

Portfolio & CV

Selected works by Nina Moisan



NINA MOISAN

Diplômée de l’Université d’Édimbourg à la recherche d’un poste
d’architecte junior.

à propos de moi

Architecte diplômée, je suis animée par l’envie d’apprendre et enthousiaste pour la conception collaborative. Particulièrement attiré par l’usage de matériaux biosourcés, alternatifs ou de réemploi, tout en gardant en tête la performance du bâtiment, je m’efforce de créer des espaces qui améliorent le bien-être et la longévité des communautés.

éducation

2024-2026 Master’s in Architecture,
(distinction), **University of Edinburgh**

Au sein de l’atelier « Radical Harvest: Earth, Care, Reuse », j’ai abordé les thèmes de la terre crue, du soin et du réemploi. Cela s’est traduit par divers ateliers, la conception et la construction d’une structure *live-build* à Édimbourg, ainsi qu’une thèse comprenant une étude sur la communauté des artisans de Granton.

2020-2023 Bachelor of Arts in Architecture,
(first class), **University of Sheffield**

M’a permis d’explorer mes intérêts pour la durabilité et le design avec une approche focalisée sur l’utilisateur et le contexte. J’ai poursuivi ces sujets à travers ma dissertation sur le thème du design des maisons dans le contexte de structures sociales en changement.

2019-2020 Baccalauréat, (mention bien),
École Internationale Ermitage

2018-2019 Cours préparatoire en Architecture,
Institut d’Architecture de Moscou (MARHI)

expérience

2025 Coordination éditoriale — Catalogue
Radical Harvest **Edinburgh School of
Architecture and Landscape Architecture
(ESALA)**

08/2023-08/2024 Assistance architecturale
(Part 1), **Collective Architecture**

Agence écossaise spécialisée en logement social, la réhabilitation des batiments et la régénération urbaine, au sein de laquelle j’ai produit des plans, des visuels, des diagrammes et des maquettes numériques. J’ai également apporté mon soutien à l’équipe Collective Energy pour la modélisation sous DesignPH pour PHPP.

2022-2023 Animatrice et Secrétaire — Scène
ouverte (*Open Mic*), **Sheffield University Arms**

2021 Finaliste (2^e prix) — Charrette
d’architecture **AIA UK, Londres**

contact

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maîtrise des logiciels

Photoshop
Illustrator
Indesign
Revit
Rhino
ArchiCad
SketchUp
DesignPH
Autocad
Enscape
Premiere Pro

savoir-faire

Dessin à la main
Analyse de site et des usagers
Représentation graphique et orale
Travail en équipe
Capacité d’adaptation
Autonomie
Résolution de problème

langues

Français - couramment
Anglais - couramment
Espagnol - B2
Russe - B1
Allemand - B1

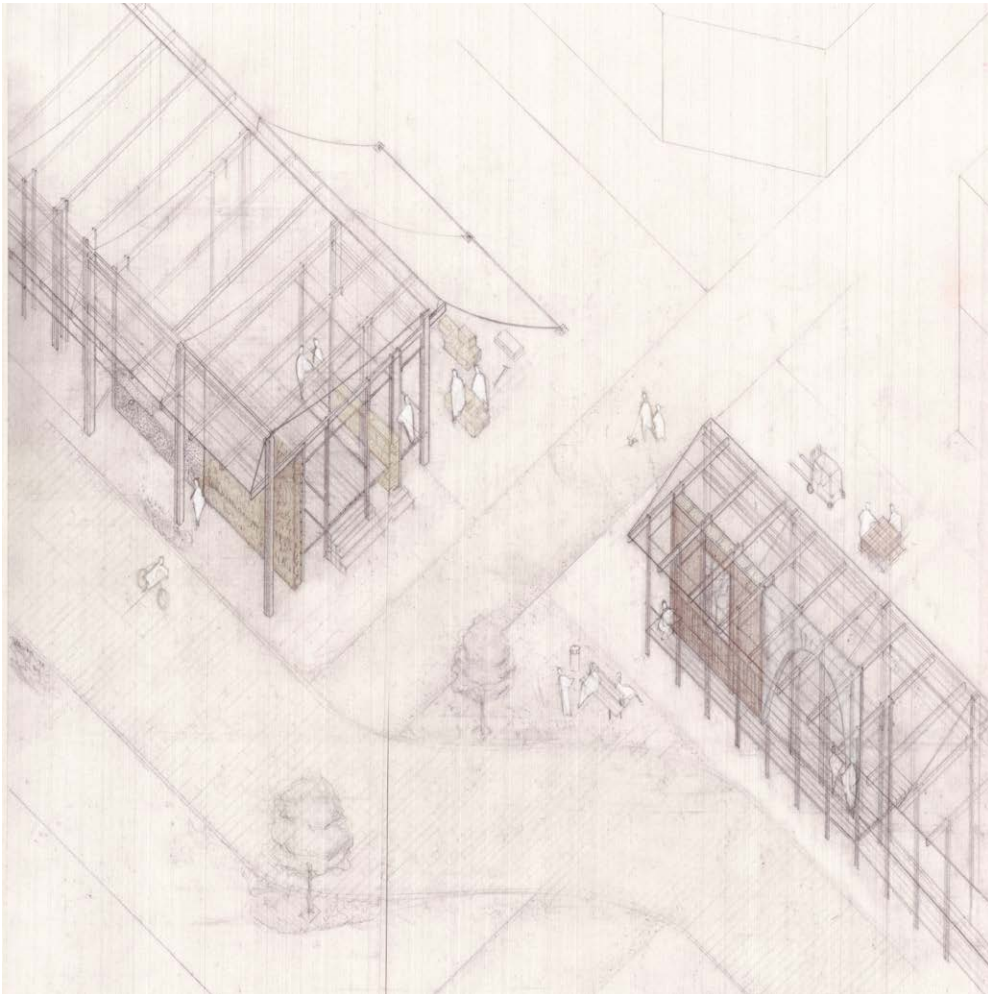
inspirations & pratiques

croquis et aquarelle, guitare
et musique, tricot, randonnée,
cuisine

références

Ewan Imrie, directeur chez
Collective Architecture
e.imrie@collectivearchitecture.co.uk

Simone Ferracina, responsable du cursus
Master et tuteur principal à l’ESALA
simone.ferracina@ed.ac.uk



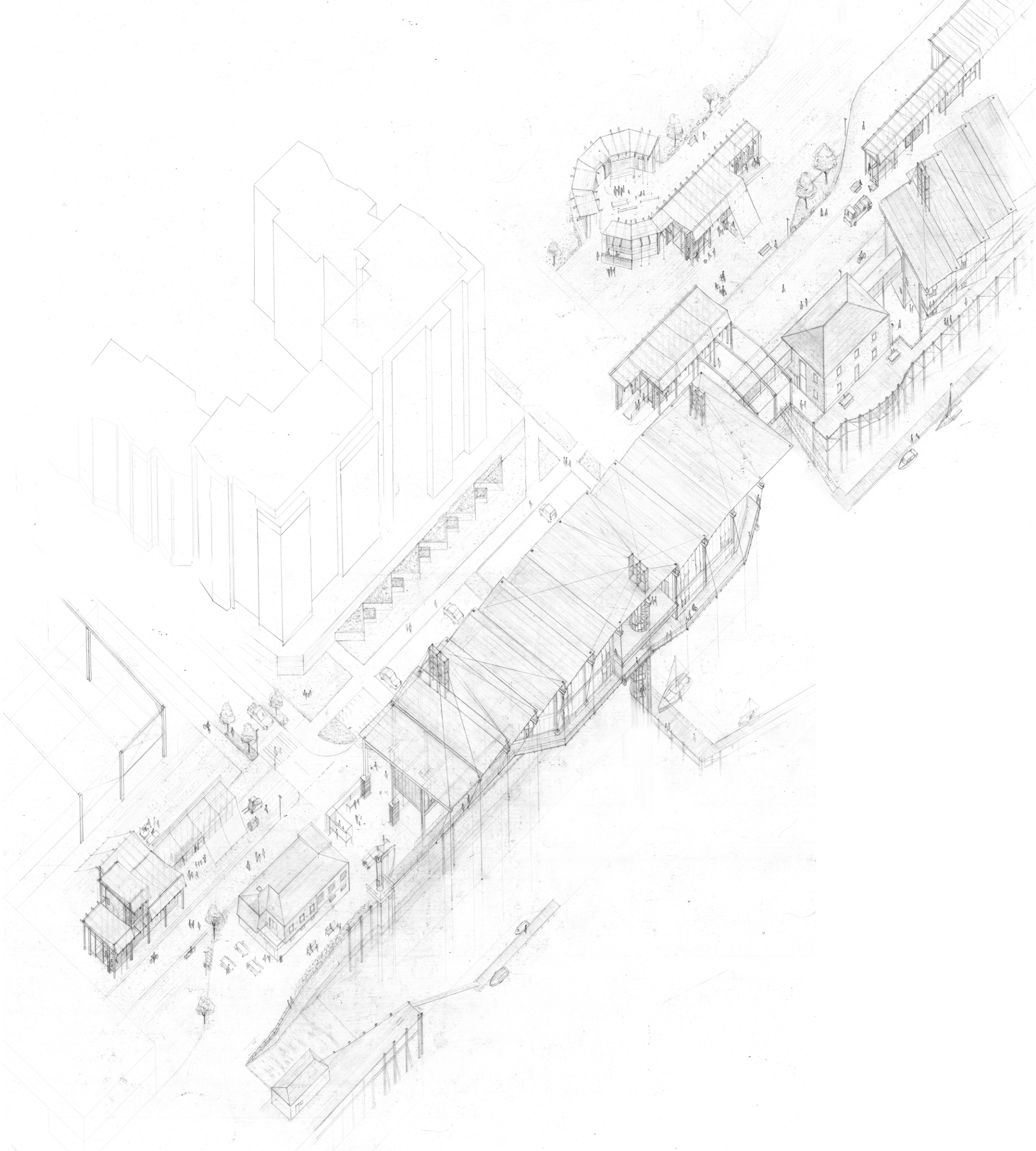
MAKING INTERFACES

This project investigated the act of building, focusing on the craftsmanship of the builder and their relationship to tools and materials. It was informed by a series of engagements with building experts, including earth builders, stonemasons, and thatchers, re-use experts as well as the design and construction of a live-build project in Granton.

