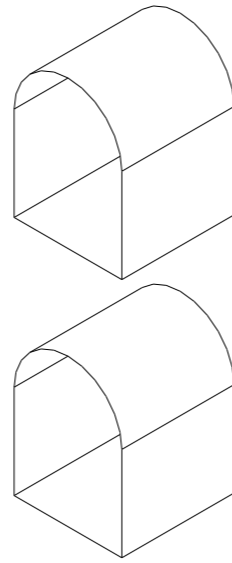


- Model experiment

While making the 1:100 site model, I noticed the bridge's undercroft has a strong sense of flow and continuous circulation. This linear quality provides a clear base for building a narrative structure. I reimagined the repetitive vaulted spaces as "narrative units," each with its own theme, linked together like chapters in a story.



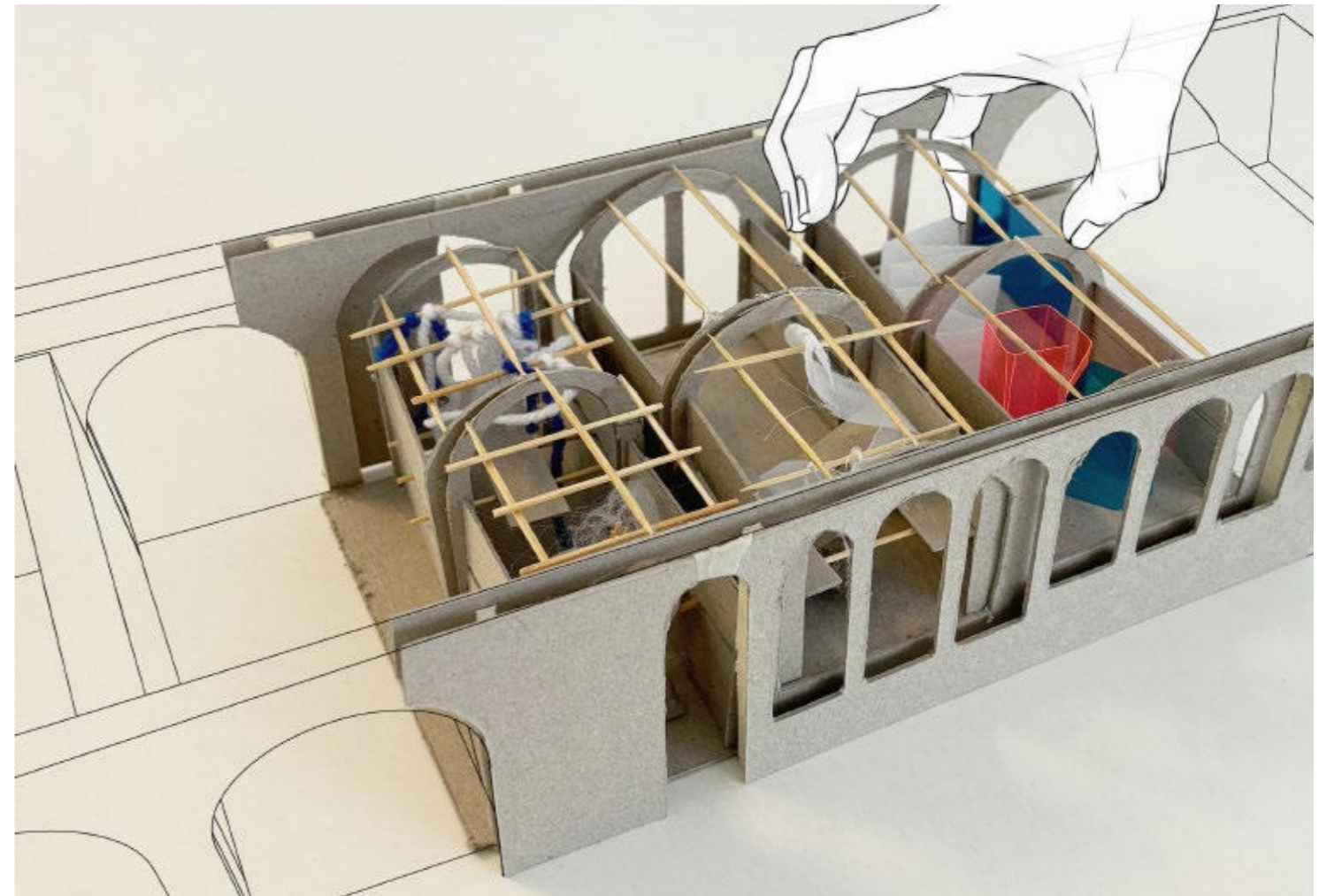
1:100 site model for the Synthesis project, image by author.



Model making process, image by author.

