

New Coasts Studio

Remaking Tidal
Landscapes as
Tapestries



13

MLA/MA Landscape Architecture



13

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Remaking Tidal Landscapes as Tapestries



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Preface

Ed Wall

This book is a celebration of the achievements of the MLA/MA Landscape Architecture New Coasts Studio and the wider community of Landscape Architecture and Urbanism at the University of Greenwich. In 2025, the New Coasts Studio was awarded the Manuel Ribas Piera International Landscape Schools Prize, the preeminent international award in landscape architecture education. We selected five projects to represent the studio, competing against leading universities from around the world. This book introduces the projects that build on the achievements of many students and tutors over recent years. We are grateful for the support from the University of Greenwich, in particular from the Vice Chancellor Jane Harrington. We also acknowledge the careful consideration of the award jury and the commitment to landscape architecture education from Marina Cervera Alonso de Medina, Director of the Barcelona International Landscape Biennial.

International Landscape Schools Prize

Marina Cervera Alonso de Medina, Director of Barcelona International Landscape Biennial

The Manuel Ribas Piera International Landscape Schools Prize is awarded every two years at the Barcelona International Landscape Biennial, one of the discipline's most significant global events, held alongside the Rosa Barba Casanovas International Landscape Architecture Prize — the premier professional award in the field. Named in honour of Manuel Ribas Piera (Barcelona, 1925), founder of the Master of Landscape Architecture at the Universitat Politècnica de Catalunya and Emeritus Professor, the prize recognises the highest standard of landscape project teaching at university level. Supported by the Banco Sabadell Foundation and judged by an international jury of leading practitioners and educators, it evaluates the collective body of student

work submitted by each competing school over the preceding five academic years.

At the 13th Biennial in 2025, the prize was awarded to New Coasts from the University of Greenwich. The jury — comprising Gary Hilderbrand, Huang Wenjing, Luis Callejas, Hayriye Eşbah Tunçay and Eulàlia Gómez-Escoda — recognised the submission's unique and rigorous pedagogy, its highly collaborative and empathetic study culture, and the urgency of its coastal adaptation projects in the context of contemporary regulatory environments.



University of Greenwich

Professor Jane Harrington, Vice Chancellor

Having the University of Greenwich win the prestigious Manuel Ribas Piera International Landscape Architecture Schools Prize, representing the endeavours of 38 students and 3 tutors over 3-years, is a moment of great pride for all in the university. The work informed by research within the school has had a huge influence already informing local government planning policy.

The jury recognised the inventively made tapestries highlighting “the unique and rigorous pedagogy of the project, the representation of a highly collaborative and empathetic study culture as well as the recognition of the urgency of coastal adaptation projects in the context of contemporary regulatory environments.” The jury’s acknowledgment of the outstanding quality of our student’s work is really a moment of celebration; it is a fantastic endorsement of years of commitment and hard work.

New Coasts Studio

Ed Wall & Helena Rivera

The five New Coasts projects from the University of Greenwich represent the culmination of 3-years of making landscapes as tapestries – thick, layered, multi-scalar hangings that reveal the narratives of the climate impacted tidal Thames and North Sea. The projects required investigations across a vast range of spatiotemporal scales, from shipping routes and migration patterns to the decay of abandoned infrastructures and endangered plant species on protected sites. They draw together regional mapping, site-specific research and design projections.

The tapestries tell stories of coastal North Sea landscapes where the weight of the sea is felt on beaches, in daily lives and throughout the urban fabric. These are tidal landscapes under pressure from urban development and gentrification, shipping and industrial dredging, climate impacted erosion and increasing flooding. The process of making tapestries



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helped students to make sense of these landscapes, to develop their design proposals with them and to explore inventive techniques to communicate their practices. The realities of tapestries, as horizontal hangings, also reminded us that these representations could be read and understood differently from architectural drawings and traditional models.

The experimental approach began after the Covid pandemic, when work had been flattened by too long working digitally; we wanted to work together again in the design studio; we wanted to get lost again in fieldwork; and we felt the urgency to reconnect with communities and stakeholders beyond the university. There are five qualities of the tapestries, as the students fabricated them, that have given distinction to the projects:

[1] The tapestries were heavy. The complex structuring of materials, often at immersive scales, mounted horizontally, made tapestries heavy in their construction and weighty to hang.

[2] The tapestries were also thick and layered to reveal the three dimensions of the landscapes being designed.

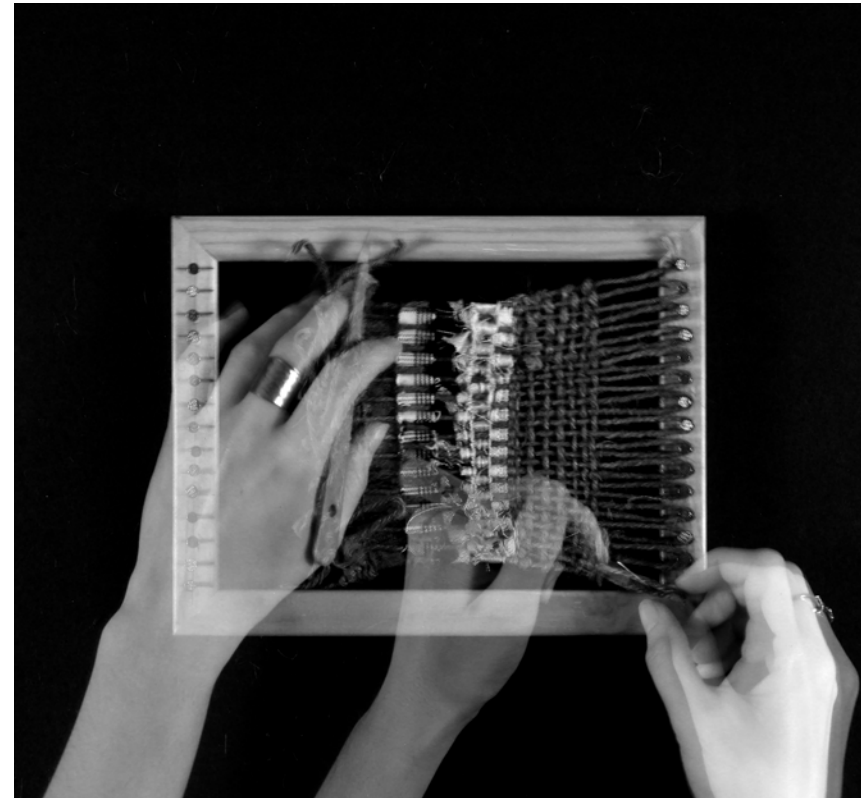
[3] The tapestries embraced materiality of sites and making. Students studied found objects and material conditions of the sites, sometimes even bringing these into their tapestry constructions.

[4] The tapestries revealed multi-scalar relations. The composite nature of the tapestries allowed students to bring many landscapes into relation, from intimately small objects and details to expansive planetary networks.

[5] The tapestries represented change through time. Beyond the vast spatial scales that the projects explored, different rhythms and temporalities were also layered into the tapestries.

The five projects built on the work of 33 other students and 3 tutors, across three years of making landscapes as tapestries. They also contribute to decades of teaching, learning, research, and partnerships in the Landscape Architecture and Urbanism programmes at the University of Greenwich, from the teaching of lecturers like Sir Geoffrey Jellicoe to the extraordinary designs of graduates like Martí Franch Batllori.

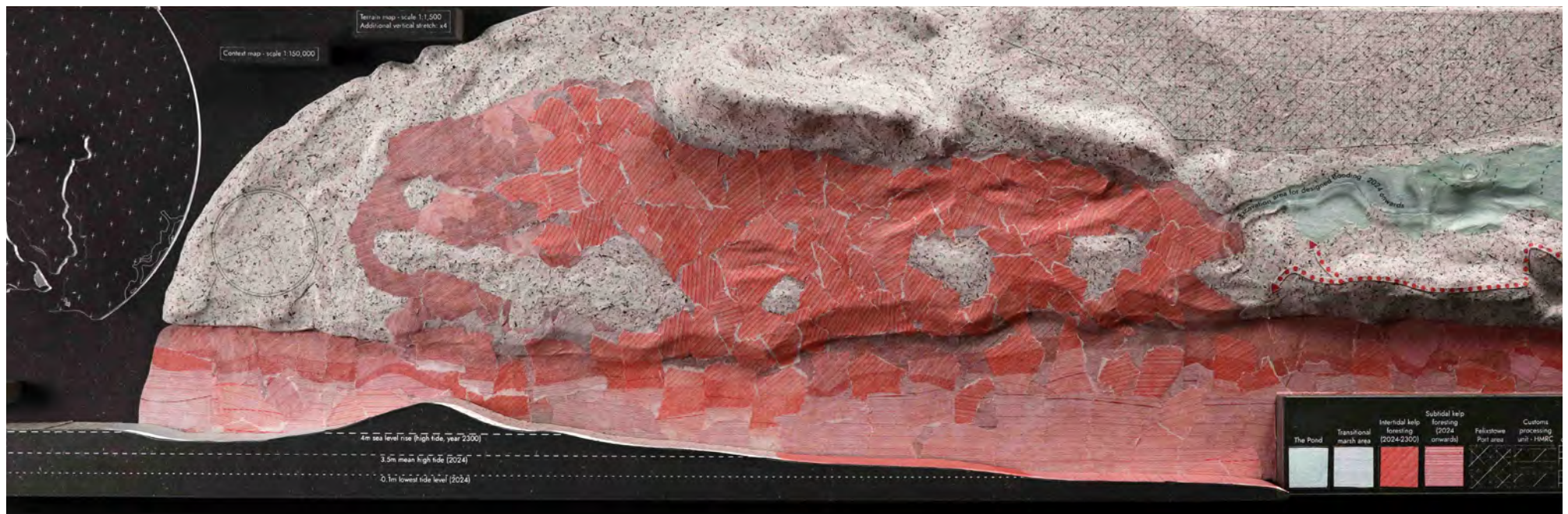
There are many people who supported and contributed to the awarded projects. Most importantly, we would like to thank Kalliopi Bouzounieraki who worked with us in the first two years of the studio and who first imagined what the tapestries could be.



- A Experimental models on display at student led exhibition.
- B Detail of tapestry, Waves of Dunes and a Field of Rocks by Aude Liedekerke.
- C Detail of tapestry, Chapters of a Land_2: Islands & Anchors by Karly McGinty.
- D Preparing for the exhibition.
- E Hanging work in the gallery.
- F Design meeting for the exhibition in the workshop.
- G Exploring collective weaving, Re-wilding craft by Tori Spurling.

Landguard Commons : Zoning Out

Flynn Morton



A

In response to the creation of the Freeport East Special Economic Zone, a trade and business designation devised by the Conservative party following Brexit, this project speculates on a new form of public space in this highly charged political landscape. The design embraces ecosystem innovation to mitigate the effects of climate change and reveals the potential to activate a more local economy on the Landguard Nature Reserve. A restored commons that is productive, radical and resilient will prevent humans and non-humans from being excluded from the new economic zone.

The proposal registers a new official commons on the land owned by East Suffolk Council. The design includes a commons council that will manage the commons and a charity that will organise farming operations and construction. Strategic excavations will serve to establish a brackish salt marsh to boost local biodiversity and help protect the site from erosion and storm surge. Reed cultivation will provide a source of thatch material to be used in the construction of new built structures. Kelp foresting will further provide coastal protection as well as a source of food, medicine and material for stabilising the coastal commons.



