The background of the cover is a complex, layered architectural map. It features a central, dark, textured area that resembles a city or a dense urban environment. This central area is surrounded by various other shapes, including irregular polygons, lines, and shaded regions in shades of gray, purple, and pink. A prominent, dark, diagonal band runs across the center of the image, possibly representing a road or a boundary. The overall composition is abstract and suggests a focus on urban planning and architecture.

ESALA 2022  
Master of Architecture  
**COUNTRYSIDE**  
**[INSIDE]**  
**ARCHITECTURE**

Chris French  
Michael Lewis

# LEIDSIN





**Ardnamurchan, Lochaber.**

October, 2021. Becky Whitehead







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](https://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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ESALA 2022

Master of Architecture

**COUNTRYSIDE**

**[INSIDE]**

**ARCHITECTURE**

Chris French

Michael Lewis

ESALA



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**Nurseries, Royal Botanic Garden Edinburgh.**

December, 2021. Angus Henderson.







### **Shell ginger (*Alpinia* sp. (Zingiberaceae))**

*"...Alpinia occur throughout the warmer parts of Asia, from Sri Lanka to some of the islands of the Western Pacific. They usually grow in forests but are also frequently found in disturbed areas at the edges of fields... Alpinia currently holds more species than any other genus in the ginger family. However, over the coming years they will be divided among smaller genera to more accurately reflect the way in which they have evolved..."*

### **Hata (*Pandanus hata* (Pandanaceae))**

*"Named by American botanist Harold St. John in 1975, this species is unique to the Rotuma island group, part of modern-day Fiji... The specific epithet hata derives from the Rotuman name for this species. In traditional ceremonies, garlands known as tefui are made and worn. To create these garlands, the bright red skin is removed from the fruit and cut into diamond shapes that are then strung with white gardenia flowers."*

### **Candlestick Banksia (*Banksia attenuata* (Proteaceae))**

*"This shrub... was given its scientific name in 1810 by Scottish botanist Robert Brown... It is one of the many Banksia that have adapted to survive the bushfires that regularly sweep through their habitat. In terms of how these fire-resistant species regenerate in response to fire, they are either seeders or sprouters. Banksia attenuata is in the latter camp, regrowing from either the lignotuber, a tough storage organ at the base of the plant, or from buds hidden within its trunk. It is pollinated by the exclusively nectivorous marsupial known as the honey possum (Tarsipes rostratus)."*

### **Dutchman's Pipe (*Aristolochia macrophylla* (Aristolochiaceae))**

*"The common name of this species reflects its flowers' resemblance to Meerscham pipes... Aristolochia flowers attract insect pollinators by emitting a notoriously unpleasant smell of rotting meat, and that of Aristolochia macrophylla flowers is the worst of all! The fruits, which have the appearance of parachutes, split into six segments to release the flat, wind-dispersed seeds. This species is a host for the pipevine swallowtail butterfly (Battus philenor)..."*



## WORKING FROM THE INSIDE: TO RENDER SENSITIVE

Pink light washes over a forest of fine white columns. On even-finer white legs, stainless-steel-trimmed tables totter above a factory floor. A purple fuzz coats their surfaces: green watercress re-coloured by the pink LEDs above. Pipes (also white) run beneath, bringing nutrients to sustain the cress. The scene, reproduced on the back cover of Rem Koolhaas' and AMO's *Countryside, a Report*, depicts a Koppert Cress watercress factory. The image credit locates this factory in the Netherlands, but it could just as well be one of their sites in Long Island, Seoul, Hiroshima or Medellín. Were it not for the three 'gardeners' tending the crops the image might exemplify the "post-human" architecture described within the book, a "new sublime," "frightening... exhilarating... stressful... and fantastically beautiful."<sup>1</sup> Michael Kimmelman, in an interview with Koolhaas conducted at Koppert Cress in the build-up to the exhibition *Countryside, the Future*, describes the doors to the greenhouses as like "airlocks," the "atmosphere" within the spaces as akin to "operating theatres."<sup>2</sup>

Three hours drive to the east of the Koppert Cress site at Riverhead, Long Island, on West Street at the southern tip of Manhattan, is the building formerly known as The Downtown Athletic Club. Koolhaas' infamous description of the building published in *Delirious New York* in 1978 recounts the interplay of a boxing club and oyster bar (ninth floor), the synergy of a Turkish bath and barber shop (tenth) and the improbability of a swimming pool suspended in the air (twelfth). Of the seventh floor, Koolhaas wrote:

---

1 Michael Kimmelman, "Why Rem Koolhaas Brought a Tractor to the Guggenheim," *New York Times*, 20th February, 2020: <https://www.nytimes.com/2020/02/20/arts/design/rem-koolhaas-guggenheim.html>.

2 Kimmelman, "Why Rem Koolhaas Brought a Tractor to the Guggenheim."







*"Of all the floors, the interior golf course — on the seventh — is the most extreme undertaking: the transplantation of an "English" landscape of hills and valleys, a narrow river that curls across the rectangle, green grass, trees, a bridge, all real, but taxidermized."*<sup>3</sup>

In this taxidermized world, nature, "having been extirpated by the Metropolis" is "resurrected inside... a technical service that sustains and refreshes the Metropolitanites in their exhausting existence."<sup>4</sup> Extirpated: uprooted, taken out (*ex-*) by the roots (*-stirps*).

From West Street, a half-hour ride on the 4 to 86th Street, and a short walk west to 5th Avenue, the windows of the Solomon R. Guggenheim Museum also glow pink. As part of the *Countryside, the Future* exhibition held in 2020, Frank Lloyd Wright's signature spiral became an incubator:

*"tomatoes are grown in a 700-square-foot, hermetically sealed industrial grow container... LED lights that emit a pink hue illuminate a finely tuned microclimate that has been optimized to use natural resources in cultivating its crops. A hydroponic system, where plants grow in a water-based, nutrient-rich solution, also captures moisture from the air to ensure that unused water is repurposed rather than wasted. Any pests and/or diseases that might appear, are controlled by beneficial organisms such as parasitic wasps and predatory mites. Two colonies of bumblebees pollinate all flowers."*<sup>5</sup>

In turning the Guggenheim into a greenhouse, AMO's exhibition dramatizes the relationship between architecture and countryside by bringing the countryside, in its full technologized form, to town. As in the Downtown Athletic club, 'nature' is offered as a cultural consumable to the metropolis. Unlike the Downtown Athletic Club, the aim here is not to 'resurrect' nature, rather the countryside is first replicated, then superseded, and finally perfected. Parasitic wasps and predatory mites are mobilised as buffers against disease. Bees are entombed within the gallery to pollinate flowers. Even exhalations are captured, a 'waste' product suitable for 'repurposing'.

As well as recreating the same odd pink glow, in performing an exterior condition OMA's exhibition extends the radical disassociation of interior

3 Koolhaas, *Delirious New York* (New York: Monacelli Press, 1978), 155.

4 Koolhaas, *Delirious New York*, 156.

5 "Countryside, The Future, an Exhibition at the Guggenheim Museum, Grows and Donates Fresh Produce to Food Pantries in New York." 21st May, 2020. <https://www.guggenheim.org/news/countryside-the-future-an-exhibition-at-the-guggenheim-museum-grows-and-donates-fresh-produce-to-food-pantries-in-new-york>.







and exterior evident at Koppert Cress and dramatized in the Downtown Athletic Club, a disassociation which is epistemological as much as spatial. The natural world is brought into service, and is perfected by being set apart, accessed only through ‘airlocks’. Whether it is cress grown in ‘operating theatres’, the countryside brought into Manhattan, or an English golf course landscape in a skyscraper, this internalisation of an exterior reflects back on that exterior, which becomes by implication less perfect, less refined. The exterior, and our understanding and image of an exterior, is re-made by internalisation. This is an architecture that is not only “sublime,” but one that sublimates.

In light of current urgencies affecting food supplies, habitat regeneration and conservation, and the climate emergency we might, like Koolhaas, revel in the possibilities of this separation and sublimation, find in it the beginnings of a new architecture in which systems afford protection against external variabilities. This might, like the vast spaces of the Tahoe Reno Industrial Centre described in *Countryside, a Report*, be an architecture indifferent to the world, to other buildings, to climate, to topography, certainly “frightening,” questionably rather than “fantastically” beautiful. Or this might be an architecture through which we understand the tensions, incompatibilities, and relationships that exist between the built and the ‘natural’ world. This studio aims to explore these architectures, and to see architecture as a means to explore, to investigate how material and architectural objects, things, and spaces perpetuate and challenge accepted histories. It aims to expose interior and internalised worlds to external realities.

## **OBJECTS, THINGS AND GATHERINGS.**

As its starting point, the studio invited students to explore the capacity of selected objects to challenge the disassociation of that object and its histories, to position the object as a revelatory thing, a thing through which we might understand and subsequently re-negotiate architecture’s relationship with the countryside. Acknowledging and opening itself to the difficulties within the term, it asked students to reflect upon Victor Segalen’s description of the ‘exotic’. Segalen, a French ethnographer and art-theorist, differed from his contemporaries by taking up the position of the colonized in his works. Exoticism in Segalen entailed a re-positioning







of self. Stripped of “everything mis-used or rancid,” of its geographical bias, of its “cheap finery: palm tree and camel; tropical helmet” exoticism for Segalen became an embrace of unknowability:

*“...not that kaleidoscopic vision of the tourist or of the mediocre spectator, but the forceful and curious reaction... in response to some object whose distance from oneself [the viewer] alone can perceive... not an adaptation to something... [or] the perfect comprehension of something outside one's self that one has managed to embrace fully, but the keen and immediate perception of an eternal incomprehensibility.”<sup>6</sup>*

Through Segalen's description, the studio sought out objects which might reveal incomprehensibilities, might shift our relationship to things, and our current understandings. These objects—sometimes familiar, sometimes lost, sometimes constructed, sometimes found, sometimes mythic—became a lens through which to examine the “domesticated” settings of those cultures of exhibition within which many such objects are now represented. Beginning with drawings of these objects, and the fields within which these objects are enmeshed, the brief asked students to re-draw the worlds of those objects as and through specific sites. Drawing in other objects (houses, gardens, galleries, water, ruins, plants, and so on) these studies developed and exposed the complexities of real conditions, of the thickness of things.

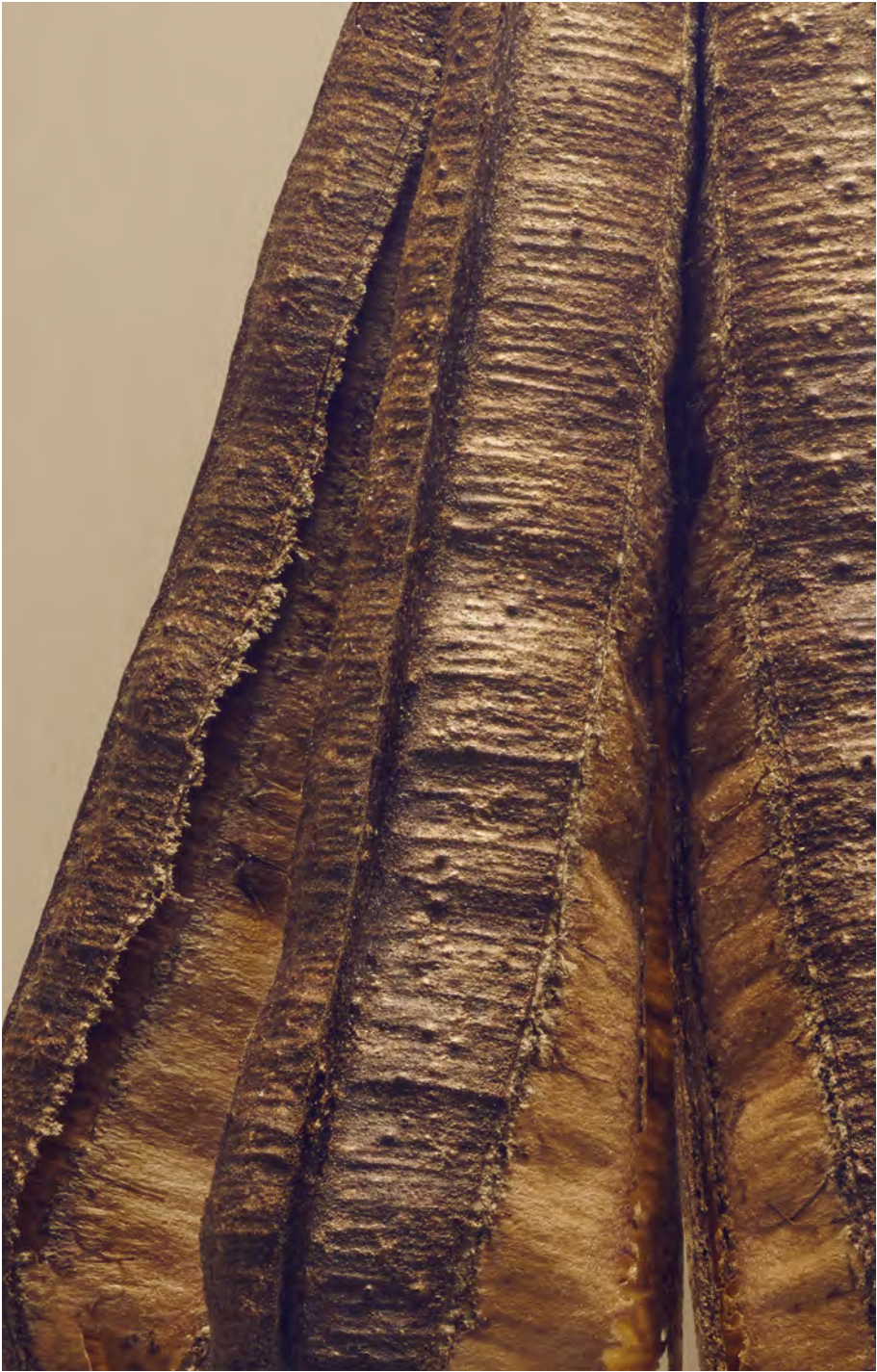
Such ‘things’, Bruno Latour reminds us, have a longstanding connection with gatherings, be it the Icelandic *Althing*, Germanic *Ding*, the Scandinavian *Ting*, or—the last vestige of the term in modern English—the political *bustings*, literally ‘house things’.<sup>7</sup> “A thing,” Latour writes, is “an object out there and... an *issue* very much *in* there... a *gathering*.”<sup>8</sup> Things gather, and are gatherings. They bring together “complex and entangled” realities. By questioning the status of objects, and positioning them in relation to their environments (through barley, tea, tomatoes or trees), material (teak, oyster shells), social histories (salt, oysters, control through timekeeping, etiquette), practices (writing, hunting, exchanges, performance, collecting, curating) or botanical life (saffron, ginseng, mimosa), the projects documented in this catalogue began to “disband” hidden, historically-constructed gatherings, to expose these objects again as belonging to systems of knowledge or social

<sup>6</sup> Victor Segalen, *Essay on Exoticism: An Aesthetics of Diversity* (Durham, NC: Duke University Press, 2002), 21.

<sup>7</sup> Bruno Latour, “Why has critique run out of steam? From matters of fact to matters of concern,” *Critical Inquiry*, Vol.30 (2004): 232-233.

<sup>8</sup> Latour, “Why has critique run out of steam,” 233. Emphasis in the original.







structures now potentially alien or incompatible with current urgencies. As the second studio dealing with questions of the countryside, developing from the studio *Countryside [Outside] Architecture* completed in the 2020–21 academic year, techniques and descriptions are defined and clarified. The notion of ‘rendering’ explored in previous work, understood to mean to portray a particular condition or to translate something so as to make it legible to another, is reinforced here by Latour’s recent reassertion of the significance of aesthetics in light of the climate crisis. Latour writes:

*“Today, much as in other earth-shaking periods, we need aesthetics, defined as what renders one sensitive to the existence of other ways of life. Just as politicians are supposed to hear voices previously unheard and scientists to become attuned to phenomena so far invisible, artists are challenged to render us sensitive to the shape of things to come.”<sup>9</sup>*

Throughout this catalogue are examples of drawings and images that aim to render us sensitive. These operate at different scales, but all involve the description of interrelationships, be they between people and environment, or objects and situations, or social and spatial histories. At the scale of the landscape these drawings begin to describe patterns, seasons, crops and weather conditions, and to understand how buildings become part of or stand against such patterns. At the scale of the building, they describe how a building-as-thing gathers, how different objects and their associated climatic and social conditions are made co-present to inform the shaping of space. At the scale of the body or object the drawings describe the material, technical and social conditions latent within each object, re-forming these conditions as a space of and for gathering within a building. Working across these different scales, the projects documented herein seek to explore and develop incomprehensibilities, after Segalen. They aim to reject the mediocre spectatorship encouraged by familiar representational tropes and instead to re-cast objects, buildings and their representations as things with which we must engage, with which we must once again become attuned, and which might enable us, in such a re-casting, to become re-attuned to the world.

*Chris French and Michael Lewis*

<sup>9</sup> Bruno Latour, “Seven Objections Against Landing on Earth.” In *Critical Zones: The Science and Politics of Landing on Earth* (Cambridge, MA: MIT Press, 2020), 8.





# Royal Botanic Garden Edinburgh

John Hope Gateway, Royal Botanic Garden Edinburgh.

December, 2021. Angus Henderson.



# LEDIS





# 01

## INTERTWINING OBJECT-HISTORIES

CURATING CLOCKS, CASES, SEEDS AND SOIL

DAN ANDERSON  
ANGUS HENDERSON  
KATE O'DRISCOLL

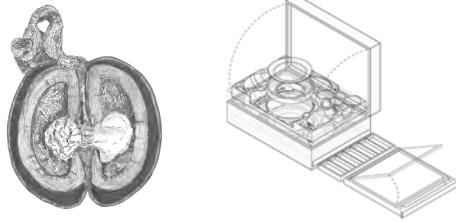




**INTERTWINING OBJECT HISTORIES**  
CURATING CLOCKS, CASES, SEEDS AND SOIL



Site: Royal Botanic Garden, Edinburgh; Hamilton Palace, Hamilton.  
Programme: Exchange House (House for Civic Collections, Auction House, Cataloguing Room) and Soil Garden (Oyster Bar, Coffee Shop, Workshops), Edaphologist's Study.



## DOUBLING BACK(S) TO THE CITY/GARDEN

### TRADING AND TRAVELLING WITH UNVALUED OBJECTS

DAN ANDERSON  
ANGUS HENDERSON

In the National Museum of Scotland, a travelling service sits in front of an oak-panelled wall. In the Royal Botanic Gardens, a *Lodoicea maldivica* seed shrinks and shrivels in a cabinet. These objects have been on voyages, and gathered curious tales. The travelling service belonged to Pauline Bonaparte-Borghese, Napoleon's sister, and was willed on her death to her 'friend' Alexander 10th Duke of Hamilton. The panelling was salvaged from Hamilton Palace prior to its demolition, then sold and transported to New York before returning to Scotland in 1992. The seed, named for the Maldives but native to the Seychelles, was believed to be the 'forbidden fruit', or perhaps the product of a giant underwater tree. They exemplify a strangeness, a sense of being in-place and yet out-of-place. *Doubling Back(s)* establishes a dialogue between these objects. It excavates a space between the back of the Royal Botanic Gardens and the back gardens of the city for two hybrid programmes, one concerned with the production of soils and the other with the documentation and exchange of objects. An oyster bar, coffee shop, and restoration workshop generate rich waste, supporting acidic and alkaline soils. A wall for hanging walls, a drum of busts and a garden of ephemera enable the viewing of unvalued objects. In this thickened edge, things are seen closely by the macro-photographer, sampled by the edaphologist and forgotten in the grotto. The picturesque views formed by the wandering paths of the Botanics, the axiality of Hamilton Palace, the macro-photography of a cataloguer, and the aerial images analysed by an edaphologist coalesce, establishing ways of seeing objects and landscapes.





An Isthmus Vitrine. Collecting Hamiltonian and Botanical Landscapes.









Above. **Doubling Back(s): A Landscape of Things.** Model (1:200. Plaster, mahogany, oak, ash, sycamore, card, graphite).

Left. **Doubling Back(s): Coalescing Landscapes.** Site Plan.



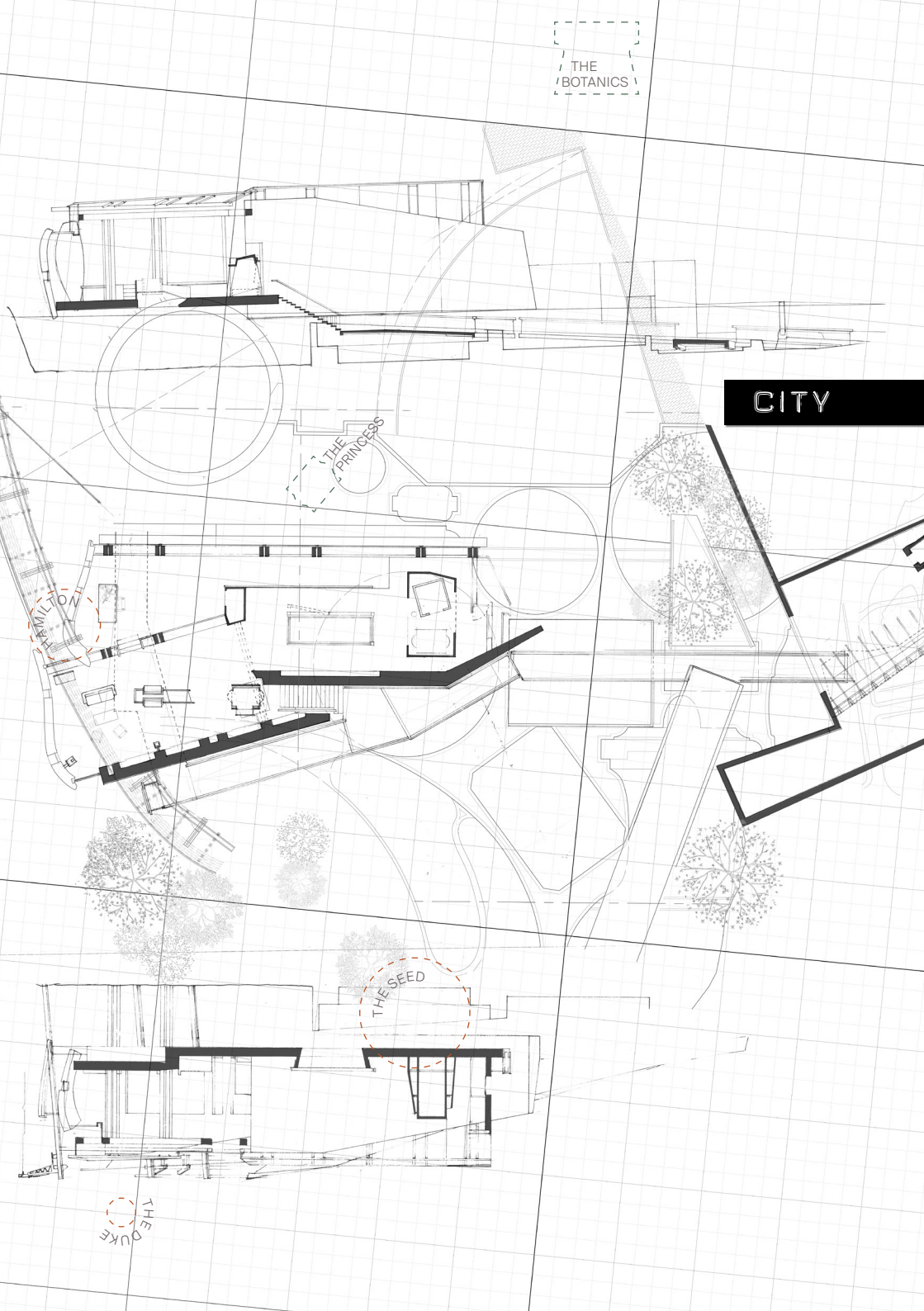
THE  
BOTANICS

CITY

THE  
PRINCESS

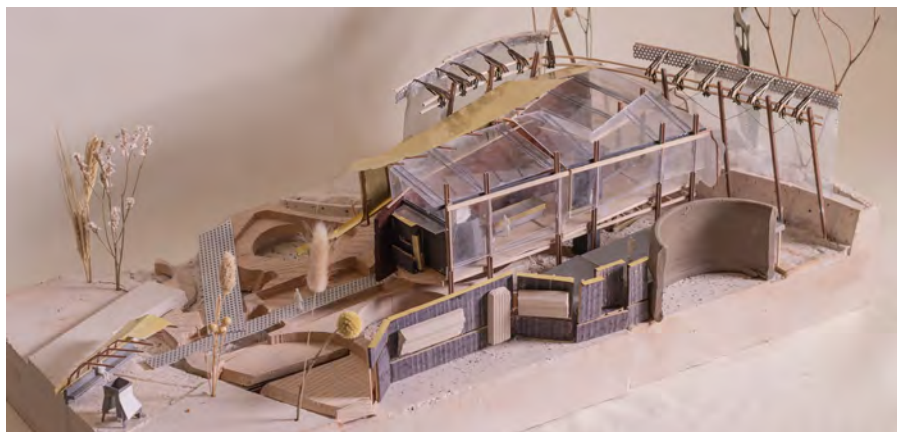
THE  
SEED

THE  
DUKE





# GARDEN



Above. **The Macro-Photographer's Study.** Curtains, Veils, Screens and Vessels. Models (1:100).

Left. **The Macro-Photographer's Study.** Plan and Sections.





Above. **Macro Photographer's Study.** Section and Model (1:50. Ink drawing over plaster, brass, ash, linen).

Right. **Pauline/Venus Victrix (After Canova).** Constructing Body-Measures (1:1. Steel, mahogany, brass, ash, linen, wax, resin).

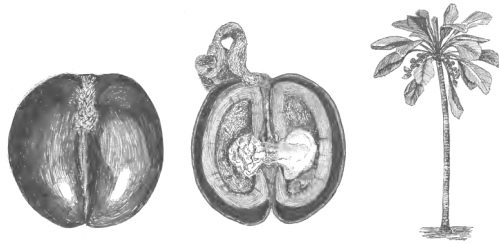




DAN ANDERSON | ANGUS HENDERSON | **DOUBLING BACK(S) TO THE CITY/GARDEN**



Site: Chatelherault Lodge and Hamilton Palace, Hamilton.  
Programme: Botanical Hothouse, Lilly Pond, Herbarium, Plant Nurseries, and Reservoir.



HAMILTON

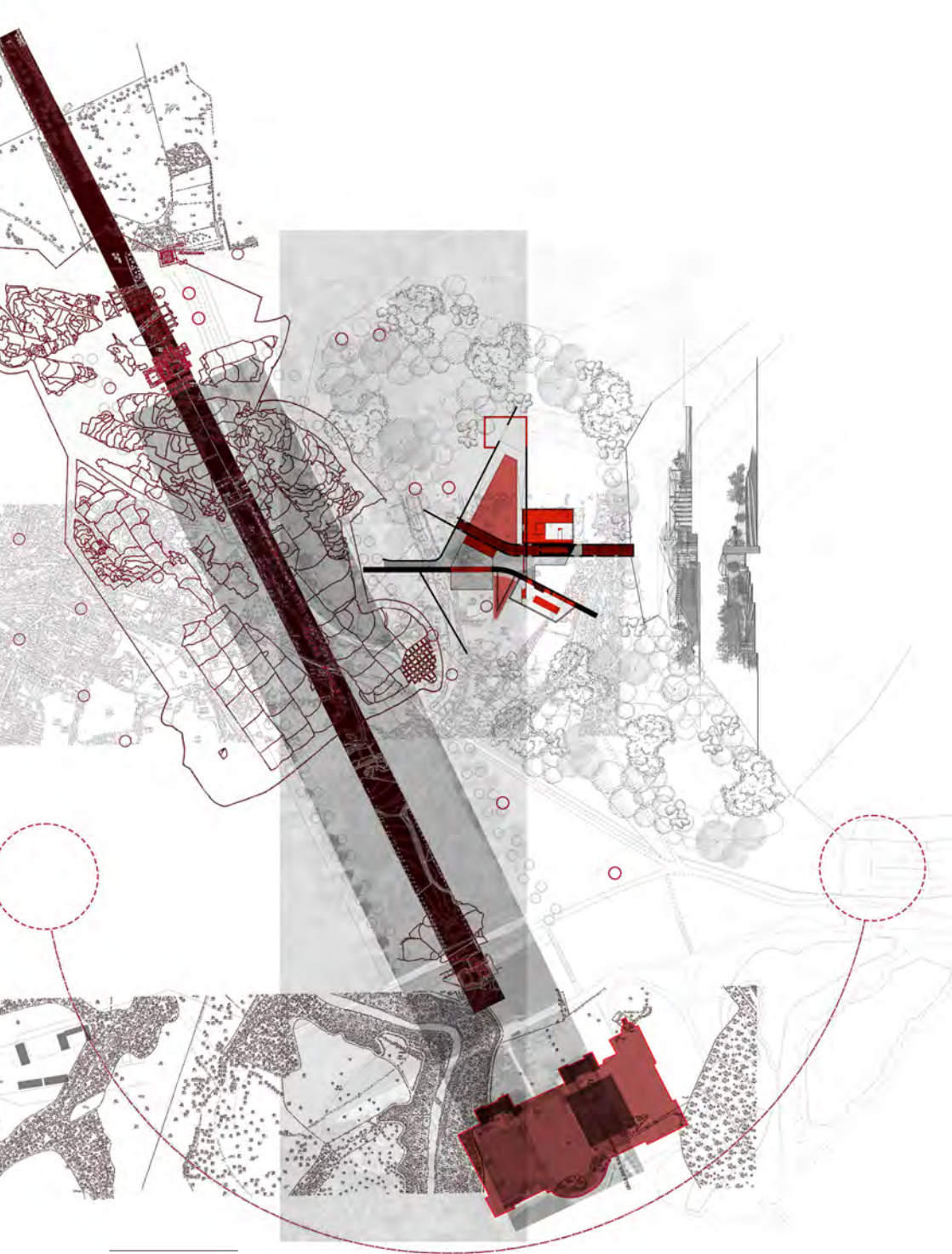
## BUILDING UP A BOTANICAL HOTHOUSE

JUXTAPOSING AND GENERATING ATMOSPHERES

KATE O'DRISCOLL

At the south end of what remains of the long tree-lined axis which once extended from Hamilton Palace sits Chatelherault Lodge, a folly designed by William Adam in 1734. The lodge provided a visual termination to the 'Great Avenue' of Hamilton. As the estate fell into financial difficulty, land adjacent to the lodge was excavated as a sand quarry, creating a significant level change that severed the axis and destabilised the ground beneath the lodge; coins still roll across the lodge floors today. *Building Up* re-occupies the cut-line of the former sand quarry, above the coal mines which destabilised the Palace, and reinstates a reservoir which once fed the grounds and gardens. Using the mines as a source of geothermal heat, and the reservoir for irrigation, it develops a botanical hothouse for the protection and isolation of rare plant species once encountered in the Palace gardens. It gathers and encases these amongst, but apart from, the native wildlife of Hamilton. At the centre of the hothouse is a space for a *Lodoicea maldavica*, a palm and source of the Coco-de-mer seed. This tree sets out a 100-year timescale for re-wilding Hamilton Estate; over the course of 100 years the tree grows to around 35m tall, with a canopy 20m in diameter. The hothouse anticipates this growth. Temporary floors within the vast thermal envelope of the hothouse are filled with seed trays supporting the re-growth of the gardens. As the tree grows, and the gardens are established, these trays are removed, making space for, and allowing light into, the *Lodoicea*. In the base, cut into the site of the quarry, permanent enclosures in a re-inclined ground surface house a seed bank, herbarium, and research laboratories.





