

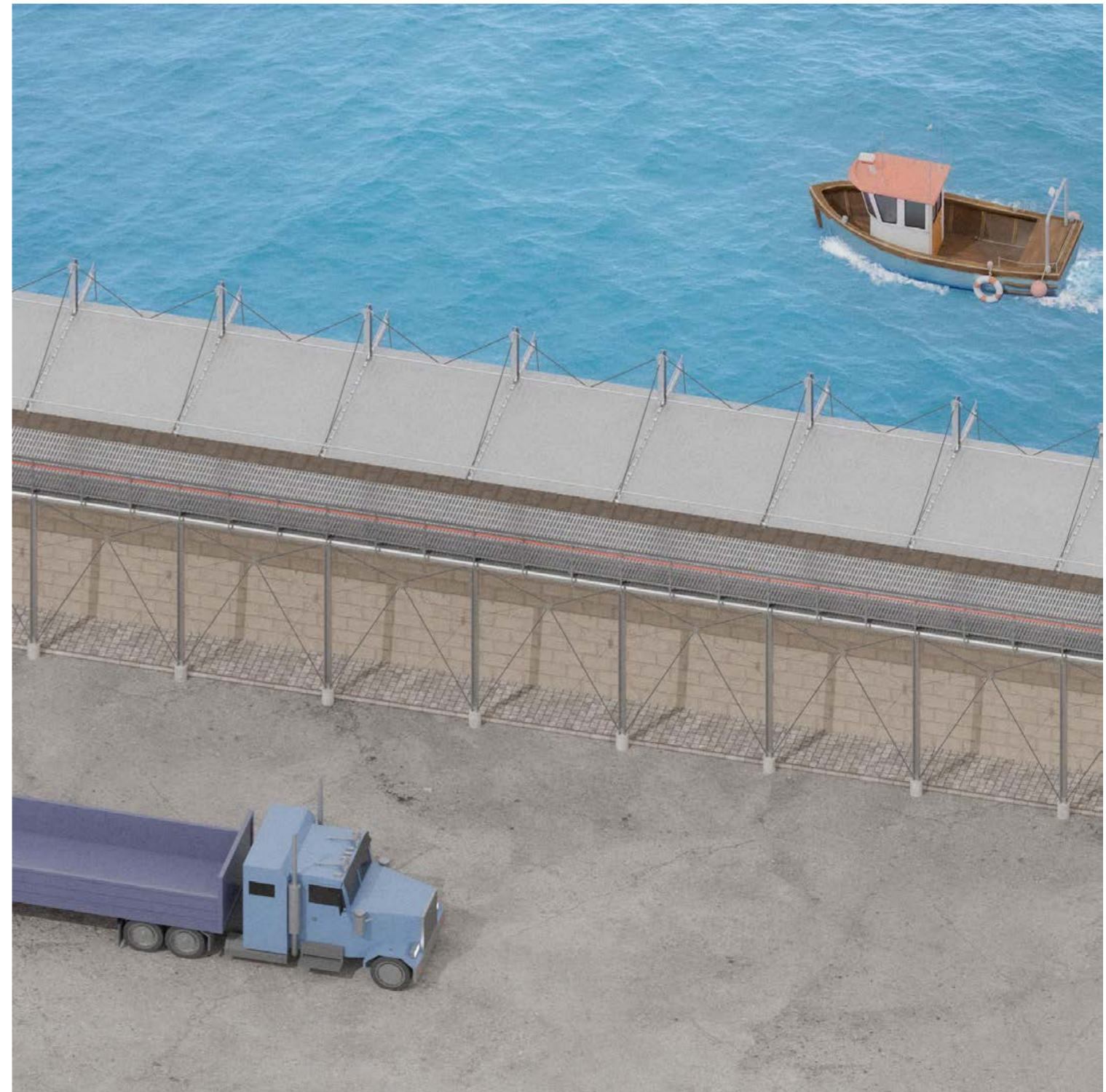
THE MACHINES IN OUR GARDEN

MASTER'S THESIS
NEJC PETRIC

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STOCKHOLM, SWEDEN

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Context

Burela is located on the northern coast of Spain along the Cantabrian Sea. Its origins go back to a pre-Roman settlement, and for most of its history it remained a small fishing community. A significant shift occurred in the 1980s, when industrial investment expanded the fishing sector. New infrastructure such as an ice factory, canning facilities, and transport networks were introduced, and the town experienced rapid economic growth linked to the port.

This period of expansion also triggered a demand for housing, as workers arrived from other parts of Spain

and abroad. In recent years, however, the fishing industry has declined under pressure from larger ports, corporate consolidation and environmental concerns. As a result, some of the projected demographic growth never fully materialised, leaving a series of partially completed or underused multi-storey housing developments distributed across the town.





Background

The port of Burela has continued to operate, although at a smaller scale than originally expected. Today, its activities are mainly shaped by two dominant actors. The first is the fishing industry, which still occupies most of the port infrastructure. Fishing is largely seasonal, with catch such as tuna, hake, and mackerel, alongside a more continuous coastal fishery focused on octopus and crab.

The second is the export of bulk materials, most commonly eucalyptus timber. Logs are brought in from across Galicia and shipped to destinations throughout

Europe and Northern Africa, where they are processed further.

More recently, a third actor has been introduced. A Norwegian aquaculture company has announced plans for land-based salmon farming facilities in the southern part of the port, expected to bring new employment and investment into the area. Alongside these main operations, other actors such as a shipyard and various non-profit organisations are present in the wider context, although they currently have no established base within the port itself.

The Question

Through the study of industrial building logics, existing infrastructure, and local building conventions, what spatial and experiential relationships can expose the machinery of extraction to everyday public life, transforming the port into a shared civic landscape?

Image: *Via Dei Millie 36, Torino, Porti, Gabrielle Basilico, 2024*





The Objective

Reveal the hidden processes and infrastructures that shape the fishing port, creating new relationships between public life and industrial production. Through greater spatial and experiential exposure to these systems, the project seeks to encourage a broader awareness of the industries and mechanisms that shape everyday life.

The Productive City

The term productive city refers to a city in which production and daily life co-exist and interact. As defined for the political agenda in Brussels in particular for the development of the Canal Plan, the term determines a strategy for co-existence between industry and town.

BMA (BouwmeesterMaitre Architecte) is an office which supported this idea and defended the position that "A Good City Has Industry." According to their research, keeping industry in cities rather than on the outskirts, promotes the economy, reduces segregation and leads to a more sustainable economy. It promotes

higher local employment and better social integration for underprivileged. It leads to better retention of the population from migration to larger cities. BMA claims that if public life is to co-exist with industry then architecture must enable and include both.

Their final claim is that manufacturing is symbolic. It represents a culture that we have been hiding from public eye so far that we lose track of the many extractive processes needed for the products we use daily: "our children should know where milk comes from."

Source: "Brussels Productive City" BouwmeesterMaitre

Image: Shipyard in Burela, own photograph, 2026



Port-CityScape

The port can be understood as a layered spatial system shaped through chains of influence across multiple scales.

The boat acts as the starting point, setting the dimensions, rhythms and technical demands of the infrastructure that supports it. This infrastructure then conditions how the port is organised, from logistics and processing to circulation and storage, embedding industrial logic into its physical form. From there, the port extends outward and begins to shape the surrounding urban fabric through flows of labour, materials and capital, blurring

Image: Burela Ice Factory, own photograph, 2026

the boundary between industrial and civic space.

In line with Carola Hein's idea of the 'Port CityScape,' the port is not seen as a fixed object but as a connected system of overlapping territories. Within this, the research follows how decisions at the scale of the boat move outward into infrastructure, then into the port, and eventually into the city, while also looking at how the city feeds back into how the port operates.

Source: Carola Hein, *The Port Cityscape: Spatial and Institutional Approaches to Port-City Relations*, Delft University of Technology, Research Portal, TU Delft, 2018.



The image shows two of the pre-industrial times family houses along the main street of Burela, neighbouring a newer multi-storey housing complex that dwarfs them in scale.

My own photography and documentation of Burela became a starting point for research, developing my intrigue in its history and changing built environment.







MAJOR ACTORS IN THE PORT OF BURELA

1 - THE FISHING INDUSTRY

Fishing fleet (OPP-7): the local fishing organisation, representing the fleet, coordinating production, sales and compliance.

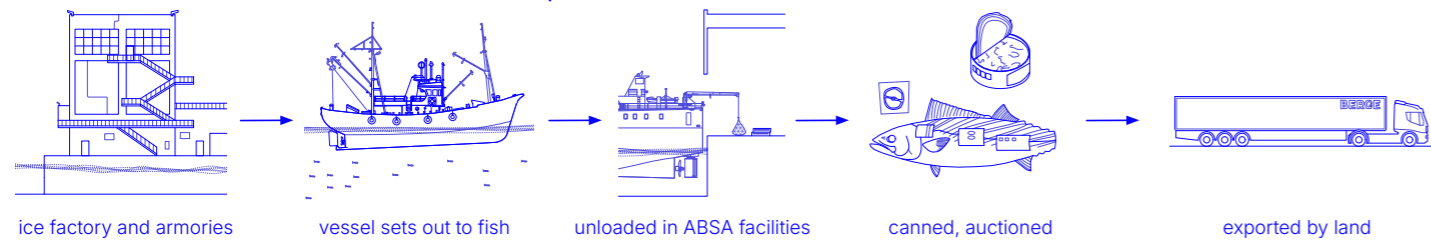
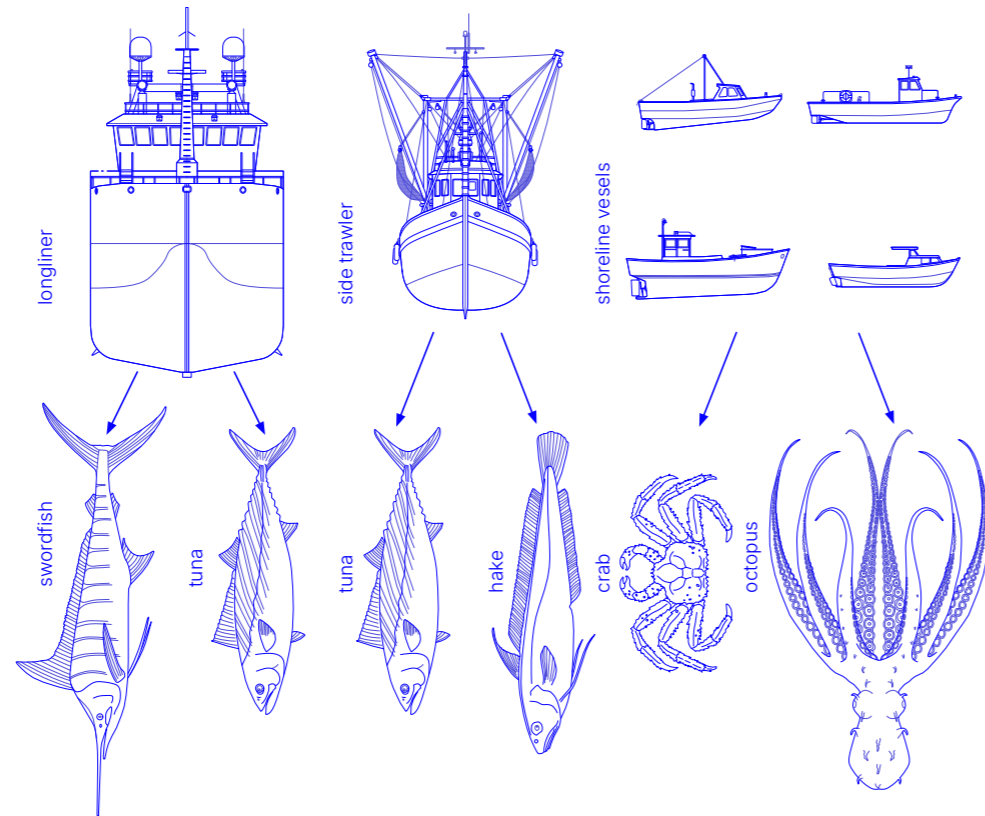
Cofradia de Pescadores de Burela (Fellowship of Fishermen): the fishermen's guild represents the social, professional and local interests of the workers. It is an older institution, a semi-public guild which has organised communities.

ABSA, Armadores de Burela: the largest group of shipowners managing most of the vessels primarily targeting species like tuna and hake.

Independent shipowners and fishing vessel companies make-up a smaller portion of activities in the port.

The fishing industry is supported by processing facilities including canning, freezing and auctioning of fish.

Ultimately, the fish are transported out of Burela, to other parts of Spain by truck and in some cases internationally by boat.

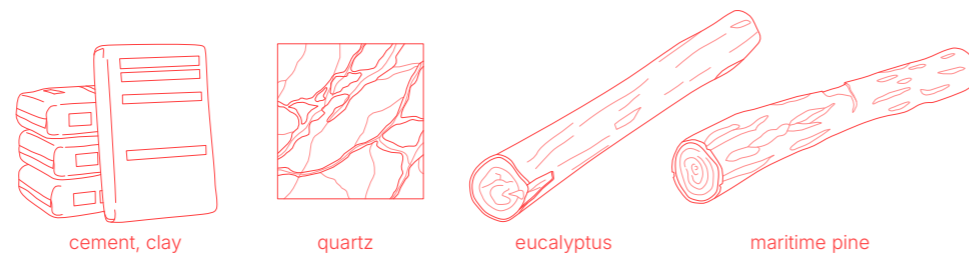


2 - BULK CARGO TRADE

Perez Torres Maritima: the primary port operator, managing logistics and port services.

Pertejo Group: major shipping agency and cargo handling service.

Majority of cargo focus in Burela is on export of eucalyptus timber, which is typically processed into paper in destination cities.

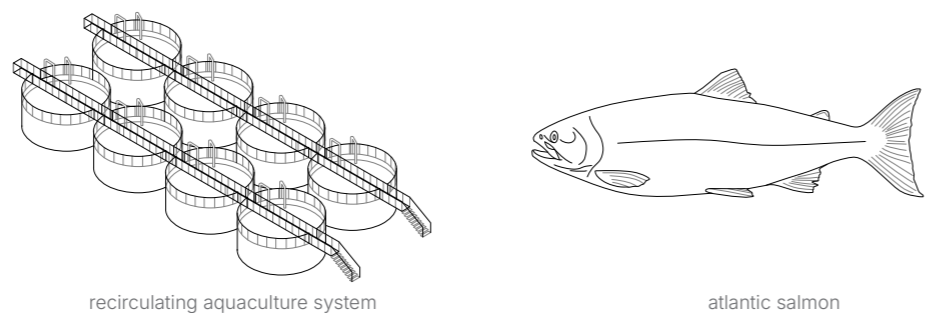


3 - EMERGING: AQUACULTURE

SeaFood Legacy: a Norwegian owned aquaculture company is currently developing land-based salmon farming facilities in the port of Burela.

The facilities are fully funded and expected to begin construction summer 2026.

They will be located in the port's southern side. It offers potential for more urban growth and development.



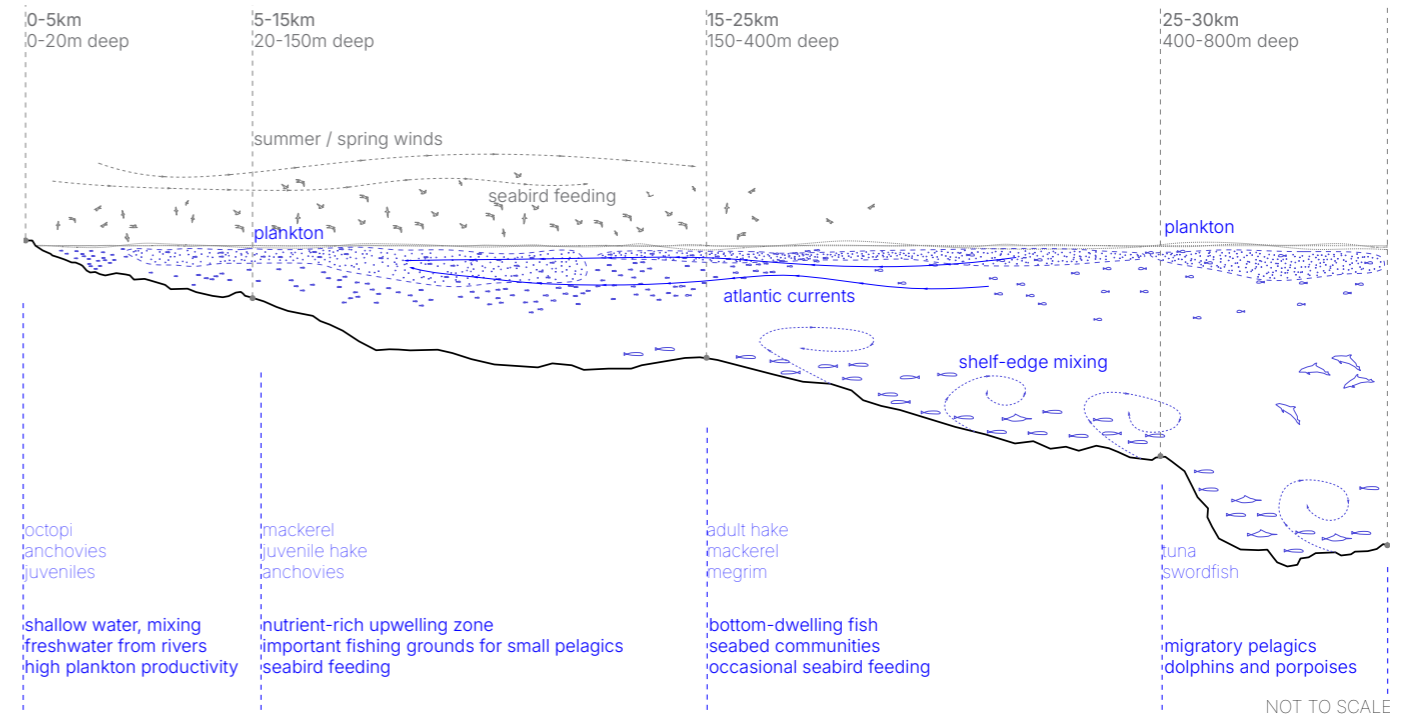
4 - RESEARCH AND PRESERVATION

Organisations such as Oceana and Greenpeace, would benefit from having port-based facilities to improve transparency around fishing management and address issues like overfishing + sea bed damaging.

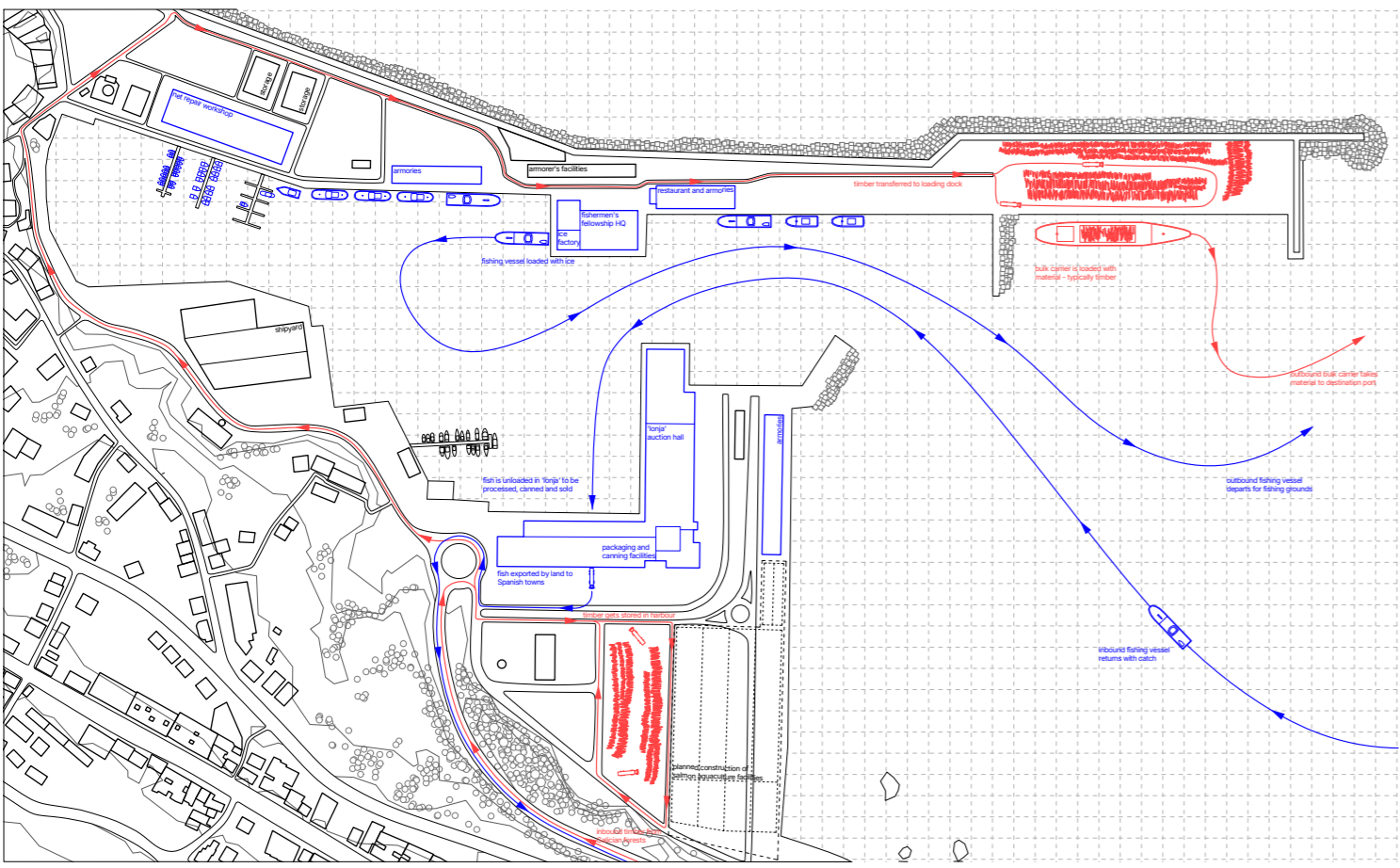
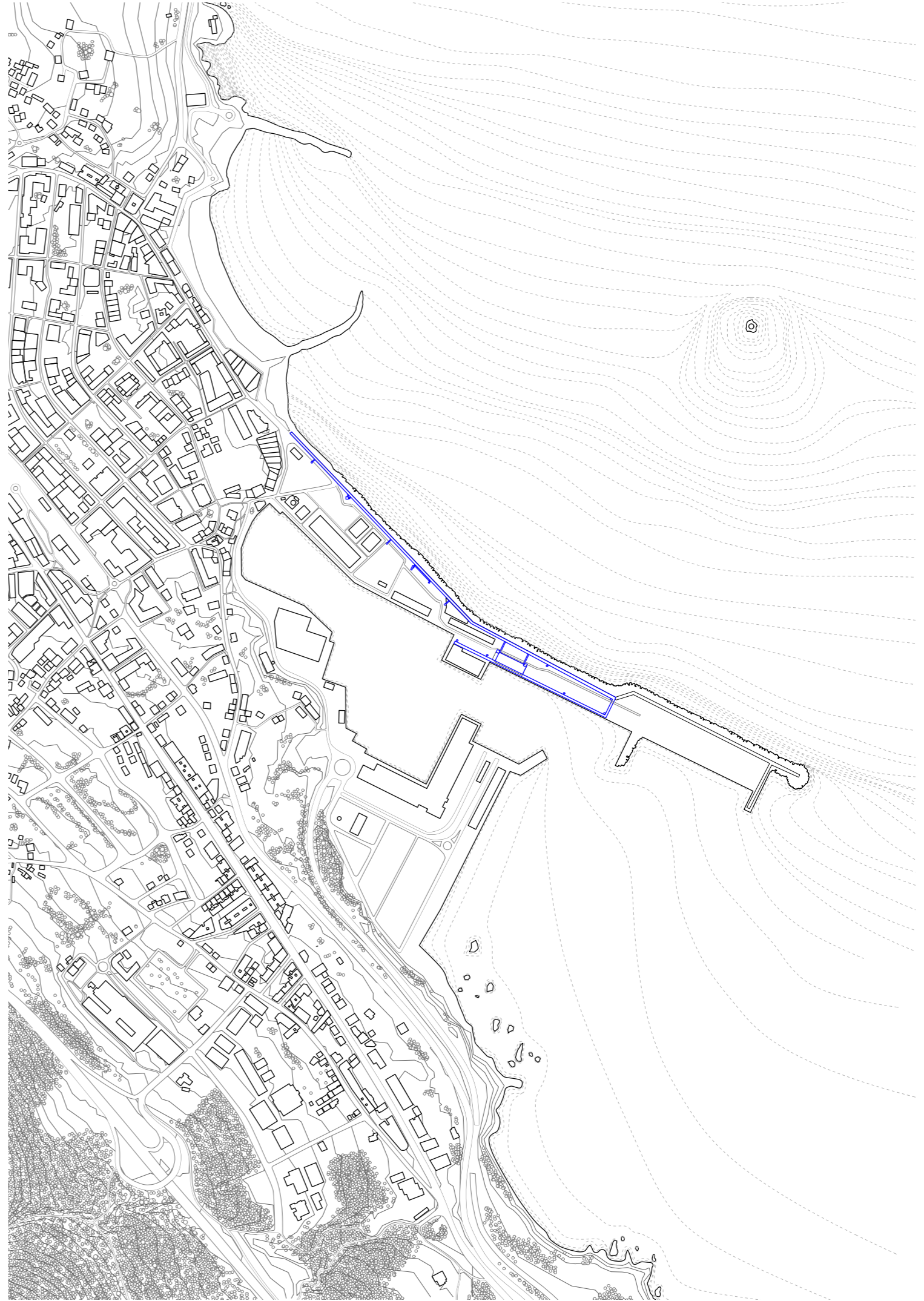
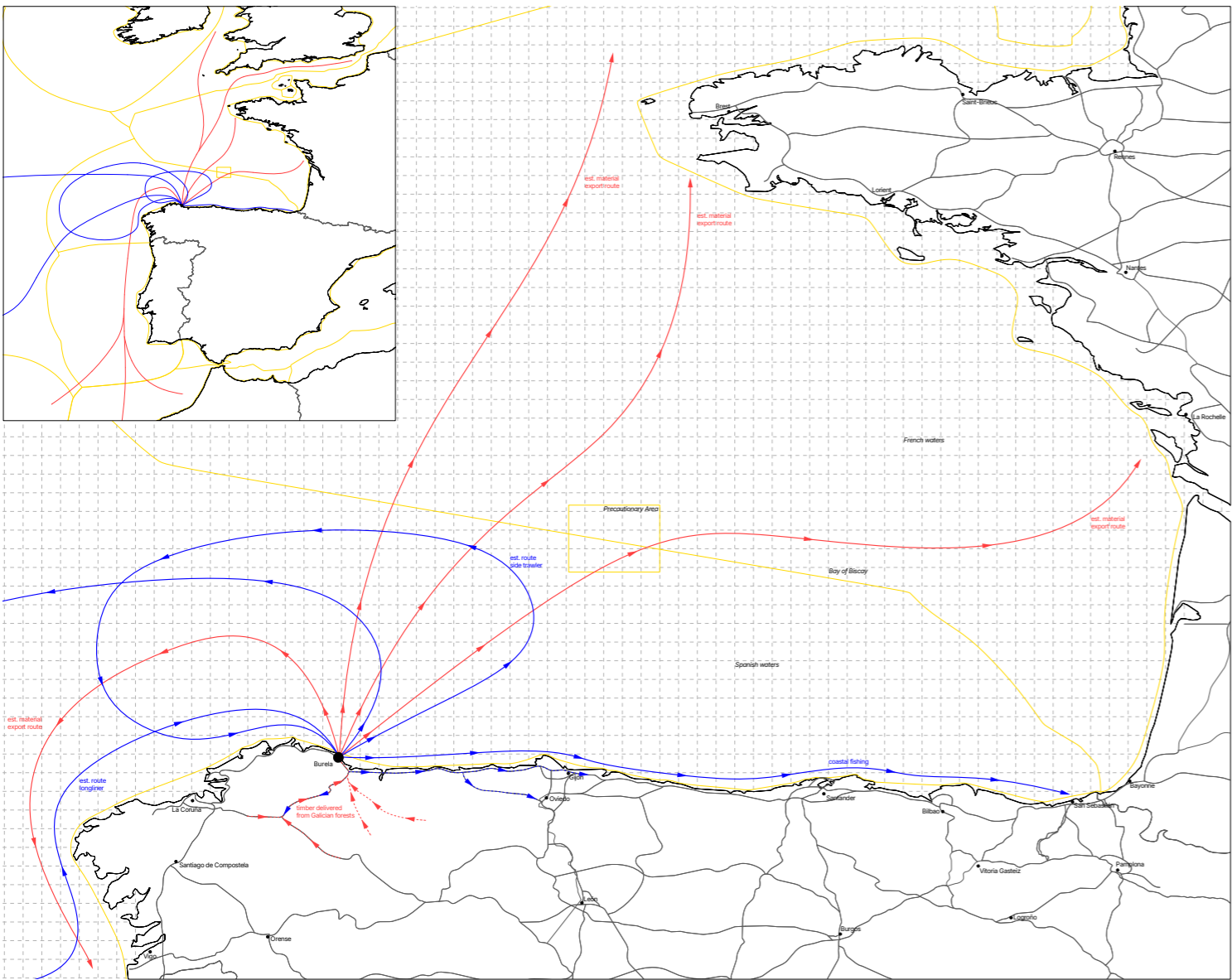


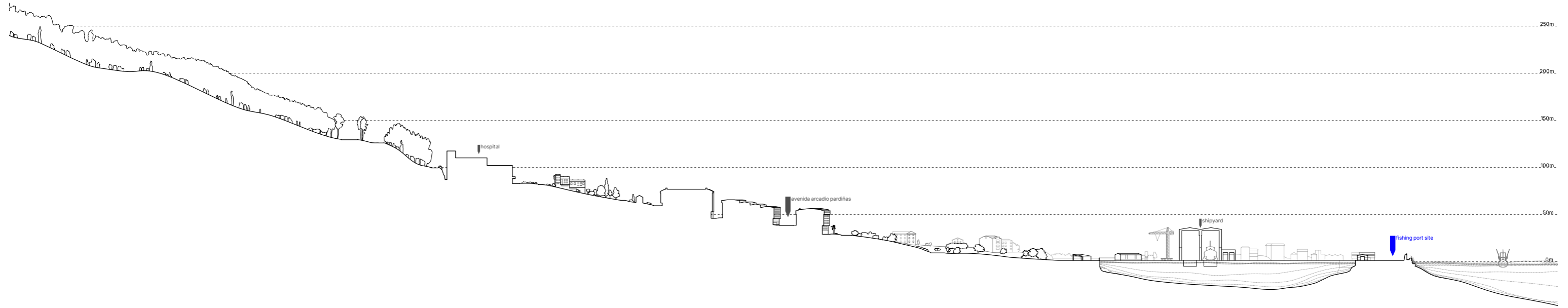
NOT TO SCALE

WATER ECOLOGIES



A thorough research and understanding of the port's functionality allowed for a more considerate proposal. Any intervention made into the existing must not interrupt the processes that maintain its community. The port is the heart of the town, providing most of the jobs and becoming its biggest source of income. However, it has also been abandoned and outcast to the sidelines, away from public view. Therefore, any new proposal must consider how it might integrate the public without disturbing labour, but rather embrace it and be proud of it.





Burela sits on a steep slope, making the port continuously visible in-between the gaps of the city. Above the buildings are lush forests that ensconce it. It is the timber from those very forests that is cut down and brought into the port from where it is ultimately taken toward destination towns for processing.

Even from this urban section, some of its history pokes through, as the scales of industry are obvious. The crane and shipyard, both nearly at sea level, still rise to the height of some of town's taller buildings above them.

The industry is ever-present in Burela, and despite the port becoming more and more closed-off from the public, it is still physically dominant.

ARTEFACTS

This section presents a collection of drawings documenting equipment and infrastructural elements within the industrial fishing port of Burela. Rather than attempting to describe the port as a complete or unified object, the drawings focus on 'artefacts' through which its spatial, functional, and operational logics can be explored. The section can therefore be read as a personal archive of the site, developed through close observation and drawing, and concerned with shifts in scale, overlap, and the in-between spaces produced by industrial activity.

Inspired by the aforementioned source, Carola Hein and her book *Port-City-Scape*; this research method takes after her notion that it is the ship that shapes the port,

the port that shapes its infrastructure and its infrastructure that shapes the city around it. This linear process was therefore used for the drawings presented here.

The port is approached not only as a site of production, but as a spatial system shaped by different degrees of permanence, movement, and use. Understanding these existing conditions is treated as a necessary step before introducing new architectural or public programmes into the port. The drawings function as a way of thinking through the site, using representation as a tool to understand how the port operates rather than to propose fixed solutions.

A simple graphic code is used throughout to distinguish

between different types of artefacts. Black lines represent fixed, permanent elements; blue lines indicate unfixed yet permanent elements; and orange lines depict active, impermanent, moving artefacts. This allows static infrastructure and daily activity to be read together, highlighting the port as an environment that is constantly used, adjusted, and negotiated.

All drawings are presented at either 1:200 or 1:100, as indicated on each page, with key dimensions clearly measured. While scale and proportion are maintained, many drawings are based on estimates and personal observation rather than precise survey.

