

Chapter.5

Final Summary

1. Synthesis Summary
2. The Future of Opening
3. Final Definition of Interior

At the end of Chapter 4, we have officially completed the design of the entire Synthesis Project. We learnt a lot from researching the relationship between cities and people, to the open boundaries of architecture, to applying these theories to the Custom House. So in Chapter 5, we will summarise all the work we have done previously. Not only that, but I have greater expectations for the results of this piece of research, and hope that it will provide ideas for all future open design. Lastly, there is a shift in my thoughts about interior design. After going through this year's study, I have a new definition of it.



Diagram 5-1, Ziyu Zhao, Crossing The Wall Between Nature And Interior, 2024

In this project, we started with the relationship between the city and its people, and found that contemporary city residents are easily **'isolated'**. This can be reduced by **strengthening** their **connection** to their surroundings and creating a more ecological living environment. Therefore, we proposed the topic of "**Open Space in Public Buildings**". In order to renovate a building in a more scientific and professional way, we refer to the theory of **patch boundaries** in landscape ecology, and find good examples from this field and apply them to the current site: the Custom House renovation design.

Through this theoretical study, we found it helpful to introduce **interdisciplinary ideas** for more **complex scenarios**. It not only provides designers with a broader design vision, but also makes it easier to consider issues that are difficult for a single discipline to identify or deal with. For example, in current design, if the design is based on the interior design discipline alone, most of the work will be confined to the interior environment, and the link between architecture and the city will remain weak.

At least for now, the intersection of landscape ecology and interior design is a very effective attempt to greatly promote **the creation of urban public space** and greatly **reduce the gap between people and the city**. As a result, the relationship between people and the city will no longer be distant, and people will be able to truly **participate in urban life** through public buildings.

74 The Future of Opening

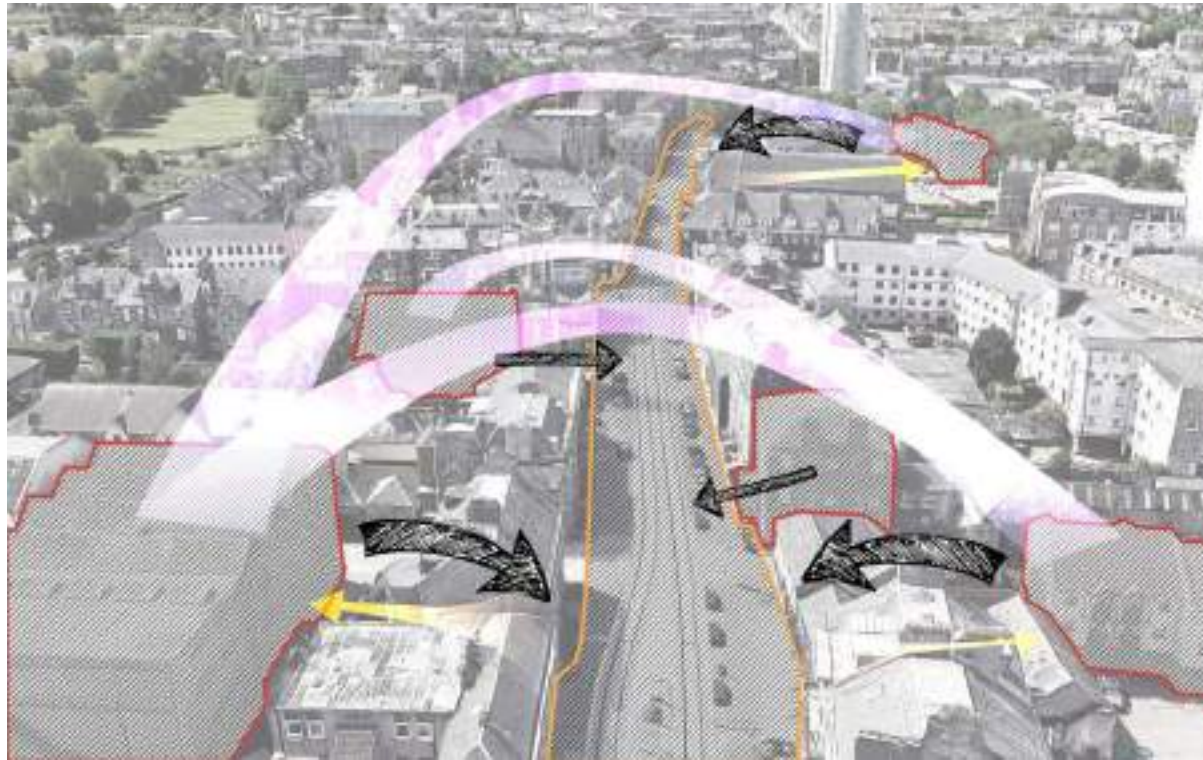


Diagram 5-3, Ziyu Zhao, Wider Range Appliment of Theory, 2024

As we have been mentioning before, the key to solving the **dichotomy between cities and people** is to keep people engaged in urban activities, and cities should show enough inclusiveness.

In this project, we propose a practical way to address this issue: using the way **habitat boundaries evolve** to derive open patterns of architectural boundaries. In the process of literature research, I did not limit these studies to a fixed site, but rather wanted to propose a **"universal" methodology**. Therefore, I delved into the relationship between cities and people, the structure of architecture in different eras and finally proposed a sufficiently objective and quantifiable **evaluation system**. This system can have a **wider application**, as it provides a usable analytical model for all open architectural designs to guide the subsequent design.

This project not only contributes to the development of the industry, but more importantly proves that art and design disciplines can be rationally minded and not overly subjective to the designer's own mind.

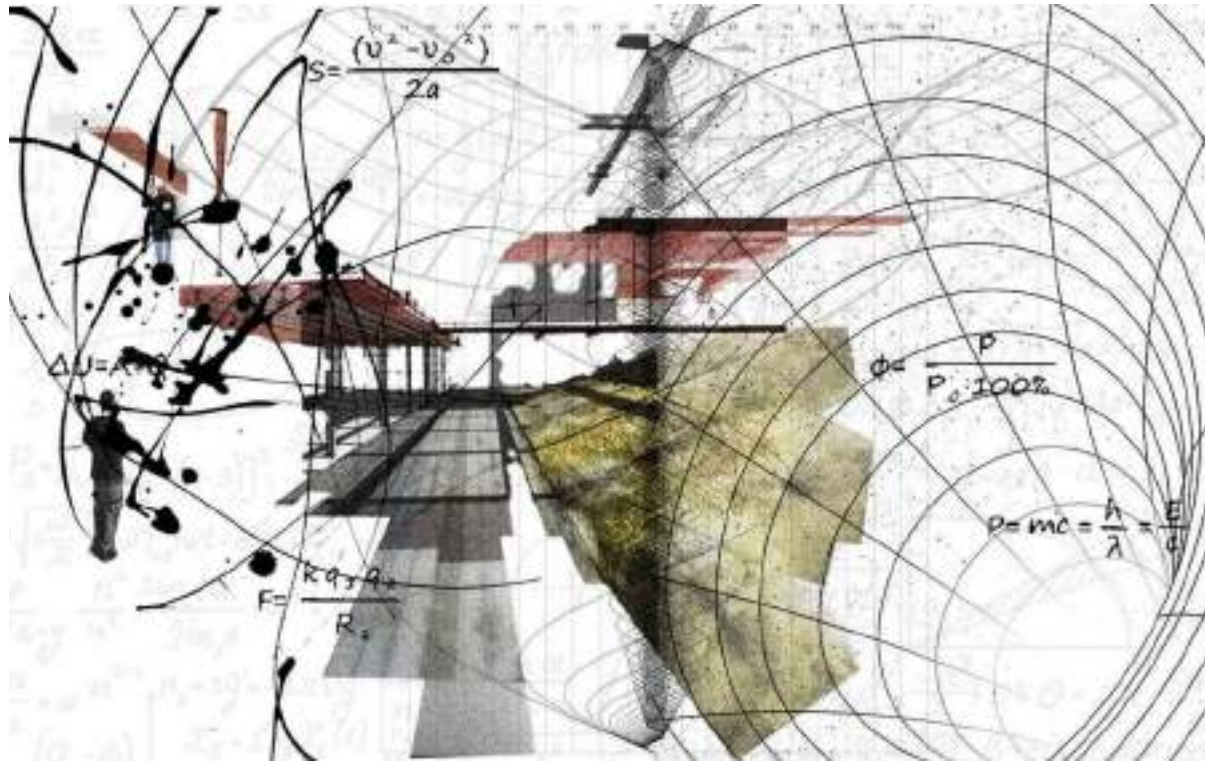


Diagram 5-3, Ziyu Zhao, Physical And Rational Design, 2024

After this year of study, I have a renewed understanding of interior design as a subject. Therefore, here I can't wait to share with the readers my current updated understanding of interior design.

Interior design can be a discipline **full of rationality**. Before, I thought that this discipline is a very artistic one, which is as puzzling as Monet or Picasso's paintings. But now I realise that the discipline also requires **strong mathematical analysis and insight**. For example, a good interior designer should be able to quickly find the most critical data and propose solutions.

