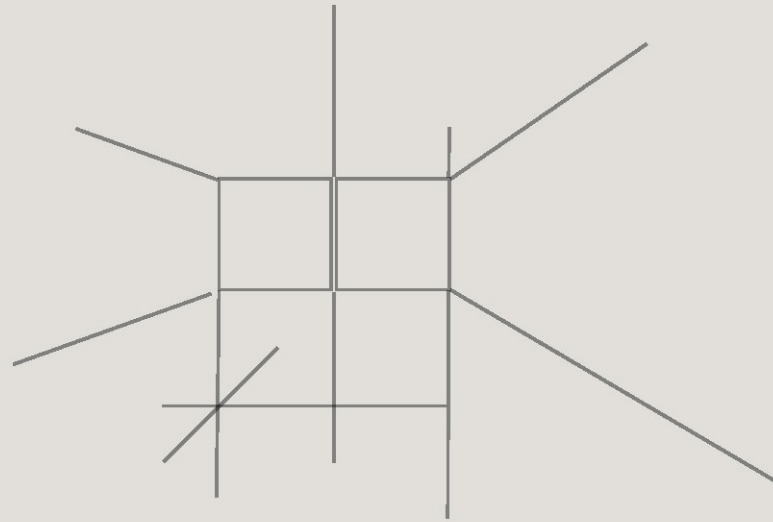


INTRODUCTION



SOLAS

A memorial translated through the interior. A repository of names, dates and stories of loss, guide the user through moments of reflection, contemplation and understanding. Solas is for those who feel they have experienced grief as a result of pregnancy loss in the present day and/or in the past, as well as those wishing to support a loved one.

The project fills a gap as such a space currently does not exist. The memorial is housed in the last remaining building of the old Royal Victoria Hospitals, Edinburgh.

'Solas' will include a series of light and art installations. Seachas presents the visitor with a walk through of the bare bones of ones grief, adapted through delicate framework. Within, visitors are welcomed to write in a scroll then stored within 'The Archive' giving an opportunity to revisit. 'Dusk to Dawn' provides the user with a moment of stillness. Solace rooms are located across both floors to allow moments of solitary in an individually controlled environment.

The approach to adapting the site whilst reserving a moment in history was essential to the concept of remembrance. The integration of new elements sit independently of the Victorian structure whilst they can also be found to be embedded in the existing fabric, as if they were always there.

This is an acknowledgement of loss and a celebration of what once was.



Location: Craighleith Road, Edinburgh, EH4 2DN

Year: 1906 (designed), 1914 (constructed)

Architect: Sydney Mitchell

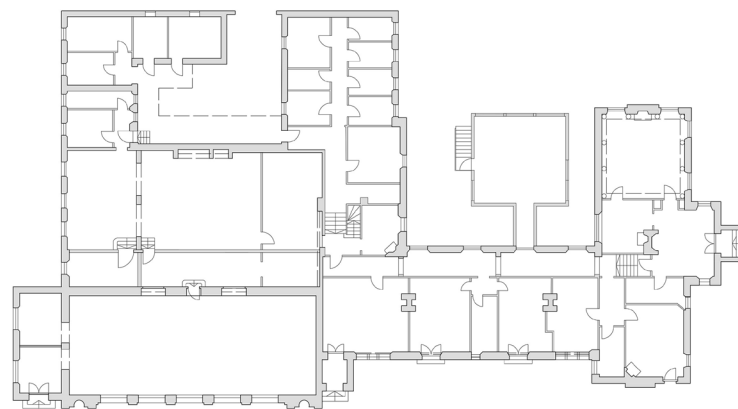
Listing: Category B

Area: 1100m² (approximate)