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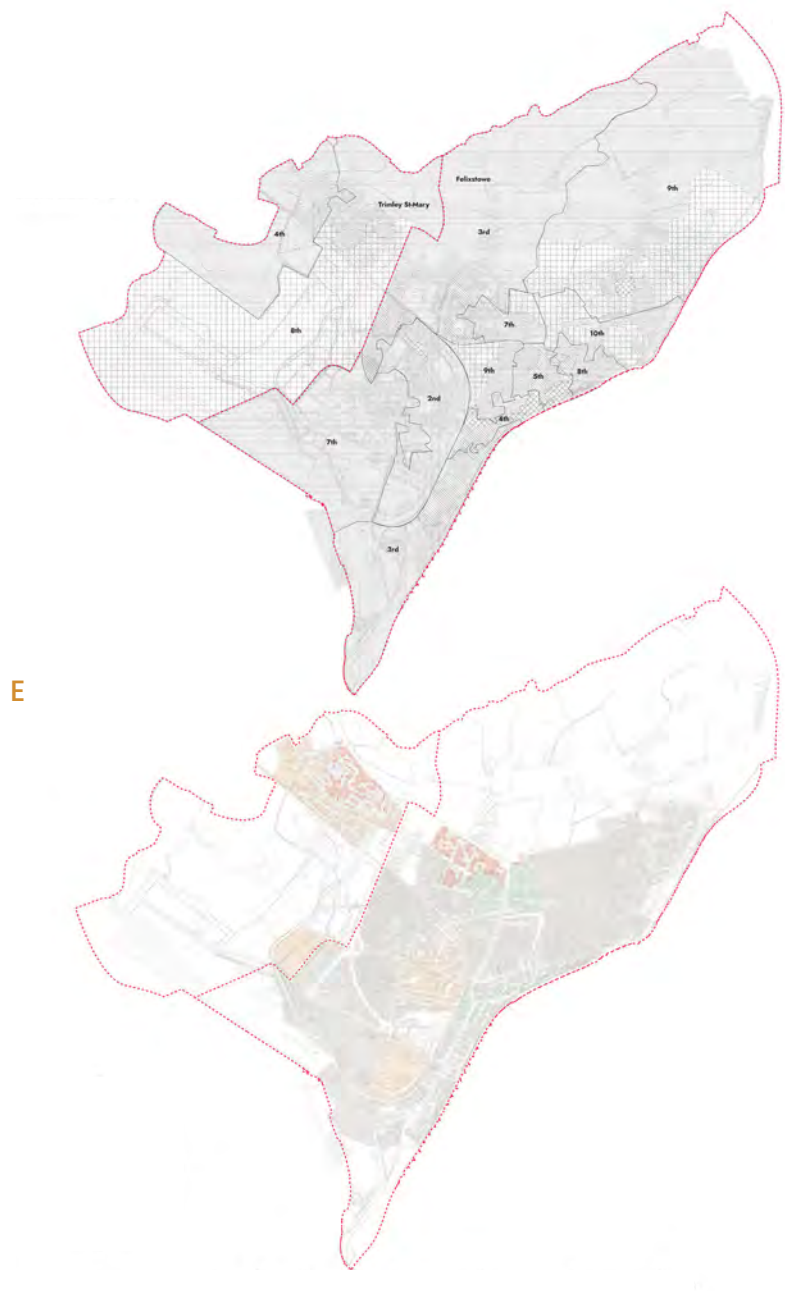


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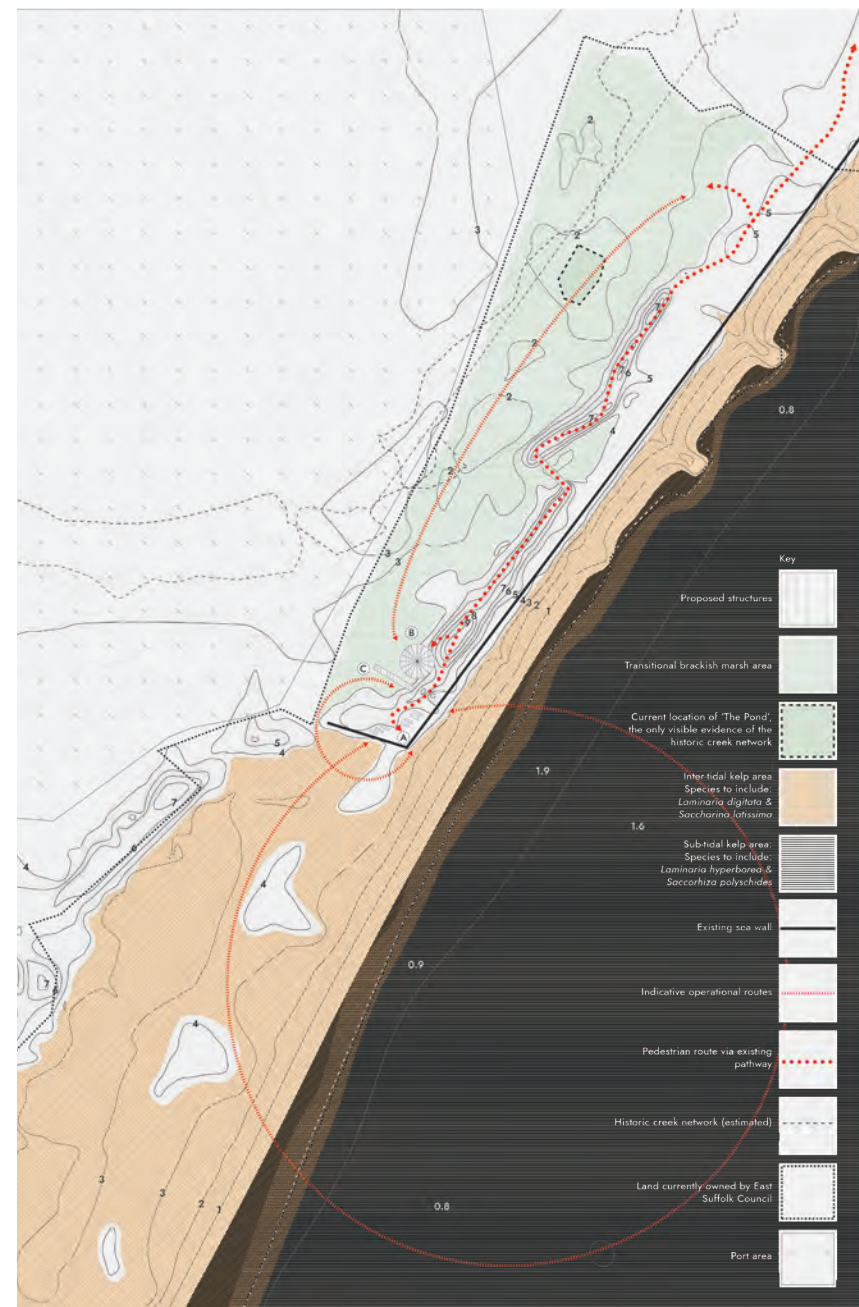


