

ESALA 2021

Master of Architecture

AT HOME

WHERE I AM IS HERE

Suzanne Ewing
Andrew Brooks

AT HOME





At Home I At Hand film still

Nicole Ke Li

This catalogue is part of a collection published by the Edinburgh School of Architecture and Landscape Architecture (ESALA), Edinburgh College of Art, University of Edinburgh. It documents student design work produced in the Master of Architecture (MArch) programme in 2020-21. Each catalogue describes one of the following five design studios in the MArch programme. The full collection is available to view online at issuu.com/eca.march.

Catalogues 2020-21:

Animate Matter.

At Home. Where I am is Here.

Countryside [Outside] Architecture.

island territories vii: Island Temporalities.

Catalogues 2019-21:

Parasituation [Ahmedabad].

COVID-19

Over this past year, the work of the Master of Architecture programme has continued to negotiate the disruption caused by the Covid-19 Pandemic. While our normal studios and workshops have remained closed, during the first semester, we managed to implement a form of hybrid teaching where groups of students and tutors could be safely seated around large tables with those working remotely joining via digital screens. Unfortunately, with a further tightening of lockdown at the start of the second semester, we were forced to return to working from home. During this period, for both students and staff alike, teaching days and their associated forms of online group tutorials, reviews and events became as important socially as they were academically. While we all miss the physicality of finely crafted models and ink drenched paper, the work presented through these volumes continues as a testament to the invention, creativity and resilience of the student body and the unfaltering commitment of the MArch programme staff.

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At Home. Where I am is Here.

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At Home | At Hand film still

Gregor Hughes

AT HOME: WHERE I AM IS HERE

*'Where I am is Here' 1964 film,
Margaret Tait*

*"5. The distance a shout carries in the city
6. The distance of a whisper"¹*

The pandemic pause has redrawn geographies of intensity and occupation, of 'getting nowhere'.² The stillness of city centres during lockdown periods has masked urgent and accelerated activity elsewhere: hospitals, neighbourhood communities in need, distribution centres out of sight in peripheral hinterlands, dependence on digital infrastructure. Dwelling distributions, densities and differential qualities are seen in relief. Who lives in which parts of cities and what sort of experience is this? The city as lived experience overrides mythology or promotional narrative: the accretions, accumulations, improvisations, decay, assumptions, erasures, and less prominent urban histories and inhabitants intermingle more vividly with de-habitualised everyday lives. It is perhaps a new attentiveness to dimensions of quietness in our environments, the reach and resonances of the shouts and whispers that appear on Michael Sorkin's list of things an Architect should know, that offers the richest potential for their deep reimagining.

Mesmerising black and white architectural photographs taken in Edinburgh around 1969 by commercial photographer, Henk Snoek (1915-1980), capture the south facing, granite clad roof terrace of the recently completed New Club. It is an elevated, strongly articulated linear

¹ Michael Sorkin, 'Two Hundred Fifty things an Architect should know', in *What Goes Up*, London, Verso, 2018

² Shannon Mattern, 'How to map nothing. Geographies of suspension', talk, UCL CASA, 2021



At Home | At Hand film still

Josh Black

perch above the city. The blur of a bird intrudes on the clear expanse of sky. Signs of city life, noise and interaction are far below, embedded in the enveloping dark shadows of the castle rock which sweep across Princes Street. This unexpected spaciousness resonates eerily with the pandemic city, but also draws attention to the privileged peculiarities of city centre living. Like other private institutions in Edinburgh, this club's presence is reticent, almost stealthily occupying a prime location in the city. Often the most luxurious spaces are empty

Dress codes, facades, discretion, circumscription, closed doors, decadence, plots, parlour play, salon conversations, detachment. According to British establishment etiquette, formal private functions that are not luncheon or dining require an 'at Home' invitation.³ Private members' clubs provide 'homes away from home' and are often part of a network of associated institutions and cities. This retreat from public visibility often reinforces the influence of clubbable individuals, and has been argued to have contributed to a diminishment of public civic life.⁴ Clubs are both a condition of being at home and being apart. The Bohemian Grove meets in a forest in California far away from privileged members' US home cities and power bases. The exclusive spatial choreography of the Athanaeum in London is reminiscent of the territorial autonomy of urban embassies.

Johan Huizinga in *Homo Ludens* discusses play as a function of culture. He identifies play as a 'stepping out of 'real' life into a temporary sphere of activity with a disposition all of its own'⁵ where there are rules specific to activity spheres or 'spheres of play'. One of the ways that he identifies these rules being formulated or enforced are through the limitations of a space that can create temporary worlds within the ordinary world, dedicated to the performance of an act apart, and creating a 'play-community'. The playing of a game establishes rules and by choosing to enter into a sphere of play a set of rules are followed. Adherence to these rules makes a community of people, as non-adherence to these rules makes an outcast.

The AT HOME studio began by exploring how a particular club is spatially arranged to be set apart from the city, and how it is constituted from

3 <https://www.debretts.com/expertise/etiquette/correspondence/invitations/> [accessed May 2021]

4 "One escaped from the family parlour to the club or café for this privacy. Silence therefore superimposed public and private imagery...This right to escape to public privacy was unequally enjoyed by the sexes." Richard Sennett, *The Fall of Public Man*, 1977

5 Huizinga, Johan, *Homo Ludens*, 1949.

intersecting circles of play. The New Club – both institution and urban assemblage – offers spatial, archival evidence of institutional gradations of inclusion and exclusion in protocols of use over time. From this situating tether, the studio asks: what does it mean to be ‘at home’ in the city, to make others feel at home? Who is most, or least at home and how are rules established, undone, rewritten? How might re-configurations of common interest, access to flows and accumulations of resources and a more open approach to diversities of dwelling and ‘circles of play’ in the city inform the scope of urban projects? Uncovering and following evidence and territorial flows from the New Club through city archives has informed projects of both refuge and escape for: timber craftspeople, salvage, women entrepreneurs, homeless support networks, urban administration, a community arts archive, an artists’ collective, co-housing, low-income accommodation, lichen harvesting, makars, filmmakers and scientists.

The New Club was founded in an economically and politically prospering eighteenth century Scotland on the cusp of constructing the capital’s New Town. The eastern end of the Nor’ Loch was drained in 1763 and North Bridge opened to traffic in 1772. What had been the hinterland of the medieval, basalt-clinging Old Town now became part of an expanded project of urbanisation, where Architecture’s role was “to establish spatial order.”⁶ 110 established professional and business men formed the original membership, instituted on February 1st 1787. They first met in St Andrew’s Square, then moved to 84-87 Princes Street in the 1830s.

The building they later commissioned, conceived as a grand private house, was designed by William Burn, extended by David Bryce 25 years later after the arrival of the railway to the city, and refurbished by Robert Lorimer in the early 1900s. It was demolished in 1967, replaced by an elevated modernist ensemble by Reiach and Hall Architects.⁷ Its Rubislaw granite clad entrance façade embeds an elevated urban walkway realising an aspect of Patrick Abercrombie’s 1949 Plan managed by the Princes Street Panel. The cost of demolition and re-build was paid for by an insurance company who gained 125 year leases on the three shops below the Club’s main floors. It incorporated earlier building remnants such as a stone cornice

⁶ Glendinning, Miles and MacKechnie, Aonghus, *Scottish Architecture*, London: Thames & Hudson, 2004: 94

⁷ Photographs of New Club by Henk Snoek circa 1969. Originals in RIBA collections. Associated material in Reiach and Hall collection, Historic Environment Scotland.

urn and timber wall panelling, as well as a growing inventory of furniture, art, dining choice and new serviced spaces of a swimming pool, ladies' annexe, laundry and accommodation tower. Recent minor renovations by Sutherland Hussey Harris Architects were completed during the 2020 pandemic lockdown. While its architectural character has significantly changed over the past 200 years, its essential institutional condition has stabilised through these alterations.

As a capital city, financial centre, trading port and manufactory, the late 18th century city of Edinburgh was embedded in Empire with all the social, political, military and human conflicts associated with that project. The contemporary city retains these ties though they are now perhaps less visible to the naked eye.⁸ How was it made, altered, who by? what is included or missing from dominant or professional accounts? how does architecture dis/appear? In the 19th century the railway cut into the valley, docked at station hotels such as the Caledonian and the Balmoral, and a century later trams and cars rewrote urban spatialities of arrival, frontage, street life. Now this site has been over-written again with current tram infrastructure, and the encroaching paraphernalia of the experience economy - tourism and leisure occupying the gardens with the city as a spectacular backdrop. Over the past 60 years, the rise of tourism and festival activity allied with heritage politics,⁹ has generated many controversial proposals to 'fix', 're-vision', 're-mix', exploit or 'protect' this street and its place in the cultural imagination. Colin Rowe cited Princes Street as a 'memorable street' in *Collage City's* 'Excursus'.¹⁰ It also featured in films such as Danny Boyle's *Trainspotting* (1996) and Jacques Tati's *The Illusionist* (2010). Meanwhile, high rents and shareholder demand mean department stores are succumbing to changes in consumer winds: becoming a whisky centre, hotels, gyms. In 2020 the emptied pandemic city makes more visible this changing footfall and rhythm.

When Snoek was photographing the New Club, Margaret Tait (1918-1999) was on the ground documenting a rapidly changing city through film. She worked between Orkney and Edinburgh, her film production studio based

8 "The ultimate mark of power may be its invisibility" Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History*, 1995

9 The combined Old and New Towns of Edinburgh were designated as a UNESCO World Heritage Site in 1995

10 Rowe, Colin and Koetter, Fred, *Collage City*, Camb. Mass: MIT Press, 1979

in a small studio on Rose Street.¹¹ The 33 minute black and white film *Where I am is Here* (1964) focuses mostly on Edinburgh's New Town and "the strangeness of that (to her) new urban world".¹² It shows natural and urban conditions still recognisable to us, although the camera dwells on details of coats, shoes, shop signs, clocks, cars, street lighting, animals, buses, city construction and change particular to that time. Across seven sections, 'Complex', 'Here and Now', 'Interlude', 'Crocodile', 'Come and see this', 'Out of this world', 'The bravest boat', there are recurrent sounds, subjects and framing techniques. Trees, water, fire, cobbles, pavements, playgrounds, street life scenes are interwoven with more intimate interiors which seem to veil the noise and immediacy of the city and its workings. Scale is established through focus on hands writing, painting, building or holding the camera, and also in the filmic techniques of close ups, crops, ground level and oblique views. Movement of feet, cleaning carts, play, bus travel, model boats, cranes lifting sand, turbulent water, smoke and tree silhouettes accumulate to convey the essence of a particular city lived in at a particular time.

Visual documentary such as Margaret Tait's film poems consider moments of removals, interventions and re-makings ('building events'¹³), from the lived experience of the street. The immediacy of film and sound recordings and the importance of archive film footage became an influential part of site and thematic investigation in AT HOME remote studio practice, complementing more conventional desk-based site analysis. Film, sound and associated narrative, or in Tait's case implied narrative, can be folded in to more analytical, descriptive, drawn or projective documents as an extended repertoire of communication and exploration. Film-poems made in the initial weeks of the semester were experiments that emphasised the personal, the experiential and partiality of response to the broad studio question, 'what does it mean to you to be at home in the city?' Paying attention to and experimenting with critical visual and aural methods that sit at the edges of architectural convention and canon also offer access to less seen or listened to accounts.

11 <https://lux.org.uk/artist/margaret-tait> [accessed 20 may 2021]

12 'Where I am is here' NLS Moving Image Archive, <https://movingimage.nls.uk/film/3703> [accessed 20 may 2021]

13 Trachtenberg, Marvin, (2010) *Building-in-Time. From Giotto to Alberti and Modern Oblivion*, New Haven, Connecticut and London, US: Yale University Press pp ix-xxx.



SUZANNE EWING AND ANDREW BROOKS | AT HOME: WHERE I AM IS HERE

At Home | At Hand film still

Kevin Tse

*“Look so deeply at what is present that you notice the silences and the absences too.
There is yet another canon here, in these silences and absences.
Read in other languages.
Write in your mother tongues. Look deeply at sentence structure and vocabulary.
There is another canon here.
Learn how to dissect the index of an archive.
And how to make your own indexes for archives.”¹⁴*

Architecture can be understood as an archival practice, ‘a patient search’,¹⁵ an ‘uncovering’ of core ideas, an ongoing inquiry that may play out over many projects, tasks, contexts and collaborations. Architecture and architectural knowledge is present in more than buildings: also in texts, images, film, oral history, publication, anecdote, encounter, occupation, memory, ecologies of practice. An approach through the archive re-orientates how we understand, observe and discover the making of architecture, the complexities of city alterations, the construction of an architectural project, and through what means, techniques, media. This architectural-archival practice encompasses observing, making, following intuition, collating, indexing, assigning value, being open to surprise, reflecting, uncertainties, tests, retracing steps, producing response. Like Umberto Eco’s walk through his library¹⁶, Michael Sorkin’s accumulation of architectural knowledges, Alvin Lucier’s aural overlays in *I am Sitting in a Room*,¹⁷ paths taken through the sources and field of studio work this year have been unique and eclectic.

One of the consequences of remote studio practice is the accretion of digital documents, not only stored on personal devices or institutional clouds, but also assembled in the virtual collective desktop of platforms such as MIRO. This digital accumulation is almost instantly detached from the generating hand or device, always mediated, offering an ease of direct connection and an altered way of presenting work. As a response to working from/with this condition, individual projects were invited to be concluded as a Studio Atlas, following Aby Warburg’s Mnemosyne Atlas.

Art history scholar Aby Warburg gathered a significant collection of

14 Sumayya Vally, ‘Letter to a Young Architect’, *Architectural Review*, 14 Sept 2020

15 Le Corbusier, *Creation is a Patient Search (L’atelier de la recherche patiente)* Praeger, New York, 1960; written when he was 71 reflecting on his work

16 <https://www.openculture.com/2017/03/watch-umberto-eco-walk-through-his-immense-private-library.html> [accessed May 2021]

17 Lucier, Alvin, *I am Sitting in a Room*, composed 1969

<https://www.youtube.com/watch?v=fAxHILK3Oyk> [accessed May 2021]

images, primarily of Renaissance Architecture and European antiquity. His opus and unfinished project, the Mnemosyne Atlas, 63 Panels of images, were in situ when he died. Each was a site of particular preoccupation, a path and situation of intellectual inquiry, collations of images situated relationally to explore associations which offered new insights to the questions he was preoccupied with. These Panels - literal places installed on part of a wall in a room - remain as sites which are brought into focus through one initial intention, yet are open for meandering and new interpretation.¹⁸ The selected fragments, extracts, crops, doublings were placed together intuitively by hand and eye to enable associations, insights and discoveries to flourish. In recent research, Willem de Bruijn demonstrates the limits of pre-scriptive, algorithmic (re)search in the digital age's ubiquitous search engines in relation to Warburg's Atlas practices.¹⁹ Questions of categorisation, index, taxonomy, interface are strongly related to those of power, of dominant culture.²⁰

So the staging of relations between the documents in the Studio Atlas – whether drawn, filmed, spoken, found, collaged, modelled, visualised – was a way of articulating and refining a path of inquiry that was both grounded in personal position and questioning of dominant culture: what or how may be accessed, marginalized, overlooked, dispersed; emphasising design as a process of continual construction. AT HOME studio has aimed to pursue projects that are 'a critical dialogue with the present'.²¹ We argue that the present is an accumulative condition of tacit potential. It is the site as place, person, position. The present is where our attention and action should be most poised as interpreters and co-makers of the environment around us.

Where I am is HERE.

Suzanne Ewing and Andrew Brooks

¹⁸ See, for example: 'Meanderings Through Aby Warburg's Mnemosyne Atlas' <https://warburg.library.cornell.edu/> [accessed may 2021]

¹⁹ Willem de Bruijn, 'Writing with Pictures', chapter in Troiani I. And Ewing, S. eds. *Visual Research Methods in Architecture*, Chicago: Intellect, University of Chicago Press, 2021

²⁰ Michel Foucault's *The Order of Things: An Archaeology of the Human Sciences/ Let mots et des choses*, 1966.

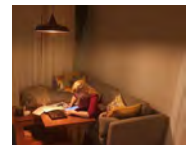
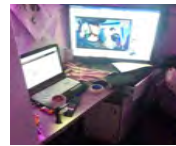
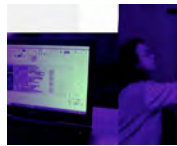
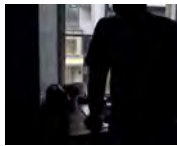
²¹ What, then, is an architectural project? A process? An idea? Somehow both? One definition is..."a critical dialogue with the present" ...project making in architecture is always interpretative and conditional, at least when design is seen as projection, not production." David Leatherbarrow, 'The Time of the Project', *N.o.A.*, 2012:67 (referring to *Inside Architecture*, by Vittorio Gregotti)



At Home | At Hand film still
Gregor Hughes

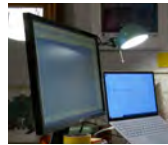
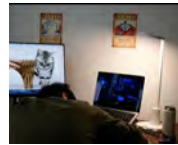
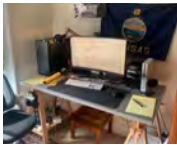


SUZANNE EWING AND ANDREW BROOKS | AT HOME: WHERE I AM IS HERE



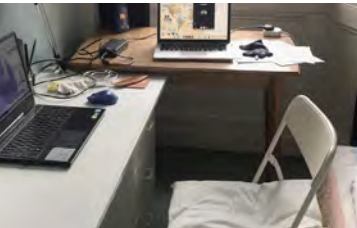
AT HOME | AT HAND

The studio is concerned with lived experiences of the city, yet our working practices have been unexpectedly detached this year: distributed across a range of geographical distances and digital bandwidths, embedded in the diverse local contexts of our own homes- from Scotland to Oman, Ireland to China. In this digitally dispersed, hybrid-working studio, 'Here' has come to mean an ad-hoc individual desk always tethered to several other screens, mostly seen from one embedded camera angle which masks domestic distraction, or carefully curated for more performative studio interaction. It is also a recurrent moment of self-realisation in the messiness of design practice and thinking: slippery and elusive, at odds with the demands of highly mediated and transactional digital communication, a fleeting moment of hesitation, doubt, intuition, decision.

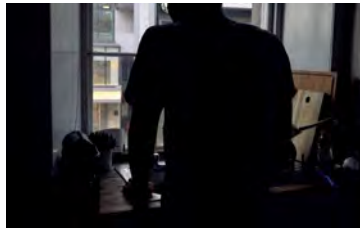


"This open material makes it easier to enter and participate in the doubts, the uncertainty of the process of developing a project, finding affinities between what we see in the book and what we have on the drawing board."

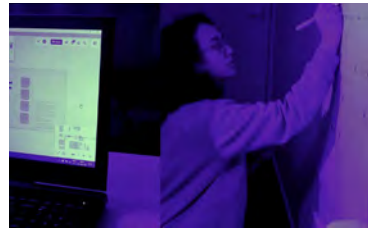
Flores & Prats, AR Bookshelf, 6 July 2020, Architectural Review



Anqi



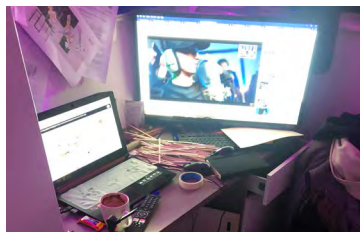
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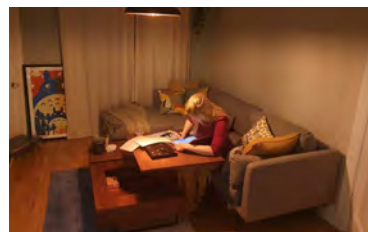
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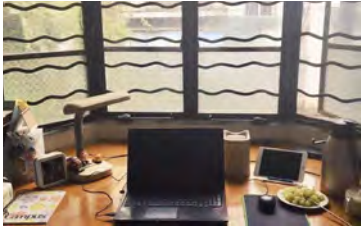
Haya



Abdul



Caitlin



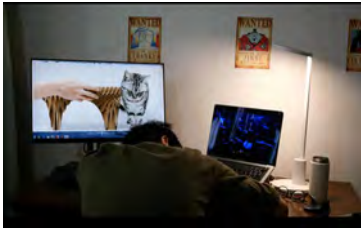
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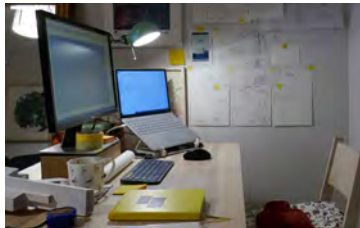
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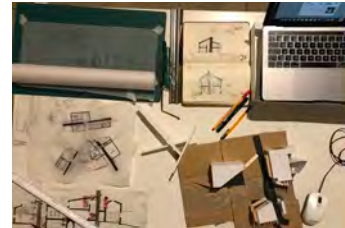
Nicole



Guanqiu



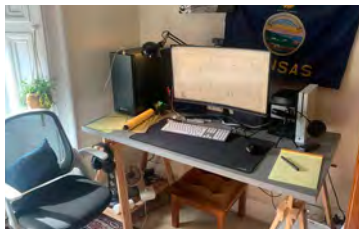
Ruth



Sarah



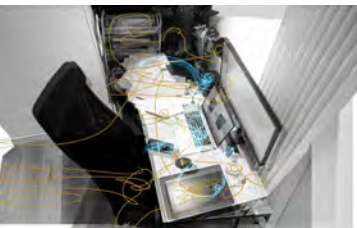
Carys



Gregor



Kevin C



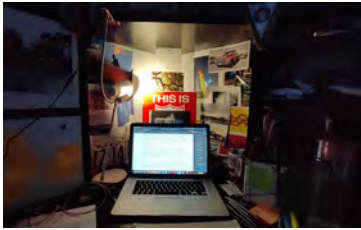
Kevin T



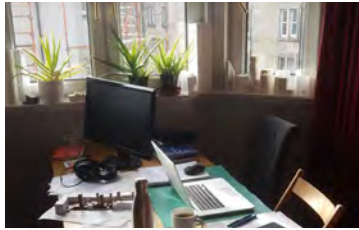
Katherine



Zeyi



Josh



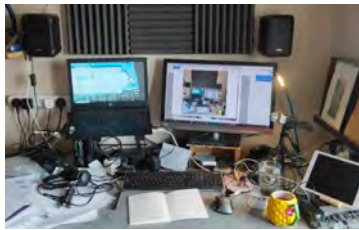
Mario



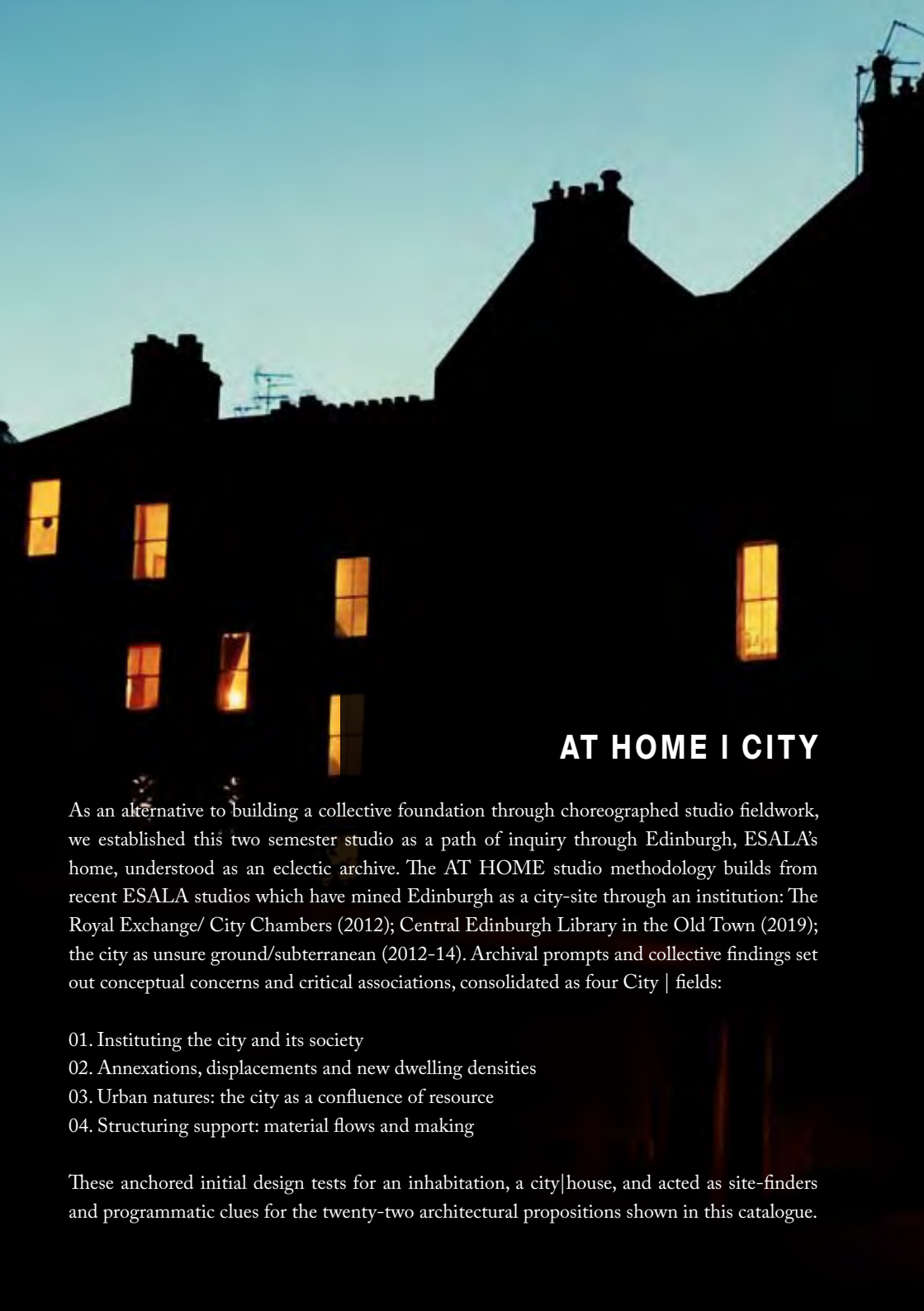
Jemima



Suzanne



Andrew



AT HOME | CITY

As an alternative to building a collective foundation through choreographed studio fieldwork, we established this two semester studio as a path of inquiry through Edinburgh, ESALA's home, understood as an eclectic archive. The AT HOME studio methodology builds from recent ESALA studios which have mined Edinburgh as a city-site through an institution: The Royal Exchange/ City Chambers (2012); Central Edinburgh Library in the Old Town (2019); the city as unsure ground/subterranean (2012-14). Archival prompts and collective findings set out conceptual concerns and critical associations, consolidated as four City | fields:

01. Instituting the city and its society
02. Annexations, displacements and new dwelling densities
03. Urban natures: the city as a confluence of resource
04. Structuring support: material flows and making

These anchored initial design tests for an inhabitation, a city|house, and acted as site-finders and programmatic clues for the twenty-two architectural propositions shown in this catalogue.