Interior design is a discipline that is capable of **solving larger societal problems**. Until now, I thought of interior design as focusing on the transformation of people's lives. After going through the Connecting Interior and Intersection courses, I realised that it can also **affect the entire city and human relationships**. By transforming interiors and buildings, designers are able to effectively address the complexities of people's daily lives, such as mental health.

Appendix.1

Exposition

1. Exposition Introduction
2. Role of Each Groups
3. The Publication Group
4. My Role In Content Group
5. The Progress of Content
6. Graduate Show
7. Outcomes From Other members
8. Exposition Summary
(Disserminating Design Practice)

Along with the Synthesis Project, there was the Exposition, which required the class to work in small groups, culminating in our class graduation exhibition at the Custom House and the ECA.

Since my Synthesis Project did not have much to do with the Exhibition, I put this section on the Appendix page. Even though it didn't help me with my design, it is still important because it taught me a lot ideologically.

Background

While the Synthesis project is in progress, another task is in progress. It is Exposition, a board set up to reinforce our perception of space. Here we were asked to split into three groups (Publication, Exhibition and Building tour) to work together to hold a public exhibition at the Custom House for all citizens.

What's In It?

The main focus of this exhibition is what our whole class has done during the year including the disciplinary exploration of interior design (Reading Interior), the presentation of a specific room in the Custom House (Adapting Interior), the attempt to communityise the whole Custom House (Connecting Interior) and the Synthesis Project that we were working on at the time. In this exhibition, we will display the work through a number of **narrative exhibition routes** and **psychologically appropriate exhibit arrangements**, as well as a **sophisticated collection** of works.

The Theme

After a series of discussions, the class decided that the theme of the exhibition would be **PersevereRE**, initially based on the word "Persevere". It originally means to **carry on** doing something (Persevere, 2024). However, the word has a deeper meaning in Leith. "Whether or not you believe you are being watched, guided, or protected. Persevere and be rewarded with a durable and flexible spine. (Myedinburghpress, 2018)".

And now with this exhibition, we have given it a **design definition**. When we split the word it becomes '**Preseve**' and '**RE**', whereas Preseve is similar to Preserve, which means to protect, and RE is an affix which can form the word "**Rebuild**", "**Reuse**" and so on. It also represents a kind of expectation we have for the Custom House.



Diagram AP1-1, Ziyu Zhao, On-site Photography In Custom House, 2024

78 Role of Each Groups

Exposition

Division of Work For Each Team

As the whole exhibition was a lot of work and consisted of different rooms and themes, we split the whole class into three working groups. This is more conducive to the efficient completion of the work done (e.g. the Publication group does not need to think about how the objects will be installed, but only needs to undertake the corresponding design work).

Disadvantages

Although such a division of work can improve efficiency, after more than a month of actual operation, I still find many problems.

Firstly, the **specific duties** of each group are still unclear. Since this is a collaborative project and the work of the three groups overlaps, we often cannot tell which group should be responsible for a specific work. For example, the Exhibition group and the Building Tour group often disagreed on the design of the tour route.

Secondly, some of the groups **took on too much work that did not belong to them** and caused inconvenience to the other groups. For example, at the beginning of the project, the Publication group often received additional tasks from other groups, which were probably ideas that came up during their brainstorming meetings.

In conclusion, I clearly realised through this group work that it is a very difficult and communication skill required. When we come across similar forms of work in the future, we should **prioritise our own work** and strengthen communication between groups, and at the same time, we should **ensure high efficiency when communicating** to avoid wasting a lot of time on meaningless debates.

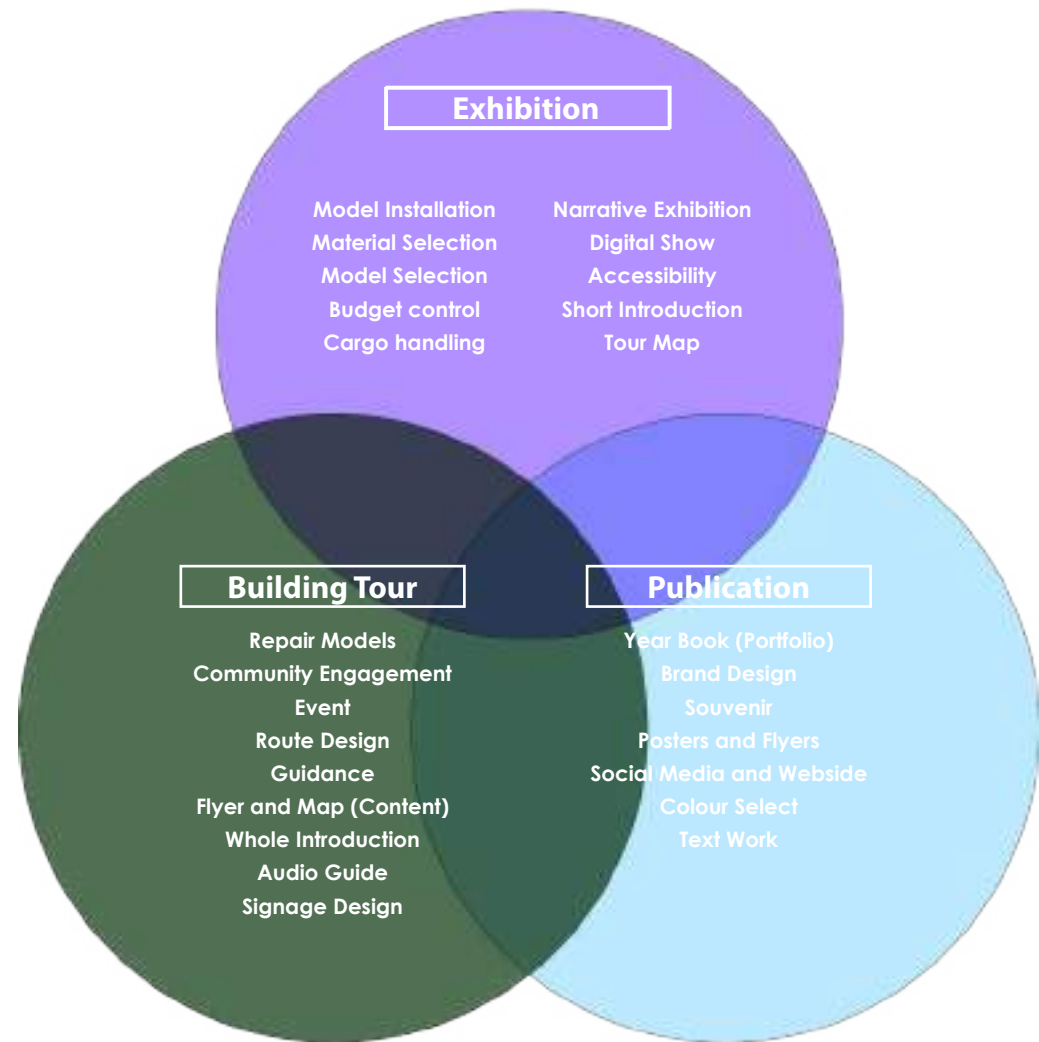


Diagram AP1-2, Ziyu Zhao, The Role And Works of Each Group, 2024

Limited Budget And Time

Ambitious Plan

At the beginning of the project, each of our groups generated a lot of ideas with the aim of making this exhibition more impactful and a perfect end to our Masters careers.

We had proposed **a huge poster** that would be posted on the entire Custom House façade, in order to be able to attract more foot traffic. However, due to **limited budget and time**, the proposal was terminated.

The Exhibition group had proposed a **wave-shaped decoration** to be used throughout the exhibition. The design would have involved laser cutting a number of wooden panels to be spliced and nailed to the walls. But again, due to the **budget and the relevant policy** (nailing some structures on the wall is not allowed), this proposal was also rejected.

As many art exhibitions sell souvenirs, including the ECA's undergraduate graduation exhibition, the Publication team came up with the idea of a **souvenir design**. However, this proposal was also terminated due to the fact that little custom-made artefacts are extremely expensive in the UK and would add to the **global carbon emission** if shipped from abroad.

The Reality

After much conceptualisation and self-reflection, each of the groups decided on their final outputs: the Exhibition group will focus on the set-up of individual rooms, with outputs related to **Connecting Interior and the Synthesis Project** currently underway; the Building Tour will be responsible for a comprehensive introduction to the whole exhibition and the set-up of other rooms, with **models of Reading Interior and Adapting Interior**; and the Publication group will focus on **portfolio** organisation and **graphic design** such as posters (this portfolio will be a model of a poster as well).



Diagram AP1-3, Ziyu Zhao, Some Rejected Ideas In Exposition, 2024

80 The Publication Group

Exposition

Publication Group's Work

As I mentioned on the previous page, the work of the Publication Group was eventually determined to produce a variety of visual objects. These included **posters, signage, folders, logos**, and of course, most importantly, **a portfolio** of all the work that our class produced during the year.

The Publication group is actually quite different from the other two groups in that this group is responsible for content that is primarily graphic rather than spatial. So working in this group requires an excellent understanding of graphic design.

Why I Choose Publication

I'm in my sixth year of studying spatial design, so I've had **a lot of experience** in this field, but this has led me to **think in a fixed way**. What Publication does is something I've **never been involved in**, and I think that graphic design and spatial design are quite different. So, I'm hoping to **bring some different ideas** to my mind through this period.

