
PARA - Situation [X 2/2]
THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

City Speculations 6(8) [2/2]

OLBIA: *The [Loving] Metropolitan Landscape*

This book is volume 2 of 2 of 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 MSc AUD programmes, especially in its distinctive two-year M Arch format (this 'Architecture, Landscape and the Ecosophic Object' studio being the eighth such studio), but it is the productivity of the students that gives the clearest expressions and innovative extensions to those research interests.

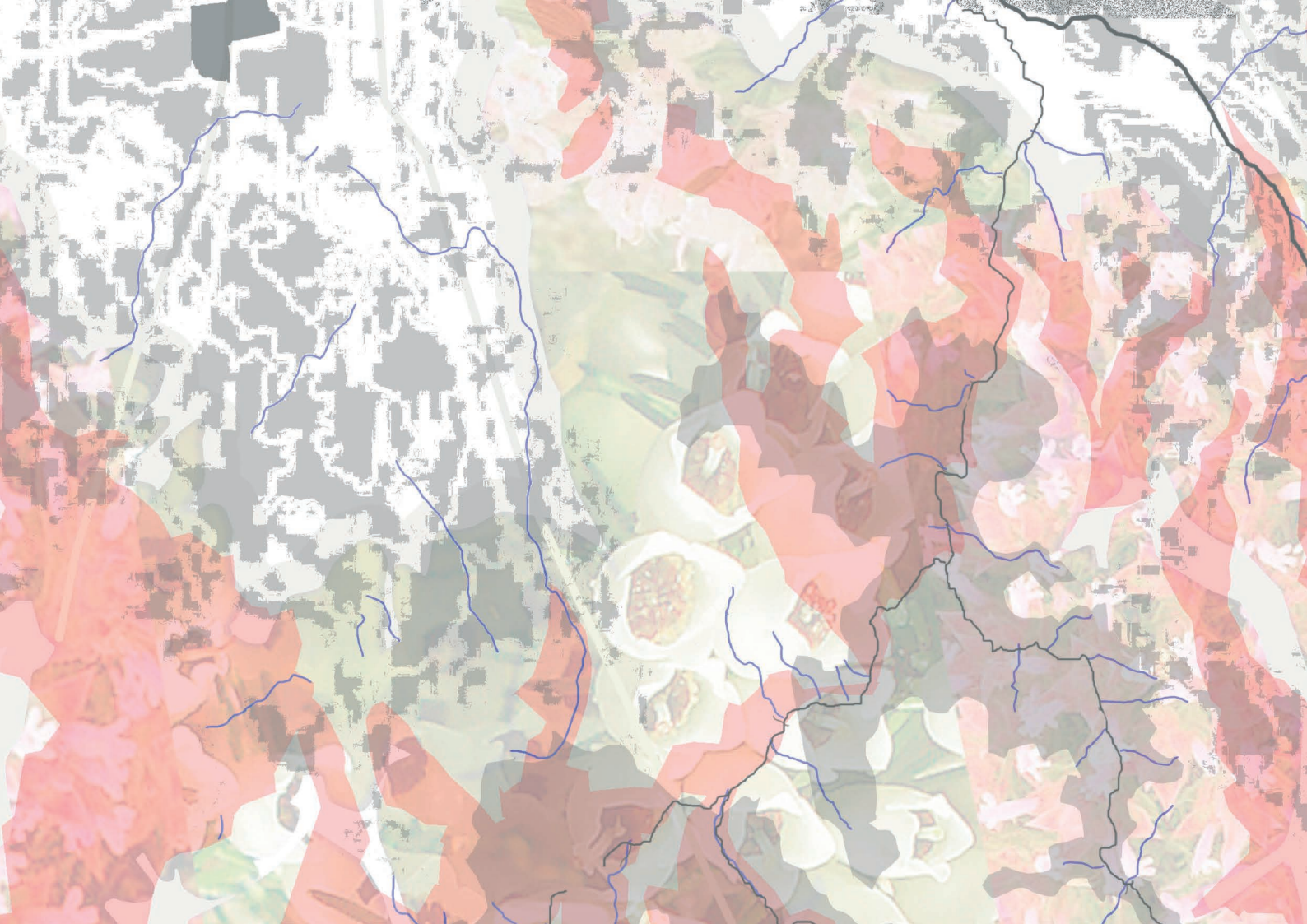
What is crucial to the design-led research at Edinburgh "is a kind of 'structured openness' that it offers its students, providing them with a powerful framework of enquiry without presupposing specific answers. From the outset this permits the city itself to be posed as a question and the studio - thrillingly - 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.

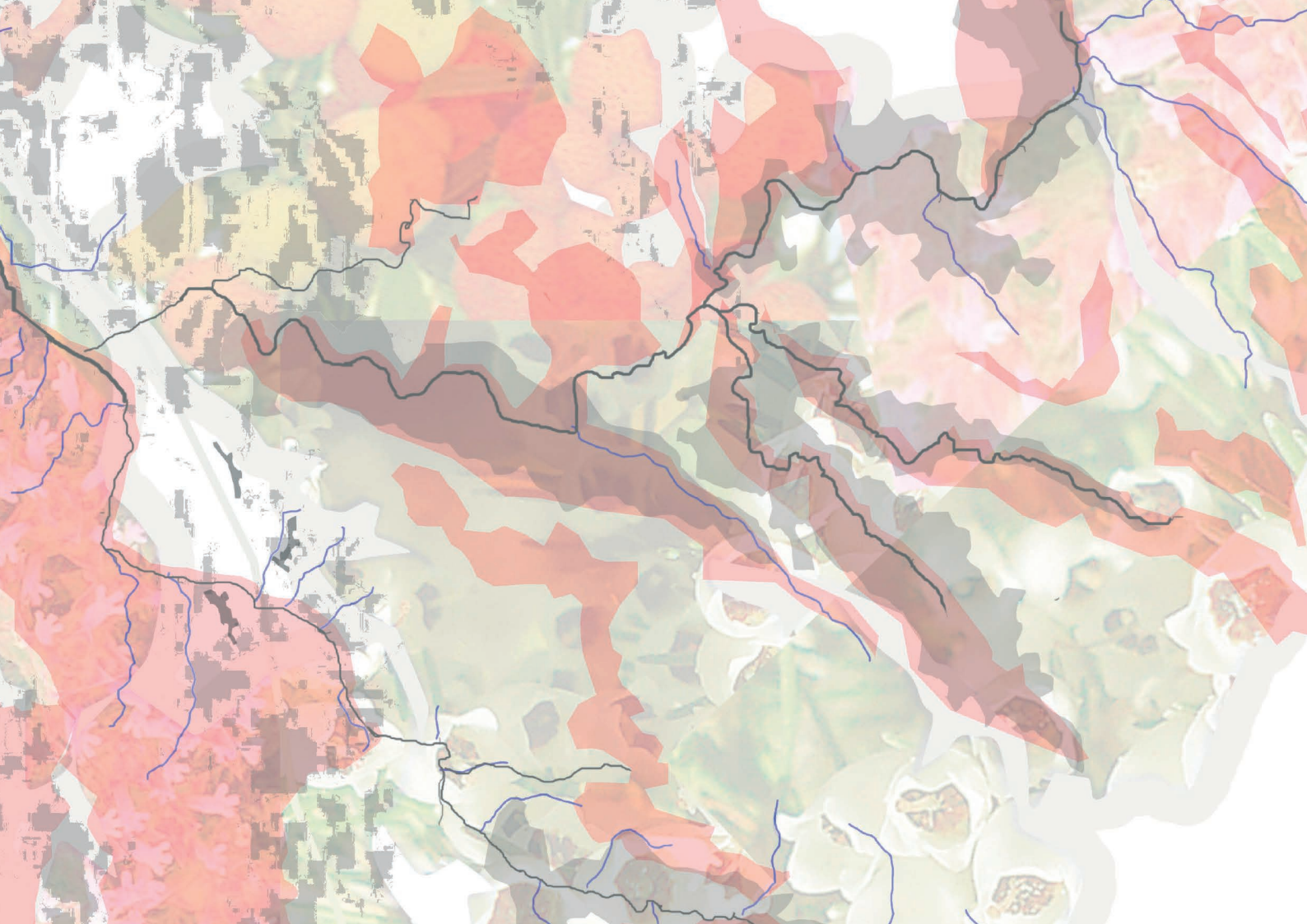
The work in this volume sees the city as an aspect of the Metropolitan Landscape. The sites of study, the Scottish Islands (Vol.1) and Olbia in Sardinia (Vols. 1 & 2), have a particular character that sharpens this theme: we are looking at urbanities with low density populations that spread beyond the 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.

(WS+ZJ+ZY)	
(AS)	
(SW+SW)	
(WG+FK+GSW)	
(BS)	
(ZF+XT+CZ)	
(WK+SS+MJ)	
(RM)	
(JE)	
(DN+RH)	

PARA - Situation [X 2 / 2]
THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object







PARA - Situation [Olbia, Sardinia]

THE [LOVING] METROPOLITAN LANDSCAPE

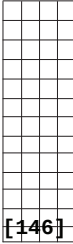
Architecture, Landscape and The Ecosophic Object

Introduction (Dw)	[2]
The Chain of Parasitism (Dw)	[6]
Risky Relations: A Ménagerie à Trois (CF)	[18]
Jamie Kinghorn MArch Louisa Butler MArch	[26]
Neil Cunning MArch	[40]
Paul MacDonald MArch	[56]
Xiaorui Ge MArch	[68]
Ying Chen MSc AUD Lixia Kang MSc AUD Lengleng Liu MSc AUD	[78]
Jeet Datta MSc AUD Gabriel López Letayf MSc AUD Ruta Turcinaviciute MSc AUD	[88]
Angel Hsiao MArch Nirupa Puliyeel MArch	[100]
Rachel Stancliffe MArch	[112]
Elvira Marina MArch	[120]
Ho Sinling MArch	[128]

Jennifer Robertson MArch



Mohsen Najafian MArch



(Jack) Zhao Jie MSc AUD
(Aggy) wang Shuo MSc AUD
(Luis) Zheng Yi MSc AUD



Anirudh Sood MArch



Siyu wang MArch
Scott Wallace MArch



Merve Gökahmetoğlu MSc AUD
Faisal Khatri MSc AUD
Georgia Sofia Moustaka MSc AUD



Basia Swierc MArch



(Peter) Zipeng Feng MSc AUD
(Laura) Chengyang Zhang MSc AUD
(Lucy) Xilu Tang MSc AUD



(Jak) Weifeng Kong MArch
Shiyun Shen MArch
Melinda Jin MArch



Ruth Marsh MArch



Jørgen Ekerhøvd MArch



Douglas Wright MArch
Ryan Hodge MArch



Credits



PARA-Situation [X 2/2]

THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

Dorian Wiszniewski

This book is the second of two volumes recording two stages of the same enquiry into the metropolitan landscape of Olbia, Sardinia. To reiterate what was stated in Volume 1, there are three main themes under investigation. Two of them are elaborated a little through short texts in Volume 1: 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 Volume 1. However, we take all three themes further and particularly elaborate the third theme in greater detail here in Volume 2.

Volume 1 records the initial enquiry into what we call PARA-SITUation [OLBIA], an enquiry that is already a series of enquiries. It is presented as a matrix of images that holds all the year-long design-led enquiries whilst reflecting something of both the interconnectedness and autonomy of each. Each specific enquiry is announced at the intersection of a row that spans across the spread of two pages between black and orange markers, at the edges of the left and right pages respectively, and a vertical column which is read top to bottom but which extends beyond the limits of pages. Every distinct enquiry has its own black and orange tab and the title and authors of the enquiry is noted at the specific column-row intersection. Each spread of pages has seven columns. Each column is given a work category indicated by a coloured tab at the bottom of the left page or top of the right page: left to right, Land-Work, Salt-Work, House-Work, Water-Work, Work & Play, Craft-Work and Body-Work. The work categories thematically organise all enquiries.

The standard axial rules of a Cartesian matrix suggest either reading in left to right rows or top to bottom columns. However, in volume 1 we deviate from these rules. Some enquiries extend beyond the bounds of their column-row matrix module to interrupt the flow of others. These larger images are given the requisite space to describe more fully their specific PARA-SITUation. However, in so doing they are also announcing something of the PARA-SITUation of the enquiry they interrupt. This graphic organisation echoes the actual rhythm of enquiries undertaken and the actual rhythm of how we experience the logic of the city: no enquiry or experience ever operates non-situationally or entirely alone.

The matrix of volume 1 not only indexes different possible readings and themes of enquiry into Olbia it also encourages a reading of Olbia as a PARA-SITUation, but more importantly as a series of PARA-SITUations. If one is to read through the pages of volume 1 in a standard left to right or even right to left mode, the reader will cut through and across the representations of many enquiries and experiences. This continual cross over of logical series invokes some sense of the dynamics of what Michel Serres refers to as the "chain of parasitism." This notion will be further elaborated here in volume 2 as textual theorisation, and the graphic of volume 2 works in tandem with that of volume 1 to elaborate a second year of design-led enquiries into PARA-SITUation Olbia.

Volume 2 is a masterplan for Olbia in so far that we can say that anything that calls itself a masterplan can indeed fulfil that function. It is designed to sit alongside any existing or historical urban plans, analyses and perceptions of situations in Olbia (for example, Figs. 1 & 2). In this sense Volumes 1 and 2 are to be seen also as PARA-SITUations. Volume 2 presents a series of projects as a series of agencies. The agencies are responses but also triggers to various situations in Olbia; they operate as specific actions but may also inform further actions. The projects propose both corporeal and incorporeal agencies, that is: architecture and urban design as a series of functions that hold together specific economic, social, philosophical and political relations in view of relations beyond their control but not necessarily outside their reciprocal spheres of influence

(e.g. cork growers association, town hall, docks and park); and architecture and urban design as dispositions that stimulate the individual and collective of mind/body/world relations (e.g. ecology, pattern, scale, rhythm and proportion).

In Volume 2 the agencies are presented in straightforward series. However, there is no finite sequence. They can be read in any order. No agency precludes existence of another. The agencies can be seen autonomously or collectively in any series of possible relations, alongside each other or alongside any representations of agencies beyond the book (e.g. Figs. 1 & 2). The collection of agencies (22 in number) does not presume to be the total number of possible agencies nor does it describe the totality of situations in Olbia. All agencies feed off each other as much as they feed off the PARA-SITUation of The [Loving] Metropolitan Landscape of Olbia.

Each agency provides designs for a series of projects that operate to a series of scales necessary not only to the reading but also the making of any masterplan for Olbia, and indeed for any PARA-SITUation: 1. the scale of The [Loving] Metropolitan Landscape (TLML); 2. the SET scale (Series of Enzymatic Territories); 3. the Building scale (Blg); and 4. the Body scale (B). The cross over of logical series within and between Volumes 1 and 2 is more complex than is possible to describe fully. However, the two volumes convey this complexity, illustrate the sensibility that such an attunement to PARA-SITUation awakens whilst elaborating various means to articulate richly communicative and interactive architecture.

The chain of parasitism is beyond the control of any single agency. Through developing a series of agencies we navigate and stimulate Olbia as PARA-SITUation. However, by thinking, working and recording PARA-SITUation in this way we also outline a design-led research methodology for any city, small or large.

*

Echoing his first encouragement to renounce any kind of "visionary" urbanism when he was with Archzoom and *The Italian Radicals*, Andrea Branzi more recently has responded to the European Council of

Town Planners *Athens Charter*, 2003, to suggest a reorientation of cityscape development away from visions for the “city of the Future” and towards propositions for the “city of the Present.”(1) In his latest emerging manifesto, these “present” cities are to be no less optimistic, no less forward looking and no less infrastructural than the recurrent waves of visionary cities. For example, Branzi suggests optimistic cities of the present need to produce new laws for a “self-reformist society,” thereby, showing trust in both society and its legal infrastructures to retain flexibility in its legislative mechanisms to allow for what can never be predicted. For Branzi, the collective endeavour is less about achieving “The Vision,” which he believes history shows us to be a recurrently played out fraught enterprise between progressivist and conservationist bases of “common principles” and “strong sense of unity,”(2) and is to be more of making adaptive limits, forms and organisations of metropolitan communities; Branzi suggests an aggregation of smaller “enzymatic” territories that focus their attention on the quality of their objects (and procedures for making objects) whilst promoting how the territories and objects act as catalysts for social and urban change.

Branzi calls his particular urban paradigm the “Weak Metropolis.” The Weak Metropolis is achieved through a post-environmentalist sensibility. It eschews the embellishment of cultural artefacts with symbols of environmentalism. It seeks an urbanism that is already environmentally attuned.

(1) Andrea Branzi, For a Post-Environmentalism: Seven Suggestions for a New Athen’s Charter, in *Ecological Urbanism*, ed. Mohsen Mostafavi, Gareth Doherty (Lars Müllers Publishers: Baden, Switzerland, 2010) pp.110-113.

(2) The New Charter of Athens, 2003, *The European Council of Town Planners’ Vision for Cities in the 21st Century*, p.2.

Fig 1
Major Carlo De Candia Map of
Terranova (Olbia), c. 1845

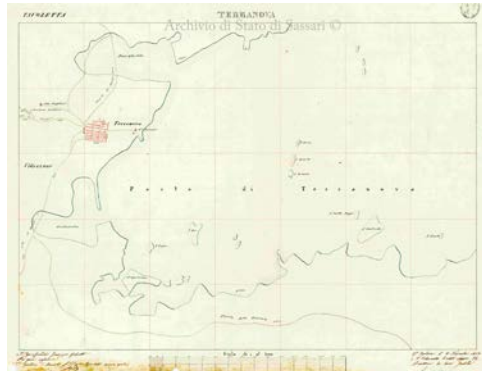
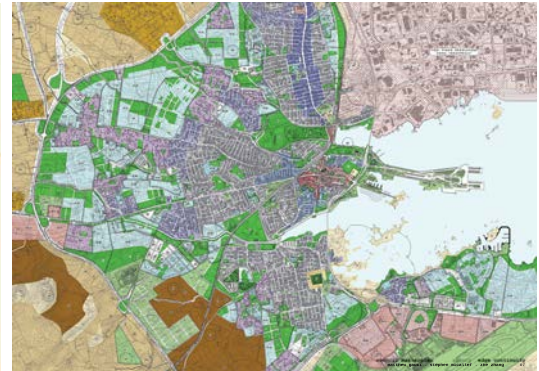


Fig 2
The Municipality of Olbia
Development Plan, 2004



PARA-Situation [Olbia] **THE [LOVING] METROPOLITAN LANDSCAPE**

The Chain of Parasitism
Dorian Wiszniewski

This essay is an elaboration of a paragraph taken from Michel Serres' book *The Parasite*, from the section on Economy, entitled 'Fat Cows and Lean Cows.' The image of cows penned in fields churning up the mud, especially fat cows in unseasonable weather, is pertinent to the ecosophic critique of economy developed in this book. I extract this paragraph in particular from the chapter 'Cows Eat Cows.' This title invokes the biblical narrative of Pharaoh's dream, wherein thin cows eat fat cows. Joseph subsequently interprets this as a warning sign; he advises the rich Egyptians not to be deluded by the wealth generated by the apparently successful state apparatus and to prepare for lean years by storing reserves throughout the fat years; he warns Pharaoh not to consume everything, the necessary and the excess, in a progressive greedy frenzy. As Serres implies, Joseph is elucidating for Pharaoh the dynamics of parasitic relations.

Aside from this clear moral tale, I am interested in the sub-title of this chapter – The full title of the chapter is 'Cows Eat Cows - Theory of the Line.' The "Theory of the Line" is particularly of interest because, as architects and urban designers, it is usually through lines that we give graphic to our limited reading of the world. Or, in other words, it is through lines that we commonly represent the limits of our horizons – and consequently the limits of geographic, philosophical and political territoriality. So Serres' chapter and the extracted paragraph, give us a good indication of how we might begin to draw differently from the conventional economy of linear thinking and representation. This essay, as a contribution to this book on Architecture, Landscape & The Ecosophic Object, The [Loving] Metropolitan Landscape, PARA-SITUATION [OLBIA] Sardinia, then, will illuminate something of the paradigmatic deviations illustrated by each series of agencies and projects in this book by specifically tracing something of the deviations that Serres encourages us to take in this sample paragraph, line by deviating line.



Francisco de Goya's
Duellists (with cudgels),
1819-23. This is the
title image from the
opening chapter of Michel
Serres's book, *The
Natural Contract*, trans
Elizabeth MacArthur and
William Paulson (Ann
Arbor: University of
Michigan Press, 2008).

"The chain of Parasitism is a simple relation of order, irreversible like the flow of the river. One feeds on another and gives nothing in return. Asymmetry is local on a chain and is propagated globally the length of a series, through transitivity. They make a line. In reality, the matter is more complex. And the theory of lines, as we know, goes much further. For the moment, we will remain at the level of the elements of the relation. For parasitism is an elementary relation; it is, in fact, the elements of the relation.

The relation upsets equilibrium, making it deviate. If some equilibrium exists or ever existed somewhere, somehow, the introduction of a parasite in the system immediately provokes a difference, a disequilibrium. Immediately, the system changes; time has begun.

Change comes from a rupture in equilibrated exchanges. Change is the disequilibrium of exchanges."

La catena di Parassitismo è una semplice relazione d'ordine, irreversibile come il flusso del fiume. Uno si nutre di un altro e non dà niente in cambio. L'asimmetria in una catena è locale e viene propagata globalmente nella lunghezza di una serie, attraverso transittività. Fanno una linea. In realtà, la questione è più complessa. E la teoria delle linee, come è noto, va ben oltre. Per il momento, resteremo a livello degli elementi della relazione. Il parassitismo è un rapporto elementare, è, infatti, gli elementi della relazione.

La relazione sconvolge l'equilibrio, facendolo deviare. Se qualche equilibrio esiste o è mai esistito da qualche parte, in qualche modo, l'introduzione di un parassita nel sistema provoca immediatamente una differenza, un disequilibrio. Immediatamente, il sistema cambia; il tempo inizia.

Il cambiamento proviene da una rottura negli scambi equilibrati. Il cambiamento è il disequilibrio degli scambi.

THE [LOVING] METROPOLITAN LANDSCAPE

Line By Deviating Line

"The chain of Parasitism is a simple relation of order, irreversible like the flow of the river."

La catena di Parassitismo è una semplice relazione d'ordine, irreversibile come il flusso del fiume.

Logic, reason, *logos*, is a chain of parasitism. Like the river, logic flows. It goes on regardless of us standing in it. It flows around us. It goes on regardless of any attempt we might make to hold it back. We can hold it, but only temporarily. Logic, like water, runs between our fingers. It cannot flow backwards. It only flows on. Logic, like the river finds its own level. As Francis Ponge says, water always flows down. We can only go along with logic. We can re-think it and reconstitute it, but when we think on history, which is the history of logic, or a logical account of history, we might consider, as Merleau Ponty says, "Reflection does not follow in the reverse direction a path already traced by constitution."¹ To look at history is to construct it in the present. Logic cannot be retrospectively recreated. To make logic now is an act of creativity. Creativity flows with the river. Creativity is a chain of Parasitism.

Logica, ragione, *logos*, sono una catena di parassitismo. Come il fiume, anche la logica scorre. Va avanti malgrado noi vi si stia dentro, in piedi. Scorre intorno a noi e continua malgrado ogni tentativo facciamo per riportarla indietro. Possiamo fermarla ma solo temporaneamente. La logica, come l'acqua, scorre fra le nostre dita, non può scorrere al contrario ma solo andare avanti. Essa, come il fiume trova il proprio livello. Come dice Francis Ponge, l'acqua scorre verso il basso. Noi possiamo procedere secondo la logica, possiamo ripensarla e ricostruirla ma se si pensa alla storia, che è la storia della logica, o un racconto logico della storia, dovremmo considerare che, come dice Merleau Ponty, "la riflessione non segue un percorso in direzione opposta a quella già tracciata durante la sua costituzione". Guardare

¹ Merleau-Ponty, *The Body as Expression and Speech*, in *The Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 2008) p.283.

alla storia significa costruire il presente. La logica no può essere ricreata retrospettivamente. Essere logici è un atto di creatività, la creatività scorre con il fiume, è una catena di Parassitismo.

"One feeds on another and gives nothing in return."

"Uno si nutre di un altro e non dà niente in cambio."

A parasite, with its own chain of logic, one chain of parasitism, a disposition, is disposed to feed on and feed off a situation, but in a tense relationship.

As Serres goes on to say, "The logical becomes material."² Or in reverse logic, "The material is logical." However, he says that nothing returns. The nothing of the return relation between parasite and host is key to understanding the chain of logic: it reveals the co-existence of at least two logical systems. The logical existence of the flea and the dog, or the crocodile and the bird that cleans its teeth, co-exist; they belong to quite different systems, even if they intersect at this moment of parasitism.

The parasite relation is one way, even in a symbiotic relation, because the logical order flows only in one direction. The two flows intersect and affect the logical flow of each, but they do not coalesce as one; they remain different from each other. The parasite and host have dispositions; but even if the logical flows remain independent, the disposition of each is affected by the imbalance of the nothing and something relation. The situation of the intersection of the relation tempers the disposition of each. The disposition is affected, but only in the logic of the chain and as conditioned by the situation.

Un parassita, con la propria catena logica, una catena di parassitismo, ovvero una disposizione, è una disposizione appunto per arricchire a impoverire la situazione ma in una tensione. Come Serres prosegue "ciò che è logico diventa materiale" o, in una logica rovesciata, "la materia è logica". tuttavia egli sostiene che niente ritorna. La mancanza di una relazione inversa tra il parassita e l'ospite è la chiave per capire la logica: rivela la coesistenza di almeno due sistemi logici. la logica esistenza della pulce e del cane, o del cocodrillo e dell'uccello che ne pulisce i denti, coesiste. essi appartengono a sistemi abbastanza diversi anche se si intersecano in una situazione di parassitismo. la relazione di parassitismo è monodirezionale anche in una relazione simbiotica dato che l'ordine logico scorre in una sola direzione. i due flussi si intersecano e si influenzano reciprocamente ma non si fondono in uno; rimangono distinti. il parassita e l'ospite hanno delle disposizioni ma anche se i flussi logici rimangono indipendenti la disposizione

THE [LOVING] METROPOLITAN LANDSCAPE

di entrambi è influenzata dallo squilibrio della situazione niente/qualcosa. la situazione di intersezione della relazione modifica la disposizione reciproca. essa è influenzata ma solo come condizionata dalla situazione e nella catena logica.

"Asymmetry is local on a chain and is propagated globally the length of a series, through transitivity."

L' asimmetria in una catena è locale e viene propagata globalmente nella lunghezza di una serie, attraverso transività.

Every parasitic relation is one way and as such is always asymmetrical; every parasitic relation sits in a series of one-way relations. This is not to say that all relations are one-way; this is not a cause and effect model; it is a model that describes an inclination, a movement away from one thing to another; however, it is also a model that suggests parasitic relations more ubiquitous than we might first understand. The point being pressed here is that the parasitic relation may even be the most common relation. There is sense of the parasitic relation even being formulaic. However, any sense of a formula that can be calculated and repeated is merely an illusion. To become involved in the situation is to change the relations and change the formulation.

In the Goya image, the duellists are in combat, but the mud contains them, restricting their movement. How they come to be in mud is perhaps due to the situation of the political relations in Goya's post-Napoleonic Spain, post-globalisation of the early 19th century Spain. The Napoleonic campaigns are part of a global chain. The duellists are part of this chain. At the time of making this painting there was much fighting in Spain between different Spanish political factions, frequently with atrocity as the outcome, between the conservatives and the republicans, and between the conservatives and the liberals.

Goya was deeply disturbed by these events. The politic of Spain at this time was very muddy. The river of logic that flowed in Spain was unsettling the fertile ground of the political and cultural landscape. There was so much mud. Even if the political landscape was muddy when Napoleon stepped into it, Napoleon's parasitic action probably made it worse. However, as this painting illustrates through the disposition of the duellists, there is a potential asymmetrical chain between the disposition of the duellists and the muddy situation in which the duel is taking place: they may be fighting, but they are also sinking into the mud that the action of struggle propagates. The disposition and situation are in relation through different but associated chains of logic, be they at the scale of the Napoleonic (global), Spanish (regional), or at the scale of the duellists themselves (local). The chains of logic operate in series; they operate and can be discerned to operate at different scales.

Ogni relazione parassitaria è monodirezionale e come tale è sempre asimmetrica; ogni relazione parassitaria risiede in una relazione monodirezionale; con ciò non si intenda che tutte le relazioni sono monodirezionali; questa non è un modello causa-effetto, è un modello che descrive una inclinazione, uno spostamento da una cosa ad un'altra. tuttavia è anche un modello che suggerisce relazioni parassitarie più onnipresenti di quanto potrebbe sembrare all'inizio. la questione qui è che la relazione parassitaria potrebbe pure essere la più comune. hanno senso anche nell'essere formulate all'interno della relazione. tuttavia qualunque senso della formula che possa essere calcolato e ripetuto è una mera illusione: essere coinvolti nella situazione significa cambiarne le relazioni e la formulazione.

Nell'immagine di Goya, i duellanti combattono, ma la melma li contiene, ostacolandone i movimenti. il motivo per cui essi si trovino nella melma è probabilmente dovuto alla situazione delle relazioni politiche nella Spagna post-napoleonica, la post-globalizzazione della stessa Spagna dell'inizio del XIX secolo. le campagne di Napoleone sono parte di una catena globale. i duellanti sono parte di questa catena. quando il quadro fu dipinto c'erano più battaglie in Spagna tra differenti fazioni politiche, spesso con atroci esiti, tra conservatori e repubblicani e tra conservatori e liberali.

Goya era molto infastidito da tali eventi. la politica spagnola dell'epoca era molto "melmosa"; il fiume logico che scorreva in Spagna stava sconvolgendo il fertile terreno del paesaggio politico e culturale. Era pieno di melma ma anche se il paesaggio politico era così fangoso quando vi irruppe Napoleone, la sua azione parassitaria lo peggiorò. tuttavia, come questo quadro mostra tramite la disposizione dei duellanti, c'è una potenziale catena asimmetrica tra la disposizione dei duellanti e la situazione "melmosa" in cui si consuma il duello: essi combattono ma stanno anche affondando nel fango per lo sforzo della contesa. La disposizione e

THE [LOVING] METROPOLITAN LANDSCAPE

la situazione sono in relazione attraverso concatenazioni differenti ma logiche, siano esse alla scala napoleonica, spagnola (regionale), o alla scala degli stessi duellanti (locale). Le catene logiche agiscono in serie, operano e si distinguono a scale differenti.

"They make a line. In reality, the matter is more complex. And the theory of lines, as we know, goes much further. For the moment, we will remain at the level of the elements of the relation. For parasitism is an elementary relation; it is, in fact, the elements of the relation."

Fanno una linea. In realtà, la questione è più complessa. E la teoria delle linee, come è noto, va ben oltre. Per il momento, resteremo a livello degli elementi della relazione. Il parassitismo è un rapporto elementare, è, infatti, gli elementi della relazione.

This is now where I want to make a clear architectural/urban association. We know already that we must see the relations between disposition and situation at a series of scales: the scale of the body, which has a disposition, the scale of the site, which also has a disposition, and the scale of the situation, which operates locally, regionally and globally.

È qui che voglio fare una chiara associazione di carattere architettonico / urbanistico. Sappiamo già che dobbiamo vedere le relazioni tra disposizione e situazione a una serie di scale: la scala del corpo, che possiede una disposizione, la scala del sito, che ha anche una disposizione, e la scala della situazione, che opera a livello locale, regionale e globale.

How do we articulate these scales more clearly? Serres says the chains of parasitism make a line; this is a line of logic, yes, but also a regulation, but yet still a line that simultaneously connects some things whilst cutting across others. It is a section-line, and, as we know, as architects, urbanists and spatial practitioners, a plan is also a section. The lines of the plan and section are the

means by which we dispose relations. We draw relations. We frequently draw elementary relations.

Come possiamo articolare queste scale in modo più chiaro? Serres dice che le catene di parassitismo costruiscono una linea, questa è una linea di logica, certo, ma anche un regolamento, e tuttavia ancora una linea che connette simultaneamente alcune cose mentre ne attraversa altre. Si tratta di una linea di sezione, e, come sappiamo, in qualità di architetti, urbanisti e professionisti, anche la pianta è una sezione. Le linee della pianta e della sezione sono i mezzi su cui predisponiamo rapporti. Disegniamo relazioni. Spesso disegniamo relazioni elementari.

We frequently reduce our drawings to just a few lines; this is so that we can see more clearly the elemental relations. This is so that we can see the elements of the relations. As we know the matter, of mud, the matter of architecture and urban design is more complex. In my office I have said to some of my employees, "Be careful how you communicate to the builders; if it is unclear to you it will be mud to them." We must be clear about the relationships between the elements of construction.

Noi spesso riduciamo i nostri disegni a poche linee, è così che possiamo vedere più chiaramente le relazioni elementari. E' così che possiamo vedere gli elementi delle relazioni. Come sappiamo, la materia del fango, la materia dell'architettura e del disegno urbano sono più complesse. Nel mio studio dico ai miei collaboratori, "Fate attenzione a come communicate con i costruttori, se non è chiaro a voi, sarà fango per loro." Dobbiamo essere chiari circa le relazioni tra gli elementi della costruzione.

There are many relationships in architecture: from the scale of building construction to the scale of how we build cities. What perhaps we do not so readily understand is that many of these relations are parasitic. Also, what we might try to understand more clearly is how parasitism relies on the fertility of the mud, the fertility of the situation, in which they are disposed.

Ci sono molte relazioni in architettura: dalla scala degli edifici alla scala delle città. Ciò che forse non è così facile capire, è che molti di questi rapporti sono parassitici. Inoltre, quello che potremmo cercare di capire più chiaramente è come il parassitismo si alimenta della fertilità del fango, della fertilità della situazione in cui sono disposti.

THE [LOVING] METROPOLITAN LANDSCAPE

INSERTION/DEVIATION INSERIMENTO/DEVIAZIONE

So that we can more readily open the fertility of parasitism, let me quickly summarise the muddiness of parasitism. Serres gives us three ways in which to understand the parasite:

In modo da poter aprire più facilmente il discorso alla fertilità del parassitismo, riassumo rapidamente la fangosità del parassitismo. Serres ci offre tre modi per comprendere il parassita:

1. The host/parasite relation; even the symbiotic relation.

1. Relazione ospite/parassita, anche in quanto relazione simbiotica

2. The thing that stands beside the thing: the “para” condition. The Parasite has the same prefix as in paradigm - *paradeigma* in Greek, or also as in parallel, but as we have already elaborated, not all relations, not all lines of logic, operate strictly in parallel. Zizek for example, elaborates “the parallax view” for us.

2. Ciò che sta accanto alla cosa: la condizione “para”. Parassita ha lo stesso prefisso di paradigma - *paradeigma* in greco, presente anche in paralleloma come abbiamo già visto, non tutte le relazioni, non tutte le linee della logica, operano strettamente in parallelo. Zizek elabora la visione parallittica.

3. The third part of Serres’ diagram of parasitism speaks of “use” and the “necessary.” This is where we get the clearest guidance as to where the fertile mud of parasitism might be situated most propitiously. Serres is offering us a critique of Marx’s notion of “use value.” Serres is disinclined to go along with the prioritisation of use value as some notional consensus borne out of proletarian struggle. Use is as subject to the parasitic chain as anything else. What was once seen as necessary can quickly become unnecessary; and what we perceive as necessary is really borne from the hope that something can be truly

useful. As we know from architecture, all buildings can be re-used differently from the purposes for which they were first designed. Serres suggests, then, that we can look as much to the unnecessary as the necessary – he calls this “abuse value.” The “ab” in this formulation can be understood in the same sense of how we use ab in abstract: we remove a thing away from something else, we re-situate it, in order that we can get closer to it, re-situating it. In other words, by giving it a “parasituation.” Every architectural/urban planning drawing is a parasituation.

3. La terza parte del diagramma del parassitismo di Serres parla di “uso” e “necessario”. E’ qui che troviamo un orientamento più chiaro su dove il fango fertile del parassitismo potrebbe essere situato in maniera più propizia. Serres ci offre una critica della nozione di Marx di “valore d’uso”. Serres è restio a sostenere la priorità del valore d’uso come consenso teorico a carico della lotta proletaria. L’uso è soggetto nei confronti della catena parassitaria come qualsiasi altra cosa. Quello che una volta era visto come necessario può rapidamente diventare inutile, e ciò che percepiamo come necessario è davvero carico dalla speranza che qualcosa possa essere veramente utile. Come sappiamo dall’architettura, tutti gli edifici possono essere riutilizzati diversamente dagli scopi per cui sono stati progettati. Serres suggerisce, quindi, che possiamo guardare tanto al superfluo come al necessario – egli lo chiama “abuse value”. “ab” in questa formulazione può essere inteso nel senso di ab in astratto: rimuoviamo qualcosa da qualcos’altro, lo ridisponiamo, in modo da avvicinarci, ri-situamo. In altre parole gli attribuiamo una “parasituazione.” Ogni disegno di architettura / urbanistica è una parasituazione.

“The relation upsets equilibrium, making it deviate. If some equilibrium exists or ever existed somewhere, somehow, the introduction of a parasite in the system immediately provokes a difference, a disequilibrium. Immediately, the system changes; time has begun.”

La relazione sconvolge l’equilibrio, facendolo deviare. Se qualche equilibrio esiste o è mai esistito da qualche parte, in qualche modo, l’introduzione di un parassita nel sistema provoca immediatamente una differenza, un disequilibrio. Immediatamente, il sistema cambia; il tempo inizia.

Perhaps now we are ready to try and understand this next little paragraph of Serres’ text? As we know, as architects and urban designers, our lines are not always parallel. If we draw on the landscape, for example, if we construct on the landscape, the landscape has a say in how we dispose ourselves – usually, at any rate, if we are sensitive practitioners. However, our attention is being drawn to another condition here: even if our lines are straight, the logical chain may be deviatonal. This is a moral

THE [LOVING] METROPOLITAN LANDSCAPE

disposition. Deviational does not necessarily mean that deviant is wrong. We must deviate from normal practices if we are to be creative. Creative practice is, by nature, deviational. The parasitic condition allows us to see the potential of deviational practice. It allows us to see how our practice is parasitic. The parasite is simultaneously feeding off a situation, standing aside from the situation and finding the potential of the situation by looking as much to the apparently useless as the useful, unnecessary as necessary, material as immaterial, and facticity as abstract. We, as architects and urban designers, master the disequilibrium of our own making. When we make our first sketches, the time of the project has begun; time has begun; we enter the chain of parasitism, but the time of a new parasituation has begun. The system changes.

Forse ora siamo pronti per cercare di capire il prossimo, breve paragrafo del testo di Serres? Come sappiamo, in quanto architetti e urbanisti, le nostre linee non sono sempre parallele. Se si disegna sul paesaggio, per esempio, se si costruisce sul paesaggio, il paesaggio ha una voce in capitolo sul modo in cui noi ci disponiamo - di solito e in ogni caso, se siamo professionisti sensibili. Tuttavia, la nostra attenzione viene attratta da un'altra condizione a questo punto: anche se le nostre linee fossero dritte, la catena logica può essere deviazionistica. Si tratta di una disposizione morale. Deviazionistico non significa necessariamente che il deviante è sbagliato. Dobbiamo deviare dalla prassi normale, se vogliamo essere creativi. La pratica creativa è, per natura, deviazionistica. La condizione parasitaria ci permette di vedere le potenzialità della pratica deviazionistica. Ci permette di vedere come la nostra pratica sia parassita. Il parassita è allo stesso tempo ciò che trae alimento da una situazione, si colloca a lato della situazione e trova delle potenzialità nella situazione, guardando tanto a ciò che è apparentemente inutile così come a ciò che è utile, al superfluo quanto al necessario, al materiale come all'immateriale, alla fattibilità come all'astrazione. Noi, come architetti e urbanisti, dominiamo lo squilibrio del nostro fare. Quando facciamo i nostri primi schizzi, il tempo del progetto è iniziato; il tempo è iniziato; si entra nella catena del parassitismo, ma il tempo di un nuovo parassitismo è iniziato. Il sistema cambia.

“Change comes from a rupture in equilibrated exchanges. Change is the disequilibrium of exchanges.”

Il cambiamento proviene da una rottura negli scambi equilibrati. Il cambiamento è il disequilibrio degli scambi.

Architects and urban designers are responsible for initiating exchanges in the apparatuses to which we belong and which we are part of.

Gli architetti e gli urbanisti sono responsabili di dare inizio a scambi nei dispositivi ai quali apparteniamo e di cui siamo parte.

Italian translations by Elio Bendari (EB) and Francesca Rango (FR)

This short essay was the basis of a lecture given as Visiting Professor in Architecture and Urban Design at The Faculty of Architecture, Alghero, University of Sassari, 08 November, 2011, and a paper presented at conference, Theoretical Currents II: Architecture and its Geographical Horizons, University Lincoln, 5-6 April 2012. The Italian translations were prepared for the lecture in Alghero. In both instances it had a main title of MUD, DISPOSITION, SITUATION AND PARASITUATION; at Lincoln it had the sub-title *The Paradigmatic Turn, In which Mud Fecundates The Ecological Relation Between Disposition [Architecture] And Situation [Landscape] As Parasituation*. They both worked in view of an image of Francisco de Goya's painting *Duellists*.

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

Risky Relations: A Ménagerie à Trois

Chris French

Rats, Ducks and Tortoises

In La Fontaine's fable 'Le Rat de ville et le Rat des champs' a city rat invites a country rat to an urban villa for a meal of leftover ortolan on a Persian rug. The rats are disturbed during dinner: 'The meal was all the two rats could wish; But as they took their leisure, Something - most likely humanish - Came by to spoil their pleasure.'¹ They retreat until the noise abates, but when the city rat suggests that they return to the feast the country rat refuses: "No friend millionaire. Tomorrow you come visit. It's not that I can match your fare - It's just not safe here, is it?"² The country rat forsakes pleasure for leisure.

In another of La Fontaine's fables, 'La Tortue et les deux Canards', a tortoise tired of her home and longing for distant climes engages two ducks to provide transport: 'A simple stick, each bites one end: "Now, there!" They say. "You bite the middle."³ As onlookers voice their amazement at the regalia of this flying tortoise, she is unable to resist exclamation: "'Queen! There's no denying ..." she boasts. Those words would be her last. Poor Fool!⁴ By speaking the tortoise loses her grip on the stick, and is dashed to death on the ground below. Noise upsets the system. In La Fontaine (and Aesop and others) the fable is a warning against vanity.

1 Jean de la Fontaine, 'Le Rat de ville et le Rat des champs' ('The City Rat and the Country Rat') in *The Complete Fables of La Fontaine*, translated by Norman R. Shapiro. Urbana: University of Illinois Press, p.12. In the English version Snipe is offered as an alternative to ortolan.

2 Jean de la Fontaine, *The Complete Fables of La Fontaine*, translated by Norman R. Shapiro, p.13.

3 Jean de la Fontaine, 'La Tortue et les deux Canards' ('The Tortoise and the two Ducks') in *The Complete Fables of La Fontaine*, translated by Norman R. Shapiro. Urbana: University of Illinois Press, p.270

4 Jean de la Fontaine, *The Complete Fables of La Fontaine*, translated by Norman R. Shapiro, p.270

The projects presented in this volume all respond to two provocations: the first, the idea that a metropolitan landscape can be 'loving', a site engaged in unconditional and often difficult multiple relations; and the second, the term 'PARA-SITUation', as the character of the place where these multiple relations come to pass. To elaborate something common to both terms let us consider the two fables above as described by Michel Serres in *The Parasite*. The objective of this detour through Serres is to elaborate a key understanding of the 'PARA-SITUation', a term borrowed by derivation from Serres, through which we propose to develop an architectural situation within the *loving* metropolitan landscape. If a relationship is loving, it is risky,⁵ and Serres' reading of parasitism in La Fontaine's fables provides a means of thinking that risk.

Fable and parable: risky relations

For Serres, La Fontaine's fables are about much more than the simple dialectic oppositions of leisure and pleasure and of vanity and humility. Serres' philosophical method is to overlap the techniques of fables and parables. The stories are not simply maxims of morality, they are insights into the complex series of relationships, human and animal, which always go beyond pairing. The situation is never neutral. Serres considers all parasitic relations: human, animal and situation.

'The city rat invites the country rat onto the Persian rug. They gnaw and chew leftover bits of ortolan... The first rat is a parasite; for him, leftovers, the same Persian rug... [At] the table of the farmer the second rat is [also] a parasite. He permits himself to be entertained' ⁶

The rats are positioned one next to another among the dirty dishes, the first rat on the Persian rug, the second as the first's guest, and both in relation to an absent host, the provider of the ortolan. The setting of the scene makes clear that this is no ordinary feast but the height of culinary delight, a feast beyond those 'simple meals' to which the

5 For a more complete discussion of 'The [Loving] Metropolitan Landscape' see Volume 1, pp.16-18, and Dorian Wiszniewski, 2013, 'The [Loving] Metropolitan Landscape and the Public-Private Borderland: Redefining the Field for Architecture, Landscape and Urban Design' in S. Serrelli (ed) *City Project and Public Space*. Springer: Dordrecht, pp.65-82

6 Michel Serres. 2007 (1980). *The Parasite*, translated by Lawrence R. Schehr. Minneapolis & London: University of Minnesota Press, p.3

THE [LOVING] METROPOLITAN LANDSCAPE

country rat is accustomed. Although physically similar, the dinner-mates differ.⁷ When disturbed both rats flee, but the city rat, who is clearly accustomed to interruption, soon returns whereas the country rat remains on edge. He prefers dining at his leisure in peace. For the city rat the risk of interruption is worth taking for the pleasure of the ortolan. For him being disturbed is a price worth paying, and he has come to understand this risk as a part of his particular situation, as part of his relation with the host. The host leaves the ortolan, assuming it will remain untouched, and the city rat has to play along, to flee when the host returns to maintain that illusion.

For the country rat, in the end leisure outweighs the comfort of the Persian rug. Initially he is willing to take the risk; he abandons his leisurely lunch at the farmer's table for the exotic pleasures of the city feast, and for the pleasure taken in the risk of interruption, the thrill of discomfort. But he has his limits; the return of the host proves too unsettling and is enough to turn him off this meal.

For Serres (after Marx) this tale is something far more than the simple opposition of pleasure and leisure. In La Fontaine the host is a narrative device, someone (*quelqu'un*) interrupting their feast,⁸ but for Serres this interruption (the noise or static) and these rats are all examples of parasites, and collectively of parasitism. The two rats eat from others' tables; at least until, in taking, they disturb their hosts. The host in the fable, a tax farmer, initially gives (admittedly unwittingly) but then interrupts the feast.

7 Jean de la Fontaine, *Fifty Fables of La Fontaine*, translated by Norman R. Shapiro, pp.10-11

8 For Horace the disturbance is a bang at the door, for Aesop, dogs.

He takes from the rats, but only in the manner in which he reasserts his position as host. He expects the table to be clear and the rats play their part. For Serres the parasite is both that which takes, which 'eats next', and that which makes noise. A situation is established in which all three are in relation, a relation that conditions the behaviour of all involved. The table and the Persian rug are the site in which these relations, and their associated behaviours, are enacted.

PARA-SITUATION Olbia

The parasite must know when to stay quiet, know the appropriate noises to make and when to make them. By understanding the nature of the host and knowing when to make noise (to take risks) and when to stay quiet (to play along) the rats ensure that they can eat next. The parasite thus exists in a particular pattern of co-existence with the host. The rhythm of the parasite's life is connected to that of host, but distinct from it; their existences proceed concurrently. The term this studio has adapted from Serres is the 'PARA-SITUATION', that is a situation that exists in a particular relation with a host, with a given context, and an elaboration of the relationship between host and parasite at a given point. The PARA-SITUATION, it can thus be said, exists concurrently with a given situation, but works to different rhythms and patterns determined by that situation. It takes, it makes noise, and it keeps quiet in different measure and at different times to ensure its own existence, as well as the continued co-existence of parasite and host.

The projects presented in this volume are PARA-SITUATIONS. They exist in relation to a dominant system (the dominance of the tourist economy) and are positions through which the risky relationships between city and landscape are elaborated (a Sardo-Persian rug for the rats). All the projects thus develop a response to the specificity of the Sardinian landscape, the site of the feast, as well as to Olbia as a site increasingly associated with the cultural repercussions of integrated world capitalism, the host. Through explorations of honey, fish, mussels, pickleweed, reeds, salt and water (to list only those ingredients immediately ingestible), the city is shown to be more than a tourist thoroughfare, and is instead shown to be equally attuned to the periodicity, the rhythms and cycles of the cork tree as the cruise liner. The projects draw upon forms of production, familial relationships, and alternative economies

THE [LOVING] METROPOLITAN LANDSCAPE

to rearticulate those relationships between the landscape and the city that are either currently productive or lying fallow, and through the drawing out of those relationships (honey with flowers, but also with the banquet; cork with granite, but also with cruise liners; salt with copper, and also with lunacy), they locate these alternative forms of production in parasitic relation to the dominant operations of a city driven by the tourist economy.

Inevitably, then, they have a risky relationship with the city. They depend on the city (and its surrounding landscape) as a source of sustenance, and the rewards are great. But they are also at risk in that they repeatedly interrupt the host, disturb the system, they are noisy:

'noise gives rise to a new system, an order that is more complex than the simple chain. This parasite interrupts at first glance, consolidates when you look again... The town makes noise, but the noise makes the town.'⁹

With the rats chased from the rug, playing their part, the system may appear reset, but the clamour raised, the new relations instigated by the noise, creates new systems. And here the parasite has further creative potential. Tired of here, and longing for there, the tortoise delights in flight. In her pursuit of leisure (the shortening of a journey from here to there) and, one would assume, greater pleasure (the foreign climes), the risk is clear: dangle from your teeth between two airborne ducks! The ducks, with stick borne between them (Serres is less clear than La Fontaine on how the stick is carried, his ducks are free to speak) go about their normal business, but the system that they have put in

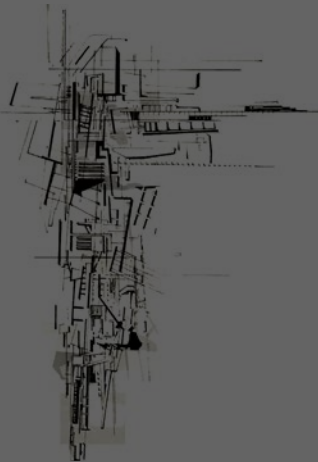
place imposes on the tortoise: her ease comes at a cost; she must keep her mouth shut. The host provides and at the same time imposes particular conditions (silence) on the parasite:

'The parasite must keep quiet... Profit from ducks, pigeons and fools, but never say a single word, for the penalty for that is falling down from the heavens... the unwise or stupidly talkative third is excluded.' ¹⁰

On the one hand, parasites take: they eat at another's expense; the rats enjoy the ortolan and the tortoise takes pleasure in flying. On the other hand, parasites must give: both rats and tortoise exist in precarious relation to their hosts; they must give respect to the need for silence in such situations. If they make too much noise, take too big a risk, as the parasites almost invariably do, they disturb the host, which is usually to the detriment of the parasite. However, in disturbing their situations they also establish new relations. If the parasite speaks, things might end in disaster; the tortoise falls, but in her falling others might eat, those 'gawkers' cheering her moments earlier. The collapse of one set of relations, between rats and humans, ducks and tortoise (hosts and parasites), instigates another set of relations; by making noise the parasites discover their role as hosts (givers), changing the flow of the system.

Whether concerned with the explicit enunciation of an architectural proposition or with the operation of a network of agents developed through various buildings and sites, the work shown here takes seriously, firstly, the need for disturbance; secondly, the risks in re-articulating the productive capacities of the city and the wider metropolitan landscape in relation to the tourist economy (about which they cannot remain silent); and thirdly, architecture and urban design as means of re-making the town. The projects make noise and take risks, but even if they talk out of place they provide a feast for others. As PARA-SITUATIONS they develop important *loving*, but risky, relationships within the metropolitan landscape.

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



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

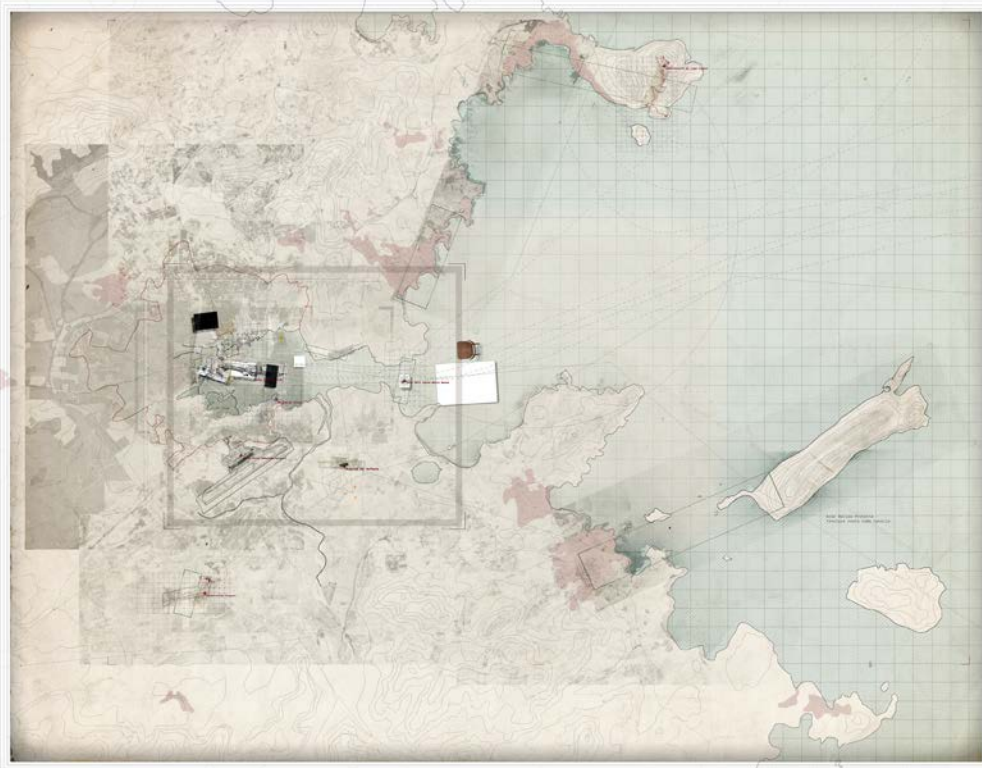
Architecture, Landscape and The Ecosophic Object

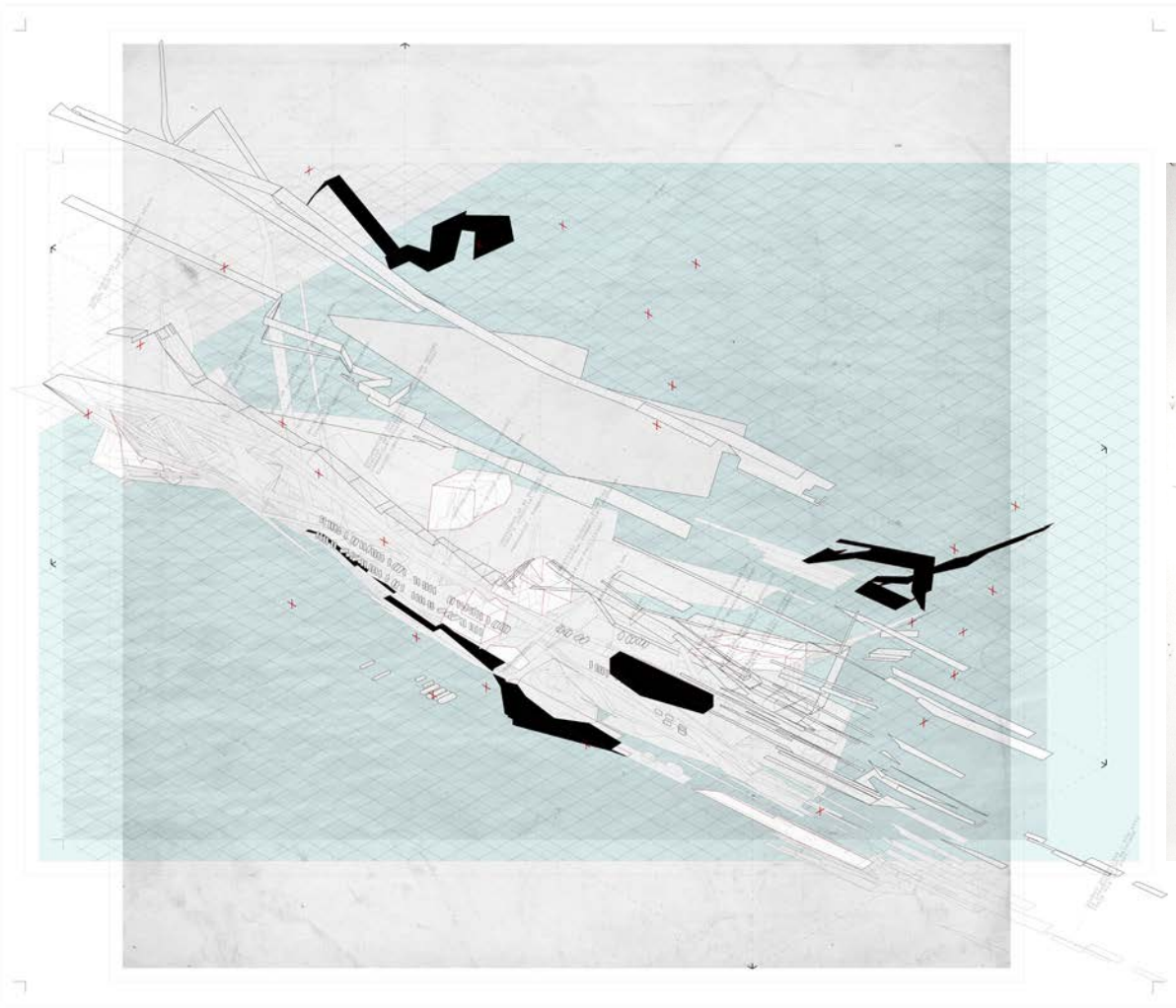
Jamie Kinghorn & Louisa Butler

1. **The resident and tourist** come together in the continually forming and reforming Porto Isola Bianca. The enduring and temporal figures of Olbia meet on very thin ground. In response to this relationship, sometimes tense, sometimes propitious, a series of five edge conditions are used as testing grounds for a re-articulation of these temporal and durable figures. These figures are at once political, economic and architectural. They are developed as fictions, but embedded in current, serious and urgent narratives – Filo Fragment Fictions.
2. **The cartographer**, a resident of Olbia, is a character shaped by the changing territory of Porto Isola Bianca. The cartographer becomes obsessed with the city's edgescape, frantically drawing and re-drawing fixes and changes.
3. **The caretaker** provides means of simultaneously thinking about fragmentation and collectivity. She anchors herself to the lighthouse from which she can oversee and easily traverse the edge(s) of Olbia. She mediates between the scale of the Metropolitan Landscape and the body scale tectonics of the enduring and temporal.
4. **The fisherman** creates a 'temporary' residence. The fisherman's ever-presence is challenged by the recurrence of change; apparent tectonic durability is rendered as temporary as that of the tourists who come and go.
5. **The scrappy and boat-builder** move into a derelict shipping scrapyards – a site of tourist detritus. The delamination of the objets trouvés (layers of yachts, fiberglass etc.) informs the distribution and development of programmes, processes of construction and the enduring and temporal relations between figure and ground. The situation becomes a Boat Builder's Academy with boat-stripping and recycling facilities, workshop and rowing club.

FILO FRAGMENT FICTIONS

configuring relations of temporal and durable





TLML
SET
Big
B

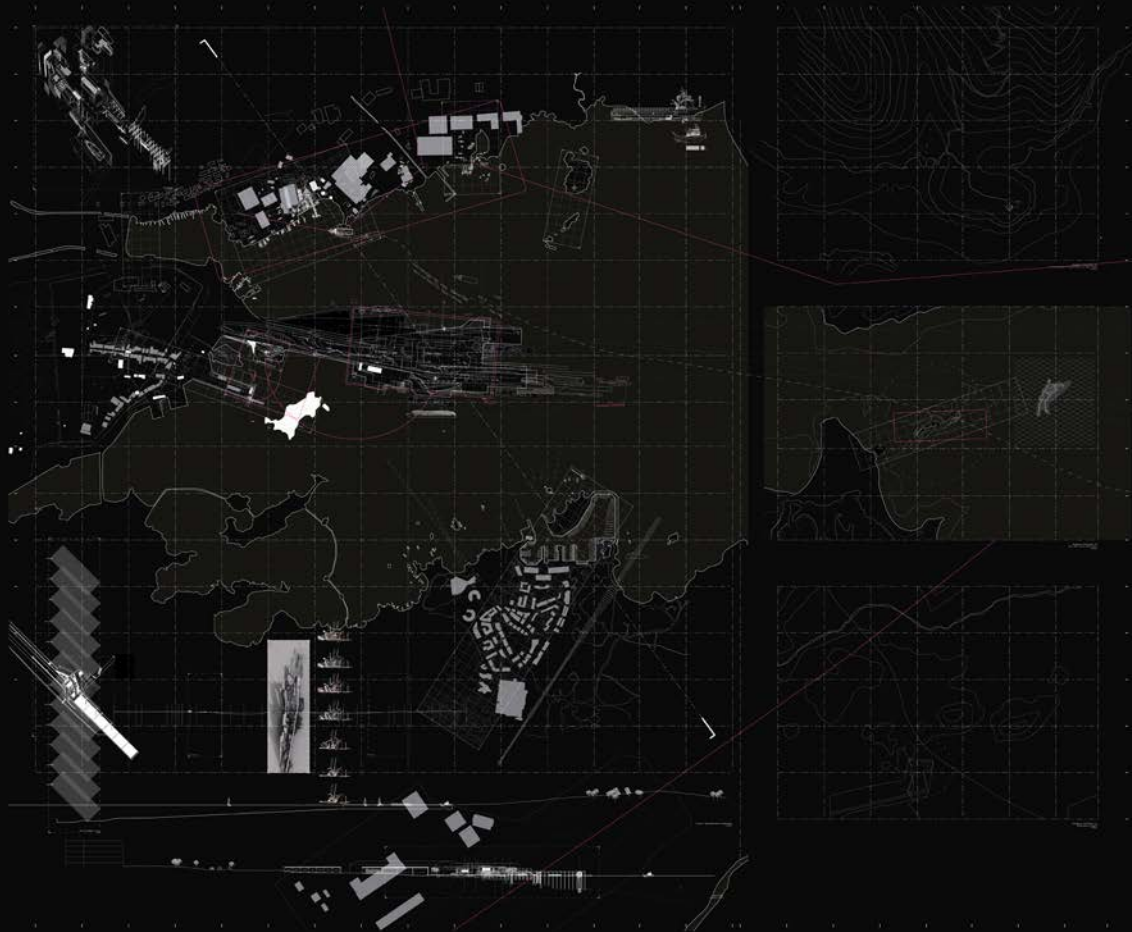
1

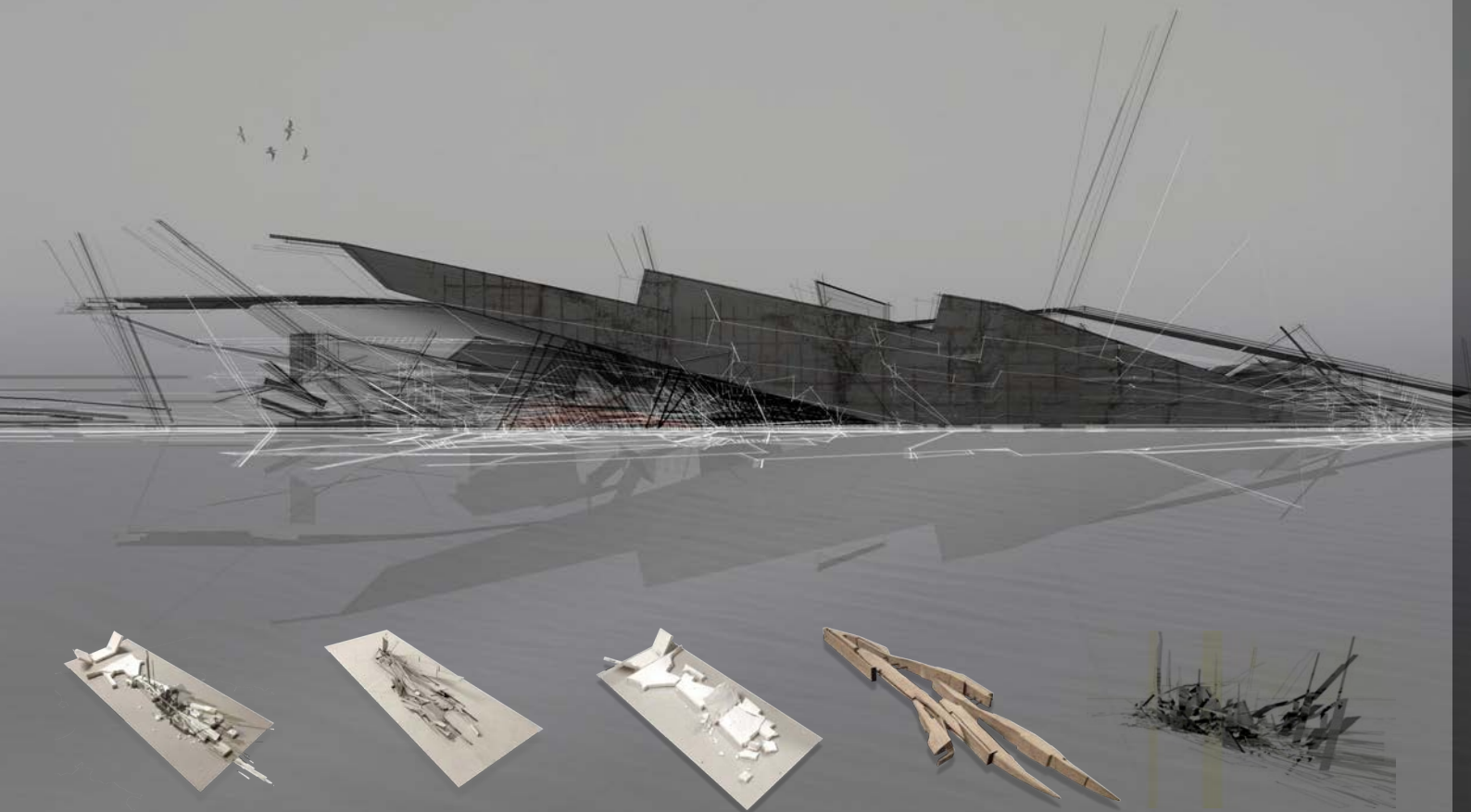
2

5.

3.

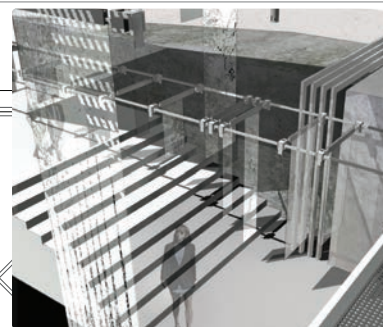
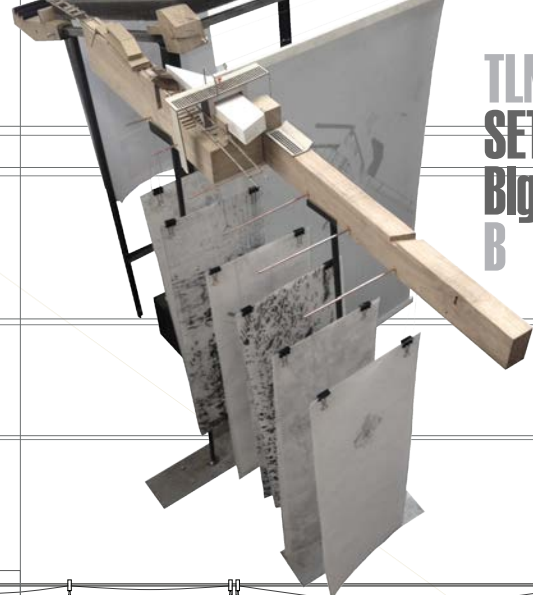
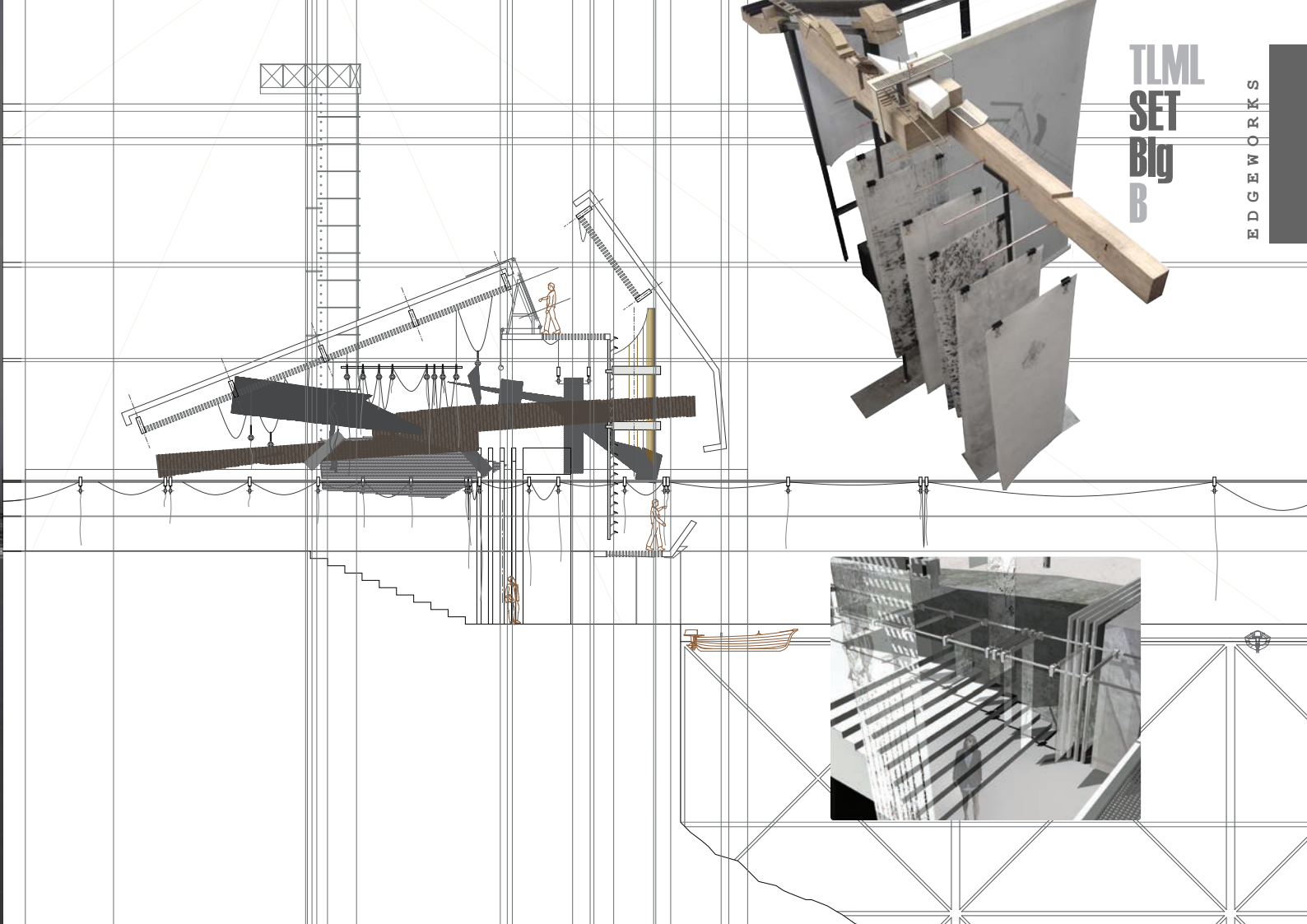
4.

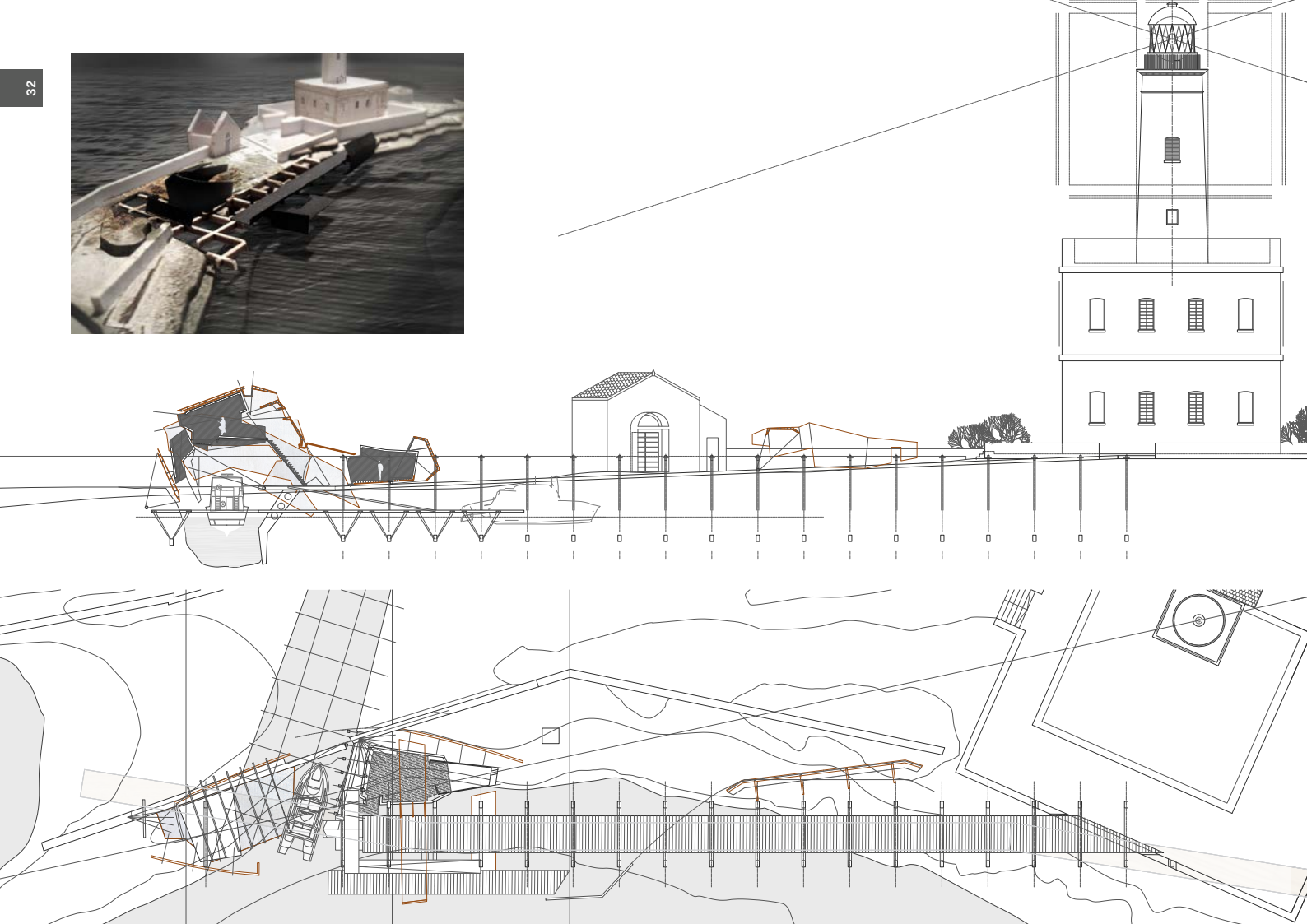




TLML SET B1g B

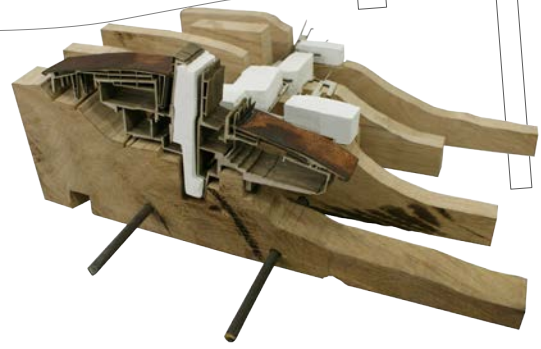
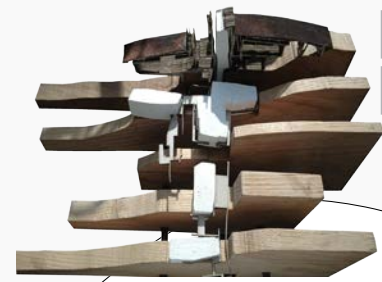
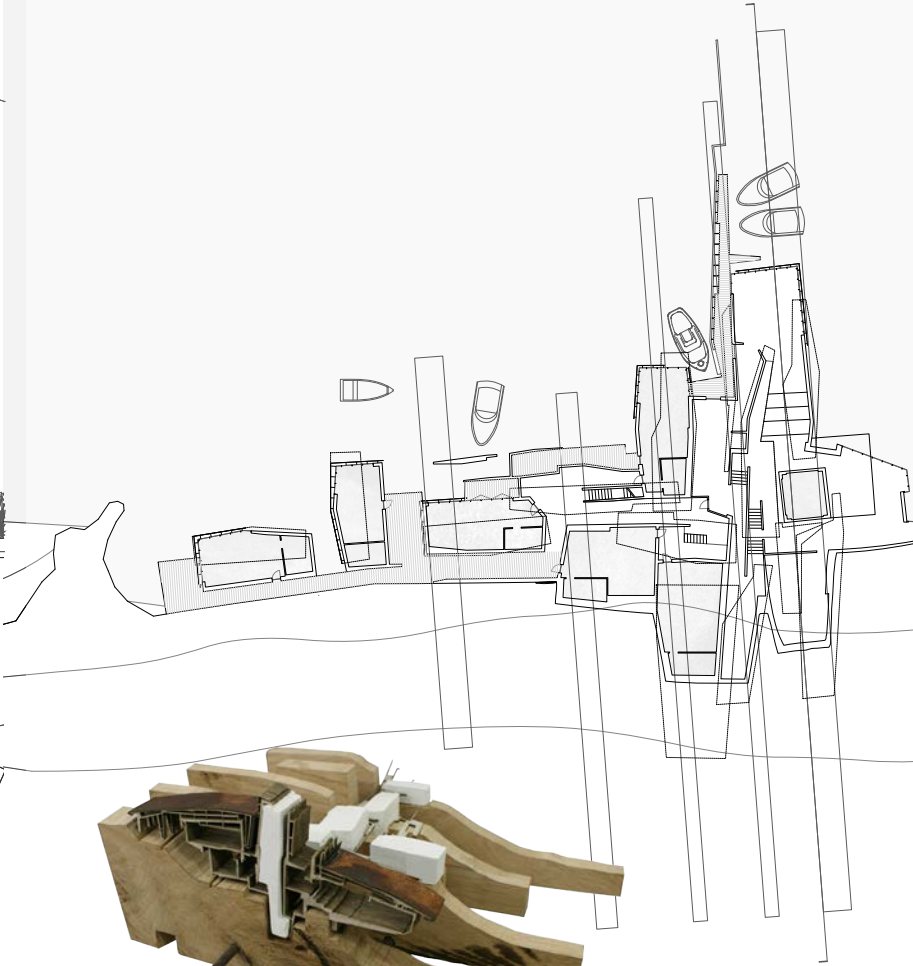
EDGEWORKS

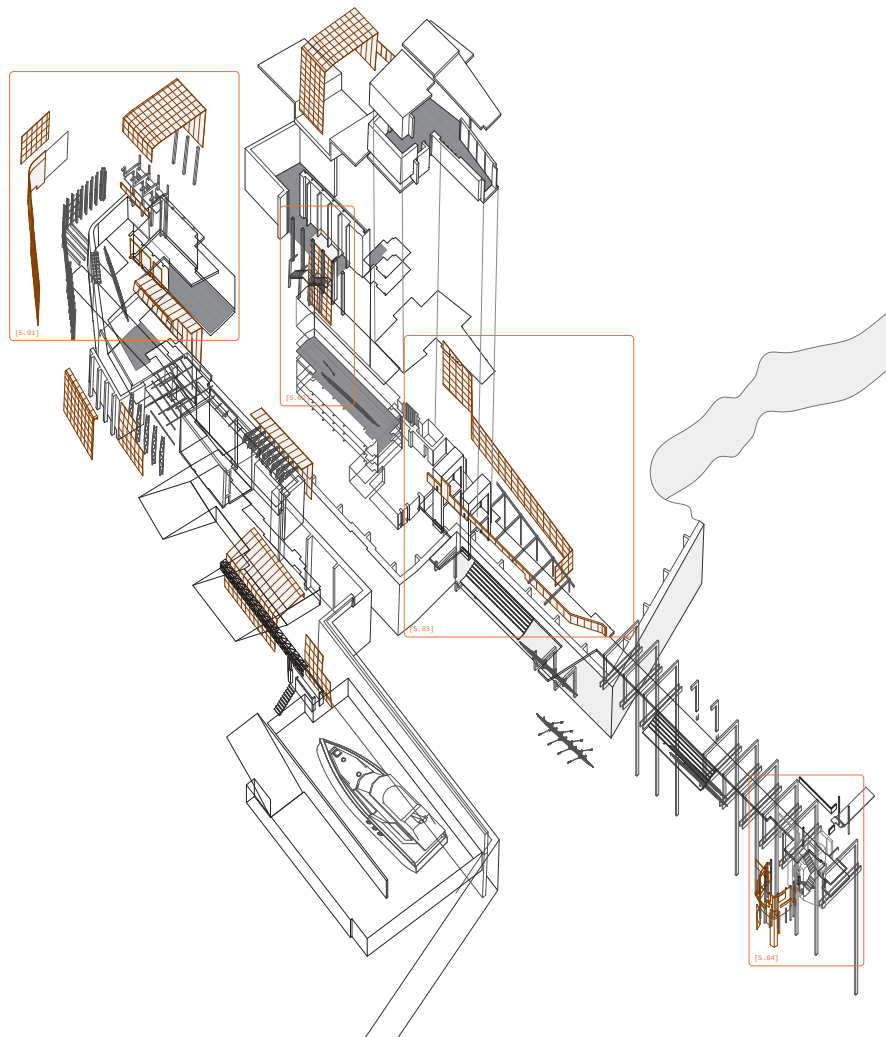


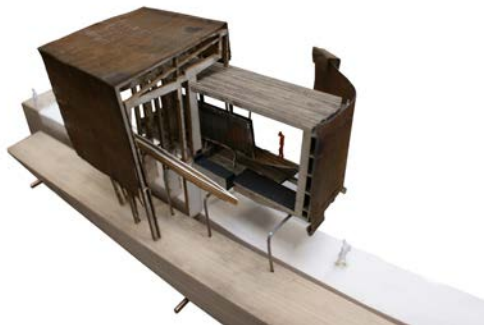


TLML SET Big B

EDGEWORKS







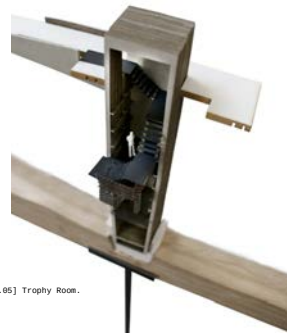
[5.02] Ground Cut/Ramp Entrance and Frame Making Workshop.



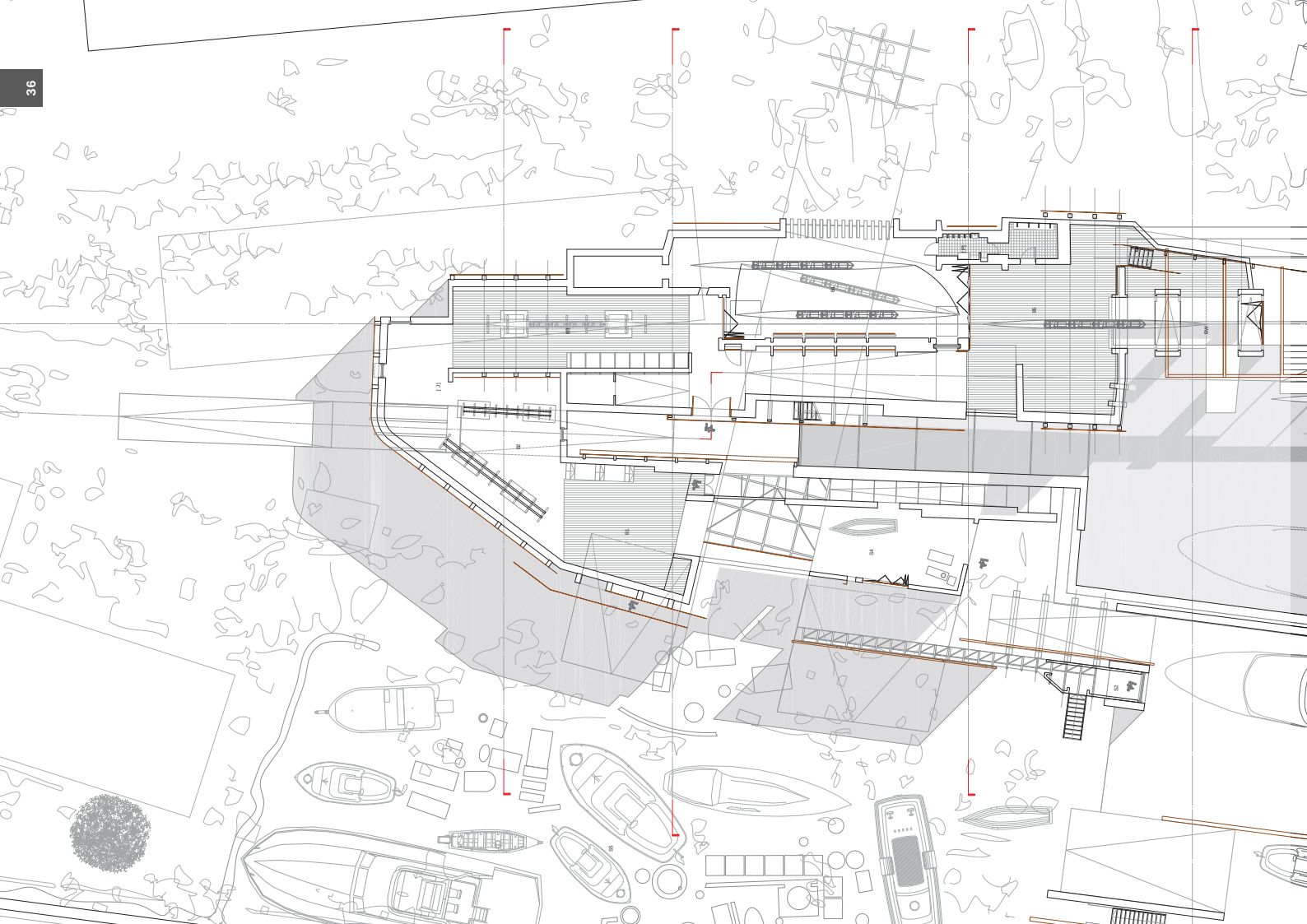
[5.03] Boat Building Workshop and Rowers' Gym: PARA Programs.