It manifested as an architectural intervention for Granton's Middle Pier, responding to redevelopment pressures that endanger existing craft and repair ecologies by rehousing them and providing shared spaces for making, alongside storage of materials and tools. The site's existing use as a pier for yachts was extended through a boat repair workshop, market, and hostel.

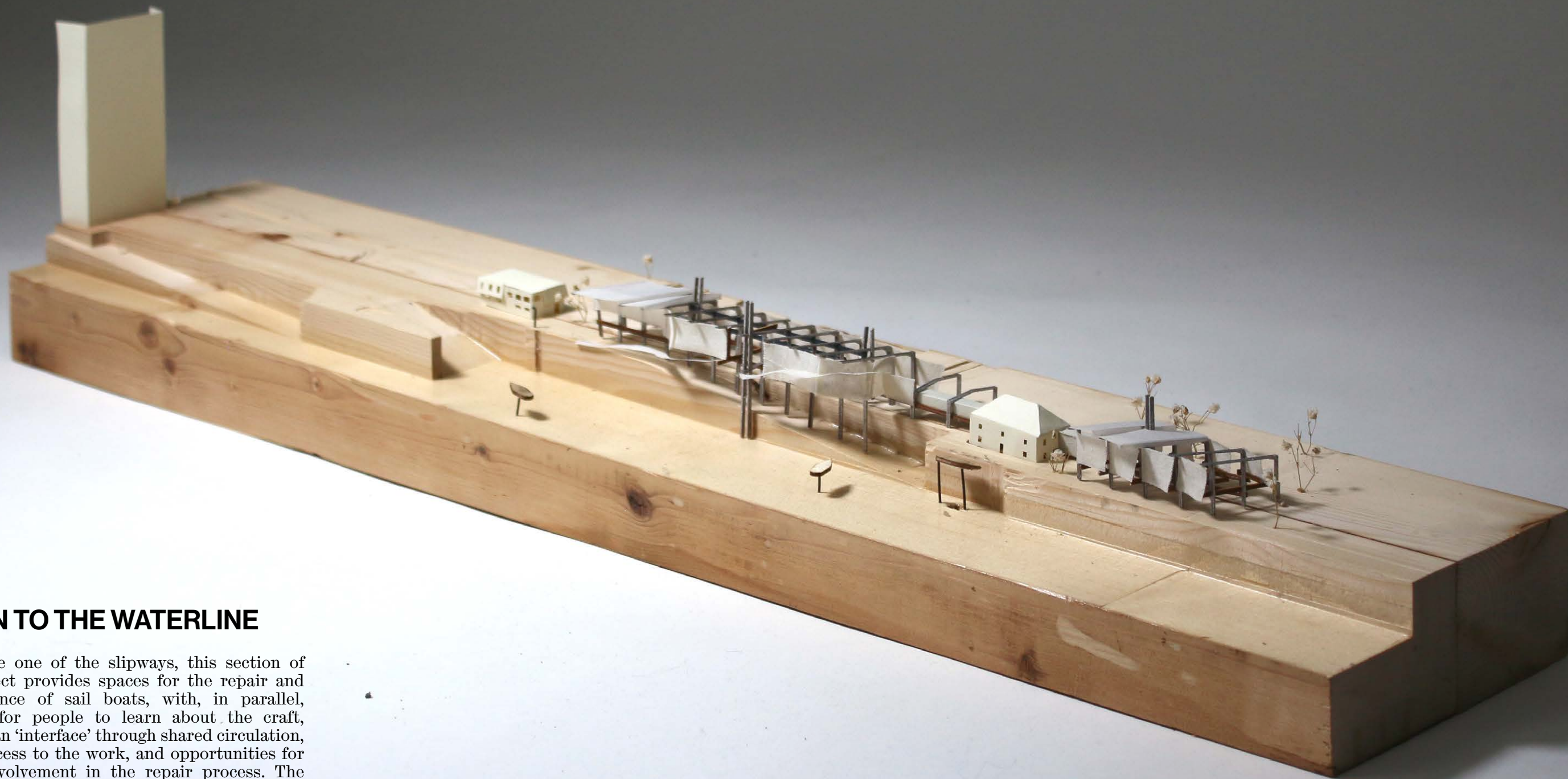
Woven through the site, an infrastructural walkway acts as a civic interface between knowledgeable labour and the community. It integrates space for the making of 'folios' or panels and allows the public to engage with the making process.

(right.)
Site axonometric showing life
between buildings, drawn at
1:250



DOWN TO THE WATERLINE

Set above one of the slipways, this section of the project provides spaces for the repair and maintenance of sail boats, with, in parallel, a place for people to learn about the craft, forming an 'interface' through shared circulation, visual access to the work, and opportunities for direct involvement in the repair process. The public spaces are weaved through and around the workshop including a library and tool library, events and exhibition spaces as well as educational rooms. The external ramps run from the market strip on the ground floor and against the shore side of the building to access the outdoor 'squares' with views on the workshop and harbour, providing an accessible route as the most desirable.



(below.)
Plans of proposed boat workshop and
hostel, GF and L01 (L02 not shown), drawn
at 1:200

(ground floor.)

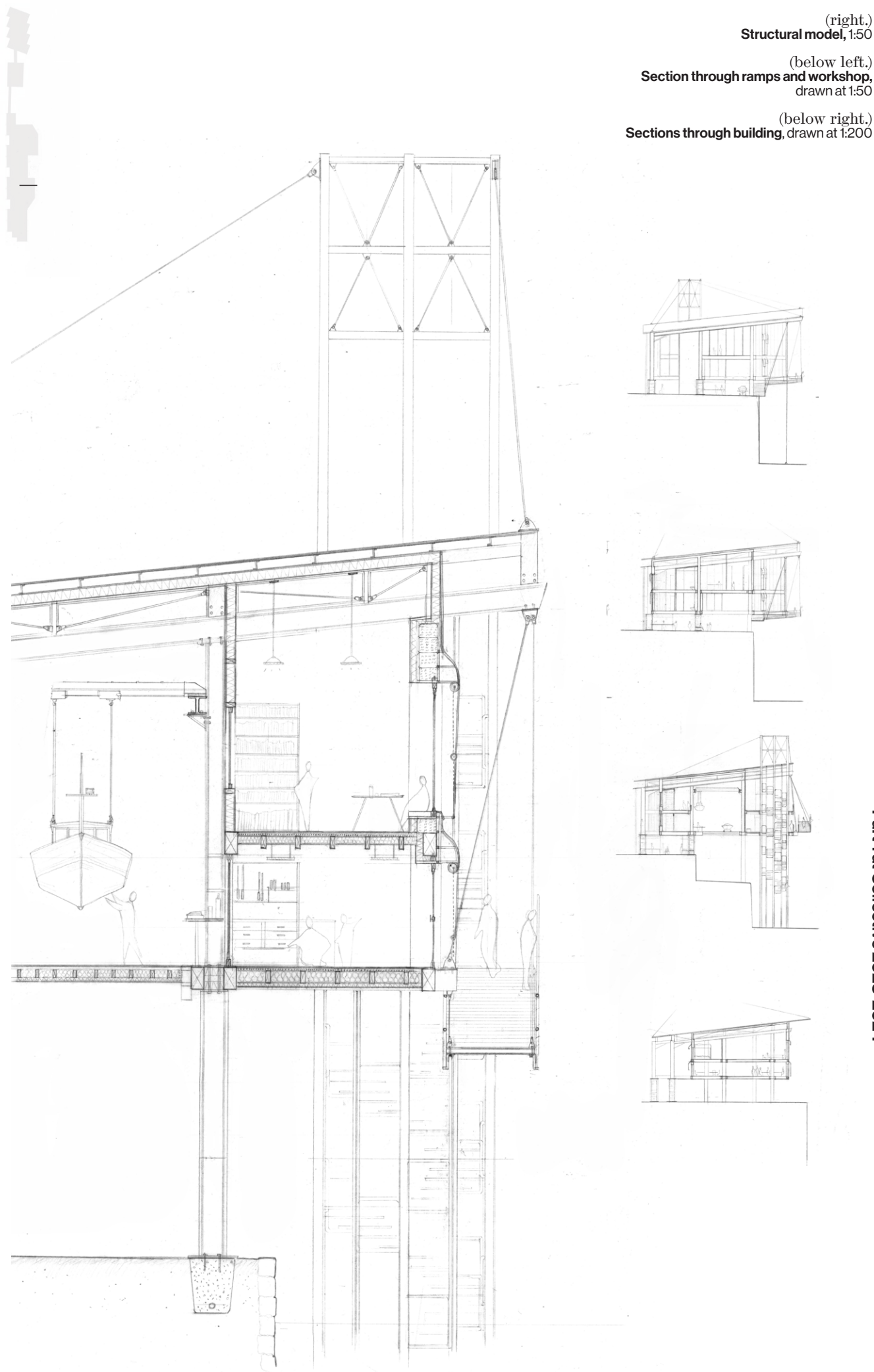
(level 1.)