**Pivoting the Grand Avenue: Reoccupying Sand Quarries and Coal Mines. A Nursery for the Chatelherault *Lodoicea*.**



Site: Abandoned Auchnagie Distillery, Tulliemet, Perthshire.  
Programme: Craft Malting and Distilling, Cask Tasting Room, 'Newmake' Research Lab, Citrus Garden, Classrooms, Visitor Accommodation.

# 02



## IN/DISTILLING ENTANGLEMENTS

### INTERJECTIONS INTO AN ABANDONED DISTILLERY

JAMES MAIDMENT

Scotland does not produce enough barley to sustain its own whisky industry; the Scotch Whisky Society estimates that 90% of barley is sourced in Scotland, but specialist high-enzyme barley required for distilling is imported. *In/Distilling Entanglements* muddies the process of distilling to support the sustainable production of whisky, and yet challenges anthropocentric approaches to landscape and design based on resource exploitation. By embedding what Anna Tsing describes as ecological “entanglements” within an abandoned distillery, and embracing distilling processes (filtration, energy generation, and decomposition) and their waste products (water, heat, and grist), the project instils new functions into a redundant facility. It looks to shift from a linear model of grain-to-bottle production towards an interconnected web of ecological and mechanical processes, animated most vividly during the harvest season.

The proposed building “interjects” (after Haraway) a new wetland environment, sustained by the Auchnagie burn, into the mono-cultural fields of barley and grassland in Tulliemet, and a production and research space into a disused barrel store. Inhabiting the space between crops and indigenous wildflowers, meadowsweet, elderflower, and juniper, the structure houses visitors, distillers, and researchers developing enzymes. Botanicals and natural yeasts are foraged to produce blends for whisky, gin, and new-make spirit. Multiple measures and relationships are established: wetland to landscape, botanical to mechanical, and field to dram.





Above. **Barley Fields and Watersheds.** Reintroducing Whisky production to Auchmagle.

Left. **Scaling Productions.** Measures of Whisky and Barley.









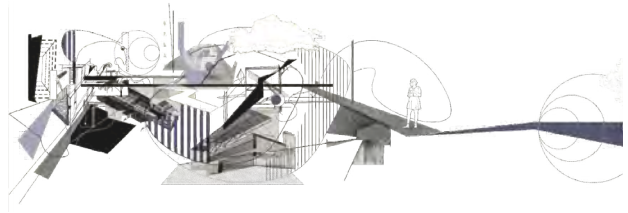
Left. **Tasting Rooms and Raised Fields.** Sectional Axonometric.

Above. **Auchnagie New-Make Facility.** View from the Barley Fields (Top); **Sunken Stills.** Whisky Production Spine (Centre); **Measuring Landscape by the Dram.** Cask Tasting Room (Bottom). Perspective Views.



Site: Tulliemet, Perthshire.  
Programme: Tea Gardens, Pixel-Farmed Beds, Experimental Growing Laboratory, Visitors' Accommodation.

# 03



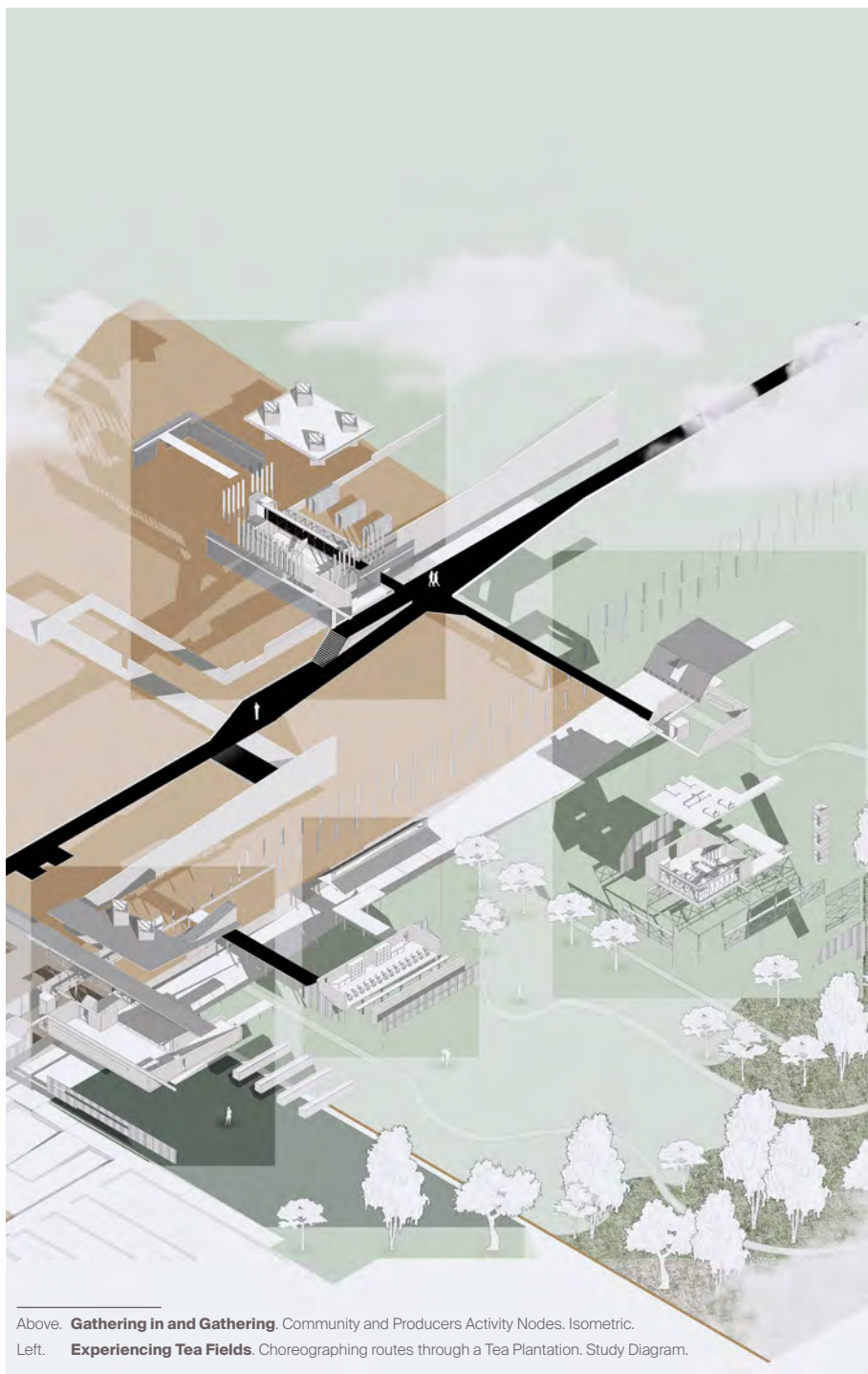
## A THIRD LANDSCAPE OF TULLIEMET TEA

MARKS AND MEASURES OF *CAMELLIA SINENSIS*

DYLAN ISAAC

96% of all tea consumed in the UK is imported. In 2005, the Tregothnan tea gardens in Cornwall produced the first black tea grown in Britain. In 2020, they were planting 20,000 bushes annually. This domestic production has the potential to reduce the carbon footprint of tea consumed in the UK. However, most of the tea produced in Tregothnan is exported. The cultural associations of 'English Tea' have driven demand in China, inverting the historic colonial passage of the tea plant (*Camellia Sinensis*) from Yunnan, in China, via British India to the UK. In an attempt to stimulate local tea production *Tullimet Tea* provides a platform for experiencing the growing, processing, manufacturing and tasting of tea in Scotland, as an extension of the efforts of the Tea Gardens of Scotland group. It organises tea plants and local flora (lime flower, heather, meadowsweet, chamomile and juniper) into three distinct growing zones: a field for the mass bedding and wild growth of tea and local plants; pixel-farmed beds bringing into close contact co-operative species to the benefit of soil health and yield; and experimental gardens, for growing and walking through tea and native plants. An entrance structure connects a visitor gateway to drying facilities concealed within the landscape. A diaphanous block of research laboratories, an experimental growing lab, and accommodation and discussion spaces forms a porous backdrop to the gardens, and a 'hedgerow' to the fields beyond. These two built forms provide a visual measure against which to register the height of the tea growth. They define and blur the edges of the site, making space for wildlife to engage with the new third landscape of Tulliemet Tea.

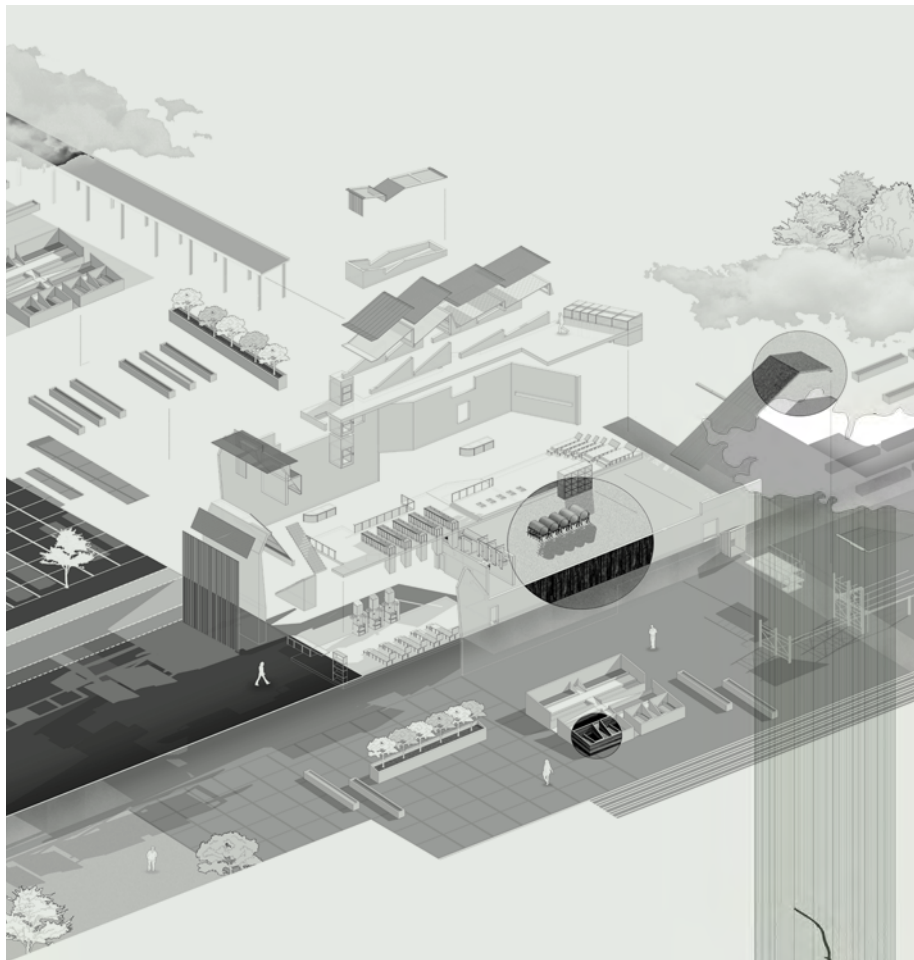




Above. **Gathering in and Gathering.** Community and Producers Activity Nodes. Isometric.

Left. **Experiencing Tea Fields.** Choreographing routes through a Tea Plantation. Study Diagram.









Above. **From Garden to Lab.** Entrance to the Research Centre (Top); **A Walk through a Tea Field.** Perspective Views (Bottom).

Left. **Assembling a Space for Assembling.** Tea Processing Facility and Planting Beds. Exploded Isometric (Top); **Community Activity Nodes.** Spaces for Picking and Planting Tea and Flowers. Perspective View (Bottom).



Site: St Monans, East Neuk of Fife.  
Programme: Salt Factory, Blackthorn and Juniper Woodlands, Community Park.

# 04

## ENCRUSTATIONS AND FRAGMENTATIONS

THE DE- AND RELAMINATION OF A COASTAL TRAIL

ADAM MITCHELL

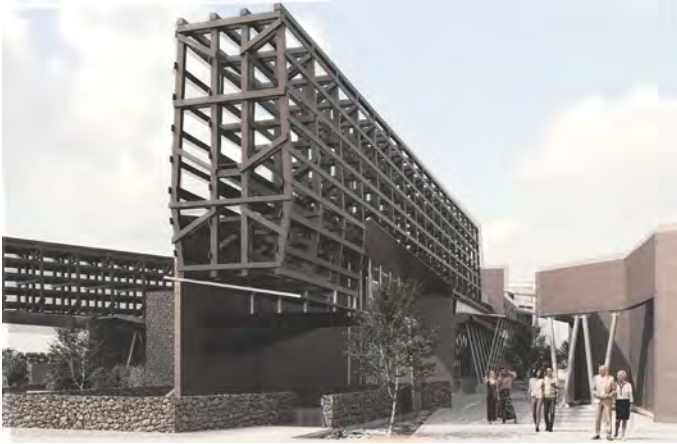
On the north coast of the Firth of Forth, a stone windmill on a grassy ridge and eight shallow indents on the plateau below are all that remain of the Newark Coal and Salt Company, founded in 1771 by Sir John Anstruther. The St Monans windmill was used to draw salt water, through timber pipes connected to offshore tidal reservoirs cut into the rocks, into the salt pans. The pans were heated by coal from Anstruther's coal mine in the adjacent field, known as Coal Farm. The company enjoyed a lucrative trade with northern Europe until the repeal of salt duty in 1822 led to a large influx of cheaper imported salts. With this single act, a century of salt-making was brought to an end, both locally and across Scotland. Two centuries later, an ancient Germanic technique for producing salt, employing a tall tower of oak and blackthorn, is emerging in Scotland. These towers enable concentrated sea water to brine using just the wind and sun, providing a low-tech low-energy means of producing salt, reminiscent of the St. Monans windmill. Marking the beginnings of a multi-year development, *Encrustations and Fragmentations* provides a salt workshop to expand the recently-founded East Neuk Salt Company, based in St Monans, incorporating blackthorn towers to create a performative salt making experience. In the fields of Coal Farm, a new blackthorn woodland sustains the towers and encourages the community to walk and pick sloes from the trees to distil into gin. At the coast, the building sinks into the rocks, sometimes emerging from the geological boundary and sometimes accepting the imminent erosion of the coast, reconnecting the Fife coastal trail with the village.





**Industrial Inserts.** Salt Towers, Sloe Fields and Synclines.

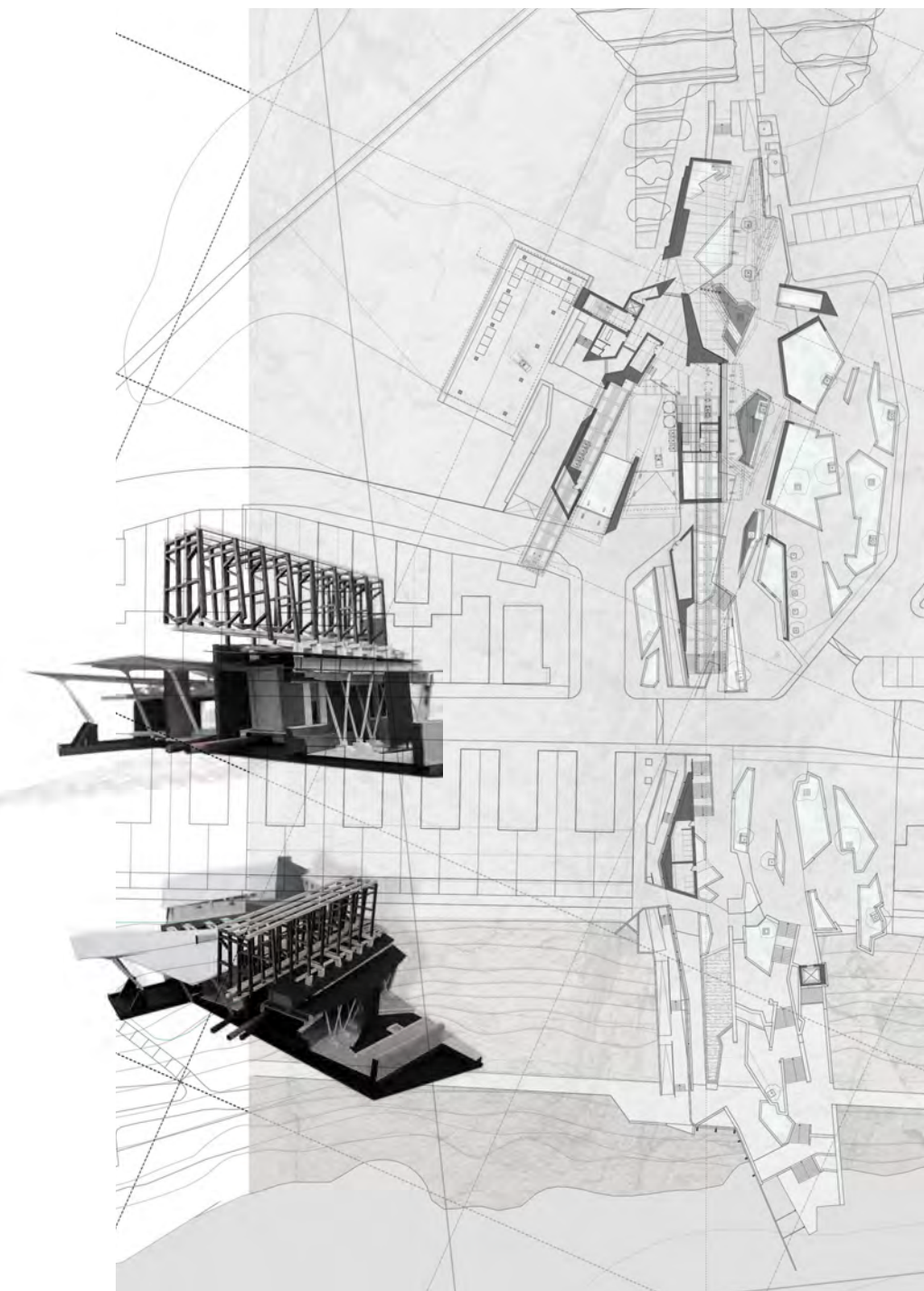




Above. **Blackthorn Salt Stacks** (Phase 1); **Administration Building** (Phase 2); **Coastal Connection** (Phase 3); Perspective Views.

Right. **Constructing Coastal Synclines** (Ground and Site Plan) and **Blackthorn Salt Stacks** (model photographs; inset).







# 05

## ENCRUSTATIONS AND IMPRESSIONS

EMBEDDING OYSTER WALLS AND SPECTRAL SHELLS

MARY LEE  
GUS NICHOLDS







**ENCRUSTATIONS AND IMPRESSIONS**  
EMBEDDING OYSTER WALLS AND SPECTRAL SHELLS



Site: St Monans, East Neuk of Fife.  
Programme: Oyster Hatchery, Tile Making Workshop, Restaurant, Fish Market.

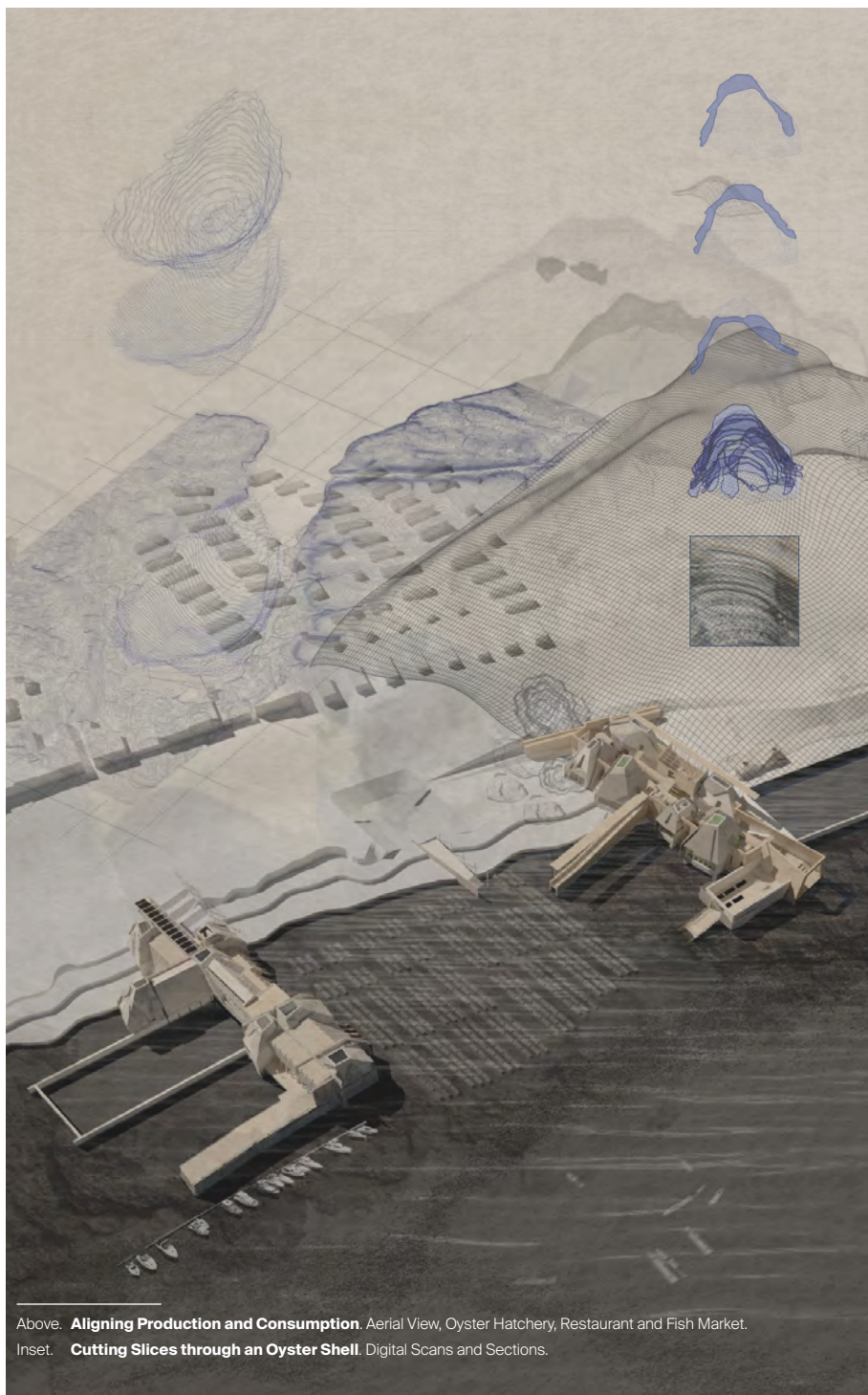
## ENCRUSTATIONS AND IMPRESSIONS

### EMBEDDING OYSTER WALLS AND SPECTRAL SHELLS

MARY LEE | GUS NICHOLDS

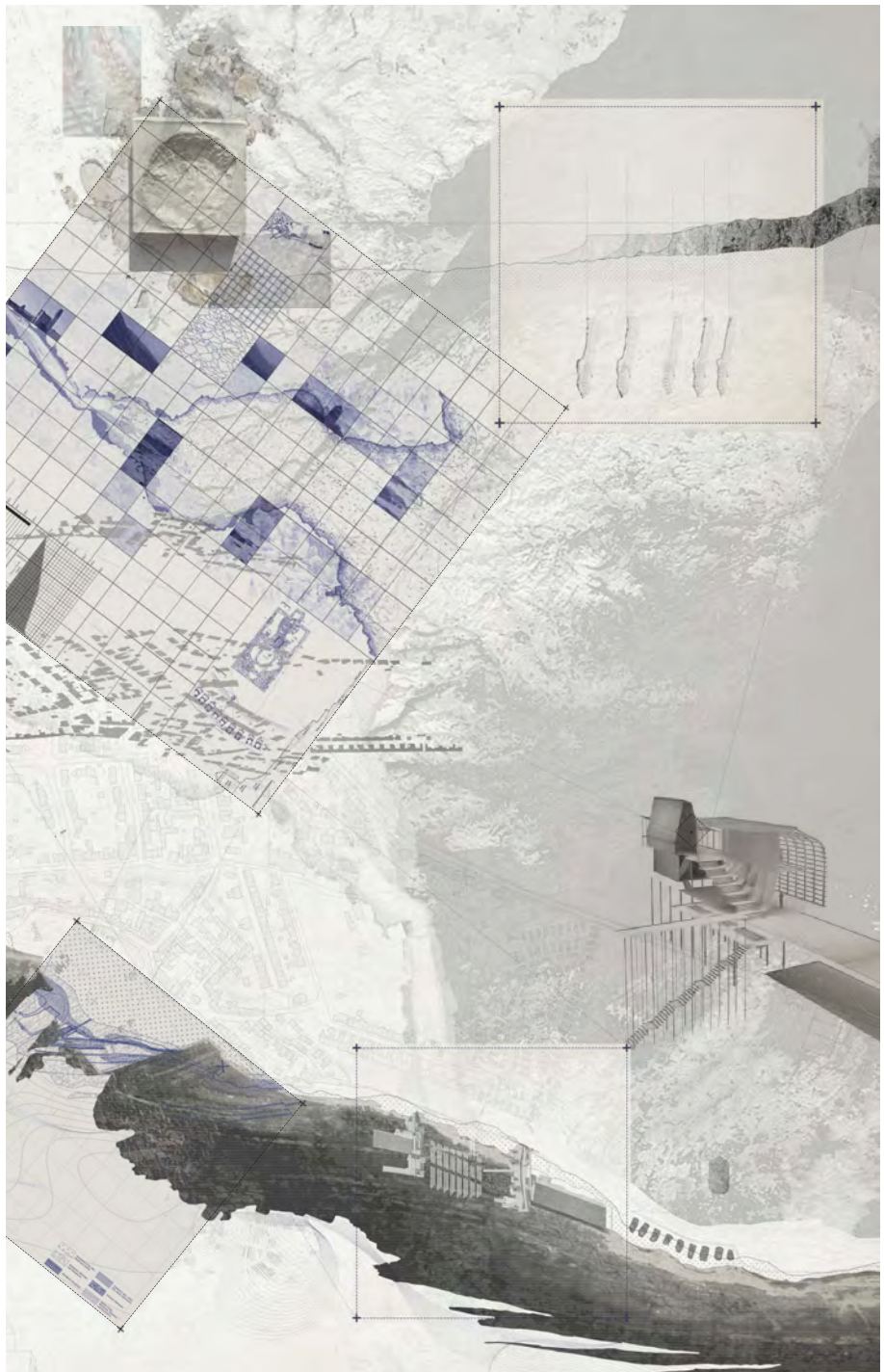
Native oyster shells are a frequent feature of the craggy coast of the Firth of Forth, ghostly shells deposited in the strandlines of the Firth's beaches, bleached and worn from listless drifting. These shells are reminders of a once-thriving ecosystem; the Firth was home to the largest native oyster reef in the world. Scottish oysters were a rich (and affordable) source of food, and a crucial component of an aquatic ecology, filtering and cleaning the surrounding water and providing habitats for other marine life. They were fished to extinction in the Firth by 1957. In the coastal village of St Monans the loss of the oyster industry, and associated fishing and ship building industries, has led to social and economic isolation. The incursion of micro-plastics from processing plants near Grangemouth, and the gradual creep of the sea which is washing away coastal topsoil to reveal the limestone beneath, threaten to make these losses permanent. *Encrustations and Impressions* reintroduces the native oyster, which survives in Loch Ryan, into what was once familiar territory, restoring the ecosystem of the Firth. An oyster farm, occupying the intertidal zone revealed by the erosion of the coastline, enables a transition from production to consumption, and permanent to impermanent coastal occupation. A new circular economy based on oyster production creates a permanent imprint on the St Monans coast, providing materials, food and habitats. New piers encrust onto the limestone, responding to geological forces and eroding with the coastline and tides. Lightweight shells protect temporary facilities hosting supporting programmes, designed to change as the village and the coastline evolve.



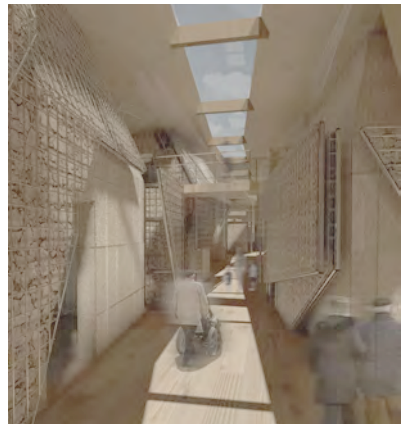
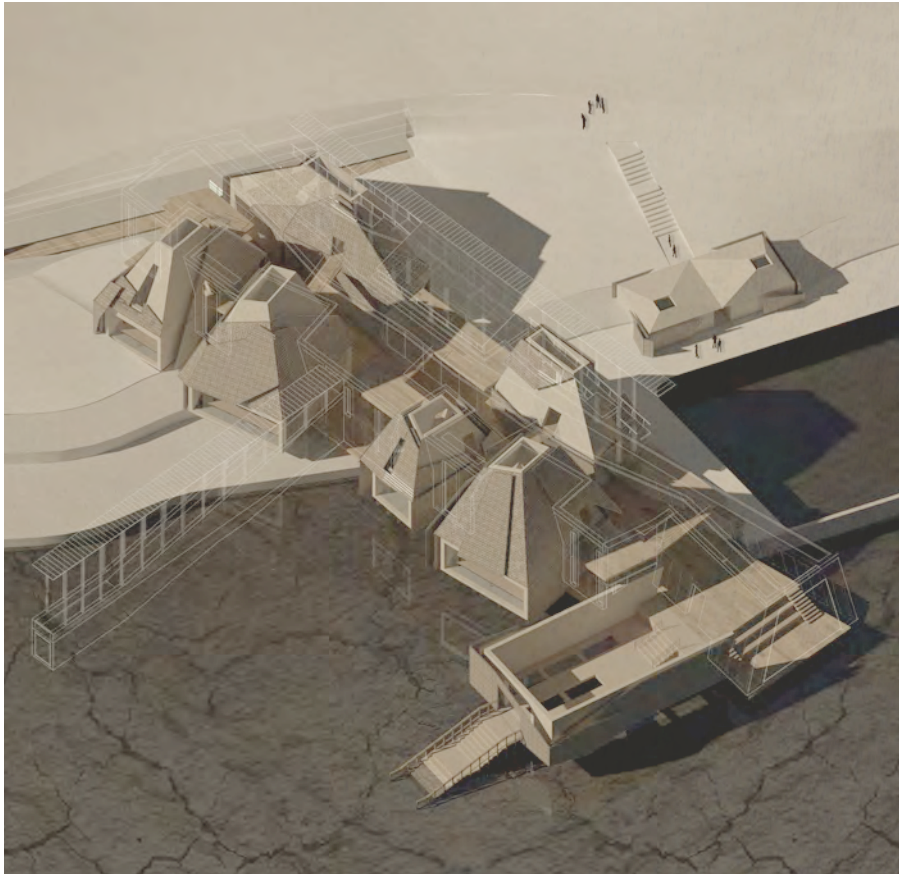


Above. **Aligning Production and Consumption.** Aerial View, Oyster Hatchery, Restaurant and Fish Market.  
Inset. **Cutting Slices through an Oyster Shell.** Digital Scans and Sections.









Left. **Re-Bedding a Fragmented Edge.** Site Study and Projected Coastal Erosion.

