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In the past year we have seen a number of new staff start with the School and this has enhanced our offering. The design work has gone from strength to strength as we continue to push a diverse agenda which encompasses varied theoretical themes and alternative design positions. The School’s reputation continues to grow globally thanks to our staff and our students.

Personally, I have travelled to Thailand, Hong Kong, and Singapore to establish new partnerships and to build further on existing relationships. These visits include attracting talented students and widening the influence of our research portfolio. It has been gratifying to hear that our name is highly regarded and this is testament to the quality and work of our Alumni.

This year we held three exhibitions. The first was in Oxford and celebrated the work of the entire School. This was followed by an exhibition for undergraduate architecture at Weston Williamson and Partners, and one for postgraduate architecture at Robin Partington and Partners. All the exhibitions were very well received and the quality of work complimented.

It was a pleasure to invite Andi Kercini of Robin Partington and Partners (pictured above) to open the Oxford Exhibition. Andi, an Alumni of the School, has provided great support over the years and is a great ambassador for the School.

Looking forward to next year, the School will begin its ninetieth year and celebrate with a series of events. In June 2017 we will gather to celebrate the work of current students and alumni over many decades.

Enjoy our work!
Semester 1 began with a live project to install biodegradable play structures at Magdalen Wood to stimulate its use as a resource for the local community. The focus was on the potential of the woods to provide places to encourage wellbeing, family cohesion, play and a love of nature. Installations included a woodland gym, bike picnic stop and a lookout point. The installations were tested during a one-day public participatory consultation event.

This was followed by a more speculative project to design a forest school base in the woods for classes of local school children. The base was designed to shelter its occupants while also immersing them in nature and encouraging them to enjoy spending time outside. The classroom was designed for a class of up to 30 children and their teachers visiting Magdalen Wood to spend time learning in and about, the natural world.

In semester 2 we explored the activation of public space. We staged a performance as part of the Audiograft Festival. The performance featured eighteen Playable Buildings designed and installed by the students. These Playable buildings are interactive musical structures that can be occupied as spaces. They included a glass harmonica that played a scale derived from domestic water consumption levels; a space that required the audience to choose between listening or looking; and a space that rang bells as your body navigated through it.

This experience informed a final project to design a public building to stimulate engagement with public art. These proposals were located on the site of the Westgate shopping centre development in Oxford, exploring the significant consequences this development will have on public space in the city and imagining alternatives to the public spaces currently proposed.
Top, Marsha Ismail Archaeology museum and homeless shelter | middle, Joshua Richards Skating Shelter | bottom, Ben Hutchinson Community Forge.
Top left, George Barnes Westgate Horror Writing Centre | top right, Rebecca Barnett Recycled art centre | bottom, Cameron Smith Crossing Boundaries.
Building Works Unit
Tutors: Theo Molloy, Thomas Randall-Page

Unit Agenda - What we think
Central to our approach is the notion of a real life project in which we engage in a scenario, both current and tangible. We study in depth how and why we build things, investigating the social, economic and political contexts of projects as well as construction techniques and material exploration. We want to engage in how the city is changing and look for ways in which architecture can react, effect and provoke reaction in this context.

Site - Creekside - Deptford - London
Unit A focused on the border of the London Boroughs of Greenwich and Lewisham on the bank of Deptford Creek. This area is on the front line as developers encroach on a vibrant and established artists’ community. The site provides a rich a real opportunity to engage with the debates surrounding culture-led redevelopment, established communities and regeneration in deprived areas. We believe that this Deptford scenario is a microcosm, acutely representative of a macro situation born out across much of London and relating directly with many current debates in the architectural community around the future of the city.

Technical Tutor
Ilona Hay

Students
Sofie Arnevig, Calum Bluck, Michael Forward, Jessica Guy, Doug Haynes, Francesca Jacobs, Thomas Linzey, Hilton Murrell, Kieran Newell, Craig Ross, Frederick Young, Will Audley, Lucas Fabbri, Sophie Flinder, Joe Goldman, Luis Leon, Jonah Maxted, Eman Mehdi, Joy Mulandi, Kavita Perry, Manu Pillai, Kara Thompson, Sam Tottenham, Teodora Velkova, Konrad Weka, Oscar Von Claer

Guest Critics
Enrique Soriano (Coda Office, Barcelona)
Chloe Leen (Sam Jacob Studio)
Geraldine Holland (The Cass School of Architecture)
John Buckland (Float Studio)
Lucas Facer (Haworth Tompkins)
John Ng (AA)
Kathryn Timmins (Studio Tej)
Huma Ahmad-Barras (Atelier Barras)
Martin Michette

1. Joy Mulandi (3) Asylum Ceramics
2. Sopie Flinder (3) Nail Community- Dry dock for houseboat building
3. Sam Tottenham (3) Theatre of the Everyday
4. Sopie Flinder (3)
5. Kara Thompson (3) The Generational Interchange
Unit-B examines the concept of ‘place’ as a central theme, experimenting with architectural typologies and design methods which either enhance, transform or preserve identity within the built environment.

Through advanced visualisation, model-making and graphic studies, we research and test propositions and develop ingenious technological solutions to engage with real-world briefs. This year, we addressed the re-modelling of the St Pancras Cruising Club, on the periphery of the Kings Cross Masterplan.

The historic boating club site is in a prime commercial location, somewhat threatened by the pace of development yards away, just over the Regents Canal. The brief was to preserve the unique identity of the club, while empowering it commercially via the introduction of a secondary programme. This additional programme would enable an enhanced public interface for the club, without compromising the values or experience of the club members.

We draw from surrounding theoretical contexts, such as the psychogeographic walks of Will Self in ‘The London Perambulator’, the critique of privately owned city space in ‘Ground Control’ by Anna Minton and the gritty urban atmosphere of J.G. Ballard’s novels.

We visited Amsterdam and Utrecht to see first-hand how cities can thrive and transform, yet maintain identity successfully.

Construction and Environment tutor: Clare Nash
Structures tutor: Graham Starling (Elliott Wood)
Modelmaking Specialist: Joshua Scott


Guest critics:
John Henden (2x2Architects), Christian Brailey (Piercey and Co.), Joshua Aylett, Ryan Hardiman.

With thanks to:
Ronnie Maclellan, David Grindley, Graham Blackburn
Rebecca Byren The Boatkeeper’s Domain, animated section | Tomas Skursdauskis The Fish and Coal Kitchen Garden, section | Jules Neny The Cruising Community, axonometric view | Jules Neny Under the Bridge, sectional perspective | Isabel Gomez Upcycling Art, structural and material study model
Isabel Gomez Upcycling Art, interior visualisation | Ted Thrower Mash Growers Terrace, visualisation | Henry Blazey Cyclists Power Station, visualisation | Jacob Ralph Commuters Meditation, visualisation | Katherine Birkett Guerilla Gardening Oven, visualisation | Jules Neny Public Sound Arena, visualisation
Towards a Biophilic Architecture

2 Workspaces

Tutors: Barry Wark, Maria Knutsson-Hall
Technology: Ruth Cuenca

Many of us are spending more time at work and it could be argued that our working environments, often void of nature, is one of the main reasons our increasingly urban society has lost its connection with our biosphere. Fundamental aspects of our lives are being marginalised to hours when we aren’t at our jobs such as health, diet, societal relationships and our bond with nature. The unit ambition was to question how building programmes could integrate the afore mentioned basic needs to improve our quality of life. The unit also looked to nature to address the energy demands of our workspaces by devisising structural, material, spatial and environmental mediation systems.

