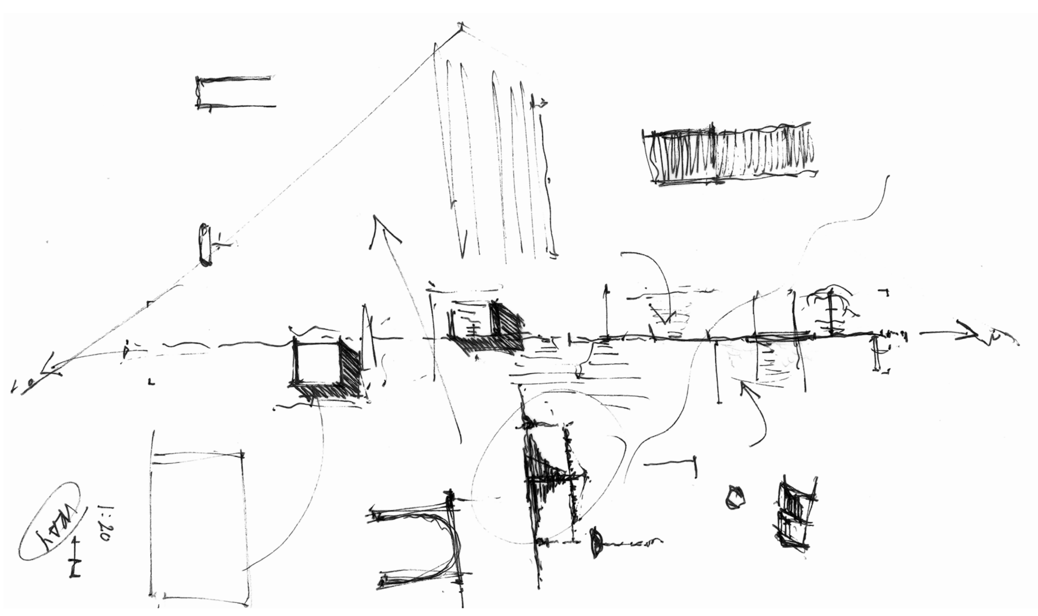
E T L A B O R A



T O P

Fig 1. Urban Cairn. A human-made material stack, raised for a purpose.

Fig 2. A linear scaffold structures the bus stop, broken at critical junctures to accommodate through-ways and lines of habit.

B O T T O M

C O N C E P T

Deconstructed building material: collected, categorised, analysed, and iteratively assembled as a collective act of construction around a skeletal frame that sets out the ambitions of an architecture of temporal addition.

The proposal is for an urban cairn: a human-made material stack, raised for a purpose. Passers-by contribute time, work, matter, and elements, generating a marker in the city: a monument interrupting the manner of everyday life.

A linear scaffold structures the bus stop, broken at critical junctures to accommodate through-ways and lines of habit. The material properties and structural constraints of the construction method define a physical form of deep buttresses, creating occupiable rooms in the city. This innovative approach transforms ordinary urban infrastructure into engaging and functional public spaces.

R E S O U R C E

The physical, temporal, and human limits of architecture. Resource is the defining factor in the spatial and aesthetic resolution of design and construction practices.

Current construction processes are untenable; our contemporary built environment is manufactured from petrochemical-based, extractive materials that are detrimental to human and planetary health. Warranties, proprietary systems, and insurance requirements shorten material and building component lifespans and limit our ability to maintain and repair the city.

Our material language must change to utilise circular and regenerative materials that are carbon-sequestering and non-extractive. The shorter lifespan of these materials will require ongoing remaking of the city and its architecture, rejecting the notion of a complete building and establishing resources as the primary design tool. This paradigm shift encourages sustainable practices and adaptive reuse, fostering a resilient urban environment.

E L E M E N T

Deconstruction becomes the act of (re)framing the elements of construction as art-tectonic artefacts, positioning individual objects as subjects and thus as items of value. The cyclical processes of construction in the city present an opportunity for material reuse afforded by mining the city. The materials found, extracted, and repurposed define the spatial proposal, promoting a sustainable and innovative approach to urban development.

M O N U M E N T

Monument, from the Latin verb 'Monere' - to remind. (Re)construction is remembering: the bringing together of the elemental into a novel and unexpected scenography, onto which fresh meaning might be layered and stories told and retold.

Yet, 'Monere' can also be translated as 'to warn'. Thus, construction serves as a testament in opposition to a way of building. And so, when assembled, materials extracted from individual buildings become legible, creating a stratigraphic reading of the deconstructed built environment. This layered narrative invites reflection on past practices while advocating for a more sustainable future.

M A N N E R

In 1967, Richard Long stepped out of a car, walked into a field, and looked back. The work he created that morning birthed an extraordinary and seminal landscape-art series: subtle, fragile, impermanent, and at times virtually imperceptible.

Yet, in the fundamental act of walking, Long came to discover that memory is but the interruption of habit. Thus, the banality of waiting for a bus becomes a moment of profound and extraordinary potential; as lines of habit and ritual become channels of improvisation, anarchy, and deepened meaning. This perspective transforms everyday actions into opportunities for artistic and architectural intervention, enriching the urban experience.

W O R K

The development of architecture is most often explained as the result of social and cultural processes. Far more rarely is architecture viewed in terms of the economics and politics of construction.

Yet, architecture has long tracked and registered the nature of labour. Archaeology provides evidence that the construction process has served as a fundamental social ritual, employed by institutions of power to manifest their governance—an outlook depicting building as an integral aspect of statecraft.

However, the highly organised nature of the construction site resulted in a division between intellectual and manual labour. This dichotomy was perhaps initially formalised by Alberti in 'De re aedificatoria', defining architectural labour not as an abstraction of construction but as superior to the building site.

Digital technologies have the potential to reverse the Albertian paradigm, (re)collapsing the territory between the intellectual exercise of design and the practice of building, generating extraordinary horizontality and freedom. This integration can democratise the construction process, fostering collaboration and innovation across all levels of architectural practice.

