



irrigations

MARSEILLE 2009-2011

Suzanne Ewing

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irrigations

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Suzanne Ewing

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introduction: un territoire densifié

Suzanne Ewing

Marseille s'étend sur la côte sud française selon une orientation souvent déconcertante d'est en ouest. Face à la mer Méditerranée, ce port naturel d'importance stratégique, à l'embouchure du Rhône, est un lieu de passage et d'échange d'importance considérable, l'ancienne escale grecque de Massalia sur les routes commerciales romaines de la *mare nostrum*. Ensermée entre les marécages de la Camargue à l'écosystème unique et le massif des Calanques, c'est un site d'une importance géophysique remarquable, un affleurement de calcaire géologiquement distinct du reste de la France. Alors que les TGV en provenance du Nord se glissent jusqu'à la gare dont l'escalier monumental amène les voyageurs au centre de la ville, l'arrivée par air est plus fragmentée. L'aéroport se trouve dans une zone industrielle au nord des collines qui, ce qui permet ainsi à la ville de garder un visage immuable sur les 7,5 kilomètres de son littoral urbain orienté à l'ouest.

Marseille joue un rôle unique de cité méridionale européenne moderne qui fait office de passerelle filtrante. La ville est marquée par un mixte culturel de populations d'origine nord-africaine, caucasienne, séfarade et, de plus en plus, extrême-orientale. Tout au long de son histoire, Marseille a procuré un abri, temporaire ou permanent, à de nombreuses vagues d'immigrants politiques et économiques. Il s'agit d'un territoire très 'densifié'. Densifié par les migrations et les implantations, le trafic portuaire, les marchandises entreposées, les idées et les talents, logés dans "la gueule tachée de fauve d'un phoque"¹; par l'épaisseur des sédiments urbains contenus dans le bassin géologique de la grande cité. Cette réalité a souvent projetée dans des oeuvres de fiction comme formant le cadre louche pour des récits de malfaiteurs, de criminels, de fuyitifs et d'exilés dans des films, des livres et les mythes concernant la mafia ('le milieu'). L'air chaud et sec transporte les odeurs de poisson fraîchement pêché, de fruits trop mûrs, de mer salée, d'épices des étals de rue, d'égouts et de fuel des bateaux, mais aussi des murmures et des cris dans des langues différentes, les voix des restaurateurs qui enjoignent les touristes à goûter à leur version de la bouillabaisse, le chuintement des bus et des tramways, le vrombissement des motos et le son lointain des boulets de démolition frappant les parois des docks.

Marseille a exercé la même fascination sur de nombreux écrivains et commentateurs du début du vingtième siècle. Siegfried Gideon a vu l'avenir de l'architecture et de la construction dans le dynamisme de la nouvelle infrastructure du port. "Un téléphérique suspendu par des câbles à la passerelle relie les deux côtés du port. On ne peut pas considérer cette structure comme une "machine". On ne peut pas l'exclure de l'image urbaine dont elle marque le fantastique couronnement, mais son interaction avec la ville n'est ni "spatiale", ni "plastique". Elle engendre des interpénétrations et des relations fluides. Les frontières de l'architecture deviennent floues."² Les photos fascinantes prises par Gideon de l'ombre des câbles sur des immeubles du dix-neuvième siècle le long desquels serpentent les lignes des tramways évoquent une résilience fragile. Les films de Moholy Nagy regardent la ville au travers des grilles en fer ouvragé des balcons et des rues étroites, animées d'ombres, qui descendent en escaliers jusqu'à la mer. Walter Benjamin se délectait des bars et des cafés du port et faisait l'expérience du haschich en méditant sur les banlieues. Une des images les plus fascinantes de la ville est celle de deux fonctionnaires de Vichy, en compagnie d'un promoteur immobilier, observant le Vieux Port depuis une plateforme sur le Pont transbordeur et discutant de propositions de modernisation qui allaient être mises en oeuvre plus tard par Fernand Pouillon après le bombardement du pont et du port en 1944. Dans une publication récente intitulée *Marseille Mix*³, l'auteur William Firebrace évoque les sept 'vues de la ville' - Elsewhere, Cities, DoubleSpeak, Sea, Dangerous Liaisons, Mother Above et Land. Les complexités d'un lieu se caractérisent par des différences qui ne sont pas faciles à séparer les unes des autres.



introduction: thickened territory

Suzanne Ewing

Marseille sits, in an often disconcerting east-west orientation, on the southern coast of France. Facing the Mediterranean sea, it is a natural harbour, a strategic port and a gateway to the River Rhône, a significant thoroughfare, trading route and marketplace, the Greek port of Massalia on the Roman Mediterranean trade seaway. Bordered by the flooded landscapes and unique ecosystem of the Camargue and the mountains of the Calanques, it is a site of remarkable geophysical significance, a limestone outcrop separate from the geology of the rest of France. While the TGV from the north glides into the centre of the railway station which stunningly cascades the traveller down steps into the city, there is a dislocated arrival by air. The airport is positioned in an industrial landscape to the north of the hills, which maintains the 7.5m kilometres of west facing metropolitan coastline as the coherent face of the city.

Marseille is a unique iteration of the modern southern European city as filtering gateway. In Marseille the population is marked by its cultural mix (mixte) of North African, Caucasian, Sephardi, and increasingly Far Eastern origins. Throughout its history, Marseille has provided temporary harbour and settlement to numerous waves of political and economic migration. It is a 'thickened' territory. Thickened by migration and settlement, port traffic, and deposited goods, ideas and skills, lodged in "the yellow-studded maw of a seal"¹; the thickness of urban sediments contained by the geological basin of the greater city. This condition has often been fictionalised as the murky setting for stories of outcasts, criminals, exile and escape in films, novels and mafia myths (the 'milieu'). The hot and dry air carries smells of recently caught fish, ageing fruit, salty sea, spicy street stalls, oil and sewage from boats, whispers and cries of voices in different languages, local restaurateurs entreating tourists to try their version of bouillabaisse, the whining acceleration of buses and trams, motorbikes revving, and the distant sound of wrecking balls crumpling built edges of the docks.

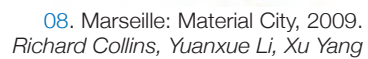
Many writers and commentators of the early part of the twentieth century found themselves captivated by Marseille: Siegfried Gideon saw a future for architecture and construction in the dynamism of new port infrastructure: "A mobile ferry suspended by cables from the footbridge high above the water connects traffic on the two sides of the harbor. This structure is not to be taken as a "machine." It cannot be excluded from the urban image, whose fantastic crowning it denotes. But its interplay with the city is neither "spatial" nor "plastic." It engenders floating relations and interpenetrations. The boundaries of architecture are blurred."² Gideon's compelling photographs of shadows of wires on nineteenth century urban blocks offset by sinuous tramlines evoke a tenuous resilience. Moholy Nagy's films saw the city through the latticed ironwork of elevated balconies, narrow stepped streets that slipped onto the water, animated by figured shadows. Walter Benjamin revelled in the portside bars and cafes, undertook hashish experiments, and reflected on the suburban outskirts. One of the most gripping images of the city is of two Vichy officials and a city developer overlooking the Old Port from a platform on the Transbordeur Bridge, deliberating on modernization proposals later to be enacted by Fernand Pouillon after the Bridge and Port area were bombed in 1944. In a recent publication, *Marseille Mix*³, author William Firebrace writes about seven 'views of the city' - Elsewhere, Cities, DoubleSpeak, Sea, Dangerous Liaisons, Mother Above and Land. Complexities of a place are characterized by differences yet not easily divided.

1. Walter Benjamin on the Port of Marseille in Benjamin, W, Bullock MP, Jennings, W, Eiland, H, *Selected Writings 1927-1934 Vol 2*, Harvard University Press, 1999.

2. Caption for Fig 1 Pont Transbordeur (1905) and Harbor of Marseilles in Giedion, S (Berry, D trans. from 1928 edition) *Building in France, building in iron, building in ferroconcrete*, Getty Centre for the History of Art and the Humanities, Santa Monica, 1995.

3. Firebrace, W. *Marseille Mix*, AA Publications, London, 2010







11. Plan en élévation par Jacques Maretz et Louis Cundier. gravure sur cuivre, à partir de 1644-1645.

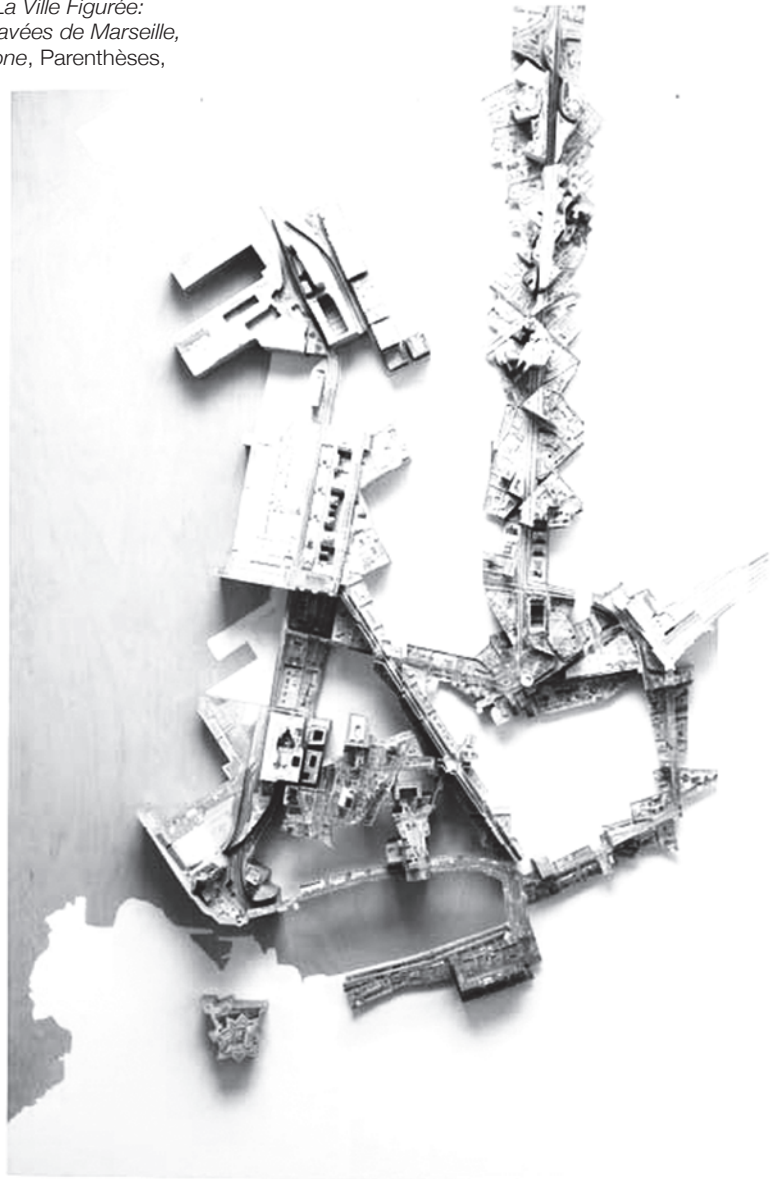


12. Vue perspective par Frédéric Hugo D'Alési. chromolithographie, 1888.



13. Vue perspective d'Aulagnier, gravée par Duret et Le Bas. gravure sur cuivre, c. 1750-1760.

11, 12, 13 from *La Ville Figurée: Plans et Vues Gravées de Marseille, Gênes et Barcelone, Parenthèses, Marseille, 2005.*



10. Marseille: City of Value, 2011.
Alistair Blake, Sam Boyle, Sam Burrows, Anne Kristin Risnes,
Jenny Walsh, Michael Woodroffe



vers un territoire translucide

Ce territoire très dense de Marseille a servi de point d'ancrage, difficile mais fertile, aux travaux de recherche et de conception de ce studio. Les relations conventionnelles qui existent entre le paysage, l'architecture, l'urbanisme et la ville s'enchevêtrent et l'étude nécessite un examen approfondi de la nature, du caractère et du potentiel interprétatif de la densité du territoire sous plusieurs volets: en tant que cohésion compacte de matériau, de culture, des rouages socio-politiques, et des relations économiques et spatiales; en tant que stratégie de description des étendues entre les terrains pour une éventuelle restructuration des habitations; en tant que couverture, remplissage et regroupement de l'usage urbain, des altérations et occupations imaginables; en tant qu'ossature d'interdépendance et d'autonomie. On peut considérer 'l'anti-cité' que Marseille semble représenter comme un mélange idéal de tolérance, de culture et d'histoire, où "rien n'est véritablement exclu... Idéal parce qu'il n'est pas complètement assemblé, parce qu'il n'est jamais complètement assemblé".⁴ Irrigations est proposé comme une démarche architecturale tactique, susceptible d'engendrer de nouvelles translucidités et de nouveaux territoires translucides⁵, des remaniements diffus et partiels de quartiers de la ville qui tiendraient compte des masses et des mélanges existants, tout en permettant la création de cadres de redéfinition différenciée renseignant des possibilités de transformation physique et culturelle.

Marseille a fait l'objet d'un examen attentif dans les recherches du studio sur les géographies culturelles nord-sud, les 'autres' histoires, les mobilités et les proximités, les flux globaux, les réseaux et les produits spatiaux, les résistances, 'l'innocence' globale, l'infrastructure, les substructures visibles et 'de l'ombre', l'échange, l'eau, l'énergie, les transports maritimes, ce qui fait vivre la ville, les initiatives publiques actuellement en cours. La tour CMA-CGM récemment terminée par Zaha Hadid et la vaste zone de développement en périphérie du port ont permis au studio de développer ses ambitions en cherchant des alternatives à une architecture dominée par les compagnies maritimes et les aménagements procédant d'une vision unique, ingrédients qui risquent de ne pas se mélanger dans la ville future et d'engendrer moins "d'interpénétrations et de relations fluides" à l'intérieur de la ville .

Le travail présenté dans ce volume pose des questions sur ce territoire densifié: Comment les échelles et les réseaux d'infrastructure singuliers employant un matériau unique sont-ils compris et influencés en relation avec la ville? (*Instigating Clastic Urbanism, Between Hard and Soft, Balancing Intervals, Pooled Periphery, From Grey Space to Green space, Catalysing Systems*). Quelles sont les stratégies appropriées pour faire place à des logements et à la vie publique dans les cas de tissu urbain très dense? (*Propolis, The city in the îlot, Practised Places, Se promener autour de Marseille, Tactical Civic Infrastructure*). Quelles sont les architectures offrant des articulations spécifiques qui permettent la filtration, la porosité, le flux et évitent la stagnation? (*Dissolving Marseille, Inhabited Thresholds, Hydropolitical Landscape, Incisions, Lighted Landscape*). Comment l'épaisseur souterraine pourrait-elle offrir le potentiel de découvrir des histoires matérielles et des futurs possibles? (*Reconstructed ground, Ephemeral Antiquities, Transcendental Piano*). Comment les valeurs socio-urbaines contestées sont-elles négociées ? (*Idencity, Breaking the barrier, script|space*).



towards translucent territory

This thickened territory of Marseille has been the challenging but rich situating anchor for research and design inquiry in this studio. Conventional relationships between landscape, architecture, urbanism and the city are entangled as the inquiry demands close investigation of the nature, character and interpretative potential of thickness of territory- as dense consistency of material, culture, socio-political operation, economic and spatial relations; as strategy to describe extents between ground surfaces for possible re-structurings of inhabitation; as covering, filling, and massing of city use, alterations and imagined occupations; as armature for both interdependence and autonomy. The 'anti-city' which Marseille appears to represent, may be seen as an ideal of mixing- of tolerances, cultures and histories- where "nothing is really excluded...Ideal because it is not quite assembled, never quite assembled."⁴ Irrigations has been offered as a tactical architectural move, which may engender new translucencies and translucent territories⁵, partial and diffuse re-workings of parts of the city, which acknowledge existing mass(es) and mixes, while also enabling armatures of differentiated redefinition informing possibilities for physical and cultural transformation.

Marseille was closely examined in studio research into north-south cultural geographies, 'other' histories, mobilities and proximities, global flows, networks and spatial products, resistances, global 'innocence', infrastructure, visible and 'shadow' substructures, exchange, water, energy, global shipping, what sustains the city, what are pursued as current civic projects. Zaha Hadid's recently completed CMA-CGM tower and the extensive Euroméditerranée development area in the port edge acted as particular foils for much studio ambition, which sought alternatives to a dominating architecture of corporate shipping and single vision masterplan development, ingredients perhaps likely to remain unmixed in the future city, and engender less 'floating relations and interpenetrations' within the city.

Work presented in this volume asks questions of this thickened territory: How are the scales and singular material networks of infrastructure understood and mediated in connection with the city? (*Instigating Clastic Urbanism, Between Hard and Soft, Balancing Intervals, Pooled Periphery, From Grey Space to Green space, Catalysing Systems*). What are appropriate strategies for making space for dwelling and civic life in the thick city grain? (*Propolis, The city in the îlot, Practised Places, Se promeneur autour de Marseille, Tactical Civic Infrastructure*). What are architectures that offer specific articulations which enable filtering, porosity and flow and prevent thick stagnation? (*Dissolving Marseille, Inhabited Thresholds, Hydropolitical Landscape, Incisions, Lighted landscape*). How might subterranean thickness offer potential to uncover material histories and possible futures? (*Reconstructed ground, Ephemeral Antiquities, Transcendental Piano*). How are socio-urban contested values negotiated? (*Idencity, Breaking the barrier, script|space*).

4. Firebrace, W *Marseille Mix*, 2010 see p66-67, 70

5. Used City and "translucent territory"- terms coined in *Quaderns*, 233, April 2002 & *Quaderns* 235 October 2002.

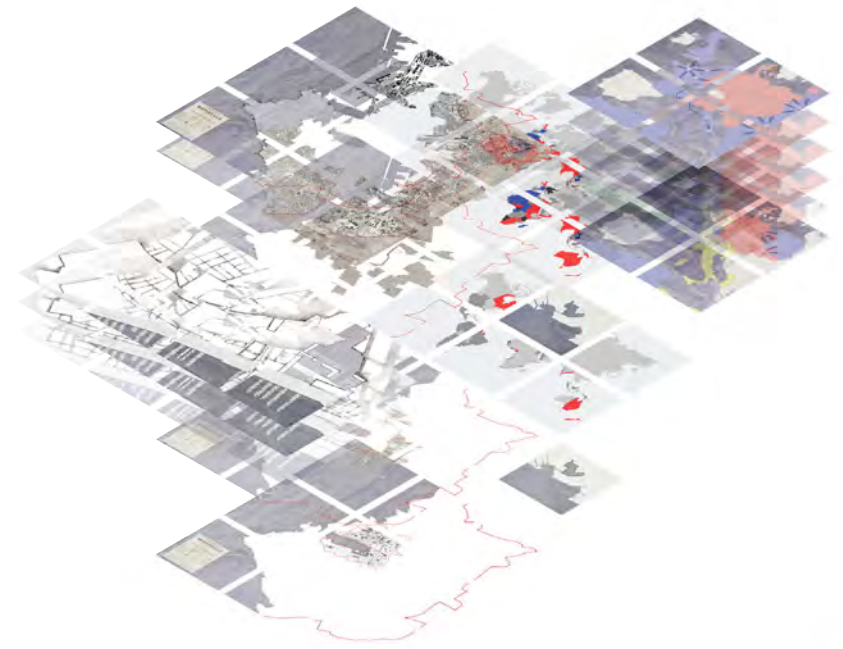




15, 16. Dynamiting of the Vieux-Port quarter, (Weber) Feb. 1943.



17. Hôtel de Cabre, Marseille 1946.



transgressive agendas

Joanne Dunwell, Harry Kirkham, Nicholas Sharp, Staszek Stuart-Thompson

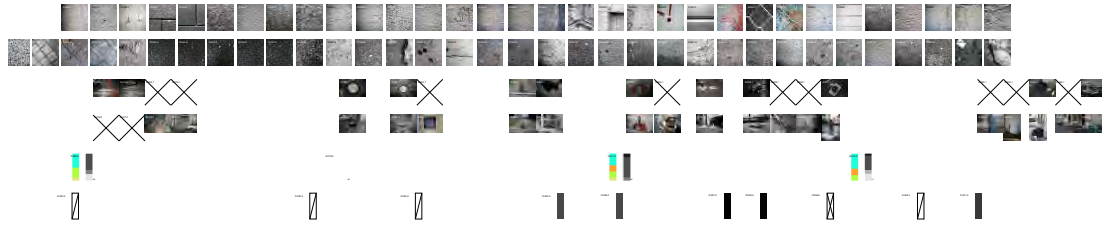
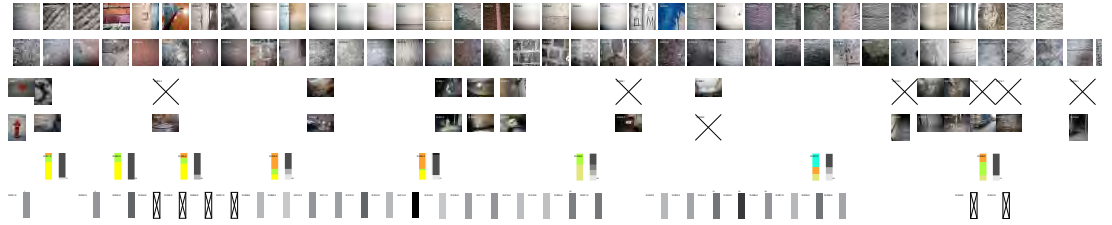
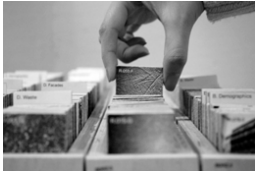
Transgressive Agendas maps the social, geographical and political conditions of Marseille from the establishment of France's colonial empire in the mid 18th century to its collapse in the mid 20th century after the fall of the Vichy Regime installed during the German occupation of 1940-44.

A number of representational methods, from cartographic maps to collages, are arranged laterally and vertically across an archaeological grid, allowing seams of information to be read for any given period that sets Marseille in a local, European and global matrix.



18. Transporter Bridge in Marseille 1906-1944.
Image © Hulton-Deutsch Collection/CORBIS

Images 15-17 © Caisse Nationale des Monuments Historiques et des Sites, Paris.



euroméditerranée

Sam Boyle, Rebecca Eng, AK Risnes, Shalita Sachdev, Jenny Walsh

As an urban regeneration project, the Euroméditerranée development is geared towards positioning Marseille within various transnational networks, in correspondence with global standards. It is placed as 'a city within a city'. By defining this specific zone as a global territory, it is dissociated from its local context, privileged symbolically, visually and physically (although not geographically) through connection to other national and global territories of similar status. The zone's periphery becomes a charged edge where people, activities and spaces of the immediately adjacent built fabric acquire a new relational status. Creating an atlas of these dialectic urban components becomes the basis for recalibrating civic connections.

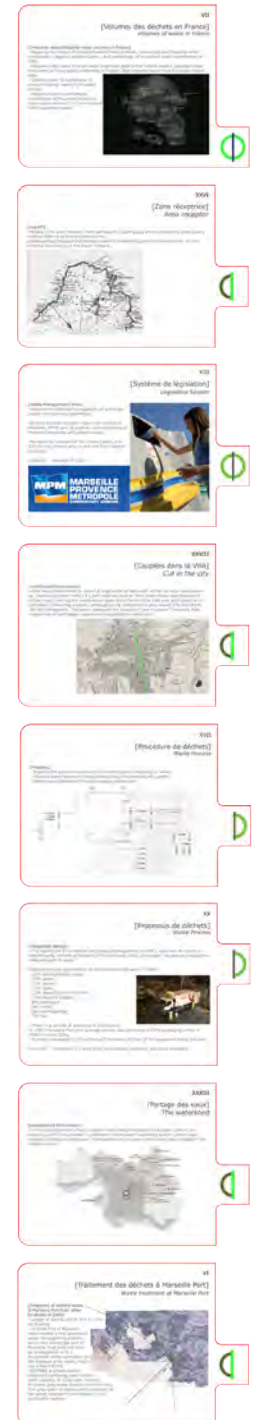
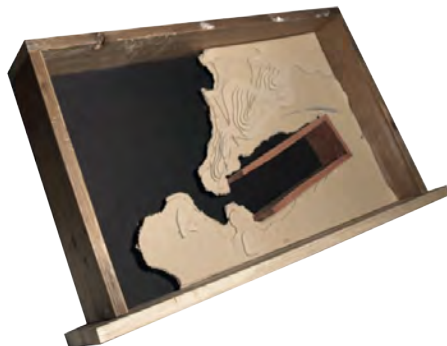


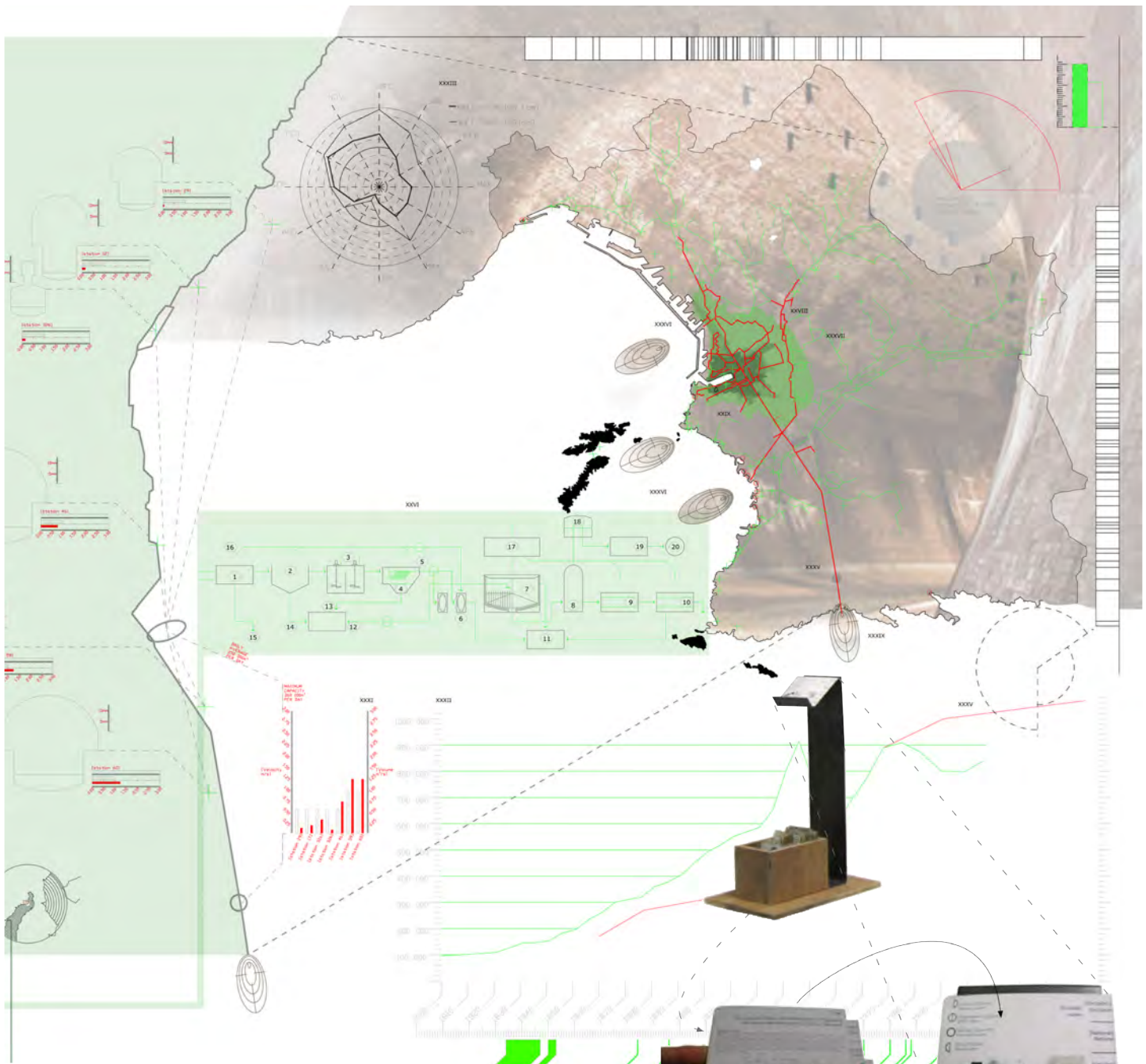
19. German officers on transporter bridge, Marseille.
Image: Deutsches Bundesarchiv (German Federal Archive), Jan 1943. Bild 101I-027-1473-16

the roman and phocaean city

Meungguang Huang, Andrew Morris, Robert Mainwaring,
Vanessa Salambassi

Marseille's history is rich in ideas of myth, voyage, discovery and conquest. However, unlike ancient cities such as Athens or Rome, where remnants of these civilisations are visible through the presence of ancient buildings or remainders; material evidence of Marseille's past has been erased or overwritten, only exposed at moments of trauma or dramatic rebuilding. There is a sense that once existing pasts can only be pieced together by looking simultaneously at the macro territorial scale and the micro scale of archaeological remains.