The resulting projects looked at notions of light, privacy, adaptability and the integration and diffusion of our interface with the natural world. Some looked to challenge our very notion of biophilia through the exploration of aqua acoustics or the creation of nouvel biomorphic, layered light mediation systems. Others created a Savannatecture that had spatial conditions derived from the very essence of our primal spatial comfort zones as a provocative response to the open plan office. In conjunction with this, all the projects embedded themselves within the Barcelona community to create a series of architectural responses that would fundamentally improve the quality of experience for somebody working in those buildings. These responses were textured, layered, topological, dripping, hanging, growing, mediating spaces and ultimately a biophilic architecture.

Students: Y2- Kirsten Campbell, Ben Chaney, Daria Ciobanu-Enescu, IagoSouza, Lucy Goldthorpe, Stephany Govier, Emily Herridge, Serg Moscalluc, Andrew Nicholls, Ellen Phillips, Andrei Zamfir. Y3- Michael Buckley, Gaby Bucknall, Graham Davis, Katie Dechow, Faye Greenwood, Paige James, Aaliyah Juman, Ayumi Konishi, Miranta Lafi, Christina Grytten, Sandra Skjolde

Thank you to our critics, guests and hosts: Carlos Jimenez Garcia (Bartlett), Damjan Iliiev (Wilkinson Eyre, Bartlett), Julian Sheppard (Buro Happold),

Thank you to Populous for their amazing support
Top to Bottom: Sandra Skjolde- The Light of Dusk and Dawn - Night Workers Family Centre | Faye Greenwood Woven Democracy - Parliment De Catalunya | Christina Grytten Savannatecture - Camper HQ
Clockwise from top left: Ayumi Konishi - School of 100 Languages | Katie Dechow - Aqua Acoustics - Plastic Recycling Centre
Gaby Bucknall - The Catalan Kitchen & Market - A Biophilic Experience
Architecture as a politics of resourcefulness

Tutors: Melissa Kinnear, Celia Macedo (Technology), Peter Newton, Alex Towler

We use both Architecture and Urban Design as a way of exploring socio-ecological spatial initiatives to support the development of resourceful communities, and design activism as a means to challenge the structural conditions that perpetuate urban poverty and exclusion from urban planning, design, and governance. A resourceful community is able to adapt to unpredictable challenges and transform to become a more equitable and just place for all its citizens and the interrelated natural systems. Through the research and design process we explore ways of immersing young practitioners in methods of finding opportunities for Social Enterprise and new forms of practice, where architects can act as instigators of projects within communities: becoming Activist Architects. In order to explore these themes, Unit D’s sites were located in Sarajevo in Bosnia and Herzegovina. The project briefs and resulting architectural proposals are deeply rooted in the place and aim to nurture social capital between citizens and the building of organisational capacity between public-private institutions, non-profits and their constituents.

Students Year 02:
James Barrell, Dexter Benjamin, Olivia Chan, Gina Dahl, Claudia Dorman-Alonso, Rose Helps, Joshua Hyland, Una Ledaal, Conor Maher, Olivia Neale, Jack Smith, Gabrielle Watson

Students Year 03:

Guest critics: Professor Emeritus Nabeel Hamdi, Charles Palmer (Hawkins Brown), Peter Steinkowski

With thanks to: Salem Al Qudwa (Ph.D Student, School of Architecture, Faculty of Technology, Design and Environment, OBU), Jeni Burnell (Research Associate, Centre for Development and Emergency Practice (CENDEP), OBU), Armina Pilav (Ph.D Student, Urban Planning, Sheffield School of Architecture, University of Sheffield), Rosa Taiara (Architect, Research Assistant at MA International Architectural Regeneration and Development, School of Architecture, OBU), Dr Marcel Vellinger (School of Architecture, OBU)
UNIT E
Obsessive Compulsive Architecture

Unit Tutors: Johan Hybschmann, Matthew Springett & Ricardo Assis Rosa

The Unit explores the pleasures of public architecture, counter programmes and the rigorous but playful nature of the design process. We will develop the idea of experimental architectural representation, describing moments of spatial experience.

Buildings become authorities of their storytelling when we impose them with specific programmatic meaning. Libraries, schools, museums and theatres are some of the most beautiful and poetic spaces hopefully loaded with opportunities to inspire and transfer the knowledge that they hold. We should continue to celebrate this ambition to create places of knowledge and we should encourage this accommodating architecture in every scale.

This year we sought to understand the obsessive nature of spaces for collections and their collectors. We wanted to explore how we can spread knowledge through architecture in its broadest sense and we created public buildings and architectural interventions in the centre of Oxford and Valencia.

This asked a lot of the architecture, which is why we have been open-minded to test and create architectures using experimental methods to approach the exposure of our personal obsessions before creating larger public buildings with a wider audience.

Students Year 02: Frances Abrahamsen, Hollie Allen, Oliver East, Alexander Fordham, Charlotte Hubbard, Amy Johnson, Honjjang Lang, Amber Swai, Abigail Sayers, Sosha Malgorzata, Shi Ying, Teo

Students Year 03: Samuel Barratt, Efe Chamay, William Conway-Smith, Emily Dudman, William Field, Mythili Jaganathan, Lucy Large, Dika Lim, Var Starbo Lind, Jessica Macnally, Rory Martin, Olivia Mcandrew, Archie Stroud, Victoria Tucker

Guest Critics: Patrick Weber & Sabine Weber (Bartlett School of Architecture UCL, Storp Weber Architects), Brian O’Reilly (Brian O’Reilly Architects), Nikolas Travasaros (Divercity Architects) Margaret Bursa (Archmongers Architects), Laura Allen (Soutallen, Bartlett School of Architecture, UCL)

Thanks to: Richard Stonehouse (Stonehousephotographic)
INTRO PAGE: Rory Martin, Small Claims Court | Oliver East AA Centre | William Field Multi Mediation Court | Dika Lim Local Trade Centre | Victoria Tucker Primary School | Rory Martin Small Claims Court
Unit F has challenged the ideology of privatisation by developing projects for a new civic architecture in Whitechapel.

Throughout history, both local and national businesses in the UK have been nationalised for public benefit. Currently these companies, which have been state financed, are being sold off or shrunk in the name of austerity, leading to private profit from them. We believe that the public should benefit from these organisations, and will go one step further. To this end, the unit has developed approaches for a new civic architecture, and used it to nationalise a formerly private business in Whitechapel.

A civic piece of architecture is one that has spaces that the public can use, as well as symbolising this use to the public. Via a thorough research structure through the year, students generated a civic architecture from materials, to elements, and into entire buildings. Alongside this, we have built on the historic strength of representation and narrative in Unit F by pushing these aspects through skills workshops.

Unit F is interested in projects that change society.

Year 3 Paul Bisbrown, James Brooks, Joshua Brown, Dovilė Čiapaitė, Harriet Garbutt, Mary Konstantopoulou, Minerva Mariotti, Olivia Mylton, Lucy Norton, Mabel Parsons, Haydn Read, Christine Roman, Iliia Strigari, Danai Charalampidi Taliadorou, Nathan Young

Year 2 Nicole Akano, Francesca Heaver, Harry Hinton-Hard, Fraser Ingram, Tony Le, Keith Lyons, Moin Mahomad Rafik, Shaun Matthews, Dominik Soigala, Kevin Wong

Technology tutor: Greg Nordberg (engineersHRW)
Structural tutor: Hugh Groves (ARUP)
Rhinotutor: Alistair Johnson Perspective tutor: Tatiana Southey-Bassols Landscape tutor: Maude Pinet
Photographer: Richard Stonehouse

Guest critics: Peter Guillery (Survey of London), Ruth Lang (Central Saint Martins), Luke Alexander Scott, Tamas Klassnik (The Klassnik Corporation), Elizabeth Dow (UCL), Anna Mill, Giles Smith (Assemble), Holly Lewis (We Made That), Chee Kit Lai (Mobile Studio)

Thanks to IBSTOCK brick for sponsoring the field trip.
Mary Konstantopoulou Urban Recycling Farm - sectional model of the spaces for pigs, the spaces for humans, and the retained pub.
Dovilė Čiapaitė Whitechapel Ration Department - section of the queue through the drying tower, printing press, and health kiosks.
UNIT G
(iterative) Performance

Tutors: Toby Smith, Colin Smith, Justin Chapman
(Technology)

Be it theatre, dance, rap or poetry, performance transports us from one immediate and local reality to another: our senses and imagination trigger and tether us to both. In turn natural phenomena, landscape, weather, mountains, glaciers, oceans, deserts, volcanoes, geysers, storms, avalanches, thunder and lightning, are both an endless source of sublime artistic (and scientific) inspiration, and are "performatve" in their own right.

