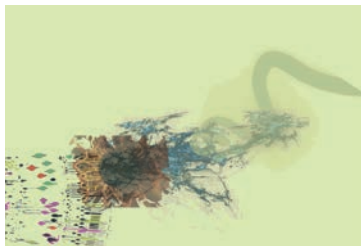












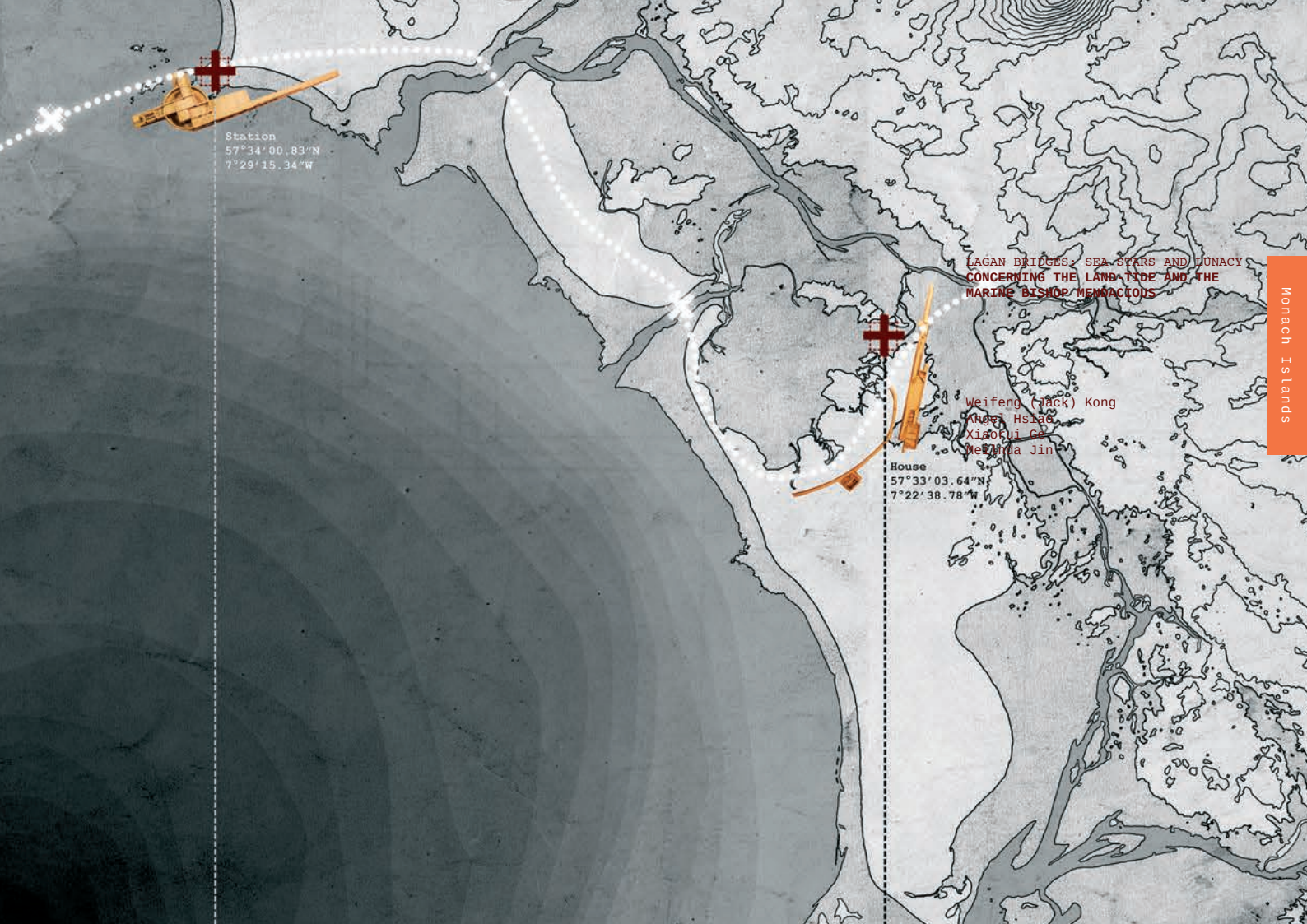


S.A.D ARRAN: SENSUOUS AND DARK
CONCERNING THE ISLE OF CYRIL

Nirupa Puliyel
Scott Wallace
Lynda Zein

Lunacy
House
Lab
Archive



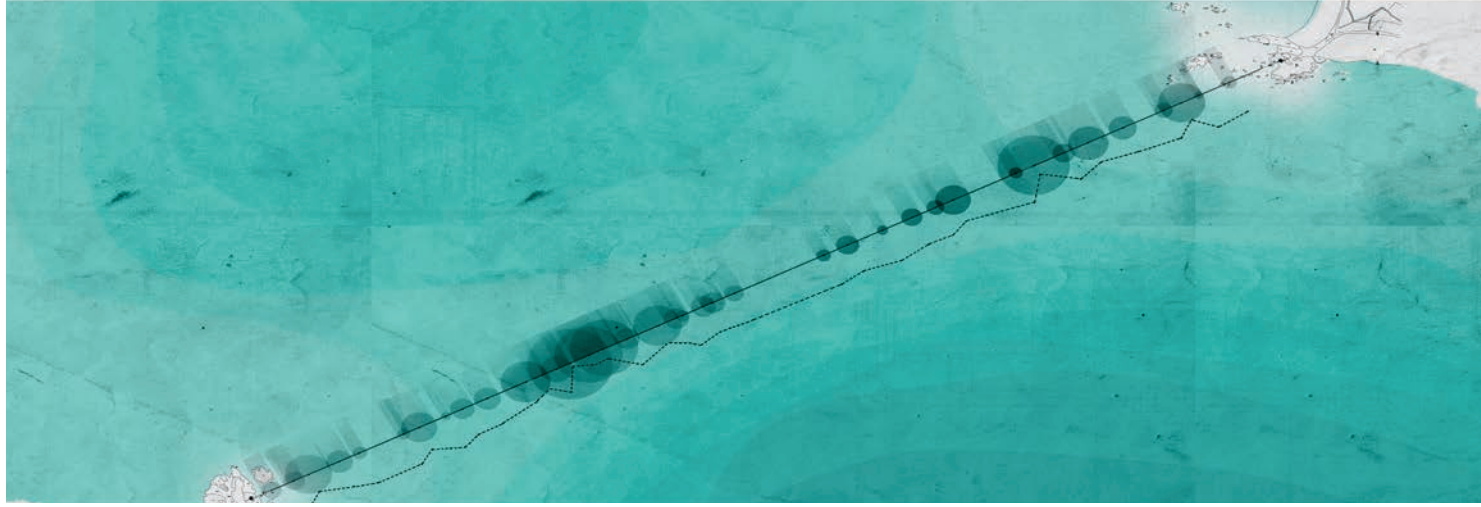


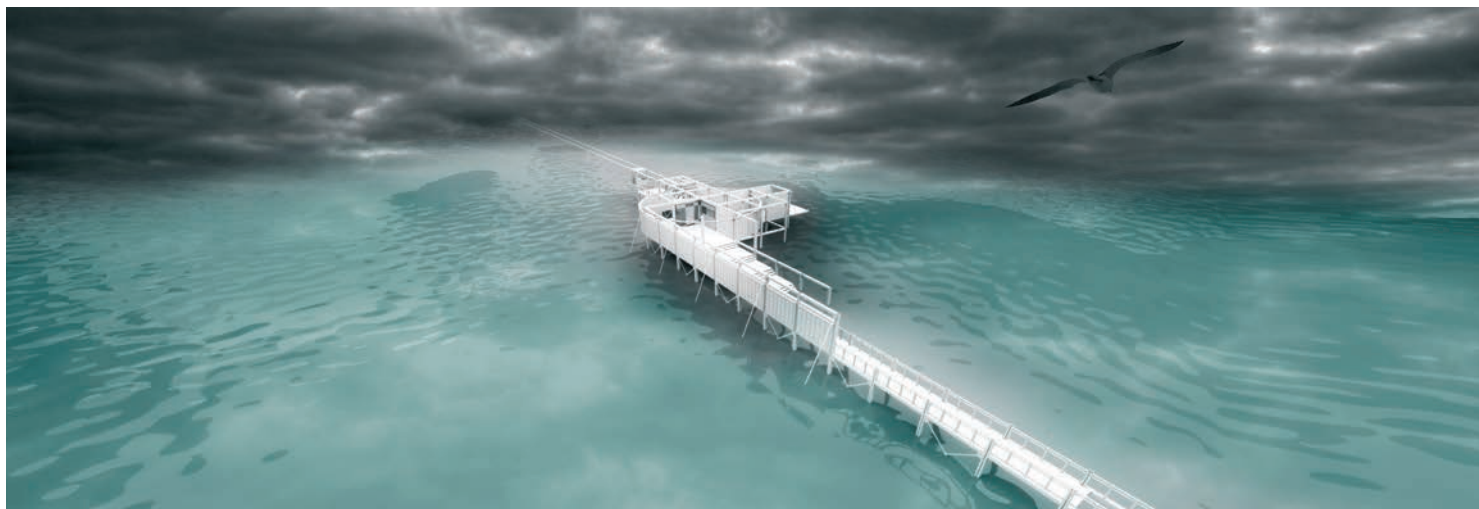
Station
57°34'00.83"N
7°29'15.34"W

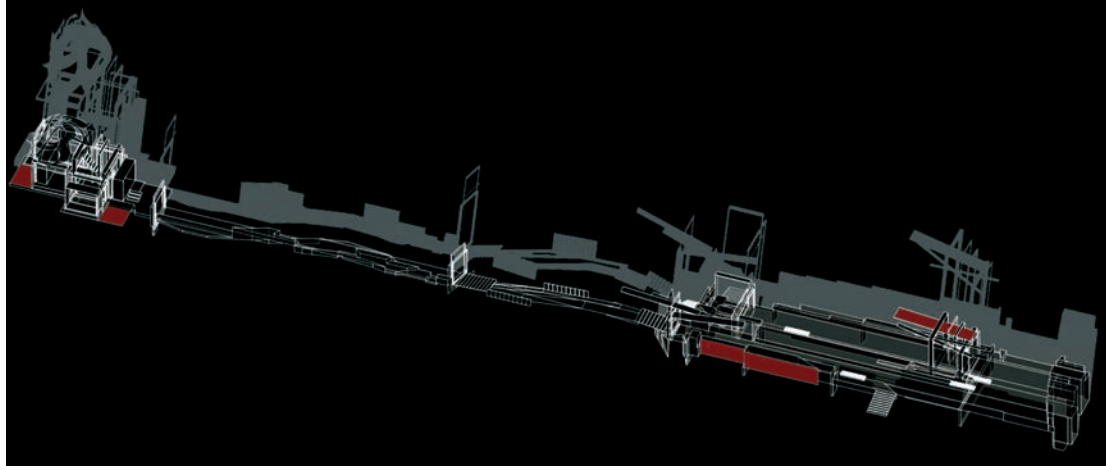
LAGAN BRIDGES, SEA STARS AND LUNACY
CONCERNING THE LAND TIDE AND THE
MARINE BISHOP MEMORIALS

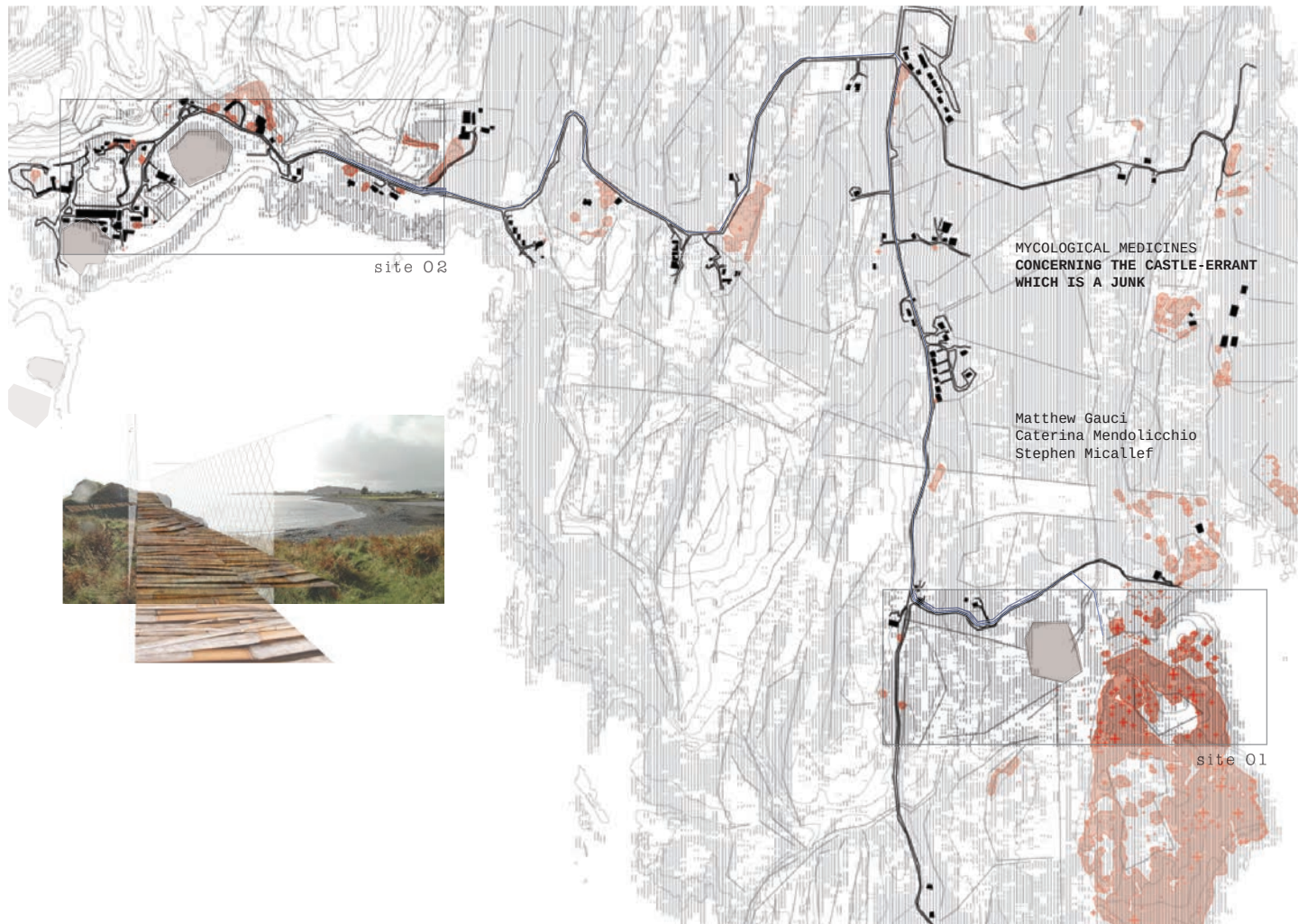
weifeng (Jack) Kong
Angie Hsiao
Xiaohui Chen
Meizha Jin

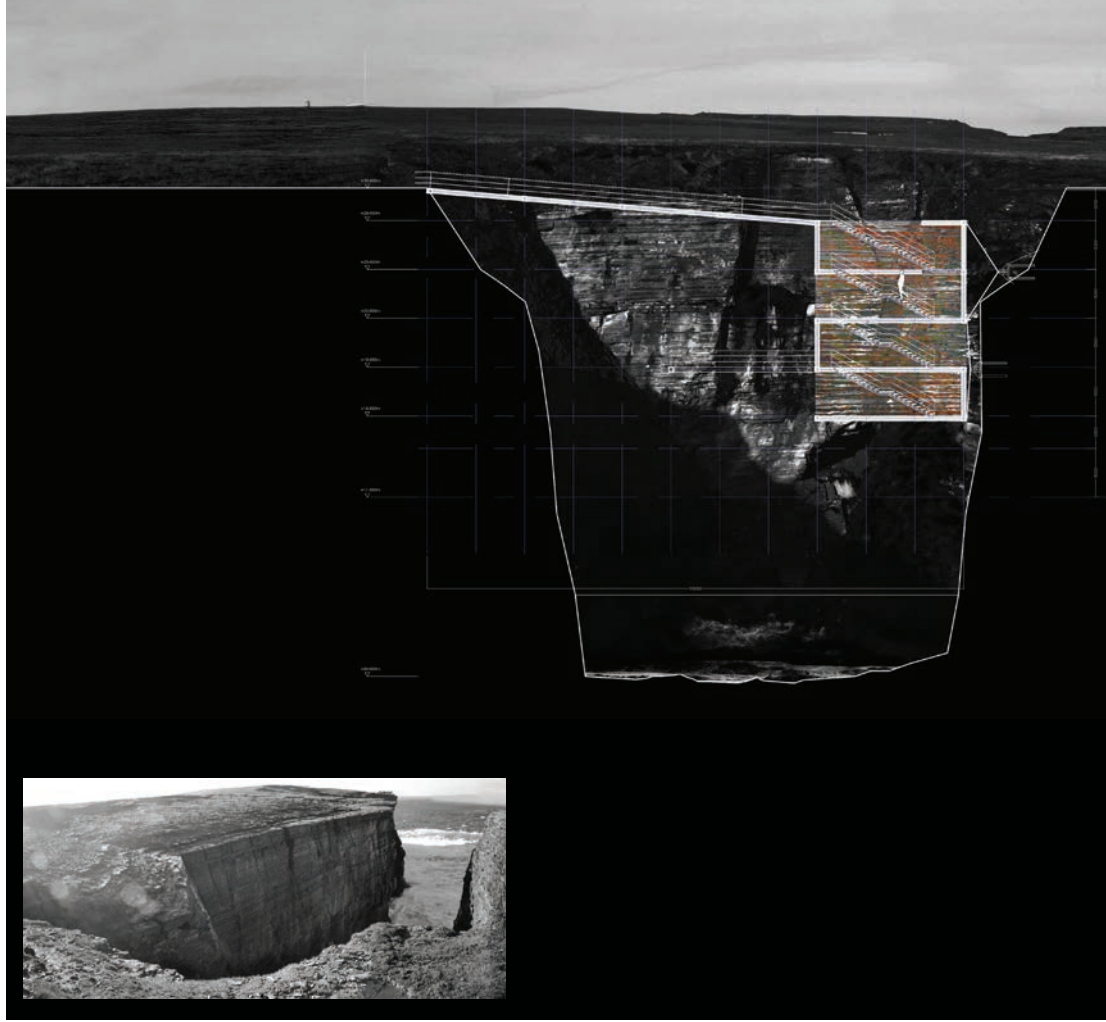
House
57°33'03.64"N
7°22'38.78"W













LOOP THE GLOUPE
CONCERNING THE ISLE OF PTYX

Shiyun (Sharon) Shen
Anirudh Sood
Rachel Stancliffe
Barbara Swierc

PARA-Situation [X] THE [LOVING] METROPOLITAN LANDSCAPE

Architettura, Paesaggio e L'oggetto Ecosofico



3-12 novembre 2011
Aula Sella, Lungomare Garibaldi, Alghero

ARCHITECTURE, LANDSCAPE &
THE ECOSOPHIC OBJECT

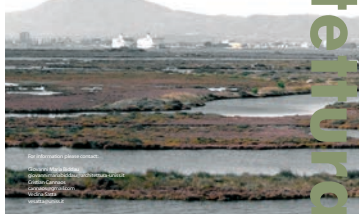
L'obiettivo del workshop è quello di prospettare alcuni scenari di progetto alla scala territoriale in relazione con la città di Olbia, mettendo in relazione i temi dell'Architettura, del Paesaggio e dell'Ecologia.

Il workshop fa parte di un progetto di ricerca internazionale tra la Facoltà di Architettura di Alghero e l'Università di Edimburgo (ESALA) che ha come contesto di ricerca il paesaggio insulare e in particolare le scale occidentali della Sicilia (Dixie ed Etna) e la Sardegna nord-orientale (paesaggio della Maddalena).

Teachers and tutors:
Dorian Wiszniewski, Silvia Sereni, Samanta Bartocci, Nicola Sechi, Piero Casarotti, Leonel Padgett, Kevin Adams, Giovanni Mario Biddau, Cristian Cernasea, Tarek Hamoui, Viorina Satta.

Con la collaborazione di:
Giovanni Maria Filadelfo, Alessandra Lai, Laura Lutzoni, Alessandro Meli, Della Posella, Francesca Rengo, Gianfranco Sanna, Maurizio Sanna, Michele Valentini.

Collaborating Universities:
Alghero, Sassari, Italy
ESALA, Edinburgh, Scotland



Università degli Studi di Sassari
Facoltà di Architettura



8 novembre 2011 ore 18.30

Aula Magna
Aula Sella, Lungomare Garibaldi, Alghero

Conferenza
Dorian Wiszniewski

MUD, DISPOSITION,
SITUATION AND PARASITUATION

The paper will principally call upon the writings of Michel Serres and Giorgio Agamben, in particular how they each develop the "paradigmatic character" and how this "belside-ways" thinking extends geographical horizons. The paper works in the metaphorical abundance of mud (and loam), articulates disposition through Agamben's critical understanding of architecture and geography as apparatuses and considers situation through Serre's notion of the parasite, or as I call it here, the para-situation.

Dorian Wiszniewski is Senior Lecturer in Architectural Design and Theory, ESALA, University of Edinburgh. Since joining University of Edinburgh in 1996, he has taught at various UG and PG levels and on every level of the professionally accredited Architecture programmes. Research interests, which directly correspond to taught courses, concern design practice as excited by the languages of theoretical critique. He is currently Programme Director for the following PG Programmes: PhD by Design, Master of Architecture Integrated Pathway, M Sc Architectural and Urban Design, M Sc Reflective Design Practices.



Università degli Studi di Sassari
Facoltà di Architettura



SEMINARIO DELLA SCUOLA DI DOTTORATO

Giovedì 10 novembre 2011 ore 10.00 | Stabilimento Lido (mensa universitaria)

prof. Dorian Wiszniewski ESALA Edinburgh

incontra i dottorandi:

The sustainable future of the low density city Giovanna Maria Biddau

Urban quality of life Giovanna Francello

Architecture | Mental Health | Society Giuliana Frau

Public space as a dispositif? Francesca Ranga

The urban territory Michele Valentino

Facoltà di Architettura Università degli Studi di Sassari



UNIVERSITÀ DEGLI STUDI DI SASSARI
FACOLTÀ DI ARCHITETTURA

via Garibaldi, 67
07100 Sassari (SS)

Shiwei Lai, Mario Doneddu, Sara Mantega,
Fabrizio Campus, Denis Caccia
Mariella Masala, Nino Onofridi, Giuseppe
Zingari, Roberto Saccone
Giovanna Oliva, Baldassare Riu, Davide
Sechi, Daniele Ruiu, Salvatore Cambiargio
Margherita Peroni, Giovanni Ortu,
Alessandra Crabbolotta, Anna Cuccuru,
Bara Palla, Pe Li, Zhe Zhang, Haining Li,
Craig McLeish, Siyu Wang, Sining He, Neil
Cunning, Ruth Martin, James Knapton, No
Puljett, Scott Wallace, Lynda Zeln, Matthew
Gault, Caterina Mendicino, Stephen
McCallist, Louisa Butler, Oliver Wei, Jorgen
Eckhardt, Yanning Wen, Yi Li, Li Lin, Jaka
Wu, Kong, Kianan Ge, Malinda Jin,
Shiyun Shen, Anwarul Haq, Rachel Spacciatelli,
Barbara Swick, Ryan Hodges, Jenny Roberts,
Craig Wright, Mohan Nagaraja, Erika
Marina, Paul Macdonald, Zheng Huang,
Pengfeng Zhang, Jinwei Wei, Hai Wu, Angel
Hsiao

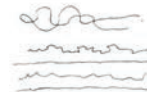
Dorian Wiszniewski, Kevin Adams, Yael
Haimi, Shira Senei, Samantha Bartocci,
Veronica Latta, Cristian Camacho,
Giovanni Maria Biddau, Elio Bedarida

PRESENT THEIR WORK

Venerdì 11 | 11 | 2011 ore 16.30

Aula Conferenza Liceo Classico
via Carlo Alberto 92
Alghero

ARCHITECTURE,
LANDSCAPE & THE ECOSOPHIC OBJECT
workshop



Facoltà di Architettura Università degli Studi di Sassari

PARA - Situation [X, OLBIA, Sardinia]

THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

Each context is in possession of its own peculiarity as a construction of elements in time: the historical instances, the morphology, the knowledge and the relation among those (and much more). These peculiarities constitute a territory. Frequently designing means the setting of a series of devices which take into account the context, and which are, at the same time, an alteration. Such alterations in order to build or open new realities.

La peculiarità di ogni contesto è una costruzione nel tempo: le istanze storiche, i saperi, la morfologia nonché la relazione fra tutti questi elementi (e molti altri) fanno un territorio. Ogni territorio presenta le sue peculiarità e, di solito, progettare significa predisporre dispositivi che tengano conto dei contesti ma che, allo stesso tempo, ne propongono un'alterazione per costruire o avviare una nuova realtà.

On the other hand, in the globalized world, according to a market perspective, seeking for peculiarity frequently leads to the paradox of homogenisation of the urban landscape, generalising some places to be similarly different from other places. As Harvey¹ remarks, the market needs the peculiarity of places to expand (for example for tourism), but through the single perspective of commodification, it destroys the uniqueness needed to feed itself.

In ottica di mercato, però, la ricerca della peculiarità produce paesaggi urbani omologati, che paradossalmente si presentano differenti in un modo simile. Come ricorda

1 David Harvey, *The Art of Rent: Globalization, Monopoly and the commodification of culture*, in <http://www.16beaevergroup.org/mtarchive/archives/001966.php>

Harvey², l'economia cerca la peculiarità del luogo (si pensi al turismo) ma, proponendo un punto di vista unico, quello dello sfruttamento economico appunto, distrugge l'unicità del territorio di cui cercava di alimentarsi.

Sardinia is not beyond the economic processes of the global scale, but, rather than being a propeller, it is a land partially affected by trends elsewhere. As such, its land is dotted with small towns, which have lost their urban quality of life. Mindful of past social, economic and settlement structures, they are places that deserve to open towards urban perspectives different from the one proposed by economic inanity.

La Sardegna non può sottrarsi dai processi economici a scala globale, ma non ne è sicuramente un attore principale. Piuttosto, in molti casi, è un territorio che risente degli andamenti di quei processi e, come tale, oggi si presenta costellato da piccoli centri che hanno perso una specifica qualità della vita urbana, tanto che le memorie di strutture insediative, sociali ed economiche del passato che necessitano di una rilettura, in chiave contemporanea, per aprirsi a una prospettiva urbana diversa da quella prettamente economica.

The focus of the design and research process of this work is the city of Olbia and the coastal territory of Gallura. Olbia, the core of the North-East of Sardinia, shows the presence of some important infrastructures - the port and airport - and the transformations generated by the expansion of tourist settlement. In contrast to other cities of Sardinia, here the population is rapidly increasing. Because of its peculiarities, the city needs a reflection able to valorize and to link its settlement system to the environment.

Questi lavori, ricerca e progetto, si sono concentrati in modo particolare sulla città di Olbia e sul territorio costiero della Gallura. Olbia, centro cardine del territorio nord-orientale della Sardegna, vede la presenza di fondamentali infrastrutture - porto e aeroporto - e di trasformazioni insediative generate dall'espansione turistica. Contrariamente al resto delle grandi città sarde è una città che si espande e che vede crescere rapidamente la sua popolazione. Proprio per

2 David Harvey, *The Art of Rent: Globalization, Monopoly and the commodification of culture*, in <http://www.16beaergroup.org/mtarchive/archives/001966.php>

queste sue peculiarità necessità di una riflessione progettuale che sia capace di dare valore e di legare il suo sistema insediativo a quello ambientale.

This works offers twofold richness. First, it is a work of de-construction, an act of knowledge that lays bare the territory; secondly it is a re-construction that aggregates multiple gazes exploring its potential.

Alcune di queste riflessioni sono alla base della ricerca degli studenti dell' ESALA che ci offrono un lavoro duplicemente ricco. È un lavoro di de-costruzione, un atto di conoscenza che "denuda" il territorio e ne propone una ri-costruzione in grado di unire sguardi molteplici e di indagarne le potenzialità.

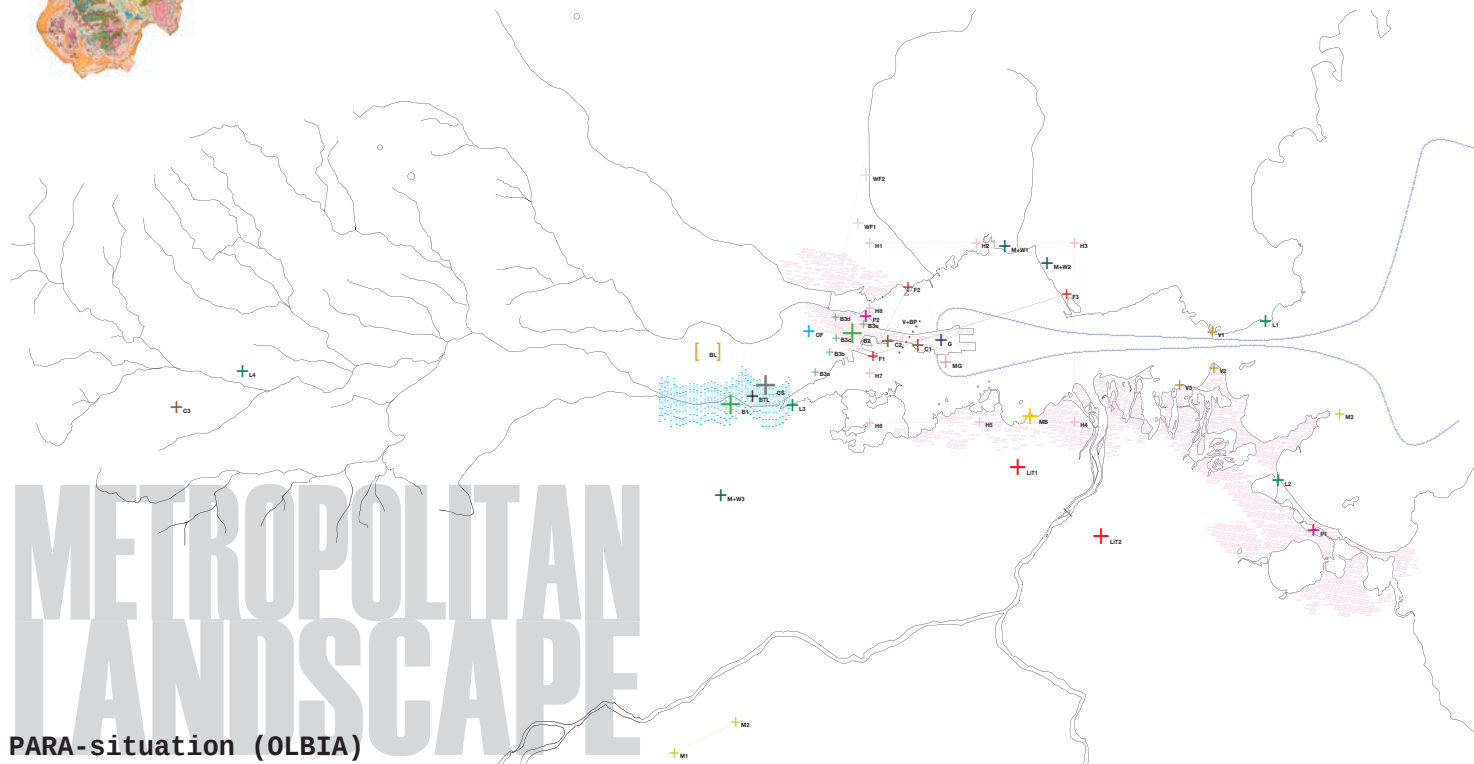
"We live in the best of all possible worlds." Seemingly going along with Voltaire's Candide, taking issue with Leibniz and Panglossian fixity, this work on Olbia suggests the possibility of different worlds, that is, design scenarios that do not simply reinforce the existing structures of the world but which operate to emergent and urgently important political, philosophical and ecosophic values.