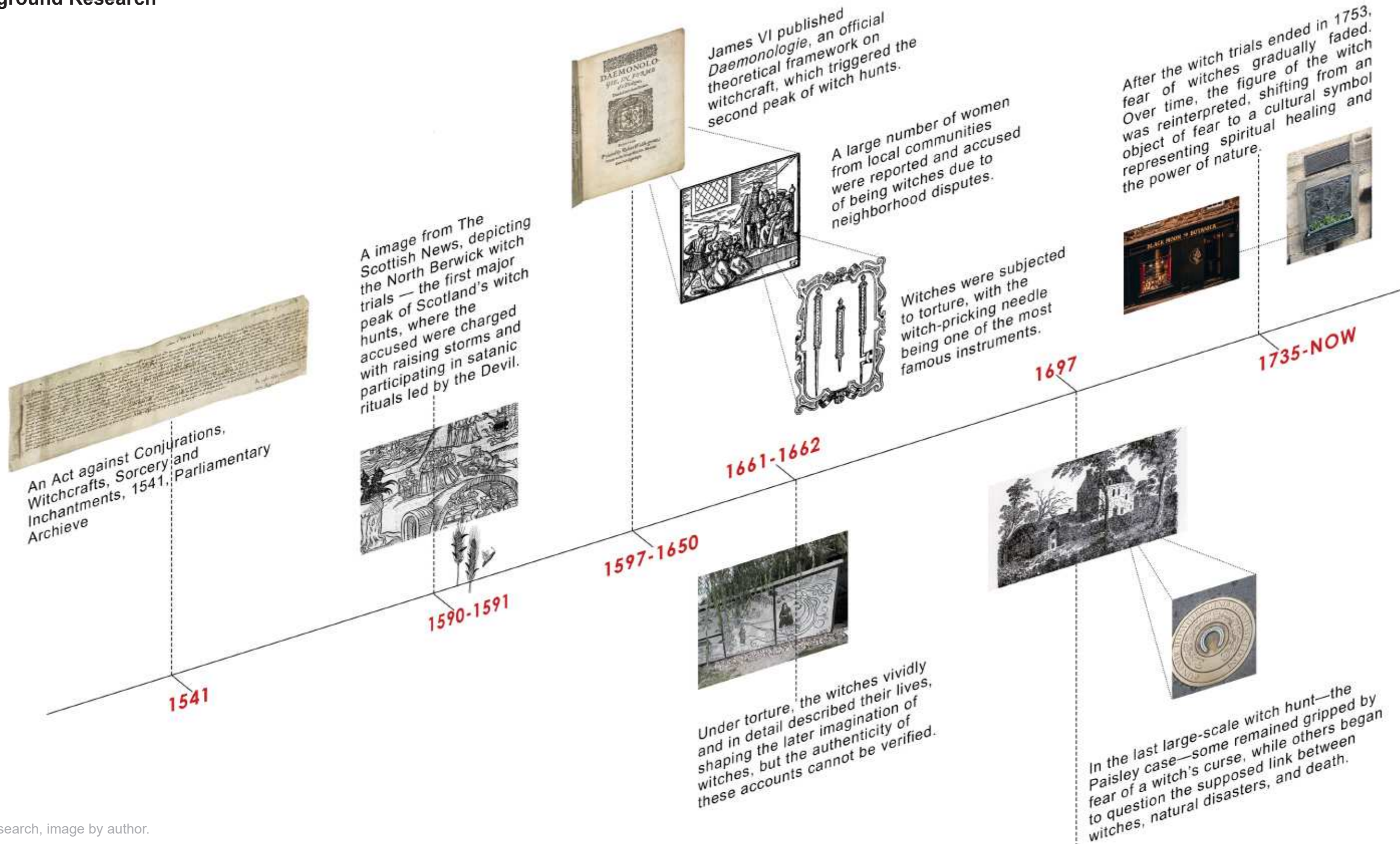
The uniform arches and dim lighting create an enclosed, monotone atmosphere, which is ideal for immersive experiences. Sound, light, and material textures can be amplified here to enhance sensory impact. I developed unit models to test how color, material, and arrangement can create spaces with metaphorical and narrative depth.

At the same time, I tested different spatial arrangements—some units were open and transparent, encouraging movement, while others were more enclosed, creating a sense of pressure and immersion. Through these experiments, I gradually developed a spatial system that maintains narrative continuity while creating rhythmic variations on a sensory level.



Final model, image by author.

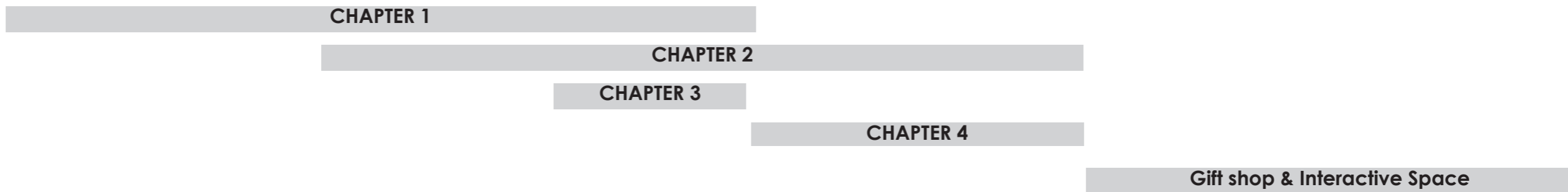
- Background Research



History research, image by author.

- Narrative Structure

Experience
Process



In this project, the spatial narrative is arranged into four chapters, together with a gift shop and an interactive space that serve as a bridge between the past and the present. The four chapters are based on well-known and real witch stories from Scottish history, and represent how the identity of the “witch” was constructed and transformed in collective memory.

- Chapter 1: Forbidden Knowledge — This chapter represents the very early stage of the witch trials, almost as a prelude to what would follow. People’s vague and biased perceptions of certain individuals with special skills or knowledge led to the first formation of the “witch” label.
- Chapter 2: Storm and Fear — This marks the beginning of the trials. The king attributed natural disasters, especially sea storms, to witches. This fixed the image of the witch and created widespread fear, making the public view of witches more solid and alarming.
- Chapter 3: Rumour and Discipline — The trials reached their height. The fixed image of the witch kept growing stronger, and anyone who did not meet the expectations of the mainstream could be accused. This shows how social discipline and control over non-conforming groups became stronger, and how many hidden truths were ignored.
- Chapter 4: Trial — A symbolic stage of judgment, showing a silent space where accused individuals could not speak for themselves, representing the powerless situation they were forced into under authority.

This chapter-based structure is inspired by the idea of sequence in narrative space design, which treats each architectural unit as a “scene” in the overall story (Blanchot, 1982). Each chapter is an independent spatial unit, yet connected to the others through narrative development and sensory rhythm. This approach also reflects Foucault’s (1977) idea of the “micro-physics of power” — how control and discipline are applied in everyday life through spatial arrangements. The visitor’s movement starts from intimate, tactile spaces, passes through the oppressive atmosphere of collective judgment, and finally arrives at an open and reflective contemporary space. This spatial rhythm not only reflects the historical timeline but also creates a strong emotional and sensory connection with the audience.

Blanchot, M. (1982) *The Space of Literature*. Translated by A. Smock. Lincoln: University of Nebraska Press.

Foucault, M. (1977) *Discipline and Punish: The Birth of the Prison*. Translated by A. Sheridan. New York: Pantheon Books.

Chapter 1- Forbidden knowledge


Mood Board





Many women labeled as witches initially only possessed knowledge of herbs and simple healing, using it to help the poor and often gathering to share what they knew.

Yet in the eyes of the inquisitors, these abilities were seen as supernatural “witchcraft” and condemned as forbidden knowledge.