Narrative In Portfolio

Our portfolio requires a presentation of what we've produced over the course of a year. However, we don't want to arrange the portfolio **according to the original course schedule**, nor do we want to use their **original names**, because it would be very **confusing for the reader**.

So we want to adapt **the narrative in time**: Objects **Adapting Interior** are from hundreds of years ago, so we would put it into the past; **Reading Interior** is our current understanding of interior design, so we summarise it to the present; **Connecting Interior** is our attempt to open the customs building to the future, so it should count as the future.



Diagram AP1-4, Jingyang Huang, On-site Photography of IASD Portfolio, 2024

Second Division And My Role

I worked as Content in the Publication group. However, due to the large amount of work in that section, we had another, more detailed division of work, where each person would take on some more specific responsibilities in this collaborative project.

On the previous page we talked about the fact that there are multiple sections of the portfolio throughout the year, and that these sections are generally differentiated by course. So here I'll be taking on the role of **Connecting Interior's content collection**.

Other Works I Did

Of course, it wasn't just collecting coursework from my classmates; I also took on a number of support roles during this time:

At the very beginning of the project, I was also involved in the layout of a portfolio that was to be used as a showcase for the video assignments in Reading Interior. Here, I referenced the way film shots are presented, placing the footage within a 'film graphic'.

Later, we were asked to create a **warm-up flyer**, and after getting the basic colour palette and exhibition logo, I assisted Graphic Group in creating a flyer and copying many pages for distribution.

Layout Group

Present the logo designed by Graphic group in a portfolio with some translation of the design.
Present a readable narrative structure and arrange the students' work in this structure.
Create multiple usable layouts and apply different layouts to the portfolio based on actual graphic needs.

Member: Aishwarya Sharma/ Dalal Alabduhadi/ Zheng Zhang/

Graphic Group

Produce promotional posters and flyers
Create banner templates that can be used to display student designs.
Create Logo and Brand to be used throughout the exhibition.
Create signs and maps to guide people on the tour.

Member: Wenxi Li/ Xinyi Zhao/ Xinyu Zhang

Content Group

Draw up a catalogue for the portfolio based on the narrative structure given by the Layout Group and name each chapter.
Request relevant work from all students based on the content needs of the chapters.
Make secondary optimisations of the students' work, such as textual and graphic content.

Member: Yifong Yao/ Zihan Xu/ Ziyu Zhao

Diagram AP1-5, Ziyu Zhao, The Work Division In Publication Group, 2024

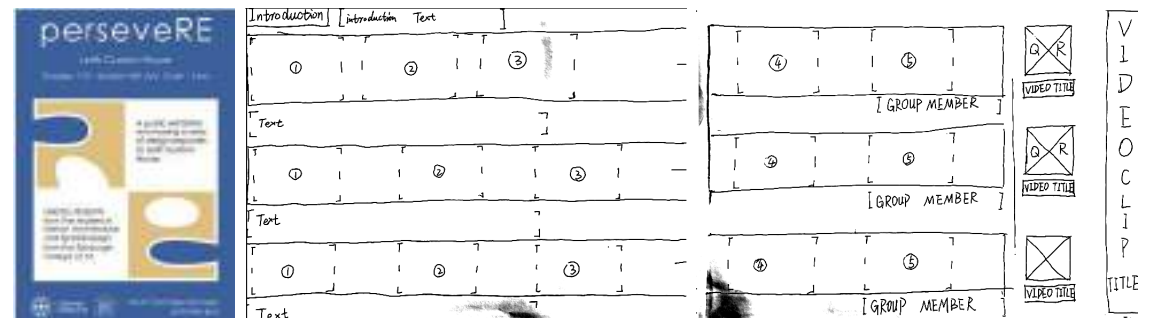


Diagram AP1-5, Ziyu Zhao, Other Works I Have Done, 2024

82 The Progress of Content

Exposition

What Should I Need To Collect

Before collecting the works, our group had a detailed discussion to determine what each chapter needed to cover. In the chapter I am responsible for, we need:

- group work on urban theory (i.e., Review 1);
- Group models based on these urban theories (Review 2);
- A "Crime Map" (Community of Leith connecton map) produced by each "Bay" in the classroom, and of course a brief introduction to each community;
- The selected students' manifesto on Connecting Interior and related images.

How Did I Deal With It?

In fact, most of it can be found in the record of assignments submitted in Learn. For example, the Urban Theory assignment. As for the models and "Crime Map", they were kept in our classroom, so I was able to just take some photos to fulfil the requirement. Although most of the content can be collected by myself, there are still many things that I need to ask my classmates for. This part is mostly the manifesto and each group at Connecting Interior's explanation of their model.

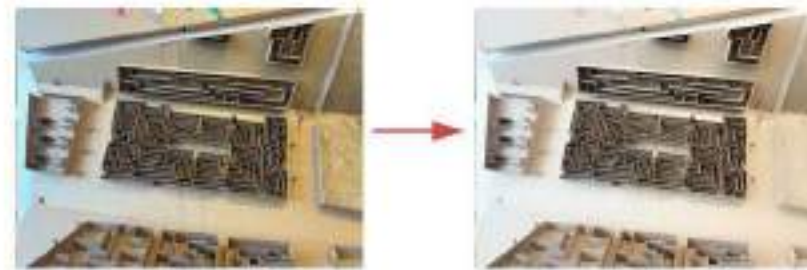
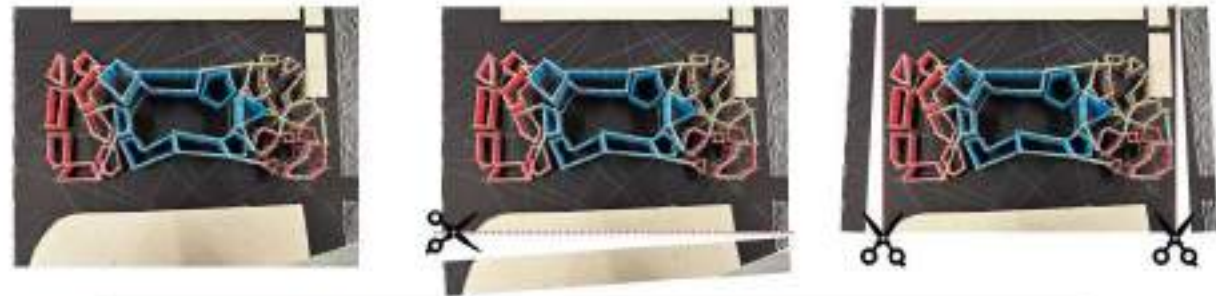


Diagram AP1-6, Ziyu Zhao, Collect Works Through Varies Methods, 2024

Detailed Processing

Processed Twice?

Generally, most of the assignments are well crafted by the students and they are of high quality. But that doesn't mean that all of them that I collect can be put directly into the portfolio. Much of the content requires a secondary process. Some were images with **inappropriate aspect ratios**, or some had **too many words** (e.g. we only had room for 100 words and their assignments were written in 600 words) that needed to be **deleted or summarised**. Only after revising and organising it accordingly can I hand it over to the Layout Group.

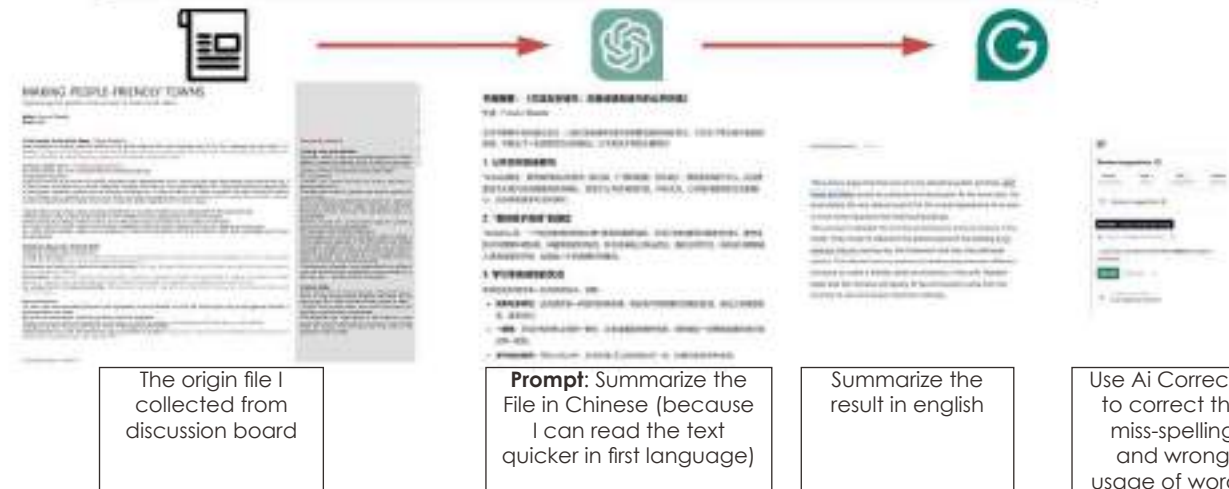


Processing Methods

Here I used a number of methods to deal with their results:

For the images, I will simply cut some of the images that are out of proportion and keep the most important parts. If the colours of some images are not coherent, I will adjust these images to a coherent style. And all of the above can be fixed in Photoshop using the **crop tool, the filter library or the Camera Raw** plugin.