Through four projects located in London and Reykjavik and our field trip to Iceland, Unit G has developed critical architectural responses to the choreography of place and inter-connection between audience and performer, drawing on the repetition of rehearsal, the craft behind the set, and the fantasy of performance.

Record: Spatial script or score
Stage: Bandstand of activity
Tri-Section: Measured drawing
Performance: Urban intervention

Intensive drawing, making and testing are the tools to develop our hybrid and composite, physical and digital outcomes, and take us to the heart of an architecture of purpose and place. The route is as important as the destination, cherishing the process to enrich the product.

Students:

Yr 3: Aylin Bayhan, Philippa Budd, Elena De Santis, Isidora Durakic, Alice Howland, Nikolay Ivanov, Konstanca Ivanova, Sagarika Kaimal, Sprite Kwok Mau, Katie Stares

Structures:
Matthew Bolton (Elliott Wood)

Guest critics:
Phil Coffey (Coffey Architects), Sofia Limpari (Studio Prototype Architects), Paul Avery (Savills), Maria Knutsson-Hall (Unit C), Alex Towler (Unit D), Johan Hybschuman (Unit E), Declan Molloy (Unit J)

Thanks to: Kristján Órn Kjartansson (Krads)
UNIT H
City: Industrial Layers

Tutors: Christina Godiksen, Jean Wang, Caro Lundin

Working across scales:
1:1, Architectural & Urban

London: As the 1st of 3 chapters working with industrial sites and neighborhoods in transition, we have focused on time, layers and the relevance of industrious/industry. Our area of investigation and test bed for design has this year been around Scrubs Lane and Grand Union Canal, which is the eastern edge of earmarked development site in

Process: The unit experiments with architectural ideas through action and making. As involved actors and participants in the neighborhood of our work we test proposals through 1:1 engagement, interventions and design. We also use film as an integral part of our design process to test spaces, analyse context and to experiment with atmospheres.

Field Trip: Our on-going Live Project continued this year on the field trip with building of 1:1 pavilion out of marble waste in a marble quarry in the region of Alentejo. Mountains of marble waste and deep quarry pits are our surroundings where learning from local culture & production inform our design process both abroad and at home.

Students: Bronte Allan, Marie Alloing, Laura Beal, Karlie Cheng, Alex Chiu, Holly Drinkwater, Charlie Edmonds, Stefan Haest, Andrew Kazaryan, Anthony Kelly, Sean King, Maria Kubin, Daniela Larteralestier, Caro El Mankabadi, Dina Mjåland, Raluca Moldoveanu, Nayal Patel, Ingrid Rabo Halvorsen, Frances Reynolds, Annila Rom, Nicholas Sheum, Oliver Smith, Caroline Stimpson, Chloe Trevan, Maisie Tudge, Melissa Turkay

Guest Critics: Cieran Chapple-Canty, Emily Wright, David Kay, Edward Gilibrand, Ronnie Mclellan, Joelle Darby, Matthew Brown & Tom Yudin

Special Thanks to: Francis Kerzirian, Nuno Costa, Hugo Primo (Solubema & Etma), Victor Lamberto, Joel Chappell & Marcelo Gunther as always our year would not be possible without you.
Canal elevation 1:100 from The Cycle Art Gallery

TRANSLUCENCY VIA LAYERS

SILHOUETTES/SHADOWS ON ELEVATION

Night time - Elevation showing 'pace'

Day time - Elevation showing 'pace'

Driver awareness - Seeing into and around the mirror
(Re)searches the ingredients of ‘taste’ through the process of prototyping architecture at 1:1 scale. Students tested emotional reactions to textures, craft, cultural symbols and imagery that challenged our preconceptions of ‘beauty’ as culturally produced. They then proceeded to take apart and refabricate hybrids and enclosures through a rigorous process of making and experimentation to develop and define individual strategies toward an INside/OUT architecture.

Semester 01 - began with students selecting an object to understand the part to whole relationship and how architecture can be understood as an instruction to fabricate. The work conveyed our emotional response to everyday subliminal moments developed through its Savage Beauty.

Semester 02 - expanded the ‘bottom-up’ methodology into a fully considered architectural response across a range of scales as both spatial and tectonic architectures that re-imagines the occupation of the old library building at Oxford Brookes as a Theatre for 21st century learning. By challenging the shibboleth ‘form follows function’, architecture is conceived not as a singular expression of function but as spaces of ambiguity and contradiction. We may need to find new vocabularies that prompt spatial and tectonic innovation, that rethinks culture, craft, technology, aesthetics, taste and occupation.

UNIT J would like to thank the following for their valuable contribution - Charles Parrack (technology), Geoff Morrow (Structure Mode), Professor Andrew Holmes, Nicholas Barisigara (rhino) & Joel Chappell (workshop)

Students: Year 3 - Cassandra Adjei, Aslihan Arslan, Abdulmajid Reda Bashah, Kieran Chauhan, Eunbi Choi, Ioannis Galanos, Adrian Sheng Jie Hong, Fartun Jimale, Lucie Krulichova, Kimwa Namrangwa Rai, Rebecca Waller.
Year 2 - Jade Bailey, Chintan Bhundiya, Enrique De La Cueva, Misha Khalil, Maria-Theodora Makri, Abdeirahman Talal AbdalMalhas, Johnathan Pascoe, Maite Seimetz, Amy Speed, Beth Starling, Gabriel Stuart, Mollie Taylor, Edward Tse, Julie Oti.

Guest critics: Toby Smith, Catrina Stewart, Chris Hawkins & Christina Godiksen.
The design theme for this year explored the parameters for displaying objects, artefacts, and documents that possess cultural significance and testimonial value.

To familiarize the students with the theme the year started with a Year 2 & 3 joint exercise and a field trip to Venice which included a visit to the art Biennale as well as studies of various local museums and galleries to establish design criteria.

Based in the former Morrells stables and drying kilns in the centre of Oxford, year 3 redesigned the site to accommodate a cultural institute of their choice. Each of the students extrapolate factual/experiential information of the institute and its collection in order to understand its specific curatorial strategy and embed it in their design proposals.

Year 2 started with a study of Boîte-en-valise by Marcel Duchamp (1952) and apply Duchamp’s methodology on their own choice of art collection and a suitcase. The scale of the project extended when the students further developed their ideas into a mobile art gallery (van) owned by the MAO.

In the second semester, focusing on social aspects of design, year 2 carried out a Live project in Louie Memorial Pavilion, Botley to redesign a multi-functional dilapidated community building into a creative community hub.

Year 2 Students: Adenuga Oluwatoyosi O, Stillman-Jones Annabelle, Osman Shahad Kh, Chessher Louisa E, Dawson Beth, See Yee Y, Kirton Alyssa M, De Montaigne De Poncins Marie G, Nwaku Isaac, Cessford Naomi Nm, Mendes Quadrado Isabel M, Ward Molly Fk, Dapling Isis, Wright Megan, Amininavaei Parmida, Ngai Hio, Guzaviciute Gintare

Monica See  The Cloud Extension, Section 1:50 | Megan Wright  Touch & Intersection | Beth Dawson  Focusing the Community, Model 1:50 | Toyosi Adenuga  Space for Comfort, 3D Sectional Model
Advanced Architectural Design

The Gothic is interested in the contemporary. Externally the natural world is imagined as threatening, not beautiful and calm. It imagines the universe as dark, as black, as a void. Within the dark there are only points of light. In this way it runs counter to Modernism. It provides an answer to the concerns of sustainability in that it imagines a world requiring little or no energy. What energy is required for light is minimal, particular, and directed. Since light is limited, surface, texture, and detail are paramount. Taking these principles and ideas this programme demands not a reimagining of Modernism but a search for something entirely different. Individual project work develops initially through group, individual exercises, and drawing workshops. This leads to the construction of architectural objects using real materials at full size.