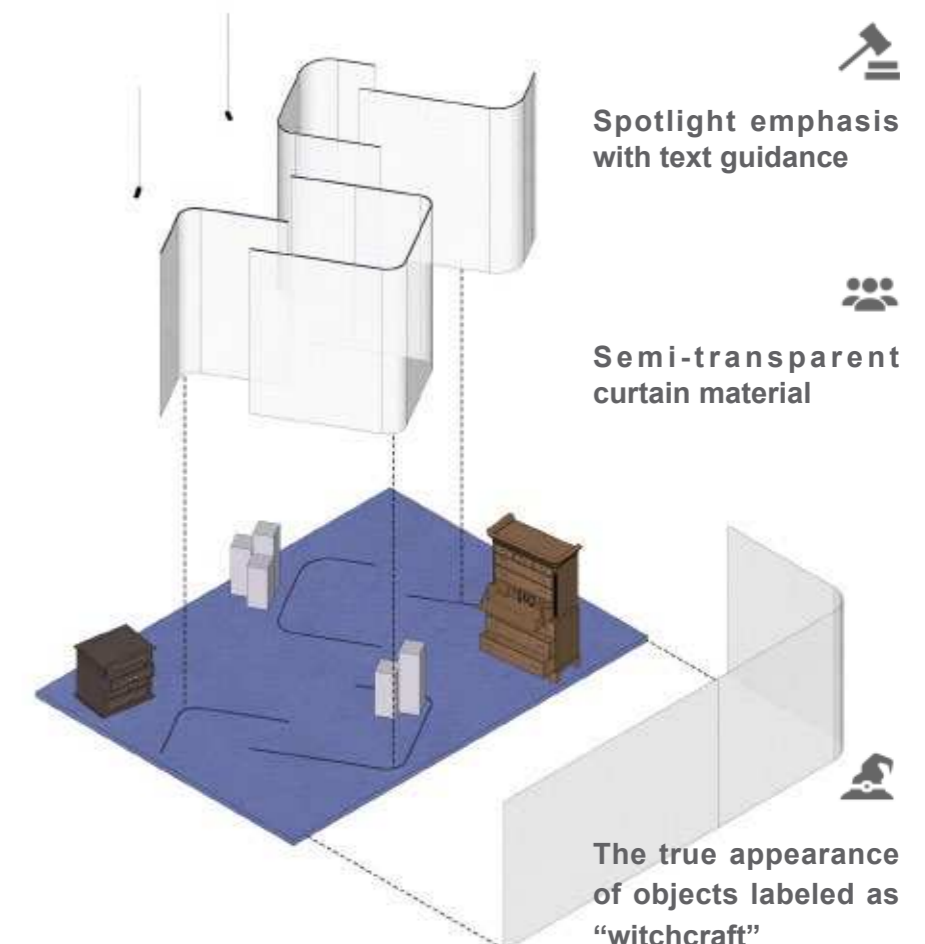
Character

 **Gilles Duncan:** Possessed knowledge of healing and attended the gatherings of the “witches.”

 **David Seton:** followed his household maid and discovered that she possessed abilities beyond her station.

 **The public:** held an ambiguous attitude toward witchcraft and accepted the help it could bring.

Perspective



Source of story: <https://www.scotsman.com/heritage-and-retro/heritage/the-tragic-tale-of-16th-century-tranent-maid-geillis-duncan-who-inspired-outlander-witch-637529>

Chapter 2- Storm and Fear

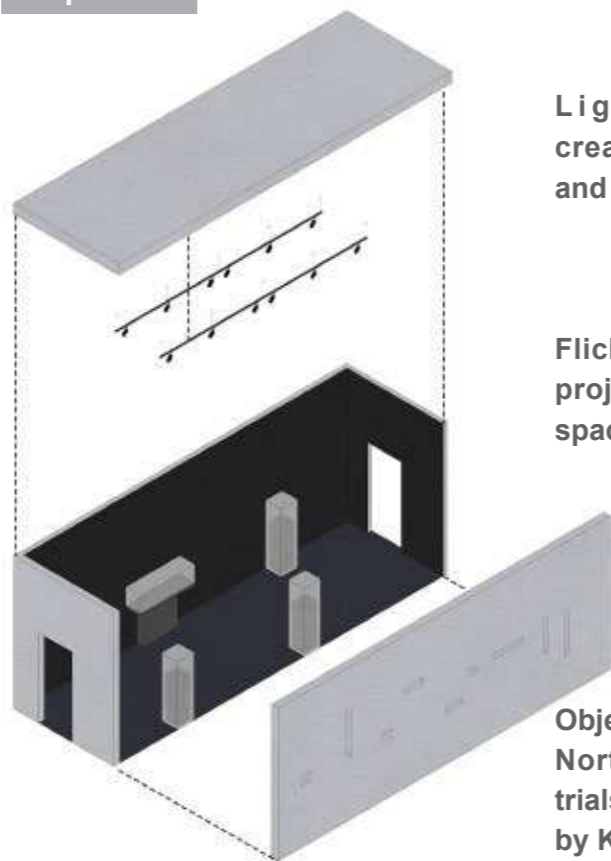
Character

Agnes Sampson: Accused of raising storms through "witchcraft"; subjected to severe interrogation and execution.

King James VI: Associated storms and natural disasters with witchcraft, using them as proof to justify trials.

The public: Gripped by fear, accepting the link between disasters and witchcraft without questioning the evidence.