city of waste

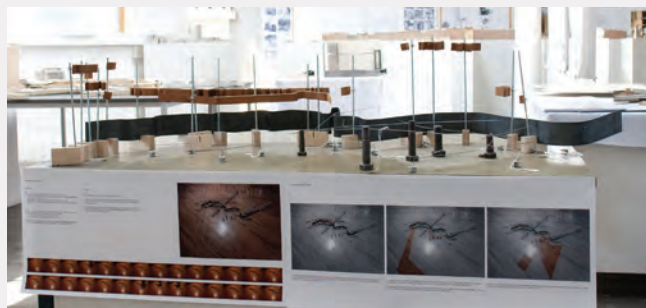
Fiona Ball, Samuel Frankland, Alexander Murray

assembler une ville, assembler un studio

Marseille est une ville d'Europe méridionale d'une grande importance géophysique, une passerelle filtrante, un mélange cosmopolite décadent, un territoire dense et potentiellement translucide. Qu'ils soient célébrés ou dissimulés, les mécanismes, structures et architectures de flux et de contrôle (réservoirs, valves, trop-pleins, filtres, ponts et docks) sont perçus comme faisant partie intégrante du tissu urbain. Au studio, de nombreuses villes de Marseille ont été baptisées, explorées, interprétées, conçues, construites, révisées et ré-imaginées, comme des conclusions spéculatives qui engendrent de nouvelles questions, dont certaines sont présentées dans ce volume. *City of Subterranean Landscape, City Formworks: Remediated Surface, City of Contested Value, City of Elevated Thresholds, City of Islands, City of Villages.*

Le fait d'être en cours d'assemblage constitue une situation à la fois attrayante et appropriée pour un studio d'architecture, en tant que lieu de recherche et de conception, et trouve un écho dans la réalité du changement d'une ville, d'un terrain et d'un projet. La pédagogie du studio 2009-2011 a été conçue et structurée sur deux ans pour offrir la possibilité d'établir une enquête collective positionnée, de développer des itérations d'*Irrigations* qui soient des démarches architecturales et territoriales et permettre une progression structurée en direction de l'assemblage du travail final de thèse. Le premier semestre a établi les outils et techniques d'étude et de conception en divers modes et à différentes échelles, depuis *field/work 1: Collecting Light* dans Édimbourg, la cartographie de *The City and The City of Marseille*, jusqu'à un court projet de conception pour *A House for an Outsider*. Par le biais du travail sur le terrain, de recherches en milieu urbain et d'un projet de conception critique, le studio est devenu lui-même un lieu urbain, ou une nouvelle implantation de la ville, construit comme étant la manifestation des relations critiques qui existent entre les objets, les propositions et les narratifs issus de la pratique conjointe d'étude et de conception qui s'est déroulée au cours du semestre.

Le studio au grand complet a effectué un voyage sur le terrain en décembre 2009. La ville est devenue à la fois une étude de cas, pour tester sur place certaines méthodes et positions théoriques apportées, et un lieu de résistance critique. Des rencontres et un engagement direct par le biais de *field/work 2* ont dérangé, inquiété, révélé et orienté les préoccupations et les hypothèses. Un tournant critique a été pris au début du deuxième semestre avec une discussion et une critique du studio lors d'une visite des professeurs Cynthia Davidson et Peter Eisenman du cabinet George Simpson. Les deux semestres suivants ont été employés à élaborer des études de thèse, individuellement ou en petits groupes, par le biais de propositions de projets axées autour de la théorie et de la technologie contemporaines moderne et de questions professionnelles, ainsi que par le biais de propositions de thèse. Le dernier semestre a débuté par des discussions critiques d'examen de thèse avec la visite d'Andrea Kahn du cabinet George Simpson, qui a conduit au développement d'un court projet charnière, lequel a provoqué la consolidation des nouvelles villes de Marseille et a posé les fondements topographiques dans les locaux du studio pour y localiser les manifestations finales du travail de thèse individuel.



20. Constructed coast, studio installation, 2010 Rachel Travers



21. Maison Empereur Store, Marseille, 2009 Tom Hayes

assembling a city, assembling a studio

Marseille is a Southern European city which is geophysically significant, a filtering gateway, a decadent cosmopolitan mix, thick and potentially translucent territory. The sometimes celebrated, sometimes hidden structures, mechanisms and architectures of flow and control - vessels, valves, overflows, filters, bridges, docks - are understood as integral parts of the city fabric, and even as defining characteristics. In the studio, many Marseille cities have been named, explored, interpreted, conceived, constructed, reviewed and re-imagined, as speculative conclusions which open up more questions, and some of these are presented in this volume: *City of Subterranean Landscape*, *City Formworks: Remediated Surface*, *City of Contested Value*, *City of Elevated Thresholds*, *City of Islands*, *City of Villages*.

A state of being assembled is clearly apt and enticing for an architectural studio as a site of inquiry and design, and resonates with the reality of change in and of a city, land and a project. In the 2009-11 studio, the pedagogy was designed and structured over two years to offer opportunity to establish a collective positioned inquiry, to develop iterations of *Irrigations* as architectural and territorial moves, and to allow a structured pacing towards assembling final integrated thesis work. An opening semester established design-research practice tools and techniques through a series of modes and at different scales- from '*field/work 1: Collecting Light*' in semi-public Edinburgh to mapping *The City and The City of Marseille*, to a short design project for a *House for an Outsider*. Through field/work, city research and a critical design project, the studio itself became a city site, or a new siting of the city, constructed as a manifestation of critical relations between artifacts, propositions and narratives from the semester's design-research practice.

The whole studio went on a fieldtrip in December 2009. The city became both a case study to test particular theoretical positions and methods brought to the site, but also a site of critical resistance. Encounters and direct engagement through *field/work 2* revealed, disturbed, unsettled, and slanted preoccupations and assumptions. A critical pivot occurred at the start of the second Semester, with a collective conversation and critique of the studio from Visiting George Simpson Professors, Cynthia Davidson and Peter Eisenman. The subsequent two semesters developed individual and small group thesis inquiries through project propositions, articulation in relation to contemporary theory, technology, and professional issues, and through critically installed design thesis propositions. The final semester opened with critical thesis review conversations with George Simpson Visiting Critic, Andrew Kahn, which led to the development of a short pivot project which provoked consolidation of new cities of Marseille, and then established a topographical ground in the studio spaces for the siting of final manifestations of individual thesis work.



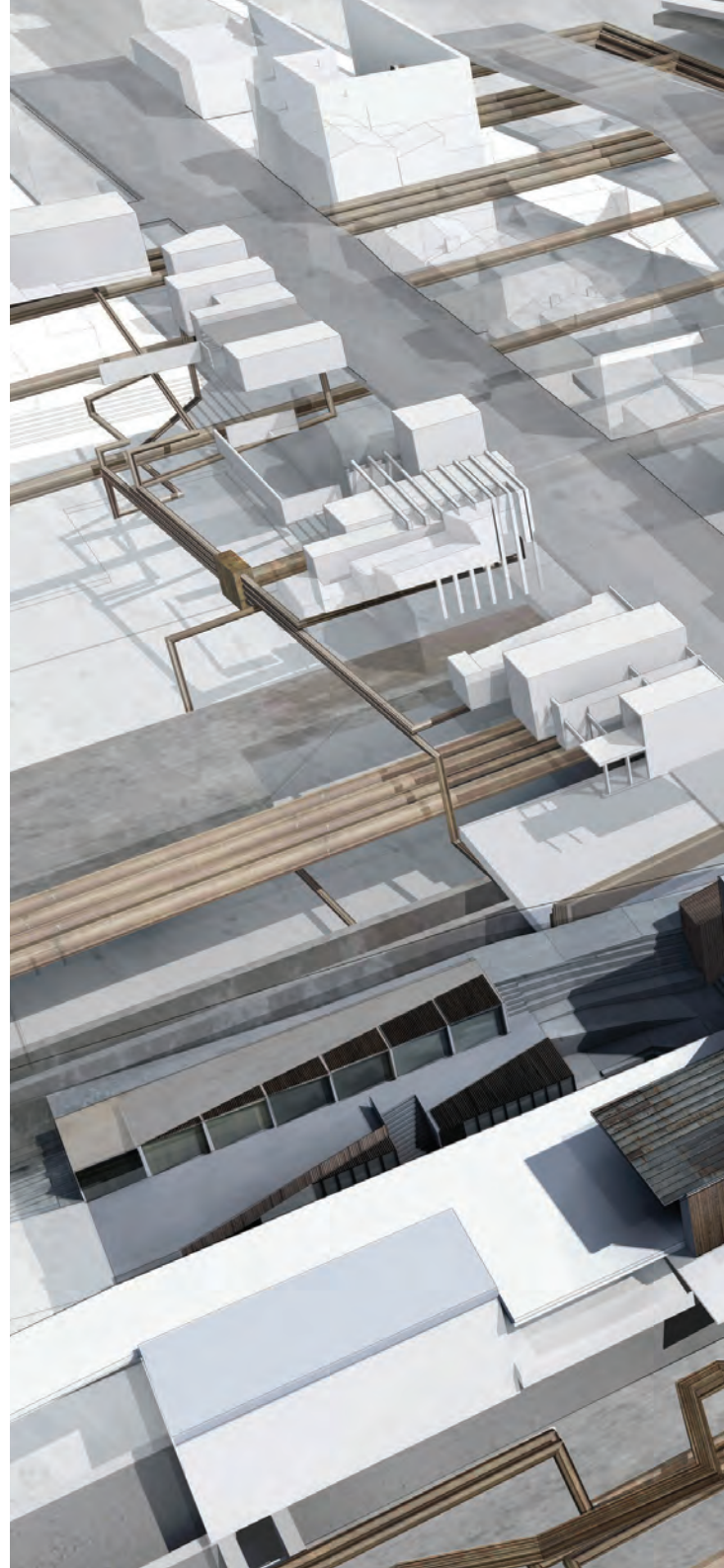
22, 23. Assembled fieldwork and city reviews, the Winter Garden, Unite d'habitation, 2009 Suzanne Ewing

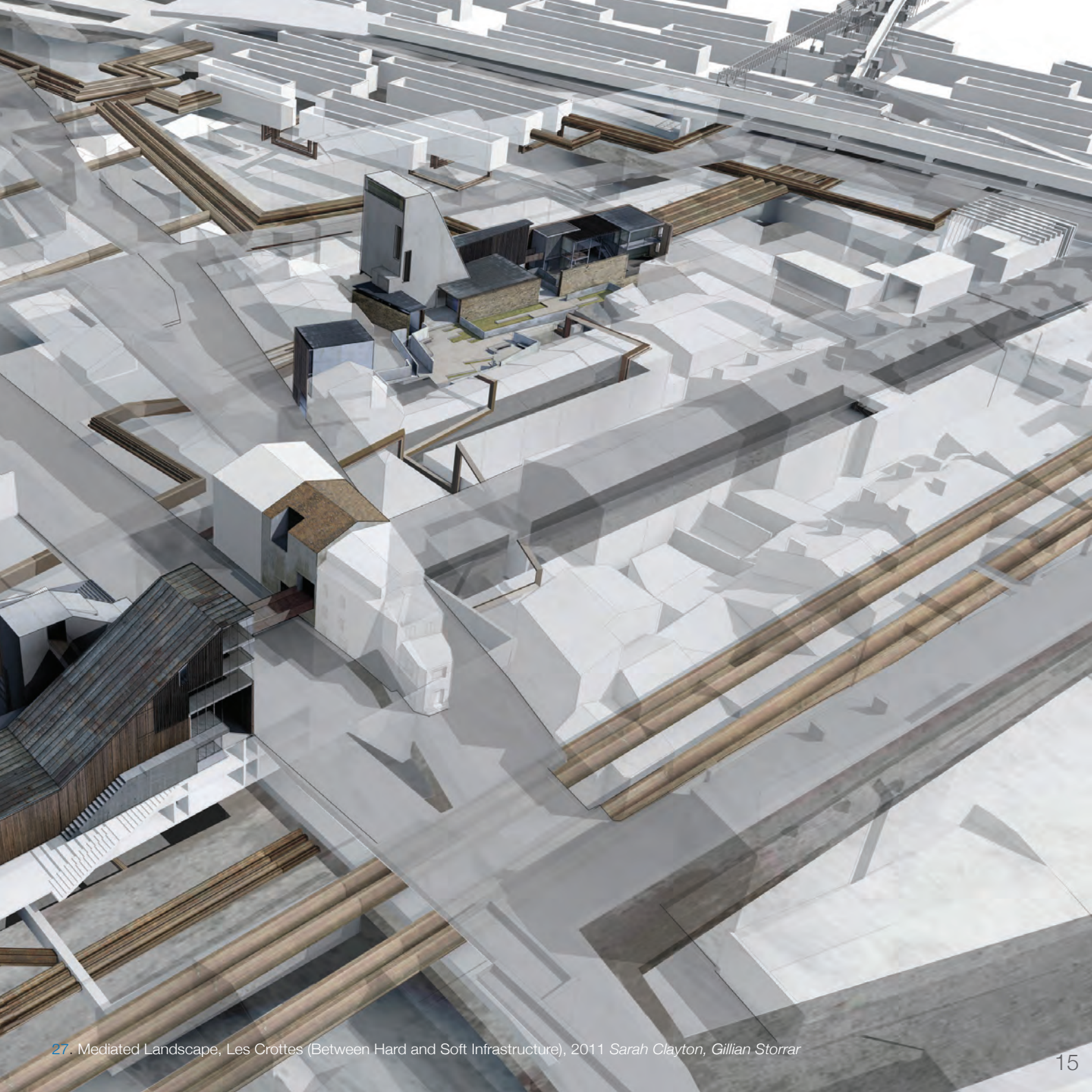
24. Marseille: City of Value model, 2011

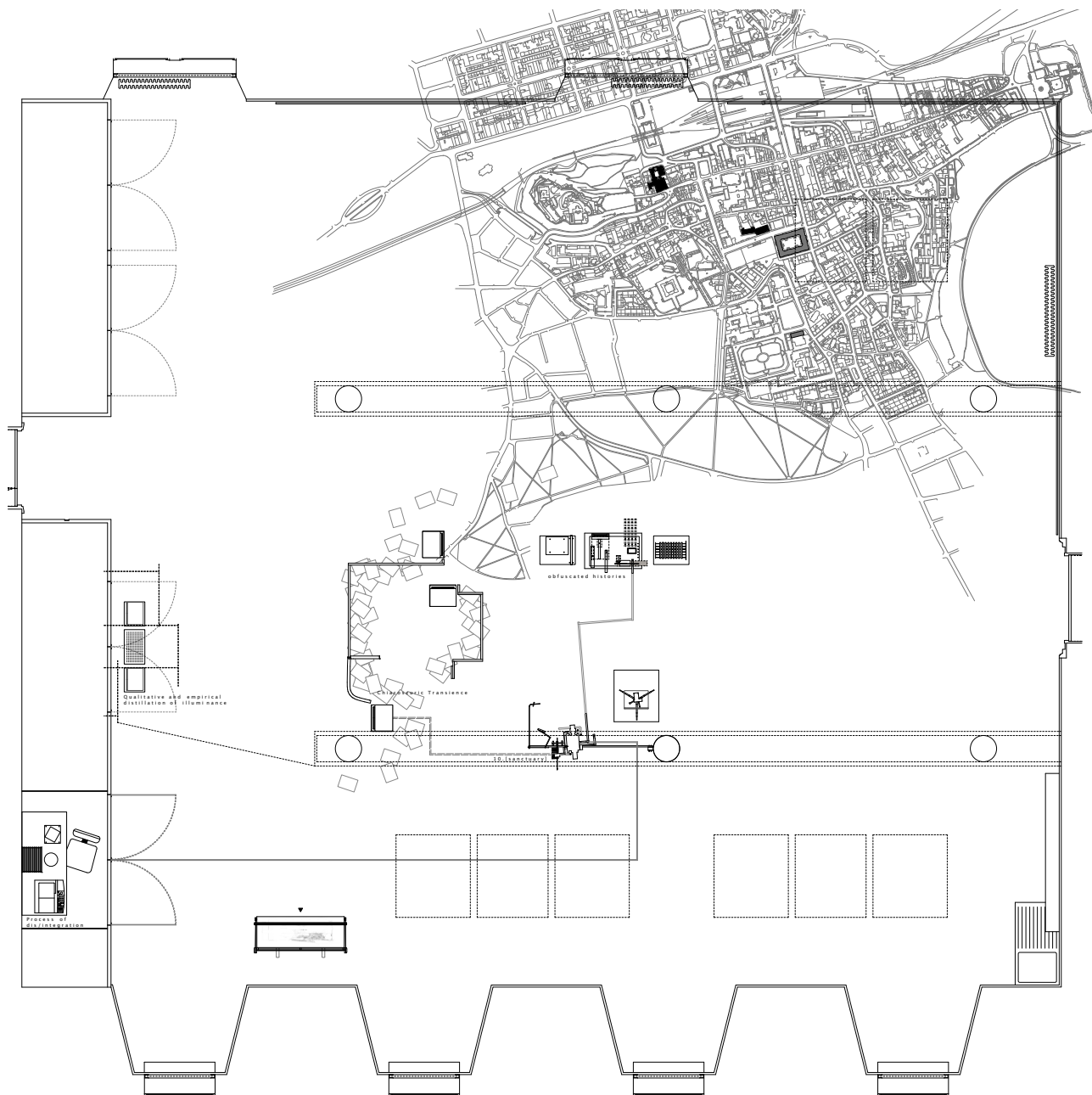


25. View from Saint-Charles railway station towards La Canebière

26. The city in the studio, 2009 *Rachel Travers*







28. New College Studio Installation: mapping New College collected light 2009 *Tom Fotheringham*

field/work 1 Edinburgh: collecting light

The opening three weeks of the studio set out a proposition that there is not one city, but many: overlaid, intertwined, interdependent, constantly being rewritten and renegotiated. In order to explore the cit(ies) of Edinburgh as a first move, the field was limited to the University's estate, and focused on three buildings which contain some of Edinburgh's rich existing field of interiors: Old College (Robert Adam, 1789, William Playfair, Rowand Anderson: includes Georgian Gallery, White Gallery, Round Room of Talbot Rice, Playfair Library); New College (Playfair 1846 onwards, including Library, Hall); Appleton Tower (Reiach and Hall and Partners, 1966). The brief was to 'collect light'.

"...it would be well to explain what I mean by "an excellent light." It is necessary because to most people a good light means only much light. If we do not see a thing well enough we simply demand more light. And very often we find that it does not help because the quantity of light is not nearly as important as its quality."⁶

This project foregrounds a semi-public city, accessible to members and employees of an educational institution, represented by selected fragments of interiors where qualities of light are compelling characteristics. Exercising processes of rigour, convention, invention and imagination in the 'collecting' of material from this *city:field*, each group consolidated their findings as a film, a drawing, and a model. Through group discussions, visual and spatial translations and collective installation, an interpretative field was constructed in the design studio of these 'cit(ies) of openings', which revealed sometimes unexpected logics and narratives of interiority, intimacy, disclosure and concealment in these Edinburgh settings.

In a further re-writing of the cities of collected light, drawings, models and films were re-installed in the Matthew Gallery in as a backdrop to the Architectural Humanities Research Association International conference, *Field/Work* (November 2009) and later in August 2010 as an in-situ installation in the Gallery Store, Matthew Gallery, Chambers Street, curated as *Inside-Out city*. In the later semesters, light was explored as a metaphor of and literal agent of civic irrigation- the necessary continual replenishment of dwelling and collective life- from the smallest scale shaft to the desires of heat, shade, airing, drying which become spatially and materially manifest in the configurations and orientations of urban blocks, streets and public life in the southern city.



6. Steen Eiler Rasmussen Experiencing Architecture The MIT Press, Cambs., Mass. 1959 p189

29. Study of city light and shadow, Le Panier district, 2010 Xu Yang

field/work 1 Édimbourg : collecte de lumière

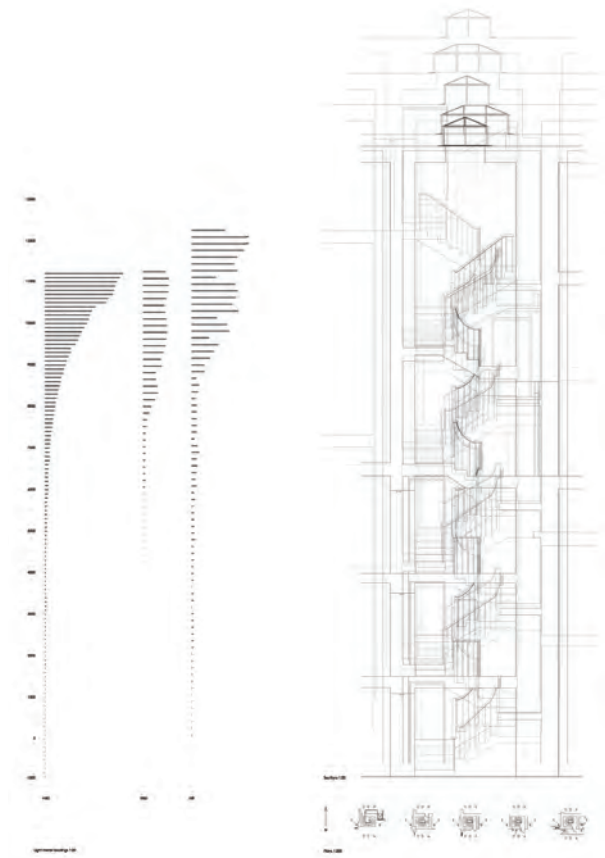
Les trois premières semaines du studio ont présenté une proposition suggérant l'existence, non pas d'une seule ville, mais de plusieurs: superposées, entremêlées, interdépendantes, constamment réécrites et renégociées. Pour explorer initialement ces villes d'Édimbourg, le terrain a été limité au territoire de l'Université et à trois immeubles qui contiennent quelques-uns des plus beaux intérieurs d'Édimbourg: Old College (Robert Adam, 1789, William Playfair, Rowand Anderson: contient la Georgian Gallery, la White Gallery, la salle ronde de Talbot Rice, la bibliothèque Playfair); New College (Playfair à partir de 1846, contient la bibliothèque et le hall); Appleton Tower (Reiach and Hall and Partners, 1966). Les instructions étaient de 'collecter la lumière'.

"... il serait bon d'expliquer ce que je veux dire quand je parle 'd'excellent éclairage' C'est important car, pour beaucoup de gens, un bon éclairage n'est rien de plus que beaucoup de lumière. Lorsqu'on a du mal à voir quelque chose, on demande simplement un peu plus de lumière. Et, bien souvent, c'est insuffisant car la quantité de lumière est beaucoup moins importante que sa qualité."⁶

Ce projet présente une ville semi-publique, accessible aux membres et au personnel d'un établissement d'enseignement, représentée par des fragments d'intérieurs choisis pour la qualité de leur éclairage. La "collecte" de matériel de ce travail de *city:field* s'est effectuée de manière rigoureuse, conventionnelle, inventive et imaginative, et chaque groupe a consolidé ses conclusions sous forme de film, de dessin et de modèle. Un champ interprétatif construit dans le studio de conception de ces 'villes d'ouverture' à partir de discussions en groupe, de transpositions visuelles et spatiales, et d'une installation collective a quelquefois révélé des logiques et des narratifs inattendus d'intériorité, d'intimité, de divulgation et de dissimulation dans ces cadres d'Édimbourg.

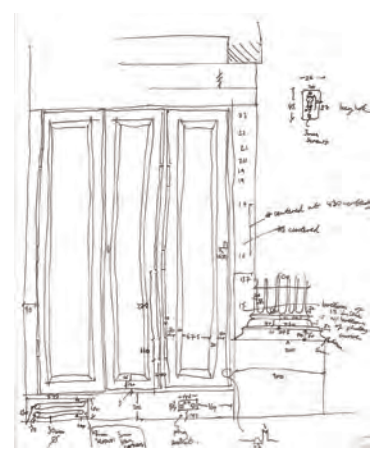
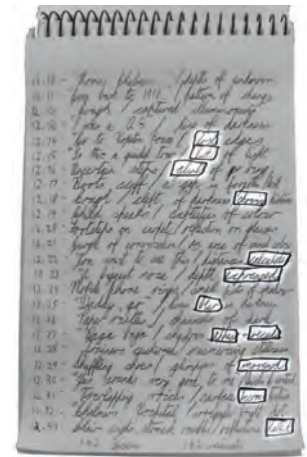
Dans une autre réécriture des villes de cette collecte de lumière, des dessins, des maquettes et des films ont été une nouvelle fois présentés dans la Mathew Gallery pour servir de toile de fond à la conférence internationale de l'Architectural Humanities Research Association, *Field/Work* (novembre 2009) puis, plus tard, en août 2010 dans le cadre d'une installation in-situ dans la Gallery Store, Matthew Gallery, Chambers Street, sous le titre *Inside-Out city*. Aux semestres suivants, la lumière a été explorée comme métaphore et agent littéral d'irrigation municipale: la nécessité de renouvellement permanent au niveau des logements et de la vie publique, depuis le plus minuscule des puits jusqu'aux désirs de chaleur, d'ombre, d'aération et de séchage qui s'expriment sur le plan spatial et matériel dans les configurations et les orientations des blocs d'immeubles, des rues et de la vie publique dans la ville méridionale.