Students:


MArchD: Roxana Botezatu, Angus Clogg, Aimy Dodge, Matthew Dowell, Mohamed Faez Mohd Faisal, Ivona Georgieva, Harry Hawkins, Saira Khan, Rafaela Neofytou, Rob Nunn, Nick Cheol-Young Park, Laura Priest, Harriet Sage, Ioana Tamas, Daniel Taylor, Maria Tryfonopoulou, Natalie Vassiliadis, Xana Murrell.
The DEP programme is housed within CENDEP (Centre for Development and Emergency Practice), and with its core emphasis on practice, the course offers students an opportunity to develop knowledge, skills and attitudes in the rapidly changing field of development and emergency practice. Students reflect and study core themes such as human development, participatory development, poverty, vulnerability, disaster management, urbanisation and shelter challenges after disaster, conflict resolution, humanitarianism, refugees and human rights. As a part of this study, they reflect on policy contexts such as donor policies, international law and development, national strategies, and political ideologies which influence the sector. The course encourages self-awareness and encourages students to develop their own standpoint on a variety of development and emergency issues, including what it might mean to undertake community mobilisation, empowerment and advocacy, participatory development, risk reduction, livelihoods and humanitarian protection. This year, the course organised two international field trips: a) Gujarat, India where students undertook research on lessons learnt from long term recovery challenges after earthquake of 2001, and b) Colombia, to understand the impact of conflict on indigenous communities.

Students:
MA DEP: Maria Assaf, John Doughty, Mark Jenkins, Jean Kayigamba, Eric Kiruhura, Ivan Ledesma, Priscilla Ntivason, Toby Orsborn, Emily Phillips, Sonia Tong, Takashi Usami, Julija Valentaite, Kenny Yap
MArchD: Hadil Abdulwahab, Amit Bura, Chanel Currow, Martina Ferrao, Alex Freeman, Katie Reilly, Leonie Smith, Sonia Tong, George Williams
HAC: Angel de la Rosa Lopez, Hussien Farah Odowa, Walter Hajek, Jonathan Povey

Guest Critics DEP: Salem Al-Kudwa, Kate Angus, Andy Bastable, Peter Bauman, Ian Davis, Helene Delomez, Bernard Hacourt, Dr Barbara Harrell, Summer Brown, Emma Fanning, Rachel Hastie, Lisa Handley, Martin Knops, Rumana Kabir, Linda Horgan, Nabeel Hamd; Dr Helia Lopez Zarzosa, Richard Luff, Tom Newby, Sarah Pickwick, Catherine Russ, Jamie Richardson, Lisa Vain, Coree Steadman, Caroline Sweetman
Chanel Currow - Woman artisan at work, Gujarat
Building on taught modules that develop the theoretical context of architectural regeneration in the first semester, the focus of the second semester is a real life regeneration project that provides students with the opportunity to put theory into practice. This year two international locations representing different regeneration challenges were selected: Evora in Portugal #IARDEVORA and Agra in India #IARDAGRA.

Working in groups, students develop a regeneration strategy masterplan for the sites and their surroundings, responding to the client brief and local community needs identified during the field study. This is followed by individual projects developing design proposals for the re-use of individual areas or buildings and their context. Each project extends beyond being an architectural deliberation to generate solutions that will positively contribute to the re-use of buildings and the social and economic regeneration of a place.

The Evora project was undertaken in collaboration with the Alentejo Regional Directorate for Culture and the University of Evora. The India Project was undertaken in collaboration with Delhi’s School of Planning and Architecture and was supported by an Arts and Humanities Research Council (AHRC) and the Indian Council of Historical Research (ICHR) network grant to study Community-led Heritage Regeneration in India.

We thank our collaborators for their input: Aimee Felton (Donald Insall Associates), Alex Morris and Geoff Rich (Feilden Clegg Bradley Studios), Ana Paula Amendoeira (Alentejo Regional Directorate of Culture), Andi Kercini (Robert Partington and Partners), Prof Brian Goodey, Celia Macedo, Hugh Whatley, Jonathan Bassindale (UWE), John Stevenson, Jonathan Karkut, Lucy Peck, Rosa Teira Paz, Ruth Liberty-Shalev, Sarah Robinson (Panter Hudspith Architects), Sofia Aleixo/Victor Mestre (Universidade de Evora/vmsa arquitectos), Dr Sunil Kumar (LSE), Peter Whitehead, Prof Priyaleen Singh.

We thank our enthusiastic group of students who have made this year such a succes: Hattie Ainscough, Abdullah Allabwani, Engeland Apostol, Tania Atun, Lewis Callen, Kubla Choluj, Annabel Clark, Roxanne Cowley, Ilincica Georgescu, Conor Hession, Madhura Joshi, Ed Lee, Kelly Li, Sanja Loncar, Evyndiki Markaki, David Narley-Tokoli, Rachael Norbury, Izzat Othman, George Papadopoulos, Ashna Patel, Di Phagami Magar, Mihaela Popa, Kamal Ramasamy, Giulia Robba, Kevin Simmons, Germaine Tan, Helena Tunbridge, Izzat Othman, George Papadopoulos, Ashna Patel, Di Phagami Magar, Mihaela Popa, Kamal Ramasamy, Giulia Robba, Kevin Simmons, Germaine Tan, Helena Tunbridge.
Lewis Callen | Yamuna River Bagh: floating garden development formula (top)
Helena Tunbridge | Agra Reuse Pavillion: Section through decorative skills and washing domes in use (centre) and scheme in use within the landscape and community (bottom)
Jordan Watt | Centre of Puppetry Arts Evora: interaction between exhibition and workshops (top)
Engeland Apostol | Spaces in between: New facade of community shared workspace facing Patio do Salema (bottom)
1. **The Physical Barrier**

The building blocks all sightlines to the Patio from the adjacent street whilst also affecting the Patio’s overall appearance and atmosphere.

2. **The Cultural Barrier**

The building’s current dilapidated state not only represents physical deterioration but also a downturn of the cultural aspects of both Evora and Portugal on the whole.

3. **The Social Barrier**

The building also acts as a social barrier between Evora and Patio do Salema with the site’s levels of social activity currently very low.

1. Lack of social activity within the Patio.

2. Lack of meaningful purpose of the Patio since many of the functions have closed.

3. A lack of cultural activity which has been recognised through graffiti on the site.
Research led Design provides a unique opportunity for students to explore their own architectural thoughts in the way/s they want. Initially students undertake theoretical research on a topic of their choice and develop that research through the making of artefacts, some of which are commonly used in the architectural design process, but mostly through others that are not.

An architectural thought can be expressed in many ways, only one of which is a building design. It can appear within the design of a chair, jewellery, clothing, an art installation, a sound recording, a public reading, painting, collage, sculptural physical model etc.

The purpose of Research led design is to expand the architectural design process and to explore the real possibility of trans-disciplinary architectural thoughts, texts, drawings and representations in order to create critical, mesmerisingly beautiful spaces. It is about design at all scales not just that of the building.