Above. **Oyster Hatchery.** Isometric (Top); and **Viewing Box.** Approach from the Firth; **Hanging Oyster-Shell Gabions.** Public Gallery Spaces and Algae Tank Viewing Deck. Perspective Views.





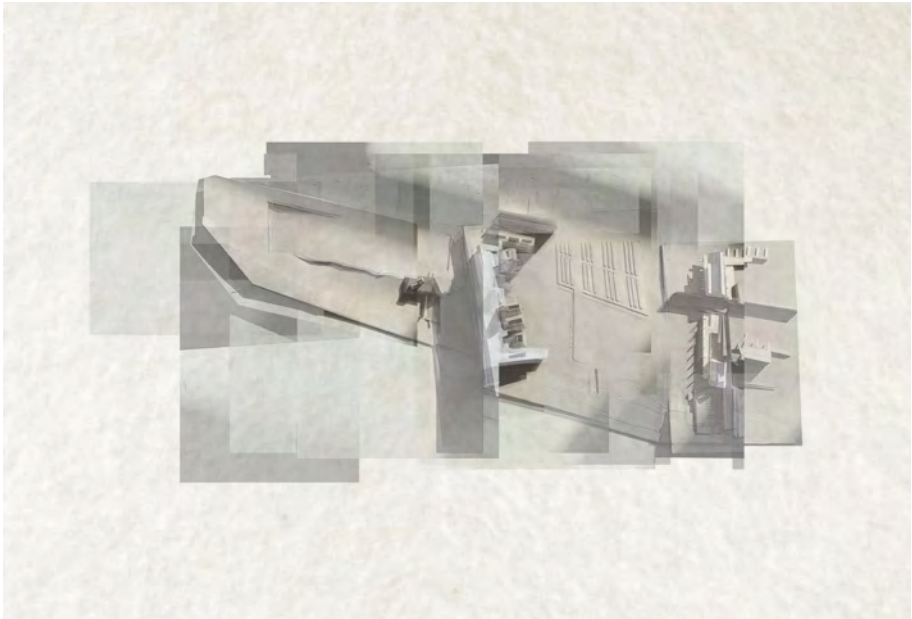




Left. **Between Thresholds of Sea, Salt and Soil.** Perspective/Section.

Above. **Bathers and Brine Tanks.** View from the Lido; **Oyster Restaurant.** Interior Perspective; **A New Harboursing.** Pier and Fish Sorting Facilities.



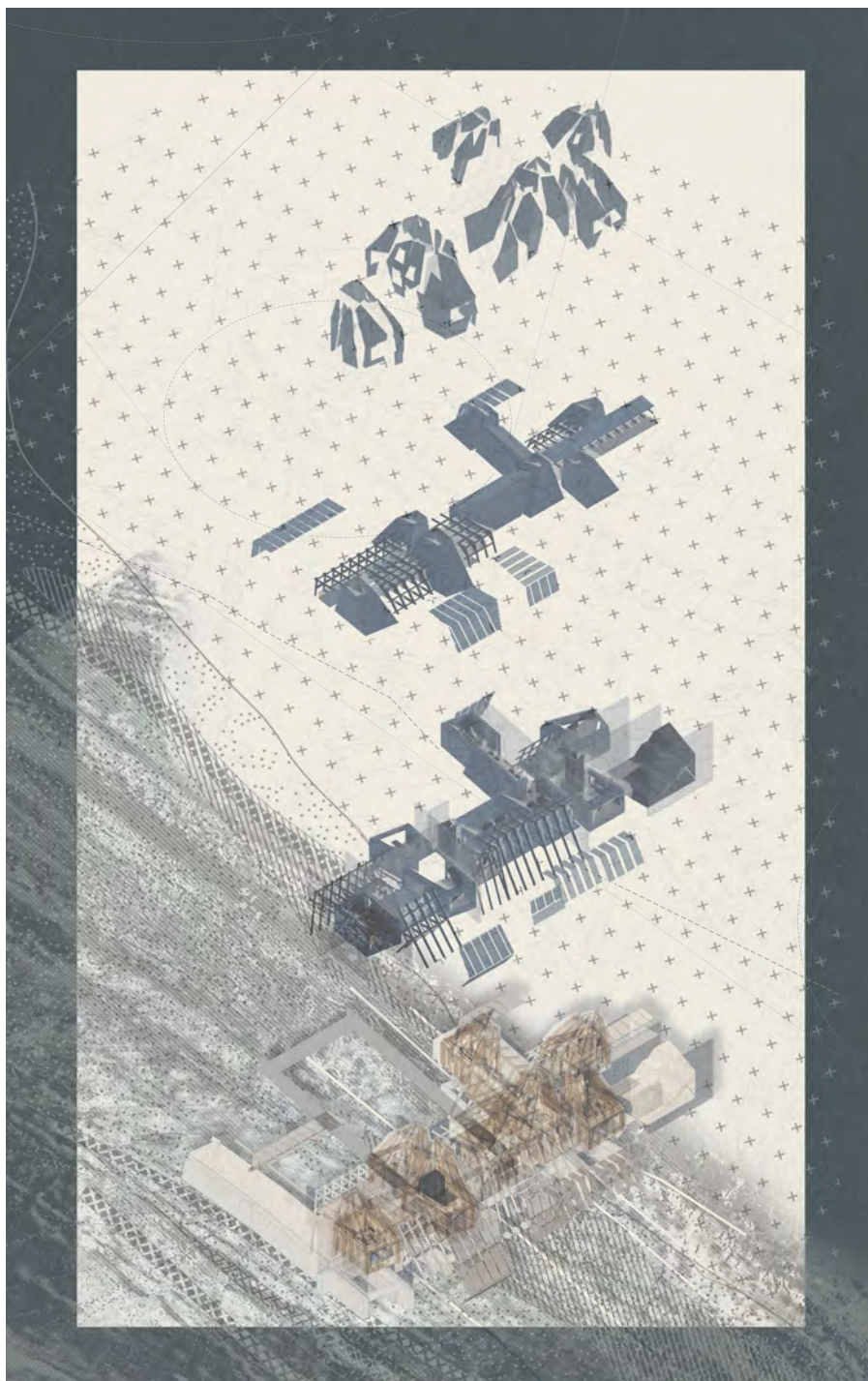


Above. **Oyster Hatchery, Restaurant and Tidal Pools**, Study Model;

**Oyster Hatchery**, Section and Elevation Studies.

Right. **Layering Encrustations of Oyster-Plaster**. Restaurant and Fish Market, Exploded Isometric.







Site: Blickling Hall, Norwich, Norfolk.  
Programme: Tea House, Costume Gallery and Workshop, Fitting Rooms and Open-Air Stage.

# 06

## THE CONCUBINE OF BLICKLING HALL

VIEWING COTTON-PAPER MOUNTAINS AND LANDSCAPES

SHUYUE WANG

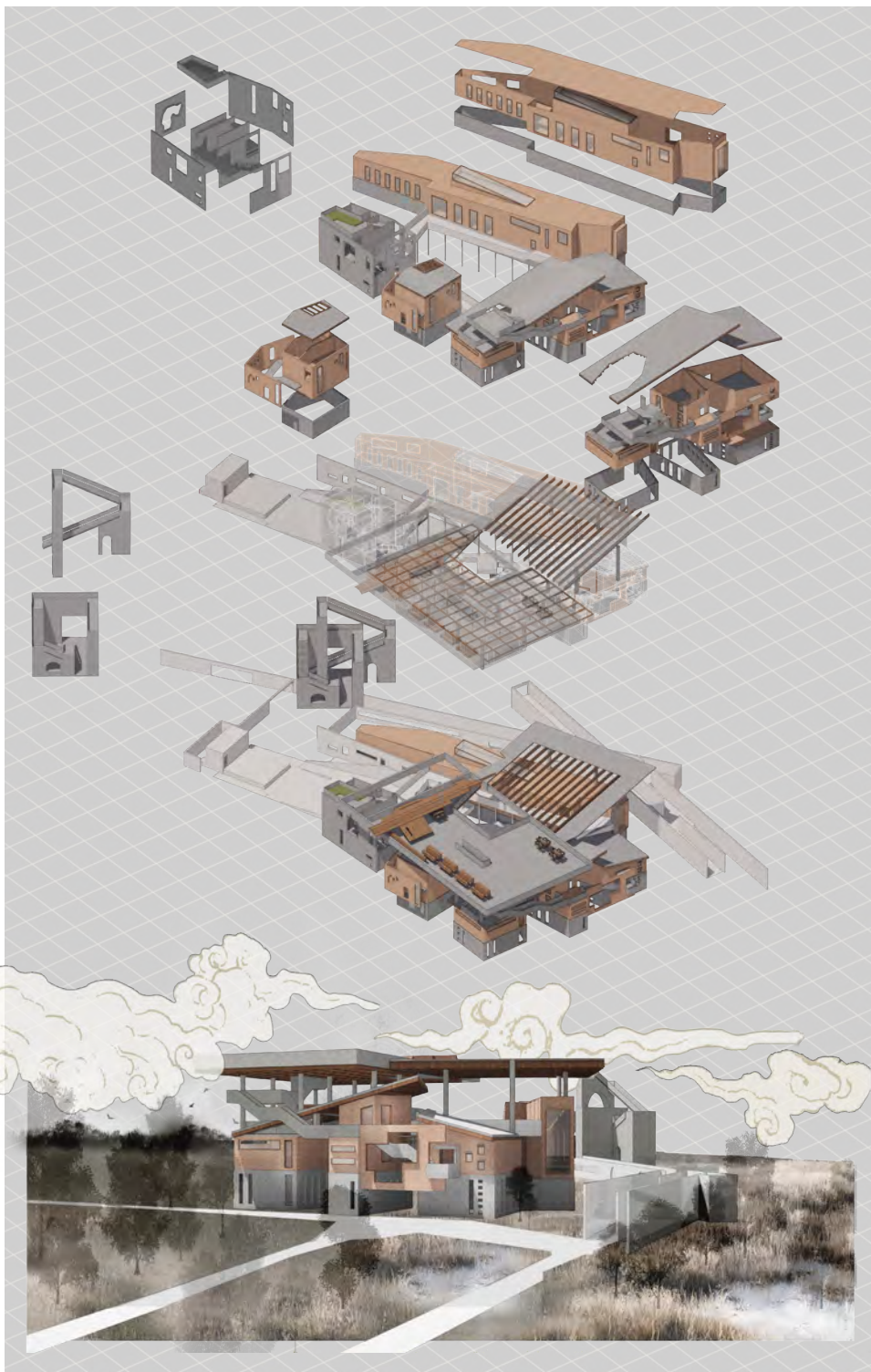
Wearing a white skirt embroidered with flowers, and a red silk shirt with loose cotton sleeves, Mei Lan—known by his stage name Mei Lanfang (Mei exclusively played the roles of women)—stands centre stage, the moon rising behind him above a painted backdrop of distant mountains. The opera begins. The tragic tale of *The Drunken Concubine* unfolds. An emperor rejects a concubine, causing her to seek solace in drink. In the story, the emperor and concubine never meet, but the emperor's distant presence shapes the plot. In historical events, the concubine Yang Yuhuan (or Yang Guifei) was pursued by soldiers rebelling against the emperor, and her tale ended in suicide. *The Concubine of Blickling Hall* re-performs the relationship between the emperor and the concubine as an architectural pageant. Blickling Hall is cast in the role of the emperor, distant, unmoving. A new tea house and costume gallery is cast in the role of the concubine, set in the grounds of Blickling Estate in view of Blickling Hall, a shadow haunting the house. The Chinese Bedroom within the house instigates contact between these two figures. The mountains, streams and temples depicted on its cotton wallpaper are cast out into the grounds to shape the tea house, and the bedroom becomes a viewing box looking from the house onto the costume gallery. *The Concubine of Blickling Hall* develops the scattered perspectives employed in this wallpaper (an example of Chinese landscape painting) as a spatial form, exploring how overlapping perspectives encourage a travelling-within, and set up and frame oblique glances back in the direction of the distant emperor.



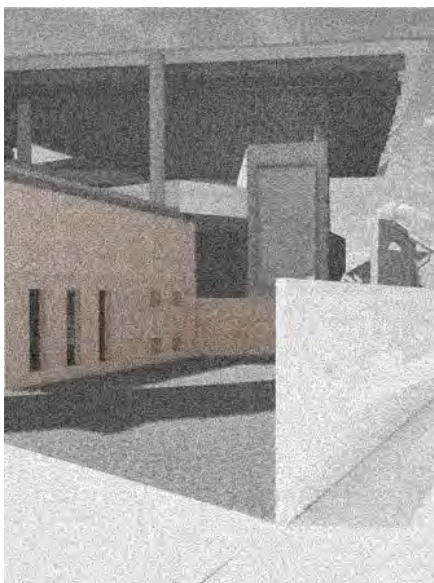
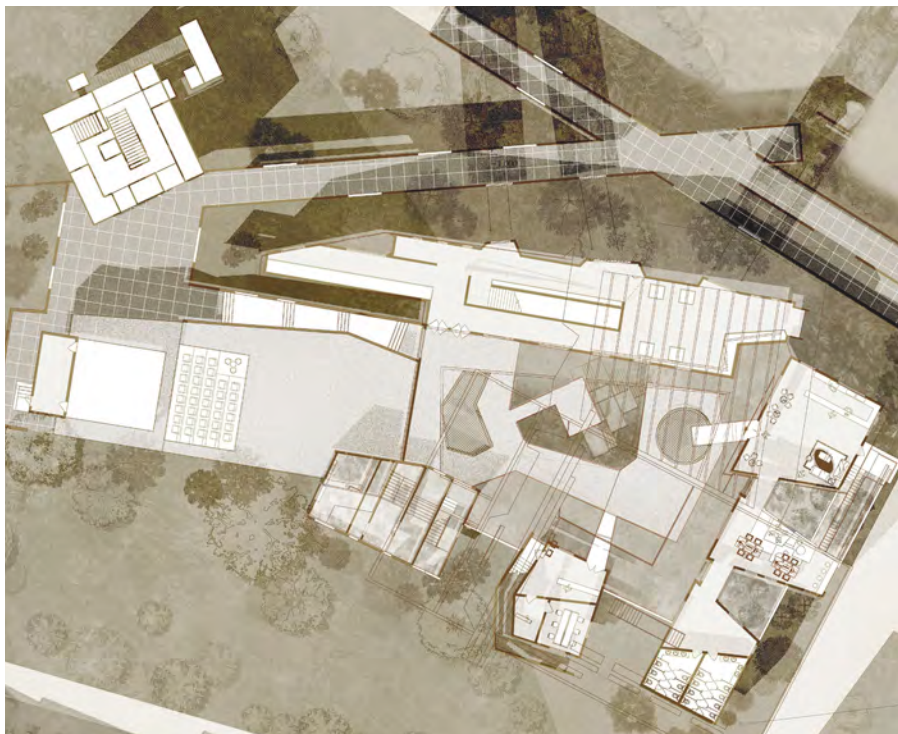


**Scattered Perspectives of a Building-as-Mountain.** An Unfolding Journey through Blinking Hall Costume Gallery.









Left. **Theatre Boxes for Costumes, Tea and Travelling Troupes.** Perspective View and Exploded Isometric.

Above. **Setting Stages and Submersions.** Deck-Level Plan (above the flood lines);

**Re-Shaping Blickling Brick.** Perspective view studies looking through the Costume Gallery and Open-Air Stage.



Site: Blickling Hall, Norwich, Norfolk.  
Programme: Open-Air Theatre, Spa, Tasting Rooms and Gardens.

# 07

## A WOMAN DANCES BENEATH A TREE

INLAYING THEATRICAL SCENES AND SCENTS

YUWEN GU

A woman dances her last dance beneath a tree. A white silk scarf hangs from a branch above, awaiting Yang Yuhuan. Her courtiers, busy bringing lychees for her to taste, rush in as Yang drops to her death. She carries an incense burner, a gift from an Emperor embroiled in an attempted coup. The scent from this incense burner guides the Emperor to his former lover's body. The story of Yang Yuhuan, concubine to Emperor Ming Huang in the Tang Dynasty (618-907AD), is told in many parts and many ways, most famously in the classic Peking Opera *The Drunken Concubine*. Here, the tale is transposed, transported to and told in the of gardens of Blickling Hall, a Jacobean mansion containing a famous Chinese Bedroom adorned with wallpaper depicting scenes from a fictional Chinese landscape. A sensorial garden is inlaid into the formal axes of Blickling Hall gardens, which are threatened by frequent flooding. Developing the architecture of the Emperor's gift—the silver incense burner, ordained with patterns of grapes, flowers, birds and pomegranates—a new ambulatory theatre organised around sensory experiences of sight, hearing, taste, smell and touch, orchestrated through motion (a kinaesthetic sense) and temperature (thermoception), invites visitors to sense the landscape. The love affair between the emperor and his concubine is dramatized: a spa, connecting water to sky, exposes the body to changing temperatures and scents; tasting rooms for lychees, pomegranates and grapes provide space for conversation, setting vision (sometimes enclosed, sometimes of landscape) and taste in dialogue. The story of Yang Yuhuan unfolds into Blickling Estate.



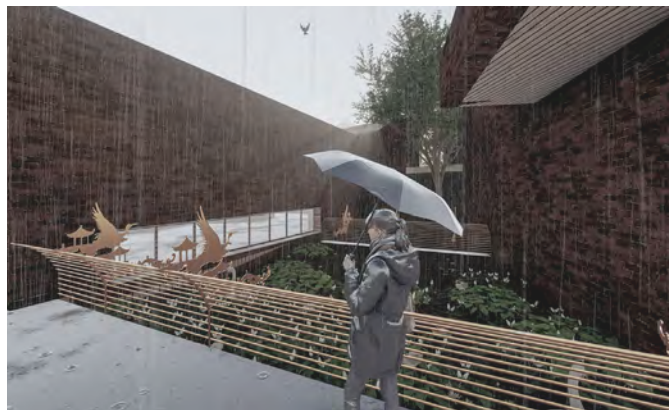
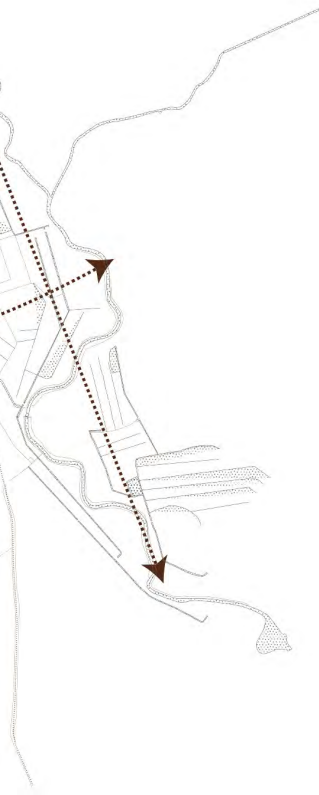


**A Theatre in Four Scenes.** Planimetric view of the Ticket Office, Spa, Stage, and Tasting Rooms.









Left. **Directing Blickling.** Site Mapping with Embedded Roof Plan.

Above. Scene 2: **Occupying an Incense Burner** (Top); Scene 3: **Passage to the Theatre** (Centre); Scene 4: **Olfactory Gardens** (Bottom).

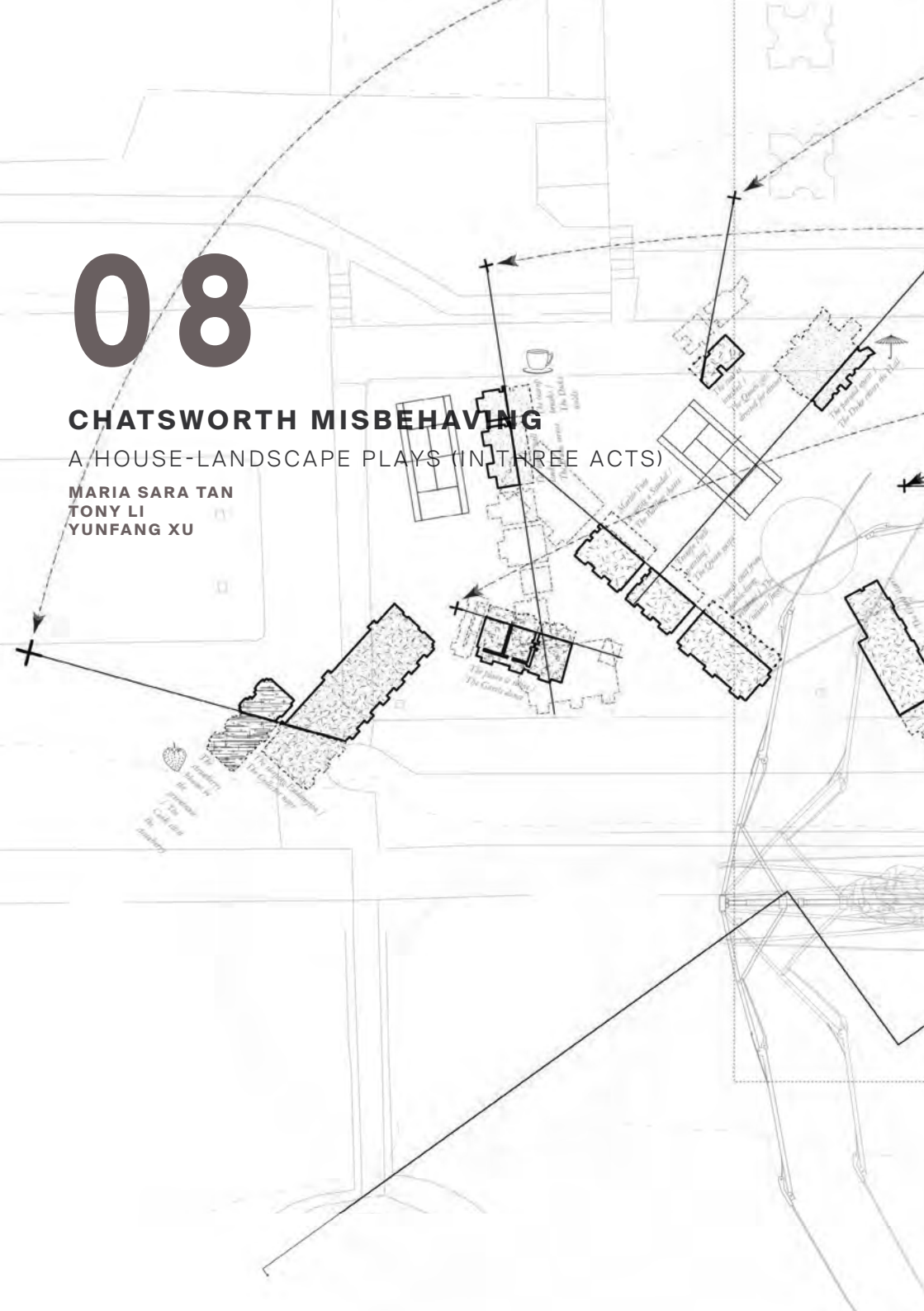


# 08

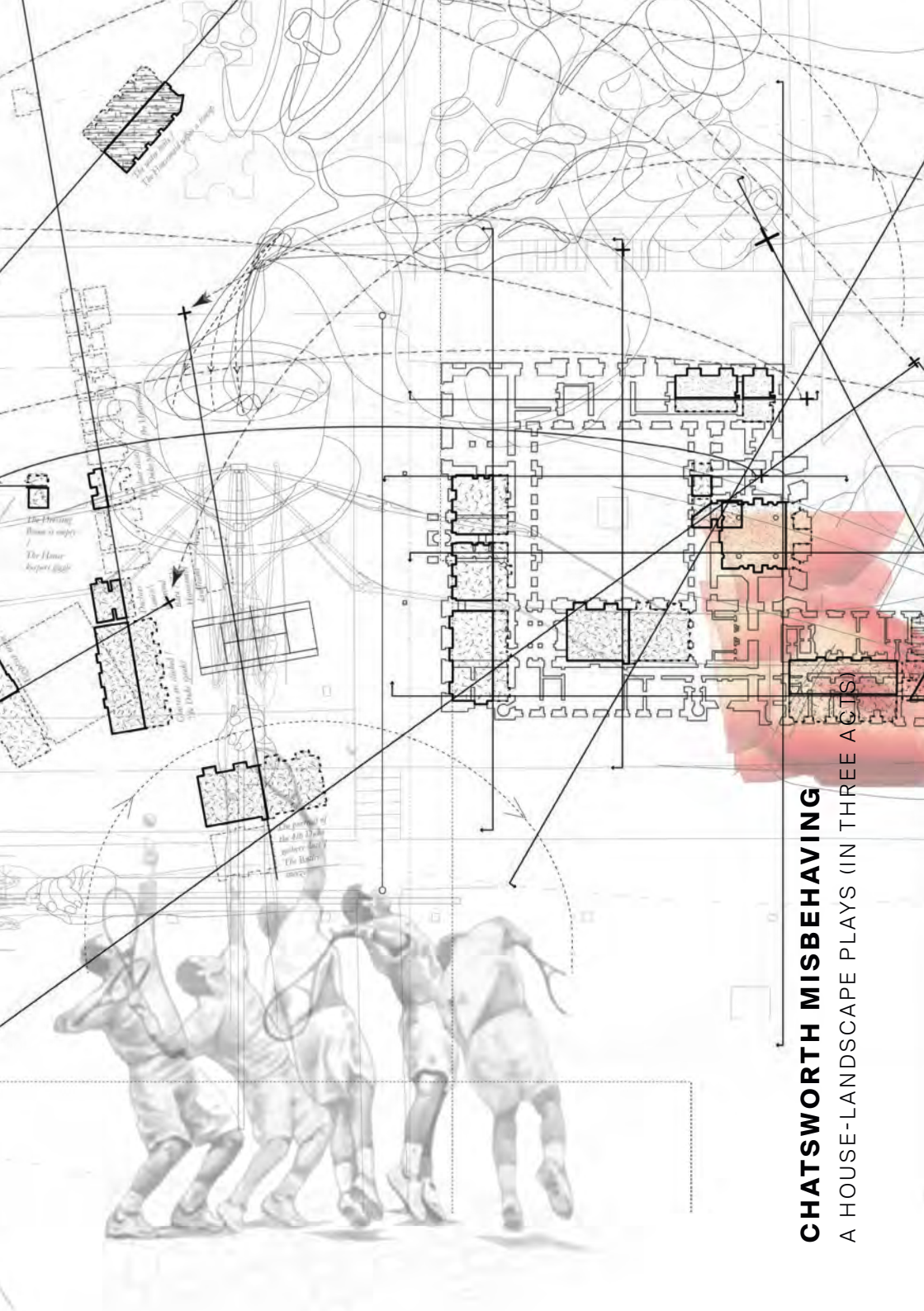
## CHATSWORTH MISBEHAVING

A HOUSE-LANDSCAPE PLAYS (IN THREE ACTS)

MARIA SARA TAN  
TONY LI  
YUNFANG XU







**CHATSWORTH MISBEHAVING**  
A HOUSE-LANDSCAPE PLAYS (IN THREE ACTS)

The Dining Room is empty / The House keeps quiet

The great hall / The formal space is empty

Guests are still / The Duke arrives / The portrait of the 4th Duke is moved / The House moves



Site: Chatsworth House (Cottage Garden and Cascade), Bakewell, Derbyshire.  
Programme: Public Theatre, A 'Painting Hall', Dining Terrace, Strawberry Fields, Cast Bedrooms, Oak and Bluebell (Micro)Forest.

## **ACT ONE: A THEATRE MISBEHAVES**

### A CASCADE CASTS SPACES AND CHARACTERS

MARIA SARA TAN

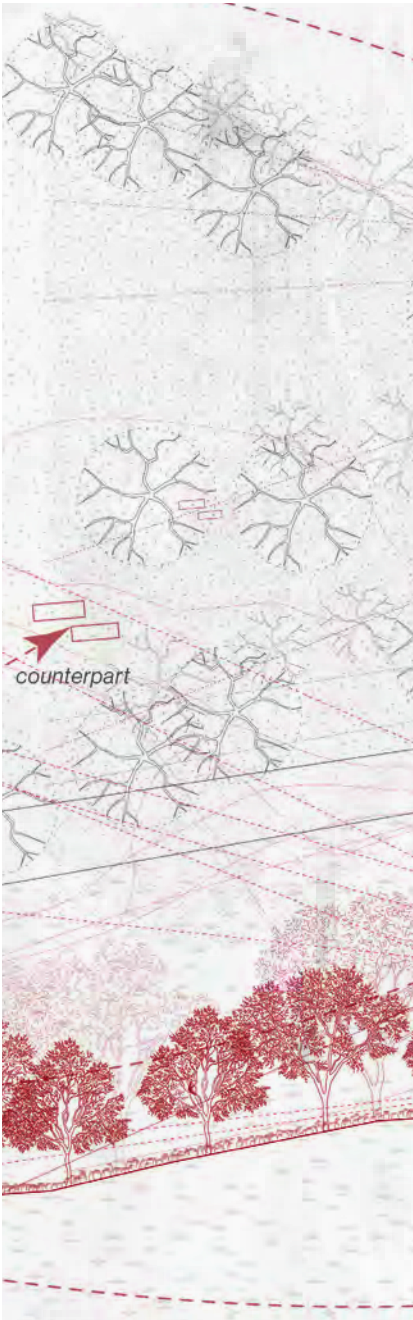
A theatre is nestled into the hills above Chatsworth House, cast out from the house into the Cottage Garden. This theatre challenges the formal representational structures found elsewhere in the manicured lawns and structured follies of Chatsworth Estate. By weaving landscape into its interiors, enriching local biodiversity, the theatre contrasts Chatsworth's exclusivity, serving as a universally accessible piece of architecture, welcoming cast and audience members, animals, and atmosphere.

The theatre mirrors Chatsworth, re-situating the formal spaces of the house and their objects. As it does so, it allows these spaces and objects to misbehave. Cast-out from the house, re-gathered and relocated in the space of the theatre, the famous Painted Hall becomes a Painting Hall, a space for making and maintaining objects and settings; the 'Public Theatre' within the house (a space leftover from the time the house functioned as a school) becomes an accessible auditorium; the State Bedrooms become accommodation for travelling cast members. The landscapes and spaces of Chatsworth are recomposed in the theatre. The boundary between the house, its landscape, and objects becomes confused, blurred. The sound of water running down the stone steps of the Cascade resounds around the open-air auditorium. Visitors eavesdrop on cast members rehearsing their lines in the walled garden. The making of a play becomes the performance. The repair of objects from Chatsworth House, and the care required to maintain the house and gardens, is dramatised.