T I M E

Ruskin's Lamp of Memory depicted his appreciation of the passage of time upon a building, postulating that its historical dimension—the physical manifestation of the ageing building—constituted the 'glory' of a monument. When construction is slowed, time becomes as elemental to construction as (mass) itself. As both a co-opting of the age value of 'waste' materials and an alternative spatial proposal, Et Labora becomes a contextual response in four dimensions.

The proposal responds to multitudinous temporal contexts: the formation of raw construction materials, partial destruction and disassembly, to the iterative construction of a new monument that begins to exist in one moment and lasts beyond. Within the context of reuse and a new valuing of resources, the architectural response of rebuilding positions itself between conservation and restoration. This approach honours the past while adapting to contemporary needs, creating a dynamic and sustainable urban landscape.

M A T T E R

In 1875, John Ruskin drew a burnt clod of brickwork as a sublime world, a topography of billowing moss, serrated crevasses, and burning deserts (fig 5). This renewed focus on the tangible aspects of construction perhaps found its most striking manifestation in Ruskin's notion of the 'Wall Veil.' In contrast to the conventional Vitruvian approach to the surface, Ruskin asserts that architectural massing should convey the inherent forces responsible for its existence.

This view ran counter to the dominant, prevailing urban-theoretical models, which viewed the city as inherently corporeal. Instead, Ruskin viewed the city as essentially geological. Just as land is contingent on and is the expression of the fundamental forces from which it is created, so too, the city should manifest the guttural tectonics of its creation; in other words, the city must reflect, more and more, those who physically make it. This perspective advocates for an architecture that is deeply rooted in its material and human context, fostering a more authentic and sustainable built environment.

