



saltcity

Cádiz Field+Work 2006-2008

Selected design and research undertaken in 2006-2008 as part of the Master of Architecture (MArch) Programme at the University of Edinburgh led by Suzanne Ewing and Victoria Clare Bernie. The work presented offers architectural proposals, speculations and fictions for the city of Cádiz and its hinterland. In doing so it also raises questions about design practice(s), and relationships between research, fieldwork and design, and draws attention to the teaching of architectural design as a process operating between exercise and experiment. This publication accompanies the exhibition, *SaltCity: Cádiz Field+Work*, presented in the Matthew Architecture Gallery, 20 Chambers Street, Edinburgh from 4 to 29 August 2008. A Symposium on the exhibition themes took place on 8 August 2008.

"We know about cities. We have explored histories, unearthed stories, brought possibilities to light, tested ideas, analysed experiments and imagined futures.

The two-year MArch programme offers a unique opportunity to undertake a course of intense research and design. It is a chance to spend time reading and understanding a city in order to realise an architectural proposition which is more than simply a building - a new intervention within a complex urban fabric, heavily loaded within the social, political, economic, cultural and historic context.

This strategy of prolonged fieldworking has granted us the opportunity to gain a comprehensive understanding of Cádiz: the traces of its history, the complex issues affecting it today and the micro and macro agencies steering its future. Through a choreographed programme of individual and group working and technical, theoretical, material and structural investigations, complex thesis enquiries have been examined and tested within a variety of scales and media.

The studio has brought forward twenty-three fictions for the Bahía de Cádiz. Twenty-three imagined futures deeply rooted in individual theoretical and conceptual concerns, each underpinned by thorough research and documentation and each identifying, and responding to, a need for the city."

Emma Bush, MArch student, Cádiz Studio



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Cádiz Field+Work 2006-2008

Suzanne Ewing
Architecture, University of Edinburgh, Edinburgh, UK

Suzanne Ewing is a Lecturer in Architecture at the University of Edinburgh, Programme Leader for the Master of Architecture *Cádiz Field+Work* Studio and co-founder of Edinburgh-based practice, zone architects. She completed a Diploma in Architecture at the University of Cambridge and subsequently worked in practice with Page\Park Architects. Her work centres on the discourse of studio and field, future city building and interdisciplinary practices. She is an active, published contributor to current debates concerning architecture and education.

Victoria Clare Bernie is a part-time design tutor on the Masters programmes at the University of Edinburgh. As a practising visual artist, her work in drawing and video installation has been exhibited and published nationally and internationally. She completed a Master of Architecture in History and Theory at McGill University, Montreal and an MA in Fine Art at Edinburgh University and Edinburgh College of Art.

Ben Nicholson was George Simpson Visiting Professor of Architecture at the University of Edinburgh 2006-2007. He is currently Associate Professor, Interior Architecture and Designed Objects, at The Art Institute of Chicago (SAIC). His work came to wider attention with *The Appliance House* (1990) and *Loaf House* (1997). His preoccupations encompass the complexity of systems, explored through meticulous collage and drawing techniques. He regularly contributes to critical architectural discourse, his recent publications include *The World: Who Wants It?*; *A Tool for Fair Measure* and his work been exhibited internationally,

Inaki Abalos was George Simpson Visiting Professor of Architecture at the University of Edinburgh 2007-2008. He is Director of Madrid-based practice, Abalos & Herreros, and a Professor of Architecture, teaching construction systems at ETSAM, Madrid, and a Visiting Professor at Princeton University. Abalos & Herreros have completed a number of significant buildings in Spain and Europe, including Recycling Plant, Valdemingomez (1997), and Usera Public Library, Madrid (2003). His interest in mixing history and technique continues to permeate current residential and high-rise projects such as the Woermann Tower in Las Palmas.

2. The Cádiz City Planning Office, Studio 5, 2007. Image: Emma Bush



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Suzanne Ewing
Architecture, University of Edinburgh, Edinburgh, UK

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foreword

The University of Edinburgh has offered professional training in architecture since the mid-1960s when architect Sir Robert Matthew established the Architecture school. Since that time, the school has grown in size and diversity. It now offers a range of undergraduate degrees in architecture, architectural history and structural engineering with architecture. In addition, it supports a large PhD programme (by text and/or design) and a range of MSc programmes in areas such as architectural and urban design, digital media, sound design, sustainable design, and project management. The school also actively collaborates with a number of other subject areas in the University such as art history, music, film studies and engineering. These collaborations will be enriched further from next year under an “Academic Federation” between the University of Edinburgh and the Edinburgh College of Arts (eca). From that time, the school will combine with neighbouring architecture and landscape architecture programmes at eca, and with built environment programmes at Heriot-Watt University to offer a setting for architectural education that spans the creative arts and built environment sciences. It is an exciting initiative that will deepen and diversify the opportunities for architectural study in Scotland.

The school at Edinburgh has developed a unique character that combines cosmopolitanism, situated practices, research-led approaches to teaching and learning, and a spirit of intellectual risk-taking and creative inquiry. This character emerges from a number of factors: the school’s location in an ancient, research-intensive university, the creativity and skill of its academic staff, the excellent students it attracts, and its setting in the remarkable city of Edinburgh itself. This character comes into sharp focus in the MArch programme and finds particular expression in the work that you will see in the following pages.

Stephen Cairns, Head of Architecture, University of Edinburgh

The University of Edinburgh’s Master of Architecture programme as it exists today is the result of a twenty-year process of pedagogical transformation and refinement. The final-year studio’s focus on the city was first definitively established in the late 1980s, and the implications of this were worked through for a sequence of cities over the next ten years. In 2000 the idea of an overarching programmatic theme that would co-ordinate the work was introduced, first for a studio based around Ghent (*Architecture as a Spatial Operator*) and then post-9/11 Berlin (*Architecture in the Age of Anxieties*). By this stage the programme, and indeed the department more generally, was attracting significant international attention for its approach - see, for example, the review published in the Japanese journal *Architecture + Urbanism*, 413 (2000).

A few years later certain structural changes that were taking place in the university allowed the opportunity to reconfigure the MArch into its present distinctive two-year format. The first of the new studios was based around Valletta (2004-2006) and led by Adrian Hawker; the second around Shanghai (2005-2007) and led by Dorian Wiszniewski. The Cádiz studio - the subject of this volume - is then the third of the series. The present catalogue, which inaugurates a new sequence of yearly publications based on the MArch programme, richly documents both the students’ work and the reflective and critical pedagogy of the studio leader, Suzanne Ewing, assisted by Victoria Clare Bernie who has been a consistent and key member of the MArch staff throughout its various transformations.

What seems to me crucial to the MArch programme at Edinburgh is the 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, while the two-year timing allows the projects to emerge in dialogue with a programme of cultural, historical, and material research of startling depth and intensity.

Mark Dorrian, MArch Programme Director, University of Edinburgh

4. Market stall mounting, November 2006 (Emma Bush)





introduction: field

saltcity Field+Work 2006-2008

This catalogue documents the first exhibition of design work from the Master of Architecture (MArch) Programme at the University of Edinburgh that has been curated explicitly for a wider viewing public. It is a record of original research practice that seeks to provide an insight into the pedagogy and processes distinctive to the *Cádiz Field+Work* design studio 2006-2008. The structure of the MArch Programme at the University of Edinburgh seeks to integrate research and design in the production of an architectural proposal for a specified European city. It actively encourages engagement with: medium, history, culture, geography, narrative, politics, technology and art. The Architecture that is produced in the programme is described in various media: drawings, paintings, photographs, sketches, models, films, animations, descriptive and analytical texts, theoretical essays, installations and performances. It describes an intellectual and imaginative territory at once familiar and unsettling to a discipline whose more recent traditions have borrowed from, rather than inhabited, the visual devices and theoretical investigations of other disciplines.

SaltCity: Cádiz Field+Work is structured around a two-year chronology of the studio, drawing attention to key aspects of the thematic structure and highlighting significant pieces of design and research. The narrative begins with **+Work (landschaft)**, an opening up of the notion of the eidetic in relation to design projects, fieldwork and research. **Hinge 1** depicts a key collective project that calls into question issues of temporality and multiplicity in relation to the urban. **+Work (mēchanē)** reflects on relationships between analysis, interpretation and irrigation as the group city strategies migrate towards individual spatial strategies, scaled environmental and technological testing. **Hinge 2** consolidates propositions in a 1:500 City Model as a generative locus for the final integrative design, exhibition and report, the subject of the closing discussion in **+Work (praxis)**. Eight individual project enquiries have been selected for exhibition, serving to elucidate aspects of the studio narrative. The main text by the programme leader is interwoven with other voices - student reflections, commentators on Cádiz, studio contributors and provocative extracts from recent architectural discourse.

“I visited the *SaltCity* studio on two occasions during the programme. I saw many inventive schemes and ambitious ideas, and the variety impressed me. But what I enjoyed more, and what stayed with me afterwards, was the deeper contribution that this pedagogy makes to studio teaching, and to architecture in the broadest sense. *SaltCity* demonstrates a learning modality that - for all its forward-looking vision - takes us back to an architectural culture steeped in humanist traditions.

What impressed me about the studio was a credo of social ethics that permeated everything. I found this ethical approach all the more interesting because it was entirely buried in a mode of design practice. Thus, projects were not trying to ‘do good’ or earn brownie points. Rather, their engagement with reality wanted to make a better world.

The idea of making a better world, rather than other mainstream models of success - such as being a solid professional; providing good value for the client; commercial reliability and effectiveness - is a rare thing in architectural practice, but it is a powerful paradigm for the orientation of architecture as a discipline. This programme has been especially successful in bringing ethical approaches to bear on typical yet contemporary urban problems, especially problems of civic order that account for the interface between sustainability concerns and society’s need for cultural continuity. By drawing out local stories and the character of particular situations, the studiowork embeds its proposals in a grounded reality. This truth to experience then typically injects a sense of place into efforts to envisage a positive future. Designs for something new are anchored not only in context, but also in care. And this care - a duty to make the world a better place - becomes a ‘duty of care’ exercised in the work of imagining.

There is no greater and more endemic failure in contemporary urban development than the failure of imagination. *SaltCity* demonstrates a studio methodology in which invention and subtlety are not simply flourishes in an otherwise empty vocabulary of talent, but a fusion of aesthetics and ethics. This is the value of treating the studio as a venue for investigating where theory and practice come together; somewhere between field research and exercises in conceptualisation. The achievement of *SaltCity* is to anchor even the most frivolous of its vignettes in a consolidated structure of understanding, one that reinserts the human story into its dream for reinvigorating a city that has lost its bloom.”

Matthew Barac, Architect, PTEa (London), Chairman, Architecture sans Frontières (UK)



6. Immigrant umbrella sellers, Image: Mike Whitfield, 7. Men on bench, Image: Craig Hutchinson



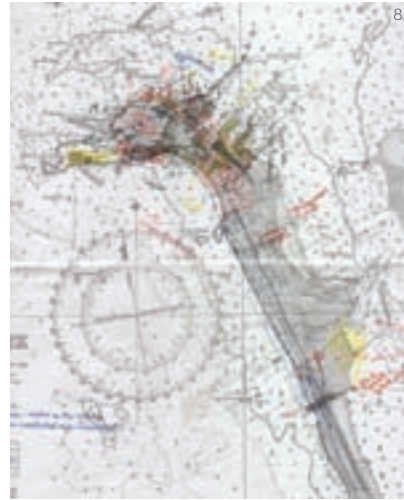
field. n. the territory belonging to a city¹

The Master of Architecture Programme at the University of Edinburgh plays out over two academic years of four semesters and one summer. The structure and content of the programme defines the Architectural Design Studio as a ground for exploration and experimentation within the potentially more didactic confines of the wider educational and professional context.² It takes as its point of departure the study city, the empirical anchor, a site chosen for its potential as a rich territory: an architecture, a city, a climate, a politics, a history, an industry, a language and a culture capable of informing an understanding of a contemporary urban (European) condition. A field trip took place in November of the first semester. The *Hinge* projects - collective endeavours across the studio - took place in January of Semesters 2 and 4. The work of the studio is a shifting ground of workshop, design studio, computing lab, library, archive and field. Students work independently and collectively in directed and self-directed contexts.

Studio practice was guided by the notions of engagement, negotiation and narrative set down by the French social scientist and philosopher Michel de Certeau in *The Practice of Everyday Life*.³ Here strategic, tactical (and in-between) ways of operating as an individual in a city are seen to represent a potential for the critical architectural project; to evoke the possibility of a generative understanding between urban research (analysis) and architectural design (projection/speculation/inhabitation). The teaching philosophy in the *Cádiz Field+Work* programme is underpinned by a commitment to collaboration, dialogue, and Architecture as *praxis*.⁴

The 2006-2008 studio theme of *Cádiz Field+Work* is premised on a need and desire for architectural design practice to be self-consciously situated. Rem Koolhaas talks of the future role of architecture as “the irrigation of territories with potential” rather than “the arrangement of more or less permanent objects”.⁵ This statement provokes an exploratory approach to understanding: territory (field, ground, site); what “potential” might be (programmatic attitude); what might constitute acts of “irrigation” (erasure, purging, resistance, friction, intervention, augmentation, accretion). The challenge of the work is primarily one of engagement, of the critical activation of the imaginative potential of the city as: an idea, a cultural history, a particular topography and an array of technological possibilities.

The University of Edinburgh Masters of Architecture Programme 2006-2008 has collaborated with the Colegio de Arquitectos de Cádiz and leading academics and practitioners from Scotland, England, America and Spain.



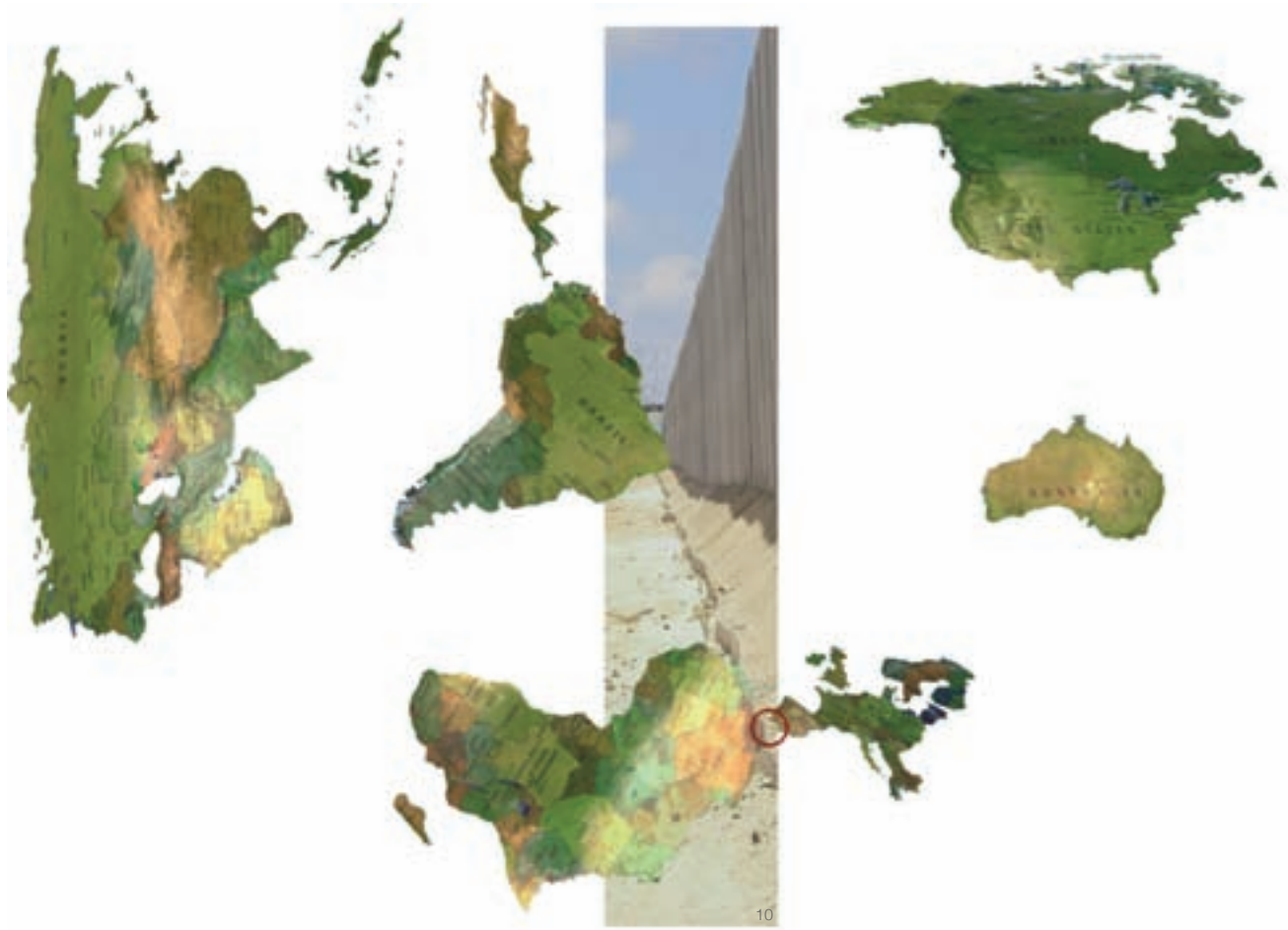
¹ Oxford English Dictionary (Oxford University Press, Oxford, 2008)

² Ewing, S “Between the strategic and the tactical: research driven projects and project driven researches in Cádiz/Edinburgh” paper presented at EAAE International Conference *The Urban Project* (TU Delft, 4-7 June 2008)

³ de Certeau, M *The Practice of Everyday Life* trans. Rendall, S (University of California Press, Berkeley, 1984)