At Home | At Hand film still

Gregor Hughes

01

INSTITUTING THE CITY

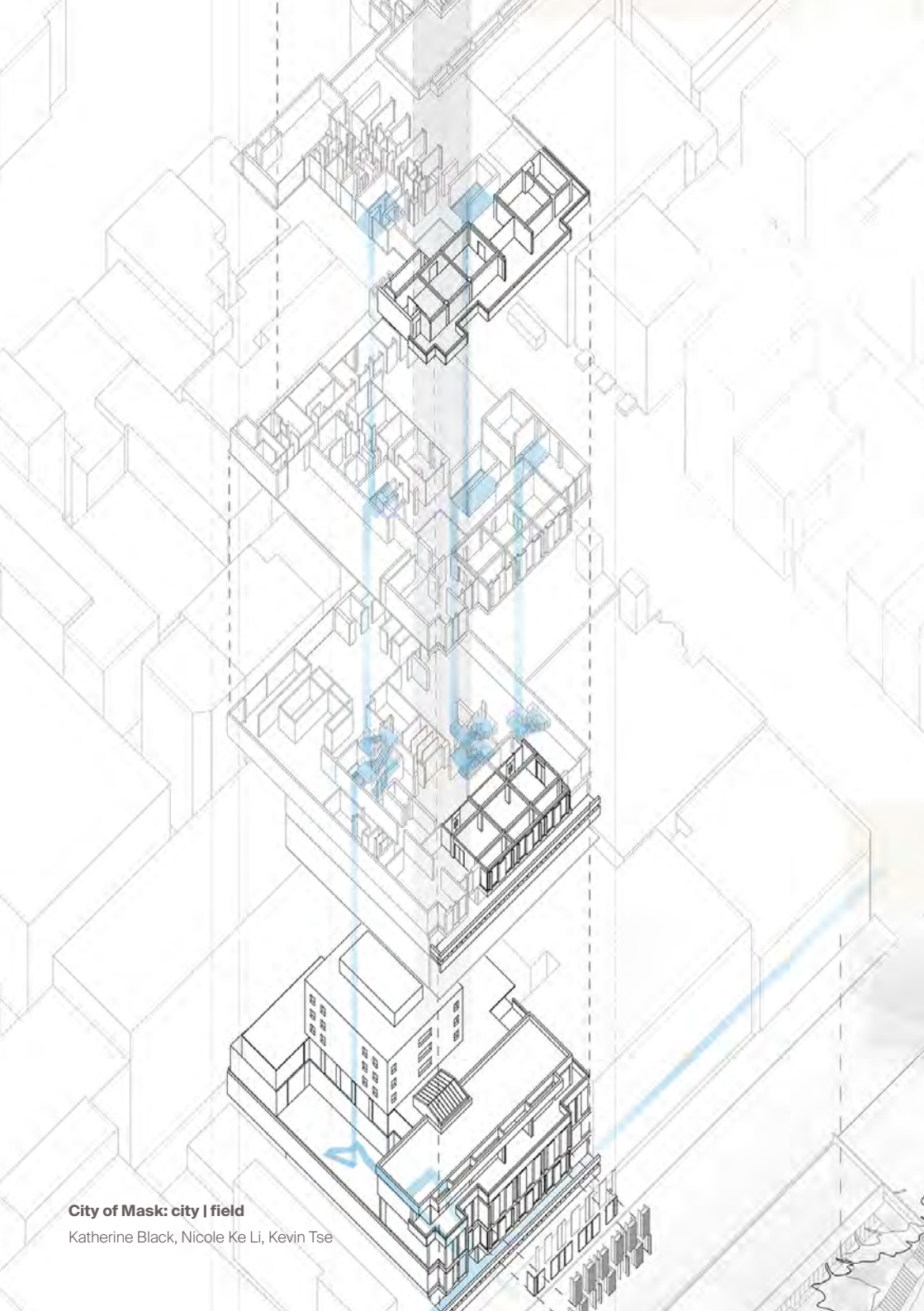
THE CITY AND SOCIETY

KATHERINE BLACK
CALISTA UTOMO
HARRY EDDOLLS
ZEYI TANG
RUTH HAMILTON

At Home | At Hand film still

Kevin Tse

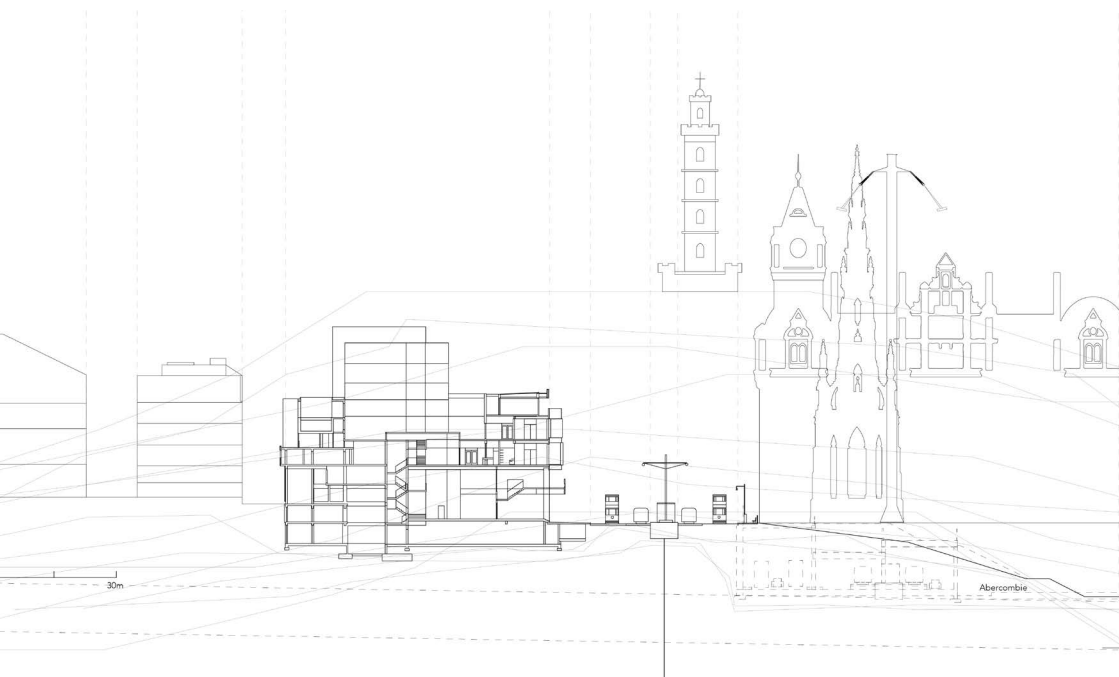




City of Mask: city | field

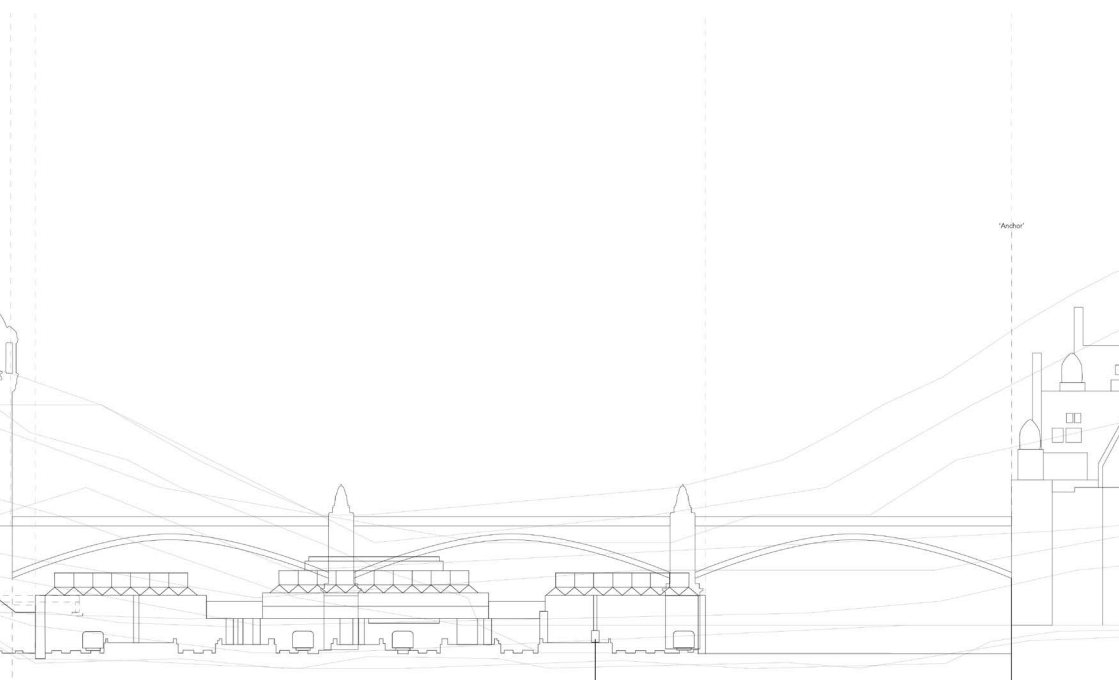
Katherine Black, Nicole Ke Li, Kevin Tse





City of Levels: cityfield

Haya Al-Bulushi, Arnold Poon, Zeyi Tang



Anchor

Site: Princes[s] Street, Edinburgh.
Programme: A series of arcades, social, relaxation, business, and education spaces, interspersed with commercial units.

01a

INTERSTITIAL URBANISM

RECONVENING PRINCES[S] STREET

KATHERINE BLACK

Princes Street is the public façade of the New Town. Elevated window arrangements obscure the interiors, while occupants enjoy privileged vistas. Reading gendered hierarchies of this urban spatial ordering through imaginaries such as *Where are the Women?*² [Sara Sheridan, 2019], some astounding, overshadowed residents are discovered. These included Agnes Wight nee. Noble, who established a female business community from 1906 at John Wight and Co. By 1915, packed into the confines of a small arcade, the community in 105 Princes Street was the closest thing to a women's club on a street full of gentleman's clubs.

The project proposes that the women of Princes Street past and present need a place to reconvene. Starting with 105 Princes Street as a site, an arcade of passages is carved, twisting through the apparently impenetrable blocks, inspired by Walter Benjamin's Arcades Project. If the rich array of past occupations and associated residents found in Princes Street were to be unfurled, using the arcade as an ordering mechanism, then what would we come across? What re-formations and interplays of social, commercial, political and domestic conditions might play out as an interstitial urbanism? The proposed passages weave through the blocks, folding themselves around retained spaces and structure, peering into them, accessing them from a new perspective. All the while making space for a new story to be told and to emerge slowly from the shadows: a vision of new inhabitation of historical space, amongst a community of female led entrepreneurs.







Princes Street Arcade Axonometric (left)
Internal Spatial Render (top right)
Arcade Section (bottom right)

Site: Princes Street, Edinburgh.
Programme: City hall offices and public space.

01b

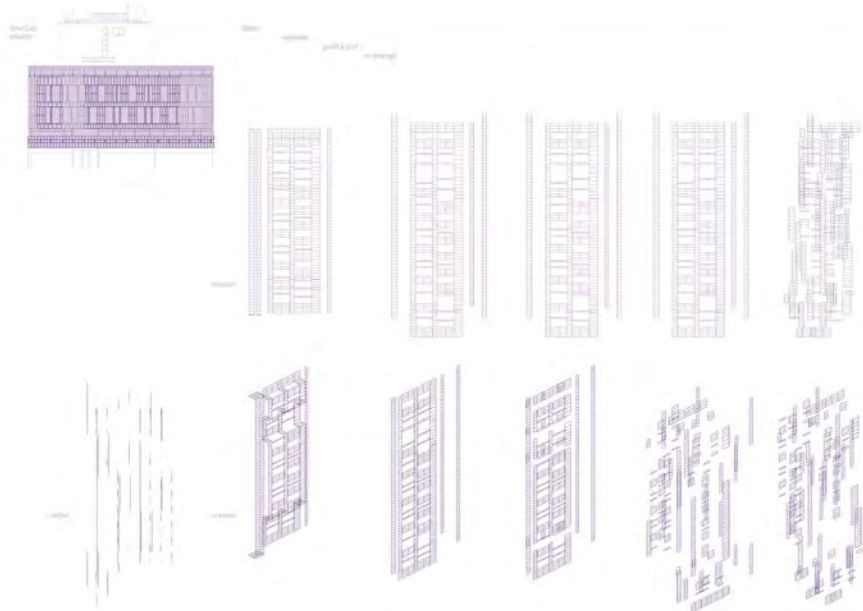
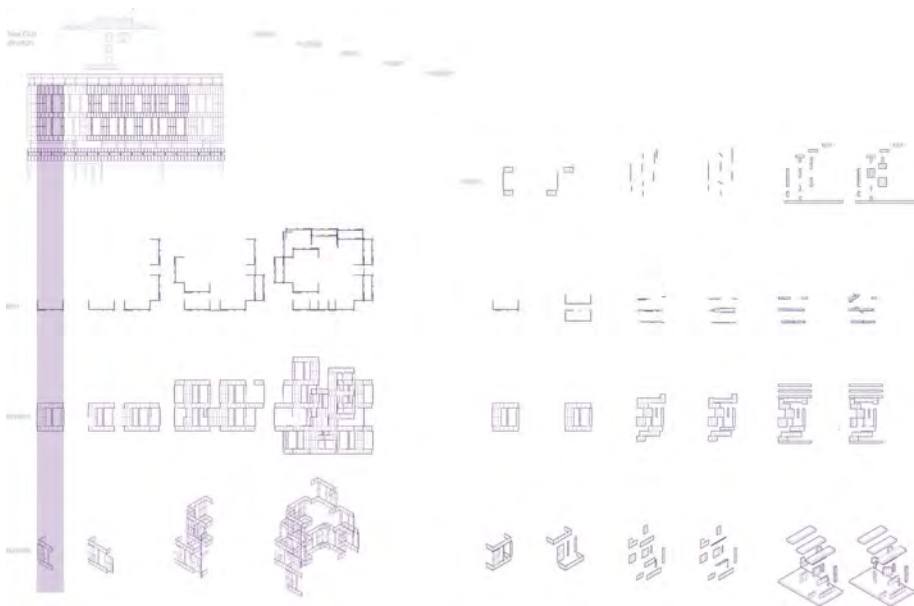
DISCLOSING THE CLUBS

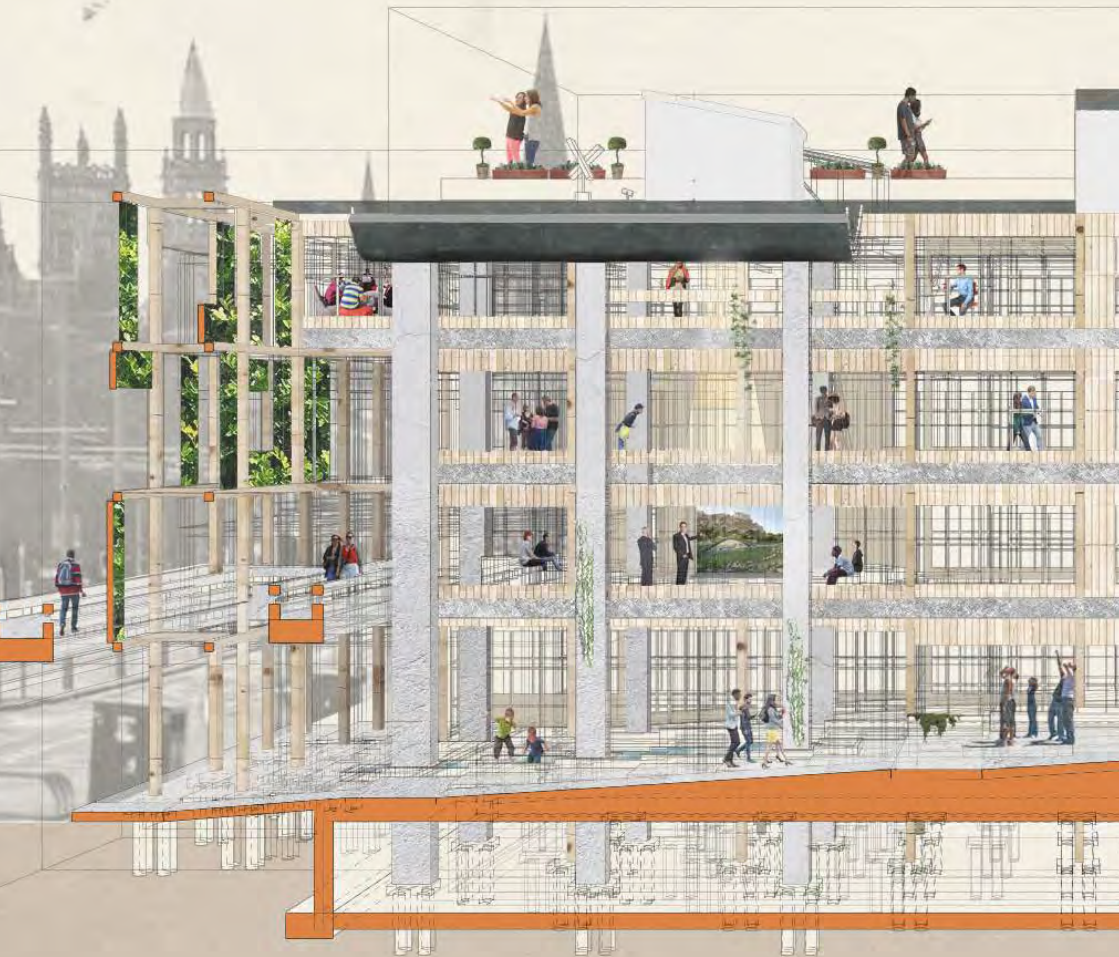
CITY HALL

CALISTA UTOMO

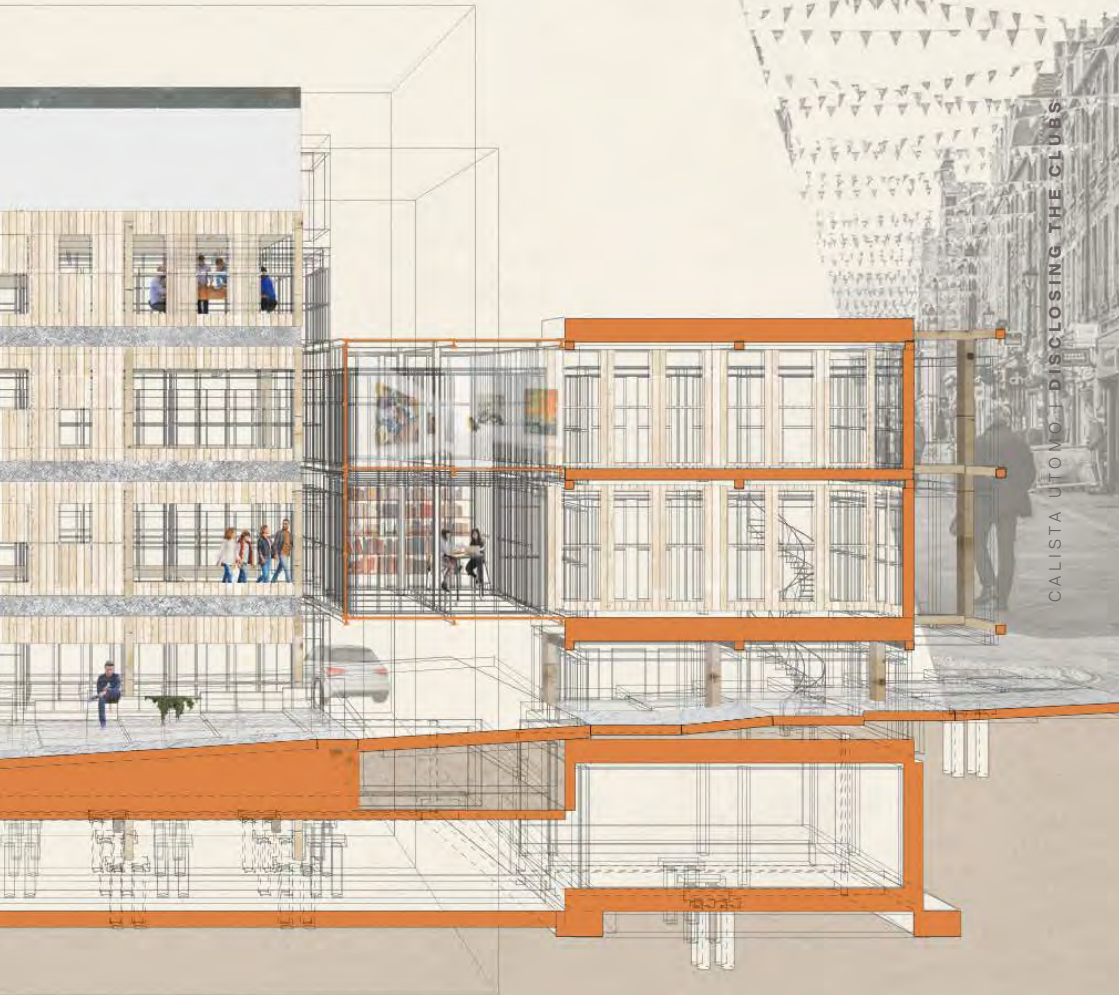
The project explores what it means to re-structure power, to transform hidden processes of city surveillance and governance through the creation of a series of urban spaces that act as bridges between citizens and the city council: a new city hall. Design tests were conducted at two Princes Street addresses: The New Club (no.84-87) and Debenhams (no.109-112 and 142 Rose Street). These included the re-use of existing façades and structural elements as well as entrance thresholds. An architecture of screens and a new public landscape terrace connecting Princes Street directly to Rose Street via Rose Street South Lane is proposed. The Princes Street elevation becomes a south-facing green wall that can purify the air of the notoriously polluted street. A rainwater collection system includes chemical water filtration and reed beds and assists in irrigating the green wall and supplying greywater for building services.

109-112 Princes Street + 142 Rose Street become three separate buildings linked by an extended Abercrombie Walkway and a new steel and glass bridge. 109-111 are offices, 112 public and staff only spaces, while 142 Rose Street is a multi-use public space. The concrete floor slabs and concrete-encased cast iron columns are kept while new elements are primarily glulam and CLT construction. Internal spaces are loosely designated for different dimensions of the council's work. To highlight the more transparent processes of the council, a steel-framed, lycra-skinned sun pipe brings diffused light into a double-height chamber room with a public gallery.





Internal Spatial Renders (top)
City Hall Section (bottom)



CALISTA UTOMO | DISCLOSING THE CLUBS

Site: Princes Street, Edinburgh.
Programme: Community archive, new club entrance and route.

01c

PLOT LINES

HARRY EDDOLLS

Focusing on the administrative and organisational histories of Edinburgh's urban development, the project explores how boundary lines, party walls, administrative sections and formalised city constituencies play out in the physical built fabric of the much-altered and never clean-cut city. Observing that sites of cartographic dividing line are also moments of charged interdependent physical connection, the project focuses on the junction between the west party wall of the New Club and its original Georgian neighbour.

A new top lit passage from Princes Street to Rose Street Lane is introduced around the imagined party walls, structurally reconfigured, to forge an urban experience from forgotten edges, using what is ignored. A newly oriented, more generous street level foyer to the elevated New Club is created. Architecture isn't just walls that divide and secure, but a way of including and facilitating exchange. The new route leads to a community archive and urban forum building with a green roof on the existing plinth of the neighbouring plot. The additional building suggests a new morphology, not inhibited by current establishment structures. Showing, cutting and opening up the architectural and administrative boundaries that compartmentalise the world around us that may offer new understandings of these limits.





Site: Princes Street Gardens, Edinburgh.
Programme: Performance and cultural space.

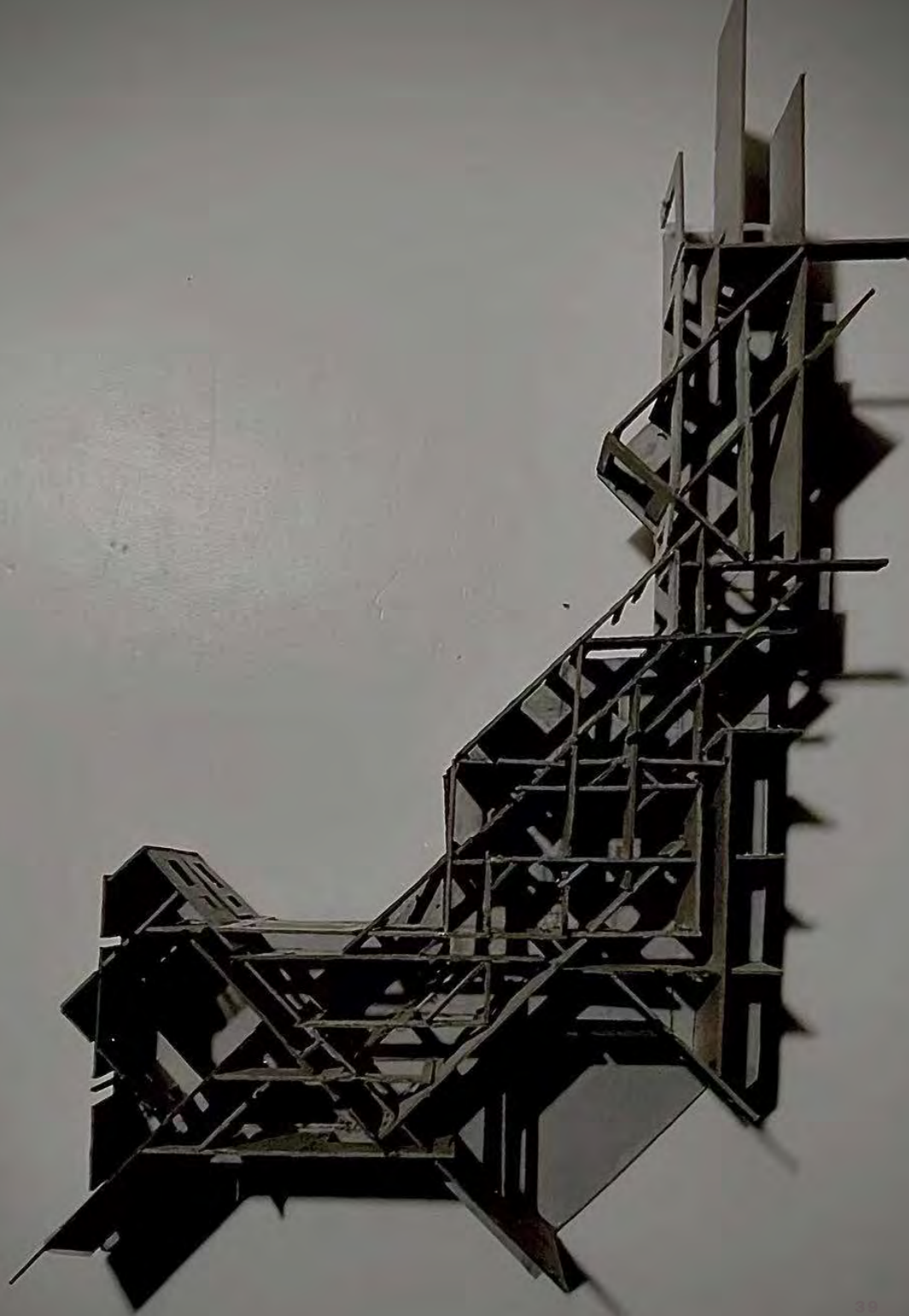
01d

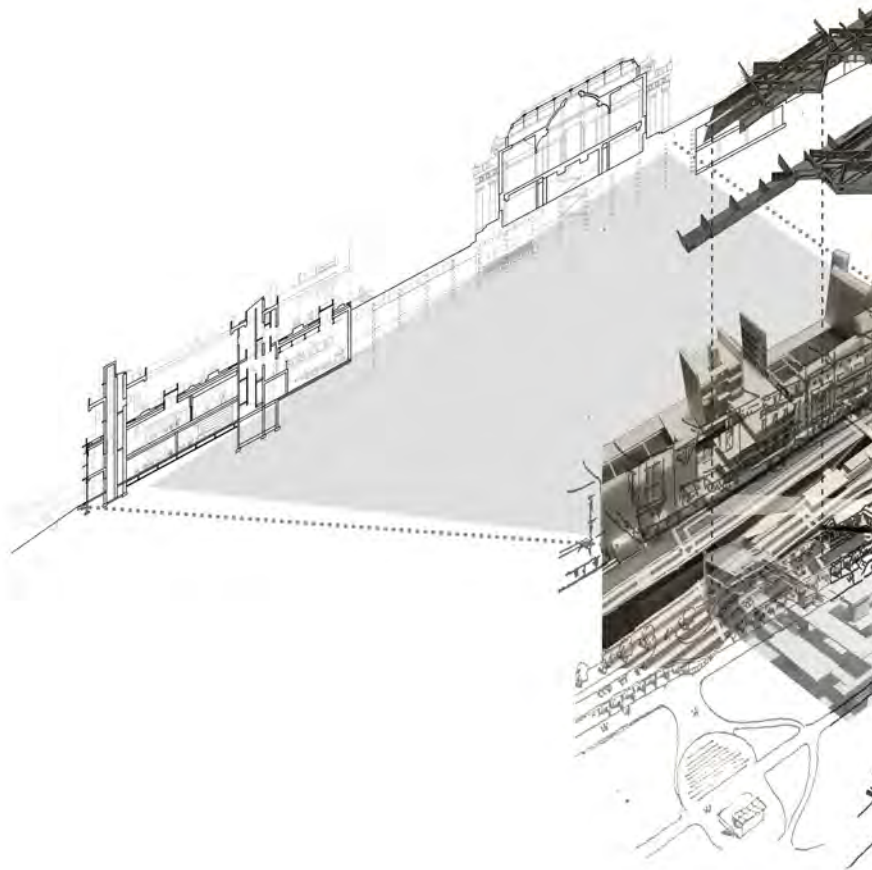
HOUSE OF CULTURE

ZEYI TANG

Institutions such as the New Club were rebuilt in the 1960s as part of Abercrombie and Plumstead's partially realized two-level urban renovation plan. The Festival Fringe also expanded with a specific imprint that has influenced contemporary sites of cultural production and consumption in the city centre. We inhabit an era of accelerated and digital changes in community and cultural identity, yet the in-situ encounters of Festival and Fringe performance are what are craved and valued. The proposed House of Culture serves as a mediator for Edinburgh's post-pandemic cultural institutions, offering a diverse space for reorientation. Perpetual architecture and immediate performance collide.

