EDINBURGH SCHOOL OF ARCHITECTURE AND LANDSCAPE ARCHITECTURE

Dr Miguel Paredes Maldonado

THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

www.ed.ac.uk
www.eca.ed.ac.uk
Twitter: @ESALA_Edinburgh

ESALA

Edinburgh School of Architecture and Landscape Architecture
Edinburgh College of Art
University of Edinburgh

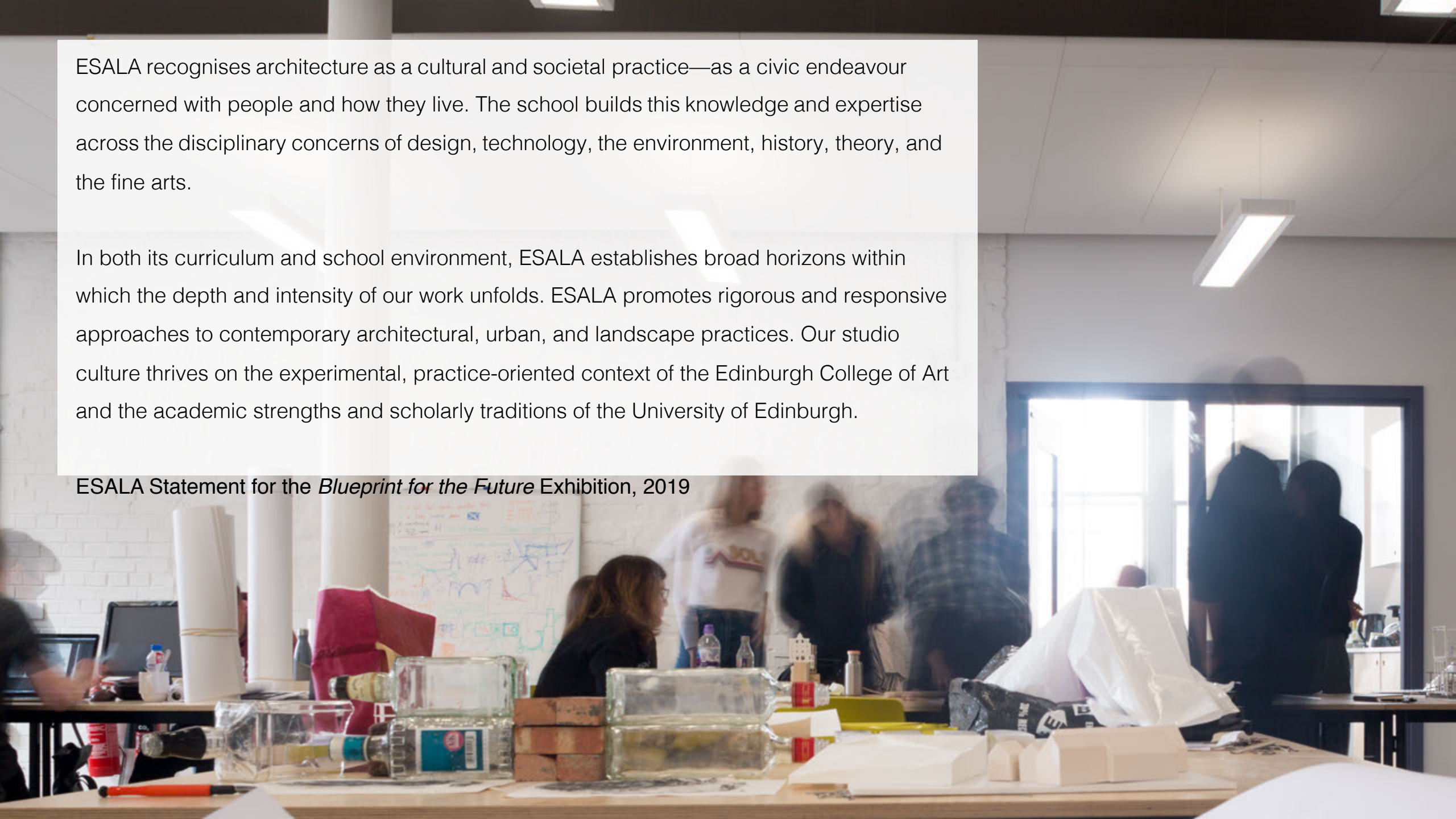
ESALA

ESALA is one of five subject areas in the Edinburgh College of Art.

ESALA students interact with and benefit from the vibrant community of disciplines across ECA.

These include: Fine Art, Design, History of Art, Music

Likewise, ESALA is part of the University of Edinburgh, a world-leading research University.



ESALA recognises architecture as a cultural and societal practice—as a civic endeavour concerned with people and how they live. The school builds this knowledge and expertise across the disciplinary concerns of design, technology, the environment, history, theory, and the fine arts.

In both its curriculum and school environment, ESALA establishes broad horizons within which the depth and intensity of our work unfolds. ESALA promotes rigorous and responsive approaches to contemporary architectural, urban, and landscape practices. Our studio culture thrives on the experimental, practice-oriented context of the Edinburgh College of Art and the academic strengths and scholarly traditions of the University of Edinburgh.

ESALA Statement for the *Blueprint for the Future* Exhibition, 2019


Minto House


7-8 Chambers Street & Adam House


ECA Main Building, Lauriston Campus


Studio, Minto House


Studio, Adam House


Studio, 7-8 Chambers Street

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EDINBURGH SCHOOL OF ARCHITECTURE AND LANDSCAPE ARCHITECTURE (ESALA)

