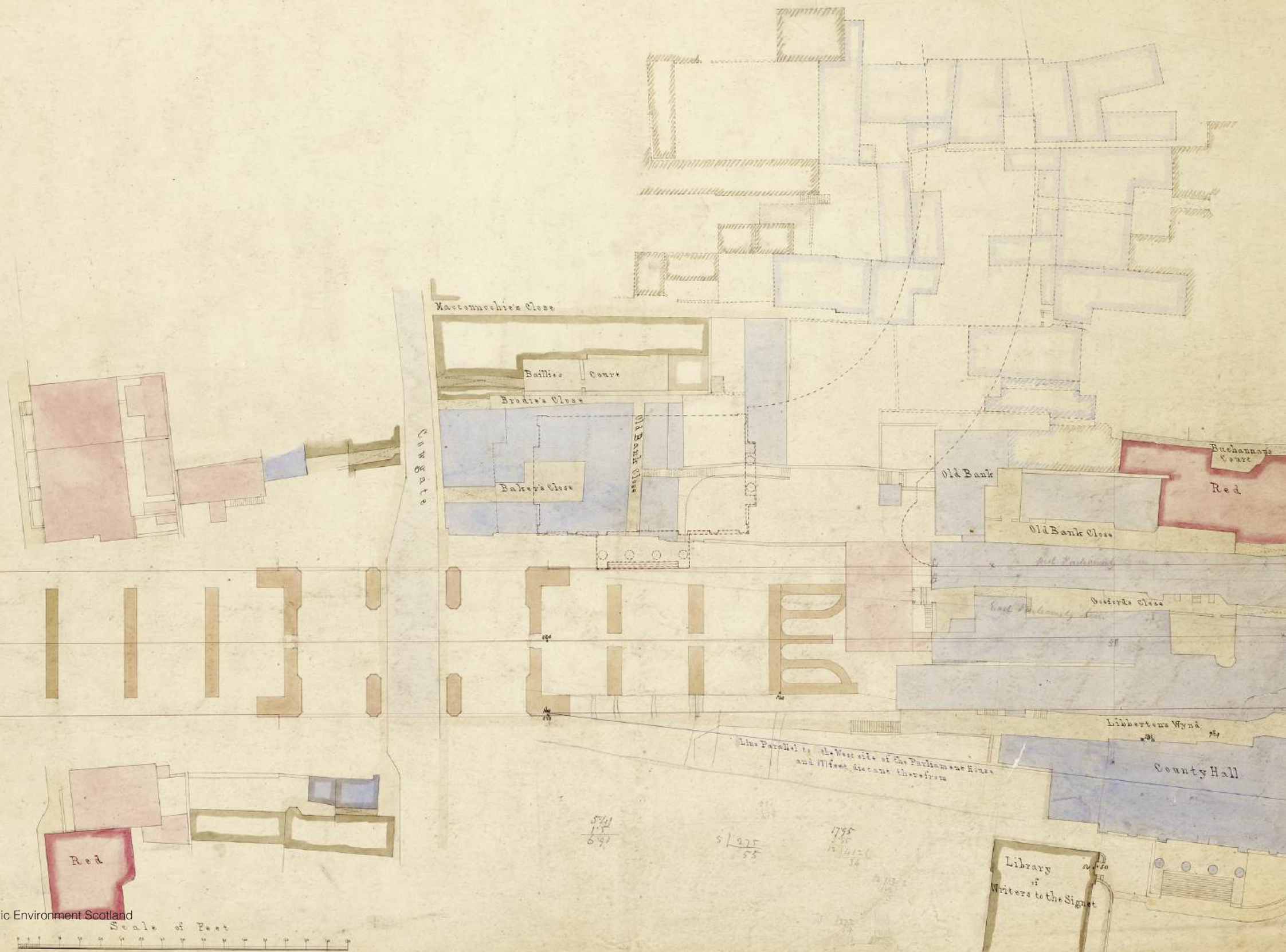


BRIDGING

**MA Interior, Architectural
& Spatial Design**





This catalogue is part of a collection published by the Edinburgh School of Architecture (ESALA), Edinburgh College of Art, University of Edinburgh. It documents student design work produced by the MA Interior, Architectural and Spatial Design programme in 2024-25.

The full collection is available to view online at issuu.com/eca

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Interior, Architectural and Spatial Design
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Foreword

BridgING is an assemblage of work produced by students from the MA Interior, Architectural & Spatial Design programme at Edinburgh College of Art. This work has been developed through a year-long engagement with Edinburgh's George IV Bridge, and produced a wide range of creative, critical and imaginative research outcomes and design responses. Through these activities, the student cohort has tested and probed the thresholds and definitions of the interior, to propose original projects that can shape and contribute to the stories of Edinburgh's rich and vibrant urban context.

Learning, Making, Collecting, Conserving, Scaling and Living – these are the various modes of collaborative and creative engagement undertaken by students, brought together under the umbrella of BridgING, to explore connections between people and place, memory and city, past and future. Through a diversity of scholarship and creative practice, students have gained a deep understanding and appreciation of spatial experience, materiality and context, and an attenuation toward 'genius loci' that reflects the deep site-focused character of the postgraduate programme.



MA Interior, Architectural & Spatial Design

The MA IASD programme is organised around four core courses, through which students develop learning, thinking and making across a number of different scales and through a plurality of critical lenses, as they develop their own definition for the interior.

Reading Interiors is a course in which students quite literally read about, and 'read' the interiors around them. In this course we encountered the stories that people have imagined about George IV bridge, from Harry Potter to Trainspotting: and considered how they, and the bridge itself, could be understood as fictions, images, mappings, models, and manifestoes, both for the bridge and for the wider potential of the practice of interiors.

In Adapting Interiors students designed a space for one person to read a book, in a location of their choice, within Edinburgh Central Library. Their proposals had to connect in some way with the existing interior space. Ideas were resolved to construction detail package level and models were used as part of the design process to test out ideas.

In Connecting Interiors, students explored how interiors are connected; how they connect with other interiors, but also how they connect with theories, ideas and issues beyond their physical limits. The students developed large-scale interior responses which engaged with the broad urban context of the George IV Bridge, proposing a range of imaginative new functions and typologies presented in diagrammatic model forms.

Intersections is the concluding course of the postgraduate programme, where students draw together the summation of their overall learning. Students propose an individual project that demonstrates or explores the definition for the interior developed through the year-long engagement with the George IV Bridge. This is articulated individually through the production of experimental design research methods, and collectively through the expression of an exhibition-as-interior.

George IV Bridge

George IV Bridge is a prominent elevated street in the heart of Edinburgh's Old Town, connecting the Royal Mile to the south with the city's university quarter to the north. Despite its name, it is not a conventional bridge, but rather a raised viaduct built between 1827 and 1836 to span the steep valley of the Cowgate below. Designed by the Scottish architect Thomas Hamilton, the bridge was part of a 19th-century urban improvement scheme that aimed to modernise traffic flow and improve connectivity across Edinburgh's layered topography. Today, it plays a crucial role in linking major cultural institutions,

including the National Library of Scotland and Edinburgh Central Library, both located along its span. Beneath the bridge lies a hidden network of vaulted spaces and narrow streets, where remnants of the Old Town's medieval structure still shape everyday life. These undercroft areas, once neglected, are now increasingly recognised for their spatial and historical value. The bridge not only facilitates movement, but also reflects the city's complex layering of history, infrastructure, and civic identity.



1827

Bridge proposed to ease valley crossing.

1832

Approved but delayed due to cost and terrain.

1838–1839

Designed by Thomas Hamilton, construction began.

1844

Completed and named after King George IV.

1848–1890

Edinburgh Central Library built beneath the bridge.

Mid-20th century

Became a key route for buses and pedestrians.

21st century

Included in heritage-led urban regeneration.

Why six themes?

The exhibition and publication is structured around six intersecting themes: Learning, Collecting, Conserving, Living, Scaling, and Making. Each theme captures a different mode of engaging with interior, architectural, and urban environments—not as fixed categories, but as ongoing processes.

Drawn from the year's collective research, these six verbs reflect how design thinking unfolds: through observation, accumulation, care, inhabitation, expansion, and action.

Learning initiates every spatial inquiry, through drawing, mapping, reading, walking, and group dialogue.

Collecting reflects our instinct to gather fragments—material, textual, or spatial—and form meaning through juxtaposition.

Conserving is framed not as preservation alone, but as an act of responsibility—environmental, ethical, and spatial.

Living explores intimacy, inhabitation, and the rhythms of everyday life, where design meets use and subjectivity.

Scaling expands our focus, connecting the human to the urban, the moment to the system, the site to its context.

Making culminates these inquiries in tangible output—through material experimentation, detail, and constructed response. The site to its context.

Together, these themes form a non-linear framework, one that invites constant return, re-reading, and reapplication. Each ...ing is both a method and a mindset—a reminder that design is always in motion.

...ing as ongoing practice

01 LEARNING

Maulidia Amalia
Jielun Dai
Yulu Ding
Yutong Dun
Nicha Leelathanapipat
Jinghui Zhang

Observation is the first step of learning—and the origin of design. This chapter focuses on our initial perceptions and interpretations of George IV Bridge and its surrounding context, presenting a range of observational perspectives developed through diverse research methods—from body-scaled walking studies to temporal light tracking; from material and structural analysis to the spatial traces of social activity and layered history.



Learning in the Gaze

Observation is the starting point of design. It's not just a process of recording, but a deep dialogue with space, the environment, and emotion. As designers, our eyes are not merely tools; they are windows through which we understand the world. Every gaze is an exploration of space's essence, and every pause reveals hidden details. In this chapter, we move beyond simply glancing at surfaces—we dissect, measure, and reimagine.

Our study of George IV Bridge becomes a lesson in layered seeing, where every corner and detail holds a story and invisible forces waiting to be discovered. Our learning journey begins with close engagement—like walking around George IV Bridge, feeling its history, atmosphere, and the stories embedded in its corners. This experience led us to realize: space is not just physical form; it also holds dynamic elements.

Movement, light, and the passage of time weave together the life of a space, creating a constantly changing, layered environment.

Observation is more than just a task for the eyes. Through sketching, photographing, and documenting, we don't merely capture the site's appearance but sense the emotions it evokes. Sketching allows us to directly connect with space, capturing fleeting light, shadows, and unique atmospheres. Each drawing and photograph reflects our understanding of the space and its potential.

Technical drawings provide another layer of observation, revealing the unseen structure of space and offering insight into its potential for transformation. As we deepen our observations, our design thinking evolves. Observation becomes a profound dialogue with the environment, uncovering the infinite possibilities for design.

Observation via the Camera

The first thing we learned on this course is to see. We started this programme by walking around the bridge and learning about its story. During the learning process, film become the tool to document our lived experience of the site. By capturing movement, light, rhythm, and atmosphere, we explore how spatial experience unfolds over time. This method allows us to engage with the intangible: how space feels, breathes, and responds to human presence.



Walking from George IV Bridge to Cowgate — from order to disorder.



How can strong local identity and enduring culture breathe new life into Edinburgh?

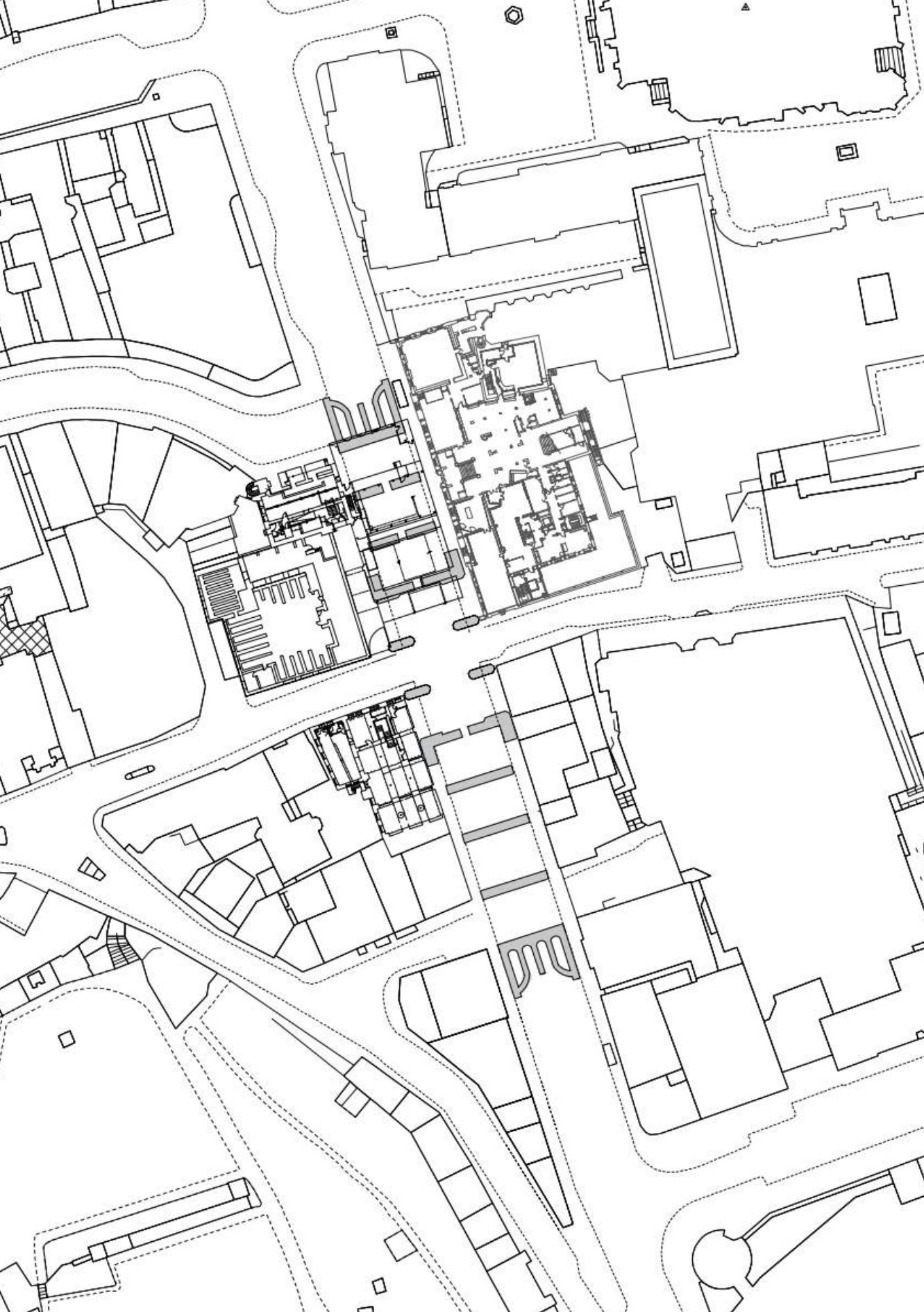


Through the contrasting perspectives of a person and a dog, a chase unfolds on George IV Bridge.



The media shows how digitalisation (phones, media) has reshaped George IV Bridge from past to present.





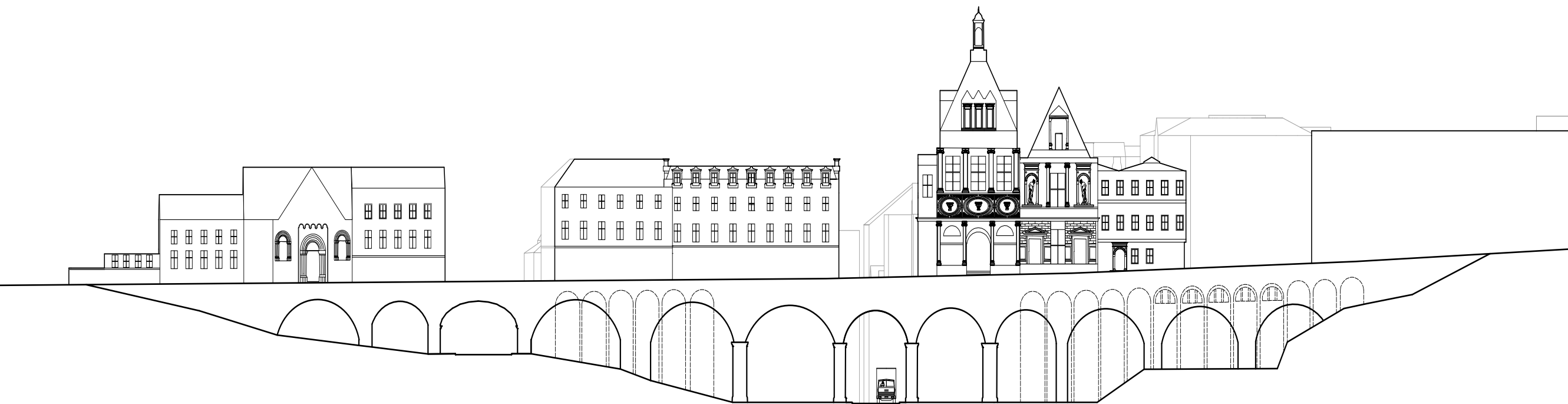
Measuring the Bridge

Technical drawings are not only tools for representing design—they are also a way of observing and understanding space. They require us to perceive proportions, structures, materials, and details with precision, becoming a process of both deconstructing and reconstructing a site. Through precise measurement and translation, we developed core technical drawing skills and gained deeper insight into the complex relationships between the bridge and the city, between structure and space, as well as between circulation and terrain.

These technical drawings are not just finished works. They allow us to "see" that scales and systems are not always visible to the eye. By measuring and mapping, we learn how to read a space more deeply. This process is a key part of how we learn and how we begin to shape our design ideas.

While sketches show what we feel and notice, technical drawings help us understand how things are built. They require us to perceive proportions, structures, materials, and details with precision, becoming a process of both deconstructing and reconstructing a site.

After watching and sketching the bridge, we turned to technical drawing as another way of observing. Here, we become more precise. Lines are measured, proportions checked, and structure revealed. This process helps us understand not just what the bridge looks like, but how it works.



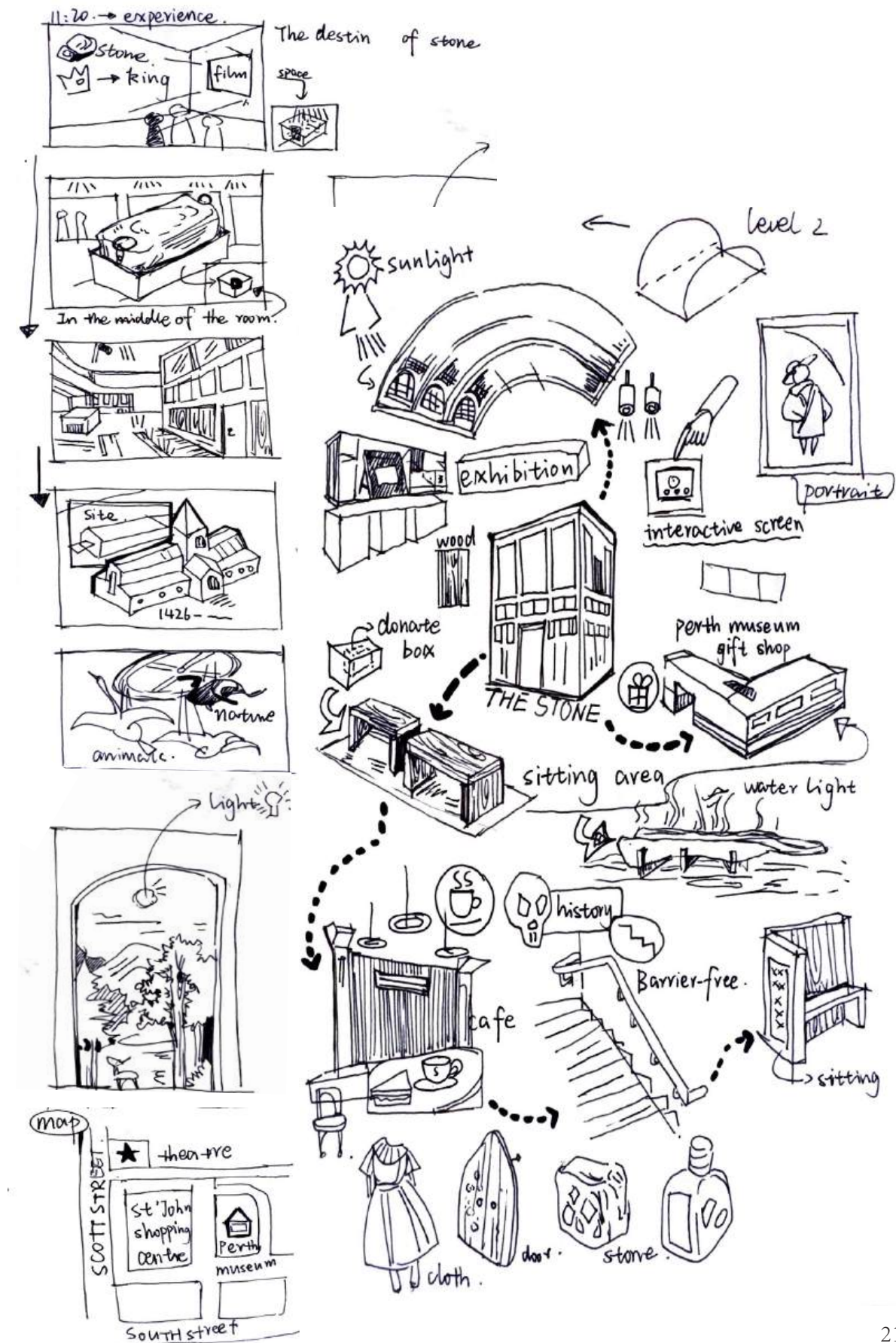
Learning from Field Trip



Visiting spaces beyond our main site allowed us to see with fresh eyes. In Perth Museum and Perth Theatre, sketching became a way to compare, question, and expand how we understand design.

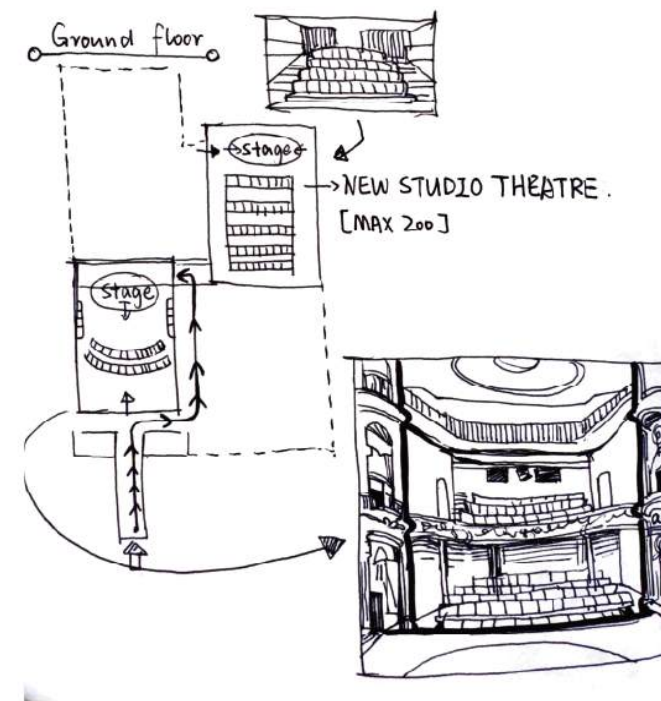
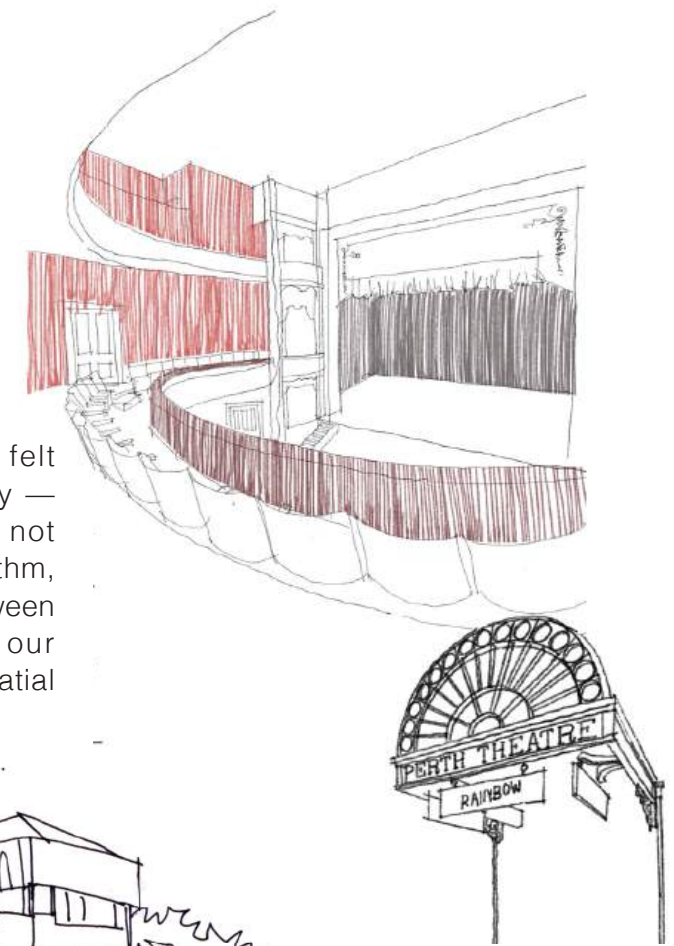
The storyboard sketching exercise encourages us to use quick, sequential drawings to simulate how a person might move through and perceive a space. Unlike technical drawings, which emphasize structure and proportion, storyboards focus on atmosphere, light, spatial arrangement, and the subjective experience of being in a place.

Through this method, we begin to visualize abstract spatial qualities and bring time, motion, and emotion into the design process. It pushes us to think not only about what a space looks like, but what it feels like. Storyboarding serves as a bridge between observation and imagination. It is a crucial step between site analysis and spatial proposal. It trains us to think from a human perspective and marks the beginning of narrative thinking in design.





Moving through Perth Theatre felt like experiencing acts of a story — each space shaped by mood, not just function. The emotional rhythm, material shifts, and dialogue between old and new deeply inspired our thinking about atmosphere in spatial design.





PENG RAO
Time capsule* that travels thousands of miles.



Xueer Jin
Capturing The Interior Story



JAIME LEONARD
PRODUCT PLACEMENT



YIT YEE LAM
EXPERIENCE AND MEMORY



YIT YEE LAM
Shared Memories for Interior



YIT YEE LAM
The Interior as a Living Story



Xinyun Ding
The Interior is a consensus achieved through experience



Xinyun Ding
DYNAMIC INTERIORS: HUMAN AND ARCHITECTURE



Fangchen Liu
Fusion



JIA GAO
NARRATIVE INTEGRITY OF INTERIOR



YIT YEE LAM
The Interior as a Living Story



YIT YEE LAM
The Interior as a Living Story



MENG HU
GIVING ANSWERS FROM FIRST PINK IMPRESSIONS



Meixuan Li
THE INTERIOR: DYNAMIC CHIMERA



Yuxiang Sun
Designing for Desire



Yuxiang Sun
Designing for Desire



Yuxiang Sun
Designing for Desire



Yuxiang Sun
Designing for Desire



YIT YEE LAM
The Interior as a Living Story



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The Interior as a Living Story



YIT YEE LAM
The Interior as a Living Story



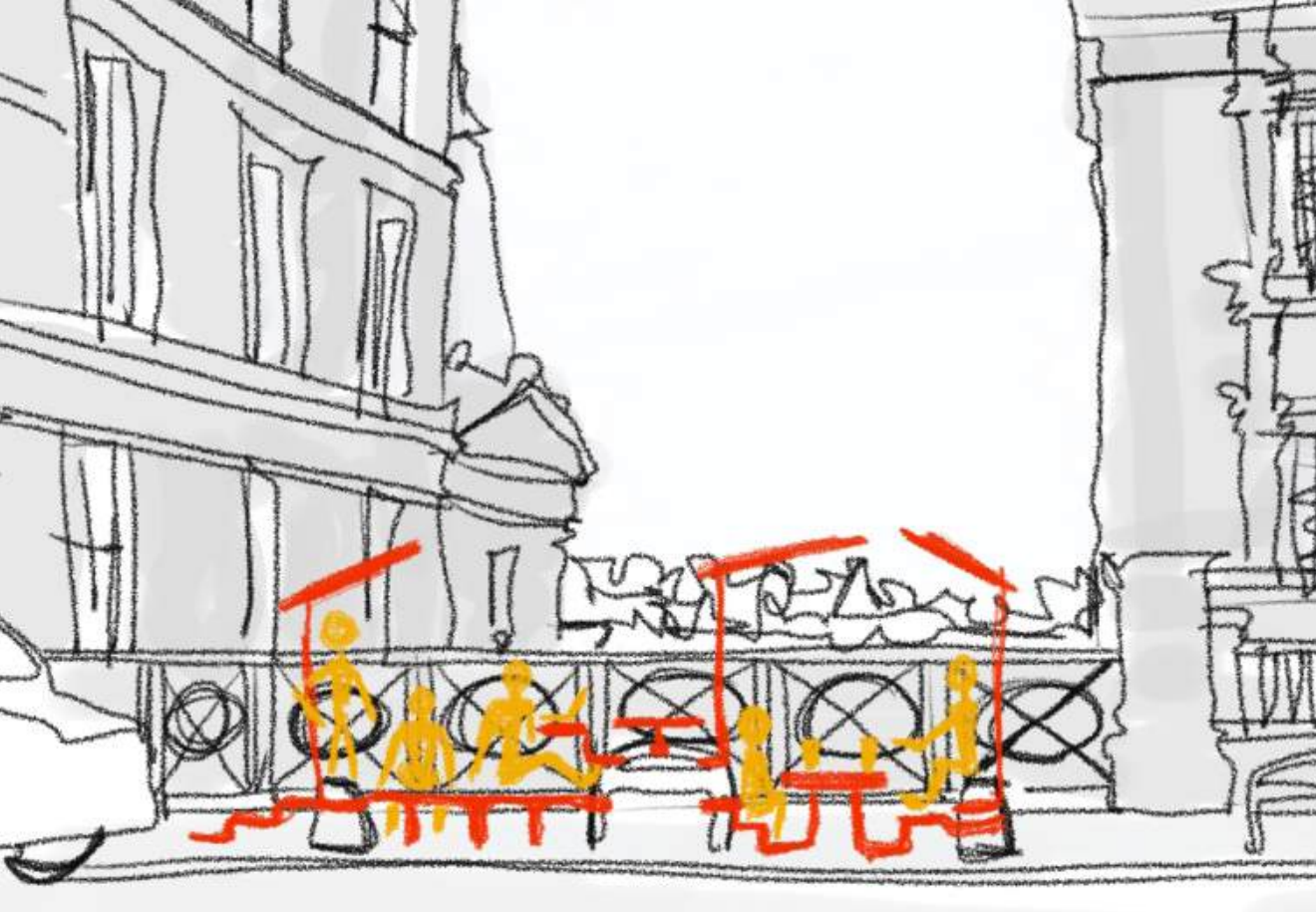
YIT YEE LAM
The Interior as a Living Story

Intervening the Ordinary

Maulidia Amalia

As a designer, I am driven by curiosity and a desire to question the everyday. I see design not just as a tool for problem-solving, but as a medium for provoking thought. I believe design holds the power to influence behavior quietly and brings with it an inherent ethical responsibility. By rethinking the role of urban and interior elements, I aim to create work that is both environmentally conscious and critically grounded in how we inhabit space.

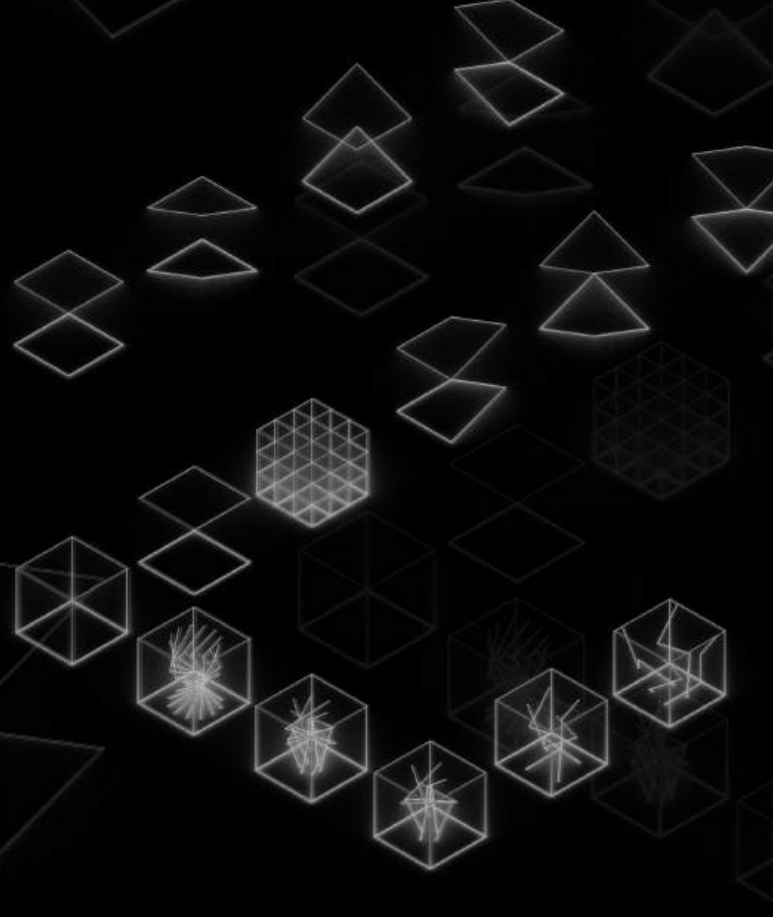
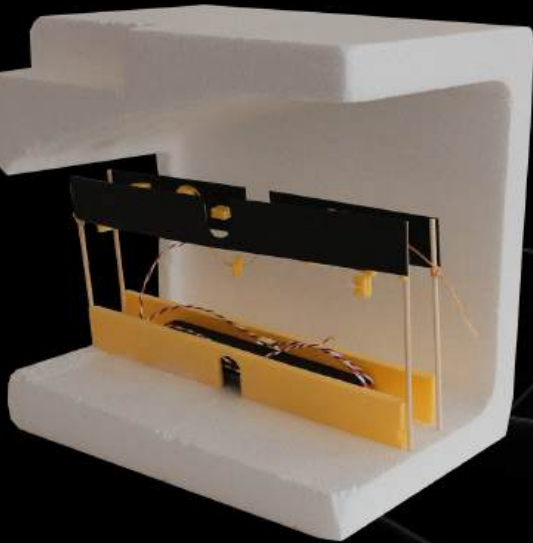
Through my synthesis project, I investigated how interiors shape our behavior. I observed how everyday environments subtly enforce control, forming habits of obedience. I began to ask: When did we stop exploring and start conforming? By designing small interventions between existing systems, I reimagine interiors as spaces that challenge boundaries. Taking inspiration from children's radical use of a space, I aim to treat the interior not as a fixed plan, but as an open conversation between people, space, and time.



When did we stop
exploring and
start conforming?

Anti-Bridge

Unit Design



In this Anti-city
Connection is no longer the purpose
And division becomes the entrance
You are not the person crossing
the bridge, you are the shadow
of the bridge.

STUDENT PROFILE

Chrono-Drift

Tianning Bao

I am from Beijing, China. I have many hobbies. Running, hiking, photography. I am observant, imaginative, empathetic, and like to look at things from multiple perspectives and iterate on myself. I think many things in life are related to design, and I find interesting points in them, which may bring more interesting perspectives to my professional projects.

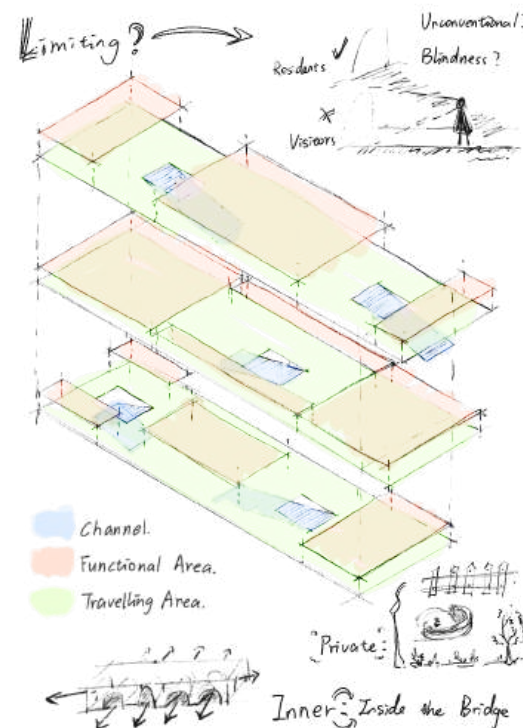
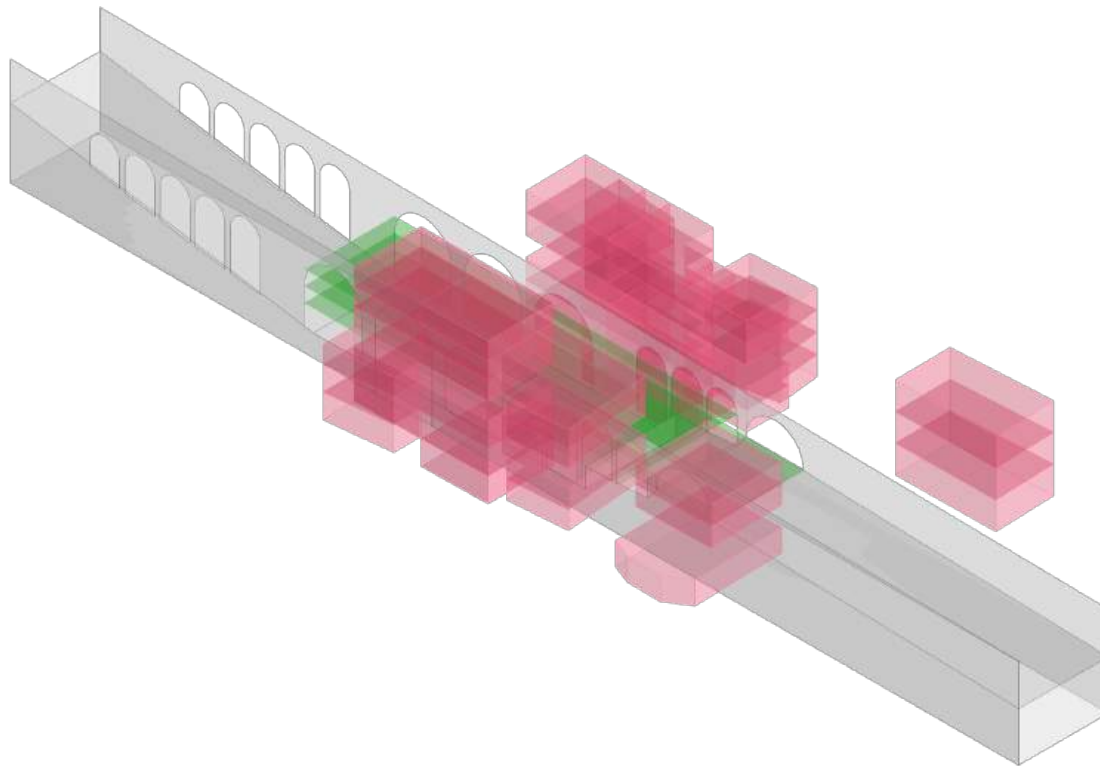
In 2130 AD, Edinburgh's time structure was broken - due to a phenomenon called "time-space drift", the past, present and future no longer coexist stably. The city decided to digitize the George IV Bridge area and build a holographic mirror - but in the process of mirror construction, the spatial logic was out of control, and an independently evolving "virtual city" was born. In this project, I used "continuous space modules" to simulate the rapid switching of multiple personalities in the movie "Paprika" - each room has a unique atmosphere, function and perceptual dimension. In "Anti-Bridge", the forgotten functions of the bridge in reality (church, library) are reconstructed in the form of units. The units are not "rooms" but "life nodes": they can be libraries, memory storage bodies, or dream planes. Each spatial node contains a lost historical memory. This is not only a structural experiment, but also an action to shuttle through memories and rebuild the future.

Parallel Lives

Sijin Chen

I believe interior design is about crafting sanctuaries where sunlight dances through open windows and gentle breezes refresh the soul. By revitalizing forgotten nooks and tailoring each layout to real daily routines, I enhance both form and function. True design breathes life into a home, ensuring every corner serves its purpose and uplifts the people who inhabit it.

This project addresses the commercialised transformation of George IV Bridge for tourism, where the power of residents to inhabit the space has been diminished. By designing a method to connect and divide areas through crafted gateway spaces, we aim to recalibrate circulation and privacy. Strategic thresholds will mediate between public routes and residential enclaves, restoring inhabitants' sense of agency and belonging. Through this spatial intervention, the bridge's locals regain control over their experience and identity.

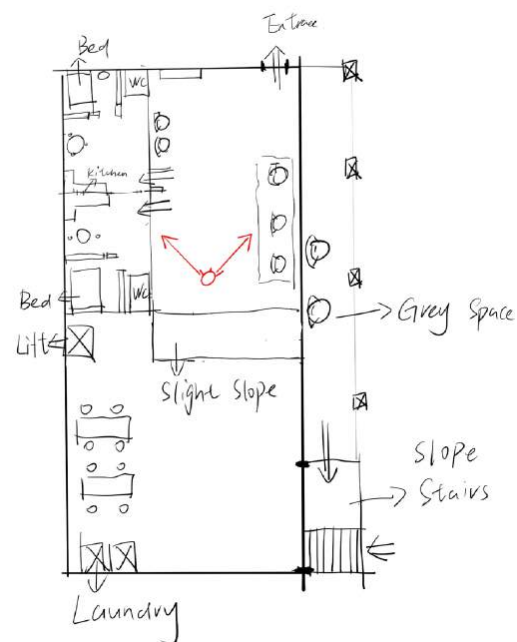


Reinsert George IV Bridge

Jielun Dai

After reading the Leslie Kern's Feminist City, I realised that many urban designs and facilities create multiple barriers for the elderly and wheelchair users. After categorising the facilities and building types of George IV Bridge, I found that the local building types are mainly entertainment, tourism, and learning services, and they also have these problems.

I believe that George IV Bridge should take on the responsibility of enabling the elderly to participate in social activities in the face of the increasingly serious problem of an ageing population in cities. However, the existing facilities not only fail to encourage their participation but actually hinder their healthy engagement in society. Therefore, I have decided to incorporate an elderly retirement home into George IV Bridge to alleviate this situation. And I hope to encourage the elderly to participate in social activities conveniently, bring diverse intergenerational culture and life to society.