"Viviamo nel migliore dei mondi possibili": in qualche modo memore della critica del Candido di Voltaire a Leibniz e alla fissità di Pangloss, questo lavoro su Olbia suggerisce la possibilità di mondi differenti, ossia scenari che non si limitano a rinforzare le strutture esistenti, ma operano su valori politici, filosofici ed ecosofici emergenti.

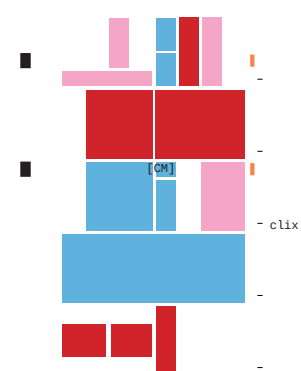
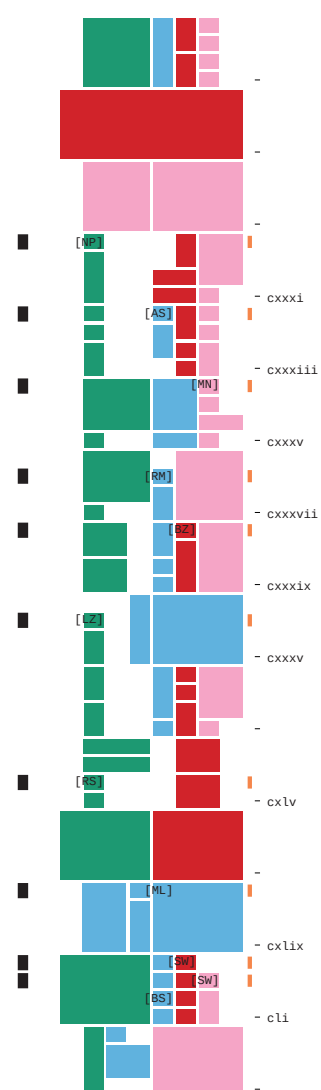
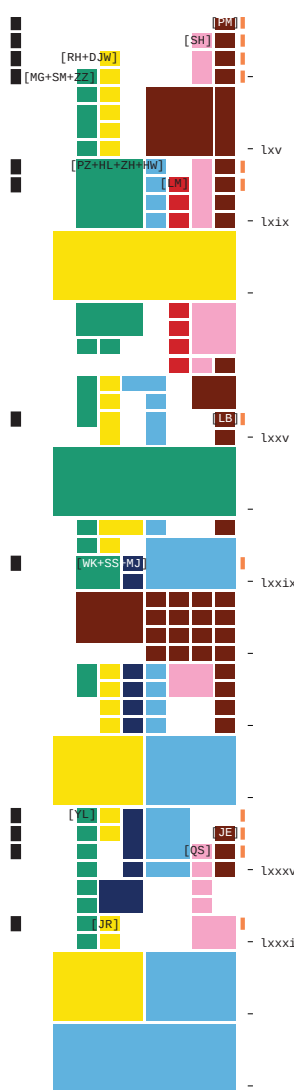
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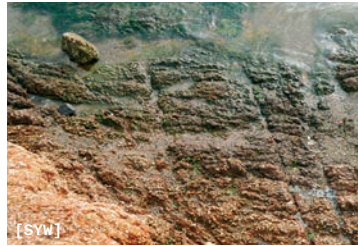
(MV)

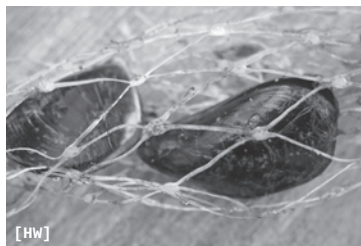




PARA-situation (OLBIA)







Saints Sinners
Medical School

The Humours
Housing
Workshops
Civic Halls
Boating
Sailing
Harbour

Minerality
Paint-works
Salt-works
Osmos Plant
House
Pawn Shop

Exchange
Housing Quay
Master's House
Workshop
Museum

PARA-Situation [X, OLBIA, Sardinia]

THE [LOVING] METROPOLITAN LANDSCAPE

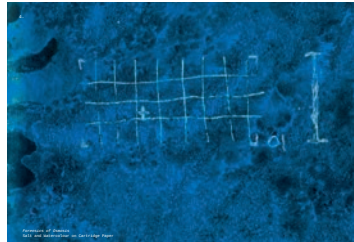
Architecture, Landscape and The Ecosophic Object

SALT LINES AND OLBIAN
LAMPREY: TABLES OF OLBIA

Ryan J. Hodge
Douglas J. Wright

EDGE CONTINUITY

Matthew Gauci
Stephen Micalief
(John) Zhe Zhang

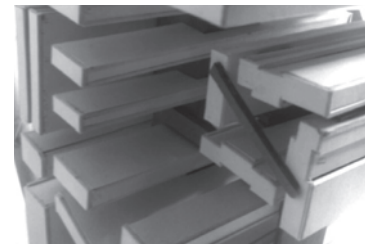


LOST IN TRANSLATION:
SCHOOL OF MEDICINE

Hospital S. Rafael

Paul MacDonald

VINEGAR AND BROWN PAPER:
ISOLA BIANCA AND URBAN EDGES



Isola Bianca

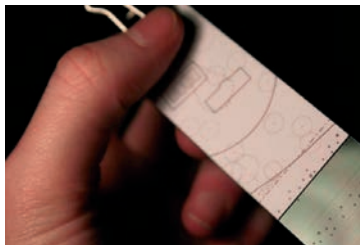
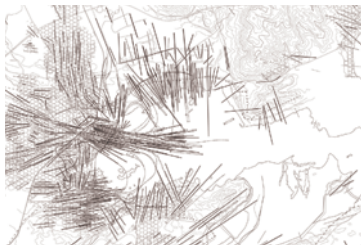
(Kittie) Sinling Ho

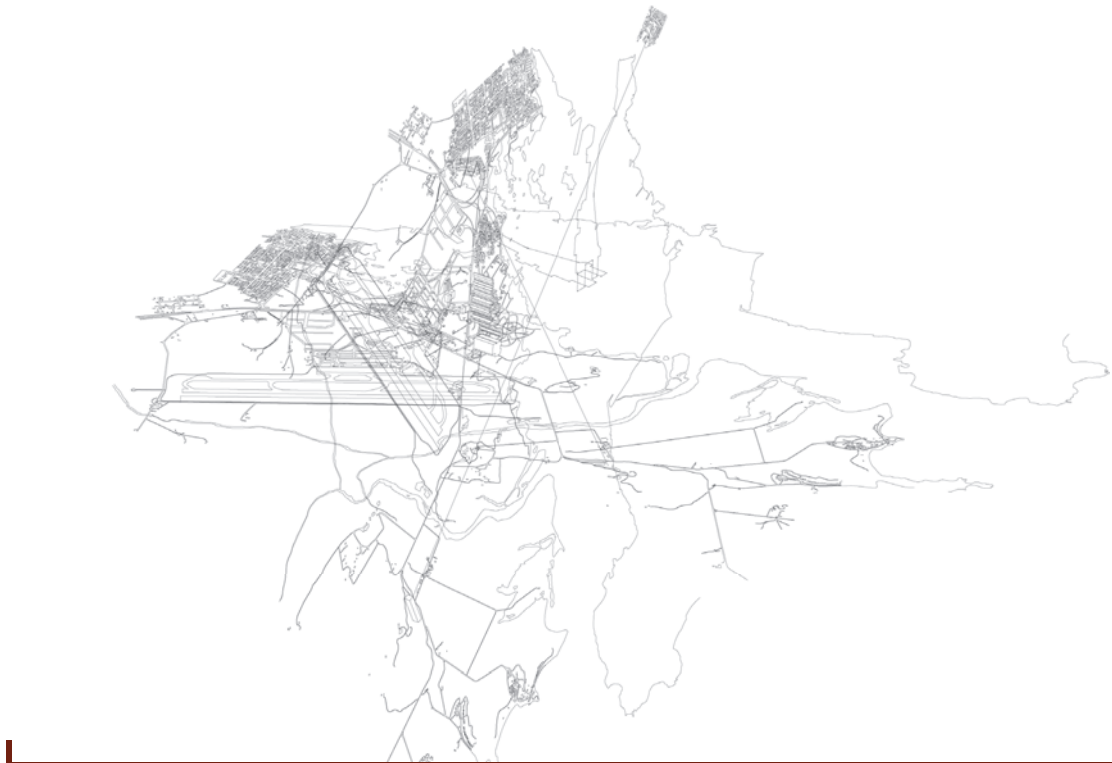


Olbian Basin
& Coastline



Porto Romano North





1682mm

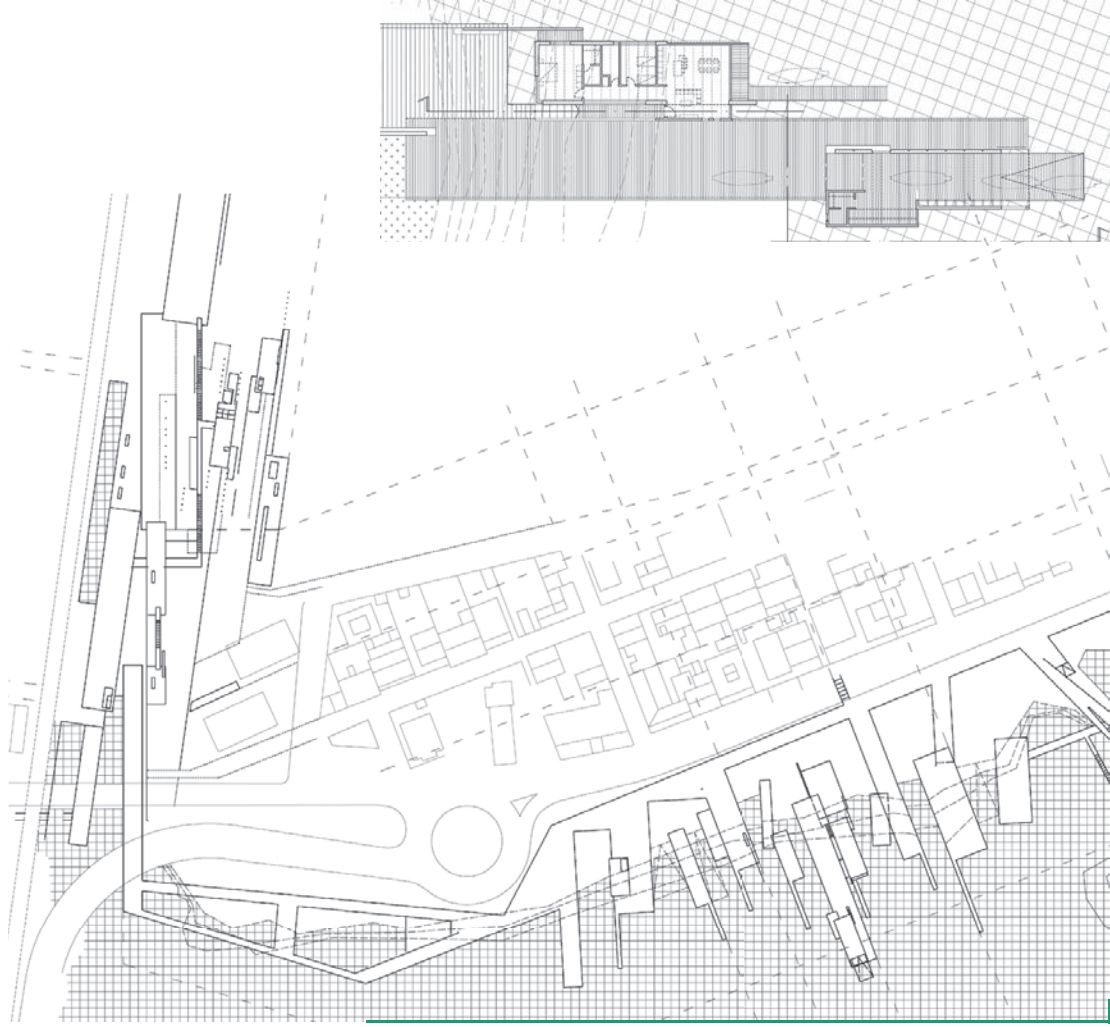


Event
Spontaneity
Play

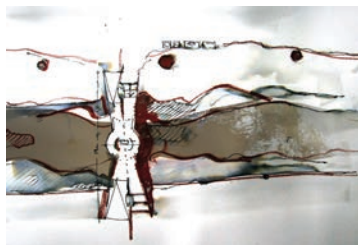
Museum
Restaurant
Park
Civic Hall

Gastronomy
Delight
Connection

Cork
Cheese
Wine
Mussels
Sport
Restaurants
Filtration

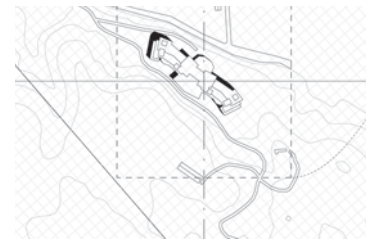
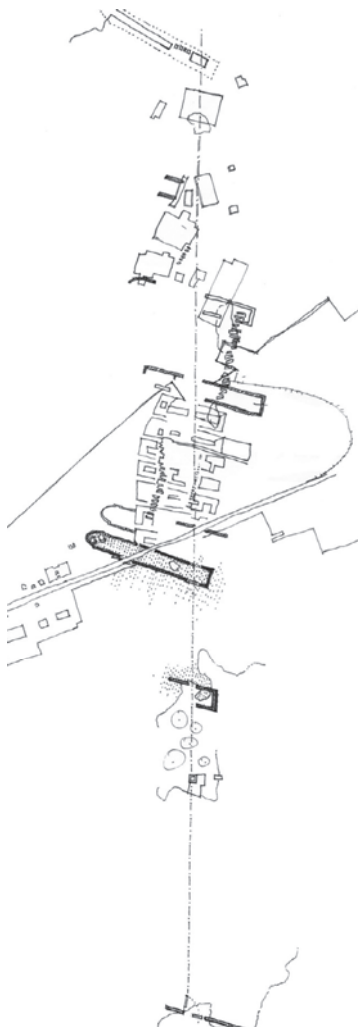


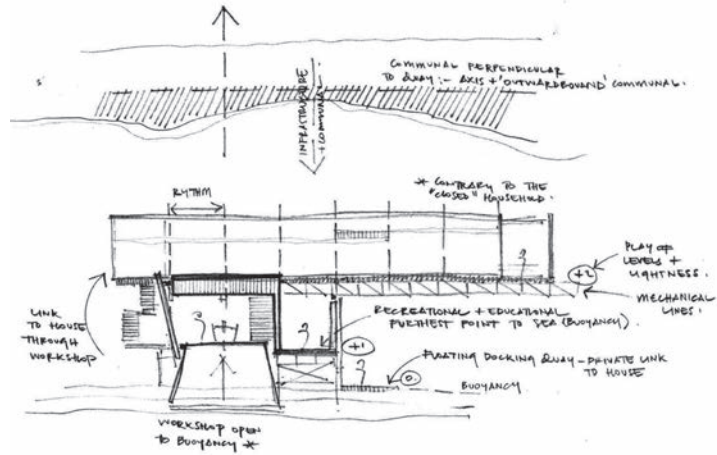
Zhang Pengfeng
Li He
(Jane) Huen Zheng
(How) Wu Hao

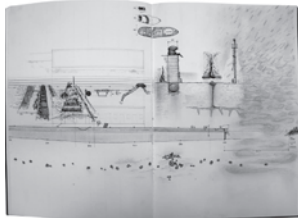
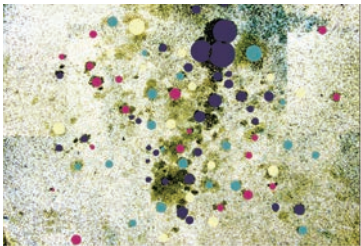
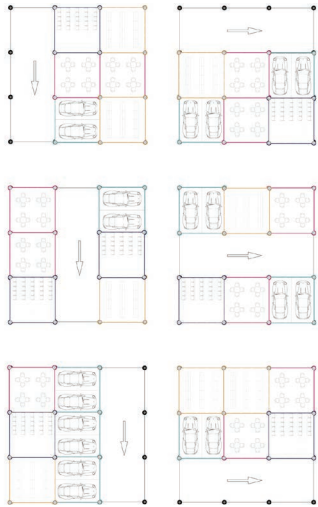


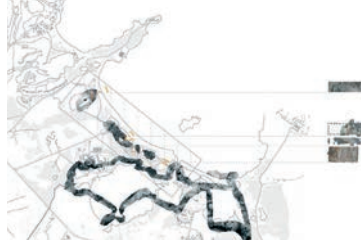
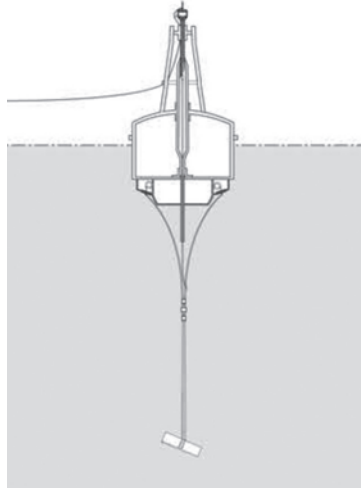
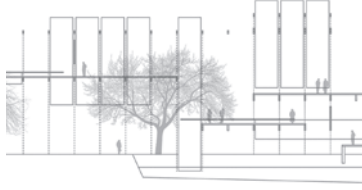
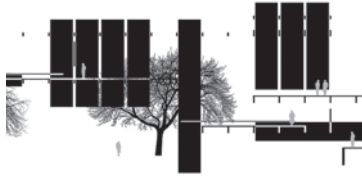
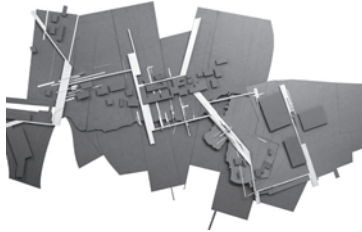
FUN PALACE

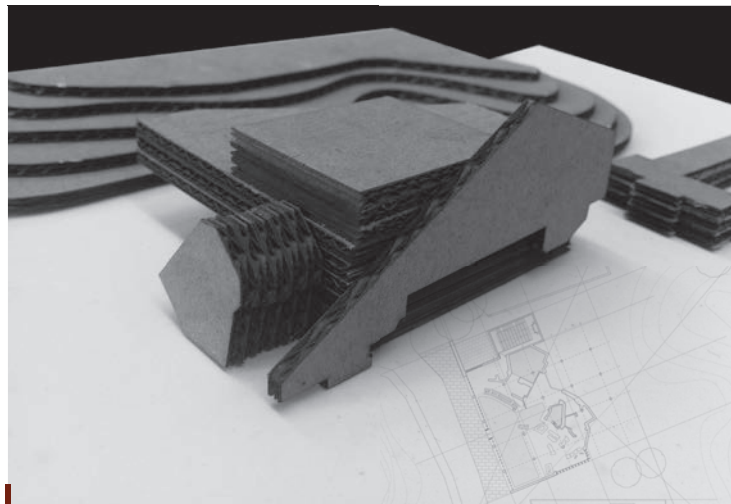
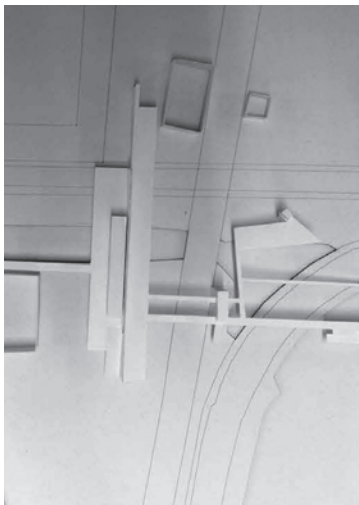
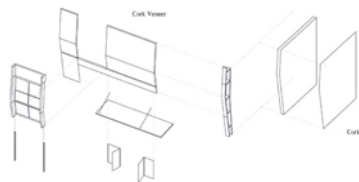
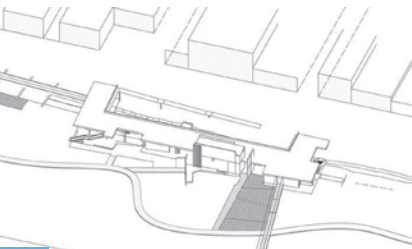
(Mighty) Li Maili









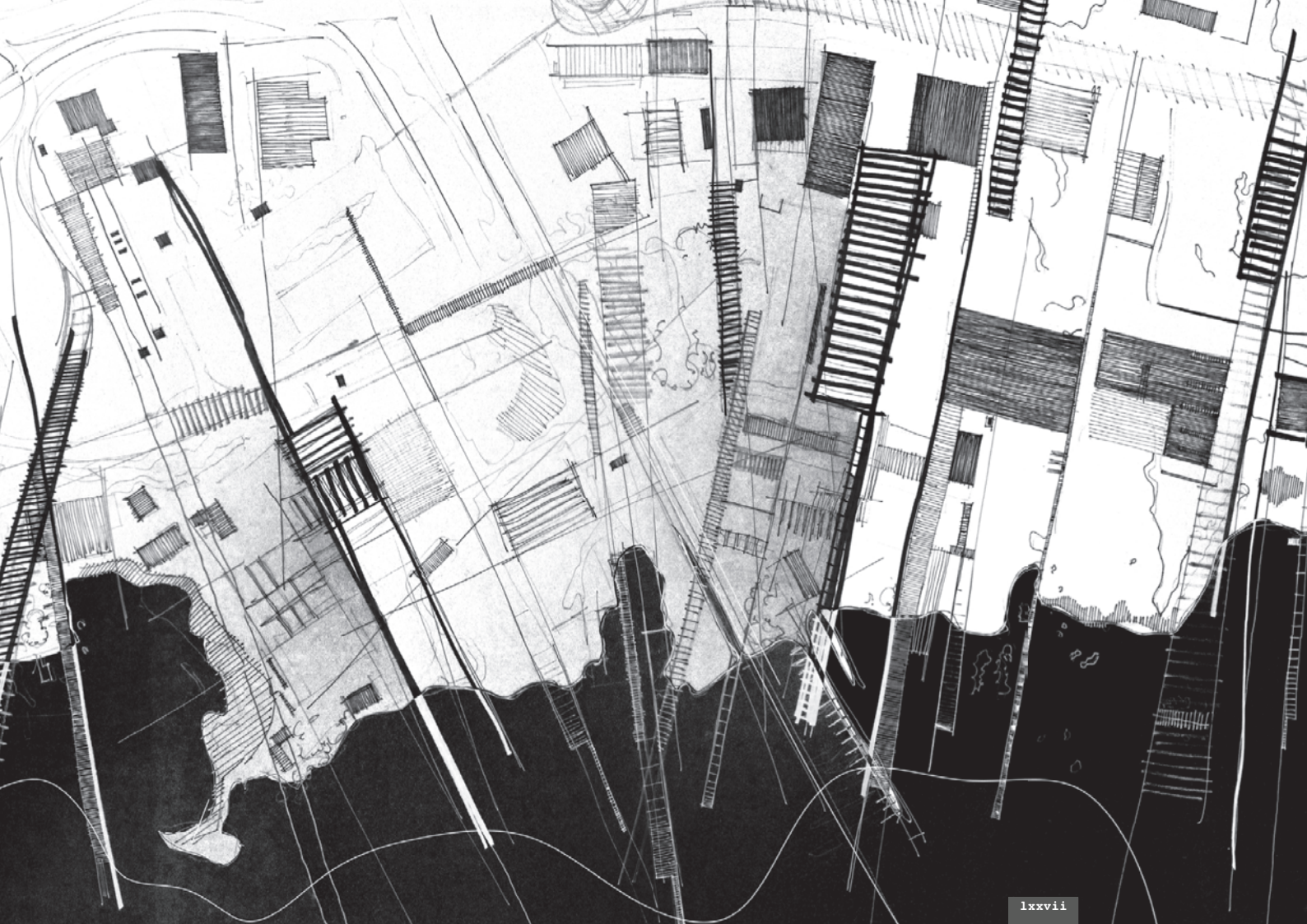


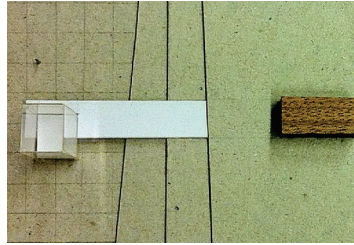
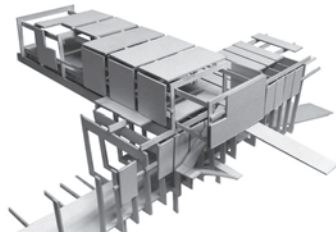
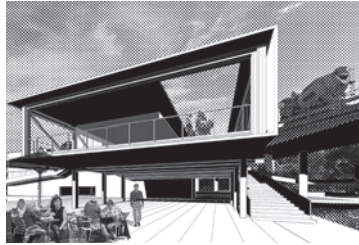
LOVELY BONES

(Amy) Li Bingxin

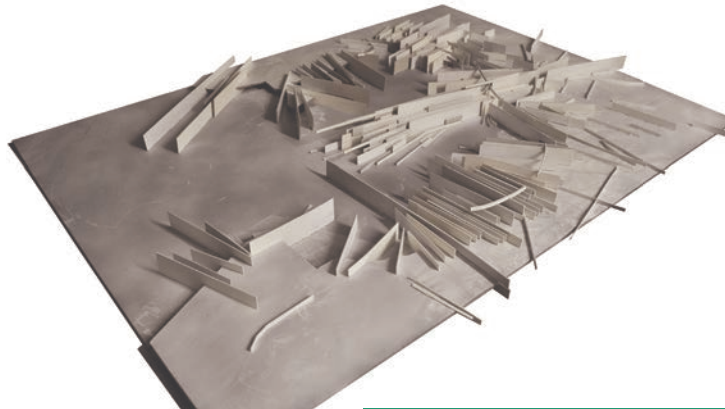




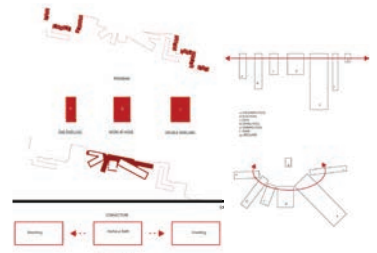


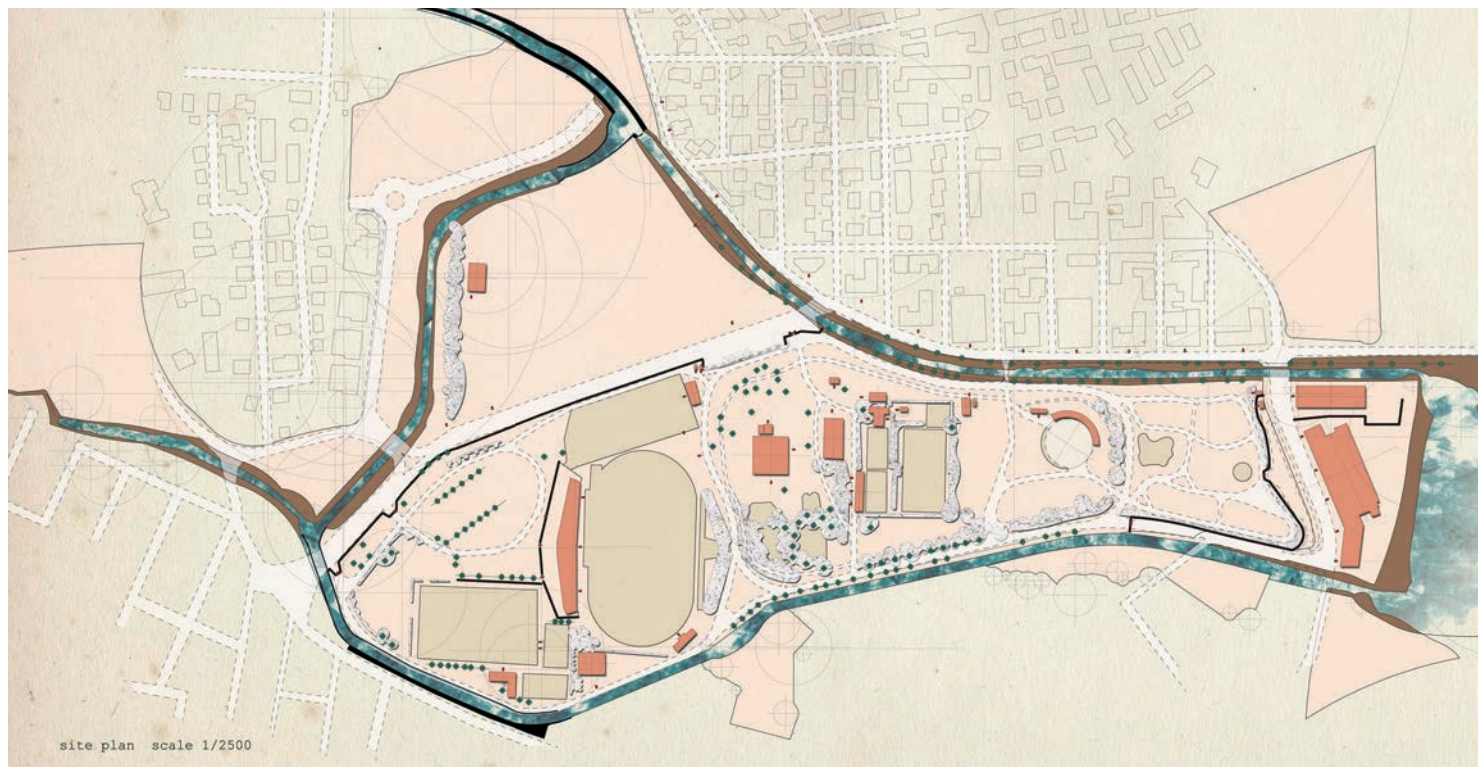
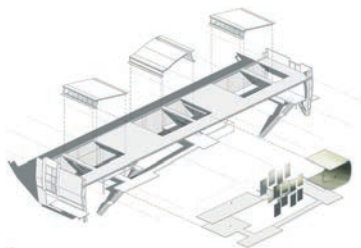