PortCityScape

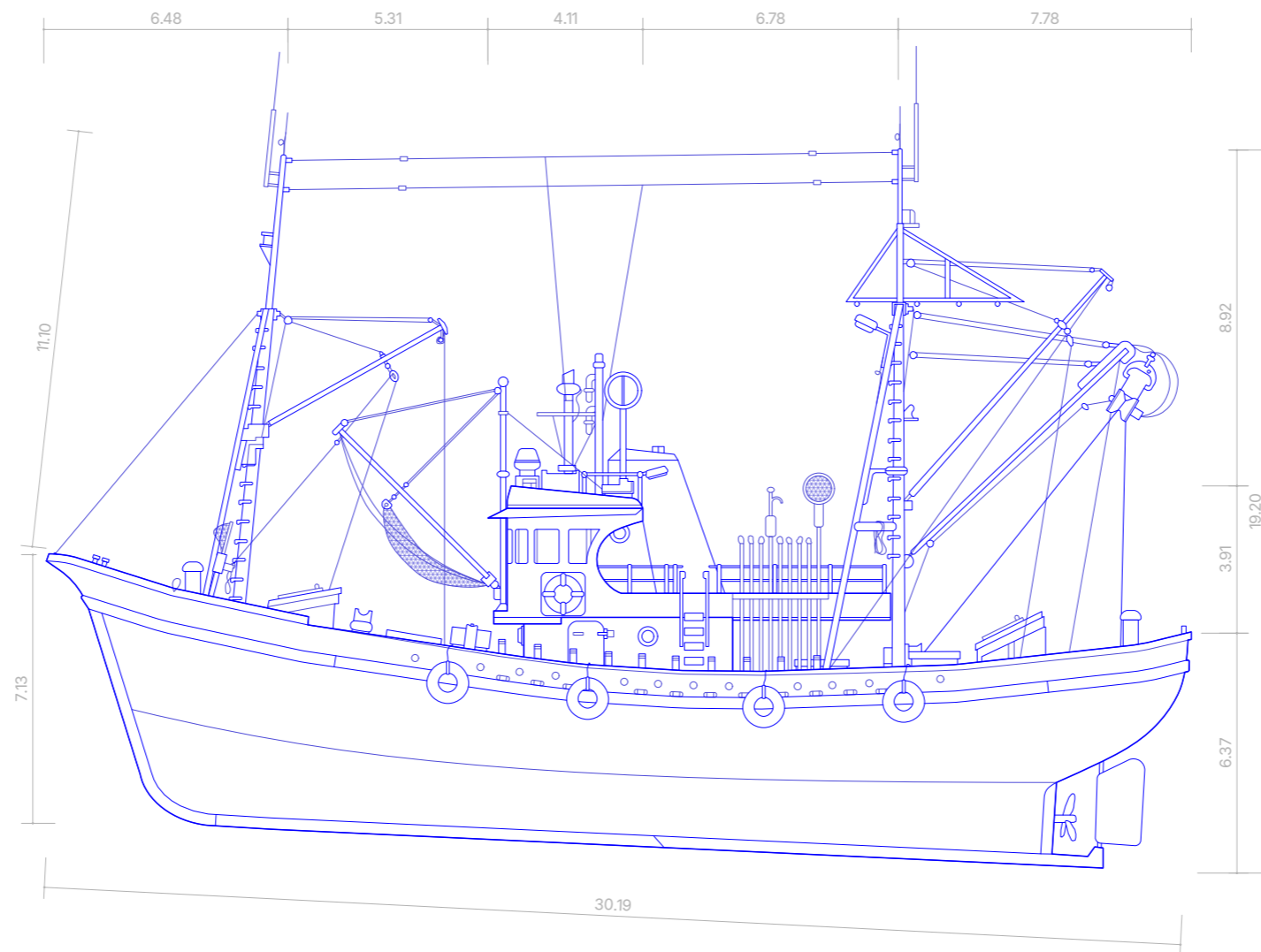
The ship shapes the port



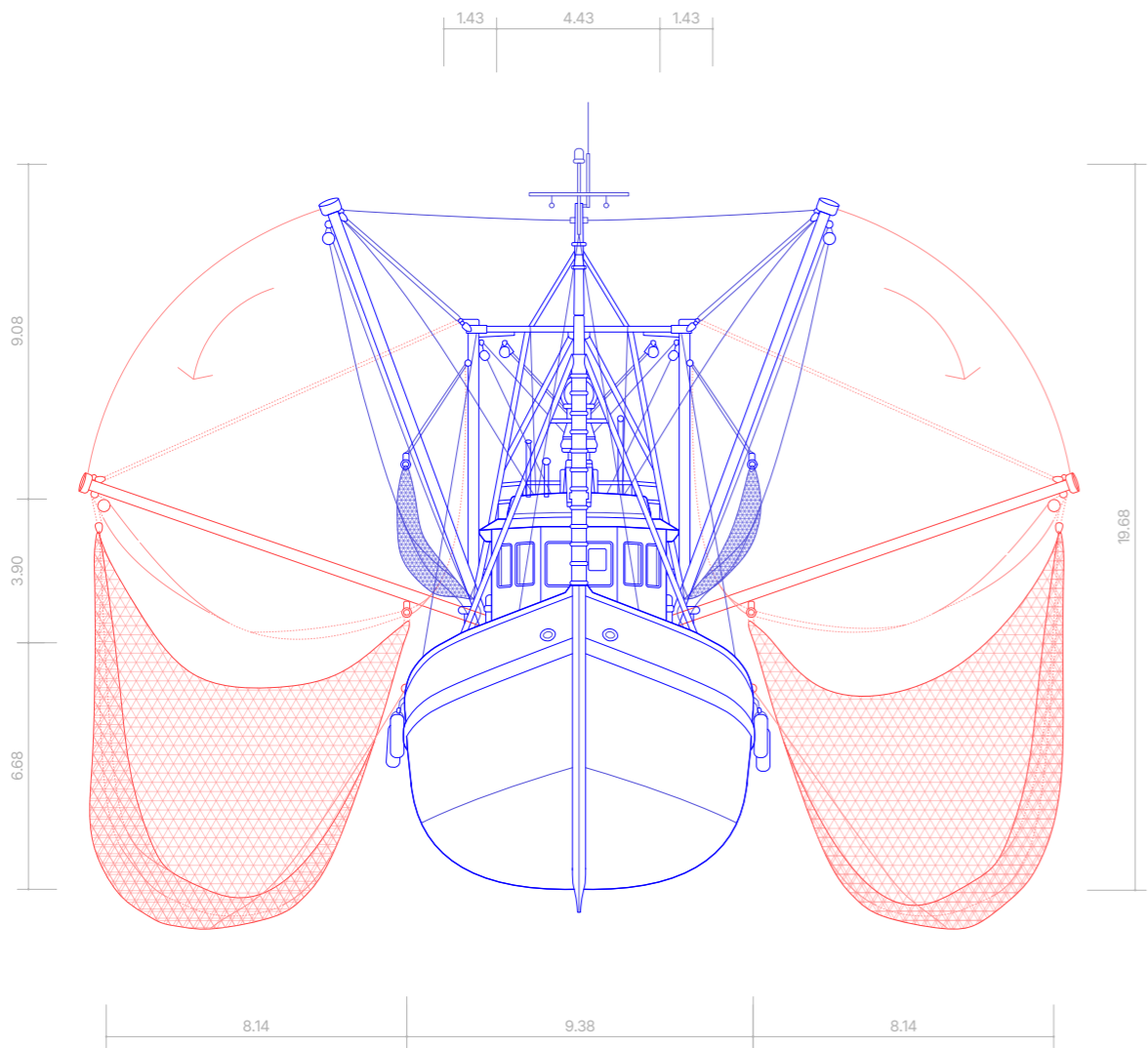
The port shapes the infrastructure



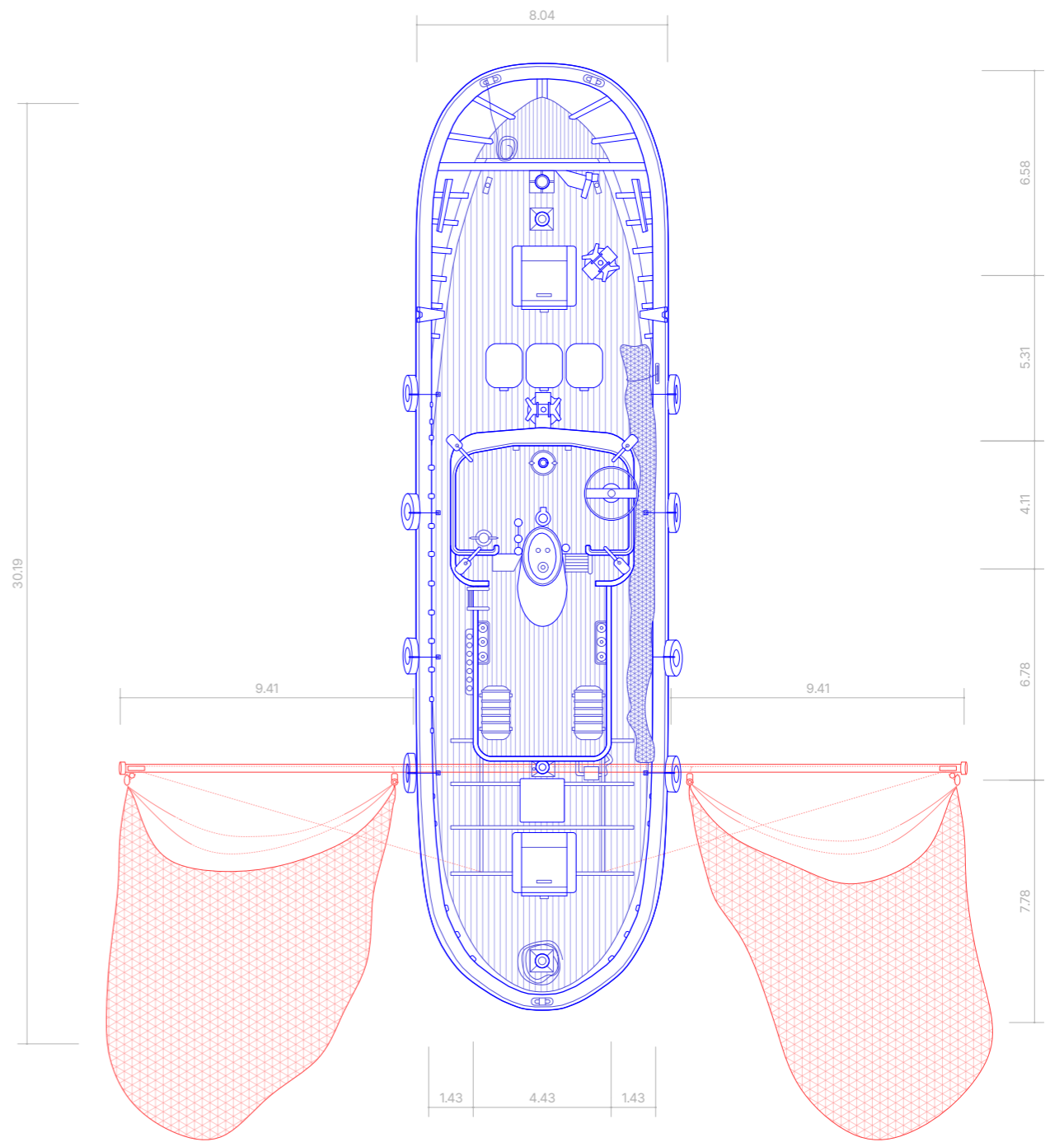
The infrastructure shapes the city



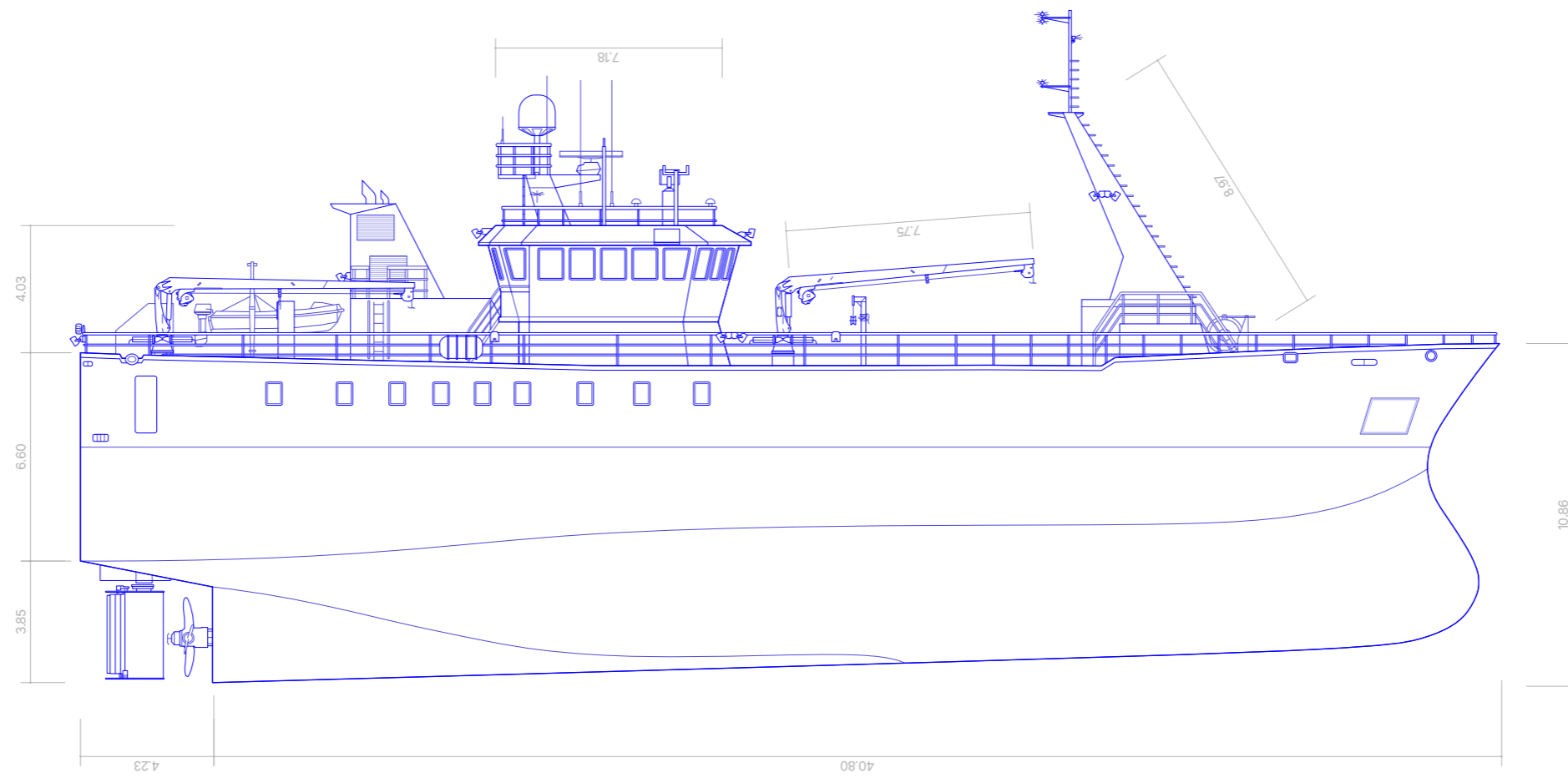
Side Trawler
1:200



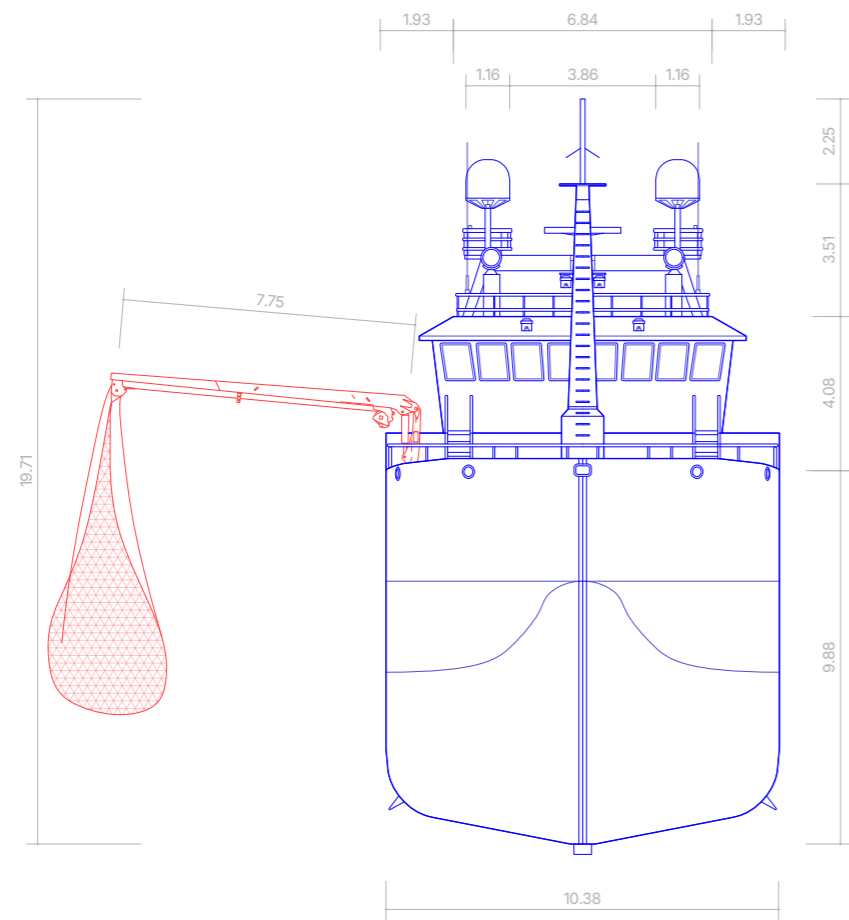
Side Trawler
1:200



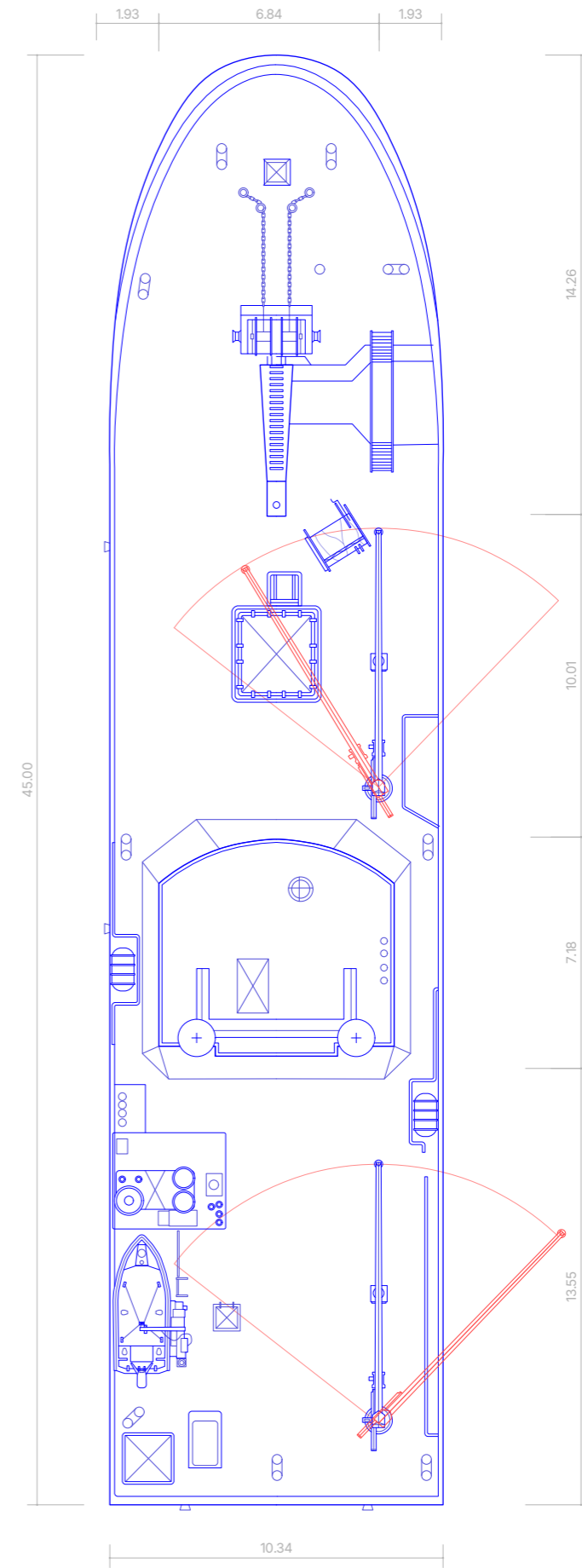
Side Trawler
1:200



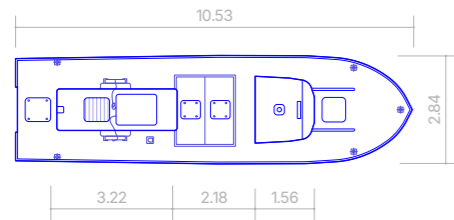
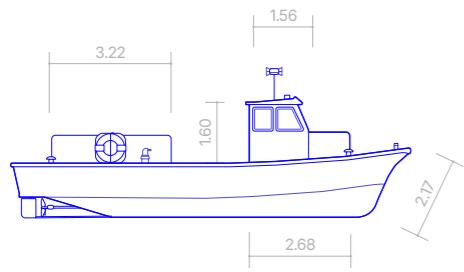
Industrial Longliner
1:200



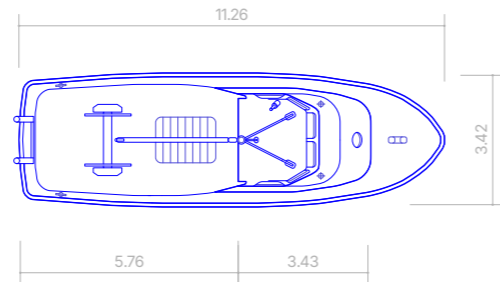
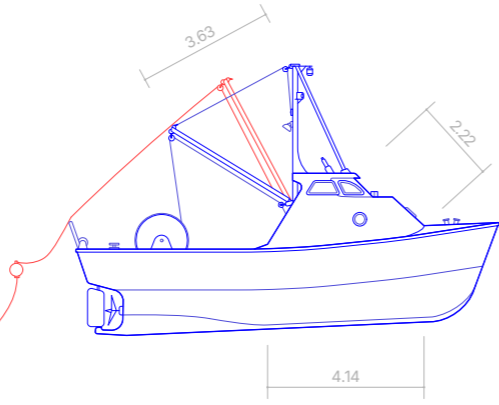
Industrial Longliner
1:200



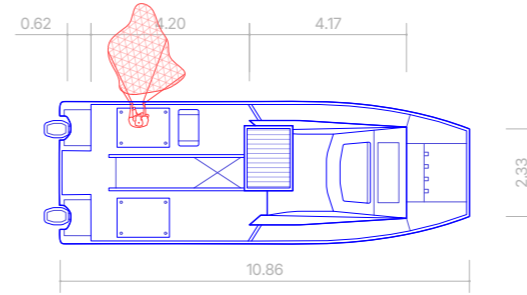
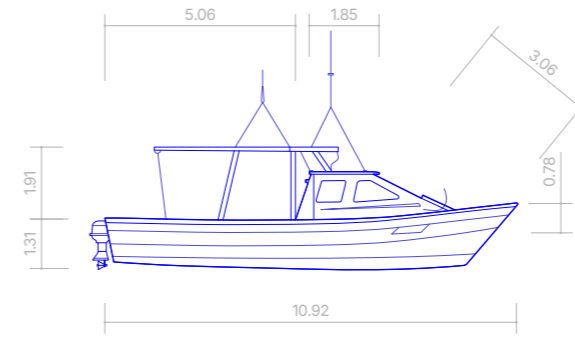
Industrial Longliner
1:200



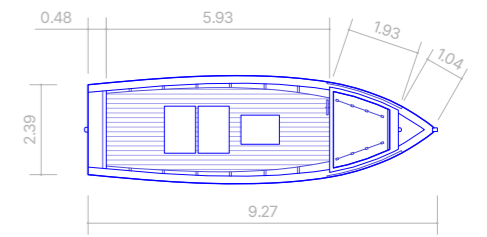
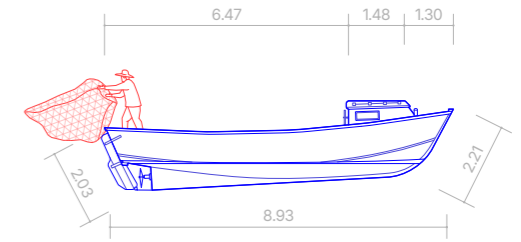
Multipurpose Longliner, Gillnetter



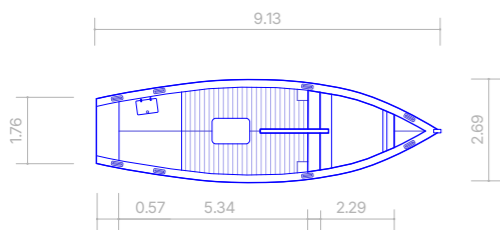
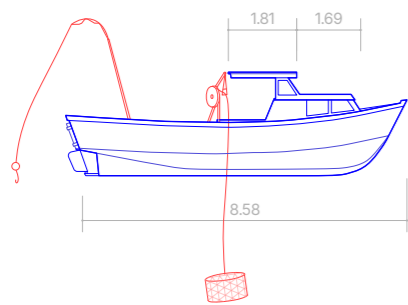
Wooden Motorised Longliner



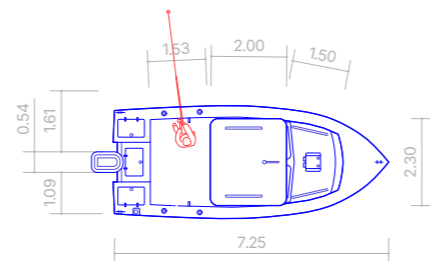
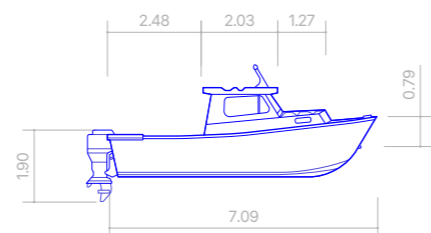
Aluminium Handliner



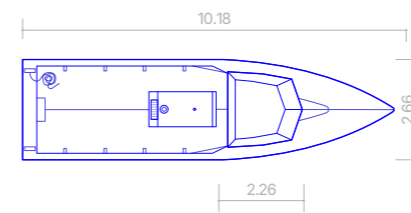
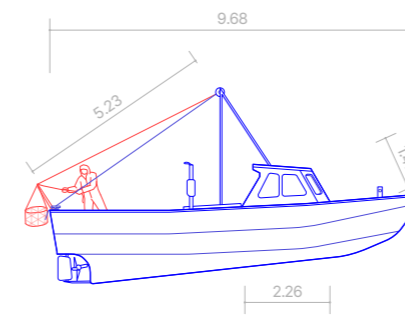
Handline Gillnetter



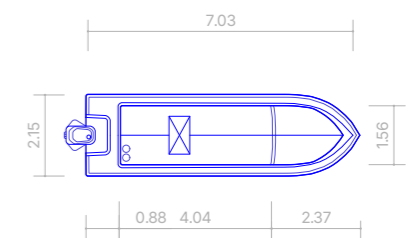
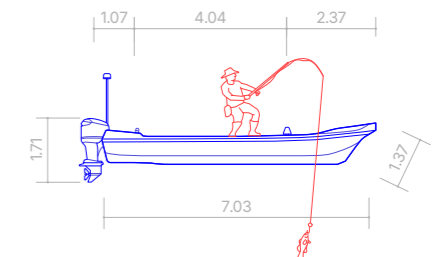
Inboard Powered Boat Handliner



Small Pilothouse Powerboat



Wooden Multipurpose Trawler



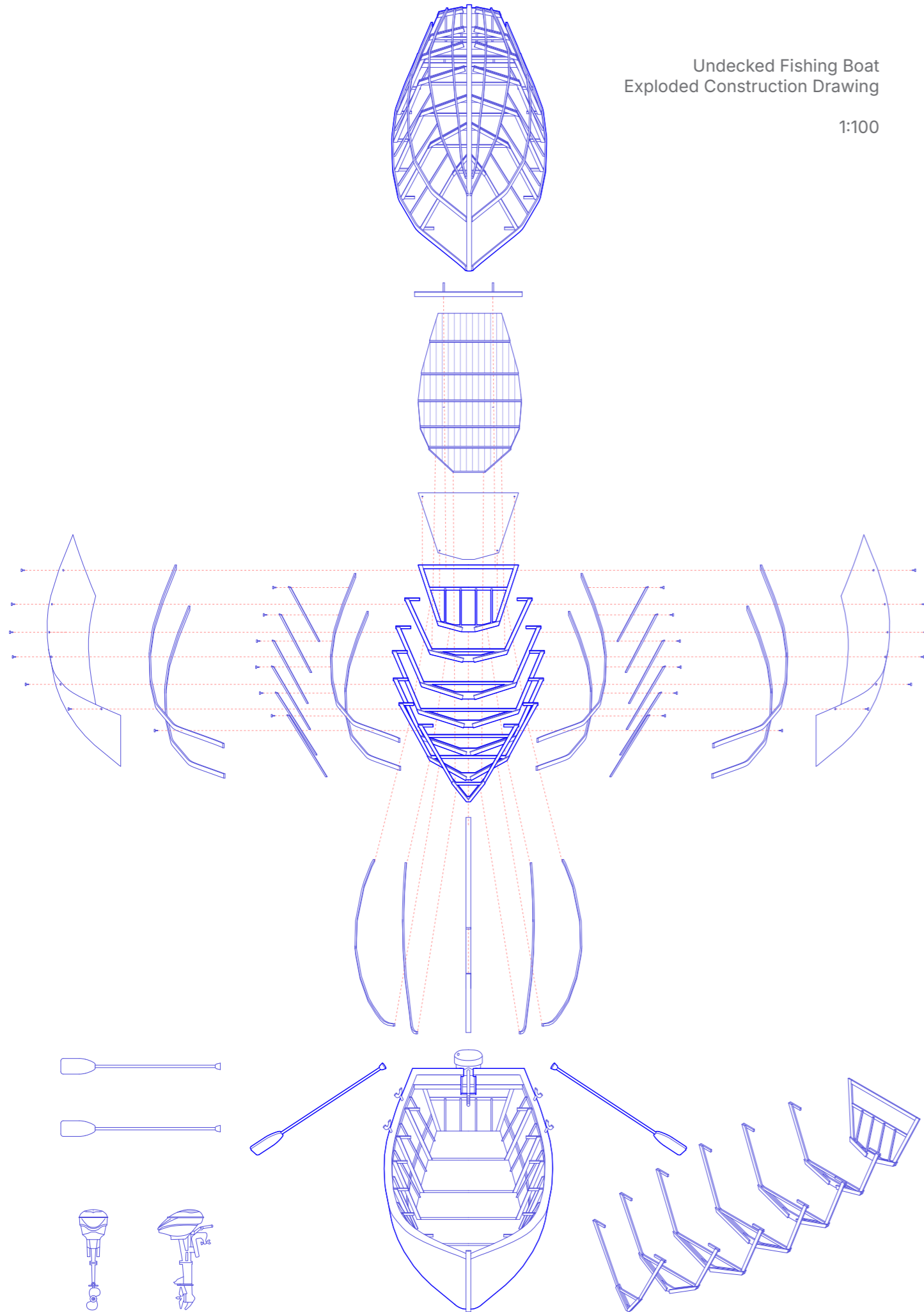
Undecked Fishing Boat

1:200

1:200

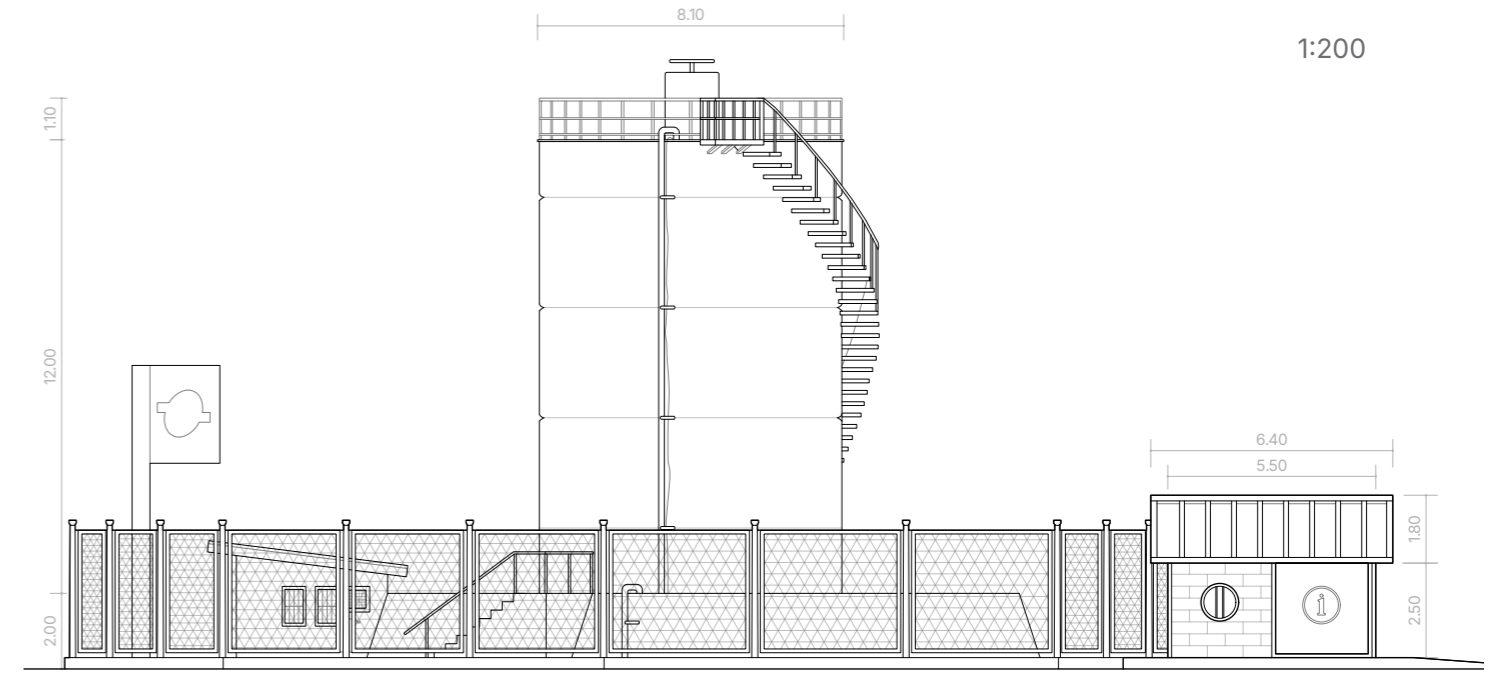
Undecked Fishing Boat
Exploded Construction Drawing