Undergraduate

Postgraduate

SCHOOL OF ART

Undergraduate

Postgraduate

SCHOOL OF DESIGN

Undergraduate

Postgraduate

HISTORY OF ART

Undergraduate

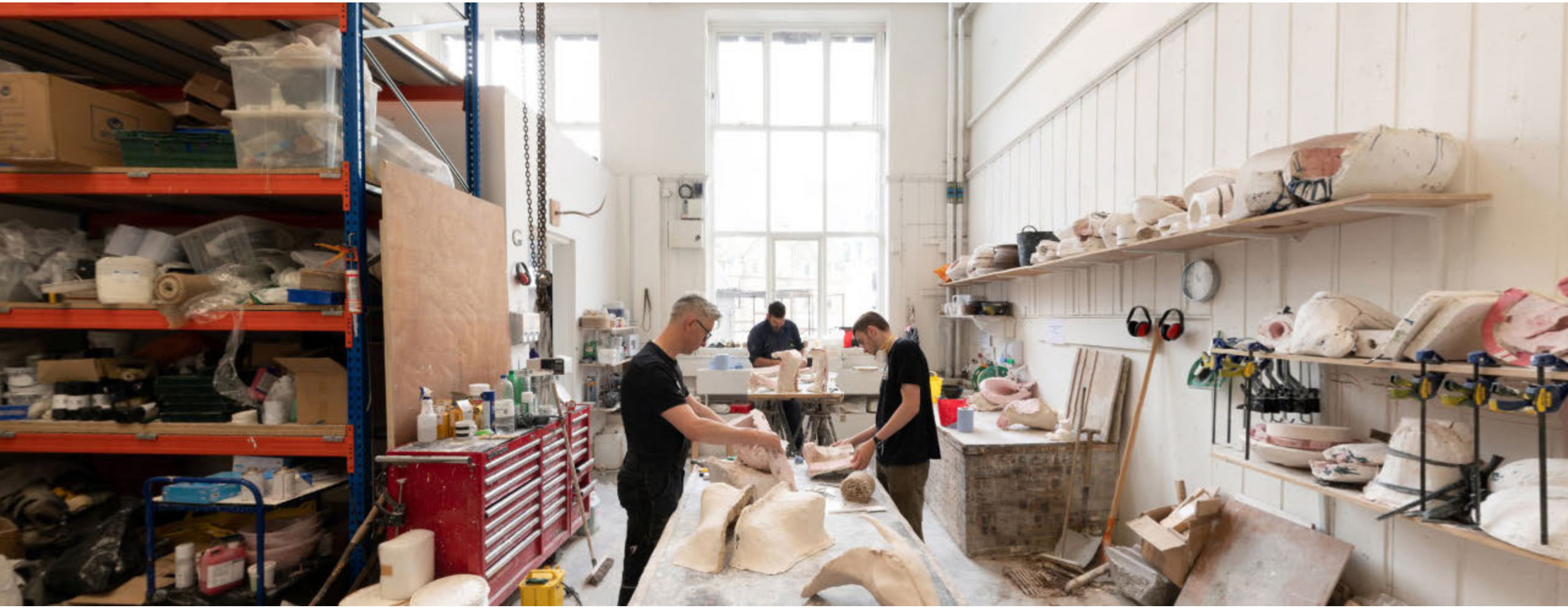
Postgraduate

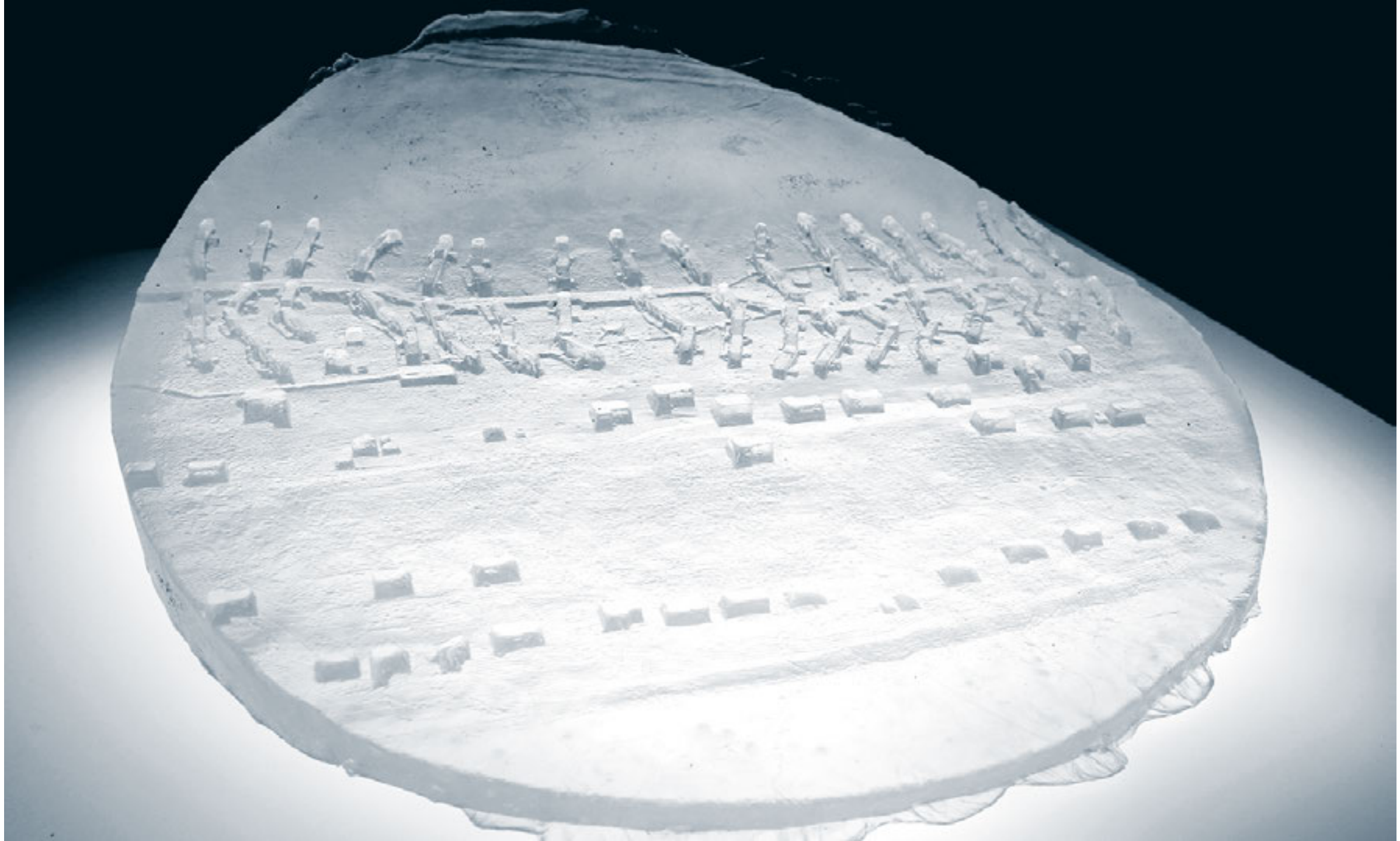
REID SCHOOL OF MUSIC

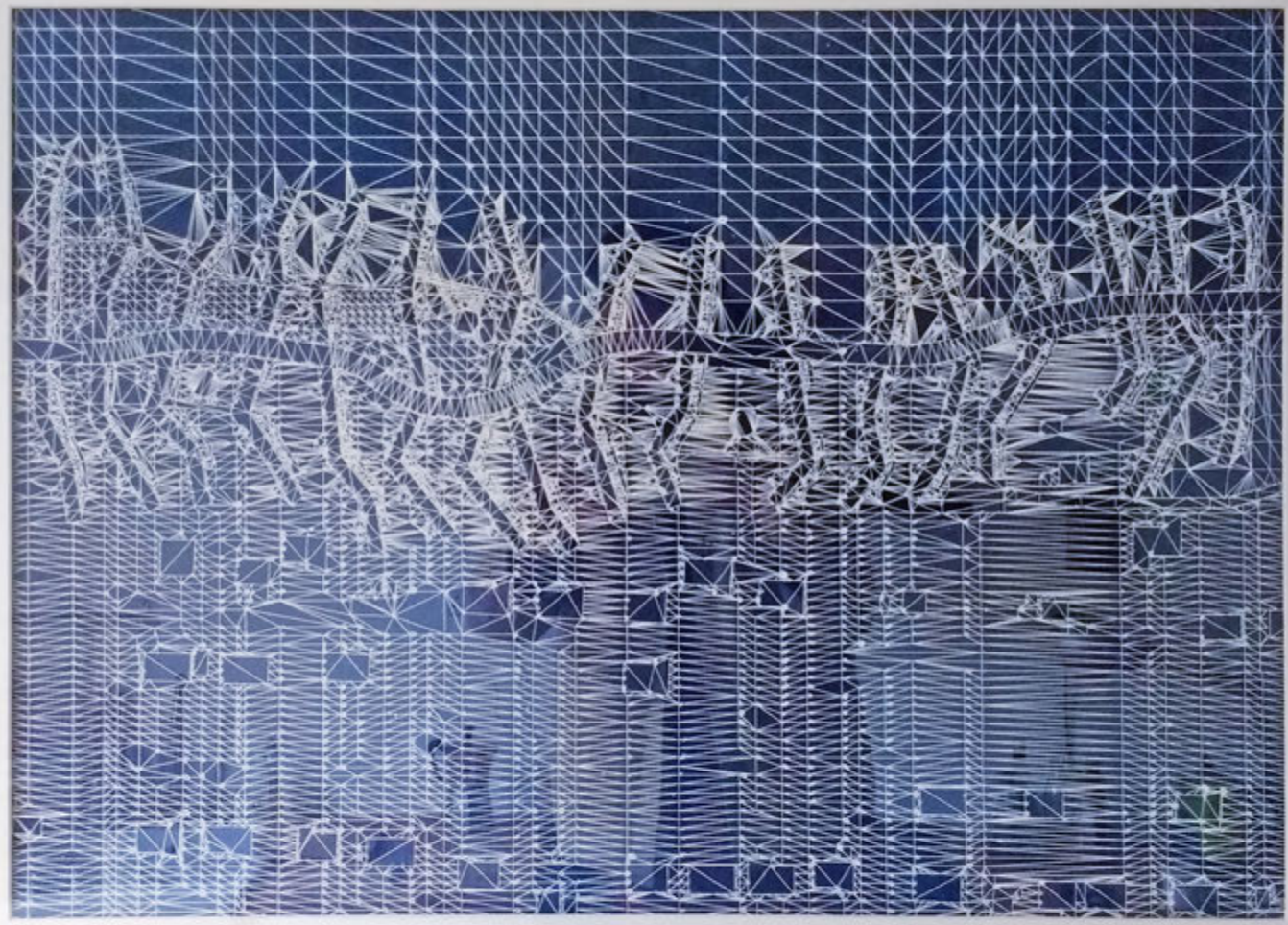
Undergraduate

Postgraduate

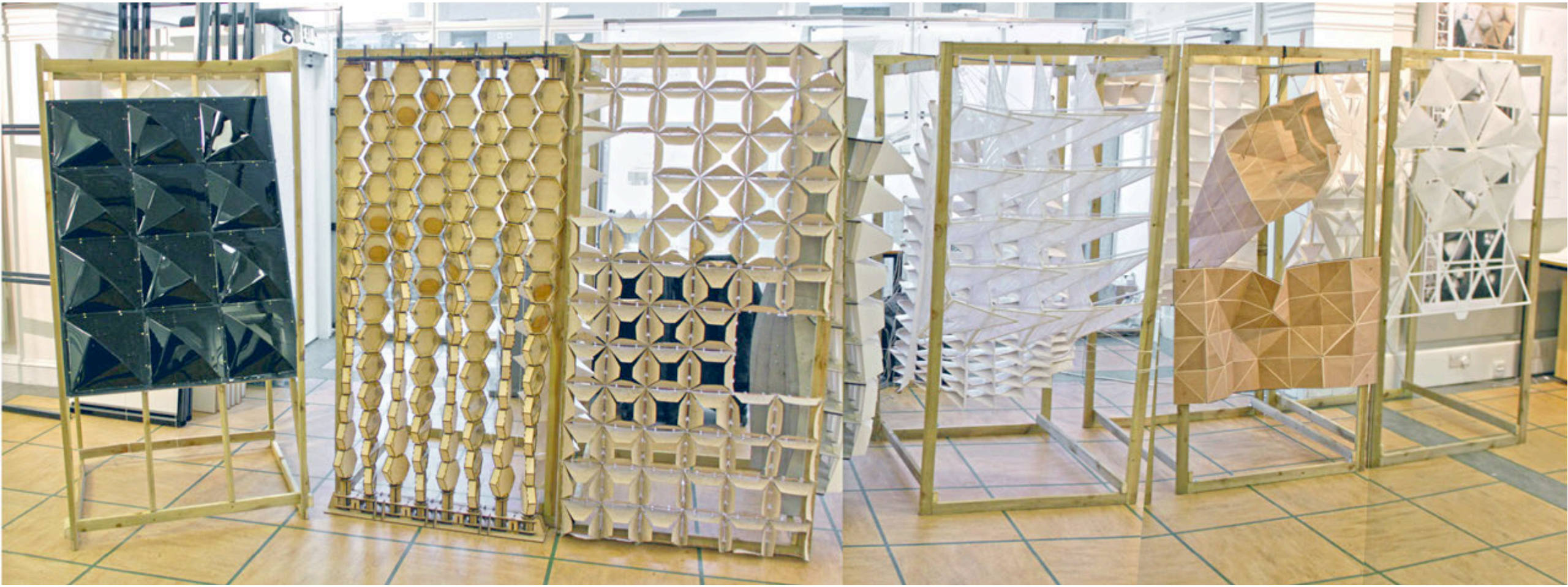

Warning!



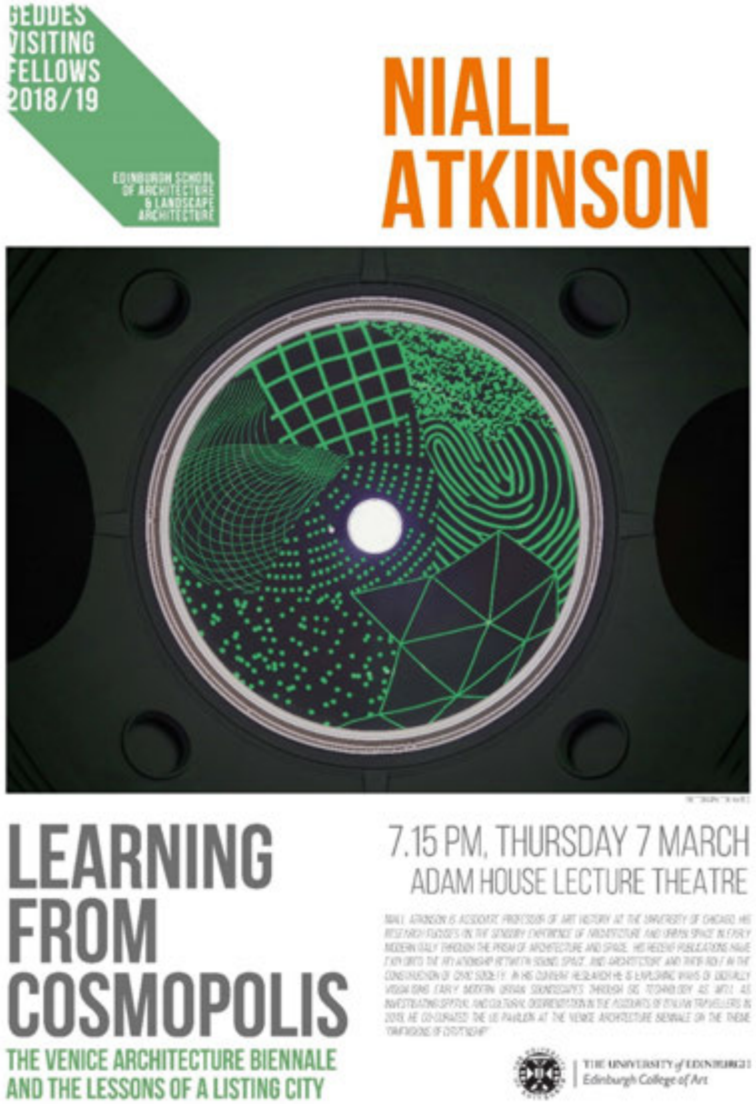


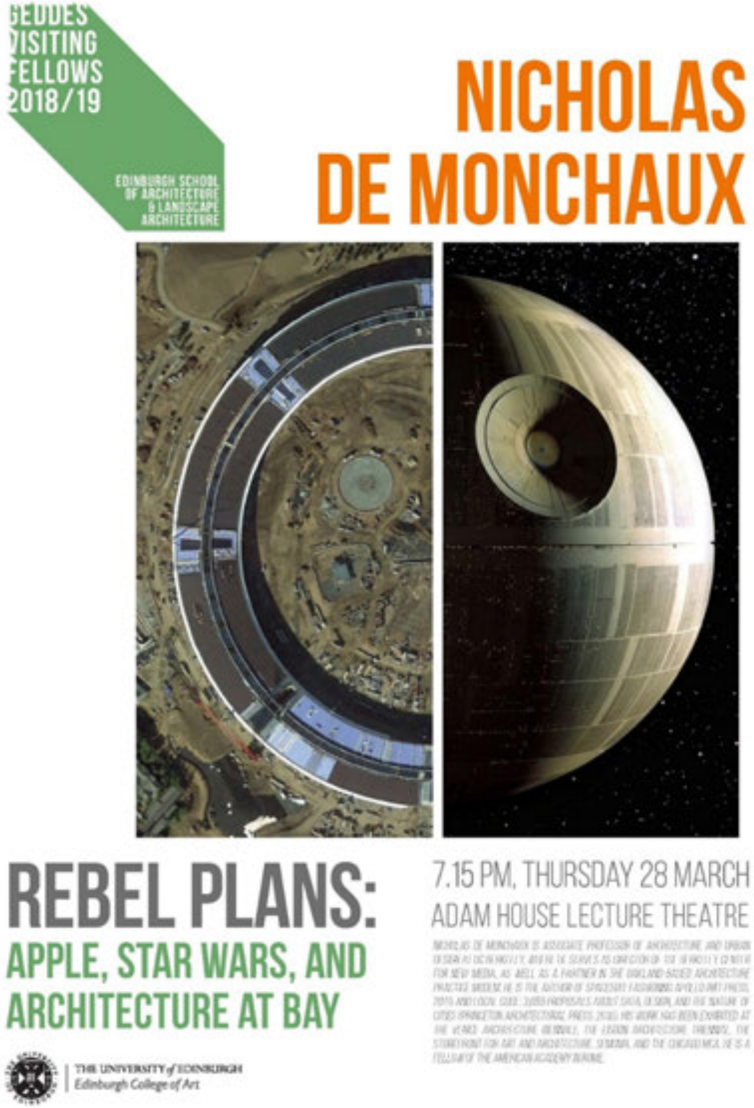


The ANexact urban plan_Detail of Cross-Media information. Pathways of university staff and students through downtown Cagliari districts