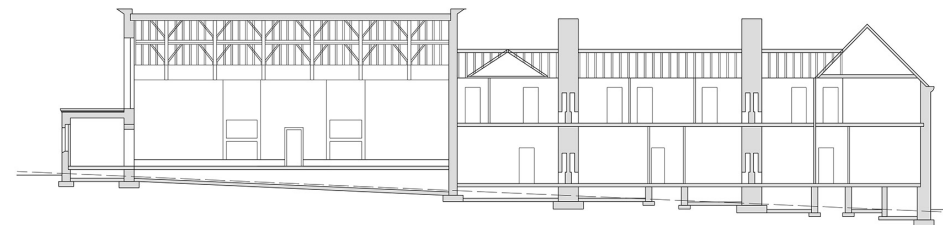
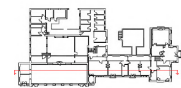
The Administration Building of the Royal Victoria Hospitals is owned by NHS Lothian and is currently out of use. The site for this project is a highly distinctive building which makes free use of two different styles. The building typifies concern of late Victorians and Edwardians to treat the ill in buildings surrounded by gardens & villas rather than in obvious institutions. The hospital began as a rest home for consumptives. During the First World War it was requisitioned for use as a specialist neurological treatment unit. There were a series of distinctive butterfly plan pavilions laid out on the site which have since been demolished.



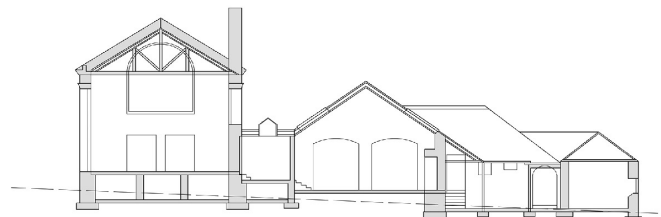
The Royal Victoria Hospital originally started with the renting of Craighleith House, Craighleith Road, Edinburgh in 1894 by Dr Robert William Philip who was a pioneer in the treatment of tuberculosis. The house was converted to a sanatorium containing 12 beds with male and female wards split across ground and first floor. In 1899 the house and grounds were bought by Dr Philip and work began on five small sun houses built in the grounds. By 1914 further sun houses were added to cope with the ever increasing demand and a new administration block was constructed to the rear of the site.



