

ESALA 2022

Master of Architecture

**CONVERSATIONS THROUGH
MAKING [PLZEŇ]**



Kevin Adams
Louisa Butler

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River Mže | looking west from Rooseveltova Bridge.

2019 | Kevin Adams.



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 [PLZEÑ].

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.

First published in 2022, eBook published in 2024. Published by The University of Edinburgh, under the Creative Commons Attribution Non-Commercial Non-Derivative 4.0 International License (CC BY-NC-ND 4.0).

Adams, Kevin and Louisa Butler. *Conversations Through Making [PLZEÑ]*. Edinburgh: University of Edinburgh, 2022.

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Conversations Through Making [PLZEÑ].

ISBN (eBook): 978-1-912669-95-0

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10 Bendova Street | Adolf Loos, 1930-31

2019 | Kevin Adams.

CONVERSATIONS THROUGH MAKING: PLZEŇ

KEVIN ADAMS

Central Europe is a location that, because of its porous geography, has had a complex multinational, polyethnic and pluricultural society with often conflicting political agendas and identities.¹ The enforced meeting of traditional enterprise and modernity that followed the gradual erosion of the Habsburg Empire and accelerated during the conflicts of two world wars has provided a basis for cross-border trading and a shared cultural impetus in the succeeding republic models that are now established. This is a place of multiple making and speaking: national self-determination, geopolitical identity and ethnic unity does not always correspond with national boundaries or territorial claims.² Conversation and the staking out of provisional ground must always be part of its progressive development.

The city of Plzeň is situated on the confluence of four rivers - Úhlava, Úslava, Radbuza and Mže. It is the capital of western Bohemia, and a second-tier city within the Czech Republic. The abundant presence of the river water has contributed greatly to Plzeň's industrial development, firstly through tanneries and brewing and later through the establishment of the Skoda foundry in 1859, initially to supply machinery for the mills and breweries. Beer has been brewed in Plzeň since 1295 when the King Václav II granted two-hundred and sixty Pilsner burghers the right to brew beer. Plzeň's geographic location, with a sandstone bedrock, for deep underground cellars, and an abundant water source, lends itself perfectly to the successful brewing of beer and the city is now famous for the clear, golden beer still known today as Pils.

During the period between the two world wars, Plzeň saw massive investment in manufacturing through the Skoda company. Many other parts of Central Europe were also seizing the potential of new techniques in materials and manufacturing and modern architecture was a part of this. Walter Gropius

¹ Eve Blau, *The City as Protagonist: Architecture and the Cultures of Central Europe*, Shaping the Great City, Modern Architecture in Central Europe 1890-1937 (Munich: Prestel, 1999), 11.

² *Ibid.*, 15.

and the world-renowned Bauhaus School were close by in Dessau, Mies van der Rohe was building in the Czech city of Brno and Mendelsohn and Taut were conceiving of Expressionist architecture in Potsdam and Cologne. In parallel with modernism in design the Frankfurt School, led by Theodor Adorno, was introducing the world to the notion of critical theory, as a means of understanding the effects of this progress in technology on culture and philosophy. In Plzeň we find the extraordinary architectural legacy of eight remaining apartment interiors (from an original thirteen) by the renowned Austrian architect Adolf Loos. These were commissioned and occupied wholly by wealthy Jewish clients who initially came to the city by way of the many industries that supported the Skoda Works. The irony that Skoda eventually made and supplied the arms that powered the Nazi regime responsible for the Jewish Pogrom of 1939-1945 is a tragedy that still resonates today.

The contingent political structure of the Habsburg Empire, a continual balancing act of localism and centralisation, was a useful bedrock for the pluralist cultures of modernity that were to follow.³ WWII and the cold-war era of sovietisation that followed it have seemingly just been a temporary check to this. The Czech Republic might not be as ethnically diverse as it was before the Pogrom and the subsequent expulsion of German nationals but its reinvention as a post-soviet member of the EU and the fact that it will always have a geography that demands shared interests, results in a nation that once again provides a fascinating context for the promise of pluralistic creativity and the shared endeavours of borrowing, building, and making. The reality is, of course, even more complex, contradictory and multi-layered and this is the context within which the projects illustrated in this catalogue are operating within. We borrow from the Walter Benjamin quote “what is present”, to ask ourselves what it is to be modern and how this might inform our architecture?⁴ To try and answer this we have introduced three specific methodological strands into the speculations: the poetic fragment, the urban thesis and the provocation provided through elaborate making. Not all these strands are explicit in the final propositions, but they are ever-present in the constituent thinking.

The apartment interiors of Adolf Loos served as a spring point for the work, with each student being asked to assume the mantle of Loos and reinterpret a chosen interior as an *Excess Fragment*. Our understanding of *excess*

³ Timothy Snyder, *The Red Prince: The Fall of a Dynasty and the Rise of Modern Europe*, (New York: Basic Books, 2008).

⁴ Walter Benjamin, *The Author as Producer*, Reflections: Essays, Aphorisms, Autobiographical Writings (New York: Schocken, 1978), 235.

derives from a reading of Dominik Finkelde⁵, whereby something which is understood through identity but seen as difference is considered outside of the normal rules but then reintroduced. This can be considered an act of poetic agency. The term *fragment* is borrowed from Theodor Adorno via Peter Eisenman, to describe conventions that have been disassociated from their original intentions and so become aggregative and disjointed, such that the whole dissolves and gaps open.⁶ We have worked within these gaps rather than conform to the idea of unity. We think of an Excess Fragment then, as a difference or gap that is created within an overall narrative or history. To do this, architecture might carry a resonance, ghost, or idea of what has gone before but it does not seek to continue or mimic this, instead it seeks a new line or enquiry to expand its possibilities. The aggregative is important because it offers a vocabulary of elements that can be infinitely recombined. The new propositions for the Loos apartments become *vocabulary collectors* to open possibilities for new architecture within the city.

watching

doubting

rolling

shining and mediating

before stopping

at some last point which sanctifies it

Every Thought Gives Forth a Throw of the Dice.

Julia Kristeva uses Mallarmé's poem to liken the thetic act to a throw of the dice.⁷ She is not reducing the seriousness of the move or suggesting that it doesn't contain much considered research and practice, but that like all creative acts (bringing into being) it requires an element of risk. The urban thesis is the second strand to the studio work and the basis for the final projects seen in this catalogue. The excess fragments are reintroduced elsewhere in Plzeň, as new propositions for the city that carry with them something of the past narratives or events that helped shape Plzeň, whilst challenging existing practices and speculating on new imperatives. We see proposals that seek to intervene on the post-industrial landscape of the Skoda Works by means of a careful nurturing of the opportunities created, either when derelict gaps are infilled over time,

⁵ Dominik Finkelde, *Excessive Subjectivity* (New York: Columbia Press) <http://www.jstor.com/stable/10.7312/fink17318.5>, 120-125, 147.

⁶ Peter Eisenman, *Lateness*, Eisenman with Elisa Iturbe, (Princeton University Press, 2020), 18.

⁷ Julia Kristeva, *Revolution in Poetic Language*, (New York: Columbia Press, 1984), 227.

or as a series of new masks, placed on the old face to provoke a change of character. The rivers are interrogated as providers of new experience through the leisure of swimming, bathing, or waterside gardens. The proposed gardens provide material for *scent-gathering* or mushroom cultivation, both as new types of industry, whilst further downstream an imagined wash-up of tectonic fragments create a lakeside opportunity to escape the urban condition and reconnect with nature and wildlife. Further afield, the making of instruments and music return to their material roots in the outlying forest. Back within touching distance of the medieval city we see proposals for theatres and schools whilst the brewery provides another site for multiple interventions in the form of social clubs, craft schools and a new political forum, that takes its cue from the inherent tensions manifest within the work of the playwright and former Czech president Václav Havel. We think of the thesis as not just a building proposition but as a speculation on how the city might become a new place: connected to its past and future selves through the critical gathering of present concerns.

Prominent amongst present concerns are questions of co-existence; sustainability is recognised today as being the requirement of human society to co-exist alongside the earth's biosphere and not to act towards damaging or destroying it. The 1740 map of Plzeň is an important image for our studio because it shows the city at a time when it was situated within a landscape of natural inhabitation, where all the parts are seemingly co-dependant: water, trees, cultivation, and routes of trade. If we place sustainability at the front-centre of our thinking as architects, we should do this with our full philosophical and creative energy. Co-existence has driven human society to dwell together in cities for many centuries now, a co-dependency between trades, class, landscape, and culture. What has changed is that the urgency is now with finding methods of building and dwelling that do not further erode our finite natural resources or release back toxins that disturb the fragile balance of the earth's biosphere. It's possible to suggest that there is an error here in remaining within a binary opposition of human and nature. We can design and build with the most contemporary ecological methods and materials possible, but we still need to put these in relation with the world, it is this *being in relation* to that defines successful co-existence. Emanuel Coccia states that we neglect the vegetal world as much out of contempt as neglect; we place it at our service, either as ornament, material, or food, but we rarely privilege its rights or cede its total communion with the environment as being equal to or better than our own needs.⁸ Co-existence as a philosophy of

⁸ Emanuel Coccia, *The Life of Plants*, (Cambridge: Polity Press, 2019).

putting things into relation with other things is a deeply architectural concern and one which this studio take seriously. We are concerned with how human, animal, and vegetal life co-exist and contribute positively to the city, through a philosophy of dwelling (living, working, playing) well made. We are concerned with how our architectures situate themselves philosophically and materially within the environment, how they meet the ground and the air, who they are for and what they offer?

The third of the strands implicit within the work is concerned with method and is what we term *conversations through making*. This is intended to be provocative in nature and elaborative in its approach. We propose the constant and careful production of models and drawings, to direct an ongoing and participatory conversation that is vital to the success of the speculative studio output. We encourage this making to be as elaborate and provocative as possible, to draw out the excess that might be immanent within the work. Some of the complex or gestural forms that the work carries are born from these investigations. The early iterations from this methodology are collected and held in documents that are called *Convolutés*: an assemblage of manuscripts or printed materials that belong together...elaborately intertwined collections of notes and materials. This term and description are both borrowed from those that Theodor Adorno gave to the work of Walter Benjamin, in the “Arcades Project”⁹ and it returns us back to a cast of characters that were so integral to the initial era of modernity in Central Europe. Today modernity is not so simply directed towards the rational progress of technology, and the age of reason has been replaced by multiple ages of critical understanding. Modernity is still broadly defined as progressive, but it now has competing directives; environmental, ethical, cultural, technological. The question this studio tries to ask is where to situate contemporary narratives or notions of modernity within architecture and how do to do this poetically?

*For everyone a moment comes in which she or he must utter this “I can,” which does not refer to any certainty or specific capacity but is, nevertheless, absolutely demanding. Beyond all facilities, this “I can” does not mean anything – yet it marks what is, for each of us, perhaps the hardest and bitterest experience possible: the experience of potentiality.*¹⁰

We suggest the answer might lie in bringing to bear the potentiality (of the curiosity) that is held within our careful making: making a model, making a difference, making thesis, making good, making architecture in Plzeň.

⁹ Walter Benjamin, *The Arcades Project* (Cambridge, Mass.: Harvard University Press, 2002), xiv.
¹⁰ Giorgio Agamben, *Potentialities*, (Standard University Press: 1999), 178.

Septentrio.

Weeg Von Eger.

TUSCAL.

Wenauffen

Malestz.

Kaschup.

Ratschitz.

ORDRE DE
BATTALIA.

Duxo

Röm. Kayß. Majte's
CAMPAMENT

bey

PILSEN

3 Königreich Döheimb.

Bestehende in 17 Battallions und

13 Granadiers Compagnien auch

28. Esquadrons Curassiers

14 Esquadrons Dragoner, 6

Esquadrons Hüßar, und 22. feld-stücke.

wochowa

Kreimitz.

Weipernitz.

Post-Strasse auß dem Reichs- weeg- Pilsen

Lin.

occidens.



Maßstab von 1 stündt oder halben Meill. Stalaw.
 Joann Jos. Ditzler delinavit. Birkhart sculp'tor Vindit Prag.



15

8

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11

Sites of Proposition
Metropolitan Area of Plzeň





Existing Tunnels within Pilsner Urquell Brewery, Pilsen

Image from Pilsen Guide



01

BALANCING THE BREW

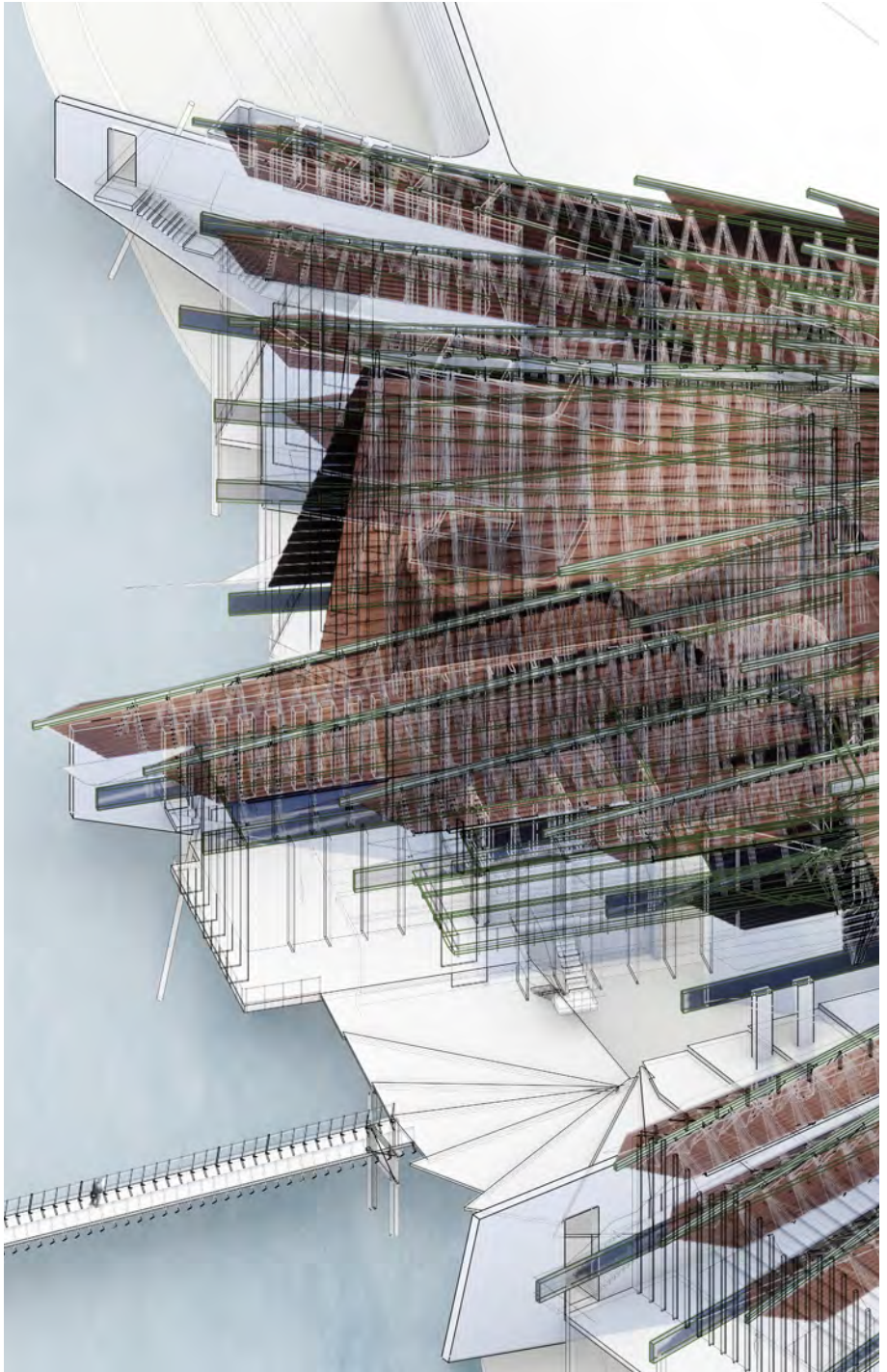
PLZEŇ WOOD CRAFT ACADEMY

GUANQIU HUANG

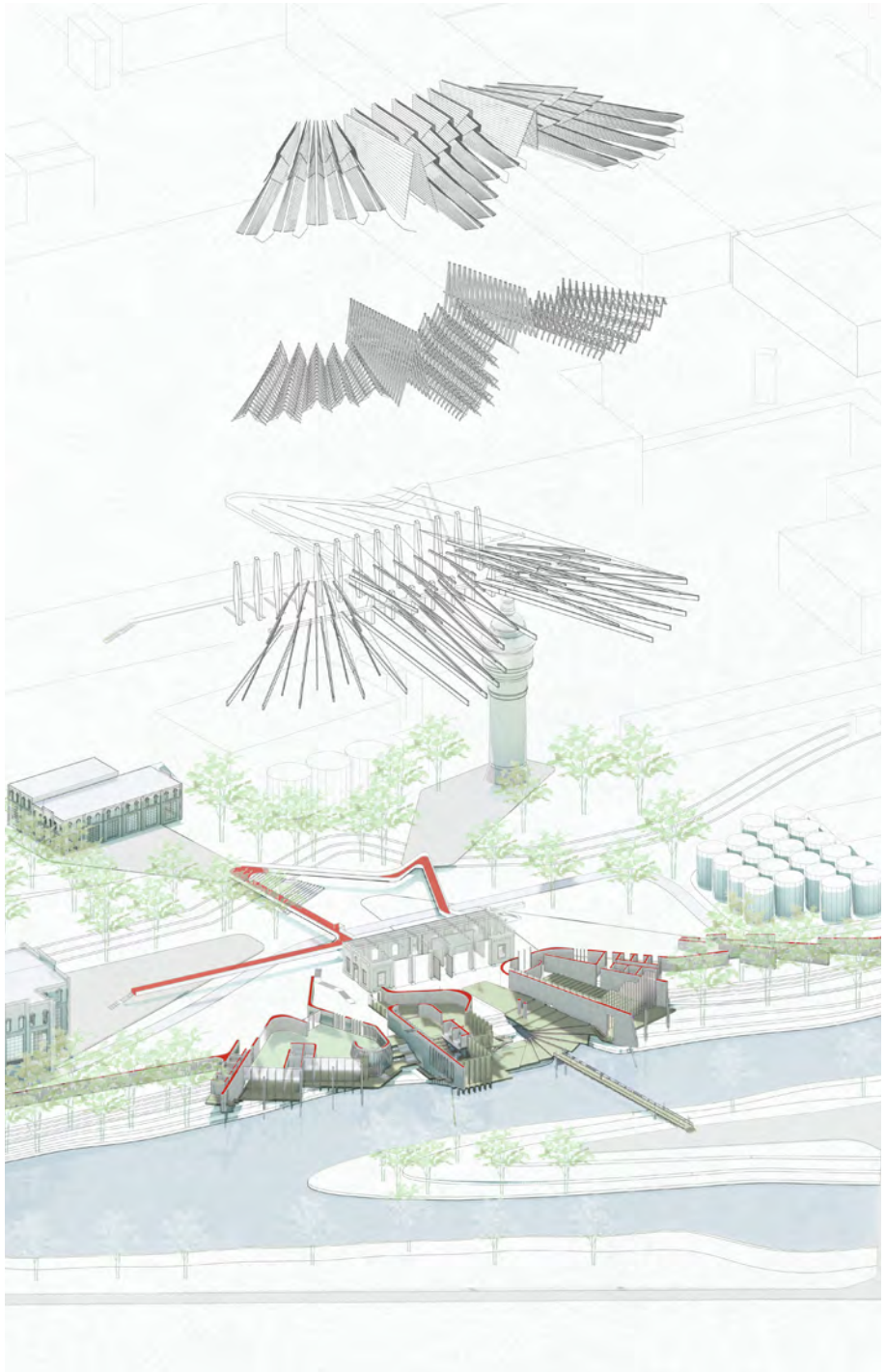
Plzeň is a city in central Europe famous for its beer brewing. During an industrial manufacturing period stretching back hundreds of years, the craft of huge, hand-made wooden beer barrels flourished in parallel with the growth of the beer brewing industry. However, as modern industrial brewing techniques became more widespread, these huge wooden barrels were gradually replaced by metal containers for storing beer. Today, there are only a few of these highly skilled barrel makers working to maintain this heritage, in a small workshop, adjacent to the brewery and close to the city centre.

The thesis establishes a new academy to perpetuate the barrel craft making heritage in Plzeň, as a way of balancing modern craft techniques with traditional heritage practices in the city.

On an urban scale, the site is located adjacent to, and within, the existing workshops, establishing a new destination along the river edge, that reestablishes a dialogue with the city. The architectural language of the project is that of barrel staves reimaged as a series of roofs that come to rest on the original building, creating a structural balance and making cover for free-form pavilion spaces beneath. The project balances the increasing energy consumption of the industry with sustainability by attempting to make use of the energy generated from the purified waste water that is discharged across the site into the river.



Aerial view at river edge





Exploded axonometric view (left)
Aerial site view (top)
Detail section (bottom)



Perspective view from opposite river bank



02

THE COOPER'S UNION

BREWERY WORKERS WELFARE & SOCIAL CLUB

HARRY KERSHAW

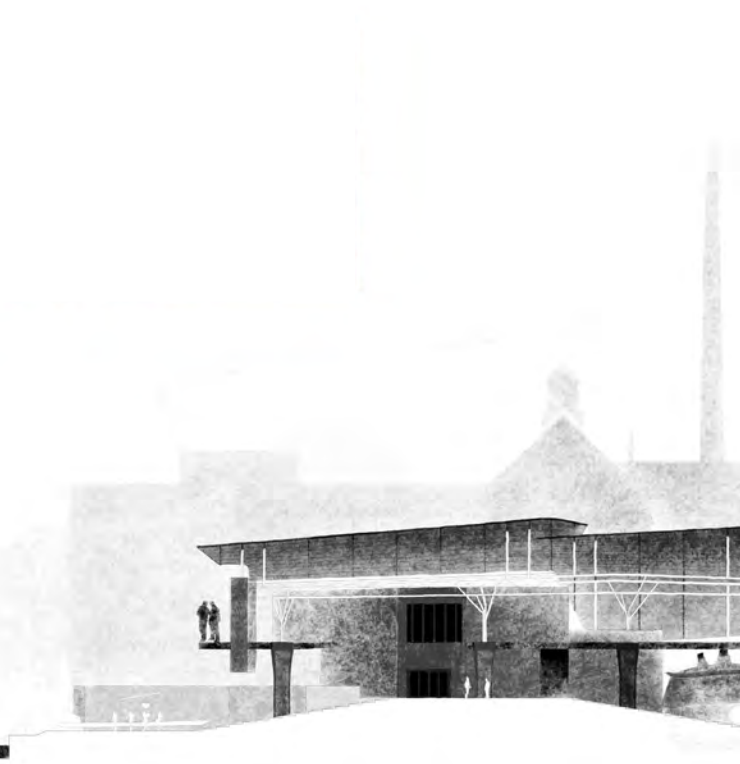
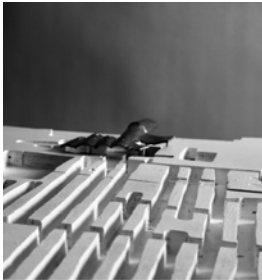
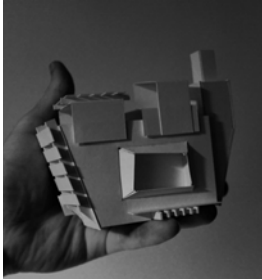
The Cooper's Union seeks to provide social and welfare facilities for the workers of the historic Pilsner Urquell brewery, located within the city of Plzeň in the Czech Republic. The proposed architecture derives from connecting to an expansive labyrinth of tunnels that run beneath the brewery, the Cooper's legacy (skilled joiners that create wooden barrels by hand) and the ghostly shrouds of the St George Church in nearby Luková, by the artist Jakob Hadrava.