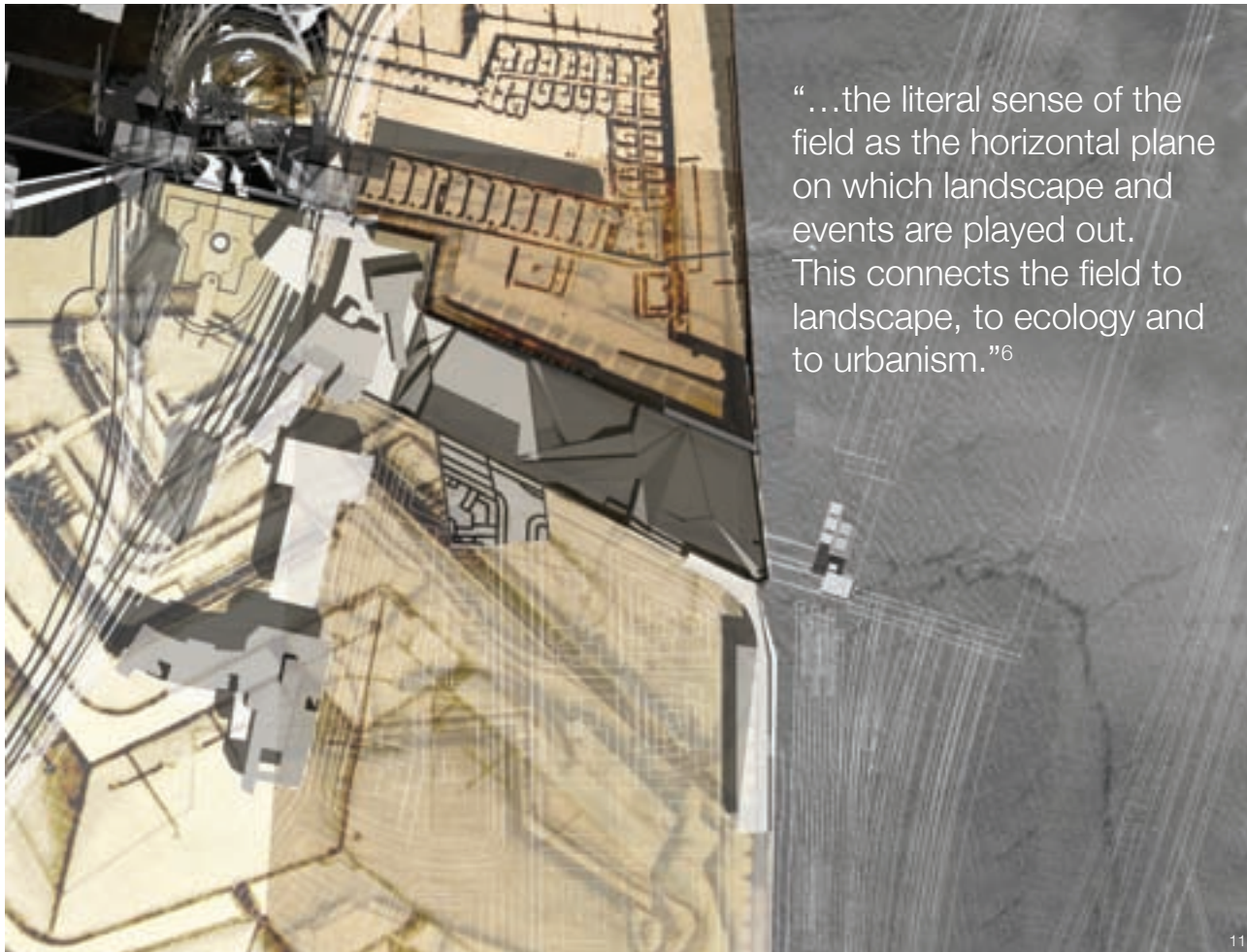
⁴ Pérez-Gómez, A “Architecture and Ethics Beyond Globalization” ARCC/EAAE Montreal Conference on Architectural Research eds Fontein, L, Neukerman, H (Belgium, 2001) pp13-22

⁵ Koolhaas, R, OMA “Whatever Happened to Urbanism?” *SMLXL* (010 Publishers, Rotterdam, 1995)



Cádiz is an Atlantic city on the southwestern coast of Europe. The Bahía de Cádiz - comprising the city on the isthmus and four other towns - is currently perceived as one metropolitan area. It is a condition which raises questions of the definition of urban field within a loose city:land:aqueous topography. Historically Cádiz was a centre of the Phoenician salt trade, a Roman city and a key gateway for the Americas. Until 1884 it was a prime nautical meridian: a significant cosmopolitan pivot in the cultures of discovery and globalisation; a *punta* or point of Europe, Africa and the Americas; a testing ground of military and naval tactics and a portal for flows of goods, people and ideas. It is a city of the south, a peninsula of the peninsula of Spain. It is *not* an island, it is a landform set apart from yet tethered to mainland Spain, a territory historically perceived of as “other” to Europe. Its Atlantic situation conditions it as a place of raw exposure - salt, wind and light - and fragile ecologies - fish, wetland and coastal shelf. The city of Cádiz is the decadent scion to an extreme environment. What does it mean to cultivate dwelling and public life in this context? How might this cosmopolitan ground be “irrigated with potential” through thoughtful, maybe radical, architectural and urban engagement?

The high-speed AVE train currently connects the 550km from Madrid to Sevilla in 2.5 hours. From Sevilla to Cádiz a car, train or bus journey connection is 1.5 to 2 hours. Crossings from southern Mediterranean Spain to Africa take under 1 hour. The studio travelled from Edinburgh to Malaga (2148km) by plane in 3.5 hours, then to Cádiz (147 miles) by bus in 2.5 hours. It is a metropolitan area relatively disconnected by land yet strategically connected by sea. In a likely future where current decadent mobilities - particularly cheap air travel and centralised land-based infrastructure - cannot be taken for granted, can *SaltCity*, where *sal(t)* relates to salary, material production to time and land limits, offer clues and uncover potential for the generation of more meaningful relations between everyday life, production and spatiality? As salt is an agent of slowing (or speeding) decay, adding wit, drawing out existing taste, how might architecture be an agent of tactical resistance in slowing the city, adding surprise and delight, poetically drawing out existing attributes and posing new possibilities for dwelling and public life?

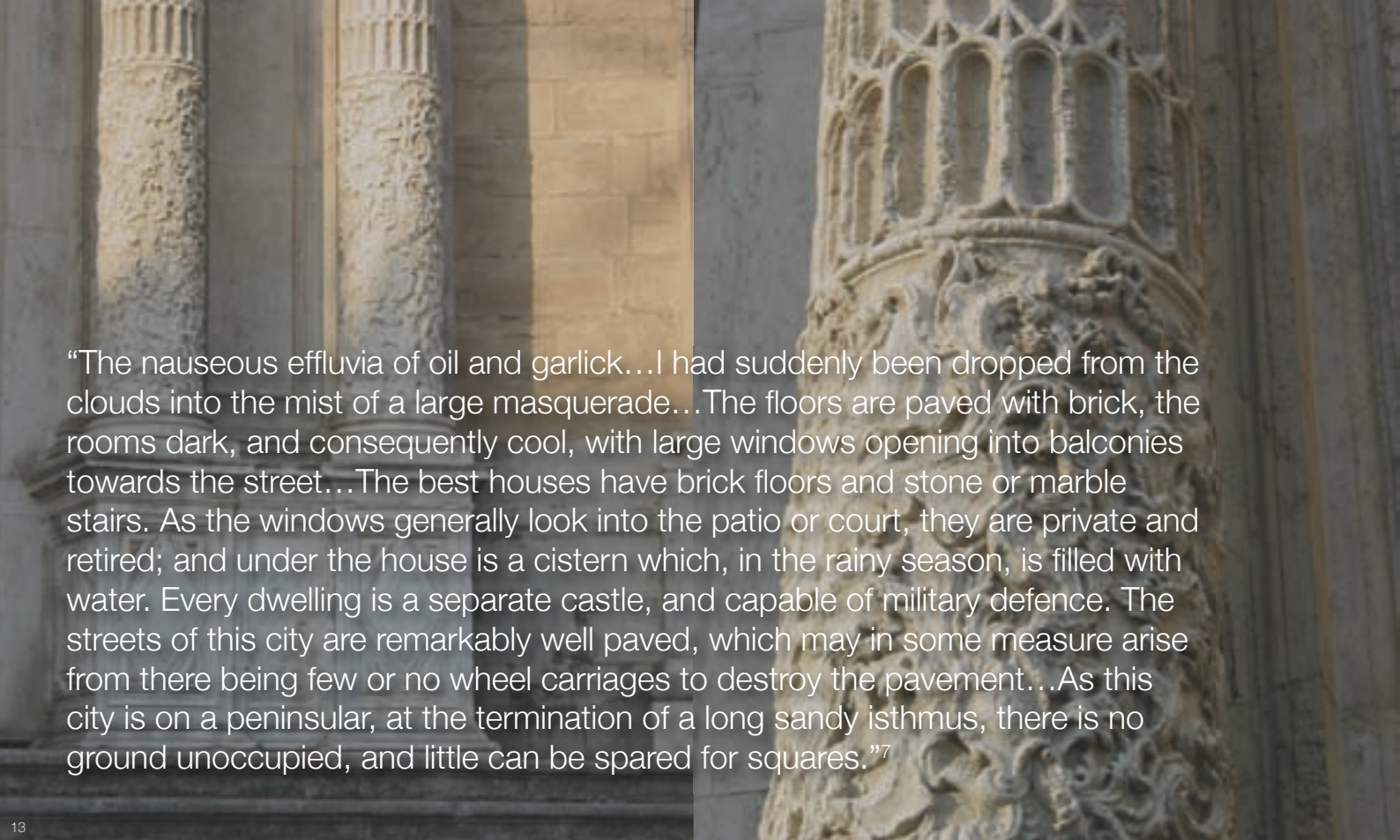


“...the literal sense of the field as the horizontal plane on which landscape and events are played out. This connects the field to landscape, to ecology and to urbanism.”⁶

“A cantilevering island, heavy mass floating, in tension.”

Emma Bush, Sofi Tegsveden, Ross Perkin





“The nauseous effluvia of oil and garlick...I had suddenly been dropped from the clouds into the mist of a large masquerade...The floors are paved with brick, the rooms dark, and consequently cool, with large windows opening into balconies towards the street...The best houses have brick floors and stone or marble stairs. As the windows generally look into the patio or court, they are private and retired; and under the house is a cistern which, in the rainy season, is filled with water. Every dwelling is a separate castle, and capable of military defence. The streets of this city are remarkably well paved, which may in some measure arise from there being few or no wheel carriages to destroy the pavement...As this city is on a peninsular, at the termination of a long sandy isthmus, there is no ground unoccupied, and little can be spared for squares.”⁷

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14



12



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13. Ostonera stone. Image: Suzanne Ewing. 14. Casa Patio Research. Image: Ross Perkin
15. Market. Image: Victoria Clare Bernie. 16. Port of Cádiz field studies (Annabel Cremer)

"You are already at sea, in Cádiz. You lean your elbows on the rail of a white city afloat in the blue, launched well out into the space from the land."⁸

"‘This arch’, she continued, ‘is all that remains of the old castle. It was constructed on the site of an ancient Roman amphitheater, and it houses the Company of Guardamarinas. The professors and men in charge of the observatory were famous sailors and men of science. Jorge Juan and Antonio de Ulloa had published their work on the measurement of a degree of the meridian of the Equator, Mazarredo was an excellent naval tactician, Malaspina was about to undertake his famous voyage, Tofiño was preparing the definitive hydrographic atlas of the Spanish coastline...’ She turned in a circle, taking in her surroundings, and her voice was sad. ‘It all ended at Trafalgar.’

They walked a little further into the alley. White bedding hung overhead between balconies, like motionless winding sheets in the night."⁹

7 William Jacob, on arriving in Cádiz, *Travels in the south of Spain* (London, 1811) Letter II pp9-10

8 Samuel Eliot Morrison, *Christopher Columbus, Mariner* (London, Faber & Faber, 1956) p110

9 Pérez-Reverte, *A The Nautical Chart* (Picador, 2002) p175

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Compiled by MArch students, January 2007

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Navigational Glossary

Tierra sólida - solid ground; the deepest water and the highest, driest land, that which is stable and firm

Tierra de cambio - shifting ground; that which is unstable in status and materiality, effected by the daily tides

De la marea - that which is under tidal influence

Littoral waters - shallowest waters adjacent to shore or river which experience the greatest change between high and low tidal levels

Limnetic waters - shallow open waters

Salinas - functioning salt works

Marisma - salt water marsh land

Vega - irrigated salt water farmland

Isla - island

Rio - river

Caño - irrigation track, pipe, canal

Ciudad - inhabited area

Puente - bridge

Pistas de tierra - land tracks; road and rail

Gadir - walled stronghold, fortress (origin of the name 'Cádiz')

Señales de sondeos - soundings, tracks of navigational measures

+work (landschaft)

saltcity Field+Work 2006-2008

In the essay, "Eidetic Operations and New Landscapes",¹⁰ the landscape designer and theorist James Corner considers the relationship between landscape and image, bringing to the fore the notion of "landschaft" where the landscape is understood as neither innocent - natural - nor artifice - idea - but rather, space lived in time. He outlines a need for designers "to fully equip their arsenal of eidetic operations..."; their visual resources; the devices of close looking, recall, fabrication and imagination that distinguish the critical maker. He proposes a focus of attention on "the logic of making the landscape rather than its appearance per se".

"In the small-scale and sprawling inhabited landscape that surrounds even the most ordinary town in Europe, service industries have proliferated, laying down roots, finding a self-referential accommodation in a landscape that has lost its coherence...It requires of us a kind of tillage, a sifting to rediscover a landscape with critical properties. It requires us to sew into this landscape the beginnings of a new architecture which takes into consideration space, light and material scale: the specific mechanisms of place in relation to culture. In this landscape we are constantly tracing connections between strategy and detail in order to adjust our groundings and our views of the particular."¹¹



10 Corner, J ed. *Recovering Landscape: Essays in Contemporary Landscape Theory* (New York, Princeton Architectural Press, 2000) Chapter 10 pp153-169

11 Macdonald, C, Salter, P "Bespoke Territory" in Middleton, R ed. *The Idea of the City* (MIT Press, Cambridge, MA 1996)

The studio began with a research symposium, followed by an eight-day field trip to Cádiz. On return, students undertook a three-week design project for a *House for a Lookout* located in relation to the fortifications of the city. The symposium formulated a survey of themes and methods in order to create a discursive common ground. Fieldwork tools, guides and devices were consciously chosen as “the space of design”¹² shifted from Edinburgh to a less well-known (to us) territory. The journey between base and field and time away on the field trip allowed for getting lost, observing, collecting, recording, representing, collating, reading, measuring, acting in the city over time, a first version of understanding through working in the field.

Themes which aimed to situate the studio in a post-democracy political and cultural Spanish context included: the Bahia as a biological crossroads between Atlantic and Mediterranean flows; geological readings of the ground revealing ongoing macro scale material forces acting over time; the Islamic city, Recovery of Memory (1936 Spanish Civil War until 1975 Franco’s death), tourist futures, Cádiz as strategic location, military and naval history, pollution/waste, spectacle, trauma and violence in Spanish culture. The Port was shown to be part of a very particular Mediterranean/North African network (Cremer). The southern coast of Spain was identified as porous, complicated by increasing flows of immigration (Perkin/Whitfield). Significant original fieldwork included the mapping of activity of the lively old Market, an experiment in rhythmanalysis¹³ (Bush/Brooks), documentation of material porosity - ducts and air conditioning units - (Castle) and of water infrastructure (Fotheringham). A later archival study of Napoleonic action in the area demonstrated the sequential defensive containment of the urban core (Castle).

The controlling of access and egress to the field of the city has historically taken on a number of forms with related patterns of activity. One of the most visible was the eighteenth-century watchtower which occupied the rooftops of merchants’ houses, enabling views oriented towards the harbour to watch for incoming ships/goods. These watchtowers interleave with the inhabited everyday fabric of the city. To some extent they become servant spaces, places of safety and withdrawal, yet with optical power and wider connection. This *landschaft*, urban field understood as space lived in time, was explored through design projects for a contemporary lookout house. Projects required an articulation of rationale for occupation, situation, arrangement, and logic of material consequence. Languages of design emerge - invented “idiolects” (a variety of a language unique to an individual) - which give permission to think and move. They become an eidetic operation of sorts, individual landscape narratives.



23

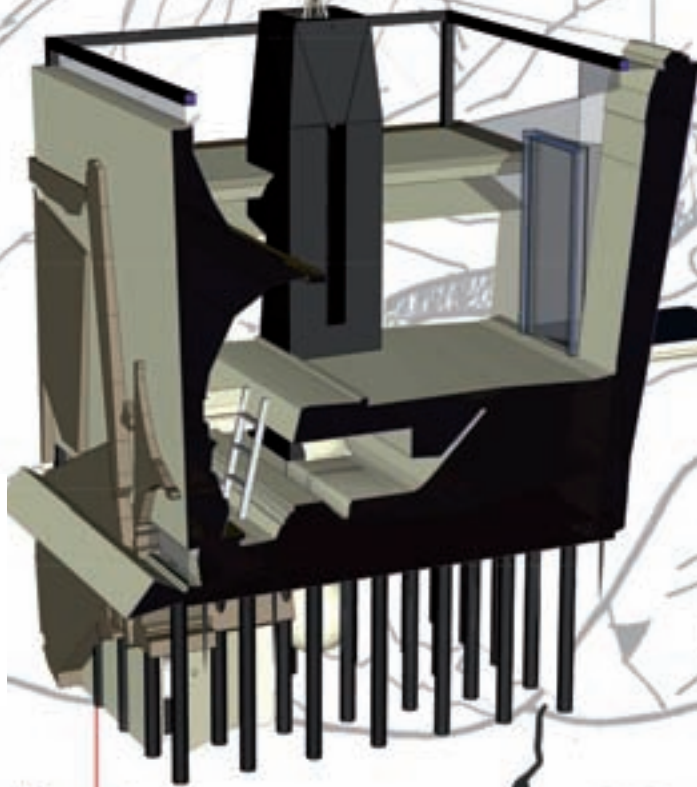
12 Wigley, M “Prosthetic Theory: The Disciplining of Architecture”, *Assemblage* No.15 (Aug 1991) p20

13 Lefebvre, H “Rhythmanalysis of Mediterranean Cities” Kofman, E, Lebas, E eds *Henri Lefebvre: Writings on Cities* pp219-227



Adam Collier *House for a Lookout* 2006

A key move in this project was the re-describing of the urban morphology as a geological landscape, which identified areas of potential weakness, fissure and previous consolidation. The *House for a Seismologist* investigated through drawings and models what might be at stake pragmatically and conceptually in engaging with the ground of Cádiz and the addition of weight and load at vulnerable points. The architectural proposal, the scale of inhabitation, is conceived as mediating a rupture identified at one of Cádiz's most dramatic changes in topography, an escarpment between the edge of the city on the Bahía and the lower ground where the main train route into the city is now located.