6. Steen Eiler Rasmussen *Experiencing Architecture* The MIT Press, Cambs., Mass. 1959 p189



30. New College stairs: light on shoulder, hand, foot- film stills, lux meter readings, oscillating section. Anne Kristin Risnes, Shalita Sachdev, Staszek Stuart Thompson, Hannah Taylor





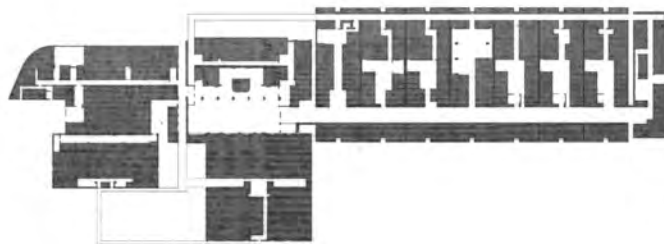
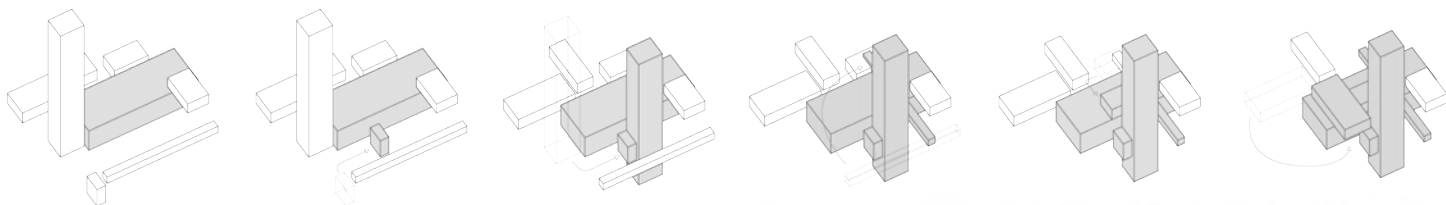
catalogue

Richard Collins, Tom Hayes, Zheng Li and Zhao Jing

The Playfair Library provided a rich ground for the development of research practice. The large hall not only has a material and spatial wealth, but methods of collection and categorization are intrinsically linked to its past. Collecting light from this site required a renewed critical distance to field practice and a testing of approaches to observation, collection, ordering and exhibition.

The library's diverse collection of books provided the cue for a system of cataloguing. There was a rigorous approach to deciding how and what to collect- sounds, dimensions, material fragments, archival drawings. In order to consolidate the experiential qualities of the space as a whole, we focused our attention on how areas of detailed study could be positioned within a coherent narrative. By adopting and manipulating the Playfair Library referencing system in the studio installation, we created a spatial system that re-represented points in three dimensional space. The installation of carefully considered armatures enabled communication of what was interpreted as significant aspects of the space. By adopting and inhabiting the covers of an old Ruskin volume we were able to place fragments of light- the movement of people into an alcove, the soft tones through a skylight or the gleam of light on gold- within a catalogue.



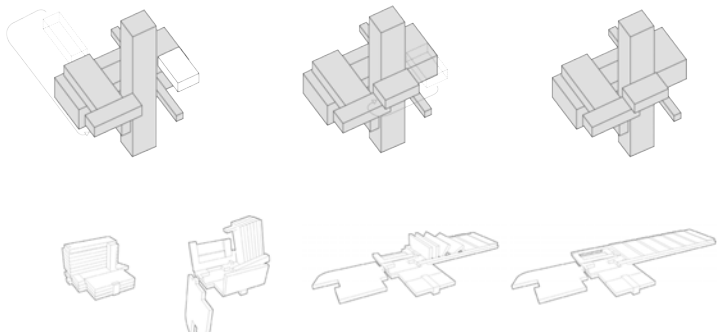


rise & shine

Catherine Busuttil, Michael Fostiropoulos, Ellidh Izat, Robert Mainwaring

Working to explore the qualities of space and light of the interior of the Appleton Tower, a particular angle of observation was taken - that of the cleaning staff who maintain the interior qualities daily. The rhythms and choreographies of use and servicing are an overlay on the rhythms of the passage of daylight from in the entrance atrium and stairs. (left & below)

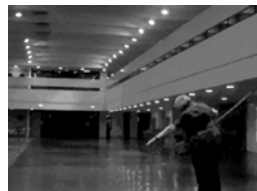
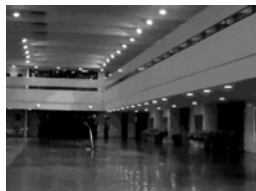
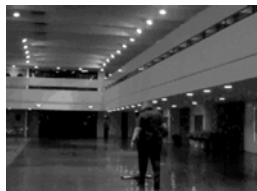
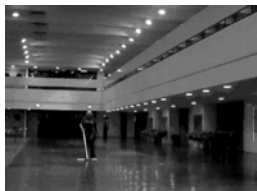
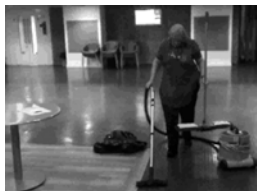
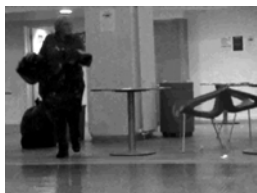




towards a new experience

Harijs Alsins, Rebecca Eng, Andrew Morris, Jenny Walsh

Existing spaces within Appleton Tower are analysed with respect to light and its resulting experiential qualities. The selected interiors are removed from their physical context and are re-situated in relation to one another, whilst simultaneously collapsing the identified leftover spaces to generate a new spatial experience. (right & above).



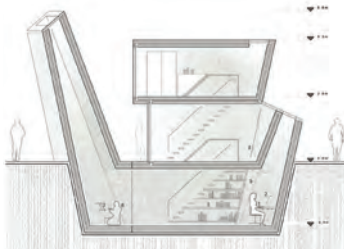


siting a collection

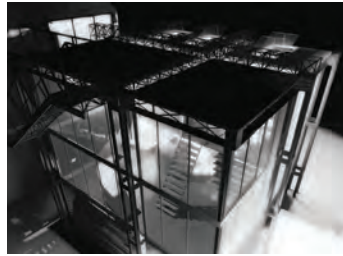
Emma Baker, Sam Boyle, Richard Collins, Tom Fotheringham, Harry Kirkham, Andrew Morris, Nick Sharp.

Opening (in)to the street, a collection of experience co-exists with exhibition infrastructure, storage and architecture. Films, models and drawings of the studio's collecting light research were initially installed in Architecture studios. This next displacement and re-installation in The Gallery Store (August 2010) provided an opportunity for parts of the (univer)city to be viewed from the inside out, disrupting the usual public engagement of street to gallery and pedestrian to city institution. This curation is an active exploration of a strategic move in. Material, conceptual and spatial investigations can be articulated and appreciated mid-programme. The new setting provokes unexpected dialogue with a found collection of square format Art History glass slides in a timber cabinet in the store. The installed pieces of work are positioned to negotiate the darkened corners and high volumes of the little occupied store, the bright glare of summer street daylight and the tourist gaze. The presence of models and photographs from previous MARCH studios is a reminder of a trajectory of studio work that culminates in a final year installation in the Matthew Gallery and of processes of critical production which are developed through iterations of dialogue, making and siting.





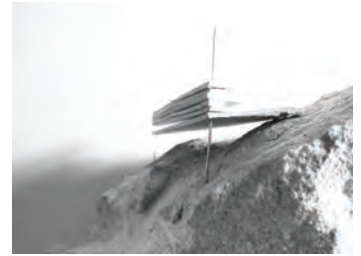
Quran translator *HA*



Moholy-Nagy *AB*



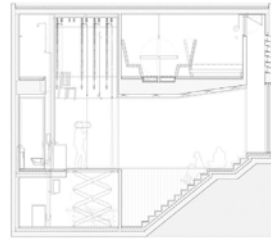
rhythm analyst *SC*



geologist *RC*



perfumer *JD*



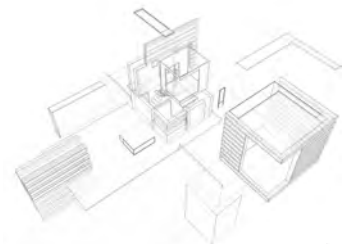
Monsieur Cabot *RE*



Pierre Schaeffer *MF*



Paul Ricard *SF*



zen master *ZG*



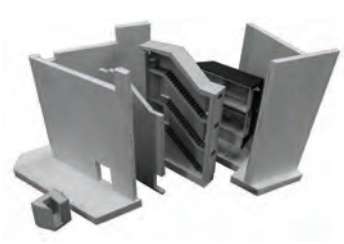
Farid Amri *JH*



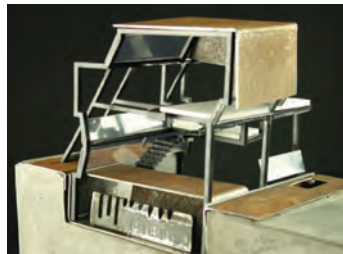
Django Reinhardt *TH*



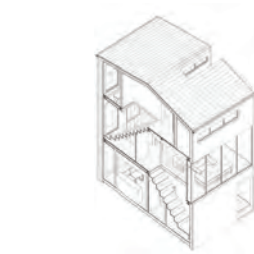
soap maker *EI*



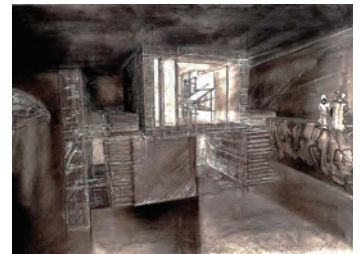
tirailleur *HK*



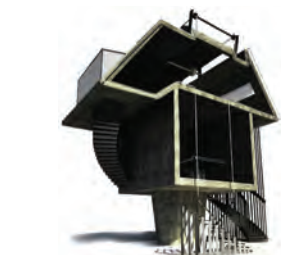
metro busker *KK*



Varian Mackey *MH*



graffiti artist *AMu*



Angel Orcajo *EP*



boat builder *AR*



Raymond-Raoul Lambert *NS*



Marc Panther *HT*

inside-outside city

In 2004 Marseille-Provence was named European Capital of Culture for 2013. The emphasis in bid documentation is on cooperation between Europe and other countries of the Mediterranean. Sea connections are cited to Algiers, Rabat, Tunis, Hamburg, Glasgow⁷, Antwerp, Liverpool. Marseille Espérance is a significant organization that emphasizes interrelations rather than integration, a 'shared interculturalism' rather than a communitarian approach. The city is described as 'cosmopolitan', 'a melting pot'.

As a mixed city, Marseille is essentially a city of Outsiders, of a variety of vernaculars, of the mass, of sophisticated spatial, cultural and material devices which separate insides from outsides, insiders from outsiders, the inside-turned-out, the outside-turned-in. By devising (designing) a house or housing for a particular Outsider, there is an acknowledgement of designing for difference, for components of the mix. The choosing and naming of an Outsider generates a considered fiction that engages with questions of how to dwell in a place, with associated nuances of privacy, intimacy, economy, use, habit/practices, micro-environment, cultural transference, concealment/ enclosure, exposure/extension etc. The fiction is extended as all these Houses were posited for an approximately contemporary situation, perhaps extrapolated from, but not necessarily positioned in any particular time period. *The House for an Outsider* project assumed a critical distance from Marseille as a productive necessity. Outsiders included a Qur'an translator, Moholy Nagy, a perfumer, Django Reinhardt, a boatbuilder, Raymond Raoul Lambert.

"Artaud was both the insider (the son of a wealthy Marseille family) and also the self-created outsider (the sick man, the excluded, the deluded, the foreigner). It was a dual role he loved to play."⁸

"A common form of establishment, for much of Beszél's history has been the DöplirCaffé: one Muslim and one Jewish coffee house, rented side by side, each with its own counter and kitchen, halal and kosher, sharing a single name, sign, and sprawl of tables, the dividing wall removed. Mixed groups would come, greet the two proprietors, sit together, separating on communitarian lines only long enough to order their permitted food from the relevant side, or ostentatiously from either and both in the case of freethinkers. Whether the DöplirCaffé was one establishment or two depended on who was asking: to a property tax collector, it was always one."⁹



33. Anticipating Marseille Provence City of Culture, 2009 Suzanne Ewing



34. Interior of La Charité (Pierre Puget), 2009 Suzanne Ewing

7. See Charley, *J Foreign Bodies/ Corps Étrangers*, The Lighthouse, Glasgow 2004. An exchange of letters and images between Marseille and Glasgow reflecting on these cities and remnants and residue of empire and capitalist labour networks

8. William Firebrace, 'Mômo in Marseille' *AA Files* no 59 2009 p3-11

9. China Miéville, *The City & The City*, Macmillan, 2009 p22

inside-outside city

En 2004, Marseille-Provence a été choisie pour être la Capitale européenne de la Culture en 2013. Les documents de soumission portaient essentiellement sur la coopération entre l'Europe et les autres pays de la Méditerranée. Ils mentionnent des liens maritimes avec Alger, Rabat, Tunis, Hambourg, Glasgow⁷, Anvers et Liverpool. Marseille Espérance est une organisation importante qui met l'accent sur les interrelations plutôt que sur l'intégration, un 'interculturalisme partagé' plutôt qu'une approche communautaire. La ville est décrite comme 'cosmopolite', un véritable creuset.

De par sa mixité, Marseille est essentiellement une ville d'étrangers, de vernaculaires très divers, de masse, de dispositifs spatiaux, culturels et matériels sophistiqués qui séparent l'intérieur de l'extérieur, l'intérieur tourné vers l'extérieur, l'extérieur tourné vers l'intérieur. Le fait d'imaginer (de concevoir) une maison ou un logement destiné à un étranger particulier constitue une admission de la différence, des éléments du mélange. Le choix et la désignation d'un étranger génèrent une fiction réfléchie qui posent la question de savoir comment s'installer dans un endroit, avec toutes les nuances connexes de vie privée, d'intimité, d'économie, d'usage, d'habitudes/de pratiques, de micro-environnement, de transfert culturel, de dissimulation/lieu clos, d'exposition/extension etc. La fiction se poursuit puisque toutes ces Maisons ont été prévues pour une situation plutôt contemporaine, peut-être extrapolées à partir d'une certaine période, mais pas forcément positionnées dans cette période. Du fait des nécessités de production, le projet de maison pour un étranger *House for an Outsider* reposait sur l'hypothèse d'une distance critique de Marseille. Ces étrangers étaient un traducteur du Coran, Moholy Nagy, un parfumeur, Django Reinhardt, un constructeur de bateaux, Raymond Raoul Lambert.

"Artaud était à la fois quelqu'un du pays (le fils d'une riche famille de Marseille) et aussi un étranger de son propre fait (l'homme malade, l'exclus, le rêveur, l'étranger), un rôle à deux facettes qu'il adorait jouer."⁸

"Une forme courante d'établissement, dans pratiquement toute l'histoire de Beszel, est le DöplirCaffé: un café musulman et un café juif installés côte à côte, ayant chacun leur propre comptoir et leur propre cuisine, halal et casher, mais travaillant sous le même nom, la même enseigne et avec les mêmes tables, le mur de séparation ayant été supprimé. Les clients arrivent en groupes mixtes, saluent les deux propriétaires, s'assoient ensemble, ne se séparant que juste le temps de passer commande au comptoir servant les aliments qui leur sont permis ou ostensiblement aux deux comptoirs, dans le cas des libres-penseurs. La réponse à la question de savoir si le DöplirCaffé constituait un seul établissement ou deux dépendait de celui la posait: pour le perceuteur, la réponse était toujours un seul."⁹



35. A map of metro extension through EuroMed, 2009 Sam Boyle, Rebecca Eng, AK Risnes, Shalita Sachdev, Jenny Walsh

7. See Charley, *J Foreign Bodies/ Corps Étrangers*, The Lighthouse, Glasgow 2004. An exchange of letters and images between Marseille and Glasgow reflecting on these cities and remnants and residue of empire and capitalist labour networks

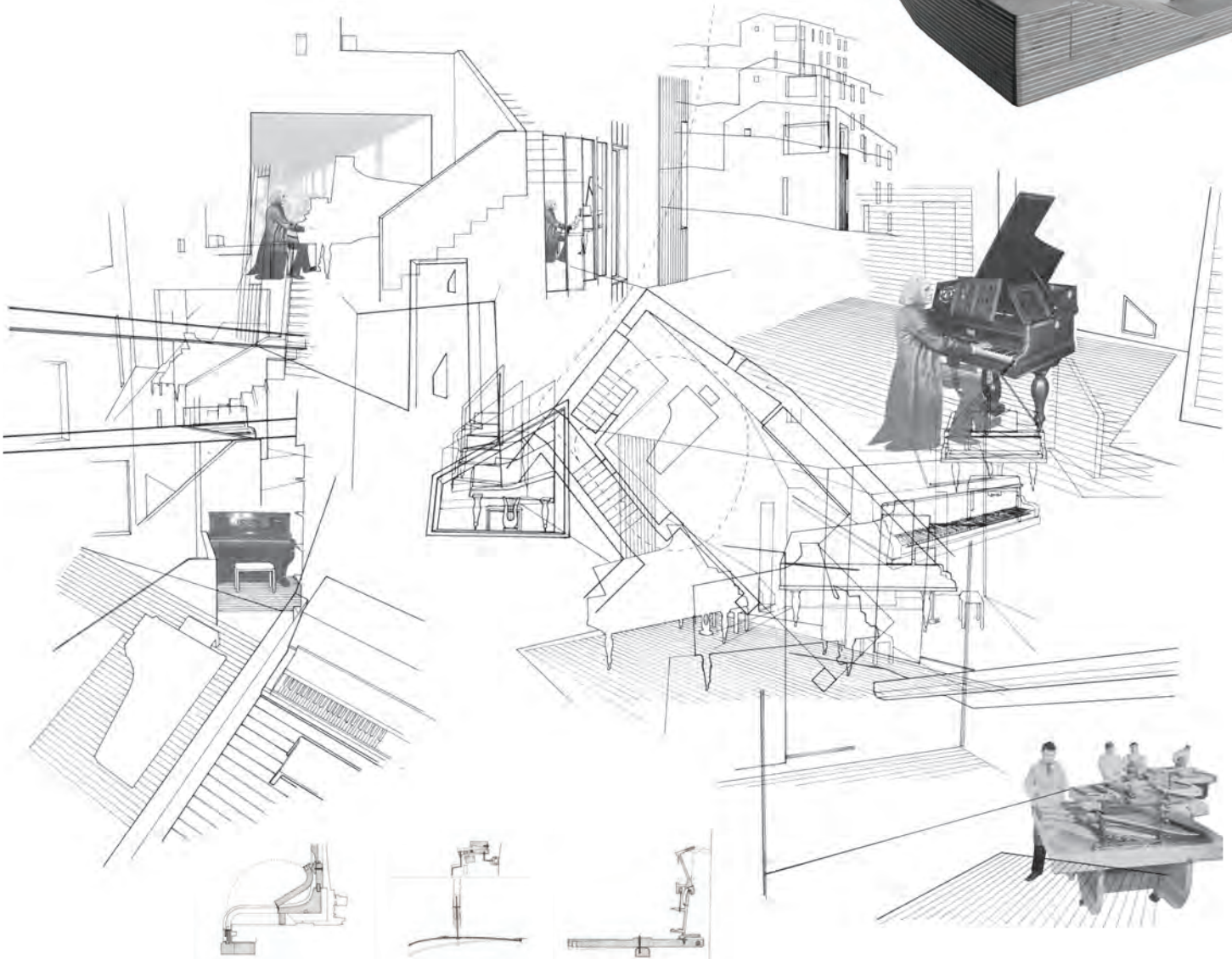
8. William Firebrace, 'Mômo in Marseille' *AA Files* no 59 2009 p3-11

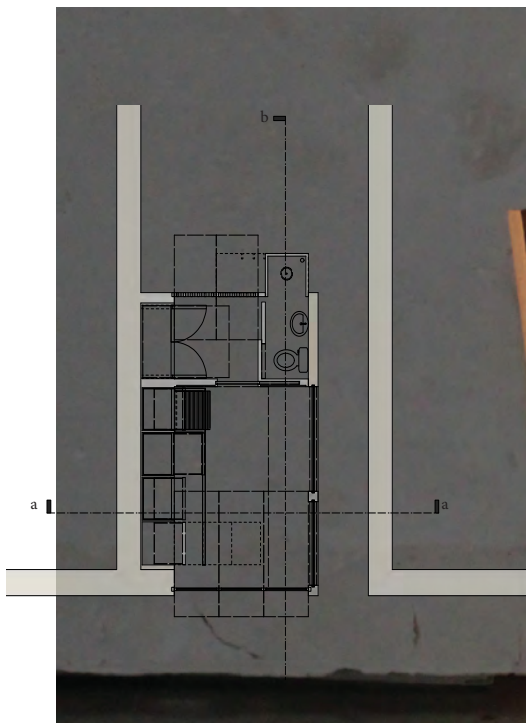
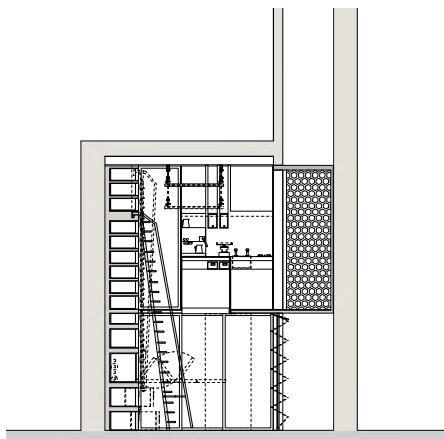
9. China Miéville, *The City & The City*, Macmillan, 2009 p22

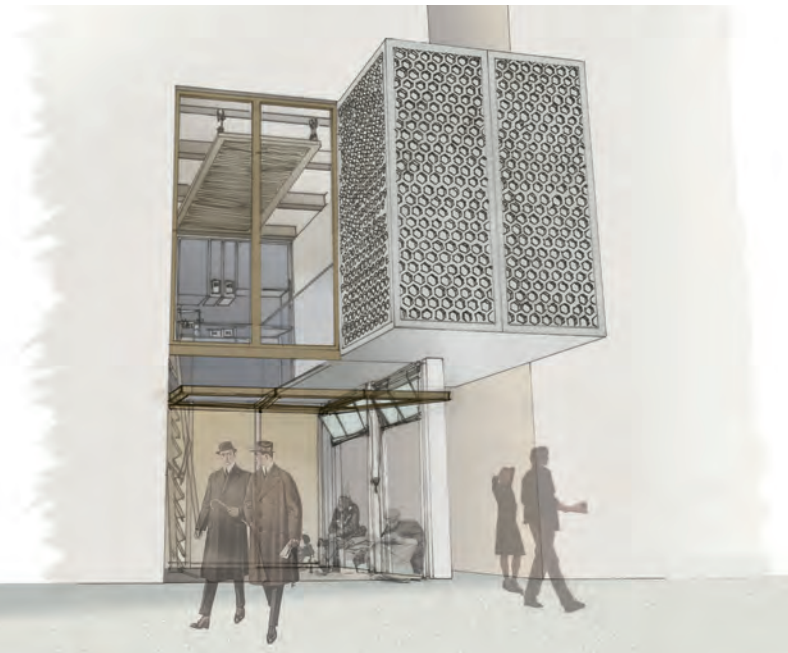


maison liszt

Thomas Fotheringham





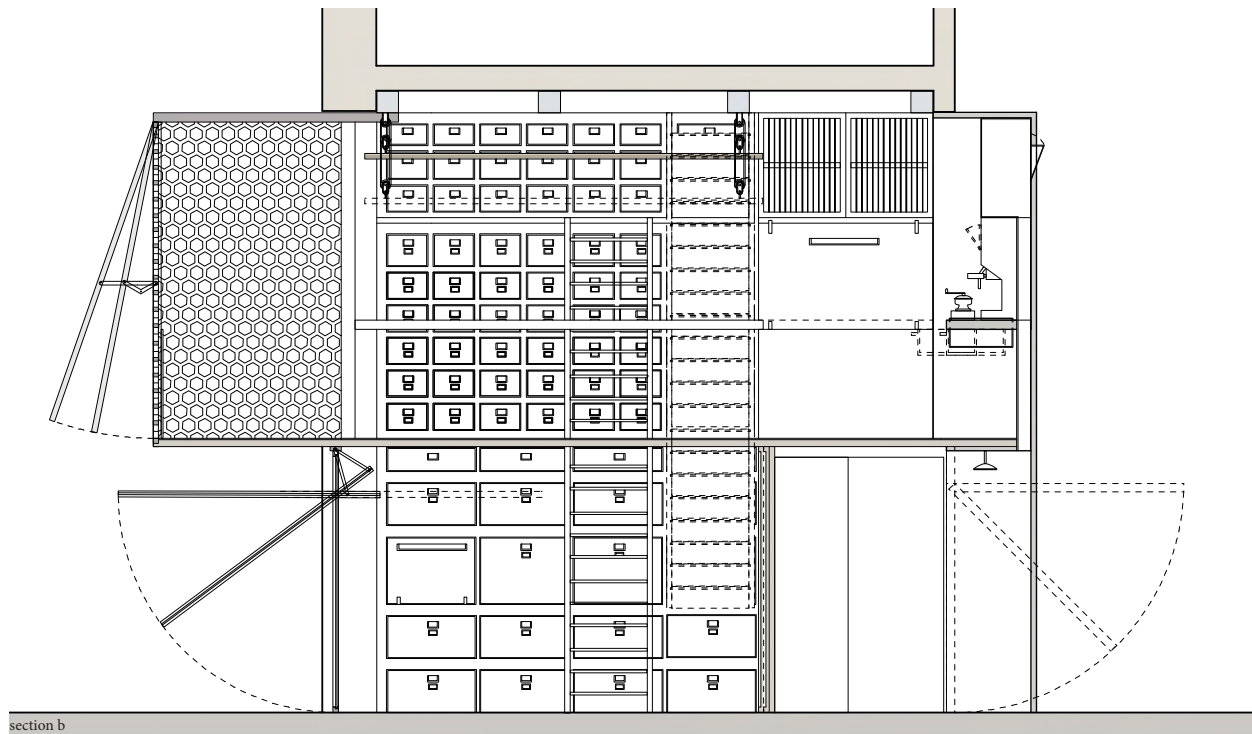


house for a purser

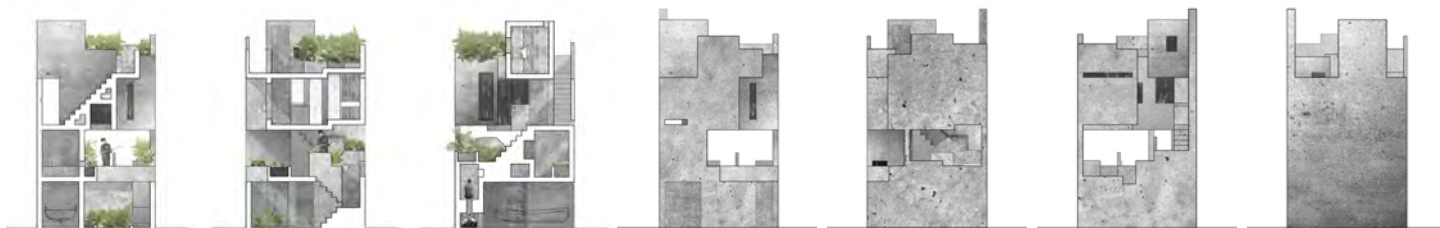
Gillian Storrar

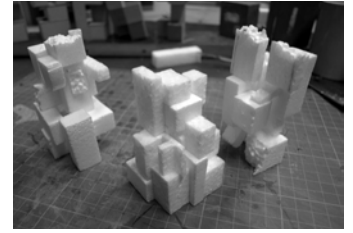
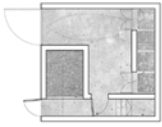
Gathering supplies for the next voyage, and reaffirming his Marseille business contacts becomes crucial to the purser's life in port, with his domestic life becoming secondary. His house must facilitate his trade and business networking. With his occupation the house becomes an efficient private market and storage unit for all his goods. The west wall, a large storage wall, satisfies his fastidious need for cataloguing and storing goods, imitating the need for recording and securing all the goods on his ship.