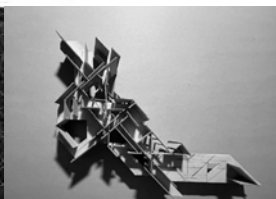
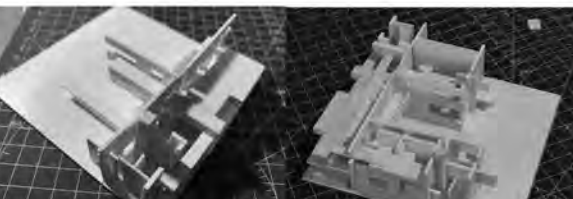
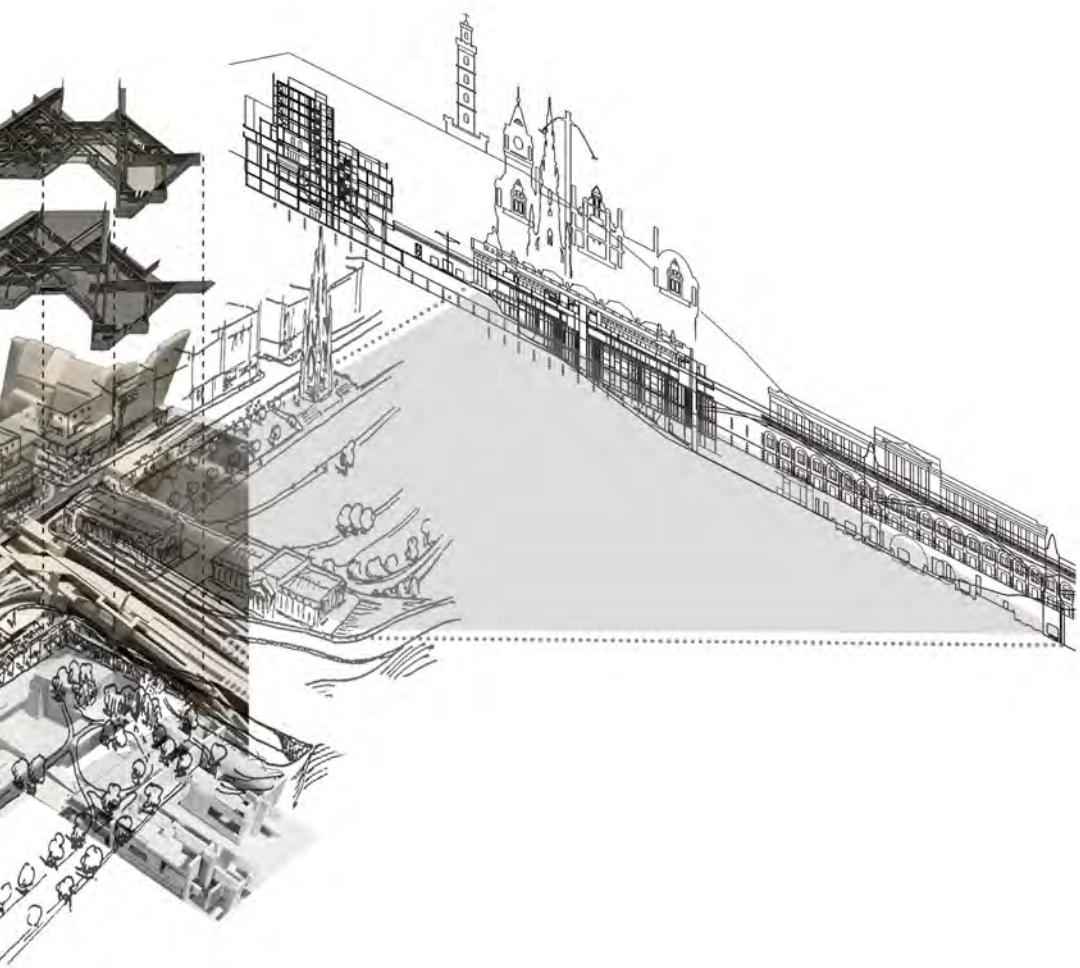
Moving through the semi-underground space, you can stay, talk and watch performances. Containing both the local and the world, a new axis has been introduced to conceptually connect new and old city performance sites. The intersecting loadbearing walls follow an interpreted rhythm of the existing urban grain, enclosing narrow passages lined with whinstone cladding, which evoke the experience of medieval closes of the Old Town. The Loos Room, displaced first as The American Bar in Vienna to a reconstruction as the Loos Bar in Dublin, to an inserted refurbished lining of the New Club atrium, is also embedded within this rhythmic grain. The vertical cores interlock with the theatrical space, allowing natural ventilation of the theatre. Viewing bridges are positioned at the same level as the 1960s Abercrombie raised deck walkway. Different characters shuttle to and fro between line and space, forming a movement of the city.





Sectional Investigation Collage (above)
Maquette Investigations (below)





Site: Craigmillar, Edinburgh.
Programme: Archive, studios, rehearsal, workshops and performances spaces.

01e

THE CITY FRINGE AND ITS FESTIVAL

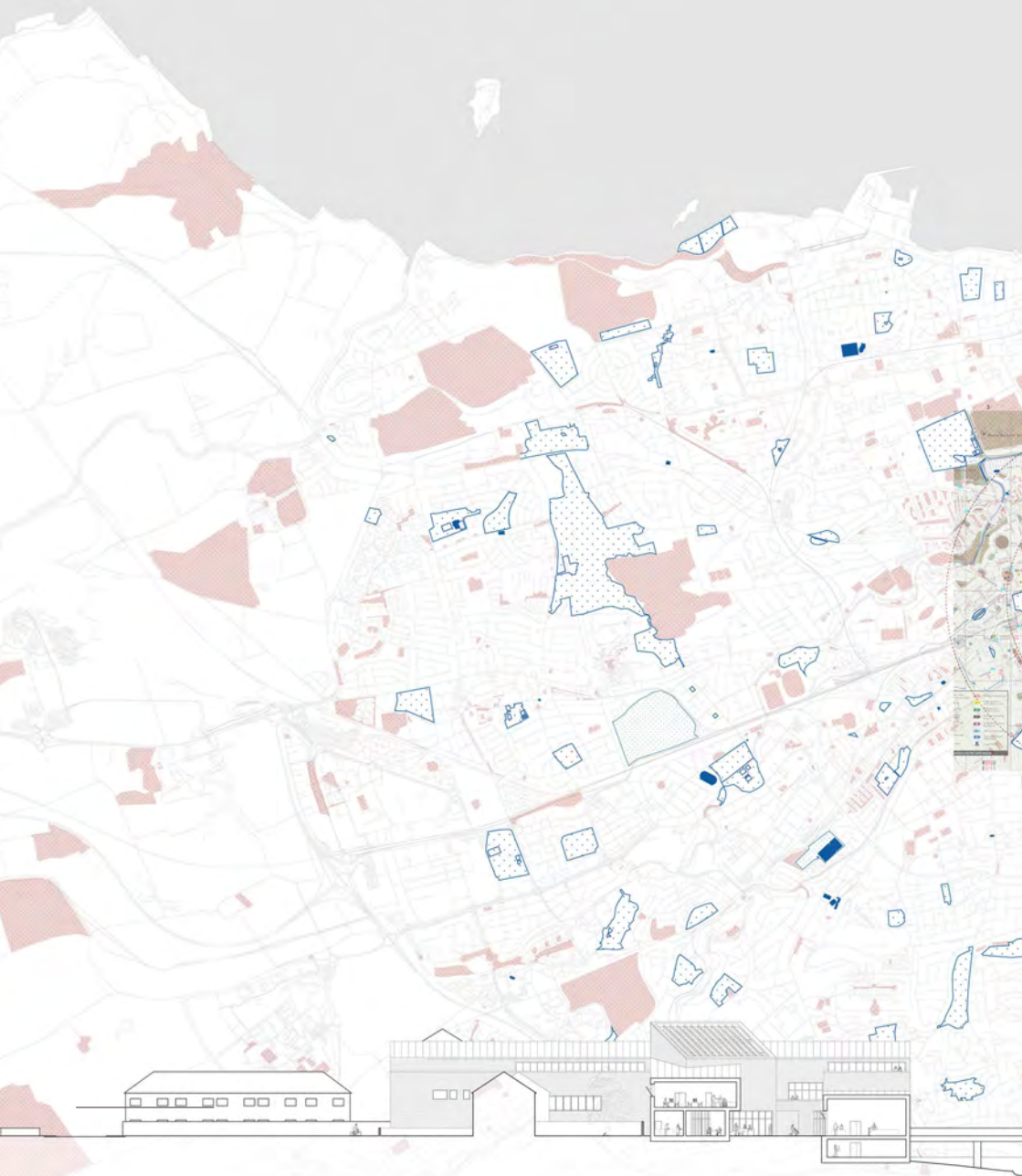
A COMMUNITY ARCHIVE IN CRAIGMILLAR

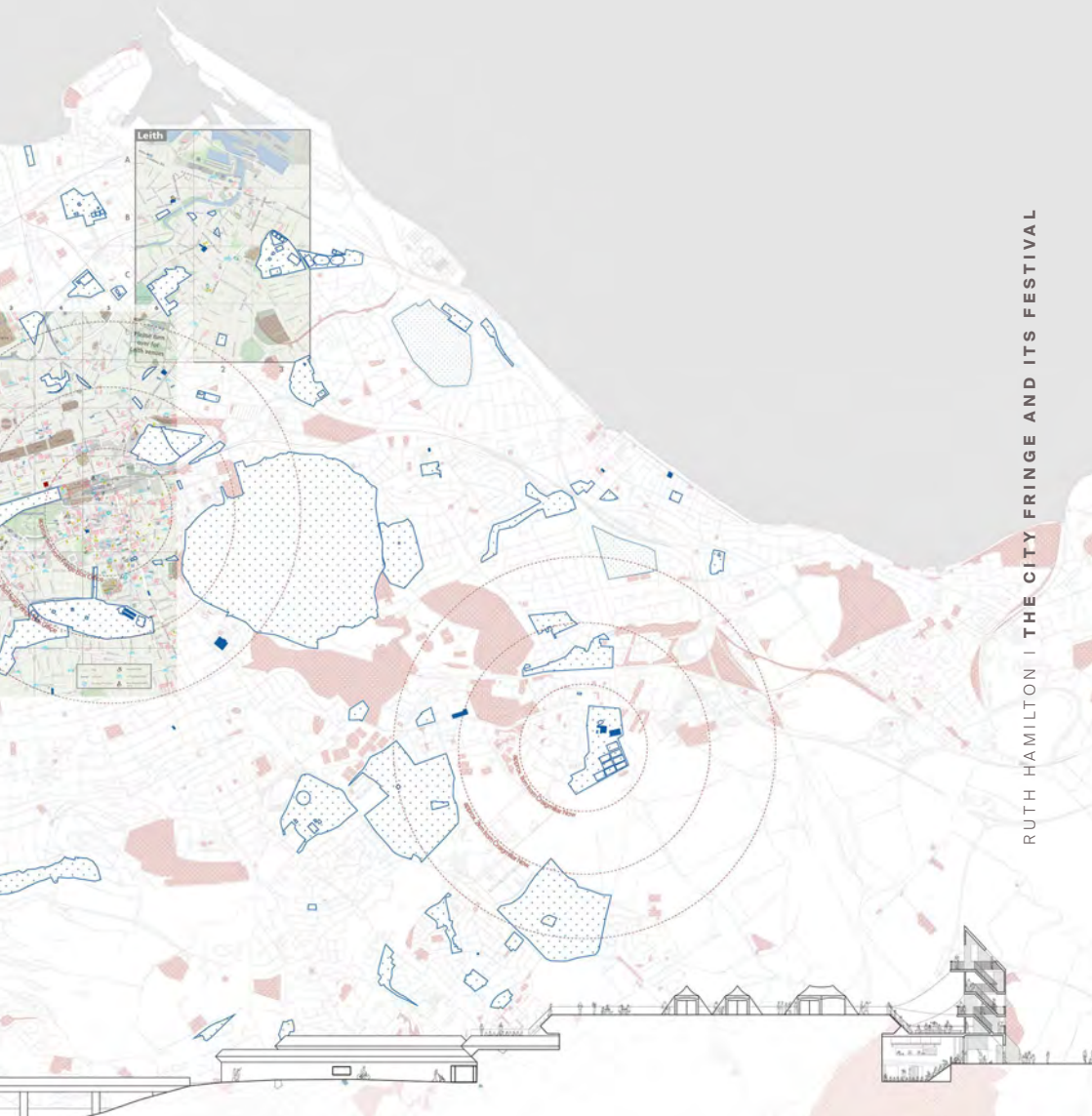
RUTH HAMILTON

Edinburgh is known globally as the festival city, renowned for its Fringe. This project shifts focus away from that version of the city, onto the urban fringe and its celebratory rituals. On a strip of land separated by a fence from the Niddrie Marischal housing scheme and Hunters Hall Park by Niddrie Burn, the project and its context are conceptually and programmatically linked by four themes; pooling, pathways, remembering, and the periphery of performance.

Pooling is the sharing of resources for the benefit of all involved: from the scale of municipal public parks to the shared spaces within the design proposal. Pathways are the physical connections between places and spaces both inside and outside the building, but also thematically denote the work of non-profit organisation Craigmillar Now, creating relationships between past and present, local and national organisations. Remembering refers to the archive and associated spaces for studying, listening, watching and storytelling. By consolidating this brief for Craigmillar, the project seeks to position the Craigmillar Festival Society (CFC) within a wider arts history in Scotland as a physical recognition of the organisation's impact. CFC utilised community arts as a catalyst for community development. The periphery of performance aims to activate this ethos and informs the studios, rehearsal spaces, and workshops that support it. As the £200 million strategic development regeneration of Craigmillar continues, can the arts and knowledge of their historic impact in the area influence how contemporary improvement plans play out and offer an alternative model of neighbourhood revitalisation?









02

DISPLACEMENTS AND NEW DWELLING DENSITIES

ANNEXATIONS

CAITLIN MACLEOD
NICOLE KE LI
MARIO MADRID RODRIGUEZ
ARNOLD POON
YUQUIAN OUANG
SHANKAR MALL

At Home | At Hand Film Still

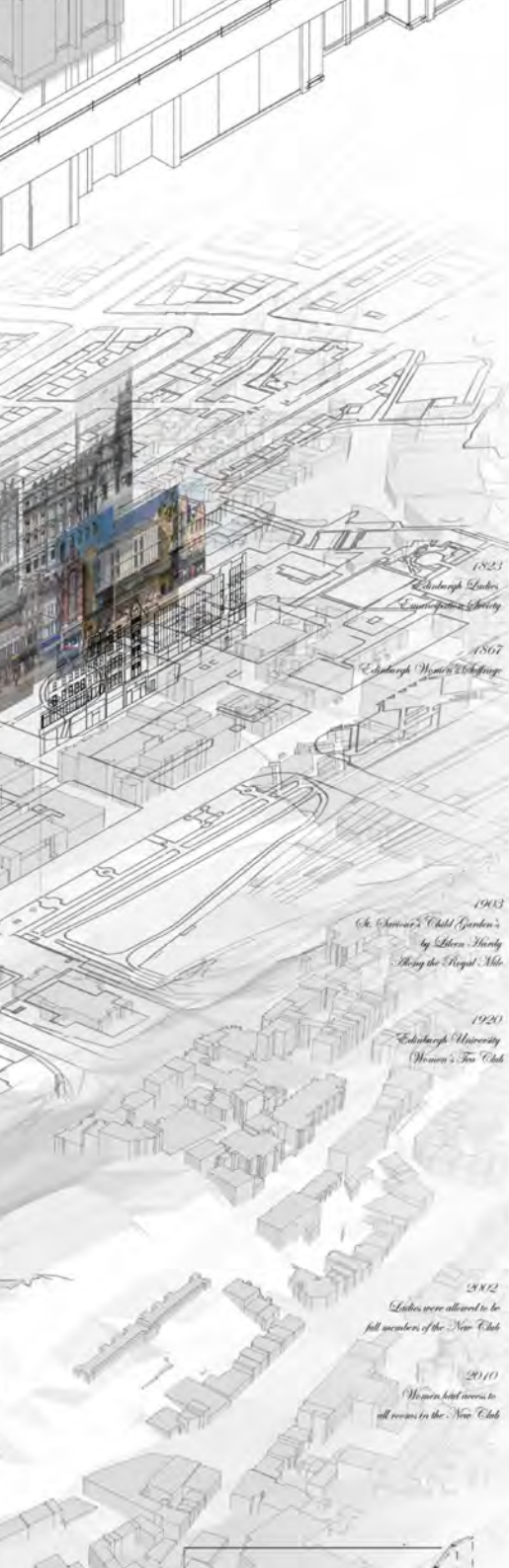
Zeyi Tang





City of Private Power: City|Field.

Calista Utomo, Mario Madrid Rodriguez, Harry Eddolls.



1757
*Formation of The New Club
People's Tavern*

1807, 1837
*New Club moved
to 36 St Andrew's Square*

1823
*Edinburgh Ladies
Lycoperion Society*

1867
Edinburgh Men's Clubhouse

1834
Moves to 84-86 Princes Street

1850
Moves to 87 Princes Street

1903
*St Andrew's Club Gardens
by Ladies Society
Along the Royal Mile*

1920
*Edinburgh University
Women's Ten Club*

1949
Reconstruction Plan

1967
Princes Street Parade

1969
*Alan Ritchie and Bill
renovation of The New Club*

1982
*Ladies were allowed to be
full members of the New Club*

2010
*Women had access to
all rooms in the New Club*

Site: Princes Street, Edinburgh.
Programme: Mixed use block, housing, market hall and housing support hub.

02a

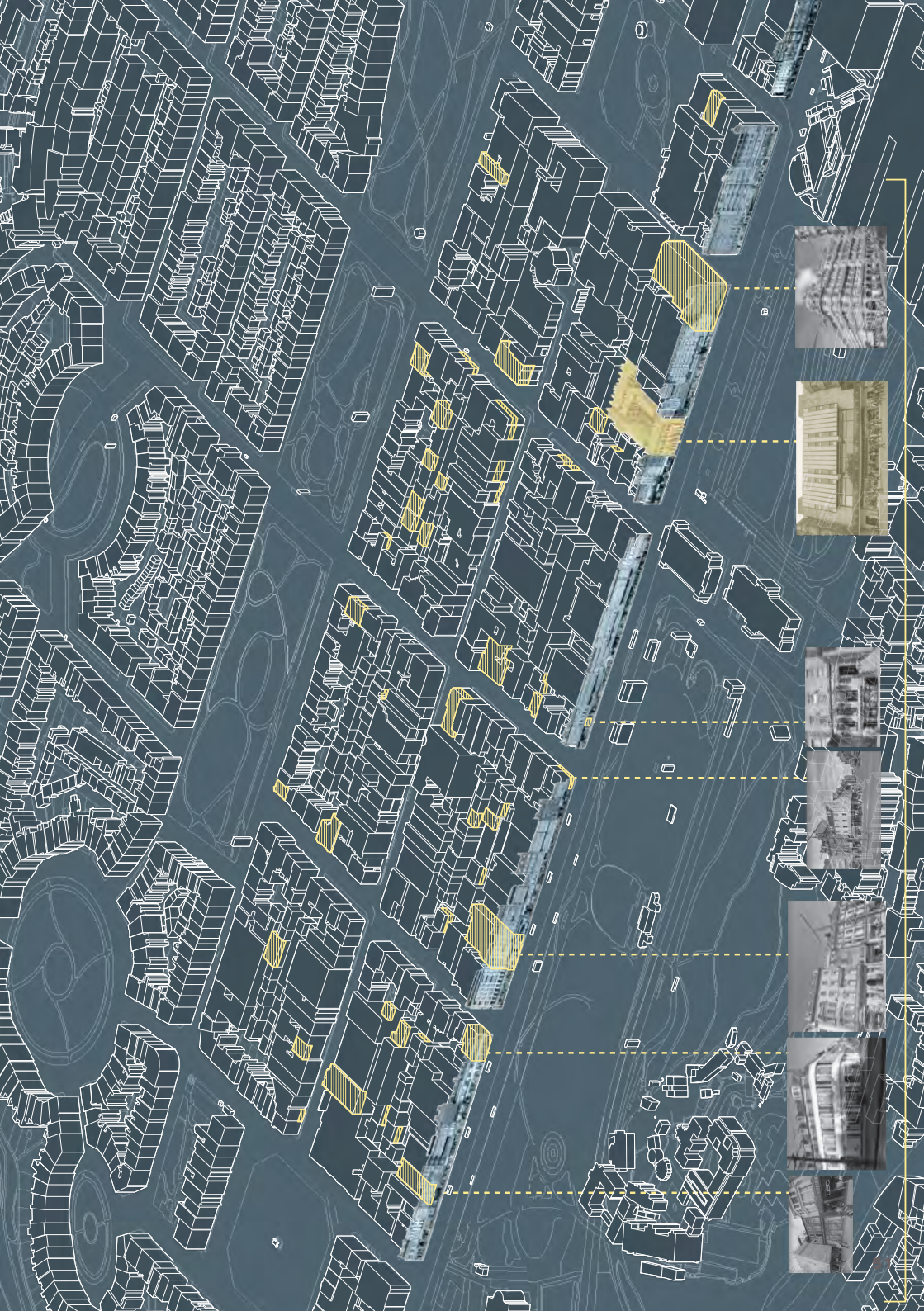
(RE)PLACEMENT

PROCURING PERMANENCE IN THE CITY

CAITLIN MACLEOD

The project identifies a perceived and evidenced condition of emptiness in the New Town compounded by the effects of the 2020 pandemic: a low resident population, a current skew towards consumers and tourists, the closing of high street retail units, the abandonment of luxury Airbnbs. It aims to 're-place' populations who lack community provision and to accommodate the most vulnerable populations, such as the homeless. The project draws from urban research to propose mixed-use, integrated housing, leisure and work provision. It aims to change perceptions of the erosion of the New Town's social and urban fabric, catalysing a vibrant, diverse and socially sustainable community in the heart of the city.

The reconfiguration of a Princes Street department store complex is explored as: a lofty top lit market hall accessed from Princes Street, a homeless support hub oriented towards Rose Street and residential accommodation arranged around a central courtyard at the upper levels. Existing structural elements of the now vacant Debenham's, such as the stair towers and concrete floor plates, are retained to reduce construction waste and guide the spatial arrangement and environmental strategies. An architectural language of protective encasement and structuring fins was drawn from studies of the New Club's library/terrace and an earlier design test. The project aims to 'procure permanence,' not just for vulnerable individuals, or for more opportunity to live and gather in the city centre, but also in terms of designing with the full life-cycle of empty buildings, towards long-term neighbourhood resilience.





Princes Street to Rose Street Sectional Render (top)
Internal Spatial Visualisations (bottom)



CAITLIN MACLOED | (RE)PLACEMENTS



Site: Princes Street, Edinburgh.
Programme: Exhibition, workshop, kitchen club, meditation spaces and roof garden.

02b

UNVEILING THE FIFTH FACADE

NICOLE KE LI

In the emptying city, buildings are writing their own stories of adaptive reuse. Large tenants such as department stores are quietly rising and falling under various veils and guises. Morphological studies explored the Georgian block and its orientation to the street. Built additions and changes of use have overlaid a fifth façade above the urban streets, punctuated to allow light into deep plan interiors, a shift echoed in the various New Club iterations. The project explores intricacies of physical reconfiguration of the New Club's central organizing atrium. Envisioning a condensed arrangement of members' rooms stacked behind the Princes Street façade, a new urban interiority emerges. A re-configured fifth façade of curved forms and directional skylights supported by a new timber structure is interleaved with existing reinforced concrete columns, floors and enclosing walls, contrasting heavy and lightweight texture in the material re-use.

Exhibition, workshop, kitchen club, meditation space, roof garden and other functions are introduced around the upper levels of the extended top lit atrium. It is imagined that these may be attractive for elderly people who might be more fixed and localized but are full of skills and wisdom. The design explores how the city is viewed in multiple ways- literally and metaphorically- through devices such as kaleidoscope, camera obscura, filmic projection and meteorological observation: bringing the city into the heart of the building, watching the everyday life of street and prompting cosmic contemplation.