STUDENT PROFILE

'Trashy' Edinburgh

Michalina Balaga

As a designer, I am driven by the idea of transformation. I work with discarded, overlooked, or forgotten materials to create new narratives and forms. My practice centres on sustainability, storytelling, and experimentation—repurposing waste into meaningful design through intuitive making and critical reflection. I believe design is a tool for change, where reinvention and reuse can inspire more conscious and imaginative ways of seeing the world, challenging assumptions and celebrating the overlooked beauty in everyday life.

The Edinburgh Festival unites diverse communities through art, innovation, and cultural exchange. Yet, in its wake, the city is left with significant waste—flyers, props, and single-use materials. Trashy Edinburgh seeks to reframe this aftermath, transforming discarded remnants into thought-provoking public installations. Using materials collected from past Fringe festivals, the project will alter key locations on George IV Bridge. This is not an exercise in blame but in imagination. As a designer, I aim to create and execute in this exact manner: making the old new. Repurposing, reinventing, and reusing are my core objectives. Where — Waste becomes wonder— Excess becomes expression— Endings become beginnings.

*Everything
Deserves a
Second Chance
even trash...*



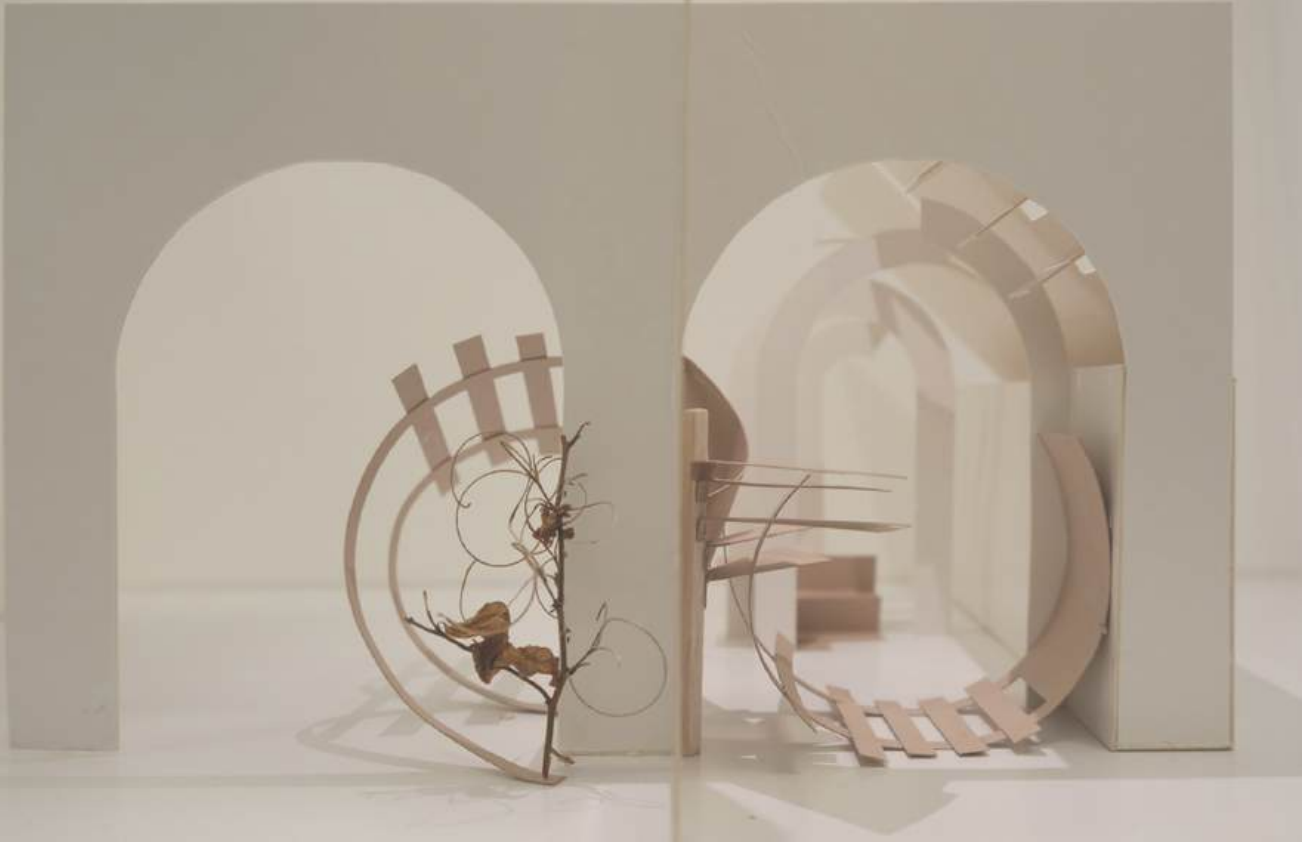
STUDENT PROFILE

Living Archive

Xinyun Ding

I became interested in the relationship between memory, space and social narratives during my one-year postgraduate study in Interior Design at the University of Edinburgh. During my academic journey, I explored how interiors can act as dynamic archives - spaces that preserve, evoke and generate memories through layered design, sensory interaction and social participation.

Reframing Memory through Interior Space explores how the transformation of George IV Bridge in Edinburgh can become a participatory archive that engages with personal, familial, and collective memory. Through spatial layering, atmospheric intervention, and material experimentation, the project reimagines the bridge as a place where forgotten stories can be re-discovered, shared, and co-created. It proposes an interior architecture that does not merely preserve the past, but actively participates in memory-making—where silence becomes narrative, and public space becomes a stage for emotional and historical resonance.



Living Archive
Spatial Memory
Participatory Design
Storytelling Through Space
Archive as Interface
Interior as Medium
Memory Mapping

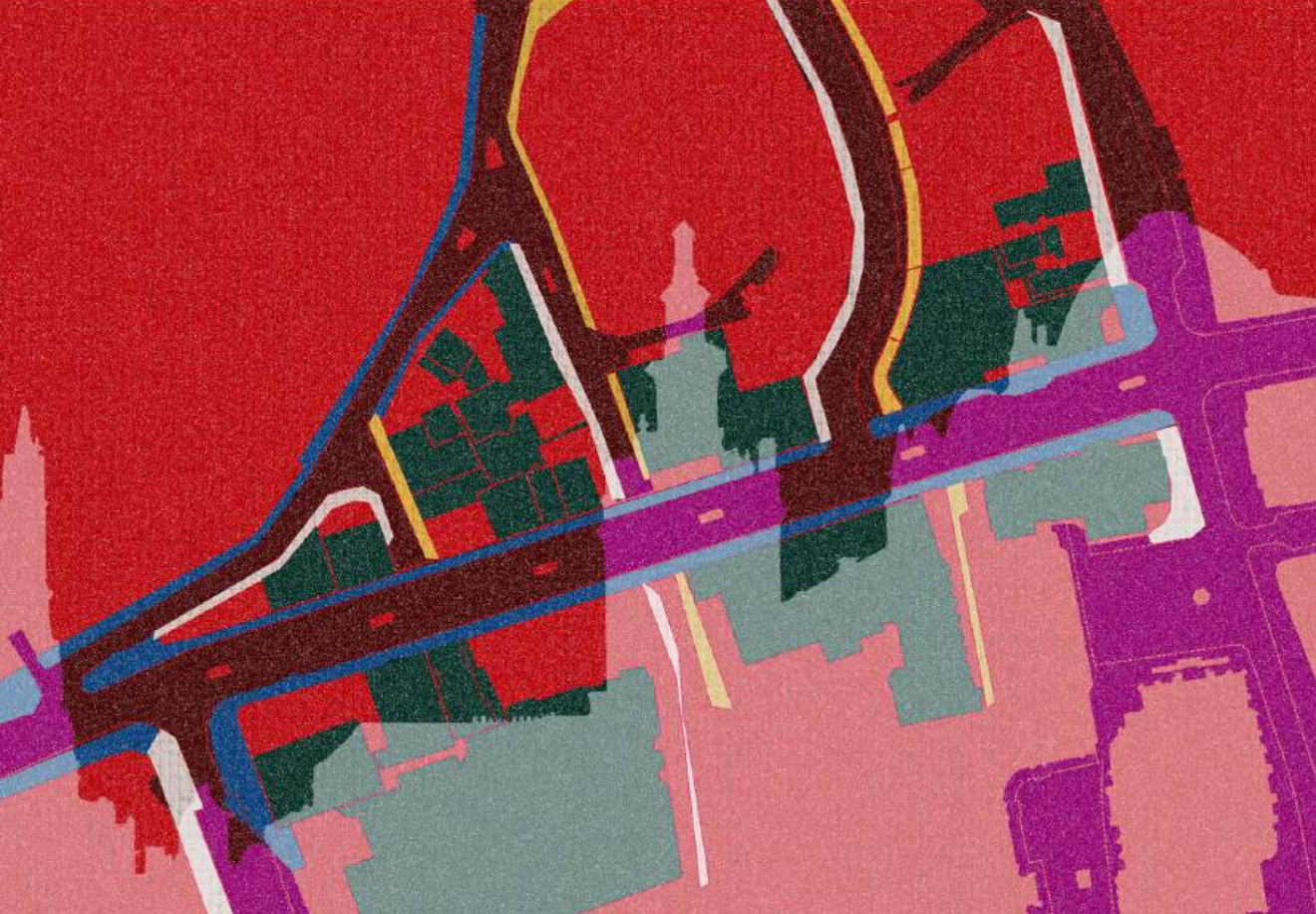
STUDENT PROFILE

Weaving Identity

Yulu Ding

I see interior design as a symbolic language - one that conveys not only function and aesthetics, but also material desires, cultural identities and social narratives. During my studies at ECA, I have gained a deep understanding of how space can be 'read' and speak about values and power structures. My practice is centered on narrative space, focusing on how people experience, remember and redefine the world through space. And I am committed to creating context-sensitive spatial interventions that make design a tool for cultural reflection and perceptual activation.

This project takes Scottish tartan, a symbolic fabric that carries family history, as the starting point for translation, and transforms its craft structure, color logic and cultural narrative into a spatial model, reconstructing the spatial expression of "home" and "family". As revealed by semiotics, tartan is a multi-layered symbolic system. As a symbol, it refers to the identity and spiritual qualities of each family through different colors and patterns; as an indicator, it evokes the traces of hand-woven fabrics and intergenerational memories; and as a likeness symbol, its grid structure signals an orderly spatial grammar. Starting from these three types of symbolic structures, we will explore how to translate them into the geometry, organization and texture of space - ultimately letting the design speak for itself.



02 COLLECTING

Jianing Hu
Yanjia Lei
Fangchen Liu
Luman Liu
Ruiqi Liu
Yipeng Rao
Boyu Shan
Yixiang Sun
Yueyue Sun

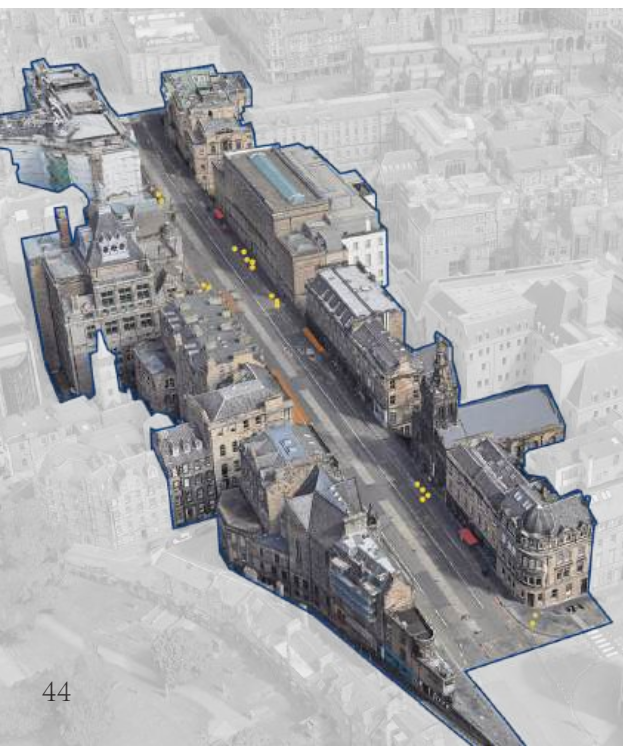
Collecting is a way of thinking — a slow process of noticing, selecting, and making sense of what we see. To collect is not just to gather, but to spend time with fragments, to observe quietly, and to find value in what is often overlooked. Through collecting, meanings begin to surface, memories take shape, and new connections slowly unfold.



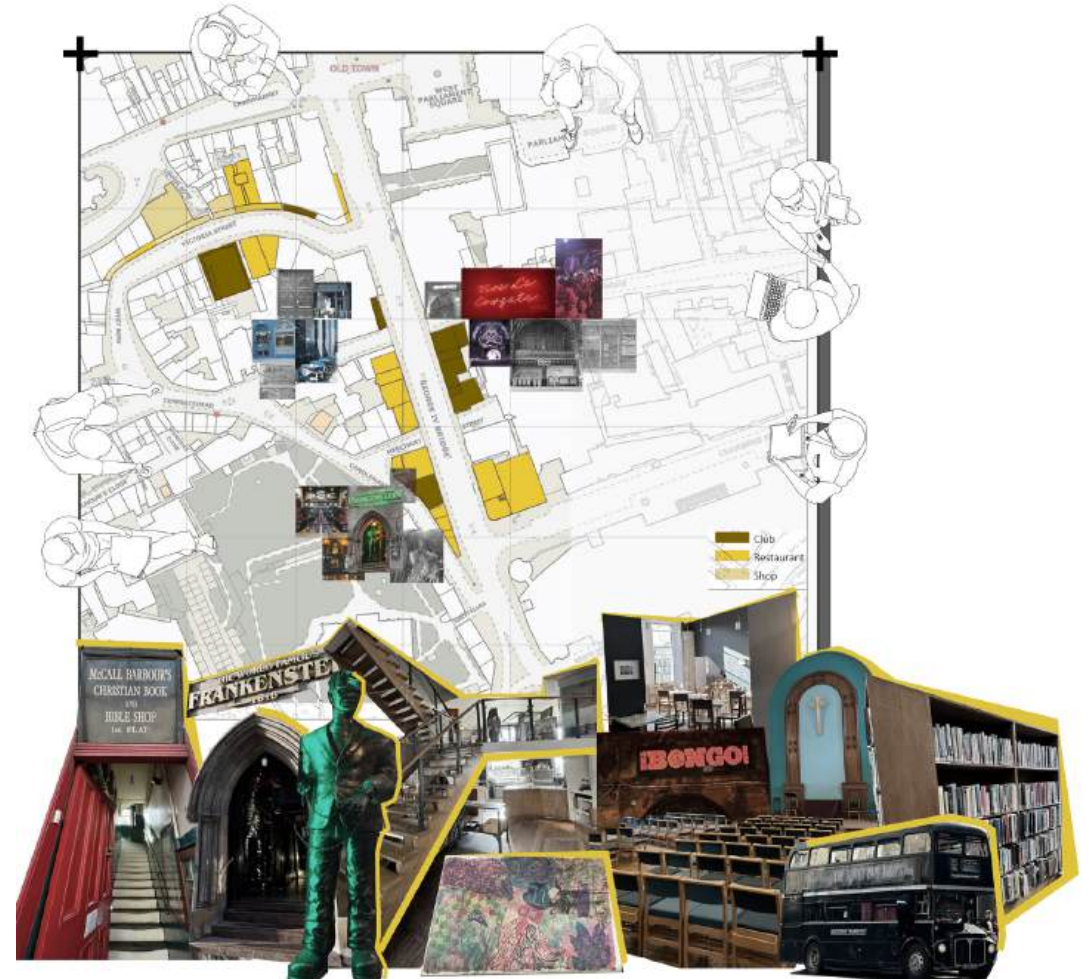
43

Seeing Differently

This section begins with site observations around George IV Bridge, where everyday scenes are re-mapped through drawing, photography, and collage. By paying close attention to details — entries, thresholds, overlooked voids — we treat observation not as passive looking, but as a form of collecting. Each mark becomes a seed of thought, revealing the latent spatial logic and temporal rhythms of the site — small seeds that may grow into larger design reflections.



Mapping shows moments of pause—standing, sitting, or lingering—along George IV Bridge. By comparing these with the placement of seating, it reveals how rest is shaped by what the space allows or limits, uncovering subtle patterns of control.



A collage reveals George IV Bridge as a dynamic stage where leisure, commerce, and culture intersect, shift, and reconfigure in the urban fabric.



A poster shows how people engage with Edinburgh's historic architecture in everyday urban life.

Different Understandings



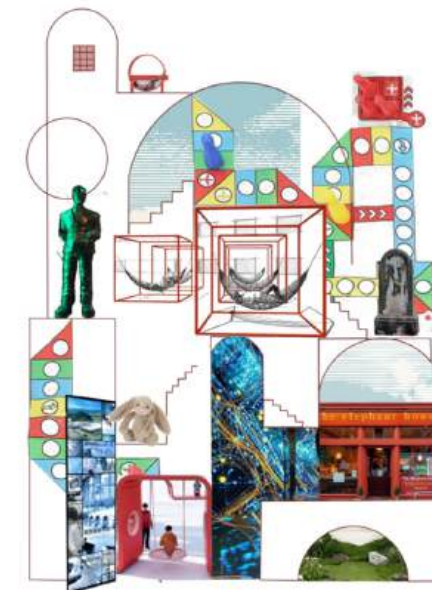
Different perspectives and impressions of the same site co-exist together. Even within the same space, each person focuses on different stories, details, and spatial qualities. These differences come from individual experiences, ways of observing, and what each person pays attention to. As a result, we form completely different understandings of the site. These understandings influence our attitude toward the site and shape our design strategies, becoming the starting point for future practice.



Looking upward, the layered staircases intersect like a loop—resembling the endless cycles described in the Library of Babel.



In the music library, beyond light and atmosphere, the storage of different books and instruments is also an important aspect.



On George IV Bridge, the vibrant commercial scene, cultural activities and historical buildings are important aspects to observe.



The area beneath the bridge—used by residents and local communities—is equally worth attention.

Reflecting Perspectives



A short film explores collecting as a spatial and emotional narrative — tracing how memory and atmosphere are absorbed through walking. As the protagonist moves between Cowgate, George IV Bridge, and

Edinburgh Central Library, fleeting impressions are gathered and reshaped. Filming becomes a way of collecting and reflecting — not of fixed objects, but of passing moments where memory quietly takes root.



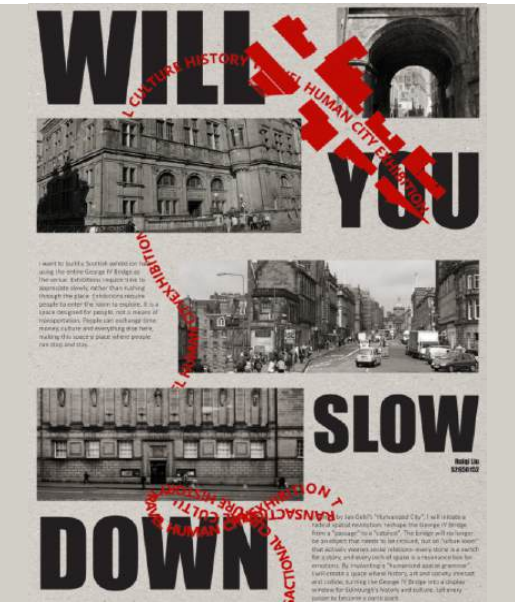
A layered spatial collage mapping smell, memory, and sensory traces across urban interiors.



Captures intimacy of small spaces — green, quiet, enclosed, yet visually connected to the city.



A visual blend of time, memory, and architecture — layering historical fragments into one frame.

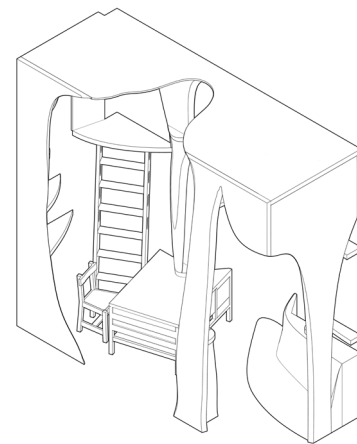
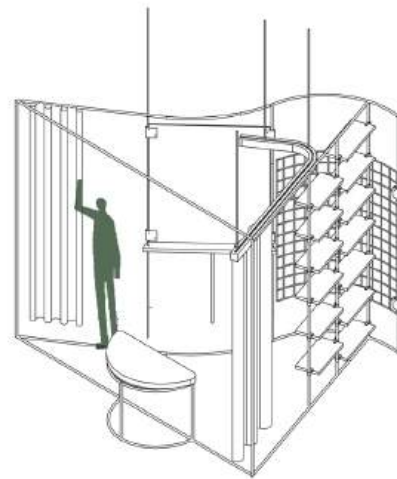


Questions the speed of urban life through text and image—inviting pause and reflection.

Assembling Practice

This section demonstrates how we gradually transformed earlier observations and reflections into design practice. Whether through the attentive capture of spatial details or the refinement of methods and logic,

these ideas are reinterpreted in actual projects. From interior design to urban-scale planning, we apply collected perspectives and thinking approaches, allowing practice to become materialization of thought.

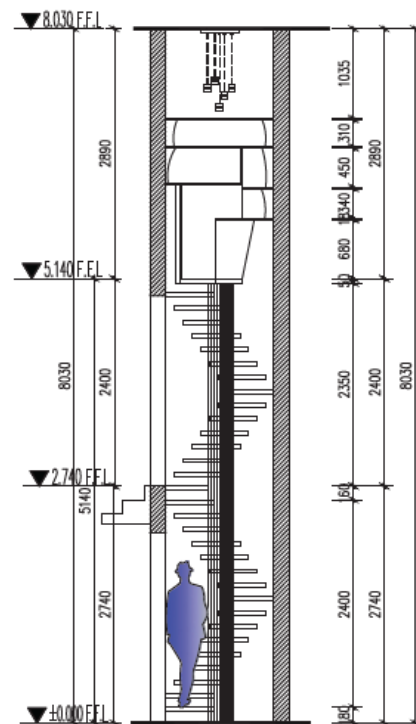
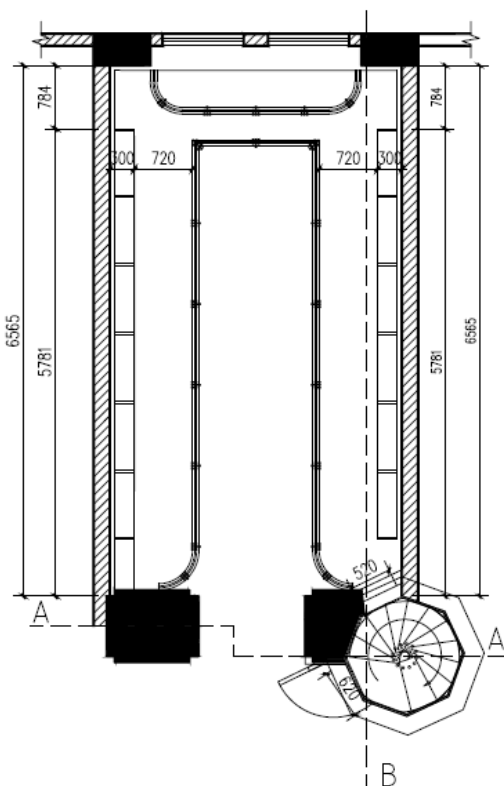


In redesigning the reading space at Edinburgh Central Library, we took different approaches—some focused on light, others on function, privacy, or flexibility. These differences reflect how our earlier observations shaped our understanding of the Adapting Interior course.





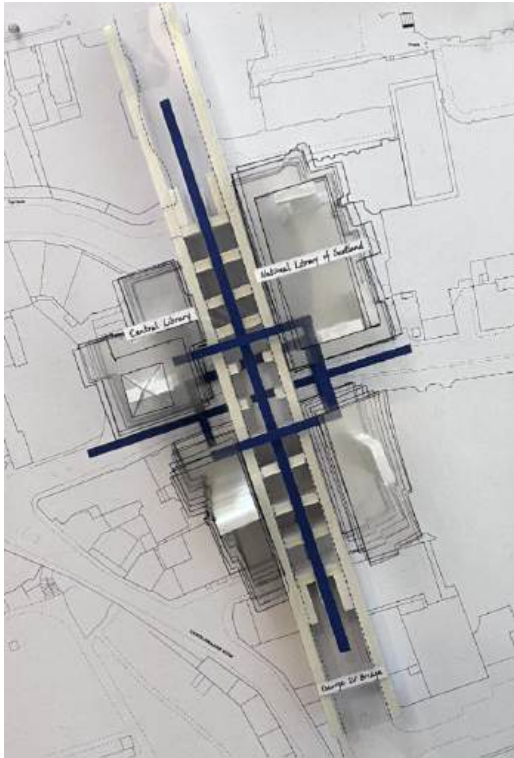
This octagonal room features a quarter-circle reading platform atop a spiral staircase, creating a quiet, private space. Low railings and built-in bookshelves add safety and storage, while soft cushions and layered lighting enhance comfort. The platform extends slightly outward to fit the narrow space, allowing relaxed seating. The spiral form gives a sense of vertical expansion and solitude, making it an immersive reading experience.



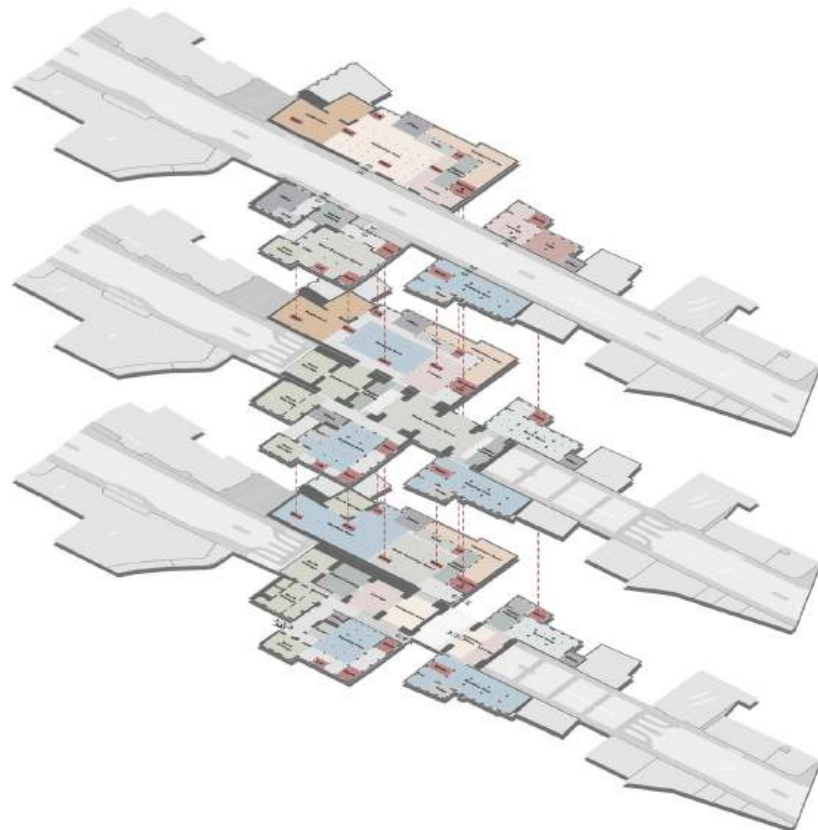
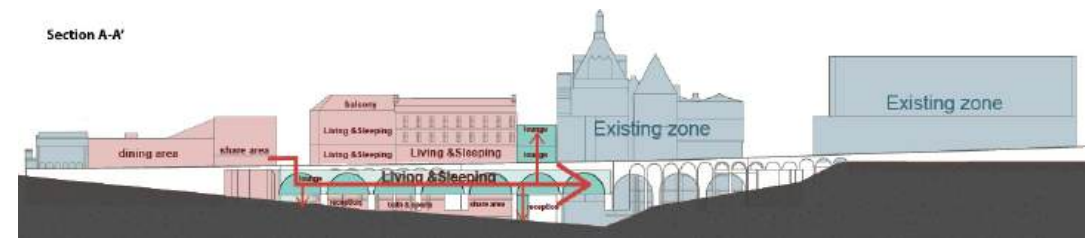
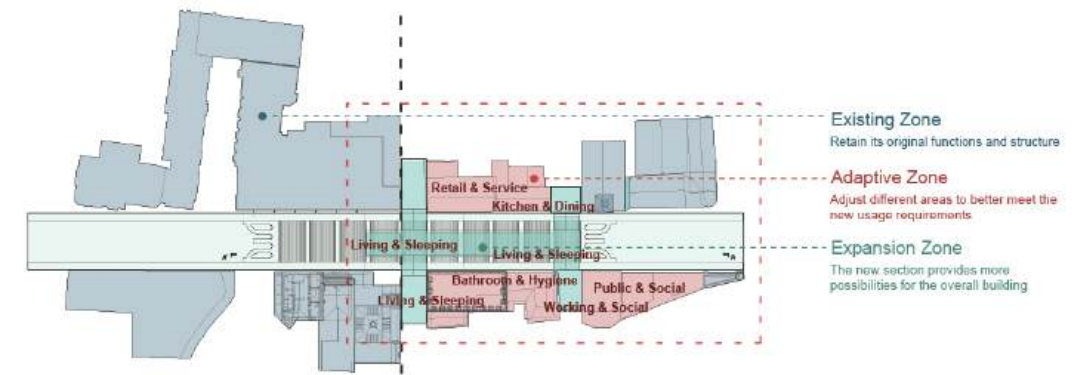
We created a series of physical models using various materials and forms. These models reflect different ways of observing and understanding space. Through choices in material, structure, and scale, each model represents a unique approach to interior thinking and design exploration.

Together, the models form an ongoing process of reflection and reinterpretation. Rather than fixed solutions, they serve as fragments of thought—entry points for continued dialogue. Through layering, reworking, and collecting, we shaped our evolving understanding of space.

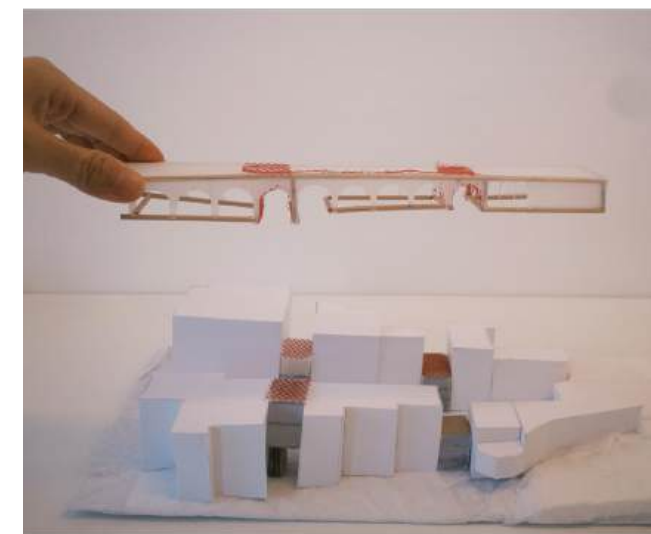




Located on Edinburgh's George IV Bridge, this project reimagines the site as a layered civic hub. Using second-hand book exchange to support knowledge-sharing, it blends public and commercial functions through light architectural interventions that promote openness, movement, and community interaction.



In this final diagrammatic model, materials were carefully chosen to express the core concept. Red mesh represents circulation, showing spatial flow and connections. Foam board models the site's topography and the George IV Bridge's structure, while tracing paper reveals capsule units within the bridge voids. Transparent materials define new additions, responding to Edinburgh's climate and highlighting light, openness, and the project's lightweight, temporary character.





STUDENT PROFILE

Beyond Walls

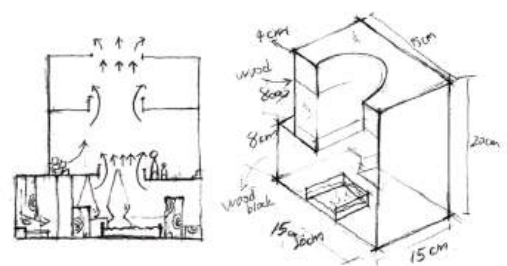
Yutong Dun

As people move, settle, and change, so does the shape of the built environment. Interior is part of this transformation — it responds, adapts, and makes space for life. Interior flows through the city like a giant net, linking people, materials, boundaries, and stories. It is relational, ethical, and political, constantly shaped by everyday actions and larger social structures. I no longer see interior as something confined by walls. It is not only a room or a building — it is a system of relationships, a spatial condition that mediates how we live together. Interior can be a space for sharing, for co-living, and a way to challenge patterns of isolation and inequality built into our urban environments.

My project reimagines the under-bridge and surrounding spaces of George IV Bridge as inclusive platforms for shared living. These overlooked in-between spaces are activated to support both temporary and long-term needs, offering a flexible infrastructure for people who may not always be visible in the city — such as transient residents, isolated individuals, or loosely connected communities. The design aims to reclaim a human-centered urban experience in a city increasingly shaped by commercial and tourist priorities — creating a place to pause, connect, and share. Rather than assigning fixed functions, my approach embraces temporality, adaptability, and collectivity — allowing space to grow and shift alongside the people who use it.



*Reclaiming the in-between —
- under the bridge,
beyond the walls.*



Whisky museum 
 Olfactory Sense 
 Interior Design  Whisky aroma
 Whisky enthusiast  Materials 
 Emotional Rhythm 

STUDENT PROFILE

Whisky Symphony

Haodong Fan

During my postgraduate studies in Edinburgh, as an interior space designer, I gained a new understanding of the concept of 'interior' through re-exploring it: the boundaries of space may not necessarily be defined by explicit partitions, but rather influenced by various elements. Throughout the project, I researched and categorised how different materials' scents define spatial boundaries, and integrated this with studies on how spatial rhythm and scent influence materials. This approach further enriched my design project, the Whisky Museum.

In this whisky museum located on George IV Bridge, I aim to break away from the traditional visually dominated spatial narrative and instead use "scent" as a guiding thread to explore an emotional rhythm woven through multiple senses. Subtle as it may be, scent offers the most direct path to the depths of human emotion—a hint of oak and whisky aroma can instantly transport one to a specific memory scene. In the design, I use the fragrance of materials as an invisible guide, replacing walls or signage to define functional zones, allowing the space to unfold naturally along a "trail of scents." The shifts in aroma and spatial scale influence visitors' emotions and behaviors, and through this, I seek to study and design an "emotional rhythm" along the exhibition path.

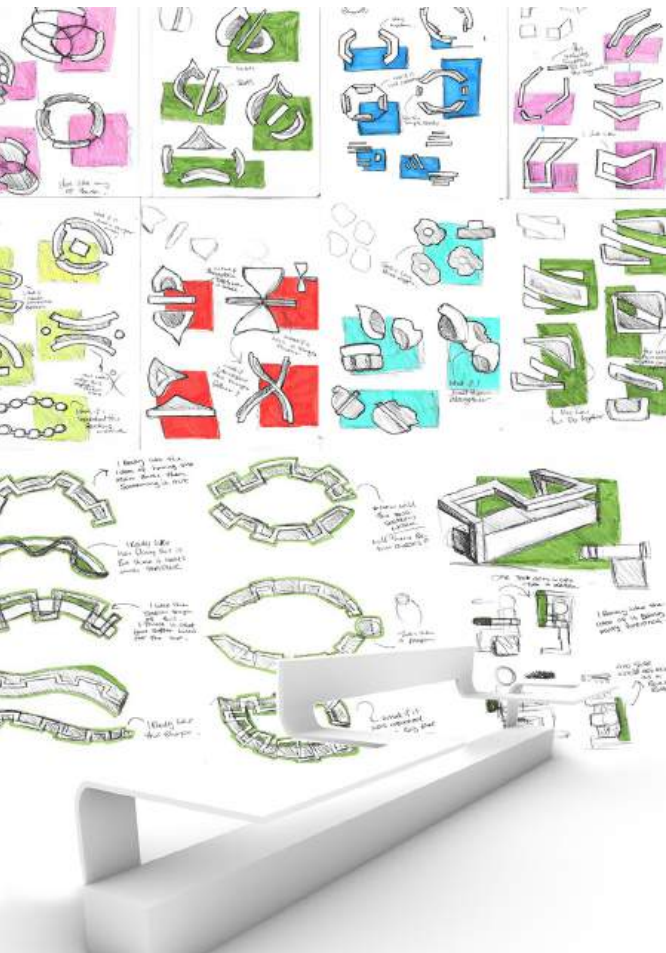
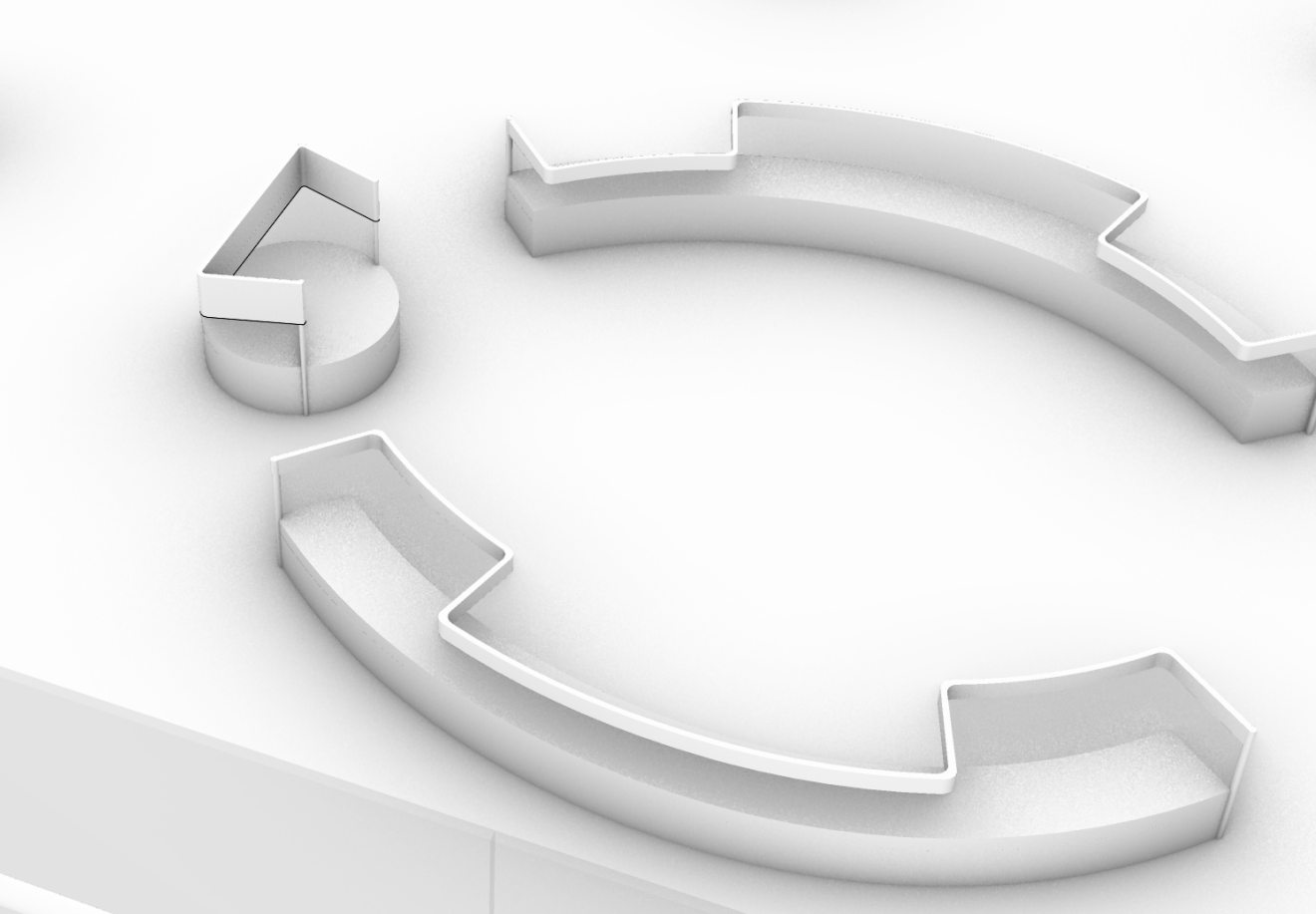
STUDENT PROFILE

Space for Change

Alexandria Galloway

As Designers I believe that it is our reasonability to create a positive impact on the world with the power of design. Within my Synthesis I have aimed to create a space that encourages the change that we need to see from the world by first looking at our role as designers.

Looking to the paradox of being a sustainable designer yet still designing. This space will tackle the overconsumption of today society and to show the waste that comes with it. The Space for Change is about taking responsibility and to create the change we need to see.