As for text, the main modification work involved is text streamlining, grammatical changes or just summarising the whole document. Here I try to use **AI (Chat GPT, Grammarly)** to assist me with textual work.



84 Graduate Show - Custom House

Exposition

Finishing The Preparation

Whilst we were completing our portfolios for the academic year, the rest of the group were working on other things at the same time. On the 2nd of July we finished **all the preparatory work** and started packing up all the components, models, posters and transporting them from the ECA to the Custom House.



Diagram AP1-7, Ziyu Zhao, Transportation of Cargo From ECA To Custom House, 2024

What is My Role?

Since the moving process requires a lot of co-operation, I was assigned to go to the Custom House to assist them in **moving the items** down from the trucks and to install some of the components and set up the site with the people from Building Tour.

More specifically, I was responsible for **setting up the Introduction Room**. It was located in the left room of the central stair hall and was the first room in the tour route.

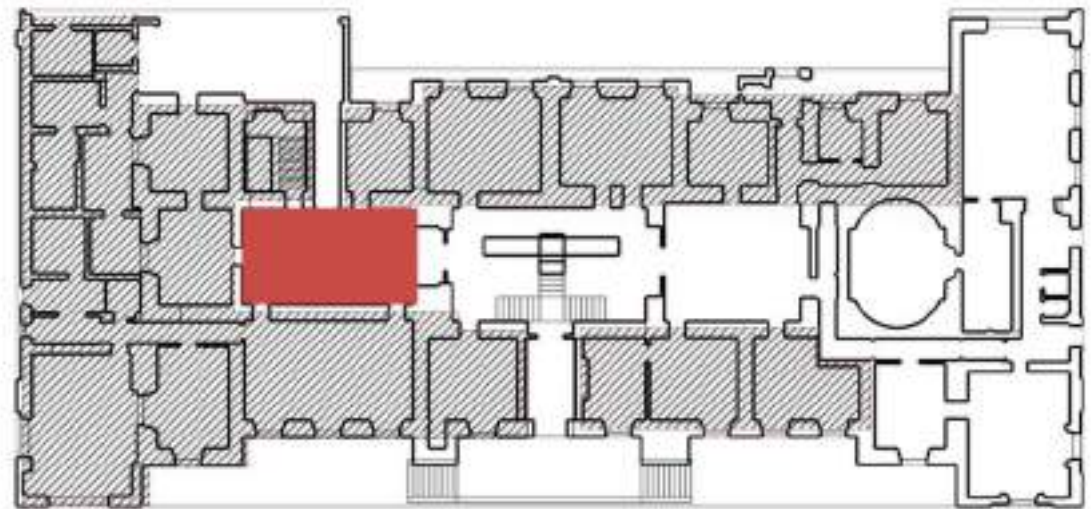


Diagram AP1-8, Ziyu Zhao, Unused Rooms And Introduction Room Location, 2024

Assembling Process



Diagram AP1-9, Ziyu Zhao, On-site Process Photography, 2024

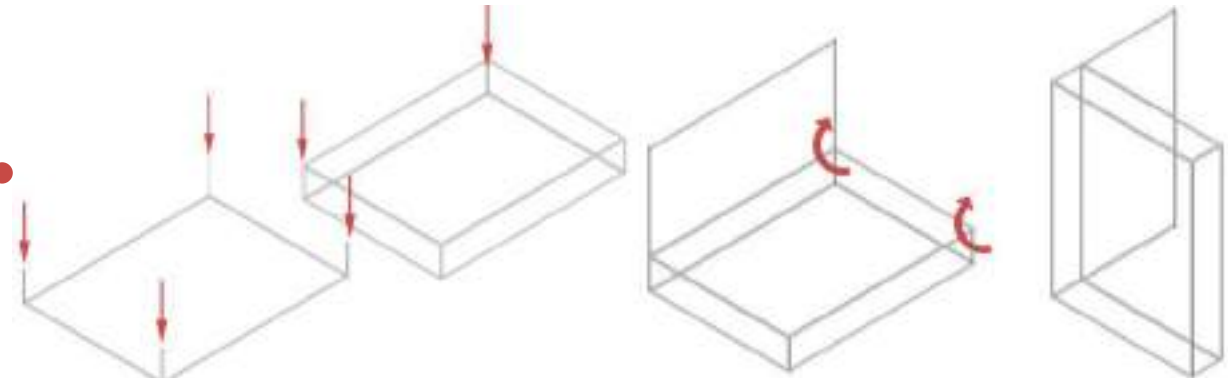
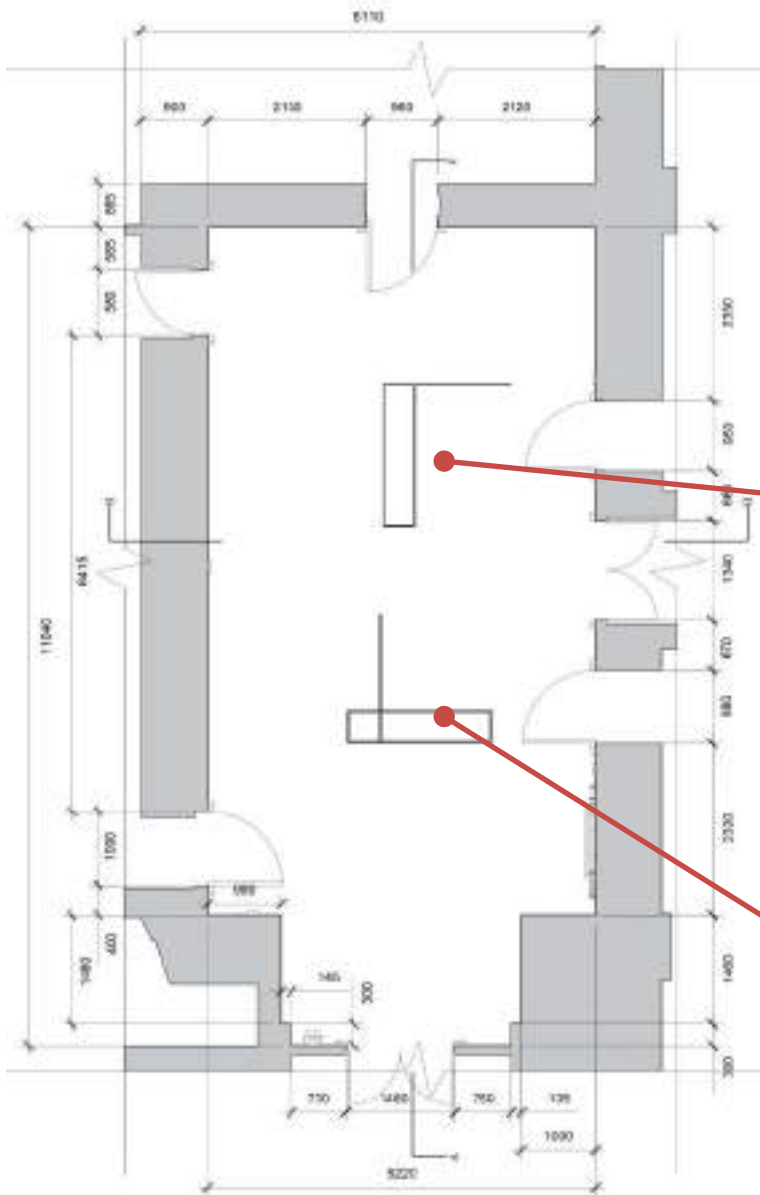


Diagram AP1-10, Ziyu Zhao, Frame 1 Making Up Process, 2024

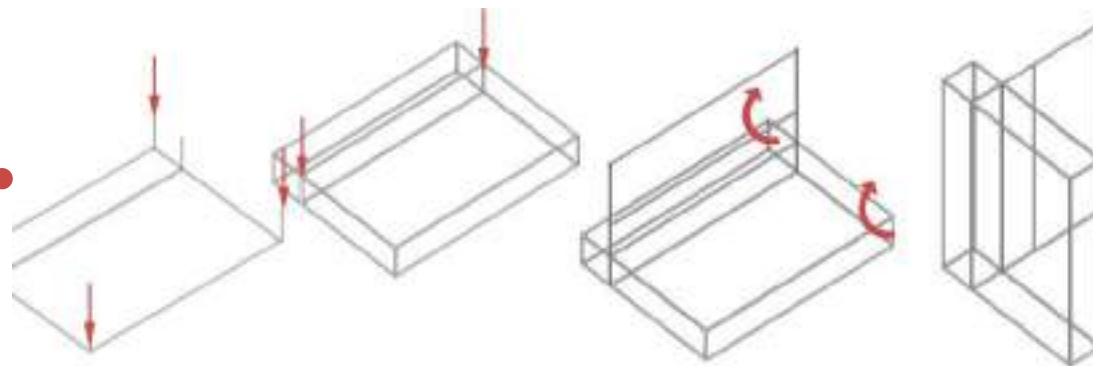


Diagram AP1-11, Ziyu Zhao, Frame 2 Making Up Process, 2024

86 Graduate Show - Custom House

On-site Duty

My Role

After finishing all the installation work, our graduation show officially started on the evening of 10th July. At that time I was assigned the task of **gate reception**. The specific task was to guide the visitors into our exhibition according to the prescribed tour route.