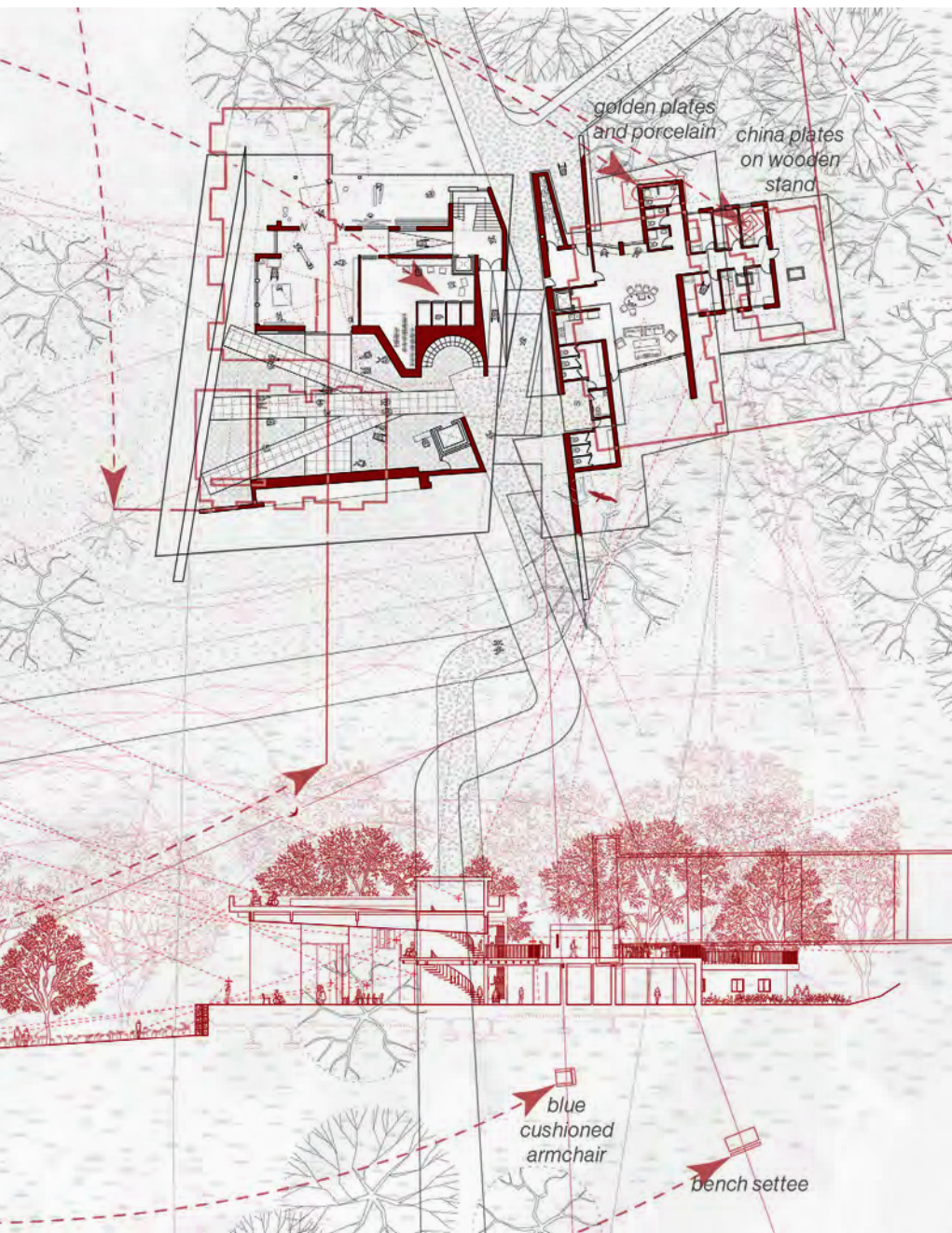












Above. **Forgotten objects construct a section.** Making space for Things to be preserved. Theatre Plan and Section.

Left. **A 'Painting Hall' conserves The Painted Hall.** A stage for conserving paintings (Top); **The Stage in construction.** Constructing a space to perform (Centre); **Study Model** (Bottom).



Site: Chatsworth House (South and West Front and Lawns), Bakewell, Derbyshire.  
Programme: Film Studio, Set Workshop, Object Fabrication, Accommodation and a Tennis Court.

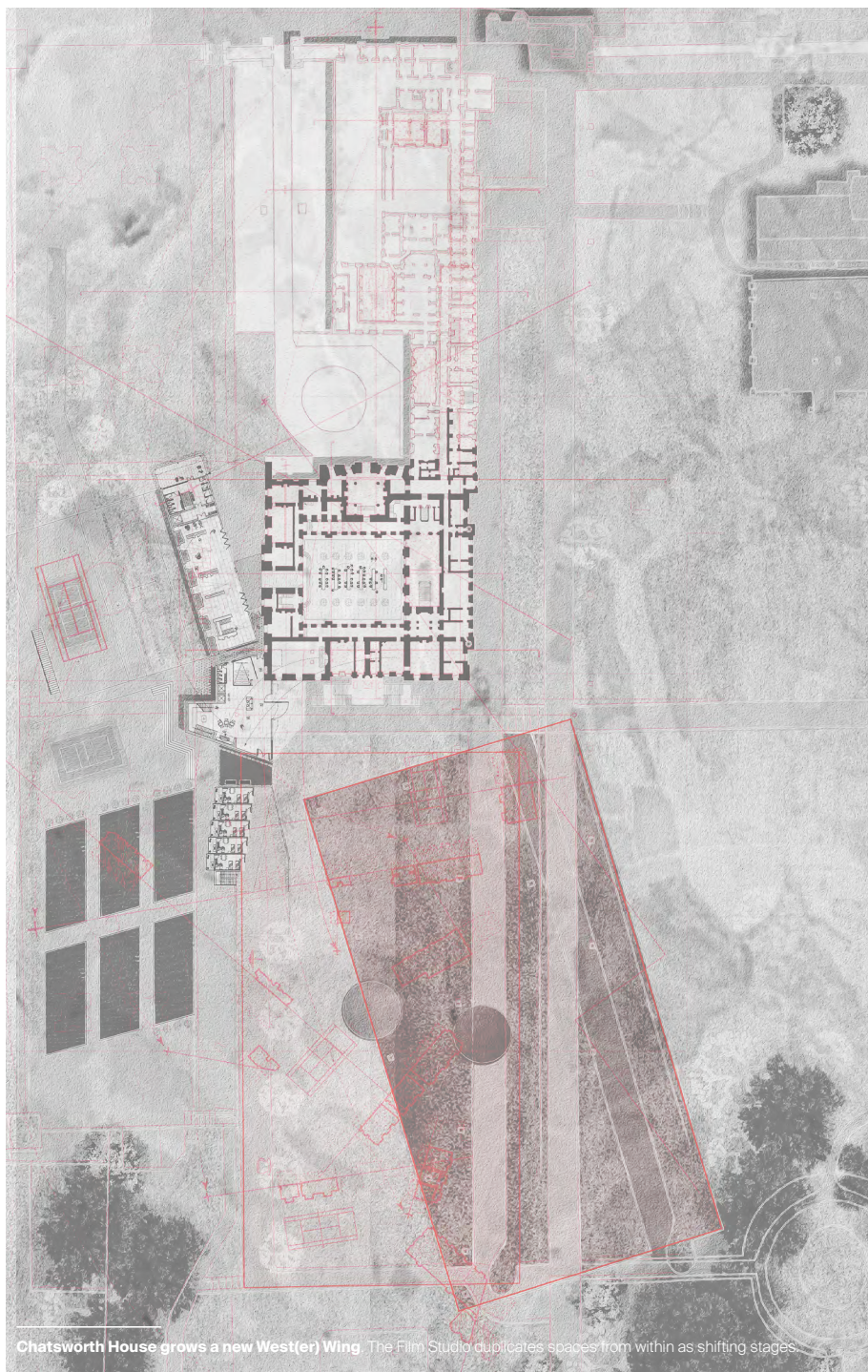
## ACT TWO: CHATSWORTH MASQUERADE

A FILM SCREEN, FRAMES AND FORMS DOUBLES

TONY LI

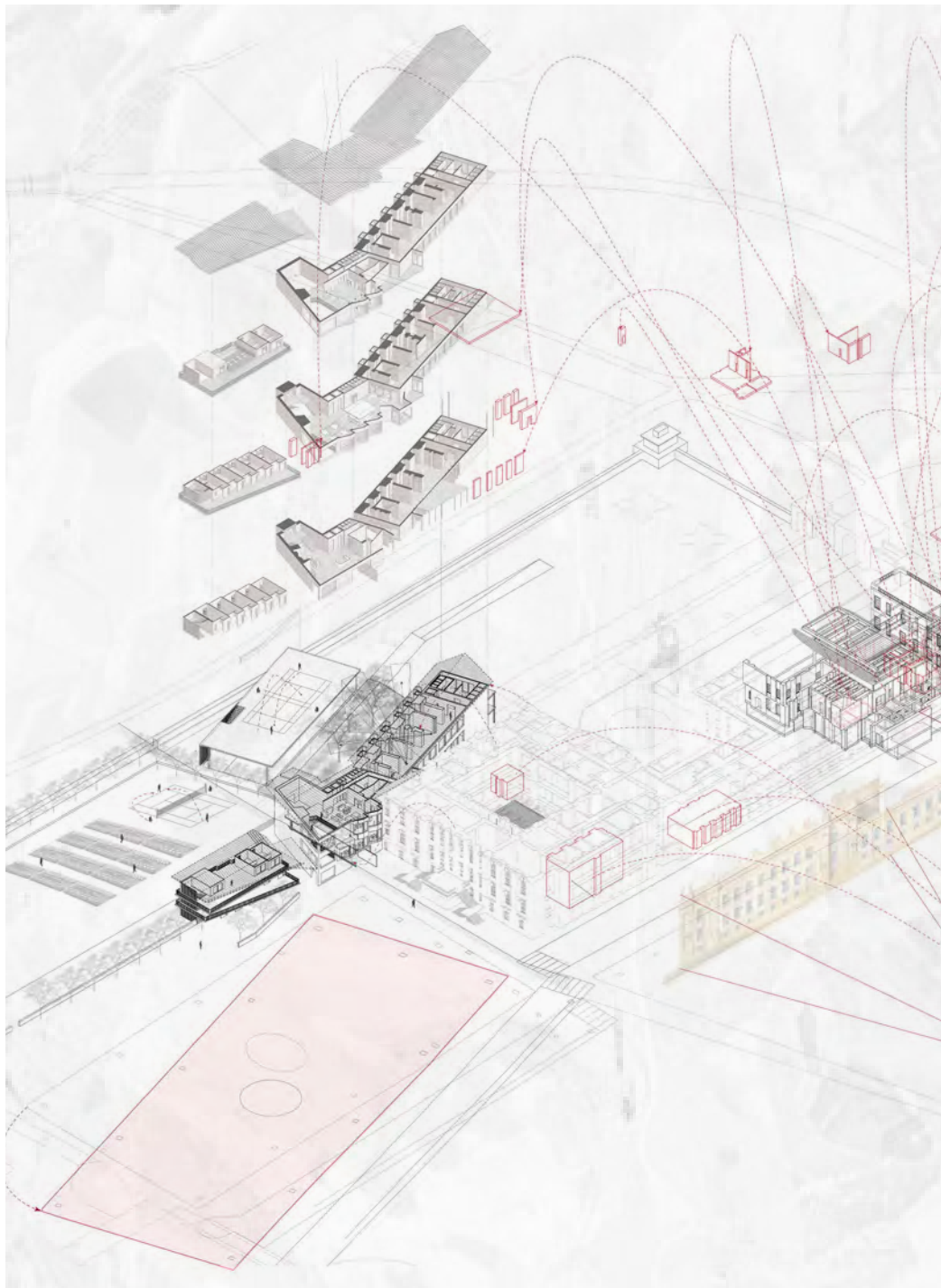
Chatsworth House is re-presented in film across time and in various guises. Each time it is presented it is re-situated. Spaces are forced to overlap, appearing out of sync, out of sequence, re-arranged and re-oriented. Objects move, space is re-programmed to suit different stories, the house and its social structures are re-framed. *Chatsworth Masquerade* develops a new film stage and landscape as a double for Chatsworth House, allowing the house to be seen and staged. A new west(er) wing duplicates the existing west wing, dragging spaces and objects from the house into a staging area, exaggerating scale, perspective, angle and incline to suit film production. Behind a new facade, projecting forwards from the original, bedrooms become micro-studios, replicating and exaggerating the formal rooms familiar to viewers. A central core between the new and existing wings frames an oblique view down the west facade, making space to peer into and through Chatsworth and its new double. An opening through the basement connects this new space into an existing courtyard, blurring the distinction between formal filmed and informal back-of-house spaces. As the new wing twists away from Chatsworth, the perspectival view framed by the film camera is re-cast as an organising principal. The building, working together with a new constructed landscape overlaid onto the formal grounds, reconstructs existing vistas. Roof planes inclined to provide backdrops in false perspective conceal tennis courts, and a studio for scanning and reproducing artefacts from the house for use in films. Through the *Chatsworth Masquerade* formal relationships are re-staged.



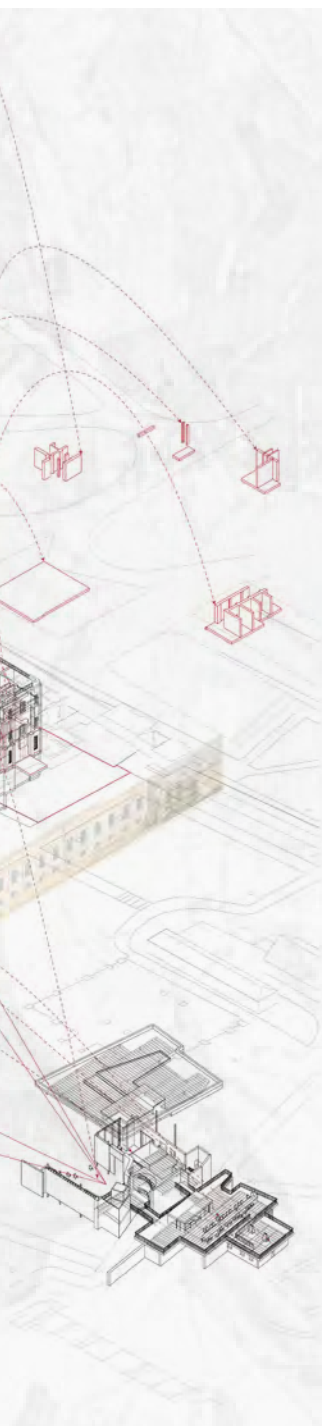


**Chatsworth House grows a new West(er) Wing** The Film Studio duplicates spaces from within as shifting stages









Above. **The Emperor's Fountain is overgrown.** The South Lawn becomes a meadow (Top); **A Gardener picks Strawberries on the Roof.** Garden Roof above the Sound Stage (Centre); **The South Facade seen askew.** Bar and Gathering Space. (Bottom).  
 Left. **A Workshop Documents and Re-Constructs Doubles.** Film Studios, Digital scanning Workshops and 3D printing facilities. Exploded Isometric (with the Archive and Theatre).



Site: Chatsworth House (North Wing), Bakewell, Derbyshire.  
Programme: House-Archive, Reading Rooms, Library and New Orangery.

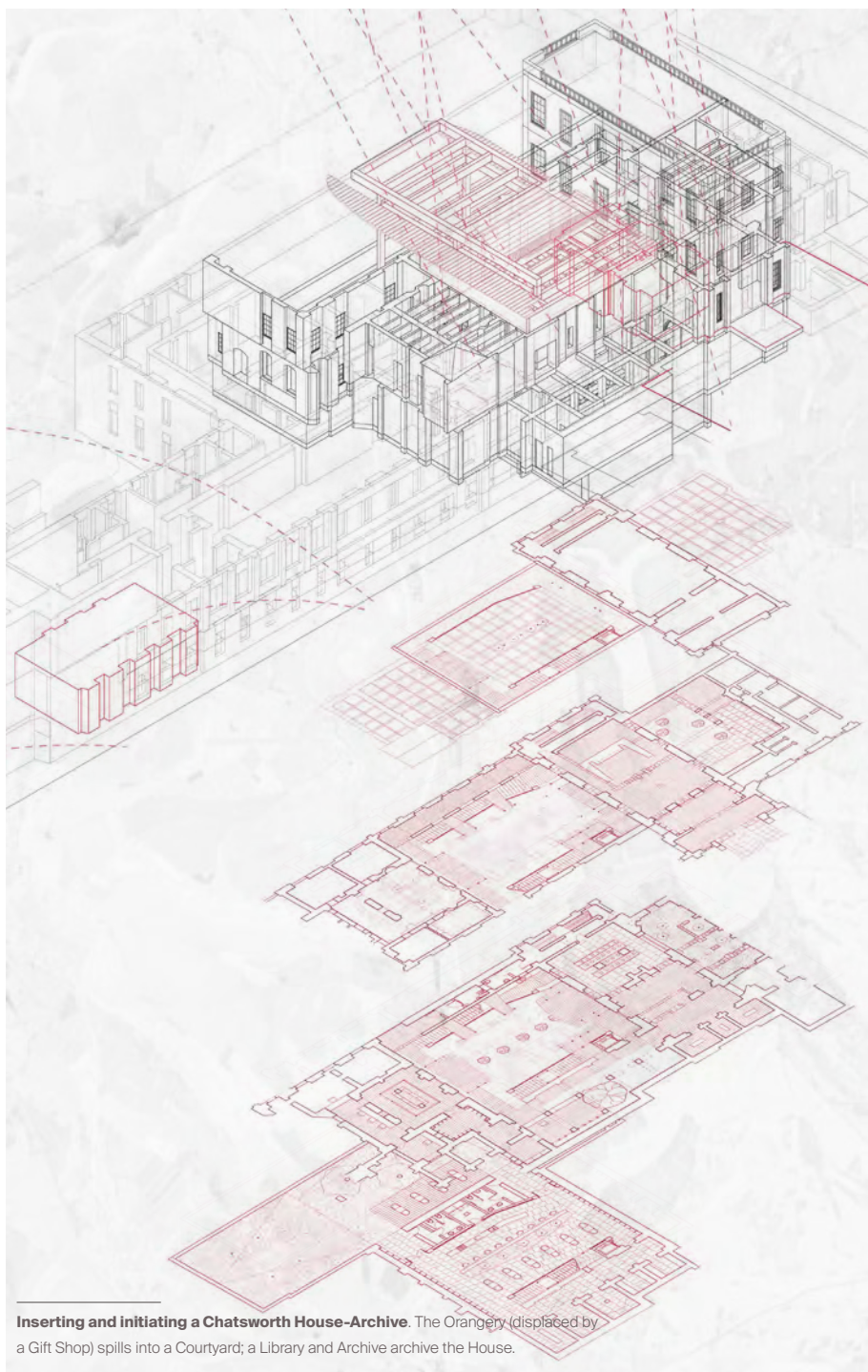
## **ACT THREE: CHATSWORTH HOUSE-ARCHIVE**

### AN ORANGERY FLIPS FIGURES AND FUNCTIONS

**YUNFANG XU**

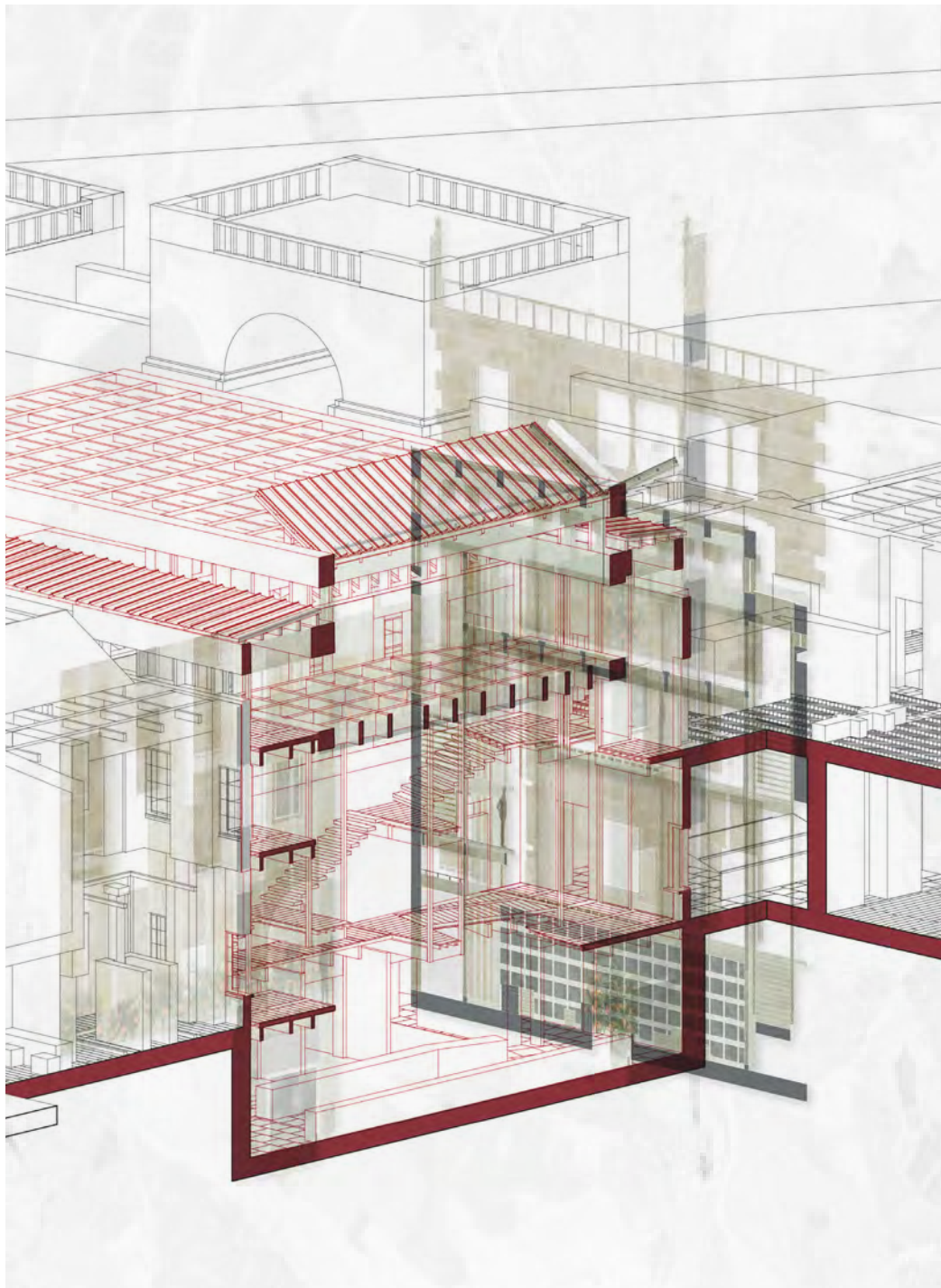
Of the fifteen paintings in the series *The Attics of Chatsworth* produced by Naomi Alexander during a two-year residency at Chatsworth House, ten focus on service spaces: attics, rooftops, and bathrooms. These ten images contrast markedly with the formality (and strangeness) of Alexander's other subjects: the strawberries and cream, tennis whites and parasols of a Wimbledon high tea clash with the objects of daily life found in the Chatsworth attics; the distorted perspective of her paintings of the facades and lawns at Chatsworth depict a different world to the bedsteads and basins lining the service corridors. *Chatsworth House-Archive* continues the formal/informal inversion begun by Alexander. A courtyard in the north wing (the service wing) becomes a house-archive. Paintings, spaces, and objects from the house, plant species from the gardens, the people who pass through, all of these items are catalogued, collected and made available. Service spaces are re-figured for visitors and custodians. A reading room and viewing room allow objects to be borrowed from the house for cataloguing. A library gathers published literature on Chatsworth, including film scripts, and novels. A gallery presents Alexander's paintings, and a projection room screens films depicting Chatsworth. The service wing becomes the primary space, inverting formal and informal functions and behaviours. A rule is broken. The boundary between inside and outside dissolves. Citrus Trees are brought into the house-archive to create a new orangery, an indoor roof garden, secreted between the insulating skins of a new courtyard roof, filters the air, providing background purification for items within the archive.



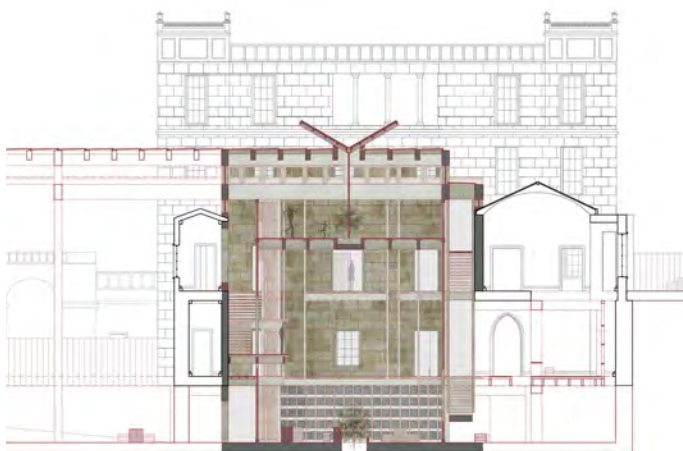
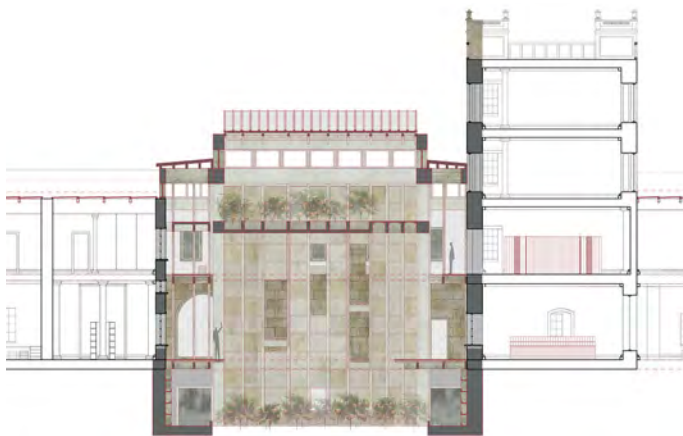
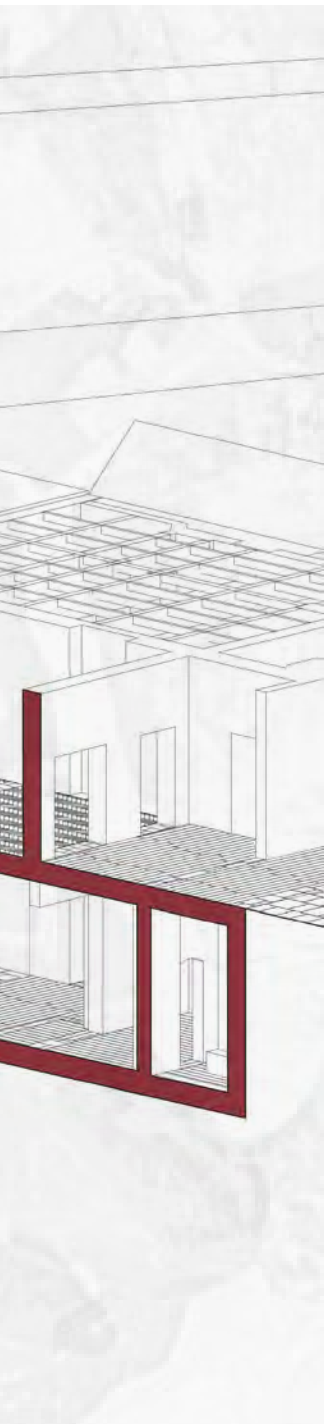


**Inserting and initiating a Chatsworth House-Archive.** The Orangery (displaced by a Gift Shop) spills into a Courtyard; a Library and Archive archive the House.









Above. **Archive-Courtyard Roof.** Study Model (Top); **The Hanging Gardens of Chatsworth.** Naomi Alexander's Attics become landscapes. Courtyard Sections (Centre and Bottom).  
 Left. **The Orangery spills into the Courtyard.** A House-Archive mixes served and service spaces, archived and unarchived histories. Exploded Isometric.



Site: Sultanahmet Meydani (Sultanahmet Square), Istanbul.  
Programme: Women's Shelter, Accommodation, Hamam, Education and Communal Spaces, Art Gallery, Workshops and Shops.

# 09

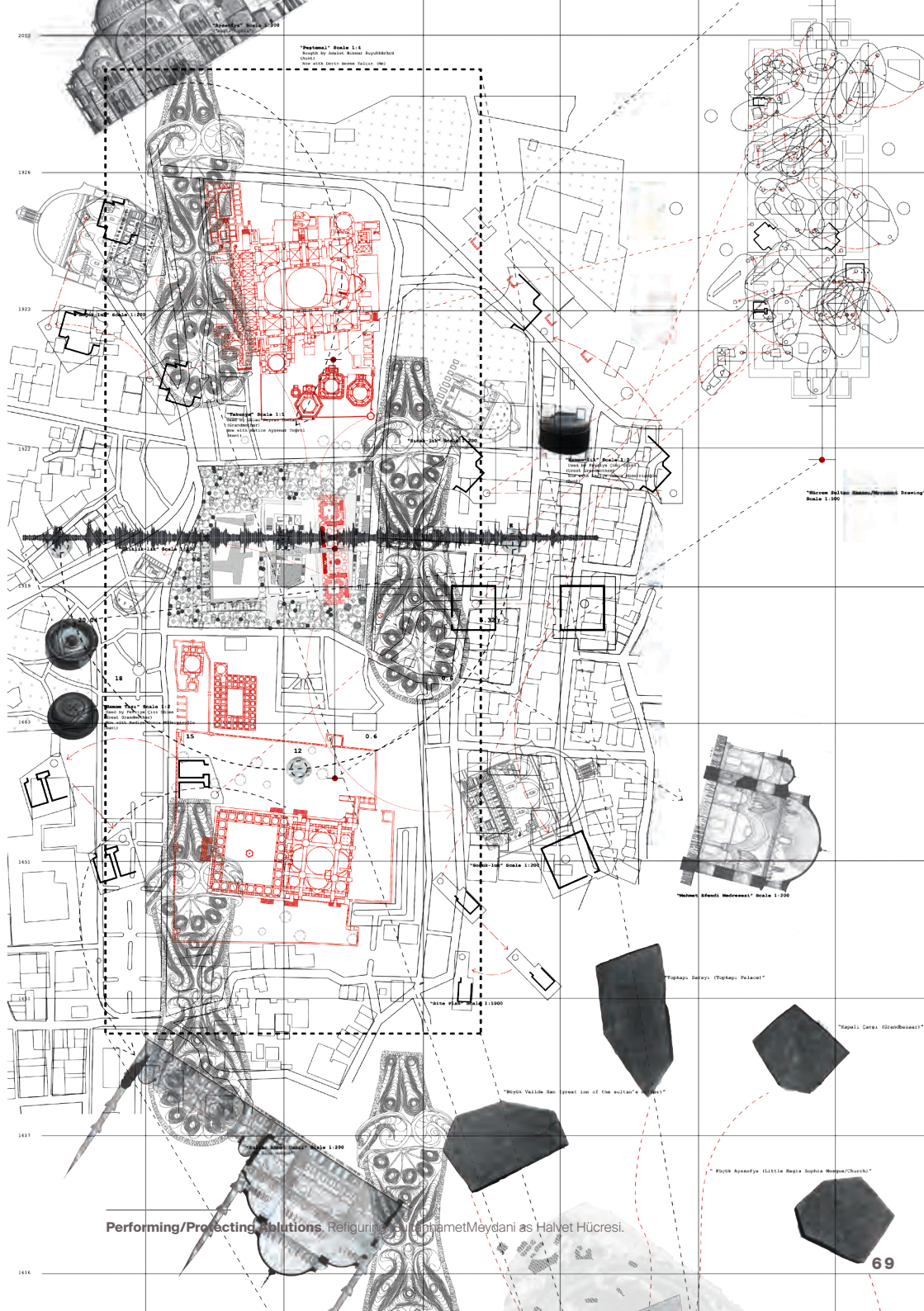
## HALVET HÜCRESI / SANCTUARIES

SPACES FOR SHOES, SOAP CUPS, SOCIALITY AND SAFETY

DERİN BEREN YALÇIN

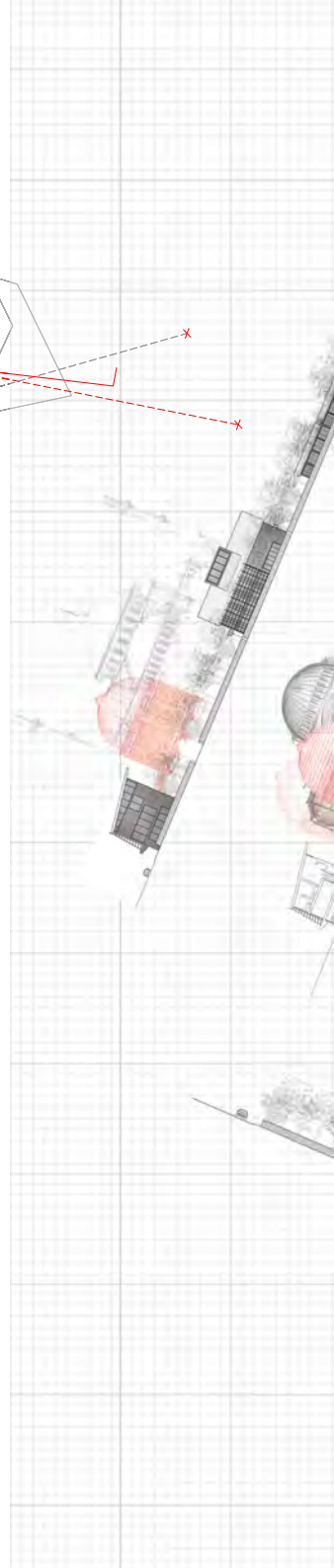
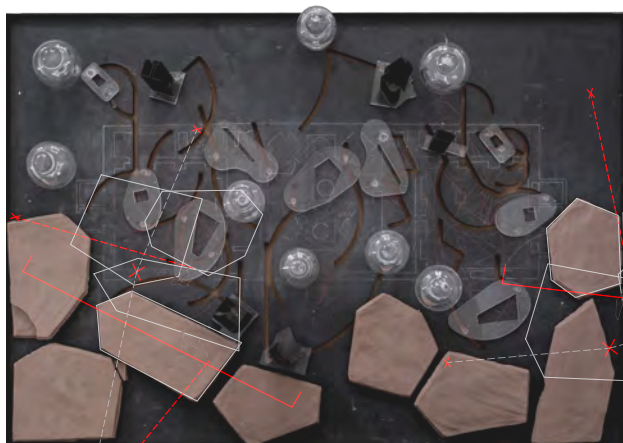
Between two emblems of Istanbul—the Ayasofya (Hagia Sophia) and Sultanahmet Camii (Blue Mosque)—stands the Hurrem Sultan Hamam, a sixteenth-century bathhouse designed by Mimar Sinan at the request of Roxelana, consort and wife to the sultan. These baths, constructed on the site of the Baths of Zeuxippus and overlaying an ancient temple to Zeus, were designed to symbolise the equality of the two genders. Within, the hamam simultaneously exposed and hid the vulnerabilities of young women seeking acceptance from society (from other women), and allowed women to enter society. Through this hamam, and other similarly-gendered structures, Istanbul became known as a city where women could find shelter. However, as the square which surrounds the hamam becomes increasingly glamorous and chaotic, women are becoming alienated. *Halvet Hücresi* seeks to reclaim space for women, to generate a new sanctuary within the city. The term describes the shower spaces in a hamam, but implies privacy, secrecy, a space of retreat or protection. A new collection of spaces, designed to support vulnerable women re-frame and seed the square, are distanced from the city by numerous thresholds. Walls, forested pathways, canals and cisterns unfold from the hamam into the square. Carrying material echoes of the shoes (*takunya*) worn and soap cups (*hamamlık*) carried by women in the hamam—identifiable in the steam of the bathhouse by the sound of a single, unique stone rattling within—the proposals combine private spaces for therapy, craft training, residency and artistic production, with commercial space for producing, marketing and selling women-made goods.