Guest critics: Andrew Dawson (Original Field of Architecture Ltd., Oxford), Jonathan Mosley, (UWE)
Sustainable Building: Performance and Design

Tutors: Adorkor Bruce-Konuah, Barti Garibaldo, Rajat Gupta, Mary Hancock, Michael Humphrey, Malta Kessler, Fergus Nicol, Shahab Resalati, Hossein Sadeghi, Mina Samangooie, Paola Sassi, Nicholas Walliman.

The future of the city – two countries, two climates, two cultures


Students developed sustainable briefs and designs for one of two sites: one in Brazil the other in the UK. Starting with an in-depth research of socio-economic and environmental analysis, alongside consultations with the development stakeholders, the students presented their vision for the place, including a masterplan and building design that addressed indicators for sustainability and were informed by dynamic thermal simulation and post-occupancy evaluation.

UK/Oxford: Town and gown have indicated the ‘Northern Gateway’ site as one of the most important developments for the future of the city, providing 500 new homes, commercial and retail facilities.

Brazil/Porto Alegre: A strategically located old industrial area, near the centre of the city, the lake and all main regional and international connections, was chosen as an alternative site providing the opportunity for collaboration with Universidade Federal Do Rio Grande Do Sul (UFRGS). The Brazilian site provided a contrasting experience to the students, not only because of the social issues but also the cultural ones and the climatic conditions.


With thanks to:
Gilberto Cabral, Heleniza Campos and Cristina Lay (Faculdade de Arquitetura, UFRGS, Brazil).
Bill Bordass (Usable Building Trusts), Andy Edwards (Transition by Design), Tina Fawcett (University of Oxford), Chris Butters (Gaia Norway), Robin Nicholson CBE (Gullinian Studio), Nigel Oseland (Workspace Ltd), Nicole Pohl (OBU), David Strong (David Strong Consulting), Marina Topouzi

Porto Alegre/Brasil - Alex Smith and Chi Lam Leung
The project aims at developing a self-sufficiency construction system using modular components produced with recycled materials collected in the "bamboos". This would allow the community to reuse the collected materials, thereby increasing their income or by selling the product, other than selling the products. Moreover, the project also involves the integration of existing buildings, both informal and formal, creating a network of reuse for the community. The proposal is not only specific, but also efficient, with an environmental concern, aiming to reduce waste while maintaining cultural values and social cohesion.
Design Studio: Retrofitting Suburbia

The main studio project took a large site in the suburbs of Oxford – in Botley - to produce a set of design strategies for incorporating new housing and a revamped mixed use centre in this predominantly inter war location. In particular, the focus was on handling the challenge of a site that is on the edge of an existing city, and managing the relationship between a sensitive ecology with the needs of sustainable development. The students identified a number of design opportunities and motifs, including water and natural elements to underpin identity; and strengthening the potential of existing residential, transport and other functions to create a vibrant and forward looking city edge. Part of the task this year was for the students to determine the boundaries for potential development and to consider the factors, both natural and otherwise, that would constrain or enable growth for the city.

As in previous years, the students worked in groups to produce an overall strategy/ masterplan, and took parts of this for individual designs – re-testing these against the group vision as the project developed at a number of scales. The work explored issues if identity, townscape, commercial and social coherence, and the aesthetic and sensory dimensions of place-making. They also examined the consequences of designing at very high density in a suburban setting.

Issues Projects:
The other main design project focused on Urban Intensification and Environmental Quality and asked the question: what happens to urban quality when housing density increases significantly? Using international precedents, the students modelled impacts of different levels across a range of morphological scales.

Students: Meryem Benyahya, Hasan Mohamedally, Kaoru Tada Gonzalez, Lay Shang, Jia Xin Wong, Maurice Tennant, Natalia Los, Sangik Lee, Navid Hamzeheinejad, Rebecca Smale, Yuliya Marina, Foo See Jia, Mui Hua Lim, Fikri Ramle
DESIGN STUDIO 1
‘Urbanicidio’: Unfinished Spain

Tutors: Dr Igea Troiani, Andrew Dawson

In Turbulent and Mighty Continent: What Future for Europe? economist Anthony Giddens (2014) argues that Europe no longer seems so mighty, nowadays unable to impact upon world affairs because it is struck by turbulent and unstable conflicts. In many Southern European countries the architectural and urban landscapes are showing signs of deterioration and stagnation due to economic crises inside and beyond Europe and are experiencing problems associated with modernity.

‘Unfinished Spain’ focuses on the mapping and interrogative study of the consequences of the shift from luxury to austerity in Spain exemplified by its unfinished buildings, and fringe ghost town urbanisations. It uses the incomplete concrete mass housing skeletons for the purpose of social regeneration. Material testing and modelling was explored in-depth in the studio.

Structures and Construction tutor: Francesco Miniati (Original Field of Architecture Ltd, Oxford),
Environmental tutor: Andy Edwards (Transition by Design, Oxford), Digital Media (including filmmaking) tutor: Dan Kealty (Corstorphine + Wright, London), Drawing workshop: Imogen Humphris

Students: Ali Argalioglu, Dorota Adamczyk, Joshua Aylett, Daniel Bianchi, Bryan Bradbrook, Valeria Fabiano, Nur Fadhilah Alini binti Ab Halim, Christopher Jones, Dafydd Jones-Davies, Isabelle Molle, Kangjun Ng, Nazmi Samiun, Alicia Sardi, James Sidaway

Guest critics: Hannah Durham (Cullinan Studios, London), Yara Sharif (Golzarri-NG Architects, London)

With thanks to: Santiago Cirugeda (Recettes Urbaines or Urban Recipes, Spain), Marta Llorens Echegaray (Spain)
Christopher Jones | Interrogating the Sesena Concrete housing grid through painting and tearing Daniel Bianchi Experimental Concrete Casting of with paper at Sesena | Joshua Aylett An Environmental Machine: The Found-a-tery Elevation at Valdeluz (photograph of 1:200 physical model)
Valeria Fabiano  The Allegorical Theatre- Concept Montage | Kangjun Ng  Eating your way of the Economic Crisis at Valdeluz - section | Alicia Sardi  Ornamental Concrete cube Sculpture prototype for repairing Sesena Housing | Isabelle Molle  The Shift in Power Structures and Monumentality at Sesena
Dorota Adamczyk  Spiky ball Material Recycling test for Valdeluz
Joshua Aylett  Foundry Final Composite Drawing, Valdeluz
Nazmi Samiun  Exploiting threaded interior views – using Spain’s fashion industry to regenerate Valdeluz
Bryan Bradbrook  Photograph of unfinished stair at Sesena
DESIGN STUDIO 2
The Republic Of Open
Tutors: Jessica In, Kathleen O’Donnell

“We cannot solve our problems with the same thinking we used when we created them... a new type of thinking is essential if mankind is to survive and move toward higher levels.”

In Republic Lost, MIT’s Laurence Lessig, the creator of ‘creative commons’, argues true democratic republics are only formed when large shared commonality replaces bought privilege. DS2 posits that true civic projects extend democratic republics and thus engage active participation of community, become a common of shared ethos, and a common of identity – The Republic of Open.

DS2 is interested in the themes of participation, democratic spaces and identity. We will explore a design process that emphasises innovative and speculative design with deep social engagement. The studio will focus on the city and civic architecture defined though active experience as opposed to passive study, to question how participation, interaction and identity inform democratic space. The Studio is structured around four domains: Digital identity; Case experience not case study; Documentary photography; and Drawing as epistemic practice; These domains will serve as departure points for the development of each student’s thesis.


Guest critics: Chee-Kit Lai (Mobile Studio, The Bartlett), Jessica Chidester, Toby Smith (Brookes), Salem Al Qudwa (Brookes).