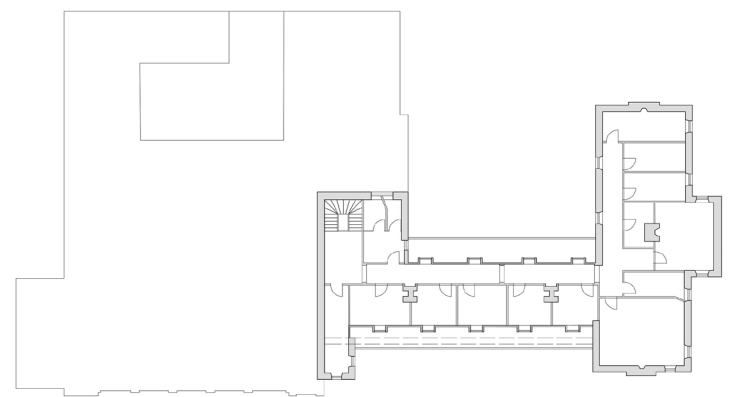
Existing Ground Floor Plan



Existing Section CC



Existing Section AA



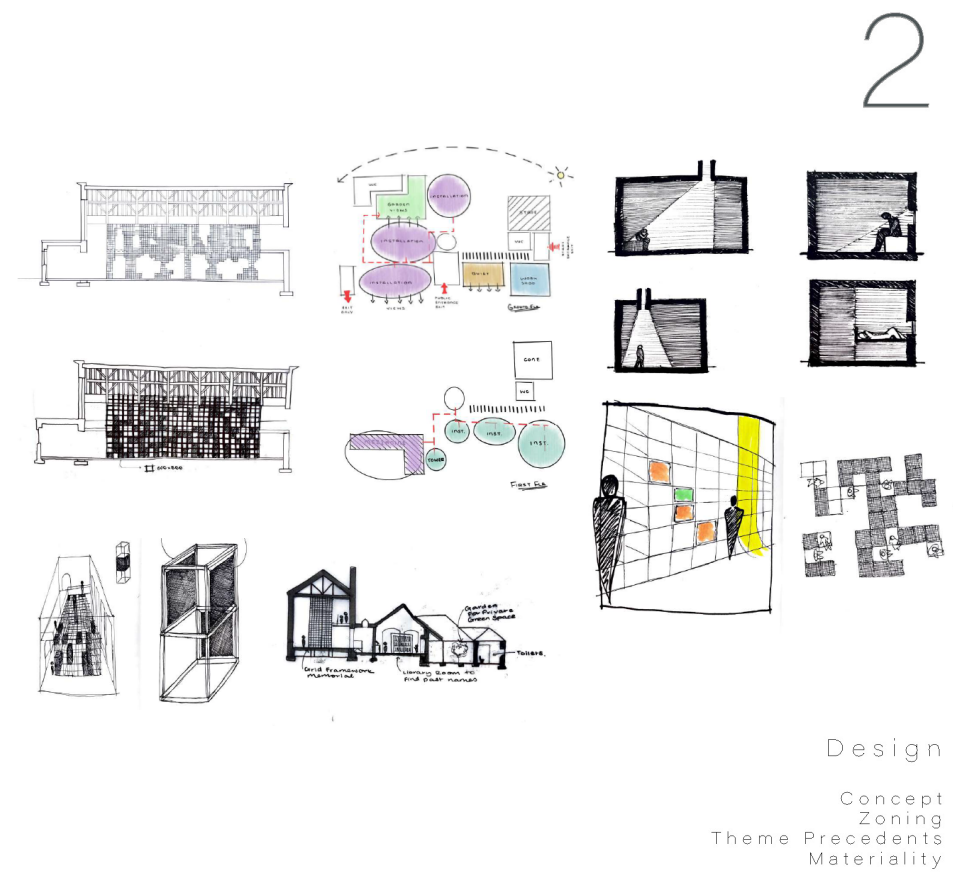
Existing First Floor Plan



Images: (p top) site plan, external photos of site, (p top) photos of current interior and external photos.

By 1900 the converted house was no longer fit for purpose and was demolished, and a modern hospital was built on the site. As the treatment of tuberculosis developed, the butterfly wards were no longer suitable for elderly patients and were eventually demolished in the early eighties and the hospital was extended across the entire site with only the admin, gatehouse and stable buildings retained. By the late eighties a further single storey 30 bed ward was built to the green space along the south west of the site. This was subsequently demolished following a storm damage in the nineties and the site has remained unchanged since.

Significant features to the east elevation include a baroque ionic-pilastered door-piece and large armorial panel above, pair of gabled dormers with diamond insets to gable-heads. To the south elevation there sits an Italianate dining hall to the left, with niche and panel inset. The building consists predominantly of multi-pane glazing in timber fixed light and sash and case windows. A fine interior to the board room with an ornate chimney-piece and vaulted plaster ceiling with the dining hall now subdivided.



The concept behind this project is rooted in Asian culture. The repetitive brass framework holds glistening sun catchers, symbolic of split bamboo Chinese lanterns which are used to indicate a funeral. Scrolls are suggestive of how we continue to tell our stories and find it to be a means of relief whilst processing grief. Light Installations bring the visitor to a moment of solace, reminiscent of a sunset.

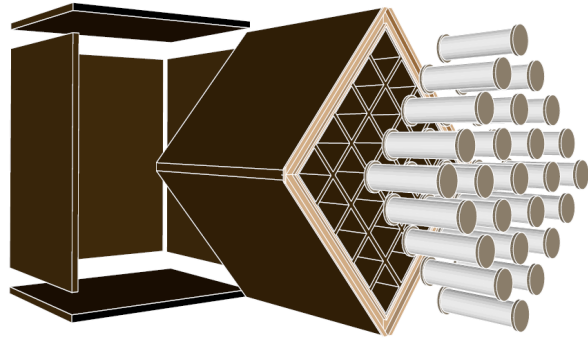
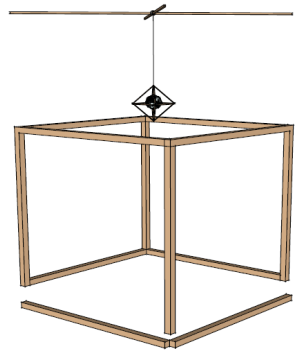


Throughout the bathrooms, staff lounge and support services there will be a green hue to the fabrics, bringing though the natural surroundings of the site.