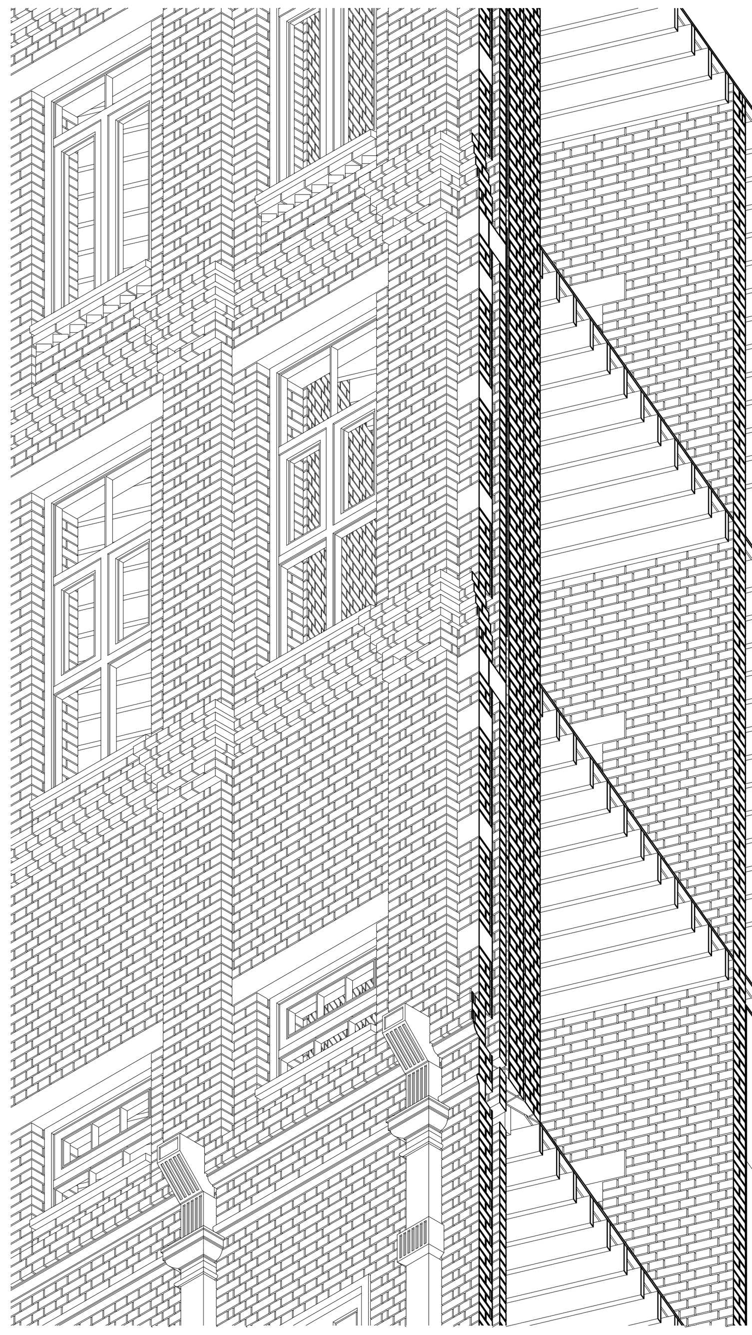
R E S O U R C E

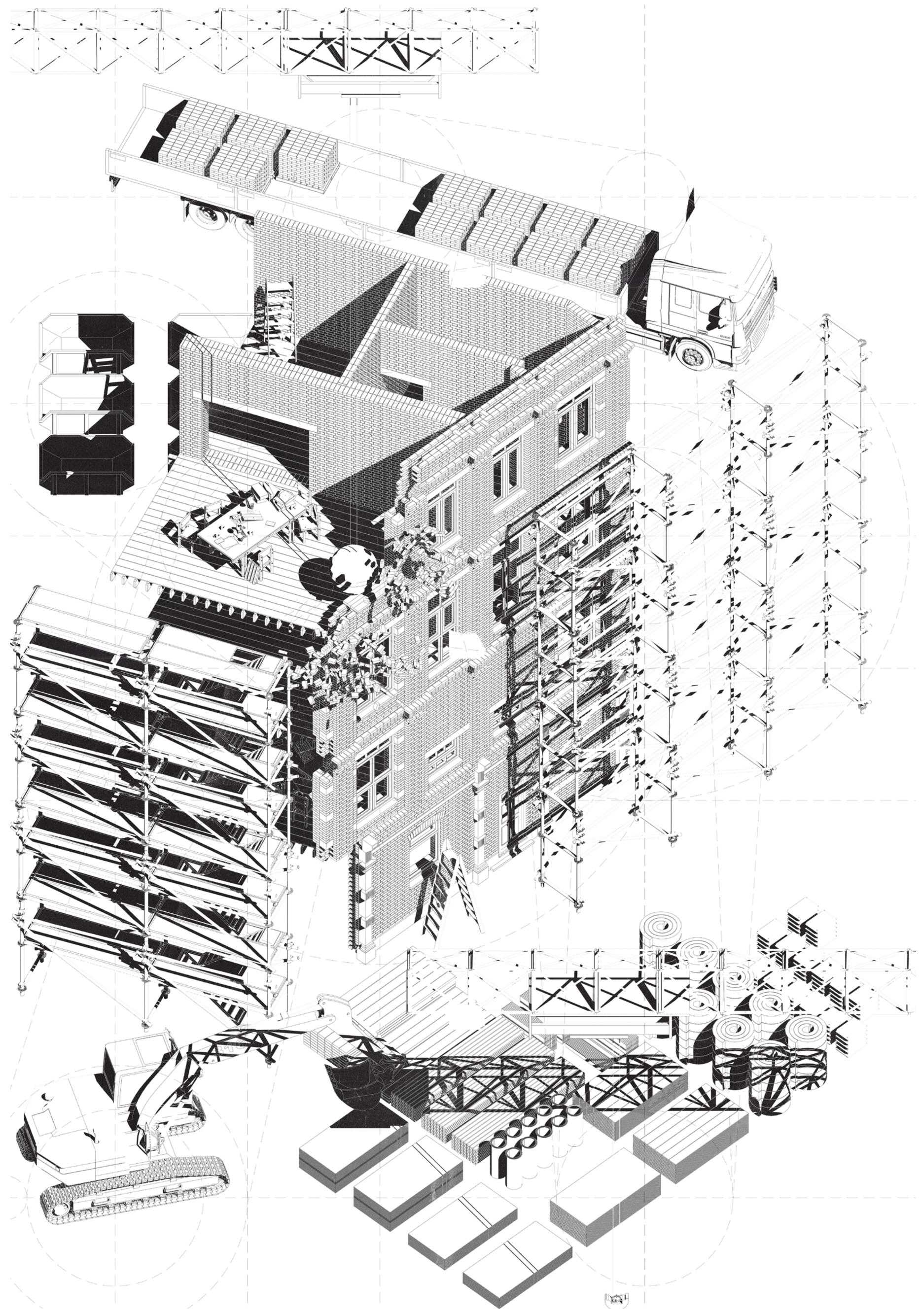
Deconstructed building material: collected, categorised, analysed and iteratively assembled.