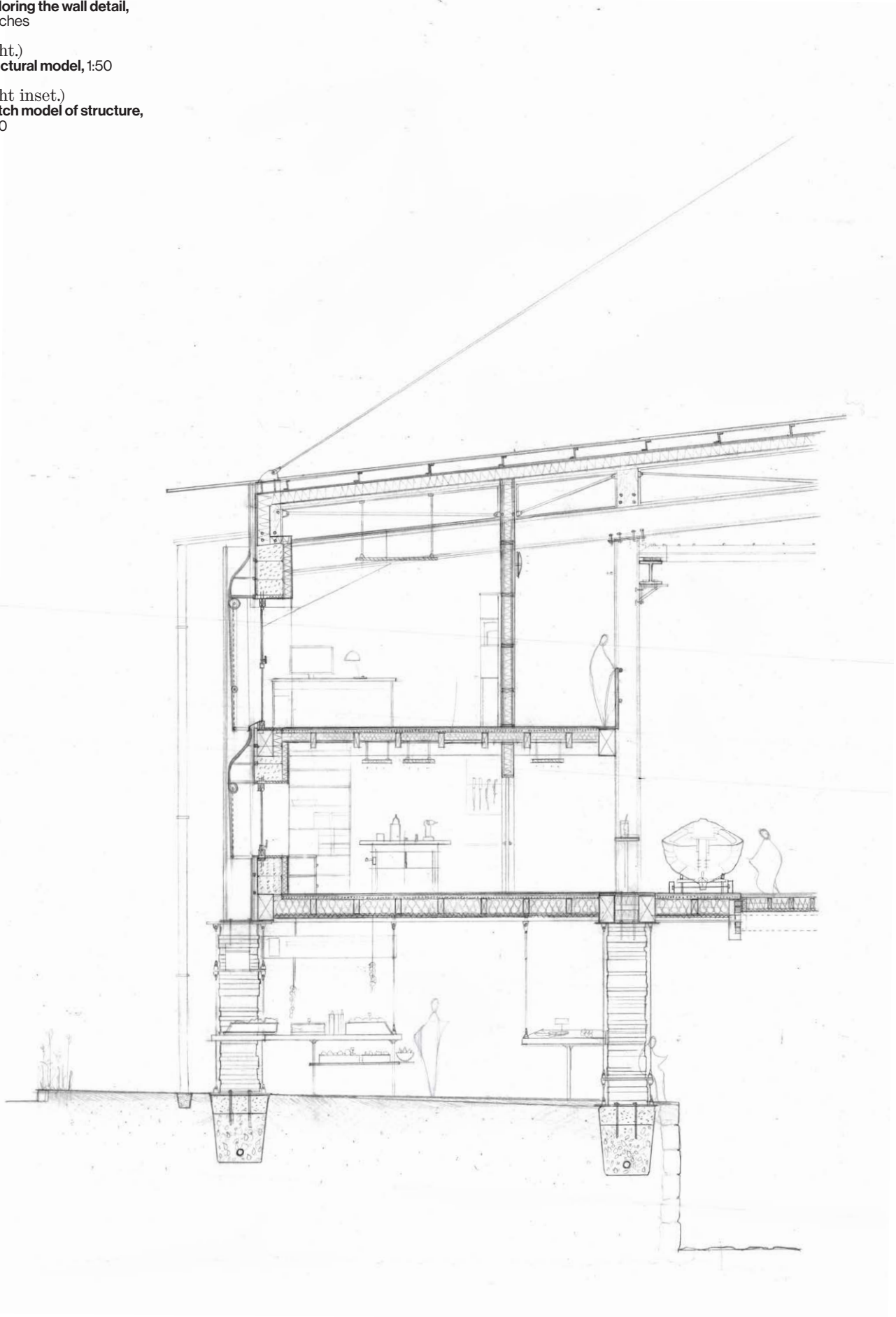
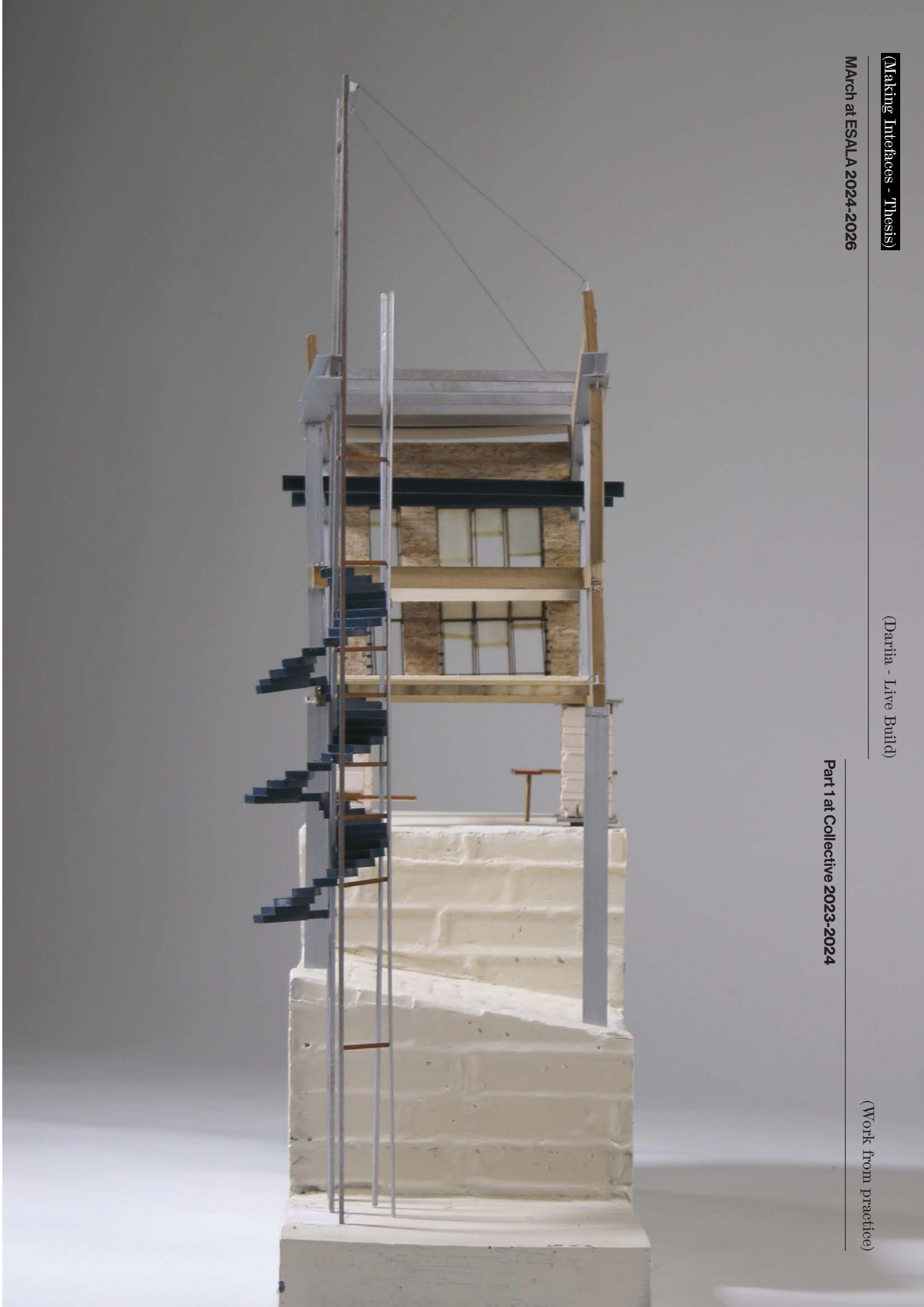
1. market
2. hostel lobby
3. communal space
4. kitchen/dining
5. dorm
6. launderette
7. exhibition/events
8. auxiliary workshop
9. repair library
10. main workshop hall

GRANTON, STRUCTURES IN TRANSITION

This material resource mapped from Granton's masterplan has informed the tectonic approach for the boat repair workshop, which is grounded in the same resourcefulness of using available and local materials in the work of the makers who informed the project.

Halves of portal frames are elevated onto columns of tensioned brick panels and cantilevered above the slipway, supported by the towers with cables. The walls are constructed with straw bales – which rsourced in a joint harvesting of wheat for Lauriston farm and Granton Bakery and covered with the roll-up fabric façade made from the disused sailcloth's of boats in repair, usually having a lifespan of a maximum of 15 years.