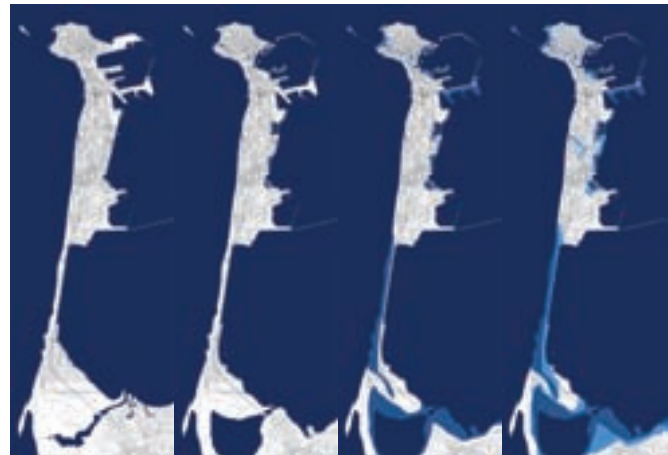
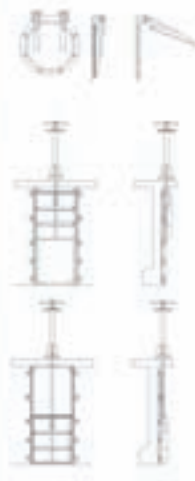


Emma Bush *House for a Lookout* 2006

The project is concerned with mapping the subtle topography of a part of the Old Town, researched on the field trip as a *Rhythmanalysist's Route*. Surmising it being flooded due to increasing global sea levels, a series of urban *salinas* (salt production pools) are proposed, inverting the urbanscape into a productive landscape. The proposal's arrangement and detail is underpinned by the daily and seasonal rhythms of tidal flows exploring how a salina gatekeeper would interact with and dwell within this new topography.

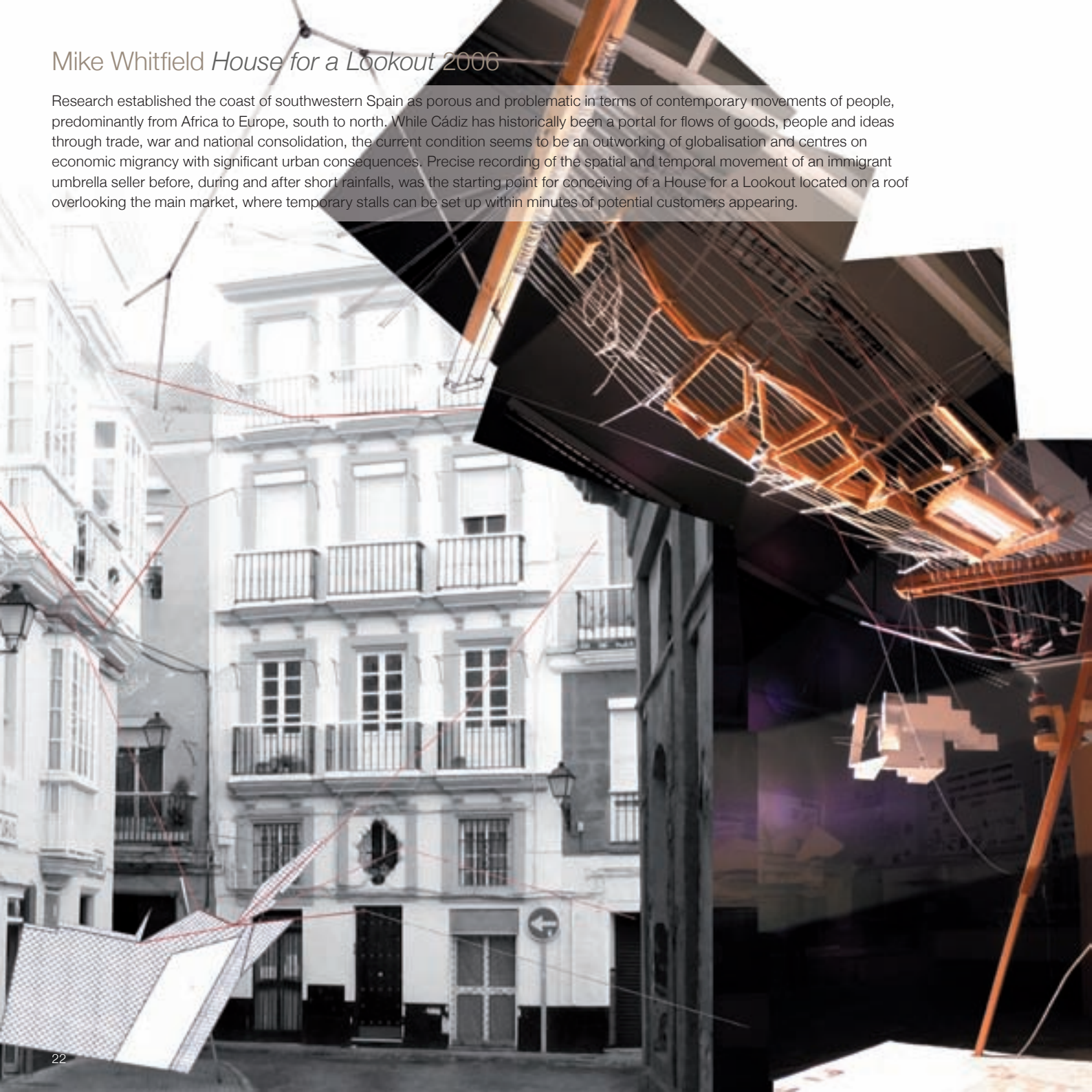
Wednesday 13th September 2006

sunrise	8.05 am
sunset	8.36 pm
high tide	1.20 am
low tide	7.38 am
high tide	1.42 pm
low tide	7.54pm
daylength	11h 31m
moonphase	14
temperature	25 degrees
rainfall	0mm
wind	4mph NW
12.00 am	close gate 4
12.30 am	open gate 4
12.40-1.00 am	sleep-lookout in Teatro Genoves
3.00 am	close gate 1
3.10-6.10 am	sleep-lookout in Teatro Genoves
7.00 am	open gate 5
7.10 am	control gate series 6
8.00-9.50am	rest and breakfast- Barquero De Carrizana
10.00 am	open gate 4
10.30 am	herd fish through gate 2
11.00 am	open gate 3
11.20 am	take fish from fish garden to boats- take to market
11.50 am	close gate 3
12.00 pm	open gate 1
12.10-2.20pm	much rest free time- Teatro Genoves
3.30 pm	close gate 1
3.50-9.00 pm	work in salt gardens- raking pans, piling salt, processing and packing
10.30 pm	open gate 4
11.00 pm	herd fish through gate 2
11.30 pm	open gate 3
12.20 am	close gate 3
12.40 am	open gate 1
12.50-3.00am	sleep-lookout in Teatro Genoves



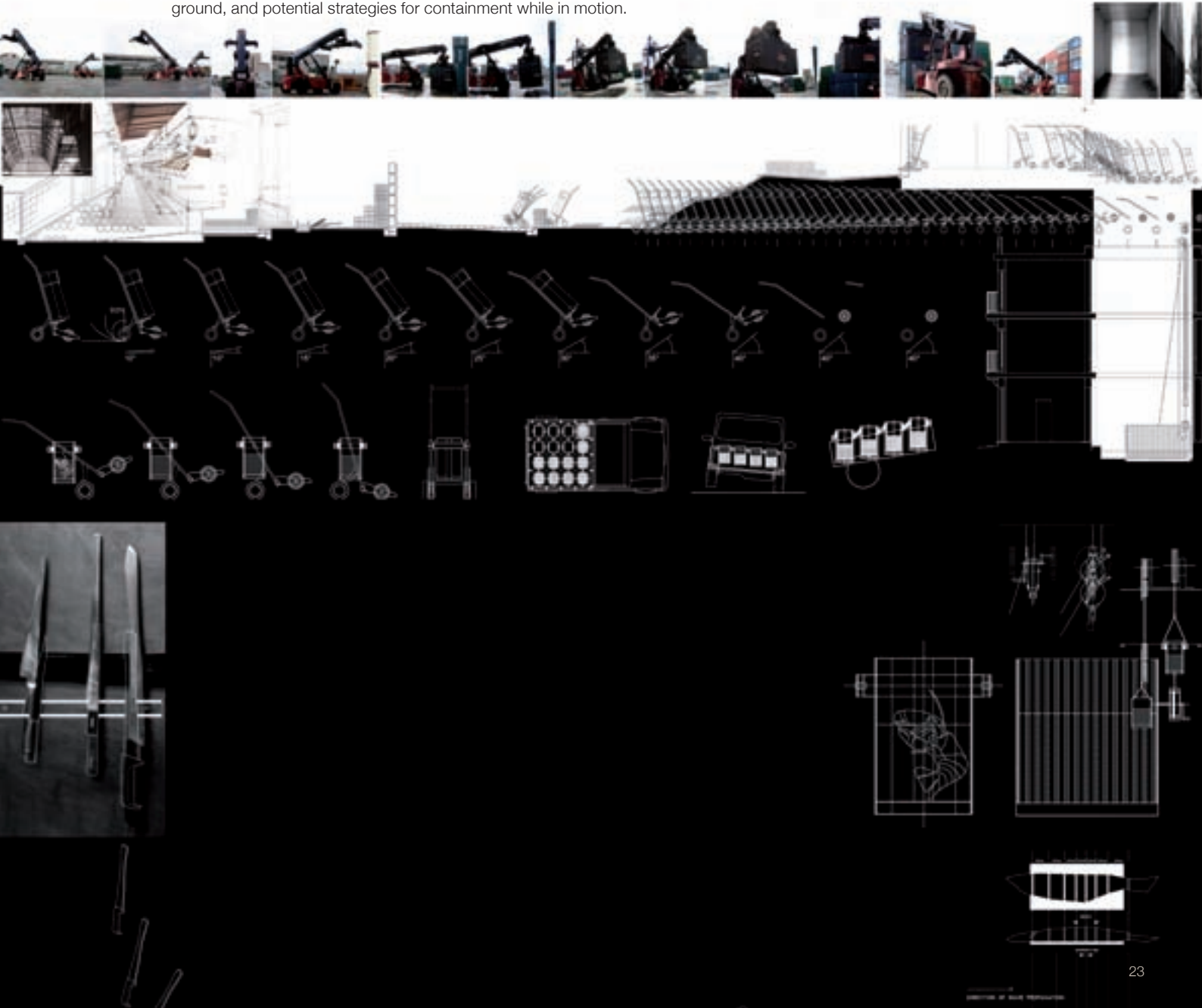
Mike Whitfield *House for a Lookout* 2006

Research established the coast of southwestern Spain as porous and problematic in terms of contemporary movements of people, predominantly from Africa to Europe, south to north. While Cádiz has historically been a portal for flows of goods, people and ideas through trade, war and national consolidation, the current condition seems to be an outworking of globalisation and centres on economic migrancy with significant urban consequences. Precise recording of the spatial and temporal movement of an immigrant umbrella seller before, during and after short rainfalls, was the starting point for conceiving of a House for a Lookout located on a roof overlooking the main market, where temporary stalls can be set up within minutes of potential customers appearing.



Annabel Cremer *House for a Lookout* 2006

Concerns were focused on the immediate territory of the Port of Cádiz, a considerable site on the international trade route since the Phoenician Empire, and defined through the notion of displacement. The tightly prescribed peninsular condition of the city is read as a constant flow of arrival, exchange, consumption and waste. At the scale of intimate provision, the path of a fish from line to plate via market stall was traced for an individual resident of the Old Town, revealing particular characteristics and resistances of the urban ground, and potential strategies for containment while in motion.



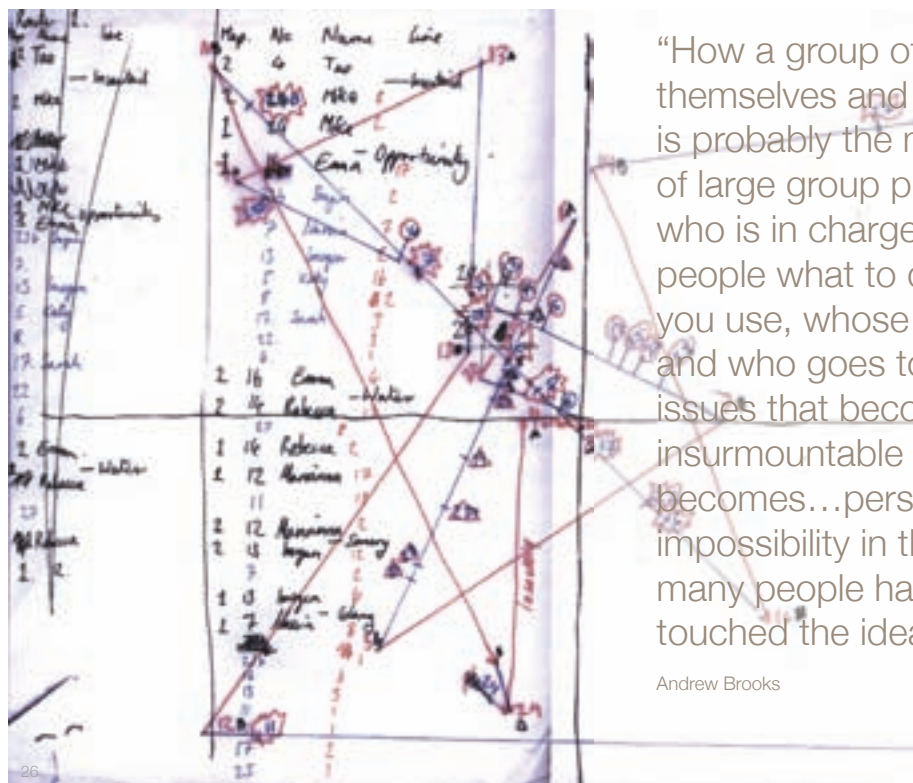
Cardea, Roman goddess of - amongst other things - door hinges
“her power is to open what is shut; to shut what is open.”¹⁴



hinge 1

saltcity Field+Work 2006-2008

This eight-day project was an exploration of “performative architectural education”. Thirty-two students (including eight MSc Advanced Architectural Design students) participated, working with 2006-2007 Visiting Simpson Professor of Architecture, Ben Nicholson, and programme tutors, Suzanne Ewing and Victoria Clare Bernie. The brief for the CCPO was to work together to collate and consolidate the thirty-two territories and themes identified so far by each student. *The Cádiz City Plan* was presented at 1pm on Thursday, 18 January 2007 in Studio 5, 20 Chambers Street, Edinburgh to Professors Ben Nicholson and Andrew Benjamin. The CCPO established a matrix of relationships where projects were initially plotted on a graph with x-axis *elysian-apocalyptic*, and y-axis *self-sufficiency-dependency*.

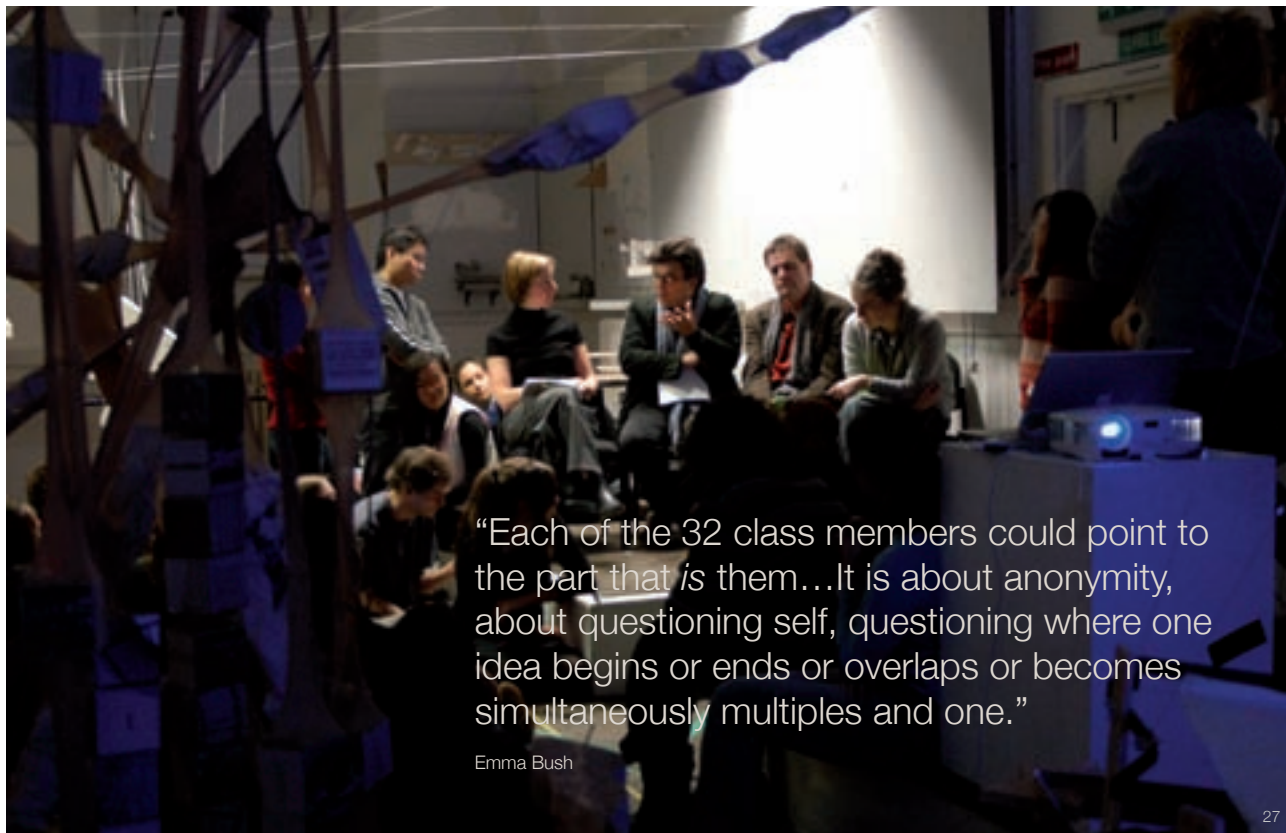


“How a group of people choreograph themselves and motivate themselves is probably the most difficult challenge of large group projects. The matter of who is in charge or apparently telling people what to do, whose ideas you use, whose ideas you don’t use and who goes to buy the coffee are issues that become more and more insurmountable the larger the group becomes...personal ego was an impossibility in the project because so many people had ownership in having touched the ideas at some point.”

