

ESALA 2021

Master of Architecture

**island territories vii:
ISLAND TEMPORALITIES**

Adrian Hawker
Victoria Clare Bernie

ISLAND TEMPORALITIES



PRINCESS AIDZ and The LOST CITY

I t ddden since there lived, in South Britain, a powerful king named Gwalter. He was an upright ruler who listened to his courtiers all people of his land whether they were nobles or whether they were peasants.

One day, the king was hunting in the forest with his

INTRODUCTION

de l'époque de l'Épiphanie, c'est-à-dire au début du mois de janvier, les écoliers de la ville se réunissent au château de la ville pour une grande fête de Noël. C'est le dernier soir de l'année et tous les enfants de la ville se réunissent au château de la ville pour une grande fête de Noël. C'est le dernier soir de l'année et tous les enfants de la ville se réunissent au château de la ville pour une grande fête de Noël.

Le roi, Gwalter, était un grand seigneur et un grand guerrier. Il avait vaincu tous les rois de son époque, et il était très aimé de son peuple. Un jour, le roi était en chasse dans la forêt et il vit une jeune fille qui pleurait. Elle était si belle et si triste que le roi s'arrêta et demanda ce qui lui arrivait.

Approcha du roi son père, elle se mit à pleurer. Elle dit que son père était un grand seigneur et un grand guerrier, mais qu'il avait été tué par un dragon. Le roi fut très étonné et dit qu'il allait chercher le dragon et le tuer.

king gave up. Gwalter came the to live in the city of Ker-lis. The king had an only daughter, the Princess Aidz, who was as beautiful as her father. Indeed her father's love was all in her. She was his daughter's joy. She was alone, forsaken by every one but a grandfather who had children.

As for the Princess Aidz, she was as beautiful as the sun. She was his daughter's joy. She was alone, forsaken by every one but a grandfather who had children.

As they passed behind the rambling of water, the king had now resumed his journey with the silver keys. The sea was dashing, and the waves were dashing, every city. The dragons were furious and leaped.

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"Help! Help! Call to me!" "Throw off the load of my sins!" "Throw off the load of my sins!"

The king, who despite her father's love, knew waves rose swiftly from the sea.

du centre de Cornouaille.)

missions, sera mordu par les points

SUBMERSON DE LA VILLE DE KER-LIS

...the king was powerless. He loved
the king's few faithful servants, like
a dog, and he handed over his possession to
them.

...the king's few faithful servants, like
a dog, and he handed over his possession to
them.

...the king's few faithful servants, like
a dog, and he handed over his possession to
them.

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them.



Seigneur roi, lève-toi de là... et...

la fille de la...

dort, dort le prince

partait comme les fleurs

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 2020-21. 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 2020-21:

Animate Matter.

At Home. Where I am is Here.

Countryside [Outside] Architecture.

island territories vii: Island Temporalities.

Catalogues 2019-21:

Parasituation [Ahmedabad].

COVID-19

Over this past year, the work of the Master of Architecture programme has continued to negotiate the disruption caused by the Covid-19 Pandemic. While our normal studios and workshops have remained closed, during the first semester, we managed to implement a form of hybrid teaching where groups of students and tutors could be safely seated around large tables with those working remotely joining via digital screens. Unfortunately, with a further tightening of lockdown at the start of the second semester, we were forced to return to working from home. During this period, for both students and staff alike, teaching days and their associated forms of online group tutorials, reviews and events became as important socially as they were academically. While we all miss the physicality of finely crafted models and ink drenched paper, the work presented through these volumes continues as a testament to the invention, creativity and resilience of the student body and the unfaltering commitment of the MArch programme staff.

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Adrian Hawker
Victoria Clare Bernie

I S L A N D T E M P O R A L I T I E S

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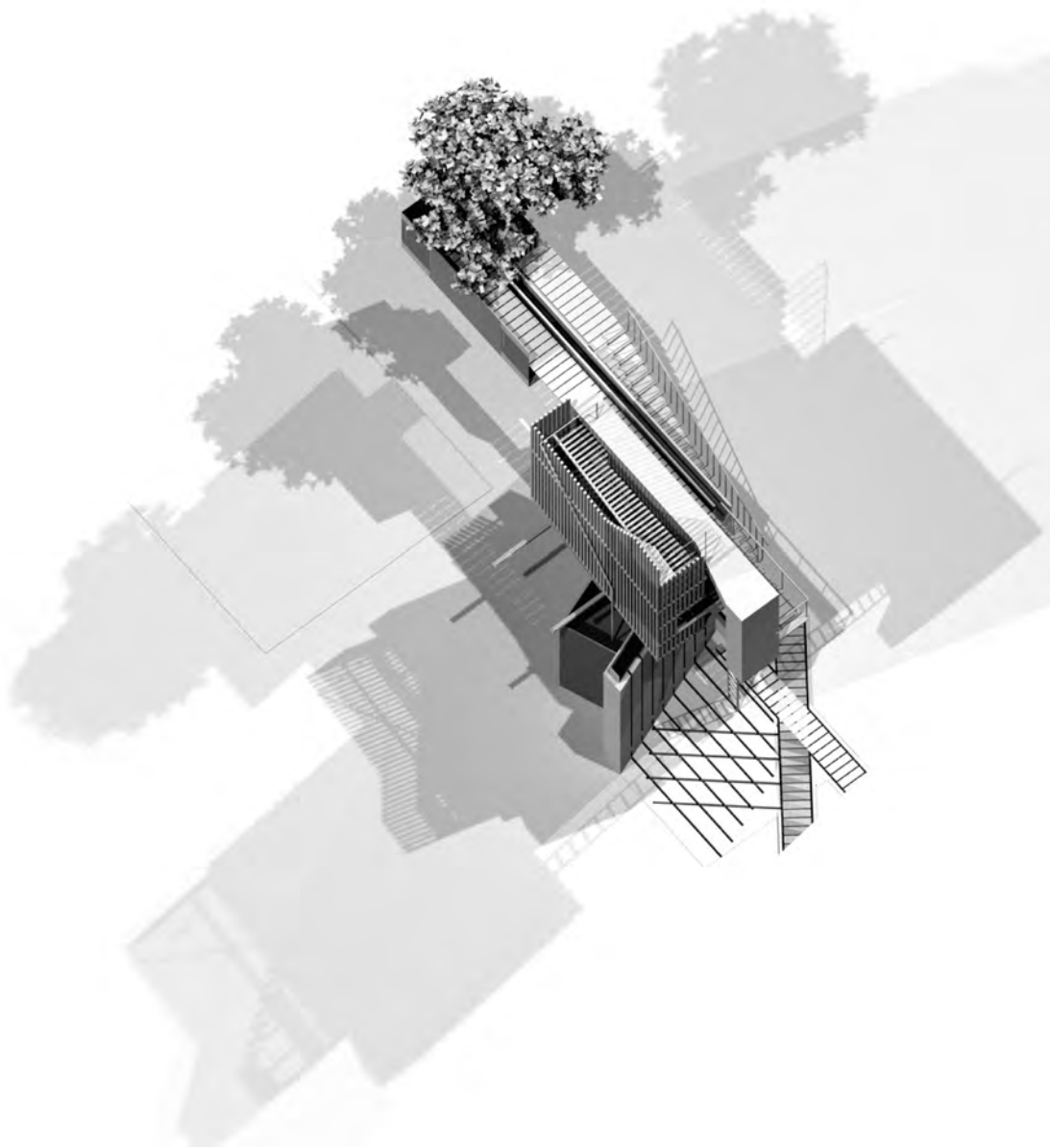


Charlie Donaldson





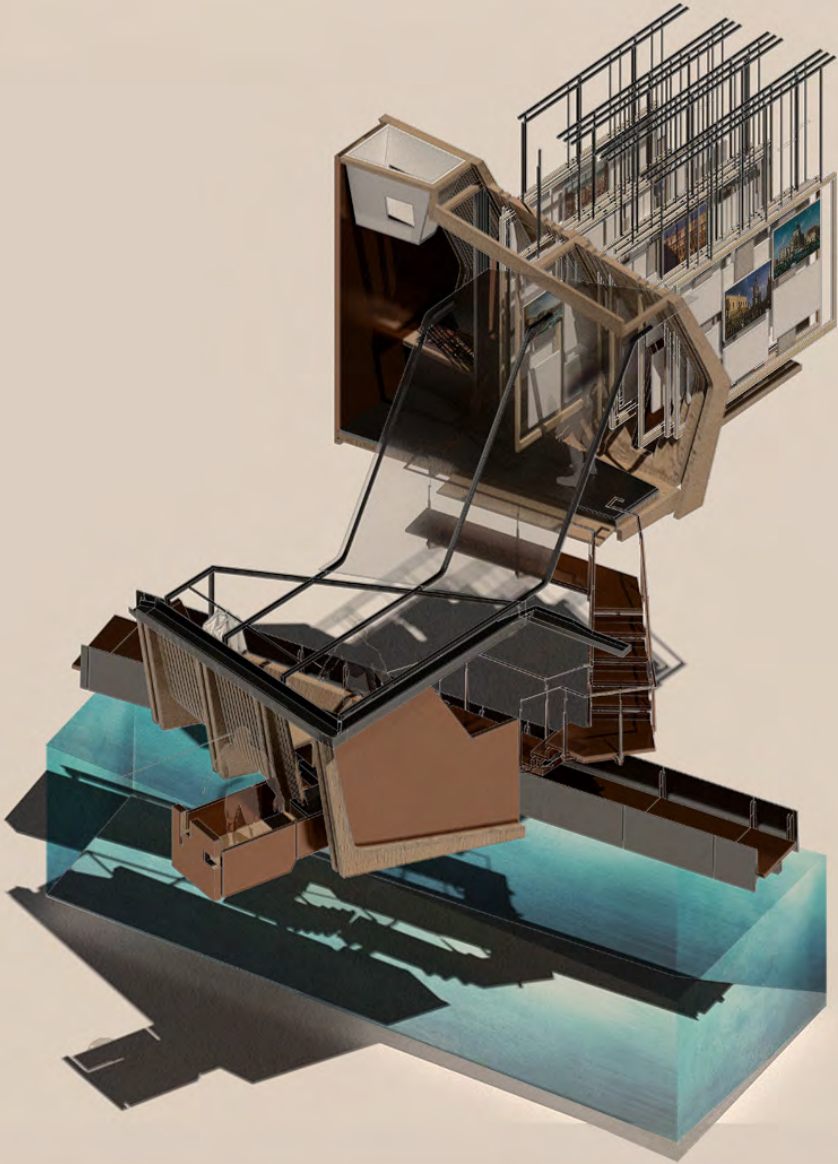




island territories vii: ISLAND TEMPORALITIES *island shadows*

ADRIAN HAWKER & VICTORIA CLARE BERNIE

In 1993, the University of Edinburgh hosted a conference that revisited the analogy put forward by the 15th century architect and theorist, Leon Battista Alberti that *“If (as the philosophers maintain) the city is like some large house and the house in turn like some small city, cannot the varied parts of the house ... be considered miniature buildings?”* One of the keynote speakers was the highly influential 20th century architect Peter Smithson, then in his 70s. Smithson followed a number of academic, erudite and reverential papers put forward by various Alberti scholars with a presentation of 35mm slides of the island city of Venice, each carefully selected from his private collection. His argument was simple, but extremely convincing – the City is not a House because it does not have a roof. By way of illustration, his commentary on each passing slide related solely to the quality of daylight entering the city either from above, washing ornate façades, revealing the lace-like fenestration of stucco, brick and Istrian limestone, or glistening back from canal and lagoon as a reflection and constant registration of meteorological events above. Communicating most powerfully however, was an ever-present figure to which he did not speak – each of the slides, clearly taken in the low light of evening, consciously caught the elongated shadow of its photographer, the shadow passing over and revealing the texture and grain of the urban surfaces on which it fell. For the audience, knowing what we knew, this seemed to be a deeply moving and poetic homage, a performative act of catharsis and a meditation on loss. The shadows belonged to Alison Smithson, Peter’s wife and long-term creative partner, who had passed away, in what seemed a painful matter of mere days earlier, in London on August the 16th.



The Island Territories studio series has, to date, passed its shadow over the weathered surfaces of six island cities. With each iteration, each new cohort of students, it has sought to address the nature of insularity in extreme environments where the heightened particularities of climate, economy, culture, politics and art – the stories we tell about ourselves – inform the architectural language of a particular place. The fragile lagoon city of Venice was an inevitable subject. As a prelude, however, we focused on the more weighty, fortified 16th century Maltese capital of Valletta, founded in the Mediterranean as a form of late Renaissance ‘ideal’. Seemingly quarried directly from the buttery limestone peninsular below, the city introduced us to the multivalent narratives of island territories brought about by strategic geographic value and associated acts of colonisation, refuge and hospitality - worlds rich with custom and detail caught between continents and oceans and ingeniously conjured from limited resource. Venice’s rituals of wealth and excess - the carnival, the masqué, the guilds and the *Scuole Grandi* - contrasted with rituals of subsistence and limitation - the *Grindadráp* whale hunt and communal acts of land stewardship, cultivation and animal husbandry - that we went on to witness in *Klaksvík*, a harbour city in miniature, evolved in the shadow of gargantuan landforms of the Faroe Islands. We came to know the Faroes as a barometer for far reaching concerns, a remote North Atlantic register of climatic distress and the plastic and mercurial poisoning of seas.

Perhaps, vertiginous with this insight, we turned our back on the sea to travel to the landlocked Cypriot capitol of Nicosia, another ‘ideal’, Venice again, a Venetian emblem inscribed into the parched Mesaoria plain, a landscape perpetually thirsty, patiently anticipating the moment spring melt water begins to flow from the Troodos mountains. Upon the completion of the encircling walls, the central east-west path of the city’s Pedieos River was diverted by the Venetians to create an outer ring, a defensive moat and, in so doing, formed an island set within an island. Duality haunts this city. Cloven since the 1974 Turkish occupation of the north, the Green Line, the United Nations patrolled Buffer Zone that reaches across the island is compressed and constrained into a memory of the Pedieos’ historic course - a fact illuminated on occasion when, following a prolonged storm, the aquifer rises to flood the empty ruins. Then, the waters turn the green wax cartographic mark of a negotiating general’s chinagraph pencil into a fecund reality, a seasonal seam thick with the song of migratory birds. Like

the plain on which it is founded, the city exists in a seemingly perpetual state of anticipation, for a reunification whose potential steadily ebbs and flows.

The politics of imposed insularity and a culture of anticipation diverted us to Cuba, an island adrift from the economic landmass of the world for the near seventy years of Fidel Castro's Revolution, its carved coral capital, Havana, a haunting yet vibrant shipwreck of a city. Whilst such insularity has taken its toll on Havana's distressed fabric and infrastructure, from within the expanse of its densely inhabited ruins a rich culture has emerged and prospered: song, dance, art and, with the invention and frugal spirit of resilience, a world leadership role in urban cultivation and alternative, often ethnobotanically derived, medicine. We visited Havana just as Trump was elected to the White House and the promise of a return to the safe harbour heralded by Obama's recent visit was broken. Then, during the course of the evolution of our designs, Fidel, the frail revolutionary father, passed away and the perpetual music of the city, almost unimaginably, fell silent – a mark of respect but also, the fearful silence of anticipation.

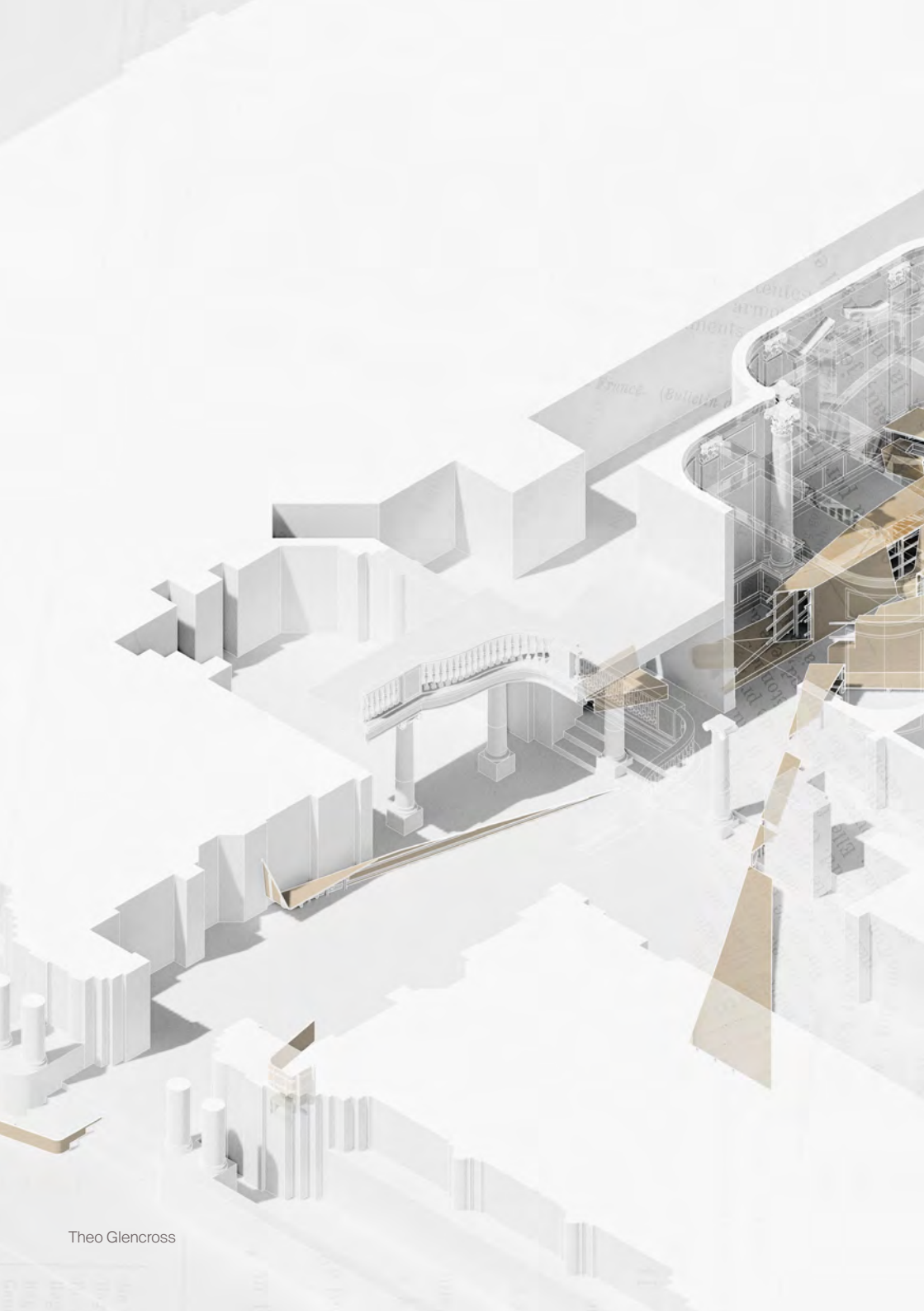
Manhattan, once the harbour of the world, a metropolis of excess and abundance, emerged in stark contrast. The Cuban writer Alejo Carpentier had taught us the need to embrace the marvellous in equal measure to the real and in this spirit, the Caribbean shipwreck and the American metropolis were twinned in our imaginings. Previously, we had found the architectures of historical island cities to hold direct mineral connection to the limited landscape upon which they are founded. In turn, the fired mud of the lagoon, the clarity of *crystallo* and the milkiness of *lattimo* glass; the yellow *franka* limestone cut like butter and worked with the tools of carpenters; and the bleached white of coral stone drawn from the sea corresponded with the fabric of Venice, Valletta and Havana. In this respect, the polished surfaces of Manhattan were particularly mute. Instead, we enacted John Randel Jr.'s meticulous cartographic survey in reverse. The deep grid of contemporary Manhattan became the calibration marks against which the lie of the land could be read, so that the levelled tabula rasa of the metropolis undulated once more with the hidden physical realities of outcrops, watercourses and swamps. Manhattan Island exists as much in multifarious and marvellous visions of itself as it does in earthy, gritty reality. Its fabrication shares the same temporality as the emergence of celluloid and the projected image and

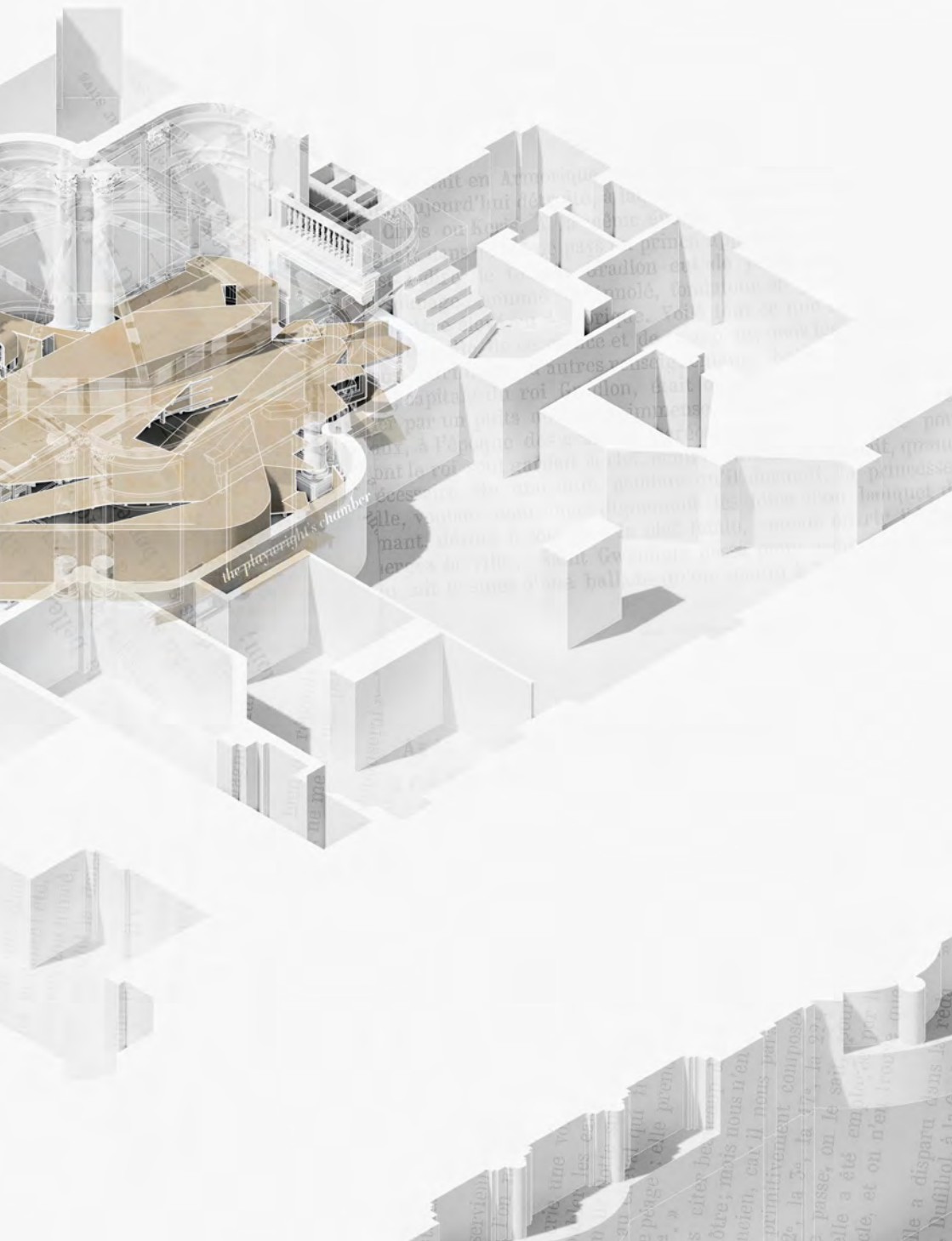
the two are deeply entwined in the history of both factual and fictional cinematography.

This process of retrospective cartography and the embracement of the projected image and narrative vision of the island city has, in retrospect, been a rehearsal of sorts for this past year of pandemic. The work of island territories vii: *Island Temporalities* has been undertaken at a time where travel has been denied to us, when it has not been possible to cast one's shadow directly onto the surface of distant cities, to draw from the visceral measure of first-hand experience. Instead, we have returned to the odyssey of these six previous iterations of island territories, and to two parallel sojourns to the architectural islands of the great Mezquita-Catedral de Córdoba and the geological edifice of Edinburgh's North British Hotel. These remembered journeys have become the true site and context of this work, a context made manifest through the rich archival collections of maps, drawings, surveys, aerial and terrestrial photographs, film and literature that we have gleaned on our travels and the extraordinarily rich body of architectural thesis proposals for these cities that past students of this programme have conceived along the way.

How to cast one's shadow on to these remembered territories, to find one's place, make it your own and leave a considered mark became the challenge for this studio. Previous iterations of the island territories studios had, by convention, performed by moving inwards, claiming a singular landscape and imagining an architecture therein. In a calculated inversion of this logic, with the intention of engaging directly and creatively with the new world in which we found ourselves, the Island Temporalities studio began with the detail, with identified moments of architectural strangeness caught within the depths of the archives. From here we cast out, began to experience, imagine and formulate a graphic territory, a field of influences in which to manoeuvre, respond and conceive.

The Homeric Odyssey became a key reference for the Studio in its uncertain wanderings, quest for home and delight in the distractions of non-linear time. The story of the ten-year journey of the hero Odysseus and his countryman is not a gradual unfolding of inevitable events, a relentless 'this' then 'that.' Rather, it is a paean to the 'story within a story'. The Odyssey is a story about home and longing, about position, place, things,





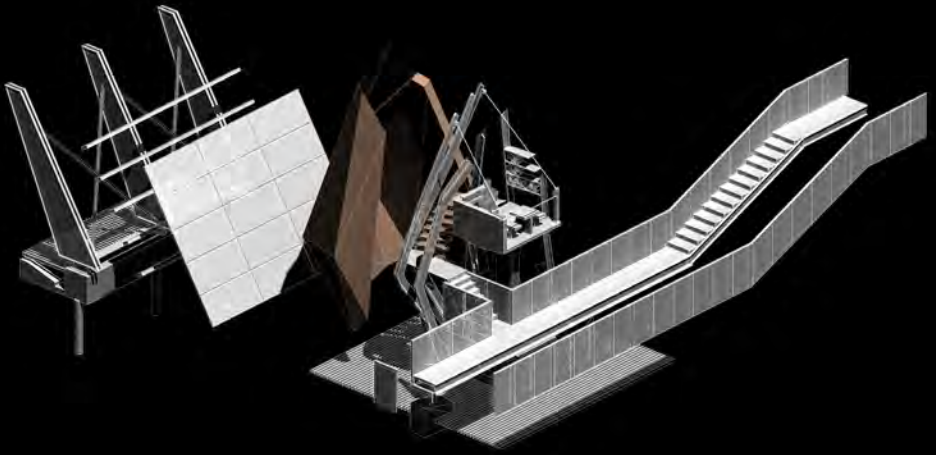
family and tradition and the persistent need to return. Exiled by an angry Poseidon distraught at the blinding of his son Polyphemus, the Cyclops, Odysseus, King of Ithaca and hero of the Trojan Wars is prevented from returning home for ten years. A man known for his cunning and agility is tricked, beguiled and betrayed, seduced, drugged and disorientated, caught amidst the myriad islands of an unnamed sea. When the goddess Athena, daughter of Zeus, intervenes on his behalf, the spell of entrapment is broken and Odysseus begins his journey home to his wife Penelope and his son Telemachus, his island, his kingdom, his throne and his marriage bed carved into the trunk of a living olive tree. The structure of the poem defies linearity, it begins in the present, slips to the long past, returns to the recent past and catches in its web the stories of ten years of wandering to end at its beginning, at home in Ithaca, the Island Kingdom of Odysseus.

CHIMERA : CASTING FROM WITHIN

Throughout his travels, Odysseus has to navigate not only the territory of unfamiliar islands but also the strange creatures and mythical beings that personify these places and project their characteristics onto the land and sea – Calypso, the Cyclops, Circe, the Sirens, the Suitors, the Lotus Eaters, Scylla, Charybdis, the Cattle of the Sun and, the god of the sea, Poseidon himself. In each iteration of the island territories studio, we have frequently found ourselves referring back to a particular moment of architectural curiosity, a strange creature inhabiting the grain of a particular island city. More often than not, like Homer's monsters of shifting identity and mesmeric character, their interest, their strangeness, lay in their multivalent character – repurposed buildings; quarried buildings; vacated buildings; buildings as thresholds; buildings within buildings – and so we began to refer to them as *chimera*:

Carlo Scarpa's 20th Century inversion of a palazzo forms the *Fondazione Querini Stampalia*, an ark-like refuge of culture afloat upon a tidal garden of stone, a reflection of Venice itself in miniature. Strange details, like flotsam, jetsam and lagan, drift in and register aquatic datums.

The *Casa Rocca Piccola*, set deep within the urban tissue of Valletta and dating back to the city's 16th century foundation exists with



a chthonic double. As quarry, the limestone cisterns below mirror in void the ashlar stone above. Between the two, as vertical hinge, an ancient garden defied the foundational codex of the city which shunned such frivolity.

Streymoy Island's *Hvalvtakar Kirkja*, a church fashioned from the timbers salvaged from a shipwreck embodied the frugality and fragility of the Faroes remote North Atlantic archipelago. As if to defy the wood free normality of the islands, in the lea of the church, an orchard is cultivated.

The *Mezquita-Catedral de Córdoba*, a forest of 856 columns of jasper, onyx, marble, granite and porphyry – harvested from the ruins of the Roman Empire - support a canopy of stacked arches into which the ship-like vessel of the *Catedral de Nuestra Señora de la Asunción* is incongruously marooned as though to mark the navigable inland reach of the Guadalquivir.

The *Büyük Han* is an architecture of rest and transition, of commerce and belief. Built in 1572 it marks, by a year, the moment, following fifty days of siege, that Nicosia shifts from Venetian to Ottoman hands. As a caravanserai, it formed both a physical and cultural prelude to the architectural conversion of the city's cathedral to mosque. Temporary inhabitation is marked by the smoke from a crown of miniature minaret-like chimneys, each serving a private chamber below.

A symbol of independence since 1898, the *Palacio de los Capitanes Generales*, was Havana's metonymic embodiment of 400 years of Spanish rule. Home to an empty throne room, no Spanish king ever visited Cuba, its limestone baroque façade is pitted with the fossils of marine creatures. It is approached across a street paved in mahogany – a vain attempt to dampen the perpetual sounds of the city.

Grand Central Terminal plugs the determined line of Park Avenue. But this beaux-arts plug is porous, a vertical filter and foyer to the island metropolis of Manhattan. Beneath the counterfeit heavens of its great, cerulean blue vault, commuters - caught in a latter-day

odyssey - navigate passageways and ramps and are delayed by the distractions of theatres, tennis courts, kissing rooms, whispering galleries and the sipping of champagne with fresh oysters.

The *North British Hotel* is read as an island in the city – a place of estrangement where other worlds wash up. Its scale and presence ally it more to the Edinburgh’s Crags and Castle Rock than the Georgian order of the New Town. It operates autonomously within the city. Its complex systems and structure are other than those of the world beyond its perimeter. Its insularity promises comfort and is formed within a thickness greater than the depth of its walls.

Ateliers of three or four students formed around each of the eight *chimeras*, each a rich terrain of shared experience, discovery and understanding. A much needed community during periods of enforced isolation. It was to these *chimeras* that we offered a first move, a chamber, a smuggled micro-architecture. In this way, and with the wit of Odysseus’ wooden horse, we cast out to the greater island territory from within. The *chimeras*, and the new architectures that they informed, acting as articulate gateways into the representational archive of their respective island territories. Casting their shadow long and deep, carving out a *parterre* of sorts, a graphically rich landscape that negotiated the spatial narratives of each emergent architecture into the extended grain, culture and ecology of their island context. In this way both nascent and final thesis propositions presented here are the extraordinary consequence of a constant enfolding and unfolding. Drawn from within an imposed insularity, they reach out and cast their shadows upon imagined worlds sensed from far away.

For those continuing the studio of Island Temporalities into its second year, we aim to travel again, perhaps tentatively at first, to the contiguous singular landscape of the Commune of Mont Saint-Michel, an estuarine island condition on the Atlantic coast of Northern France and the site of a tidal island abbey: prison, fortress, treasure house, archive, hospital, garden, landscape and citadel. We will offer the works presented here to a new island condition and, in so doing, cast the shadow of a collective archipelago upon this granite outcrop and its surrounding estuarine landscape, once *terra firma*, forest even, and now, as a consequence of rising waters, mud flats, polders, windmills and salt marsh meadows.









01

FONDAZIONE QUERINI STAMPALIA

VENICE, ITALY

GEORGE POP
KELLY LAI
PEFFY XU
STUART GOMES

The atelier views La Serenissima as a landscape in constant transformation – submerged beneath its waters, it rises and reveals itself through the lens of a territory with all the experiential, environmental, cultural, and social associations of a fragile Venice. The atelier sought to investigate this territory through a new way of looking at the city – a cloud of Venetian artifacts gathered from across the Lagoon and tethered to Carlo Scarpa's extraordinary Fondazione Querini Stampalia which, through its chimeric nature, acts like a micro-Venice of architectural uncertainty.

The cloud becomes a registering device of different scales from the extents of the Lagoon to the confines of the Cabinetti. A tool for collection, collation and studied manipulation through a purposeful blurring of dimension and duration with the intent of drawing out strange Venetian contingencies. Caught between the sea and the sky, the condition of the liquified city allowed for a reading of Venice as a maritime chart, an almost bathymetric study of its historical depths, where a hierarchical system of 'flotsam', 'jetsam', 'lagan' and 'derelict' informed architectural moves in relation to the existing fabric of the city.



Site: Arsenale di Venezia, Italy
Programme: Paintings, Sculpture and day-to-day restoration workshops

01a

THE GARDEN OF THE ACQUA ALTA

A SERIES OF PROCESSIONAL PERFORMANCES

GEORGE POP

The Garden of the Acqua Alta is tethered to the Arsenale Vecchio between the Arsenale to the west and Castello to the east, between the scales of imperial industry and those of the lived city. Positioned within the highest flood risk within a city built on slender wooden poles, the project invites Venice to reflect on its own fragility. In service of the perpetual remaking and restoration of the city and its images, the architectural proposition is at once a Garden with Pavilions and a Workshop with Yards.

The architecture of the The Garden derives from its watery origins in the Venetian Lagoon, from the lived realities of war and flood, spolia and detritus and the imagined realities of fiction, stories and histories, urban fragments broken from the surfaces of bell towers and doorsteps, story books and legends, caught in a graphic storm.

Built on hard edges, Venice loses the sense of the marshes on which it was built. The Garden aims to respond to Venice's liquifying character by putting forward a series of heterotopias that occasionally seep westwards through the medieval wall of the Arsenale Vecchio and get caught in the urban fabric of Castello. The project echoes Venetian technological and environmental practices and proposes a social infiltration of the lived Venice at the West of the wall by means of producing, restoring, conserving, and presenting fragments of the city.