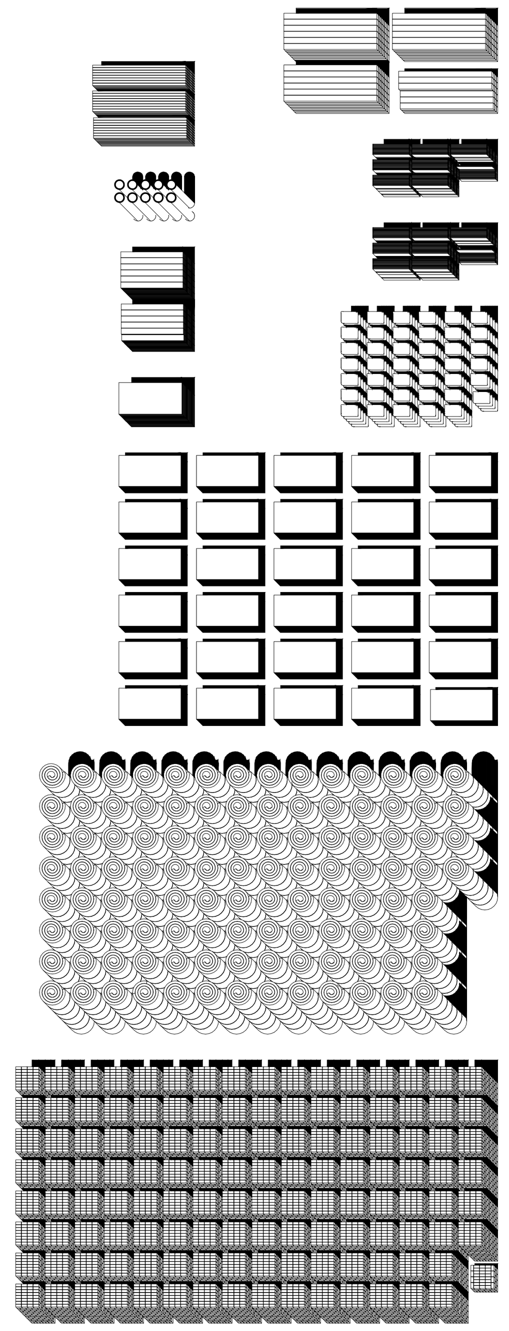
L E F T

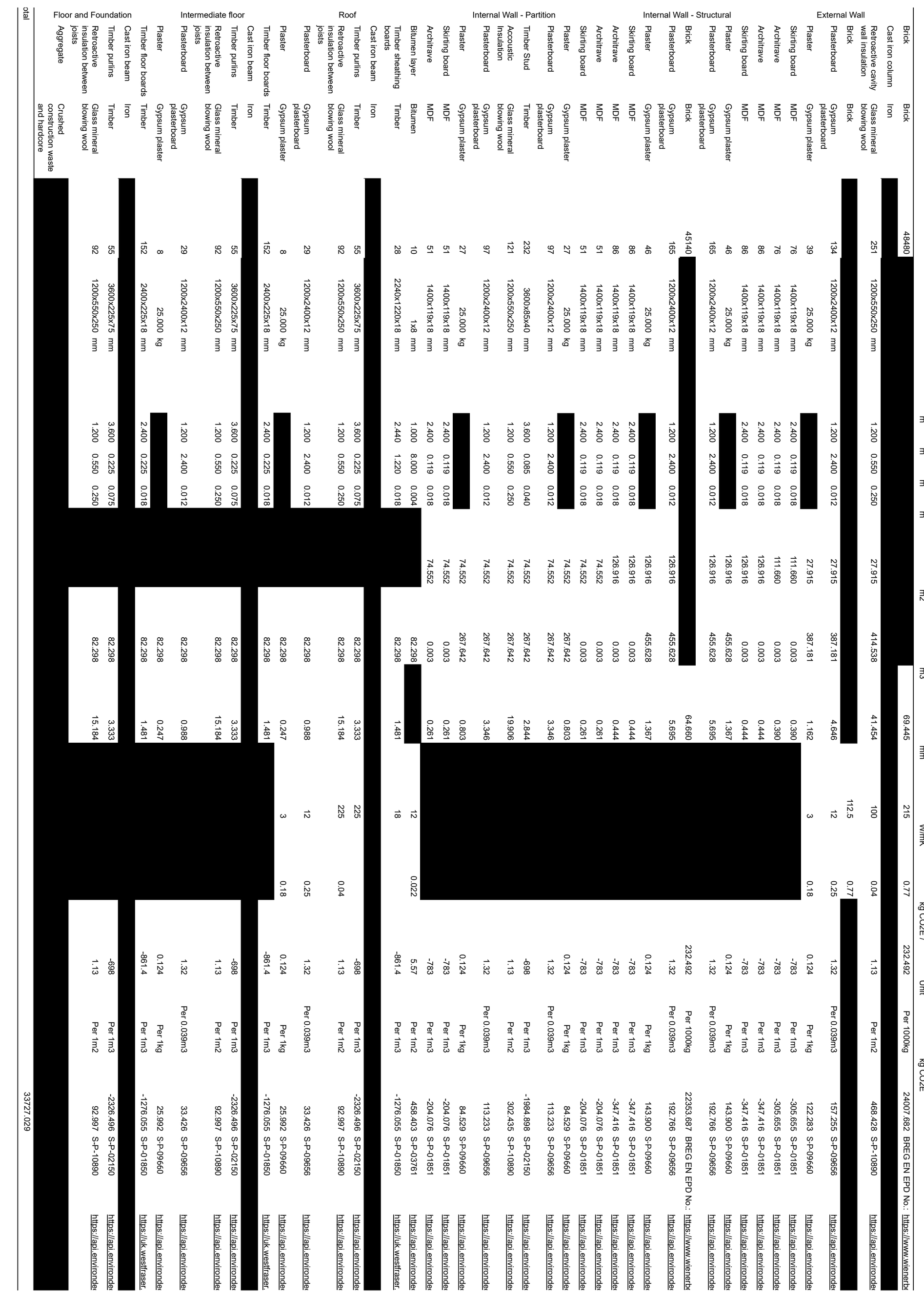
Fig 3. No 1., Sclater Street, London. Existing condition
Fig 4. Collected: material acquired following deconstruction and disassembly
Fig 5. Categorised: material sorted by volume, weight and density
Fig 6. Analysed: material data collated and compared
Fig 7. Tallinn development map and material reuse opportunities (Data retrived from Citify)
Fig 8. Iteratively: material arranged in a car Park
Fig 9. Assembled: material prior to construction
Fig 10. Resource: a new unit of building