Andrew Brooks

Individual student responses to “What went on in the *CCPO*?”, completed shortly after the project, and a paper by the Programme Organiser, serve to demonstrate a rich range of new understandings of the potentiality and the contingent nature of collective practice.¹⁵ In acknowledging conditions of urban temporality and connective failure in the city, the project disclosed new ways of imagining and engaging with its complexities, processes and logics for action.

Hinge 1 acknowledges the moving backwards/forwards/through of the architectural design process. A possibility that distinguishes the relative generosity of a two-year studio-based programme. The work produced raises questions of collective and individual design practice(s) and relationships between research, fieldwork and design. It draws attention to teaching architectural design as a process that operates between exercise and experiment. An enlarged photographic image from the final installation, *Film 1: Making the CCPO*, and *Film 2: Performing the CCPO*, was exhibited in the Royal Scottish Academy Student Exhibition 2007.¹⁶



“Each of the 32 class members could point to the part that *is* them...It is about anonymity, about questioning self, questioning where one idea begins or ends or overlaps or becomes simultaneously multiples and one.”

Emma Bush

27

15 Ewing, S “Experimenting with a performative project: The Cádiz City Plan(ning) Office” *Teaching and Experimenting with Architectural Design: Advances in Technology and Changes in Pedagogy* (ENHSA-EAAE Transactions in Architectural Education no 35, Thessaloniki, Greece, 2008)

16 Illustrated in *RSA Student Exhibition 2007 Catalogue* p.14. Exhibit no. 20 (Sculpture Court)

“This plan of the city does not rely on resemblance or signs, it is not expressed as a series of territories, or as a collection of representations of buildings. Instead the plan exists through the links that connect those buildings and territories. These connections, which are usually invisible to the inhabitant of the city, are highlighted performatively through a sequential code of lighting. The reading is prescribed. It is a concise theatrical performance of Cádiz’s urbanity.”

Sarah Castle

“The Greek work mēchanē (‘machine’) is frequently used in contexts connected with irrigation...”¹⁷



+work (mēchanē)

saltcity Field+Work 2006-2008

In his general introduction to *The Practice of Everyday Life* Michel de Certeau sets out his urban project: “a continuing investigation of the ways in which users...operate.” His observations concern firstly, ways of *being* in the city through “readers’ practices, practices related to urban spaces, utilisations of everyday rituals, re-uses and functions of the memory through: the ‘authorities’ that make possible (or permit) everyday practices...” and secondly, ways of *acting* in the city through: “trajectories”, “tactics” and “rhetorics”, “reading”, “talking”, “dwelling”, “cooking”.

Such a close unpacking of the city as a ground for operations serves both the student and the educator. Applied to the study city - a relatively or completely unknown ground - it offers both tools for action and clues for interpretation and, in doing so, it avoids prescription: the city for operations is a lived entity, existing in time. The project of an urban understanding is always self-consciously contingent.

All design projects are to some extent versions of de Certeau’s “wandering line”: staged investigations, unplanned adventures, pragmatic descriptions, sketches, drafts, proofs, remarkable schemes and ridiculous fictions. For the student, the programme and the brief can identify the field without prescribing a means of operation whilst the further discourse of the tutorial, the review, the collective and the individual project can help to chart the journey. We talk a lot in the studio of tracing the path of design practice, being able to track moves in order to provide opportunities to re-enter or manipulate “out of” sequence.



The professionalisation of architectural design necessarily pushes design practice towards the fundamentally strategic, operating within the constraining orders of financial formulae and frameworks, city control, governance, legislation and risk management. In this studio students are exposed to more tactical ways of operating. Placing the “making” of architecture as part of a larger understanding of cultural “making” of cities is intentional and aims to provoke a critical engagement with future modes of architectural (professional) practice. Students of architectural design are generally tactical in their initial engagements with a study city, they therefore operate with “tact”: precisely, opportunistically and in direct relation to instant, circumstance and “making do”, using tricks and tenacity.

Donald Schön has argued that the design studio has shifted from problem solving to problem setting.¹⁸ The question posed at the start of the Cádiz Design Thesis was “What does the City (Metropolitan area of Cádiz) need (desire)?” This exposed the studio to complexity, who articulates city futures, and how many possible futures are there? The teaching practice of the studio was positioned:

- City (urbanism) is a rich but contested domain which requires further scrutiny and critical analysis.
- New and appropriate architectural possibilities can be uncovered and developed through strategies used to “uncover” or reveal the city itself (performative, diagnostic, empirical, metaphorical...)
- Despite current debate about the deterritorialisation of architecture, we can learn and act most precisely as architects through continuing engagement with the specific and the particular, rather than the generic or universal.
- Critical making is a productive method of architectural analysis.

“Thesis” was introduced as an active term, a proposition related to city which is explored and developed over time. It is a demonstration of personal position uncovered through research in field and studio, testing, design proposal and reflective analysis.



“The city has lost the balance needed to maintain itself.”

Katie Nicolson

¹⁸ Schön, DA. *The design studio: an exploration of its traditions and potentials* (RIBA Publications for RIBA Building Industry Trust, London, 1985)



33



34



32

The timing and pacing of work during the Design Thesis was carefully choreographed. A two-week group project, *City Strategy*, aimed to establish the multiplicity of layers that constitute Cádiz through critical making and active archiving. The work made included: a Reinforcement/failure map, a Locking Machine, Friction Devices, a Time/Fortune Machine, Clamp/Hinge/Lift tools, a Sticky territory map, a Guide to fear, Daedalus' Ducts (Infrastructural Labyrinth), a Gap reading machine, a Self-sufficiency game. Overarching paradoxes emerged: a city of material tactics and spatial disconnections, a peri-urban metropolitan network with a fundamentally pedestrian grain, a city of contested environments.

Spatial strategy (field actions) tested the consequences of City Strategy, tackling issues of site, scale, production and operation consolidating in a collective exhibition which transformed working studios into a place of display. If the city is a context needing or desiring some sort of irrigation (physical, cultural, political, social, economic), *mēchanē* ("machine") can be seen in relation to the design process: where the efficient mechanic (architect acting in the city) develops skill over time, gains knowledge of parts, and enables smooth running, synchronisation, timing and performance. Potential *mēchanē* (as irrigating actions) include naming, limiting/extending, enclosing/filtering, material scribing/displacing, threshold control/fluidity, spatial sequencing/repetition/rhythm, logics of part-to-whole.

Scales of Enquiry explored the operation of design propositions at 1: global, 1:1000, 1:100 and 1:local scale aiming to develop working practices which engender design agility. Urban scale moves were tested through fragments created at a more experientially legible scale. Fragments were tested through maps, drawings and construction represented at a "distance". *Elaboration* was a detailed enquiry into what constitutes the appropriate technological responses to a brief, expressed through the exploration of construction, material, structure, environment and sustainable response. Issues emerged as particularly pertinent to Cádiz: the microclimate of the urban grain - air and water flows, thermal mass and cooling, shelter from wind and sea; the ecological fragility of the coast in contest with historic pollution/pollutants; degrees of energy/material self-sufficiency or dependency; landscape/production infrastructures and associated historic techniques - irrigation, hydraulics, salt extraction; local-global material supply and manufacture; the politics and flow of immigrant construction workers in the region. A dedicated period of research aimed to inform the Thesis projects in profound and unexpected ways. In closing, Thesis work was articulated in a documented, installed exhibition.



35

“...most interesting to us was the idea of the underground labyrinth under the city, created by Daedalus, master craftsman...It is in this way that we devised our model of an understanding of Cádiz, we wanted to model an understanding of various infrastructural systems and how they fit together in the city. This produces a labyrinthine system when immersed within the model, but when viewed with more perspective the overall logic is apparent.”

Andrew Brooks, Sarah Castle



36



35. City Strategy: Infrastructural Labyrinth

(Andrew Brooks, Sarah Castle), 36. Spatial Strategy: Cortactura Infrastructure (Sarah Castle)

37. City Strategy: Reinforcement/failure map (Emma Bush, Ross Perkin, Sofi Tegsveden)

“February 5th.

Today was the day we went for it. We took the risks that we’d been talking about and poured bucketfuls of sloppy liquid into a thin piece of fabric pinned within a wobbly frame suspended above the ground. And it worked. We had added various strings, struts and cables, but as the thing was bending and distorting at every opportunity, what had been tightly tensioned became slack. As we tethered New Town to the (now reinstated) Torregorda, Old Town slumped and buckled, and the Port gained increased supporting prominence in order to counter this action. The actual pour was frantic, and although plaster lapped and dripped over the edges, creating a city form (shadow?) on the ground beneath, there was no point of absolute breach (there was one occasion when an additional makeshift support had to be hurriedly implemented) and all in all we considered it an anti-failure!”

Emma Bush, Sofi Tegsveden, Ross Perkin

Jie Lin *Migrant Landscape* 2007

The city of Cádiz is dense and compact and appears to be saturated. Based on fieldwork observation and data analysis, migrant colonisation and urban circulation were starting points for the project. How can urban property be changed to meet the needs of an increasing transitory population, while the resident population of the city is declining? Any intervention requires spatial renegotiation of the existing saturated condition. This renegotiation has been investigated through devices, tools and projects looking for, adjusting and occupying physical and programmatic gaps in the city: image analysis, G-clamp, de-laminating drawn and modelled information. The urban rescripting of a *Migrant Landscape*, and a relocated *Law Court*.





slit



teal



rift



disguise

clamp
cover
confine
contain
crack
crypt
displacement
disguise
dis-
dock
edge
emerge
embed
encapsulate
enclave
enclose
envelope
expatriate
expose

float

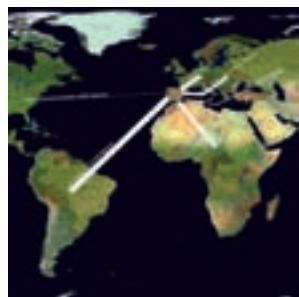
immersed-in
border-land
hinge
immerse
in-between
infiltrate
insert
intersect
interlock
intrude
isolate
leak
marginal
overlap
permeate
residual
reveal
rift
rupture
ubiquitous
shadow

'urban rescripting' - traces were made through rescripting the urban fabric in search of 'migrant landscape'



Mike Whitfield *Manifestations of an un-Official Minority* (Non-Citizen's Advice Bureau) 2007

Research revealed individual narratives of economic migrants moving through Cádiz, and exposed a temporal and spatial limbo between physical arrival and official acknowledgement as an asylum seeker or immigrant. The notion of the urban fabric being integral to and an expression of the collectivity of official citizens is called into question. Migrants bring skills, registers of other grains of cities, in this case, Islamic, and associated civic behaviours, as well as needs: employment, networks and community. A *Non-Citizen's Advice Bureau* is tested as a semi-official locus, while the slim space of a street door recess is adapted to enable a *Tailor* to offer his services. Emerging material/fabric metaphors are contingent on an implicitly more expansive setting: seam, veil, thread, weave.



Basic Theme: Immigration (126 of 275)
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 Date: Sat, 02 Mar 2007 14:50:42 +0000 (GMT) (007) (007) (007)
 From: Mike Whitfield <0023711@home.com>
 To: [marco@marco.com](#)
 Subject: Immigration
 Headers: [Show all headers](#)

I'm a 3rd-11 architecture student on the University of Edinburgh researching the design of an integrated migration centre in Cádiz for my thesis. While I can find much political and social information, I am having difficulty finding out what actually occurs in such facilities; how people are actually processed, I was hoping that you could provide access to information on the following questions:

- What is the standard procedure for processing asylum seekers and migrants into Spain?
- What sort of spaces contain these procedures?
- Is this common to the whole of the EU?

Any sources of other information would be also be useful.

Best wishes,
 Michael Whitfield

Subject: Re: (126 of 275)
 Mark as: [Print](#) [Close](#) [This message to:](#)
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 Date: Mon, 19 Feb 2007 13:01:23 +0000 (GMT) (007) (007) (007)
 From: [james.henderson@guardian.co.uk](#) [\[REDACTED\]](#)
 To: [mike whitfield](#) <0023711@home.com>
 Subject: Re: Immigration
 Headers: [Show all headers](#)

Michael - I am sorry to say that, on the one hand time are always useful, no do an issue related to you get the press on, I can't really help you - I will get to you in through the team.

Best wishes
 James Henderson

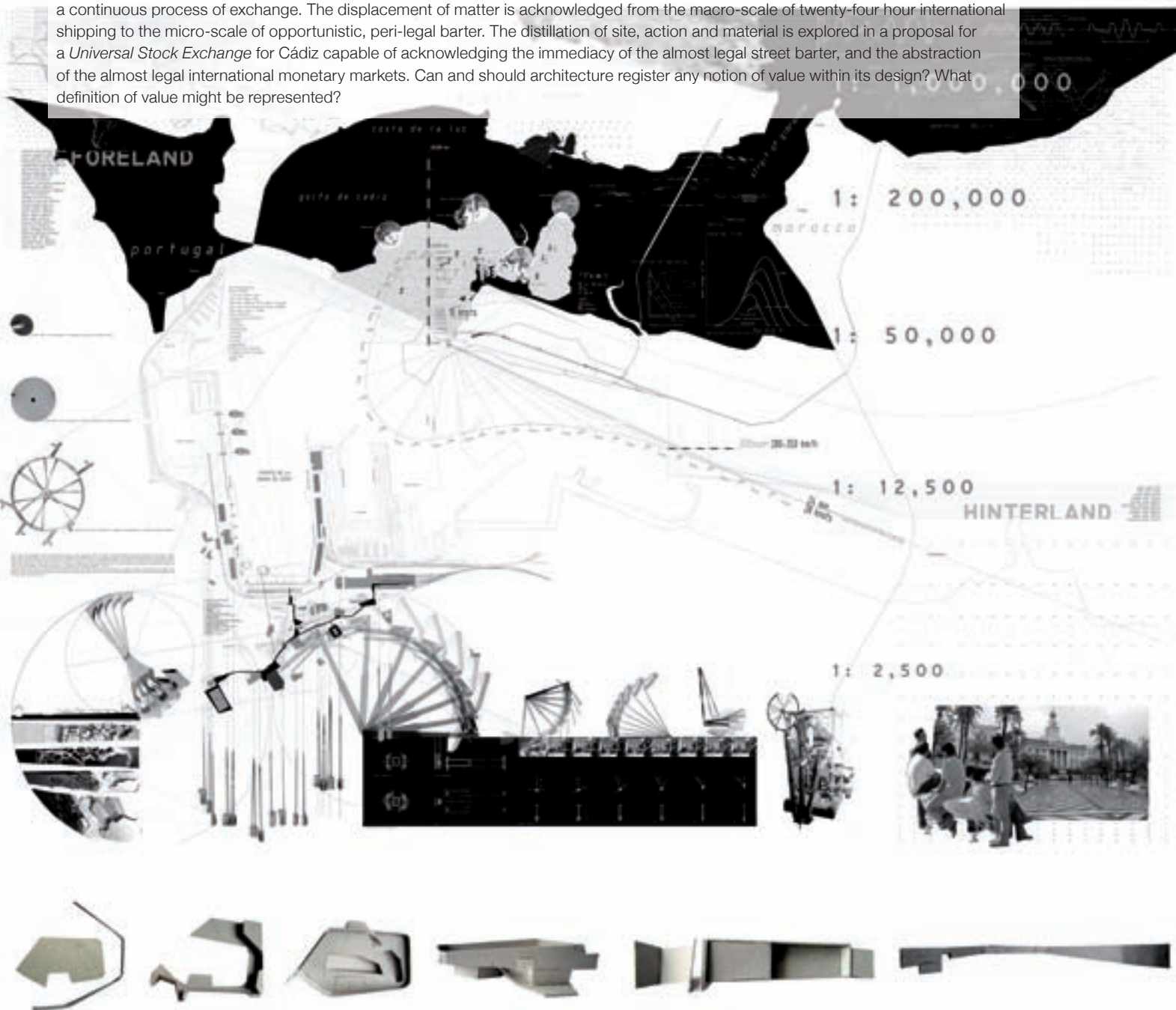
There is a great part to see - some on the research process, some in connecting with people (the most common to see a) help to find and discuss with people)