Situation On The First Day

Not many people actually came to see this exhibit on the first night. So I was able to have a brief record of everyone who entered through the gate where I was:

5.29pm: **An elderly lady** attended the exhibition. She was passing by here temporarily, and since she had no other plans, she came in to look at the exhibition for a while.

5.46pm: A **young woman architect**. She received an invitation to this exhibition. And she mentions that many people from their company have received invitations and perhaps will visit our exhibition in the coming days.

6.12pm: A **pigeon**. It did not comment on our exhibition.

6.27pm: **Sima's family** visited our exhibition. Her husband and children were curious about what she was doing every day. After the visit both children showed great pleasure.

6.35pm: There was **a couple of tourists** who were looking for a restaurant near Leith (as there are a lot of upmarket restaurants here). They happened to be passing by and decided to come in and enjoy the show.



Diagram AP1-12, Ziyu Zhao, On-site Exhibition Imagination, 2024

A Completely Different Space

After the exhibition in the Custom House, we need to organise another graduation exhibition on our campus. The difference between this exhibition and the Custom House one is that we have **a whole venue** instead of being scattered in various rooms. At the same time, we need to show the Synthesis project that we have **been progressing with**.

My Updated Model

The purpose of the model I made a month or so ago was to explore the many possibilities for development of the building plan through different habitat patterns. As the project progressed, I slowly determined my design direction. By identifying some of the changing patterns of the habitat boundaries I have found ways to modify the walls of the building and apply them to the space in a rational way.

For this exhibition, we need to create a new conceptual model of the developed project to express the central point of the project. I was inspired by a diagram I had made of a small **ecological environment** in a **petri dish** and a simple **architectural space** in another one. By looking down on the two sets of petri dishes, one can clearly find **the link between the habitat and the architectural space**.

My Updated Banner

While thinking about what kind of figure I could use to better represent my design, the brand LEGO came to mind. The success of this business model of Lego is the modular building blocks and the extreme randomness. Countless items can be assembled from the same specification of parts. This approach may also be related to my project: by splitting and reorganising some of the architectural components (walls), it is possible to create different spatial experiences for people.



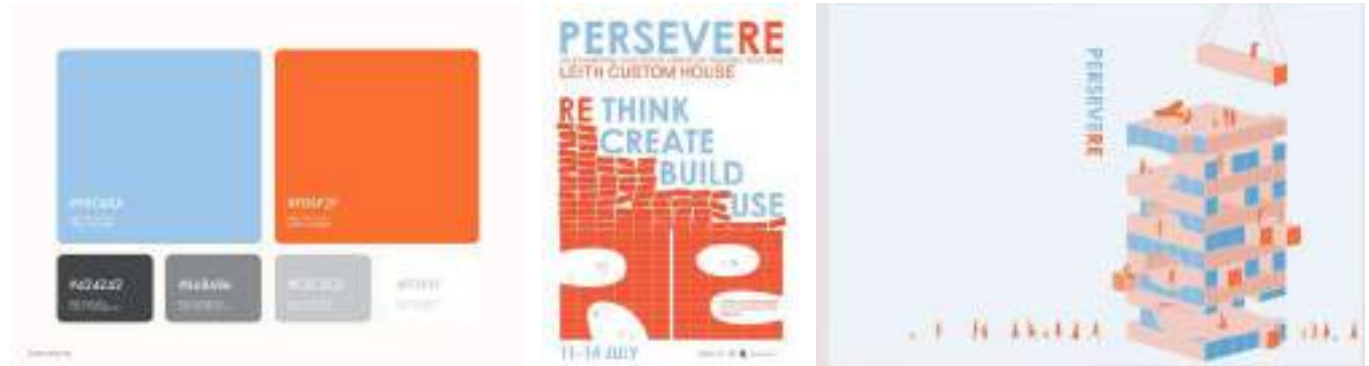
Diagram AP1-13, Ziyu Zhao, The Updated Work Before ECA Graduate Show, 2024

88 Outcomes From Other members

Exposition

Graphic Group

The graphic design group specialises in image-based design work. Our logo and colour scheme for this exhibition were chosen and designed by students from this group. At the same time, they were also responsible for the design of flyers, posters and even portfolio covers.



Layout Group

The Layout group works on the final portfolio output after receiving the text and images collated by the Content group. Since this group needed all of the Content group's content and some of the Graphic group's design, they also took on a leadership role.



Other Members In Content Group

The other two members of the Content group have a similar job to mine, in that they are responsible for collecting and organising other course tasks (Reading Interior, Adapting Interior) as well as the list of catalogues that we have worked on together.



Diagram AP1-14, Content Group, Some Outcomes of Content Group, 2024

What I've Learnt From Group Work?

Through the five weeks of preparation leading up to the exhibition, I was struck by a particular number of feelings.

First of all, I found that our whole class had some problems in terms of cooperation, such as **inefficient discussions, unclear individual responsibilities, or insufficient control of the basic situation** on the site. This is because we had rarely experienced such a practical design and exhibition before (although we had a lot of group work during the year, it was all coursework and the content was relatively homogeneous). This has also made me realise that I am still **not capable of multi-tasking**, therefore I should **improve my time management**, and also improve my **communication skills** to make it more efficient.

Secondly, I found in my work related to Publication that the process of collecting coursework from my classmates was a lot more complicated than I thought it would be. At the beginning, I thought I could just collect everyone's assignments into my computer and send them to the Layout Group. However, when I really started to complete the process, I found that it was not that simple. I also had to **revise each person's image or re-edit their text to fit the layout**. I'd like to thank OpenAI for developing **Chat GPT** to help me save a lot of time. I was able to use AI directly to summarise the pages of documents they submitted as part of their coursework into a single paragraph (which would have taken me several times longer if I had to do it alone).

And finally an association of other course. When we were working on the year-round portfolio we thought about a story line to tie all the work together, and at that time I thought of the course I took last semester: **Disseminating Design Practice (DDP)**. In this course we were asked to explore the relationship between public

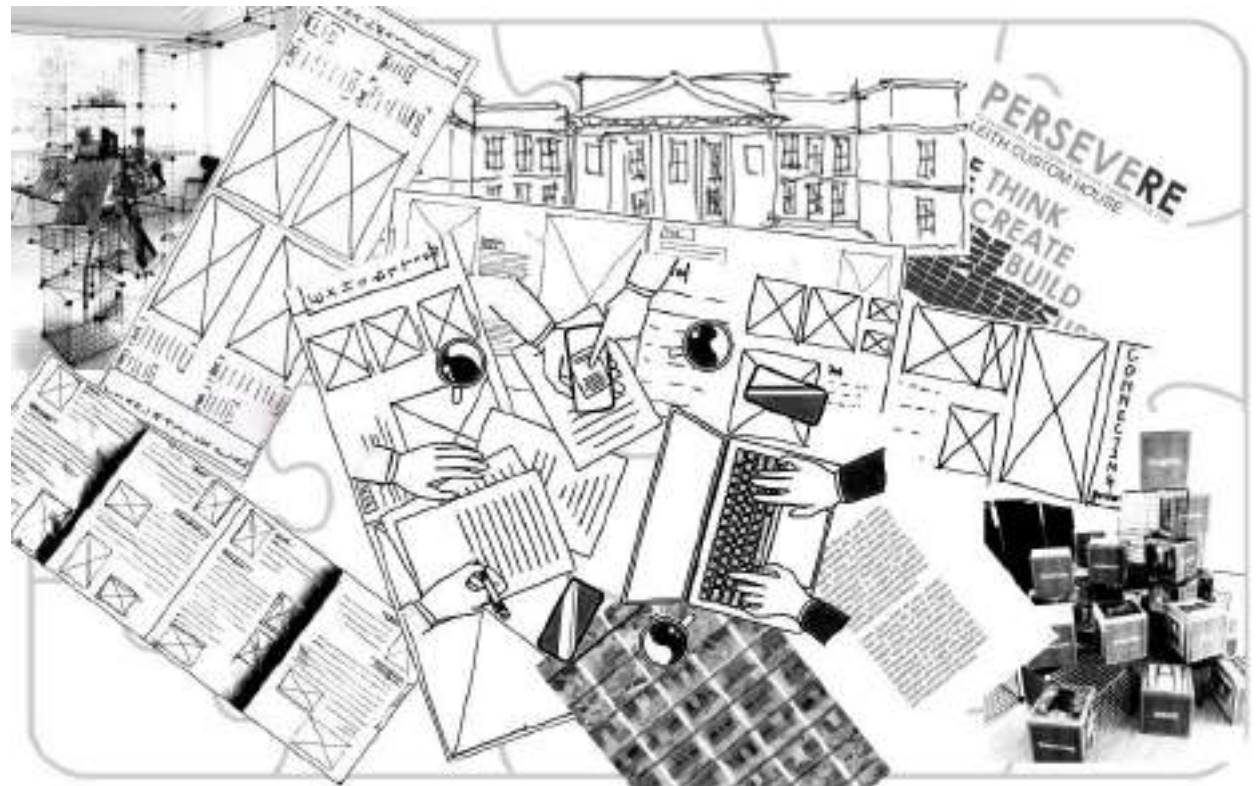


Diagram AP1-15, Ziyu Zhao, The Group Working Process Conceptual Diagram, 2024

communication and design work.