The thesis seeks to bring Plzeň's rich brewing heritage to the fore and contributes to the lives of those who have made one of the city's oldest industries so successful. The brewery's name, Pilsner Urquell, translates loosely in English to 'the people's source'. In the same sense that the brewery provides the source of beer and culture to the city, this will be realised within the proposal also. Enriching, empowering, and supporting the workers and standing as a monument to their legacy.

An important element of the brewing process at Pilsner Urquell are the flame heated mash tons. Having the mash heated from beneath allows for a layer of caramelised malt to form at the bottom of the vat, giving the beer a desirable sweet taste. However, this process creates smoke and pollutes the atmosphere. The proposal will incorporate a series of filter technologies alongside the welfare facilities, such that the residue heat from the mash tons can power the saunas and bath houses whilst cleaning the smoke.



Site plan with existing brewery tunnels





HARRY KERSHAW | THE COOPER'S UNION

Site model images (left, above)

Traditional barrel crafting at Pilsner Urquell Brewery (top left)

Shroud installation in St George Church, Luková by Jakob Hadrava (top right)

Site sections (above)

03

DEFINING THE GESTURAL: A POLITICAL ACT

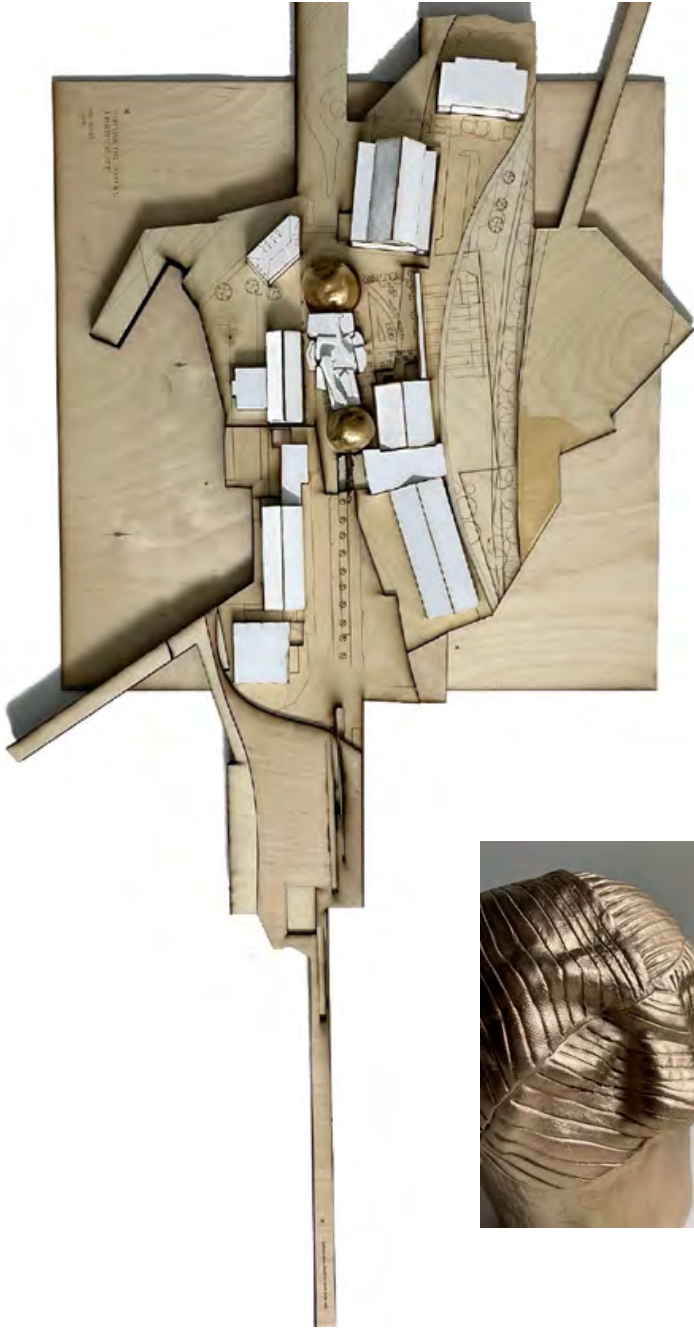
A POLITICAL FORUM, THEATRE & PUB

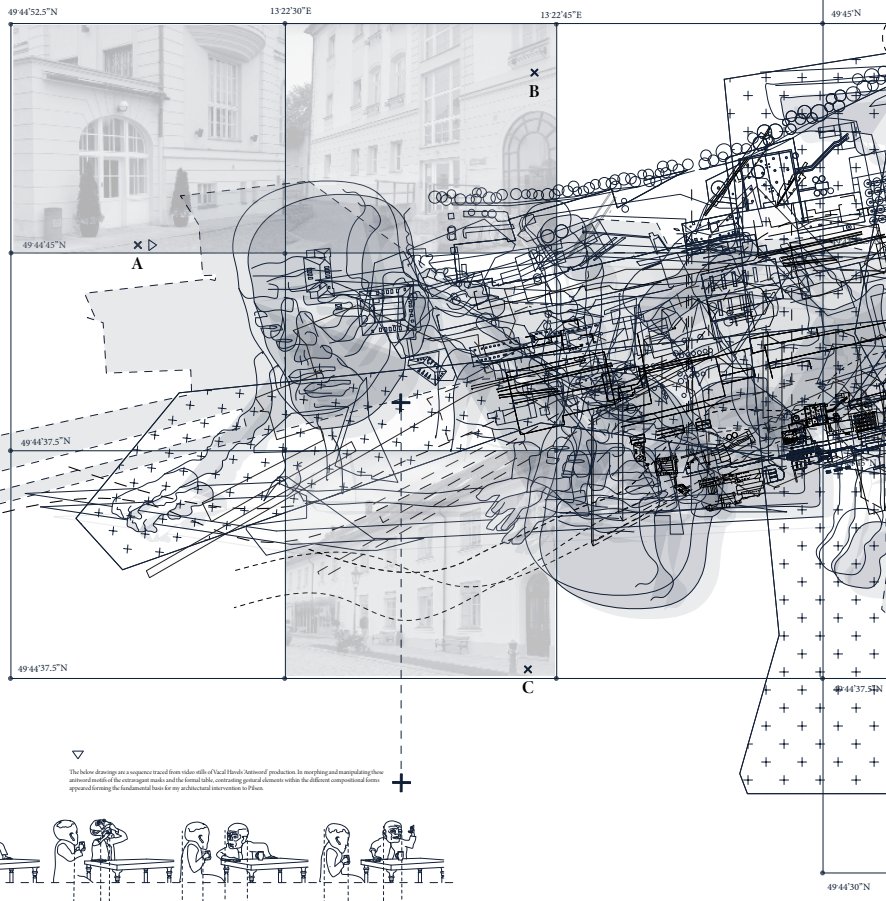
SOPHIE LEWIS-WARD

Located just beyond the principle entrance to the Pilsner Urquell Brewery, poised in its figurative stance, this architectural proposition looks to introduce a new cultural core into the city's public realm. The programmatic conception of positioning a theatre and a political forum within the peripheries of this existing brewery has been generated from the following quotation, taken from the provocative memoirs of Václav Havel, a former president of the Czech Republic and accomplished playwright; Political plans should be made in the pub.

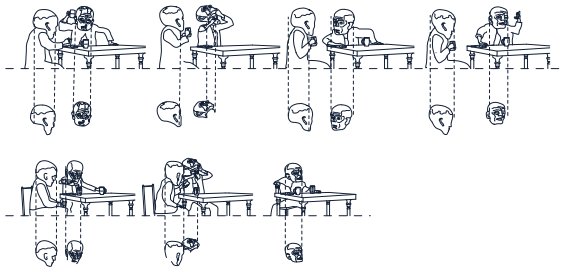
As an embodiment of this triumvirate relationship between politics, performance and drinking, a tectonic language has been developed that is held in a state of both physical and metaphysical tension. Primary internal spaces, occupied by actors, directors and politicians, sit in curated sequences, holding a series of spatial tensions with the secondary internal spaces, occupied by agents, electricians and barmaids.

Both the political forum and the theatre exist as highly gestural and dynamic spaces, with their bold, curvilinear forms evoking that of two large gold heads, sunk into the surrounding sculpted landscape. The gold face motifs have been extracted and reworked from the extravagant masks worn in the contemporary play *Antiwords*, which is a modern adaption of Havel's play *Audience*. Through a methodology of drawing and translating the mask motifs, gestural elements have been extracted from their composition and incorporated, almost directly, into the architectural forms. A second motif, the table, has also been extracted from *Antiwords*, to provide a different architectural language – one of a uniformed regularity. This formal architecture contrasts with the two bizarre heads, arguable highlighting their unique beauty. The political act in this instant is thus, one of a dialogue between the table and the mask, the tangible and the intangible, the defined and the gestural.





The below drawings are a sequence traced from video stills of Visual Research production by merging and manipulating three camera angles of the entrance made on the formal table, contrasting general elements within the different compositional forms, appeared forming the fundamental basis for my architectural intervention to P-Plan.





A

A Brewery Entrance
 This image shows the south-facing entrance to the existing Pilsner Lager Brewery site. The existing entrance is a classic one-story building, and the arch motif is visible through the glass entrance.

B

An [Entrance] Elevation
 This image is the east-facing elevation as seen by a visitor on the street. The arch motif is visible on the new entrance building, which is a brick building. The arch motif is visible through the glass entrance.

C

A Curved Elevation
 It is clear from this image that the existing building is not a simple rectangular structure. The arch motif is visible on the new entrance building, which is a brick building. The arch motif is visible through the glass entrance.

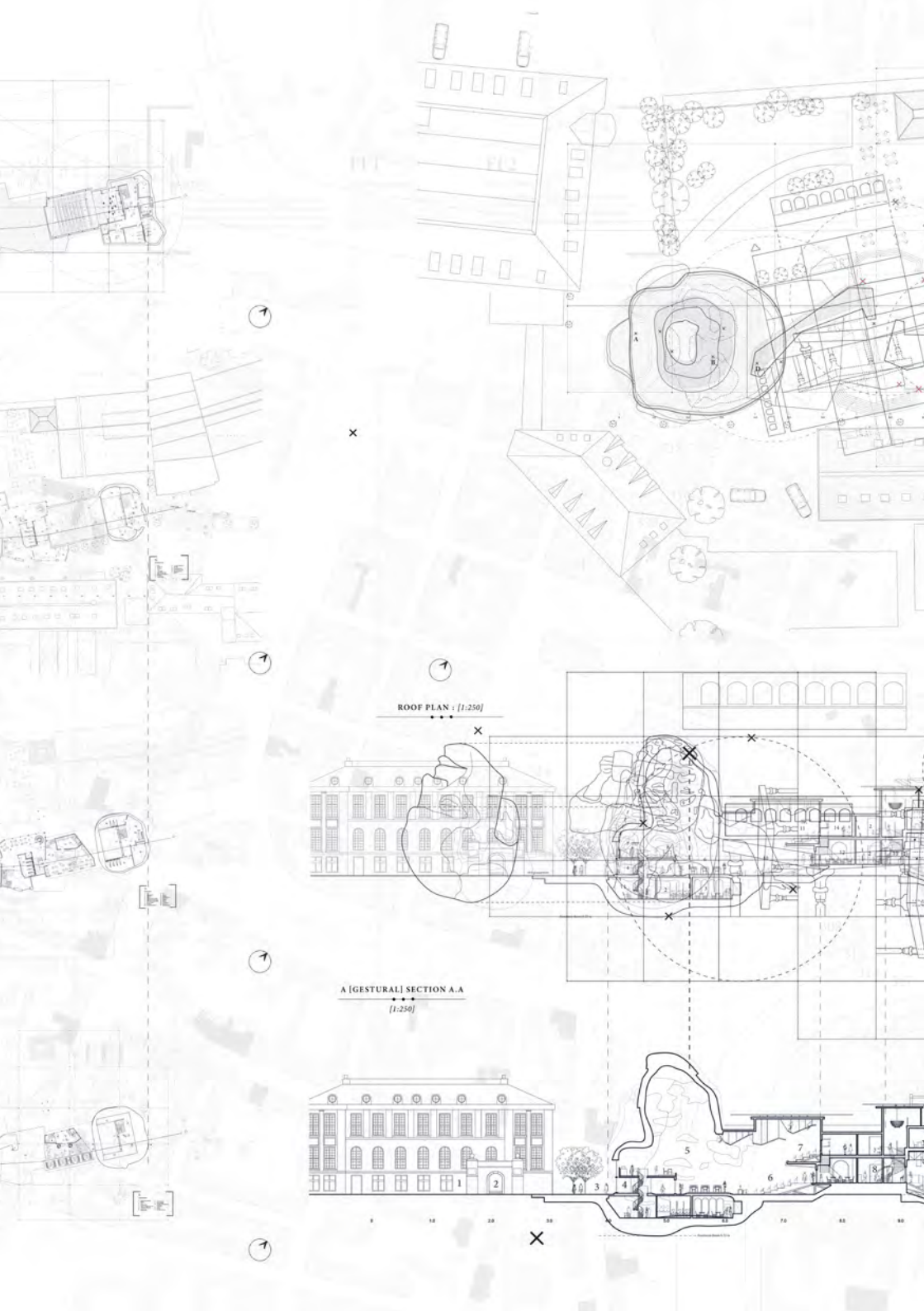
D

The Arches [Arch One]
 An arch motif is visible in the existing building's facade. The arch motif is visible through the glass entrance.

E

The Arches [Arch Two]
 An arch motif is visible in the existing building's facade. The arch motif is visible through the glass entrance.

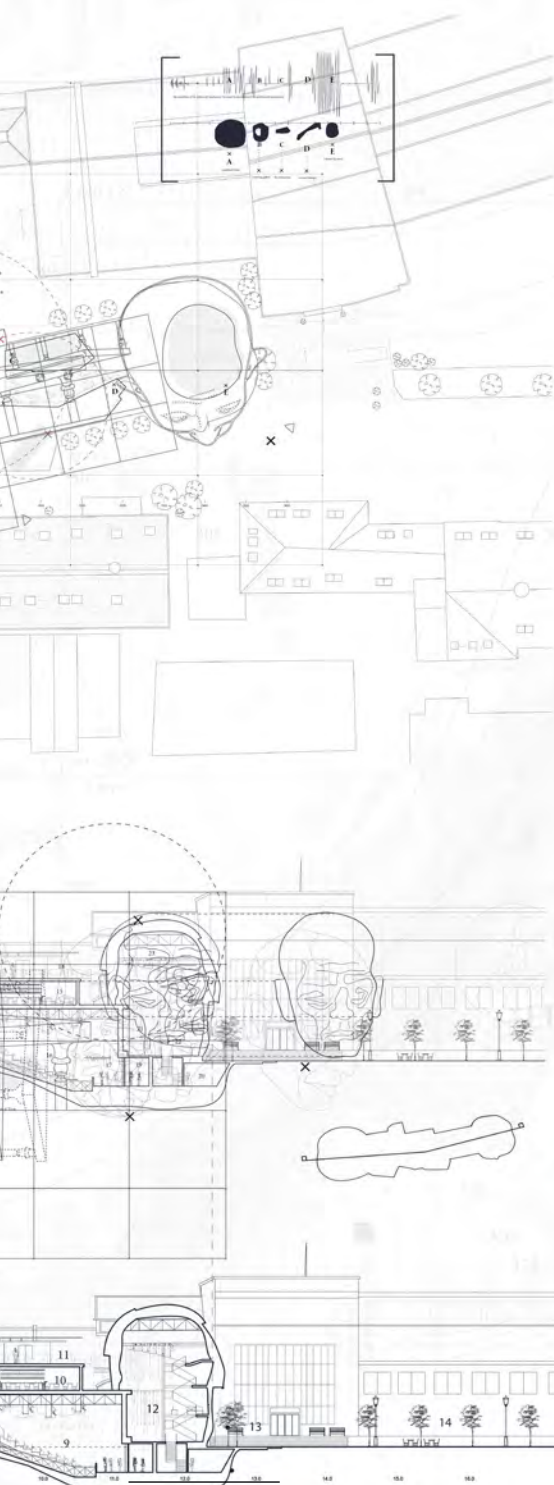
49-44-30\"/>



ROOF PLAN : [1:250]

A [GESTURAL] SECTION A.A
[1:250]

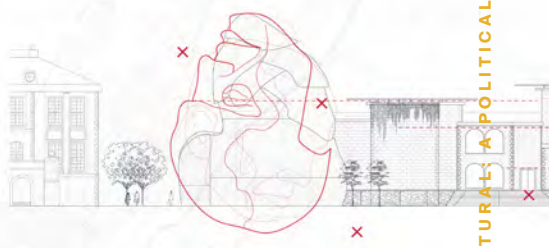
0 20 40 60 80



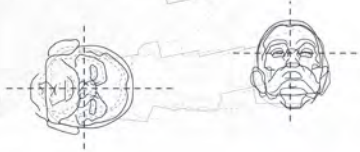
Plans, sections, and elevations of proposal



NORTH WEST ELEVATION
(1:500)



A [GESTURAL] ELEVATION
(1:250)



DEVELOPMENT OF THE FIGURE FORM
IN PLAN AND IN SECTION

X
The program's inscription
problem is then a path and a
political form. The path is the
by defined polygons of this
existing level. The path to
reach the end represents forms
any diagrammatically expressed
and the embodiment of the pro-
posed structure. The relationship
between political performance
and thinking is defined.

X
LEWIS-WA
... political
should be made
- VILAV HAVEL
S

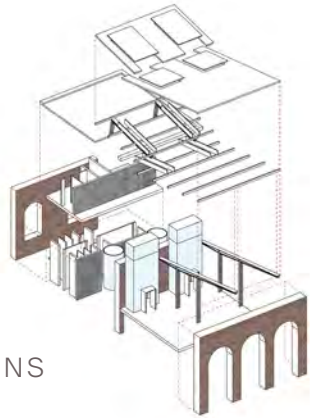
15

04

MELANCHOLIC APPROACHES

A PERFUMERY AND RIVERSIDE GARDENS

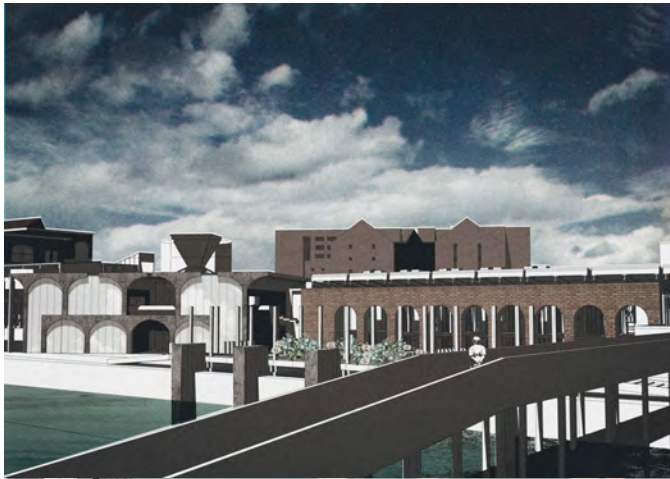
FAN GAO
LESLIE LIN



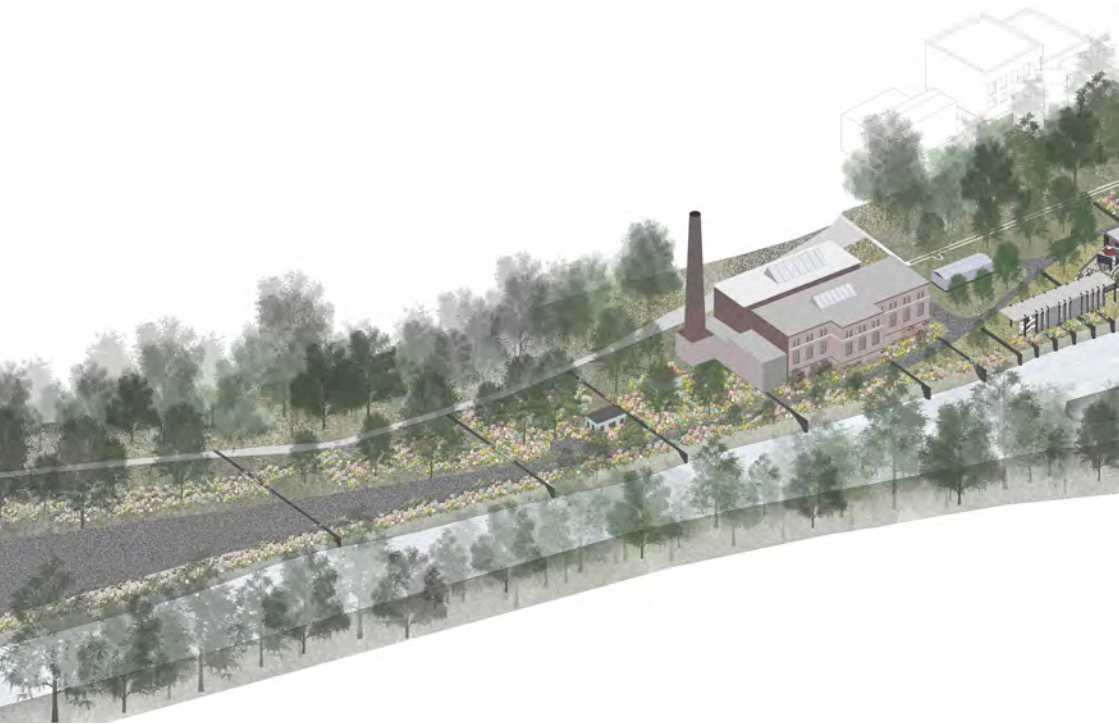
The project explores themes of place, memory, and narrative as palimpsests, to propose new architectures within the context of Plzeň. To do this it draws upon the alchemical industry of scent making and the melancholic art of the surrealists.