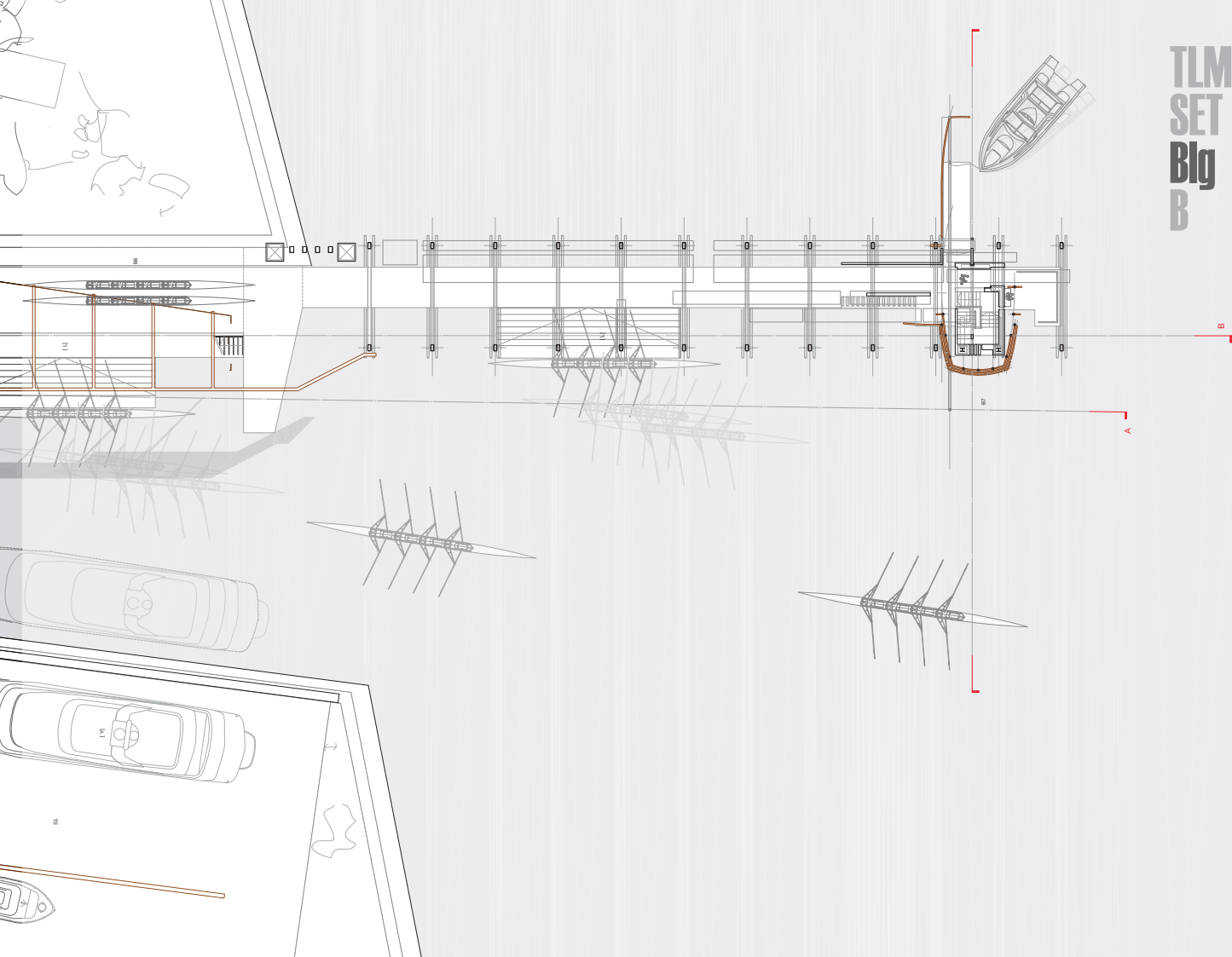


[5.04] Pier: Launching Area with Rowing Boat Storage.



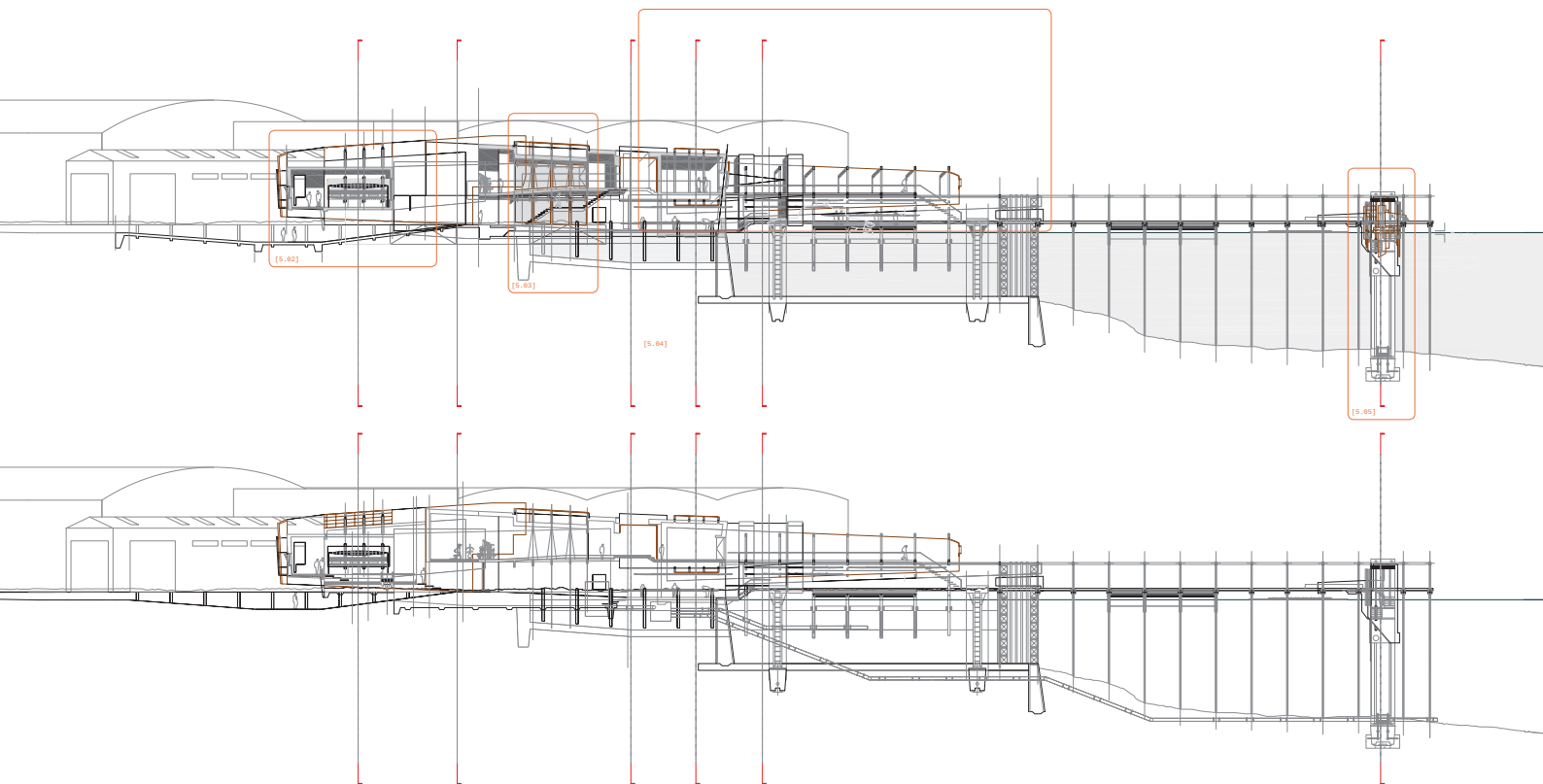
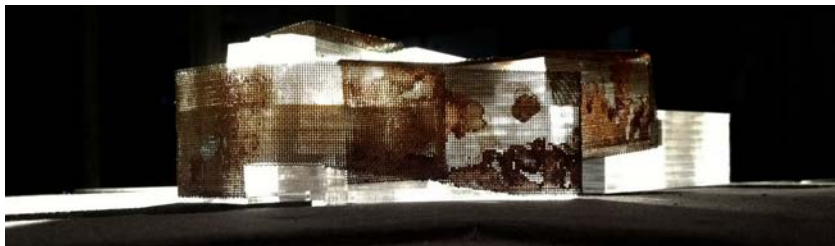
[5.05] Trophy Room.





TLML
SET
Blg
B

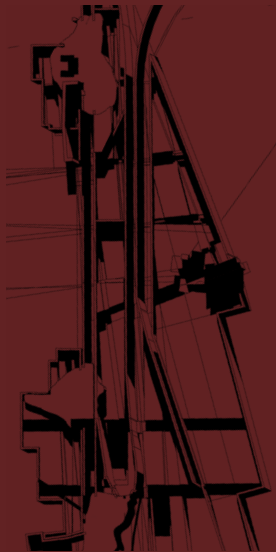
EDGEWORKS





TLML
SET
Blg
B

SEWORKS



CORK BARK AND GRANITE BITE proposes a counter project to the current paradigm of urban development in Olbia's metropolitan landscape, and aims to refresh the relationship between city and landscape, urban and rural, the fast and slow. It achieves this through an understanding of the unique and specific tempos and patterns of the landscape and through three threads of investigation:

1. **ISOIA BIANCA HARBOUR**, the expanse of land dealing with the summer tourist influx as the manifestation of the absurdity of market-driven development [the cruise liner that stays for only a few hours].
2. **CORK BARK**: The Cork Oak, as the temporal register of slowness specific to Gallura, and seeded by the whims of the wind [the tree that lives for hundreds of years and produces by the decade].
3. **GRANITE BITE**: The passive, inert, granite geology of the region that holds both in relation.

The agency attempts to find resonance in the patterns of these characters through the incorporeal species of tempo, proportion, duration, and windfall, ultimately proposing a series of interventions charged with Agency Cork, both on Isola Bianca and in the mountains of Calangianus. Together they re-introduce a vague territoriality to the planning of the region, a defiantly anti-bureaucratic way of dealing with the harbour.

Through a scaling operation, Isola Bianca [revealed to be a series of accretions around a granite archipelago] is re-proportioned to address the civic rather than the touristic, and its redundant zones 'harvested'. The result is the creation of a Cork Growers Association, Cork Inspector's Station, Port Authority and Cork workshops, and a Cork Bank/public piazza on the harbour as well a Cork Harvesters Centre in Calangianus, that collectively reassert the tempo of cork against the timetable of the ferry.

PARA-Situation [Cork Forests, Isola Bianca]

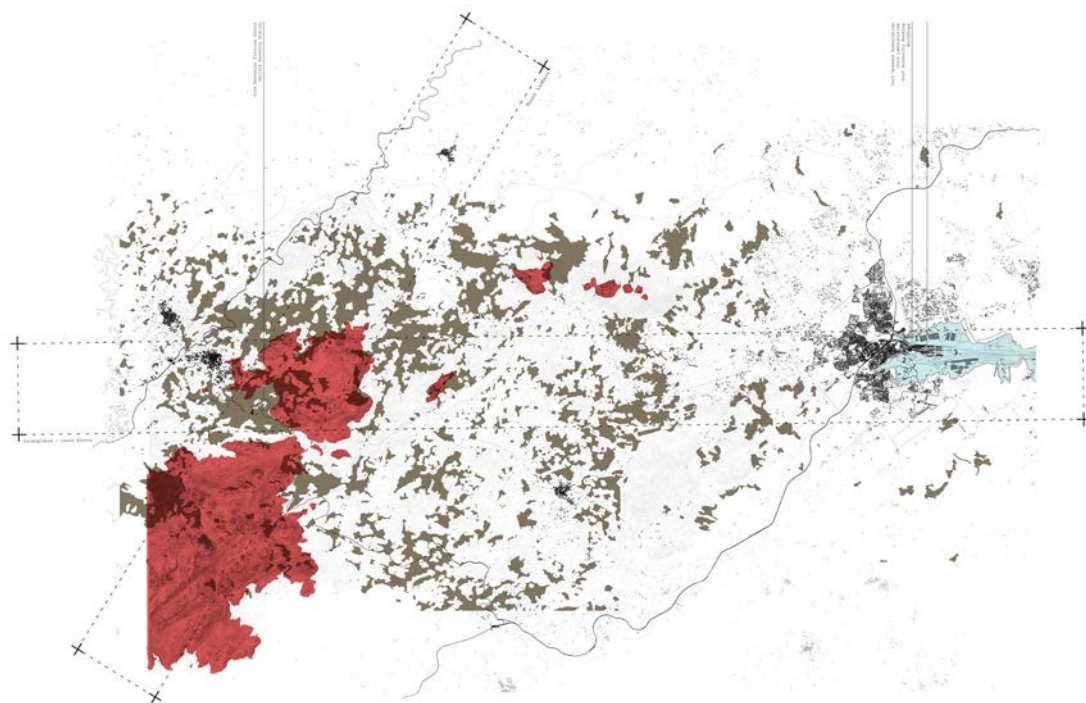
THE [LOVING] METROPOLITAN LANDSCAPE

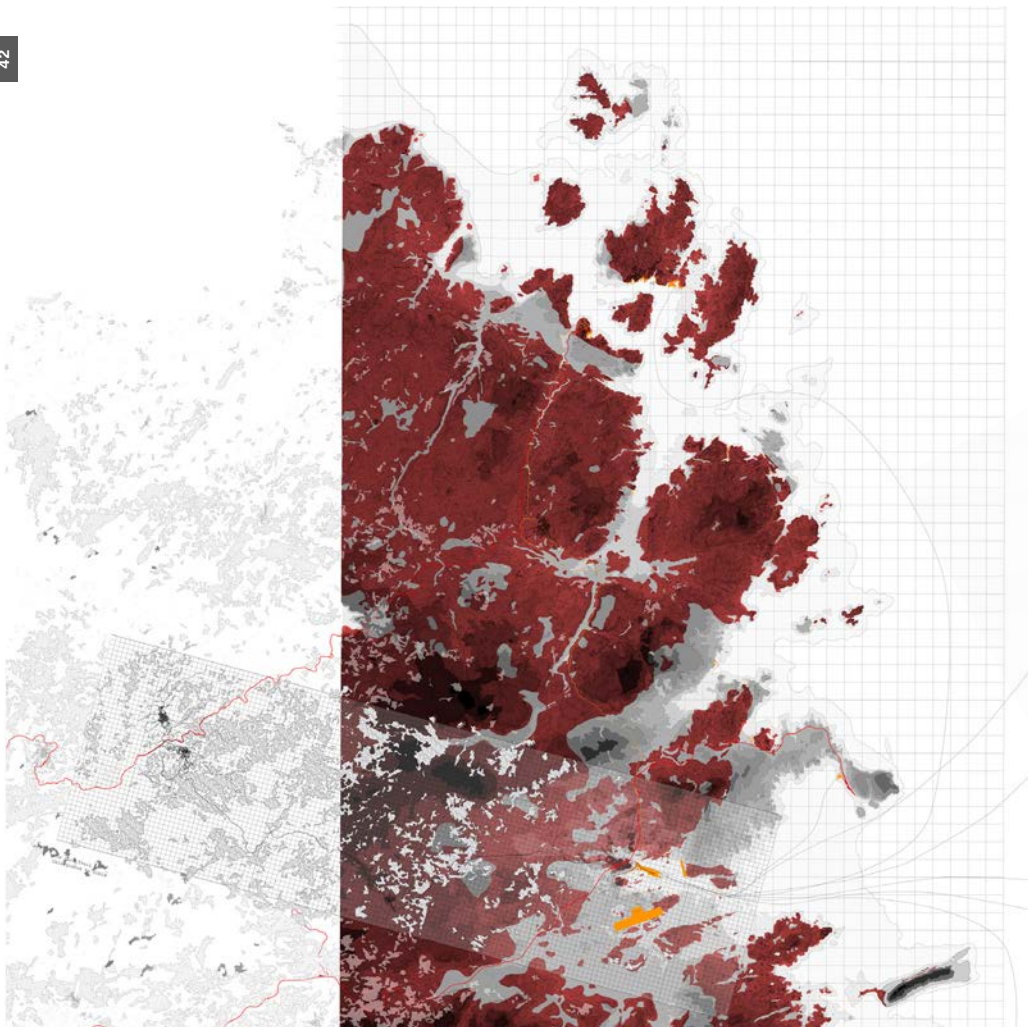
Architecture, Landscape and The Ecosophic Object

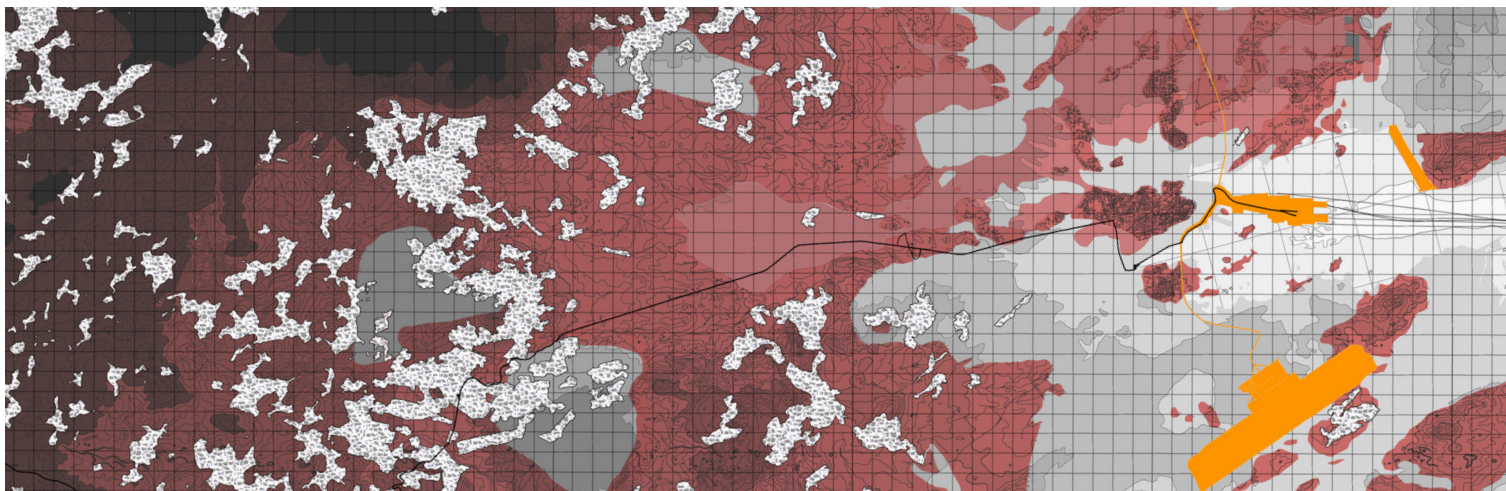
Neil Cunning

CORK BARK AND GRANITE BITE

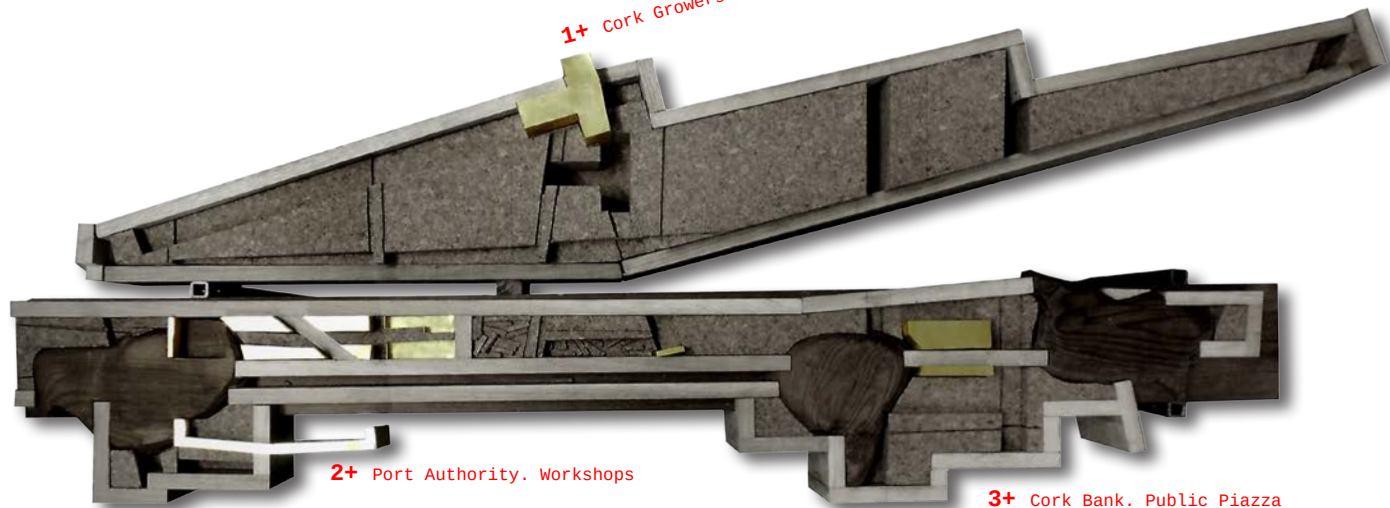
Vague Territories and Loose-Fit Infrastructures
in the Gallura







1+ Cork Growers Association

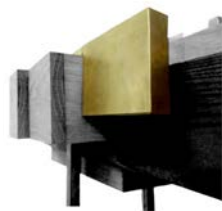


2+ Port Authority. Workshops

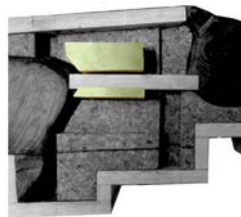
3+ Cork Bank. Public Piazza



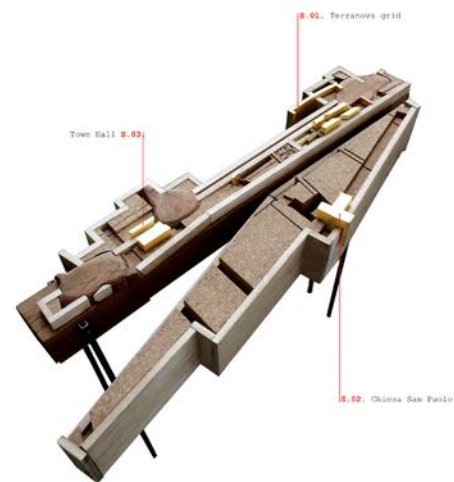
1+

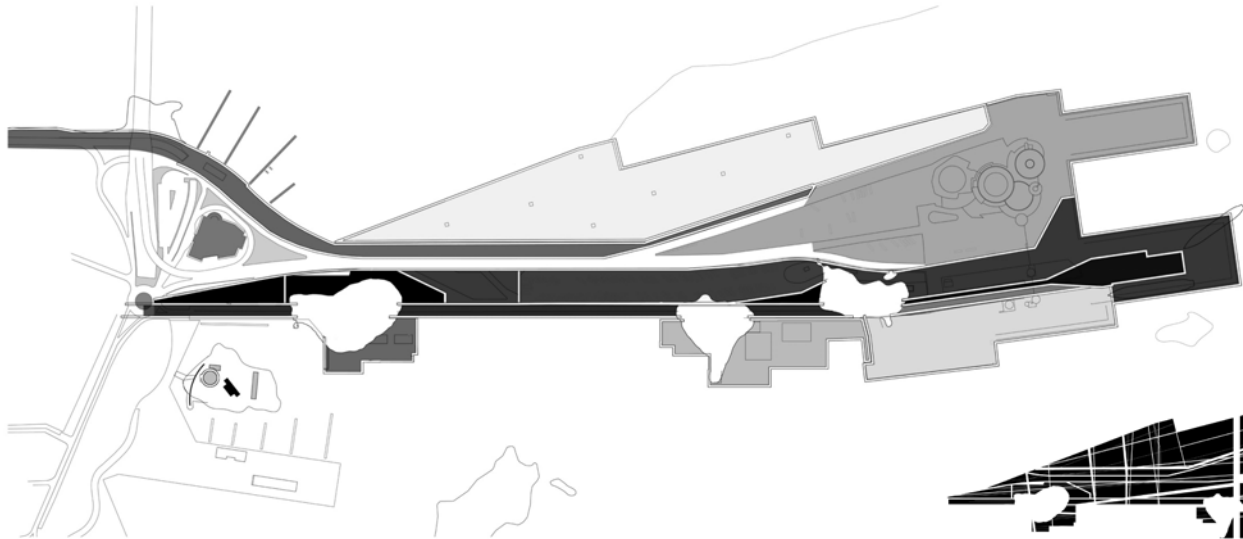


2+



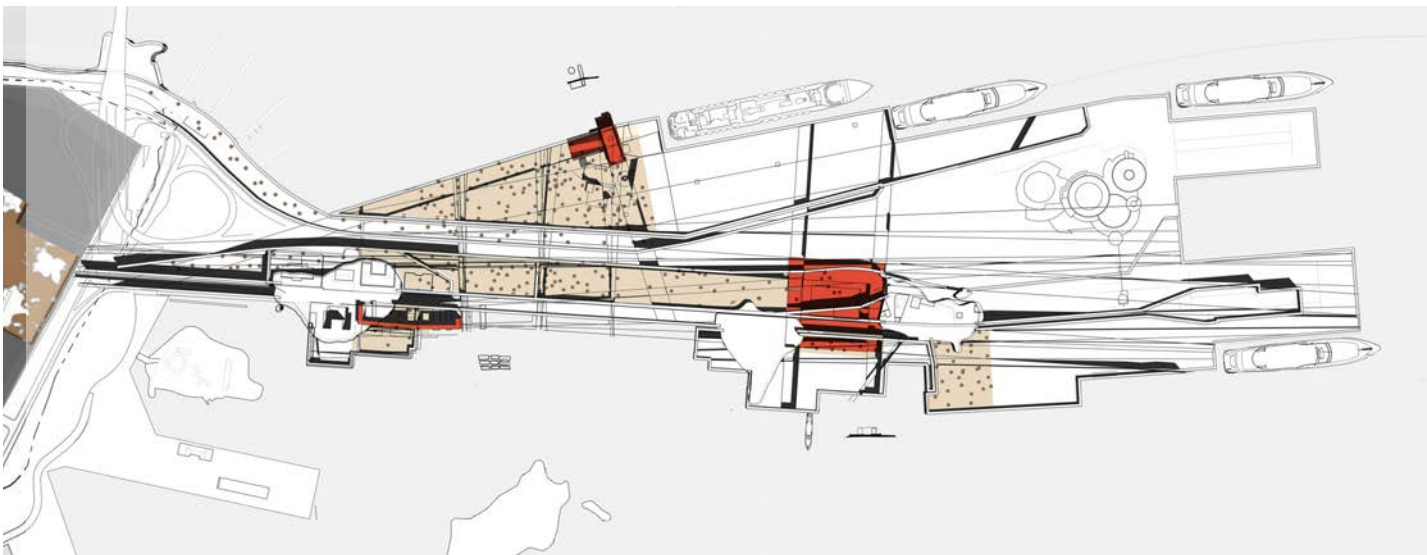
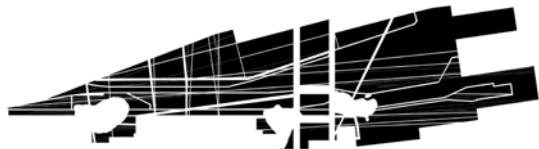
3+

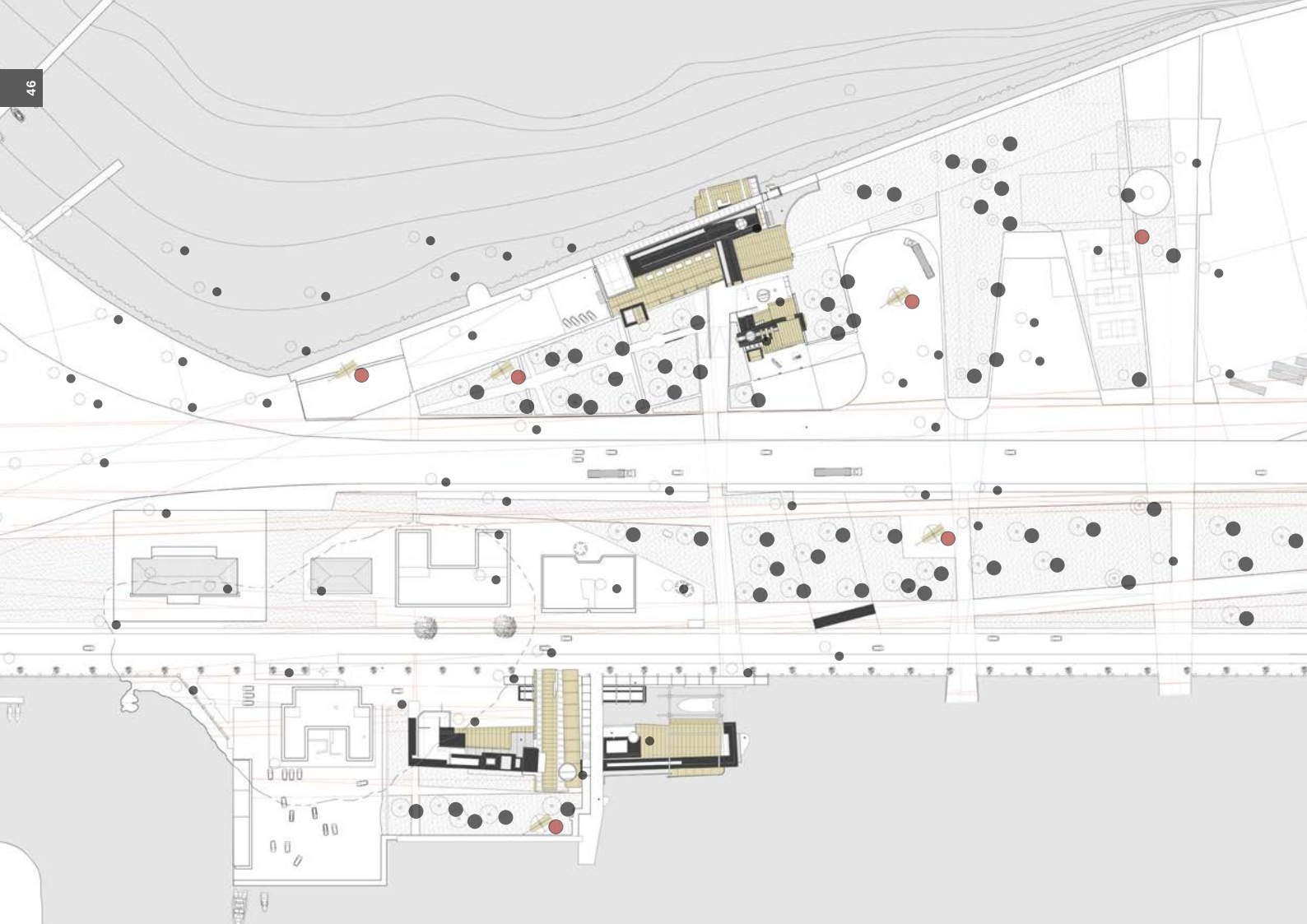




TLML
SET
Big
B

C O R K

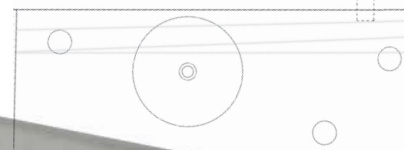
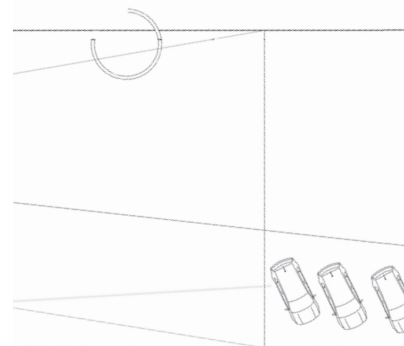
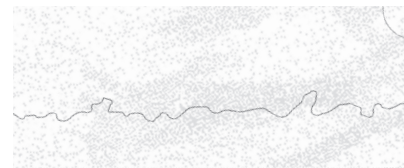
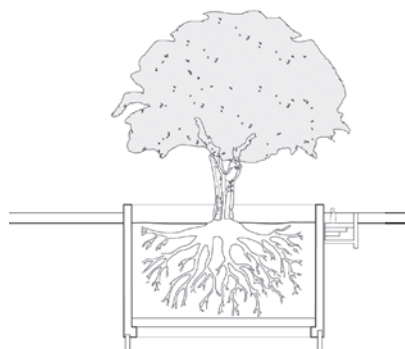


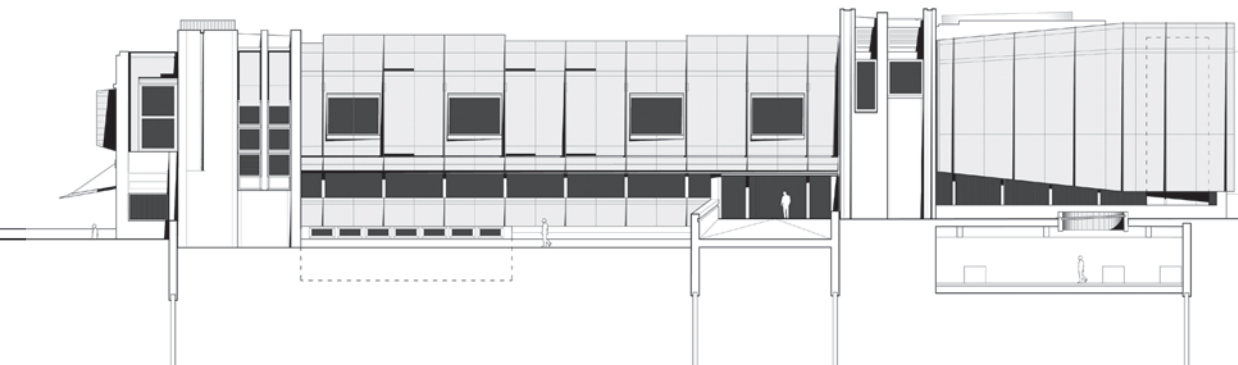


TLML
SET
B1g
B

C O R K

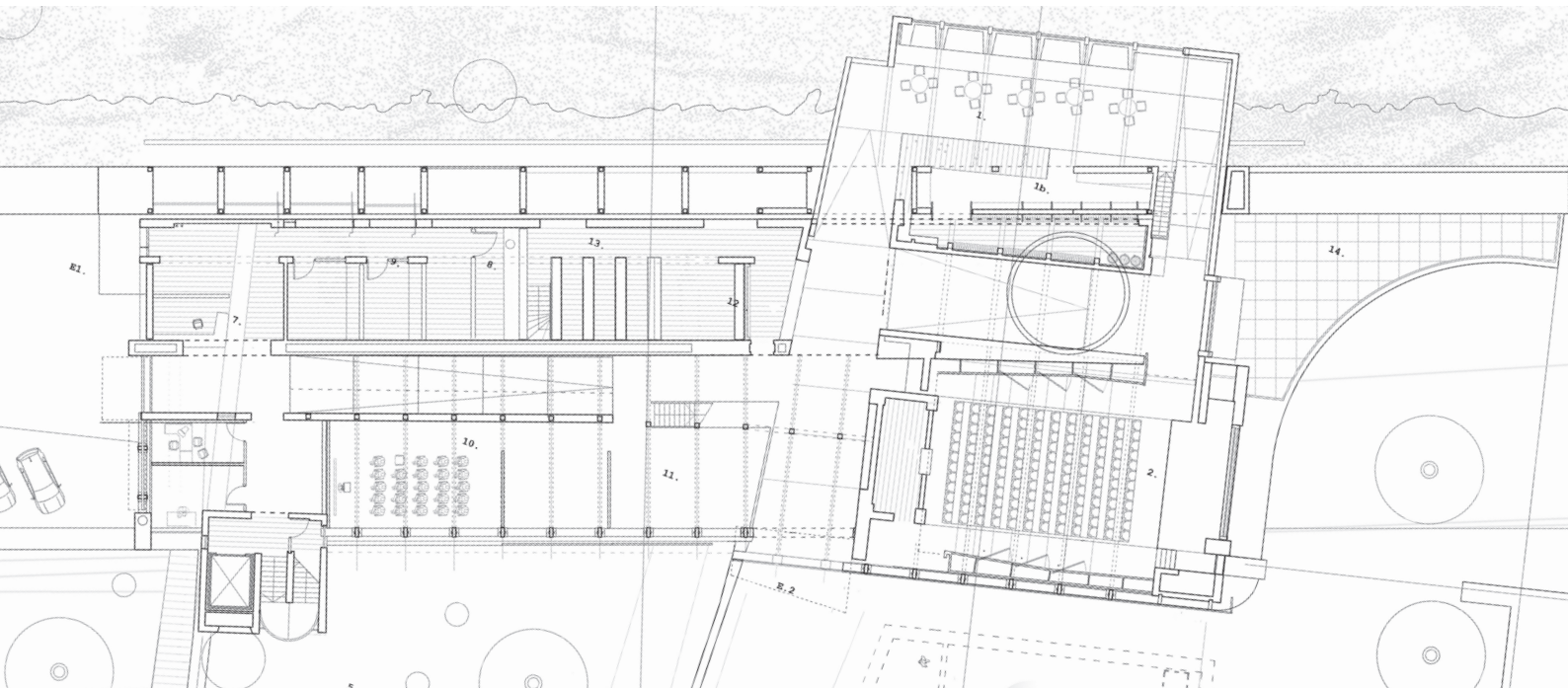


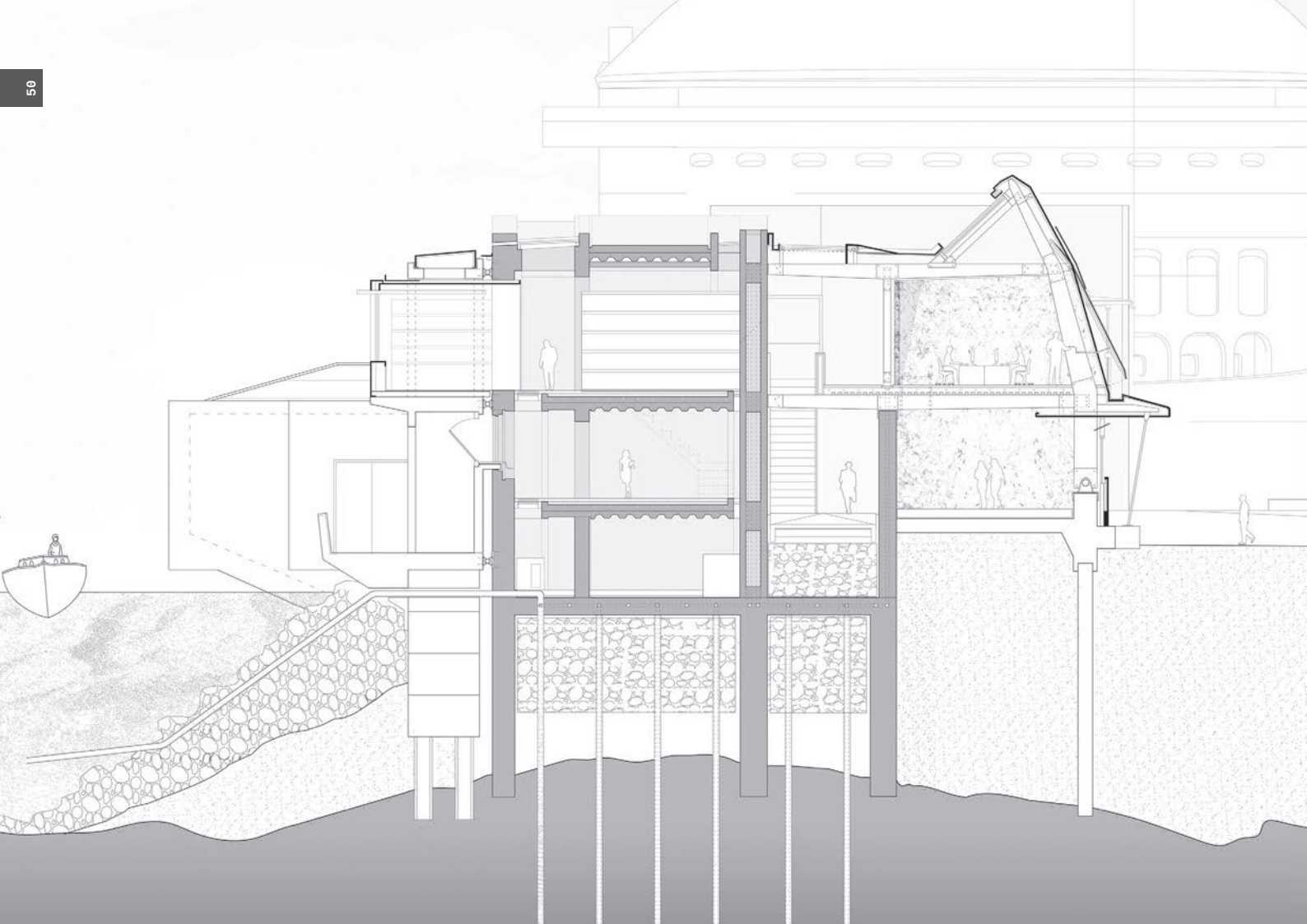


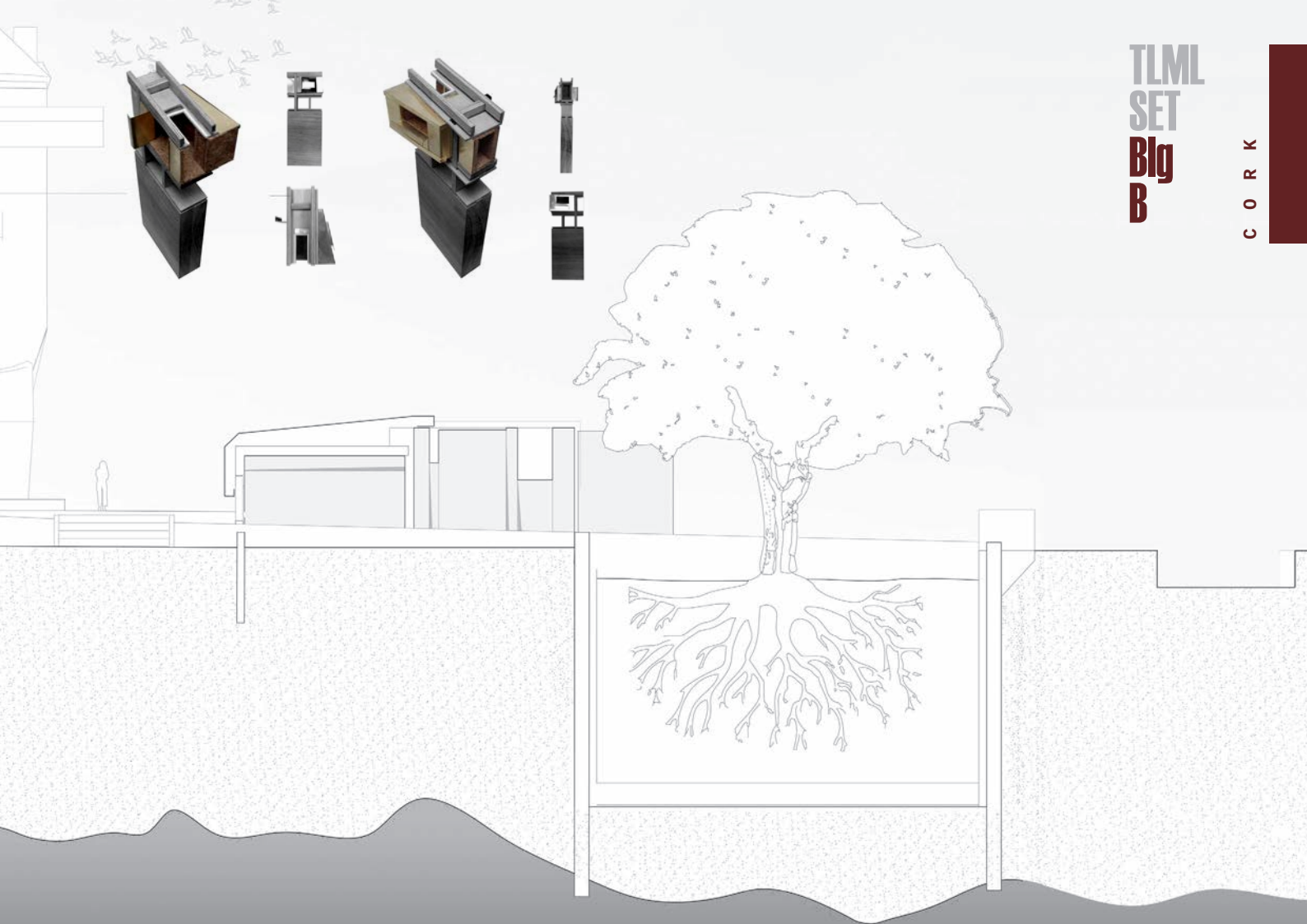


TLML
SET
Blg
B

C O R K

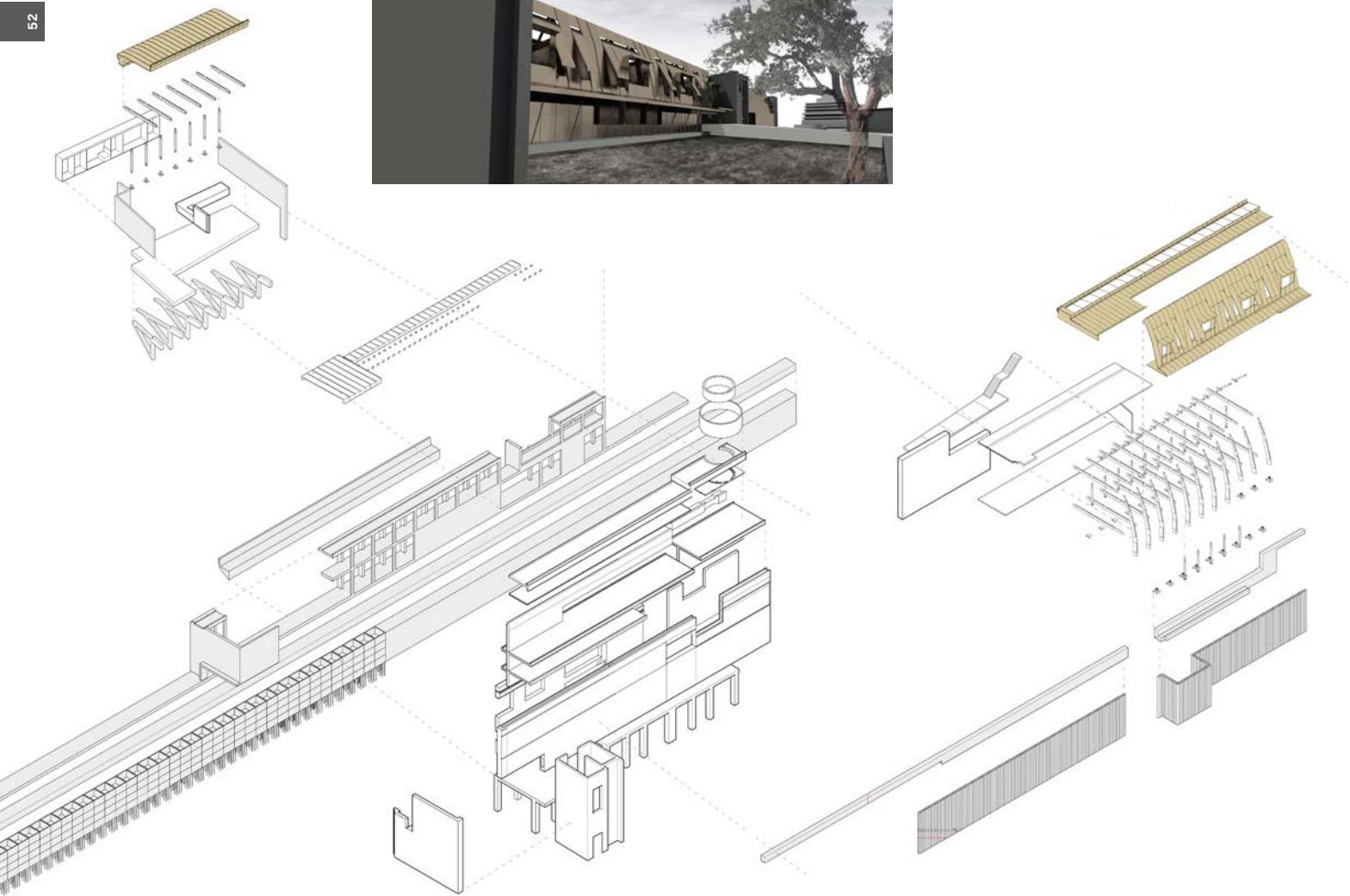






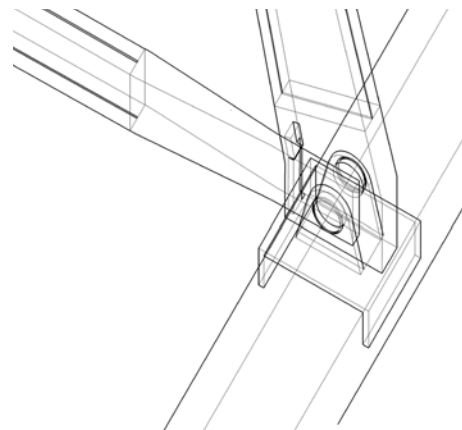
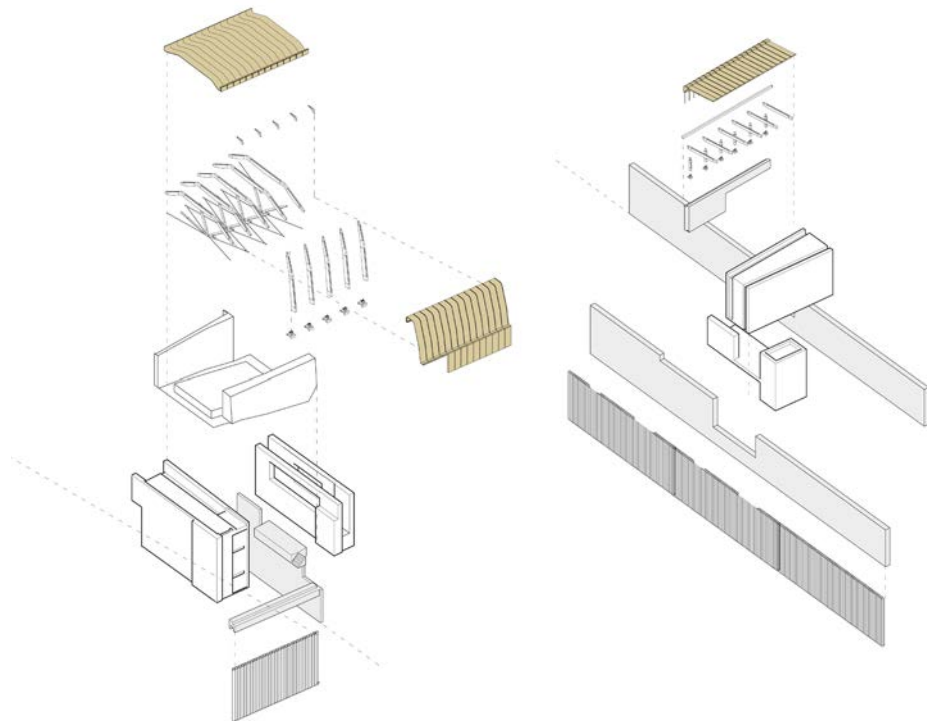
TLML
SET
B1g
B

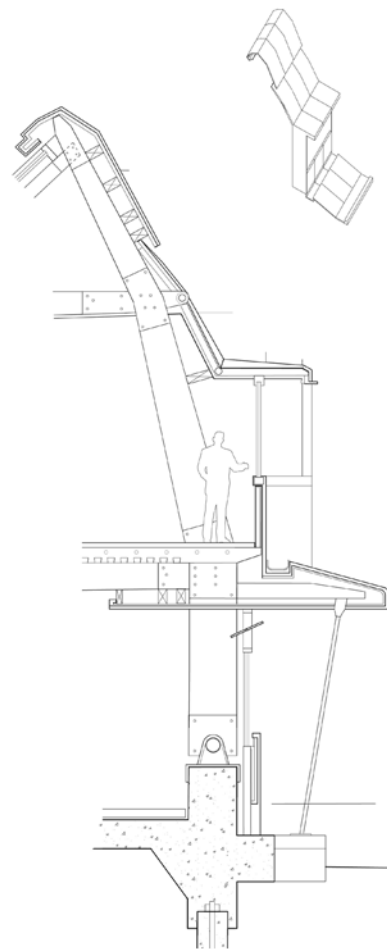
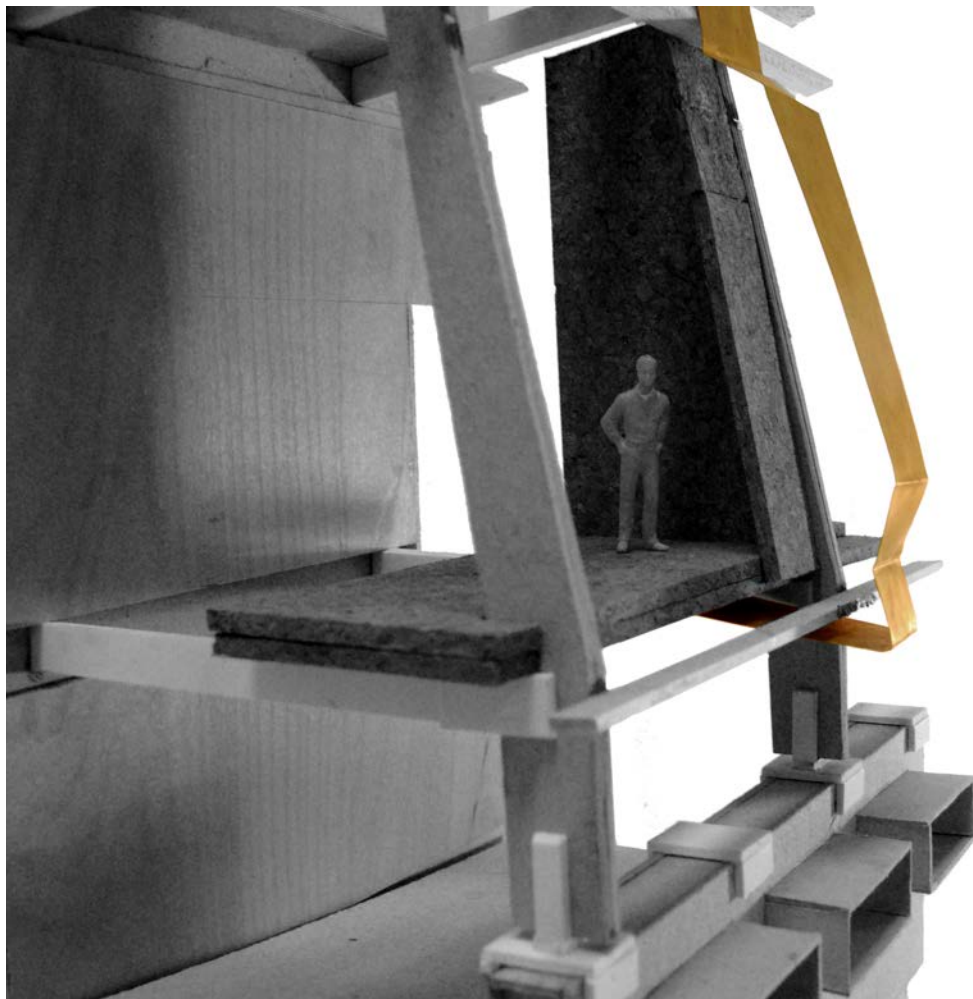
C O R K



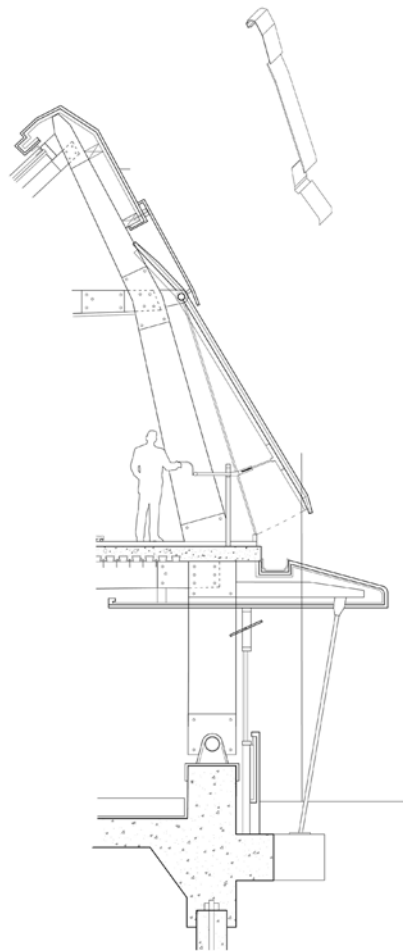
TLML
SET
Big
B

C O R K

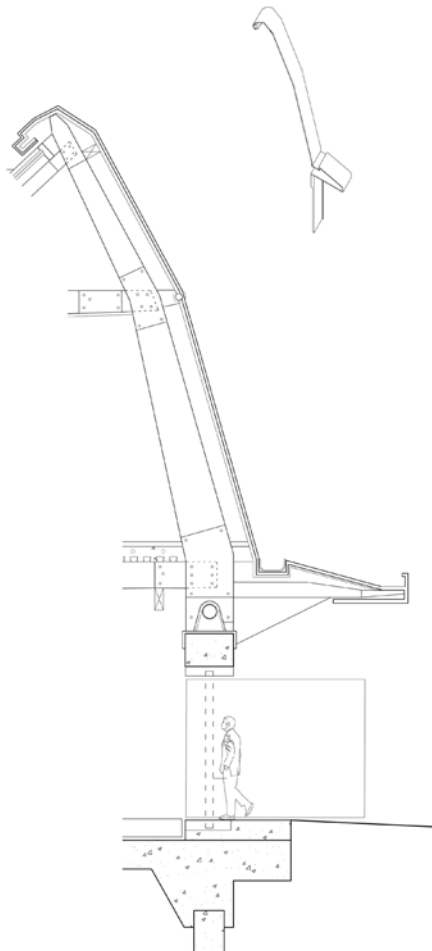




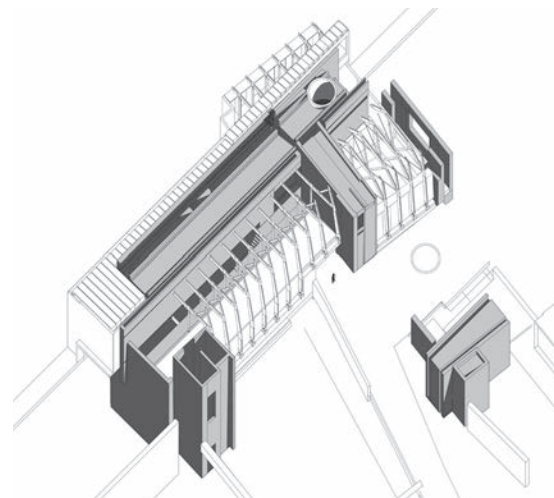
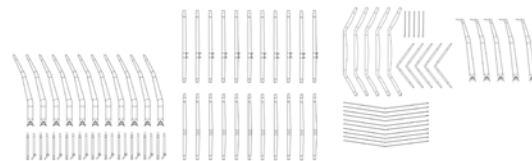
1. Visual Mediation



2. Environmental Mediation



3. Physical Mediation



TLML
SET
Btg
B

C O R K



PARA-Situation [Medical [Ethics] Axis] THE (LOVING) METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

Paul MacDonald

The decision to build a large private hospital on the edge of Olbia can be considered as a gesture toward improvement and diversification. This hospital sits in a commanding position, surveying the city below, yet the reality is that it has little engagement with that city. Furthermore, this hospital is in a state of trauma – it has become a victim of the global financial crisis.

‘Between the Saint and the Sinner’ refers to a misinterpretation of the relationship between body and landscape. The (political) decision to allow the construction of this new Hospital represents a move toward an economy associated with the international “Medical Tourist” In the wake of the financial crisis the foundation building the hospital was “bailed out” by the Vatican Bank at a cost of approximately €250m. This monument to the economic extravagance of the foundation (and, perhaps the city) is charged with meaning. Meanwhile, in the heart of Olbia the Public hospital is also in a state of trauma, struggling in the face of cuts to the welfare state.

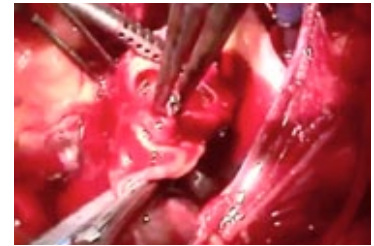
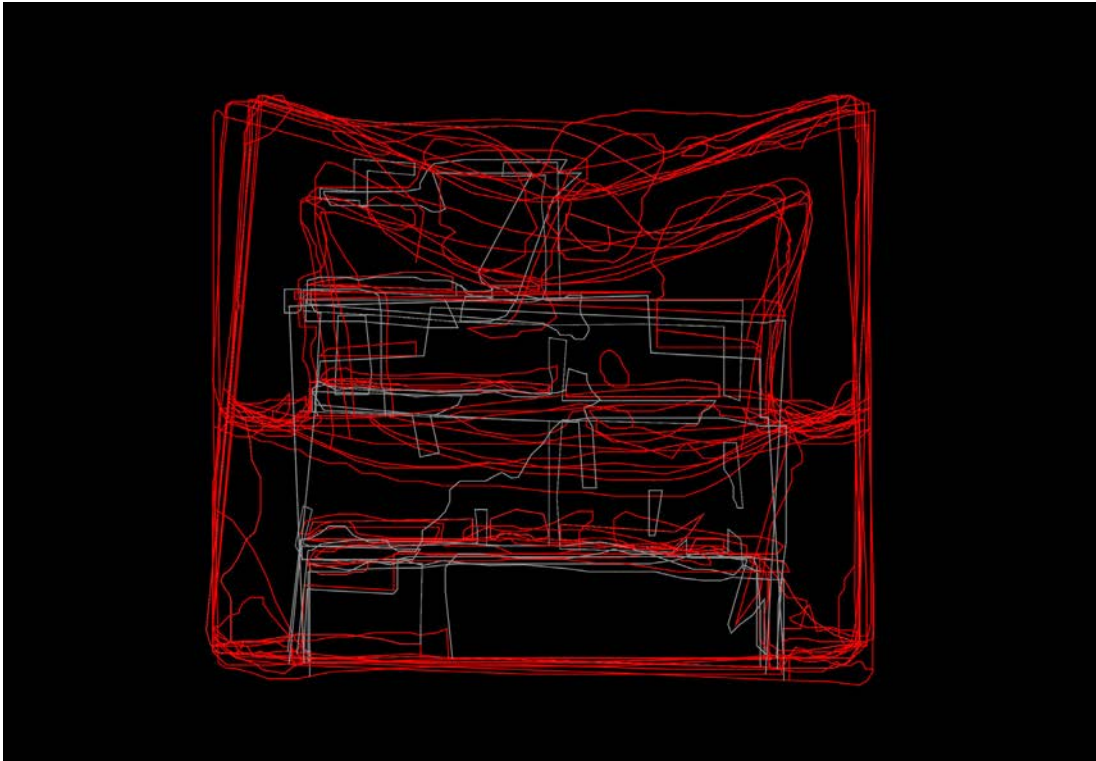
What happens when we draw a line from this new Private Hospital to the floundering Public Hospital, and use this line as a way in which to explore what has got lost in translation between the saint and the sinner? The programmes proposed along this axis wish to probe the underlying ethical, socio-economic conditions of healthcare. The principle intervention, a School of Medical Ethics, is a building where scholars of medicine come together to debate issues surrounding medical ethics; here medical scholars engage with scholars from the Catholic Church to debate the corpus.

Who is the Saint and who is the Sinner? This is a variable condition. Perhaps the Private Hospital, perhaps the Public Hospital. Each has a case to answer; yet it is clear something has got lost. The Series of Enzymatic Territories (S.E.T) that has been developed all engage with the agenda of the body in relation to Medicine, the City and the Landscape.

LOST IN TRANSLATION
between the saint and the sinner

TLML
SET
Big
B

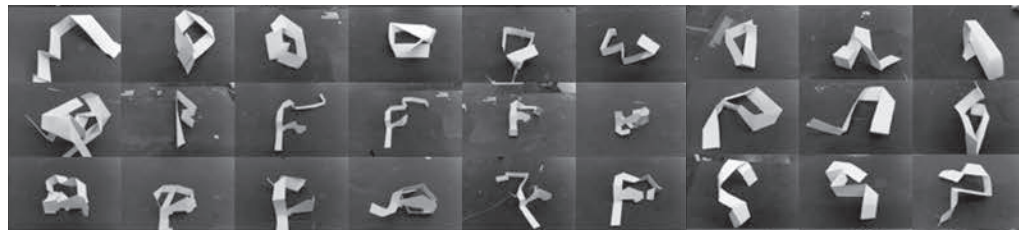
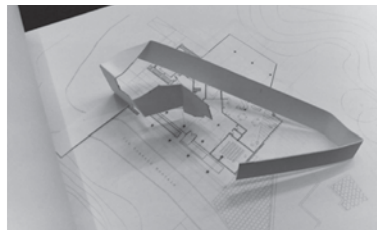
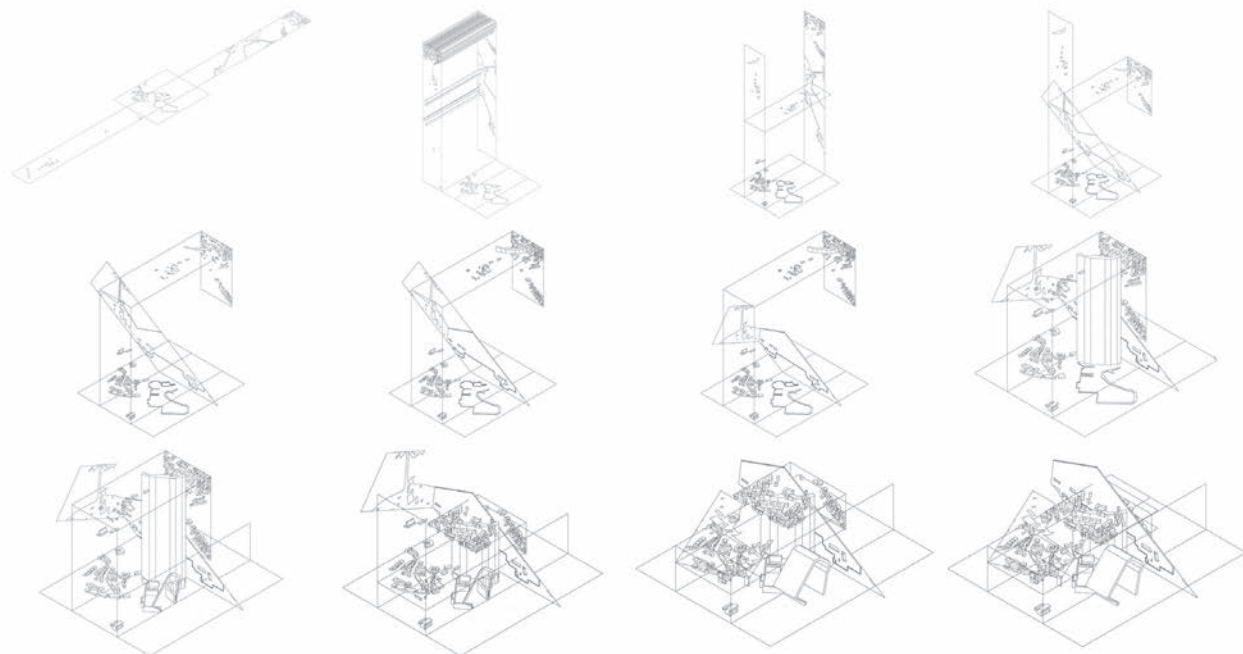
C O R P U S

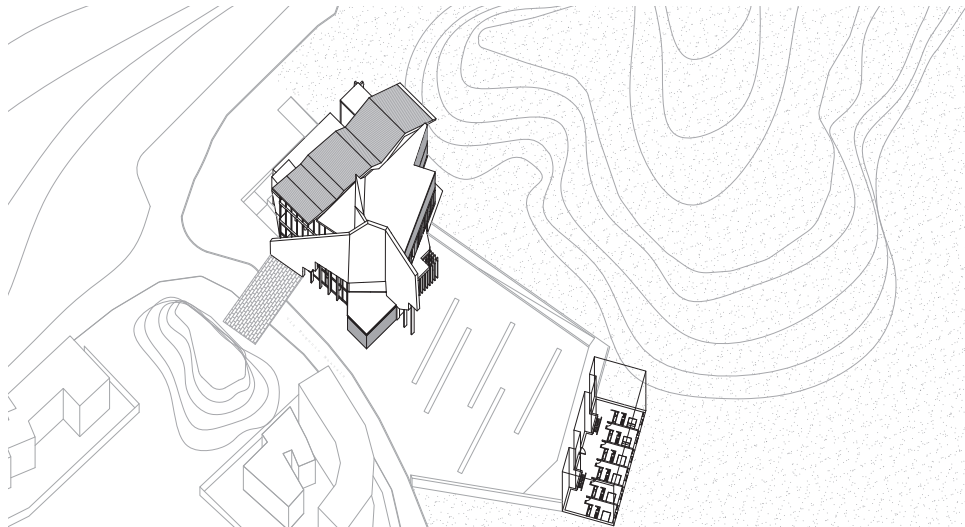




UNIVERSITY

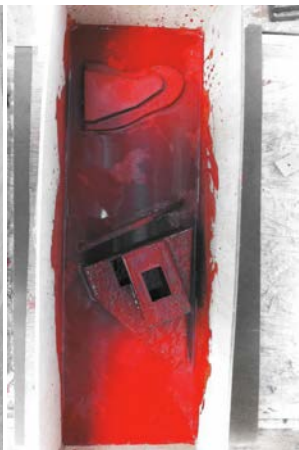
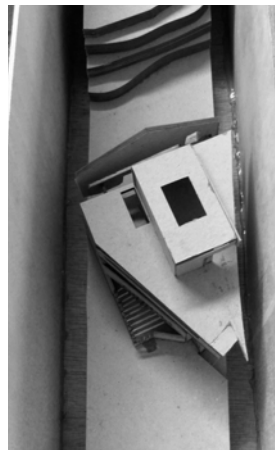


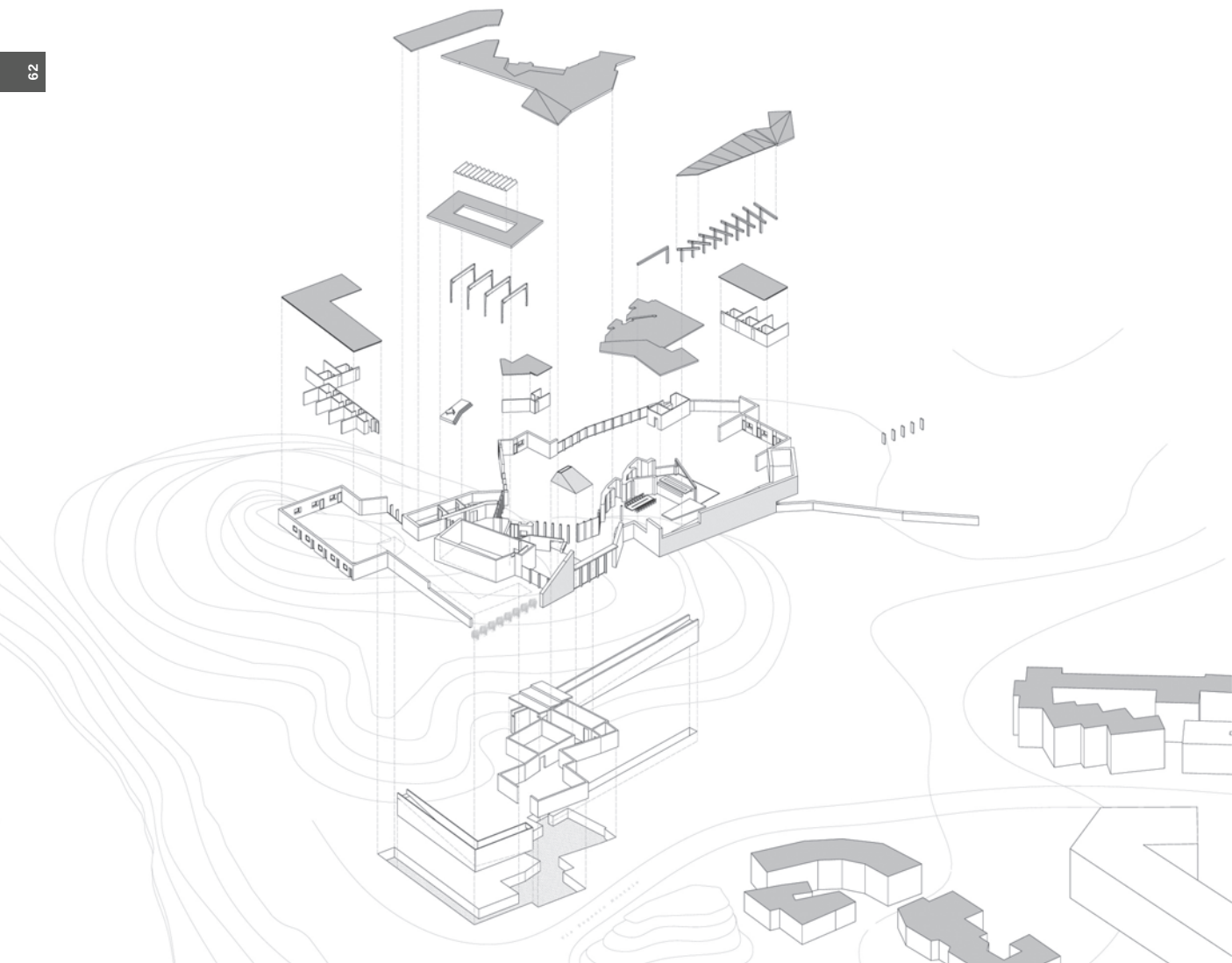


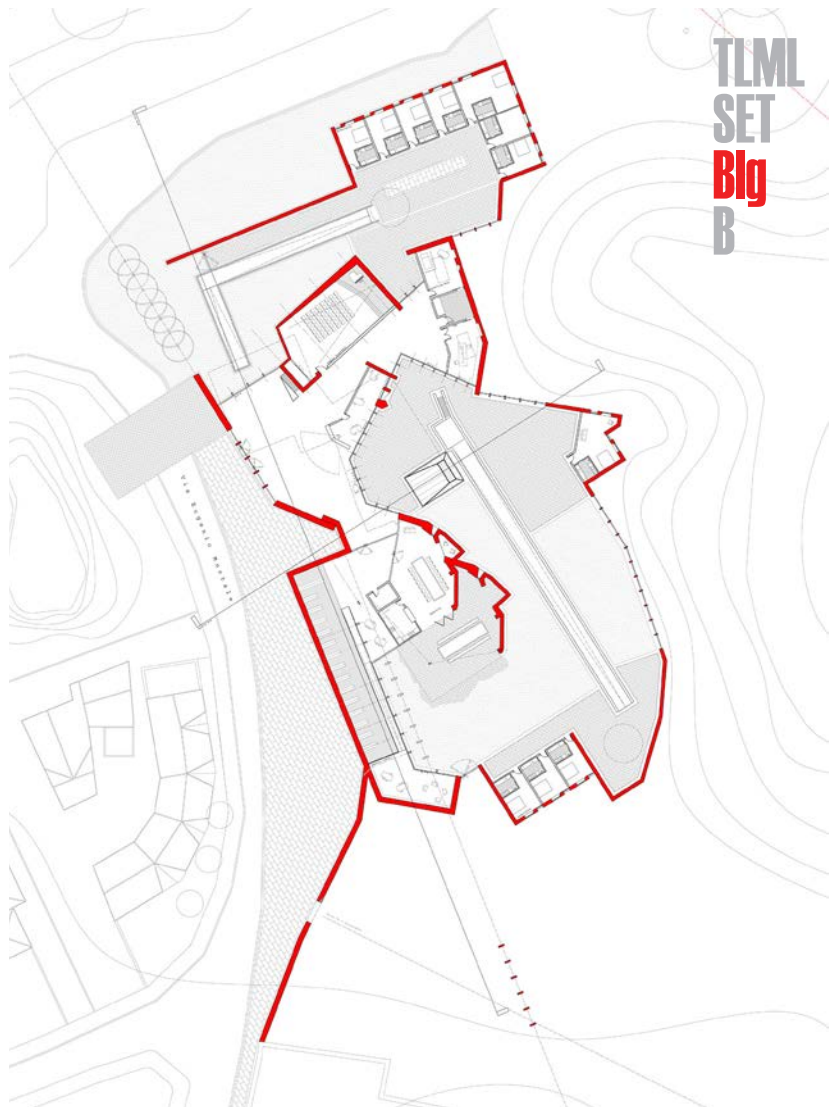
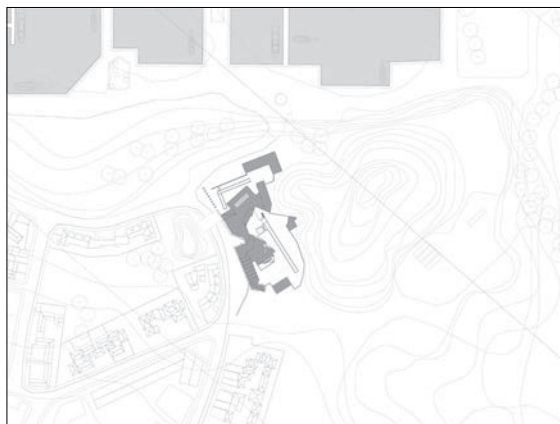
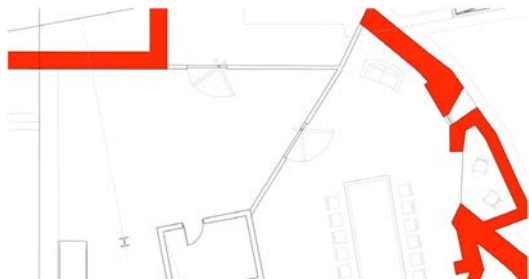
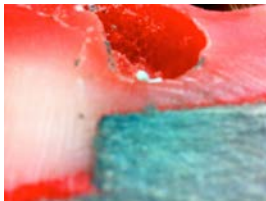


TLML
SET
Bldg
B

C O R P U S

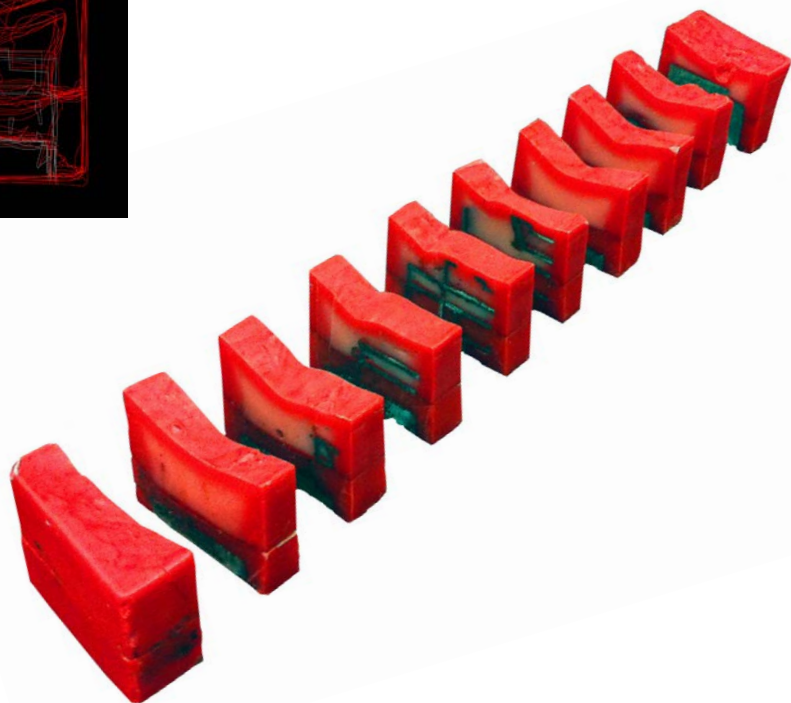
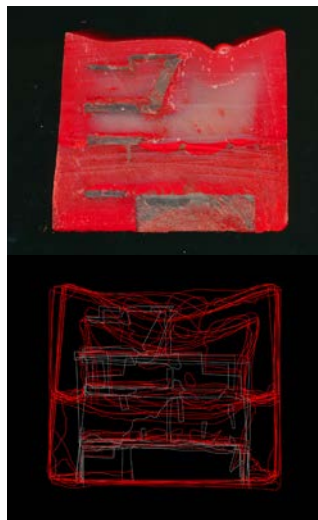
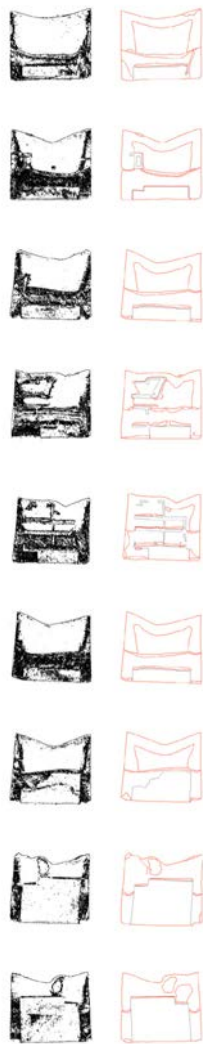


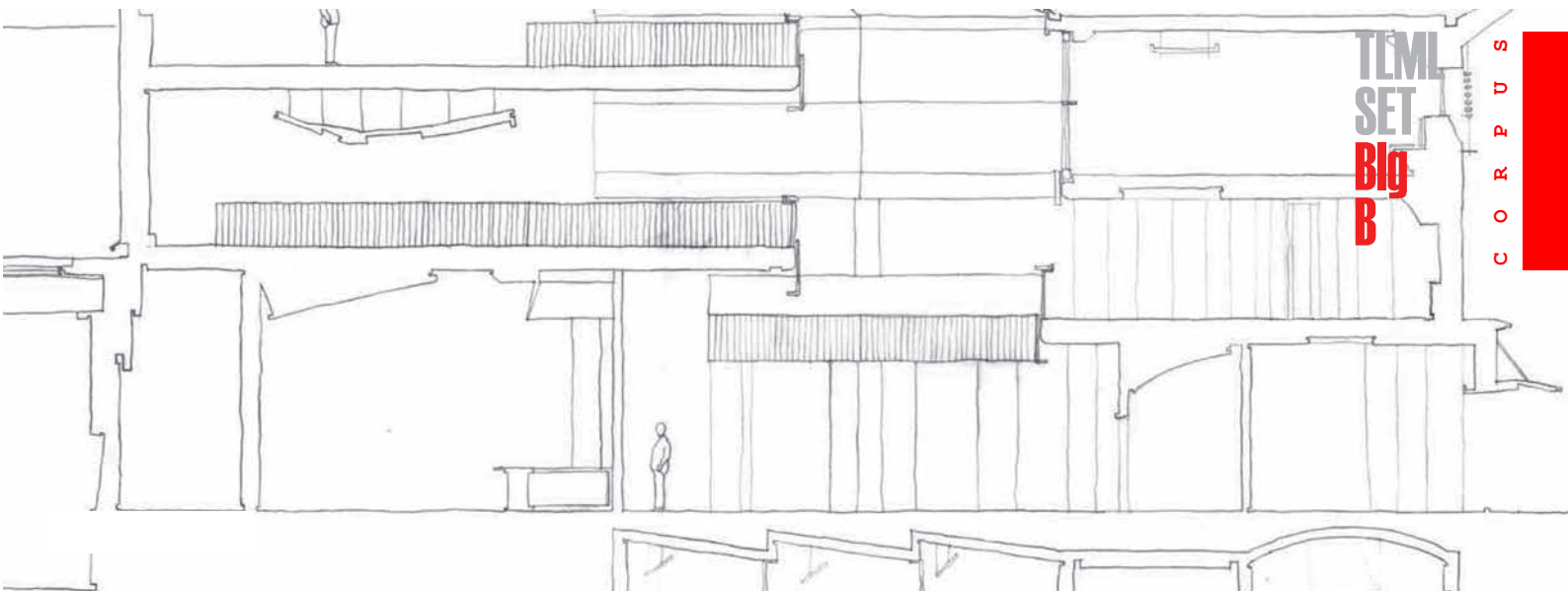




TLML
SET
Blg
B

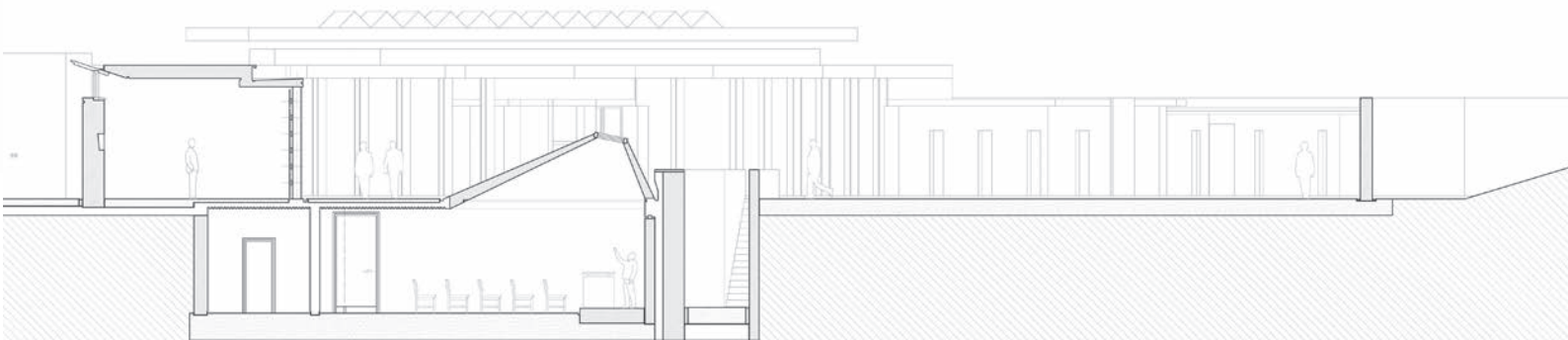
C O R P U S

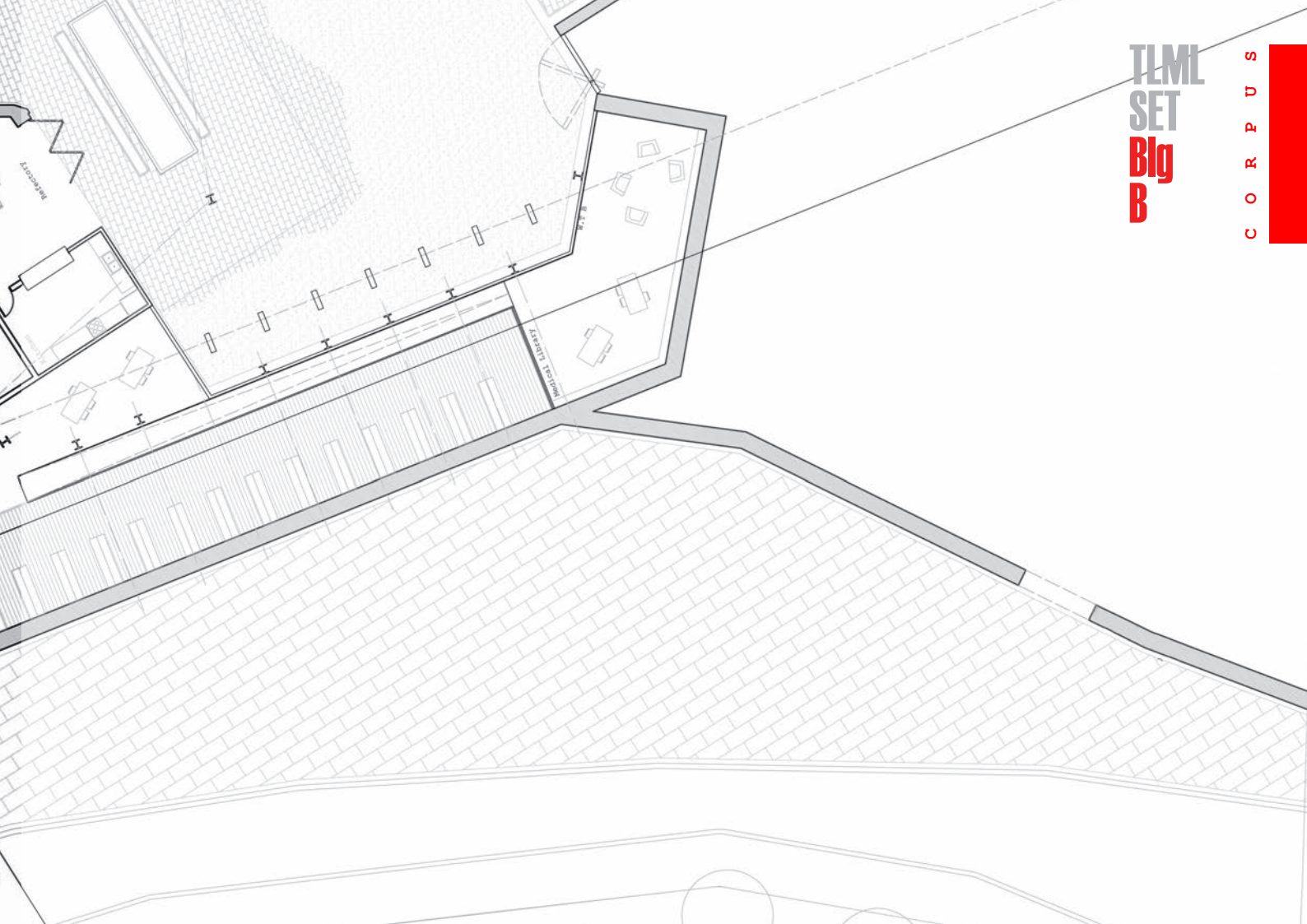




TLM
SET
Big
B

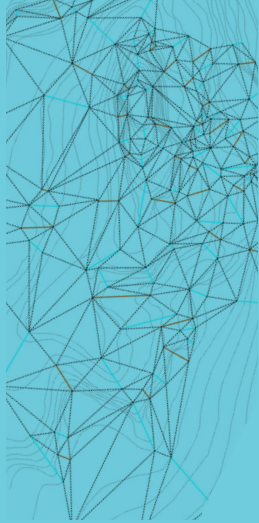
C O R P U S





TLML
SET
Btg
B

C O R P U S



Xiaorui Ge

PARA-Situation [City Centre - La Collina] THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

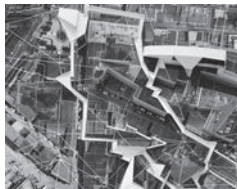
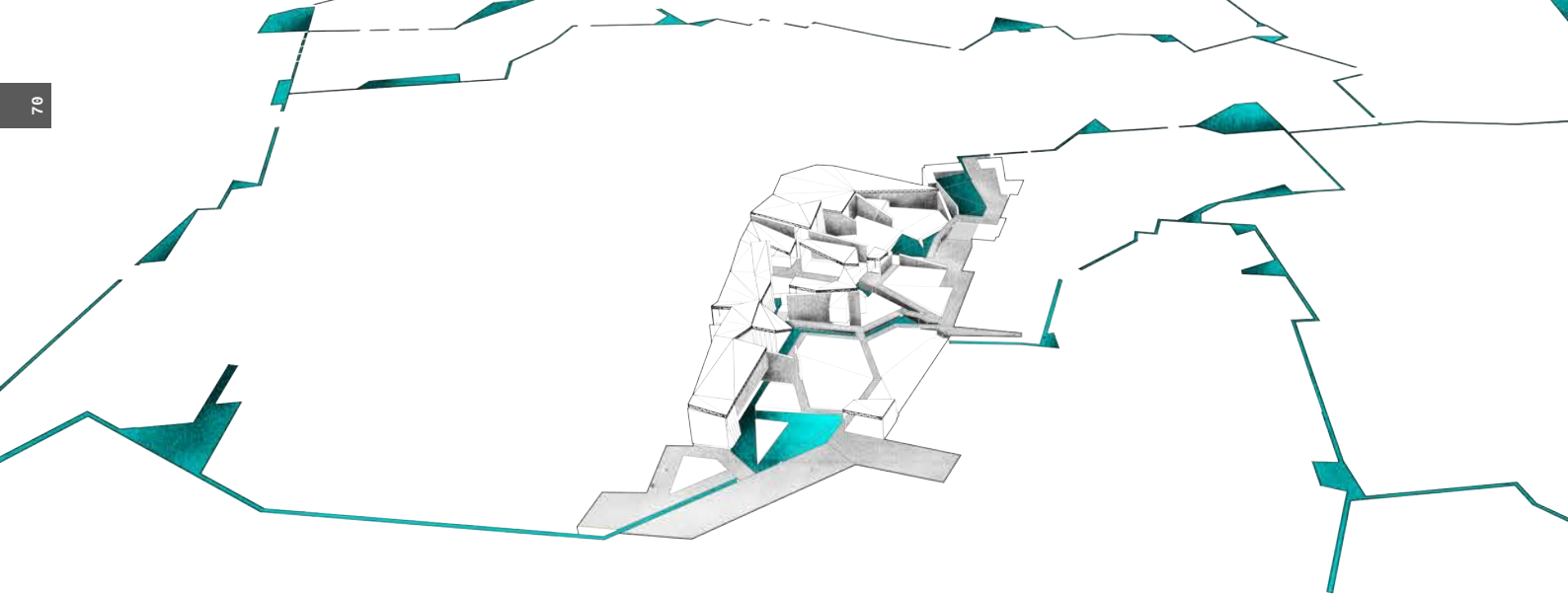
The first cold winter raindrop reaches the ground; the city of Acquolbia begins to wake up. The architecture here has a unique feature, which only exists with the presence or absence of water. Rain drops race on folding roofs; streams etch their routes all over the city; roof and rain together making ticking sounds; in gardens local plants grow; water drips into ancient, sacred wells, built by the Nuragic civilization 3,000 years ago.