REEDS AND RITUALS

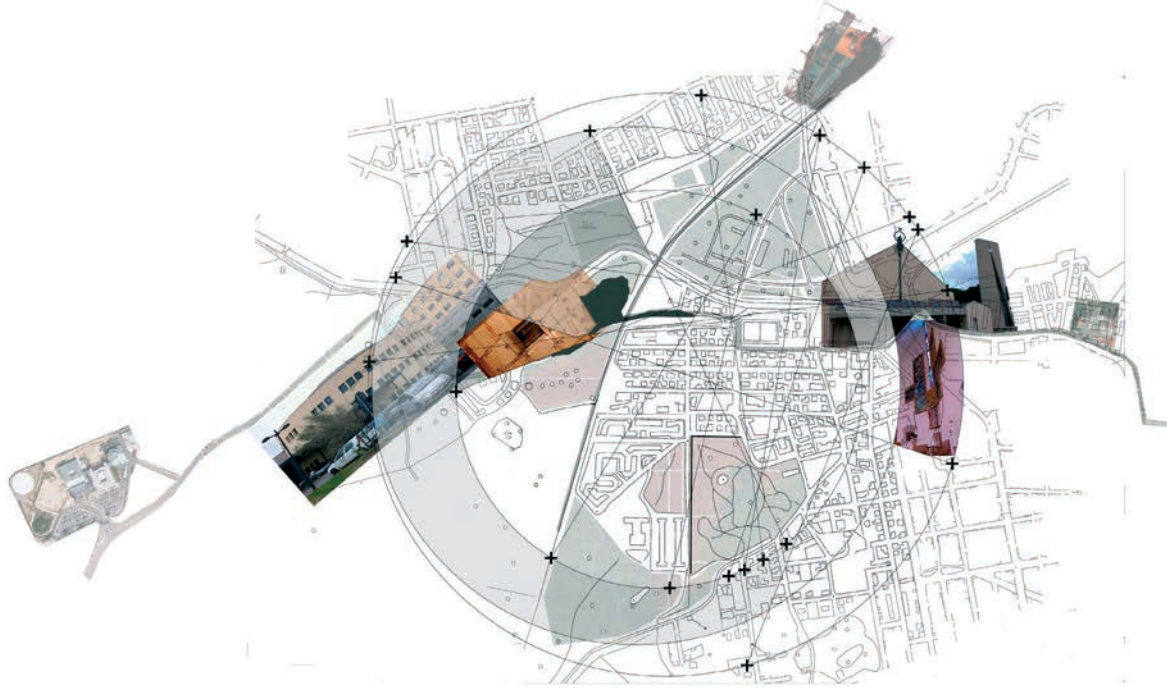


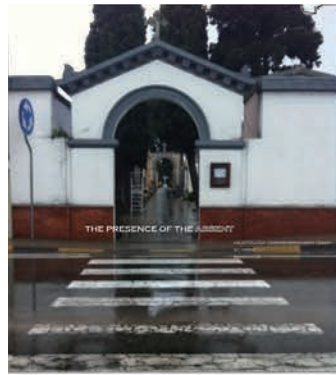
Melinda Jin
(Jack) Weifeng Kong
(Sharon) Shiyun Shen

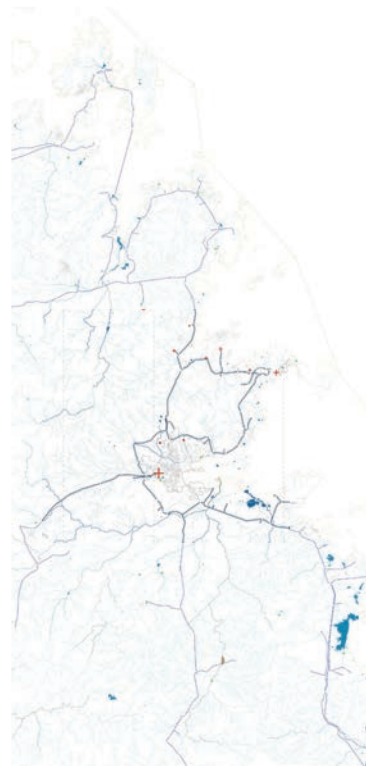
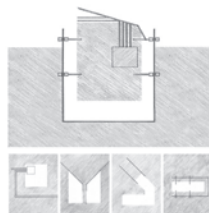
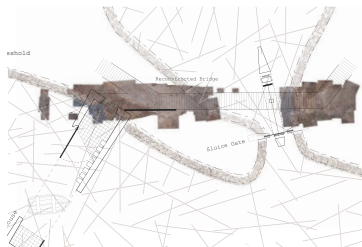


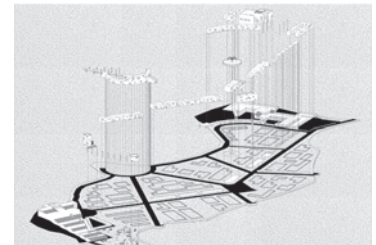
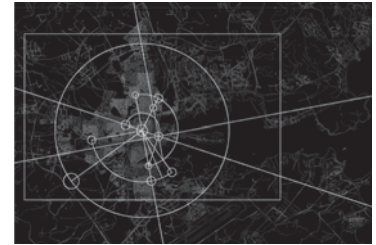
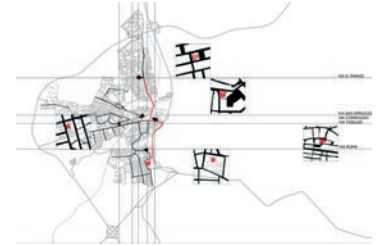
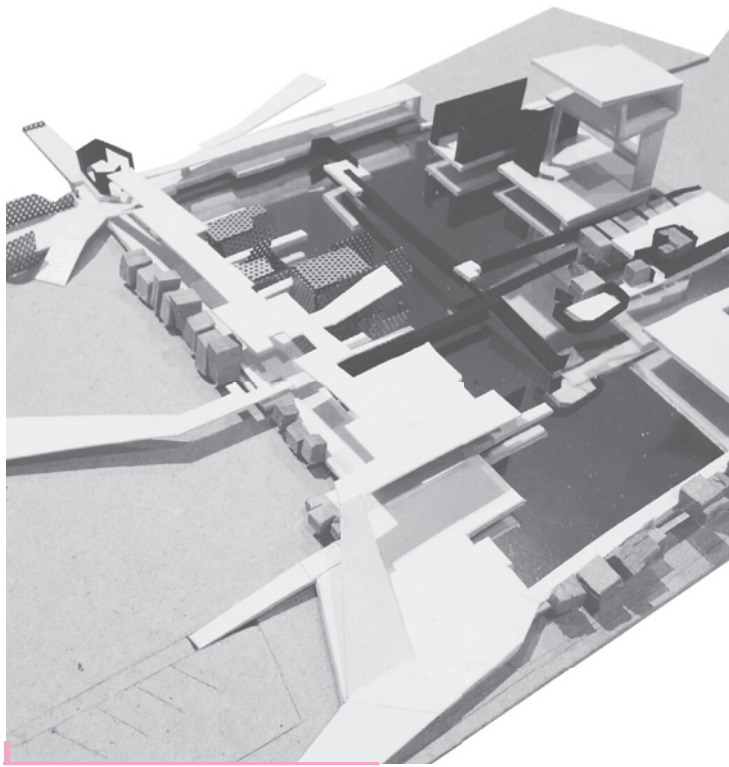
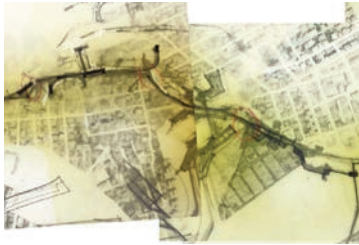


site plan scale 1/2500

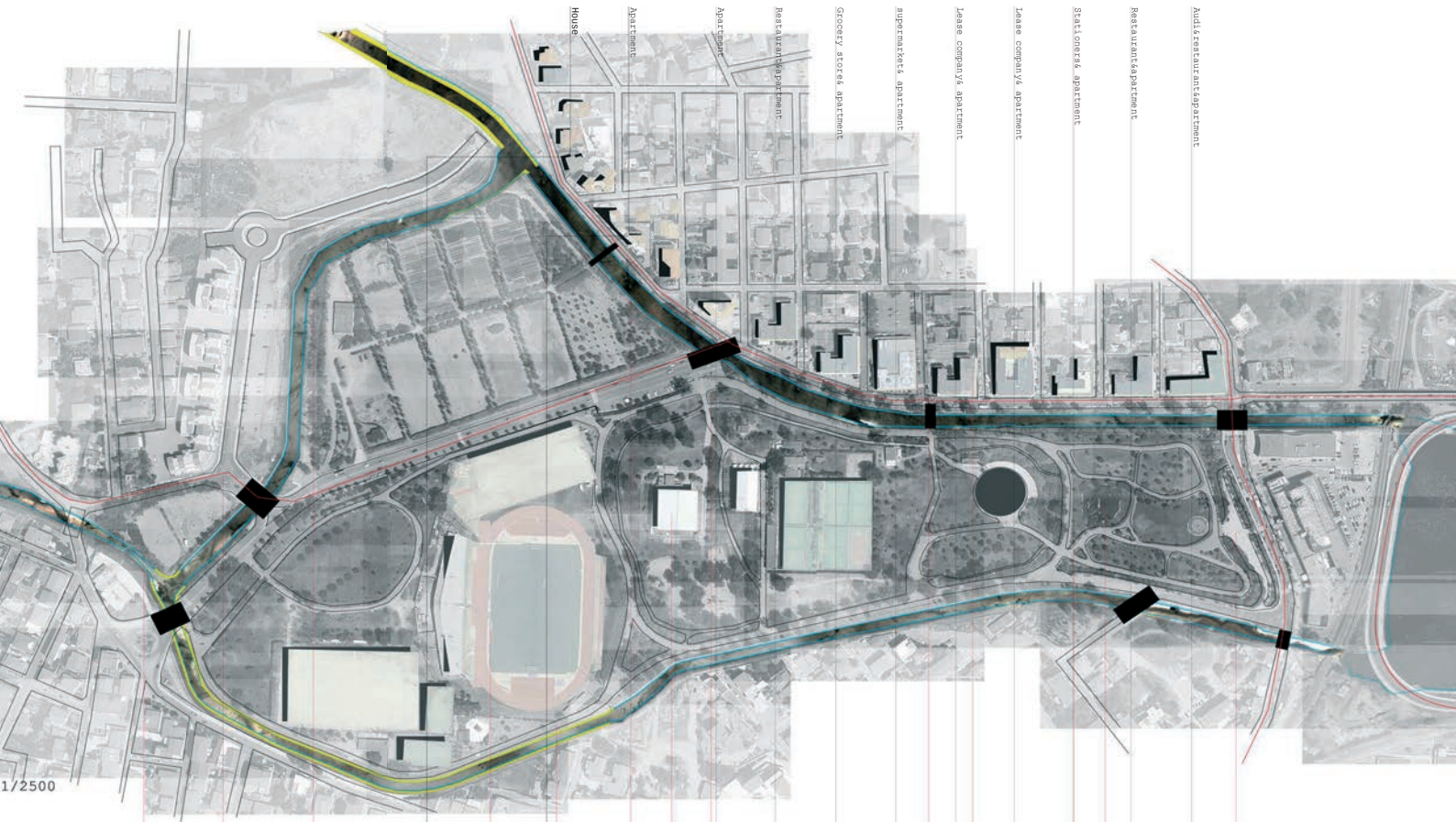












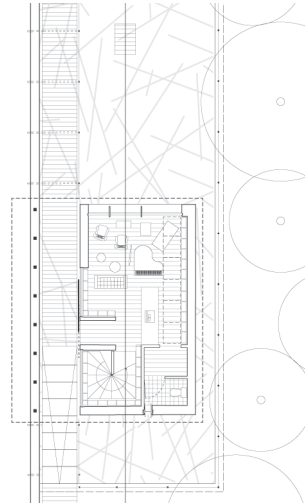
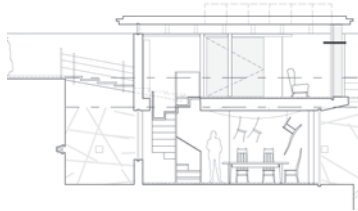
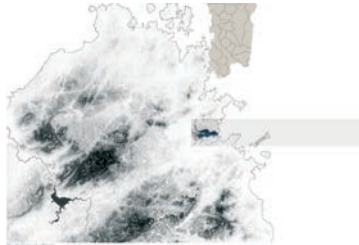
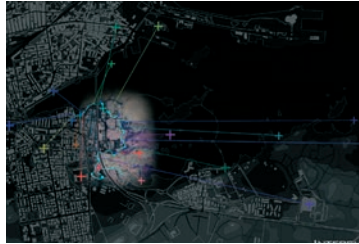
Exchange
Cast
Hauntology
Hand-Craft Market

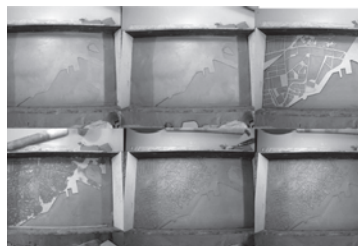
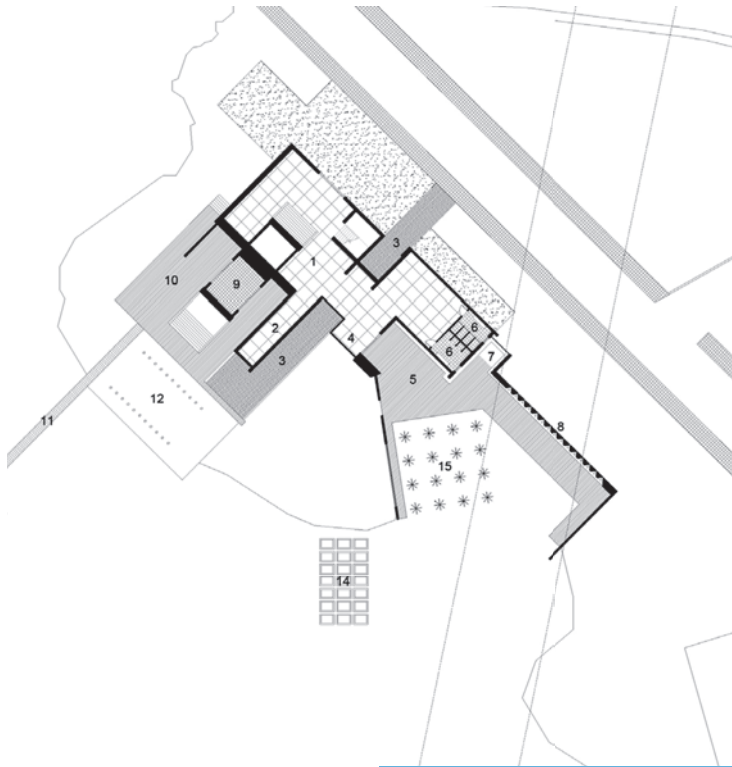
Frame
Technical College

Time & Seasons
Memory
Park and
Facilities

INTERCHANGE: CATALYST

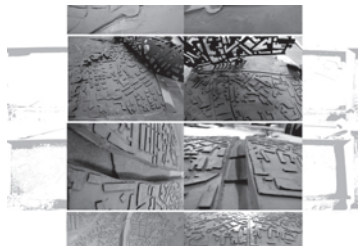
(Sherry) Liu Yi





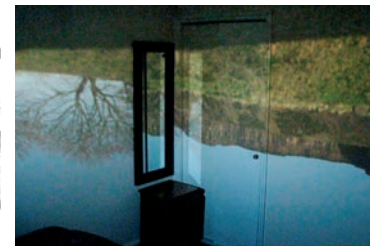
CLAY HAUNTOLOGY

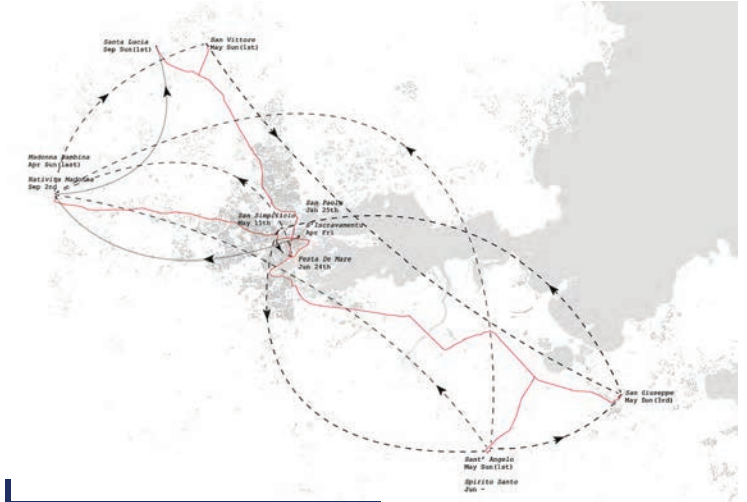
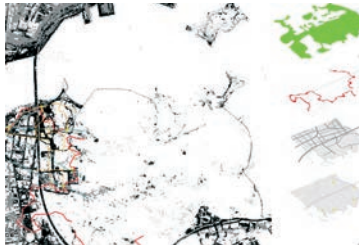
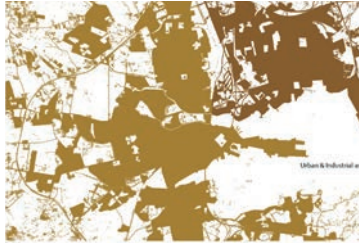
(Katie) Qing Shao



FRAMING

Jørgen Ekerhovd

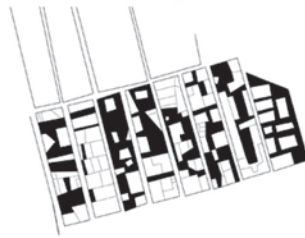
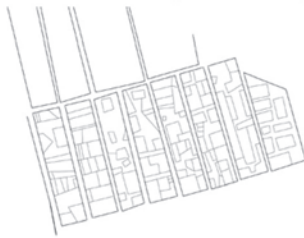




TICKLED PICKLEWEED PINK

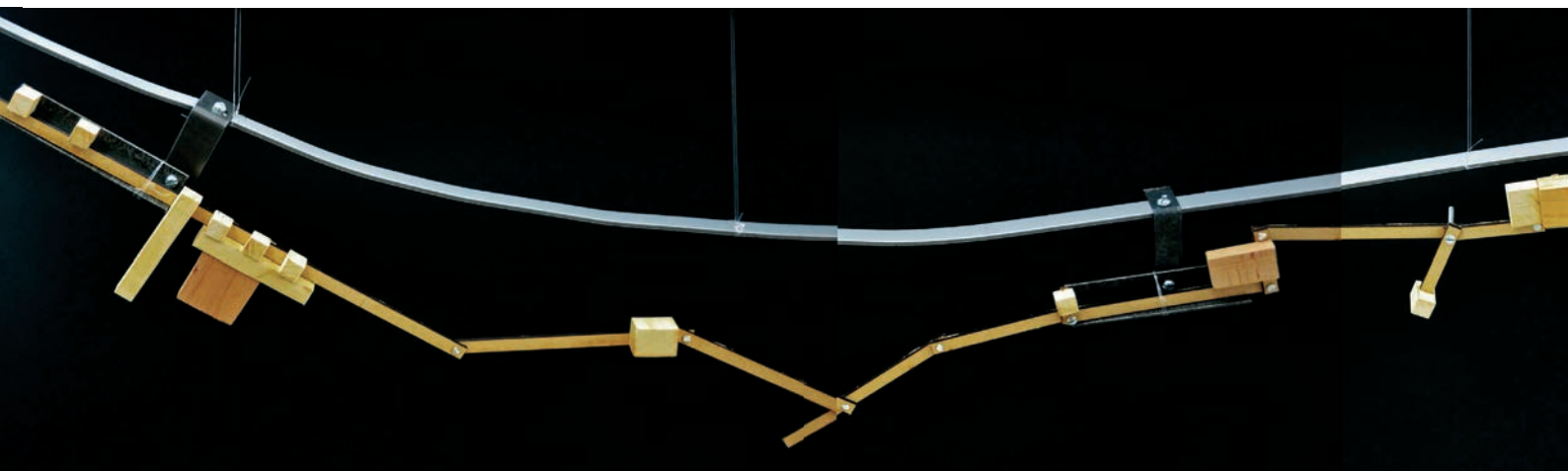
Jennifer Robertson



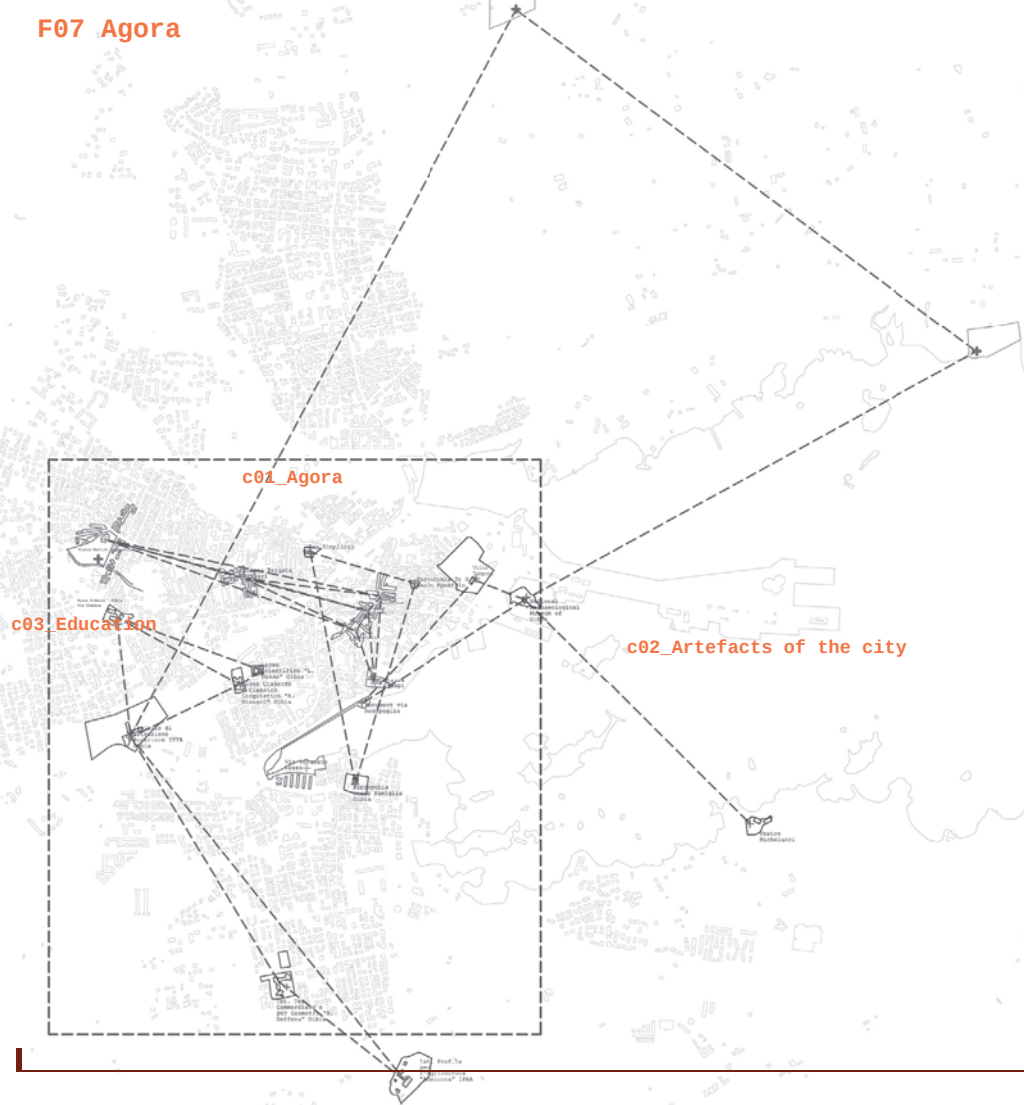






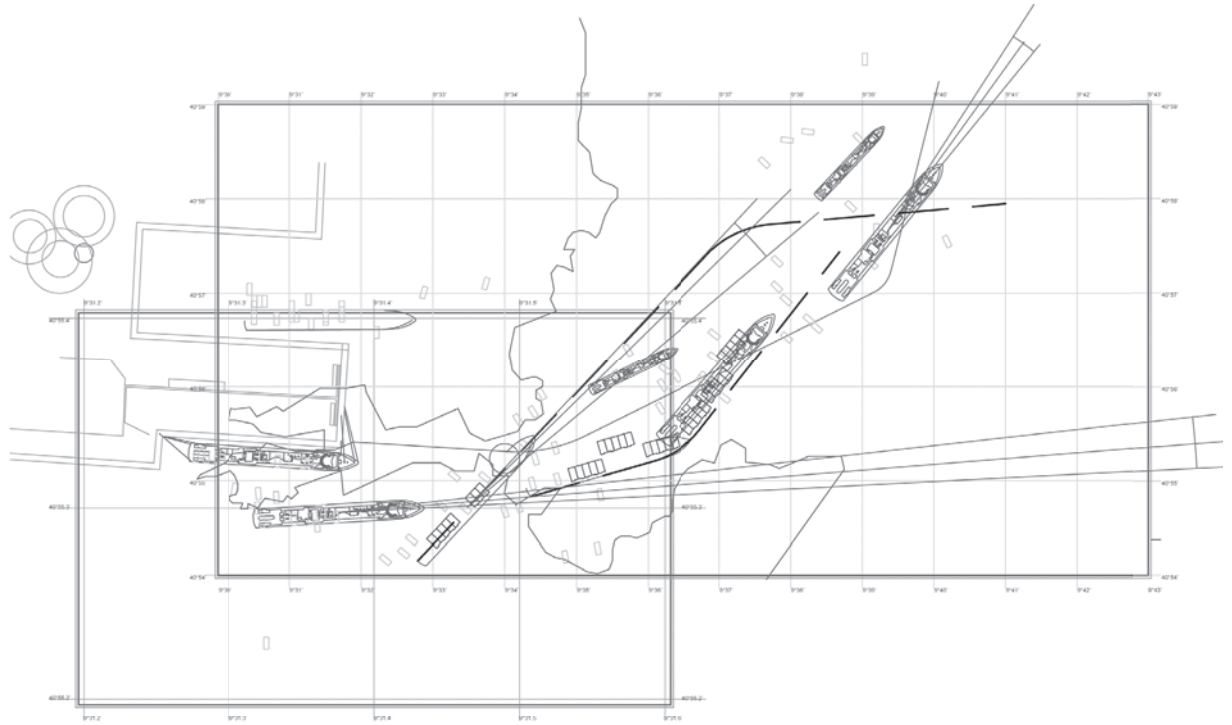
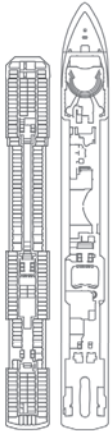


F07 Agora

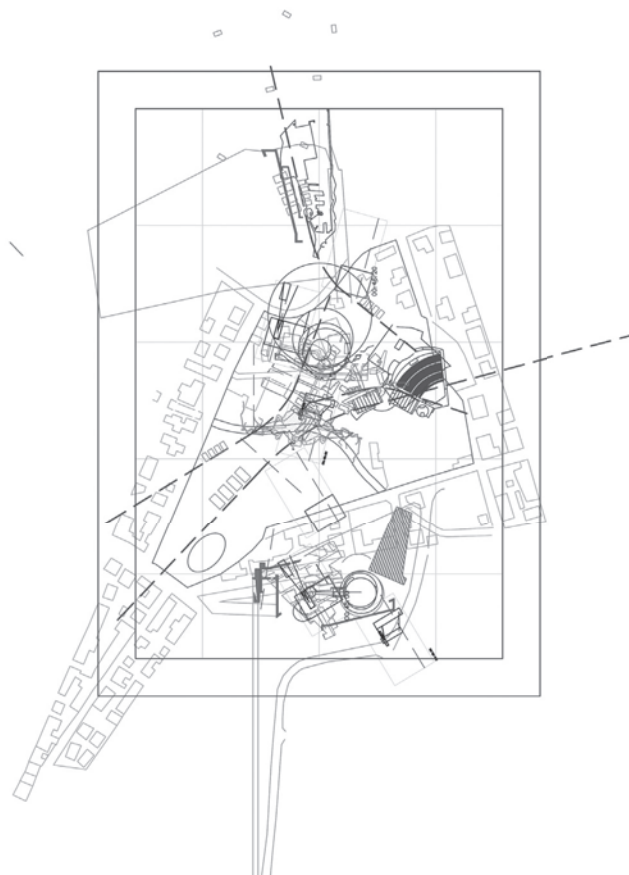
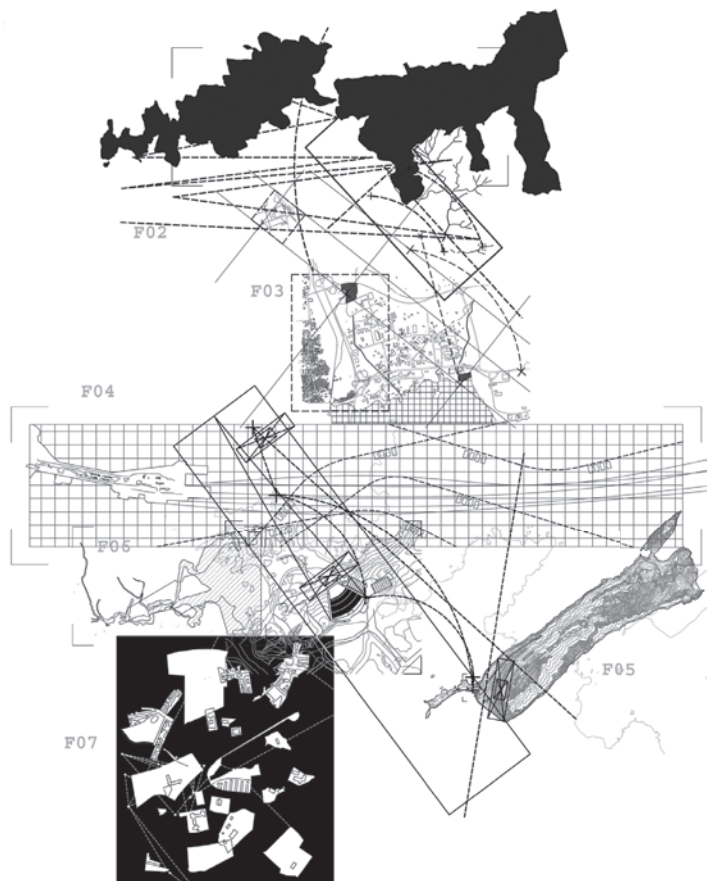