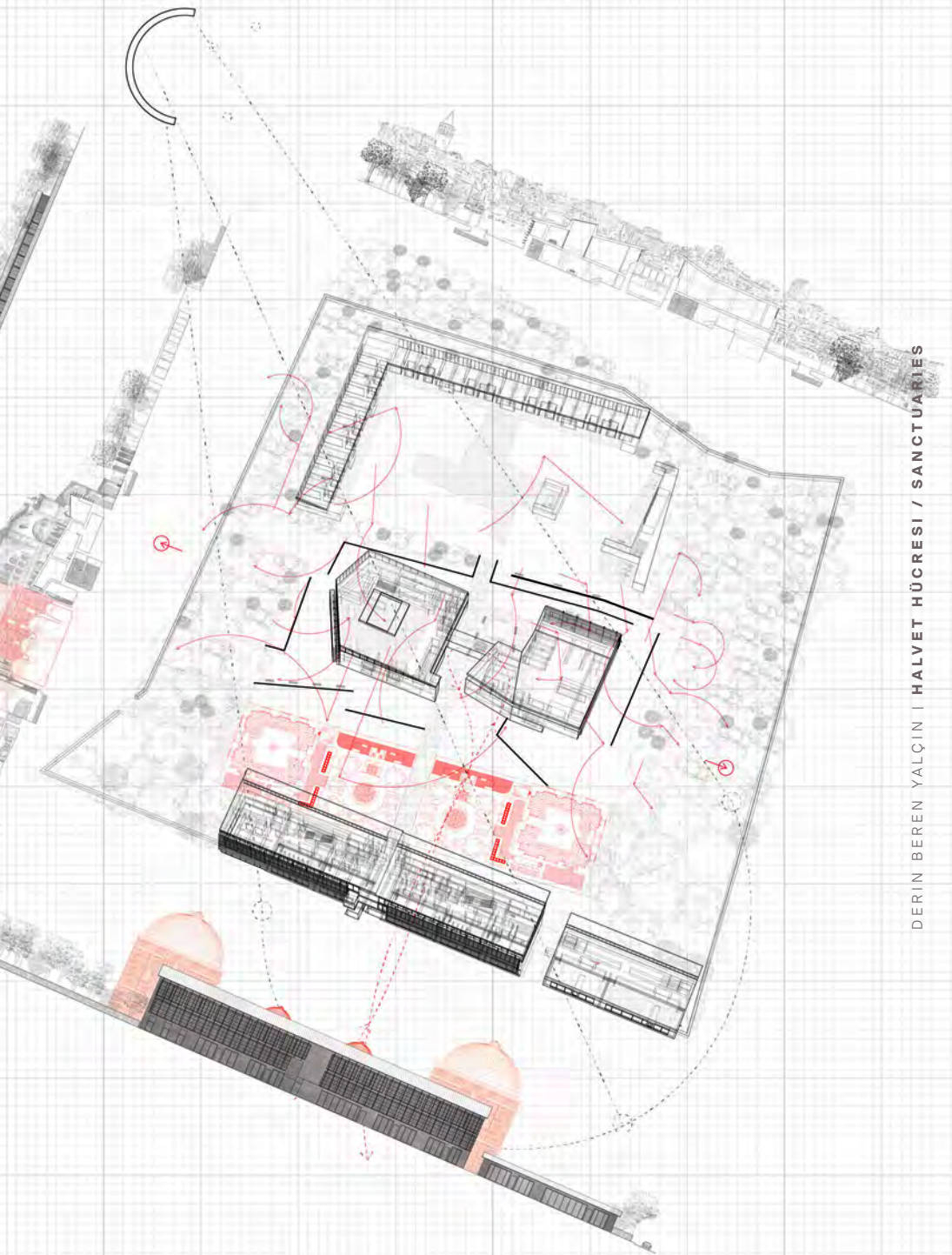
Performing/Protecting Solutions, Refiguring the Urban Metamorphosis as Halvet Hücreli.





Above. **Bodily Gestures in a Bath House.** Study model of the Hurrem Sultan Hamam;  
**Re-Occupying the Baths of Zeuxippos.** Model (Plan and Elevation View)  
 Right. **Within Sultanahmet Meydani Woods.** Shelter Spaces and Tree Fringe.







Holly Blue  
Small Tortoiseshell  
Large White  
Red admiral  
Brimstone  
Meadow Brown  
Garden Tiger  
Lime Hawkmoth  
Cinnabar Moth  
Large Yellow Underwing  
Large Emerald  
Golden Plusia  
Hummingbird hawkmoth  
Magpie Moth  
Six-spot burnet  
Varied Coronet  
Garden Carpet

# 10

## RE-ANIMATING COLLECTIONS

### UNPACKING AND OPENING UP INSTITUTIONS

ATINUKE ADETOLA  
CALVIN KAI SHU LEUNG  
SHIRLEY XUE

*True Bugs*

Dock Bug  
Green Shield Bug  
Red-legged Shield Bug  
Mirid Bug Species  
Capsid Bug Species  
Common Damsel Bug

*Spiders*

Four-Spot Orb-Weaver  
Black Lace-Weaver  
Wasp Spider  
Daddy-Long-Legs Spider  
House Spider Species  
Walnut Orb Weaver

*Bees & Wasps*

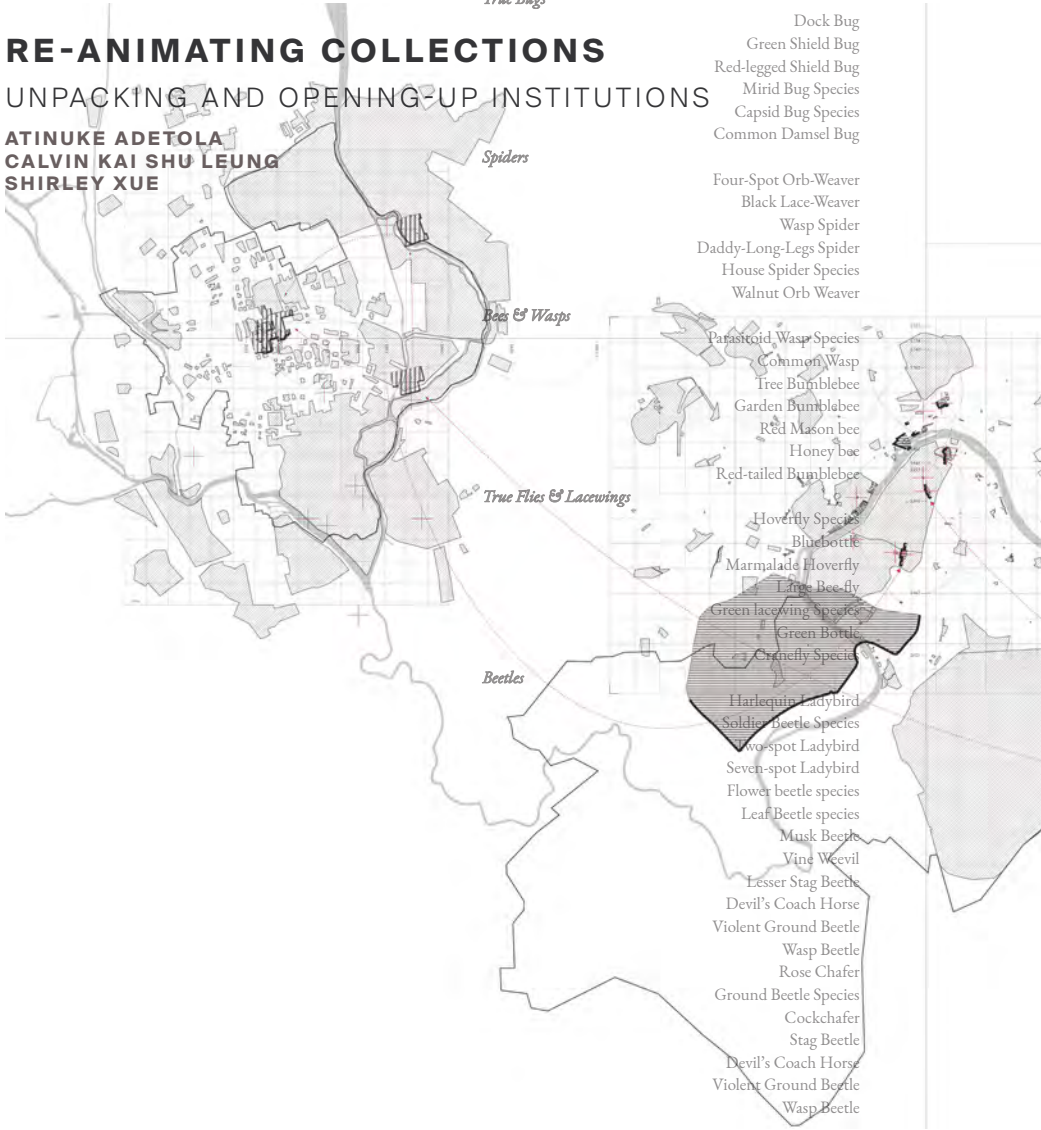
Parasitoid Wasp Species  
Common Wasp  
Tree Bumblebee  
Garden Bumblebee  
Red Mason bee  
Honey bee  
Red-tailed Bumblebee

*True Flies & Lacewings*

Hoverfly Species  
Bluebottle  
Marmalade Hoverfly  
Large Bee fly  
Green lacewing species  
Green Bottle  
Crane fly Species

*Beetles*

Harlequin Ladybird  
Soldier Beetle Species  
Two-spot Ladybird  
Seven-spot Ladybird  
Flower beetle species  
Leaf Beetle species  
Musk Beetle  
Vine Weevil  
Lesser Stag Beetle  
Devil's Coach Horse  
Violent Ground Beetle  
Wasp Beetle  
Rose Chafer  
Ground Beetle Species  
Cockchafer  
Stag Beetle  
Devil's Coach Horse  
Violent Ground Beetle  
Wasp Beetle

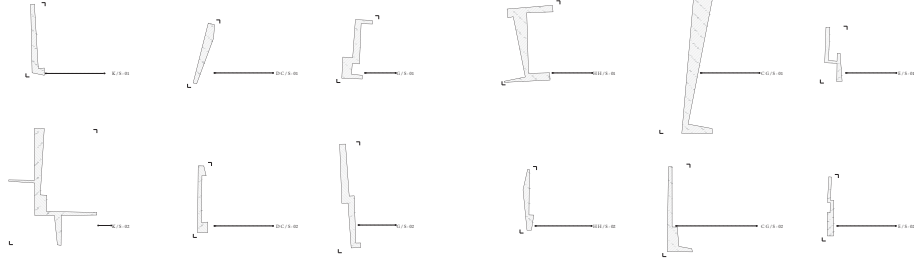






# RE-ANIMATING COLLECTIONS

## UNPACKING AND OPENING-UP INSTITUTIONS





Site: Hyde Park (and Albertopolis), London.  
Programme: Insect Rehabilitation and Breeding Centre, Restaurant, Kitchens, Herb Gardens, Exhibition Spaces and Viewing Hides.



## THE LEPIDOPTEROLOGY OF (A) SPACE

ADDRESSING BEES, BEETLES AND BUTTERFLIES

ATINUKE ADETOLA

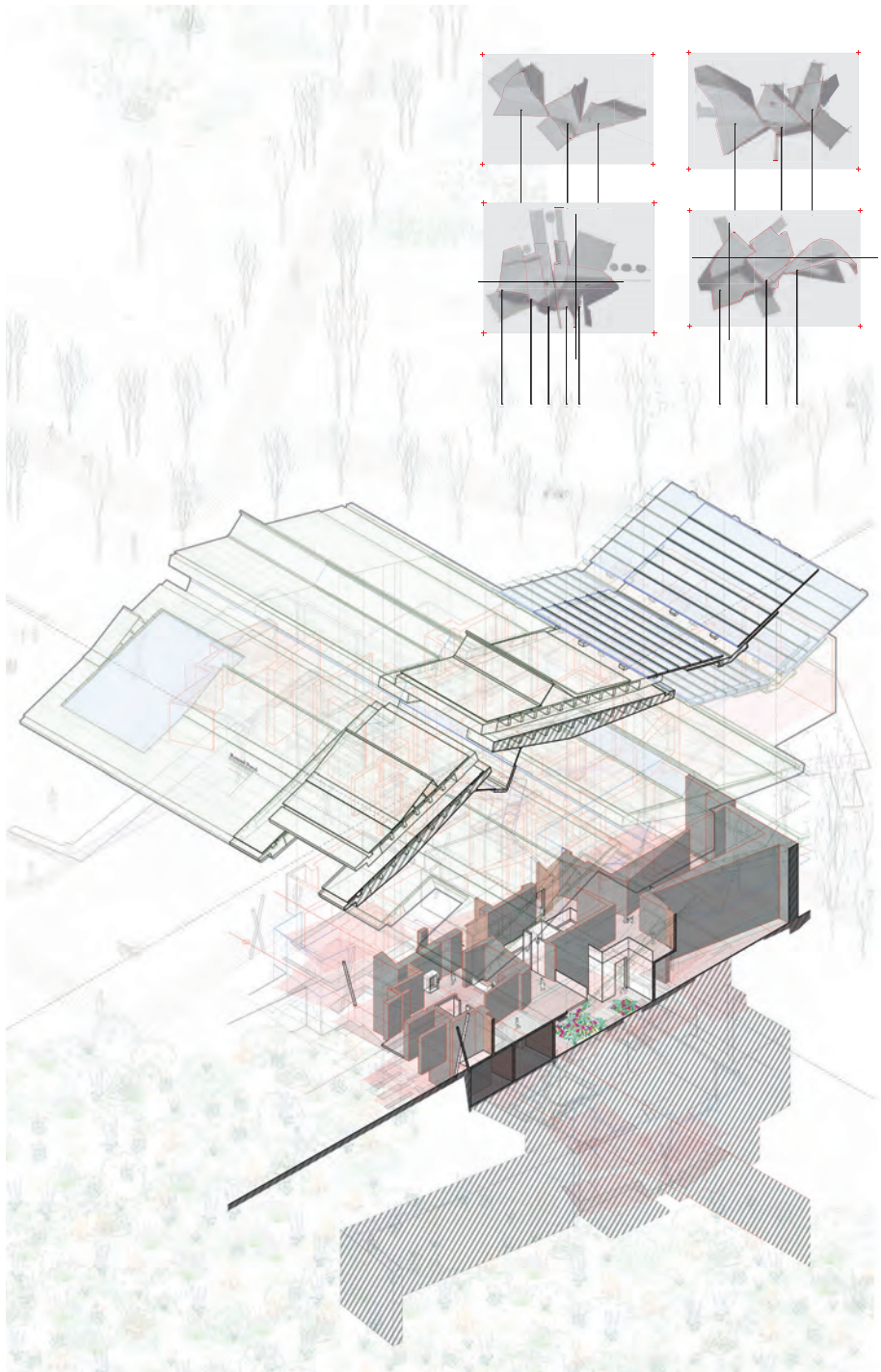
Butterflies are everywhere in the Natural History Museum (NHM), from the pinned and preserved examples of various species displayed in the galleries to the stores and digitisation spaces, where researchers are in the process of cataloguing 80 million separate specimens. This work is increasingly urgent. Insects are an overlooked yet important bio-indicator, contributor to and monitor of the health of the environment, and understanding their evolution is vital. Their numbers are in decline. The annual survey conducted in 2021 counted only 1.2 million butterflies. Being in close contact with the air, soil and water, sensitive to the slightest changes in atmosphere, and yet essential to pollination and the broader foodchain, repopulating and rehabilitating butterfly populations should be critical to restoration projects. *The Lepidopterozoology of (a) Space* projects, unfolds and re-pins activities and spaces from the NHM into Hyde Park. It occupies the intersection of the axis through Albertopolis (which passes through the Albert Memorial in Kensington Gardens, the NHM, the Royal Albert Hall and the Royal College of Music) and the tree-lined avenue connecting Round Pond and The Longwater. Collaborating with the UK Butterfly Monitoring Scheme, it establishes a transect for tracking butterflies in Hyde Park through monitored habitats and walks. It aims to both rehabilitate local insect populations through breeding, and encourage a considered cohabitation of humans and insects (butterflies, bees and beetles) by emphasising the need for careful looking. To engage the public passing through Hyde Park it combines indoor and outdoor gardens, viewing rooms and a restaurant.



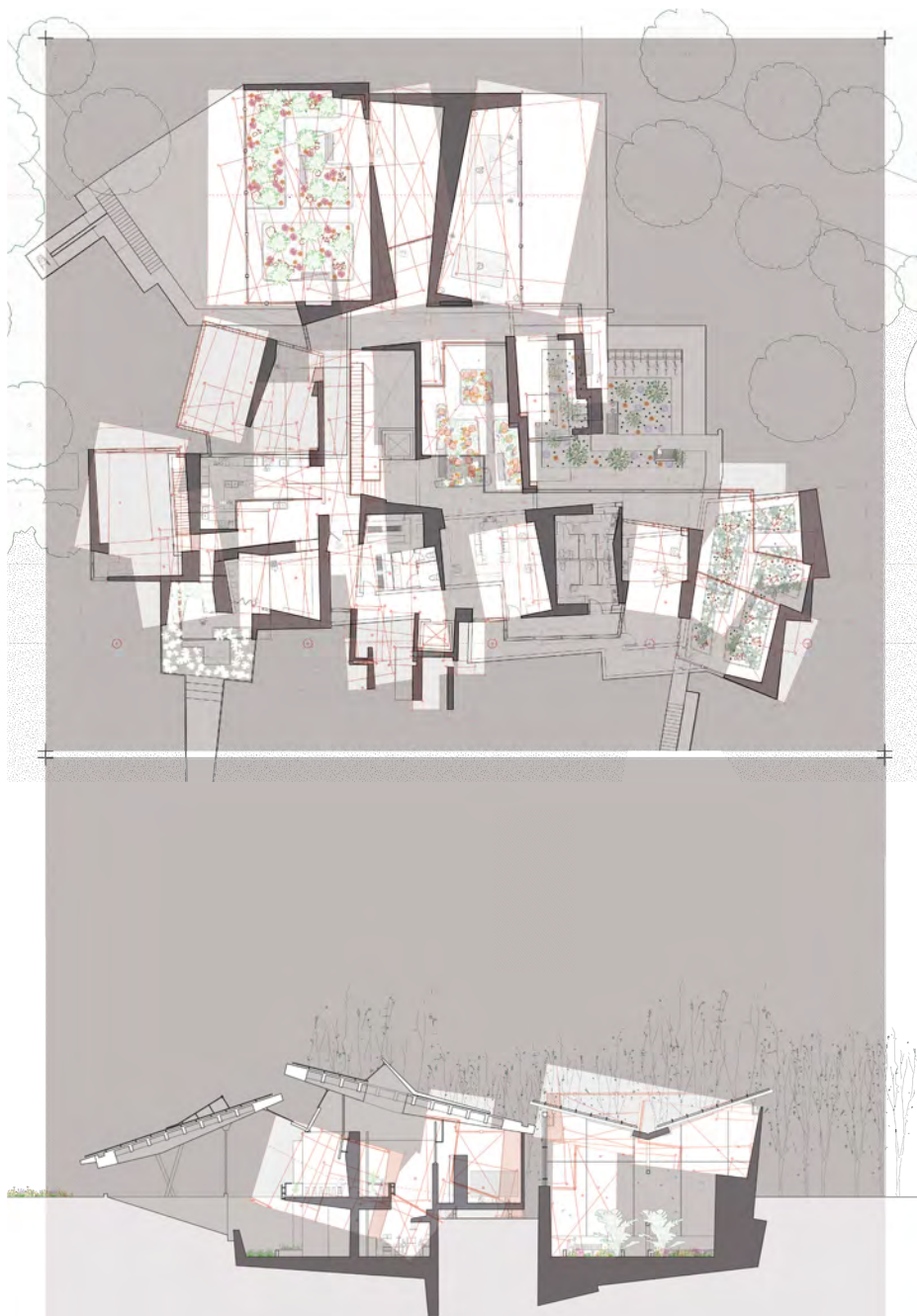


**The Natural History Museum takes flight.** Transposing Butterfly Galleries into Hyde Park.









Left. **Developing Pinned Tectonics.** Unfolding a Butterfly's Roof. Study Models (Inset) and Sectional Isometric.  
 Above. **Pinning Galleries in Place.** Insect Rehabilitation Centre. Ground Floor Plan and Cross Section.



Site: Royal Botanic Gardens, Kew, London.  
Programme: Greenhouses, Seed Bank, Exhibition and Archive Spaces, Laboratories and Offices.



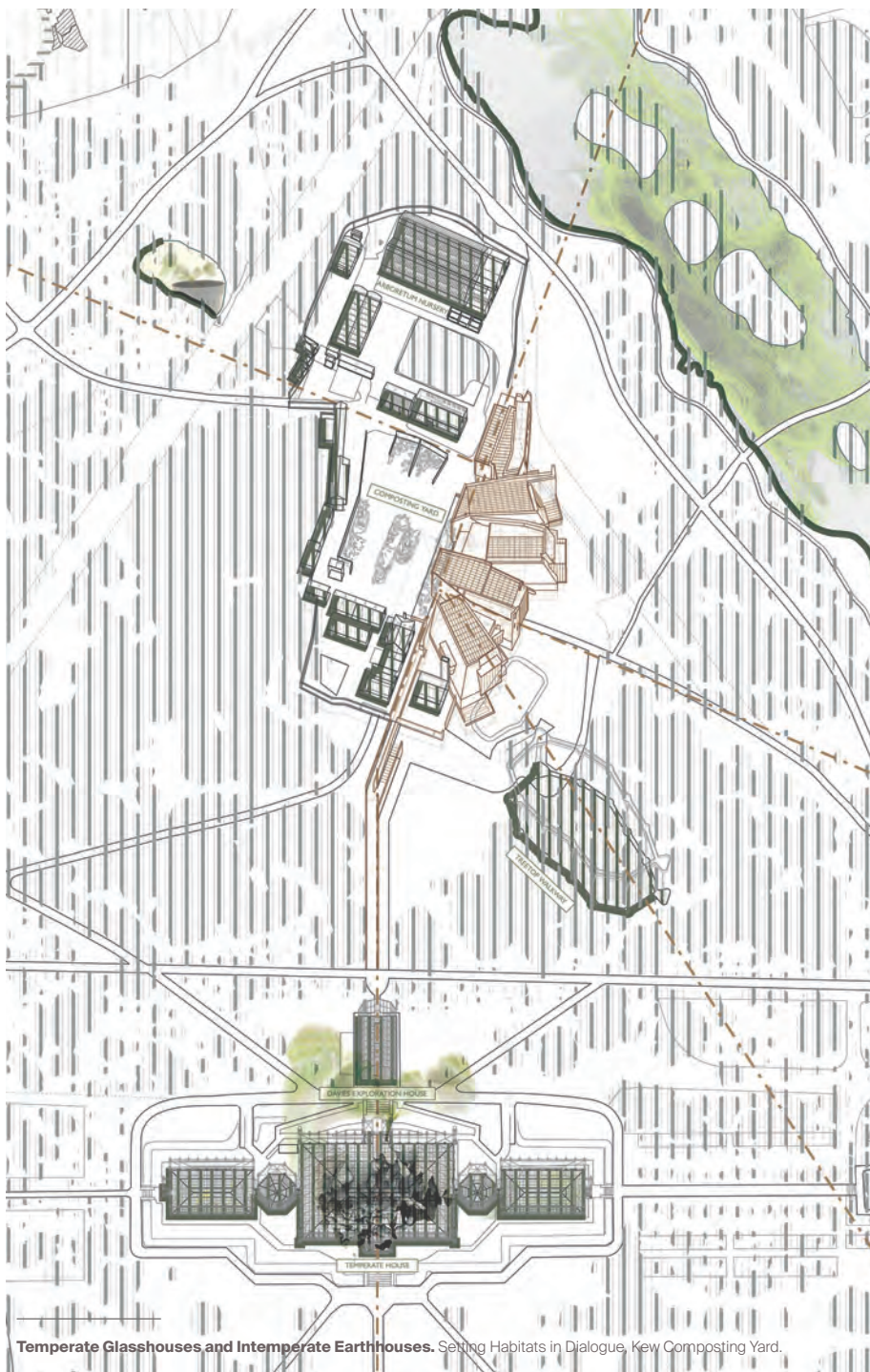
## INTEMPERATE EARTHHOUSES

### THE ECOLOGISATION OF KEW GARDENS

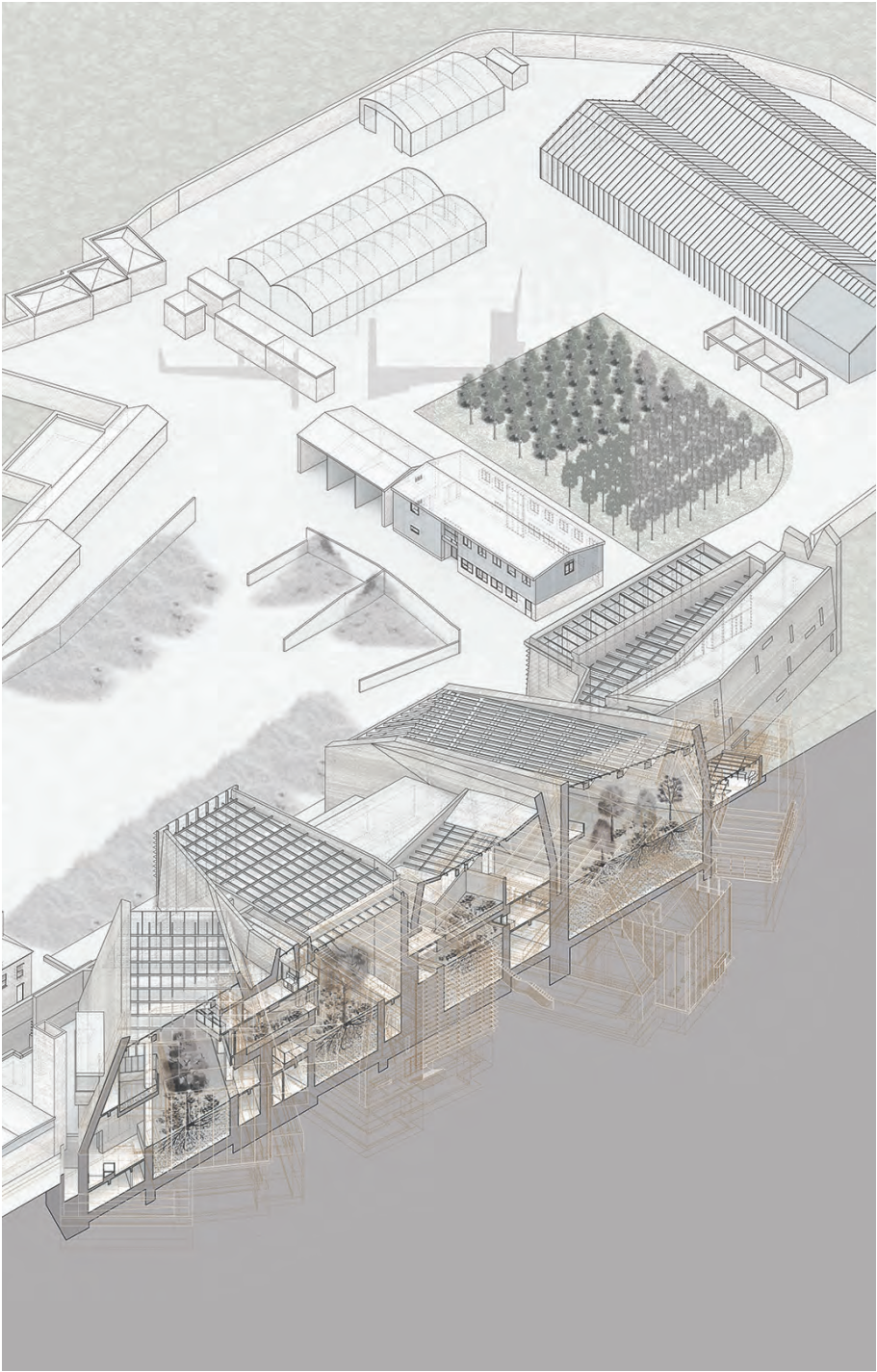
CALVIN KAI SHU LEUNG

In 2020, Kew Gardens announced plans to decolonise its collections. Two years later in January 2022, in response to objections that it was overstepping its own remit for scientific research by politicising its collections, the term was dropped from Kew's 10-year plan. But with various glasshouses zoned by geography, flora divided into species and catalogued according to western knowledge systems, and the public display of 'exotic' specimens, the line between science, taxonomy and social history already appears blurred. *Intemperate Earthhouses* proposes to re-frame Kew's collection and role, arguing that focusing solely on the science of plants is out of tune with Kew's own science strategy, which prioritises 'ecosystem stewardship'. Through a series of new 'Earthhouses' containing self-sustaining ecosystems, supported by plantlife (and some human care), fungi, bacteria and soil are prepared for use in the rehabilitation of regional temperate rainforests. These Earthhouses re-situate and expand Kew's Fungarium, bringing fungi and other back-of-house activities critical to Kew's ecosystem, to public attention. The composting yard—a visible manifestation of fungal and bacterial action—becomes a generator of heat and nutrition supporting a collection of temperate fungi exhibited in the Earthhouses, solid counterparts to Kew's glasshouses. These plants generate climatic conditions; they are not reliant on conditioned spaces. The spectra of temperatures, humidities and soil conditions they generate provides an experimental space for research, entangled with the microscopic lives of soil-dwellers but outward-looking to address social and climatic concerns.