*Making
a positive
impact using
the power
of design*

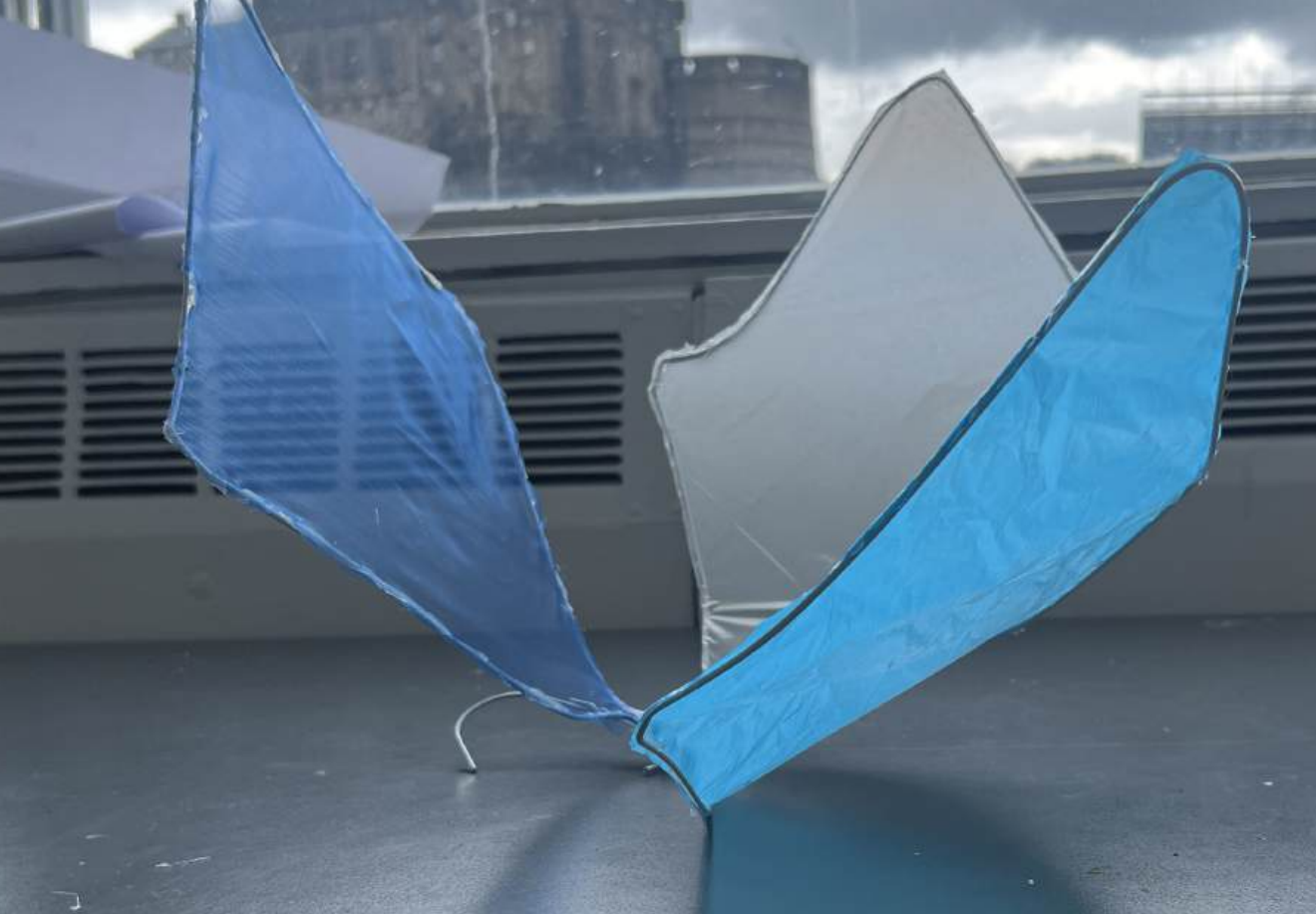
STUDENT PROFILE

Water Under the Bridge

Madeleine Green

Coming into this programme, it has deepened my understanding of the interior design and architecture field. Over my time at ECA, my definition of interiors has continually changed and evolved into something new. At first, I saw interiors as enclosed, personal spaces shaped by our surroundings. But through my time here, especially during my synthesis, I've come to see interiors as experiences made through atmosphere, emotion, and sensory. I've come to understand that interiors are shaped by how people react to them, physically and emotionally. I've learned this through making, testing, and observing, which has been the most valuable part of my design process.

My synthesis project, Water Under the Bridge, reimagines George IV Bridge as a public interior shaped by the presence of rain. Drawing on natural elements, I explore how rain, through sound and light, can transform the urban soundscape and turn transitory space into something emotionally immersive. Rain becomes more than a background element, it acts as a fluid interior, forming shelter. Turning something that is intangible to tangible. I've designed rain pavilions that respond to weather, creating moments of solitude, connection, quiet, or openness. When it rains, how do we react? We create shelter, from umbrellas to hoods, forming interiority from external elements. This synthesis project explores how such responses to the rain can shape spaces and offer emotional to physical safety.



Rain creates its own interior.
I wanted to explore how
weather can shape space,
emotion, and connection

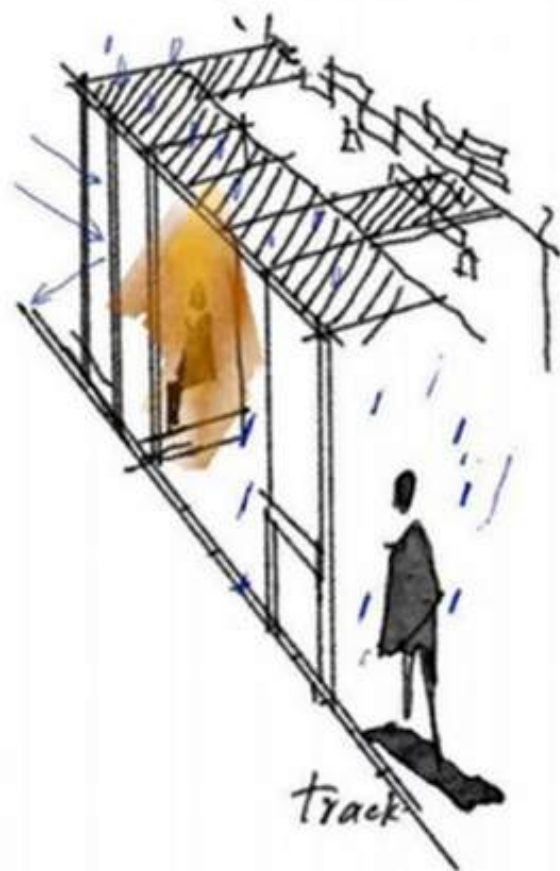
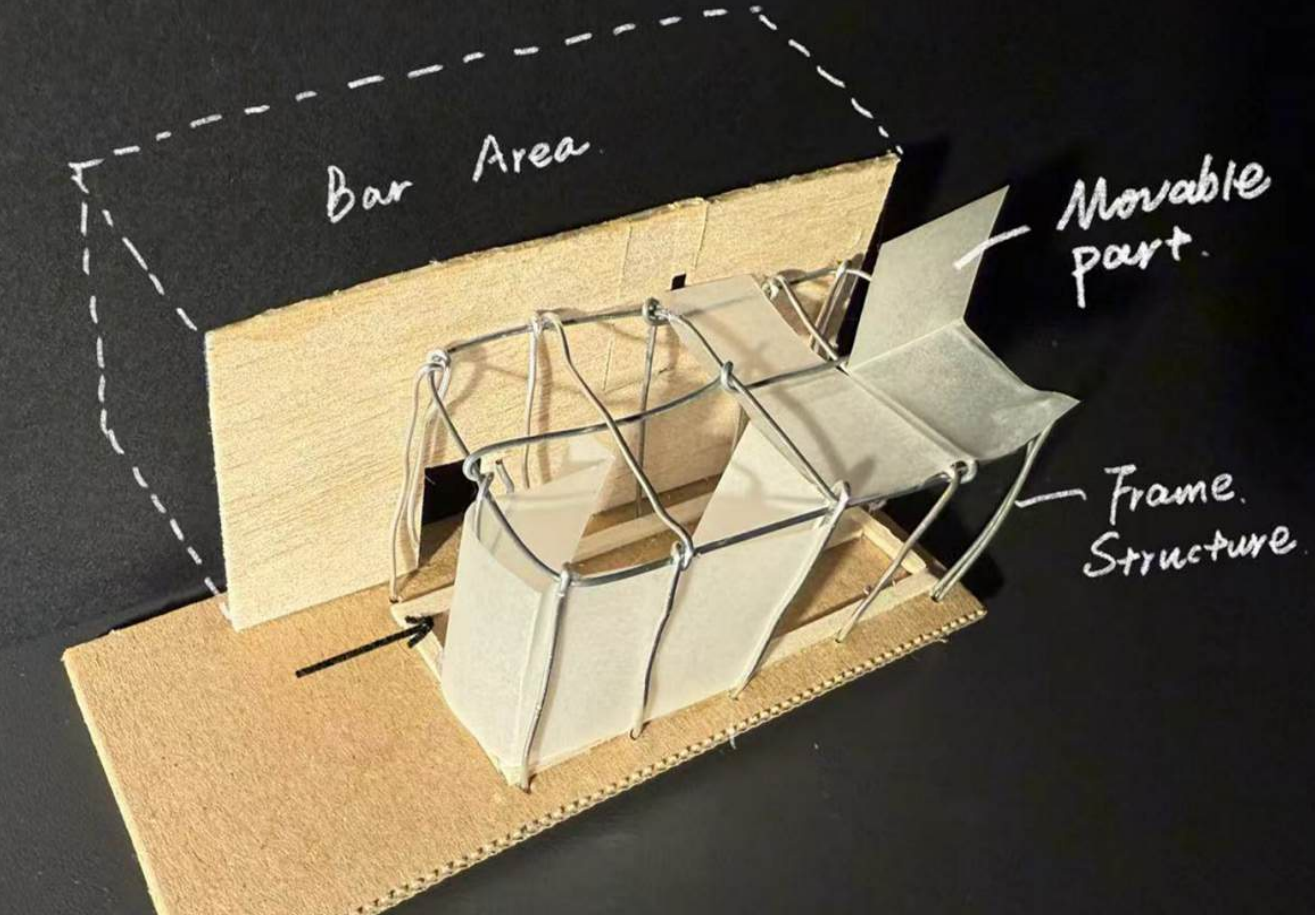
STUDENT PROFILE

Cultural Channel

Zihan Hang

I come from a province that is home to the most diverse ethnic groups in the entire country China. Since childhood, I have been exposed to interactions with people from various ethnic backgrounds, sparking my interest in cultural diversity and engaging in continuous cultural exchanges among different ethnic groups has shaped my cultural sensitivity.

Festivals create temporal heterotopias—brief moments when everyday space becomes extraordinary. On George IV Bridge, modular shelters shift from simple resting points into a "cultural channel," linking the private bars above and below. This flexible corridor lets the energy, sounds, and atmosphere of indoor festivals spill into public space, forming a fluid boundary where private events and public life intersect. Through this transformation, I aim to foster cultural exchange, social interaction, and urban memory—building a heterotopic mental space for people to experience, interpret, and remember.



Temporal 'Heterotopias'
Unformal Education
Modular
The Transformation of
Boundaries.

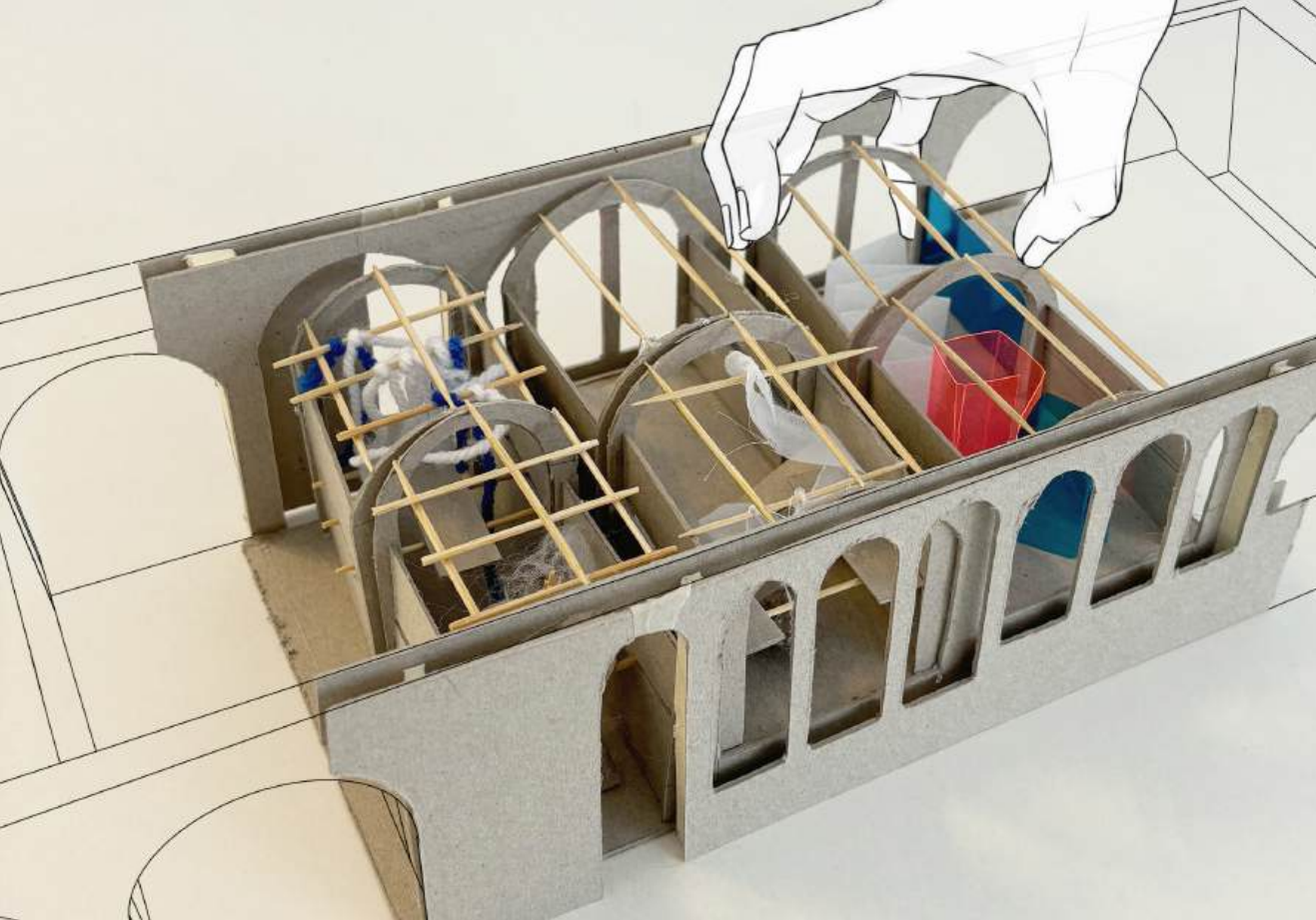
STUDENT PROFILE

Museum of Collective Memory

Jianing Hu

Childhood has always been a theme I deeply care about, as I believe it is closely connected to space. Our first perception of space often comes from the home we lived in as children. Because of my unsettled childhood, I never had a complete memory of any single home. The different rooms I lived in became fragments that together formed my memory of childhood — my emotional home. This is why I believe that spaces carry memories and stories, and shape how we understand and feel the world. It also explains why I am interested in the field of narrative design.

My Synthesis project is a further exploration of narrative design. Starting with folktales from Edinburgh, the project investigates how identity and history are constructed, told, and remembered through collective memory. Set beneath George IV Bridge, the project divides the archways into spatial units, each representing a “chapter” of the story. Every unit reflects a constructed identity and a transformed narrative. By guiding visitors through shifting perspectives — using light, materials, and spatial language — the space invites them to explore the boundary between reality and fiction, and to experience the process of identity formation.



Each arch remembers
Not passage
But return

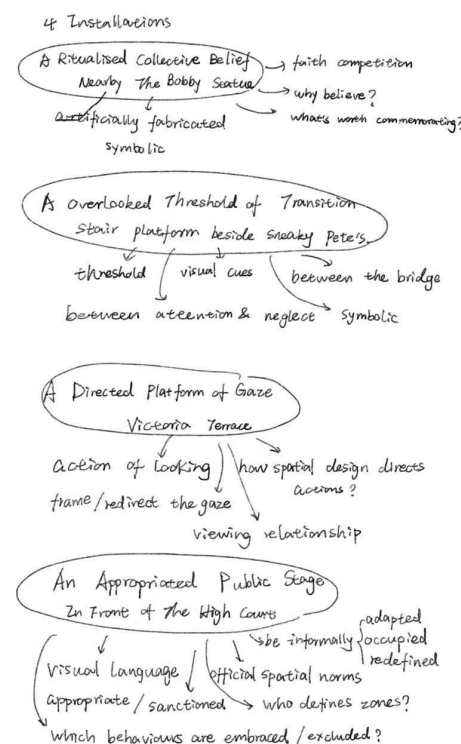
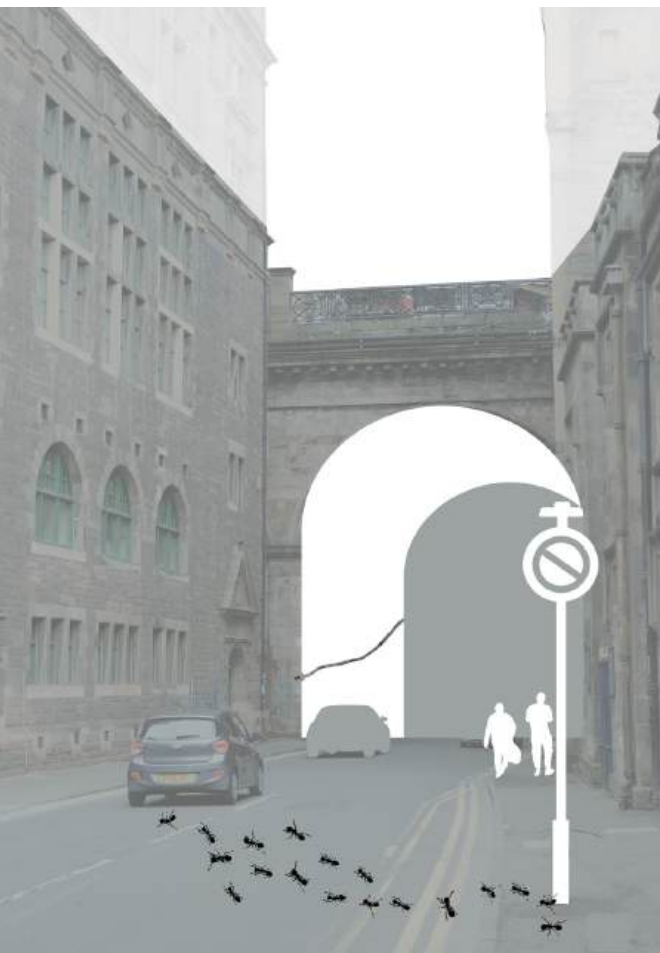
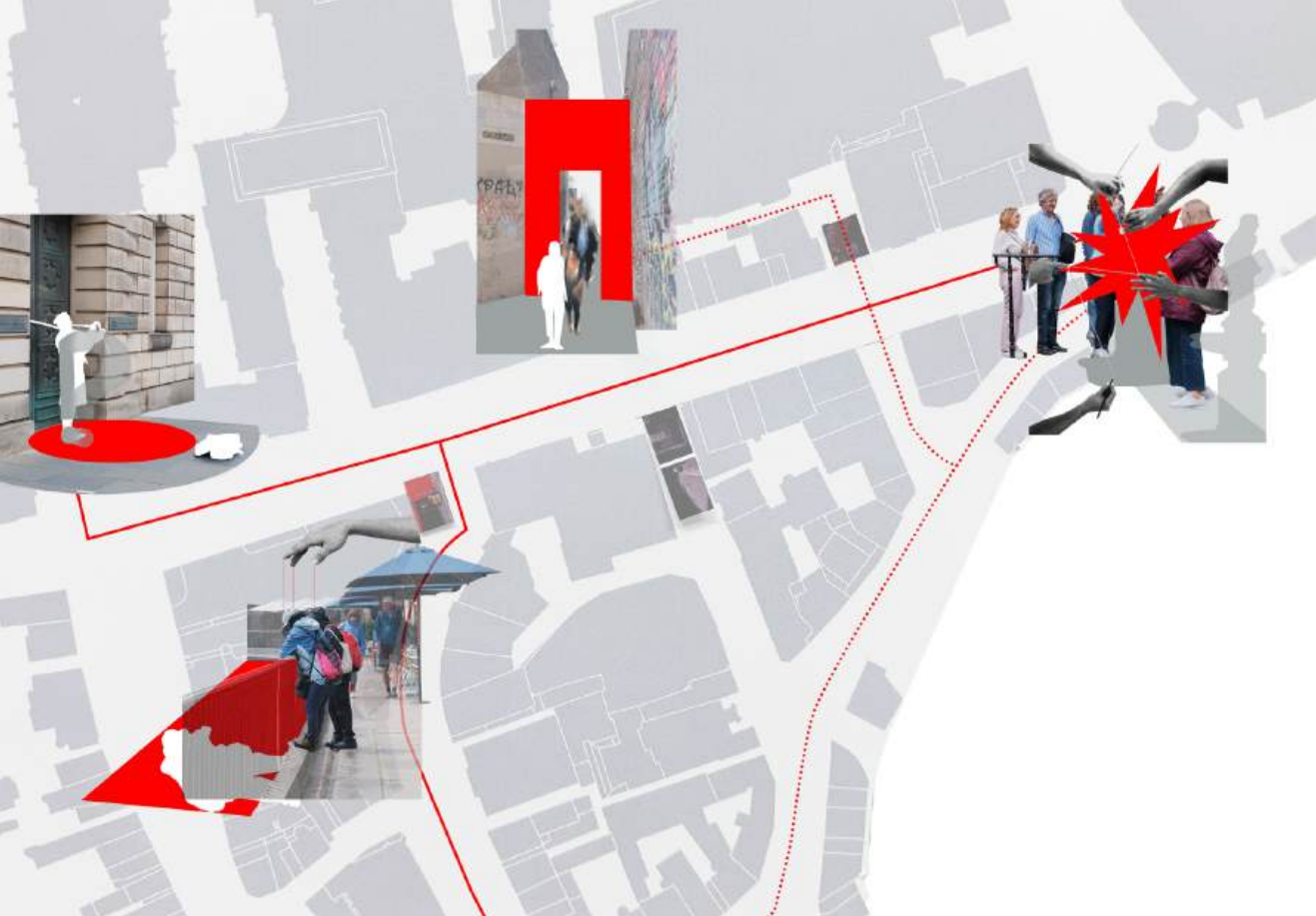
STUDENT PROFILE

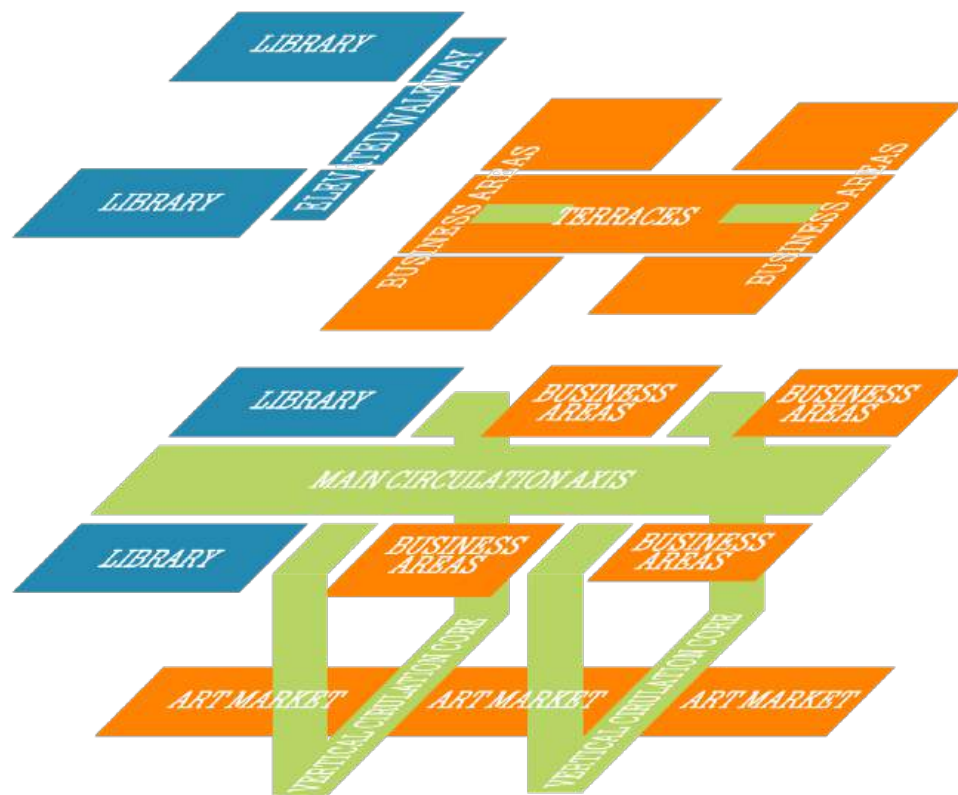
Not A Landmark

Jiaying Hu

As a designer, I see the interior not as a fixed, enclosed container, but as a condition shaped by relationships—between people, place, time, and memory. My broader ambition is to challenge conventional definitions of space by foregrounding the overlooked, the transient, and the everyday aspects of it. I seek to create frameworks that invite participation, interpretation, and improvisation rather than dictating function or form.

My project Not a landmark, consists of a series of small-scale, temporary installations dispersed throughout the structural and pedestrian layers of the George IV Bridge in Edinburgh. These interventions are not designed to impose fixed functions, but to activate overlooked urban conditions and provoke reflection through visual cues, materials, and subtle interaction. Each installation responds to the specific context in which it is placed—whether it's the traces left by informal behaviours, fragments of local memory, or the layered social rhythms of day and night. Rather than beautifying or correcting the site, my goal is to surface its tensions, contradictions, and latent potentials, making space for reinterpretation, appropriation, and dialogue.





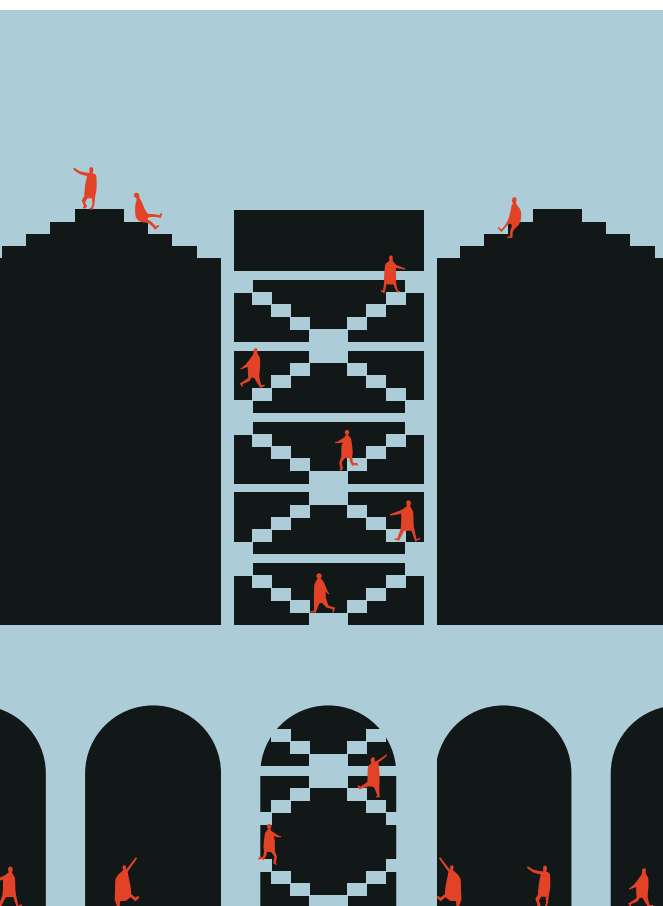
STUDENT PROFILE

Vertical Commons

Felix Huang

My design practice stems from my sensitivity to spatial memory and sensory experiences. Through a year-long course exploring atmosphere, narrative, structure, and urban fragments, I have gradually come to understand “interior” as an ever-evolving public interface. Whether it is a light well under a bridge or a suspended reading platform in a library, my projects aim to embed new daily life into existing structures, evoking a deeper emotional connection between people and places.

Vertical Commons reimagines George IV Bridge as a multi-scalar civic interior that stitches together fragmented urban layers through light, memory, and movement. Using tubular daylight systems, vertical circulation towers, and reactivated under-bridge voids, the project transforms residual spaces into shared public infrastructures. It builds a new urban language from historical fragments—connecting street and undercroft, form and atmosphere, past and present.



*From residual to resonant.
Memory is vertical. Light makes it visible.
Civic life flows not just along the bridge —
but through it.
Fragments do not divide — they connect.
A bridge is not only what spans across,
but what gathers beneath.*

03 CONSERVING

Xinyun Ding
Haodong Fan
Felix Huang
Hongfan Lu
Yuran Pei
Tong Ren
Pu Wang
Yuwei Wu

To conserve is not to freeze in time, but to keep memory in motion—layered, evolving, and alive. Through this year's work, we have explored conservation as storytelling, as interaction, and as a quiet intimacy between space and time.



Conserving in Motion

Conservation is often misunderstood as stillness—a practice of freezing buildings in time. Yet here, it is reimagined as a choreography of care: not the halting of change, but the shaping of transformation with memory, empathy, and attention.

This exhibition unfolds across six thematic lenses, each one tracing a different rhythm of conservation in architectural space.

Reading the Trace opens the sequence through acts of looking. Drawing, annotating, and perceiving become tools for surfacing the invisible layers of time—revealing memory not through structure, but through gesture.

Adapting Without Erasure and Material Memory & Atmospheric Conservation explore spatial intervention as a form of quiet inhabitation. One inserts new programs within old frames, the other

preserves ambient qualities—light, texture, wood grain—as active agents of continuity.

Memory in Movement and Everyday Conservation shift focus to the ephemeral and the lived. Here, ritual replaces monument, and interaction becomes archive. Through participation and sensory layering, memory is not stored but restaged.

Structure as Story concludes the cycle with form as narrative. Structural elements—arches, thresholds, suspended corridors—are reframed as devices of civic storytelling, mediating between history and future use.

In this way, conserving becomes less about what is kept, and more about how we keep in motion—with sensitivity, with care, and with imagination.

Reading the Trace

archive
annotation
ephemeral interior



Conservation begins with drawing as a form of attention. Through fine lines, layered perspectives, and temporal framing, these works reveal space as something accumulated—an archive of gestures, atmospheres, and memory. Here, architecture is not fixed but unfolding, where each trace—visual or invisible—offers a clue. Reading space becomes a process of annotation, where time, perception, and occupation form the real interior.

This project explores interiority as a way of reading space—where atmosphere, memory, and use define boundaries more than walls. In the open courtyard of Riddle's Court, traces of occupation and layered social presence evoke a quiet sense of enclosure. Interiority is read here not through structure, but through time, gesture, and perception.



This drawing uses fine, seemingly chaotic lines to depict the spatial frame. While visually loose, the lines articulate the structure's complexity. The approach reflects my belief that building a space—especially one with historical depth—is a layered process shaped by time and cultural accumulation. Rather than simplify, every edge and surface is rendered, using line as a tool to conserve and reveal the intricate memory embedded in the architecture.



Space is a container of time—holding present function while preserving traces of past use and evolution. Through cases like Riddell's Close, time is explored as layered: Kairos, Chronos, and Aion. This perspective encourages design that respects temporal imprints, treating space not as a blank slate, but as a witness to lived history.

Adapting Without Erasure

Intervention need not overwrite. In these projects, new structures are gently inserted into existing frameworks—suspended, angled, and light. Rather than replacing the old, they lean into it, tracing rhythms already present. Conservation

becomes coexistence: a design language of inhabitation, not erasure. Through minimal yet deliberate gestures, these insertions extend memory without interruption, allowing past and present to speak through shared form.



This project adapts Bay 8 of the Edinburgh Central Library through a parasitic insertion—Browse Bay—a suspended platform that nestles within the existing mezzanine without altering its historic fabric. Subtle interventions such as curved timber supports and ergonomic leaning rails are embedded into the spatial rhythm of the bookshelves, forming a narrative of coexistence rather than replacement.

By allowing readers to pause and browse within the stacks, the design embeds new uses into old structures, preserving the library's atmosphere while expanding its inhabitation. Browse Bay acts as a quiet graft—an inhabitable trace that reactivates the past without erasing it.

Inspired by the concept of a treehouse, this project reclaims an overlooked corner of the library through a parasitic insertion—an angled, layered structure that creates a quiet reading space within the existing frame. Rather than replacing, the design embeds itself gently into the architecture, preserving the original surfaces and spatial rhythm. Its form evokes intimacy and memory, extending the narrative of the site through subtle transformation. This is not addition by erasure, but conservation through inhabitation.



**parasitic design
embedded narrative
insertions**

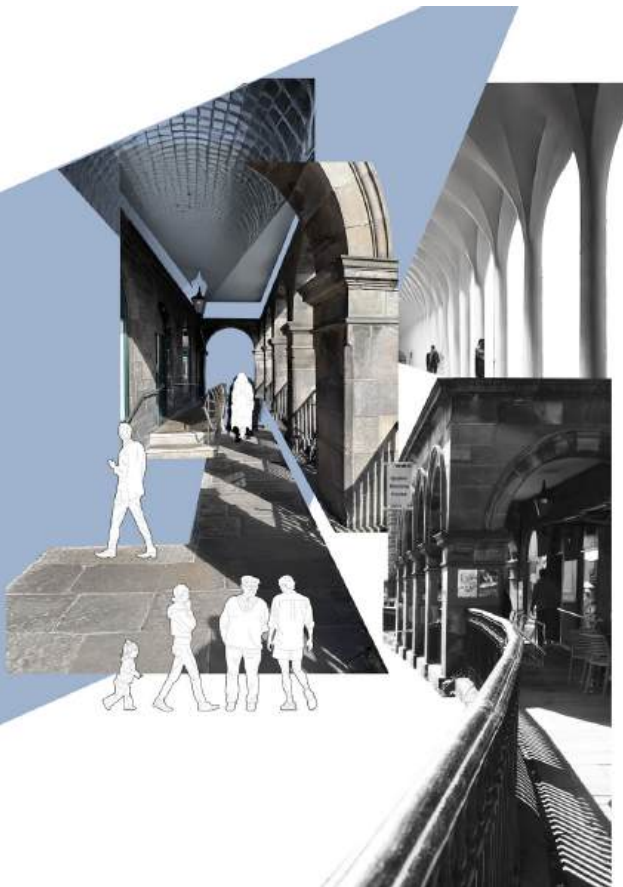
Reusing triangular motifs from the Victorian columns, this wood-framed partition slips into the library as a parasitic insertion. It embeds a quiet reading nook within the existing bay, extending the building's language without removal or replacement. Acting as a mediator between eras, the partition preserves the site's spatial memory while adapting it for contemporary use—an embedded narrative of conservation through inhabitation.



Material Memory & Atmospheric Conservation

Material holds memory not through permanence, but through atmosphere. In these projects, timber, light, and shadow become active agents of conservation—evoking history while enabling change. Sustainability is embedded in textures, rhythms, and modular systems. Climate is not background, but a living presence. Conservation here means sensing, adapting, and sustaining interior character with quiet precision.

**wood
light
shadow
ambient layers**



This project explores space as a fluid system shaped by interaction and change. By deconstructing the site into ceiling, walls, and floor, and layering AI-generated imagery, the design captures shifting atmospheres and evolving use. Material and light are treated not as static elements, but as active agents in a living, adaptive interior—where conservation lies in responsiveness rather than permanence.

This project adopts an adaptive design strategy focused on spatial protection and sustainability. Natural light is used as a passive lighting method, while durable, modular components enhance longevity and reduce energy use. By balancing renewal with sensitivity, the design transforms the interior through flexible, efficient interventions that preserve the original atmosphere and improve long-term functionality.



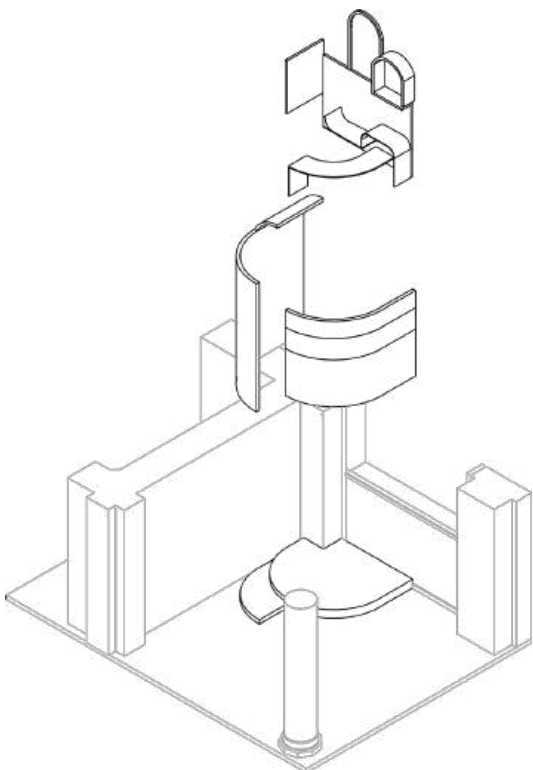
In the adapting interior, natural atmosphere was evoked through branch patterns and light-shadow interplay, rather than using real plants—preserving function while enhancing ambience. Spotted Gum and Ash wood were selected for their durability and resistance, reinforcing material longevity. In the connecting interior, the Walking Theatre emphasizes participation and traces of everyday use, conserving cultural life through subtle continuity rather than imposed change.



Memory in Movement

Spatial memory is activated through movement. These projects use sound, gesture, and participation to transform conservation into a living process. From interactive track systems to immersive soundscapes, memory is not preserved by stillness but sustained through use. Here, conservation unfolds as motion—where architecture listens, adapts, and responds to bodies in transit.

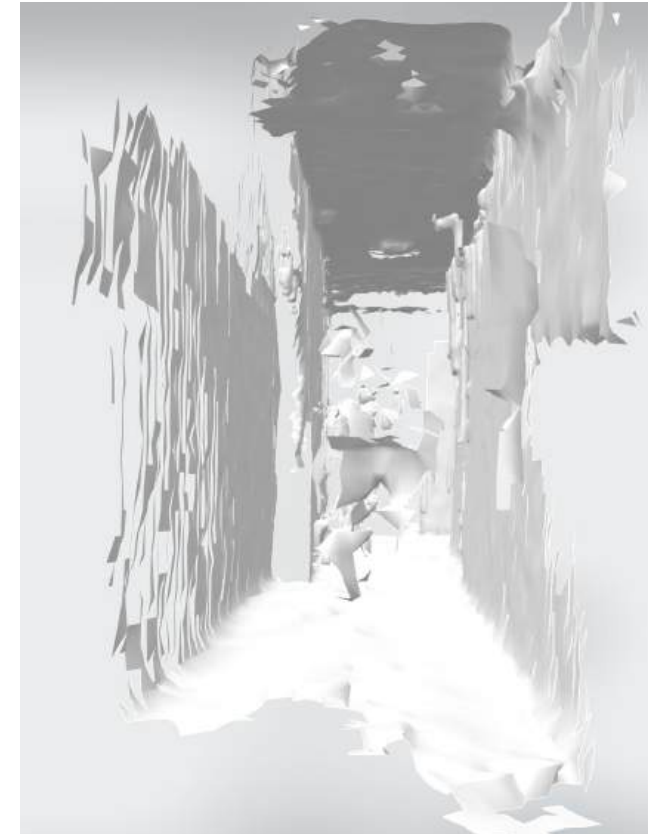
**movement
interaction
participation**



This project reactivates a quiet corner on Basement Level 3 of the historic Edinburgh Central Library through an adaptive reading space. Arched, wraparound forms inspired by Victorian elements create moments of privacy and pause within the larger circulation of the library. Through modelling and detailed drawing, the design inserts movement into memory—offering an intimate, contemporary rhythm within a historically static zone.

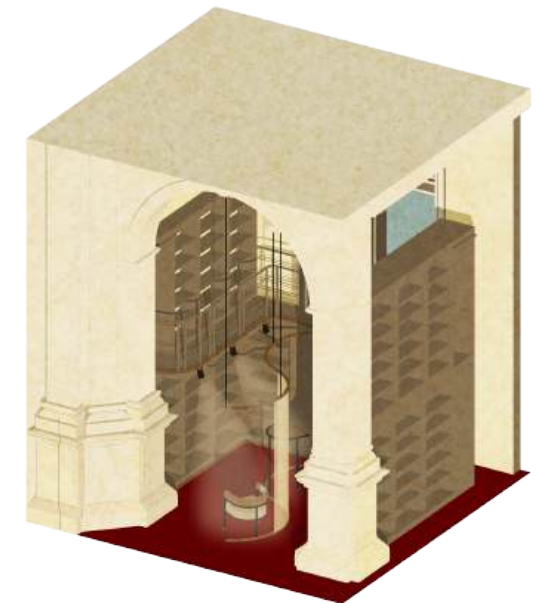


Scan the QR code to watch the video.



To evoke the spirit of George IV Bridge, this project uses 3D scanning and site-specific sound recordings to create a digital representation that merges visual and auditory memory. The resulting “electronic bridge” animates spatial experience, allowing users to see and feel the emotional resonance of the site through sound-driven interaction.

This diagram outlines an interactive installation composed of four key elements: suspension rope, track, ornament, and seat. Together, they form a dynamic spatial system that encourages movement, exploration, and user interaction. The track allows for flexible spatial separation, transforming the installation into a fluid, multifunctional environment that animates space through participation.

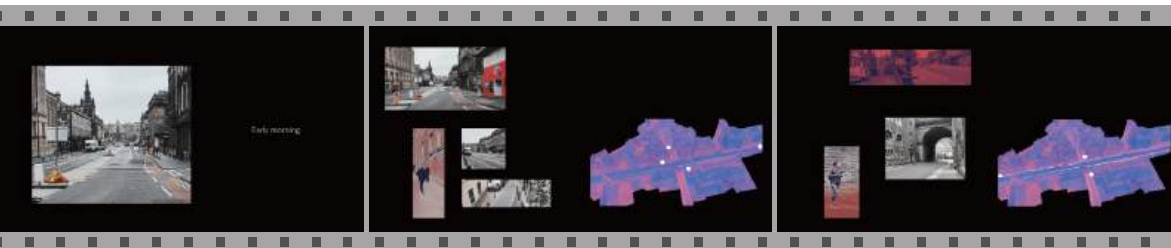


Everyday Conservation

Conservation lives in the everyday—from a fleeting gesture beside the Greyfriar's Bobby statue to the quiet rhythm of daily routines. This spread traces the intangible rituals that shape public space: pausing, touching, remembering. Here, heritage is not declared, but accumulated—through presence, habit, and shared cultural memory embedded in use.

traces of use
cultural continuity
invisible rituals

Scan the QR code to watch the video.



Influenced by readings on Hertz and the emergence of electronics, this project explores the evolving relationship between digital technologies and everyday life. The initial video concept divided space into four zones—on the bridge, transitional space, interior, and views through a window—to reflect layers of interaction.

In the revised version, this spatial structure is retained, but reinterpreted through dual imagery: real-life footage appears in small windows on the left, while digital graphics and linear visualizations of radio waves occupy the right—bridging physical presence and invisible networks.



Centered on the Greyfriar's Bobby statue, this project observes how emotional memory emerges through everyday gestures—pausing, touching, listening. As passersby engage with the story, an invisible boundary forms, turning the open street into a momentary interior shaped by shared ritual and quiet reverence. Conservation here lies in the continuity of use and collective presence.



Scan the QR code to watch the video.