1:100

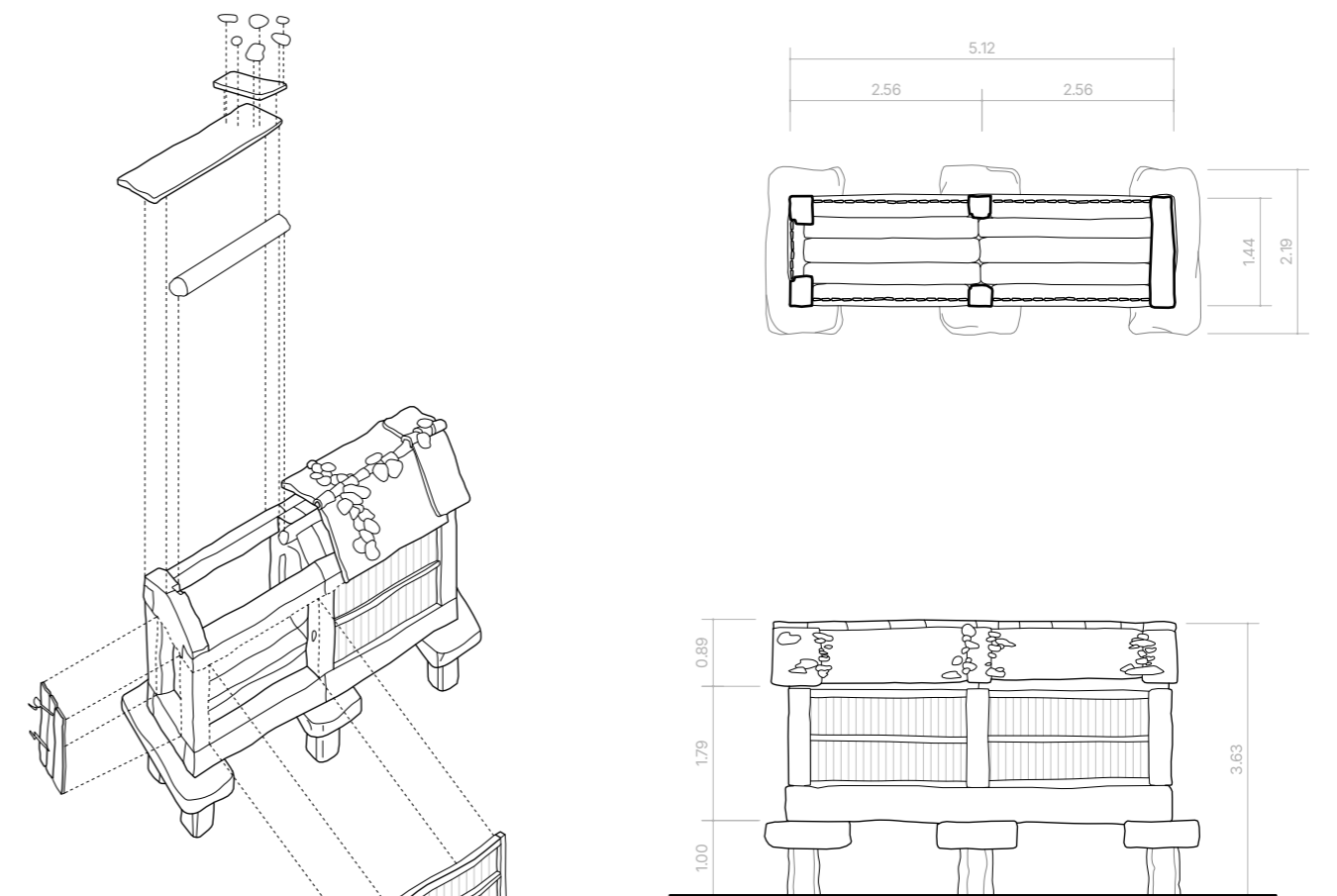


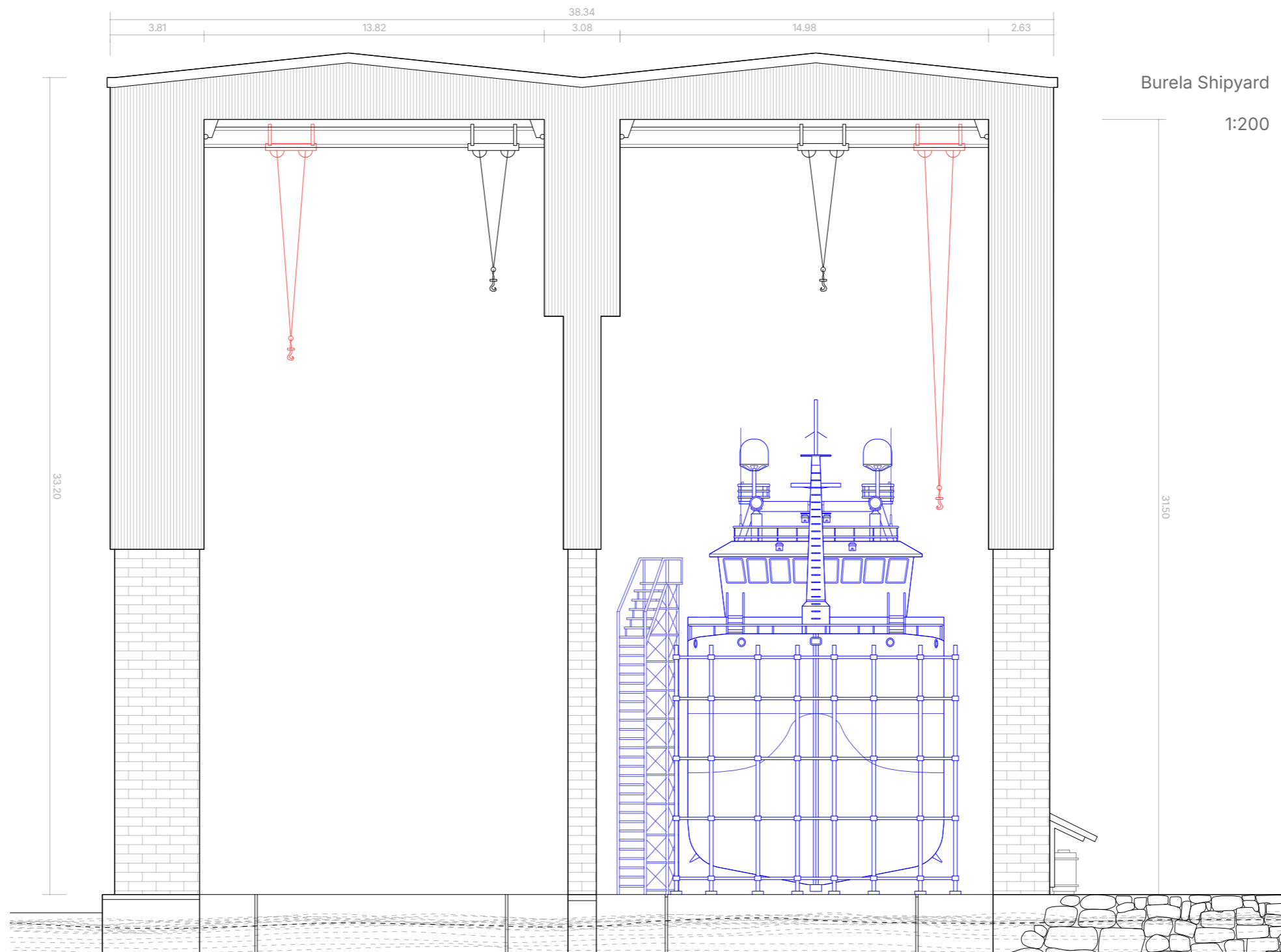
Oil Storage Tank

1:200



'Hórreo'
Traditional Galician Granary
1:100



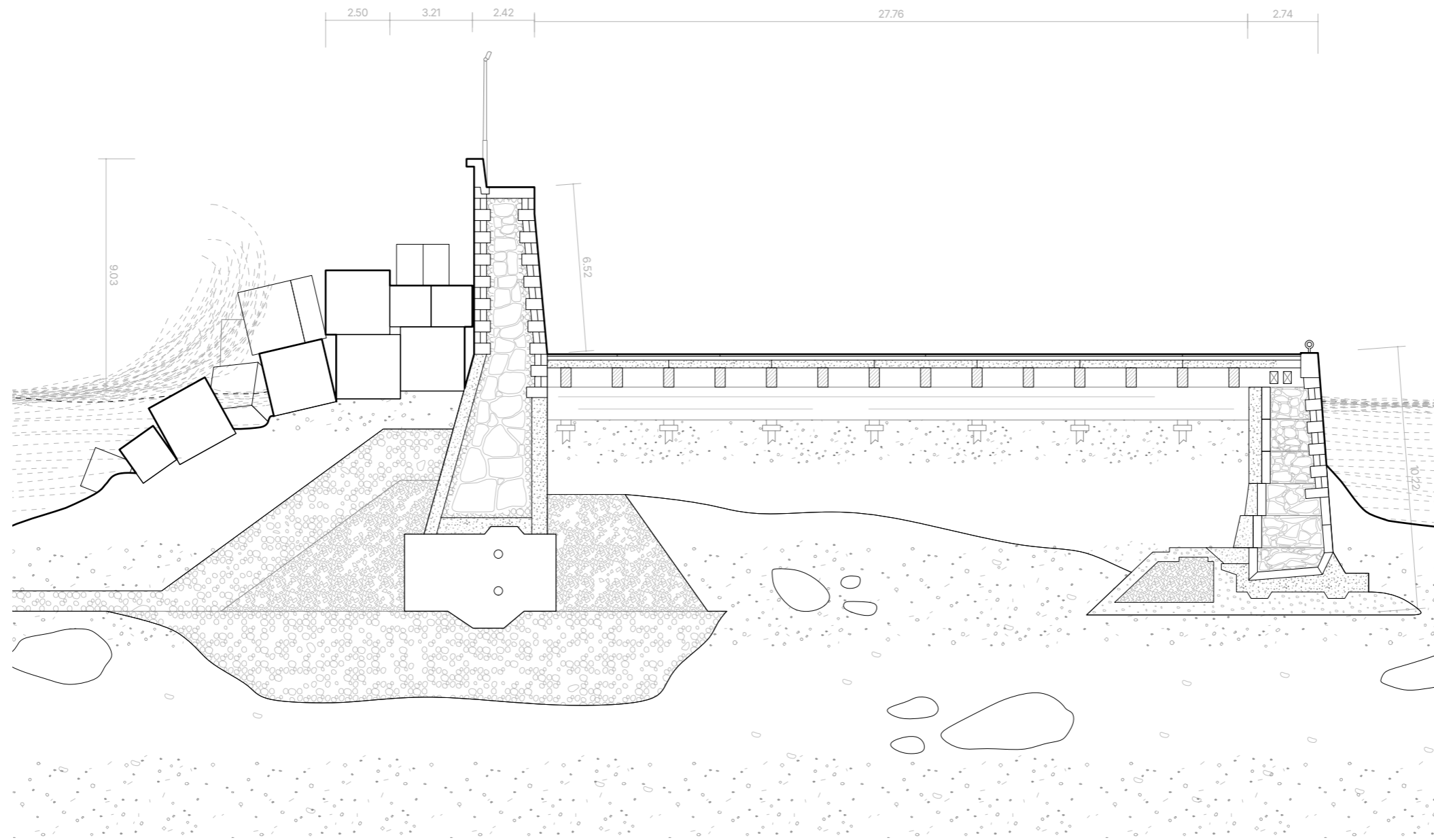


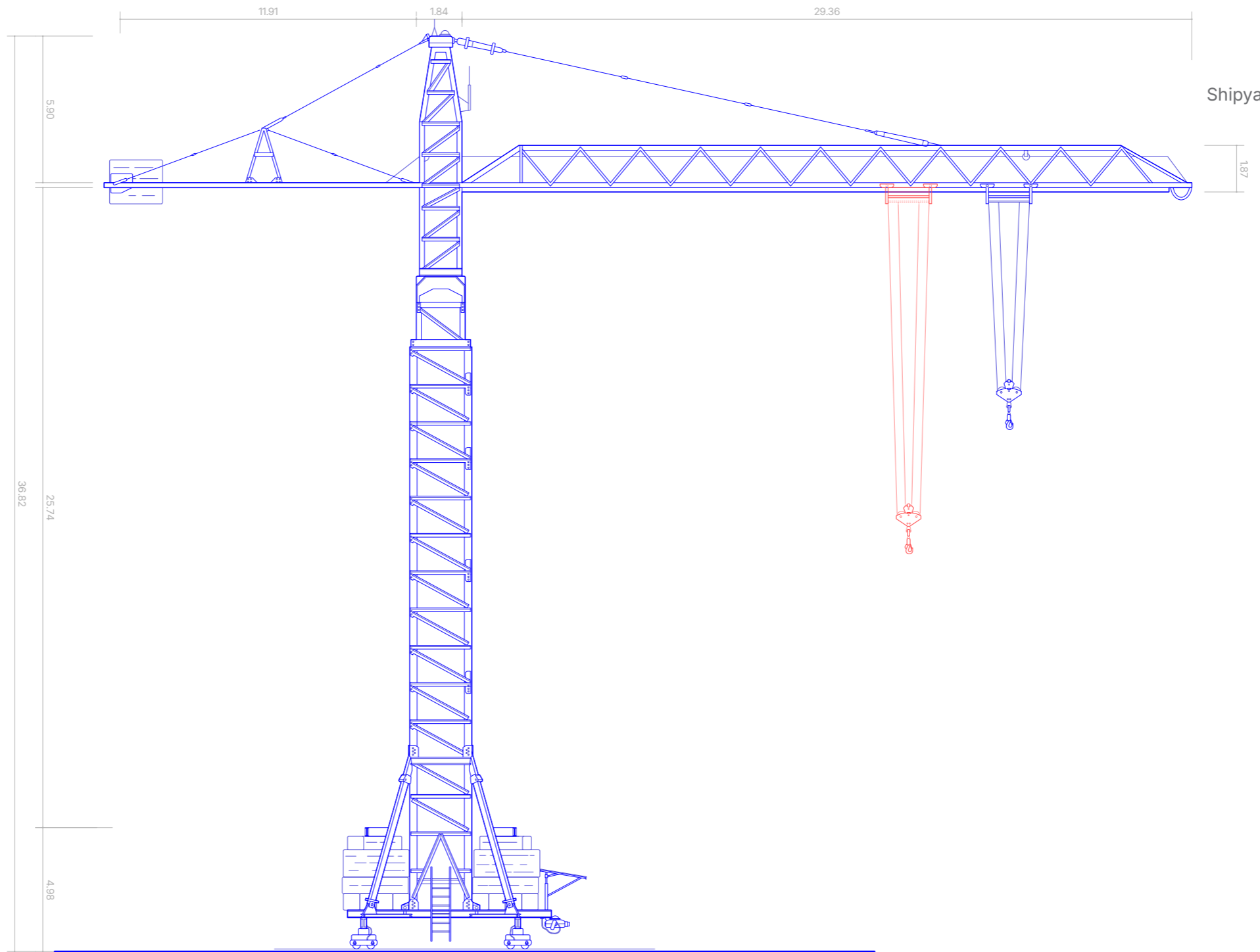
Burela Shipyard

1:200

Burela Seawall

1:200





Shipyard Crane

1:200

Fishermen's Houses
1:100





Avenida Arcadio Pardini Elevation

Part of the collection of artefacts from Burela, is a segment of the main street elevation, Avenida Arcadio Pardini. It was treated both as a typological study of local architecture and to form an extension of the port. This drawing reveals the shifting scales and their extents, the building meandering up and down in scale.

Additionally, the presence of one of the abandoned building projects which has been walled off entirely suggests the incosideration for temporality and the decline of industry.



Hilla and Bernd Becher

Hilla and Bernd Becher documented industrial buildings using a consistent photographic approach based on frontal views and neutral framing. Their work focuses on factories, silos, and other infrastructural structures, showing them with a level of clarity that removes most contextual distraction. Across their series, similarities and differences between building types become visible through repetition.

observed and organised as a form of visual and spatial archive. The couple dubs their work as 'anonymous sculpture' which poetically describes the abstraction process of representing their photographs as a collection of colourless images. A similar approach was taken for the following section.

This method of systematic documentation and comparison of industrial typologies is used in this project as a reference for how existing infrastructure can be

FRAGMENTS

At this stage of the project, I had begun to recognise recurring spatial patterns and particular attributes of the built environment that could begin to inform a proposal. However, my understanding of Burela still remained largely observational, focused on the exterior image of the town and its broader urban condition. In order to move beyond this surface-level reading, I turned to a method inspired by Gordon Matta-Clark, using acts of splitting, isolating, and reframing as a way of uncovering spatial qualities that would otherwise remain unnoticed. This process became a continuation of the earlier surveys, drawings, and photographic studies developed throughout the project, but shifted the focus from documentation toward interpretation.

The resulting pieces, which I refer to as 'fragments', were developed through detailed digital modelling of selected objects, structures, and spatial moments found throughout Burela. Each fragment attempted to capture a particular condition that revealed something essential about the relationship between industry, infrastructure, domestic life, and time within the port.

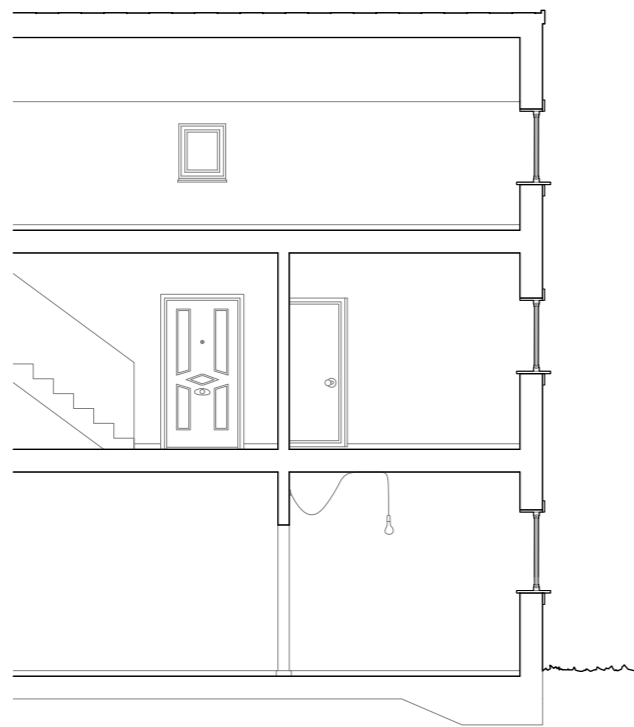
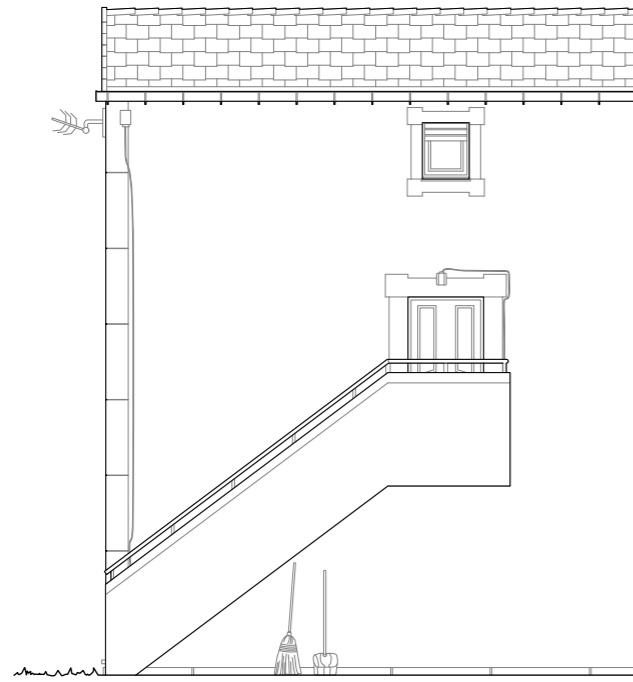
Together, they formed a tool for analysing the spatial realities of Burela more closely, allowing me to study how industrial expansion, adaptation, decay, and maintenance manifest physically within the town. Many of the fragments reflected collisions of scale and temporality: temporary repairs attached to permanent structures, domestic spaces overshadowed by industrial machinery,

or lightweight constructions positioned against massive infrastructural elements.

The fragments were then arranged in two complementary ways. Firstly, each was isolated within an equally sized frame, flattening distinctions of scale and abstracting them into comparable spatial artefacts. This method allowed relationships and recurring spatial logics to emerge between otherwise unrelated conditions.

Secondly, the fragments were assembled into a single composition that reintroduced their true scale and spatial hierarchy. Through this collective arrangement, the dominance of certain industrial elements became apparent, such as the shipyard structures towering

over residential buildings and public space. Rather than functioning simply as representations, the fragments became analytical devices that deepened my understanding of the port's spatial conditions and began to suggest how new architectural interventions could emerge from the tensions already embedded within Burela.



1:100



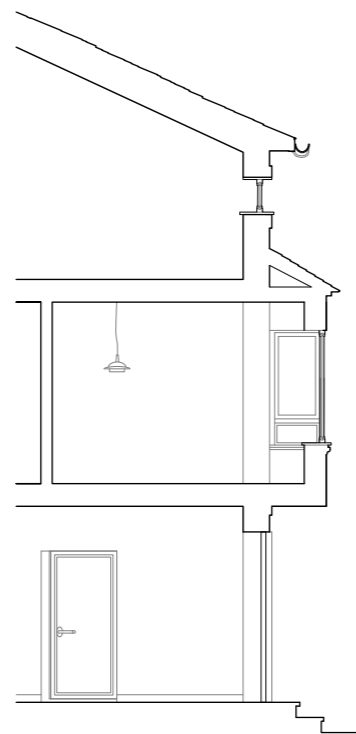
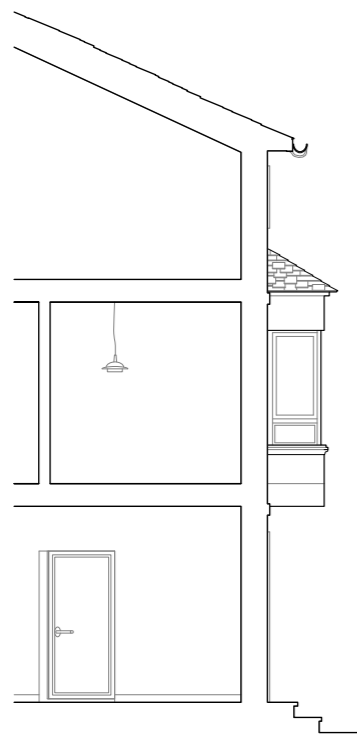
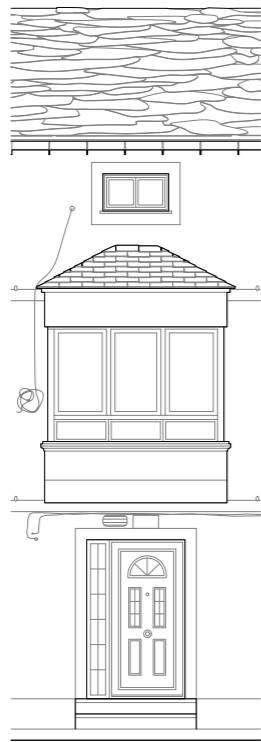
FRAGMENT 1

This fragment studies the entrance condition of a traditional low-rise house along the main street of Avd. Arcadio Pardiñas in Burela. The cut is made just before the roof ridge, which makes the volume appear narrower and taller, with a monopitched roof. The roof is finished in slate, the typical material of the region. However, although the house dates from a pre-industrial period and is small in **scale**, the slate is factory-cut, which is unusual for a building of this type.

The house is a remnant of Burela before its population boom in the late 1970s. It is a duplex, housing two families. This is evident in the external stair attached to the eave-side façade, which leads to the first floor. By presenting the building

as a fragment rather than a complete whole, the ground-floor entrance is removed. This creates the impression that the house is accessed only by the long exterior stair, which is in fact the case for the family living on the upper floor.

By cutting the building in this way, the perception of its **scale shifts**. A low domestic house begins to read as a taller and more vertical structure. At the same time, the mix of traditional form and factory-cut material points to a moment of **transition**. The fragment makes visible the overlap between different periods in Burela's development and shows how questions of scale and access are tied to broader changes in time and growth.



1:100



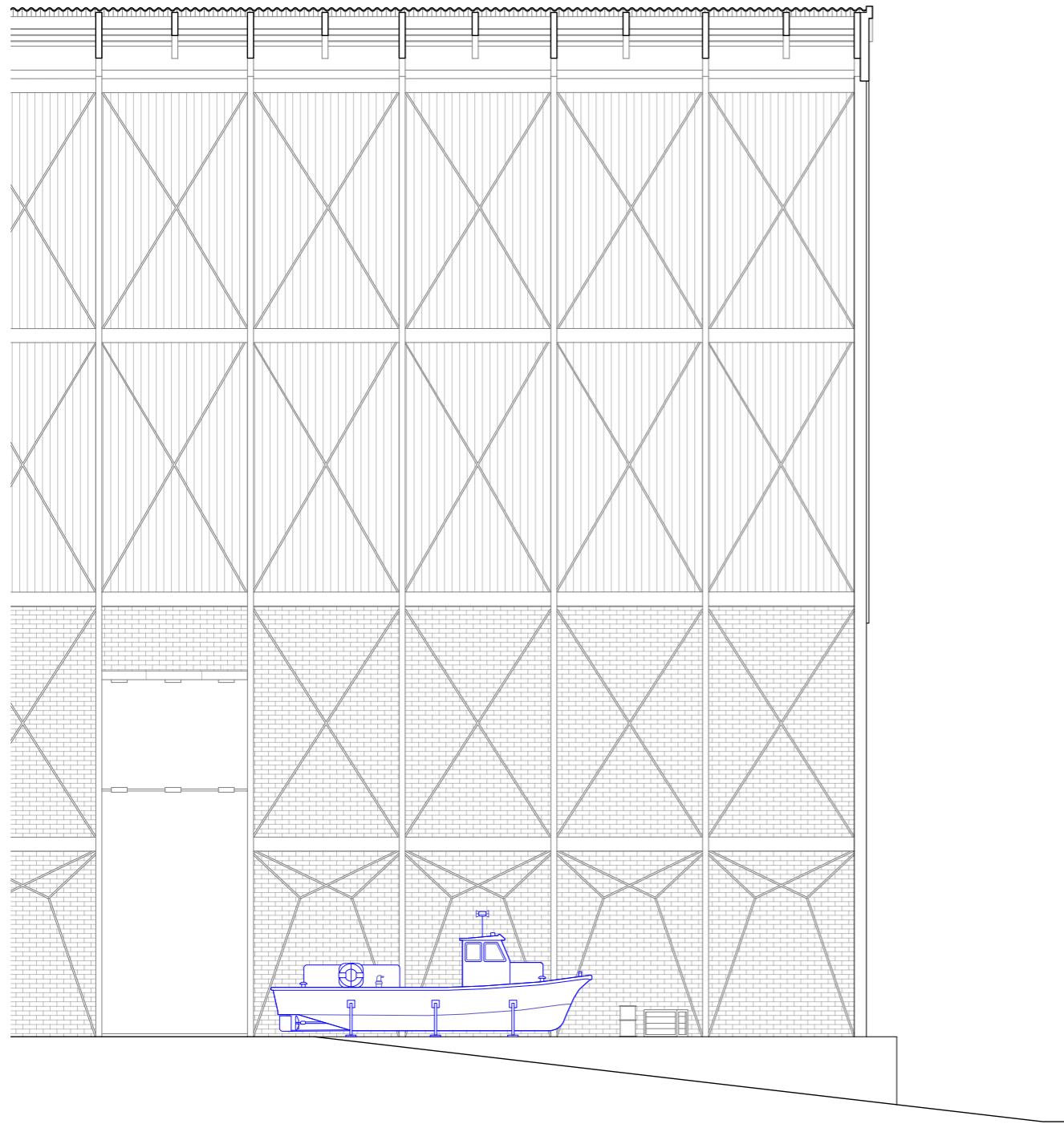
FRAGMENT 2

Much like Fragment 1, this piece is taken from another low rise house along the main street. The exact date of construction is unclear, though it predates Fragment 1. The deliberate splitting reveals aspects of its **temporality**, particularly in the traditional, hand crafted slate roof construction. Large pieces of slate are broken on site and layered to protect the roof, a slow and manual process that reflects a different pace of building.

The presence of an oriel window is not uncommon for a house of this period, though its small **scale** creates a tension with the otherwise heavy volume of the building. It reads almost as an insertion into a solid mass. In fragment form, its materiality also contrasts with that of the roof. While both

use slate, the oriel is finished with machine cut tiles, suggesting a later intervention or a shift in construction methods over **time**.

In section, the oriel offers two clear qualities. Internally, it forms a pocket for sitting and observation, extending the usable space without increasing the floor area. Externally, it provides shelter to the entrance below. Compared to the overall mass of the house, it feels like a small shift in **scale**, a subtle break in what is otherwise a very solid and **permanent** form.



1:200

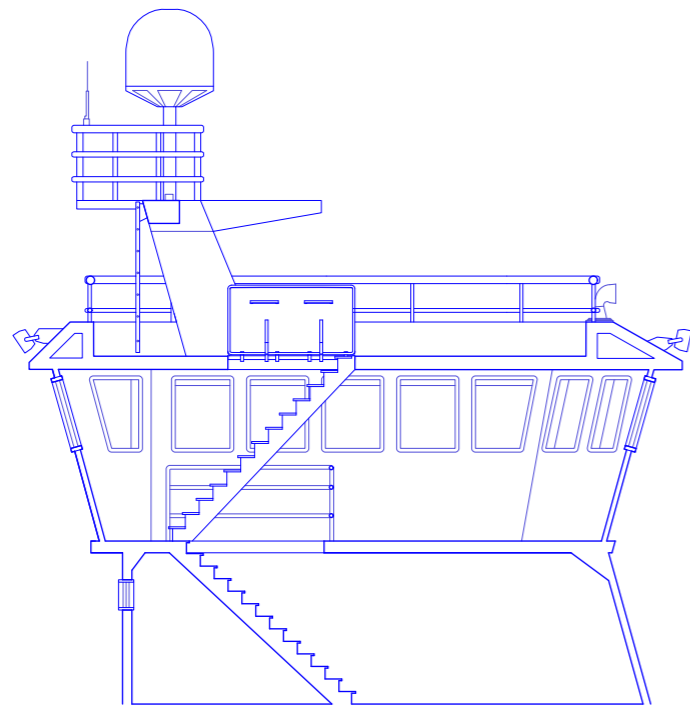
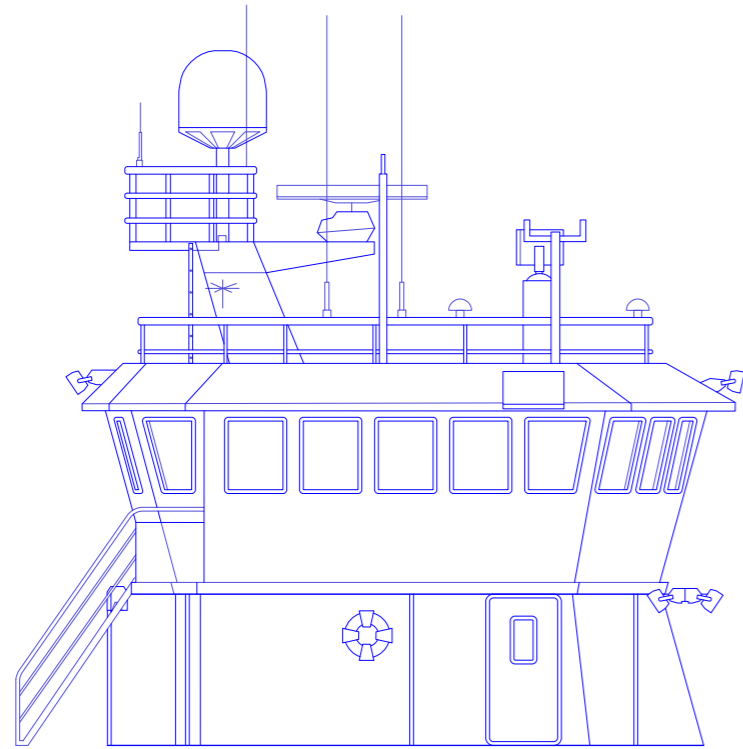


FRAGMENT 3

The shipyard is one of the tallest and largest buildings in Burela, dominating views from the south side of the port. This fragment reduces its **scale** by isolating a single corner, allowing the structural logic to be read more clearly. The 30 metre tall volume is constructed from a lower base of cinder blocks, supporting a massive steel frame reinforced with cross bracing rods and clad externally in corrugated sheet metal.

The building is almost entirely negative space. There are no stacked floors and no spatial hierarchy beyond the structure itself. It is dimensioned by boats. Human **scale** is incidental, and the relationship between person and structure is fundamentally different from that of domestic architecture.

The structure also feels **temporally** unstable. Its lightweight assembly suggests that it could be dismantled, extended or replaced without much resistance. Unlike the townhouses, which project **permanence**, the shipyard reads as provisional. Its **scale** is extreme, but its construction is pragmatic and reversible. In this sense, its lifespan aligns more closely with the vessels it houses, built with an end already anticipated.