ESALA VISITORS





ESALA

BA/MA ARCHITECTURE
BA/MA LANDSCAPE ARCHITECTURE
MA ARCHITECTURAL HISTORY AND HERITAGE

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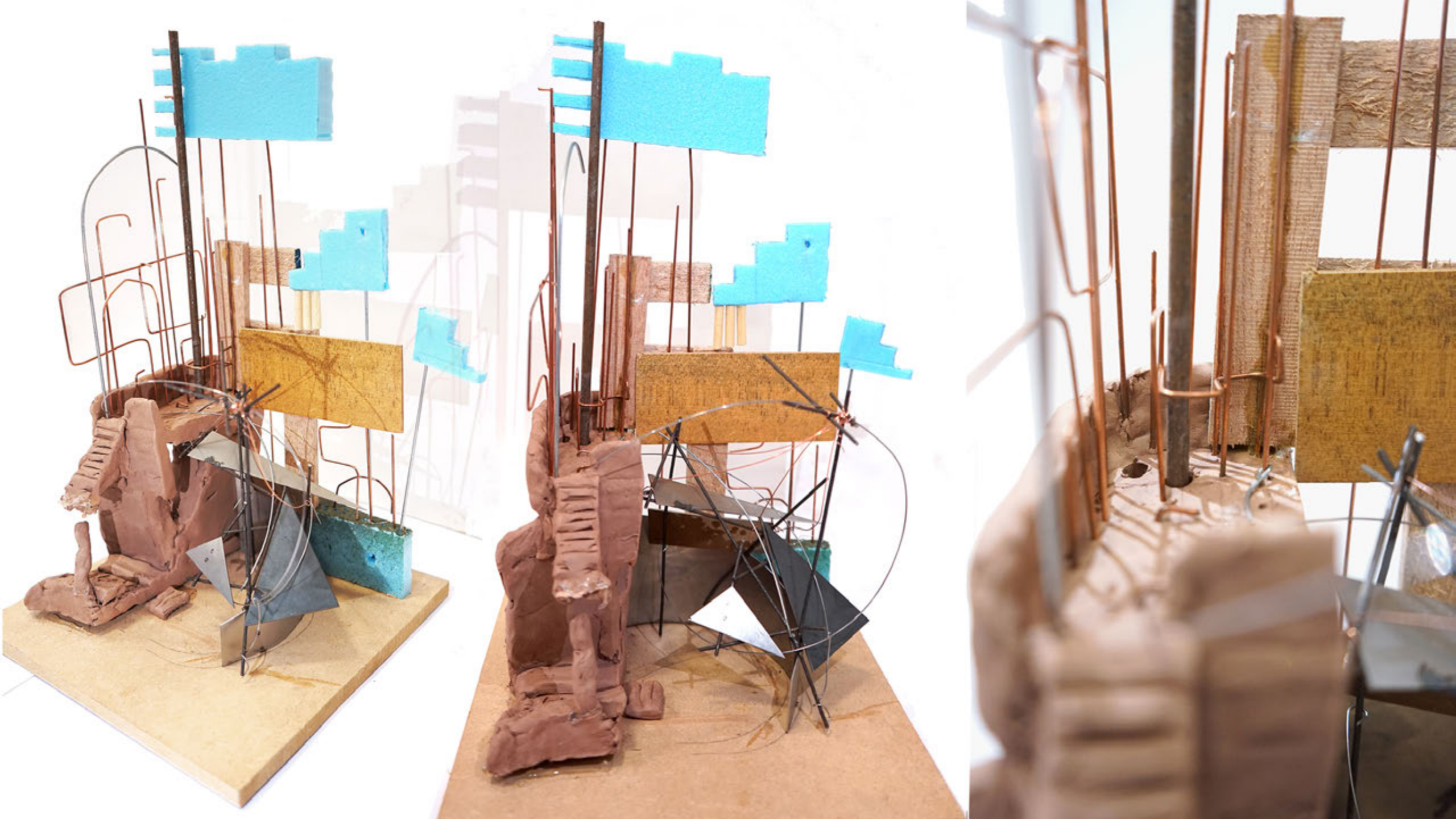
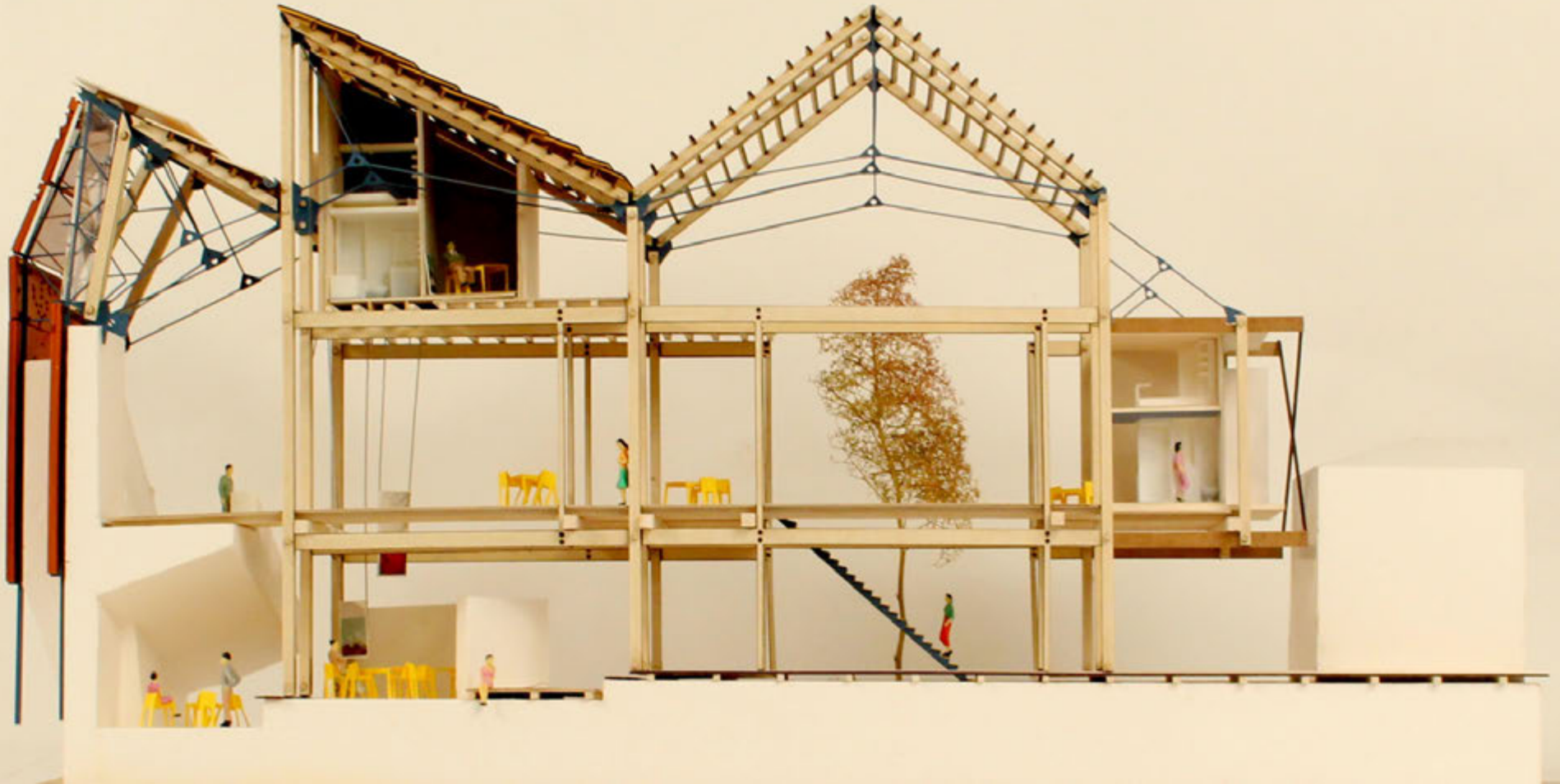
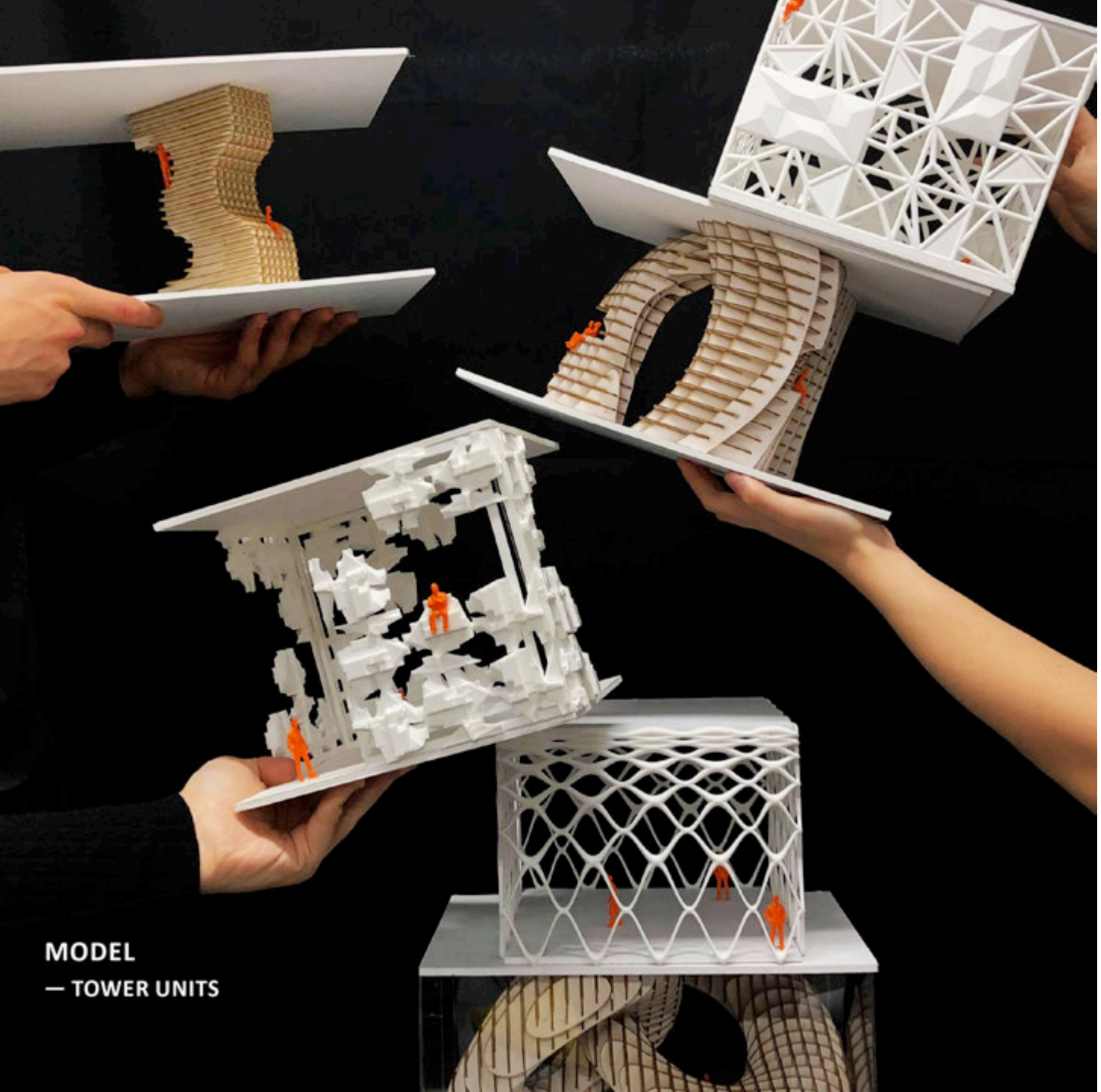
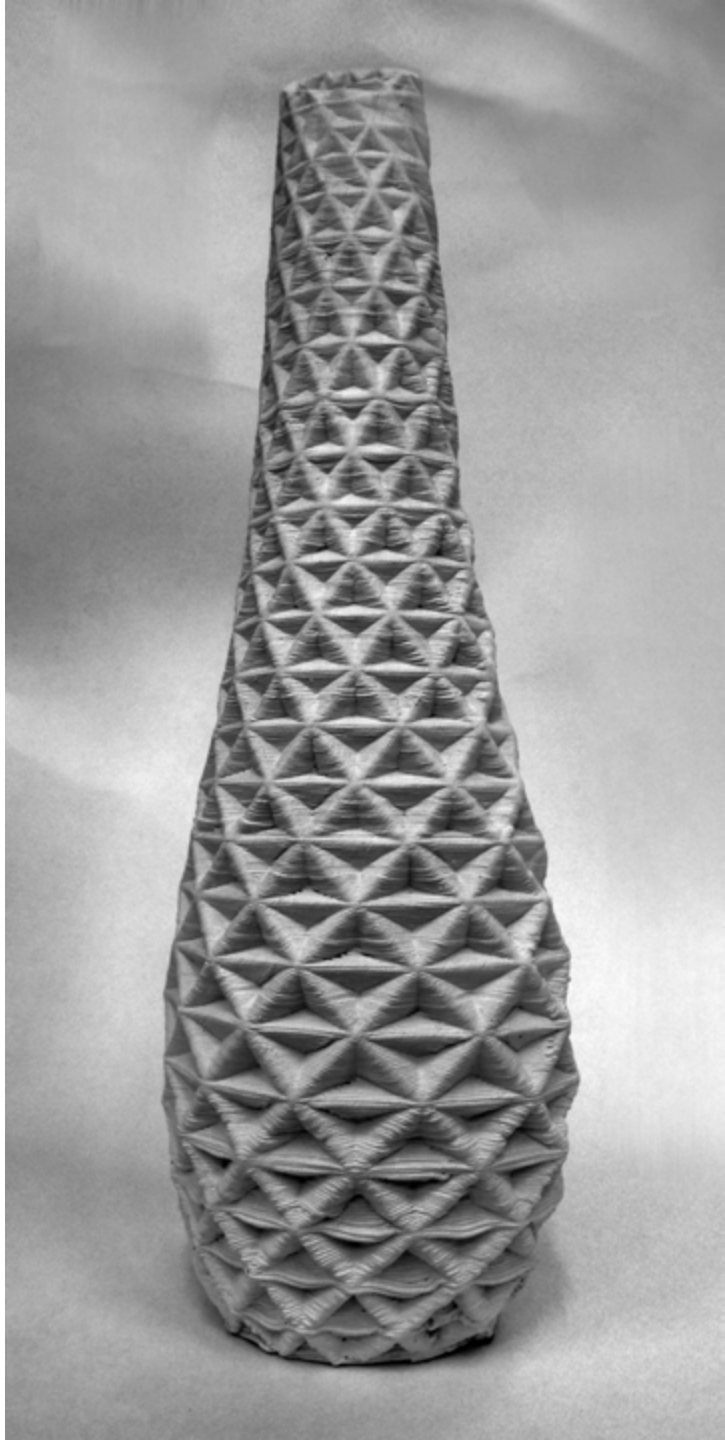
ARCHITECTURE