Countless raindrops fall on the roofs. No matter where they land, they can always find a route. When small routes merge into wider ones, the rainwater still follows. It flows in channels inserted into walls that convey the rain to the ground, and where it reaches the horizontal there is a shallower platform to slow its speed. Channels on the ground are a continuation of the wall. Where a stream blocks the entrance to a building a small footbridge is built; where it spreads across a street it is covered with open meshing; where it reaches a square, the thin stream becomes wider and forms a shallow pond. It transforms demolished courtyards into gardens, where, when the rain flows, plants blossom. It smells like Mirto and tastes like rosmarinus blossom.

The rain touches every inch of the granite surface of the city. Before it enters the sea it looks back; a new city, Acquolbia, fleetingly appeared. When there is no rain, in the long dry summer that lasts four fifths of the year, the memory of rain doesn't disappear, because the empty channels, the oblique roofs, the reservoirs and gardens retain it, and prepare for its presence.

GALLURA GARDEN
the city of aquolbia

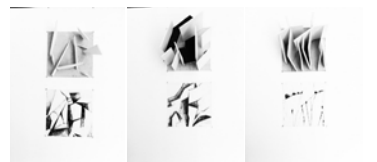
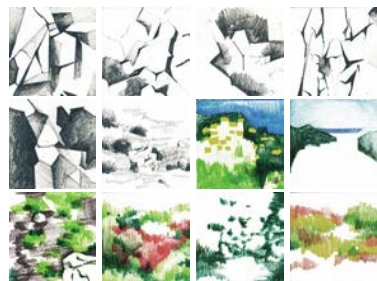
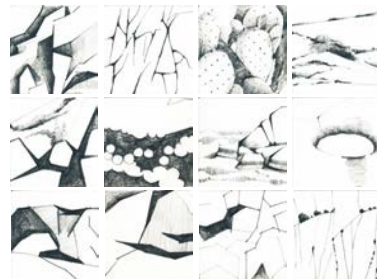




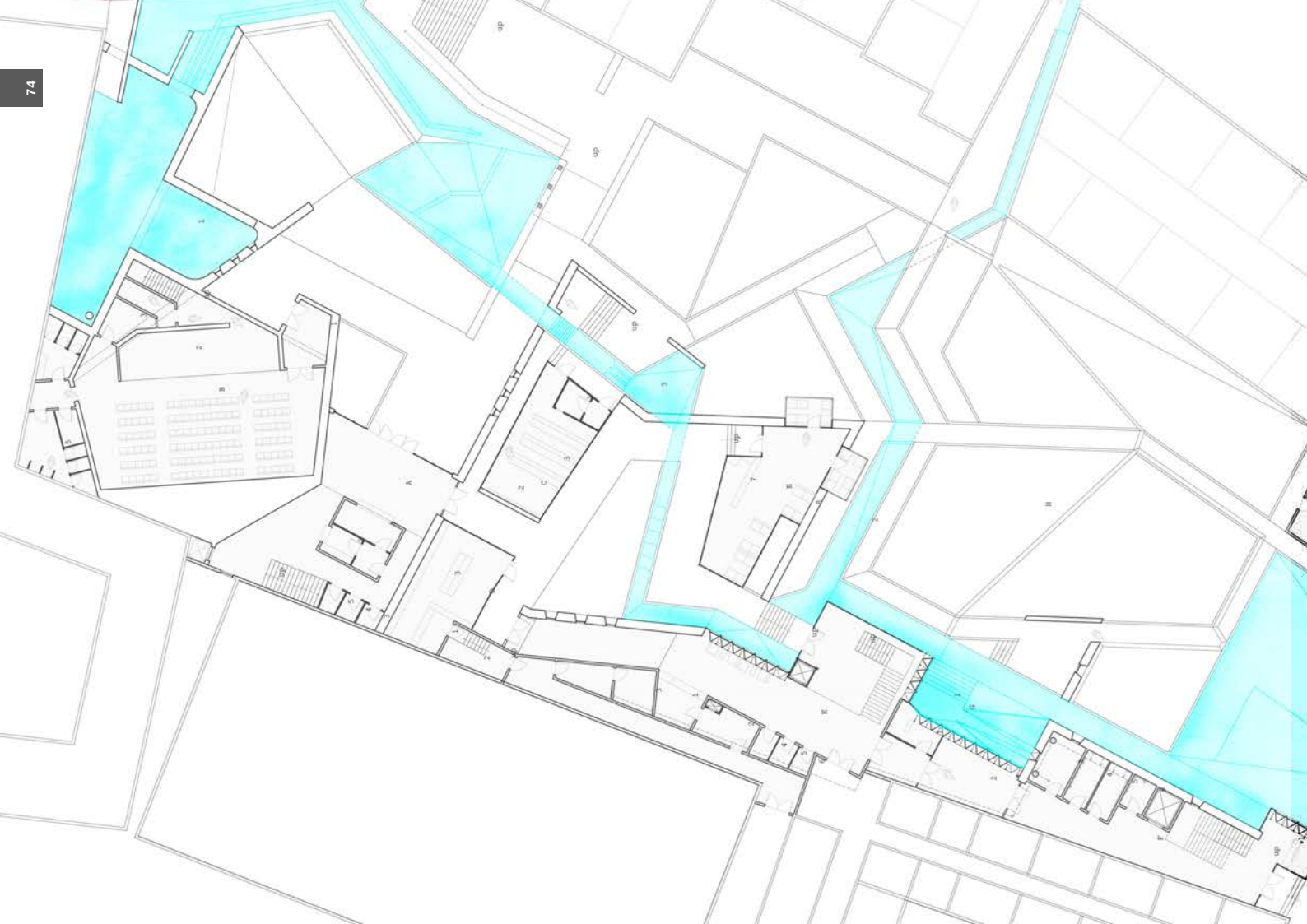


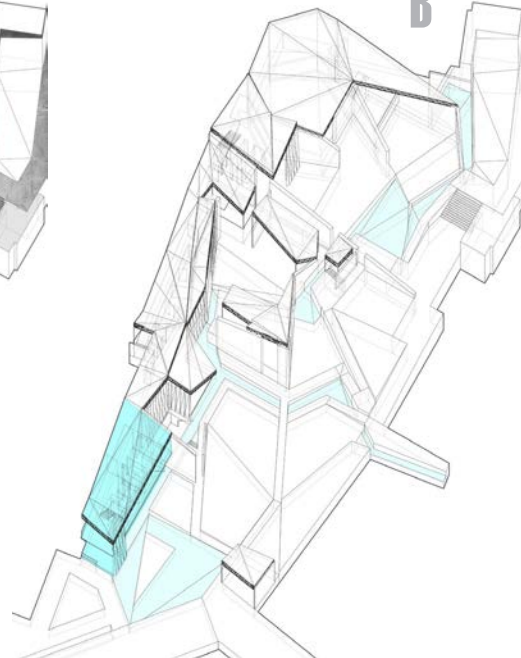
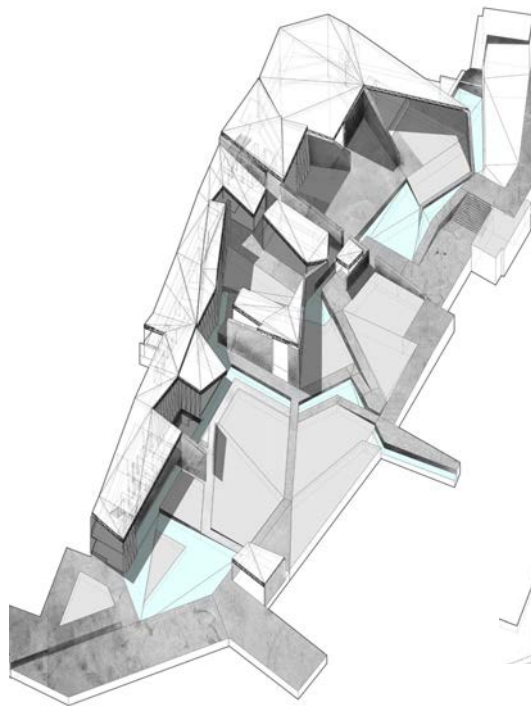
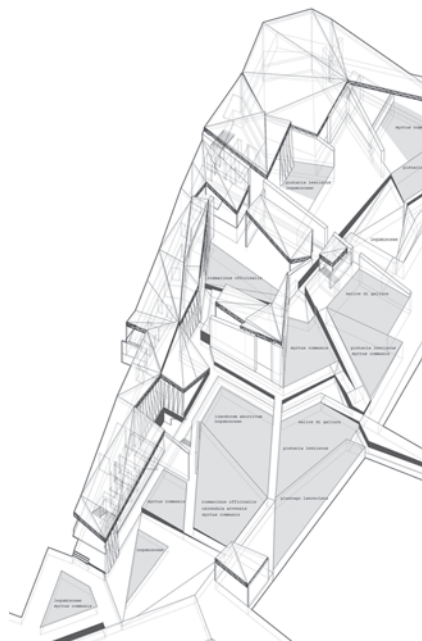
TLML
SET
Big
B

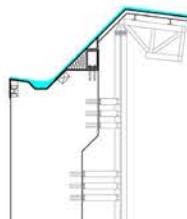
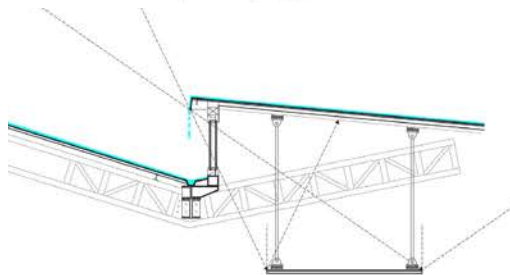
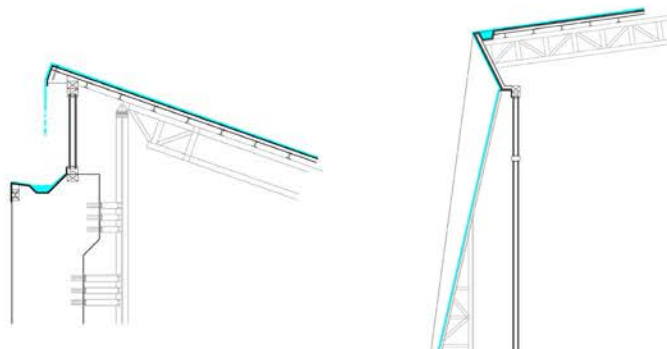
R A I N

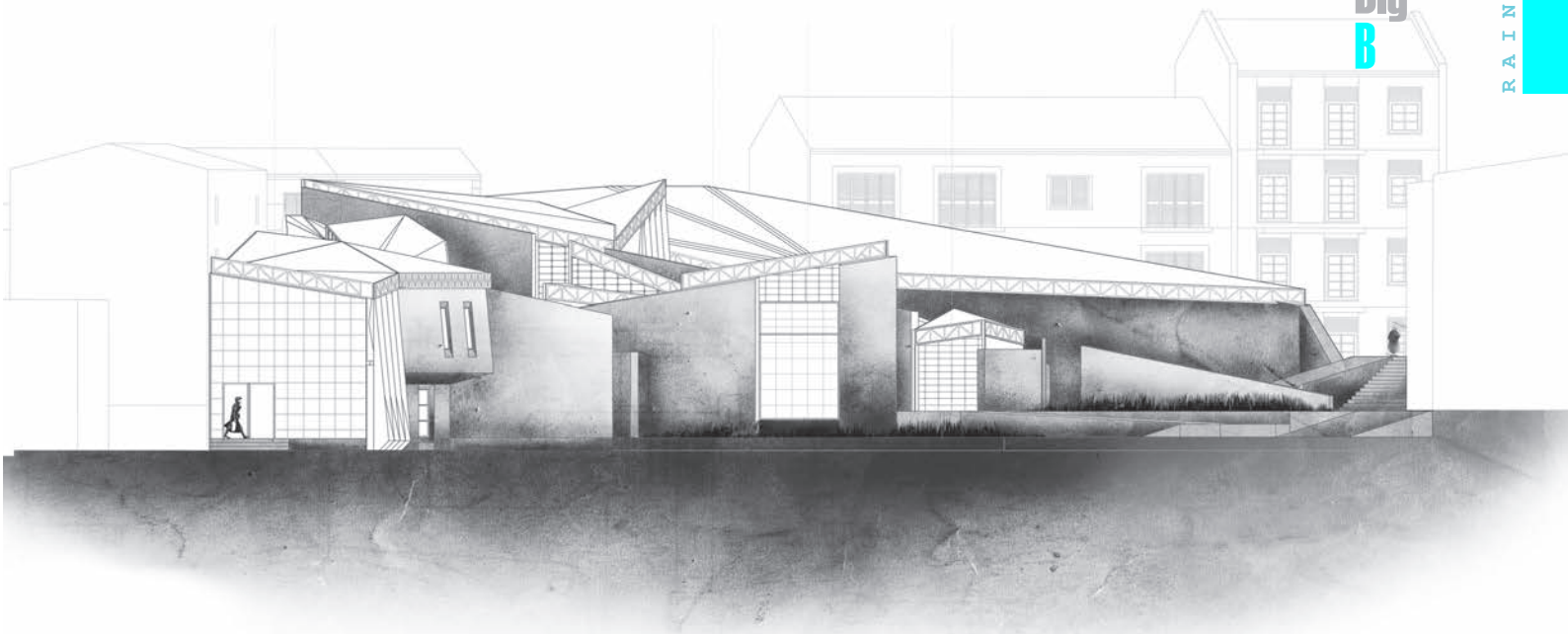














PARA-Situation [Fields and Town] THE [LOVING] METROPOLITAN LANDSCAPE

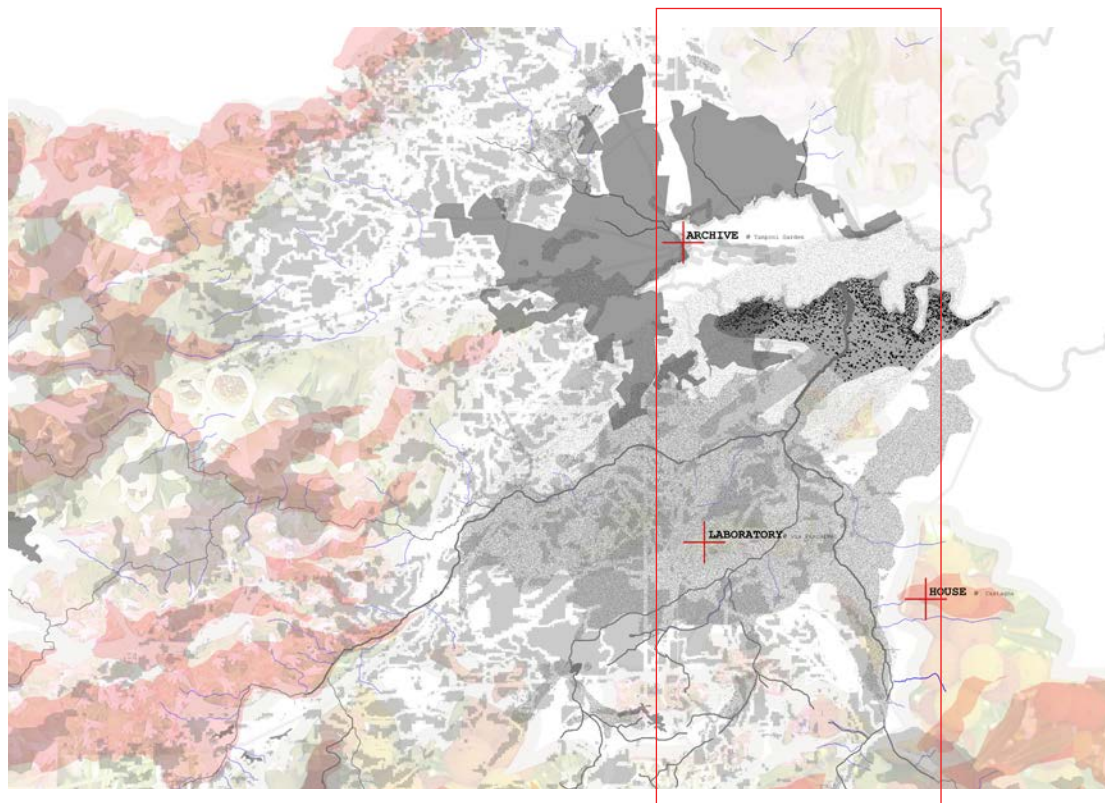
Architecture, Landscape and The Ecosophic Object

Ying Chen, Lixia Kang, Lengheng Liu

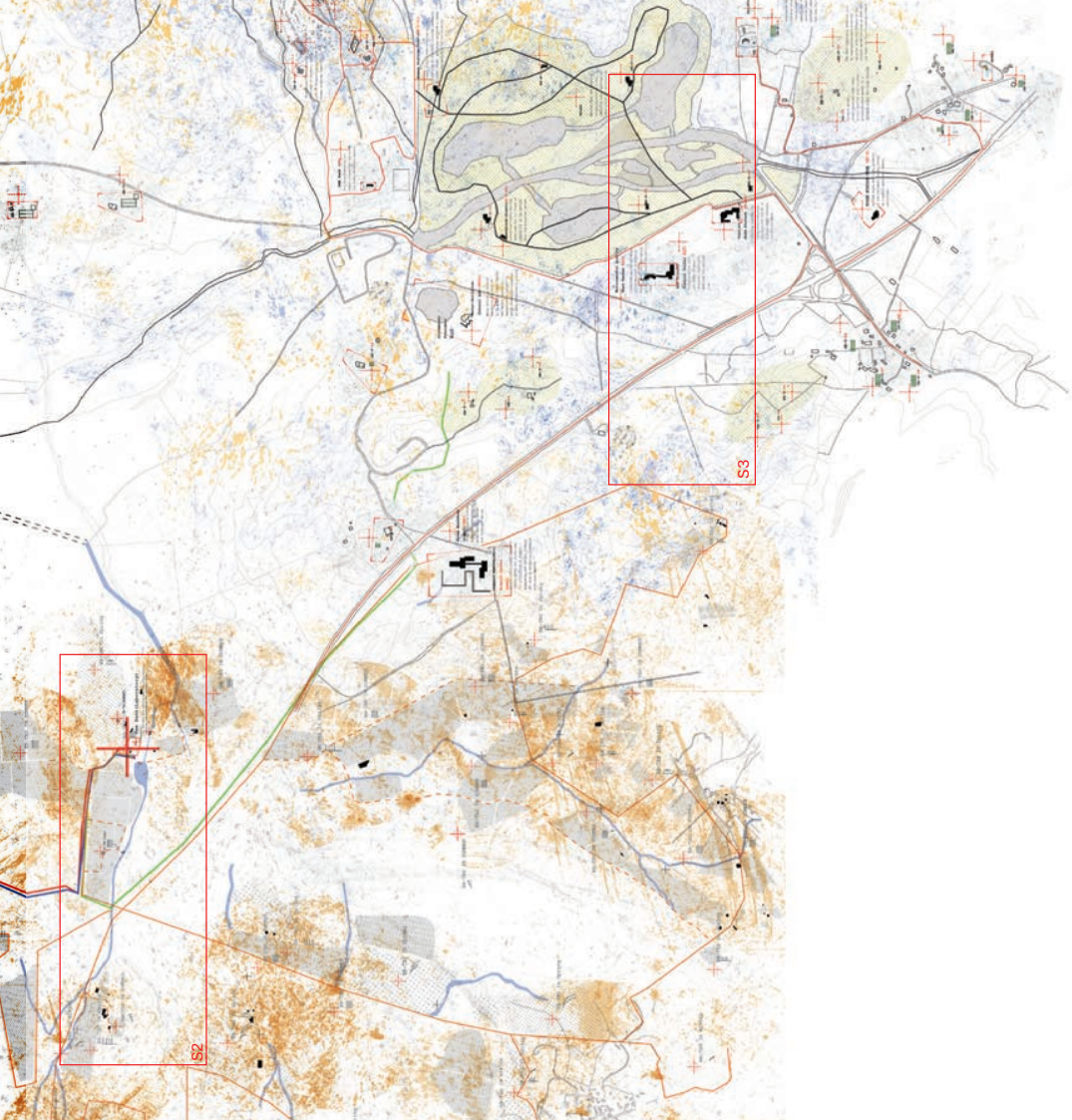
The natural world is in the shadow of the dominant human world. Here, the agency tries to give the natural world increased capacity to act by taking the the corporeal object of the bee and the incorporeal action of 'trace', both as an action (tracing, recording) and understood as 'the small within the large'. Three distinct sites are investigated to discuss how modern human society and the bee could mutually engage across different contexts. Sites varying from most civic, urban landscape to the half-civic, half-natural suburban farm, and finally to the rural landscape, allow us to question the asymmetrical use of land between tourists (humans) and the bee, the effect of pesticides on the life of the bees, and the bee's important role in maintaining a balanced ecosystem and ensuring biodiversity.

By proposing the re-organisation and management of urban green spaces and introducing a strategy of ecological planning and design to the city based on those spaces and conditions most propitious for bee-life, the agency helps improve the living condition of those who dwell in the metropolitan landscape, both human and animal. The establishment of a network based on an overlapping analysis of territories of humans and bees, in accordance with the typical regular flux of tourist and bee activity during the year, proposes a new urban framework built from the 'trace', the small within the large, that reasserts the productive role of the landscape in planning the city. It also gives our agent, 'Dr M', and her cohorts a civic role and presence through the development of a set of sites that perform particular functions. The introduction of a new Guild of Beekeepers (that doubles as a 'Mead Bar') to the centre provides a platform for increased agricultural representation within the city.

HUMAN AND BEE
the productive landscape of bees

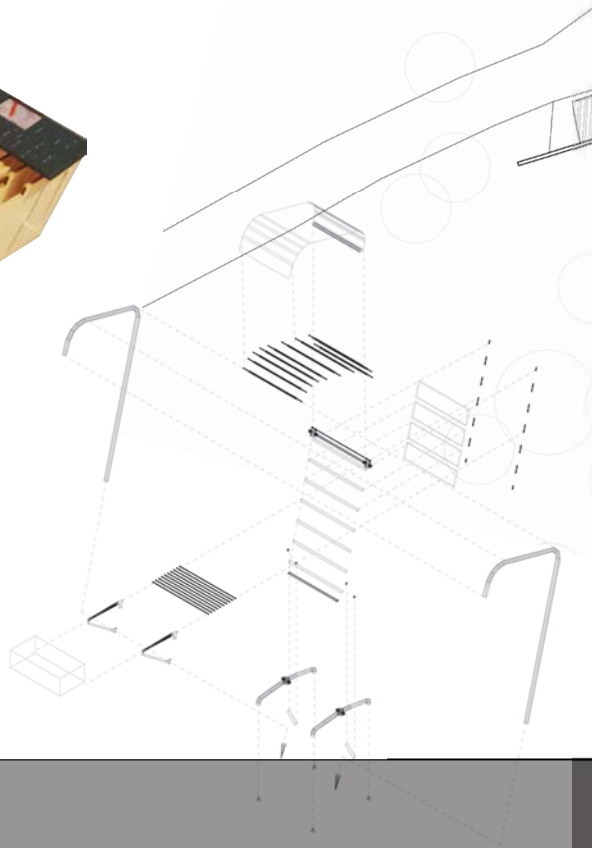
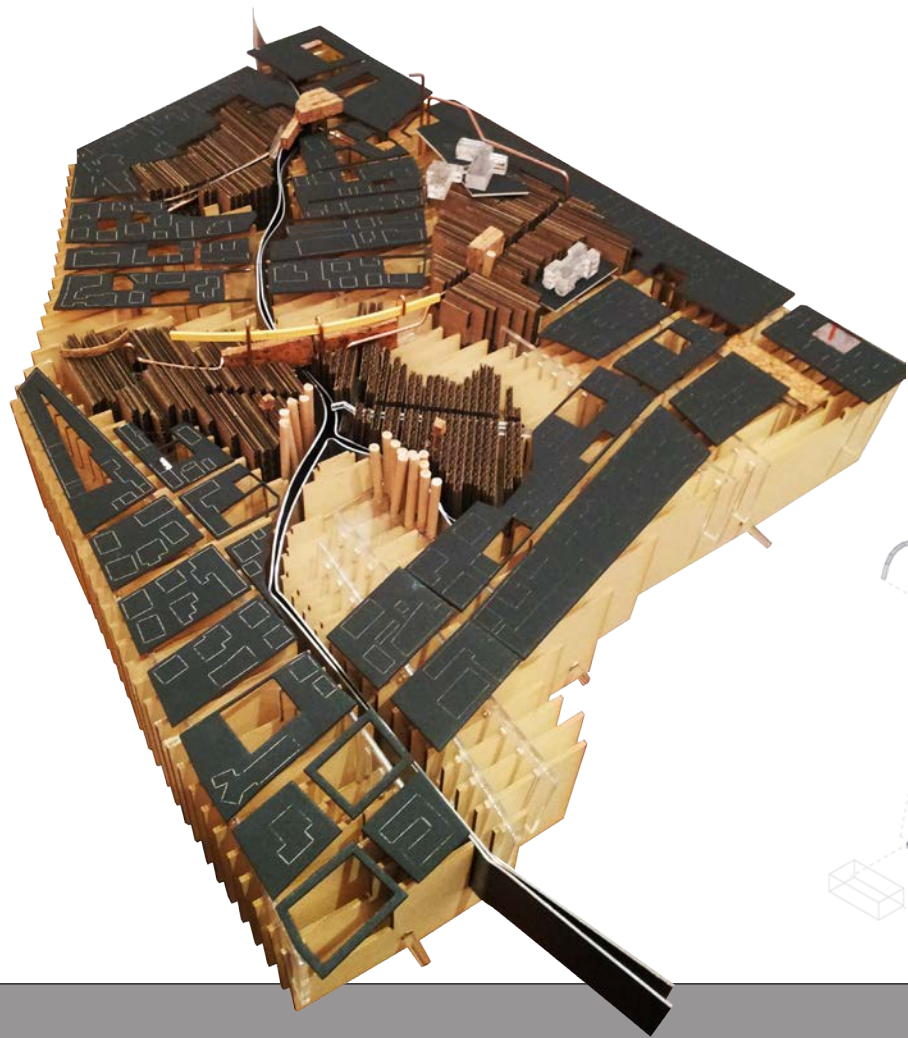


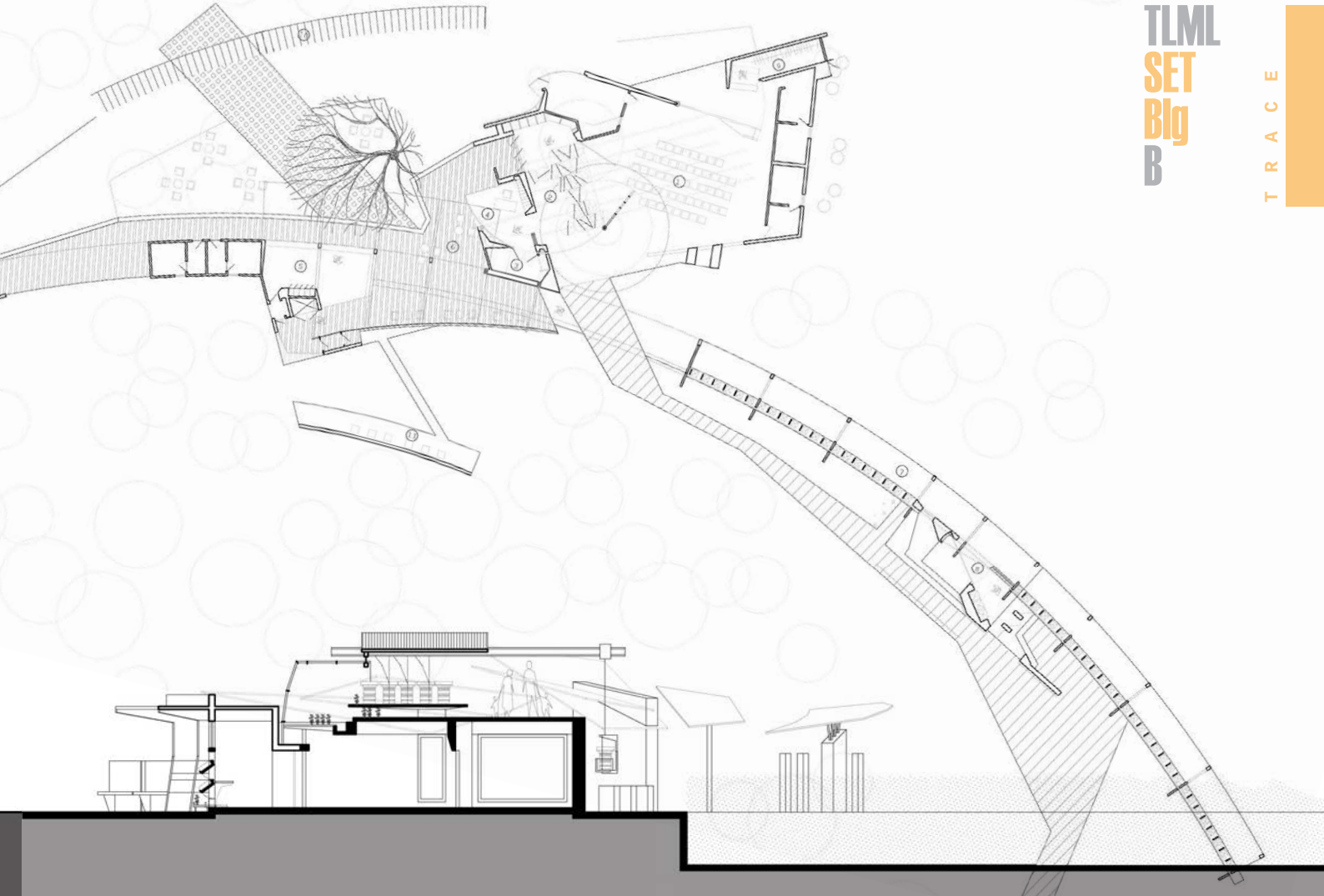


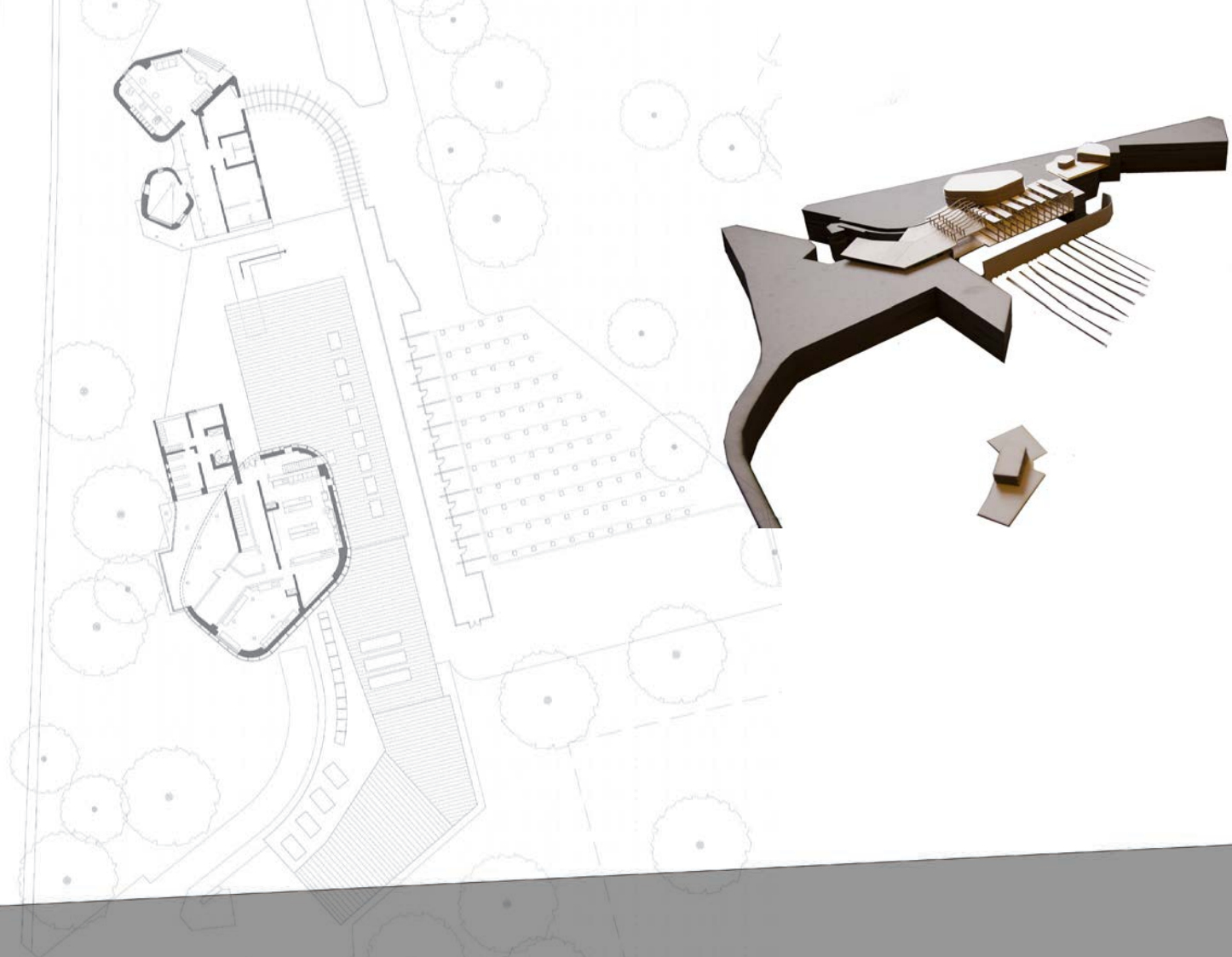


ILMI
SET
BIG
P

TRACE

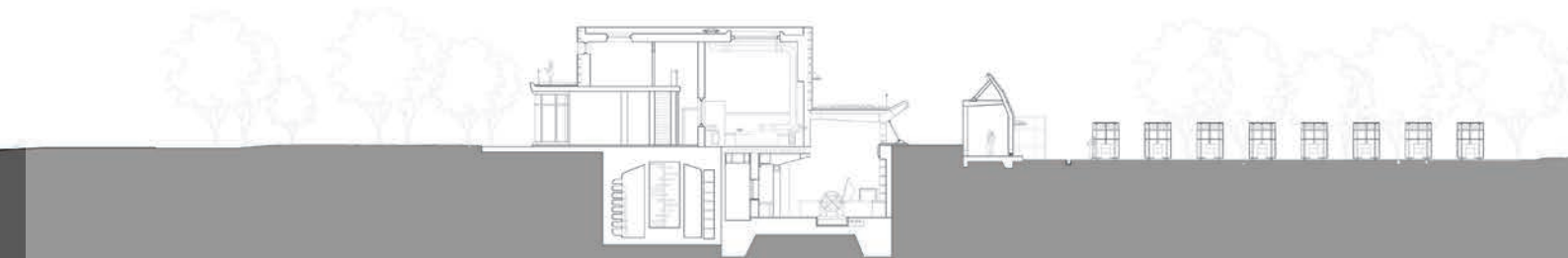
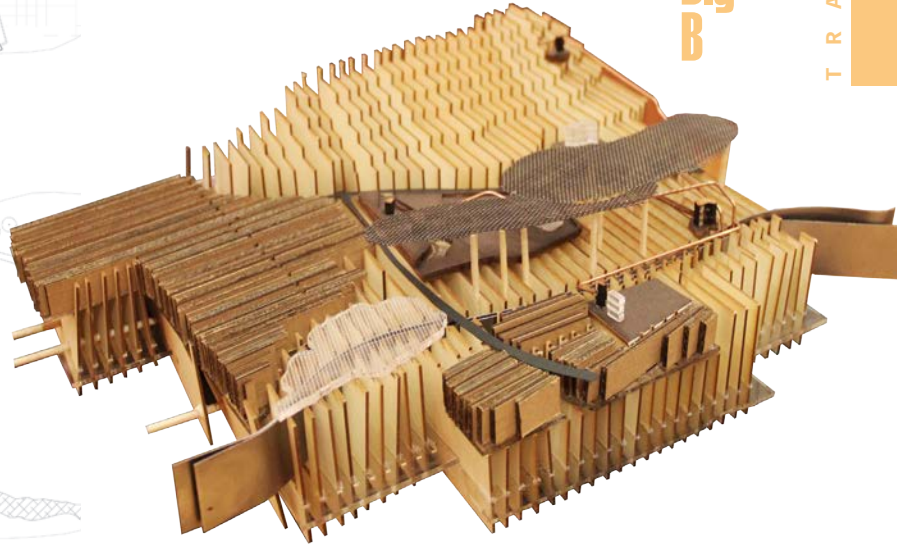


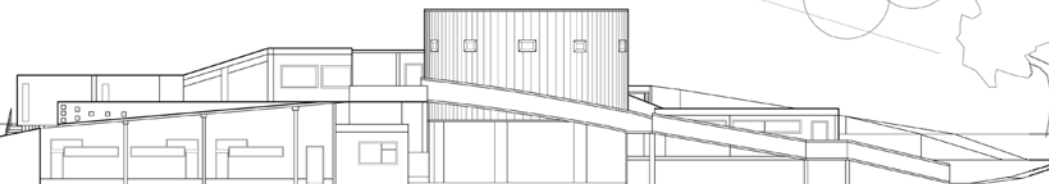
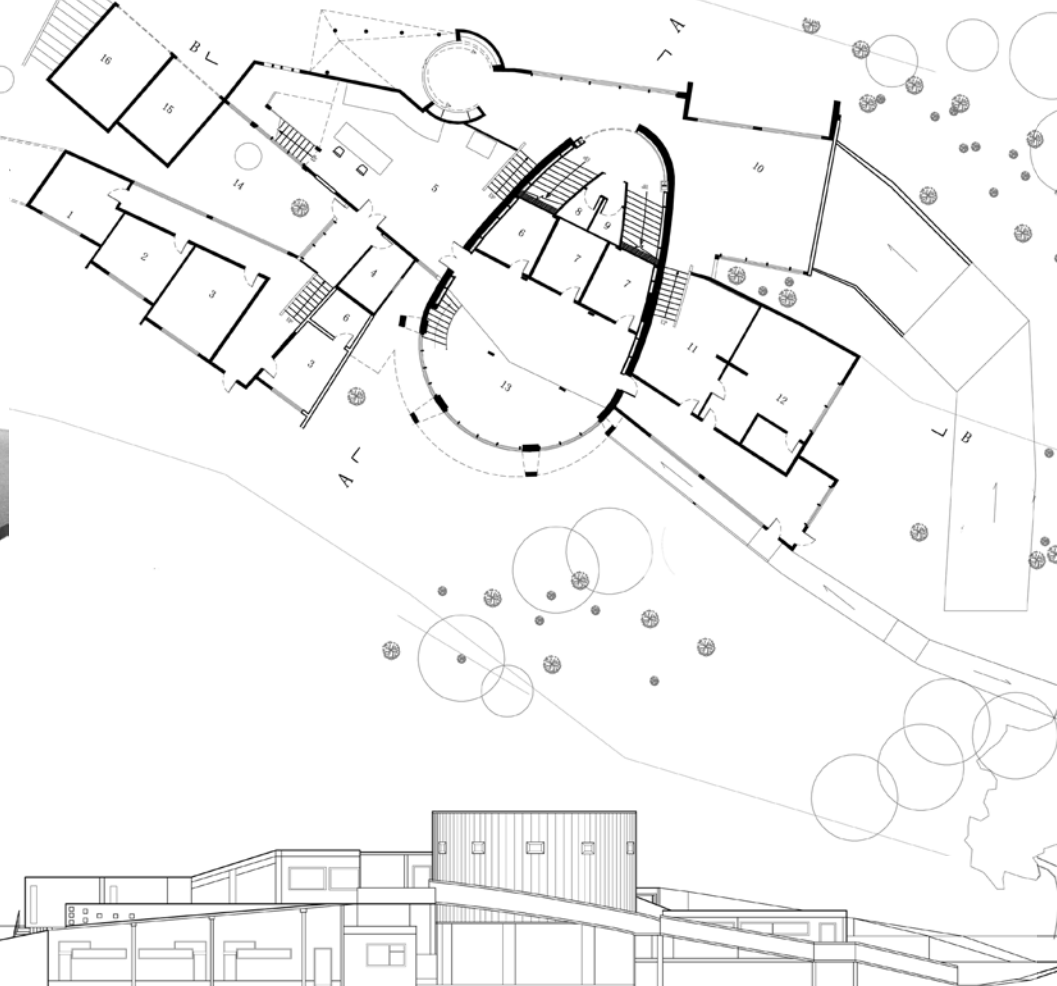
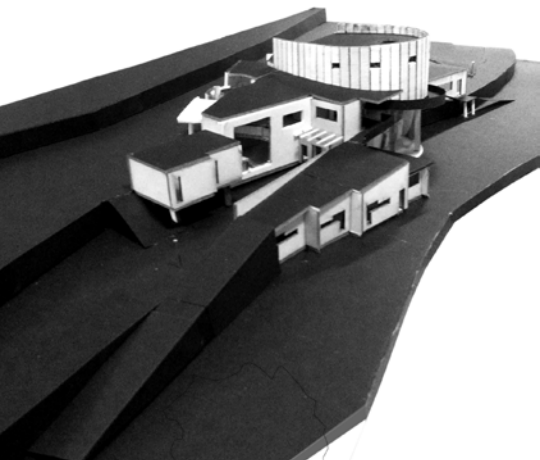


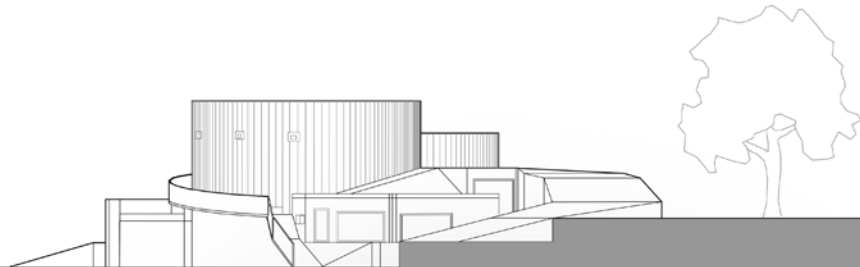
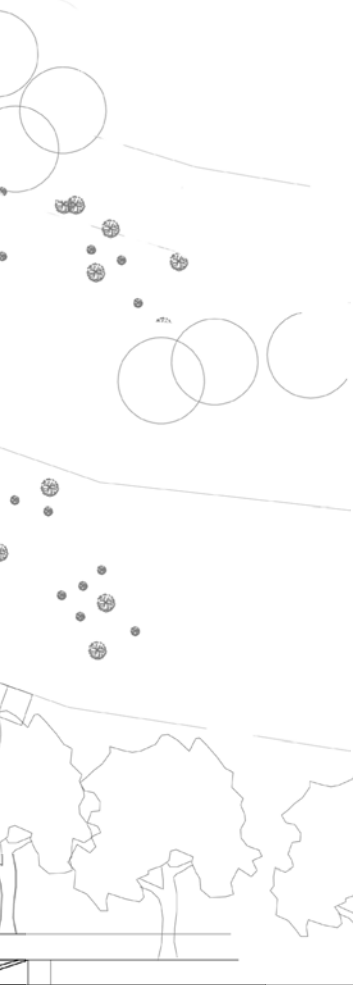


TLML
SET
B1g
B

T R A C E

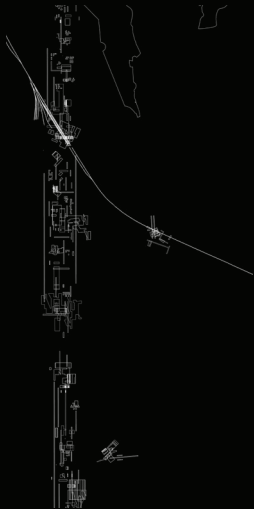






Aura,
Heirloom,
Narratology,
Biography,
Hauntology

House, Chest
Workshop, Worker's
Lodge, Railway
Library + School,
Boat Workshop,
Fisherman's
Quarters, Water
Treatment Plant



The agency MONUMENT redefines the understanding of the contemporary city, revealing the values hidden in city biographies. A Monument is no longer a statue on a pedestal; it is a social concept. The symbolic status and physical presence of a monument is 'to remind' or 'to warn', but its meaning is formed by various social groups.

The cadastral maps of Olbia have one very peculiar feature: they only partially record ownership lines. At the time of the Savoy invasion the land-owning families registered only a part of their land, in order to avoid confiscation. But these historical familial ownership patterns remain, and even today the people of Olbia know which hill marks the ownership line, what farm belongs to which family. The most influential Olbian families thus have their roots deep in the urban fabric of the city, and in important local economies: pecorino cheese, wool, cork, mussel farms, ship building and brown coal mines.

The biographies of five of these families of Olbia are the hidden monuments. Their monumentality lies in their power to shape the city. They are the physical monuments to guide us through the formation of the contemporary city concept itself. The narrativity of these families is understood as a biographical map of the city that may form new urban structures. As with the historic cadastral map, the new city of Olbia is formed of urban islands separated by blank map, where certain territories are defined and parts of the existing city fabric have lost their meaning.

To re-inscribe meaning to contemporary Olbia, a series of socio-political apparatus (public toilets, drinking fountains, showers) are proposed according to the absence and presence of an aura based on the lingering presence of the five families. This aura is a part of an adaptable network that connects the biography and the monument with the metropolitan landscape.

PARA-Situation [Fottoria Urbana, Linea
Ferroviana, Area Potuale]

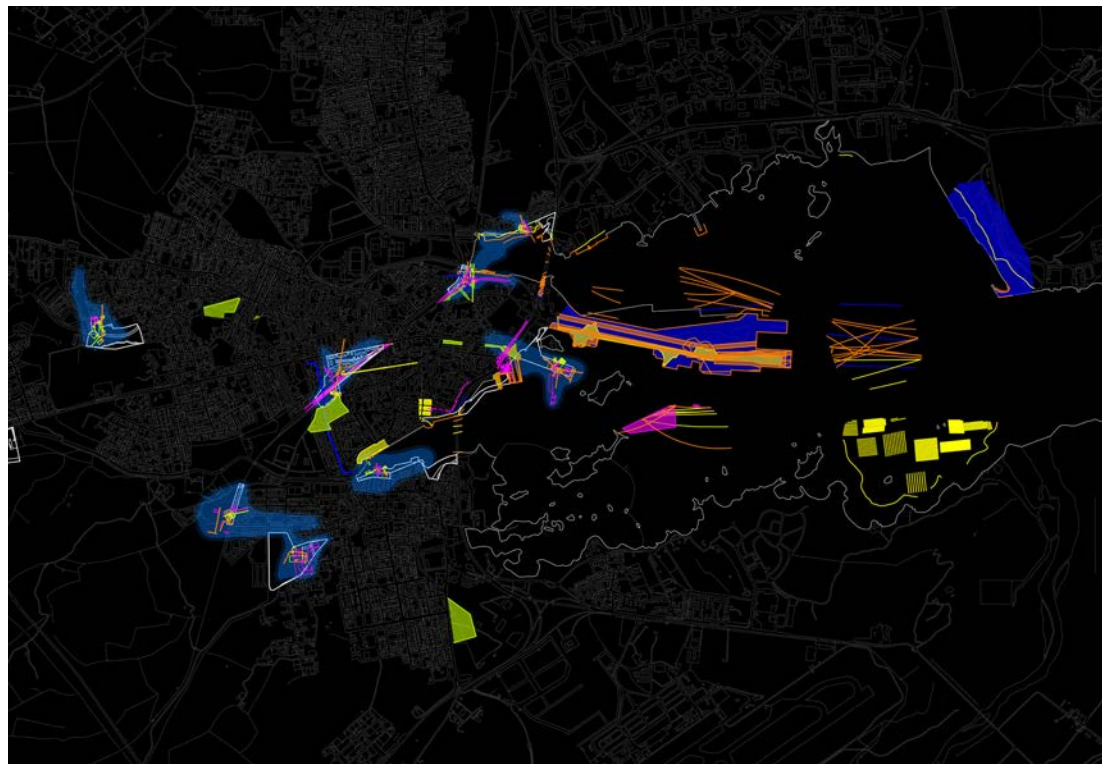
THE [LOVING] METROPOLITAN LANDSCAPE

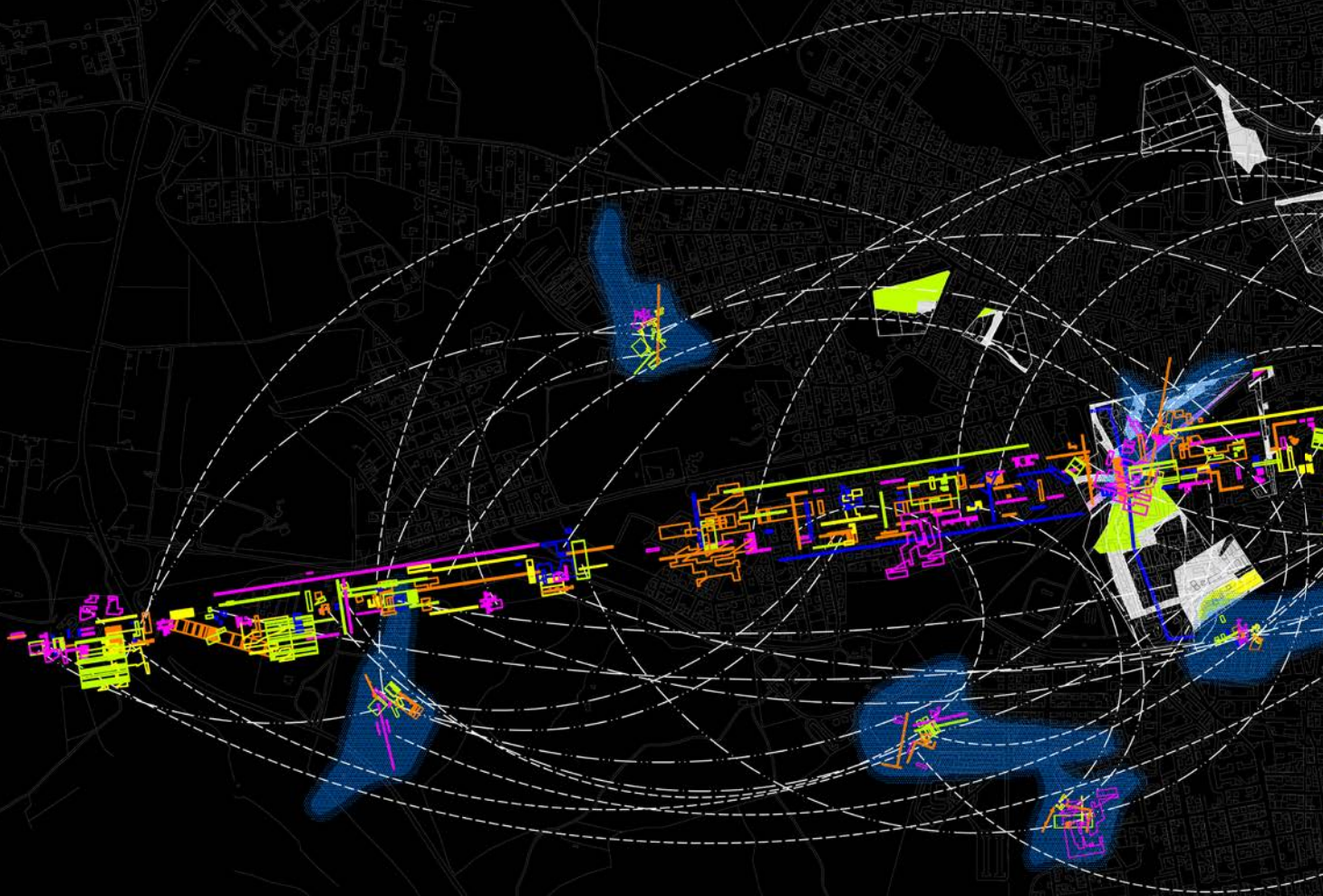
Architecture, Landscape and The Ecosophic Object

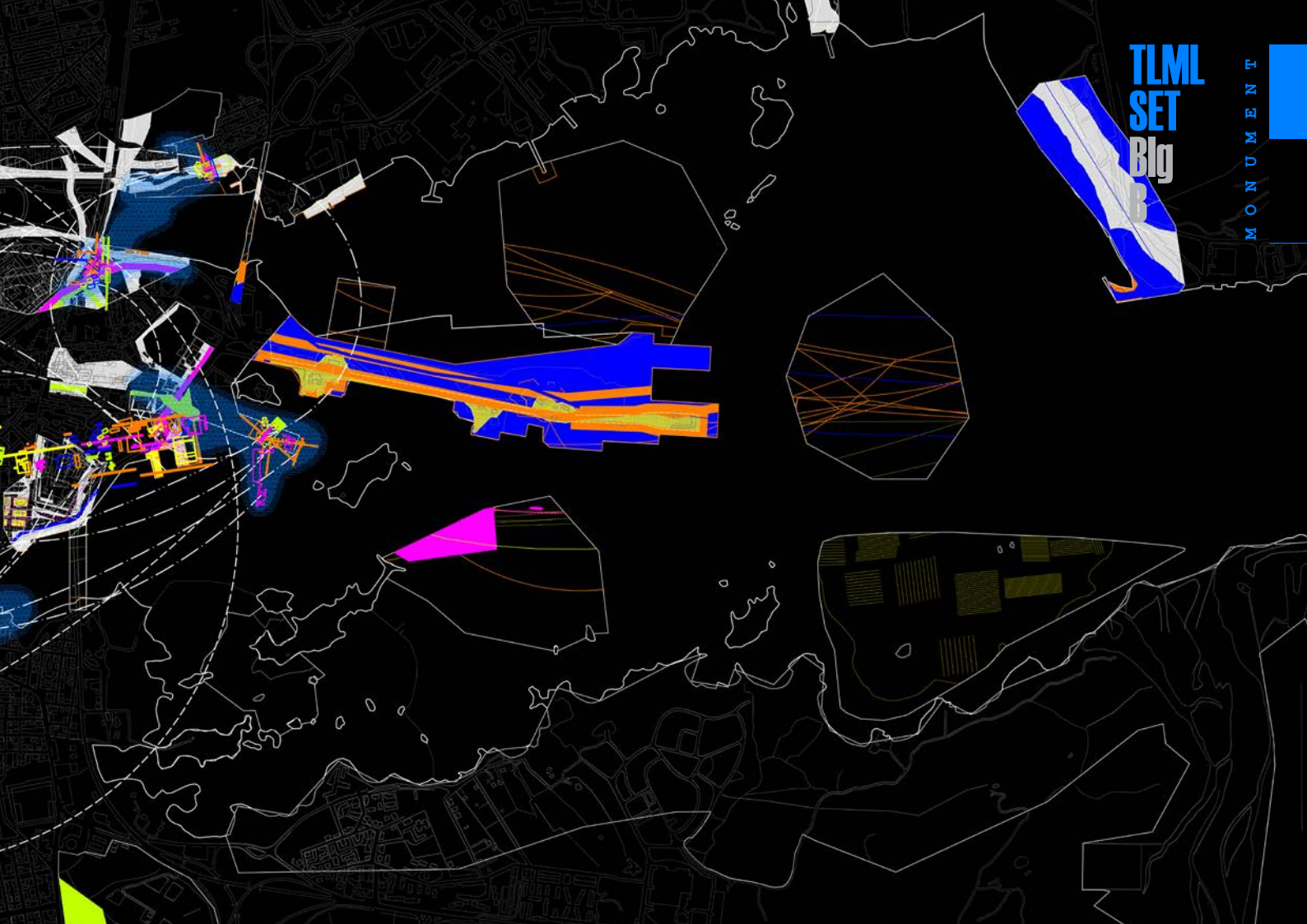
Jeet Datta, Gabriel López Letayf, Ruta Turcinaviciute

AURASCAPES

mnemonic everyday, erratic blur, and
enzymatic monument.

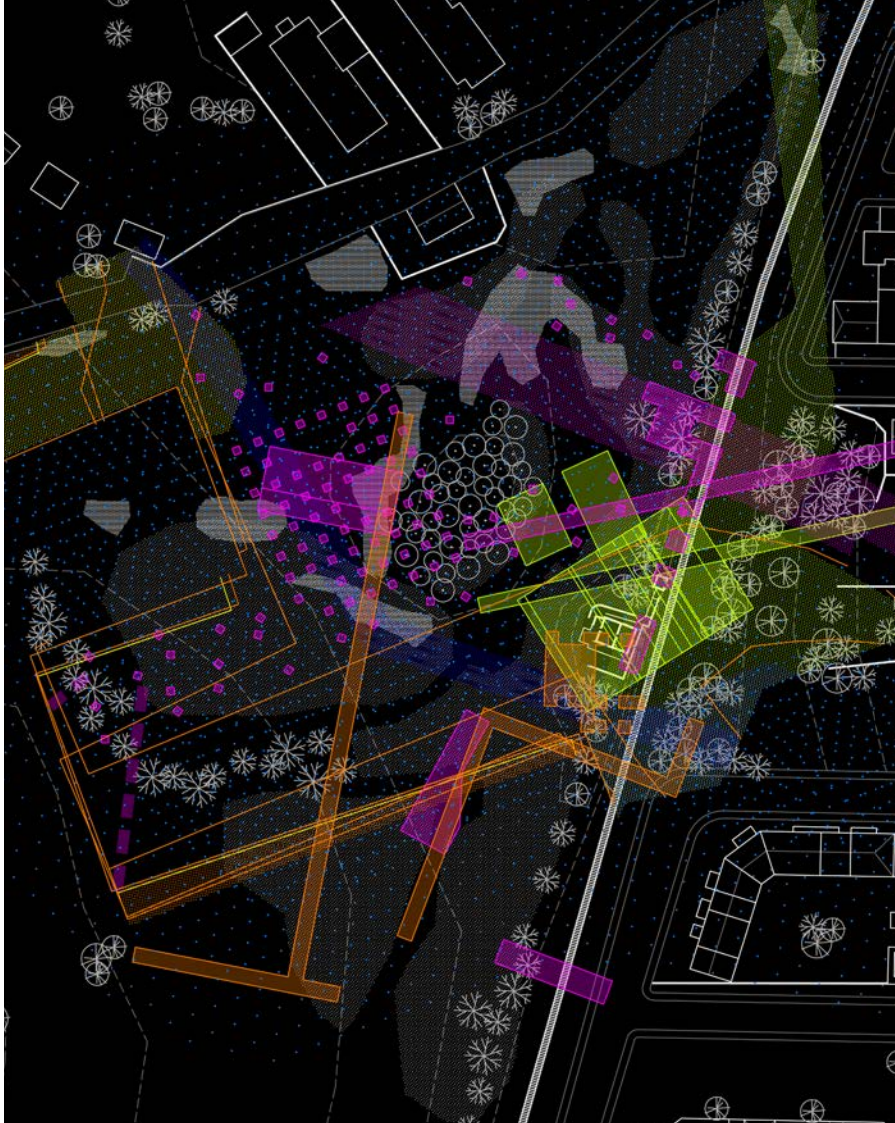
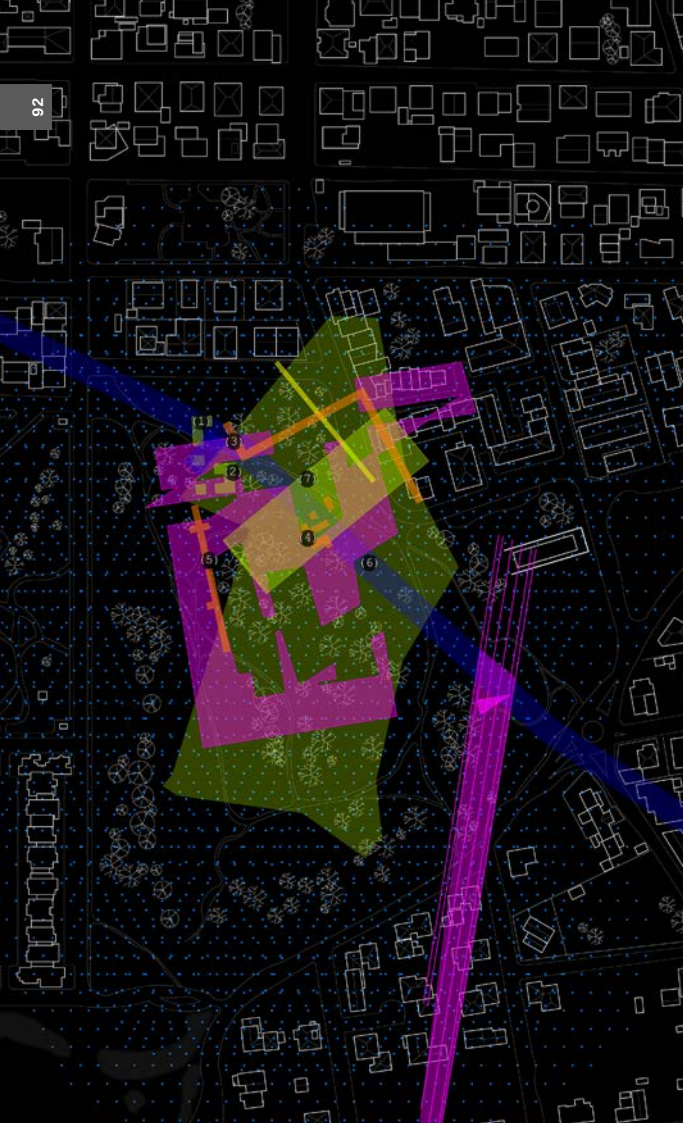


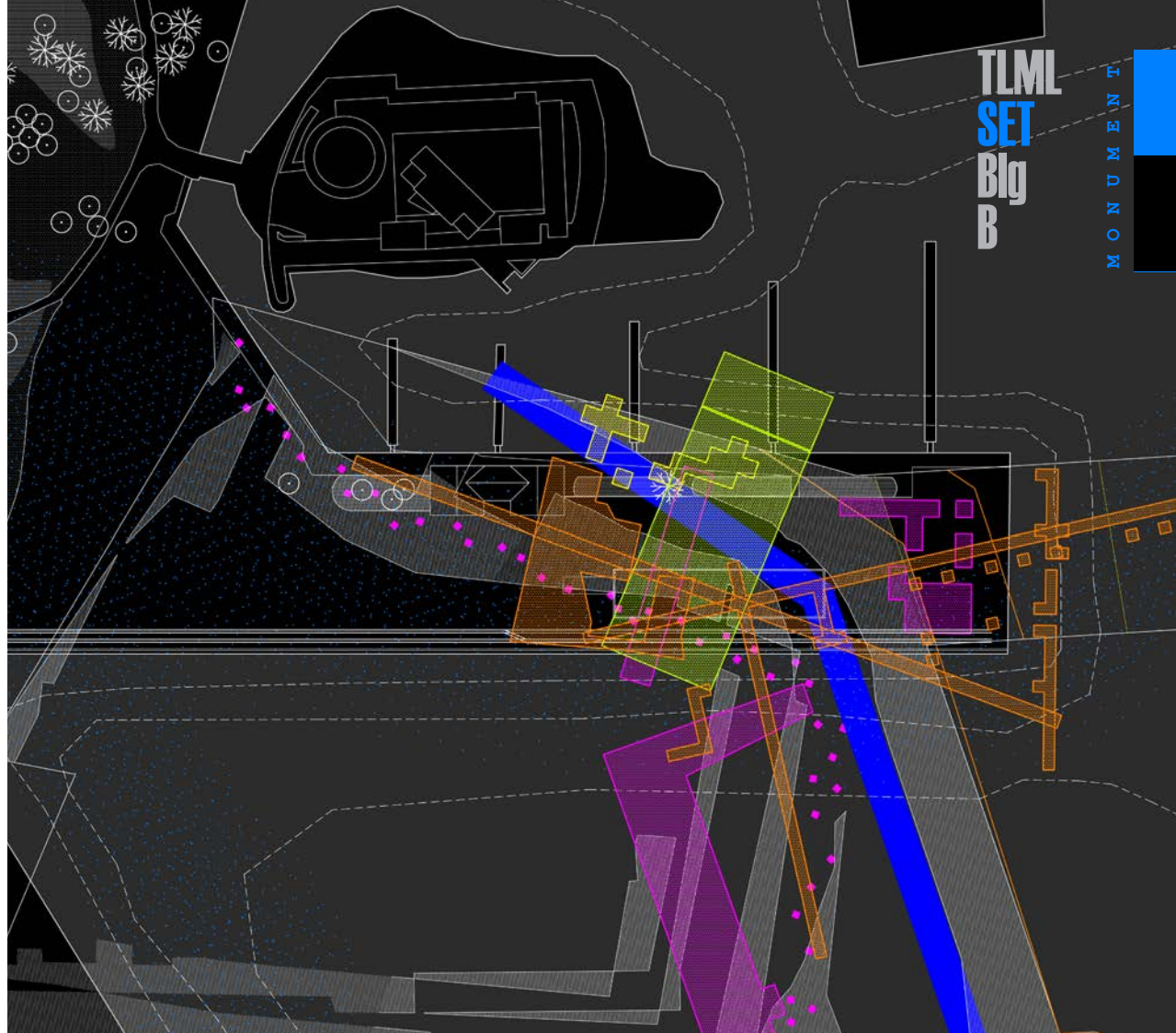
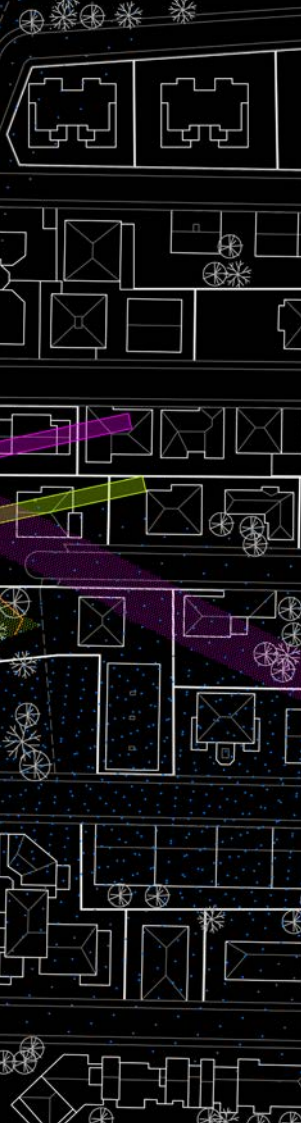




TLML
SET
Big

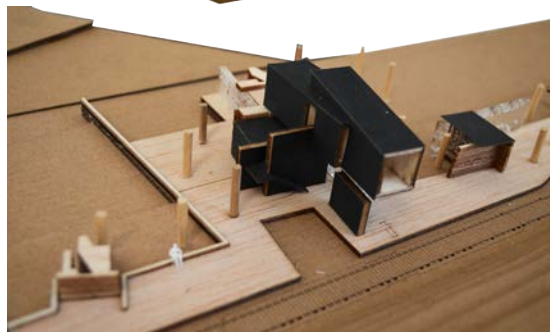
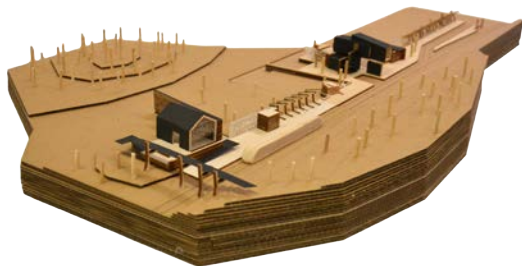
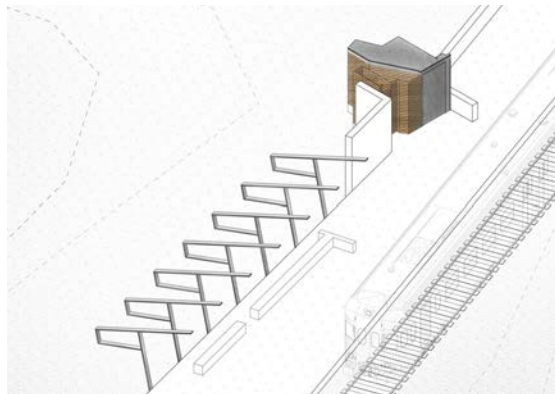
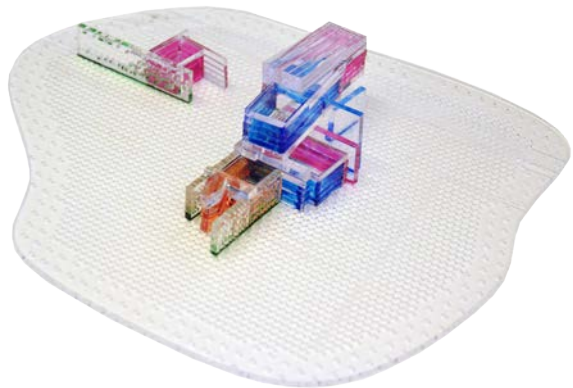
MONUMENT





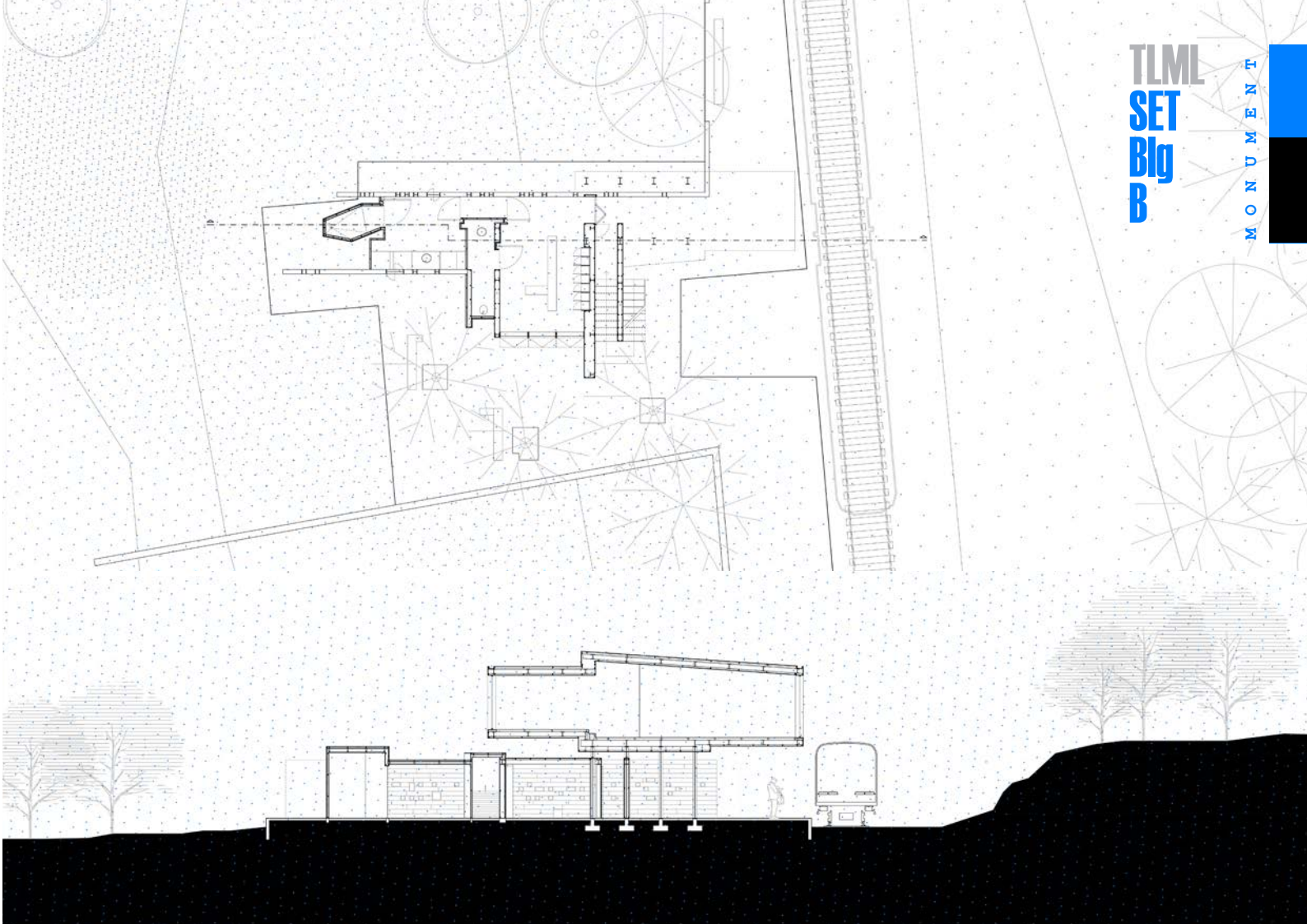
TLML
SET
Blg
B

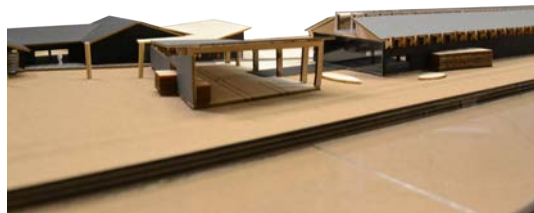
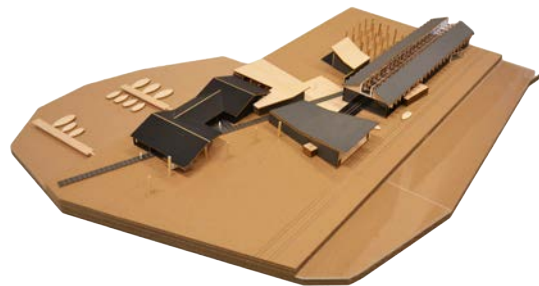
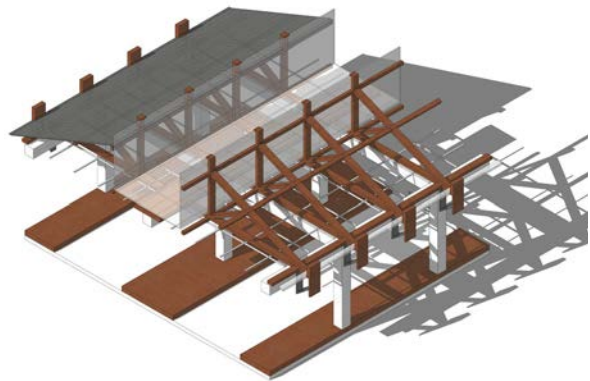
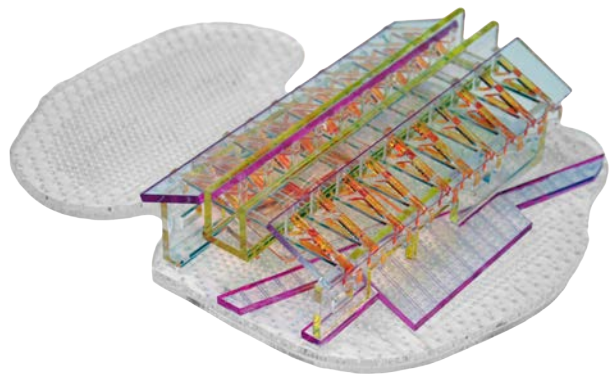
MONUMENT

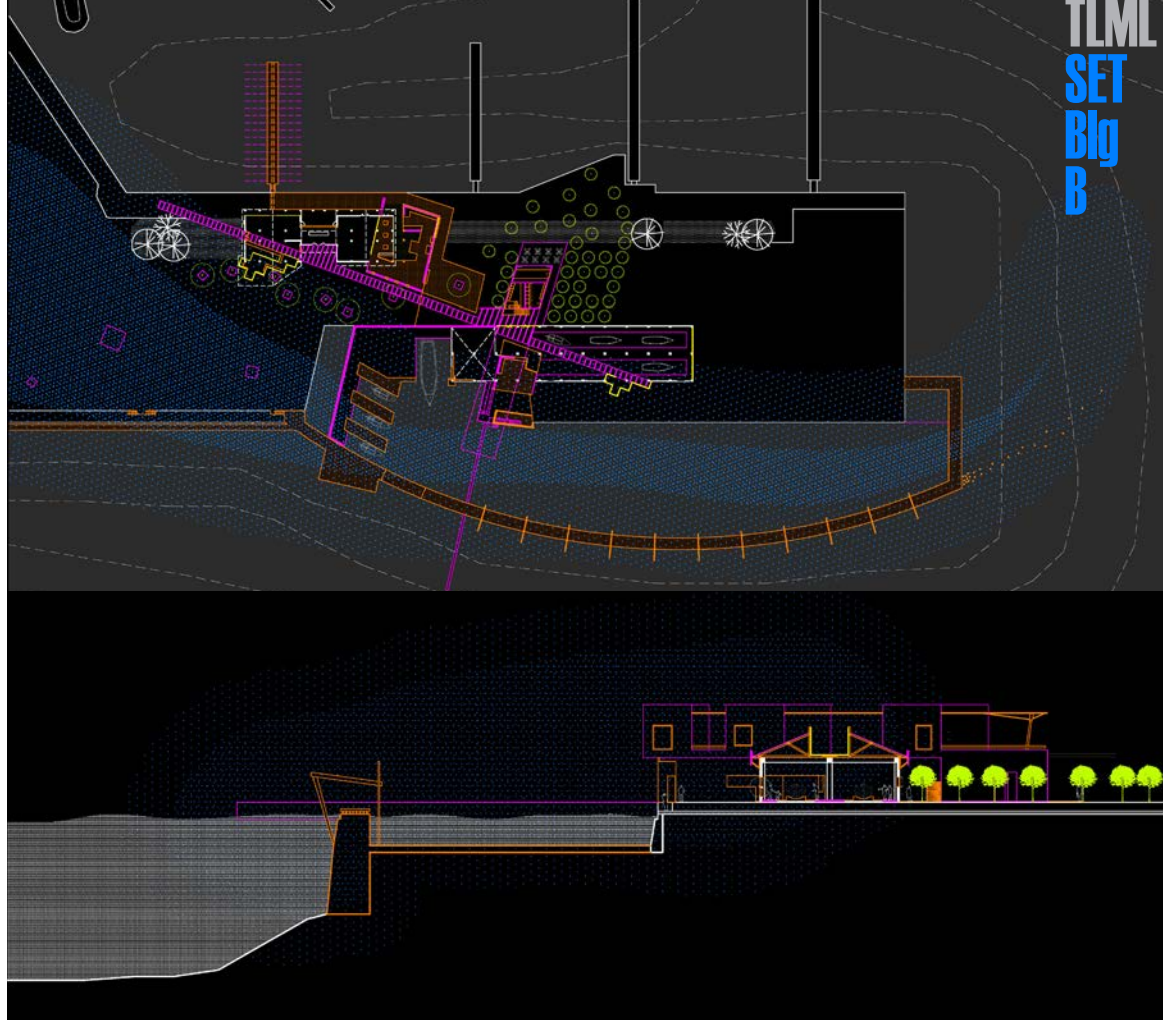


TLML SET Bla B

MONUMENT

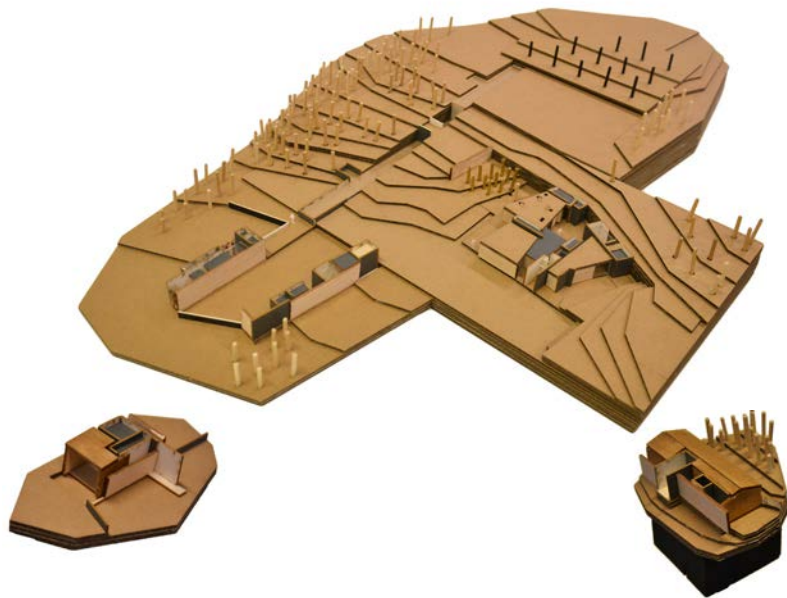
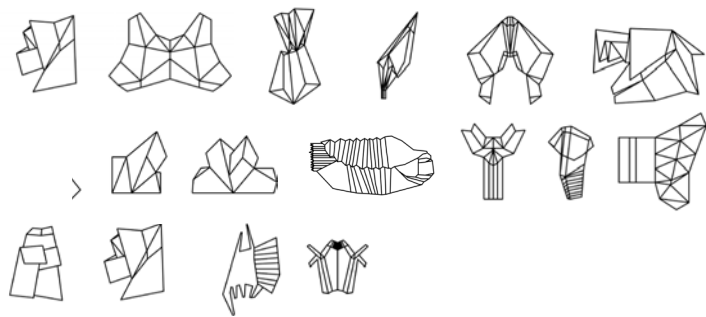
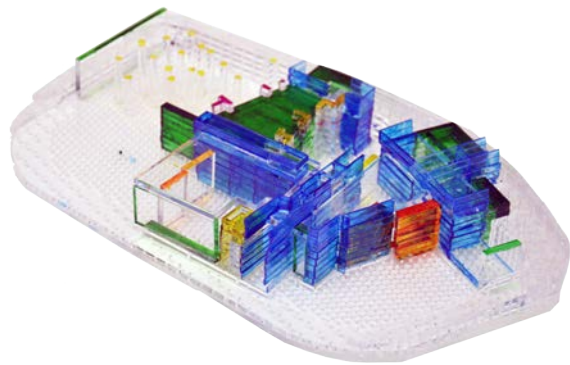






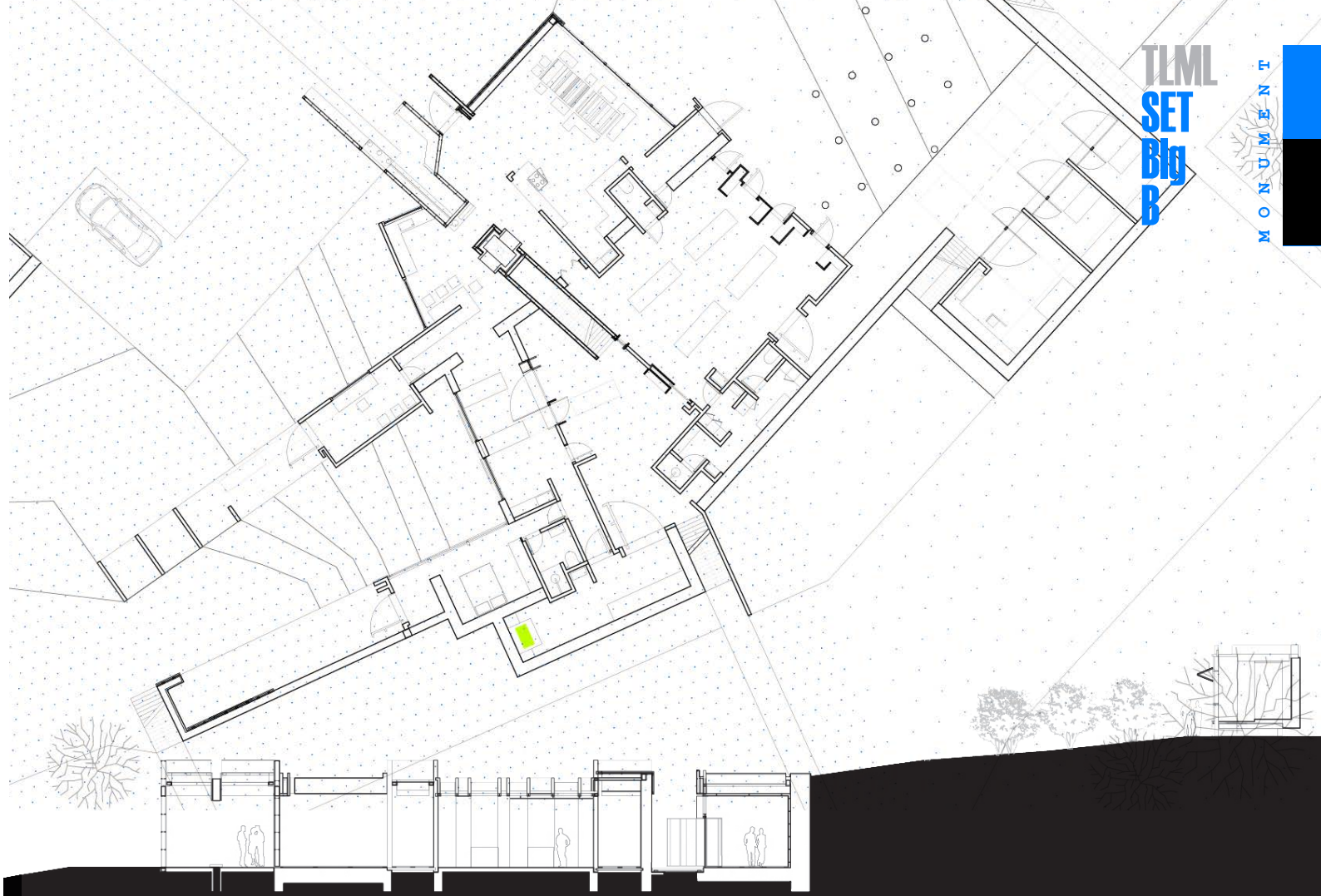
TLML
SET
B1g
B

MONUMENT



TLML
SET
Big
B

MONUMENT



Exchange,
Seduction,
Suggestion

Fish & Bread
Market, Granite
Terminus, Stock
Exchange, Harbour
Authority



Olbia was an important trading hub for the ancient Romans, from where Sardinian grain and salt was dispatched to the mainland. Today the region is a major exporter of fish, cork and granite. However, the current focus of the town is to accommodate the hordes of tourists that periodically fill the city, a focus that is clearly reflected in the generic architecture being developed. The city, as a port, is a historic gateway – tourists arrive in Olbia for other parts of Sardinia and goods travel from the rest of Sardinia to Olbia for export. The city itself is thus overlooked in favour of the movement of things, currently tourists, to other locations.