Basilica San Marco

Chiesa di
San Gerolamo
Magliore

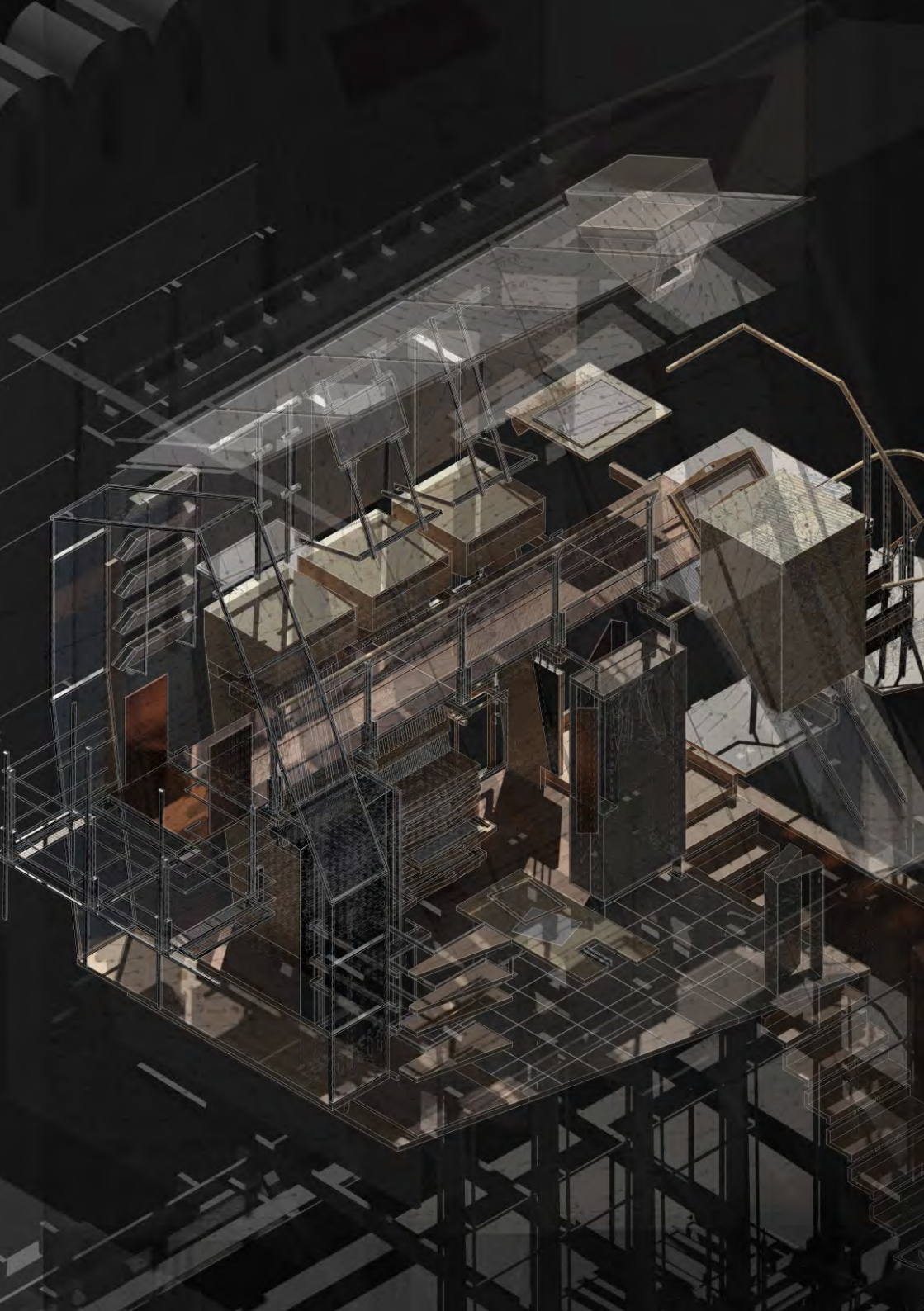
Chiesa Parrocchiale di
Santa Maria Formosa

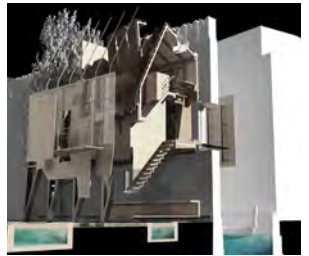
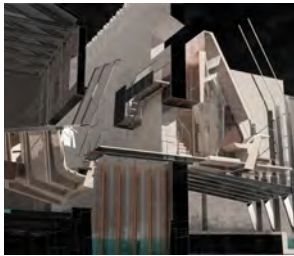
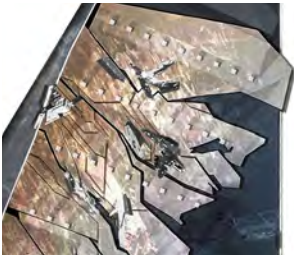
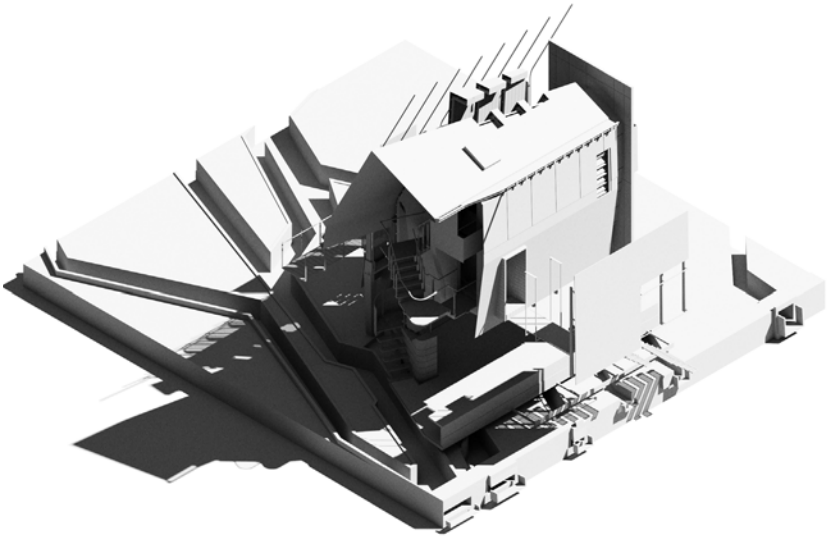
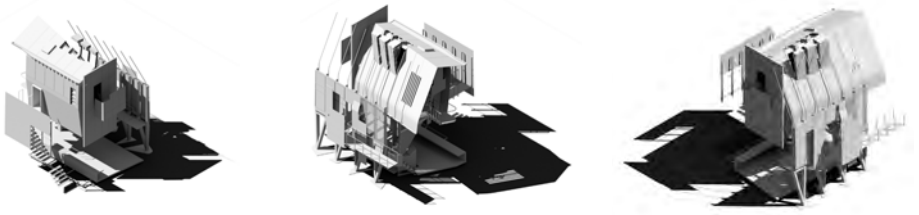
Darsena Vecchia (ca. 1500)

Darsena Nuova (ca. 1829)

Darsena Nuovissima (ca. 1873)

Palazzo di San Marco, Palazzo
Clementino





A Liquefied Field of Influences (previous page)

A Sciagraphical Study / "The Lived Venice" on the East of the Wall (above)

A Seepage through the Medieval Wall / sluice-gates, masks and bridges (below)

A Micro-Venice, Saint Jerome in His Study (left)

Site: Sacca della Misericordia, Venice
Programme: Cultivation Garden; Flower Workshop; Waterbus Pier & Café; Warehouse & Staff Room; Docking Space

01b

FOUR GATES AND A GARDEN OF CRISANTEMI

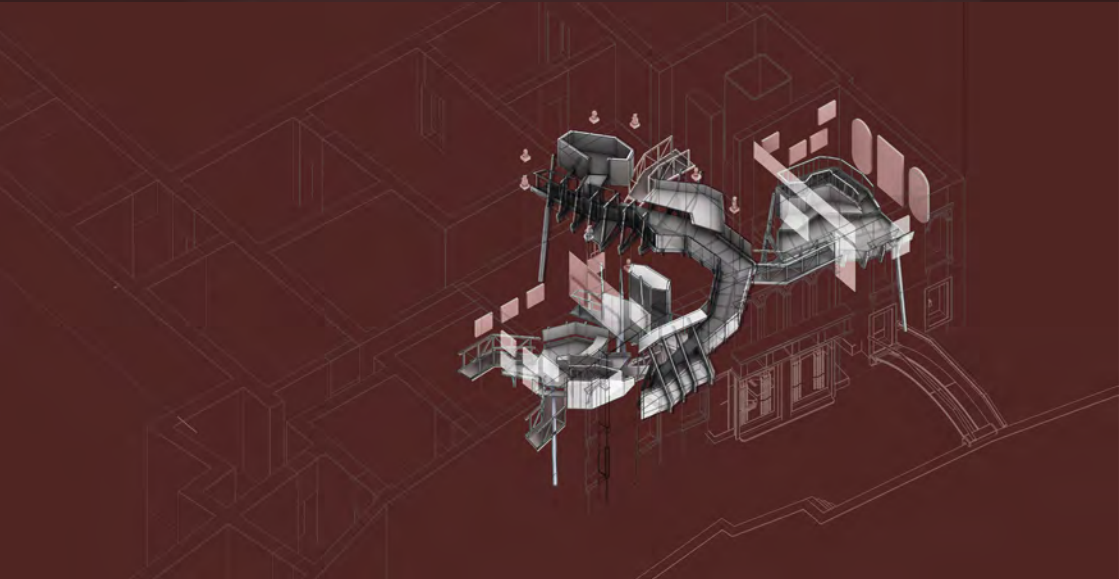
KELLY LAI

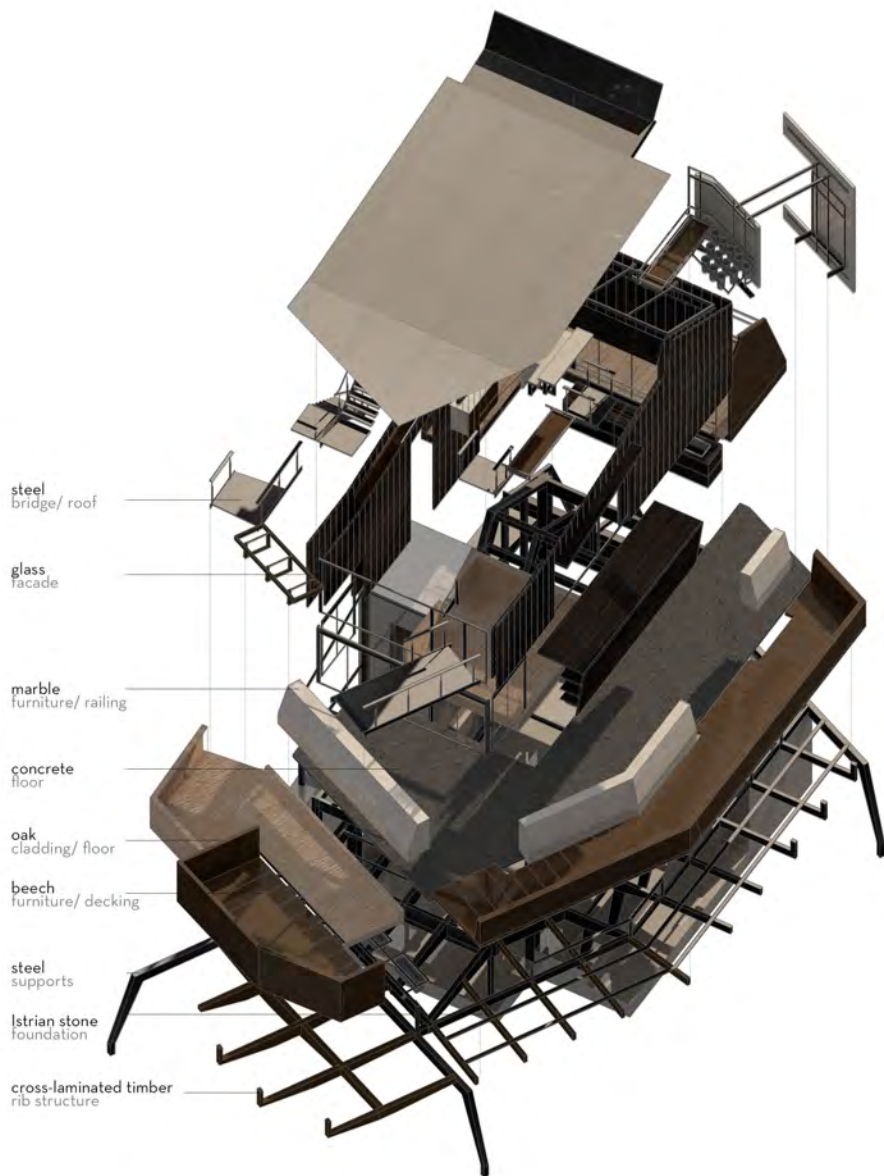
Raft-like upon the fluctuating waters of the lagoon, Venice is an island in constant negotiation with the rise and fall of the flood. This thesis emerged out of a proposed intervention into the chimeric architecture of Carlo Scarpa's *Fondazione Querini Stampalia*, an architectural Venice in miniature that choreographs the *acqua alta* deep into its interior. Reimagining its upper floor as a form of articulated raft, a strategy to similarly negotiate the temporalities and fluctuations of the lagoon emerged.

Four Gates and the Garden of Crisantemi enables the cultivation and dissemination of white chrysanthemums, *Crisantemi*, within the Sacca della Misericordia on the edge of the Venetian Lagoon. *Crisantemi* is the flower Venetians traditionally place on the grave of loved ones and this garden forms a new gateway, by boat, to the neighbouring cemetery island of San Michele.

The reconstruction of the internal garden involves four gate-like architectures which support the flower production, each a threshold condition in dialogue with the waters of Venice – bridge, dock, canal, harbour. Together they form an enclosed garden of raised beds viewed only from above. While guarding an internal stability, the design focuses on the opportunities to invite external conditions into the space. The elevated position of both public realm and cultivated beds protect the production from the encroaching waters whilst welcoming their occasional, delimited entrance.







Four Gates from Above (previous page)
 Flood refuge (above left)
 Gathering of Islands (middle left)
 Flower Shop (below left)
 The Raft. Structural Axonometric (right)

Site: Rio dell'Arsenale, Venice Arsenale
Programme: Boat Docks, Yard, Aula, Small & Large Steel & Wood Workshops

01c

THE GUILD OF THE ARSENALE NUOVO

A LANDSCAPE OF RE-FABRICATION

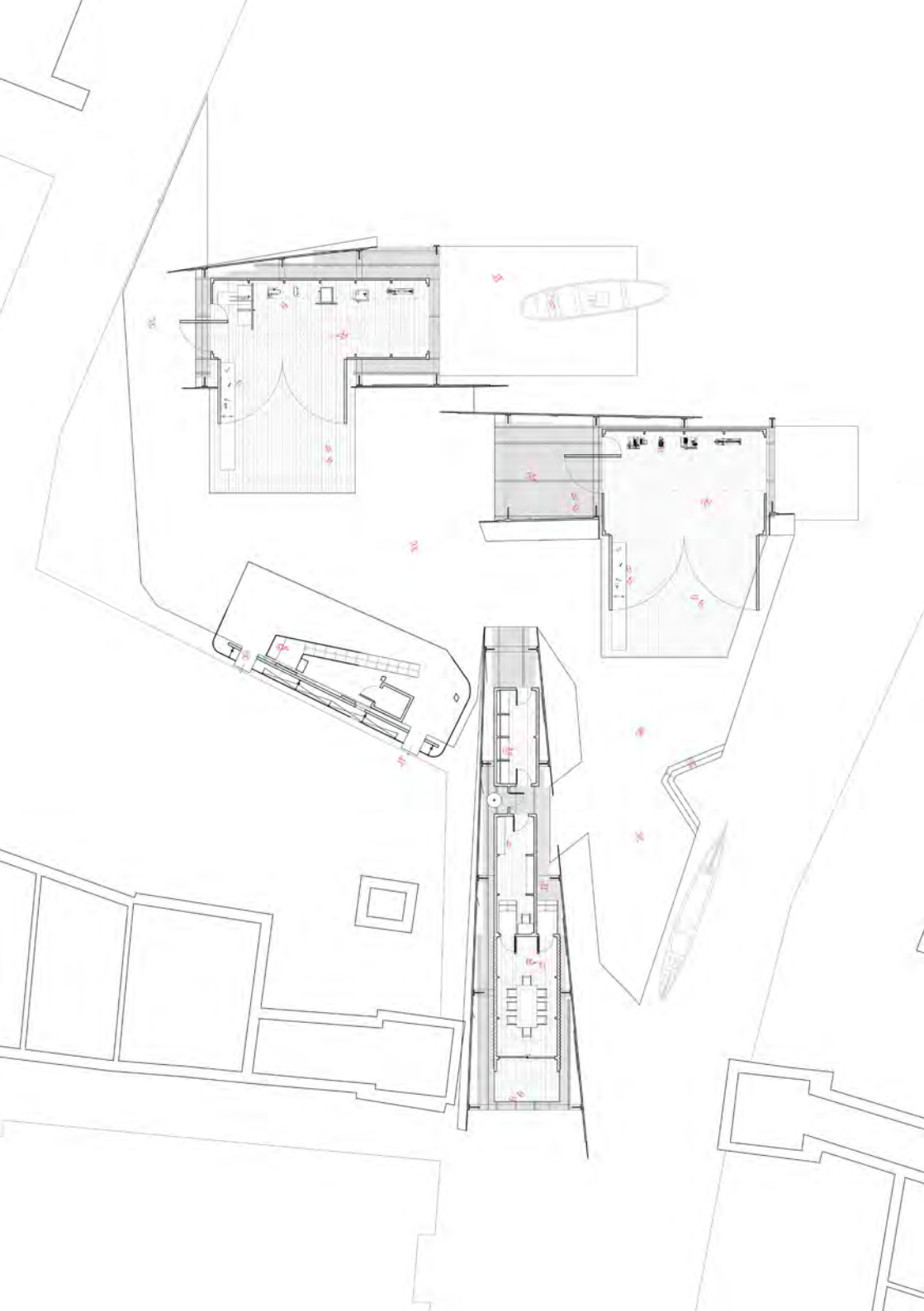
STUART GOMES

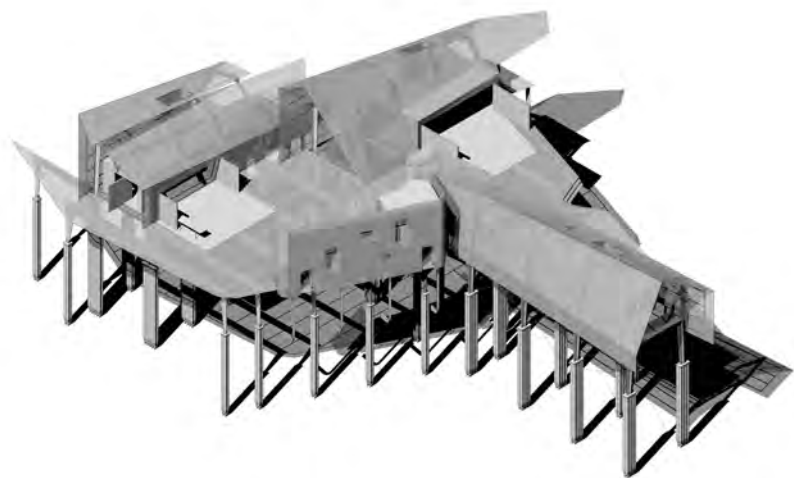
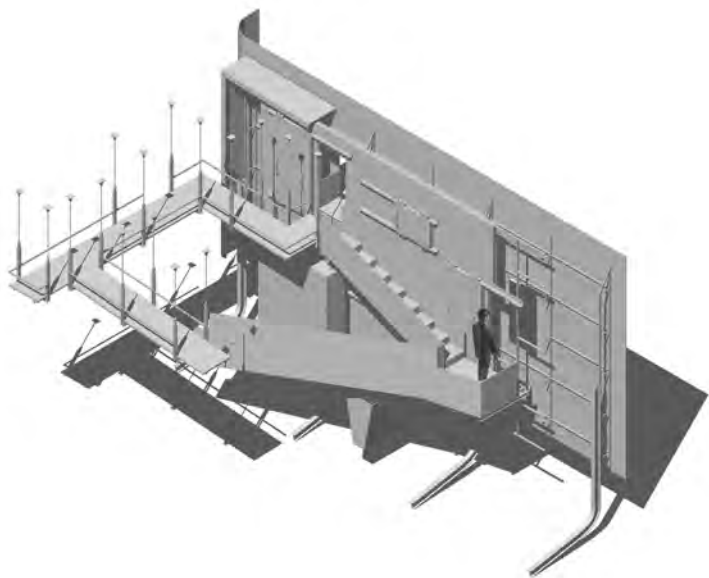
The Guild of the Arsenale Nuovo: a landscape of re-fabrication is a proposal for a folded architectural topography informed by a cartography of shadows and meteorology. It is located in the canal of Rio dell'Arsenale and the historic gate of the Venice Arsenale. Over its lifetime, this territory has known two programmes that critically mirror the international import of the island city. Historically, it was the home of shipbuilding and the heart of the city's maritime strength and, more recently, it has become the epicentre of the renowned cultural event of the Venice Biennale.

This proposal, like Venice itself, operates through the water that surrounds it. It is a constructed landscape of gates and locks that choreograph, house and work materials and objects drawn up the Rio dell'Arsenale to engage with the programmatic narratives of yard and workshop. This series of architectural moments enables the restoration and re-fabrication of remnants - flotsam, jetsam lagan and derelict - from past Biennales to be resituated, as vessels, within the Arsenale itself. Held within the folds of the landscape and overlooking, scripting and negotiating this process through the historic urban fabric, the relatively refined space of the Aula, the meeting room of this new guild, takes its place within the ritual memory of this extraordinary city.

The landscape of the guild is knowingly calibrated to predicted sea level rises and, consequentially, seeks to protect its surroundings whilst collecting, storing and distributing the comparatively diminishing resource of fresh water.







The Guild of the Arsenale Nuovo (previous page)

Gate Plan in the Venice Arsenale (left)

Chamber Lock model (above right)

Gate model (below right)



Casa Rocca Piccola: Valletta, Malta



02

CASA ROCCA PICCOLA

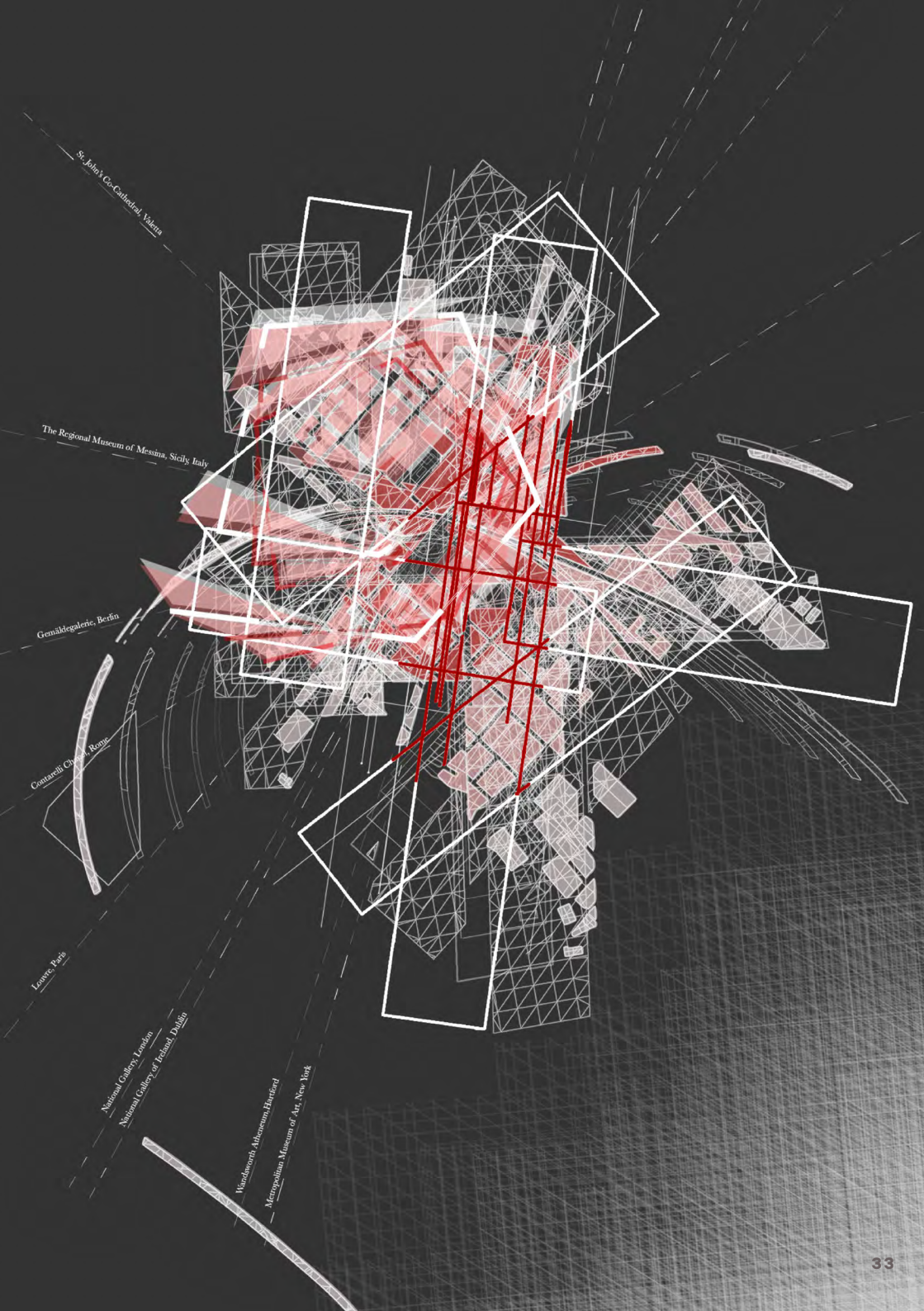
VALLETTA, MALTA

MARION WIBAUX
MARTY SCHRODER
SEYI SALAKO
TOM SLATER

The architectures of the atelier Casa Rocca Piccola have been informed by a casting out of discrete spatial and tectonic interventions developed from within the enfilade of a 16th century Maltese Palace into the extended field of Valletta. Built as part of the foundation of this fortified city, the Casa has become an ark, a limestone vessel that houses a diverse collection of cultural artefacts that registers the strange and particular heritage of the island.

Each micro-architecture offered to the palace's interior, each new chamber, engaged with specific artefacts in a highly ritualised way – the unpacking of a cabinet informed by the urban grain and topography of the capital; the screened adornment of lace and robes; a meditation on the light and darkness within a Caravaggio painting and the housing of saints within a thickened wall.

This act of casting out performed an analysis of the city from within. It held a range that extended from the immediate parterre of the Casa to the city's threshold with its fortified walls and earthworks. Within the field of these casts, architectures have emerged that engage with the limestone continuum of the peninsular on which the city was founded and the ashlar stones of its walls – they cut in and they quarry. In doing so they have become performative, acting out rituals of costume and hospitality that engage with both the past legacy of this extraordinary city and the current questioning of how ancestry still permeates the contemporary politics of the island.



St. John's Co-Cathedral, Valera

The Regional Museum of Messina, Sicily, Italy

Gernaklegalerie, Berlin

Contarelli Chapel, Rome

Louvre, Paris

National Gallery, London

National Gallery of Ireland, Dublin

Woodsword Alchemists, Hartford

Metropolitan Museum of Art, New York

Site: Casa Rocca Piccola, Valletta [Republic Street - Dominic Street]
Programme: Archive & Storage Areas; Preservation & Conservation Spaces; Exhibition Spaces; Maltese Lace Making Workshops; Staff Offices & Lounge Spaces; Sheltered & Open Courtyards

02a

TETHERING HERITAGE

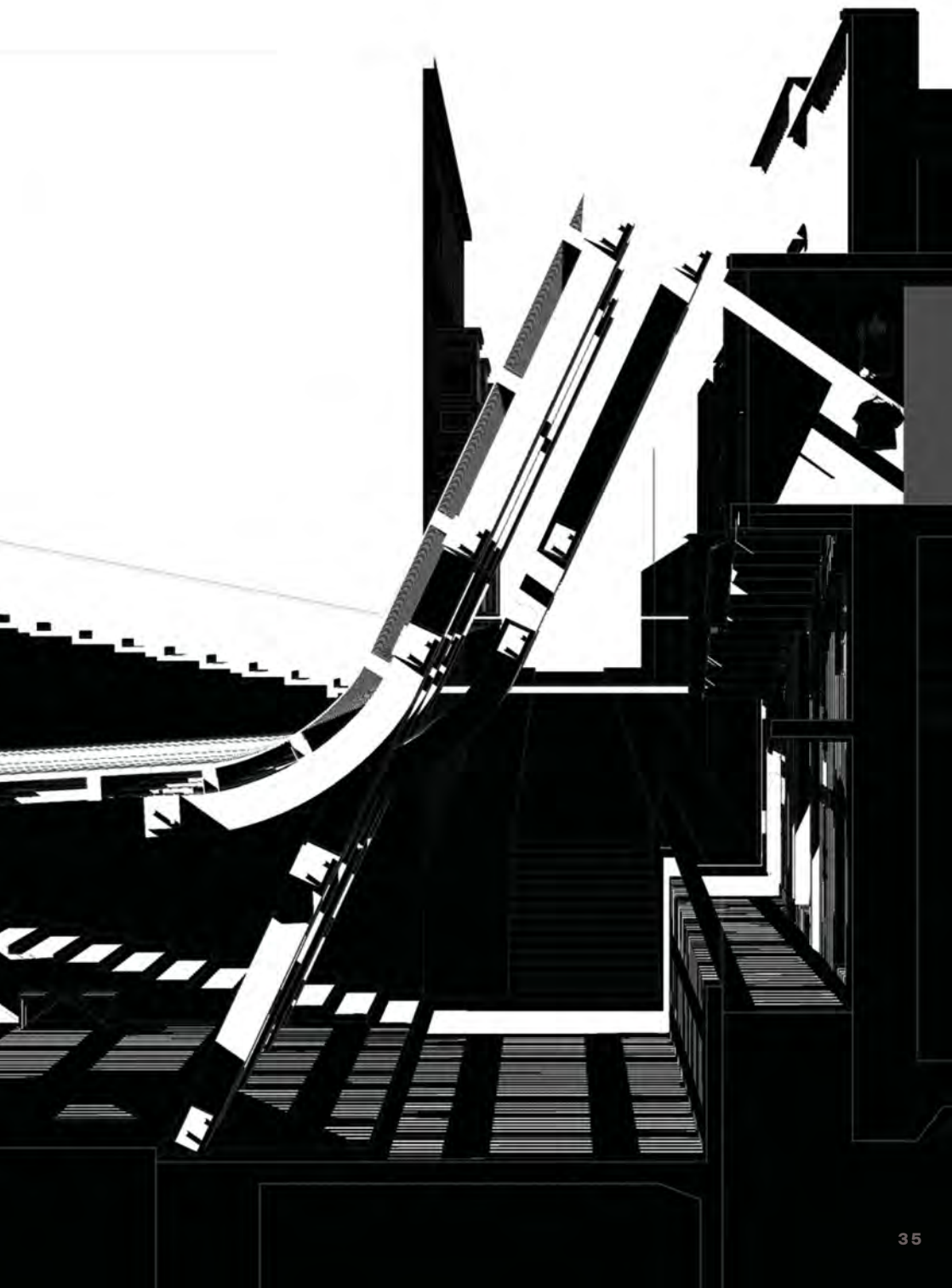
PRESERVING THE HERITAGE OF VALLETTA

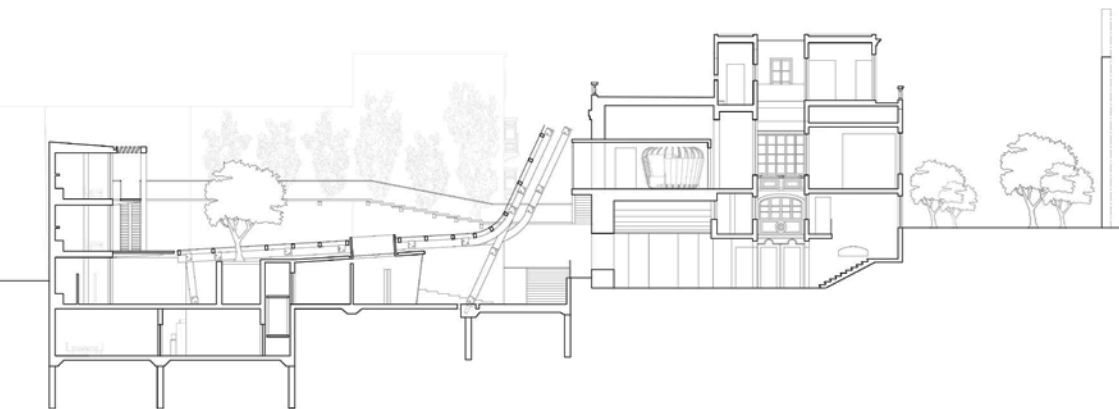
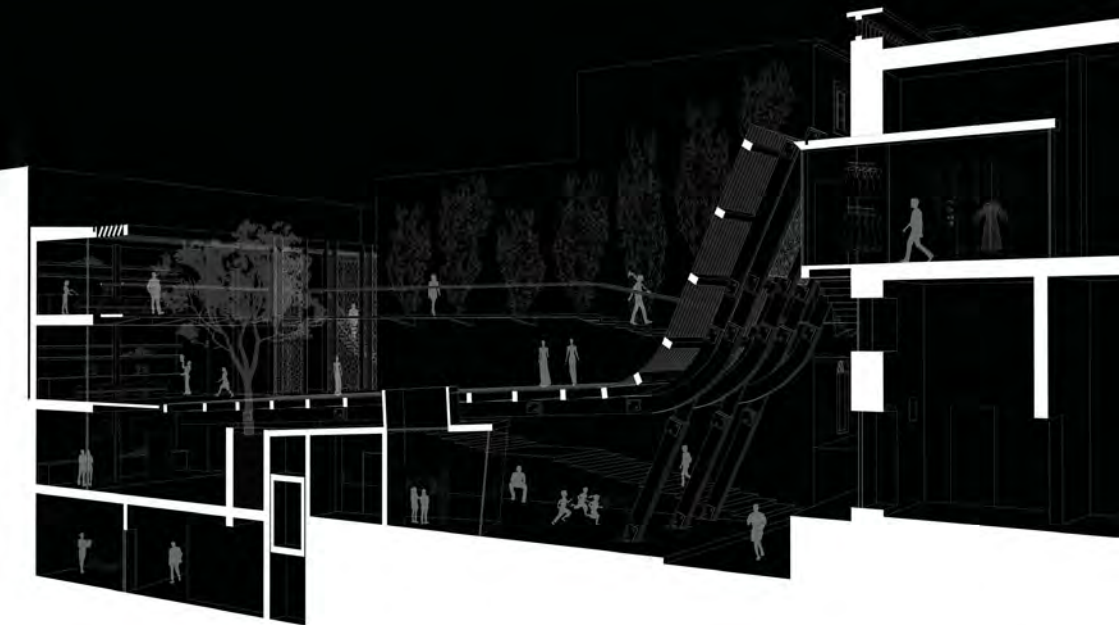
MARION WIBAUX

Tethering Heritage is an architectural proposal to conserve and display a collection of textiles: lace, historic costumes, carpets, hangings and fabrics derived from the collections of the 16th century Casa Rocca Piccola, a palace-museum in Valletta, the capital city of the island of Malta. The Casa, a memory palace of sorts, is a material archive of the city and the island. Occupied by one family for four centuries it represents the architectural and cultural history of the island.

In its carved limestone structure, inward looking spatial arrangement and finely calibrated fenestration it makes manifest the structural, constructional and environmental logics of building in a hot, dry climate. In its textile collections it documents the textile traditions of the Maltese culture over centuries. *Tethering Heritage* proposes a calibrated unpacking of the Casa through the main façade and across the street towards a courtyard garden; a newly designed landscape, elevated curved pergola roofscape and undercroft exhibition space culminating in a vertical fabrication and conservation workshop with views back to the Casa and a liminal vitrine held within its carefully pierced façade.

The play of light, perforating, angling and glazing of materials, mirror the delicately punctured nature of Maltese lace. The structural layering references the protocols of dressing and undressing for a traditional costume ceremony. The material palette, a light and airy assemblage of timber, metal and limestone. *Tethering Heritage* seeks to make visible the intricate cultural heritage of Valletta and in doing so, to perpetuate and advance its traditions of fabrication.