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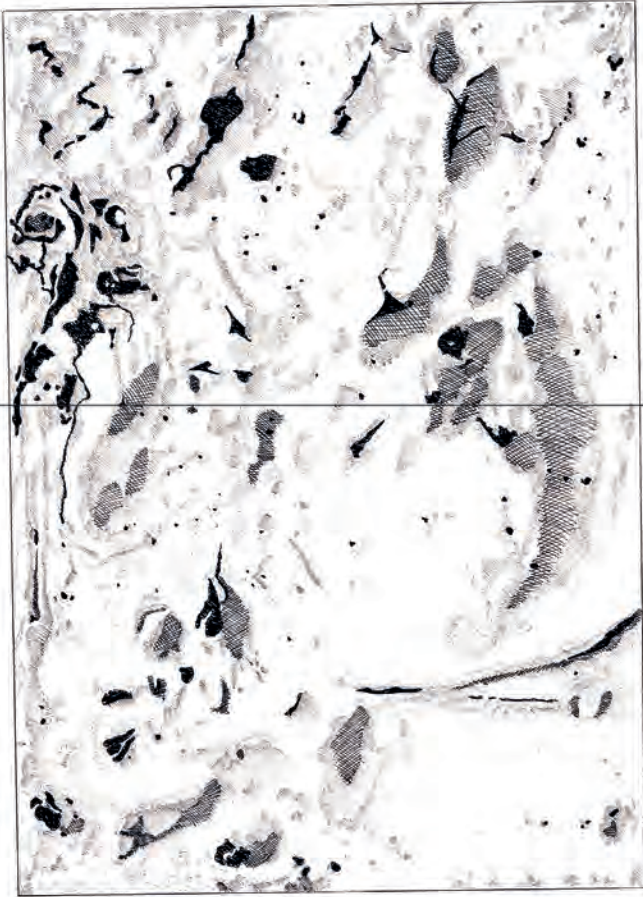
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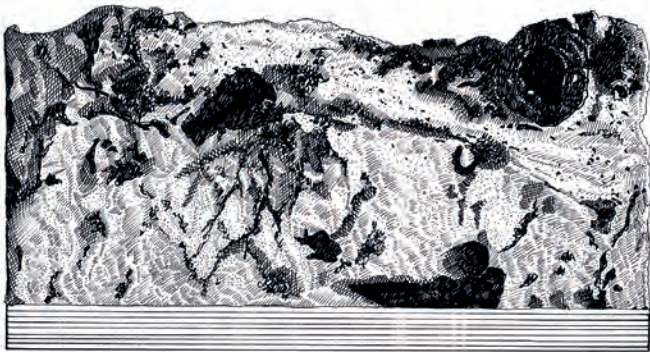
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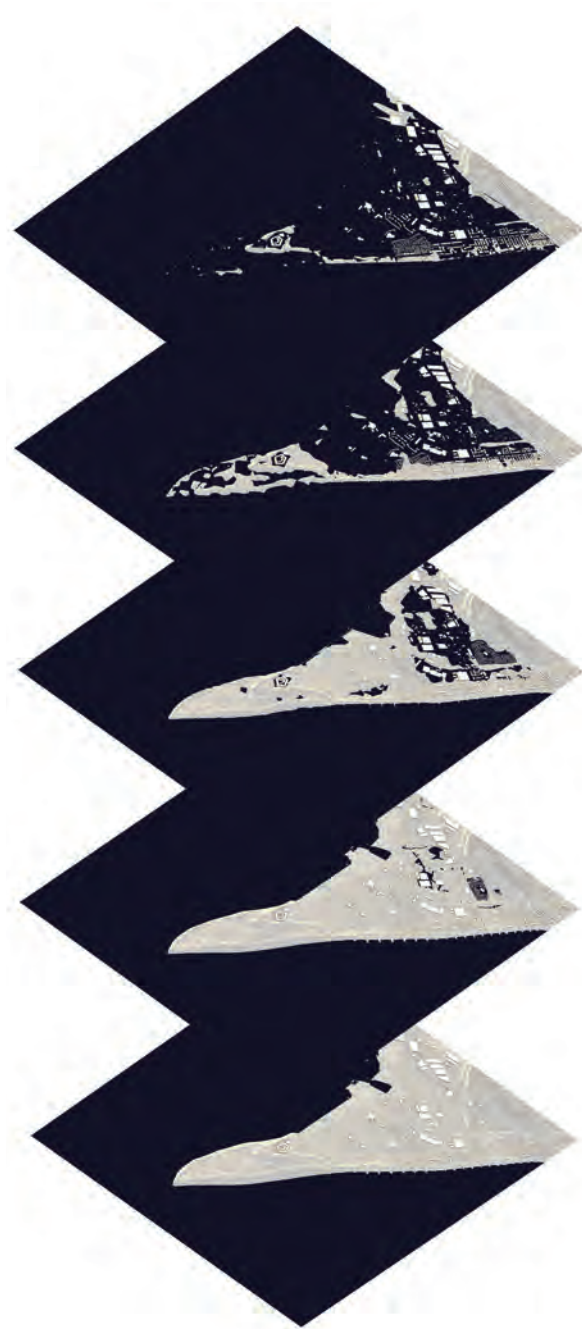
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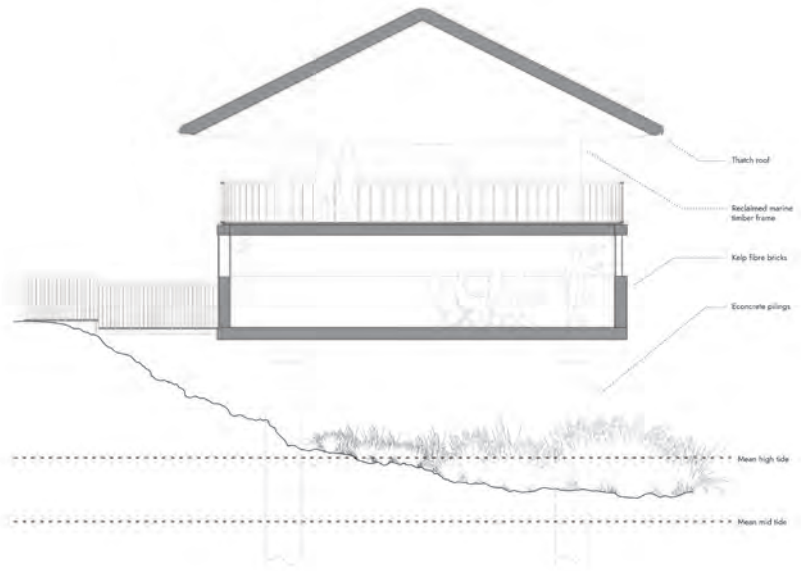
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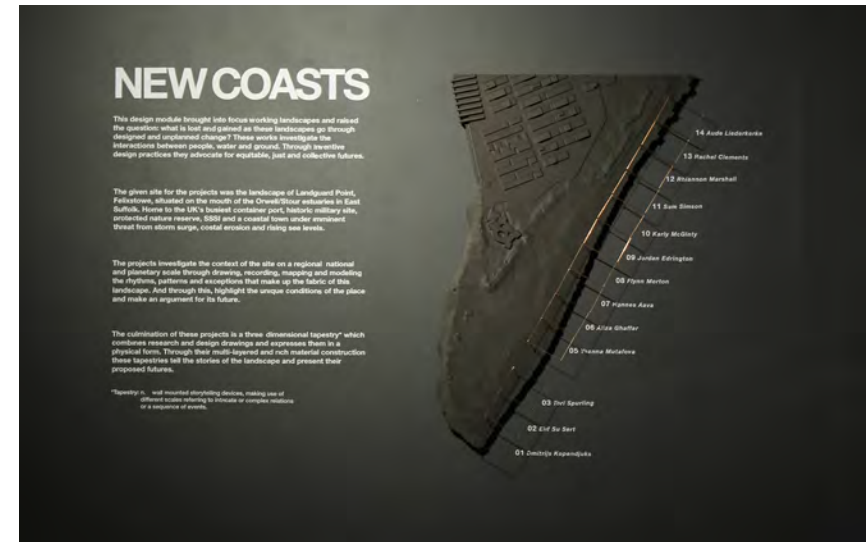
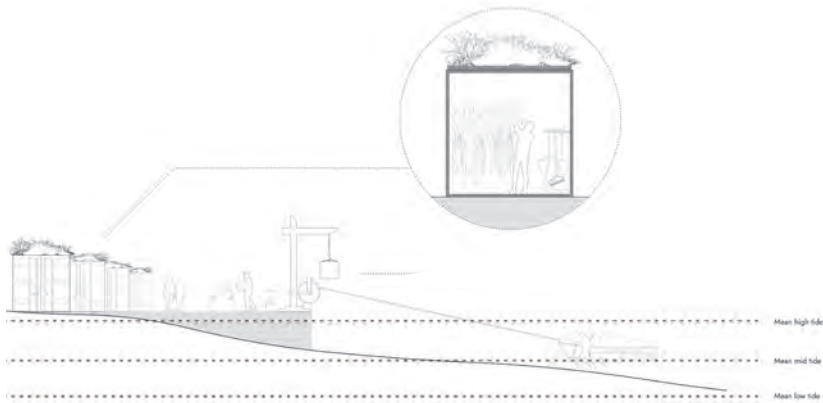
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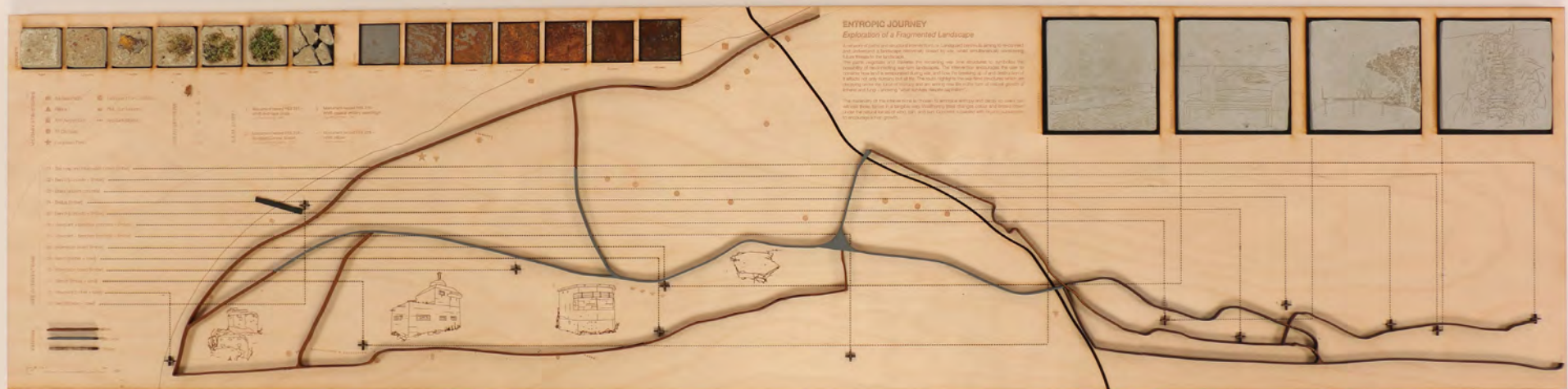


M

- A Tapestry from Part 2.
- B Pen and ink like drawing process.
- C Part 1 tapestry detail of dark sky platform.
- D Part 1 tapestry detail.
- E Analysis of deprivation within the local neighbourhoods.
- F Detail of proposal plan indicating both public access under a new commons act, and operational movements of Kelp and Phragmites within the established brackish saltmarsh.
- G Drawing of experimental model made using materials from site, pen and ink.
- H Tapestry from Part 1.
- I Visualising sea level rise in 1 meter increments, the top showing a 4m level rise predicted for 2300.
- J Detail of map showing relationship between Freeport boundary, tax sites and flood risk zones.
- K Existing sea defence and littoral zone creates a new working area alongside a promenade.
- L Marsh roundhouse providing a base for a charity community hub. A place for teaching, research, conservation and charity operations.
- M Student led exhibition work, introduction wall and location map CNC routed model.

Entropic Journey

Sam Simpson



A

Entropic Journey is a network of paths and structural interventions on Landguard Peninsula that aim to reconnect and understand a landscape historically closed by war (World War II), whilst simultaneously considering future climate threats to the coast. Stage one of the project sets out walkable reefs that are revealed at low tide. Utilising repurposed marine dredged material, the reef is composed of hydrodynamically and ecologically designed concrete modules. The design aims to regenerate marine biodiversity whilst mitigating the effects of coastal erosion and sea surges.

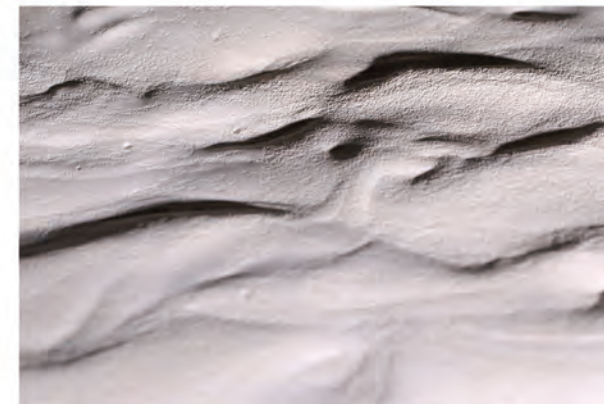
The paths from stage one connect to and traverse dilapidated war time structures in stage two. The route highlights war-time structures decaying under the force of entropy and encourages new life in the form of natural growth of lichens and fungi. Interventions highlight the vulnerability of the land to climate change, flooding, and industrialisation. The materiality of the interventions is chosen to embrace entropy and decay so visitors can witness these forces in a tangible way. Weathering steel changes colour and breaks down under the forces of wind, salinity and weather. Concrete is painted with natural substances to encourage lichen growth. Entropic Journey poetically highlights the temporalities and vulnerabilities of coastal landscapes.



B

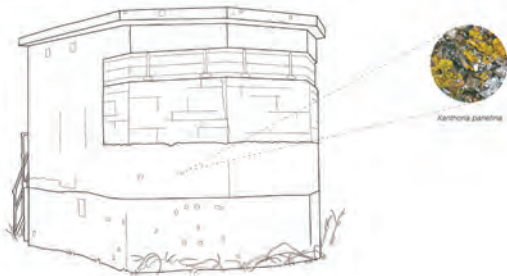
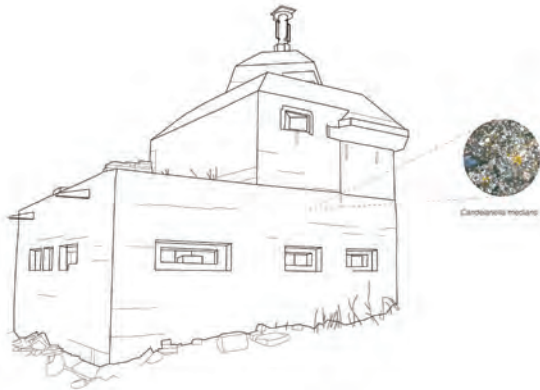
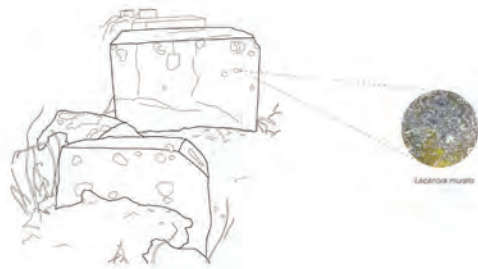