(left above.)
Section through market and workshop, drawn at 1:50

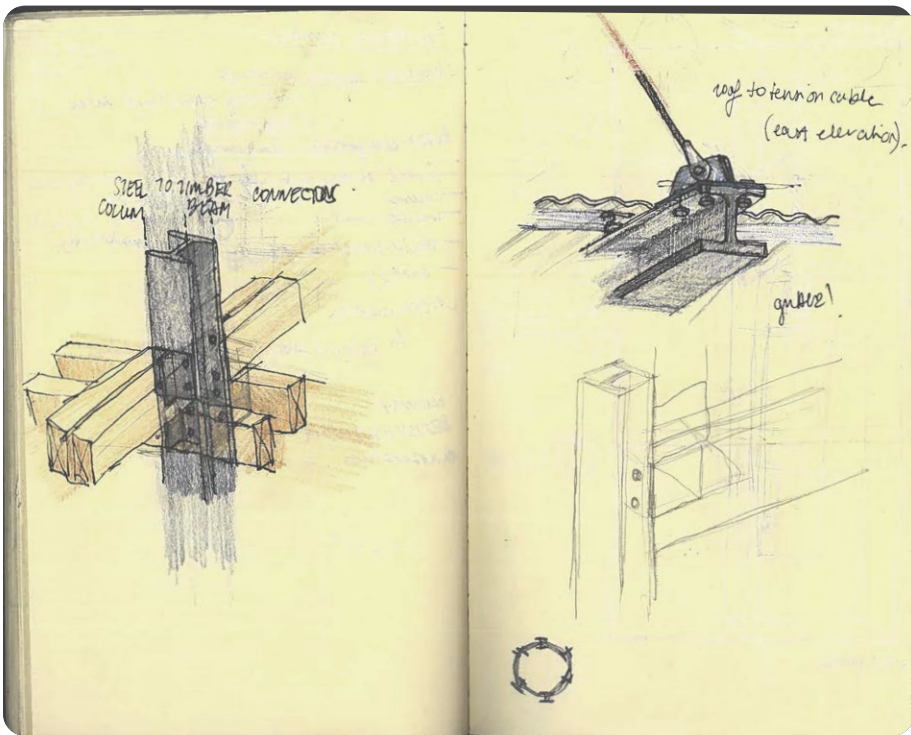
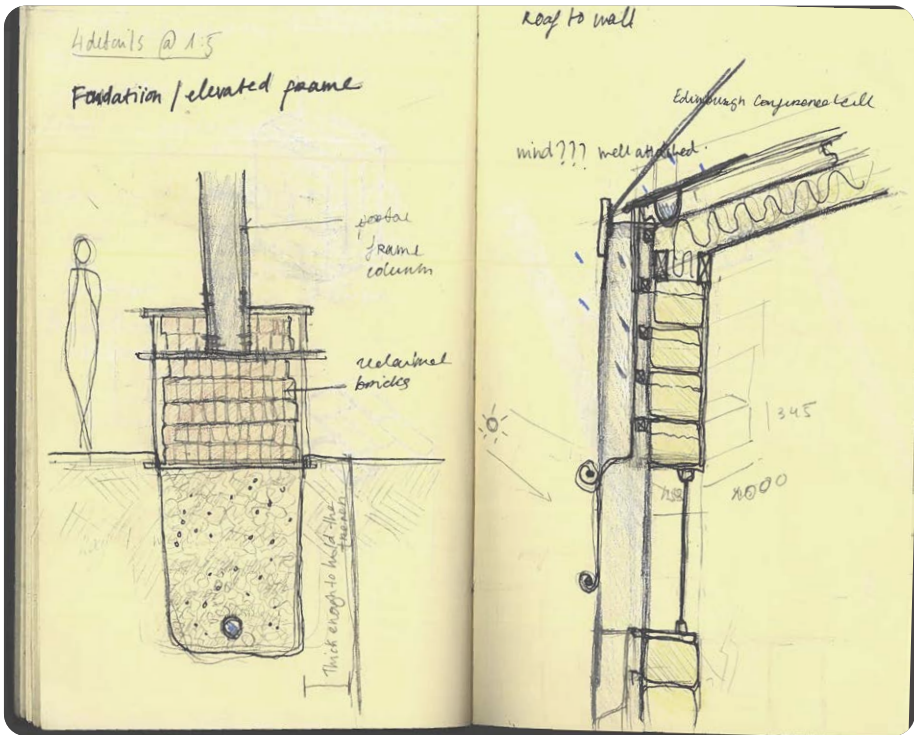
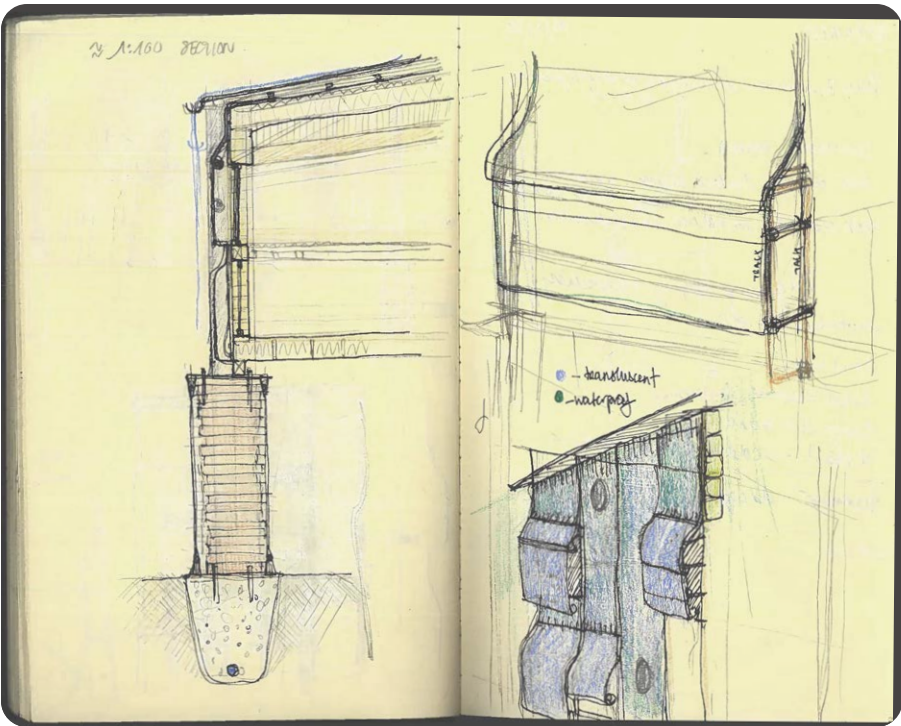
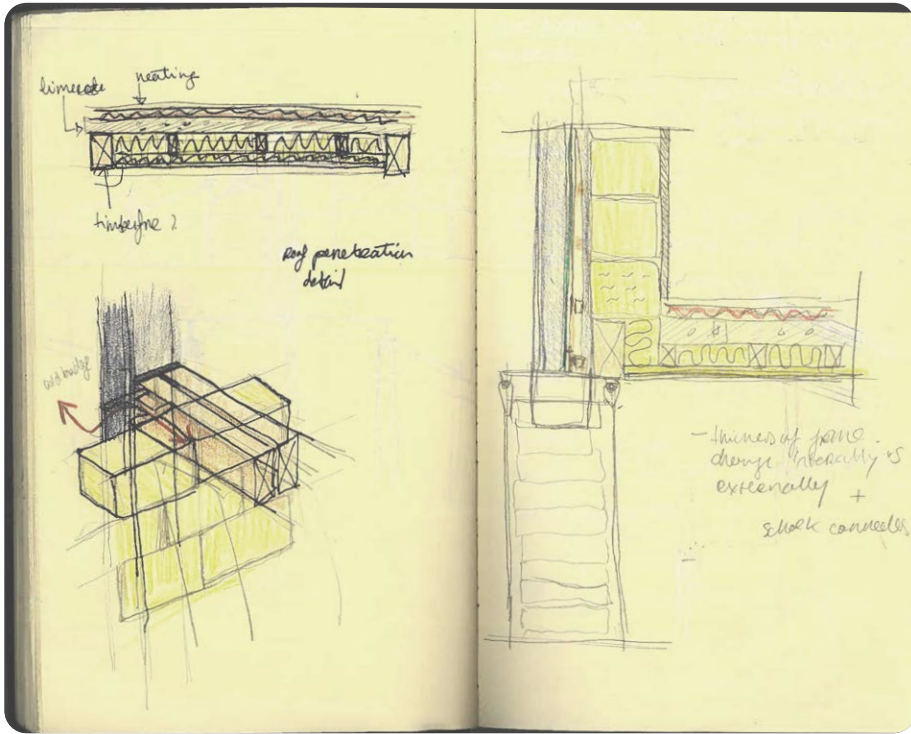
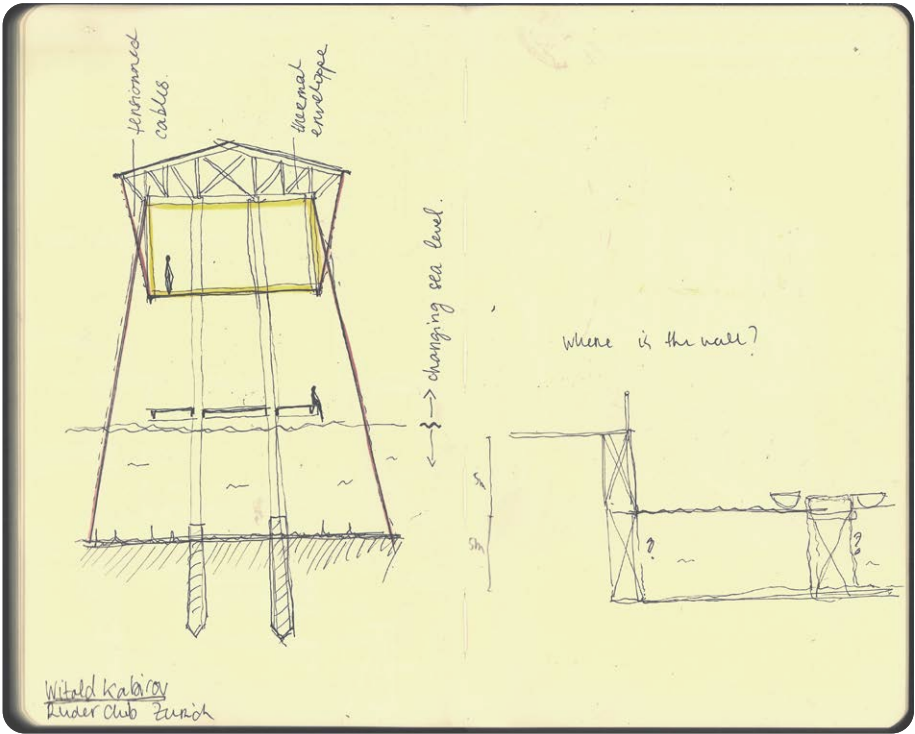
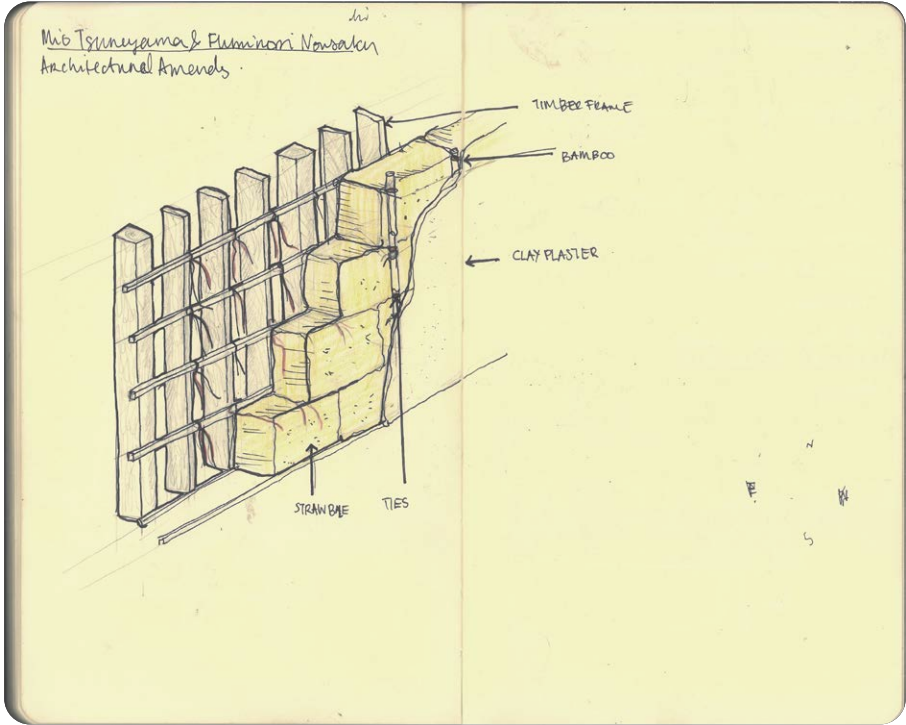
(left below.)
Exploring the wall detail, sketches