The house performs its civic duty with a compact domestic life attached. It allows for a routine of unpacking and packing as the purser leaves and returns from voyages with various goods. These steps of unpacking and packing mark the purser's arrival and departure.



section b





house for george orwell

Robert Mainwaring

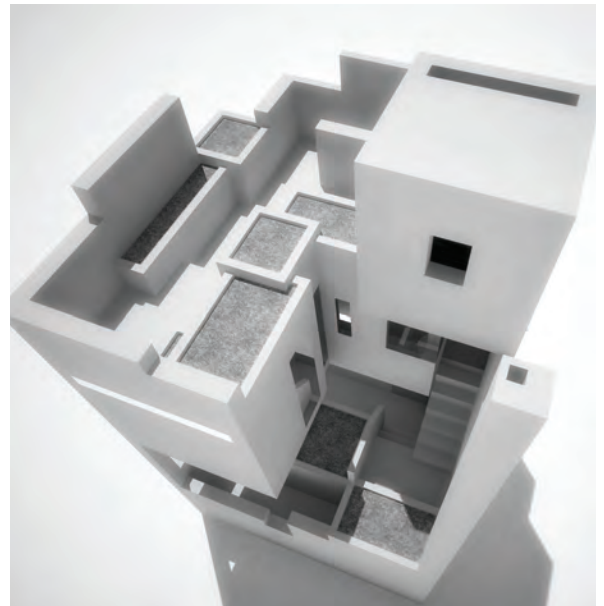
Orwell visited Marseille in 1927, returning from 5 years in the Burmese Imperial Police. He brought a bad conscience.

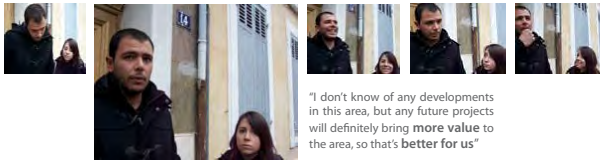
Likes:

indian tea
french red wine
spanish white wine
coal fires
comfortable chairs
english cookery
english beer
strong tobacco
candle light
fishing

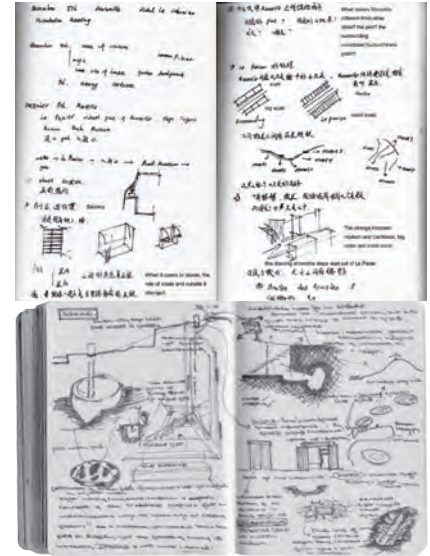
Dislikes:

big towns
noise
motor cars
radio
tinned food
central heating
modern furniture





"I don't know of any developments in this area, but any future projects will definitely bring more value to the area, so that's better for us"



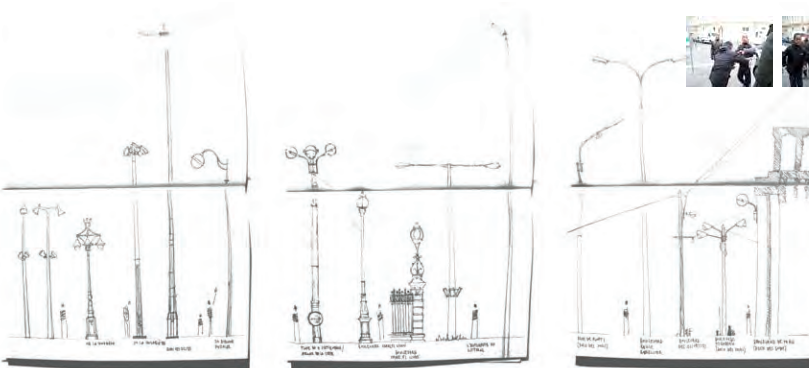
"No I don't believe Marseille will change much"
"I think it will be a bit better"
"I don't think the development will make much difference to Marseille"



"Marseille being European capital of Culture will bring more festivals and things like that to Marseille in 2013"



"It's a good town. There's a few problems, but it's the same as anywhere. It's a big town, so it's typical. There has been a lot of development in Le Joliette, a lot of new buildings have been constructed"



"Things are progressing so fast, but it's good. There are a lot of construction projects at the moment. Marseille is the second biggest city in France, but I think in a years time, it will become the biggest city. There is a lot of cultural diversity here, there is no specific character."



"Marseille is a very diverse city, it will always be that way. The city is on the edge"



field/work 2 Marseille: collecting (stories, histories, sites)

"Since no city exists outside of the movement of time, and since all urban limits are impermanent, the complex spaces of the city will always be difficult to render with static models and two-dimensional views....Mirroring the city, these maps use diverse materials and voices to invent and reinvent the urban."¹⁰

Working between artefacts of the city, methods of observation and modes of thought, field/work in Marseille ranged from photographic documentation of a hidden canal, interviews in Arabic with local stallholders, a walk with urban geographers around gated communities, a film study of habitual practices in the Unité d'habitation, an atlas of the border edges of the Euroméditerranée development site, photographic documentation of blockages in Les Crottes, and study of light in Pierre Puget's mid seventeenth century Charité building. Contemporary issues in Marseille which were uncovered during the visit included a territory of villages needing to be defended; the Euromed didactic approach to urbanism causing local friction, action and a politicized Rue de la République; the extensive scales of canal, coast, housing blocks; quarries and material; gated communities, bastides, and housing enclaves.

10. Andrea Kahn 'The Nomad Mapping Project' in *City Speculations* eds. Phillips, Patricia C Princeton Architectural Press, 1996 p44



field/work 2 Marseille: collecte (récits, histoires, sites)

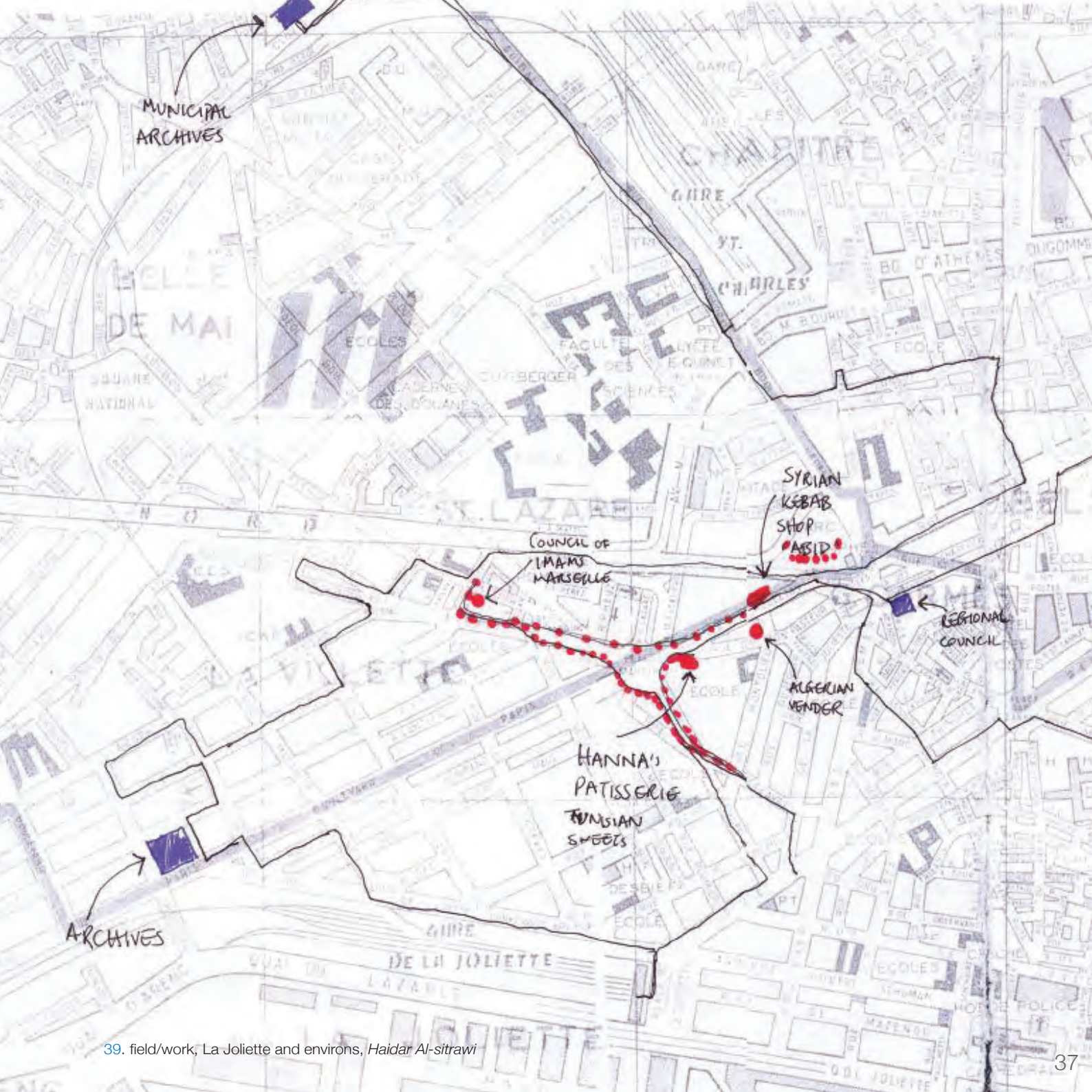
“Puisqu’aucune ville n’existe en dehors du passage du temps et du fait de la non permanence de toutes les limites urbaines, il sera toujours difficile de représenter les espaces complexes de la ville par des modèles statiques et des images en deux dimensions... Miroirs de la ville, ces cartes emploient des voix et des matériaux très divers pour inventer et réinventer l’urbain.”¹⁰

Entre les objets de la ville, les méthodes d’observation et les modes de pensée, le travail sur le terrain à Marseille s’est avéré très varié, depuis la documentation photographique d’un canal caché, les entretiens en arabe avec les commerçants sur les marchés, une étude filmée des pratiques courantes dans l’Unité d’habitation, un atlas du périmètre du site Euroméditerranée et une documentation photographique d’obstructions dans Les Crottes, jusqu’à une étude de la lumière dans le bâtiment de la Charité de Pierre Puget. La visite a permis de découvrir plusieurs problèmes d’actualité, tels que les besoins de défense d’un territoire de villages; l’approche didactique d’Euroméditerranée en termes d’urbanisme, cause de frictions et d’actions au niveau local, ainsi que de la politisation de la Rue de la République; les vastes dimensions des blocs d’immeubles sur le canal et le littoral; les carrières et le matériel; les communautés protégées, les bastides et les enclaves de lotissements.

10. Andrea Kahn ‘The Nomad Mapping Project’ in *City Speculations* eds. Phillips, Patricia C Princeton Architectural Press, 1996 p44



38. field/work, La Joliette and environs, 2009.



écrire une ville: retour à Marseille

William Firebrace

Le film de René Allio, *Retour à Marseille* (1980), commence par un long travelling d'une petite voiture bleue roulant sur une autoroute aux abords de Marseille, sur fond de musique de jazz à la fois plaintive et entraînante. La voiture roule et le paysage défile: petits villages de campagne, viaducs, un monastère en ruines sur une falaise, de hauts immeubles sur une colline, des châteaux désertés entourés de logements bon marché, des alignements de maisons construites au dix-neuvième siècle pour les travailleurs des docks, puis des rangées d'entrepôts et de grues, quelque part, dans le lointain, la silhouette de la basilique Notre Dame sur une colline, les immenses docks en cours d'abandon. La voiture finit par s'arrêter devant une maison du centre-ville. Si elle avait poursuivi sa route, elle aurait traversé le quartier du vieux port dont, à l'époque, le nettoyage avait commencé pour en faire un lieu touristique, le centre-ville de maisons à trois fenêtres du dix-huitième siècle, les petites maisons de village, les villas des riches et serait peut-être arrivée sur les plages et les aires d'amusement du sud. Le film d'Allio montre Marseille, telle qu'elle était il y a trente ans, mais en dehors de quelques tours de bureaux dans le quartier des docks, elle n'a pas beaucoup changé et son esprit, un mélange de sensualité et de désolation, reste le même.

Marseille reste à jamais un assemblage irréconciliable d'immeubles et de gens différents, qui vivent les uns sur les autres d'une manière qui serait inconcevable dans la plupart des autres villes, avec une menace permanente de confrontation, oscillant sans cesse entre *un engatse* (désastre) et *une bouillabaisse* (embrouille). Mais Marseille ne se contente pas de survivre à ces contrastes, elle apprécie et célèbre sa propre diversité sa différence par rapport aux autres villes européennes dont le paysage social se fait de plus en plus conformiste. Marseille conserve son individualité parce que c'est un port qui se situe à la lisière, et presque à l'écart, du reste du pays, qui s'ouvre sur la Méditerranée et au-delà, accueillant sans cesse de nouvelles vagues d'immigrants : Corses, Grecs, Italiens, Espagnols, Nord-Africains, Juifs, Arméniens et bien d'autres encore, venus du Moyen-Orient et plus récemment d'extrême Orient et d'Europe de l'est. Le conseil municipal n'arrive jamais à s'imposer, le gouvernement français est lointain et n'inspire pas confiance, si bien que d'autres forces sociales et économiques, comme les propriétaires de navires, les armateurs, les gangsters, les associations d'immigrants, les promoteurs immobiliers, les groupes d'intérêt local et autres, ont décidé de prendre les choses en main avec des propositions concurrentes et en essayant tous de s'imposer.

La raison d'être initiale de la ville: le grand port, n'existe plus, remplacé par le terminal de container de Fos, loin au nord, lui aussi menacé par la conjoncture économique. Pendant longtemps, à la fin du siècle dernier, l'existence de la ville s'est appuyée sur un mythe de violence, de gangsters, de pauvreté, d'immigrants, de fascistes, de prostitution, de trafiquants de drogue, toujours accompagné du sentiment d'une ville directe et sensuelle, une association d'innocence et de violence révélée par des films comme *La Ville est Tranquille* de Robert Guédiguian, réalisé plus de vingt ans après le voyage en voiture d'Allio. Marseille a dû s'inventer une nouvelle économie née de l'effondrement de la précédente. Elle possède un vaste secteur médical, un port aménagé pour les touristes, de petites industries qui s'installent dans ses villes satellites et des universités. Elle est devenue un lieu de communautés protégées pour les retraités qui arrivent du nord dans l'espoir d'y passer quelques années sous le soleil méditerranéen. Ces additions au mélange existant ajoutent quelque chose à l'image de la ville tout en la modifiant légèrement, une image partiellement empreinte de réalité, mais aussi largement inventée par ses habitants et par le monde extérieur. Marseille reste arrogante dans sa grandeur mal famée, une création fantastique, presque mythique et incompréhensible, construite sur des anses calcaires, des collines rocheuses et les basses terres du littoral.

writing a city: return to marseille

William Firebrace

René Allio's film *Retour à Marseille* (1980) begins with a long tracking shot of a small blue car on the motorway on the outskirts Marseille, the backing track a plaintive but uplifting jazz score. The car passes small villages in the countryside, viaducts, a ruined monastery on a cliff, tower blocks on a hill, deserted chateaux surrounded by cheap housing, the nineteenth century streets of housing for dockworkers, then lines of warehouses with rows of cranes, somewhere in the distance the silhouette of the basilica of Notre Dame on a hill, the vast dockyards in the process of slow abandonment, and arrives finally at a house in the inner city. If the car had gone further it might have passed through the old port which was then beginning to be sanitised into a tourist haunt, the inner city of eighteenth century maisons à trois fenêtres, the little village houses, the villas of the rich, and perhaps even reached the beaches and fun zone of the South. Allio's film shows Marseille of thirty years ago, but apart from some office towers in the area of the docks, the views are much the same today, and the spirit, a combination of sensuality and desolation, much the same.

Marseille remains as ever an irreconcilable mix of different buildings and different peoples, edged up against one another in a way that would be inconceivable in most other cities, always threatening to burst out into some confrontation, always teetering towards an *engatse* (complete screw-up) or *bouillabaisse* (mix-up). But Marseille doesn't just survive this mix, it enjoys and celebrates its own diversity, and its difference from other European cities, increasingly conformist in their social make-up. Marseille remains individual because it is a port, on the edge of, and hardly belonging to, the nation, open to the Mediterranean and beyond, ever accommodating to successive waves of immigrants – Corsican, Greek, Italian, Spanish, North African, Jewish, Armenian, Middle-eastern, more recently East Asian and Eastern European, plus others to numerous to mention. Its own city government is permanently weak, central government distant and distrusted, so that other social and economic forces, such as ship owners, shipping-line magnates, gangsters, immigrant associations, property developers, local interest groups and others have been able to take matters into their own hands, creating competing ideas of the city, asserting themselves one against the other.

The original raison d'être for the city, the great port, is now gone, moved to the container port of Fos many kilometres to the north, and in turn threatened by the current economic problems. For a long period at the end of the last century the city existed on a myth of gangster violence, poverty, immigrants, fascists, prostitution, drug-dealers, accompanied always by some remaining sense of a direct and sensual city, a combination of innocence and violence shown in the films of Robert Guédiguian, such as *La Ville est Tranquille*, made some two decades after Allio's car ride. Marseille has had to devise for itself a new economy out of the collapse of the old. It has a large medical industry, a cleaned up port for tourists, light industries springing up in the satellite towns, universities. It has become a site for gated communities of the retired, moving down from the north for a few years of Mediterranean sunshine. These additions to the existing mix add to and slightly revise the image of the city, an image which is partly real, but largely invented by both insiders and outsiders. Marseille remains shameless in seedy grandeur, a fantastic, almost mythical creation, never quite possible to understand, constructed on the limestone coves and rocky hills and flat lands beside the sea.

irrigations : rêver d'un endroit

Suzanne Ewing

“Le mémorable, c’est ce qui peut être rêvé d’un lieu.”¹¹

Le studio *Irrigations* de 2009-2011 voit Marseille essentiellement à travers la translucidité du matériau et des pratiques spatiales dans la ville en tant que territoire densifié. La topographie de la ville, sa géologie et notamment son hydrographie, avec sa régénération physique et ses particularités topographiques (les canaux et terminaux qui assurent un approvisionnement en eau potable à la ville portuaire, la gestion des eaux usées et des eaux de ruissellement au travers du tissu urbain, les difficultés d’un système sous-terrain unique sur un sol calcaire dur) deviennent des aspects critiques d’une substructure cumulative. La crise mondiale de l’eau et de l’environnement est plus accentuée en Europe méridionale qui devient un lieu d’évaluation du changement climatique, révélant la fragilité de rejets décadents d’urbanisme tels que Cadix, Naples, Palerme, Syracuse et Athènes. *Les Environs* (sources, dépôts, zones avoisinantes), qui sont inséparables des réflexions et des propositions urbaines, font l’objet du projet de thèse *Instigating Clastic Urbanism* (Catherine Busuttil, Harry Kirkham, Robert Mainwaring), qui perçoit Marseille comme un archipel, en mettant à l’épreuve une reconfiguration ‘d’îlots agglomérés’ dans le quartier du Cimetière Saint-Pierre et en proposant une stratégie urbaine qui critique à la fois les expansions incontrôlées et les typologies d’enclave, de la bastide régionale aux enclaves protégées contemporaines.

“Les banlieues sont l’état d’urgence d’une ville, le terrain sur lequel sévit sans cesse la grande bataille entre la ville et la campagne... le combat au corps à corps des poteaux télégraphiques contre les agaves, du fil de fer barbelé contre le palmier épineux, les miasmes des couloirs empuantis contre la morosité humide des platanes sur des squares maussades, les escaliers extérieurs à vous couper le souffle contre les collines imposantes.”¹²

Un quartier de la ville piégé de la même façon entre les routes, les voies ferrées et les docks est celui des Crottes, au nord du centre-ville. *Mediating Infrastructure: Between Hard and Soft* (Sarah Clayton and Gillian Storrar) intègre cette infrastructure dure en l’utilisant à la manière d’une armature positive capable de contenir toute une série de stratégies territoriales de blocage, de percée, de renforcement et de passage qui sont testées par la conception et la programmation de divers ‘réservoirs’ qui constituent une Organisation mondiale de l’eau, une série de recherches, de services et de bâtiments publics. On trouve des explorations étroitement nuancées de stratégies architecturales d’irrigation dans *The City of Elevated Thresholds* (Haidar Al-sitrawi, Tom Hayes, Zheng Gong, He Liu). Un nouvel hôtel de ville sur une crête abrupte, située à l’écart, au sud du Vieux Port, sert de lieu d’essais pour *Dissolving Marseille* (Zheng Gong). *Inhabited Threshold* (He Liu) est un projet connexe dans lequel sont explorées les interpénétrations entre intérieur et extérieur.

Les limites géologiques et souterraines de la ville sont testées dans *(re)Constructed ground* (Andrew Morris), travaillant à la périphérie du Vieux Port et prêtant une attention particulière à des réservoirs souterrains d’entreposage d’époque romaine et aux constructions de l’avant et après Vichy. *Ephemeral Antiquities of an Ancient City* (Jo Dunwell) propose une oscillation critique des matériaux entre sol calcaire, fondation et construction en pierre. La notion d’extraction de pierres à l’échelle industrielle comme à l’échelle archéologique est animée dans la thèse *Lighted Landscape* (Xu Yang), qui forge un nouveau paysage urbain dans l’espace d’une ancienne carrière par un processus d’ombre et de lumière, en modélisant la forte densité du quartier Panier, qui est altéré pour créer une nouvelle école, un musée, un centre de recherche et un complexe sportif. L’irrigation, plutôt que l’excavation, est présentée comme une stratégie architecturale qui reconnaît que le sol est rempli de détritiques de l’histoire, de l’économie et de la matière. L’irrigation de la ville est un rêve ancré dans la réalité, un rêve d’un lieu bien ancré.

irrigations: dreaming a place

Suzanne Ewing

“the memorable is that which can be dreamed about a place”¹¹

The 2009-2011 *Irrigations* Studio sees Marseille primarily through the translucency of material and spatial practices in the city as thickened territory. The city's topography, geology, and in particular it's hydrography with physical replenishment and topographic peculiarities (the canals and termini which ensure a safe drinking water supply to the port city, necessary management of waste and water run-off through and amongst the city fabric, the difficulties of unitary underground systems on a hard limestone ground) become critical aspects of a cumulative substructure. The global water and environmental crisis is heightened in southern Europe which is becoming a cultural climate change litmus condition revealing the fragility of decadent scions of urbanism such as Cádiz, Naples, Palermo, Syracuse, Athens. Acknowledging the impermanence of city limits, *Les Environs* (sources, deposits, outlying areas) become implicated in any city thinking and proposition, and have become subject of the thesis project, *Instigating Clastic Urbanism* (Catherine Busuttill, Harry Kirkham, Robert Mainwaring), which sees Marseille as an Archipelago, testing a reconfiguration of conglomerated 'island clasts' in the Cimetière St Pierre area, and offering an urban strategy that critiques both uncontrolled sprawl and typologies of enclave, from regional bastide to contemporary gated community.

“Outskirts are the state of emergency of a city, the terrain on which incessantly rages the great decisive battle between town and country...It is the hand-to-hand fight of telegraph poles against agaves, barbed wire against thorny palm, the miasmas of stinking corridors against the damp gloom under the plane trees in brooding squares, short-winded outside staircases against the mighty hills.”¹²

A portion of city similarly trapped by surrounding road, rail and dock infrastructure is Les Crottes, north of the centre. *Mediating Infrastructure: Between Hard and Soft* (Sarah Clayton and Gillian Storrar) works with this hard infrastructure as a positive armature that can hold a series of blocking, breaching, reinforcing and passaging territorial strategies which are tested through the design and programming of a series of 'vessels' which constitute a World Water Organisation, a series of research, service and public buildings. Closely nuanced explorations of irrigating architectural strategies are seen in the *City of Elevated Thresholds* (Haider Al-sitrawi, Tom Hayes, Zheng Gong, He Liu). A new city hall on a disconnected steep ridge to the south of the Old Port is the siting of tests for *Dissolving Marseille* (Zheng Gong). Inhabited threshold (He Liu) is a connected project where interpenetrations between inside and outside are explored.

The subterranean and geological limits of the city are tested in *(re)Constructed ground* (Andrew Morris), working at the edge of the Old Port, with particular attention paid to Roman underground storage vessels and pre and post Vichy construction. *Ephemeral Antiquities of an Ancient City* (Jo Dunwell) proposes a critical material oscillation between limestone ground, foundation, and stone construction. The notion of quarrying at industrial as well as archaeological scale is activated in the thesis *Lighted Landscape* (Xu Yang). This forges a new urban landscape in a peripheral quarry void through a process of light and shadow tracing and modelling of the tight grain of the Panier district, which is displaced to create a new school, museum, research and sports centre complex. Irrigation rather than excavation is enacted as an architectural strategy which acknowledges that the ground is thick with the detritus of history, economy and matter. Irrigating the city is a practice of grounded dreaming, a dreaming of grounded place.