Jenners
MANGO

Jaeger
Marks & Spencer

Romanes & Paterson

Dr Martens

Oliver Bonas

NEW CLUB

Primark

Boots

ZARA

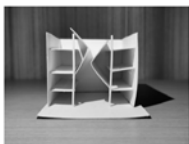
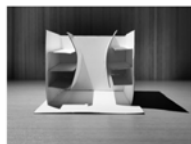
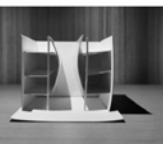
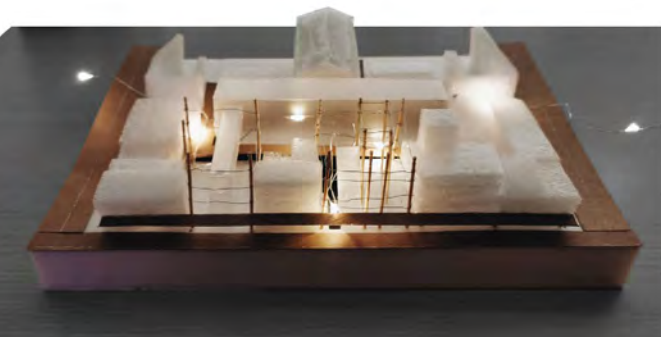
Russell & Bromley

Debenhams

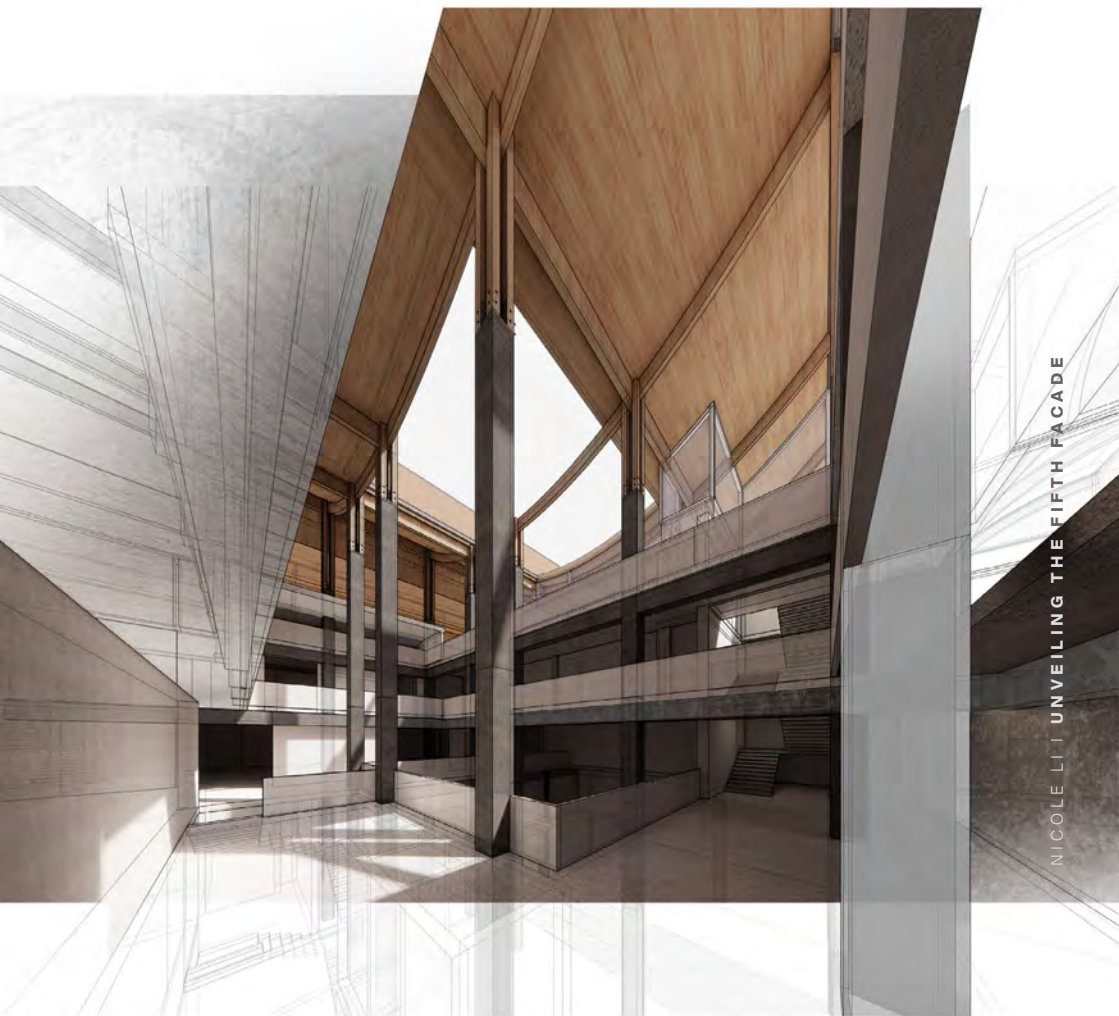
Poundland

Waterstones
Cleghorns

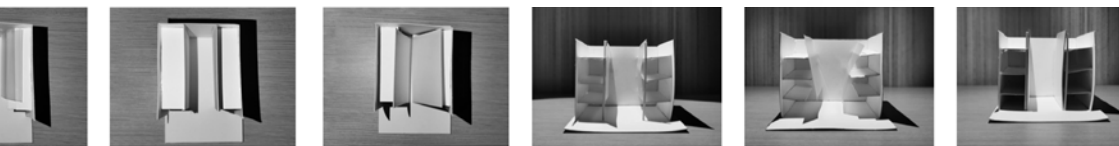
Jennie
Three



Process of Construction (top left)
Maquette Exploration (bottom left)
Internal Perspective (right)
Maquette Lighting Investigations (bottom strip)



NICOLE LI | UNVEILING THE FIFTH FACADE



Site: New Town, Edinburgh.
Programme: Affordable housing.

02c

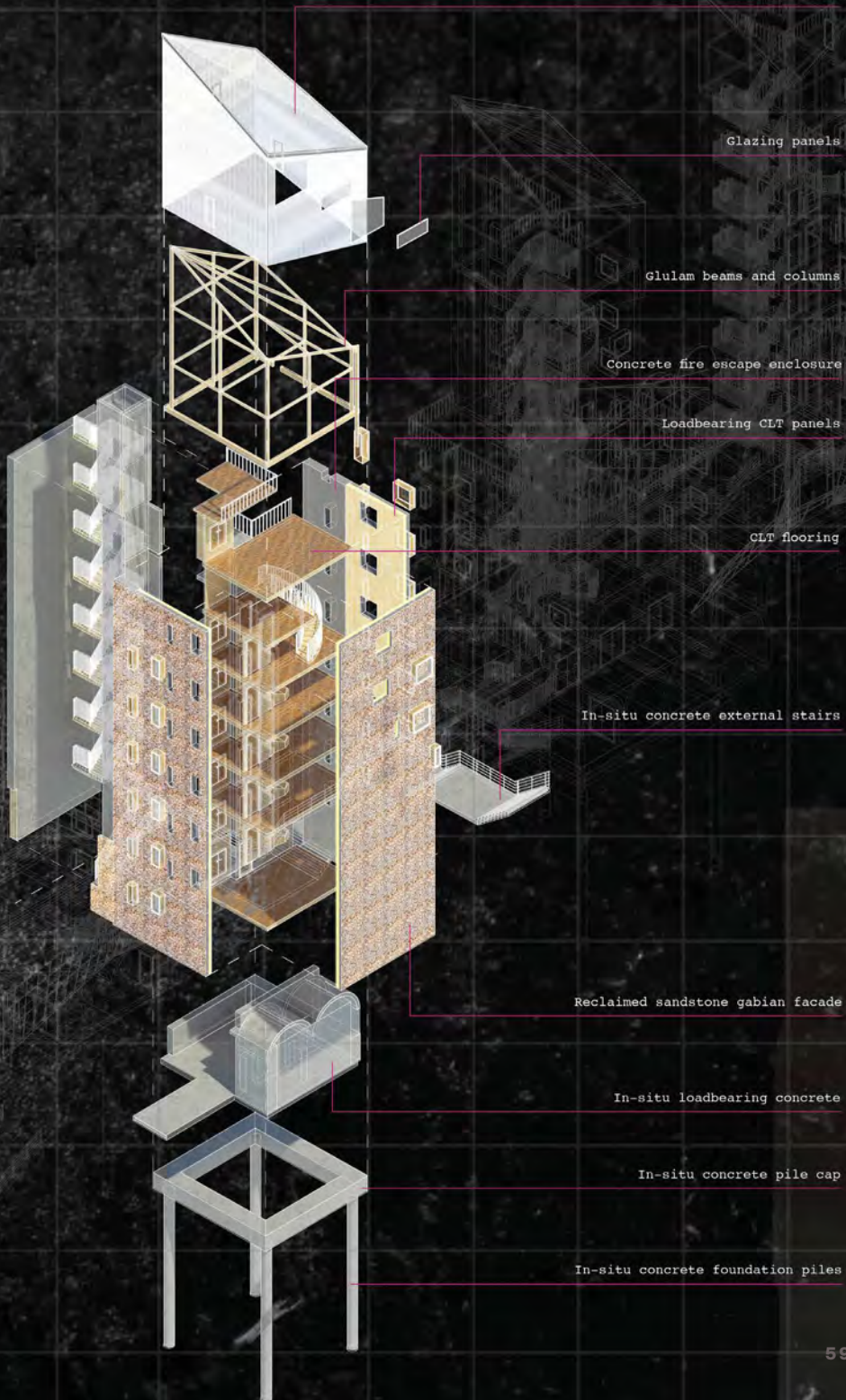
RE-IMAGINING THE CITY GRAIN

AFFORDABLE HOUSING WITHIN NEW TOWN BLOCKS

MARIO MADRID RODRIGUEZ

Embedded within Edinburgh's New Town blocks, the project proposes a new model for affordable living and a morphology of intimate connections, verticality and privileged panoramas. On a steep plot off Queen Street, the project takes advantage of vistas and level changes. Private entrances are placed at a lower level which allows the site to accommodate wide paths that may be conducive for gathering and play. The morphology of the towers become a dense accommodation typology and their small footprint minimises disruption to the surrounding city fabric.

Re-imagining the City Grain turns priorities to the people who most need dwelling space. One of the most noticeable changes in James Craig's design for the New Town is the shift from private housing to an invasion of retail and commercial use. As a result, the inside of each city block has experienced a gradual reduction of open space, originally intended for back gardens and service lanes. The project aims to act with and expand on the remaining voids. It responds to the urgent need for mostly single-bedroom accommodation by offering an alternative mixed model of social housing, with associated urban room, workshops and a theatre for the general public to get involved in city planning decisions. The approach to affordability and sustainability is to incorporate repeated elements in the construction process, reclaiming sandstone for the facade, and building with low-embodied carbon CLT and glulam timber for the main structure.



Re-imagining the City

A Study of the Ne



y Grain

ew Town's Voids



Physical Model - 1:200

Street Level View

Long It Section - 1:500

Exploded View - 1:500

Store Section - 1:500

Orbits Room - 1:500

Physical Model - 1:200

Site: Old Town, Edinburgh.
Programme: Writer's scope and urban housing.

02d

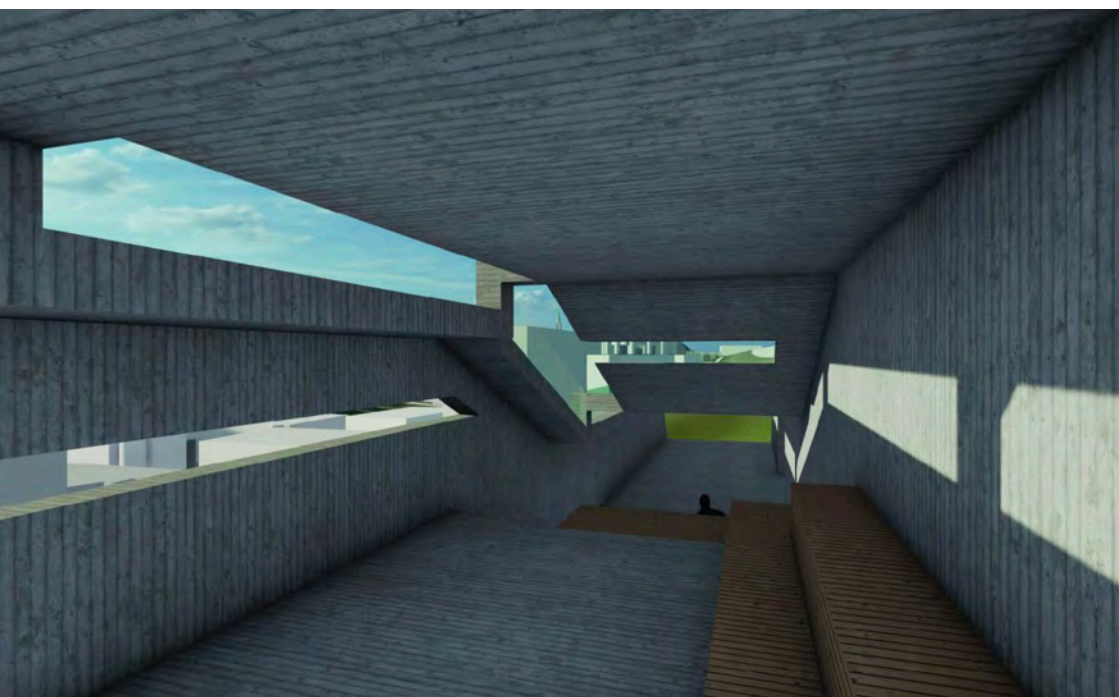
REACHING FOR THE VIEW

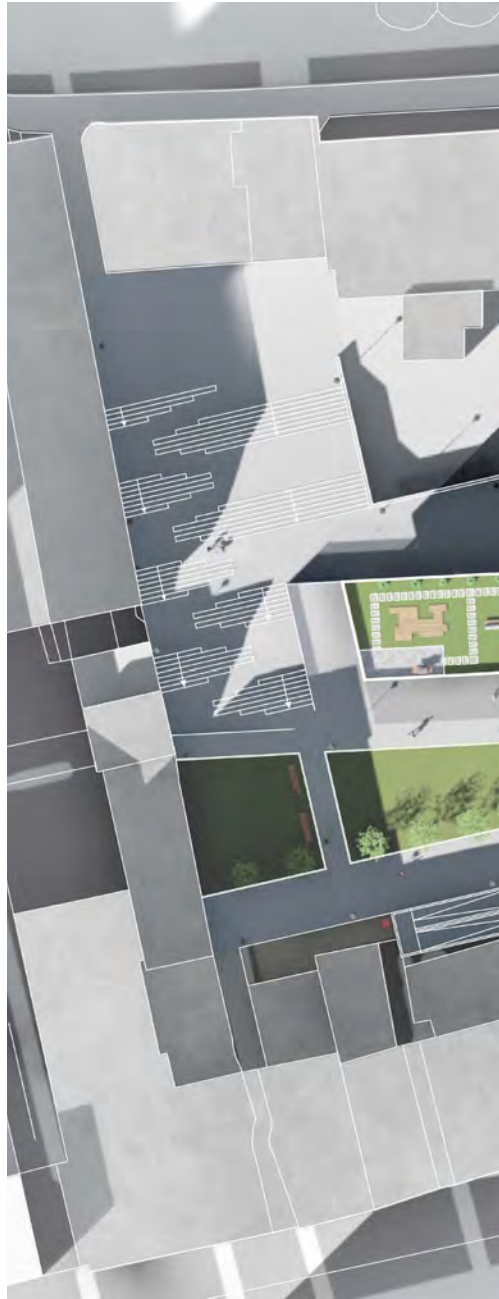
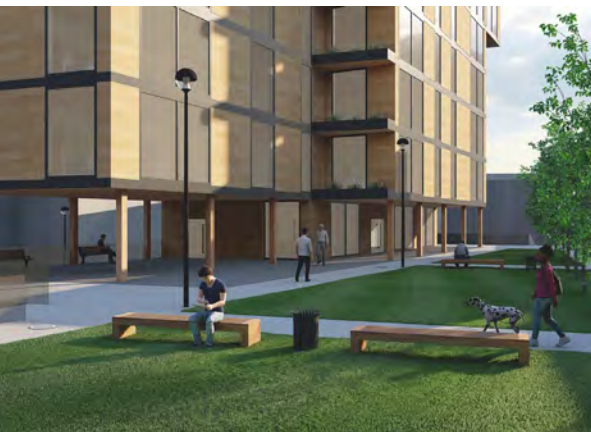
URBAN HOUSING AND WRITER'S SCOPE

ARNOLD POON

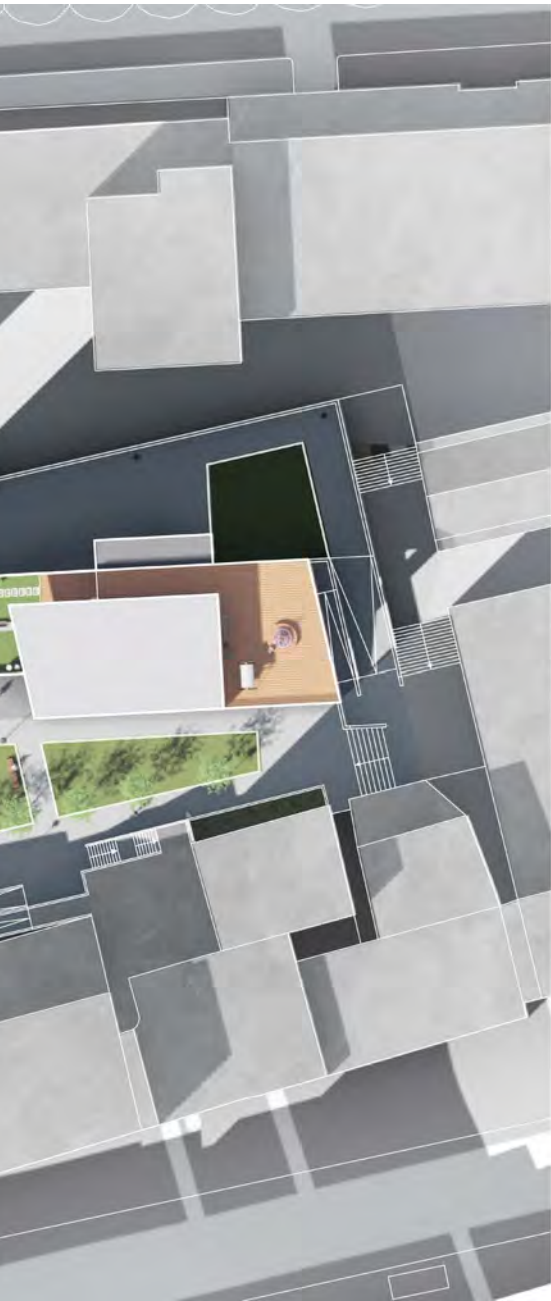
Inspired by Alan Spence, the current Edinburgh Makar, and his attachment to a particular location in the city – the workspace at Citadel Books, located on a busy street yet with a strong visual connection to Arthur's Seat - design explorations consider the configuration of urban comfort and experience with contemplative connection to natural landscape horizons. The Writer's scope project choreographs a pathway of framed views from the southern urban street edge of Calton Hill, creating places for stillness, survey and writing practice. Extending the exploration to more permanent housing, a further project on the other side of the Waverley Valley responds to the constraints of existing urban fabric. Legislative skyline restrictions to protect Edinburgh's urban ensemble as World Heritage Site status are considered in both designs.

The urban housing, sited between Jeffrey Street and the Royal Mile, is orientated to offer open views and an inhabited terrace from the roof level towards three main vistas: Calton Hill to the north, Holyrood Park and the coast at Portobello to the east. Servicing and circulation routes are arranged to support this, creating a ground-scape that acknowledges its introverted condition and enhances the amenities for the surrounding buildings. The site is extremely restricted - the largest entrance from 59 Jeffrey Street is a 4x6m gateway and this limited access has left it undeveloped for more than thirty years. This has informed the construction method and sequence, proposed as modular CLT structure which informs both internal and external architectural language.





Roof Garden Views (top left)
Internal Visualisation (middle left)
External Perspective (bottom left)
Site and Floor plans (right)



ARNOLD POON | REACHING FOR THE VIEW

Site: Leith, Edinburgh.
Programme: Self-build eco-community.

02e

THE LIVING STRUCTURE

CO-HOUSING, LEITH

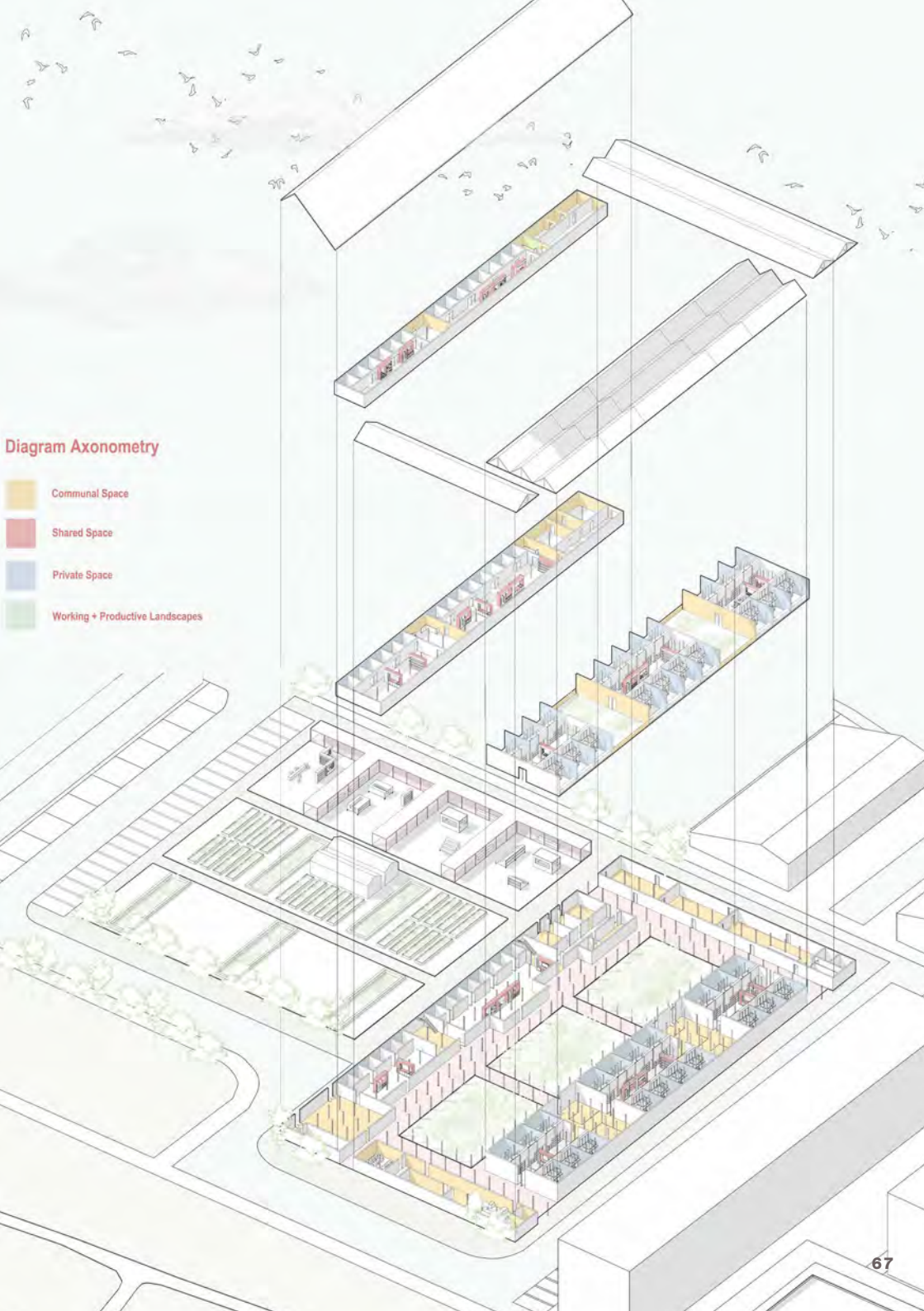
YUQUIAN OUANG

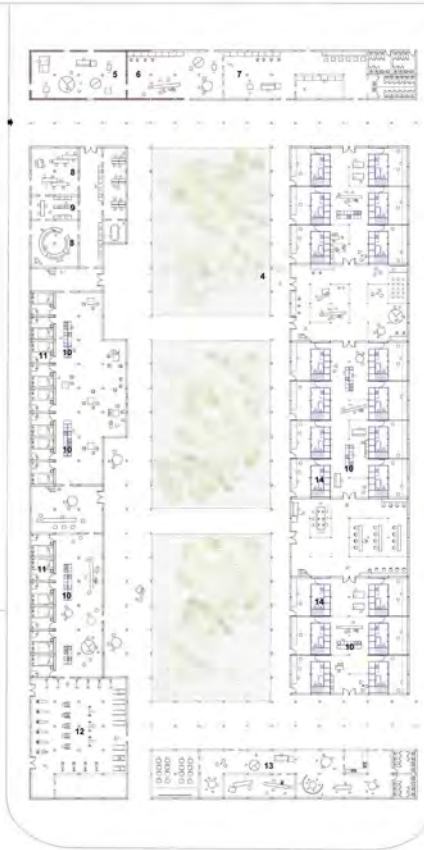
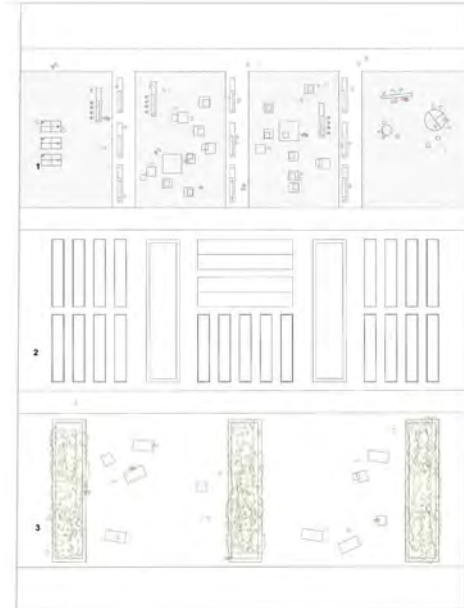
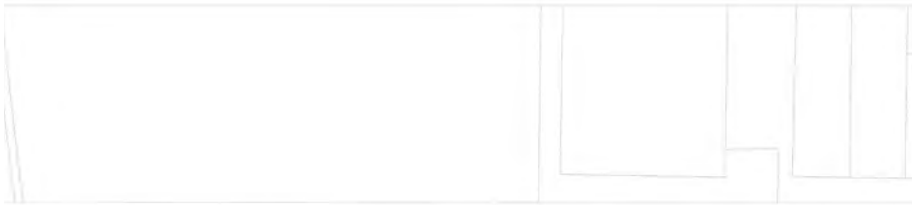
The project is for a self-build eco-community on the north side of Leith Links. Commoning as a practice emerged as the intentional effort of a community to pool its resources, share them equitably, and manage them sustainably. Through historic study of places of women's labour in Edinburgh, such as bleachfields and drying greens for washing and drying, the potential of creating spaces and rituals through productive labor to realize socialization and co-housing was discovered. As contemporary work patterns become increasingly de-centralised with emerging economies, networks and the pandemic situation, alternative approaches to both traditional work spaces and the housing models that support them are demanded. This project aims to challenge traditional notions of the individual home and household property towards the possibility of contemporary common places and occupations.

The Living Structure is formed from a grid-like timber armature designed to recalibrate the way individual and collective space is demarcated and constructed. The common areas flow around double-height private retreats, designed as large scale furniture units, with communal bathrooms, kitchens, laundries, working spaces and recreation facilities inhabiting thick walls, coexisting in a single architectural frame. By making the modular design simple enough, residents can assemble the service wall/core themselves according to their needs and can reassemble flexibly. The concept comes from Karel Teige's 'The Minimum Dwelling' - a collective dwelling in which every adult is provided with a 'minimal but adequate, independent, habitable room', while all domestic services such as housekeeping, cooking and childcare are collectivised.

Diagram Axonometry

- Communal Space
- Shared Space
- Private Space
- Working + Productive Landscapes





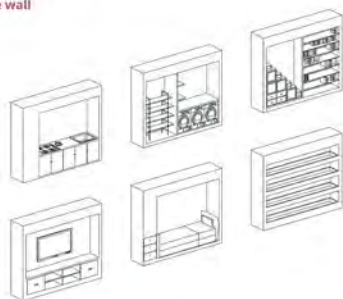
Site Plan

- 1 Farmers Markets 2 Working + Productive Centre (Greenhouses, Growing Plots)
 3 Community Open Spaces 4 Courtyard gardens 5 Reuse Showroom 6 Studio
 7 Cafe & Bar 8 Agricultural Workshop 9 Tool Library 10 Service Wall (Flexible 'thick wall')
 11 Individual Living Cell 12 Gym 13 Care Centre 14 Fixed Service Core



Site Plan (left)
 Modular Service Walls (top right)
 Maquette Investigations: Lighting and Construction (bottom left)

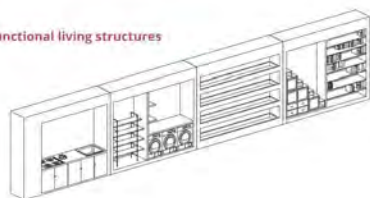
service wall



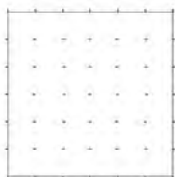
service core



multi-functional living structures



Modular construction



How to build a partition wall / door

Maquette 1/20



How to build an alcove / thick wall



thick wall = kitchen + storeroom + bedroom + bathroom

Site: Bilston Viaduct, Edinburgh.
Programme: A refuge for runners, cyclists and hikers, a writer's retreat and a bothy.