MODEL
— TOWER UNITS

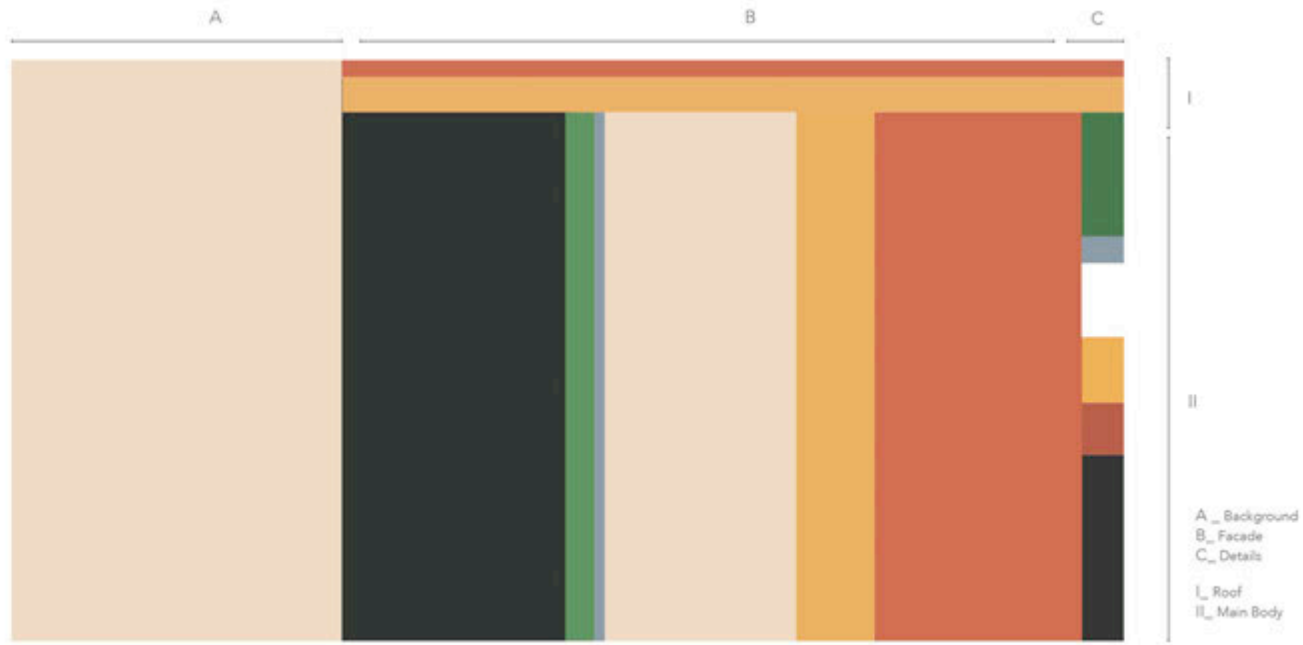

MODEL
— DIGITAL
CRAFT



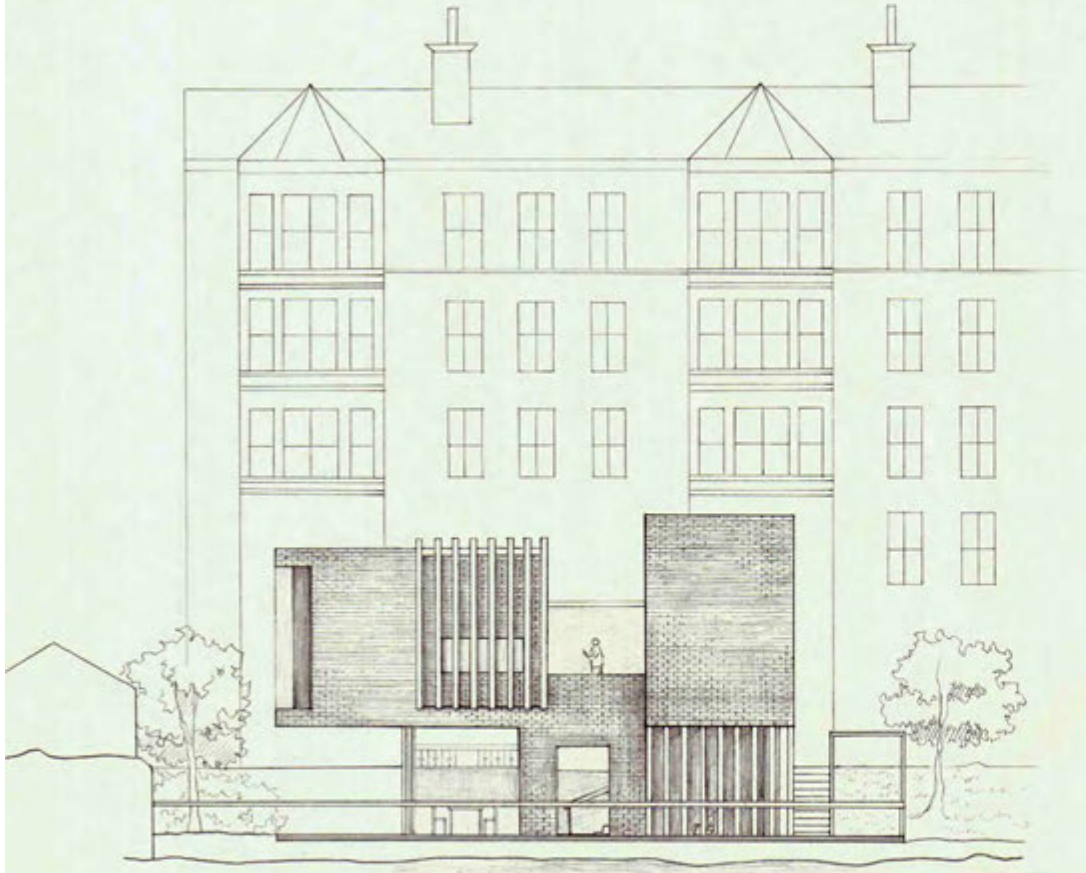
WOMAN IN THE HAT (1962)

The work was not technically a painting, but rather a print from a lino cut. This method of producing works began more common with Picasso towards the end of his career.

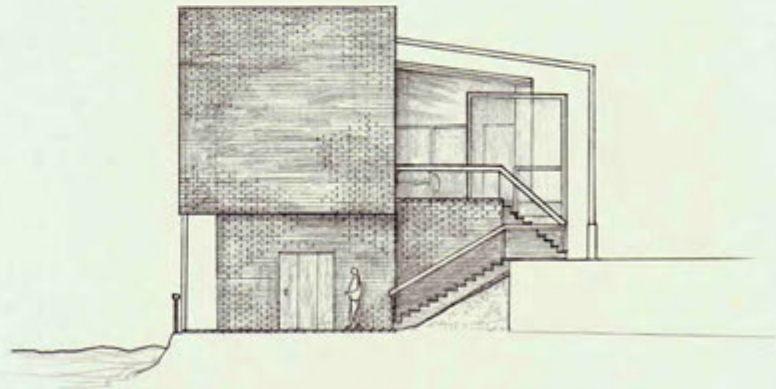
It has an interesting effect colour-wise since it produced very distinct areas of graphic block colour. In comparison to his other paintings, the colours are sharper and more defined - as well as the number of colours appearing to be more limited. Despite the limited palette, there is still a lot of consideration into how the chosen colours interact with each other: although the individual samples are contrasting hues, as a whole the painting achieves harmony.