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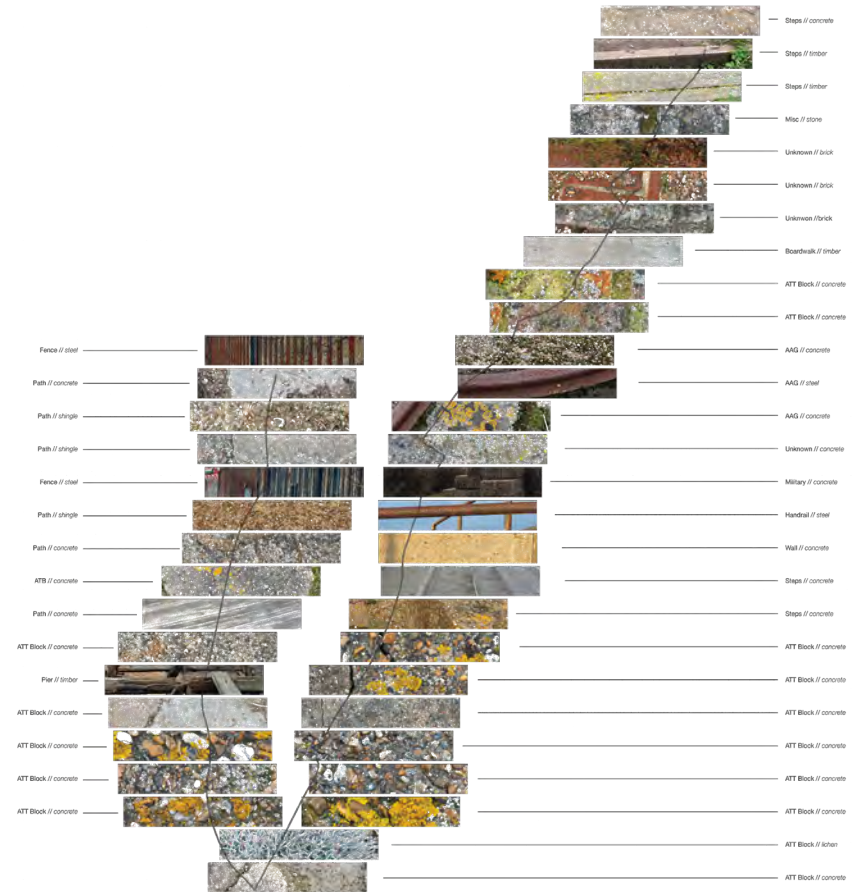
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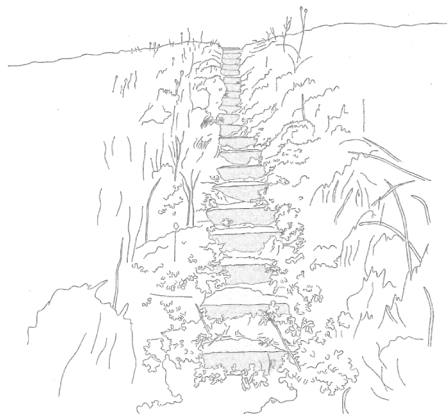
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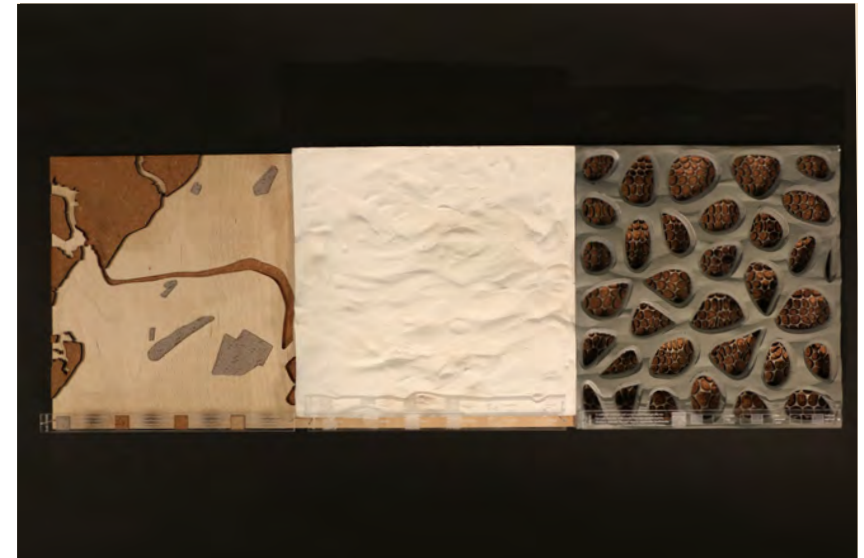
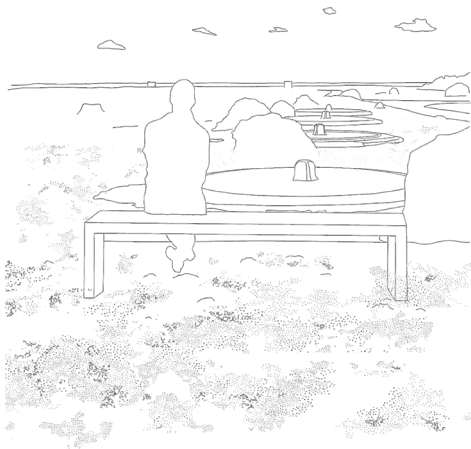
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- A Tapestry from Part 2.
- B Sections cut through experimental model.
- C Detail of 3D printed and laser cut components.
- D Detail of laser etched plaster.
- E Pen line drawing of plaster model including materials collected from the site.
- F Mapping the ways the landscape has been disrupted, closed and bounded by industrial militarisation.
- G Site monument studies. Top to bottom; Minefield control station, Anti tank block.
- H Detail of tapestry, metal entropy.
- I Detail of tapestry, concrete surface changes over time.
- J Sedum and sea sandwort carpet the site.
- K Moss found on site.
- L Site lichen study.
- M Materiality of entropy. Investigating the existing condition of decaying military structures on site.
- N Proposed views.
- O Tapestry from Part 1.

Air eQuality: Revealing the Air

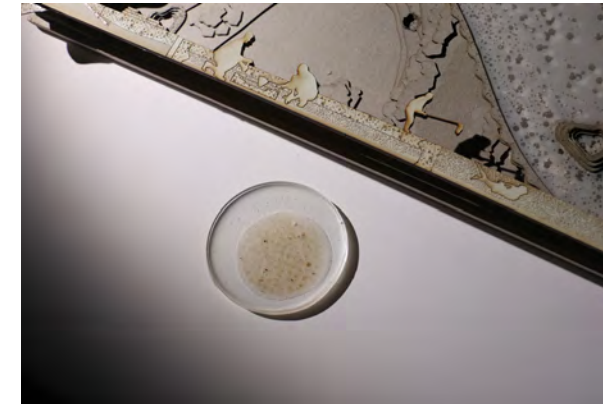
Rhiannon Marshall



A

An initial exploration of sedimentation along the North Sea coast developed to focus on the shipping emissions that condense on this paradoxical peninsula. Outside of the port borders, the nature reserve is protected by SSSI status and scheduled monument designations. The proposal for a sculpture park places significant emphasis on air quality and pollutants, conveyed by using lino printed silk pointing to the fragile ecosystem impacted by industrial processes.

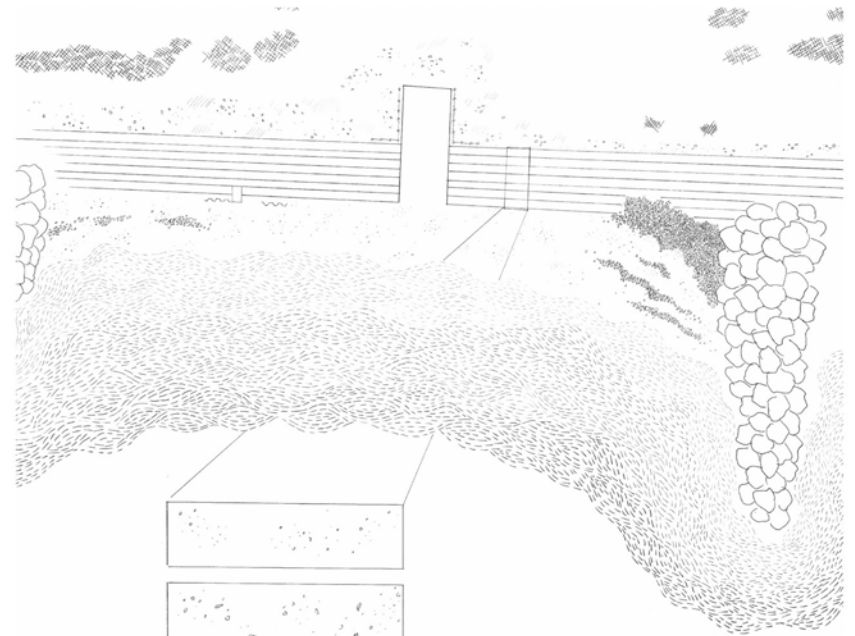
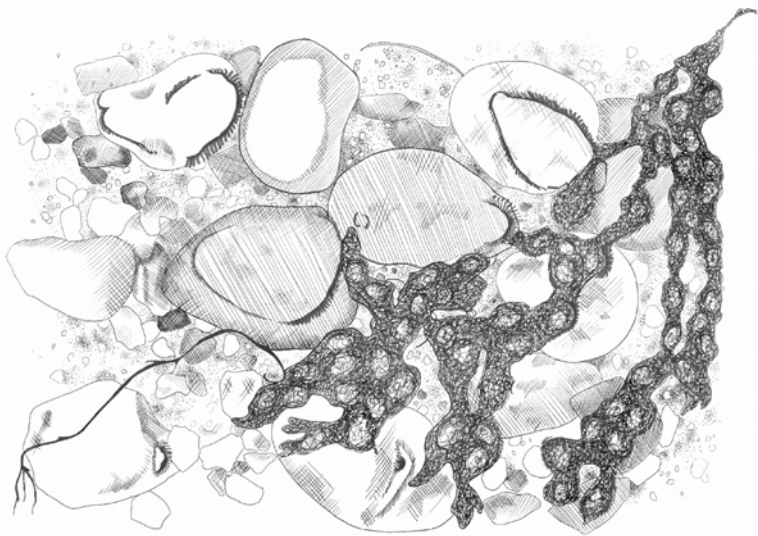
The project aims to reveal imperceptible elements of the landscape. In the centre of the park is the Sky Room; devoid of distractions, the viewer's gaze is drawn skywards sparking conversations about the air around us. At the Sky Room's centre a reflection pool acts as a vessel for scrying — a body of still water that may become a sky gazing mirror to offer moments of revelation or inspiration. The park's accessibility is enhanced by bicycles provided from the town centre, promoting clean transport but also as data collectors for air quality. A newly constructed path, shown in acid etched copper with sulphur patina highlights the sulphur dioxide emissions of cargo ships. The path guides visitors to installations and transforms accessibility while reducing erosion to the protected shingle vegetation.