02f

THE BIELD

SHANKAR MALL

The Bield (meaning shelter or protection) exists as a place of refuge: whether one wants to escape city life for a while, or to escape a heavy downpour whilst out walking. It is located on Quiet Route 60 of Edinburgh's cycling network, once part of the Loanhead and Roslin Railway. Supported by an exhilarating remnant of Bilston Viaduct, the folded structure is only fully revealed from below the high level path, cascading into the wooded ravine.

The Bield is split into three main zones - the Refuge for Hikers, Runners and Cyclists, the Writers' Retreat and the Bothy for sleeping out in the woodland. As visitors make their way through the structure, a constantly changing woodland vista is revealed. The interiors have been designed to maximise comfort. All furniture is integral to the interior, conveying a feeling of being warmly embraced by the building. Suspended in the tree canopy, visitors can explore this terrain from a new vantage point and can hide underneath it. The Bothy occupies the middle space - the unmapped area, just off the beaten track. It is the perfect place to hide. The Bield is a place where one can dive off the edge of a world of asphalt and steel into the soft, warm embrace of timber. Nestled within the canopy, it is an exploration into what it is to truly detach from the world.







SHANKAR MALL | THE BIELD

03

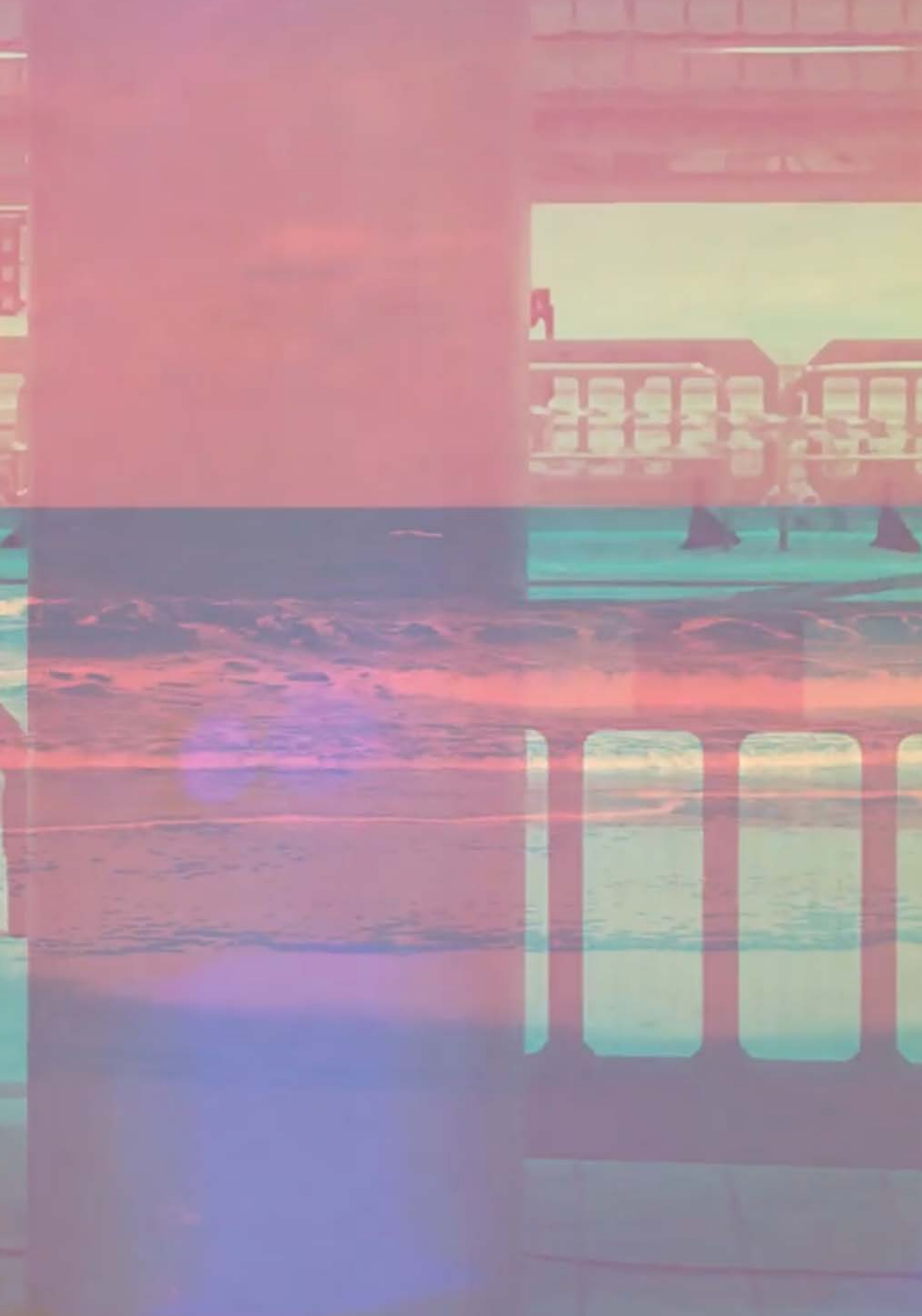
URBAN NATURES

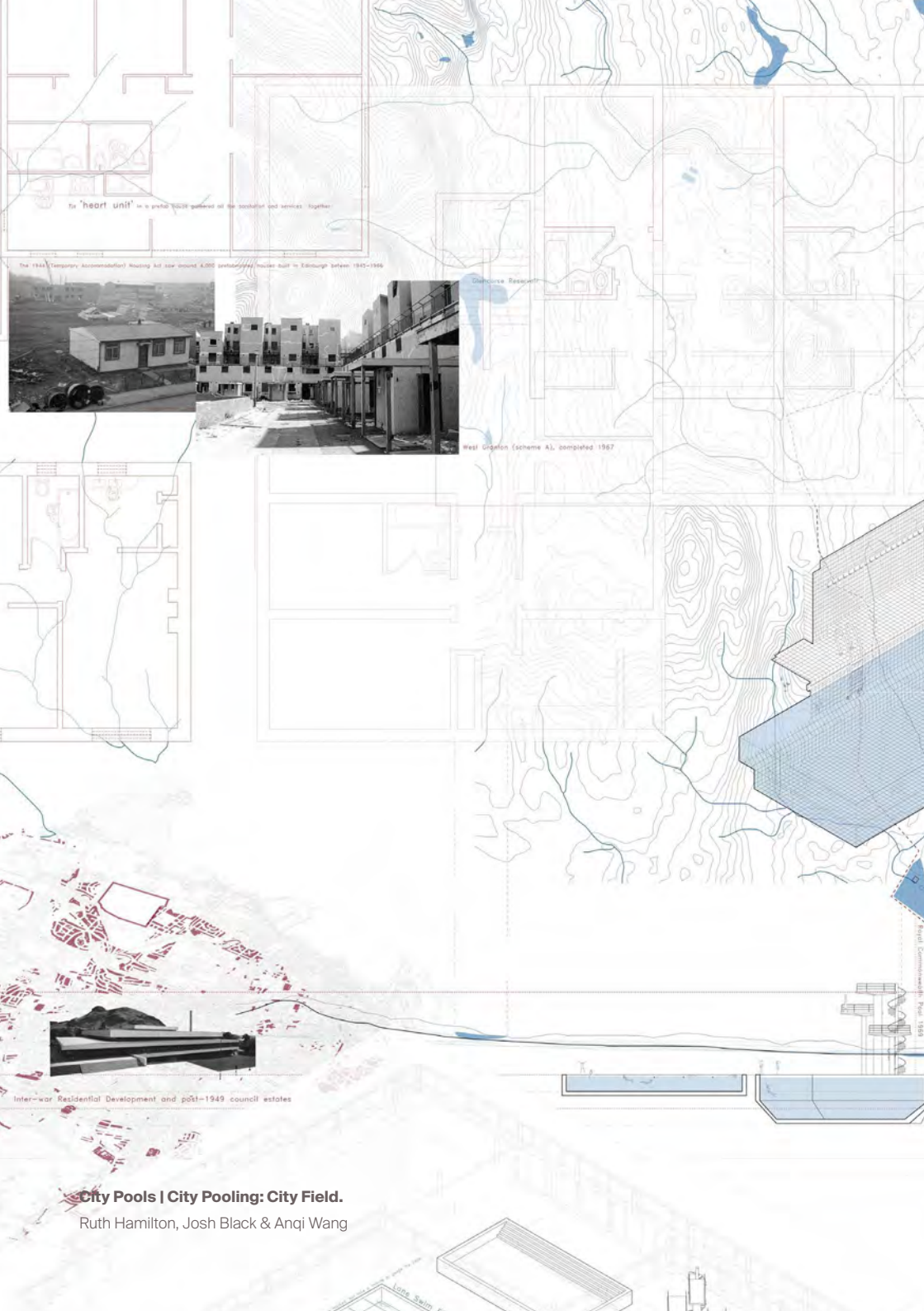
THE CITY AS A CONFLUENCE OF RESOURCE

SARAH ALCOCK
GUANQIU HUANG
KEVIN CHING
HAYA AL-BULUSH
JAMIMA FASAKIN
ANQI WANG

At Home | At Hand film still

Ruth Hamilton





the 'heart unit' is a great 5000 sqm of the social and services together

The 1944 Temporary Accommodation Housing Act saw around 4,000 prefabricated houses built in Edinburgh between 1945-1955



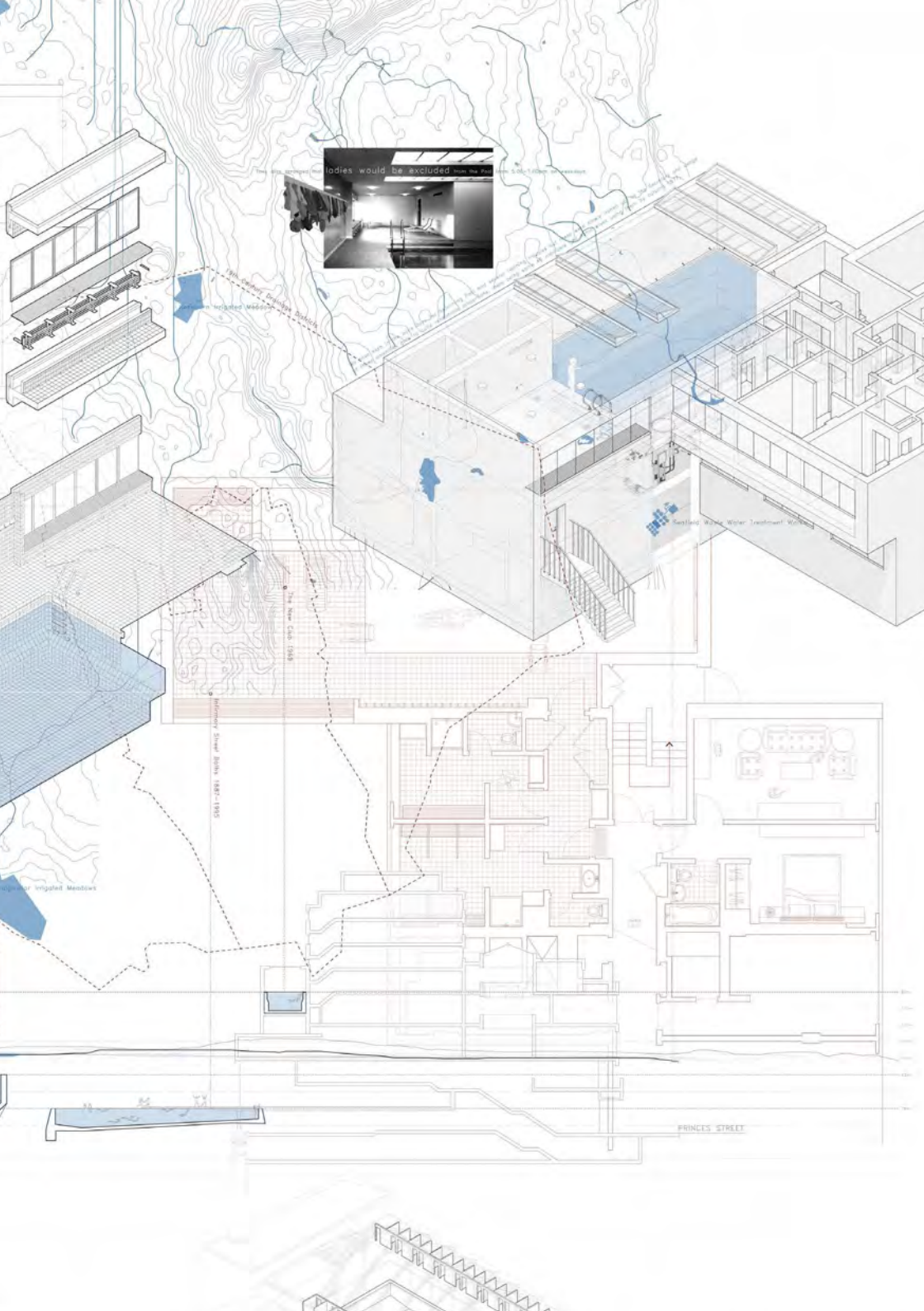
Cluthara Research

West Gorton (Scheme A), completed 1967

Inter-war Residential Development and post-1949 council estates

City Pools | City Pooling: City Field.
Ruth Hamilton, Josh Black & Anqi Wang

Field Commissioning Pool: 1950



Proposed building would be excluded from the...

The proposed building would be excluded from the...

The proposed building would be excluded from the...

The proposed building would be excluded from the...

The proposed building would be excluded from the...

PRINCES STREET

Proposed Irigated Meadows

Sewerage Works Water Treatment Works

Site: Water of Leith, Edinburgh.
Programme: Research centre with archives, public exhibition centre, labs and experimentation areas.

03a

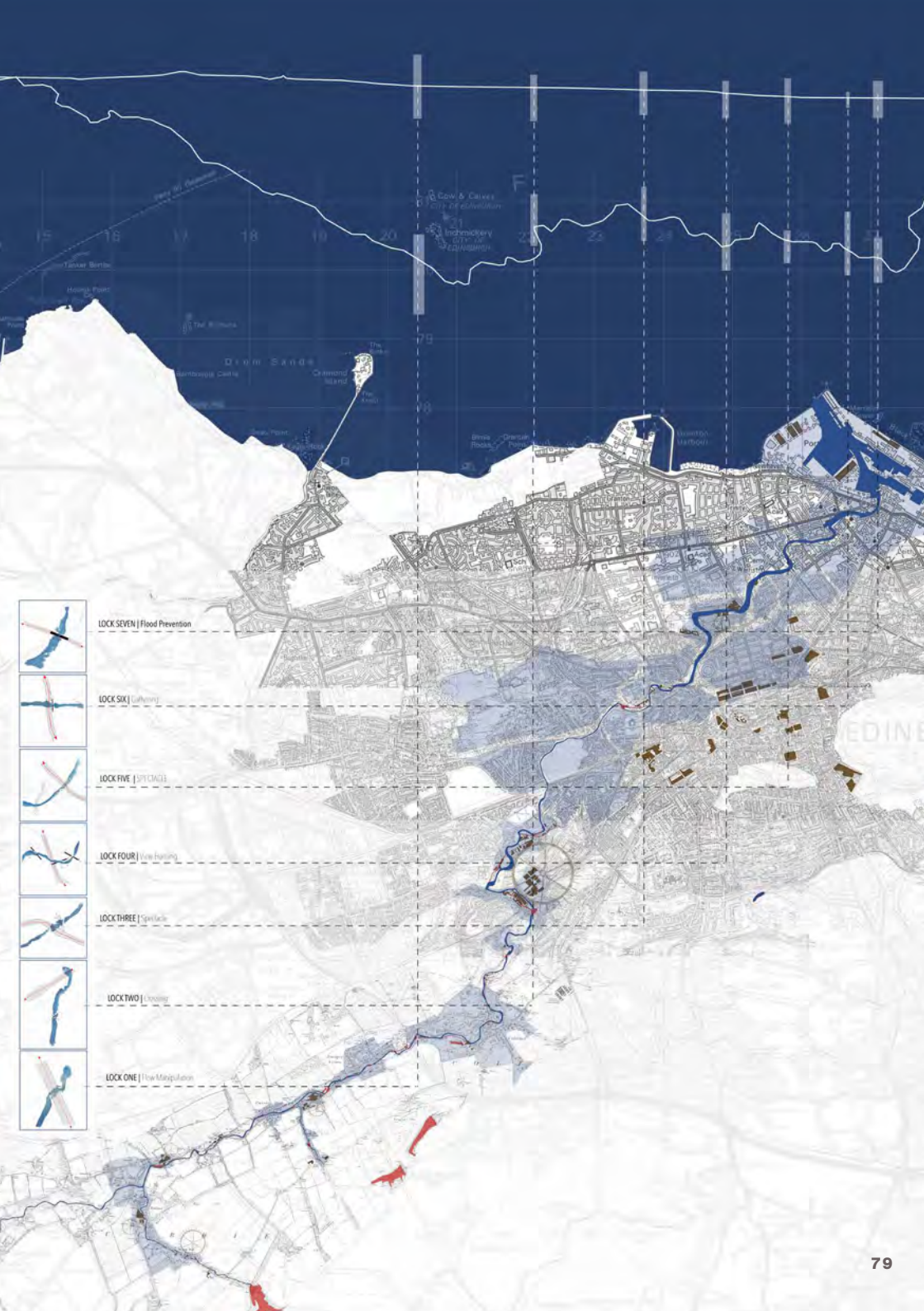
RIVERINE CITY

LOCK TWO HYDROCENTRE

SARAH ALCOCK

Over the last 100 years, the Water of Leith has de-industrialised. Leatheries, laundrettes, mills and breweries have disappeared from its banks. The river once enabled the social and financial livelihoods of neighbourhood communities, between the Pentland Hills and the Port of Leith such as the Edinburgh Steamies (public laundrettes). The river is now perceived as a boundary rather than a unifying resource. The project suggests a series of seven new 'lock' inhabitations of the 40km riverine band that aim to cultivate both waterside activity and localised social life. Each proposition makes a distinct reconnection through energy production, gathered activity, spectacle and crossing. Lock Two is a hydro research centre for specialised study of the role of water in energy production, housing river map archives open to the public and river viewing rooms.

Lock Two comprises load bearing anchor walls which span beyond the width of the river, manipulating the water flow for hydro energy production systems, while also creating the primary tectonic character of the enclosed spaces on each bank. The modular design of these heavy elements support the construction of adaptable lightweight timber encasements. Glazing and circulation strategies carve the timber encasements to frame internal and external views which offer visual and acoustic connections with the river. The project aims to create a sense of shared custodianship of the river as an revitalised constituent of urban life.



LOCK SEVEN | Flood Prevention

LOCK SIX | Calming

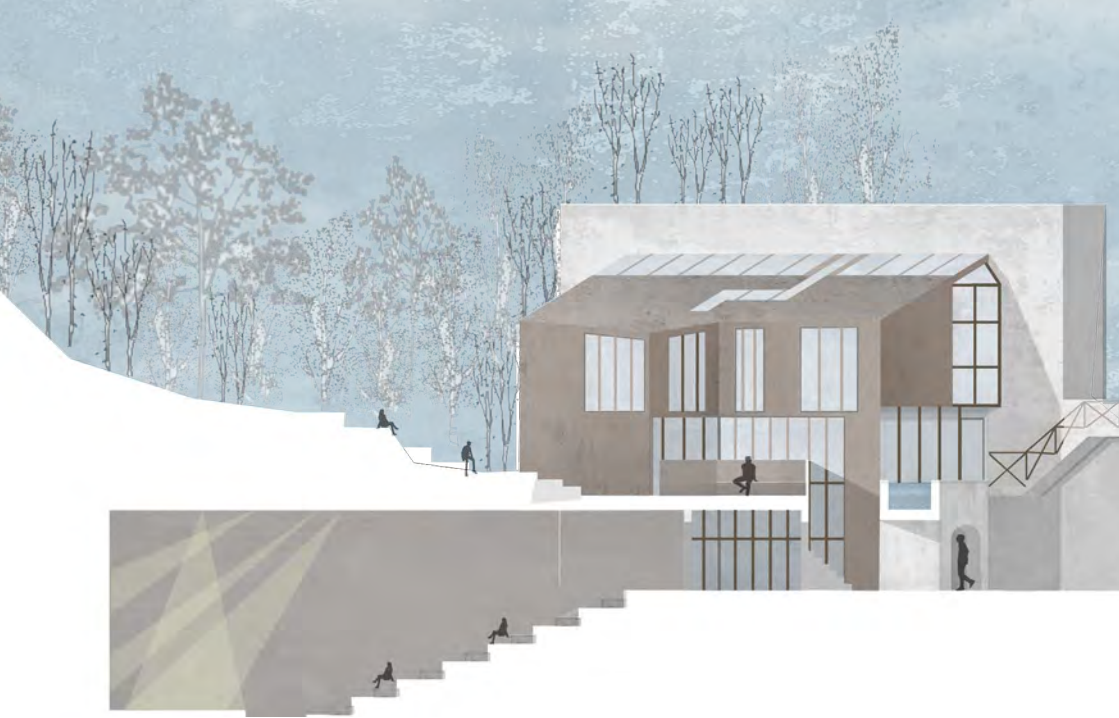
LOCK FIVE | ST/CA/11

LOCK FOUR | Flow Balancing

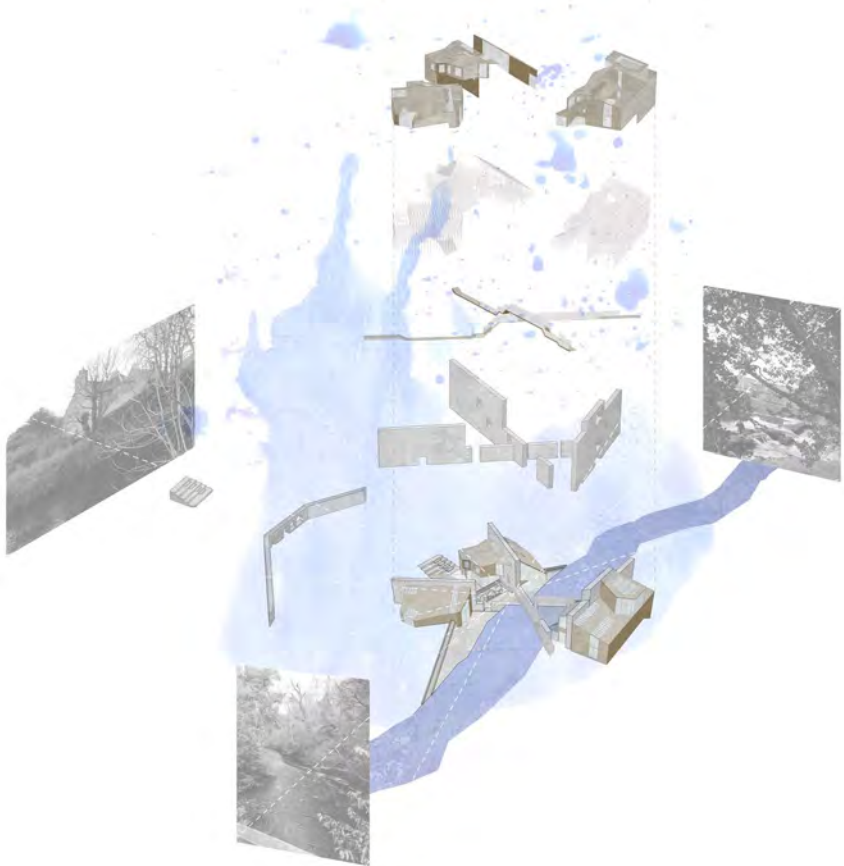
LOCK THREE | Spectacle

LOCK TWO | Loading

LOCK ONE | Flow Manipulation



Hydro Research Centre Section: Designing Connections (top)
Public Exhibition Space (bottom left)
Cafe Overlooking the Lock (middle left)
Exploded Structural Axo: Framing and Connecting (bottom right)



SARAH ALCOCK | RIVERINE CITY

Site: Holyrood Park, Edinburgh.
Programme: Geological Institute for Specialist Researchers, Education Centre, Auditorium, Library, Exhibition Space and Supporting Spaces.