Perspective



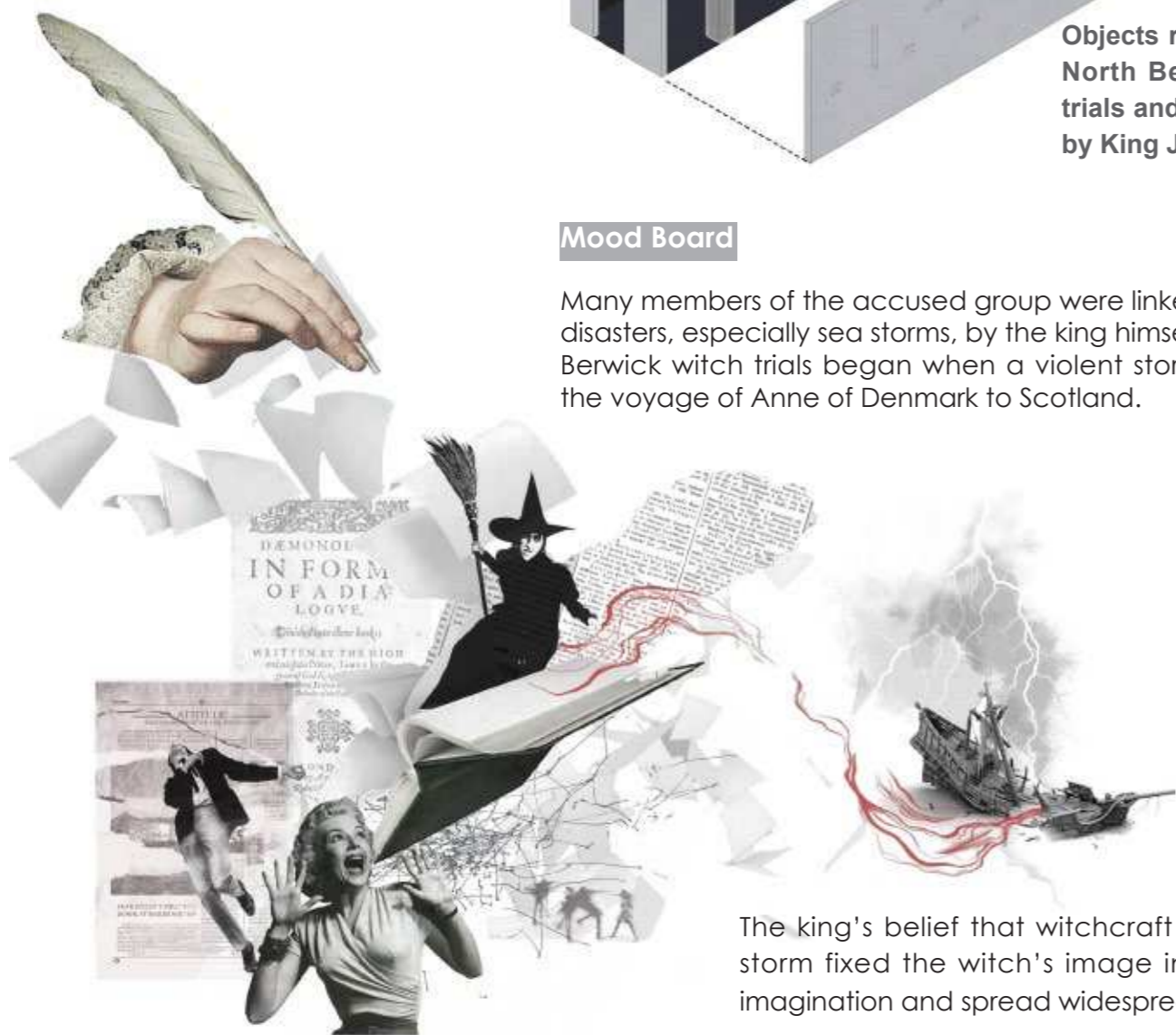
Light and image created by Spotlight and projector

Flickering lights and projections in a dark space

Objects related to the North Berwick witch trials and *Daemonologie* by King James VI

Mood Board

Many members of the accused group were linked to natural disasters, especially sea storms, by the king himself. The North Berwick witch trials began when a violent storm disrupted the voyage of Anne of Denmark to Scotland.



The king's belief that witchcraft caused the storm fixed the witch's image in the public imagination and spread widespread fear.

Source of story: https://inews.co.uk/culture/television/agnes-sampson-what-happened-scottish-healer-witch-lucy-worsley-investigates-1648016?ico=related_stories

Chapter 3 - Discipline

Mood Board

This chapter focuses on the height of the witch trials. Once a person was suspected of witchcraft, the label became almost impossible to remove.



Anyone who failed to conform to the norms and expectations of the majority could be accused. This period shows how social discipline and control tightened, and how truth was often ignored.

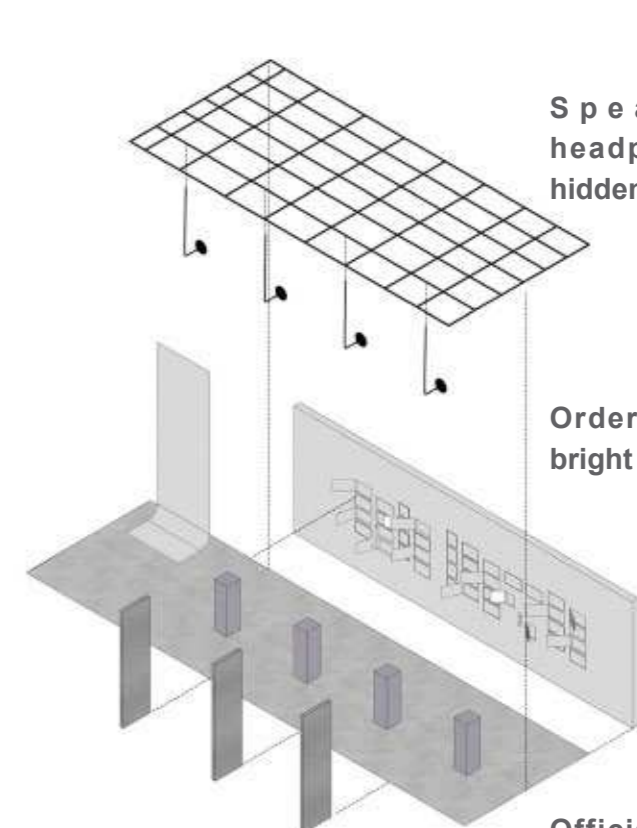
Character

Agnes Finnie: Accused by neighbours of witchcraft due to personal conflicts, and ultimately convicted.

Local authority: Accepted and formalised the charges, turning community suspicion into legal judgment.

The public: Reported those who did not meet expectations, reinforcing strict social discipline and order.

Perspective



Speakers and headphones reveal hidden truths

Orderly layout with bright lighting

Official testimonies from witch trials

Source of story: <https://witches.hca.ed.ac.uk/accused/A/EGD/172>

Chapter 4 - Trial

Character

Beatrix Watson: Accused of using white magic, she insisted on her innocence, yet no one spoke for her until her death.

William Scott: Insisted that his neighbour was a witch, even without actual evidence.

The public: No one testified for or sought to overturn the accusations against those labelled as witches.