Generally speaking, it is difficult for a design to be understood by the general public if it is not communicated through **appropriate texts or images**. The same is true for our portfolio. If we continued to use the original title of the course, and if we continued to use "Review X" for each assignment, readers would easily get lost. Thus, it became clear to me that design should be

readable by people from different fields, and that we should think about **wider social communication** rather than internal party.

Appendix.2

Other Courses

1. **Pre-Sessional English**
2. **Environmental Design:
Materials, Ecologies, Futures**
3. **The Business of Craft and Design**
4. **Other Courses Summary**

Appendix 2 is a list of courses that are not covered in this collection. This does not mean that these courses are unimportant, they have also enriched my disciplinary thinking in various ways, it is just that the relevance was not used in Synthesis Project and Exposition just. They are essentially elective courses, and of course the first course I took after arriving at the University of Edinburgh: pre-sessional English.

What's This Course About?

This course is an English language training programme. In this class, our teacher taught us how to complete our essay according to the British standards. The teacher will also lead us to read some literature in class (these literature are mainly related to architectural design). Of course, this course also talked about the methods of oral presentation.

Why Attend This Course?

Obviously, this course is for students with poor English skills. When my offer was first received but my IELTS score was not up to entry standard, so I decided to go straight through this course to improve my general English skills. On the other hand, I also wanted to arrive in Edinburgh 6 weeks early to get used to the environment and **English speaking atmosphere** (Although I have enough time to improve my IELTS score).

What I've Learnt?

I have improved so much in English through these short 6 weeks of study. Firstly, in terms of verbal expression, I was actually afraid to open my mouth and talk to people when I first came here, but after this month of training, I have completely **overcome my psychological fear**. The second is my writing ability. During this period, the teacher spent a long time to tell us the right way of **citation** and **proper logic** of writing, so I can adapt to the postgraduate study life very quickly after the official start of the school. Lastly, and very importantly, I studied **deconstructionism** in more detail in this course, which has **influenced my current design** (Synthesis Project) deeply.

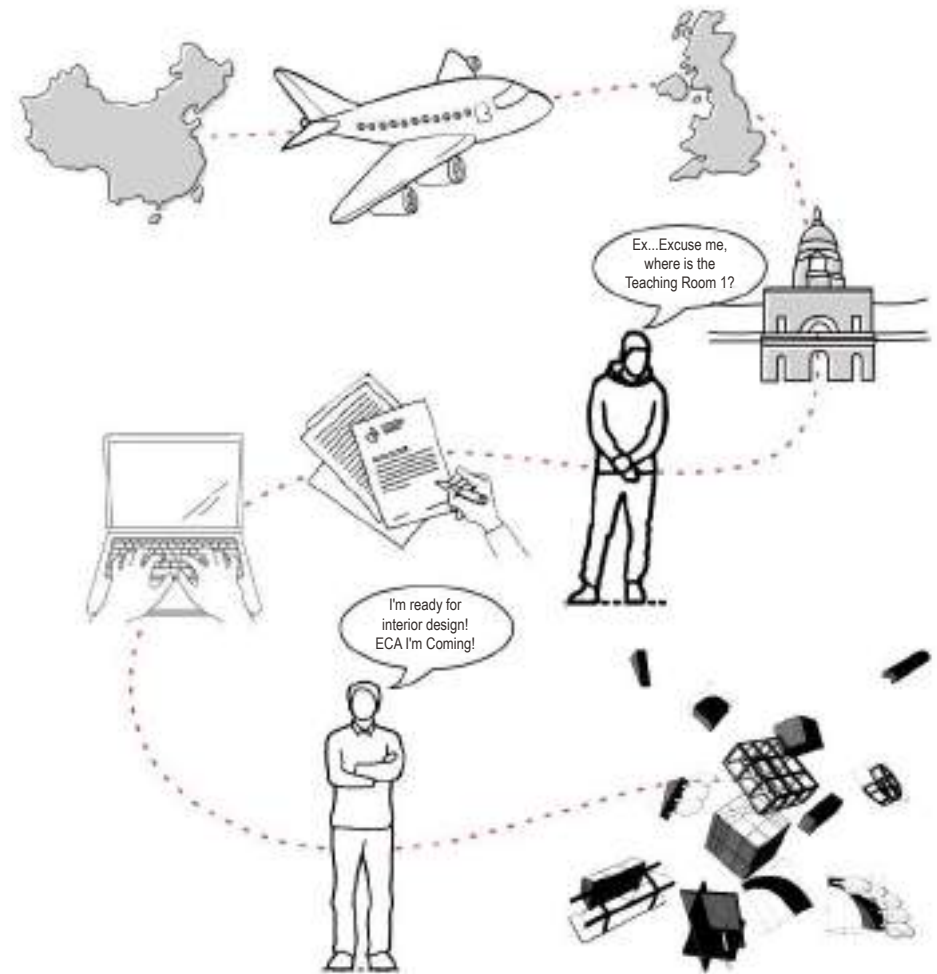


Diagram AP2-1, Ziyu Zhao, The Pre-english Lesson, 2024

92 Environmental Design: Materials, Ecologies, Futures

Course Code: DESI11109

Starting Date: 20 September 2023

Grade: D

What's This Course About?

This course focuses on the relationship between **humans and the environment** and examines how **environmental issues** facing the contemporary era can be **revealed or solved** from a **designer's perspective**. In the context of today's raising global environmental issues, it is important for designers to establish a **link between the environment and design**.

Why Attend This Course?

As I studied **Landscape Architecture** as an undergraduate, the programme had already built up some ideas about environmental protection for me (but mostly on **a design level**, not exploring the relationship between people and the environment on **a philosophical level**). In order to further enhance the environmental awareness I should have as a designer, I decided to take this course.

What I've Learnt?

This course has gradually **strengthened my views** on this element of environmental protection through one lecture and seminar after another. For example, before this course, I used to think that environmental protection was just a gimmick to make people more willing to pay for the products of these companies. But after this course, I realised that environmental protection should be the responsibility of all mankind. Large corporations promoting environmental protection is more like **a trend**, and the real purpose is to **encourage people** to re-think their relationship with the environment and join in the environmental protection action.

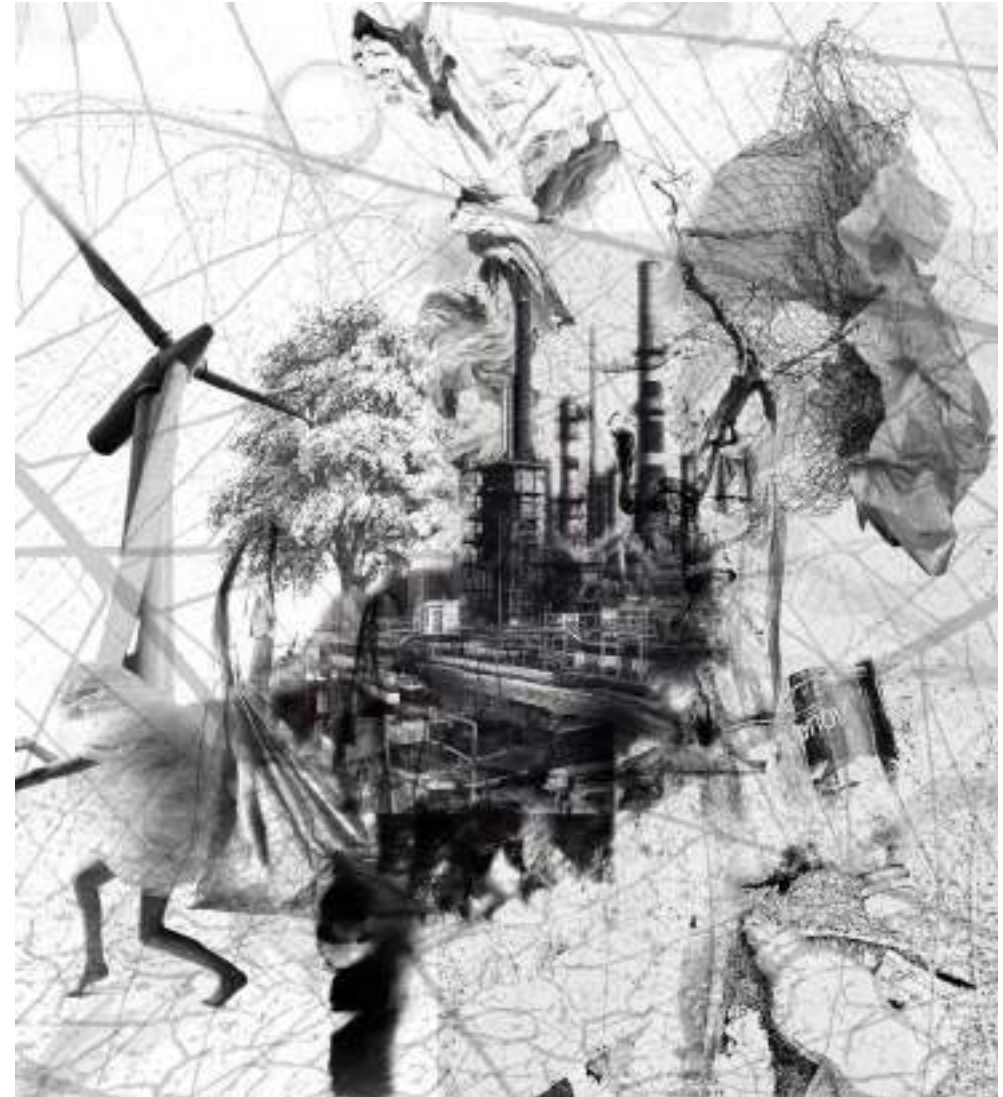


Diagram AP2-2, Ziyu Zhao, Environmental Design Conceptual Diagram, 2024

What's This Course About?