The aim of this agency is to take emphasis away from the tourist industry and focus on the other abundant but overlooked economies that will allow the city to retain things. Three markets (a fish market, bread market and a linen market), and three projects concerned with the production of local produce (a granite terminus, a stock exchange, and a Harbour Authority building) question both corporeal and incorporeal forms of exchange at various scales, focusing on both the day-to-day, hand-to-hand exchanges occurring within the city, while addressing national and global economic scales.

The proposed marketplaces function as a civic forum for the residents, allowing both social and economic exchange. By working with local produce, regional skilled tradesmen, the market projects restructure the city according to local exchanges. The granite terminus coordinates the operation of local (but internationally owned) quarries to ensure that the local population enjoys the benefits of the working of the landscape. By prioritising material the terminus sets up a direct opposition to the increasingly virtual activity of the stock exchange. Together this collection of architectures highlights the complexity of exchange processes operating simultaneously and continuously within the city.

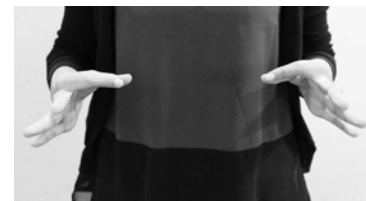
PARA-Situation [City Centre, Industrial Zone, Outskirts] THE LOVING METROPOLITAN LANDSCAPE

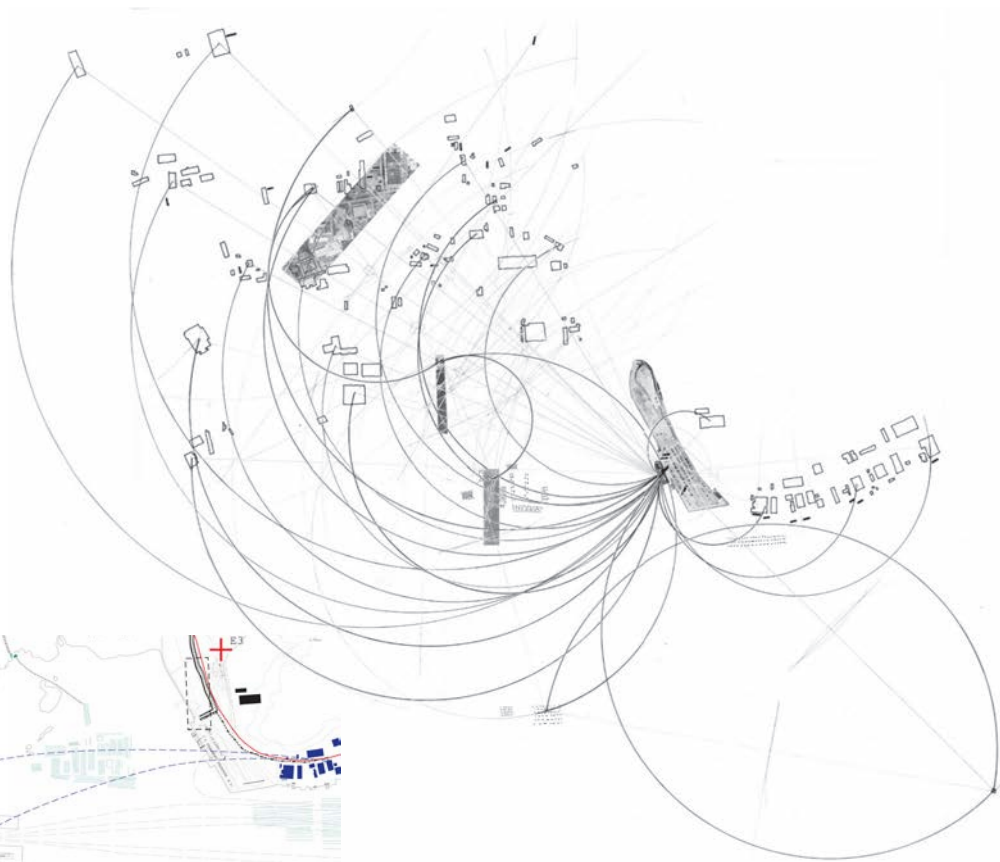
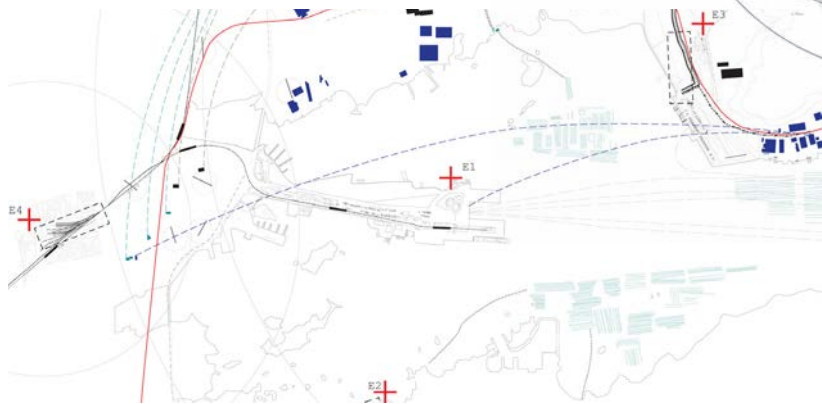
Architecture, Landscape and The Ecosophic Object

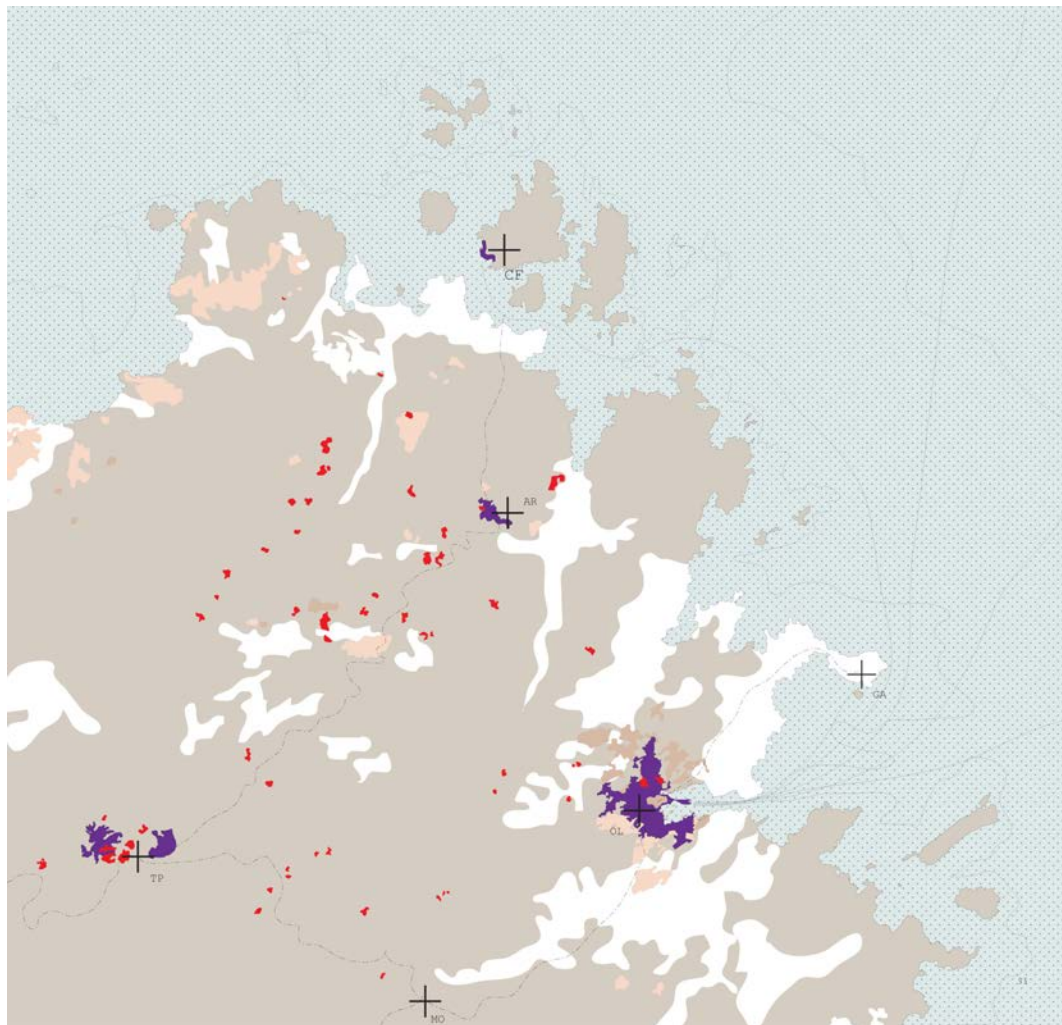
Angel Hsiao, Nirupa Puliyel

GESTURES OF EXCHANGE

measure the corporeal and incorporeal [AH]
the weighted markets [NP]







TLML
SET
Blg
B

E X C H A N G E





Fish Market

G1

N. Pulled



Bread Market

G2



Lincoln Market

G3



Granite Terminus

E1

A. Hiss



Stock Exchange

E2



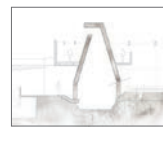
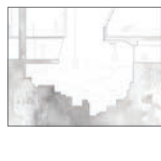
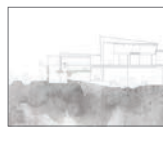
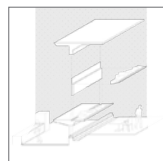
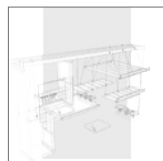
Harbour Authority

E3



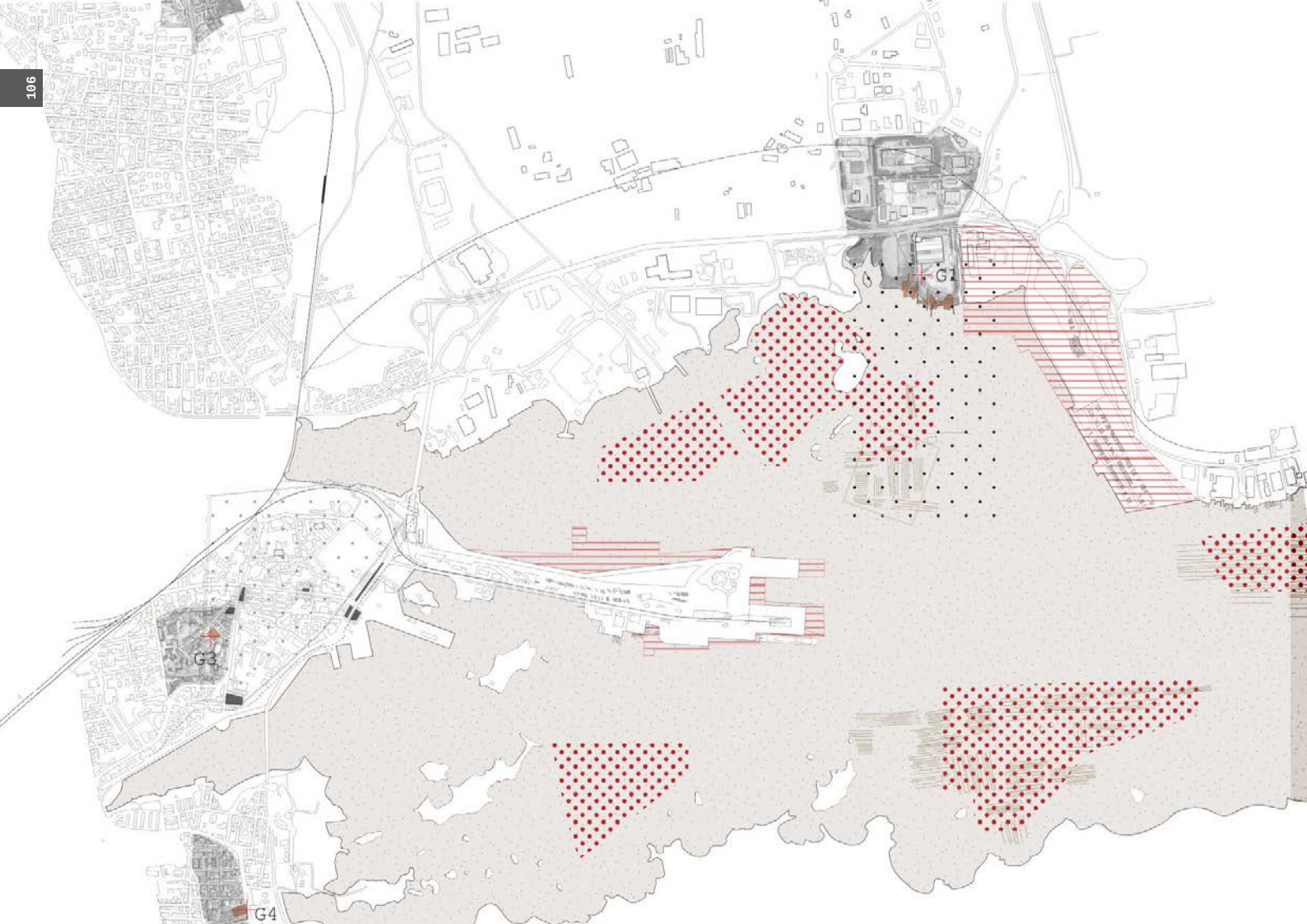
+

+



TLML
SET
B1g
B

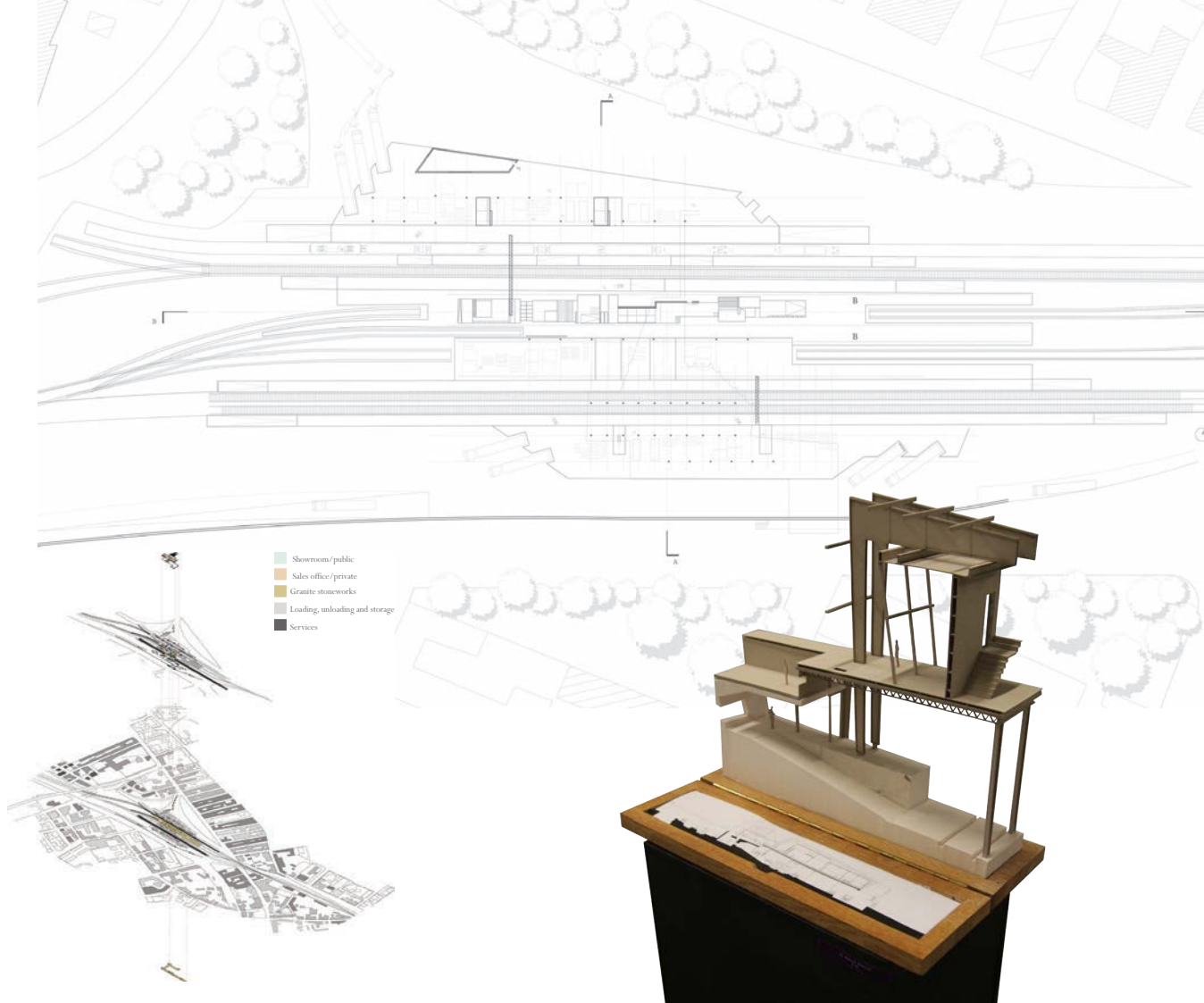
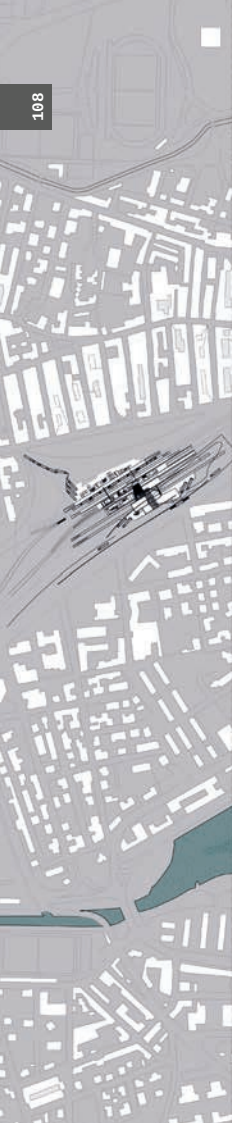
EXCHANGE

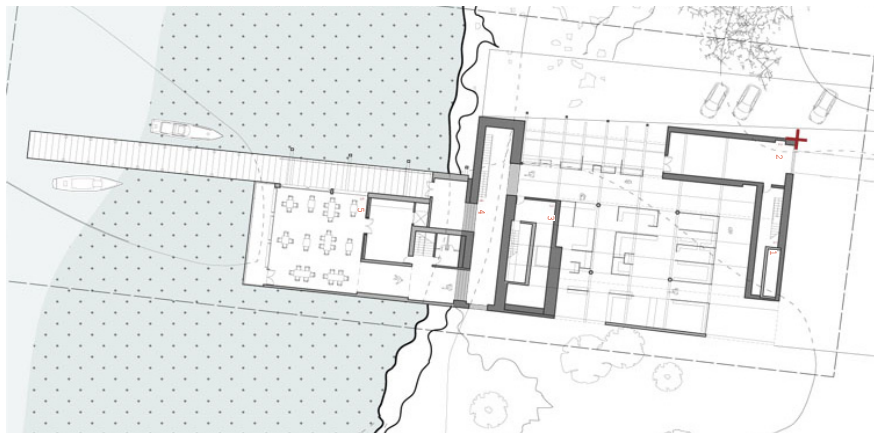




TLML
SET
Big
B

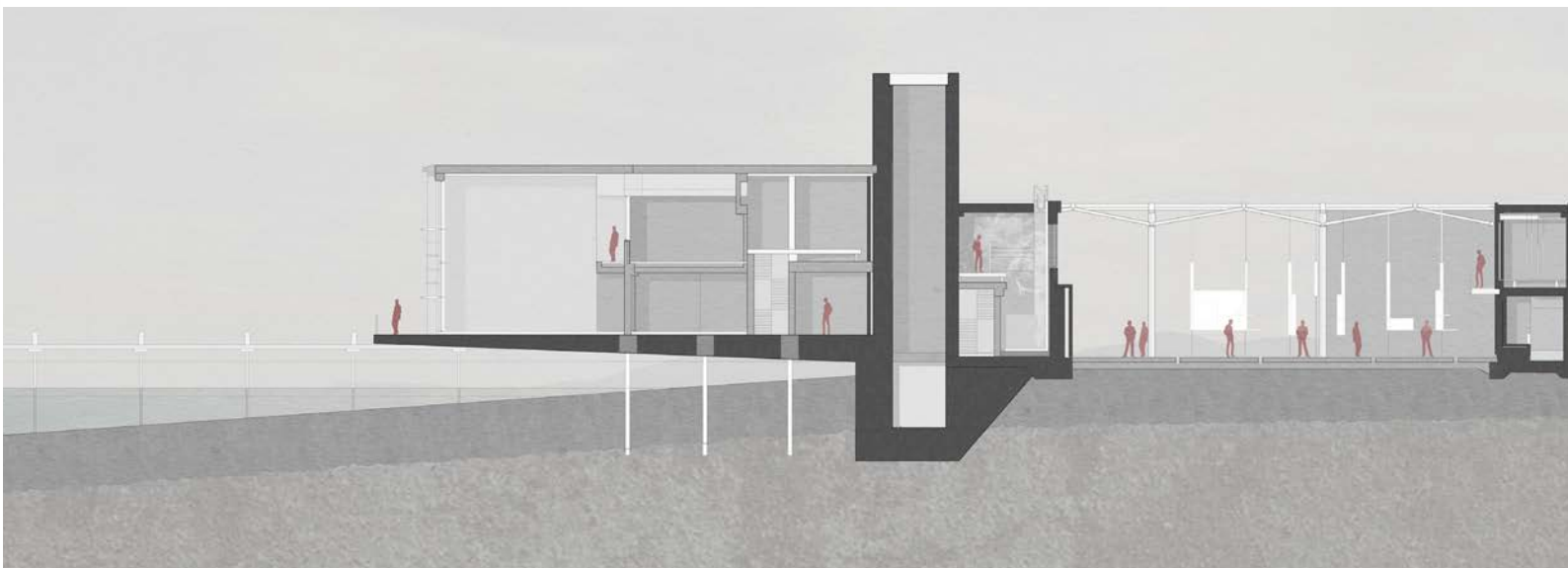
EXCHANGE



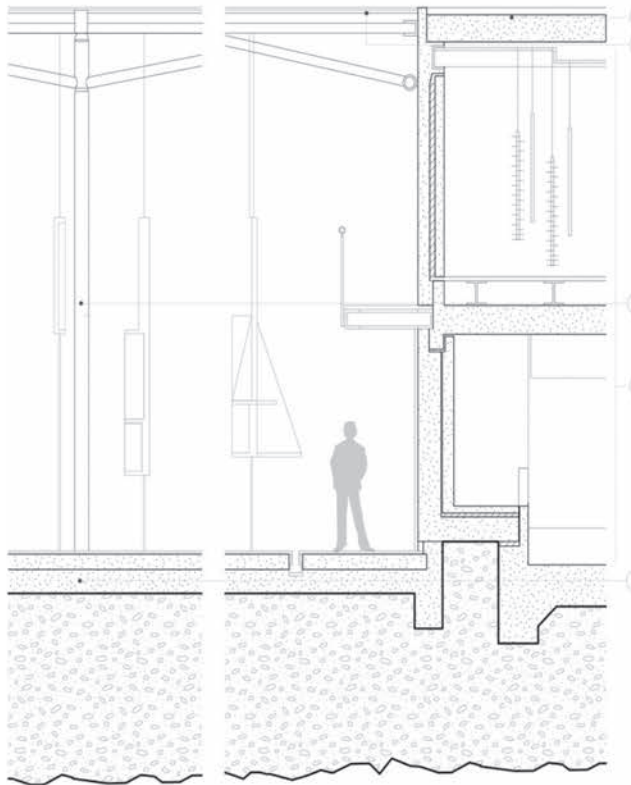
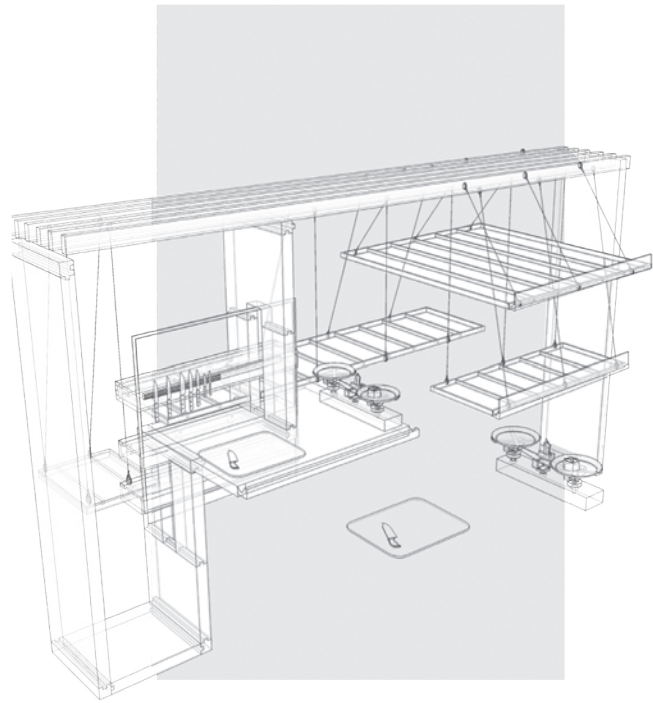


TLML
SET
Bldg
B

EXCHANGE







TLML
SET
B1g
B

E X C H A N G E



PARA-Situation [Ex-Military Site] THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

Rachel Stancliffe

Following the Corso Vittorio Veneto through Olbia the urban fabric of the city gradually peters out into isolated residential developments and agricultural land. At the same time as the spectacular landscape surrounding the city becomes apparent, so too does the city's premature foreclosure to it.

A response to this sense of openness gives agency to the programme for a new courthouse serving Olbia and its Metropolitan Landscape. Set within a heavily wooded, bounded former-barracks site close to the city centre, the project proposes a rethinking of the gateway between city and landscape, the old Roman 'port' becoming a means of understanding multiple 'openings' rather than exclusivity.

The architecture of the courthouse develops a critique of the elaborate costumery and pomposity often associated with legal proceedings, and in its place develops architecture with the potential to accommodate the constitutive and the liminal. The proposal is a chance to explore architecture as non-figure within a highly figured landscape. Through the radical disconnection of the pieces that construct a law court, the project removes the monumentality and imposition of architectural language typically attached to such a programme and replaces it with a language of edifice/reinforcement and support.

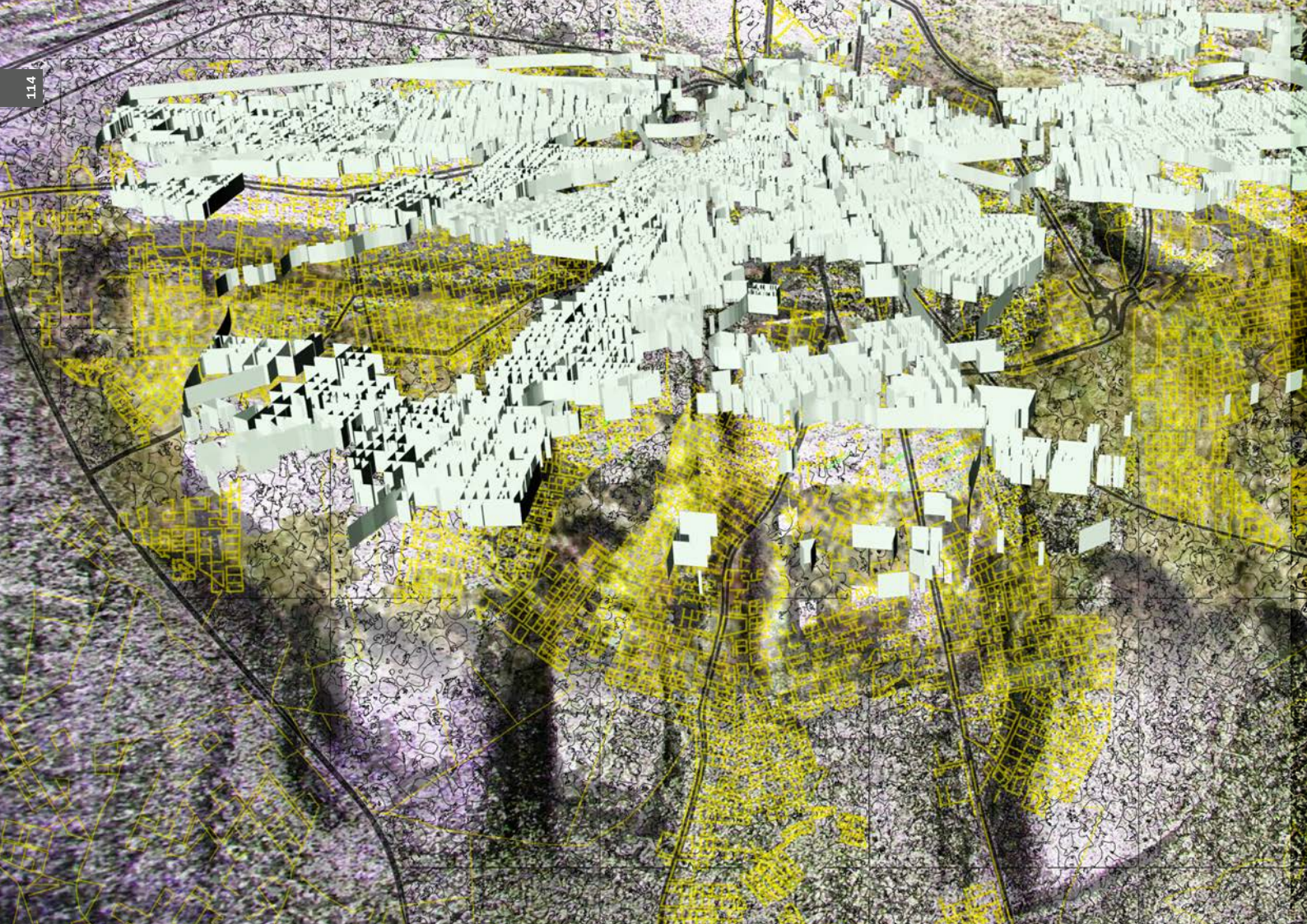
This proposal for a courthouse, operates as a series of settings for events as opposed to a destination that looms large over our sense of destiny. The programme is fundamental to man's attempt both to live with and escape his animal nature; the project seeks to restore man's sense and vision of the Open through an exploration of architecture as open. In the architecture of the open legal processes can be played out that seek to ensure liberty rather than foreclose it.

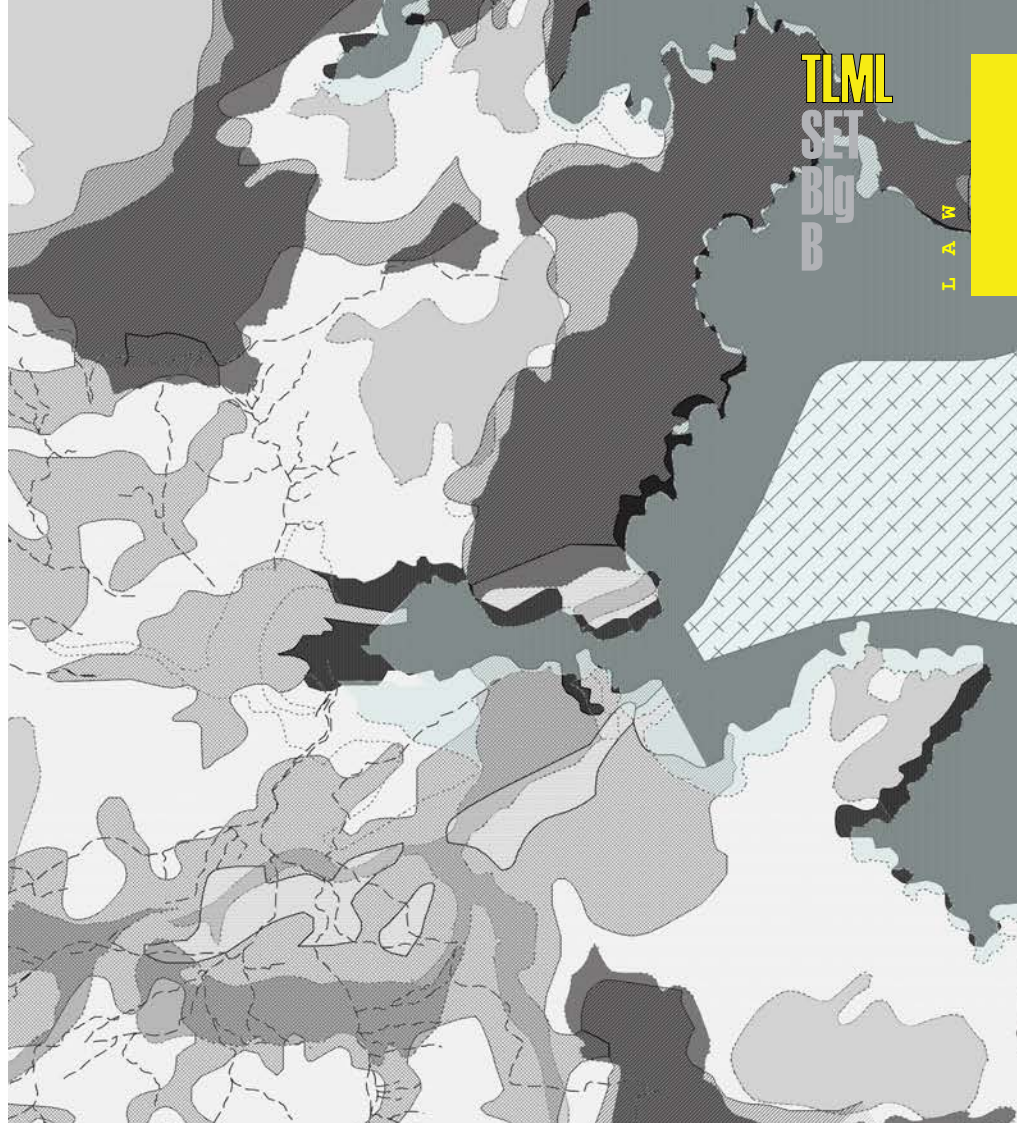
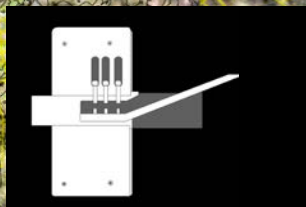
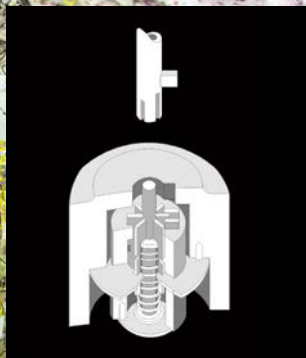
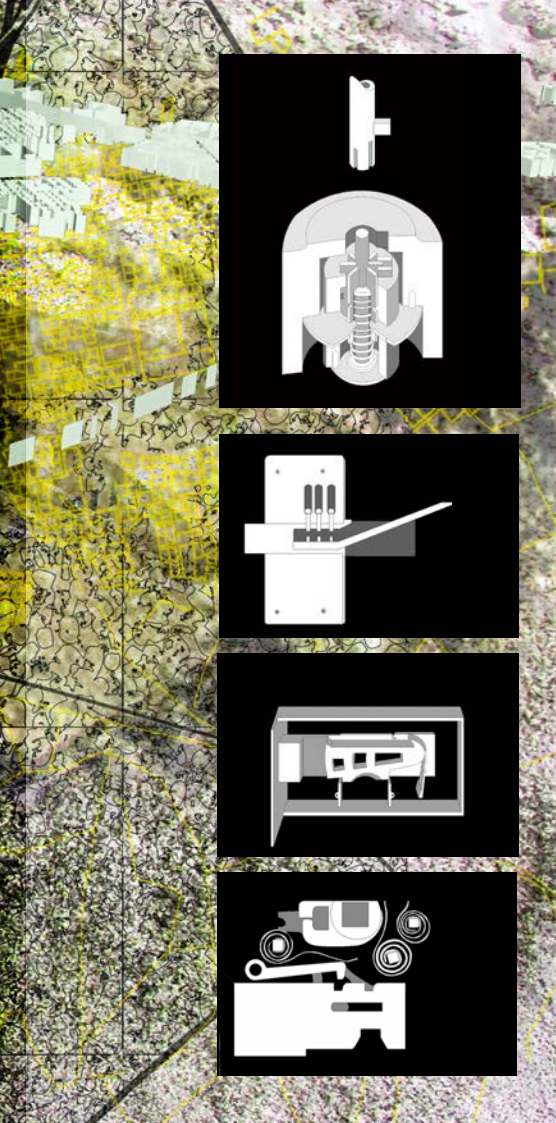
BEYOND THE LAW
no mans land: the open rank



TLML
SET
Big
B

L A W





TLML
SET
Big
B

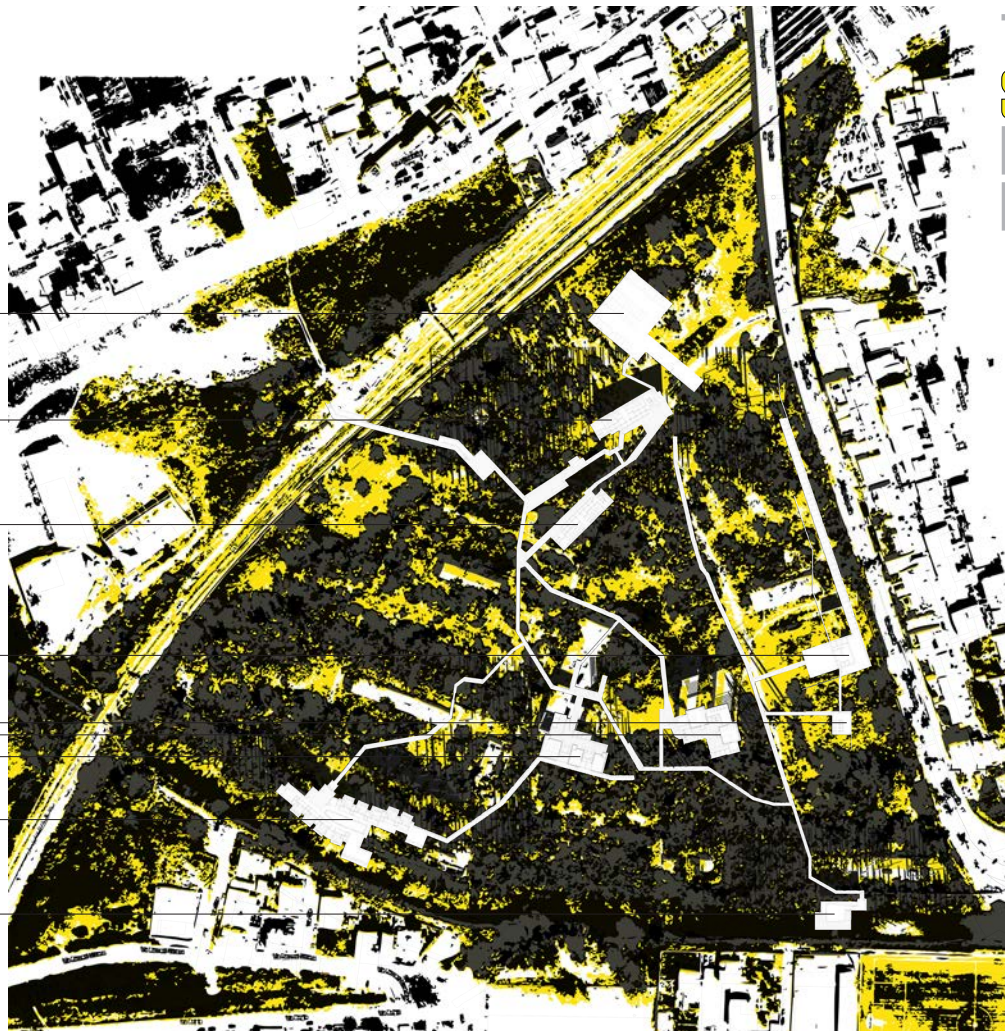
LAW

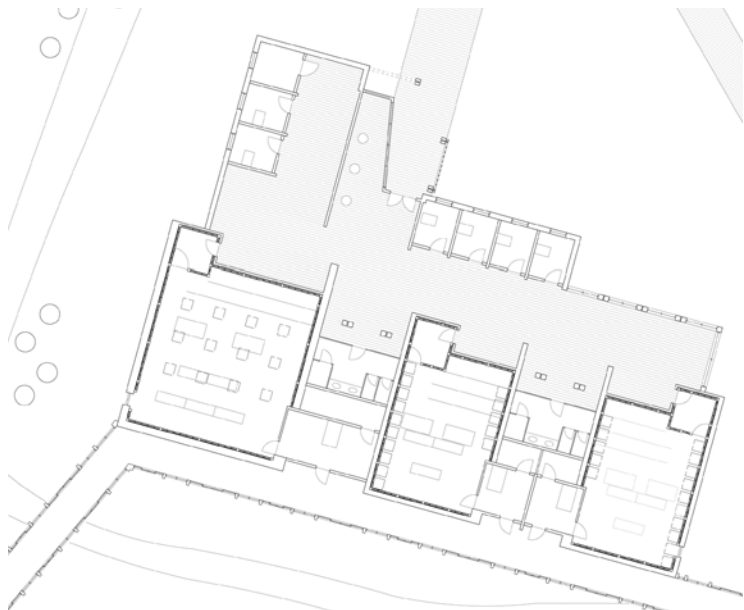
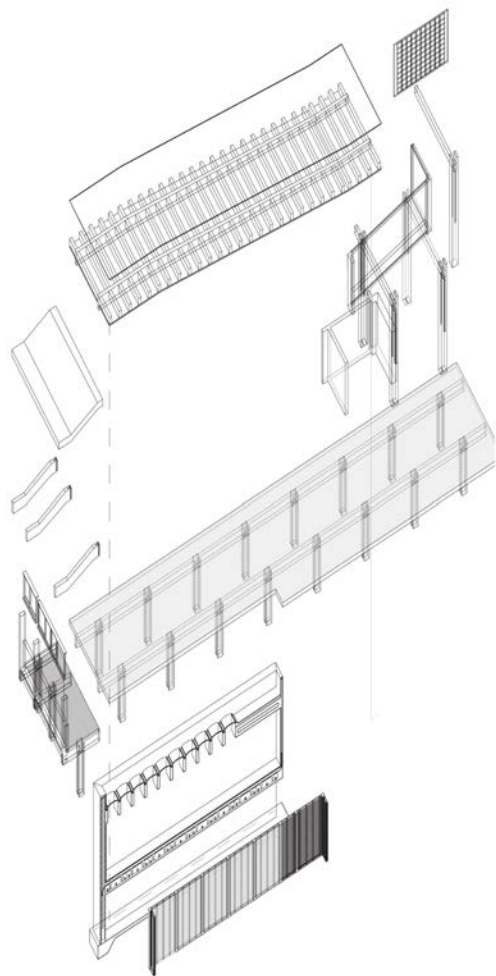


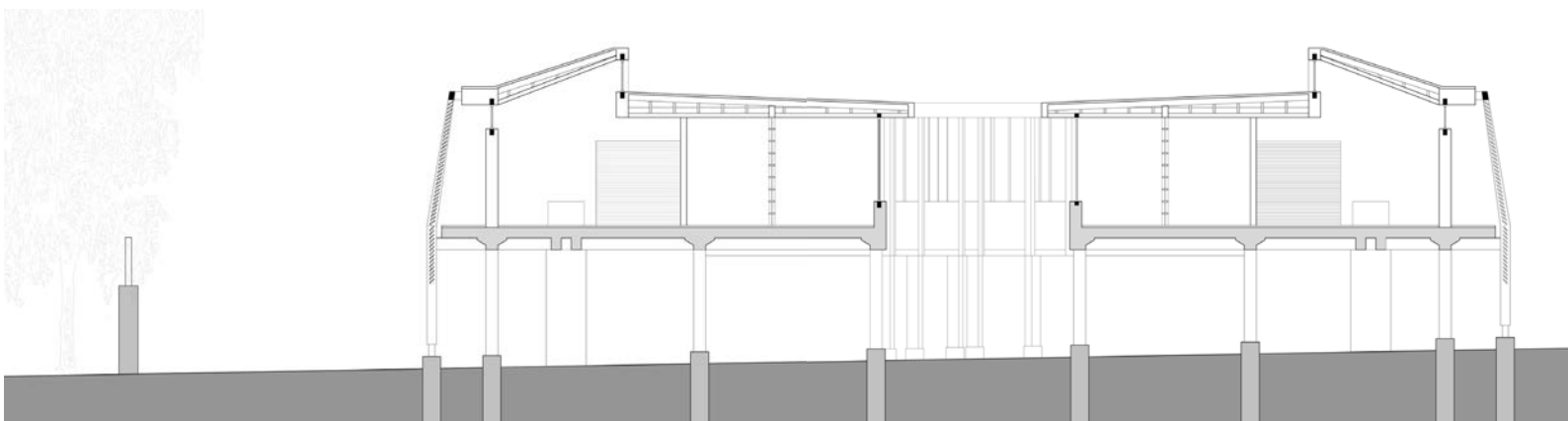
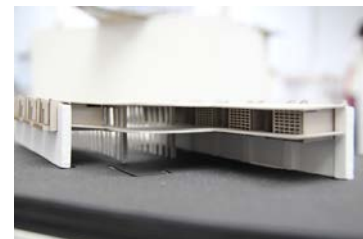
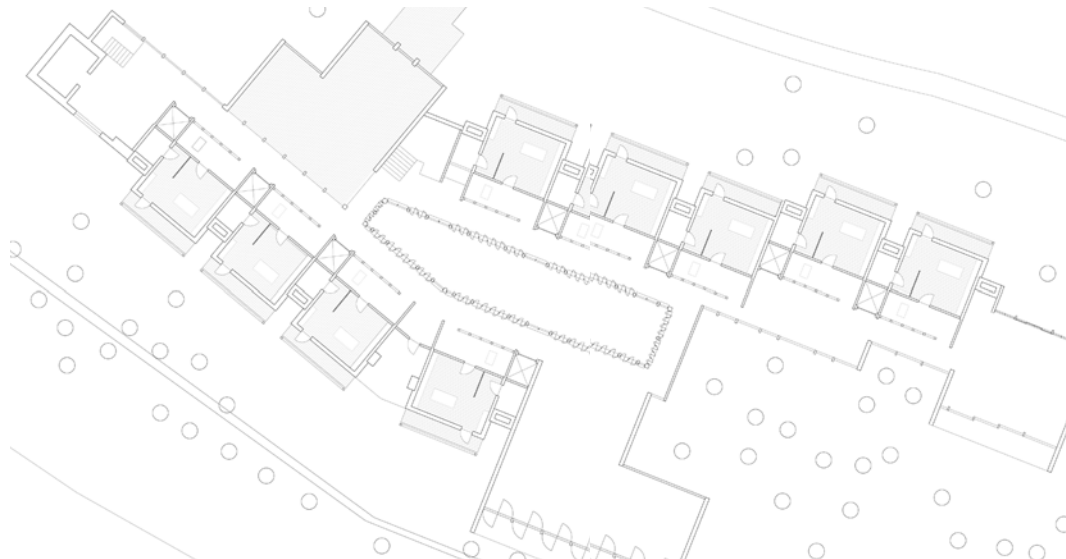
Ad 1984
Map of fields belonging to the Administration of the
Carmen, 2112-2094 BC



- Public parking
- Public archive
- Higher security archive
- Police station
- Holding cells
- Criminal courts
- Civil courts
- Judges' chambers
- Chapel







Pain & Pleasure,
Sublime &
Ridiculous

Olbian hard
infrastructures,
Monuments,
Coastline



PARA-Situation [Road, Water, Wall] THE (LOVING) METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

Elvira Marina

The traditionally infrastructural city of Olbia has suffered significant urban transformations since the tourist boom of the 1970s, when the Costa Esmeralda to the north developed rapidly to accommodate the needs of that global industry. The change was originally manifested at the infrastructural scale, reaching vastly over-sized proportions to provide an adequate means for the tourist masses to reach other coastal destinations.

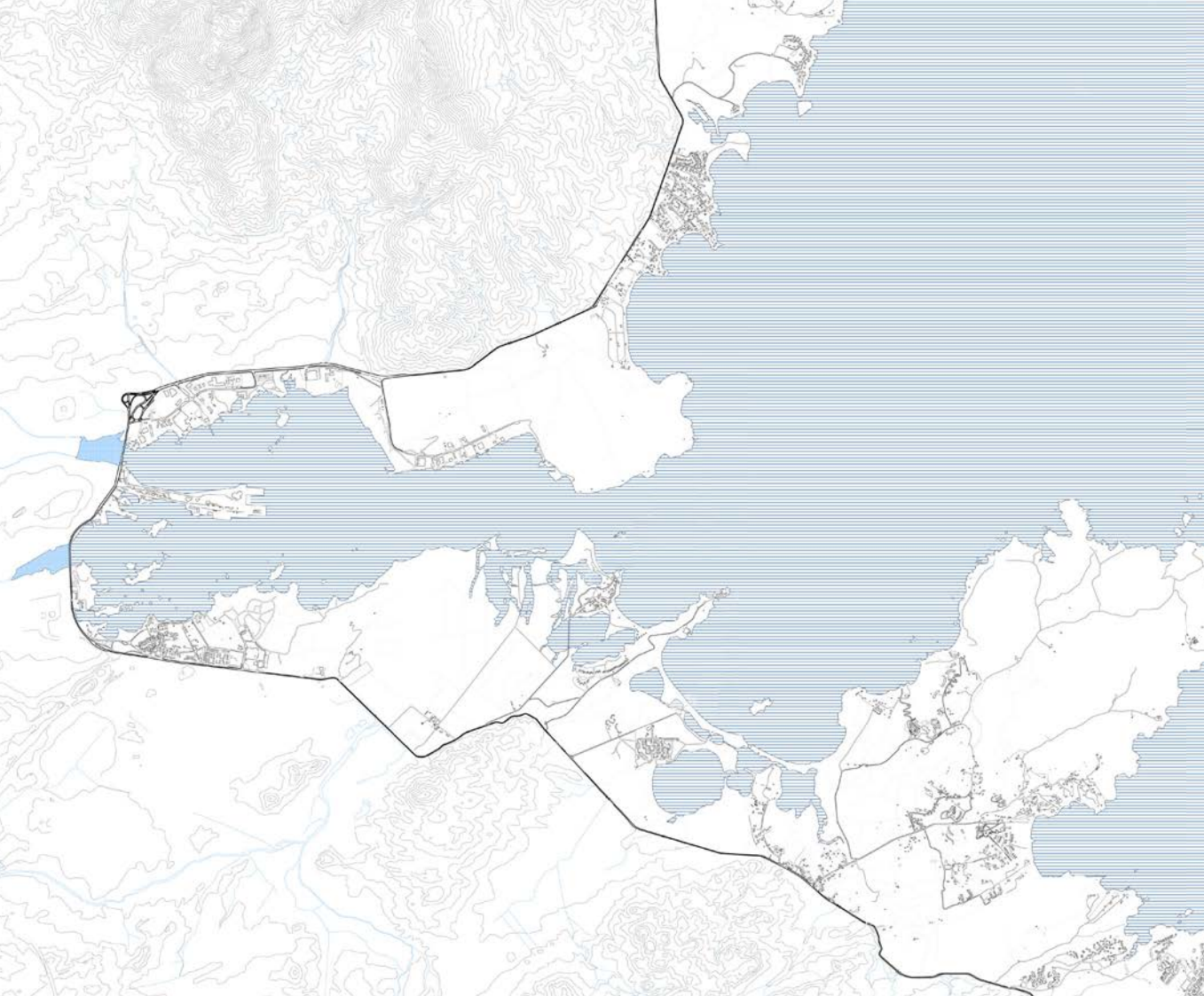
However, the city has recently experienced an increase in land development aimed at retaining a portion of the potential economic prosperity related to the tourist industry. This new type of development (based on secondary homes for tourists and big supermarkets) is favoured by the local political apparatus whose agenda for the city is to change its identity from a 'city of passage to a city of tourism'. This is resulting in land speculation and disputes between local and foreign interests, which is epitomised by the design and realisation of the road system. This agency attempts to expose that conflict by studying the meaning and use of the road infrastructure and its wider implications in this context, arguing an understanding of the road infrastructure as architecture.

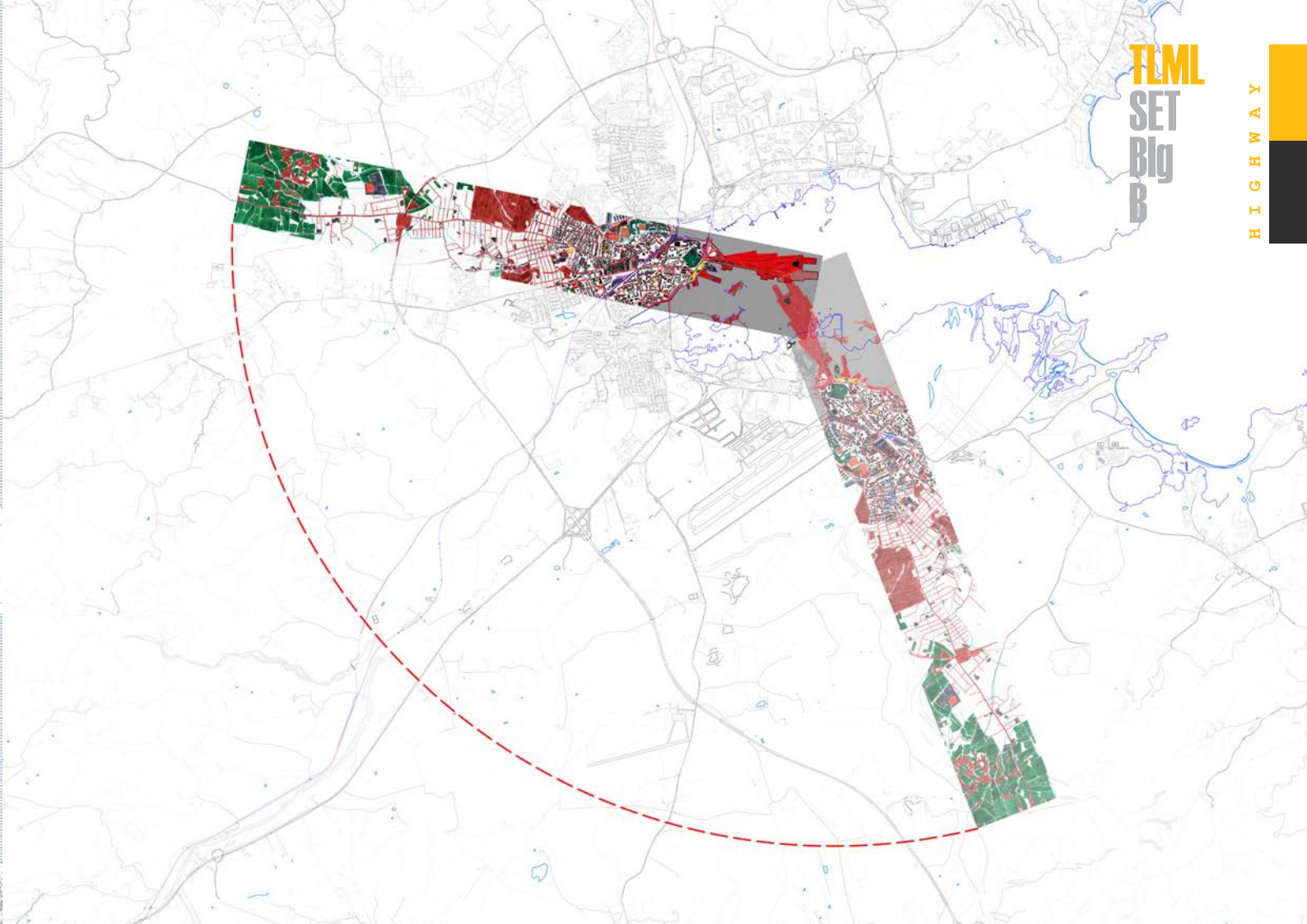
MEDIATING INFRASTRUCTURE
between strata vedute and geopolitical monuments

TLML
SET
Big
B

HIGHWAY



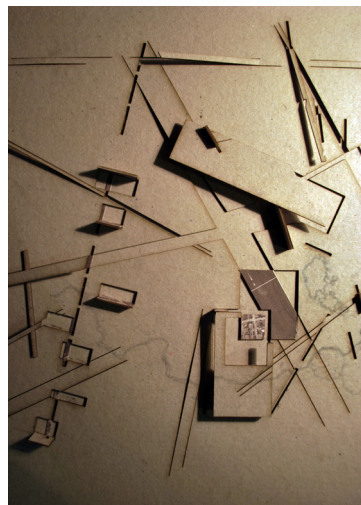
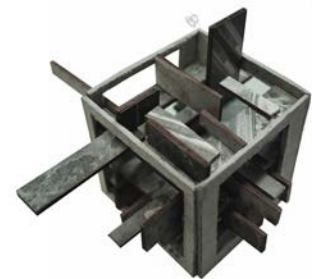


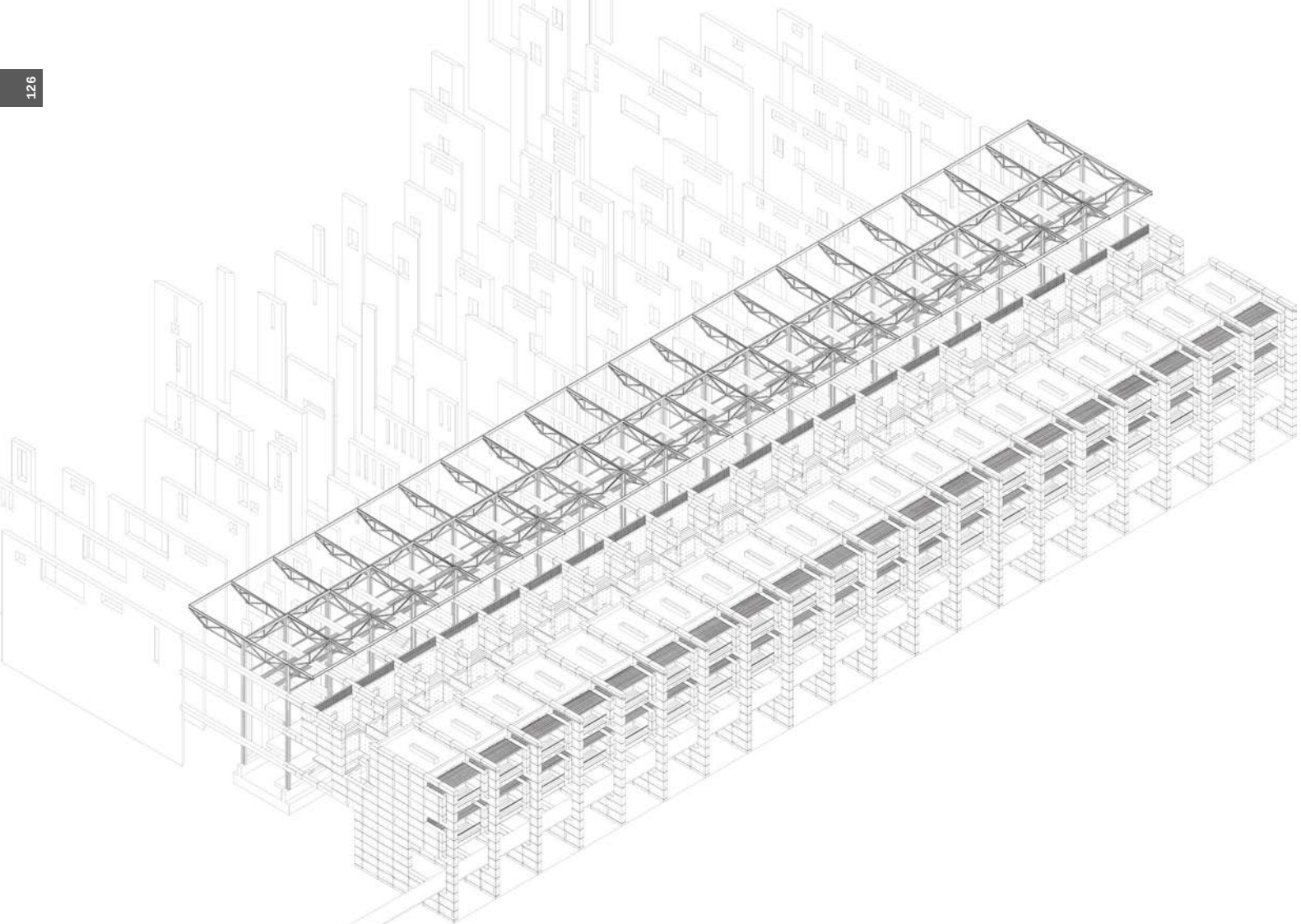


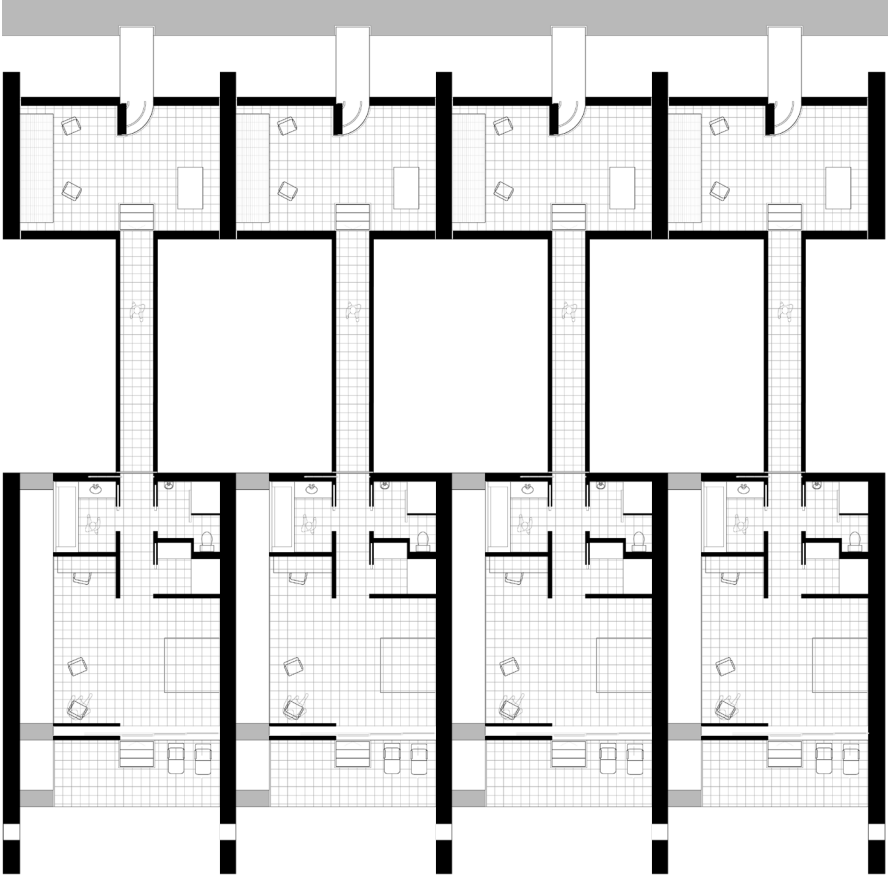


TLML
SET
Bldg
B

HIGHWAY

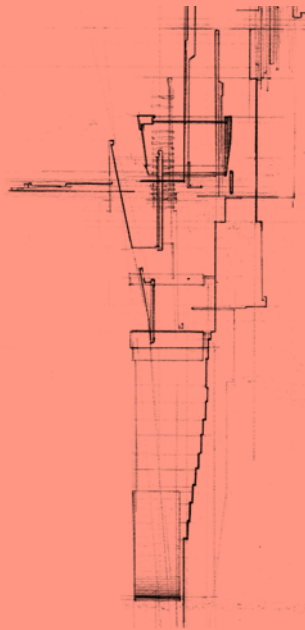






TLML
SET
B1g
B

H I G H W A Y



PARA-Situation [Isola Bianca] THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

Ho Sin Ling

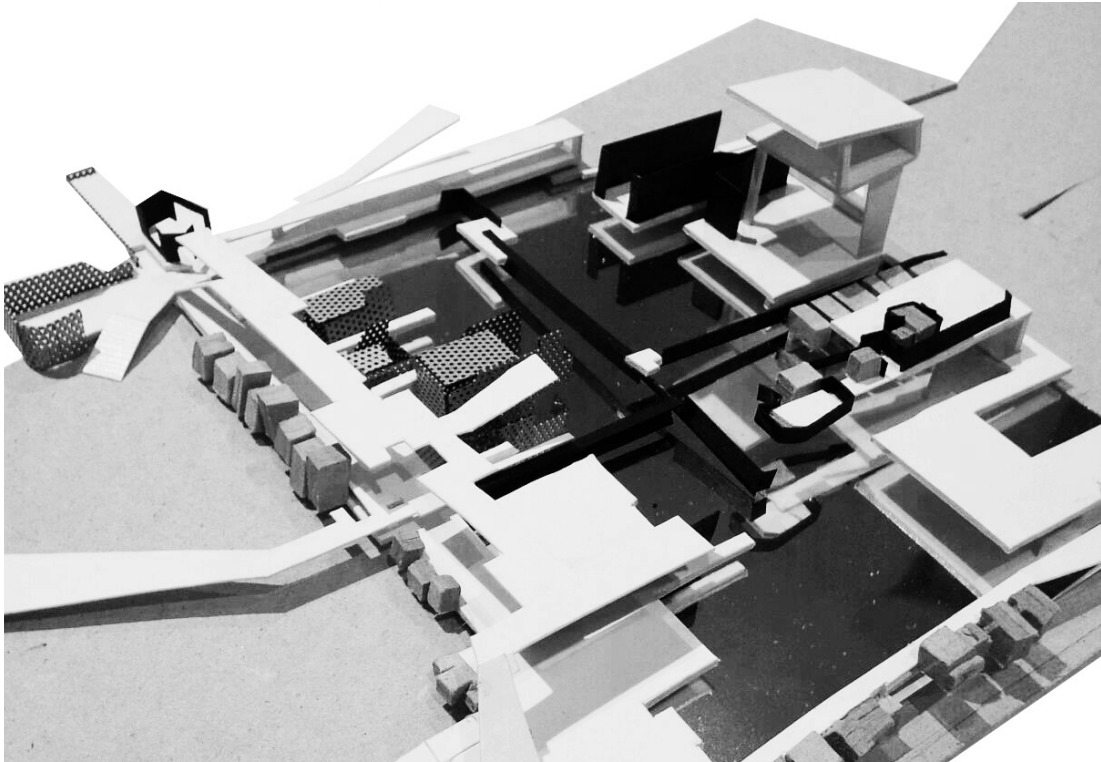
The application of vinegar to the skin is a traditional method of 'drawing' out bruises: Several layers of vinegar-soaked, heated brown paper (historically more coarse than we understand it today) would be bound to the flesh with cloth or rag. In this project, 'Vinegar and Brown Paper' are understood as metaphors that allude to both techniques of exploring and means of expressing a series of four enzymatic interventions (to use Andrea Branzi's term) that work to heal the 'bruised landscape' of Olbia. Drawing out the 'Humours' - the vanishing incorporeal species that have dwelled within the Olbian landscape since before the Romans - vinegar and brown paper are both a pair of activating agents, and the means for curing that landscape. The mesh, the medium of the brown paper, and techniques of cutting, peeling, and folding are understood as important methods for handling the surfaces and flesh of the Landscape.

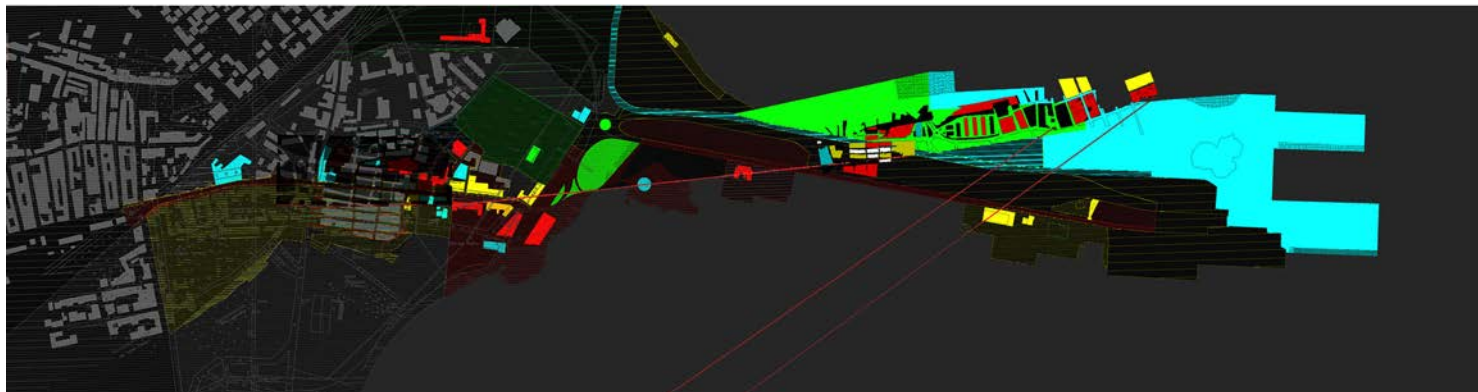
The project proposes a series of changes to the city based on an understanding of the landscape as bruised, as damaged by successive abuses. Centred on the Isola Bianca, the enormous, 2km long tourist port, as emblematic of this abuse, the project experiments with architecture as a series of operations, and determined as the precise 'location' of necessary operations that aim to 'draw out' the bruise, to cut, wrap and cure the wound.