11. Certeau, M de, *The Practice of Everyday Life* (Rendall, S trans.), Berkeley, University of California Press, 1984 p109

12. Walter Benjamin on Suburbs in Marseille, *Selected Writings 1927-1934, Vol 2* (1999) p235



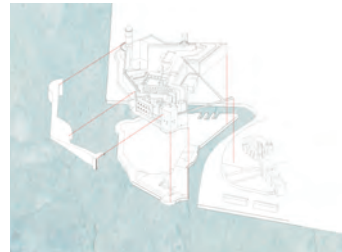
Marseille semi-realm *HA*



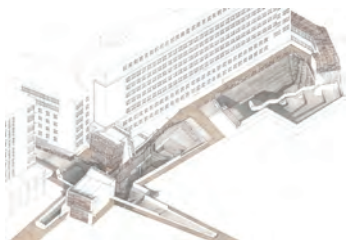
tactical civic infrastructure *EB*



se promener autour de Marseille *AB*



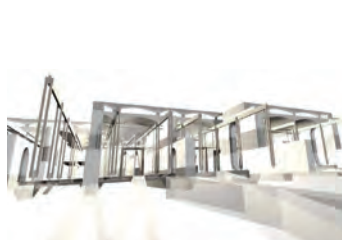
insertions: 'City' within the City *SBo*



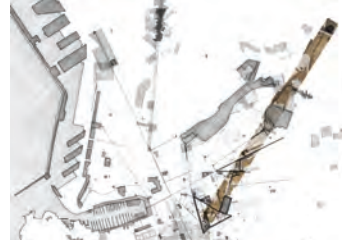
ephemeral antiquities of an ancient city *JD*



idenCity *RE*



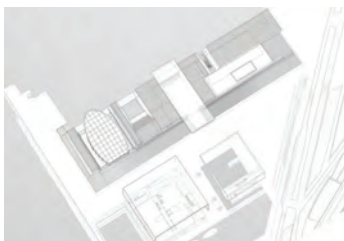
[re]fine[d] dining *MF*



the transcendental piano *TF*



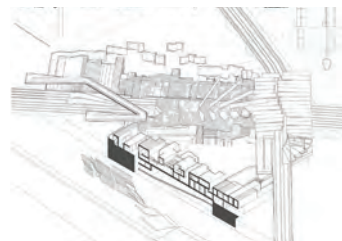
city in the îlot + îlot in the city *TH*



release, reground, recalibrate *MH*



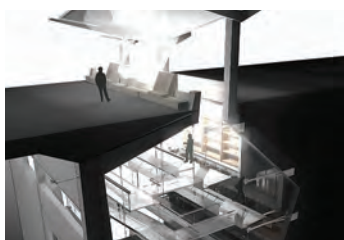
balancing intervals *EI*



catalysing systems *KK*



[re]constructed ground *AMo*



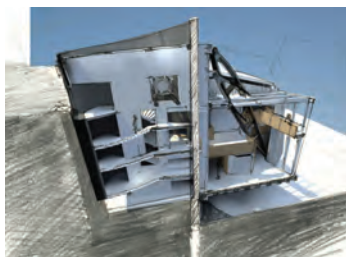
practised places *AMu*



reconnecting uninhabited grounds *EP*



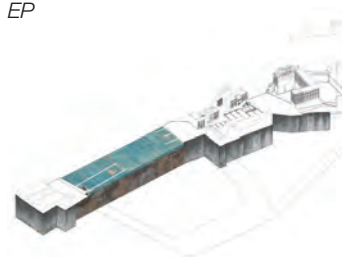
incisions: urban surgery *AKR*



an architecture of propolis *SST*



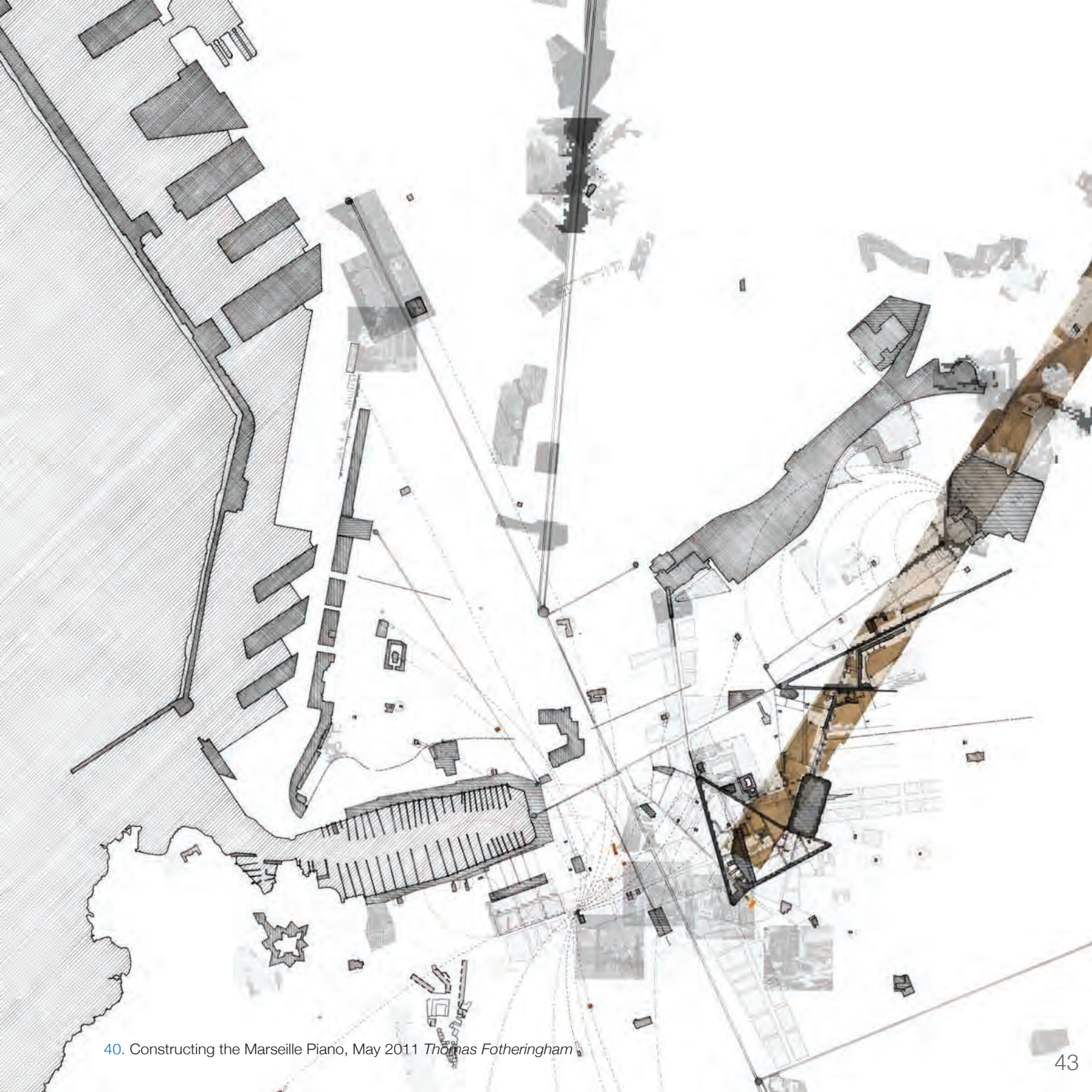
from grey space to green space *HT*

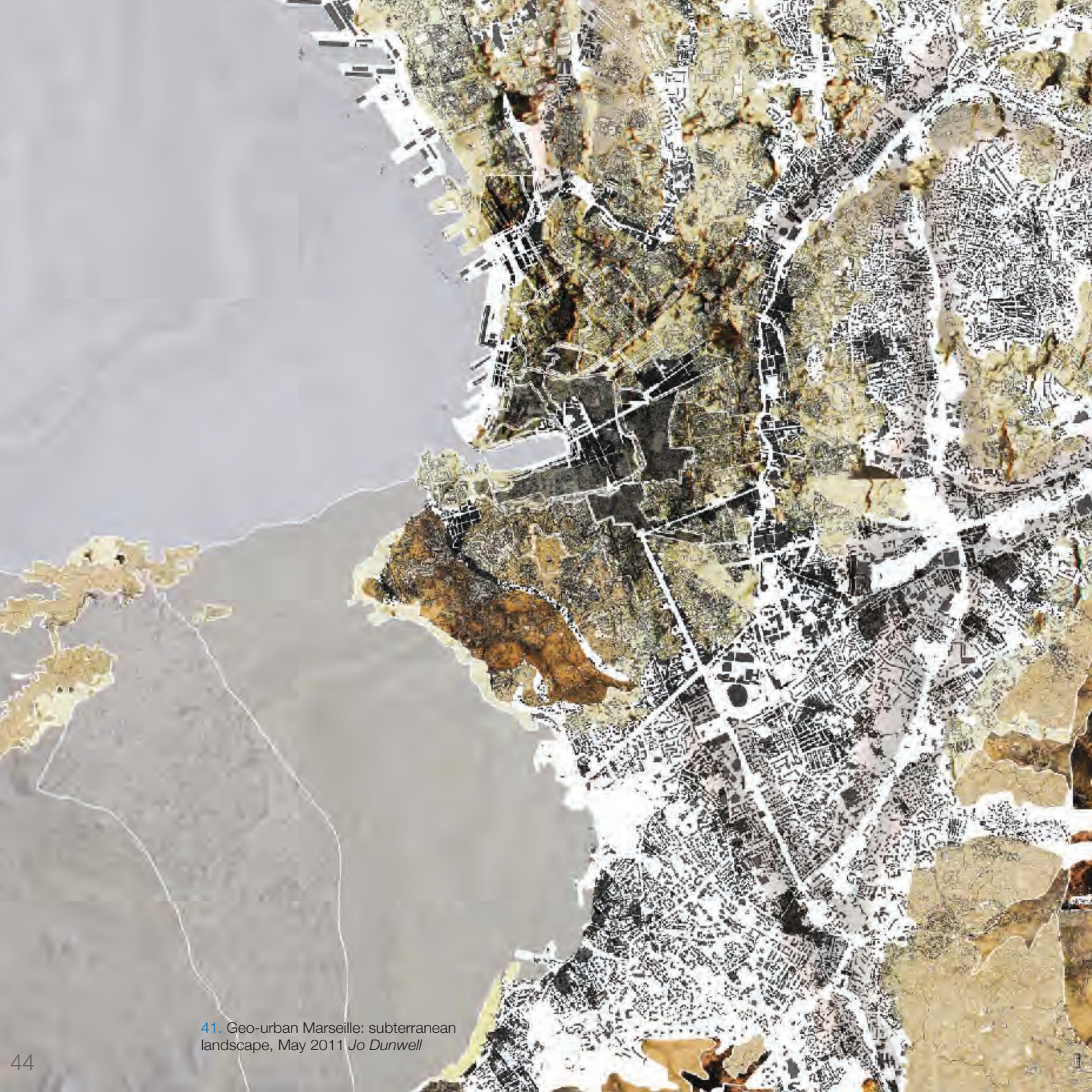


entre théâtre et spectacle *JW*



script | space *MW*





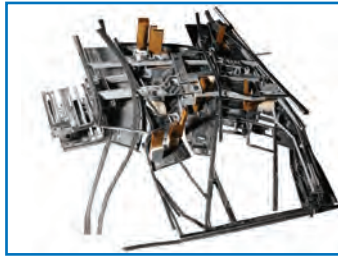
41. Geo-urban Marseille: subterranean landscape, May 2011 *Jo Dunwell*



tensioning the city *SBu*



instigating clastic urbanism *CB*



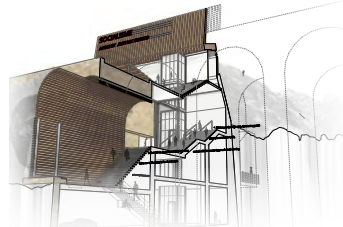
mediating infrastructures *SC*



the pooled periphery *RC*



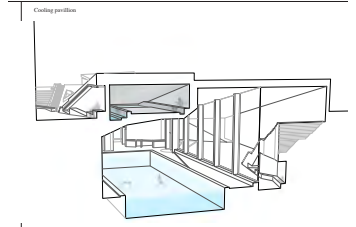
manufacturing landscape *SF*



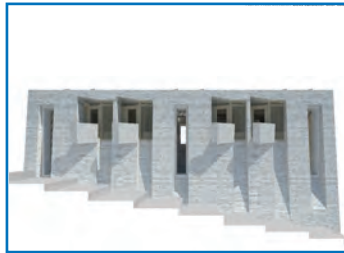
balancing intervals *LG*



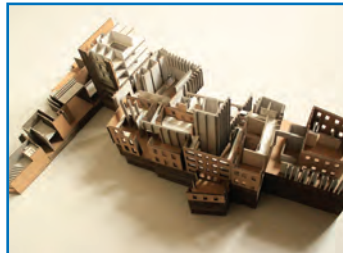
dissolving Marseille *ZG*



hydropolitical landscape *JH*



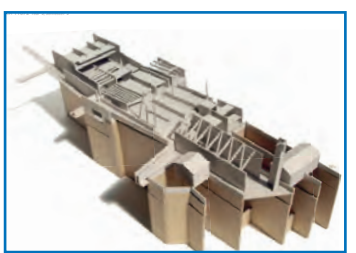
instigating clastic urbanism *HK*



inhabited threshold *HL*



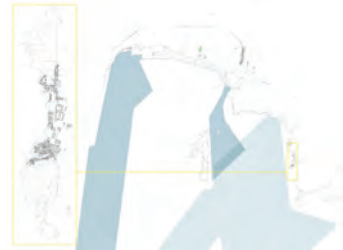
tactics of coexistence and difference *TL*



instigating clastic urbanism *RM*



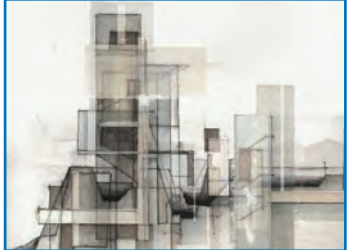
breaking the barrier *SS*



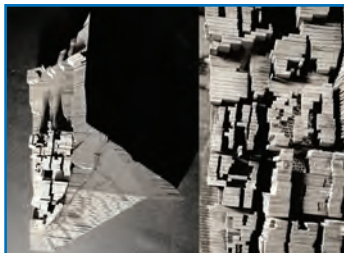
slowing the city *VS*



propolis in Marseille *NS*



mediating infrastructures *GS*



landscape as architecture *XY*



urban farm and railway station *LZ*

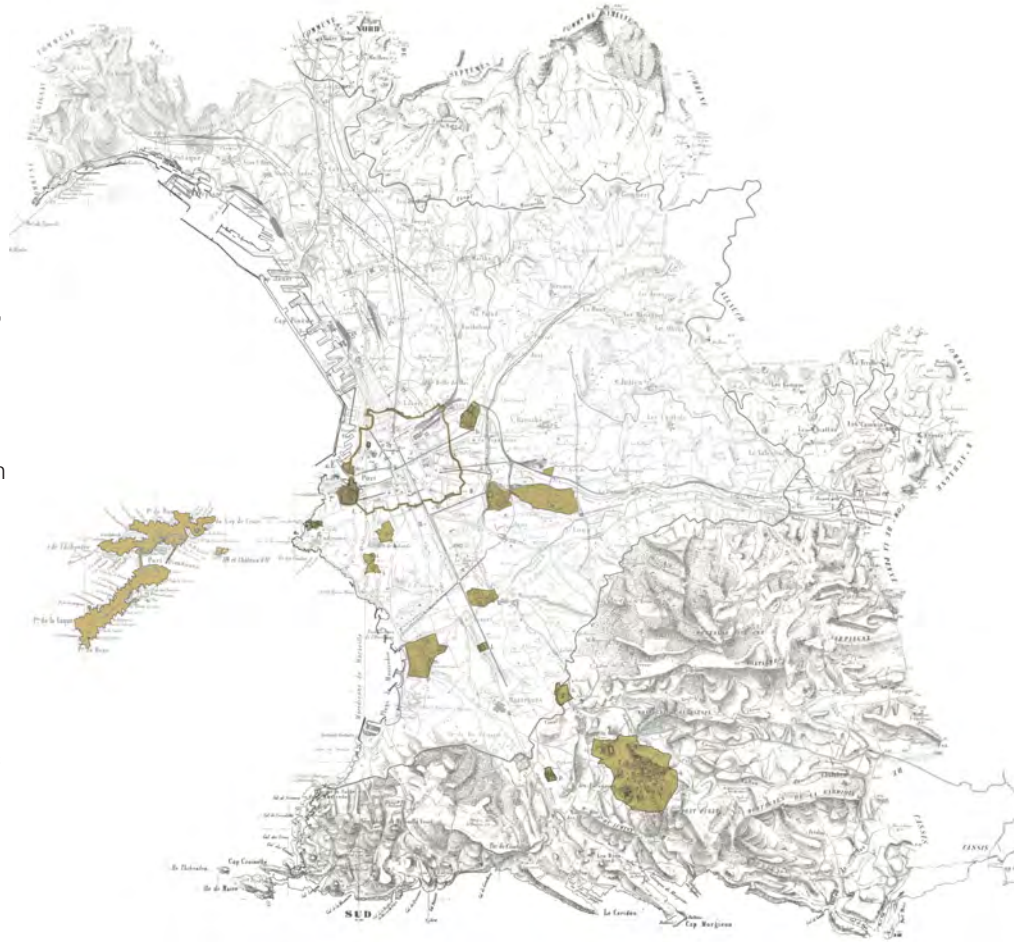
city of islands: clastic urbanism

Eutopia to Heterotopia

Catherine Busuttil, Harry Kirkham, Robert Mainwaring

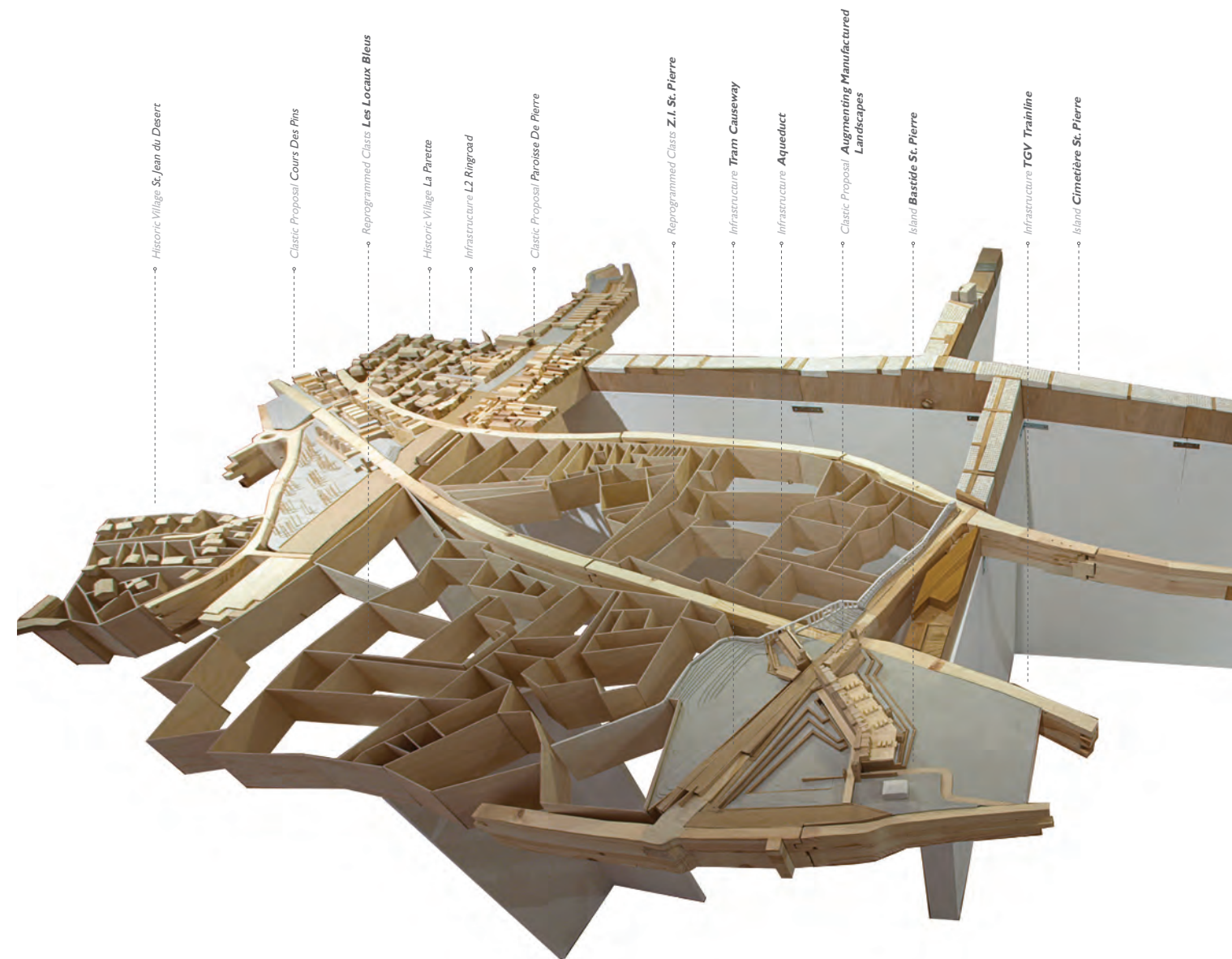
Suburban sprawl is scattered debris 'clasts' resultant of a breakdown of development control, but nevertheless providing an economic, civic or private function. By instigating clastic urbanism these clasts can be reconfigured and intensified as a conglomerated entity which hold a much greater coherence within the [city/land] scape. Clastic urbanism allows the reintroduction of catalytic clasts, giving more focus, purpose and identity to the conglomerations than the divergence and ghettoisation of function [housing schemes without retail, commercial parks without residential] that is a common symptom of sprawl.

It is not the intention of clastic urbanism to create an insular relationship between the clastic structures and their site [the 'gated community']. It instead creates a network of ubiquitous nodes with an integrated relationship between the context of the site and the reconfigured built environment, intensifying interfaces between new and existing islands and vehicular and non-vehicular routes. This creates a rich, layered and enhanced landscape that has a variety of scales, densities and tensions. Clastic urbanism both defines and is defined by the places it inhabits through the site.



Study of Provence bastides in original field condition, current Unite d'habitation site, and city centre context.





Historic Village *St. Jean du Desert*

Clastic Proposal *Cours Des Pins*

Reprogrammed *Classe Les Locaux Bleus*

Historic Village *La Parette*

Infrastructure *L2 Ringroad*

Clastic Proposal *Paroisse De Pierre*

Reprogrammed *Classe Z.I. St. Pierre*

Infrastructure *Tram Causeway*

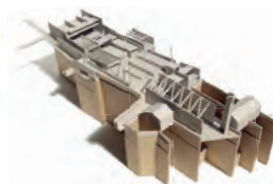
Infrastructure *Aqueduct*

Clastic Proposal *Augmenting Manufactured Landscapes*

Island *Bastide St. Pierre*

Infrastructure *TGV Trainline*

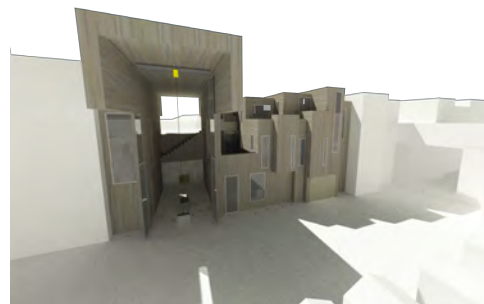
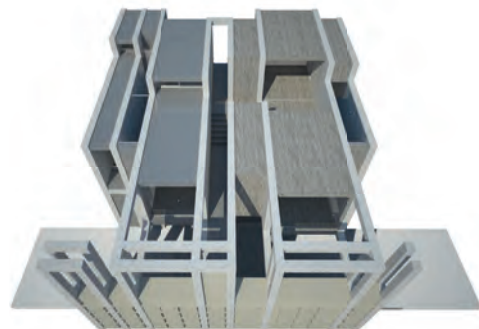
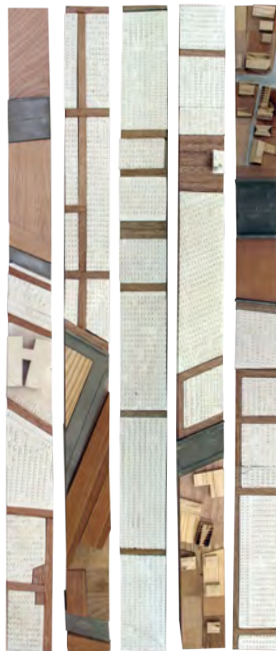
Island *Cimetière St. Pierre*





Historic Village **St. Pierre**

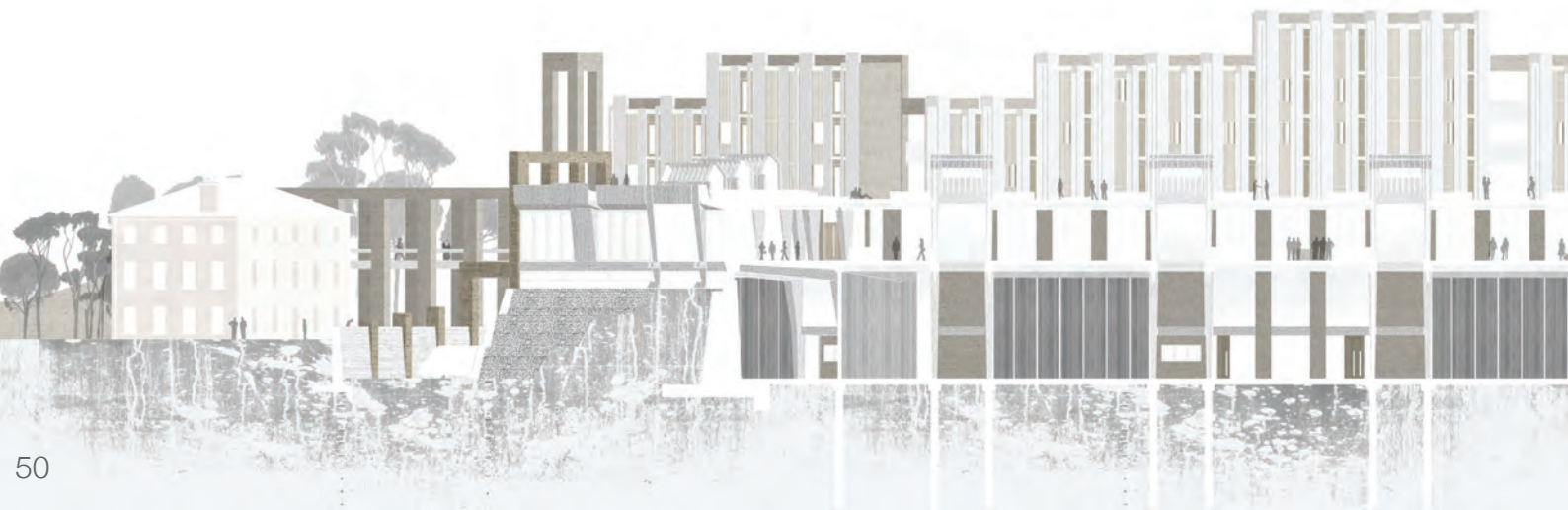
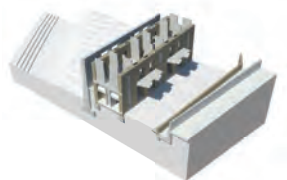
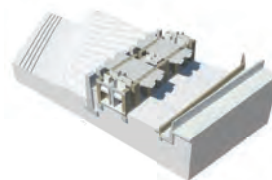
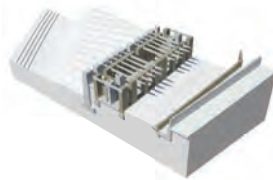
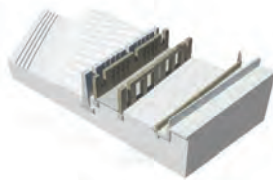
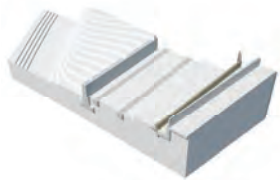
Classic Proposal **Entre Deux Murs**