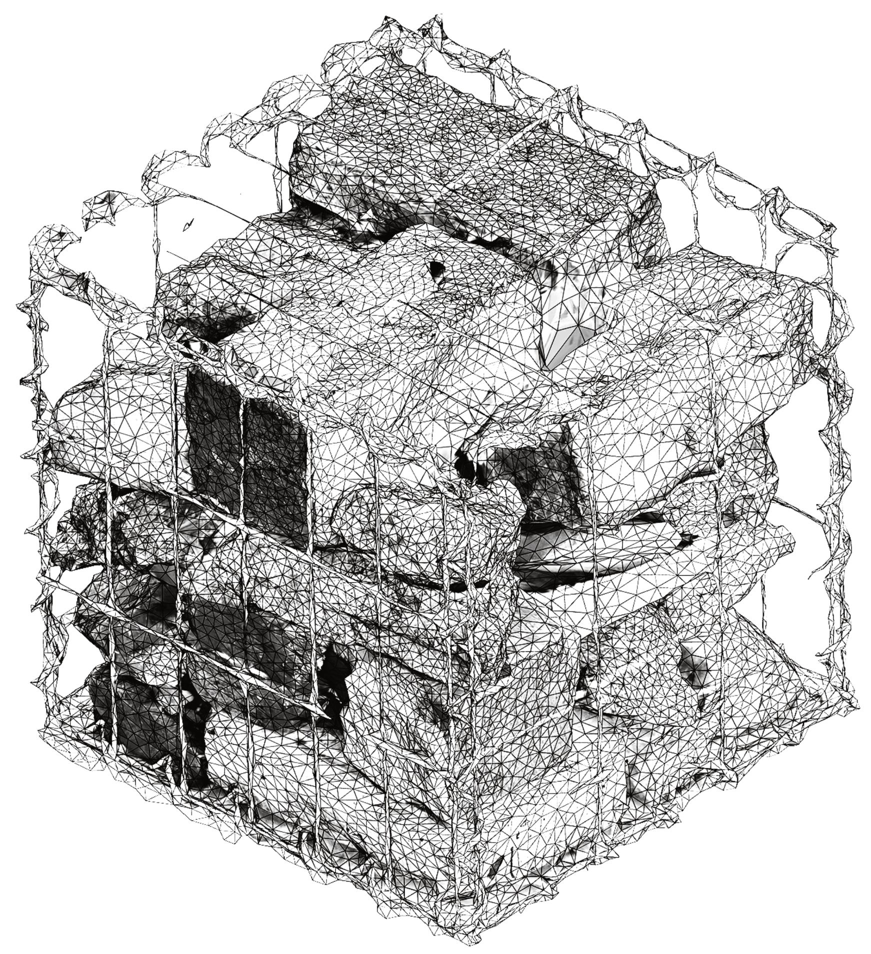
R I G H T



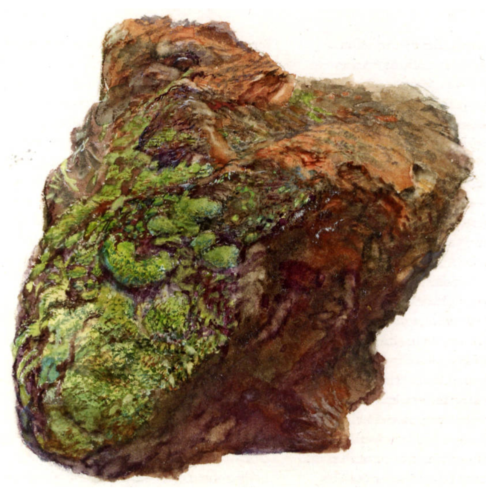








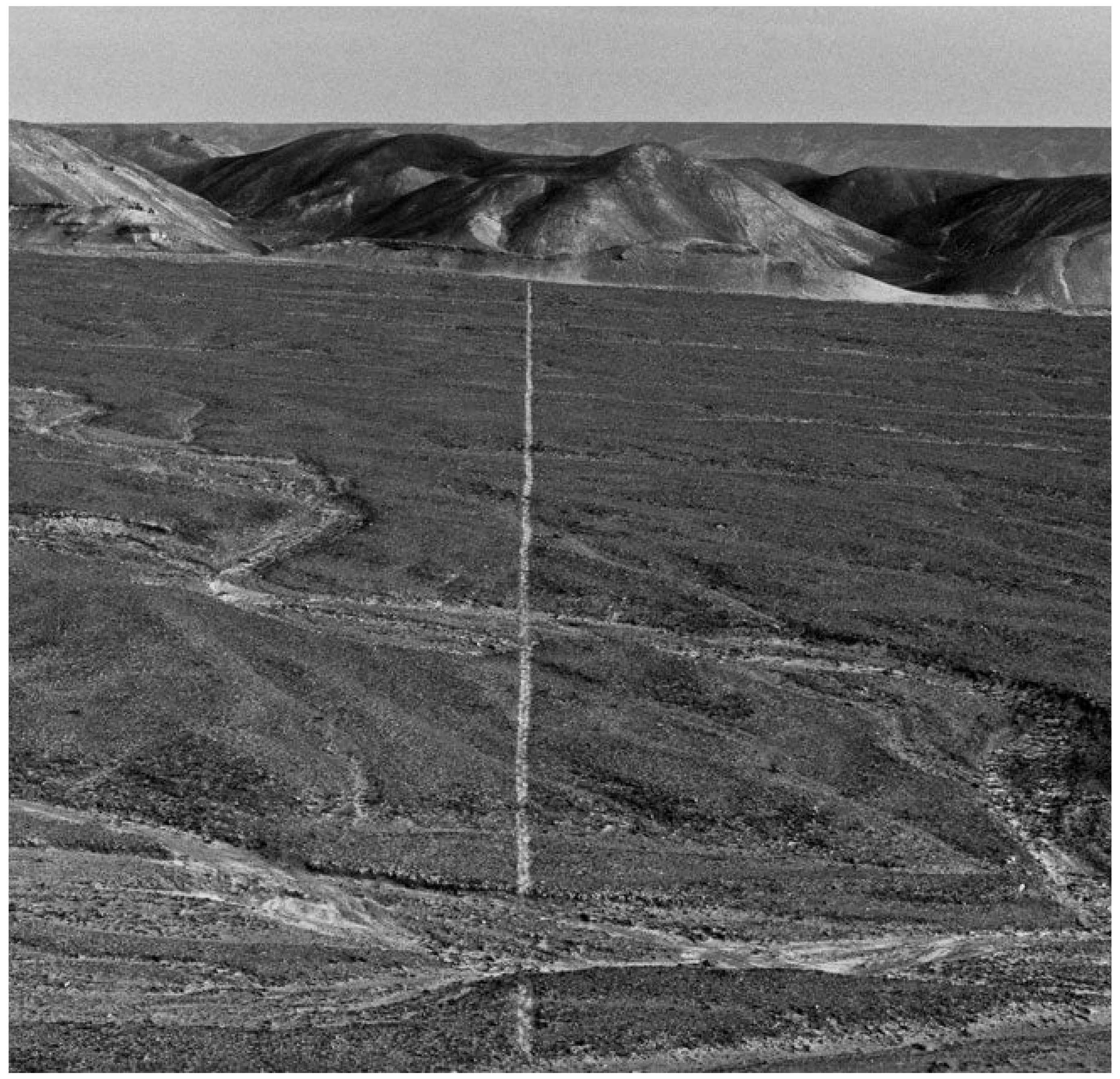
P R E C E D E N T

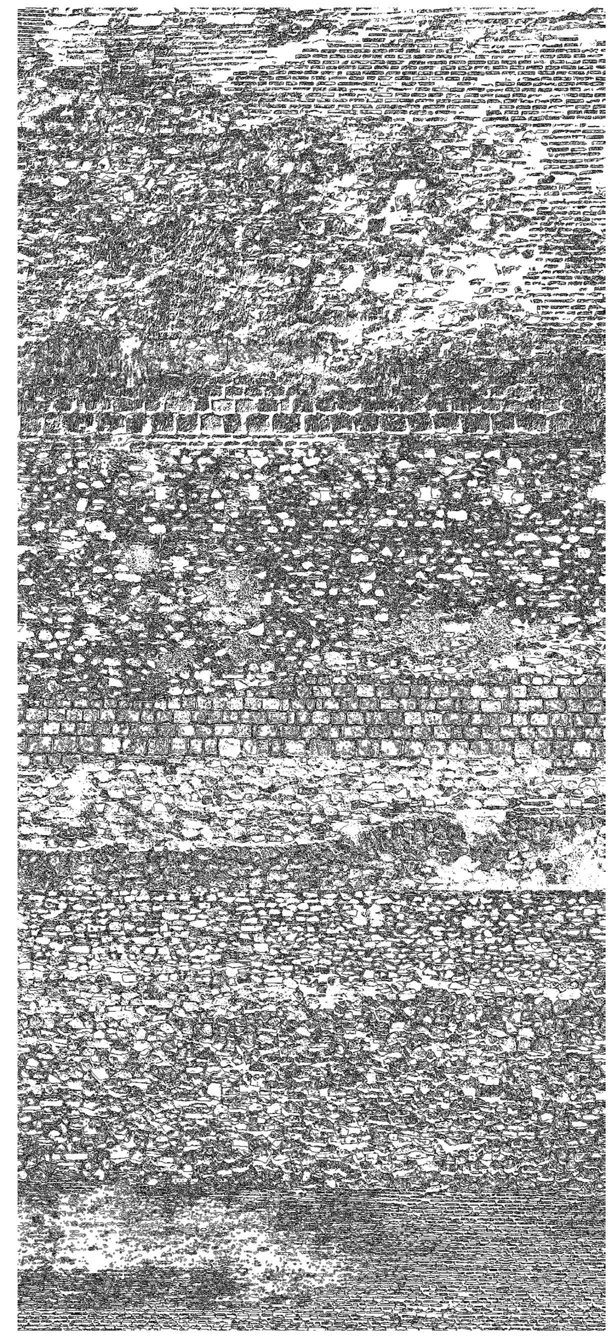


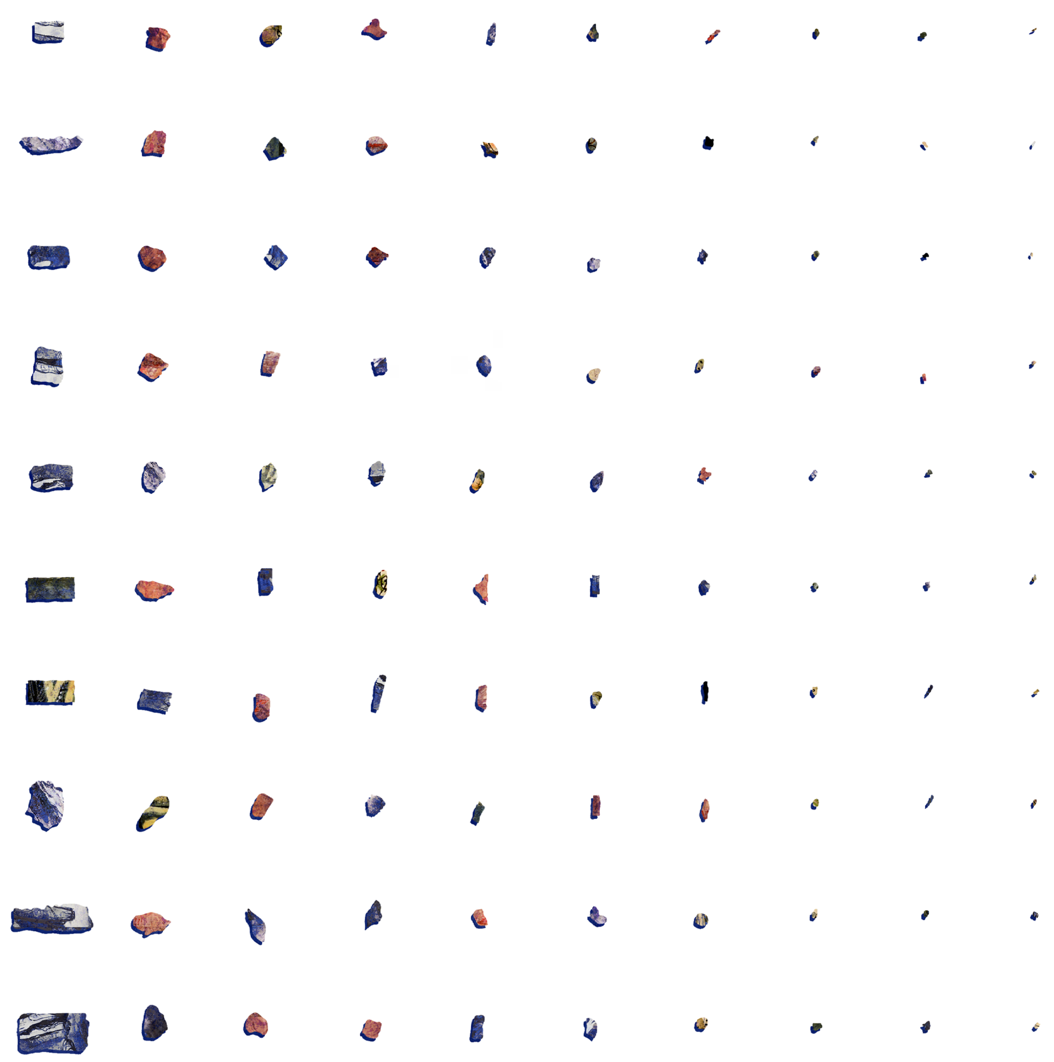
L E F T

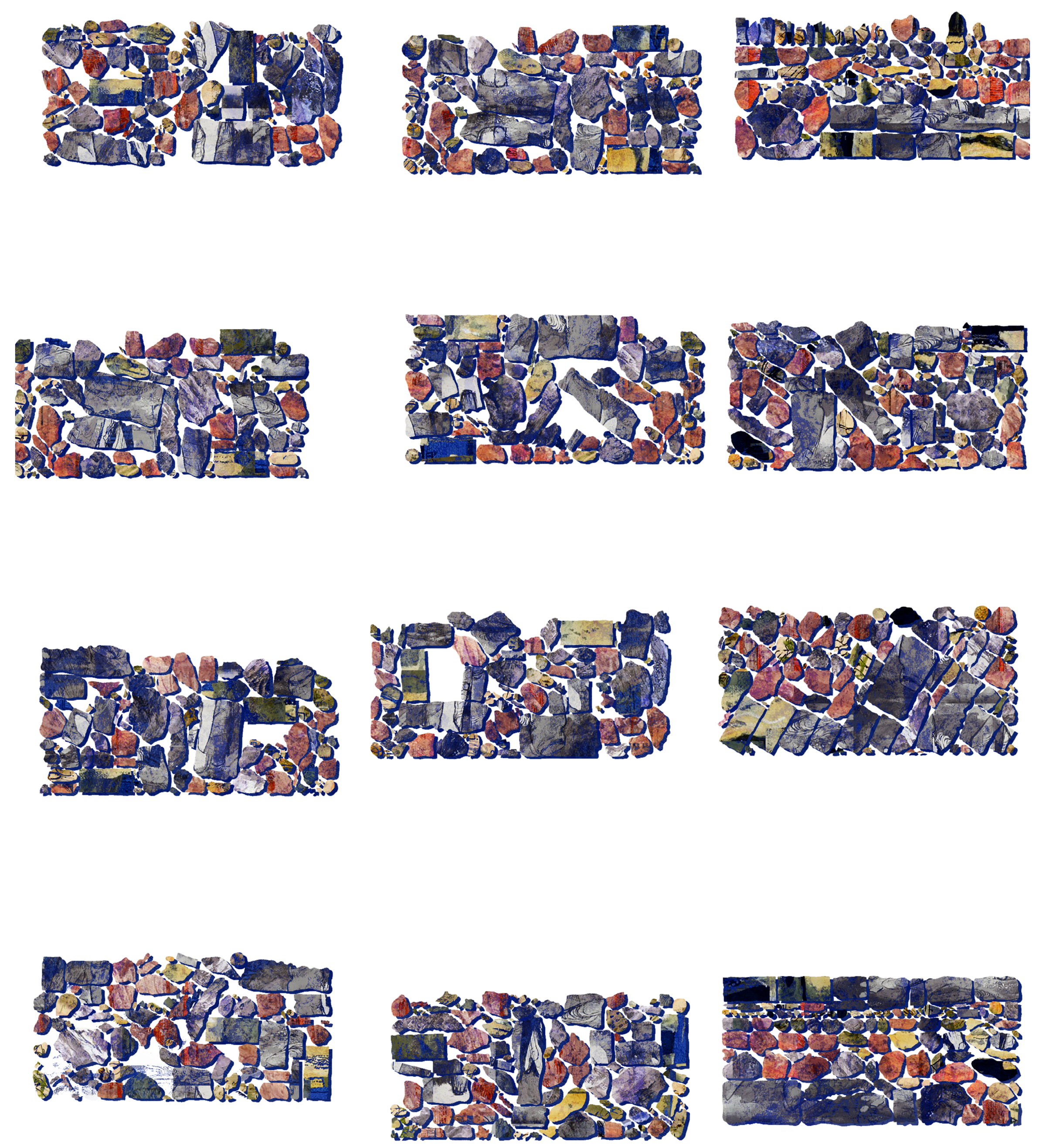