Lock & Gate in Situ (previous page)

Sectional Perspective through the Lock (above)

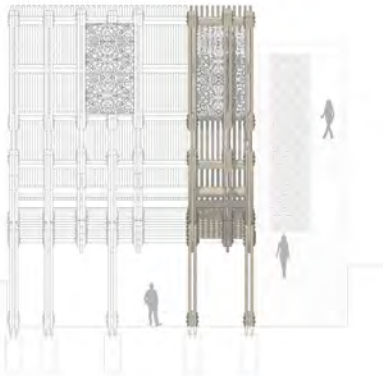
Section through site (below)

Street & Courtyard Valletta views (above right)

Elevation (below right)



MARION WIBAUX | TETHERING HERITAGE



Site: Valletta City Gate, Republic Street
Programme: Archive; Offices; Breakout space; Exhibition & Memorial space; Roof Terrace & Public walkways

02b

FORBIDDEN STORIES

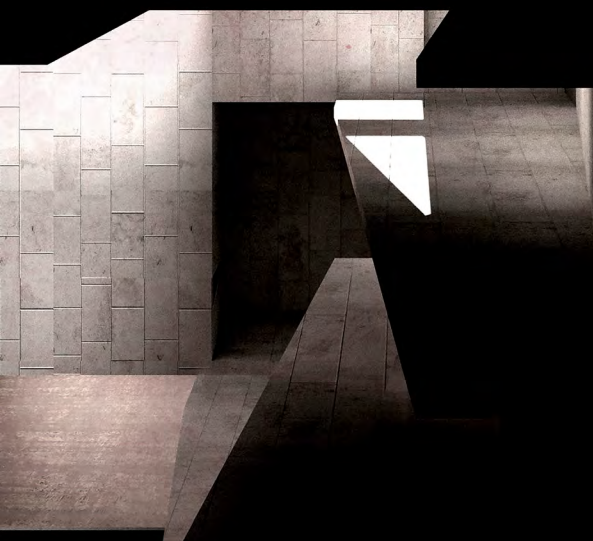
INK IN THE SHADOWS

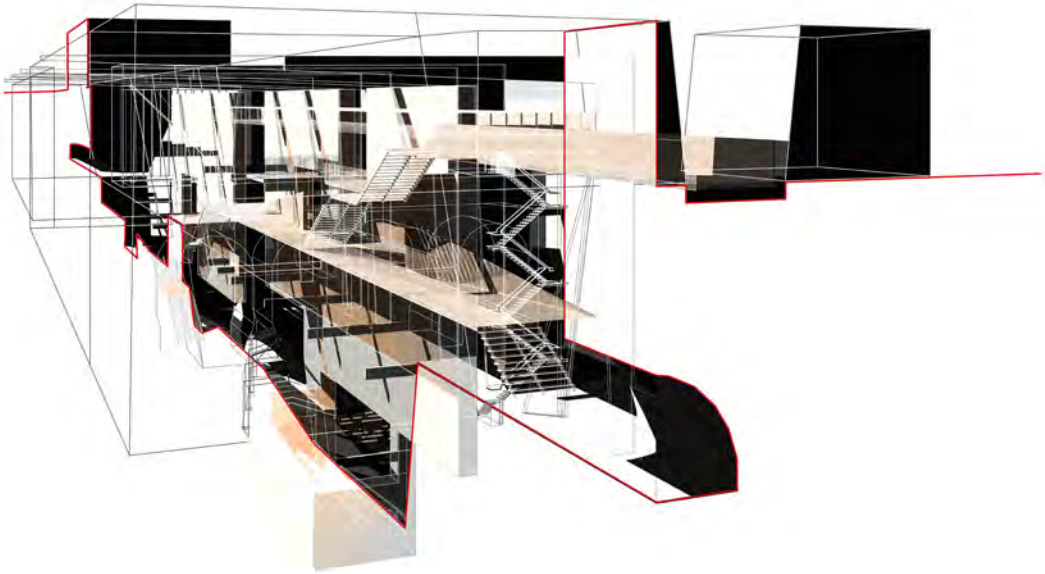
MARTY SCHRODER

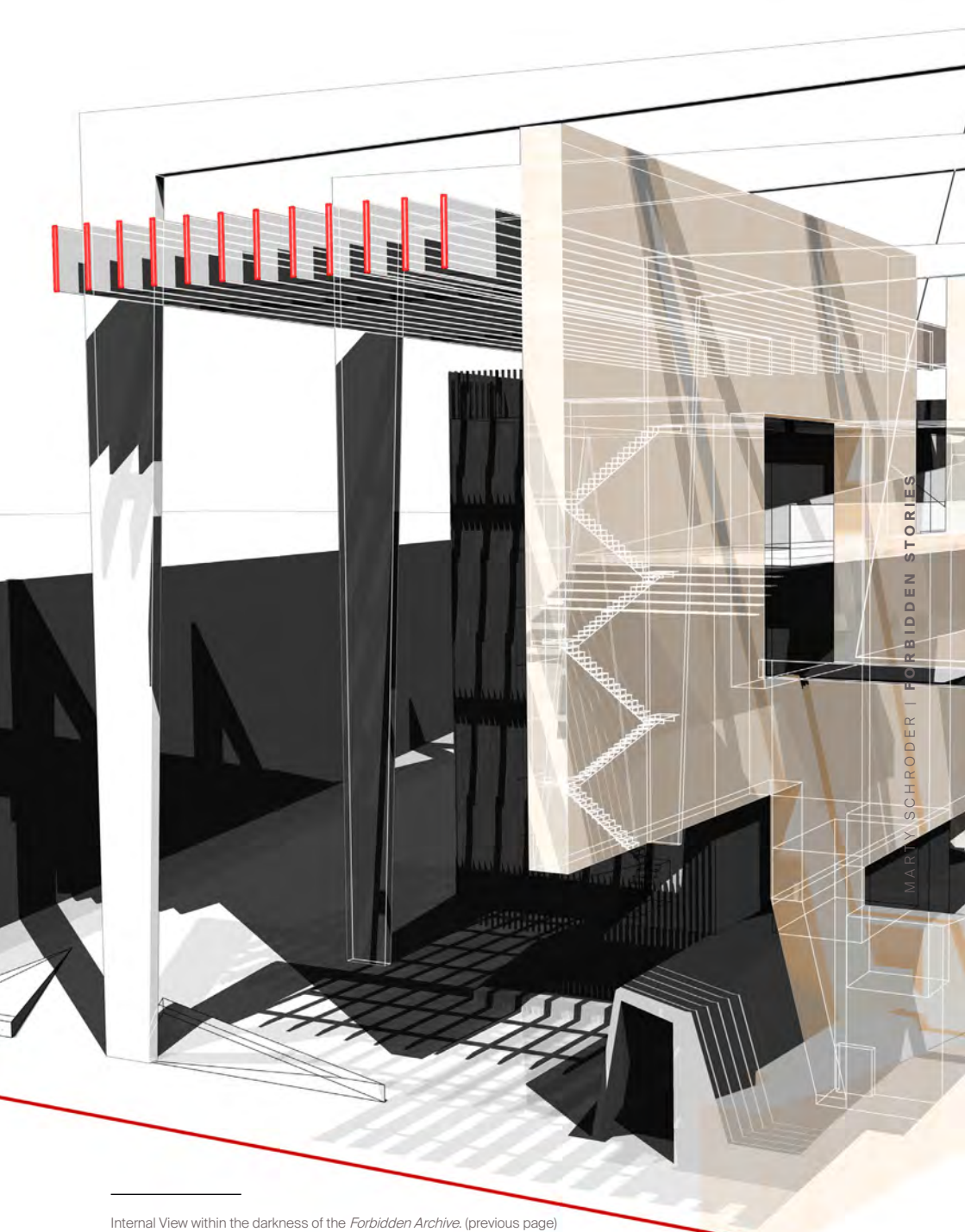
Forbidden stories: Ink in the shadows is an architectural proposal for new offices housing the national newspaper, The Times of Malta, in its capital city, Valletta. Suspect political mappings plot below the intense veil of shadows cast from the limestone carvings of the urban fabric. Daphne Galizia sought to expose the forbidden stories from the darkness through writing, only to be met with the brute force of corruption.

The proposal concentrates journalism to the pinch point of the city gate, adjacent to the Parliament, and provides spaces to remember, mourn, archive, learn, and discover. It seeks to carefully articulate new routes of engagement between the public, their city, and its government. A new walkway provides a sequence of physical, visual and acoustic connections to the proposed offices, public archive and exhibition of Daphne's writing.

The articulation of spaces within the proposal enjoys the immense verticality of the defensive limestone ditch, introducing a new limestone wall as an offering to the old, which becomes an anchoring element for new spaces to emerge, in or out of the shadows. Daphne's forbidden stories reside in the deep black of the underground archive, only to emerge into the white heat of the Maltese sun at the highest point of the proposal. The presence of natural light, or exclusion of it, becomes the predominant architectural ink that defines form, material and spatial quality.







Internal View within the darkness of the *Forbidden Archive*. (previous page)

Conceptual perspectival view from the Gate to the Chamber (below left)

Perspectival view from St. John's bastion to the new walkways (above left)

Perspectival view from Valletta city gate to the new wall and offices (right)

Site: Fort St.Elmo, Valletta
Programme: Art Gallery; Sculpture Gallery; Exhibition Space; Archival Storage Room; Gift Shop; Studio Space, Light Study Room

02c

LA BENEDIZIONE DELLA LUCE

THE BLESSING OF LIGHT

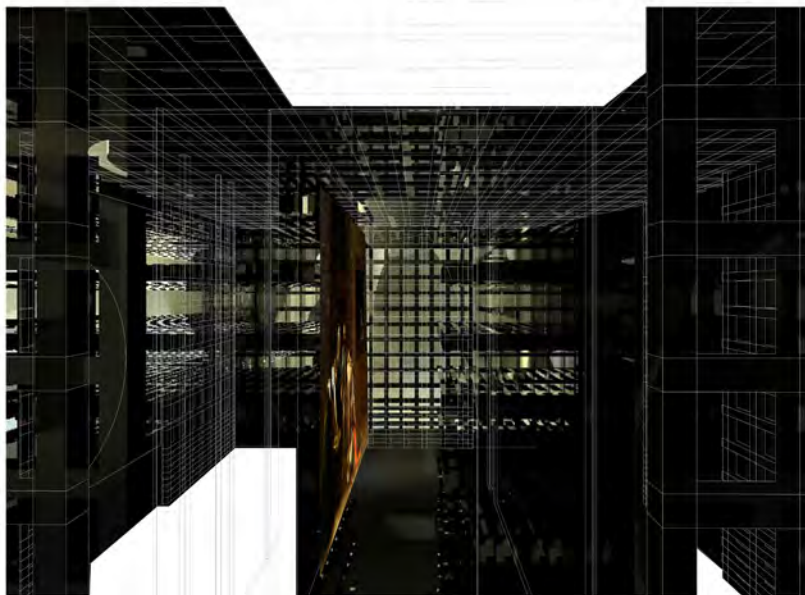
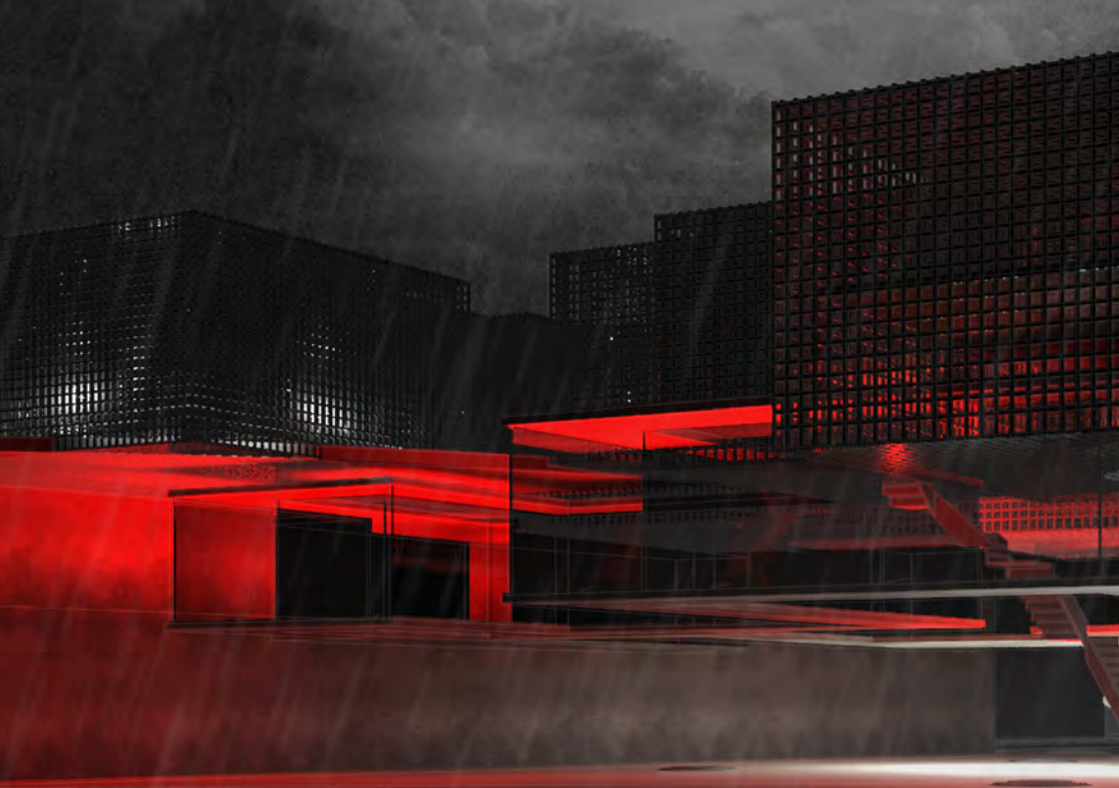
SEYI SALAKO

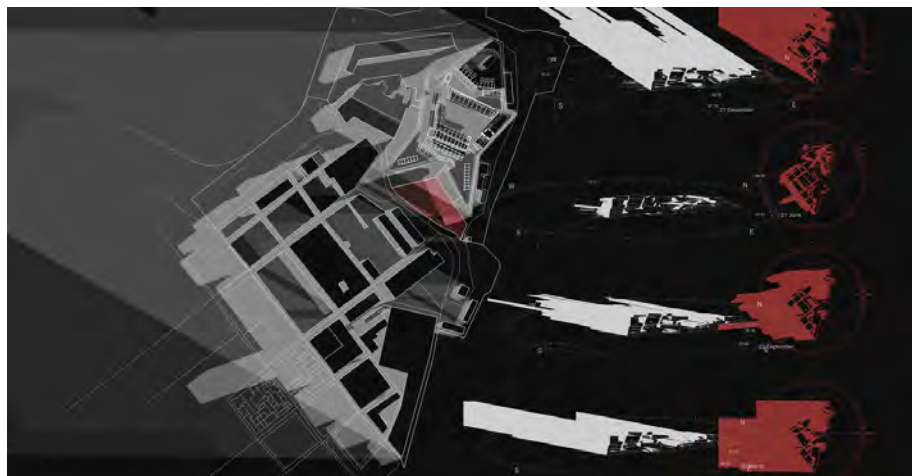
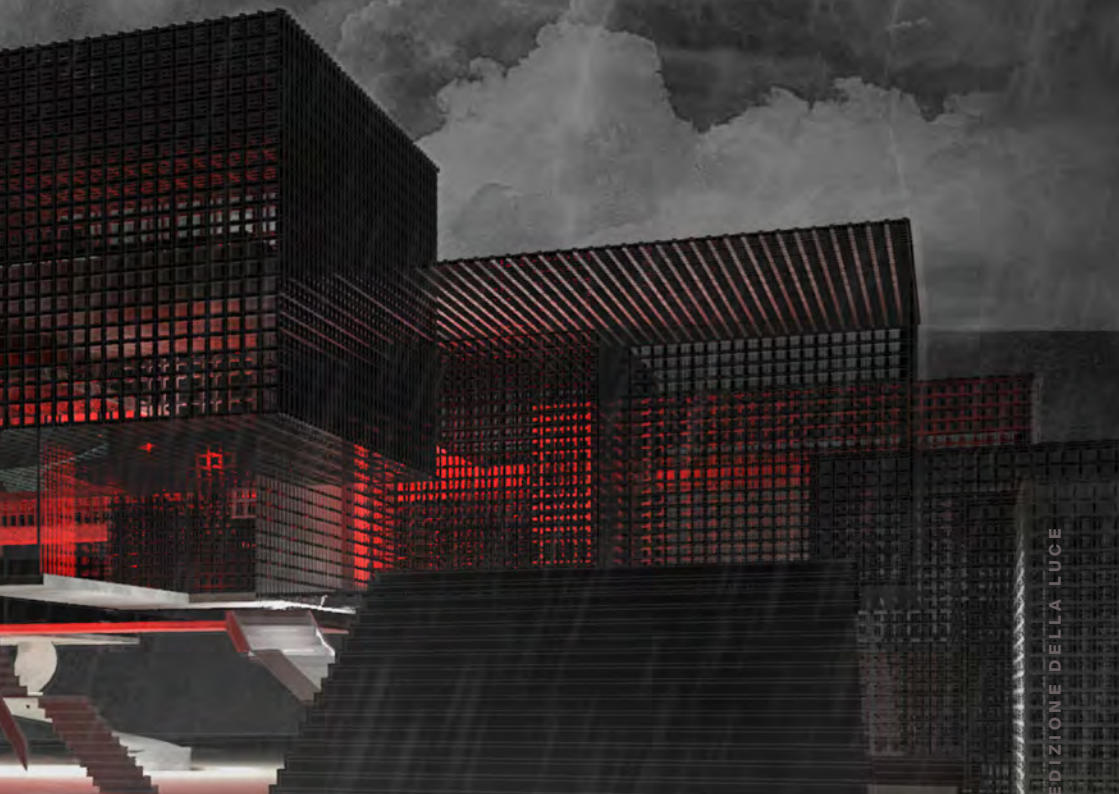
Strategically located within the fortifications of Fort St Elmo on the northern extremity of the city of Valletta on the island of Malta, a series of structures manipulate and emit light in a dark place. Hovering above and inserted within a series of underground vessels carved from the limestone of the island - grain silos constructed to withstand a 16th century Ottoman siege - the thesis inscribes a landscape of vessel and cage, stair and bridge, dark space and illuminated void. A gallery for the exhibition of works from the permanent collection and an impetus for the creation of new site specific interventions.

Cavernous in nature, *La Benedizione della luce* is dedicated to Caravaggio, an artist of shadows whose imprint on Malta is indelible. Each painting in the collection resides deep within its own chamber, a cage structure in an existing or manipulated limestone vessel, designed to allow for a series of contrived views, glimpses of the surface and the subject. Derived from the thematic of each painting, the lighting conditions in each subterranean chamber reflect the nature of its artefact. Each plane a corresponding moment in the timeline of The Ascension, a progress towards heaven.

Above ground, on the surface of the grain silo, a lantern-like structure casts deep shadows inscribing a space in which artists can exhibit responses to the paintings below. To the east of the site, a singular building slab houses the private galleries and a series of workshop spaces that encourage the study of light in art.







Disrupted & Ruptured Valletta (previous page)

Caravaggio's Gallery (below left)

La Benedizione della Luce (above)

Site shadow study (below right)

Site: Pjazza Teatru Rjal, Victory Square [Republic St, Valletta]
Programme: 226 Camp Beds; Musical Performance Space; Public Toilets, Showers and Changing Areas; Musician Quarters and Rehearsal Space; Box Office; Subterranean Workshops and Service Area; New Façade of Stacked Beds

02d

226 BEDS

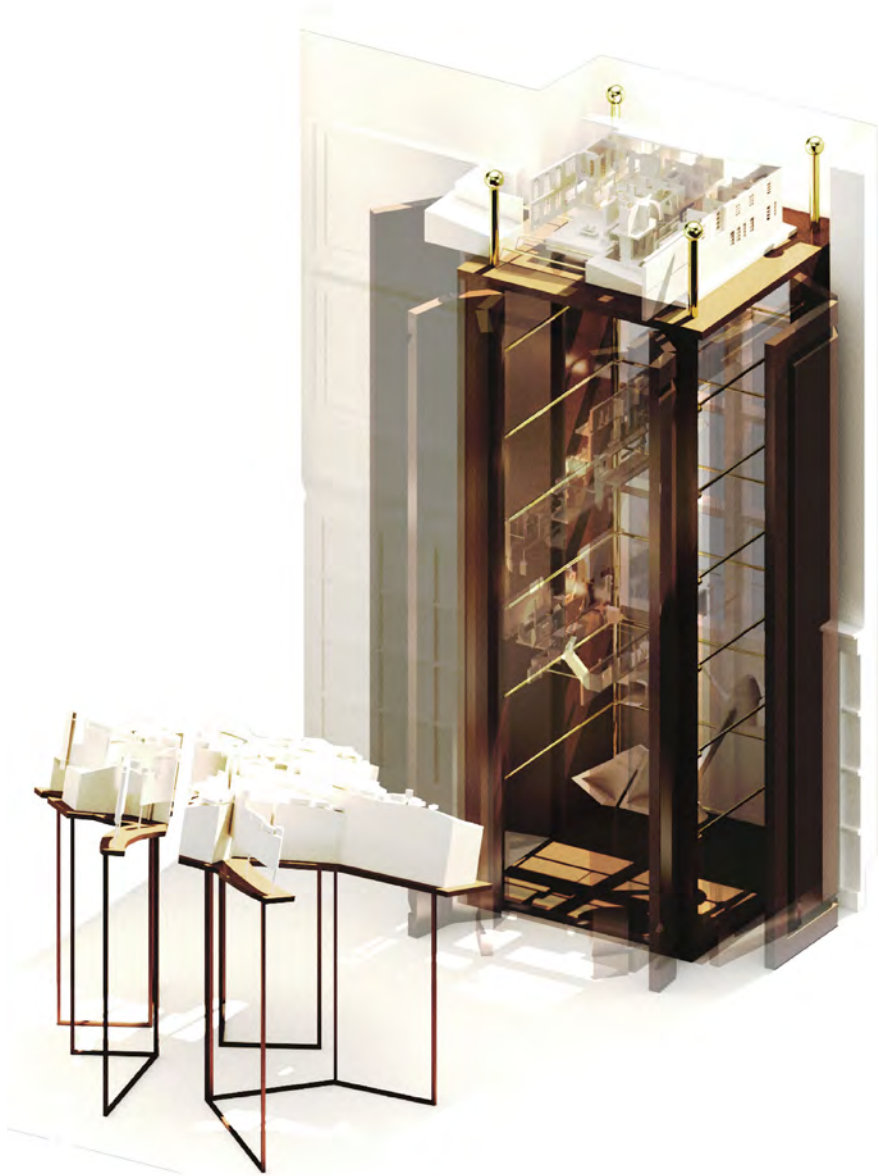
A NOCTURN[AL] RE-IMAGINING OF VALLETTA'S ROYAL OPERA HOUSE

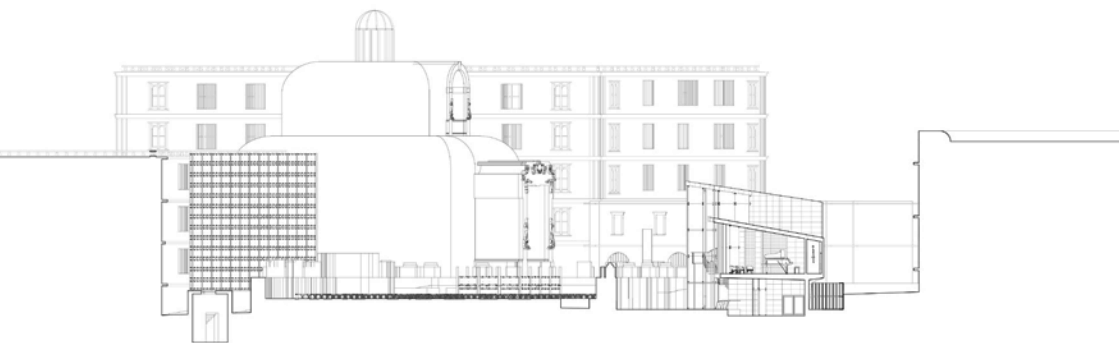
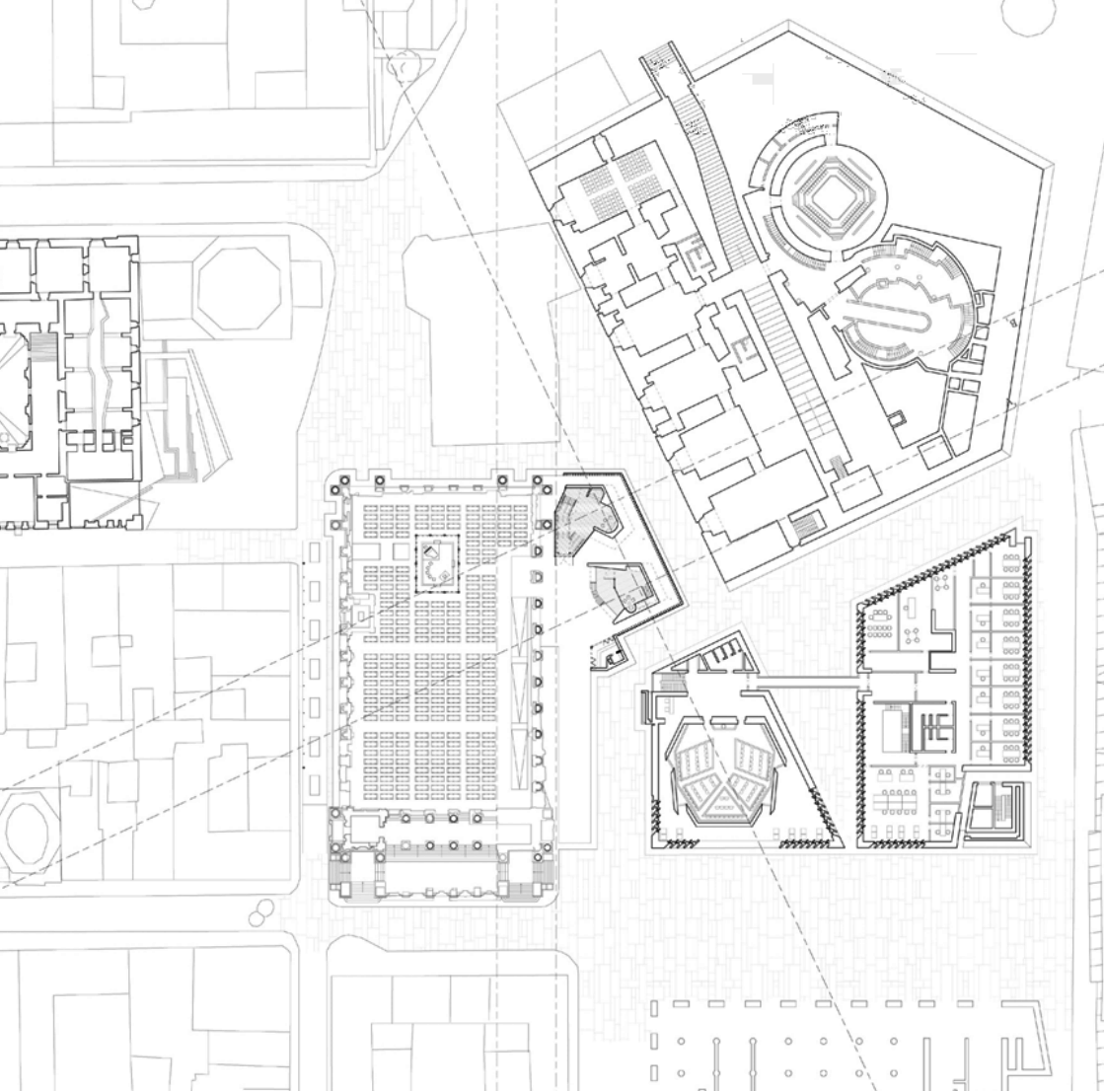
TOM SLATER

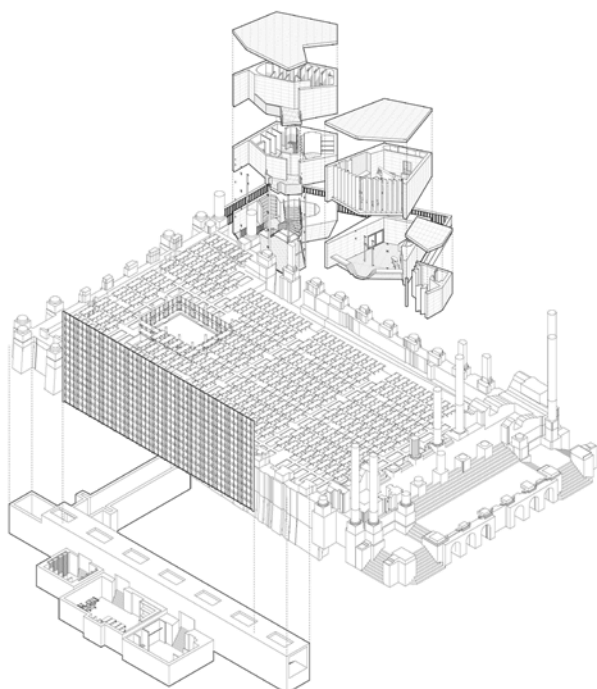
226 Beds: A Nocturn[al] Re-Imagining of Valletta's Royal Opera House is an architectural addition to, and reinterpretation of, the existing Maltese open-air theatre, Pjazza Teatru Rjal, that presents a more immersive and subversive alternative to the enjoyment of theatrical productions. Inspired by Max Richter's *Sleep*, – an 8hour composition that questions how one may appreciate a performance whilst slumbering – this series of new pavilions and cuts facilitate and celebrate an equivocal and ambiguous interpretation of theatre. By day, the stacked beds form a veiled screen, a new façade to the city.

Adjacent to the ruins of the Royal Opera House, and nestled between the City Gate and New Parliament, the proposal inhabits the fringes of sacred space to address and engage with the rich cultural history of Valletta directly. The romanticisation of sleeping in the heart of the city reverts the island once more to a place of refuge and hospitality, remembering Valletta's Crusade origins, whilst the articulation of spaces over varying scales is likened to the intricate artefacts found in the city's palace of the Casa Rocca Piccola, itself grouped around an empty, somnolent space of a garden.

226 Beds poses questions that seek to obscure the boundaries between public and private, night and day, asleep and awake – all within the intricate historical context of Valletta. What if you slept? Ah, what then?







226 Beds Cabinet (previous page)
Site plan and Section (left)
226 Beds at Night (above right)
Exploded Isometric (below right)



Hvalvík Kirkja; Strey moy, The Faroes



03

HVALVÍKA KIRKJA

STREYMOY, THE FAROE ISLANDS

HANNAH DAVIS
JONATHAN PILOSOFF
TIANSHI WANG

The *Faroes Atelier* explores the extraordinary landscape of the Faroe Islands as an environmental barometer of the North Atlantic Ocean. In the village of Hvalvík on the island of Streymoy, the atelier enacts a series of architectural moves in response to a small wooden church housing a 17th century pulpit and constructed from the ruins of a shipwreck. Using drawing, model and film-making, the implications of scarce resource are overwritten on the Hvalvík Bay, plotting the unseen invasions that permeate the landscape.

Working in three parallel investigations each member of the atelier proposes a triptych of architectures that traverse the valley; inspired and directed by characters in *Greenvoe*, George Mackay Brown's paean to insularity. In Mackay Brown's Orkney narrative nine characters scavenge a detritus strewn landscape, finding both purpose and sustenance in the harsh and unforgiving island territory. Each architecture fixates upon its singular project of resource: foraging food, salvaging materials or sheltering inhabitants, anchoring moments of calm and resilience in the weathered bay.

People in the Faroe Islands make habitable land on the edge of scarcity, forged by isolation and exemplary thrift. The *Faroes Atelier* asks, what lessons can we learn from this remote community prospering on a seemingly barren archipelago?



Site: Hvalvík Village [Streymoy, Faroe Islands]
Programme: Car Scavenging, Scrapyard & Archive of Parts; Whale Bone Archive & Mercury Testing Laboratory; House For Tidal Record Book

03a

THE HVALVÍK GATES

HANNAH DAVIS

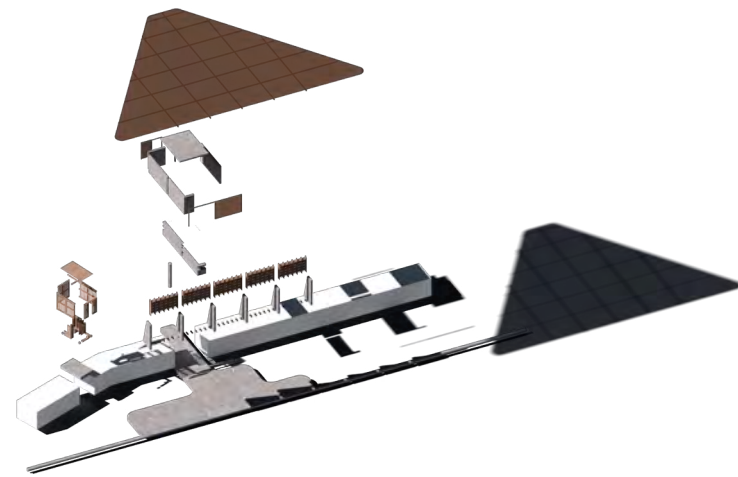
The Hvalvík Gates proposes an archipelago of architectures to the town of Hvalvík, nestled into a bay in the island of Streymoy, in the North Sea nation of the Faroe Islands. Dispersed across the land and sea as a network of individual characters in dialogue, the Gates glean detritus from the landscape, registering both human and non-human activities over time. The Faroe Islands are acknowledged internationally as a global barometer of climate change.

Landscape underpins life on the Faroe Islands. Whilst unforgiving and dangerous, the Faroese have developed traditions and rituals to survive and flourish, using poetic narratives and folklore as a way of making sense of the ruthless, violent yet remarkable place they call home. Within the archipelago three Gates make manifest a unique narrative, the character of the Gate-keeper as an architectural device through which to register and survey the landscape; collecting, collating and repurposing the detritus as it accumulates. The Gate-keeper obsessively records the rising tides in the tidal bridge, scavenges cars and documents whale bones harvested after the annual grind on the concrete apron and within the columbarium walls. A distinctly Faroese economy of materials is applied across the Gates.

On an island of limited resource, economy and invention prevail. Concrete is precisely cast into the undulating landscape, forming the apron upon which the handcrafted timber pieces are placed whilst gabion walls nestle in-between the concrete columbarium walls which house the whale bones and car parts, offering moments of shelter and protection from the ceaseless winds.







Looking towards the *Bilur Kirkjugarður* [Car Graveyard] (previous page)

The *Bilur Kirkjugarður*, *Hvalur Kækur* and *Sjóvarfall Brúgv* in Plan (left)

Sectional Perspective (above right)

Looking Towards the Sea (middle right)

Exploded Axonometric (below right)

Site: Hvalvík Village [Streymoy, the Faroe Islands]
Programme: Summer Church; Oyster Farm; Whale-Hunt Station

03b

HVALVÍKAR HLIÐ

THE HVALVÍK GATES

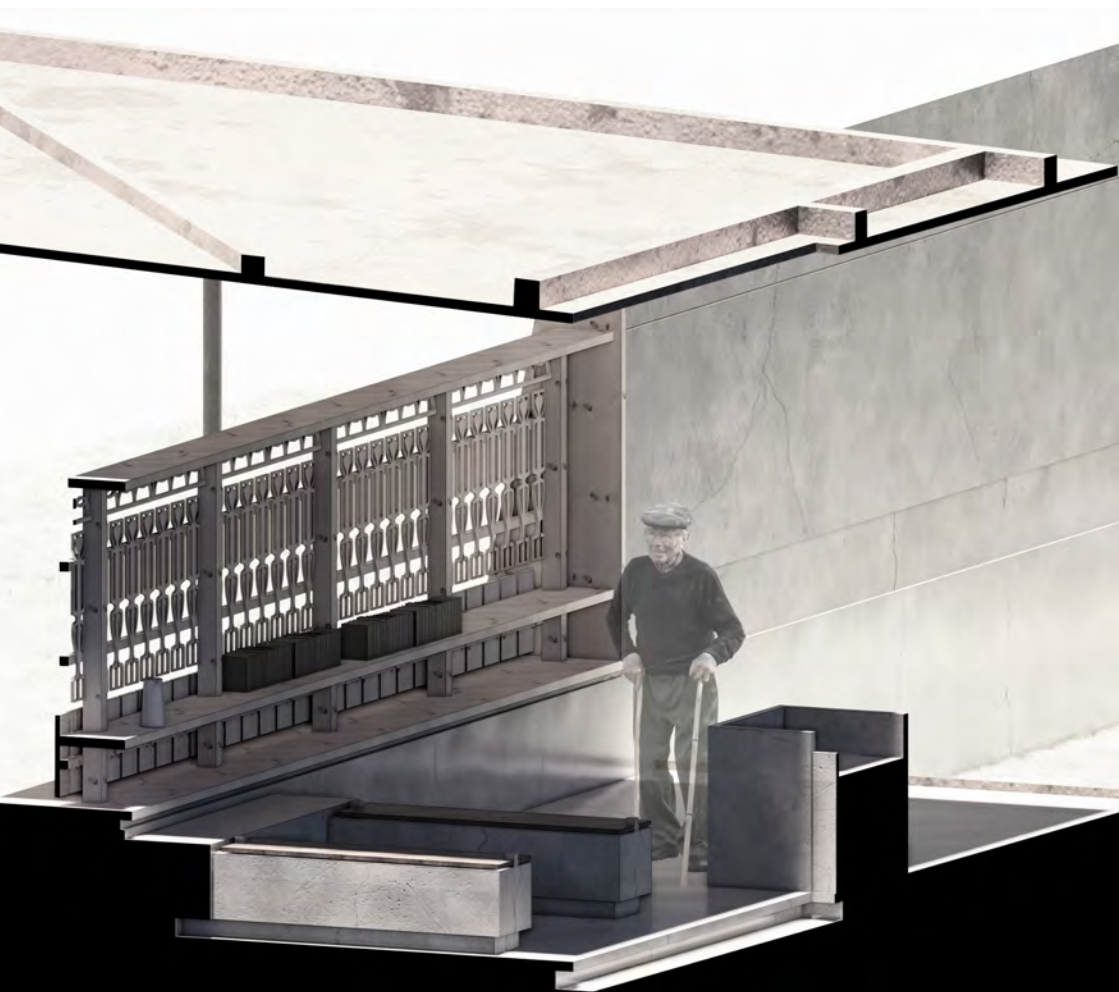
JONATHAN PILOSOF

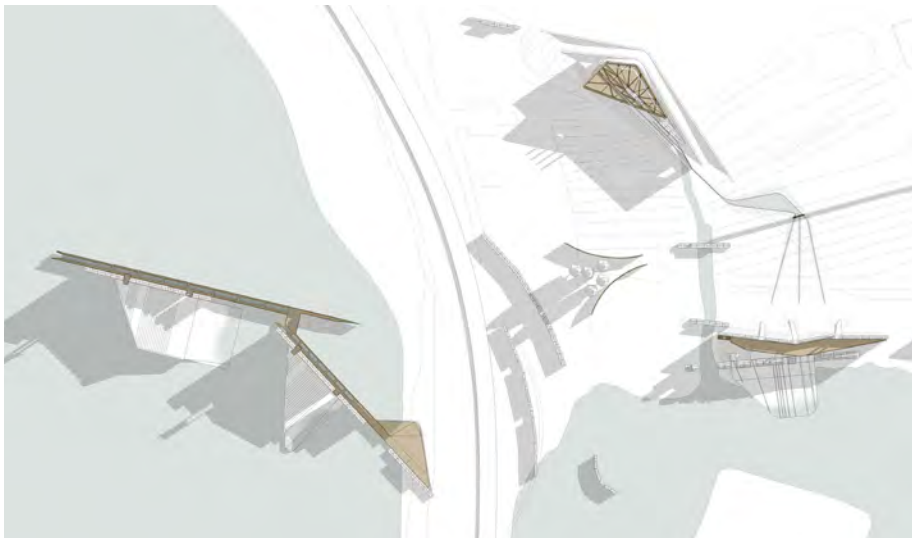
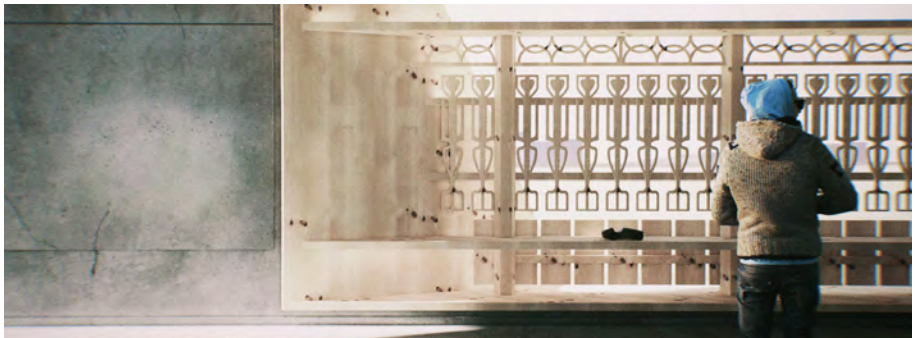
The Hvalvík Kirkja (Hvalvík Church), constructed on a Faroes shore from the timbers of a shipwreck, lies enshrined in an orchard on a bay of the Sundini strait between Streymoy and Eysturoy. The Faroe islands archipelago and their inhabitants are forged by isolation in the North Atlantic Ocean; nothing is unimportant or wasted. Life on the Islands depends on networks within and beyond, and this connection to the faraway situates the archipelago as the ‘canary in the coal-mine’ for the health of the global oceans.