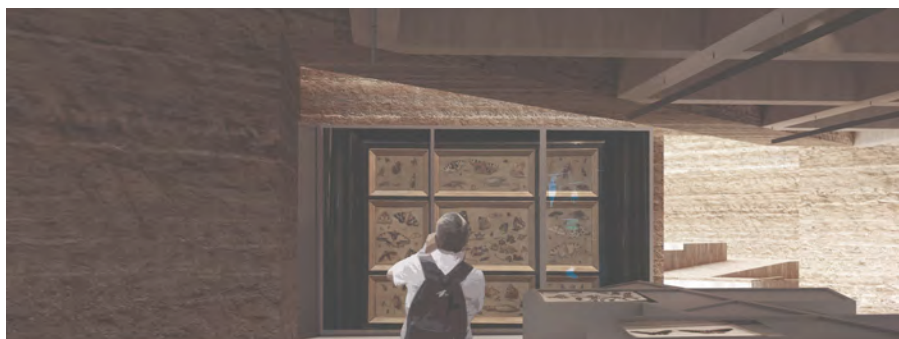










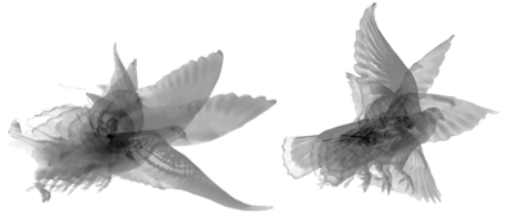


Left. **The New Kew Fungarium.** Sectional Axonometric.

Above. **Moving through Biomes.** Perspective Views.



Site: Balliol College Quad and the Ashmolean Museum, Oxford.  
Programme: School of Drawing and Diorama Restoration Gallery (Taxidermy Studios, Exhibition Spaces, Bookshop and Painting Corridor).



## SETTING DIORAMAS IN FLIGHT

BETTER LIVING THROUGH TAXIDERMY

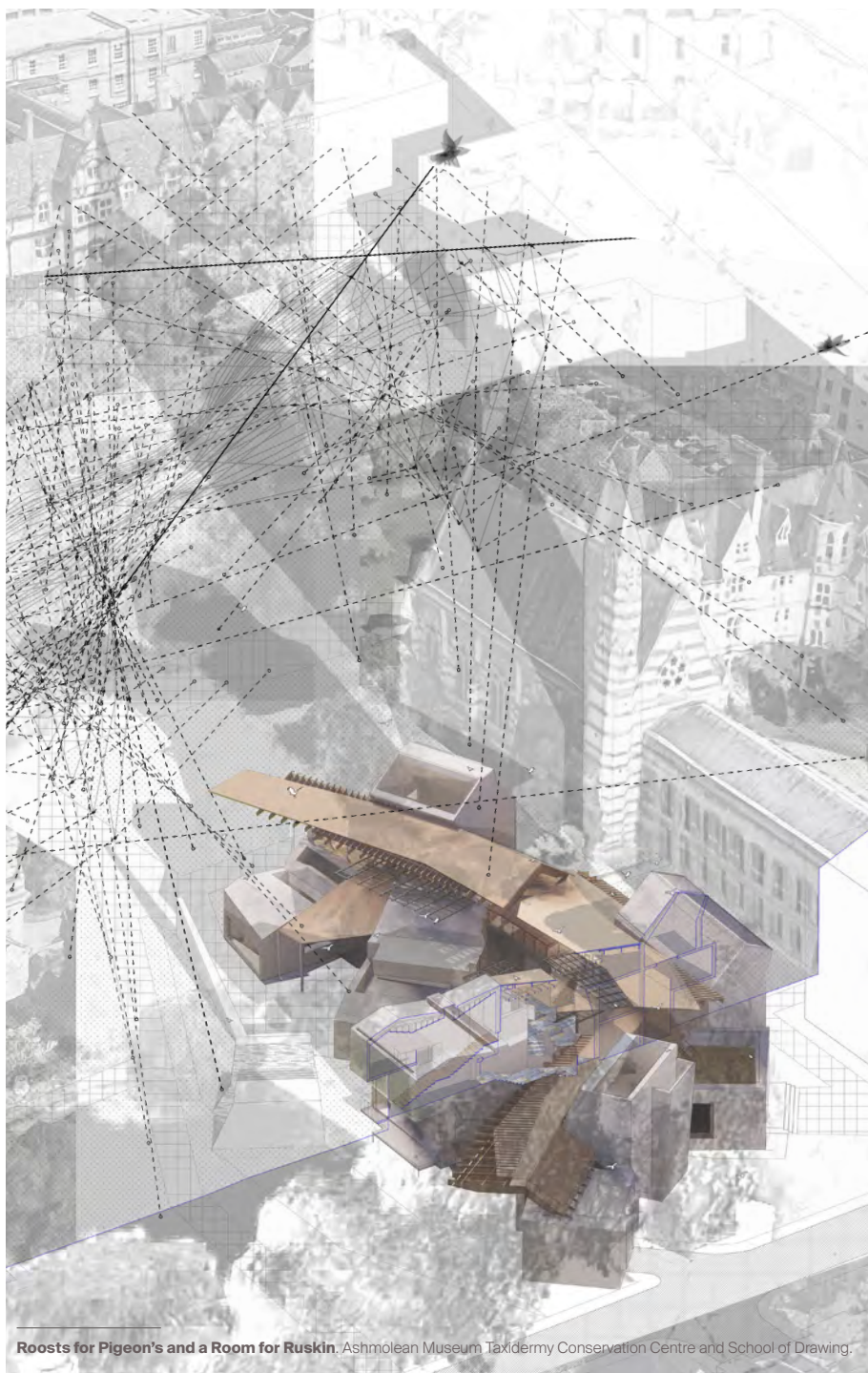
SHIRLEY XUE

*"Admit that, to draw a man, you want the knowledge of bones... go to a hospital, and cut dead bodies to pieces until you are satisfied; then come to me, and I'll make a shift to teach you to draw... But don't expect me to help you in that ghastly work."*<sup>1</sup>

Alongside studies of the facades of the Ducal Palace, the Ashmolean Museum collection of John Ruskin's drawings boasts "A Lion's Profile, from Life," and studies of "the Plumage of a Partridge" and "a Dead Dove," the stones of Venice beside feathers and fur. The representation of animals and the science of anatomy initially combined Ruskin's fascination with art and science, but as Dinah Birch observes Ruskin came to see anatomy as the enemy of art. Such 'ghastly work' could not, he claimed, aid perception of a subject. *Setting Dioramas in Flight* seeks to develop perceptions of the animal-human world by instituting a new School of Drawing, after Ruskin, bringing painting together with taxidermy in a space for the care and maintenance of dioramas and stuffed animals (specimens which may soon be the last examples of lost species). Developing from the roof down (a space of live, not dead, doves) the project lands in Balliol College, near the Ashmolean (formerly the University Galleries, the original Ruskin School of Drawing). Spaces of humans, and stuffed and live animals intersect. The building encourages birds to roost and people to dwell. Boundaries between interior and exterior, human and non-human space, are blurred, the definitions of what is exhibited and what is produced are challenged.

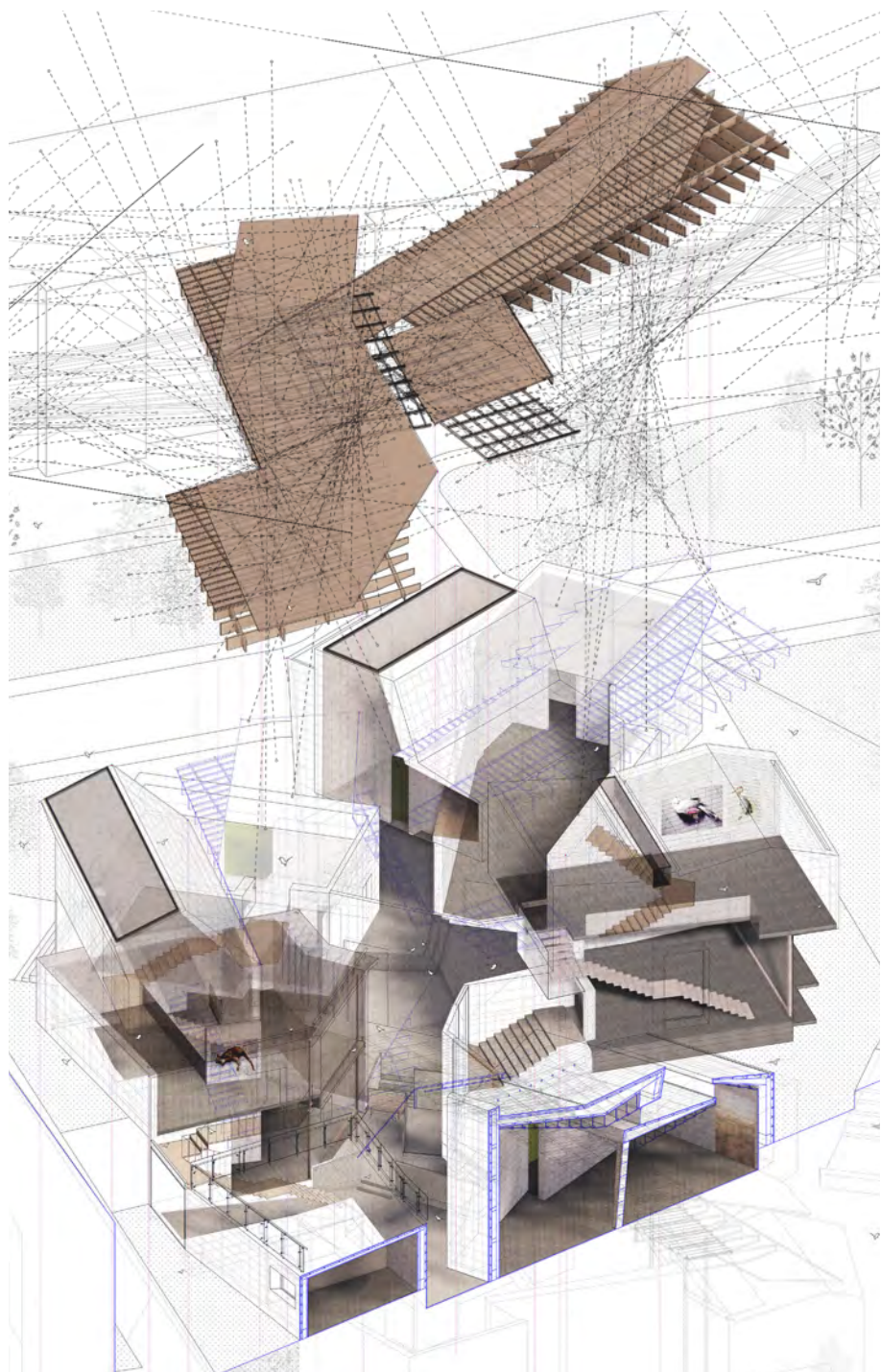
<sup>1</sup> John Ruskin, *The Eagles Nest* (London: Smith, Elder & Co., 1872), 22.232-3 (quoted in Dinah Birch, "That Ghastly Work: Ruskin, Animals and Anatomy," *Worldviews*, Vol.4, No.3 (2000), pp.131-145.





**Roosts for Pigeon's and a Room for Ruskin.** Ashmolean Museum Taxidermy Conservation Centre and School of Drawing.









Left. **Layering Roofs and Rooms.** Spaces for pigeons and patrons. Exploded isometric.

Above. **Pigeons and Patrons. Two views on a building.** Perspective Views.



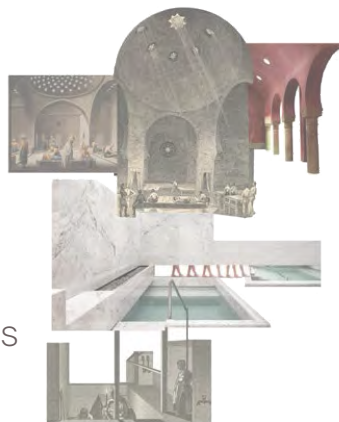
Site: "The Pools" Turkish and Victorian Baths, Carlisle, Cumbria.  
Programme: Ceramics Production, Pottery Workshops, Exhibition Space and Wetlands.

# 11

## MATERIAL INUNDATIONS

MAKING TILES, BRICKS AND BATHHOUSES

CURTIS ENGLISH

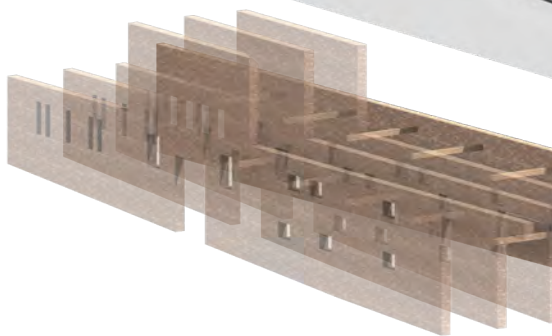
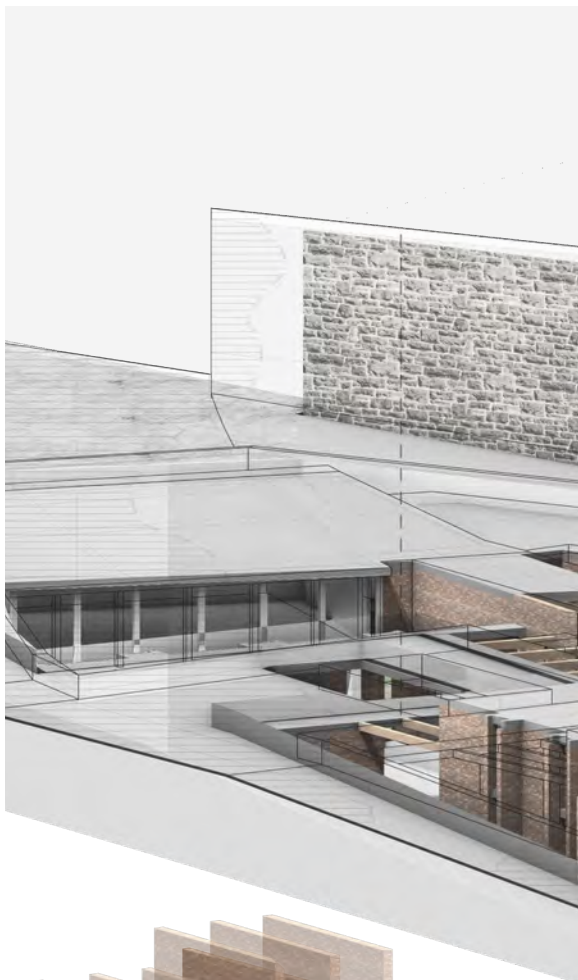
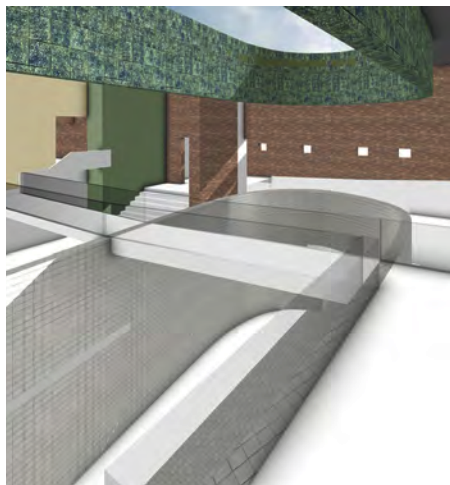
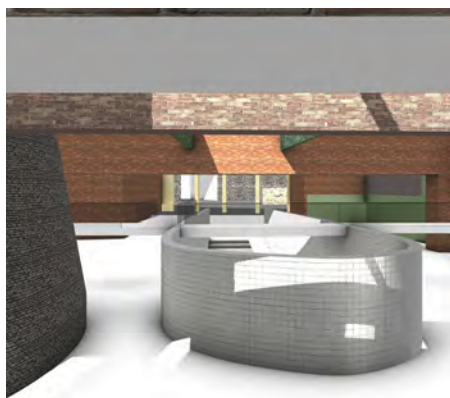
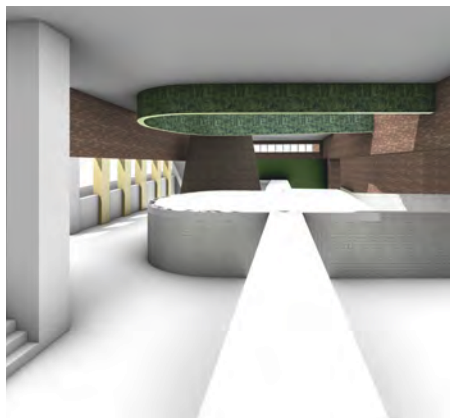


A vaulted ceiling beneath a stained glass lantern. Stripes of green and yellow glazed brick columns, inset with deep blue majolica tiles. Lime green curtains hanging from dark-stained wooden screens. An extravagant interior developed to support public health. The Turkish Baths in Carlisle, which opened in 1909, are one of only twelve remaining bathhouses in the UK, and one of only nine still open to the public. Built by local craftsmen, the baths provided a laundry, plunge pools, showers and baths for the working people of Carlisle. Their future is uncertain; the baths need funding for restoration and on-going maintenance. Despite recent successful restoration projects of similar bathhouses in Newcastle and Harrogate, the baths are threatened with closure. *Material Inundations* develops space for supporting economies to co-exist with the baths, combining material and craft histories with the industrial and historical context of Carlisle. It reinstates lost earth- and water-based crafts, replacing former brickworks, clay pits and ceramics factories around Carlisle. The project occupies the floodplain between the River Eden and the rail line, connecting with proposals for a new entrance to the railway station. It combines a space for the traditional production and exhibition of pottery and ceramics with space for making bricks formed from the silt left behind by the receding river. It brings back industry to the city, helps to restore the existing baths as an important landmark, and productively engages with the challenges of recent and more frequent flooding. Artificial wetlands and silt beds form flood mitigation strategies, re-orienting Carlisle to industries of water and earth.



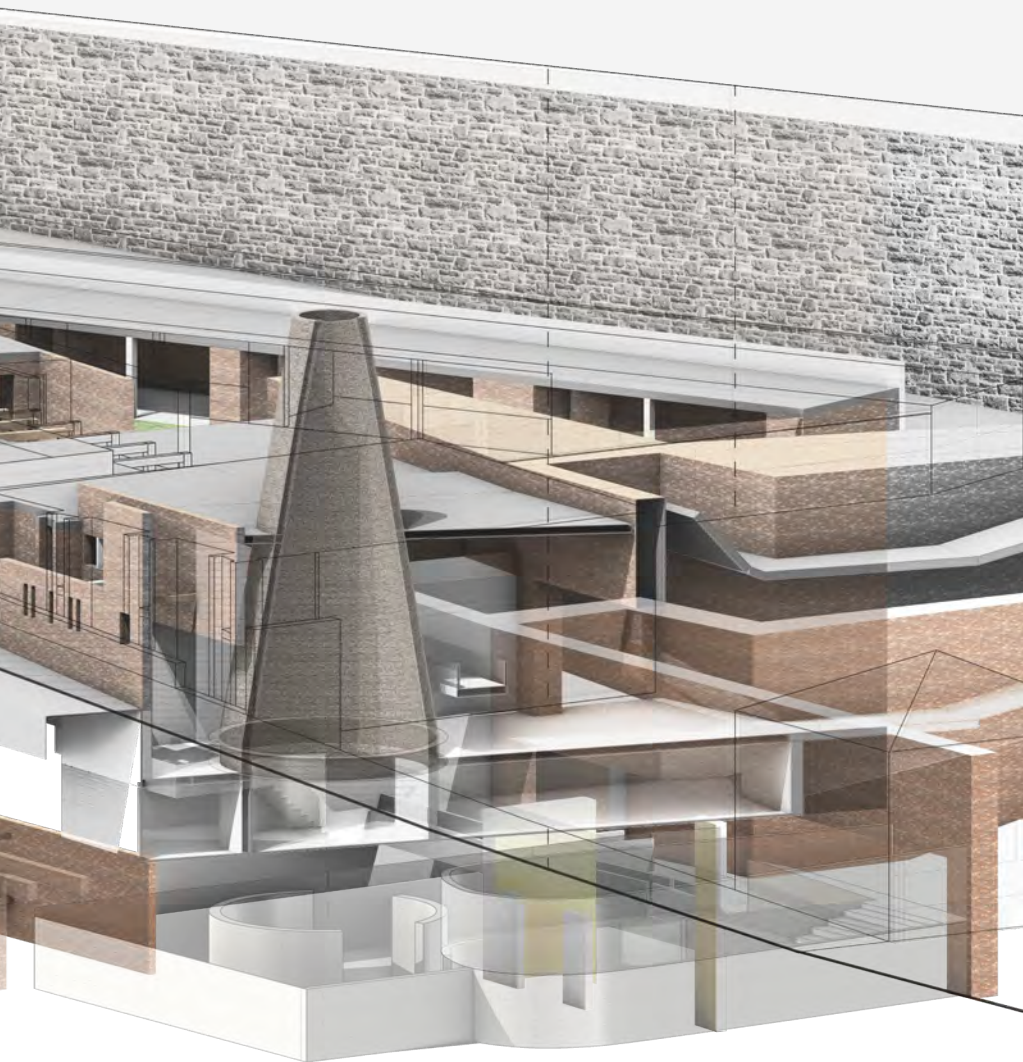






Above. **Surfaces Spilling Out.** Tiles and Renders from the Turkish Bath glaze the brick exhibition space. Perspective views.  
 Right. **Tiling Tectonics.** Exploded isometric section through the exhibition space and retained facade.





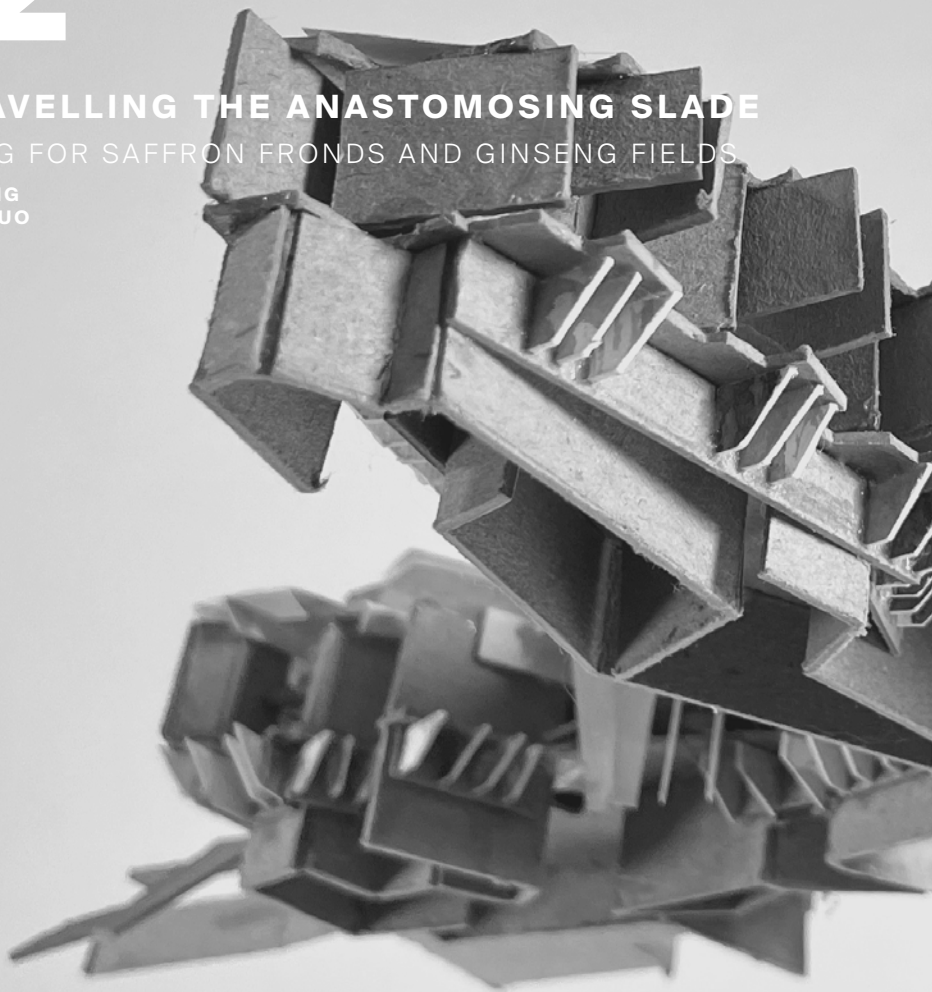


# 12

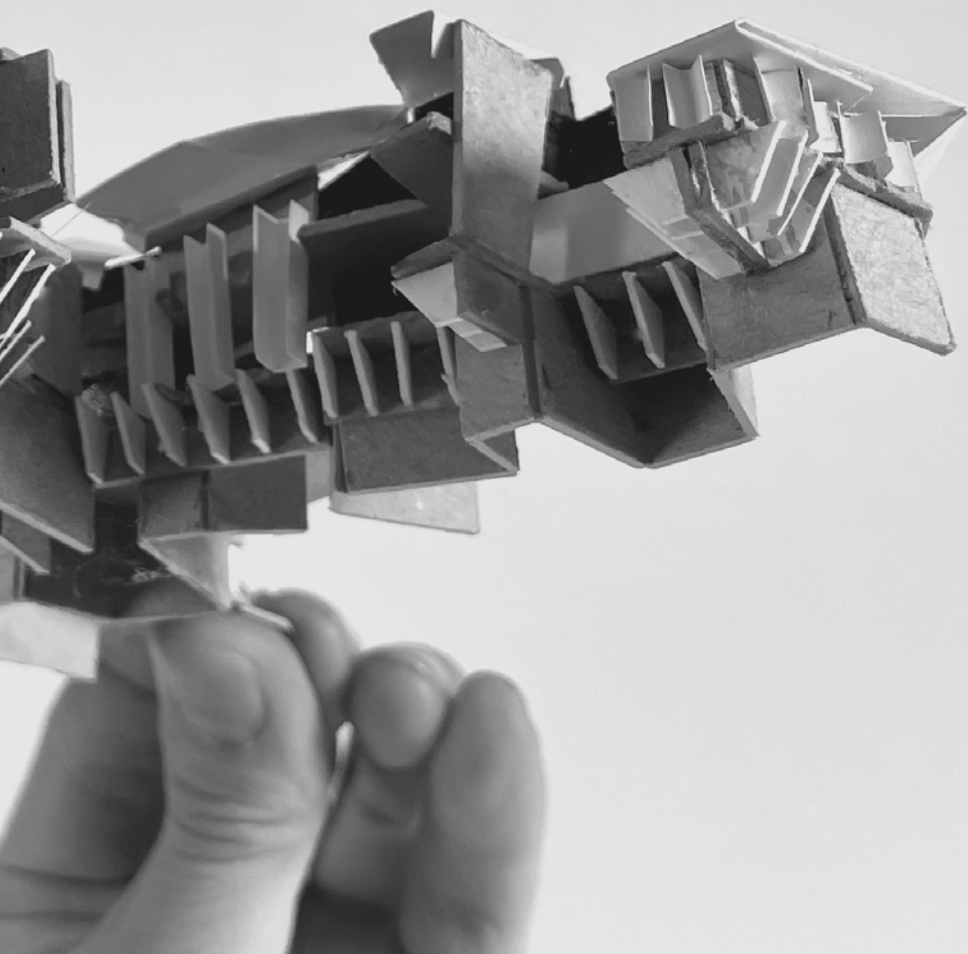
## UNRAVELLING THE ANASTOMOSING SLADE

CARING FOR SAFFRON FRONDS AND GINSENG FIELDS

ZEYI TANG  
JIAKAI ZUO







## UNRAVELLING THE ANASTAMOSING SLADE

CARING FOR SAFFRON FRONDS AND GINSENG FIELDS



Site: Audley End Estate Gardens, Saffron Walden, Cambridge.  
Programme: Exhibition Spaces, Visitors' Accommodation, Library, Saffron Patches and Ginseng Fields.

## UNRAVELLING THE ANASTOMOSING SLADE

CARING FOR SAFFRON FRONDS AND GINSENG FIELDS

ZEYI TANG | JIAKAI ZUO

In 2015, following floods in Saffron Walden, Essex County Council identified three sites along the culverted River Slade in need of additional flood protection. In December 2020, the road connecting the village to nearby Audley End house was subsumed as the River Cam burst its banks. Located upstream of the village, on a river island in the grounds of Audley End, *Unravelling the Anastomosing Slade* occupies an area of the Cam floodplain with a view to integrating constructed and flood conditions. By reconciling distinctions between the ever-changing environment and the occupation of built space, nature is allowed to encroach onto and into architecture, and engage with a repository for items relocated from the village nearby in anticipation of further flooding (floor tiles, sculpted mouldings, books collecting flower specimens, and carvings).

The architecture develops the material history of Saffron Walden. The chalk soils of Walden, which provided the ideal growing conditions for the saffron crocus, allowed the village to become the centre of Medieval saffron trade, providing yellow dye for the woolen industry. The non-native plant, originating in China, is re-introduced, in tandem with Ginseng fields which grow in cool, shady and damp climates. Both plants require delicate handling; saffron was stored in jade bowls, ginseng was cut with bamboo knives. A series of exhibition spaces develop similar architectures of material care, mediating between peoples, objects and environmental scales, unravelling the qualities of these two objects as spaces.