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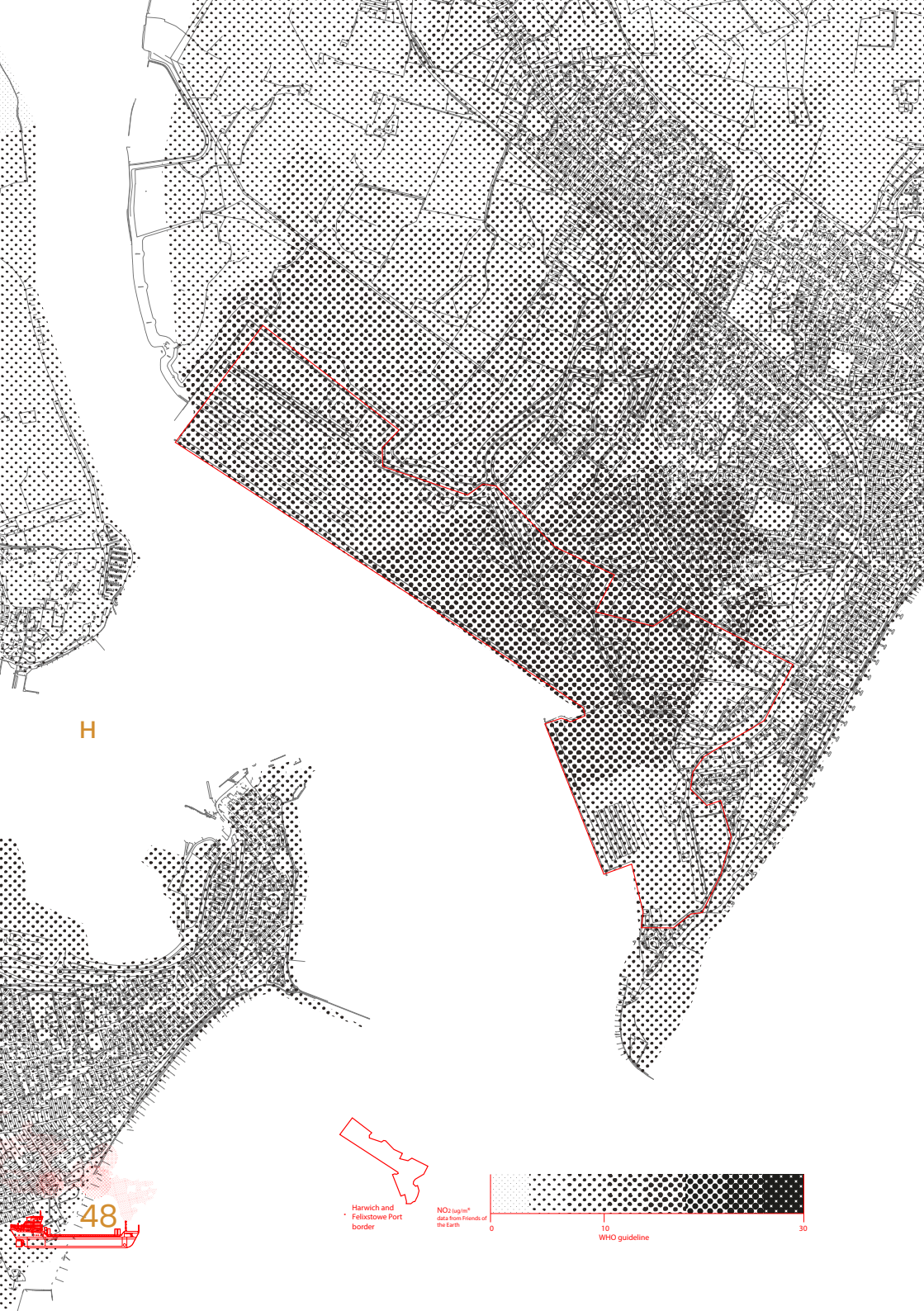


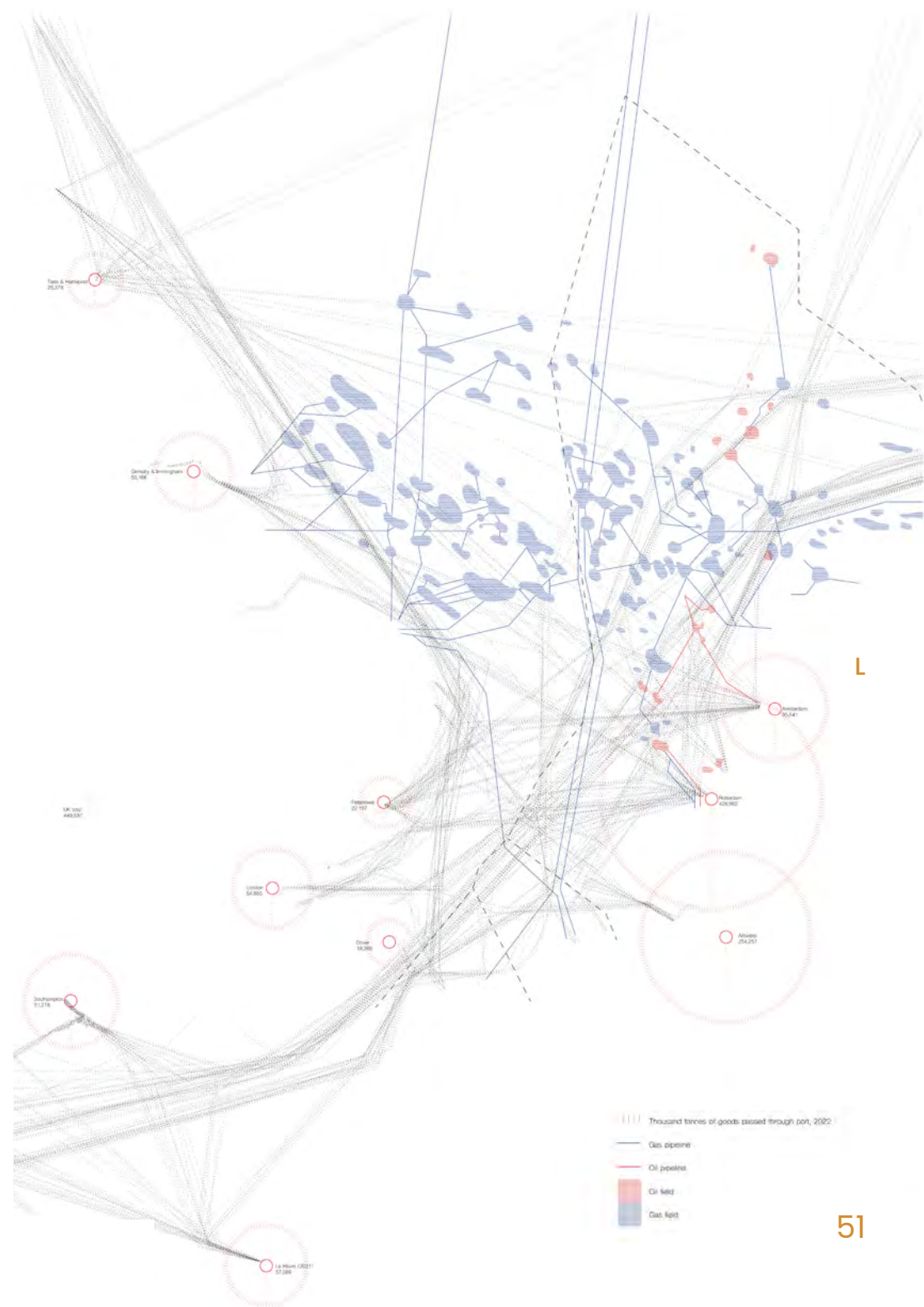
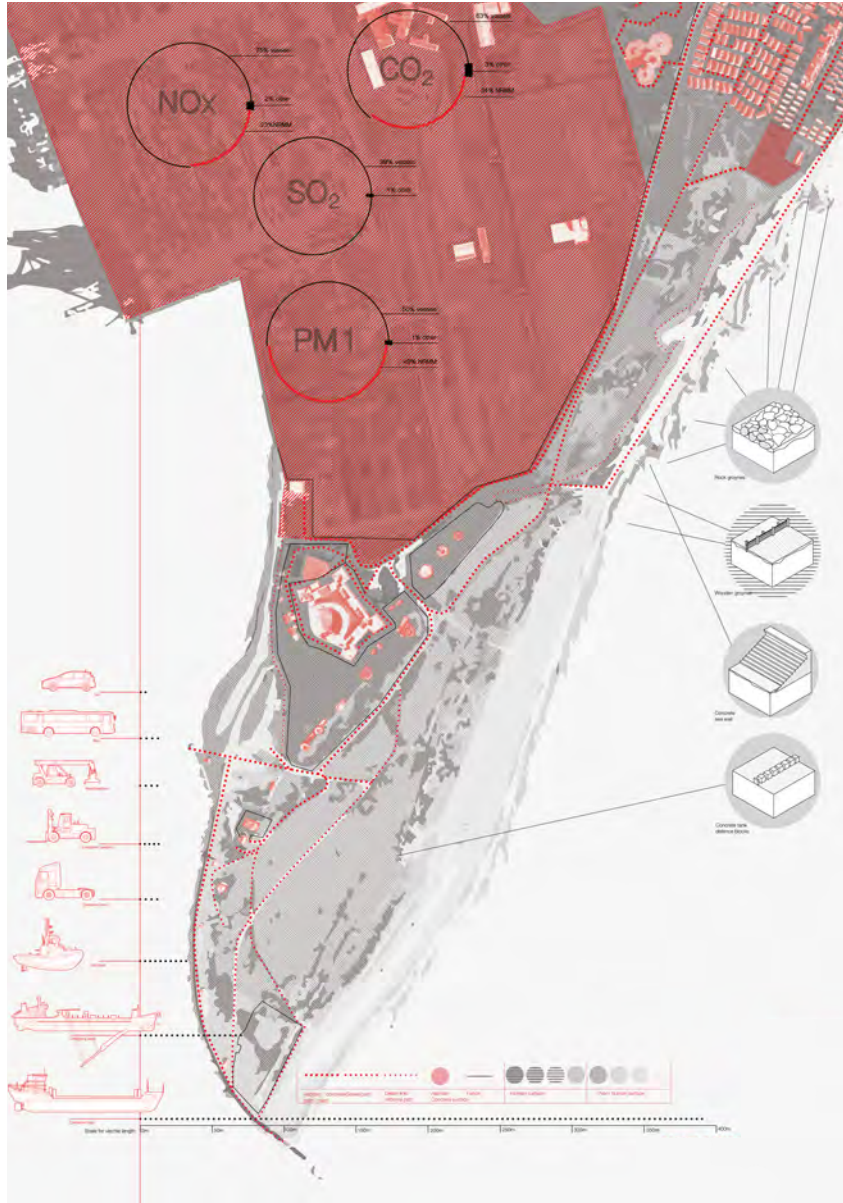
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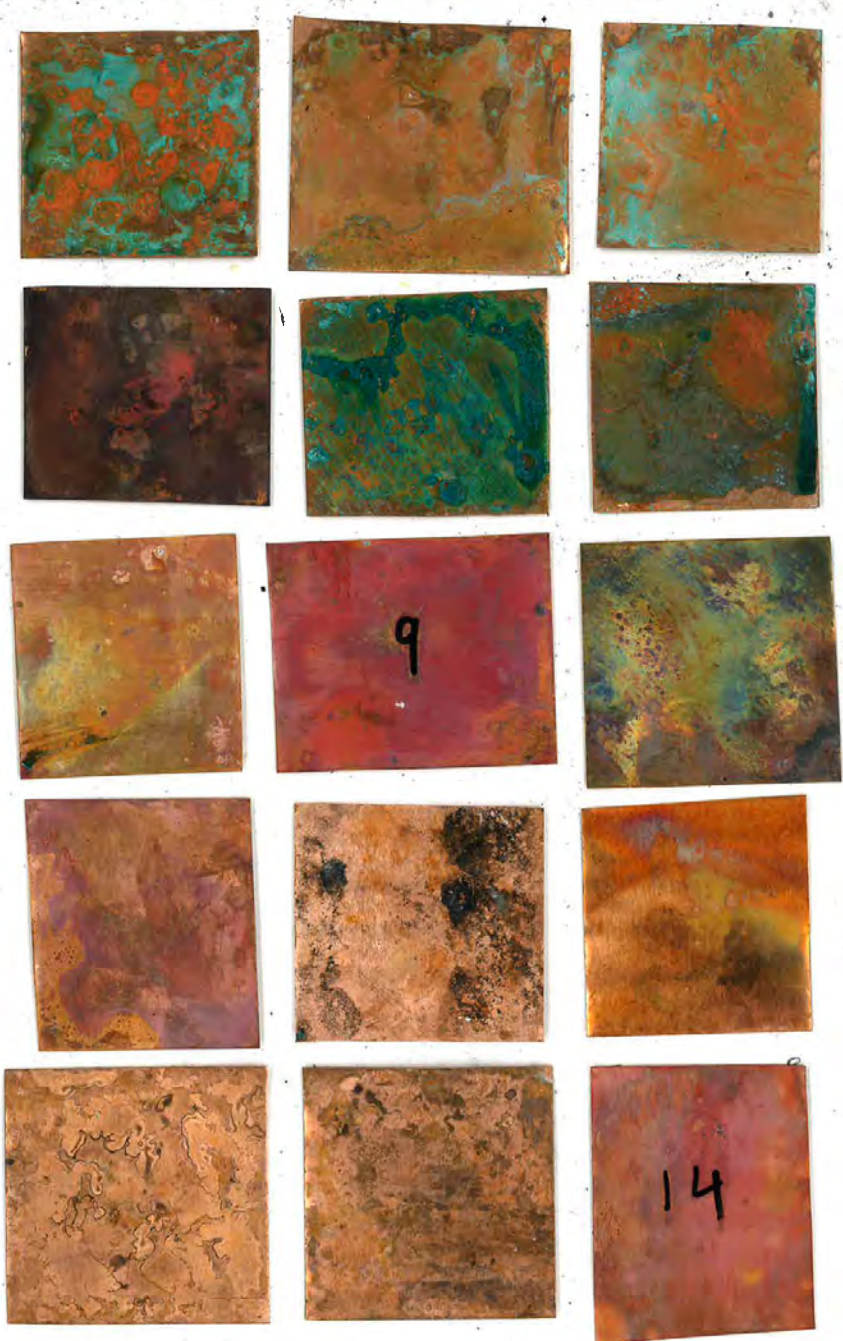
INVESTIGATION OF EROSION ON SEA WALL STEPS