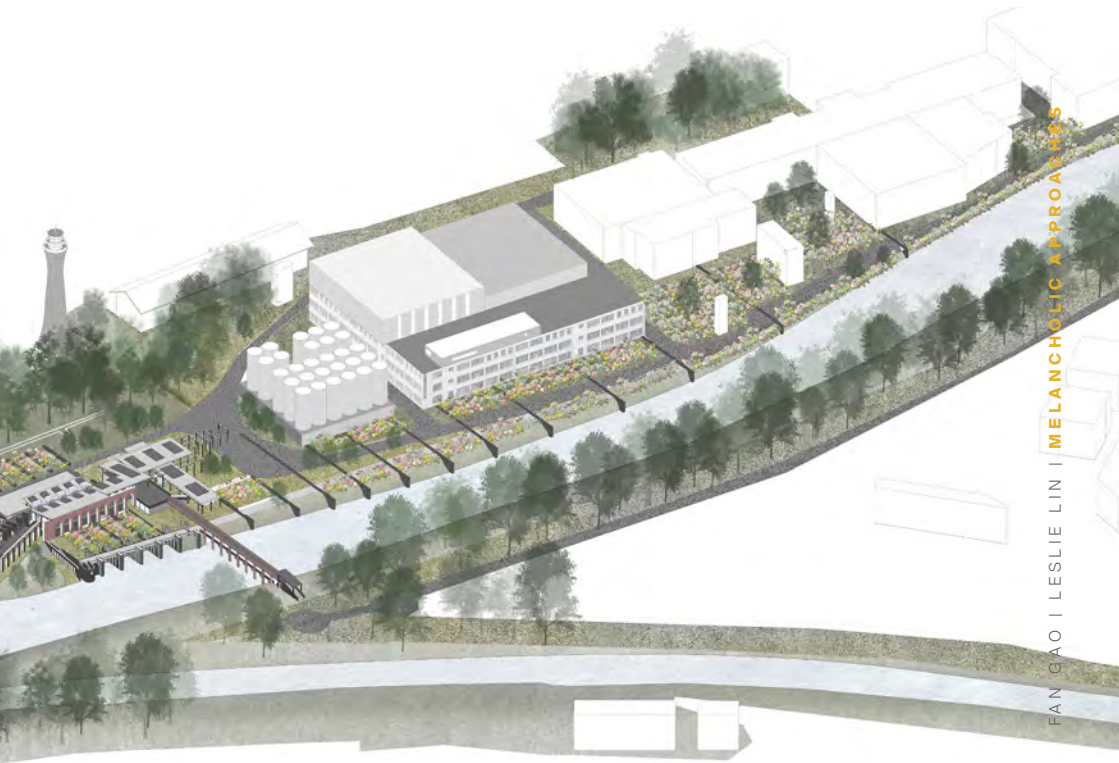
The architectural proposal is for a scent factory and visitor centre as a culmination of a new riverside walk, traversing a set of new enclosed gardens and allotment spaces. Intended as a therapeutic riposte to the industrial past, these landscape features are a continuation of the productive spaces required by the scent factory, that is hoped will turn the riverside into a continuous surreal garden that stretches from the city centre to the factory.

The factory architecture introduces colonnades, canopies, chimneys and walkways as metaphors for the memories of Plzeň's former industrial life and in doing so it reimagines the art of De Chirico as a set of motifs for new spatial and tectonic imaginings.



Exploded part-axonomic (top left)
Perspective views (above)





FAN GAO | LESLIE LIN | MELANCHOLIC APPROACHES

Site sections (top left)

Site axonometric view (above)

05

THE BARREL OF BATHS

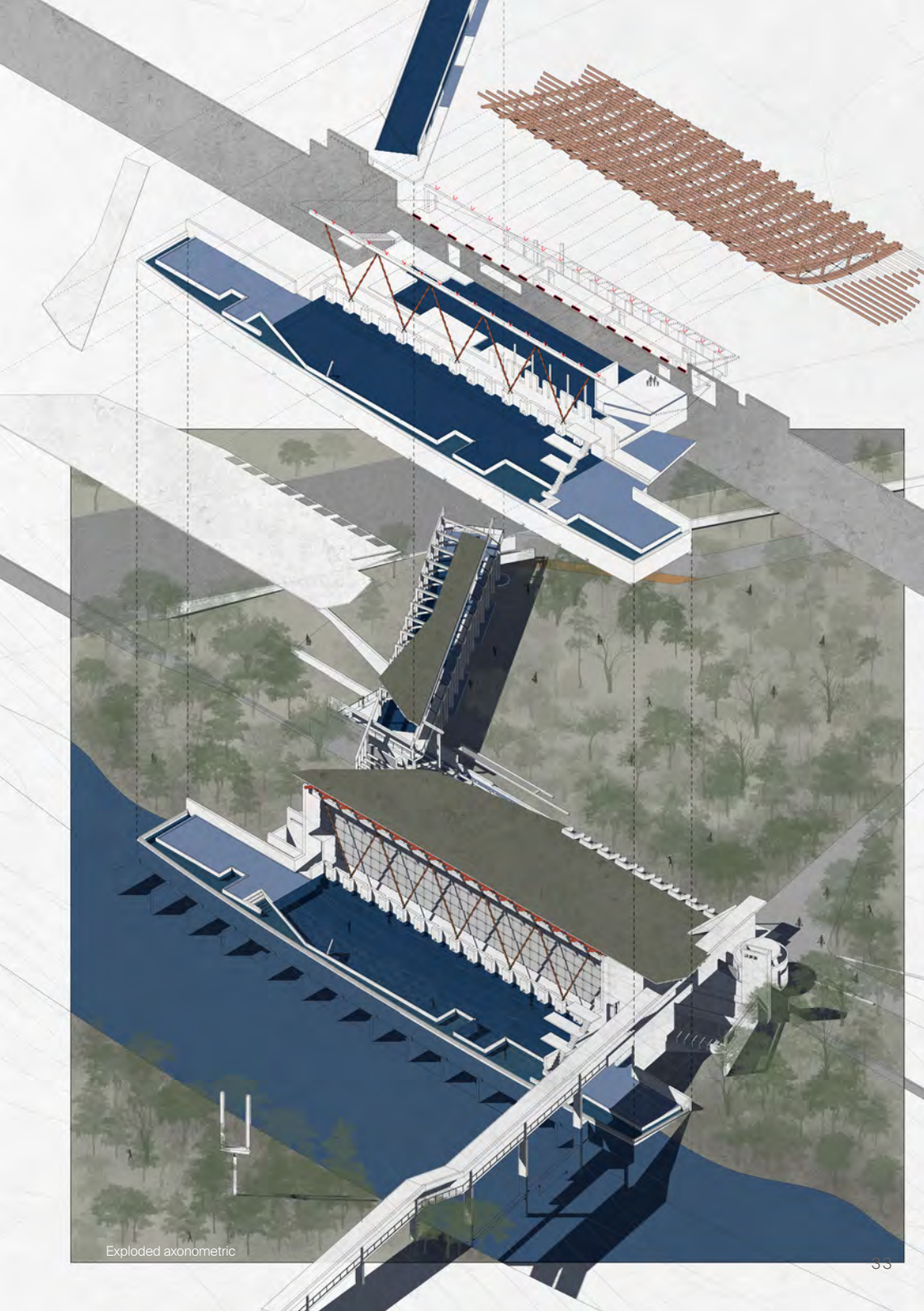
A NEW PUBLIC SWIMMING POOL FOR PLZEŇ

JIATONG LIU

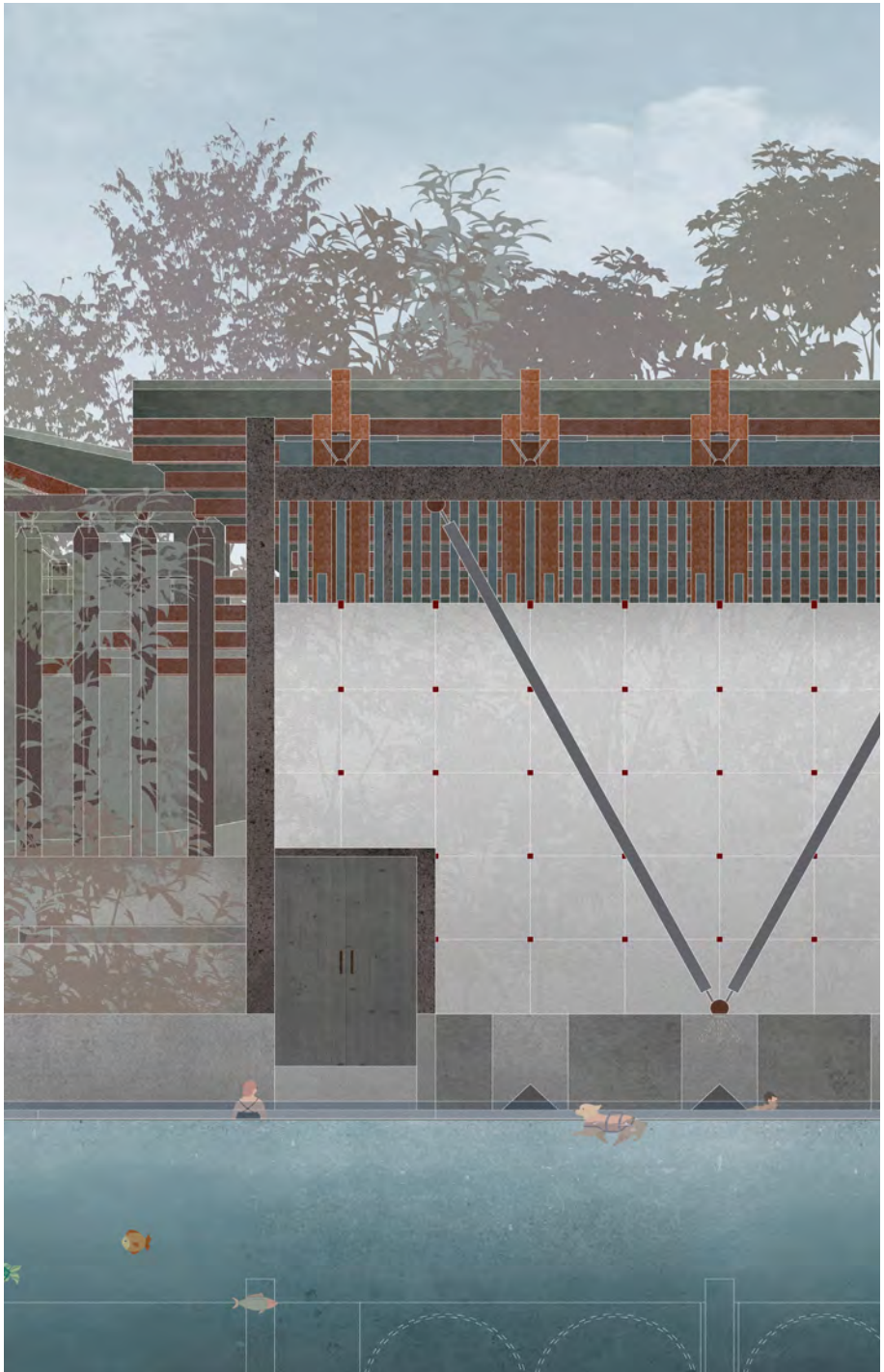
The project is embedded in the riverbank of The Radbuza river, at the edge of the historic centre of Plzeň. Urbanity and industry meet with nature at this point and everything seems to be in a precarious balance. They appear stable in one moment but maybe in the next moment the balance is broken and one of the elements starts to expand its borders and encroach on the space of others. The same is true for the river itself: the site includes a flood plain that can be activated at any time. By placing the new baths within this delicate ecology, the citizens of Plzeň are invited to reflect upon the play of balance/imbalance in the city and their daily life. The architectural proposition is a bathhouse with three pools and several saunas.

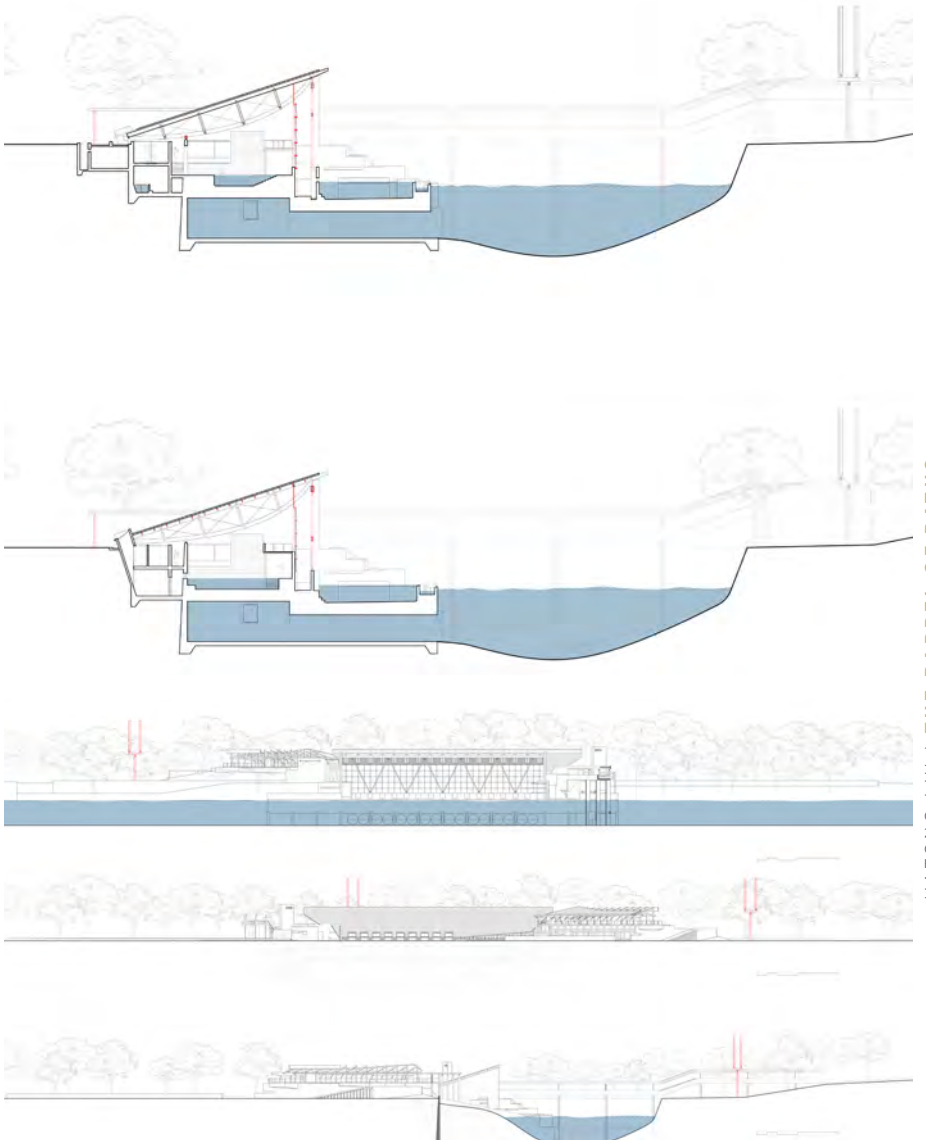
The bathhouse operates through the water that flows through it and is supported by the riverbank. The architecture balances itself on the riverbank and above this flow. It meditates upon the actions of bathing and swimming as being within and between both wet and dry conditions.

The three swimming pools have specific themes: one pool points to the cathedral of St. Bartholomew, is tethered to The Radbuza river through a green slope and focuses attention on the balance between nature and the institutions of the city. The indoor pool is enclosed overhead by a curved wooden soffit and hints at the close ties with the barrel-making and brewing industries. The third pool flows adjacent to the river and at the same mean-level, thus bringing the experience of swimming as close to being in the river as is possible.



Exploded axonometric





Atmospheric pool section/elevation (left)
 Detail sections (top)
 River elevations and site section (above)

06

STEAM CLOUDS AND MUSHROOM SHROUDS

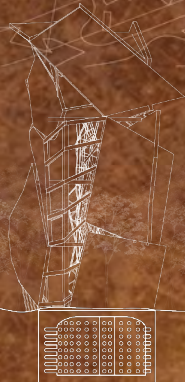
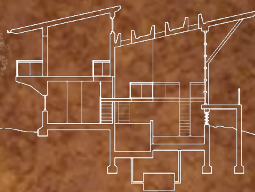
MUSHROOM LEATHER TANNERY & VISITORS CENTRE

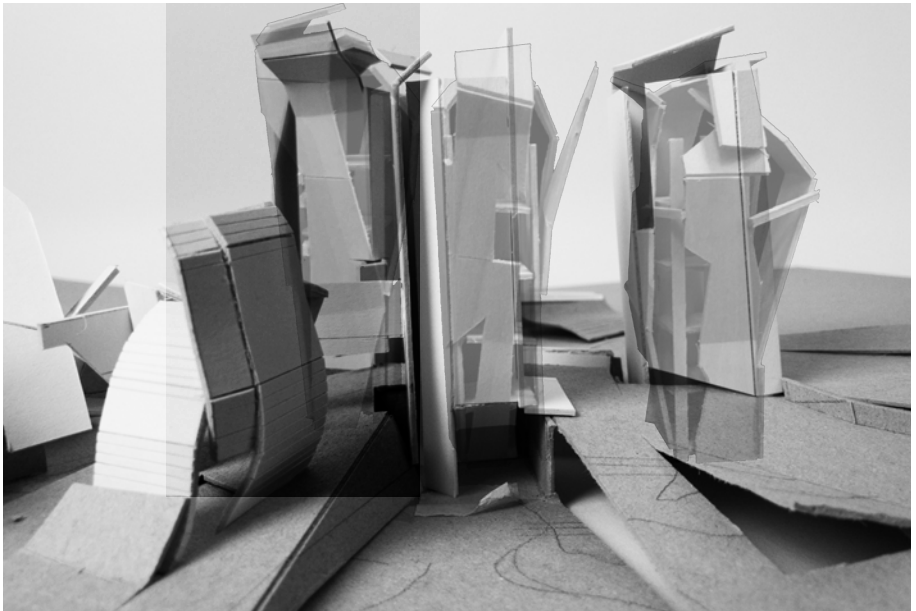
CALISTA UTOMO

Plzeň is a city of rich industrial history. It is particularly known for the brewing, automobile, and weapons industries but also to a lesser extent Leather Tanneries. Located in the north-west of the Czech Republic, which borders other Central European countries, it is strategically situated for on-land trading to take place. Situated along a confluence of 4 rivers, these have historically played key roles in Plzeň's productive needs. The leather industry had a high consumption of water from the rivers but it polluted both the water and air. It was first introduced to Bohemia in the 16th century through Germany and Poland. In Plzeň, it was exclusively ran by Jewish residents as it was one of the few trades they were allowed to be involved in. The industry flourished in the 18th-early 20th century until the subsequent invasions of WW2. Traces of the industry are now scarce and only evident from derelict buildings and smokestacks.

This thesis takes in the Czech Republic's industrial past and intertwines it with a future leather industry, which is made from mushrooms. The mirroring of the trade networks and fungal networks are brought to a site near a former tannery next to the River Mže. Fungi is cultivated and celebrated through both an echo of the cities history of brewery tunnels, where the mushrooms are grown, and a leather factory with drying towers that rise like spores, from cuts into the ground. The water resources are taken from the neighboring river, and held in pools that cluster around a new visitor centre and landscaped park.







Floor plan study (top left)

Site section (left)

Detail perspective section (top)

Model study: Drying Towers (above)



View across Radbuza River towards Medieval Pilsen

2019 | Kevin Adams.