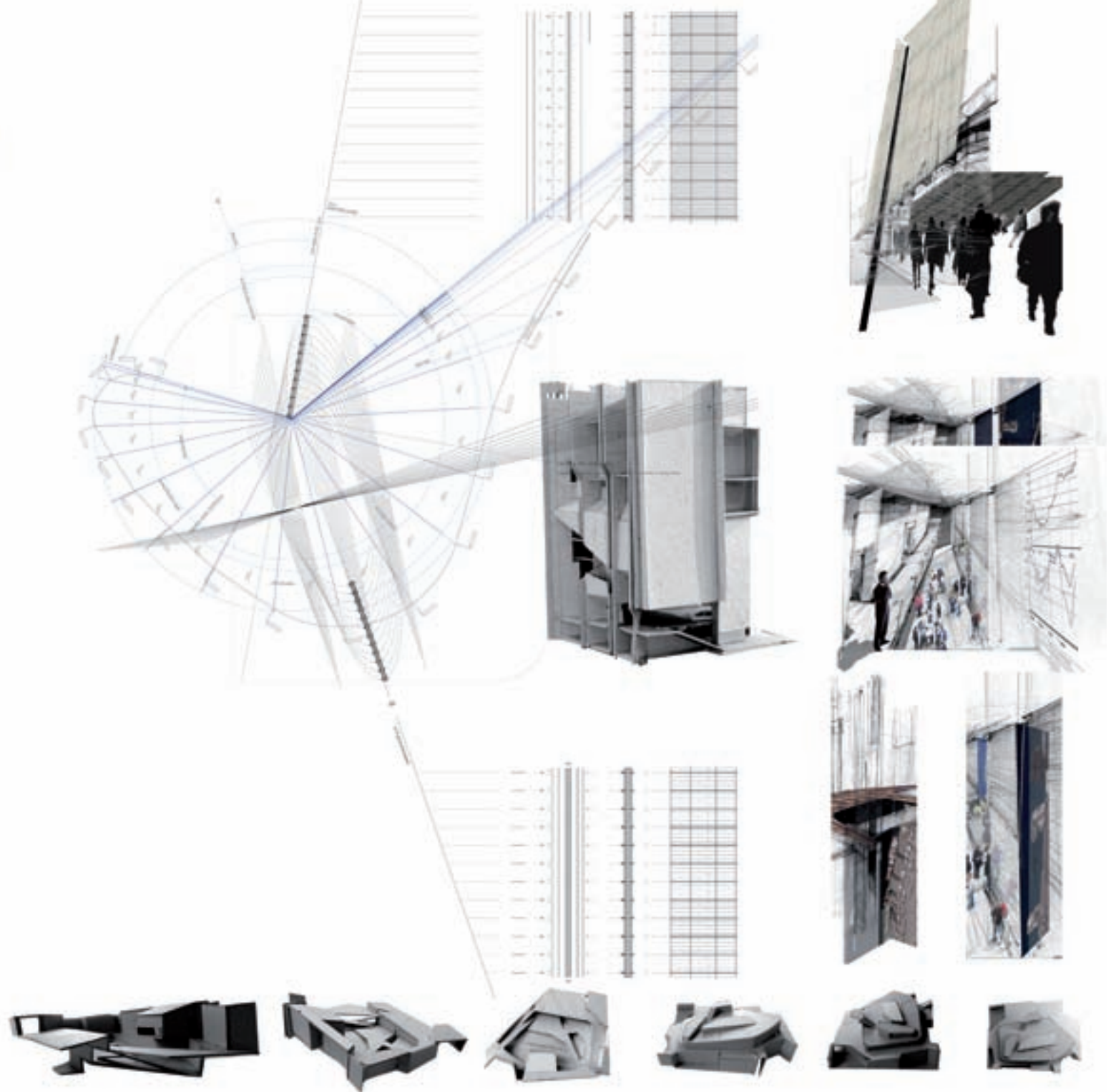
Thank you Michael & the UK a great project to see



Annabel Cremer *Value: Displacement over Space and Time* 2007

The project sought to formulate an approach to designing in Cádiz as a condition of urban flow, where the matter of the city operated in a continuous process of exchange. The displacement of matter is acknowledged from the macro-scale of twenty-four hour international shipping to the micro-scale of opportunistic, peri-legal barter. The distillation of site, action and material is explored in a proposal for a *Universal Stock Exchange* for Cádiz capable of acknowledging the immediacy of the almost legal street barter, and the abstraction of the almost legal international monetary markets. Can and should architecture register any notion of value within its design? What definition of value might be represented?

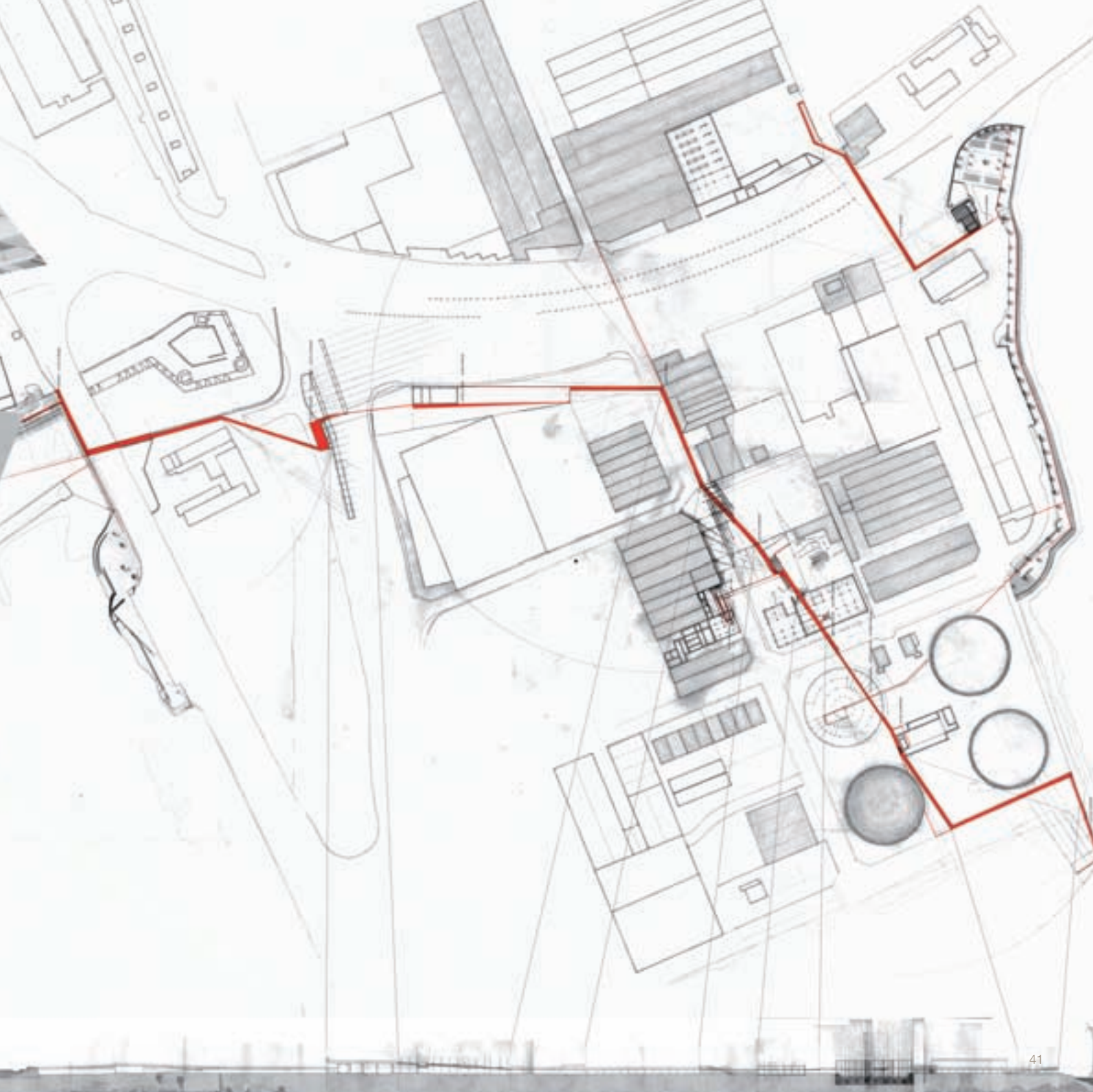




Sarah Castle *Cortadura: the Cut City* 2007

A Sand Duct proposal explored the differentiation of the Bay and Atlantic edges of Cádiz, suggesting that public routes set against the main traffic grain could be accentuated through physical augmentation of the ground. This also raised questions of the limit of the city, shifting concern to the Zona de la Cortadura, an industrial area near the remnant of a Napoleonic fort. The project consolidates a glossary of “cuts” which are assembled and re-interpreted at various points of urban resistance, suggesting particular ways of intervening with the ground. A series of bridges explore the consequence of a literal “thickening” of the ground. How might a new public infrastructure and framework for inhabitation be introduced, acknowledging the need for critical action in this typically sprawling, slippery urban landscape?





hinge, n. a type of bearing that connects two solid objects, typically allowing only a limited angle of rotation between them⁹

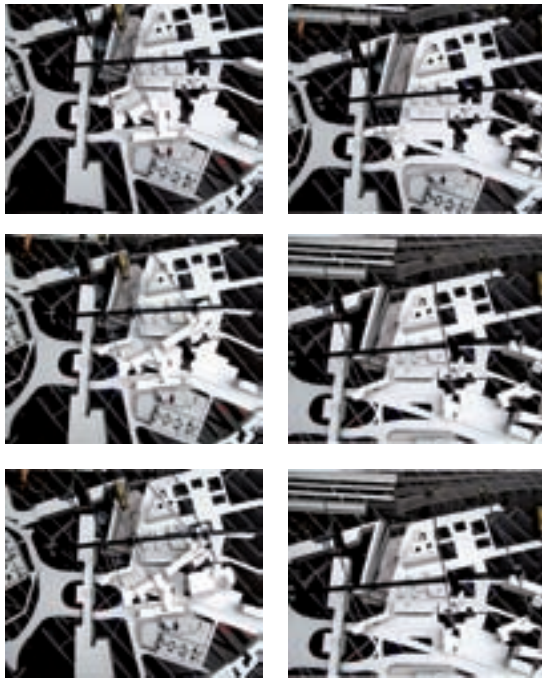


hinge 2

saltcity Field+Work 2006-2008

Hinge 2, The Cádiz City Model [CCM] enabled choreographed movement between individual design propositions in empirical sites in Cádiz and the fabrication of a reassembled urban field as the context for concluding thesis projects in the closing months of the programme.

This twelve-day project took place in the second year of the programme, working with programme tutors, Suzanne Ewing and Victoria Clare Bernie. The brief for the CCM was to work together to construct twenty-three ongoing architectural propositions on their sites and in relationship to each other at 1:500 scale, utilising a considered, well-crafted urban armature, and a visual field archive. *The Cadiz City Model* was launched at 8pm on Tuesday, 22 January 2008 (almost precisely one year after the *CCPO* presentation) in Studio 4, 20 Chambers Street, Edinburgh to an audience of invited students, tutors and visitors. An informal presentation was made to 2008-2009 Visiting Simpson Professor of Architecture, Iñaki Abalos.



39

“...it makes twenty-three versions of a fiction solid. As if twenty-three authors were trying to write the same book at the same time. Some characters may be straightforward, if only one person is concerned with that section of the story. Others may be more complex, positioning a system of collaboration, over- and re-writing...Collectively we learnt exactly what is meant by *our* Cádiz. What its extents are, where its borders fade to nothing, or where they butt up precisely against another.”

Emma Bush

“*The Cádiz City Model* works well in the studio, and really gives an impression of the shape/topography/density...as well as a sense of arrival/entry to the city from the elevated vantage of the stairs of the studio, drawing the visitor into *our* world of Cádiz.”

Andrew Mackie



Individual student responses to “What was made in the CCM?”, completed shortly after the project, demonstrate a confidence arising from the augmentation of collective practice begun in the CCPO [*Hinge 1*], a collective authorship in dialogue with a deepened understanding of individual propositions and the potential for new relationships with other projects. *Hinge 2* might be understood as an acting out of the moving backwards/ forwards/through of the architectural design process. The 2006-2008 studio was “petrified” as a consolidation of the collective territorial moves. The empirical anchor became mediated, a material manifestation in grey card, black steel, black thread, uplight and projected film footage. The potential of the territory had been “realized”. The studio’s understanding of the field belonging to the city was demonstrated through the positioned armature and its relationship to the territory above; the datum calibration of the grey card sections, the grey card registration of relevant 1:500 urban morphology, and the cumulative acts of irrigation of individual design proposals. These used the model context as a new anchor, an interpretative one, which engendered new readings, speculations and generative possibilities.

40. The 'Cádiz City Model' launch, January 2008. Image: Rachel Travers
41. The 'Cádiz City Model' launch, January 2008. Image: Rob Willis Euan Cockburn, Emma Bush

"A consistency of material and technique of everybody's separate modelling projects allows for a very real scrutiny across the city; this is also facilitated by the common ownership."

Andrew Brooks

"Opportunities arise from conversations, often with the appearance of argument - ideas are worked through and questioned, taken apart and put back together...Contrastingly, compromise is often achieved when people do not question. It is either the moment when someone relents or it is the moment when people have apparently agreed, done something in the meantime, come back together and found they no longer "fit" and have to be pushed together in the way that both parties are least uncomfortable with...There is a point when someone needs to relent or something needs to be made."

Michael Whitfield

“Most importantly, school has to teach the future architect the elements of praxis: how to speak properly, how to articulate a position...”²⁰



+work (praxis)

saltcity Field+Work 2006-2008

How does an architect gain knowledge of the city and learn how to use this as a basis for critical practice? Architecture School can provide the time and pedagogical frameworks to develop and make manifest the processes of practice, preparing future architects for more “indeterminate zones” where product is privileged. To speak “properly” - thoughtfully, with self-awareness, tact and confidence - through skills of text, drawing, model, exhibition, film, verbal communication. To “articulate a position” - to have a clear understanding of relevant disciplinary knowledge, knowledge of macro and micro forces active in an urban field, ability to identify and analyse limits and constraints, and to know how to begin acting as an architect.

Through the theme of *Field+Work*, the Cádiz Studio 2006-2008 has cultivated original research practice, developed a distinctive pedagogical philosophy, and explored iterative relationships between research and design. The studio has produced rich, sensitive, thoughtful architectural proposals positioned in a particular urban field with the potential to unfold over time. *SaltCity* can be seen as a possible trajectory of cities of the slow economy that acknowledges temporal aspects of urbanism, suggests thoughtful and detailed scrutiny, and puts forward tactics of engagement with inventive conceptual and pragmatic techniques.



Engagement with particular resistances of the field of the metropolitan area of Cádiz includes scrutinising spatial grain, disjunctions, tensions. Four main fields of Cádiz have been worked with - the Old Town, New Town, Port and Spanned Territories. Concerns which have emerged in the studio range in scale from infrastructural networks to intimate urban moments. Culminating proposals are based on personal research, outcomes of individual design project testings, and knowledge and strategies gained from the collective endeavours of the studio over twenty months.

In *Landscapes and Production: Cultivating a Biotechnological Field in the Bay of Cádiz*, **Emma Bush** explores Architecture as a calibrating, irrigating and incubating agent in the Darsena de Atilleros dry dock. **Rebecca Fotheringham**'s research into landscapes of water management in southern Spain, and reading of Cádiz as a Hydropolis, has underpinned her proposals for a series of buildings between the Cathedral and Town Hall in the Old Town, *Hydroscape: the Hydropolitical Strand*. A new commercial district just outside the Puerta de Tierra - old city gate - is proposed by **Adam Collier** in *Re-programming the Ruptured City*. His work in this area has stemmed from understandings of projected geological activity and a particular concern with places of rupture that may catalyse opportunities for new urban inhabitation, and may provide a logic for urban and architectural arrangement. Since the extension of the New Town in the twentieth century, the City edge has drifted and dissolved into beach/freeway/industrial zone. **Sarah Castle** in *The Vesselled City: Precipitating Human Activity at the City Edge*, has been working with this common contemporary urban condition and how it may be re-anchored through urban grain and residential use. Statistics uncovered on the flow of immigrants alongside narratives which reveal needs and desires not able to be met explicitly by a civic authority has driven *Secreted Seams: Wanderings and Fabrics in Old Town Cádiz* by **Mike Whitfield**. Can Architecture be imagined as a series of connected urban moments which may engender transcultural encounters and an enriched public life? **Jie Lin** in *Threshold...Innerspace...Space Behind...Hidden Space* also explores what role Architecture - as intervention in existing urban fabric - might play in augmenting the experience of transient populations. **Ross Perkin**'s proposals for *El Ciné de las Torres (New Worlds within the Old Town of Cádiz)* are literally grounded in the speculative archaeological remains of a Roman circus, and explore how cinema, film and defined public routes may reinforce a decaying part of the city conceptually, materially and experientially.



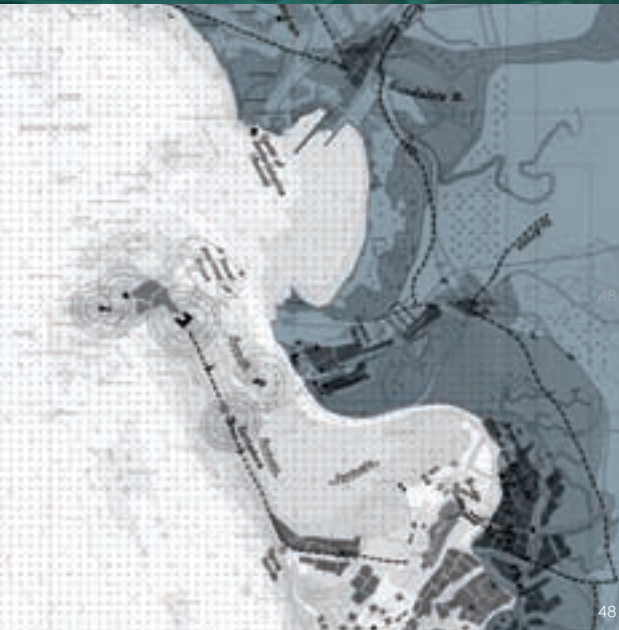
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45&46. Cádiz, 2006. Images: Victoria Clare Bernia. 47. Marine calibration (Annabel Cremer)
48. Napoleonic seige: consolidated map (Sarah Castle)



Other Thesis Design and Research Projects for the City completed in Year 2:

David Ambrose: *Activating the City: Protocols for a Sustainable Urban Coast*

Andrew Brooks: *Mutable Spaces and Infrastructure*

Emma Bush/Sarah Castle/Adam Collier: *BioCity*

Eric Chen: *Hinging Seam*

Euan Cockburn: *Mural Frontier*

Wen Foo: *Rhythmic Assemblage, Heterotopic City*

Claire Goodsell: *Resistance and Erosion of Urban Coast*

Imogen Hogg: *Towards an Autotrophic City*

Craig Hutchinson: *Re-entering the City: Cádiz in Friction*

Jessica Ji: *Dilating Edge*

Andrew Mackie: *(Sea) Gate*

Kate Nicholson: *Microsurgery, Ossiointegration and the Taphonomic Boundary*

Cory Wang: *Host/Guest*

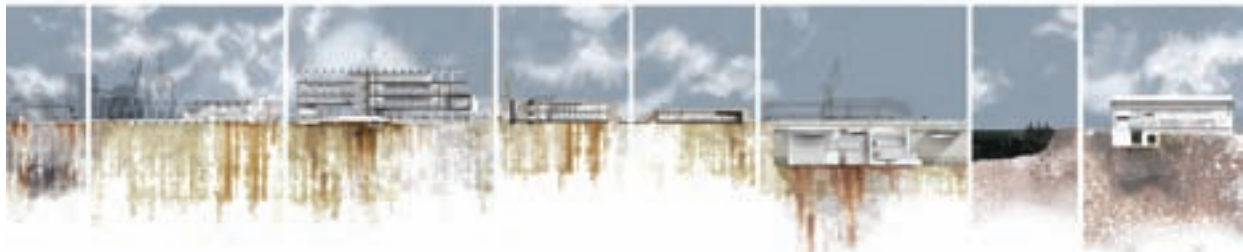
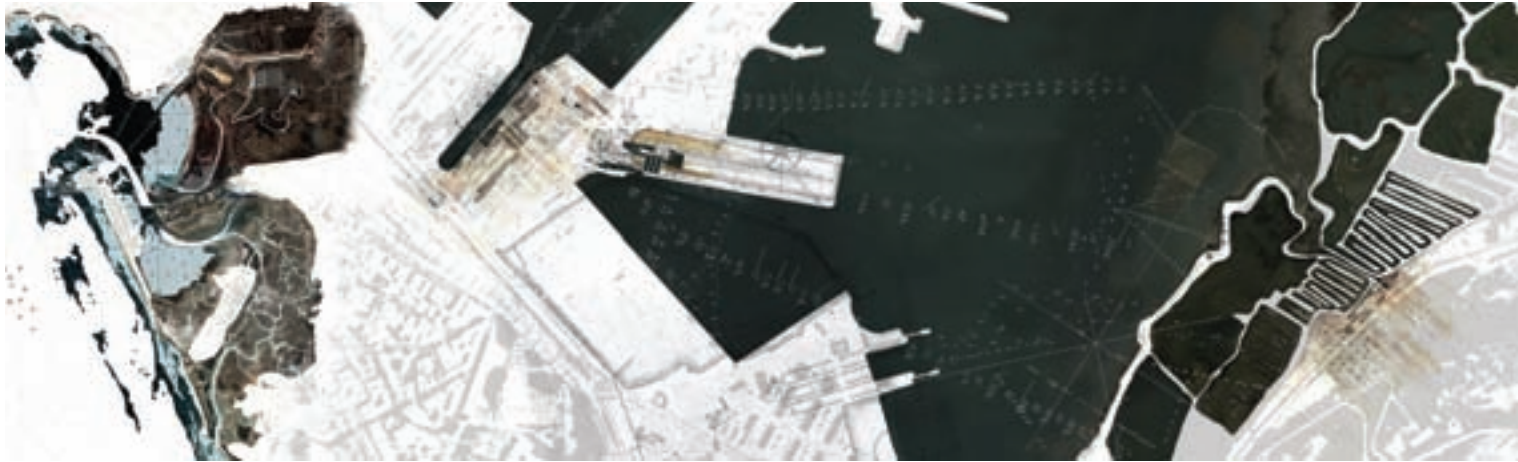
Tao Wang: *Drifting Field*

Robert Willis: *City of Friction*

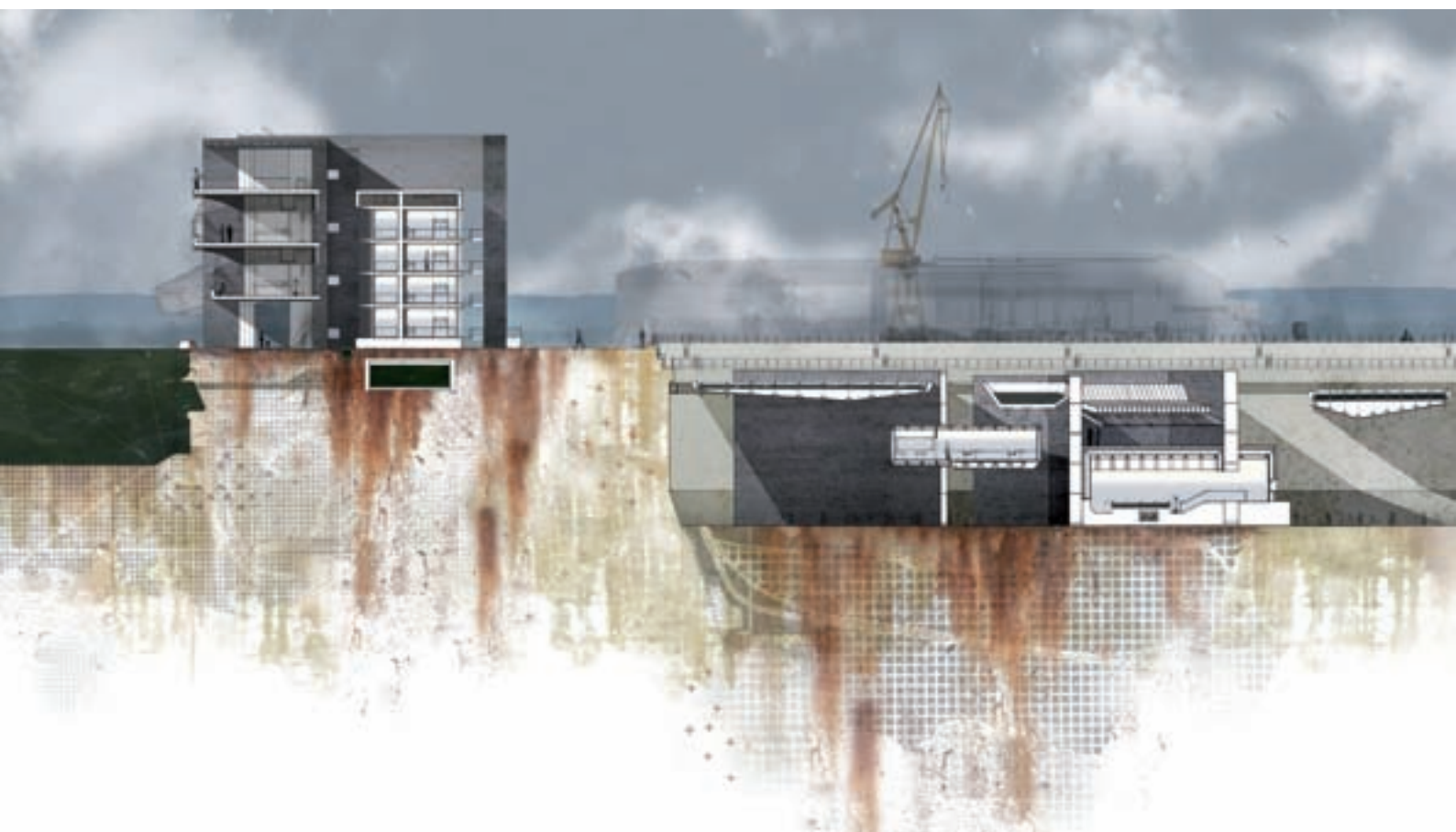
Tong Wu: *Augmented Boundaries*

Boyin Yang: *Shifting Boundaries in the Mechanism City*

Architectural production in the *Cádiz Field+Work* Studio 2006-2008 has been characterised by an openness to collaborative exploration, a rigour of operation, documentation, making and re-making. The work of the studio has probably come closest to engagement with the contested complexity of the urban project when operating on the margins of the conventional academic arena: when “out of place” during a field trip and fieldwork or when operating collectively, experimenting in Year 1 with a project to construct a City Plan, and in Year 2, when constructing a propositional City Model. Each instance draws attention to the shortcomings of single-vision projects or Architecture as solely product or object. The co-existence and proximities of the strategic (overview, collective city operations) with the tactical (individual excursions and diversions) allows necessary responsiveness of shifting research strategies and tactics that may deepen the transformative potential of both Field and Work in Architecture.



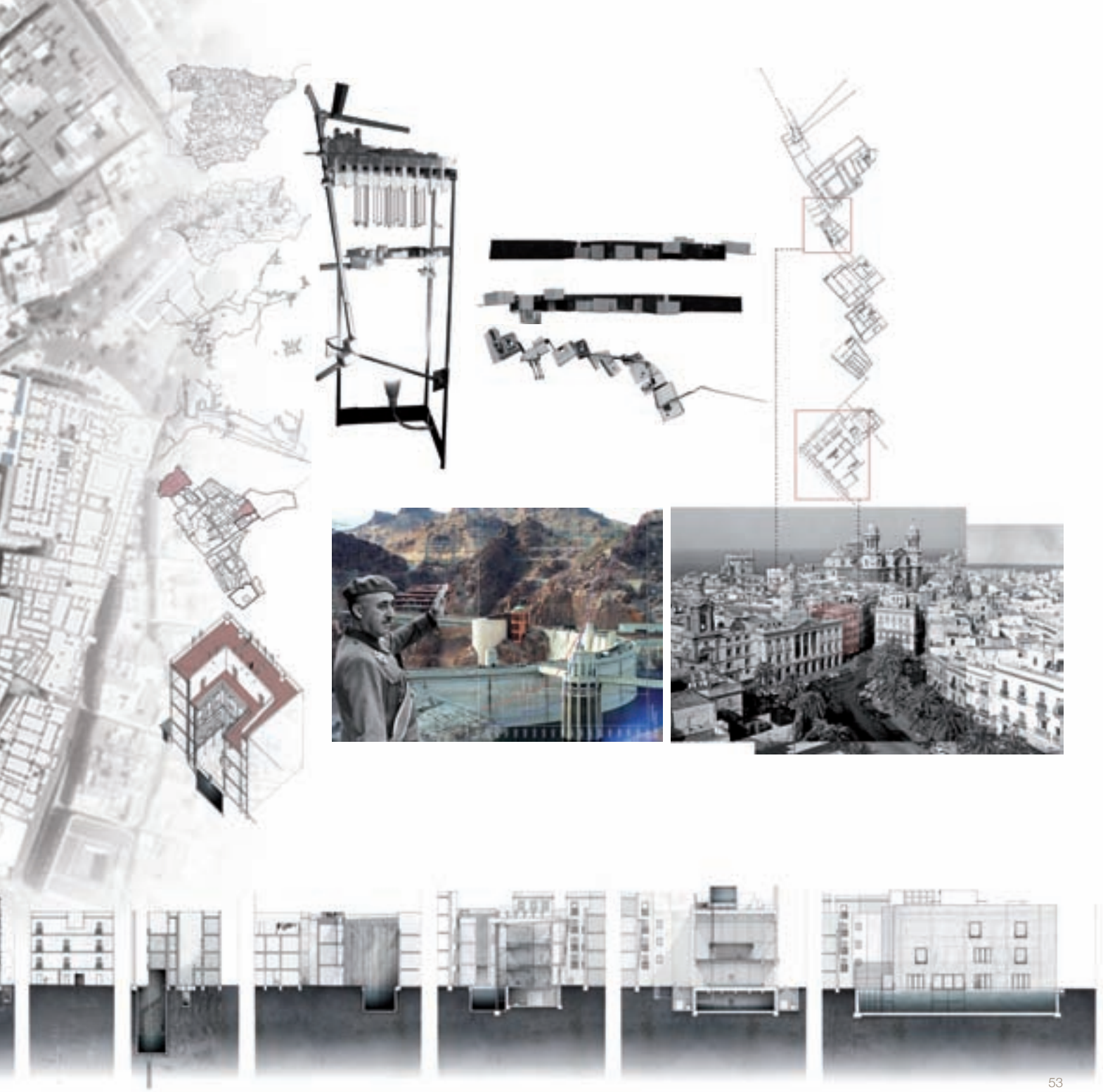
Concepts of 'Irrigation', 'Calibration' and 'Incubation' structure the project, acting both as conclusions of research and starting points for design. The study of landscape (*landschaft*) implicit in the design work operates at a range of scales: the fragility and temporality of marine harvest, the sponge specimen being transported and housed for processing in laboratory conditions; the *Biotechnology Research+Development Centre* spatially arranged to offer both sealed and porous working environments; the navigational glossary which stands in this project for a potential future land-plan for the Bahía de Cádiz. The refinement of the main question of the thesis enquiry - how might processes of the land/sea be developed conceptually and pragmatically as part of social/political/cultural metropolitan development? - is explored through *Sponge Processing* in the Darsena d'Atilleros dry dock re-imagined as a newly irrigated urban field calibrated to a logic derived from domestic *salinas* (salt farms) of the Bay. The Biotech R+D Centre is configured within this macro calibration to respond carefully to programmatic needs and local environmental conditions. Material articulation is driven by an exploration of solidification, deposit and contamination, using a liquid material, in-situ concrete, which will register time and tides in this post-industrial territory.



Rebecca Fotheringham *Hydroscape: the Hydropolitical Strand* 2008

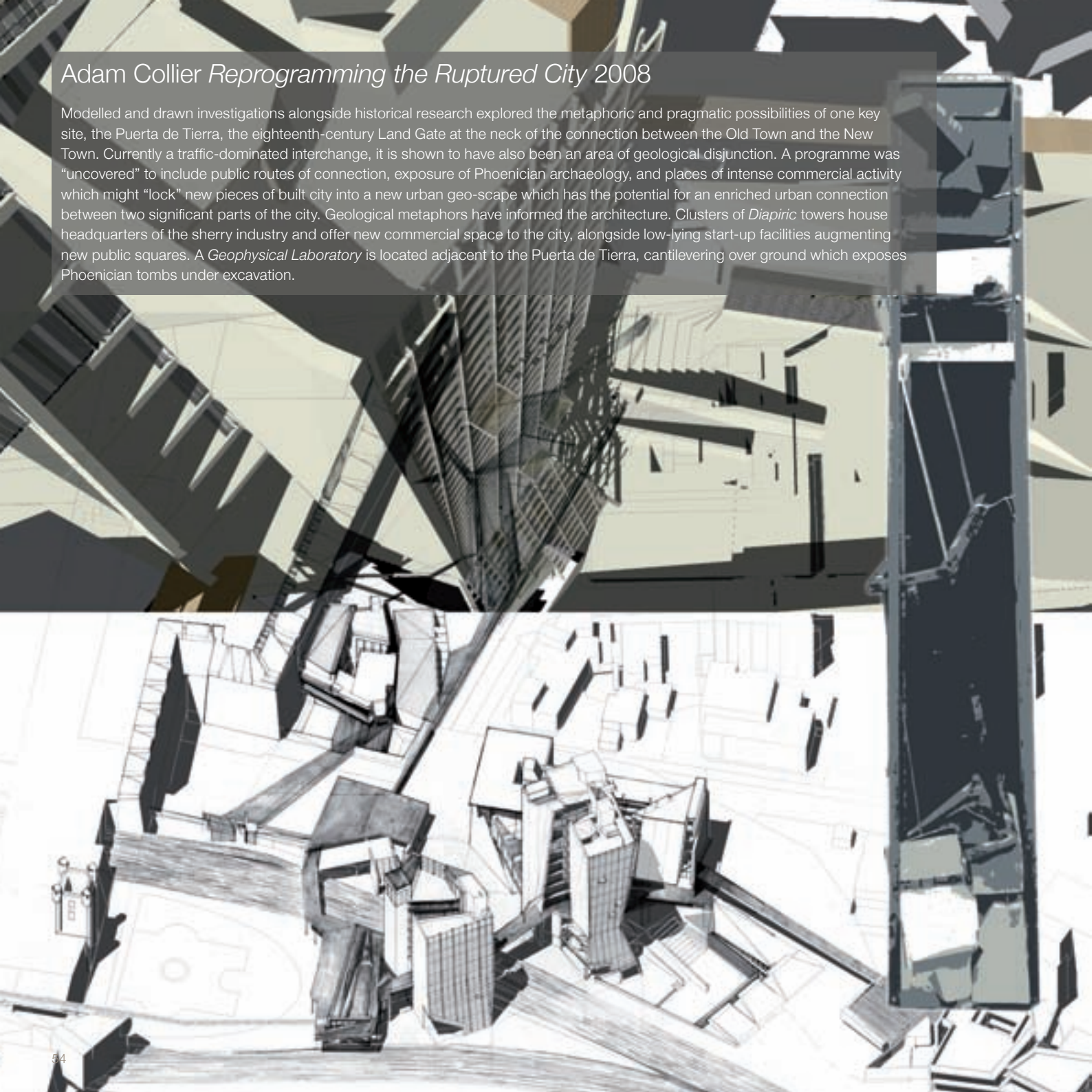
The proposed *Hydropolitical Strand* is located in Cádiz's historic core, between the civic entrance from the Bay and the Cathedral on the Atlantic coast. This dense part of the city remains institutionally significant, yet suffers from some material and social decay. The *Cádiz Region Water Board* headquarters draws attention to the necessary accountability of civic water provision through its prominent location adjacent to the City Hall, arranged to allow accessible public archives and officials' meeting rooms visible from the street, and use of water in the environmental technology of the building. The *Hydrotherapy Centre*, embedded in labyrinthine residential streets, explores a more intimate, experiential engagement with water, and investigates structural and constructional implications of raised pools which might be appropriate in a city with little scope to build on open ground. The *Hydropolitical Strand* exposes the city's precarious relationship with the unruly and potentially threatening proximity of the saltwater Atlantic, offering architectural insertions which might frame the redefinition of relationships between citizen, civic authority and hydro-urban technologies.