Fig 11. John Ruskin, Study of a Piece of Brick, to show Cleavage in Burnt Clay. 1875
Fig 12. Richard Long, Stone Line. 1977.
Fig 13. Richard Long, Walking a Line in Peru. 1972
Fig 14. Robert Smithson, Asphalt Rundown, 1968
Fig 15. Lydia Musco, Sixth Unconformity. 2020
Fig 16. 100 Stones found in Hackney, arranged according to volume and mass 2024 (Author's Own).
Fig 17. 100 Stones from in Hackney, arranged randomly and using traditional dry stone walling techniques. 2024 (Author's Own).

R I G H T









F R A G M E N T

L E F T

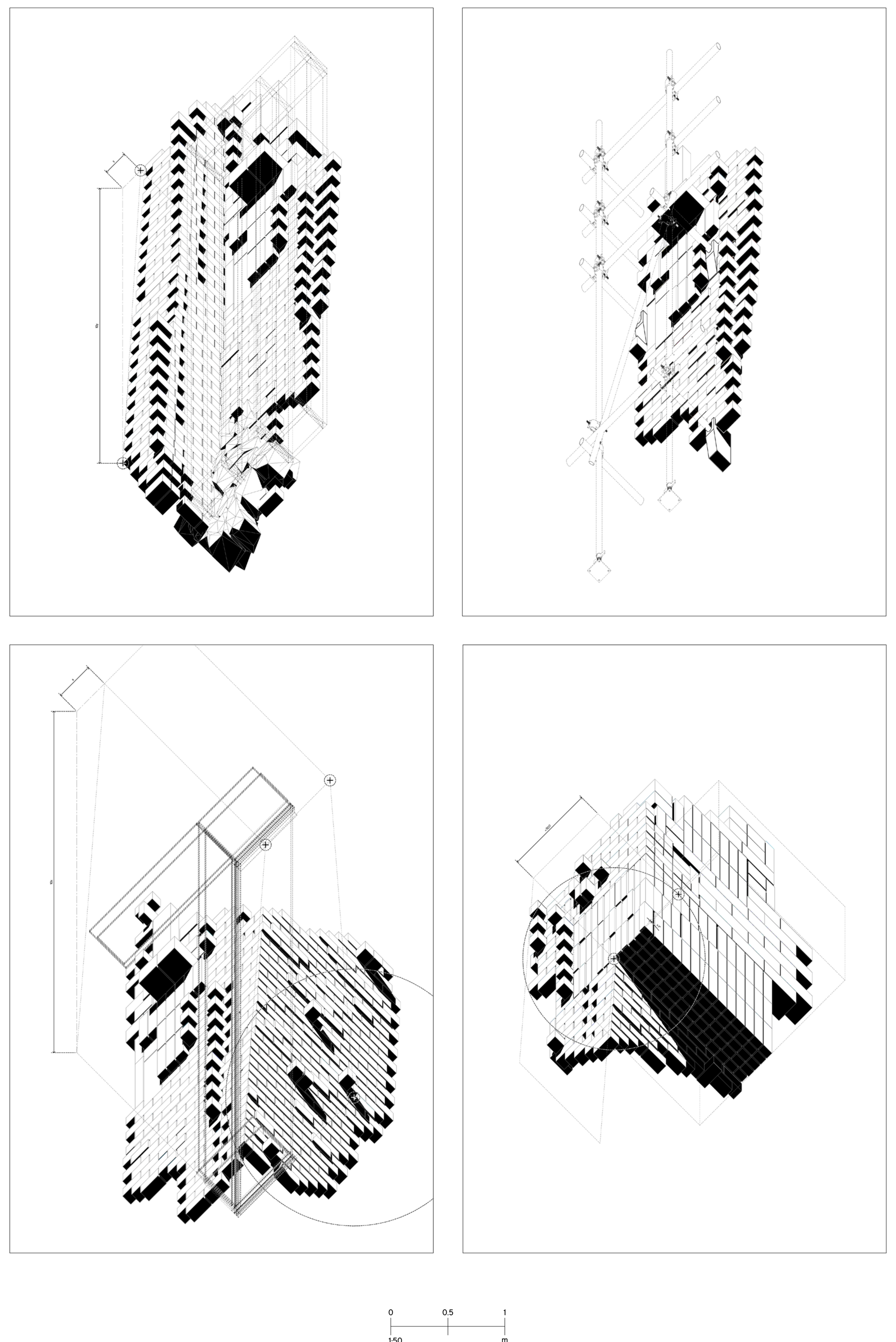
Fig 18. Framgment view (Author's Own).