Year 1: AD Assembly
Student: Rebecca Sun

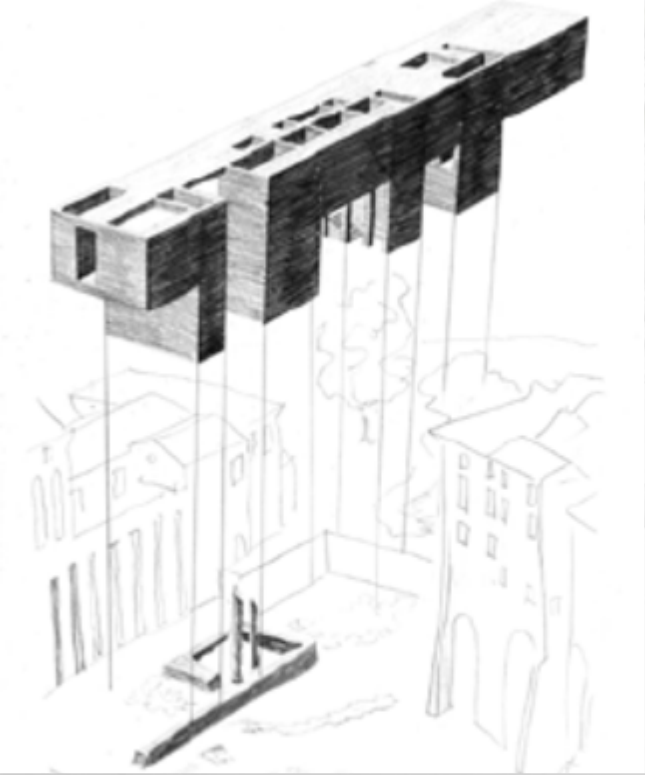


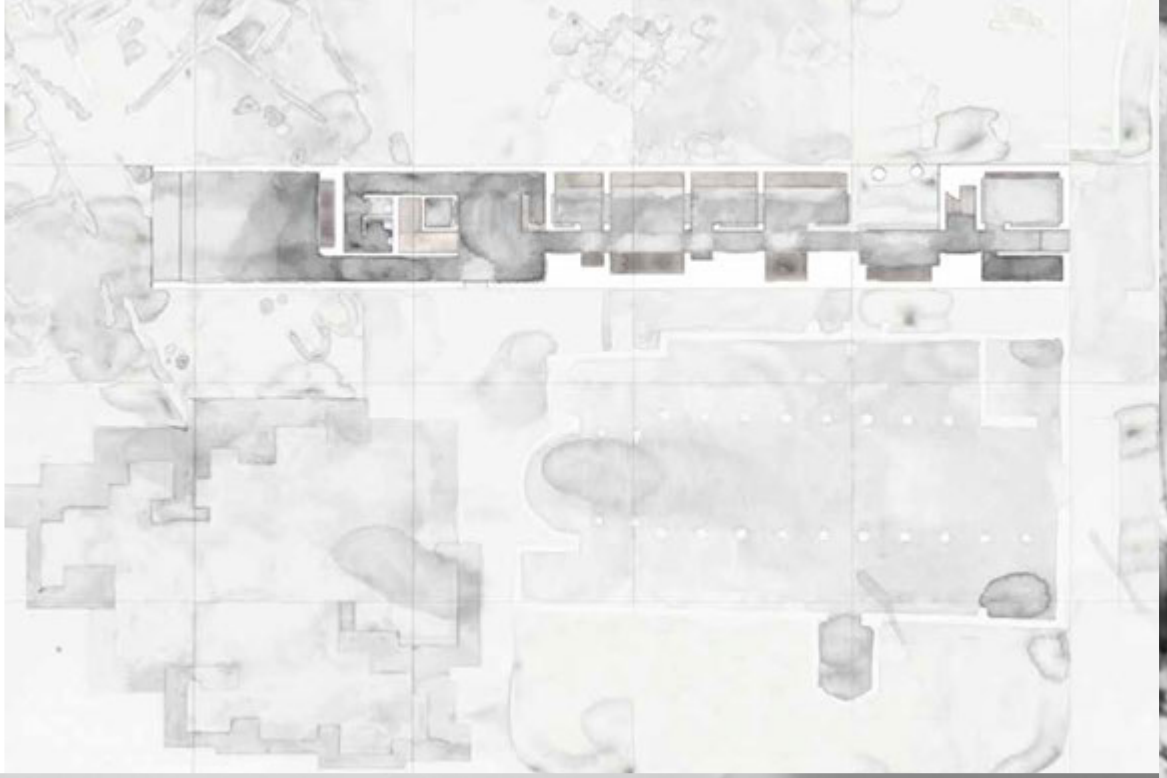
North-West Elevation
1:100

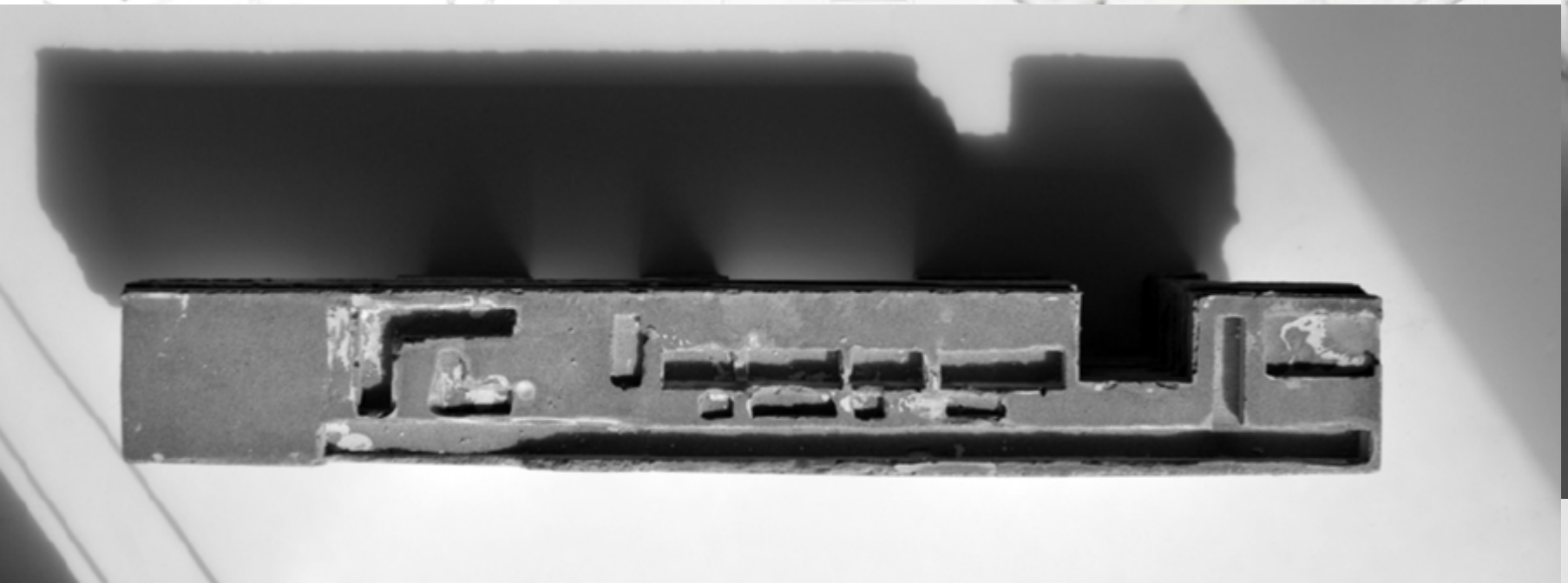


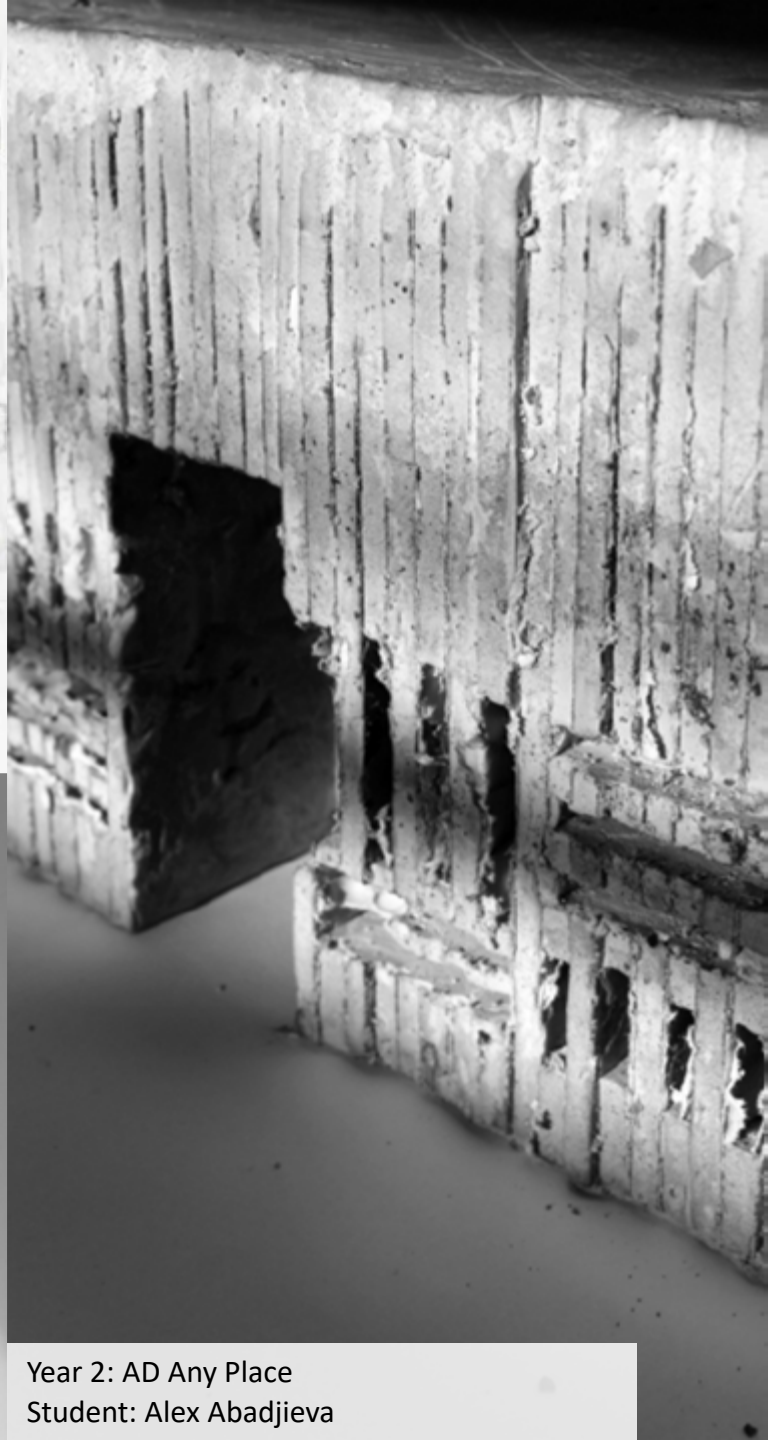
South-west Elevation
1:100

Rebecca Sun
Project 2



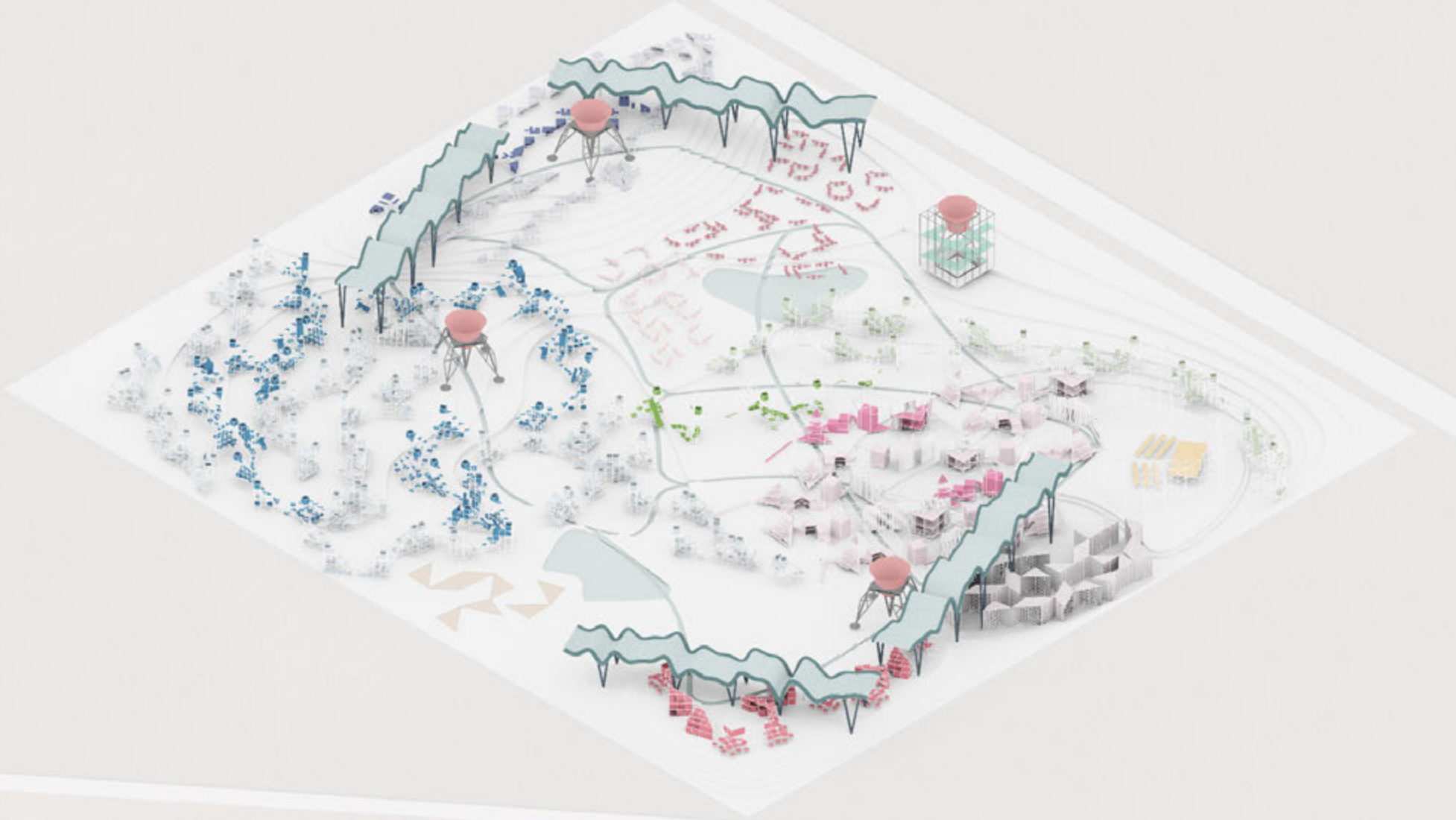


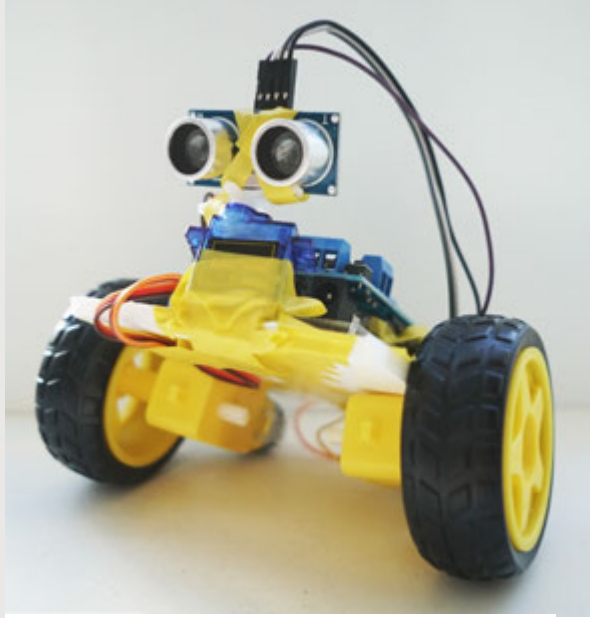


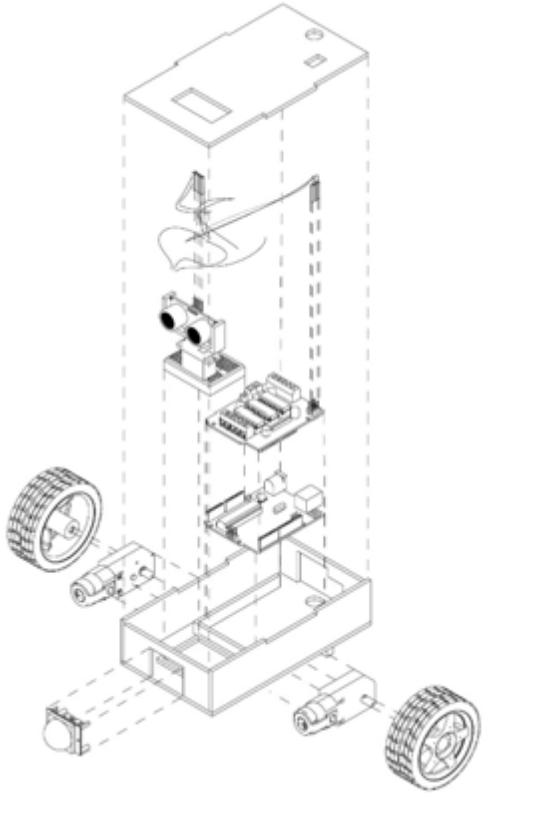


Year 2: AD Any Place
Student: Alex Abadjieva

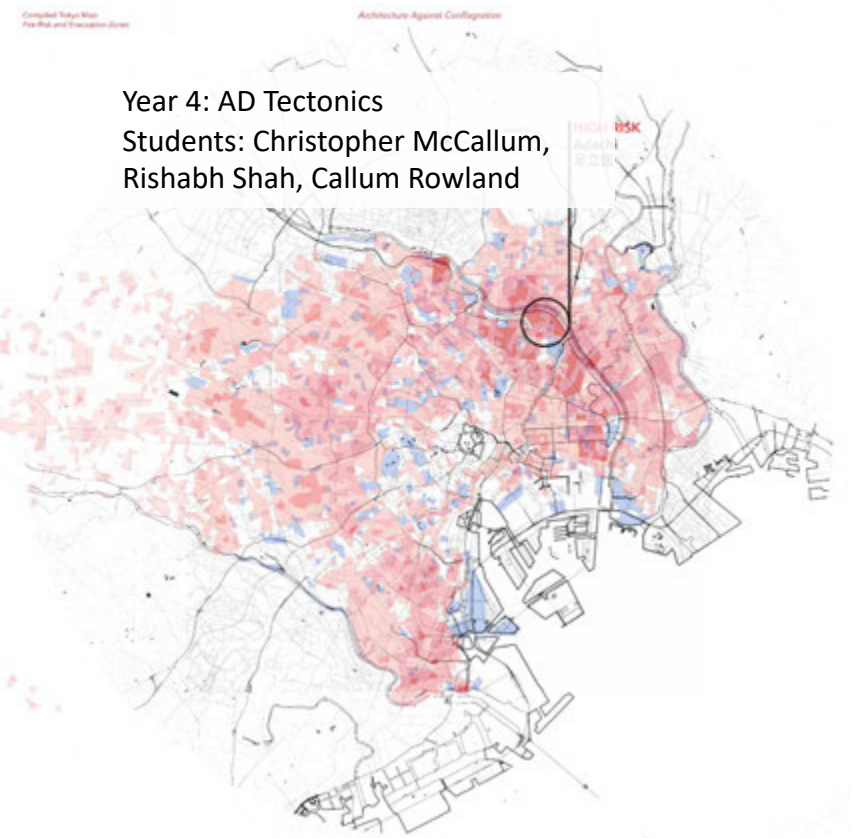
Year 3: AD Explorations
Students: Hebe Chan, Chloe Su, Kerry Zhou
Re-imagining non-human territory







Year 4: AD Tectonics
Students: Christopher McCallum, Rishabh Shah, Callum Rowland



Tokyo Risk Analysis

Risk and Evacuation

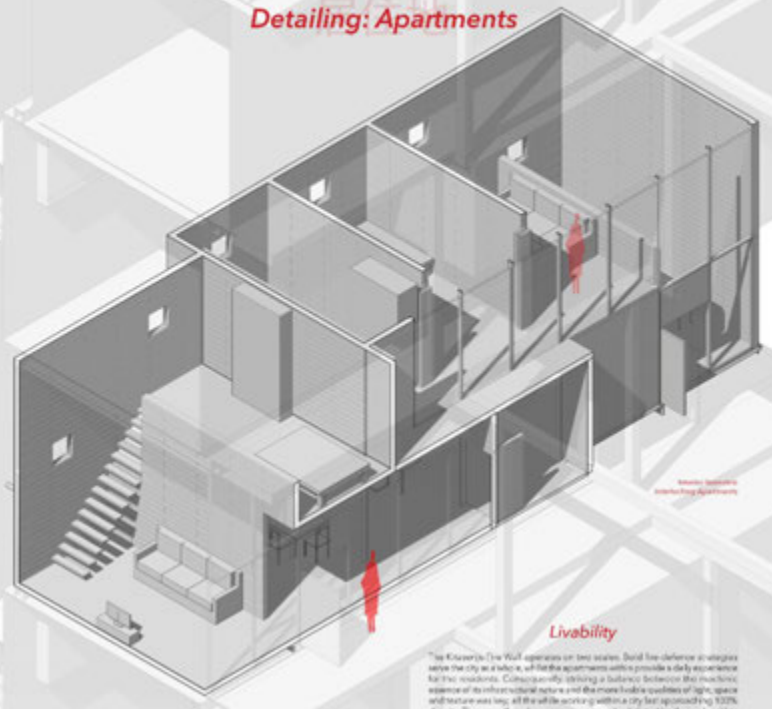
Fire Mapping Strategies

Seismic Strategy

Do the 'Snake Dance'

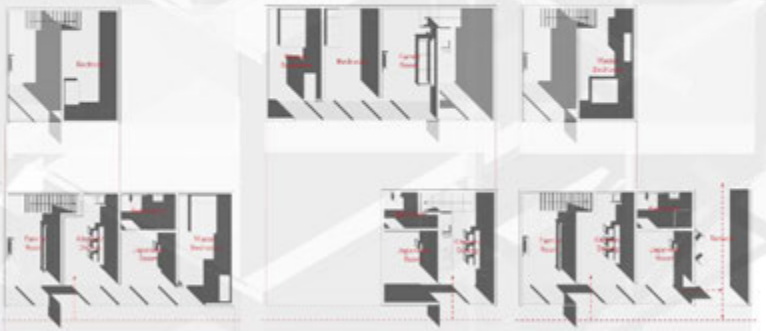
Echoes of the Pagoda

Detailing: Apartments



Livability

Refuge



Year 4: AD Tectonics
Students: Christopher McCallum, Rishabh Shah, Callum Rowland

Compression
Tension

Architecture Against Conflagration

Detailing: Cantilevers

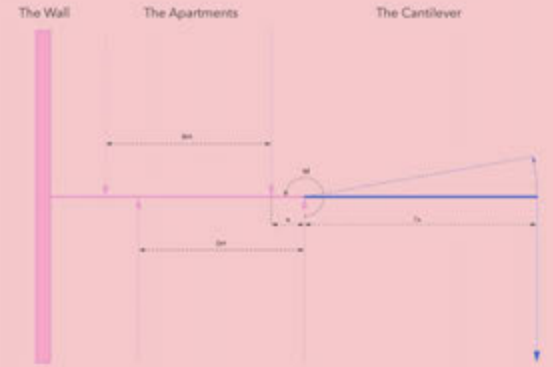
PTFE POT Bearings

Isometric Section
Terrace Mechanisms

Vertical Evacuation

This section considers adapting the mechanism of the stepped load and its usage in the Kitasenju Fire Wall. As the fundamental purpose of the each cantilever is to achieve equilibrium, whilst additionally serving in seismic resistance, these fairly unique elements required novel development in order to ensure that they were not only inherent in their structural role, but also contributing to the wall's overall fire defence strategy. Imitating the large, heavy eaves of the pagoda, it was essential that the cantilevers employed a great mass to offset the turning moments. Consequently, it was logical to inhabit the cantilever, introducing weight through natural occupation and thus satisfying both roles.