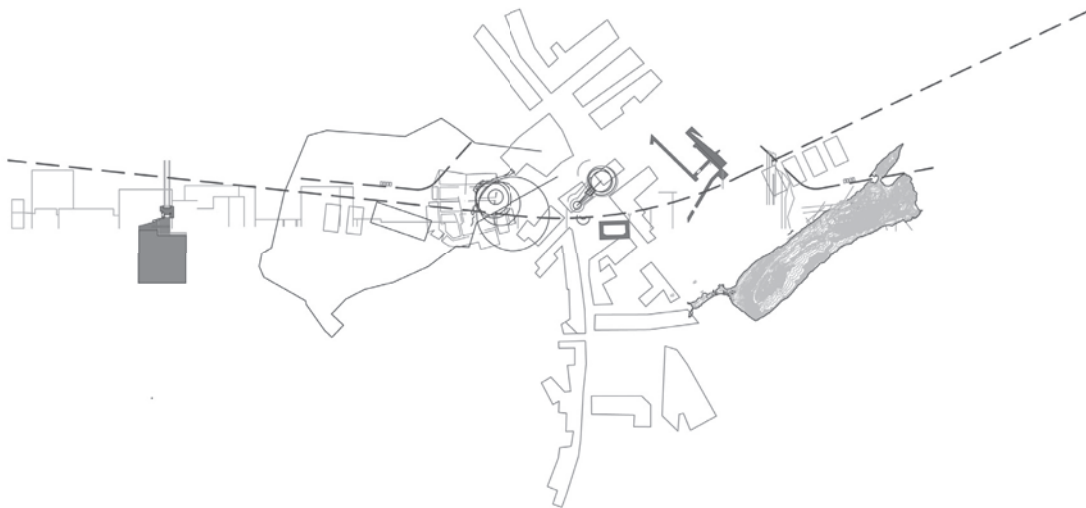
A/C02_Olbia as Archipelago

Scaling to frame



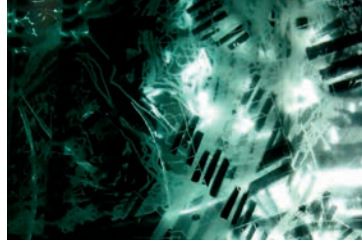
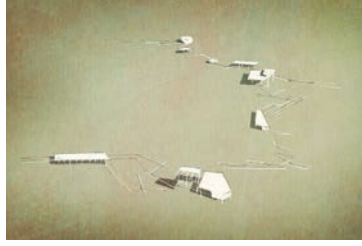
A02_Navigation





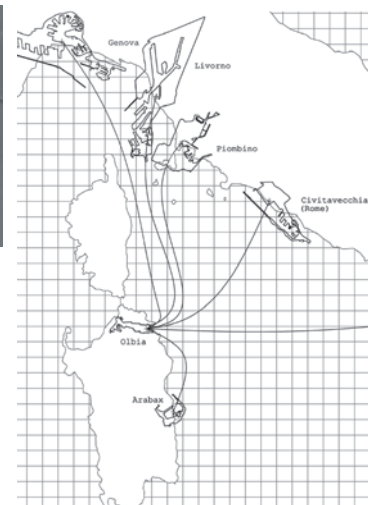
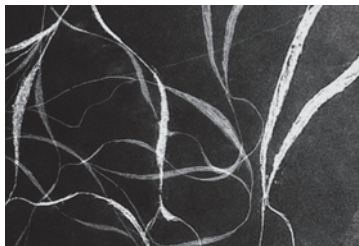
Legacy
Dwelling
Hauntology
Hall
Housing
Museum
Silt
Industries

Evocation
Invocation
Theatres



SOUTH BAY PERFORMATIVITY

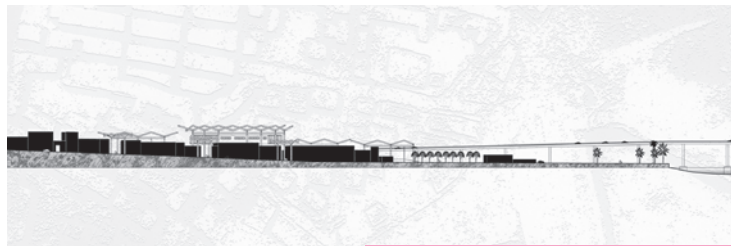
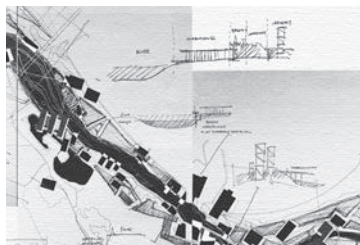
(Eric) Wen Yucong



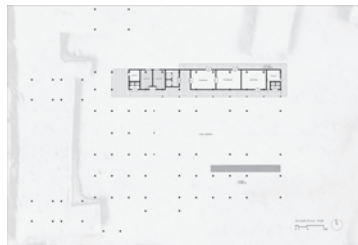
South Bay

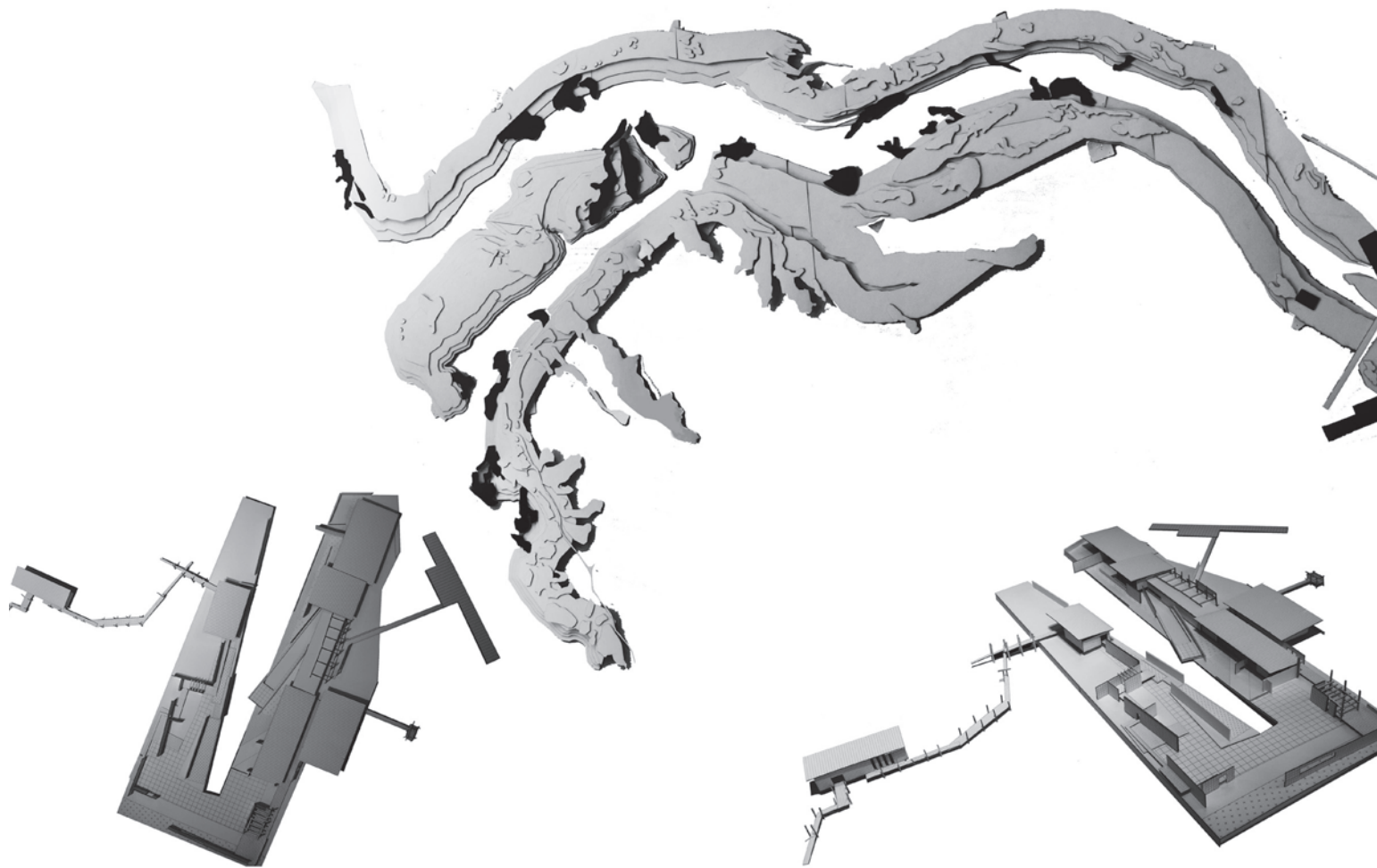
GRANITE, LIGHT AND
CATCHING SILT

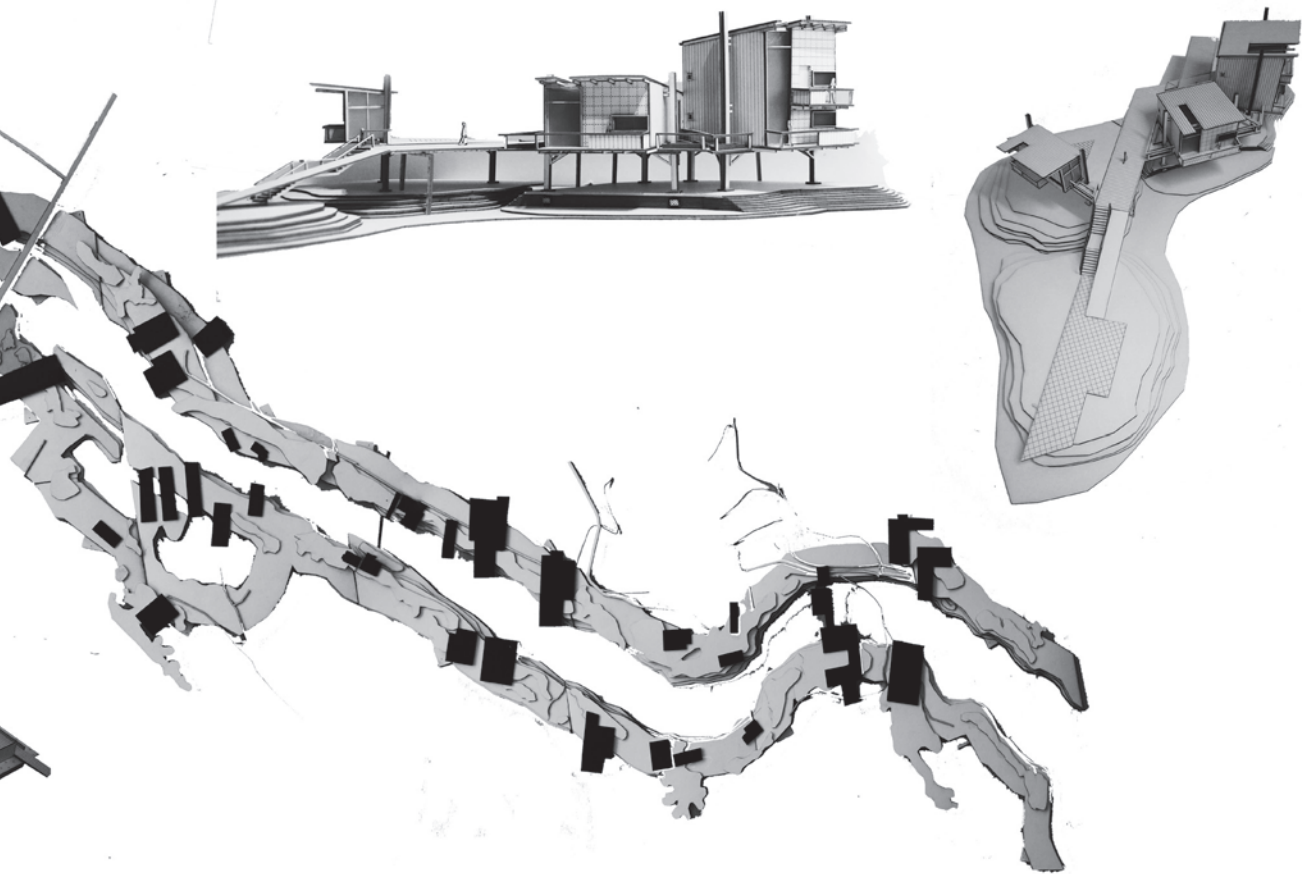
(Ethan) Huining Li
(Wayne) Jinwu Wei



Rio Padrongianus







Pattern
Proportion
Duration

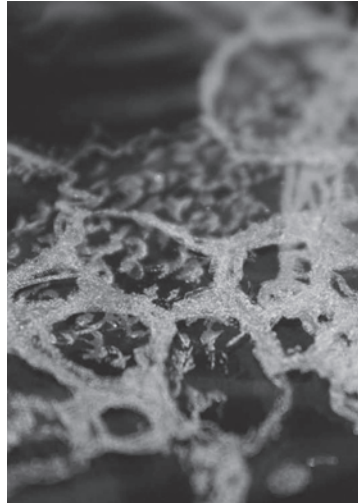
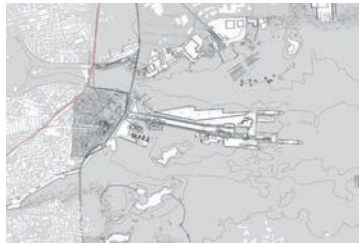
Cork
Granite
Harbour
Town Hall

Aspiration
Hauntology

Language School

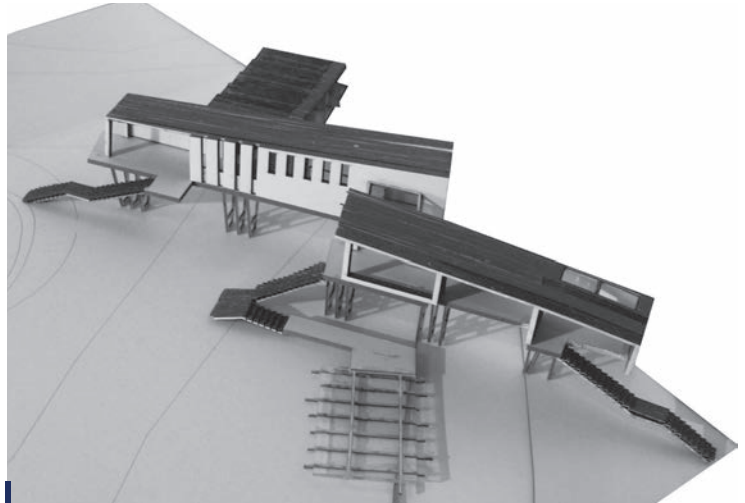
CORK BARK AND GRANITE BITE

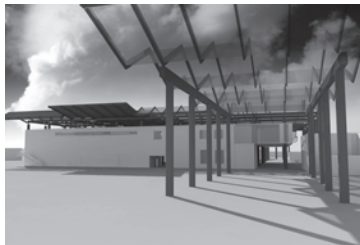
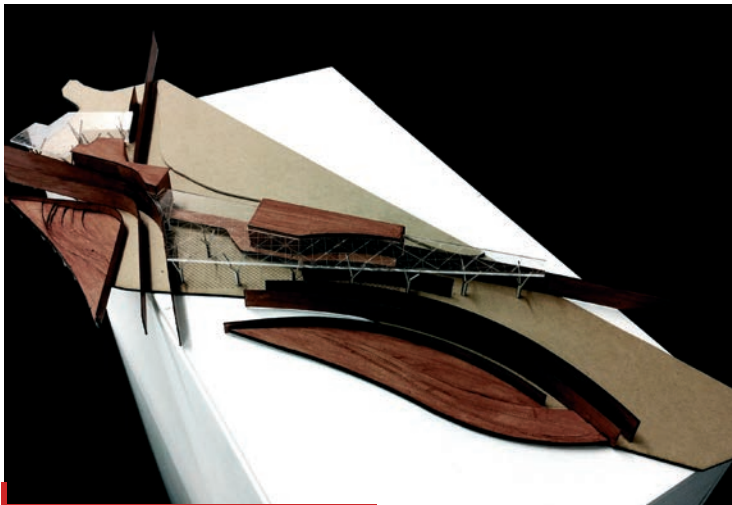
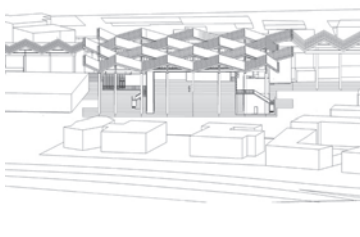
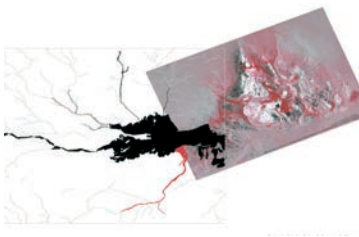
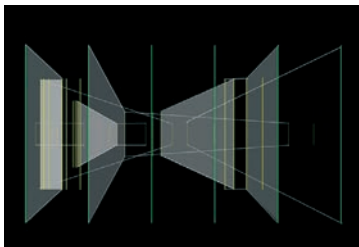
Neil Cunning

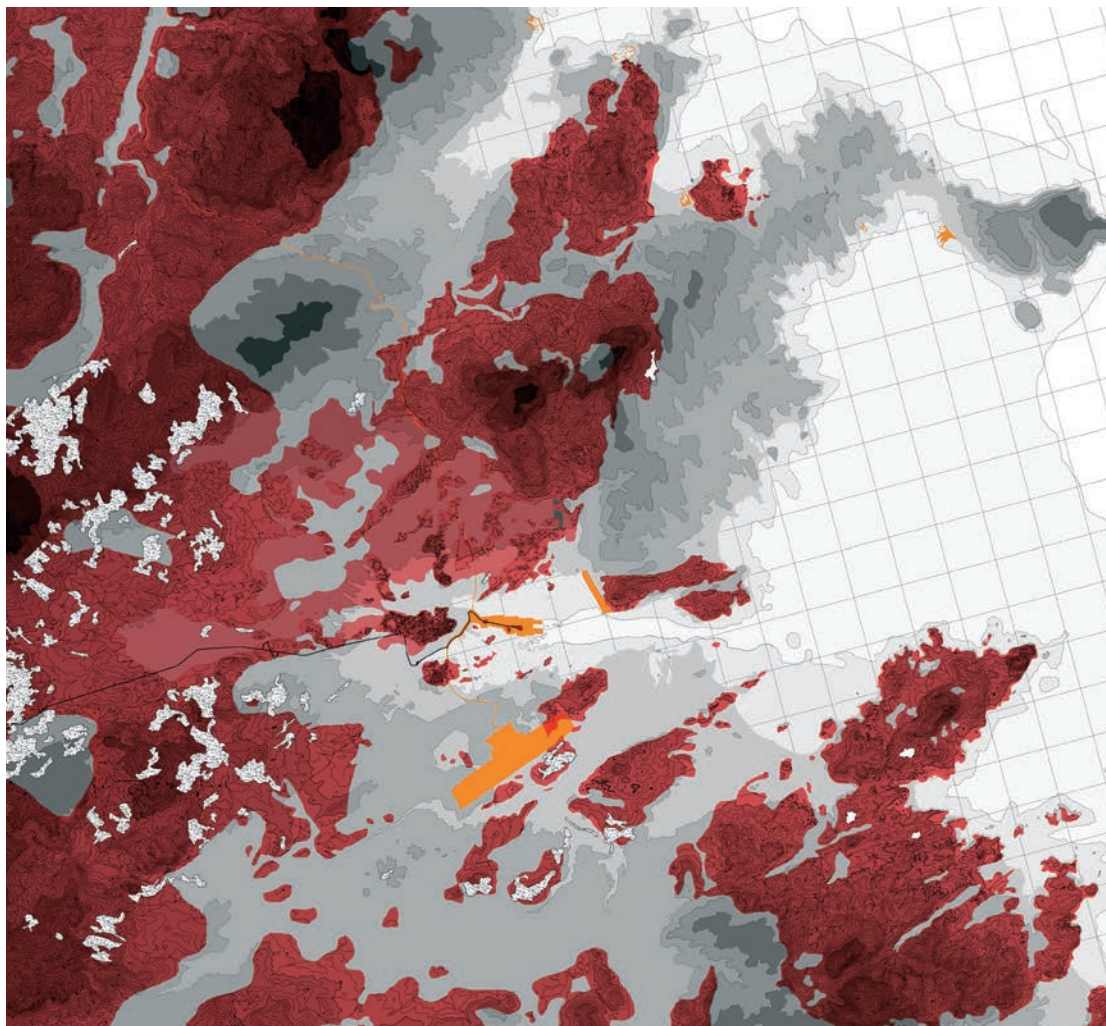


VOIDS IN THE CITY

(Wendy) Sixiao Zhan



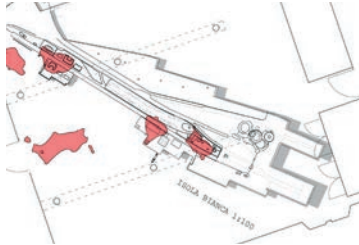
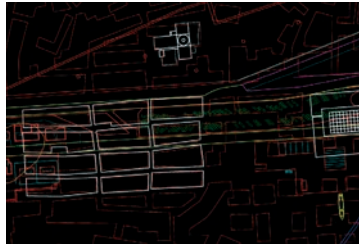
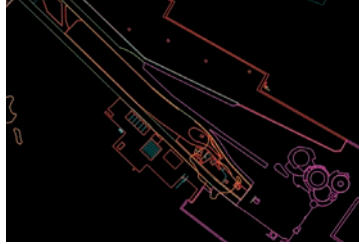
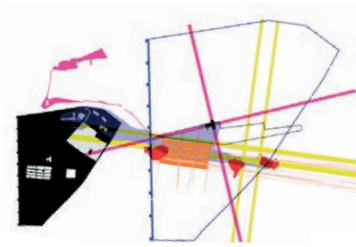


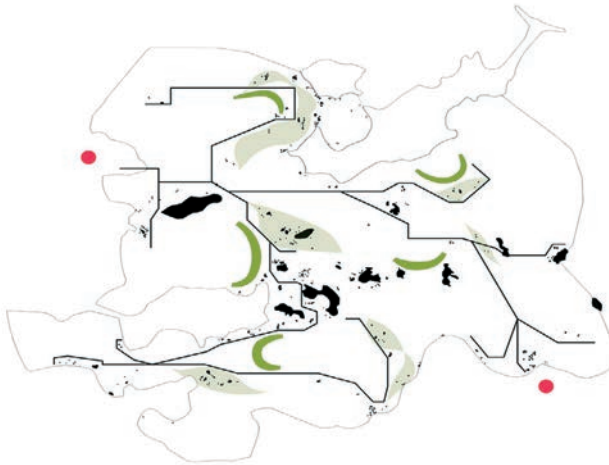
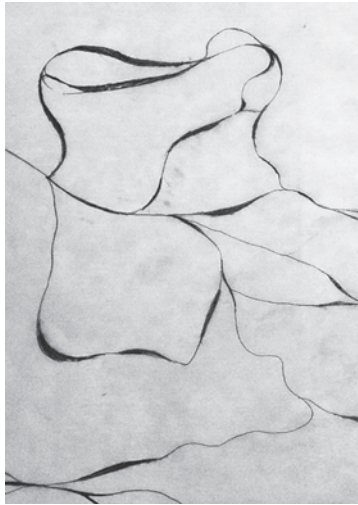
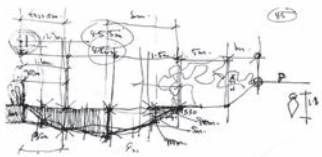




Agencies on Isola Bianca

CV





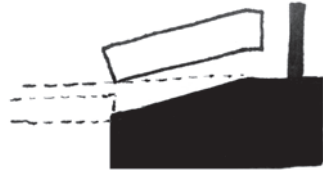
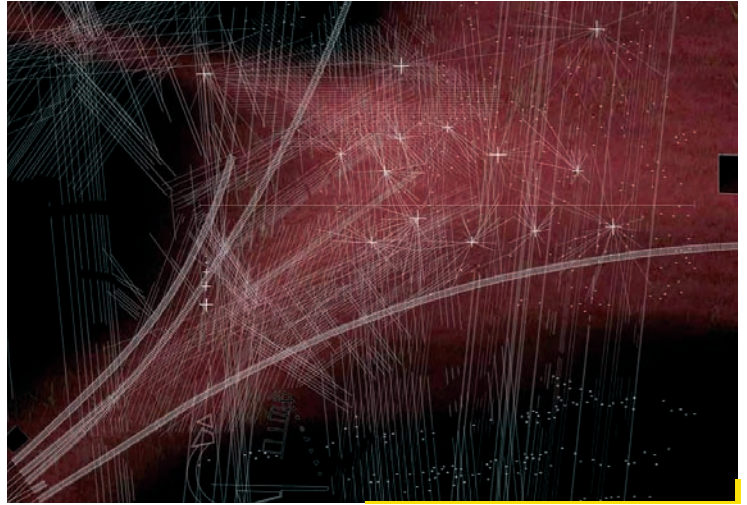
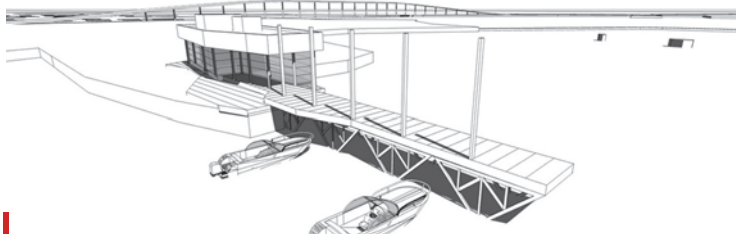
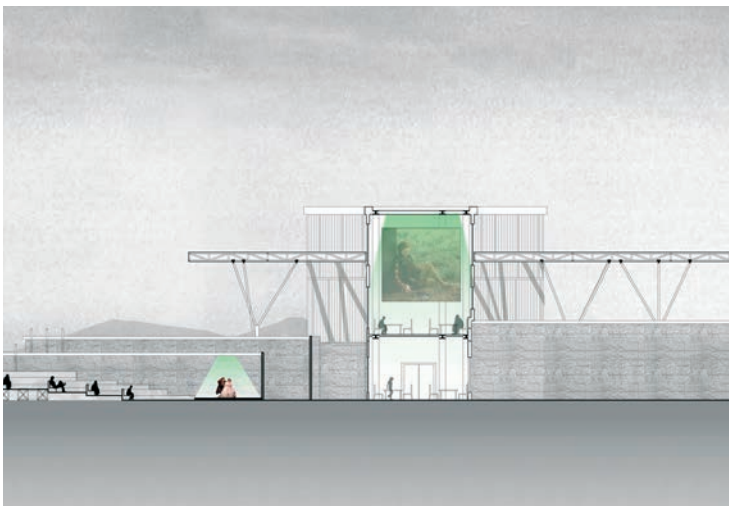
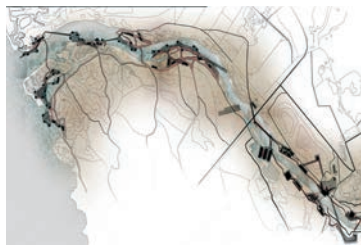
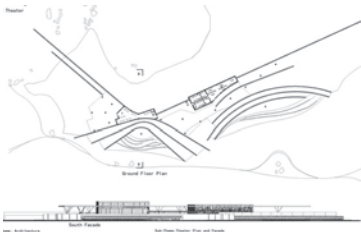
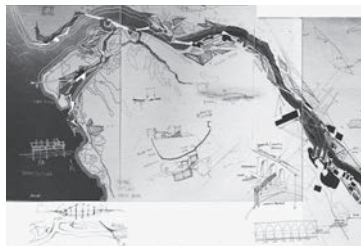
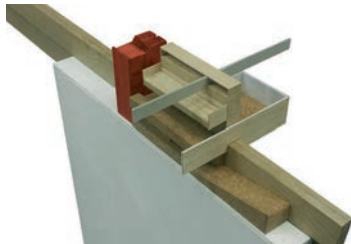
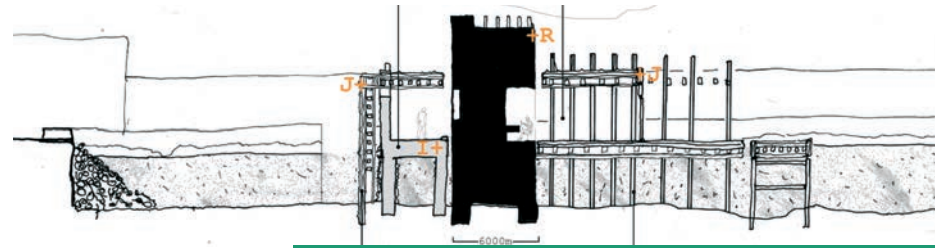
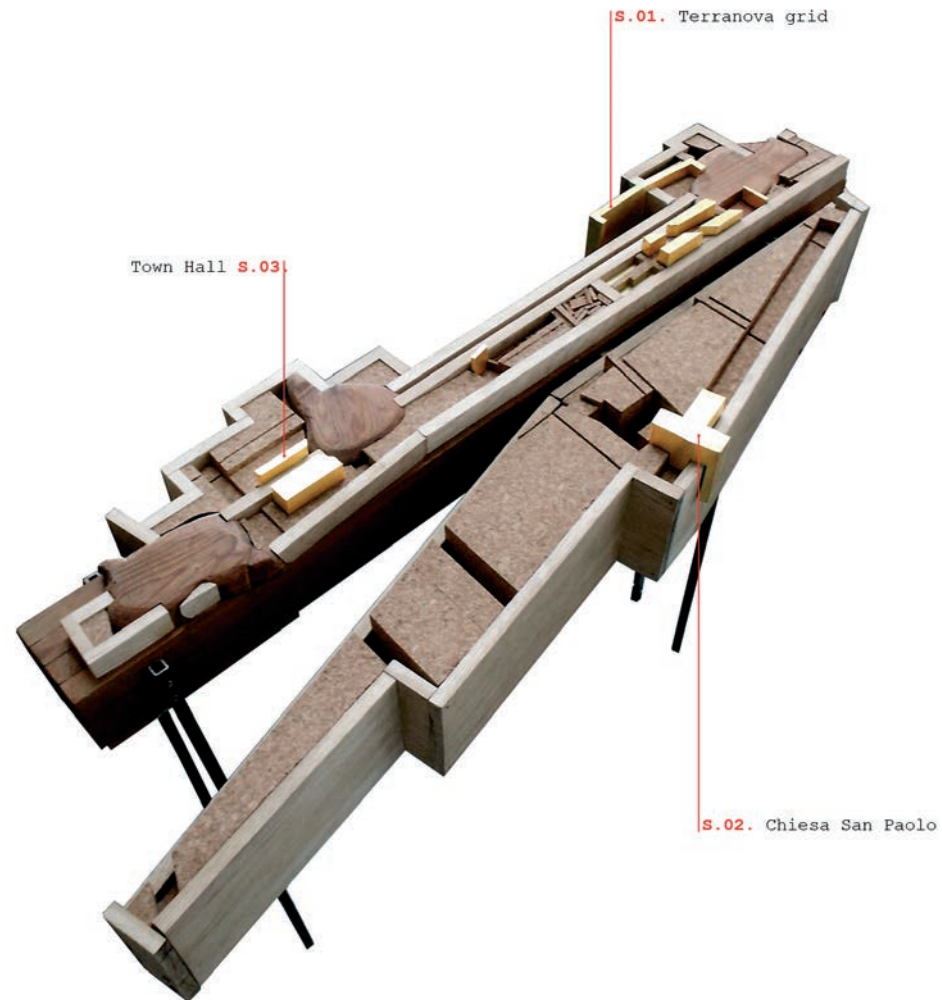