Hvalvíkar Hlið proposes a network of architectures that-like the Hvalvík Kirkja, seek to make sense of the detritus left strewn in the landscape. Inspired by the character-relationships of George Mackay Brown’s Greenvoe, these architectures play a role in survival on the islands whilst forming kinships with their neighbours. Sitting within a neighbourhood of twenty-four architectural artefacts, a Summar Kirkja (summer church), Ostra Bónða (oyster farm) and Grindadrap Støðarhús (whale-hunt station), form a trinity on the coastline.

In response to the landscape’s unseen invasions, each architecture plays the chimeric role of specialist and generalist. Formed by the accumulation of coastline’s rocks in stoic gabion cages, punctured by corten steel that registers the passing of the elements and cradles the precious timber gateways that ‘unlock’ each node of the architectural network, *Hvalvíkar Hlið*, like folklore, travels the blurred and hazy line between the visible and invisible worlds.







Father in the Summar Kirkja (previous page)

Summar Kirkja: Exploded structural axonometric (above left)

Summar Kirkja: sectional perspective moment (below left and above right)

Intimate moment of retrospection at the Kirkja (middle right)

Site Plan (below right)

Site: Hvalvík Village & Valley [Streymoy, the Faroe Islands]
Programme: Drying Shed; Dining Room; Shelters

03c

THE HVALVÍK COLD TABLE

TIANSHI WANG

Inconceivably remote, the far-flung Faroe Islands emerge from the North Atlantic Ocean surrounded by great winds, waves and fog. The Faroese, a nation of sailors and pastoralists, have adapted admirably to conditions here over more than 1,200 years of human occupation. Hvalvík is a village located in a valley on the east coast of Streymoy, one of the eighteen islands of the archipelago.

The Hvalvík Cold Table is an architectural project interspersed with narratives of island dwelling. Through the excavation of distinctive stories, architectures emerge as registrations of landscape and use: a wool shed for the preparation of fleece for textiles, a wind drying architecture for the preservation of meat from the collective herd and a dining room for celebration and thanksgiving. Hvalvík means “Whale Bay” so, the architecture of the Grind, a place for the rituals of beaching and butchering integral to the survival of the earliest communities, appears first on the table emerging from the sea to activate a sequence of twenty four architectures from shore to village to hillside beyond.

The Hvalvík Cold Table focuses on the relationship between natural landscapes and human social activities and in doing so it engages the material and structural resources and conventions of the Faroes. Gabion walls, cast concrete aprons, permeable wooden enclosures offer shelter whilst utilising wind. As a registration of cultural knowledge of place, material landscape and human rituals of dwelling in communities, the thesis seeks to acknowledge place, recognize history and reinforce the occupation of a landscape perceived to be remote.







Locking The Tradition In Sight (previous page)

The *Hjallur* Drying Shed in Sight (below left)

Skúr For Wool Shed For The Preparation Of Fleece For Textiles (middle left)

Matstova For Celebration And Thanksgiving (above right)

The *Hjallur*, *Matstova* and *Skúr* in Plan (above right) and drying sheds (below right)



Mezquita-Catedral; Córdoba, Spain



04

MEZQUITA-CATEDRAL

CÓRDOBA, SPAIN

ALI UDDIN
AMY GREAVES
JIAMIN ZHONG
XINGYU LU

For the atelier of the Mezquita-Catedral de Córdoba, the section was the key tool for engaging with and extending from the greater architectural field of its subject. It followed the posture and enfolding of the body as it paused from its wandering between a forest of columns to wash, kneel and pray. It described a line, a transect upon which remembered moments were drawn to form a connection between the order of the columns and the order of the citrus trees in a walled enclosure. It revealed the chimeric nature of the building – a cathedral embedded within a mosque, a minaret encased by a bell tower, a mihrab and a chapel set into the thickness of a wall. By extension, it identified the mosque-cathedral as a hinge between the city of Córdoba and the seasonal waters of the Guadalquivir river.

The section has informed urban and landscape strategies, architectures that explore the relationship between the historic city and the landscape upon which it was founded. A botanical tower set within a citrus grove as a perfumed double of the cathedral within the mosque. A field of vitrines within which the perspectival image of Córdoba is curated, tailored by shadow and water, furrowed into the gardens of the Alcázar de los Reyes Cristianos. And it has choreographed the enfolding of an urban transect as an articulated doubling of the mosque-cathedral across the Guadalquivir - forming new architectural gardens of landscape stewardship.



Site: Gardens of Alcázar de los Reyes Cristianos, Córdoba
Programme: Landscape Exhibition & Archive; Visitor's Reception & Cafés

04a

GALERÍA DEL AGUA

A WATER GALLERY IN THE GARDENS OF THE ALCÁZAR OF
CÓRDOBA

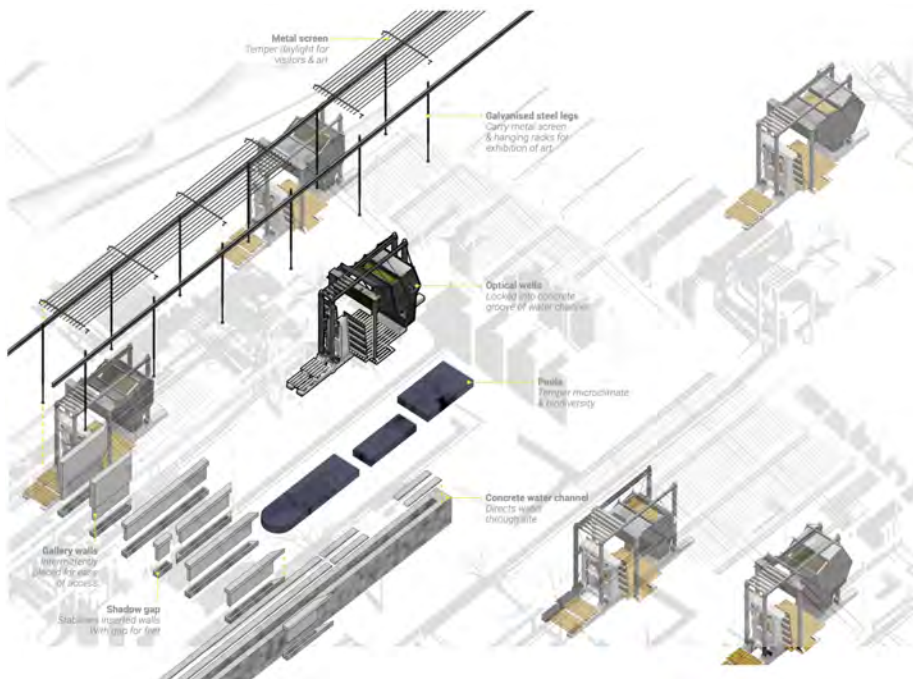
ALI UDDIN

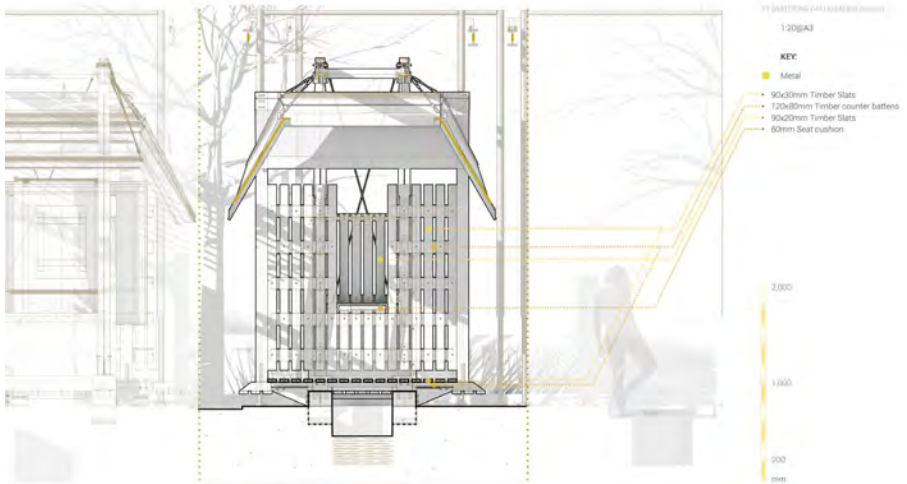
The Galería del agua, an architectural landscape of pavilions, aqueducts and avenues, re-calibrates the landscaped gardens of the Alcázar of Córdoba, a 14th century castle on the northern bank of the Guadalquivir River in Córdoba, southern Spain. Built by a Christian king, its shifting identity in the Muslim and Christian world is indicative of the architectural and cultural heritage of the region.

Designed as an architecture of display, the Galería comprises individual chambers, sheltered enclosures for the presentation of works from a collection of 19th century European paintings depicting the city and its artefacts through the lens of Orientalism. Here defined as the West's often careless fascination with and misreading of the ornament and culture of the East made manifest as seductive displays of decorative detail and ritual. To the east of the site, the Mezquita-Catedral, the defining architecture of a contested culture, exemplifies the various human footprints, rituals, and religious identities of the city. It is an architectural chimera and as such it offered a key to the architectural design thesis as a reflection on the artefacts of cultural perception.

In a process of digital re-drawing, the architecture of the Galería emerges from the Córdoba paintings of David Roberts, the Scottish artist most associated with the landscapes of the Orientalist tradition. A fragmentary field of captured views lays out the framework for a landscape of extruded channels, decks, and overhead pergolas, peopled by the optical wells that offer back the imagined, ambiguous, contested landscapes of the city beyond.







Aerial Presentation of Open Outdoor *Galería del Agua* across site (previous page)

Isolated view of Locks & Water Channel Gate in Alcázar Garden (below left)

Site view through Optical Wells with Córdoba landscape beyond (above)

Section through Optical Well seat & husk (below right)

Site: Patio de Los Naranjos, Mezquita-Catedral de Córdoba, Spain
Programme: The Embedded Jardín de Rosas; The Perfumery; The Preparation, Distillation, and Mixing Workshops; The Perfume Shop; The Archive Reading Room

04b

EMBEDDED HORTUS CONCLUSUS

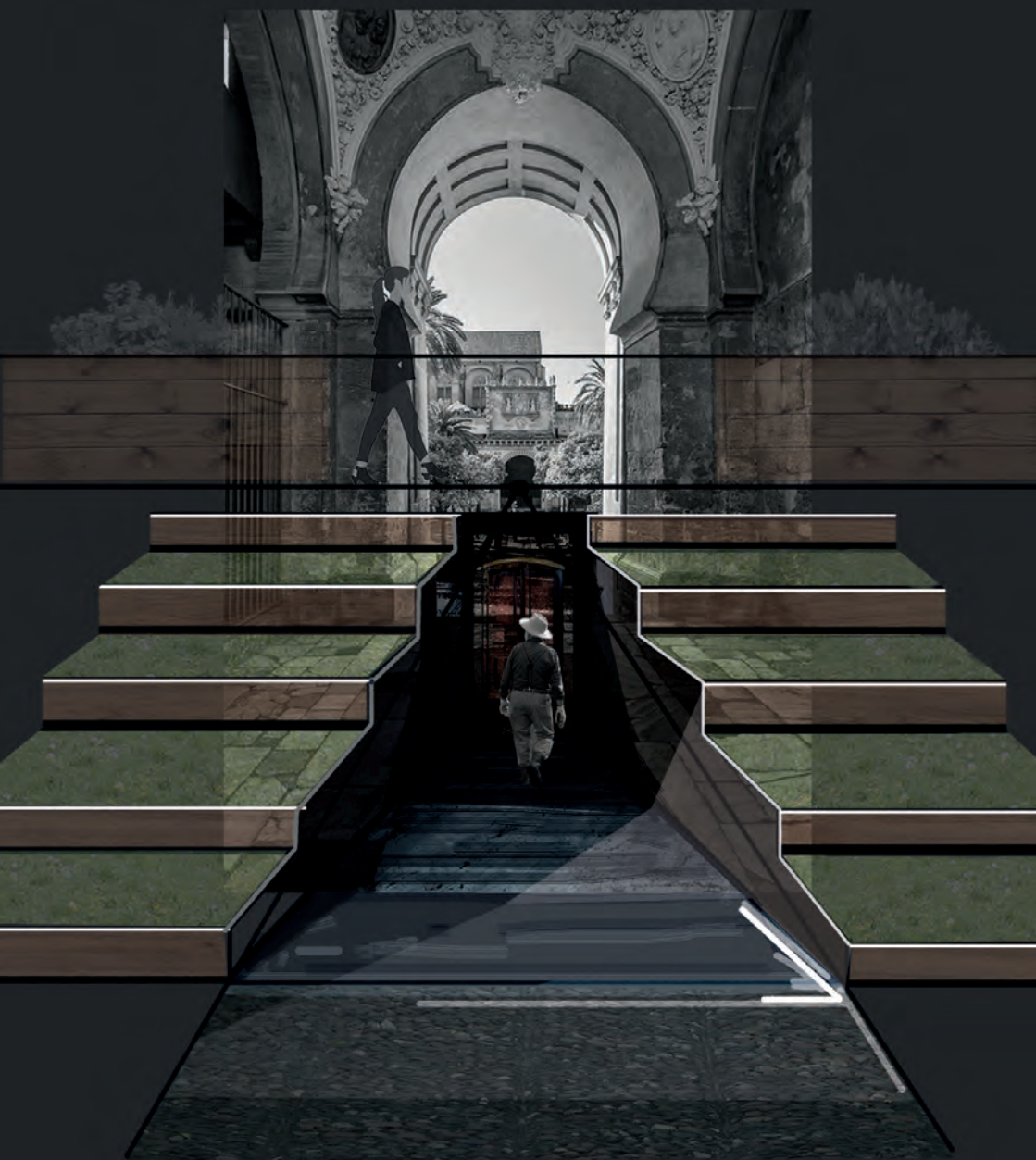
THE MAKER AND THE OTHER

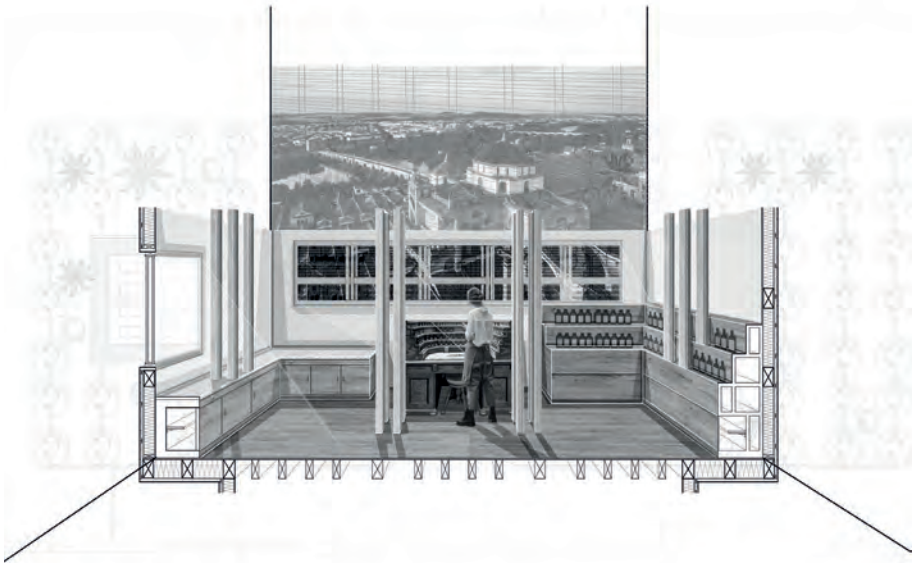
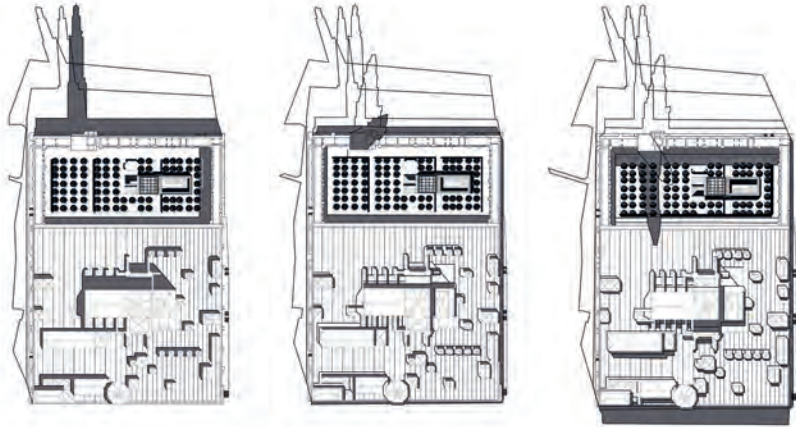
AMY GREAVES

The Embedded Hortus Conclusus explores an architectural landscape of atmosphere in efforts to address issues relating to insularity and place-making within the context of Córdoba, Spain. This project challenges our awareness of 'otherness' within the city fabric, seeking to express and incarnate layers of architectural ineffability. Throughout this exploration our pre-existing notion of architectural space is inverted to present a new topographical plane of existence situated within the distortions of dwelling: The Shadow Space.

The shadowspace is considered here to be a heterotopic third space which exists alongside architectural measured space. It is the realm of experience and atmosphere situated between the body and the world, and created through their interaction with one another. Like the shadow of a woman cast onto a stone floor, the shadow belongs neither to the world of the stone, nor to the world of the body, yet it is both.

It is through this shadow landscape that this thesis is able to explore the cultural and historical setting of Córdoba, extract layers of unfamiliarity, and present to the Patio de Los Naranjos a perfumery and sunken rose garden that is made of and by the Mosque Cathedral. In doing so, it also draws from the city's rich botanical history and, by extension the cultural markings of colonisation.





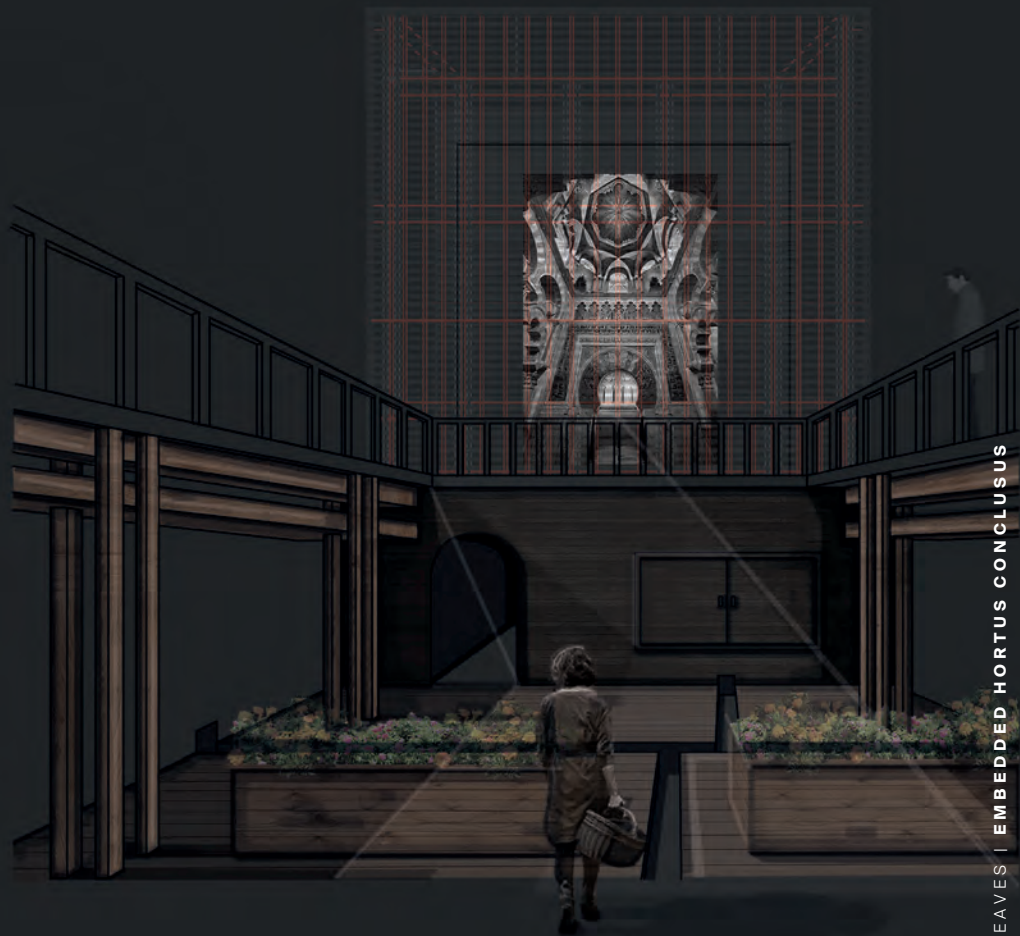
Other Worlds Lie Below the Surface. (previous page)

Mixing Workshop visualisation (below left)

Mapping the Shadowspace: A theoretical enquiry into the Inhabitation of Atmospheres (above left)

Jardin de Rosas, looking up to the perfumery (above right)

South Section, originally drawn at 1:200 (below right)



AMY GREAVES | EMBEDDED HORTUS CONCLUSUS



Site: Parkour Park, Córdoba [Bank of the Guadalquivir River to the North of Museo Vivo de Al-Andalus]
Programme: Laboratory, Hatchery, Stone Harvest, Flower Garden, Walkways

04c

GUADALQUIVIR

THE STEWARDSHIP OF A RIVER

JIAMIN ZHONG
XINGYU LU

Guadalquivir : The Stewardship of a River is a proposal for a constructed micro-landscape on the southern banks of the great river that, in Roman times, was navigable from Córdoba, through Saville to the Gulf of Cádiz. The spring meltwaters from the Cazorla mountains carry material that foul today's passage requiring the river to be continually dredged of gravel and debris. The proposal facilitates this process alongside hydrological research laboratories, yards and gardens that analyse, record, nurture and replenish the plant, bird and aquatic life that inhabit the river's 657km length. It does so in the form of a canopied public landscape of channels, beds, walls, pools and raised walkways that afford views across the river to the city's great chimeric Mosque-Cathedral.

The mosque, itself a landscape construct – a forest of columns supporting a canopy of arches into which the vessel of the 16th Century cathedral is placed – gives scale to these new facilities of stewardship to form a sort of double, a shadowscape into which public perambulations are carefully choreographed to frame views back to its referent source. The complex three-dimensional tectonic field into which these journeys are set is informed by a meticulous cartographic process of drawing and enfolding the grain of the city into which the Mezquita-Catedral de Córdoba is set – furthering the sense of reflection and registration. Like the nearby gardens of the Alcázar, the consequential landscape provides a range of environments tailored by water and shadow, a retreat from the exposure of the southern bank.





Aerial Perspective (previous page)

Aerial View (above left)

Looking North to the Mosque Cathedral (below left)

Landscape Plan (right)

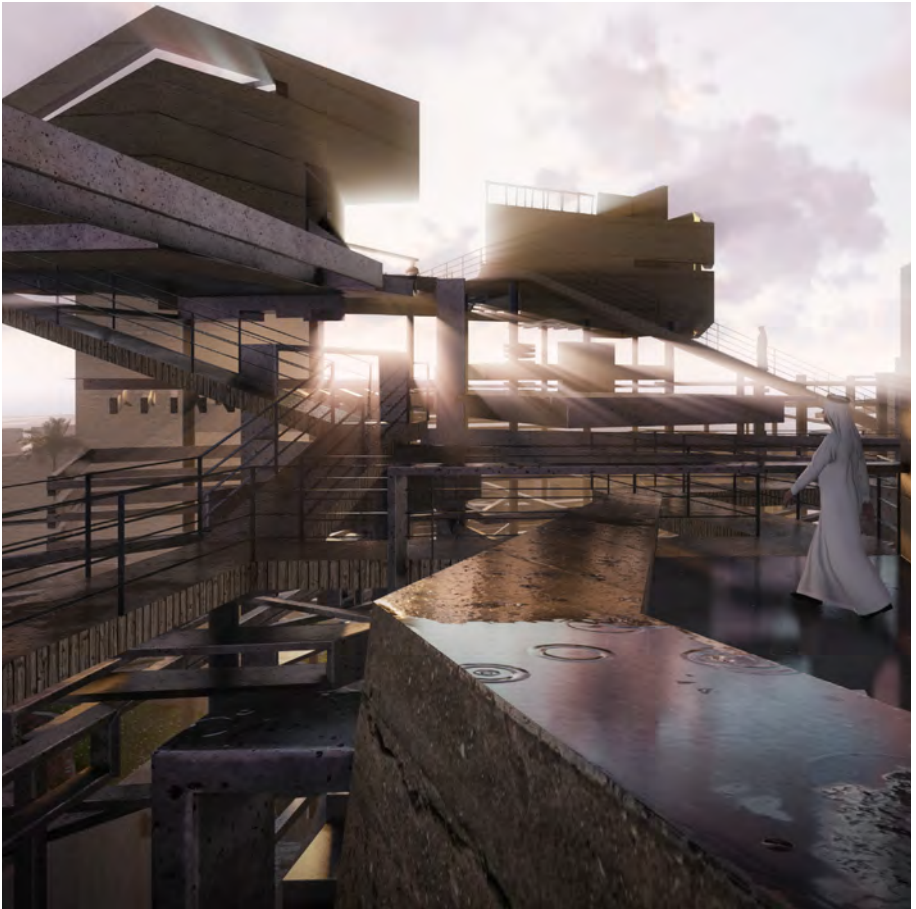


JIAMIN ZHONG & XINGYU LU | **GUADALQUIVIR**





JIAMIN ZHONG & XINGYU LU | GUADALQUIVIR



Landscape with River, digital and analogue drawing (previous page)

Elevated landscape looking west (above left)

Falling Water Rock Garden (above right)

Aerial Perspective Looking North to Mosque Cathedral (following page)







JIAMIN ZHONG & XINGYU LU | GUADALQUIVIR



Büyük Han; Nicosia, Cyprus



05

BÜYÜK HAN

NICOSIA, CYPRUS

CHARLIE DONALDSON
DAN CUTLER
CECILIA SUN
YUWEI WANG

The *Büyük Han Atelier* engages principally with the theme of fresh water - a critical resource in the context of Cyprus and its capital city, Nicosia. Through the graphic transposition and compression of the city into the courtyard of the 16th Century Ottoman caravanserai, its enveloping walls are ruptured and a new uncertain, contingent landscape is produced charged with the political and environmental tensions that define the island territory.

Micro architectures are proposed to the carefully choreographed cuts of the ruptured Han. Chambers concerned with the accumulation of rain water and ground water. In the courtyard a flooded vessel-like structure creates a reservoir and islands, a found Shadrivan pavilion and its double.

Seasonal variations in water level lend uncertainty to the project when a flooded bridge denies access. A threshold stepwell mines the aquifer for water to feed the vessel. A copper roofed rain-catcher channels irregular deluges into cast basins. And an aqueduct wall and citrus orchard cultivates lemons and irrigates the parterre, staining the landscape south towards the Green Line, the boundary that cuts the island and the island city north and south. The *Büyük Han Atelier* situates water at this divide, its provision and distribution a means of irrigation, cultivation and ultimately negotiation.



Site: The Green Line, Nicosia
Programme: Water Pumphouse, Aqueduct Network & Locks, Storage Tanks; Seasonal Public Gardens; Civic Bathhouse; Clay, Glass, Timber, Marble & Copper Workshops

05a

KÍPOS | BAHÇE | GARDEN

[RE]ANIMATING THE PEDIEOS

CHARLIE DONALDSON
DANIEL CUTLER

The thesis proposes a choreographed assemblage of architectures of production, a landscape of resource and celebratory seasonal gardens as a means by which to [re]fabricate the fragmented city of Nicosia, the capital of the divided island of Cyprus. The UN Buffer Zone, implemented in 1974, is a continuous island-wide barrier, an economic and cultural divide that passes from west to east across the city. Sometimes several meters wide, only permeable on foot at the defined pedestrian crossing of the Ledra Gate, the Buffer Zone is an emptied geography.

Water in Cyprus is a precious resource and the project engages directly with issues of supply and demand across the divide through a new water-centric infrastructure fed by the Pedieos aquifer, the source of the Pedieos River which once ran west to east across the fortified Venetian city. Prone to floods, the river was redirected south and that mis-alignment, together with the change in global climate, resulted in the barren landscape of the buffer zone and a dry river basin beyond. Reanimation of the water supply to the site presages opportunities for cultivation and fabrication through a landscape of craft production directed to cross-cultural and cross-disciplinary collaboration

A dynamic extrusion of walls from the dredged ruins of the site and the projected lines of the adjacent city fabric, activate the landscape as a network of follies, factories, workshops and seasonal gardens. Here, shared spaces offer relaxation to the citizens of both the Republic, and Northern Republic of Cyprus. Local flora and fauna are gradually reintroduced and the dissonant environment – human and non-human – is re-set.