1:100

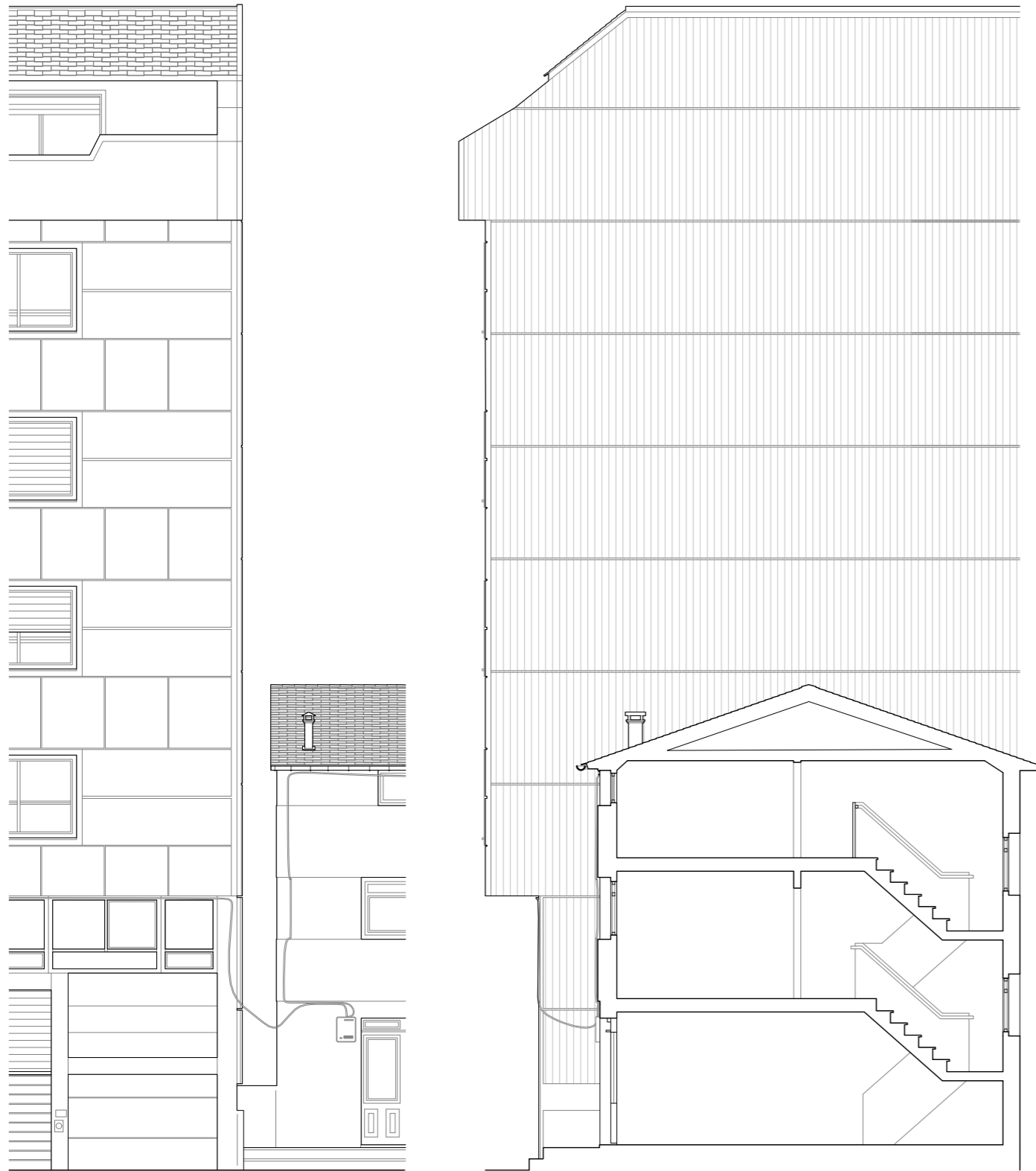


FRAGMENT 4

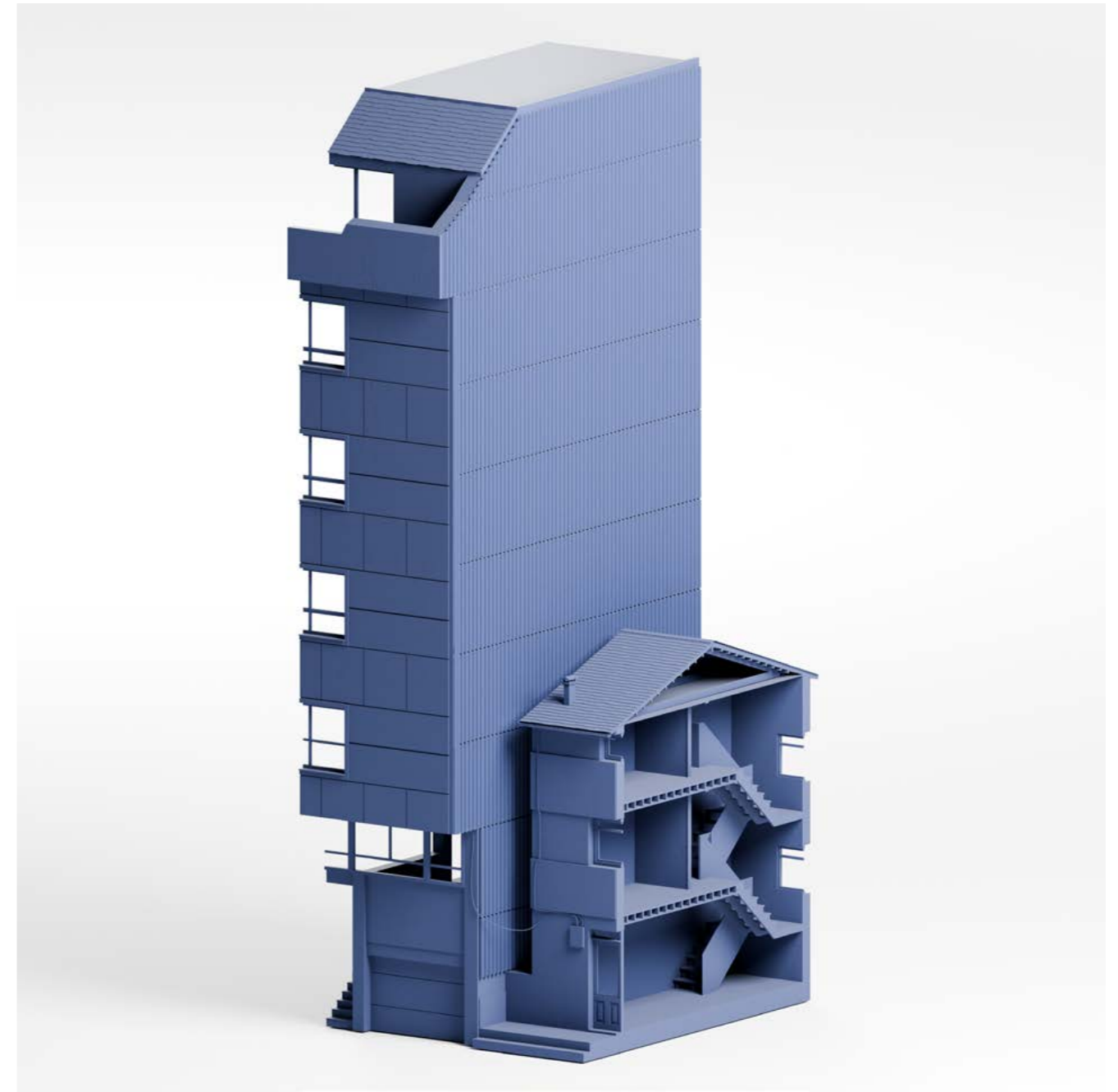
Extracting the cabin of a longliner from the main body of the ship shifts it toward architecture rather than naval engineering. It contains all the elements of a house, yet it was never meant to stand still, always designed to move with the hull. Once separated, it resembles a control tower set low to the ground. Its **scale** is deceptive. In isolation it appears small, though it rises to the height of a small house. Unlike a house, however, the cabin is built with an **expected end**. Ships are maintained only until they are no longer viable, then dismantled and dispersed, their parts reused or lost.

Its composition of external stairs, platforms, and antennae remains exposed and legible, assembled rather than composed as a facade might be. These

elements accumulate without fully resolving into a unified whole. The volume appears heavy, yet in section it reveals a lightness, with thin walls shaped by semi monocoque construction typical of vessels of this **scale**. The repetitive rhythm of windows speaks to its purpose, offering continuous views outward, reinforcing its place between permanence and eventual disappearance.



1:100

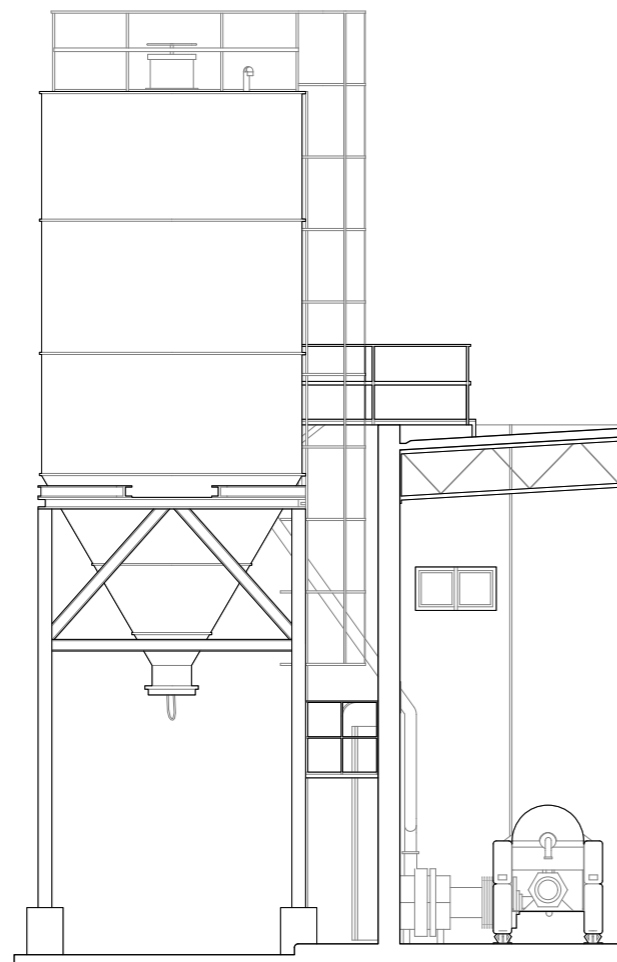
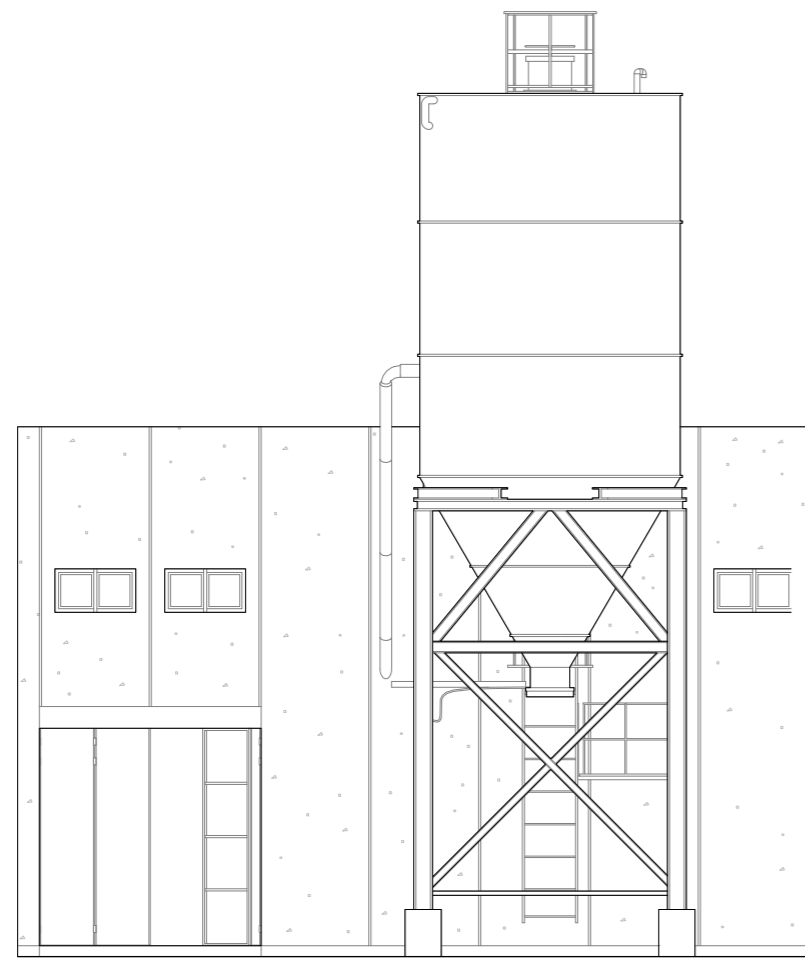


FRAGMENT 5

Burela is shaped by **shifting scales**, a consequence of rapid industrial growth followed by gradual decline. To accommodate a growing population, multi-storey residential buildings were inserted alongside existing low rise houses, often even along the main street. This fragment is not unusual and perhaps describes the character of the town most clearly. The apartment building was conceived with an equal neighbour in mind rather than the house that still stands beside it. This is evident in the narrow gap between them and the corrugated metal cladding on the gable facade, which reads as provisional, as if awaiting a continuation that never came.

pronounced. The tall volume asserts a **scale** that belongs to density and repetition, while the smaller house remains tied to a more domestic rhythm, its internal spaces legible and contained. The junction between the two is unresolved, exposing a mismatch not only in size but in **time**. One building anticipates growth, the other persists from an earlier state, and together they form a fragment suspended between what was planned and what actually materialised.

Seen in section, this condition becomes more



1:100

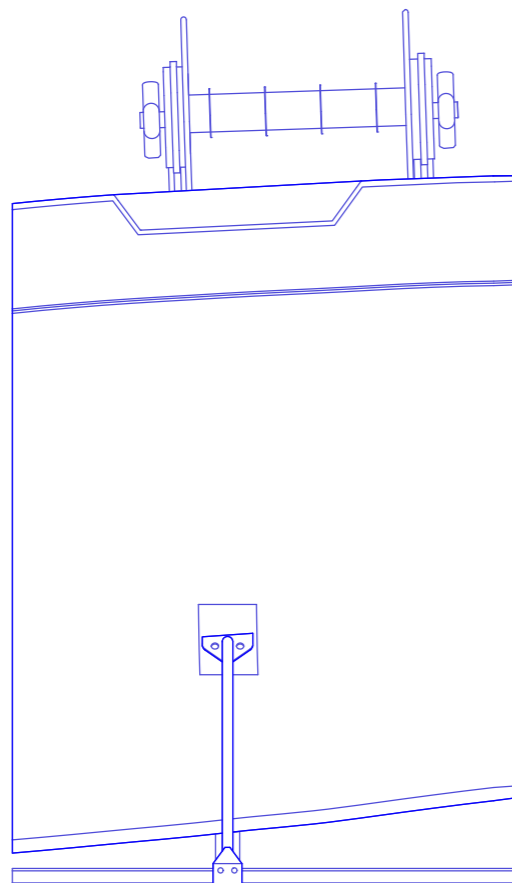
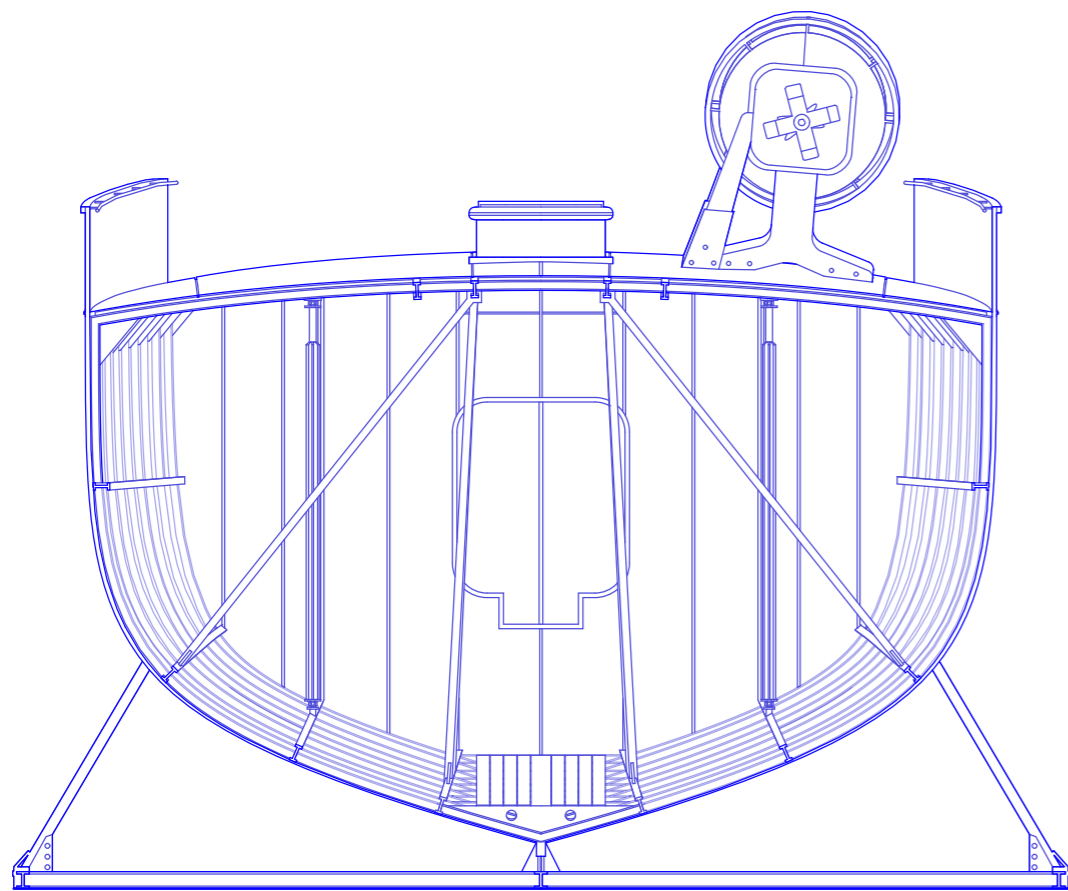


FRAGMENT 6

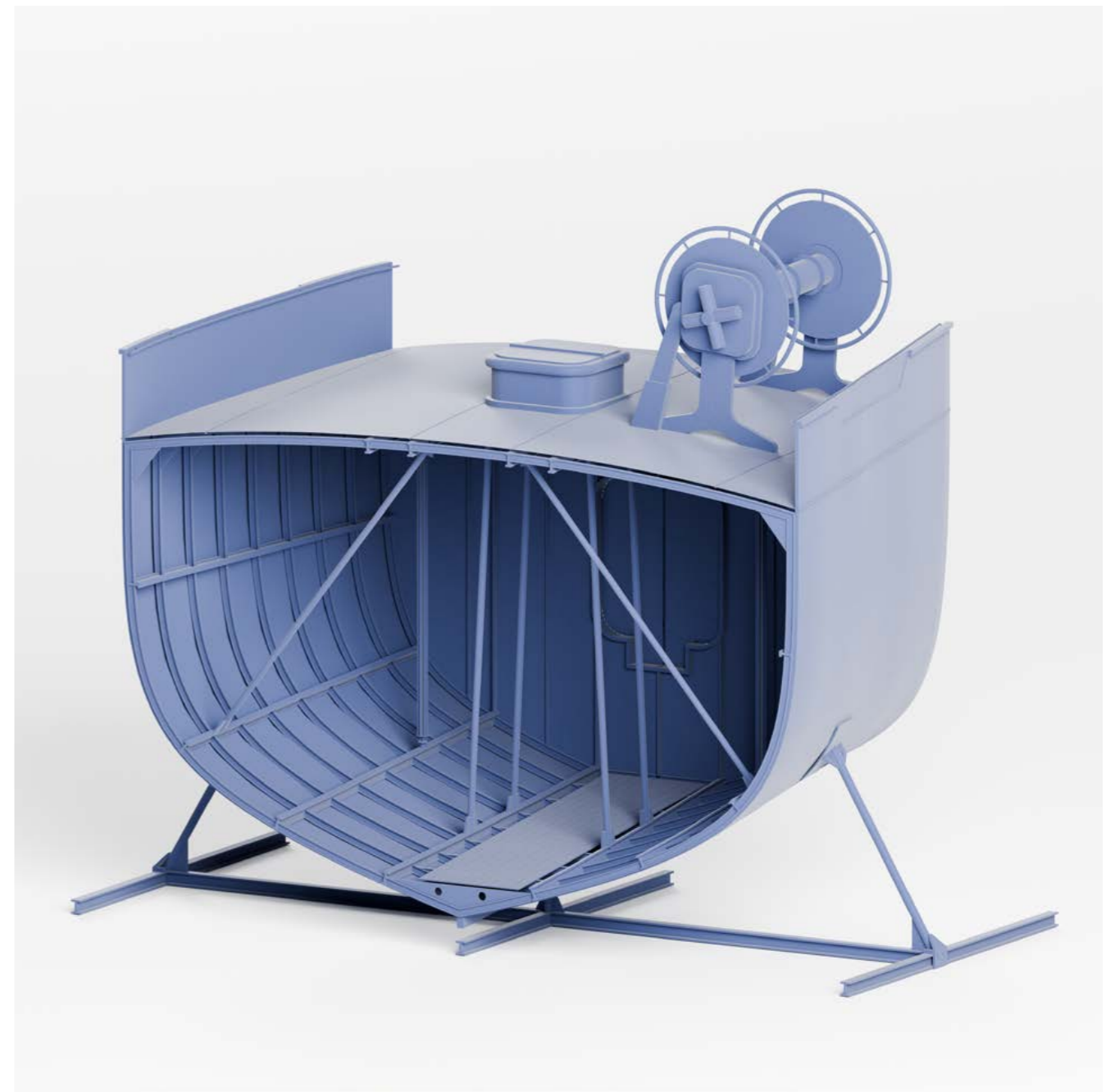
Industrial infrastructure makes up a large part of Burela, taking up almost half of the built area. One example is the E.D.A.R. wastewater treatment plant, where a tall **silos** is attached to a prefabricated concrete building. In earlier fragments, industrial buildings often felt lighter and more **temporary**, while domestic ones felt heavier and more **permanent**. Here, that relationship is slightly reversed. The silo appears light and almost removable, while the main building feels more fixed.

At the same time, the warehouse is not entirely **permanent**. Its structure is made of clearly defined prefab concrete panels, and it is covered by a light metal roof, suggesting it could be adapted or changed over **time**. It was built for flexible use and

currently holds water treatment equipment, like a centrifuge. The relationship between the silo and the building also recalls the **shifts in scale** seen in the housing along the main street, where taller volumes sit next to smaller ones. The vertical silo breaks the horizontality of the heavier building, creating a contrast that feels slightly unresolved but also quite deliberate.



1:50

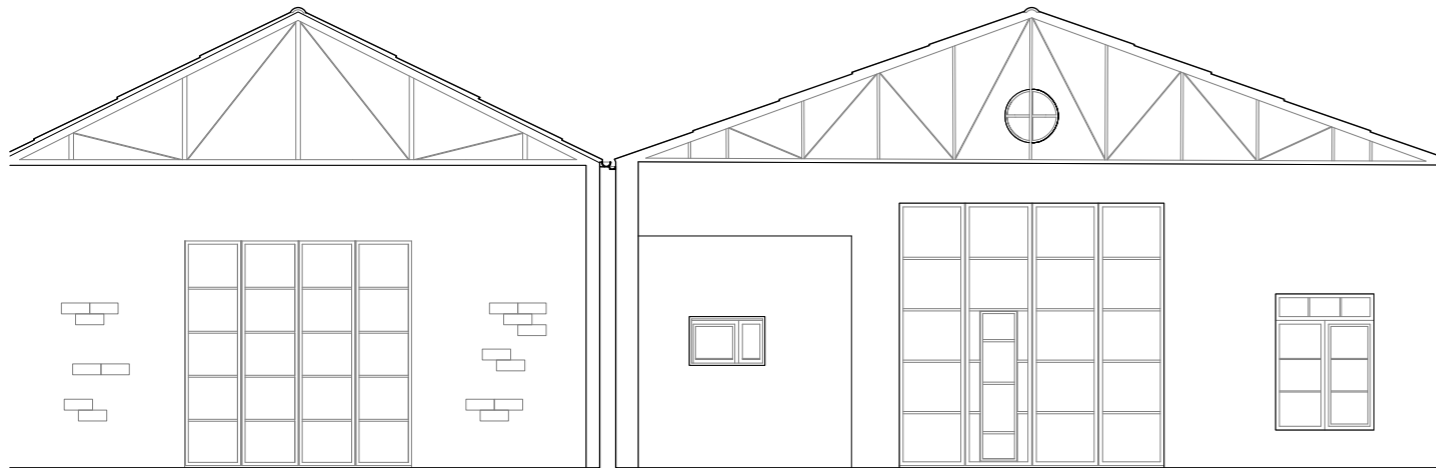


FRAGMENT 7

Shipbreaking is the process of dismantling vessels at the end of their life in order to reuse as much material as possible. Ships are built with this in mind, and this fragment is not only about cutting through the boat but also about understanding how it comes apart. The section reveals the logic of its construction, with bent metal frames forming the hull and a series of light columns supporting the deck above.

What becomes clear is how thin and precise the structure actually is. The outer shell appears solid, but it is really a lightweight skin stretched over a rib like system. Once opened, the interior is hollow, more like a framework than a mass. There is also a shift in scale when the fragment is isolated. What would

normally be read as part of a much larger vessel starts to resemble a **small** enclosed space, almost inhabitable. At the same time, everything about it suggests movement and eventual disassembly, reinforcing the idea that this is a structure defined as much by its **end** as by its use.



1:100

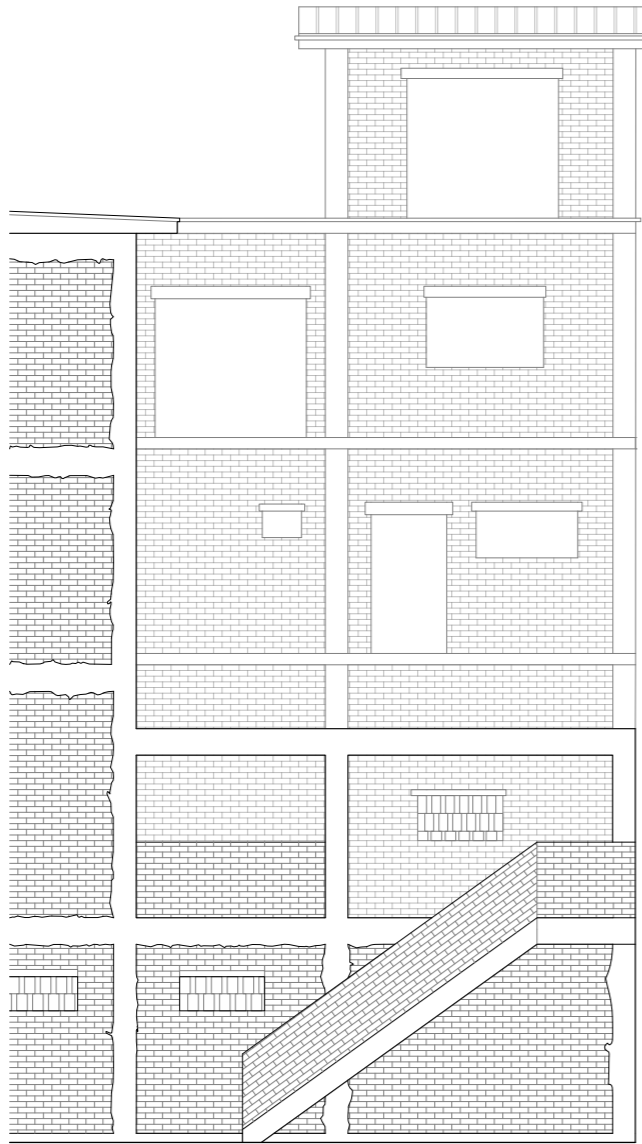


FRAGMENT 8

The port in Burela hosts a range of activities, most of them tied to fishing and the maintenance it requires. This leads to a series of supporting buildings, like the repair warehouses shown in the fragment. These structures are usually quite direct in their construction, often made from simple concrete or block walls combined with lightweight steel roofs that can span larger spaces without internal columns.

From the elevation and section, it becomes clear that these buildings have been adapted over **time** rather than carefully designed as fixed objects. Openings are added where needed, and in many cases later filled in again, leaving traces in the facade where windows have been blocked or

partially covered. This gives the buildings a layered appearance, where different moments of use are still visible. Inside, the spaces are open and flexible, able to accommodate different types of repair work, equipment, and storage. The **scale** is somewhere in between domestic and industrial, large enough to handle machinery but still closely tied to human activity. Like many parts of the port, these warehouses feel **temporary** in a quiet way, constantly adjusted, never fully finished, and always ready to change depending on what is needed.



1:100



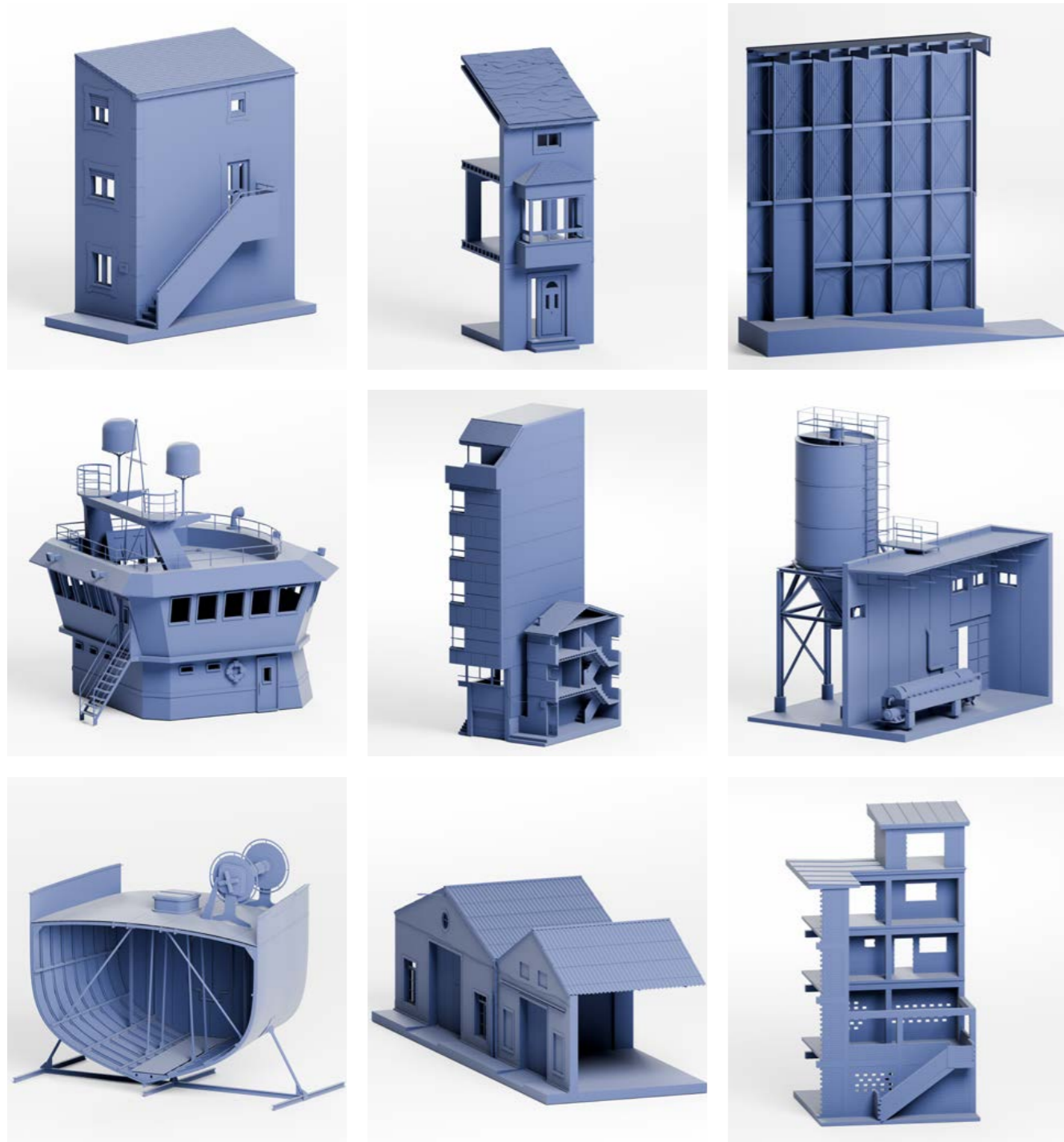
FRAGMENT 9

As mentioned, the rapid industrial growth in Burela created a demand for housing that was never fully realised. This has left behind a number of large, multi storey residential buildings that remain incomplete, like the one shown in this fragment. Because Burela sits on the slopes of the Galician hills, these buildings have to respond to steep terrain. In this case, the front elevation rises to five storeys, while the back drops to only two, creating a strong shift in **scale** depending on where it is viewed from.

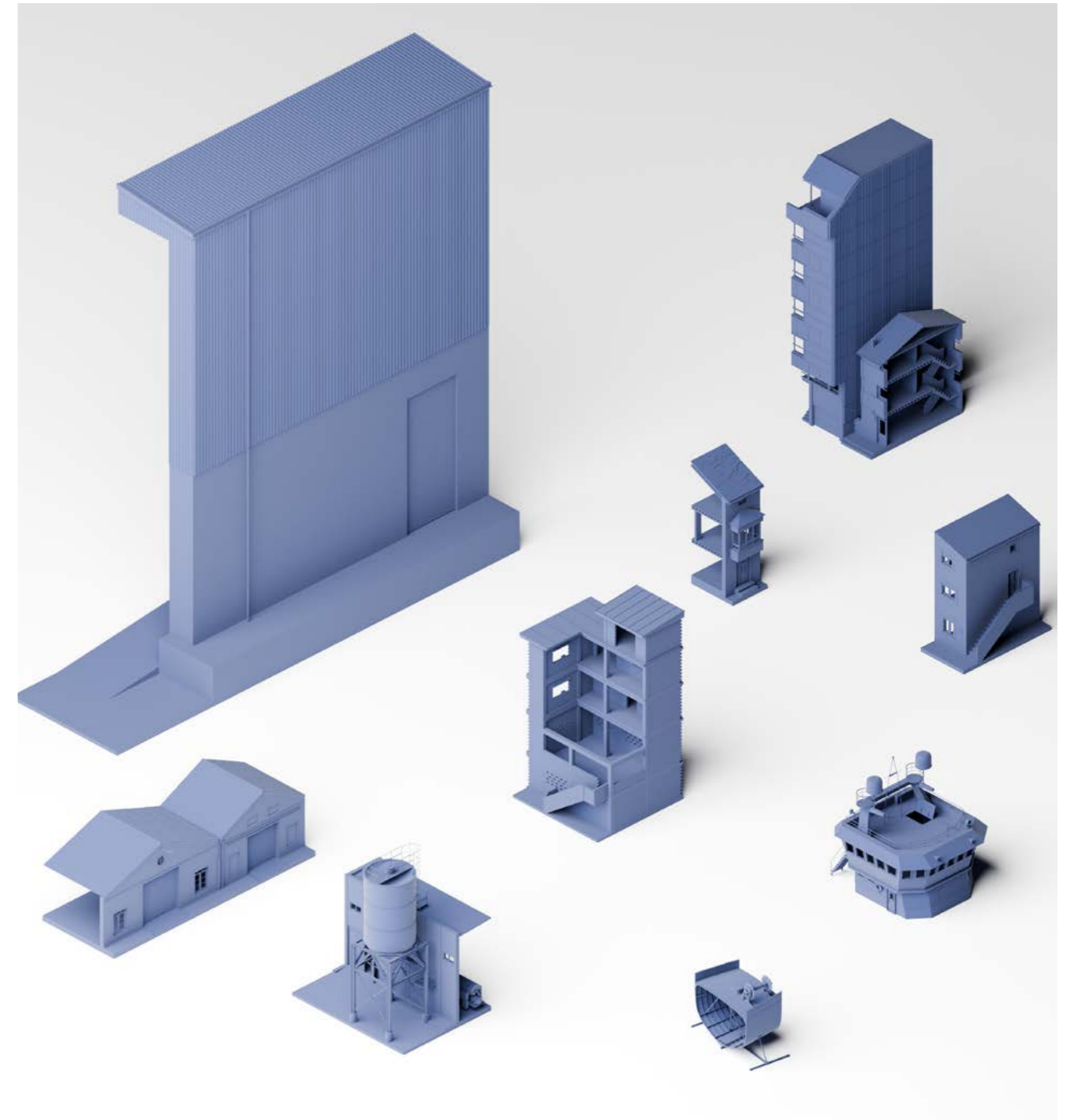
The unfinished state exposes the construction clearly. A reinforced concrete frame defines the structure, with brick infill marking out what would have been the interior spaces. Without finishes, the building reads more like a skeleton than a finished

object. Openings on the lower levels and points of access have been filled in with brick, not as part of the original design but as a later intervention to prevent entry. These additions feel **temporary**, improvised, adding another layer to the building's timeline.