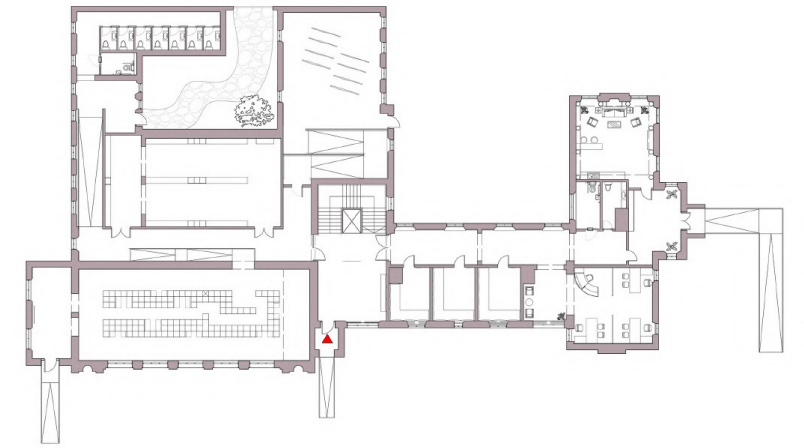
The main space, solace rooms and the archive use warmer hues that lean towards a purple scheme. This is to make those spaces feel more hospitable and to steer away from any coldness that the raw materials may produce.

3

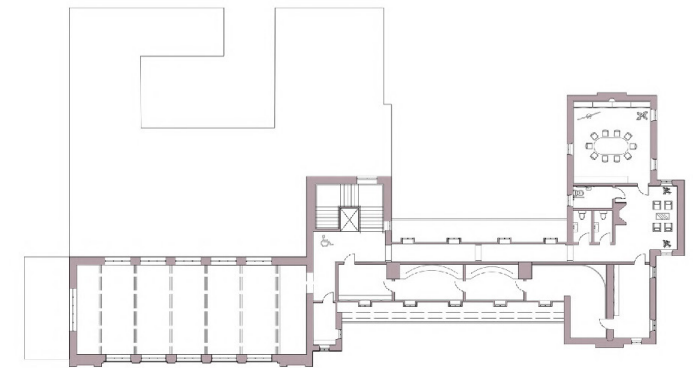


Proposals

Drawings
Context
Visuals



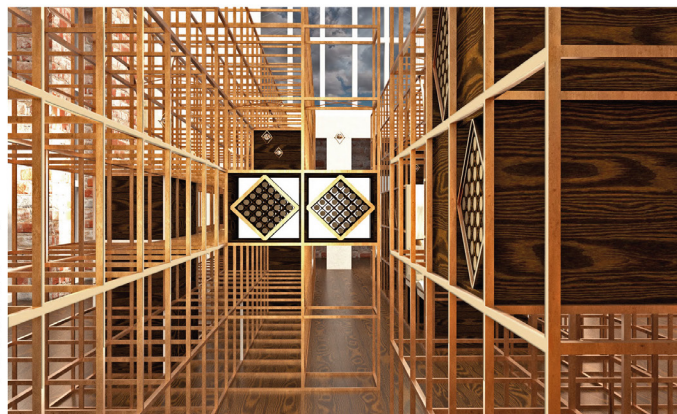
Proposed Ground Floor Plan



Proposed First Floor Plan

Seanchas

Seanchas presents the visitor with a walk through of the bare bones of ones grief, adapted through delicate framework. Within, visitors are welcomed to write their own memoir in a scroll.



The Archive

Offering the visitor an opportunity to take a seat and write what they feel meaningful or necessary, these scrolls are stored in The Archive, to be revisited or to simply know of their existence.



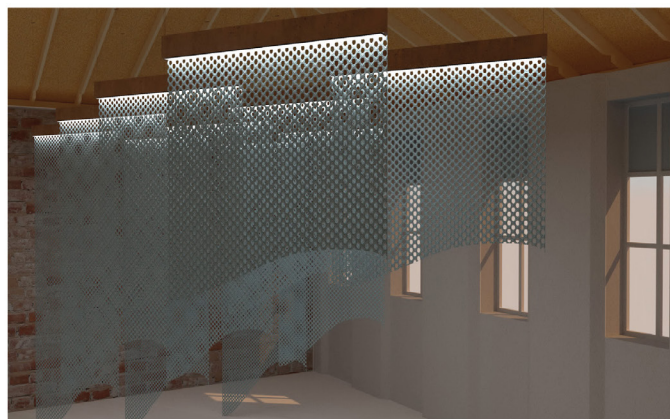
Solace Rooms

Solace rooms, with velvety textiles and soft lighting, invite the visitor to take a moment for reflection and contemplation. A smart tablet is provided in each room for the user to adjust lighting, music and oil diffuser settings to their preference. Rooms can be booked in advance.



