

ESALA 2022

Master of Architecture

CROSSING PANAMÁ

Ana Bonet Miró
Mark Dorrian

CROSSING PANAMÁ





Moonlight Effect-Bay of Panama

c. 1877. Muybridge, Eadweard



This catalogue is part of a collection published by the Edinburgh School of Architecture and Landscape Architecture (ESALA), Edinburgh College of Art, University of Edinburgh. It documents student design work produced in the Master of Architecture (MArch) programme in 2021-22. Each catalogue describes one of the following five design studios in the MArch programme. The full collection is available to view online at issuu.com/eca.march.

Catalogues 2021-22:

Conversations Through Making [PLZEN].

Countryside [Inside] Architecture.

Crossing Panamá.

Island territories vii: Mont-St-Michel Island Temporalities.

Soundings: Spaces/Architectures of [Re]assurance.

COVID-19

In September 2021, we welcomed a full return to campus following two years of remote and hybrid teaching imposed on us by the COVID-19 pandemic. The benefits of a return to face-to-face teaching were immediately apparent. The subtleties of communication, an ease of humour and gesture often lost through the digital interface, were restored to us. The process of remembering how to work together and embrace the social and academic benefits of a shared studio space and workshop, perhaps understandably, was rather more gradual. By the second semester however, we found ourselves once again able to witness the natural exchange of ideas, the discussion of thesis projects, the conviviality of practice at work well beyond the formal timetable. Studios in Minto House and 7-8 Chambers Street were busy. We reclaimed the culture of material research and creativity for which the ESALA studios are famous. The work presented through these catalogues serve to register a particular creative transition from the isolated meditations of digital space to the visceral world of the physical, the precision of the former learning perhaps for the first time to fully embrace the distractions of the latter.

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Crossing Panamá.

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CROSSING S

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The Darien Chest, Company of Scotland

c.1695, National Museum of Scotland, Edinburgh

CROSSING PANAMÁ

A Cultural History of Crossing

The MArch Integrated Pathway at ESALA is a two-year programme that gives students the opportunity to evolve complex projects developed through a carefully constructed sequence of inter-related studies. This studio focusses on Panamá, a strategic geopolitical global pinch-point that has a curious – and rather fateful – historical relation with Scotland. As an isthmus that connects North and South America, and that divides the Atlantic and Pacific Oceans, Panamá has been a land marked by dreams and practices of crossing. And the resistances to these on the ground are part and parcel of the complex colonial history documented in the collection of the Archivo General de Indias in Sevilla, Spain. Maps in the collection show the settlement of New Caledonia, a Scottish commercial initiative developed in the late-seventeenth century. Known as The Darien Scheme, its failure was a national economic catastrophe that led directly to the union of the English and Scottish parliaments in 1707 and, arguably, to the phenomenon of the Scottish Enlightenment. The treasure chest associated with the scheme, with its wonderfully complex lock mechanism on the underside of its lid, is displayed in the Museum of Scotland.

The crossing of Panamá was given new impetus by the California gold-rush of the mid-nineteenth century, which prompted the construction of a new railway in 1855. Plans to construct a canal through Panamá to connect its eastern and western coasts were first laid by the French *Compagnie Universelle du Canal Interocéanique*. By 1889 it had failed, with the USA eventually completing the ambitious project in 1914, taking under control a significant portion of territory adjacent to the route, which became known

as the ‘Canal Zone’.

Operating under US jurisdiction, thousands of immigrants that the construction of the Canal had attracted were displaced into packed tenement districts in Colón and Panamá – Santa Ana and El Chorrillo were part of this Tenancy Belt. By 1948, the international service platform known as the Colón Free Zone and Tocumen International Airport were constructed, and, more recently, the building of the of Panamá-Colón motorway and the extension of the Canal with its Third Lock in 2016 have consolidated Panamá as a global logistic cluster that controls container shipping in Latin America and the Caribbean. The Colón Free Trade Zone ranks today second largest free port in the world. As over 250 million tons of cargo pass through the Canal every year, global ship decommissioning grows as an underregulated industry in developing countries of the Global South. Yet Panamá’s pre-eminence as an interstitial space and logistics zone is being challenged by polar routes opening up due to Arctic melting.

Related to its infrastructural condition, Panamá has become a global player in the offshoring network, a labyrinthine system of tax avoidance that came to public attention in 2016 through the massive leak of documentation known as ‘The Panamá Papers’. Meanwhile, the hegemony of US corporations such as United Fruit Company remains key to understanding the environmental and social struggles brought about by the transformation of the Caribbean and Central America landscape into intensive plantations.

Design as Crossing

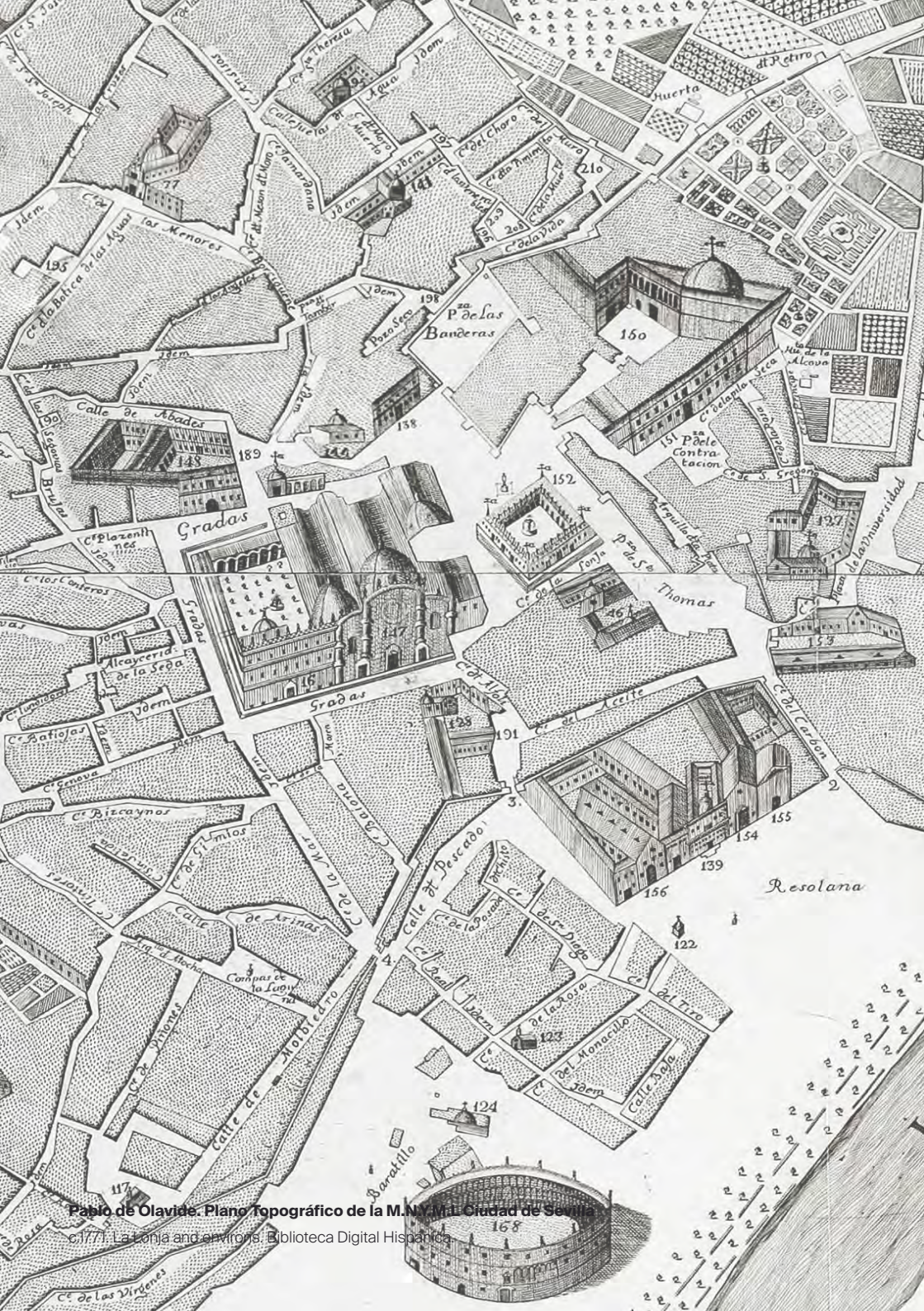
The studio aims to develop productive conceptual frameworks that draw on Panamá’s cultural history and present actuality, and engages with the range of sites and conditions that are constitutive of its role as a complex global gateway. In developing this project, we have been in dialogue with *Patrimonio Vivo*, a heritage programme led by the Inter-American Development Bank (BID). It aims to build resilience within Latin America’s cities and communities through the transformation of historic centres by means of the integrated action of international, national and local agencies. Heritage operates in this as a catalyst of urban, social and economic development, with inclusivity, productivity, eco-efficiency, resilience, and participative governance as the main values that orientate the kind of urban regeneration

the programme seeks to pursue.
Some ideas ...

Living-Heritage. What constitutes living-heritage in Panamá City and what is its agency in the context of colonial inheritances? These apparently contradictory terms present themselves as bound in a complex relation. As a register of history, heritage is linked to those traditions disengaged from the present, which each period organises as its past. But at the same time, the 'live' prefix confers this composite term with an activist quality, which suggests an opportunity to construct an operative, critical and inclusive tradition with a view to catalysing urban regeneration.

Chroniclers-Collectors. What kind of experiences and affects would such an activist and vital heritage practice be interested in? For Walter Benjamin, what makes up history are neither dead traditions nor empty time but missed opportunities for happiness.¹ He referred to those material histories made up of unresolved social struggles – which today may embrace a range of environmental pressures as well. Opportunities not actualized and at risk of oblivion, these 'weak affects' are in search of an addressee in the present. Their recognition demands a particular, materialist sensitivity, which is that of the chronicler, whose recollections do not differentiate major from minor events, and the collector, attracted to the grotesque vitality embedded in mundane experience.

The Marvellous-Real. Cuban writer Alejo Carpentier referred in those terms to that element of wonder that the so-called 'New World' brought to Western thought, unheard of and nameless at the time. Subdued through historical processes of transculturation and *mestizaje*, it constitutes all that is American – it is its heritage, Carpentier claims.² For all its violence, the colonial archive is infused with this radical and extraordinary reality. From the enigmatic constructions that overflow colonial surveys to the mythic toponymy shaping newly encountered coastal cartographies, these 'weak affects' keep pulsating in oral histories and folk traditions today. They operate critically through the estrangement that their focus on the other brings to the dominant system of values. Our investigations will be crossed by this double energy.



Pablo de Olavide. Plano Topográfico de la M. N. y M. L. Ciudad de Sevilla c.1771. La Lonja and environs. Biblioteca Digital Hispánica

Excerpts From the Brief

*Cartographies of Things:
Archivo General de Indias, Sevilla
Project 1, Sept-Dec 2021*

In this first project we will interrogate Panamá's colonial history by working with a constellation of cultural artefacts and documents from the principal Spanish colonial archive, located in Sevilla, and other institutions. We will search for *weak affects* that emanate from the range of documents we examine - old maps and inventories, diaries and written recollections, trade agreements and regulations, historic pamphlets and publicity, postcards and news pieces in mass media outlets, etc. Minor histories cross the Atlantic in both directions – think for instance how these precipitate in food, dances, rhythms, garments in different locations. We will reflect on the way such experiences registered estrangement in the official history delineated in the archive. Weak affects may also be inscribed in gaps, distortions and blurrings within the graphic codes of the documents and within the structure of the collection itself – for all these voids convey the selective processes of remembering and forgetting live experience, led by the political agenda of the archive.

The ambition of this first project is to critically intervene in the institution of the archive, finding a way of storytelling that complicates its neutrality and explores the possibility of a broader, more inclusive cultural memory of Panamá that is relevant to present concerns. How can we occupy and displace archival myths by means of design? How to re-spatialise more complex histories woven by minor voices and their material histories within the archive? Which constellations of cultural artefacts start to emerge when the struggles of our society today direct our own collections and interventions in the past?

La Casa Lonja de Mercaderes and the Archivo General de Indias

Part of the UNESCO heritage complex alongside the Cathedral, its Almohade minaret La Giralda, and the Royal Alcazar, Sevilla's Exchange is a free-standing building from the late Renaissance. A perfect square in plan, the building contains an inner courtyard whose sides are 20 m long. Its grand steps organise the adjacent public square in front of the

cathedral to serve as a busy trading hub. Designed by Juan de Herrera, its construction began in 1583 to house the Merchants Council of Sevilla. Once completed in 1646, it worked as a centre for the administration of trade with the Indies, among other uses.

By 1785 the building became the General Archive of Indies, an Enlightenment initiative led by the King Carlos III. It aimed to, first, deal with the lack of organization of the royal archive in Simancas; secondly, to conveniently systematize the legalization of the overseas territories; and thirdly, to provide factual evidence to overturn what the crown perceived as inaccuracies in the *History of America* (1777) written by the Principal of the University of Edinburgh, William Robertson. The collection holds a comprehensive and continuous record of the range of colonial practices and institutions of the Spanish empire over three centuries.³

Cartographies of Things

This first exercise acts as a kind of thought experiment that allows us to begin to establish ideas and to feel our way into the projects that we'll develop over the semester. Our starting point is the extraordinary lid of the Darien chest that provides us a historical-material object in relation to which we can speculate. We want to bring this into contact with the Archive of the Indies and the heterogeneous collection of materials collected in it. Physical archives always spatialise their collections in some way. Things are placed – in files, containers, chests, archiving systems, etc. – in relation to one another, according to some kind of classification. We would like you to begin to explore the Archive's collection online, and start to develop interests in objects in it. You don't have to encompass or survey the whole collection, you just have to find an entry point. The intention then is to bring a kind of spatial thinking inspired by your reading of the chest into contact with the archival materials, to explore possible re-spatialisations or complexifications of them. Curating your own collection of materials in conjunction with the chest lid may involve re-constructions through drawing, folding, cutting, and the intensifications that material transferences and spatial juxtapositions may bring to the story they construct.

Think of yourselves as tale tellers. Don't be afraid to speculate and imagine

stories suggested by the materials you find that could be counterfactual histories or futures. Maybe the lid becomes a ‘story machine’. Enjoy it, and what you can do! We will also start developing these spatial and temporal devices into speculative architectural design propositions that stage some of the narratives constructed in the physical context of Sevilla’s exchange building and its surrounding area. The idea of choreography brings to the project a temporal dimension. An ephemeral intervention unfolds its programme in certain acts and fades when the time arrives.

*Design Crossings:
Panamá City and Beyond
Project 2, Jan–May 2022*

Setting Panamá in Flux: A Pocket Guide to...?

Since colonial times Panamá has been a transit economy. Yet developments during last century have transformed it into a global infrastructure whose operation appears increasingly frictionless and disconnected in relation to the life around it. At the same time, with the transfer of the Canal jurisdiction to the Panamánian government in the 1990s, an important reservoir of land became public, opening up opportunities for public initiatives within Panamá City’s real estate land ownership structure.

Over the first three weeks of this semester, we will build an understanding of the complexities of Panamá. Students, working in groups of 4, will investigate a topic that they choose from the ones suggested below, and will collate its findings in a common resource for the studio that we can collectively refer to – *A Pocket Guide to...?*²⁴

‘Panamá and Global Logistics’; ‘Questions of Tourism’; ‘What Counts as Heritage?’; ‘Counter-Factual Histories’; ‘Climate, Ecology and Social Justice’; ‘Living and Working in Panamá’; ‘The Politics of Housing and Labour’; ‘Contemporary Critical Cultural Production’.

*Crossing Panamá Symposium.*⁵

In response to your research work, our respondents gave us a number of pressing questions and observations to reflect upon:

- Panamá operates as a kind of ‘sacrificial location’ at the service of world logistics and capital, with its territory fluidly distributed in virtual networks of tax havens and shipping decks under flags of convenience. As a nation-state it has been co-opted in a condition of pure infrastructure; it resists being ‘placed’. Who is the Panamánian in this context? What does Panamá mean as a place?
- Huge displacements of fresh water sustain the economy of the Canal and the global distribution of commodities that go with it; in the background of these movements lies the immobility of people and the inequalities that traverse Panamánian society today.
- The ecological toll of the Canal: the scale and precision of the infrastructure is matched by the scale of uncontrolled phenomena – floods, hurricanes, water pollution, spills, emissions, degradation of biodiversity (wetlands), epidemics, etc.
- The economy of containerization monetizes air within a context of densely-packed commodities – bulk bananas, microchips, or slaves. It is made apparent to us through packaging.
- Behind ecological conservation there is a political context. The preservation of the Meso-American biological corridor needs to be understood in terms of political, as well as biological, narratives. The land bridge is a young geological formation.
- The Commons is the limit condition of the commodity. The history of colonization interrupted indigenous knowledges of the commons. *Aphasia*, the loss of the capacity of speech, is a condition that goes beyond the silencing voices, and should feed into the question of ‘heritage’.
- Mestizo is a felicitous and compensatory European fantasy; as a force, it segregates more than it unites.
- ‘What counts as heritage?’ as a design issue problematises the term and thinks about the politics of what is and isn’t designated as ‘heritage’. Who is at the centre of each of our narratives?
- How are these global forces lived, experienced and suffered in the daily life of Panamá City’s inhabitants?

Design Crossings

How then do we interrupt or channel the flux of Panamá's global logistics to bring it into a more equitable and meaningful relation with the daily life that develops on its flanks? How can we add friction by means of design? We are interested in exploring the opportunities that cultural crossing can bring to design in the context of Panamá's fluidity.

Through our next exercise, which will take us to the end of the first year of the MArch, you will engage in design 'crossings'. Working in groups, you are asked to develop a locational strategy and approach that can articulate a context for the future evolution of different individual design proposals. The project incorporates an individually-driven exploratory exercise that will act to inter-relate and cross between the two scales and modes of work: we will describe this as a 'hyphen'.

Ana Bonet Miró and Mark Dorrian

1 'Theses on the Philosophy of History', in Walter Benjamin, *Illuminations*, (New York: Schocken Books, 1969), 245–255.

2 Alejo Carpentier, *The Kingdom of This World*, (New York: Farrar, Straus and Giroux, 2017), xviii.

3 Antonia Heredia Herrera, *La Lonja de Mercaderes. El Cofre Para Un Tesoro Singular*, 2nd ed. (Sevilla: Diputación de Sevilla, 2019).

4 In reference to: United States: American Forces Information Service, *Pocket Guide to Panama* ([Washington, D.C.]: American Forces Information Service, Dept. of Defense, 1981).

5 Crossing Panama Symposium, Zoom, 3 February 2022, 16:30–20:00 (UK time) Invited guests: Iain Boal, Irish social historian of technics and the commons; Ignacio Chapela, microbial ecologist and mycologist based at UC Berkeley; Luis Hernan Saenz Garcia, urban advisor for Bogotá's Mayor Office in Colombia and City Manager of the Living Heritage programme of the BID in Panama; Ella Chmielewska, Senior Lecturer in Cultural Studies at the UoE; Pablo Jimenez Moreno, researcher at Oxford Brookes' Low Carbon Building group; Ana Miret Garcia, Teaching Fellow in Architecture at UoE; Sebastian Aedo Jury, Lecturer in Architecture at the University of Portsmouth; Yorgos Berdos, Teaching Fellow in Computational design & Visualization at the UoE.



Essential Items

Harshad Gore, Cameron Frame, Ryan Hillier, James Hamilton



Las Meninas folded: study for an alternative archive.

Susana Alicia Terriente Marín.





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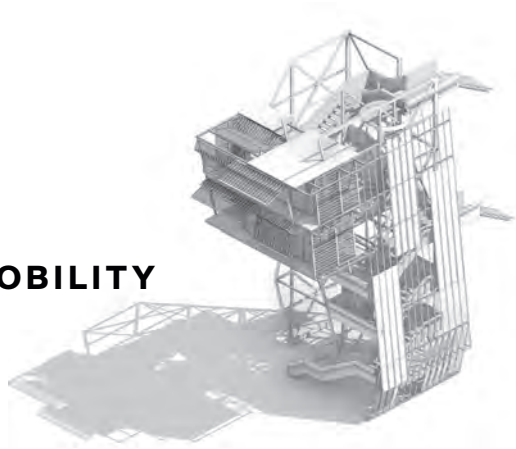
Site: Archivo General de Indias, Sevilla, Spain.
Programme: Installation and Traditional Workshop.

01

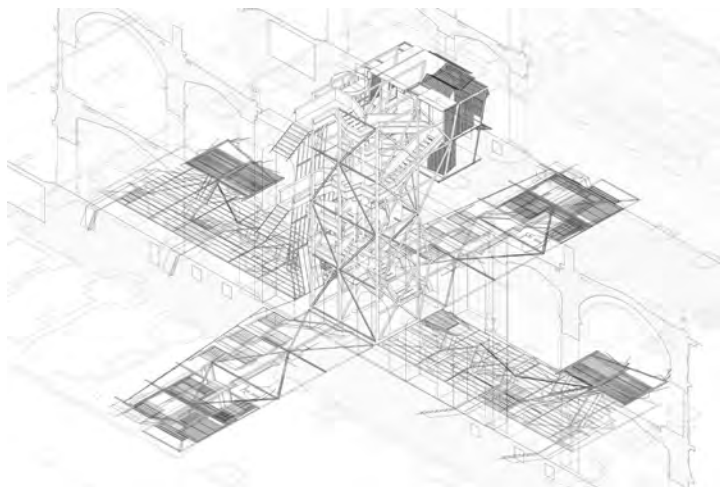
UNCERTAINTY & MOBILITY

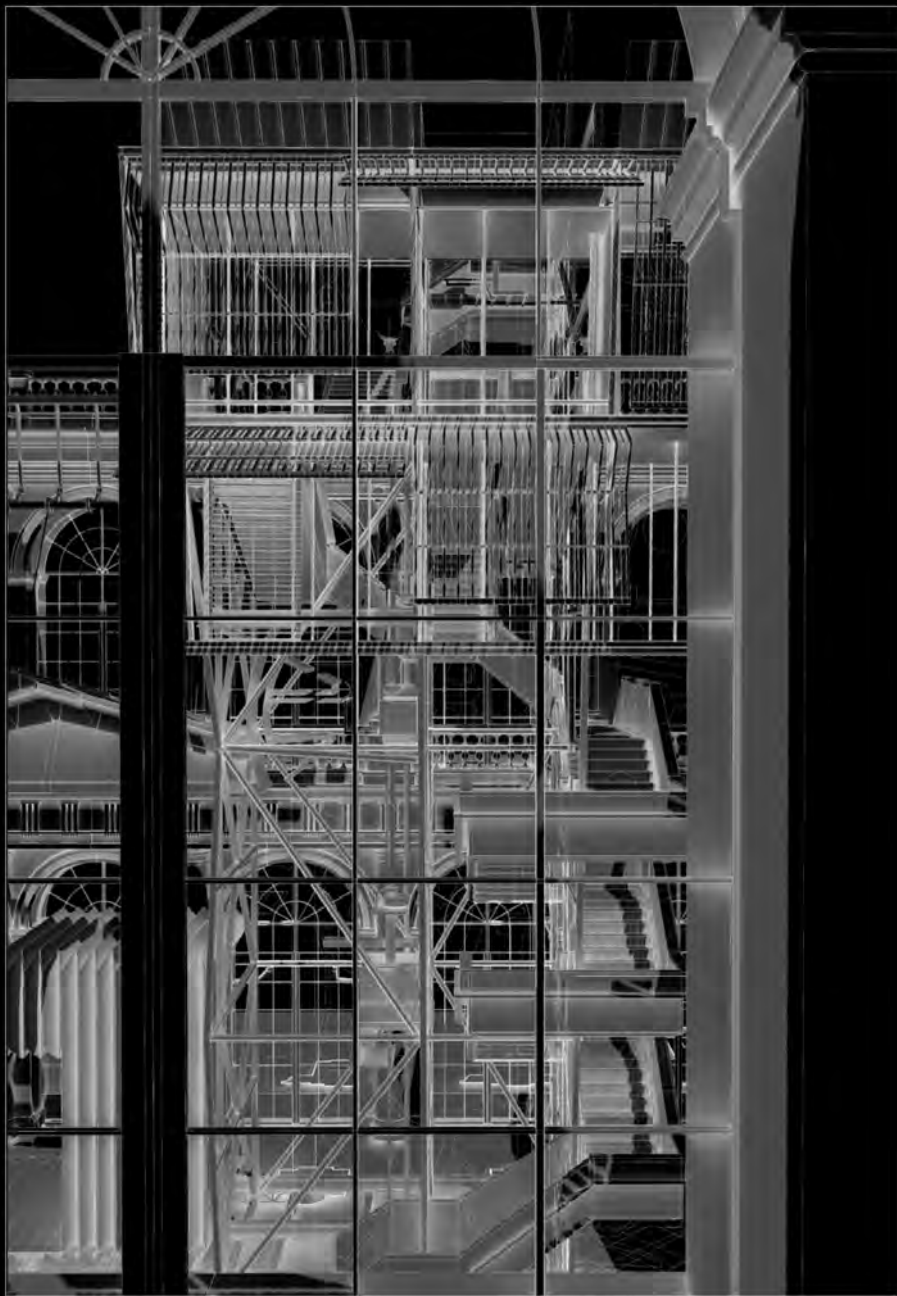
THEATRE OF SHADOW

ZHAOYUAN JIA



This project examines the impact of the Spanish colonization on native cultures in Latin America in the 1700s through the collection of the Archivo General de Indias in Sevilla. The Theatre of Shadow stages a collection of found objects in the central courtyard of La Lonja to provoke Panamánians' imagination and engage their cultural memory. Mobility, uncertainty and shadows interfere with the institutional space of the archive.





Axonometric (left top)

Unfolded axonometric (left bottom)

View into courtyard from interior of La Lonja (above)



Site:

Archivo General de Indias, Sevilla, Spain.

Programme:

Exhibition Hall, Bookstore, Café, Urban Public Space, Entrance To The General Archive of the Indies.

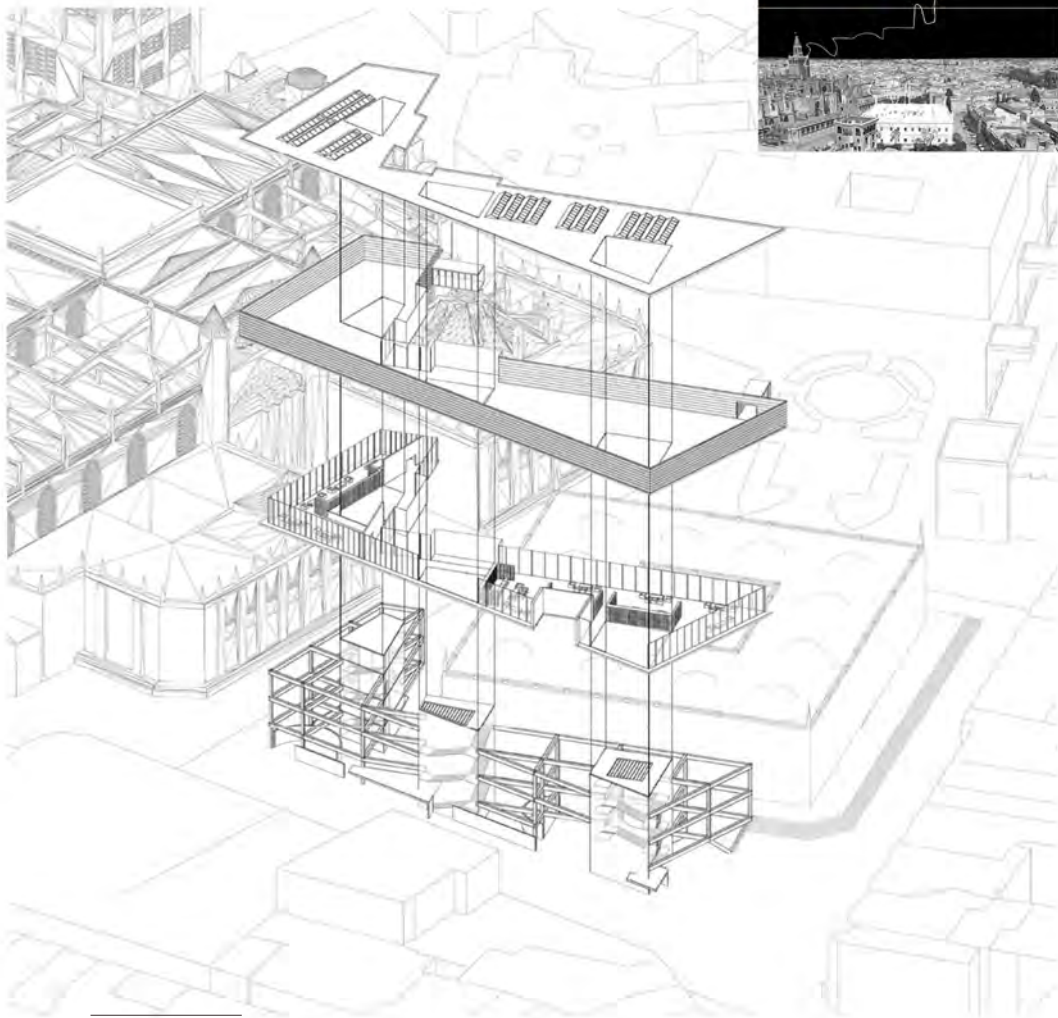
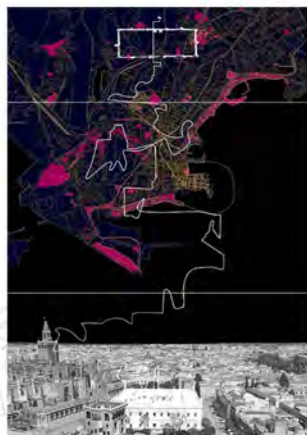
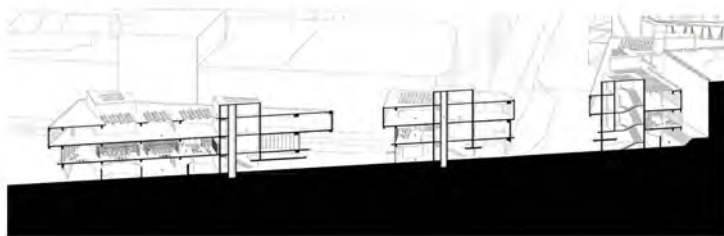
02

FORTRESS BESIEGED

AN ENTRANCE TO THE GENERAL ARCHIVE OF THE INDIES

ZHAN SHI

This project uses drawn analyses of spaces to deconstruct the structure of the Darien Chest in order to write a story about aggression and slavery. The Archivo General de Indias acts as a container of stories protected by the past and enclosed within a defensive perimeter. The process of exploring the Archivo General de Indias is like opening the Darien Chest, in which each fastening forms a relationship with others, the central pivot being the first element in the system of unlocking. The serves as the first and most important mechanism in the same way that the axis of the city of Sevilla acts as a gateway to the Archivo General de Indias; effectively leading one to the story: The Fortress Besieged.



Aerial view of project (left)

Section and diagrammatic route map linking the Darien Chest and the Archivo de Indias (top)

Exploded axonometric (above)

Site: Archivo General de Indias, Sevilla, Spain.
Programme: Exhibition Hall, Café, Urban Public Space, Archive.

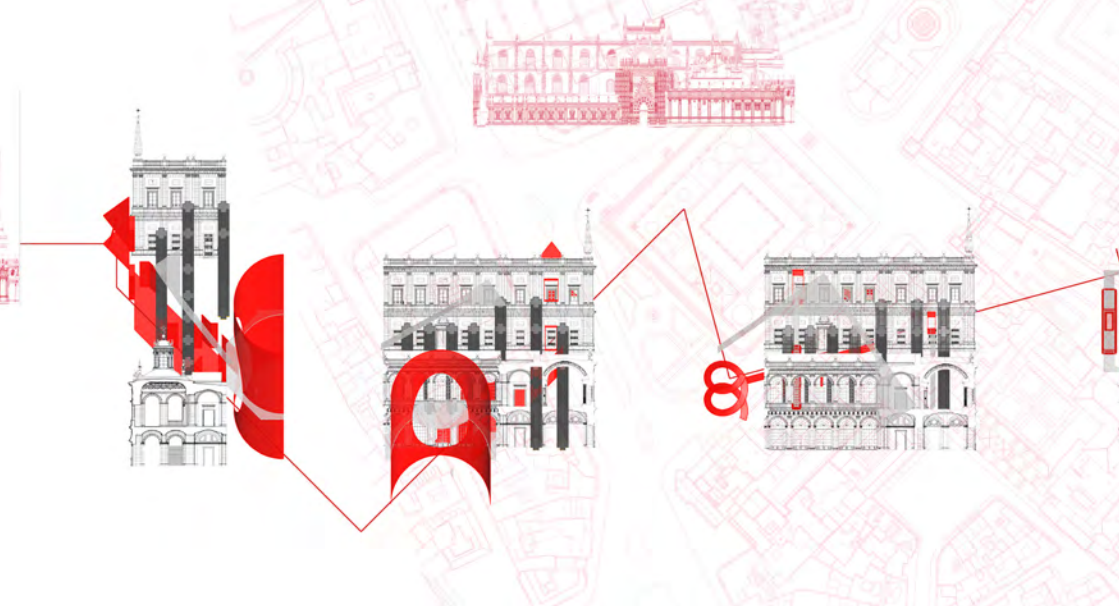
03

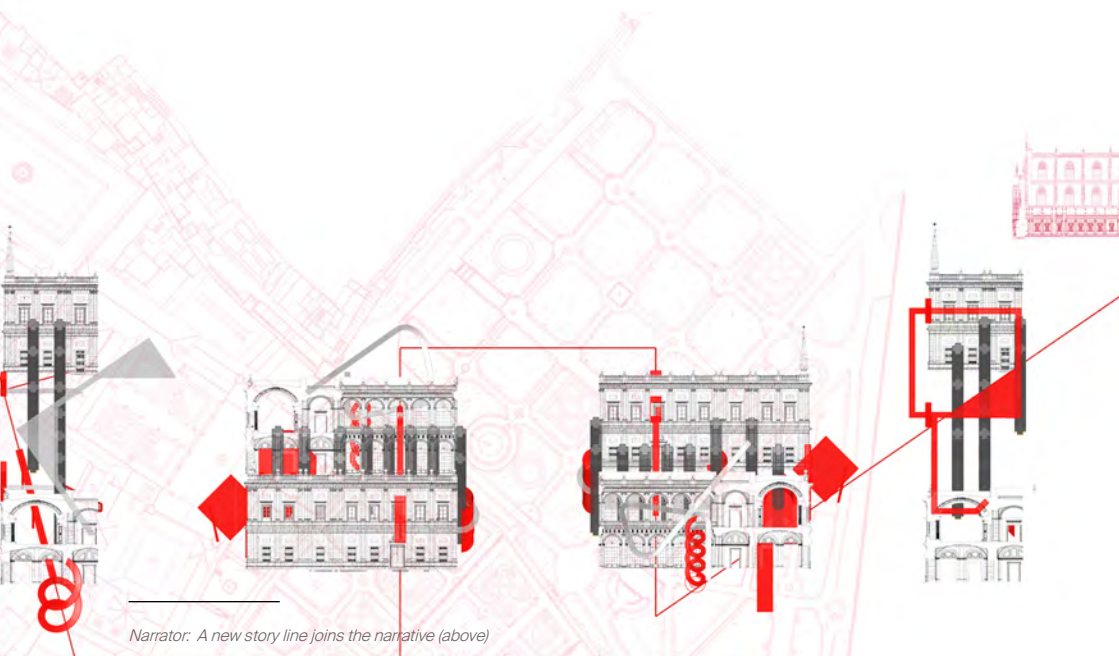
NARRATOR: THE OBLIQUE LA LONJA

RECONFIGURING OF THE ARCHIVO GENERAL DE INDIAS

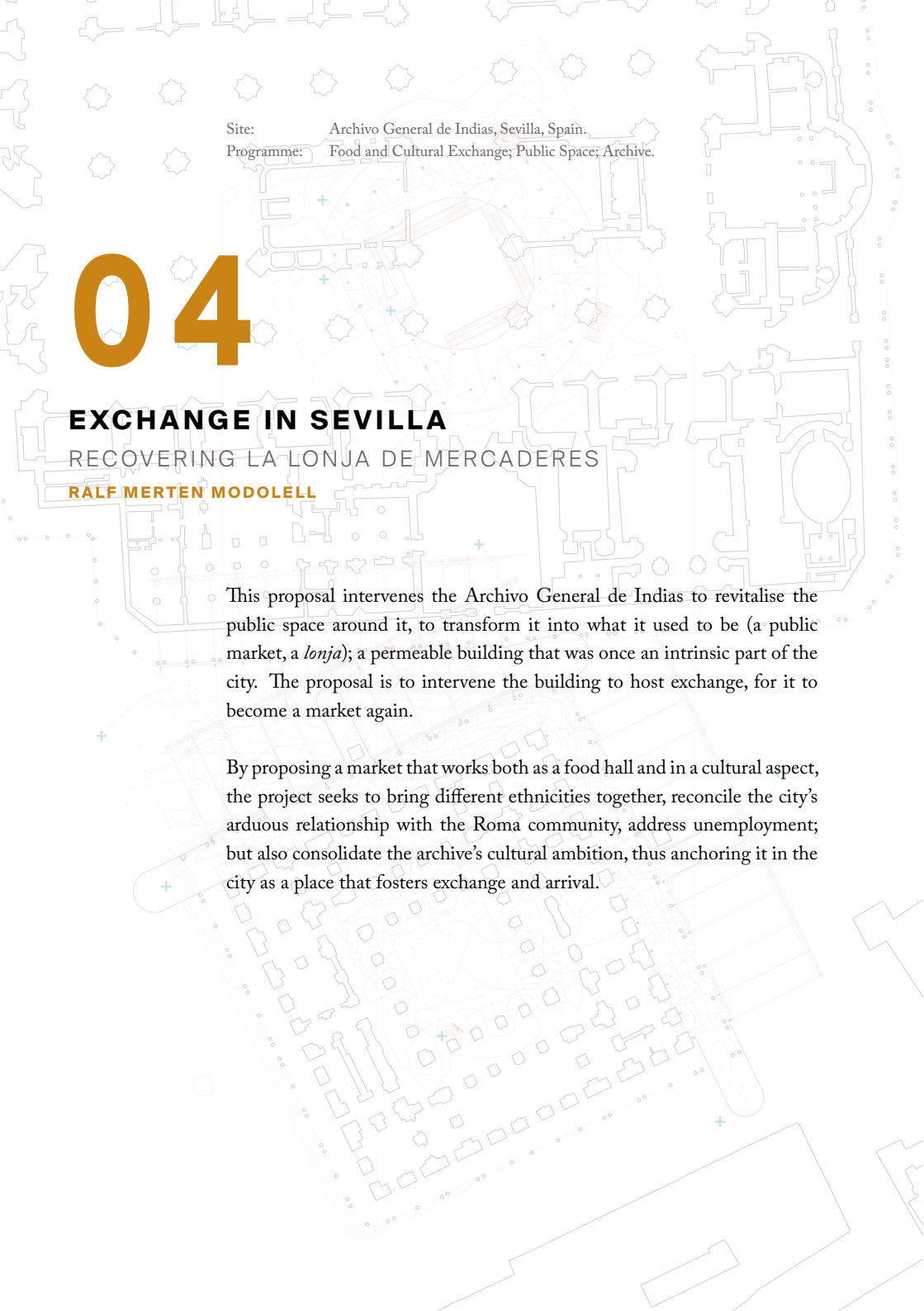
ECHO HU

Every monument has a story. As a physical entity, the building has been continuously modified and improved in accordance with the historical values of the time in the course of history, and its essence has become a gesture that is valued and used by people today. The ambition of this project is to rid architecture of responsibilities it can no longer strictly sustain and to explore this new freedom aggressively. It suggests that, liberated from its former obligations, architecture's last function will be the creation of the symbolic spaces that accommodate the persistent desire for collectivity.