There is a tension between what the building was meant to become and what it is now. Its **scale** suggests density and occupation, but its emptiness and incomplete surfaces place it somewhere in between construction and abandonment. It feels suspended in **time**, no longer progressing yet not fully resolved, reflecting a moment where growth stopped but the structures remained.



Extractions of various artefacts from the town of Burela. Each object was modeled in detail to study particular spatial qualities in relation to **scale** and **temporality** as consequences of sudden industrial growth and decline in Burela. Rather than representing complete buildings, the models focus on particular moments or 'fragments' that reflect the coexistence of domestic and industrial environments. Together, they form a working archive that informs the development of a possible intervention. Presented as separate images, their relative scale becomes ambiguous, allowing a greater level of abstraction and comparison between the fragments.



Rearranged into a single composition, the fragments begin to tell a different story. Set against the overbearing **scale** of the shipyard, the other pieces, including multi storey apartment buildings, appear diminished. The true **scale** of the longliner also becomes clear; the cabin alone matches the height of a three storey house in the town.

Bringing the fragments into close proximity also exposes contrasting **temporalities**. The industrial structures read as lightweight and provisional, almost as if designed with disassembly in mind. This mirrors the ships themselves, which are built with an understood lifespan and eventual dismantling. In contrast, the townhouses suggest permanence, constructed from heavier materials with little indication that their lifespan was considered.

DESIGN DEVELOPMENT

The design development process was not linear. Instead, it was approached partly as a form of *design through research*, in which the research itself functioned as an active design process. Through the careful selection of fragments discussed in the previous section, a specific vocabulary and design language rooted in Burela was established.

Using these fragments as a foundation, an iterative sketching process was undertaken to test different forms derived from those identified in the research. This involved abstracting shapes, drawing directly over images, and simultaneously developing proposals for a programmed building.

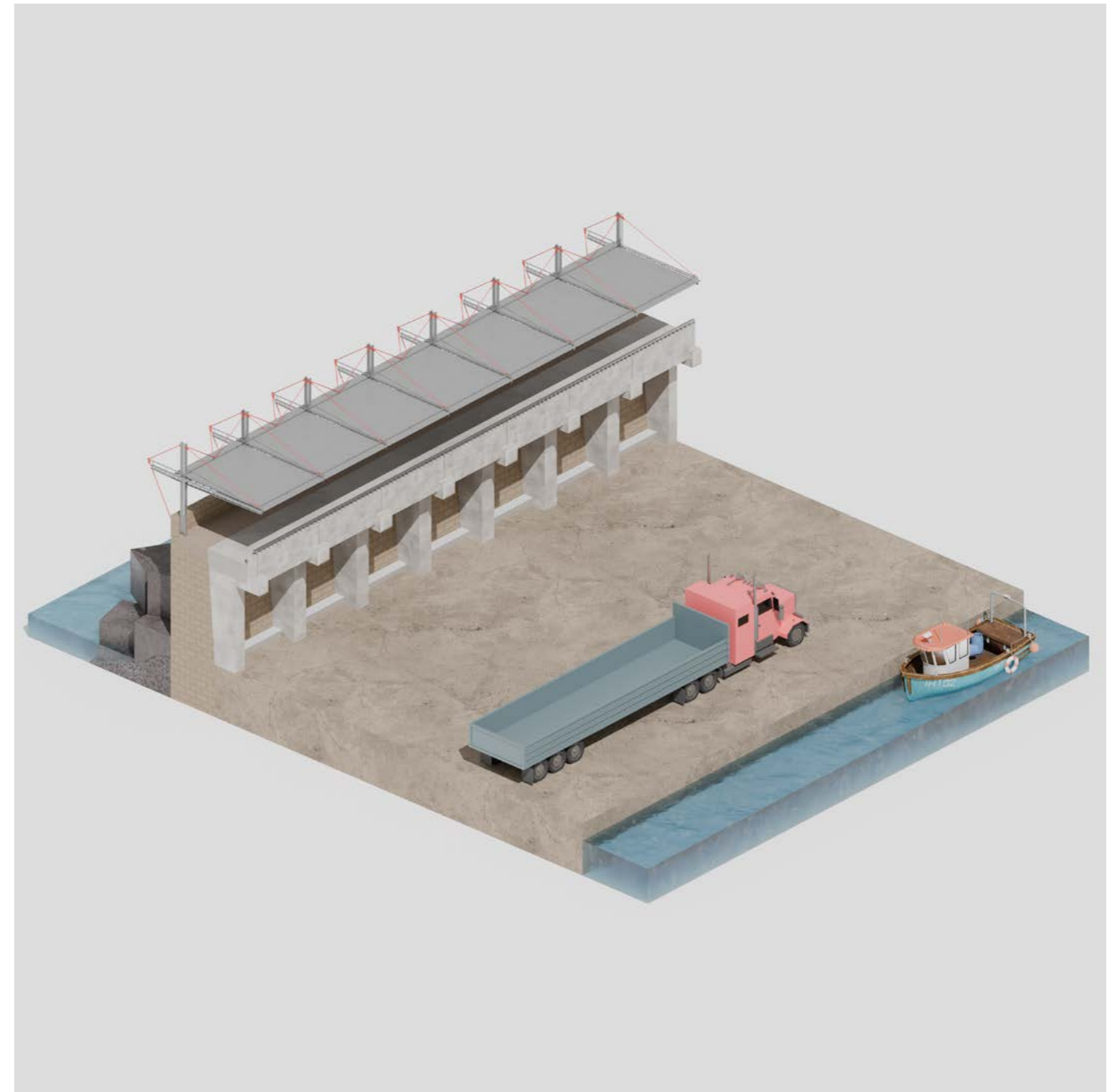
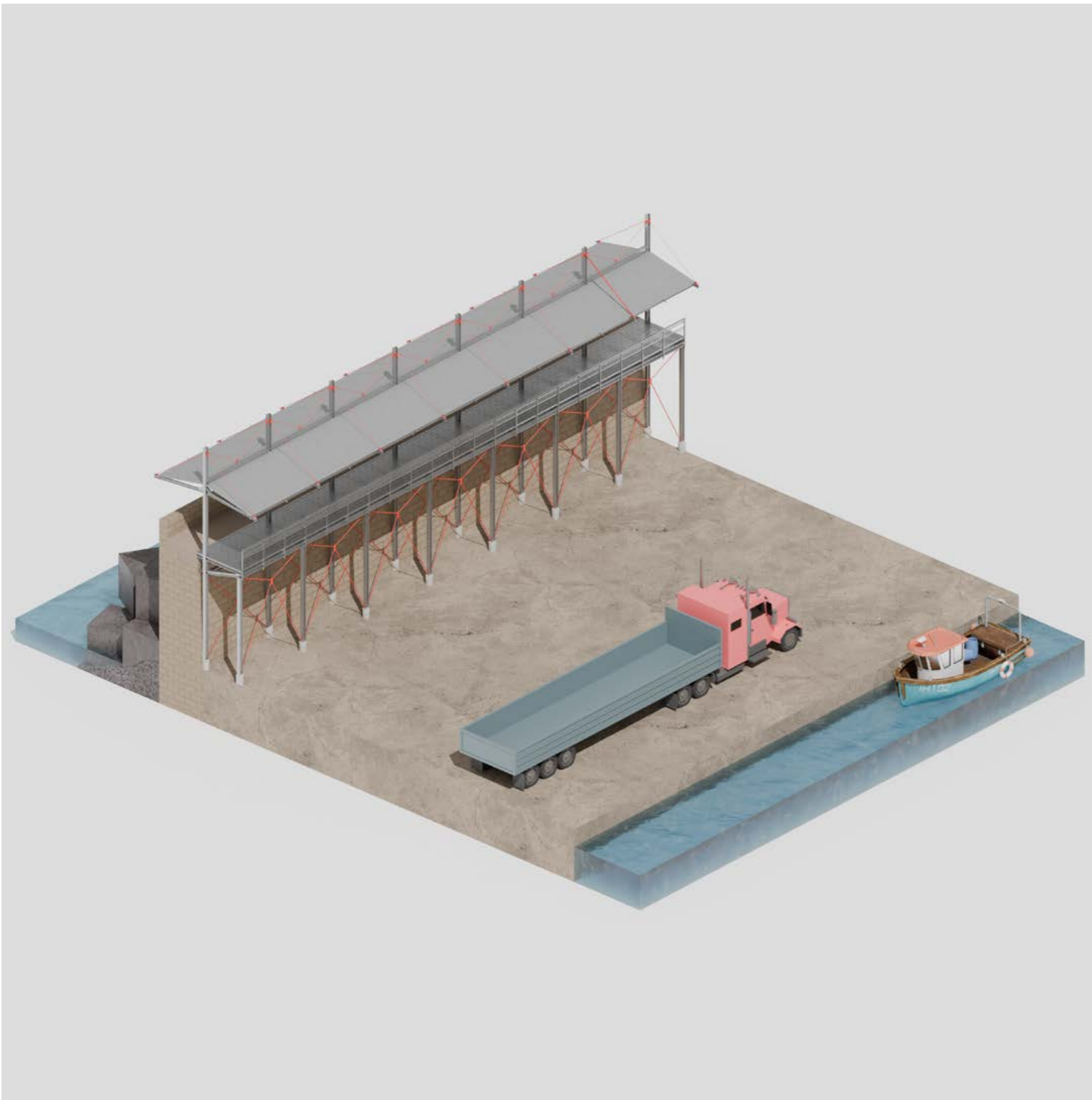
The research also provided an understanding of local and industrial building conventions, both of which informed the proposal to an equal degree. Through a continual movement between sketching, digital vector drawing, and 3D modelling, different volumes and configurations for an elevated walkway structure through the port were explored, alongside various strategies for access and integration with associated buildings.

The intention behind the walkway remained consistent throughout the design process: to create a structure with a minimal physical footprint that remained separate from the extractive activities of the port. The walkway was conceived as a vantage point from which these activities could be observed: an observatory of industry.

The structures incorporated into the walkway were designed to accommodate a variety of functions, including a café connected to the walkway, offices and classrooms for NGOs and educational activities related to the port, and a fish market open to the public, positioned alongside an existing restaurant building.

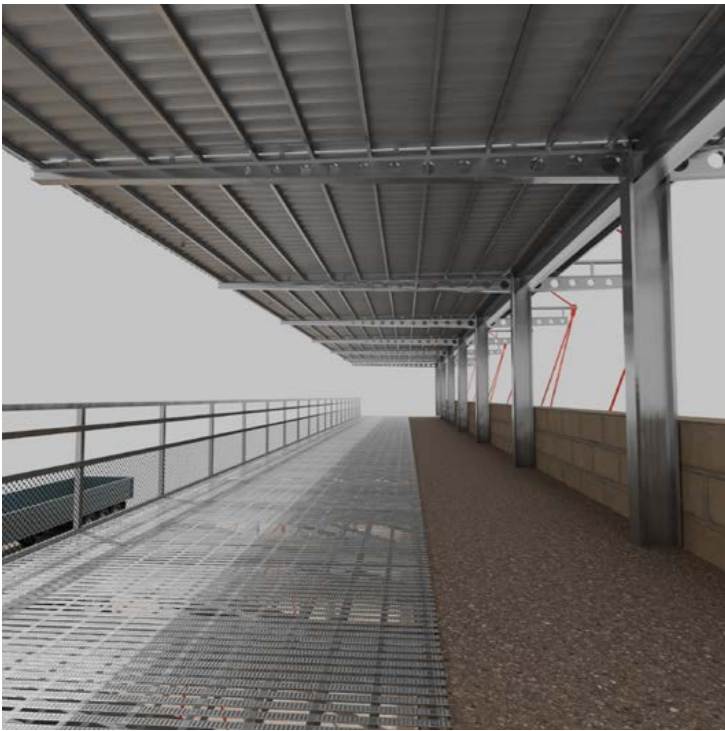
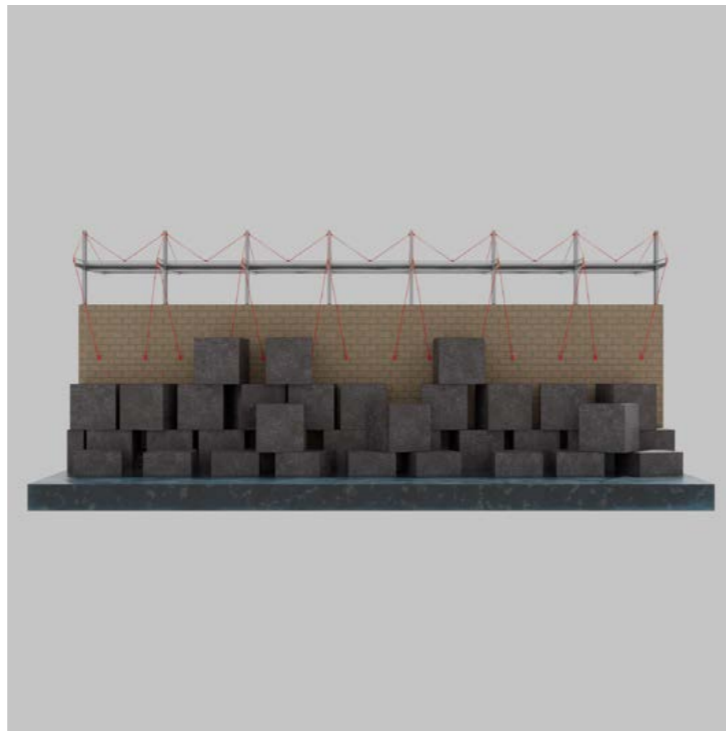






Above are two of the design options tested for an elevated walkway running along the existing seawall creating a footpath below the structure as well as a roofed covering for the elevated path. The testing was widely approached with **temporality** and **scale** in mind. A steel construction offers potential dismantling or redevelopment depending on need. It uses industrial construction conventions with cross bracing and cable hanged roofs.

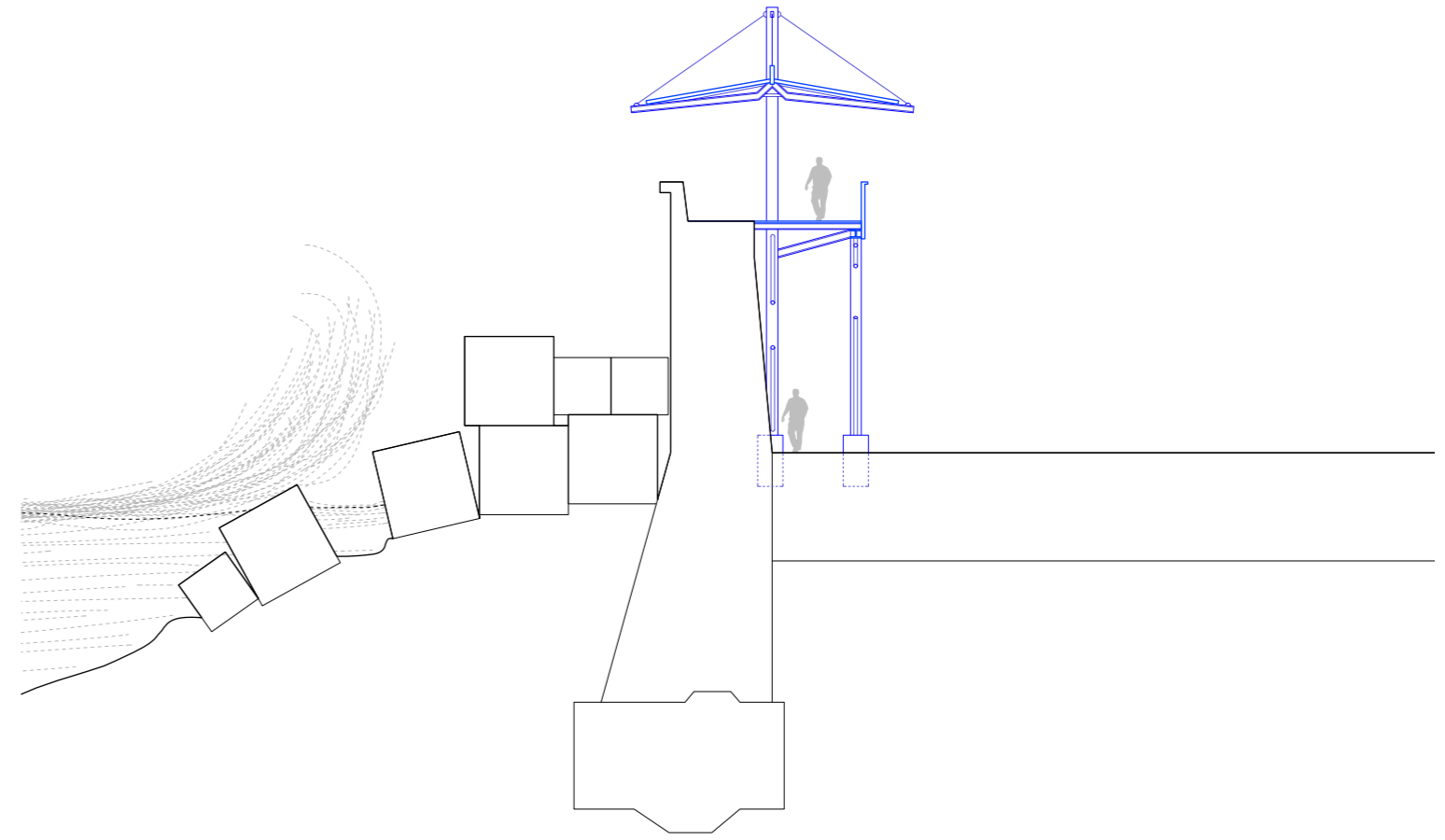
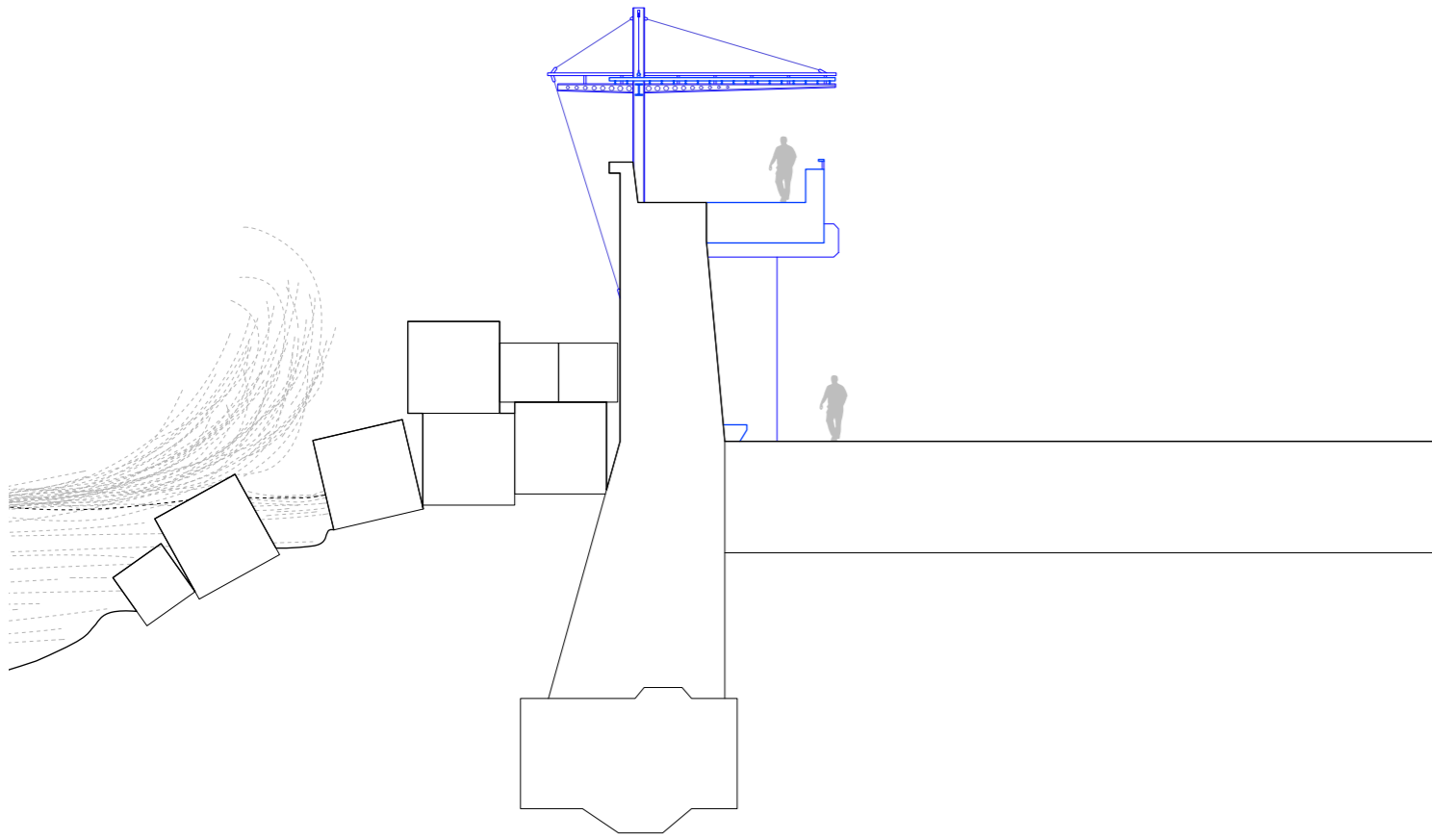
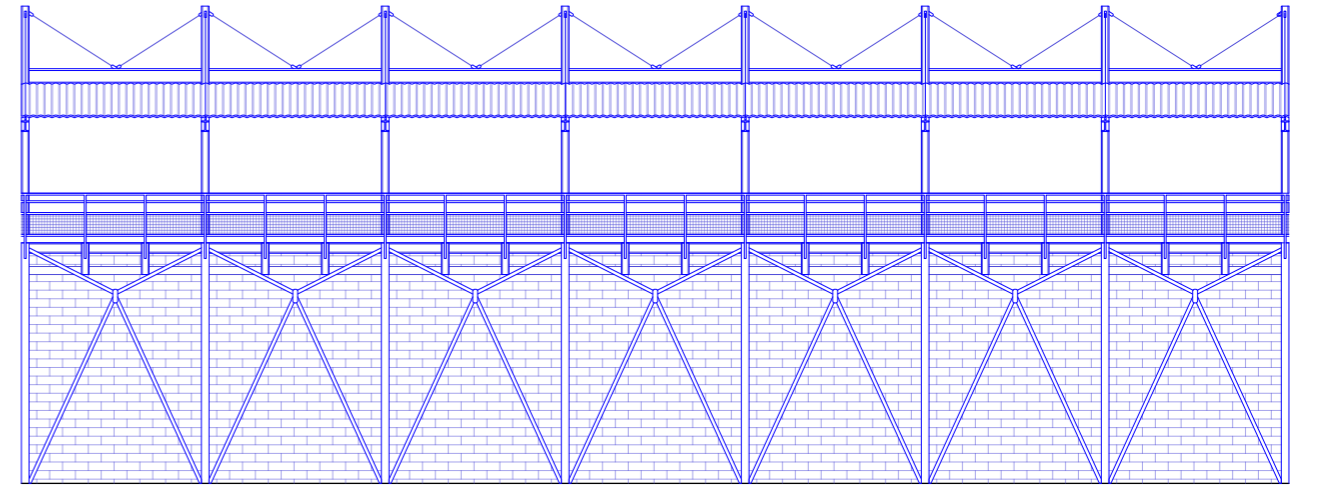
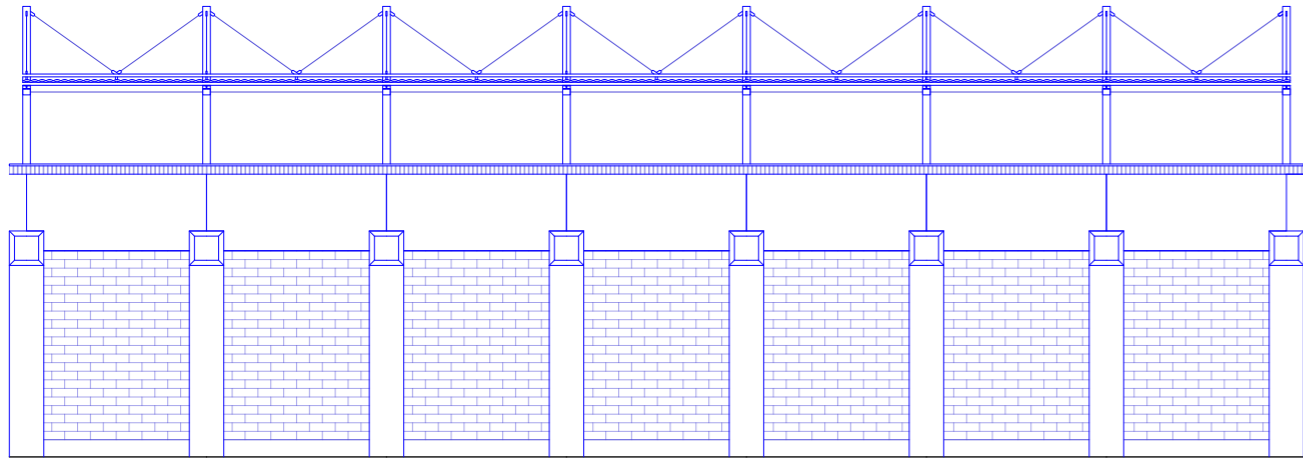
The purpose of the roof is to combat the very frequent rains notorious in the northern region, hopefully allowing for the walkway to be used all year, regardless of weather.





Rendered views of the 'cafe' structure which also has access to the elevated walkway. the structure is heavyweight and deep in **scale** in relation to the fine more **temporary** walkway.

These tests were primarily focused on finding a way of translating the design language from the fragments and into a new proposal. In this case for example; the roof of the cafe is taken with exact measurements from the roof of fragment number 8.



ASSEMBLED RUINS

Assembled ruins, describes both the design process and the outcome of this thesis project. My approach of studying the existing was then extracted and directly applied to a new design proposal. Often times, this meant taking the exact measurements of an angle; for example the roof of the fish market which is directly informed by the pitch of fragment 8.

More generally applied was a vague notion of borrowing visual language from my archive of artefacts and fragments to design something new. I believe that by studying and ensconcing myself in a particular site and its surrounding context, I developed a sensibility to that place and can generally make better informed and thorough decisions.

A self-imposed restriction on the project was to adhere to simple, local construction logics as well as those more widely applied in industrial buildings. Most recent construction in Burela has relied upon a system of reinforced concrete with hollow-brick infill, which I have adopted for my heavy structures in the port.

The particular instances of industrial construction which I reference, specifically refers to using steel columns with cross-bracing, tensioned cables and the possibility for **dismantling / moving a building**.

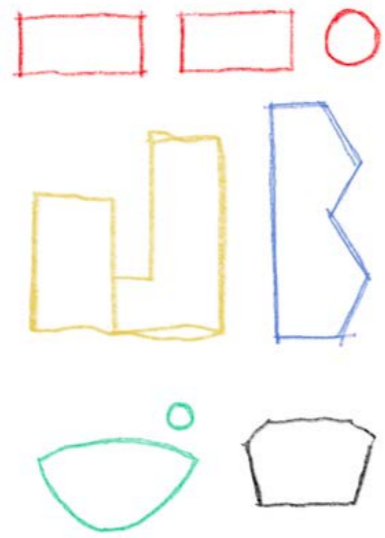
As the industrial boom in Burela during the 1980's left behind a sprawl of empty hollow brick and reinforced concrete buildings; I propose to reclaim some of that

material and use it in the port. Certain abandoned buildings are also covered in galvanized corrugated steel sheets to protect facades, so, that is another material available for reclaim.

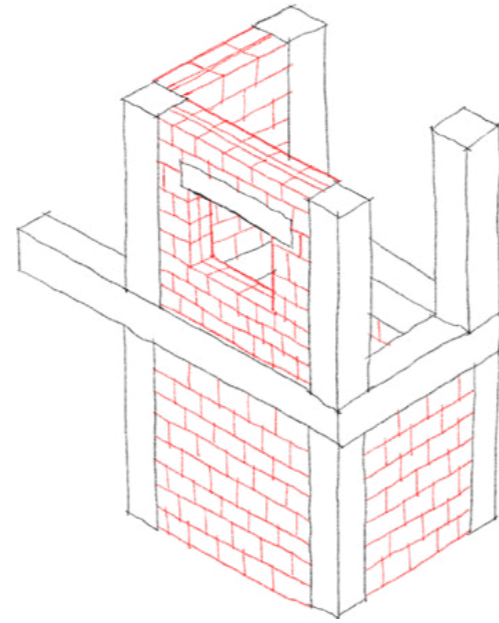
An assembled ruin carries the design language of its context, the local building methods and parts of material with an embodied history of its previous existence.

In this section, I show the port in its entirety: a masterplan for the walkway leading from the town and into the port, with the various proposed buildings along it.

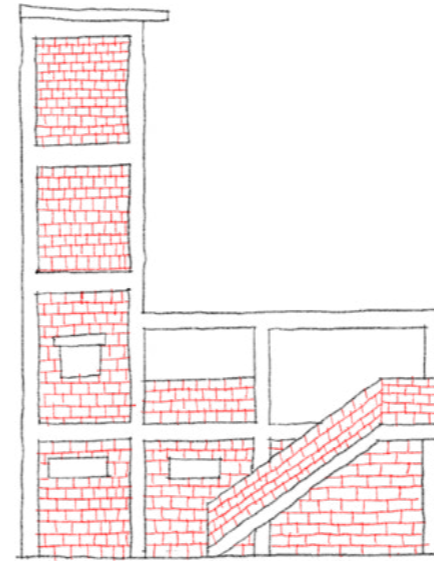
Each structure is also shown in various levels of detail.