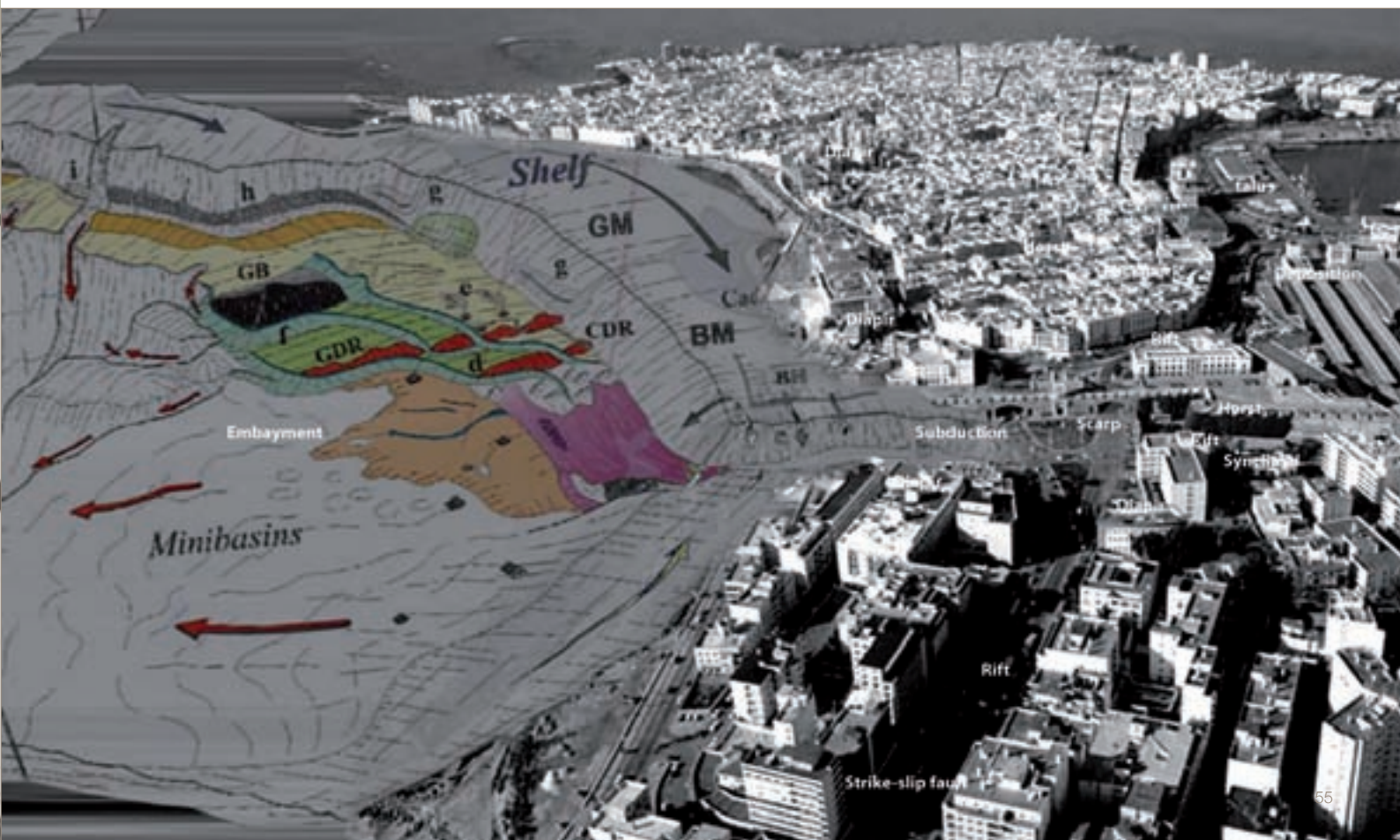
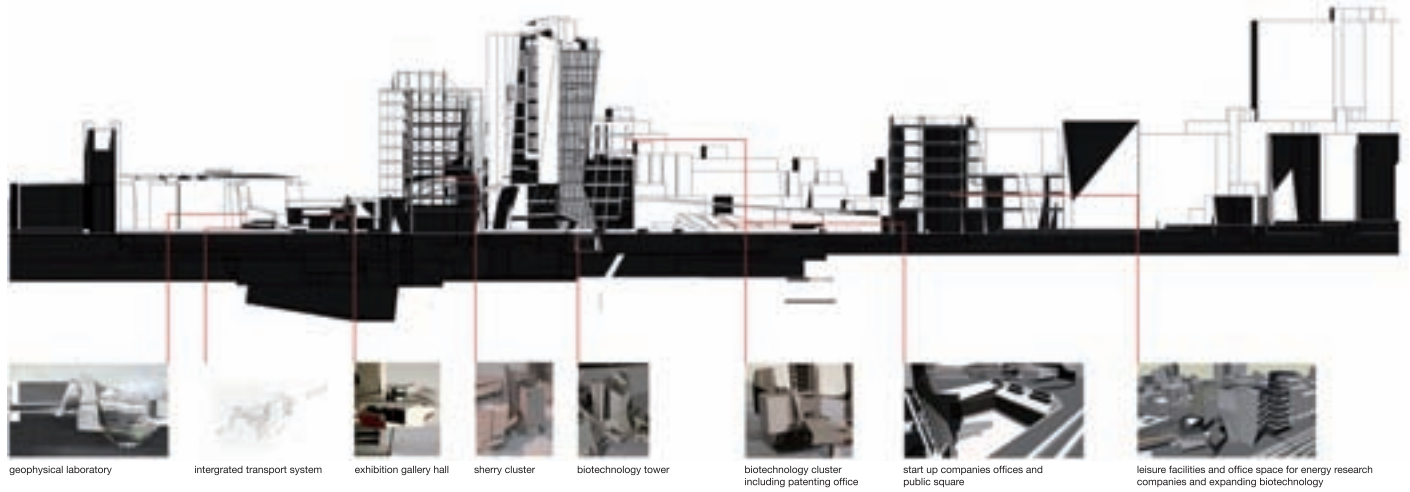




Adam Collier *Reprogramming the Ruptured City* 2008

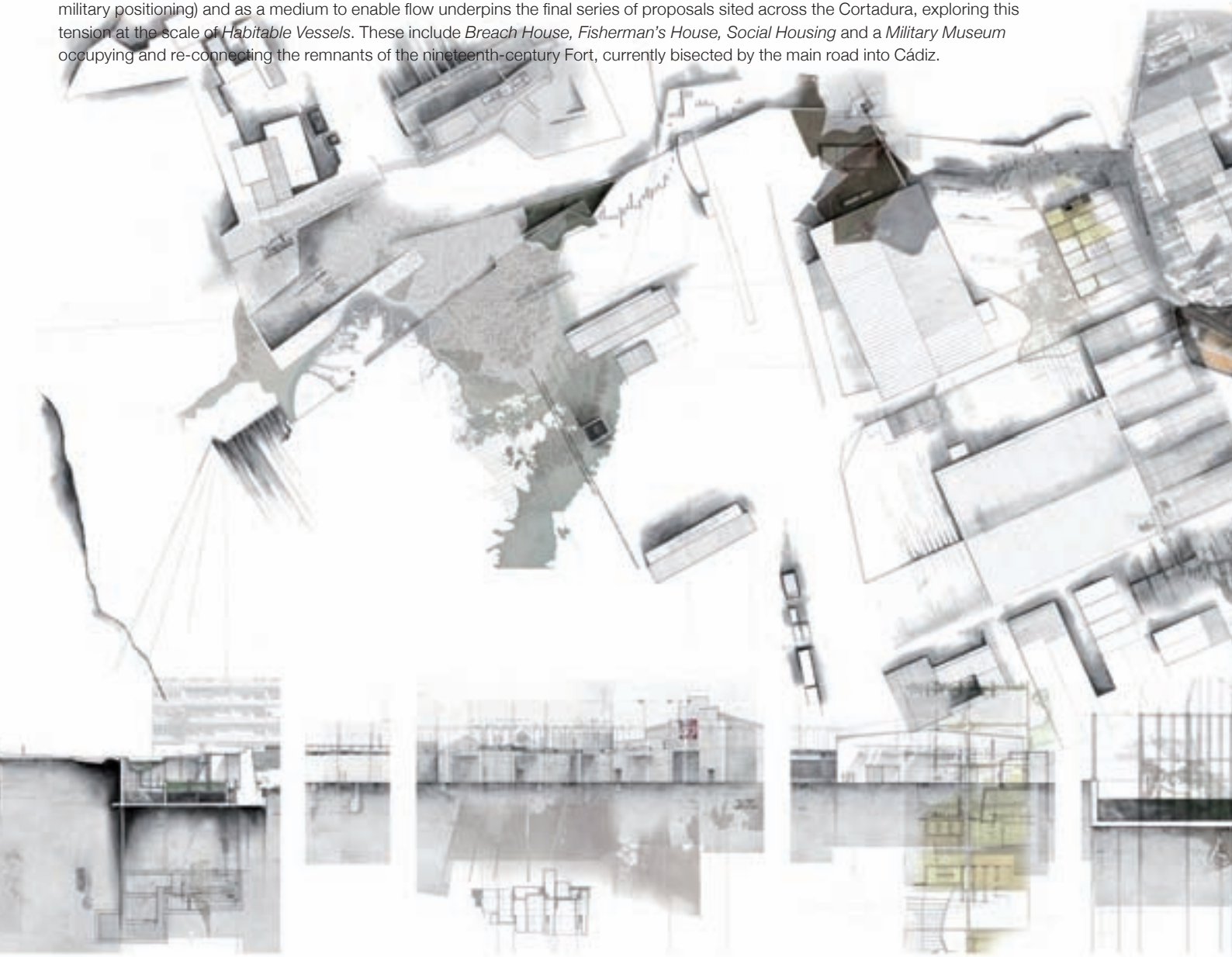
Modelled and drawn investigations alongside historical research explored the metaphoric and pragmatic possibilities of one key site, the Puerta de Tierra, the eighteenth-century Land Gate at the neck of the connection between the Old Town and the New Town. Currently a traffic-dominated interchange, it is shown to have also been an area of geological disjunction. A programme was “uncovered” to include public routes of connection, exposure of Phoenician archaeology, and places of intense commercial activity which might “lock” new pieces of built city into a new urban geo-scape which has the potential for an enriched urban connection between two significant parts of the city. Geological metaphors have informed the architecture. Clusters of *Diapiric* towers house headquarters of the sherry industry and offer new commercial space to the city, alongside low-lying start-up facilities augmenting new public squares. A *Geophysical Laboratory* is located adjacent to the Puerta de Tierra, cantilevering over ground which exposes Phoenician tombs under excavation.





Sarah Castle *The Vesselled City* 2008

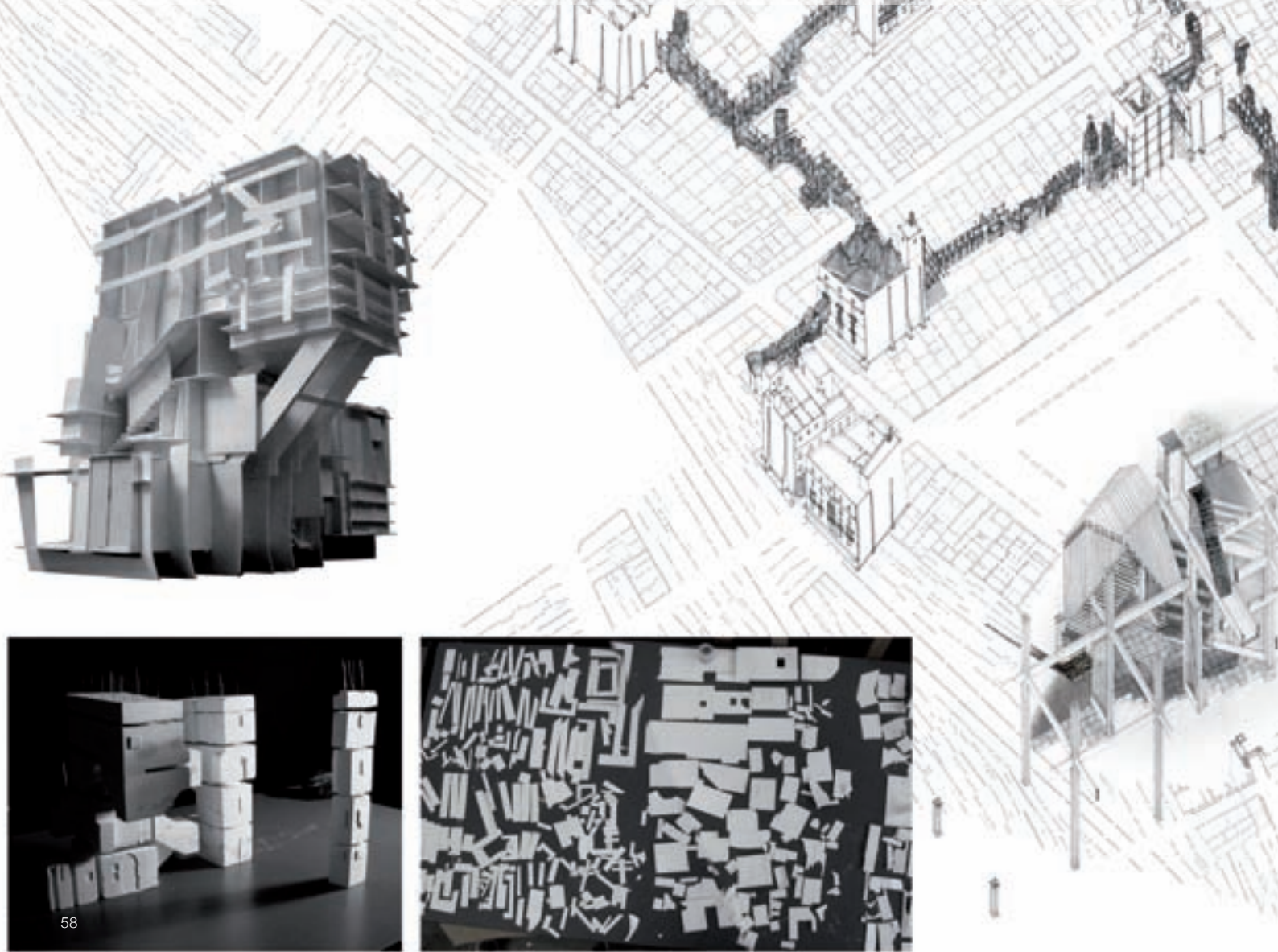
Fieldwork included the mapping of porosity in both the New Town and Old Town of Cádiz. The well sites, manholes and fortification drainage channels of the Old Town provoked a preoccupation with subterranean infrastructure, networks of flow and void familiar to historic European city mythologies. In the New Town, the porosity appeared to manifest itself most prominently through air conditioning ducts as the built fabric took on qualities of containment and flow. The tension between the city as sealed container (historic walls, military positioning) and as a medium to enable flow underpins the final series of proposals sited across the Cortadura, exploring this tension at the scale of *Habitable Vessels*. These include *Breach House*, *Fisherman's House*, *Social Housing* and a *Military Museum* occupying and re-connecting the remnants of the nineteenth-century Fort, currently bisected by the main road into Cádiz.

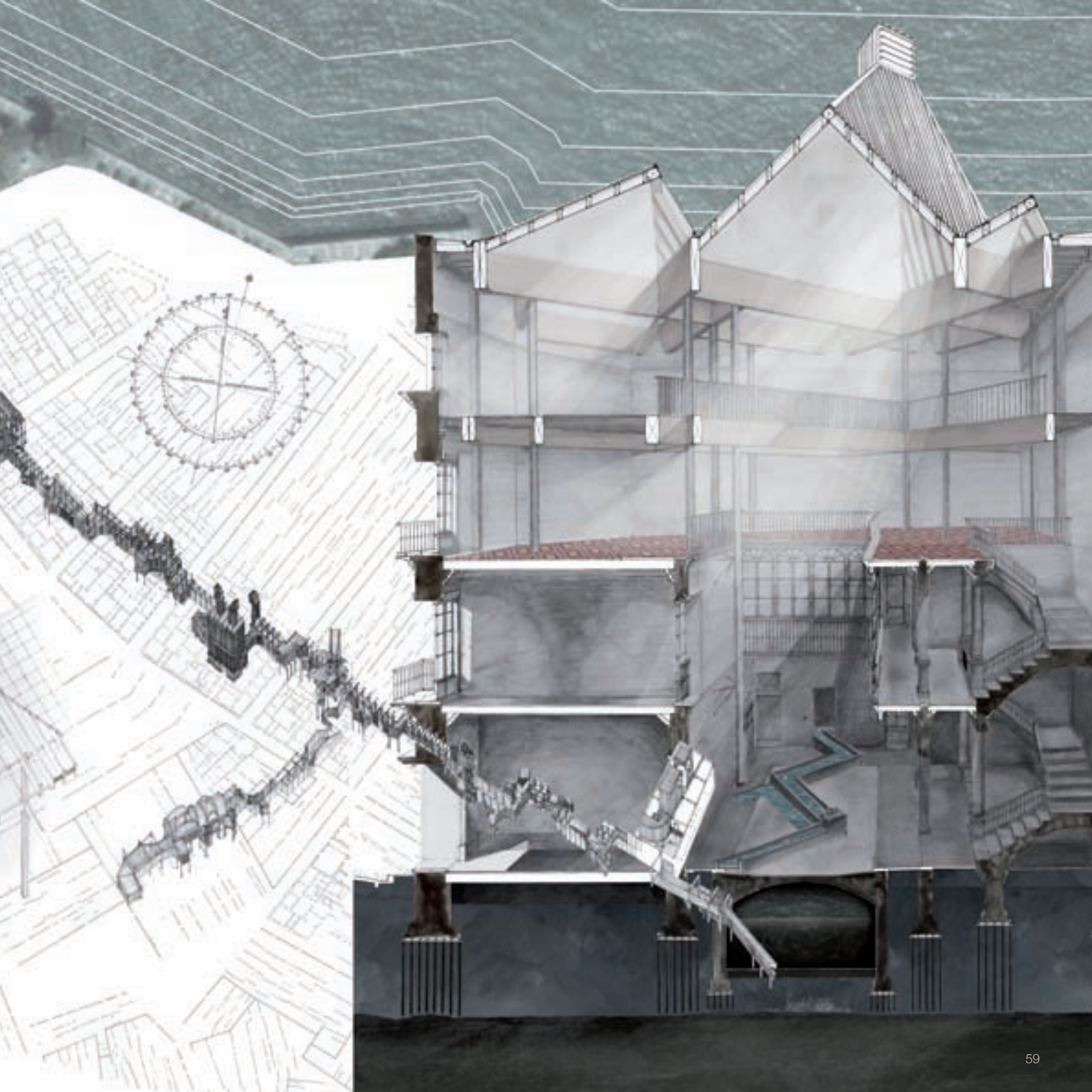




Michael Whitfield *Secreted Seams: Memories of Transgression* 2008

The project focuses on a relatively wealthy urban quarter in the dense Old Town where close morphological analysis has revealed looser, less well connected parts of the urban blocks, from casa patio to roof. This three-dimensional “secreted” field has become the ground for the project. Can an urban ‘seam’ of interconnected architectural proposals for programmes allowing migrants to “dwell” in the city (*Tailor’s Bench, Street Seller’s Lookout, Mosque, Gynaecological Clinic, Laundry, Advice Bureau*) be secreted into the private world of the city, perhaps even leaking into and enriching the public domain? Designing the urban becomes a question of who the design is for, and structuring the spatial arrangement of the city to allow for infiltration, appropriation and enrichment. The design proposals tactically extend to the interweaving of timber structures as an arcade threading its way through the least accessible semi-public parts of the urban fabric of the old city, only conceptually imagined as a whole.