Narrator: A new story line joins the narrative (above)



Site: Archivo General de Indias, Sevilla, Spain.
Programme: Food and Cultural Exchange; Public Space; Archive.

04

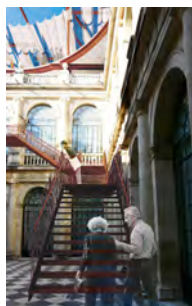
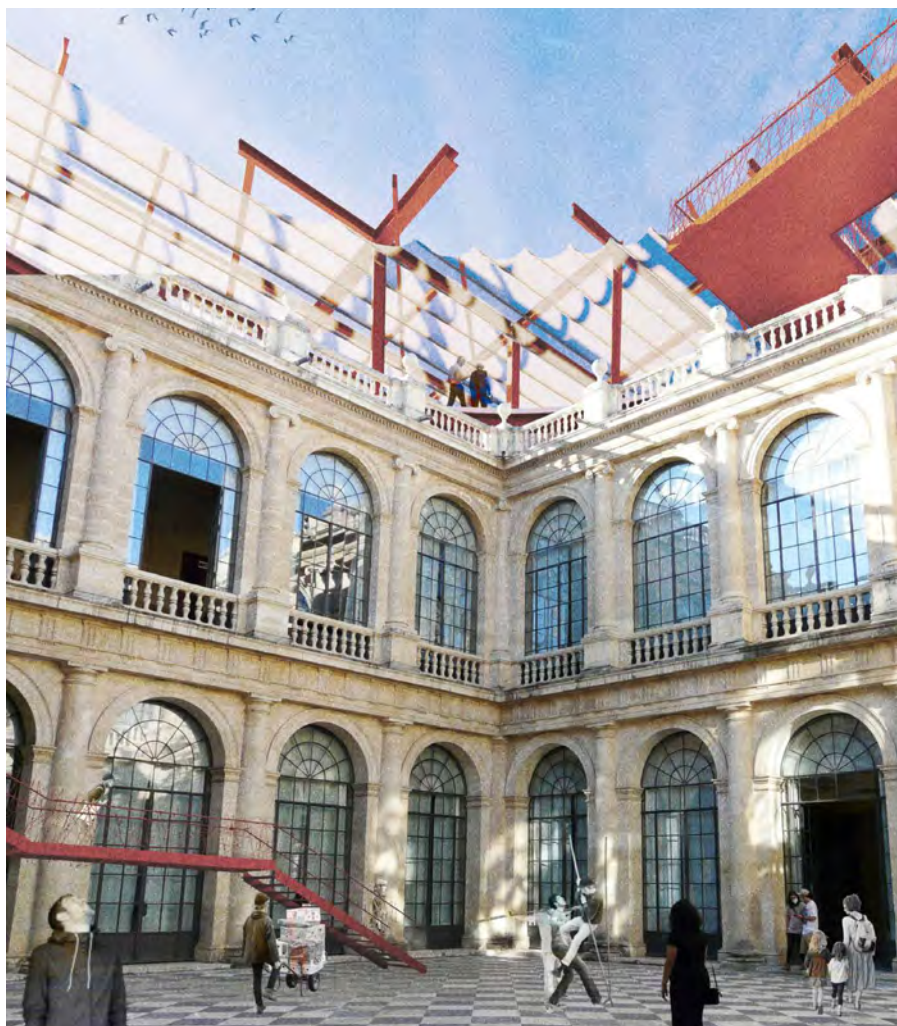
EXCHANGE IN SEVILLA

RECOVERING LA LONJA DE MERCADERES

RALF MERTEN MODOLELL

This proposal intervenes the Archivo General de Indias to revitalise the public space around it, to transform it into what it used to be (a public market, a *lonja*); a permeable building that was once an intrinsic part of the city. The proposal is to intervene the building to host exchange, for it to become a market again.

By proposing a market that works both as a food hall and in a cultural aspect, the project seeks to bring different ethnicities together, reconcile the city's arduous relationship with the Roma community, address unemployment; but also consolidate the archive's cultural ambition, thus anchoring it in the city as a place that fosters exchange and arrival.



Permeable public space in and around La Lonja (left)

Project views showing courtyard, roof terrace, and surroundings (above)

Site: Archivo General de Indias, Sevilla.
Programme: House and Centre of Historical Discussion.

05

ELEMENTAL CUBE

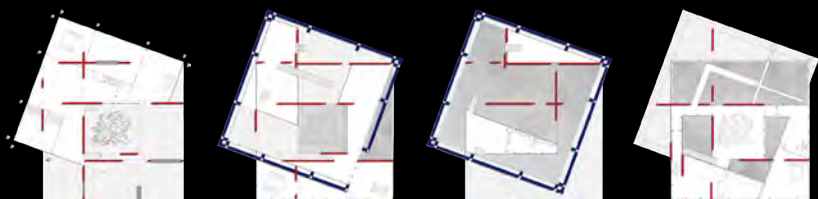
FROM CUBE TO CUBE

YUJIA LI



One of the most distinct features of the Archivo General de Indias is its almost perfectly square shape. It has been suggested that its size derives from one of the courtyards of the Escorial Palace, completed under the direction of Juan de Herrera, architect of La Lonja. This project reiterates this gesture by deriving a house for the Director of the archive, together with a place of study and public discussion, from the dimensions and spatial structure of the Lonja's own courtyard. This creates a place of convergence of both public and private spaces, history and present, inside and outside.





Site: Archivo General de Indias, Sevilla.
Programme: Museum, Art Gallery, and Archive.

06

RE-ARCHIVING

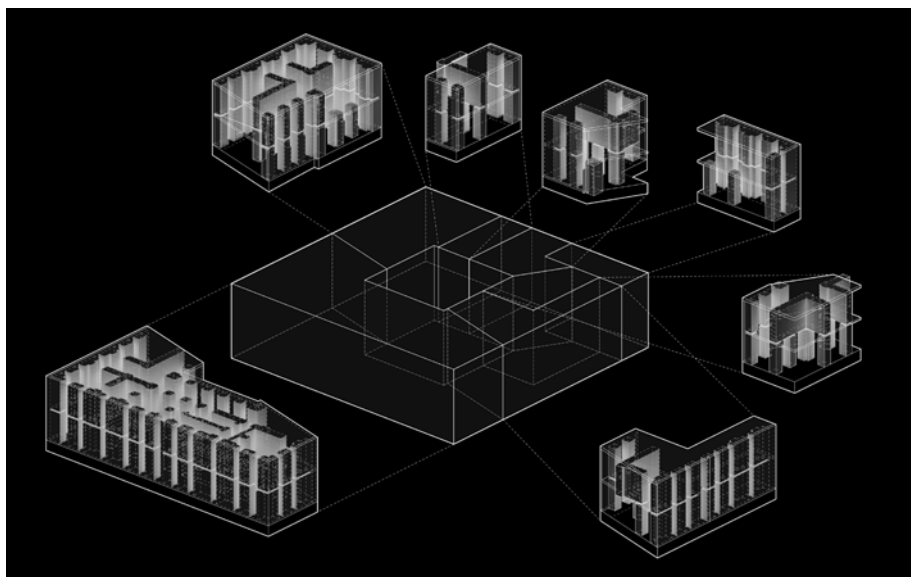
RECONFIGURING HISTORICAL REMEMBRANCES

NOA BARAK

The documents stored in within the walls of the Archivo General de Indias were mostly correspondences and contracts exchanged between Spanish officials during the colonisation of the Indies. These documents, however, neglect the story of the people indigenous to the land, and the consideration of their experiences and stories.

This project asks the question: how can the Archivo General de Indias be re-designed to fill the gaps of knowledge once created by the Spanish? Through the methodology of collage via the framework of Cabinets of Curiosities, this building can be reconfigured into an alternate archive that allows the spectator to envision life from the perspective of an indigenous person in Panamá.

Rethinking the archive allows for the physical reconfiguration of the building, splitting it at the intersections of the routes from Spain to the Indies to convey different modes of life within each designated zone. This further allows for the reconsideration of history, since it is ultimately undocumented, and the reimagining of the indigenous Panamánian societies before the colonisation of the land.



Series of composed model photos (top)

Exploded axonometric diagram (middle)

Sectioning, sequence of model fragments (bottom)

Site: Archivo General de Indias, Sevilla.
Programme: Spatial Re-construction as Physical Identity, Speculated Fragments of Urban Narratives.

07

FOLDED CHEST

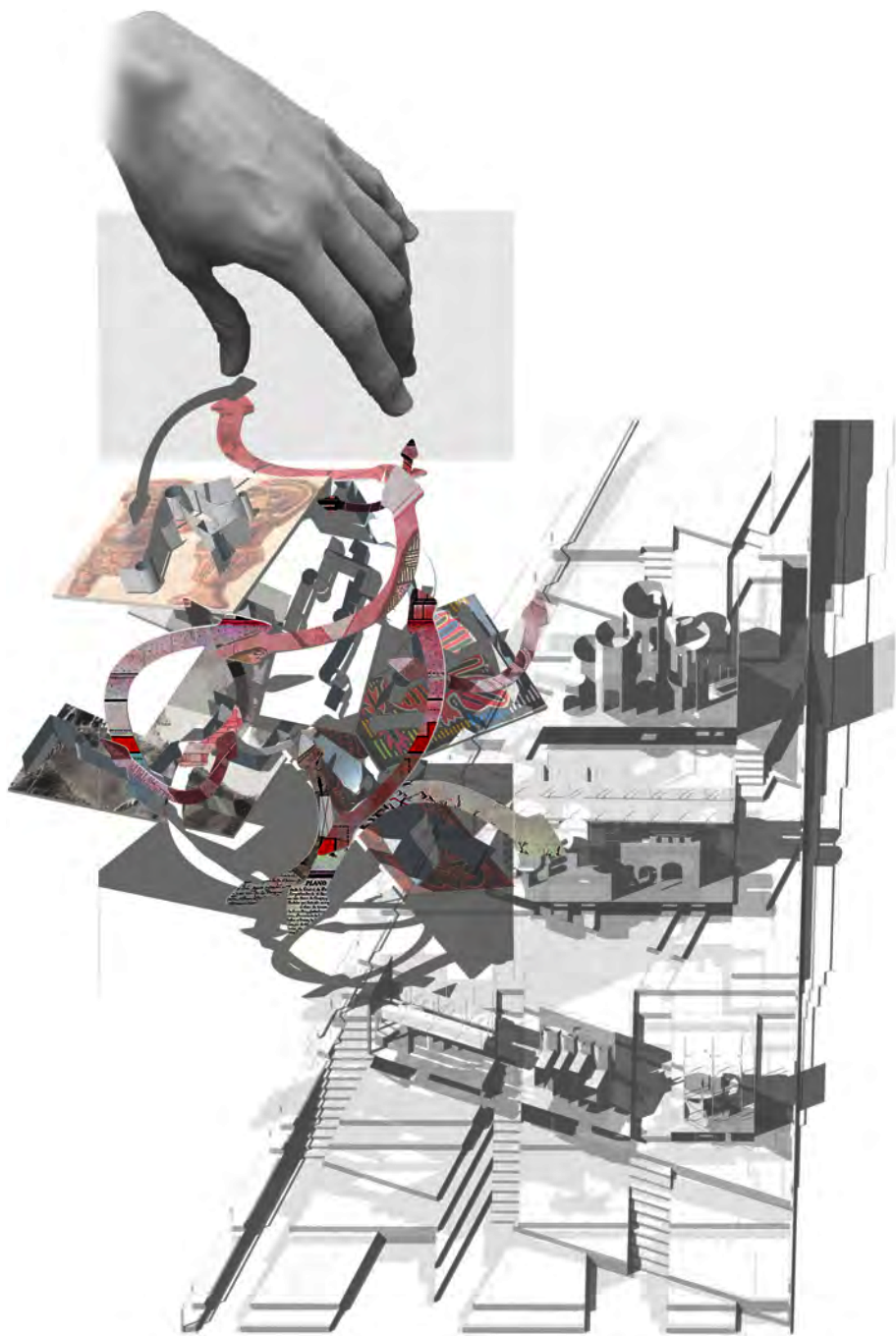
SPATIAL SPECULATION OF FOLDED REALITIES

SHUO LI

The project begins with the existing conditions, as well as the initial concept of folding. The idea converges with the spatial components in the Darien Chest, which involves, urban narratives of physical shapes, landscape, and the architectural language of arch, vault, function and material.

The project engages three aspects of the historical context of colonisation – institutions of power, physical landscapes and spatial forms. Combined with the Archivo General de Indias, the project introduces workshops and exhibition spaces, but at the same time acts to open the archives to all. Through a series of spatial translations enacted through folding, the project seeks to produce a new physical identity.

History's fragmentary productions narrate old and new constellations of power and the influences that emanate from ruined and live heritages. The archive's collections, which correspond to such historical fragments, unfold to animate a new kind of public space.



Collage with axonometric (above)

Site: Archivo General de Indias, Sevilla, Spain.
Programme: Underground Maze

08

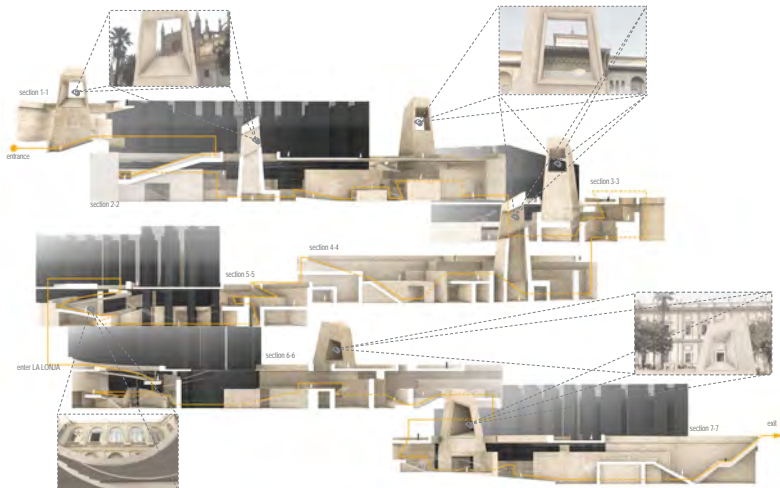
MAZE OF TRUTH

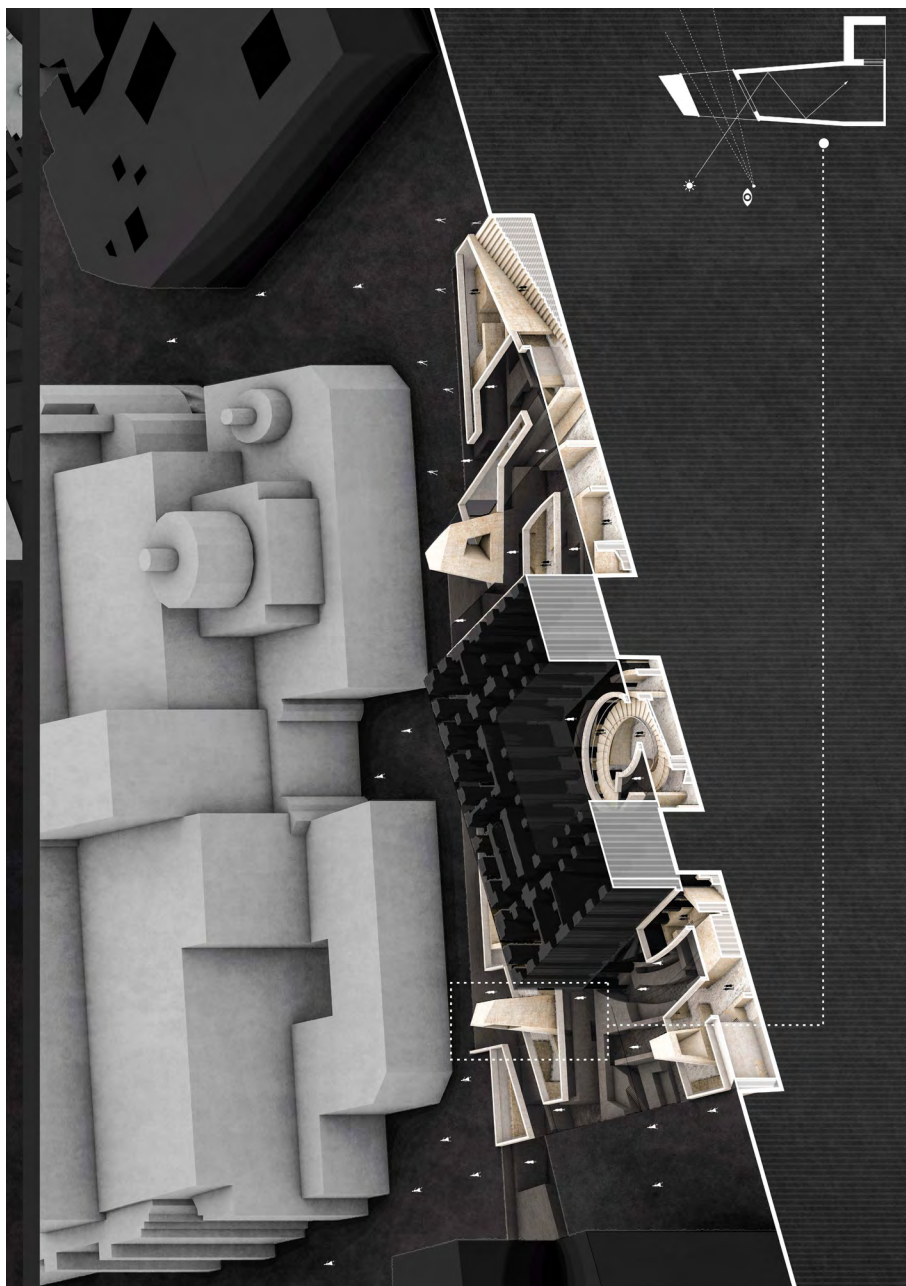
VISIBLE AND INVISIBLE

HAOLE LEI



This project attempts to explore how history is portrayed in relation to Spain and the colonisation of Latin America via the Archivo General de Indias in Sevilla. The history that is shown may be curated to avoid disclosing the full scope of the past, shielding the people it impacts the most from being able to speak about their experiences. History therefore is a constant relation between the visible and the invisible. The project produced was designed as a maze that links the narrative of the visible/invisible through the interplay of surface and subterranean spaces, meant to lead the spectator through their own exploration of what is and what isn't visible.





View of interior stair (top left)

Journey: circulation and framed views (left)

Volumetric section (above)



Site:

Archivo General de Indias, Sevilla, Spain.

Programme:

Intervention in courtyard and archival restructuring.

09

ARCHIVING THE : **absurd**

CHOREOGRAPHY OF THINGS

JAMES HAMILTON

To most accurately critique the archive for providing a contextless form of information in a serious and rigid air, the process of archiving was studied. A fundamental method of provenance is key to providing what little context is available. This is the process of one leaving their mark on the collection presented. Multiple studies throughout the processes of context analysis lend themselves to representing ideas 'found' in Italo Calvino's essays on exactitude. These points make up the key concept of the design, criticising the contextless archive through a fun and more humorous manner, and allowing a sense of origin and temporality for the everyday person.



Study in density (left)

Decontextual object (above)

Site: Archivo General de Indias, Sevilla, Spain.
Programme: Exhibition, Retailer, Public Activity Centre

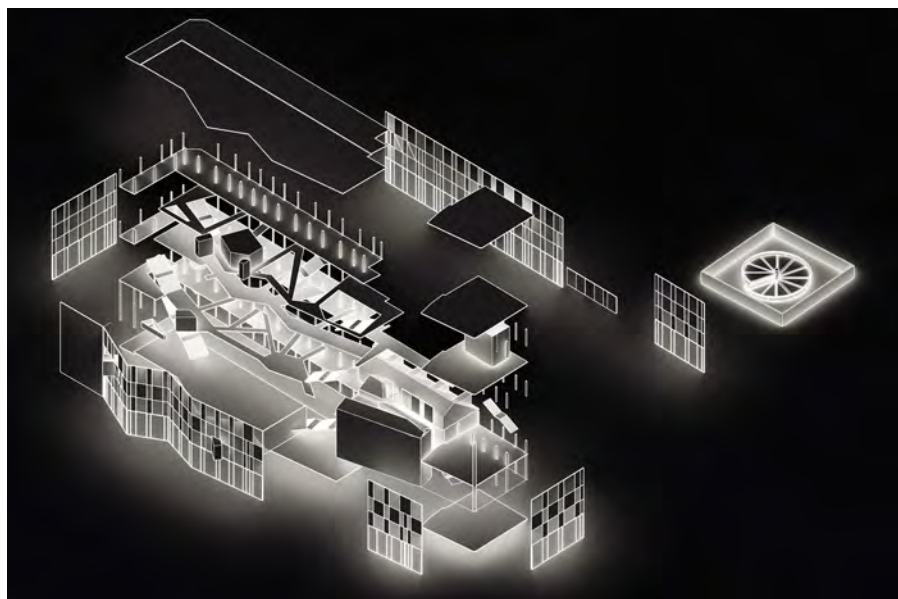
10

REDEFINITION

EXHIBITION NEAR THE CITY WALLS

YUNTING HUANG

While the Archivo General de Indias exhibits objects in display cases with long descriptions, documentary items are more often stored in bookcases around the corridors. This project attempts to open the 'archive box' and allow the spectator to see what is inside from a different perspective. City walls are often seen as a barrier as the city grows – they are frequently demolished and lose their original context. But walls can become absorbed into the historical development of the city in complex ways and, in this project, are imagined as agents that can carry the archives. Therefore, this project attempts to activate the walls as materials of meaning and as transmitters of historical value.



Exploratory sketch model (left)

Axonometric studies (above)

Site: Archivo General de Indias, Sevilla, Spain.
Programme: Public Square; Archaeology Museum.

11

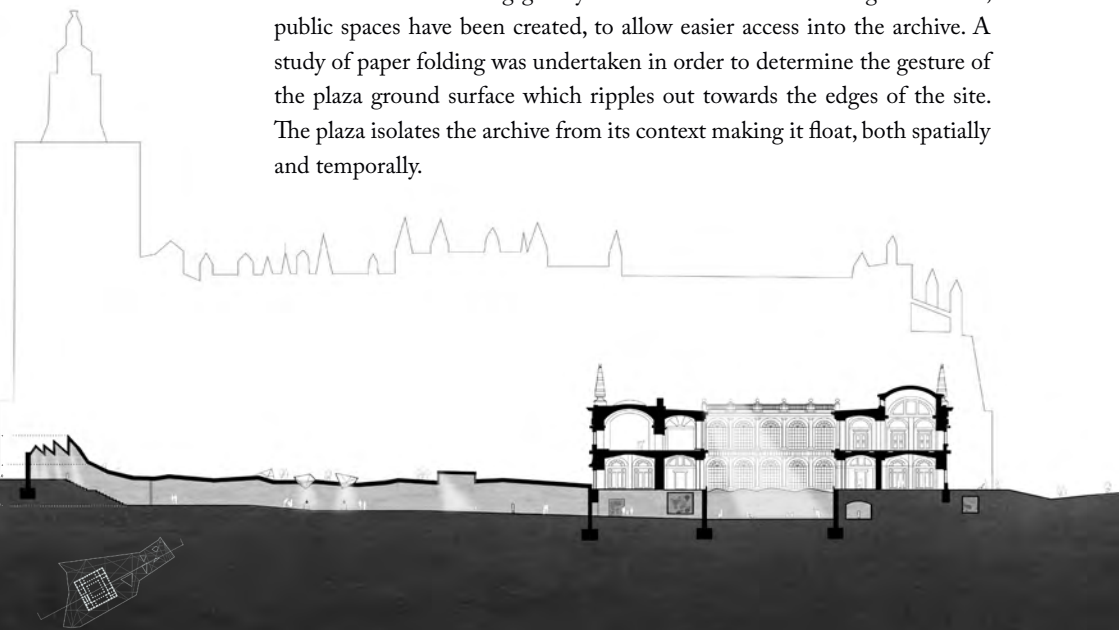
*"Journeys to relive your past ... Journeys to recover your future."
-Invisible Cities by Italo Calvino*

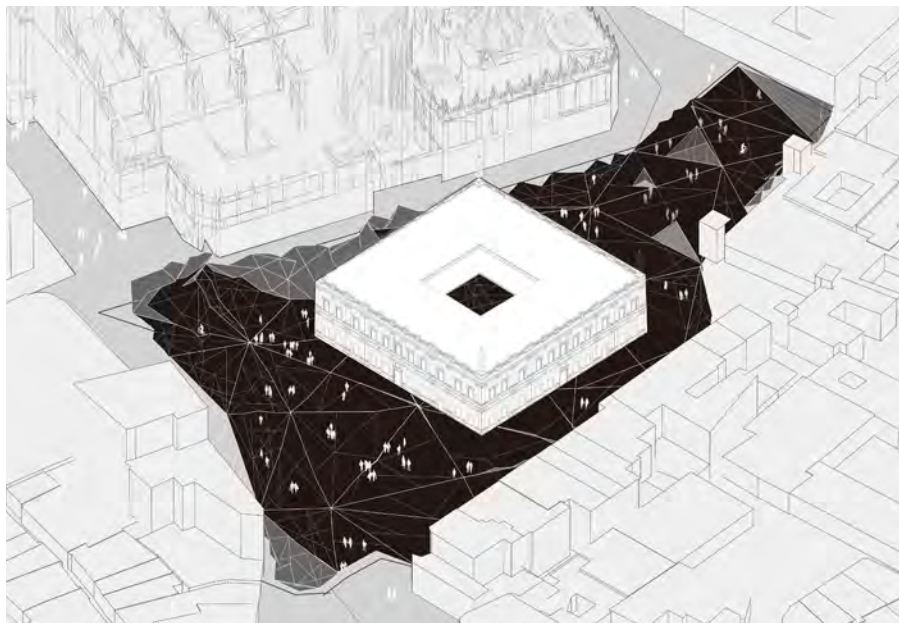
IN VISIBLE CITIES

PUBLIC PLAZA AND GALLERY

YUEYING ZHONG

In *Invisible Cities*, Marco Polo's journey is experienced as one through space and time. With this idea of time travelling over spaces, the archaeological theme of this project is developed. In this project, multiple archaeological sites are introduced around the Archivo General de Indias, including the Roman ruins under its foundation and the surrounding City Wall. By digging into the ground, the ground level can be softened, and an underground level for exhibitions of archaeological findings is added as an extension to the existing gallery of the archive. Also on the ground level, public spaces have been created, to allow easier access into the archive. A study of paper folding was undertaken in order to determine the gesture of the plaza ground surface which ripples out towards the edges of the site. The plaza isolates the archive from its context making it float, both spatially and temporally.





Long section through the Plaza and the existing archive (bottom left)
 Axonometric (top)
 Folding studies (bottom)



Site: Archivo General de Indias, Sevilla, Spain.
Programme: Hostel for Travelling Scholars, Archive Access with Personal Work/Study, and Community Spaces.

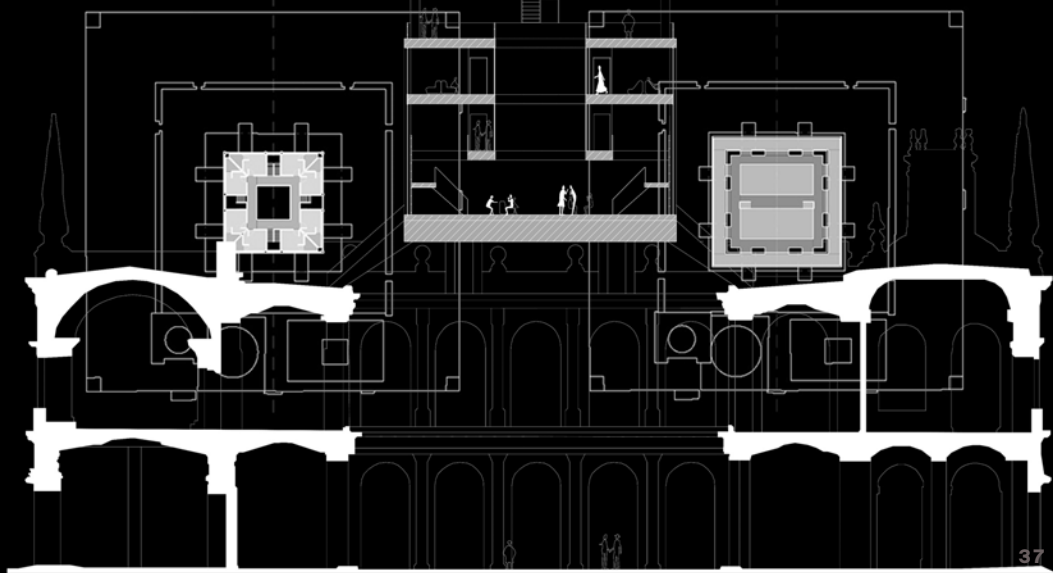
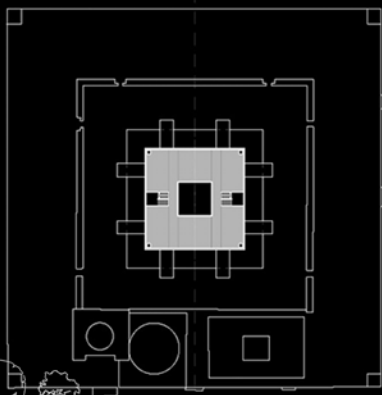
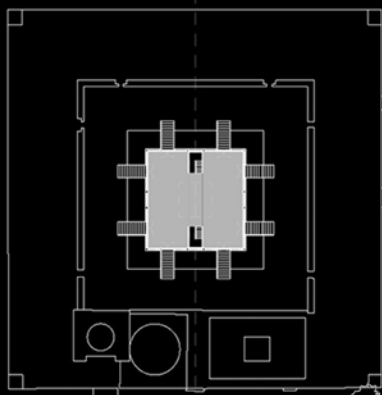
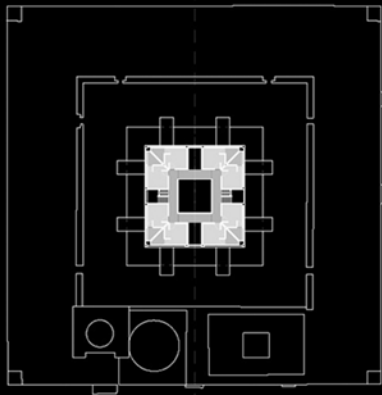
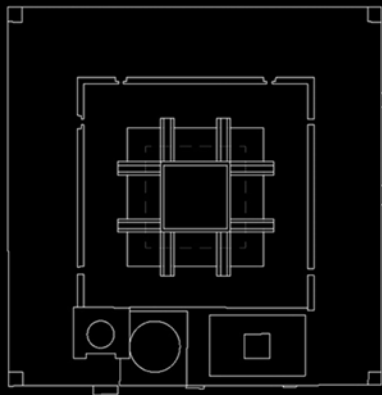
12

THE OBJECT: MAPPING AND MOVEMENT STUDY AND THE SCHOLARS COMMUNITY

HANNAH POYNER

The Archivo General de Indias is a store of documents and items related to the Spanish conquest of the Indies. The archive is a space only privileged scholars can enter, making it less accessible to the public, thus limiting the access to historical knowledge. This project, which shelters the Lonja courtyard, was born from the idea of creating a space to allow more access for students, while also extending the privileged area of study up into private work spaces. This would act to cultivate and maintain a global community of scholars.

Plans and section of intervention above courtyard.



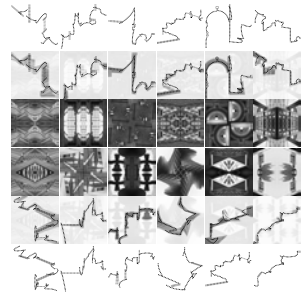
Site: Muelle de la Sal, Sevilla, Spain
Programme: Extended Public Archive Gallery, River Threshold Pavilion

13

MISPLACED IDENTITIES

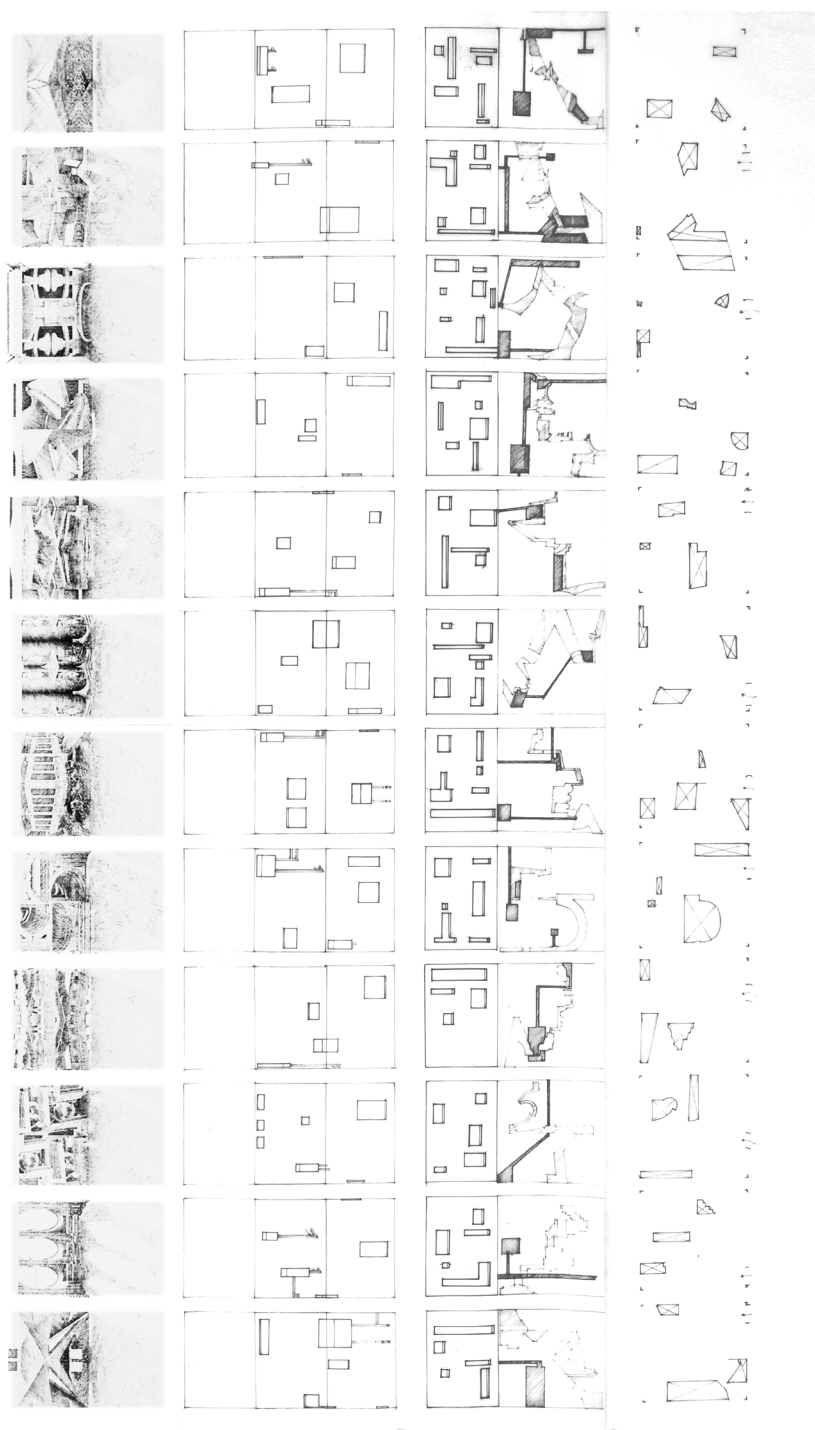
SEVILLA IN CONFLICT

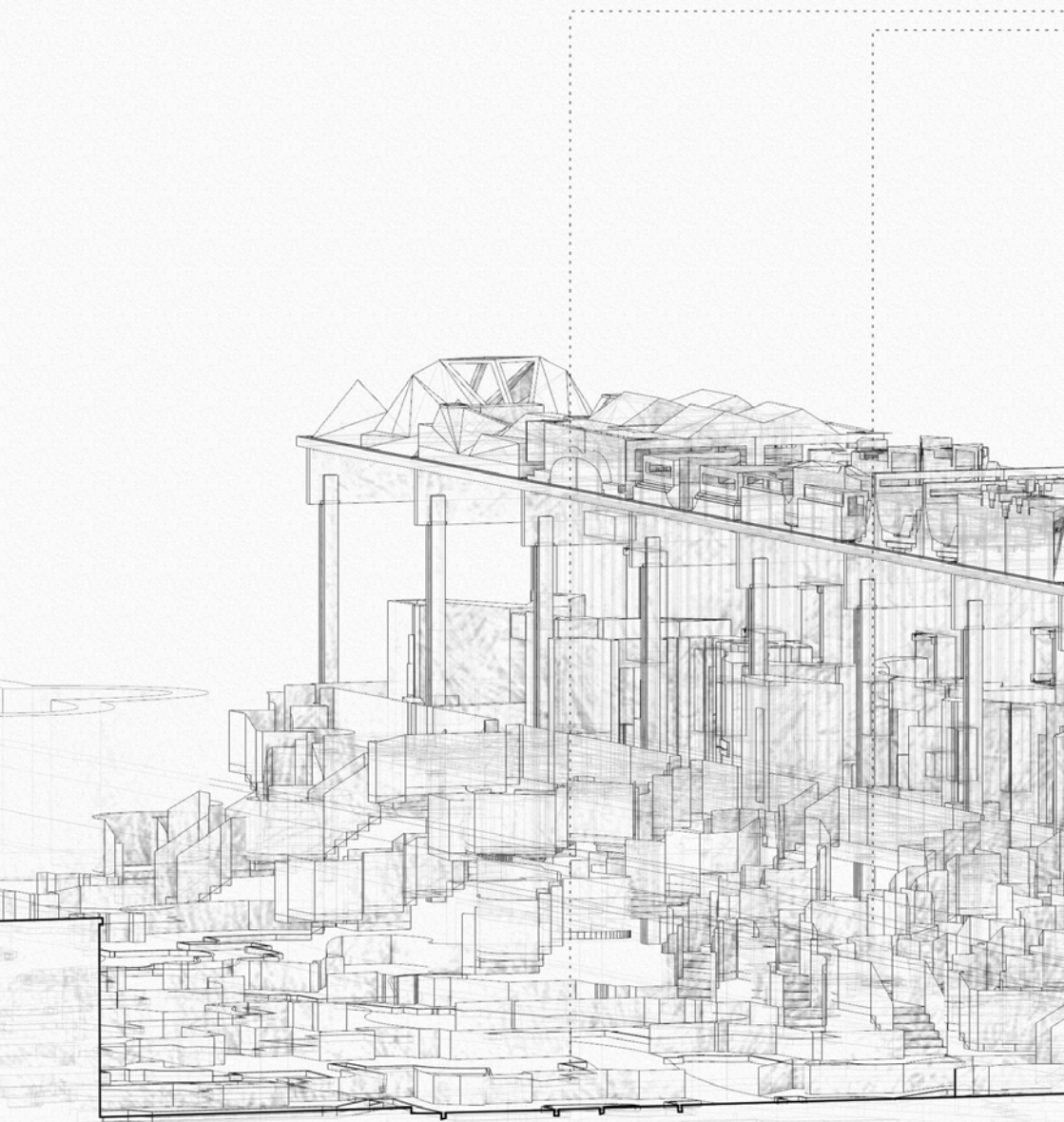
RYAN HILLIER



Misplaced Identities takes a critical standpoint against the colonial attitudes and possessive nature of the Archivo General de Indias in Sevilla, both building and collection forming an architectural dynasty of dictated sovereignty and material anonymity over eight centuries of cultural misappropriation. The proposal instigates an extension to existing building situated against the urban threshold of the Guadalquivir river, the point of possessive transfer from water to land and final moment of identity displacement. The objects of the archive are re-staged in a new gallery that uses its geological and ecological adjacencies to raise the question of purpose, position, and placement of colonial attitudes.