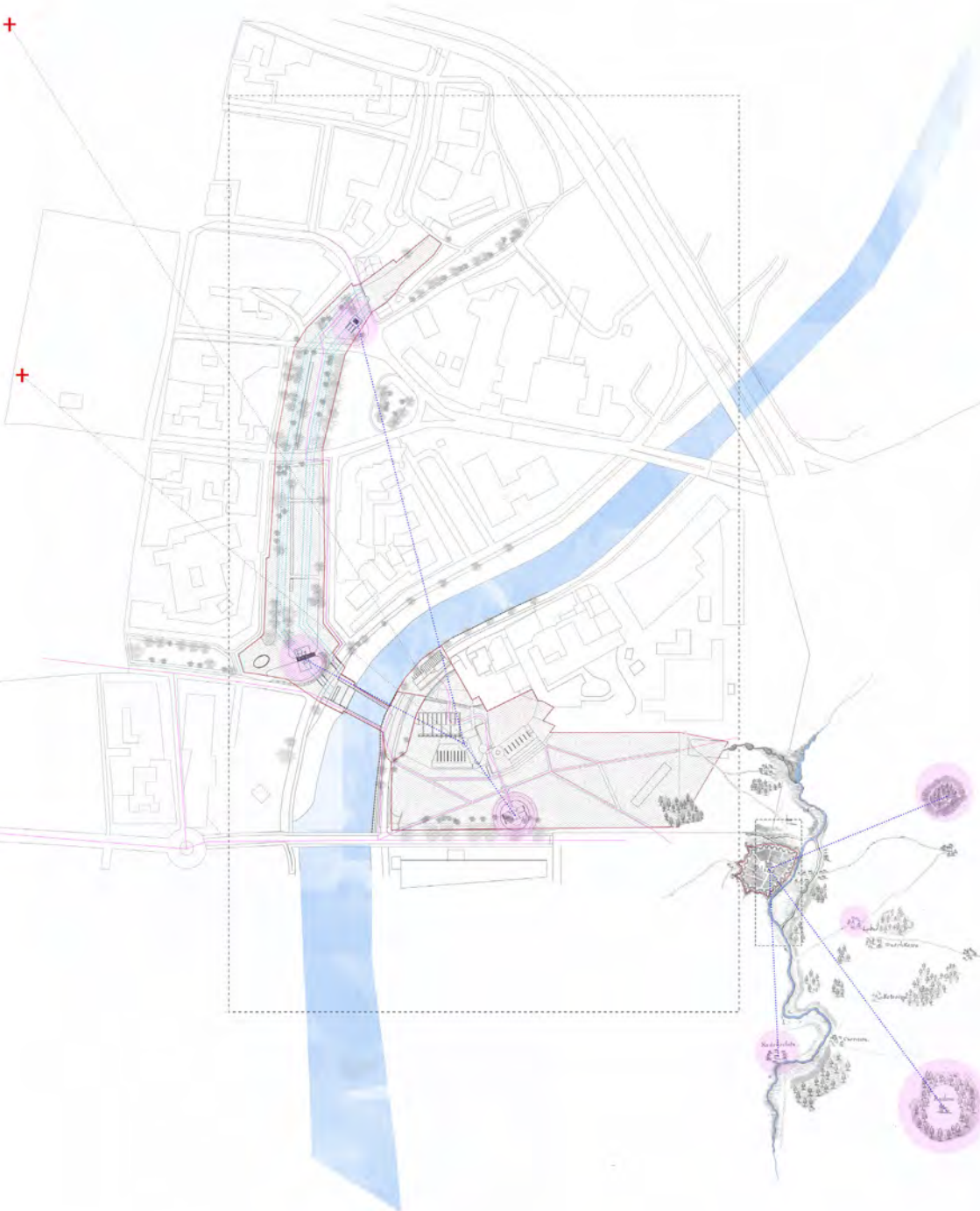
07

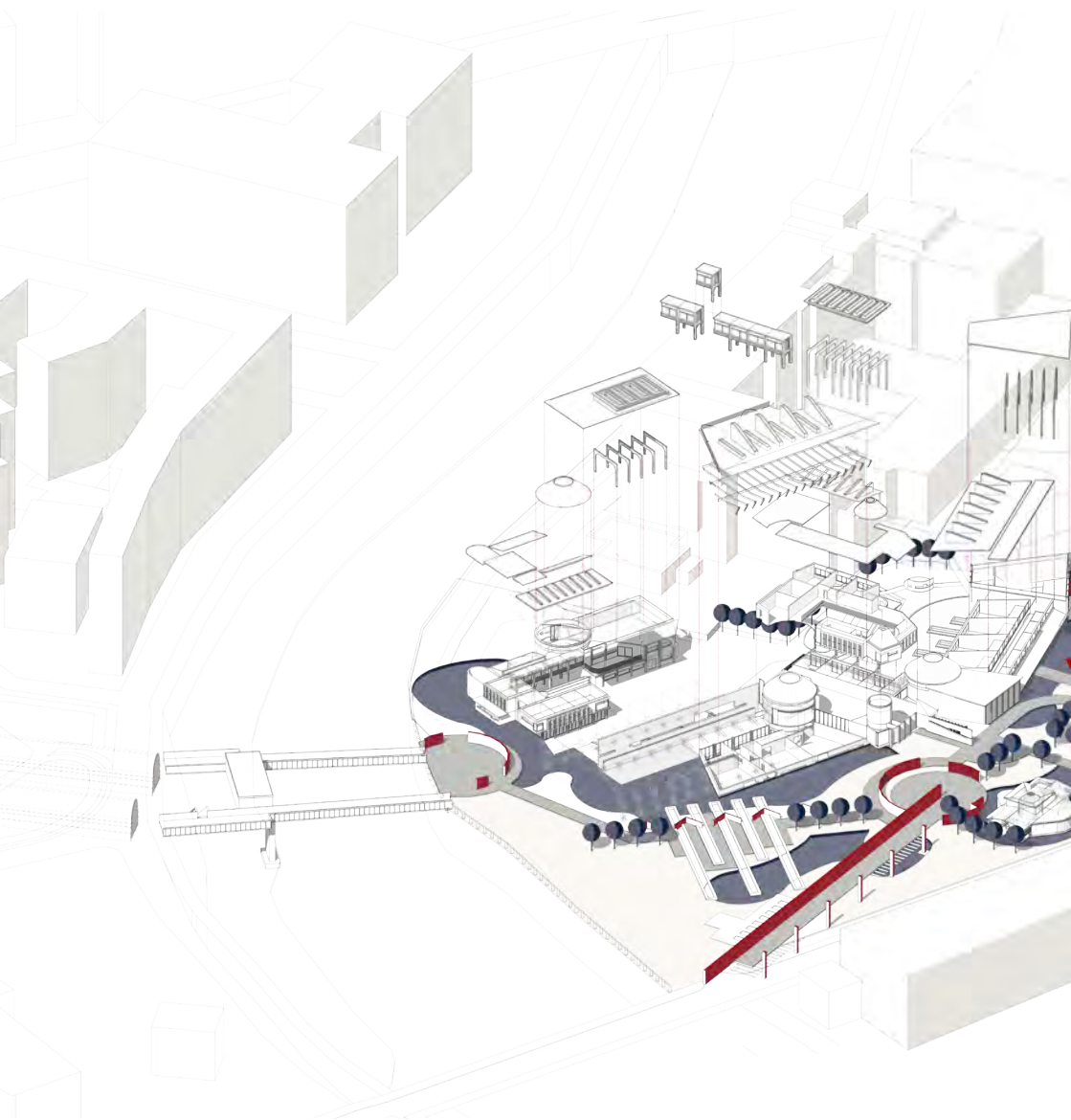
PLAYGROUNDS AND PARKLANDS

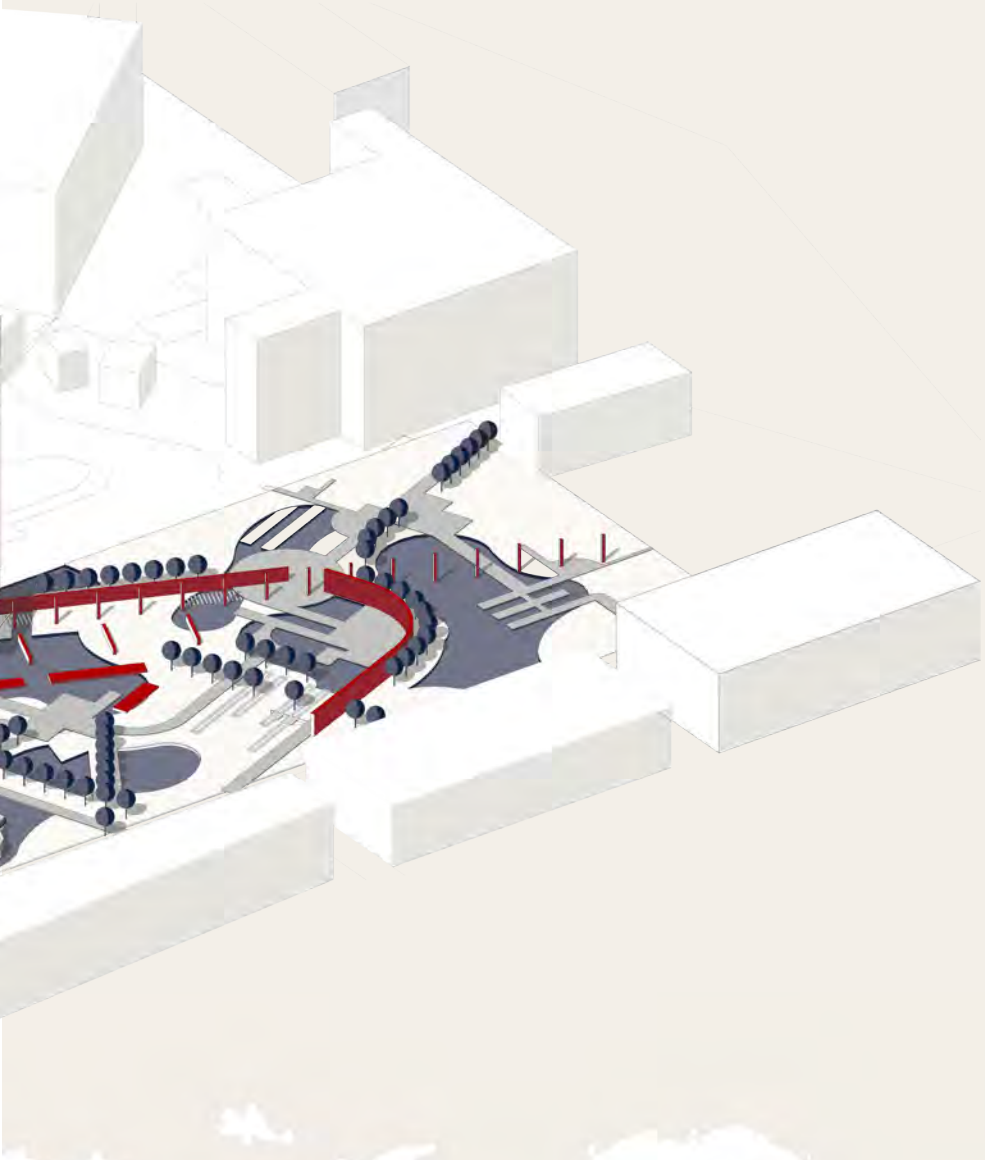
A NEW SCHOOL FOR PLZEŇ

HARRY RICHARDSON

The project seeks to reassess Plzeň's relationship with its rivers through a key site on the edge of the city centre. A 1740 map of Plzeň shows the city as a settlement that exists alongside the rivers and the natural landscape rather than trying to control the use of these for its ends. This is Plzeň in a pre-industrial situation. The project seeks to reassess Plzeň's relationship with its rivers through a key site on the edge of the city centre. It proposes a series of interventions within a made landscape that attempts to restore some balance between buildings, water and parkland. The existing linear park that occupies the site of a former canal is reinvested with attention towards its previous use and linked by extended footbridges to a new secondary school. The school will sit within new parkland that was previously designated to become a developer-led shopping mall. The school will exist alongside the new landscape, much like Plzeň did in the 1740 map: a world within a world, as a version of a heterotopia. This is reinforced further by the small fragments of intense landscape set within the school boundaries, therefore drawing further attention to this theme.

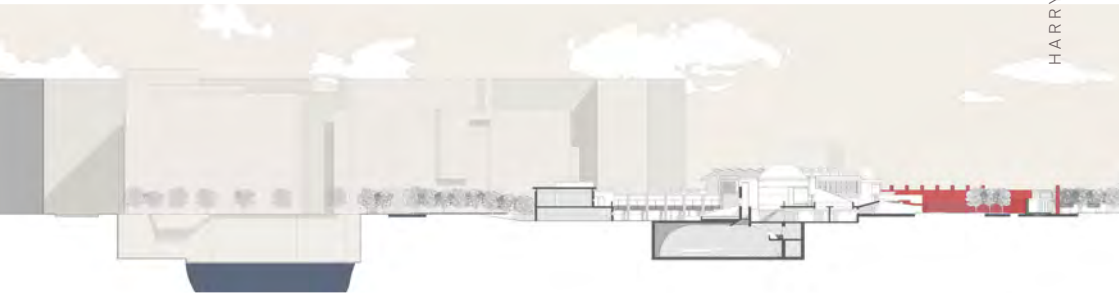
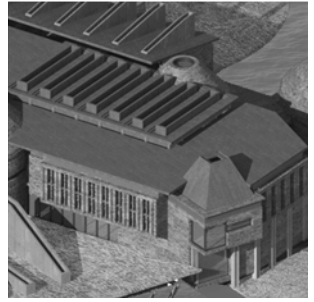
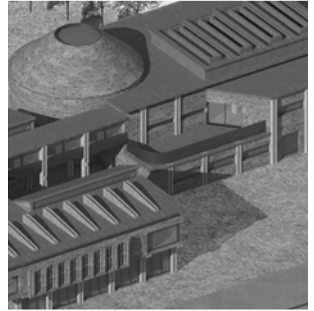
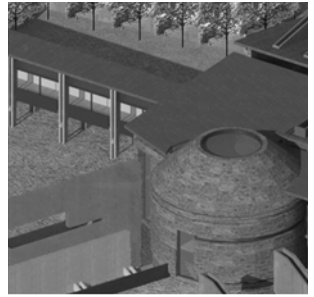
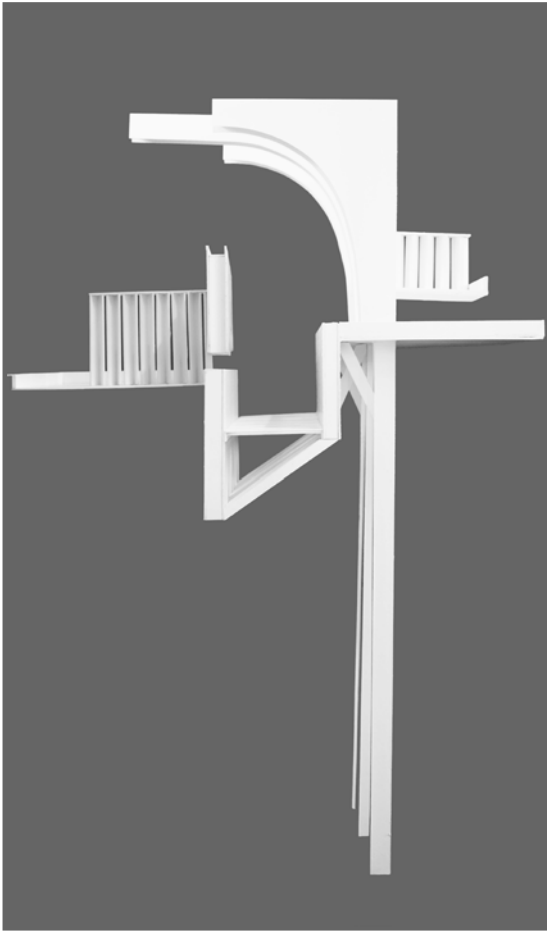






Exploded axonometric (above)





Perspective views (left)
Model study: node (top left)
External views (top right)
Site section (above)

08

STAGING PLZEŇ

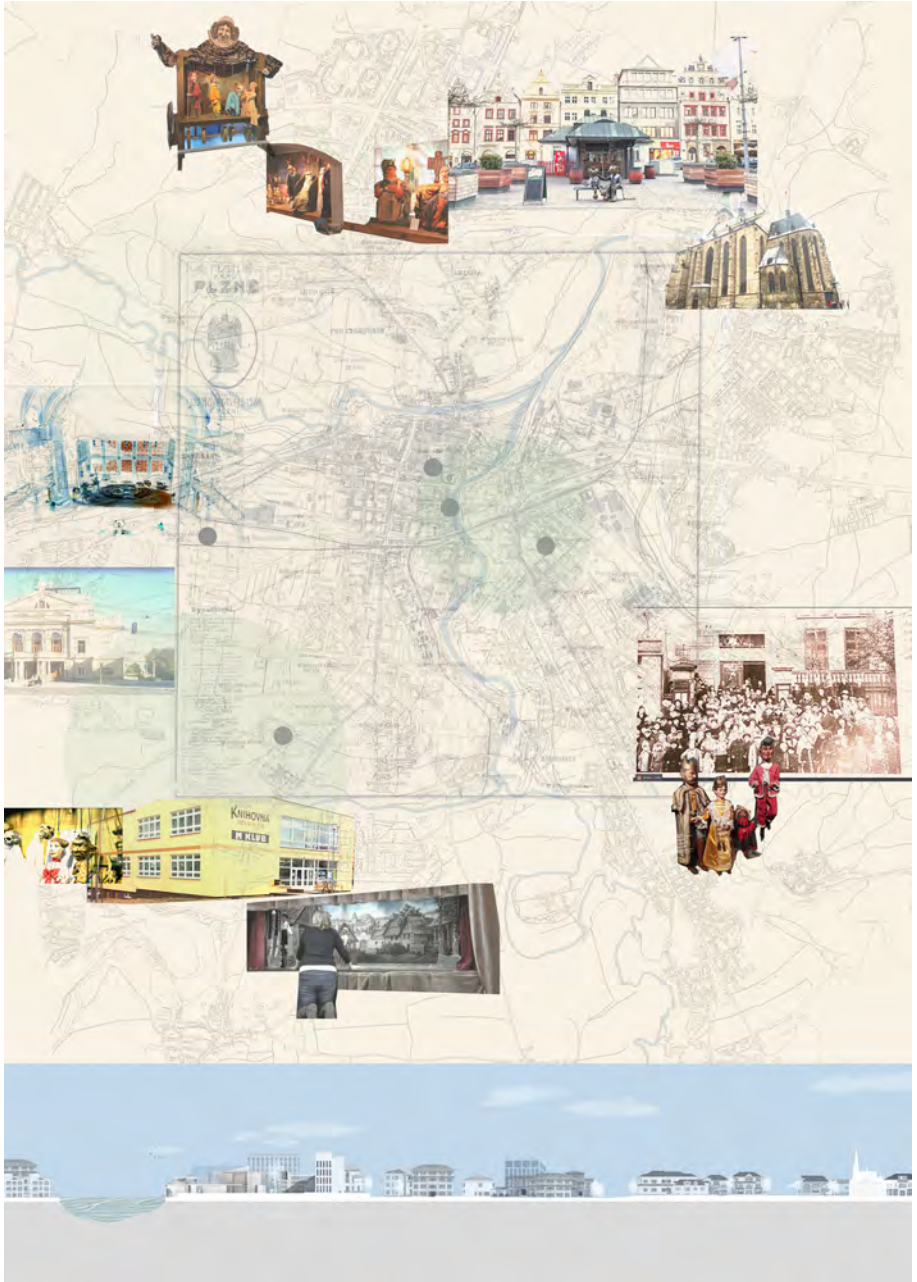
PUPPET THEATRE

SHUO PAN

The city is reimagined as a stage set, whereby key architectural moments are chosen and given heightened curatorial importance by the views presented to us. This leads to a further re-framing as a proposal for a new puppet theatre, outdoor performance space and riverside square, as a new focus of cultural life in Plzeň .

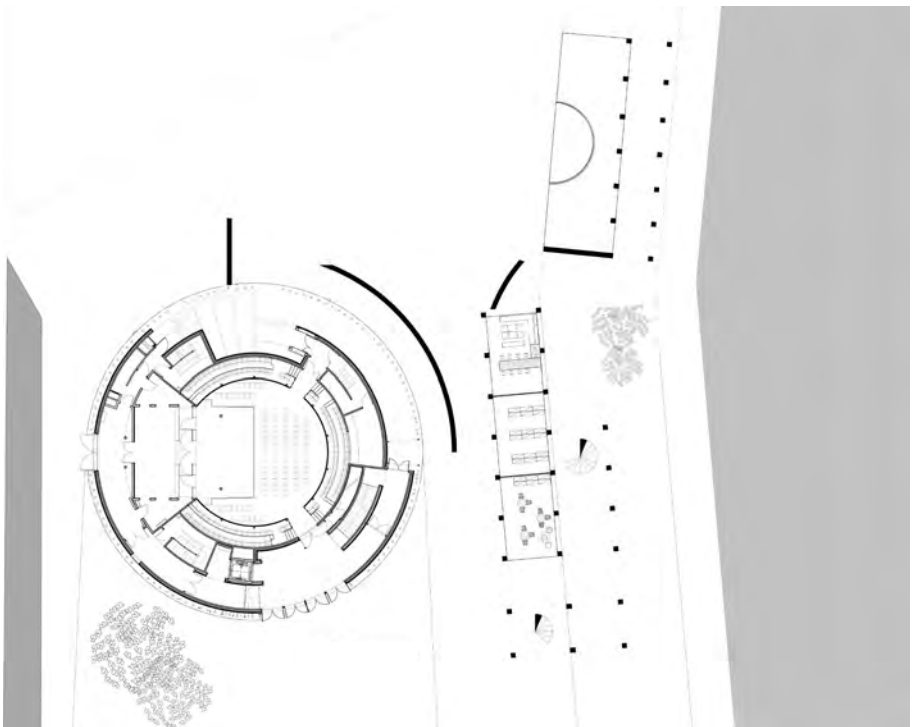
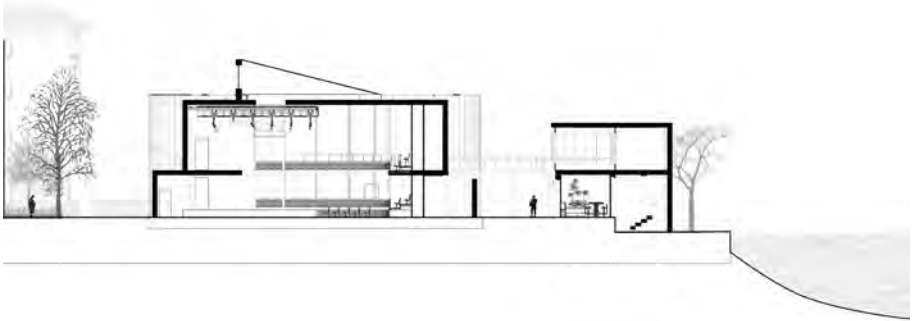
The puppet theatre has a rich history in the Czech Republic and Plzeň currently has a puppet museum in the old town square. Puppeteering has been used as a way of holding on to the Czech language through the country's turbulent history and was the only medium allowed to use the native language during periods of the Hapsburg Empire, mostly because it was considered by the authorities as only a form of children's entertainment.

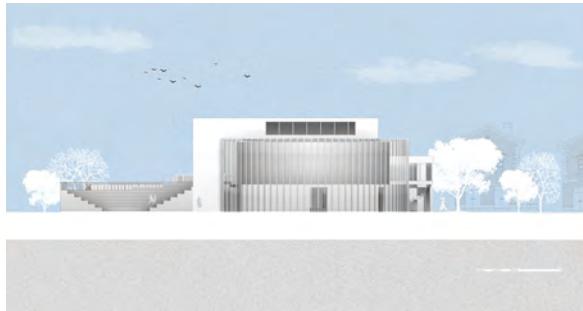
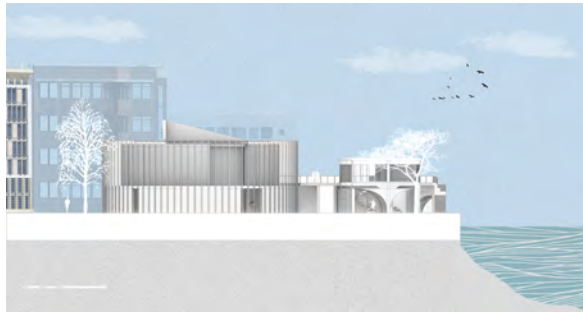
The location is chosen because it is the only viable point of the old medieval city that still has the room to create a new civic space that can mediate between the old town square and the river.