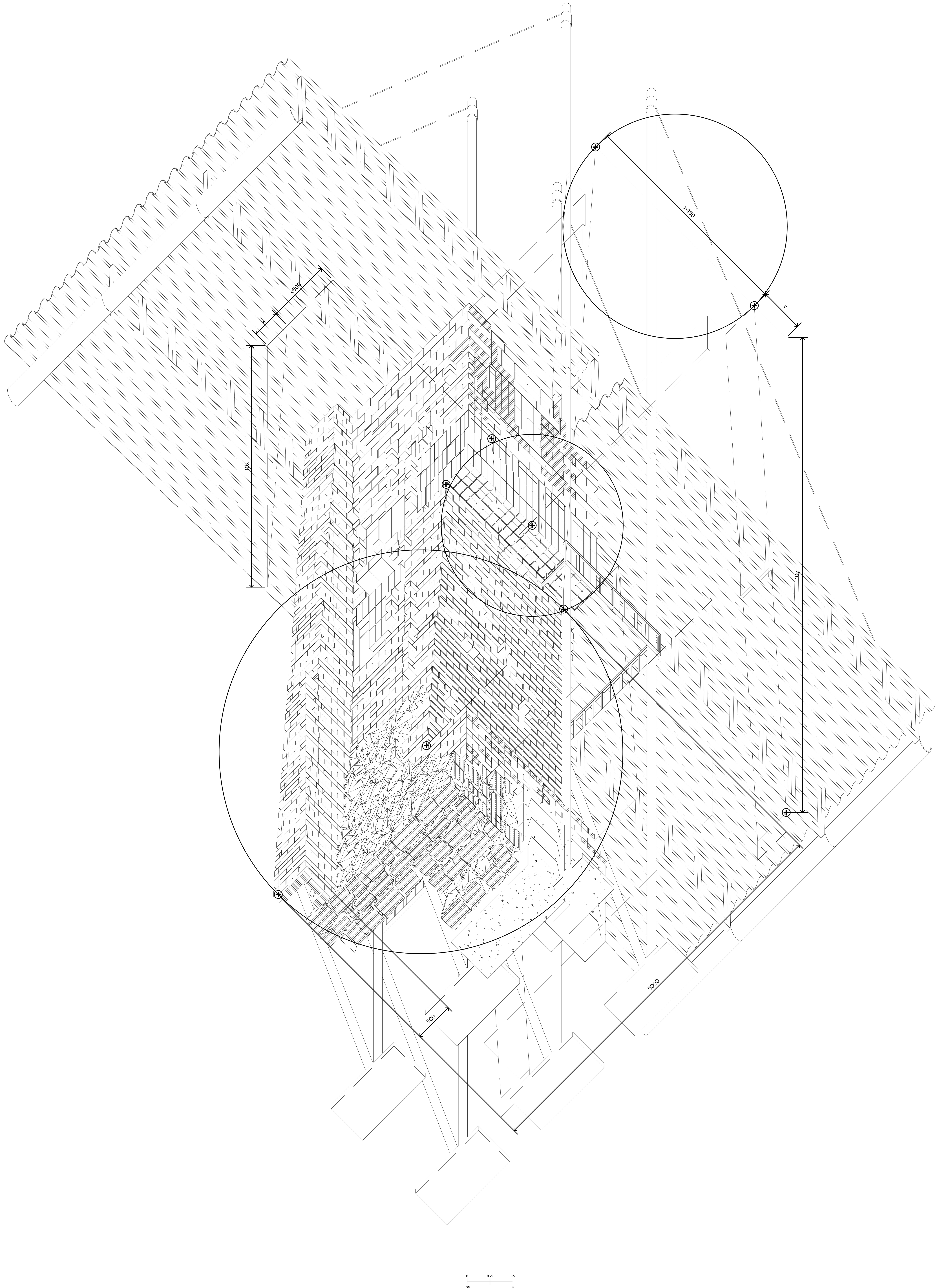
Fig 19. Construction strategies for a waste assemblage: batter, putlog holes, apertures, lintels. 1:50. (Author's Own).

Fig 20. Proposed construction fragment. 1:25 (Author's Own).

Fig 21. Testing a waste construction strategy. 1:1. (Author's Own)

R I G H T





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1:50 m

D R A W I N G S 0 1

D R A W I N G S 0 2