Mood Board

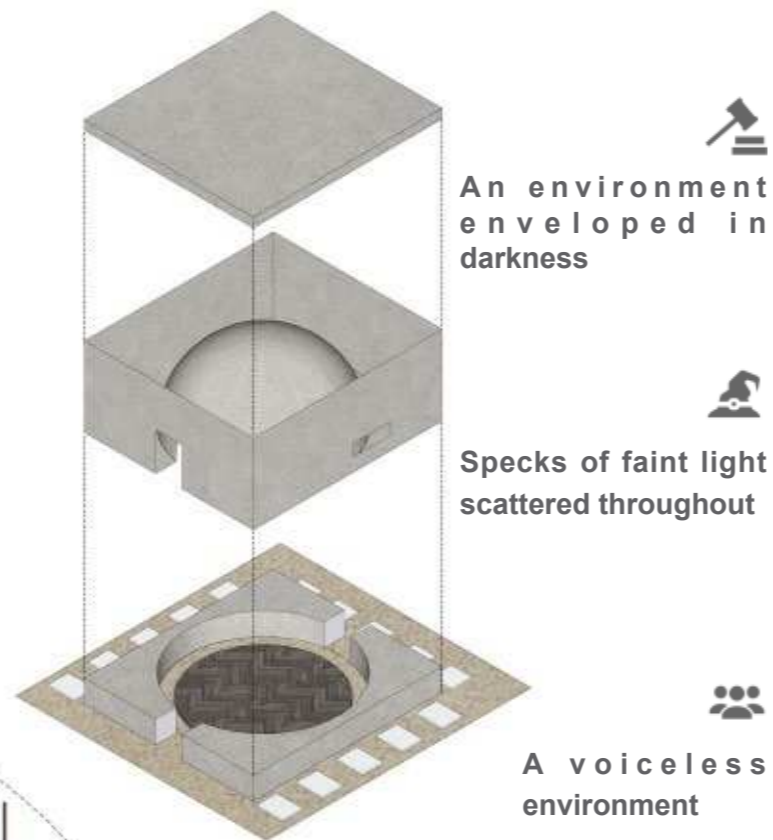


the accused stand powerless before authority. The trial becomes a performance of control, with the voices of the accused silenced under the weight of collective condemnation.

The setting symbolises a space of forced confession and the irreversible verdict of the court.

<https://witches.hca.ed.ac.uk/index.cfm/case/C/EGD/2367>

Perspective



Gift shop & Interactive space

Gift Shop

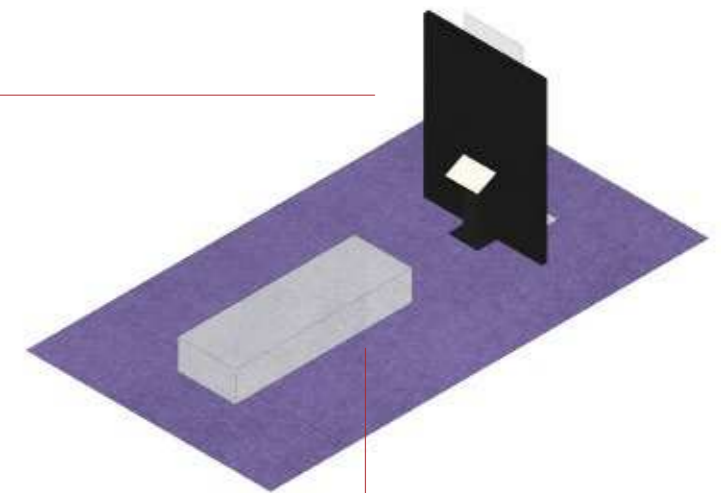


Interactive space

An interactive digital screen displays the search interface for witch trial records, allowing visitors to check whether their own ancestors were subjects of the trials, deepening the connection between the present and the past.



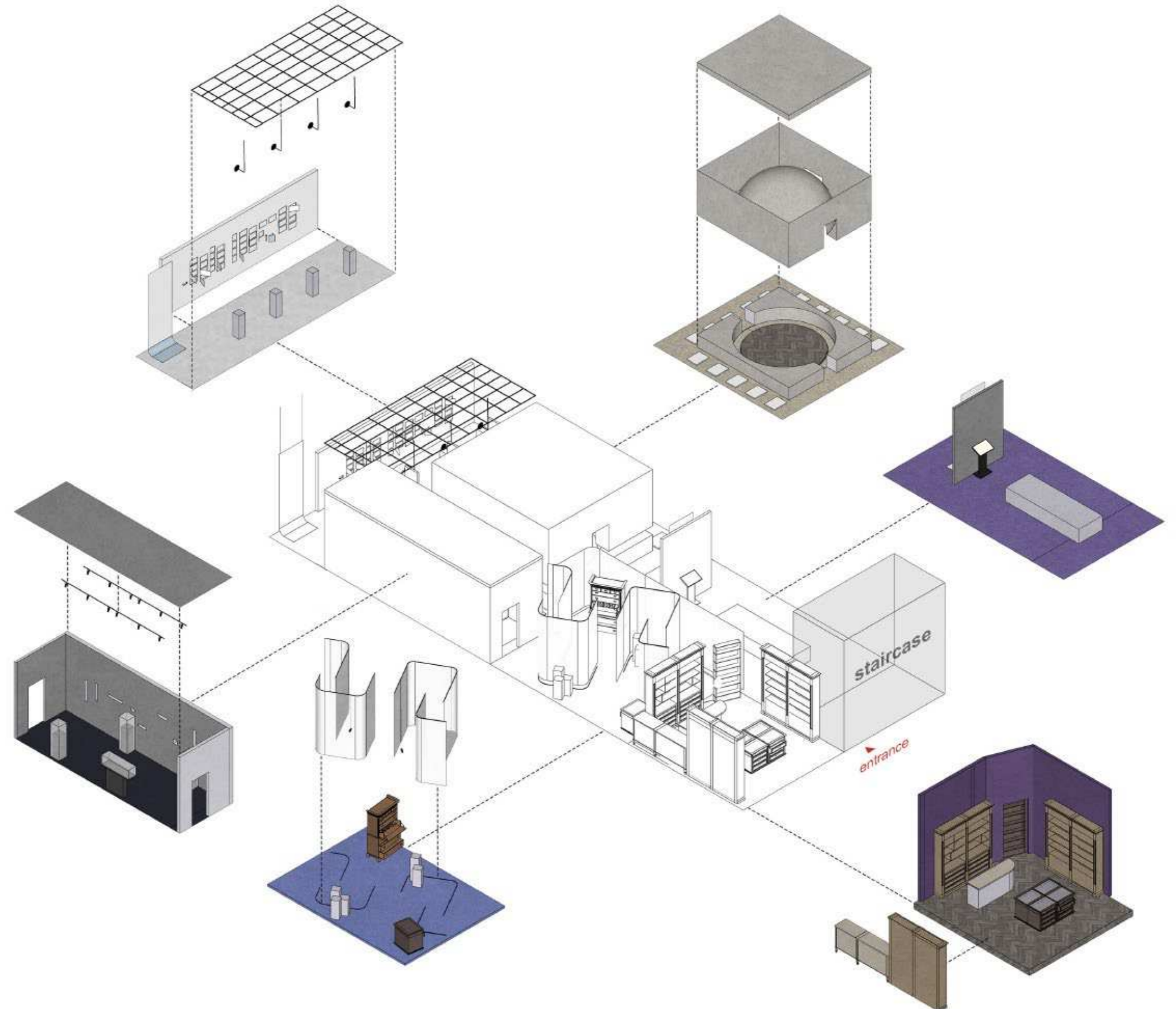
Source: <https://witches.is.ed.ac.uk/>
<https://witches.hca.ed.ac.uk/home/>



A display table presents authentic witchcraft-related items, leaving visitors with space to reflect on whether these represent real magic.