VINEGAR AND BROWN PAPER
dressing the bruises of the isola

TLML
SET
Big
B

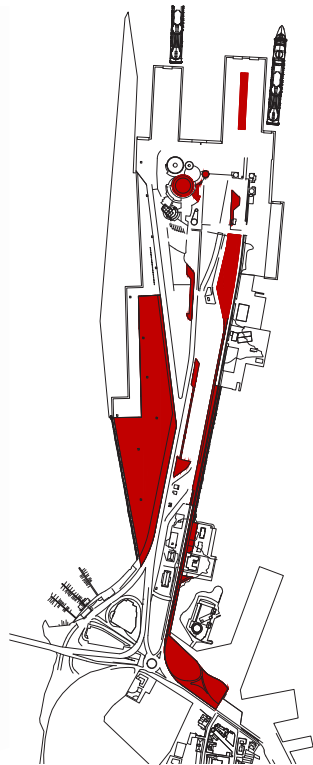
B A L M

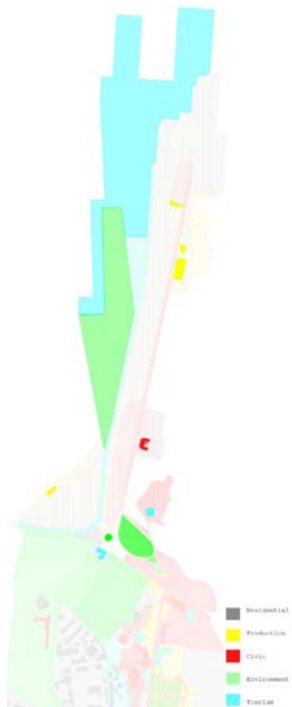


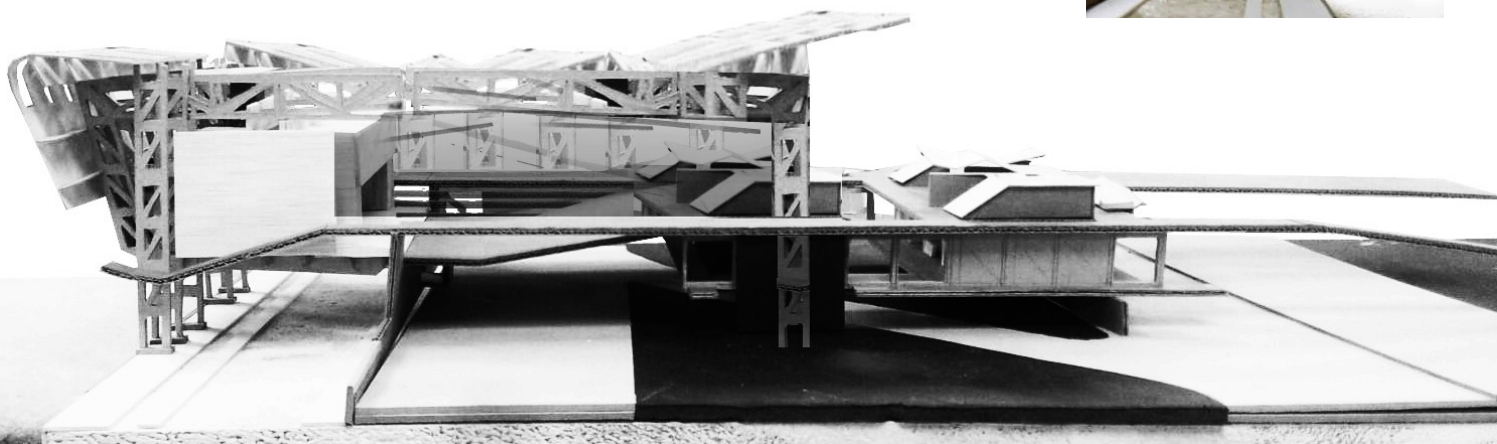
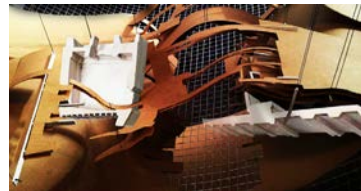
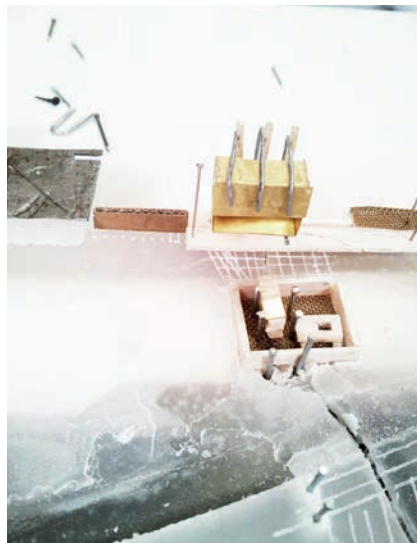
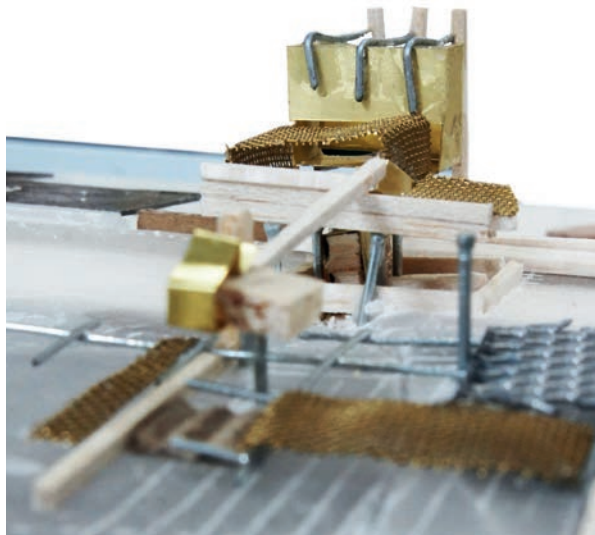


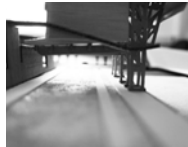
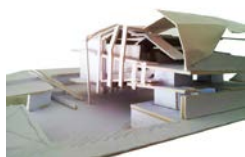
TLML SET Big B

B A I M



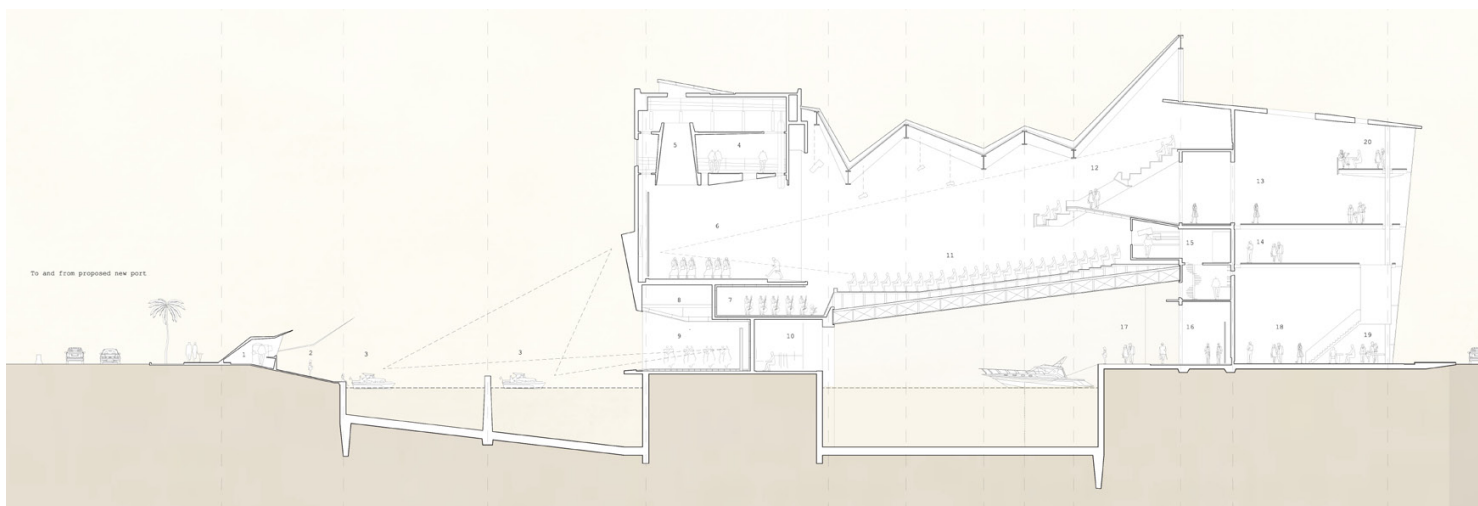


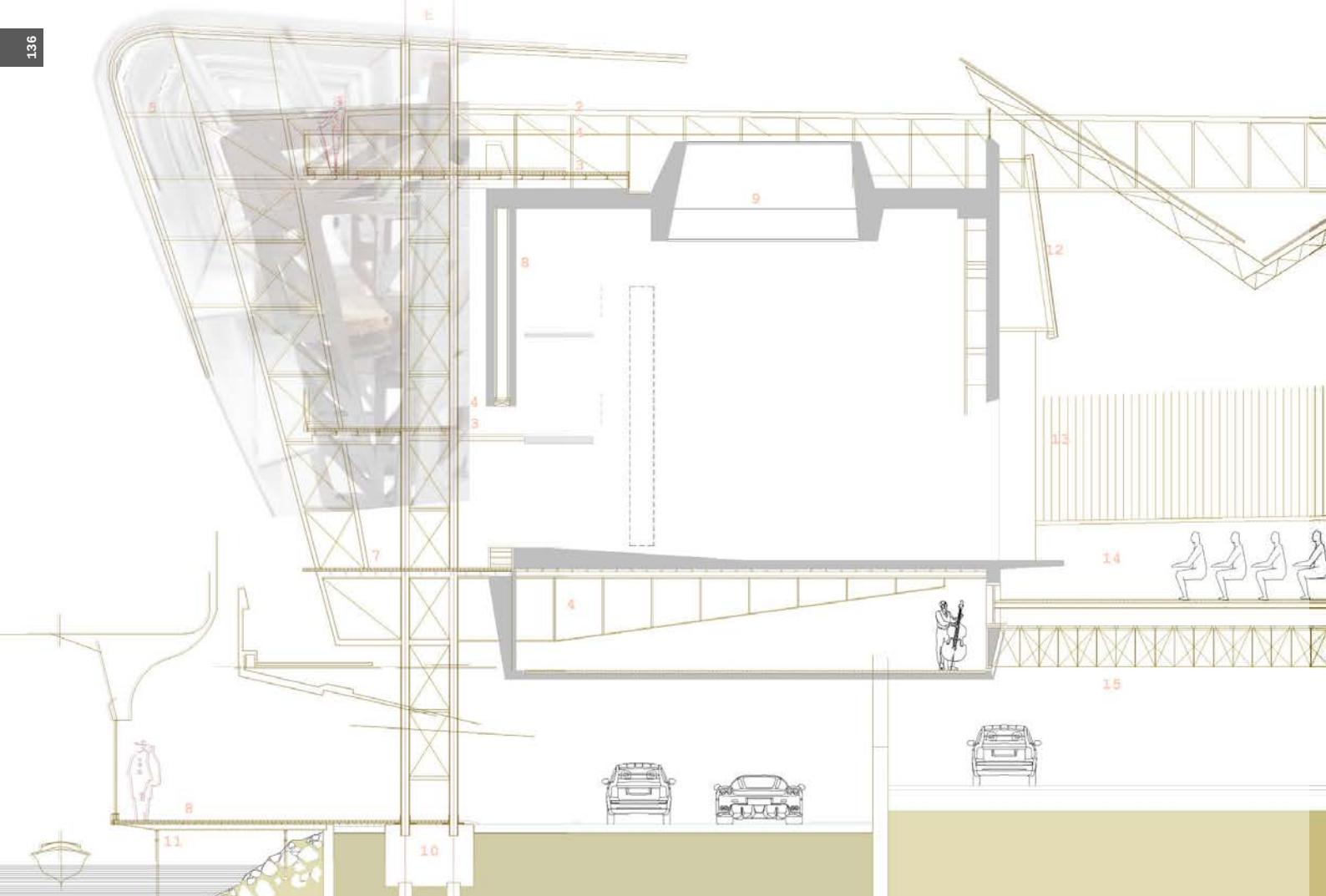


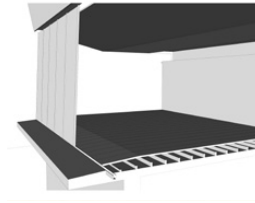
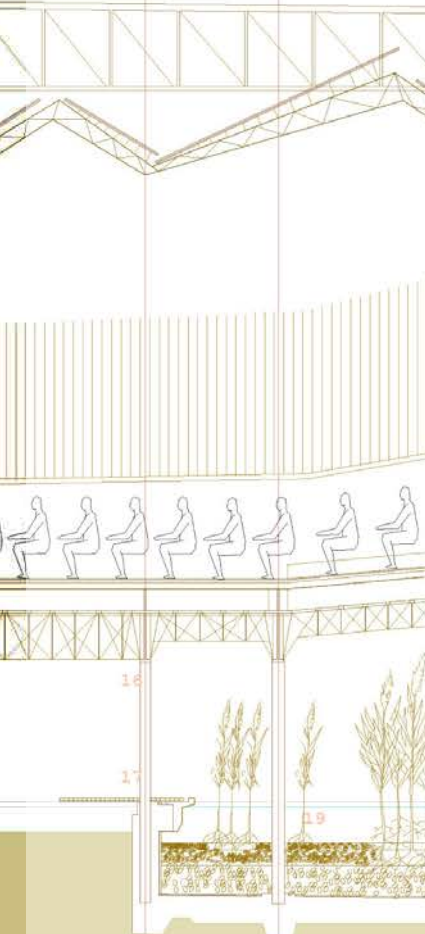


TLML
SET
Blg
B

B A L M

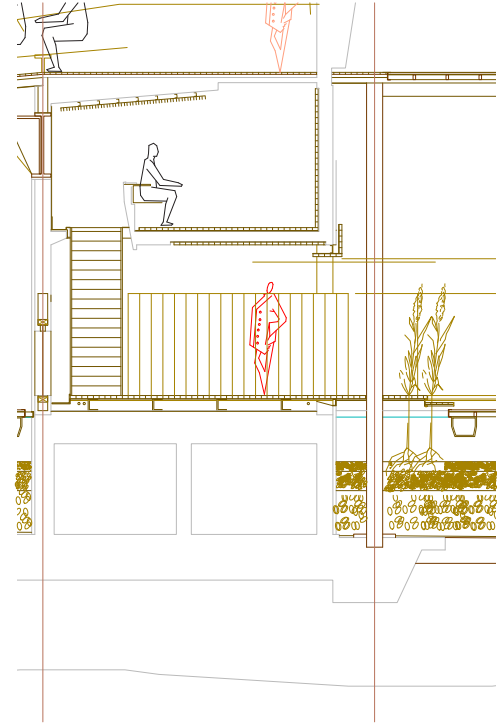
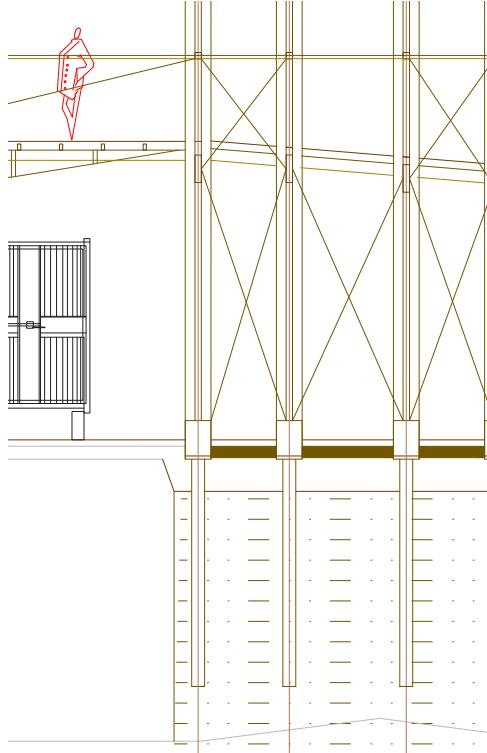


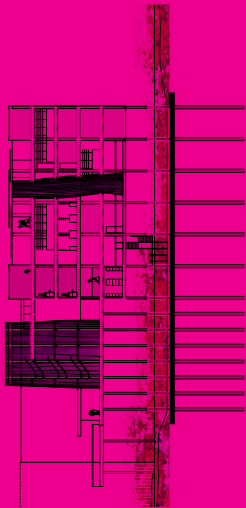




TLML
SET
Btg
B

B A L M





PARA-Situation [Porto Romano] THE (LOVING) METROPOLITAN LANDSCAPE

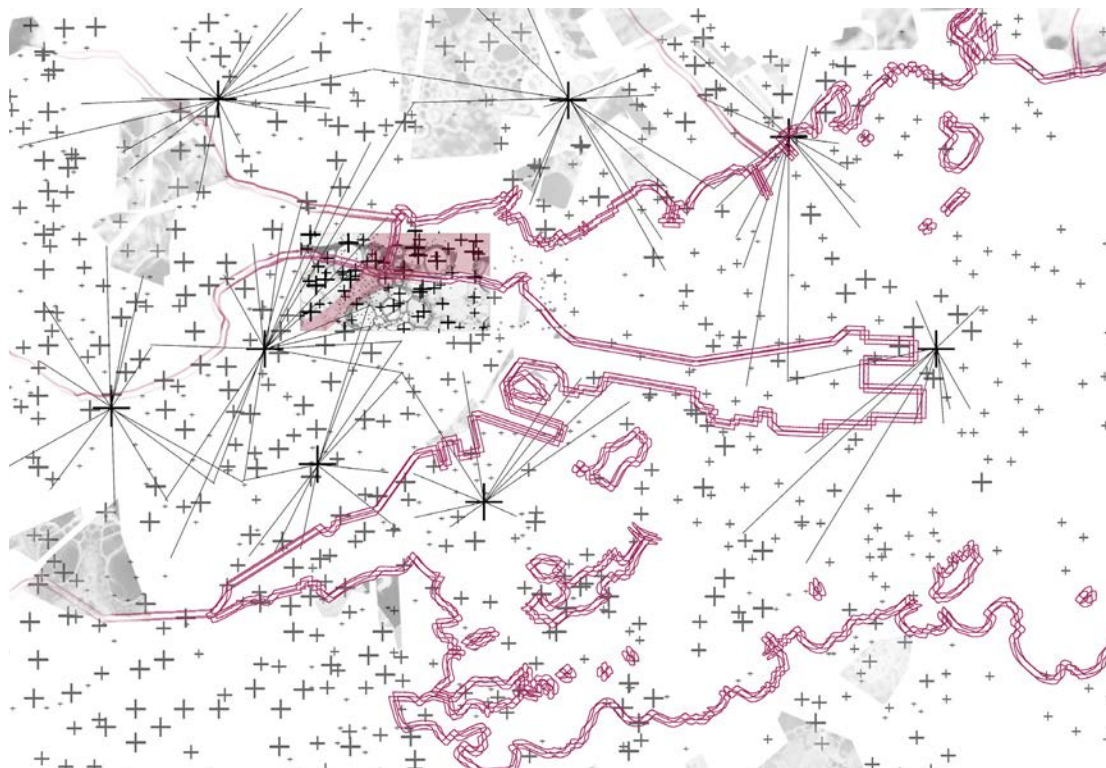
Architecture, Landscape and The Ecosophic Object

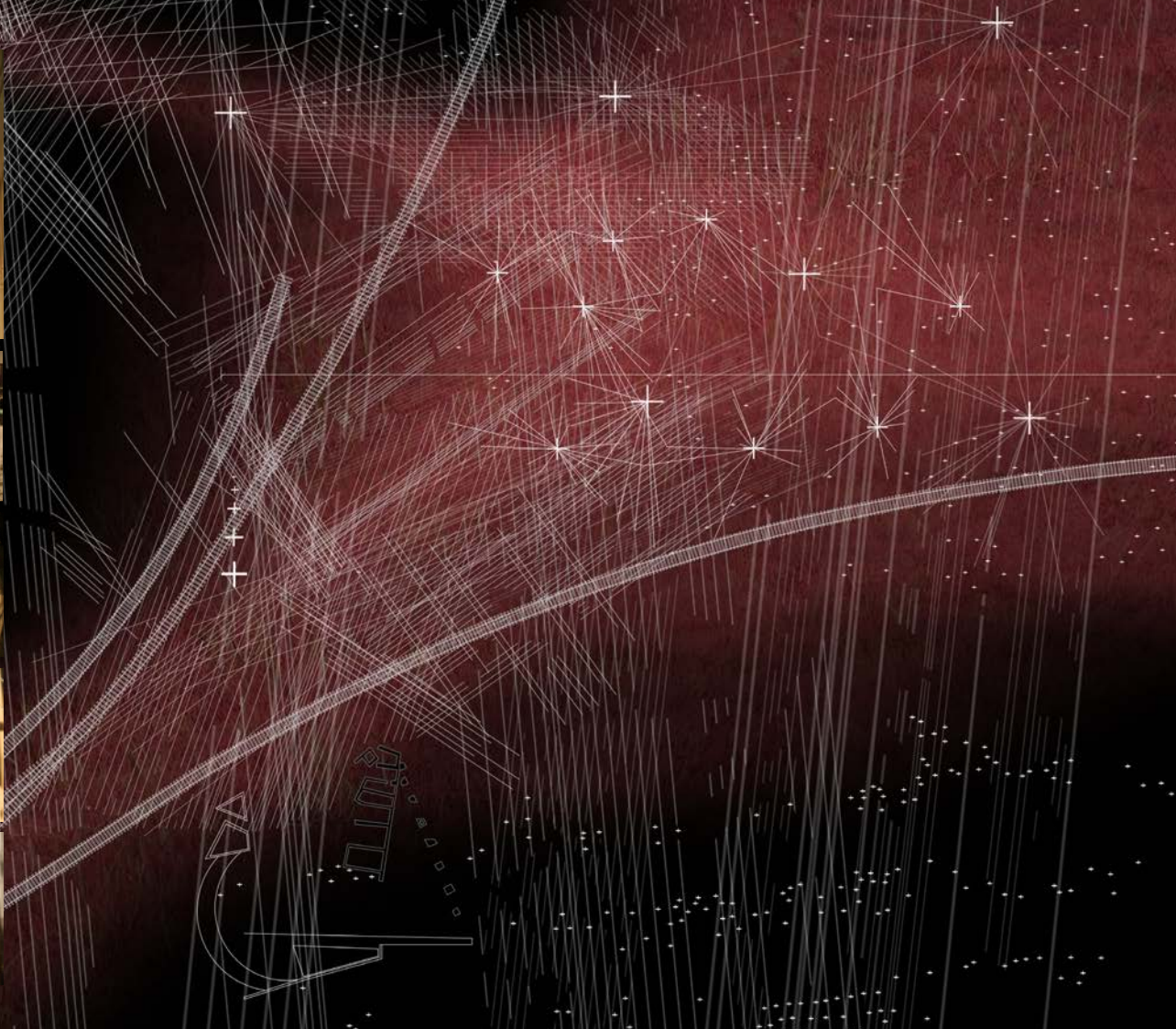
Jennifer Robertson

Olbia is a city increasingly disconnected from its landscape, both physically and emotionally. This project hopes to establish a new network within Olbia that will bind the city and its inhabitants to the beautiful surrounding landscape, a network based on the blush of pickleweed. Pickleweed [salicornia, samphire] is a succulent saline loving plant common to the Galluran coastline. It thrives in brackish water, a common resource in Olbia, where five rivers meet the saline Mediterranean, and has a multitude of uses that may be used as devices for rethinking the city. The project investigates the potential of pickleweed, whether as food-stuff or bio-fuel, as a planning device for addressing the cross areas of the city currently overlooked by conventional planning paradigms.

Taking the depiction and description of figure and non-figure in Japanese Byobu paintings, the project develops a diagrammatic tectonic of the city in which the swelling, blushing pickleweed is understood as both figure and ground, a ground that the architecture of Olbia must respond to. Blush is thus the non-figurative flow of the city that surrounds the figurative programme of pickleweed. The architectural and urban proposals for the city take the form of a grid against which the Blush can operate and be fully appreciated. But the blush is also a responsive, seasonal measure of salinity. By proposing the blush as a means of thinking urban design, the project advocates a rethinking of urban planning models to consider the specificities of the products of particular landscapes.

TICKLED PICKLEWEED PINK
micro-macro saline saturation



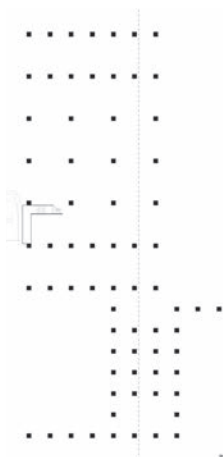
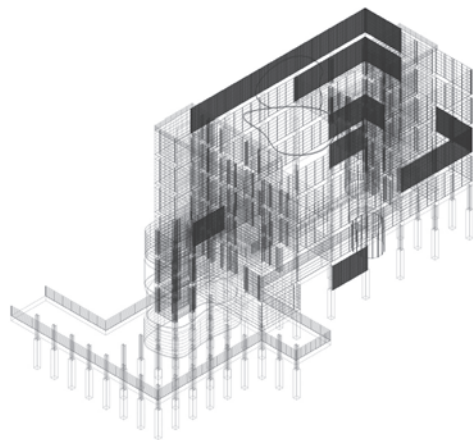
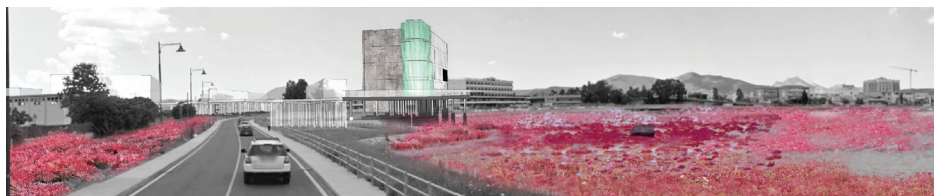
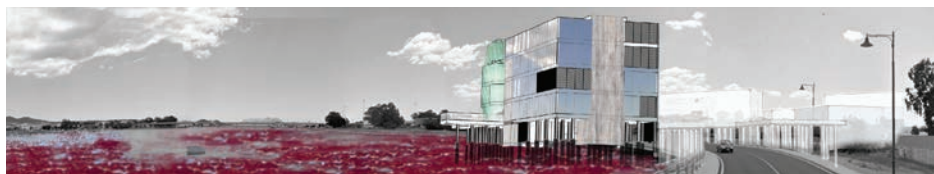
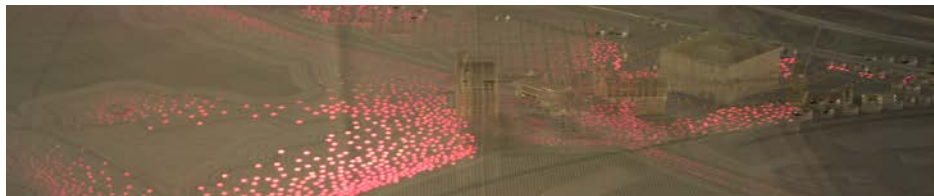




TLML
SET
Big
B

BLUSH

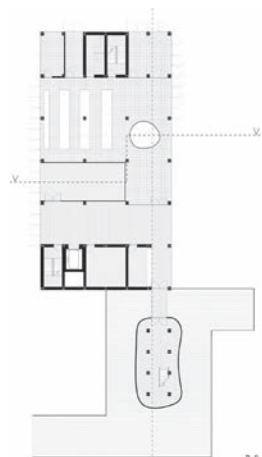




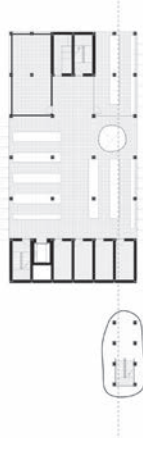
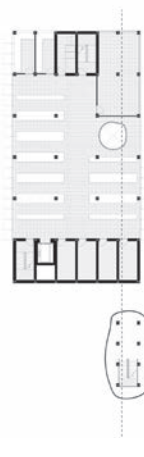
P-12



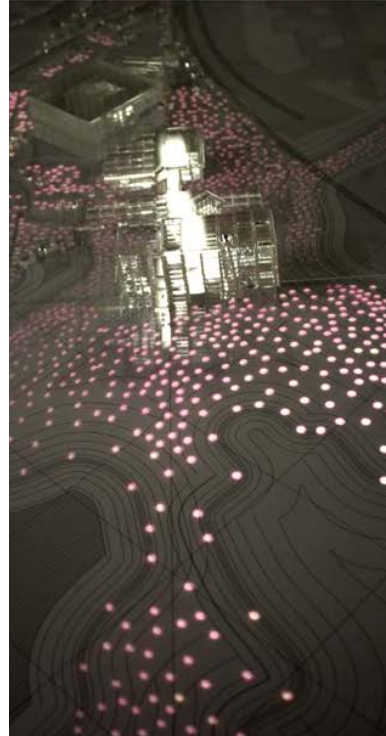
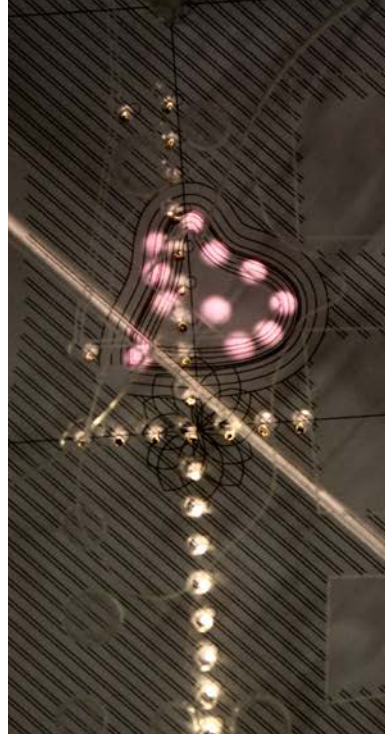
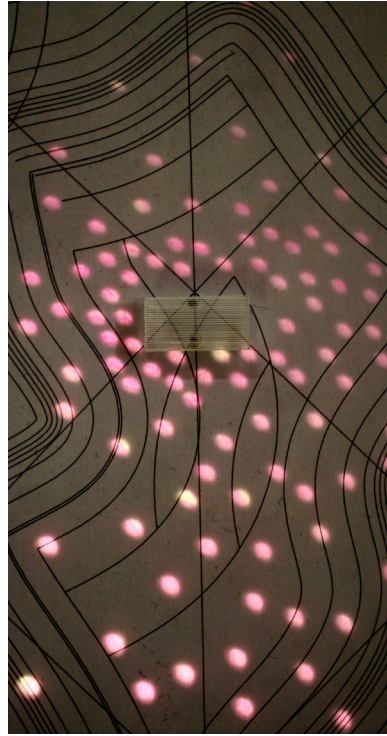
P-13



P-14



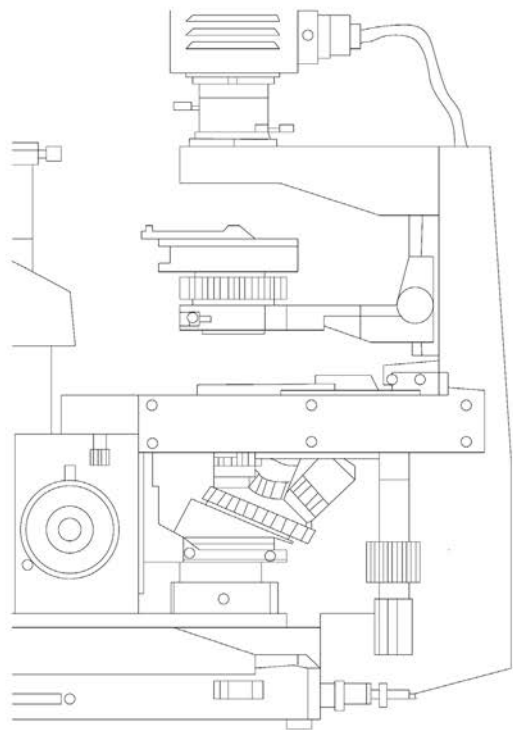
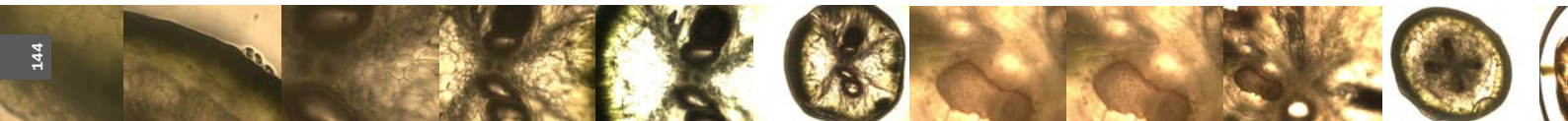
P-16

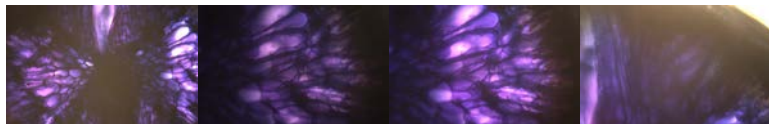


TLML
SET
Big
B

BLUSH

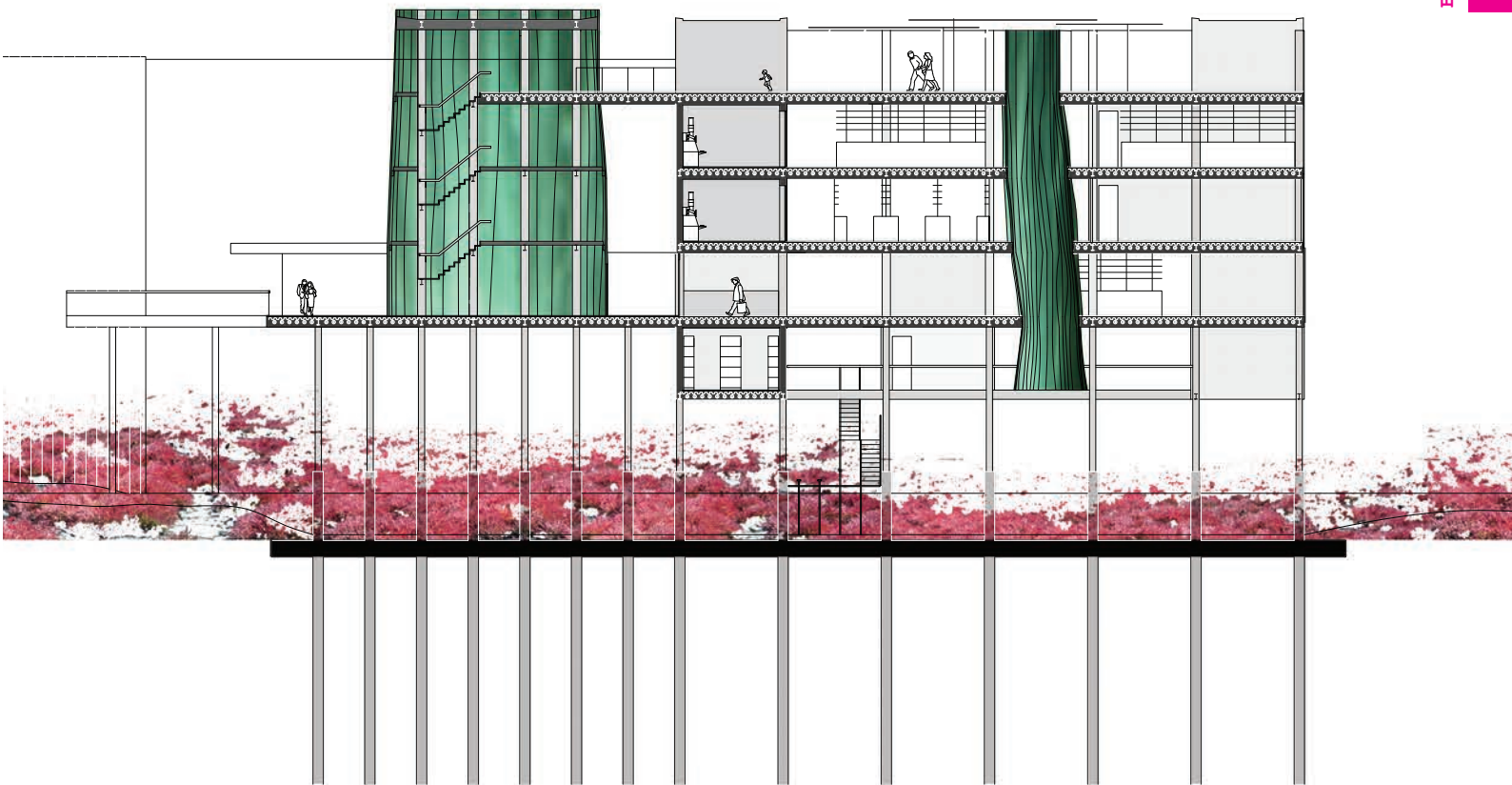






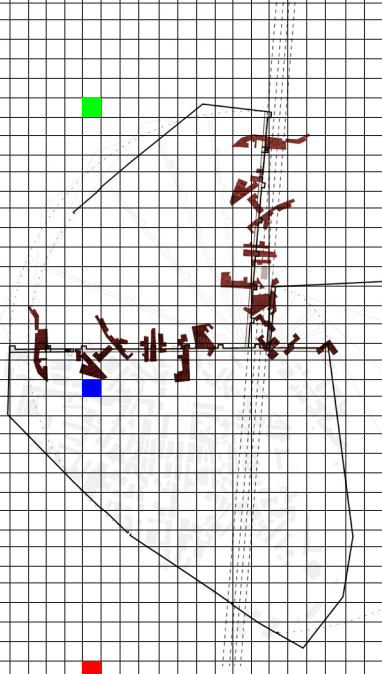
TLML
SET
Blg
B

BLUSH



Dromospheric
Pollution,
Chronoscopic
Landscape,
Becoming

Plant Science
Institute,
Seedbank,
Allotments, Train
Station, Free
Market



The Olbian Gulf is a historically strategic military **Situation**. The agency **SEEDBANK** looks to the former Artillery barracks site, an isolated enclave between the Rio Selligheddu, the railway line, and a high-level road bridge. The project looks at limit and militarised territorial control as a means of understanding the possible expansion of the city. With its historical landscape of erasure the project looks at setting up a narrative between characters throughout history. These characters are held in place by the timeless landscape of Galluran Granite. Four characters become key to the plot: **The WWII Artillery Barracks**, the memory of the **Roman Wall**, **Chiesa San Simplicio**, and finally the **Railway Line** within Gallura, which acts as the interlocator between these characters. The project concedes that its ambition is unfeasible without understanding the economy of its scale. Epochal Frames are set up, gathered from the characters. These frames become repeatable modules in the first phase of the project within the Artillery Barracks site.

EPOCHS OF GRANITE CRAIN proposes an ambitious project lasting two hundred years, the first stage of which is 'Agency: Seedbank'. In this first stage the project looks at understanding Olbia's **METROPOLITAN LANDSCAPE** through artifice and its conceptions. The first link is granite, the stone used in the construction of the **Roman Wall** and **Chiesa San Simplicio**; two key characters within the proposal. Through an understanding of working with the **FRAMES** [economy of scale] and the unique **Grain** [unique architectural project], the proposal looks at paradigmatic programs of our time and their increasingly volatile relationship with the economic landscape. The current discourse on the ethics of Seedbanks and plant science research is looked into through the provocation of the **Bottom up** economy of the Nuclear Bomb proof seed bank, and the conceit of the fleeting programmatic nature of architecture and techno-science laboratories through an architectonic of 'Becoming-Ephemeral'.

PARA-Situation [Railway]

THE 'LOVING' METROPOLITAN LANDSCAPE

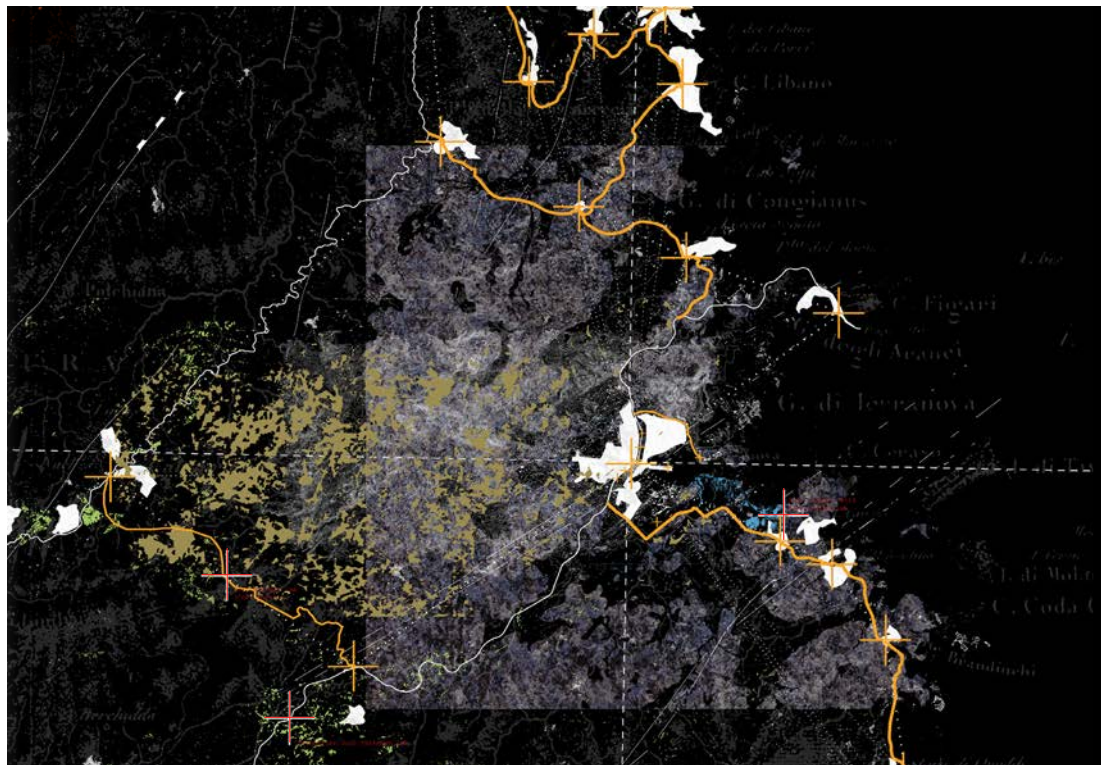
Architecture, Landscape and The Ecosophic Object

Mohsen M Najafian

EPOCHS OF GRANITE AND GRAIN
railway land and lines

TLML SET Big B

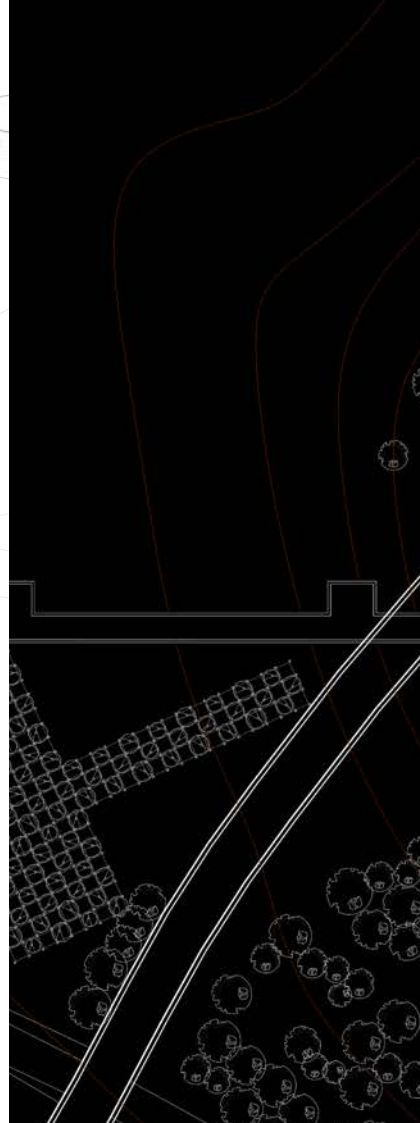
SEED BANK

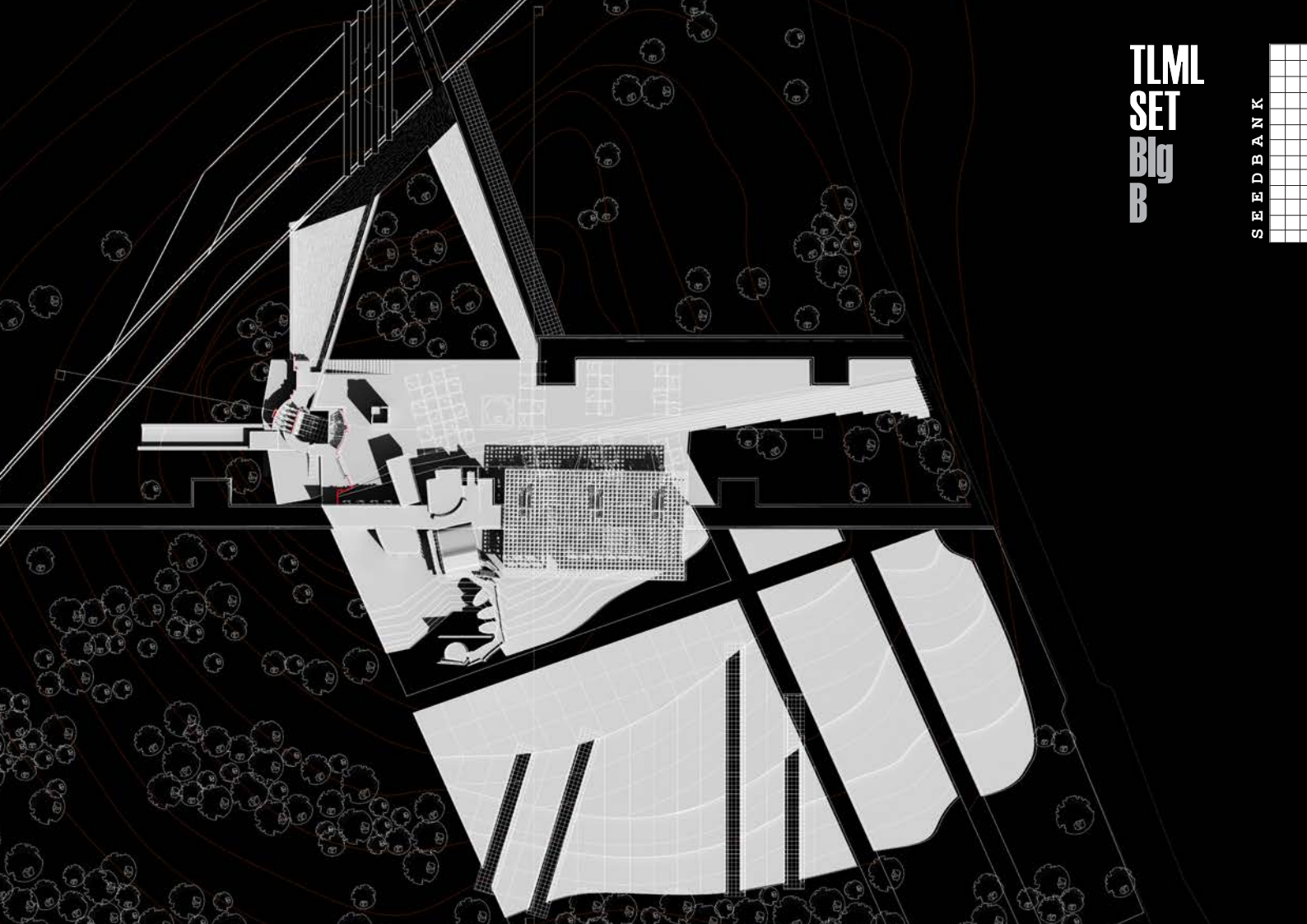




Folding The Wall

Superpositioning
Assemblage

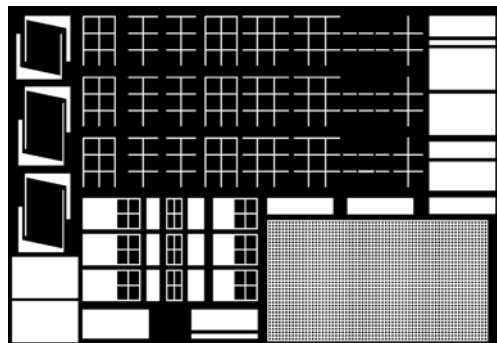
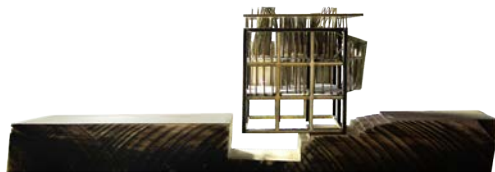
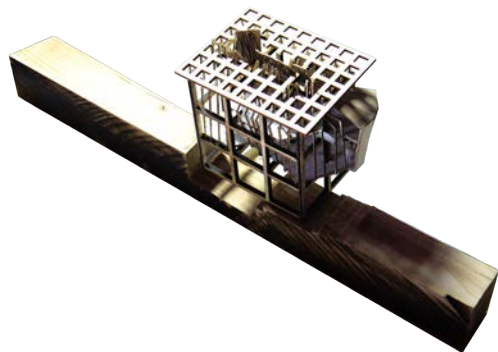




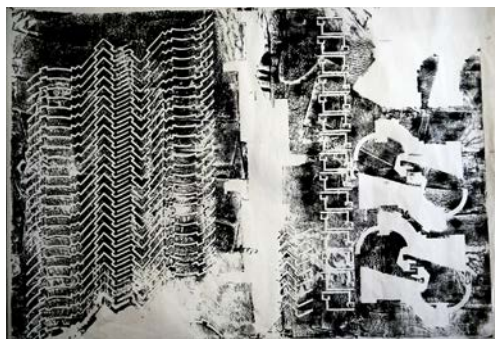
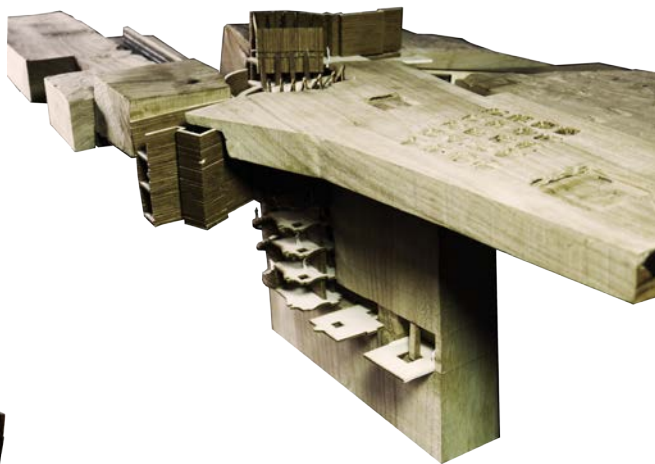
TLML
SET
B1g
B

SEED BANK

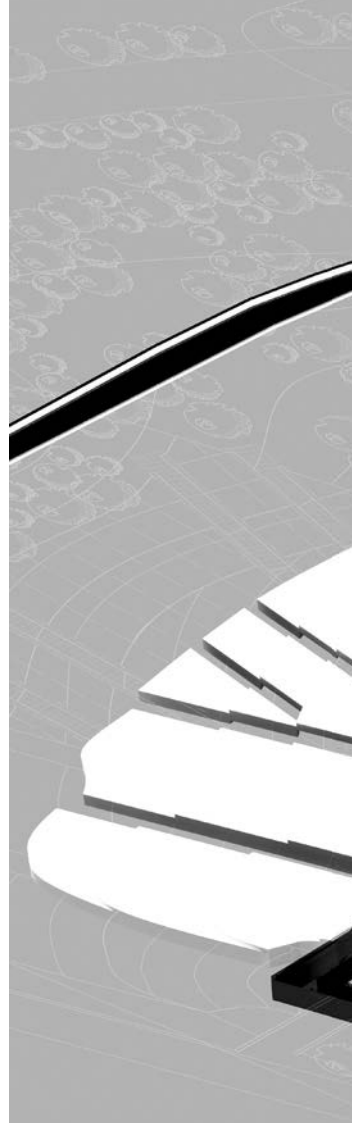


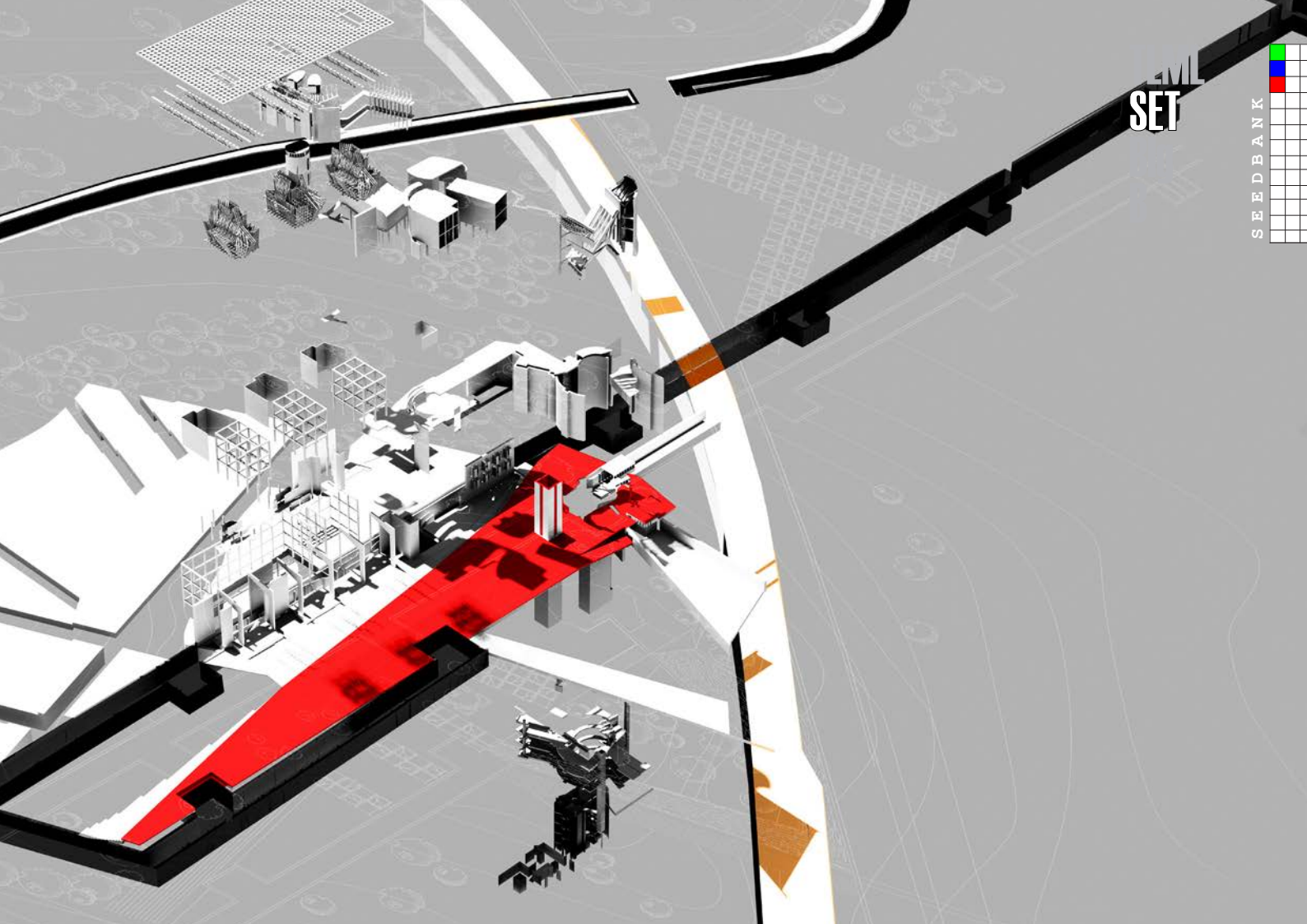


Epochal Frames



Canon Grain





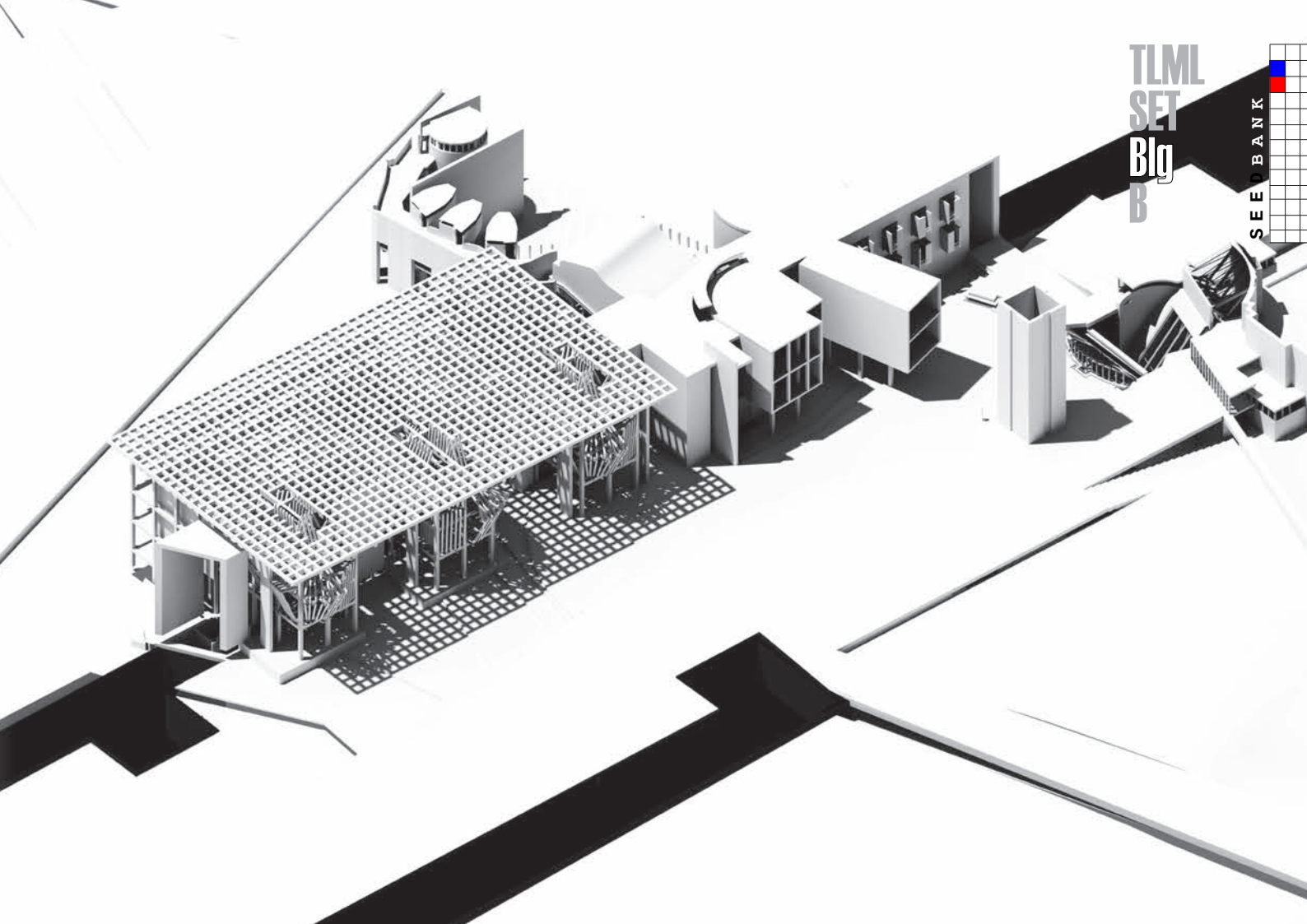
SET

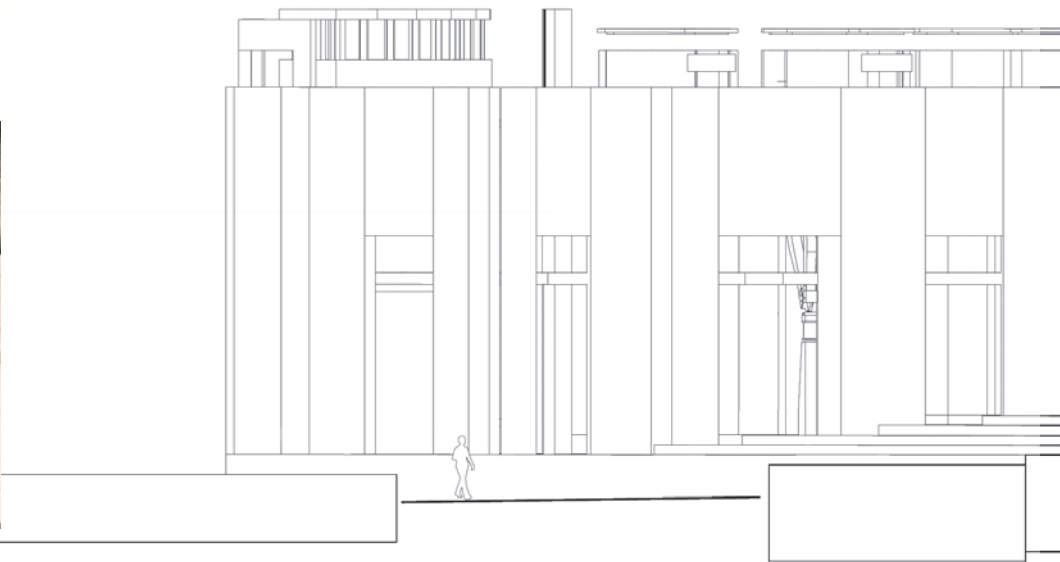
SEED BANK



TLML
SET
Bla
B

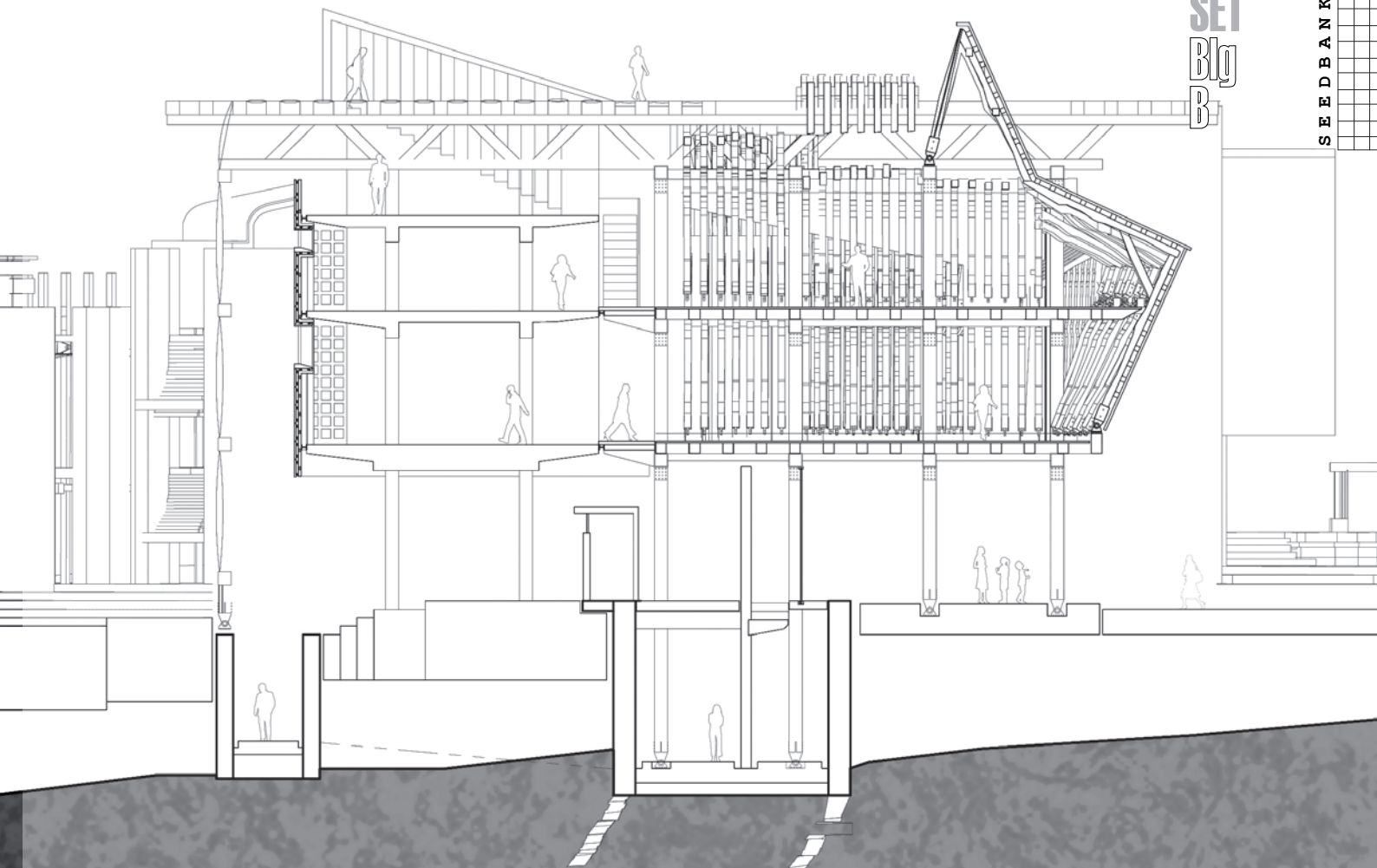
SEE BANK





TLML
SET
Bldg
B

SEED BANK





PARA-Situation [Fottoria Urbana, Linea Ferroviaria] THE [LOVING] METROPOLITAN LANDSCAPE

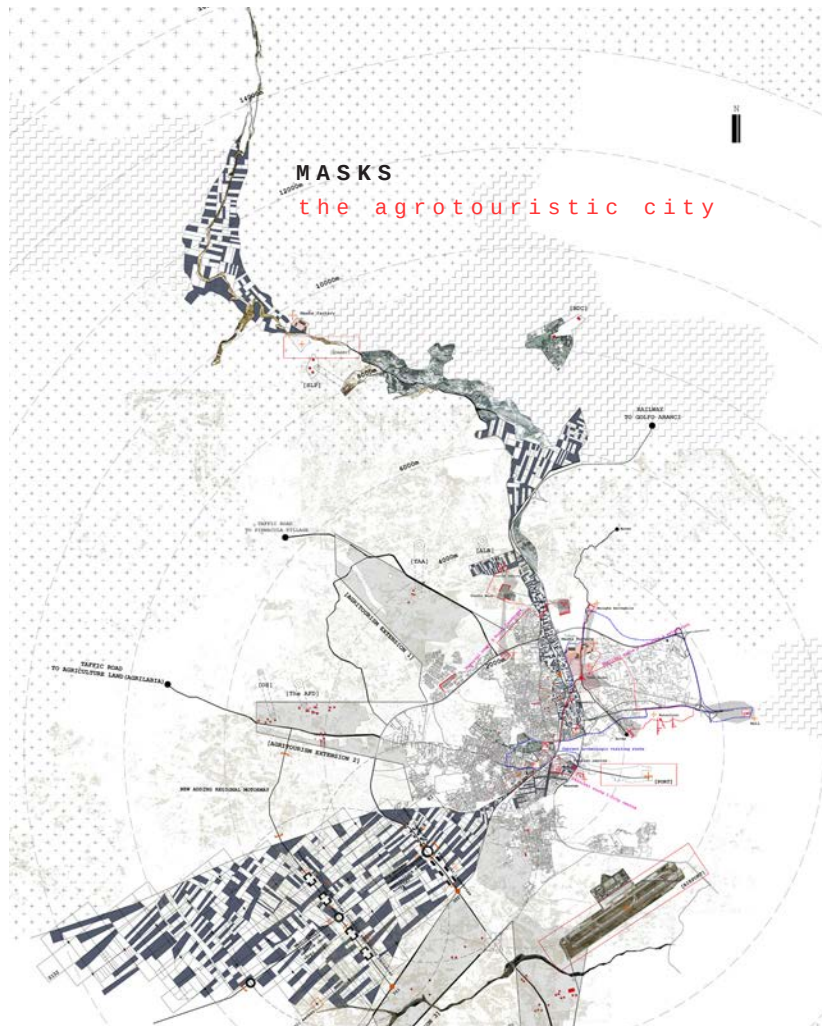
Architecture, Landscape and The Ecosophic Object

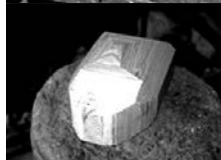
Zhao Jie (Jack), Wang Shuo (Aggy), Zheng Yi (Luis)

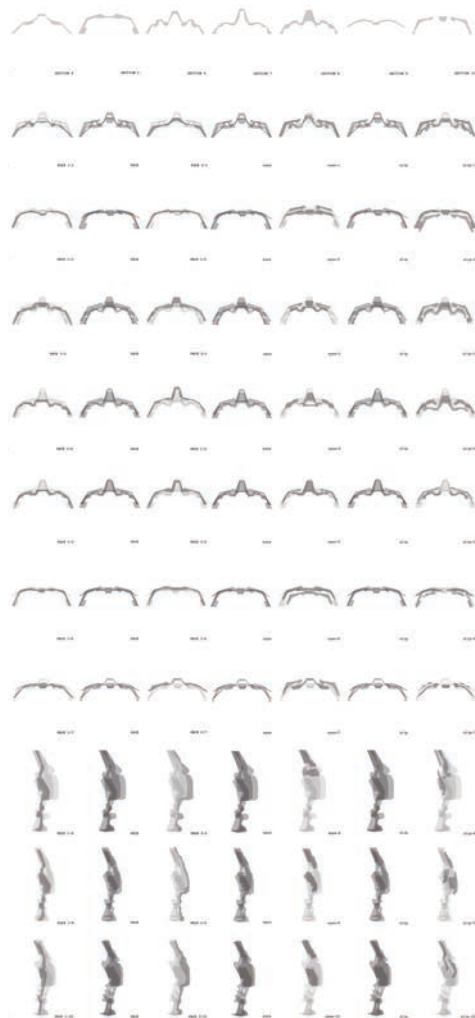
Mask making is one of the most important crafts in Olbia, and in Sardinia as a whole. The masks that are the focus of this agency are worn at the Mamoiada Mask festival, which celebrates the coming harvest and the generation of new life, or, more specifically, as part of a larger performance involving dances, costumes and ritual routes, they embody a particular care for the surrounding landscape. They are thus, also, a sublime means of understanding that landscape. The mask as an object embodies the care for the fields displayed by people who live on and with the land, who take advantage of the land and, finally, change that land.

The proposal for a city of 'agrotourism' on a site sandwiched between an expanding suburban district and the haphazard planning of the industrial zone (as a testing ground for the city as a whole) responds to the relationship between human beings and nature as expressed in the care of the mask-maker (each mask takes approximately seventy-two working hours to make). By developing the agriculture and agrotourism industry, the project aims to attract more people to think about the land, to care for the land. In researching the relationship between the city and the countryside, and creating an understanding of the patterns, rhythms and work of pastoralism, people actually enact the ritual of the Mamoiada masked carnival, developing a co-existence between nature and urbanity. The architecture developed by the agency embodies the language of the mask, taking 'features', slips, and eyes as a means of thinking architectural tectonics.

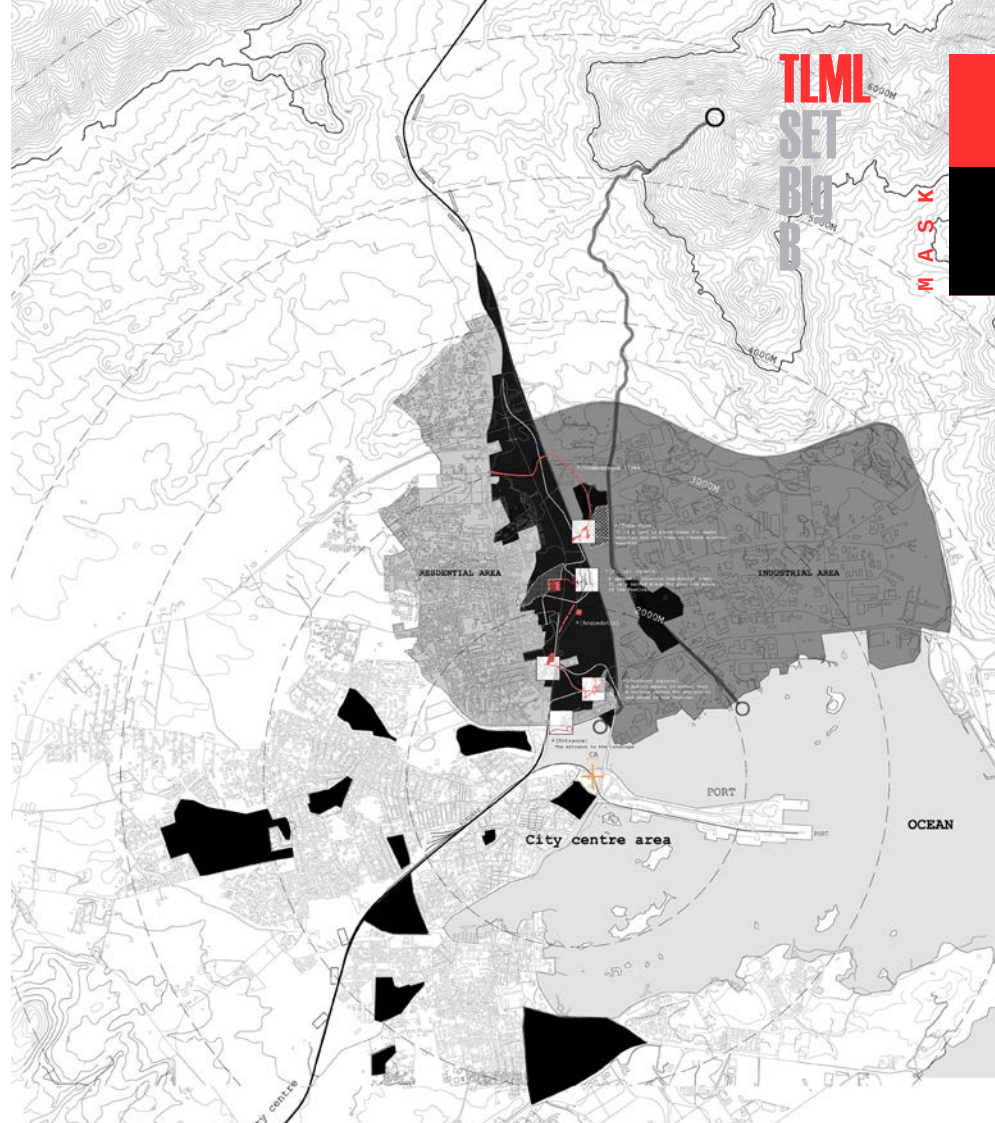
MA SK

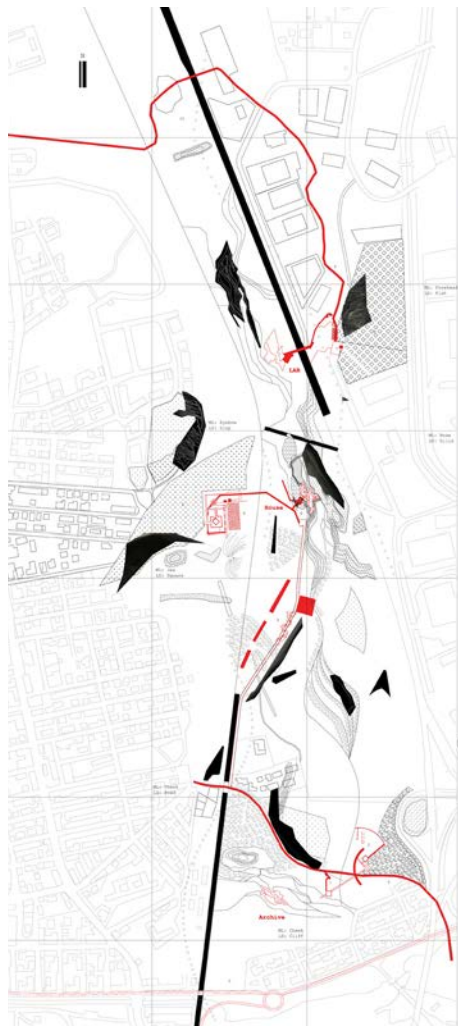






AGENCY MASKS PARA-SITUATION : OMBIA
THE [GOVING] METROPOLITAN LANDSCAPE

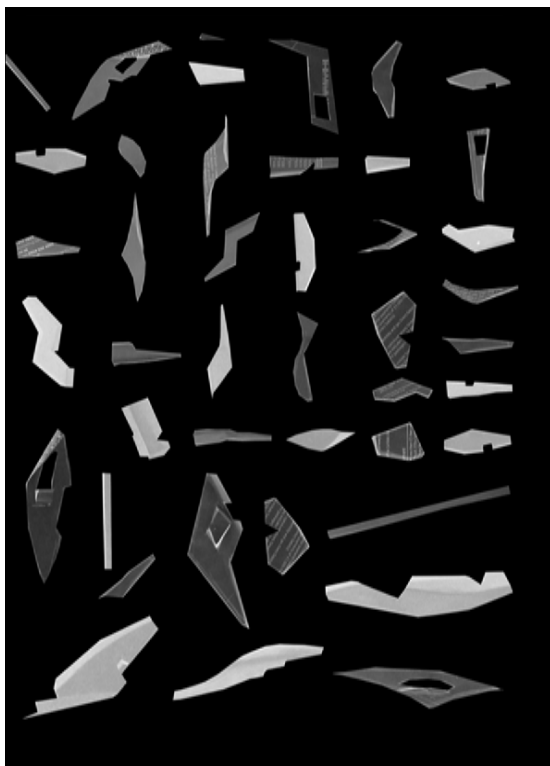


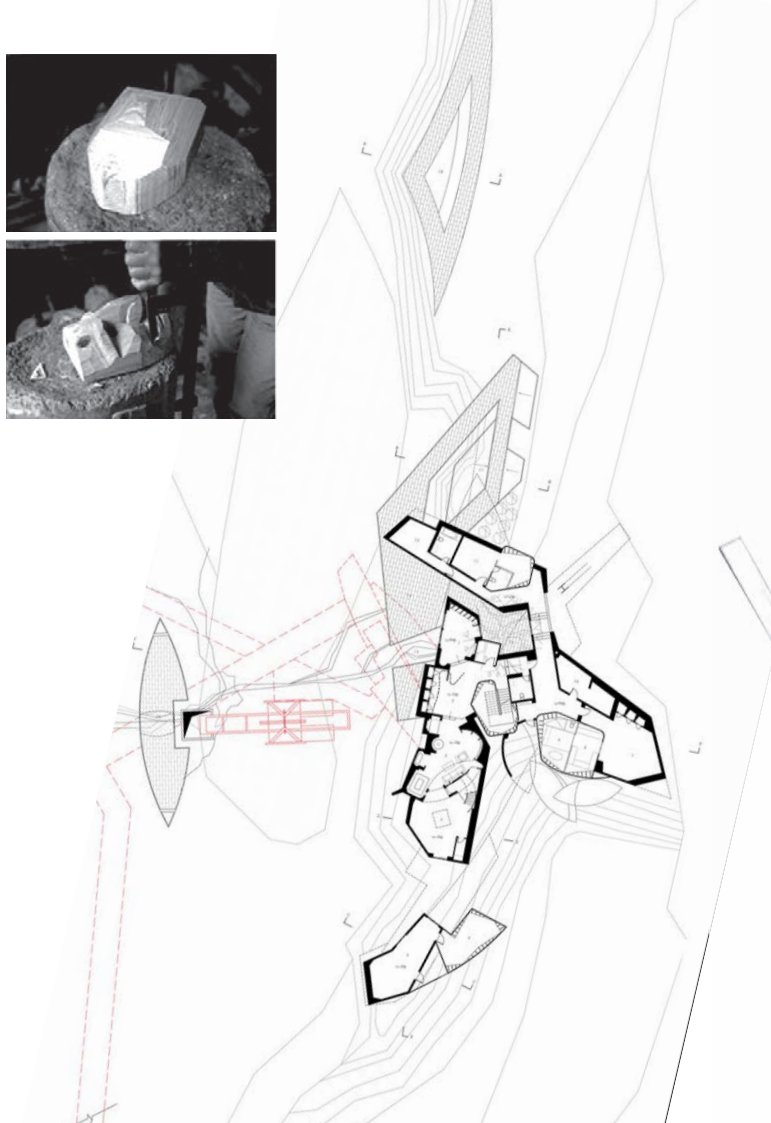
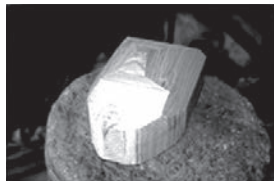


The separator

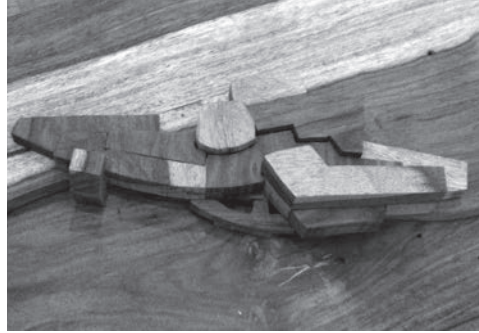
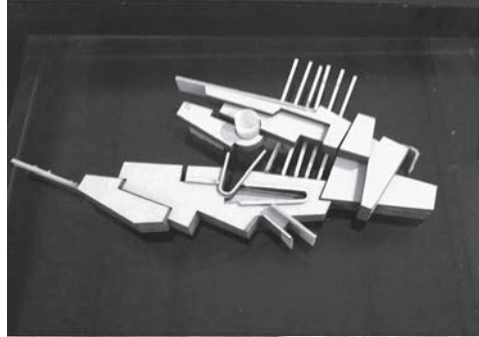
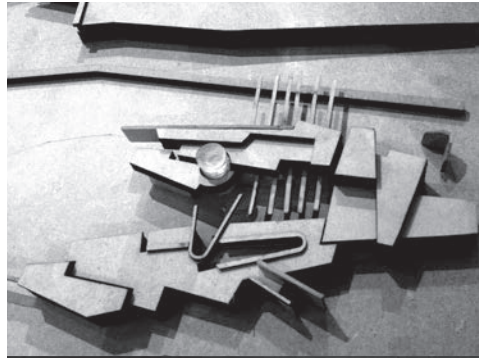


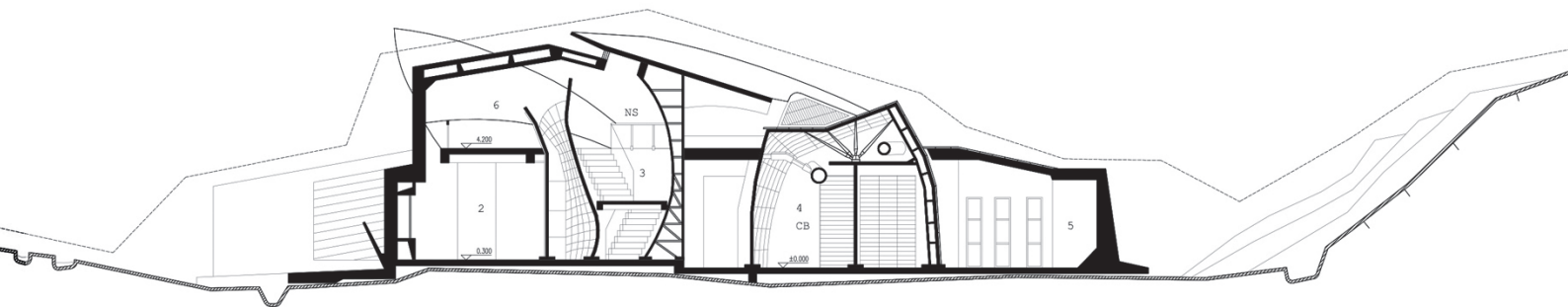
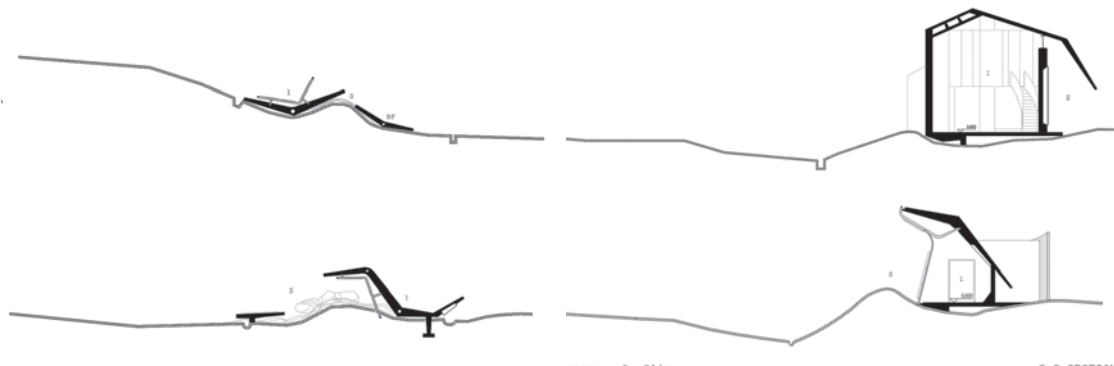
The separator

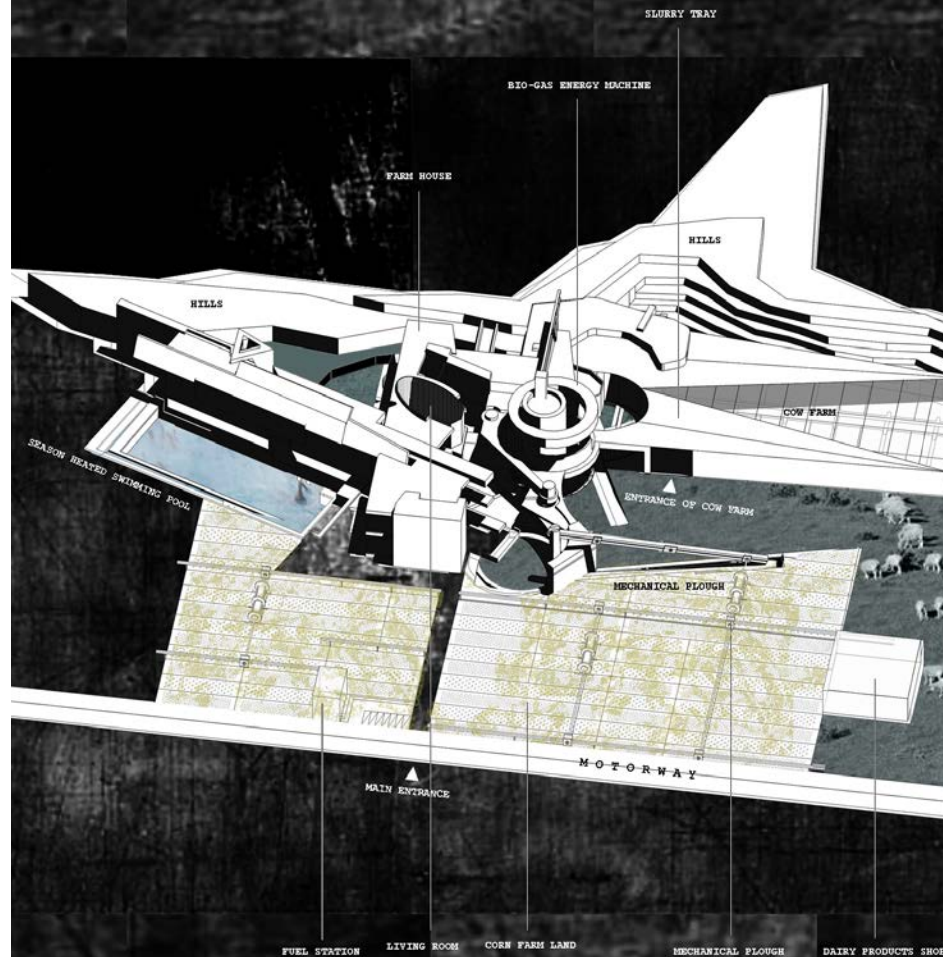


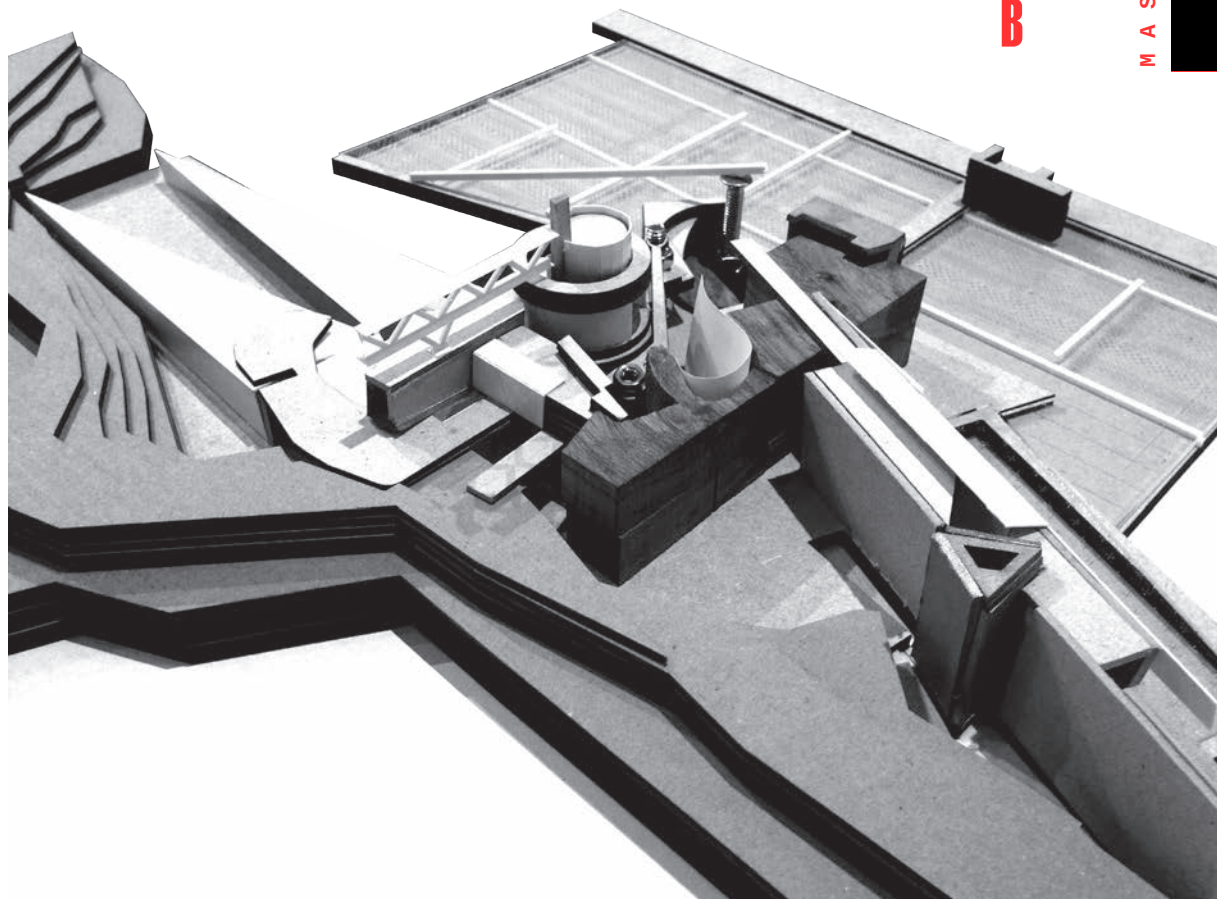
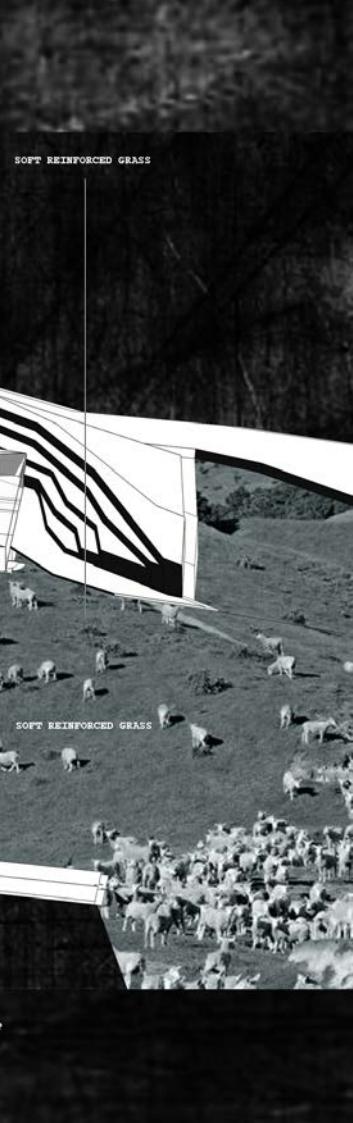


M A S K









TLML
SET
Blg
B

M A S K



PARA-Situation [Rio Seligheddu: Floodplain] THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

Anirudh Sood

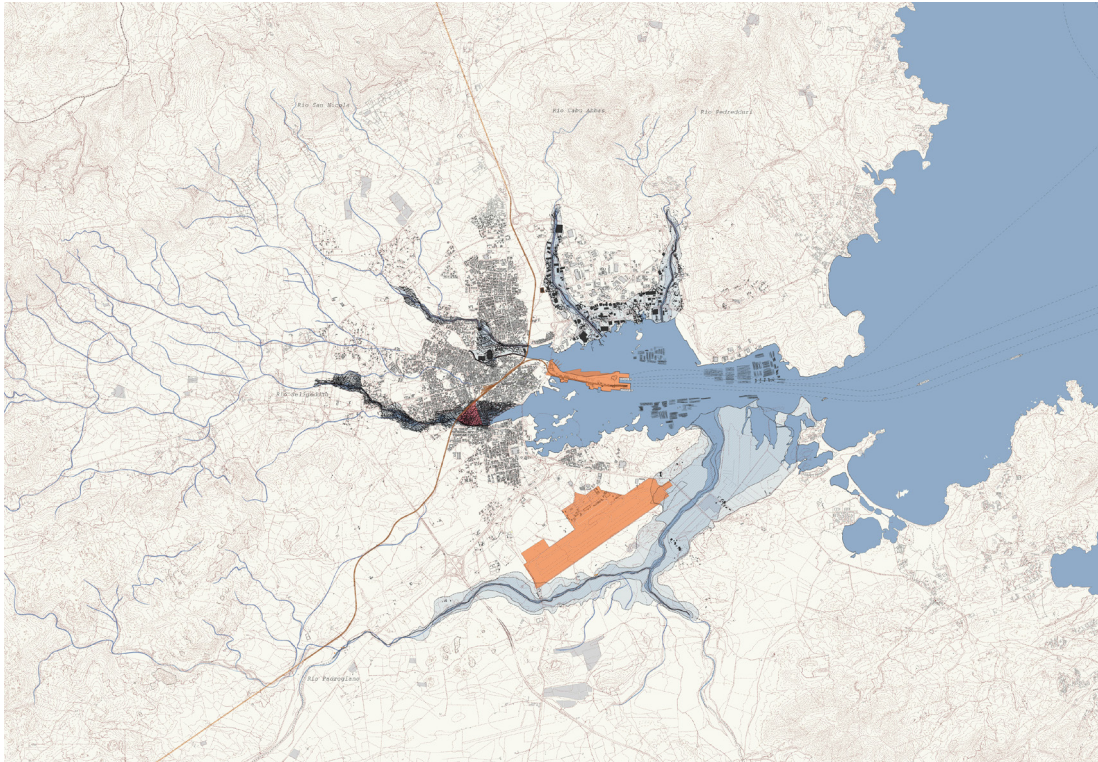
Olbia, with its rich history and beautiful landscape is situated in a large, granite basin. The city, with its five rivers, has a history of cults of water which see water as a precious commodity on the island. Water has historically been worshipped and stored. In its current state, the city has become a generic place, acting as a gateway city for Gallura and Sardinia. The city swells in numbers during the tourist summer season, putting great pressure on an already strained hydro-infrastructure.