Combining the traditional manufacturing process of tiles synonymous with Sevilla, a series of photographs relating archive to city are tessellated and transformed under perspectival choreographies, creating an architectural language that unfolds itself along the river's edge to create a raised series of vaulted bays to generate a Neo-Baroque response to conventional archival displays. Engagement with the building is raised through a sequence of field, stair, boundary and vault, an isotropic re-composition of the photographic forms as geometries that use spatial confusion to heighten the critical understanding of the building and subsequently the content it houses, questioning the misplaced identity of oneself in the midst of the archival interrogation.

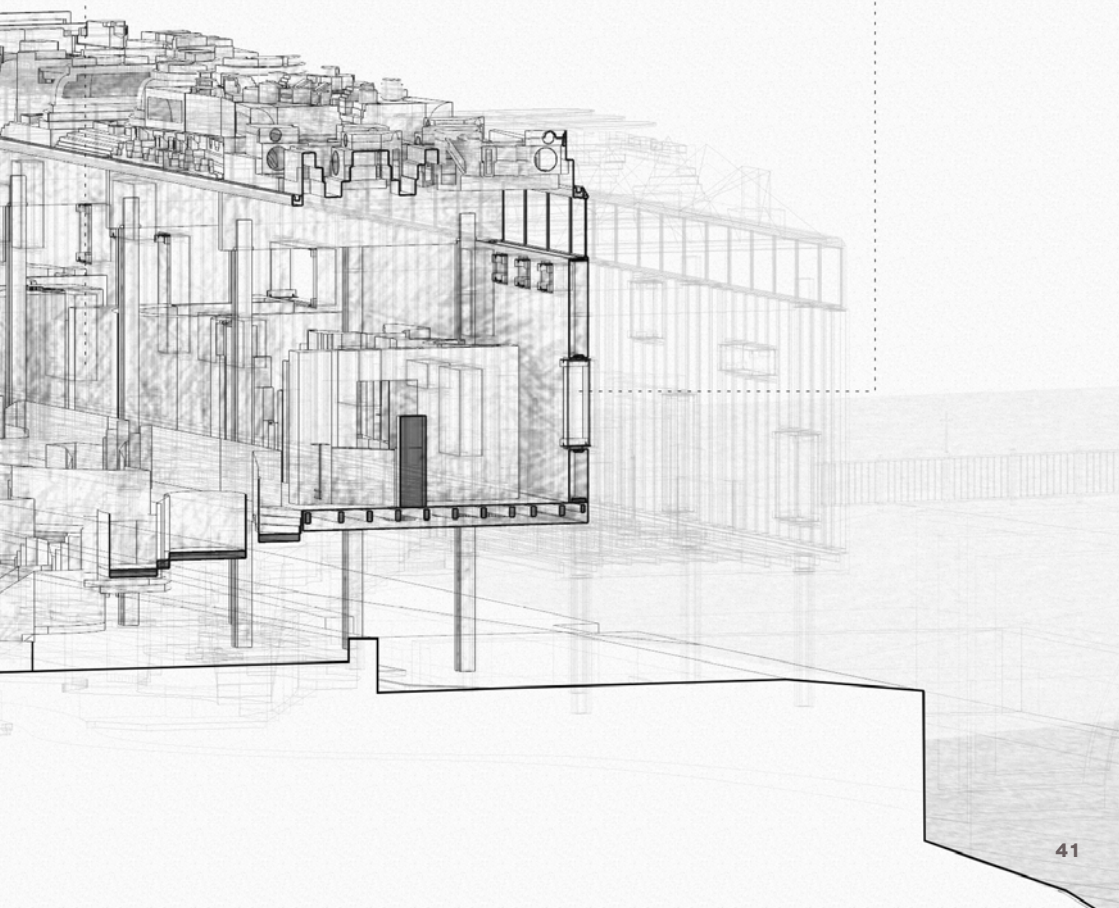
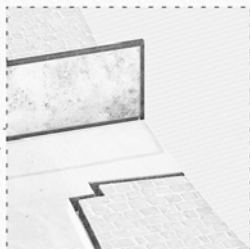




Photographic tiles re-defined as architectural elements: abstractions of geometric density, spatiality and mobility (previous, top left)

Spatial occupation, layout & extrapolation: perennial co-generative overlays extending from initial skiagraphic studies (previous)

Refacing boundary thresholds: riverside facing section and tectonic articulations from field to vaults (above)



Site: El Río Guadalquivir, Sevilla, Spain
Programme: Waste Material Collection & Storage, Accommodation and Workshop Facilities for Sevilla's Homeless Residents.

14

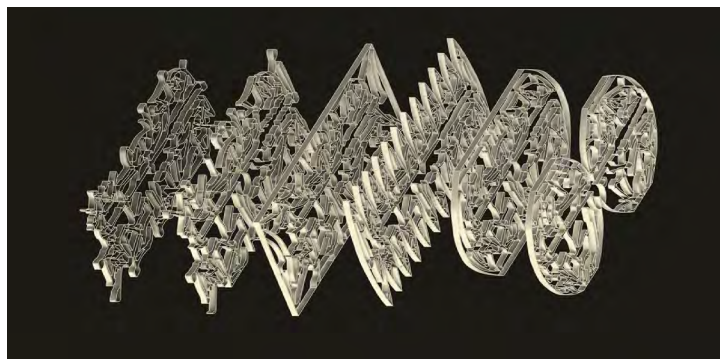


RECON

SCAVENGER OF STORIES AND WASTE FOR THE HOMELESS

SEAN ALVAZO

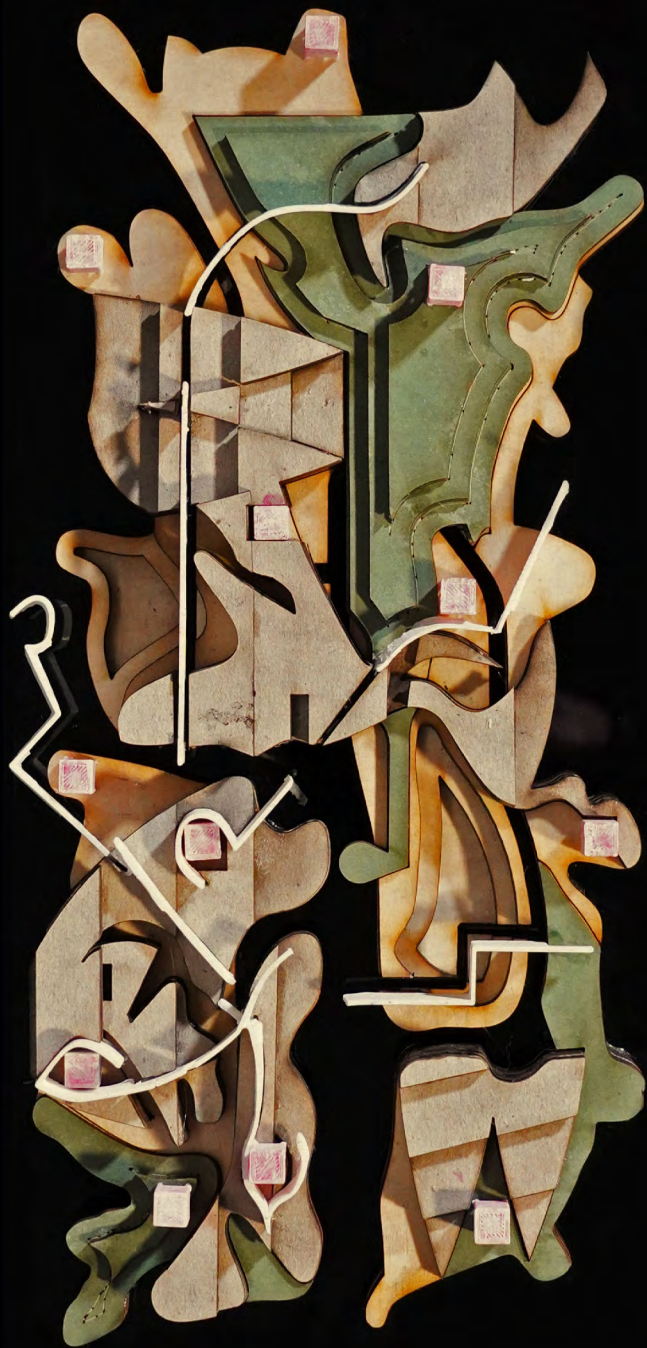
Inspired from NLÉ's Makoko Floating School in Nigeria, *Recon* follows a similar concept. It is addressed to homeless people in Sevilla, housing them, recording their stories and scavenging material waste around the city. Using cartographic distortions of the Darien Chest's labyrinth-like lock, vectors have been carefully selected and deployed as architectural elements of the ark-like proposal. Through this method, spaces have been configured to store material waste in wire-meshed cages; a timber-raft is made buoyant by disused oil barrels; and reclaimed plastic is used to build a layered cabin structure to collect and store stories of Sevilla's homeless.



Cartographic projections of the Darien Chest (top)

Axonometric layering (above)

Ark - strategic model (right)



Site: South Sevilla, Spain
Programme: Archive of Historical Planes Housed in a Series of Canopies Throughout the Site

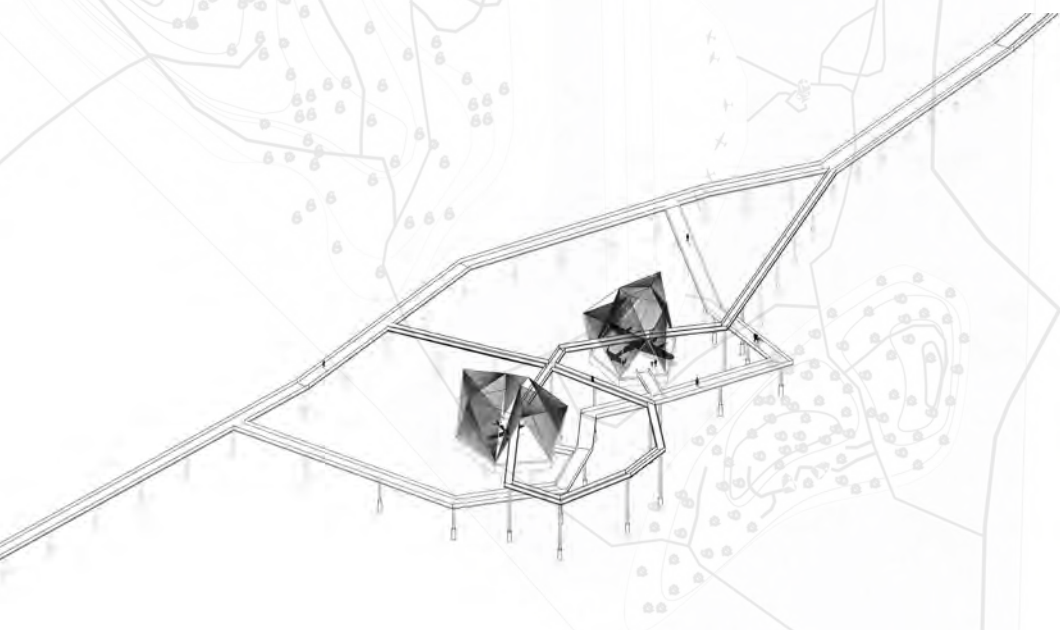
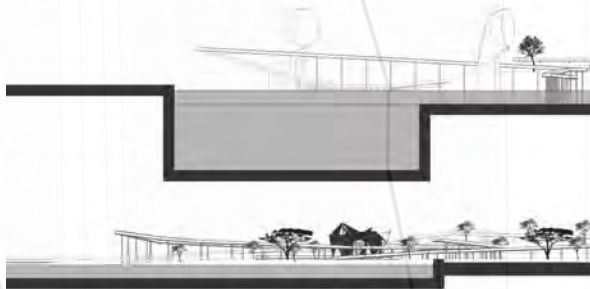
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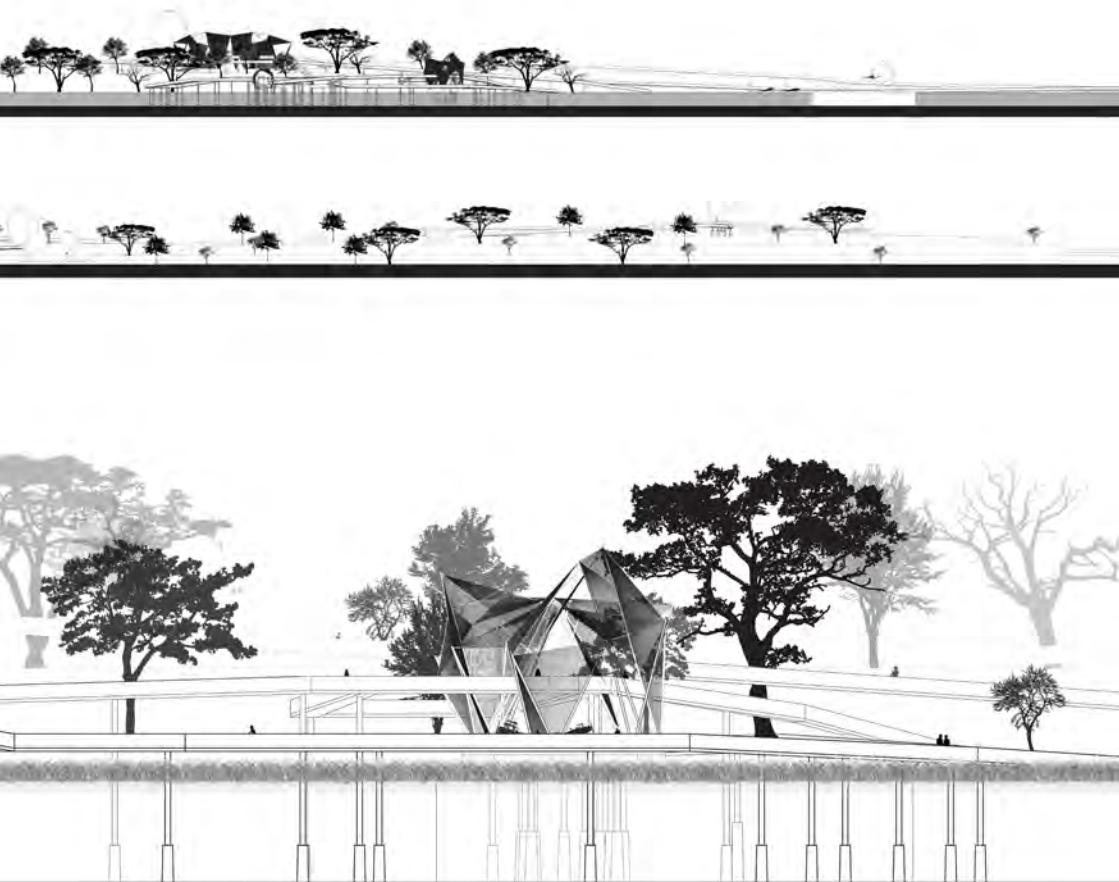
THE CANOPY

HISTORICAL PLANES AND NATIVE PLANTS

SUNAY CHAUHAN

This project focuses on creating an archive of historical planes and native plants of Sevilla by redeveloping a piece of land with an existing airplane runway that used to host air shows. Given this site's proximity to El Río Guadalquivir, flash flooding is a site consideration that would be responded to through the implementation of a mangrove tree field. This would allow the runway to be protected from potential flash flooding allowing for the creation of walkways connecting users to raised canopies that would house historical planes, which would be left to degrade by the natural weathering.





Axonometric of walkways and aircraft enclosures (left)
 Sections (top and middle)
 Aircraft forms in trees (left)



Site: Canal de Alfonso XIII, Sevilla, Spain
Programme: Residence; City Gallery, Coffee Shop; Kitchen and Farm.

16

MIGRATION SANCTUARY

REINTERPRETATION OF LA LONJA

BRYCE LIANG

Sevilla was the essential commercial hub of Spain and Europe's door to the new world from 1500s and, as a result, thousands of people who wanted to make a fortune were attracted to the city, which resulted in increasing urban density and city expansion. Migration Sanctuary is a project for contemporary migrants who are fleeing war, climate breakdown and other crises. Those who are affected have to move to new cities and continue their lives. While some of them could involve themselves in the new environment, many will struggle to adapt to the new cities and become gradually marginalized. This project intends to offer those who find it difficult to settle a contemporary refuge to help them make sufficient preparation for a new life. Migration Sanctuary attempts to explore solutions for future crisis by referencing and reinterpreting architecture in Sevilla and the Lonja.

Situated on the river bank of the Canal de Alfonso, the project consists of floating platforms, where residential units are erected, and a long bridge that builds a connection between floating communities and between refuge and Sevilla. Between residential units are courtyards for activities that neighbourhoods can undertake together.



Rendering of section: the refuge and connecting bridge (above)

Site: Las Reales Atarazanas, Sevilla, Spain.
Programme: Excavation Workshop, Clay Filtering Station, Marketplace.

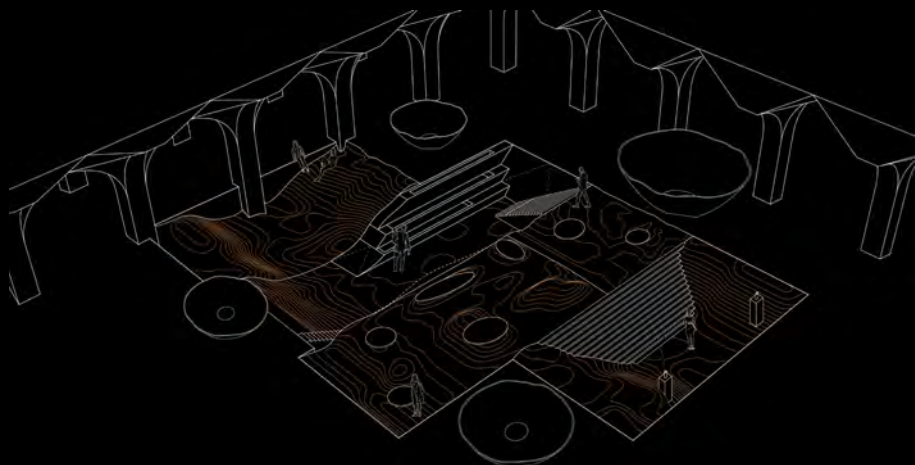
17

TOTEM

ARCHITECTURALISING THE MINTING PROCESS

HARSHA GORE

Value plays a key role in Sevillian history: the New World was colonised to expand the value of the Spanish Empire as a hegemonic power. The notion of a minting procedure can be examined in the subsequent colonisation of Latin America and the irreversible colonial changes the territory experienced. This project is based in the Reales Atarazanas complex and looks into the process of assigning value to naturally-occurring materials to design an iterative experience of value production on the site. The procedure and route of value took form in sectional representation of a land of 'wealth' and attempted to chart a route through the memorialisation of this process of minting.



The Golden Voyage: a downscaling (left)
Excavation in progress, internal view (top)
Value Banks - collection points (bottom)

Site: Las Reales Atarazanas, Sevilla, Spain.
Programme: Exhibition, Leisure and Retail Space.

18

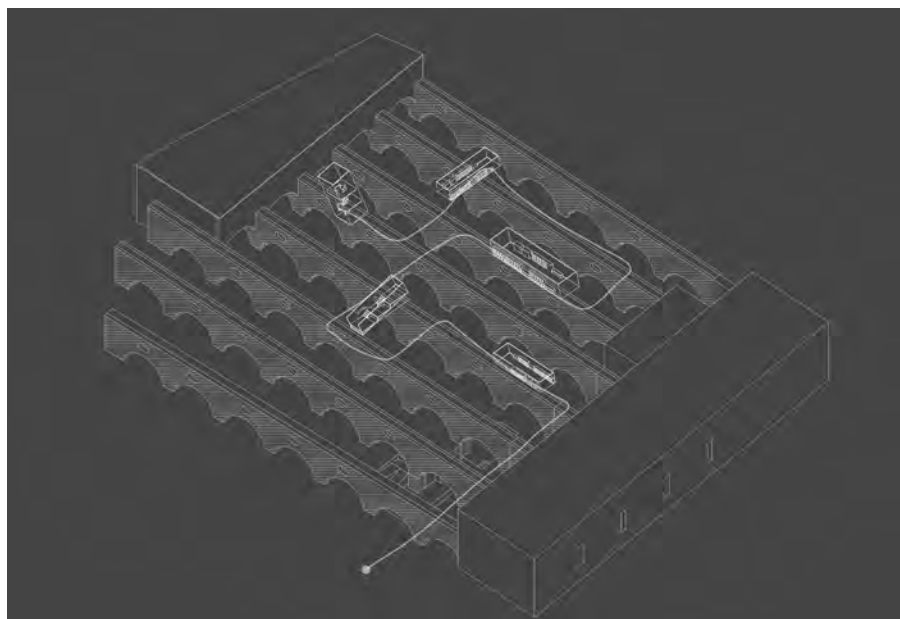
DYNAMIC ELEMENTS

EXHIBITION SPACE IN THE OLD SHIPYARD

YANYI LI

The medieval complex of Las Reales Atarazanas lends a strong historical and cultural presence to Sevilla. A Gothic structure built over time to deliver galleys, the shipyard was operative between the 13th and 15th centuries, and waned during the Renaissance due to competitions with northern workshops. Once redundant, the ground of the shipyard was filled in 5 metres. The foundations of the Gothic arches lie buried today. This project selectively excavates the ground to expose the foundations and unearth the histories that these tell. The proximity of the Archivo General de Indias offers an opportunity to display a selection of the archive's collections as a way to activate the shipyard complex.





Section (left)

The inserted archive elements (top)

Interior view (above)

Site: Torre del Oro, Sevilla, Spain
Programme: Public Archive, Education and Gallery Space, with Supporting Public Realm

19

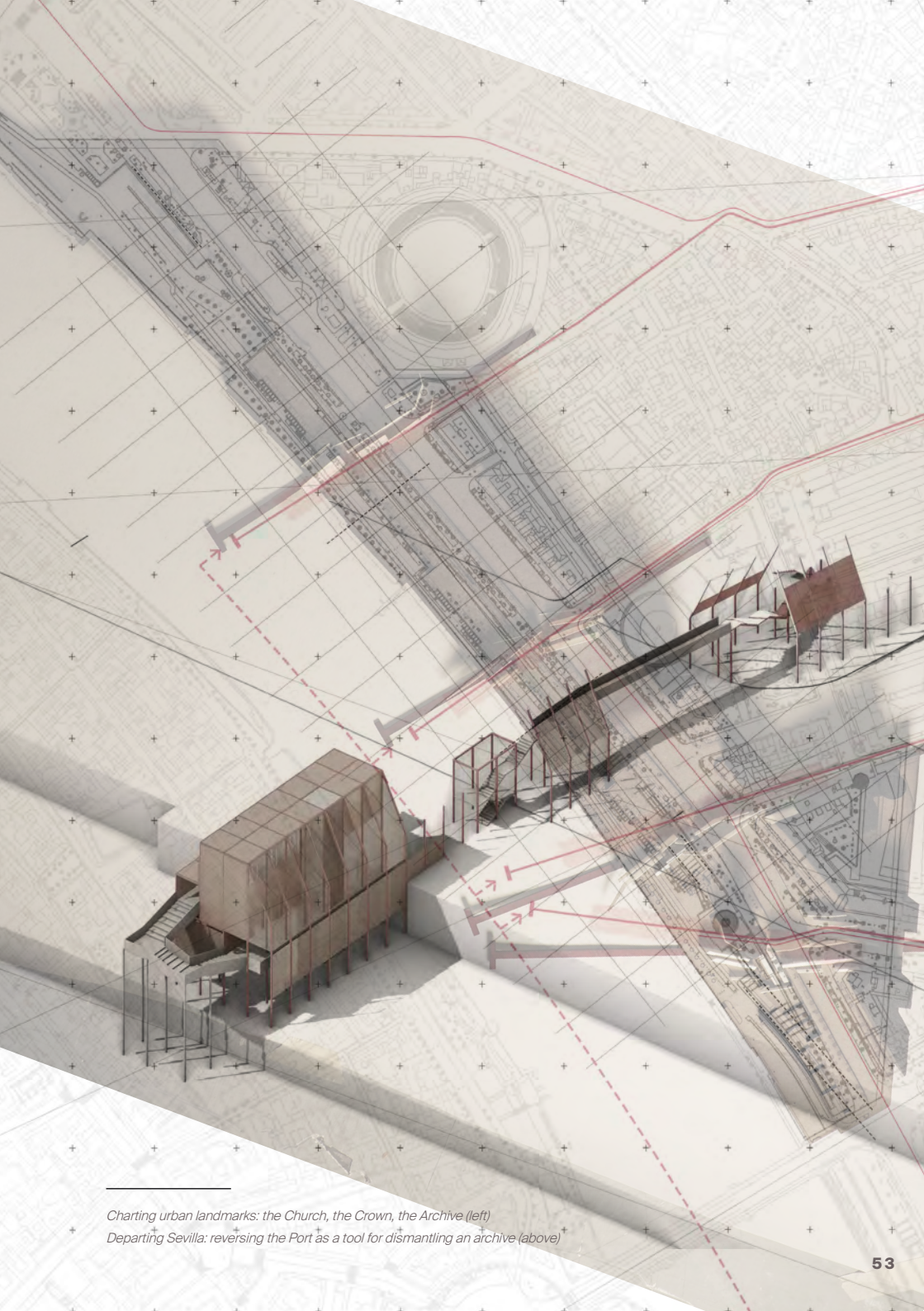
ARTEFACTS DEPARTING

LIFE AFTER LA LONJA

CAMERON FRAME

This study interrogates historical exploits across Europe, and in particular it questions the role of the Archive of Indies in the 21st Century. At the heart of this issue lies the fortress-like structure of La Lonja, strategically positioned between the Church and the Crown. Once a destination for goods and people, this significant structure appears today overshadowed by the flows to the adjacent Cathedral and Real Alcazar. Considering the impact that the secluded nature of the Archivo has upon its environs, the study seeks to activate the institution of the Archive through a process of fragmentation, distributing contents of the archive across the city, thus restoring balance to the power struggle felt within the heart of the Sevilla.

A critical location in the story of archival material in Sevilla, the Port provided a gateway for all trade from the Indies, and marked the changing of hands for the exotic goods. Dormant today, the Port is suggested as an active site for this study. The project identifies key historical routes, and disseminates a range of programmes along the historic Port to reanimate this landmark location. Preliminary design studies in response to the Archive and historical references to the Port lent an architectural language to disrupt the urban fabric surrounding the site. A new venue for the display of new and alternative collections, and of artefacts from La Lonja, this educational infrastructure restores balance to the city.



Charting urban landmarks: the Church, the Crown, the Archive (left)

Departing Sevilla: reversing the Port as a tool for dismantling an archive (above)



Site: El Río Guadalquivir, Torre del Oro, Sevilla
Programme: River History Museum, Research Archaeology Lab, Public Water Landscape,

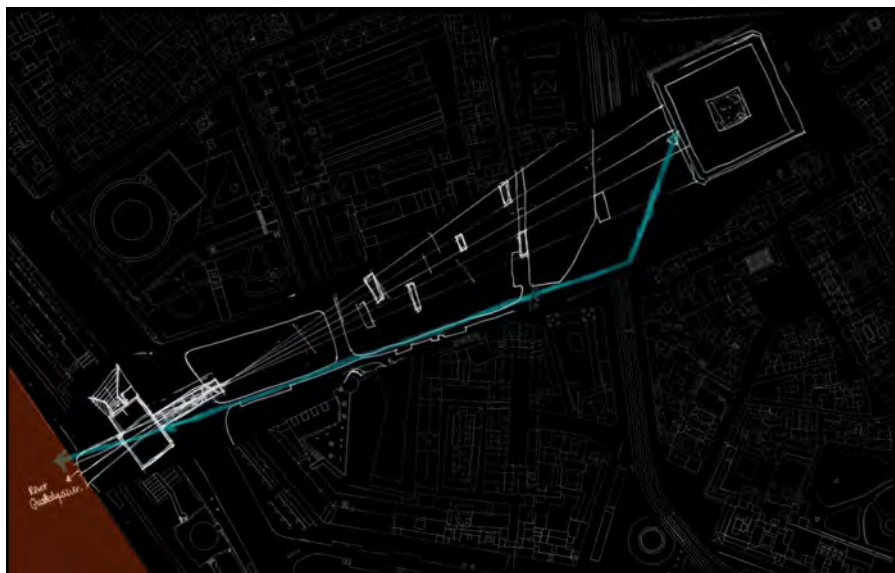
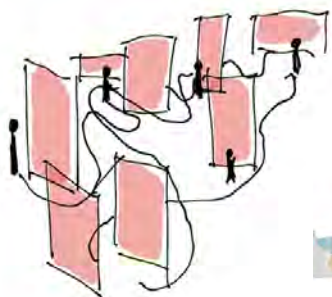
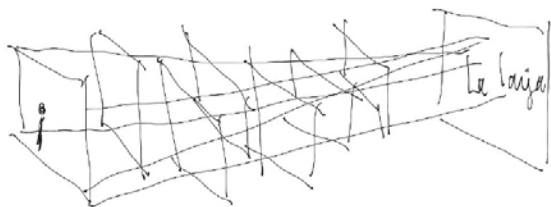
20

LAYERS

UNCOVERING RIVER GUADALQUIVIR'S LAYERS OF HISTORY

ESMÉRALDA LAU

The course of Río Guadalquivir has been shifting since the 2nd Century. Gradually moving towards the West, the movement of the river between the Lonja and Torre Del Oro carries history buried in the ground. La Torre del Oro used to be part of the city's shipyard and La Lonja used to be a market place, both accessed via the river. The movement of the river and the layers of history it carries lies hidden today. A museum is proposed to reveal some of these traces. The River History Museum has been designed as a journey that starts at street level and gradually descends towards the river. At key points the visitor is offered a view towards one of the carved rivers. A route back up to the museum's tower displays found artefacts from the archaeological site that occupies the basement level of the museum. The project curates the history of the water landscape of the Río Guadalquivir and acts as a public space where people can cool down from the high temperatures of Sevilla.



Map showing river Guadalquivir moving East to West over the centuries (left)

Change middle caption to Concept sketches (top)

Sketch plan of relation of project site to the Archivo General de Indias (bottom)

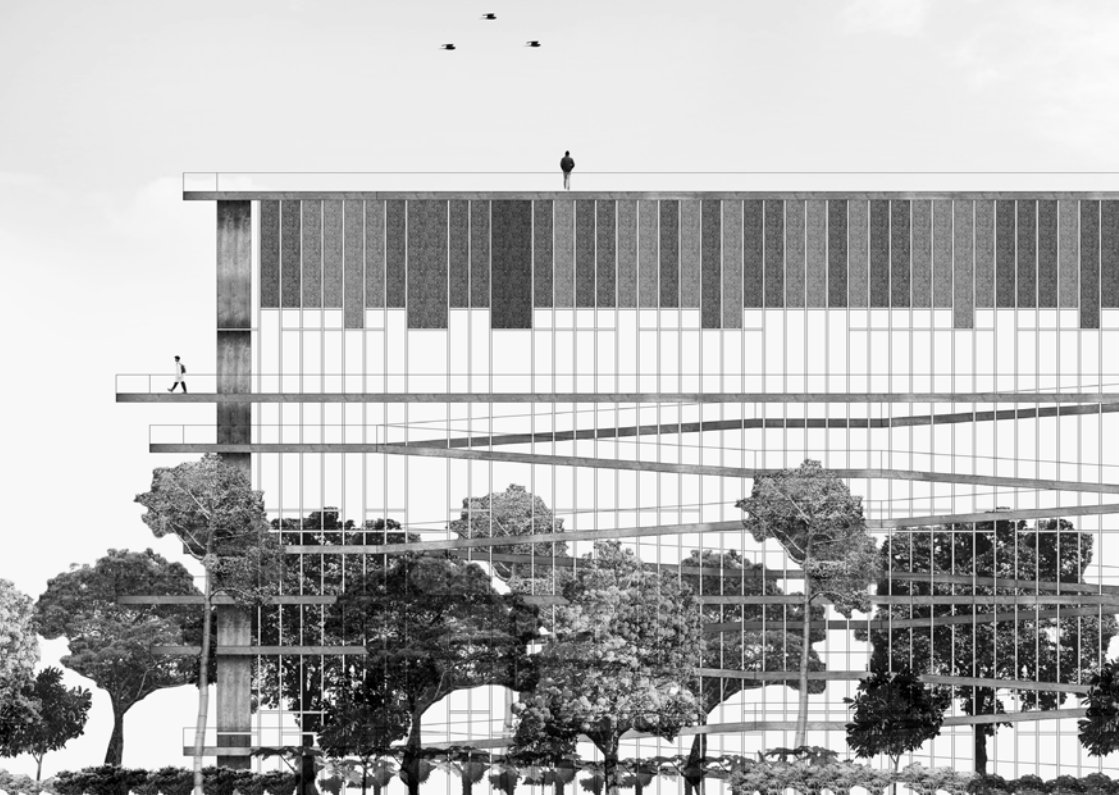
Site: Guadalquivir Floodplain, Sevilla
Programme: Storage, Dispersal & Propagation of Seeds from Panamá

21

BOTANICAL ARCHIVE

DISPLACEMENT

GEORGINA STEWART-FLEMING



A botanical archive that facilitates the storage, dispersal and propagation of seeds from Panamá within the context of Sevilla. Located on a disused air field, up against the boundary of the Río Guadalquivir, the botanical archive sits upon an area that is at high risk of flooding. Through stories gathered around the construction of the Panamá Canal, patterns of displacement became increasingly noticeable; the flooding of towns, villages and forests took place thus altering the landscape and its ecology. This project, therefore, proposes a response to the event of flooding in Sevilla while attempting to further the transfer of knowledge on Panamá's ecology.