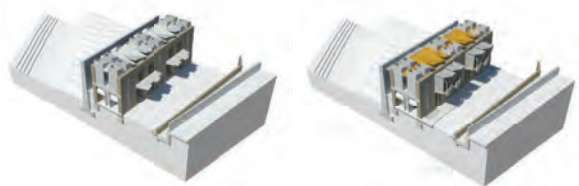
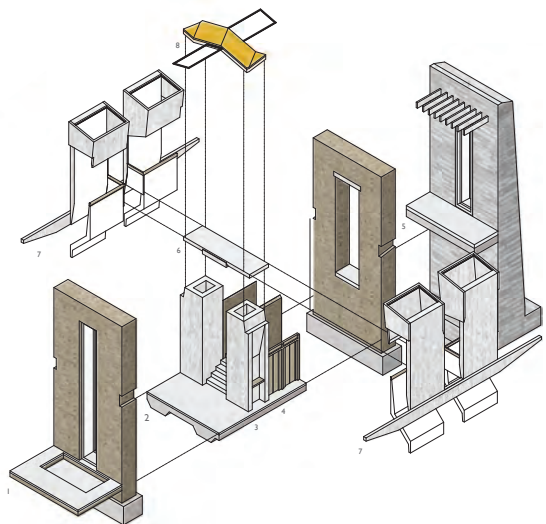


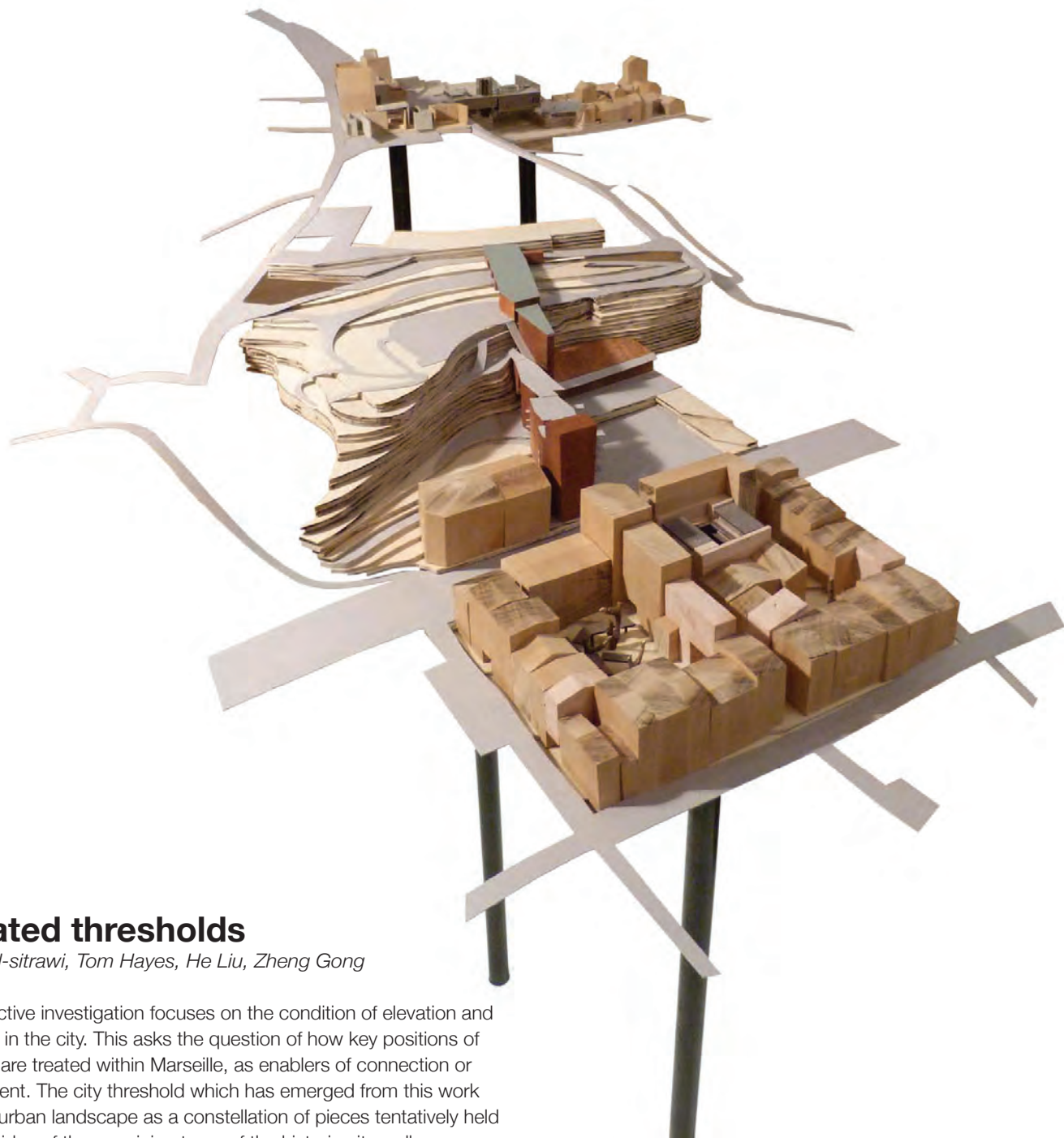
les filles de la charité de saint vincent de paul

Harry Kirkham

The Daughters of Charity of St. Vincent de Paul are a Catholic Society of Apostolic Life that dates from 17th century France. Unlike nuns, who take solemn vows, the Daughters take the simple vows of religious sisters and are not restricted to cloistered life, undertaking vocations in the community. The Vincentian Religious Sisters are accommodated within a cloistered building partially submerged into the existing hillside. This provides a desirable level of privacy and noise attenuation, especially given the close proximity to the TGV line, but requires a careful handling and distribution of light within the main accommodation building.







elevated thresholds

Haidar Al-sitrawi, Tom Hayes, He Liu, Zheng Gong

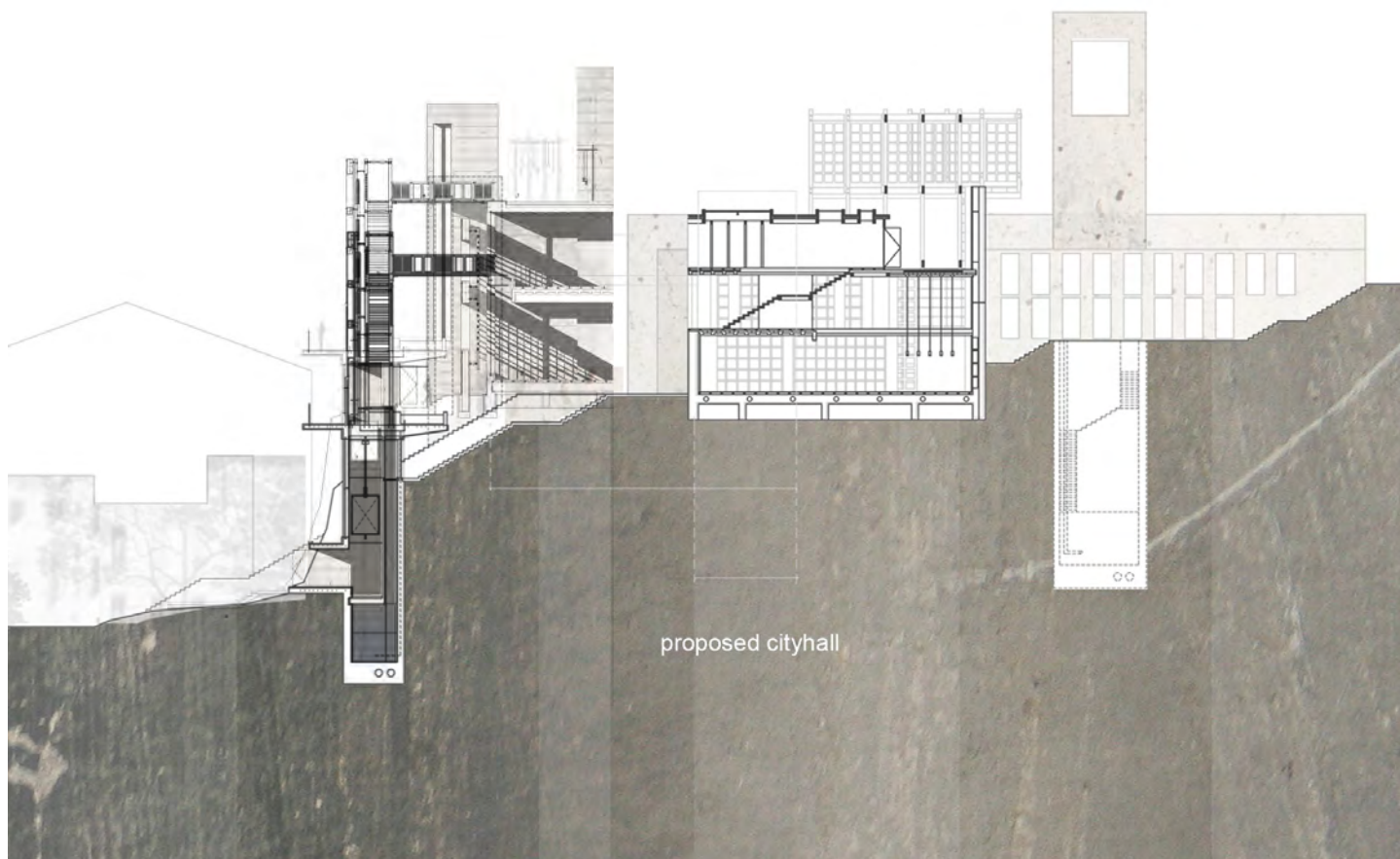
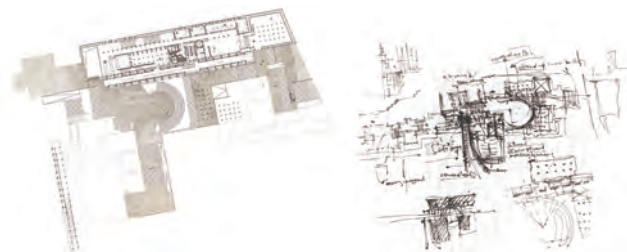
The collective investigation focuses on the condition of elevation and threshold in the city. This asks the question of how key positions of elevation are treated within Marseille, as enablers of connection or containment. The city threshold which has emerged from this work sees the urban landscape as a constellation of pieces tentatively held on both sides of the remaining trace of the historic city wall.



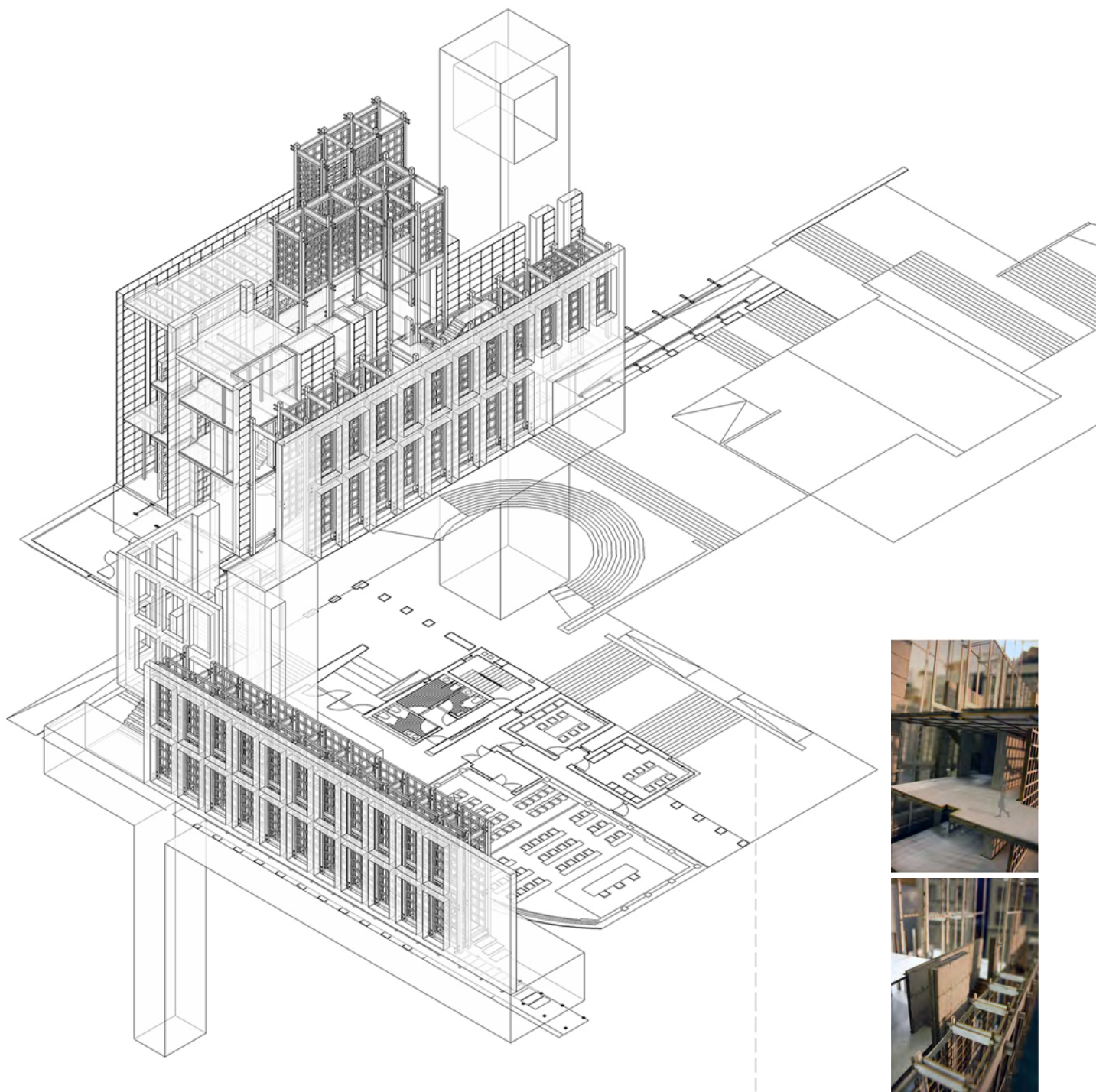
dissolving marseille

Zheng Gong

A new regional city hall is located in a topographically disconnected area, the steep ridge between Nôtre Dame de la Garde Cathedral, to test the thesis in both macro-scale and micro-scale. At macro-scale the proposal stretches the threshold of the ancient city wall and dissolves the steep area into a new city context. At building scale, the proposal dissolves the hard topographic edge of a steep drop in the ridge, and extends the court yard to create a new city block and a civic space.



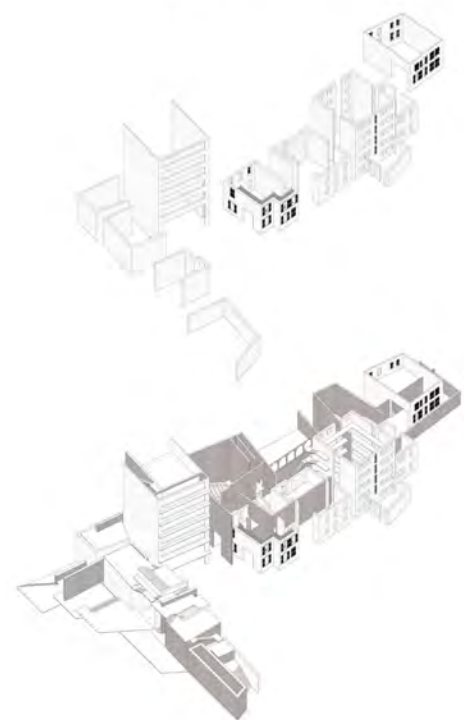
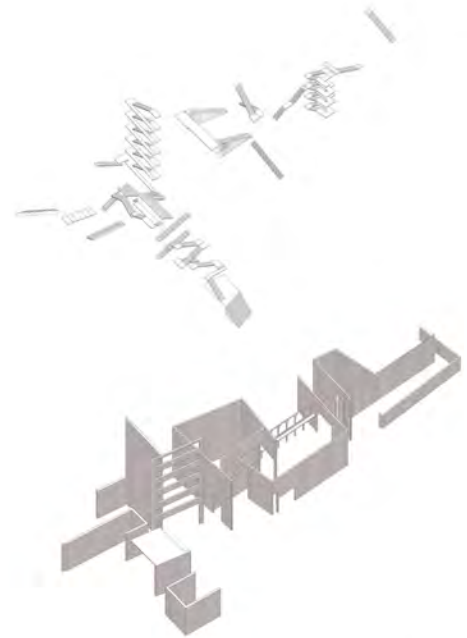
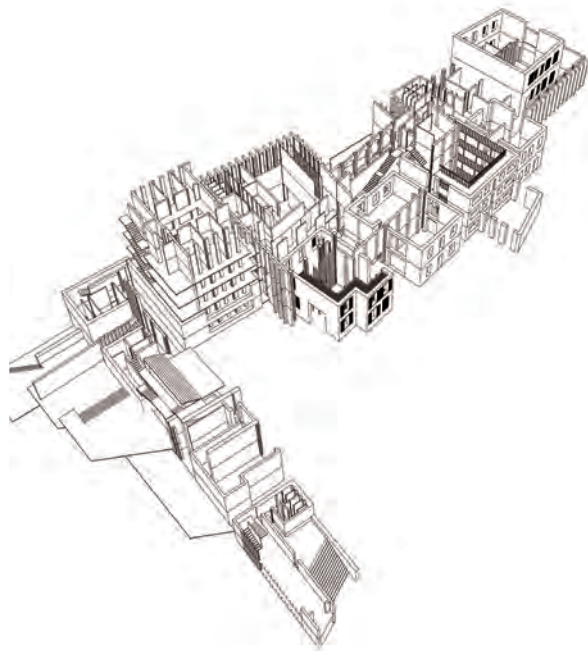
proposed cityhall



inhabited threshold

He Liu

In this proposition, the edge between inside and outside is stretched with the space understood as threshold delaminated into layers. Between layers, spaces permeate into each other and form semi spaces. Openings give the interior a feeling of exterior while outdoor spaces are given a character of indoor by certain precise enclosing and shielding strategies. The stretched threshold ties the spaces interactively, and at the same time offers a new flexibility of inhabitation.

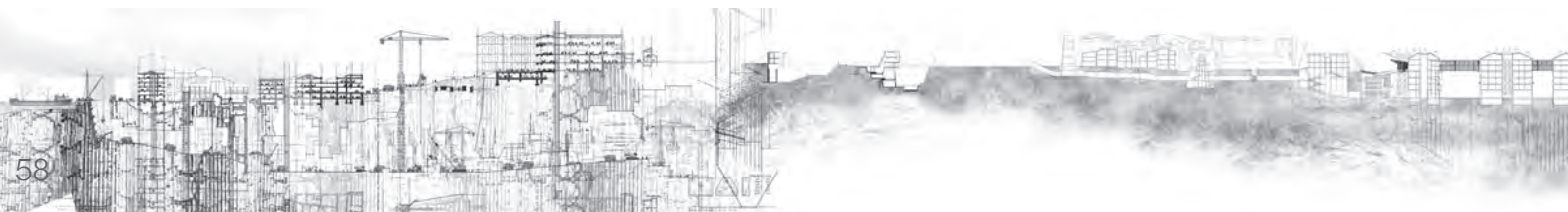
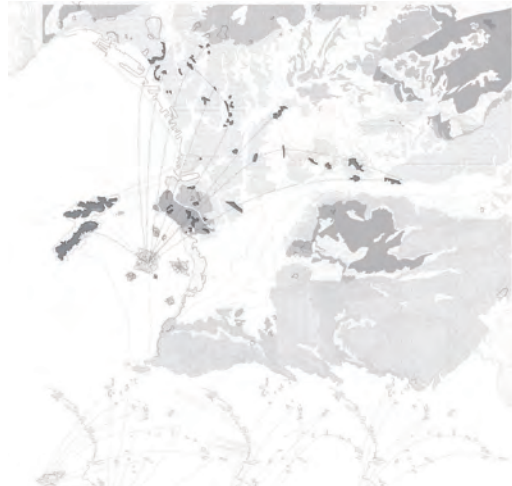
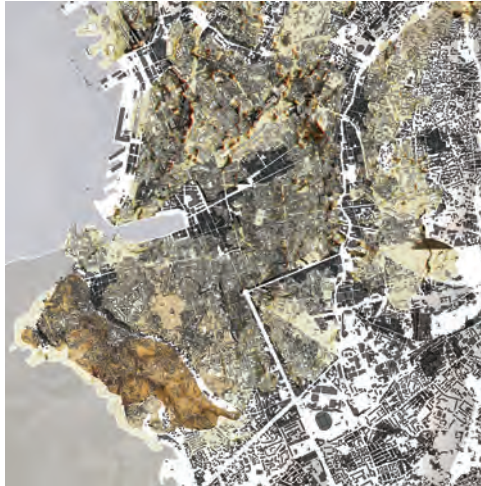


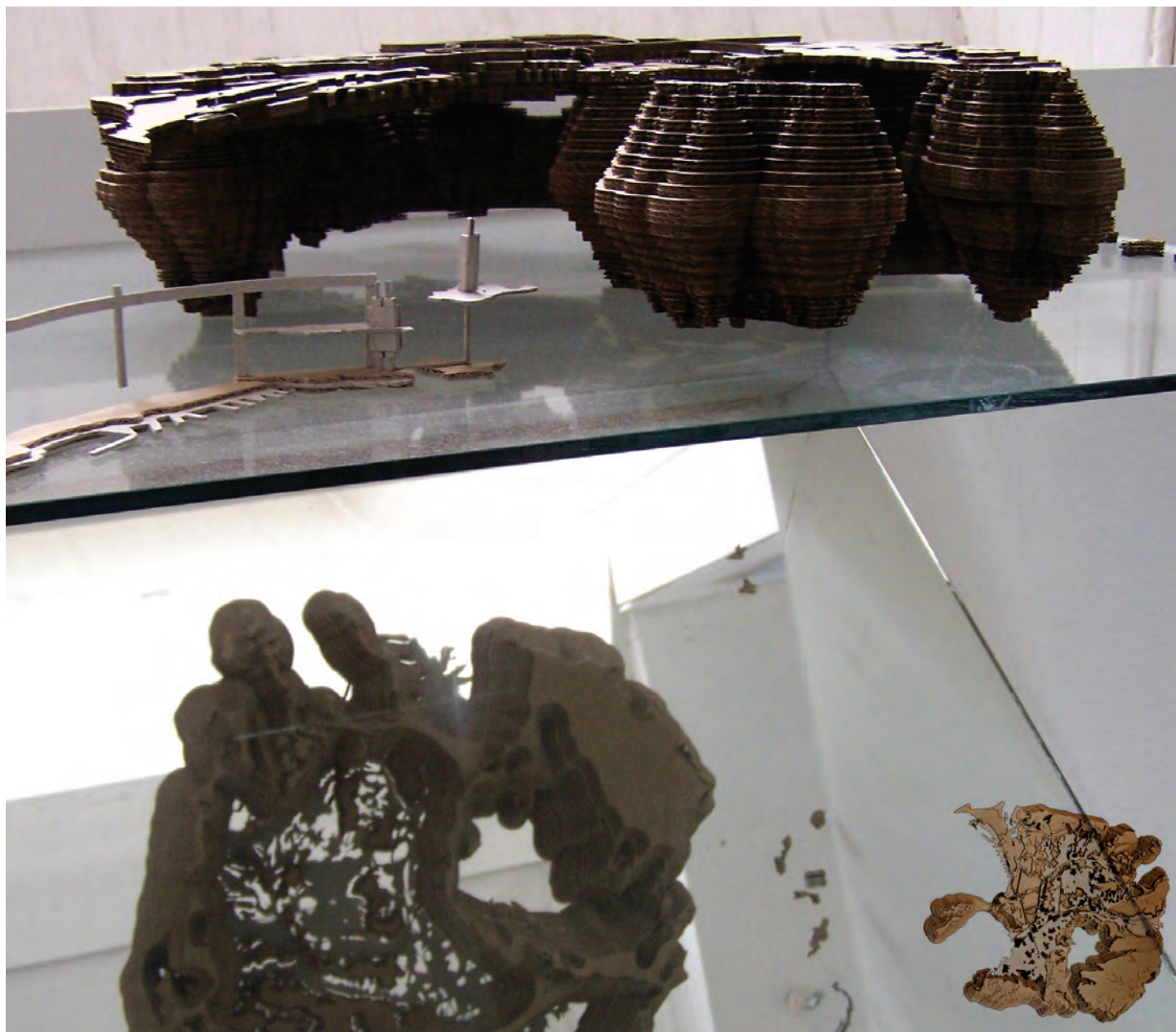


city of subterranean landscape

Joanne Dunwell, Alexander Murray, Andrew Morris, Erik Portillo-Svensson, Xu Yang

The city is encompassed by its natural topography constructed from its limestone geology, segregating it from the rest of France and emphasising its outlook to the Mediterranean. Investigations into the geological condition of Marseille provided material foundation to initiate architectural proposals. Quarries have defined the landscape around the city's periphery and there is potential for the derelict quarries to be inhabited as a method for city development and expansion. Conversely, unoccupied spaces inside the city residing on appropriate geology can form new quarries where the excavated material can contribute to the construction of new city edges or to intensifying the condensed city centre. The idea is to take advantage of the principle of quarries (providing materials, meanwhile creating new spaces for inhabitation) to open an opportunity to the city at global scale.