Located on the 'safe' side of the wall, the inhabited mechanism acts every day as an exterior terrace space, situated within a dynamic array of vertical cables. A concealed irrigation system collects and distributes rainwater, accommodating vegetation on the terraces and developing peaceful, natural space for the residents despite the traditional restrictions of a tall, densely populated building. Meanwhile, in the event of conflagration, it becomes the site of additional evacuation, efficiently extruded upwards rather than sprawling outwards. This is a particularly relevant solution given the high level of density that now defines Tokyo.



The Mechanism

The cantilevering beams developed for this project are in many ways a modified version of the 'gerberettes' that can be seen deployed throughout the Centre Pompidou in Paris. The beams also operate in a similar way, mediating between tensile and compressive forces. The introduction of downward tension cables, whilst contributing to the overall weight of each beam and further mimicking the pagoda's eaves, serves an additional seismic purpose, allowing for a small degree of movement through the flexible and elastic nature of the cables. The variable lengths of these extending beams is a direct response to the shifting of each apartment within the structure, and the magnitude of each shift informs the length of each cantilever, employing a ratio derived from the pagoda itself and its relationship between column and eave.

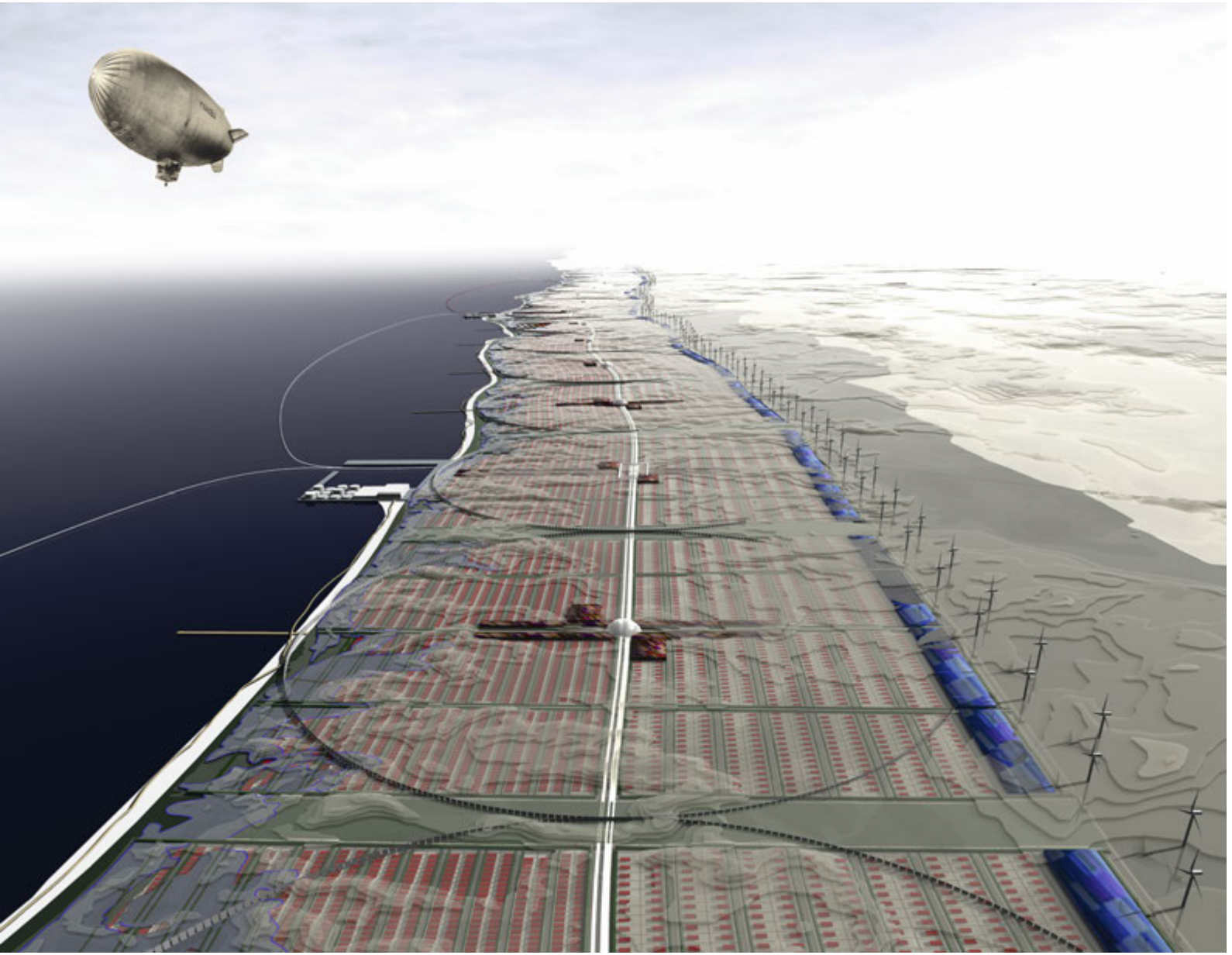
It is vital to remember that only when the load steps in the pagoda is movement allowed. This ensures that each floor can move independently within an overall system of rigidity. This strategy has been continued within the steel structure, fixing all elements within each floor but implementing a movement (PTFE POT) bearing at connections between floors. One of these moments can been found at the top of each column, concealed within the 'gerberette' (see left).