Figure 1.1

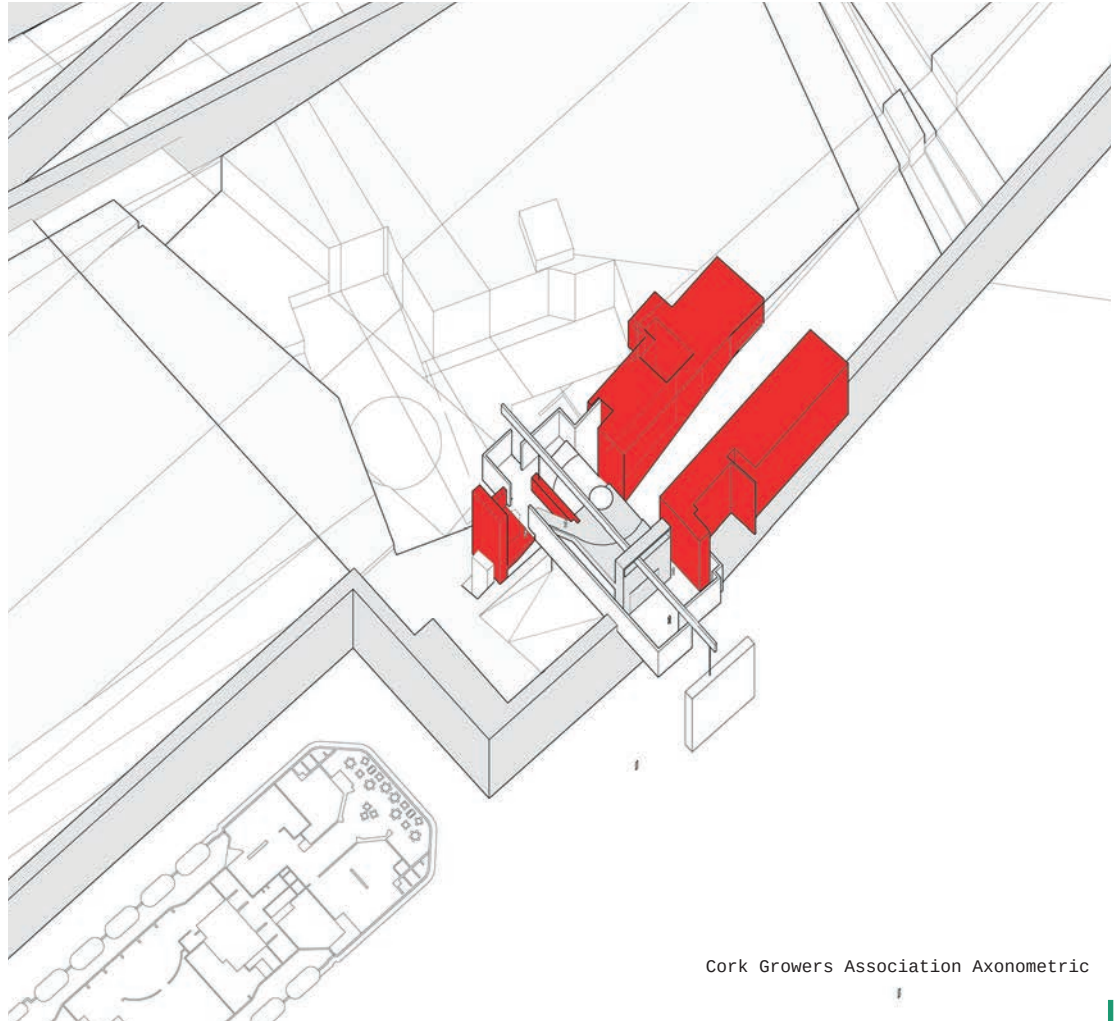








Palimpsest
Life-Story
Live-Project
Boat
Builders
Scrapyard
Rowing Club



Cork Growers Association Axonometric



FILO FRAGMENT FICTIONS

Jamie Kinghorn
Louisa Butler

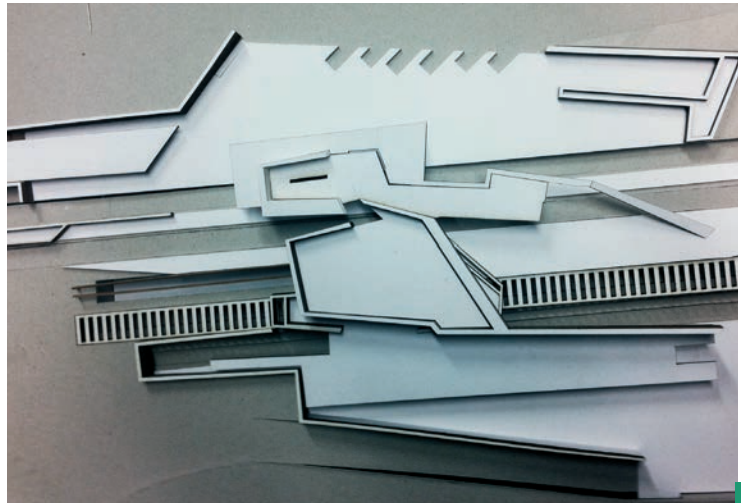
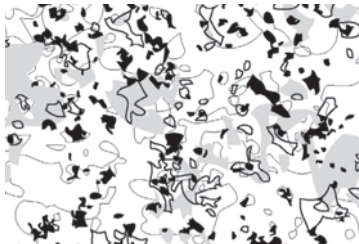


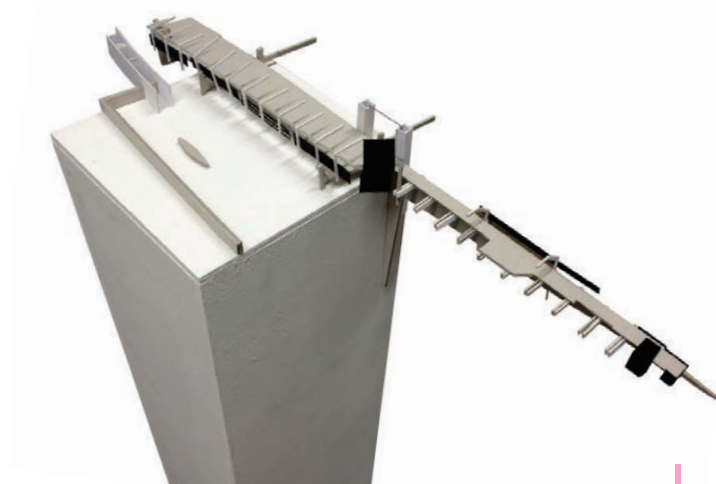
Exchange
Seduction
Suggestion

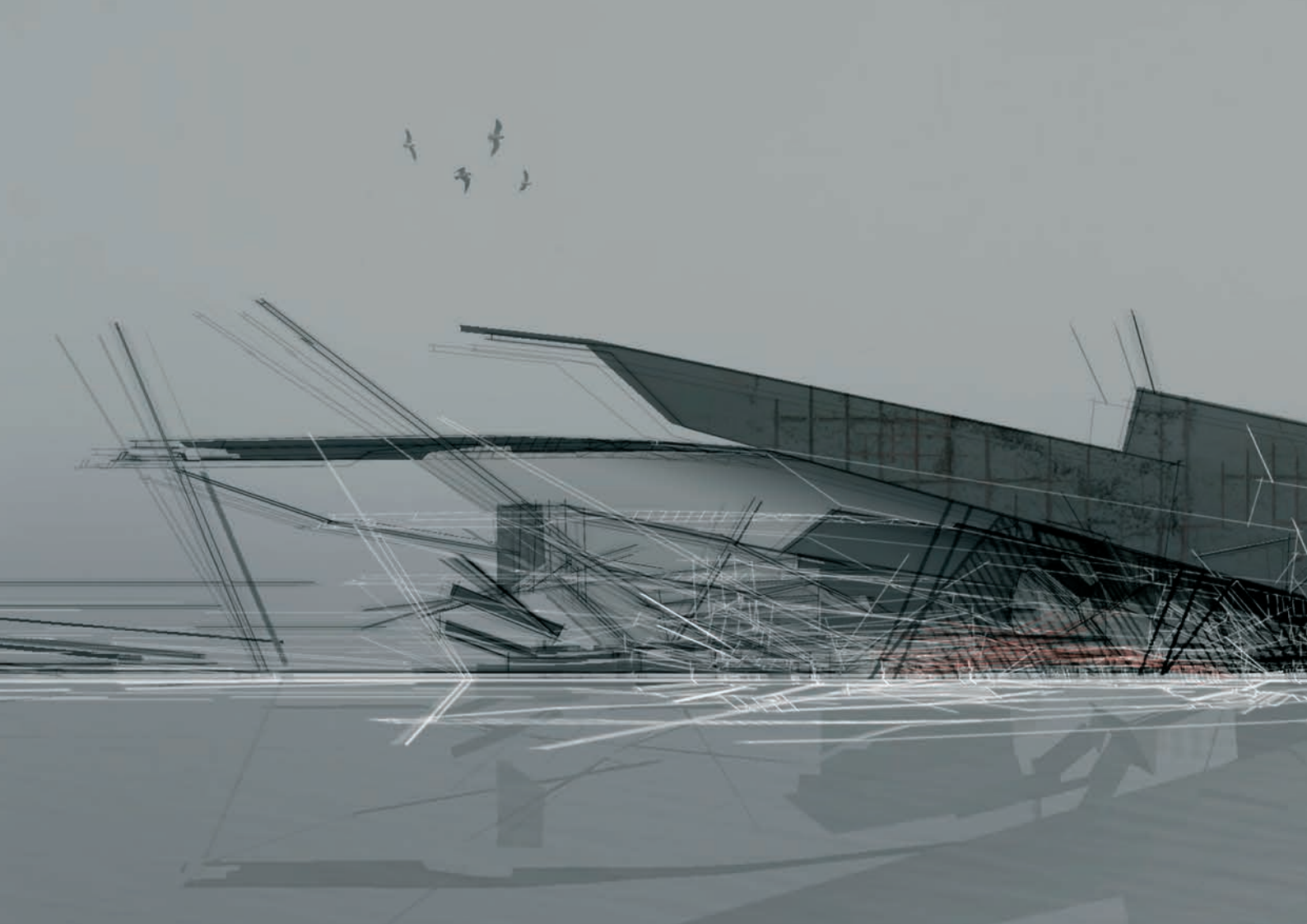
Stock-
Exchange
Wool
Fish
Bread
Granite

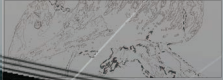
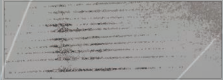
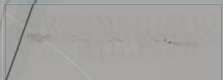
GESTURES OF EXCHANGE

Angel Hsiao





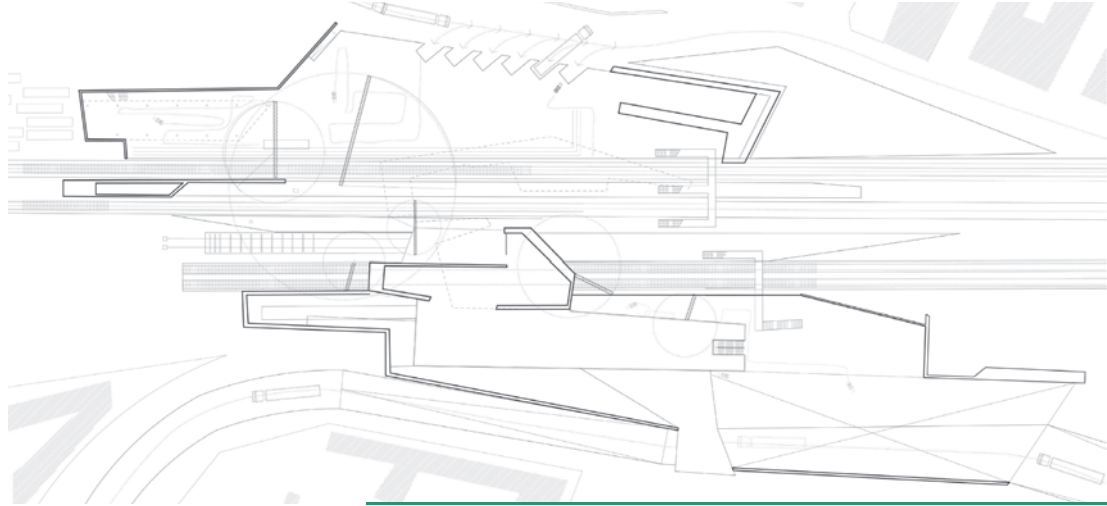




Non-Conformity
Hauntology

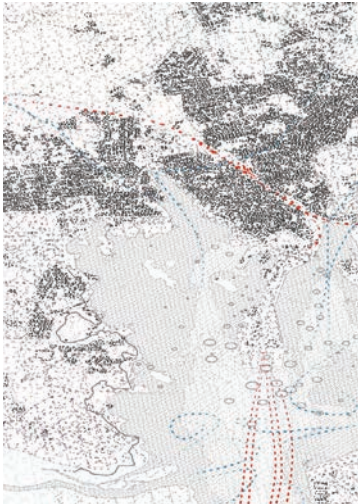
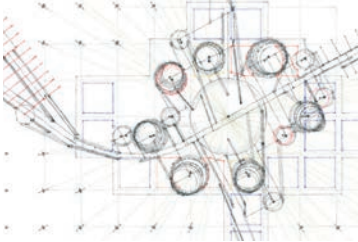
Museum
Market

Proportion
Mussel Farm
Restaurant



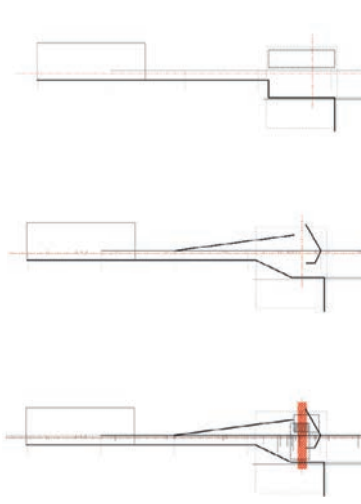
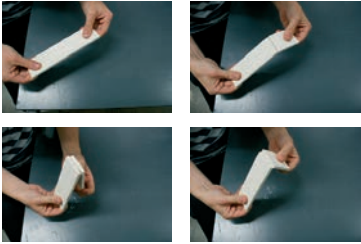
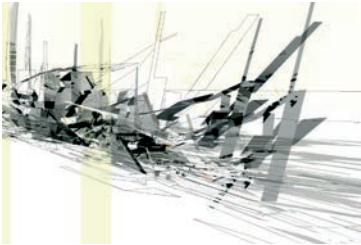
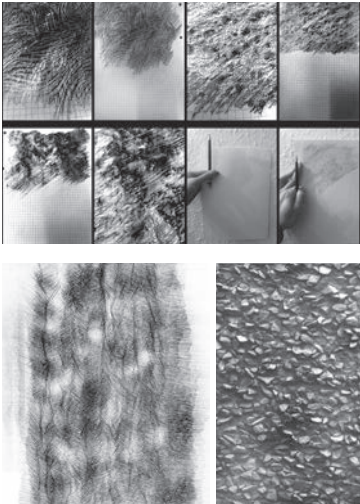
MUSSEL LINES

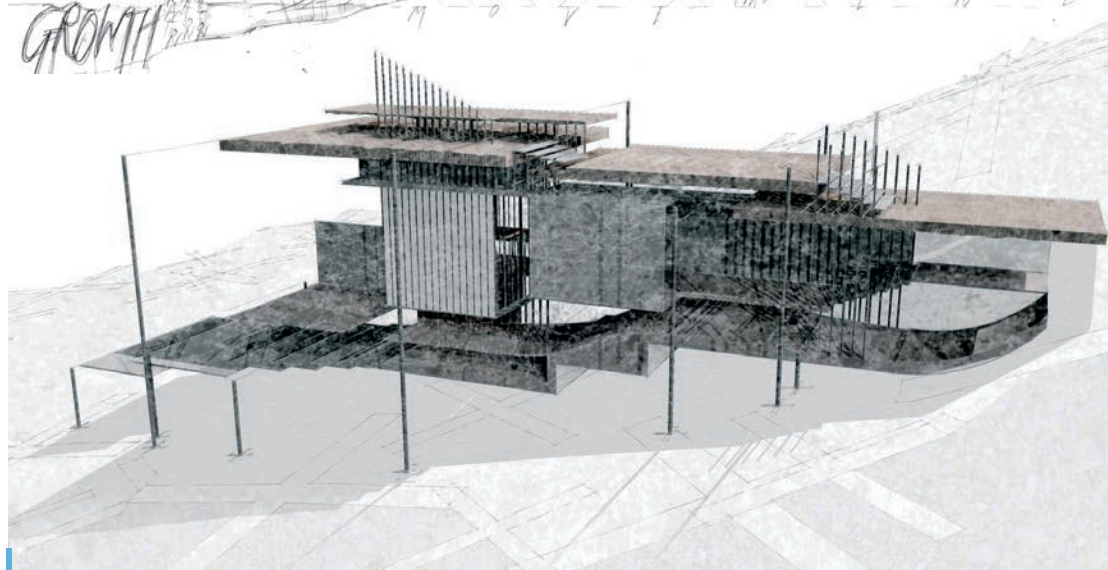
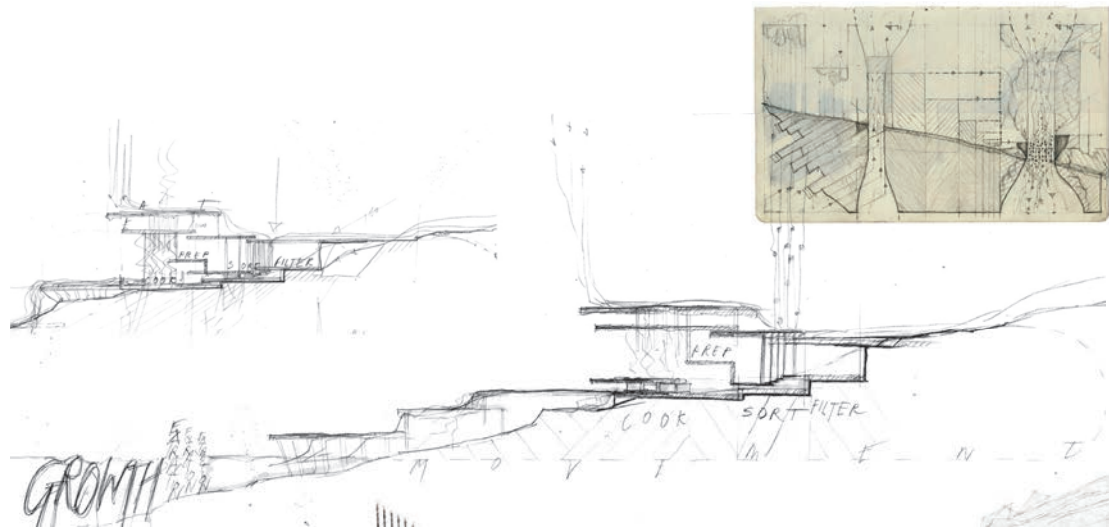
Oliver Wit