IPPOS BAY GARDEN



CHARLIE DONALDSON & DAN CUTLER

Axonometric: Citrus Lock, Clay and Glass Workshops (previous page)

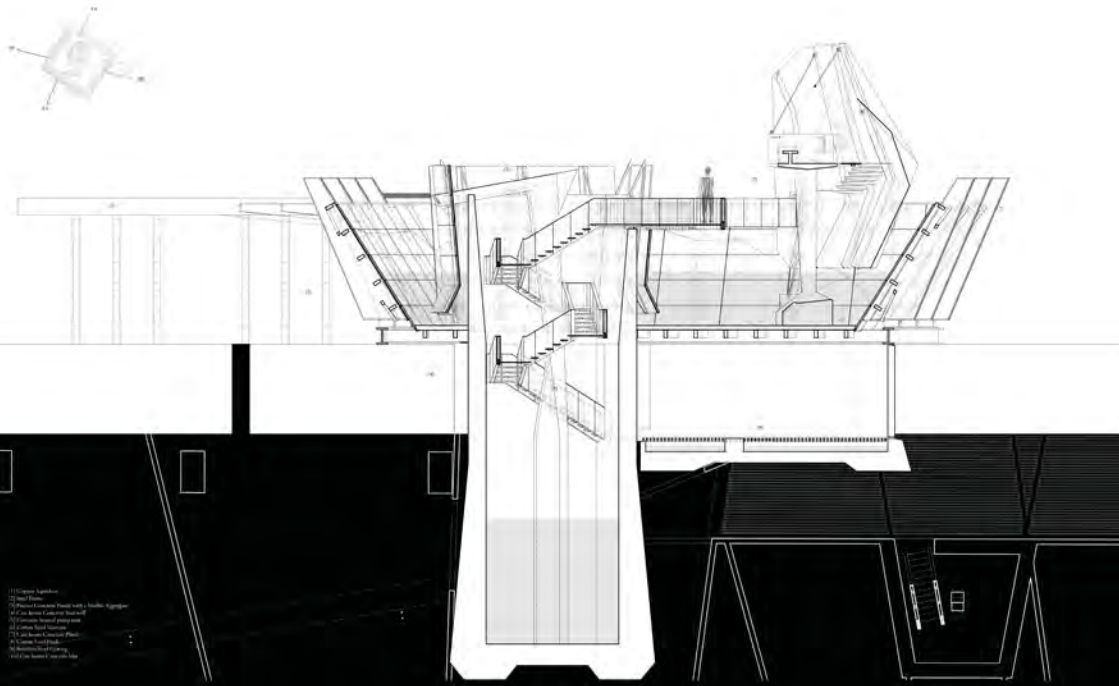
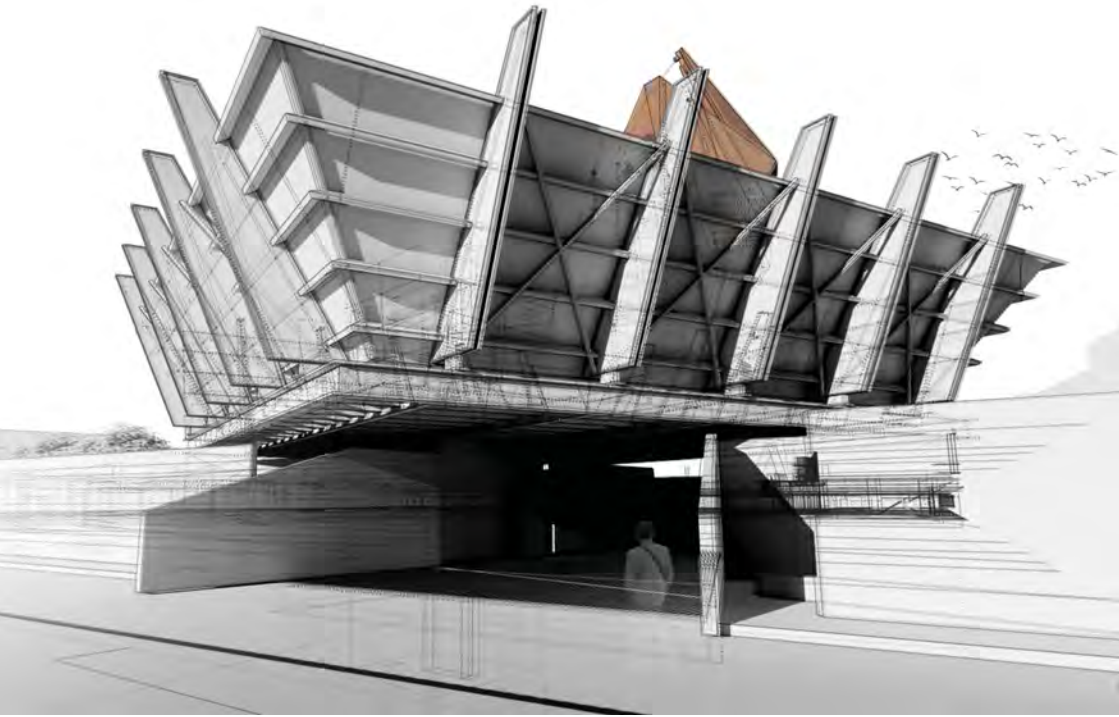
Plan: Contextualised Proposal (above)

Plan: Pencil Study of the Green Line (below)

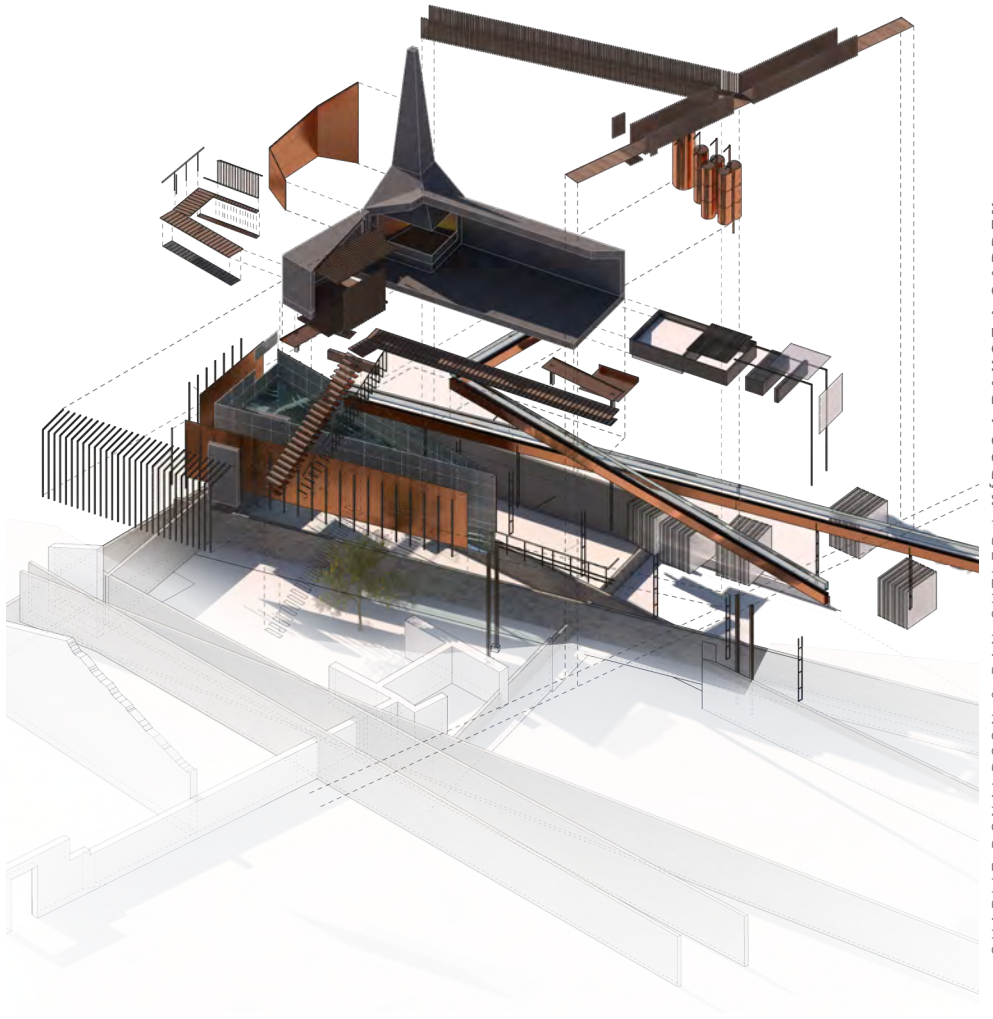


Perspectives: *Approaching the Shadrivan; Cirtus Lock; An Aerial negotiation* (top to bottom, left)
Exploded Axonometric (right)





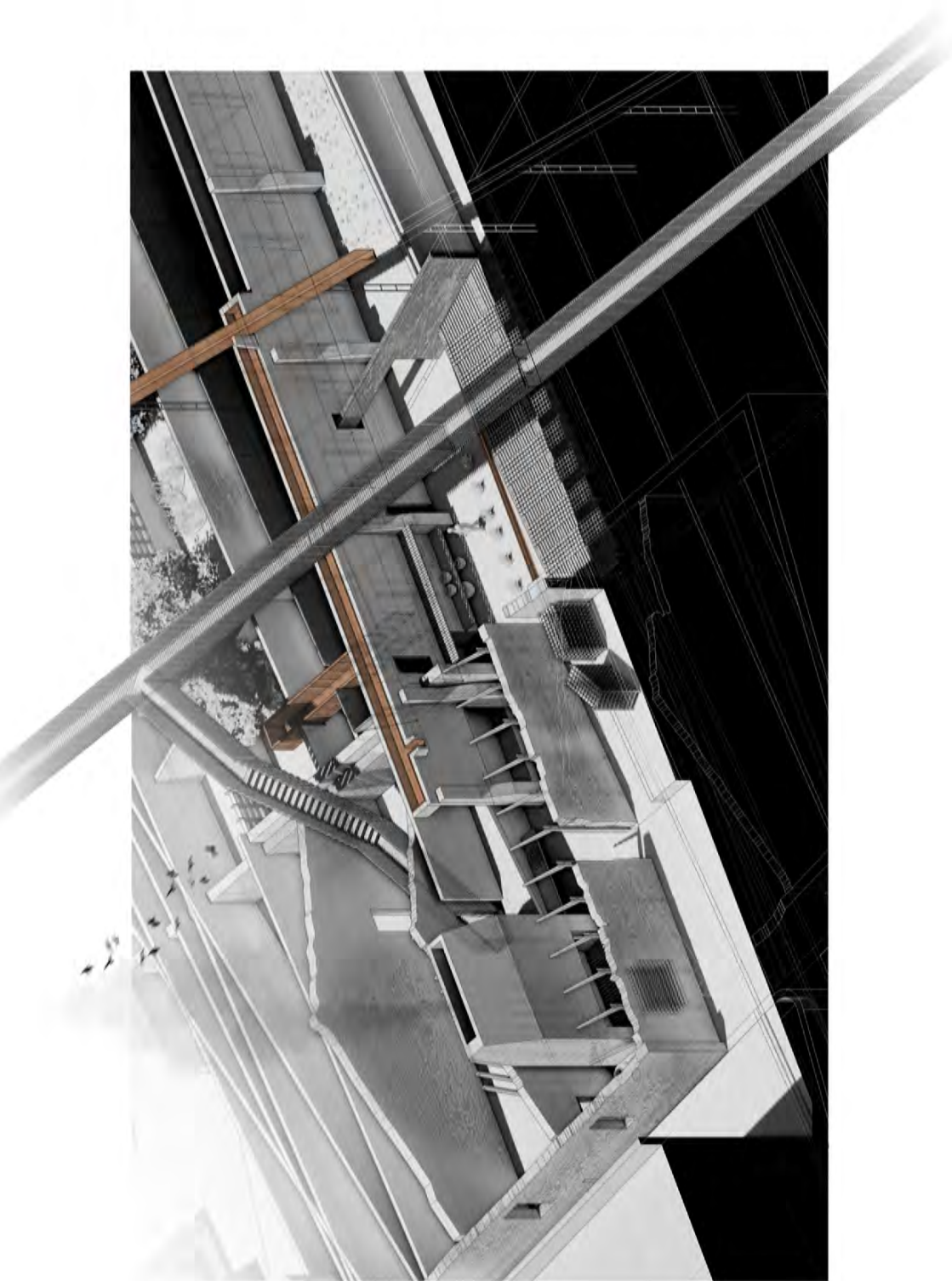
- 1) Original Architecture
- 2) Steel Structure
- 3) Primary Structure Panel with a Double-Exposure
- 4) 1st Floor Slab and Wall Panel
- 5) External Slab and Wall Panel
- 6) External Slab and Wall Panel
- 7) 2nd Floor Slab and Wall Panel
- 8) External Slab and Wall Panel
- 9) External Slab and Wall Panel
- 10) External Slab and Wall Panel

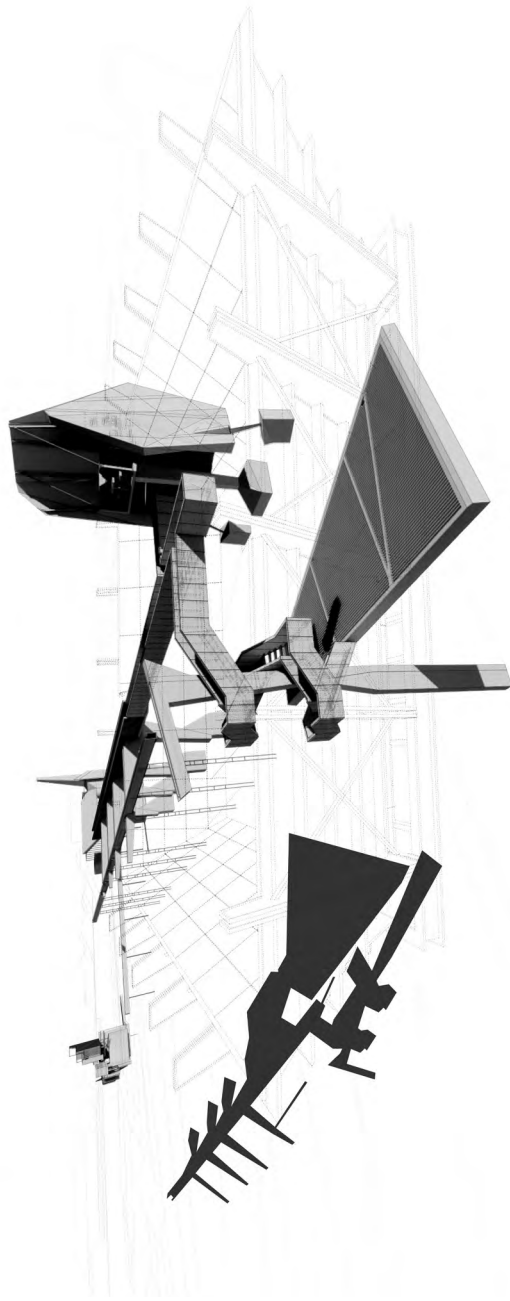


Section: Shadrivan Vessel (below left)

Perspective: Ledra Street Entrance (above left)

Exploded Axonometric: Glass Workshop (right)





Axonometric: *Clayworks* (left)

Perspective: *The Shadrivan* (right)

Site: Paphos Gate & Rocca Bastion [Rigenis 24- Zahra Sk No:9, Nicosia, Cyprus]
Programme: Watergate: Groundwater Well, Rainwater Collection, Reservoir, Aqueduct, Hydrological Landscape, Wetland Park, Bath House, Baptismal Font

05b

THE WESTERN WATERGATE OF NICOSIA

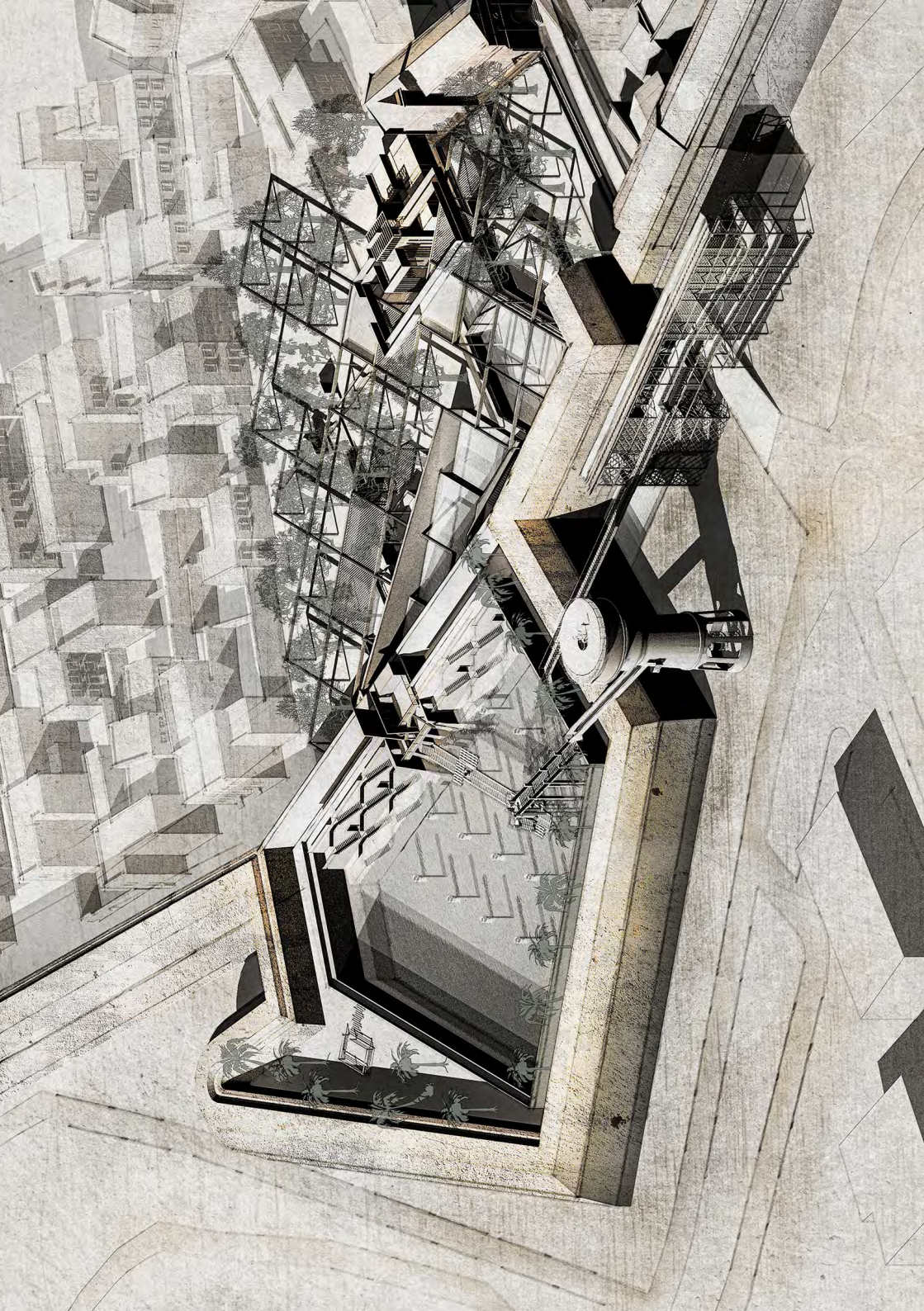
RESTORING THE PEDIEOS RIVER

CECILIA SUN
YUWEI WANG

The *Western Watergate*, a hydrological landscape of reservoir, step well, aqueduct, bath house and water gate is a proposal for the Venetian city at the heart of Nicosia. Straddling the buffer zone, a contested no man's land dating from the mid 20th century, the architecture offers a conciliatory landscape to the city through the restoration of the Pedieos River. The river, once running west to east, was key to the prosperity of Nicosia. Incessant flooding in the 14th century required its course to change, bypass the city walls and travel south. Frequently dry, it is indicative of the present climate of drought interrupted by heavy rainfall events which flood the parched ground.

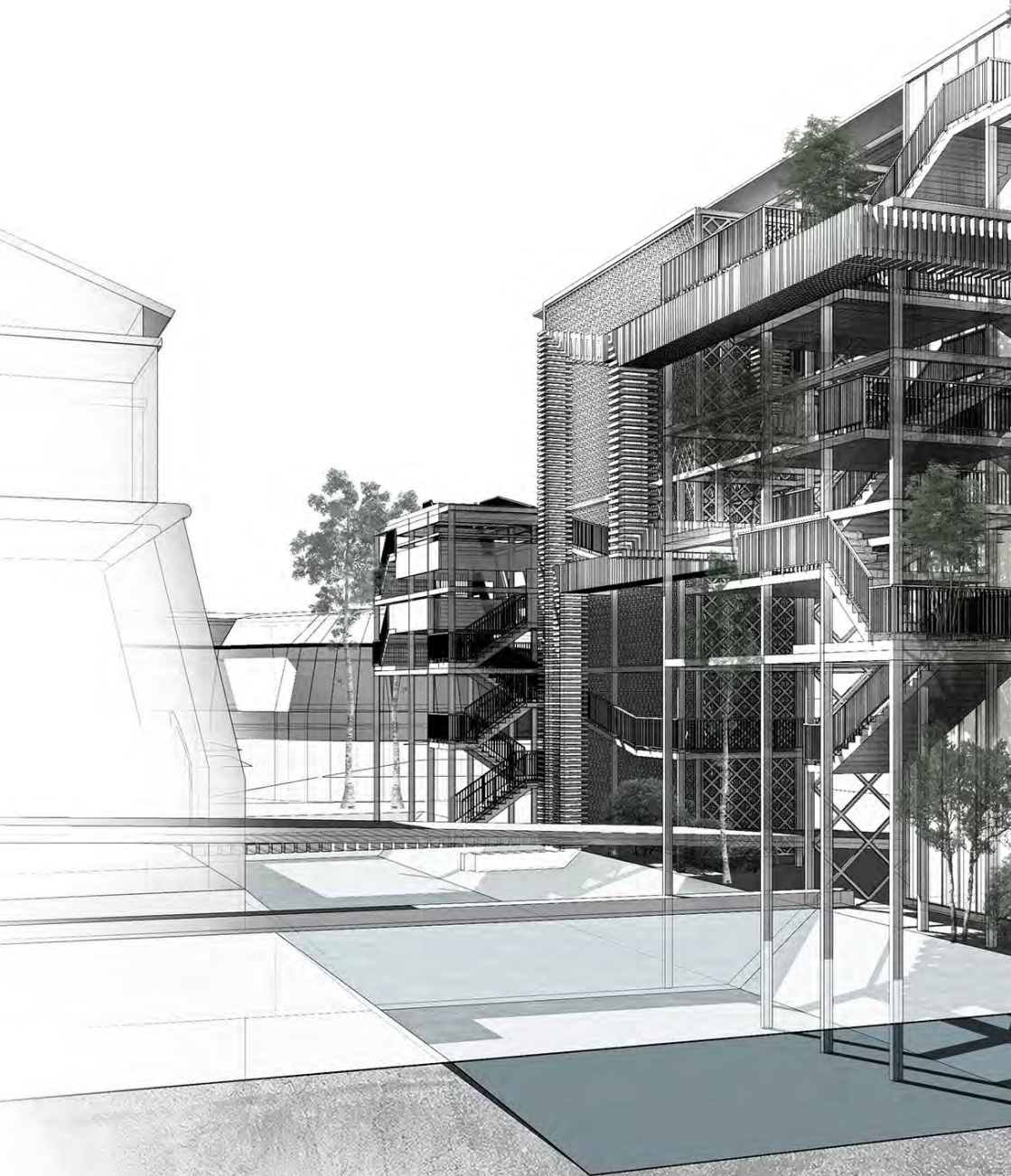
The Western Watergate releases the immediate pressure of water storage within the Venetian Walls, providing a new way to feed the drained Pedieos River and provision water to the buffer zone. As a designed water landscape, it offers a path beside pooling, falling water, through wetland groves and amidst migratory birds, and an opportunity to bathe above the city.

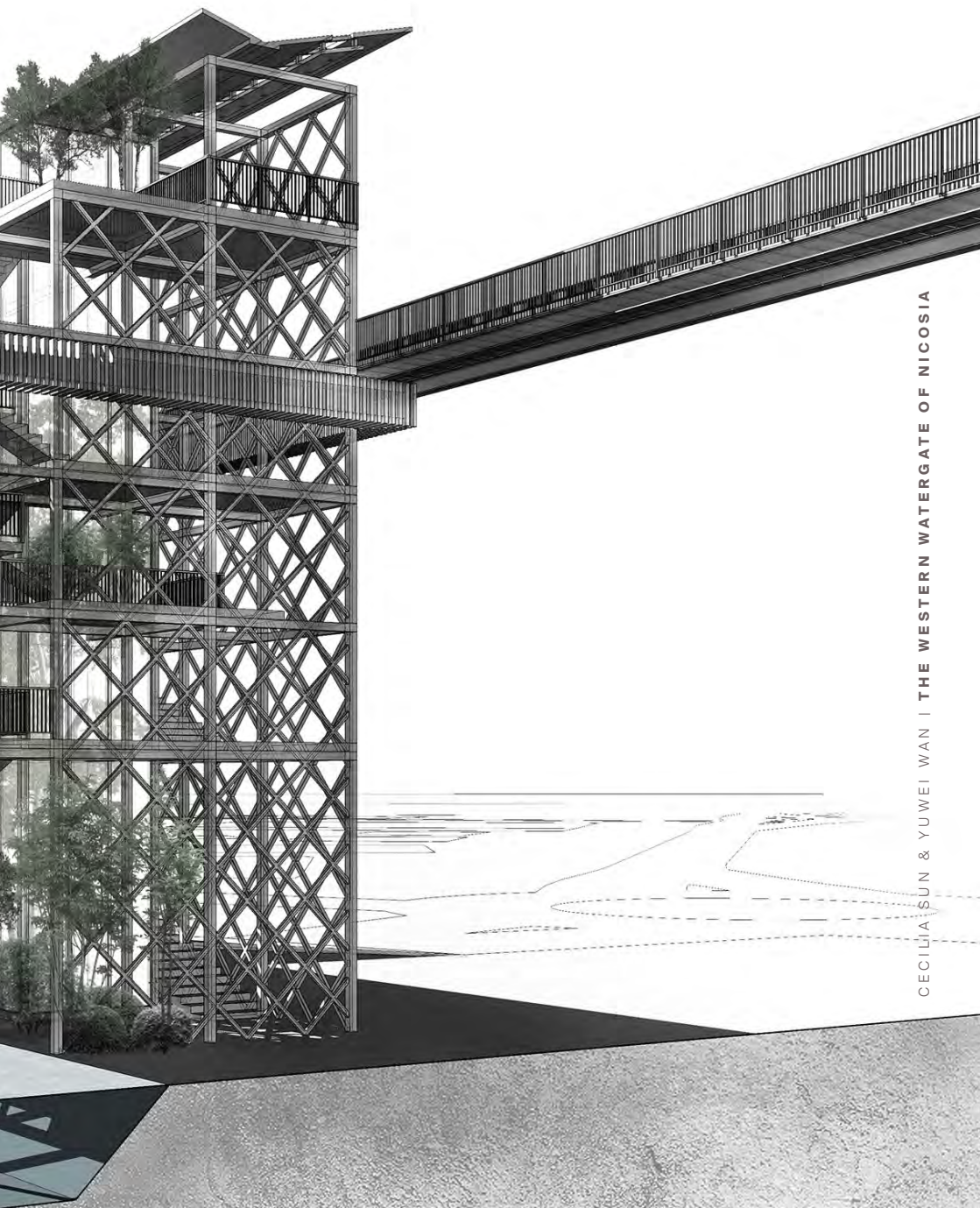
Using the old Rocca Bastion, Paphos Gate and Church of the Holy Cross as an armature, the Watergate drills down to the aquifer, releasing the water into the reservoir bastion which then discharges it through a water gate, across an elevated aqueduct, diverting to a raised bathing pool and bath house. From here the water diverges to feed the baptismal font of the Church, spilling out to a wetland landscape and buffer zone beyond. The remaining water filters through the Paphos water gate, a rain collection architecture draining south to re-join the Pedieos River beyond.



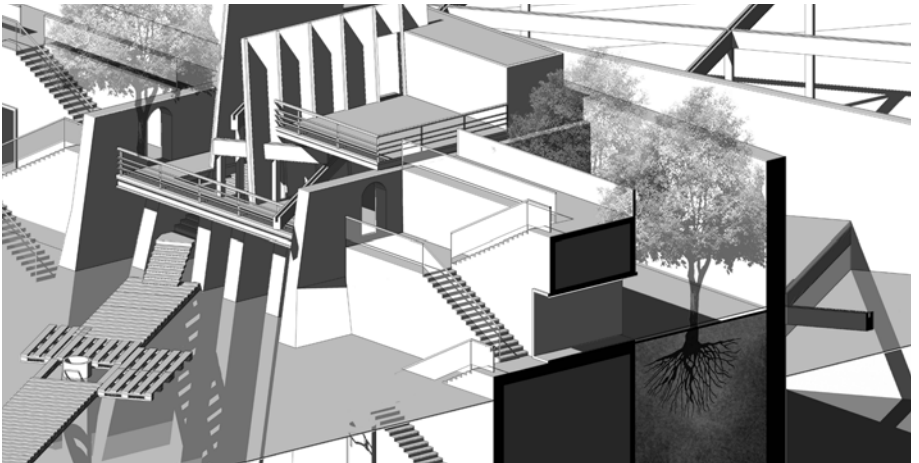
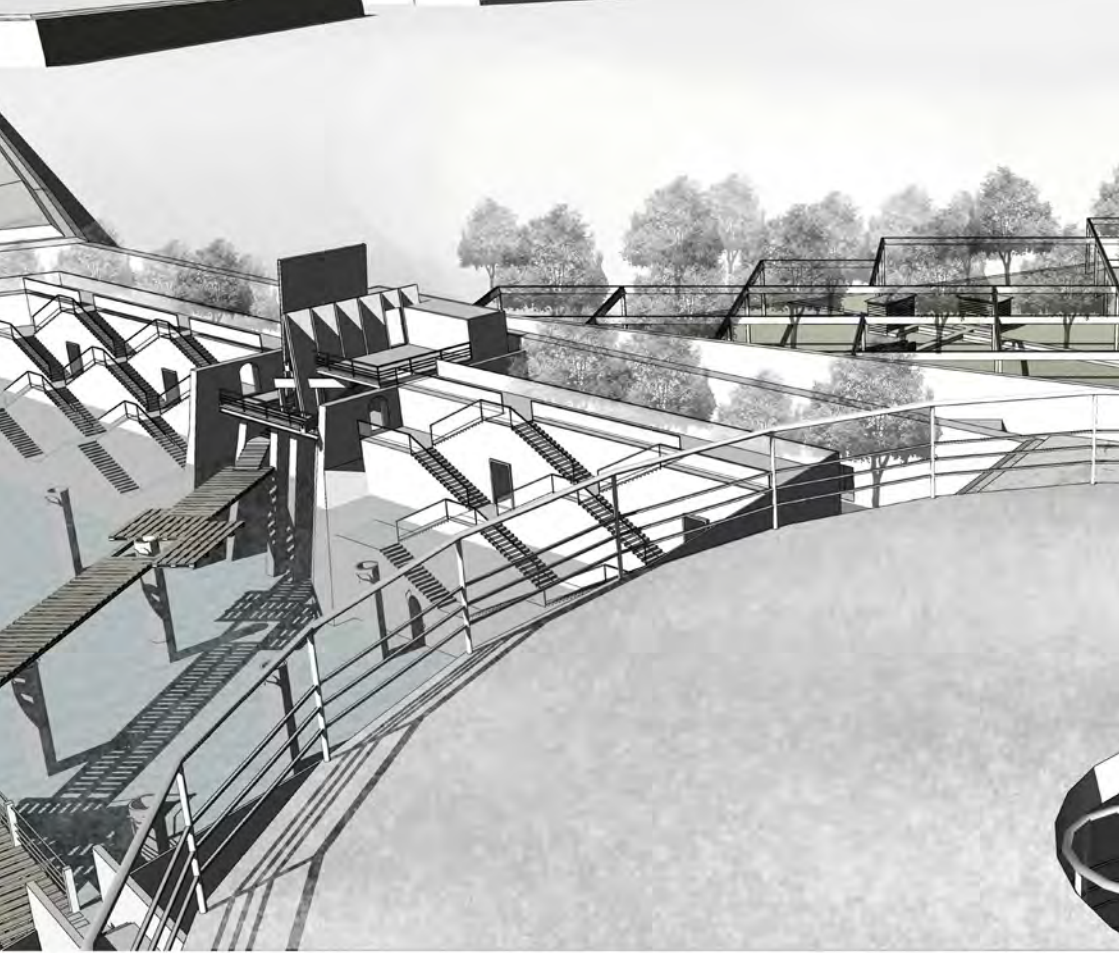
Aerial view of the Western Watergate of Nicosia. (previous page)

Water Gate (this page)





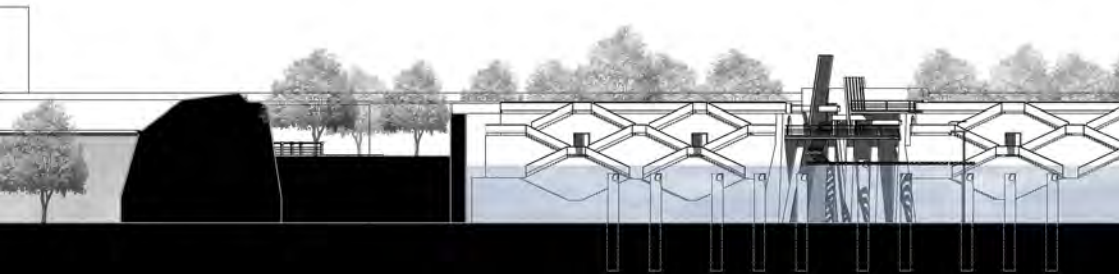
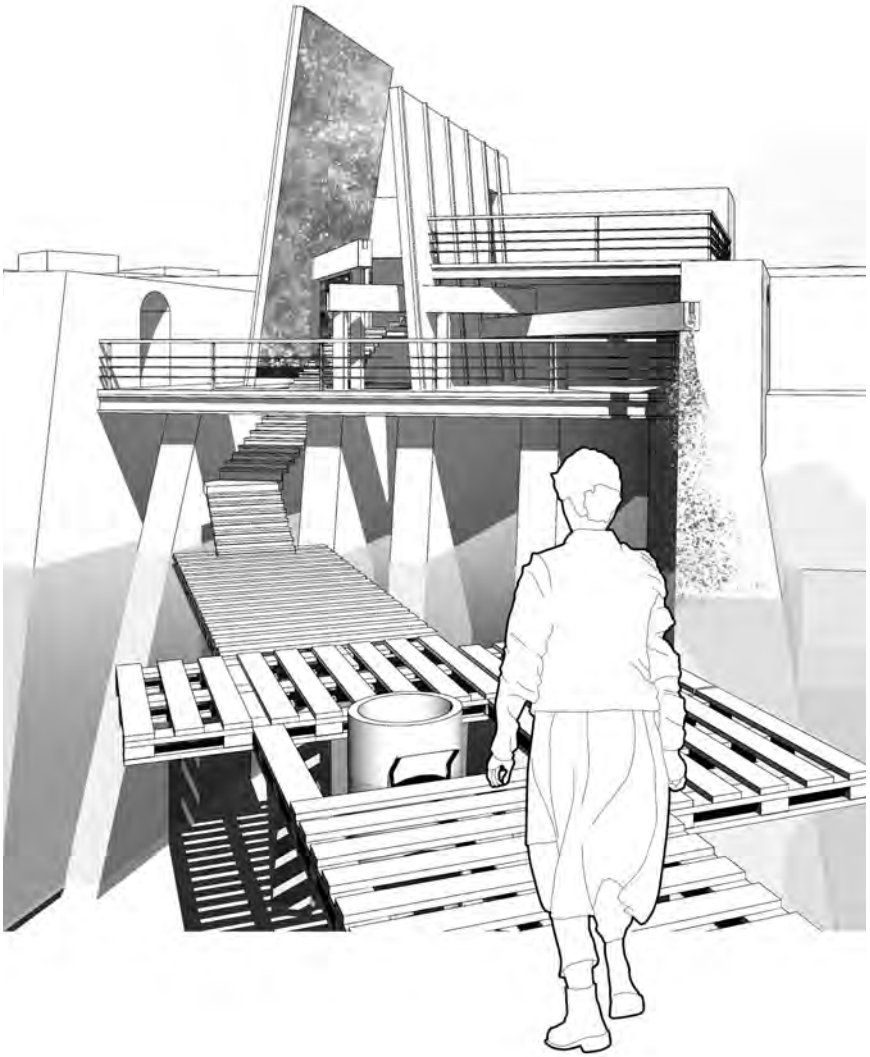
CECILIA SUN & YUWEI WAN | THE WESTERN WATERGATE OF NICOSIA





CECILIA SUN & YUWEI MAIWEI THE MUSEUM OF THE MERGATE OF NIJOSIA

View back over irrigated wetlands (above)
Reservoir Gate (left)

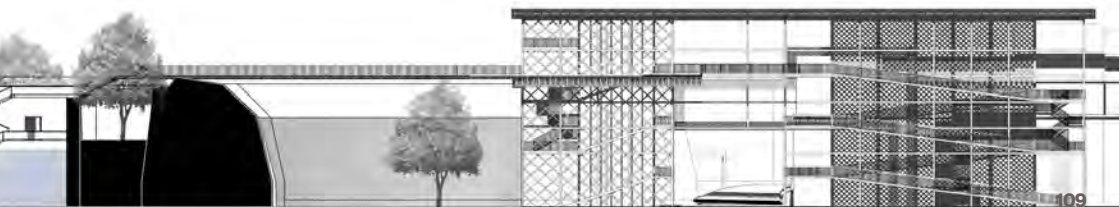
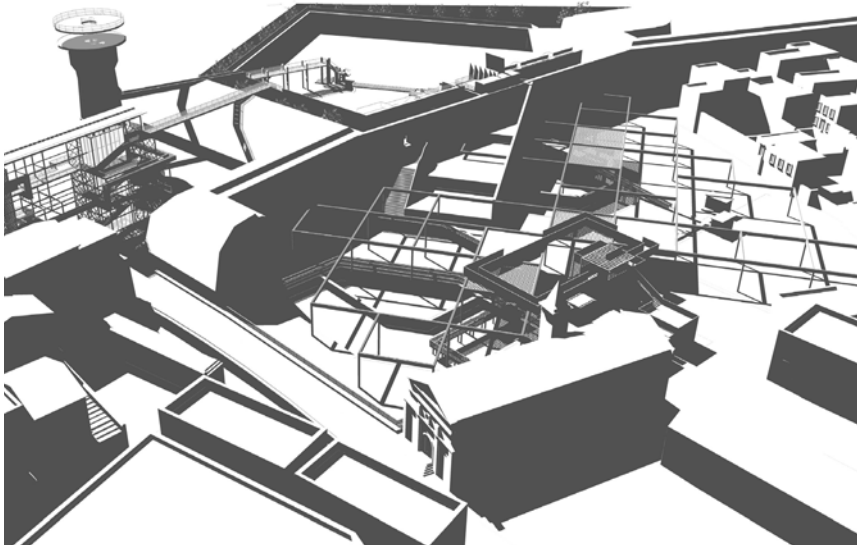


Reservoir Gate (left)

Aerial view back to Gate (right)

Section through Bastian Reservoir and Gate (below)

Within the irrigated wetlands (following page)









Palacio de los Capitanes Generales; Havana, Cuba



06

PALACIO DE LOS CAPITANES GENERALES

HAVANA, CUBA

ELSA KONKKA
JERRY LUO
JAGODA BORKOWSKA
QIANRU LI

The Palacio de los Capitanes Generales, the former metonymic fragment of Spanish colonial rule, now a vast cabinet of finely crafted, redundant, relics of a pre-revolutionary past, casts its shadow upon the Plaza de Armas. Across a mahogany street, itself a relic of past opulence, a process of architectural unpacking is enacted to form a sort of chimeric double.

The movement of air through the palace unfurls a landscape of performance; the acoustic resonance of the city beyond warps and distorts an elevated registration of the palace enclosure; the gravitational pull of the palatial mass draws in ornate architectural fragments as though pieces on a game board. Walls are stretched, surfaces dragged, tiles smeared, and thresholds are twisted. A new gestural landscape is cast upon the Plaza, undulating with a sense of loose motion and enclosed by a floating screen, a memory mirage of the absent king's home.

Four architectures inhabit this landscape - each discretely engaging with Havana's rich cultural practices of literature, music, dance and craft. Together they converse across a new form of public space. These are architectures that are equally concerned with the careful choreography of external enclosure and the tailored arrangement of internal programme. They cast shadow pools, funnel sea breezes, dampen harsh light and prepare for the storm.