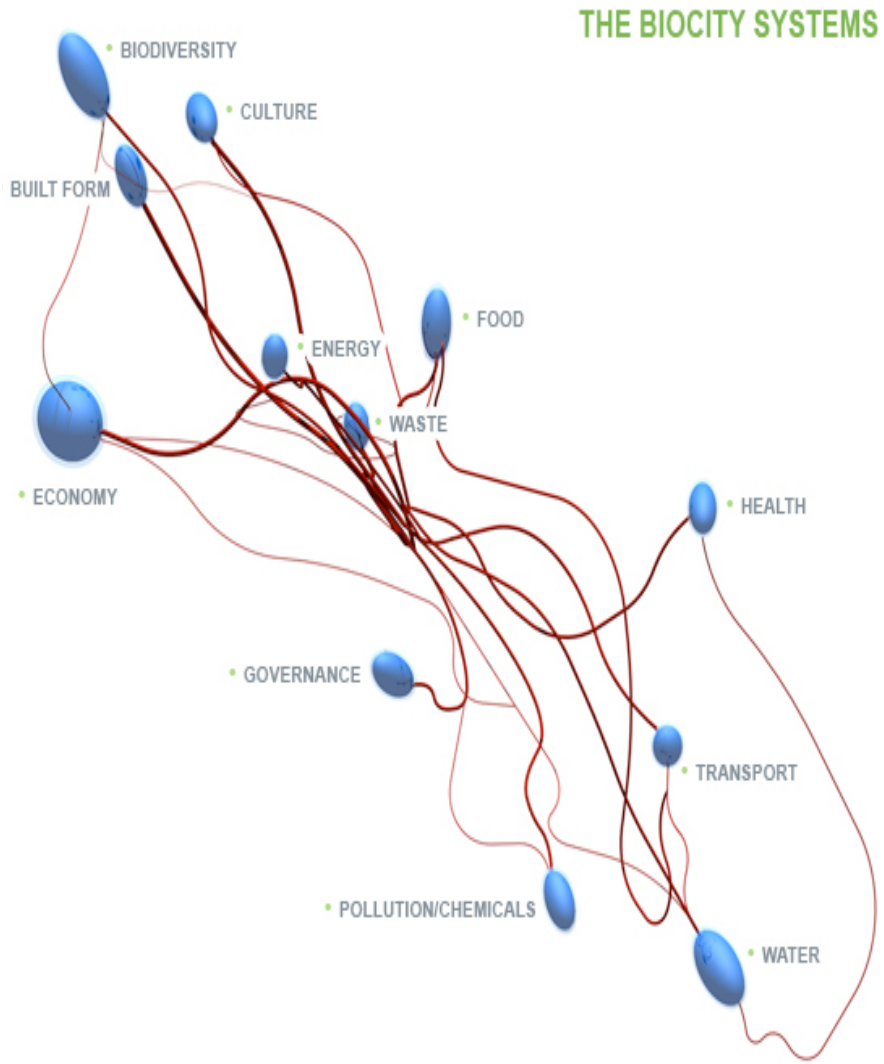
LANDSCAPE ARCHITECTURE

Landscape and Architecture
Landscape and Engineering
Landscape and Art
Landscape and Ecology
Landscape and Planning
Landscape and Social Studies
Landscape and International Development
Landscape and Hydrology
Landscape and Climate

Landscape and People
Landscape as a human right

How to catalyse interrelationships between
people and **society, society** and the **environment**




THE BIOCITY SYSTEMS
BIODIVERSITY
CULTURE
BUILT FORM
FOOD
ENERGY
WASTE
ECONOMY
HEALTH
GOVERNANCE
TRANSPORT
POLLUTION/CHEMICALS
WATER

HUMANITY : ENVIRONMENT

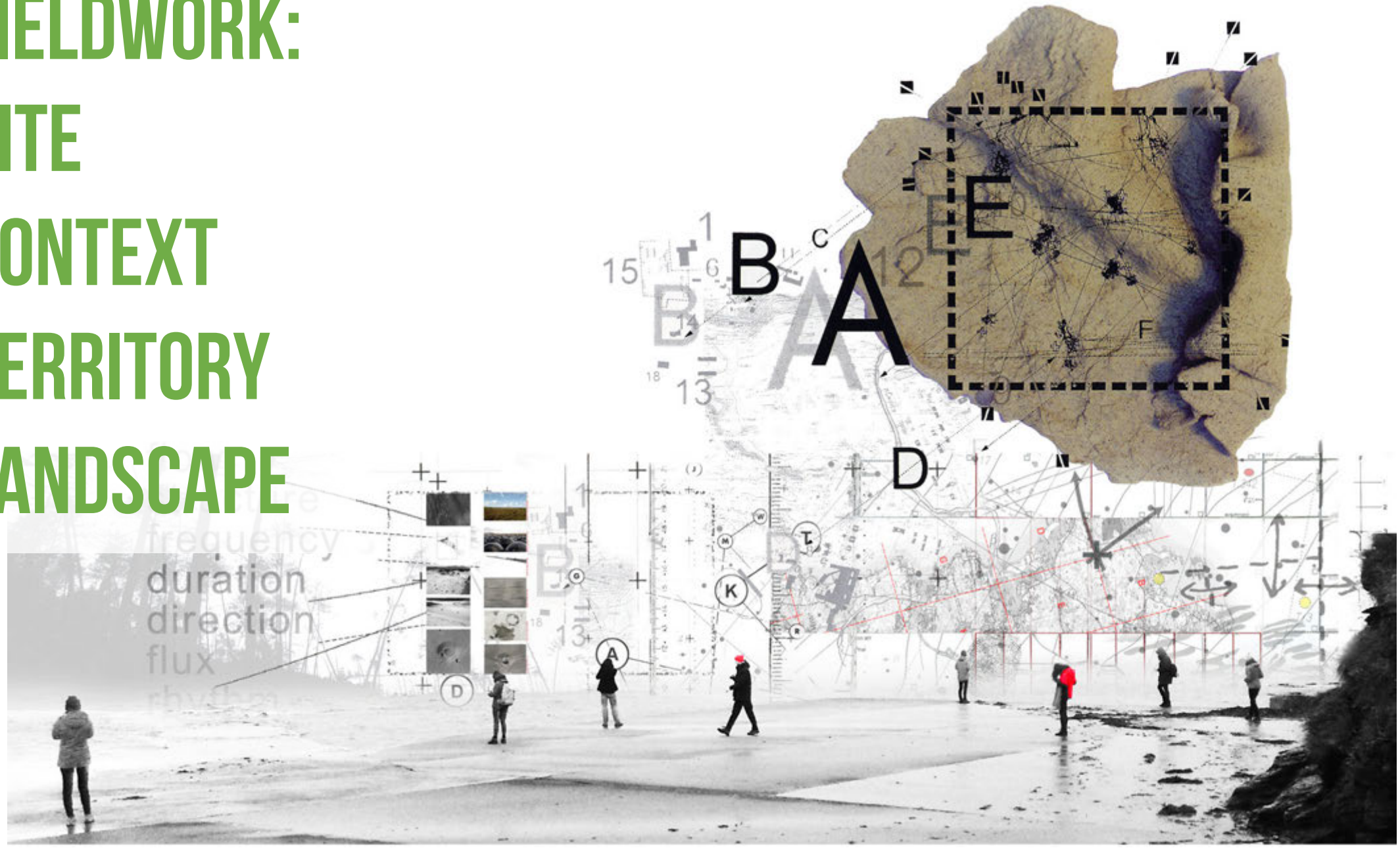
HUMANITY : CULTURE

HUMANITY : EVERYDAY LIFE

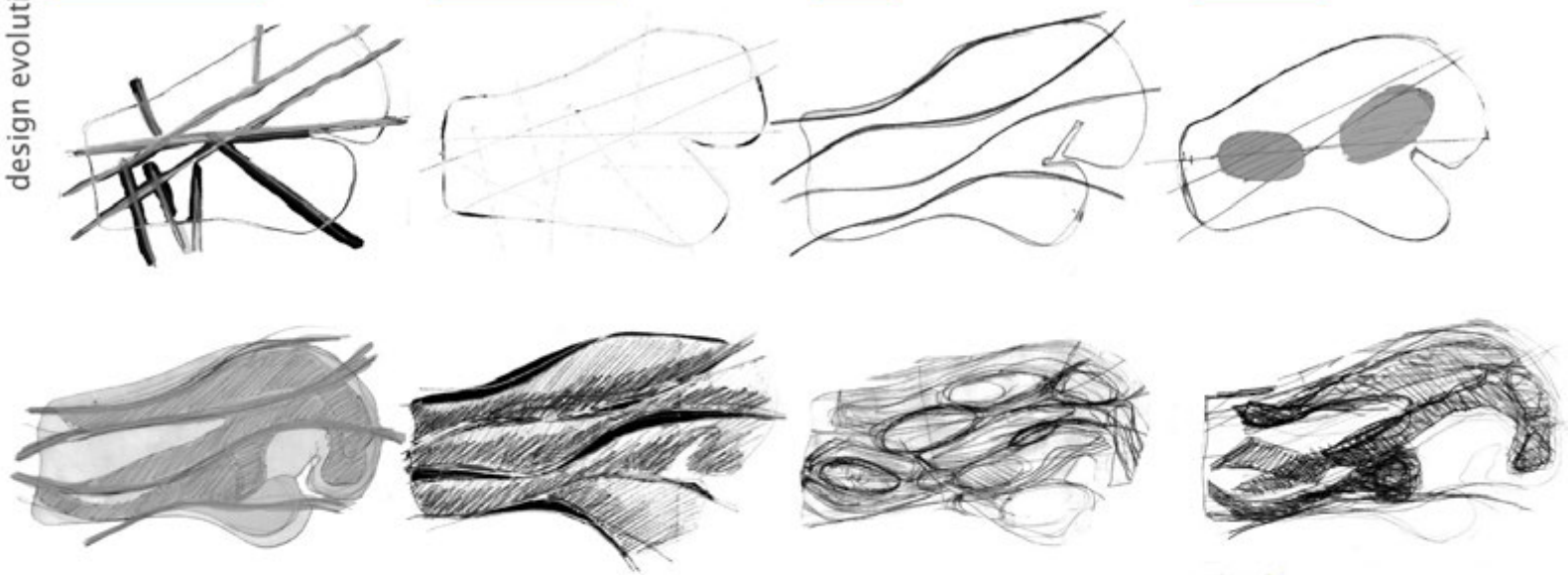
HUMANITY : MATERIAL WORLD

HUMANITY » THE FUTURE?