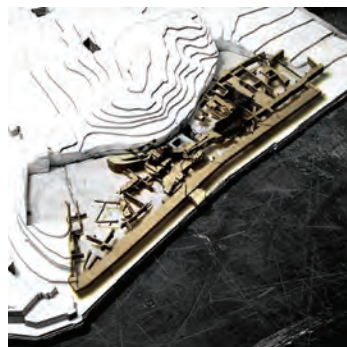
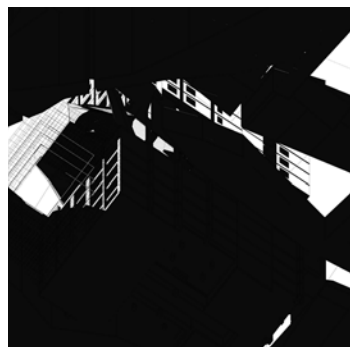
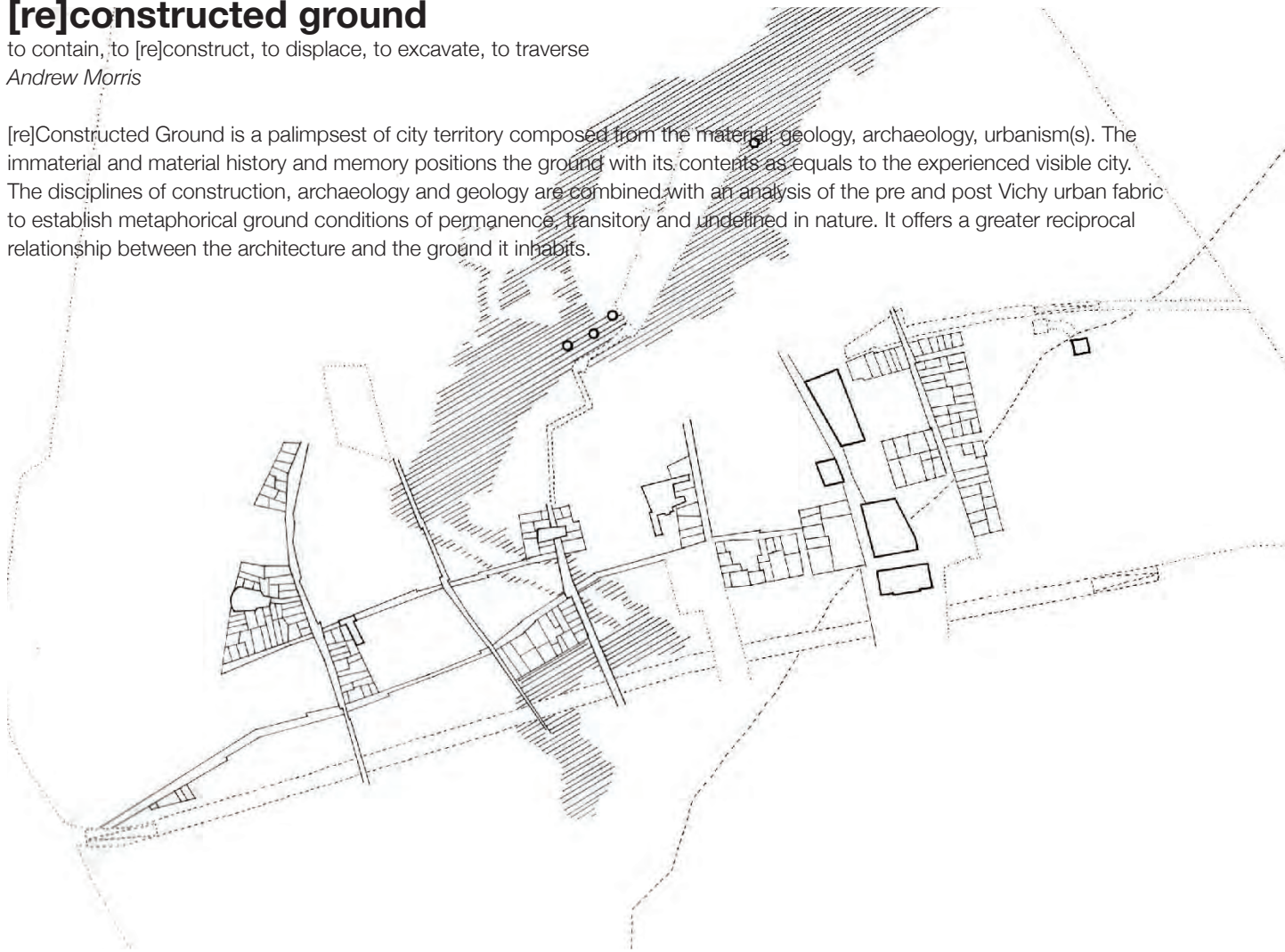


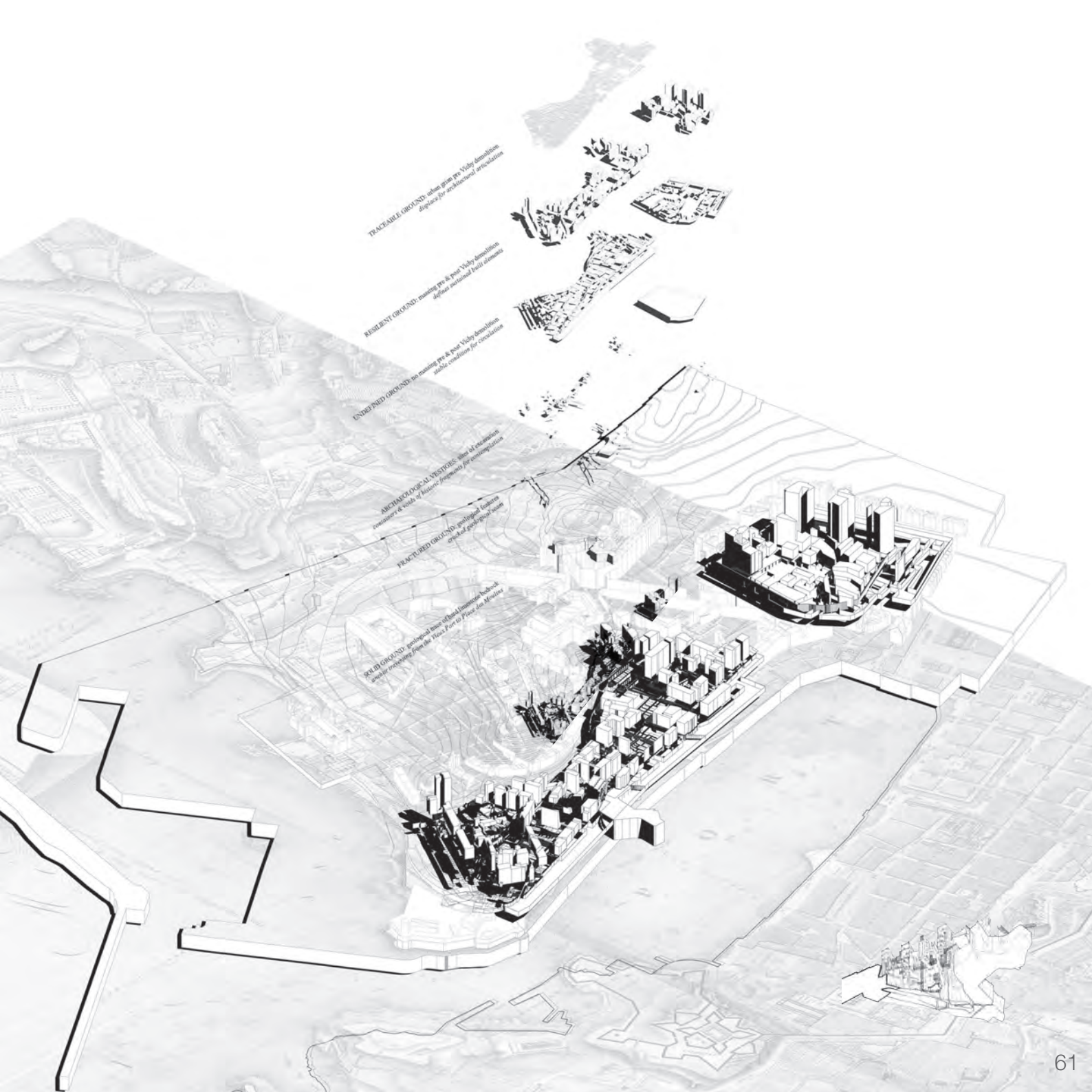
[re]constructed ground

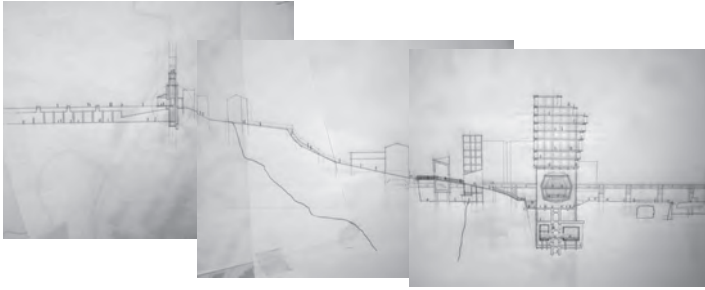
to contain, to [re]construct, to displace, to excavate, to traverse

Andrew Morris

[re]Constructed Ground is a palimpsest of city territory composed from the material, geology, archaeology, urbanism(s). The immaterial and material history and memory positions the ground with its contents as equals to the experienced visible city. The disciplines of construction, archaeology and geology are combined with an analysis of the pre and post Vichy urban fabric to establish metaphorical ground conditions of permanence, transitory and undefined in nature. It offers a greater reciprocal relationship between the architecture and the ground it inhabits.

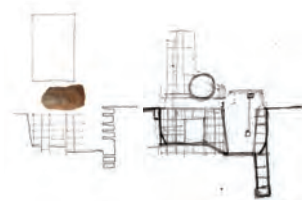
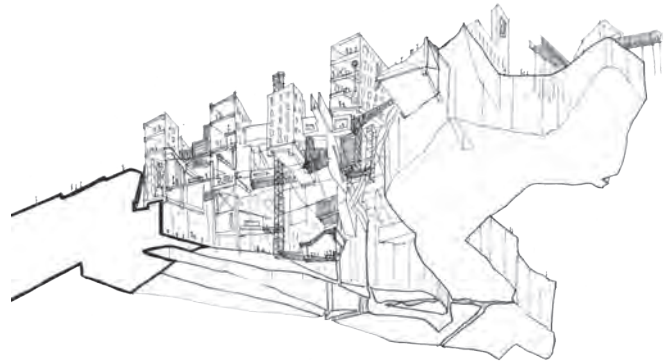
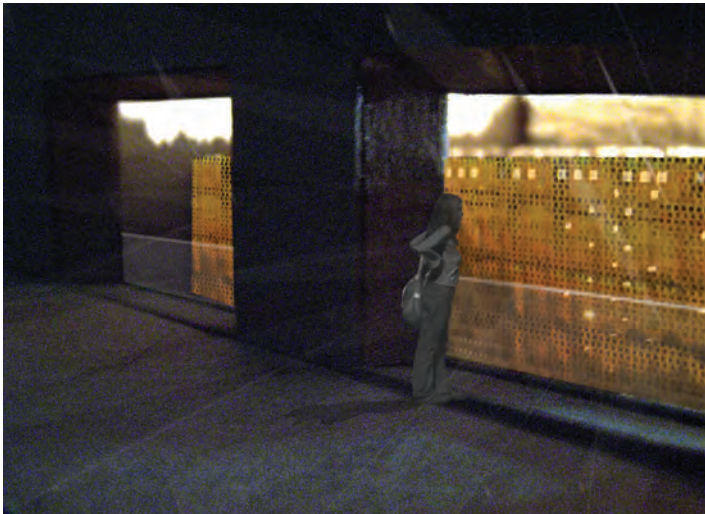


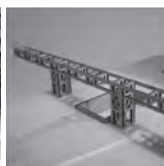
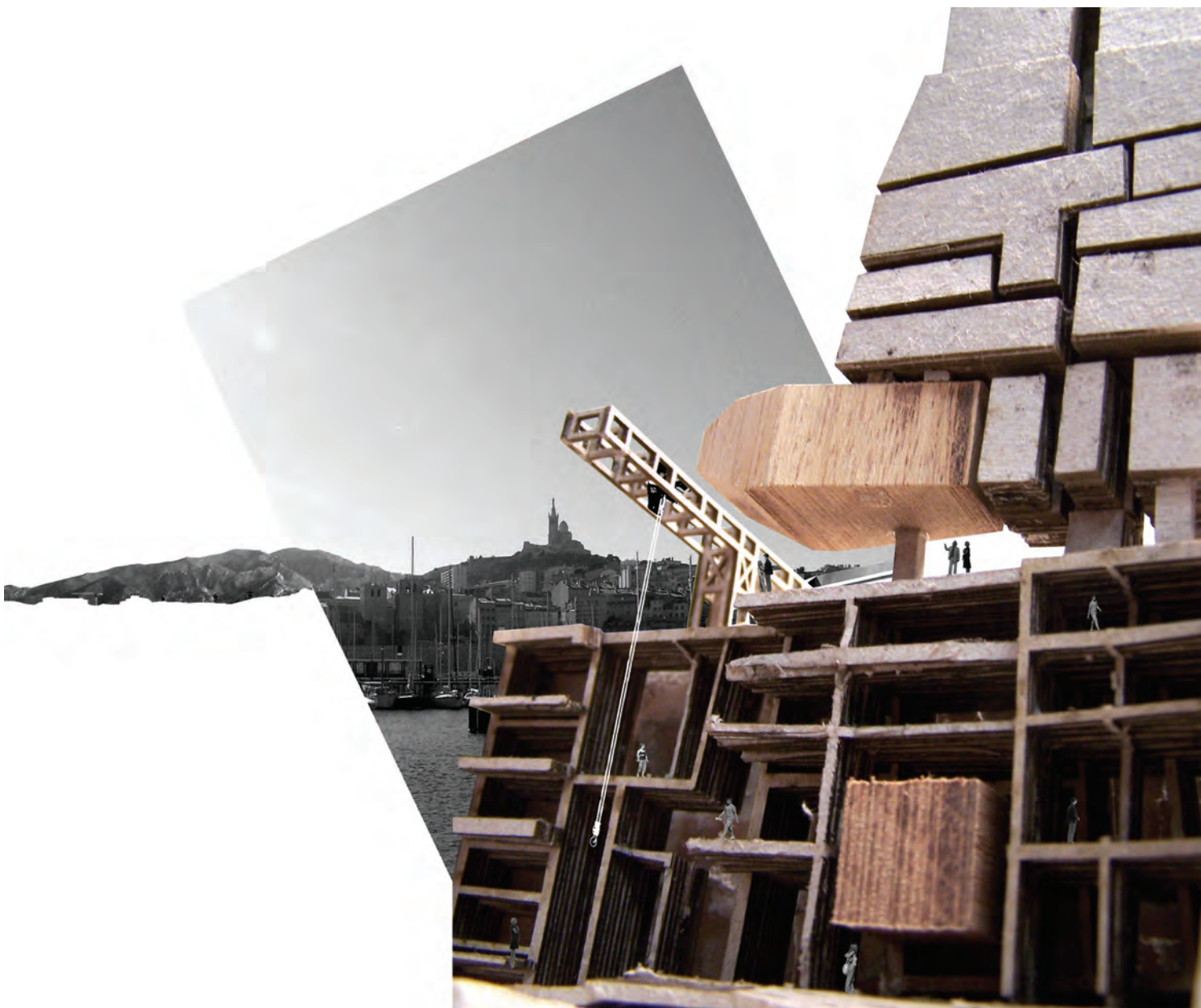




The Value of Material Objects Institution

An architecture for storage, research, debate and disposal so Marseille can begin to [re]construct its past, present and future material culture and act as an international exemplary in the future considerations of the [im]material world.



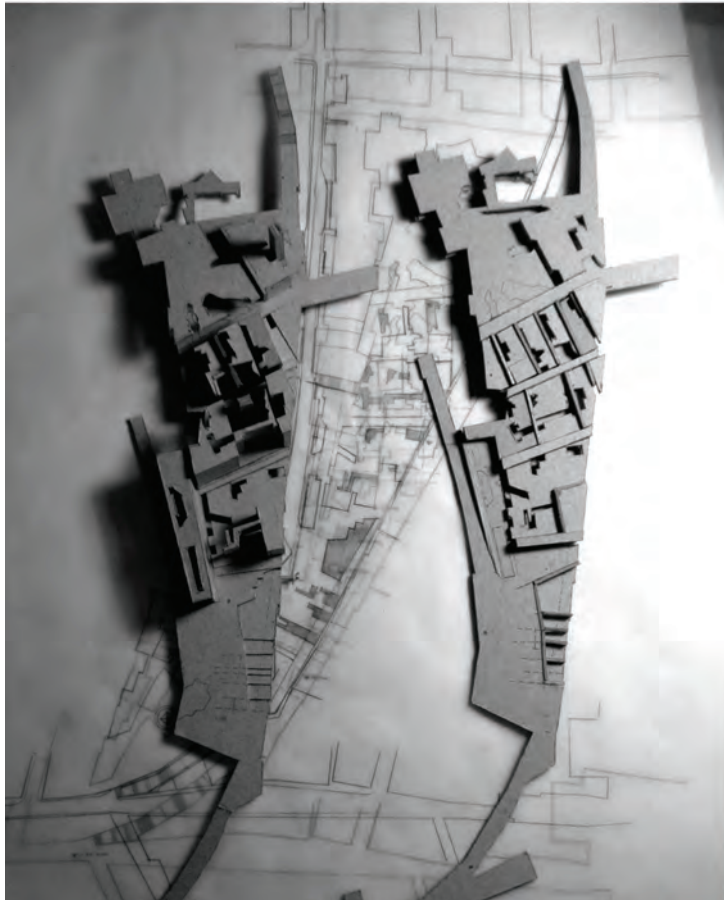
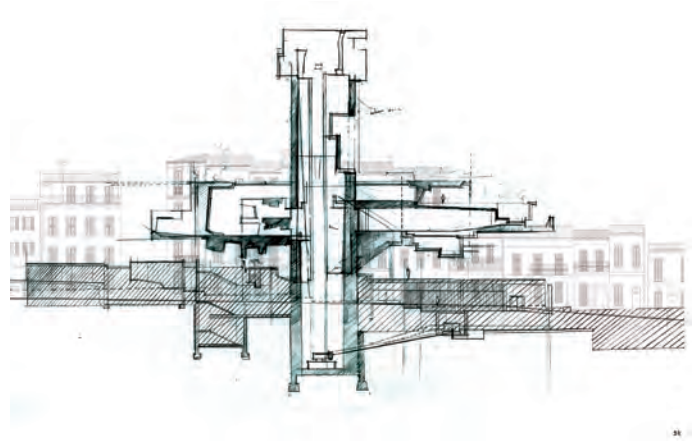


landscape as architecture

Xu Yang

Marseille as a Lighted Landscape

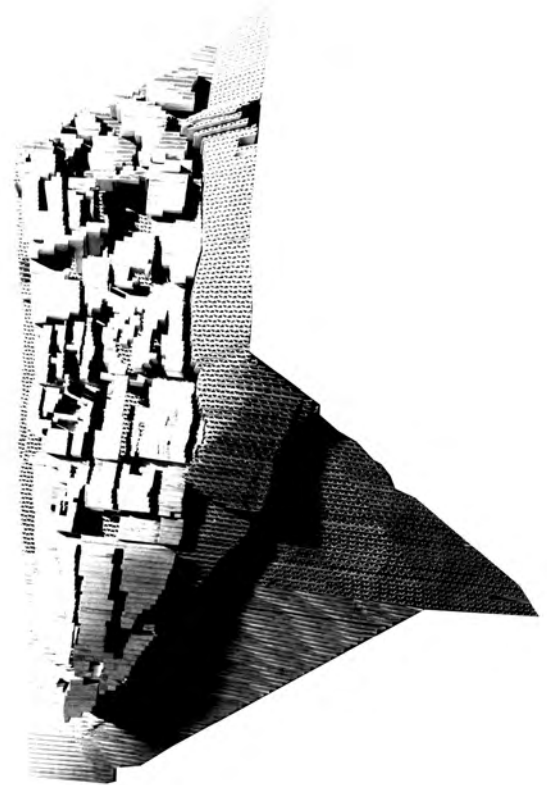
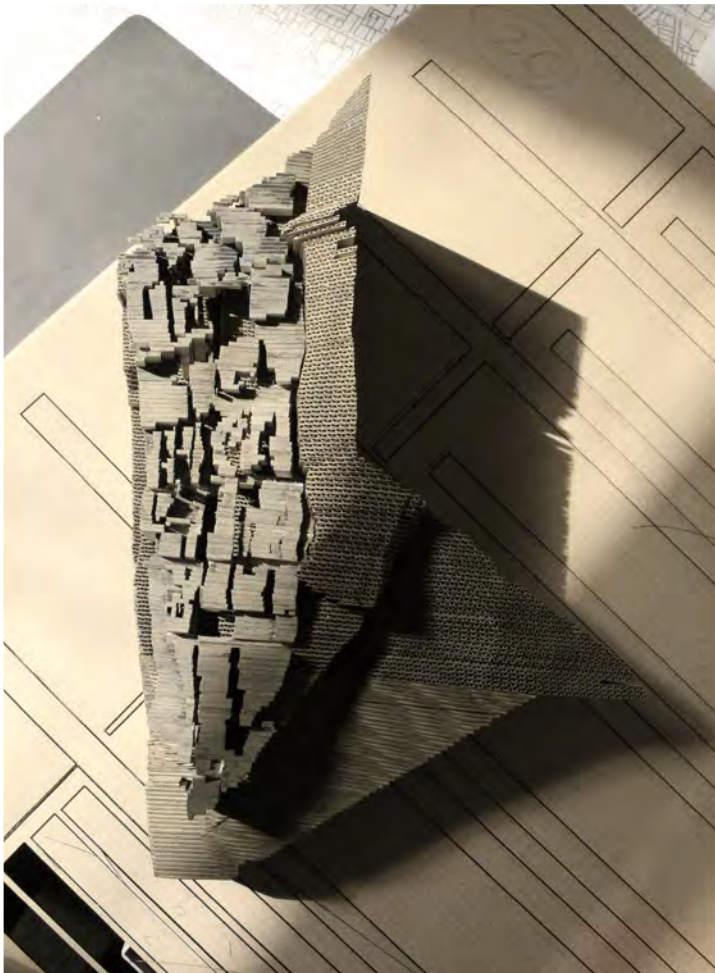
Light is one of the most significant elements which makes the city inhabitable and the oldest district of the city, Le Panier, is identified as a condensed urban district to study. The light quality and value inside the urban space reflects a well formed “lighted landscape”. The shapes of shadow bear great potential for retaining the identity of the urban history, the reaction to topographical condition and the arrangement of infrastructure. Marseille as a “shaded city” is discovered as a strategy in reaction to the Mediterranean climate and the characteristic of strong sunlight.





Marseille as an Forged Landscape

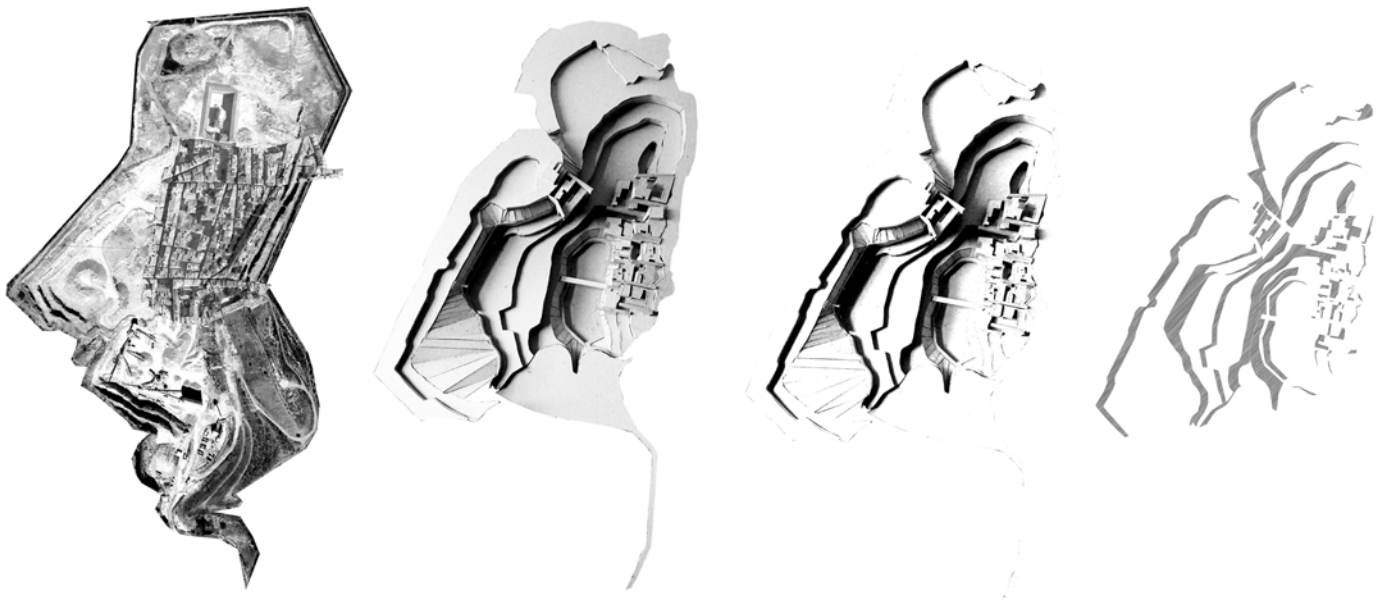
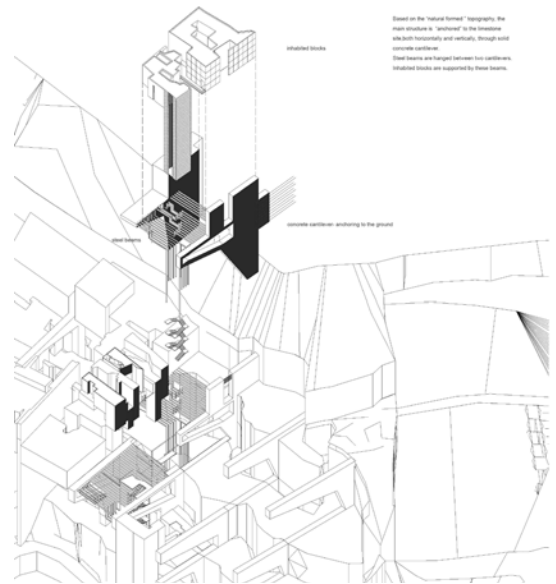
Marseille as a landscape is understood at a larger scale through the geological ground condition. Every form of architecture requires a certain amount of excavation when it touches the ground. Understanding the ground is a premise for construction. While the lighted landscape refers to a horizontal sense, quarries as an already forged landscape provide an opportunity to test the vertical limit of landscape. Designing for the city can no longer be a process of unconsciously forming a landscape, but a procedure of designing architecture as landscape.