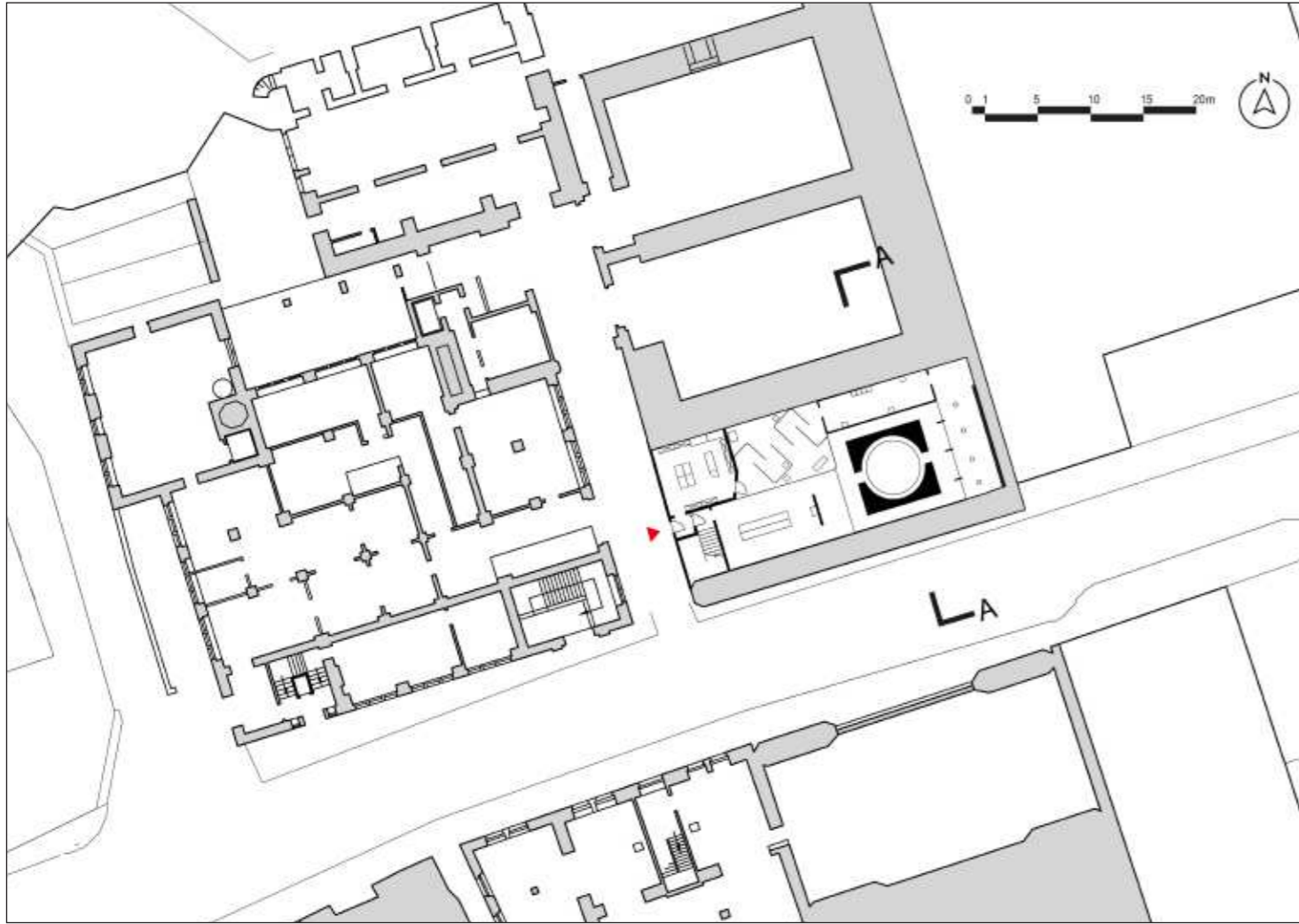
5.3 Final Outcome

- Exploded drawing



The spatial sequence of the exhibition is arranged according to the story chapters. Visitors enter through a hidden door in the gift shop, then experience four narrative chapters before reaching the interactive area. As the story progresses, the spatial form, colour, and materials change in each chapter, presenting different perspectives. The chapters are connected through smooth transitions in space and atmosphere, creating a continuous and immersive narrative experience.