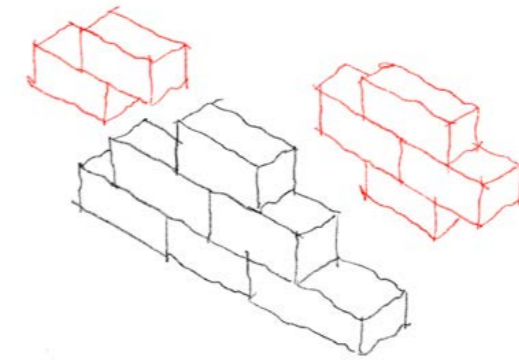
Borrowing from the Existing



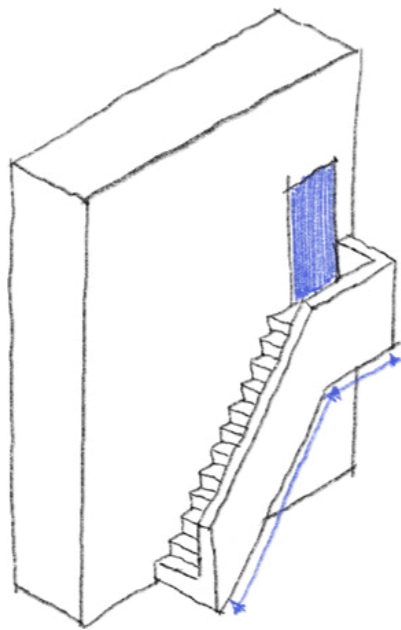
Local Construction Conventions



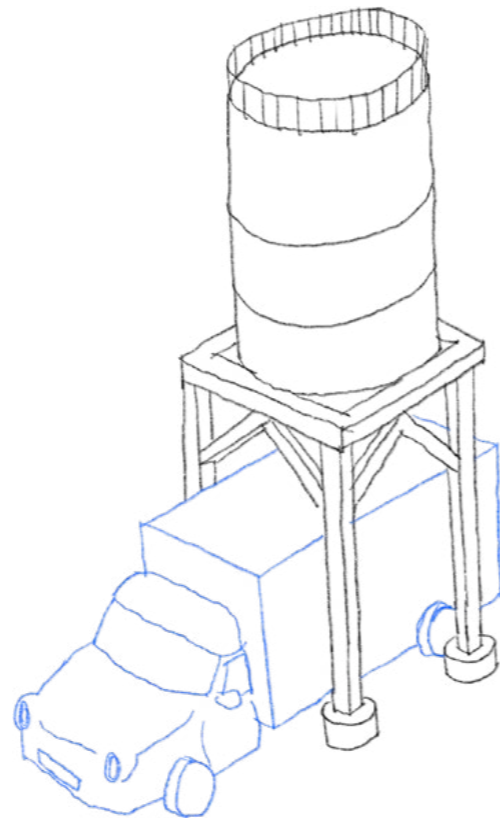
Abandoned Material



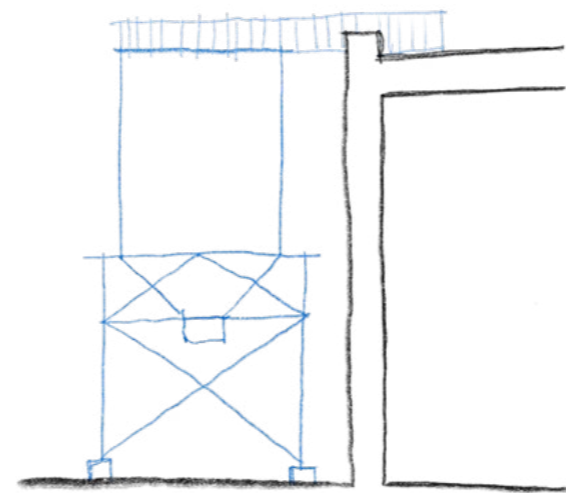
Reclaiming Abandoned Material



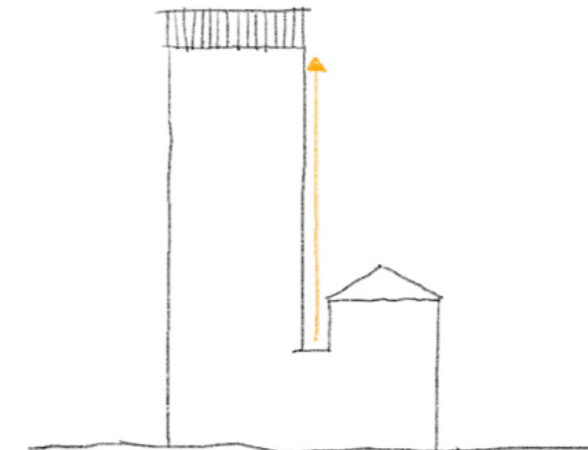
Borrowing Exact Measures



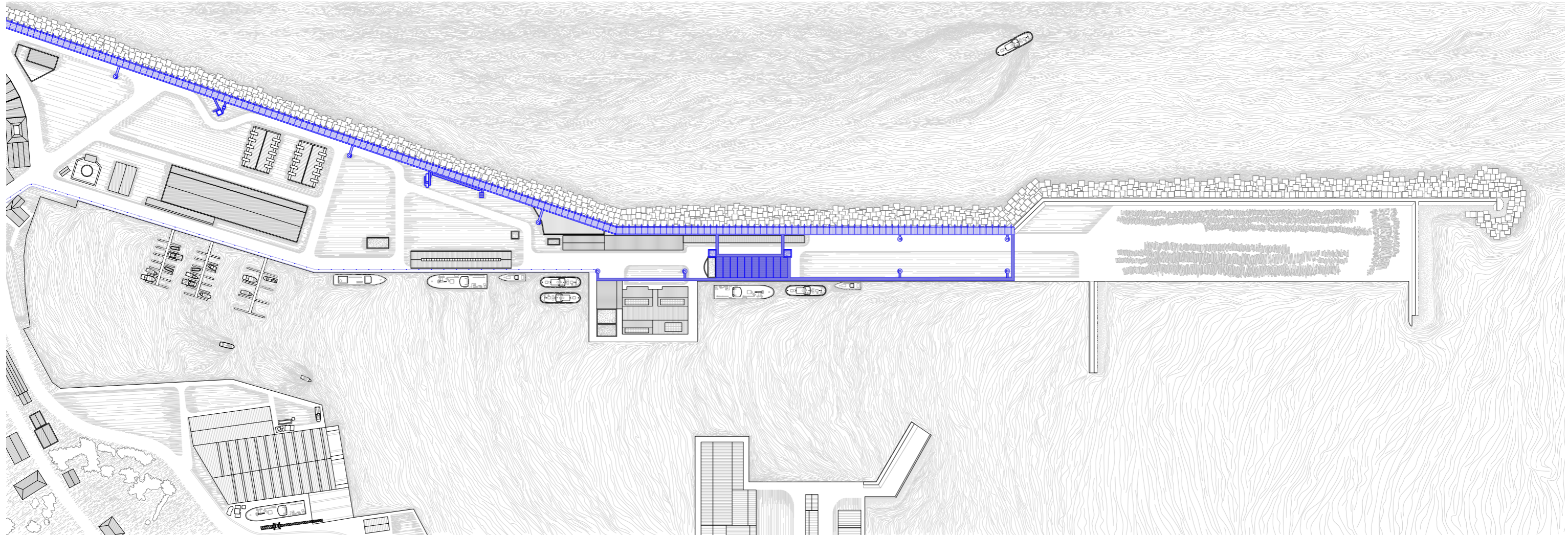
Industrial Construction Logic



States of Temporality

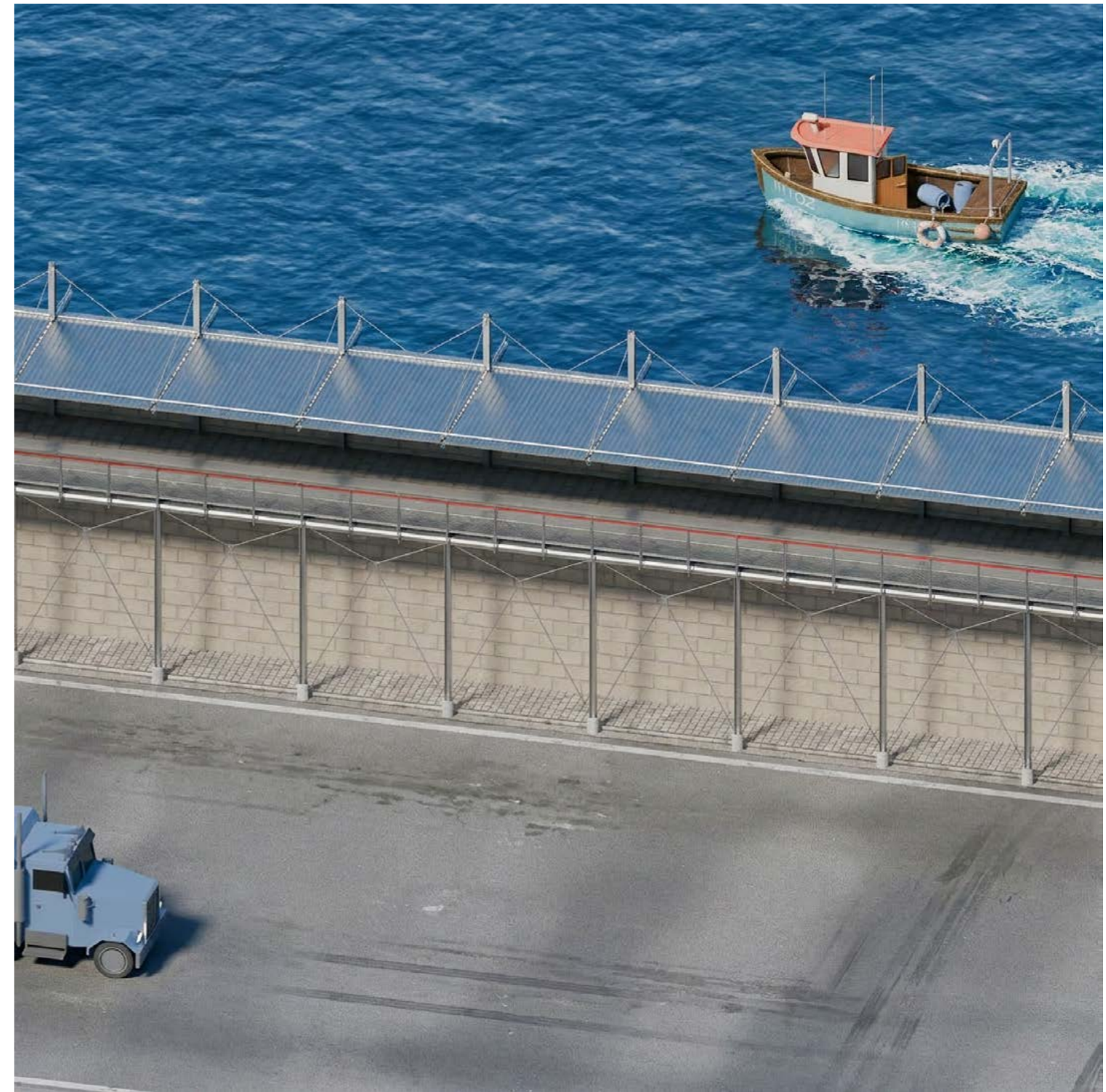


Scalar Shifts



Plan of the Port of Burela

Burela's port stretches a long way along the coast a total of 1.5 km to its edge. The plan above shows in **blue** the new additions proposed by this project and everything else is existing. The walkway path leads along the existing seawall and wraps around just before the edge of the bulk material loading area, where it is too dangerous for pedestrians. Smaller peripheral additions are placed adjacent to the walkway, never directly intersecting the main path so that the gesture of the walkway is emphasised.



The Walkway

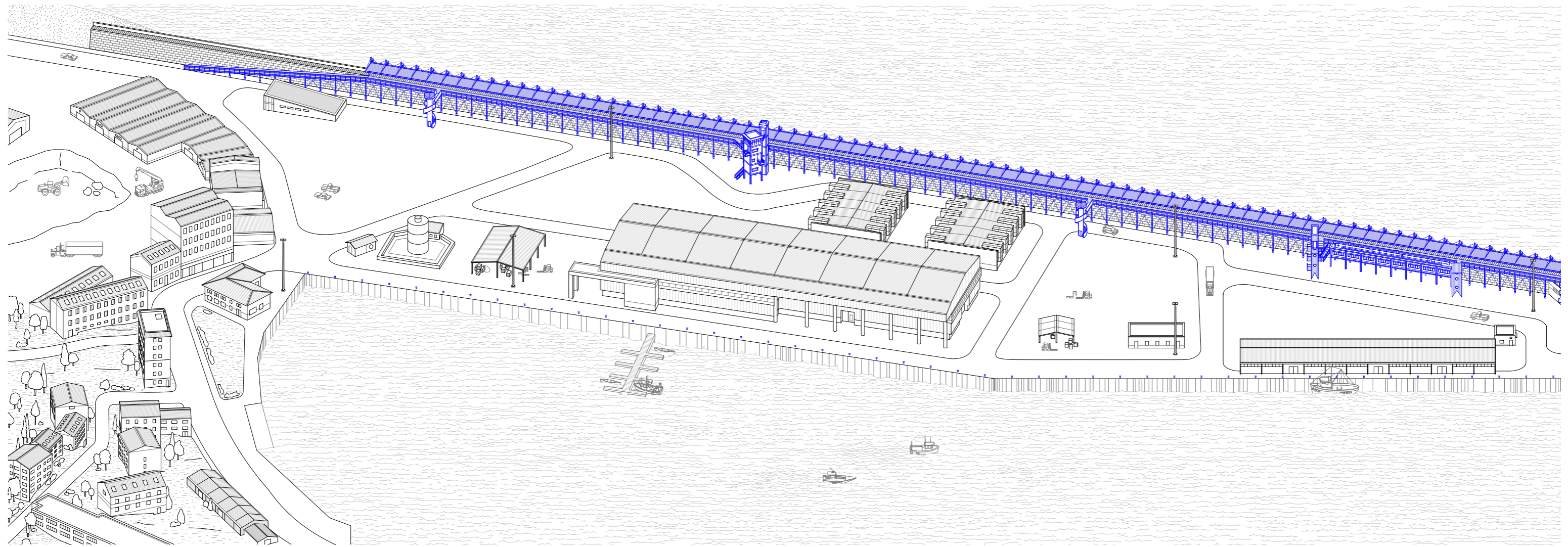
The elevated walkway structure serves primarily as a continuation of an existing "paseo marítimo," a leisure walk path for the public. Being elevated off the ground on fine steel columns, it reduces its footprint so as not to disturb port activities. This also serves to promote visibility of the activities in the port, giving the pedestrian a lookout point at every stage of their walk.

The roof is hung using fine steel cables tensioned back to the existing seawall. It protects mainly from rainfall which is common in the region to promote walking even on rainy days. Equally, it frames the view toward the sea where the fishing boats extract and the timber bulk carriers take their export.

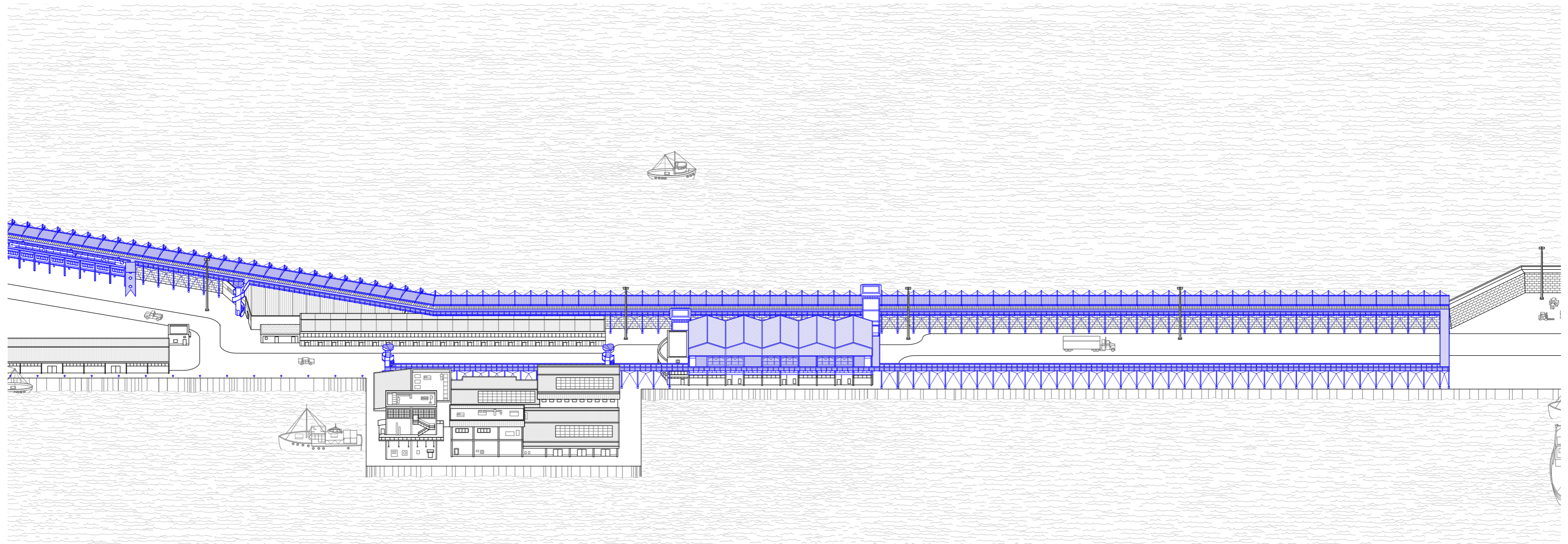


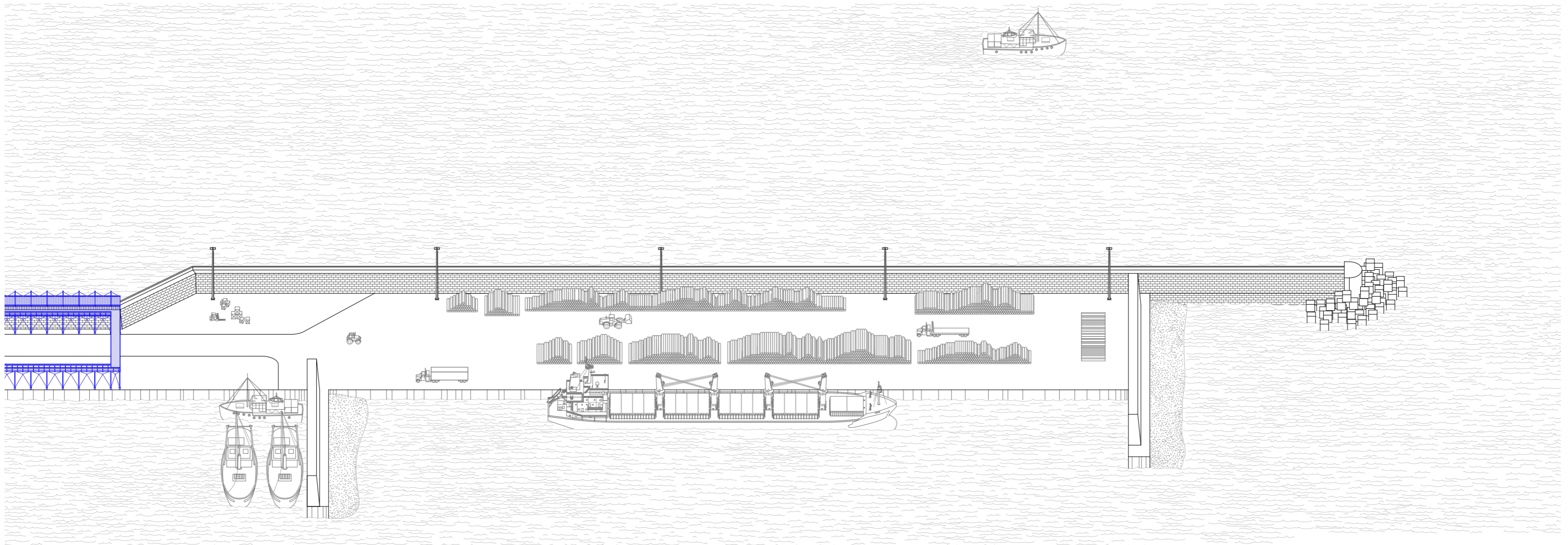
The cross tensioned steel columns use a system similar to one found in the local shipyard, where the intersection node of the cables is deliberately lifted higher to enable movement between the cables.

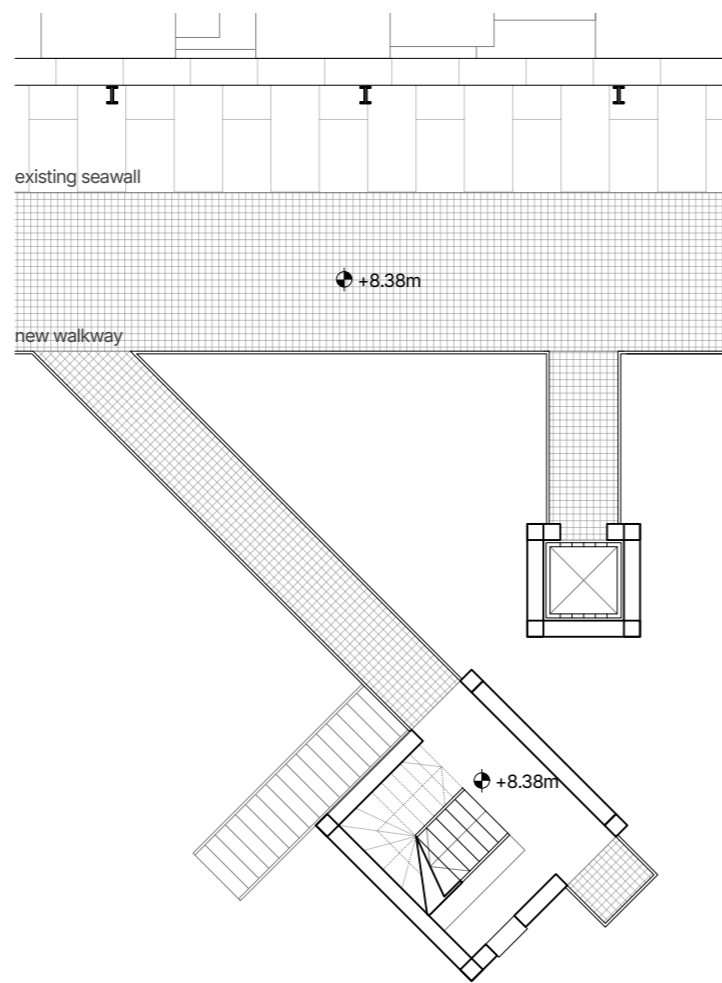
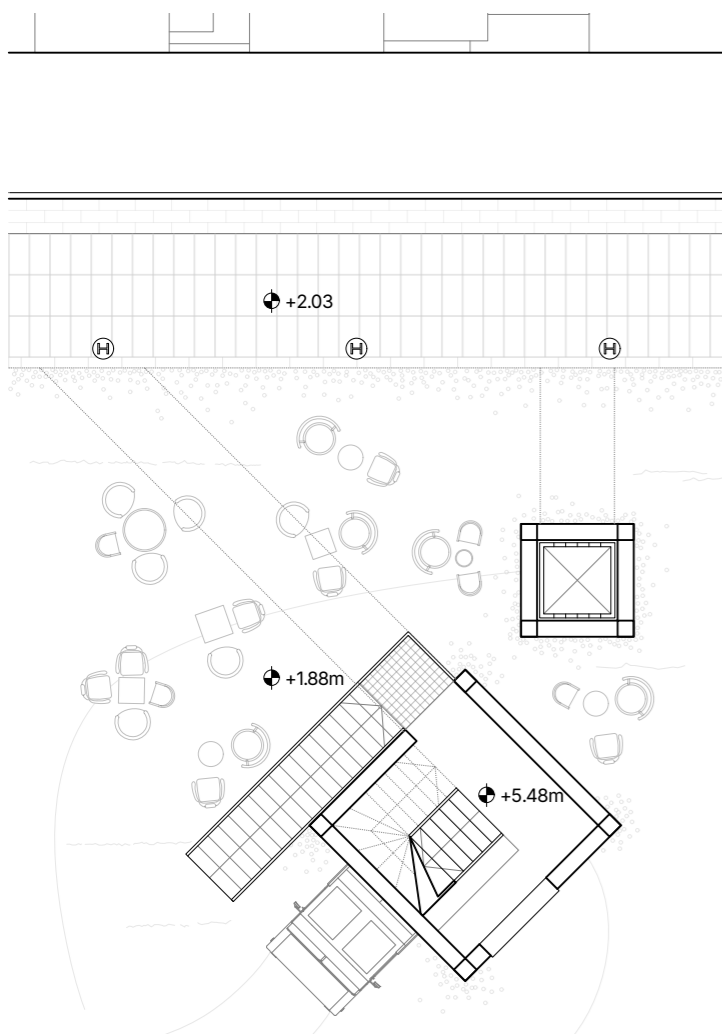
The walkway in itself is an assembled ruin; it uses industrial construction conventions considering a future where it is potentially dismantled for the material to serve in another capacity.



Axo of the Port of Burela



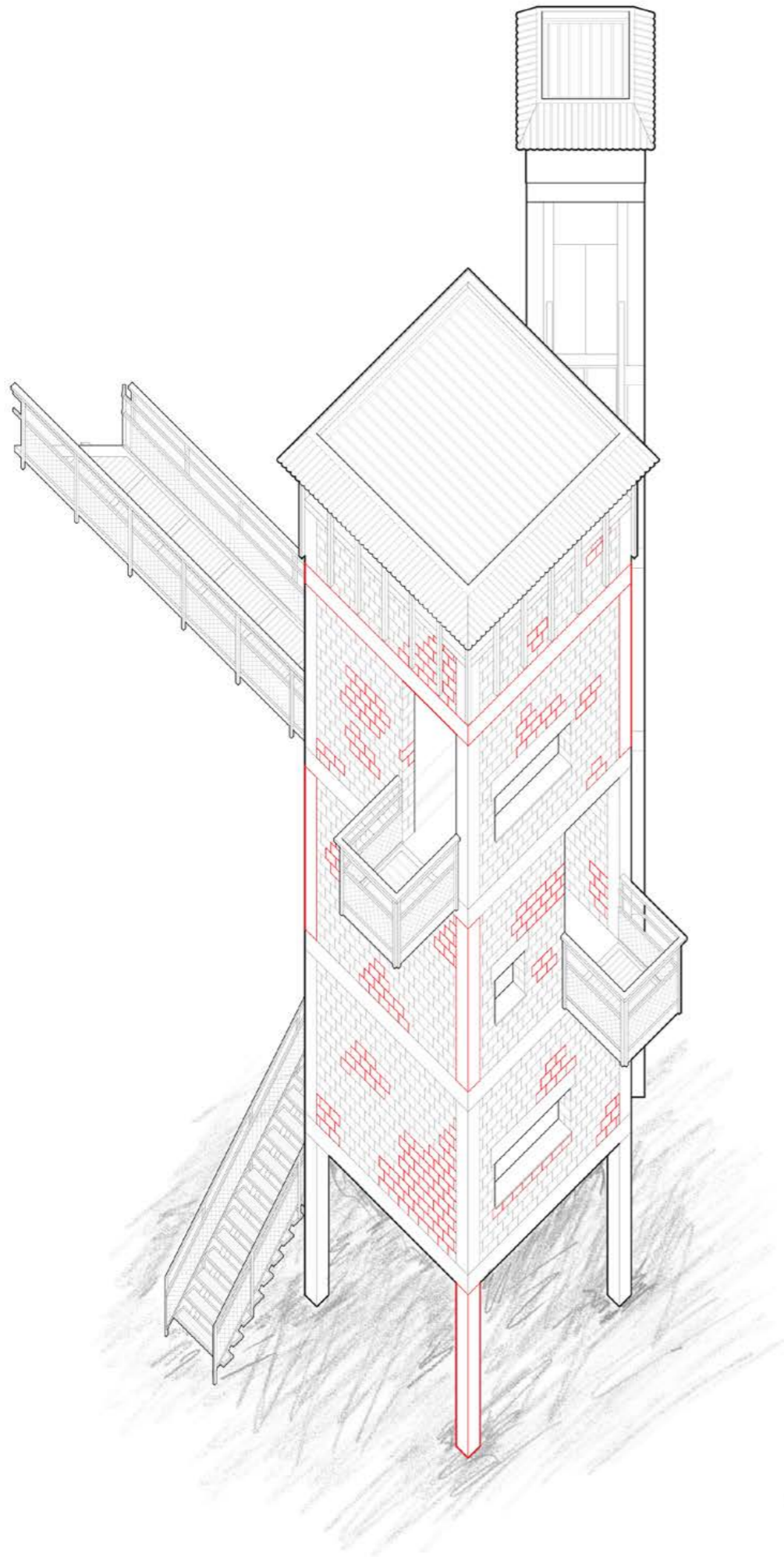




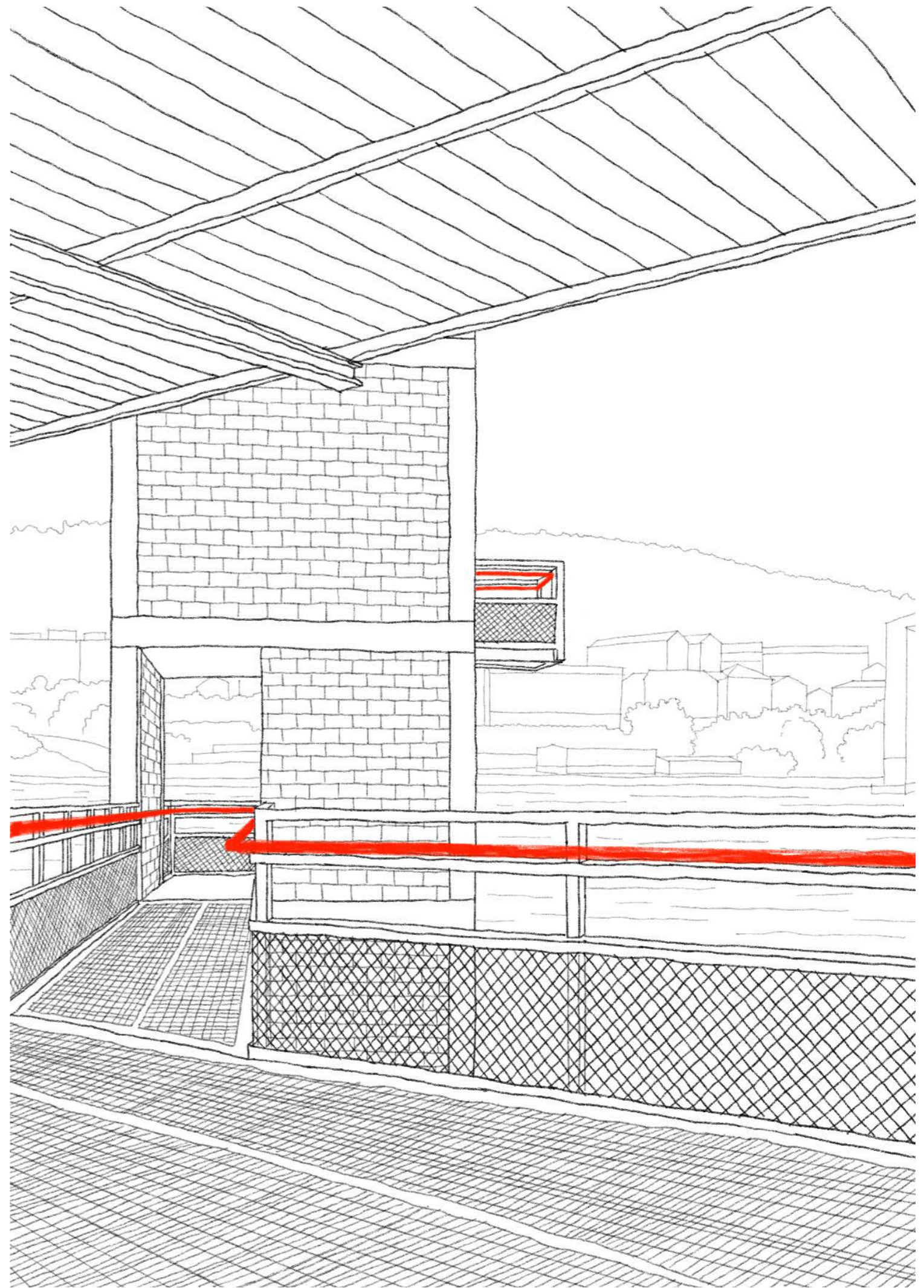
The Cafe

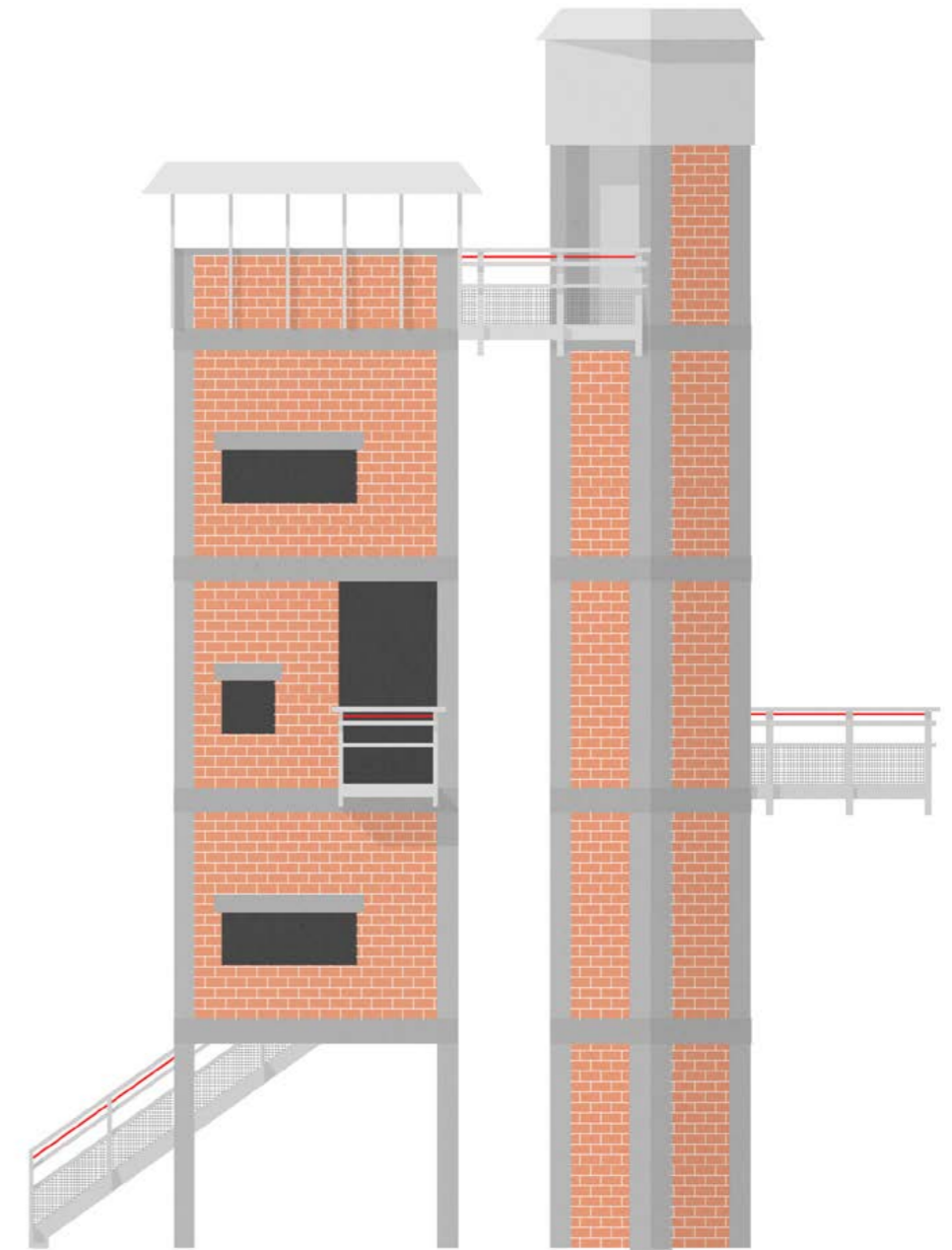
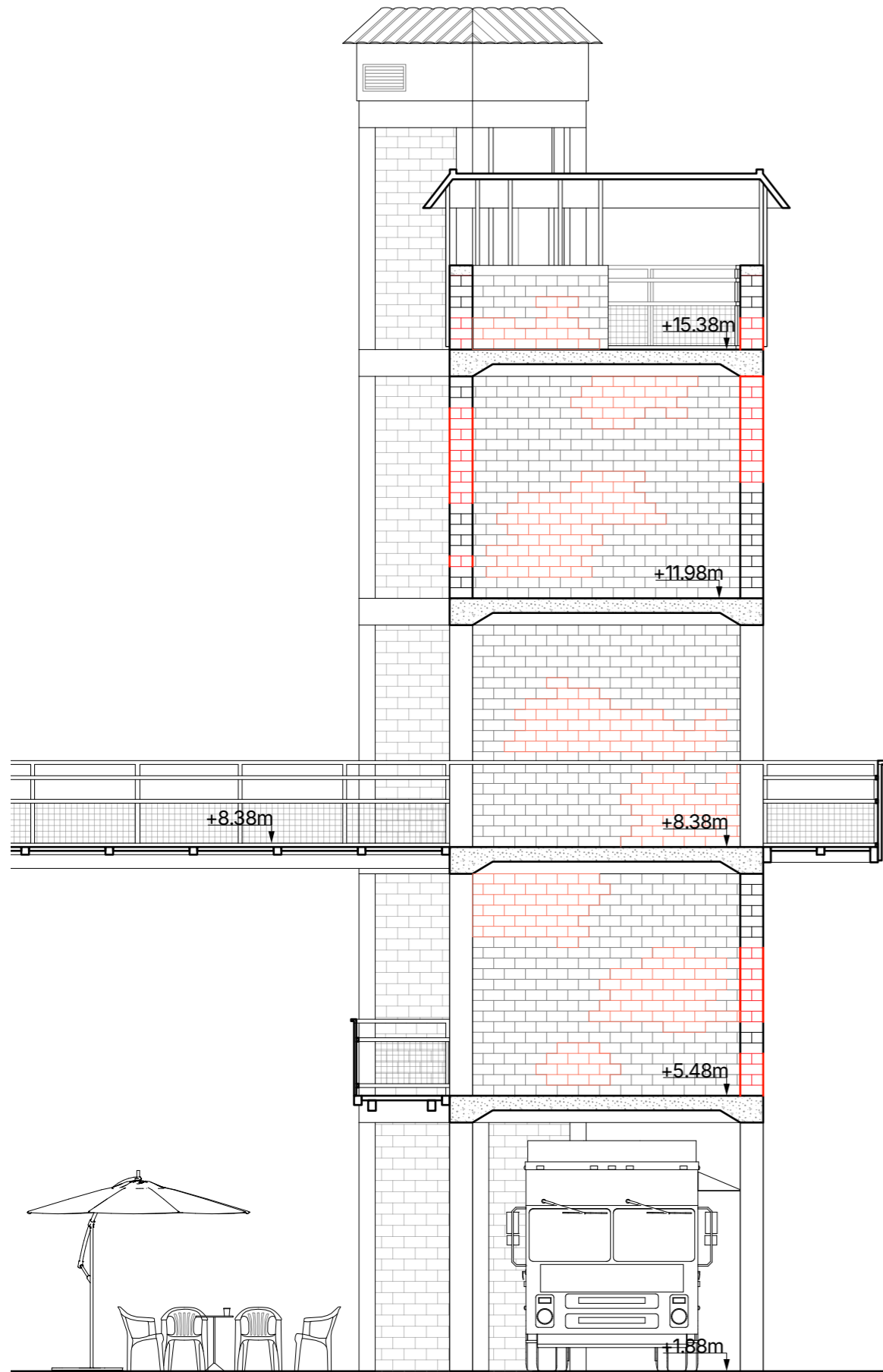
The café sits as a separate object, detached from both the seawall and the walkway, reinforcing the autonomy of the elevated path. It is the first clear expression of what I call an assembled ruin, where construction is driven by fragments of what already exists rather than a clean starting point. It takes measurements, angles and material cues from abandoned buildings in Burela and combines them with local construction methods. Reclaimed brick is embedded into a new structural system so that the building holds traces of its previous contexts without trying to smooth them out. Instead it keeps them slightly misaligned, as a way of making the process of reuse visible.