Structure as Story

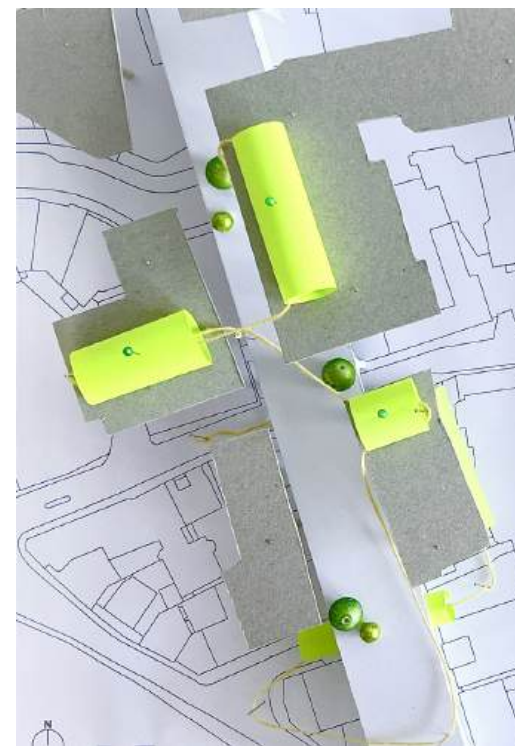


Architectural structure becomes narrative. Through zoning models, sectional studies, and threshold sequences, these works treat the bridge not as passive infrastructure but as an active spatial script. Movement, layering, and reuse are not only functional—they tell stories of civic memory, cultural continuity, and structural care. In these projects, thresholds mark transitions not just in space, but in time and meaning.

This model presents a layered spatial strategy for George IV Bridge, using vertical circulation and threshold shifts to guide movement from public to enclosed zones. The arched corridor structure links historical reference with contemporary flow, framing architecture as a narrative of continuity and care.



This project proposes a Whisky Museum embedded within the existing bridge structure. Through iterative zoning and hand-drawing, it creates an immersive cultural module that blends exhibition with experience. The concealed production line beneath the bridge becomes a narrative device—linking history, program, and structure to attract visitors and connect adjacent spaces.



**structure
threshold
civic memory**

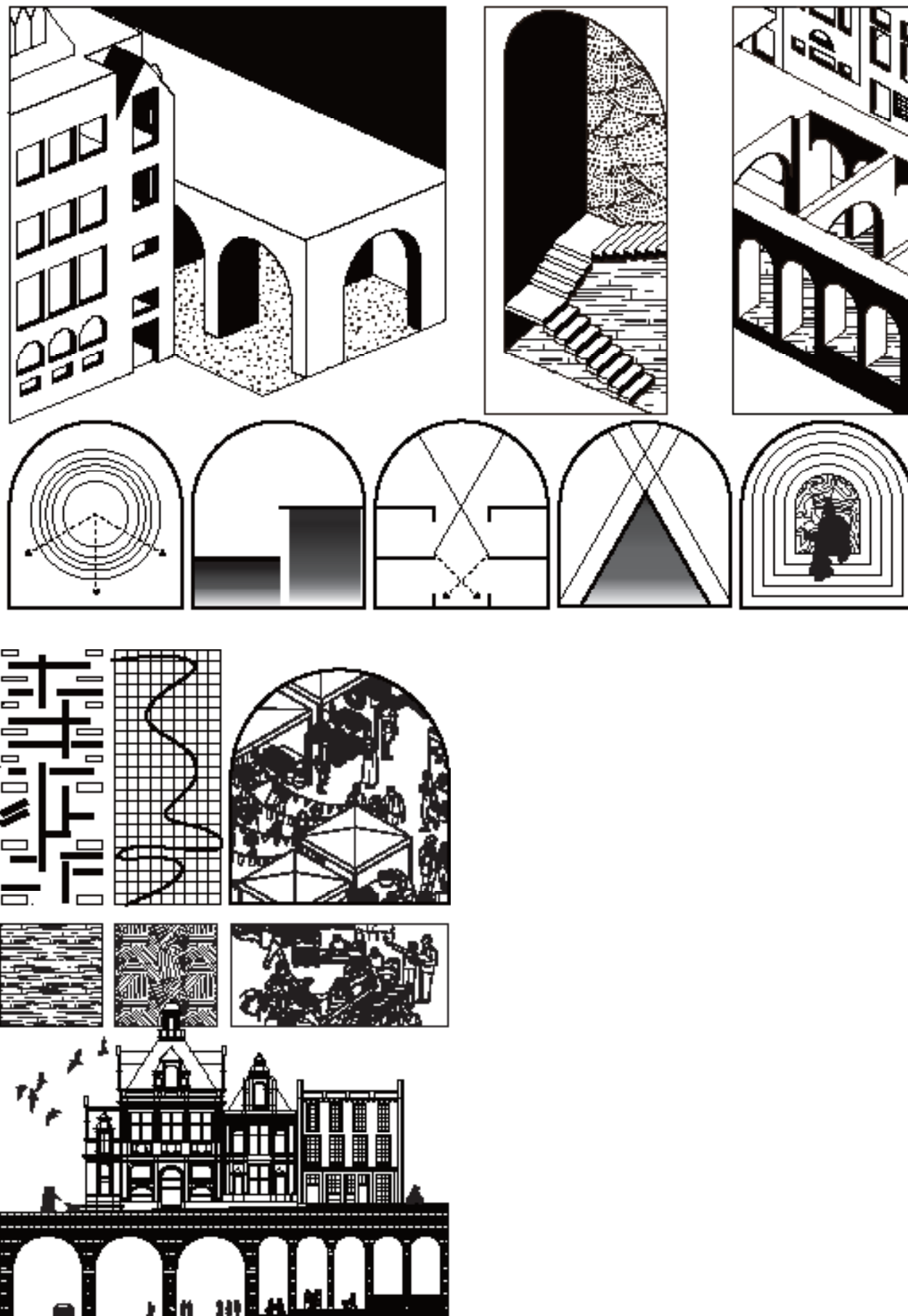
STUDENT PROFILE

Whispering Market

Xueer Jin

As a designer, I am drawn to the hidden stories of space and the quiet forces that shape belonging. My background in architecture, combined with a passion for feminist theory and urban care, guides my exploration of market spaces as more than places of trade. I see them as stages for social connection, resilience, and shared voices. I approach interiors not as static containers, but as social terrains where light, material, and memory weave relationships. My work translates theory into vibrant markets—places for exchange, gathering, and the telling of collective stories.

Whispering Market reimagines the undercroft of George IV Bridge as a civic platform where care, light, and everyday trade foster inclusion and shared agency. Inspired by feminist urbanism and community rituals, the project combines layered platforms, light wells, and flexible stalls to create spaces for social exchange, quiet protest, and collective resilience. The market challenges the boundary between commerce and community, offering a vision of public space where belonging is designed, not assumed—a place where soft voices can be seen, heard, and gathered.



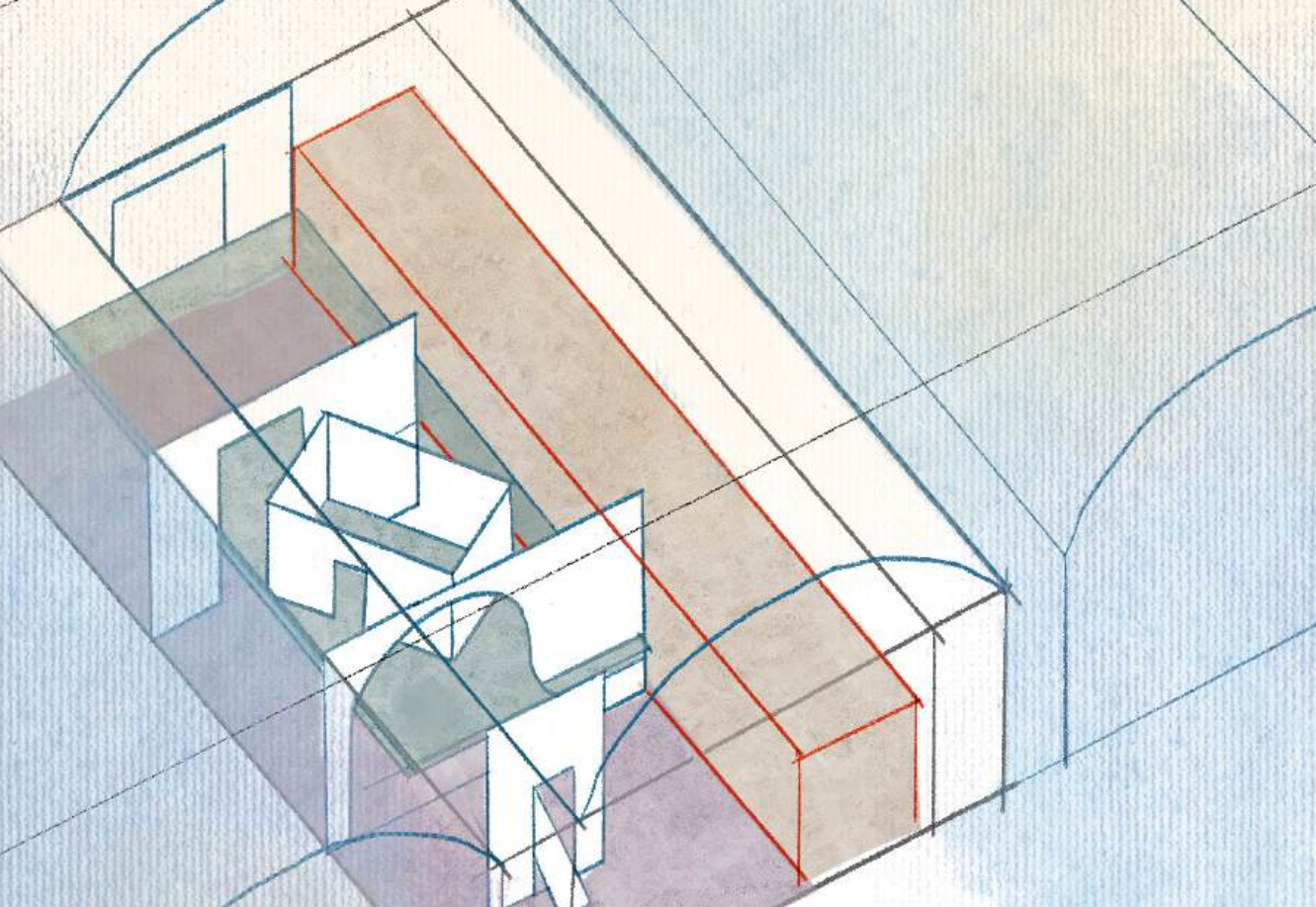
Design and Memory Journey

Nicha Leelathanapipat

Architecture should perform identity rather than conserve it, allowing users to interact, adapt, and change within the place. It is multilayered, temporal, and constantly negotiated. Rather than conserving a single, unchanging past, design must adapt to the changing character of the environment. Identity develops over time through use and collective memory, evolving depending on circumstance and interpretation. Conservation then becomes a dialogue between old and new, memory and projection.

My research question is: How can design methodologies sustain a space's identity while transforming its form and function? I reject accurate reproductions in favour of meaningful reinterpretations. Fluid identity accepts complexity, including traces, contradictions, and transformation. Through material memory, contextual translation, and open-ended form, we propose a conservation approach rooted in continuity.

identity is performed



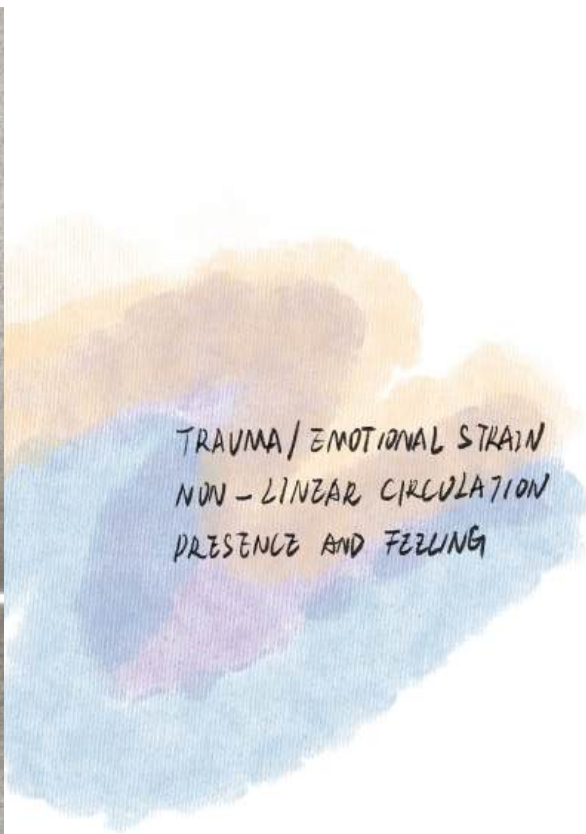
STUDENT PROFILE

A Shelter for Unseen Emotions

Yanjia Lei

I am an empathetic, life-loving spatial designer with a solid foundation in interior design and critical thinking training from both China and abroad. My work focuses on the emotional connection between people and space. Through study and practice, I have come to understand that interiors not only serve function, but also preserve memory and material traces. They are emotional vessels, non-functional visual structures, and powerful mediums that respond to social context and lived experience.

In the Quiet, A Space is an emotional shelter in Cowgate, Edinburgh, designed for LGBTQ+ youth and individuals facing trauma or emotional strain. Located in a hidden urban gap, the project offers non-linear, sensory-driven spaces like anonymous mailboxes, sound chambers, and glowing paths. Each micro-space invites reflection, silence, or quiet interaction, changing its role from day to night. Fragmented like memory, the design acknowledges invisible emotions, absence, and unspoken histories. This project envisions interior design as an empathetic, non-verbal medium — a space where nothing needs explanation, only presence and feeling.



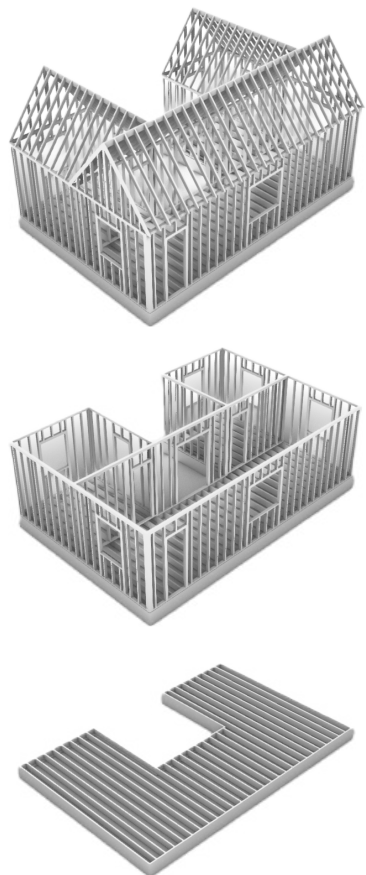
STUDENT PROFILE

The Patchwork Project

Jaime Leonard

With a professional background in high-end residential and hospitality design, I bring industry experience from leading New York City firms, where I contributed to multiple phases of luxury clubhouse and private residence projects. This foundation has shaped my academic focus, where I explore the intersection of materiality, detailing, and construction processes. My exposure to material waste and the erasure of traditional craftsmanship on site has directly informed my academic research, particularly my dissertation, which investigates the environmental and cultural implications of demolition practices in the built environment.

Demolition in the construction industry is responsible for around 30% of global waste. Materials are discarded because they are deemed unusable, do not align with design intent, or interfere with the function of a space. While there are many reasons for discarding materials, each one has the potential to be reused—offering both environmental benefits and cultural value. Many of these materials hold historical significance, representing specific crafts or traditions. Disposing of them not only harms the environment but also erodes the preservation of cultural craftsmanship.

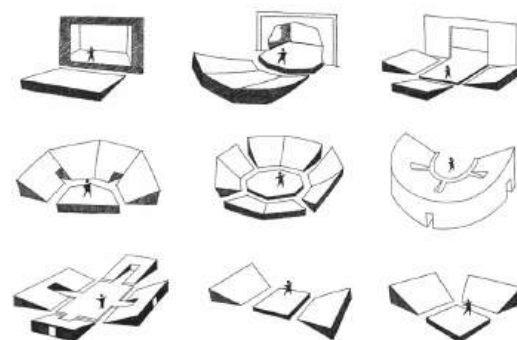
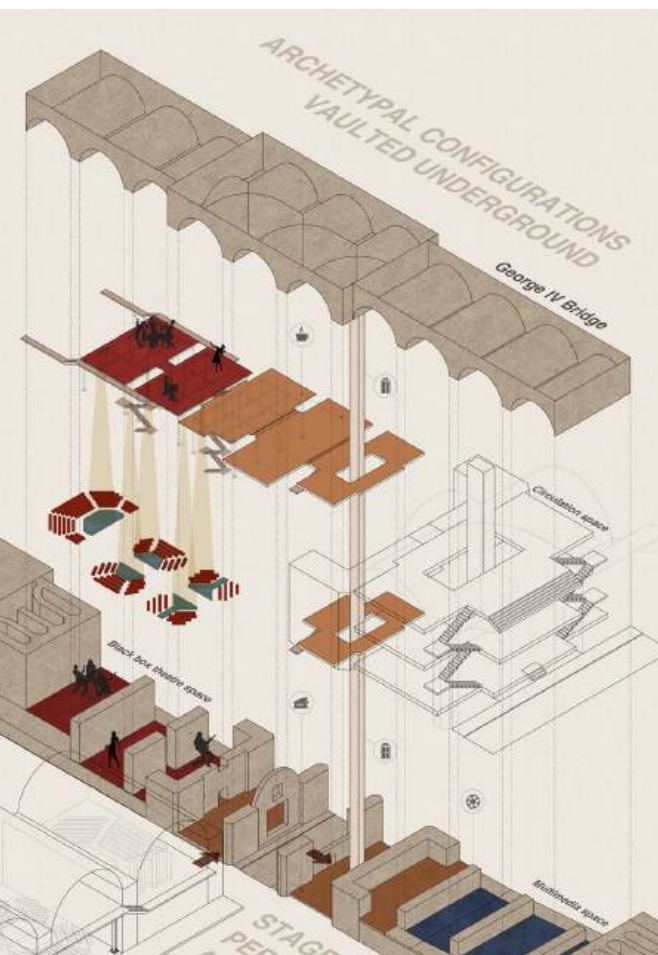


Reclaiming Resonance

Congxue Li

I hold a Bachelor's degree in Interior Design from the School of Architecture at the Central Academy of Fine Arts, and I am currently pursuing a Master's degree in Interior, Architectural and Spatial Design at the University of Edinburgh. My research interests focus on the conservation and adaptive reuse of historic buildings, as well as small-scale architectural interventions and spatial renewal. I am particularly committed to exploring the relationship between spatial elements and human behaviour, experience, and use. Additionally, I maintain a strong interest in anthropology, sociology, and interdisciplinary collaboration.

This project reimagines the vaulted chambers beneath Edinburgh's George IV Bridge as flexible performance spaces through adaptive reuse. It preserves the site's historic character through minimal, reversible interventions that support varied performance types and spatial experiences. Informed by stage typology, the design moves beyond fixed theatre formats to explore diverse performer-audience relationships. Rather than assigning fixed functions, each vault is conceived as a responsive environment—resonant, adaptable, and open to interpretation—transforming the undercroft into a dynamic space for cultural exchange and contemporary expression.





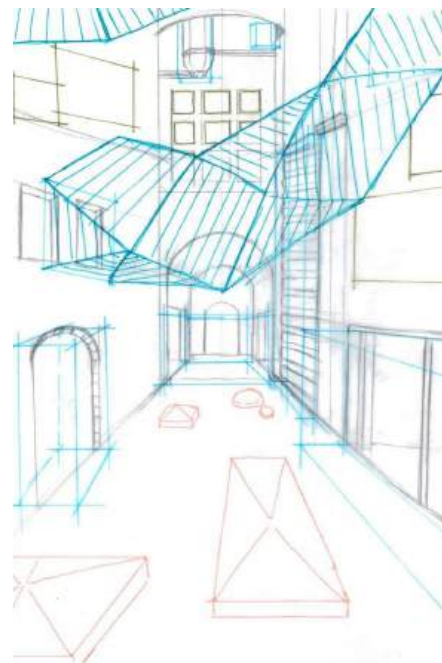
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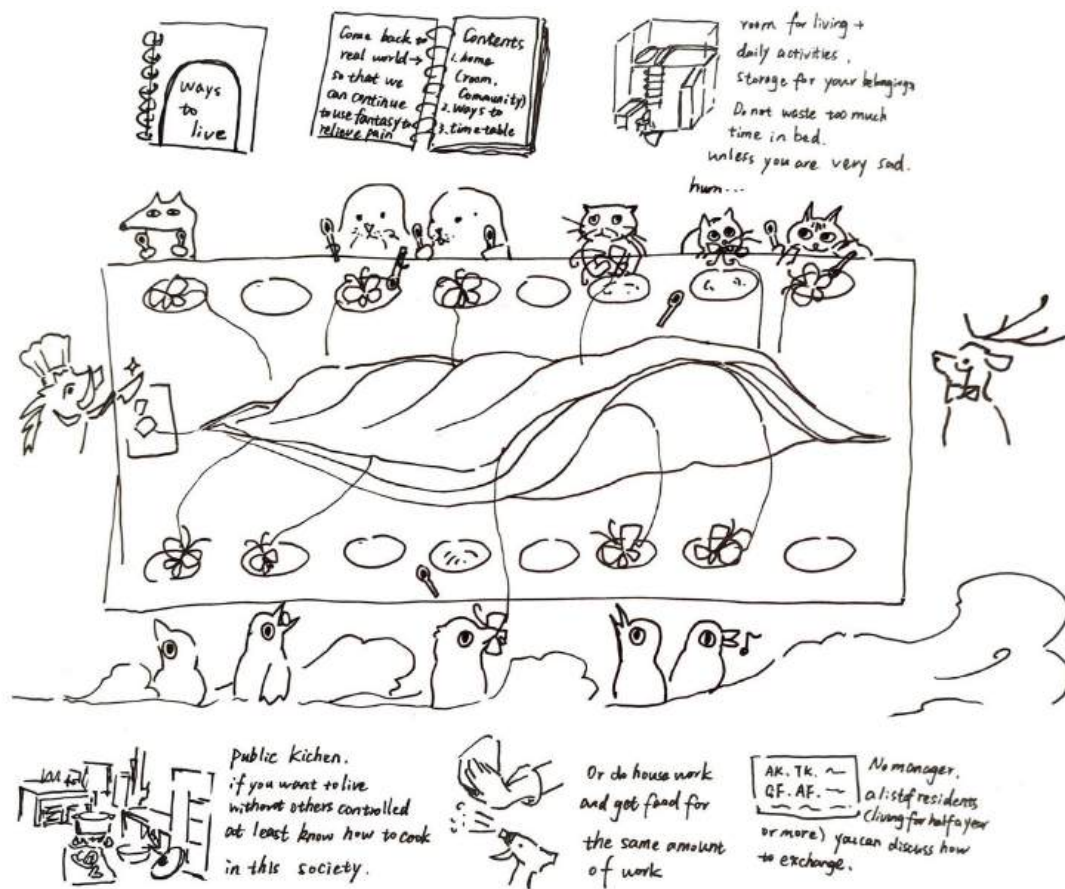
Memory Chimera

Meixuan Li

There is an intangible relationality within space — the interior is not merely a physical container but an embodiment of identity and lived experience. I regard interior design as a narrative process, where space becomes a medium for storytelling. It is where we live, and, in turn, our lives gradually shape and become embedded within it. Over time, space evolves into a monument of the Anthropocene — a silent witness that records and narrates human memories.

Memory Chimera investigates the interplay of memory, identity, and space within the field of interior design. I explored a site composed of building facades from different historical periods, which not only define the spatial boundaries but also reflect the social and temporal contexts that shaped them. The layered structural remains reveal overlapping traces of both physical and intangible power relations, giving the site a strong sense of specificity. The project speculates on how this space might transform in response to future environmental and social challenges. Through this exploration, Memory Chimera proposes an ongoing dialogue between past, present, and future, highlighting the dynamic relationship between time and space.





STUDENT PROFILE

Re-exploring Narrative Contexts

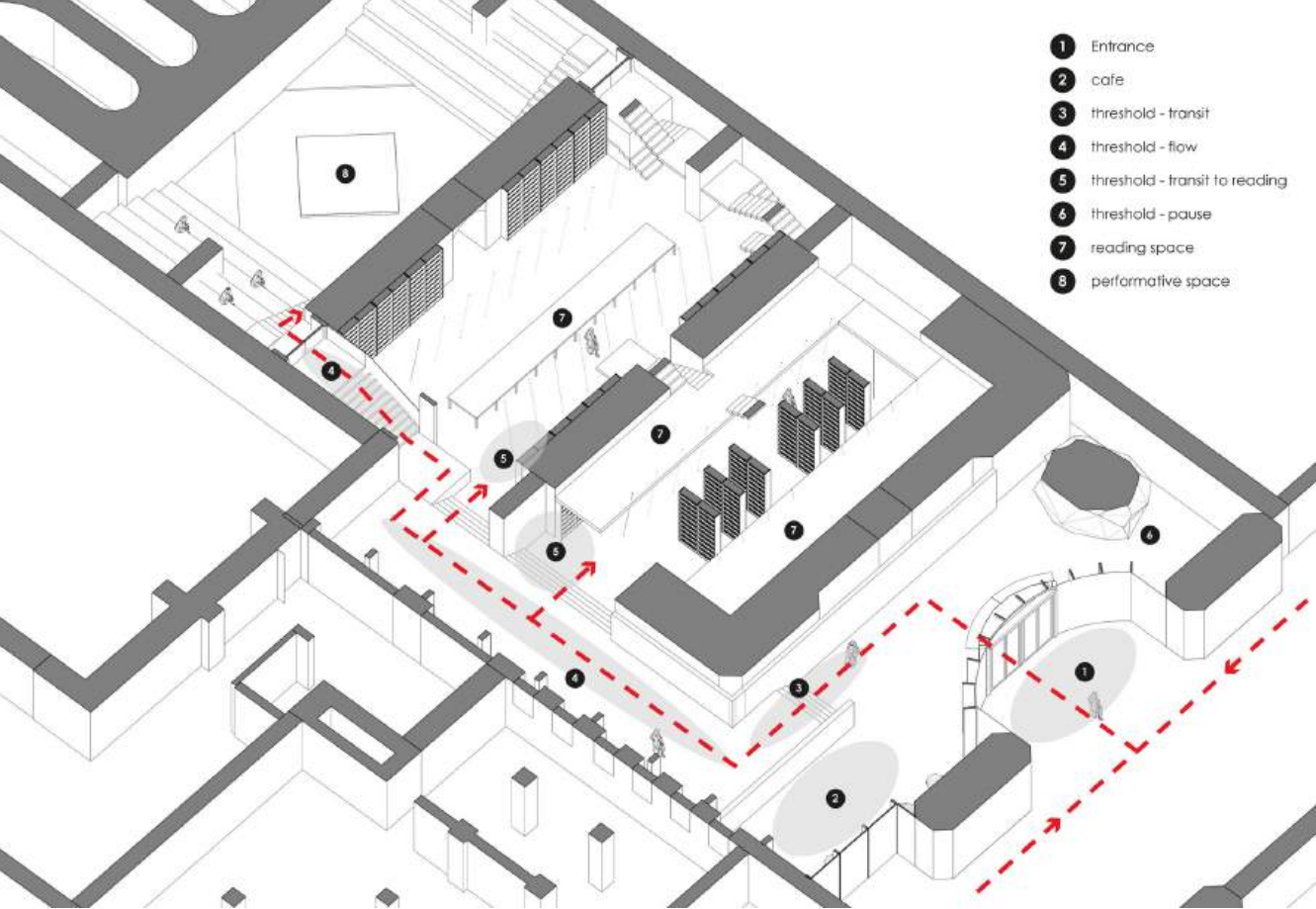
Fangchen Liu

I've come to understand that design is essentially a disturbance of reality. Our ways of solving problems are shaped by social and cultural contexts. In school, we learn how the design process should be done. But in real projects—especially in non-physical spatial design—what we create is often incomplete, and our evaluations are not entirely grounded in reality. Unless we treat spatial design as a kind of narrative that can be visually and culturally justified, it remains a partial approach to larger issues. Even then, such design must eventually be tested and validated through real human behavior within the space.

In the age of the internet, people passionately consume simulacra—images and symbols detached from reality—to seek pure joy, emotional fulfillment, and the simplest forms of cultural experience. With just a personal device, endless free pleasures are algorithmically recommended and laid out before us, ready for instant selection. Has reality lost its appeal? When pleasure pours down like a digital waterfall—so effortless, so immediate—when food and goods arrive with a few taps. Those who remain unseen—the invisible cogs of society who keep it running? Like servants in 18th-century basement kitchens, they are essential yet overlooked. How can we bring them into the light?



Re-exploring
Narrative
Contexts



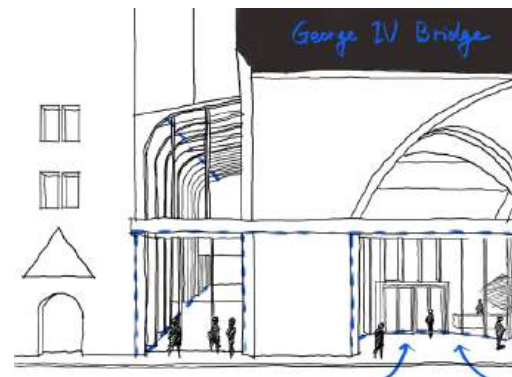
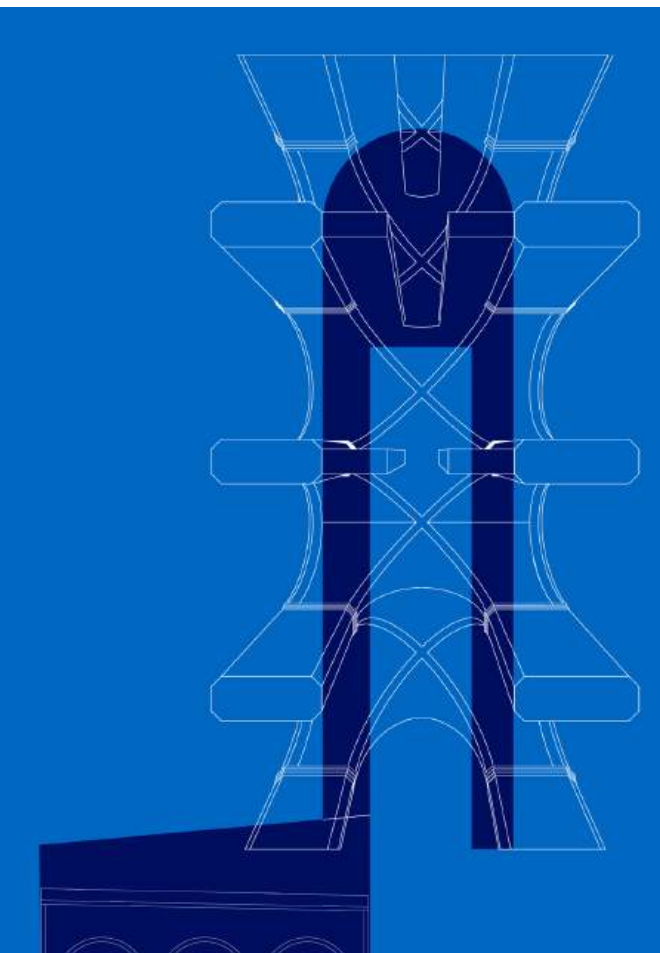
STUDENT PROFILE

The Underscript

Jiafei Liu

With a decade of experience in large-scale architecture, I began to reframe design from the inside out, shifting attention from exterior form to the lived, sensory experience within. My work explores threshold spaces as zones of transition, where public meets private, exterior meets interior, and architecture becomes responsive to light, temperature, and memory. I see interiors not as static enclosures, but as adaptive environments that shape behavior, perception, and identity. Through spatial research and material experimentation, I aim to craft spaces that are environmentally attuned, emotionally resonant, and grounded in the subtle rhythms of human presence.

This project is located at the undercroft space beneath George IV Bridge, it focuses on threshold spaces: the zones of spatial transition between exterior and interior, public and private, stable and mutable. As digital culture redefines reading habits and institutional access, this residual space presents a critical opportunity to reimagine entrances as a performative threshold, not only a point to enter, but a space of transition, reflection, and identity adjustment.



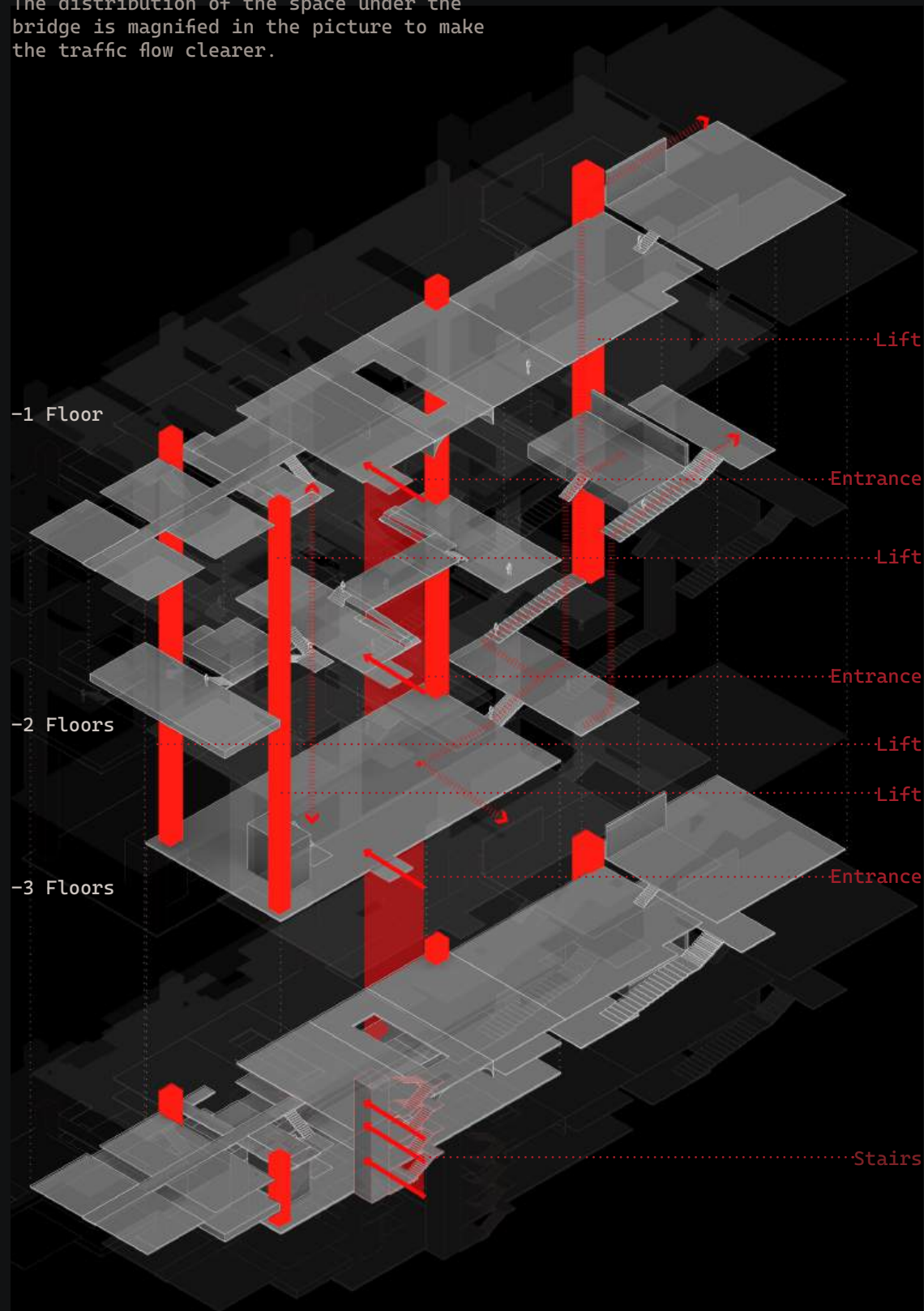
04 SCALING

Tianning Bao
Zihan Hang
Xueer Jin
Congxue Li
Jiafei Liu
Kaiqi Shao
Wenrui Zhang
Wei Zhao

Scale is not a fixed measurement, but a continuous negotiation between the human body, built environment, and lived experiences. Our team approaches the notion of "Scaling" through three interconnected lenses — Physical, Social, and Temporal — to explore how design operates as a multi-dimensional dialogue between people, objects, and spaces.

Space inside the bridge

The distribution of the space under the bridge is magnified in the picture to make the traffic flow clearer.



Physical Scale

At the physical level, scale defines the measurable proportions that shape how people move, see, and inhabit space. It determines thresholds, affects bodily comfort, and frames how interior experiences are perceived and navigated. More than a matter of dimension, scale operates as a sensory and psychological device—where even minor spatial shifts can transform how we relate to interiors. Through compression, expansion, repetition, or fragmentation, physical interventions can direct movement, invite intimacy, or challenge conventional spatial hierarchies.

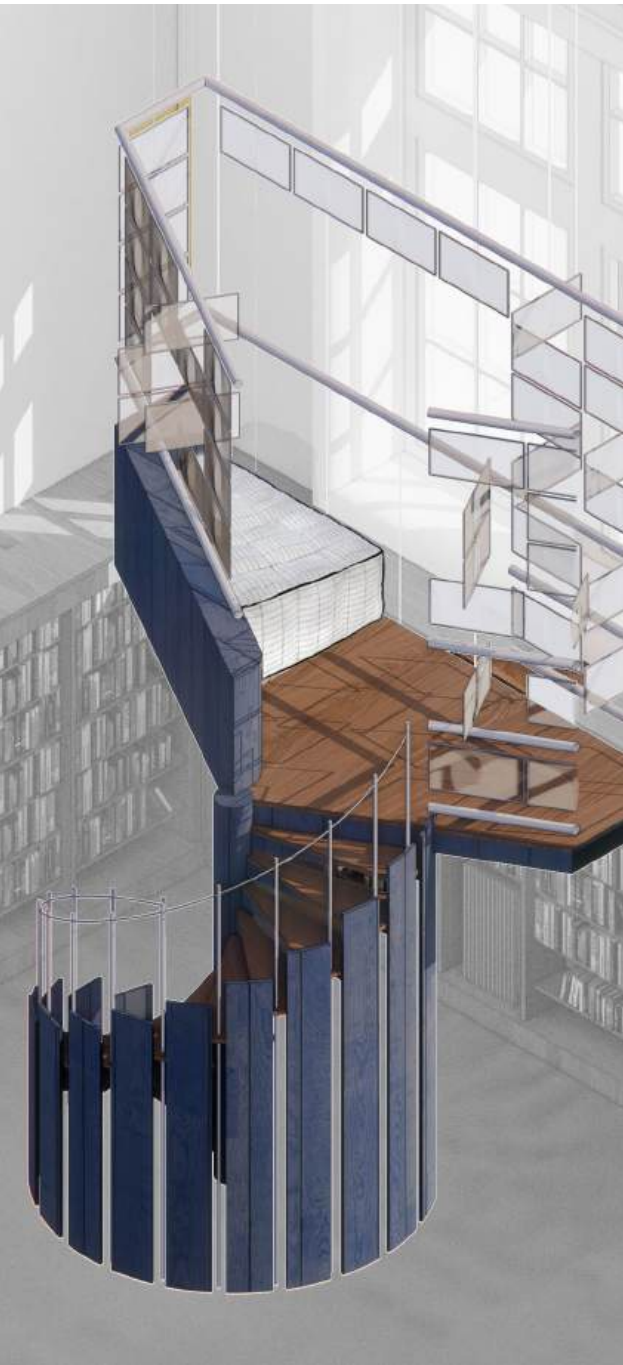
The content in this chapter is drawn from two key stages in our academic year: Adapting Interiors and Connecting Interiors. Adapting focused on the micro-scale—designing interventions within spaces smaller than six square metres. These projects often began from the human body, examining how light, touch, and posture could inform materiality and

spatial form. Connecting, by contrast, expanded our view to the urban scale, engaging with infrastructure, circulation, and collective memory. It explored how interiors are not isolated rooms, but relational systems embedded in city flows.

Together, the works selected for Physical Scale reflect a spectrum of spatial responses—from the intimate to the infrastructural. They demonstrate how scale is not a fixed metric, but a design tool that operates across thresholds, connecting body, building, and city. It is through physical scale that we negotiate presence, proportion, and purpose.

This chapter unfolds through two subsections: Body as Measure, which roots design in the dimensions and gestures of the human body; and Interior as Urban Connector, which explores how interior thinking might extend into the shared spaces of the city.

Body as Measure



This section presents small-scale design gestures that respond directly to the human body. Through models, sectional perspectives, and spatial simulations, students explored how seating height, reachability, posture, and bodily rhythm shape the interior. These projects reflect an embodied design approach where space is not measured in meters, but in movements, gestures, and rest.

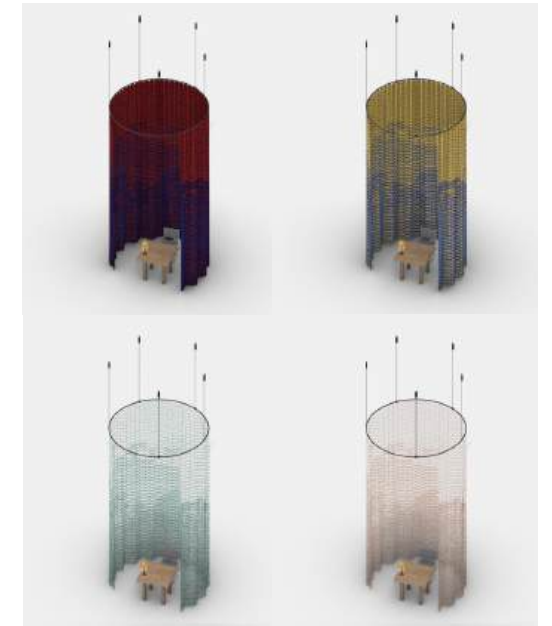
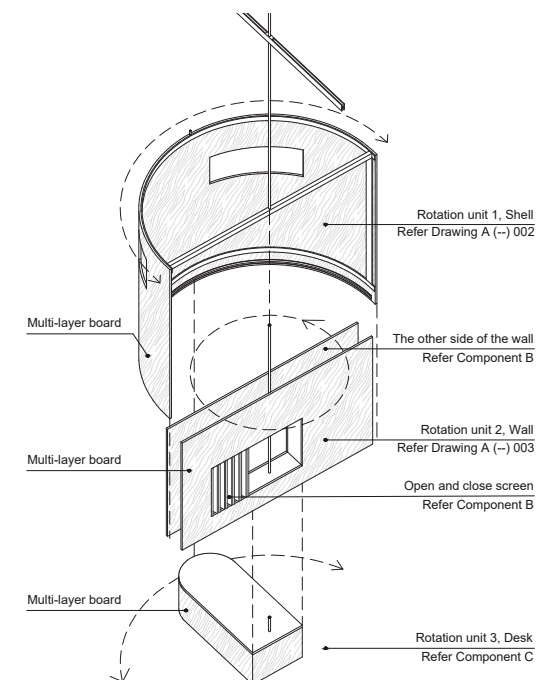
“The” Novel

This project transforms the reading experience into a tactile and spatial journey. Suspended bubble cushions invite readers to sketch, lean, or rotate them, creating an interactive archive that links body, book, and space through gesture and memory.