OBISPO

Site: Palacio de los Capitanes Generales [Cuba Tacón, La Habana, Cuba]
Programme: Dance Performance, Training And Leisure Spaces, Spaces For Gathering,
Muscle Therapy, Cleansing, Surge Tank/ Flood Control

06a

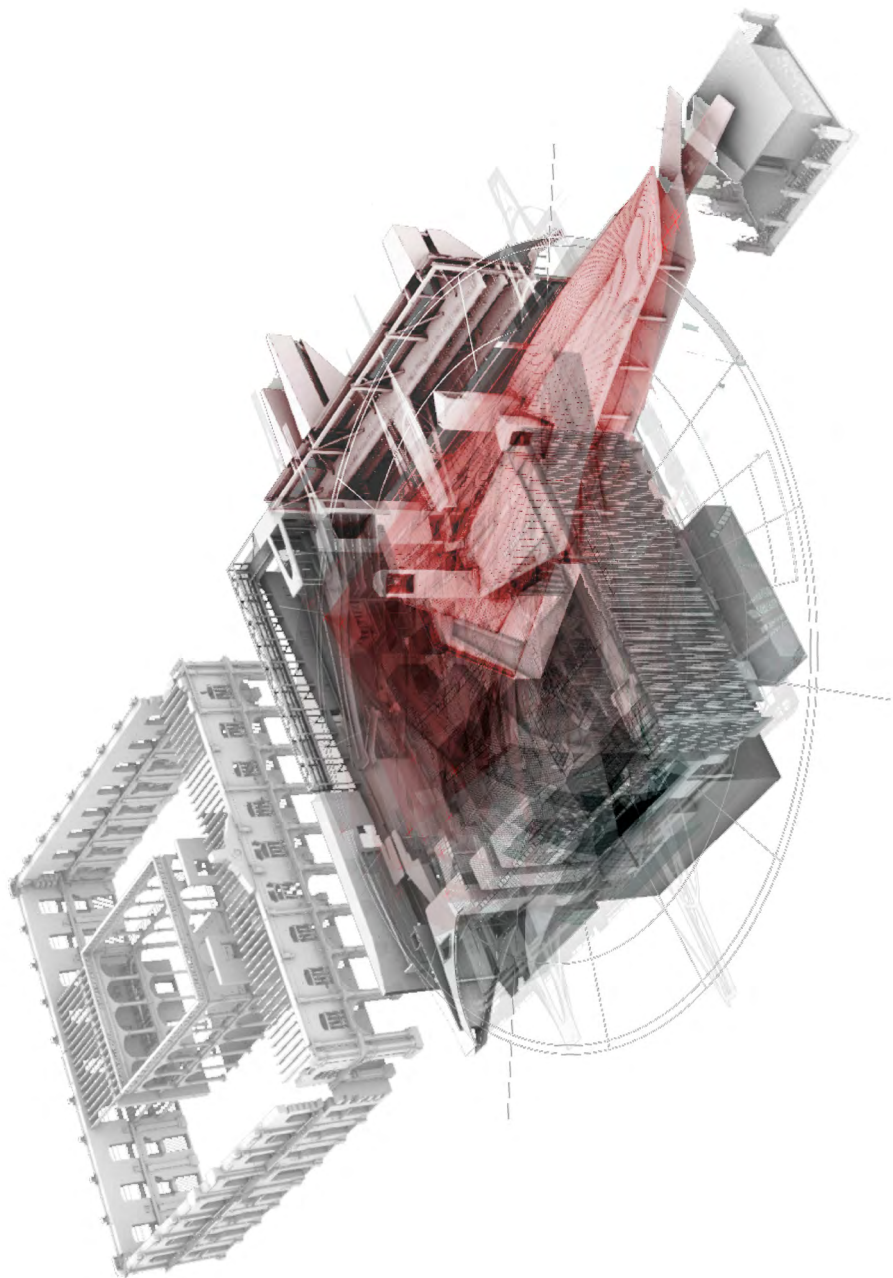
LA PLAZA DANZANTE

ELSA KONKKA

La Plaza Danzante on the site of the Plaza de Armas in Old Havana, Cuba is an architecture for dance performance. Finely tuned to the climate of the Caribbean Island, it is a landscape of wooden decks, elevated wind towers for passive cooling and cast concrete basins for hurricane surge water containment and distribution, all enveloped by a perforated screen. Adjacent to and derived from the courtyard architecture of the 17th century Palacio de los Capitanes Generales, La Plaza Danzante forms a new iteration of the internalised architecture of colonial Spain, courtyard and plaza, where light, air and water were key to dwelling.

Dance is a defining characteristic of Cuban culture. In Havana, the city streets and squares are more than transient spaces or gathering points. Here, tiled floors and cobbled pavements act as a stage for dance as the expression of joy, sensuality and passion through movement and music.

The thesis proposes a hybrid programme of dance and daily life that interlocks spaces for performance, observation, gathering, training and relaxation. The architecture of Danzante weaves in and out, opens and encloses, excavating deep into the ground and climbing high in elevation. It draws people in from the streets and in turn gives back to the city a constant display in the form of dancing silhouettes projected through a translucent metallic voile. In this way a landscape is formed in which dance is open to all.





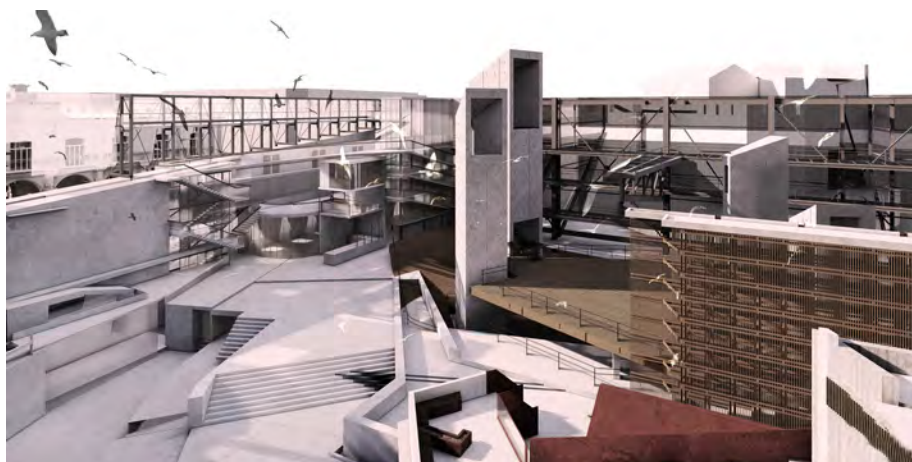
Plaza Danzante aerial view (previous page)

Performance landscape perspective view (above left)

Wind Towers, Rehearsal chamber, Wooden deck (above right)

Cast concrete landscape with surge tank (middle right)

Landscape view; Wind Towers towards *El Refugio de la Musica* (below right)



ELSA KONKKA | LA PLAZA DANZANTE

Site: Palacio de los Capitanes Generales [Cuba Tacón, La Habana, Cuba]
Programme: Book Market Space, Literature Archive, Library, Writing Studio, Social Patio

06b

EL ESCRITORIO DE HABANA

THE HAVANA DESK

JERRY LUO

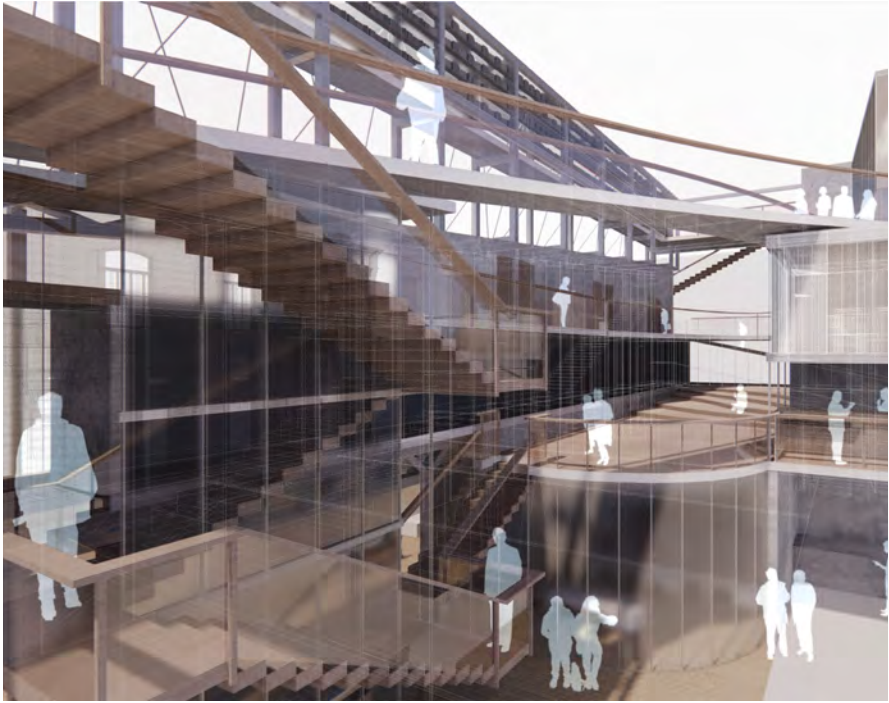
El Escritorio de Habana, The Havana Desk, is a proposal that forms the north western corner of an urban re-imagining of Plaza de Armas formed through a strategic mirroring of the Palacio de los Capitanes Generales across a street paved in mahogany. It forms a gatehouse to the Palacio del Segundo Caba the home of Instituto Cubano de Libro, the state institute of literature, a vertical re-housing of the second-hand book market that unpacks daily onto the plaza and a writer's retreat – served by selected extracts from the nearby National Library of Cuba.

The writer's retreat is conceived as an inhabited desk, a crafted, highly articulate timber building set within a cast glass vitrine which nestles in the shade and canopy of undulating walkways. The desk takes its clues from Hemingway who famously worked from both a neighbouring hotel and from within a specially prepared workroom held with a tower of his house in the Havana suburbs. Within this cramped space he worked, often standing, on an articulated mahogany desk.

Screened by the mesh enclosure of the vertical book market wall, a new topography of reading, recitals and literary exchange is formed out of the studied flow of wind between the internal, external and courtyard spaces of the adjacent palace. This both informs the landscape and provides a strategic sensibility to the hot, humid climate of Cuba. Similarly, this landscape anticipates the hurricane through the provision of forms that can accommodate both gatherings of people and the surge of waters.







Isometric View Within the *Field* (previous page)
Perspective Section through the Central Patio (left)
Getting into the Gate (above right)
Isometric Overviews (below right)

Site: Palacio de los Capitanes Generales [Cuba Tacón, La Habana, Cuba]
Programme: Auditorium, Rehearsal Rooms, Instrument's Library, Café/Bar, Sound/Light Control Room

06c

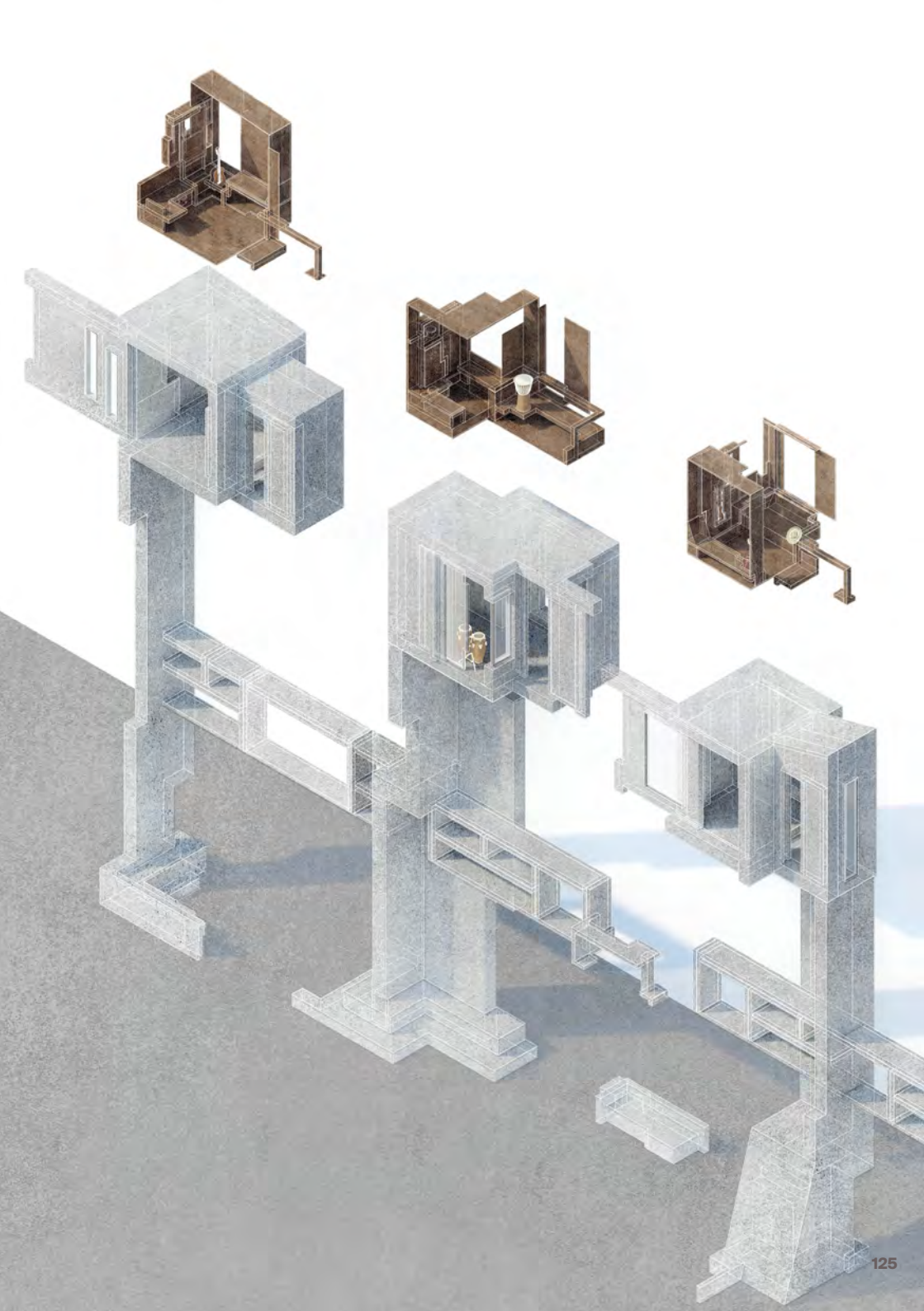
EL REFUGIO DE LA MÚSICA

JAGODA BORKOWSKA

El Refugio de la Música is an architectural landscape, a material, spatial and acoustic translation of the Palacio de los Capitanes Generales, once the seat of Spanish colonial government, in the heart of Old Havana, Cuba. Occupying the footprint of the Plaza de Armas, a garden square and former parade ground in front of the Palacio, it offers the population of the city a musical architecture at once performance, rehearsal, composition and social space.

The sounds of Cuban musical instruments flow through Havana's cobbled streets, emanating from every corner. Music is fundamental to Cuban identity. It is the heart, soul and pride of the country. Cuba's musical roots emerged from its ethnic and cultural diversity, a combination of energetic African rhythms with nostalgic Spanish melodies resulting in the development of a rich musical hybrid. The cultural essence of the country is expressed through music.

The architecture of El Refugio de la Música is conceived as a journey through sound, an undulating landscape in wood, corten steel and concrete, a weave of bridges and terraces housing discrete enclosed performance spaces and open air auditoria with an enclosing wall of elevated rehearsal chambers, permeable wooden cabinets that intermittently leech sound down into the city beyond. And, in direct response to Cuba's ongoing political situation and lack of resources, it holds an instrument library and repair workshop in the thickness of the lower landscape, a critical resource for local musicians.





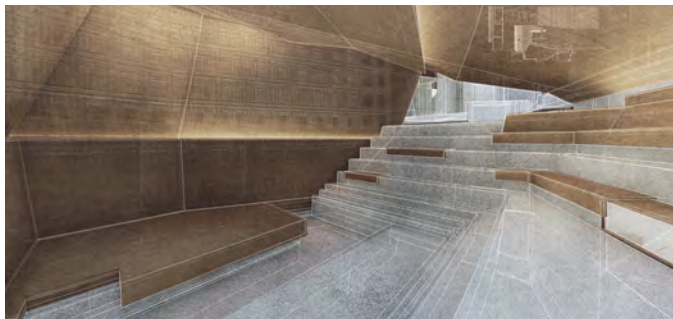
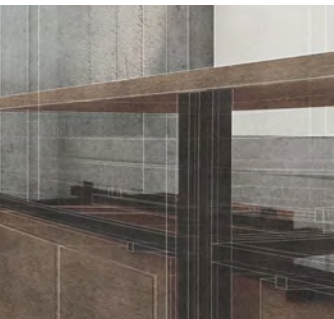
Locks in Isolation (previous page)

Guitar Chamber [Lock] (below)

El Refugio de la Música (above left)

Instruments Library (above middle)

Auditorium (above right)



JAGODA BORKOWSKA | EL REFUGIO DE LA MÚSICA

Site: Palacio de los Capitanes Generales [Cuba Tacón, La Habana, Cuba]
Programme: Artefacts Archive & Storage Areas; Exhibition Space; Ceramic Fabrication Workshop; Study; Locker room; Plotting room; Glazing fire space & Kiln; Glazing paint room

06d

THE PALIMPSEST LANDSCAPE

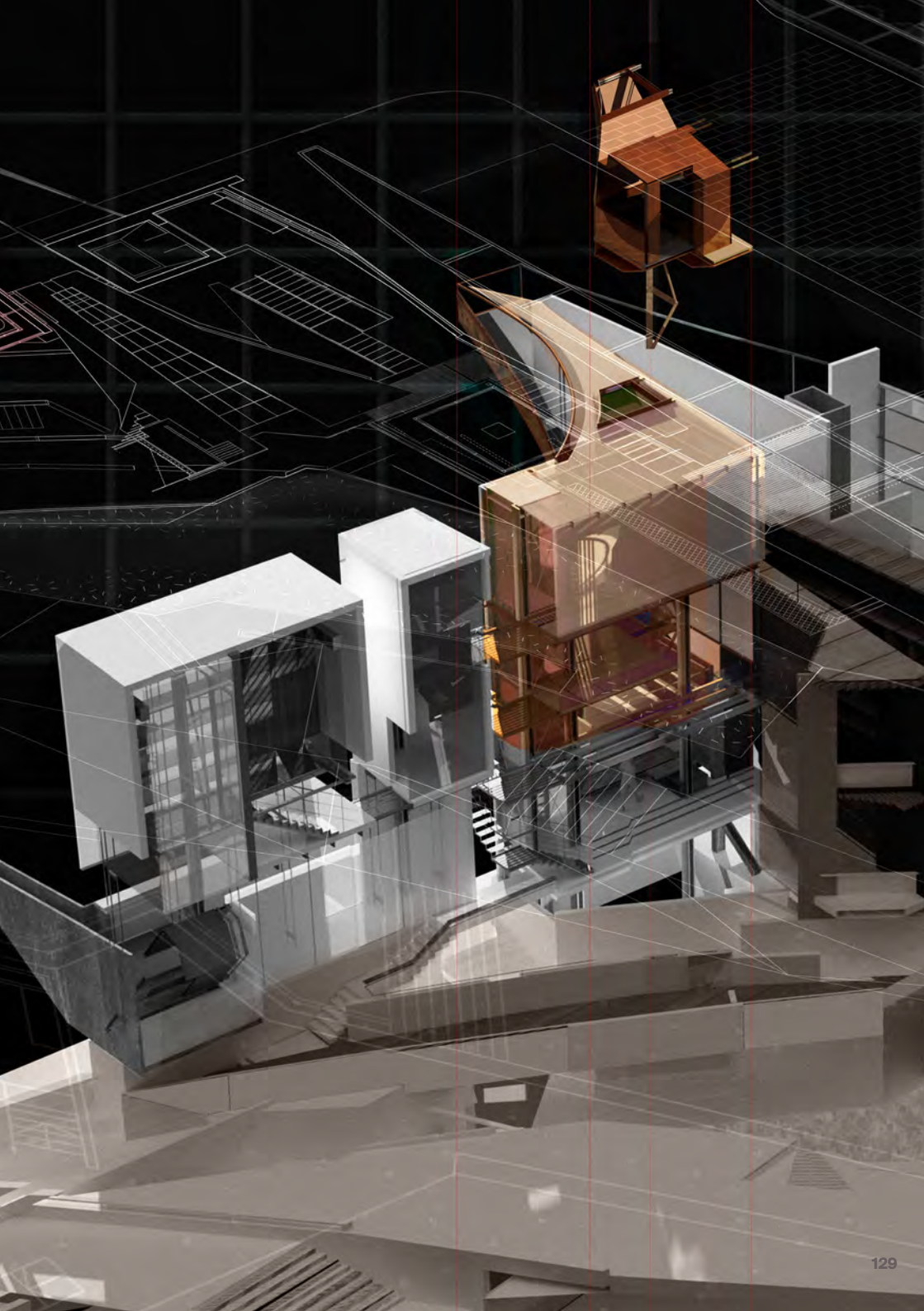
UNPACKING THE COLLECTIONS OF THE PALACIO DE LOS
CAPITANES GENERALES

QIANRU LI

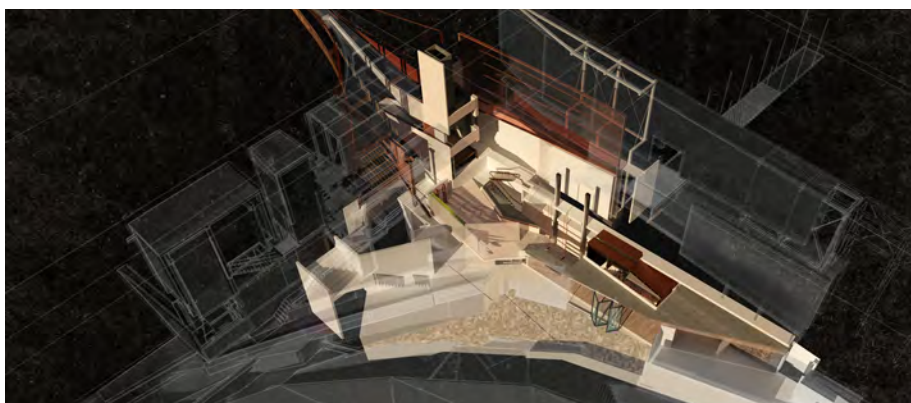
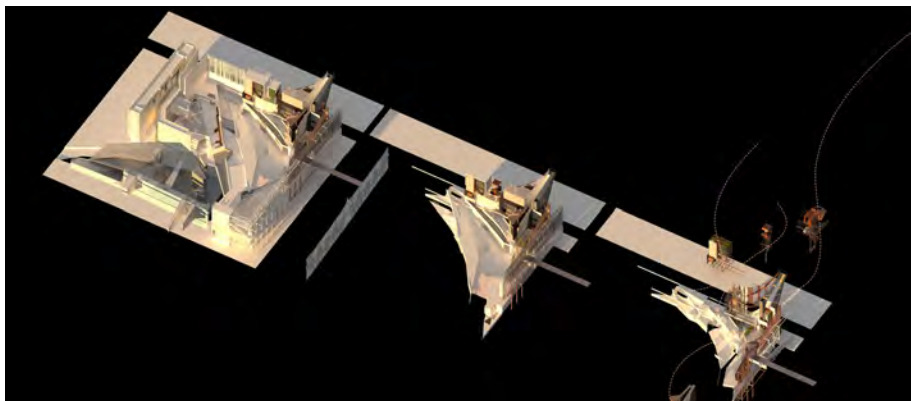
The Palimpsest Landscape is a collection of workshops for the study, conservation, fabrication and display of ceramic artefacts from the collections of the Palacio de los Capitanes Generales, now a museum in Old Havana, Cuba. Offered to the Plaza de Armas, a formal garden square in the foreground of the Palacio, the *Palimpsest* engages with the fabric and contents of the museum building through a process of architectural smuggling whereby artefacts are removed from the Palacio one by one, transported across an elevated bridge, through a wall into a landscape of concrete, steel and brick.

The artefacts in the museum are practically and conceptually caged, held at a distance, caught within a particular cultural and historical reading. Liberated from this condition by the *Palimpsest* they become available to new interpretations. The buildings of Havana are in a state of collapse, often held in place by seemingly precarious scaffolding systems. In a critical reinterpretation of this the *Palimpsest* deploys a structural language of steel rib walls locked into concrete envelopes held above an undulating concrete landscape and brick kiln. Study and restoration take place within the discrete envelopes, artefacts are displayed on fine steel armatures in shadow spaces throughout. In the open air workshop new ceramics are formed and dried, glazed in the adjacent enclosed workshop and fired in the brick kiln.

Spatially, materially and environmentally the architecture of the *Palimpsest* makes visible the unseen or obscured histories of the collection. Erased messages are rewritten here.







Scholar's Study (previous page)

Unpacking the Collection (left)

Locks in Isolation (above right)

Ceramic Workshop (middle right)

Palimpsest Landscape (below right)



Grand Central Station, Manhattan, USA



07

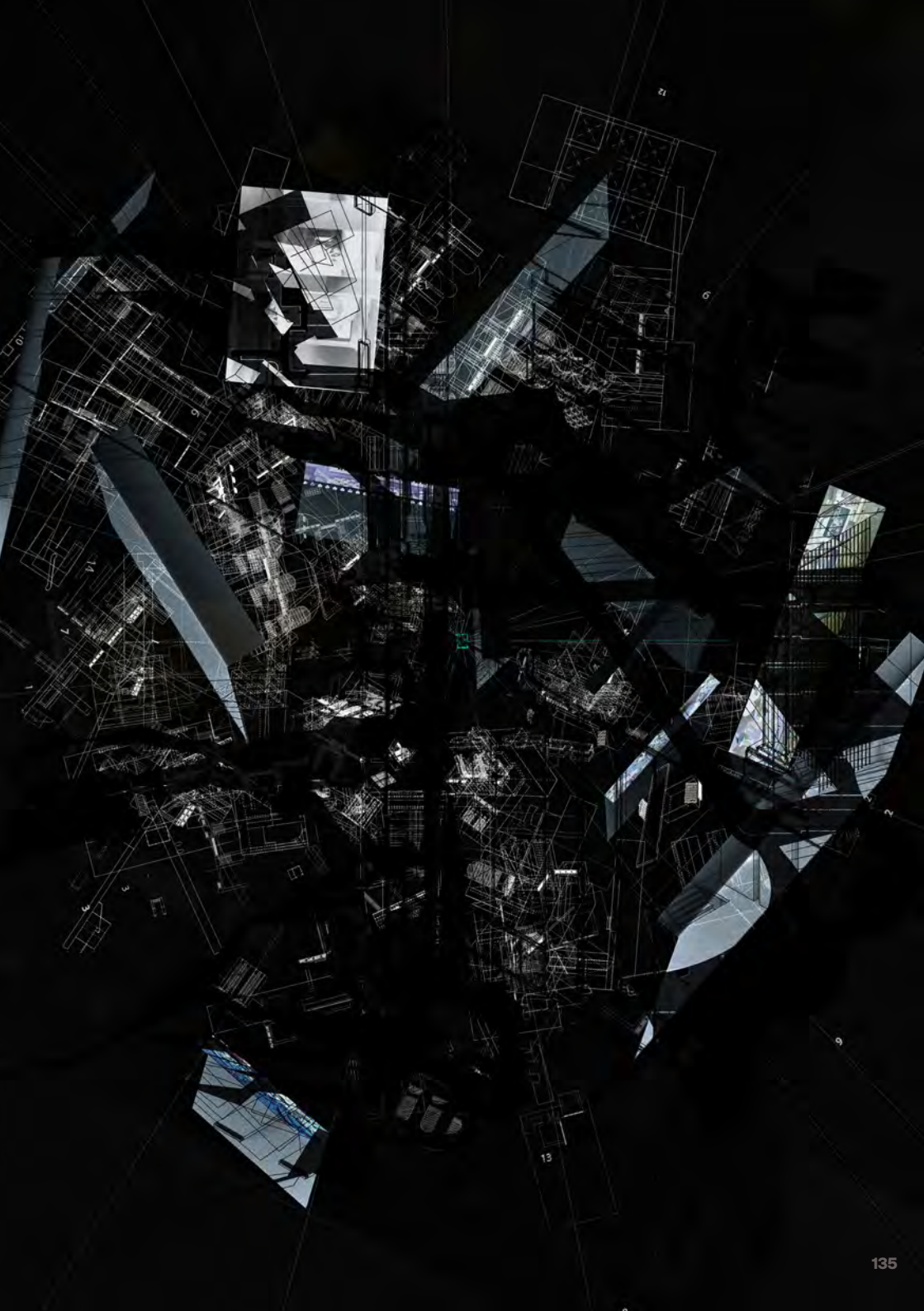
GRAND CENTRAL TERMINAL

MANHATTAN, USA

CHARLOTTA CHAN
HERSCH REDDY
CHENJIE (CHRIS) QIAN
YUNNING ZHANG

The atelier of *Grand Central Terminal* evolved from four remote surveys of this great camera-like edifice drawn together in a single chimeric model. One registered the shadows cast by surfaces exposed to the hand – wood worn smooth with passage, transient moments of folded paper (tickets, newspapers, maps), and brass rails tarnished by touch. Another depicted the complex array of mirrored moments caught within a single Richard Sandler photograph – reflections caught on the glass window of a ticket booth – a clock face, digital screens, illuminated text, the metropolis beyond, frozen gestures and the severity of glances. A third sought to retrace the optical fields of cinematography – the cavernous concourse caught within a catalogue of films. And a fourth observed weather from beyond the artificial sky of the great chamber’s star encrusted vaults – a wet raincoat and a folded umbrella, a cloud shadow and shafts of sunlight. Together this new entity described a context as real, as tangible, as the physical construct made inaccessible by pandemic. A visual fiction of Manhattan, an island metropolis somehow familiar to all.

Four architectures emerged from this estranged chimera, each settling into the seams of its surfaces. A horizon of steaming water fleetingly reflects the vertiginous skyline, a carved ground forms a meeting place for homeworkers, a transient accommodation seam is caught between tower and vessel and an archive of film projects back the history of its medium and, in so doing, the concurrent founding of an island metropolis.



Site: Grand Central Terminal [89 E 42nd St, New York, NY]
Programme: Cafe; Dining Hall; Library; Workspaces, Gym, Sleeping Rooms, Rooftop Garden; Water feature garden

07a

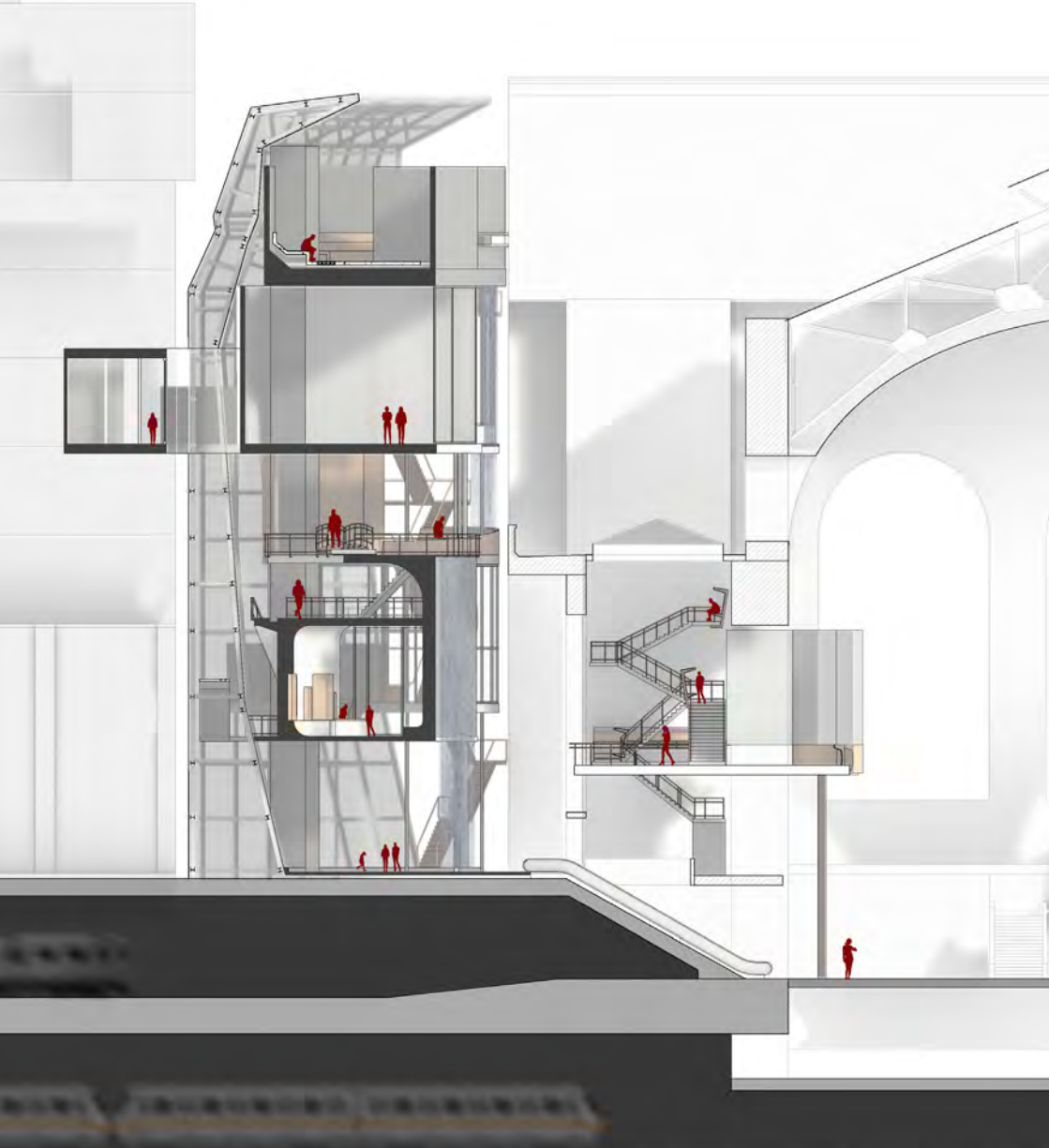
TRANSIENT SEAM

CHARLOTTA CHAN

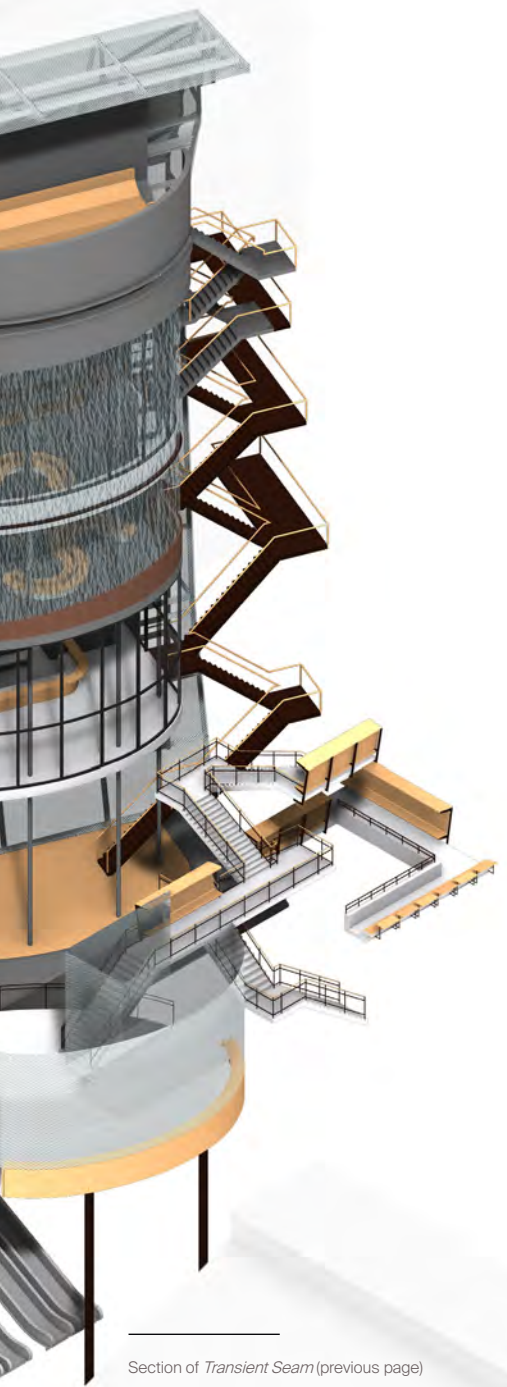
Transient Seam forms an adjacency to Grand Central Terminal, providing a place of sanctuary amidst the intense flows of Manhattan. The island metropolis operates at speed, driven by the urgency and efficiency of commerce. Intensified by the current pandemic, New Yorkers are ever more in need for a space of solace in the city, an escape from the crowd. Responding to the social context *Transient Seam* offers a series of intimate spaces, of pause and reflection, linked and bridged together by a vertical perambulation that leads to an enclosed garden.

The architecture of *Transient Seam* is, itself an outcome bridging and wandering. Manhattan seems to be as real in fiction as it is in reality. Grand Central, like a chimera, holds numerous identities and so the project was drawn out of a survey that sought to blur readings - both measured and experienced. In doing so, Grand Central was interrogated through a form of cartographic perambulation through which an architecture of connections and bridging has emerged.

Nestled within a perforated husk is a curation of spaces that cater to different acts of sanctuary, each offering a different purpose and feeling. They are moments of tranquility deep within the bustling city. The architecture is a journey through these spaces that bridges from the energy of the concourse below to the calm of the garden above.