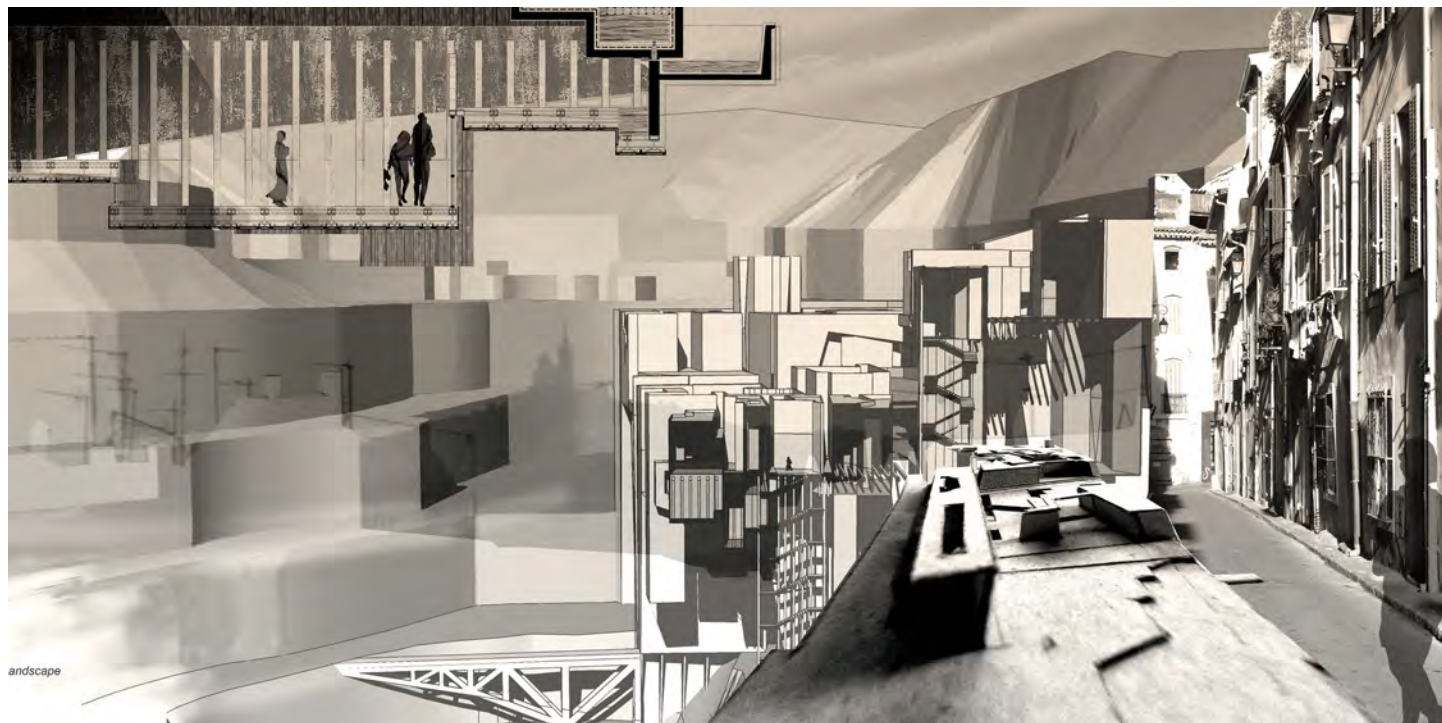
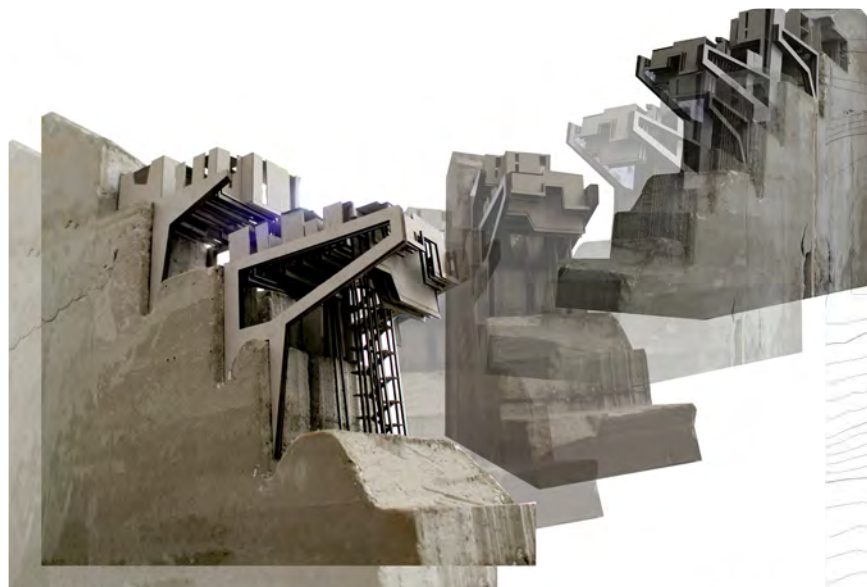


Masterplan of the School Complex

Located in a quarry on the north of Marseille. The east area of the school comprises three parts - Geology Museum, Research Centre and Sports Centre. At the higher layer is the Research Centre which includes research studios, workshops, a library, and two lecture rooms. The lower layer is a Geology Museum, the roof of which provides the Research Centre gardens and outdoor spaces. The north part is the Sports Centre, taking advantage of the altitude difference, and the original surfaces of the exposed ground. Some extreme sports (diving, bungee jumping, etc.) could take place.

The building is structurally arranged as a series of units held by branches of cantilevers. These floating blocks are connected by outdoor spaces. The displaced spatial quality of Le Panier district is brought into the design through these street like linear spaces, meanwhile the traces of the "lines" of quarry are reflected in the positioning of walls and dimensions of interior spaces. The idea of superimposition and forging spaces with light is realized at a more detailed scale.



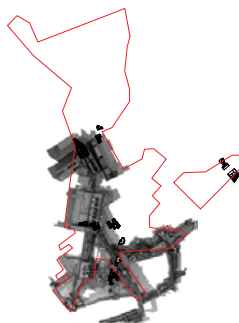


andscape

contested value

*Alistair Blake, Sam Boyle, Sam Burrows,
Anne Kristin Risnes, Jenny Walsh,
Michael Woodroffe*

The 'Value City' model was constructed from a set of varied definitions of 'what is of value in the city?' particularly from the perspective of pedestrians in the city. Definitions of value included; listed buildings, theatres and cinemas, transport connections, reappropriated spaces designated specifically for cultural engagement, public space and pedestrian routes. These criteria were plotted on a joint map to identify areas of intense 'value'.



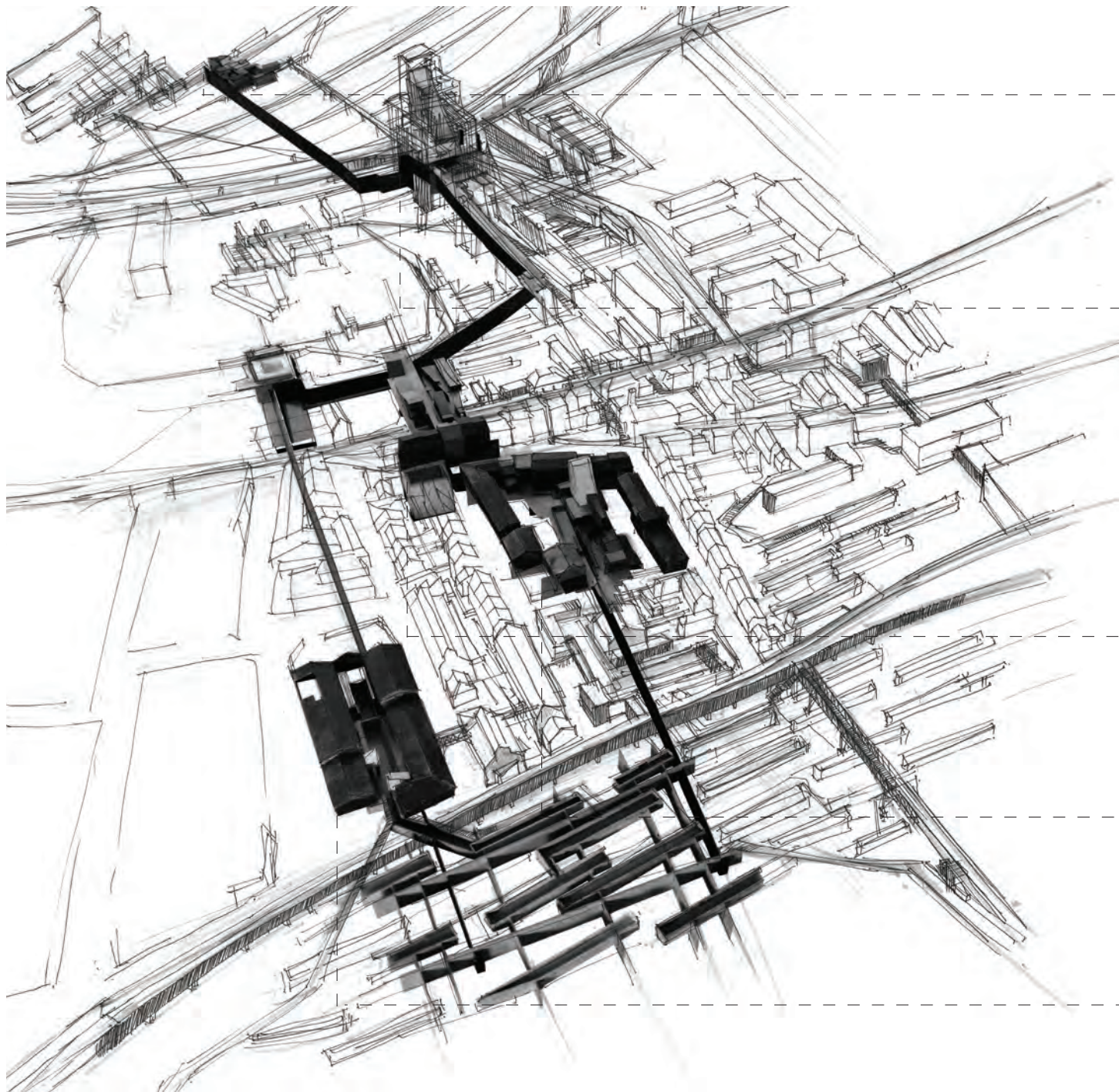


script | space

Michael Woodroffe

Using the lens of education and a method of timelapse film with which to examine the rupture caused by the A7, 'l'autoroute du soleil', this thesis proposes a common connected resource or educational infrastructure which would link existing schools and create new sport and leisure opportunities for both the youth and local community. The proposal creates inner city green space by creating a series of promenades and parks which cross over and under the existing highway creating comfortable and safe environments while attempting to soften the impact of the large infrastructural edifice at particular moments of density.





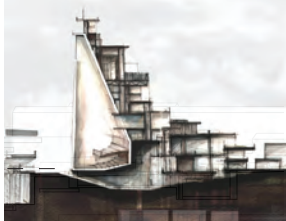
mediating infrastructure: between hard and soft

A World Water Organisation for Marseille

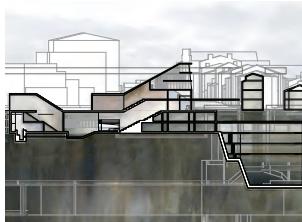
Sarah Clayton, Gillian Storrar



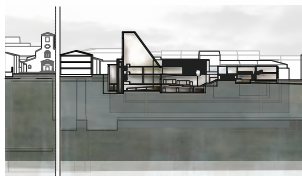
containing vessel : desalination research plant



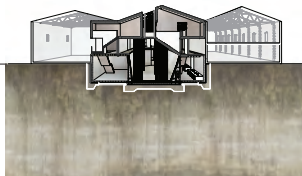
network vessel : debating chamber



reinforcing vessel : training centre



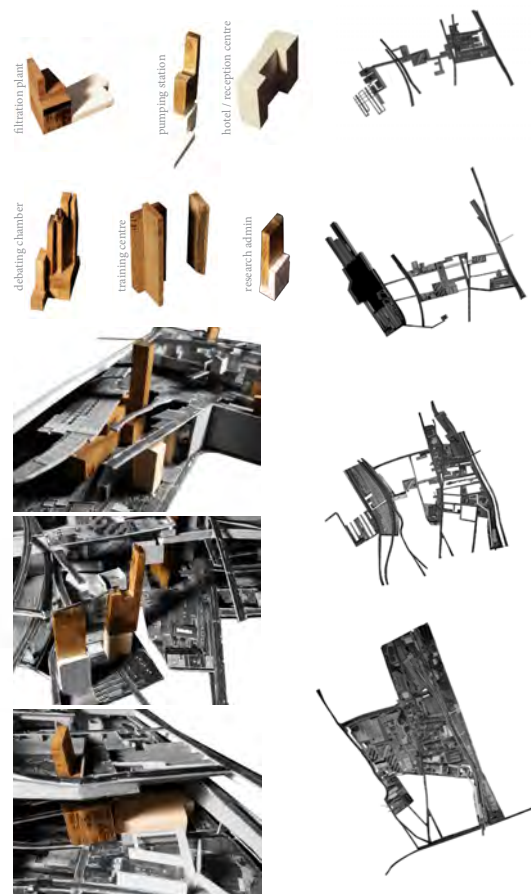
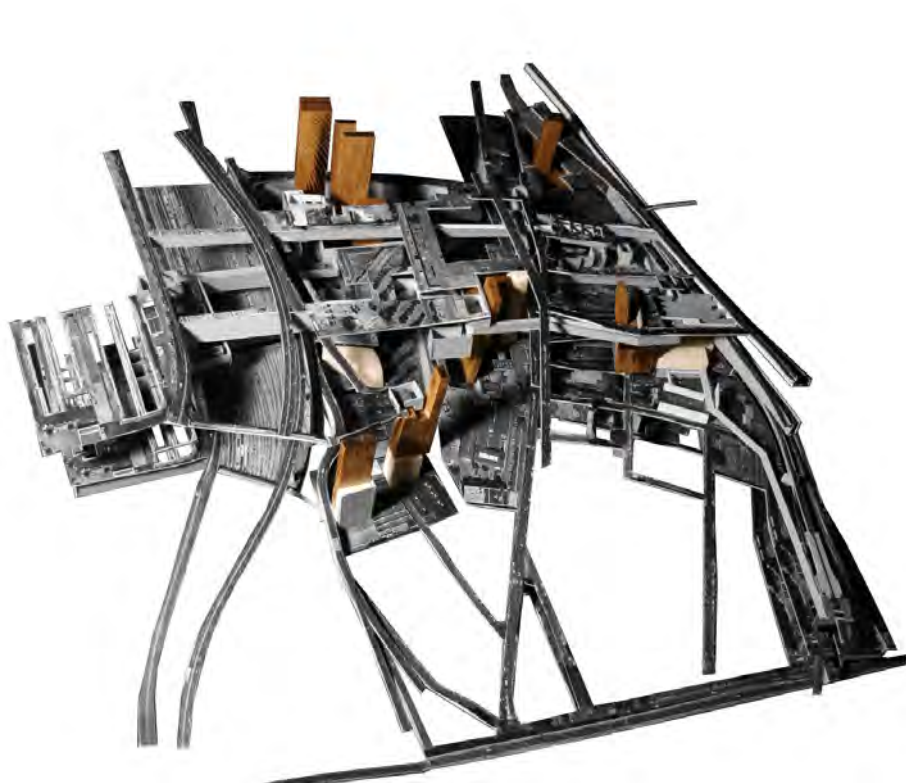
passaging vessel : public exhibition centre

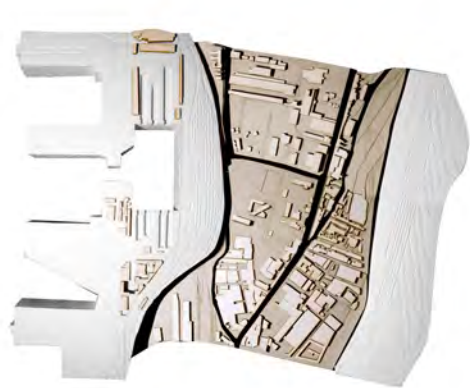
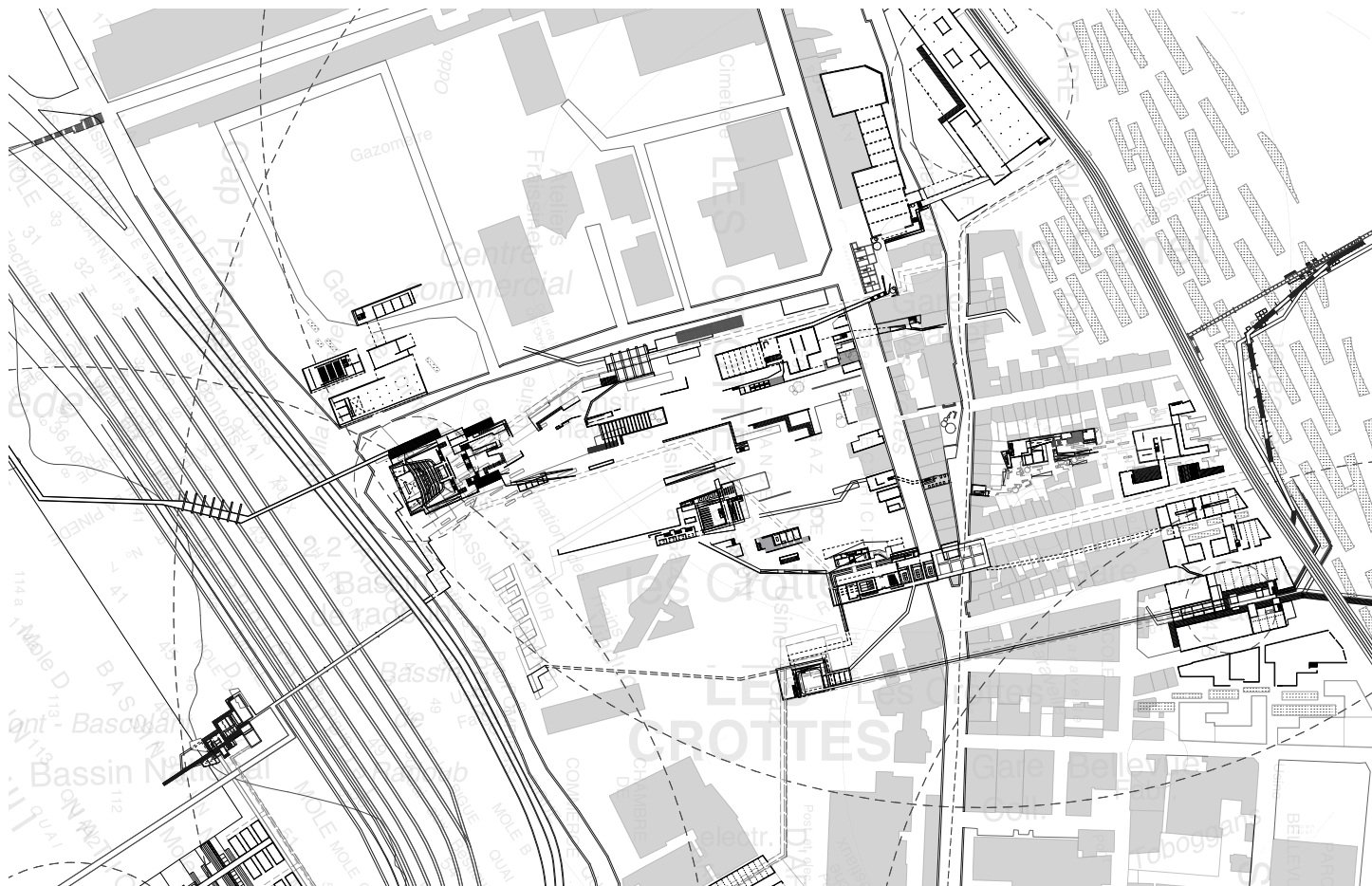


Seeking a new identity, Marseille has the hard infrastructure in place to facilitate international links and to accommodate a new function that registers it in the global domain. Due to its post-industrial decline, the scale of the hard infrastructure at certain points has become disengaged with the scale of the communities through which it passes; the local fabric does not always capitalise on its proximity to the global network. Les Crottes is one such community, bounded at its eastern and western edges by water infrastructures of the port and a canal, and dissected by roads, highways and railways. Les Crottes is taken as a microcosm of the city as a whole; a brownfield site with little economic value in its current condition, but with much potential due to its proximity to hard infrastructure.

An initial investigation of the site's history fostered a reading of the ground as blocked in horizontal layers. The hard infrastructure also causes blocks to lateral movement through the village. A series of investigative projects explore what it is to unpick and re-stitch the site to reinforce particular qualities and to remove or counter these blocks. Strategies of breaching the two hard infrastructure water edges were tested to irrigate the site (both literally and with potential). Lateral connections woven into and over the existing fabric are prioritised to lessen the impact of the strong north-south flow of traffic through the site. This creates the idea of a mediating surface where an institutional complex (soft infrastructure) of a World Water Organisation (vessels) spans over and under hard infrastructural blocks, tempering their impact on the site.



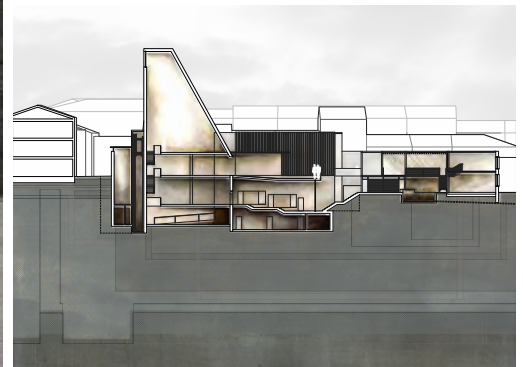
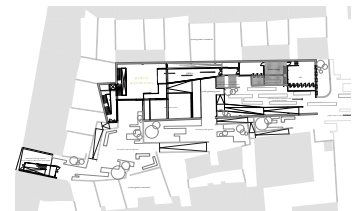
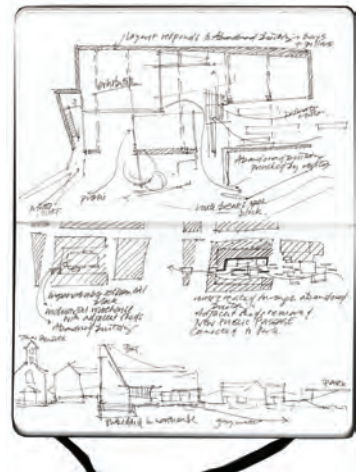


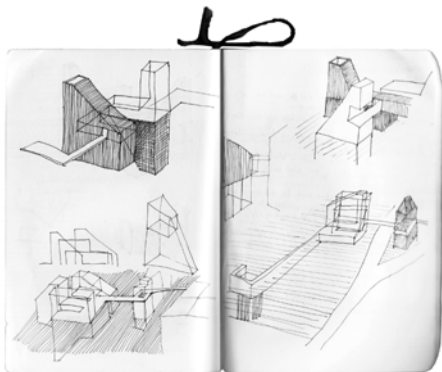


Public Exhibition & Gallery

The public exhibition and information centre is situated within the tighter grained residential area adjacent to the constructed wetlands and park. The building occupies the site of a disused warehouse, which is discreetly positioned within the centre of the residential block, creating an impenetrable area next to the current village core of Les Crottes.

The positioning of the building acts as gateway, creating a connection from the park into Les Crottes and to the rest of the complex. The proposition breaks up the horizontal blocking of the site and reinforces the new lateral links through the site, while stabilising the centre of the residential area.



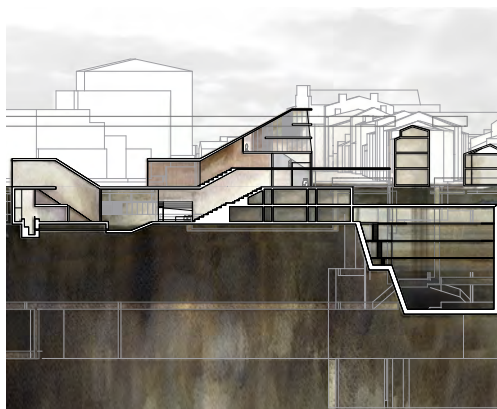
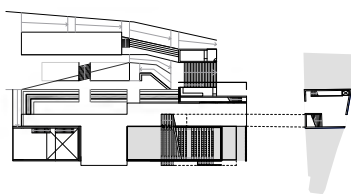


reinforcing vessel

Sarah Clayton
Training Centre

The reinforcing vessel is the backbone of the complex as a soft infrastructural institution. It allows the spread of knowledge and disseminates expertise to be used in other locations.

Occupying a key node at the fork in the main road through Les Crottes, the training centre is arranged as a series of strips to prioritise lateral links, manipulating the hierarchy of routes to change the fork into a crossroads. The strips are aligned to the road on the opposite side of the block that connects directly to the park; a channel beneath this road directs water from the constructed wetlands, and is stored in a reservoir where it can be used by the research laboratories. The channel continues past the training centre to the water control vessel. An existing building in the block that forms Les Crottes' high street is appropriated and breached to allow a raised connection over the road for people coming from the park or from the public exhibition vessel.



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Marseille: Irrigations

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Ce livre est le quatrième de la série city|speculations qui documente le travail produit au cours des deux années du programme de la maîtrise d'architecture (MARCH) à l'Université d'Édimbourg. Le travail de ce volume présente une pédagogie architecturale et le travail exceptionnel de recherche et de conception qui a résulté du studio Integrated Pathway 2009-2011 dirigé par Suzanne Ewing avec Victoria Clare Bernie. Le livre contient un nouveau texte de William Firebrace (Université de Westminster, Londres) sur la ville de Marseille. Par la présentation de projets de thèse de conception, le volume soulève plusieurs questions critiques vis-à-vis de la ville, qui ont émergé de la découverte de son potentiel dans le cadre d'une enquête structurée de recherche et de conception. Des explorations de stratégies urbaines et architecturales d'Irrigations, adaptées à cette cité contemporaine du sud de l'Europe, y sont proposées en remplacement de grands projets et de plans unitaires.

Marseille: Irrigations

This is the fourth book in the **city|speculations** series which documents work produced in the two year framework of the Master of Architecture (MArch) programme at the University of Edinburgh. The work in this volume showcases both an architectural pedagogy and selected exceptional design and research work which has resulted from the 2009-2011 Integrated Pathway studio led by Suzanne Ewing with Victoria Clare Bernie. The book incorporates a new text on Marseille by William Firebrace (University of Westminster, London). Through presented design thesis projects, the volume offers some critical questions for the city which have emerged from an uncovering of its potential through structured design and research inquiry. Explorations of architectural and urban strategies of *Irrigations* are proposed as critical alternatives to unitary masterplans and grand projects, pertinent to the contemporary Southern European city.





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