Cafe + Tower
Scale: 1:100



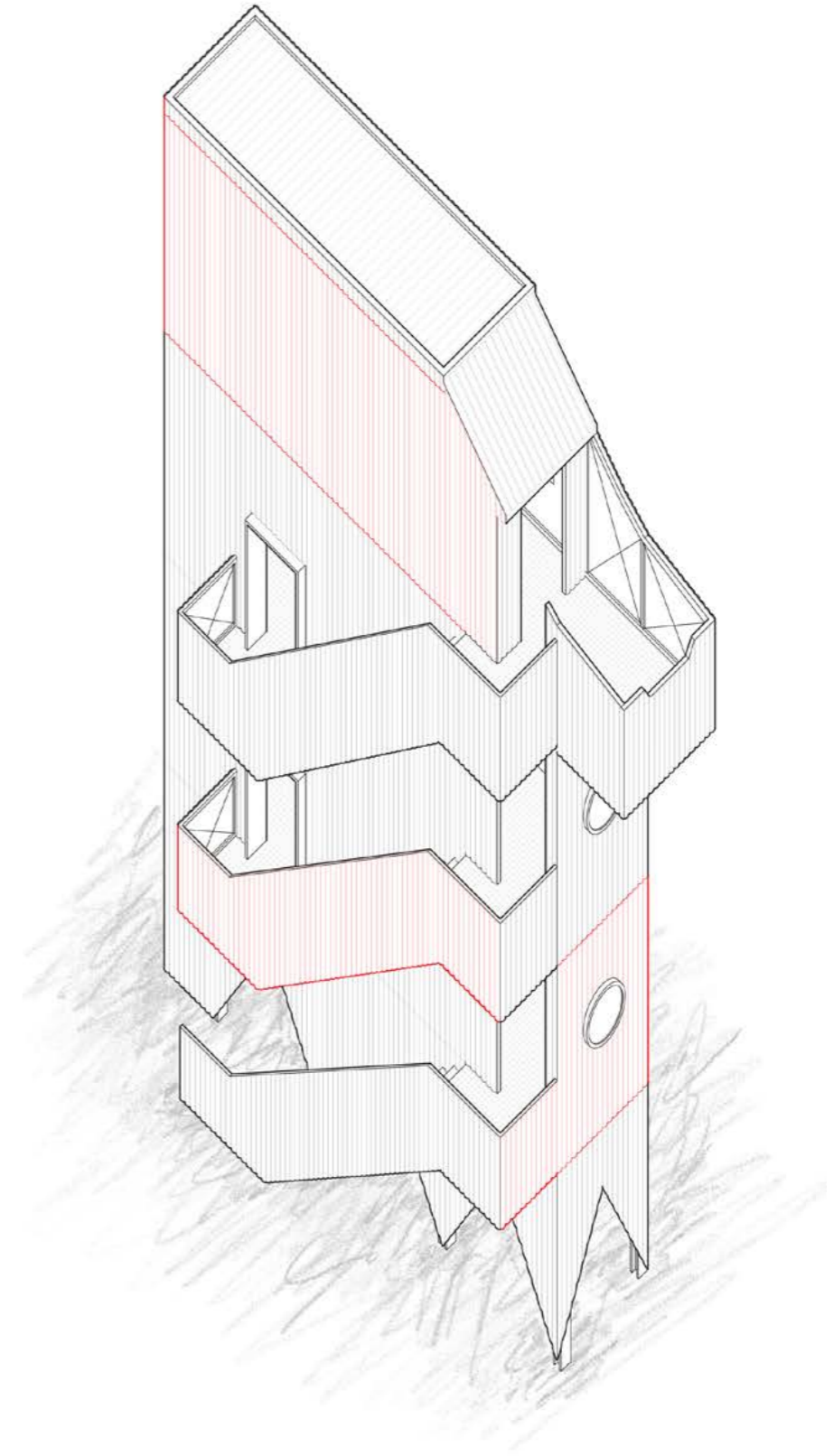
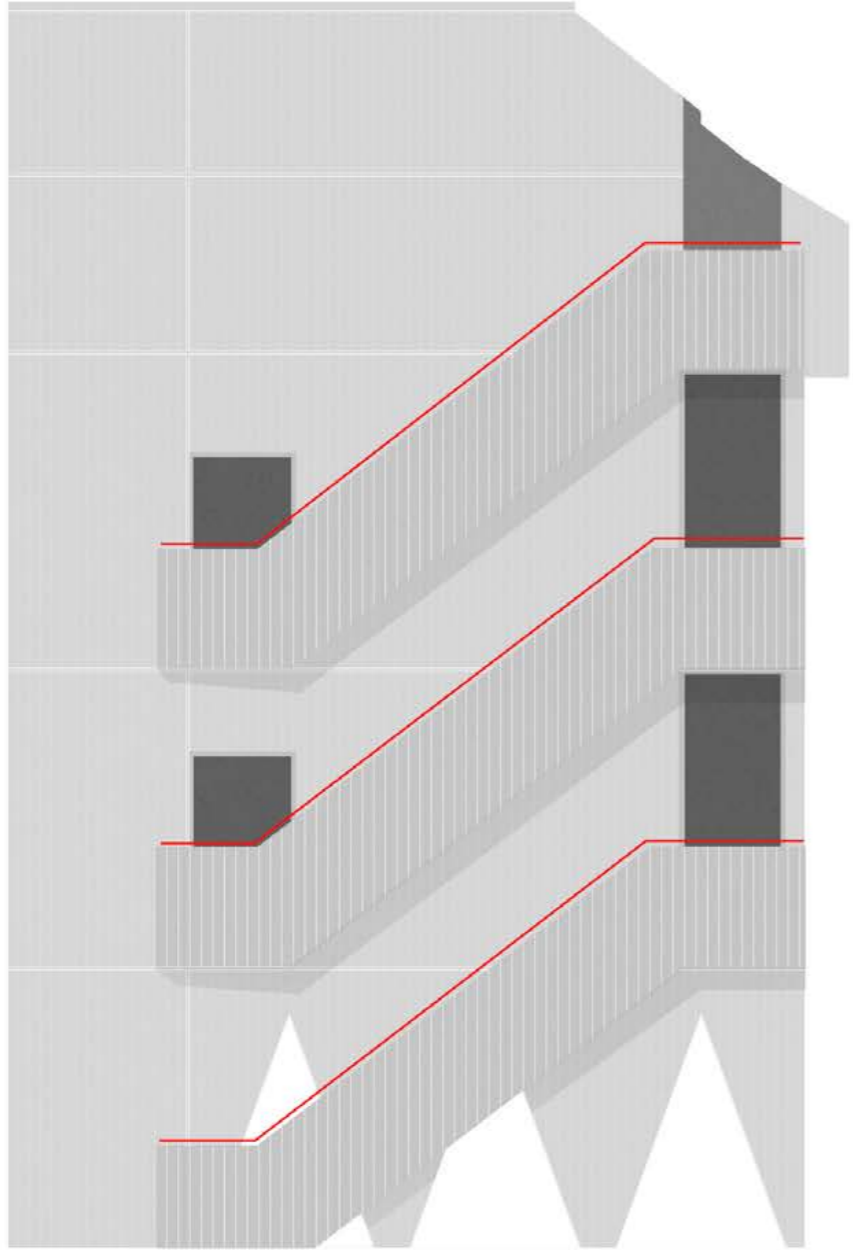




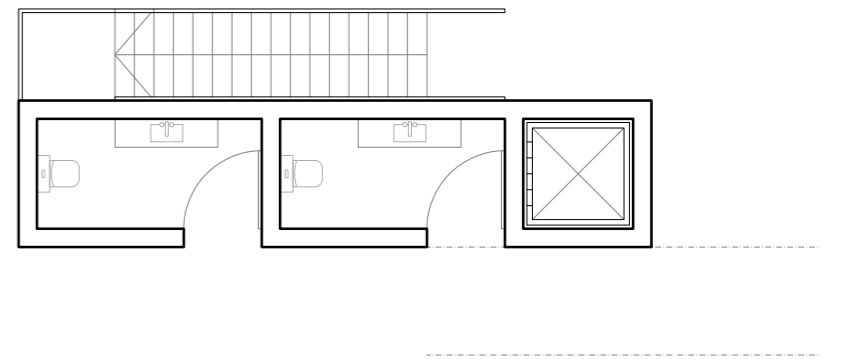
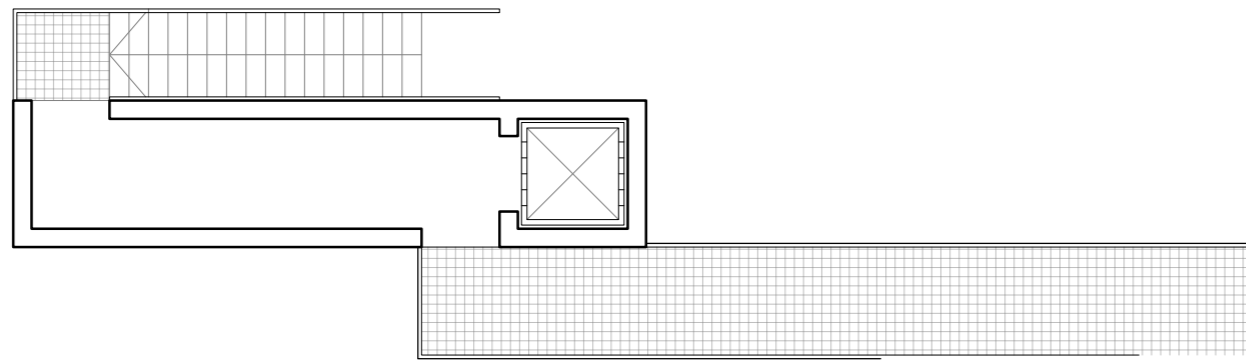
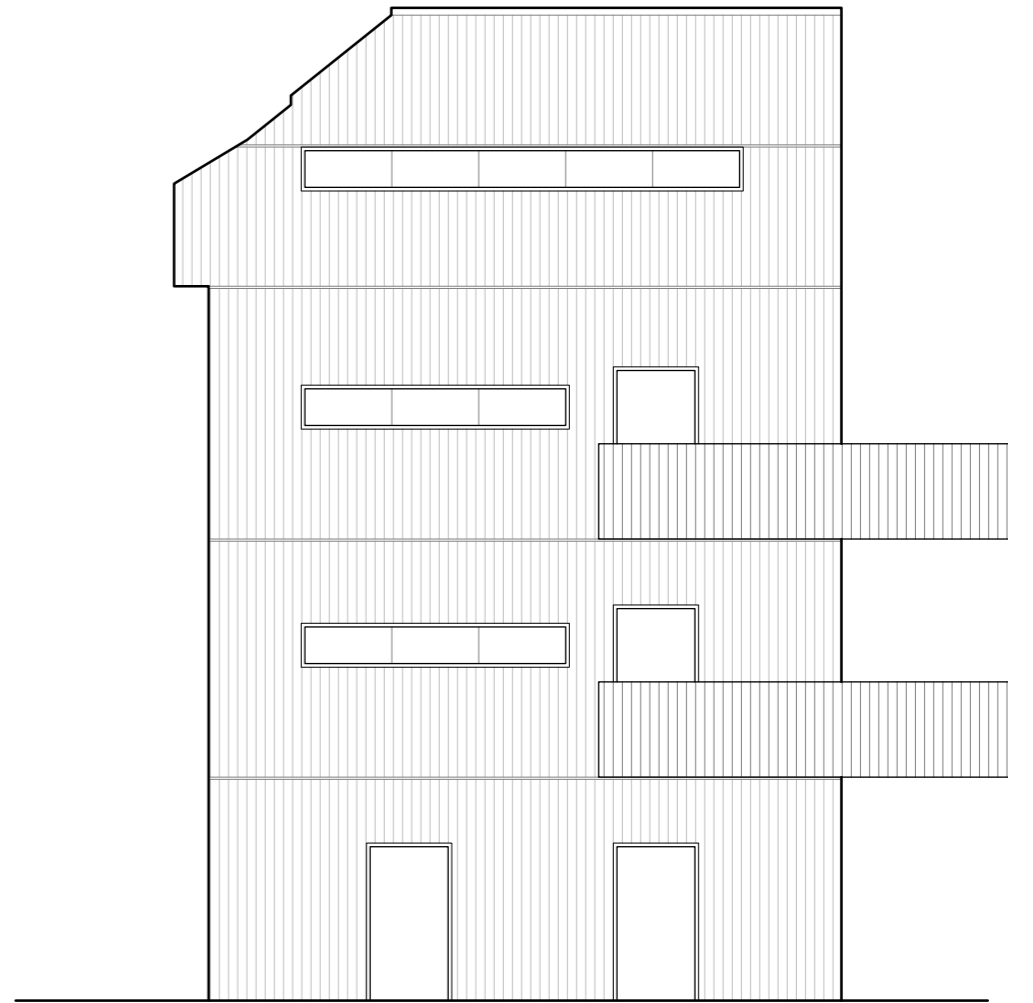
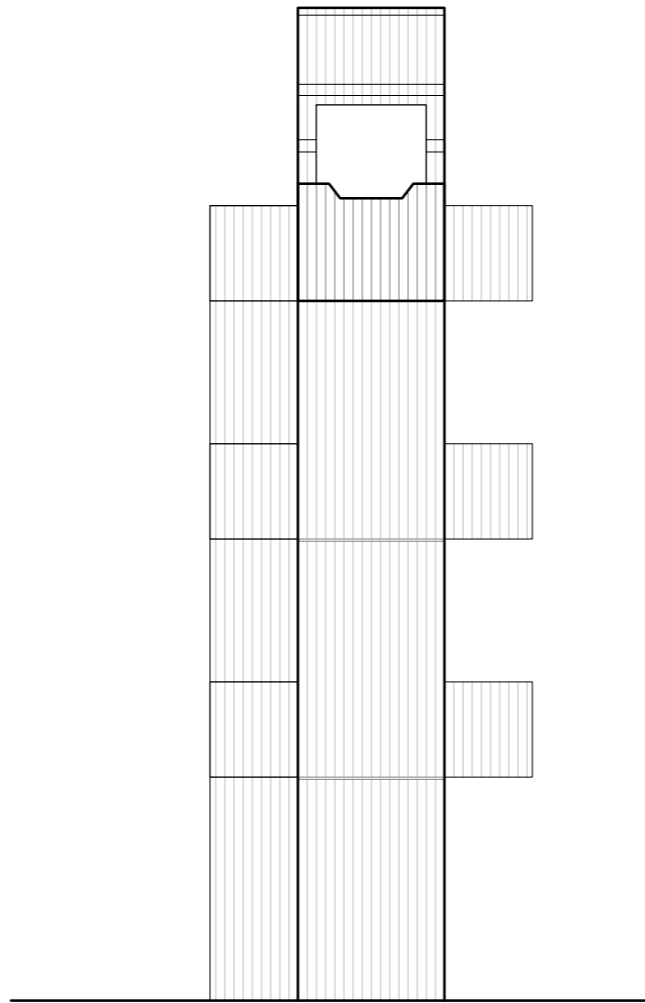
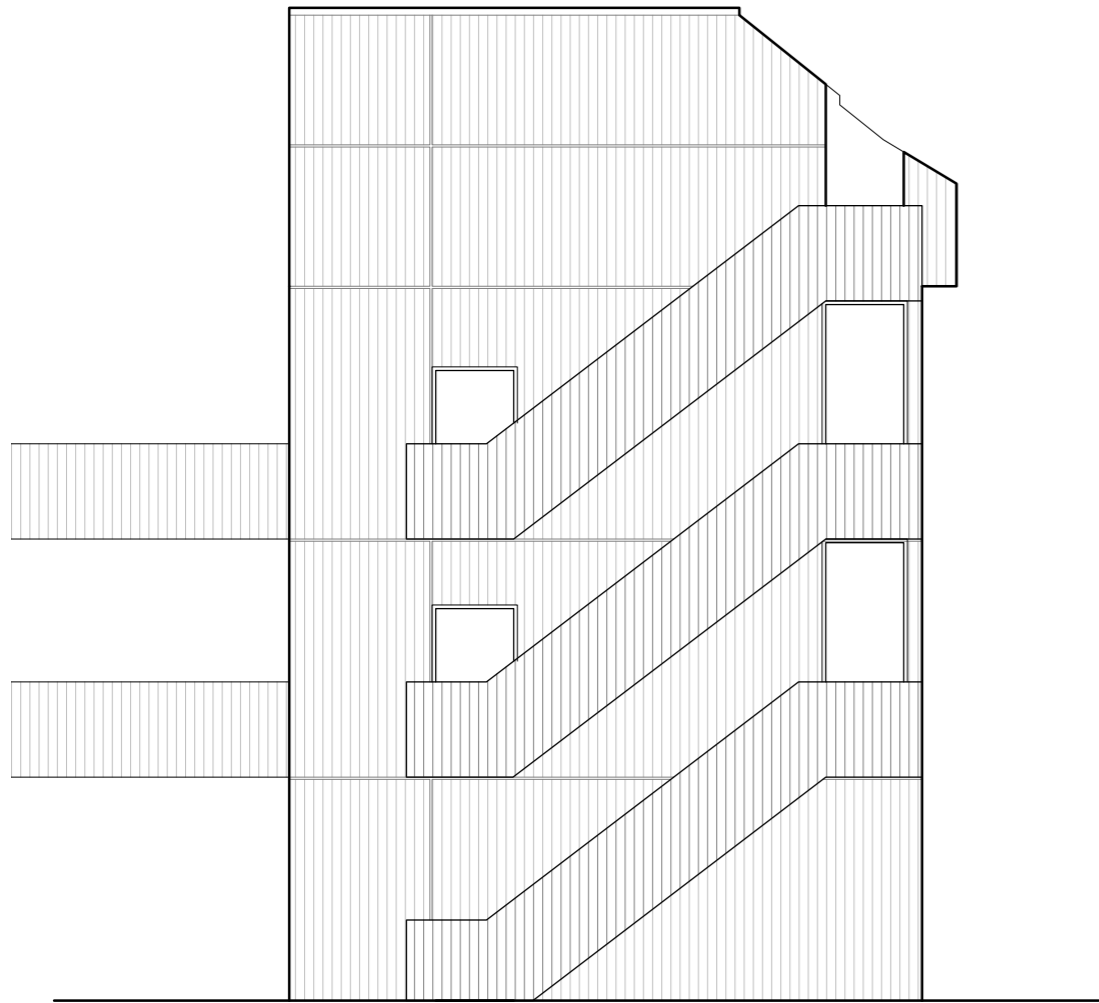
The Access Towers

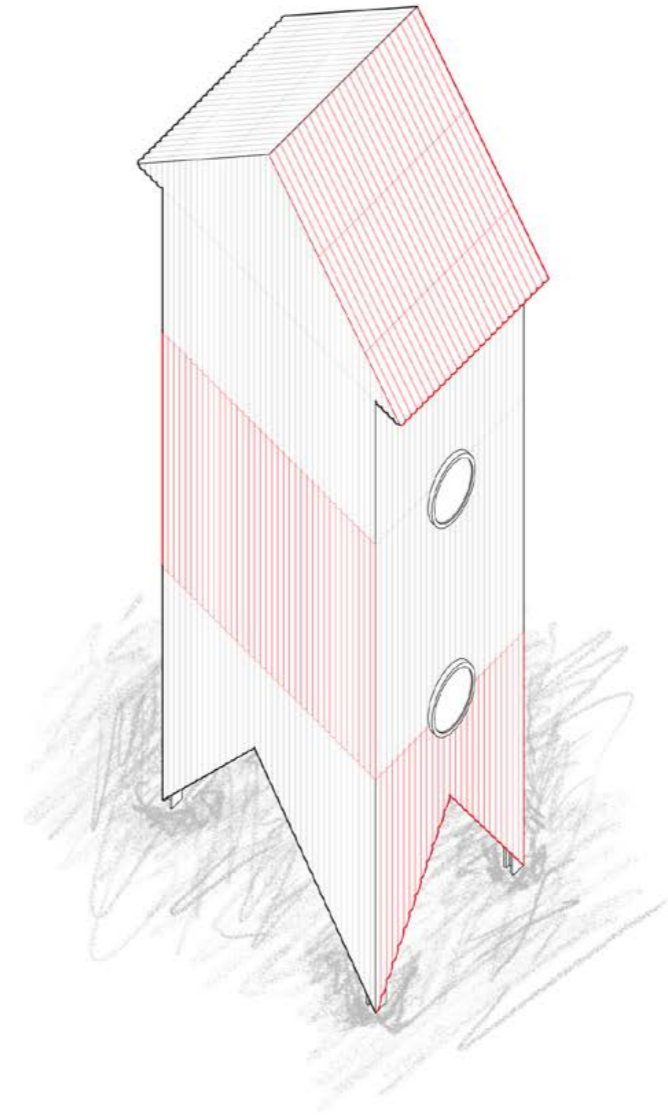
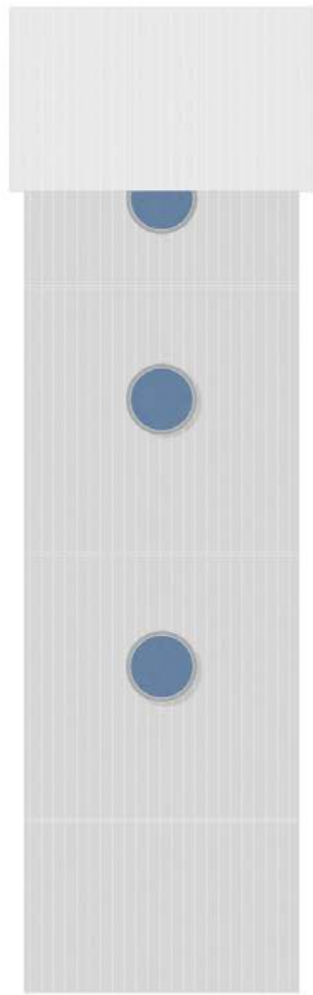
Further along the seawall, two access towers appear as a pair. They translate the fragmented readings of the town into a more industrial language of steel frames, I-beams and cross bracing, clad in corrugated galvanised steel, partly reclaimed from demolition. Their form comes from the scalar shifts found in the existing fabric, especially the tension between small domestic buildings and larger infrastructural structures. Between them is a horizontal volume that interrupts the vertical movement, creating a point where circulation becomes occupation. It turns what is usually just access into something that can be used and paused within.



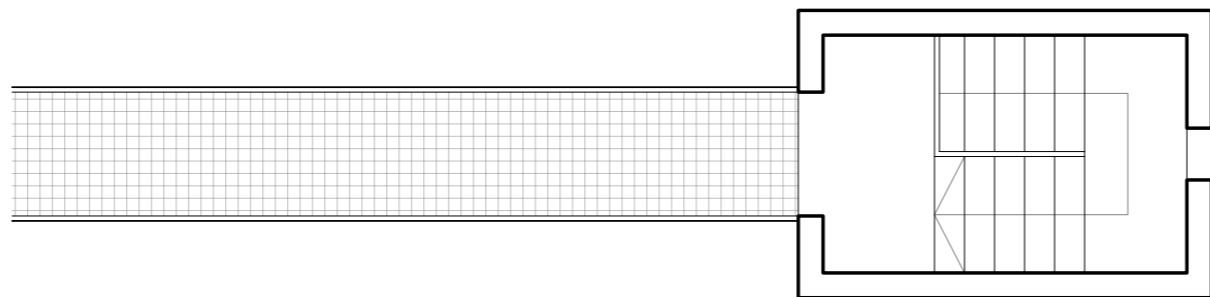
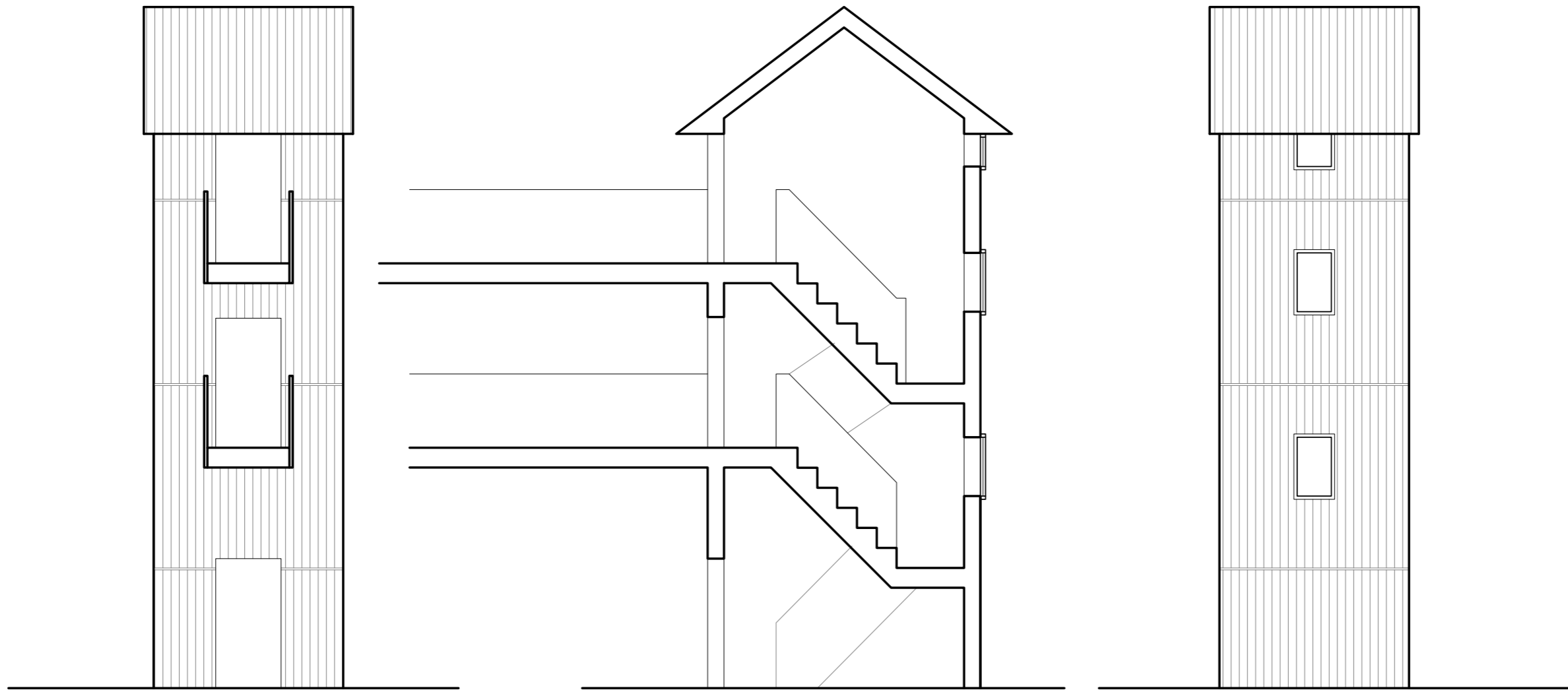