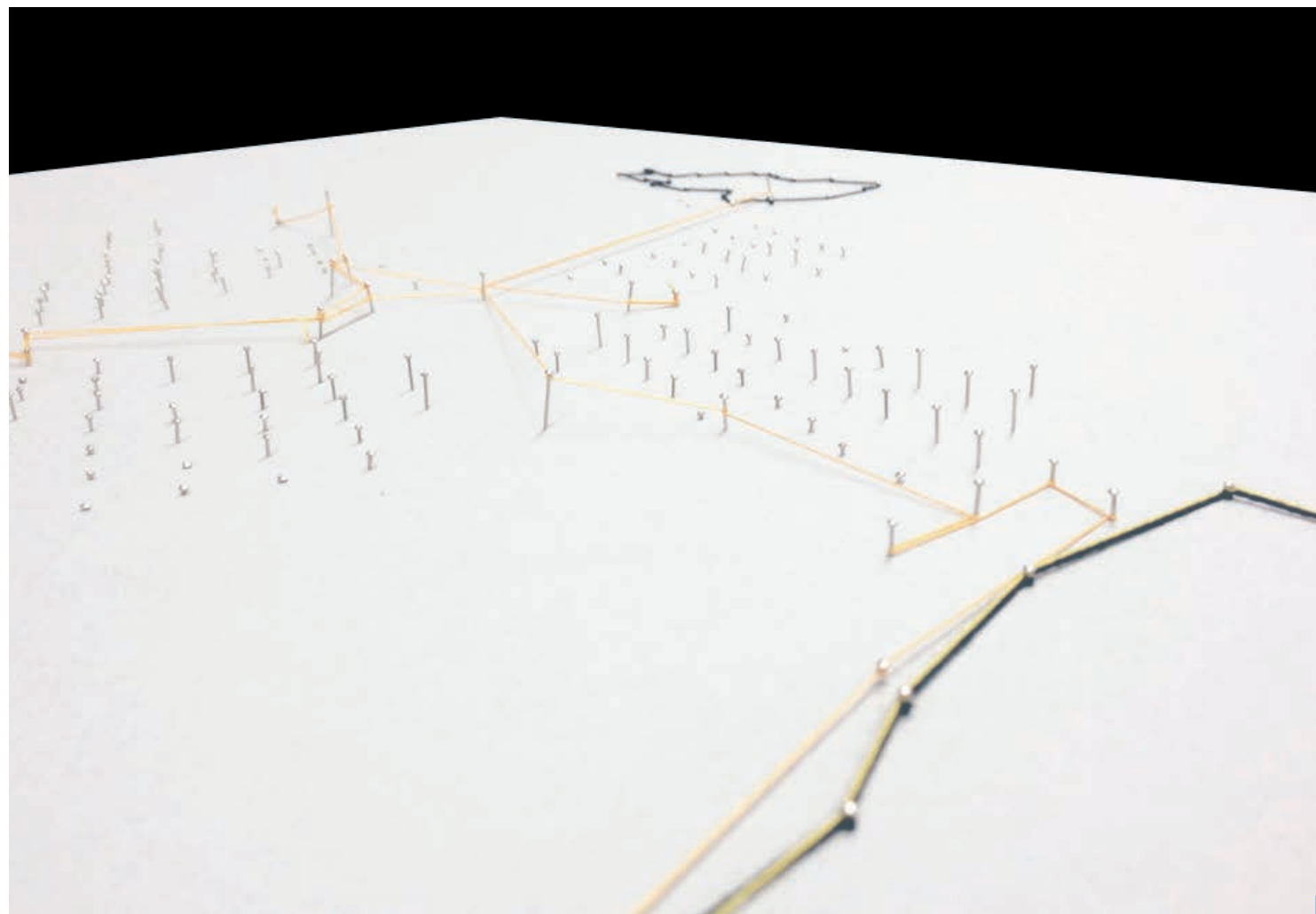


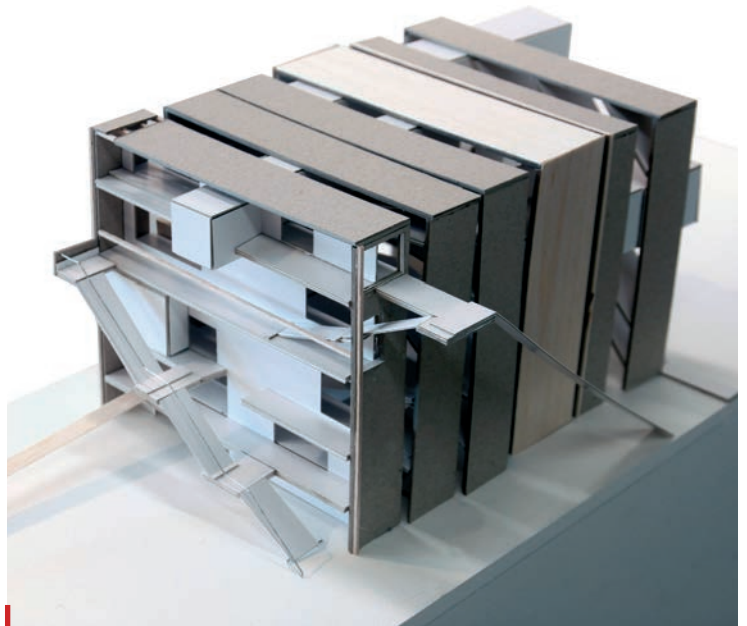
GRAFFITI

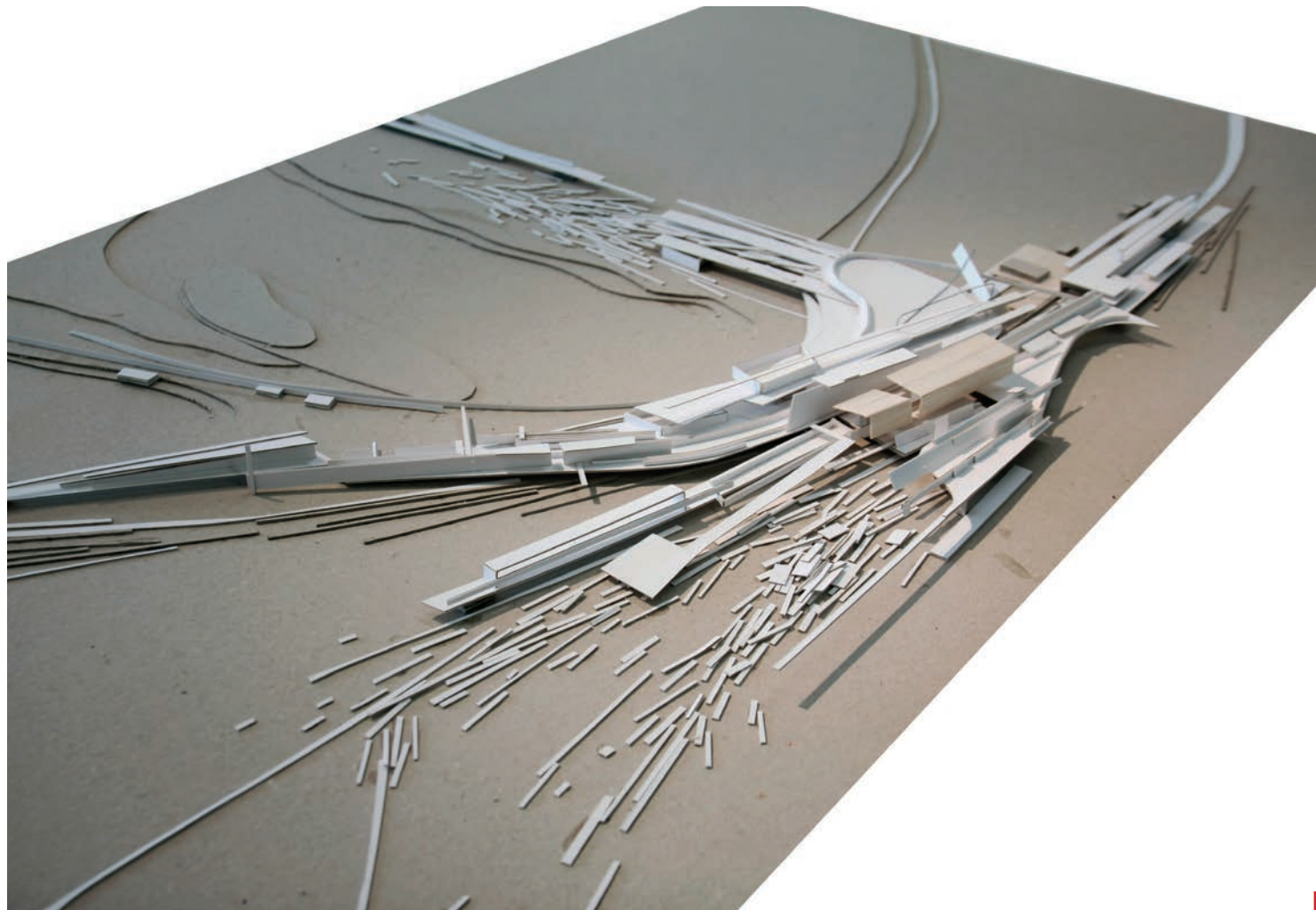
(Simon) Su Junhua

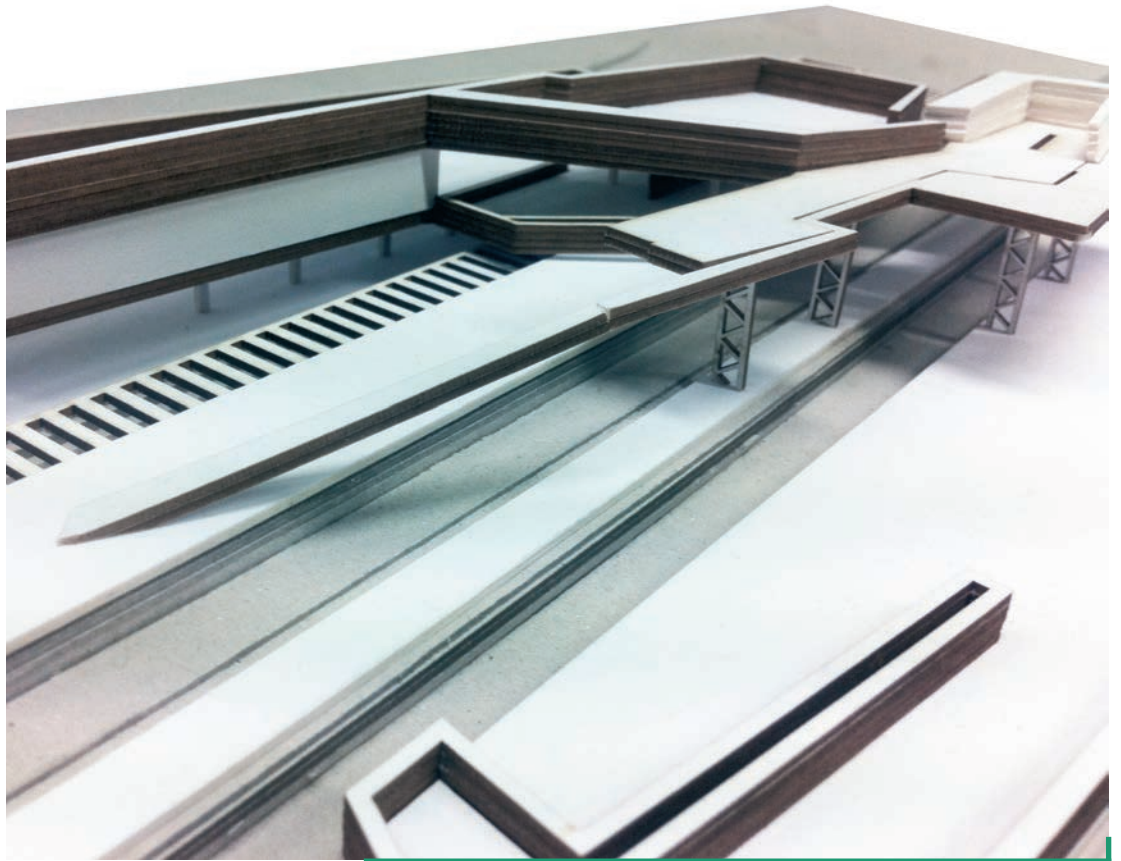


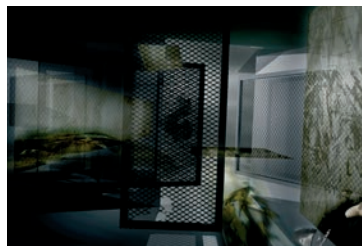
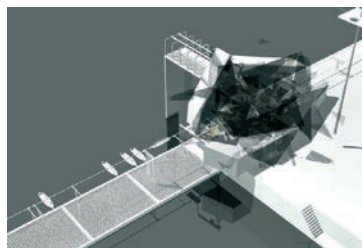
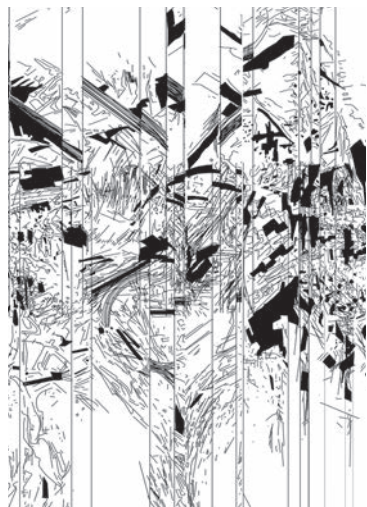
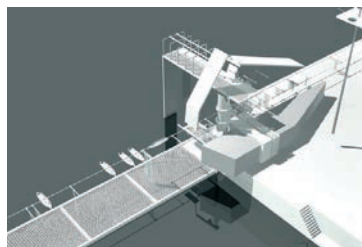
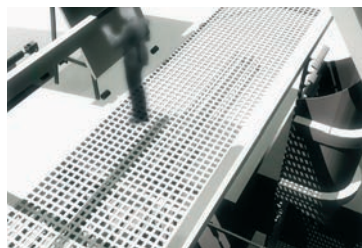


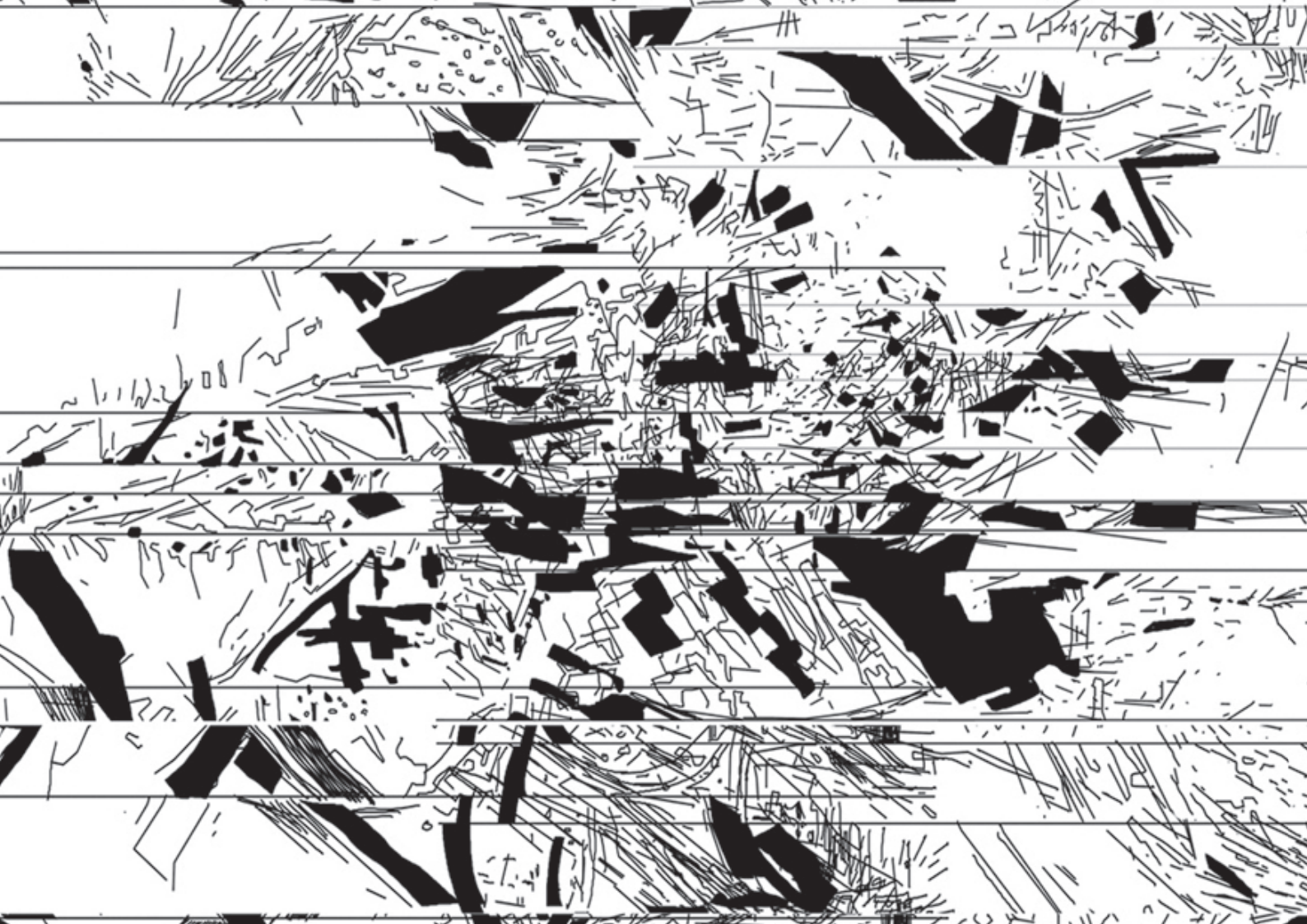








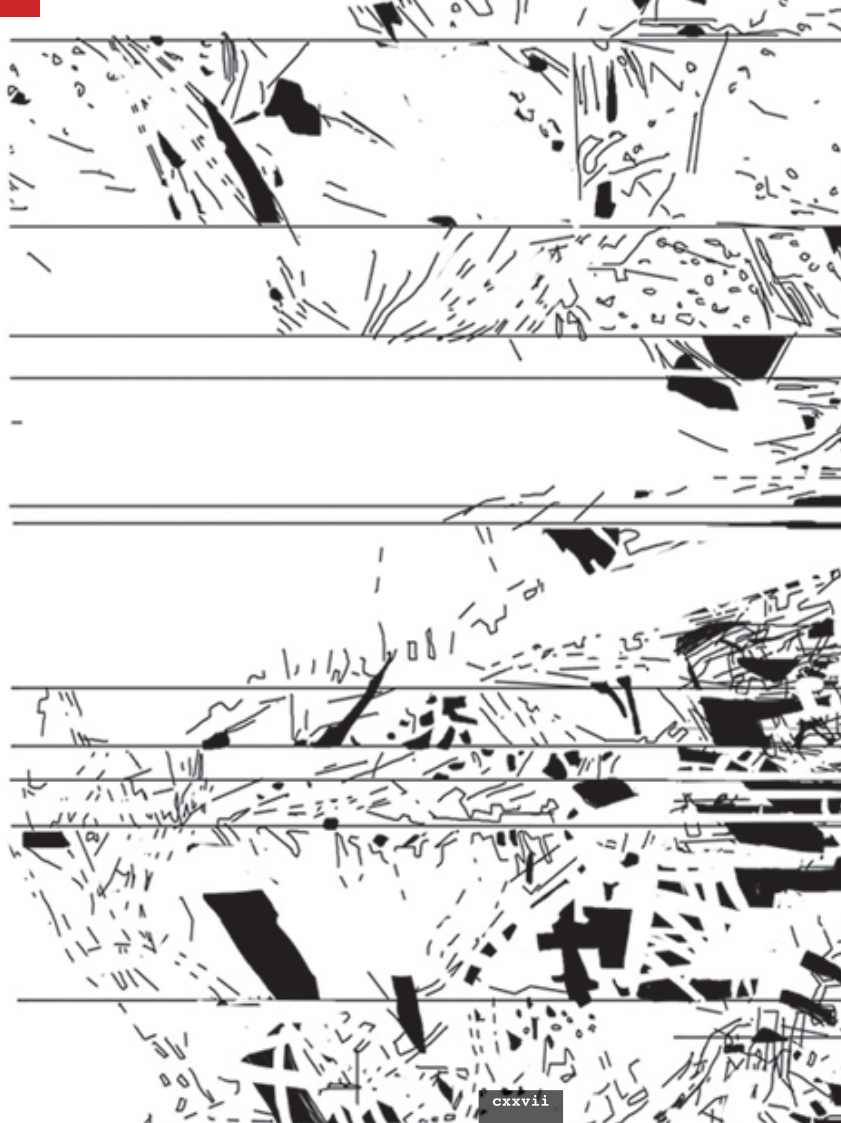


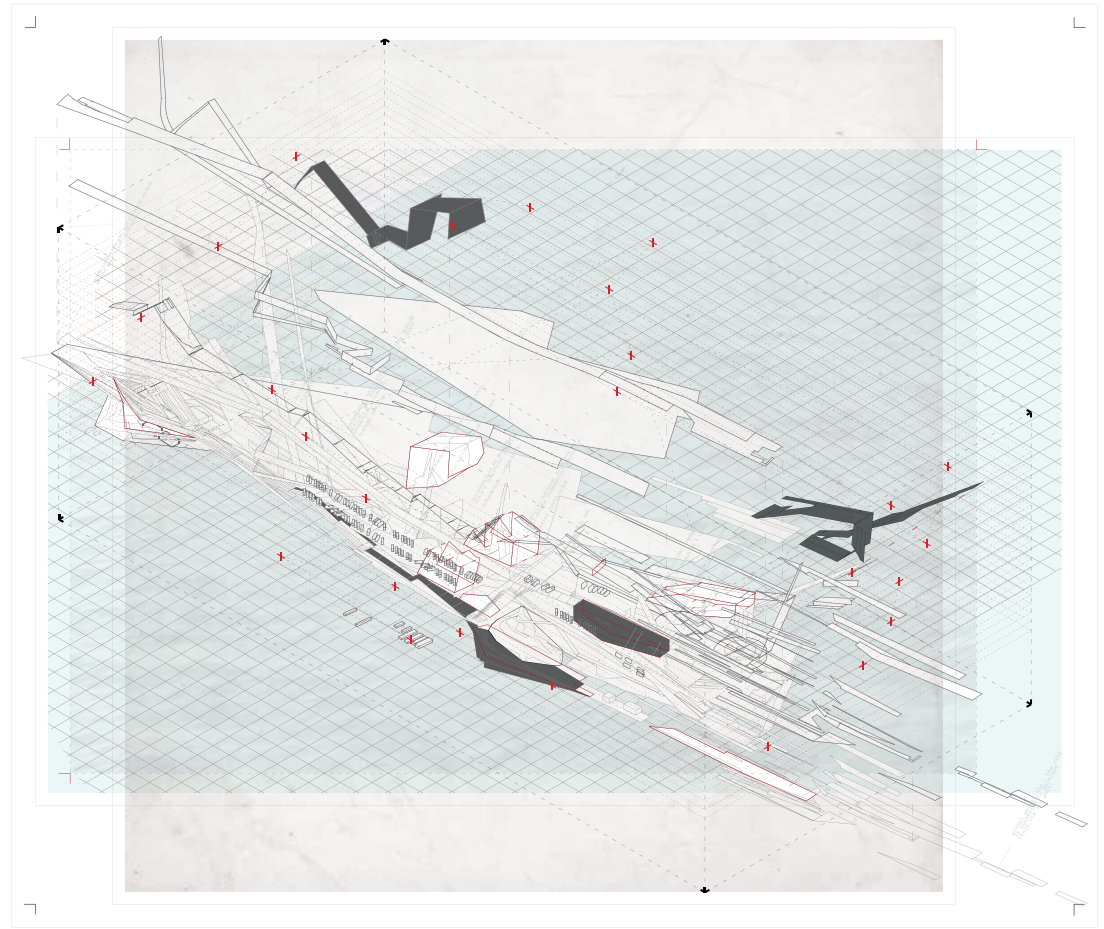


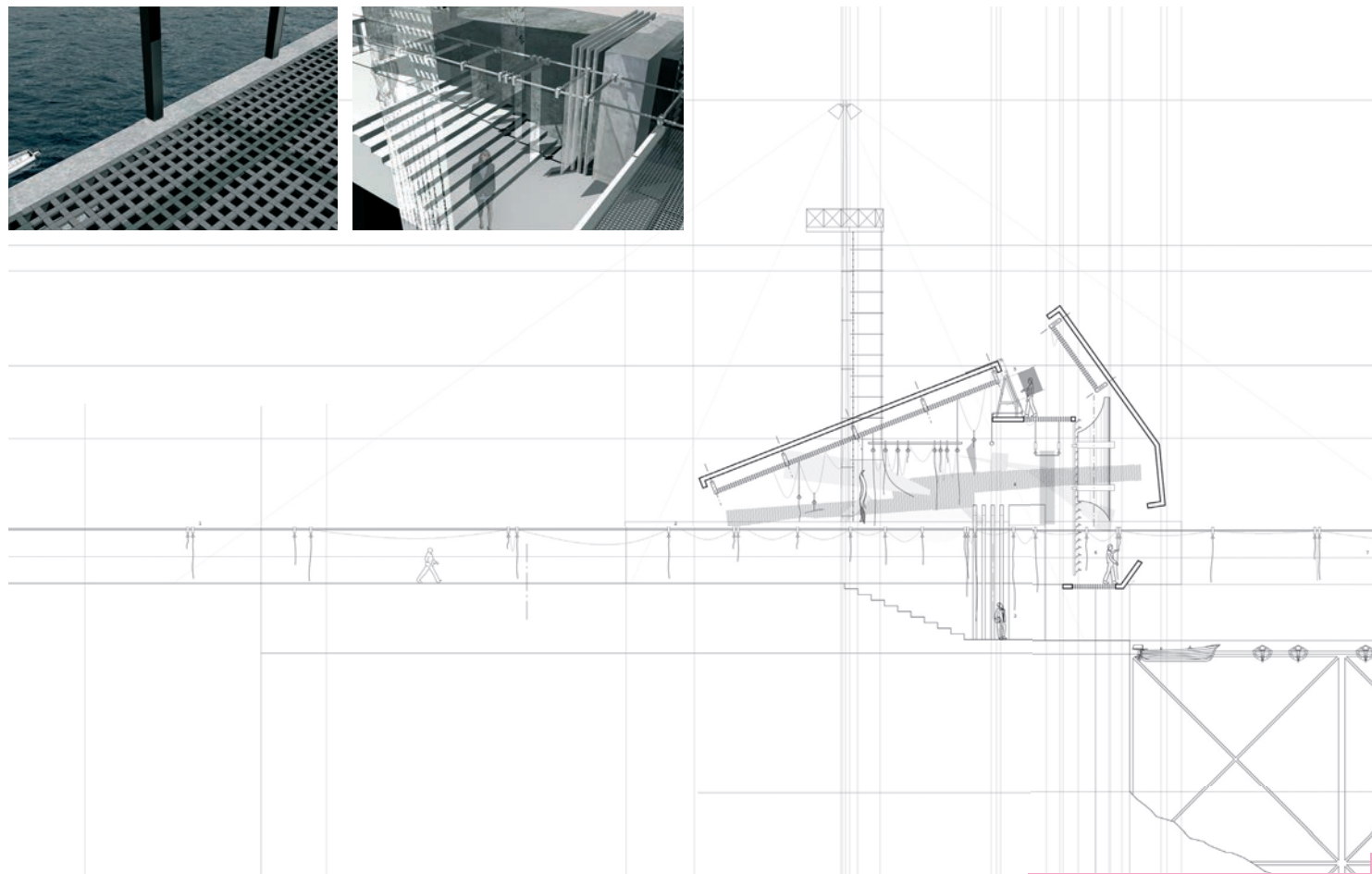
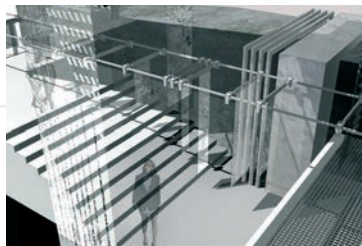
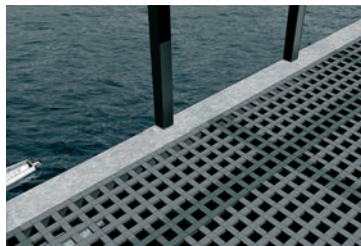


this is the new

map of hauntology







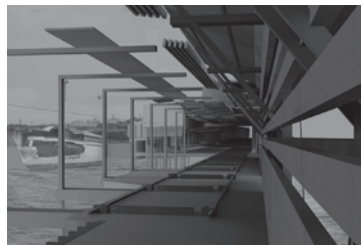
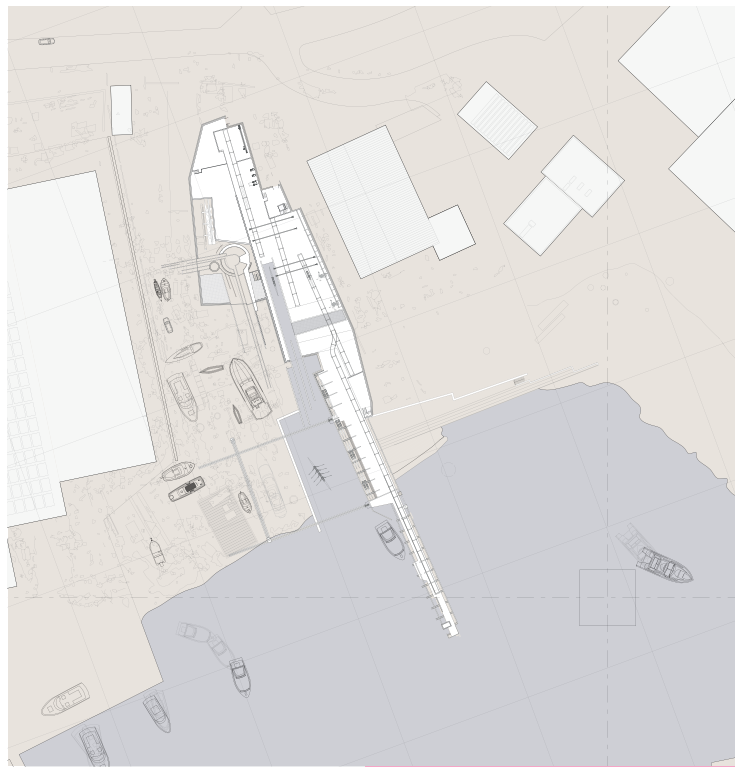
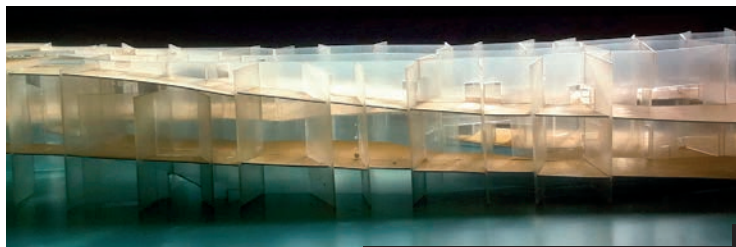
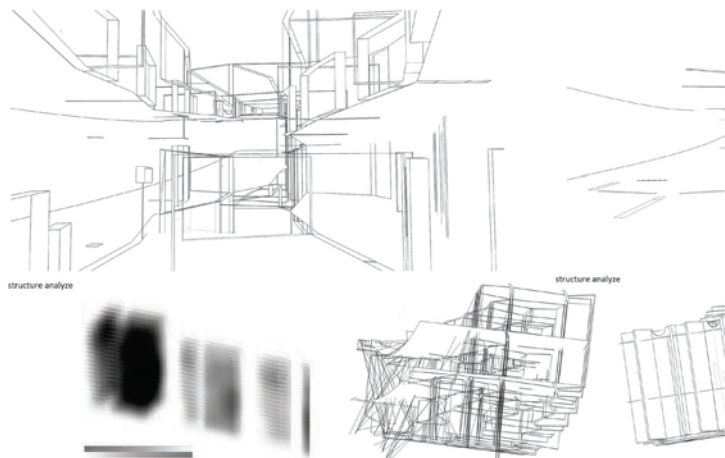
Exchange
Seduction
Suggestion

Stock-Exchange
Wool
Fish
Bread
Granite

GESTURES OF EXCHANGE

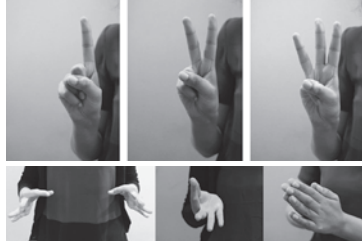
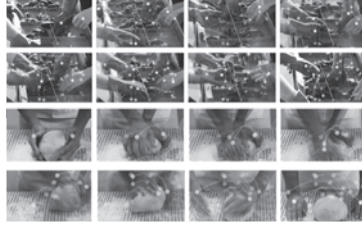
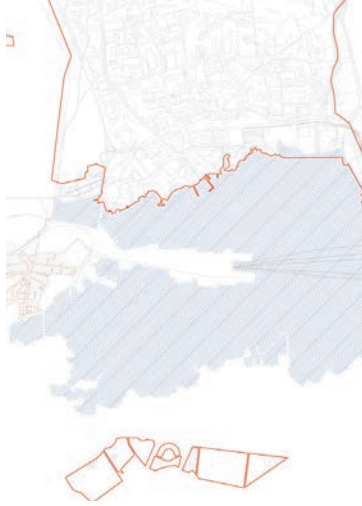
Nirupa Puliyel



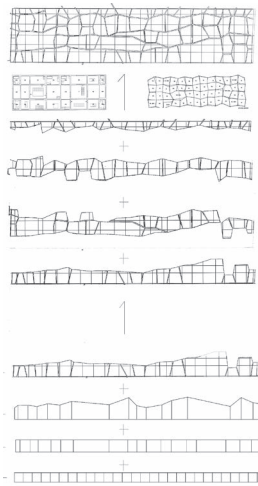
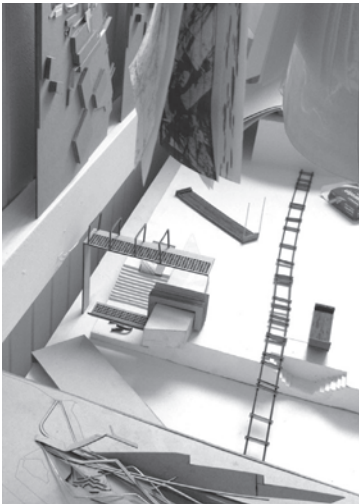
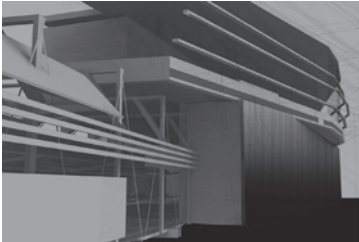
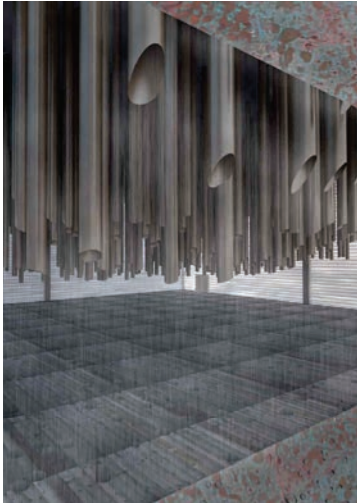