City sites of *staging* (top)

Site section (above)





Theatre section (top left)
Ground floor plan (left)
Site elevations (above)



12 Klatovská Street | The Apartment of Dr. Vogel: Adolf Loos, 1928
Image from addfloosplzen.cz



09

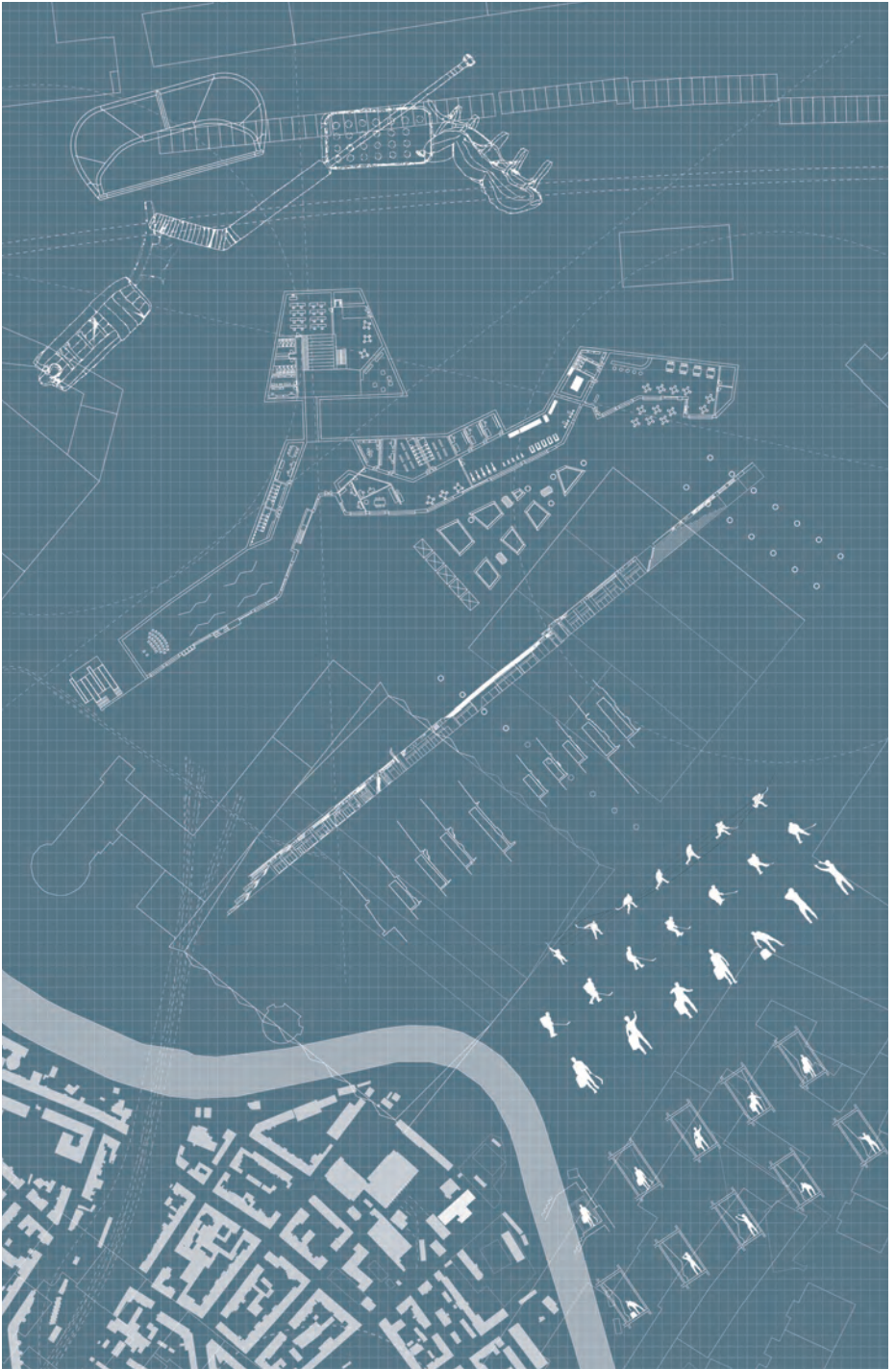
A SERIES OF STUMBLINGS

WORK AND PLAY AS A MODERN CONDITION

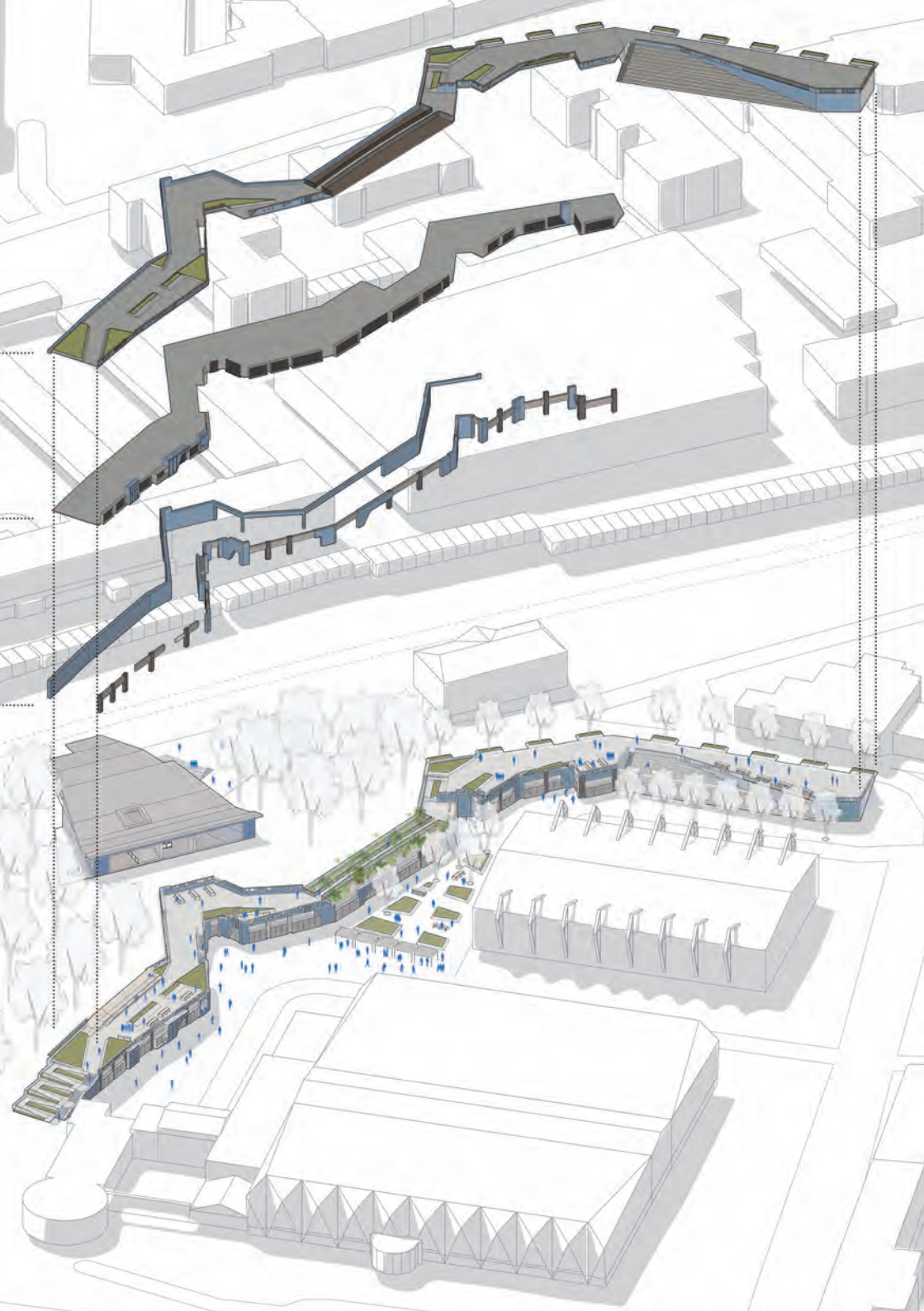
KEVIN CHING

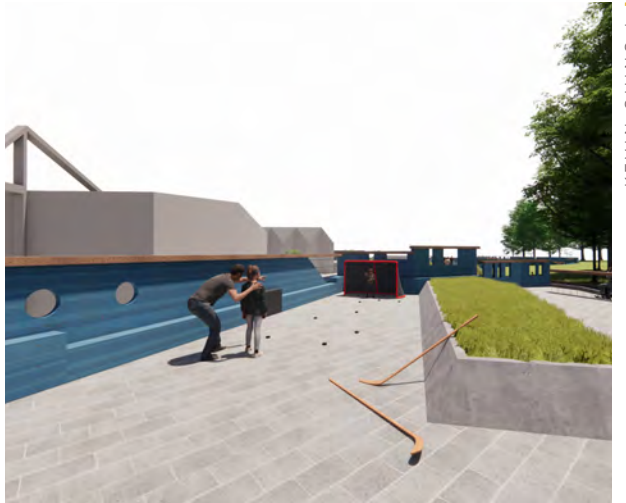
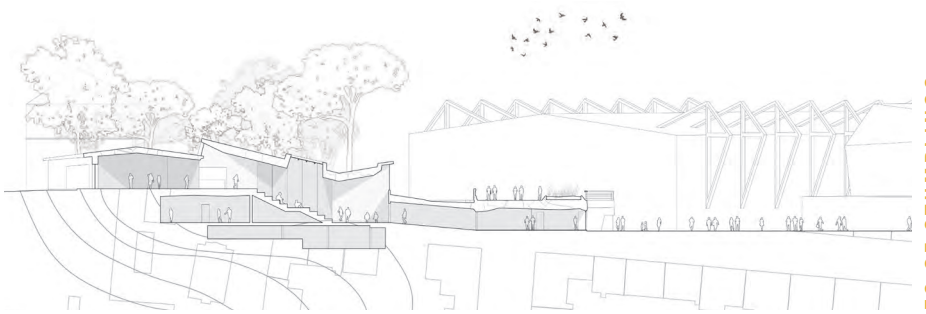
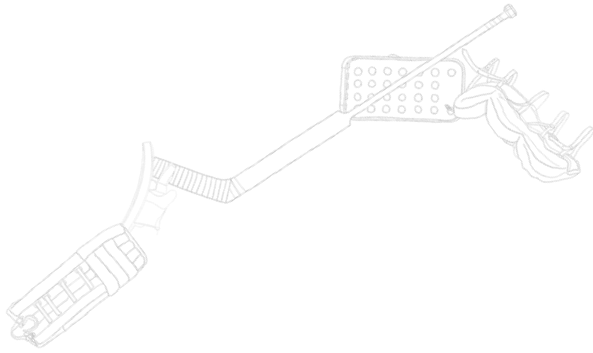
The project reimagines, at an urban scale, the journey of an ice hockey player as arrives at an apartment, loaded down with gear. A series of stumbles, as they attempt to balance their equipment, dropping various pieces at different points in the journey. The fabric of the architecture responds to this awkwardness, and begins to take on the characteristic of all the equipment. This 'series of stumblings' sets the tone for the method of inquiry.

Extrapolating this out in the city, the journey starts at one point with a certain function but throughout stumbles at various points to provide different programmes. Roles become less defined, and spaces evolve in the city where this separation in daily life is more blurred. The architecture of the proposal takes on the idea of a walkway that connects and reinvigorates an area that is neglected and misused. The tectonic language reflects spaces that integrate into the landscape, and draws on the form of hockey equipment, relating directly to the adjacent buildings and the surrounding site.



Ice hockey equipment studies and *stumbling* studies (top and middle)





Exploded axonometric (left)
Conceptual site axo (top)
Site section (above middle)
Perspective views (above bottom)

10

DELUGE & MARBLE

FLOOD PLAIN BATHHOUSE AND POOLS

LULWA ALSHARHAN

Drawing on the poetics of deluge and marble, this project follows a series of explorations through indeterminate spaces and fragmented architectures in relationship with water. An imagining of territory and tectonic as an architectural glitch envisions a series of sensory perceptions that shift and resist the normalcy of the basic architectural paradigm of our world today. The glitch is structured and designed as an architectural language, a convergence of the tangible and intangible elements of Adolf Loos' interiors and the city of Plzeň to form a heightened spatial consciousness and ambiguous architectures. It is driven by an obsession with water and marble and continually evolves collecting elements of the spaces it inhabits. It utilizes borrowed scenery, incorporating the background landscape into the composition of a spa and health facility to curate architectural memories that seep into the greater scale of the city of Plzeň, and uses water as a step towards rehabilitating a derelict industrial scene.



Site plan





Axonometric view (top)
Site section (bottom)



České Údolí Reservoir
Image from Google Maps



11

50 WAYS TO MEET THE RIVER

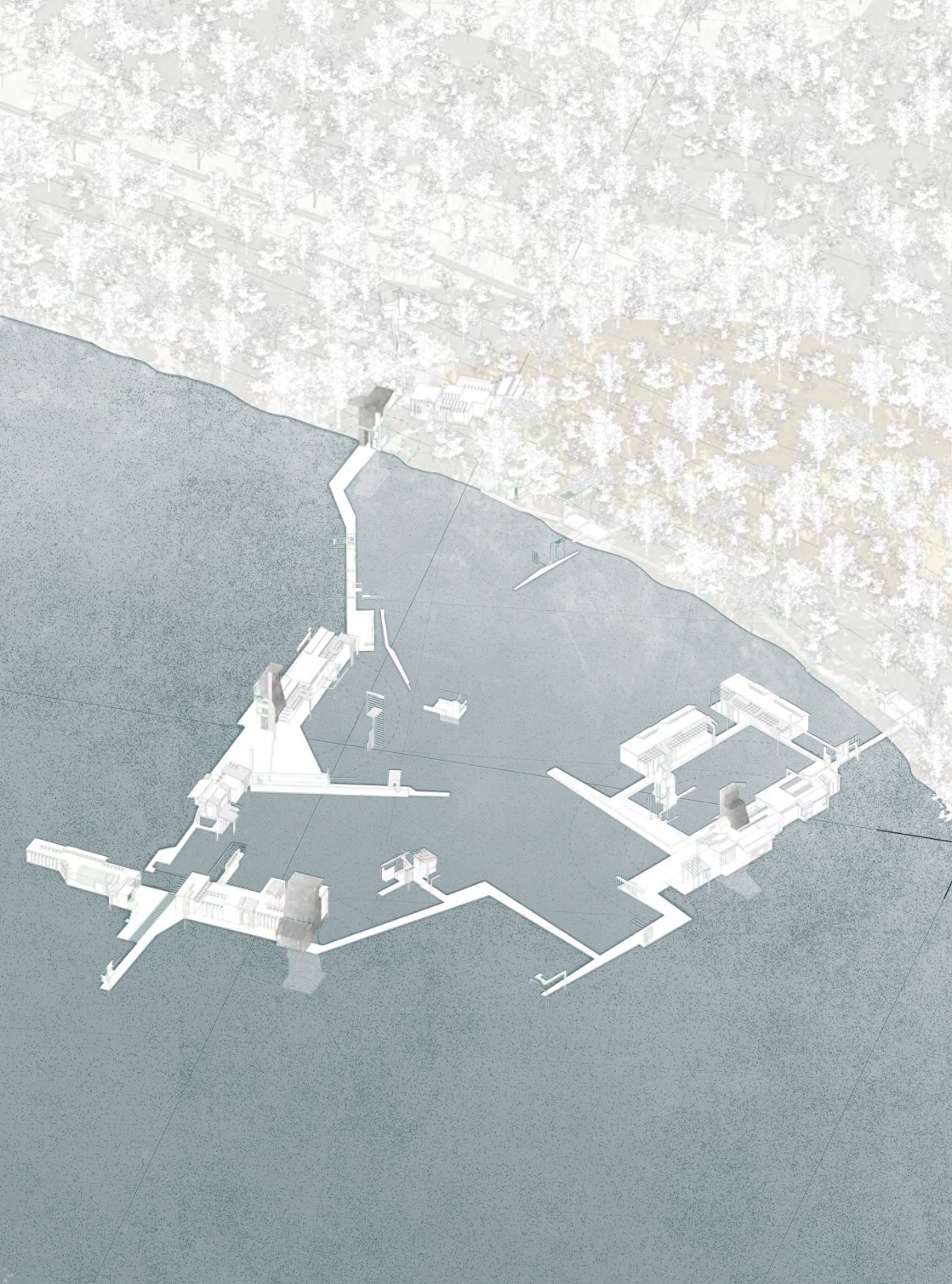
AWASH WITH LAKESIDE AMENITY

NICOLE URQUHART

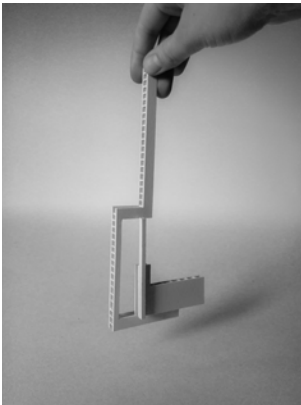
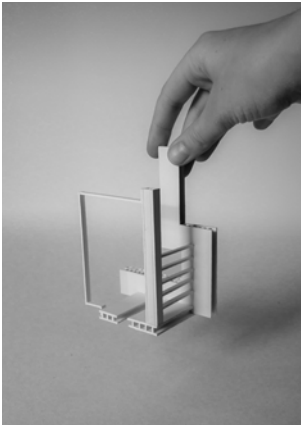
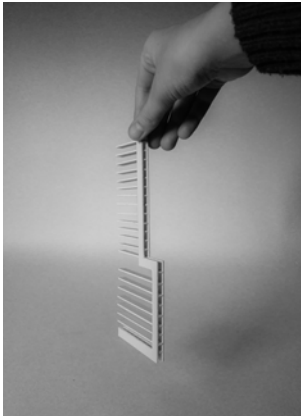
Four rivers: Mže, Úhlava, Radbuza and Úslava, run through Plzeň providing energy and a catalyst for Plzeň's industrial success. The rivers form a source of income and prosperity for the city, but also act in a state of flux and unknown. This state of flux was the initial motivation for the project and lead to an obsession with questions of ground. The resultant architecture is a product of the rivers themselves, an outcome of the DRIFT. The architecture considers how we meet the river, how architecture might accommodate the river, where does the river seek the need for architecture?

The confluence of the four rivers formed the initial investigation of the project, through the mapping of the flood plains. The investigation of these tributaries resulted in the development of four river stations that formed an initial architectural language, responding to the movement, activity, and flow of four key moments within the city. These four stations experience the first DRIFT, finding themselves within 110 Klatovská Street, an apartment designed by the architect Adolf Loos. These initial architectures (Excess Fragment 1) are concerned with qualities of water and ground, they cling to moments of saturation, forming four confluences within the apartment that hold qualities of the river and the apartment. Excess Fragment 2 re-situates this architecture along the Radbuza, where the second DRIFT takes place. Debris breaking away from heavier anchor fragments, form interventions along the riverbank.

The final DRIFT occurs when debris finds itself gathering downstream, in the České Údolí Reservoir, to make an occupied boom. The reservoir is currently infected with a toxic blue-green algae that prevents its use as amenity, The proposed boom supports a separating, filter curtain that allows both humans and animals to co-exist within a moment on the reservoir. The resultant architecture addresses a coexistence between human, animal and nature through water activities and wildlife programmes.



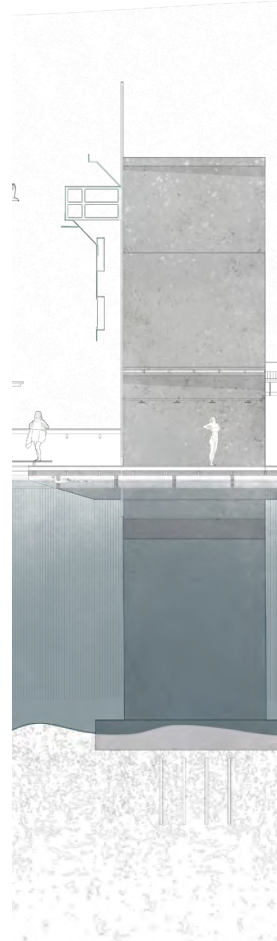
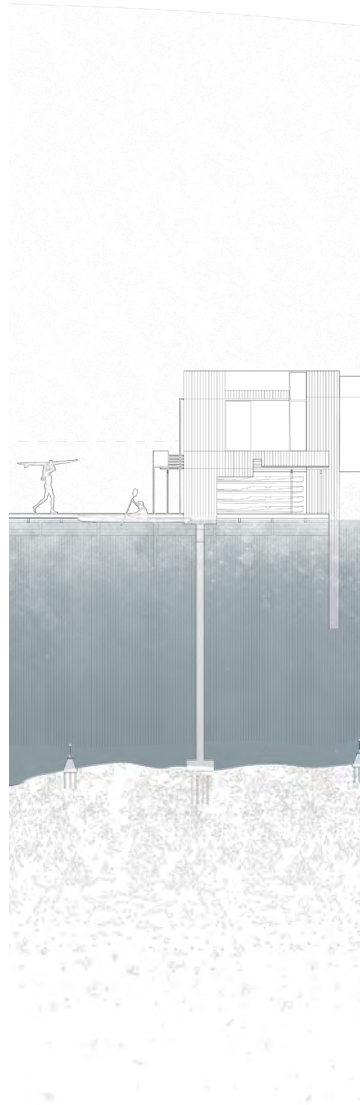
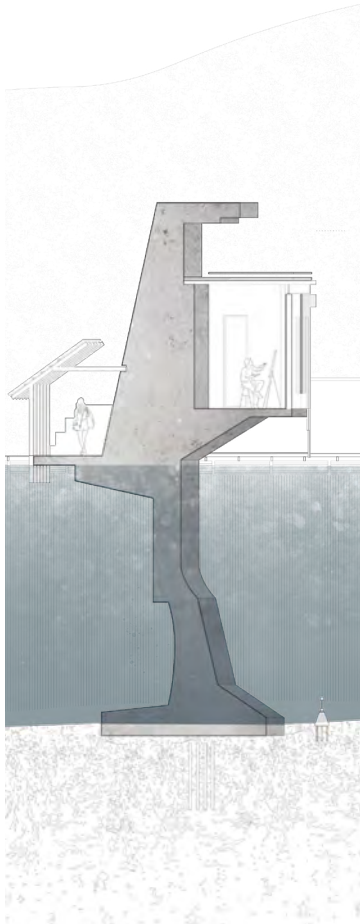