Under the Arch

This project inserts a rotating reading capsule beneath the library's archway. Three shell components—desk, wall, and canopy—adjust to shape enclosure and control visibility.



Curtain of Knowing

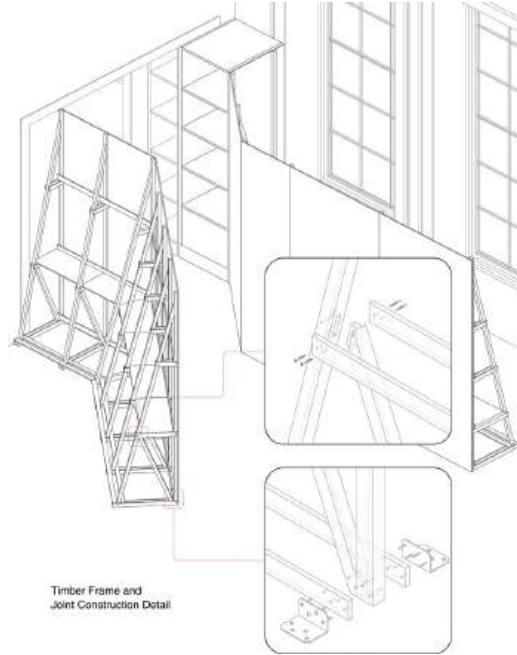
This project uses the body's movement through soft, shifting curtains to measure the boundary between self and universe—turning reading into a spatial, temporal, and cosmic encounter.





ArcFlow

A modular, curvilinear workstation system designed to adapt to bodily movement, circulation flow, and shifting spatial functions.



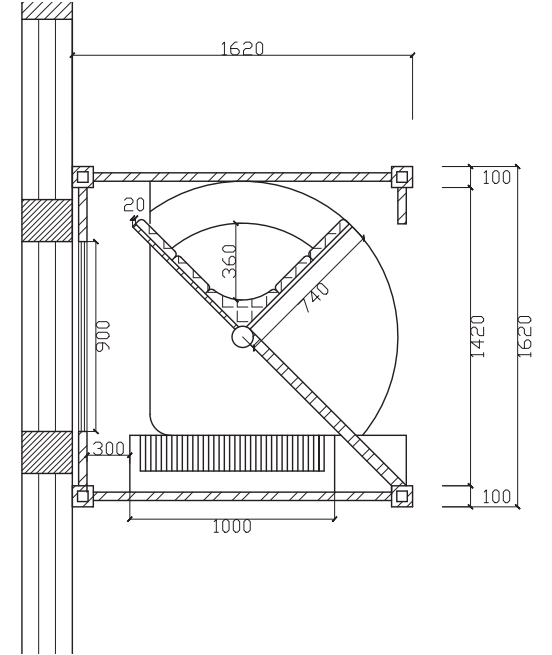
Threshold of Stillness

A compact corner intervention using body-scaled shelving and seating to define space, enhance comfort, and support informal use.



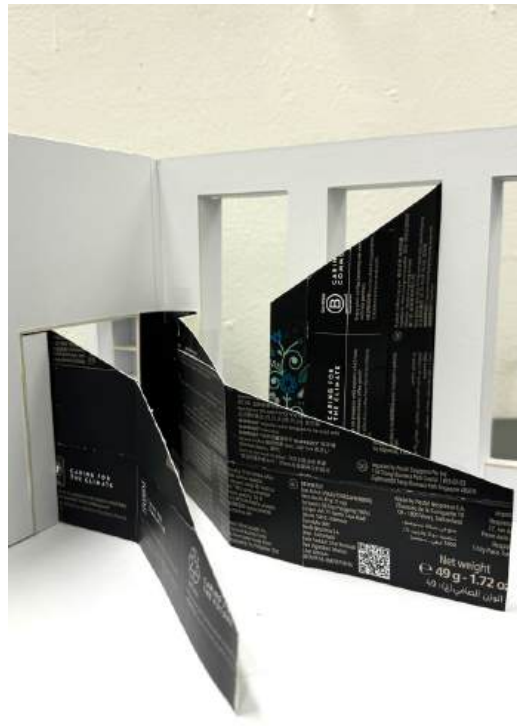
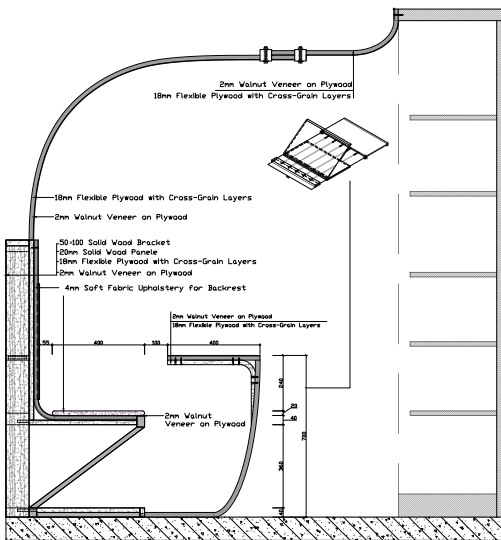
Reading Pod

A body-scaled reading pod within 6m², designed for comfort, natural light, and quiet, tactile engagement with physical books.



EchoNest

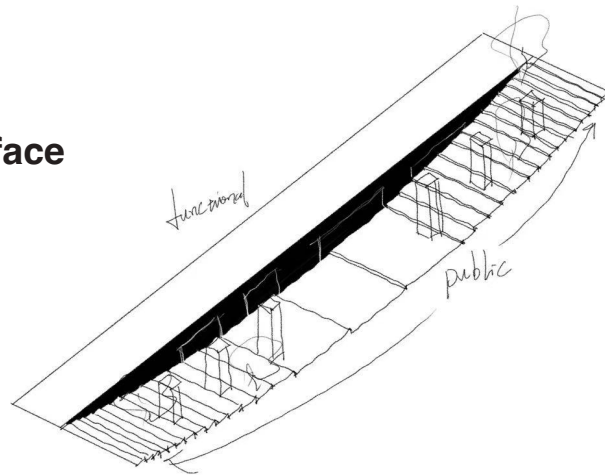
A rotating, soundproof reading pod that allows users to control direction, posture, and mood through bodily movement.



Interior as Urban Connector

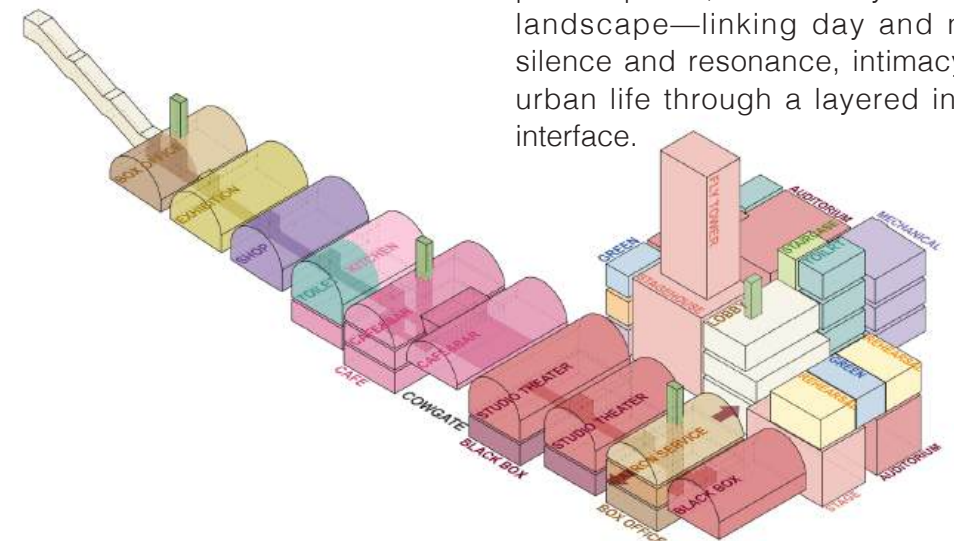
Suture - The Ideal Urban Interface

This project reframes the under bridge spaces of George IV Bridge as connective interiors—binding street, structure, and community. Inspired by the concept of “Suture,” it proposes spatial insertions that challenge urban alienation, foster human-scale interaction, and reimagine the interior as a transactional threshold between body, building, and broader urban rhythms.



Echoes Beneath

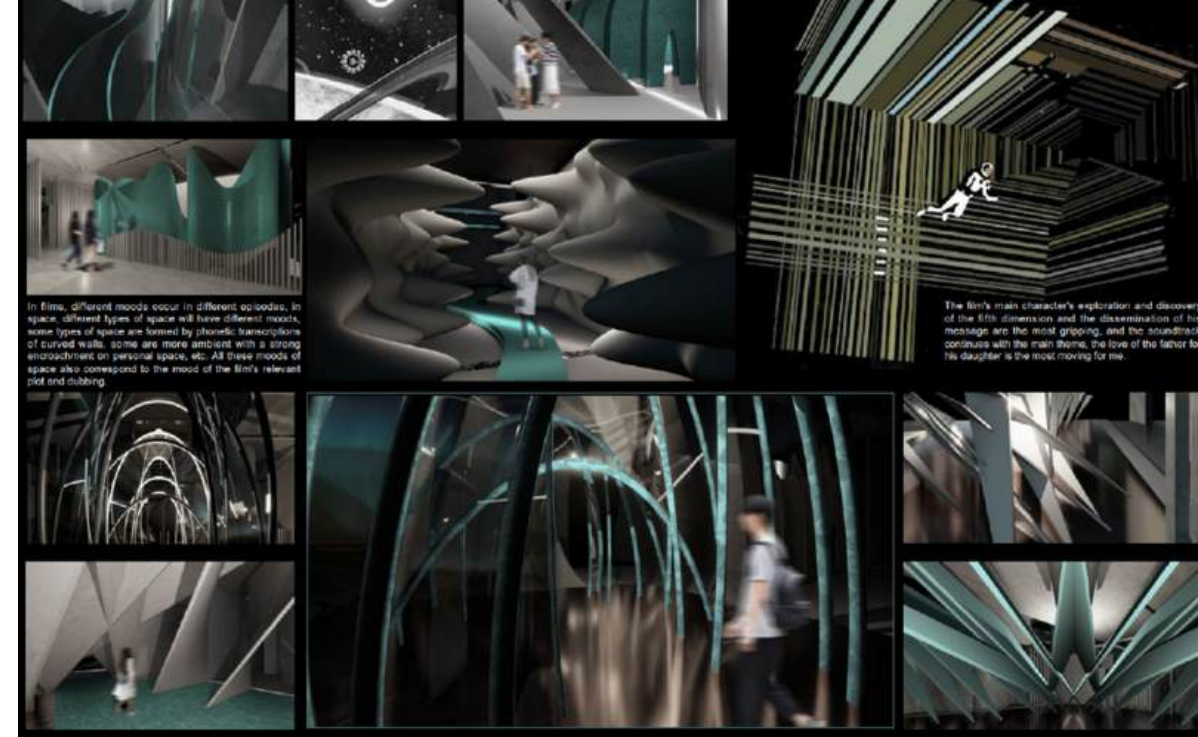
This project transforms the undercroft of Edinburgh's Central Library into a sound-driven theatre, reuniting performance and reading as parallel modes of cultural reflection. Situated beneath George IV Bridge, it forms a connective corridor between libraries, public spaces, and the city's acoustic landscape—linking day and night, silence and resonance, intimacy and urban life through a layered interior interface.



Social Scale

This series explores how social scales are embedded in spatial experiences, revealing hierarchies among individuals, spaces, and society. Charts, collages, and scenes show how bodies and roles shape and are shaped by accessibility, visibility, and participation.

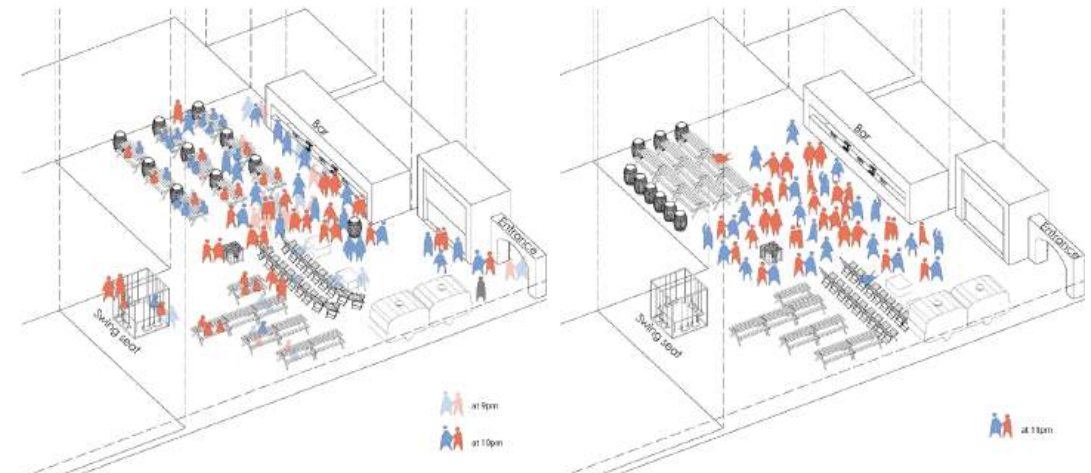
This picture shows the imbalance and stratification of spatial acquisition in society. "Scaling" is reflected in the verticality of space and the ease of social contact, influencing people's perception and usage frequency of the place.

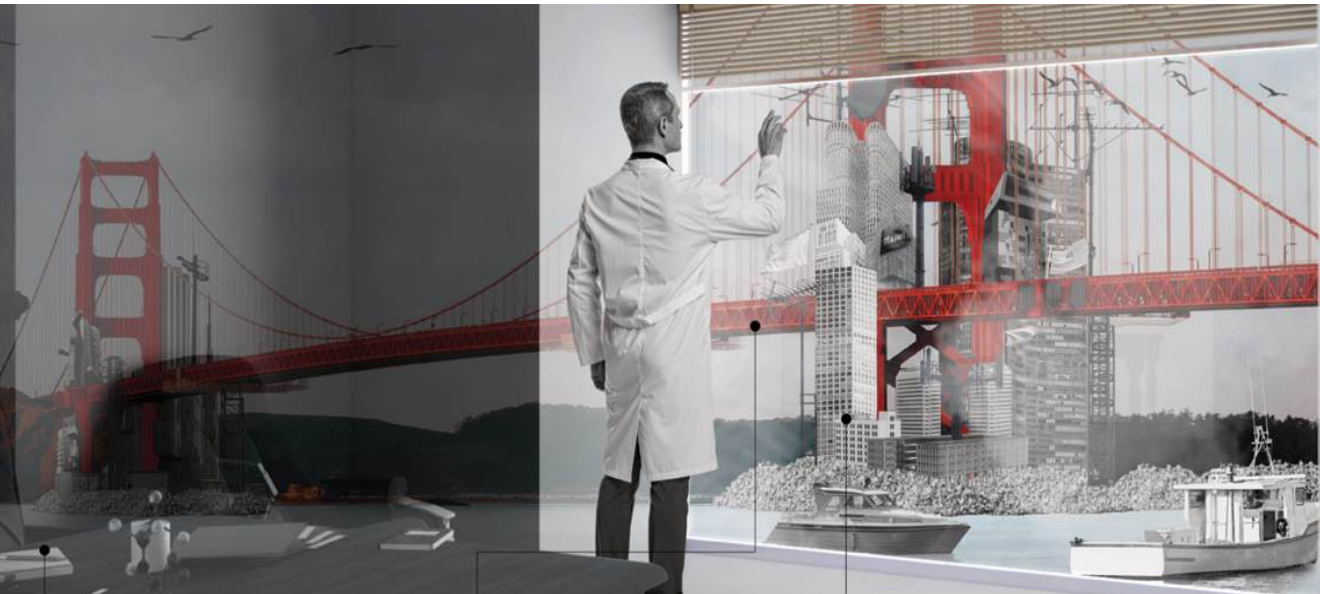


The spatial atmosphere influences people's perception and emotions, making the space both social and individual.



This is a time-based study that reveals how social scale - from isolated individuals to dynamically interconnected groups - drives the spatial transformation of indoor environments.





This is an expression that places the individual within a huge social symbol system. It is both a metaphor for the individual being “seen” and an exploration of how behaviors and identities in the social space are magnified and reproduced.

Temporal Scale

It explores how public Spaces change over time and reveals the hierarchical relationship between human behavior and the rhythm of space. This series of images captures people’s interactions with the same place at different times and in different environments - walking, resting, gathering - demonstrating how space is temporarily scaled by activities, light and social presence.





By comparing pedestrian behaviors and street usage at different times and in different states, it demonstrates how the temporal scale affects traffic patterns, social interactions and spatial accessibility.

Through the comparison of street scenes in different time periods, the temporal scale of the change of human flow density and spatial atmosphere over time is presented, revealing how urban space is dynamically reconstructed in the daily rhythm.



It shows the gathering and interaction of people in different environments, reflects the continuous changes in the rhythm, density and form of social activities in space over time, and embodies the influence of the temporal scale on public life.



STUDENT PROFILE

Unseating the Norms

Luman Liu

As a designer trained in interior and spatial design, I am interested in how environments choreograph everyday life—often quietly, through norms rather than walls. I do not approach interiors as neutral containers, but as systems of movement, rest, and relation. I am drawn to the overlooked: the politics of comfort, the rituals of use, the codes of behaviour. For me, interiors are not fixed spaces but responsive frameworks—structures that negotiate between body, culture, emotion, and control. My practice is not just about making space, but about questioning its assumptions: who it includes, how it operates, and what it makes possible.

Located on Edinburgh's George IV Bridge, this project investigates the politics of sitting in urban space. The absence of public seating is not accidental—it subtly regulates who can pause, where, and for how long. In response, the project introduces a series of “non-chair” interventions: lightweight, informal structures embedded in the city's fabric. These invite crouching, leaning, or semi-resting—without requiring permission or consumption. By disrupting ergonomic norms and reclaiming underused edges, the design creates moments of stillness in a place that resists it. In a space shaped by absence, sitting becomes an act of reclaiming postural freedom.



*Sitting is a reclaiming of postural
freedom and spatial power.*

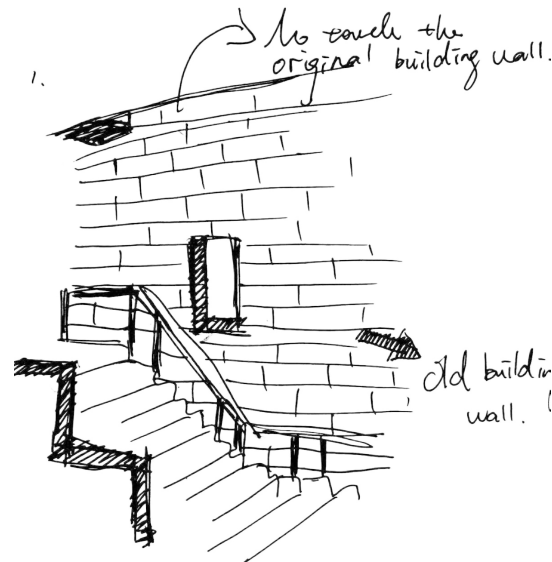
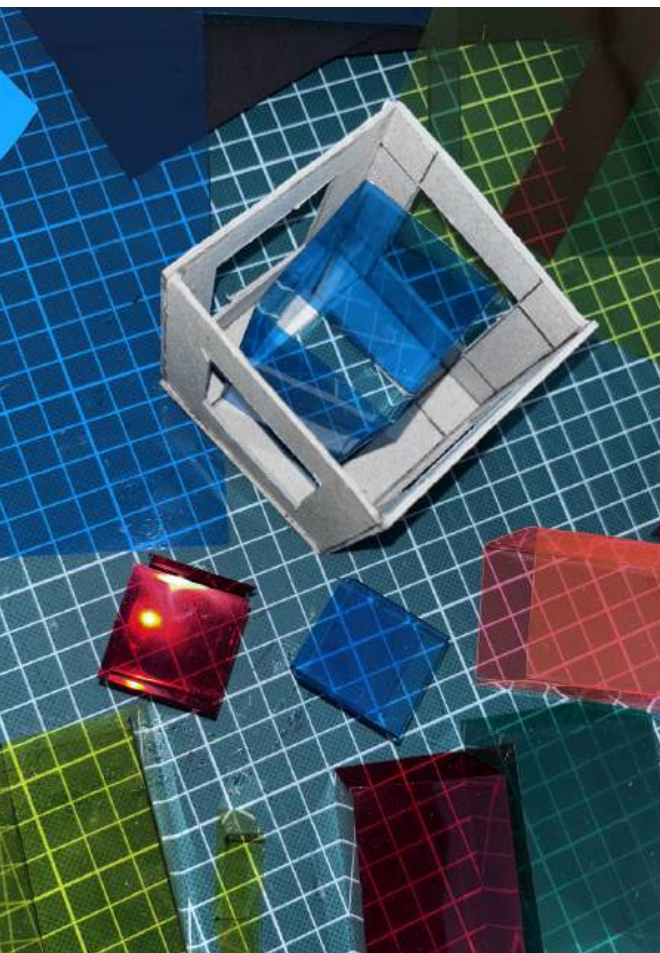
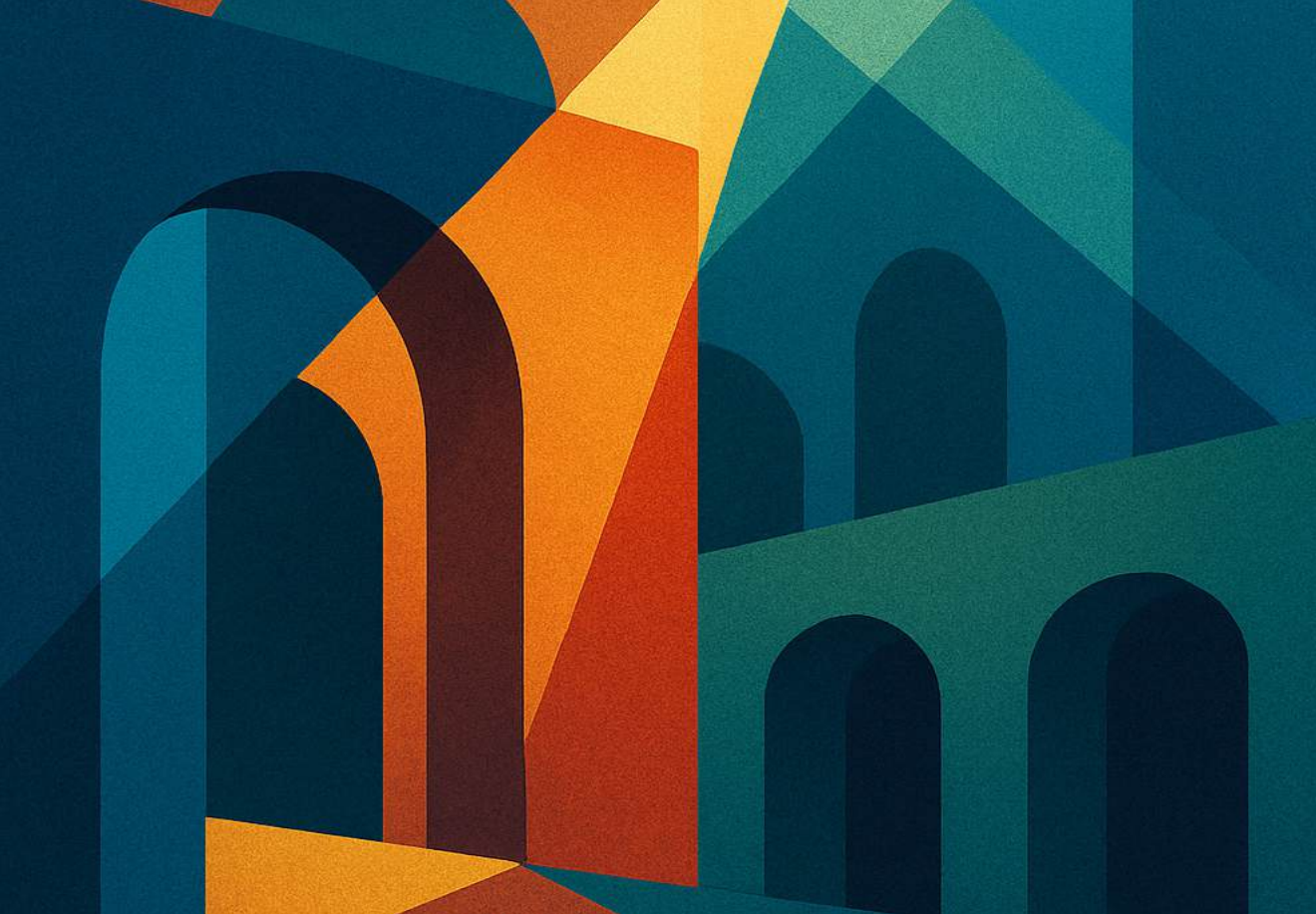
STUDENT PROFILE

Bridge of Shadows

Ruiqi Liu

As a postgraduate student in Interior Design at the University of Edinburgh, I see space as more than just a container for function—it is a medium for cultural storytelling, emotional resonance, and social dialogue. My design approach is rooted in adaptive reuse, spatial narratives, and the dynamic relationship between people and place. Through my academic projects, I have explored how interiors can respond to history, engage communities, and evolve over time. I believe that design is not about imposing forms, but about listening to context and creating meaningful interventions that invite interaction, reflection, and shared experience.

Color profoundly influences spatial emotions and psychological responses. Warm colors (red, orange, yellow) evoke energy and tension, while cool tones (blue, green, purple) bring calm and introspection. In themed environments like horror films, color intensifies emotion—e.g., red signals alertness, black suggests fear and the unknown. Color also works with light and materials to shape atmosphere and narrative, guiding movement and memory. In my experiment, I enclosed a space with cardboard, applied different colored papers, and lit them to observe the emotional effects. This informed my design decisions for the Edinburgh Dark Story project.





STUDENT PROFILE

Step Between

Hongfan Lu

I'm a spatial designer interested in how walking can activate narrative, reshape perception, and reframe the interior beyond traditional boundaries. My practice centers on the idea that movement is not merely functional but generative—it constructs meaning, evokes memory, and alters spatial understanding. I use walking as a method to choreograph experiences, drawing on cinematic framing, performative techniques, and architectural fragmentation to shape dynamic, immersive environments. For me, space is not a static enclosure but a living script—written and rewritten by bodies in motion, by delays, glances, and choices. I design spaces that invite interpretation, participation, and discovery through movement.

This project explores walking as both a spatial and narrative instrument, engaging with fragmented architectures across the George IV Bridge in Edinburgh. Influenced by *The Walker*, *Sleep No More*, and *Assassin's Creed*, it creates overlapping paths of movement that prioritize exploration, chance encounters, and shifting viewpoints. The design encourages the viewer to become an editor—assembling narrative fragments through thresholds, detours, and layered trajectories. Interior space is no longer enclosed but performed—unfolded through sequences of motion and delay. By connecting three existing buildings through spatial storytelling, the project choreographs an inter-building dramaturgy that blurs boundaries between fiction, architecture, and everyday urban life.



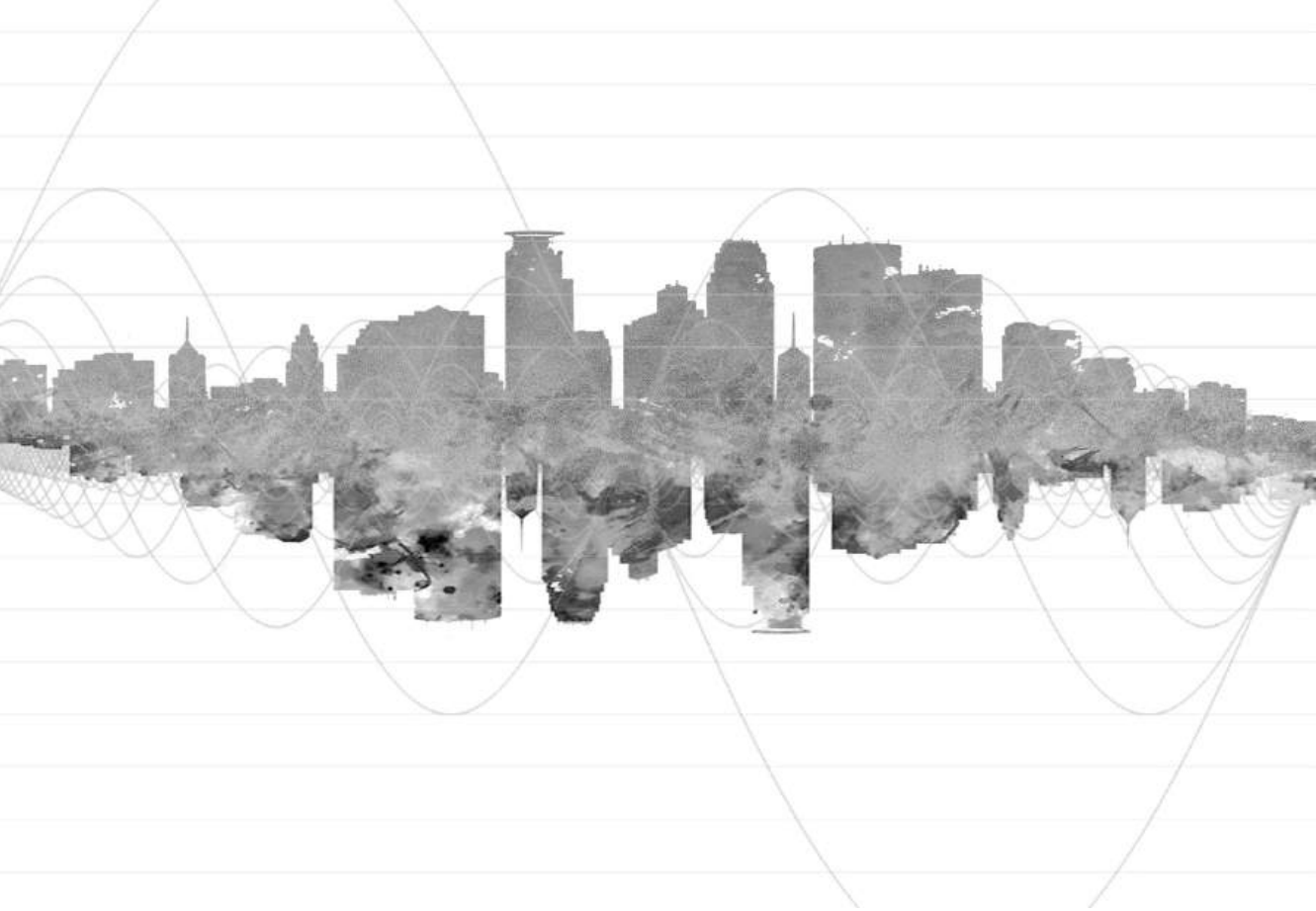
viewer-as-editor

Interior as sequence, not container

Space-as-script

Viewpoints, thresholds, detours

Narrative embedded in circulation



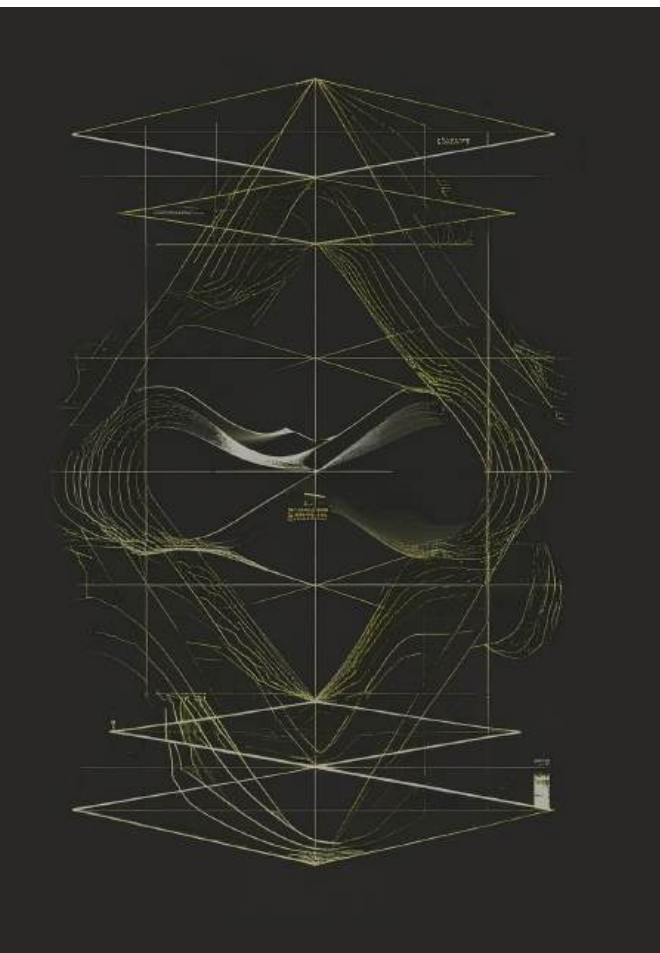
STUDENT PROFILE

Echoes in Motion

Yuran Pei

As a designer, I listen before I draw. I believe sound is not just a background, but a material—an invisible force that shapes how we move, feel, and relate to space. I explore how sound perception can become a driver of spatial form, emotional atmosphere, and embodied experience. I design with attention to the unseen and the unheard—seeking to create spaces that resonate with people and the environment. I value materials that speak softly, perform honestly, and sustain over time. My practice is rooted in sensory awareness, ecological responsibility, and the belief that sustainable design begins with deeper listening.

This project focuses on the intersection of experimental exhibition space and sound perception, exploring how sound can be used as a spatial material to intervene in the construction of small-scale exhibition environments. The project analyses the spatial and emotional role of sound in the exhibition through discursive design, material intervention and sensory testing. The research aims to break through the visually dominated exhibition narrative and propose a new type of exhibition space constructed by 'listening', 'resonance' and 'silence'. Through a series of site prototyping and experimentation, the project attempts to redefine the exhibition space as a dynamic sensory medium, enhancing the interaction between the body, material and perception.



Perception

Sensory Space

Intimacy

Resonance

Embodiment

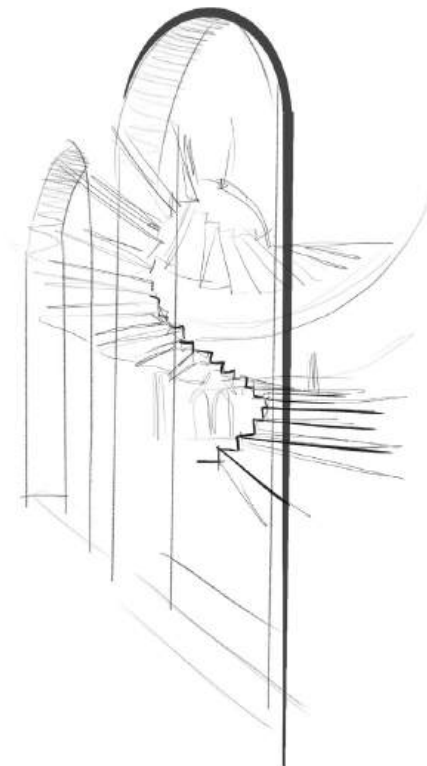
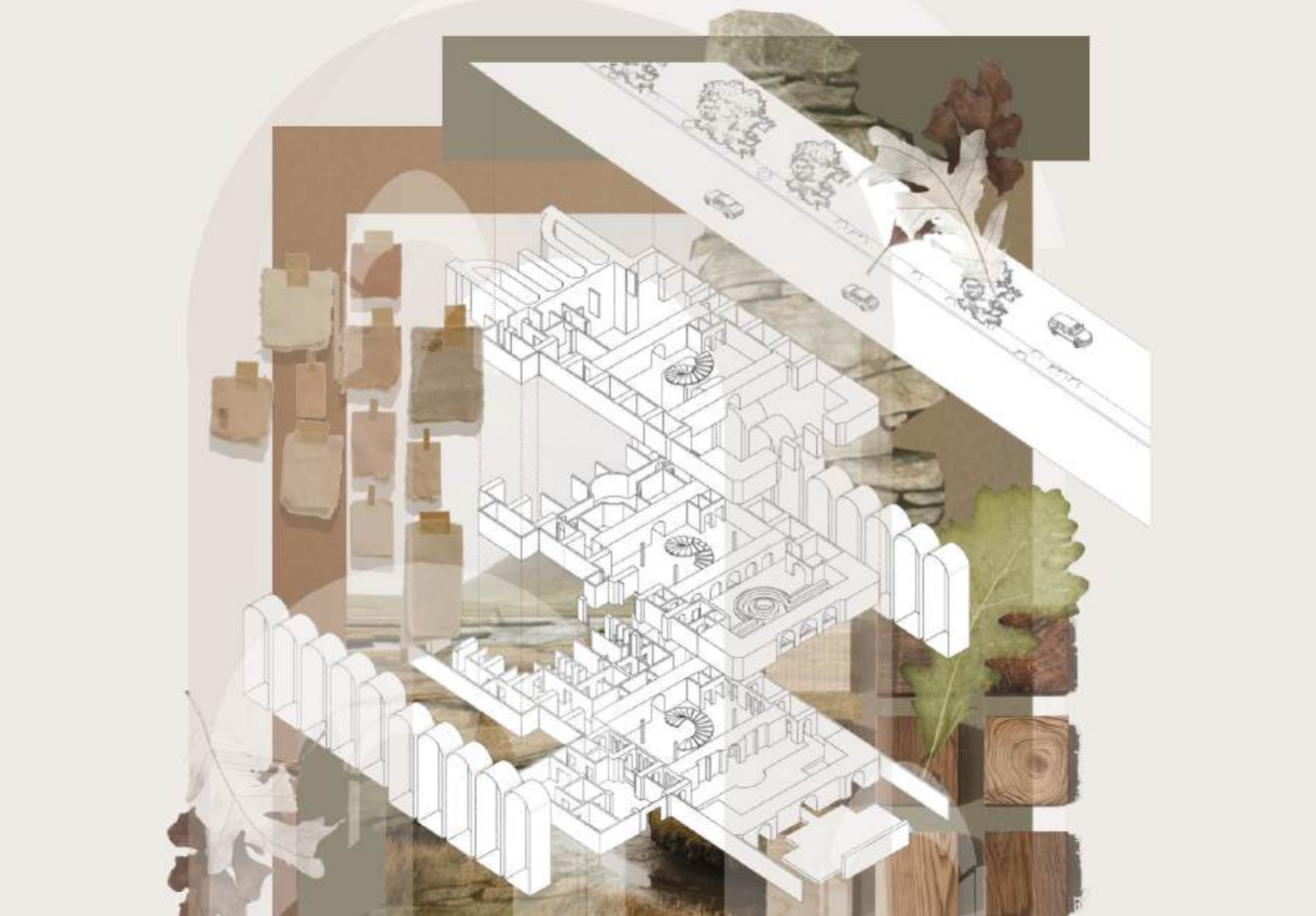
STUDENT PROFILE

The Vaults of Alba

Alex Pitchford

Through my experience at Edinburgh College of Art, my understanding of 'interior' has evolved. Coming from California, I've felt the depth of history and rich culture in Scotland. As artists and creators, it's vital to keep a personal touch in our work—to put thought and feeling into what we do, how we connect with others, and how others connect with space. I'm excited to continue this creative evolution, grounded in storytelling, connection, and functional aesthetics.

My synthesis project is shaped by three measures: craftsmanship, heritage, and sustainability. This textural, grounded, and serene project—with strong Scottish roots—explores natural materiality and traditional building methods through the design of a spa beneath George IV Bridge. It reveals their potential in interior design and architecture. The goal is to promote a return to craftsmanship in a world that's becoming increasingly impersonalized by automation and AI generation. In my mind, the pendulum swings back and forth and this explorative project calls for a change in direction.