(right.)
Structural model, 1:50

(right inset.)
Sketch model of structure, 1:200

THINKING THROUGH DRAWING

This project's materiality involved designing with a mix of salvaged steel, straw, and reused brick panels. This required an iterative approach; sketching became a useful tool to interrogate the wall build-ups and structural considerations, using a colour-coded method to track the different materials.



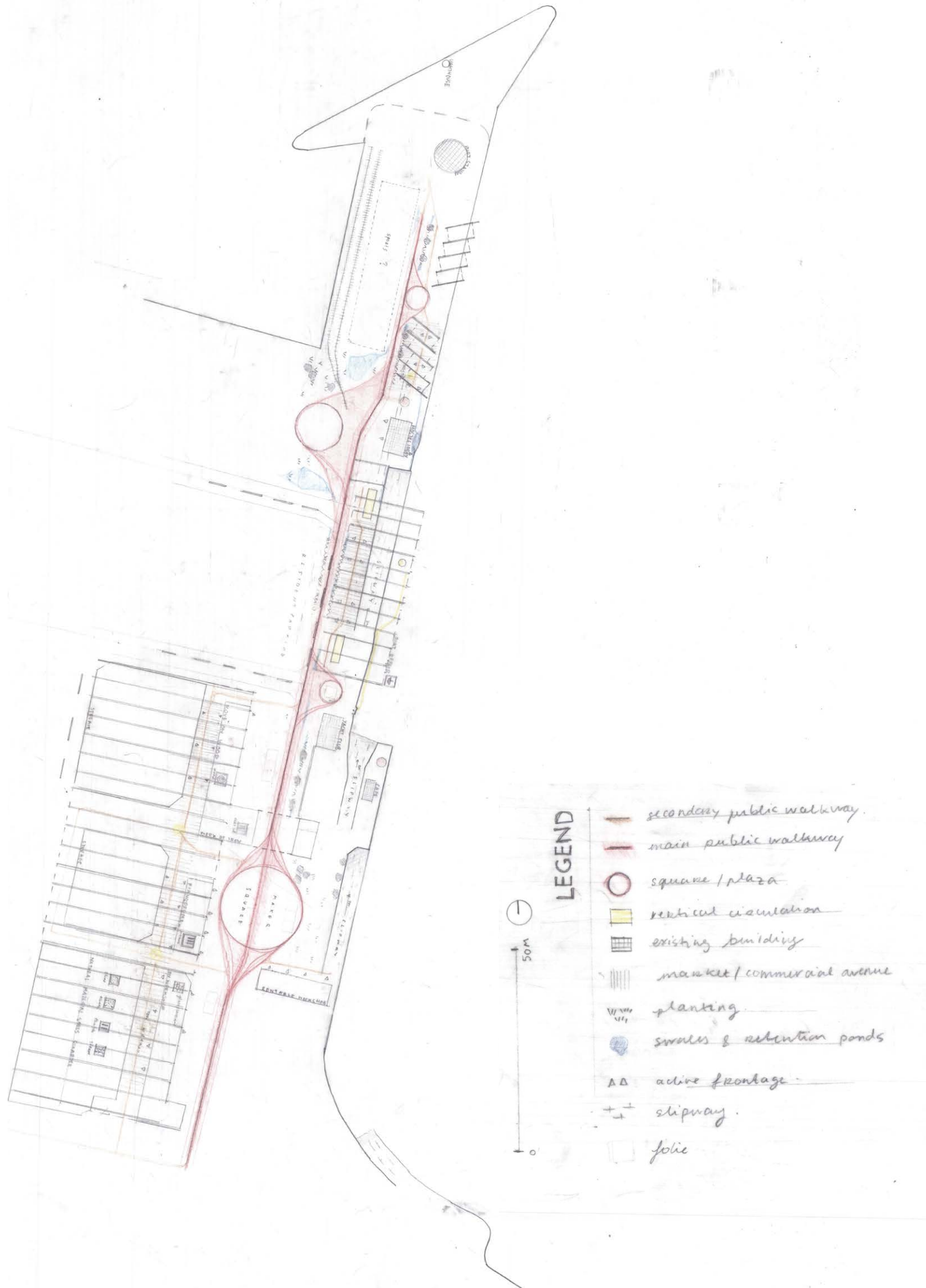
THE WALKWAY, THE PROMENADE

(left.)
Strategic test model, modelled
at 1:1000

(right)
Strategic plan, proposed,
drawn at 1:1000



The proposed walkway serves to activate the places in-between buildings of the strategic intervention which includes the boat repair workshop, the market space, the hostel for the community of sailors as well as the makers' commons - the last providing a crucial resource of materials, tools and workspaces. The walkway allows small scale market stalls, ateliers or exhibition and events areas to integrate with the Granton promenade and the wider Granton strategy, becoming a piece of civic infrastructure deconstructed from specific buildings.



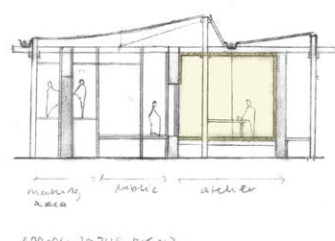
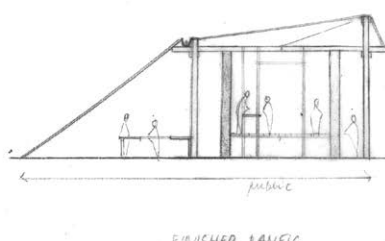
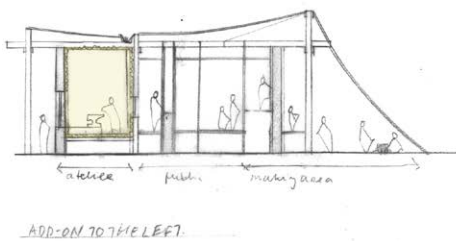
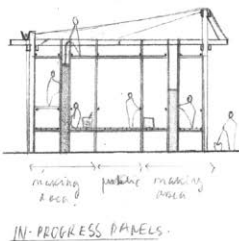
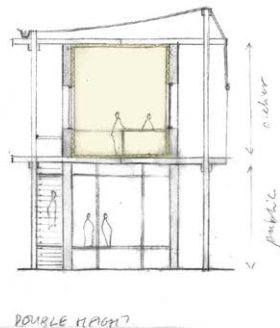
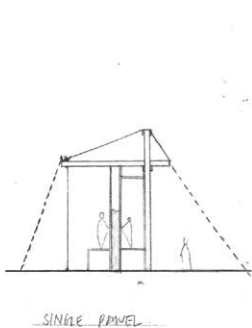
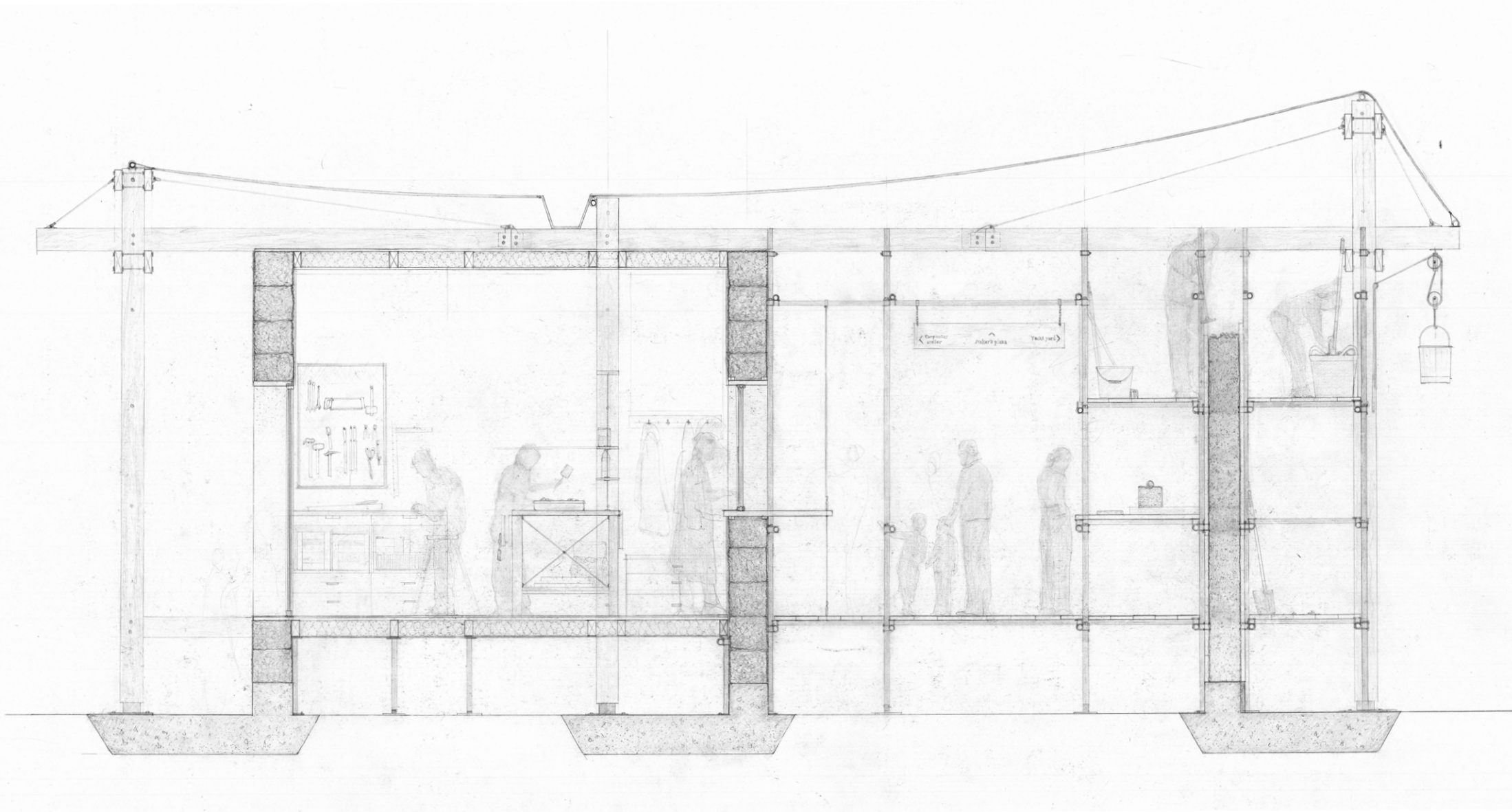
THE WALKWAY IN MAKING