03b

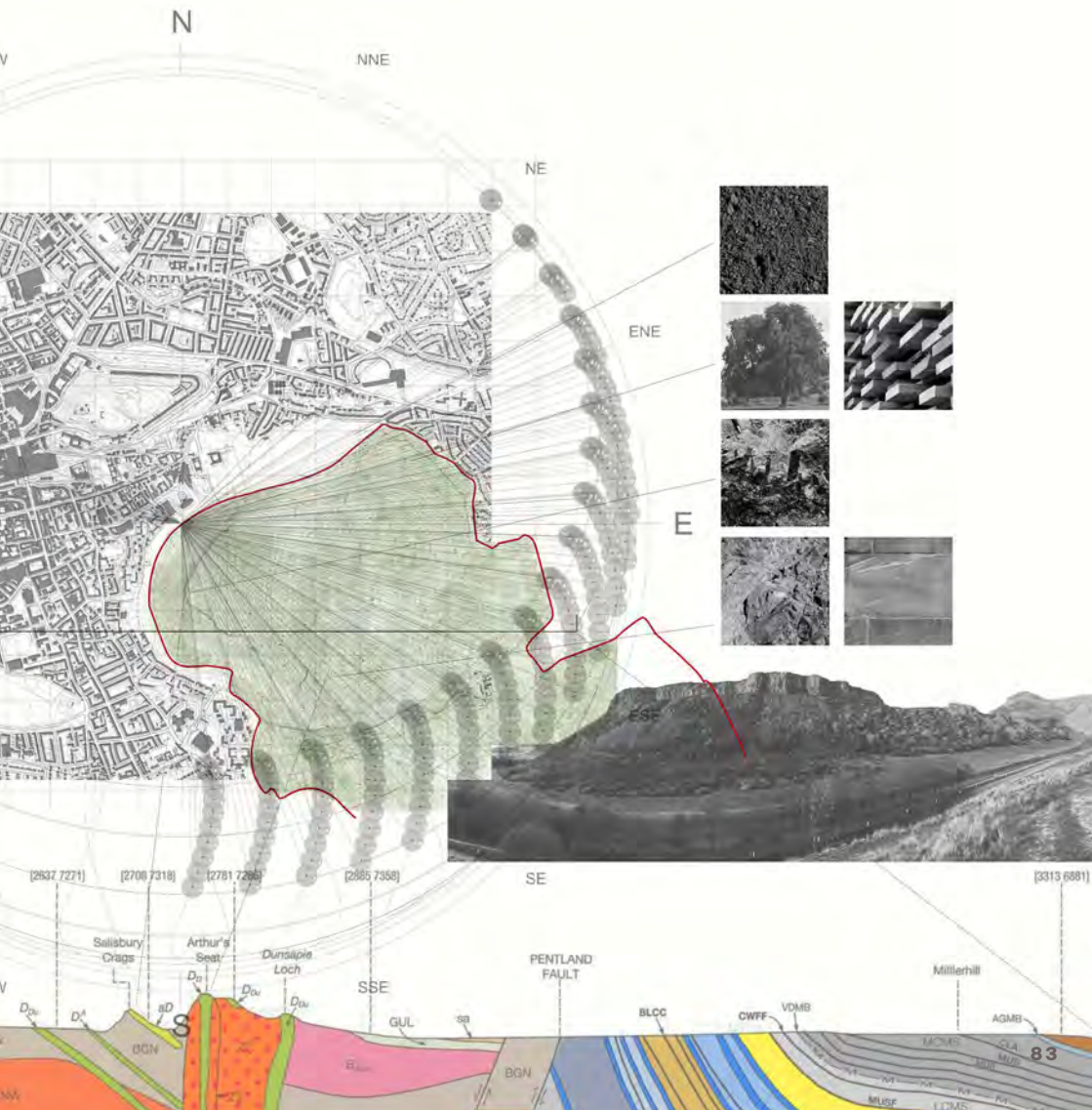
GEOLOGICAL PLURALISM

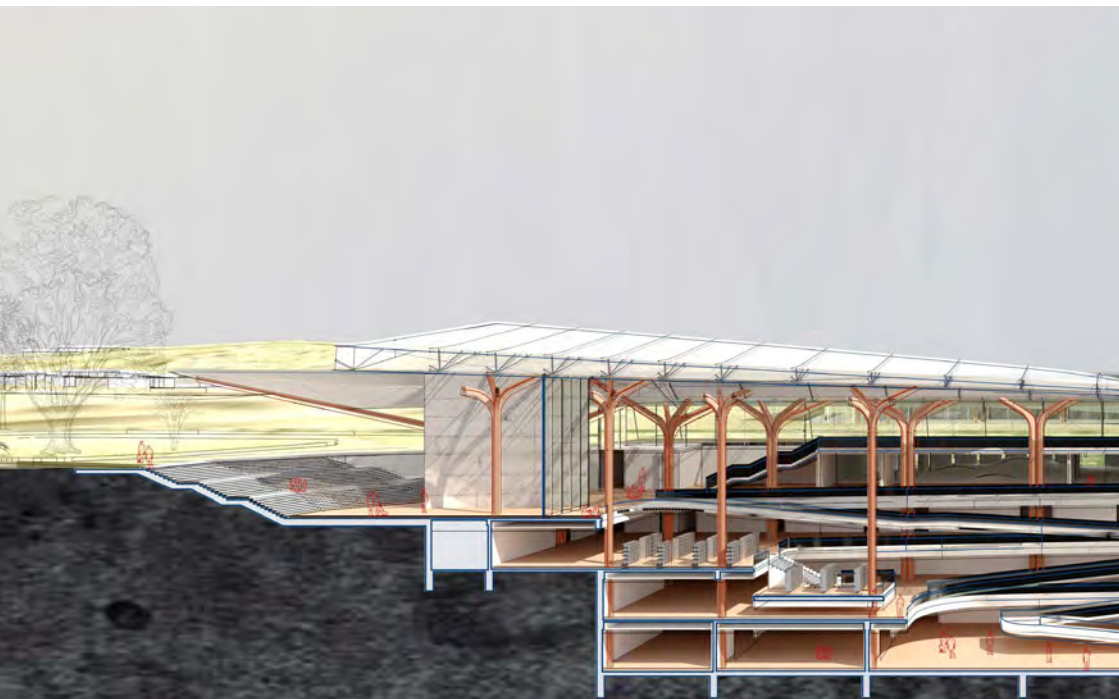
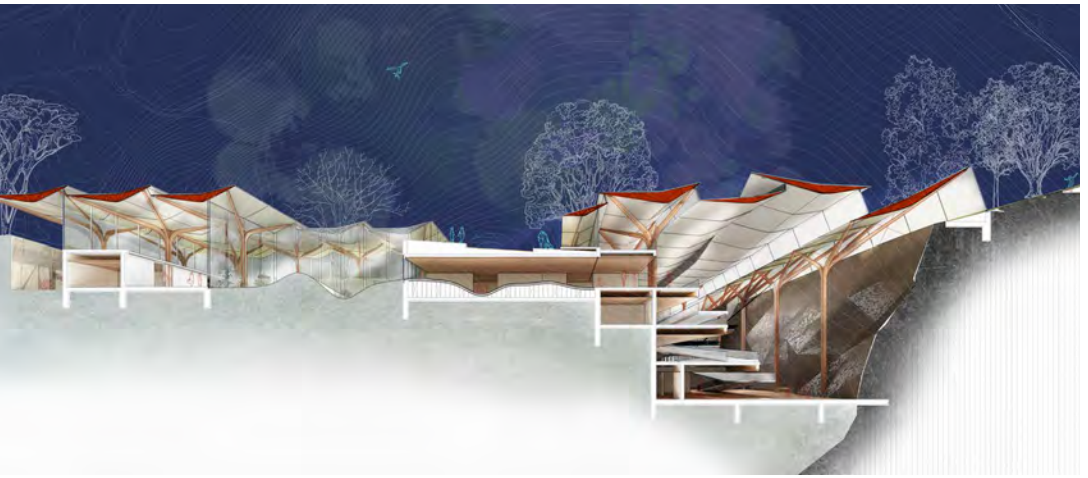
A CONVERGENCE OF DIFFERENTIAL GROUNDS

GUANQIU HUANG

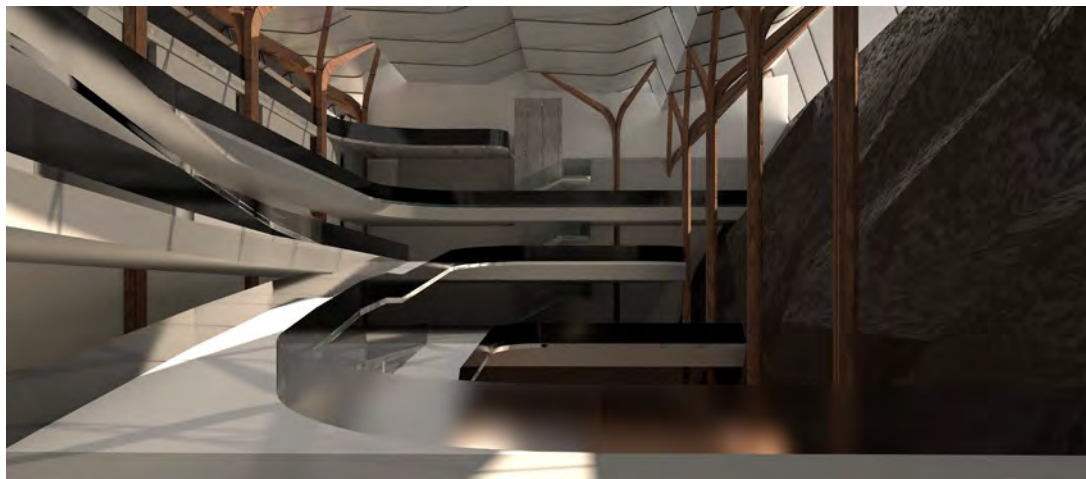
Edinburgh's distinctive, pluralistic geology is fundamental to its appearance as an urban ensemble: the steep, hardened gradients of Castle Rock, the expansive tenements around the soft land of The Meadows, the unstable, unbuilt valley of Princes Street Gardens connected with the sedimented ground on which the New town is built. A site at the edge of Holyrood Park has been chosen for the project as it is at the junction of multiple geological lines, a convergence of differential grounds. The sunken arrangement of the proposal conceptually excavates and exposes an experience of what may lie beneath. A central ramp offers visitors a route alongside a toplit basalt hewn wall. On the other side of the building an undulating landscaped ground offers a sense of softer land below. A strategy for tapping into geo-thermal sources for energy supply and heat exchange mechanisms explores the dynamic exchange between the geological and the built.

The building houses a geological institution for specialist researchers and an education centre. This includes a library, auditorium, meeting rooms, offices, exhibition spaces and support areas. The structural design is organised around a curved glulam timber structure with tree-like columns and beams that traverse the differential ground. The canopy is divided into multiple components infilled with a rhythm of skylights. Timber is understood as a multi-scaled support system, informed by research into the timber panelling in the New Club and broader understandings of arboreal cultivation and industry- how trees are transformed into construction material in the city.





Perspective Section of Canopy and Geology (top left)
Canopy Maquette (top right)
Long Section of Carved Space (bottom)



Site: The Flodden Wall, The Vennel.
Programme: Centre for Conservation and research with a new public courtyard and exhibition space.

03c

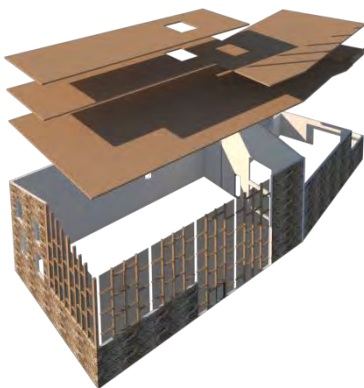
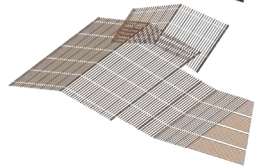
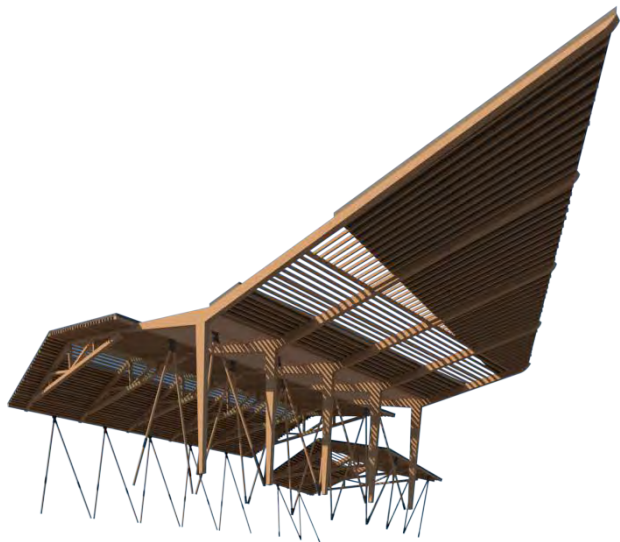
STONES OF EDINBURGH

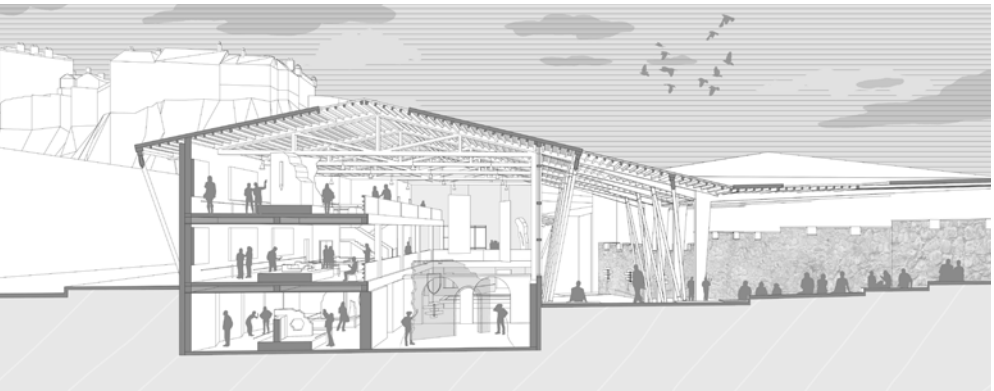
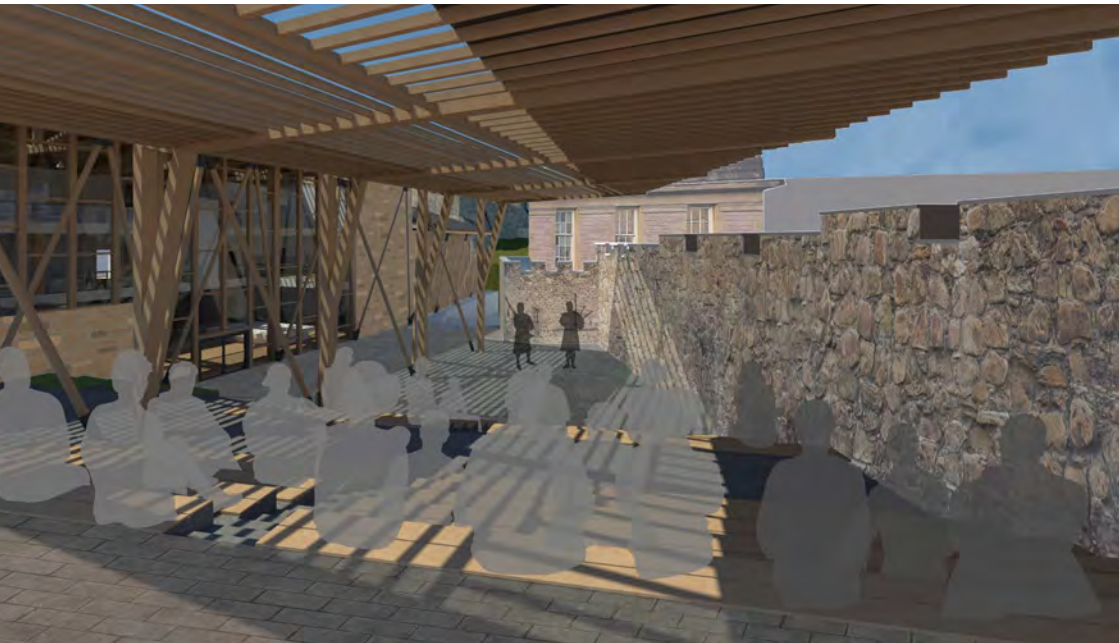
THE VENNEL HERITAGE HUB

KEVIN CHING

Vennel Heritage Hub (VHH) is a centre for building conservation research and practice. Entrances are choreographed from the compressed, stepped route of The Vennel, to offer east facing work spaces overlooking a new outdoor public space flanked by the remnants of the Flodden and Telfer town walls. Once physically bounding urban dwelling from its hinterlands, the fragmentation of the historic walls coincided with the rapid expansion of central Edinburgh to the south and west in the nineteenth century. Stone, often quarried locally, was both the material of city building and inscribed its provenance and grain through transportation routes, construction labour and building densities. The scale of stone remnants and the large network of at-risk buildings scattered around Edinburgh is the focus of the work of VHH.

Around the building are a changing series of exhibits that showcase urban at-risk structures, through 3D documentation, replication and detail studies, informed by the at-risk register and its custodians. Connected with Historic Scotland's Engine Shed, Scottish Civic Trust's public engagement programme and the 3D heritage documentation of The Scottish Ten, VHH aims to promote awareness and public engagement through innovative tools and techniques of representation in the midst of the stones of the city.





Visualisation of External Public Auditorium (top left)
Public Interaction with Centre (top right)
Conservation Centre Section (bottom)



KEVIN CHING | STONES OF EDINBURGH

Site: Waverley Valley Edinburgh.
Programme: Masterplan consisting of sensory botanical gardens and aquatic centres.

03d

TRAVERSING THE CITY VALLEY

A WAVERLEY MASTERPLAN

HAYA AL-BULUSHI

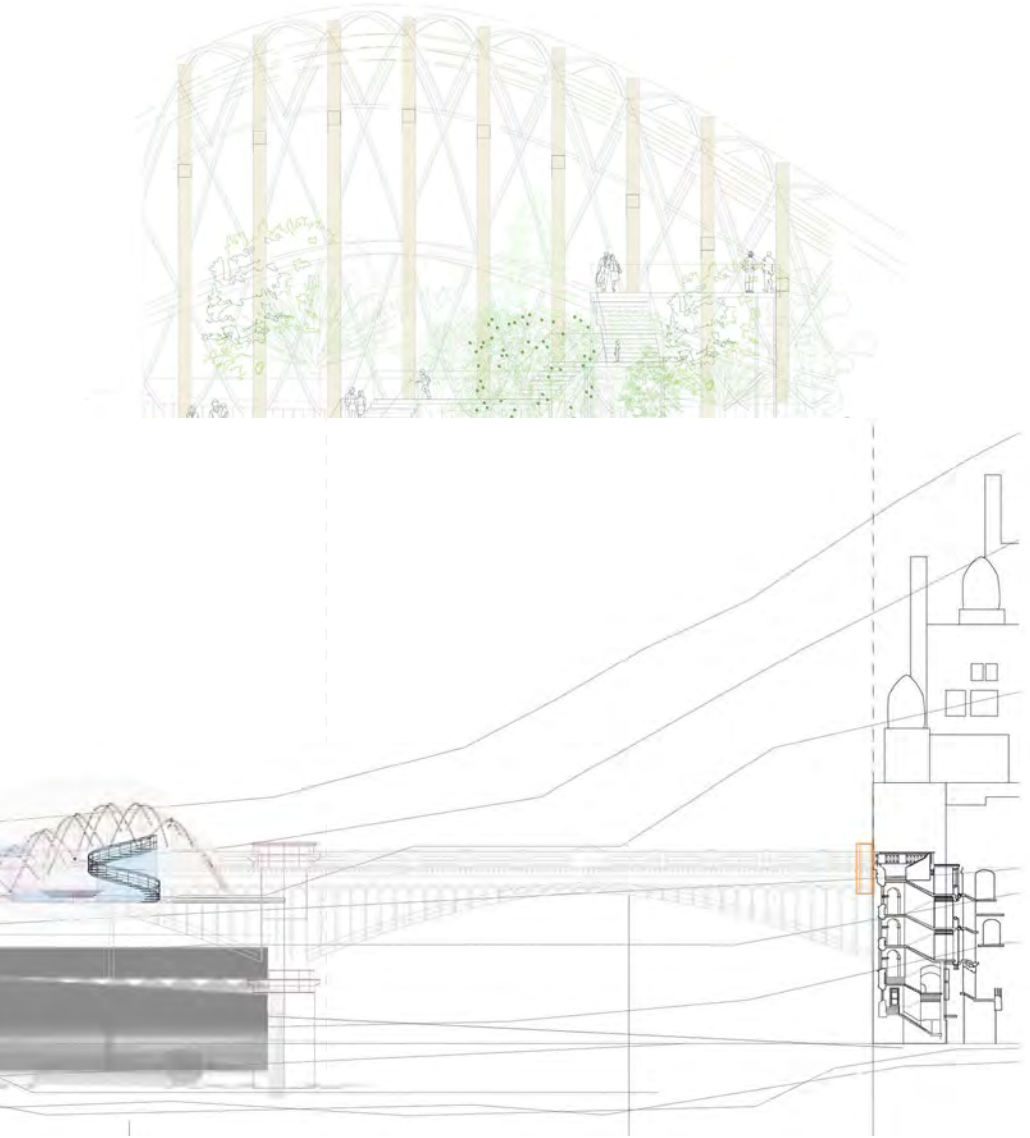
The Waverley Valley landscape is shared by The New Town and Old Town, crossed by North Bridge. It is a component of both strong connection and fragile dependency, a site of negotiation and consolidation of different urban expansion paradigms. The project explores this condition, considering how a new sheltered route and self-sufficient building may not only be engineered infrastructure, but a field of social and environmental cultivation- a hydroponic garden supported by rainwater and solar harvesting that may sustain future possible expansions or contractions of occupation.

An initial reading of this distinct urban topography recognised the vertical expansion of the Old Town and the horizontal impetus of New Town development. Old Town dwellings were organized to prioritise mid storeys as the prime level. The New Town continued to privilege grand first floor rooms, with serviced areas directly connected with the street or in attic reaches. Similarly, the New Club's main foyer was positioned on the level of the elevated Princes Street walkway deck. This separation was found to be nuanced through a series of designed thresholds: the single street entrance door; a compressed lower foyer; the reception desk choreography: the main top lit atrium. Tactical separation terms were identified and guided the organization of the project as a series of 'open' and 'closed' shells creating a sanctuary in the midst of the contested Valley edges: control – anchors within the city; compress – points of intensity, overload; suspense – thresholds of intrigue; flow – physical or intangible processes and rhythms.





Site Masterplan (top left)
Garden Internal Visual (top right)
Waverley Bridge: A Section through the City (bottom)



Site: Canongate and Holyrood Park, Edinburgh.
Programme: A network of wool processing and dyeing laboratories.

03e

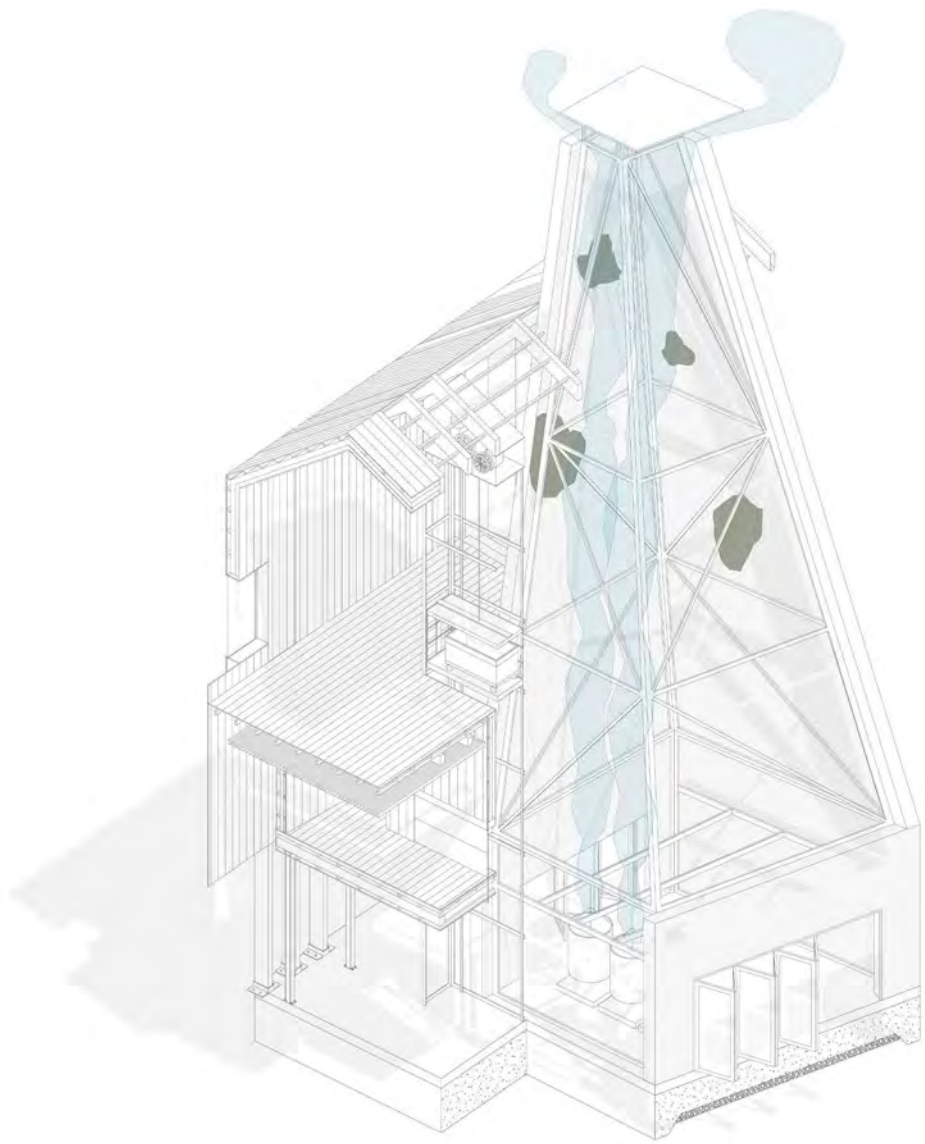
NEW FARM OLD FARM

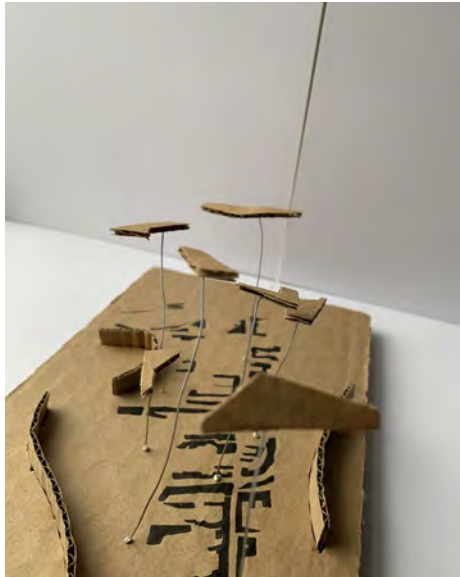
ARCHITECTURE OF SUSPENSION AND PROCESS

JEMIMA FASAKIN

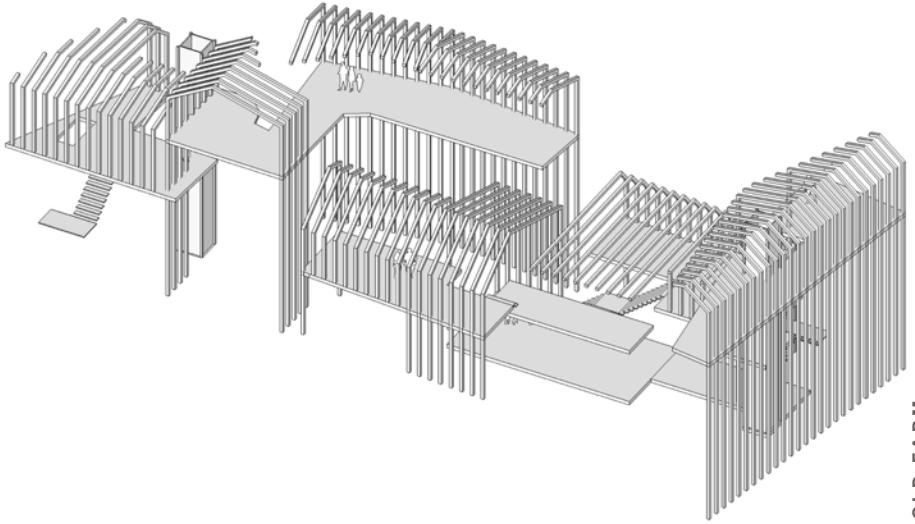
The project revisits the processes of farming and sites of factories and manufacture in the urban context of Canongate, an area of social and industrial reform in Edinburgh. A seasonal network of laboratories for wool processing and dyeing, the lichenlabs are proposed across various locations in Holyrood Park

Lichen is collected from Holyrood Park. Each lichen lab positioned and situated to maximise the climatic and ecological conditions required for seasonal harvesting of the lichen *rhizocarpon geographicum*. Lichen, a key ingredient in the traditional tartan wool dyeing process, is a signifier for the health and cleanliness of air, and therefore the health and cleanliness of a city. Air monitoring recording is built into the labs. Wool is brought to the site along Canongate, sourced from sheep sheared at farms around the city hinterlands. A cleaning process is undertaken. The waste product, lanolin, is collected to be used in other products. The lichen is boiled, to extract the dye. The wool is carded and spun into yarn, and then dyed using the lichen. Each of these separate processes are made explicit in the architecture: suspended within their moments of necessity. Movement happens between the sites, and suspension happens at each moment. At each moment, you are held. Held within the process. Held within the city.

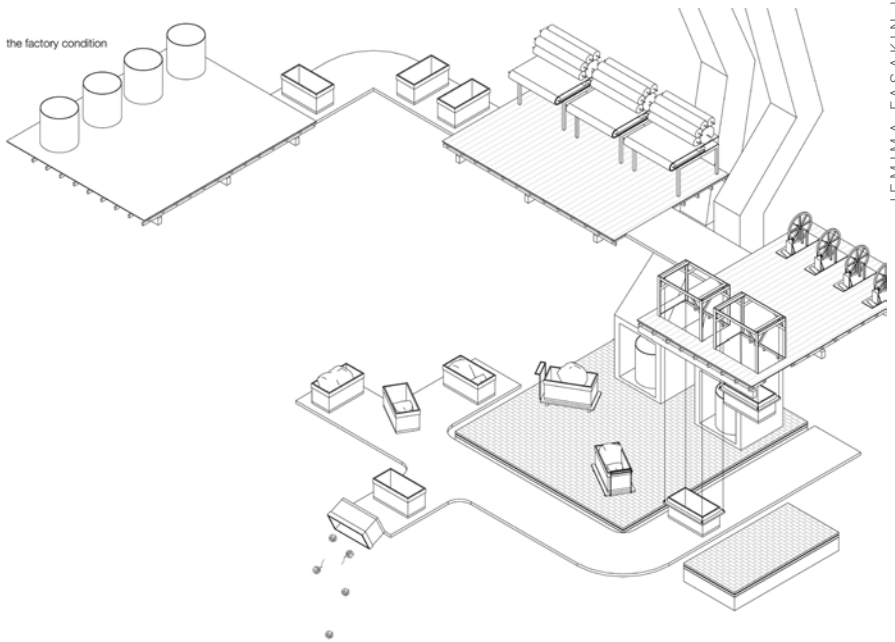




Lab Placement Mapping (top left)
 Suspended Fragments Sketch (bottom left)
 Suspended Fragments Model (bottom middle)
 Structural System of Suspension: (top right)
 Processing Factory (bottom right)



the factory condition



Site: Granton, Edinburgh.
Programme: A marine research centre and settlement units within an artificial surface.