Site: Near the Torre del Oro, Sevilla, Spain
Programme: Theatre and Archives; Culture and Tourism Centre

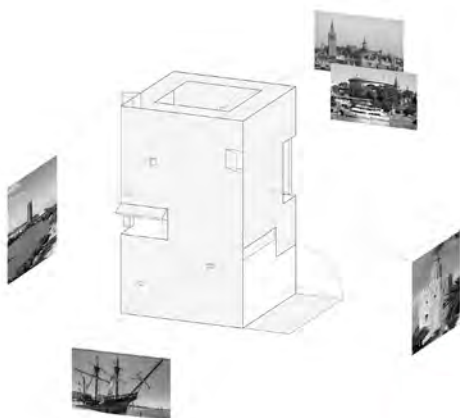
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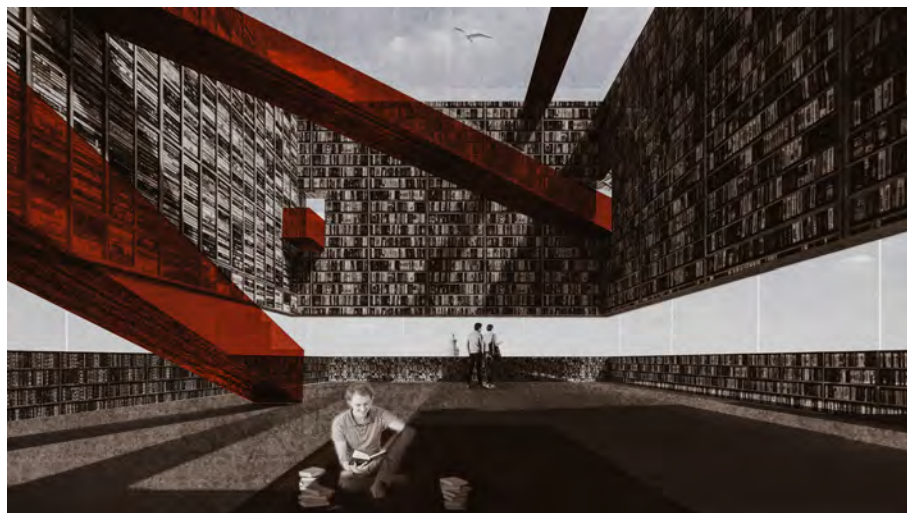
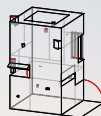
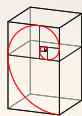
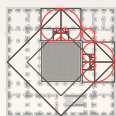
NEW MONUMENT

CROSSING THE CITY WITH THE FIBONACCI SEQUENCE

HONG YU

The Archivo General de Indias is an equilateral container of history. The project was designed through an exploration of the Fibonacci sequence found in the plan and façade of the Archive, combined with the studies of movement suggested by the Darien Chest mechanism. A new monument that resists stasis, the narrative of the project unfolds with the movement of the interior spaces and the interactive façade to design a new archive of urban information.





Orientation and section (left)

View of the structure in the city (top)

Archive (above)

Site: The National Museum of Scotland, Edinburgh, Scotland
Programme: Installation

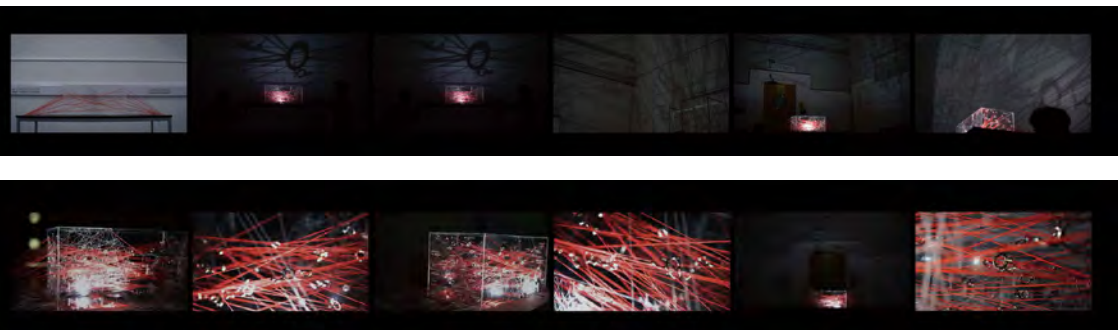
23

DARIEN DESIRING

REVELATION FROM THE COMPLEXITY OF COLONIZATION

YI XU, QIXUAN HU, ZHE ZHANG, XIAOYI CAO

Darien Desiring is an interpretation of the Darien Chest, held in the National Museum of Scotland, that attempts to spatialise the complex structure of the original lid by means of releasing through projections the complex relationships woven by this colonial history. Distinguished on the sides of the box are the events and characters of this colonization process; the hooks and rings are connected in different ways, i.e. containment, suppression, counterbalance, rotation and transaction, to visualize these relationships. The closed gesture of the installation makes it a metaphor for containment, whereas during the projection, these physically separated lines project intertwined patterns. This spatial image is temporal and dynamic: as the light source changes, lines draw multiple assemblies. The installation is also a way of reading of the multi-party relations in colonial history: can we get a truly objective view from history?





Site: Torre del Oro, Sevilla, Spain
Programme: Urban Square, Embassies, Archives, Swimming Pool, Cycling Park

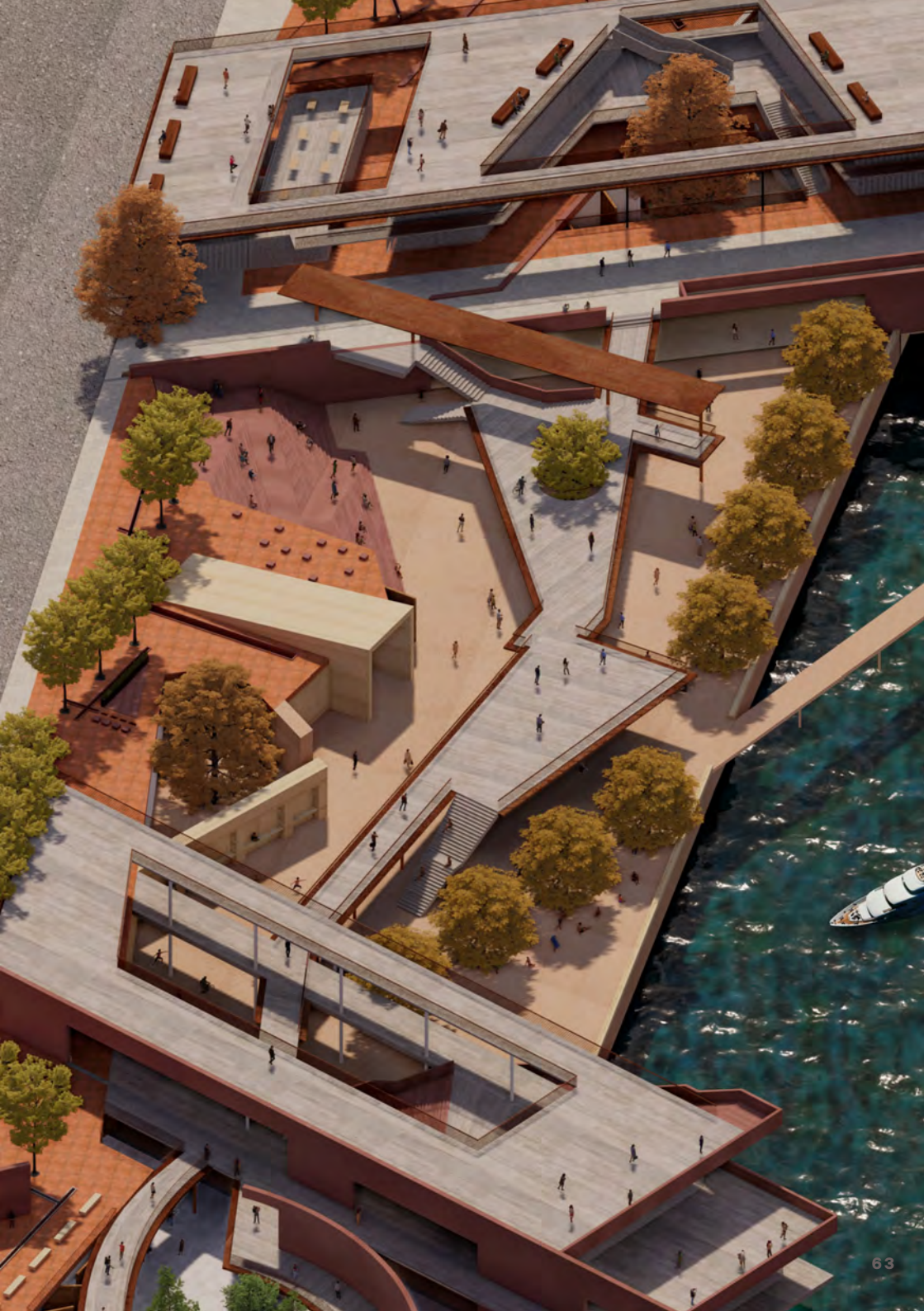
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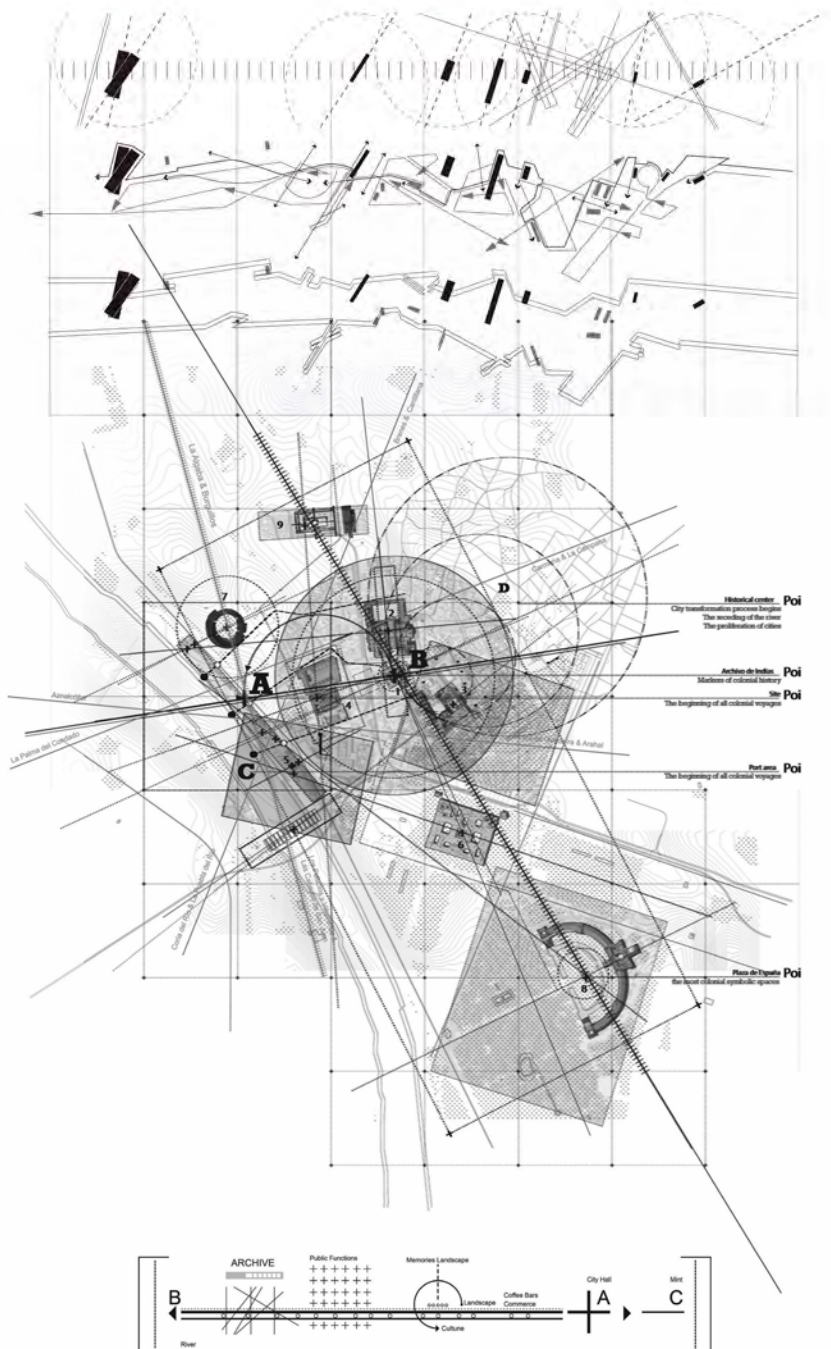
DECOLONISING SQUARE

IMMIGRATION CULTURAL EXCHANGE CENTRE

YI XU, QIXUAN HU, ZHE ZHANG, XIAOYI CAO

The memory of colonial Latin America is not an inert past, but it constantly folds and spreads upon current living conditions in Sevilla. Lines extracted from the analysis of the city's historical fabric suggest the composition of indoor spaces and open decks to define the visual field for this project sited at the banks of the Guadalquivir. Certain designated lines divide the site into three cores. Other lines become connections across different functional areas and circulation spaces, and respond to the form of historical buildings. The contour lines of the site and its environs further shape the intervention. The choice of the project's spatial orientation is closely related to historical events. Thus, visitors walking along the complex engage with the spatialisation of the history of Spanish colonial America by way of a quasi pilgrimage in the form of a relaxing and pleasant architectural experience. Ultimately, this project proposes a complex of cultural venues and embassies for Latin American nations in Sevilla to generate a spatial narrative that closely links history, memory and architecture.

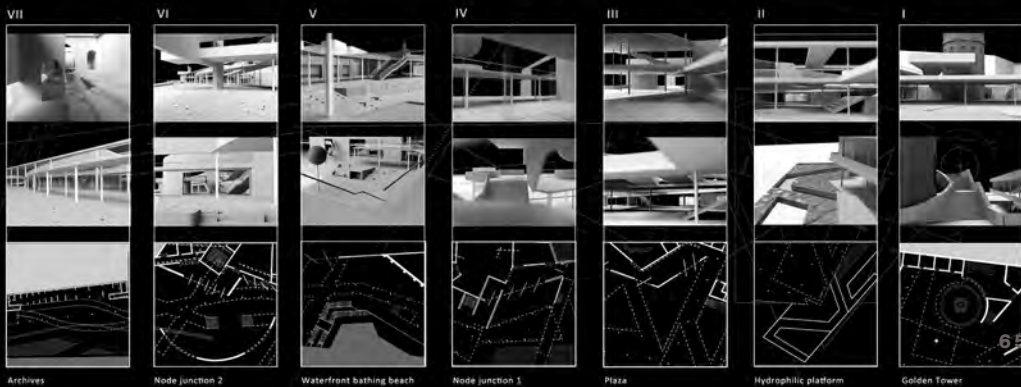


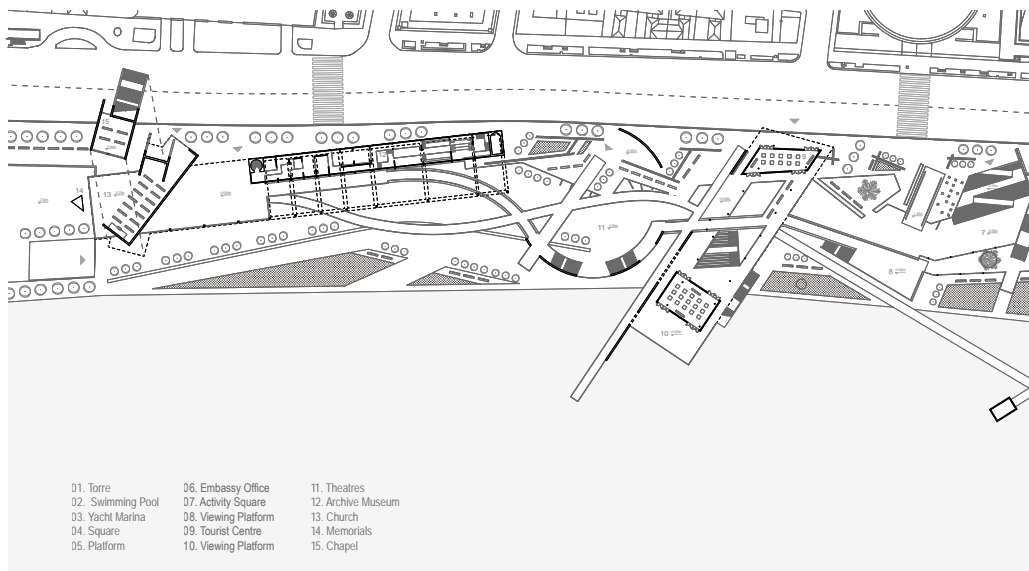
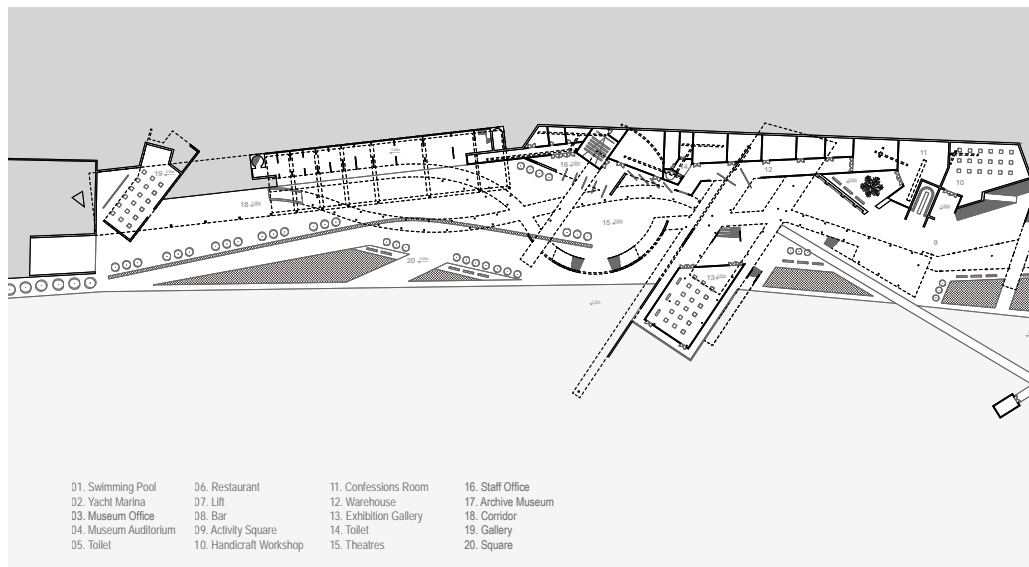


Area selection analysis (above)

Relation with city (right, top and middle)

Area node storylines (right bottom)

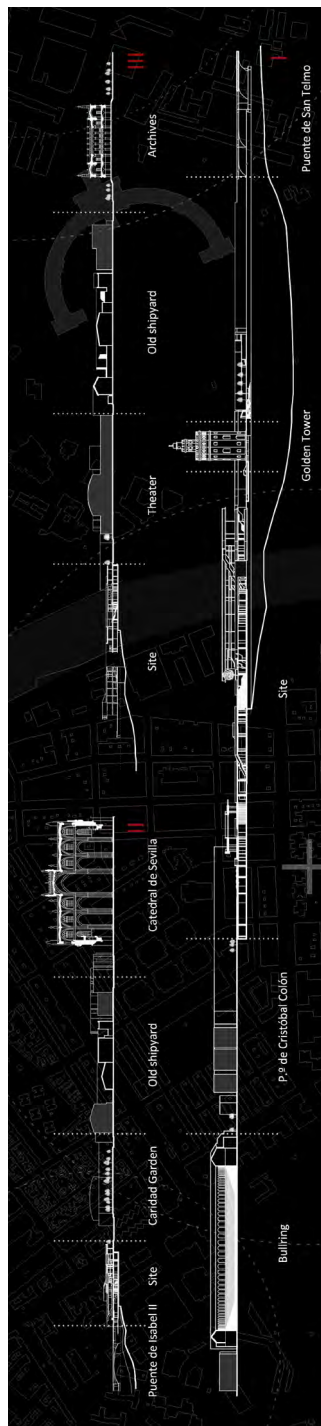
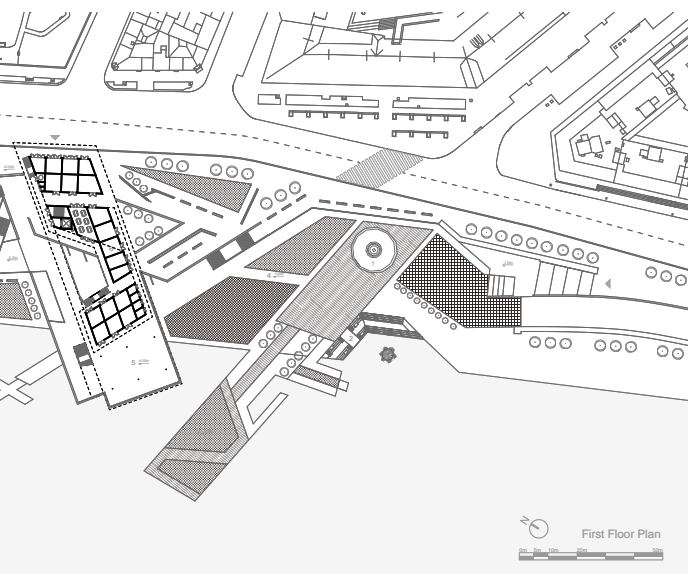
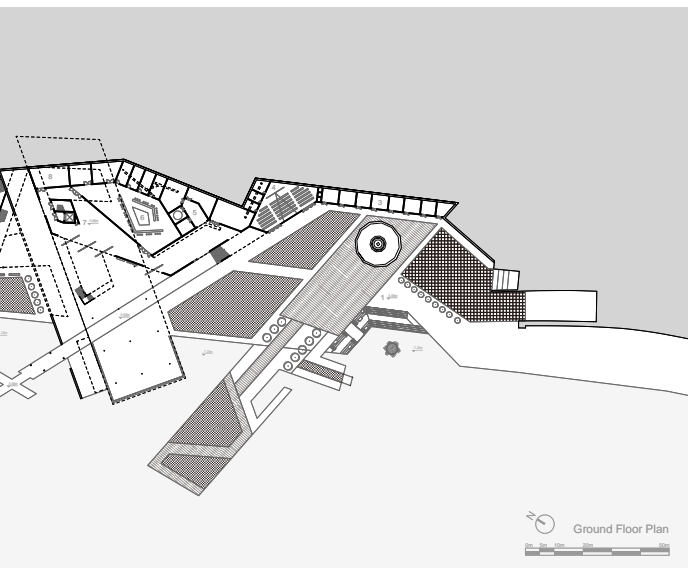




Riverside level plan (above, top)

Plan at street level (above, middle)

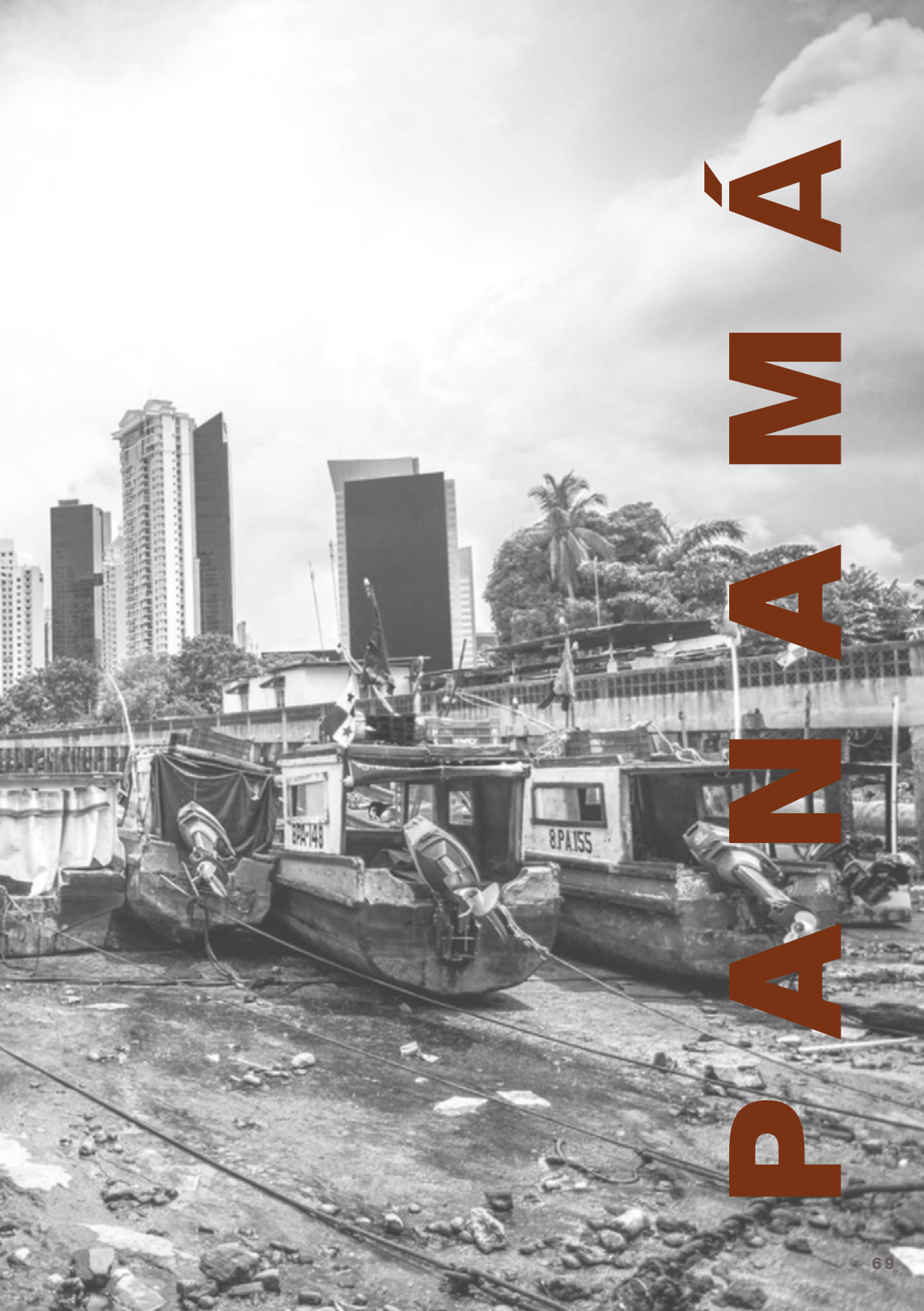
Relation with La Lonja, the Cathedral and the Torre del Oro (right)





Boca la Caja. Panamá

Amy Jin



PANAMÁ

01

LIVING AND WORKING
IN PANAMA

THE POLITICS OF HOUSING AND LABOUR

01

LIVING AND WORKING IN PANAMA



01

LIVING AND WORKING IN PANAMA



01

LIVING AND WORKING IN PANAMA



01

LIVING AND WORKING IN PANAMA



02

QUESTIONS OF TOURISM

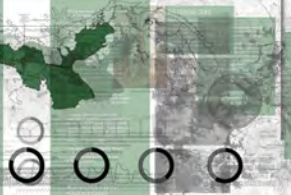


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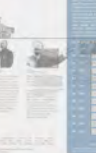
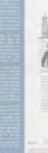
WHAT COUNTS
AS HERITAGE?

04

CLIMATE, ECOLOGY, SOCIAL JUSTICE



05

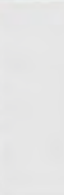
PANAMA &
GLOBAL LOGISTICS

06

CONTEMPORARY CRITICAL
CULTURAL PRODUCTION

07

COUNTERFACTUAL HISTORIES





A Pocket Guide to....

Crossing Panamá Studio Research Booklet

Site: Puente del Rey
Programme: Water Council Public Assembly Co-working Roof Runoff Water Treatment
Water Storage

01

DEMOCRATIC WATER COUNCIL

A RESPONSE TO ENVIRONMENTAL INEQUALITY

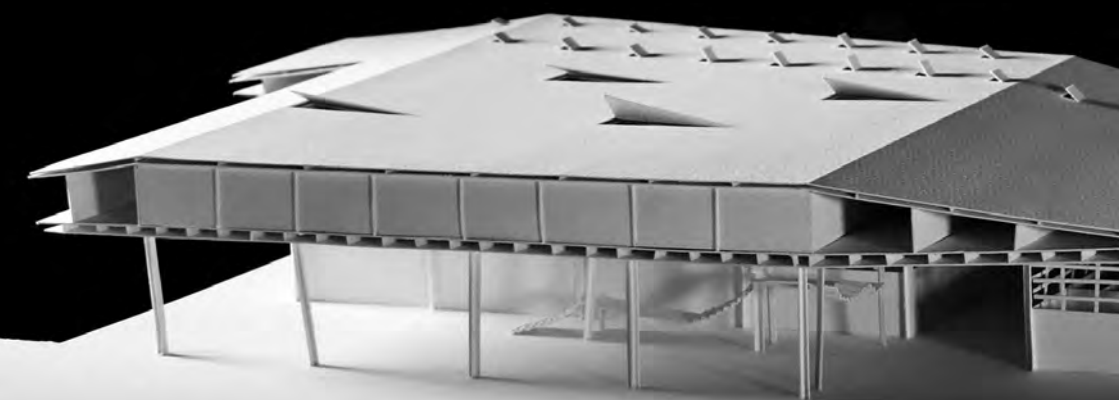
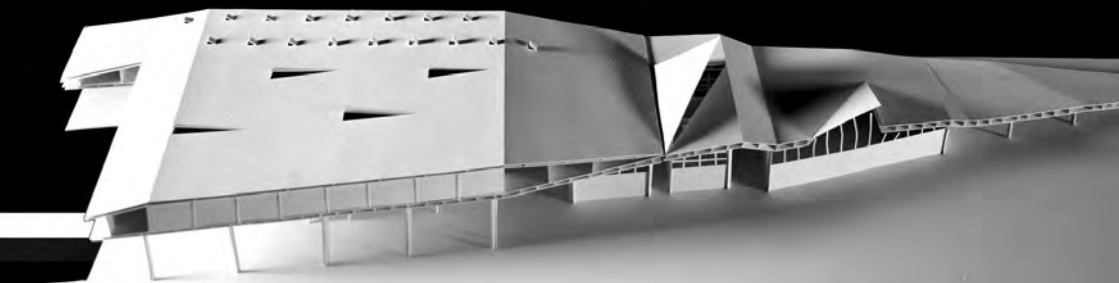
GEORGINA STEWART-FLEMING

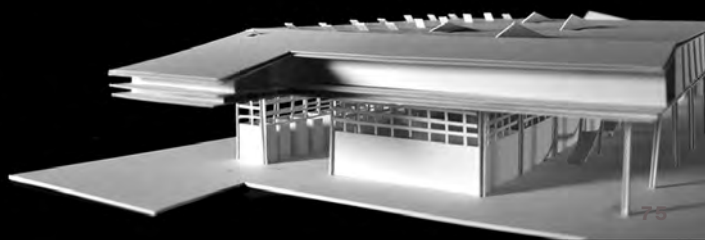
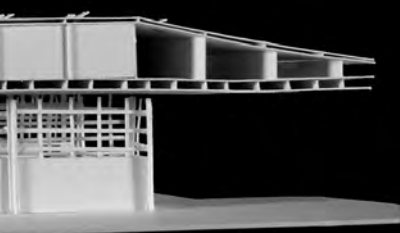
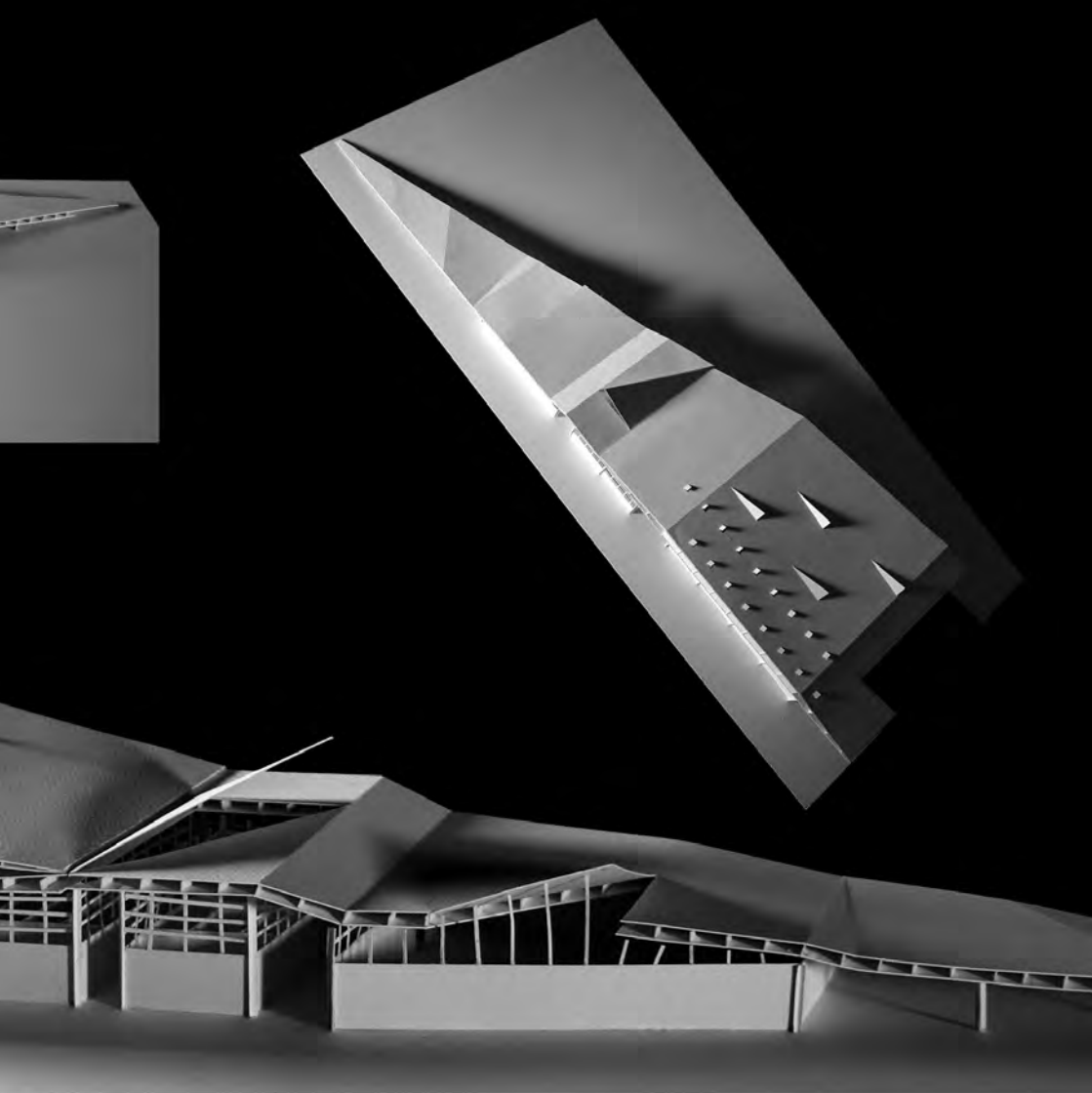


Water is an issue of increasing concern in Panamá. With climate change and land-use alteration affecting hydrological cycles, certain regions are experiencing more frequent or severe flooding as well as periodic drought that limits the availability of potable water. While these hazardous events are defined by physical hydrological variables such as water level and river discharge, the vulnerability to such events refers to susceptibility to harm, based on the human impacts of a potential event such as economic and ecological vulnerability as well as the response capacity of a population to a potential disaster. Risk is therefore defined by both hazard and vulnerability. Environmental inequality/injustice is defined by the fact that certain groups of people are more greatly impacted by or more vulnerable to certain environmental disasters than others. Therefore, in areas where certain populations are more geographically vulnerable to disasters such as flooding, it is important to also examine potential differences in socioeconomic or demographic vulnerability within an environmental justice framework. Through the investigation of Panamá, this project looks at ways to architecturally respond to the risks and inequalities in relation to water, with specific focus placed on risk management for populations of greater vulnerability.



2. This is the City of King County's Water Collection System Map. The map shows the location of the City of King County's Water Collection System. The map is a map of the City of King County, Washington. The map shows the location of the City of King County's Water Collection System. The map is a map of the City of King County, Washington. The map shows the location of the City of King County's Water Collection System.