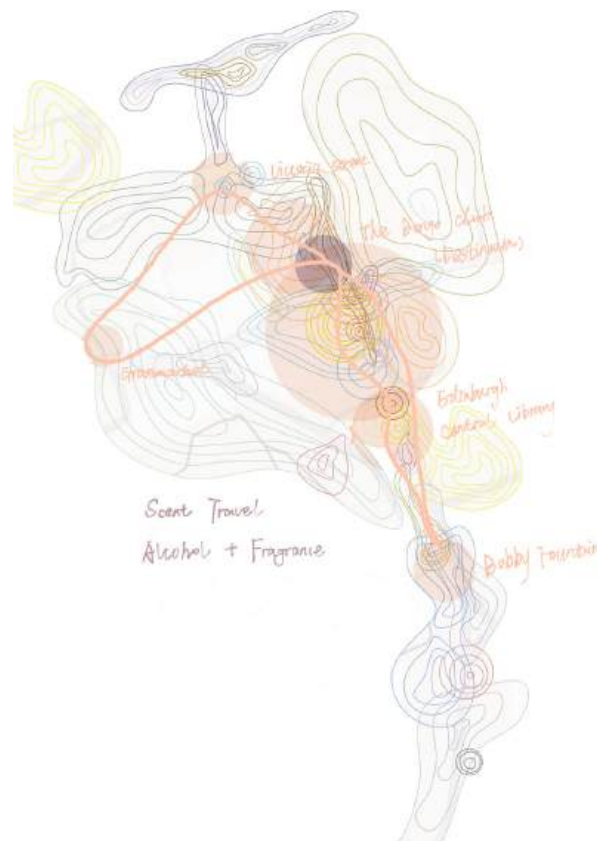
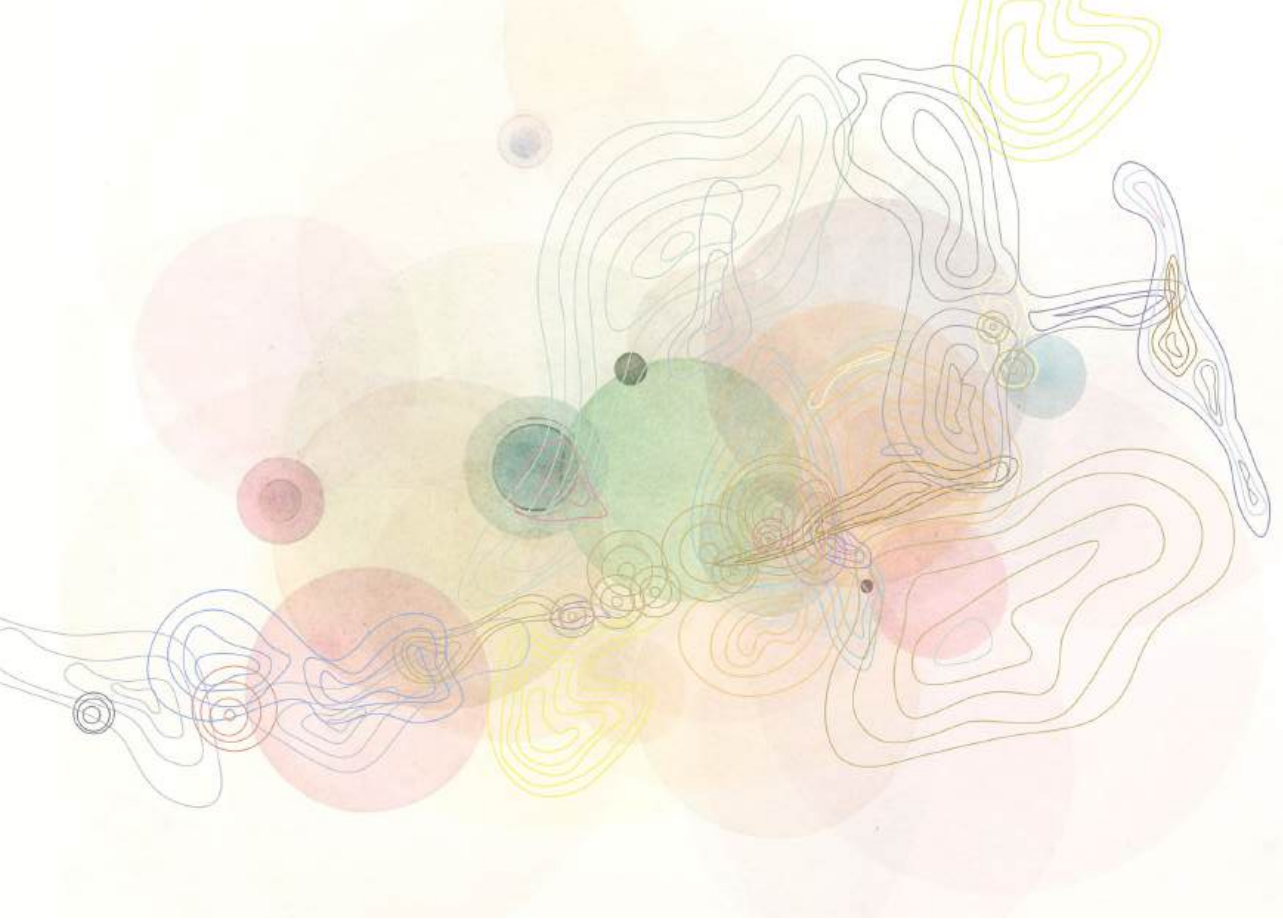
STUDENT PROFILE

Breath of George IV Bridge

Yipeng Rao

I am passionate about exploring the emotional connection between people and the environment through spatial design. My design focuses on multi-sensory experience, and I am particularly interested in the role of smell in spatial memory. I believe that space is a carrier of culture, memory and emotion. During my studies, I actively participated in urban research and material experiments, trying to present spatial narratives in a delicate and poetic way. In the future, I hope to use design as a storytelling medium to arouse people's re-perception and cherishment of everyday space.

In Edinburgh, a city with a long history and overlapping cultures, smell is not only a hidden sensory imprint, but also a channel to reconstruct the city's memories and emotions. This project uses 'smell' as a clue to explore the neglected but emotionally charged scent landscape of George IV Bridge. These odors are not isolated, but are multiple traces of the city's transformation through time and function. They cross structures, societies and memories, weaving in the air an "olfactory archive" of the city.





STUDENT PROFILE

A Room that Remembers

Tong Ren

In my undergraduate studies, I focused on exhibition design, which shaped my understanding of space through the lens of a curator. I have always believed that space carries emotion and tells stories. With this mindset, I began my master's journey. While exhibition design is a branch of spatial practice, interior design is a broader and more complex field—one that goes beyond storytelling to involve a deeper integration of materiality, atmosphere, and human experience. This shift has allowed me to evolve my approach from the temporary and thematic to the more permanent, adaptive, and emotionally resonant dimensions of interior space.

In this project, the interior is conceived as a narrative landscape, structured around four iconic literary works set in Edinburgh: Treasure Island, Sherlock Holmes, Harry Potter, and The Prime of Miss Jean Brodie. Rather than representing stories through symbols or decor, the design translates literary narratives into spatial experiences, using folding, sequencing, transformation, and materiality as storytelling devices. Architecture becomes a narrator; the space unfolds like a book, and the visitor becomes a reader, their journey shaped by movement and atmosphere.



*A Narrative Translation of
Edinburgh's Identity*

*Spatial Narrative
and the Chaptered Experience.*

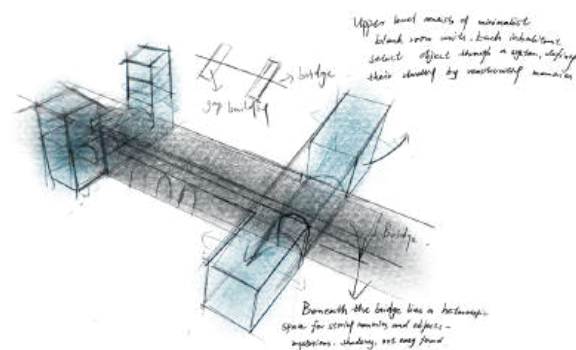
STUDENT PROFILE

Room of Requirement

Boyu Shan

I am an interior design student from China, passionate about exploring the fusion of space with multidisciplinary fields like sound, lighting, and interaction design. I enjoy expressing creativity through diverse methods, pursuing innovation and cross-cultural exchange. My design philosophy emphasizes flexibility and human-centered care, aiming to create spaces that are both functional and emotionally resonant. My studies have deepened my understanding of the meaning behind interior design and strengthened my critical thinking, inspiring personal growth and a search for inner strength and life's true meaning.

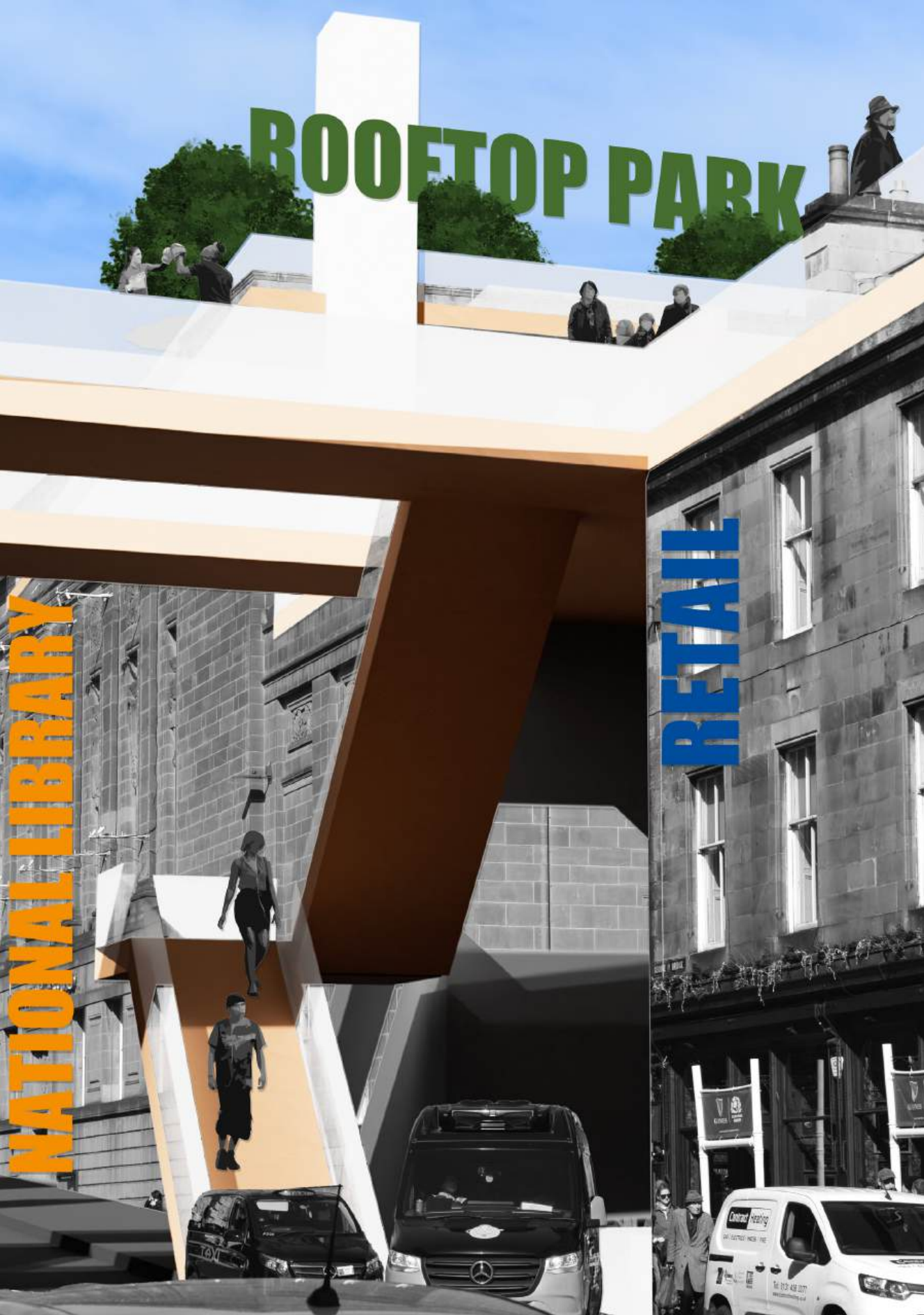
This project applies Deleuze's smooth and striated space theory to create nomadic housing in overlooked gaps near Edinburgh's George IV Bridge. Using fixed and mobile modules, it offers temporary shelters and shared donated objects, promoting a cycle of use and return. It reimagines space as a place of shared memory and community, where sharing replaces ownership.



05 LIVING

Sijin Chen
Jiaying Hu
Meixuan Li
Wenyingzi Wang
Yiyang Wang
Zijue Wei
Luyao Xu
Zhouning Yang

Living is more than just inhabiting a space. It is a changing, evolving state that reflects how space is used, experienced and reimagined. It involves daily actions, learning and shared growth. In our chapters, Living grows like a tree, from roots to branches, showing how a project develops from nothing into something continuously shaped over time.



Living Begins Here

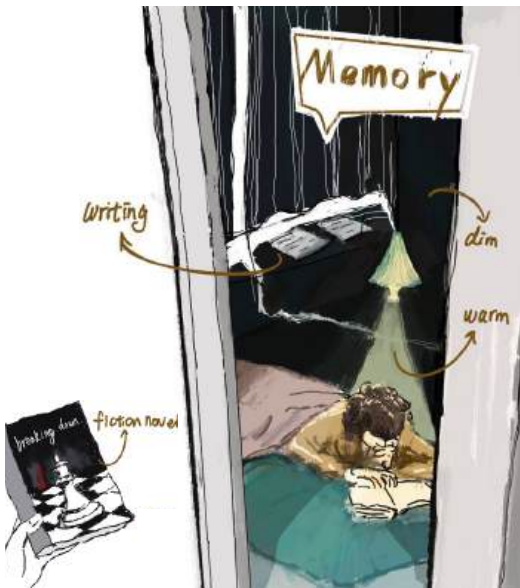
Living in design extends beyond survival or dwelling—it is a spatial condition and a conscious way of engaging with the world. This chapter explores living not as an ideal lifestyle, but as diverse, authentic, and ever-changing modes of existence, expressed through sensory experience, collective memory, shared urban rhythms, and emotional connection. Our curatorial structure, shaped by the metaphor of a tree, reflects design as a growing, connecting, and reflective practice. We aim to dissolve static exhibition boundaries and allow space to evolve—breathing, unfolding through presence, and expanding through encounter. These ideas become grounded in contexts where everyday rhythms are fragmented—where physical proximity is undercut by temporal, social, or programmatic division. In such settings, the notion of living is reconfigured through adaptive tactics: small-scale insertions and spatial reconfigurations unlock informal zones of exchange, blur boundaries between functions, and invite moments of unpredictability, coexistence, and mutual presence.

Roots



These parts together outline the project's context and vision. One image may highlight the aim of strengthening community cohesion by activating underused but socially essential spaces. Another identifies challenges such as fragmented fabric, elevation shifts, and isolated functions that limit access and public life. Together, they form a straightforward narrative: urban design must address fragmentation through strategies of integration, activation, and permeability.

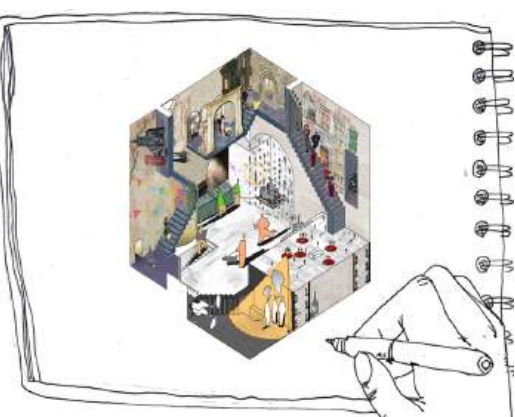
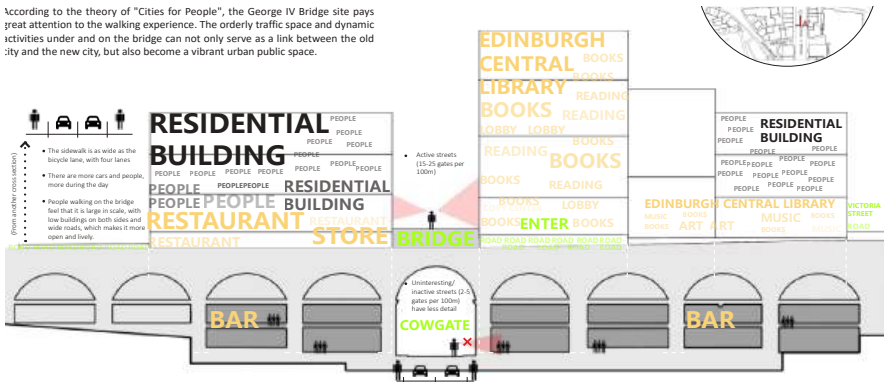
Rather than remaining at the level of conceptual framing, the enquiry now turns toward the finer layers of spatial hierarchy and use. A sectional drawing shifts the focus from simply identifying fragmentation to observing how presence and activity are distributed—where everyday life takes root, and where it remains constrained by functional separation.

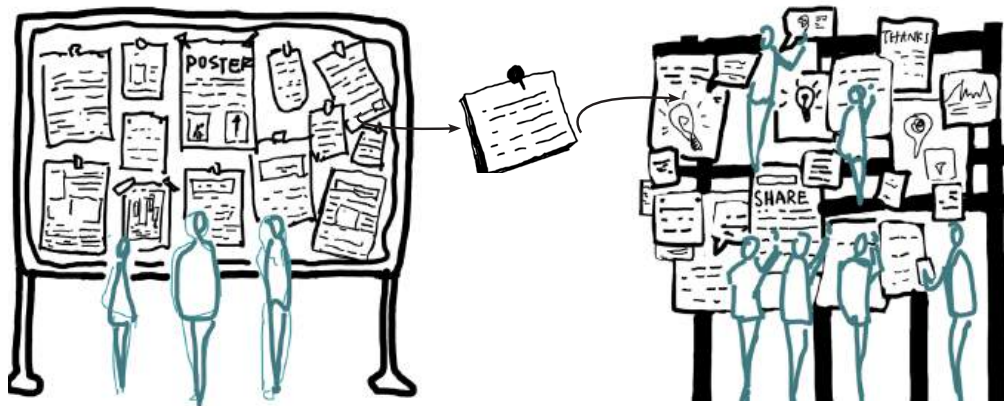


Where the previous examples analyse the site, another register emerges through visual narrative. One that foregrounds how space is felt. These explore spatial experience from macro to micro, prioritizing perceived environments over abstract systems. This focus on emotion and memory anchors the “roots” stage, forming a basis for situated, affective design decisions.

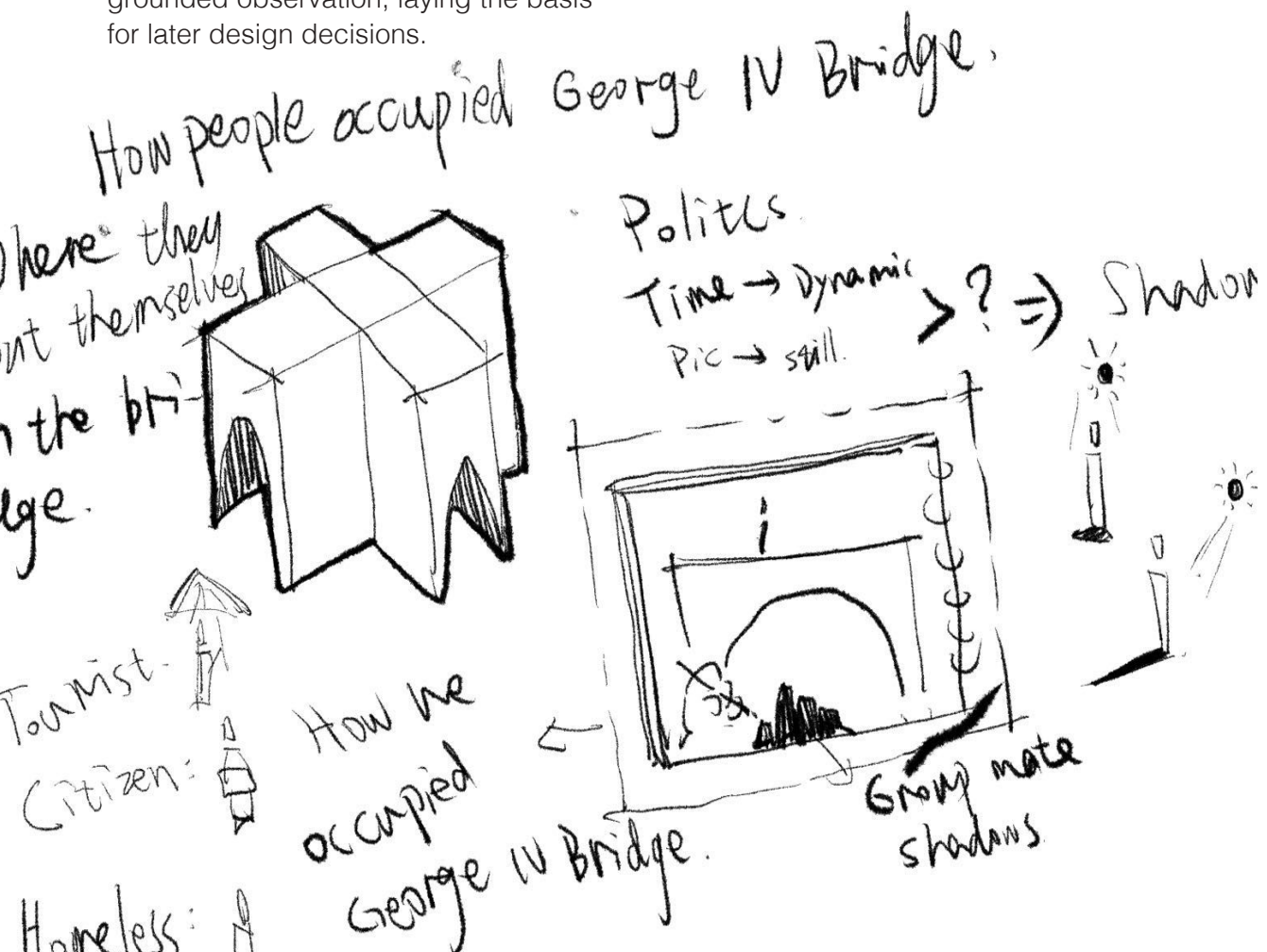


Extending this emotional and experiential grounding, the works begin to question how space not only holds feeling, but also endures through change. For example using collage to juxtapose the library interior with the historic streetscape. At the same time, axonometric views and hand-drawing can explore whether space retains its identity through change. Together, they expand the ‘roots’ phase toward an understanding of spatial continuity.



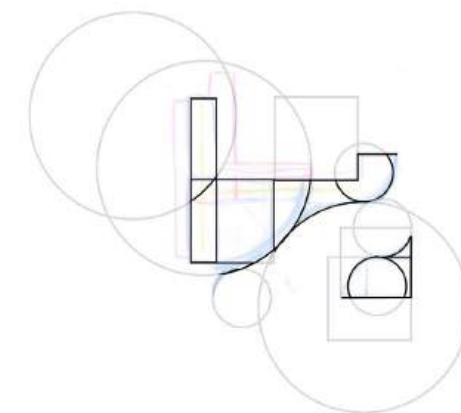
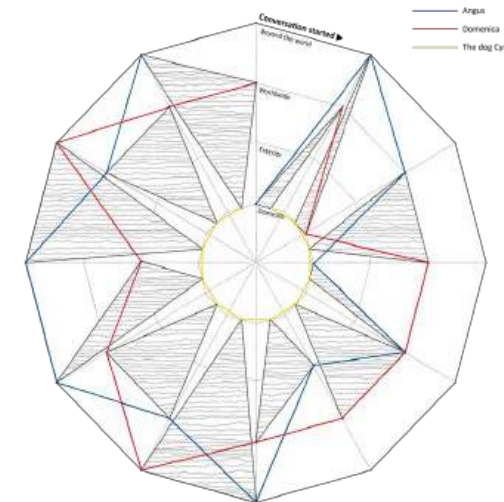


This set forms a continuous enquiry into the social dimensions of space. The upper panel raises the question of public meaning through narrative expression, while the lower one shifts to site-specific thinking, observing how occupation patterns at George IV Bridge reveal spatial identity. Together, they move from abstract reflection to grounded observation, laying the basis for later design decisions.

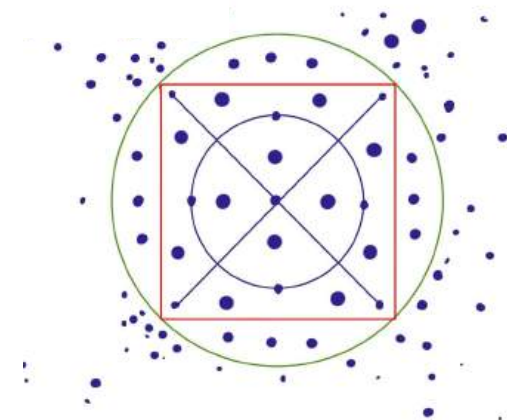


Trunk

At this stage, the design begins to enter the structural level. The left image translates dialogue into spatial and social networks, while the right redefines the courtyard as an "inside exterior," introducing a subjective spatial reading. Together, they mark the shift from abstract relationships to individual interpretation.

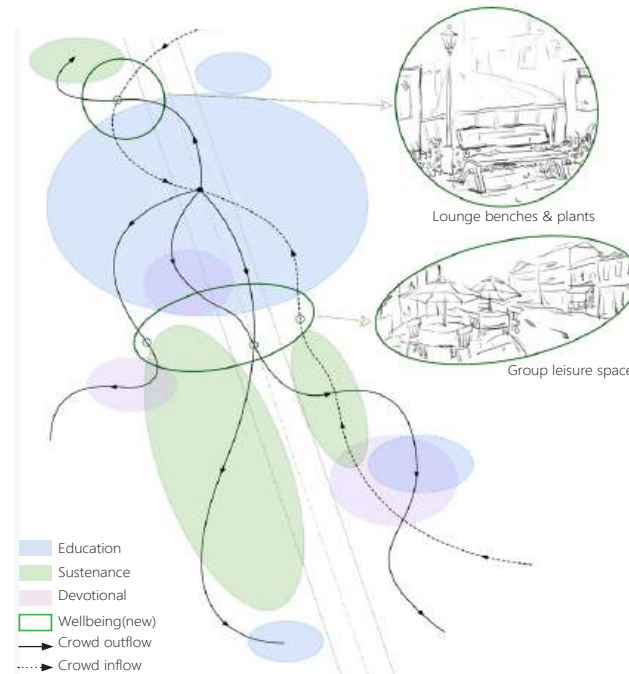


In parallel, the development of a visual vocabulary begins to take form. One diagram extracts geometric elements from fiction, shaping a graphic system; the other traces shifting relationships to inscribe narrative into space. These approaches extend structural thinking toward more expressive and flexible spatial systems.

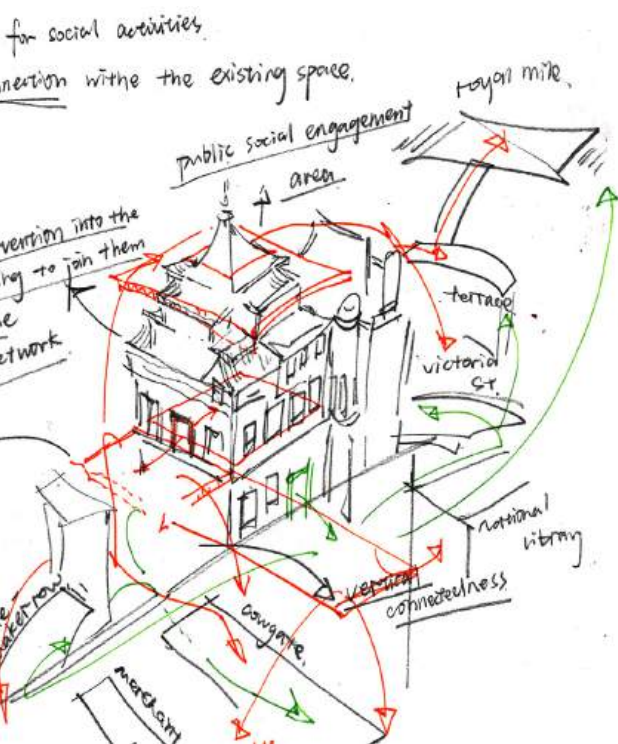
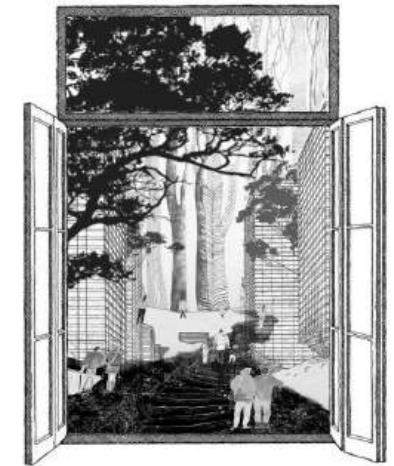




This sequence marks the beginning of strategic formation. Introducing a modular response to site chaos, to establish spatial and behavioural adaptability. Building on this, a reorganisation of functional logic converts transactional space into nodes for pause and interaction—bridging formal structure and user behaviour.



Yet even as these diagrams reveal tension and accumulation, they also begin to suggest form. Concepts of order and use translate into early spatial strategies: Interruptions become gathering nodes, and theory begins to materialise, setting the foundation for the “trunk” phase of design.



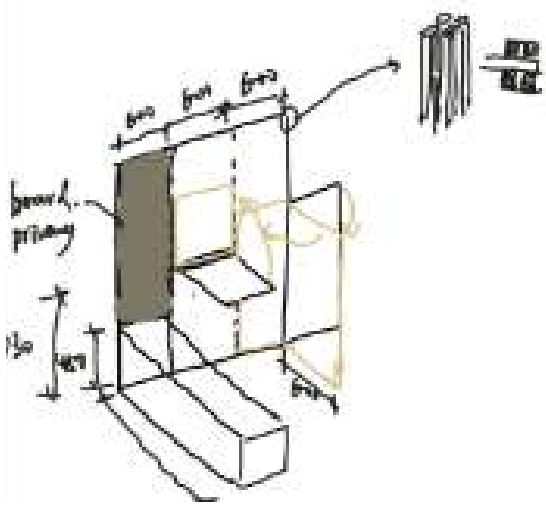
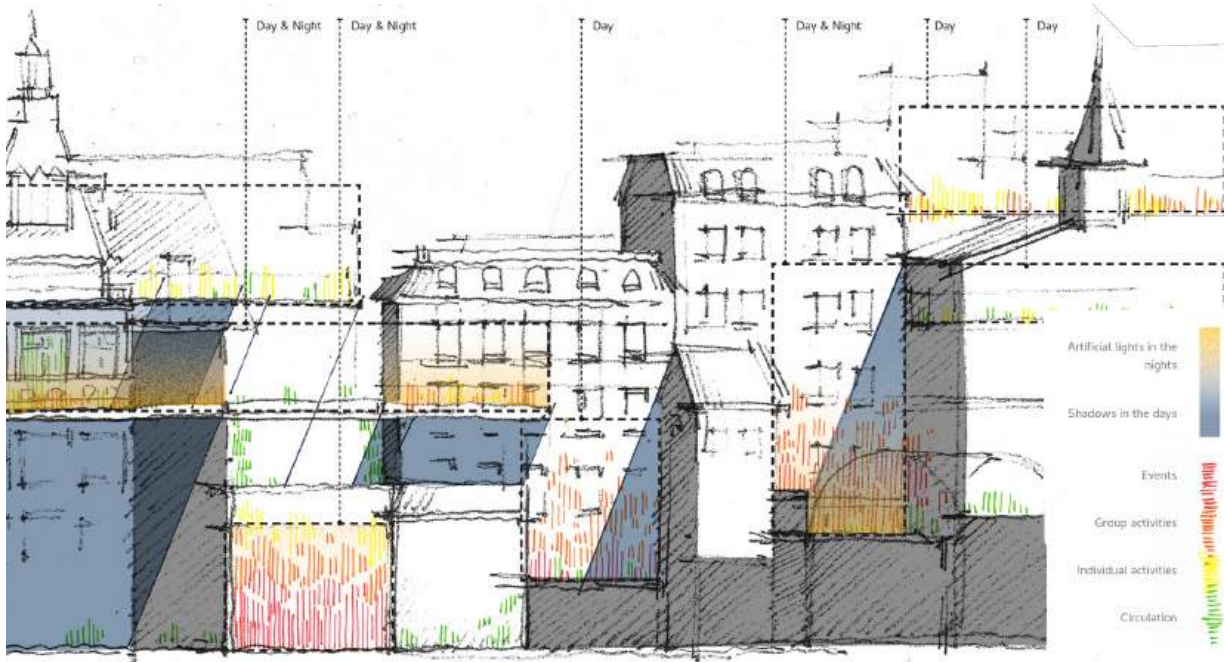
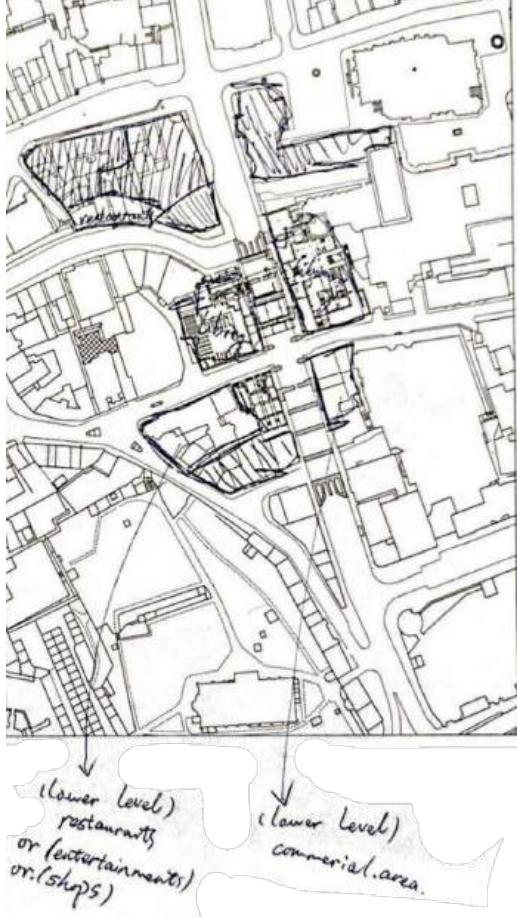
As this approach begins to take shape, a secondary studies push the logic further. For example, an extendable framework of value and intervention, or translating ideas into spatial composition, using geometric variation. What emerges is a shift from conceptual structure toward embedded modes of design expression.

Those early strategies begin to shift once placed in behaviour. An image draws out how spatial cues translate into movement—paths emerge where alignments anticipate use, and interruptions become points of pause. Or repeated patterns of action begin to inscribe space with familiarity. Through this, structure moves beyond organisation, gradually absorbing memory into its form.

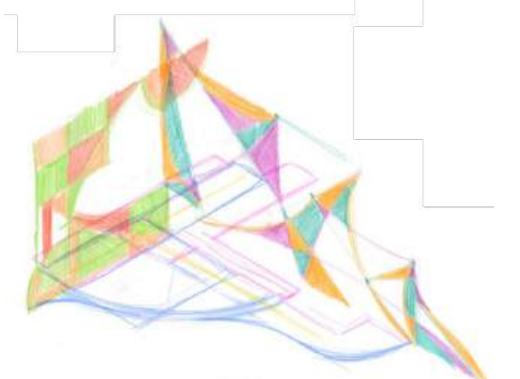


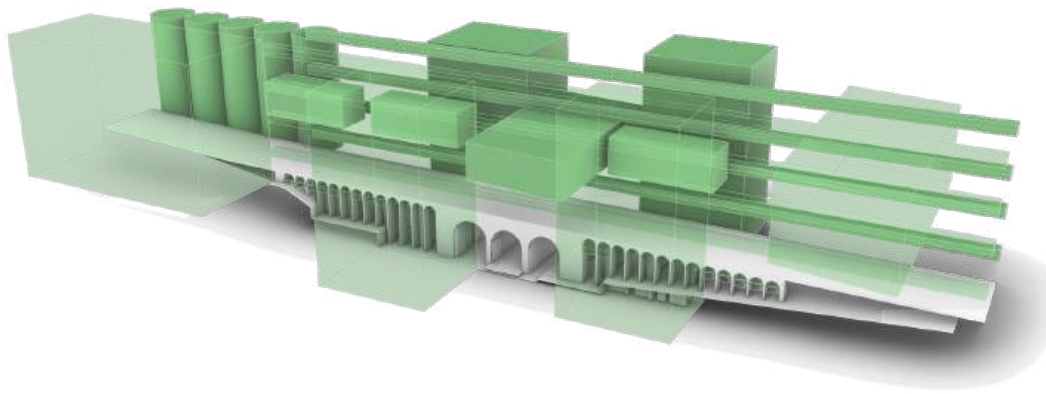
Branches

Diverse developments growing from the core concept, each exploring different directions. At any scale, sketches and models enable quick exploration—without the need for perfection.



When a concept needs to be deepened, different designers choose different ways to move it forward. Some repeatedly analyze the site to uncover hidden potentials; others explore spatial composition and structural logic through models; while some quickly sketch ideas, letting their thoughts flow freely on paper. These varied approaches branch out from the trunk like leaves, each reaching toward a different possibility.

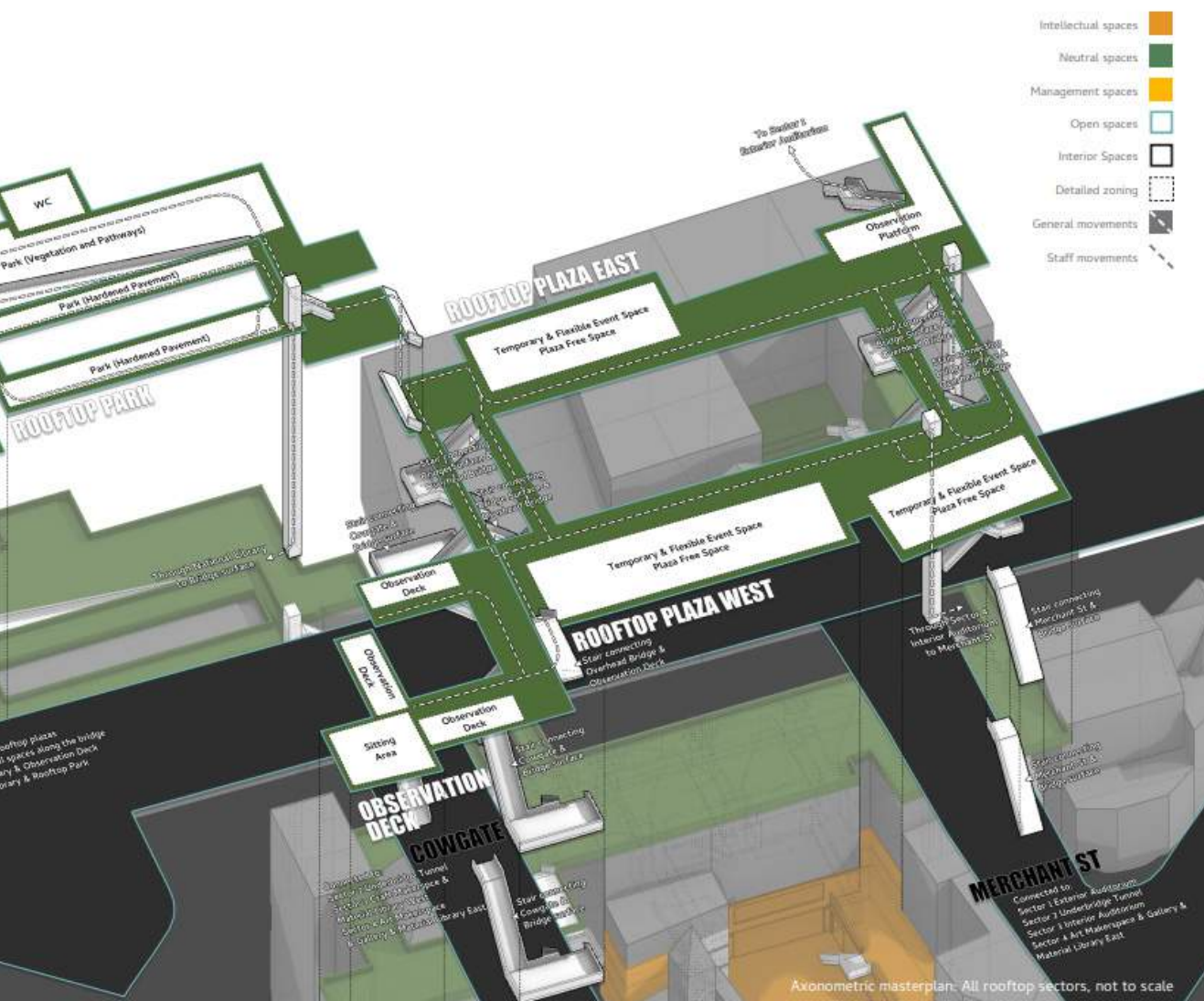


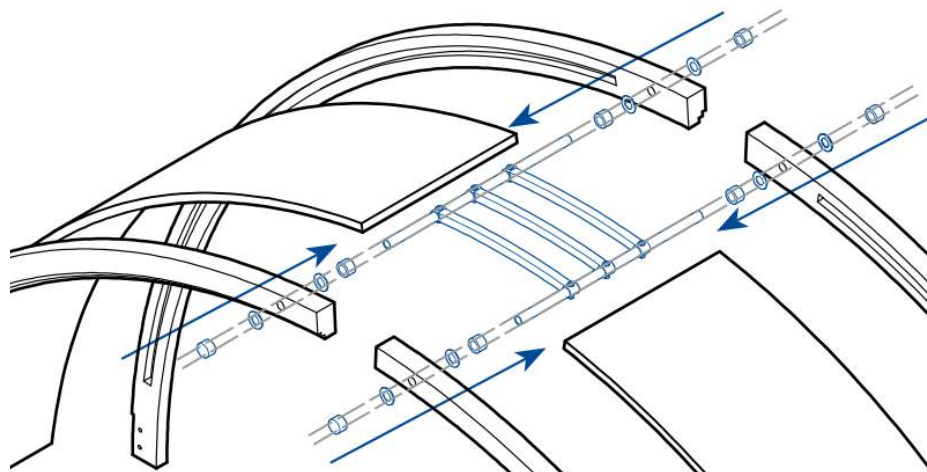
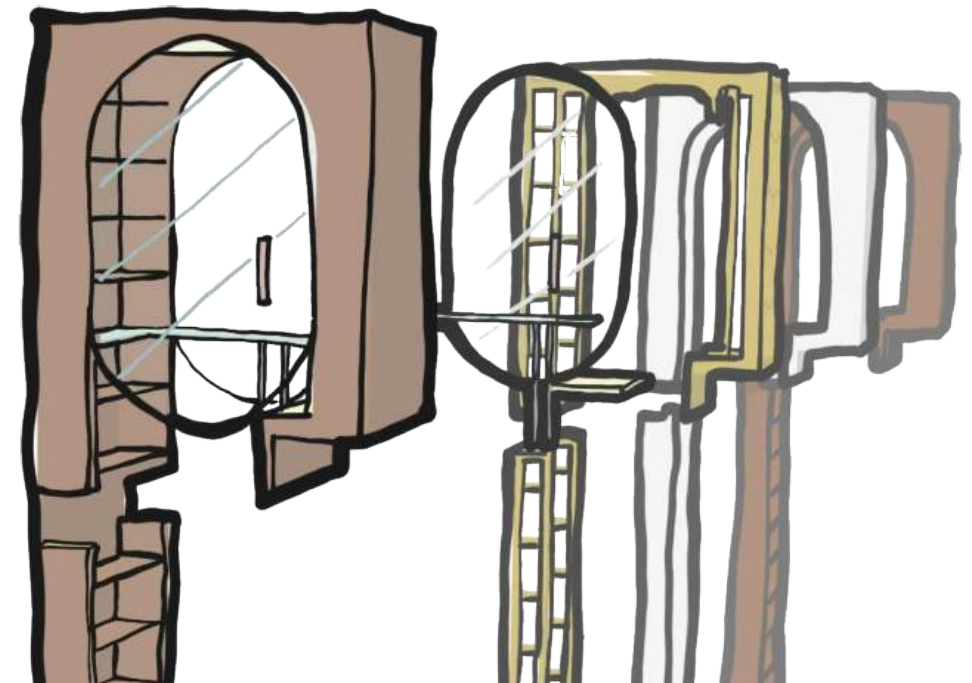


Design development is a process of continuous narrowing—like branches that taper as they grow outward, becoming more refined and gradually finding their direction.