With special thanks to: Santander Student Project Fund and Chris Michael (Guardian News & Media, Cities Editor)
The tension between architecture imagined and architecture conceived is precisely the driving force for progression in the field. DS3 confronts these "actual politics and expressible fantasies that are part of the design process." When the confines of the industry are stretched so tight that cracks begin to show, a new practice can emerge. Architects are instead pushed to resist compromise, establish a position and exercise it with conviction; this often results in elemental and explicit (therefore accessible and iconic) gestures that further embody the heterotypic nature of the ‘Project’ itself - a mirror through which reality and possibility can collide with and critique each other.

This dissolution of reality and of possibility ‘as-limit’ instead turns concepts into heuristic devices, mechanisms of new power, be they utopian or dystopian, forward-thinking or retro-active. DS3 uses the boundaries of discipline to break out of it, encouraging proposals caught between spatial propositions and the material and ideological ground on which they sit.

For DS3 crisis and conflict are both causes and symptoms of change. They release forces that can generate the most provocative ideas; Projects that don’t necessarily propose ‘solution’, rather aim to capture tension and to expose it in the form of architecture and urban landscape.

Students take control over both the fruits of their labour and the fertile ground from which our practice grows.

**Structures and Construction tutors**: Adrian Robinson (Oxford Brookes University), Charles Parrack (Oxford Brookes University)

**Students**: Michael Baldwin, Tristan Banahan, Eleni Barti, Lucy Butler, Alexander Cooper, Sachin Halai, Suffian Ariff Haron, Alison Lloyd, Larissa Pachany, Amy Parkin-Brown, Duncan Pritchard, Lauren Tyrrell, Zulhilmi Zambry

**Guest critics**: Francesco Marullo (Rotterdam Academy of Architecture and Urban Design), Francesco Proto (Oxford Brookes University)

**With thanks to**: Patrick Healy (TU Delft, Faculty of Architecture)
Lauren Tyrrell: Hofplein Intervention, scene from 'Cutting through the City Corpse'
**DS4**

DESIGN STUDIO 4

On the Borders - Journies in the Anthropocene

Tutors: Nicholas Boyarsky, Jason Coleman, Camila Sotomayor.

**Stalker Walk, Estonia.** The walk took two days and 70 people took part. Lead by the Stalker group from Rome we traced scenes from Tarkovsky’s ‘Stalker’ starting from the entrance to the ‘Zone’, which is in central Tallinn, and ending at Jagala waterfall and the abandoned hydro-electric plant where much of the film was shot. The walk was ludic and involved many diversions, much trespassing, seemingly insurmountable obstacles and dead ends. We walked a fifty kilometre section through the ruins and remains of the Soviet occupation, encountering abandoned labour camps, endless crumbling slab blocks, dead infrastructures, a whorehouse for Russian truckers (where we stayed), the scars of the abandoned phosphate mining industry and the remaining traces of aborted collective farming. Walking with such a large group across these voids formed a collective measuring of this emptiness that, because of our real time experience of the physical conditions and the vivid scars from the Soviet era, resonated across time and space. It also resonated with the spatial experiences that the hundreds of thousands of refugees from Syria had been undergoing in the previous months.

The studio’s work developed in response to both the vast scale and to the micro-conditions and fabric of this eviscerated landscape. Collectively the students’ projects all seek, in various ways, to re-activate this anthropocenic landscape by developing architectural tactics that range from the cinematic to soil and water remediation, from issues of e-identity to heteretopian settlements, and from revealing memories of horror to the tautolgical monument and the open infrastructure (ferry terminal).

**Structures and Construction tutor:** Martin Waters.

**Environmental tutor:** Hossein Sadeghi Movahed.

**Students:** Jonathan Blewitt, Galen Eker, Ryan Hardiman, Nicholas Hatcher, Lewis Hilsdon, Matt Hinkens, Alwin Iskander, Rebecca Iuliano, Hutsama Junratatana, Berenice Melis, Andrew Ng, Jannie Or, Audrey Tan, Jesse Tan.

**Guest critics and thanks to:** Peter Lang (RIA, Stockholm), Lorenzo Romito, Giulia Fiocca, Francesco Careri, Pia di Tardo & Aldo Innocenzi (Stalker Group, Rome), Maros Krivy (Tallinn), Frances Hsu (Helsinki)

Stalker Walk. Tallinn to Jagal Falls, 50 kms.
Lewis Hilsdon - (E)mmersion. Rummu.
It was a pleasure listening to you. Zone documents are guides, not intended to be everything you do all week. Do other interesting things. Make your own projects. Continue previous projects. Listen to music. Be productive. Think. Please yourself. Try and work for at least a day in the studio. How do you make it your space?

Don’t look down

WE VALUE NOT USUALLY VALUED KNOWLEDGE
SEARCH
DESIGN IS A BEHAVIOR not a body of knowledge
NO GUARANTEE OF SUCCESS – only of failure
ZONE5
FAILURE HAS CREATIVE POTENTIAL

who passed through universities with radiant cool eyes hallucinating Arkansas and Blake-light tragedy among the scholars of war, who were expelled from the academies for crazy & publishing obscene odes on the windows of the skull, who cowered in unshaven rooms in underwear, burning their money in wastebaskets and listening to the Terror through the wall
DS6
DESIGN STUDIO 6
Mega-Event City
Tutors: Nick McGough, Karl Kjelstrup-Johnson

"Who looks outside, dreams; who looks inside, awakes." – Carl Jung.

WHAT – DS6 explores the future of urban networks whether for people, information or matter; creating projects that rethink augment or mutate existing conditions. The studio employed the use of novel technologies and innovative design strategies with the core philosophy to understand the individual as a way to analyse and respond to context and scenarios.

WHY – The early part of the 21st Century is seeing a paradigm shift toward technology-driven networks, exemplified by new Political Economic Social Technological Legal and Environmental (PESTLE) models. In this globally networked data-centric world, the Architectural, Engineering, Construction and Ownership (AECO) industry is rapidly evolving. Essential to this is understanding the role the architect has to play in communication/coordination and collaboration across the AECO network to offer unique insights into the design process for truly smart and agile urbanism.

HOW – The studio offered a framework of iterative operative strategies described as: Sense-Wear-Map-Analyse-Formulate. Members developed a wearable technology that will be used to record data sets that will be analysed through advanced computation and simulation environments. This enabled members to investigate potential sites, develop their own urban agenda and formulate a specific tectonic response to an existing urban condition.

Technolgy/ Structures: Denis Vlieghe (Grimshaw), Dr. Al Fisher & Michael Brooks (BuroHappold)

Members: Adrian-Constantin Alexandrescu, Marwa Altaf, Chris Cooke, Robin Eadie, Molly Hiatt, Chris Hopkinson, Roshan Jayatissa, Henry Sing Sheng Kong, Ho Kiu Kurl Leung, LucyGreenland, Jamie Rolfe, Ambia Salam, Zeng QuanTan, Samuel Wilkinson

Sponsors: BuroHappold, Weston Williamson + Partners, Tectonic IP, Skin Graph, Grimshaw
In the context of the Olympic schedule, it is crucial to ensure that program management is based on performance risk assessment. This approach is essential for back on track in 2013 and 2014.

In-Habitat response

Performance - Risk assessment

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This year DS7 interrogates the territory that Gertrude Stein referred to as The Continuous Present. Using New York as our site for experimentation, we question the role of the architect in the contemporary city and how to intervene in an ever-changing urban landscape without constructing a tabula rasa or pristinely preserving the old. Instead we advocate for architecture that manifests the expanded moment of the present. We challenge the typology of the museum as one that traditionally collects the past, and instead begin to introduce new forms, programmes and strategies to collect the present.

Our new collection of curious experiences include Cristiano’s Museum of Uncollectibles that preserves intangible elements of the Lower East Side, and Catherine’s Cloudscape within Grand Central Station that interrogates the pause. Anoovab challenges our notions of fact and fiction by constructing unbuilt, failed, or forgotten projects in Marine Park, while Elyssa relocates the NYSE to the Chelsea Piers to create a more contemporary form of financial spectacle. Inez encases Manhattan within a vitrine to re-imagine the Macy’s Thanksgiving Parade as a museum of immortality, and Maggie builds a rollercoaster from Coney Island to Manhattan as a machine for the production of architecture. Jaycee inhabits scaffolding in Dumbo to resist gentrification while David manifests the uncanny forces that connect East Harlem to Central Park South. Together we present The Museum of the Present.