02

A STUDY OF FRAGMENTS

THE EDGES OF URBAN SPACE

HARSHA GORE

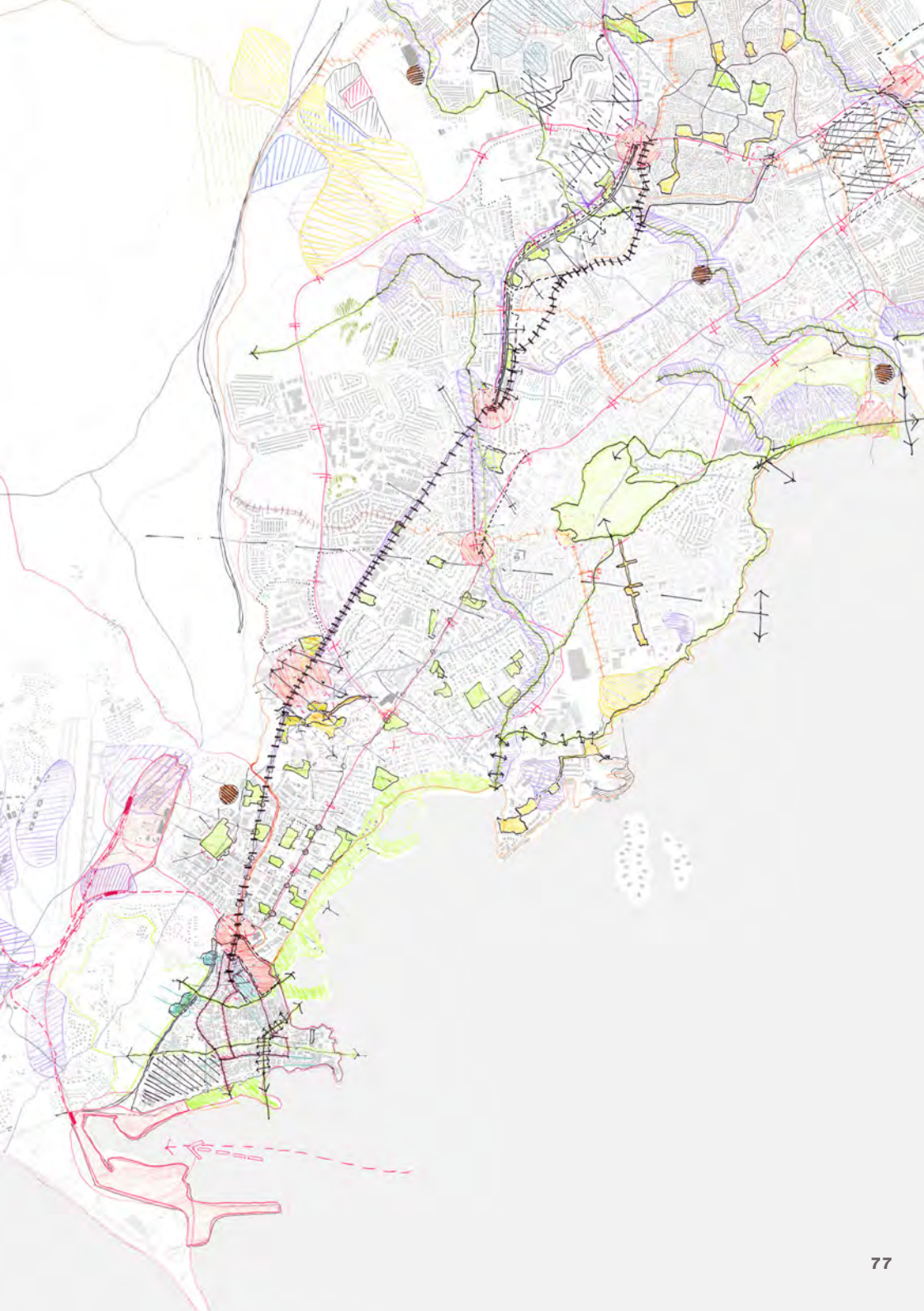
CAMERON FRAME

RALF MERTEN MODOLELL

Our approach to using design as a crossing strategy was grounded in understanding natural patterns of migration and settlement in Panamá. Working as a group of three, the joint project looked to contextualise our readings of the Panamánian narratives by grounding our architectural investigation in a scalable proposal. A glossary of actions defined the strategies at play across scales. We began identifying inequalities and infrastructural negligences at national scale, and adapted this extractive lens at the scale of Panamá City. The reading of urban negative poles - spaces where there is perceived room for architectural imagination - informs our city-wide strategy, reliant on dissolving social hierarchies and centralities. The current urban pattern is identified as a compact, nuclear system. This proposal for Panamá City looks to decentralise areas of social convergence by way of architectural activation in multiple urban nodes, the network of which create a polynuclear city.

Analysing Panamá through tools of land use, urban grain and transport allowed for the investigation of micro-patterns in the city that presented themselves as a collection of urban fragments with edges. These perceived edges were then mitigated using design as a tool to either cross, stitch, or dissolve them. The urban strategy consolidates itself as a network of these architectural sites of crossing, which have been further explored at a range of micro-urban scales; mediating social, economic and infrastructural inequalities.

Within the edges of a city: connecting urban nodes (right)





B ECOLOGICAL NODE

C EDUCATION NODE

D CULTURAL NODE

Within the Edges of a City: Connecting Urban Nodes.



A STUDY OF FRAGMENTS

THE EDGES OF URBAN SPACE

Site: San Felipe Neri Market, Casco Antiguo, Panamá City.
Programme: Food Rehabilitation Programme, Marketplace, Micro-Farming Sites, Educational Centres, Soup Kitchen, Food Distribution Centre, Composting Centre

02A

HABITATS OF CARE

FOOD FOR A ZERO-KILOMETRE CITY

HARSHA GORE

Activating a community of multiculture, the project looks to materialise the social agenda of a zero-waste society. The proposal situates itself as an incremental soup kitchen, a site of sharing and food rehabilitation. Its primary iteration at the heart of Panamá City's Casco Antiguo proposes a collaborative typological site of cooking, harvesting, research and preservation, with its existing site feeding into two parallel food-cycles. It investigates the role of the local community in performing food residencies and preservation projects, with particular care and priority given to the enactment of a soup kitchen – a space where food is cooked and served to impoverished communities in Panamá City.

The programme addresses the social agenda of a zero-kilometre society, a city where food travels zero-kilometres to reach dinner tables. The site behaves as a mixed-typology soup of programmes, each addressing a different stage of the food production process.

The scalable programmes, imagined as human-scale habitats of care, aim to bring awareness to food waste, food recycling and food provision. They revitalise typologies of internal-facing spaces into habitats that foster conversation, friendship, and support; proposing the sharing of food as a tool to enhance Panamá's identity as a crossroads of culture, ecology, and society.



Site: Casco Viejo, Panamá City, Panamá
Programme: Skills Exchange For Indigenous Communities as a Method For Heritage Preservation, Using Existing Building Stock

02_B

RE-INHABITING RELICS

A FRAMEWORK FOR CHANGE

CAMERON FRAME

This study speculates over the opportunities that the coming years hold for socio-economic development in Panamá. Inequality between urban and rural areas continues to increase, pushing indigenous communities into financially remote, and geographically difficult positions. Despite this, Panamá holds a critical position in the global economy with money and goods traversing the canal continually: a position this study seeks to engage with.

The architectural scale of this work takes place in Casco Viejo, a UNESCO World Heritage site that is falling into fabric decline. As protected buildings deteriorate, the question arises; what does heritage in Panamá mean today, and what condition does it lie in?

A network of re-inhabited spaces provide the structures for indigenous communities to access the formal economy found within Panamá City, without permanently departing the home they hold in rural Panamá. Workshops, galleries, classrooms, and performance spaces occupy existing buildings across the historic city, resulting in a rich programme capable of activating its urban life. Exchanging knowledge and skills between communities, socio-economic inequalities are addressed to encourage a more diverse, considered future for Panamá.



Performance centre adjacent to historic railroad station, sectional model (left)
Mapping a network of vacant structures for inhabitation in Casco Viejo (above)

Site: Viejo Veranillo, Panamá City.
Programme: Urban Infrastructure; Public Square; Educational and Social Assembly.

02c

EDGES

ADDRESSING THE FRAGMENTATION OF THE CITY

RALF MERTEN MODELELL



Edges is a response to the microcosm of fragments and their edge conditions that populate the node formed by the University of Panamá and the informal settlement of Viejo Veranillo. *Edges* is an opportunity for investigation within this *micro-Panamá*, to then extrapolate potential responses to the myriad of edges that constitute the physical and intangible fragmentation that has shaped and, today defines, the urban reality of Panamá City.

A glossary of actions, operating on edges, actuates on the fragments to reconcile their relationships, on both urban and architectural scales. On an urban scale, the phased proposal first addresses the current needs of the settlement and the relationship between the university and the city. It then envisages the extension of informality within a framework that would define the edge of a polynuclear and compacted city, and accommodate a reimagined model for an inclusive university. The architectural proposal, or detailed examination of the first urban stage, considers the lack of public space within the settlement whilst exploring the potential synergy between the settlement and the university through an open public space –an *agora*–, enclosed by a set of architectural *edges*.



Second stage of the urban response to the fragmented grain. (top left)

Architectural edges hosting social and educational assembly. (top)

Connecting the settlement with the university through excavated public space - agora -. (above)

03

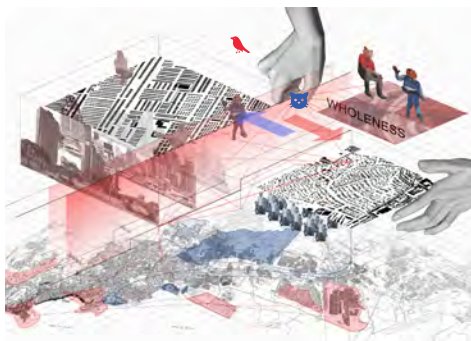
CATS & BIRDS

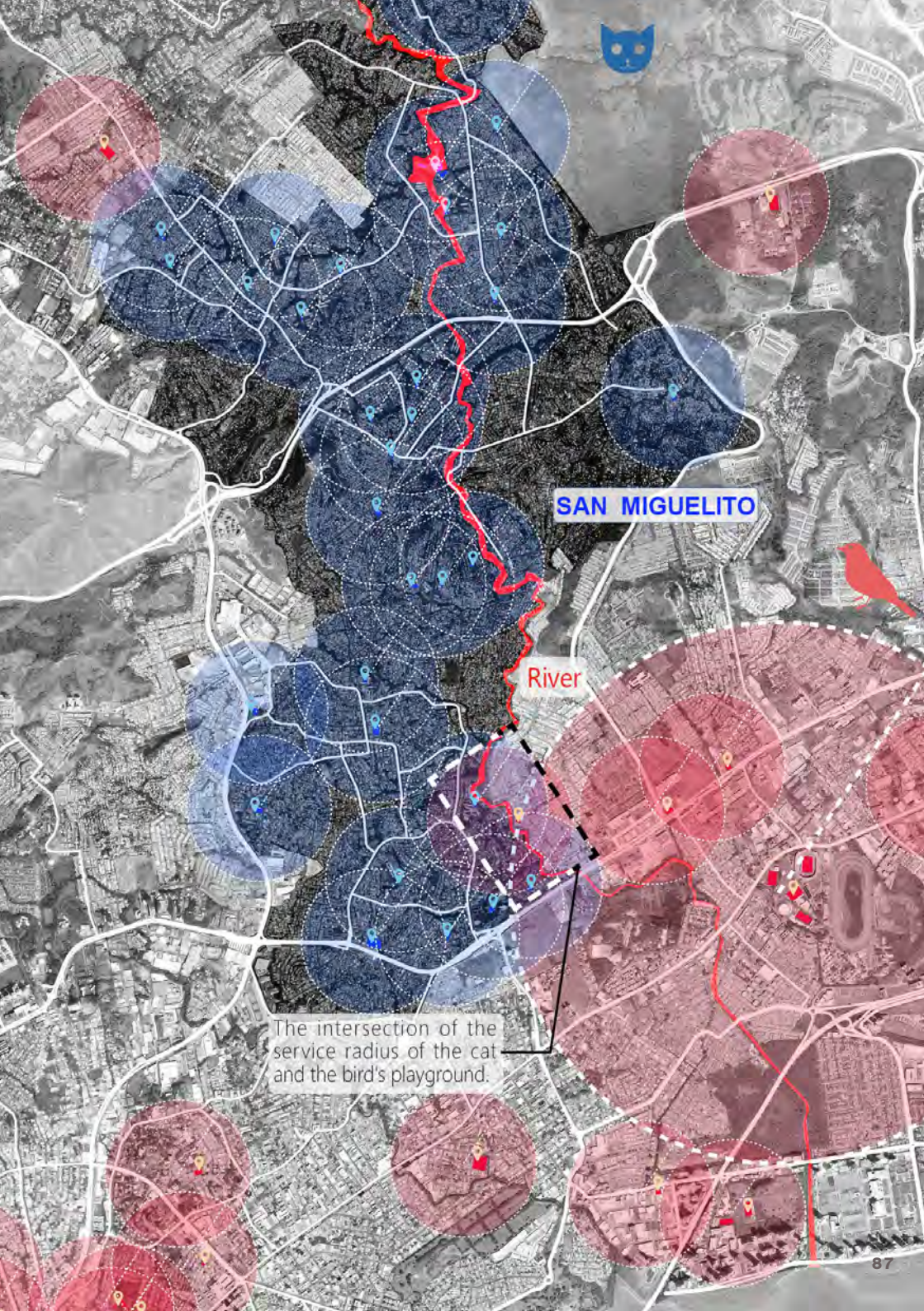
STITCH TWO IDENTITIES IN PANAMÁ

HAOLE LEI
ZHAOYUAN JIA

Panamá city has two faces, one is the high-end sky towers owned by privileged groups, the other is the extension of shacks where disadvantaged communities live. These two urban realms define the segregated worlds of what we refer to as ‘birds’ and ‘cats’ respectively. They all have their own identities, but only birds seem to be represented in Panamá City currently. For cats are marginalized by birds, just like ones live in the sky and the others do on the ground.

We plan to stitch these two groups together, giving a possibility for cats to communicate with birds and to gain visibility. For both groups form the diverse and plural identity of Panamá City in equal terms. These projects investigate sites and programmes of encounter for birds and cats as a way to enhance the plurality of Panamánian society.





SAN MIGUELITO

River

The intersection of the service radius of the cat and the bird's playground.

Site: San Miguelito, Panamá.
Programme: Bridge; Corridor; Pavilion; Bleachers; Traditional Workshop

03A

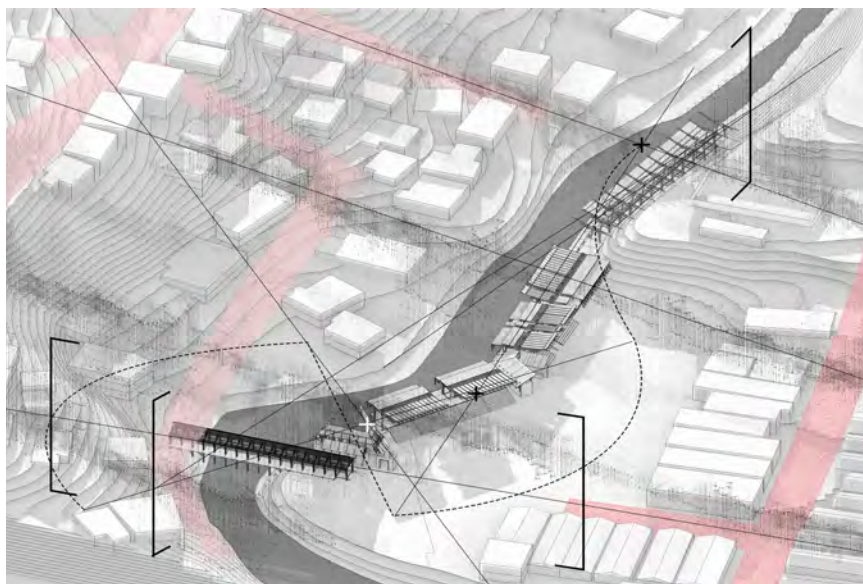
SPAN & CONTINUITY

THEATRE OF PANAMÁ INDEPENDENCE CELEBRATION

ZHAOYUAN JIA

The site of the project is located in the strip on the east edge of San Miguelito, Panamá, close to the mountains and rivers. However, the topographical features of the site have become the boundary between the communities that live inside and those outside of San Miguelito. Through various studies of the site, this project provides a strategy according to local conditions to take advantage of mountains, rivers and baseball venues and their intersection to form and equip a playing field, providing spaces and routes for Panamá's Independence Day parade.





Field house during Independence Day celebrations (left)

Details and structure of the frame: long section (top)

Local materials application : cross section (middle)

Relationship between the communities divided by river and mountain: axonometric (bottom)

Site: Metromall, Avenida Domingo Díaz, San Miguelito, Panamá
Programme: River Park (Library, Market, Watch tower, Landscape)

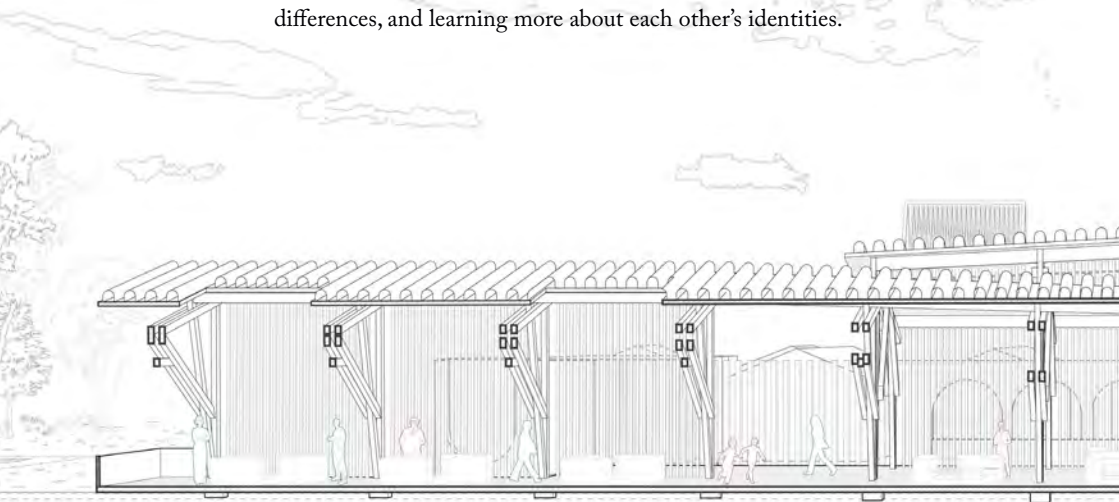
03_B

CATS & BIRDS

POCKET RIVER PARK-ACCOMMODATE TWO IDENTITIES

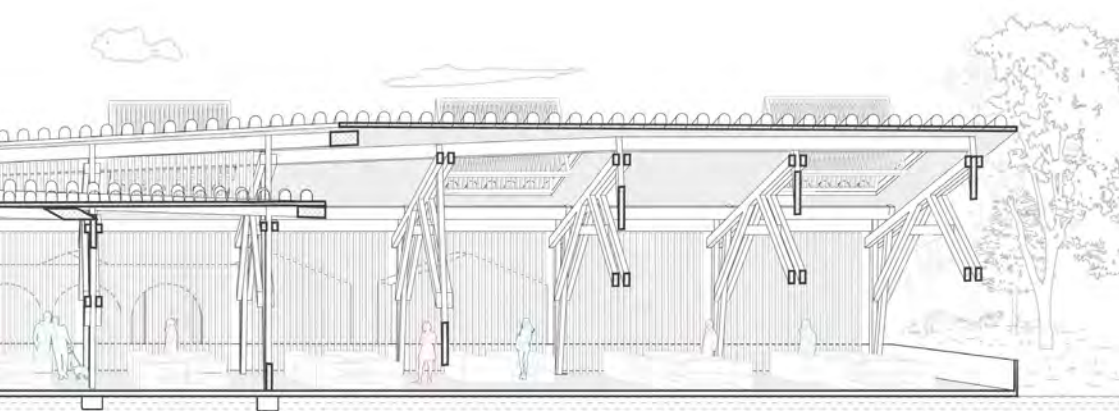
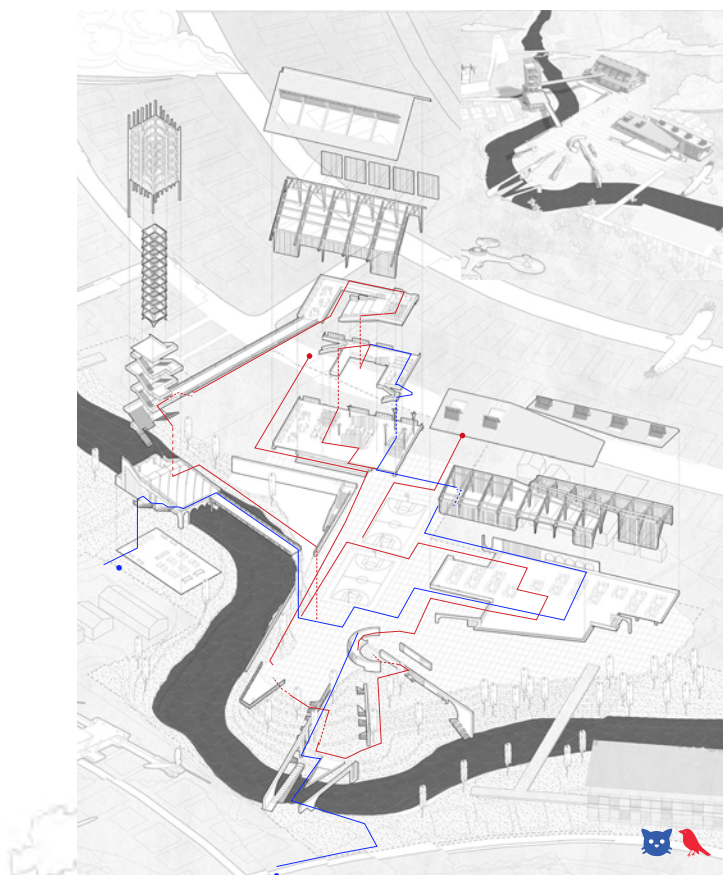
HAOLE LEI

This project transforms a derelict riverside area into a river park, with a series of pocket spaces for both cats and birds. The river park acts as a link between these two communities, by giving access to its facilities on both sides of Rio Abajo. Crowds wander around, a bridge offers a crossing to further explore what lies on the other side of the river. Cats and birds find themselves interacting in this tight spot, engaging with their cultural differences, and learning more about each other's identities.

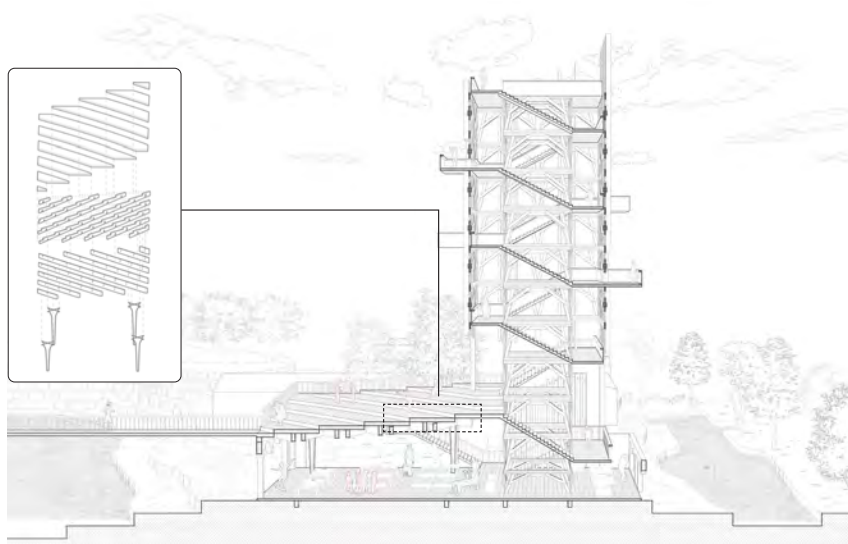


Exploded axonometric showing circulation (right)

Section of market building (bottom)







Section through library (left)

Tower section (top)

Library interior (bottom)

Site: Av. del Frente, Colón, Panamá
Programme: Kuna Community: Residence, Craft Workshops, Mola Stores, Indigenous Congress; Indigenous Museum; Culture Centre

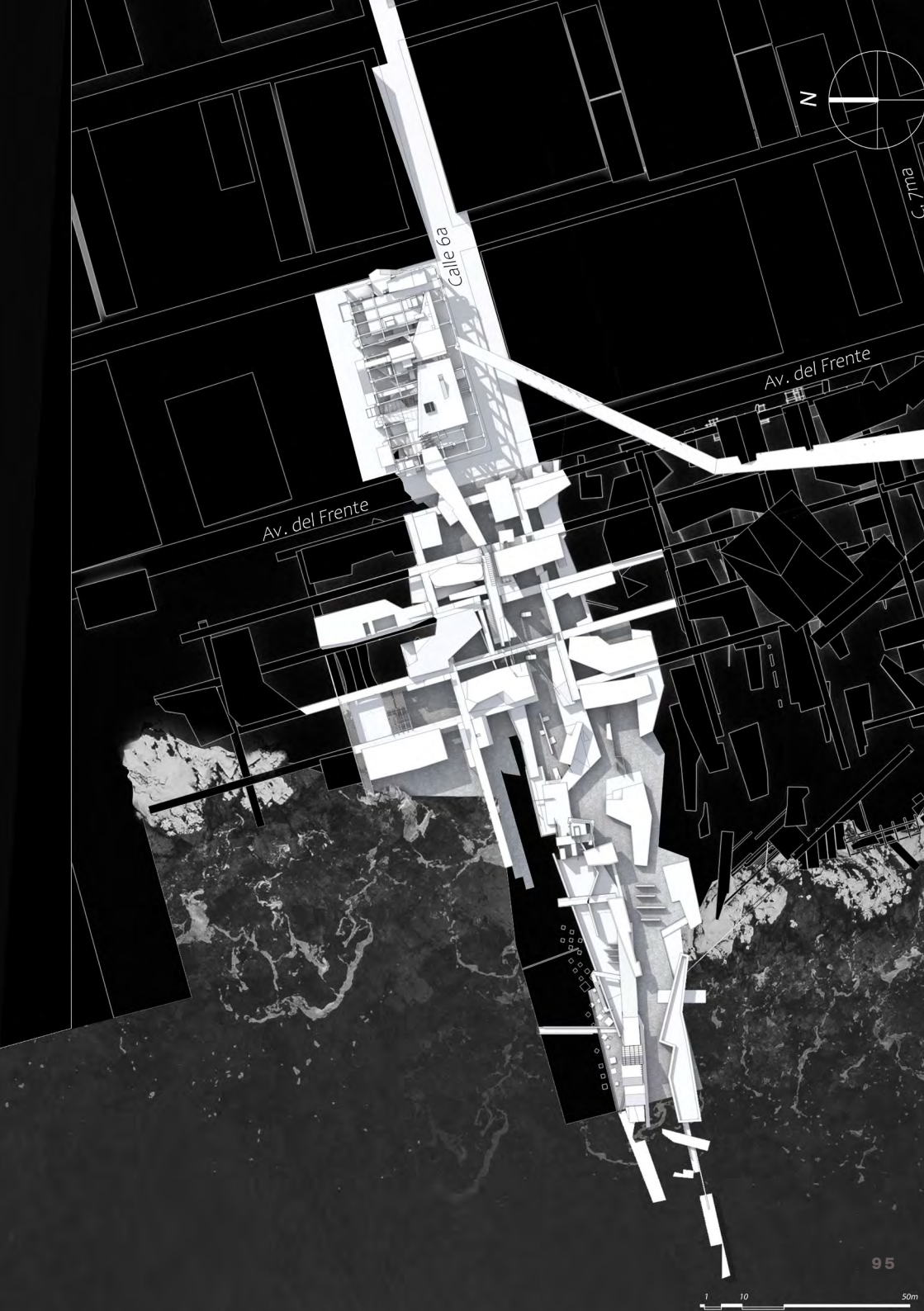
04

REVIVE BY INHERITING

THE JUXTAPOSITION OF THE NEW AND THE OLD

BRYCE LIANG

The islands in Kuna Yala Comarca, which are the main habitat for indigenous communities, are threatened by rising sea levels. The project considers the resettlement of these communities in the coastal areas of Colón as a trigger for the revival of the city. *Revive by Inheriting* attempts to explore the possibilities of gently establishing a new Kuna community in Colón where the living conditions have been deteriorating for years. Alongside the settlement of the Kuna, the new community would engage in the renovation of some of the city's historic buildings, which could be functionally or symbolically connected to the community. Key features and patterns of Kuna islands are incorporated in the project such as street structure, coastal borders, shapes of shelters and public spaces, which are then transformed into prototypes for the spaces to host the new communities and inspire the strategy of reconstruction of the city fabric.



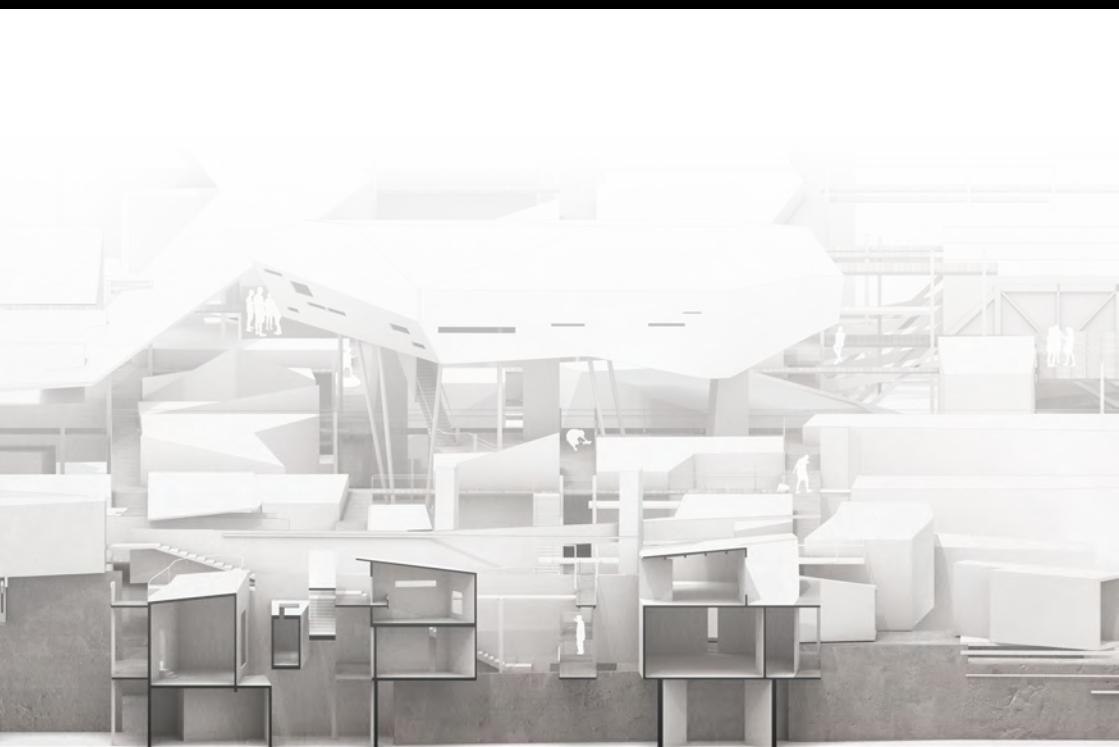
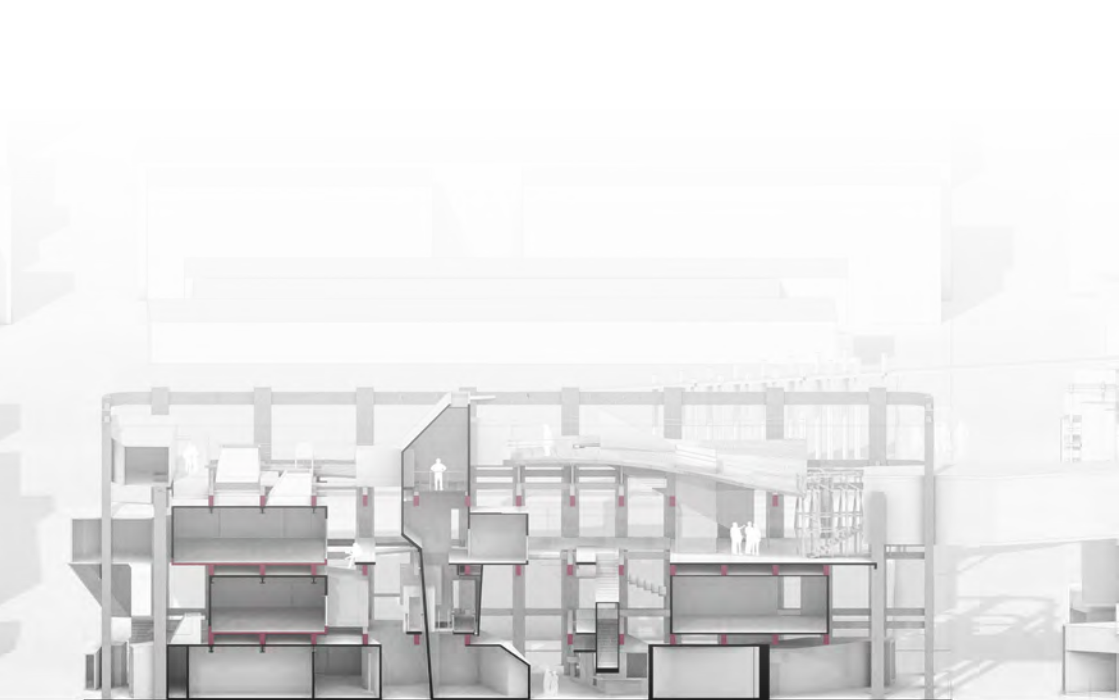
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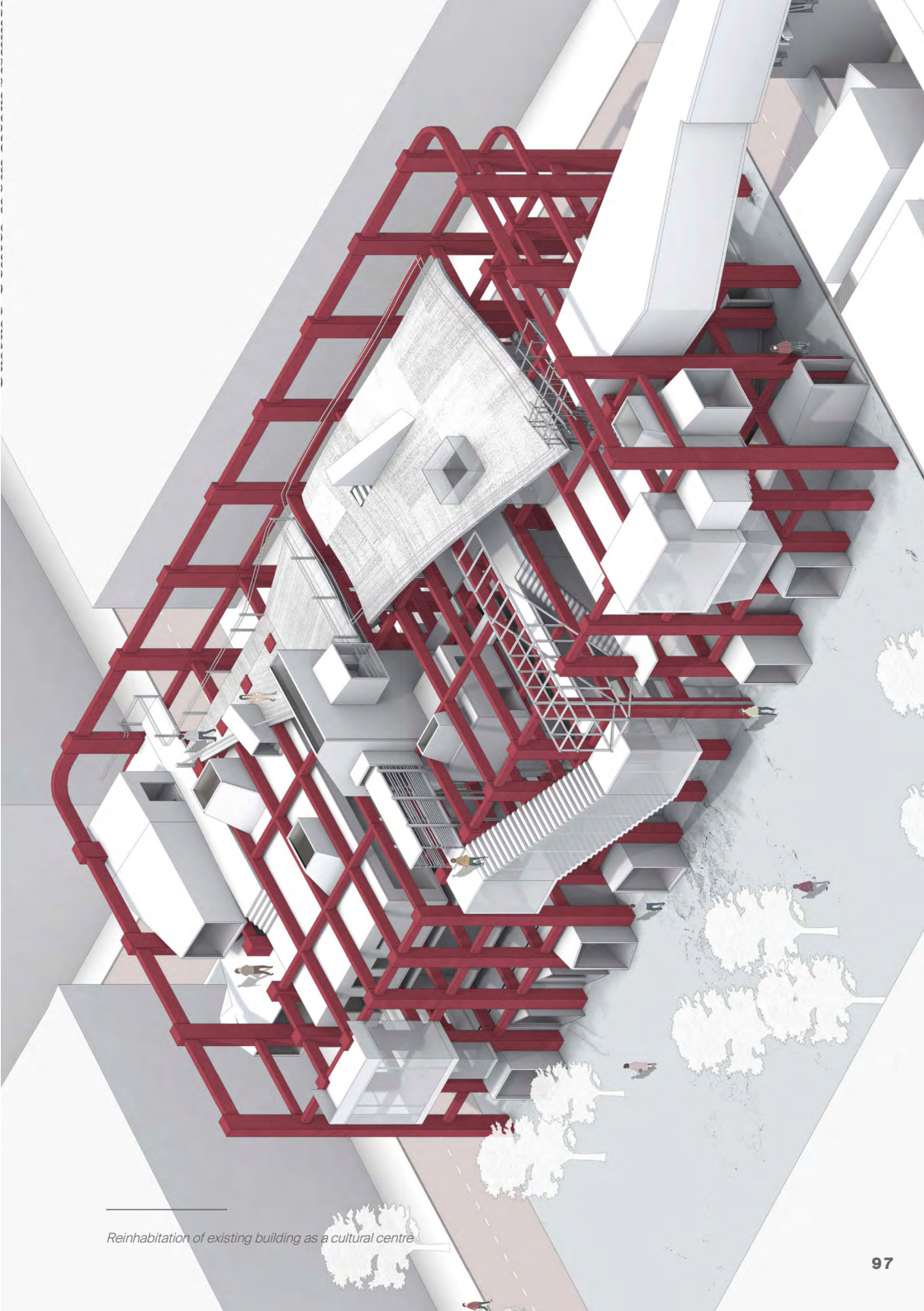
Calle 6a

Av. del Frente

Av. del Frente

C. 7ma





Reinhabitation of existing building as a cultural centre

Site: Muller House, Calidonia, Panamá City.
Programme: Re-housing for unemployed with Indigenous craft workshop facilities.

05

TEARS OF A DORMANT CATASTROPHE

RYAN HILLIER
HANNAH POYNER

After the completion of the Panamá Canal in 1910, Muller House was developed as a timber-framed tenement building providing housing for the unemployed. Offering a financial incentive for the detection of fire within the building, residents instigating their own fires became trapped within an paradoxical architectural existence taught between housing and torture. In attempting to decipher Panamá City, the project asks: What would have happened if Muller House did catch fire? Mapping the urban distribution from the fall out of tragedy against contemporary leisure/ignorance, a compound urban network unveils the fragmented scars of the Tears of a Dormant Catastrophe.

Reinventing the response towards housing for the unemployed triggers an interrogation of the previous building as audience to its self-imposed trauma, generating palimpsestuous architectural devices that deliver the fragmented dispersal into satellite nests circum[re]ferential to Muller's lexical identity. As each nested settlements spawns from the network lines engraved into each site, a tectonic dialect spoken between the timber enclosures and masonry groundscapes is entwined via a series of peripatetic spatial and programmatic thresholds with the ebullience of screened enshroudments. These derive a new language of fire protection within each construction in response to the screening, compartmentation, alarms and escapes required, coercing each construction under the combustive responses that may have saved the original Muller House from its unfaced nightmare.