In my opinion, contemporary students are far from being able to meet the needs of society by merely acquiring specialised knowledge, and they should also consider how to **"make profit"** out of these academic skills. The course "The Business of Craft and Design" introduces contemporary **business logic, entrepreneurial steps, promotion and operation** to enhance students' business perception. By combining the content of the course with the major, we will propose a business plan.

Why Attend This Course?

I had learnt some economics related contents on my own, and also participated in some business planning project competitions at undergraduate level and got good results. So I am looking forward to what will happen if I combine the **knowledge content of my major** with business.

What I've Learnt?

I am a record enthusiast, and in this course I have achieved **a good combination** of music, interior design and business planning to come up with a business planning proposal for a record bar design consultancy. Before this course, I thought that business planning was very similar to research in design and would be easier to carry out. However, after finishing this course, I found that it not only requires a high degree of **sensitivity to the judgement of the target customer**, but also requires a great **sensitivity to figures**, and the ability to keenly capture the actual problems reflected behind the huge amount of data.

At the same time, this course has also helped me a lot in terms of design. I started to pay more attention to the **preferences of some specific groups** of people and propose **solution strategies** more rationally according to their needs.

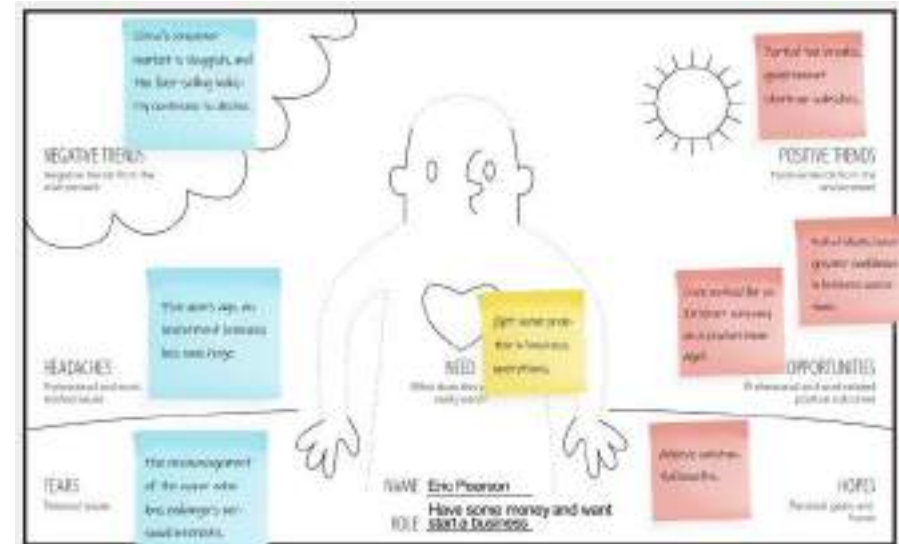
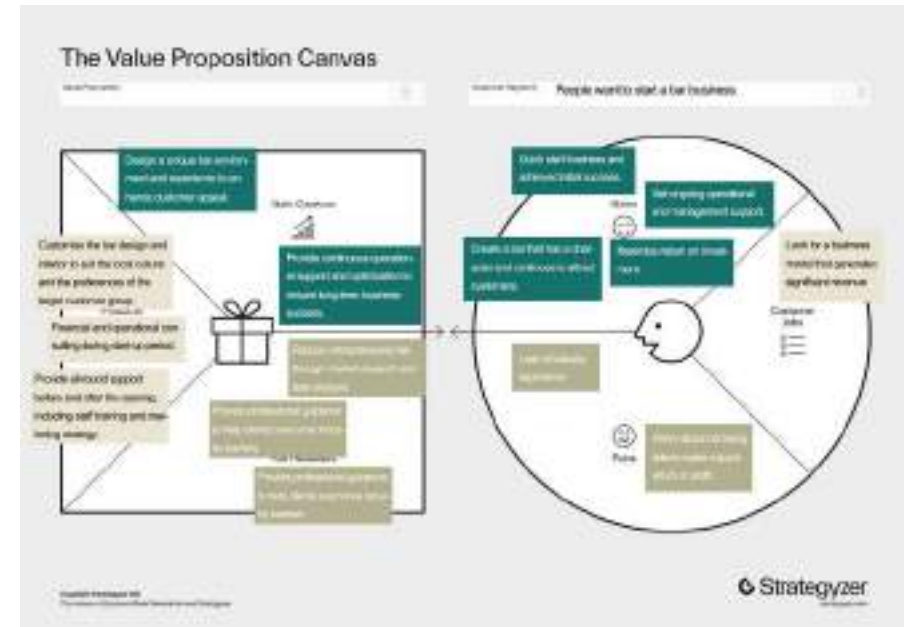


Diagram AP2-3, Ziyu Zhao, Customer Research & Solutions, 2024

94 Other Courses Summary

Although these courses have not influenced current design, I think they have subtly influenced a lot of the way I think about the process of designing. I will now describe how each of these courses has influenced me in the basic steps of designing.

Firstly, in terms of general thinking, the course "Environmental Design: Materials, Ecologies, Futures" not only made me more aware of the importance of the environment in design, but also made me pay more attention to the relationship between the environment and human beings in a broader sense (For example, the surrounding space that people live). I started to pay more attention to the **creation of the human environment**, a more **comfortable and reasonable space** is always more popular.

Secondly, the course "The Business of Craft and Design" gave me a new way of researching user populations. The combination of the **Persona Canvas and the Value Proportion Canvas** allows for a very **systematic response** to the needs of the population, which in turn allows for a more targeted design proposal.

Finally, in terms of design methodology, the **deconstructivism** that I studied in Pre-session English can be **a good solution** to the problem of the difficulty of unifying space and function.



Diagram AP2-4, Ziyu Zhao, Customer Research & Solutions, 2024

In summary, these courses have helped me a lot, both in terms of ideas and professional thinking, and I am very lucky to have been able to take these courses, and I am also very grateful to the teachers of these courses for their training.

Appendix.3

Self Evaluation & Bibliography

96 Bibliography - Text Reference

Bekker, H. and Iuell, B. (2003) 'Habitat fragmentation due to infrastructure'. Available at: <https://escholarship.org/uc/item/9693w540> (Accessed: 24 July 2024).

Bosker, M. (2022) 'City origins', *Regional science and urban economics*, 94(103677), p. 103677. doi: 10.1016/j.regsciurbeco.2021.103677.

Calhoun, J. B. (1950) 'The study of wild animals under controlled conditions', *Annals of the New York Academy of Sciences*, 51(6), pp. 1113–1122. doi: 10.1111/j.1749-6632.1950.tb27339.x.

Campbell, A. (1827) *The History of Leith, from the Earliest Accounts to the Present Period*. Leith: William Reid & Son.

Castagnoli, F. (2021) 'Chapter 2: The Greek City', in *Orthogonal Town Planning in Antiquity*.

Cons Arch (2018) BBC how to build a cathedral. Youtube. Available at: <https://www.youtube.com/watch?v=h57bqssrAMs> (Accessed: 26 July 2024).

Deconstructivism and architecture (2022) *The Art Story*. Available at: <https://www.theartstory.org/movement/deconstructivism> (Accessed: 22 July 2024).

Doric Temple"), Samnite Palaestra and the theater quarter (no date). Pompeii.

Doxiadis, C. A. and Tyrwhitt, J. (2021) '4 Use of the Twelve- and the Ten-Part System', in *Architectural Space in Ancient Greece*. Doxiadis.

Farr, D. (2012) *Sustainable urbanism: Urban design with nature*. 1st edn. Nashville, TN, USA: John Wiley & Sons.

Fiederer, L. (2016) AD classics: Rosenthal center for Contemporary Art / zaha hadid architects, *ArchDaily*. Available at: <https://www.archdaily.com/786968/ad-classics-rosenthal-center-for-contemporary-art-zaha-hadid-architects-usa> (Accessed: 22 July 2024).

Forman, R. T. T. (1995) *Land Mosaics: The Ecology of Landscapes and Regions*. Cambridge, UK: Cambridge University Press.

Friedman, D. I. (1989) *Florentine new towns: Design and urban transformation in the late middle ages*. London: MIT Press.

Gehl, J. (2010) *Cities for People*. Washington, D.C., DC, USA: Island Press.

Glaeser, E. (2012) *Triumph of the city: How urban spaces make us human*. London: Pan Books.

Griffiths, A. (2022) Parc de la Villette is the 'largest deconstructed building in the world', *Dezeen*. Available at: <https://www.dezeen.com/2022/05/05/parc-de-la-villette-deconstructivism-bernard-tschumi/> (Accessed: 22 July 2024).

Hall, P. (1995) *Cities in Civilization*. London: Fontana Press.