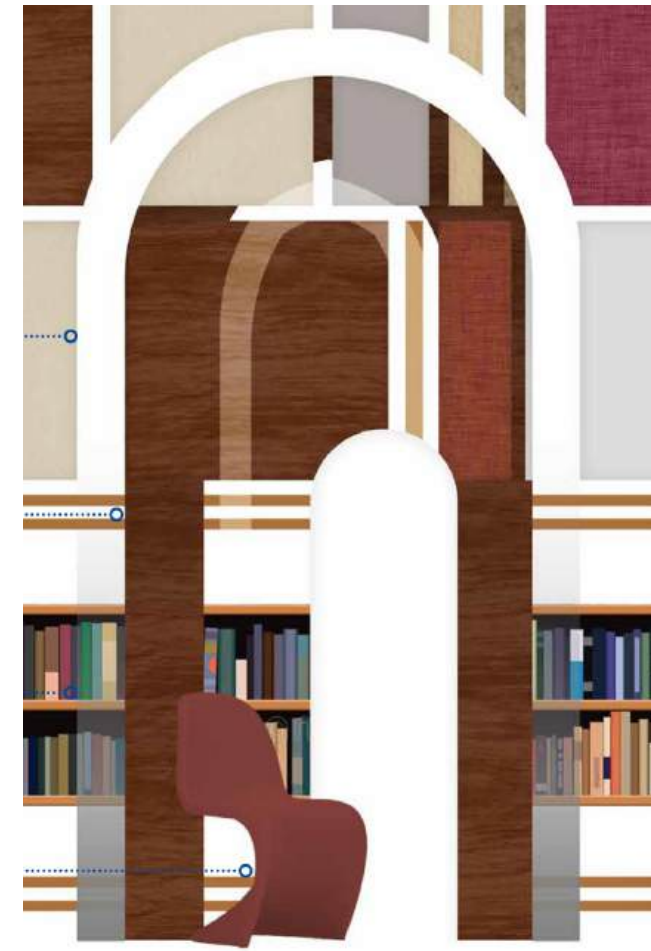
Fruit

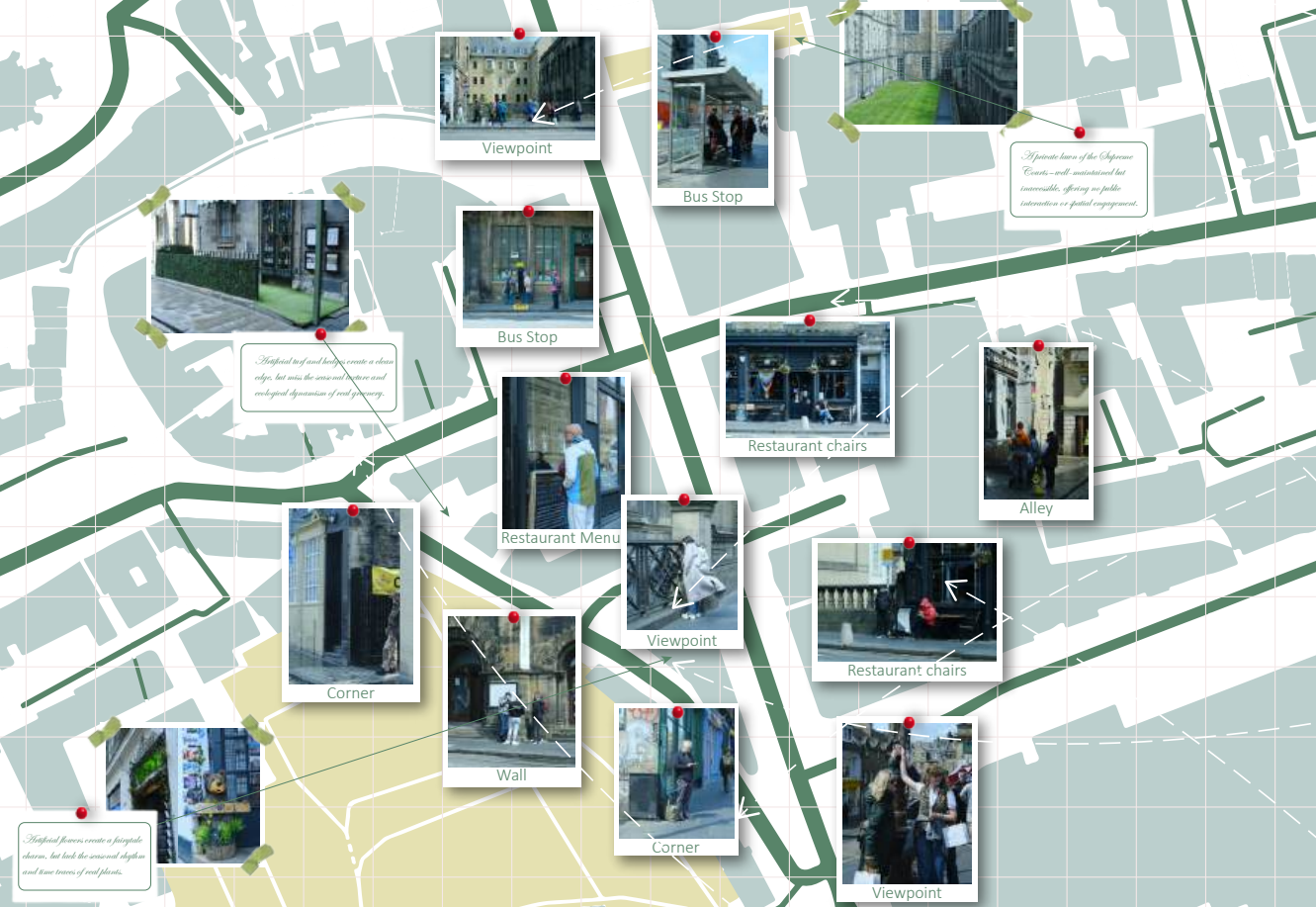
The final outcome, distilled from one of the many development paths.





Although the final outcome may be singular, its forms of presentation vary—renderings, physical models, collages, drawings, or even a piece of writing. Beautiful images are shown to the world, yet the trials, frustrations, and quiet joys behind the project are known only to the designer. Isn't that also a form of living? A process of ongoing trials, adaptations, and emotional investment—a living experience in itself.





STUDENT PROFILE

Coexisting Time

Kaiqi Shao

I approach interior design through body, memory, and atmosphere. I focus on how light, texture, and sound shape emotional experience. My design seeks to connect people to time and place, valuing the overlooked and the changing. Rather than controlling space, I let it evolve—revealing traces, rhythms, and shared presence. My work explores the intersection of nature and the interior, aiming for spaces that feel both grounded and quietly poetic.

My project explores how seasonal change, plant growth, and urban wildlife express time in alternative ways. Located in the underused corridor beneath George IV Bridge, it proposes ecological reactivation through vertical and horizontal planting systems, water collection, and rest points. By reconnecting bridge and street levels, the intervention aims to foster pause, perception, and coexistence with non-human rhythms in the city.

Reconstructing Interior with Touch

Yixiang Sun

As an architect, I aim to explore the possibilities in both interactions with the architecture and its influence on people. Architecture and Interior are used by us daily, but if we get used to it, it's hard for us to recognise how important and special they are. I want to make the experiences and interactions in architecture/interior more engaging and meaningful, and create spaces that are both practical and beautiful.

How would an interior be an interior, without any of its visual clues? It would be hard to imagine for us, but for visually disabled people, this is their experience on a daily basis. If a space is without color, material, and visual clues, would only of its texture tell a story about its history and where it came from? Today's interior design often pursues efficiency or form, ignoring the more subtle interactions between people and space, especially those experiences that are prompted by atypical senses, marginal psychology or cultural backgrounds. Through my projects, I hope to challenge these boundaries and rebuild or redefine an interior space without using vision, only through touch and other auxiliary senses.

Interaction

Implementation

Atypical Senses

Inclusive

Transformation



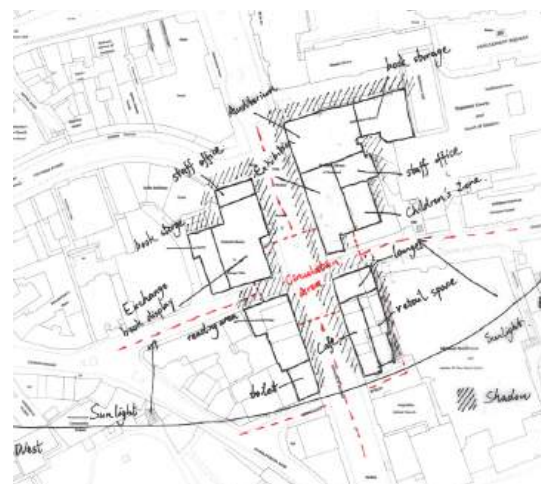
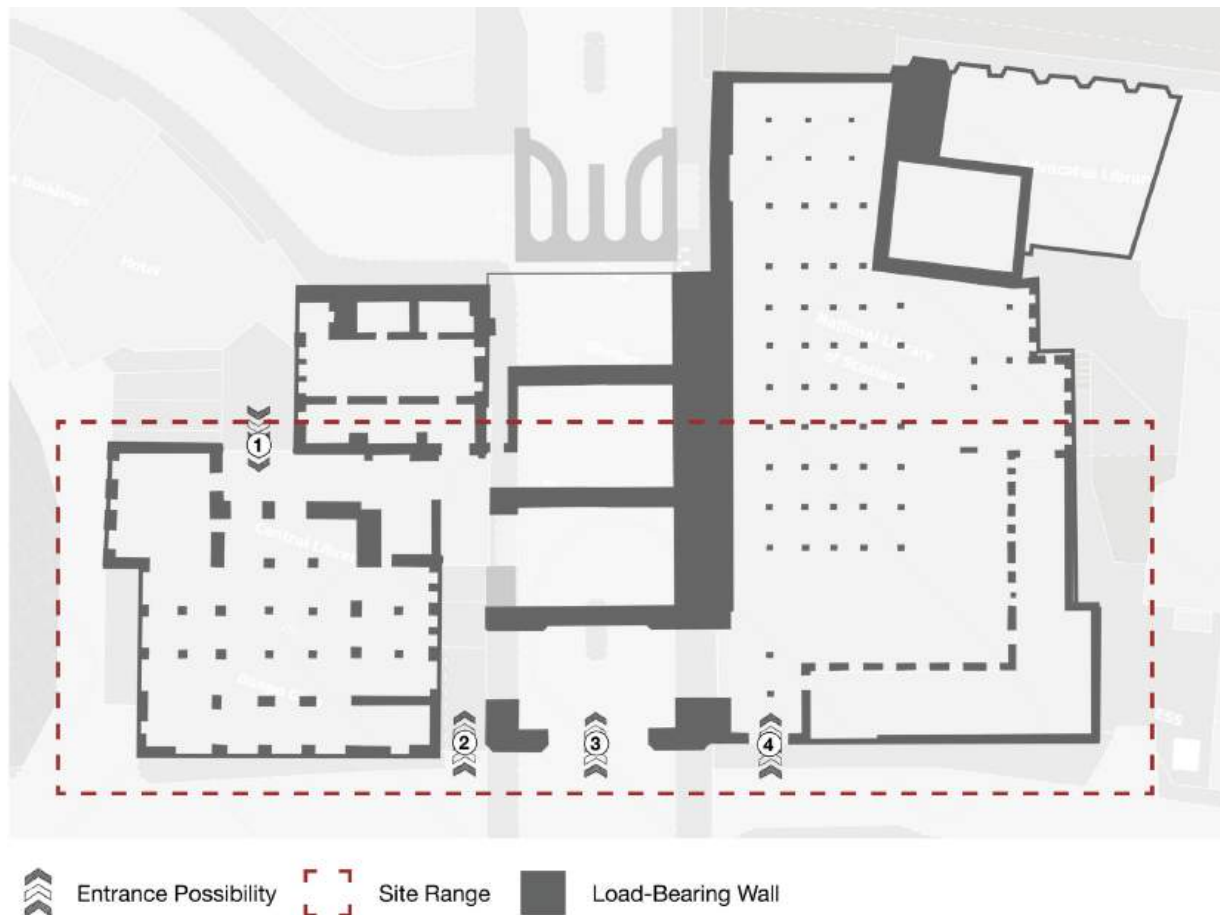
STUDENT PROFILE

Knowledge In Circulation

Yueyue Sun

I aim to redefine how we perceive interior space—not simply as a physical enclosure, but as a dynamic, interactive construct. To me, interiors are not passive containers of form, but active mediators of memory, emotion, and cultural identity. Interiors are shaped by material, light, air, and interaction, forming a spatial language through which human experience is narrated. I see design as a tool of storytelling—one that interprets embedded cultural logic and reveals it through sensorial perception. Positions the designer as both interpreter and agent, mediating between the tangible and intangible, and connecting space, consciousness, and collective experience.

This project takes “knowledge exchange” as its departure point, focusing on its spatial mobility and potential as a cultural generator. Knowledge, here, is not treated as static content but as a social and emotional process—interactive, evolving, and deeply relational. By embedding acts of exchange into spatial design, the project aims to construct a hybrid environment that supports informal communication and shared meaning. Taking place on George IV Bridge in Edinburgh, the intervention explores how knowledge flows can be materialized in public space, forming a new urban node, a cultural mechanism that fosters mutual understanding and collective identity.



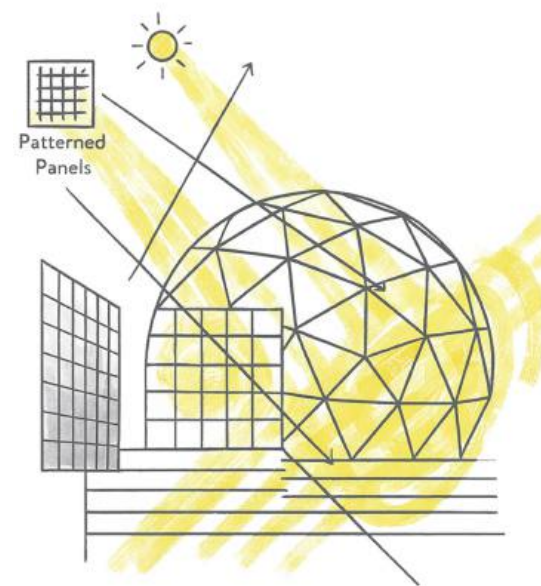
STUDENT PROFILE

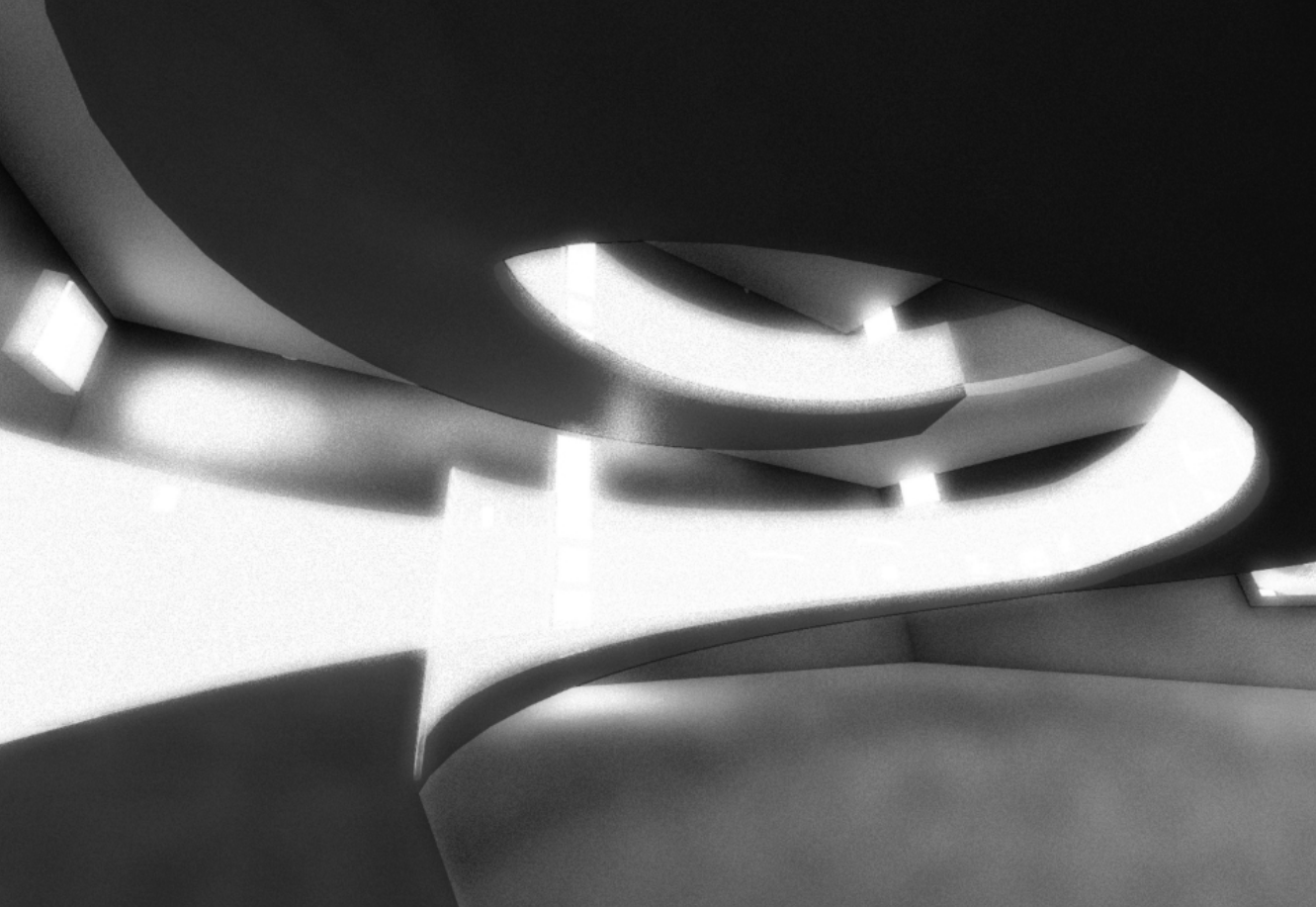
Light as Connection

Neha Venkateswaran

At the start of the program, my definition of interiors focused on emotions and the idea of interiority. Over time, I developed this concept further, coming to see interiority as both a personal and a shared experience. This perspective inspired me to imagine a co-living environment on the bridge that balances individual experiences with a collective sense of interiority—a common, shared atmosphere.

In my synthesis, my interest in mental health and wellbeing deepened this exploration. I began to consider how light could serve as a medium to support these ideas, ultimately shaping the concept of wellbeing through light within a co-living space. I experimented with methods of controlled light, such as patterned panels and geodesic structures, which transform the experience of light throughout the seasons and different times of day. I explored how these strategies impact mood, holistic experience, and health. The aim is to create a communal living typology that prioritizes wellbeing by harnessing natural, controlled light as a core design element.





Light Sense
 Continuity Participation
 Immersive Interaction
 space is not a fixed form. It is shaped
 by presense, action and flow.
 Every step creates the space.
 Interaction turns space into experience.
 Space is the trace of action

STUDENT PROFILE

Perform The Space

Pu Wang

I am an interior and spatial designer interested in how space shapes and is shaped by human experience. I see interiors as living environments that adapt and respond, rather than as fixed forms. My design approach seeks to create spaces that encourage exploration, interaction, and emotional connection. I am inspired by the potential of interiors to blur boundaries — between inside and outside, private and public, movement and stillness. Through my work, I aim to create environments that are not only functional, but invite curiosity and new ways of experiencing the world.

Perform the Space explores how interior design can create spaces that respond to people's movement and presence. Instead of fixed forms or static boundaries, the project focuses on light, paths, and subtle changes that guide visitors and invite them to take part. The space becomes active through what people do, creating new connections and experiences as they move. This work asks how design can support real interaction, where people help shape the space, not just follow it. The goal is to build an environment that feels open, flowing, and alive.

STUDENT PROFILE

Time in Drops

Wenyingzi Wang

I'm constantly curious about how space is perceived—not just through grand gestures, but in small shifts: light tracing a wall, or a stone worn smooth by footsteps. My design doesn't chase perfection, but explores how space guides behaviour, triggers memory, and reconnects nature with everyday life. I work between sensibility and system, using materials to tell stories and rhythm to shape experience. Design, to me, is not just a response to problems, but a way to perceive and participate in the world.

The project originated from an exploration of rainwater and nutrient transport systems in the Connecting Interior course. Building on this foundation, it gradually shifted focus toward how rainwater, as an environmental medium, is perceived, received, and spatially translated. The design investigates the relationship between sensory responses and temporal rhythms, aiming to construct a spatial framework that reflects and responds to natural cycles, revealing rain's rhythm and the presence of environmental change through scenographic installations.

*Time drips. Space listens.
Each droplet becomes a signal,
a presence, a medium.
Living interface between
climate and perception,
between memory and matter.*



STUDENT PROFILE

Suspended Dialogues

Yiyang Wang

I come from a city on China's north-south divide, where diverse lifestyles coexist. This background inspires my passion for combining simple materials with contrasting textures. I see interior design as a living narrative—a process where atmosphere, memory, and human presence meet. For me, interiors are not merely enclosed spaces but evolving experiences shaped by perception, interaction, and time.

In my Synthesis project—a suspended café beneath George IV Bridge—I explored this idea of the interior as a story still unfolding. Rather than being polished and final, the space is fragmented and transparent—like a sketch in progress. I've used contrasts in material and structure to find a balance between stability and movement—between stillness and wandering. These contrasts invite reflection and emotional response, just as I had hoped when I first described my ideal space: one that blends into its original environment, with details that quietly touch the heart.



Research Methods

- Site observation
- Materials testing
- Spatial analysis
- Model testing

replaceable





STUDENT PROFILE

Sensory Explorers

Mikayla Watson

As an interior designer, my goal is to create environments that not only meet functional needs but also enrich the lives of those who inhabit them. In 2024, I graduated Summa Cum Laude from Auburn University's College of Human Sciences, earning a degree in Interior Design with a minor in Business. During my academic journey, I gained hands-on experience through internships and independent studies, which allowed me to explore various facets of the profession. These opportunities have further fueled my passion for historical design and sustainable practices, both of which continue to shape my creative approach as well as my personal and professional values.

My synthesis project explores the benefits of sensory integration within interior environments designed for young children. Over the summer, I am developing a conceptual exhibition for a children's museum, specifically tailored to children ages 3 to 6. The aim is to create a distinctive, sensory-rich space that supports early childhood development and learning through thoughtful, interactive design. This project proposes a redesign within an existing building in the city of Edinburgh, integrating sustainable materials and environmentally conscious design strategies while also addressing a current gap by introducing an environment of this kind that does not yet exist locally.



Challenge the
boundary of
reality &
imagination.

06 MAKING

Michalina Balaga
Alexandria Galloway
Madeleine Green
Jaime Leonard
Alex Pitchford
Neha Venkateswaran
Mikayla Watson

“Making” in this program embodies the iterative, hands-on process driving our design development. It includes constructing models, material testing, digital fabrication, full-scale work and more in an effort to link theory and practice. This approach fosters exploration and refinement of ideas, shaping our personal design methods, which is evident in our final synthesis projects at where experimentation is not only a part of the design process but also of discovery.



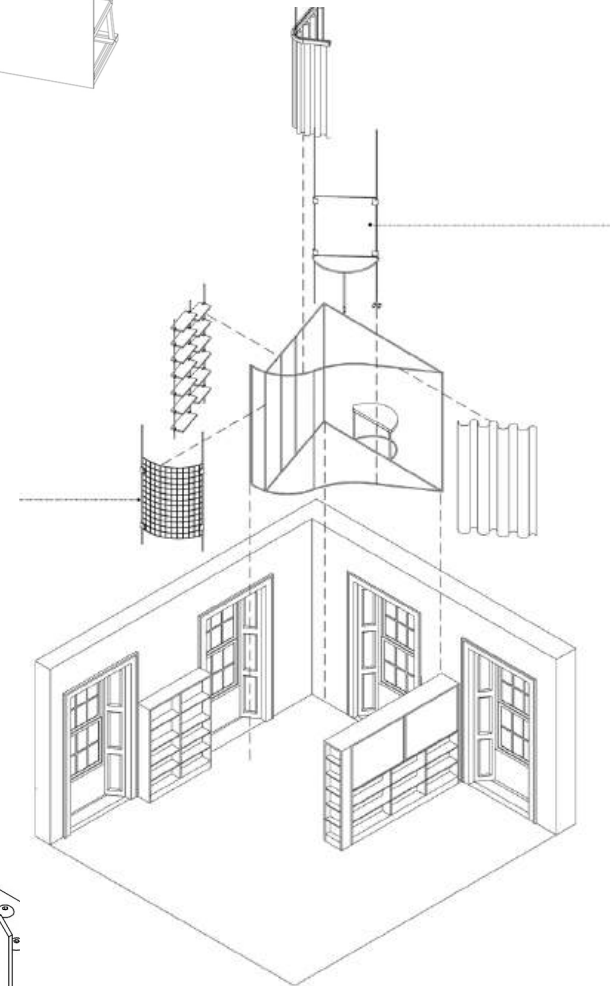
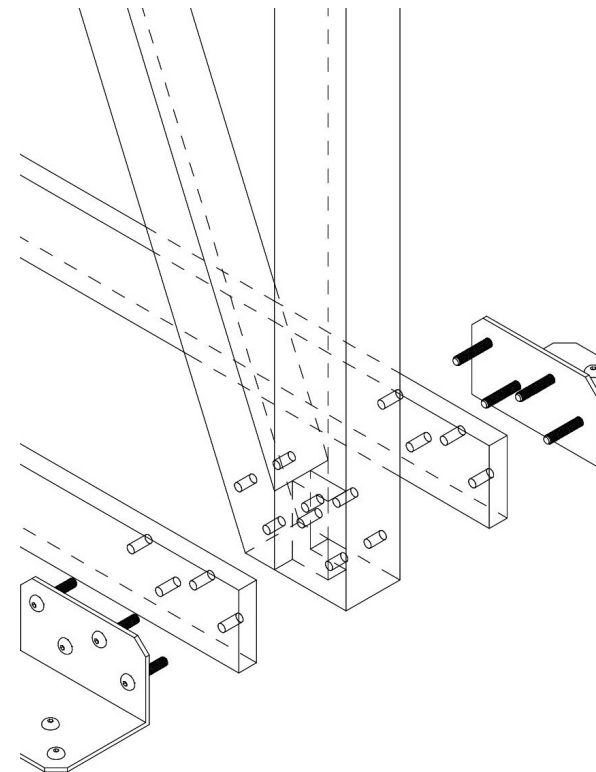
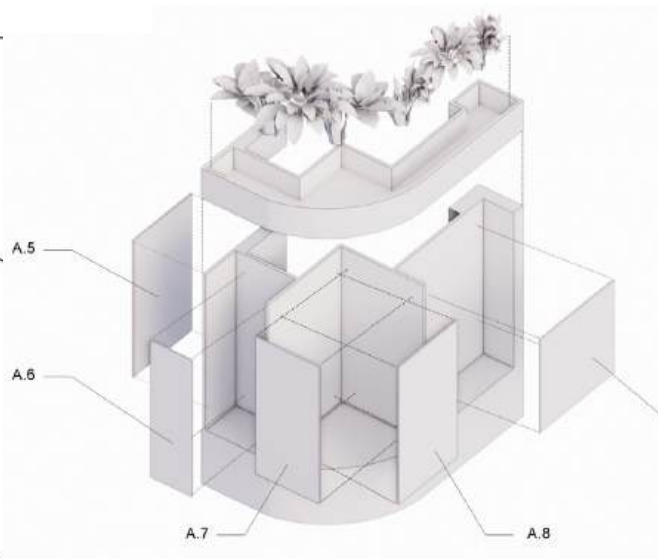
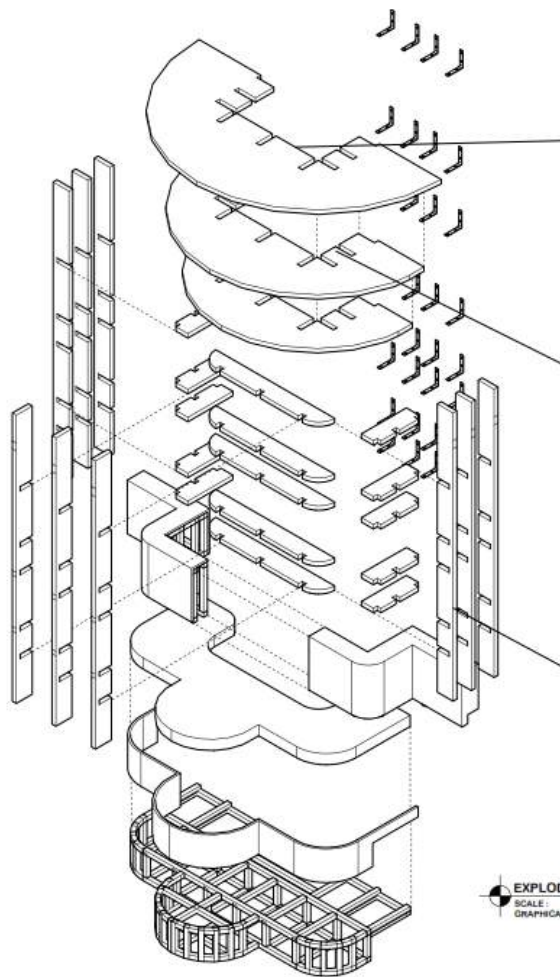
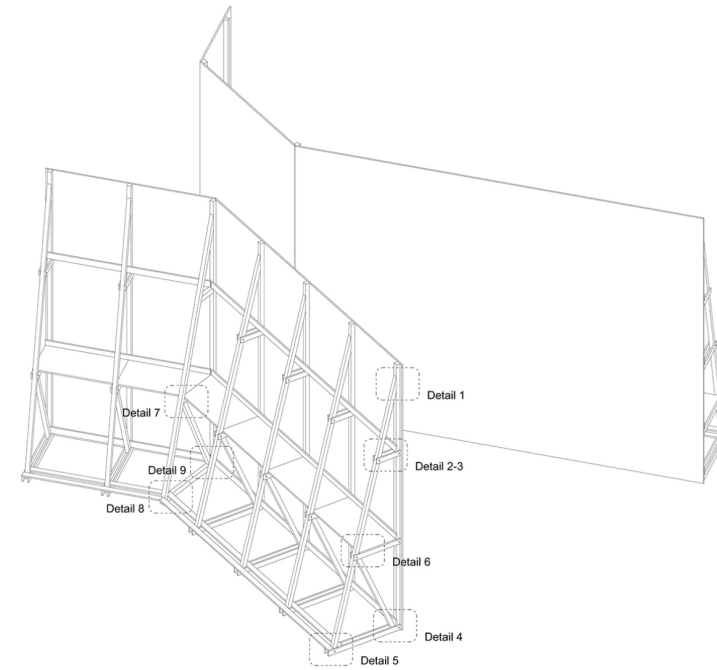
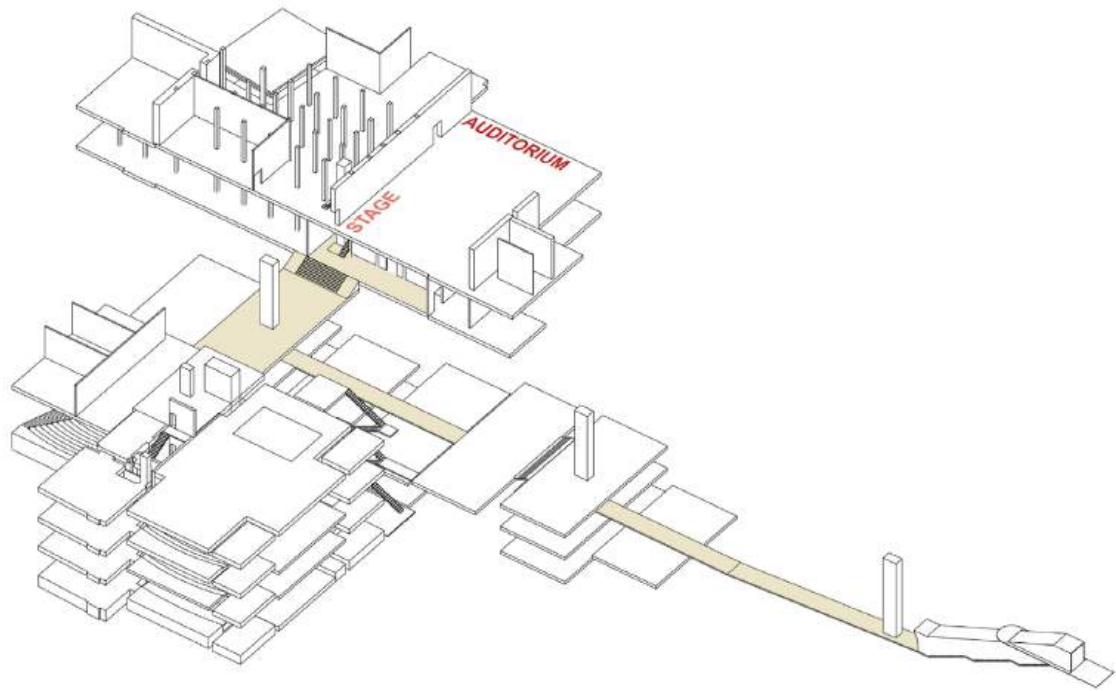
Materials of Making

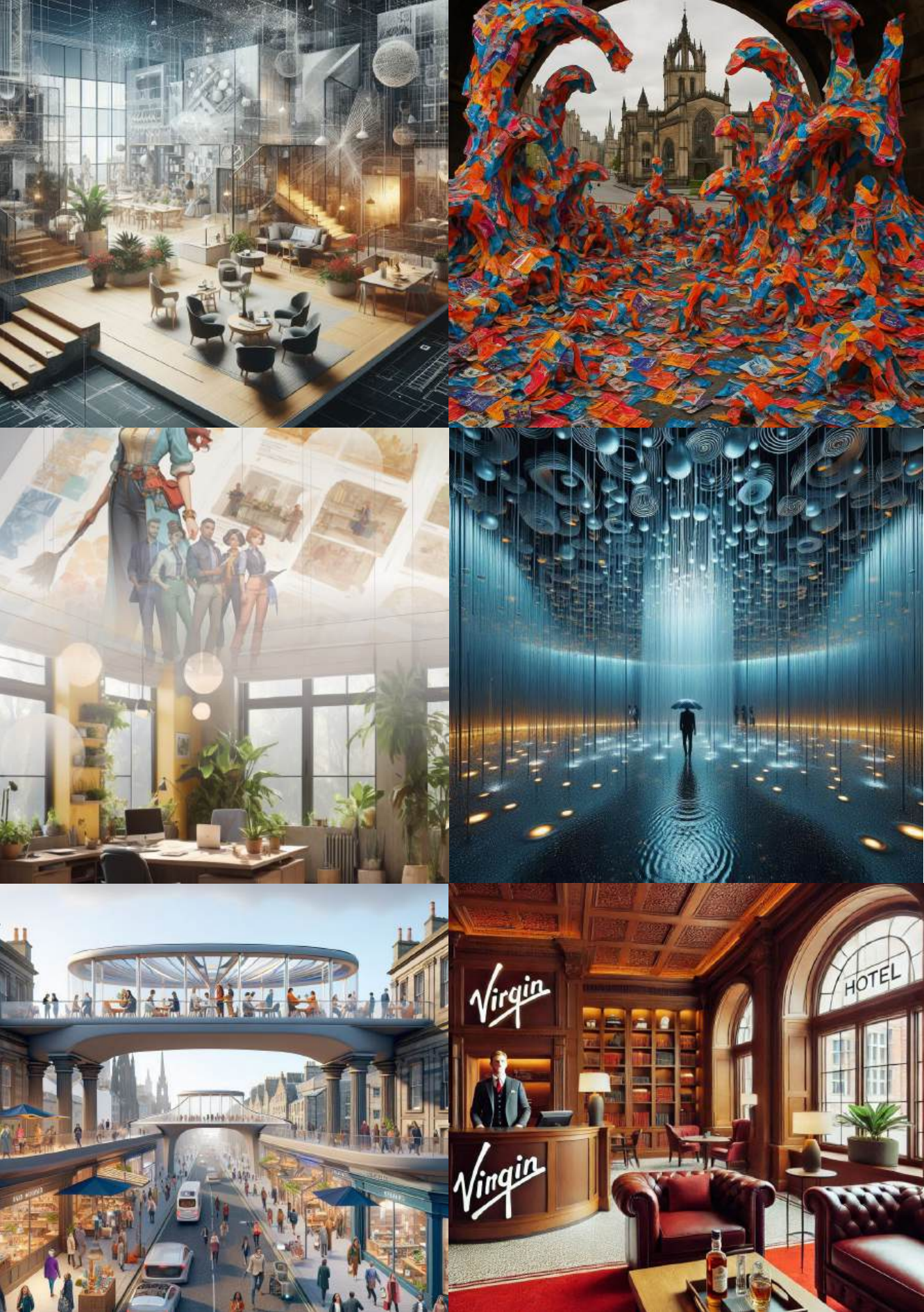
Over the course of this program, a wide range of materials have been utilized as part of the making process. From traditional materials like wood, metal, and clay to more contemporary or unconventional mediums such as digital fabrication components, found objects, and recycled matter, each material has brought with it unique challenges, possibilities, and lessons.

Each material utilized demands its own approach: new tools must be learned, different methods applied, and assumptions tested. As such, the variety of materials encountered throughout the program becomes a form of education in itself, one that encourages adaptability, critical thinking, and a sensitivity to the ways in which material choices influence form, function, and meaning. This hands-on material exploration fosters a deeper relationship with the act of making, one that is grounded in experience, reflection, and an evolving understanding of how materials speak back to the maker.

Material behavior informs design decisions, how tactile feedback guides process, and how failure or resistance from a material often leads to creative developments throughout the design process.

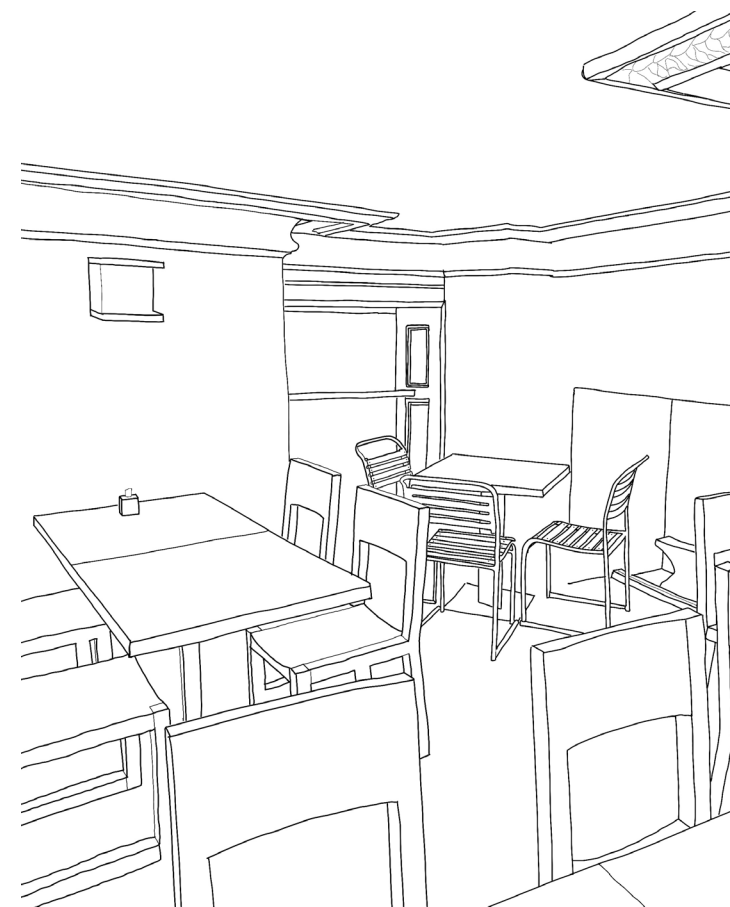
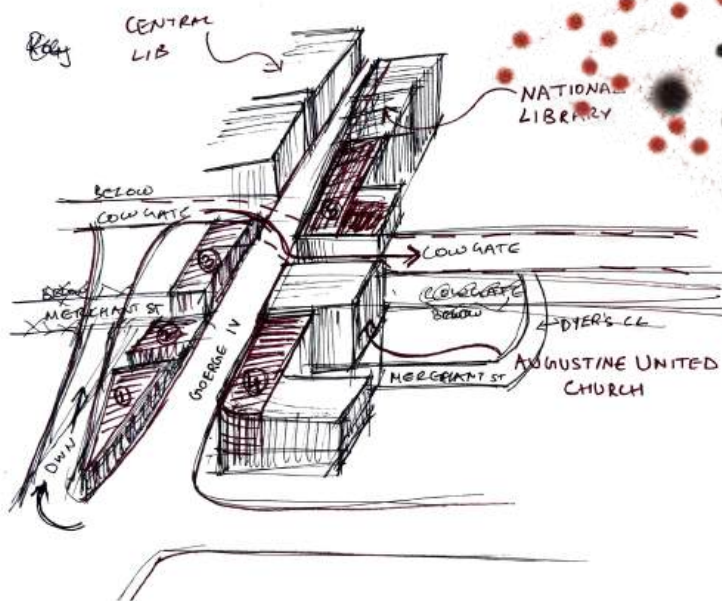
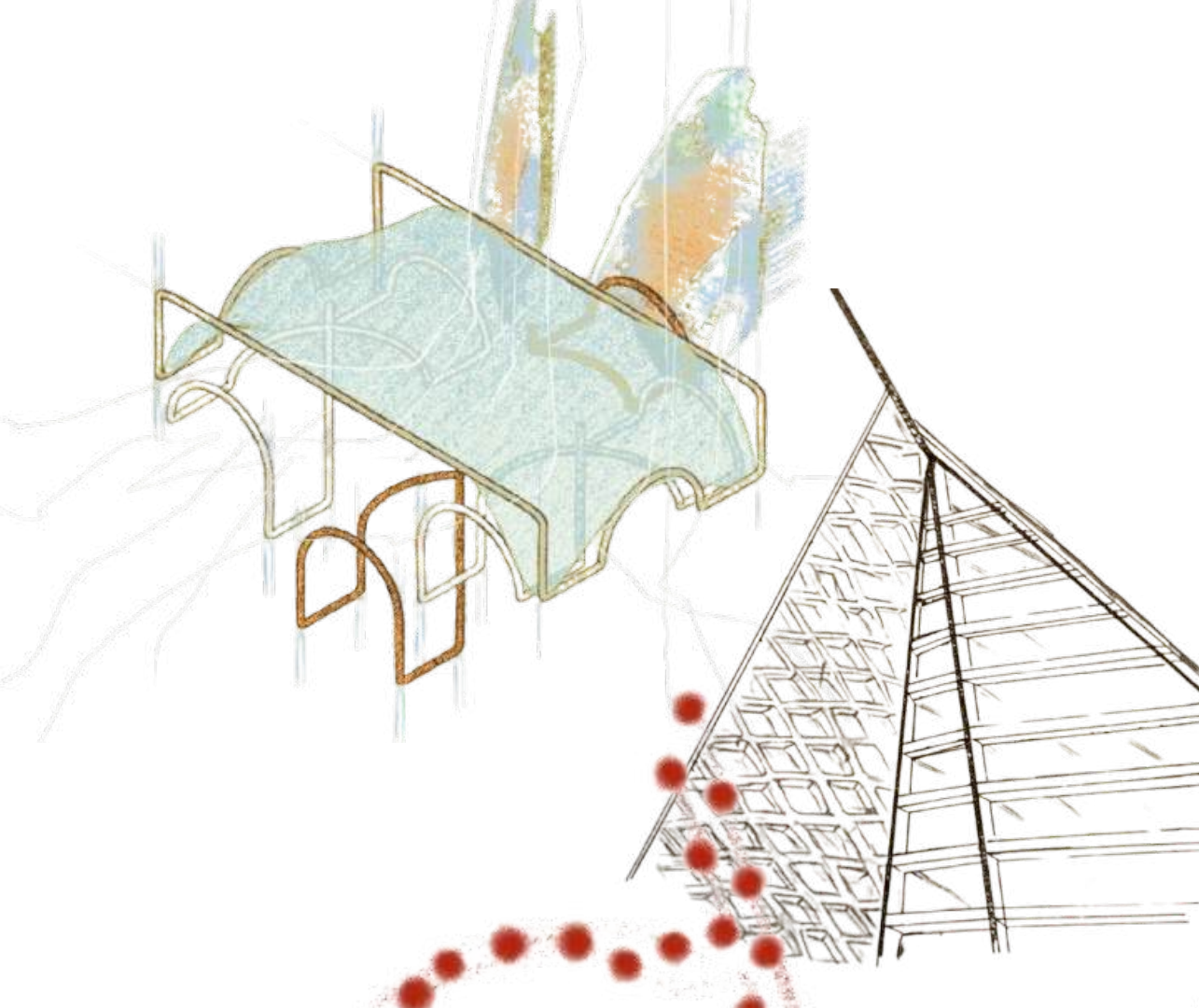
As part of the Edinburgh School of Architecture and Landscape Architecture (ESALA), sustainability has been a key consideration of the program, emphasizing the importance of reducing the use of single-use and disposable materials in our design and making processes. This commitment to environmentally conscious practice has encouraged students to evaluate their material choices and seek out more sustainable alternatives. Consequently, many students have actively incorporated recycled and repurposed materials into their projects, finding creative ways to give new life to existing resources. This approach not only minimizes waste but also fosters innovative thinking around materiality and resourcefulness.