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- A Tapestry from Part 2.
- B Filtered sea water sample.
- C Detail of laser cut assembly of sea lido.
- D Assembling the tapestry.
- E Close up of Aero-press filtered sea water revealing sediment and micro plastics, a method proposed for citizen science.
- F Drawing of experimental model, pen and ink.
- G Existing site plan.
- H Local nitrogen dioxide pollution linked to the burning of fossil fuels.
- I Kinetic experimental model revealing the power of fossil fuels.
- J Assembly of the kinetic model.
- K Investigating how diesel has shaped the landscape in the context of construction within the reserve, port operations and the associated pollutants.
- L Investigating the relationship between cargo ships in the North Sea and fossil fuel extraction sites.
- M Experiments of chemical patinas to copper making visible the effects of environmental conditions.
- N Proposed view of Sky Room intervention on Landguard Point.

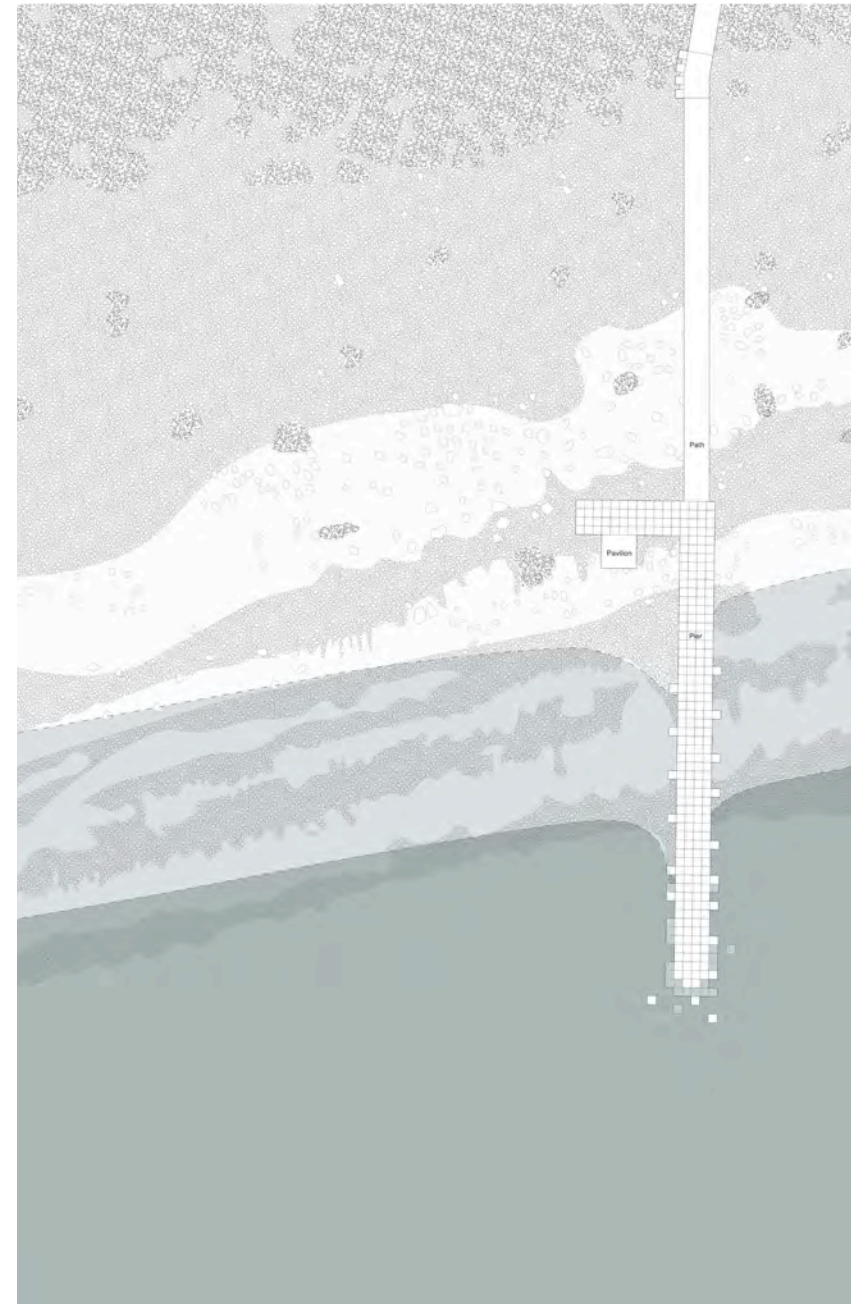
Mud | Guard: Negotiated Sediment

Hannes Aava

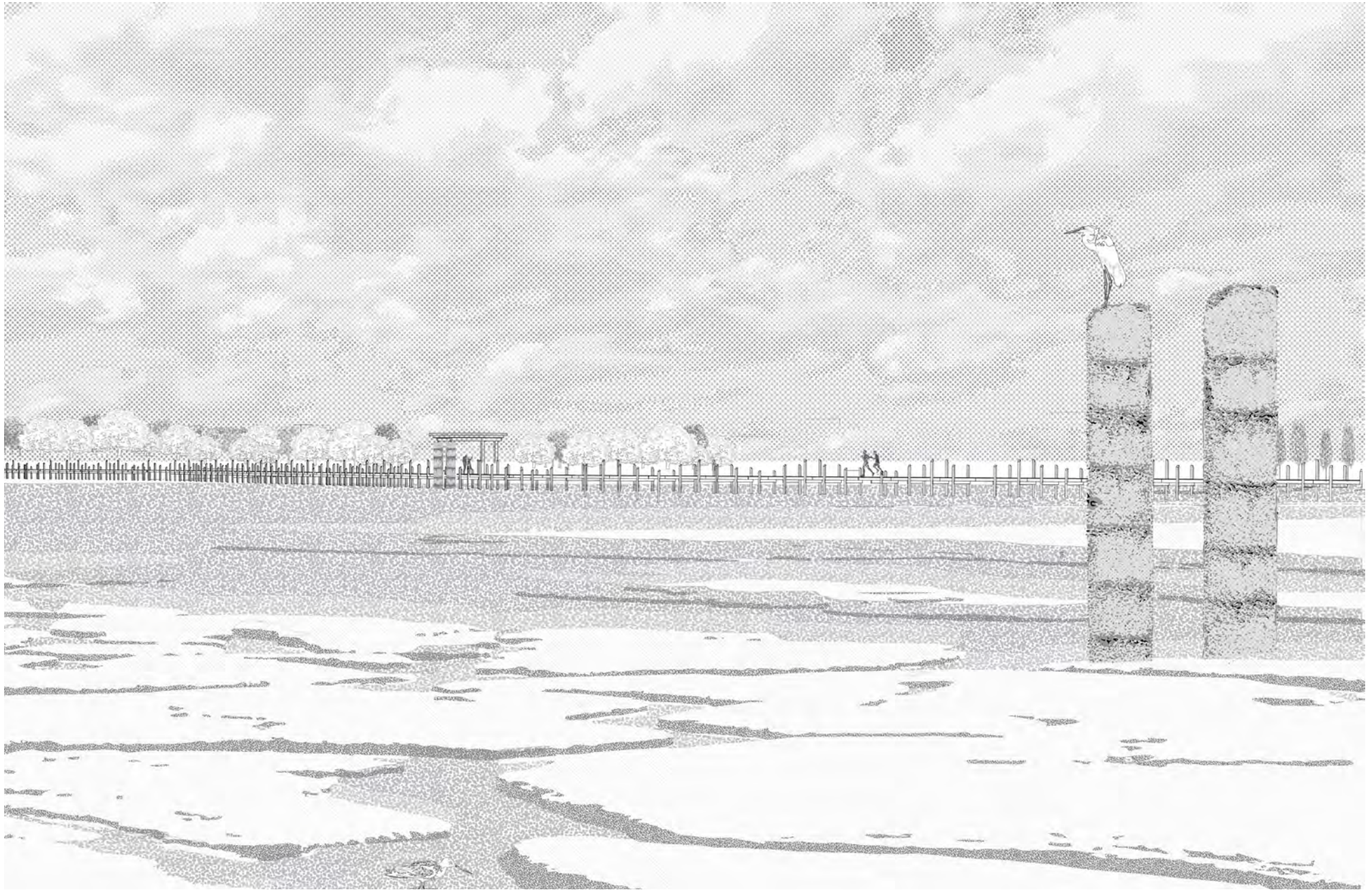


Mud | Guard is a 2-part project that takes inspiration from the form and materiality of the World War II anti-tank blocks in Landguard Nature Reserve to investigate new approaches to coastal erosion and flooding. The first stage includes a coastal pathway that incorporates a pier designed to limit coastal erosion. The speculative material – shinglecrete – is reinforced concrete that uses local shingle as the aggregate and cement from regionally sourced oyster shells as the binder, exploring more sustainable ways of managing coastal construction.

The second part of the project extends the design along the inland mudflats and salt marshes, using a strategy of sediment and environmental management to mitigate seawater rise and coastal erosion. The intertidal mudflats and salt marshes are key habitats and vital in the protection of the coasts from erosion and flood risk for the rivers Orwell, Stour and Deben, as highlighted by the Special Protection Area (SPA), a Site of Special Scientific Interest (SSSI), Ramsar and GEOSites designations. Central to the design is a pathway system of revetments that mediate between human and non-human stakeholders and environmental challenges of dredging, construction, and farming.