Access Tower 1





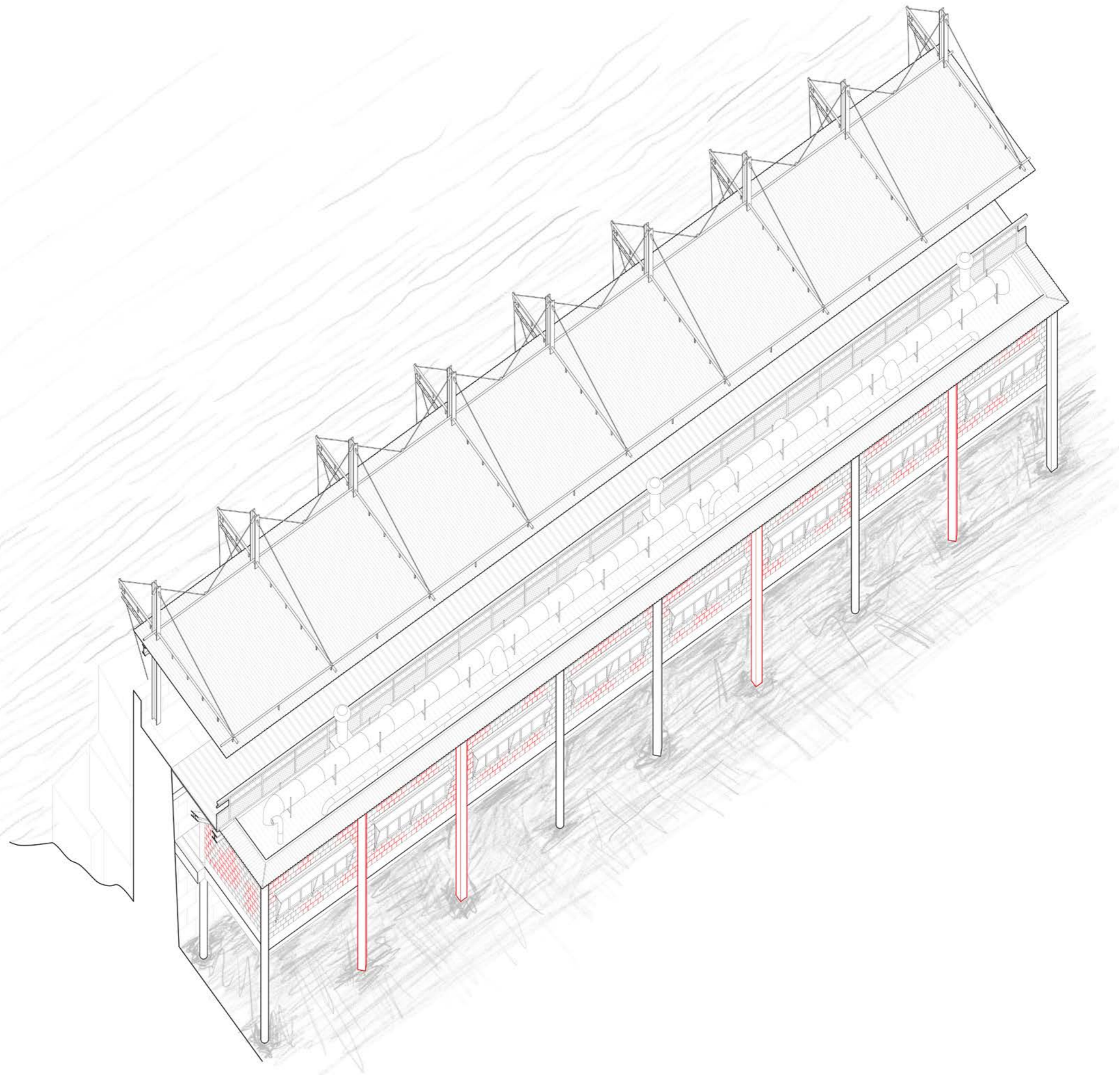
Access Tower 2

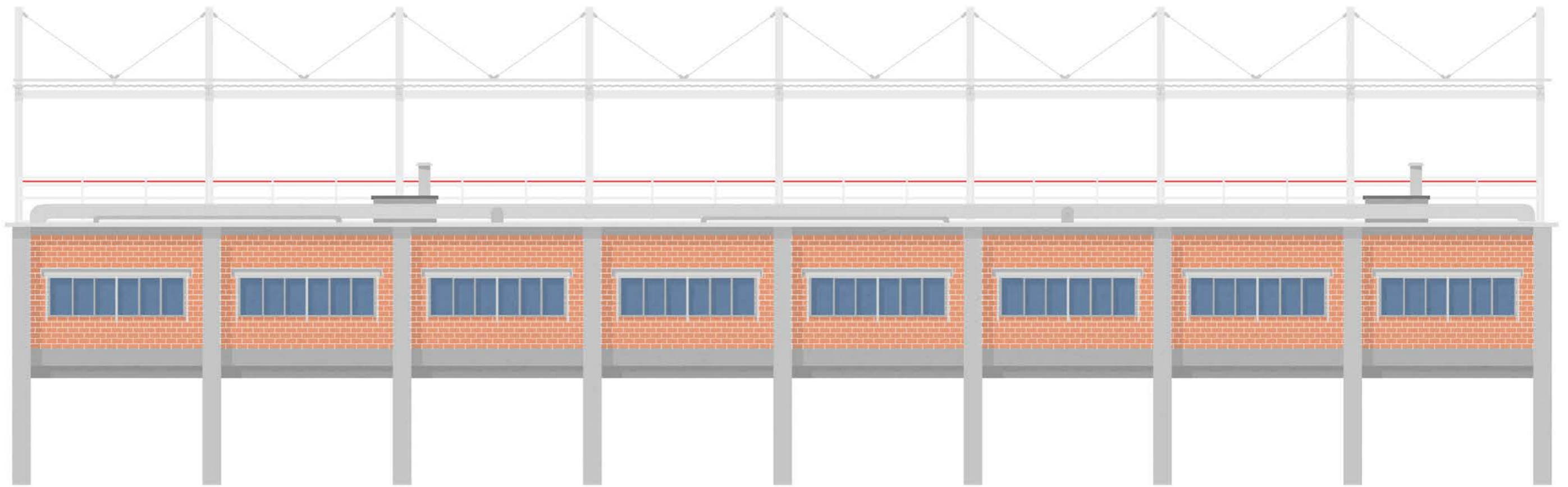


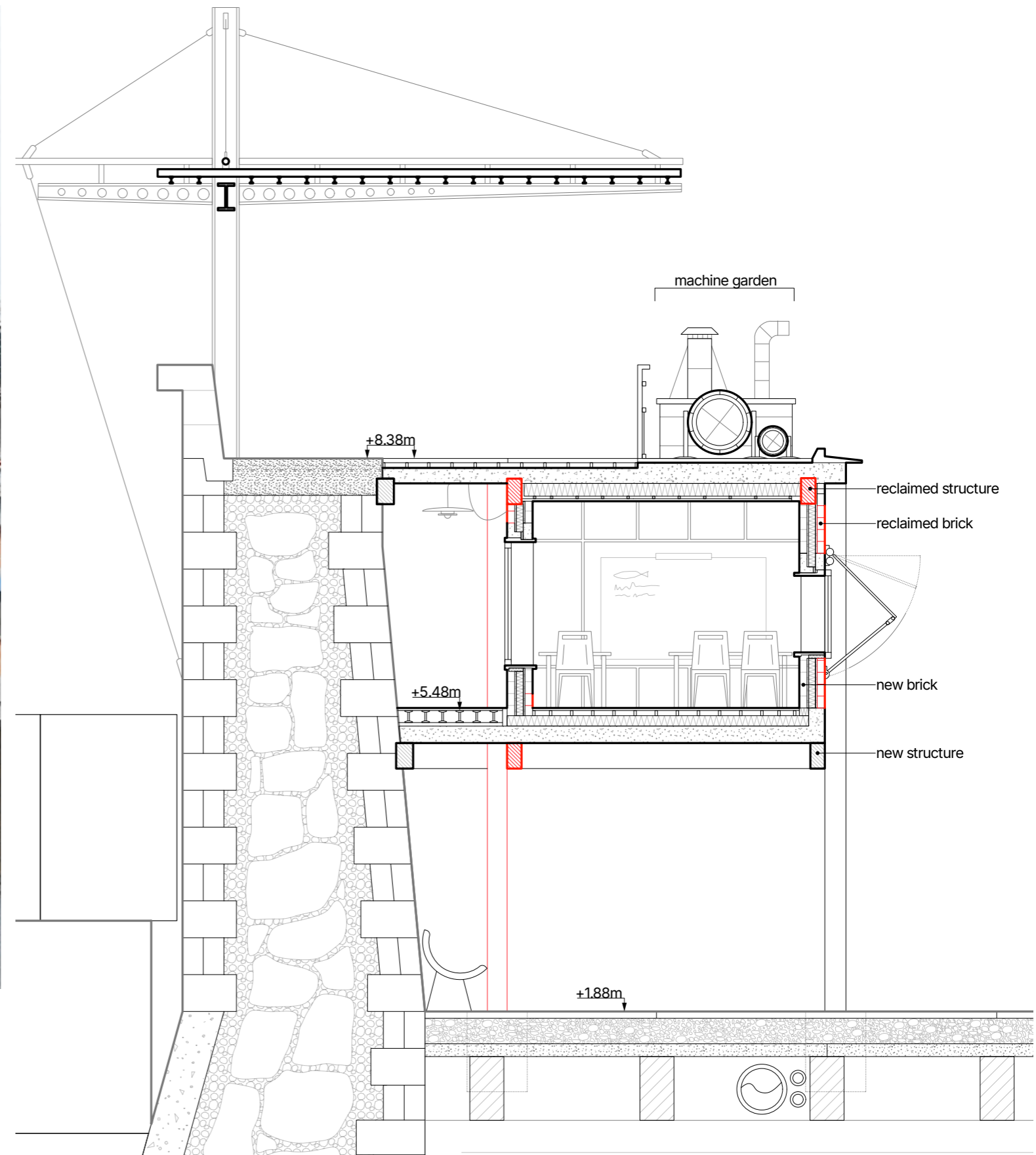


Office and Classrooms

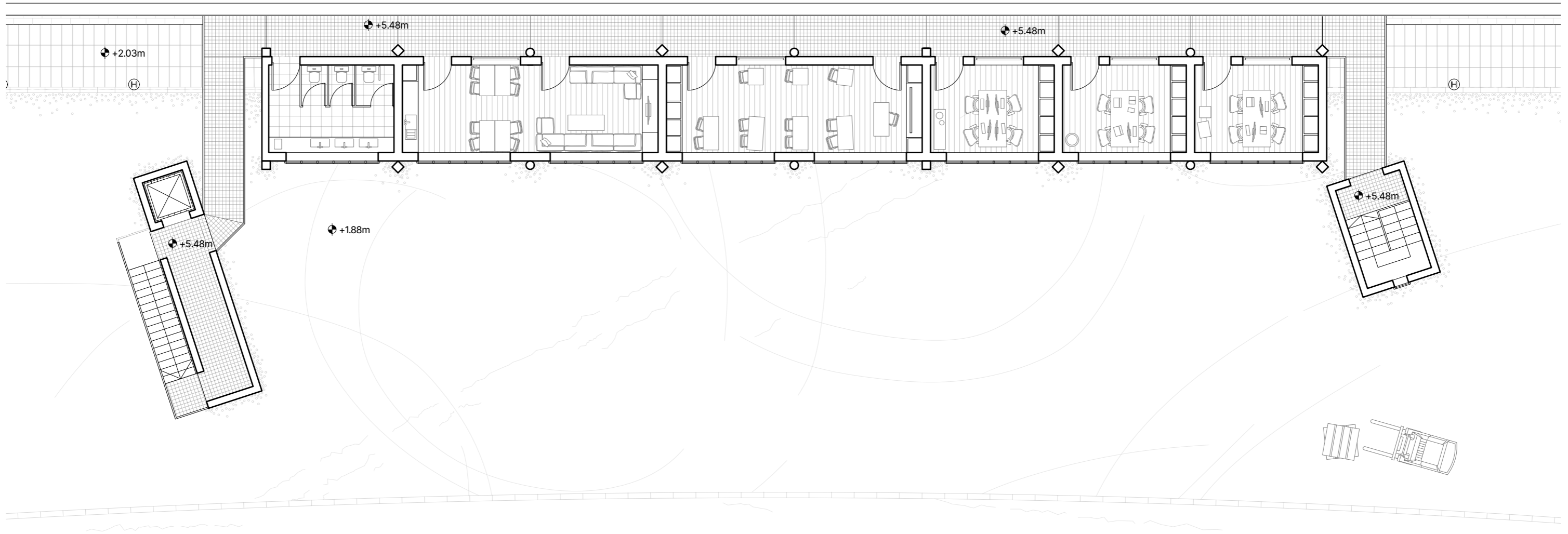
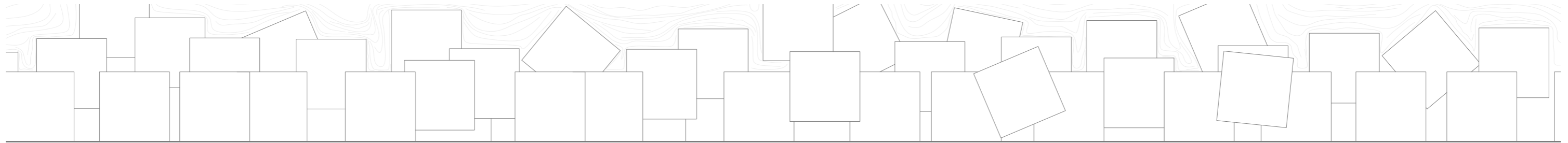
This horizontal building sits partly under the walkway and connects the two access towers. The main program is elevated off the ground with reclaimed concrete columns from the abandoned buildings in Burela. This allows for continued movement below the walkway. Inside, are offices and classrooms for NGO related activities, the only organisations that currently have no active place in the port.





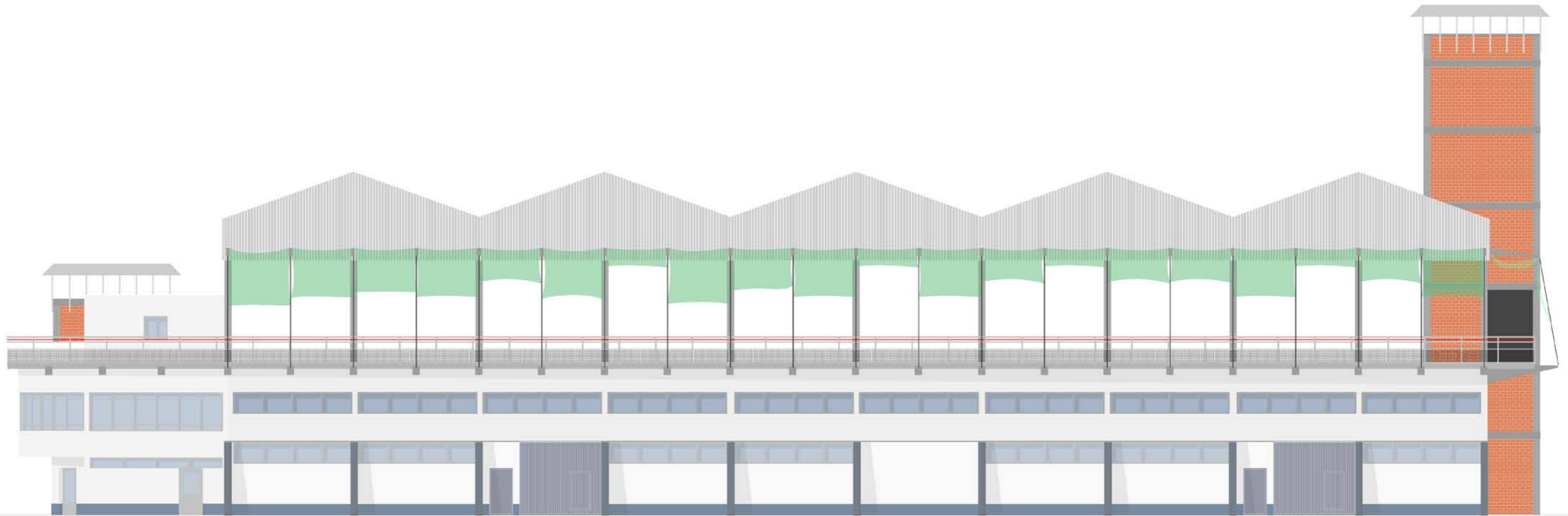


Majority of the building's volume is tucked underneath the walkway structure. The small portion that sticks out is used to host the various services necessary to run the building, like ventilation, electricity, plumbing. This creates a 'machine garden' which embraces the idea that production should be made visible. Pedestrians on the walkway may look over the fence of their path and understand all the things that are necessary to run even a moderately sized building like this one.



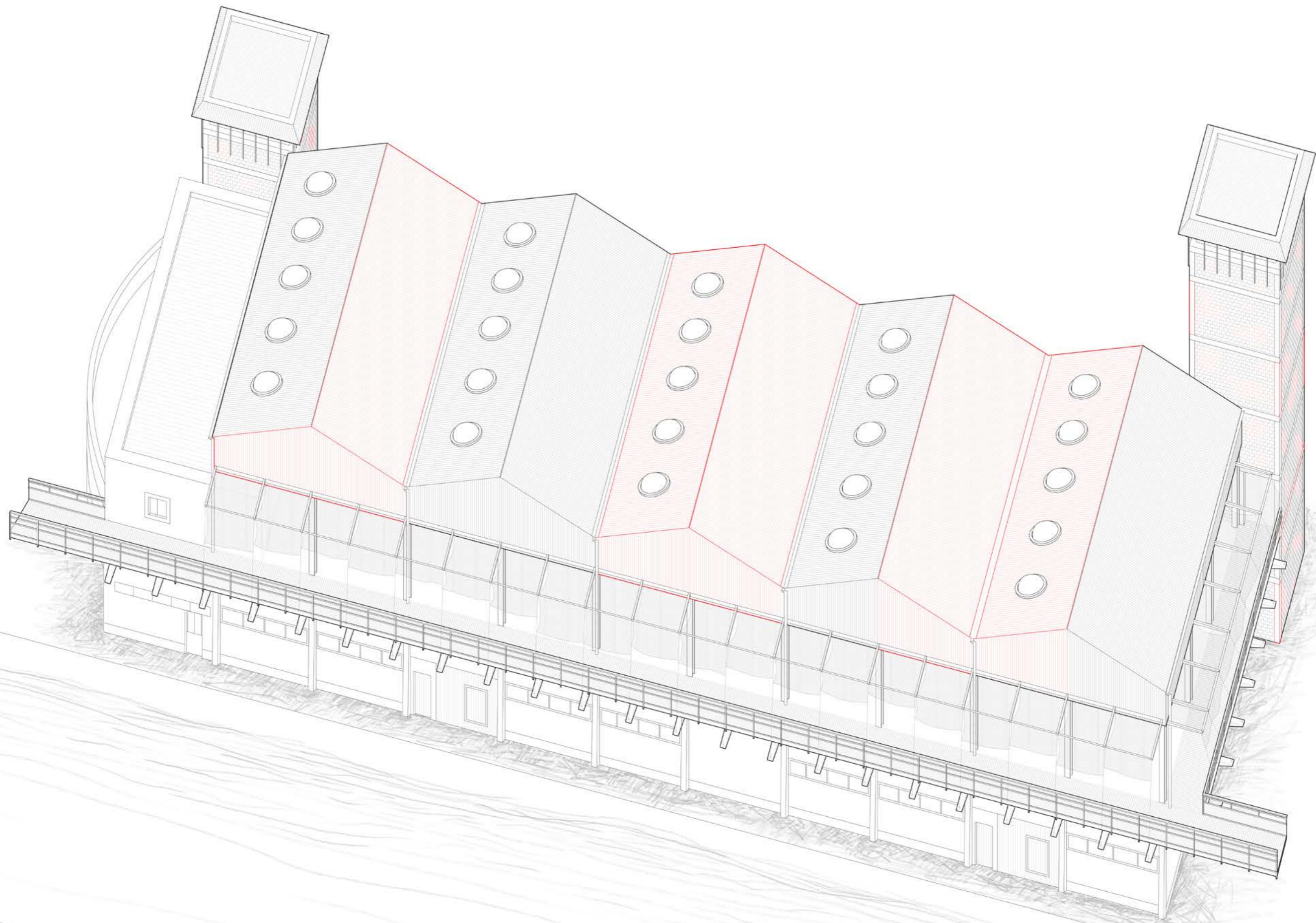
Offices and Classrooms Plan

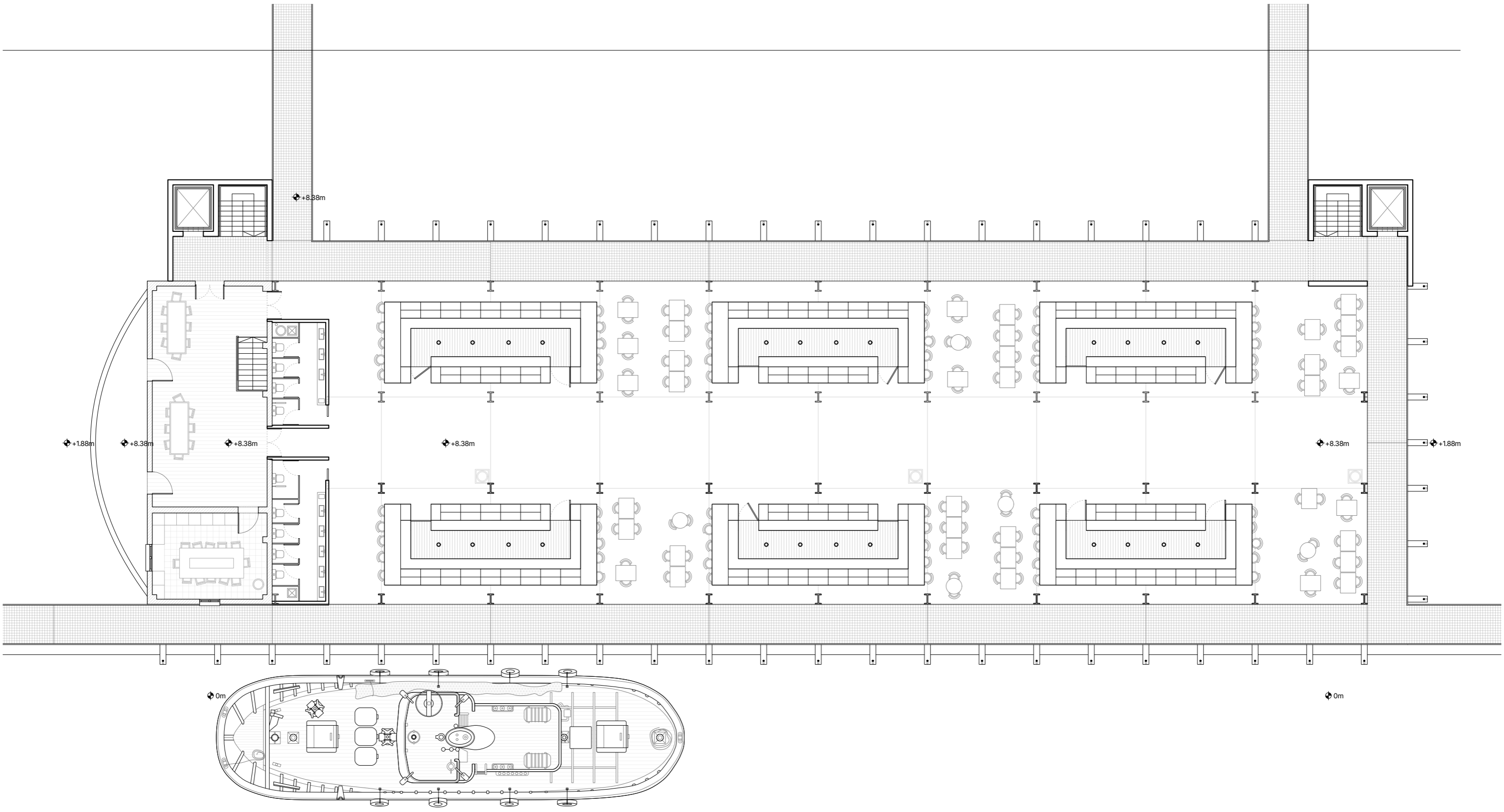


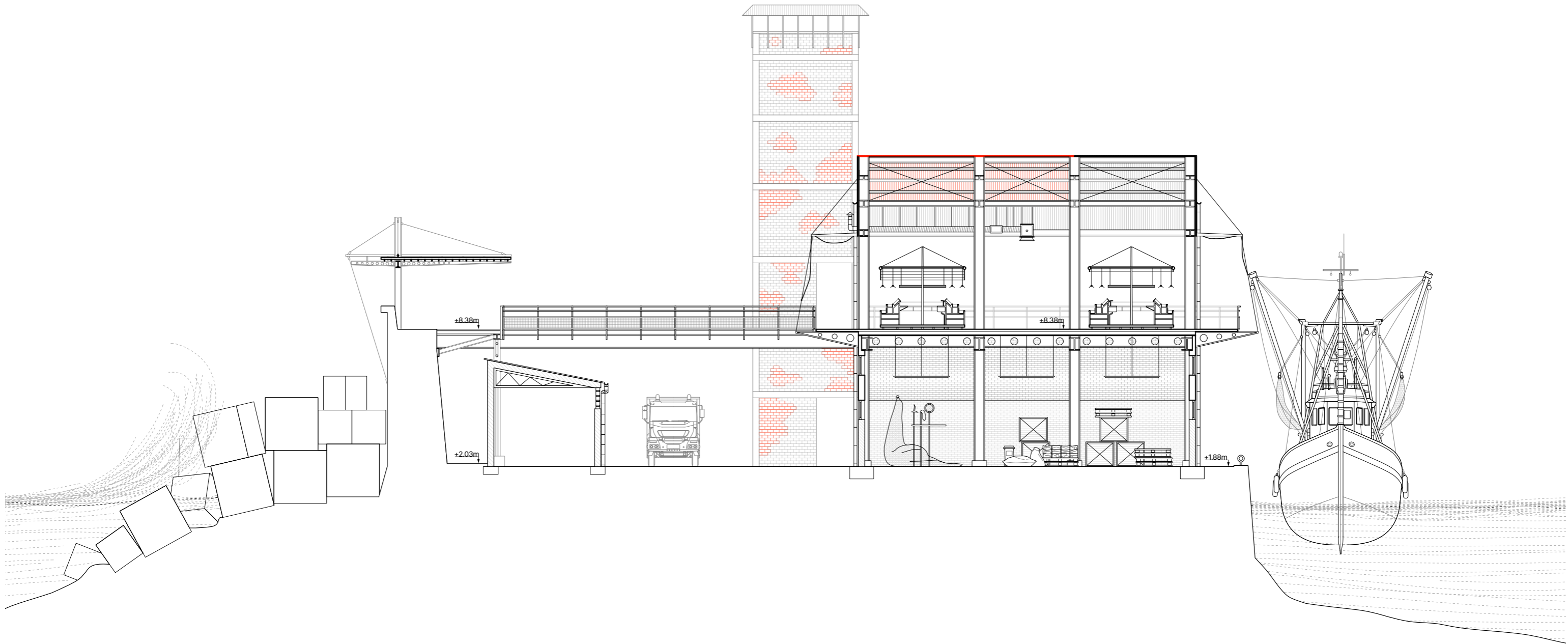


Fish Market

The fishmarket is the only part of the proposal that directly interacts with an existing building in the port. Currently there are Armouries which are working in a long horizontal volume attached to a restaurant building. The proposal is to integrate a fish market with the restaurant, by removing the roof of the armouries, reusing that material for a new one which is to be built above a new floor plate. The new roof takes its form directly from the fragment studying the warehouses, taking its exact pitch and length. Two brick towers anchor the system and connect back to the walkway at the same height level, so, the transition from walk to market is entirely seamless.

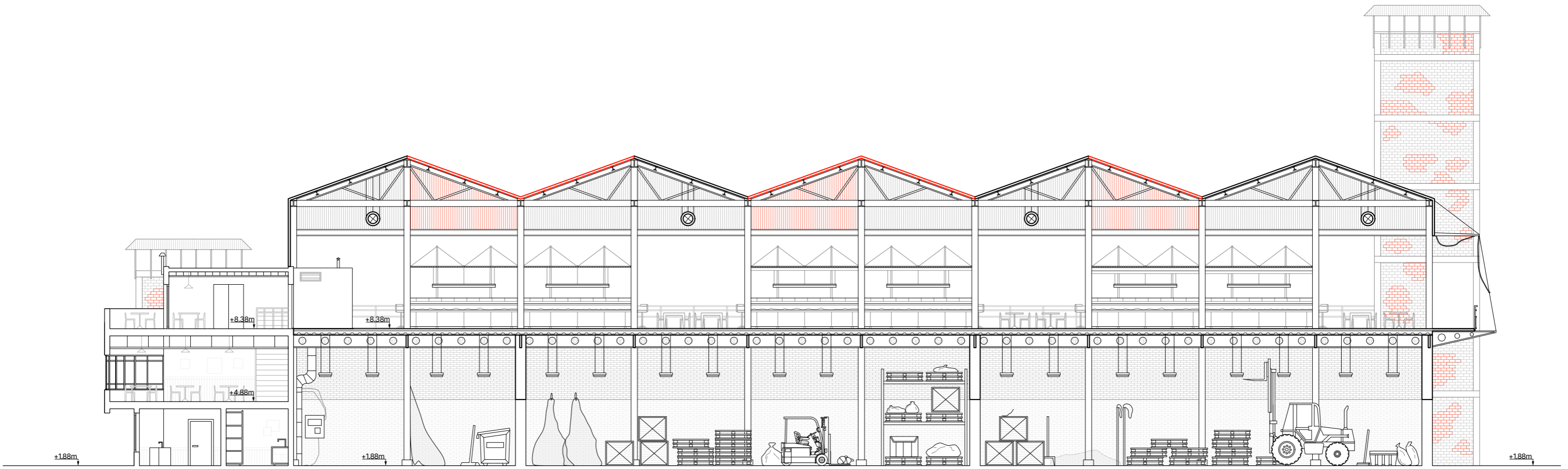


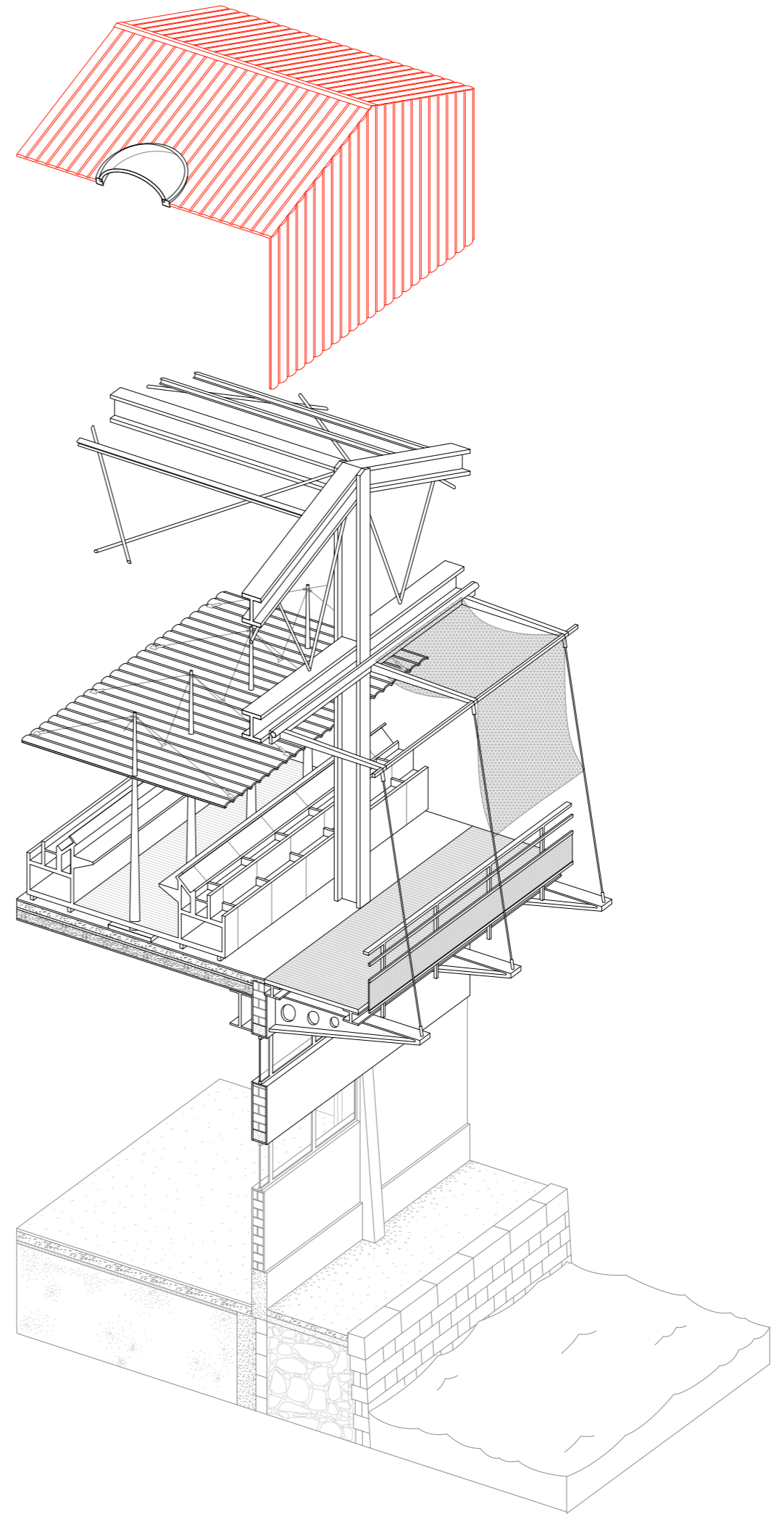
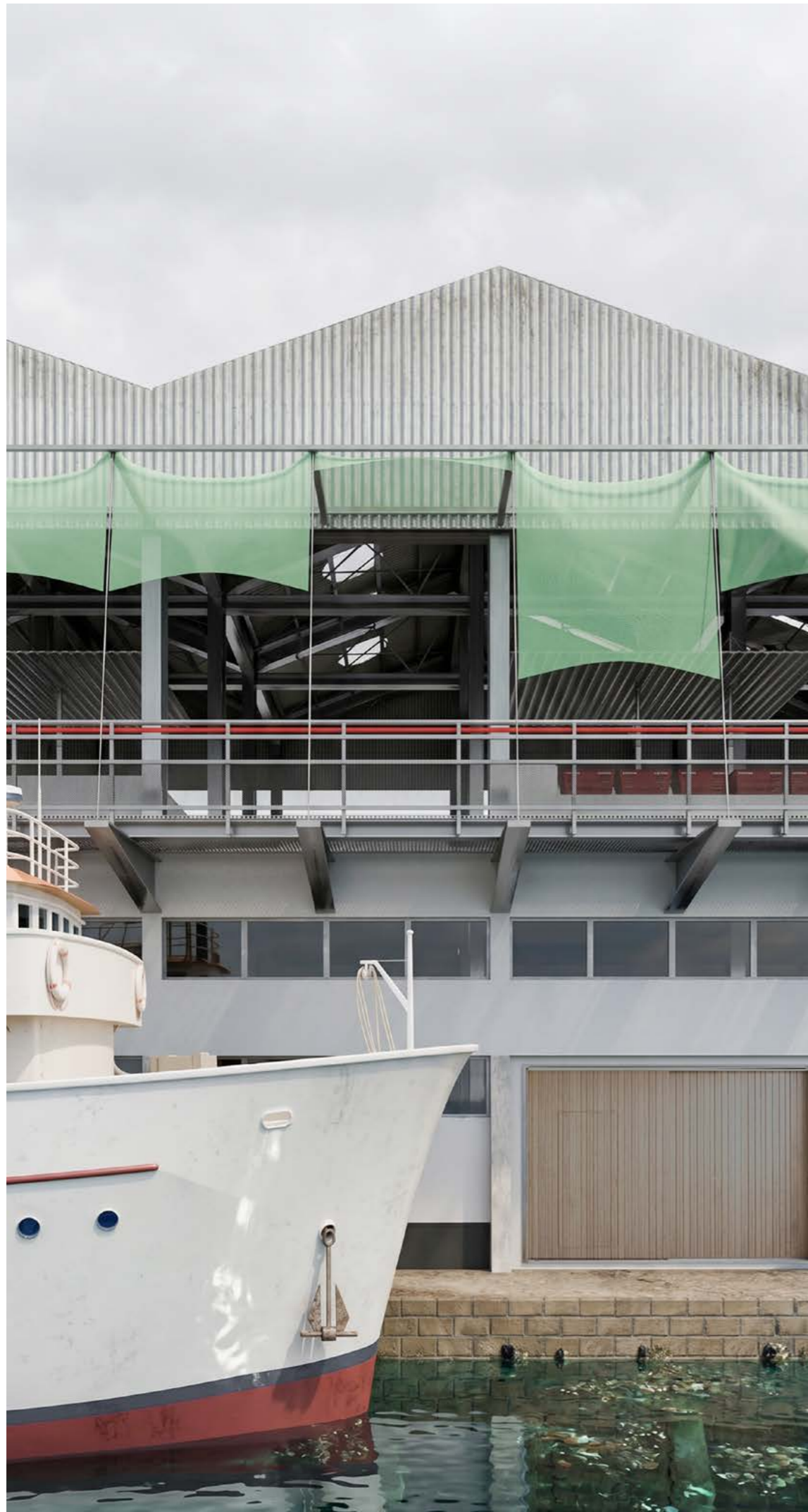




This section makes the relationship between the seawall, walkway, fishmarket and industry clearest. All visitor functions are at the same height and never interrupting the ongoing of labour below but rather making it visible.

This fish market summarises the project well not just for the design method of taking directly from the existing, but rather creating a coexistence for consumption and production under the same roof. Goods are bought and eaten above the infrastructure that brings them in and without interrupting the labour below, but rather making it visible all around it.





What happens when the infrastructures that sustain the port are no longer hidden, but become part of the spatial experience of the city?

The hope of this project is not just to offer an insight into the current state of the fishing industry specifically, but also to raise questions about our post-industrial society. What do we do with decommissioned sites for extraction? For the fishing industry particularly, the port is becoming increasingly obsolete. Giant boat factories are able to catch fish, produce their own ice, freeze the fish and can them without even docking in a port, only at the end of their journey to unload.

When that reaches a place like Burela, what happens to its port? And for now, while the port operates, what does revealing them to the public achieve? Industrial processes are often kept distant, hidden and behind controlled boundaries. Perhaps the issue is not just how they extract, but also how invisible they have become within our society.

MASTER'S THESIS
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