03f

URBAN MARINE SPECULATIONS

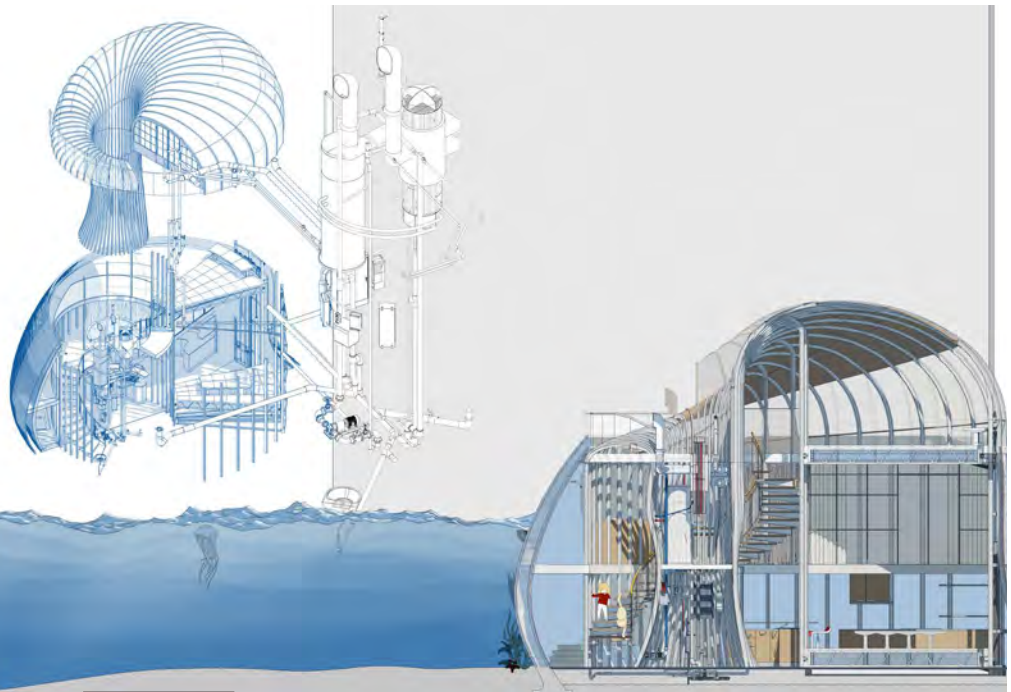
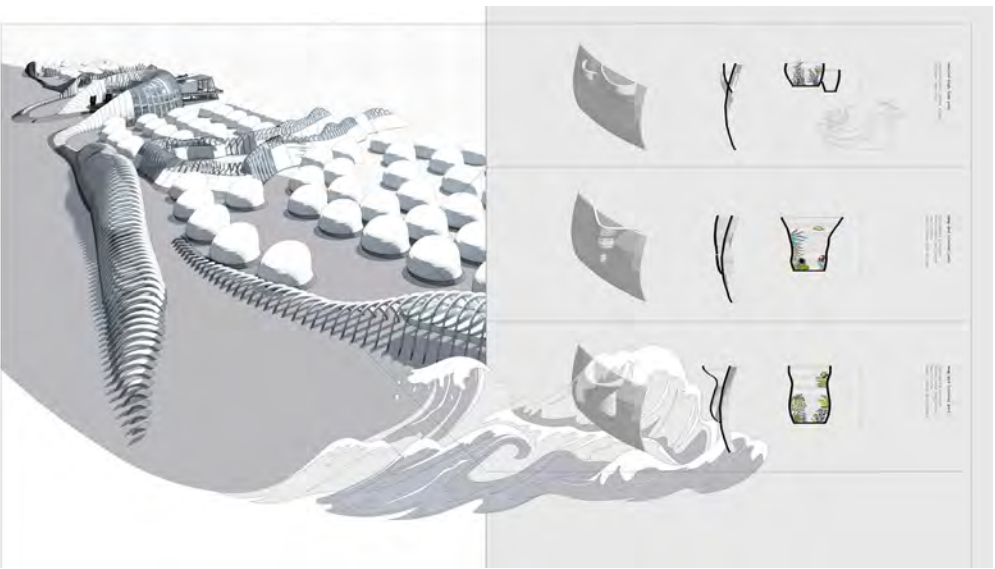
BORDERLINE HOMES

ANQI WANG

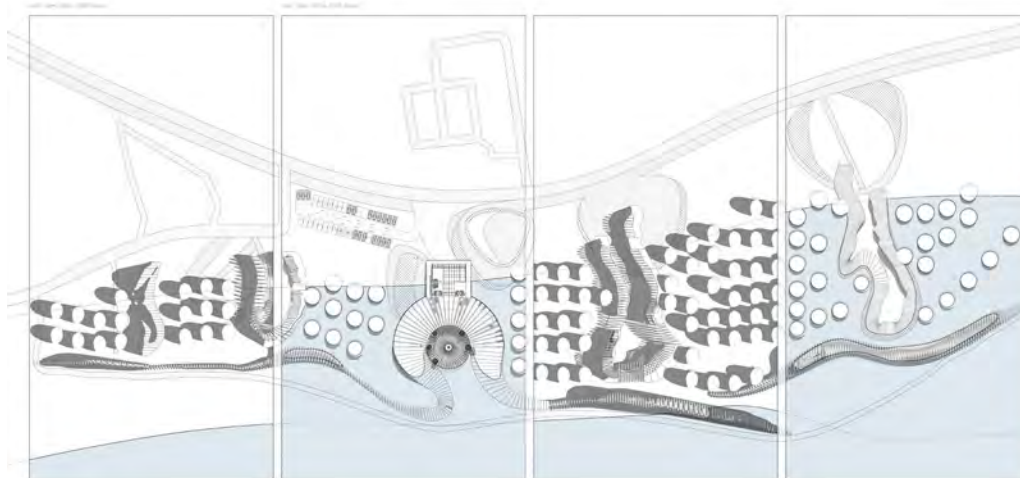
The project explores the reach of the city: questioning paradigms of centralized urban expansion and speculating how accepting oceanic encroachments might inform new typologies of home. Like the green belt, the blue belt is a three-dimensional spatial construct within which important exchanges between urbanity and marine life happen. Predicted sea level rise highlights these dynamic qualities - of both delight and danger. Municipal power may stop at the legislative boundary line of the shore, but urban flows such as water supply and discharge always exceed limits, mingling with other ecologies.

The Granton coastal edge of the Firth of Forth is the test site. This was a designated 'special industrial area' in Abercrombie and Plumstead's 1949 postwar plan which overwrote remnants of historic land-use - mainly farming and quarrying. Simultaneously new housing development was pushed to city edges. The proposal for a marine research station, settlement units incorporating tidal turbines and construction strategies such as artificial rock pools, bio-cement and complex surfaces aims to be a restorative development for both human and aquatic communities. By making meaningful connections between urban lives inland and marine lives offshore, and revisiting earlier paradigms of landed ownership and the coast as part of a regional metropolis, the boundary is understood not where something (the city) stops, but a place where "something begins its presencing."





Site Masterplanning (top left)
 Settlement Unit Section (bottom left)
 Tidal Changes through the Site (top right)
 Low Tide Visualisation (right middle)
 Internal Occupation (bottom right)



ANQI WANG | URBAN MARINE SPECULATIONS



04

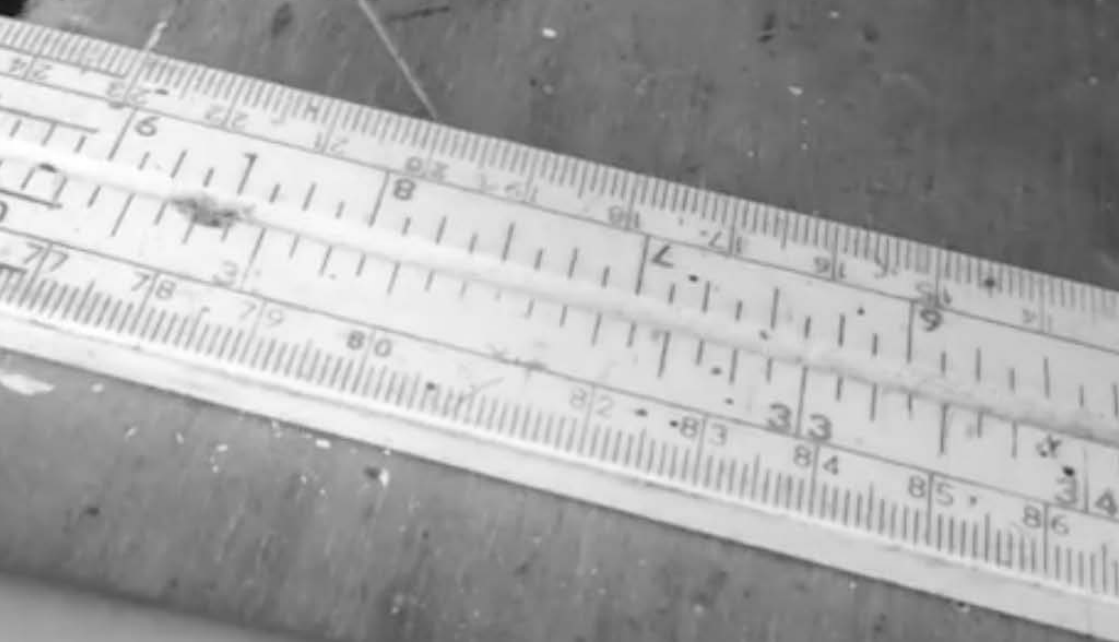
STRUCTURING SUPPORT

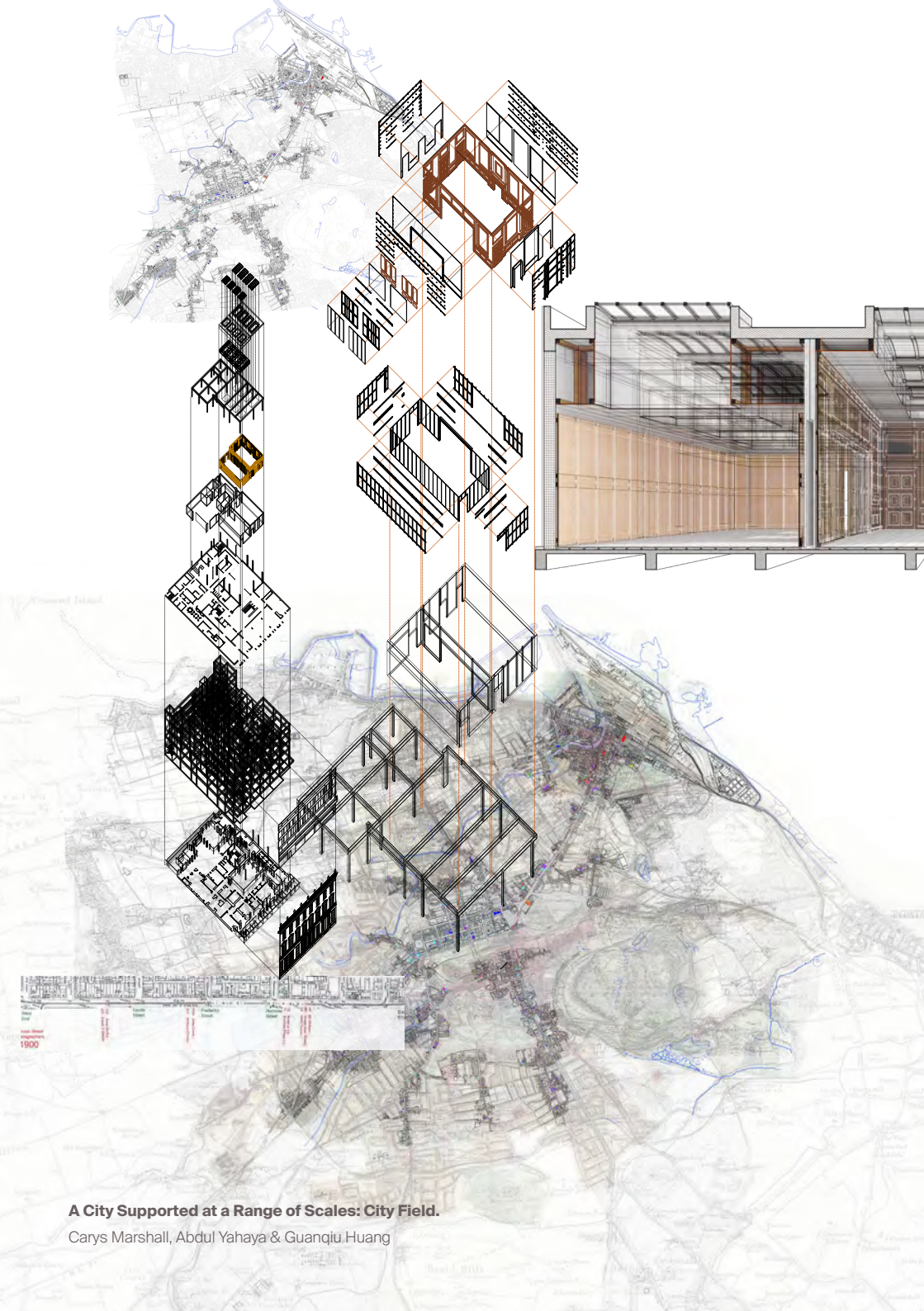
MATERIAL FLOWS AND MAKING

CARYS MARSHALL
ABDUL YAHAYA
JOSH BLACK
KEVIN TSE
GREGOR HUGHES

At Home | At Hand: Film Still

Josh Black





A City Supported at a Range of Scales: City Field.

Carys Marshall, Abdul Yahaya & Guanqiu Huang



Site: Port of Leith, Leith.
Programme: A yard and buildings for the collection of reusable materials and workshops.

04a

LEITH SPOLIA YARD

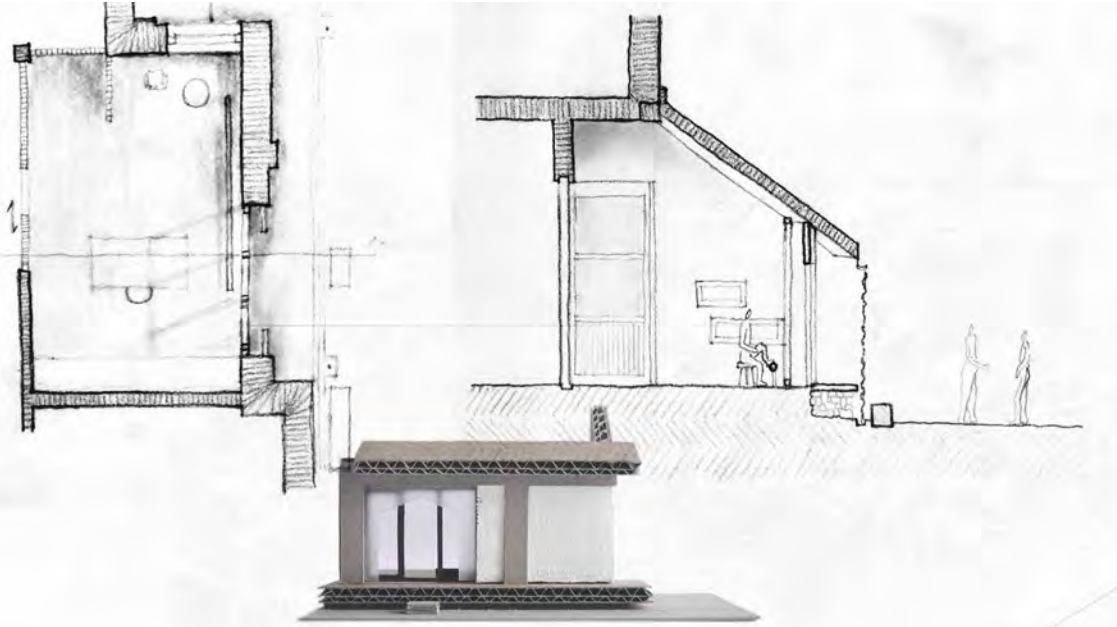
CRAFTING MATERIAL REUSE

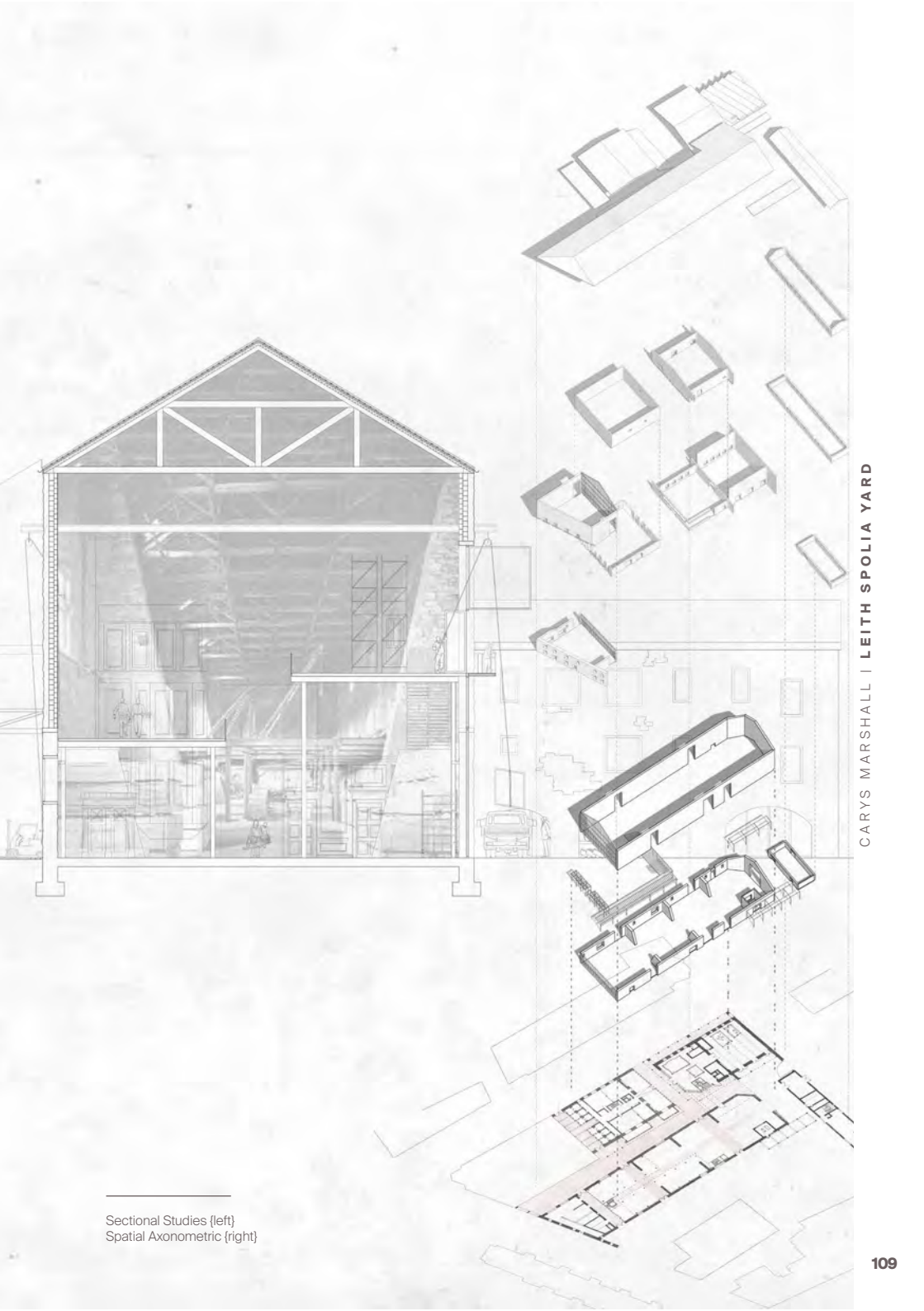
CARYS MARSHALL

Leith Spolia Yard explores the art of regeneration, the stages of adjustments necessary for reuse, re-appropriation, and reconstruction of buildings. The site has been a naval yard, granary yard, coal yard, the premises of Leith Gas Light Company and more recently a scrap yard and timber merchant. Its new form and arrangement is guided by what happens within, aiming to be a well-crafted intervention of natural/low-tech materials and construction methods. Rammed earth and timber glulam are primary structure, offering construction techniques better suited to traditional principles of ventilation, heating, and cooling. As shown through the several displacements of the hand-crafted timber dining room panels of Edinburgh's New Club, the practice of reuse leaves materials with traces of their previous life. Preparing materials for reuse requires technical knowledge to maintain and enhance its value. The irregularity and delicate nature of the objects is unsuitable for mechanised processes. Instead, the human hand is essential to the craft.

Ripe with built heritage and underused space still etched with the nuances of past port trade and material flows, Leith offers a strategic setting for the construction and deconstruction urban economy involved in the evolution of the city. Leith Spolia Yard and its distributed network of Spolia Outposts provide spaces where perceptions and values of material 'scrap' can be challenged. The Yard becomes a stage for material transformations, and the hinterland between inside and outside hosts activities which are visibly shared with those from outside the building sector







Sectional Studies (left)
Spatial Axonometric (right)

Site: Great Junction Street, Leith.
Programme: Timber workshops, education and community spaces, library, book vault and exhibition space, and housing of a club for contemporary craftspeople.

04b

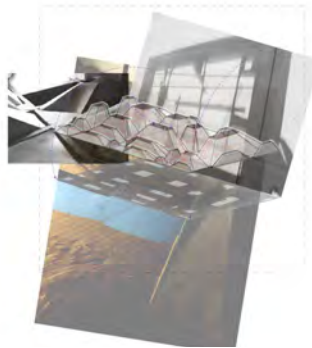
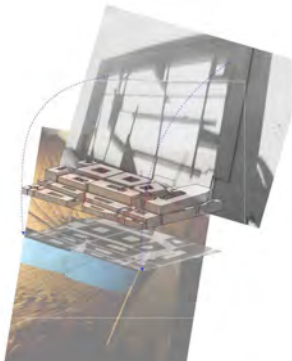
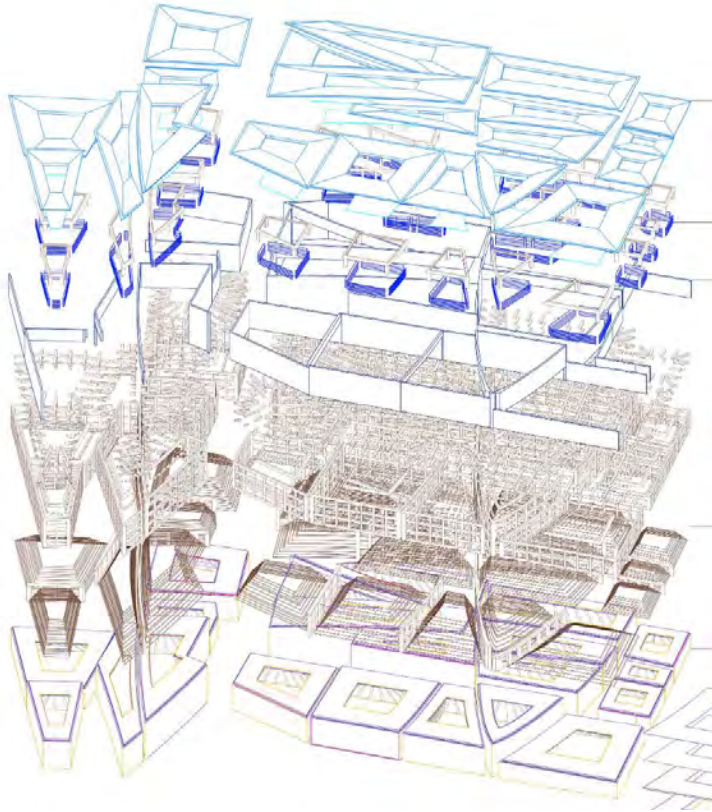
THE LEITH TIMBER KNOT

TIMBER'S ARCHITECTURAL FUTURE

ABDUL YAHAYA

The Leith Timber Knot is sited on an old sawmill adjacent to a historic crossing on the Water of Leith. Great Junction Street and the river are interpreted as infrastructural and industrial supports for timber trade and craftsmanship. The architectural proposal extends this into social support: housing multipurpose top lit timber workshops, craft education and community spaces over a series of levels with a club for contemporary craftspeople. The resident caretaker stewards a library, book/ material vault and exhibition space that promotes research into Edinburgh's timber construction. An open platform at river level is intended for occasional prop-making or performance, while a distinctive public terrace landscape is formed from the extruded rooflight distribution and accessed from the upper street level.

The re-installed timber-clad panelling in the present dining room of the New Club (designed by architect Robert Lorimer, 1908-12) instigated study of the historic timber industry, finding artisans and specialist woodworkers all over the city, and small businesses such as Whytock and Reid who were instrumental in the making, storing and re-installing of this designed interior. The Knot's programme builds from social formations and activism of the Edinburgh Social Union and Edinburgh Co-operative Building Society. It creates a visible meeting place for craft and construction tradespeople who support the city through their skills in making, leaving well-tooled but often overlooked marks.



Roof Assembly Detail (top left)
Performance Coding Roof Lights (bottom left)
Timber Knot Perspective Section (right)



Site: Royal Mile, Edinburgh.
Programme: A new craft-guild organisation with workshops, exhibition spaces, public viewing galleries and a social club.