FIELDWORK:
SITE
CONTEXT
TERRITORY
LANDSCAPE



design evolut

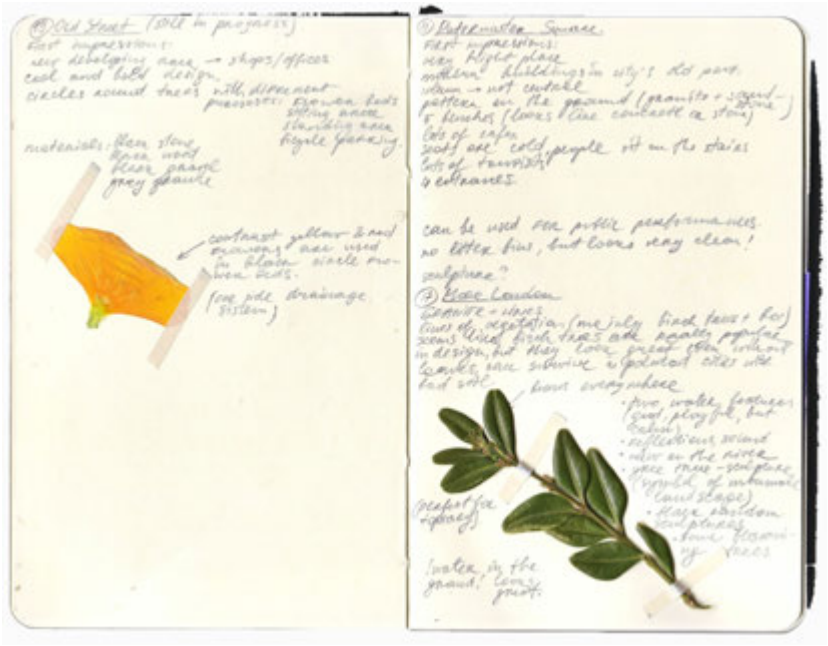


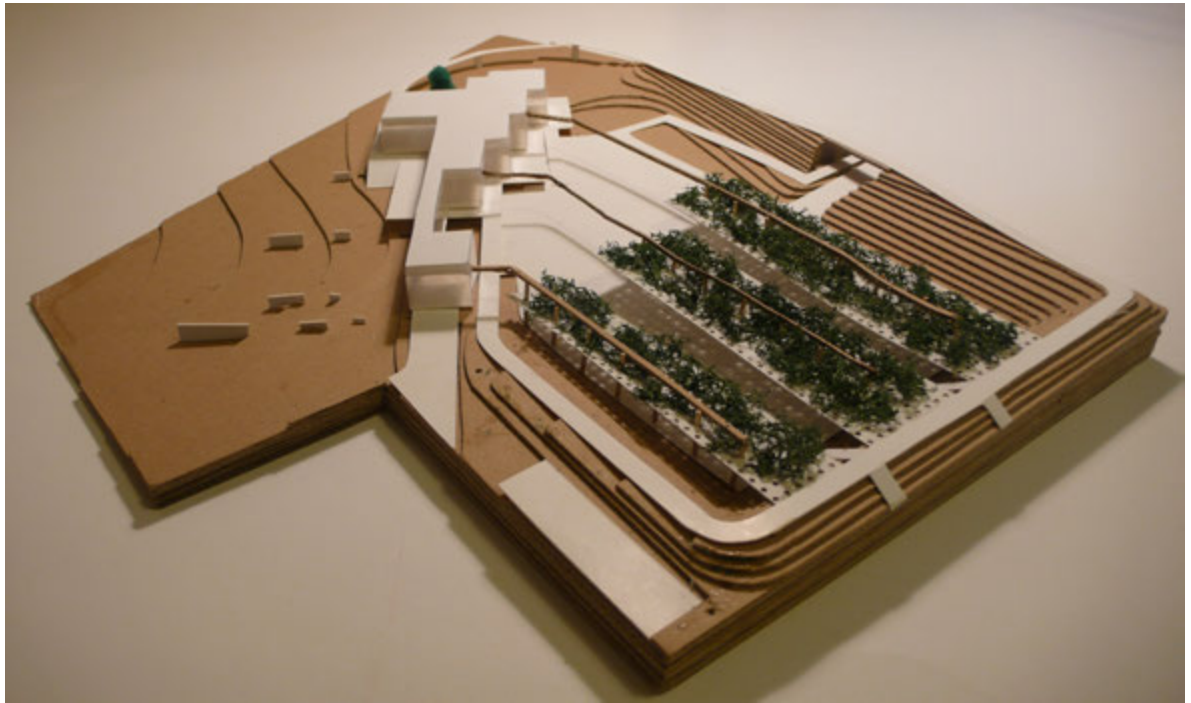
phase one
use of topography to define visual connection and frame views.

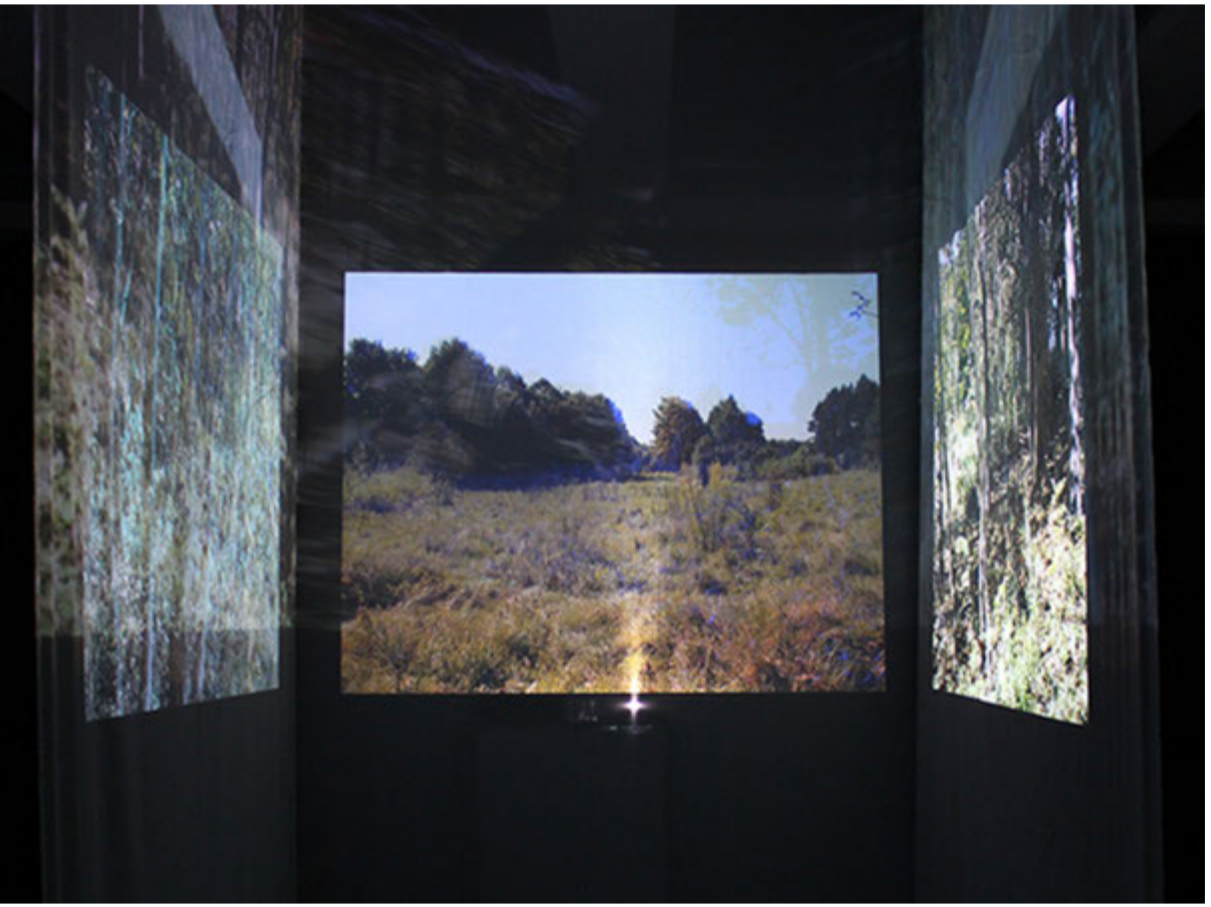
phase two
Mounds expand until the island edge to fragment. More dynamism.

phase three
Collective, centyral soaces are inserted at the intersections to create aggregation spaces.

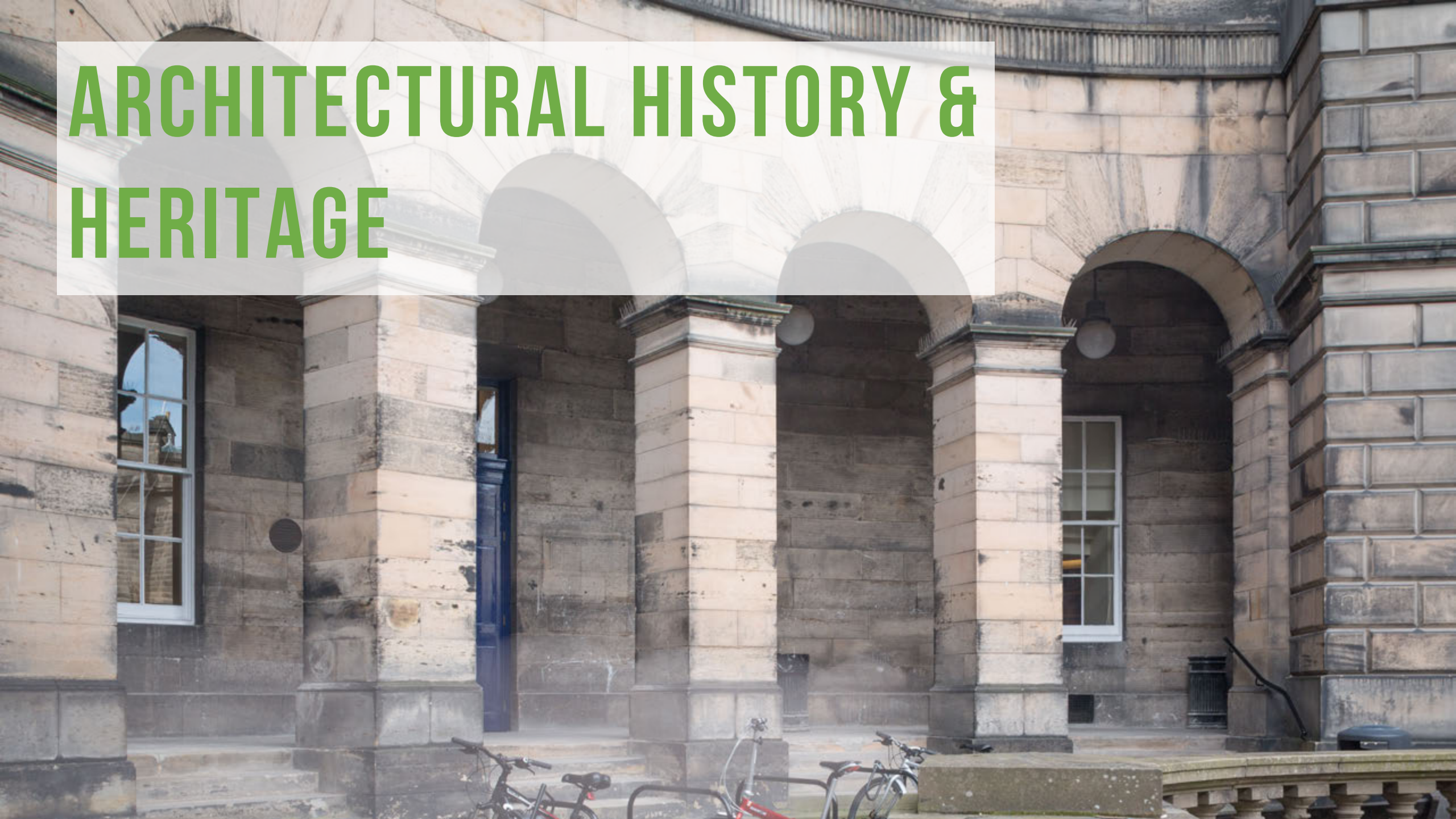
phase four
Mounds arefragmented and define new collective spaces.







ARCHITECTURAL HISTORY & HERITAGE



Architectural History and Heritage - MA (Hons)

Salisbury Cathedral
Image courtesy of Alex Bremner

Five reasons to choose the programme





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Edinburgh College of Art

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