The Process of Making

In interior design and architecture, the process of making is dynamic and multifaceted, involving diverse methods and mediums. It often begins with handmade models, allowing designers to explore form, scale, and materiality in three dimensions, fostering an intuitive spatial understanding. Technical drawings then articulate structural details and construction methods, ensuring accurate realization of ideas. Advances in technology have introduced computer renderings, which enable photorealistic visualization and experimentation with lighting, texture, and atmosphere. Video production and animation add dynamic storytelling, guiding viewers through spaces and narratives. AI has grown immensely in recent years for both image creation and written text that has become a part of the creative field as a tool. Throughout these stages, spatial theories deepen the creative process by grounding designs in how people experience and interact with environments. Together, these varied making methods shape and refine designs, bridging imagination with reality. The process of making requires experimentation, communication, and refinement in order to transform conceptual visions into digital and physical artefacts of design and architecture in the program.





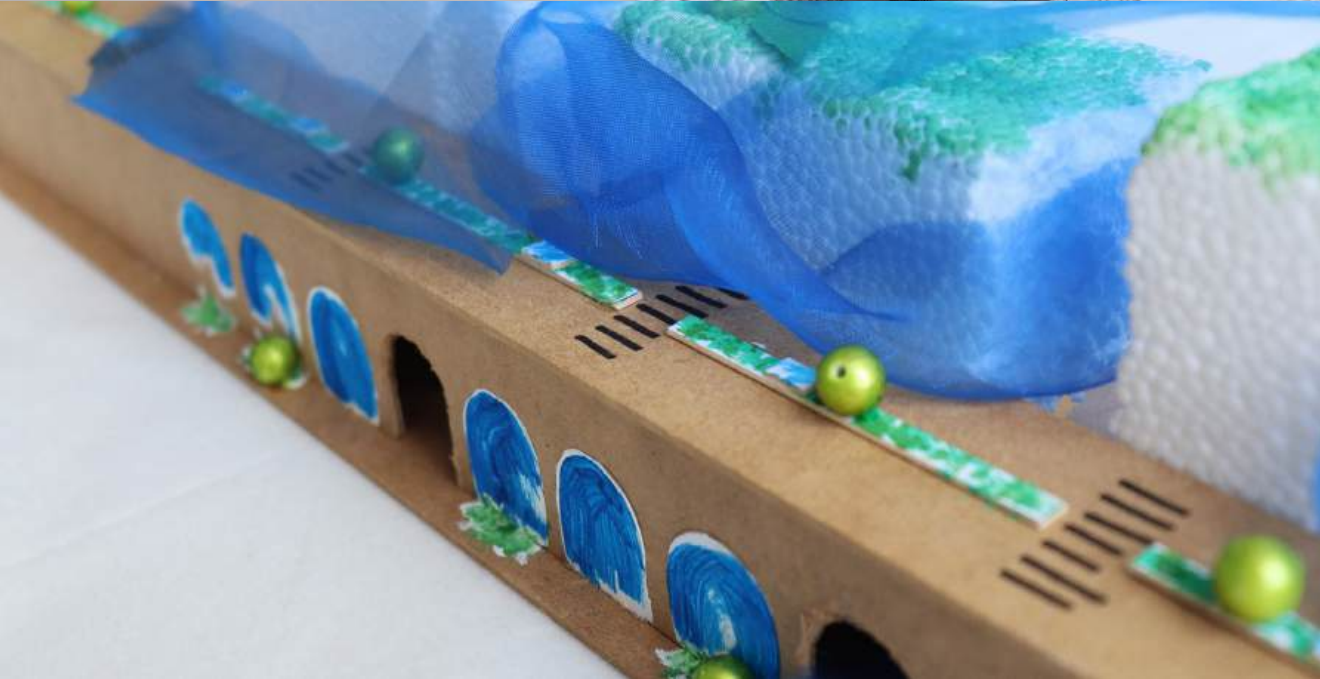
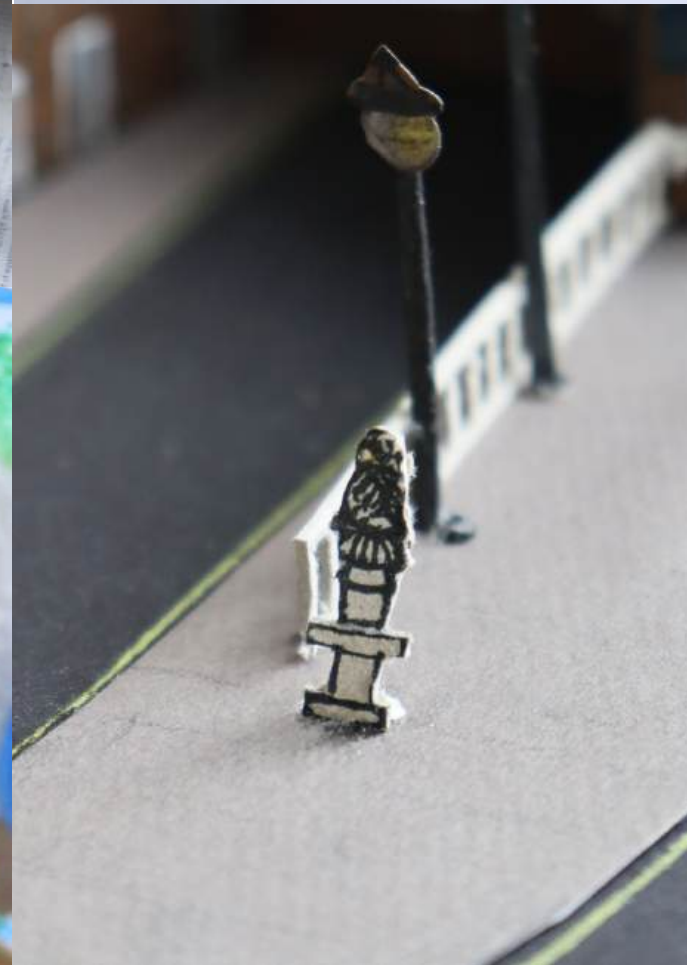
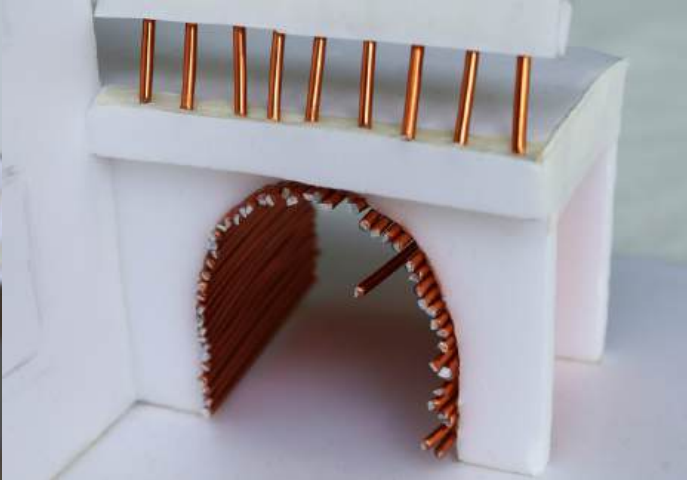
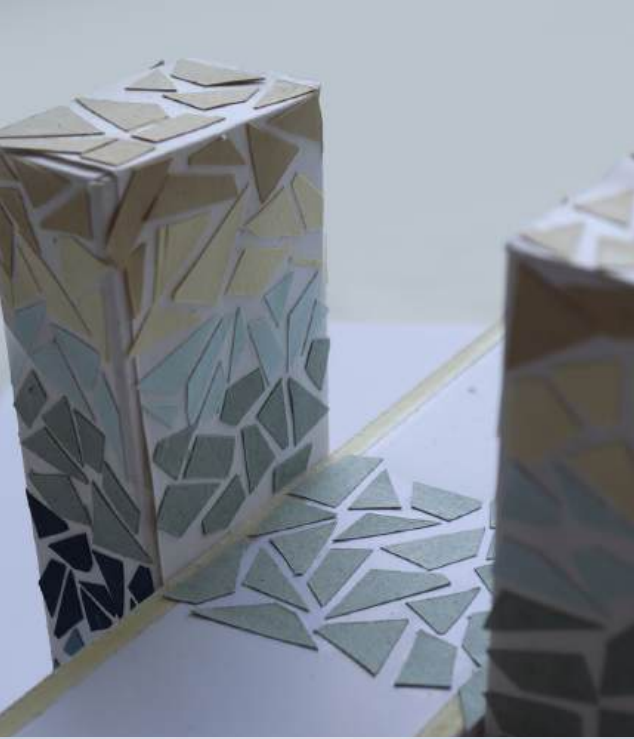
Modeling

Model making has been a consistent element used in this program. Serving not only as a way to showcase designs, but also a way to learn and develop as a result of making a physical artefact. In consideration of the making process, modeling is a process itself, but also serves as part of the overall making progress. The act of creating physical models transforms abstract concepts into tangible artefacts, revealing insights that are often inaccessible through drawing or digital representation alone and help the design development.

In the context of making, model building is not simply a final step to communicate a finished idea; it is a design tool in its own right. Each model's creation has its own iteration of problem-solving and spatial reasoning. Through the process of physically constructing a form which informs overall designs and decision making within this field.

Model making encourages a hands-on, iterative approach where trial, error, and adjustment are welcomed as part of the creative journey. It requires an active engagement with materials and tools, cultivating not only technical skill but also a sensitivity to craft and detail. Importantly, it bridges thinking and doing—offering immediate feedback that informs both design intention and execution.

In this way, model making operates on multiple levels: as a standalone process, as a reflective practice, and as an integrated part of the broader making progression. It serves as both a mirror and a map—reflecting design ideas back to the maker while guiding the next steps in development. Modelling not only acts as a practice of making but also serves as a part of the making process of our projects throughout this program; helping to build and formulate concepts and ideas.



7 Courses
30 Reviews
658 Models
7 Esquisses
2,394 Pages Printed
56,450 Photographs
190 Cardboard Sheets

Outcome of Making

Throughout this program, making has been understood not simply as the production of a final object, but as a core aspect of the learning process. It has served as a means of inquiry—an active, hands-on way to explore ideas, test concepts, and reflect on outcomes. Whether through physical model-building, digital fabrication, sketching, or prototyping, making has enabled a deeper engagement with materials, space, and form, beyond what theoretical study alone can offer.

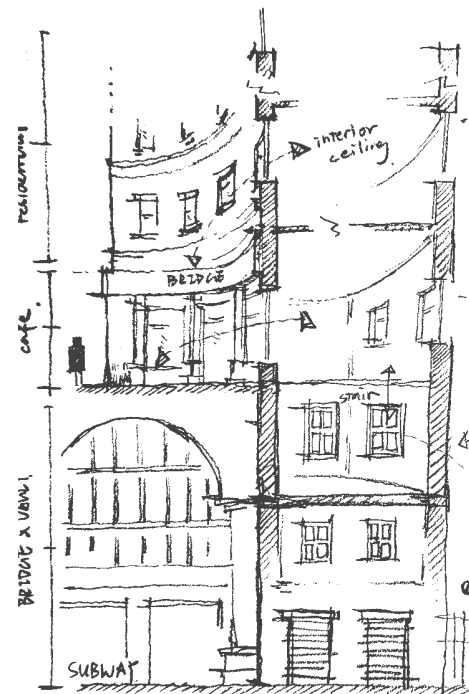
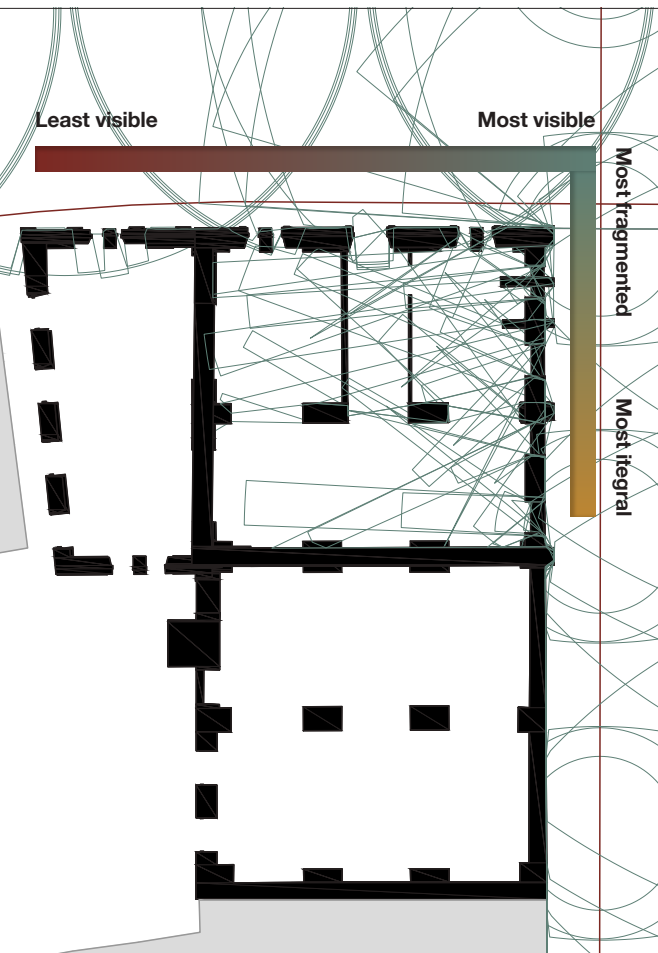
This iterative process, of experimentation, sketching, modelmaking, technical drawings, and refinement, have allowed ideas to evolve in real time. It has encouraged adaptability, critical thinking, and a responsive design approach. Making, in this context, has functioned not only as a creative act but as a pedagogical method that supports a more embodied, intuitive understanding of architectural and interior design principles throughout the field. Both a tool and a process, making is a way to learn, discover, and shape meaning through doing. It transforms ideas into tangible form, encouraging hands-on exploration and a deeper, more intuitive understanding of architecture and design throughout our creative process.

Scopic Spectrum

Zijue Wei

When doing interior design, what am I thinking of? When the first maniacal passion recedes in the sober journey of study, the idea of “designers” dissolves. We are not superior to dwellers—merely drops in the ocean, obedient elements within the grand Deus sive Natura. What we do is no more than sorting, interpreting, and translating the transcendental into tangible, inhabitable matter.

Thus, a spectrum forms—a spectrum of knowing and not knowing, of conscious perception and blind habituation, of imagining and refusing to imagine. It is neither singular nor still. It flickers. Rushing toward its furthest edge becomes a passage from dullness and comfort toward the threshold of dreams. There, at a phased moment on this endless continuum, a window appears, revealing the far side of familiarity. Whether you choose to step through is entirely yours. But the awareness of the window—its shimmering presence—matters. So much.



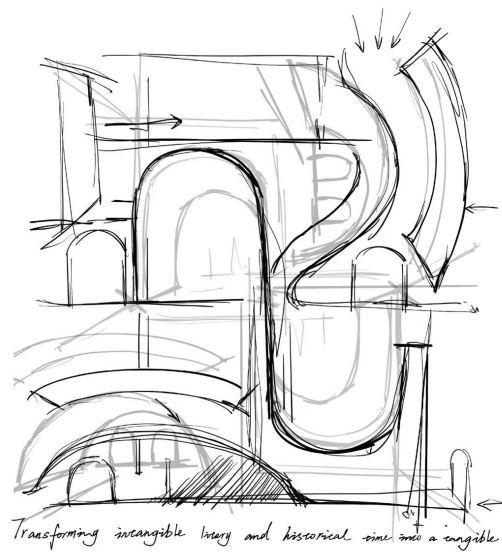
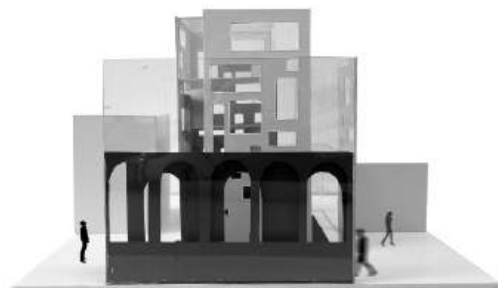
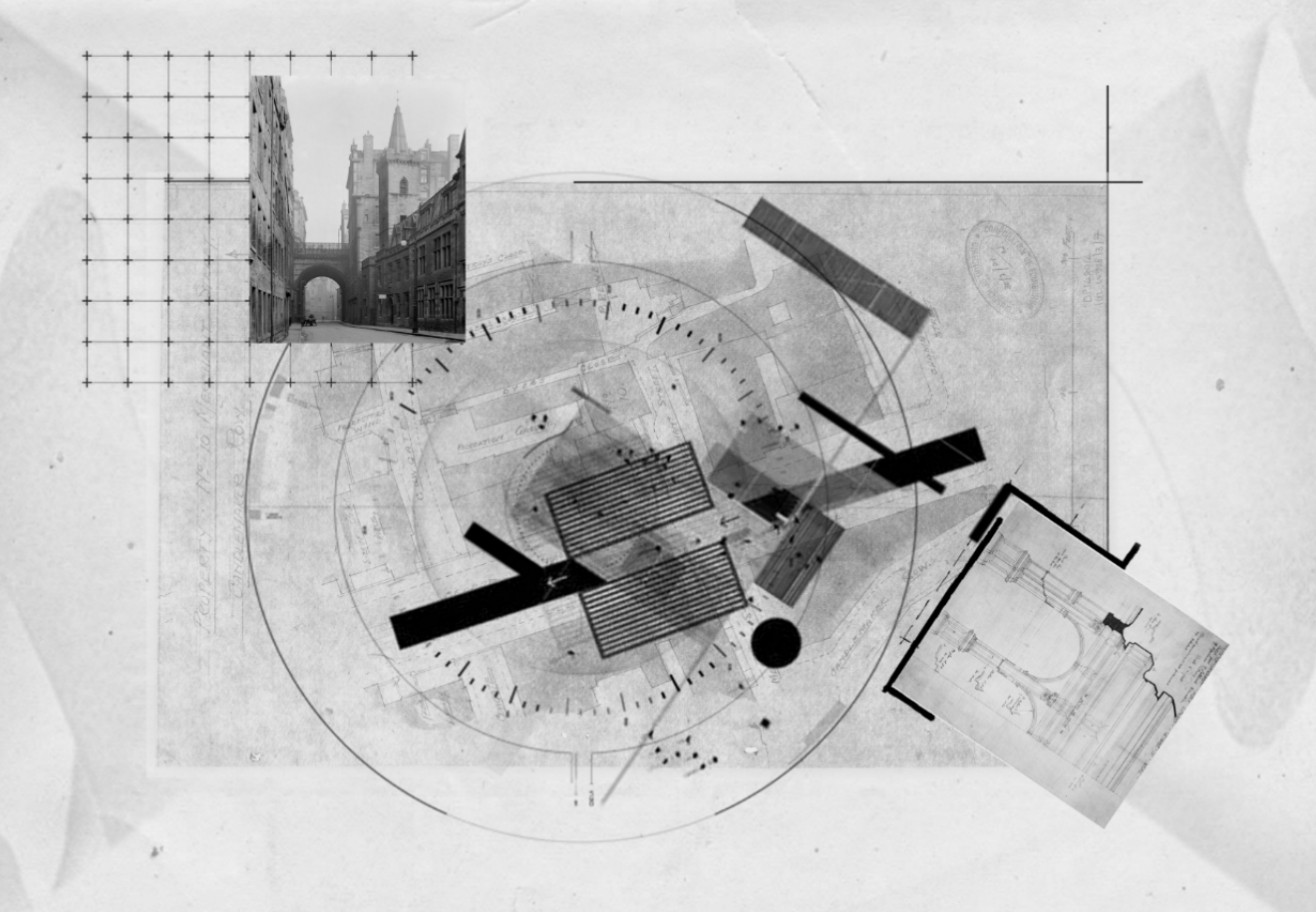
STUDENT PROFILE

Timescape

Yuwei Wu

I am honoured to pursue postgraduate studies at ECA, continuing to explore a discipline I deeply love with dedication and enthusiasm. Throughout my undergraduate studies, it equipped me with a solid foundation, but I firmly believe that design is a continuous exploration—an ongoing dialogue between imagination and practicality. As I advance into postgraduate education, I am committed to deepening my understanding of interior and spatial design. I aim to integrate theoretical insights with practical applications, exploring new perspectives and challenges in contemporary design contexts.

The synthesis project explores how literary and historical time can be transformed into immersive spatial experiences through light, geometry, and movement. Using George IV Bridge and its layered urban context as a site, the design integrates narratives from J.K. Rowling's creative process with Edinburgh's rich history. Visitors journey through spatial zones reflecting different temporal states—memory, imagination, and present reflection—guided by shifting light and evolving geometries. Drawing on theories from Giedion and Bakhtin, the project creates a vertical, walkable chronotope where each level embodies distinct emotions and stories, making time a tangible, experiential dimension.

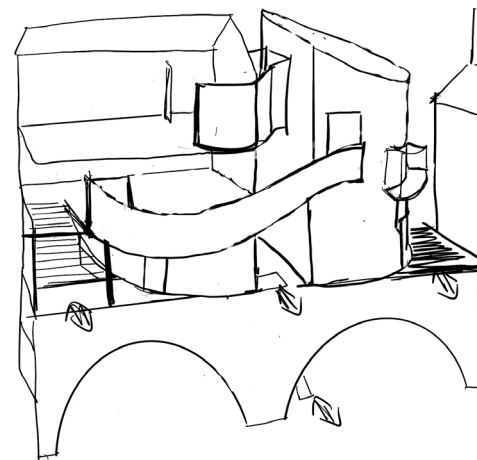
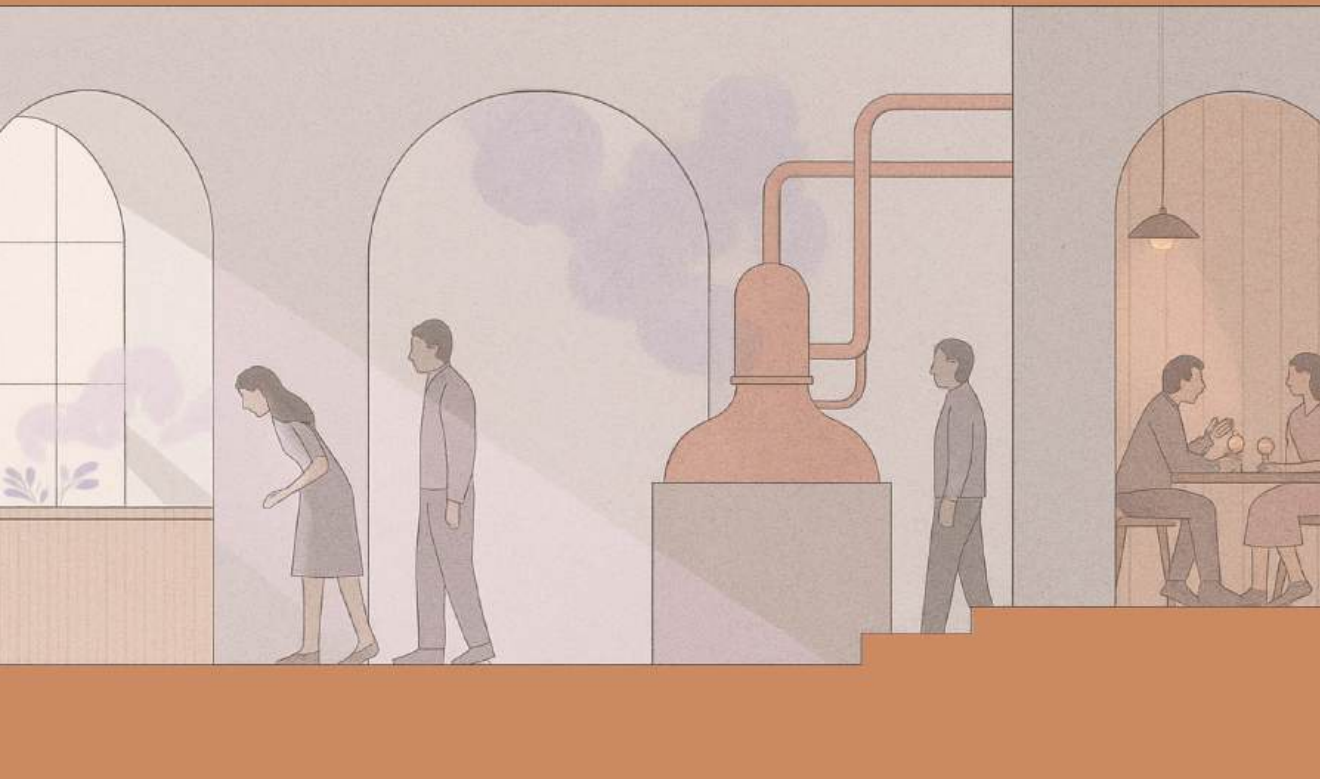


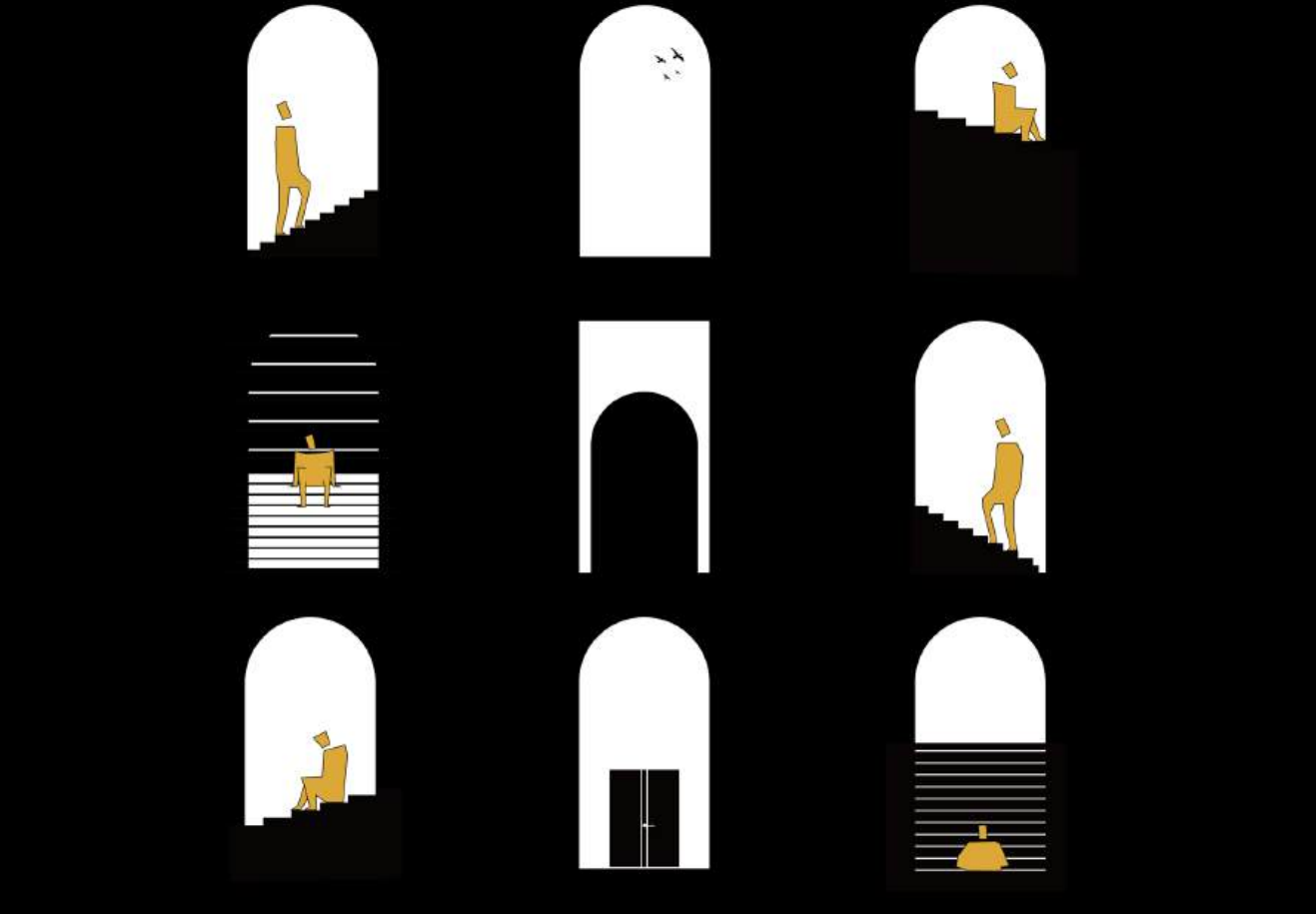
Where Space Breathes?

Luyao Xu

Using George IV Bridge as context and gin culture as a design medium, this project explores the manifesto that “interior is a living space—one that breathes through sensory interaction, temporal layering, and social presence.” Through a cohesive spatial strategy, it examines how interiors gain vitality and continuity across these dimensions. Non-linear pathways, light, shadow, and material scales stimulate bodily rhythms and emotion; an open greenhouse and solar studies support layered, sustainable transformations; non-consumption-based shared areas and looping circulation encourage diverse social intersections.

The process included site research, precedent analysis, models, construction tests, and sketches, advancing a practice of translating spatial vitality theory into tangible, operable design language. Ultimately, the project shows how a contemporary gin distillery can become more than a production facility—serving as an active, sensory-rich, and socially meaningful interior embedded within Edinburgh’s layered urban fabric.





STUDENT PROFILE

Bridging the Gap

Zhouning Yang

My design philosophy begins with the idea that interior is not a fixed physical condition, but a shared consensus shaped by lived social experience. It is through collective understanding—formed over time in daily life—that we recognize and define what feels interior. In my practice, I aim to create spaces that respond to this dynamic consensus, fostering interaction, participation, and emotional connection. Beauty, in this sense, is not imposed but arises from shared use, memory, and the meanings we assign together.

By inserting a stepped link between George IV Bridge and Cowgate, this project physically reconnects two long-separated layers of the city, addressing both spatial and social fragmentation. It's not just a circulation route, it's a designed pause, a lived threshold that encourages lingering, exchange, and collective presence. Through subtle disorder and openness, the stair becomes a shared ground for different rhythms of life, blurring boundaries between day and night, order and spontaneity, the institutional and the everyday.

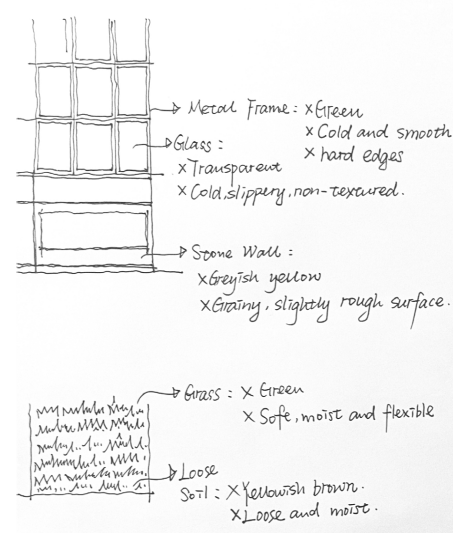


Urban Playscapes

Jinghui Zhang

I am a designer focused on how children interact with urban space. My work challenges conventional design by integrating embodied play into the city, aiming to make public spaces more inclusive and engaging for young users. I believe that space is a tool for education and exploration, and that cities should support children's participation in everyday life. My approach combines design and social justice, seeking to create environments where children are not excluded but actively engage with the rhythms and dynamics of the urban landscape.

This project addresses the marginalization of children in urban spaces by embedding sensory cues and opportunities for movement within everyday environments. Instead of isolated playgrounds, it integrates playful, embodied learning into the city itself. By targeting children aged 5-10, the project encourages active exploration and a deeper connection to public space. The goal is to ensure children's inclusion in the city's rhythms, fostering curiosity, movement, and a sense of belonging without disrupting the existing urban order. It creates a system that encourages interaction and education through the city's own spatial logic.



STUDENT PROFILE

The Echo of Identity

Wenrui Zhang

As a designer, the interior Spaces I explore are not only physical enclosures but also the convergence points of emotions and culture. My works focus on how space mediates identity, memory and human experience. My study experience as a Chinese student in Edinburgh has deeply shaped my sensitivity to cultural convergence. My goal is to create Spaces that can inspire reflection, trigger dialogue, and maintain poetic tension between difference and belonging.

My project explores cultural integration through indoor interventions that connect the symbolic languages of China and Scotland. The design uses spatial boundaries as narrative tools, integrating the smooth layers of Chinese ink wash painting with the unique woolen checkered pattern of Scotland. It offers visitors a brief pause and emotional resonance - here, identity is not fixed or divided, but shared and evolved.



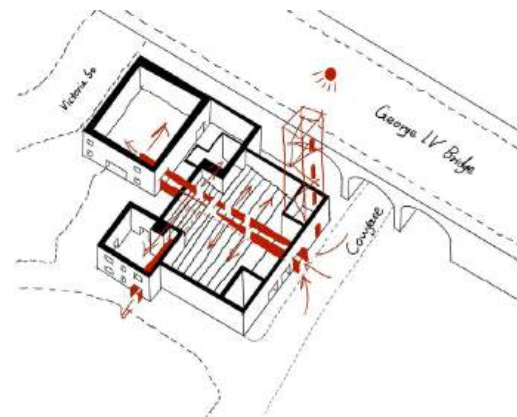
STUDENT PROFILE

Multi-Boundries

Wei Zhao

I am concerned with how space can stimulate perception and action between people and the environment. I view interior as a series of behavior generators, not confined within the boundaries of a closed building but conceived as a field of spatial conditions that can be traversed, triggered, and expanded. The design aims to break spatial singularity and create layered experiences with interactive potential.

The "Multi-Boundries" project reconfigures the underlying space of the building, introducing topographically-shaped spaces and penetrative axes, to create continuous multiple interfaces. These interfaces organize functions, guide views, and stimulate behaviors in both horizontal and vertical directions, thereby integrating the street, the building, and the rear space into a coherent, perceptible, walkable, and stopable overall experience.



BRIDGING

A key element of the concluding Intersections course in the MA IASD programme is the opportunity to produce a live interior through the development of a site specific exhibition. Designed and installed by the students, this performative interior was distributed across the George IV Bridge, and proposed a micro-festival that contributed a new story and mythology to Edinburgh's rich urban environment



Fitting the Keystone

BridgING is an exhibition distributed across two venues. At Edinburgh Central Library visitors were invited to experience the variety of modes of collaborative and creative engagement through an impactful site intervention. This was supported with examples of models and creative outputs that showcase the six distinct themes as they relate to site investigations and research processes for George IV Bridge. Visitors were also encouraged to engage with the thoughts and processes of the students and were able to provide their own views in a variety of playful activities. At the Anthea Bond Exhibition Room (Edinburgh Futures Institute) students displayed their individual manifestos for the interior, as well artefacts and prototypes that serve to test experimental design research approaches for individual projects. The distributed 'interior-as-event' was a unique opportunity to gain insights into the imaginative and creative thinking processes as the students prepare to complete their Master's journey.

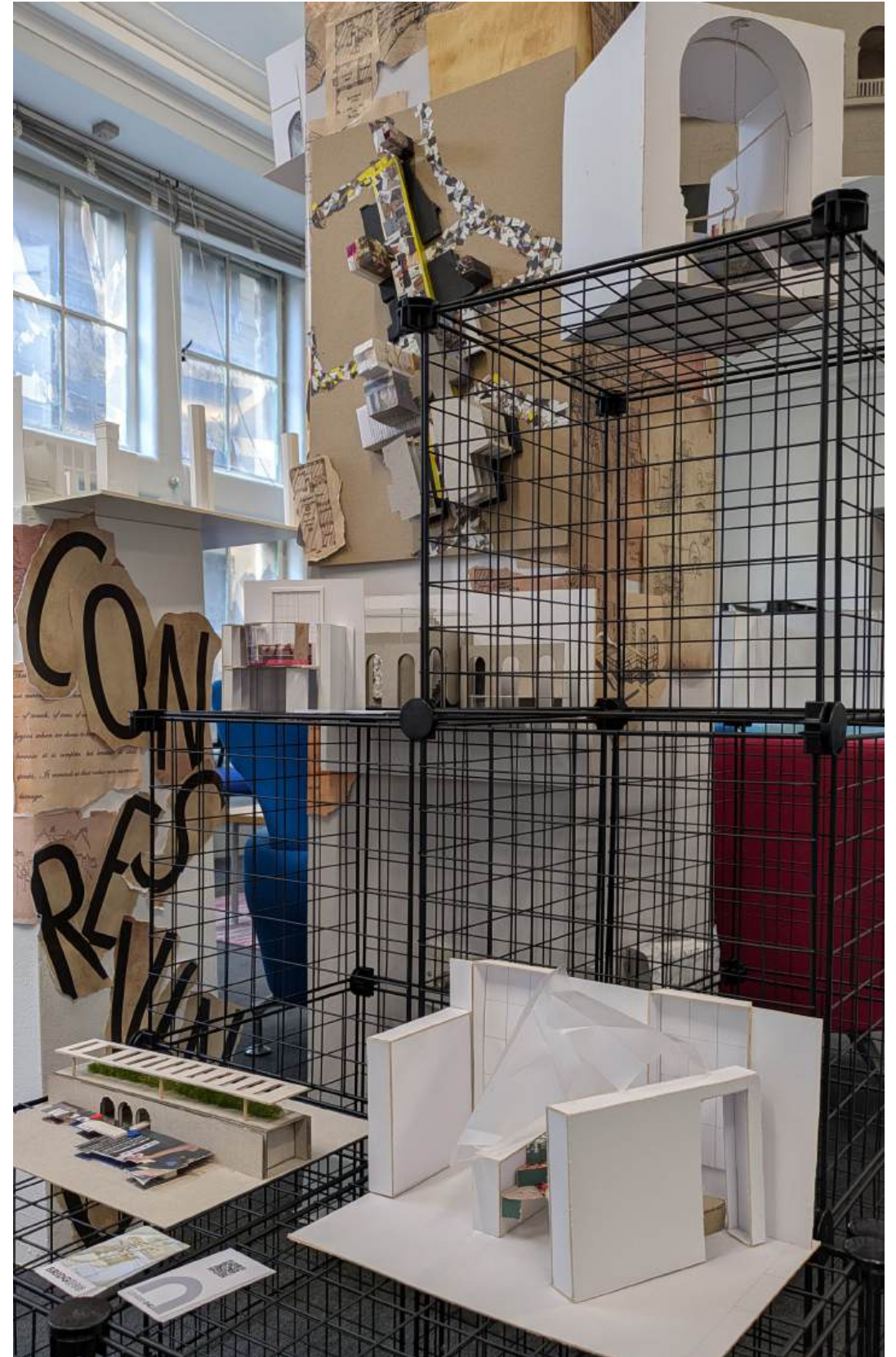




Edinburgh Central Library











Anthea Bond Exhibition Room Edinburgh Futures Institute















Epilogue

This publication is the culmination of a year-long practice by MA Interior, Architectural & Spatial Design students from the Edinburgh College of Art. We are grateful for the guidance and encouragement of the staff and tutor, and the support from Edinburgh Central Library. Our thanks to everyone for their imaginative and creative designs and contribution.

from the exhibition?

Everyone has
their own vision
of the future.
It's the ~~combination~~
combinations that
will drive them.

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here



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