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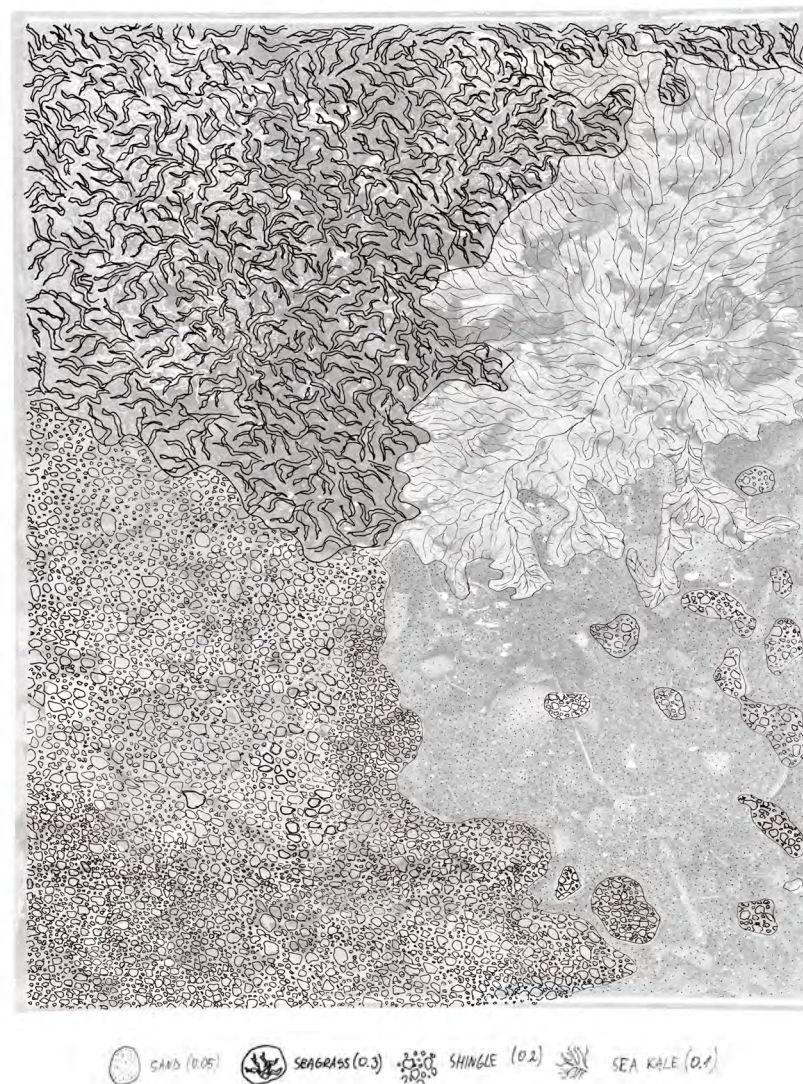
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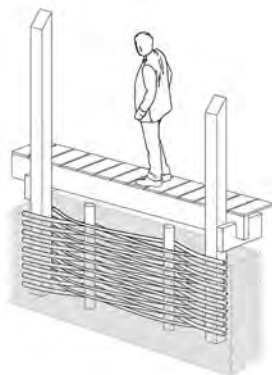


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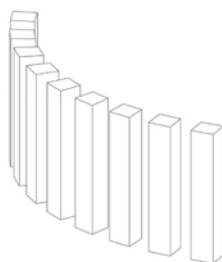


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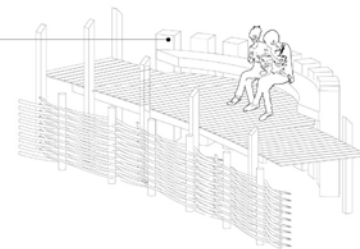
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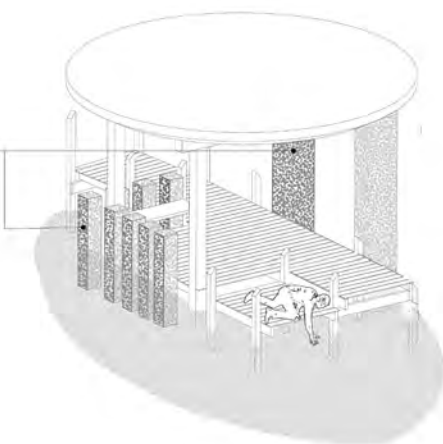


Rammed mud elements



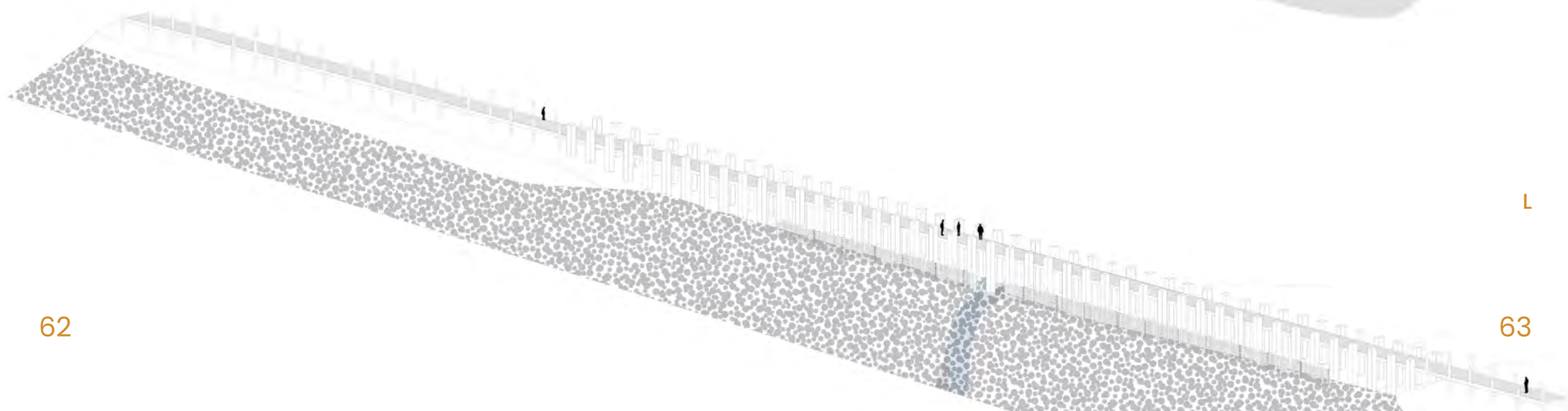
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Rammed mud elements



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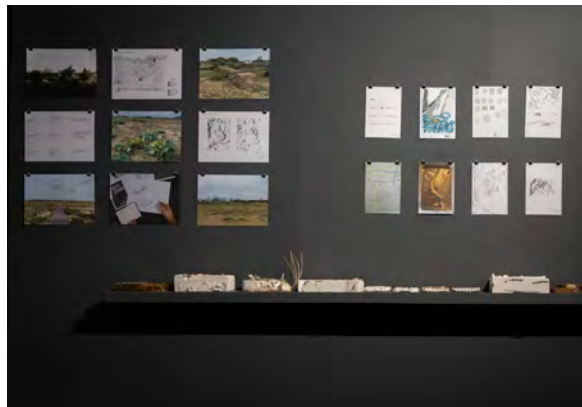
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- A Tapestry from Part 2.
- B Proposal plan.
- C Proposed view of shinglecrete revetment walkways.
- D Shinglecrete blocks using local shingle as aggregate and oyster shells within the cement.
- E Resin model made using materials from site.
- F 3D printed revetment design.
- G Line drawing of experimental model from site materials and resin, pen and ink.
- H Drawing of experimental model, pen and ink.
- I Revetment structures provides both a means of movement and a mechanism for erosion control on the mudflats.
- J A seating platform provides a place to pause.
- K Various elements are constructed with rammed mud that is sourced from the landscape. Promoting the dredged material as an underused architectural resource.
- L Mud immersion pavilion offers shelter for its users and a lower platform for interaction with the marsh plants.
- M Exhibition planning.
- N Models on display at the exhibition.
- O Array of student work at exhibition.
- P Resin experimental model reveals hidden material interactions.