Dusk to Dawn

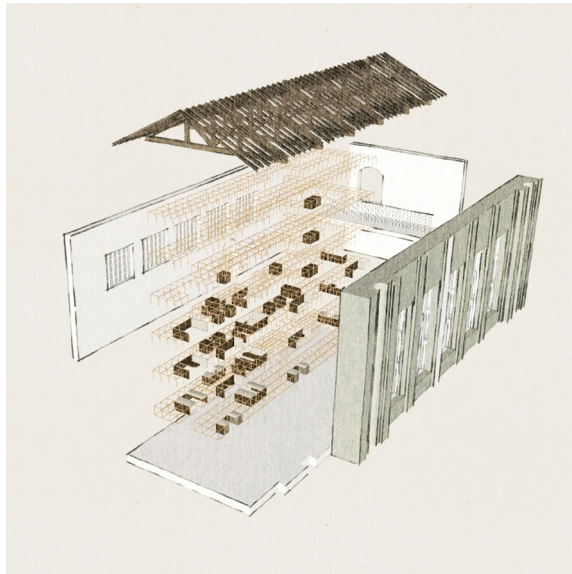
Inspired by the work of Tomislav Topic, Dusk to Dawn is intended to give the illusion of the comfort one gets from watching the setting sun. Colours from the sunset change the mesh material as it floods in from the windows.



- Proposed Ground Floor Plan showing context 1:100



4 MAJOR SPACE



Major Space

Context
Detailing
Models

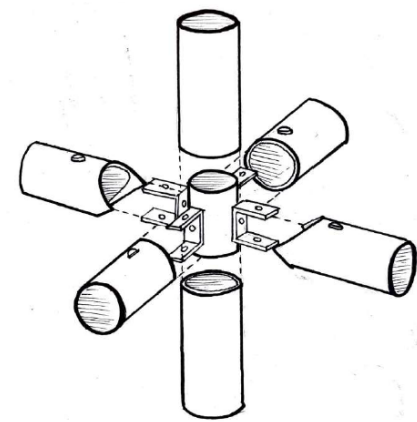
Sitting within the Main Hall of the building, I propose a guiding framework from which stories of loss are brought to light. The relationship between the objects and spectator is constantly shifting. The suncatchers held within individual diamond frames, shelving illuminating delicate cylinders of scrolls, are all integrated within the path of the viewer.

At times, the narrow and winding walkway gives the viewer a glimpse of the path ahead. In the seating areas where the framework open up, the visitor becomes embedded as part of the story. The transformation from the role of a visitor to a 'character' on view, allows the visitor to be immersed not only in the framework but also in the narrative.

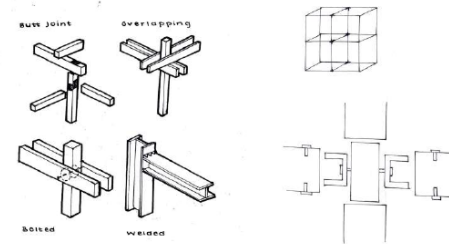
Seanchas represents the bare bones of ones grief and the exposure we experience when we share our stories with one another. Catching glimpses of the sun throughout the day, crystal glass spheres are suggestive of the light we can capture through sharing stories of loss. What presents itself as a tangible memory of something that exists, are illuminated wooden cylinders holding a paper scroll within.

This is an acknowledgement of stories and a celebration of sharing.





My initial concern was the detailing of the framework and how each component would be joined together. I began by looking at general knuckle joints then hidden joints, butt joints and bolted joints. This all felt over complicated for no apparent reason especially due to the fact that my installation isn't structural.



RW 00 30 BC (A) R30

each separate cube is bolted together with hidden joints for a streamlined feel.