Section of *Transient Seam* (previous page)

Axonometric view of *Transient Seam* (left)

[Act of Embedding] Bridging Grand Central Terminal and *Transient Seam* (above right)

[Act of Embedding] Bridging Grand Central Terminal and *Transient Seam* (middle right)

[Act of Spacing-Out] Rooftop Garden (below right)

Site: Grand Central Terminal, Midtown Manhattan [89, E 42nd St]
Programme: Reception & Changing Rooms; Heated Outdoor Hydrotherapy Pool; Shower Pods; Saunas; Cryotherapy Chambers

07b

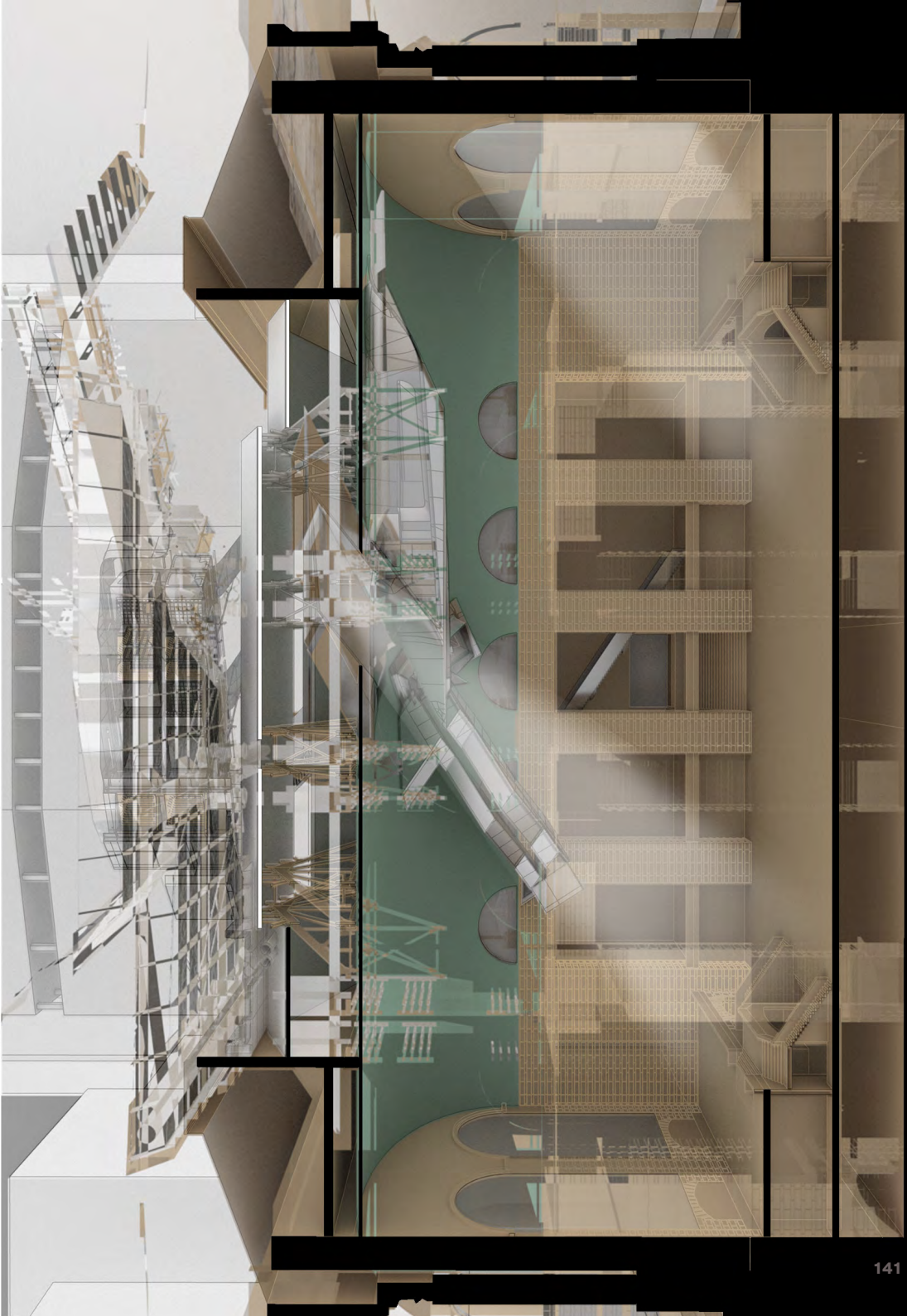
FERRITE LANDSCAPES

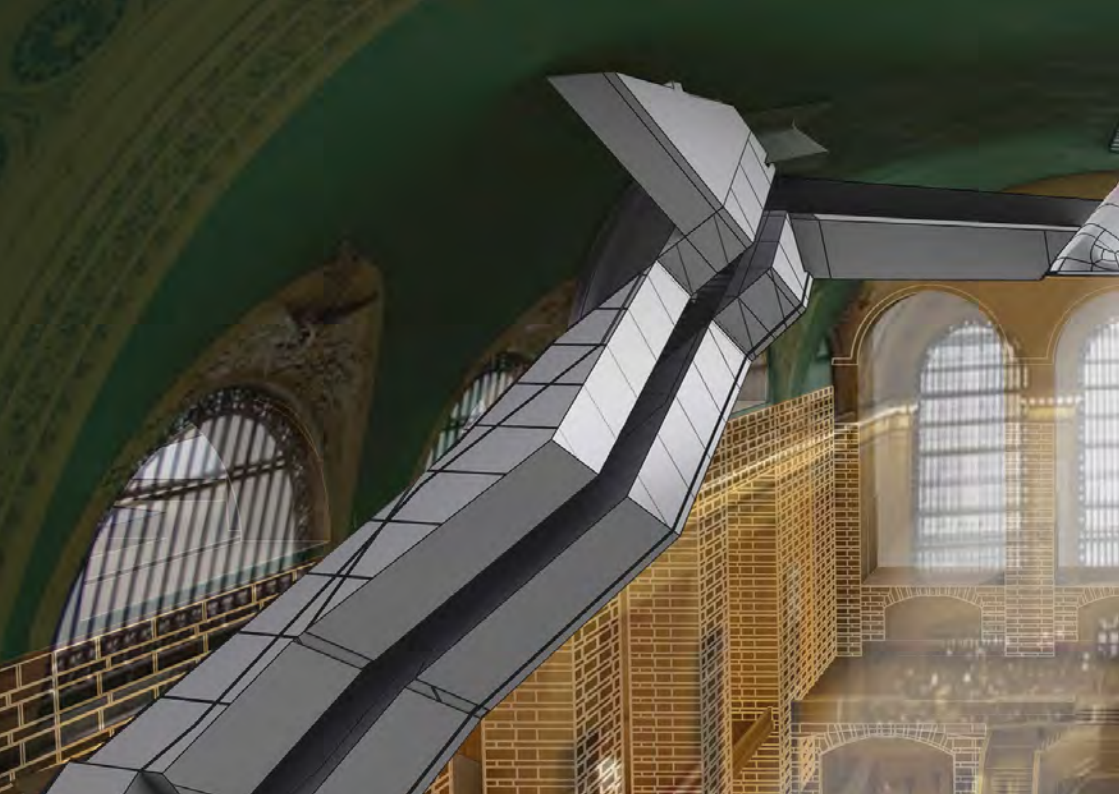
HERSCH REDDY

Ferrite Landscapes imagines a rooftop architecture of hydrotherapy as a folded wing-like garden over Manhattan's Grand Central Terminal. An ascent from the intense commuter flow of the terminal concourse breaks the famous seal of its vaulted enclosure to form a threshold to a sequence of immersive spaces where the emphasis is on the singular body in contrast to the bustling crowds below. The journey culminates in an open pool set within the depth of the vertical city and the shadow of its most iconic tower, the Chrysler Building, its steamy waters blurring the boundary between ground and sky through distorted reflections.

This landscape has been informed by a drawn and modelled reworking of the chimeric character of Grand Central Terminal itself brought about through critical surveys of the passage and flow of its users, its depiction within the cinematic history of the metropolis, the distorted reflections upon its polished inner surfaces and the flow of air and light through its apertures. In doing so, it equally engages the fantastical and the real in an island city that exists as much in the imagination as it does on the ground.

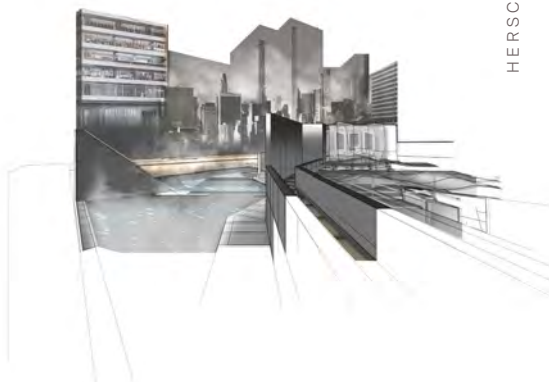
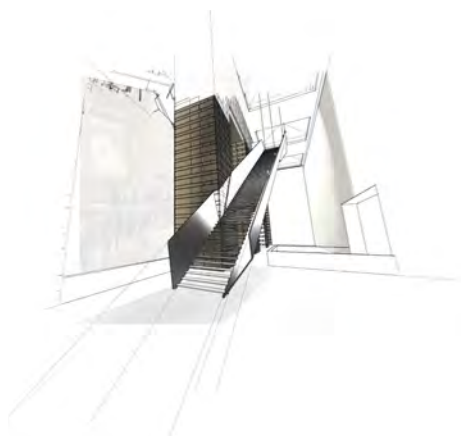
Locked into its ferrite folds are intense, finely detailed moments of transition, thresholds between being robed or unrobed, between highly tailored environmental conditions and exposure to the open sky. Whilst carefully sequencing these architectural moments to the needs of hydrotherapy, *Ferrite Landscapes* offers a further immersion into the fantastic reality of Manhattan.







HERSCH REDDY | FERRARIE LANDSCAPES



Section through Grand Central Terminal (previous page)

Perspective: *Chambers & Locks* (below left)

The Grand Central Terminal Ceiling (above)

Perspectives (below right)

Site: Grand Central Terminal, Midtown Manhattan [89, E 42nd St]
Programme: Public & Private Working & Living Space (Underground)

07c

THE CONCOURSE INSCRIBED

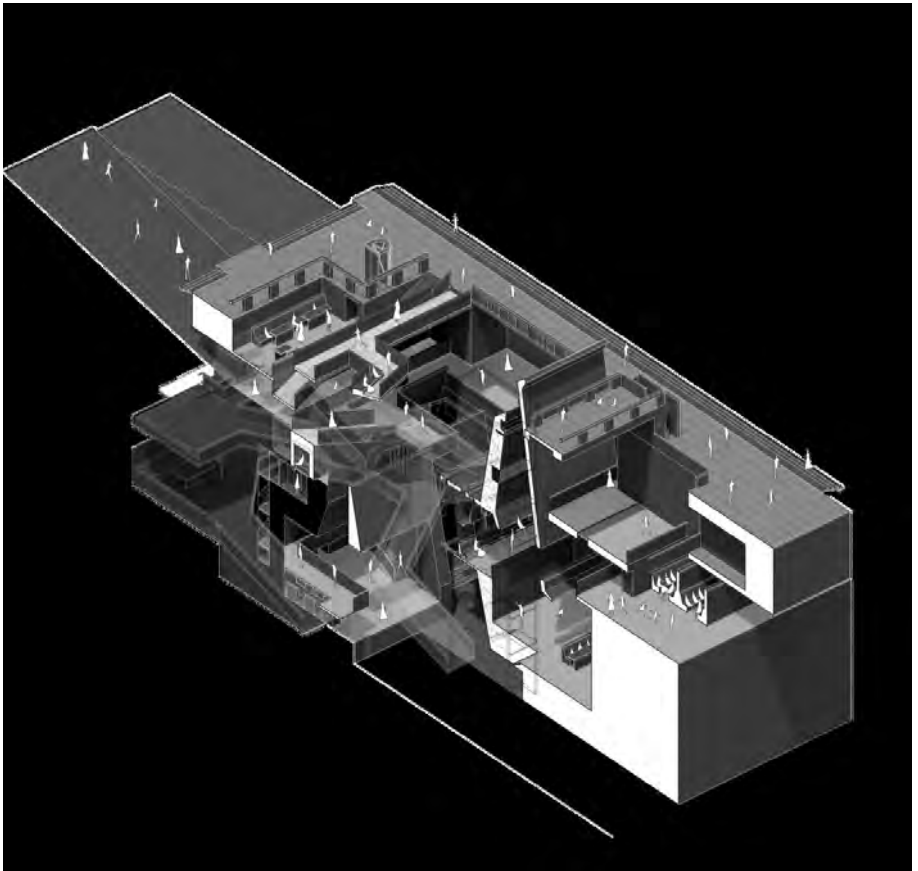
A CARVED NOMADIC LANDSCAPE IN THE METROPOLIS

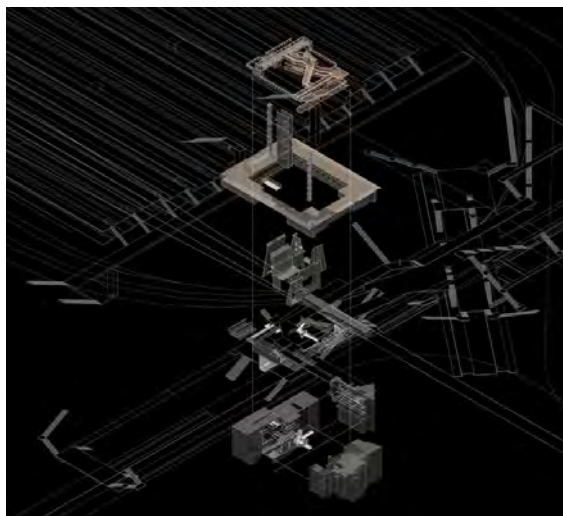
CHENJIE (CHRIS) QIAN

Manhattan has long been held up as an icon of density, intensity and movement. Its towers reaching forever higher, becoming increasingly slender through the negotiation of air rights. This thesis presents an imagined post-pandemic future, one where the urge to travel and gather is tempered by an increased engagement from home – beyond the island boundaries. Daily commutes to the island metropolis are replaced by the occasional appointment, creating the need for spaces for temporary work, meeting and the simplicity of an overnight stay.

The concourse of Grand Central Terminal is no longer concerned with efficiency and flow but instead is formed into a nomadic landscape where one is encouraged to tarry. Here, crowded movement is slowed to a choreography of careful exchange. The polished surface of the concourse becomes a more conceptual form of mirror, reflecting the towers and vertical seams of the city downward to form thick walls of accommodation, meeting rooms, lockers and storage for those whose need to work in the city has become sporadic.

Within the seams, bridges and stairs become a new form of public space. Under the star inscribed canopy of the Terminal, the carved architectural landscape reaches down to lines of movement, connections home. The seams, inscribed by a mapping of shadows of the towers above, draw their light from the great windows of the station façade to form illuminated pools below.





Sectional Perspective Carved Landscape (previous page)

Sectional Axonometric (below left)

Perspectival render view carved space from public seating (above left)

Perspectival view carved landscape with Terminal fenestration in distance (above right)

Exploded Axonometric New Landscape (below right)

Site: Grand Central Terminal, Manhattan [42nd-45th Street – 3rd -5th Avenue]
Programme: Film Archive, Project Spaces, Foyer, Public Walkway, Concourse Library, Film Workshop, Waiting Room, Controlled Film Storage Archive, 200 Seat Cinema, Garden Cinema, Parking Lot

07d

MANHATTAN FILM ARCHIVE

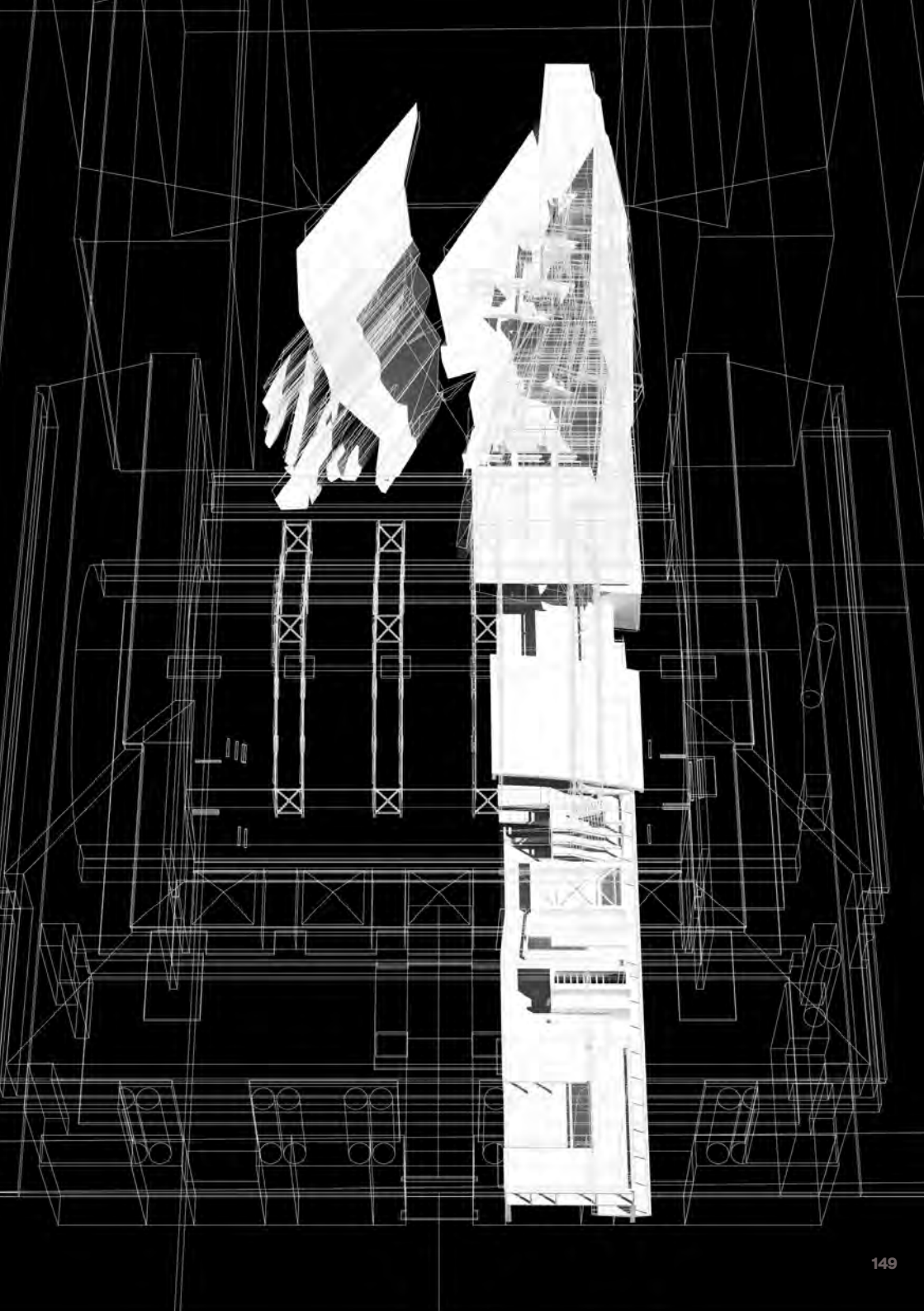
A SEAM AND STACK IN GRAND CENTRAL TERMINAL

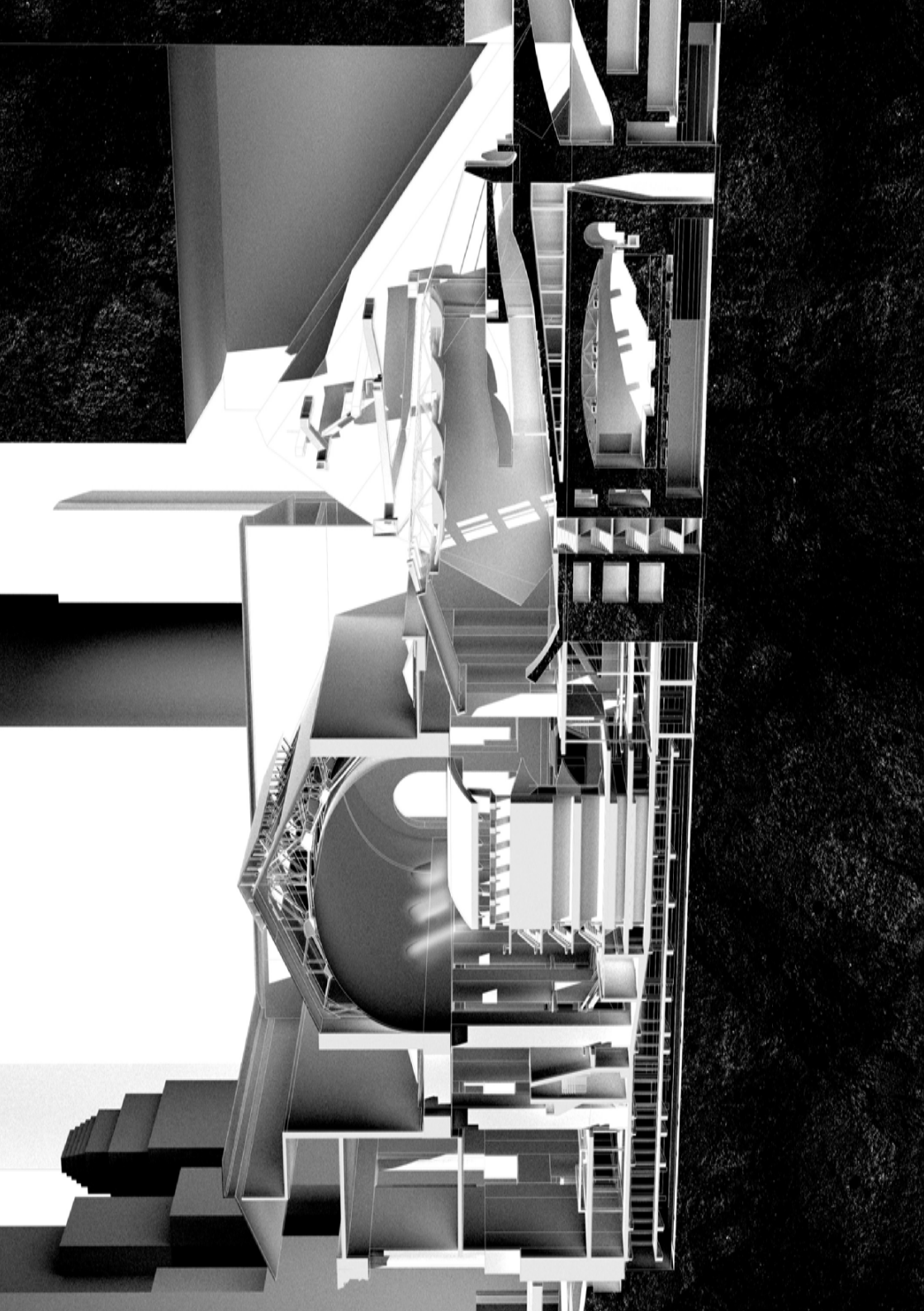
YUNNING ZHANG

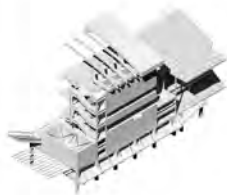
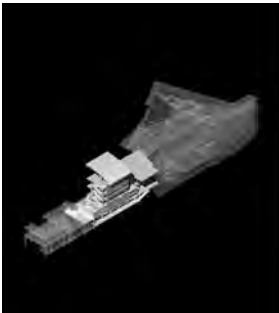
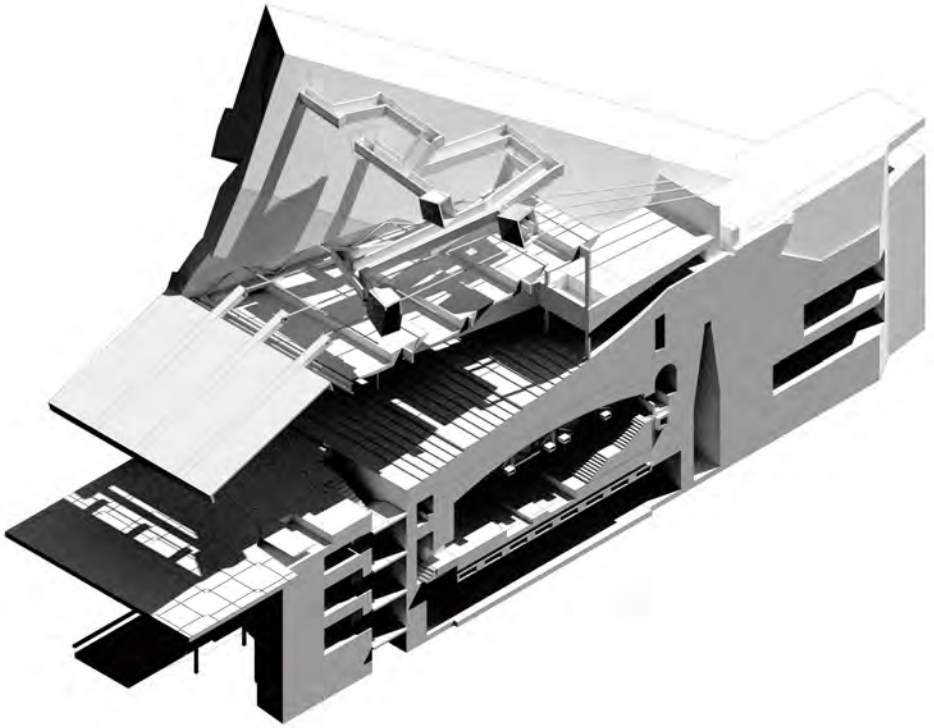
The Manhattan Film Archive registers the synchronous evolution of film as a creative medium and Manhattan as an island metropolis with Grand Central Terminal as a recurrent character caught on celluloid. The archive is embedded as a seam within the station's concourse, registering the train tracks below and receiving its light from the iconic apertures above. The seam forms an institute for all films made in, or featuring, the island city and from within, through a sequence of foyer, library, study room and workshops, they are studied, conserved and archived.

The seam extends into the transitional space between the Terminal and the MetLife Tower where the mass and pressure of the tower seemingly causes it to extrude and uplift to form a further geological landform - a stack within which films can be viewed.

The spatial arrangement of the stack is informed by a graphic process of projecting and re-projecting the perspectival frame of the multifarious cinematic scenes that have featured the great chamber of the Terminal. In return, the stack repeatedly re-projects these films back into the public forum – either through the formality of the internal 200 seat cinema theatre or through an array of projection rooms above that wash a cliff-like wall that compresses the route north from the concourse to the continuation of Park Avenue.







Manhattan Film Archive Overview (previous page)

Film Archival Section (left)

Embedded in Grand Central Terminal Concourse (above right)

Film Library & 200 seat cinema and film artist workshop (below right)



North British Hotel; Edinburgh, Scotland



BRITISH SILTION HOTEL

08

NORTH BRITISH HOTEL

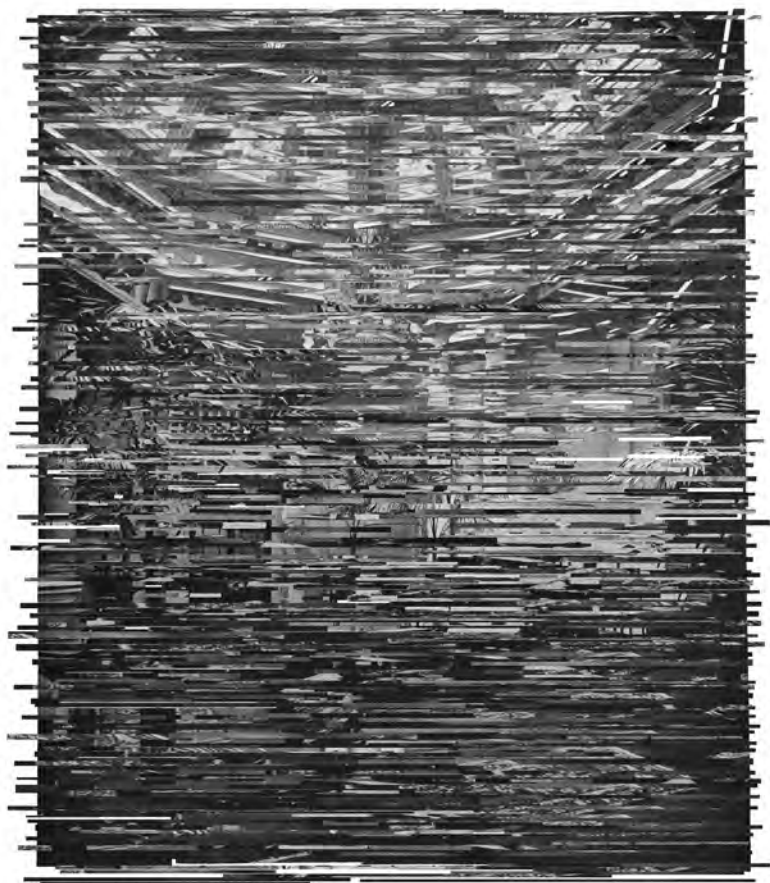
EDINBURGH, SCOTLAND

**LUCREZIA HU
MORRIS CHAN
SHAUN THOMAS
THEO GLENCROSS**

An apocryphal (or invented) story goes: on the evening of 15th April 1970, four strangers shared a meal in the Palm Court of the North British Hotel on Princes Street, Edinburgh. The diners – a playwright, a geologist, a poet and a hydrologist – were each passing through the hotel on their travels across Scotland, seeking insight from its landscapes, people and cultural histories to gather for their return to Edinburgh. Across several elaborate courses of theatrically presented delicacies of an imagined rural Scotland, they argued and acquiesced, contradicted and concurred, indelibly inscribing their conversations of Scotland onto the fabric of the Palm Court as they spoke.

Through four actors, embodying four characters, performing four specifically charged and intertwining architectural moves, the heart of this hulking beacon of North British opulence became, for an evening, entirely Scottish. Long after our four diners collected their coats and left the Palm Court that evening, the real friction of the fictional meal lingered on.

On each of their returns to Edinburgh, the abrading energy of the conversation followed behind inseparably, unravelling the skin of the cityscape to reveal its breathing, working, exploiting structure beneath - cultural heritage long forgotten brought beyond the surface, pulsating machineries long backgrounded now revealed, ignored socio-political histories of exploitation taking centre stage.



Site: Waverley Station, Edinburgh
Programme: Archive & Storage Areas; Exhibition Spaces; Restoration Workshop; Cafe; Silversmith Workshop; Office Space

08a

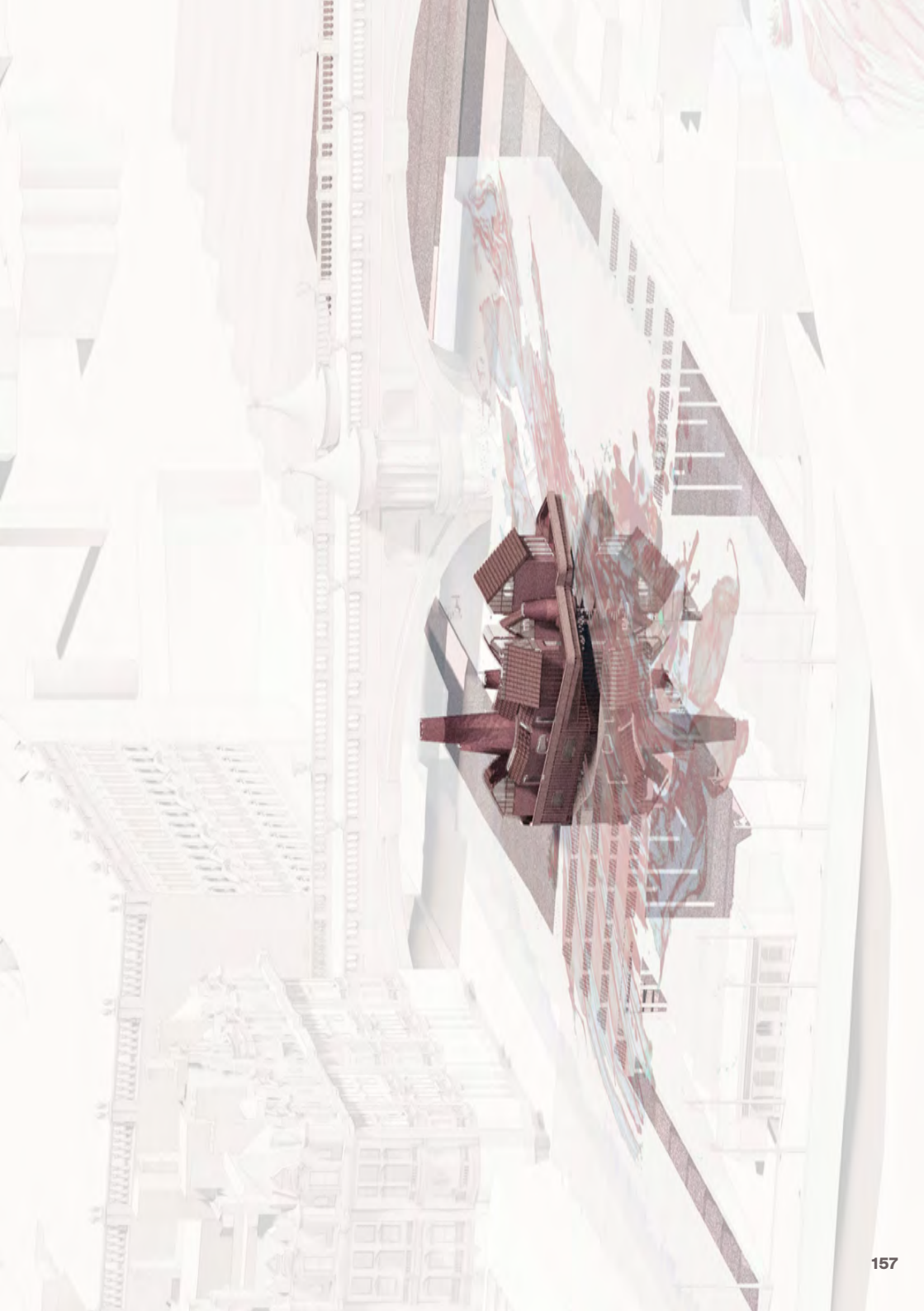
SHIP OF THESEUS

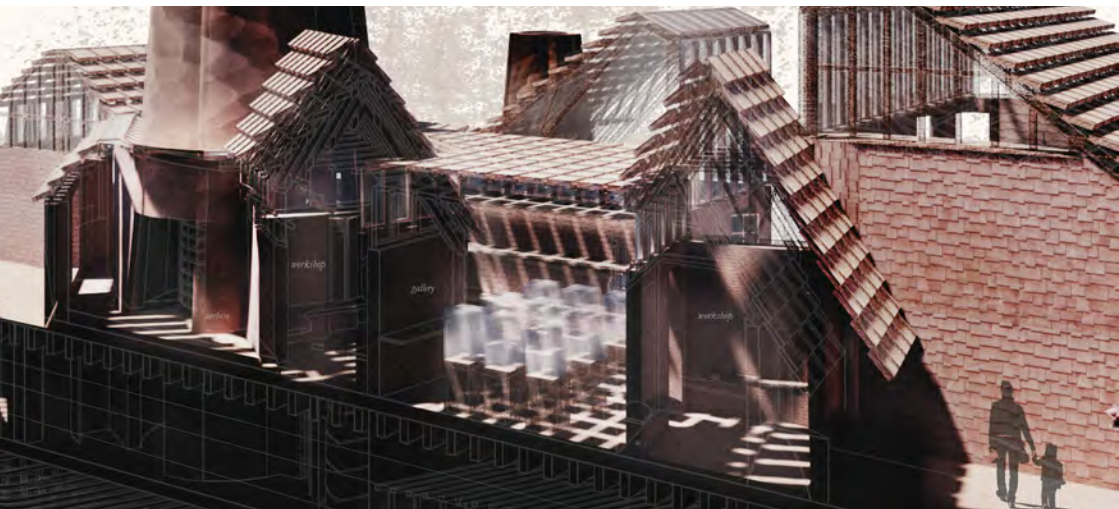
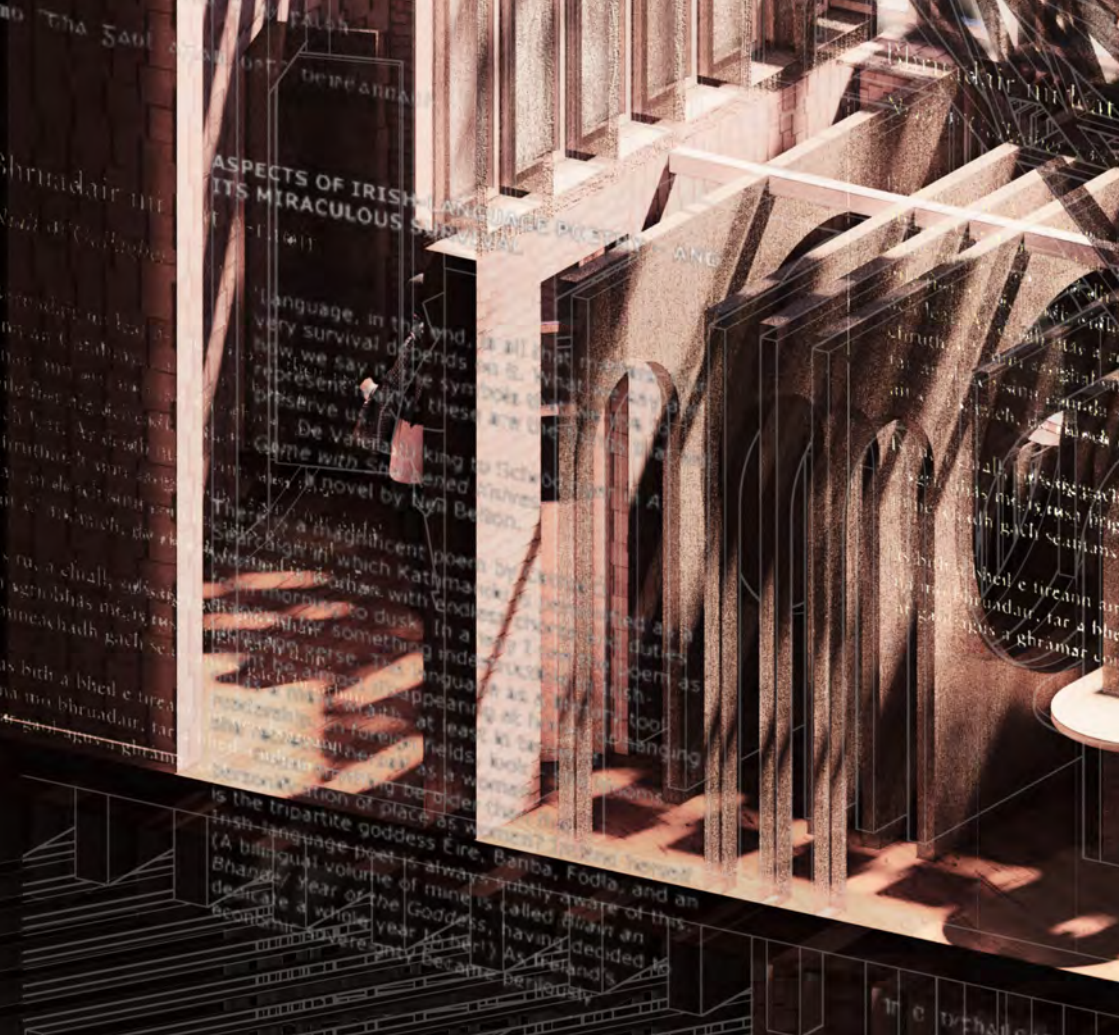
LUCREZIA HU