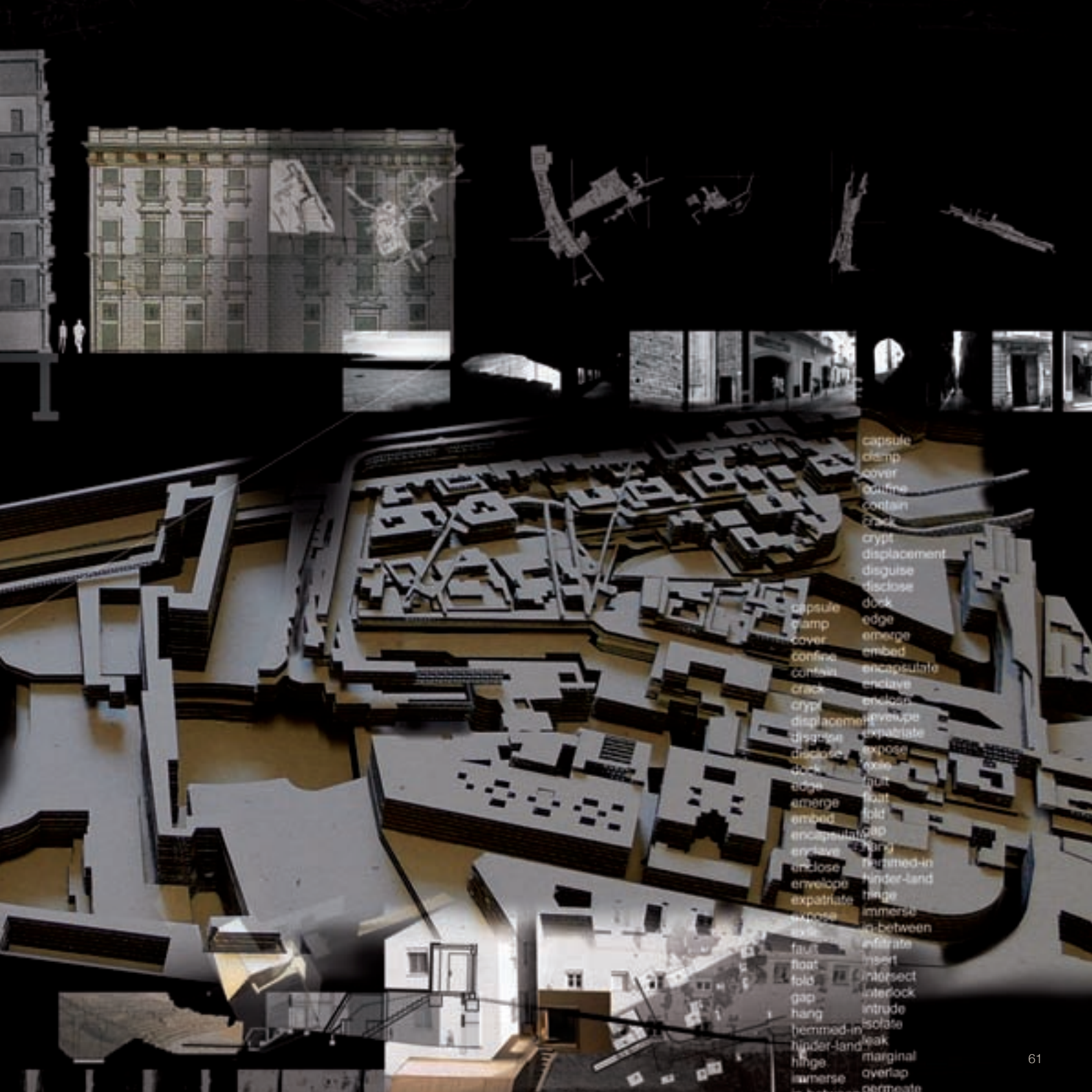




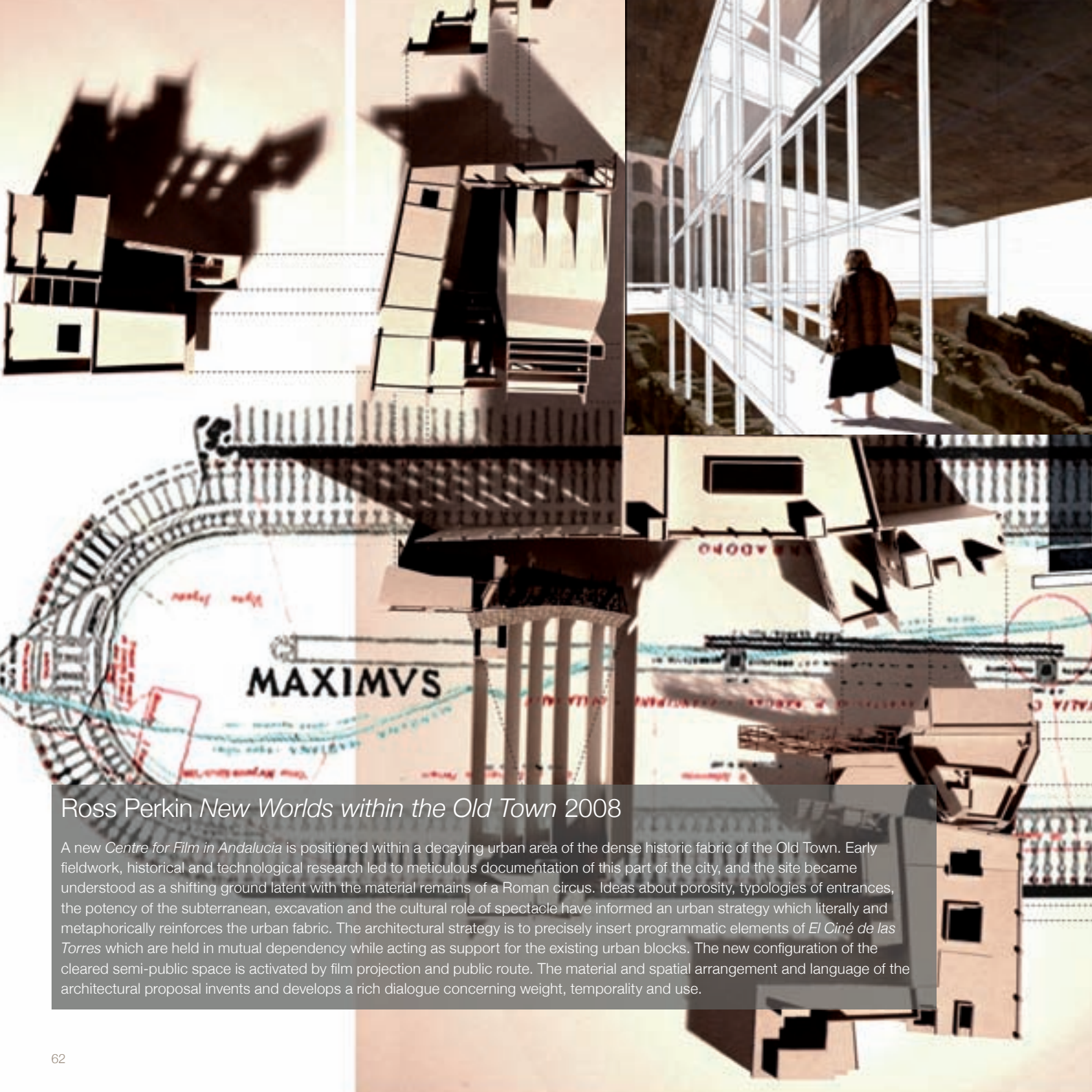
*Jie Lin City of Gaps: Threshold...Innerspace...Space Behind...
Hidden Space... 2008*

The *House for a Lookout*, located in a gap adjacent to the recently revealed Roman amphitheatre, is revisited in the context of a final proposal for interconnected streets, programmes and events re-embedded in the existing urban fabric: market stalls, a cafeteria, a bath house, a launderette, and other service facilities for a transient population: an intricate three-dimensional urban section of a future Cádiz. The urban design begins to address the contested complexity of engaging with both strategic overviews and particularities of consequence on the ground.



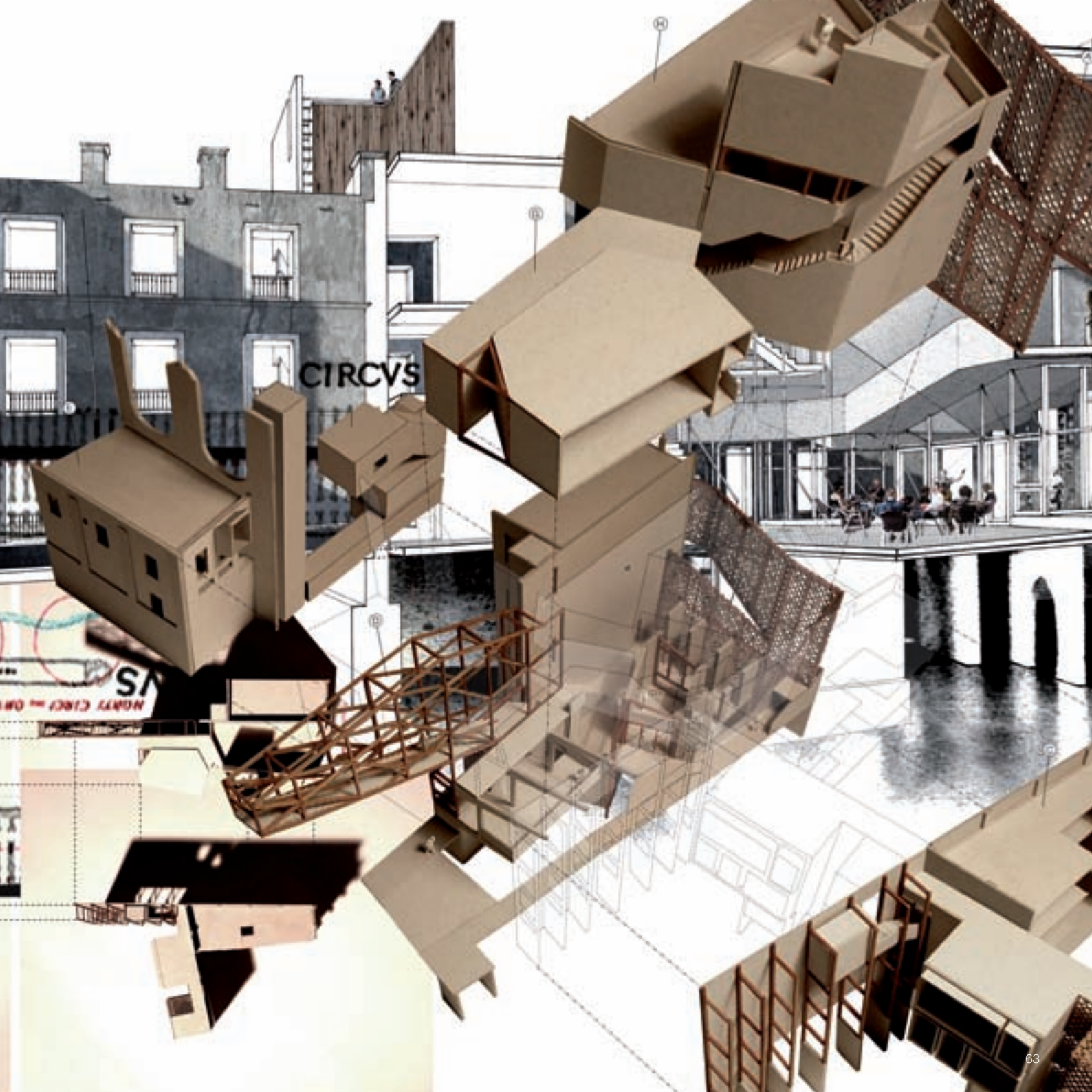


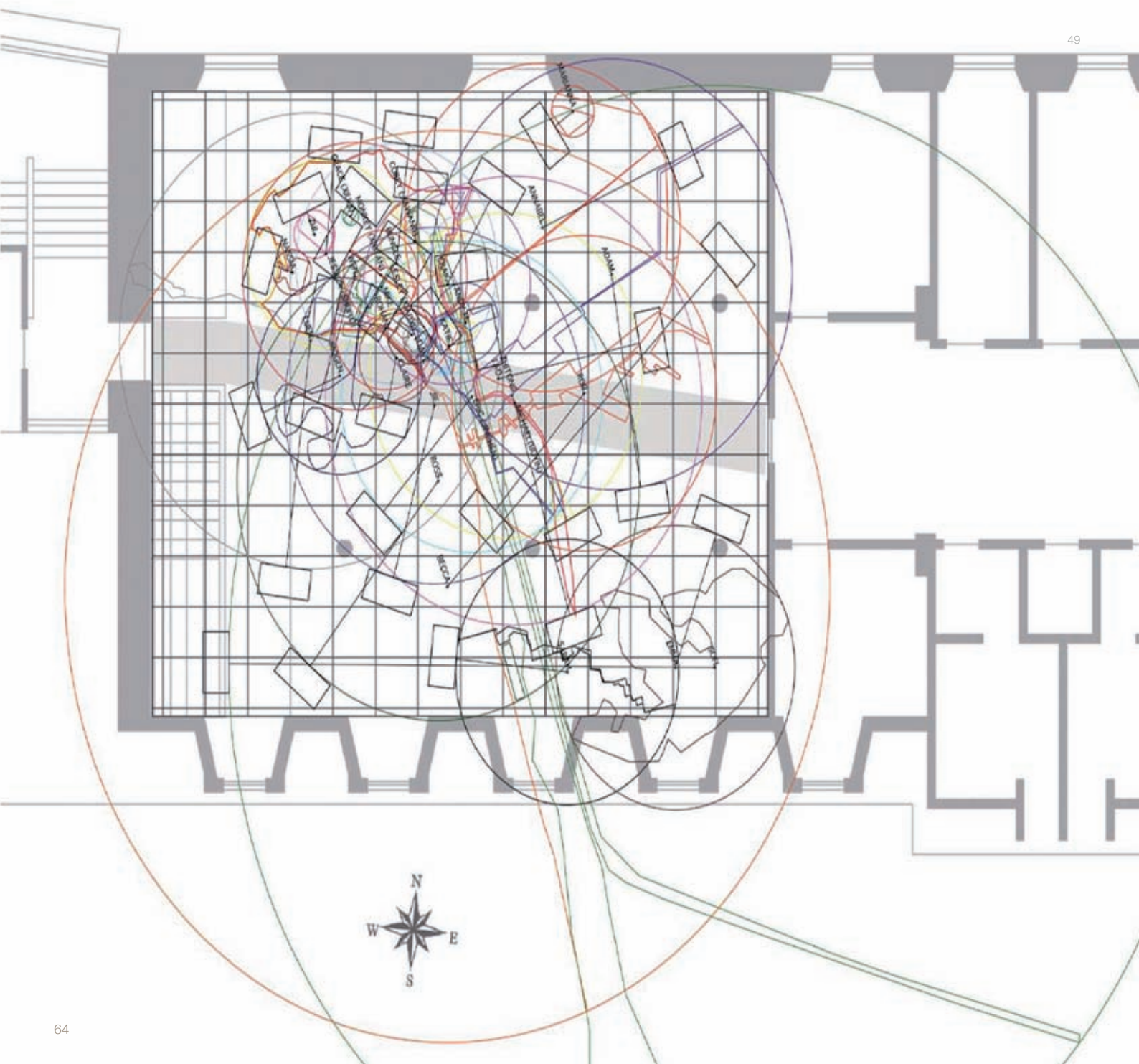
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infiltrate
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isolate
leak
marginal
overlap
permeate



Ross Perkin *New Worlds within the Old Town* 2008

A new Centre for Film in Andalusia is positioned within a decaying urban area of the dense historic fabric of the Old Town. Early fieldwork, historical and technological research led to meticulous documentation of this part of the city, and the site became understood as a shifting ground latent with the material remains of a Roman circus. Ideas about porosity, typologies of entrances, the potency of the subterranean, excavation and the cultural role of spectacle have informed an urban strategy which literally and metaphorically reinforces the urban fabric. The architectural strategy is to precisely insert programmatic elements of *El Ciné de las Torres* which are held in mutual dependency while acting as support for the existing urban blocks. The new configuration of the cleared semi-public space is activated by film projection and public route. The material and spatial arrangement and language of the architectural proposal invents and develops a rich dialogue concerning weight, temporality and use.





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Salt City Cádiz: Field + Work

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Sarah Castle completed her MA in Architectural Design at the University of Edinburgh. She has worked in practices in New York and Manchester. In her final MArch year she contributed to leading a successful external lecture series with EUSAS, the Edinburgh University Student Architects' Society.

Adam Collier studied at Falmouth Art College before completing his MA in Architectural Design at the University of Edinburgh. He initiated innovative fieldwork data collection through expert surfing knowledge and networks.

Annabel Cremer completed a BA in Architecture at RWTH Aachen University before joining the MSc in Advanced Architectural Design at the University of Edinburgh, and participated in Year 1 of the MArch Cádiz Studio. She is currently working in Berlin before embarking on a Masters course in Architecture at ETH Zurich.

Rebecca Fotheringham completed her MA in Architectural Design at the University of Edinburgh. She has worked in a range of Scottish architectural practices.

Jie Lin is from Guanzhou, Guangdong Province, China. After completing a Diploma in Architectural Technology in Singapore, he completed his MA in Architectural Design at the University of Edinburgh. A model from his MArch work using innovative laser-cutting techniques has been exhibited in the new University of Edinburgh Visitor Centre.

Ross Perkin completed his MA in Architectural Design at the University of Edinburgh. He co-founded charity vD&B, undertaking the design and completion of a primary school in Tarlungeni in Romania amongst other projects. His MArch work was awarded the Standard Life Prize in the Royal Scottish Academy Student Exhibition 2008. He was the winner of the national 3DReid UK Student Prize, exhibited as part of the 2008 London Festival of Architecture.

Mike Whitfield completed his MA Architectural Design at the University of Edinburgh. He has worked in architectural practice in Edinburgh as well as assisting in the production of art and architecture exhibitions, including *Maverick Machines* (2007).

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