The city finds itself at a moment of stasis. The existing hydrological infrastructure is entirely unequipped to deliver the water needed to the inhabitants and the influx of tourists. At the same time, a new prosperity (Olbia is one of the few growing economies in Sardinia) is driving an increase in population. The thesis thus aims to deal with the dual situation of a growing population and the need to house its inhabitants and the demand for and supply of water. Through this project, I investigate the impact of building within a flood plain and the social implications of such conditions.

The project addresses flood and drought, accommodating the seasonal changes in the waterscape by creating a "room" for the river. The purpose of this room is to create a greater connection between the city and one of its rivers, the Rio Seligheddu, bringing city form into river and river form into city. Through an intervention in the city, the project proposes to appropriate the landscape of the floodplain while creating a new pattern for the city fabric, a space that adjusts to the monthly fluctuations in water levels. The project will become a means to measure and redistribute water volume at both the metropolitan and the body scale.

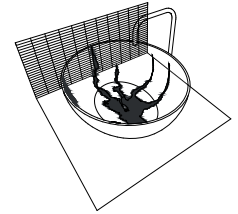
rio seligeddhu: flux of the flood

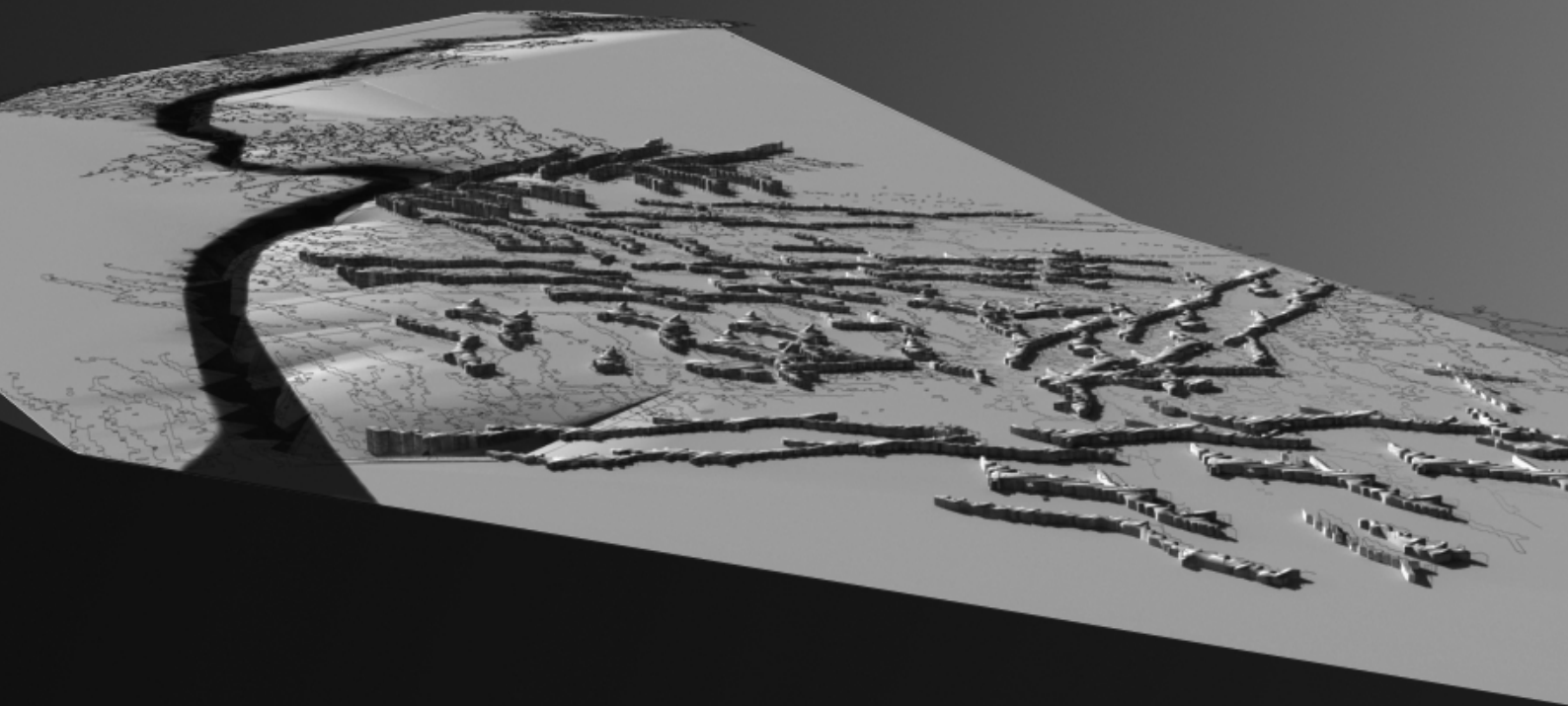
```
rio seligeddhū: flux of the flood
```

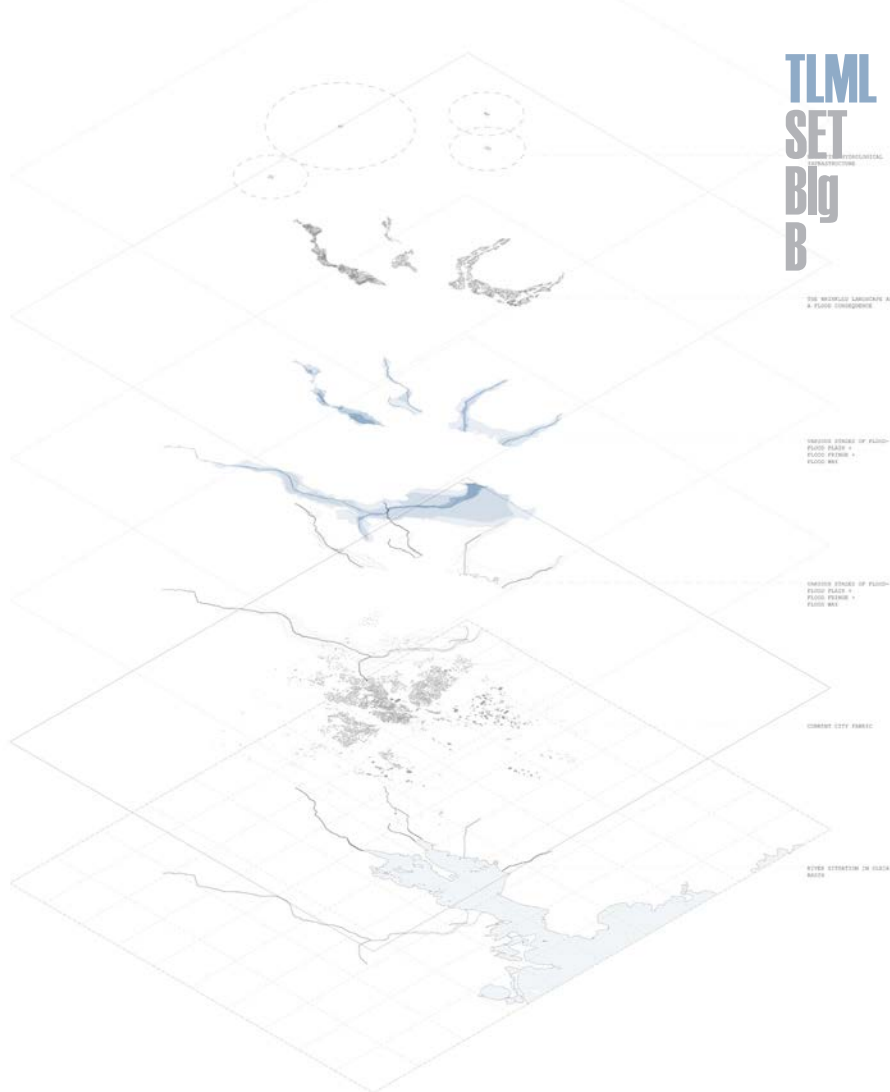


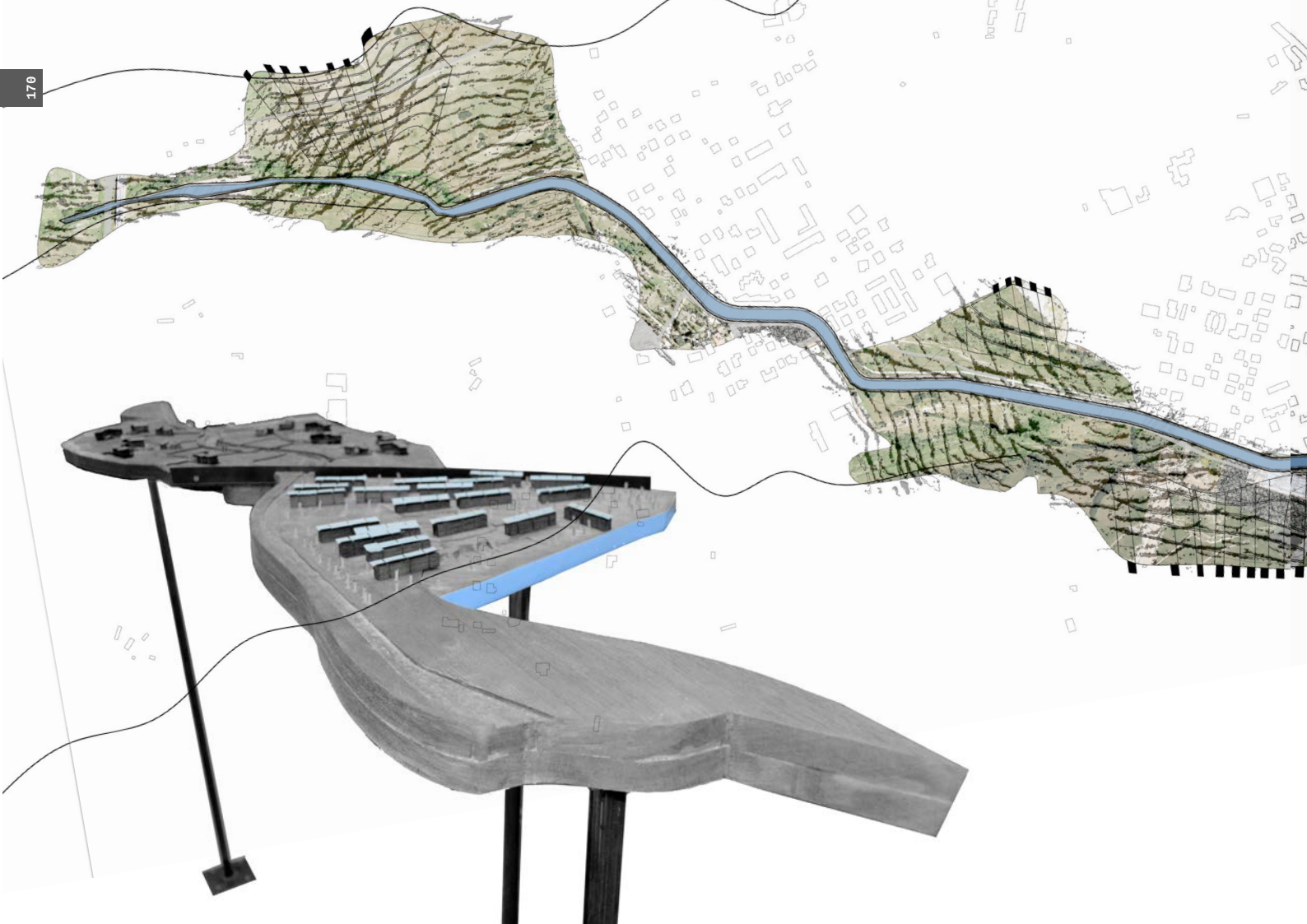
**TLML
SET
Blg
B**

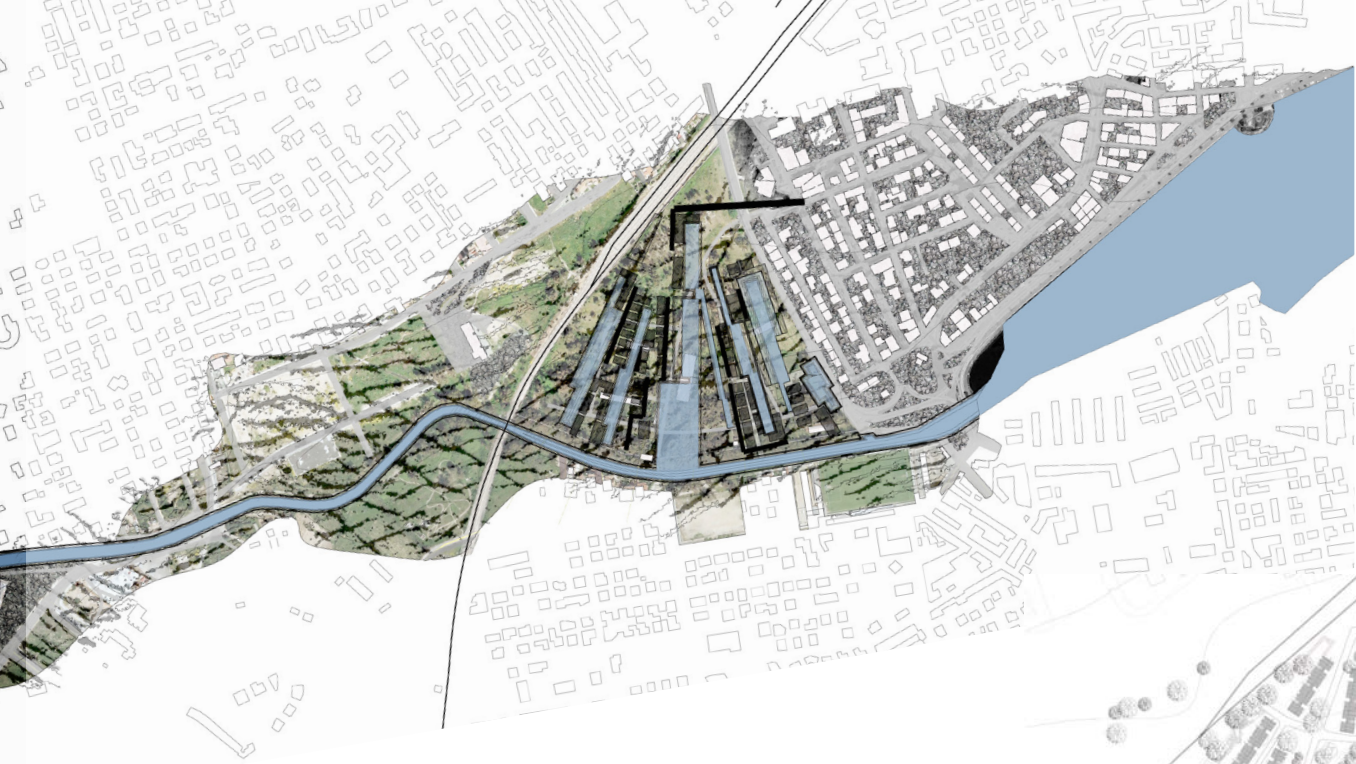
DOIT







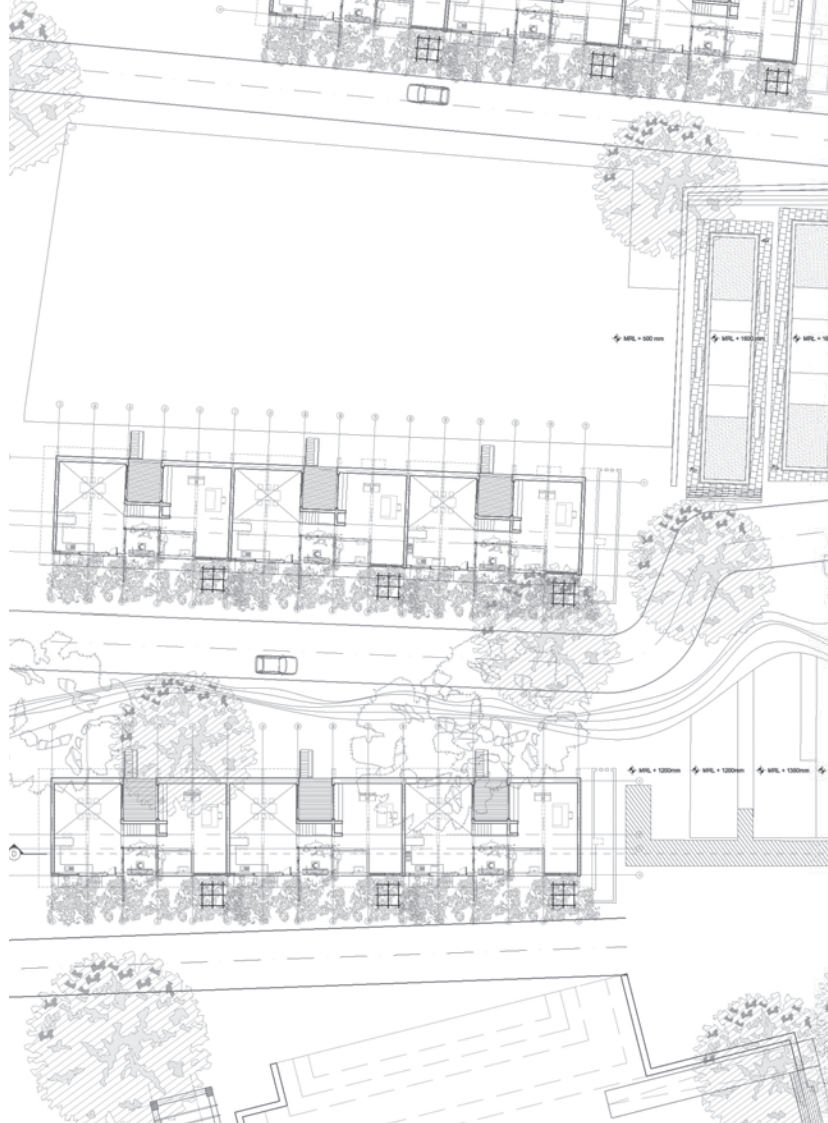




**TLML
SET
Btg
B**

F L O O D

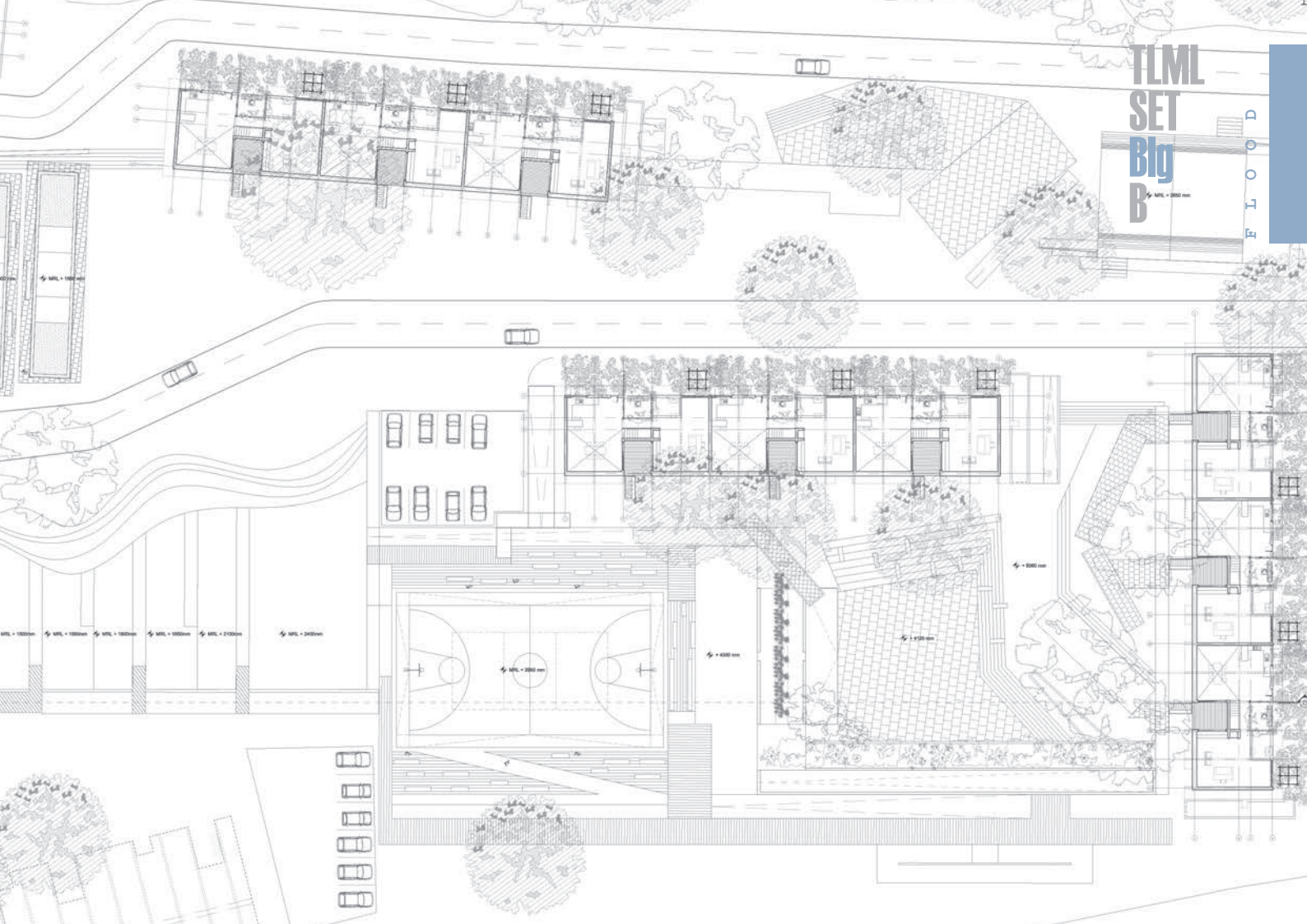


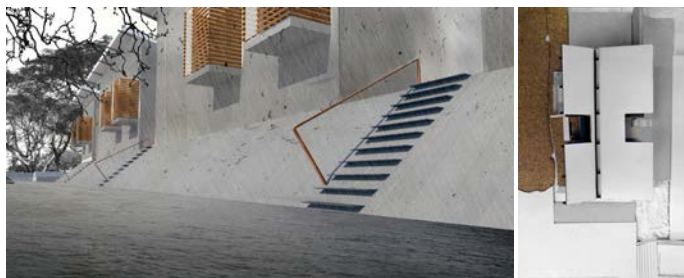
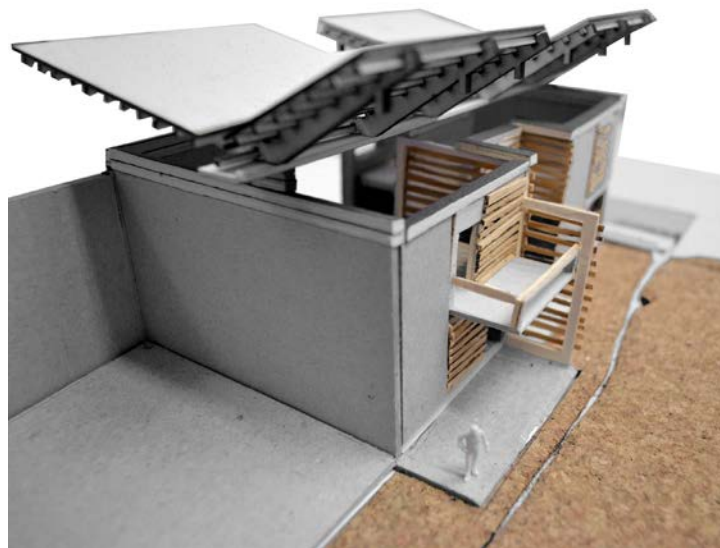
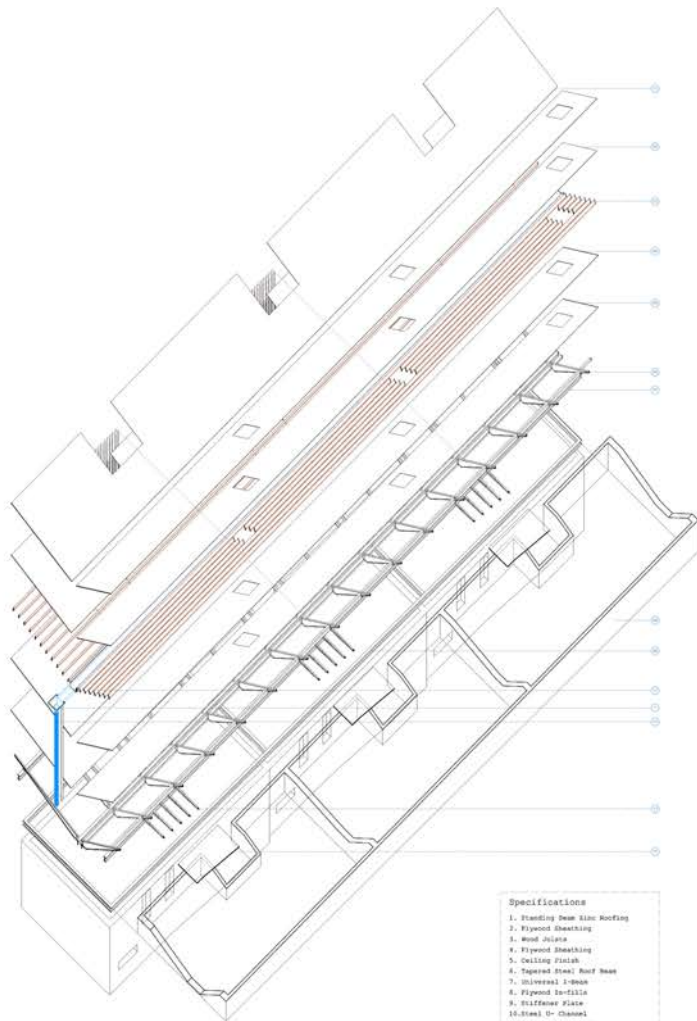


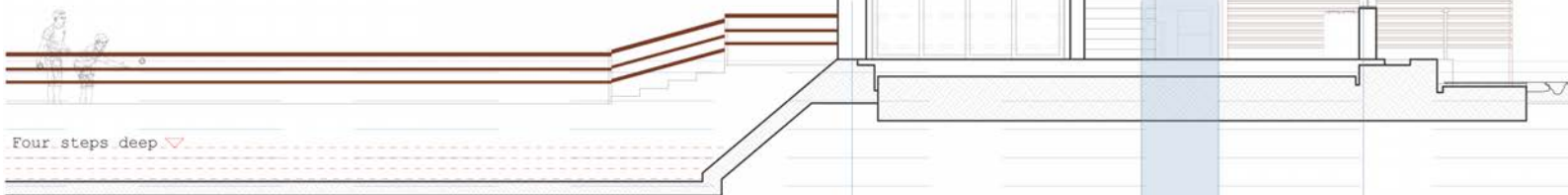
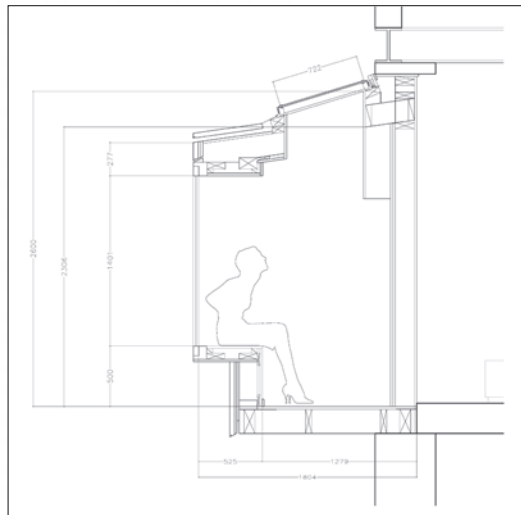
TLML
SET
Bldg
B

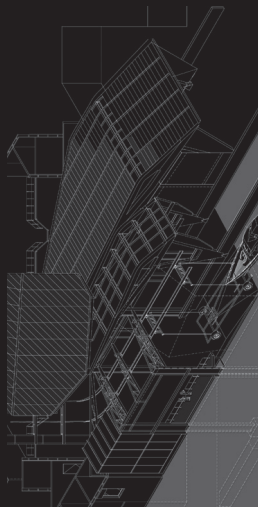
ML = 2000 mm

F L O O D









PARA-Situation [Isola Bianca + Olbian Field]

THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

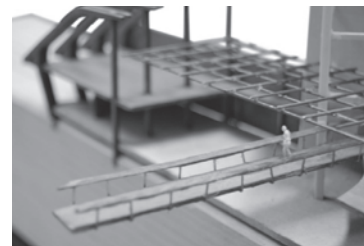
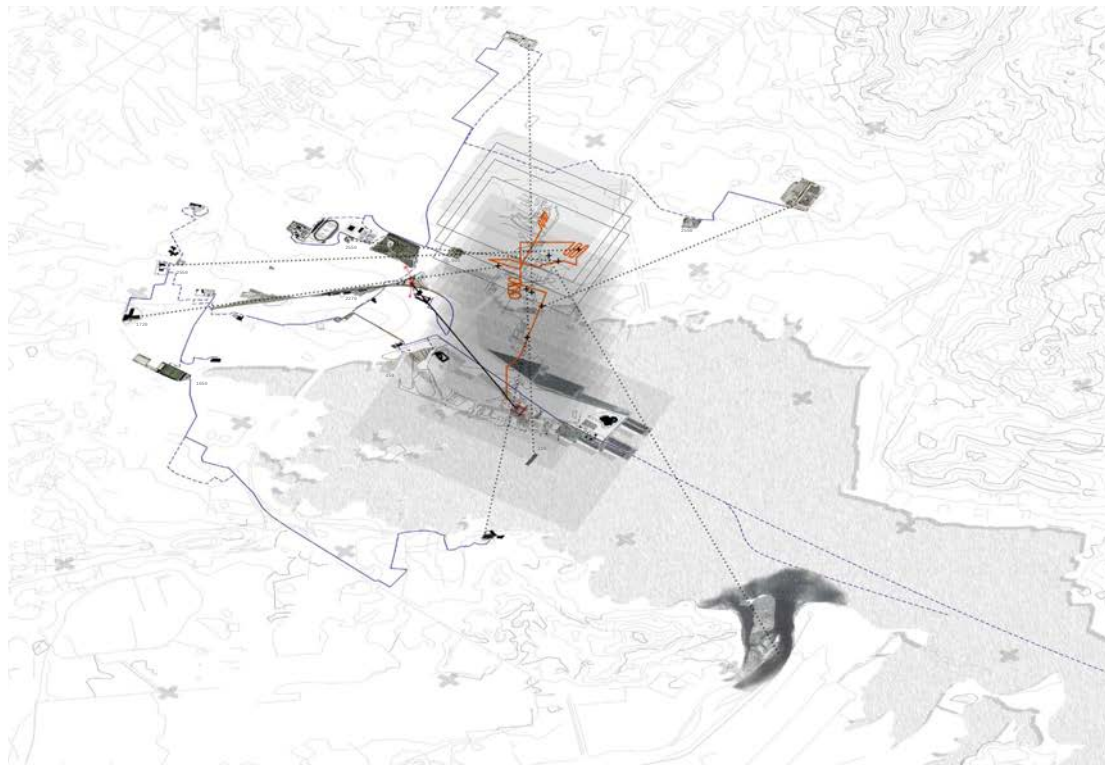
Siyu Wang & Scott Wallace

This thesis considers issues of play and display, and exchange and proportion, to set up a conversation between the tourist port, the Isola Bianca, and the city. It provides the Olbian citizen with a presence on the Isola, while allowing the Isola Bianca to engage directly with the city. The conversation between the two becomes socio-political, programmatic, economic and architectonic.

As a city of two identities (a port for 4,000,000 passengers each year and a sprawling suburbia for 50,000 permanent residents), Olbia is a city defined by its adjacent "Other" – both geographically and socio-economically. However, in their current relations there is lack of sufficient co-operation which has resulted in disconnection. The roads required by the port have fragmented the city, dominated the waterfront and stretched Olbia's geographic borders. The city centre has become increasingly derelict as building outside the city becomes more economically viable than restoring properties within. This increasing 'thinness' means that sites of everyday life for Olbia's 50,000 inhabitants are becoming increasingly disconnected, their geographic territories fragmented by uncrossable roads, railways and derelict landscapes. This increasing fragmentation is exacerbated by the Municipality of Olbia's Development Plan (2004), which not only recognises these programmatic borders between geographic zones, but presents this fragmentation as an ideal model for Olbia's future, set in colour-coded ink. These disconnections between reciprocal others present not only missed opportunities for Olbia's civic and industrial everyday to tap into tourism, but also a crisis for the city: it is being pulled apart.

By re-housing the functions of the cruise liner on the Isola and positioning a series of support functions within the city, the agency attempts to disseminate the wealth garnered by the tourist industry and set up a series of para-sites that take on greater public function as a result of their relationship with the port, to bring one aspect of the city into propitious contact with the other.

[Dis]Playing the Field
Isola Bianca and the olbian Field



TLML
SET
Big
B

TOURISM

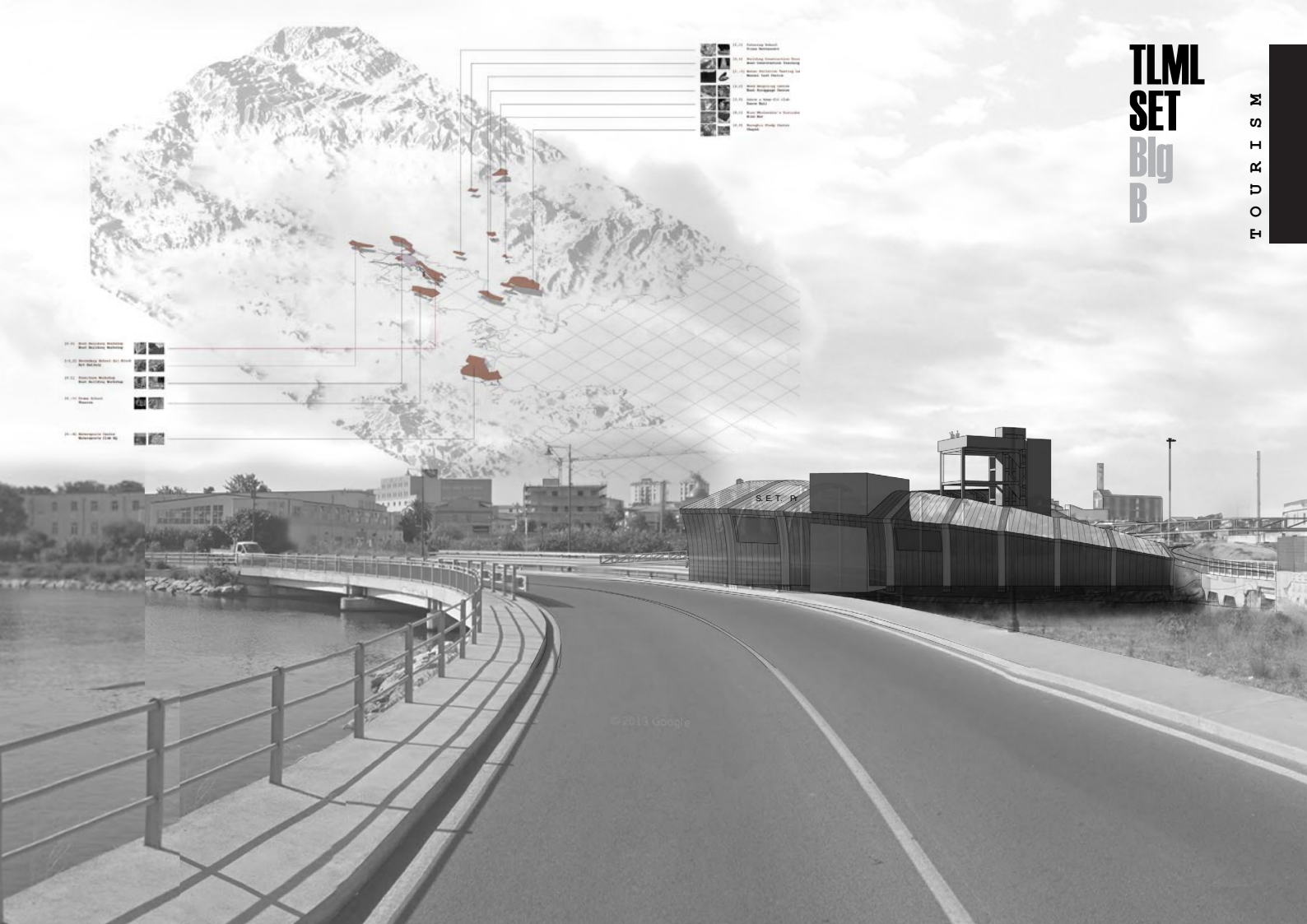


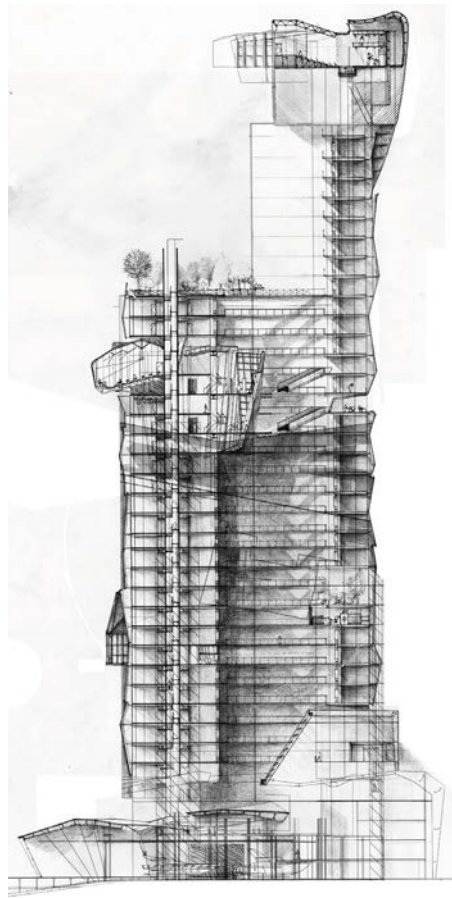
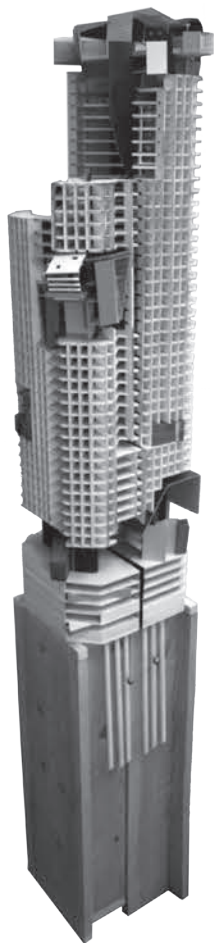
TLML SET Blg B

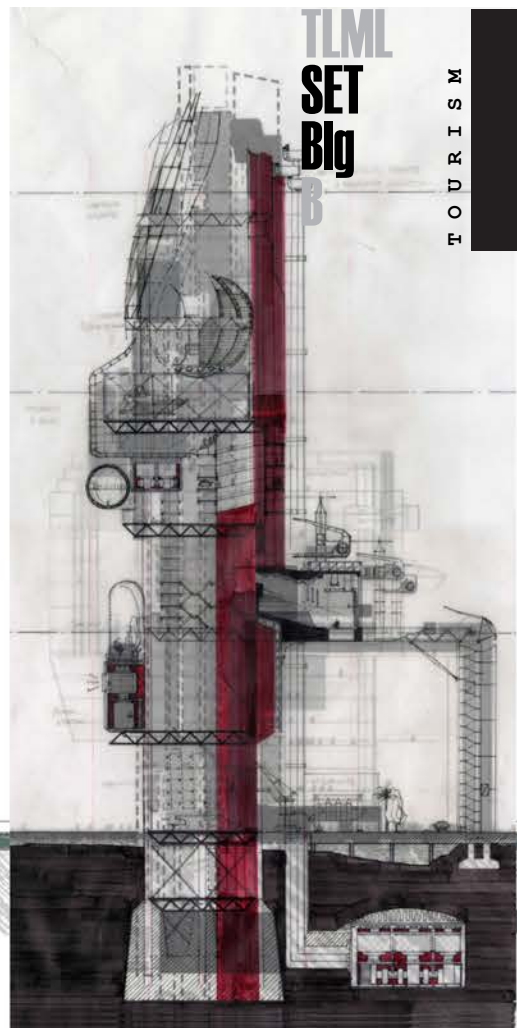
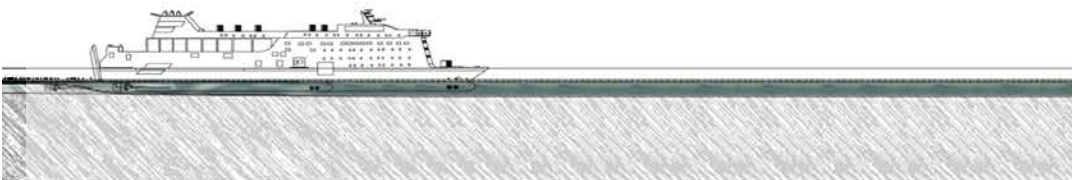
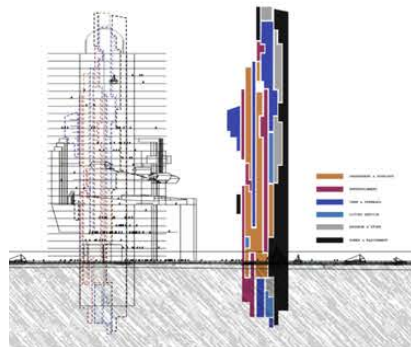
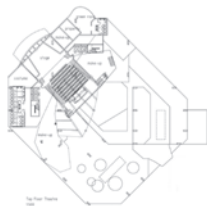
TOURISM

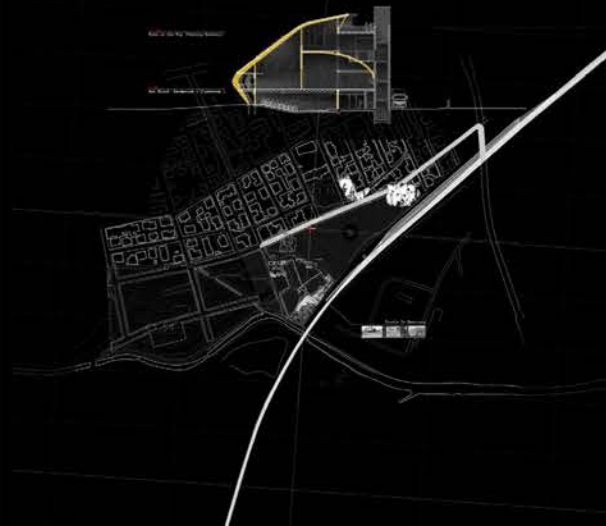
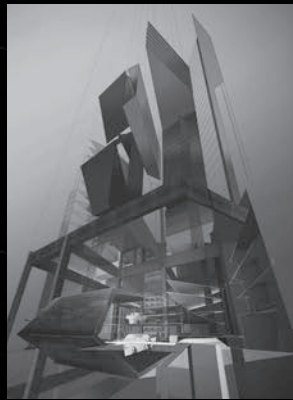
- 01-01: Stadt Salzburg, Salzburg, Österreich
- 01-02: Salzburger Altstadt, Salzburg, Österreich
- 01-03: Salzburger Altstadt, Salzburg, Österreich
- 01-04: Salzburger Altstadt, Salzburg, Österreich
- 01-05: Salzburger Altstadt, Salzburg, Österreich

- 02-01: Salzburger Altstadt, Salzburg, Österreich
- 02-02: Salzburger Altstadt, Salzburg, Österreich
- 02-03: Salzburger Altstadt, Salzburg, Österreich
- 02-04: Salzburger Altstadt, Salzburg, Österreich
- 02-05: Salzburger Altstadt, Salzburg, Österreich
- 02-06: Salzburger Altstadt, Salzburg, Österreich
- 02-07: Salzburger Altstadt, Salzburg, Österreich
- 02-08: Salzburger Altstadt, Salzburg, Österreich
- 02-09: Salzburger Altstadt, Salzburg, Österreich
- 02-10: Salzburger Altstadt, Salzburg, Österreich









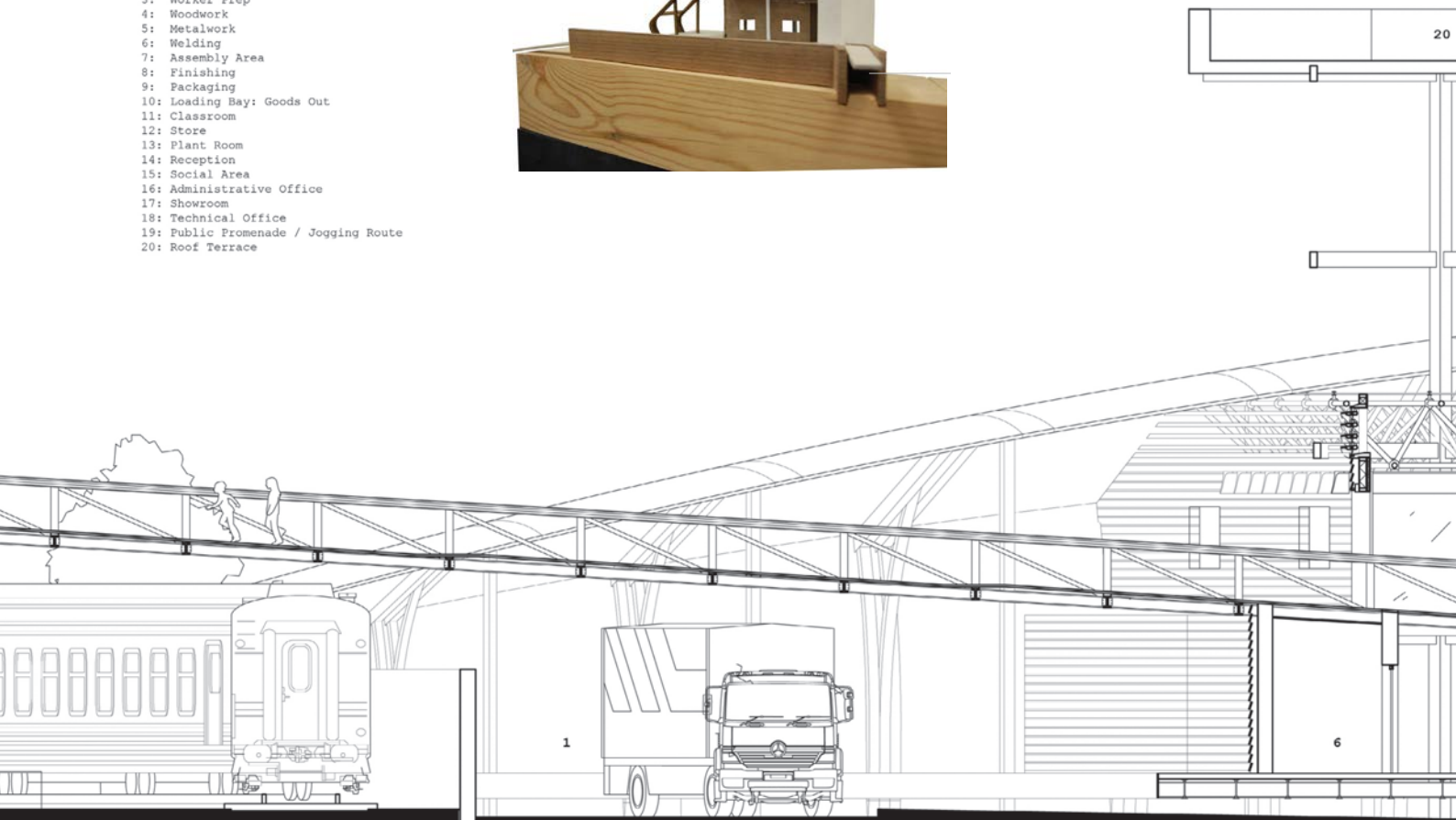
TLML SET Big B

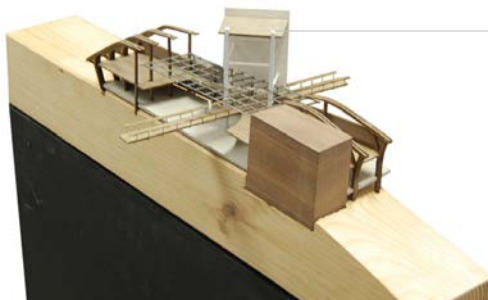
TOURISM



Schedule of Accommodation

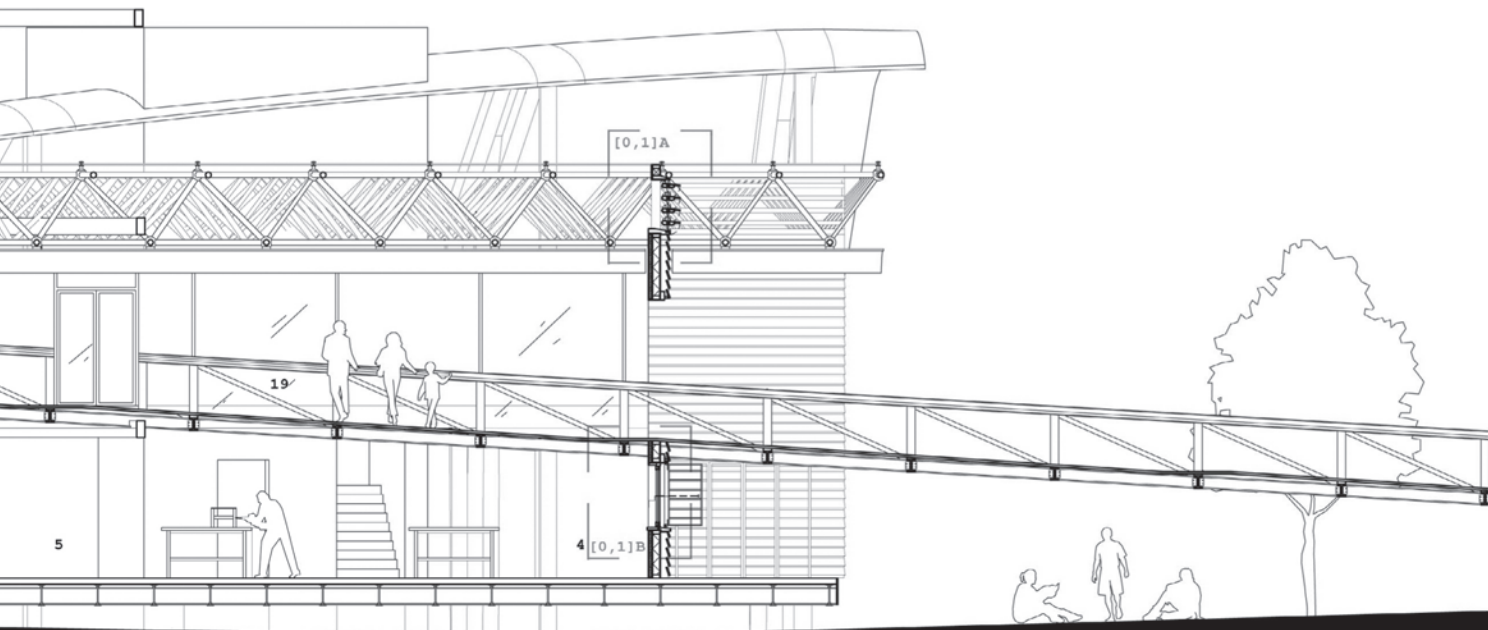
- 1: Loading Bay: Materials In / Waste Out
- 2: Materials Storage
- 3: Worker Prep
- 4: Woodwork
- 5: Metalwork
- 6: Welding
- 7: Assembly Area
- 8: Finishing
- 9: Packaging
- 10: Loading Bay: Goods Out
- 11: Classroom
- 12: Store
- 13: Plant Room
- 14: Reception
- 15: Social Area
- 16: Administrative Office
- 17: Showroom
- 18: Technical Office
- 19: Public Promenade / Jogging Route
- 20: Roof Terrace

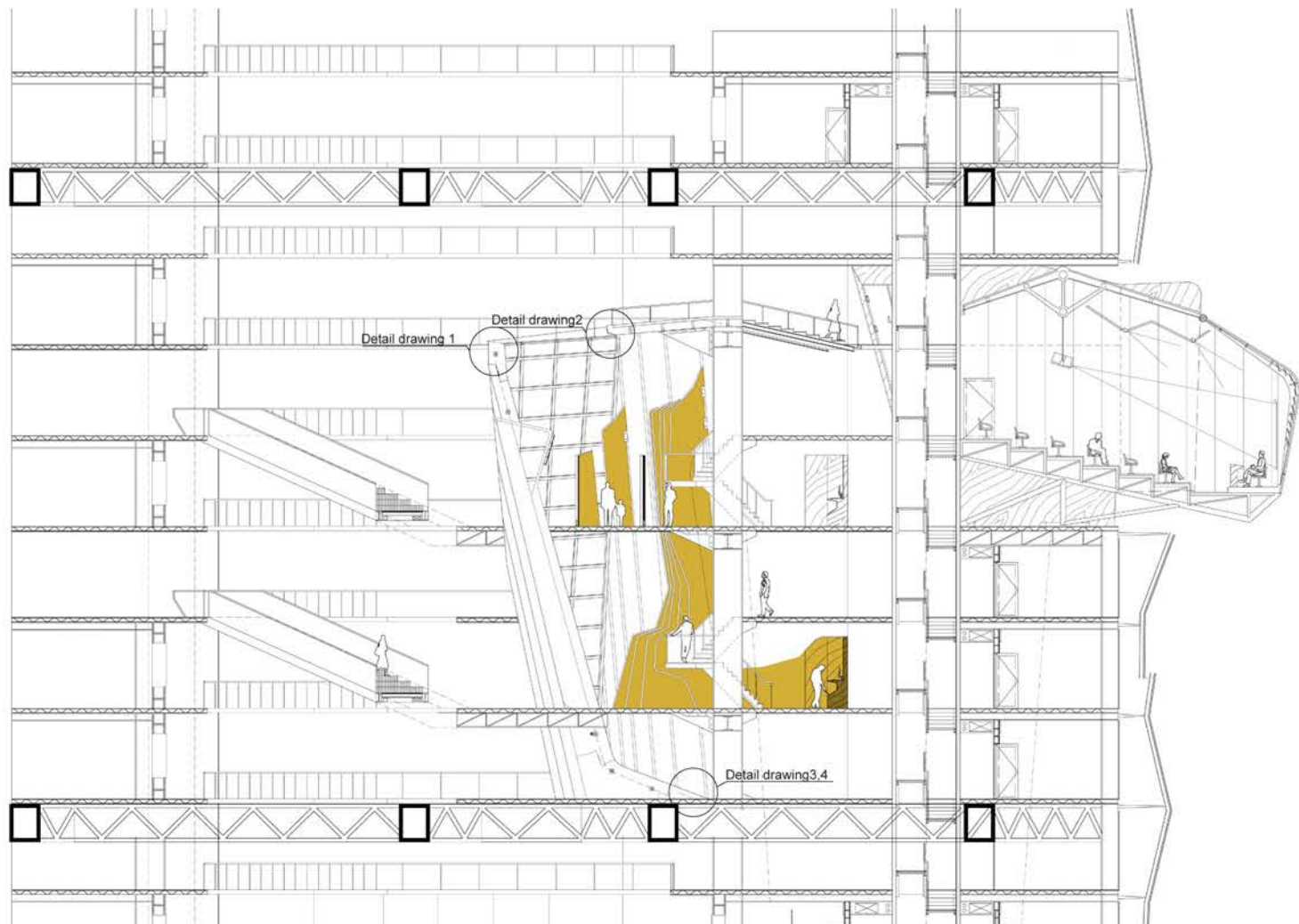




**TLML
SET
Blg
B**

TOURISM







Hand size 6: Elementary School Student; XS Adult - Individual & Composite / Scale 1:5



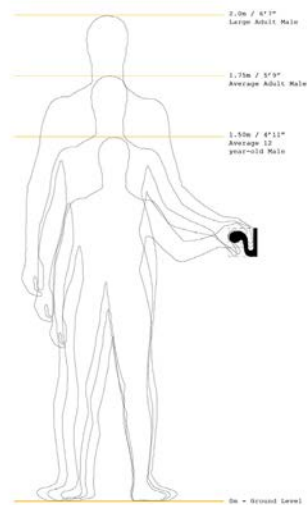
Hand size 8: Medium Adult - Individual and Composite / Scale 1:5



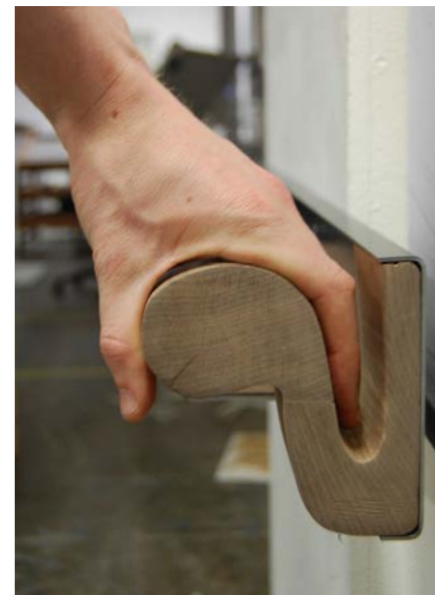
Hand size 10: XL Adult - Individual & Composite / Scale 1:5

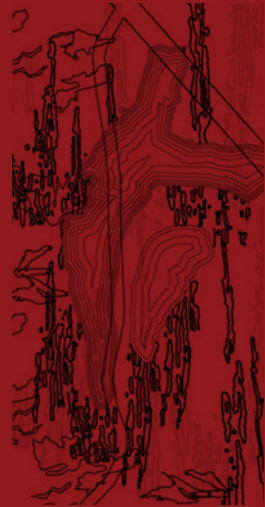


Composite Images for Hand sizes 6, 8 and 10 - Resistance and Appropriation of a Handrail / Scale 1:5



Appropriation of Handrail by User Groups / Scale 1:10





Material

Granite dealers
Association,
Granite
Laboratory, Quarry
Bath House,
Workshop

PARA-Situation [Granite Landscape] THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

Faisal Khatri, Merve Gökahmetoğlu, Georgia Sofia Moustaka

Olbia has beautiful and unique natural characteristics, however these are currently deeply distorted by the phenomenon of mass tourism, especially during the summer months. Tempted by the fast-pace (and easy money) of the tourist economy, the city is being built in an increasingly unsystematic way intended to satisfy the escalating and excessive demands of that industry. Our agency focuses on the most obvious but currently unattended characteristic of Olbia: its natural granite landscape.

Set apart from the most visited places, the agents employed by this agency enact a thorough survey of the abundant qualities and characteristics of the granite. Through an in-situ examination of every single corner of Olbia they take in places withdrawn from the touristic gaze. Committed to the aim of the agency, they observe, measure, record and test their findings in order to expose the hidden and neglected beauty of the town; to bring these natural characteristics to light again, and to propose a use of granite in tune with the metropolitan landscape, the city, and the latent and historic granite economy. In so doing the granite beneath the city becomes a means of re-ordering the city above. Through proposals for a quarry, that becomes a bathhouse, an extension to the city library, a granite institute and conference centre, and a geological-mineralogical survey centre, the agency reasserts the subtleties and significance of an industry currently focused on mass production and global export. The highly desirable Galluran granite is re-framed; it is no longer understood solely as a commodity but instead is seen as a formative and operative agent in the metropolitan landscape.

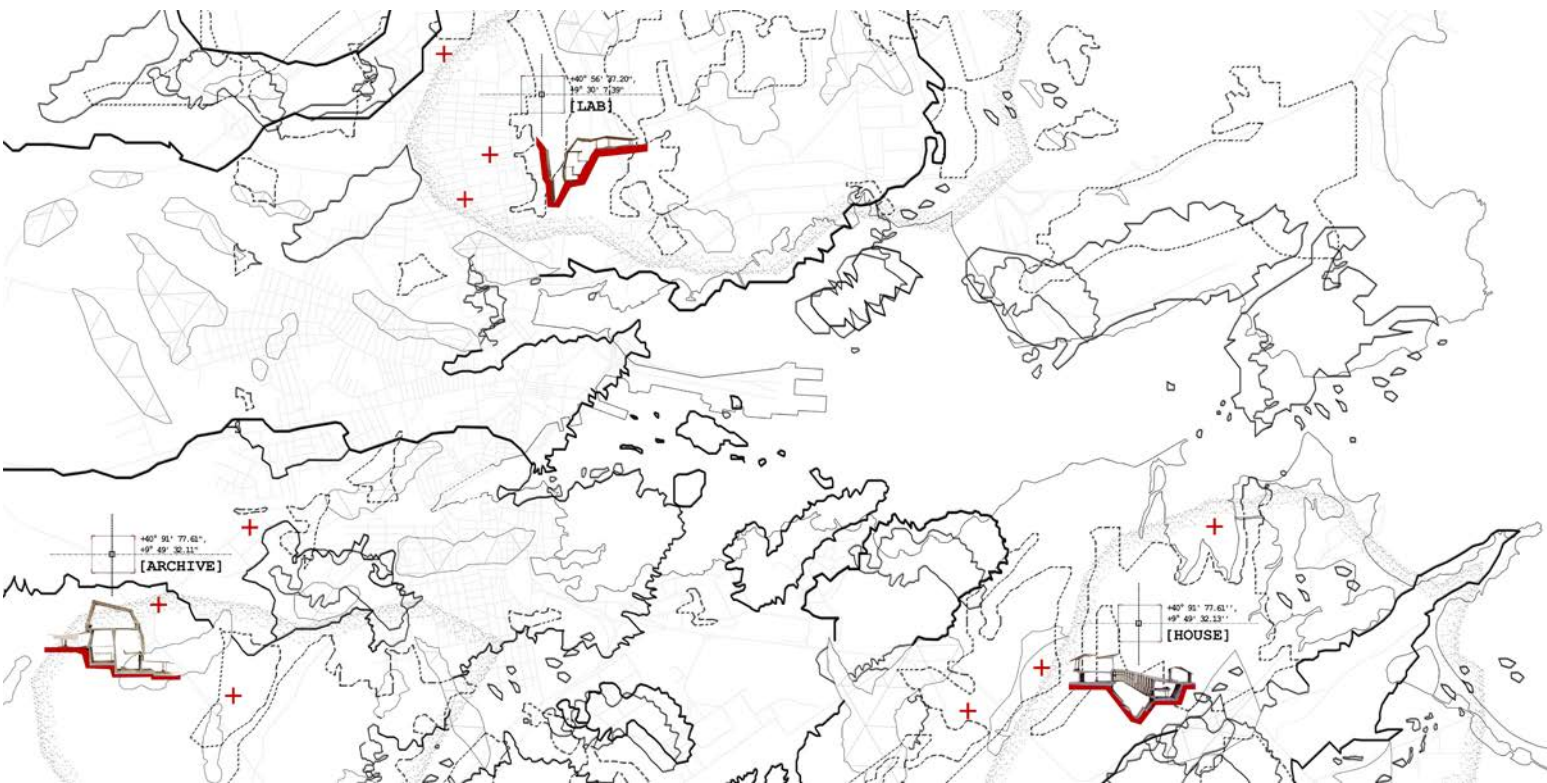
GRANITE MATTERS

set in stone: material as language;
in the junkspace of granite: set matters;
granite working: material as praxis.

TLML
SET
Big
B

GRANITE

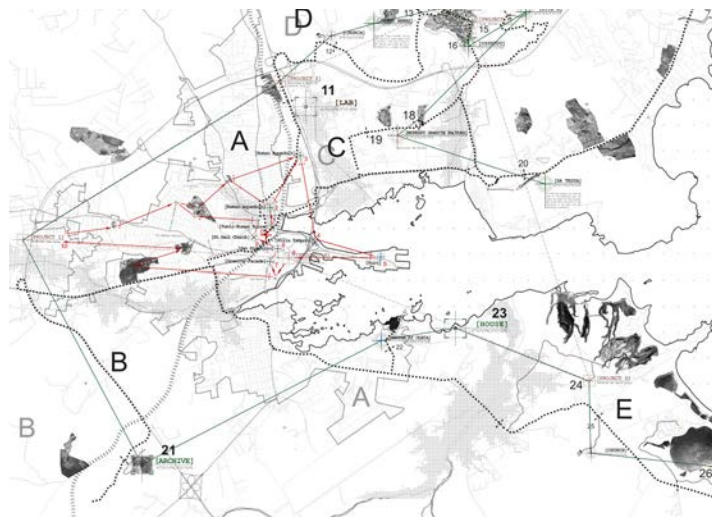


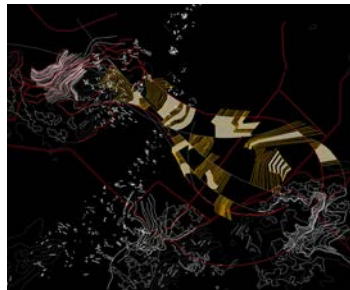
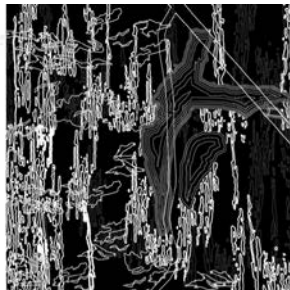
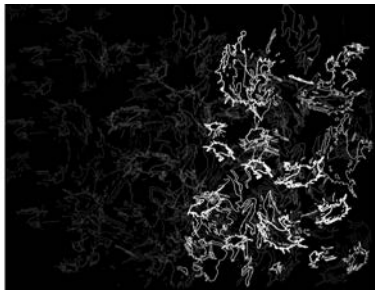
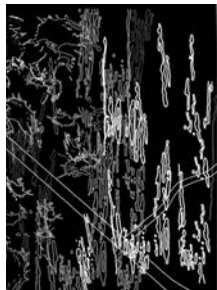


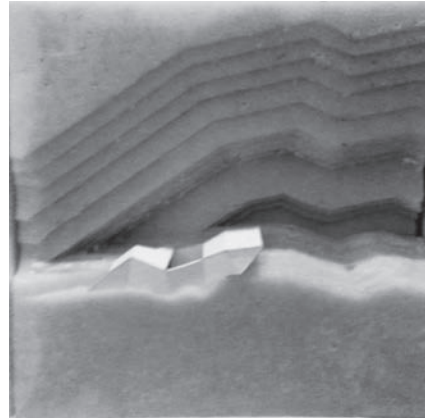
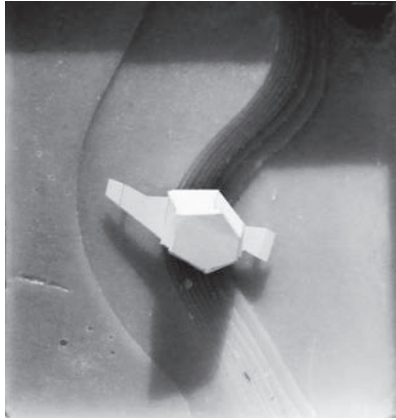
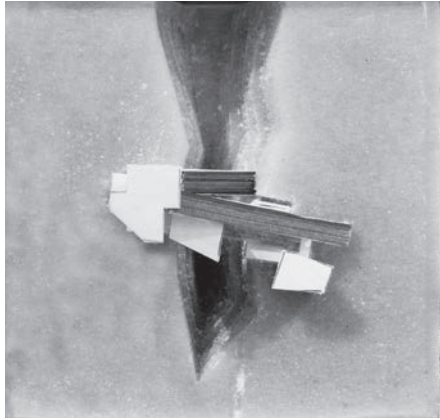
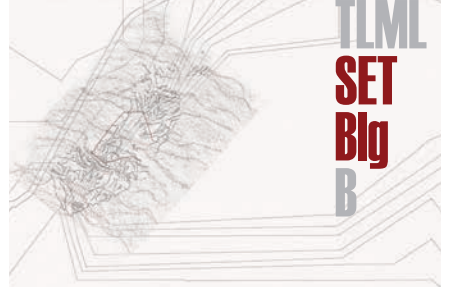
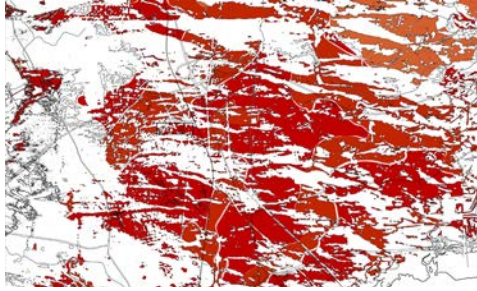
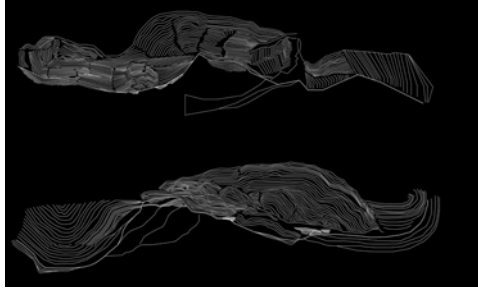


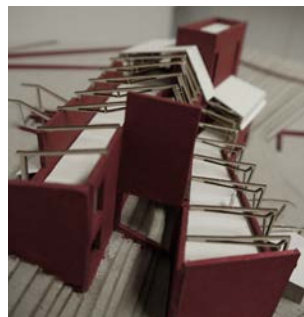
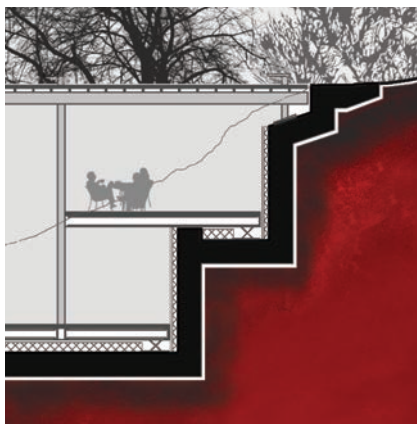
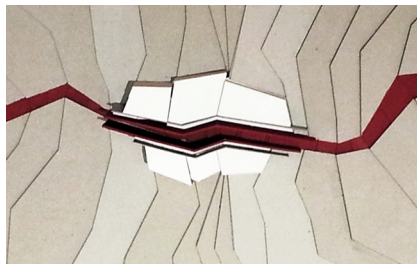
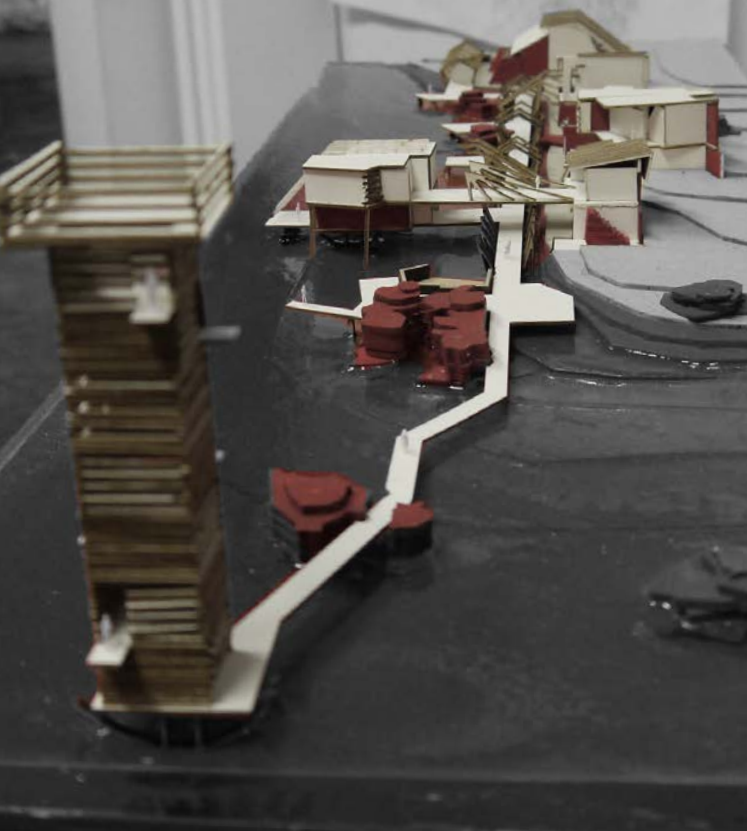
TLML
SET
Big
B

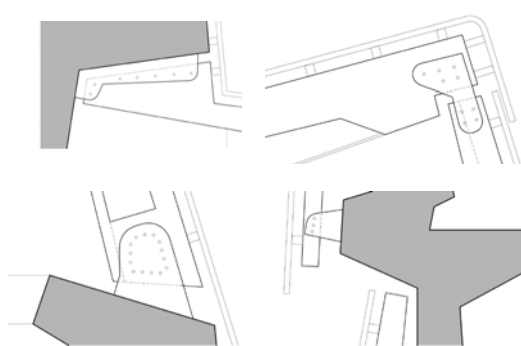
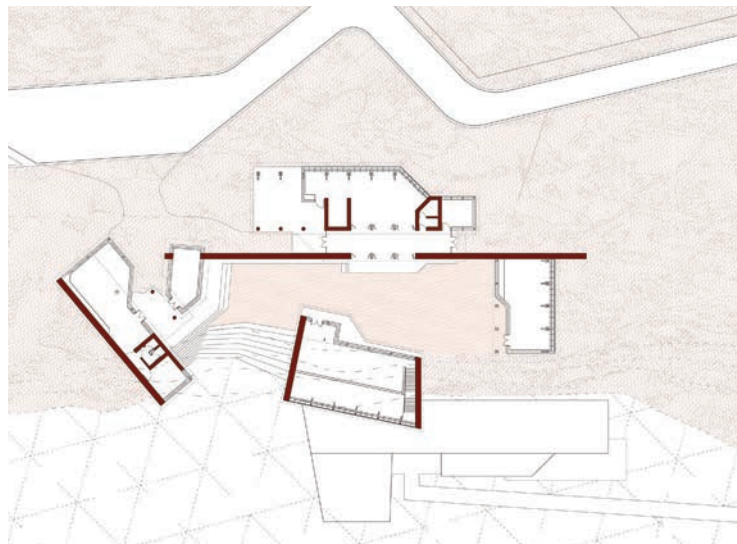
GRANITE







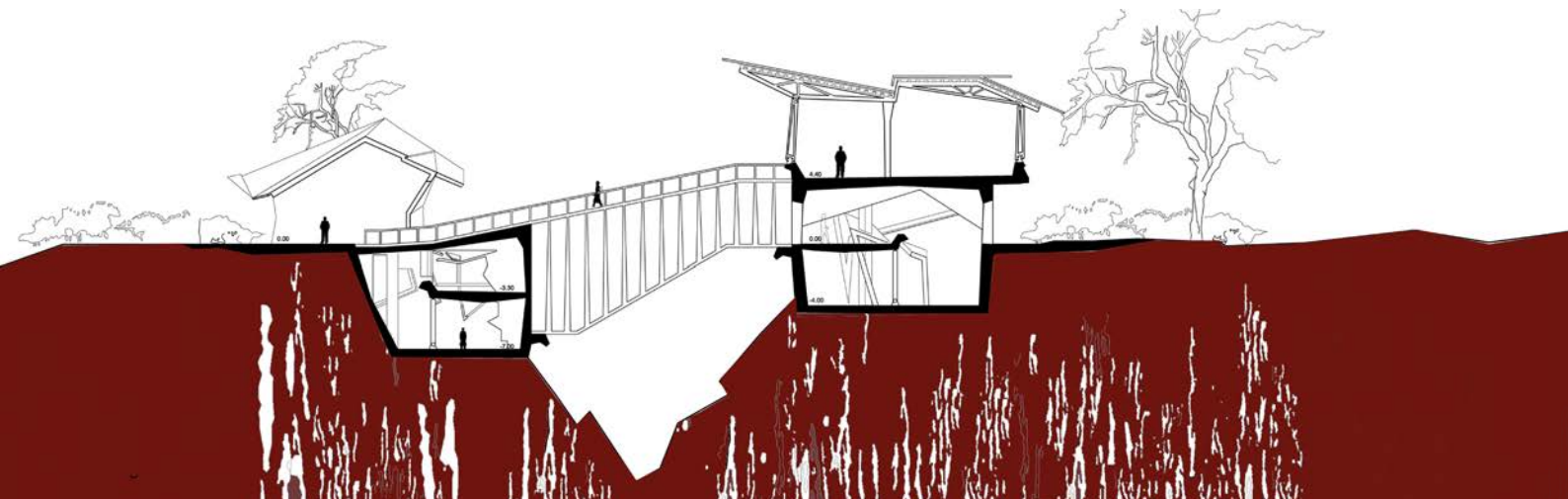
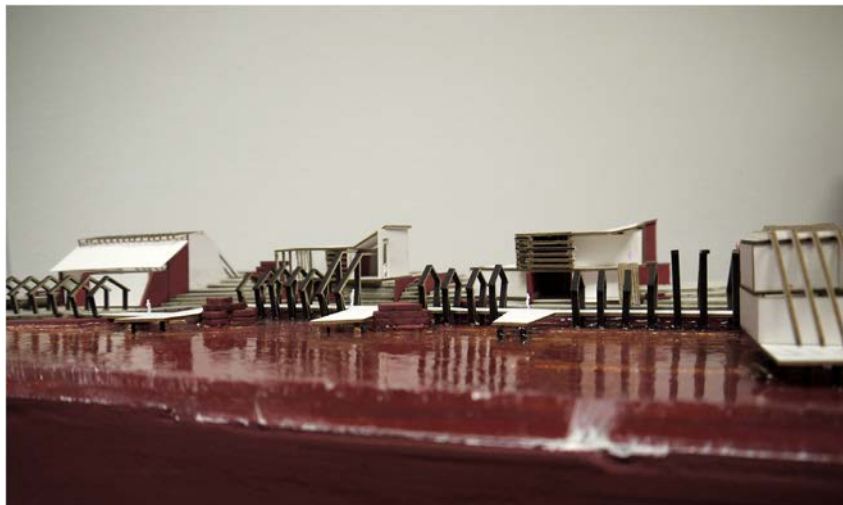


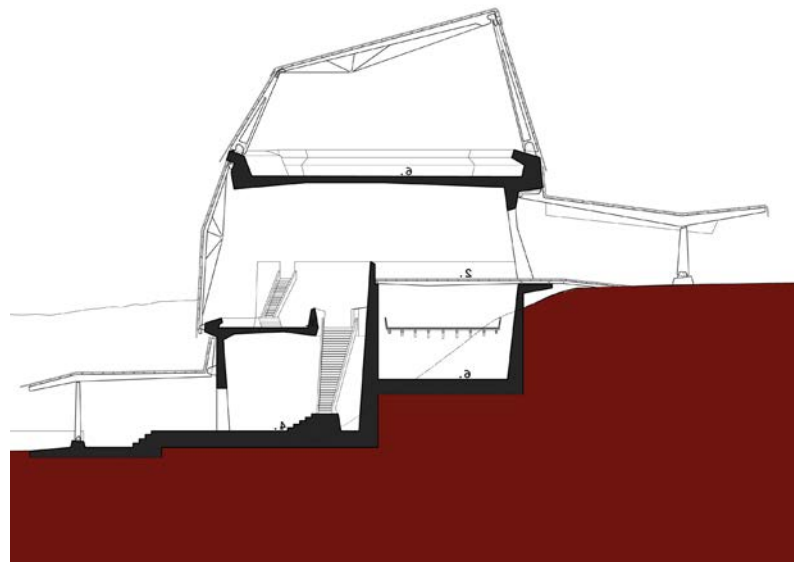
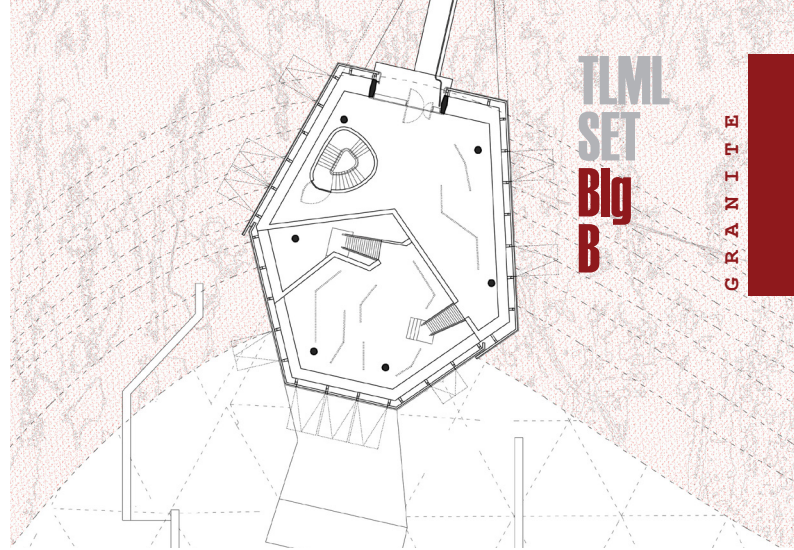


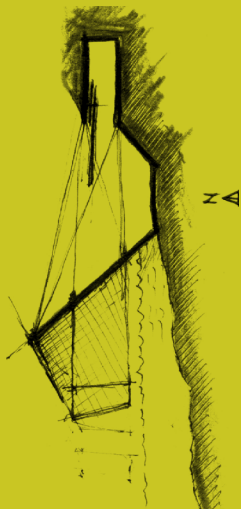
TLML
SET
Blg
B

GRANITE









PARA-Situation [Cabu Abbas] THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

Barbara Swiero

This agency proposes that city should ensure that in its push for economic growth it does not shut out the natural environment, or simply feed from it (despite its stunning capacity for regeneration). If the city continues to develop without a care for its landscape, the landscape will rebel, either by crumbling and causing havoc, or by the complete erosion of existing land use patters. Olbia is currently growing into a rich and productive city but is in danger of ignoring the imbalance caused by its urgency for improvement. This agency is concerned with ensuring that the landscape is appropriately represented in the civic arena.