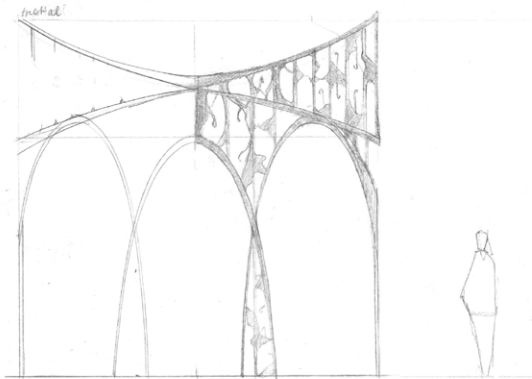
The walkway comprises of an internal scaffolding structure, which integrates space for the making of various panels, imitating the act of walking through a construction site. The central aisle is completely accessible to the public, with the sides allowing for more control over who can access the construction areas. The aim here is to provide the opportunity to engage with the act of making, perhaps manufacturing a performance aimed to display not just the maker's work but the process of making it.

The panels within the walkway may be functional or deliberately non-functional. Operating as 'folies', they do not necessarily serve a prescribed use. They emphasise presence and encounter, as in Parc de la Villette, where some of Bernard Tschumi's 'folies' are markers and catalysts rather than utilitarian objects. The fragment of wall allow architecture to be experienced beyond function - focusing instead on the craft in question. Others can accommodate specific uses within the public walkway: a market stall, workshop booth, an herb garden, an insect habitat, or an exhibition wall; though remain open-ended and adaptable by the community.

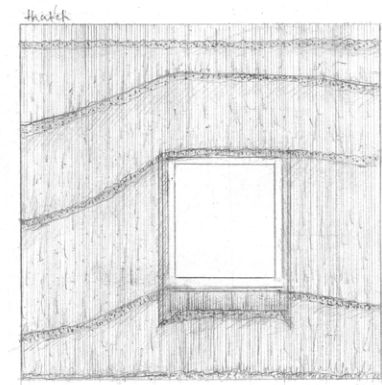
(right.)
The scaffold walkway in activity, section drawn at 1:20