Amelia Denis de Icaza Park

Arcon Hill Juzgados de Circuito

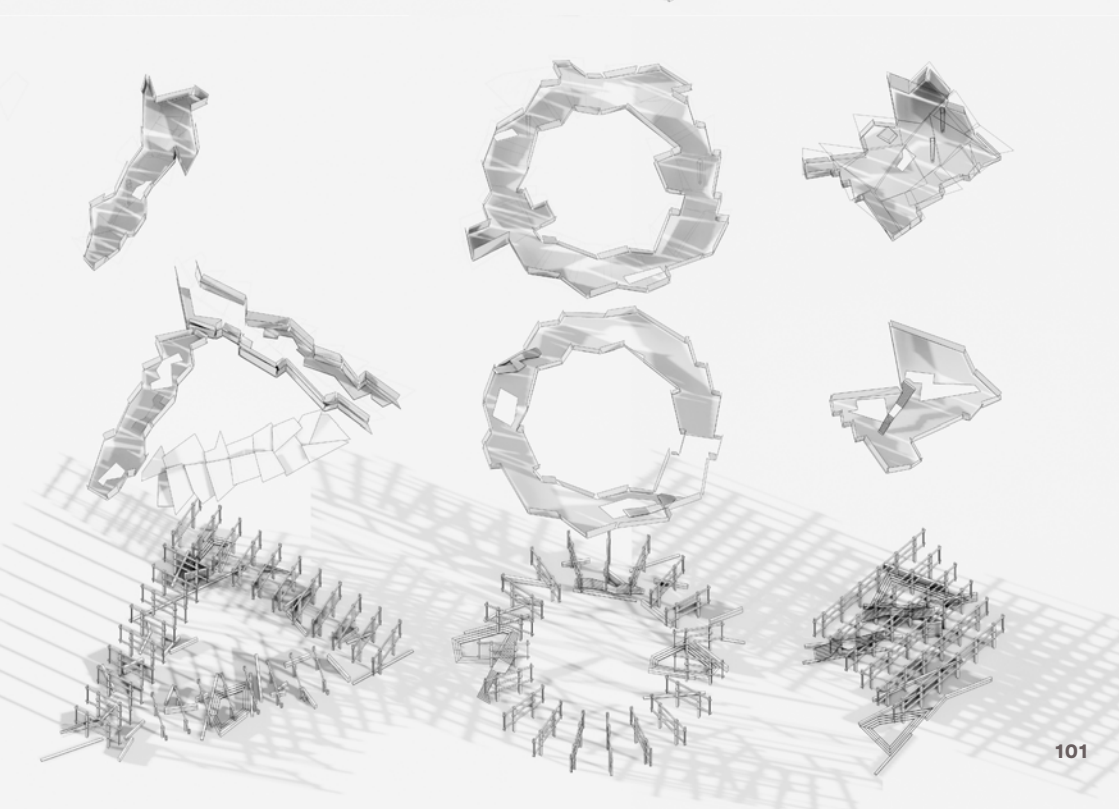
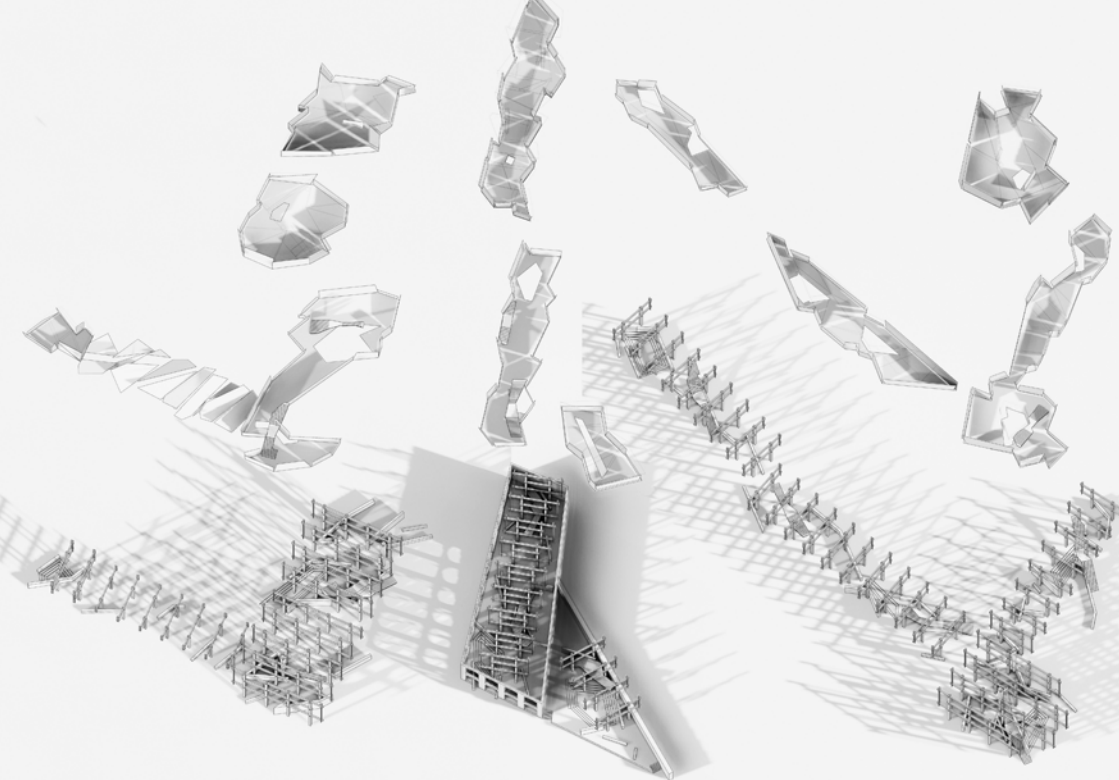
Waller House

Mano de Tigre City Wall Ruins

Mirador Pacific International Embankment

32 Calle Este Vacancy

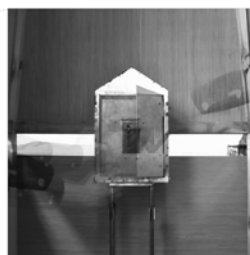
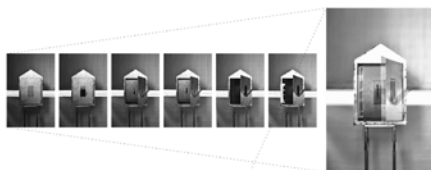
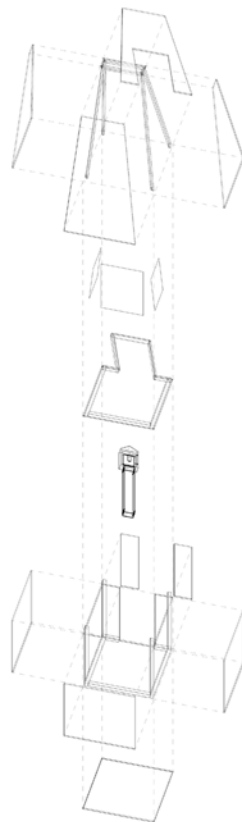
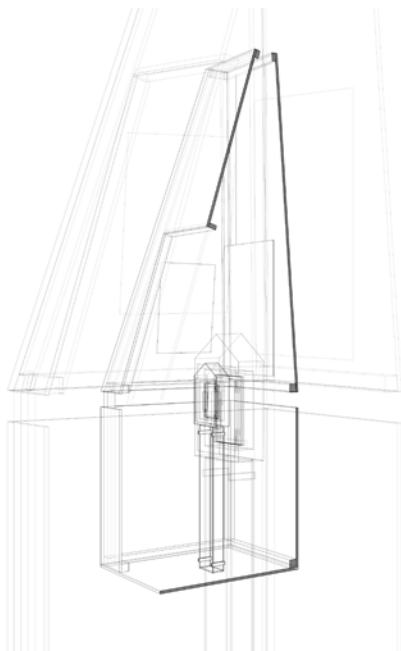
TEARS OF A DORMANT CATASTROPHE





Wrapped Enclosures as a staggered series of cellular occupations, rhythmic reveals and extrapolations of the re-imagined Muller House. Staggered isometric sectional projection.

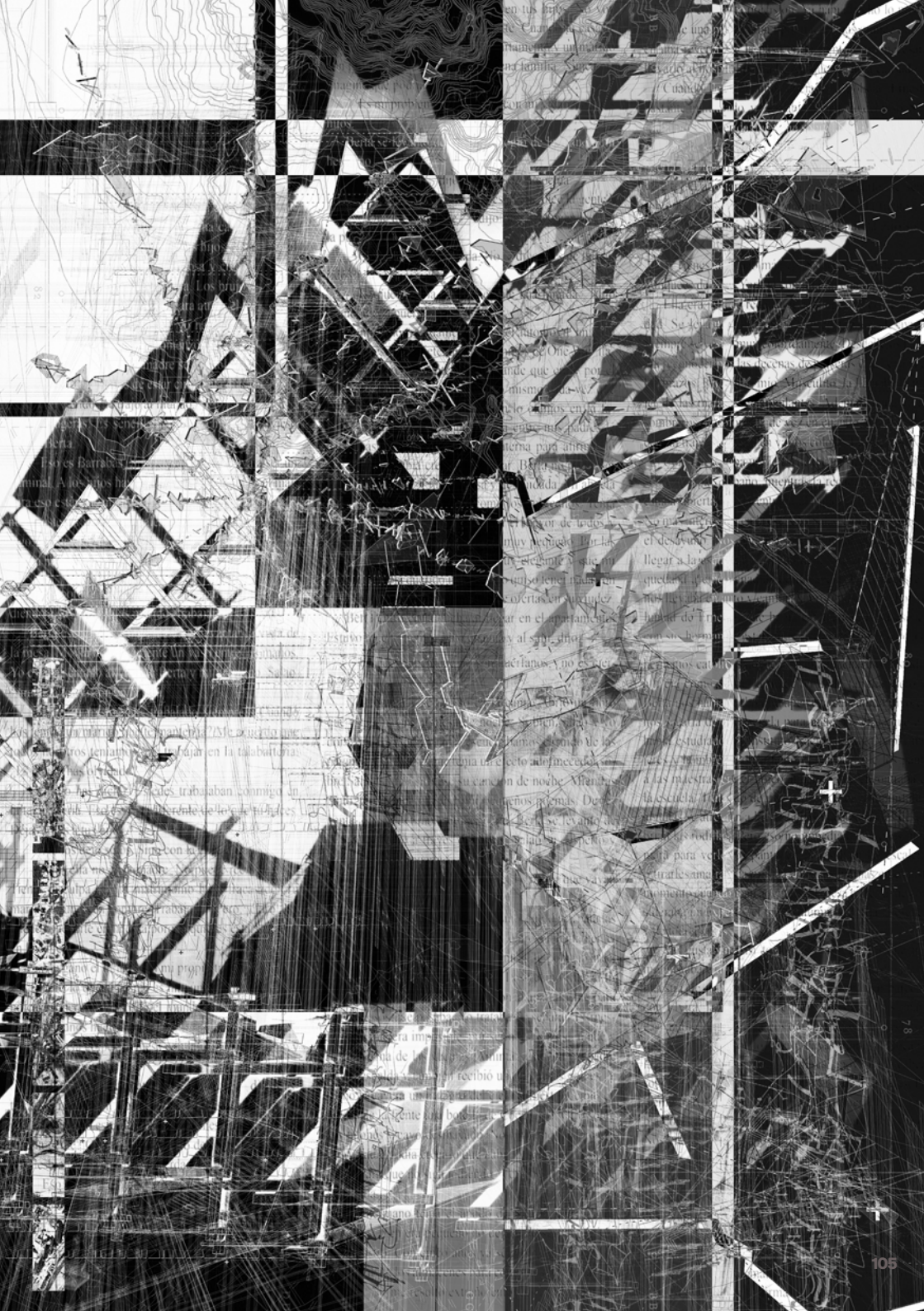




Fire alarm and chamber enclosure as both fire and drawing vessel (Ryan Hillier individual hyphen study) (top)

Fire alarm as vessel, enclosure as protection. Partial enshroument, drawn longevity and imparted secrecy (Ryan Hillier individual hyphen study) (bottom)

Generative Dreamscapes. Following evacuative procedure, fleeing from danger, seeking shelter (right)



Site: Boca La Caja, Panamá City, Panamá
Programme: Material Storage, Marketplace, Waste Areas, Fish Prep Areas, and Trade / Exchange Points.

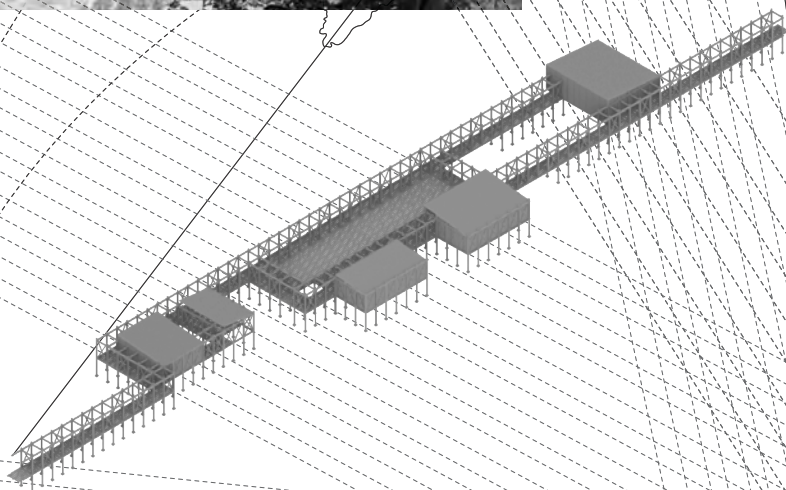
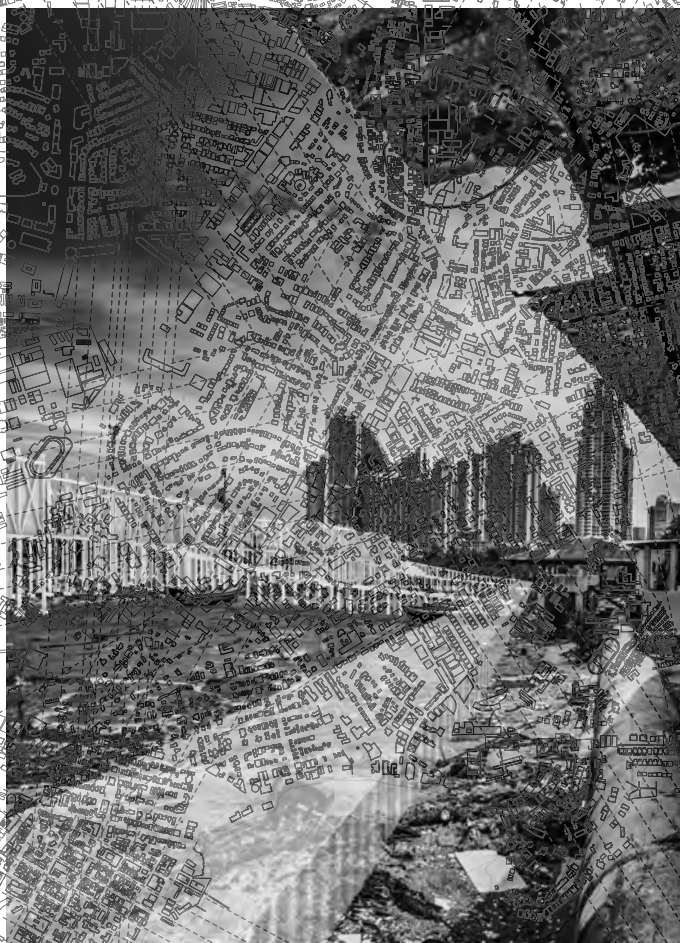
06

TRANSIENT FRAMINGS & FUTURE RESILIENCE

BUILDING A FRAMEWORK IN BOCA LA CAJA

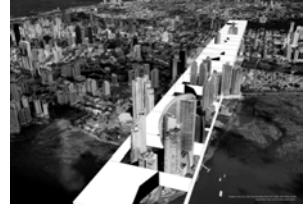
NOA BARAK

Within the modern urban texture of Panamá City, boxed in by high rise developments, resides an informal settlement named Boca La Caja. What is unique to this settlement against others that punctuate the city's built landscape is its resistance to change, and the comradery of a settlement committed to maintaining land that is rightfully theirs. Nestled at the south end of the site is a quagmire that is used as a boat dock for the fishermen's boats. It is framed from all directions, but has direct access to the Panamá Bay from tunnels running underneath the Corridor Sur. This section of Boca La Caja engages with daily flooding from rising tides, misdirected waste disposal, and other fluctuating conditions that make it an unpredictable landscape to navigate. The project that developed from a close study of incremental architecture, is one that responds to the latent conditions of the site. A light framework serves as a foundational structure to a myriad of possible developments at present and in the future. Currently the programme is designed to mainly serve the artisanal fishing community, but the flexibility of the elemental structure allows for transient programmatic elements that can be altered as the needs of the community change environmentally, politically, and societally.



Site: Condado del Rey, Panamá City, Panamá.
Programme: Urban Narratives and Unfolding Exercises as Graphic Re-articulations, Speculated Forms as Urban Objectivity

07



COLLECTIVE UNFOLDINGS

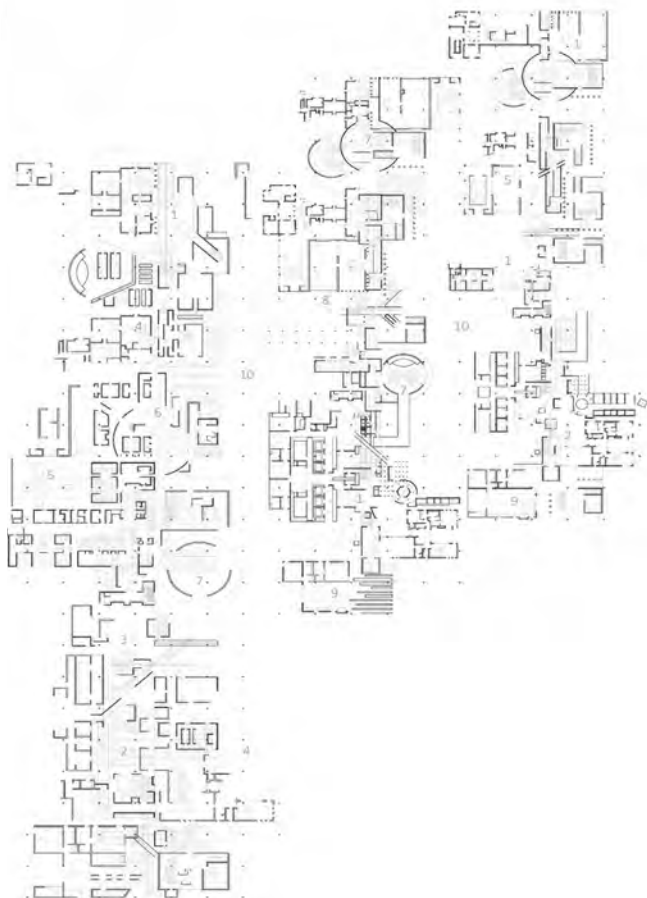
GRAPHIC RE-ARTICULATION OF URBAN OBJECTIVITY

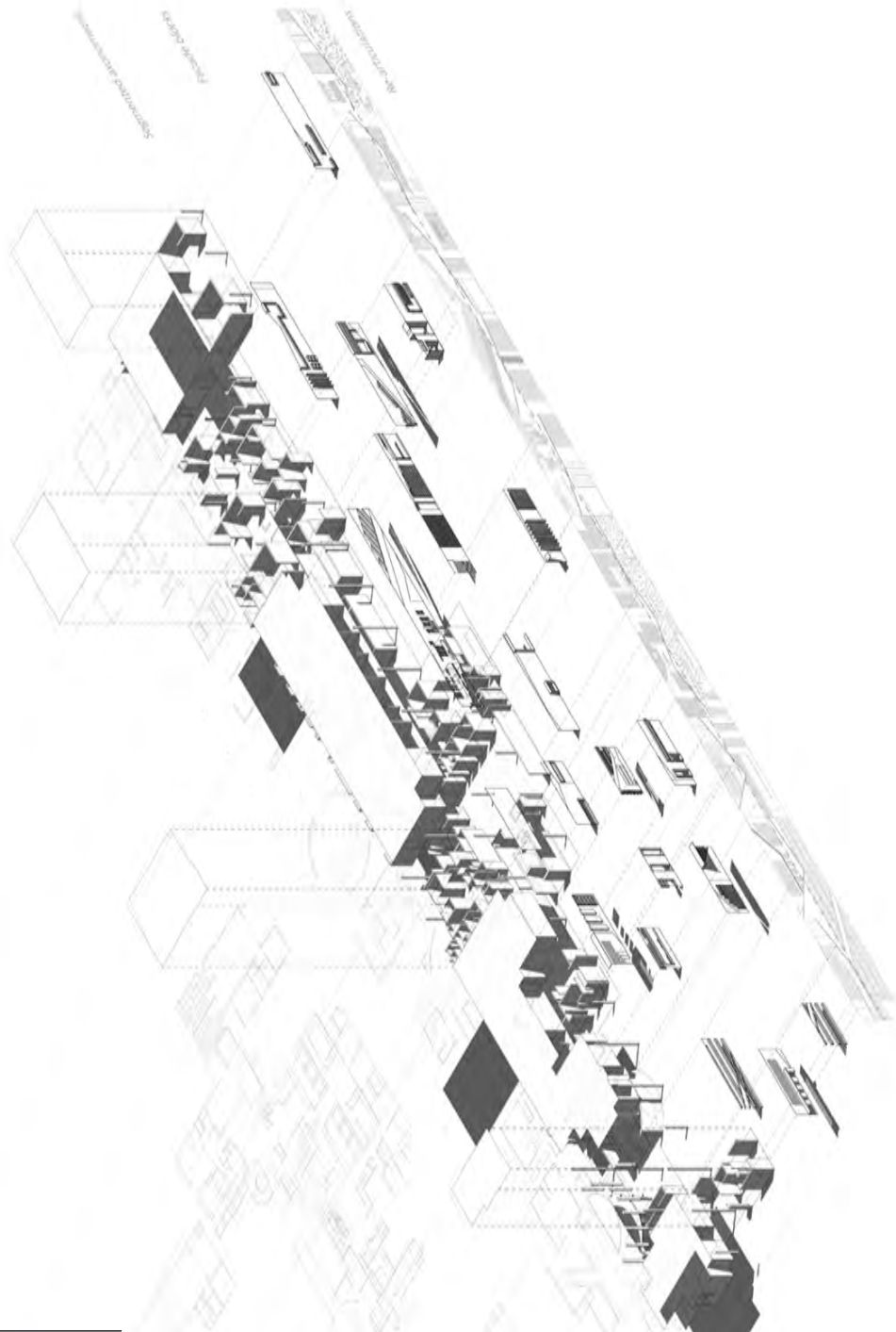
SHUO LI

Panamá City conveys eloquently highly complex hierarchies throughout its geographical and social boundaries. During the last century, Panamá City developed into a fragmentary urban fabric, and with it, marginalization of sectors of the society became an inevitable condition due to subjective forces. The study takes the *Collapse of Time* by John Hejduk as a reference, and claims that each subjective intervention in the urban dynamics would cause collapse. To capture the objectivity of the city, the project seeks to reform its subjectivity based on its visualized reproduction of urban fabrics.

The project looks closely to Condado del Rey, a self-developed community located next to San Miguelito, one of the poorest areas in Panamá City. A complex series of hierarchies, fabrics, and infrastructures define this community. Through a graphic re-articulation of their current conditions, the project aims to produce a code that acts as a hyphen for the transformation of the entire area.

The hyphen code would retain its architectural flexibility while holding the capacity to interact within existing communities. Interacting with the urban narratives that emerge from the city's developments and the iconic boundaries resulting from graphic interventions, the project evolves through a series of speculations, collections, and unfolding exercises.





Floor plans as graphic re-articulation (left top)

Alternative architecture of boundary volumes (left bottom)

Urban narratives as graphic intervention: speculations, fabrics, boundaries, and collective practices (top)

Site: Perico Island, Panamá City, Panamá
Programme: Panamá Cruise Terminal Design; Mola Museum and Exhibition Space

08

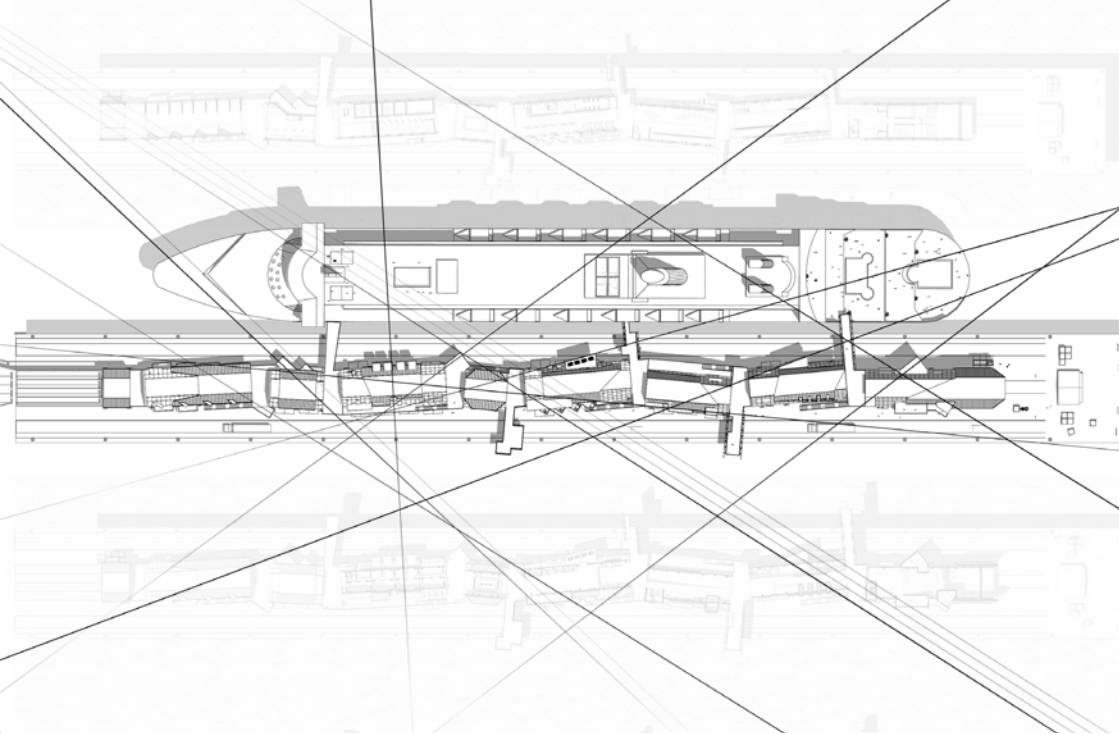
THE CRISS-CROSS OF MOLA

SPATIAL TRANSLATION OF KUNA NATION

ZHE ZHANG

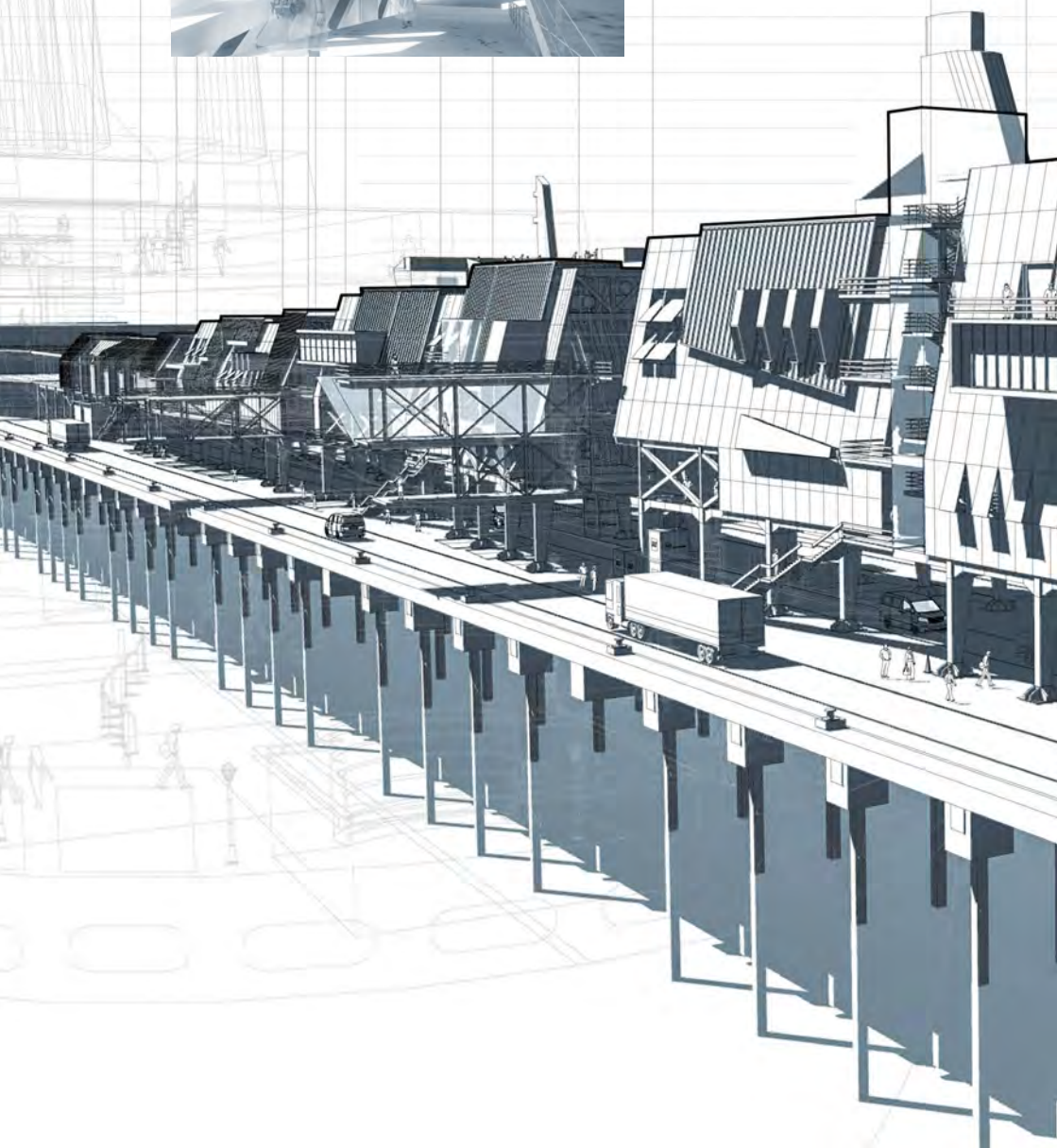
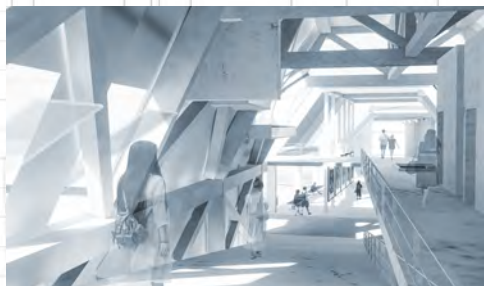
Against the backdrop of rising sea levels, the indigenous Kuna tribes have left their native islands to rebuild their communities in Colón and Panamá. Their characteristic Mola fabrics spread outward as cultural symbols to strengthen links with Panamá City as a trade centre through sales and exhibitions. They carry the spiritual vision of the Kuna nation for autonomous development and cultural heritage.

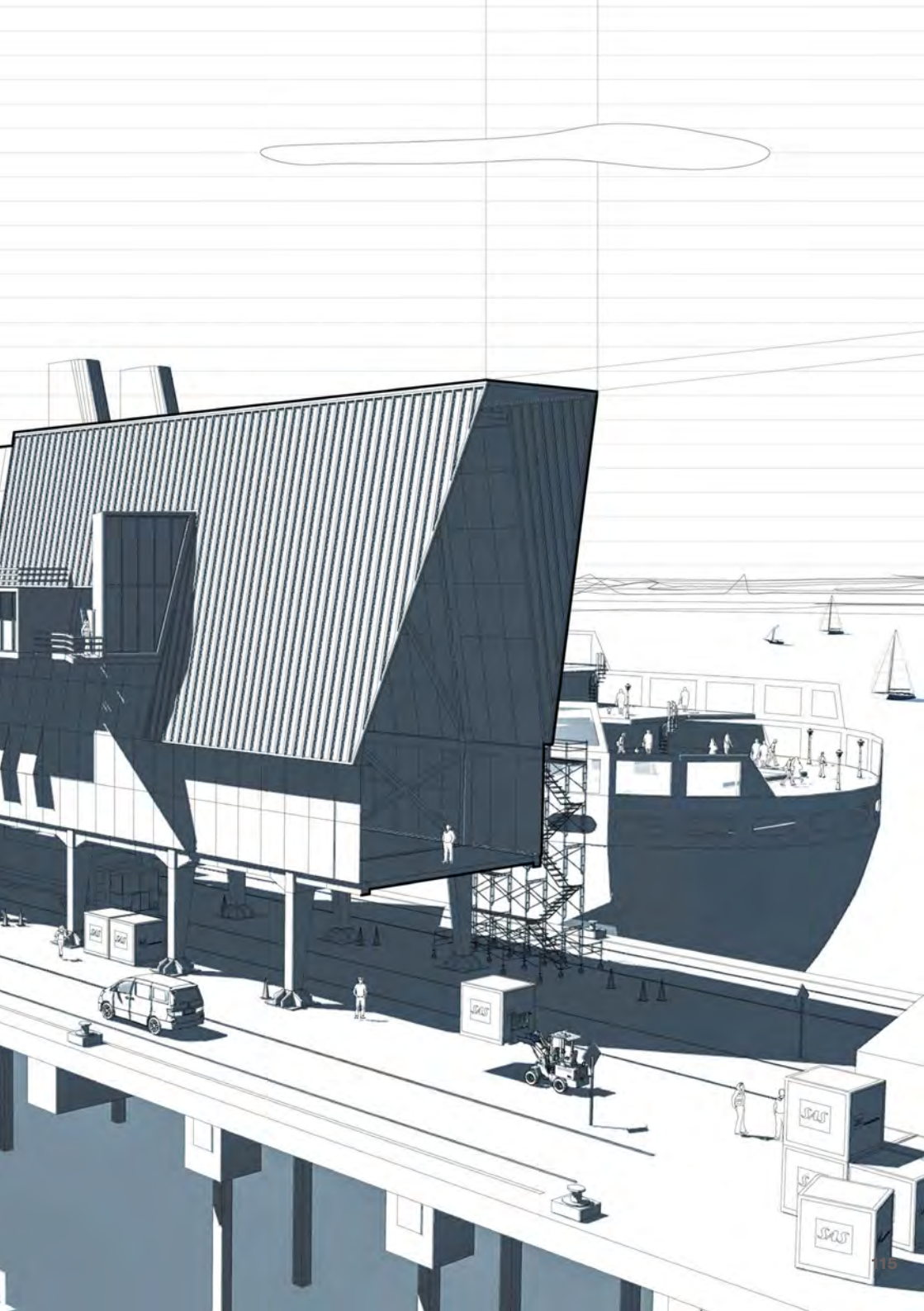
The project is located in the Terminal de Cruceros de Amador. It reconstructs its main pier incorporating spatial, programmatic and material features of the Kuna islands and their weaving technique of Mola fabrics. The lines and markings between the city and the landscape guide the cutting and crossing of architectural spaces in the pier. The irregular spaces and accidental material encounters that animate the Kuna home environment is brought to the project through slight displacements of the sections that build the sequence of facilities of the terminal. The world of the Kuna infiltrates within each ship that docks in the pier. As a hyphen in the process of spreading from the island (national culture) to the mainland (dominant culture), the wharf carries a functional space that accommodates the cultural characteristics of various nationalities.



Plan showing relation to cruise ship (top)

Perspective (bottom)





09

CROSSING BOUNDARIES

REORGANIZATION OF URBAN MONUMENTALITY

ECHO HU
YI XU

This project focuses on the border between the Panamá Canal Zone with the historic district of Panamá. City defined by El Chorrillo, Santa Ana and San Felipe. This boundary was not only a physical intersection of states, but also the signs and boundaries of state governance and individual civil rights, which constitute processes rather than static institutions.

The project proposes two strategies: softening the boundary and weaving the city. Softening the boundaries focuses on creating more public green spaces and public facilities between existing urban areas to connect fragmented residential areas and large-scale transportation stations.

I

II

III

IV

V

VI

VII

VIII

IX



Site: Cementerio Chino, Panamá City.
Programme: Cemetery, Museum, Teahouse, Library.

09A

CROSSING CEMENTERIO CHINO

CHINESE CEMETERY RENOVATION PROJECT

ECHO HU

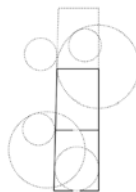


The cemetery, as a special site where the memory and the everyday life meet, is an expression of remembrance of the deceased and a symbol of the endlessness of life: the living are the continuation of the life of the deceased. Memory of suffering seems to be softened by the idea that life does not end, whereas instead life suffers and life works wonders.

Led by Chinese philosophy, the project inhabits the Chinese Cemetery in Panamá's historic city to reclaim memory and to let it flow into everyday life. The cemetery was established in memory of Chinese workers who came to Panamá to build railways and the Canal in the late 19th century. Therefore, this renovation project in the Chinese Cemetery of Panamá is dedicated to all the Chinese workers who have lived, suffered and died in the city.