Any imbalance starts with a between the managing and the managed. The landscape needs a voice to ensure a fair exchange. By taking the perspective of the Gallura region, and the whole island, this project attempts to rebuild communications between a life within nature and the city, to bring back a symbiosis between the resources of the two by introducing farmers as managing agents. The centre of management (both geographically and politically) becomes no longer centralized, but expands from the city to the peripheries. This project thus aims to build a compromise between the need for the development of the city and the survival (in the face of potentially reckless consumption) of the landscape. A residual site between the railway line and the river to the north of the city, framing a portion of heavily sedimented landscape, acts as an essential network allowing for exchange to take place along a newly dispersed power structure attached to a renewed water infrastructure.

UNSURE GROUND
water body politics

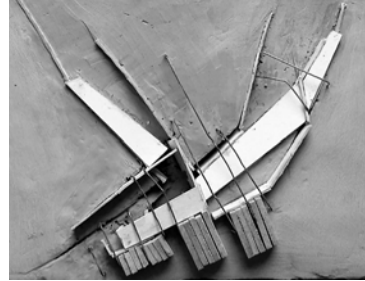


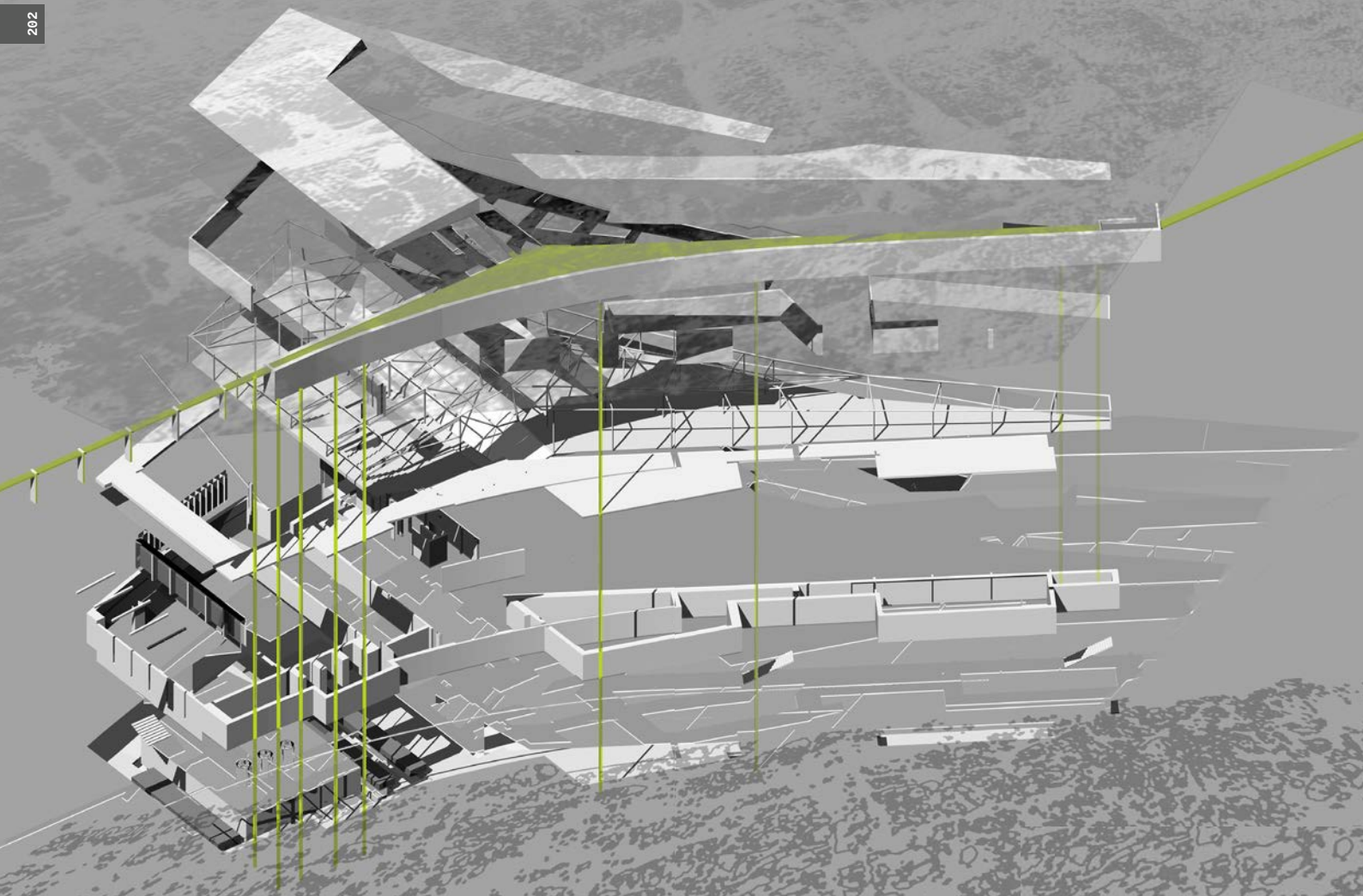


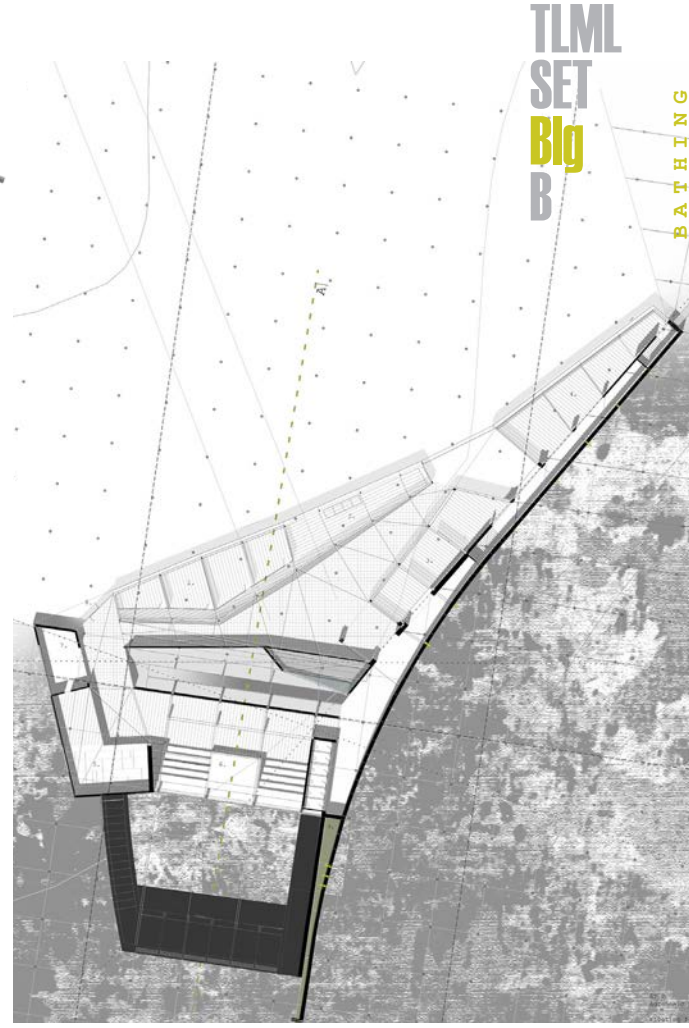
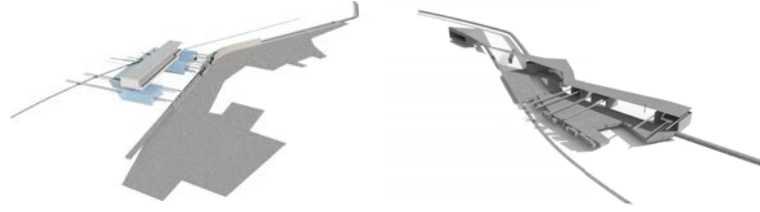


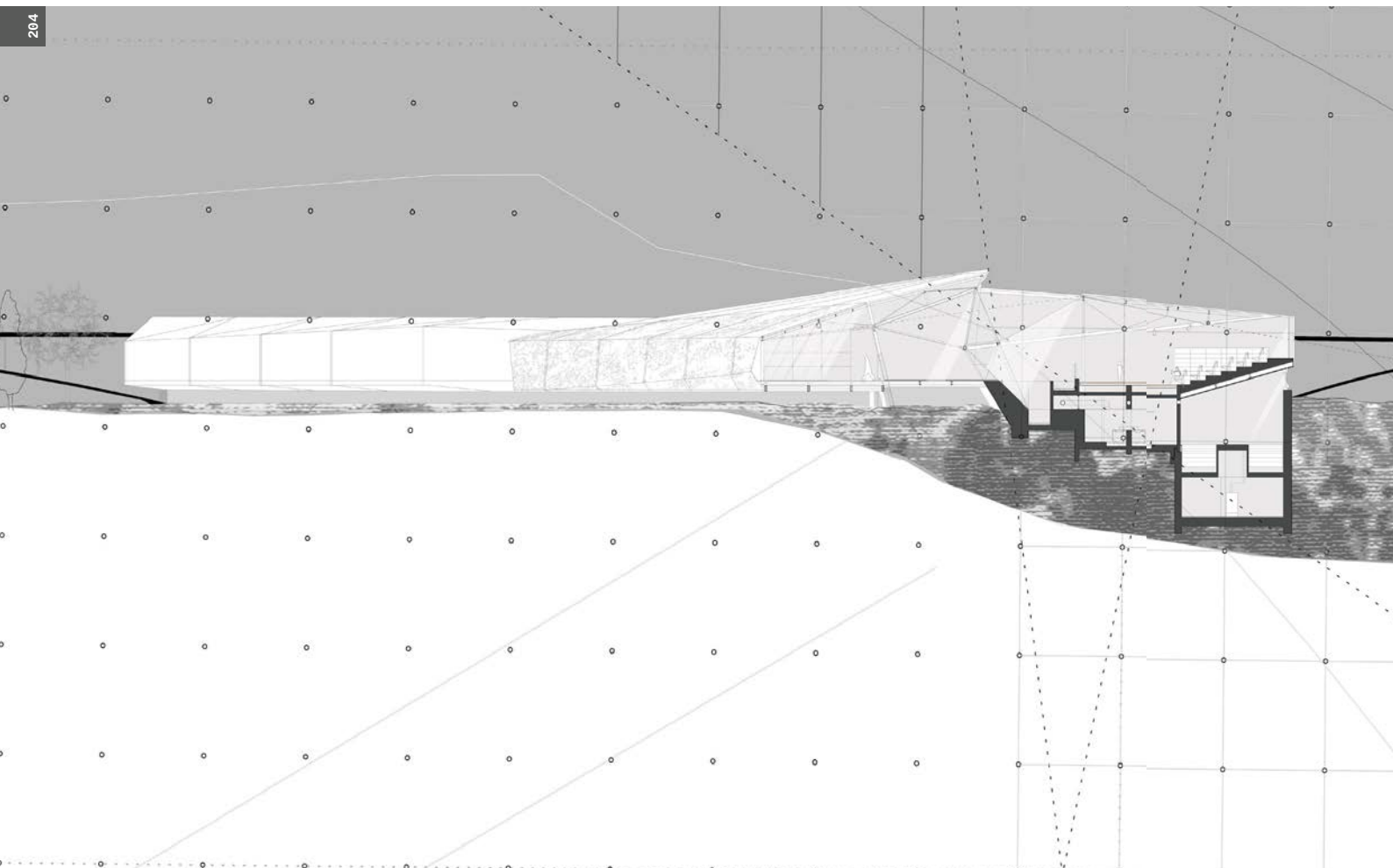
TLML
SET
Bldg
B

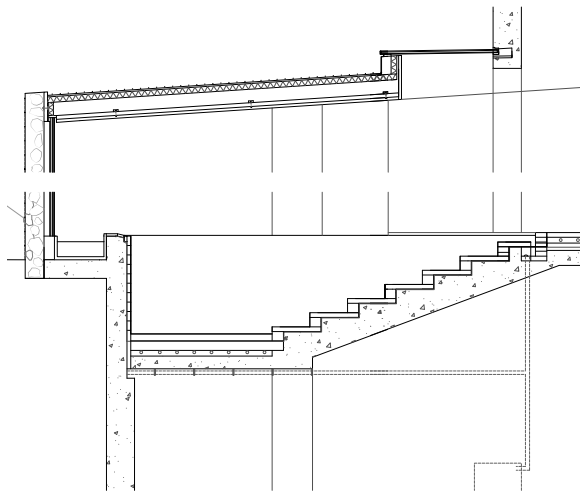
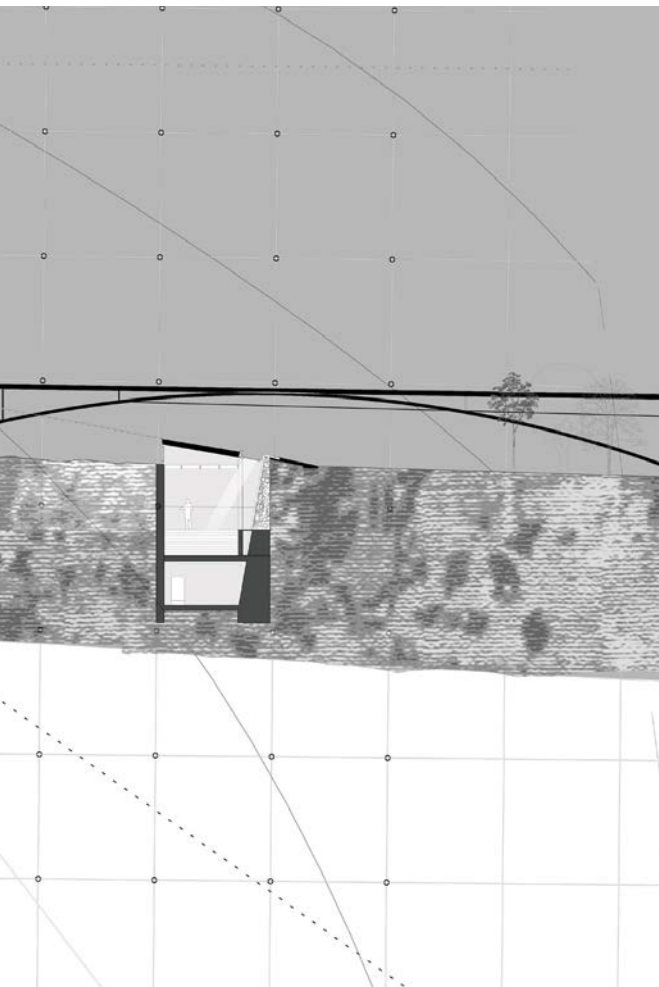
BATHING







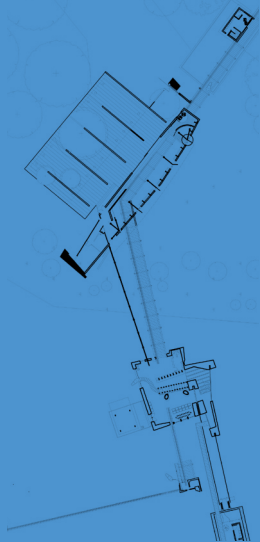




TLML
SET
Blg
B

BATHING





PARA-Situation [Fishermen's District]

THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

Zipeng Feng (Peter), Chengyang Zhang (Laura), Xilu Tang (Lucy)

Olbia retains a sense of wilderness, combining granite cliffs and a beautiful coastline with continued urban development. Despite being a typical tourist-driven city that openly celebrates the tourist carnival that ushers in the annual peak in energy consumption, an ephemeral quality still exists that promotes a creative configuration of space. While economic development has erased much of the city's cultural heritage, a heritage based on the history and peoples' memory of that place, one of the most disastrous declines has occurred in the traditional fishing industry, and the associated lives of Olbian fishermen. This design project aims to reconstruct the specific routes followed in the fishermen's everyday lives, and recalls a presence from the absence in the memory of both tourists and locals.

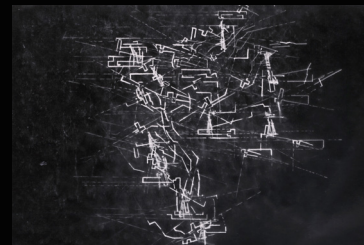
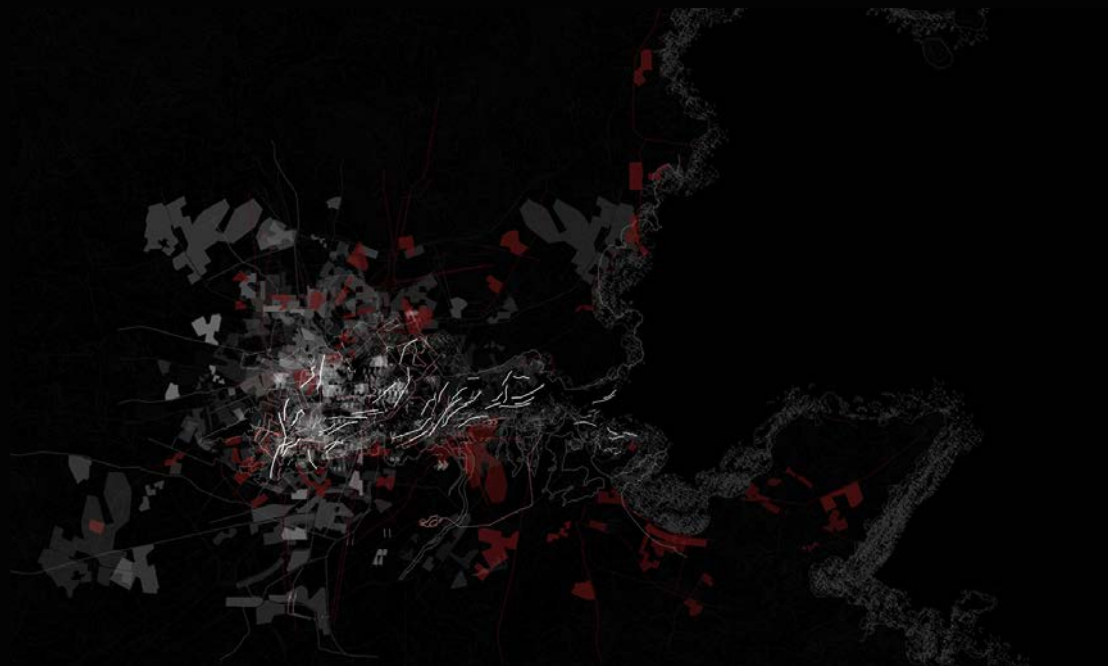
In the project, the jetty stands for the boundary of the mainland and the ocean, but is also understood as a metaphor for the bridge that connects different sites in the fishermen's psychological map. In this project, the jetty is not solely a transitory place, but also the site of the fishermen's work and play, establishing implicit dialogues between isolated buildings scattered around the coast. These dialogues and occupations are fluid and ephemeral, but are specifically manifested in the form of narratives, practices and energies. In demonstrating the tourists' experience of the fishermen's narrative as space, or the practice of traditional fishing based on situated, tacit knowledge, or the transformation of the wind and tides into energy, the jetties represent the possibilities inherent in this ephemeral landscape, while the architectural interventions reflect the commitment to the continuation of the fishermen's ephemeral, tacit way of life.

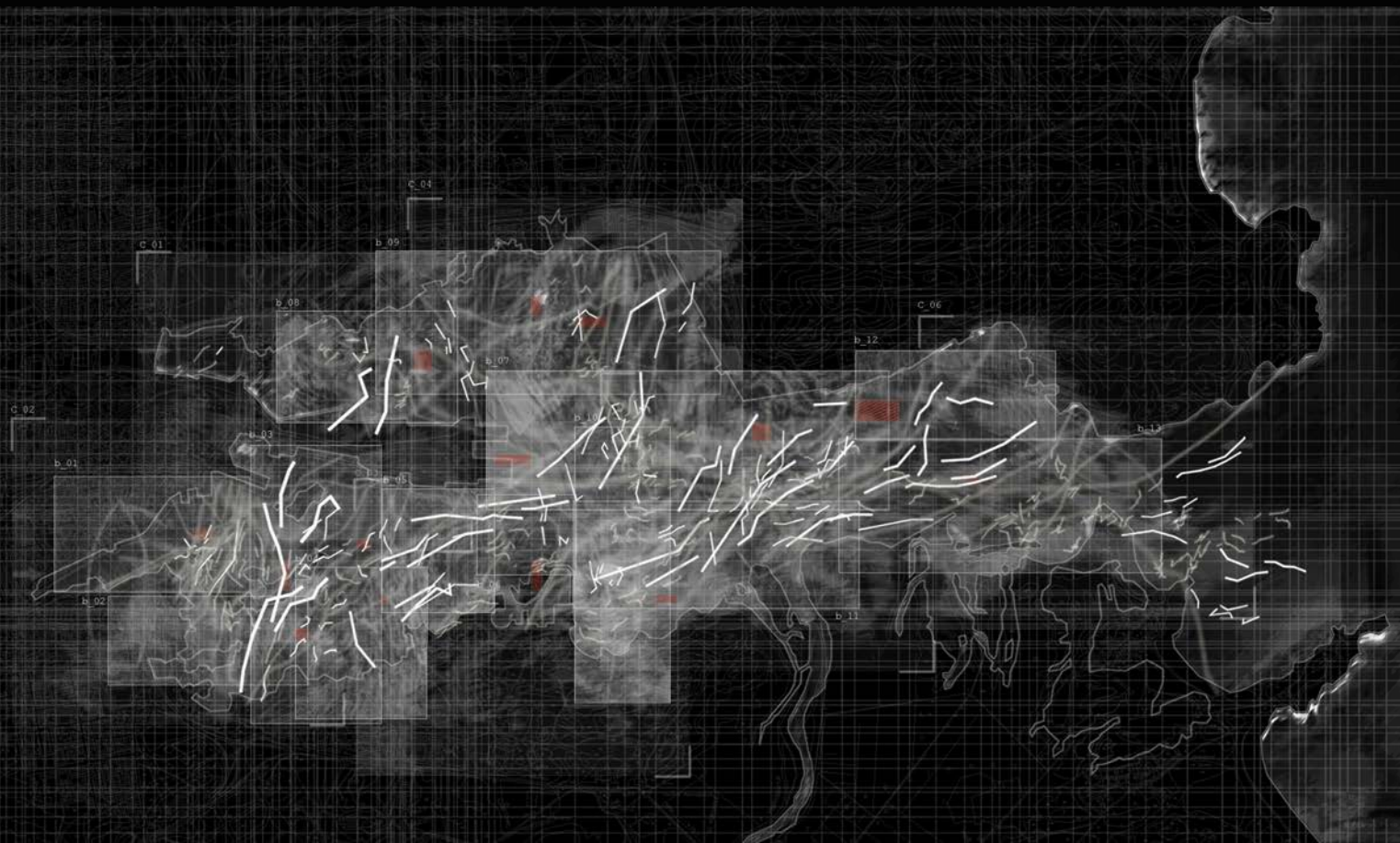
EPHEMERAL LANDSCAPE

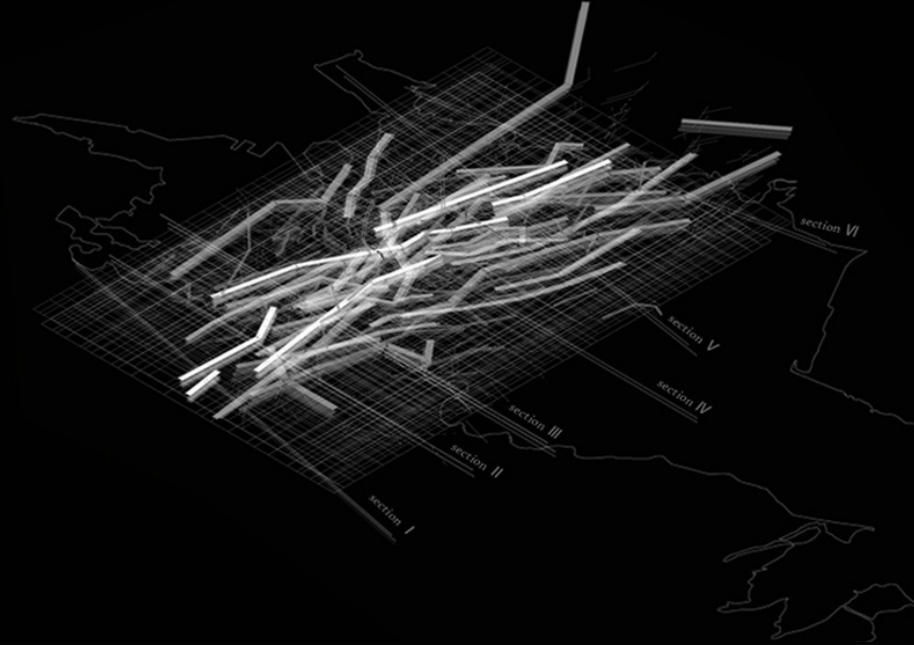
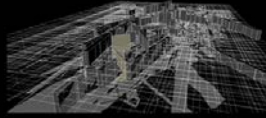
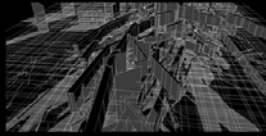
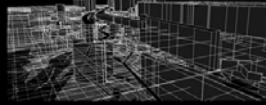
evocation of fishermen's lifestyle in olbia

TLML
SET
Big
B

BRIDGE - SHADOW

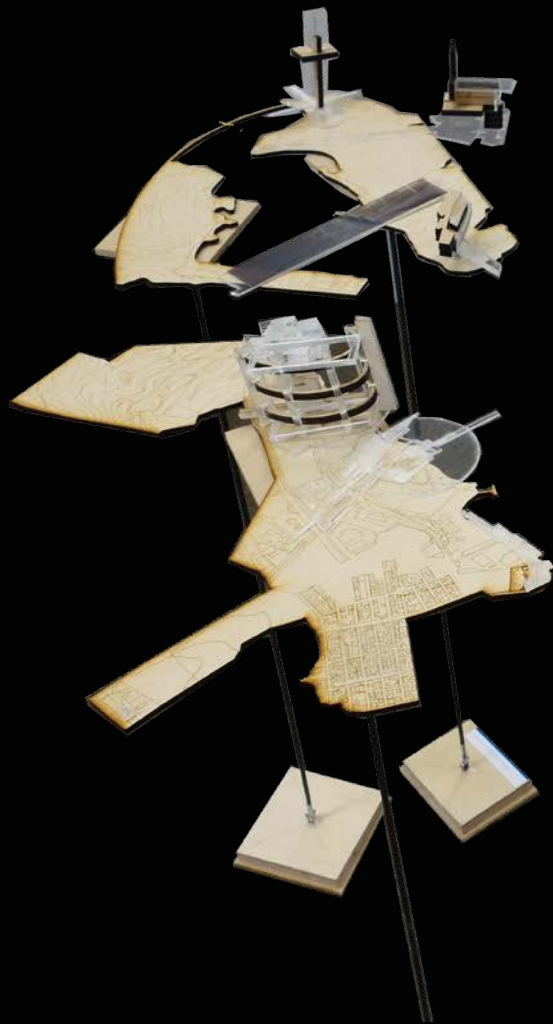


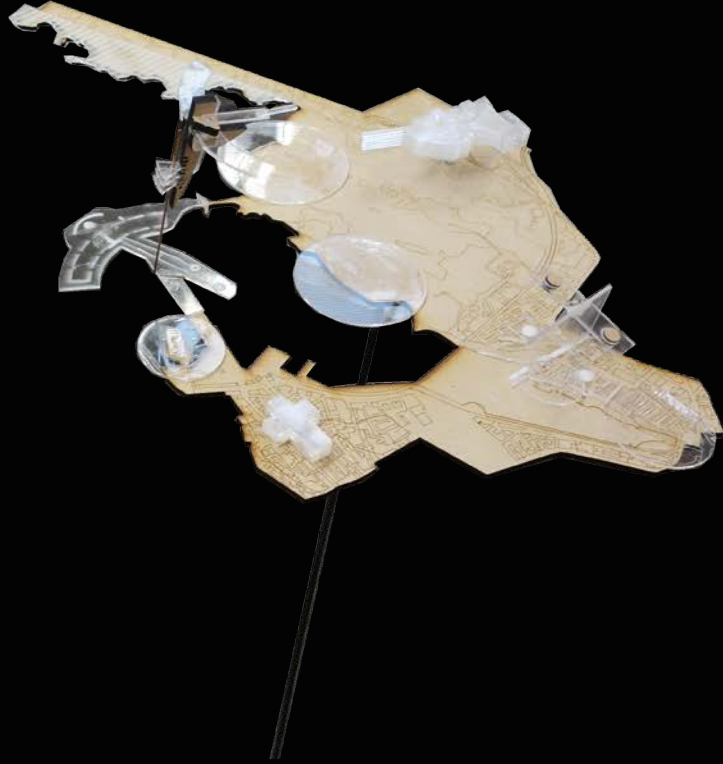




TLML
SET
Big
B

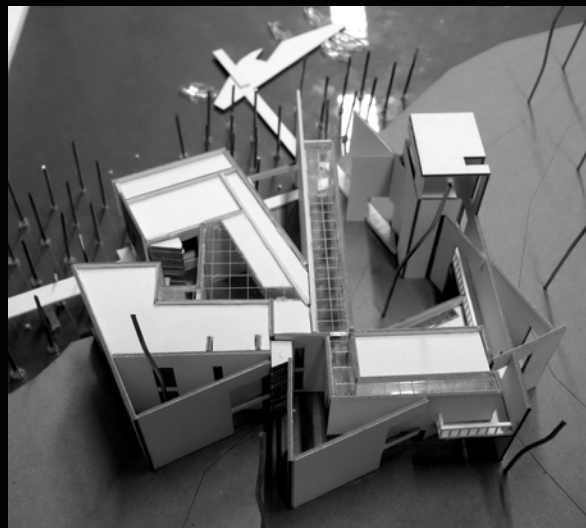
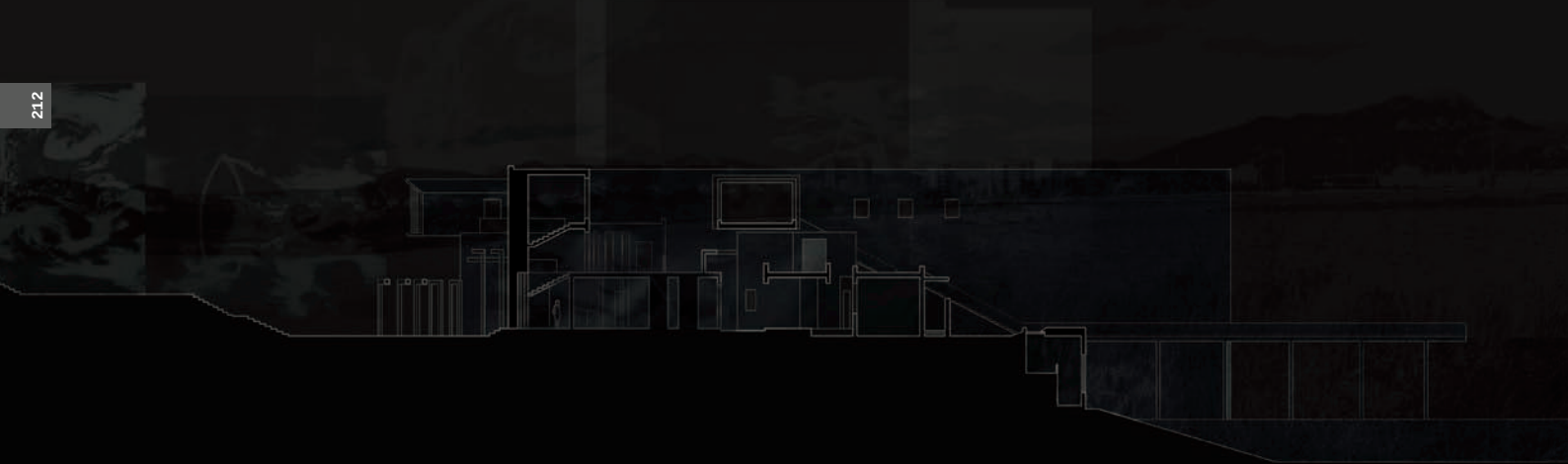
BRIDGE - SHADOW

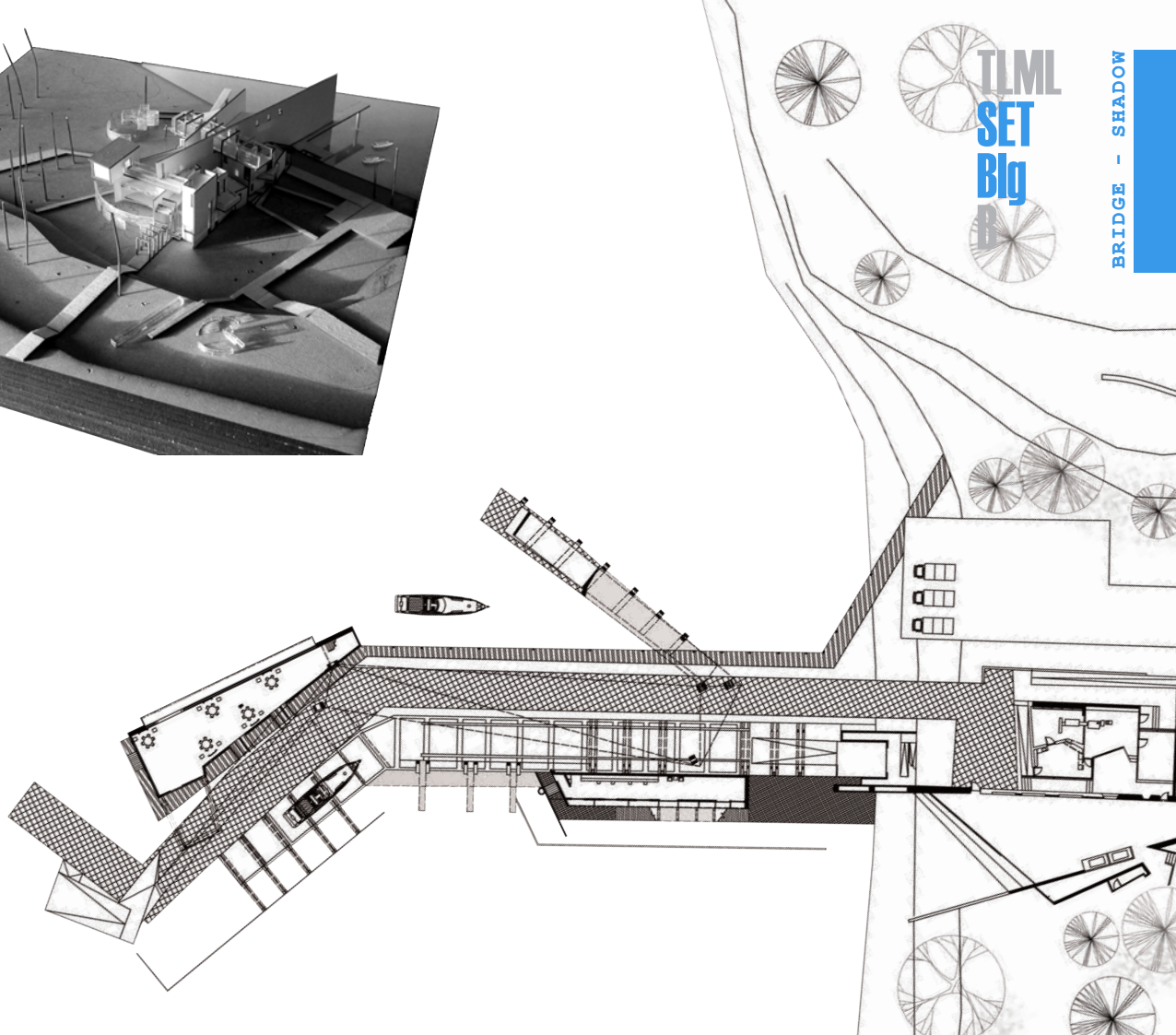
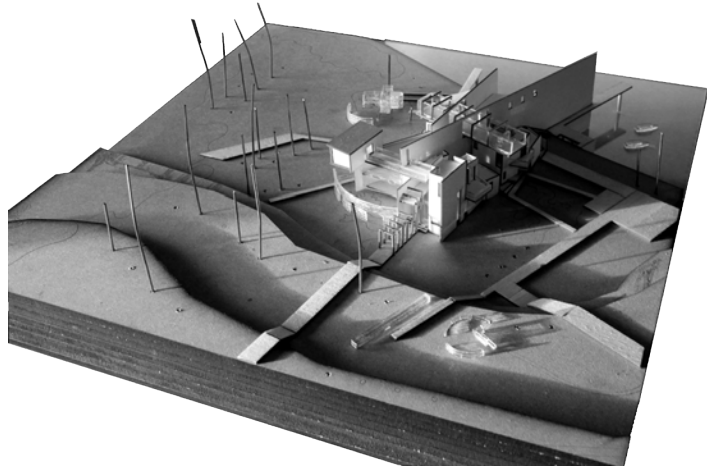




TLML
SET
Big
B

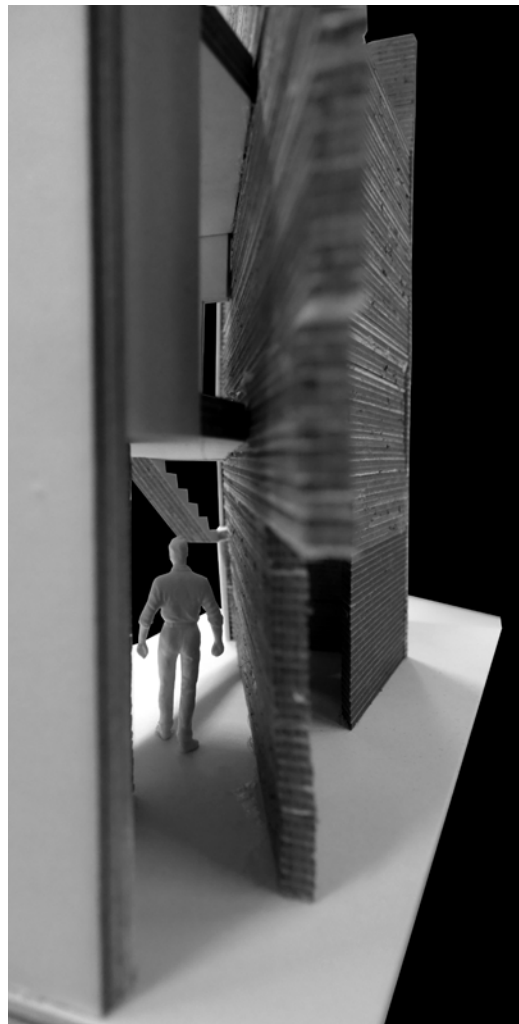
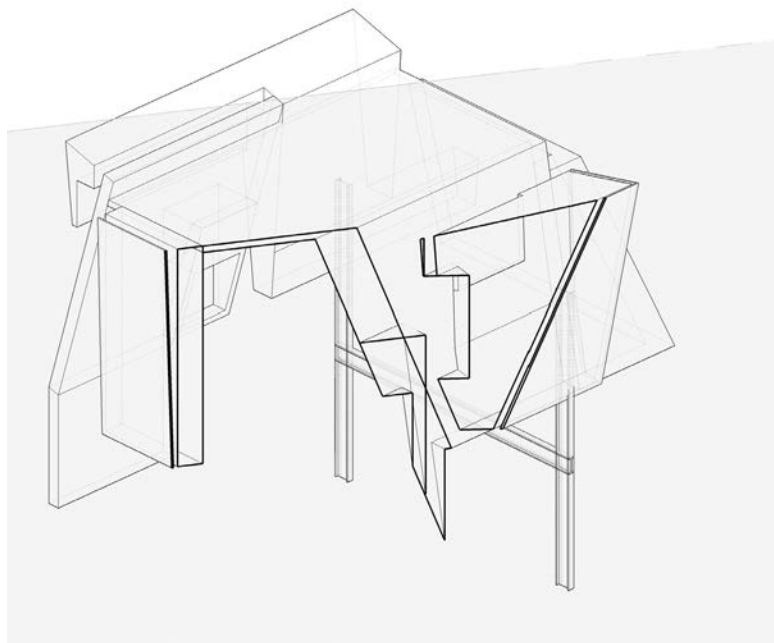
BRIDGE - SHADOW

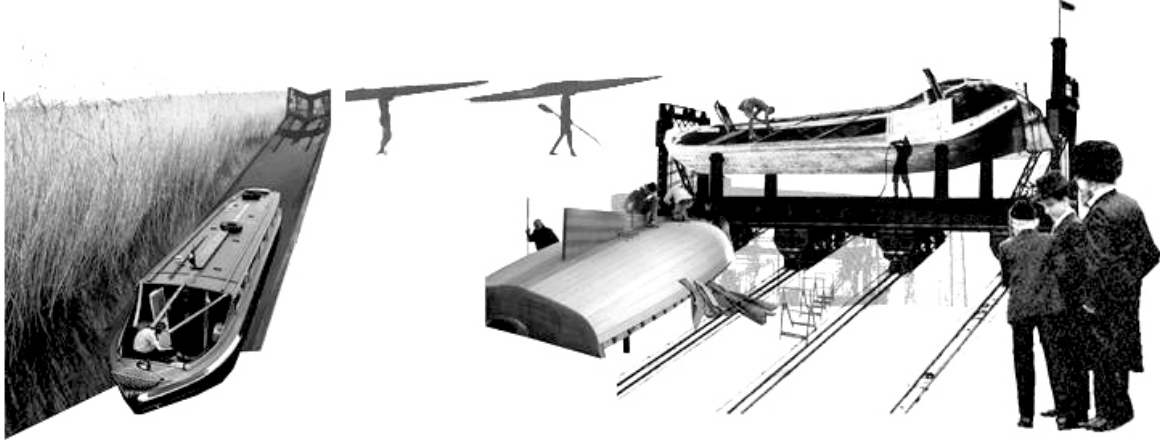




TLML
SET
Blg
B

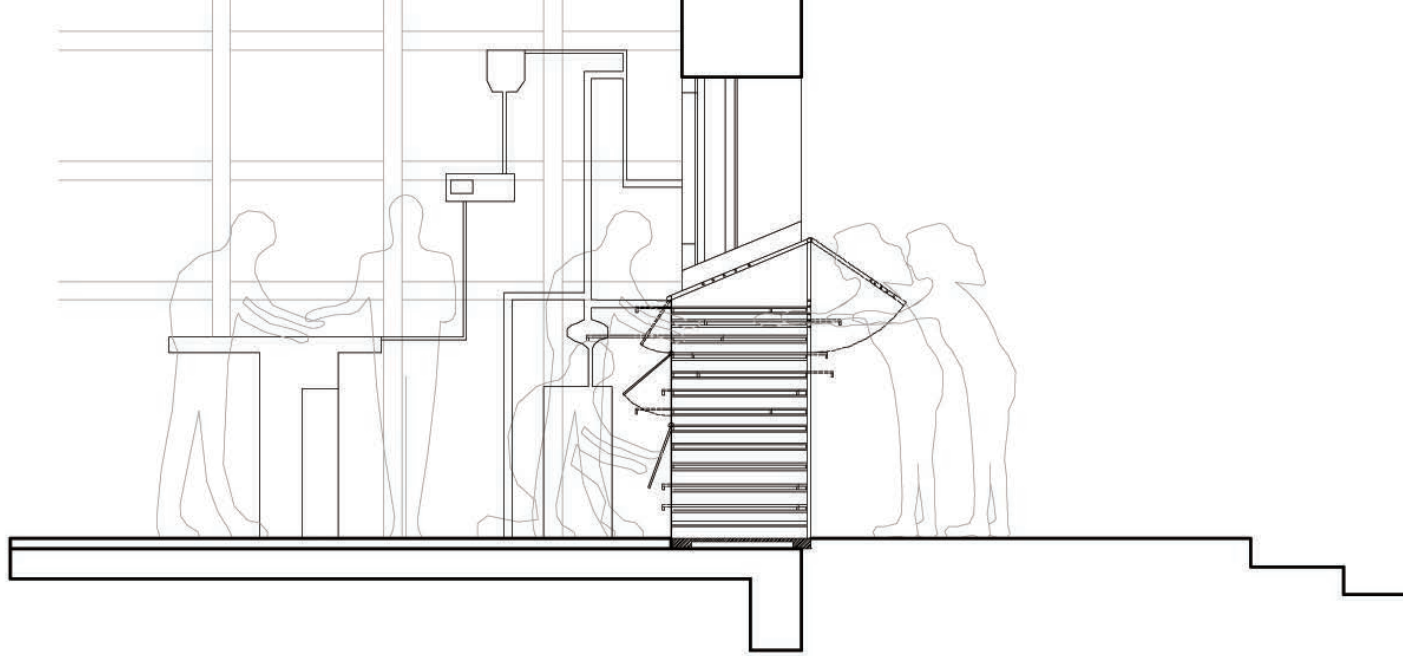
BRIDGE - SHADOW

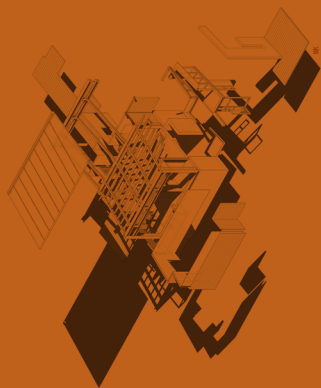




TLML
SET
Blg
B

BRIDGE - SHADOW





PARA-Situation [Reedscape of Gallura] THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

Shiyun Shen, Melinda Jin and Jack Kong

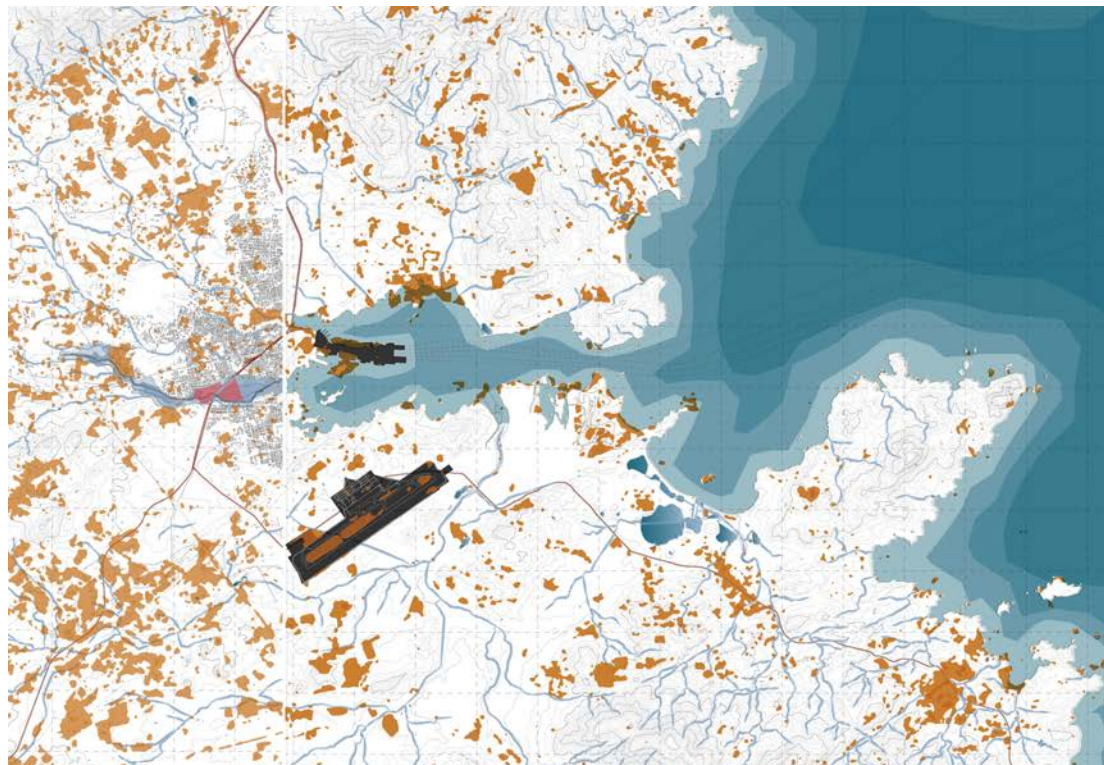
Olbia is a fast developing city on the northwest coast of Sardinia. It is a city with an amazingly rich history. It has witnessed the comings and goings of Phoenicians, Greeks, Romans, Goths, medieval Spanish, Ligurian-Genovese, Pisans, and Savoy-Piedmontese. However, it is also a city characterised by erasure. Much of that history is being and has consistently been erased to make way for the new. Many fascinating cultural legacies are being lost or becoming very difficult to perceive. The effect is a spread of the “culturally anaesthetising Euro tourist-world expressions” dominating the landscape.

While acknowledging the economic advantages of such development, its effect is to progressively misshape the stunning, wild landscapes surrounding Olbia, and to destroy the intimate and delicate relationship between Sardinian people and their environment. This relationship, a deep, enduring connection, was hauntingly expressed in Grazia Deledda’s Nobel Prize winning novel ‘Reeds in The Wind’.

This project seeks to rearticulate the city through the exploration of a new typology of social housing that would assist in alleviating the ever-rising demand for housing, while attempting to make a connection with the city’s cultural heritage. The proposal utilises reeds as both a source of biomass and as purification and drainage systems to address both a lack of resources and a need for alternative energy in Olbia. This housing thus demonstrates a commitment to a more ecological and sustainable way of living for the future, one based on the reed as a means of giving measure to social and energetic production, and a commitment to a way of living in tune with the landscape, one based on the reeds as a crop embodying a particular social and cultural significance.

INHABITING THE REEDSCAPE

a prototype of self-sustained social housing in Olbia







TLML
SET
Blg
B

REEDS AND RITUALS

University of Wuppertal
School of Architecture & Studio 1

The Geographic Object

"the living metropolitan landscape"

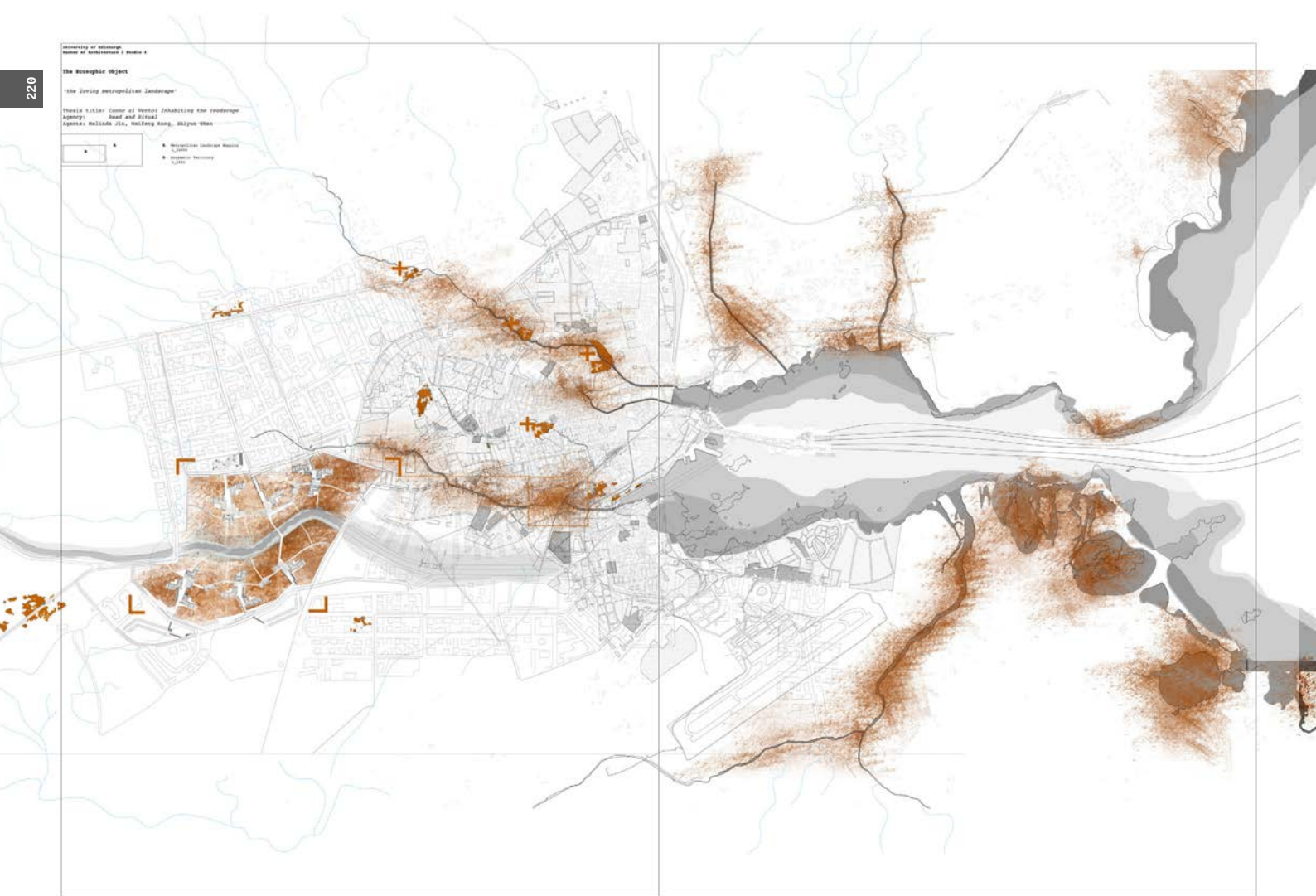
Thesis title: Center of Hanoi: Inhabiting the redeveloped

Agency: Reed and Bittel

Agency: Malinda Jin, Weifang Dong, Shiyun Wan

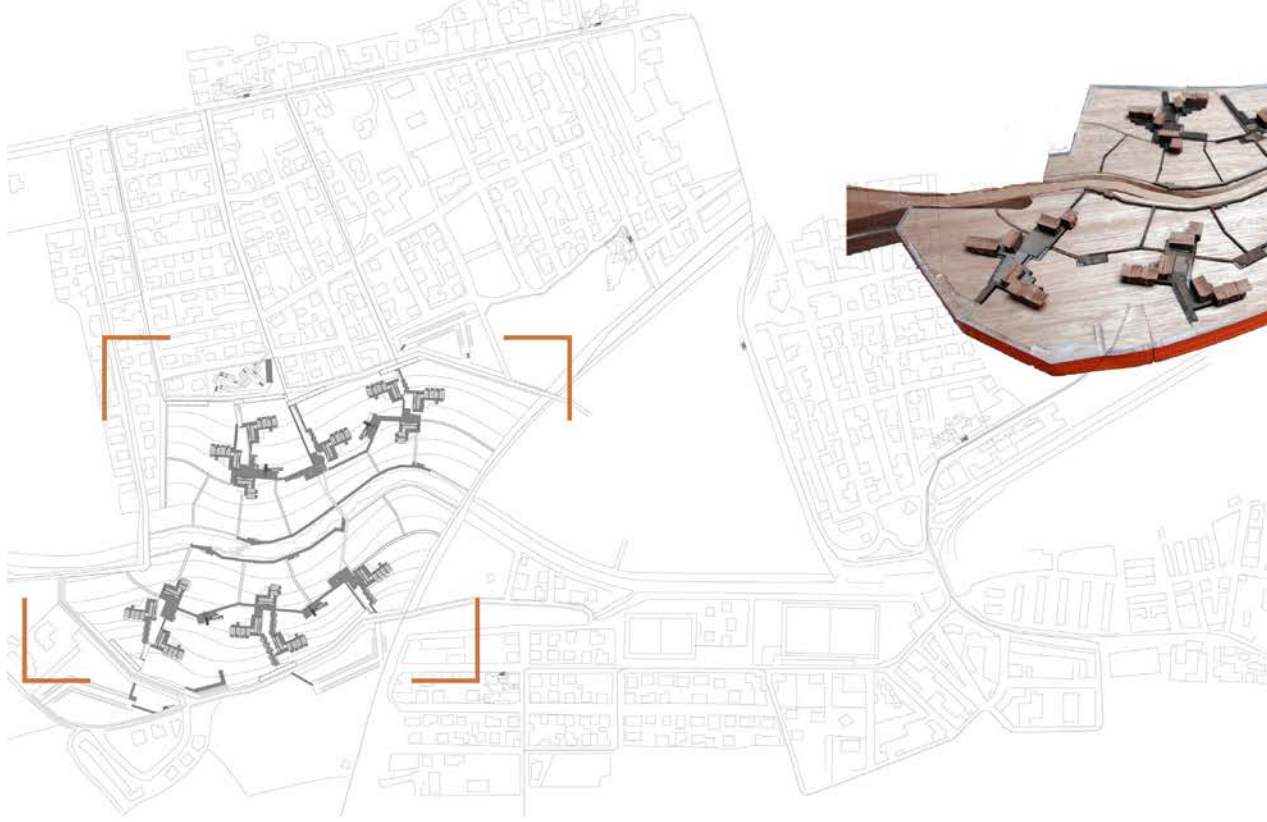


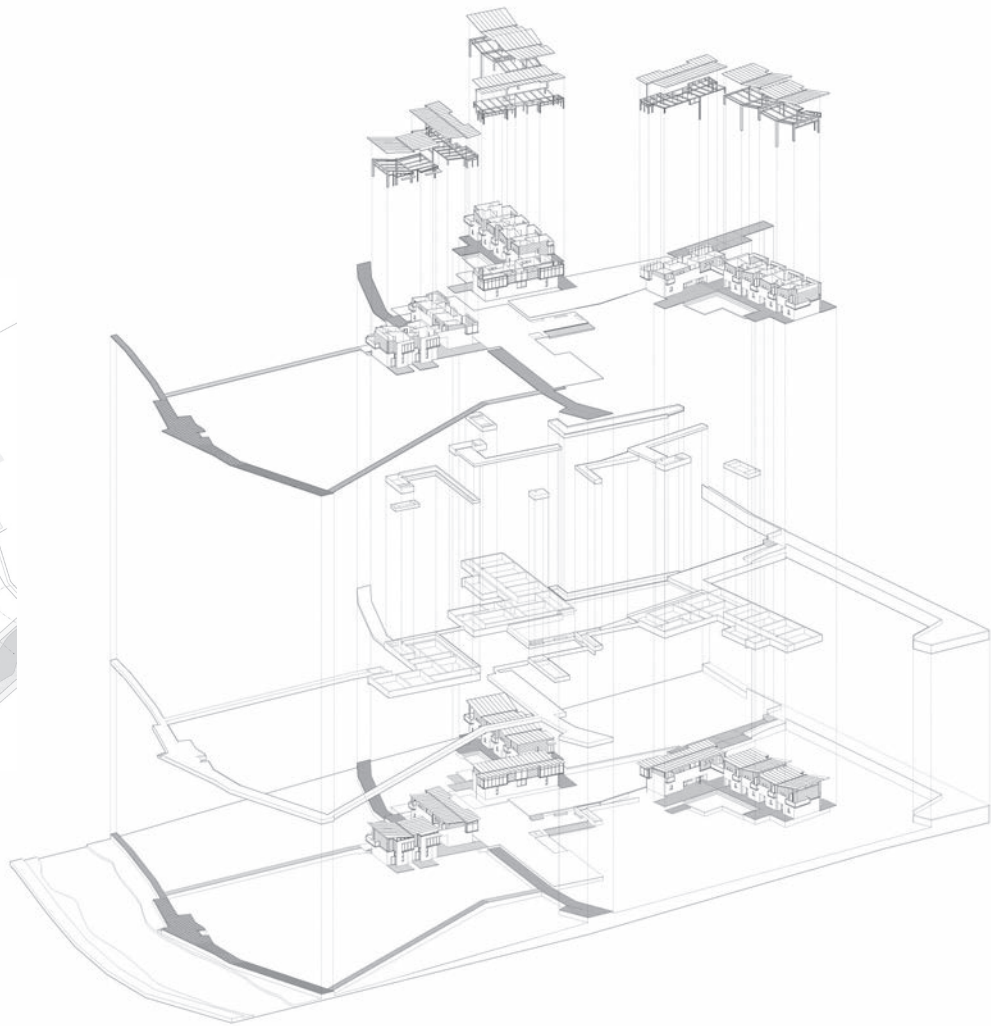
- Metropolitan Landscape Model
1:10000
- Topographic Map
1:10000

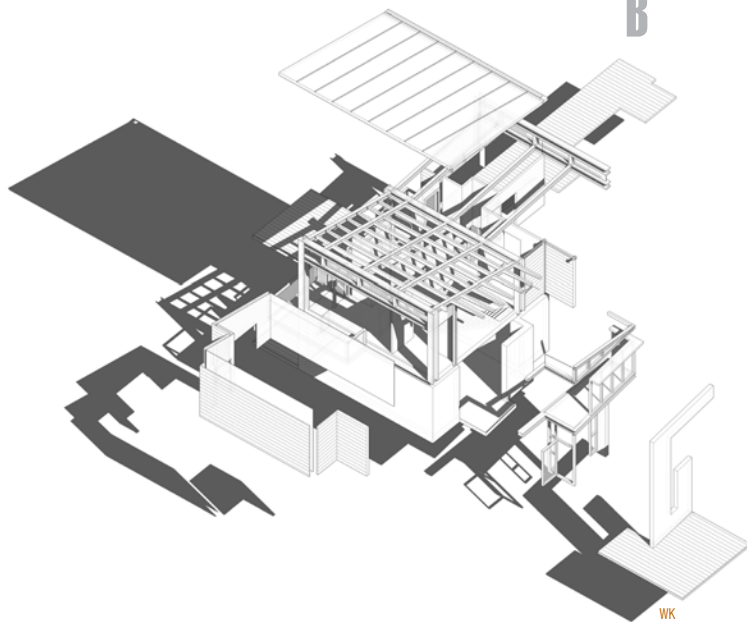


TLML SET B1g B

REEDS AND RITUALS

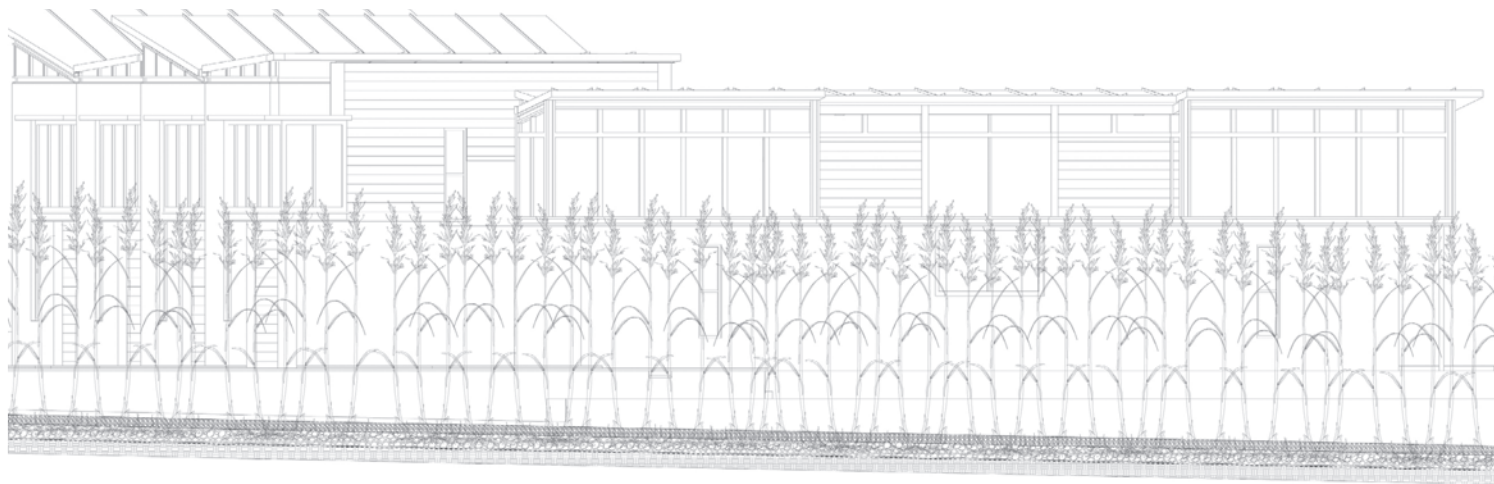
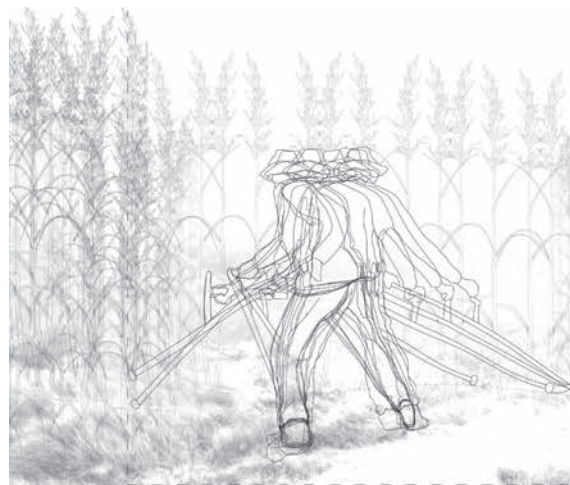
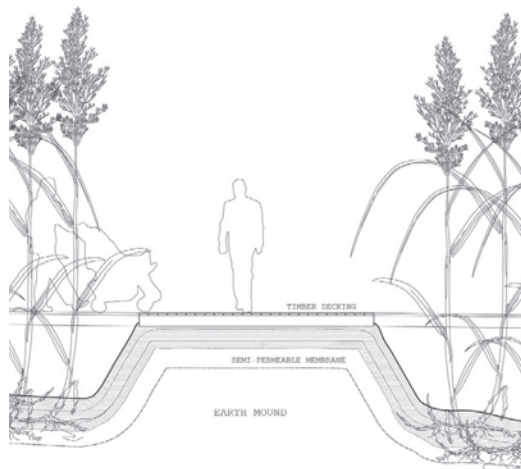


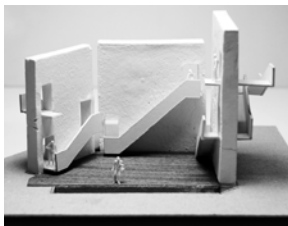
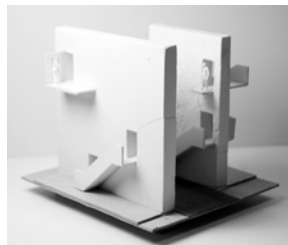
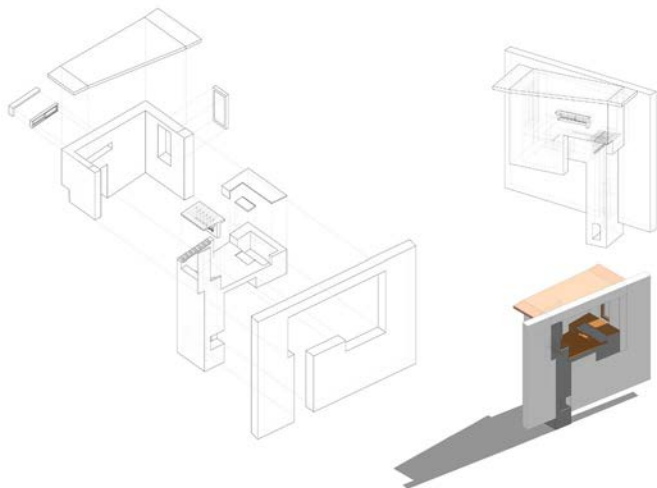
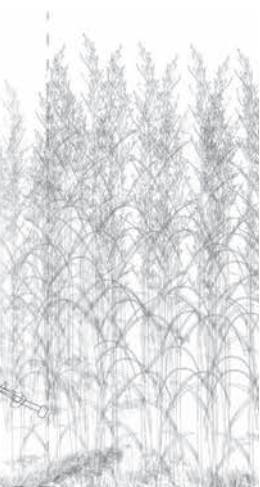




TLML
SET
Btg
B

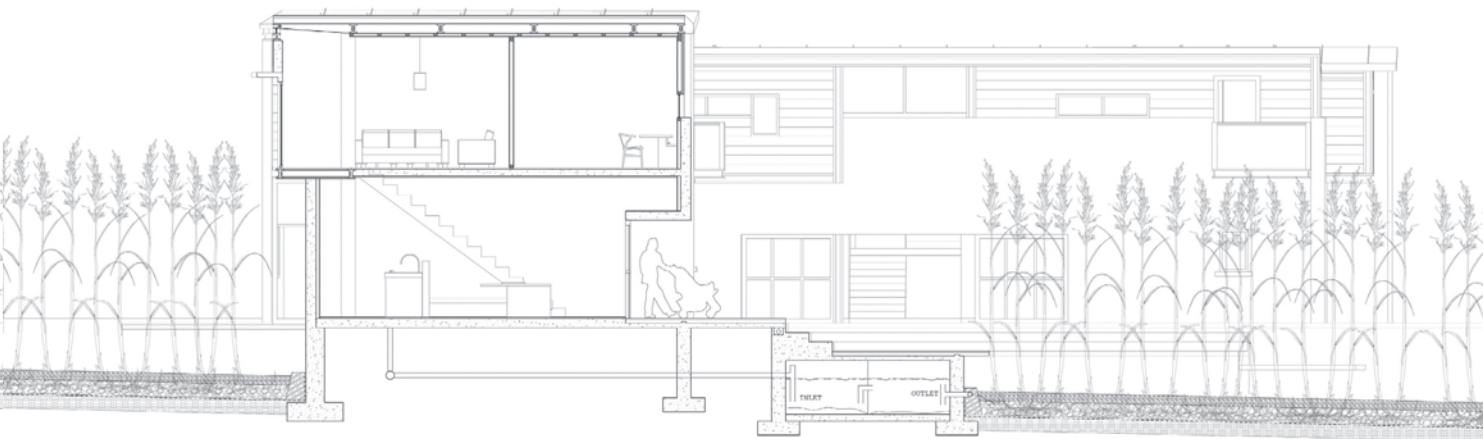
REEDS AND RITUALS

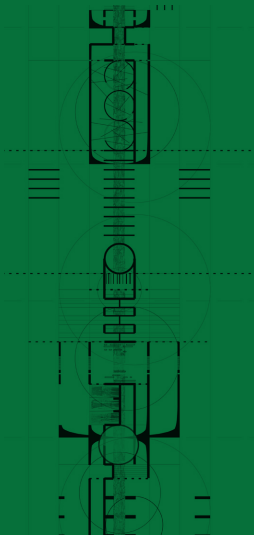




TLML
SET
Blg
B

REEDS AND RITUALS





PARA-Situation [Roman Wall, Tamponi Gardens] THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

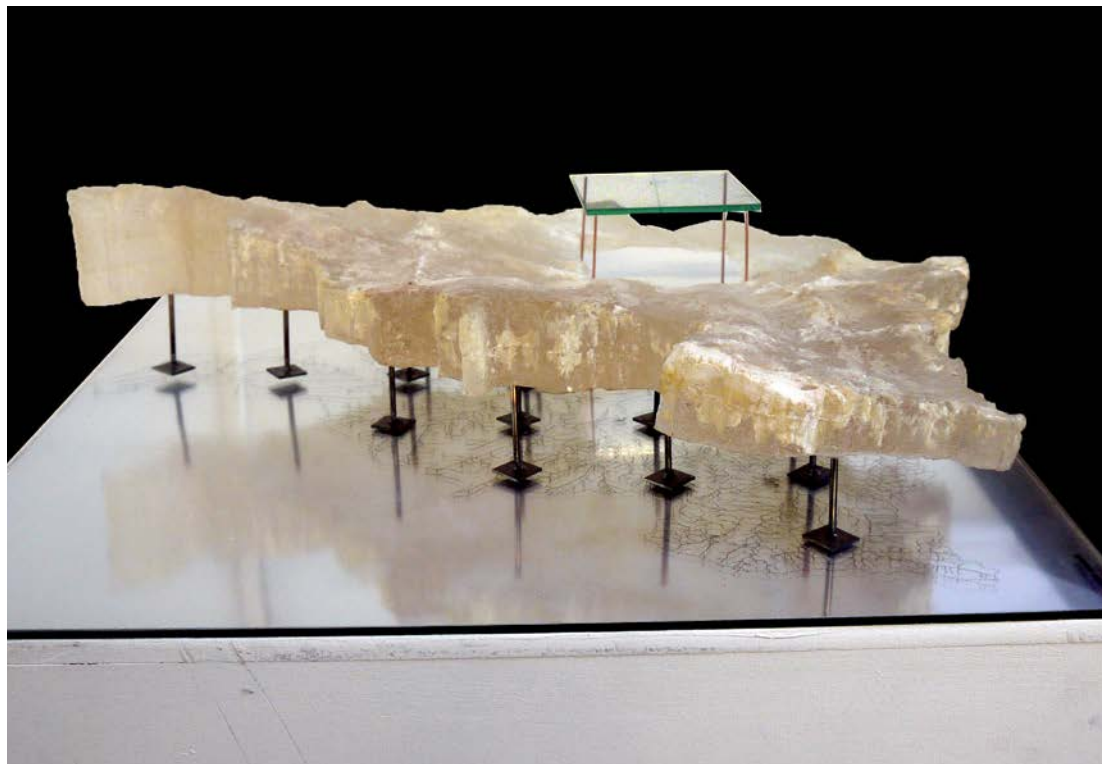
Ruth Marsh

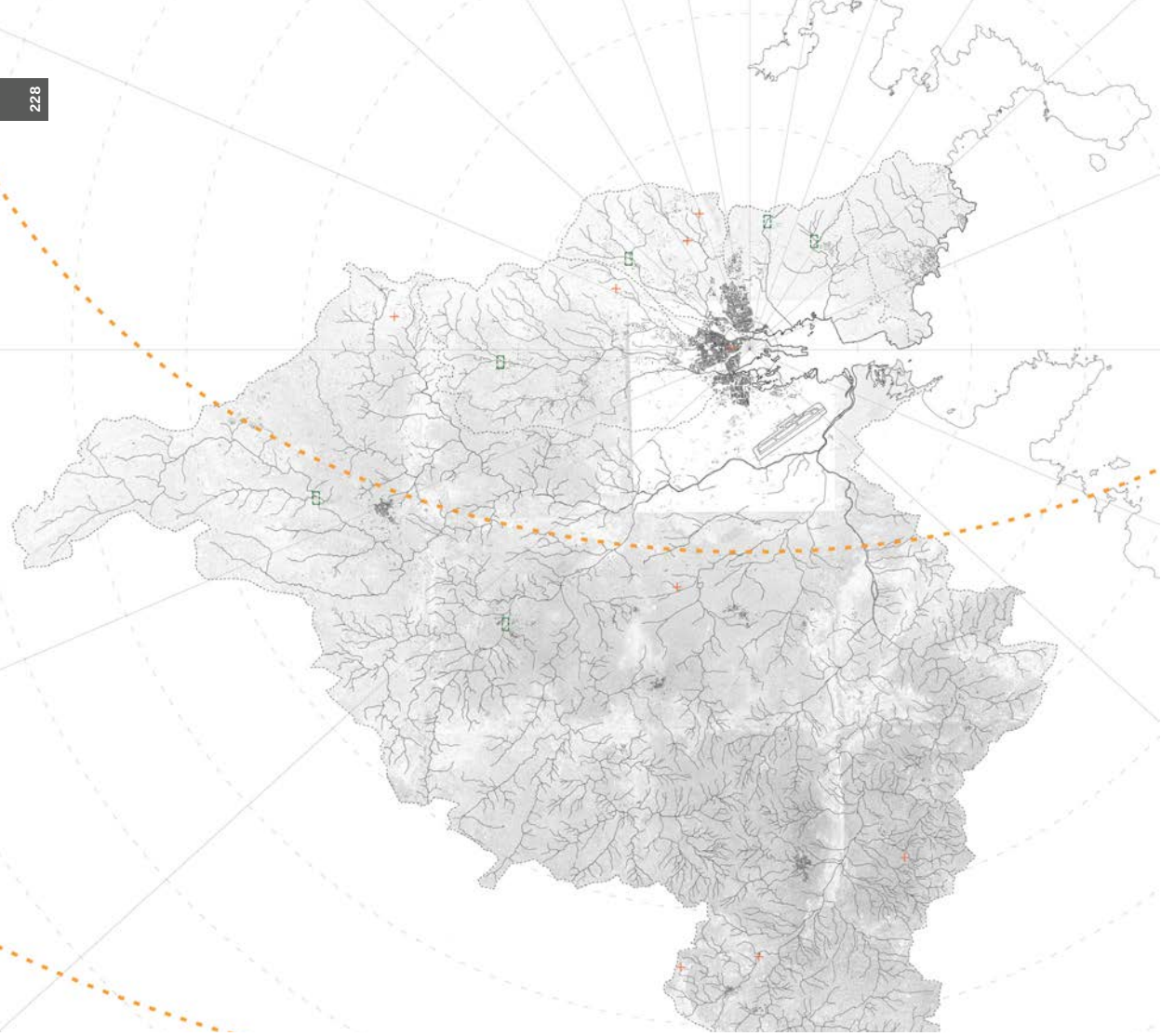
Olbia lies at the mouth of the basin of five rivers that run into the gulf. However, despite being surrounded by water, the long hot summers and the influx of tourists put pressure on water as a resource. Giorgio Agamben's descriptions of the sacred and the profane, that which was removed from society for only the Gods and that which men could use, can be understood to apply to water. Its scarcity and its means to purification makes it sacred, and there is history of water-worship in Sardinia, but at the same time it is also profane as it is fundamental to a society's infrastructure and subsistence.

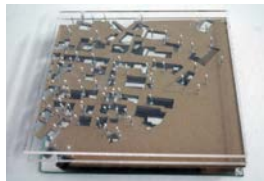
This project, 'Hand Basins & Water Temples', examines the management of water as both a sacred and profane commodity and resource in the city of Olbia. Drawing upon the history of the city, particularly its connections to ancient Rome, and the role of water in glass making, the agency proposes a series of baths, a glassworks and a gallery in the city centre that act as a prototype for other sites across the city. This series of projects proposes a means of rethinking the strategic positioning of buildings and infrastructures, as well as the on-site management of water.

The 'Hand Basin' refers to the response of the sites to the seasonal flux and inundation of rainwater and tourists, whilst also suggesting the idea of a scaling of the landscape (from the Olbian basin to the body scale). The history and apparent contemporary lack of 'water temples' highlight an apparent negligence towards the delicate relation between landscape and resources. The phenomenological understanding of the role of water in this agency is embodied by the series of projects, for example, by glass-making, which holds this symbolic relationship to water not only in its technical and quantitative processes (1 ton of water is required to produce 1 ton of glass), but also through the qualitative. association of glass as solid water, retaining translucence, reflection and other effects of light afloat.