(below.)
Sections of walkway typologies, drawn at 1:200

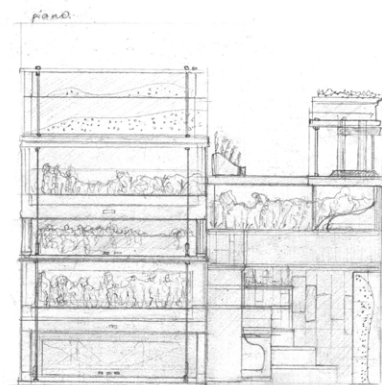




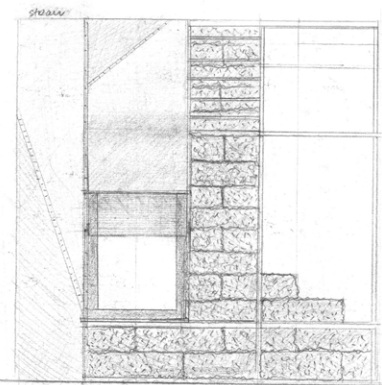
 METAL REWORKER



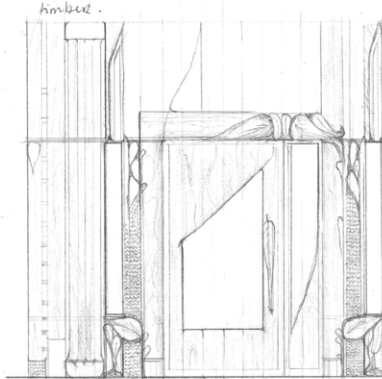
 THATCH LAYER



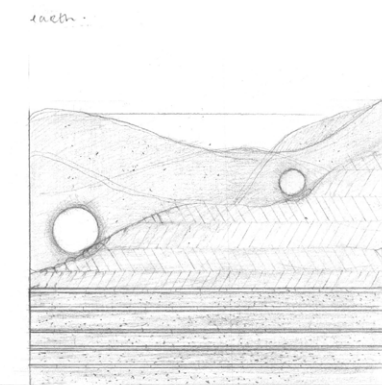
 PIANO SALVAGER



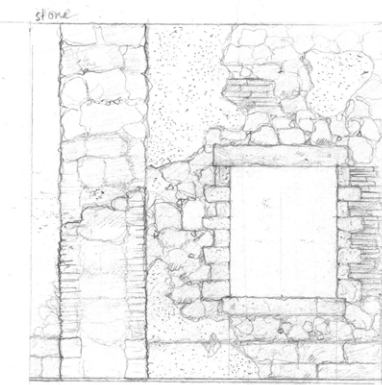
 STRAW BINDER



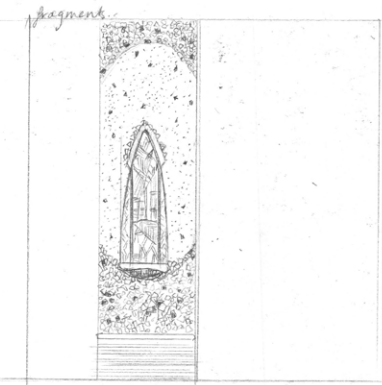
 TIMBER TECHNICIAN



 EARTH SHAPER



 FIXER MASON

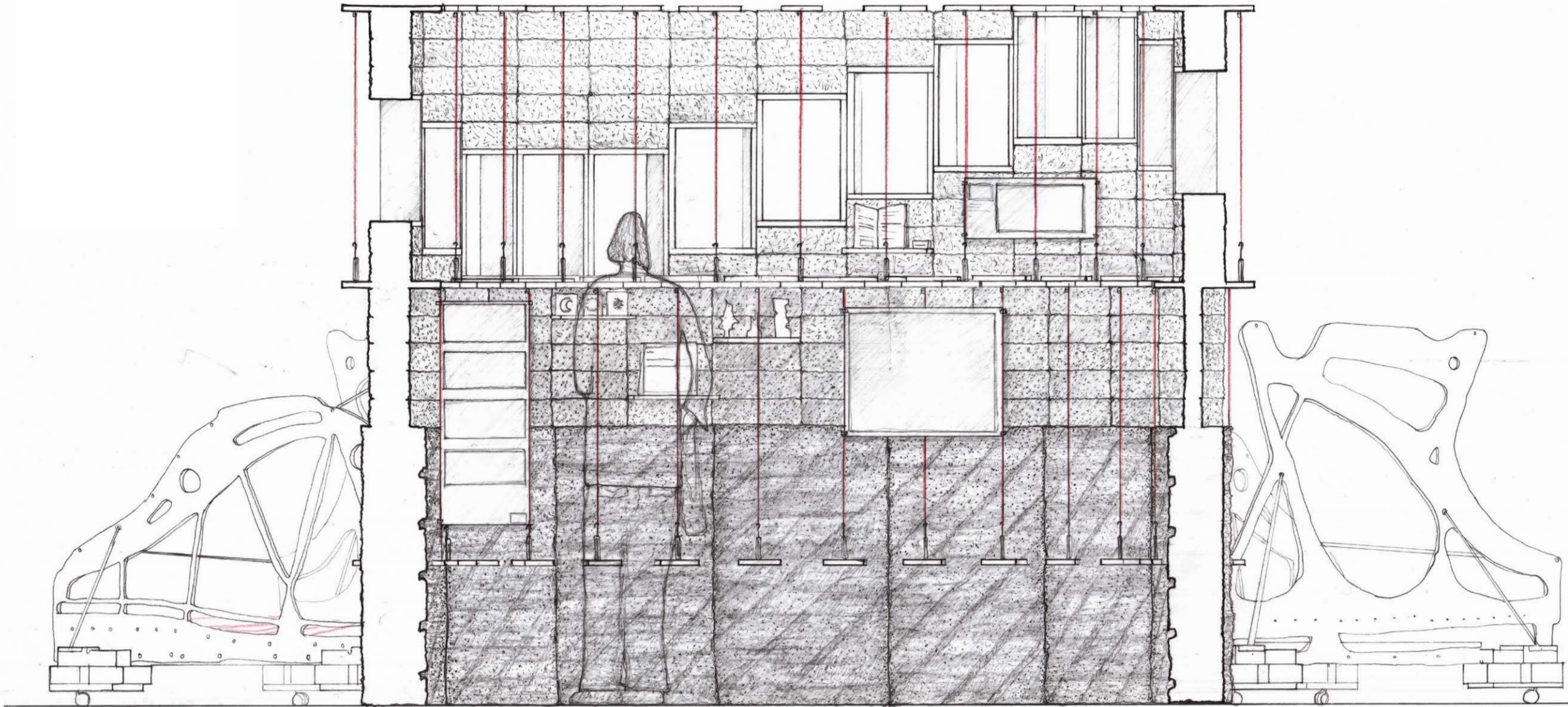


 FRAGMENT COMPOSER

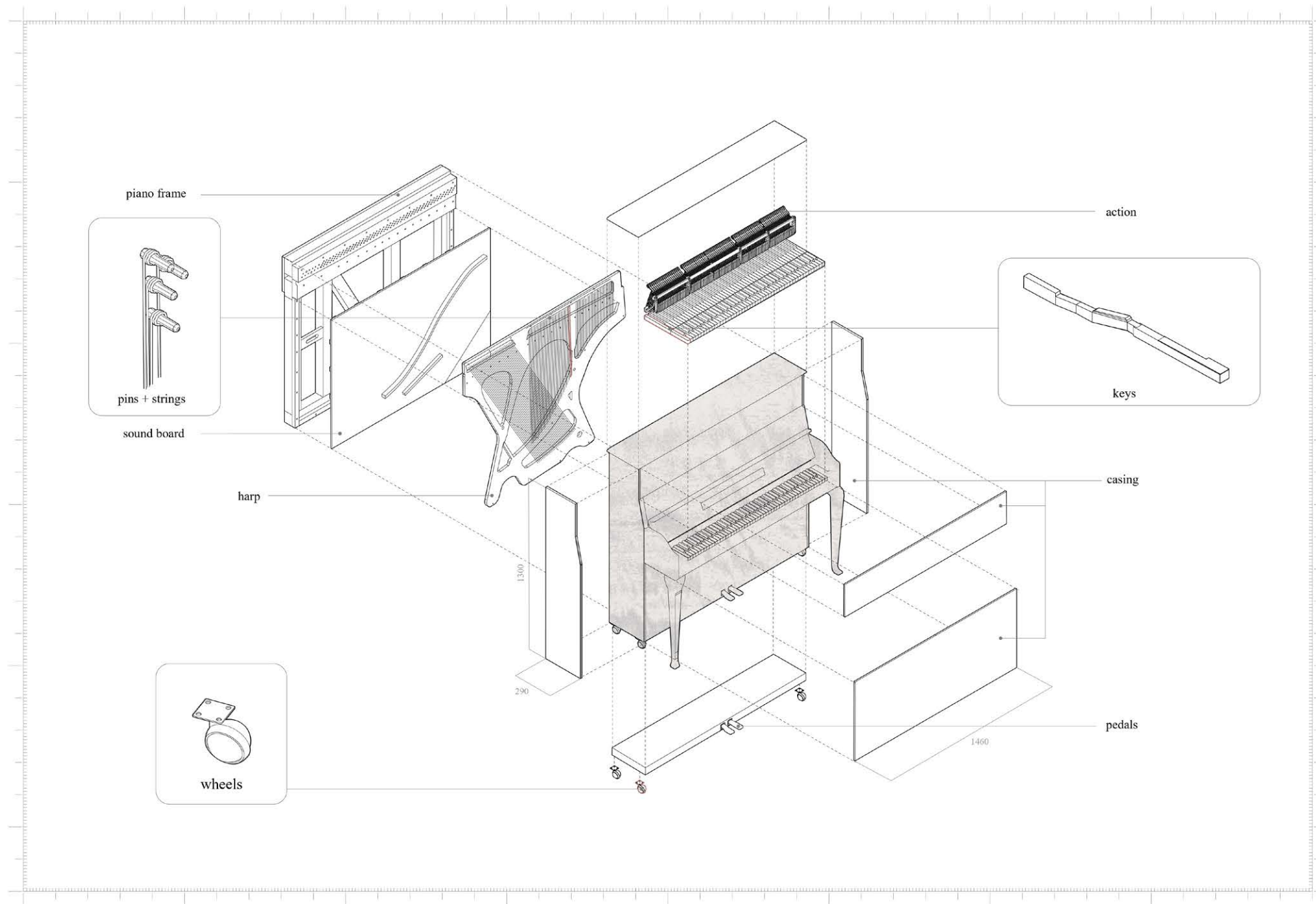
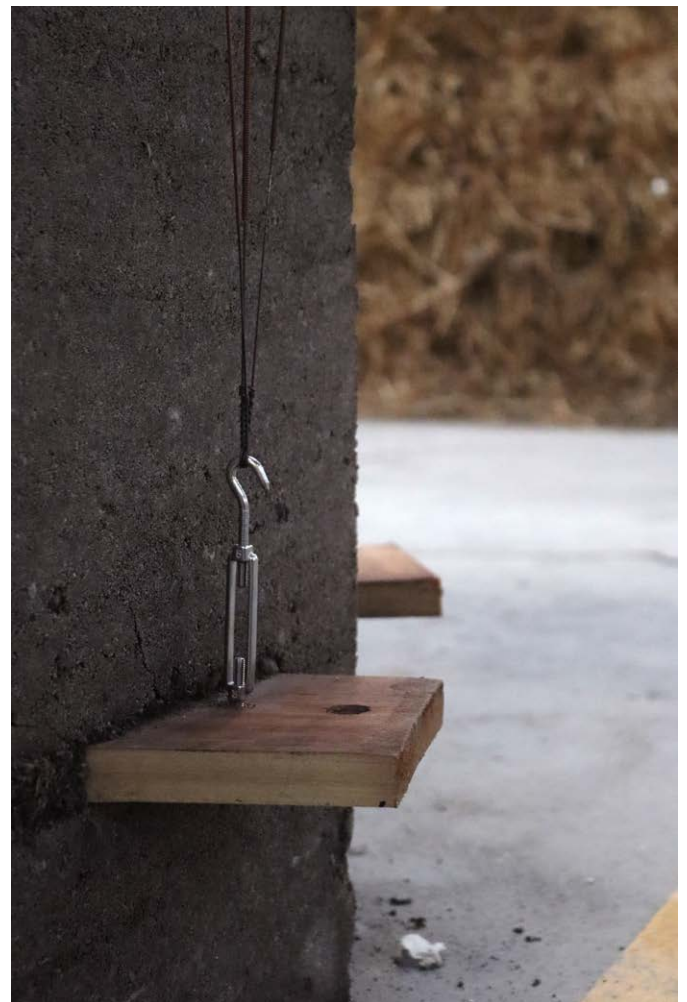
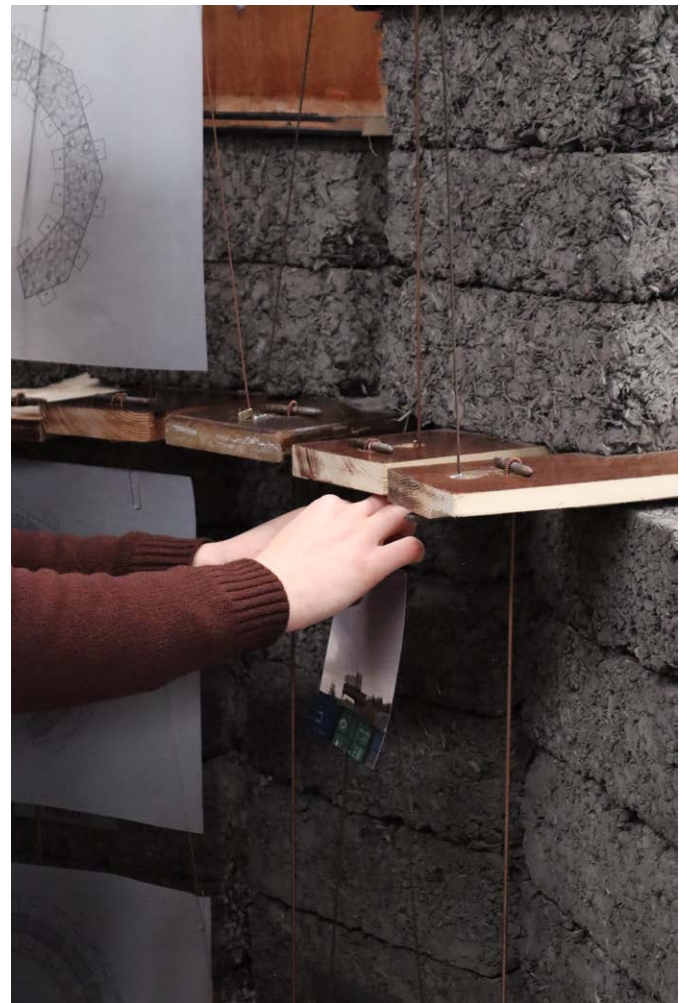


DARIIA

Dariia was located within the 'Pitt' warehouse at 20 West Shore Road in Granton, a building constantly in flow due to fluctuations in occupancy and various local enterprises moving in and out. Due to the uncertain nature of the site, the program was left loose to some degree: a small room which could serve as storage, as an exhibition wall, as a private working space or perhaps even as a place for contemplation.