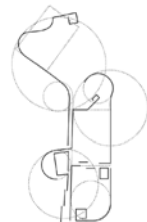
Original



Expanding



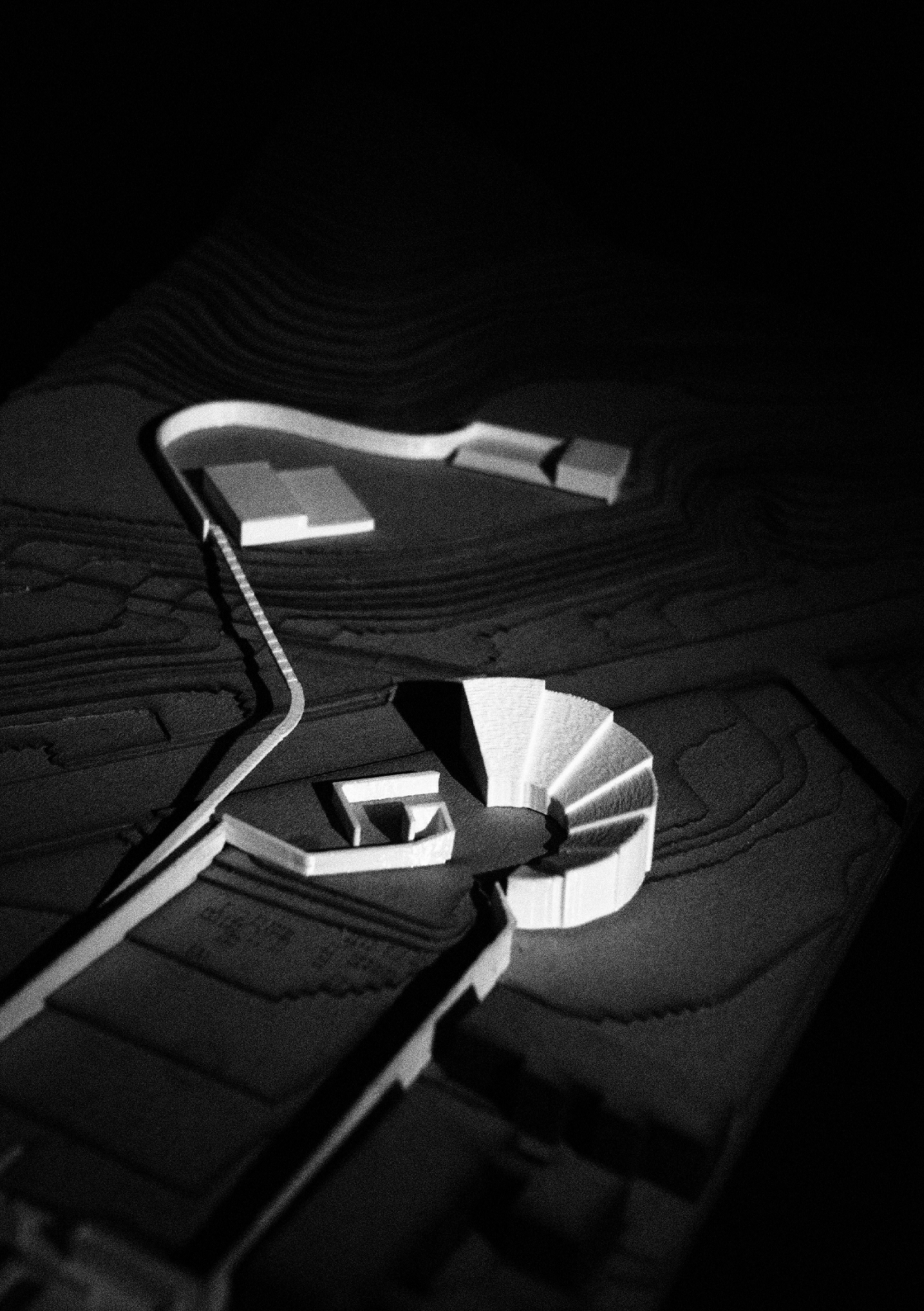
Connecting



Softening



Cemetery location in Panamá City (left, top)
Developmental diagrams (left)
Plan (top)
Section (left)





Photograph of the physical model (left)

Render and detail drawing of the roof (left, top)

Render inside the new church (top)

Site: El Chorillo coastline, Panamá City
Programme: Immersive Fishmarket, Boatyards and Yachting Centre

09_B

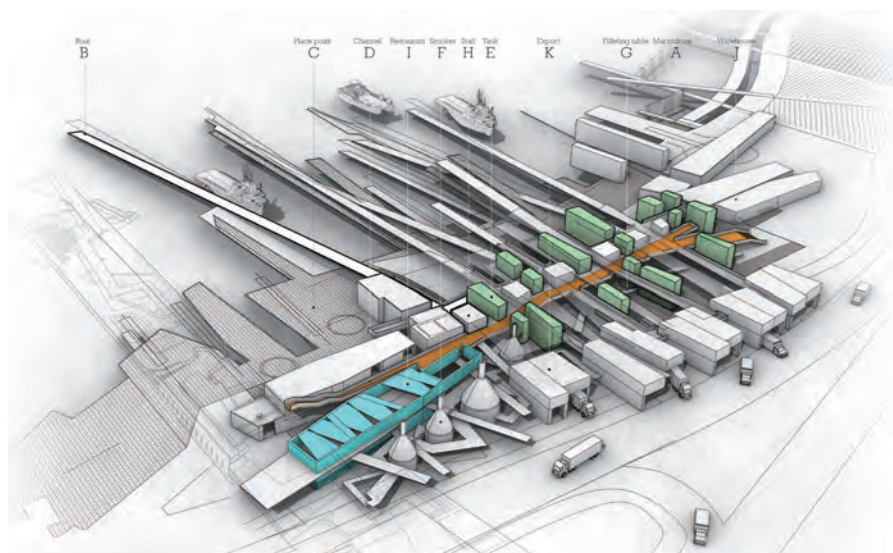
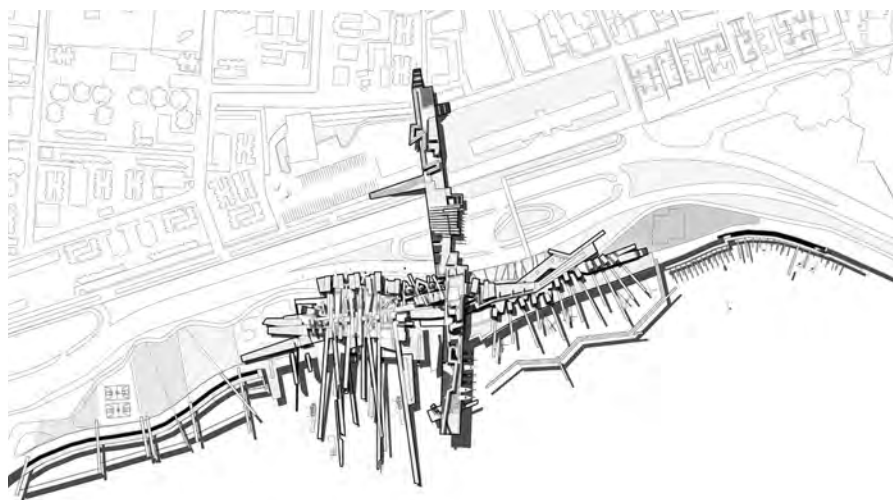
MOMENTARY CITY

PANAMÁ BOUNDARY ACTIVATION PLAN

YI XU

The design uses the overlapping lines of the urban fabric as part of the guiding urban activation plan to enhance people's experience of urban upheaval. Located in the first part of the waterfront area is an immersive fish market, with a design that disassembles and organizes the process of seafood production, so tourists can experience the daily occurrence of events while enjoying the food. The second part is composed of America's Cup Event Centre, and it is planned to transform into an urban vitality area connected to the sea after the event. The viaduct acts as a compliment to the city park while also part of the transfer of the old waterfront park occupied by the new design.





Aerial view (left)

Plan (top)

Fishmarket zone (bottom)

10

ABAJO FABRIC

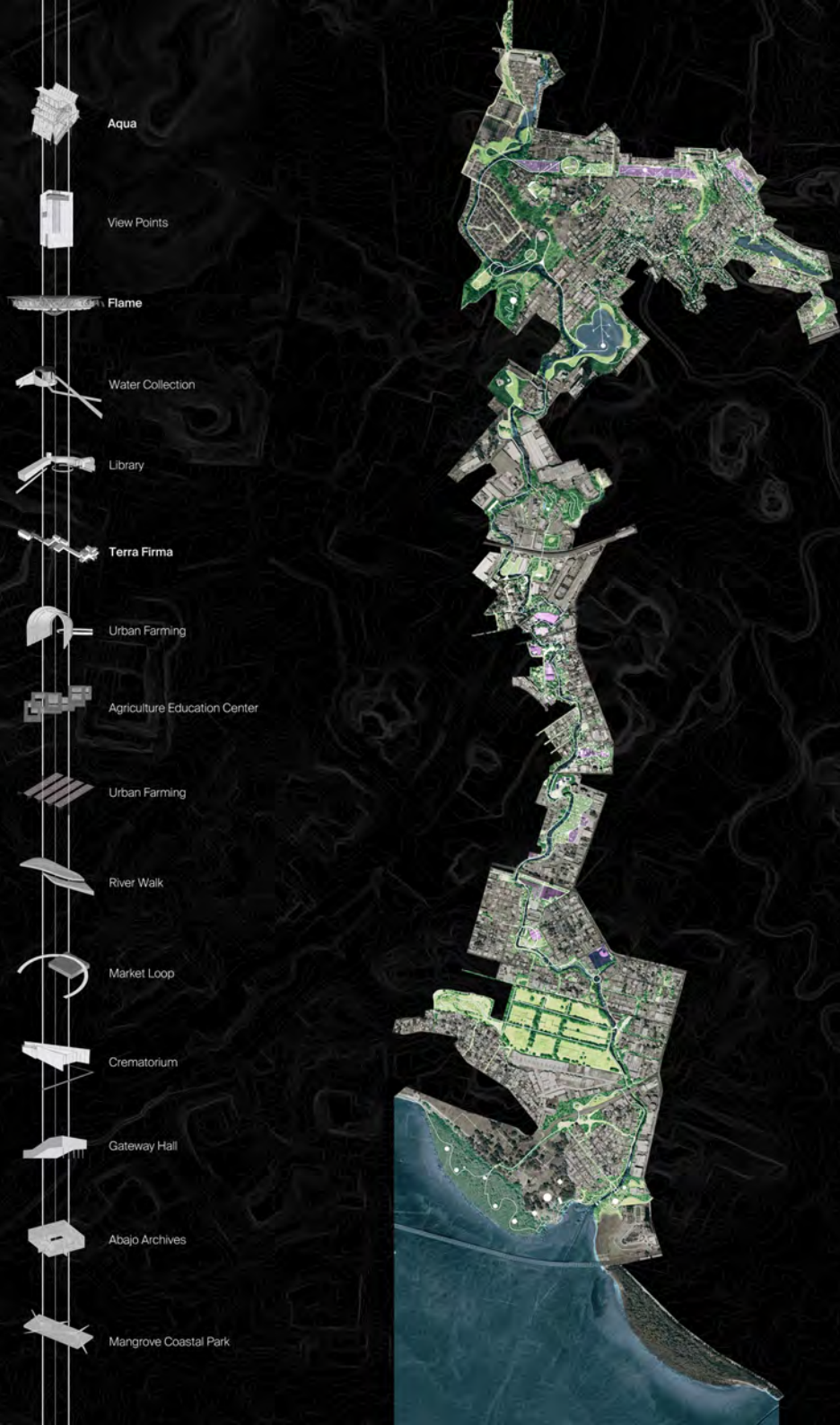
RIO ABAJO - PANAMÁ

QIXUAN HU
YUEYING ZHONG
SEAN ALAVAZO

The Abajo Fabric is a masterplan that develops the socio-natural conditions of Rio Abajo. Located 6km north-east of Panamá City, the Fabric proposes architectural interventions that situate destinations along the river to bring the existing communities of Rio Abajo into the almost 'disused, polluted boundary' that separates these communities. Loops along the river have been carefully introduced to improve the infrastructure and circulatory conditions that invite Abajo residents and visitors. Waste interceptors, water collection systems and sanitary interventions strategically placed along the river, ensure that the health of the river water is maintained but also that sanitary access for slums is provided. Three projects focus on the three key aspects of the masterplan: *Agua* - a water collection tower, *Flame* - a performance stage for the Afro-Panamánian dance 'El Diablo', and *Terra Firma* - a river waste interceptor.









Site: Rio Abajo Slum, Panamá City.
Programme: Water Collection; Water Filtration; Water Courtyard; Clean Water Pool; View Deck; Flood Control System.

10A

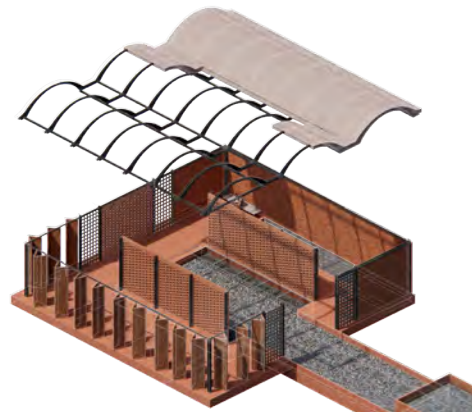
AGUA

RAINWATER COLLECTION AND FILTRATION SYSTEM

QIXUAN HU



The project is based on an abandoned water tower and its operation building in Rio Abajo, Panamá City. It sits on the top of a hill within one of the city's slums. But it has already become a brownfield due to disarrangement. This water tower, which once served as the water supply for the nearby area, has gradually become a fragile construction. A series of screens with various gestures are applied to the original tower structure to create diverse sheltered spaces for slum residents while transforming the rain dropping into a sensory experience. The water collected is led to a water filtration courtyard opened within the three bay construction that stands next to the tower. The diverse facade openings encourage people to explore and interact with the space. With the considered passive ventilation, the interior can keep a comfortable atmosphere in Panamá's dry and rainy seasons.





Site: San Miguelito Reservoir, Rio Abajo, Panamá.
Programme: A Ritual Space, A Performance Raft.

10_B



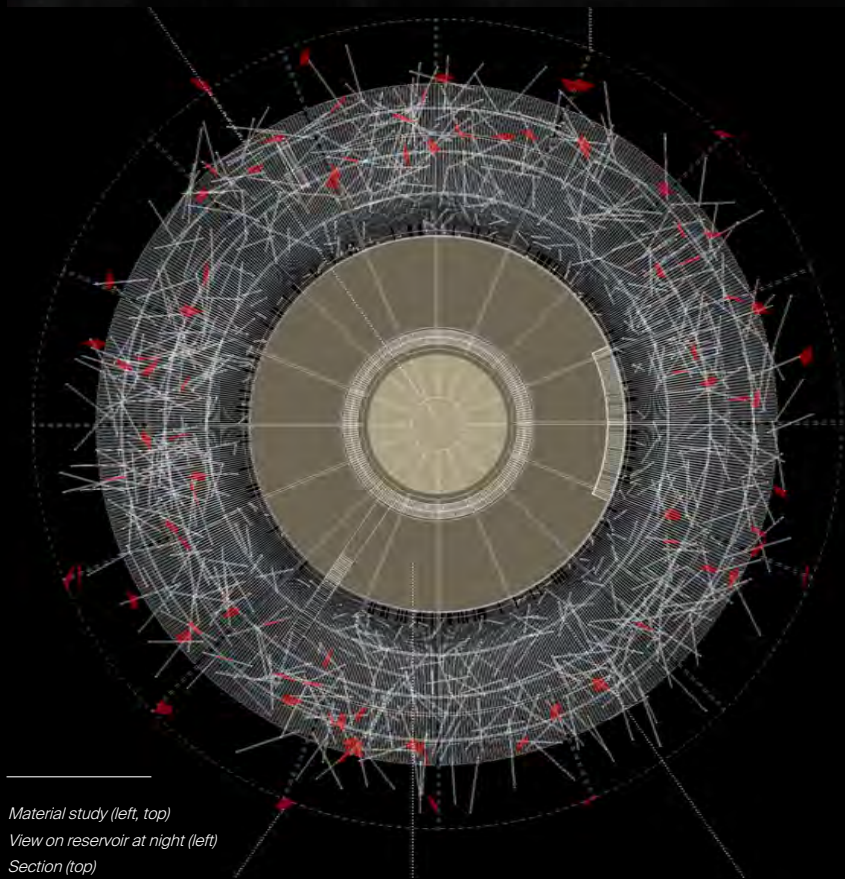
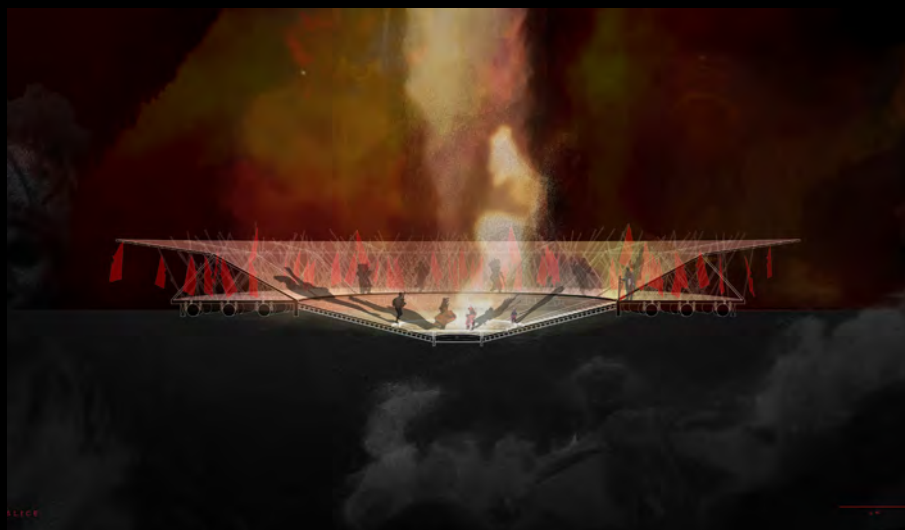
FLAME

A FIRE-PIT FOR THE AFRO-PANAMÁNIAN RITUAL 'EL DIABLO'

SEAN ALAVAZO

Flame is a design proposition that follows from Gonzo Llorente's film 'Congos & El Diablo', a story that brings to light the Afro-Panamánian ritual steeped from folkloric tradition that narrates the archaic battle between good and evil. In the days preceding Lent, Afro-Panamánians dance to remember the suffering of their African ancestors and to honour the sacrifices they made in pursuit of freedom. Today, as a means of relief, the dance continues to be a source of joy and hope but also a weapon of resistance against oppression in black communities centred in the marginal areas of Panamá.





Material study (left, top)

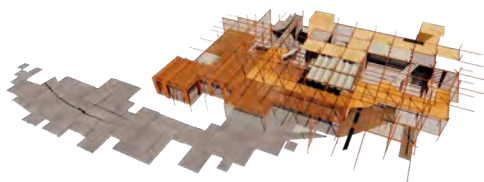
View on reservoir at night (left)

Section (top)

Plan (bottom)

Site: San Miguelito, Panamá City, Panamá.
Programme: River Waste Collection & Process Plant; Gallery & Workshop For Recycled Plastic Crafts.

10c

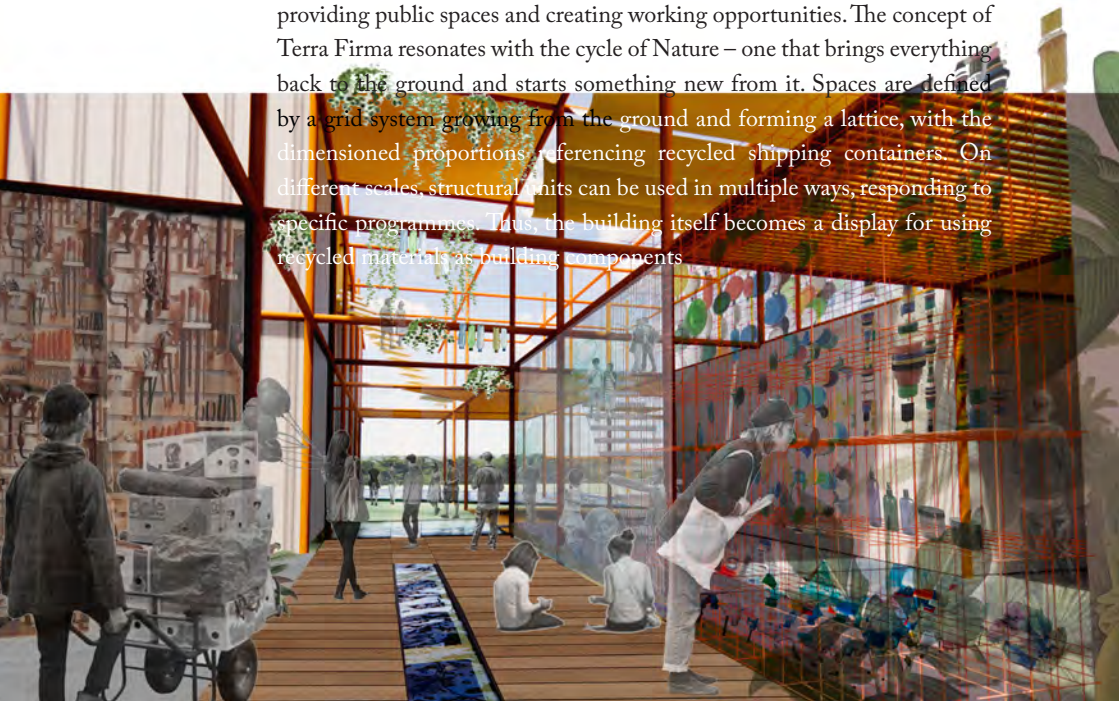


TERRA FIRMA

WORKSHOP & GALLERY FOR RECYCLED PLASTIC CRAFTS

YUEYING ZHONG

Terra Firma is a project with a processing plant for recycling plastic, gallery and community-based workshop for plastic-based arts & crafts, located on the riverbank of Rio Abajo, near the logistic centre of San Miguelito Station of Panamá City. It creates a crossing point for Rio Abajo with a waste collection device to recycle and reprocess. It also reconnects both sides of the separated river and reactivates the local communities by providing public spaces and creating working opportunities. The concept of Terra Firma resonates with the cycle of Nature – one that brings everything back to the ground and starts something new from it. Spaces are defined by a grid-system growing from the ground and forming a lattice, with the dimensioned proportions referencing recycled shipping containers. On different scales, structural units can be used in multiple ways, responding to specific programmes. Thus, the building itself becomes a display for using recycled materials as building components.





Sectional axonometric (left, top)

Workshop and atrium (left)

Exploded isometric view (top)

Waterfront public spaces during exhibition (left)

The background of the page is a complex architectural diagram. It features a topographical map of Casco Viejo, Panama, with a red line indicating a path or boundary. A red rectangular frame is positioned at the top, with vertical lines extending downwards from it. Below this, there are various geometric shapes, including a large purple triangle and a smaller red triangle. At the bottom, there is a detailed architectural plan of a building complex, showing multiple levels, courtyards, and a central circular structure. The entire diagram is rendered in a monochromatic purple and red color scheme.

Site: Iglesia de la Compañía de Jesús, Casco Viejo, Panamá
Programme: Dispersed Library of Philosophy

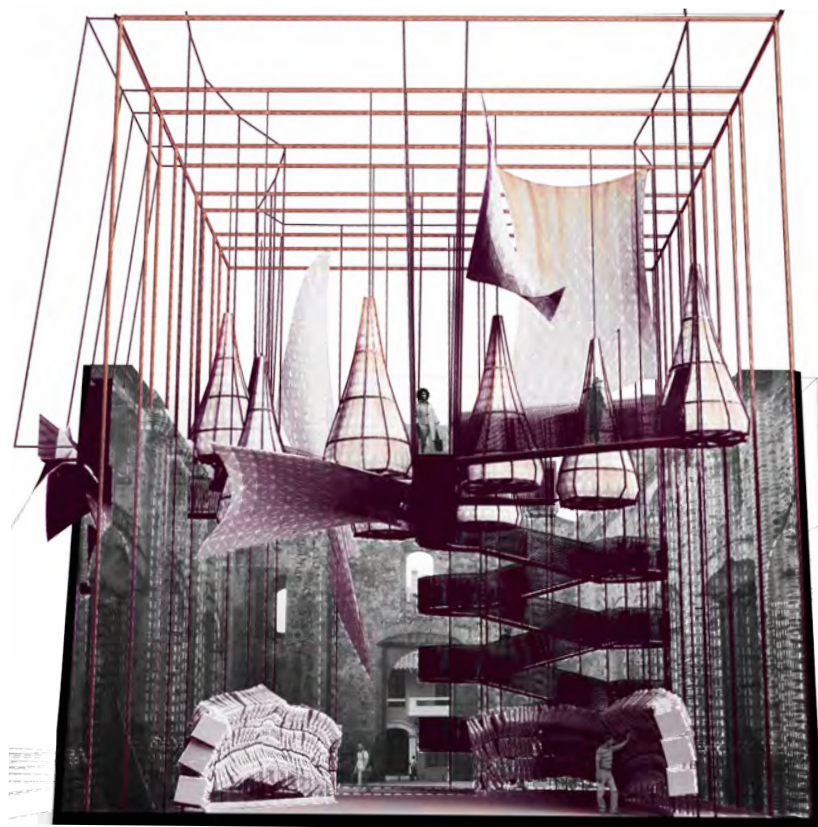
11

AN AMBLING LIBRARY

A PROTECTED LIBRARY

JAMES HAMILTON

Plato's peripatetic academy was studied to inform the design for an academic building, accessible to all inhabitants of the city, which has a key focus on circulation. This translates a simple library programme exploded across Casco Viejo into an ambling library. The first key element explored is a protected library for fragile books including pods that subdues the city into a background awareness while an inhabitant engages with a text.



Exploded view of the protected library (left)

Sectional perspective (top)

View from above (bottom)

12

THE GARDI SUGDUB ISLAND

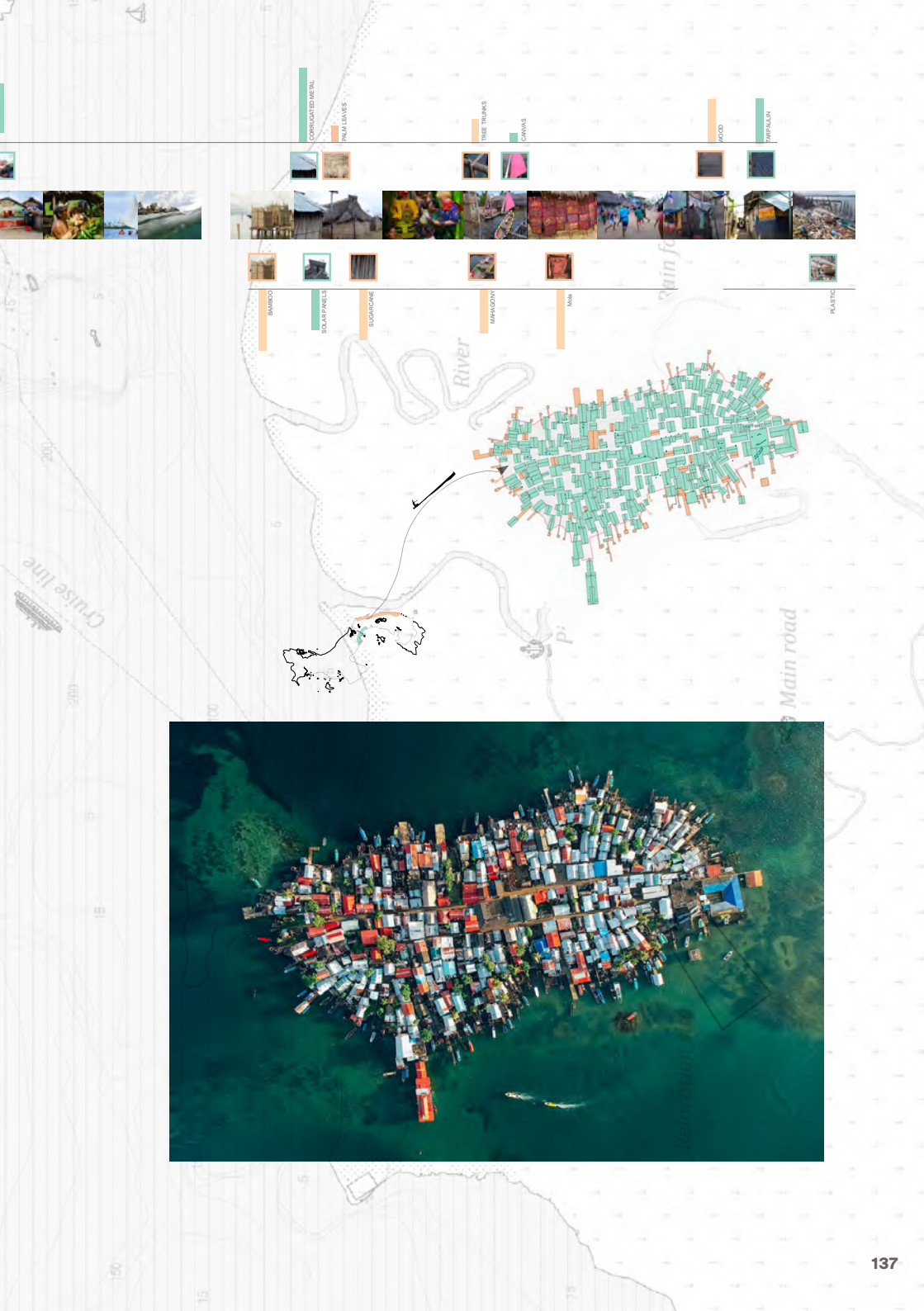
TACKLING ISSUES OF RELOCATION

HONG YU
ESMÉRALDA LAU

Gardi Sugdub Island is part of an Archipelago of 365 Islands, 50 of which are inhabited by the Guna Yala indigenous community, located in the northeast of Panamá, close to the mainland's rainforest which used to be their former home. They have since lived on islands to escape rainforest diseases. The Gunas are known for their unique culture and their autonomy since 1925. Life on the islands has been maintained by the connection to the mainland being their primary source of food, water, and construction materials. However, Gardi Sugdub is at risk of disappearing due to over-population and rising sea levels, while other issues such as over-fishing, over-exploitation of corals, and poor waste management can also not go neglected. Facing these challenges, the Gardi Sugdub people who will be the first group in Guna who are forced to relocate on the mainland. Currently, the displacement plan has struggled for 10 years, with plenty of remaining issues that need to be considered: How will their culture and life developed on water be maintained? How will they deal with the diseases in the rainforest?

This project proposes a counter-proposal to the relocation plan, where daily life will be kept at sea by floating structures, and in the future, could be a strategy for other threatened islands. Chosen construction materials are mainly employed on the islands considering the poor economy, their unique livelihood, culture, and independence.





Site: Gardi Sugdub Island, Panamá.
Programme: Local life, Culture and Activities, Tourism; Education, Accommodation

12A

GUNA MEMORY

IMAGINING ANOTHER FUTURE FOR GUNAS

HONG YU

This design aims to support conservation strategies for the Gunas' community and their traditions. In order to protect the surrounding coral reefs, a series of settlements around coral reefs are set for to prevent the over-exploitation of the reefs and the destruction of cruise ships. The starting point for the basic circular unit, which gathers a number of houses, was to provide a structure that would provide the greatest number of settlements with the least amount of structural contact with the reef. The network structure has three main functions: first, to provide tension; secondly, to install solar panels to generate electricity; and thirdly, to capture fog in the season without rain into water, which is collected in buckets on the public platform for each house to use.

The networked infrastructure provides a wealth of spaces for people to interact and engage in activities, such as a water farm, fish market, Mola centre, various sports fields and marine farms that can also bring in additional income. Meanwhile, the intervention in the sunken island facilitate a number of institutional programmes for the community, such as a congress centre and a seawater museum, while it facilitates walkways and smaller structures to engage with the island's undersea heritage.

Floating structures above the sunken island (left)
Perspective in fog (above)

Site: Area On Water Around Sunken Gardi Sugdub Island Panamá
Programme: Floating Houses, Kitchen With Lobster Hatches And Communal Platform

12_B

LIVING ON WATER

THE FUTURE LIFE OF THE GUNA YALA

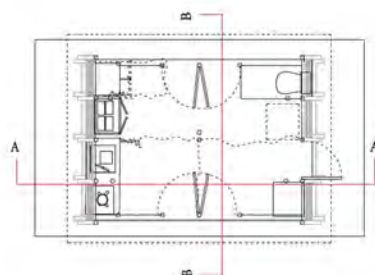
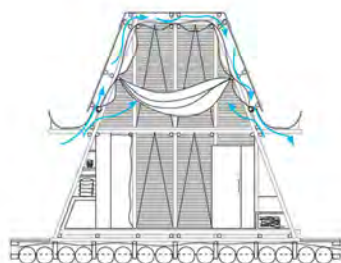
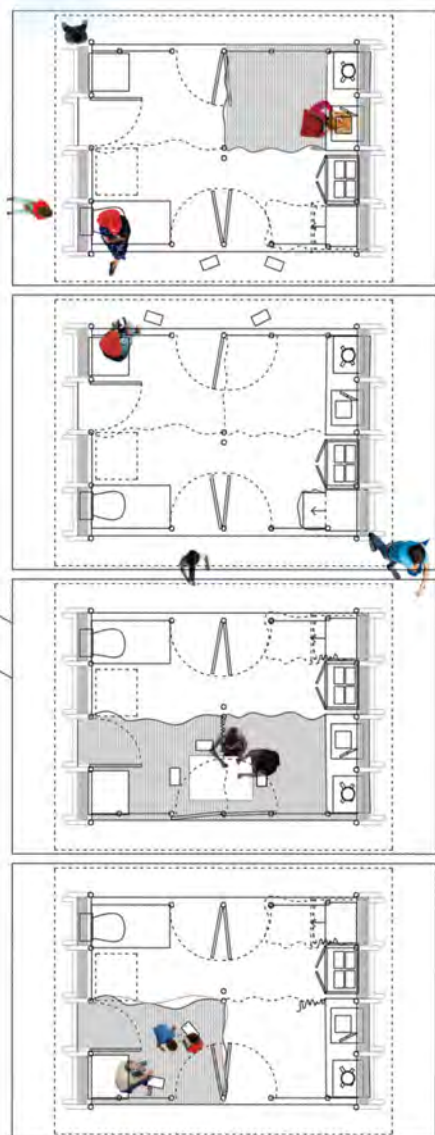
ESMÉRALDA LAU



The proposed floating community has been designed for the future of the Guna Yala life approximately 100 years from now, at which the Gardi Sugdub Island where the Guna Yala are currently living will have sunk due to rising sea levels.

The floating houses have been strategically positioned on the water above the edges of the sunken island to tackle incoming waves as well as providing protection and clear demarcation of the Guna Yala independent land territory for which they have fought for years.

Each house is connected to a communal kitchen/lobster nursery which then leads on to a long platform where most transactions and communal activities between the different inhabitants of the neighbouring floating communities are conducted. The floating structures have been laid out in different layers of public (communal platform), semi-public (communal kitchen) and private (houses) spaces. Each floating house has been designed to accommodate the day to day life of the Guna Yala, including their canoe trips for fishing or going to the mainland. The houses are also able to connect together to form a bigger house to accommodate several generations of families.



Floating structures: living area located along the edges
of the sunken island (left, top)
Floor plans showing combinability (above)
Structural model (top right)
Basic house unit (right)

13



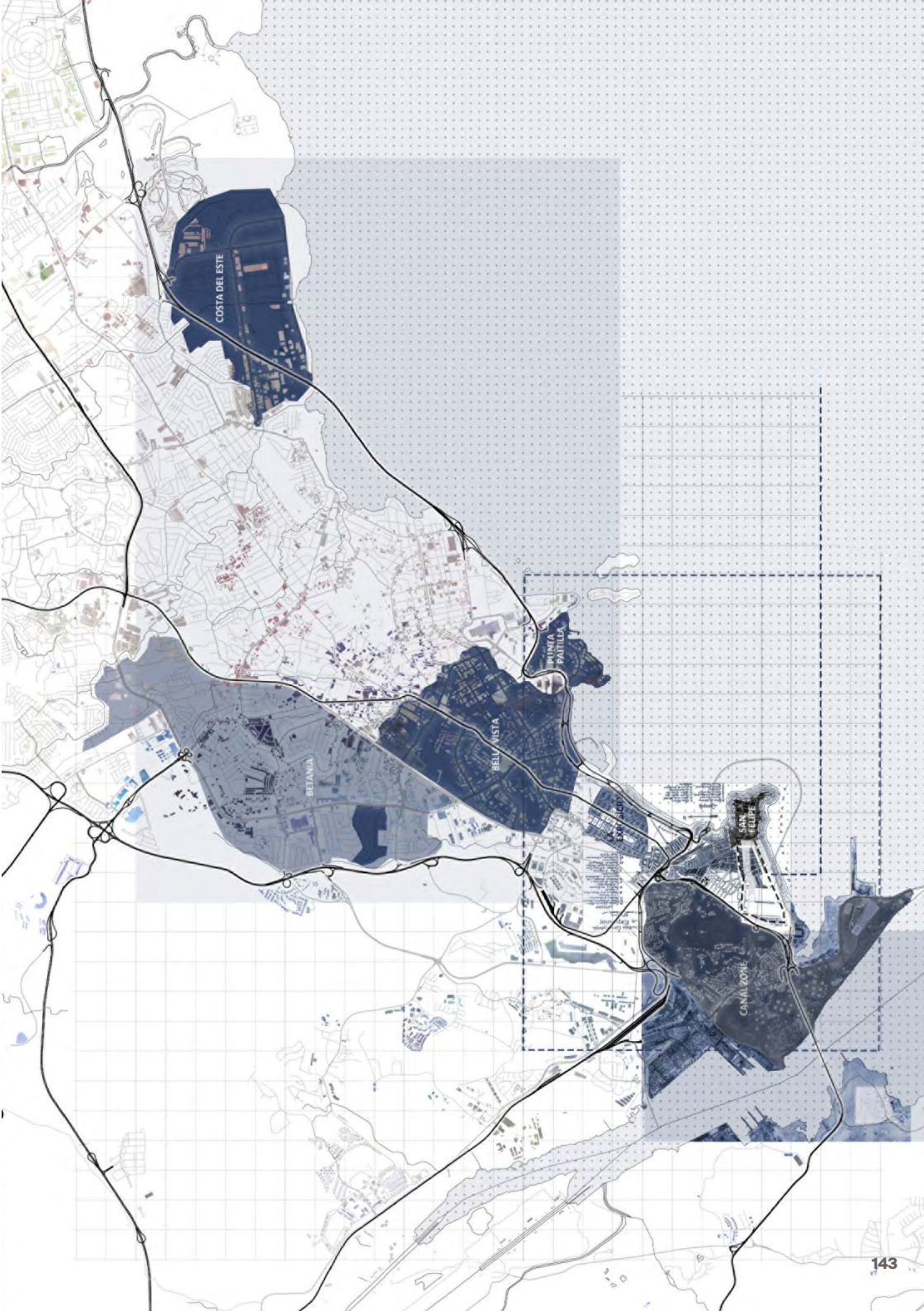
GATEWAY EXPERIMENT

ELIMINATING BOUNDARY

YUJIA LI
YUNTING HUANG
YANYI LI
XIAOXI CAO

Historically a gateway to San Felipe, Panamá City 's historic centre, and the Canal Zone, the strategic location of El Chorrillo has the potential to become a hub linking the communities that live in the old town and the Canal Zone. Yet the district is today a partially isolated enclave inhabited by marginalised communities. On the one hand, the proposed urban strategy attempts to reconnect El Chorrillo's community with other sectors in the city through several routes to facilitate access and enhance interaction among different communities in the city. On the other hand, the project aims to activate the district by increasing the range of activity in its public edge and facilitate new public sites of encounter for Panamánians.