HAND BASINS AND WATER TEMPLES
the augur's line and the glassblower's lung







Interpretation of Existing



Buildings as Voids



Inverting the System



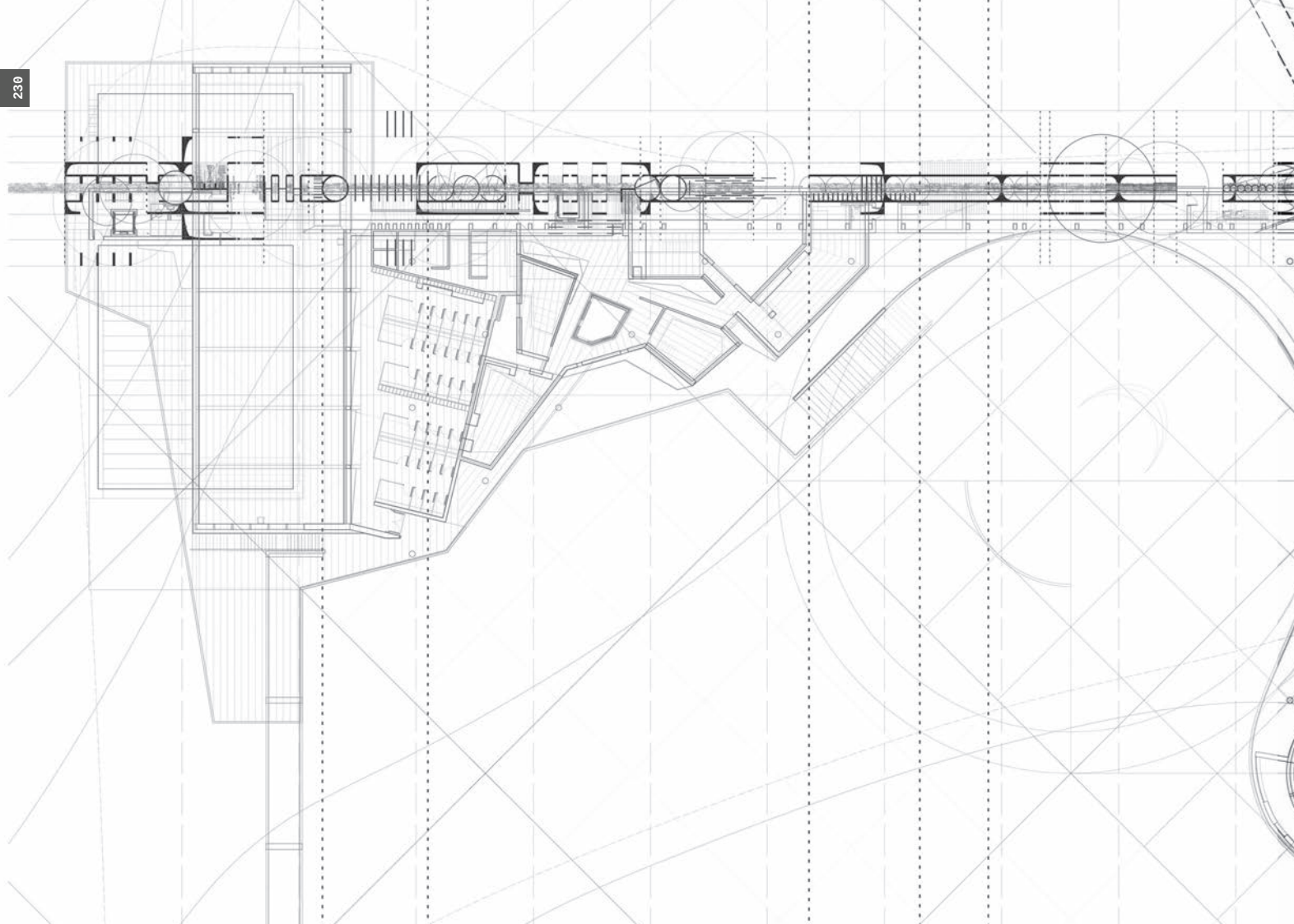
Re-Arrangement

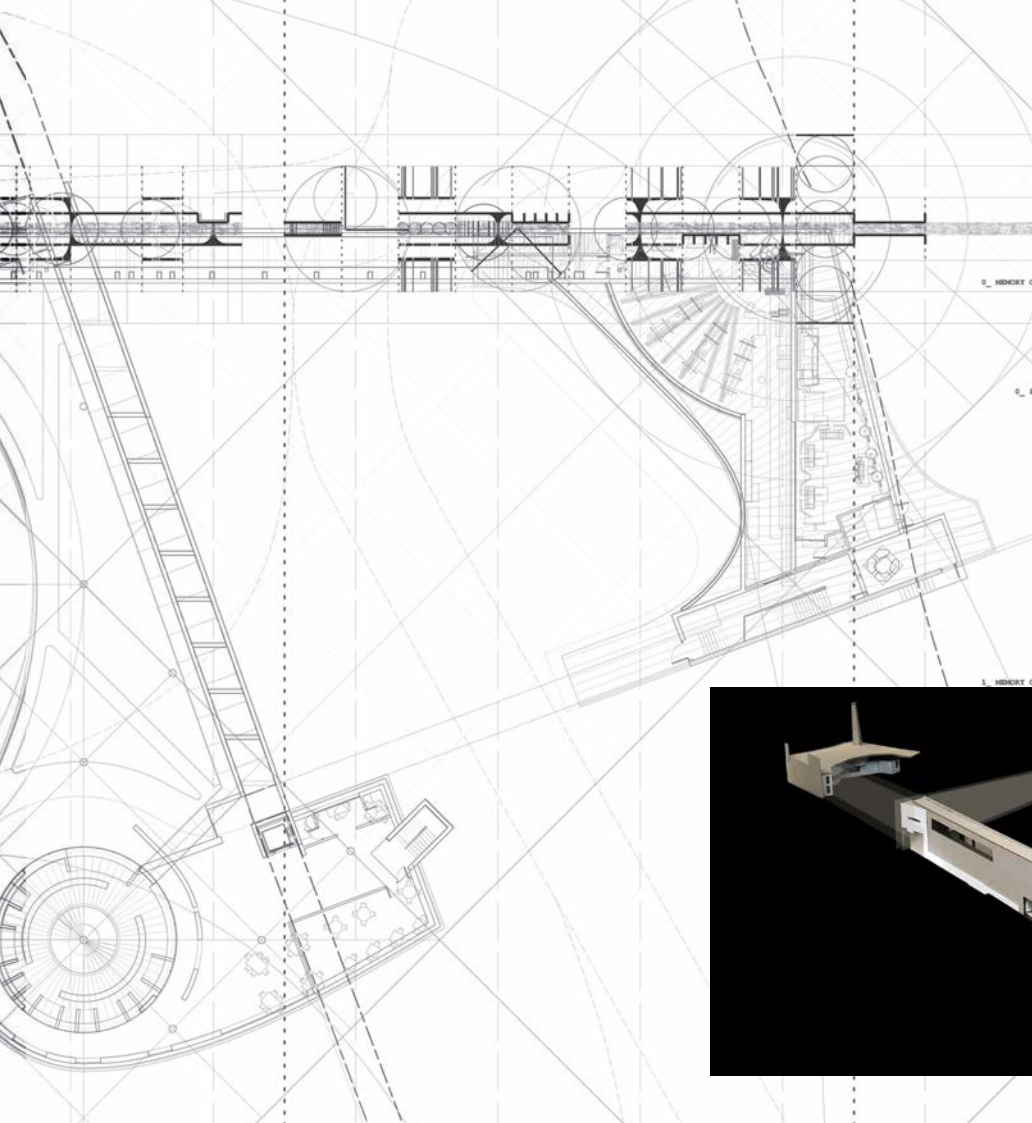


TLML
SET
Big
B

G L A S S

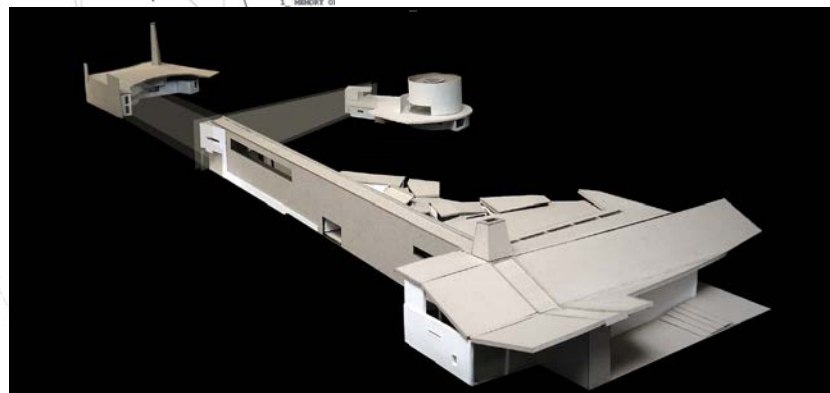


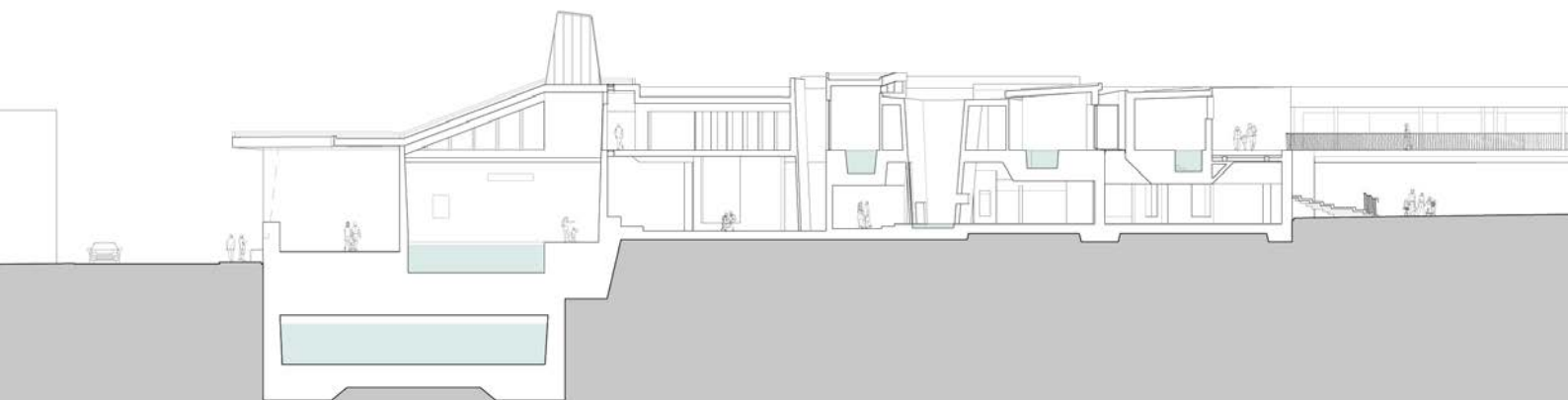




TLML
SET
Btg
B

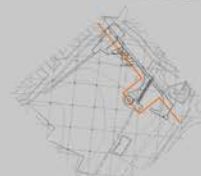
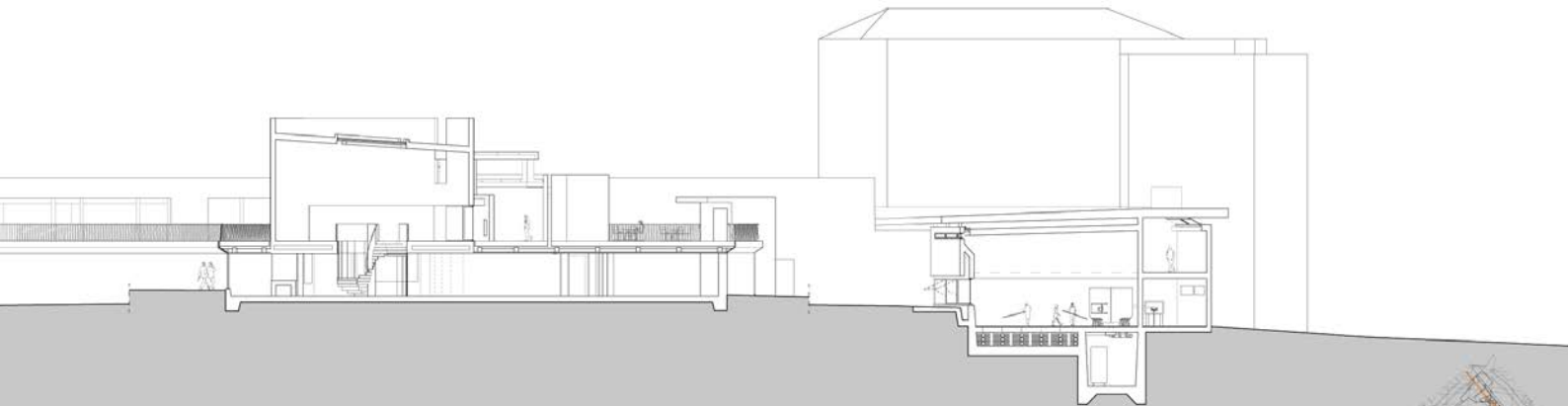
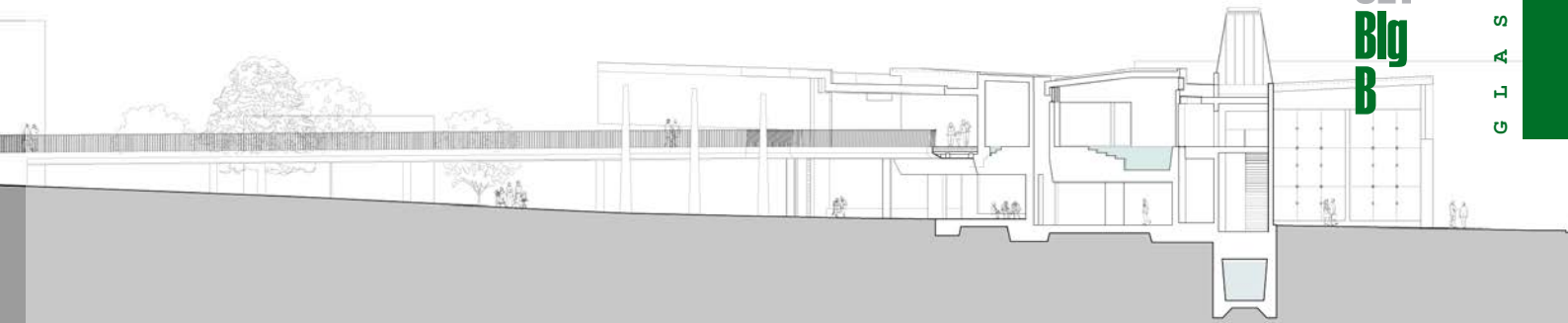
G L A S S



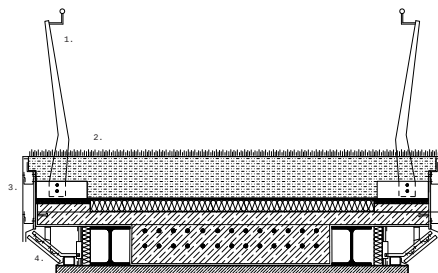


TLML
SET
Bldg
B

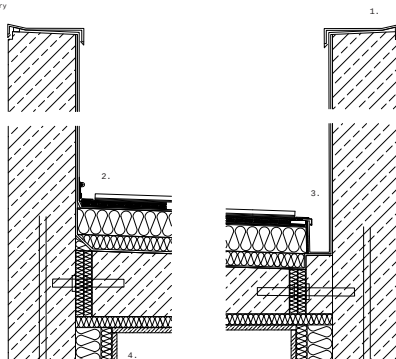
G L A S S

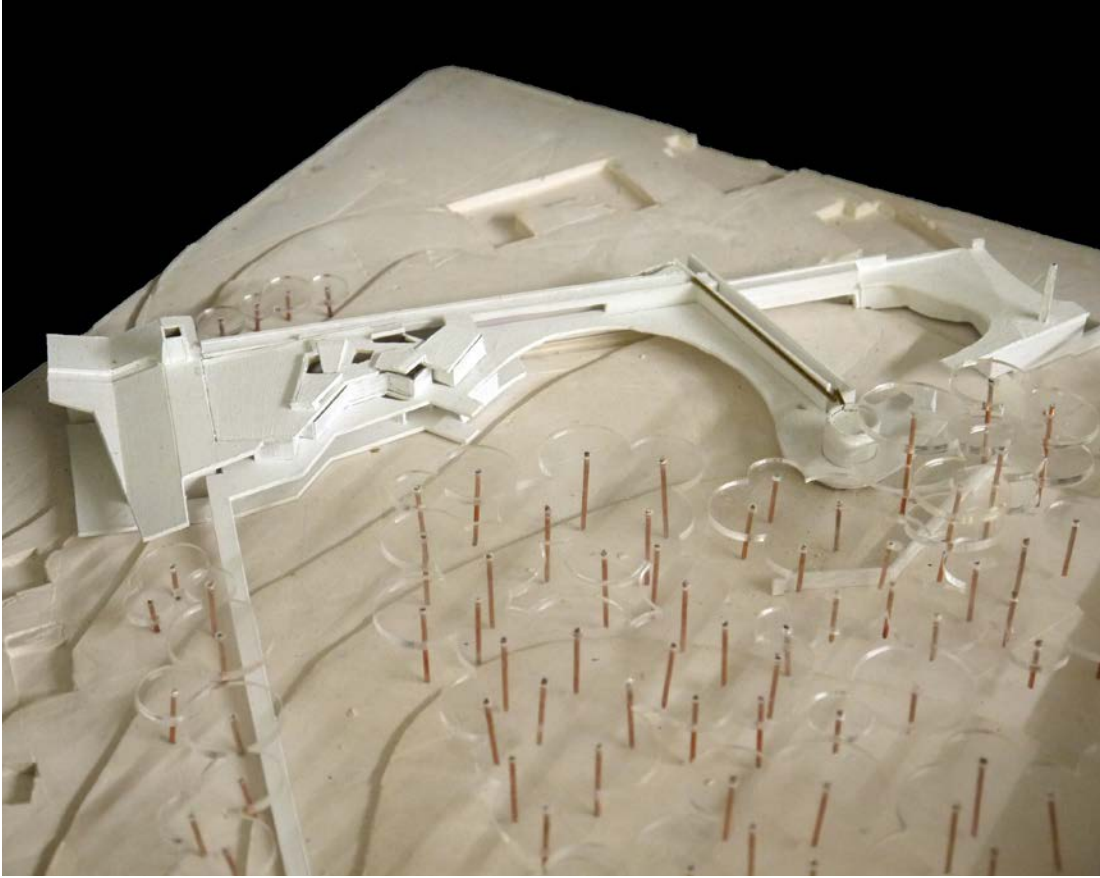


1. flat steel balustrade post
2. planted roof construction:
planting in 310mm substrate layer
slip resistant system of 200mm perforated
polythene grating protective mat
50-100mm compression resistant thermal insulation
root resistant layer
liquid plastic seal
400mm reinforced concrete roof with
300mm steel I beams
3. 6mm sheet aluminium fascia fixed to
10mm steel-flat supporting structure
4. 3mm sheet aluminium fixed to hollow section
steel supports



1. sheet galvalume covering over 250mm reinforced concrete
2. standing seam galvalume roofing
waterproofing membrane
25mm insulation
vapour control layer
150mm insulation
reinforced concrete support
3. hidden gutter leads to outlet into the reserve tank
to be filtered into the reservoir
4. gallery







PARA-Situation [Porto Romano] THE [LOVING] METROPOLITAN LANDSCAPE

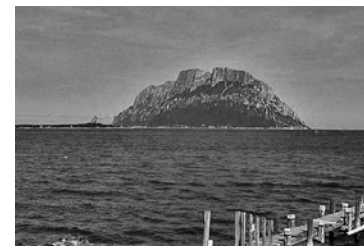
Architecture, Landscape and The Ecosophic Object

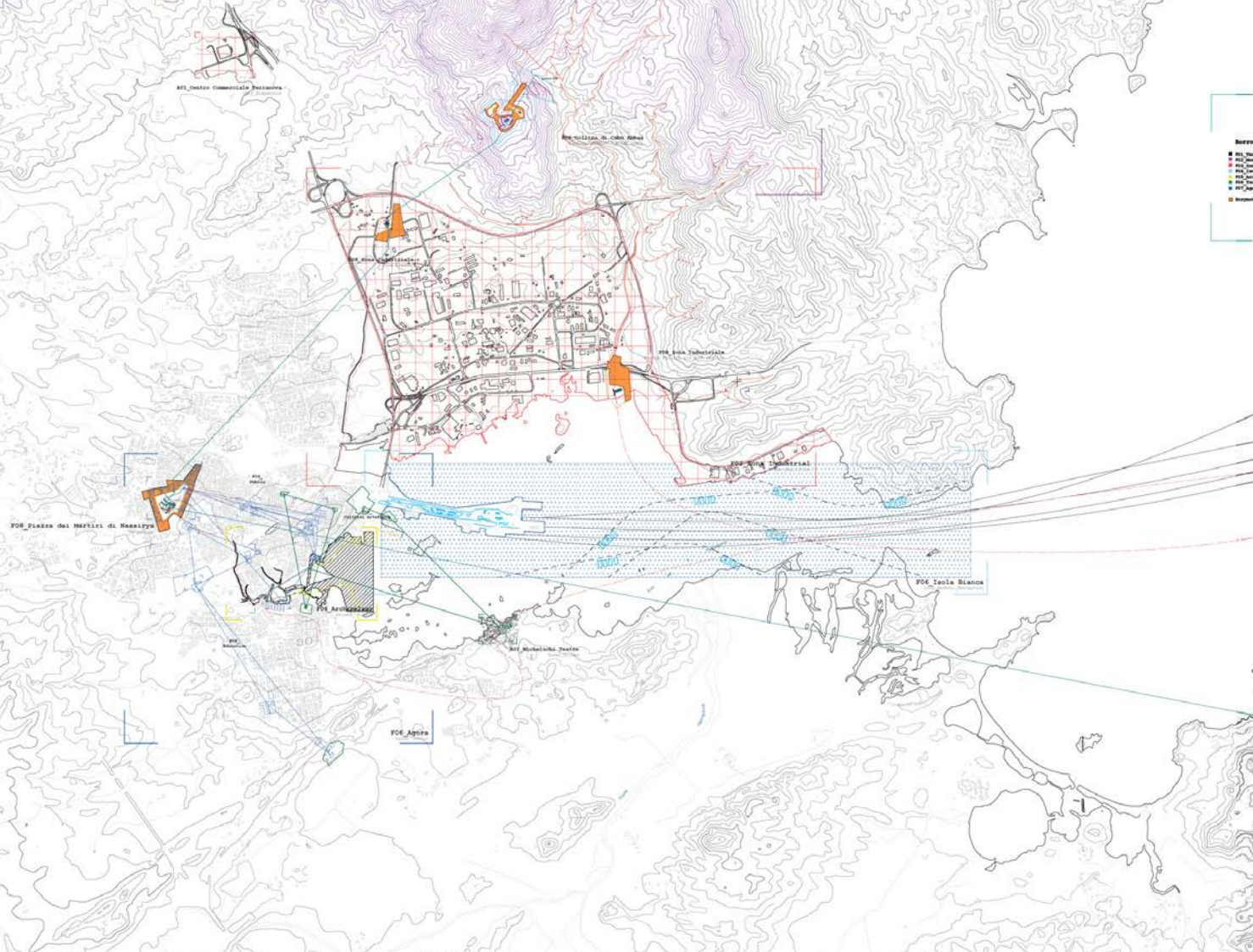
Jørgen Ekerhovd

Piazza Martiri de Nassyria is a newly created piazza much like any other. A local window-maker's shop spills out onto the piazza giving a certain character to the otherwise neglected edge. In the development of the thesis, the window maker initiates a discussion concerning the caring for and articulation of an edge, expressed in the practice of making windows. Seeing the manufacturing of the window as a question of technique, of techné through its capacity to operate as a vessel for memory, a vessel for history with the capacity for being analysed and investigated, the window is understood as an archaeological artefact.

As a vessel for memory, techné is a symbol of culture. As landscape is cultivated, cultural territories emerge, and borrowed landscapes are considered as something cultivated over time, something in process; an ecology. Both the landscape and the city are therefore regarded as something artificial, both products of culture and artifice. This artificial landscape is cultivated within the project through the apparatus of framing. The thesis is therefore an exploration of landscape and urbanism in the way the landscape operates as cultural territories. As the [Loving] Metropolitan Landscape is constantly cultivated through complex systems of ecologies, so the architectural project cultivates the borrowed landscapes in its production.

Through a series of projects across the landscape each concerned with frame and edge (an outdoor cinema, a technical college, a window-makers) the project proposes a series of new cultural territories that are, at the same time, cultivated landscapes, and sites of techné, of technique, of making and of memory.

[illegible]



Borrowed Landscapes

Architectures as (Intuitive) Landscape

Borrowed Landscapes (Frames)

FRAM_001

FRAM_002 PLAZA DEL MUSEO DE BARRIO

FRAM_003 PLAZA DEL MUSEO DE BARRIO

FRAM_004 PLAZA DEL MUSEO DE BARRIO

FRAM_005 PLAZA DEL MUSEO DE BARRIO

FRAM_006 PLAZA DEL MUSEO DE BARRIO

FRAM_007 PLAZA DEL MUSEO DE BARRIO

FRAM_008 PLAZA DEL MUSEO DE BARRIO

FRAM_009 PLAZA DEL MUSEO DE BARRIO

FRAM_010 PLAZA DEL MUSEO DE BARRIO

Framing Ecologists

Ecological Design

Ecological Design

Ecological Design

Ecological Design

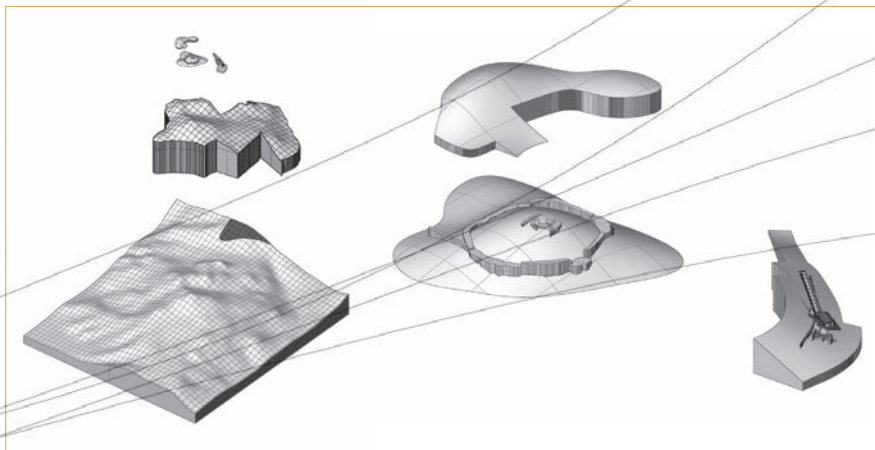
Ecological Design

Ecological Design

Ecological Design

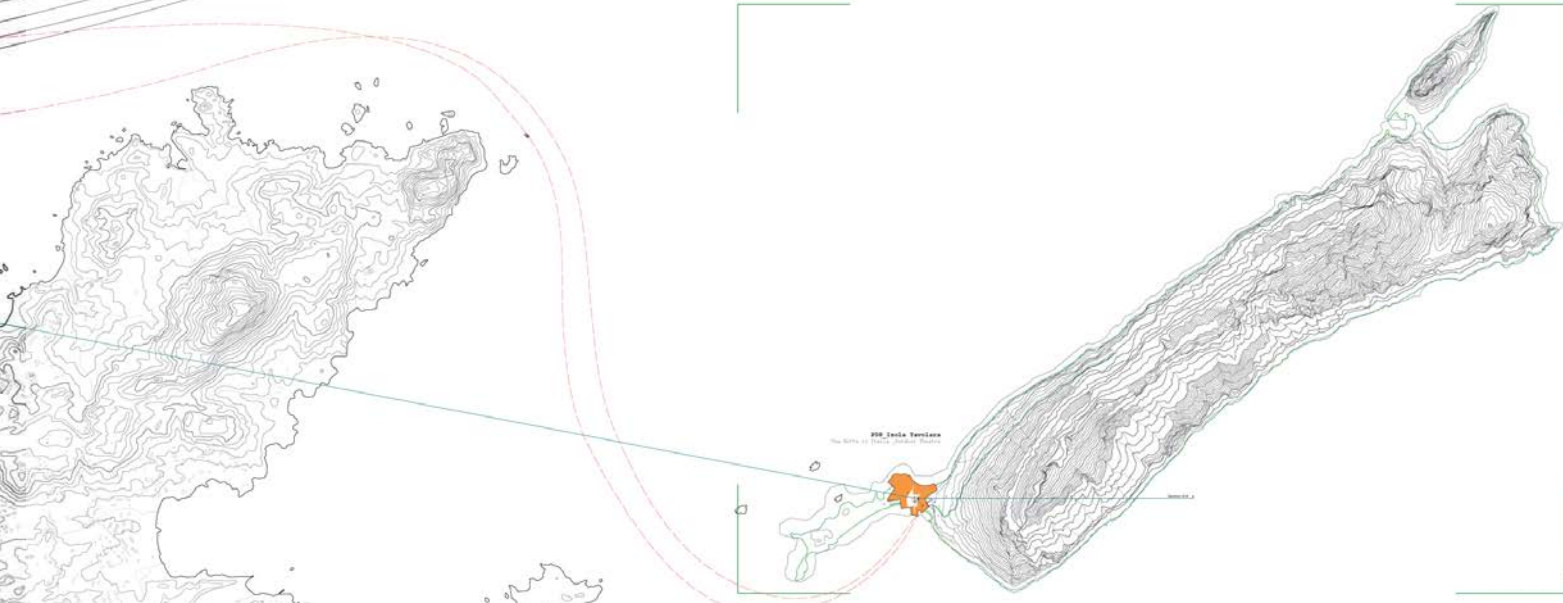
Ecological Design

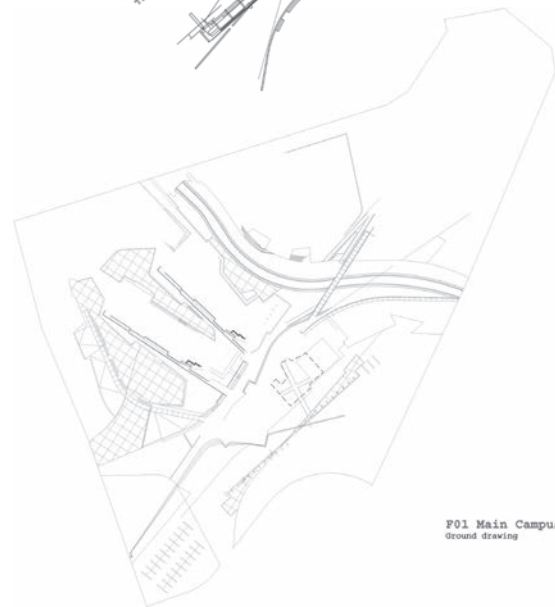
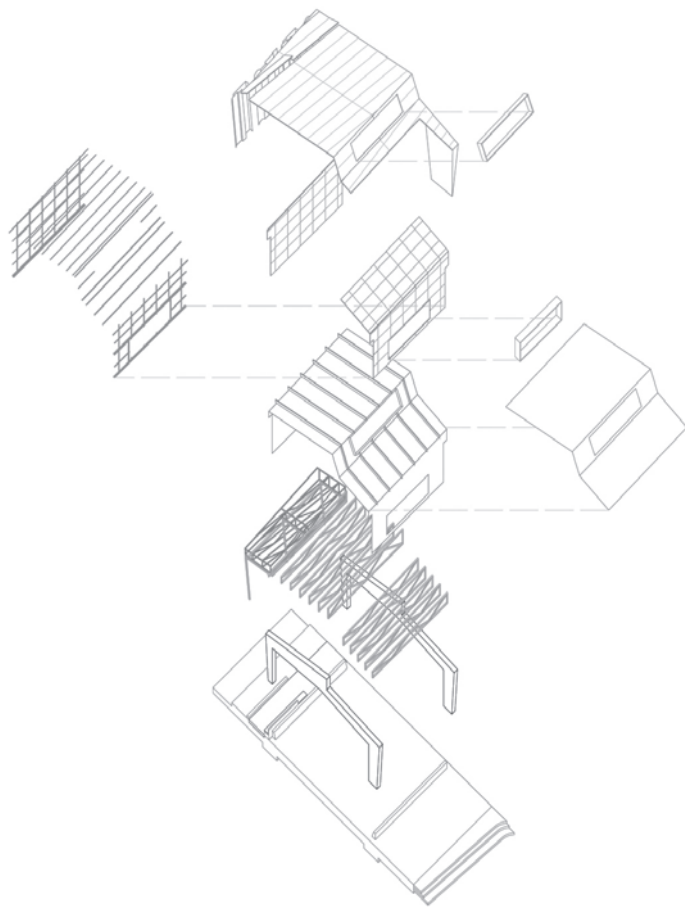
Ecological Design



TLML
SET
Bla
B

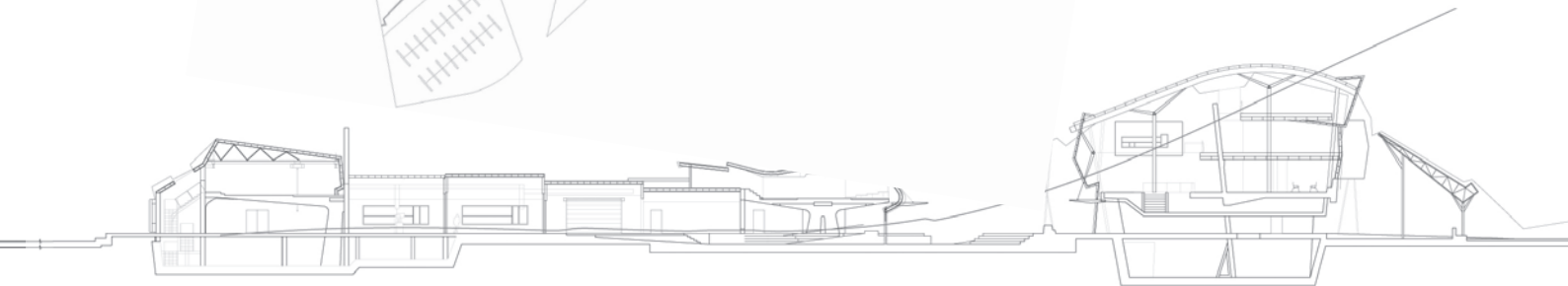
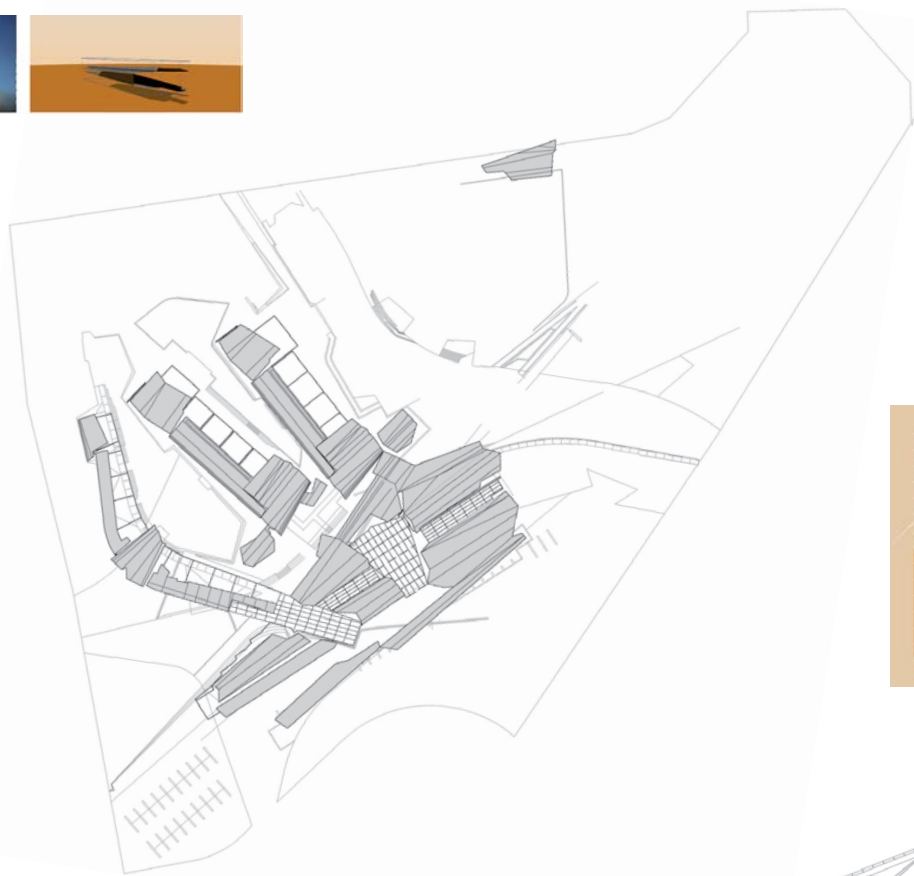
F R A M I N G





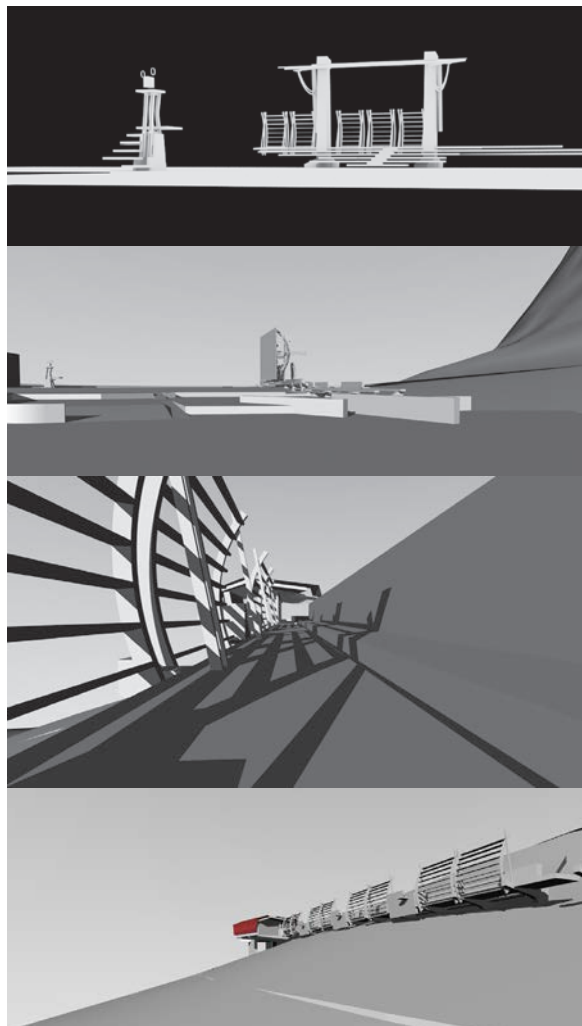
F01 Main Campus
Ground drawing

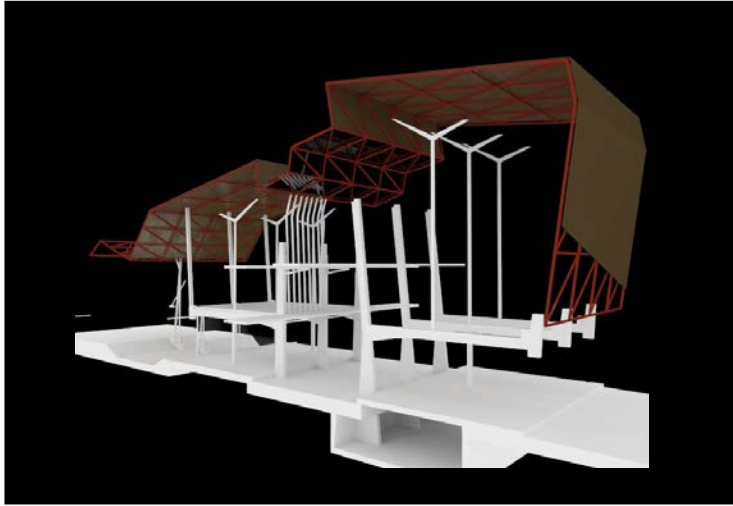




TLML
SET
Blg
B

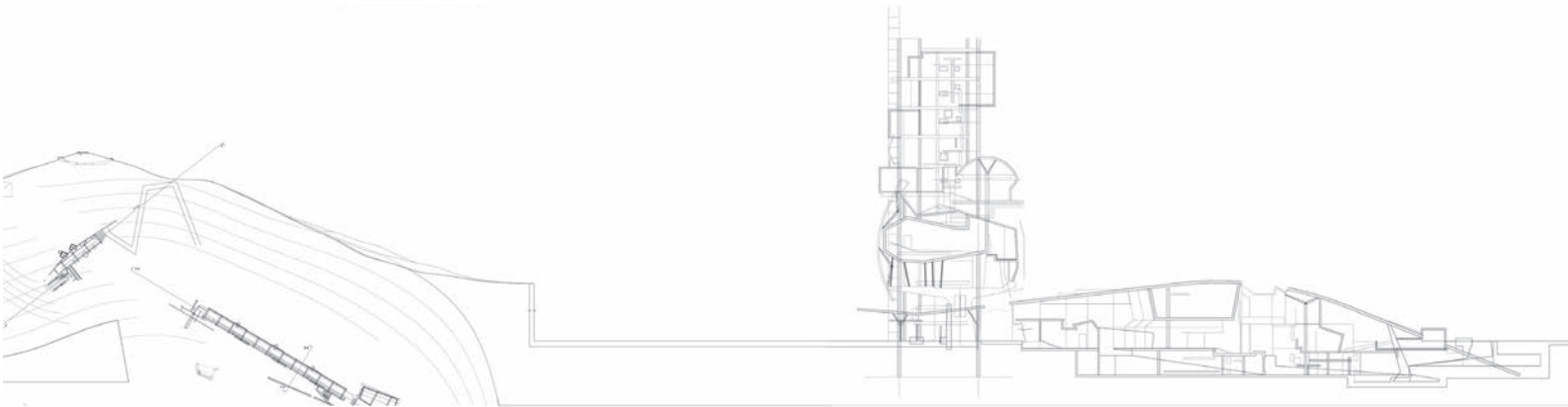
F R A M I N G

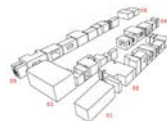
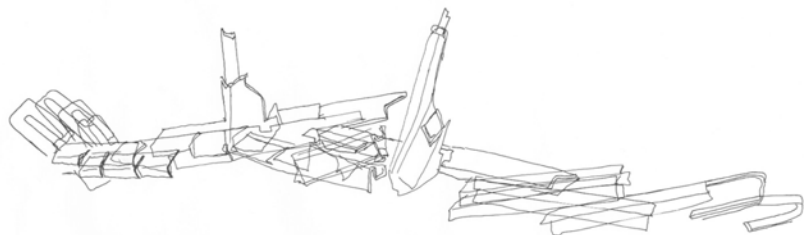


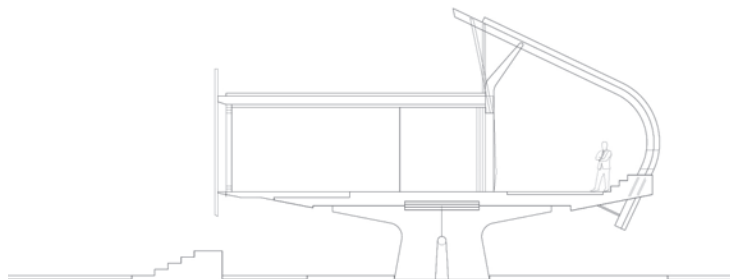
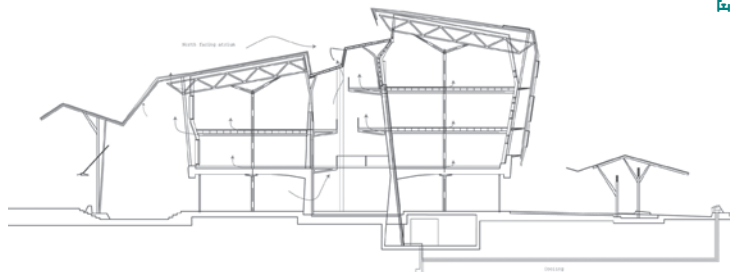
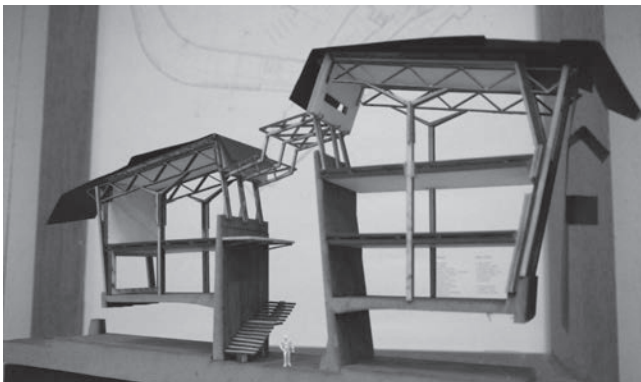


TLML
SET
Blg
B

F R A M I N G

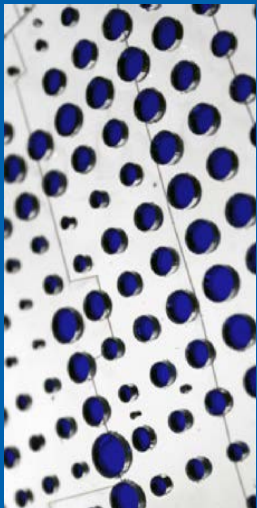






TLML
SET
Blg
B

F R A M I N G



PARA - Situation [The Olbian Basin, Coastline] THE [LOVING] METROPOLITAN LANDSCAPE

Architecture, Landscape and The Ecosophic Object

Douglas Wright, Ryan Hodge

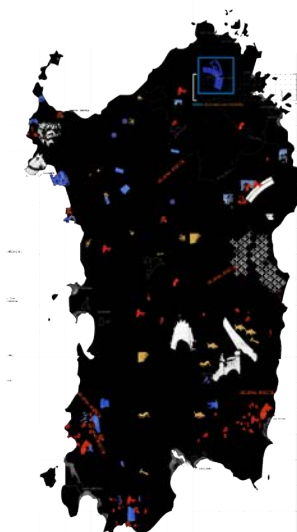
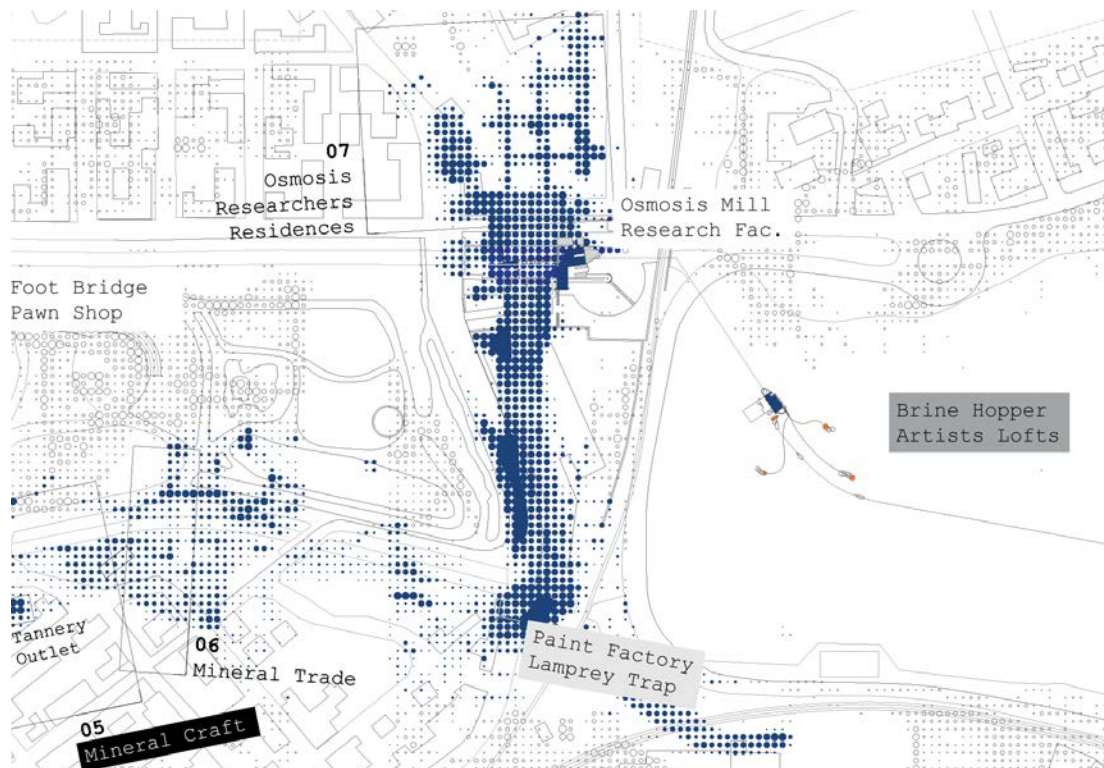
Olbia is a city with an extremely (mineral) rich history - one which it currently chooses to overlook. By developing an enlightened architectural and urban sensibility, this project endeavours to empower the city's neglected landscape by reinvigorating its mineral economies (azurite, copper, salt) so that it may find the means to fight back against the anaesthetising effects of Integrated World Capitalism, which, over the last 50 years, have invaded its shores.

"The subject of the film is essentially an ideological debate about how to run a lunatic asylum. Basically there are two ways of managing such an institution, each equally extreme. One encourages absolute freedom, the other the old fashioned, well tried method of control and punishment. But there is also a third one, that combines and exacerbates the very worst aspects of the other two, and that is the mad house we live in today."

-Jan Svankmajer

In the heavily bureaucratic city plan currently proposed for Olbia we see in the planner the same insensitivity to landscape as the asylum psychiatrists to the idiosyncratic needs of a lunatic in the latter of the two philosophies described in Jan Svankmajer's film *Sileni, "Lunacy."* In its current state, Olbia serves as no more than a generic gateway city to local tourist destinations. This is apparent in its oversized infrastructure, swathes of low-density grid housing, acres of cheap stucco, and its super-port 'Isola Bianca.' Paradoxically, Olbia's most defining urban feature is that it has none. Those that plan the city only serve to further perpetuate this unstable system and relationship with landscape. But the current territorial apparatus 'Piano Urbanistico' fails in its compulsion to leave no aspect of the city unknown or 'incomplete'; zoning as a means of coding merely masks the incompatibility of the different systems currently at work. A new system is required which works to different parameters, a method capable of capturing something of Isola Morale's notion of the 'Terrain Vague'. Lunacy, blue dust, splashes, and rust; these are the tools at the disposal of the new urban-planner.

BLUE LUNACY
salt lines and the olbian lamprey

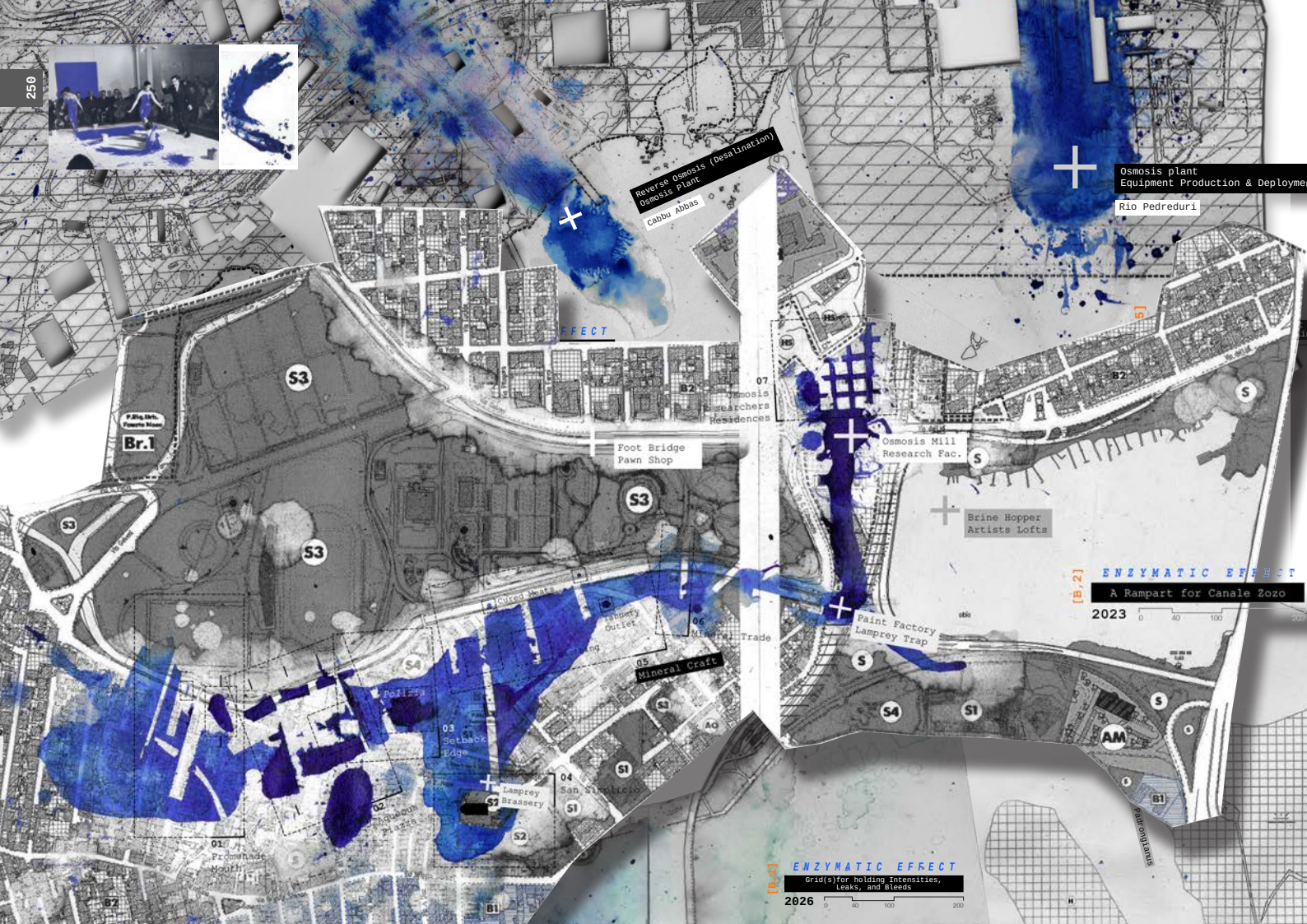




TLML SET Big B

MINERALOGY





Reverse Osmosis (Desalination)
Osmosis Plant
Cabbu Abbas



Osmosis plant
Equipment Production & Deployer
Rio Pedreduri

EFFECT

Foot Bridge
Pawn Shop

Osmosis Mill
Research Fac.

Brine Hopper
Artists Lofta

ENZYMATIC EFFECT
A Rampart for Canale Zozo

2023 0 40 100

Paint Factory
Lamprey Trap

Mineral Craft

Lamprey
Brannery

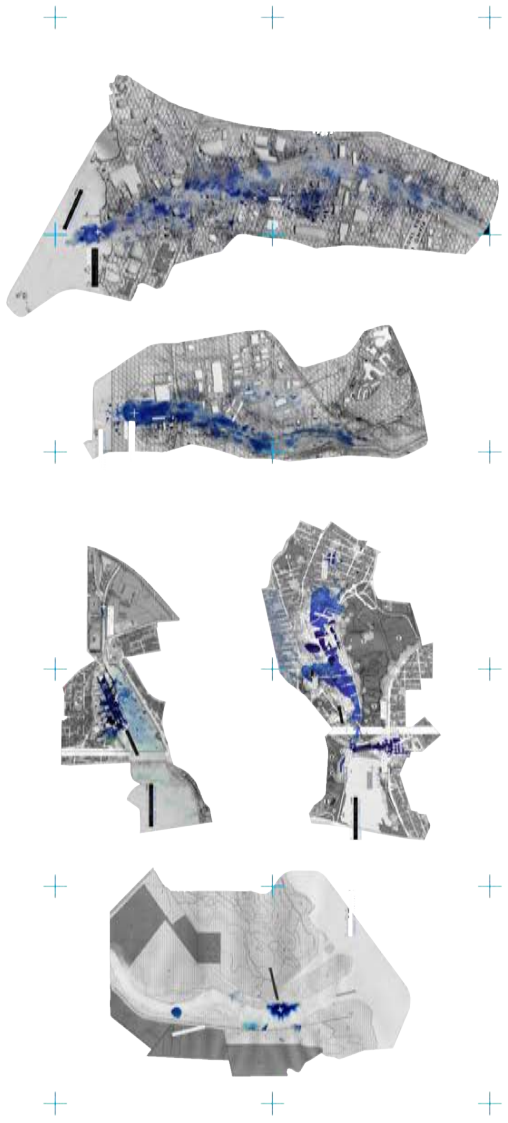
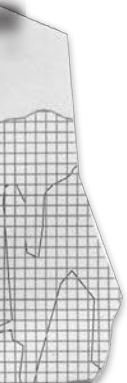
San Simalaco

ENZYMATIC EFFECT
Grid(s) for holding Intensities,
Leaks, and Bleds

2026 0 40 100 200

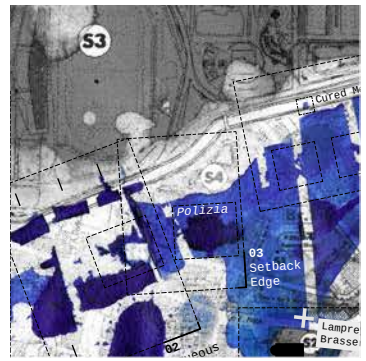
nt

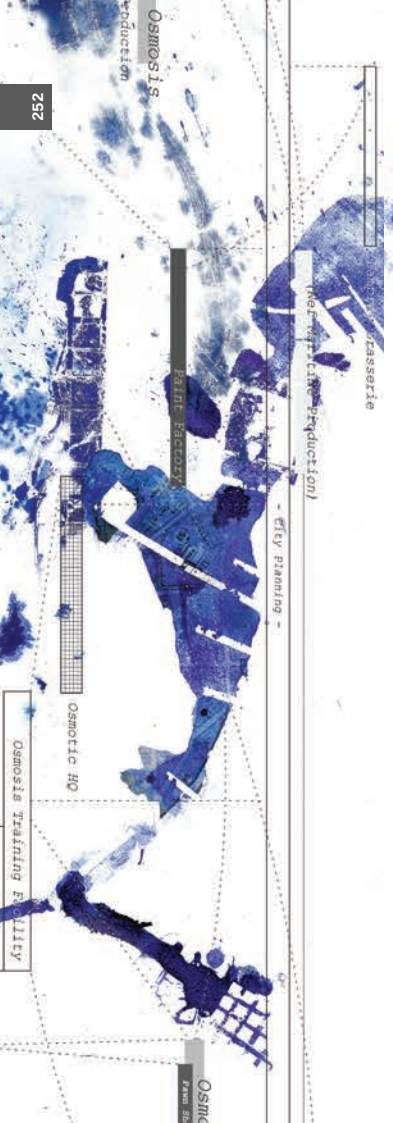
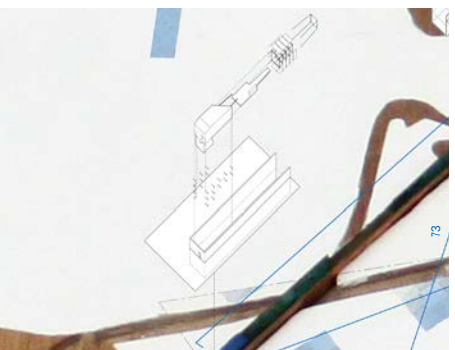
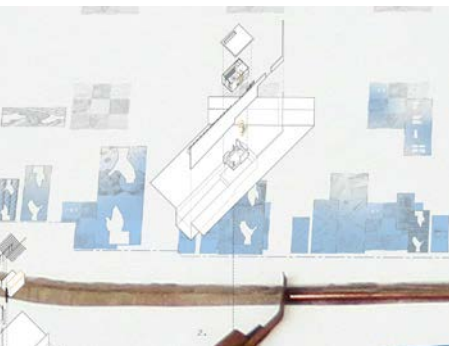
EFFECT
of the
ne
200



TLML SET Big B

MINERALOGY





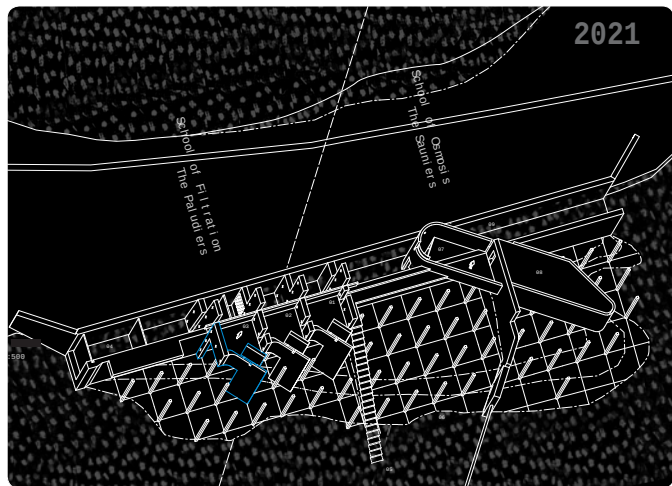


TLML
SET
Big
B

MINERALOGY



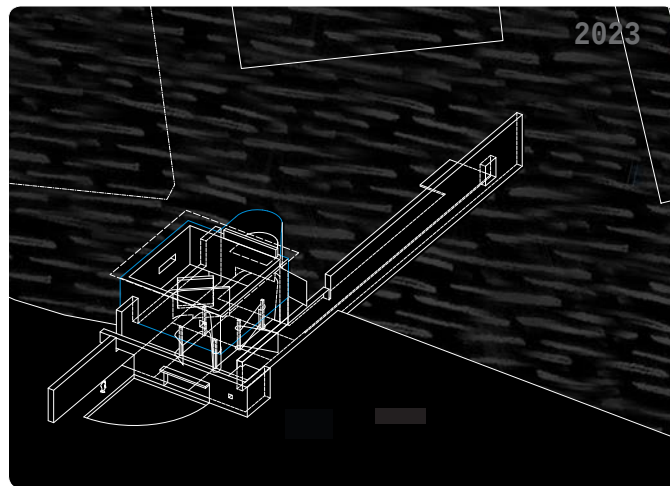
[B,4]

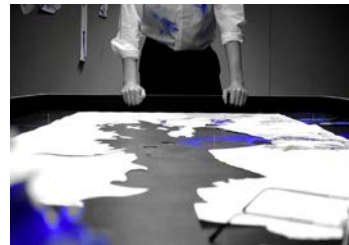
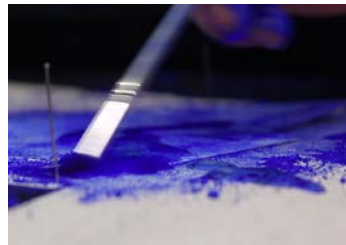
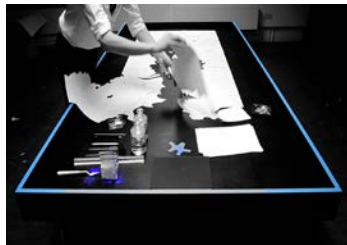
Lamprey's
Gills

Zona Agricola



[B,1]

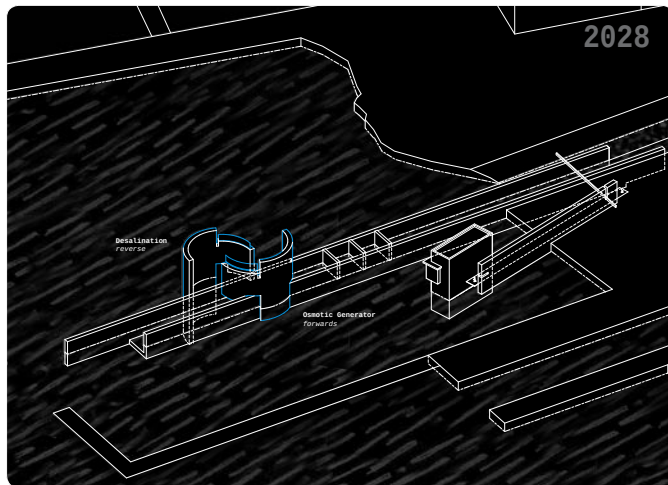
Osmotically
Divided MassZona
Residenziale



TLML
SET
Blg
B

MINERALOGY

[B,3]



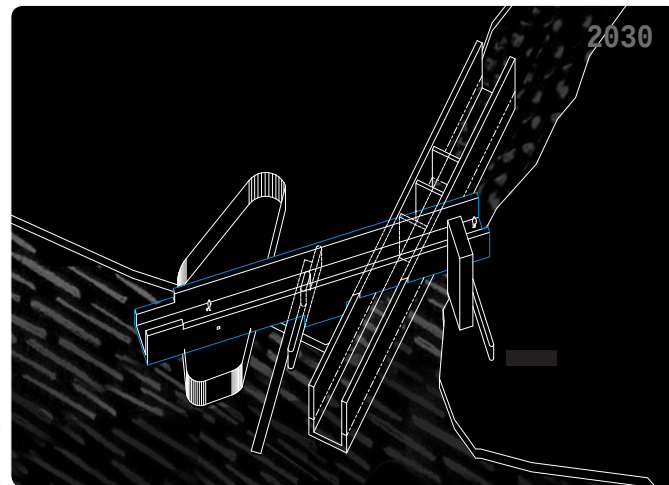
Duc De Berry



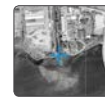
Zona Industriale



[B,5]

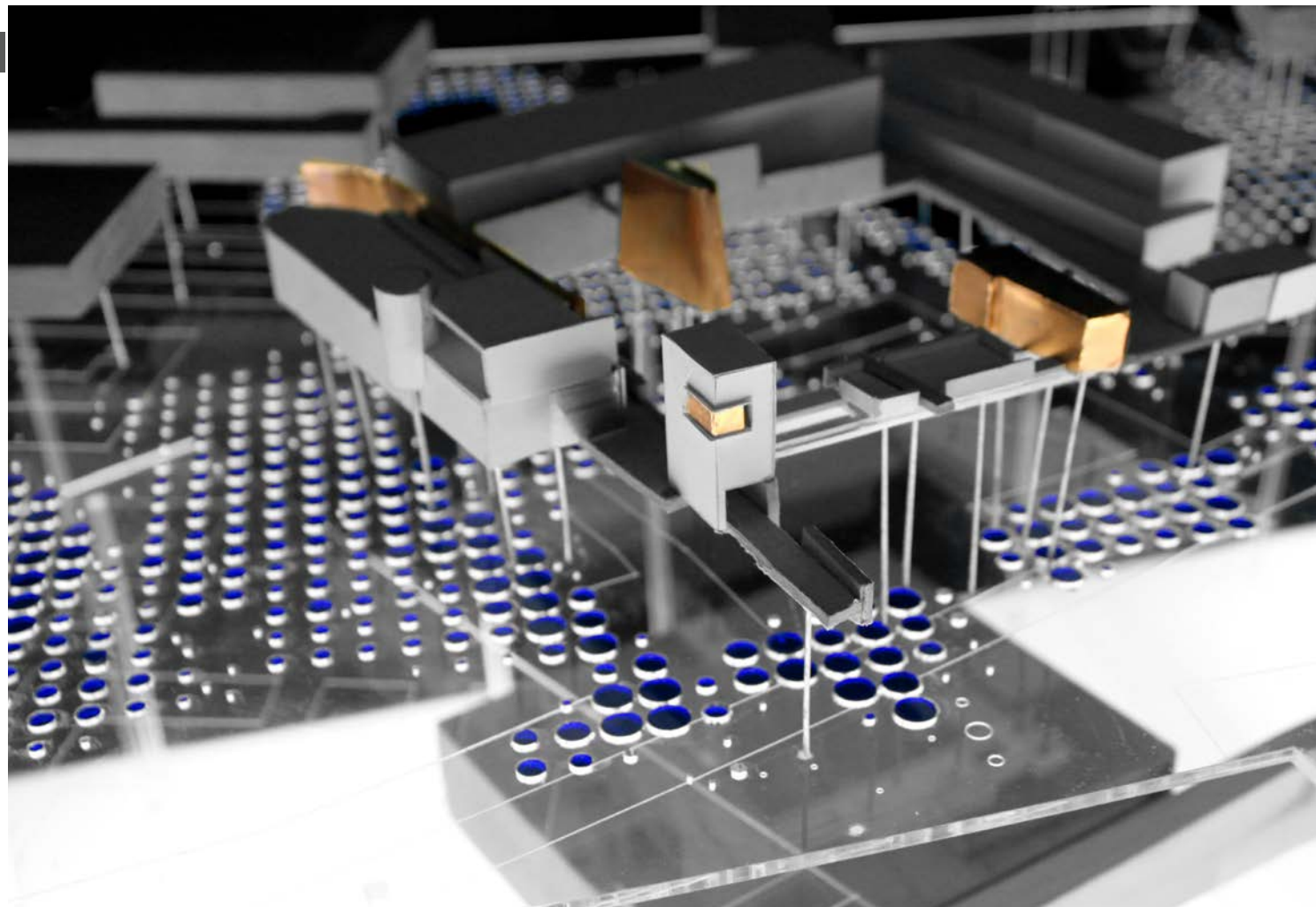


Driftwood



Zona Industriale

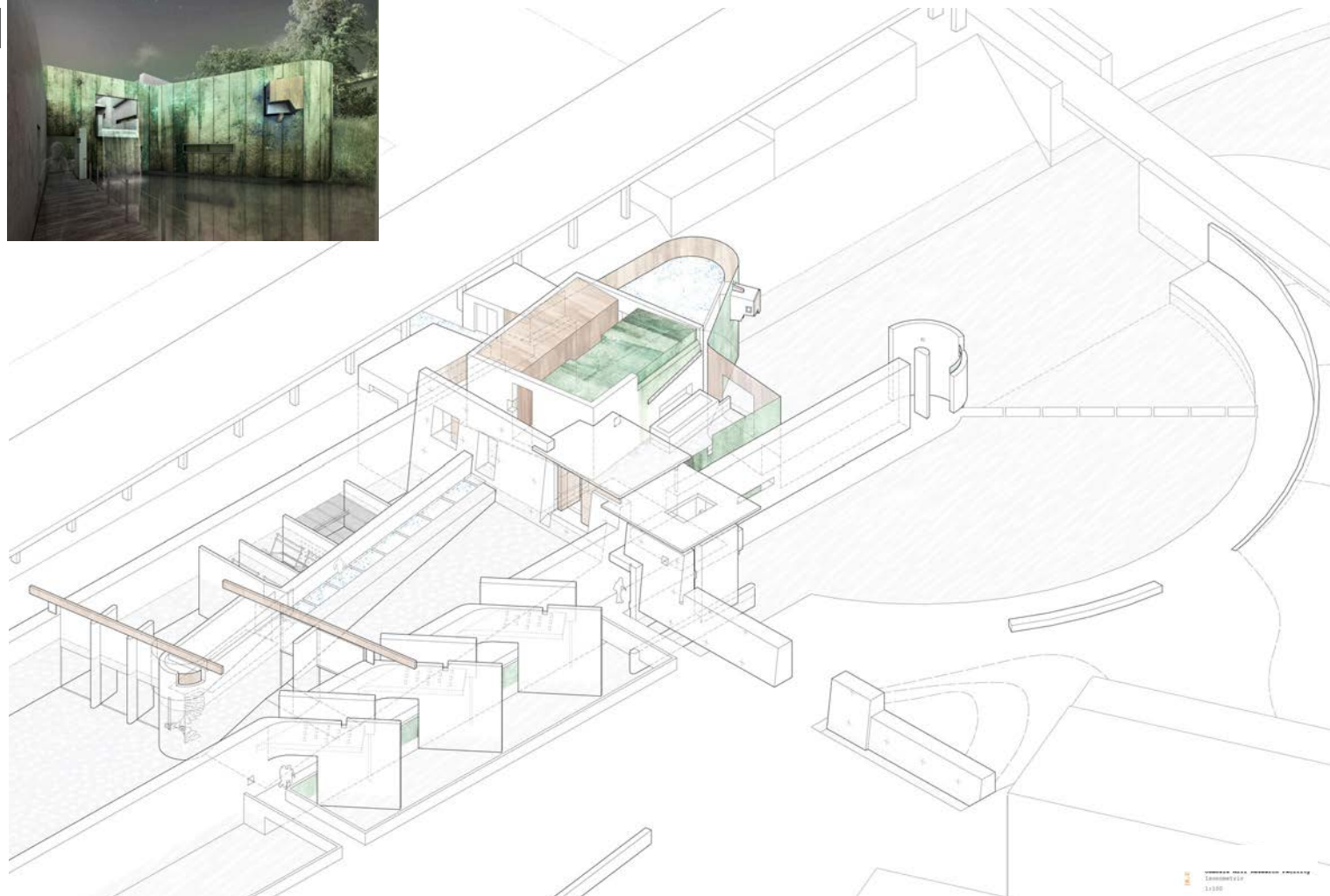


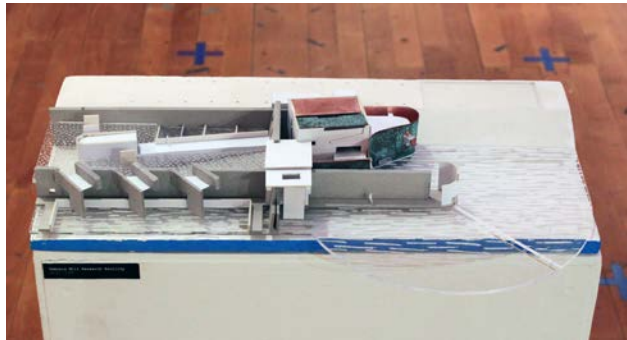
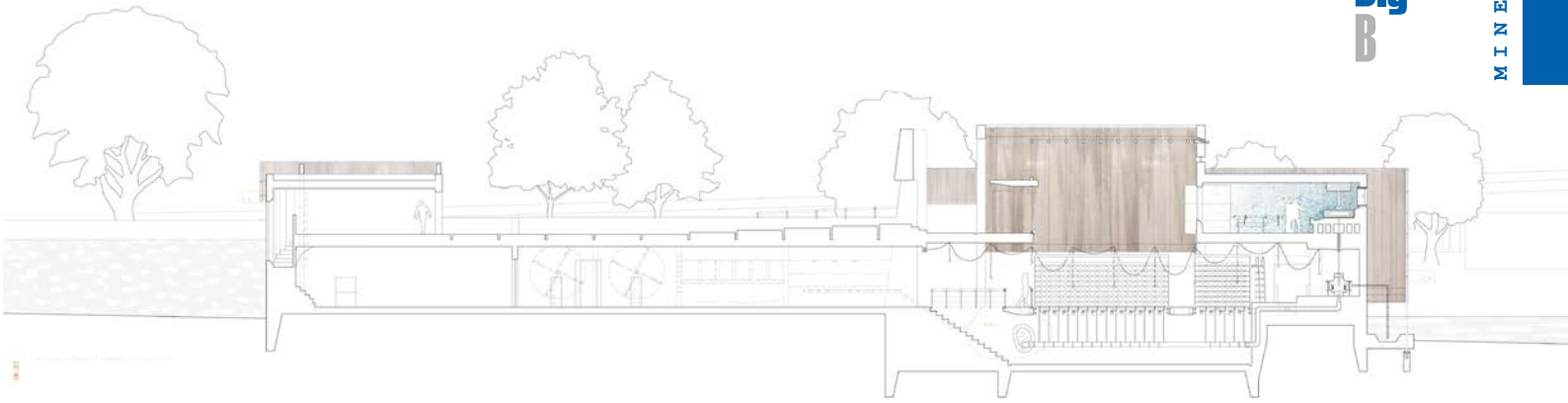


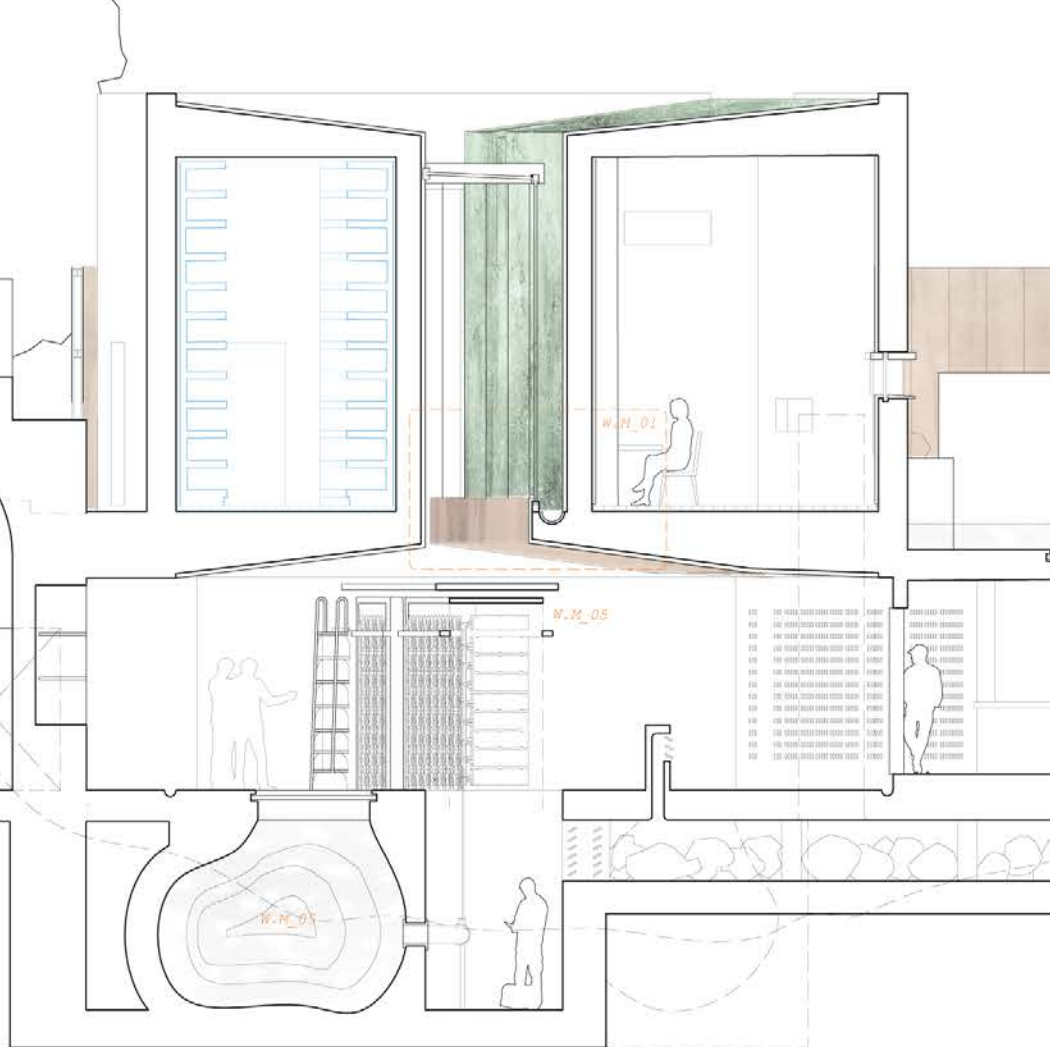


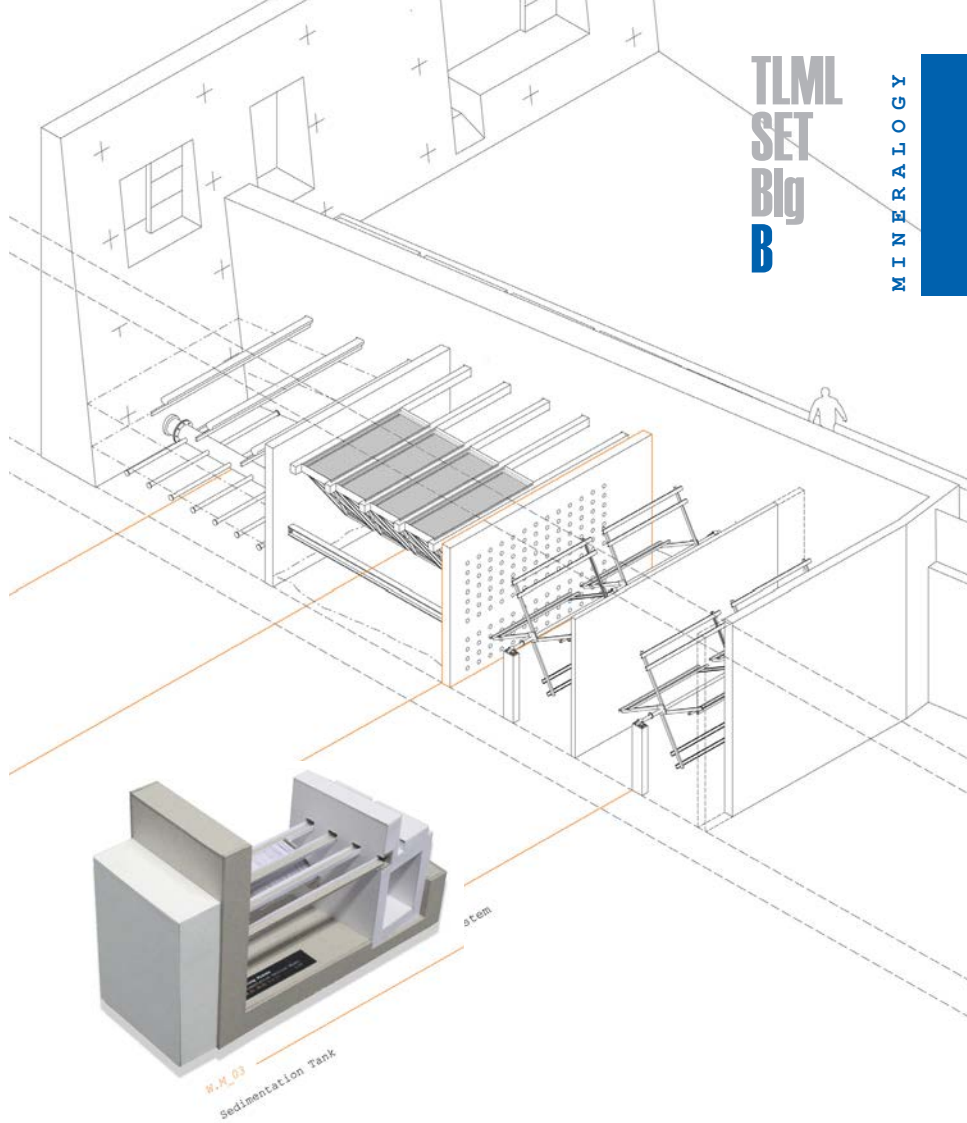
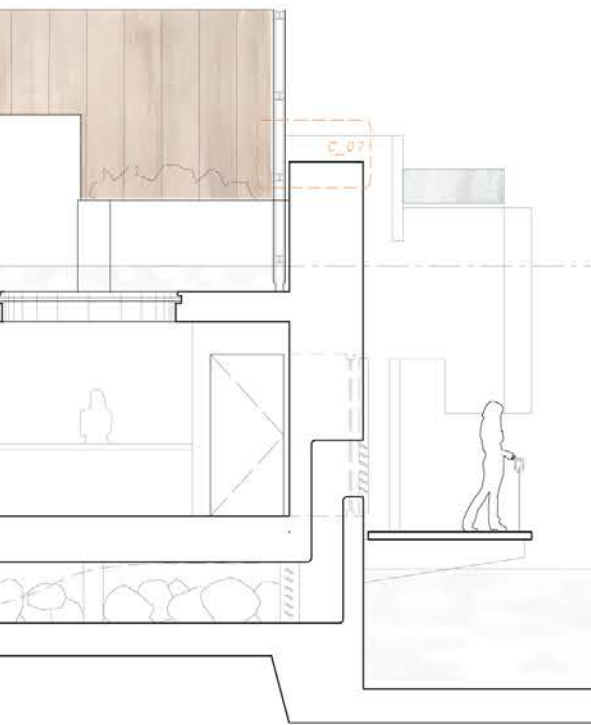
TLML
SET
Blg
B

MINERALOGY













THE LONDON METROPOLITAN LANDSCAPE

Credits

Students.

Louisa Butler March
 Ying Chen MSc AUD
 Neil Cunning March
 Jeet Datta MSc AUD
 Jørgen Ekerhøvd March
 (Peter) Zipeng Feng MSc AUD
 Xiaorui Ge March
 Merve Gökahmetoğlu MSc AUD
 (Kittie) Sinling Ho March
 Ryan Hodge March
 Angel Hsiao March
 (Jack) Zhao Jie MSc AUD
 Melinda Jin March
 Lixia Kang MSc AUD
 Jamie Kinghorn March
 Faisal Khatri MSc AUD
 (Jack) Weifeng Kong March
 Gabriel López Letayf MSc AUD
 Leng Leng Liu MSc AUD
 Paul MacDonald March
 Elvira Marina March
 Ruth Marsh March
 Georgia Sofia Moustaka MSc AUD
 Mohsen Najafian March
 Nia Puliyel March

Jennifer Robertson March
 Shiyun Shen March
 (Aggy) Wang Shuo MSc AUD
 Anirudh Sood March
 Rachel Stancliffe March
 Barbara Swierc March
 (Lucy) Xilu Tang MSc AUD
 Ruta Turcinaviciute MSc AUD
 Scott Wallace March
 Siyu Wang March
 Douglas Wright March
 (Luis) Zheng Yi MSc AUD
 (Laura) Chengyang Zhang MSc AUD

Studio Tutors.

Kevin Adams
 Chris French
 Paul Pattinson
 Dorian Wiszniewski

International Visitors / Critics / Scholars.

Kevin Adams
 Kostas Avramidis
 Francesca Crosby
 Isabelle Doucet
 Chris French
 Sandra Kaji-O'Grady
 Tahl Kaminer
 Andrew Leiper
 Piotr Lesniak
 Graham Dunstan Martin
 Josep Miàs
 Maria Mitsoula
 David Narro
 Tolulope Onabolu
 Paul Pattinson
 Frederic Rasier
 Liam Ross
 Silvia Serreli
 Tereza Stehliková
 Dorian Wiszniewski



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Editorial and Graphic Design.

Neil Cunning
Chris French
Jamie Kinghorn
Dorian Wiszniewski

with
Louisa Butler
Ryan Hodge
Mohsen Najafian
Anirudh Sood
Douglas Wright

Printed by

Barr Printers
Dock Place,
Edinburgh,
EH6 6LU

Acknowledgements.

Credit also goes to all academic, administrative and technical staff who have helped deliver courses as part of the M Arch and M Sc AUD 2011-2013 programmes within the University of Edinburgh.

All photographs and images are protected by copyright, and may not be reproduced without permission. Every attempt has been made to seek copyright permission where appropriate. No part of this publication may be reproduced without the written permission of the author.

Order Information:

e: dorian.wiszniewski@ed.ac.uk

The University of Edinburgh is a charitable body, registered in Scotland, with registration number SC005336.

First published in 2013, eBook published in 2024. Published by The University of Edinburgh, under the Creative Commons Attribution Non-Commercial Non-Derivative 4.0 International License (CC BY-NC-ND 4.0).

Wiszniewski, Dorian. *PARA-Situation [X 2/2]. The [LOVING] Metropolitan Landscape: Architecture, Landscape and the Ecosophic Object*. Edinburgh: University of Edinburgh, 2013.

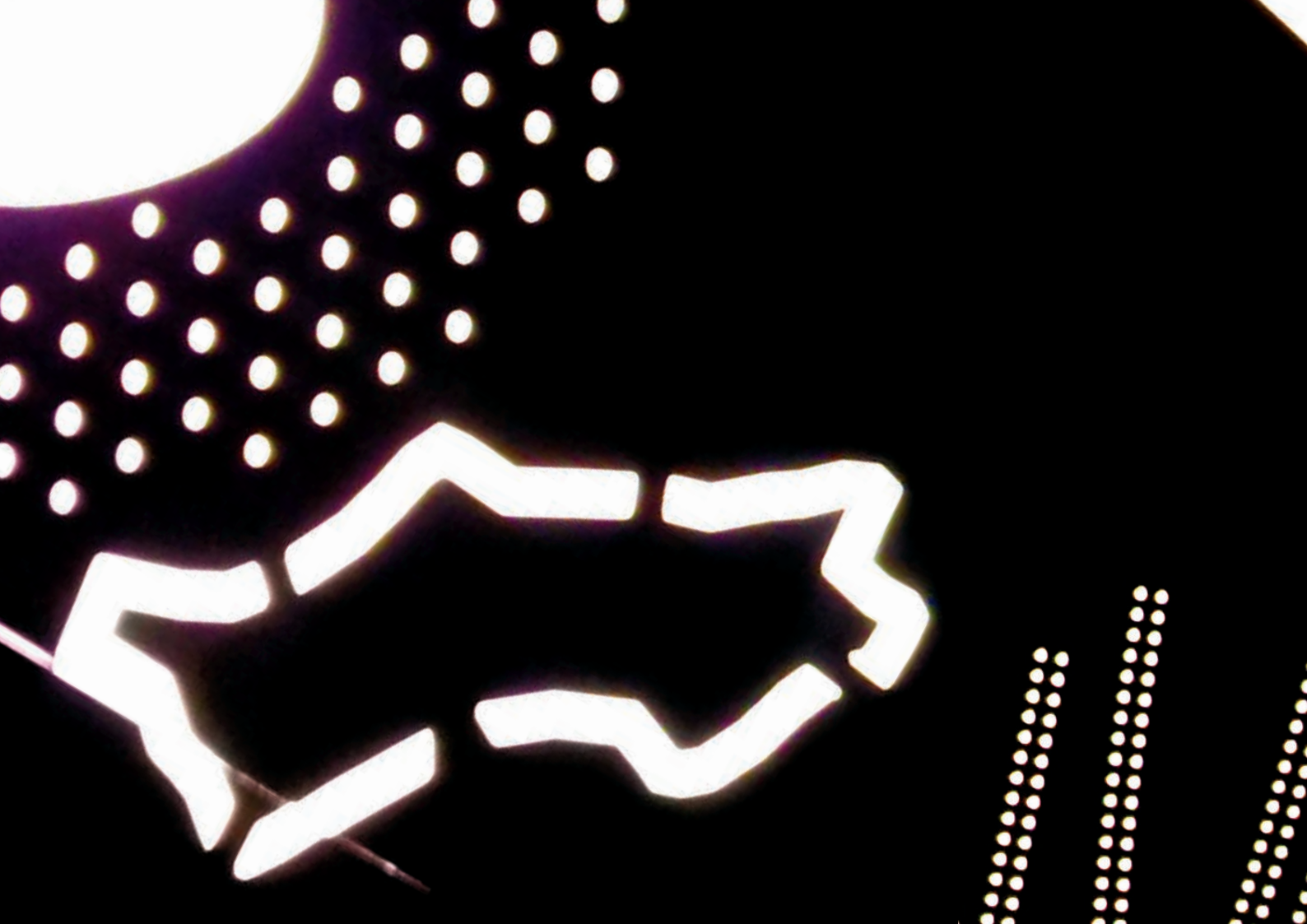
Text © Authors, 2013.

Images © Authors and Contributors, 2013.

PARA-Situation [X 2/2]. The [LOVING] Metropolitan Landscape: Architecture, Landscape and the Ecosophic Object.

ISBN (paperback): 978-0-957389-22-9

ISBN (eBook): 978-1-83645-087-0







(JK+LB)



(NC)



(PW)



(XG)



(CY+LL+KL)



(RT+GLL+JD)



(AH+NP)



(RS)



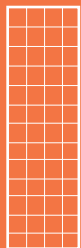
(EH)



(HSL)



(JR)



(MW)

ISBN 978-0-9573892-2-9



9 780957 389229 >

Dorian Wiszniewski

is author of the M Arch and M Sc AUD programmes that form the basis of this book. He is a senior academic in Architecture, Urban Design and Architectural Theory at the University of Edinburgh and visiting Professor at the Faculty of Architecture, University of Sassari, Sardinia (2011-12). He is also Partner in Wiszniewski Thomson Architects, Edinburgh. Built work and design projects have been published and exhibited internationally and received many awards. Articles on politics, philosophy, architecture and urban design have been published in China, Denmark, France, Germany, Greece, Holland, Italy, Japan, Spain, Taiwan, Turkey, UK, and USA.

Kevin Adams

is a founding partner of *kaim architecture*, an Edinburgh-based practice established in 2007. He is a diploma graduate from the Mackintosh School of Architecture in Glasgow and has worked on numerous significant building projects including the Museum of Scotland by Benson and Forsyth and the extension of Ealing Film Studios by James Burland. Kevin also taught with Dorian in the *M Arch Florence: Curating The City Programme 2008-10*.

Paul Patinson

is a graduate of ECA UG Architecture programme and with distinction of the M Arch PG programme, University of Edinburgh. He works in Edinburgh with Richard Murphy Architects.

Chris French

graduated with distinction from the M Arch PG programme, University of Edinburgh. He is currently completing a PhD in Architecture by design looking at architecture and economics, and has worked in practice in Scotland and Spain.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

ISBN 978-0-9573892-2-9