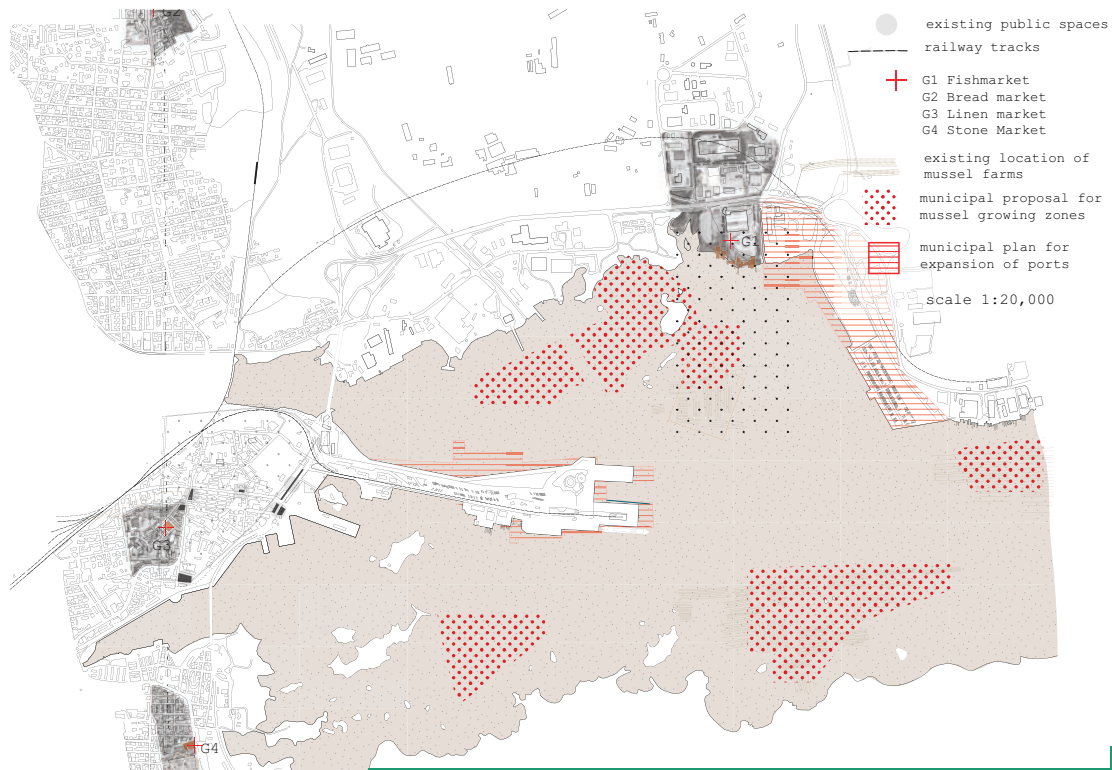
Flood and Drought
Dwelling

Water
Housing
Social



Anirudh Sood







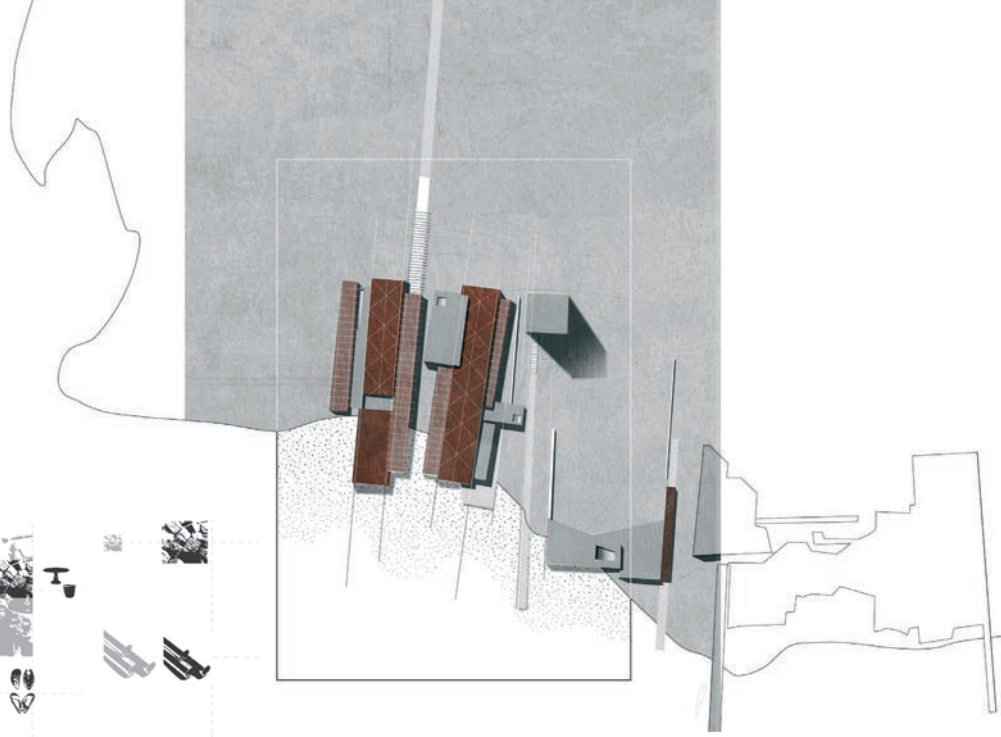
CRUMPLED SHEETS

Mohsen Najafian



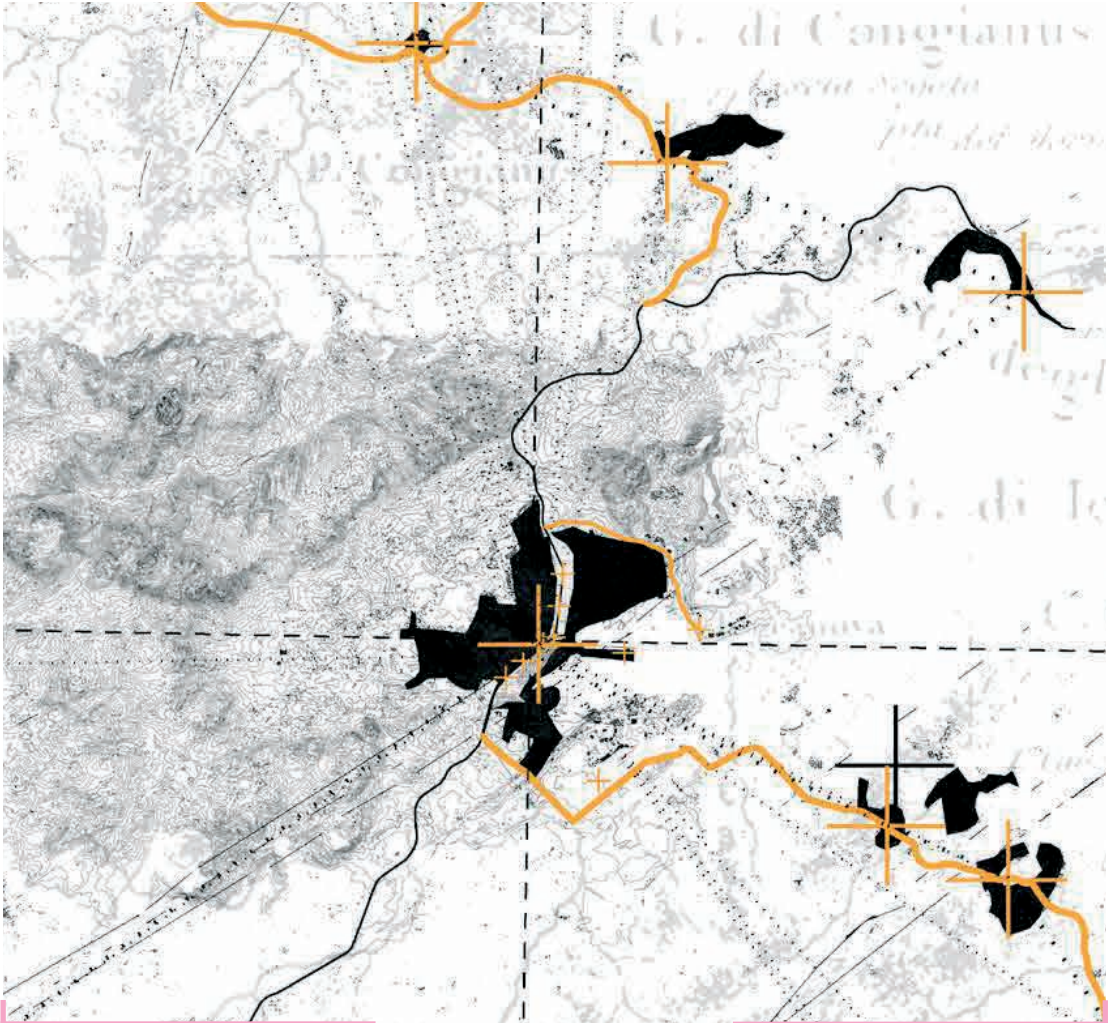
Memory [of Sacred
Springs]

Glassworks
Museums
Garden
Water
Bath-House

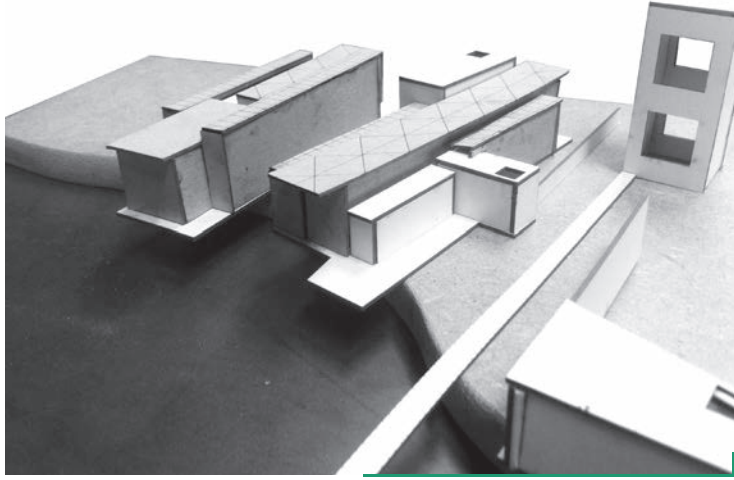


HAND BASINS AND
WATER TEMPLES

Ruth Marsh



Tamponi Garden,
Olbian Basin



DOORS

(Tina) Boya Zhang

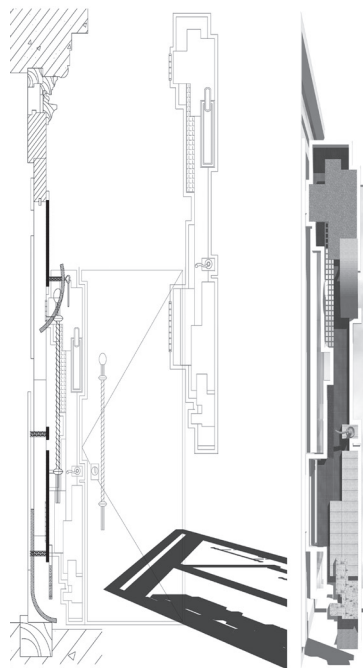
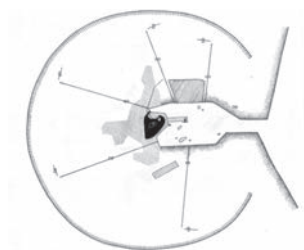
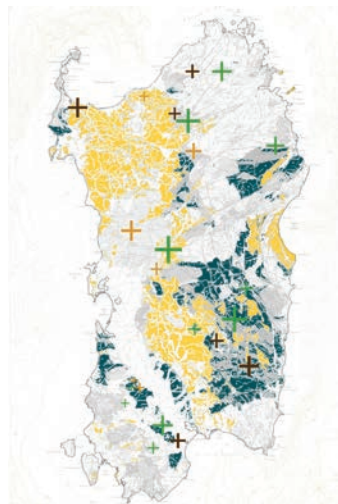
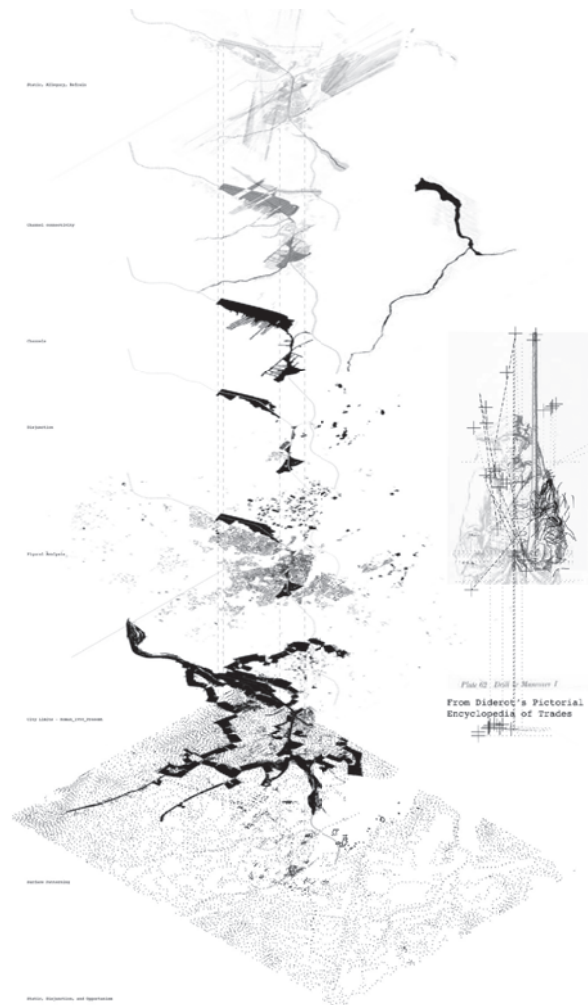
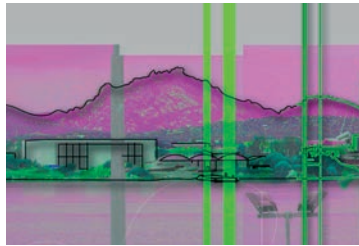


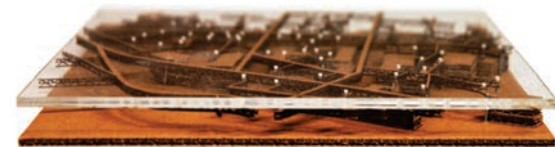
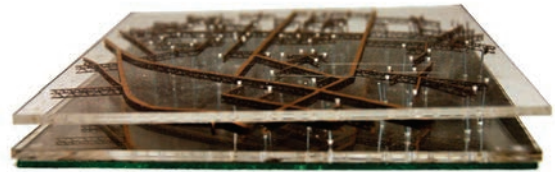
Fig. 1. Section A-A, showing the building's internal structure and the location of the entrance.

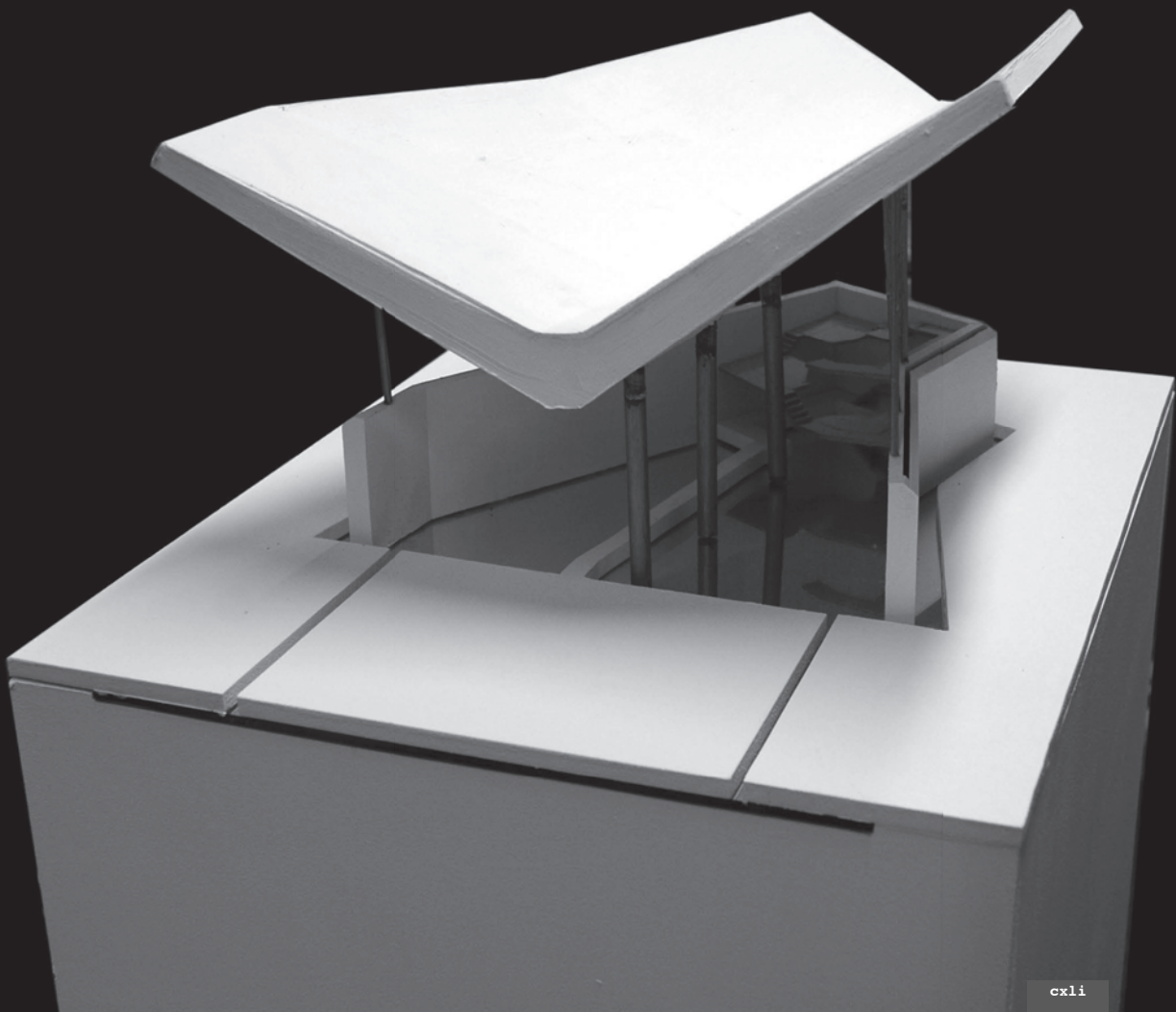


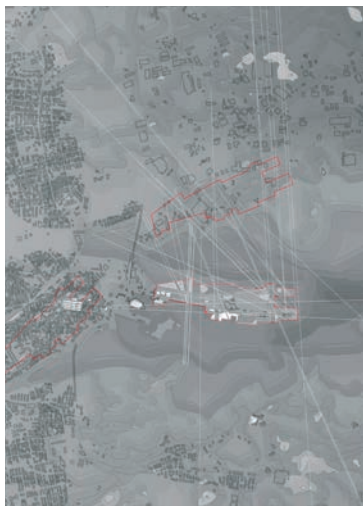


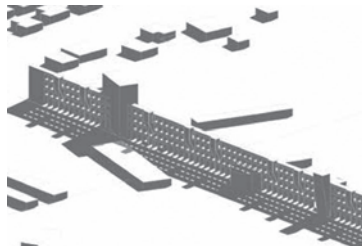
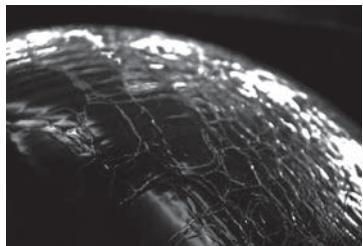
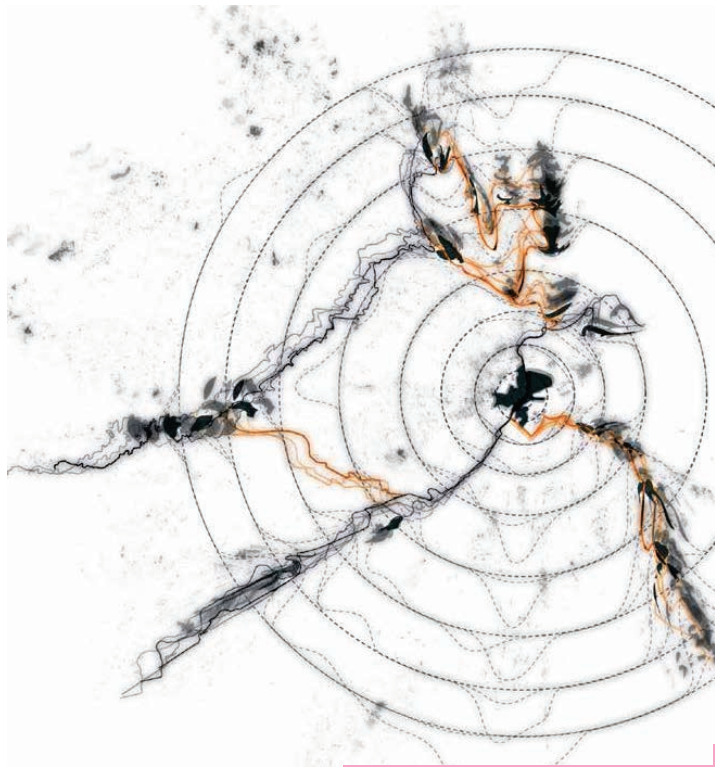
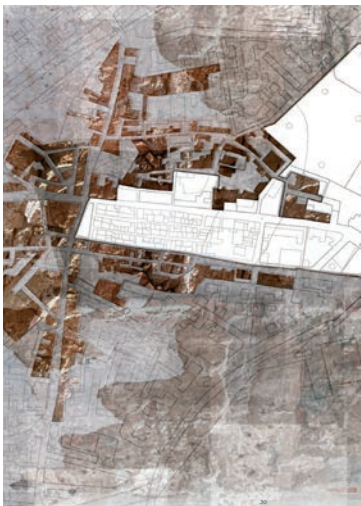
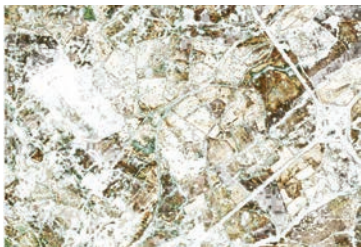
IMPERMEABLE SURFACES AND FERTILE FISSURES

Lynda Zein

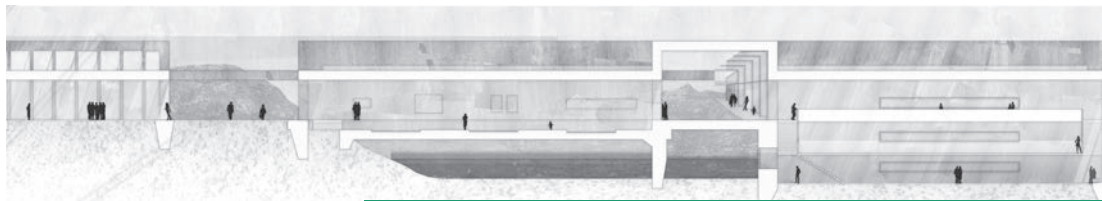






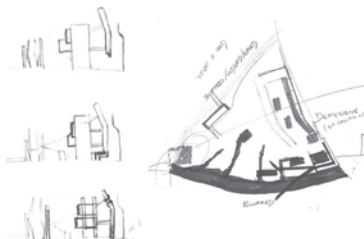


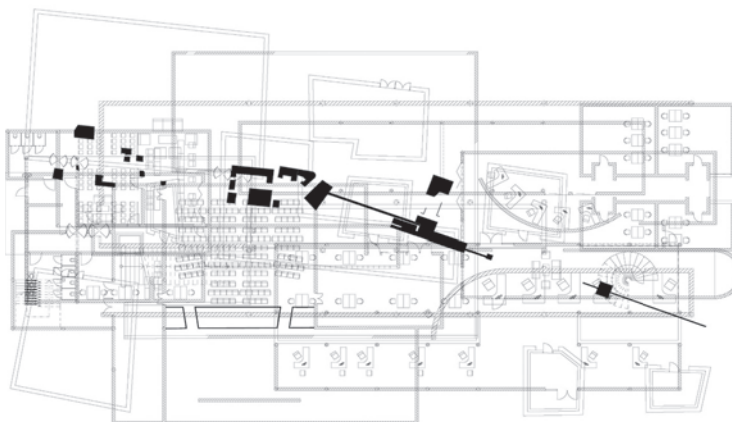
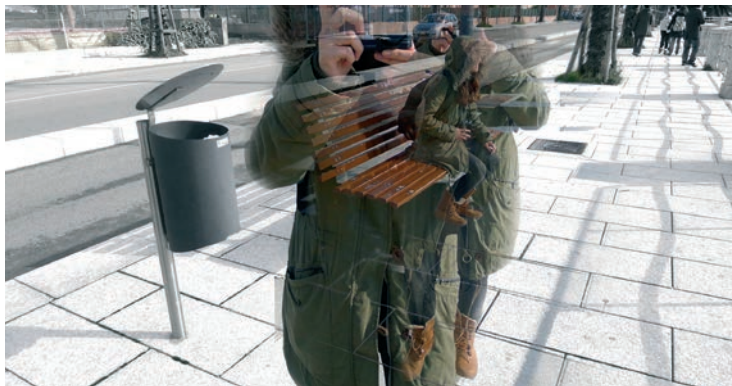
No Man's Land
Open Rank
Law Courts
Library
Chambers

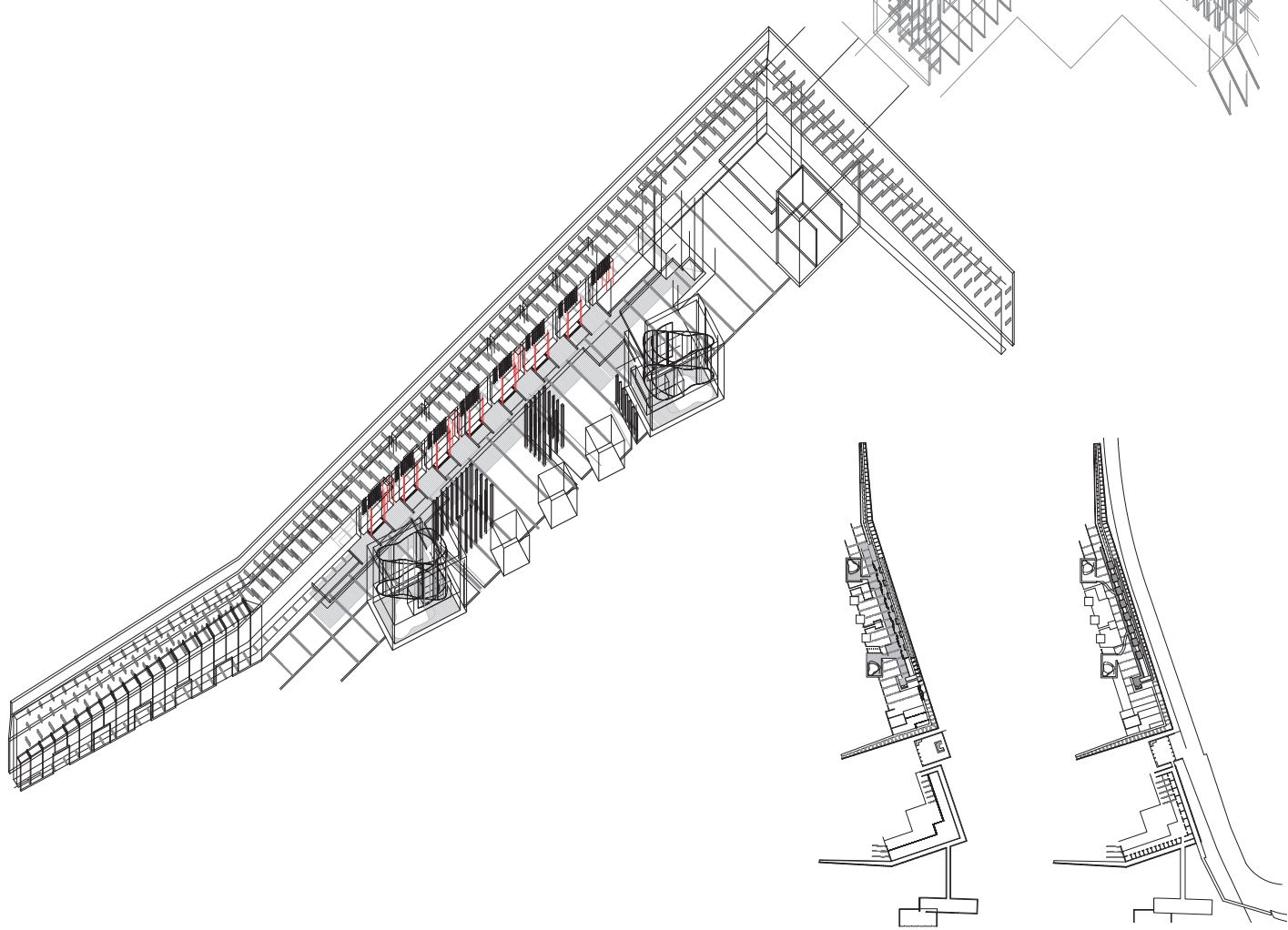


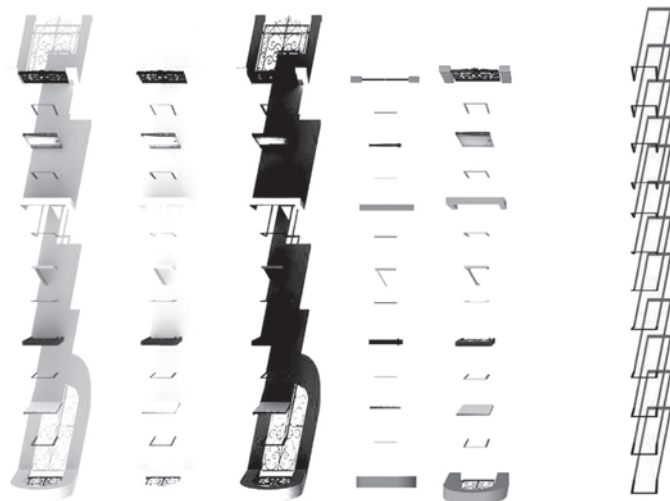
LAW OF THE LAND

Rachel Stancliffe

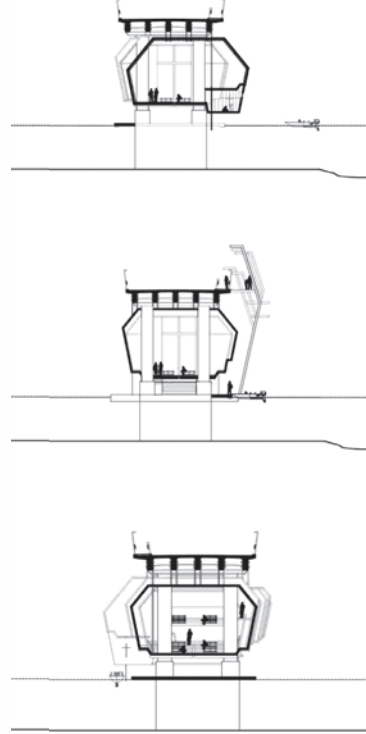
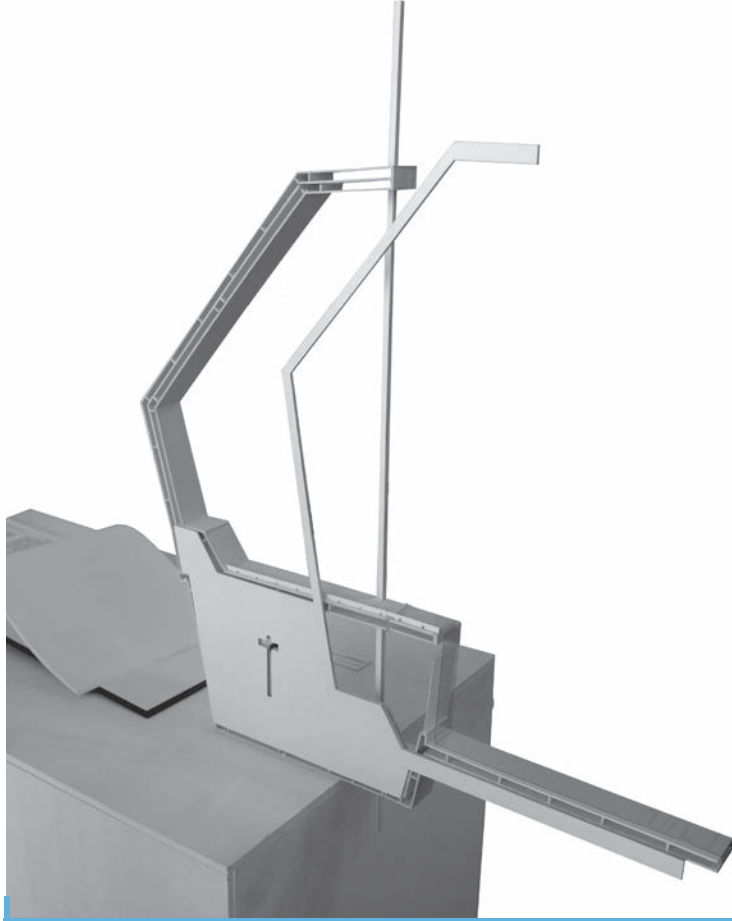