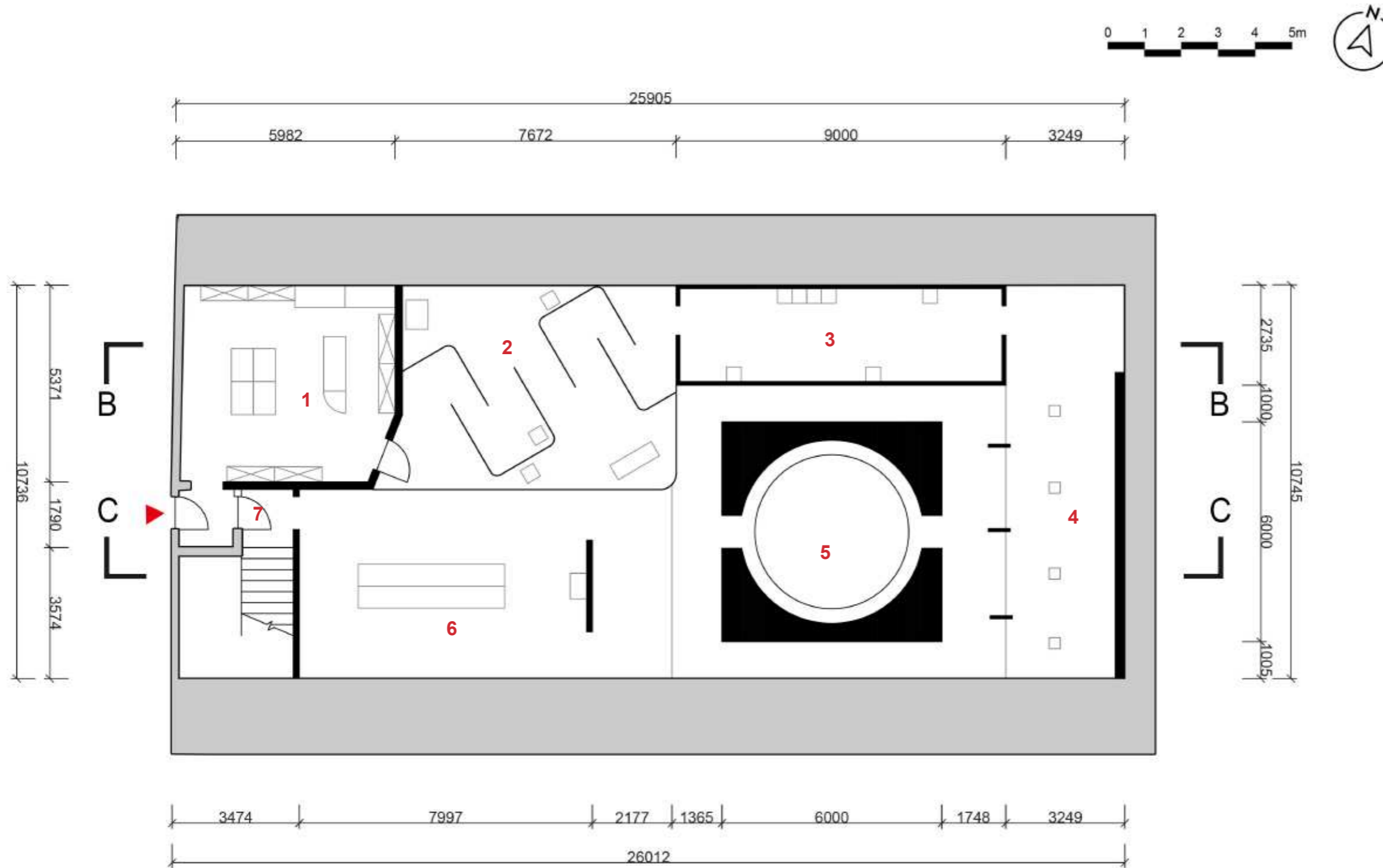
- Site Plan



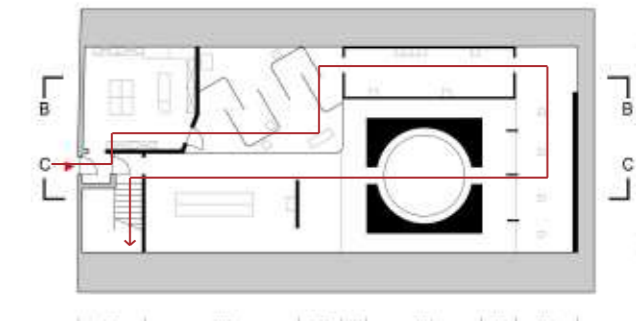
- AA Section



- Plan View

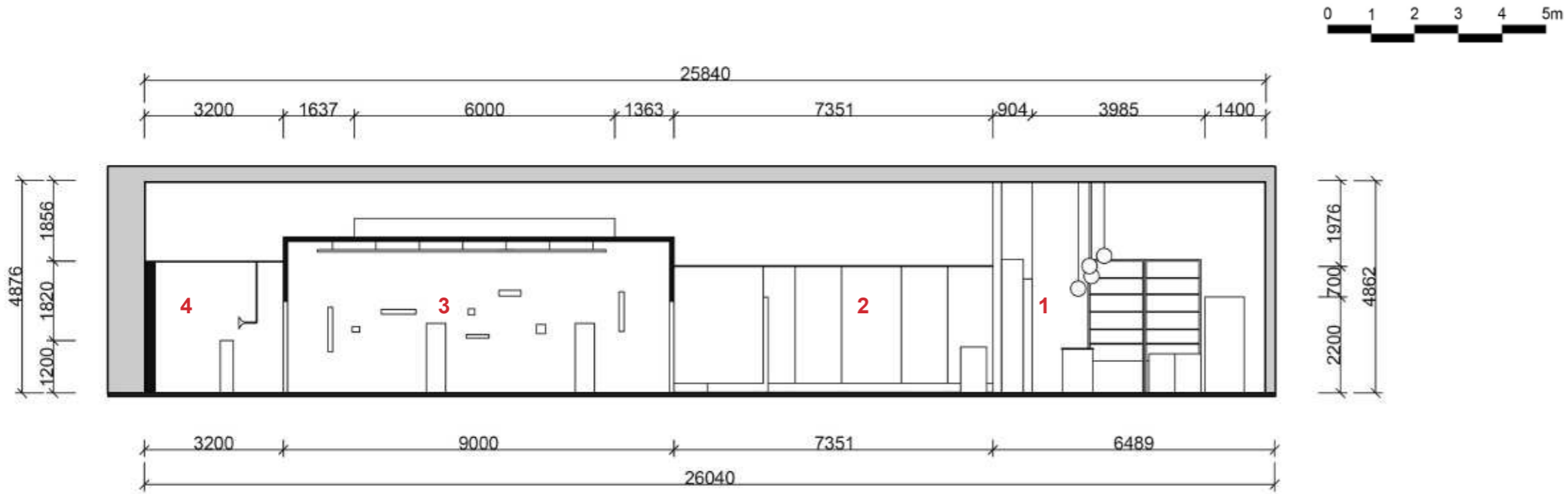


Moving line

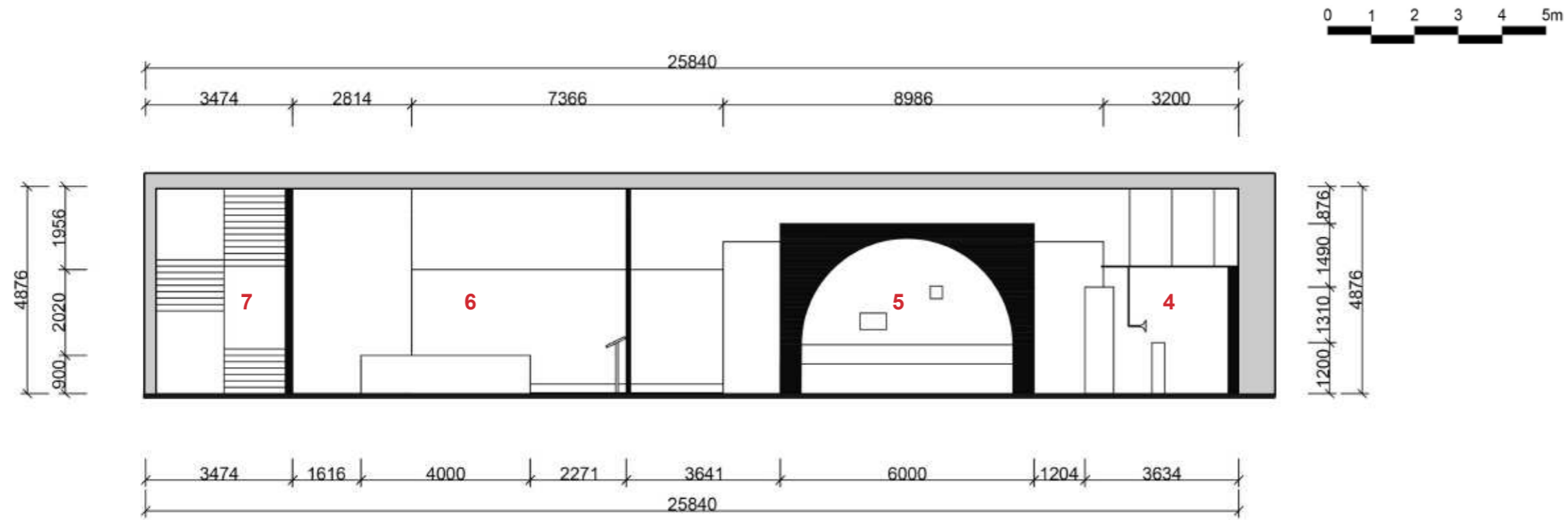


- 1 Gift Shop
- 2 Exhibition 1 – Forbidden Knowledge
- 3 Exhibition 2 – Storm and Fear
- 4 Exhibition 3 – Discipline
- 5 Exhibition 4 – Trial
- 6 Interactive space
- 7 Stair case

- BB Section



- CC Section

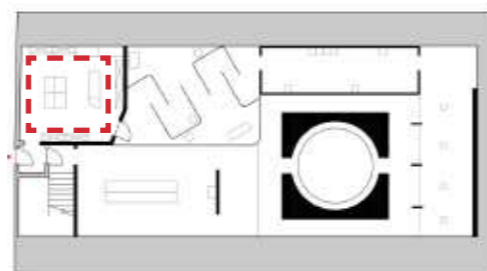


- 1 Gift Shop
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Gift shop

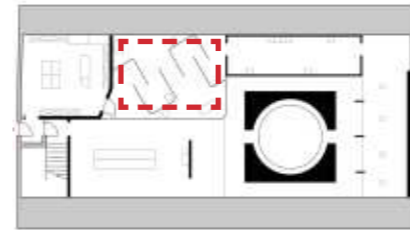


The gift shop serves as the entrance to the exhibition, selling various items that reflect the modern perception of witches. A hidden door leads to the concealed history, opening a journey into the past.



Chapter 1- Forbidden knowledge

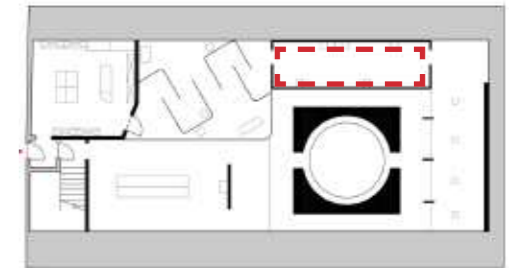
Semi-transparent curtains enclose the display units, creating a hazy visual effect that reflects the public's ambiguous attitude toward witches. Spotlights highlight objects once seen as "evidence" of witchcraft and items from their daily lives, hinting at the intrusion into their privacy. Visitors can follow the text guides or bypass the curtains to glimpse the truths behind.



Chapter 2- Storm and Fear



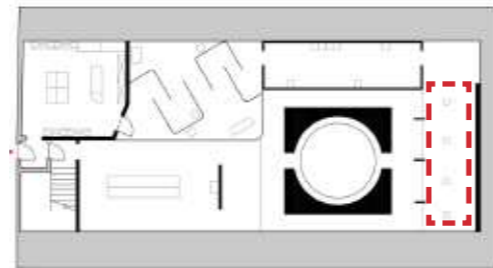
The space features a black backdrop with projected sequences of “spells,” creating a tense and immersive atmosphere that also disrupts visitors’ judgment. Display stands present objects from the North Berwick witch trials and the documents of *Daemonologie*, hinting at accusations and evidence linked to the “storm.” Visitors walk through darkness lit by sporadic spotlights, symbolising the spread of fear and uncertainty.



Chapter 3- Discipline

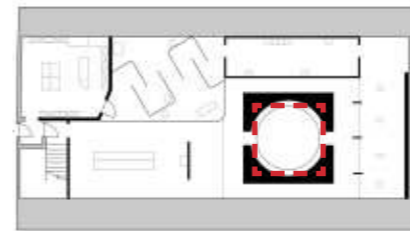