Tracing the Cam and Slade. Projected Flood Patterns and Migrations from Saffron Walden





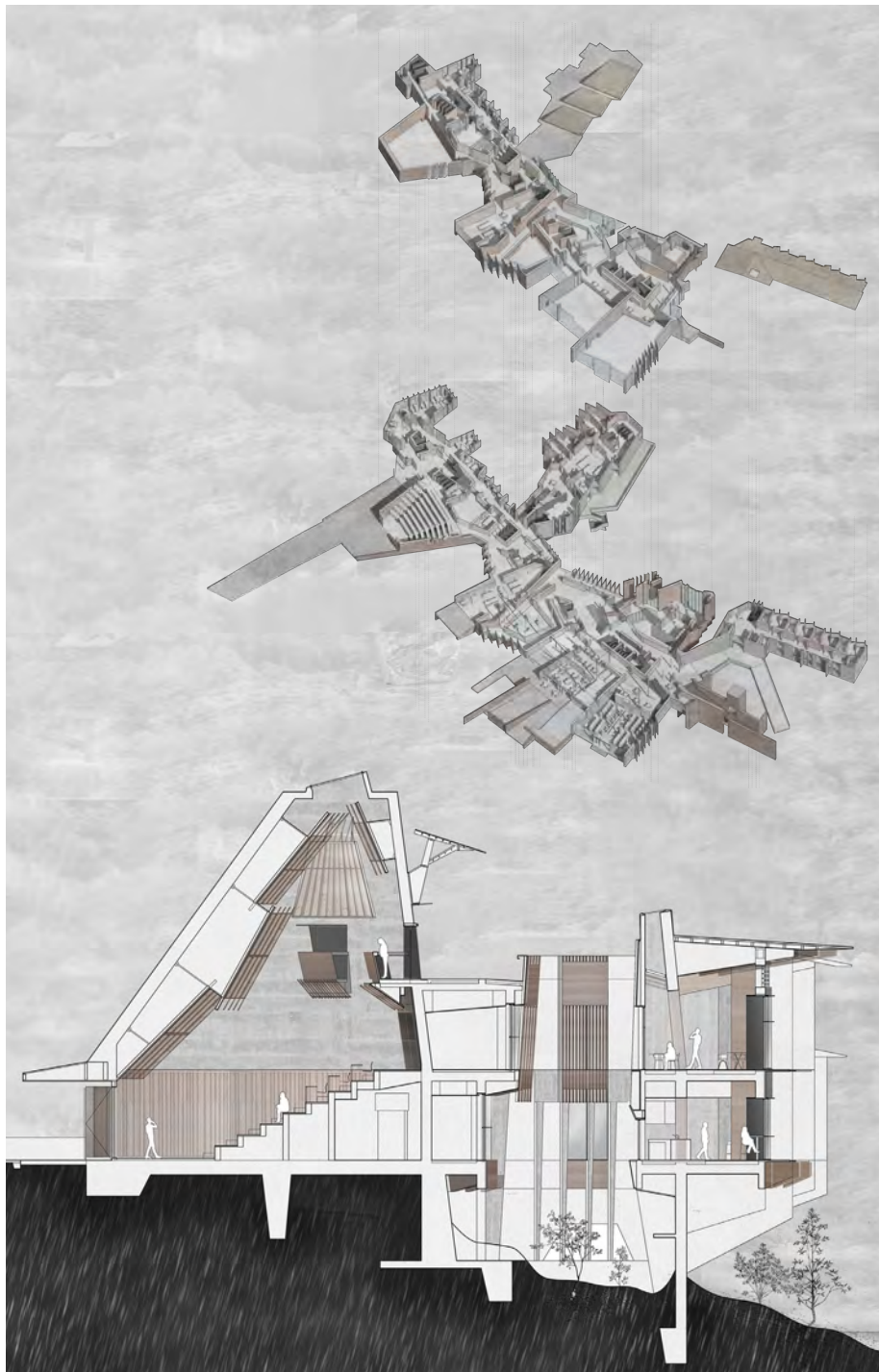
Above. **Holding Lightly: Section through a Ginseng Gallery.** Study Model, Plinth and Section.

Left. **Overhangs and Undercrofts.** Roofs shelter saffron and pools sustain ginseng. Plan and Perspective Study.













Above. **Hovering above the Slade.** Looking into and through the Cafe (Top), Exhibition Entrance (Centre) and Library (Bottom). Perspective Views.

Left. **Exhibiting Saffron and Ginseng Artefacts.** Exploded Isometric; **Holding Lightly:** Section through a Ginseng Gallery. Section.



Site: Water of Leith Walkway, Dean Village, Edinburgh.  
Programme: Embassy for Objects Awaiting Repatriation (Viewing Rooms, Meeting Room, Restaurant).

# 13



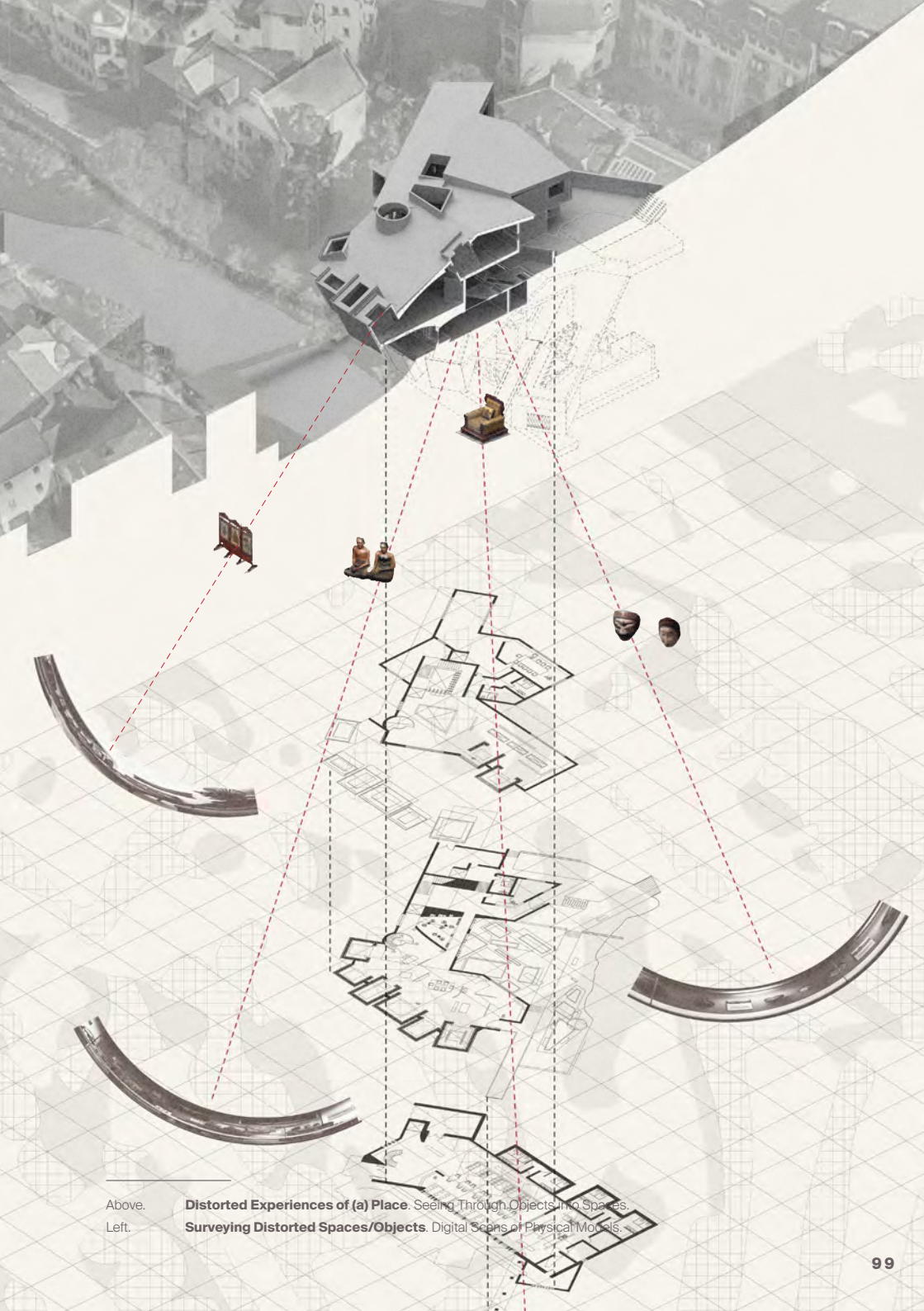
## SINGGAH / TO STOP BY (ON A JOURNEY)

MAKING ROOM FOR OBJECTS IN DISPLACEMENT

DIENU AMIRZA PRIHARTADI

In a neo-classical crescent in Bucharest, a stripped-back Italianate villa houses a dark wooden chair, made in Indonesia to Dutch tastes. The chair, in a guest area of the Embassy of Indonesia, was a tool of colonial conquest; in traditional Javanese ceremonies dignitaries were seated on mats, but with the Dutch conquest, the chair became a symbol of status. Now cast out of Indonesia, into Romania, the chair carries this history within its teak frame and fabric dressing. Many similarly-complex objects reside in museums throughout the world, taken from their place of origin, stripped of their complexities to suit public display and its conventions of description. However in an embassy, as a space in constant negotiation between two (or more) peoples, objects 'belong' differently. Indonesian heritage travels with the object. Deriving from the Indonesian word *singgah* (pronounced *sing-gah*) meaning "to stop by whilst on a journey," the project proposes a cultural and political bridging point in the form of an Embassy for Objects awaiting Repatriation. It explores how the displacement and impermanence of objects, and the relationships these objects have developed to their new 'homes', might engender new forms of material, programmatic or social space. *Singgah* makes room for political and cultural exchange, conversation, observation, and the appreciation of objects and their complex (and contested) histories. Hanging over the Water of Leith, in Dean Village, *Singgah* has uncertain footings; its position, like that of the objects within, is precarious. Its material choices, situated and yet detached. It exists in displacement.

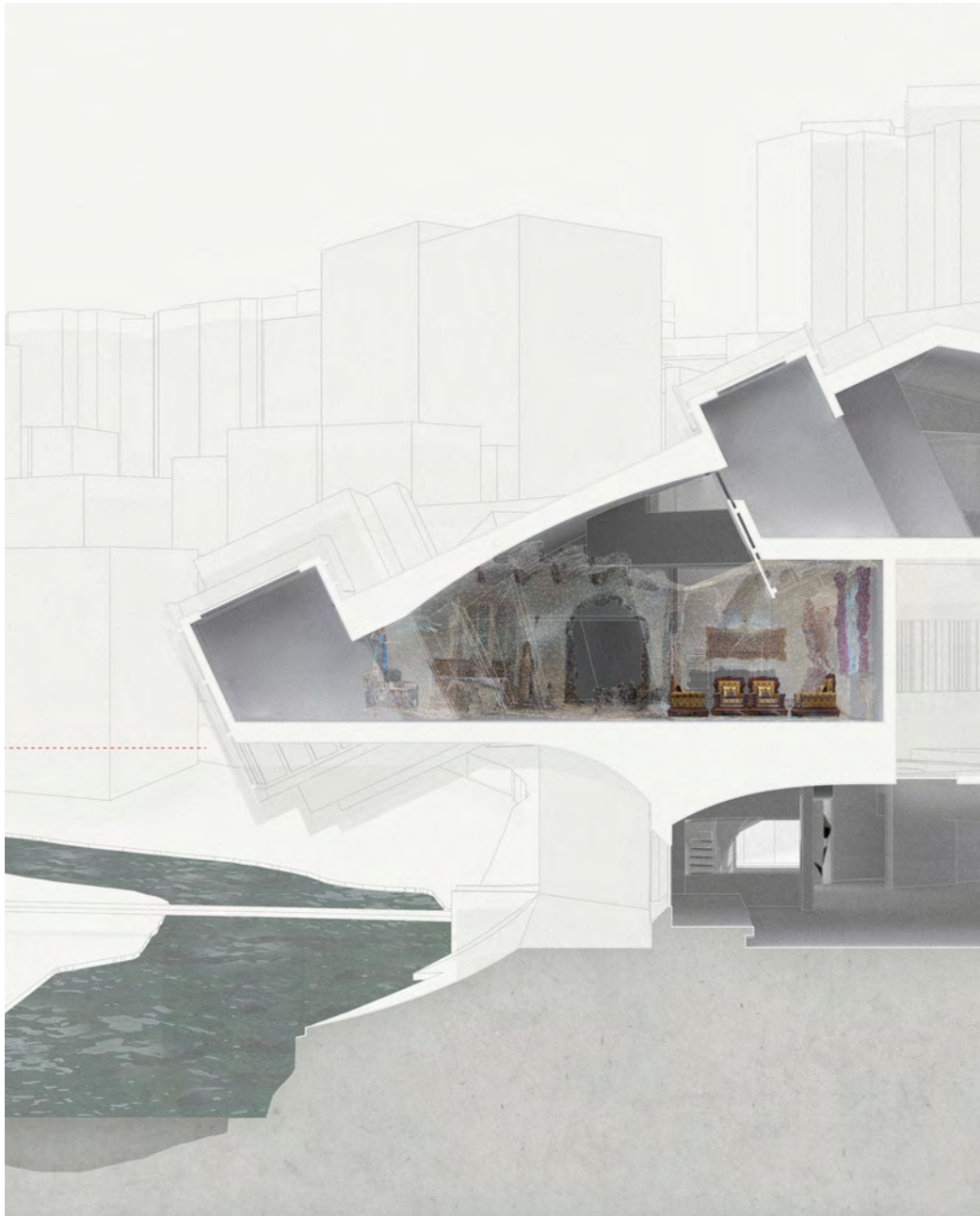




Above.  
Left.

**Distorted Experiences of (a) Place.** Seeing Through Objects Into Spaces.  
**Surveying Distorted Spaces/Objects.** Digital Scans of Physical Models.

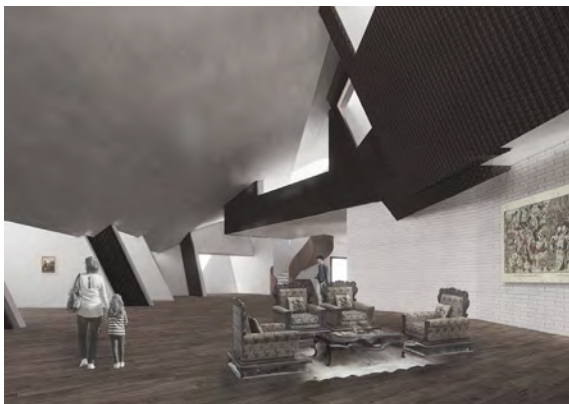




Above. **Uncertain Footings and Negotiations in Displacement.** Scanned Surfaces in An Embassy for Objects Awaiting Repatriation. Section.

Right. **Rendered Walls and Rattan Weaves.** Containers cantilever over water (Top); **Space of Holding.** Embassy Interior (Centre); **Space of Meeting.** Dining Room Interior (Bottom).





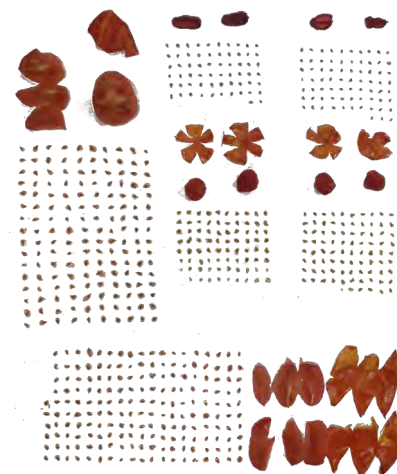


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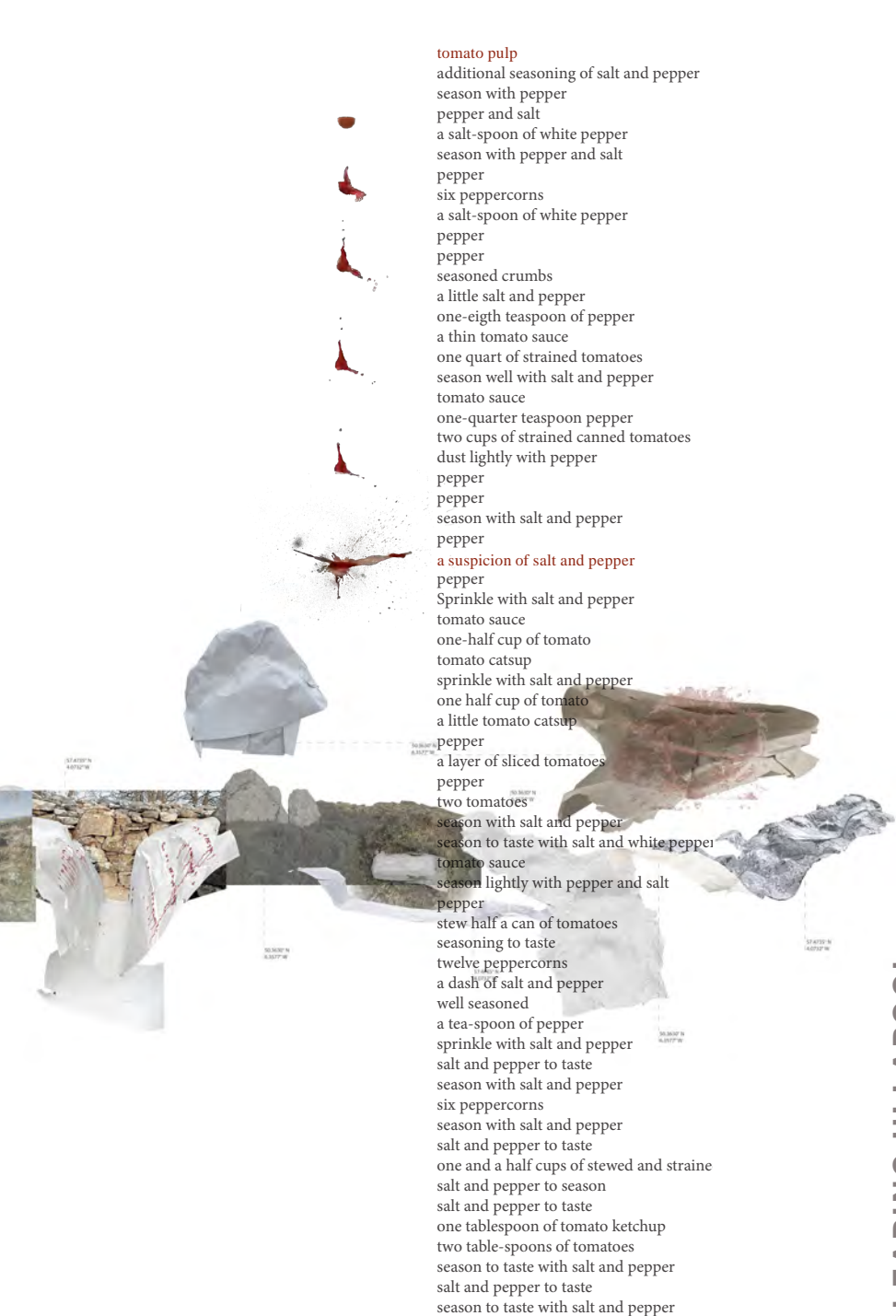
## UNCLEARING ULLAPOOL

FORCING PEPPERCORN CASTS AND TOMATO SKINS

HEATHER ANDERSON  
CHLOE BURDEKIN









Site: Loch Achall, Ullapool, Scotland.  
Programme: Gatehouse, Nursery, Netball Courts, Festival Grounds, Accommodation, Market Hall.

## UNCLEARING ULLAPOOL

### FORCING PEPPERCORN CASTS AND TOMATO SKINS

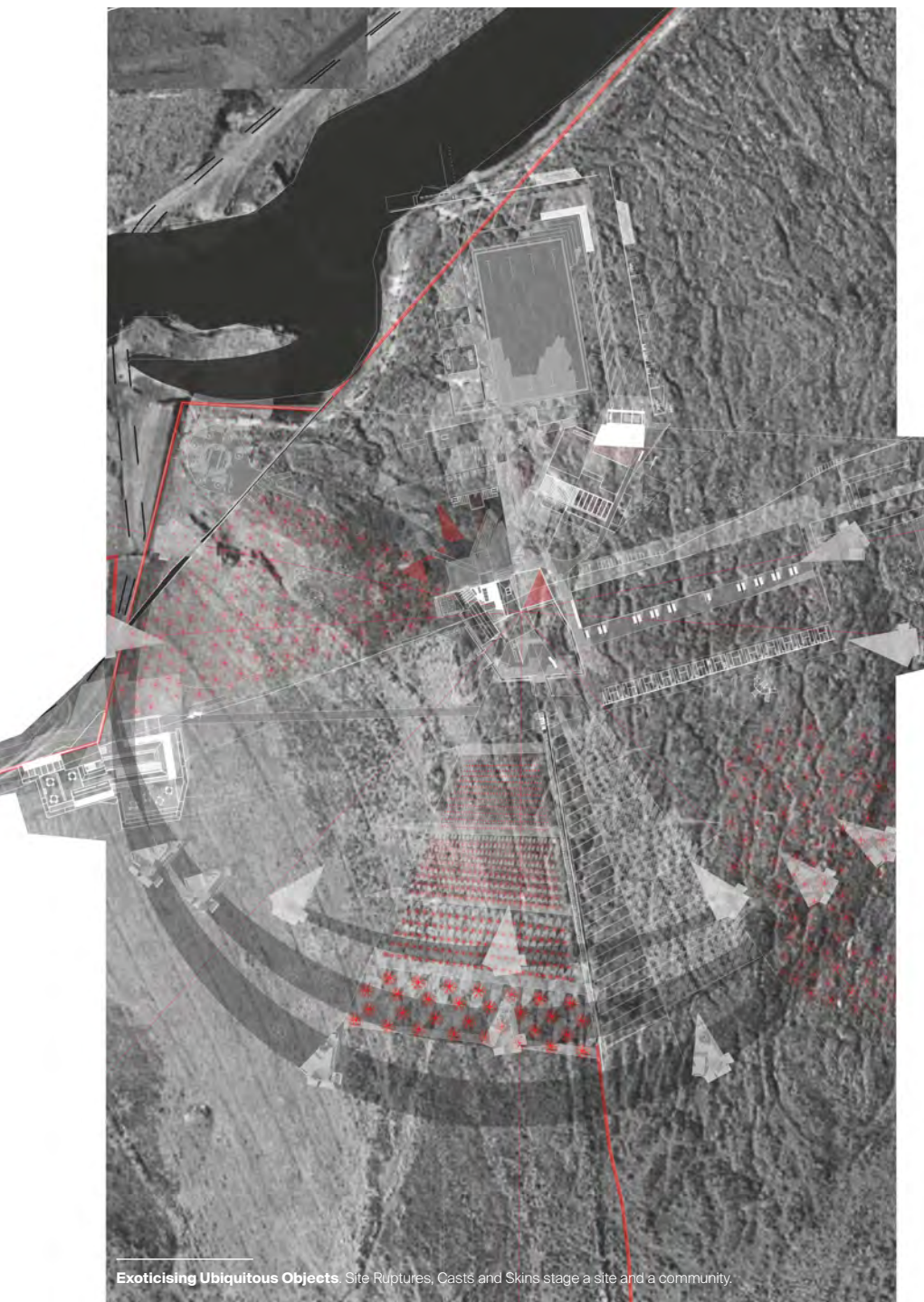
HEATHER ANDERSON | CHLOE BURDEKIN

*Unclearing Ullapool* explores a possible sustainable future for a highland landscape. Temporally framed by the Highland Clearances and ongoing efforts to re-wild northern Scotland, it proposes that to cultivate ‘wildness’ we must understand cultivation as an act of care and labour. In response, re-wilding entails a fundamental rethinking of our inhabitation of landscape, involving new patterns and practices of care and construction.

A site near Loch Achall is ‘uncleared’ for a community organised around the growth of trees for lumber and re-forestry projects in the Highlands. Within this new community, common relationships are re-set. Tomatoes and peppercorns—both non-native but familiar—become strange objects around which new social relations are established. Through drawings and film, they are estranged, and a language of casts, skins and suspensions emerges to inform a re-drawing of Highland ruins, and an architecture set into but separate from landscape. This architecture is asynchronous with its supporting landscape. The landscape is not forced out of season to accommodate architecture; architecture is ‘forced’ to accommodate landscape. Spaces for storage and gathering allow for fluctuations in crops and consumers. Buildings fit the landscape, but not quite. A gateway building gathers visitors, releasing them into a re-formed landscape beyond. Drying and curing sheds stretch material timescales. The renewed strangeness of the tomato and the peppercorn re-emerge in the oddity of a netball court in the woods, or a pop-up market in a yoga studio.





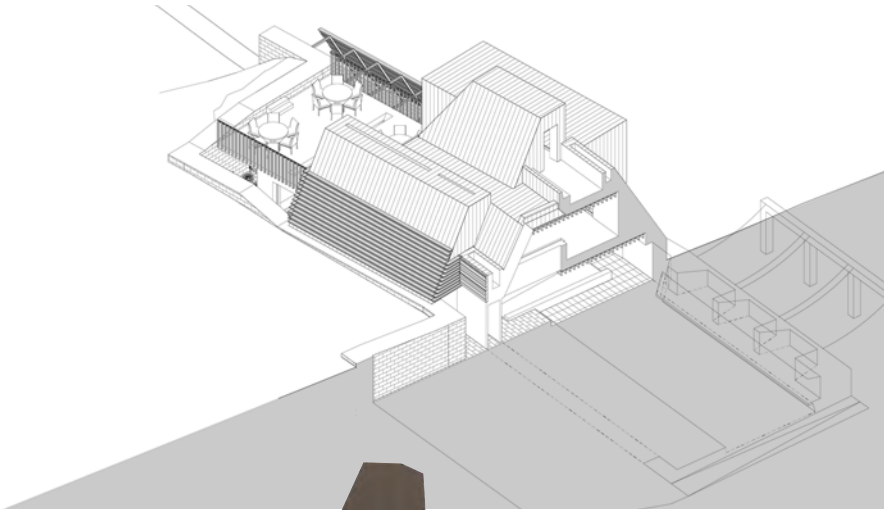


**Exoticising Ubiquitous Objects.** Site Ruptures, Casts and Skins stage a site and a community.





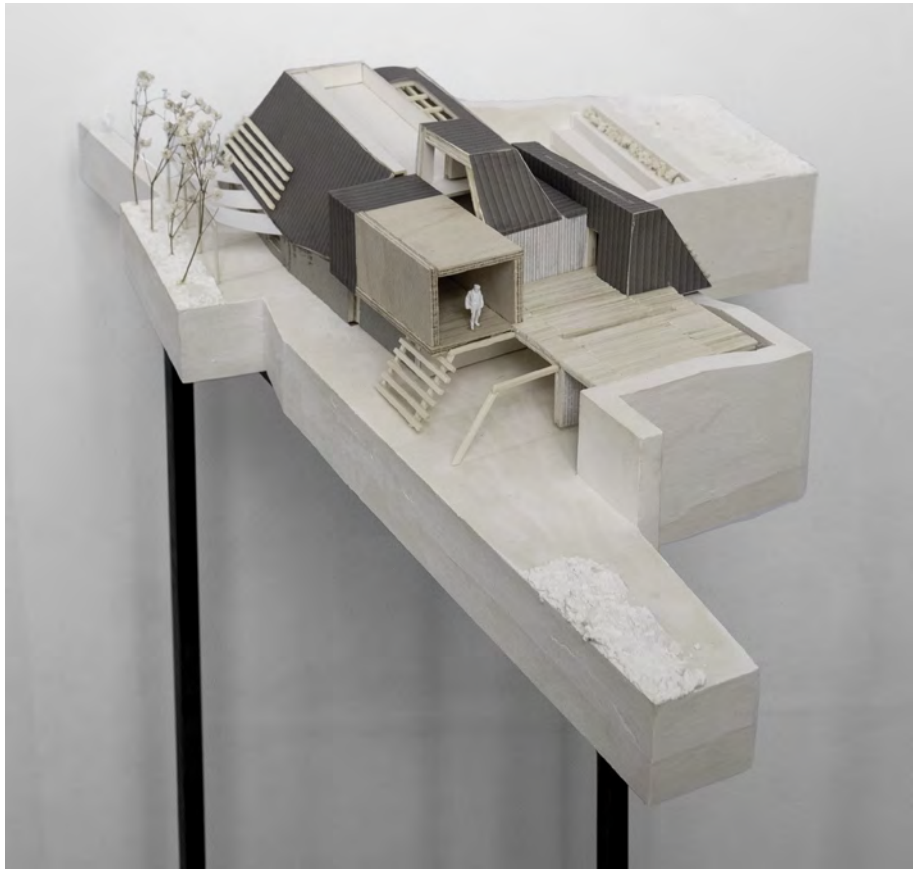




Above. **Root Building: Looking Outward.** Sectional Perspective (Top); **Root Building.** Sectional Axonometric (Centre); **Blurring Nursery Boundaries.** Sectional Perspective (Bottom).

Left. **Approach: View from Ullapool Hill.** Site Aerial Image.









Above. **Approach: View from the Root Building into the site.** Site Aerial Image (Top); **The Nursery spills into the fields.** Perspective View (Centre); **Approach: View from Ullapool Hill.** Site Aerial Image (Bottom).  
 Left. **The Root Building (Open) and Nursery.** Models (1:100).





# 15

## THREE ACCOUNTS OF A JOURNEY

PERCEIVING, PURSUING AND PHRASING A LANDSCAPE

BECKY WHITEHEAD  
CHONG SUE YEN  
ANELIYA KAVRAKOVA







Site: Kilchoan, Ardnamurchan Peninsula, Lochaber.  
Programme: Boardwalk, Community Meeting Rooms, Research Facilities, Temporary Residences, Marine Observatory.