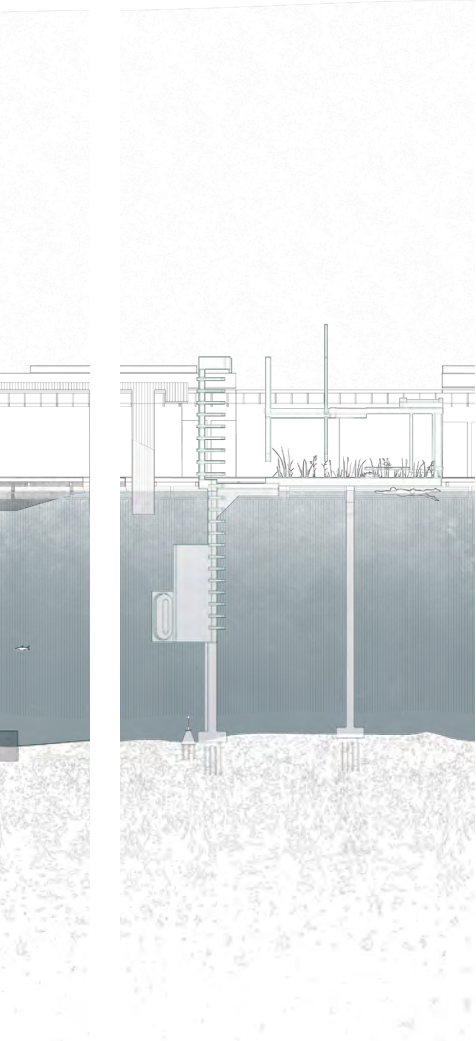


Lakeside amenity render (left)
Model studies: Debris (above left)
Atmospheric section (right)

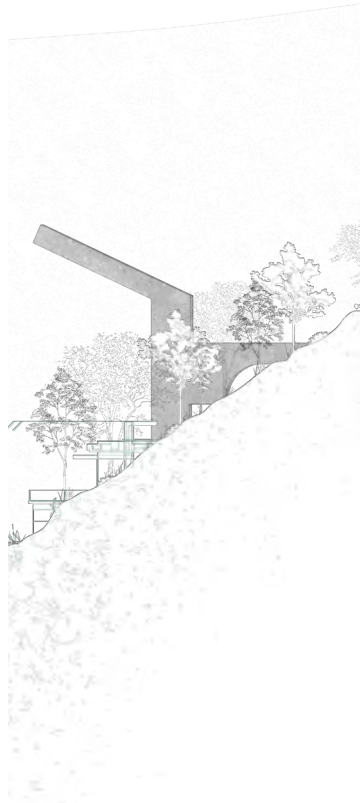


NICOLE URQUHART | 50 WAYS TO MEET THE RIVER





Elevation series (left and above)
Anchor proposal model (right)







12

UNPACKING SKODA

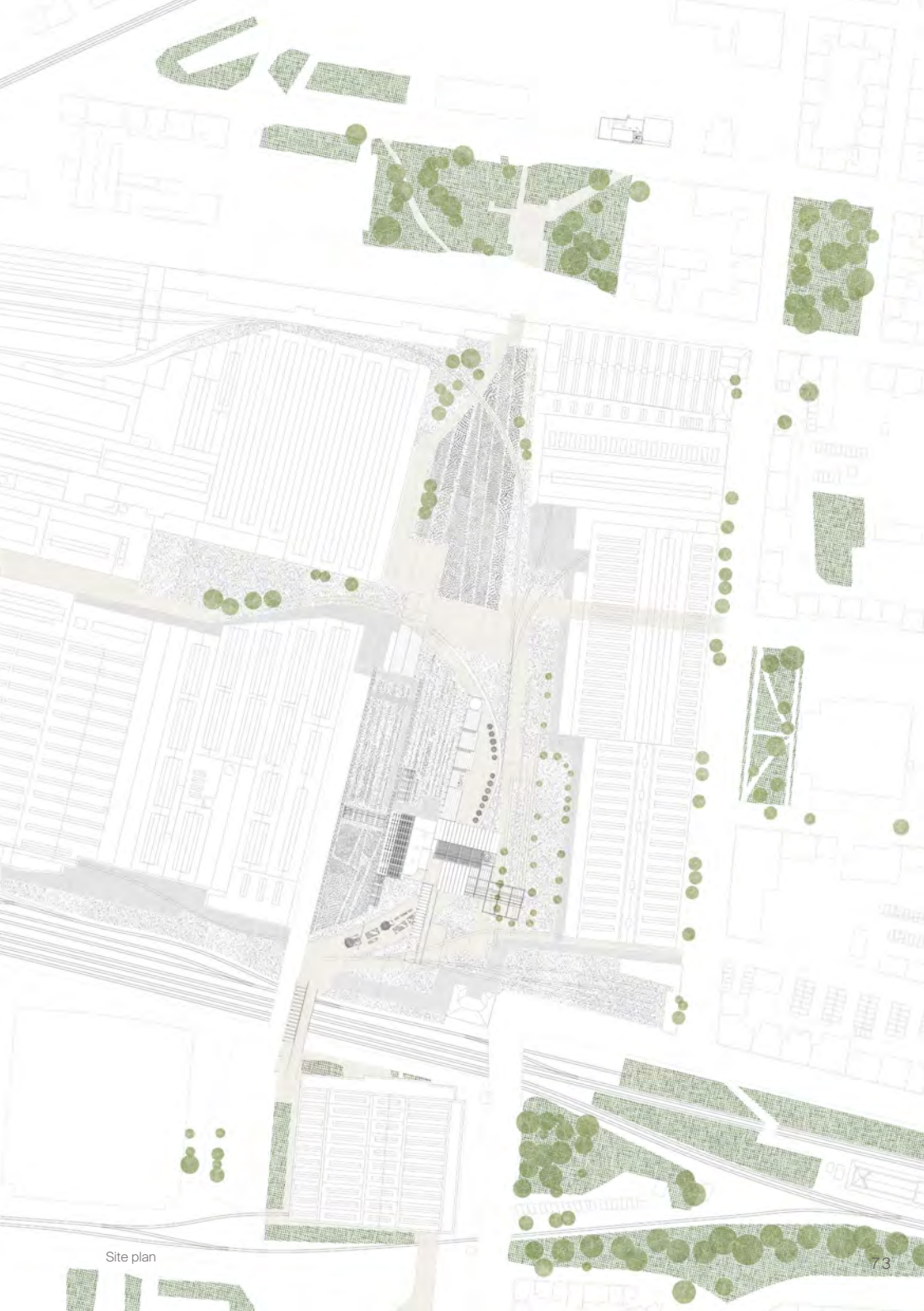
ADAPTIVE RE-USE OF EXISTING INDUSTRIAL BUILDINGS
AS A RESTORATIVE HORTICULTURAL URBANSCAPE

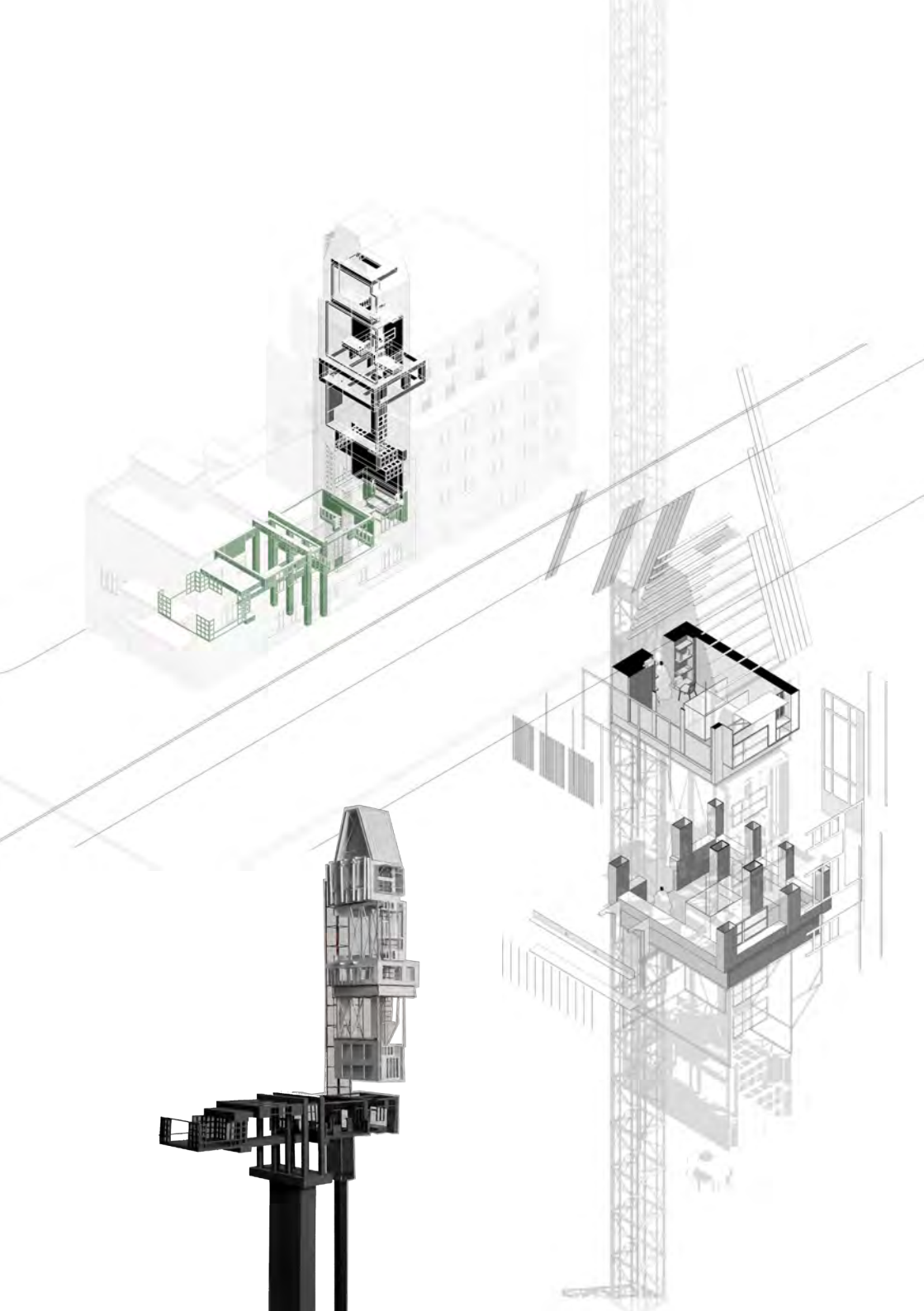
TOBI PHILLIMORE

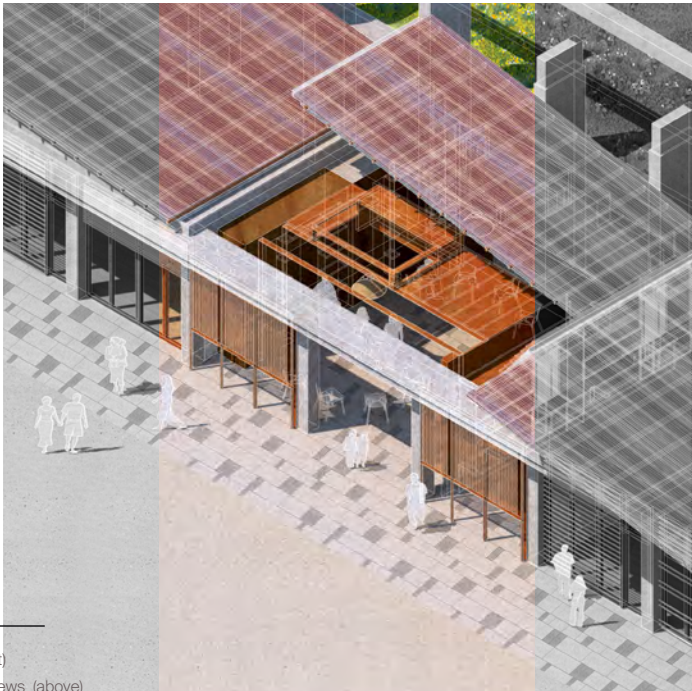
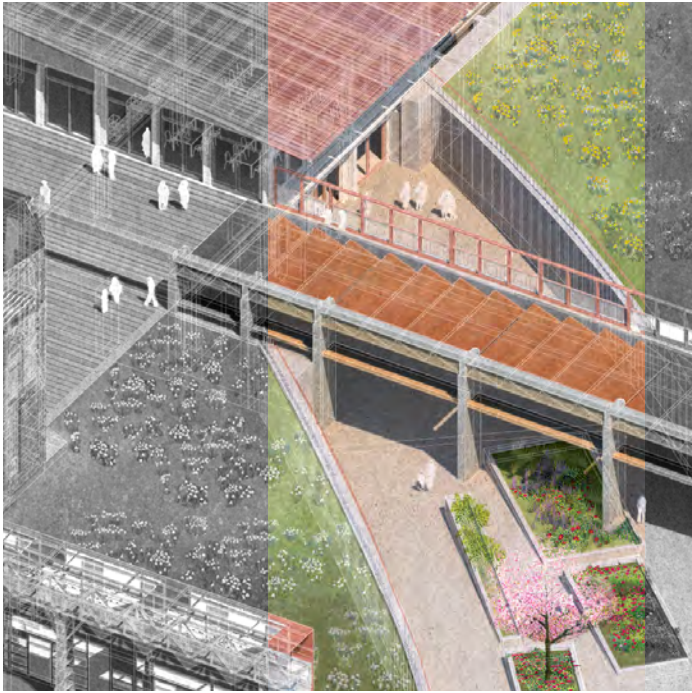
Unpacking Plzeň is an architectural deconstruction and reinterpretation of contextual nodes orientated around 58 Husova Street, the former apartment of the Brummel family. Adolf Loos designed the apartment between 1927-29 to provide adjoining accommodation for Jan and Jana Brummel, and Jana's mother Hedvika Liebssteinová.

Unpacking Hedvika explores an architectural narrative in which the ghost of Hedvika Liebssteinová inhabits the ruined remains of 58 Husova Street. During the occupation of the Czech Republic by Nazi Germany, the family were forcibly transported to Terezín and later Auschwitz concentration camps, where Hedvika tragically passed. Her private parlour and bedroom, lined with maple panelling, green wallpaper and inbuilt jewellery cabinets were never fully utilised. Elemental details of the original apartment are reinterpreted in its ghostly relic, which is structurally encased by a skeletal jewellery box.

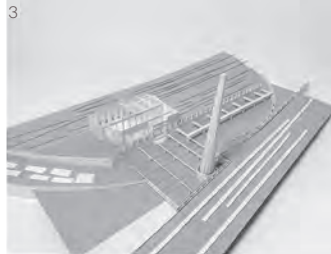
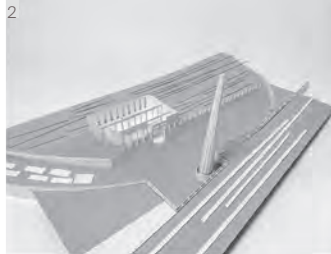
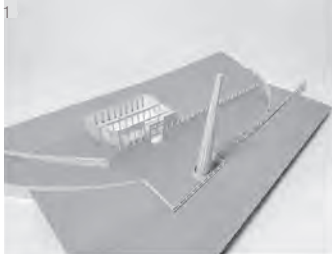
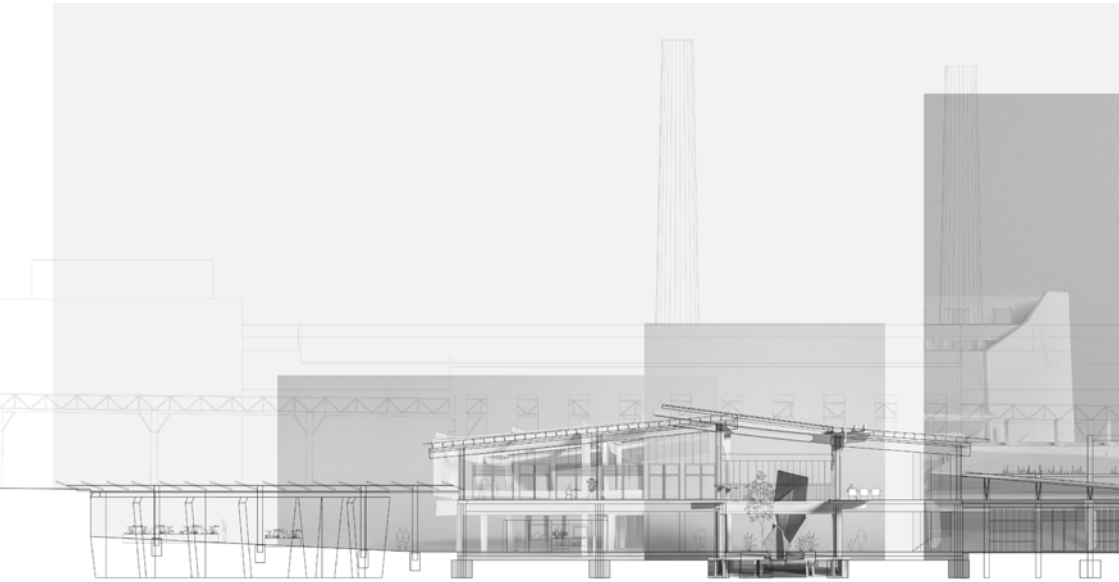
Unpacking Skoda expands on the framework of 58 Husova Street, focusing on a forgotten brownfield land within the former Skoda Works, placed amongst a defunct fuming chimney and network of railway tracks used historically to service industrial functions. Until its near complete destruction during WWII, The Skoda Works specialised in steel manipulation and manufacture. A new assemblage of structures incorporates the adaptive reuse and preservation of existing built elements, along with a restorative landscape that nurtures phytoremediation; the breakdown of pollutants in soil using plant matter. The brownfield reclamation establishes a balance between restoration (of the land scarred by steel manufacture and resultant chemical exposure), and revelation (of a potential post-productive site.) Where industrial heritage is often isolated from its immediate urban fabric, this *Unpacking of Skoda* seeks to reintegrate a forgotten space with its context, scattering new pockets of landscape and civic amenity, as fit it were Hedvika's jewellery.



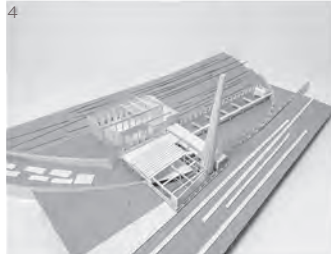




EF1 Studies (left)
Axonometric views (above)



1. Excavation of lower ground floor.
2. Introduction of restorative landscape and pedestrian routes.
3. Structural framework.
4. Ground floor enclosure.
5. Additional landscaping structure and links.
6. Roof enclosure.



Detail section (top)

Model studies: phased development (above)