Fragile Coasts: National Cycle Route 51

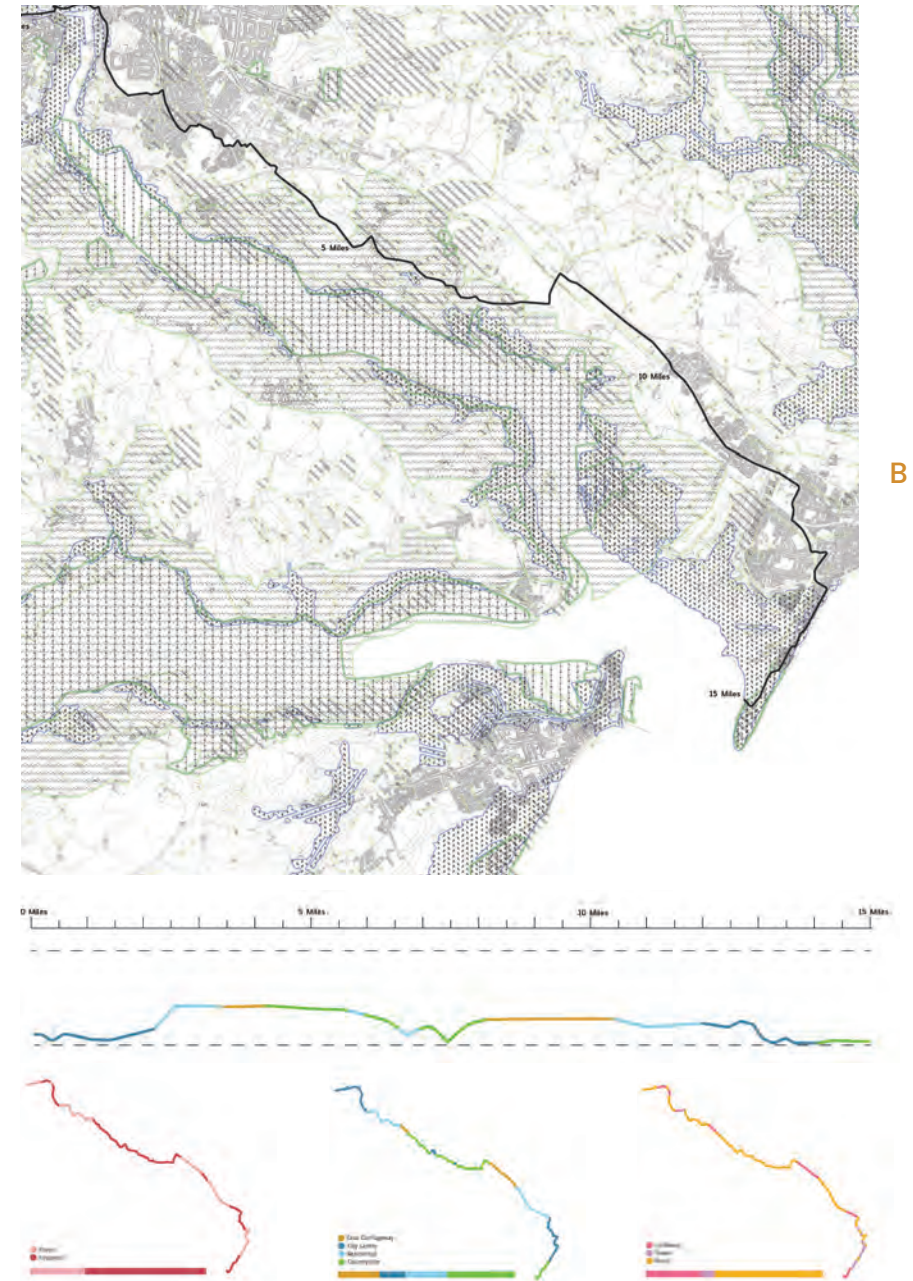
Rachel Clements



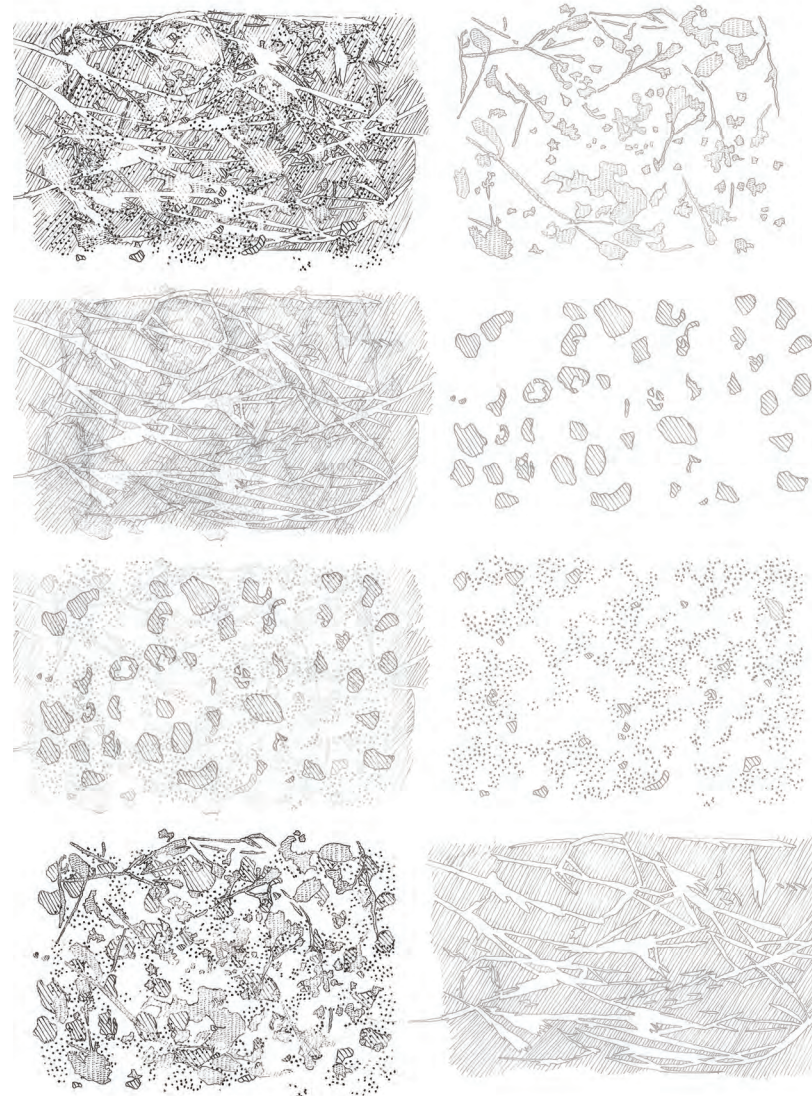
A

Fragile Coasts begins by exploring the vegetated shingle habitat of Landguard Nature Reserve marked by many unplanned desire lines. The neighbouring container port attracts visitors to the area, which damages the habitat through seasonal footfall. The first stage of the proposal includes a network of three different paths that protect the rare habitats whilst simultaneously facilitating use of the site. Stepping stones, mesh walkways and timber boardwalks provide clear access and site connectivity, whilst enabling the endangered plants to thrive.

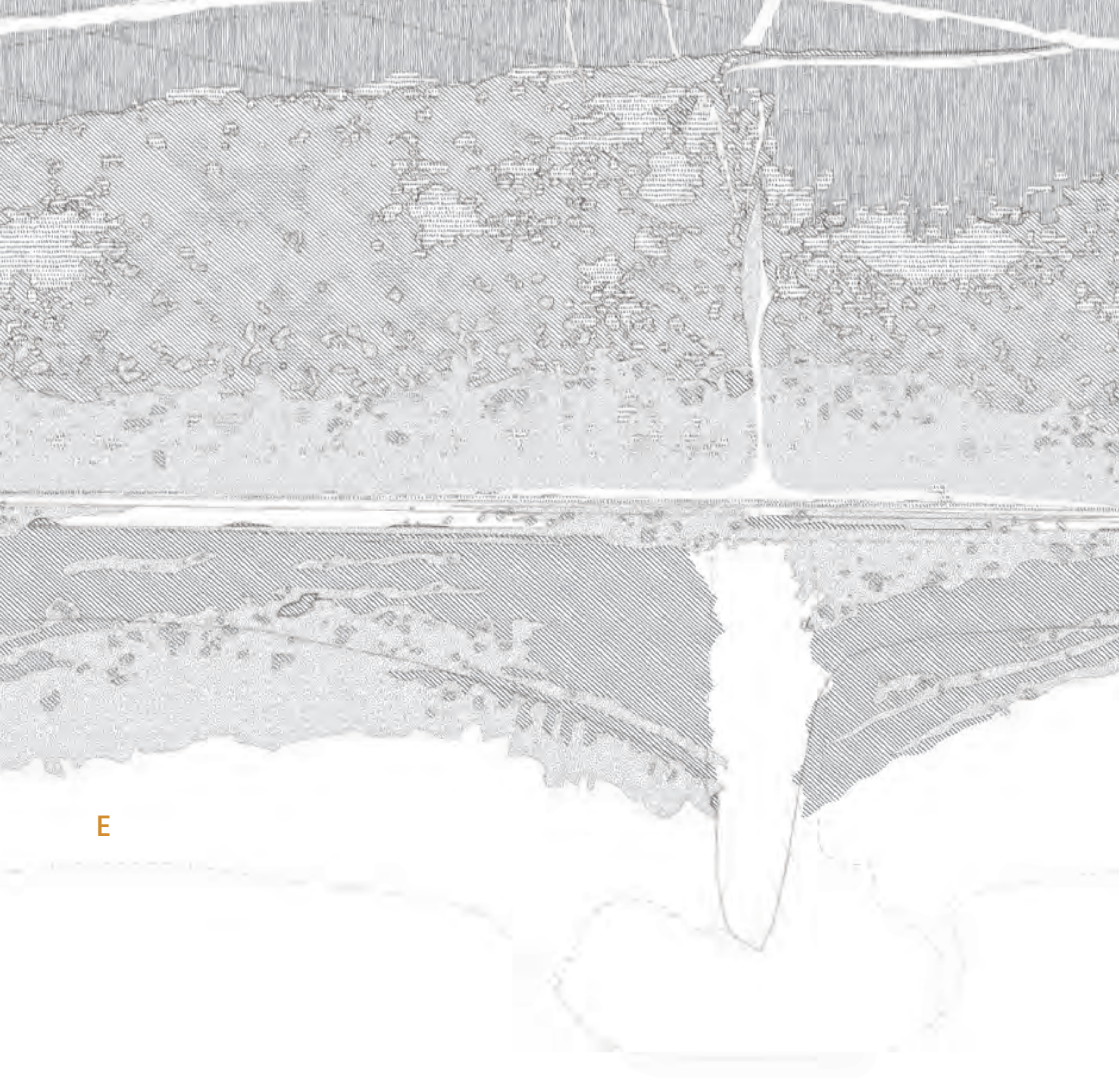
Recognising that many visitors arrive at Landguard Nature Reserve by car, the second stage of the project proposed National Cycle Route 51 from the common to Ipswich Town centre. Analysis of routes recorded in the Komoot app illustrate how cyclists choose to move from urban to rural areas, seeking fewer cars and hazards, where they are more immersed in nature. The design does not just bring visitors to the Nature Reserve but through its strategically planned route, it extends the ecologies of the Nature Reserve into the town. The route includes free bike fixing stations and water points, as well as attractions such as a bridge over the River Orwell salt marshes and viewing platforms at Trimley salt marshes, where users can pause and immerse themselves in this rich natural environment.



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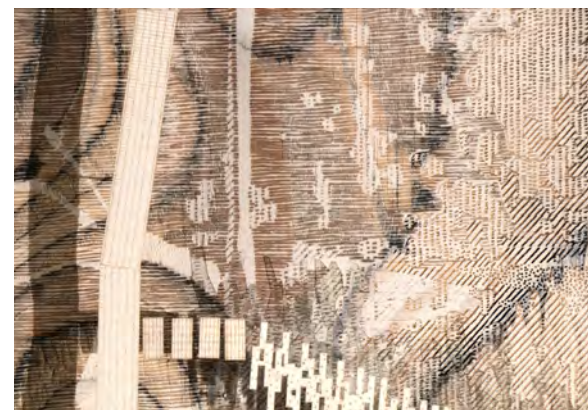
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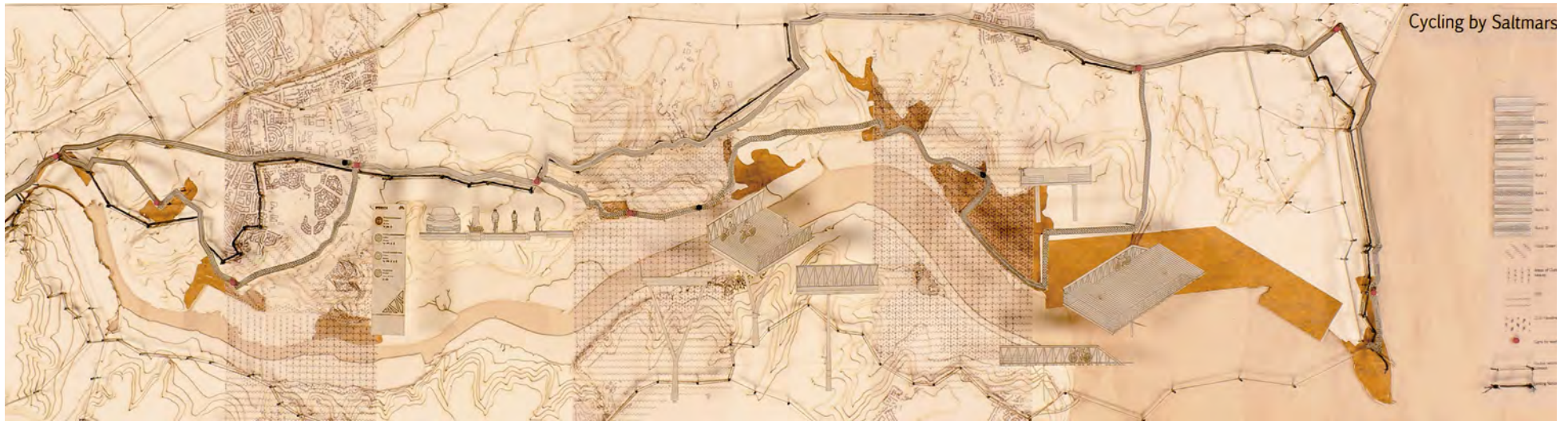


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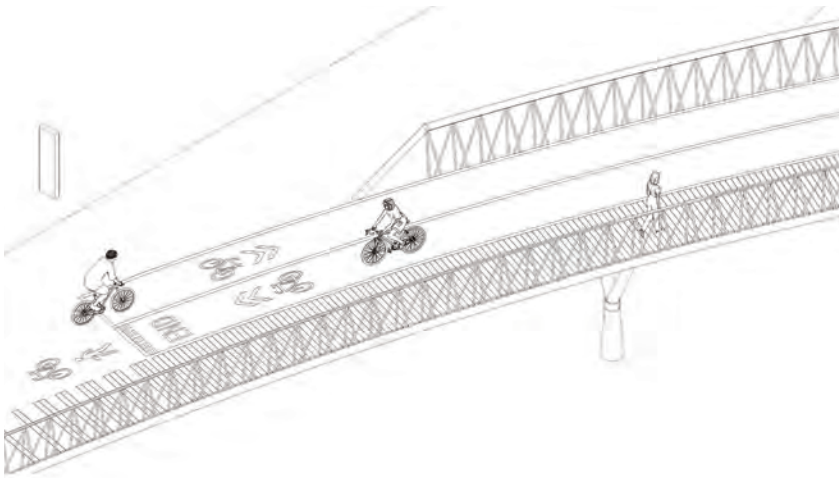


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- A Tapestry from Part 1.
- B Analysis of National cycle route 51 - Ipswich to Felixstowe.
- C Section of experimental model made using materials from site.
- D Experimental model drawing, pen and ink.
- E Existing site plan.
- F View from shoreline looking towards Felixstowe port.
- G Material details of tapestry made using site materials.
- H Tapestry detail.
- I Documenting embodied site research exploring the cycle route.
- J Tapestry from Part 2.
- K Design for cycle bridge over the River Orwell salt marshes.

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Aliza Ghaffar
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Aude Liedekerke
Rhiannon Marshall
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Flynn Morton
Yoanna Mutafova
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Tori Spurling
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