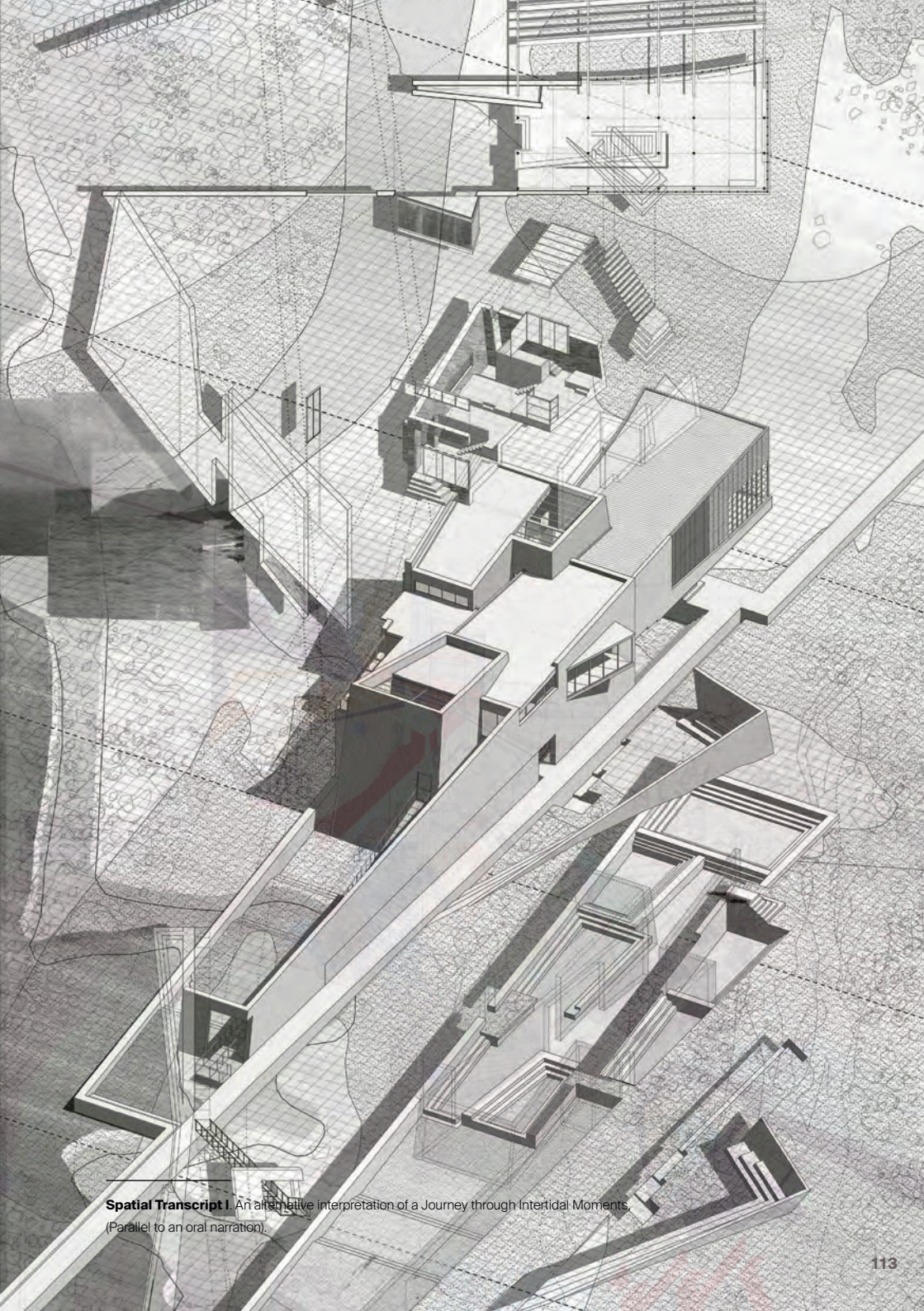
## **(CHASING) AFTER LIGHTHOUSES**

### AN ARCHITECTURE OF AND ON ROCK POOLS

**BECKY WHITEHEAD**

*(Chasing) After Lighthouses* imagines a new relationship between building and coast, one based on subversive tools for recording alternative interpretations of landscape. Through these tools, typical (gendered, patriarchal, privileged, nostalgic) 'tellings' of landscape, and their representational and physical forms (be they accounts or buildings) are contested. The arbitrary record of the 'coastline' is broken down, and in its place a meshwork of pockets is developed, forming spaces to inhabit intertidal moments and collect marine debris. These pockets—an architecture of and on rock pools—hold water, people, creatures and critters. One such pocket occupies the vast intertidal buffer between the Atlantic and the village of Kilchoan, on the western edge of mainland Scotland. A walk across the sands, accessible when permitted by the tides, provides a path to diverse programmes linked through a physical collision of forms. Vertical rock pools create unexpected moments of interaction for locals and visitors, as well providing a material substrate for growing organisms and sustaining ecosystems. A research outpost monitors rock pool health, and education spaces provide facilities for studying the effects of environmental destruction on these delicate ecosystems. Folding formal spaces of study together with a meeting room for the Kilchoan community, the building creates a space for stories, records of coastal life through which those methods used to construct and occupy space are re-assessed. In place of the object architecture of the lighthouse, *(Chasing) After Lighthouses* accommodates complex histories and uncertain futures.





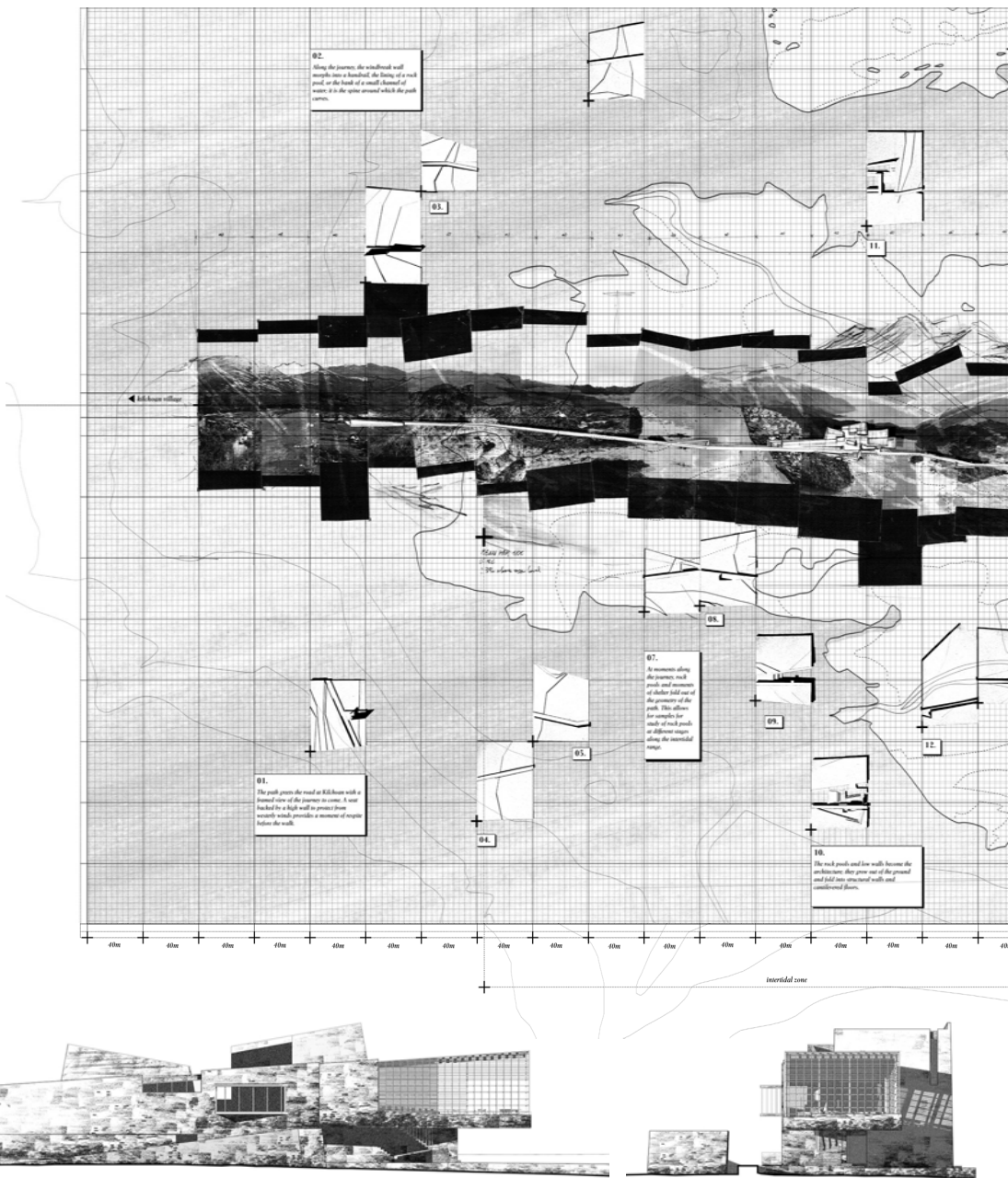
**Spatial Transcript I.** An alternative interpretation of a Journey through Intertidal Moments.  
(Parallel to an oral narration).



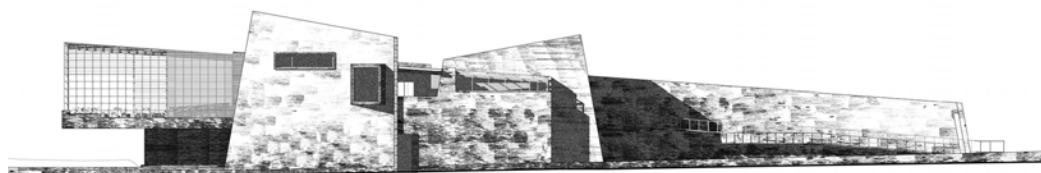
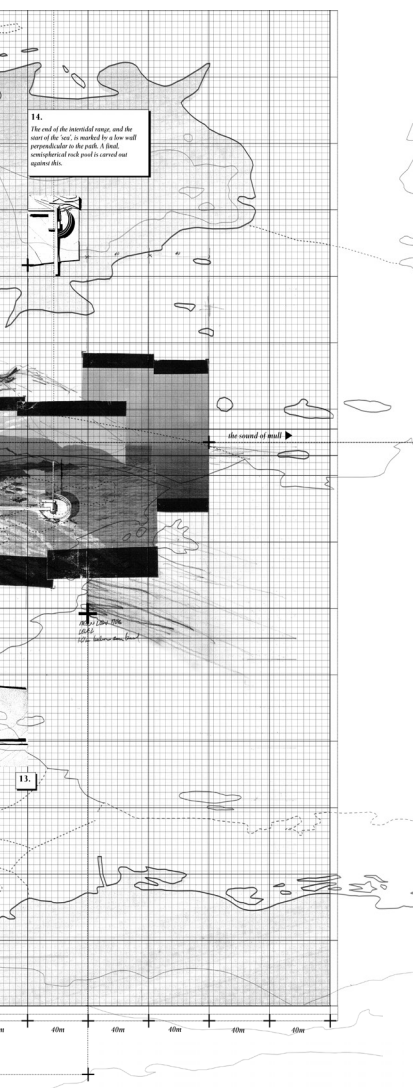
Left. **A Landscape of Fragmented Conditions.** Recording Alternative Interpretations of the Coastline.

Right. **An Intertidal Journey.** Rockpools and Intertidal Atmospheres. Perspective Views.

Below. **Marking Incremental Tidal Changes.** Northwest, Southwest, and Southeast Elevations.











Site:

King's Park, Stirling.

Programme:

Forest school, Multispecies Dining Hall, Ecological Research Institute.

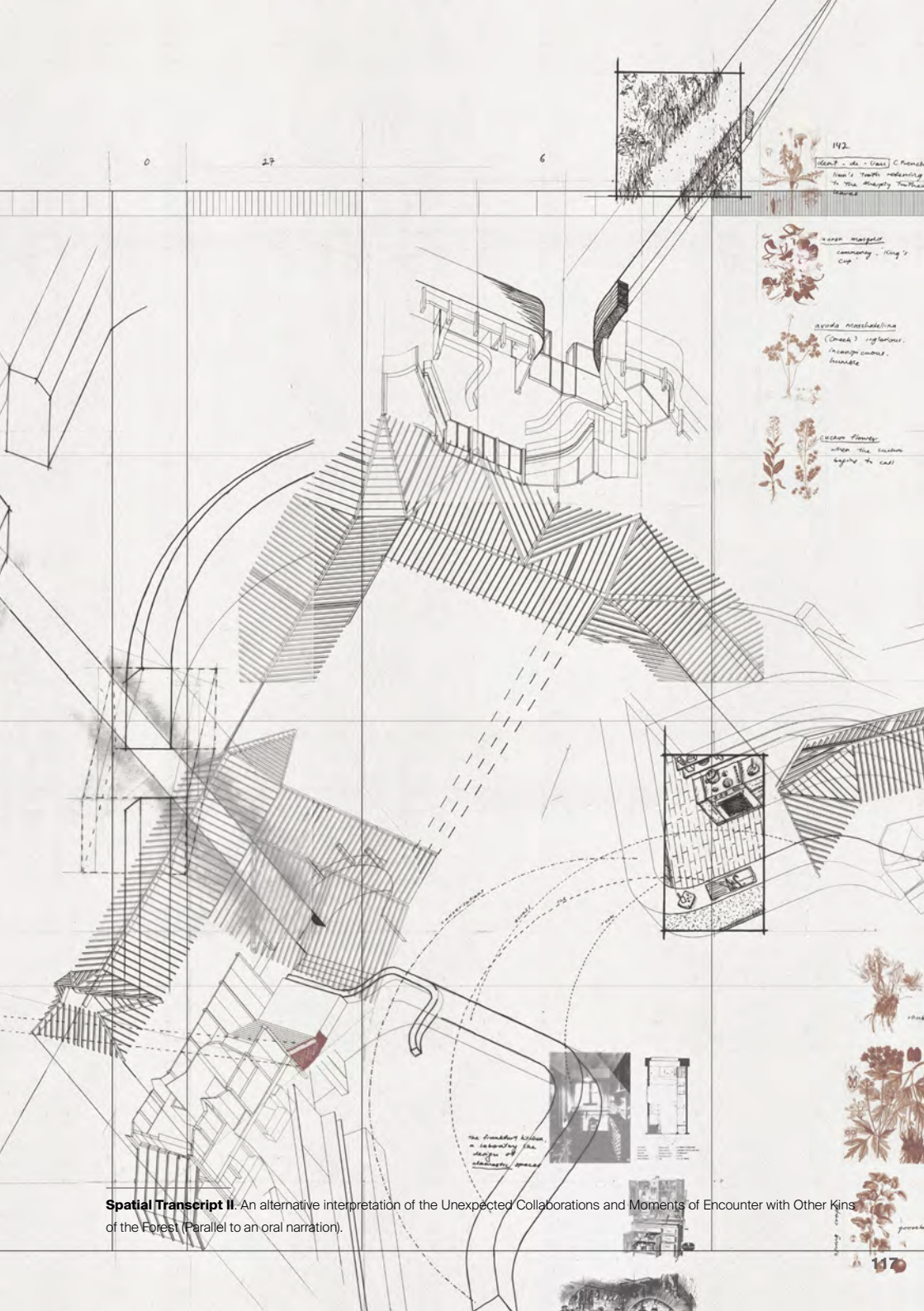
## (GROUNDING) PURSUITS AND PLEASURES

FROM FOREST LAW TO A NEW CHARTER FOR THE TREES

CHONG SUE YEN

There were no forests before the Norman conquest of the British Isles. The latin *foris* refers to an 'outside', a space outside the common laws of the land. The introduction of the Forest Law established a space not guided by the social determinations of a commons, marking a spatial and legal split. Within this 'outside' space, the inhabitants of the forest were enclosed within its boundaries for the protection of the venison and vert, but in reality exclusively reserved to be exploited and extracted from through hunting. This split remained until 1217, when the Charter of the Forest re-established the right to forage on and graze forested land; clauses from this Charter remained in effect until 1970. *Grounded Pursuits and Pleasures* explores the spatial possibilities of this (non-binding) Charter. It follows the entangled threads connecting class and gender in the Scottish countryside, and their effects on the landscape. Borders still separate common land and the private estates of the hunting class, threatening the communality of human, plant, and animal life. In response, the former pleased grounds of Stirling is re-occupied in pursuit of a co-existence between the city and a rewilded golf course. Ribbons of cob walls replace manicured greens, weaving beneath a canopy of thatch and branches to gather human and non-human companions in spaces of reciprocal production. A forest school, multispecies dining hall, and ecological research institute enable playful interactions, unbounded by the conventions that underpin the gendered and privileged structures embedded within the spatial figure of the *foris*.



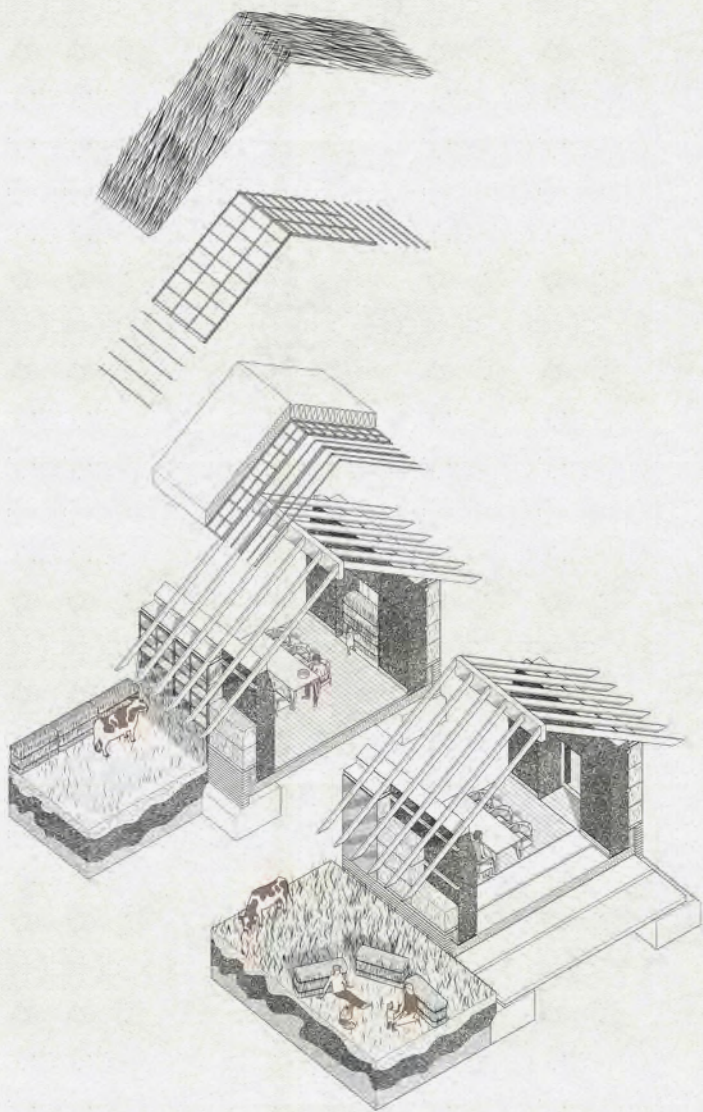


**Spatial Transcript II.** An alternative interpretation of the Unexpected Collaborations and Moments of Encounter with Other Kins of the Forest (Parallel to an oral narration).









Left. **Between the *Foris* and the City.** Plan (Winter).

Inset. **Fragments of a Journey with Companions.** Exploded Axonometrics of the Forest School/Research Laboratories, Community Kitchen, and Library.

Above. **Seasonal Dependencies.** Multispecies Dining Hall & Eating Wall.

Right. **Making Oddkin.** Isometric Studies of Temporal Interspecies Relationships.





Site: Ardtornish Estate (Loch Aline and Loch Teàrnait), Morvern, Lochaber.  
Programme: Institution of Writers and Papermakers.

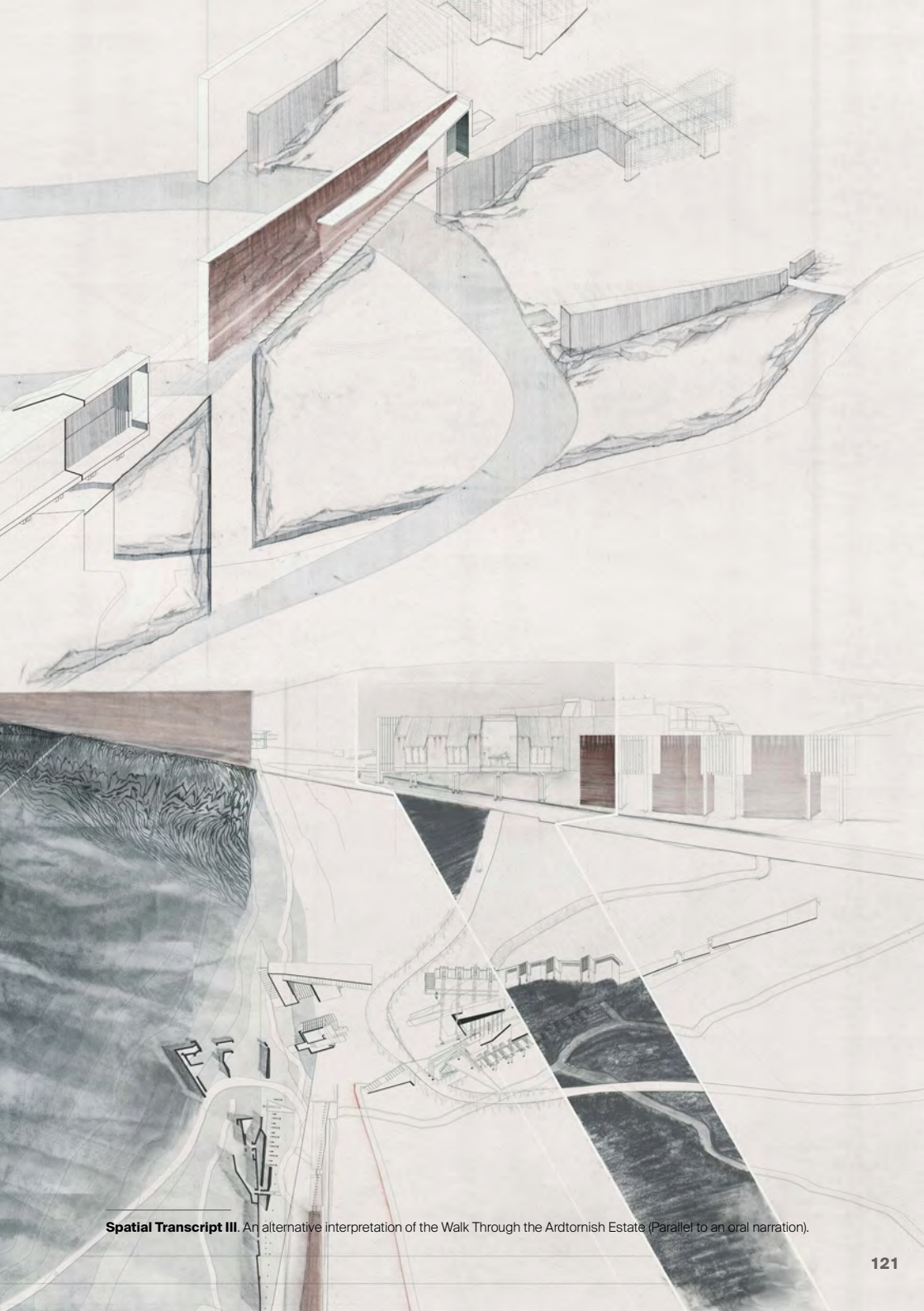
## **(WRITING) SPACES OF AND IN LANDSCAPE**

### STREAMS OF WATER, GROUND AND CONSCIOUSNESS

**ANELIYA KAVRAKOVA**

*(Writing) Spaces of and in Landscape* suggests a critical reading of what has come, and allows space for beings who have not been afforded any previously. It is a project of instituting and initiating pressures and ruptures. To institute is to act, socially, together, slowly. The project forms a social fault line above a geological one, a space of derailing and decentering in support of slow institution. It provides room and rooms for writing, and for preparing the tools for writing. As the typewriter became a means for female liberation, enabling new forms of work and a presencing of women as an economic and cultural force, the new Institution of Writers and Papermakers aims to engender space for social change through collective thought and support. Encountered in the middle of a walk across the Ardtornish estate, propped above a fault line folded within a valley, the building accepts visitors in, providing a seat to rest, a washroom to refresh, and a view of the path just walked and still to come. The building grounds these visitors, and subsequently redirects them, back to the path or to papermaking spaces (spaces for women to talk fast and work slow), passed pressure points, spaces which, through writing, become their own. The building enables a re-reading of the (gendered) landscape, not a capturing and domesticating but a re-framing (after Nan Shepherd) of the landscape as a thing-to-be-known and a thing that will grow with the knowing. Landscape becomes a space to be of, in and with. Rammed earth walls break out of this landscape, and timber structures elevated above allow space for the ground and people to be, to be in and of themselves, and to be present to one another.



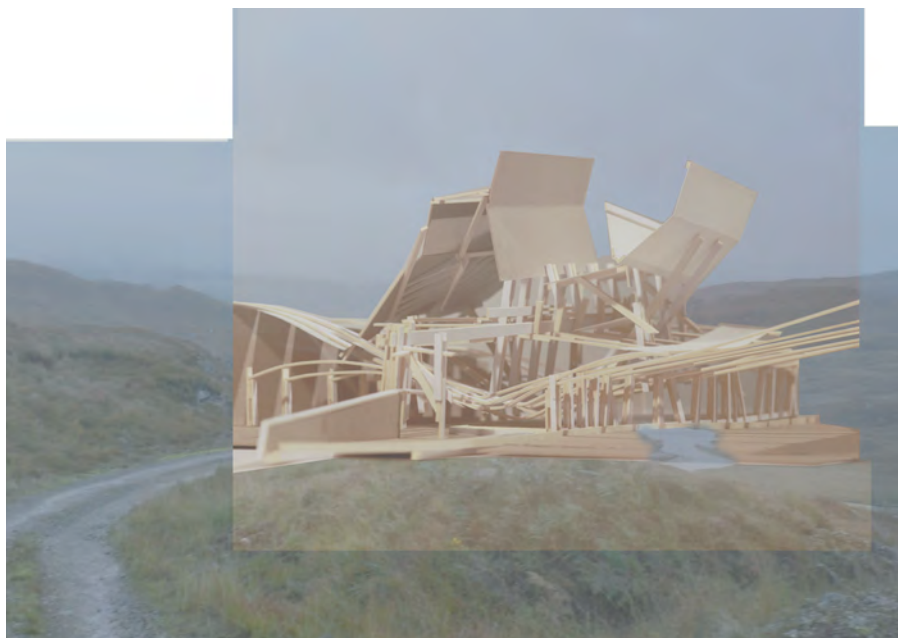


**Spatial Transcript III.** An alternative interpretation of the Walk Through the Ardtornish Estate. (Parallel to an oral narration).









Above. **Pressures and Ruptures.** Folding architecture into a faultline. Photo collages.

Left. **Split and Sheared by Force.** Social and geological faultlines cast into the Earth. Model and Floor Plans (Overlaid).





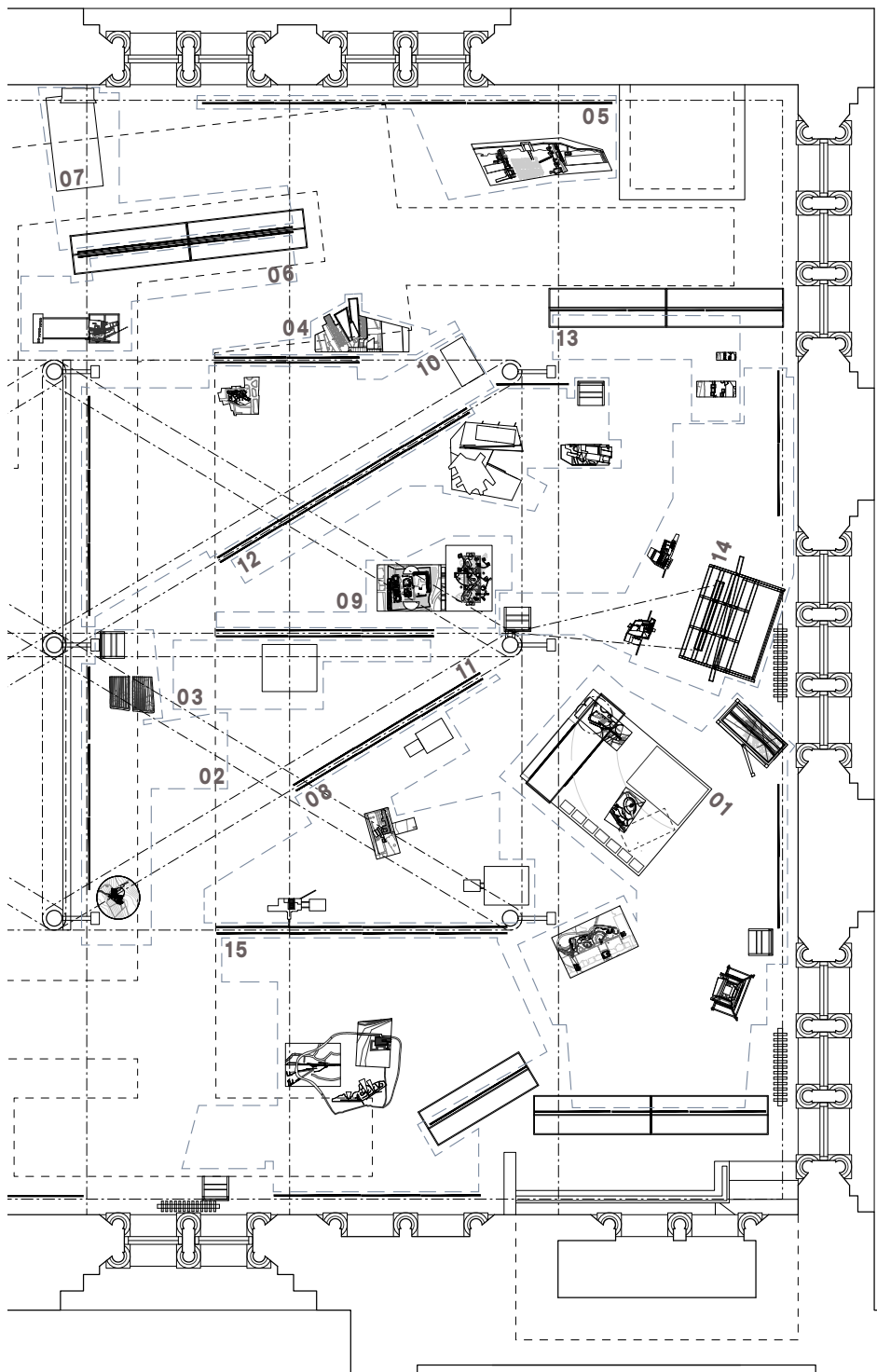
**Ardtornish Estate, Locharber.**

October, 2021. Aneliya Kavrakova.











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# IMAGE REFERENCES

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## Cover

- **A Contorted Picturesque: Looking (Again) at the Royal Botanic Gardens.** Dan Anderson and Angus Henderson.

## Prologue

- Ardnamurchan, Lochaber. Becky Whitehead.
- Nurseries, Royal Botanic Garden Edinburgh. Angus Henderson.

## Working from the Inside: to render sensitive

- 2 Detail from **Shell ginger (*Alpinia sp.* (Zingiberaceae))**, Levon Biss. © Levon Biss Photography. Reproduced with Permission.
- 4 Detail from **Hata (*Pandanus hata* (Pandanaceae))**, Levon Biss. © Levon Biss Photography. Reproduced with Permission.
- 6 Detail from **Candlestick Banksia (*Banksia attenuate* (Proteaceae))**, Levon Biss. © Levon Biss Photography. Reproduced with Permission.
- 8 Detail from **Dutchman's Pipe (*Aristolochia macrophylla* (Aristolochiaceae))**, Levon Biss. © Levon Biss Photography. Reproduced with Permission.

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- 10-11 John Hope Gateway, Royal Botanic Garden Edinburgh. Angus Henderson.
- 124-25 Ardtornish Estate (Loch Aline and Loch Teàrnait), Lochaber. Aneliya Kavkrakova.

## Epilogue

- 130 Installation. Studio 3, Minto House. Angus Henderson.
- St Monans Lighthouse and Synclines, East Neuk of Fife. Adam Mitchell.





**Installation. Studio 3, Minto House.**

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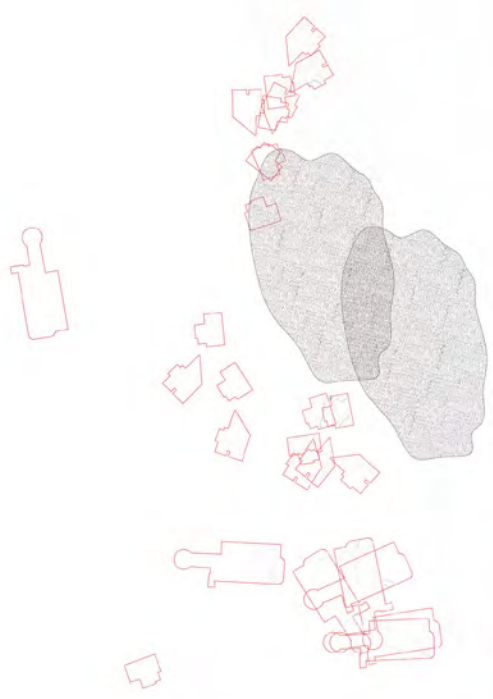
**St Monans Lighthouse and Synclines, East Neuk of Fife.**

October, 2021. Adam Mitchell.









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