13

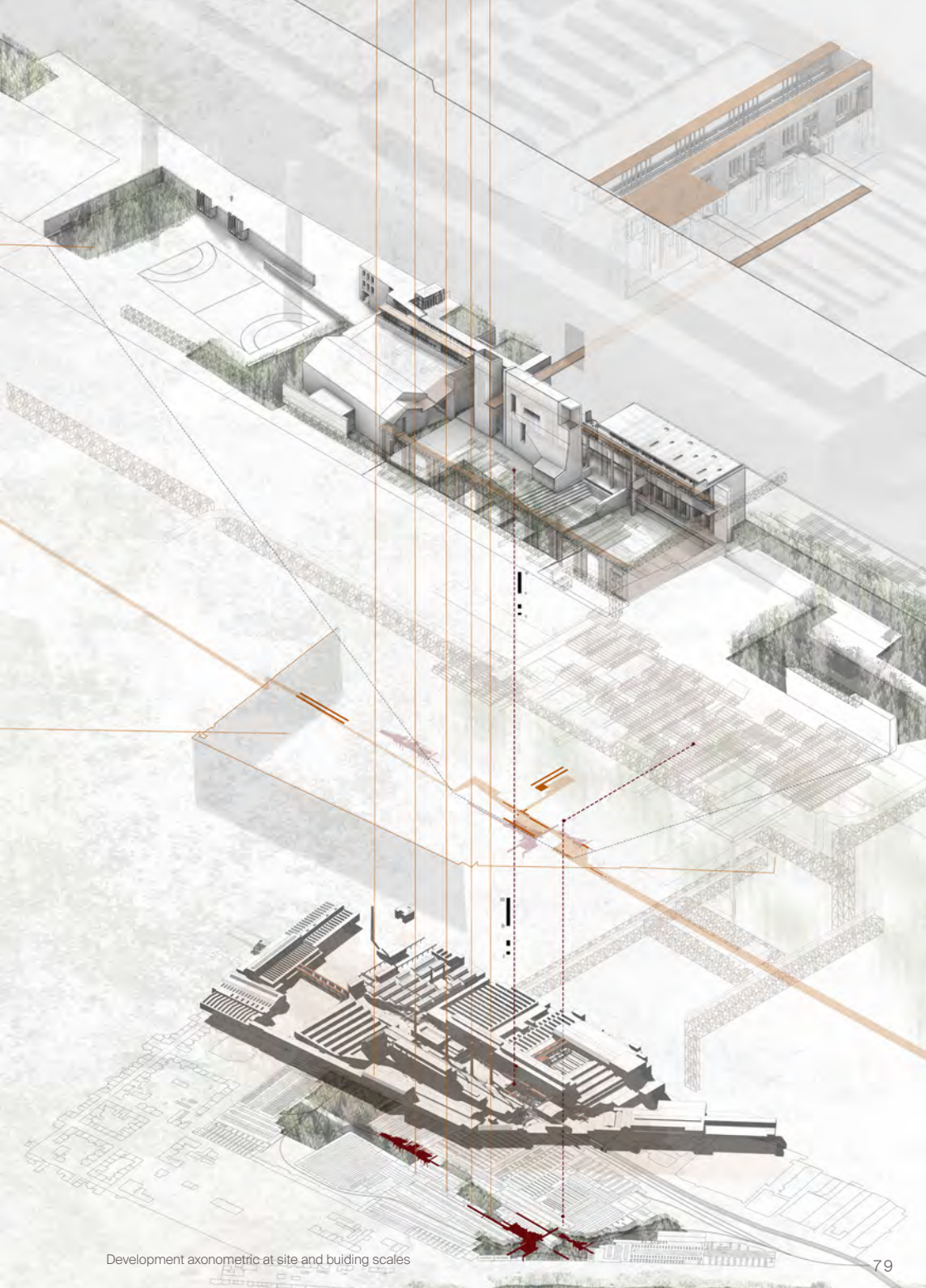
SMOKE, MIRRORS, AND MASKS

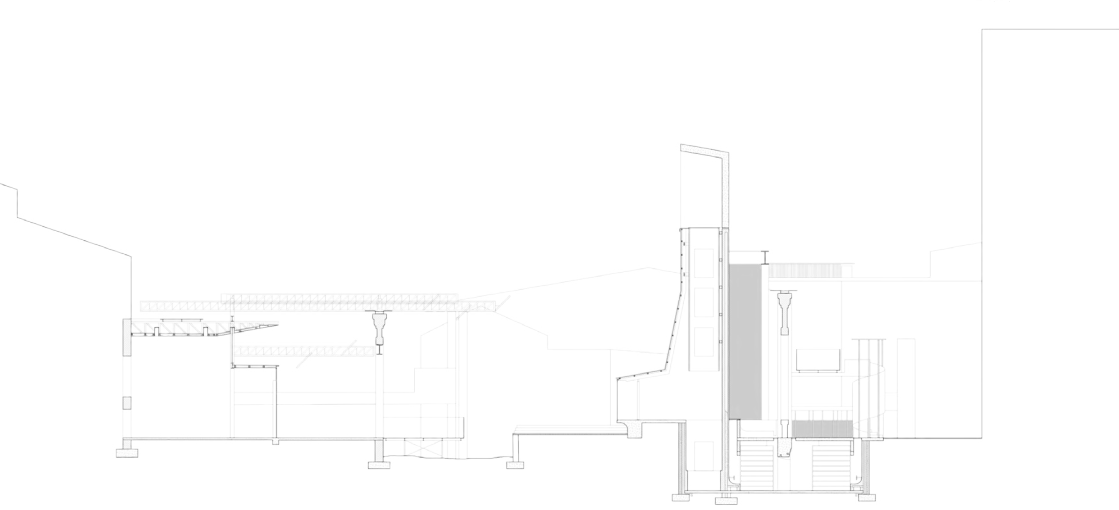
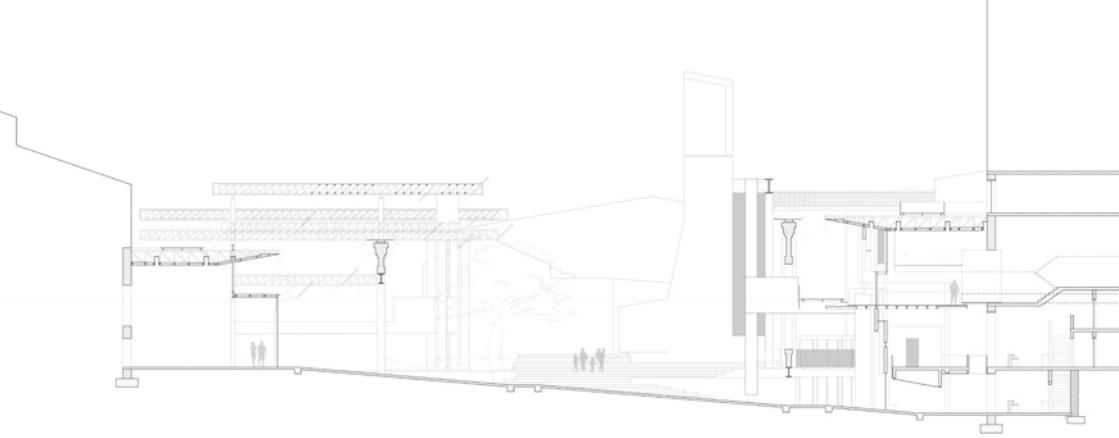
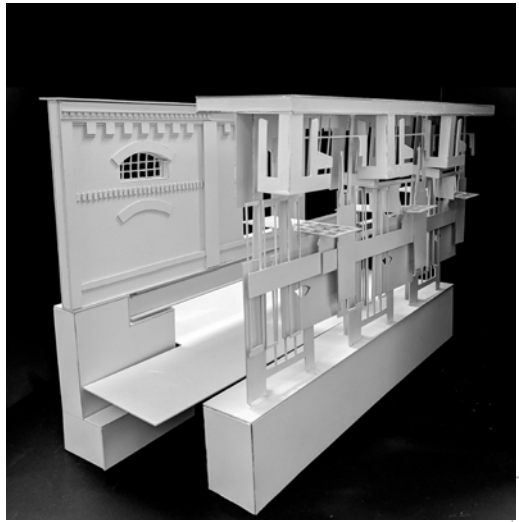
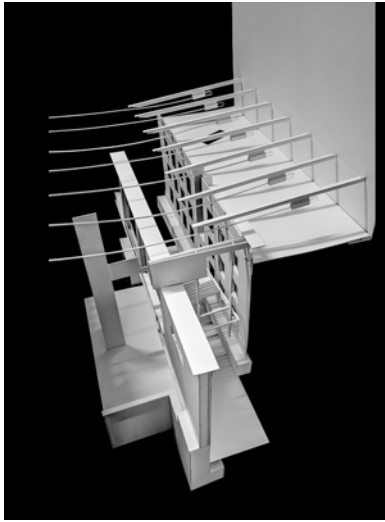
THE ENTANGLED INHABITATION OF THE SKODA WORKS

CAREL COETZEE

The city of Plzeň, in the Czech Republic, presents two distinct urban figures when viewed from above: the outline of the medieval city wall, demolished in 1795, and the outline of the vast industrial complex known as the Skoda Works. The perimeter wall of the Skoda Works remains unbreached and it meets the city with a sharp edge on the corner of Tylova and Korandova Street. An ambiguous urban and psychological relationship exists between Skoda and the surrounding residences, some of which were remodelled by the renowned Austrian architect Adolf Loos.

The interior nature and rich palette of reflective materials from Loos's architecture provide the starting point for an investigation of smoke, mirrors, and masks as, firstly, a series of fragment architectures and finally, an urban proposition for intervening in the fabric of the Skoda Works. This is enabled by a contemporary reimagining of Hedvika Liebsteinová, a former resident of a Loos apartment at 58 Husova Street. The spatial entanglements of her domestic and working life mirror a current phenomenon that points towards larger trends in the Czech Labour market and suggest the rethinking of these previously single-entity industrial complexes as smaller, more vibrant, mixed-use locations for urban living and working. The re-evaluation, reworking, and elaboration of existing masks found in Plzeň's built fabric changes their two-dimensional veneer into thickened and porous space. This porosity allows the mask to become a communicative tool and simultaneously a lens through which to understand the surroundings and open dialogue between previously separate urban conditions. What is proposed for the Skoda site is a serial intervention of new masks, as architectural program, forming a new district of the city that intervenes upon the existing industrial fabric and builds in scale and density over a time-period that the slow deindustrialisation permits.







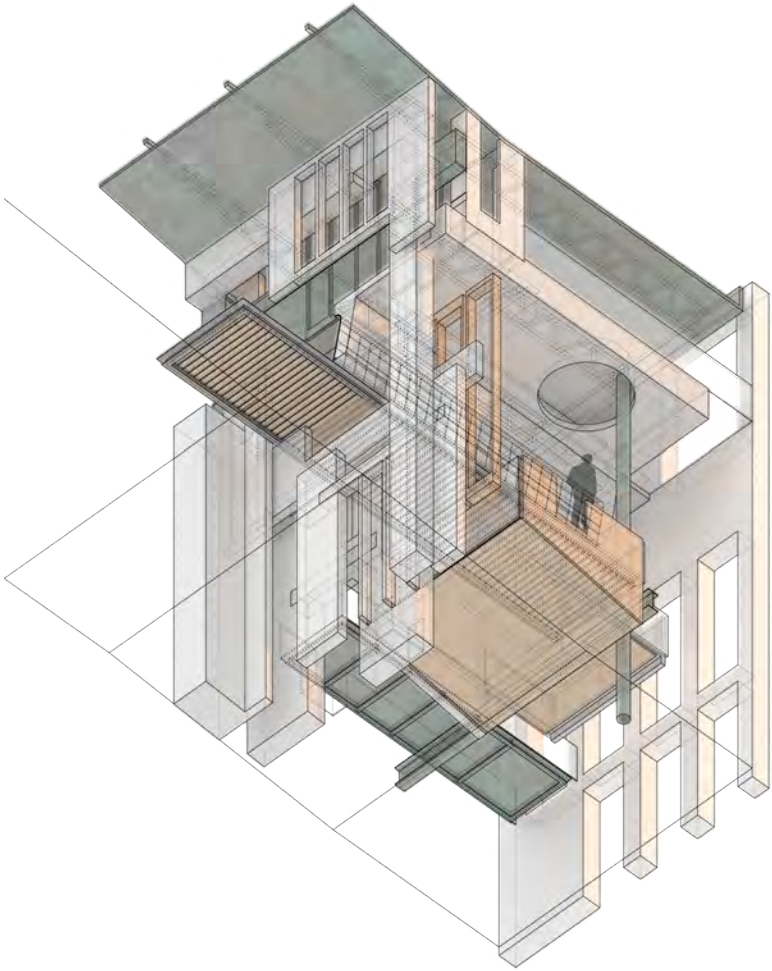
Model studies (top left)

Detail sections (left)

Planning the site (above left)

Site proposal model (above right)





Town square view (left)
Detail axonometric study (top)
Model studies (bottom)

14

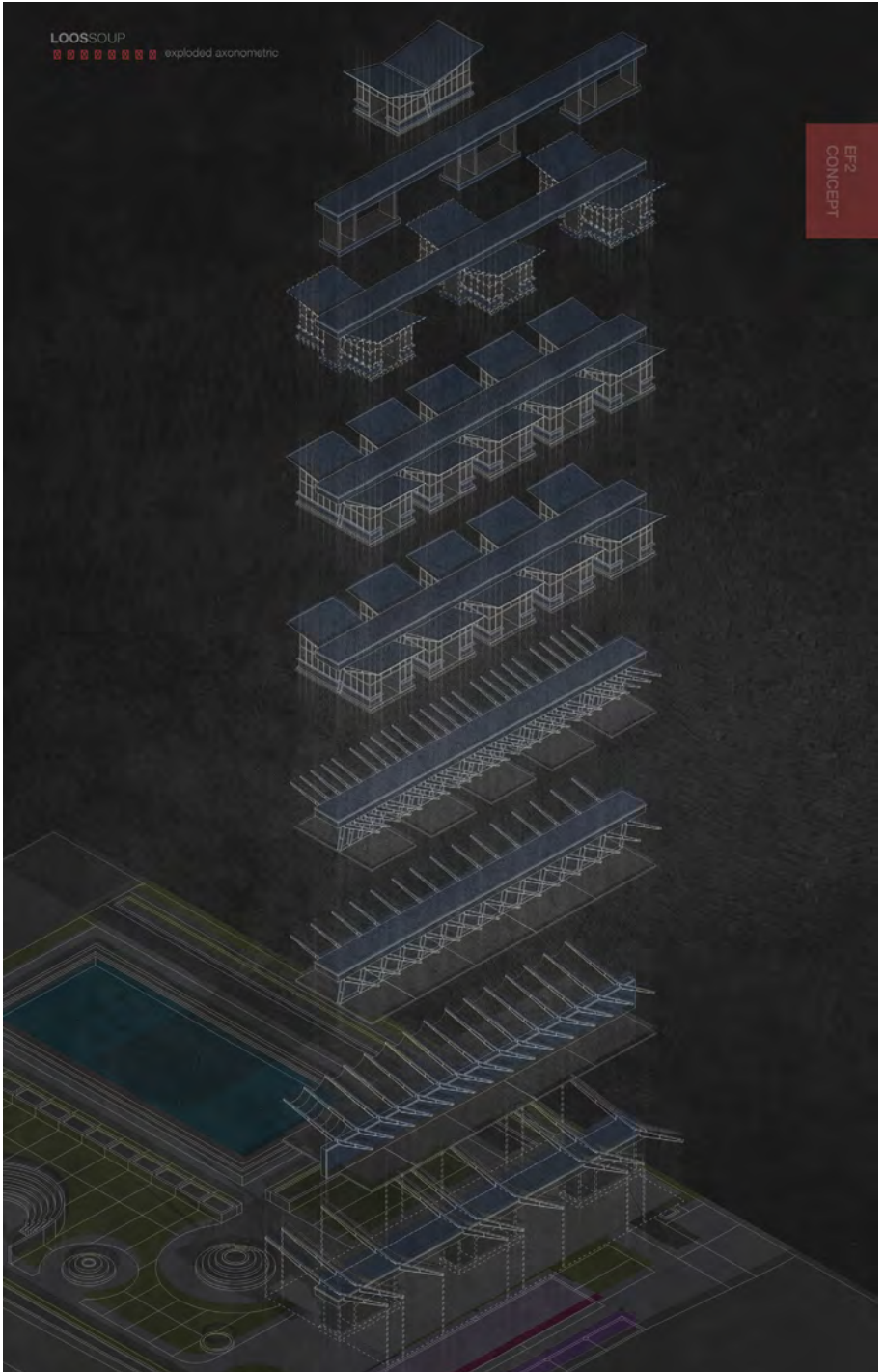
LOOS SOUP

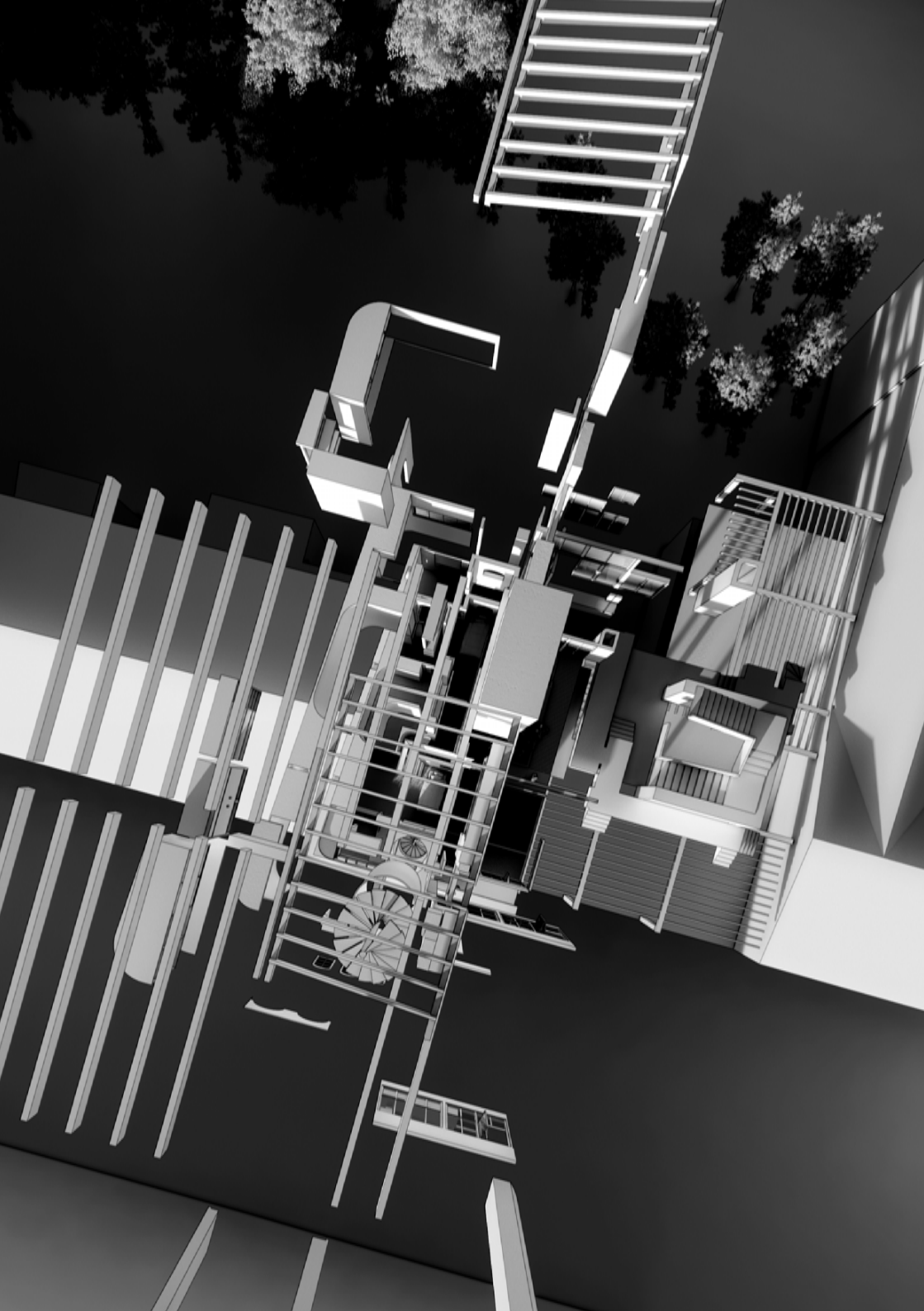
INGREDIENTS OF THE CITY ARE REMIXED TO ACTIVATE NEW AMENITY SPACES FOR DANCE AND COOKERY

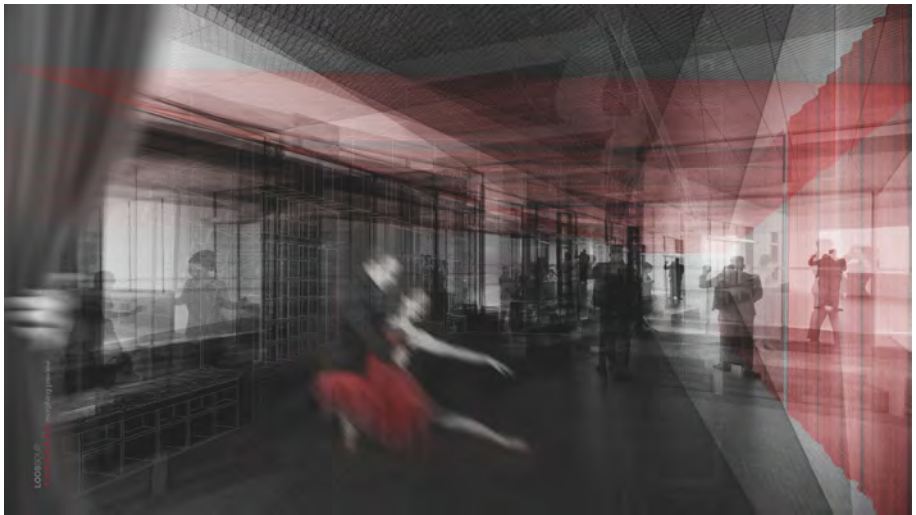
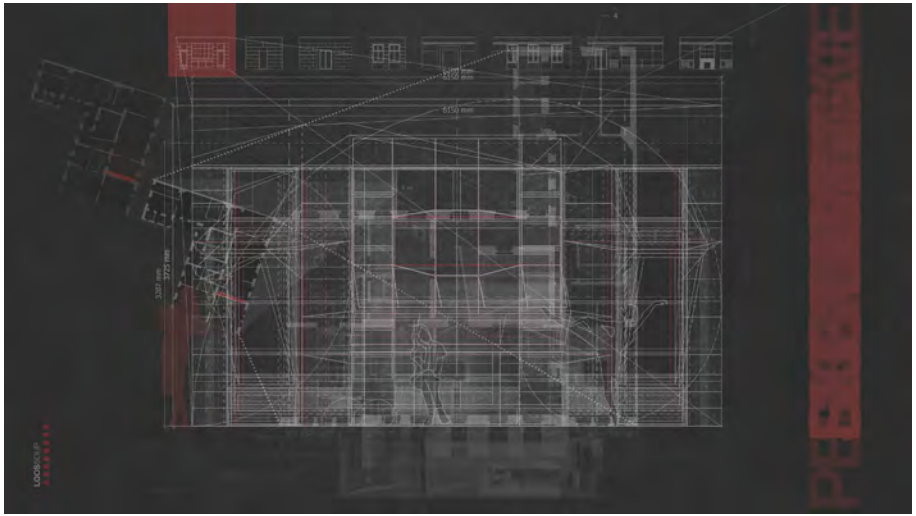
MIHAIL PANDREA

The project takes key ingredients from the fabric of the Adolf Loos designed interior at 12 Klatovská Street and the defunct metro tunnels and entranceways adjacent to the Skoda Works, to be reclarified as amenity spaces for the city.

A combination of excavated ground works, existing sub-terranean networks and new lightweight pavilions coalesce as programmes for cookery and dance schools, as well as multi-purpose venues for temporary events. The material qualities of the Loos architecture are used to flavour the atmospheric conditions and heighten the difference between above and below-ground spaces. The process resembles a reverse process of cooking: taking a ready product and going back to through processes to an initial stage where all the ingredients are laid on the table. Like cooking vegetables, meat or spices, through actions such as mixing, dissolving and blending, the indexed elements become alternative interpretations of the original pieces.







Spatial and tectonic study view (left)

Re-blending Loos section/internal elevation (top)

Perspective view (bottom)



Path to Smrk – Troják v Lánech.

Image from <http://tri-dave.blogspot.com/>



15

CHAMBER TECTONICS

A SERIES OF MUSICAL MOMENTS IN THE FOREST

BETHANY RAWSTHORNE

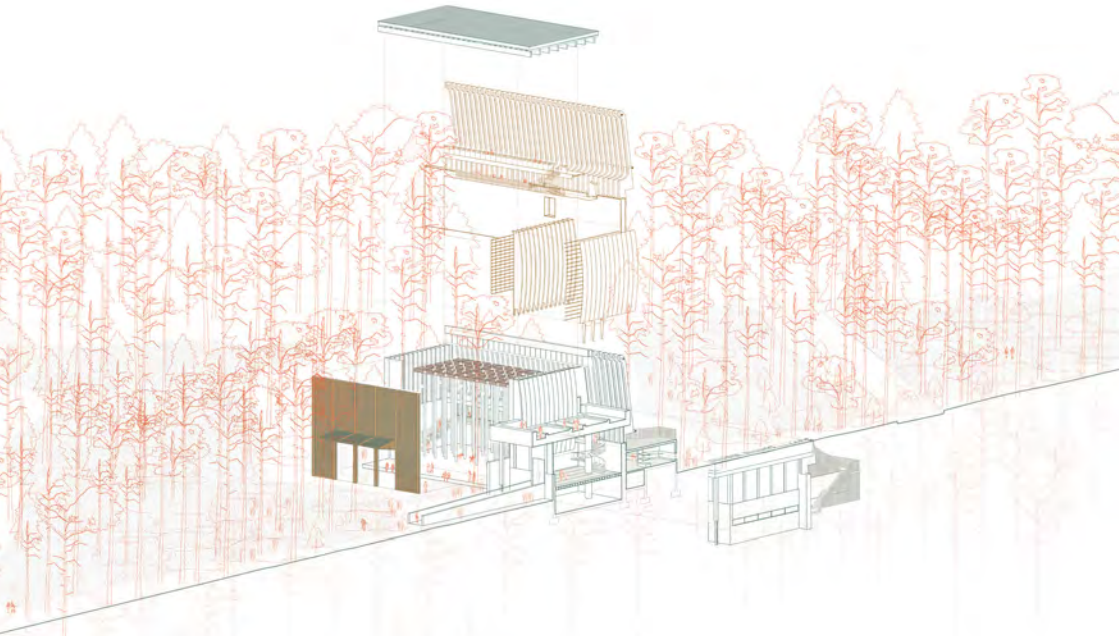
Situated in the heart of Plzeň, Czech Republic, 19 Klatovská St. is one of the eight remaining apartments designed by Adolf Loos during the early 20th century. The industrial revolution and subsequent advancement of manufacturing in Plzeň, most notably related to the Skoda Works, gave rise to a new class of cosmopolitan industrialists in the city. These individuals and their extended families and friends are the reason for this modernist legacy and they are also partly responsible for the extended patronage of other arts and culture within the city.