In this context, an area close to the main coastal highway has been chosen to develop a linear infrastructure that acts as a new public front for El Chorrillo and as a gateway for the historic city. In dialogue with the scale of the infrastructures surrounding the area, the project accommodates a range of programmes for both metropolitan visitors on their way to and from the historic city, and a place for local communities to expand the range of facilities available in their neighbourhood. Ultimately the project imagines a linear public infrastructure that enhances cross-communication between the historic city centre and the coastal environment and their communities.



Site: EL Chorrillo, Panamá City, Panamá
Programme: Mobile Library, Skill School, Workshops, Panamá Indigenous Exhibition, Panamá City Development Exhibition, Souvenir Shop, Café

13A

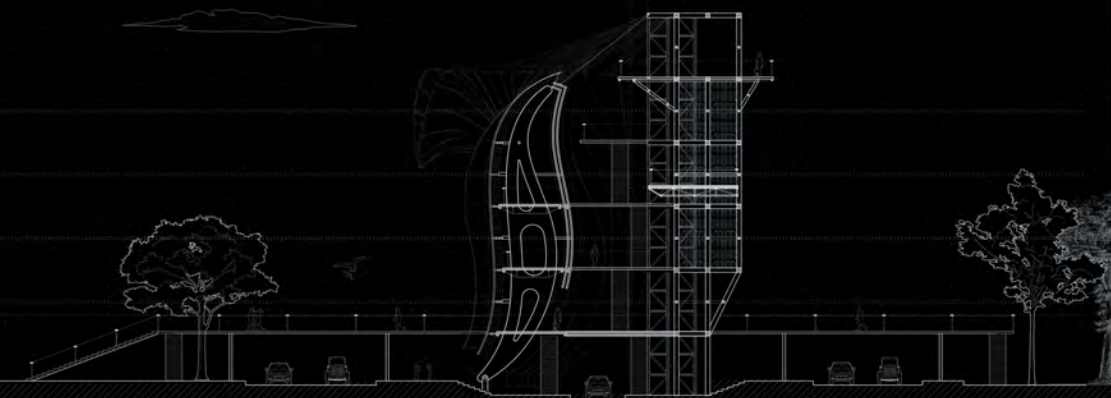


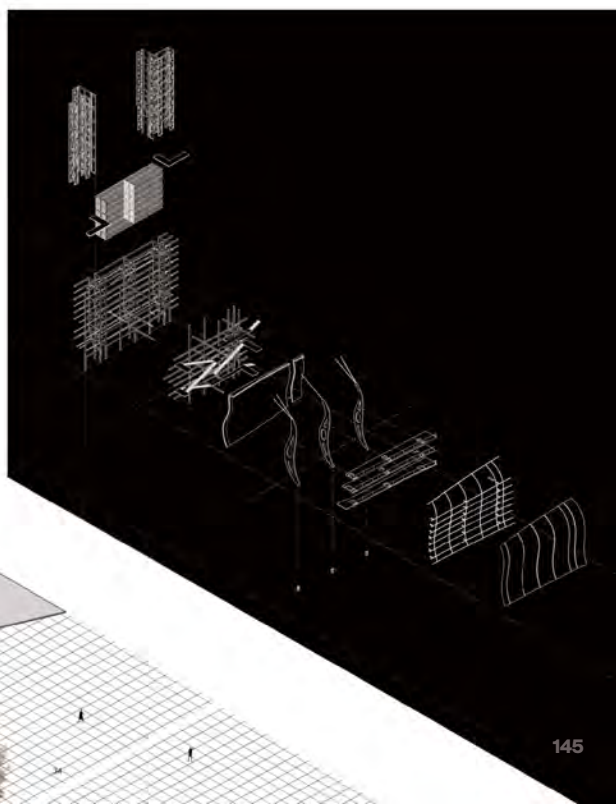
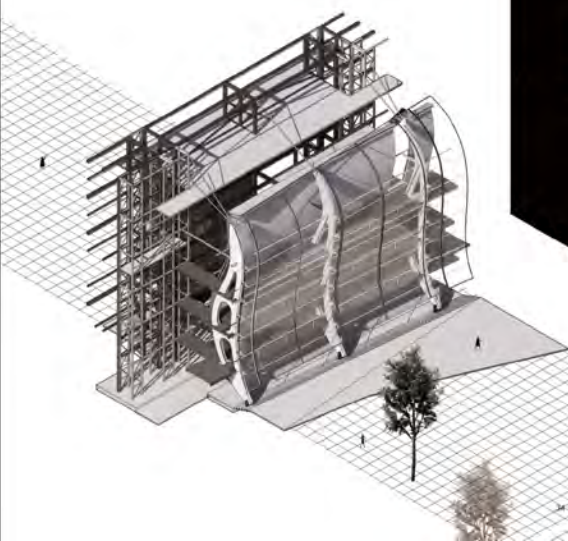
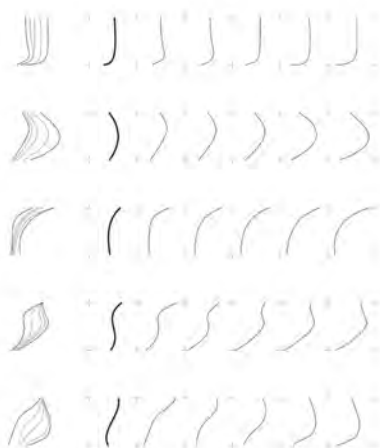
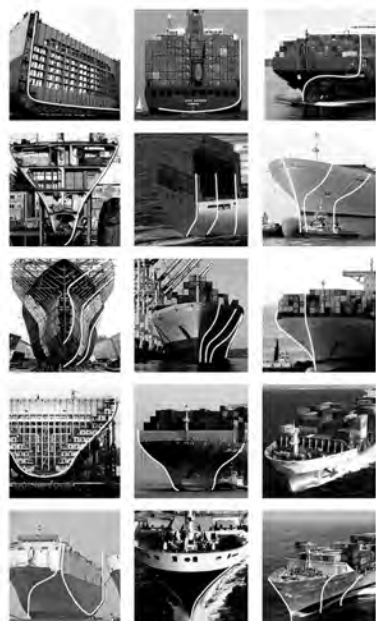
CITY RECRUIT

AN ASSIMILATED CONTAINER SHIP

YUJIA LI

If you scan a shipping container, you will find a crammed world of objects of all kinds. You can find there whatever you want to amidst huge assemblies. As the new container standard New Panamax was introduced following the completion of the Canal's third set of docks in 2016, a large number of containers that originally served the Canal became redundant. This project hopes to build an urban storage station made of used containers at the site where the highway, Canal and city cross borders. It will also serve as a cultural centre with a library, exhibition and archive. The project offers the possibility to rent container space to store belongings temporarily. Cultural programmes such as temporary exhibitions occupy the tight linear site, taking cues from the "compressed" world of objects in transit across the globe.





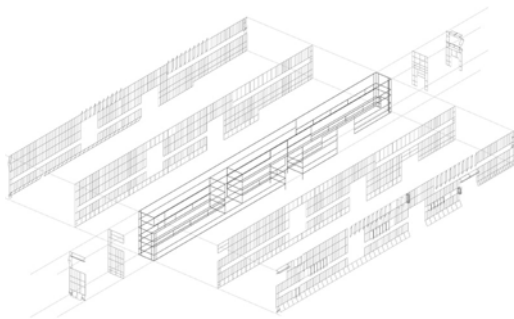
Site: EL Chorrillo, Panamá City, Panamá
Programme: Art School for Music, Performance, Painting, Dance, Panamá Literature
Exhibition Storage

13 B

A LINEAR GATEWAY

A SMALL ART ACADEMY

YUNTING HUANG



This project proposes a new public art academy to revitalize El Chorrillo, by creating a new contemporary gateway to San Felipe that enhances access for the nearby communities and activates its edge with a new urban image. The project consists of a linear light urban screen sitting at the threshold between the community of El Chorrillo and the coastline, attracting the attention of those who sail by while calibrating the views to and from the city's edge.

A unique community and culture, El Chorrillo nurtures various art forms, drama, painting, dance, music and literature. The elongated installation itself is like a vast urban art installation. The transparent facade portrays a stage for the range of activities and plays on show. The central platform of the project is a public art gallery that runs through the entire block. A continuous linear semi-outdoor space, it merges with the surrounding urban and natural landscapes and internal exhibition activities to create an ecstatic spatial experience. The art academy is an adaptive programme that brings new vitality to the area by preserving and disseminating the local art traditions.



Facade layering (left, top)

East entrance perspectives (open and closed) (top)

Site axonometric (bottom)

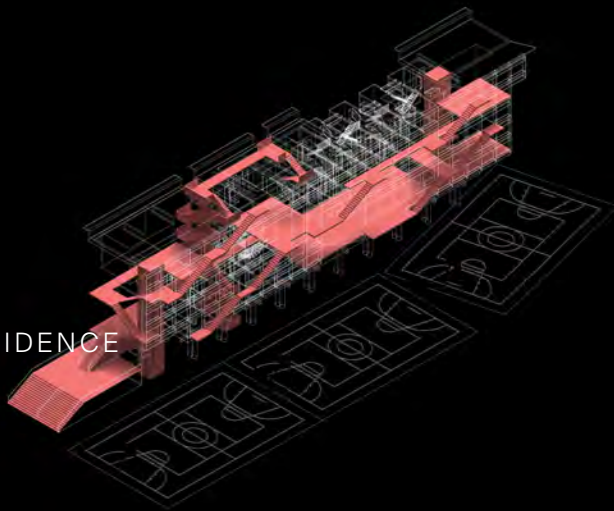
Site: EL Chorrillo, Panamá City, Panamá.
Programme: Collection Residence with a Sports Hub

13c

SPORTS & LIFE

COASTAL COLLECTION RESIDENCE

YANYI LI



The chosen site between El Chorrillo and the coastal highway presents many opportunities. It is an important threshold between the city and the coast. Located at the entrance of the Panamá Canal, the design has the potential to become a city screen. But the area also acts as a hinge point between the two distinctive urban areas of EL Chorrillo and San Felipe. Some of the challenges associated with the area include the significant deficit of public housing in El Chorrillo and its disconnection from the coastal parks. An important area of vacant land around the existing gymnasium breaks the continuity of the coastal landscapes, which adds to the poor accessibility to the many sports venues and facilities on the shore.

In response, the vacant space becomes occupied temporarily to improve the utilization rate, i.e. a temporary parking lot that can be removed for sports activities when required. The intervention accommodates new social housing and sports facilities. The existing overpass is integrated in the project to connect the venues.



Circulation diagram (left, top)

Elevation (top)

Perspective section (middle)

View of area of upper level (bottom)

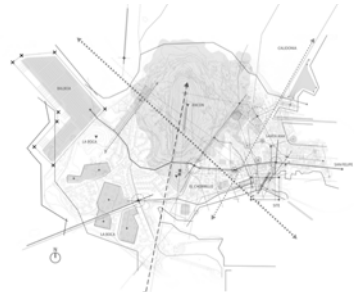
Site: El Chorrillo & Coastline, Panamá City, Panamá.
 Programme: Clean Energy Factory; Community Plantation Farm; Landscaped Walkways and Underground Access Routes.

13_D

BLEND & SHRINK

EL CHORRILLO CLEAN ENERGY FACTORY & PLANTATION

XIAOYI CAO

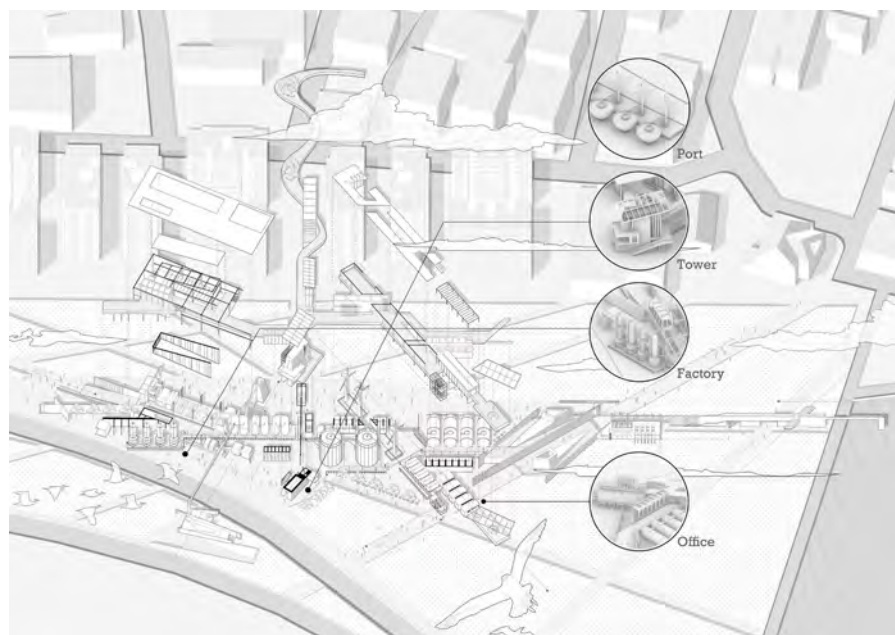
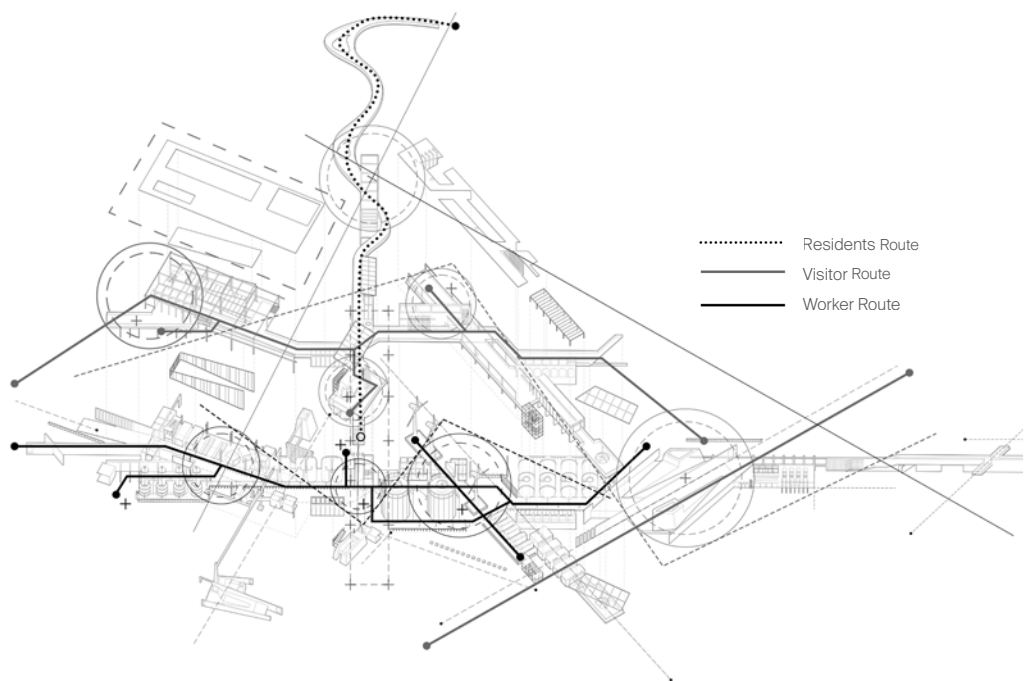


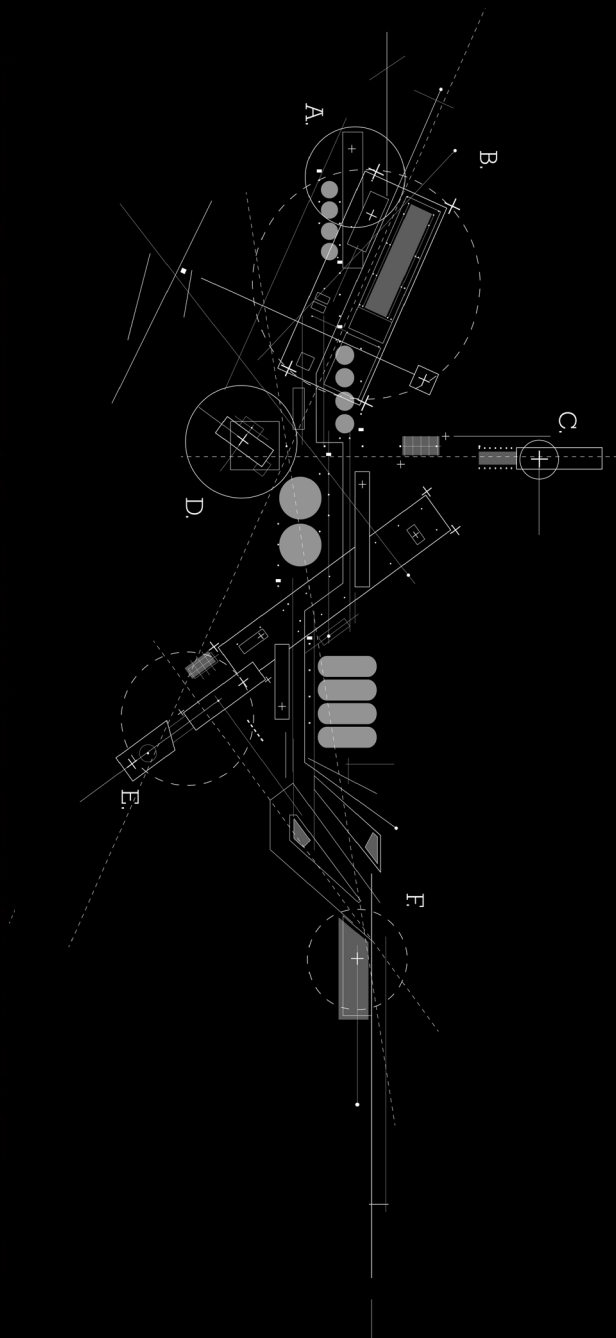
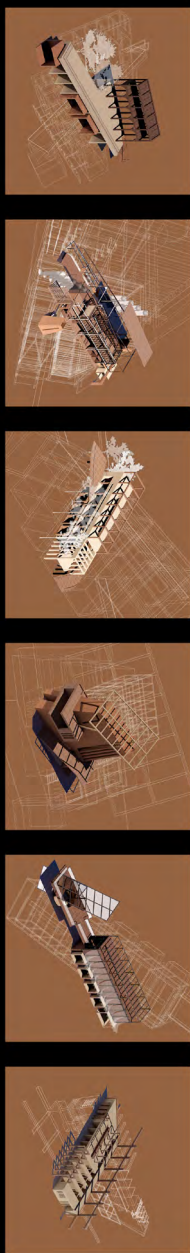
El Chorrillo is a typical example of an area where there is no municipal electricity or energy supply and even the purchase of food is sometimes a problem. However, the proximity of this area to the tourist area and the ample coastal views are in line with the urban development strategy that were proposed in its early years, which drew a constant supply of clean energy from the canals and the sea, and opened up a tourist economic zone along the coastline of the old city of Panamá. This proposal provides El Chorrillo with a plant that generates clean energy from the sea, a self-sufficient, self-managed urban farm for the community and a landscaped walkway for tourists that connects the coastal parks with San Felipe. Thus, in addition to the industrial facilities, the building also houses storage warehouses and a visitor information centre to serve both the community and the tourists. The produce of the urban farms becomes a source of income for local communities; similarly, the clean energy generated by the energy plant supplies electricity to the community and the city. The building serves as a link between the coastline and the local community while providing services for locals, tourists and workers.

Panamá's urban energy supply structure & relationships with the canal (top)

The composition of circulations serving different groups in the programme and the relationship of blocks (right, top)

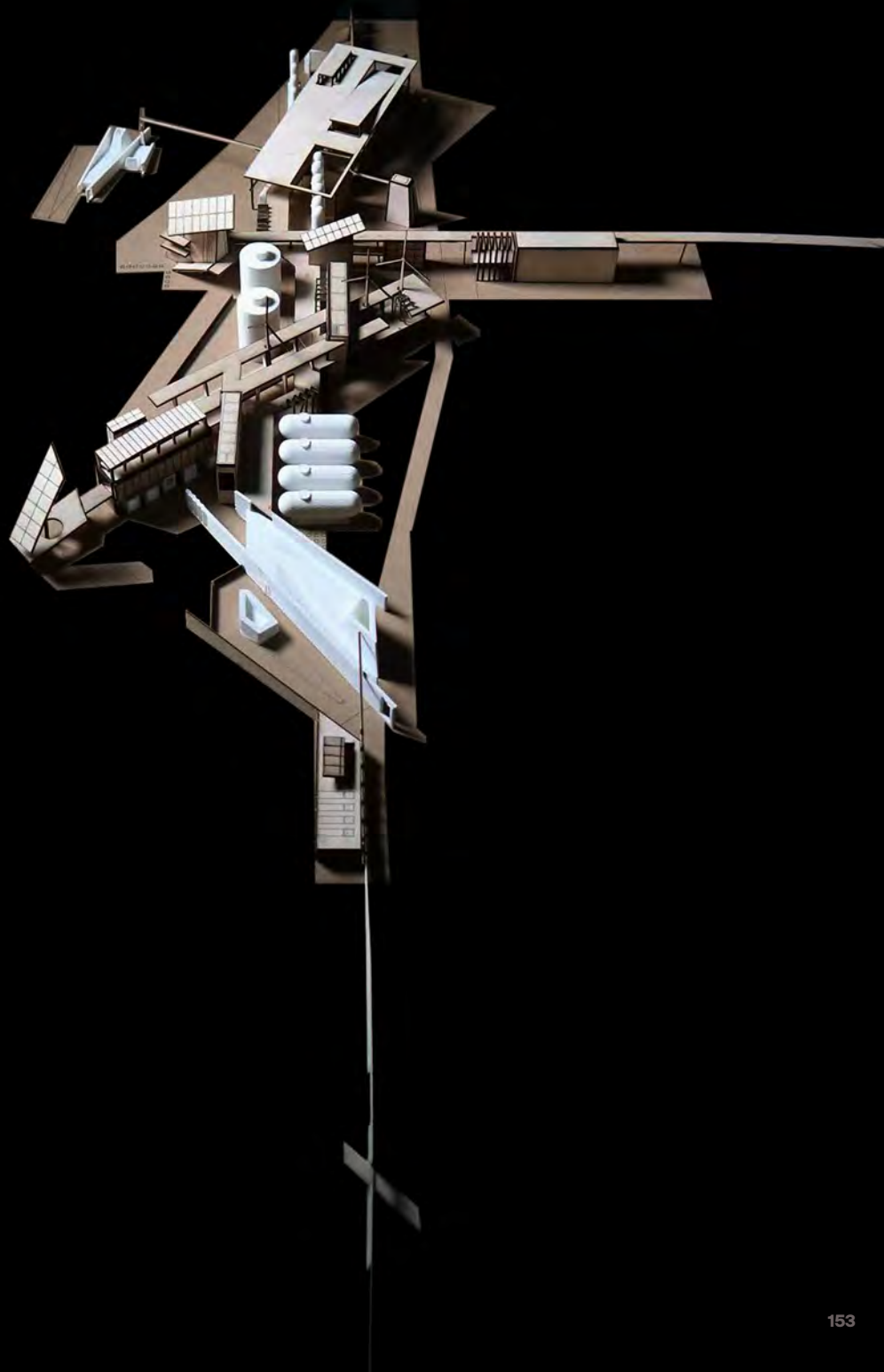
The relationship of the whole programme to the community, coastline and highway (right)





Sequence of programmatic components. office (A) theatre (B), cafe (C), tower bar (D), auditorium (E), storage (F).

Model (right)



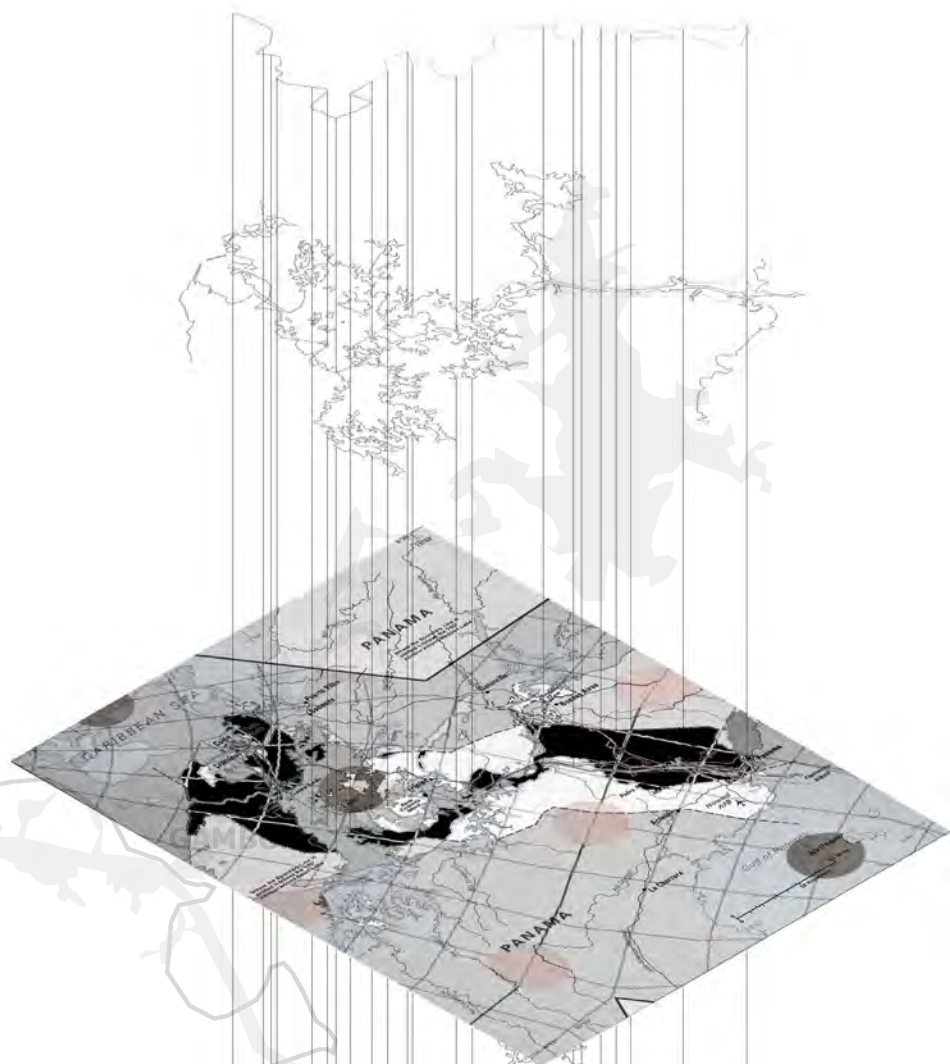
14

MODERN PILGRIMAGE

OCEAN TO OCEAN

ZHAN SHI
SUNAY CHAUHAN
ZEYU WANG

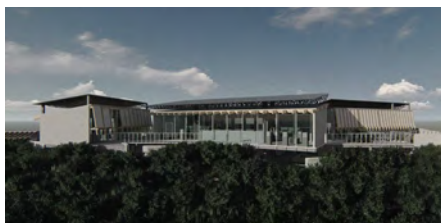
With the transference of the Canal and the adjacent Canal Zone to the Republic of Panamá, an important reservoir of public land became available to Panamánians. This project explores the opportunities that this territory brings for tourism through the provision of a modern pilgrimage route along the Canal Zone. From Panamá City to Colón, hikers encounter the traces that the past has left in the area. A range of facilities shelter and support travellers along the route. Three specific interventions, in Panamá City, Gamboa and Colón respectively, interpret the geographical features and historical background of each of these locations into distinctive architectural propositions.



PANAMA CITY

Site: Sosa Hill, Panamá City, Panamá.
Programme: Zonians Museum, Reception, Covered Bridge, Trail, Cafe, Gift Shop, Cultural and Creative Goods Store, Office, Observation Deck.

14A



PANAMÁ'S "ZONIANS"

ZONIANS' MUSEUM

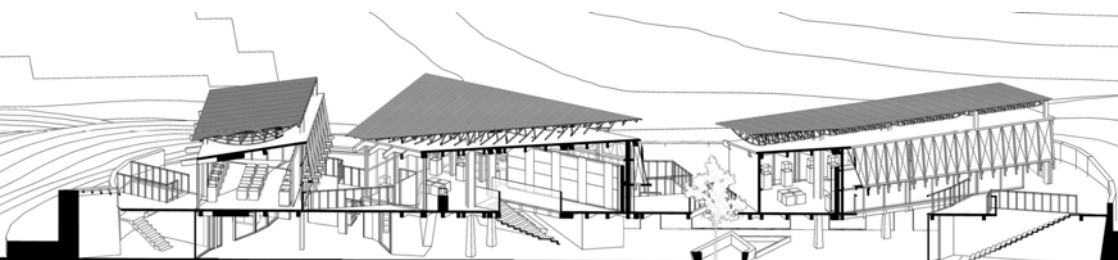
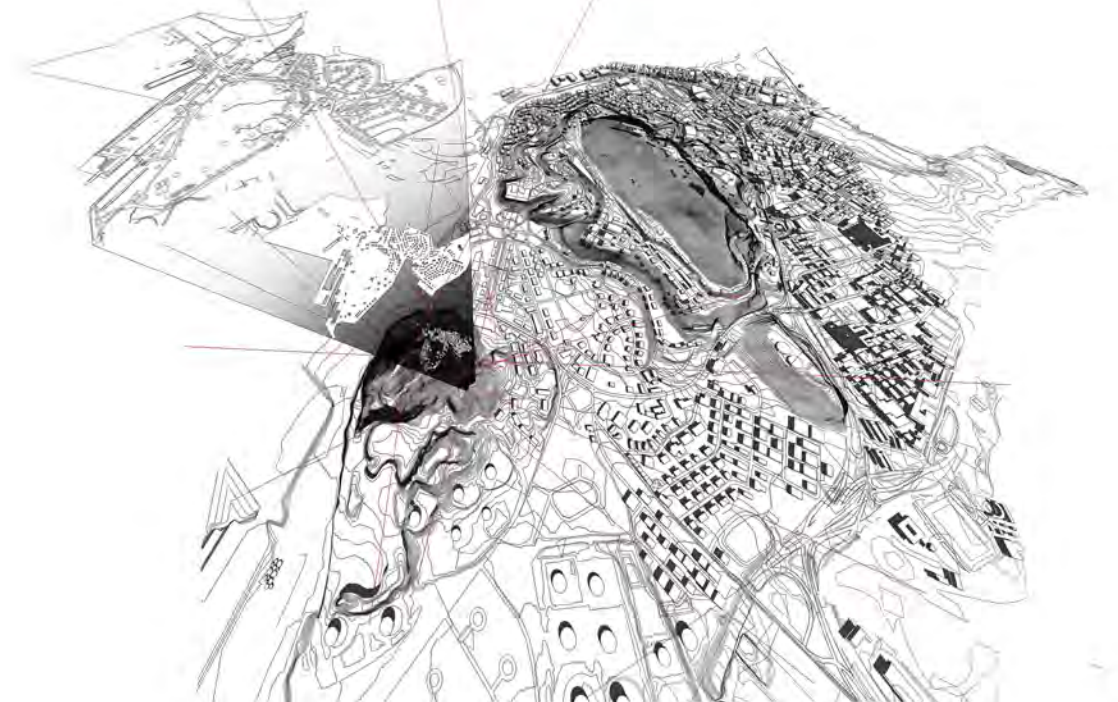
ZHAN SHI

"Zonians" refer to Americans who lived in the Panamá Canal Zone for the purpose of building and maintaining the Canal. After the sovereignty of the Canal was transferred to the Panamá government, most Zonians returned to the United States. A few stayed in Panamá. This project marks the starting point of the pilgrimage route through the Canal Zone. It grows out of the analysis of the urban morphology of the Canal Zone and its historical development, the regional boundaries and the patterns of inhabitation within those. The memory of the Gold and Silver towns in which the area was divided has disappeared among Panamánians, but space has the ability to remember. The project recovers these memories and morphologies to imagine a 'Zonians' Museum in Panamá City to draw attention towards this minority population.

View of Zonians' museum (top)

Sites and morphological study (right, top)

Section through Zonians' Museum (right)





Site: Colon City, Panamá
Programme: Walkway, Museum, Train Station, Hostel, Social Housing, Park, Sports Facilities

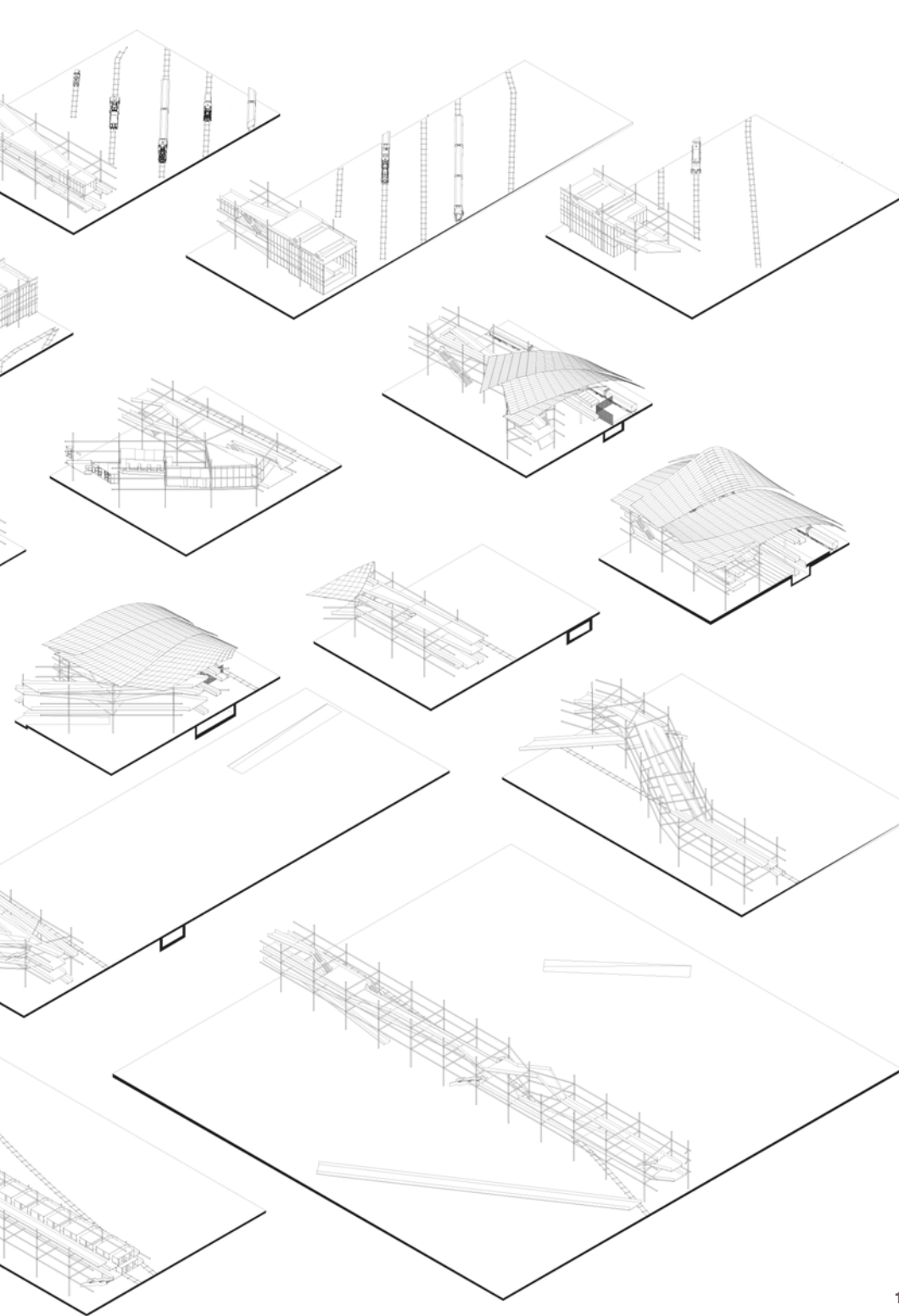
14B

MODERN PILGRIMAGE

LINEAR INFRASTRUCTURE FOR COLÓN

SUNAY CHAUHAN

Located in Colón as the end of the pilgrimage route that reconnects the Atlantic and the Pacific Ocean, this project aims to revitalize this city through a linear infrastructure that hosts a complex of programmes, including a museum, a hostel, a train station and some social housing developments. The museum addresses the rich cultural upbringing of Colón as a city linked to the California Gold Rush. It will also act as an archive for decommissioned locomotives that helped ferrying tons of gold from across oceans. The hostel will facilitate accommodation for pilgrims and encourage tourism in Colón. As a gateway into Colón, the existing train station will be relocated on the site further along the line to enable users to interact with the museum. The social housing developments proposed are part of a wider project in response to ongoing processes of gentrification in the city.



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