Technology tutor: Charles Parrack. Structures tutor: Colin Jackson

Students: Albert Azraal, Anoovab Deka, Catherine Payne, Cristiano Lamarque, Dale Ratcliff, David Hart, Elyssa Byrne, Hiu Yan (Janie) Chan, Inez Low, Jia Sze (Jaycee) Chai, Maggie Forrester, Salihah Abdul Ghafar, Solaf Balsary

Guest critics: Helen Mallinson, Aude-Line Dulliere, Max Dewdney, Elena Palacios Carral

With thanks to: Rory Hyde, Corinna Gardner, Joel Chappell, Jorge Otero Pailos, Bruce Goldfarb, Alex Kalman, Ben Wigler, The Whitechapel Art Gallery, TWBTA, The JUDD Foundation

Anoovab Deka Figment: A collection of fragments in Marine Park that combines the existing with the unbuilt, proposed or demolished, man-made with nature, fact with fiction.
Jia Sze (Jaycee) Chai Inverting the formal and the informal - inhabiting the permanent scaffolding around buildings in DUMBO to resist gentrification | David Hart A plan for Central Park South that hybridises a typical floor from the East Harlem Taft Houses with a luxury condo from Rafael Vinoly’s 432 Park Avenue.
Albert Azraal Reimagining Times Square as the emotional beating heart of Manhattan

Catherine Payne Pause Constellations within Grand Central Station

Elyssa Byrne The NYSE relocated to the Chelsea Piers with an animated rooftscape to manifest market fluctuations

Catherine Payne The cloudscape within the station both documents and generates different durations of pausing.

SOLAR COLLECTION
- The factory has divided into 2 sections of the building. Sun collectors are installed in each part of the roof to collection solar lighting for the building.
- There are 2 main sources of lighting in the building which are the daylight from window openings and the solar collector at roof level.
- The solar collector, collects the lighting and store in a centralised storage which located in the building. The storage will then distribute the required lightings into each required rooms.
- The solar fibre tubes enters the tank room through the single source at the top of the tank to give lighting for the space.
RIBA Examination in Architecture for Office-based Candidates (OBE)
RIBA Part 1 Certificate
RIBA Part 2 Diploma

These programmes offer alternative routes to graduation in architecture at Part 1 and 2. Their advantage lies in the flexibility to pursue a personal interest in architecture. Uniquely, candidates do this by choosing their own tutors, developing individual design briefs, selecting local sites, full time participation in architectural practice, timescale elasticity, and research informed practice. Individuals with a passion for architecture, who prefer to remain in practice rather than enrol as full or part time students, can follow the programme from a distance. The programmes provide a secure framework and support through workshop, digital critique and interim review prior to final assessment, adhering to the same criteria that prevails in our School of Architecture. Throughout the curriculum, candidates will be in full time salaried architectural employment, the individual’s learning being as much to their practice’s benefit as it is to their own personal development as scholars in architecture.

Programme Director: Ronnie MacLellan,
Programme Manager: Sam Hughes,
Examiners: Andy Bramwell, Charles Darby, Dr. Maria Faroane, Matt Gaskin, Dr. Nasser Golzari, David Grindley, Mary Hancock, Nick Hardy, Maita Kessler, Claire Nash, Martin Pearce, Francesco Proto, Dr. Paola Sassi, Toby Smith, Michael Spooner, David Welbourne.

Part 1 Graduating Candidates: Gregory Breen, Darren Dobson, Steven Drake, and Oliver Nolan.
Part 2 Graduating Candidates: Abu Akhoon, Fergus Carr, Louise Cleminson, Joshua Culbert, Victoria Dean, Jason Edwards, Colin Falconer, Daryl Fitzgerald, Mirta Frith, Maria Pashenko, Kieron Peskett, Madelaine Raposas, Oliver Sims, Michael Stubbs, Chris Wayman, and Paul Wright.

With special thanks to: The tutors and mentors who have supported graduating candidates throughout the programme, and David Gloster, Joanna Parry, and Elina Malinen, of the RIBA Education Committee

STUDIO THEMES: practice-based | self-directed | speculative | lifelong learning

Joshua Culbert (Part 2) Art Gallery, forecourt, exploded axonometric, internal street.
Michael Stubbs (Part 2) Urban Infill, two sketches and section drawing
Oliver Nolan (Part 1) Coastal Interpretation Centre, view across site
The Oxford Institute for Sustainable Development (OISD), one of the UK’s largest research institutes dedicated to sustainable development research in the built environments. It consists of distinct research groups, addresses the multiple dimensions of sustainable development and the synergies and processes that link them, through a multi- and inter-disciplinary approach. OISD is contributing to major Research Council programmes through various projects including ‘Whole Life Performance Plus’ (WLP+), ‘Healthy cities’, and ‘Flood resilience’. Cross-cutting research themes include designing and planning for resilience and climate change; people, energy and buildings; innovations and energy transitions, and inclusive communities and livelihoods.
Architectural Engineering is one of the leading research groups in the University, with a nationally and internationally acknowledged reputation for construction innovation. The group is highly interdisciplinary with architects, building physicists, planners, mechanical engineers, structural and civil engineers, and construction specialists operating in combination on a range of globally significant research agenda. Core areas include:

- Low carbon building envelopes and systems
- Modern methods of construction and off-site pre-fabrication
- Building performance prediction and modelling

The group operates internationally with activities in countries including the UK, Germany, Spain, Italy, France, Netherlands, Bulgaria, Hungary, Poland, Russia, China, Nepal and India. Links with industry have included partnerships to develop light steel framing, modular construction and a range of low carbon design innovations, for example: enhanced fabric thermal storage systems, transpired solar collectors, optimised insulation systems, novel and vacuum insulation systems and low energy lighting design. More recently the group has engaged with flood resilience and has become one of the national leaders in the field.

In the past year it has secured in excess of 0.5 million of new externally funded projects including major EU work to develop vacuum insulation systems, flood resilience strategies and structural developments. It has supported Metall Profil Russia to promote and disseminate sustainable building principles within Russian markets and has collaborated with Chinese, Swiss, Canadian and German partners to host a major vacuum insulation conference in Nanjing. Emerging activities include collaboration with leaders in the field of inclusive design where the group is active in developing technology and practice to support people with special needs.
The Design Theory Practice group undertakes design research produced inside and outside the discipline of architecture in order to facilitate the advancement of architectural research as a creative practice. The group explores the relationship between the theory and practice and design in architecture. The work in the group is affiliated with the interdisciplinary award-winning journal Architecture and Culture (Routledge) which Igea Troiani is founder and editor-in-chief.

Members of the DTP group are mostly trained architects, architectural educators (with studio and History and Theory expertise) and academics with established and emerging scholarly and practice reputations. Members use Architectural design, drawing/modelling/prototyping/live projects; Installation design and exhibition; Painting and non-architectural drawing; Filmmaking and documentary making; Interior Design; Photography; Hypermedia and Creative writing as methods through which to undertake their research. Two recent exhibitions of design research from group members include ‘Unfinished Athens’ curated by Igea Troiani in Athens (17-26 June 2016) and “Marble Retrospective” curated by Christina Godiksen, a contribution to London Festival of Architecture (23-26 June 2016).
Over the past three decades, the Centre for Development and Emergency Practice (CENDEP) has helped to improve development and humanitarian practice and in the process has trained nearly 1000 students, of whom the majority continue to work and contribute in many different capacities in our field.