Considering the term 'excess' as a driver for the modern, taking the term to mean that which is inherent but different, Chamber Tectonics develops two 'excess fragments'; An overture (intervention) within the context of the Loos interior (EF1), in dialogue with a second intervention located in the forest north of the city (EF2).

Chamber tectonics explores the string instrument as both an assemblage of components and a space within its own right. Suspended within the case of the Loos apartment, EF1 considers the details of the instrument and proposes living quarters for three musicians: a cellist, a violist and a pianist. EF2 develops the fragment derived from EF1 and transposes it from building scale to city scale, integrating itself amongst various existing hiking trails in the surrounding Plzeň woodland, adjacent to a local landmark double-trunk spruce. The forest reconnects the instruments with their source material. A violin making workshop and rosin making workshop devise a route through the forest, reaching a crescendo in the form of a unique music performance space.

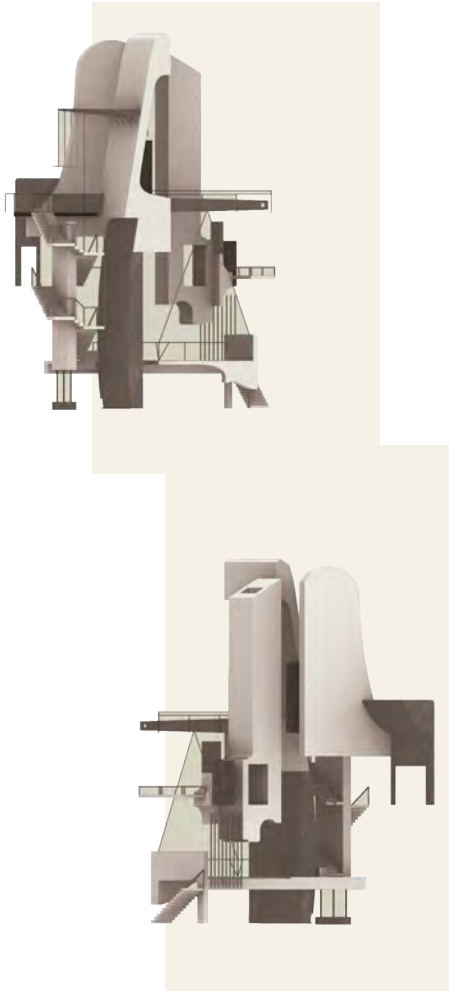


Workshop interior view

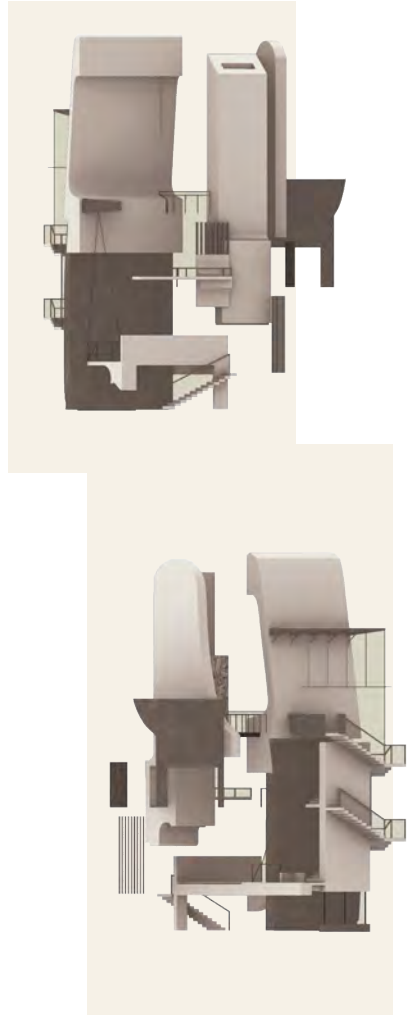


PERFORMANCE SPACE
SECTION A-A
SCALE 1:50

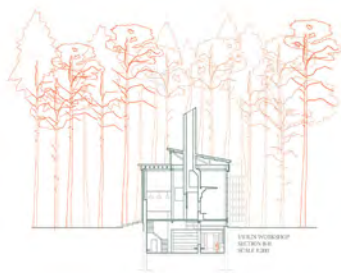
PERFORMANCE SPACE
SECTION B-B
SCALE 1:50



Performance Space: axonometric and sections (left)
Digital model studies (above)







Studio 3 model installation: Semester 1 (top left)

Collage study section (bottom left)

Model studies (top and middle)

Workshop sections (bottom)

ADOLF LOOS APARTMENTS

ADOLF LOOS
8 APARTMENT INTERIORS
1907-1932
PILSEN, CZECH REPUBLIC



Karel Weiner's Building
 22 nám. Republiky
 1929/31.

The Vogl Apartment
 12 Klatovská
 1928-30

Hugo Semler's Apartment
 19 Klatovská
 1925-1929 / 1931-1932

The Brummel House
 58 Husova
 1927-1929



Richard Hirsch's Apartment
 6 Pláčeho
 1907-1908 / 1927-1930



The Kraus Family Apartment
 10 Bendova
 1930-1931 / 1935-1936

The Semler House
 110 Klatovská
 1923-1924 / 1932-1934

Leo Brummel's Apartment
 140 Klatovská
 1929...

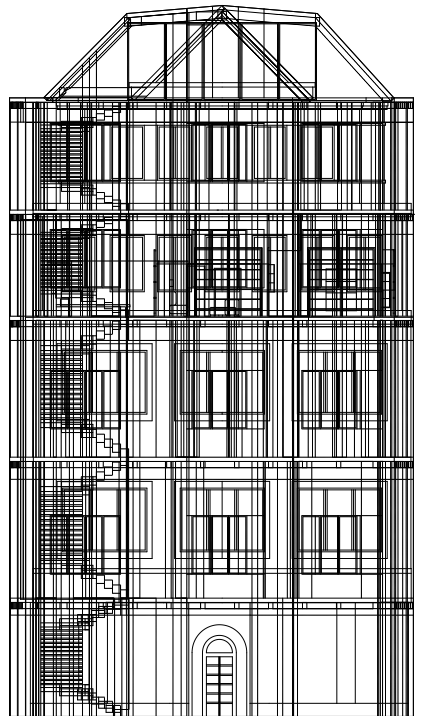
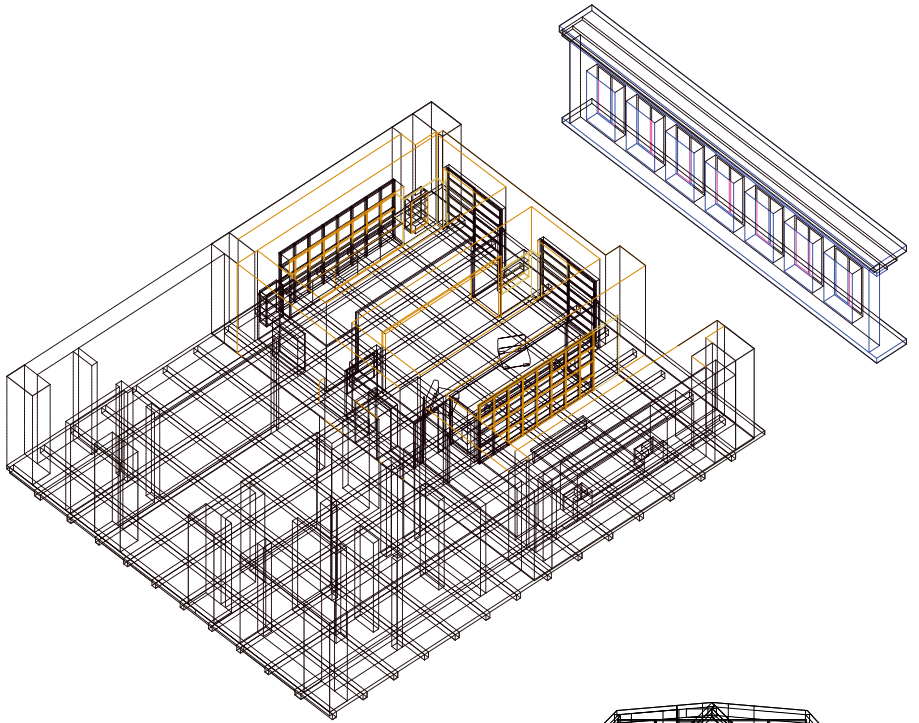


Sites of Adolf Loos apartments within Pilsen
 Drawn by Cassia Giacomini



22 REPUBLIC SQUARE

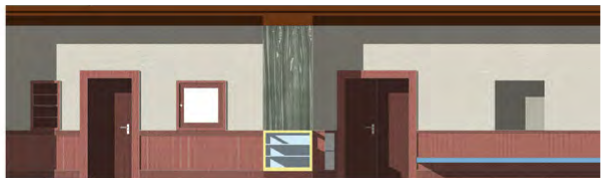
WEINER'S APARTMENT



Exploded axonometric (top) and elevation
Drawn by Guanqiu Huang



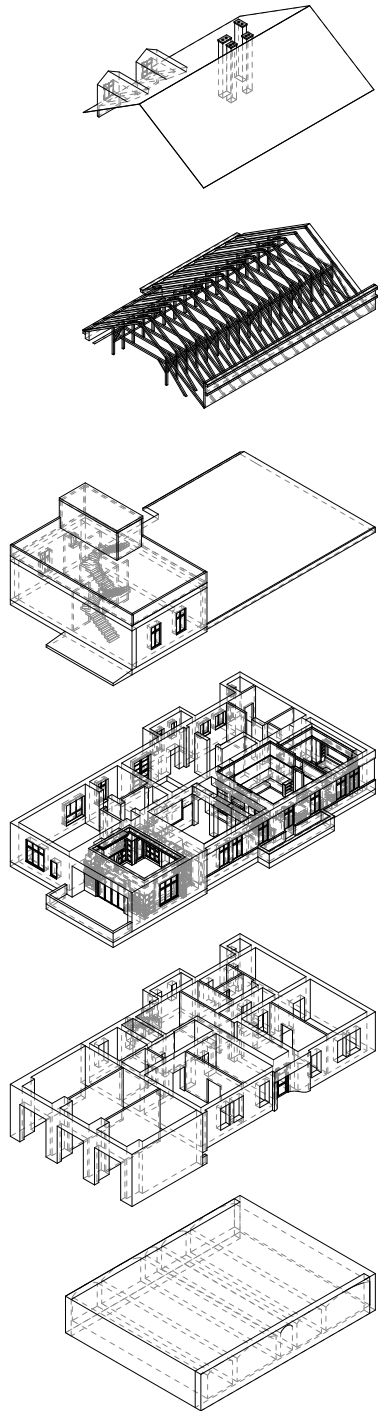
10 BENDOVA
KRAUS FAMILY APARTMENT



1st floor plan (top) and section
Interior elevations (bottom)
Drawn by Kevin Ching & Fan Gao

58 HUSOVA
BRUMMEL HOUSE



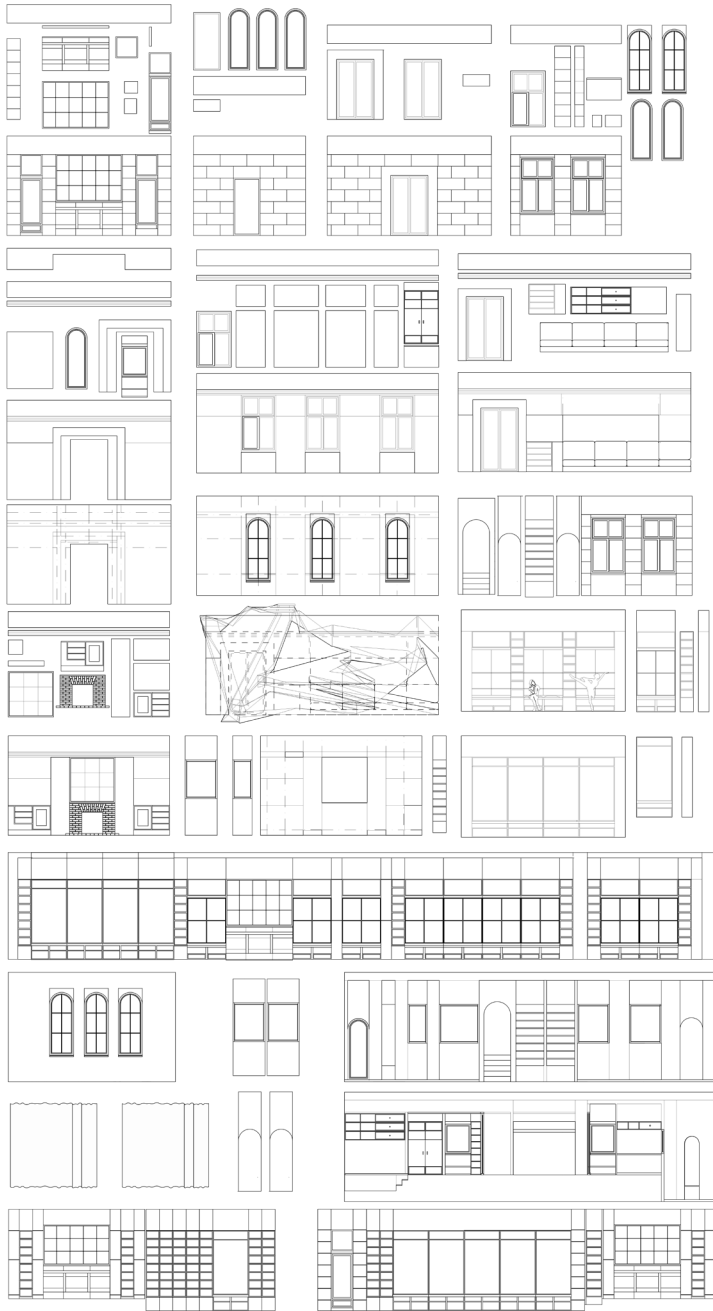


Exploded axonometric

Drawn by Carel Coetzee, Tobi Phillimore, Calista Utomo

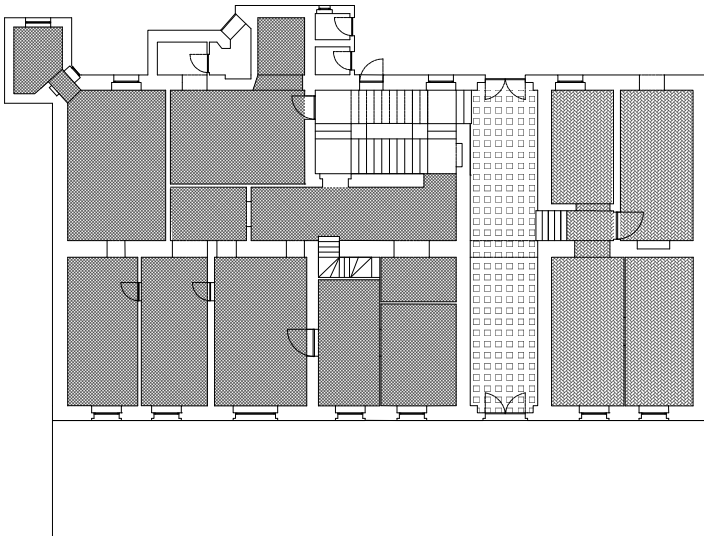
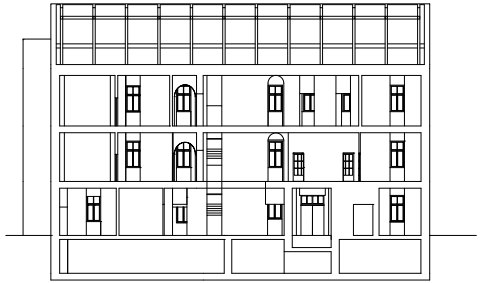
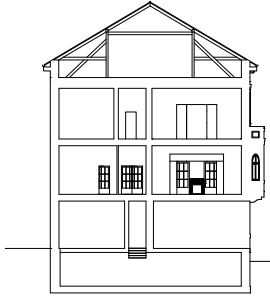
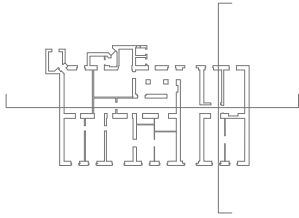
12 KLATOVSKÁ
VOGEL FAMILY APARTMENT





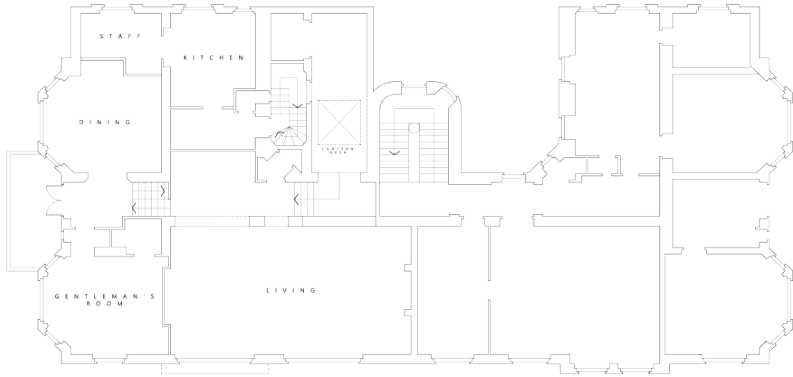
19 KLATOVSKÁ
HUGO SEMLER'S APARTMENT





Sections (top) and ground floor plan
Drawn by Bethany Rawsthorne

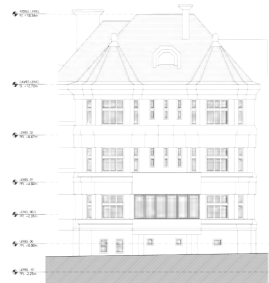
110 KLATOVSKÁ
THE SEMLER HOUSE



N
 0 1 2 3 4 5
 EXISTING GROUND FLOOR PLAN | LOWER



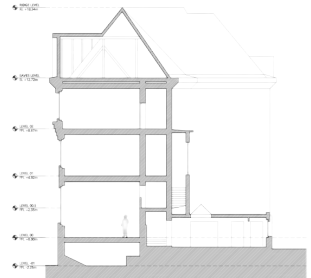
EXISTING NORTH ELEVATION
 0 1 2 3 4 5



EXISTING WEST ELEVATION
 0 1 2 3 4 5



EXISTING SOUTH ELEVATION
 0 1 2 3 4 5



EXISTING SECTION A-A
 0 1 2 3 4 5

Ground floor plan (top), sections and elevations
 Drawn by Harry Kershaw & Nicole Urquhart

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IMAGE REFERENCES

Cover

- Smoke, Mirrors, and Masks, The Entangled Inhabitations of the Skoda Works. Carel Coetzee.

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- River Mže, Looking west from Rooseveltova Bridge, 2019, Kevin Adams.

Prologue

- 10 Bendova Street, 2019, Kevin Adams.
- 7, 1740 Map of Plzeň, Old Maps Online.
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- 89. Advíd's Blog. 2020. *Path to Smrk – Troják v Lánech*. 23 May, 2022. Photograph. <http://tri-dave.blogspot.com/2020/05/kesky-s-hepkou-plzen-praha-jizerky.html>.

Adolf Loos Apartments

- 97, Sites of Adolf Loos Apartments within Plzeň, 2021, Calista Utomo.
- 99, Jehlík, Petr. 2015. *22 Republic Square*. 23 May, 2022. Photograph. <https://pam.plzne.cz/en/object/c1-136-the-weiner-commercial-and-apartment-building-with-samuel-teichner-s-dental-surgery-and-pavel-and-lili-weiner-s-flat>.
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- 105, Jehlík, Petr. 2015. *12 Klatovská*. 23 May, 2022. Photograph. Pilsen Architecture Manual. <https://pam.plzne.cz/en/object/c2-455-stepanka-and-josef-vogel-s-apartment>.
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Sections and ground floor plan of 19 Klatovská, Bethany Rawsthorne.
- 109. Jehlík, Petr. 2014. *110 Klatovská*. 23 May, 2022. Photograph. Pilsen Architecture Manual. <https://pam.plzne.cz/en/object/c3-721-garden-apartment-house-of-jana-and-oskar-semler-with-a-built-in-maisonette-flat>.
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Back Cover

- 112, Plzeň Studio Semester 2 review 01.05.22, 2022, Kevin Ching.
- 114. Plzeň looking north from the cathedral, 2019, Kevin Adams.



ACKNOWLEDGEMENTS

Tutors

Kevin Adams

Louisa Butler

Visitors

Chris French

Dorian Wiszniewski

Douglas Wright

Hsiao-Wei Lee

Leo Xian

Marek Sivak

Paul Pattinson

Special Thanks

Marek Sivak, Pěstuj Prostor.

Petr Domanický,

The Gallery of West Bohemia, Plzeň

Technicians

Malcolm Cruickshank

Rachel Collie

Designed and edited by

Kevin Adams, Nicole Urquhart, Calista Utomo

The format of the catalogue has been developed and extended from previous editions within the ESALA MArch studio series.

Printed by

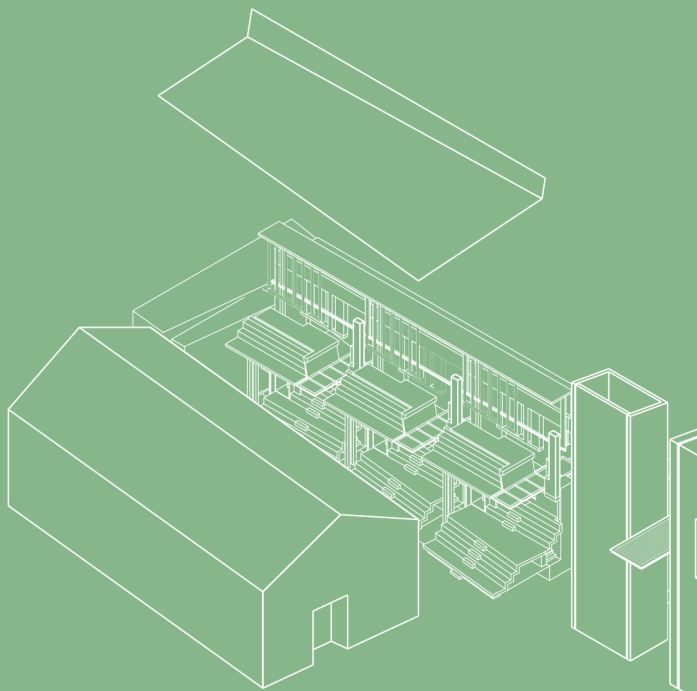
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Plzeň | looking north from the cathedral.
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