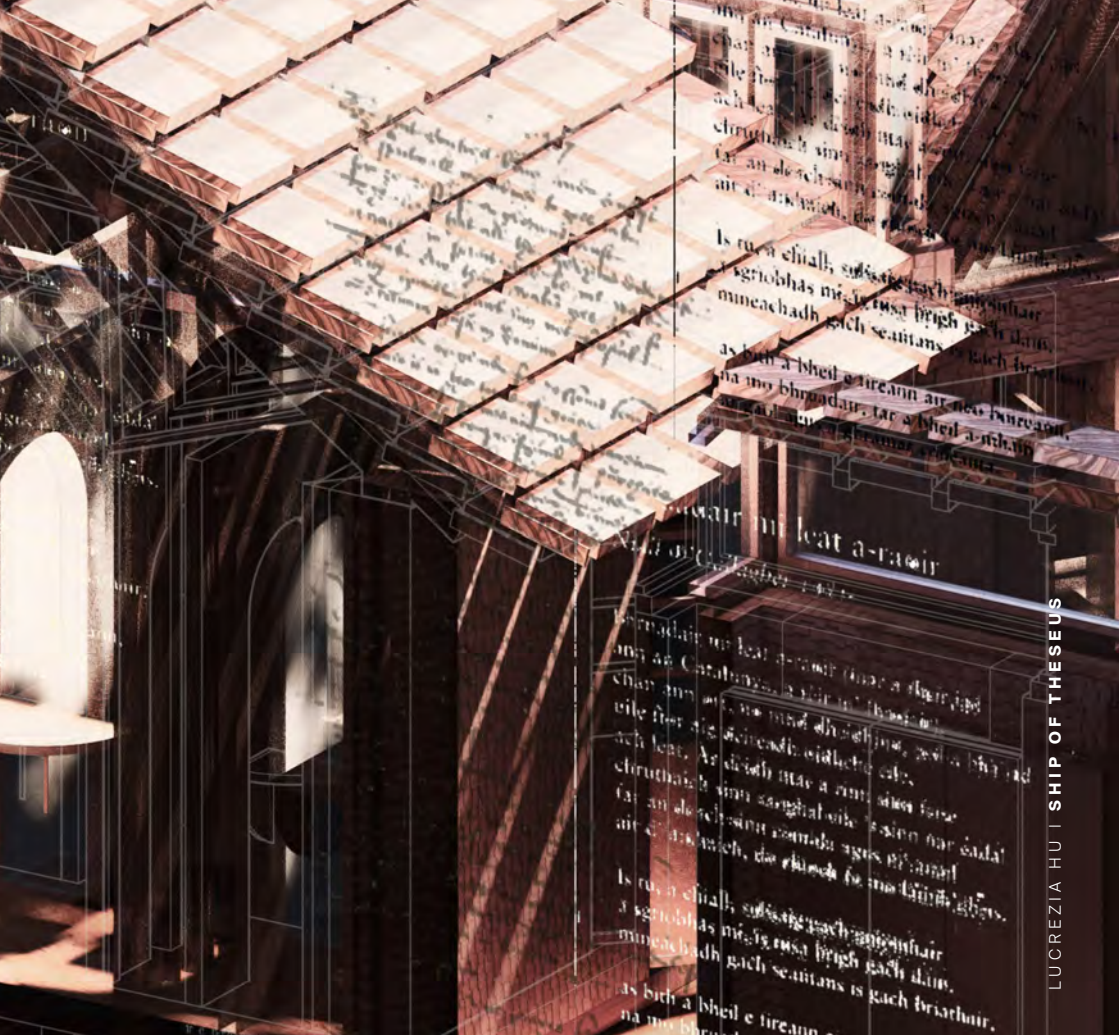
This thesis emerges from the thought experiment of *'The Ship of Theseus'*. The principles of its structure stem from the objects it holds, in particular the state of de-contextualised ruin these objects are in. Built around these artefacts, the material envelope of the structure appears floating on the glass roof of Edinburgh's Waverley Station with elements reaching down into its interior. Like the objects it holds, *The Ship of Theseus* contains a similar disconnected nature as an object that is adrift on a sea of glass rather than being tethered to a specific point. In its location it seeks to create a context from an unrestricted, unused plane that is otherwise open and visible from Old Town and New alike and the entrance to the city by railway from landscapes beyond.

Resemblances to marine and hull-type architectures compose the boundary and underside of the structure and its meeting point to the station. The vertical passage to the building emerges from the ornate station kiosk. The spaces of the building divert between those inside the hull and those that sit atop its deck.

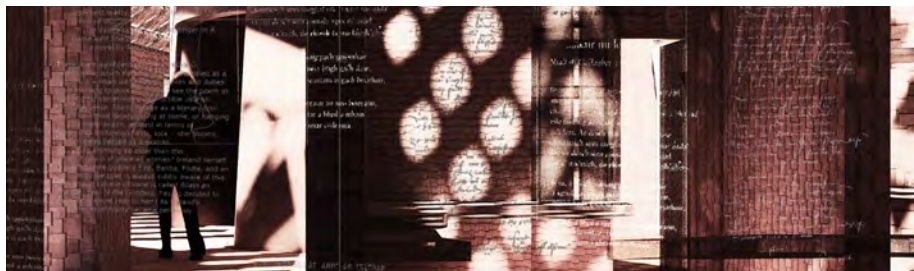
The built elements above exist almost as individual micro-architectures - themselves vessels - that have conglomerated and conjoined so that a singular curated procession can move between them. On the deck, a workshop for conservation sits within a congregation of galleries and another, for silversmithery is embedded within the hull. To the west the exhibition of a long boat rests, diverting views to the Old Town.







LUCREZIA HU | SHIP OF THESEUS



View from *The Mount* (previous page)

Section perspective (below left)

Lock: an exhibition of Celtic Antiques (above)

Interior of Repair Workshop (below right)

Site: 26-30 North Bridge, Edinburgh
Programme: Public Passage, Whisky Academy, Whisky Distillery, Whisky Cellar, Exhibition Space

08b

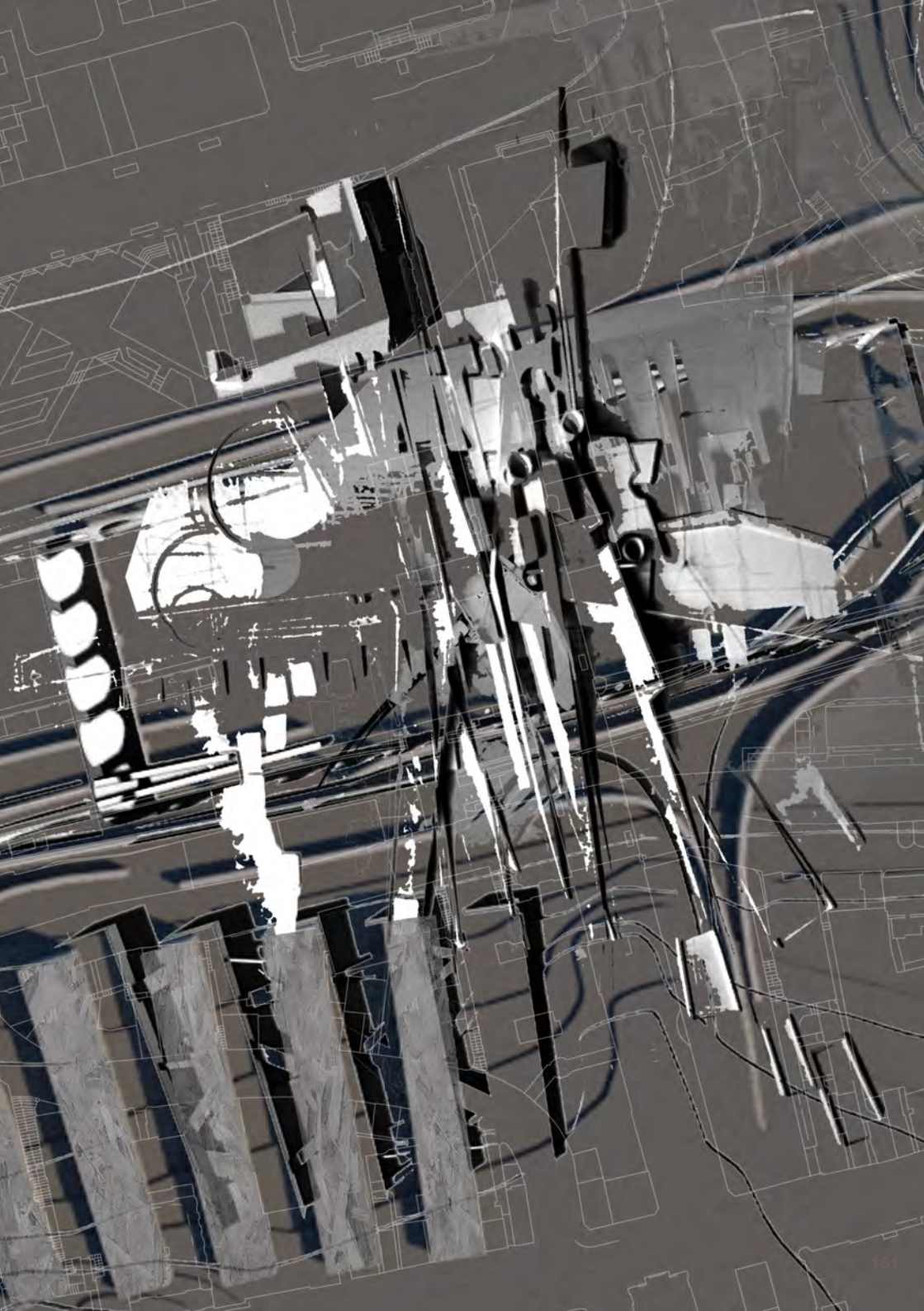
CONNECTING

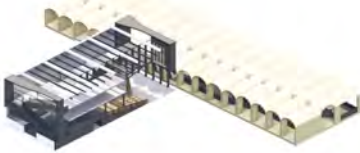
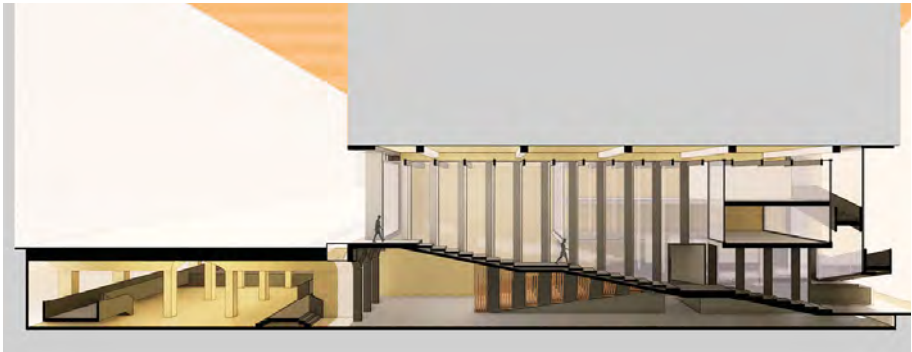
MORRIS CHAN

Connecting forms a knot within the passageways adjacent to Edinburgh's North Bridge. In doing so it acts as a multiple gateway. It is, in itself, a new passage that connects the public street level of North Bridge to the lower private realm of its stone vaults and an arcade that descends from the bridge to the deep, stepped, historic route of Fleshmarket Close. By extension, it engages with the pedestrian flows of the city between the New and Old Town and the arrivals and departures to the capital via the nearby Waverley Station.

Connecting knowingly joins the strange typologies of the vertical stone twist of Waverley Steps to the north and the glazed horizontal cut of North Bridge Arcade to the south. This new public connection is formed by a seemingly singular folded surface of blackened steel into which are set seams of timber which form furniture like moments to pause. As a consequence, the movement through this resonates a deep, drum-like sound.

It is a guild, a society for the craft of Scottish Whisky distillation, offering both discrete accommodation in the form of laboratories, offices and archives for the research, conservation and monitoring of this craft and a public showcase for its products. The guild appropriates the vaults for the preservation of ageing of casks and affords a public access to this extraordinary world below the street to witness the materiality, smells and tastes of this process.





The Field of Connections (previous page)

Hinge between bridge, close and vaults (above left)

New sectional connection between bridge and close (middle left)

Frames and connections (below left)

Folded passage to vaults (right)



Site: Waverley Mall, Princess Street - Waverley Bridge
Programme: Yard Workspace; Archival and Warehouse Storage; Restoration, Wood and Metal Workshops; Library; Staff Accommodation and Living Areas

08c

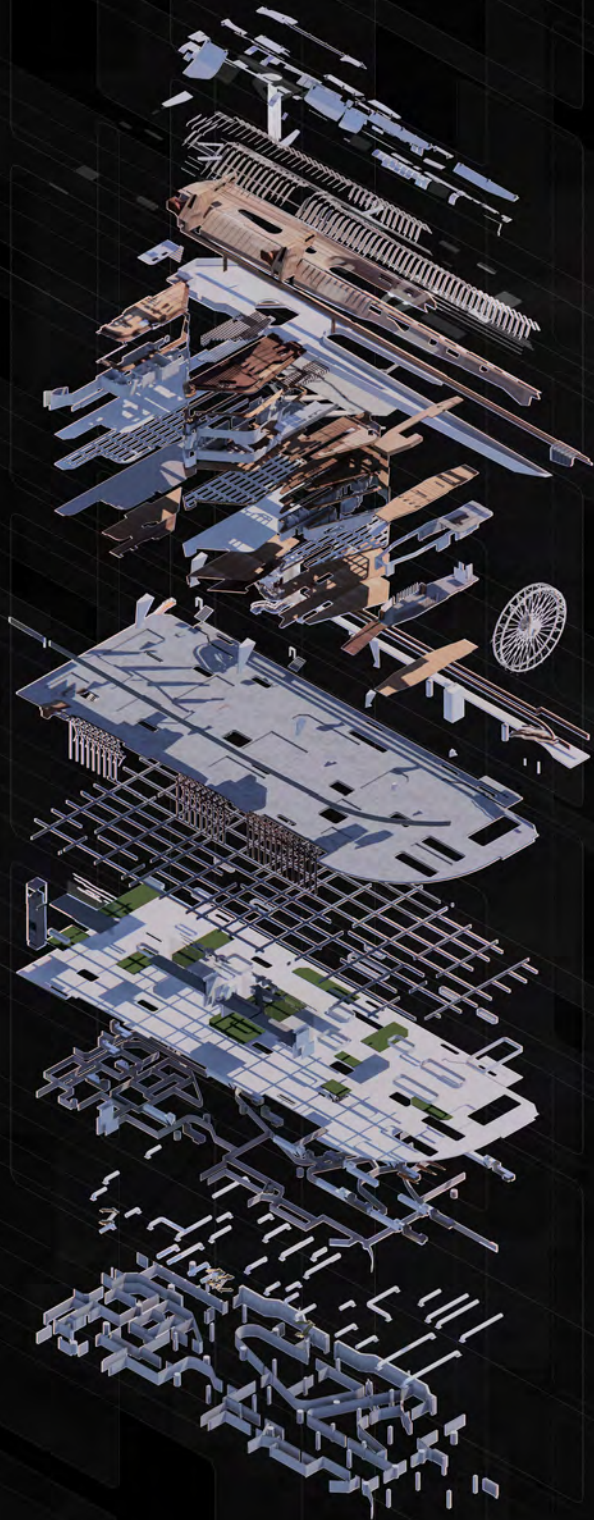
UNFOLDED YARDS

SHAUN THOMAS

In this thesis, the typology of 'yard' affords a civic honesty to the cultural artifice of park and festival by being left exposed and open to the surrounding public conscious. A neighbour to the North British Hotel, this particular 'yard' and collection of built vessels are subservient to the immediate Princess St Gardens and to the contextual cultural events of Edinburgh. The directive of this built landscape is to annually house and recuperate objects and items from park and festivals alike until they are required again by the city. One object of significance that the 'yard' holds is the familiar figure of the big wheel which would be held and readied for the Christmas Market.

This group of architectures articulate a stratigraphy downward from the current level of Princes Street. Throughout the 1950s, 60s and 70s Waverley Market cycled through a range of programs from cattle to flower market; from circus to shopping mall. Continuing the programmatic capability of the market, the four armatures each extend horizontally at different altitudes over the 'yard'. Each 'arm' orientates to one area of maintenance, corresponding to the 'yard' surface below which, in turn, holds, for example, turf to repair the garden following civic events.

The new defined 'yard' topography is formed as a permeable subterranean layer below which - and set into a seam of storage and archives of tools, materials and event based micro-architectures - workshops correspond to the programs of the arms above.





Build-up of "Yard" Elements (previous page)

Gate overlaid with physical model (left)

View from the North British Hotel (above left)

From Subterranean Storage to the Second Arm (middle right)

Physical model elevations: North, West, South, East (below right)

Site: The former General Post Office building, Princes Street, Edinburgh
Programme: Annexe, Archive and Storage for National Library; Specialized Reading Rooms; Administration Offices; Open-air Informal Auditoriums for Oratory Performance; Public Close

08d

BULLOUGH'S BOOKCASE & THE KINLOCH CEILIDH

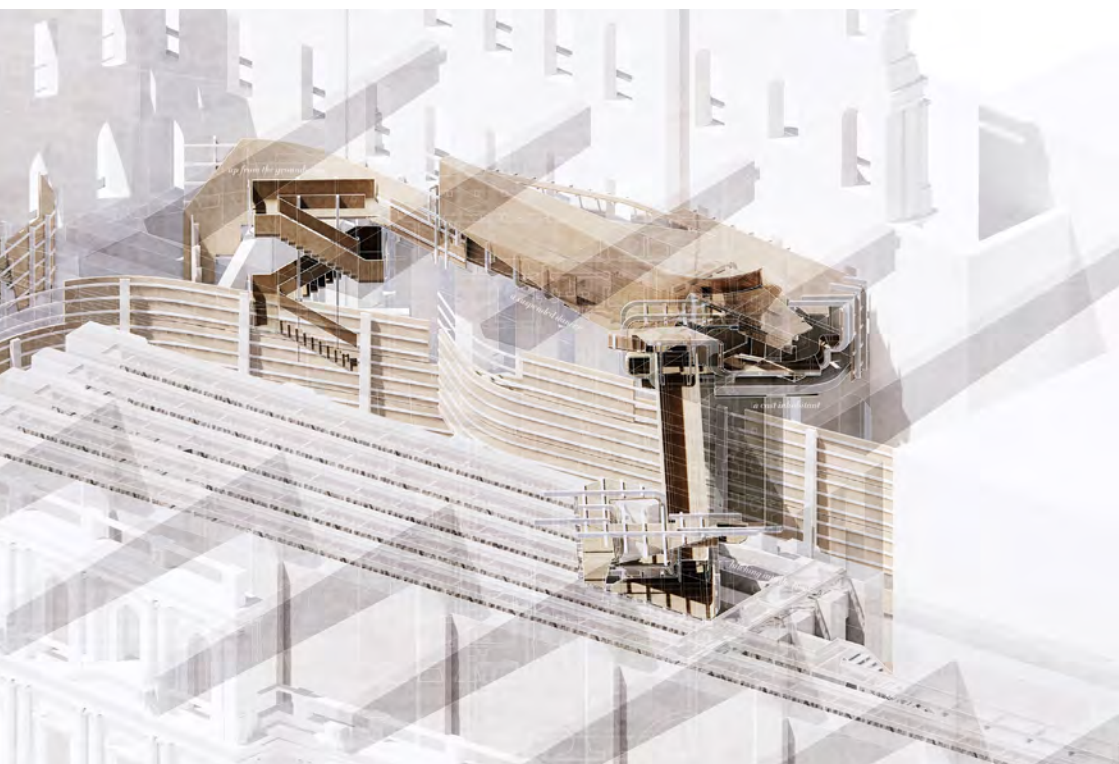
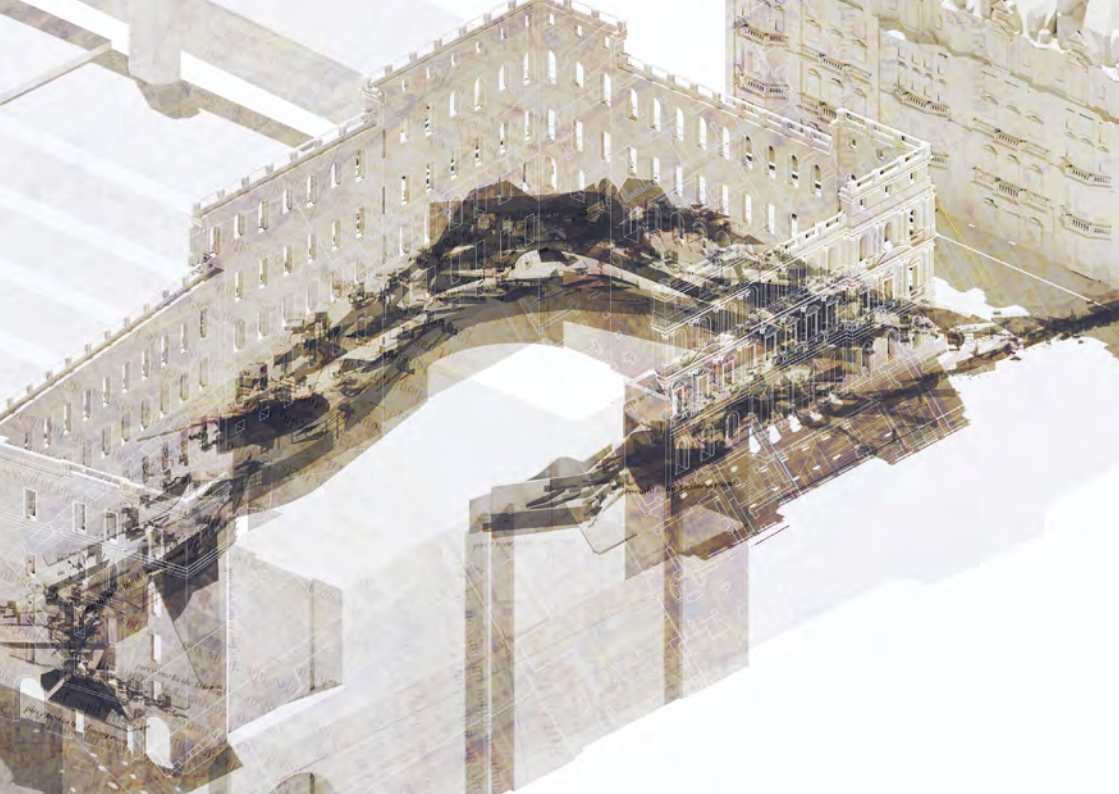
THEO GLENCROSS

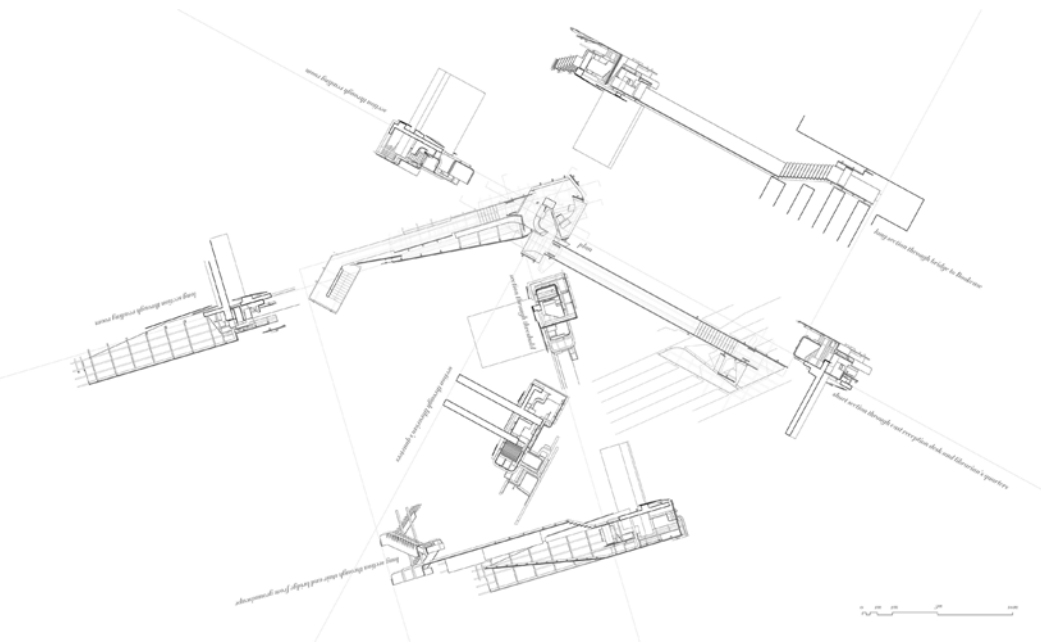
In the gutted husk of the General Post Office building on Edinburgh's Princes Street, ten architectural characters play Rum. They dance the ghost of Kinloch Castle, Sir George Bullough's hunting folly to Highland landlordism, from the cleared Hebridean island back down the West Highland Railway to the Post Office - once the whirring logistical heart that tethered Old Edinburgh to Scotland beyond, its façade now swallowed inside-out by an Amazon office.

The journey folds into its skin as a deep geological fog, through which a violent performance of narrative flooding is carved. The dancing actors of the Kinloch Ceilidh are caught in frozen animation, leaving scraped surfaces and programmatic hauntings of Kinloch Castle as petrified folding skins and canopies suspended above cascading ground. Within this strange landscape we find four libraries of lost Scotland; of Forgotten History, Erased Culture, Exploited Resource and Dispossessed Land.

Each library infiltrates and inhabits the caught characters and scraped surfaces of the Kinloch Ceilidh as their own husk, intimate and bespoke nooks for secluded reading. Each connects across the birch fog to the monumental edifice of the Bookcase, unfurled skins that bridge, cut and latch into punched hollows within the thickness of the colossal volume now occupying the Post Office. The groundscape beneath becomes a breathing Close between Princes Street and Calton Road below, expanding and contracting into a series of informal open-air spaces for the oration and staging of material held in the library, so that, in performance, it cannot again be lost.







The Ceilidh Navigates the Bookcase (previous page)
Library of Forgotten History [or, the Empire Room] (below left)
The Kinloch Ceilidh, in performance (above left)
Library of Forgotten History, unfolded (above right)
Ascending to the Library of Forgotten History (below right)





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Inside Front Spread

Theo Glencross

Inside Back Spread

Faroes Atelier: Hannah Davis, Jonathan Pilosof & Tianshi Wang

Chimera Archive Images

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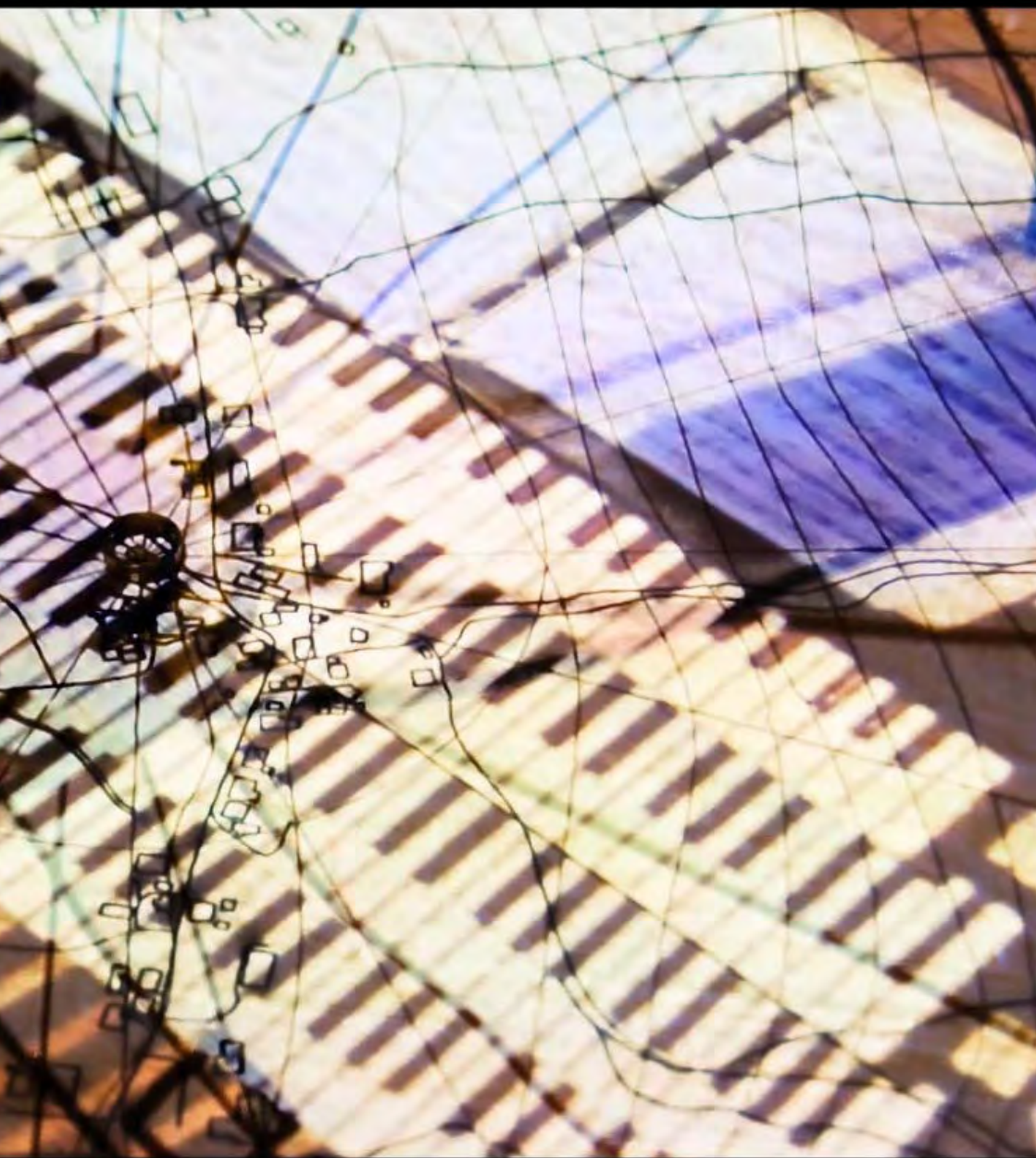
island territories vii: Island

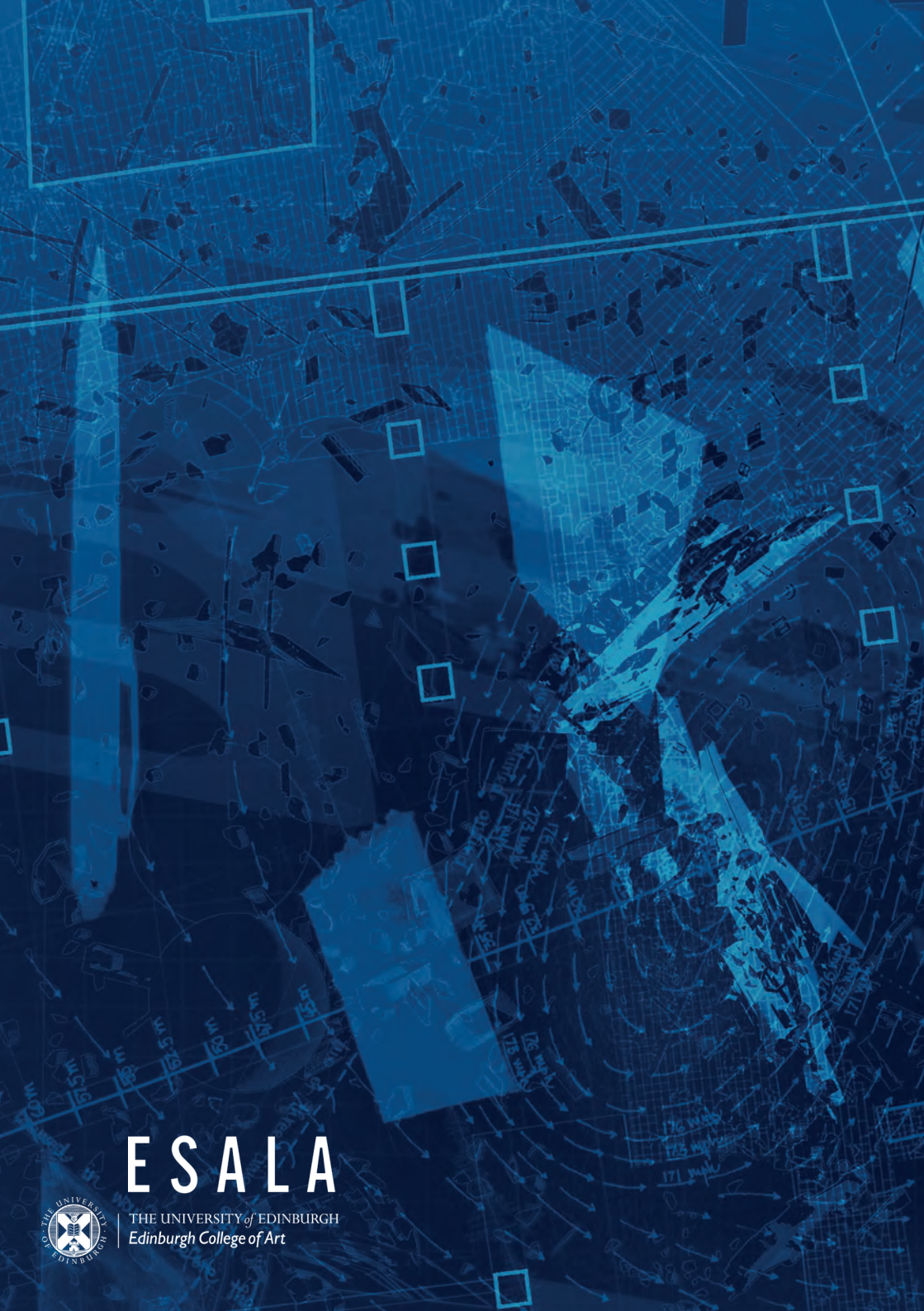
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