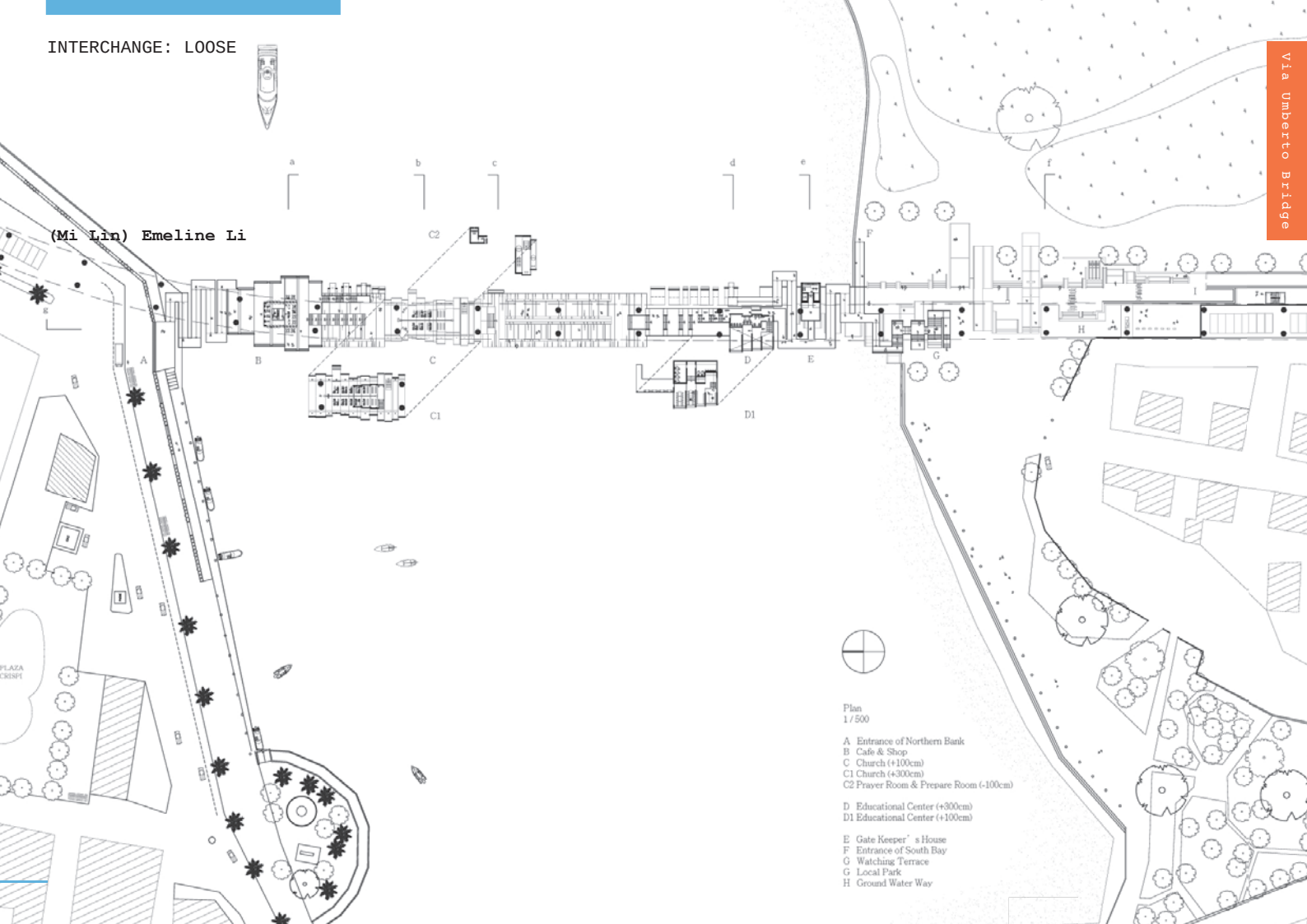
Horizons
Respite
Water
Filtration
View Point
Chapel
Cafe
Playpark



INTERCHANGE: LOOSE



(Mi Lin) Emeline Li



Via Umberto Bridge

Plan
1/500

A Entrance of Northern Bank
B Cafe & Shop
C Church (+100cm)
C1 Church (+300cm)
C2 Prayer Room & Prepare Room (-100cm)

D Educational Center (+300cm)
D1 Educational Center (+100cm)

E Gate Keeper's House
F Entrance of South Bay
G Watching Terrace
H Local Park
H Ground Water Way

Memory [of Sacred
Springs]

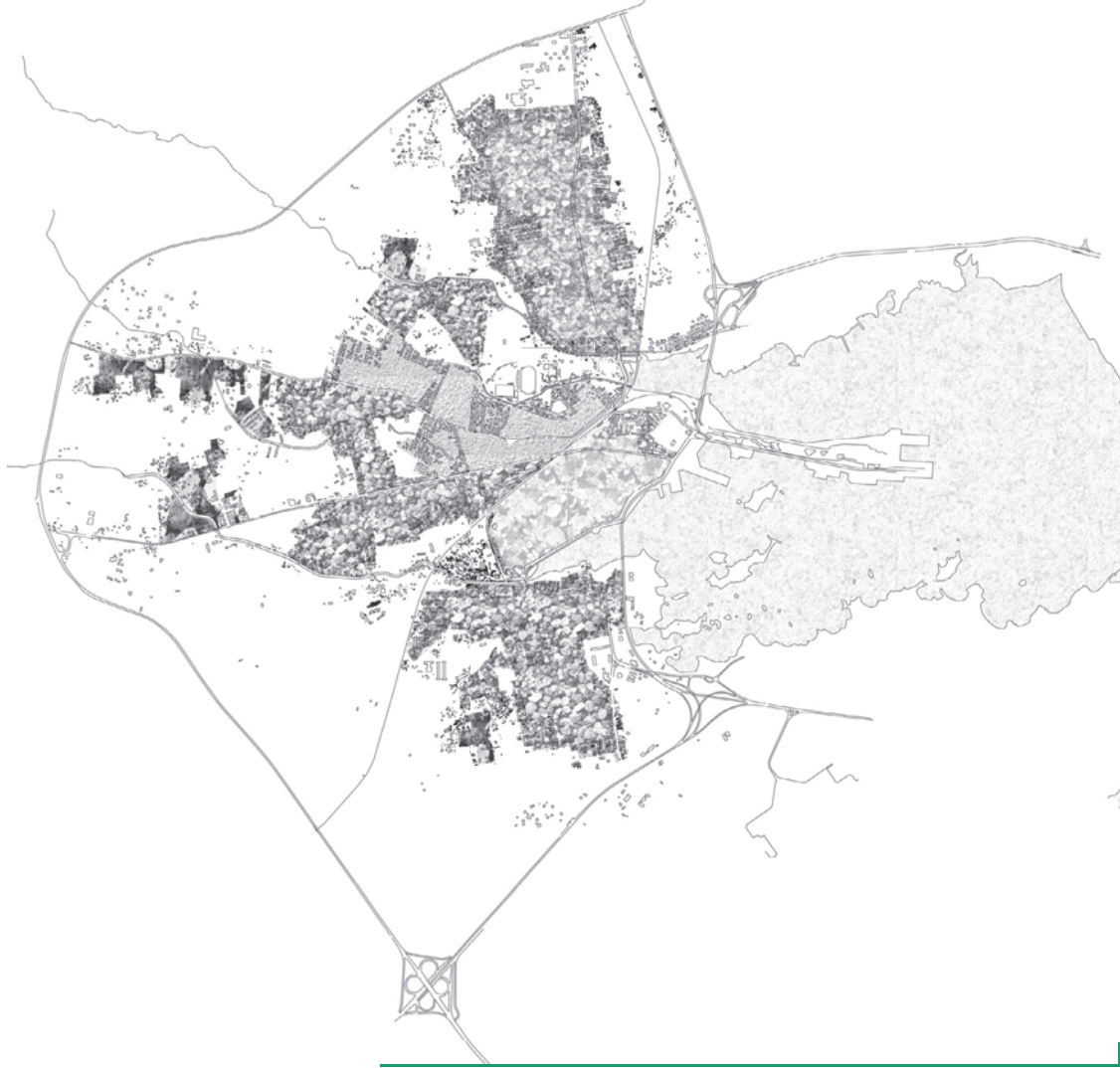
Bath-House
Metal Works

Play
Proportion
Time

Cabinet Maker
Tourist Tower
Sports School

Play
Proportion
Time

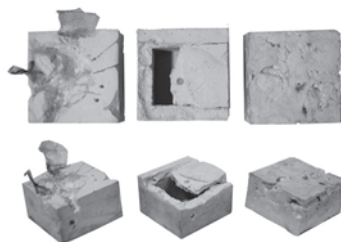
Cabinet Maker
Tourist Tower
Sports School





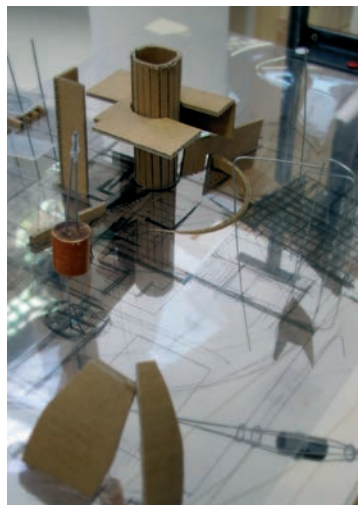
[DIS]PLAYING THE FIELD

Scott Wallace



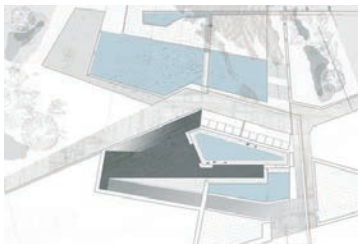
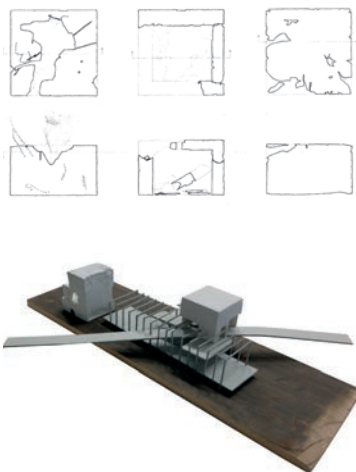
[DIS]PLAYING THE FIELD

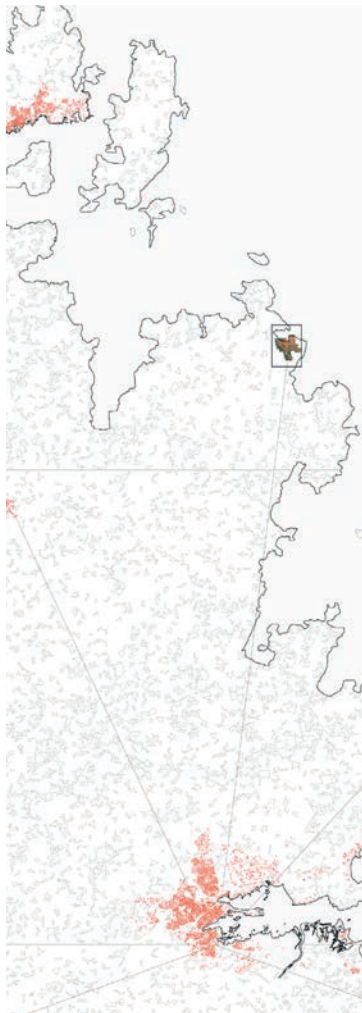
Siyu Wang



SUBSIDING MINDS AND FLOATING LANDSCAPE

Barbara Swierc

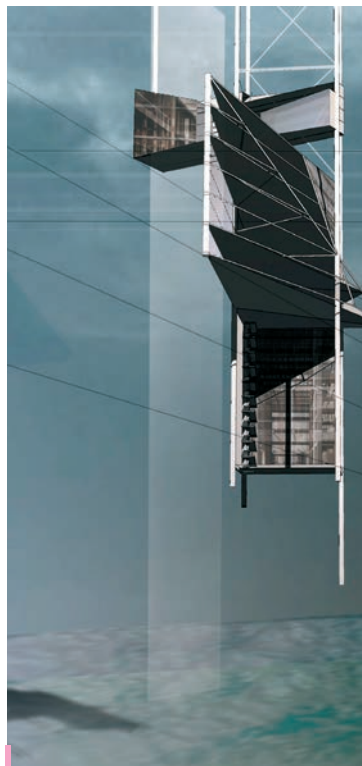
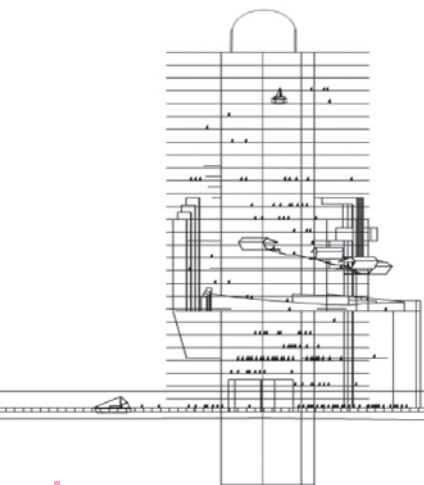




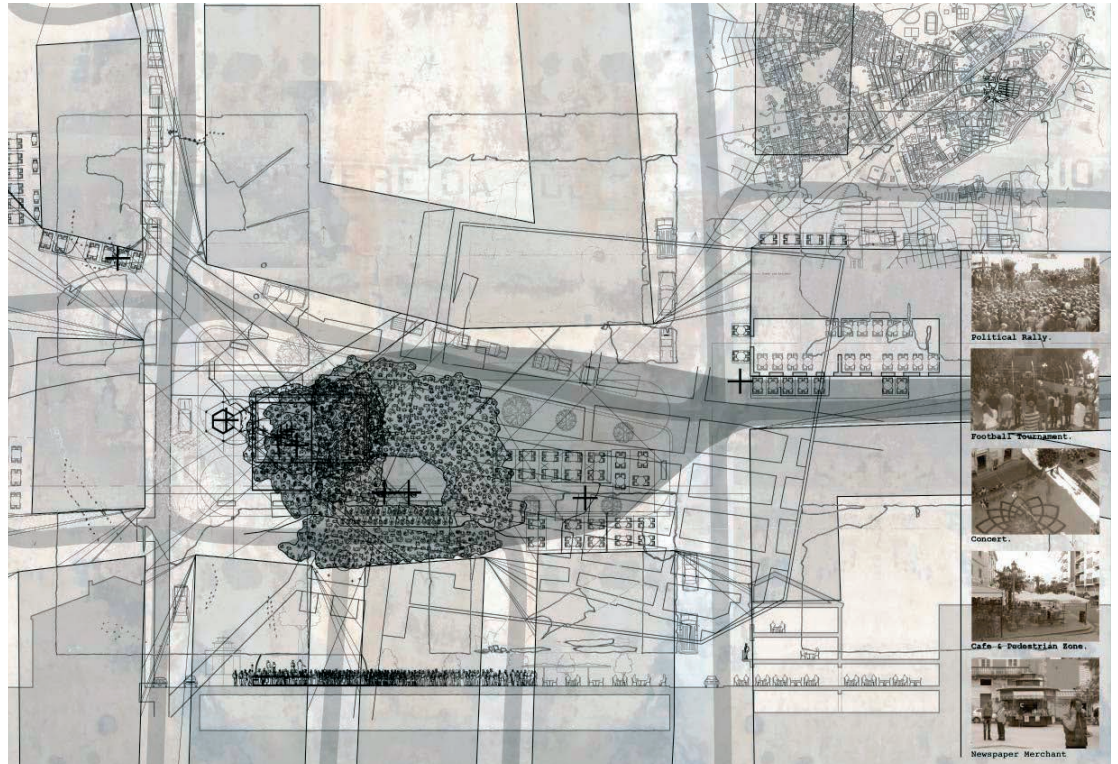


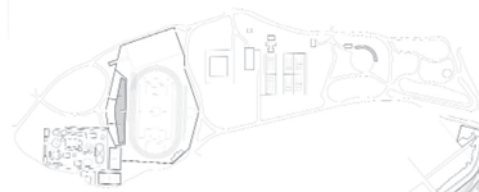
- touring line (according to existing roads)
- touring line (subjective and random)
- link between the two architectural interventions
- echos
- sequence of the brochure arrangement
- echos of specific places
- icon for FURNITURE MAKER
- icon for TOURISM BROCHURE
- points of an endless grid





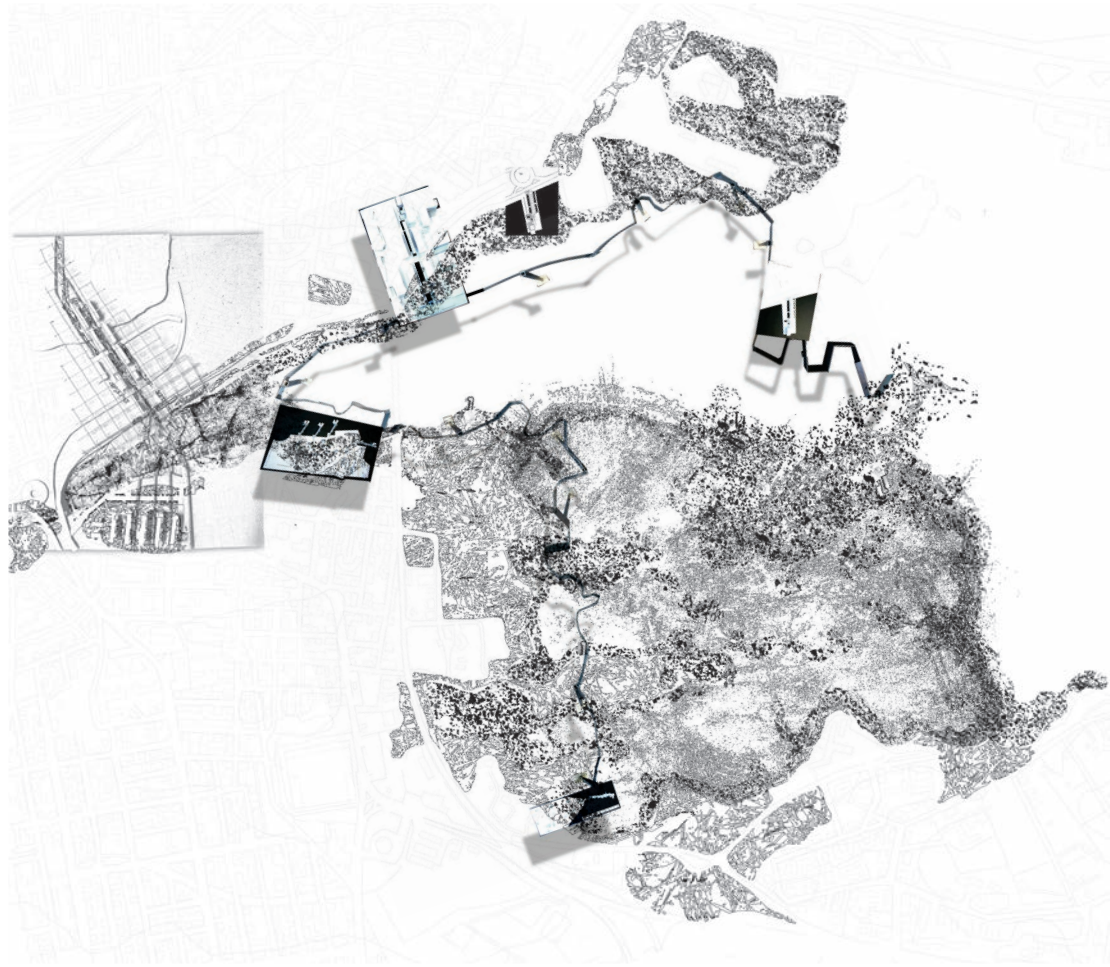




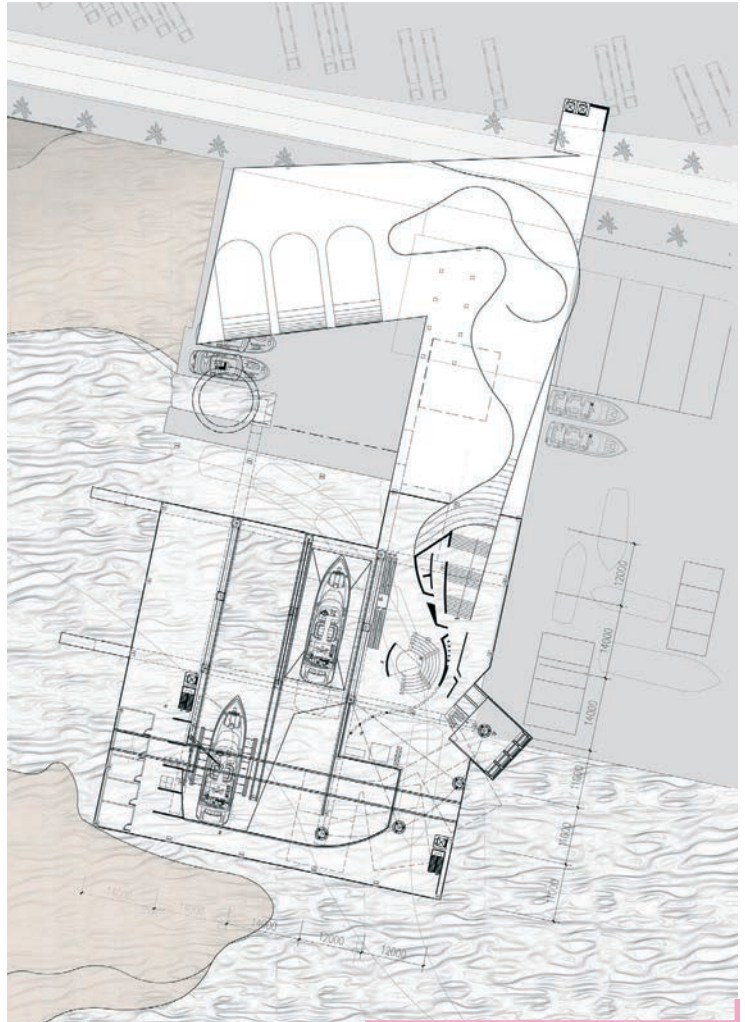
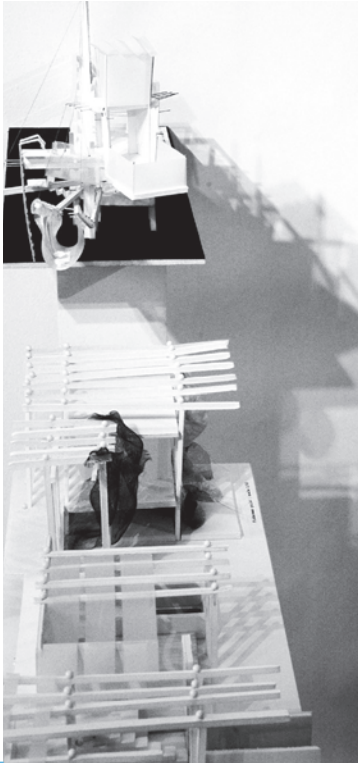


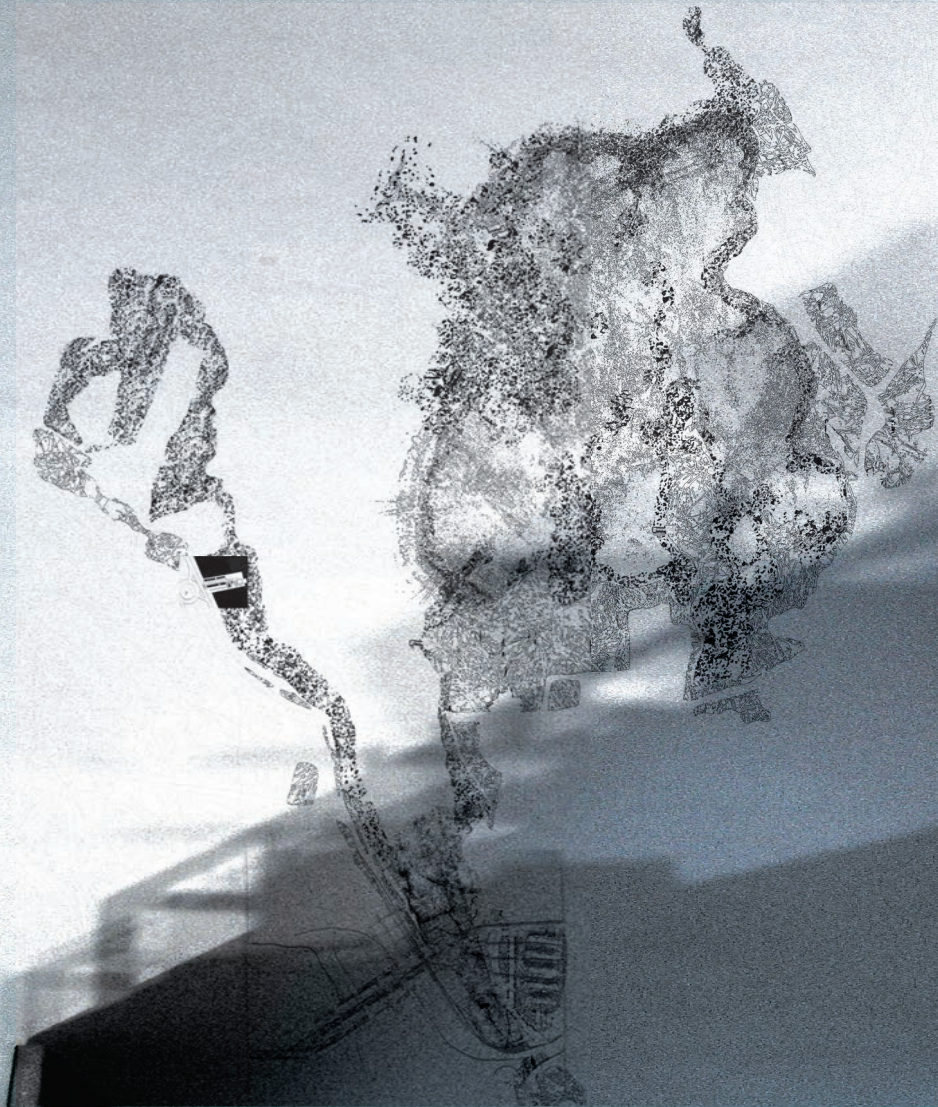
Prosperity
Detritus
Dwelling

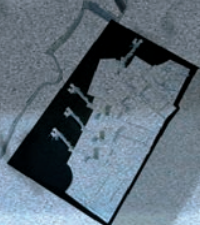
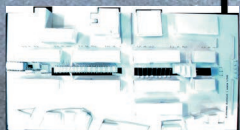
Housing
Workshops
Public Space
Theatre
Water
Filtration

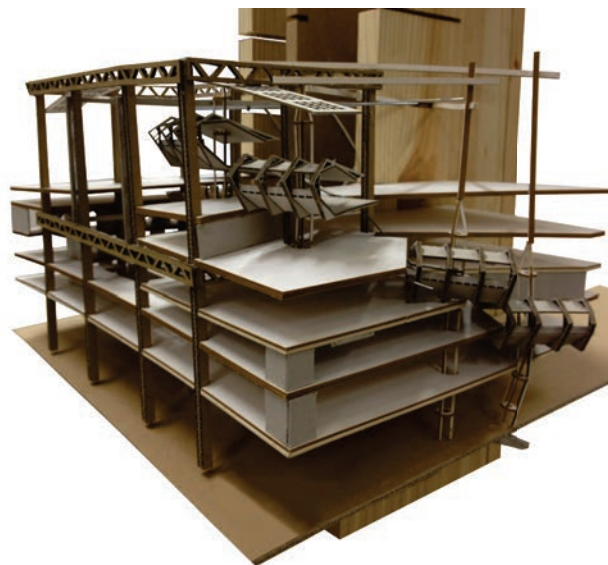
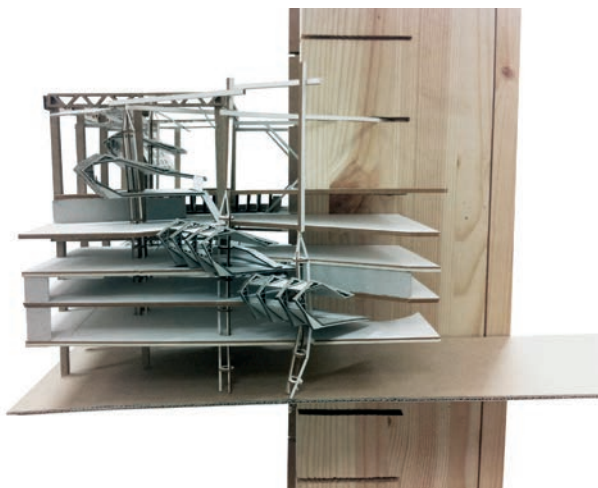


Caterina Mendolicchio











Architectural Initiation

The intention of this research-led design practice is not to represent specific reality, but to construct with knowledge. In correlation with the manifold aspects of our environment, each project is ultimately a unique instance beyond context, but rooted in a deep and informative understanding of its location, proposed activities and projected transformative influences. The architecture is not the expression of research but its foundation, the idea that originates it, the essence discovered in close observations and realized through imaginative capacities. This process demands an awakened view of the social and economical forces active around us as well as the movement in nature and its creating forces. Through such an awakened view, manifested in animated drawings and other forms of representation, our cities could be seen anew.

In the current state of affairs, a conflict between ideas and reality and the separation we experience from the world “out there” further accentuate the rupture between cities and the environment. It is through finding the essence in both natural phenomena and built historical significations that creative activity makes possible new forms of exchange. This process of finding essence is met through experience of one’s own understanding expressed in visual terms of what lays beyond the reality in front of us, while developing the skills to make new reality—solid, informed and defined— that can stand out in the world. While pure experience is reality without the



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idea, and science works with the idea disconnected from phenomenological reality, this architectural narration is potentially the realm between the two where the character of ideas' essence is used to form new sensory territories.

Architectural tools used for active observations—finding traces on the land, in antiquity and of metropolitan originations—lift and suspend the present into a place where both past and future exist. The work can then be conceptually conceived, providing a positive apparatus for independent practice.

The projects approach the full investigation that brings out the expression of an entire aspect of what they set up for themselves. The architectural project is not 'what is', the present, but what is possible for the future, what could be. It lives in relation to dynamic principles in the environment: nature, the metropolis and the interrelations between them. It is therefore built in relation to the past but not out of the past, with a clear objective on its effect on landscape and urbanity.

The independence of the activity of play departs beyond what is given in the world, and becomes free; the mark of subjectivity in reality in turn validates subjectivity with objective reality. Similarly, a free and exploratory environment is necessary for a threefold relation between affirmation of imagination, initiation, and reevaluation. This is the valuable, constant and free movement between creative, subjective acts and a rigorous reading of context. The work is evaluated at once according to what is brought to the site, and in

Incorporeal Species
Corporeal Species

INCORP
CORP

PARA-Situation

PARA-Situation

WATER ...

... & PLAY

CRAFT ...

BODY ...

LAND ...

SALT ...

HOUSE ...



working within the grounding on which it is based. It is out of its intrinsic connectivity, in dialogical relation not in dialectical relations, that the project's value connects back to the whole, and creates new structural presence— a new sensory reality.

In finding the “ecosophic object”, it is not the idea that takes the form in the sensory world. Rather, it is a sensory phenomenon in the form of idea. We strive for new forms rather than the translation of ideas to familiar forms. Seeing the environment anew through engaging and active research, the creative architectural act bears vision for human activities that fundamentally relate to natural conditions, but go beyond what is offered by the landscape and found in the city—constructing systems of latent relations: “The earth is the living surface that brings force shapes” (Rudolf Steiner, 1914). And, while connecting to local ecological truths, the project can characterize forces, uplifting reality in the Initiation of Forms grounded in the structural integrity of new compositions.

(YH)



[ML]

THE FOLLOWING METRO



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