The space uses an orderly layout and bright lighting to create a sense of discipline, symbolising the strictness of social control and hinting at how accusations and evidence were systematised. Headphones and hanging receivers play the real stories of witches, while display tables present official trial documents, prompting visitors to question the truth. On the walls, flip panels reveal portraits and scenes from the lives of historical witches, suggesting the hidden realities behind the accusations.

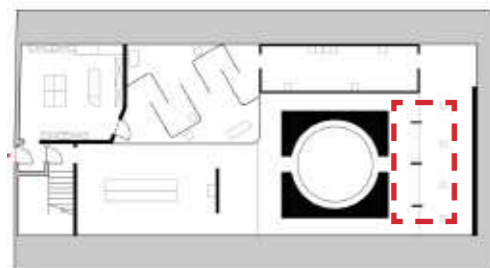


Chapter 4- Trial

The space centres on a circular stage, surrounded by a curved black backdrop and topped with star-like points of light. Multiple spotlights randomly fall onto the stage, highlighting the isolation and helplessness of the accused, while symbolising how all voices are silenced under absolute power. The faint, scattered lights also suggest the witches' resistance and their struggle for survival.



Transition space



The connection between Chapter 3 and Chapter 4 is defined by an abrupt vertical metal wall, serving as both a spatial transition and a symbol of how people of all kinds ultimately converge, led by order into the trial space. It reflects the strictness of order and discipline. The metal surface captures the blurred reflections of visitors, suggesting that in that era, anyone could become a “witch.” It also alludes to the witches’ self-awareness—perhaps, under oppression and accusation, they began to accept the identity imposed upon them.

Interactive Space



The interactive space, located at the end of the exhibition, allows visitors to browse a historical map of witch trials across Scotland via a touch screen and search for detailed case records. They can even check whether someone sharing their name was once tried as a witch, creating a direct link between history and the present. On the other side, a long scroll displays reproductions of trial documents, inviting visitors to touch and read them. This section not only extends the narrative with further knowledge and information, but also allows visitors to conclude the experience as active participants.