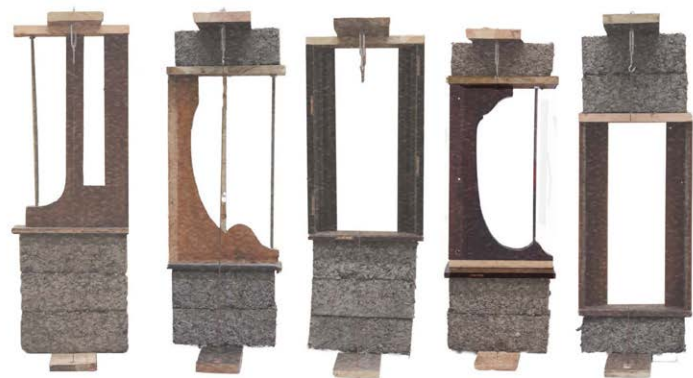
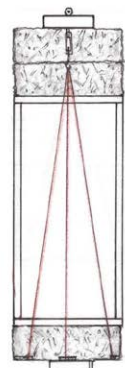




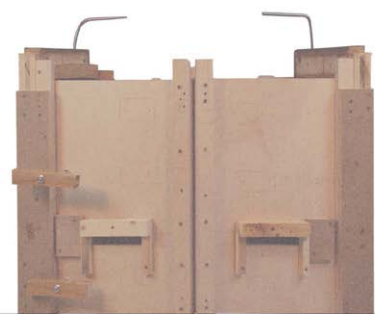
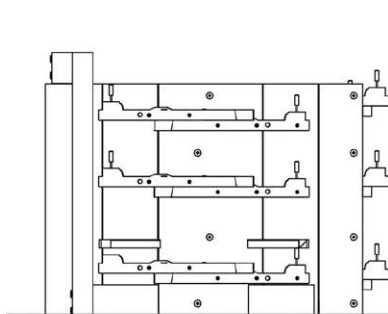
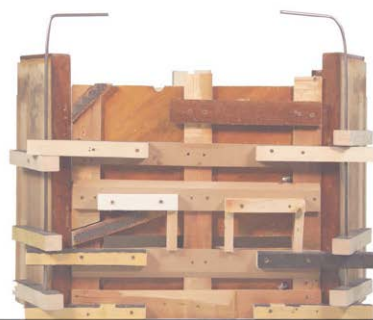
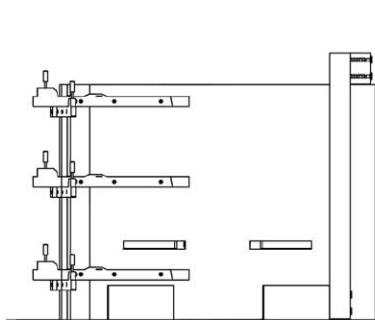
DARIIA

Throughout the semester, we studied storage as a model for architectural design, and for the easy assembly and disassembly of components. During an initial visit to Pianodrome, we realised that piano strings and tuning pins are the most challenging materials to reuse from discarded pianos. This informed our tectonic approach, which was geared towards the prefabrication of modules that could be post-tensioned into units and disassembled if needed. The structure consisted of earth and hemp bricks formed using a handmade compressor, stacked and tensioned with piano strings secured to turnbuckles, atop a modular rammed earth base.

Every piece of formwork was fabricated using the parts reclaimed from the disassembly of six pianos, alongside subsoil diverted from a quarry in Cowdenbeath.



Window modules



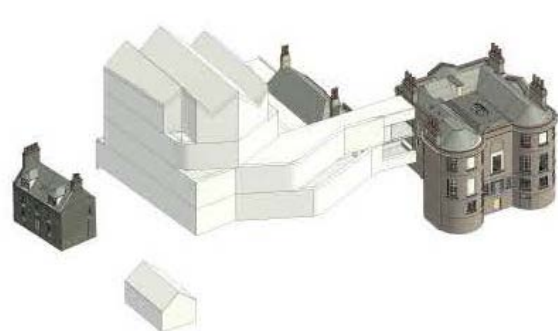
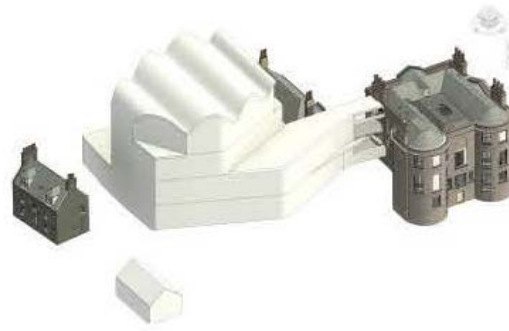
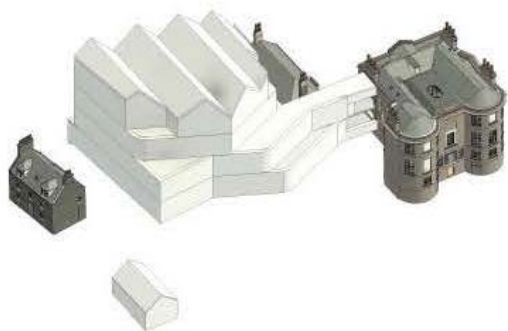
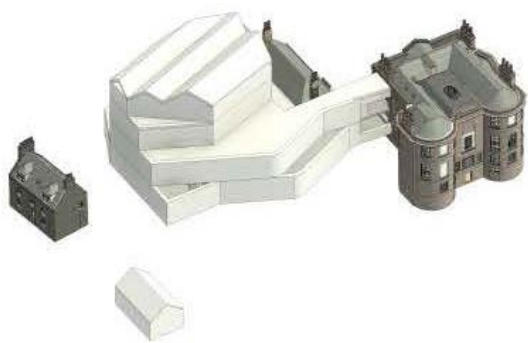
Patricia



(Davita - Live Build)

ABERDEENSHIRE MUSEUM, PETERHEAD

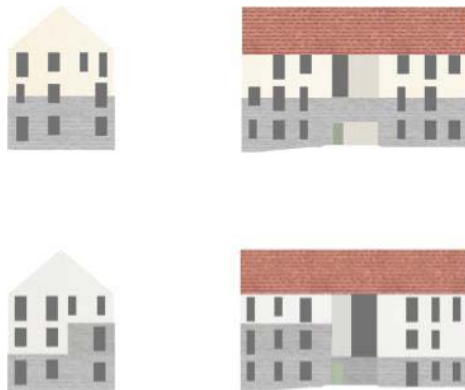
During my time at Collective, I participated on the Aberdeenshire Museum project in Peterhead, and was involved in several stages of the process (stage 2-3). This included designing basic massing and elevation drawings for early-stage drawings, modelling parts of the building and site in Revit including the landscape proposal for creating visuals, preparing planning documentation and also participated in a community consultation in Peterhead.





BIBLOHALL HOUSING, ELGIN

This housing development led by Moray Council and Grampian Housing Association comprises of around 200 social homes of different typologies. I was involved in various parts of the process including material selection and creating elevation variations as well as updating the Revit model to prepare the planning applications and creating 3d sketch visuals.

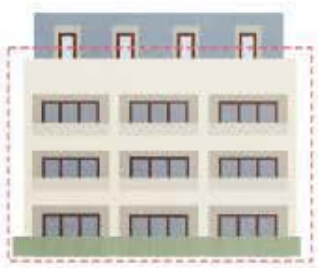


CARGILL TERRACE

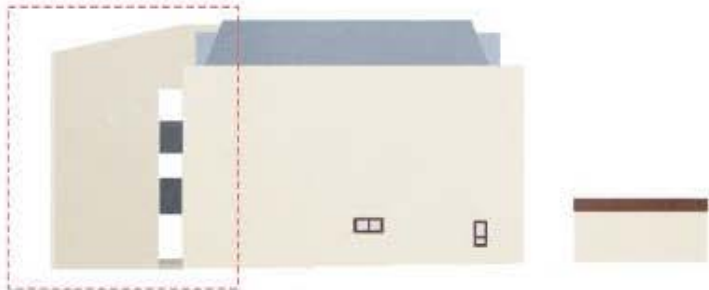
For this retrofit and extension of a housing block in the North of Edinburgh, I was involved in the design of various options for massing, plans and elevation, with the challenge of adhering to the Scottish regulations for fire as well as integrating Standards from Housing for Varying Needs guidance.



Roof extension provide additional dwelling(s) upstairs



Extension of existing facade with balcony space



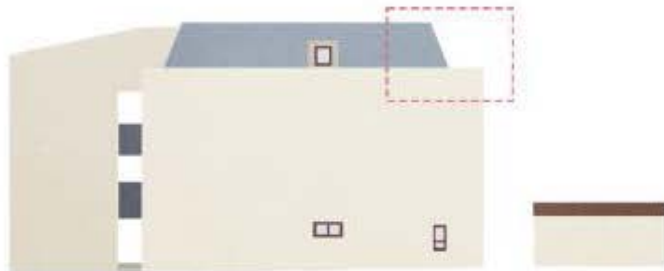
New staircase provides roof access and serves as fire escape route



Dormer windows in line with surrounding buildings



Existing substation retained



Roof is set back from front elevation to be less dominant to the street



North Elevation



South Elevation



West Elevation

CABRACH DISITLLERY

This conversion project establishes a new, community-owned micro-distillery, operated by the Cabrach Trust, set within historic farm steadings in a remote valley in the North East of Scotlan. I was involved in the creation of visuals in accordance, giving life to the space which has currently been built.