Hammond, M. and Castagnoli, F. (1975) 'Orthogonal Town Planning in Antiquity', *The American historical review*, 80(5), p. 1303. doi: 10.2307/1852071.

Jones, B. (1975) 'Spatial perception in the blind', *British journal of psychology* (London, England: 1953), 66(4), pp. 461–472. doi: 10.1111/j.2044-8295.1975.tb01481.x.

Lederbogen, F. et al. (2011) 'City living and urban upbringing affect neural social stress processing in humans', *Nature*, 474(7352), pp. 498–501. doi: 10.1038/nature10190.

Leith (2019) *Visitscotland.com*. Available at: <https://www.visitscotland.com/info/towns-villages/leith-p918421> (Accessed: 28 July 2024).

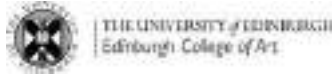
Murcia, C. (1995) 'Edge effects in fragmented forests: implications for conservation', *Trends in ecology & evolution*, 10(2), pp. 58–62. doi: 10.1016/s0169-5347(00)88977-6.

- Myedinburghpress, P. by (2018) Persevere, My Edinburgh Press. Available at: <https://myedinburghpress.com/2018/04/26/persevere/> (Accessed: 5 August 2024).
- National Museums Scotland (2024) Exhibitions & events at, National Museums Scotland. Available at: <https://www.nms.ac.uk/exhibitions-events/events/national-museum-of-scotland/museum-late-game-on/> (Accessed: 23 July 2024).
- Persevere (2024) Cambridge.org. Available at: <https://dictionary.cambridge.org/dictionary/english/persevere> (Accessed: 5 August 2024).
- Pounds, N. (2005) *The Medieval City*. Westport, CT, USA: Greenwood Press.
- Rose, N. and Fitzgerald, D. (2022) *The urban brain: Mental health in the vital city*. Princeton, NJ, USA: Princeton University Press.
- Schneider, M. A. and Harvey, D. (1991) 'The condition of postmodernity: An enquiry into the origins of cultural change', *Contemporary sociology*, 20(5), p. 772. doi: 10.2307/2072256.
- Thiis-Evensen, T. (1987) 'The wall', *Archetypes in Architecture*. Oslo: Universitetsforlaget, pp. 115–298. doi: 10.18261/9788215046419-2020-4.
- Thompson, I. H. (2012) 'Ten tenets and six questions for landscape urbanism', *Landscape research*, 37(1), pp. 7–26. doi: 10.1080/01426397.2011.632081.
- Weird History (2020) How the Roman Colosseum was built. Youtube. Available at: <https://youtu.be/09meiYkTsBo?si=4jSB4e1yQXf87ZOI> (Accessed: 26 July 2024).
- Yixin, J. and Shen, H. (2024) 'Historical building protection and modern functional renovation practice', *E3S web of conferences*, 490, p. 02011. doi: 10.1051/e3sconf/202449002011.
- Yuko, E. (2021) How the industrial revolution fueled the growth of cities, HISTORY. Available at: <https://www.history.com/news/industrial-revolution-cities> (Accessed: 23 July 2024).
- Zhao, R. (2016) 'Architectural space and psychological feelings', in *Proceedings of 2016 5th International Conference on Social Science, Education and Humanities Research*. Paris, France: Atlantis Press.

98 Bibliography - Image Reference

- Bandarin, F. (2019) 'Notre Dame is unstable: a strong wind could make the walls collapse, independent report says', The Art newspaper, 21 May. Available at: <https://www.theartnewspaper.com/2019/05/21/notre-dame-is-unstable-a-strong-wind-could-make-the-walls-collapse-independent-report-says> (Accessed: 26 July 2024).
- Baraya, S. (2019) Estos son los ganadores de la 1° Bienal del Espacio Público de Bogotá, ArchDaily Perú. Available at: <https://www.archdaily.pe/pe/923876/estos-son-los-ganadores-de-la-1-degrees-bienal-del-espacio-publico-de-bogota> (Accessed: 23 July 2024).
- Castagnoli, F. (2021) 'Chapter 2: The Greek City', in *Orthogonal Town Planning in Antiquity*.
- Church life in the middle ages (2014) KMJantz. Available at: <https://kmjantz.wordpress.com/2014/03/04/church-life-in-the-middle-ages/> (Accessed: 23 July 2024).
- Deconstructivism and architecture (2022) The Art Story. Available at: <https://www.theartstory.org/movement/deconstructivism> (Accessed: 22 July 2024).
- Doxiadis, C. A. and Tyrwhitt, J. (2021) '4 Use of the Twelve- and the Ten-Part System', in *Architectural Space in Ancient Greece*. Doxiadis.
- Edmaier, B. (2021) Images of the earth, Bernhard-edmaier.de. Available at: <https://www.bernhard-edmaier.de/en/images-of-the-earth/> (Accessed: 24 July 2024).
- Fiederer, L. (2016) AD classics: Rosenthal center for Contemporary Art / zaha hadid architects, ArchDaily. Available at: <https://www.archdaily.com/786968/ad-classics-rosenthal-center-for-contemporary-art-zaha-hadid-architects-usa> (Accessed: 22 July 2024).
- Friedman, D. I. (1989) *Florentine new towns: Design and urban transformation in the late middle ages*. London: MIT Press.
- Griffiths, A. (2022) Parc de la Villette is the 'largest deconstructed building in the world', Dezeen. Available at: <https://www.dezeen.com/2022/05/05/parc-de-la-villette-deconstructivism-bernard-tschumi/> (Accessed: 22 July 2024).
- Hammond, M. and Castagnoli, F. (1975) 'Orthogonal Town Planning in Antiquity', *The American historical review*, 80(5), p. 1303. doi: 10.2307/1852071.
- Herbert, M. C. (2009) *Character of Renaissance Architecture*. Charleston, SC, USA: BiblioLife.
- Instruction manual Customizable Semi Flat Illustrations (no date) Storyset.com. Available at: <https://storyset.com/illustration/instruction-manual/pana> (Accessed: 22 July 2024).
- Palladio, A. (2020) The iconic Villa Capra La Rotonda by master architect Andrea Palladio, ArchEyes. Available at: <https://archeyes.com/villa-capra-la-rotonda-andrea-palladio/> (Accessed: 27 July 2024).
- Pounds, N. (2005) *The Medieval City*. Westport, CT, USA: Greenwood Press.
- Rosenfield, K. (2012) Winning team announced for Moscow expansion, ArchDaily. Available at: <https://www.archdaily.com/273322/winning-team-announced-for-moscow-expansion> (Accessed: 24 July 2024).
- Shaping stronger communities (no date) Gfoa.org. Available at: <https://www.gfoa.org/online-gfr-october-2023> (Accessed: 23 July 2024).
- stephenvarady (2016) Dresden: UFA cinema centre (Germany), STEPHENVARADY_ARCHITRAVELLER. Available at: <https://stephenvaradyarchitveller.com/2016/05/25/dresden-ufa-cinema-centre-germany/> (Accessed: 22 July 2024).
- Yegül, F. and Favro, D. (2019) *Roman architecture and urbanism: From the origins to late antiquity*. Cambridge: Cambridge University Press (Virtual Publishing).
- Yuko, E. (2021) How the industrial revolution fueled the growth of cities, HISTORY. Available at: <https://www.history.com/news/industrial-revolution-cities> (Accessed: 23 July 2024).

MAIASD
STUDENT SELF ASSESSMENT FORM



Student Name: *Ziyu Zhao*

Course: ARCH 11285 Intersections

Semester 3: *Summative*

Self-Assessment Marking

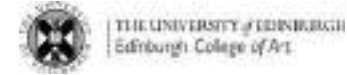
Please self-assess, using the University of Edinburgh CMS4 Grade Scheme and Grade Criteria sheet, the following Learning Outcomes:

1. Apply critical analysis to a body of work in relation to a given site and using informed judgement, develop a synthesised design response to it.
2. Develop and realise an original creative response to the practice of professional dissemination within the context of interior, architectural and spatial design.
3. Communicate professionally an edited and critically analysed body of work practices in response to the presentation of a body of self-generated work relating to the programme.

Put an **X** in the box that responds to the grade criteria you think you have achieved for each LO (do not put a grade)

	A1	A2	A3	B	C	D	E	F	G	H
L01			X							
L02				X						
L03			X							

MAIASD
STUDENT SELF ASSESSMENT FORM



Now please respond to the two following questions giving more detail on how you felt you performed during this course, and how you found the structure of the course.

About you

1. How do you think you are performing on this course?
2. What difficulties are you experiencing on the course, if any?

Since I've spent many, many hours preparing submissions from Formative to now, I think I adequately accomplished everything.

I think the most difficult aspect of this course for me was how to extract relevant content from the year's studies to incorporate into my current project.

About the course

1. What do you think of the course content and delivery?
2. What are you enjoying about the course?

As there are no offline classes after week 7 and we need to sign up for tutorials on our own, this requires a high demand on me in terms of autonomy.

My favourite part of the course was the part where the exhibitions were organised, especially when we were at the Custom House. I could clearly see how the local people were involved in our exhibition and they were highly appreciative of it, which was very rewarding.

We hope that this work will provide new insights into the future of architectural renovation, and we also hope that by reading this work you will have a new understanding of urban life and cultural interaction...

S2491687
Ziyu Zhao