04d

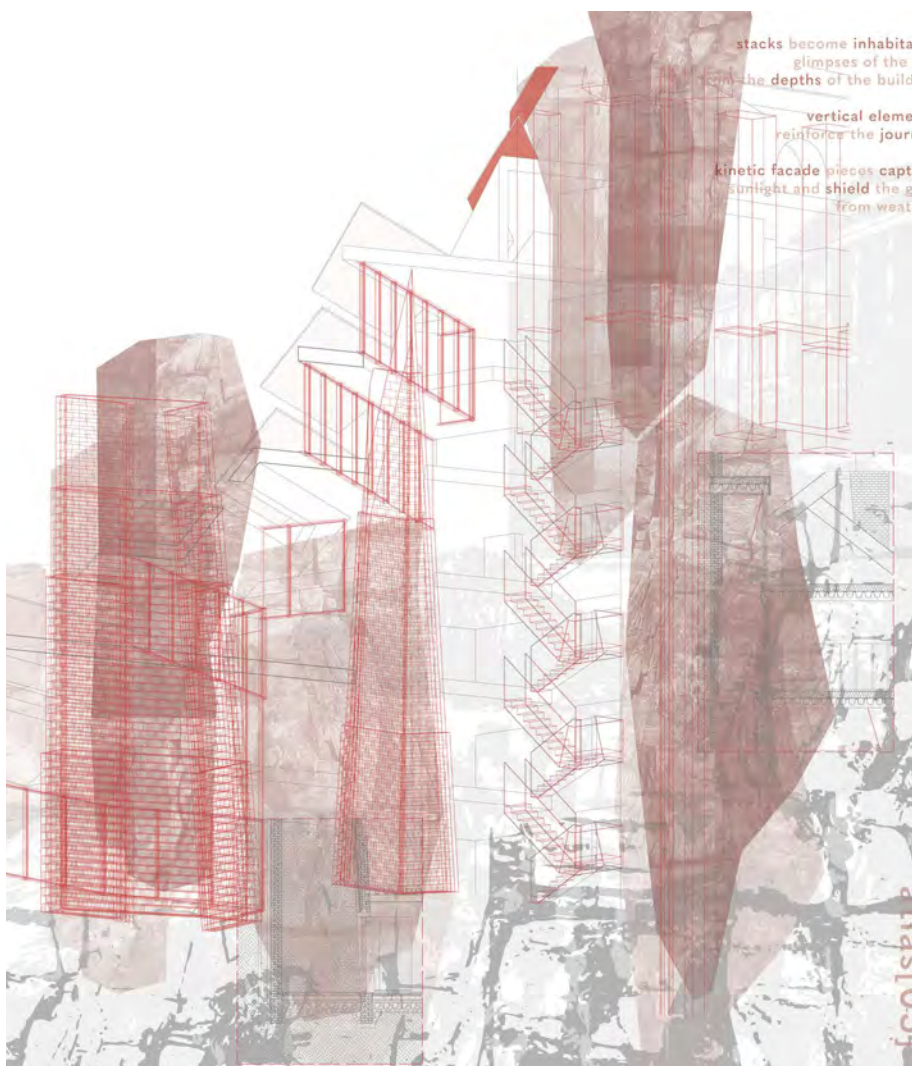
MAKERSGATE

HOUSING THE NEW MERCANTILE

GREGOR HUGHES

The Makersgate celebrates the trades of the modern era. Overlooked trades and skills once associated with the working class were transformed by mass-production techniques, and new artistry in forms such as clay pots and printmaking is flourishing. Reminiscent of the masteries and specialisms of craft-guild organisations, the ascent of this new mercantile is manifest in the vertical arrangement of the proposal. 'Gate' references the Scots word for 'path' or 'way'.

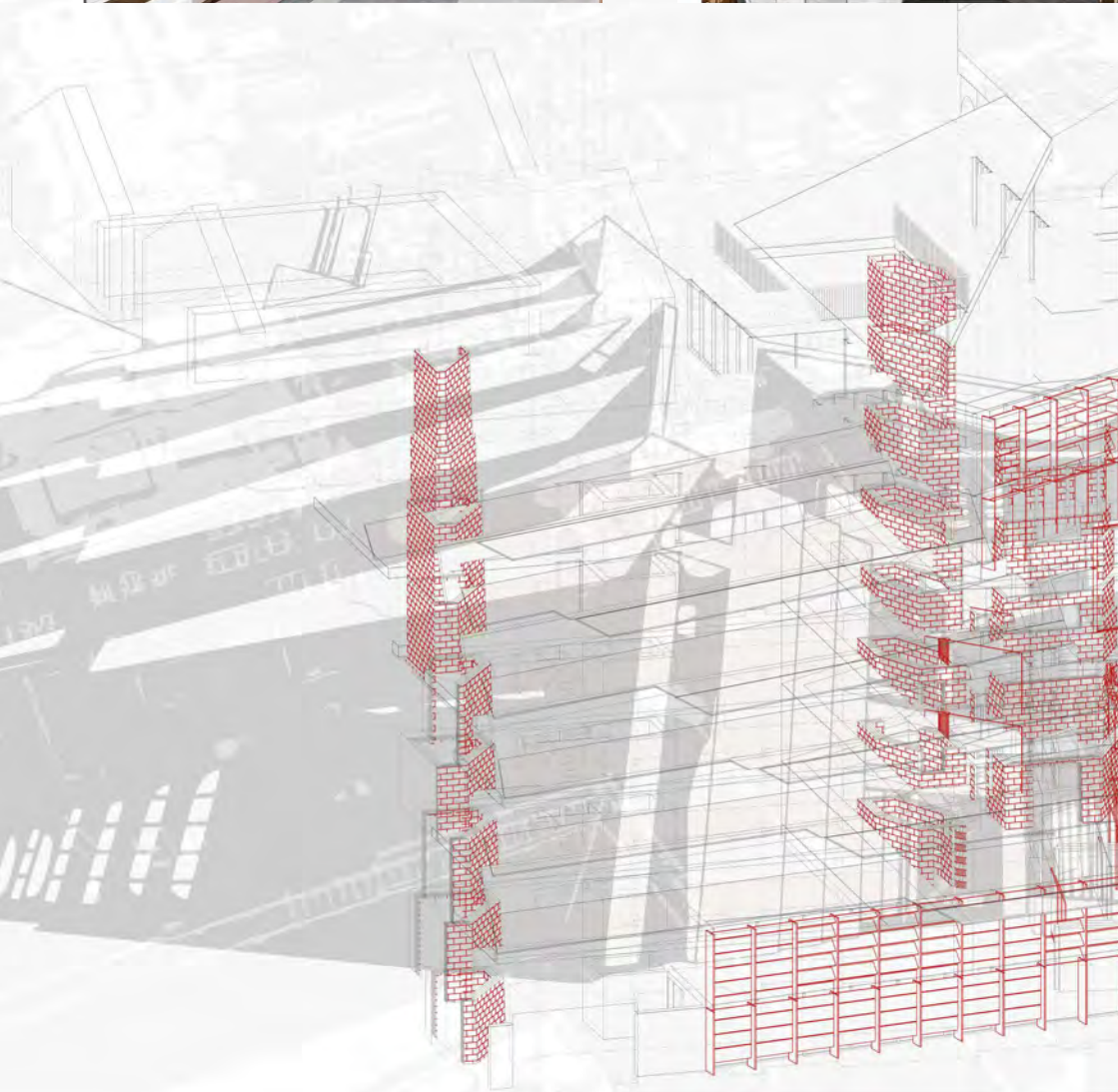
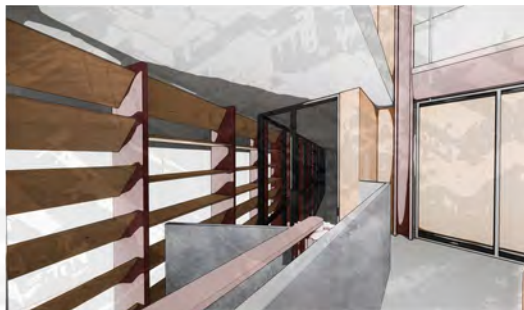
Locked in on all sides on a ridged side of the Old Town with only a narrow street entrance, spaces are deeply internalised, with a two-winged, stepped terrace formation. Carved into old Parliament House facing St Giles Cathedral on the Royal Mile, the new mercantile social club has dining and gathering spaces near these bastions of religious and parliamentary power. A central public viewing space, exhibition terraces and double story circulation are organised in and around terracotta towers inspired by geological stack formations. The east and west annexes house multi-function workshops, which open into the Cowgate, once famed for its squalor and mercantile activity. Three work floors with upper mezzanines are arranged upwardly from heaviest (pots) to lightest (print making) activity. Externally, sliding photovoltaic shields capture sunlight and act as protective louvres. Kinetic devices are inspired by Peter Sloterdijk's concept of the chirotope, exploring the dynamic between individual ability to manipulate surroundings with the tectonics and fluid forces of subterranean geology.



stacks become inhabita
glimpses of the
from the depths of the build

vertical eleme
reinforces the jour

kinetic facade pieces capt
sunlight and shield the g
from weat

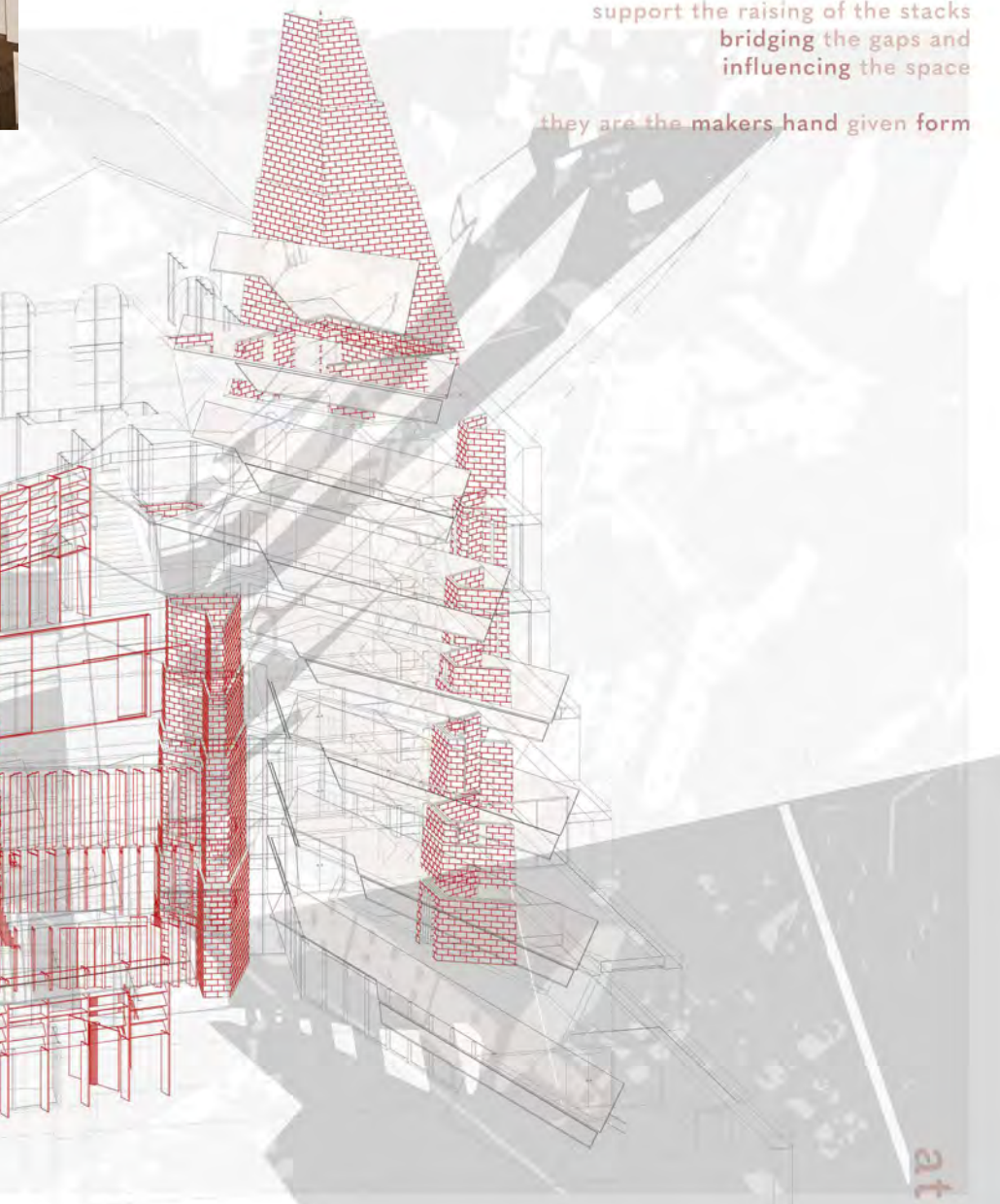


makersgate ascends

stacks rise from the ground
reaching for the air above

kinetic facades
support the raising of the stacks
bridging the gaps and
influencing the space

they are the makers hand given form



Site: Haymarket, Edinburgh.
Programme: Film and TV centre with cinema, housing units, films production studio.

04c

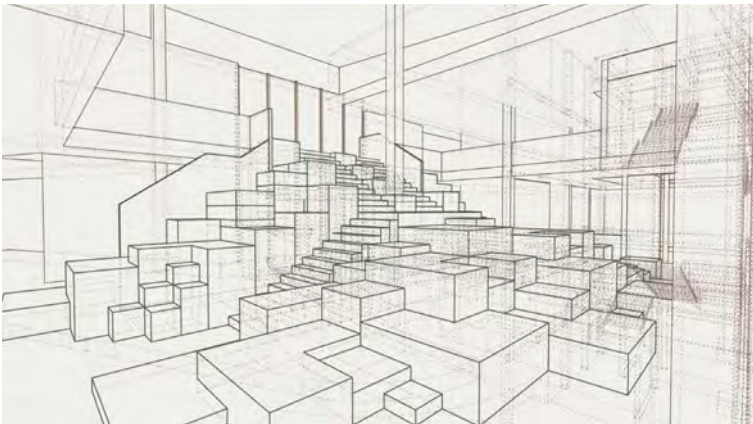
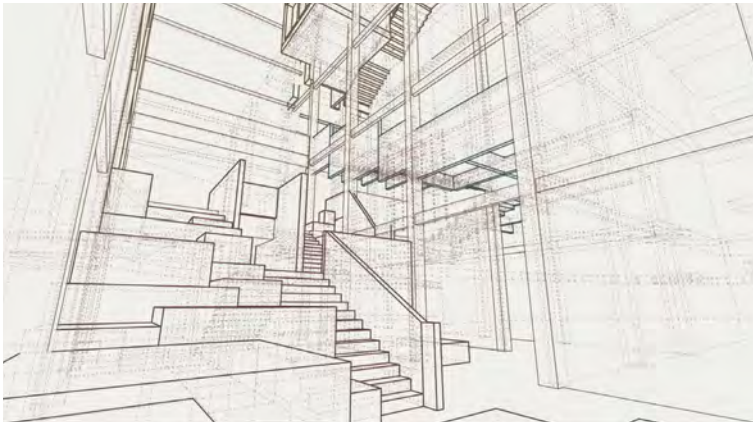
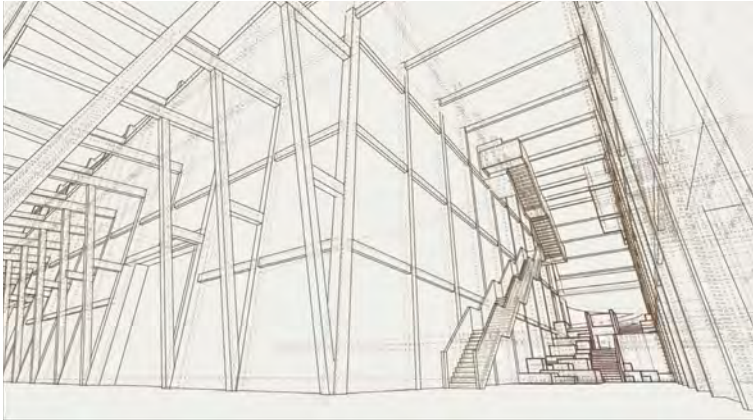
STAGING ESCAPE

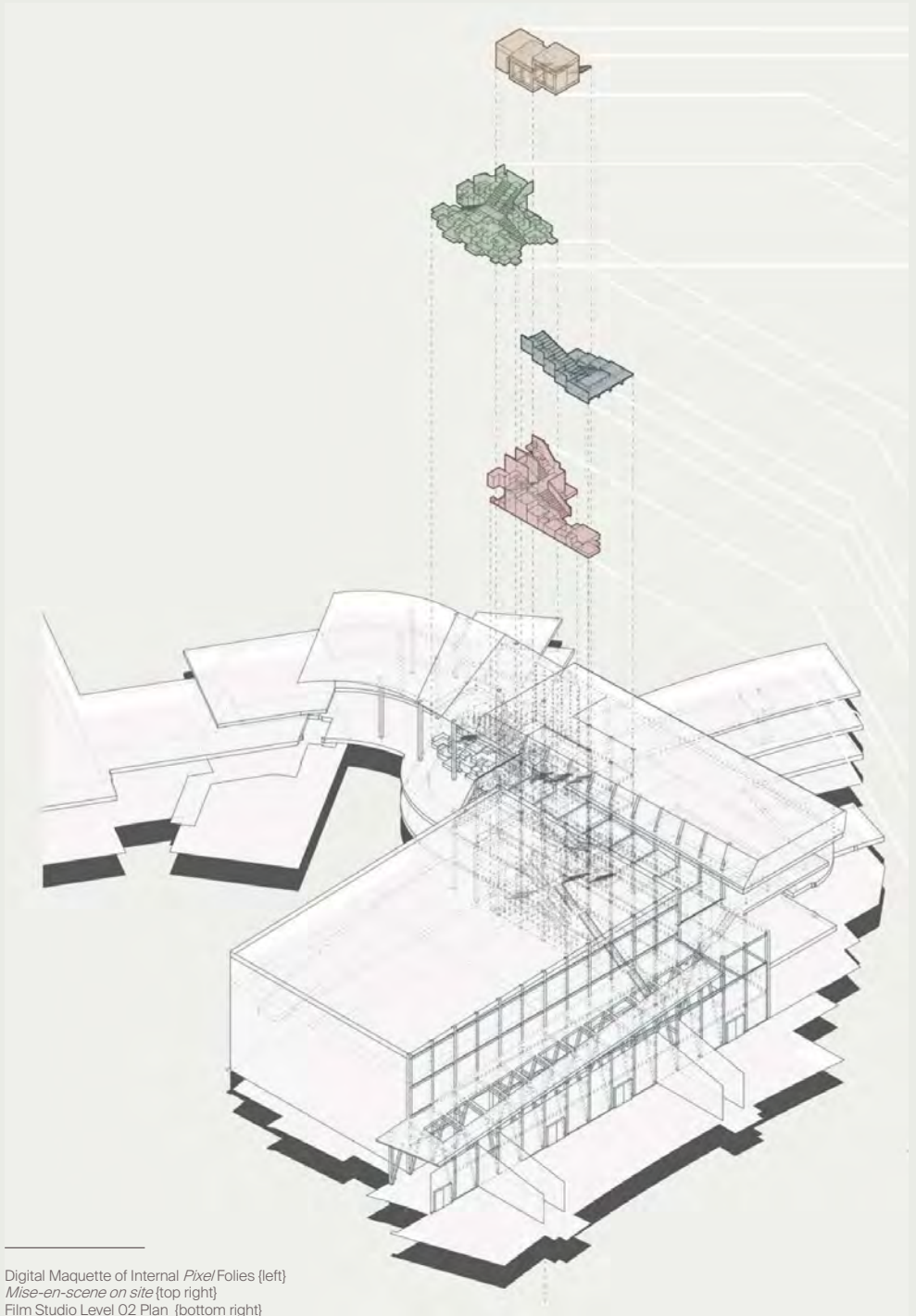
HAYMARKET STUDIOS

JOSH BLACK

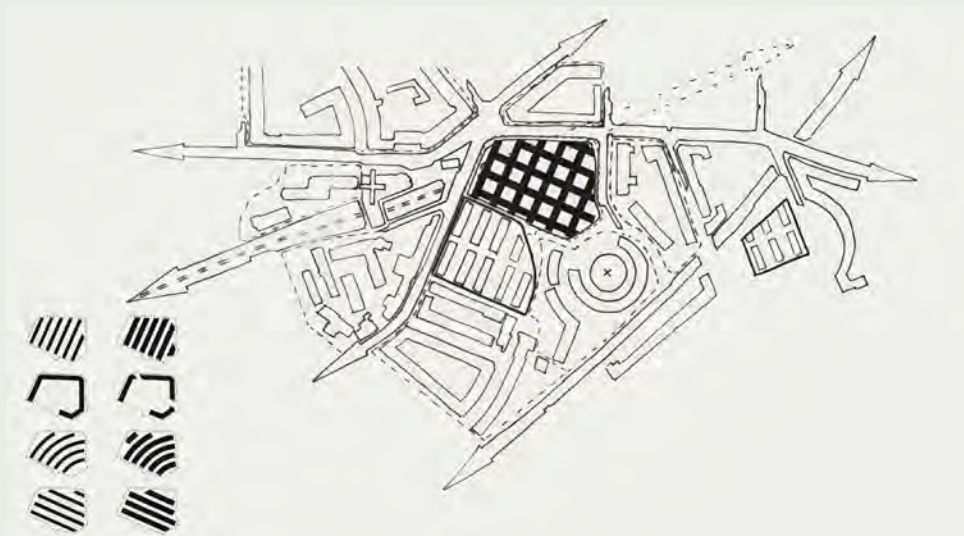
Staging Escape acknowledges an accelerating hunger for on-demand content, fed by the film and tv industry. Arguing that escapism is a vital practice in contemporary life, a source of comfort, and a means of sustaining sanity, the project seeks to challenge the conventions of architectures of the film and tv industry which tend towards large, simple sheds on peripheral sites. It aims to reveal the functions, programmes and structures which support the creation of content streamed to our digital devices.

The proposal hybridises the five stages of content production – Design, Construct, Act, Record, Present – into a coherent building designed with practicality, performance (building and actor) and sustainability strategies at the forefront. It includes a cinema, housing units and hotel adjacent to the film production studios. The urban arrangement works with infrastructural conditions: busy underground rail tunnels, urban acoustics, the brownfield remnants of the earlier railway mineral depot, the density and calibration of Colonies housing. The intervention weaves, intersects, collides and layers the various programmatic functions into a dynamic and complex form which appears to flow across the site yet is scaled to the massing of its urban context. The architectural language draws inspiration from set-construction scaffolding with both visible and hidden sides. CLT, glulam beam and reinforced concrete structure support an external material palette of zinc, composite laminate rainscreen and LED screen panels, while internally a polished concrete ground landscape features a series of [pixel]follies.





Digital Maquette of Internal *Pixel/Folies* (left)
Mise-en-scene on site (top right)
Film Studio Level 02 Plan (bottom right)



Site: The New Club, Edinburgh.
Programme: An artists hub with workshop and studio spaces carving a new route through the New Town.

04e

CONTRACTING THE CITY

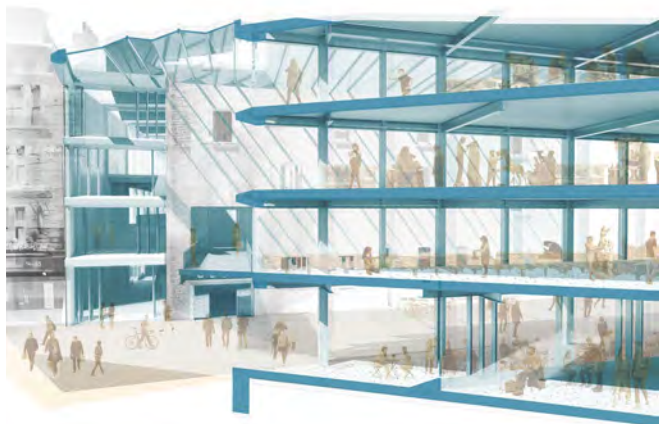
THE EDINBURGH ARTISTS COLLECTIVE

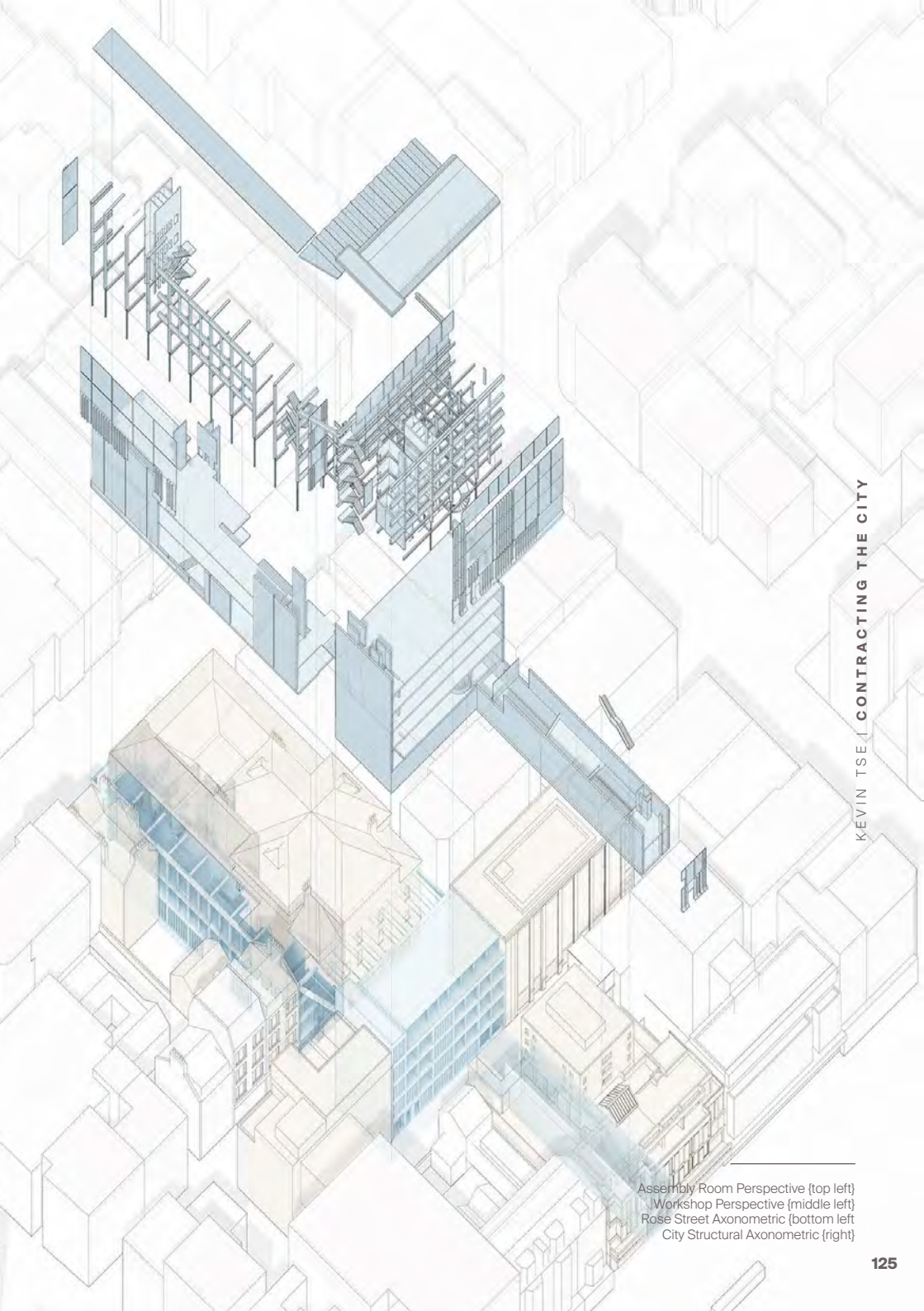
KEVIN TSE

Princes Street's economic adaptation through iterations of commerce, leisure, tourism, property investment continues with the 2020 pandemic's foregrounding of digital connection and exchange: from grand-dame department stores, high street shopping, storage and servicing large commercial offices, to spaces of curated content for the QR coded experience economy- whisky retailing, gyms, boutique hotels and bars. These resonate with the longer trace of private members' clubs on the street and their programmatic mix of retreat, connection and prime location.

The Edinburgh Artist Collective aims to support both locals and visitors: a series of workshops (metal, woodworking and ceramic) and studio spaces for local artists (sculpture, printmaking and multi-media) with spaces for collaboration and exhibition. A new public route directly adjacent to the New Club on Princes Street, crosses Rose Street and runs beside the Assembly Rooms to George Street. Material investigations found these urban blocks historically filled with ad-hoc accretions and linkages. The intervention aims to re-tune the urban morphology through careful distillation of existing fabric to identify underused annex spaces. The resulting physical armature is contracted and reconfigured into a series of spaces that connect more deliberately and introduce permeability into the city block. Material recycling and adaptive reuse of existing buildings is driven by an approach to sustainability, with spatial arrangement informed by energy-use intensity, and as an explicit acknowledgement of memories that are inscribed in physical iterations of the city.







Assembly Room Perspective (top left)
Workshop Perspective (middle left)
Rose Street Axonometric (bottom left)
City Structural Axonometric (right)

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Nicole Ke Li.

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"At home in the city" At Home | At Hand: Film Still.

Nicole Ke Li.

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Nicole Ke Li.



At Home | At Hand: Film Housing.

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