Teaching students on the Development and Emergency Practice (DEP) MA degree is among the Centre’s most rewarding activities and the ongoing discussions in and outside the classroom contribute to create new and deeper insights in the field of development and emergency practice.

CENDEP also has a long tradition of online learning as part of our contribution to capacity-building for fieldworkers. In January 2017, this legacy continues with the launch of the new MA in Humanitarian Action and Peacebuilding, which will be run jointly with the United Nations Institute for Training and Research (UNITAR).

Research activities are another important part of our day-to-day activities with CENDEP staff active in our four strategic research areas: Conflict and Humanitarian Action; Forced Migration and Human Rights; Shelter after Disaster; and Disaster, Risk and Development.

To learn more about our activities and involvements in development and emergency practice, follow our newly established CENDEP-blog http://cendep.blogspot.co.uk
The LCB group is a global leader in the fields of carbon counting and carbon reduction from buildings; building performance evaluation; advanced low-carbon refurbishment, climate change adaptation and low carbon communities. The group’s research has continued to influence policy at both national and international levels. The group won new externally funded projects from Innovate UK and EPSRC in the area of performance gap, which include developing a feedback management system for housing providers (HAPI), building performance assurance product (I-LIFE) and establishing the link between indoor environment conditions and occupant productivity (WLP+). A successful industry-facing conference on Building Performance Evaluation (BPE) was organised by the group, to share the lessons learnt from their research projects under the Innovate UK BPE programme. The group also completed a major research study on Care provision for a future climate: overheating in care settings for Joseph Rowntree Foundation. The findings of the study have been included in the forthcoming National Climate Change Risk Assessment.
The Place, Culture and Identity group brings together staff from a number of disciplinary backgrounds to research the multitude of ways in which places embody local cultural identities. Staff members are involved in a variety of research projects, including work on community-led heritage regeneration in India, the regeneration of incomplete concrete buildings in economic crisis-ridden southern Europe, music and architecture, the production of public space and its contemporary representational relationship with digital technology, and new political Islamic movements and symbolic violence. The group hosts the Paul Oliver Vernacular Architecture Library, the largest collection of resources on traditional architectural forms in the world, and last year curated an exhibition on Paul Oliver’s photography for the Pitt Rivers Museum in Oxford.
OB1 LIVE 22: Playable Buildings for the Audiograft Festival
February - March 2016

Background

The Playable Buildings project was located on the public plaza of the John Henry Brookes Building at Oxford Brookes University and was part of the Audiograft Festival 2016. The Playable Buildings are interactive buildings that are also musical instruments that are large enough for one person to perform in it. This project gives students the opportunity to test the potential of public art, architecture and design to activate public space, engaging people with their environment and community. We collaborated with sound artist Shirley Pegna to create a public performance event using the Playable Buildings. The project explored architecture’s synergy with music, the performative potential of architectural design and the role of both disciplines within the field of public art.

Installations focussed on the active architectural elements and their interaction with the building’s occupants. They exploited the performative and acoustic qualities that are present in every building such as openable windows, the drama and sound of movement between spaces that happens in places such as doorways, rituals or activities such as cooking and cleaning as well as background sounds that we may normally ignore. The resulting Playable Buildings included a glass harmonica that with a scale derived from an investigation into different domestic activities and their different levels of water consumption; a space that required the audience to choose between listening or looking; and a space that rang bells as your body navigated through it.

Team:

Collaborators:
Professor Paul Whitty, Dr Shirley Pegna.
Participants:
Audiograft Festival-goers, students and staff at Oxford Brookes University, passers-by.
Tutors:
Jane Anderson, Dr. Orestes Chouchoulas, Rob Houmoller, Pouya Zamanpour, Will Fisher, Ralph Saull
Live Projects

OB1 LIVE 21: Magdalen Wood
Play Structures
October 2015

Background

In 2015 OB1 LIVE completed two connected projects in collaboration with Oxfordshire Play Association, The Nature Effect, Going Wild, Trust for Oxfordshire's Environment (TOE2) and Oxford City Council.
The site is an urban woodland in Oxford called Magdalen Wood (west). It is owned and managed as a nature reserve by Oxford City Council and is located between the housing estates of Wood Farm and Slade Park. The project evolved following the success of a previous community project on the site completed in 2015: initiated by our collaborators, a coppiced hazel dragon was created by artist Stuart Turner as a structure to support play in the woods.
The aim of the “Learn it Inside Out” projects were to generate ways to exploit the potential of Magdalen Wood as a resource on the doorstep for the local community. The focus was on issues such as children’s right to play, family cohesion, strong communities, health, wellbeing and fitness, food, access to nature, science and education.
Students designed, constructed and installed play structures for Magdalen Wood using 100% biodegradable materials. Installations included a woodland gym, bike picnic stop and a look out point. The installations were tested during a one-day public participatory consultation event.

This was followed by a more speculative project to design a base in the woods for classes of local school children that shelters its occupants while also immersing them in nature and encouraging them to enjoy spending time outside. The classroom was to be suitable for a class of up to 30 children and their teachers visiting Magdalen Wood to spend time learning in and about, the natural world.

Team:

Collaborators:
Julian Cooper and colleagues from Oxford City Council, Stuart Turner, creator of the Magdalen Wood Dragon, Jane Gallagher and Martin Gillett from Oxfordshire Play Association, Jo Schofield, Annie Davy and Fiona Danks from Going Wild/ TOE2.

Participants:
Local residents, friends of, and visitors to, Magdalen Wood. Thames Valley Police

Tutors:
Jane Anderson, Dr. Orestes Chouchoulas, Rob Houmoller, Pouya Zamanpour, Will Fisher, Ralph Saull.
Unit H has a 1:1 approach to their projects through the year. This year we worked onsite in Scrubs Lane and along the Grand Union Canal in London. The work included: Community consultation, 1:1 material experiments with waste (plastic & Aluminum) and spatial installations at 1:1 to test precedents and design idea.

In addition the students also took part in some of the build of Cultural Geometries recently completed Marble Pavilion. The Marble Pavilion is part of an ongoing residency in a marble quarry & factory (Solubema & Etma) where we have been exploring the architectural potential in Marble waste. The pavilion is 5m tall and 2-3cm thin which is the thinnest natural stone construction ever achieved and built with reclaimed marble.
YEAR 2 DESIGN BUILD CONSTRUCTIONS
Ilona Hay

Background

In September and October 2015, second year students lead by Ilona Hay, designed and built small projects for real clients. They engaged directly with materials and making in this construction and design study. Student teams had a range of briefs including rainwater harvesters, benches, bug hotels, storage compartments, signage systems, kitchen units, bird feeders, planters, and growing spaces. They designed, planned, and then built their projects, navigating budget and programme constraints. They met with engineers, construction experts, and clients as projects developed. The result is a rich array of creative objects for client use.

This is the third year this programme has been running at Oxford Brookes. Live Projects link to Module Leader Ilona Hay’s research in the design-build subject area.

To express interest in future projects, or for further details please contact: ihay@brookes.ac.uk

Students:
All year 2 Technology Students (U30020)

Technical Tutors:
Ilona Hay – Unit A
Claire Nash – Unit B
Ruth Cuenca – Unit C
Alex Towler – Unit D
Ricardo Assis-Rosa – Unit E
Greg Nordberg – Unit F
Justing Chapman – Unit G
Ronnie Maclellan – Unit H
Charles Parrack – Unit J
Gen Peel - Interiors

Thanks to technical consultants: Ibstock Bricks, Solid Structures Engineers, TRADA, Webb Yates Engineers, Joel Chappell, Raymond Salter, Nick Whitehouse, and Ben Wilkins.
In 1927 a handful of young enthusiastic architects created the Doric Club – a get together to promote architecture in the city of Oxford. Within a few months a room was set aside in Turl Street on the second floor in a timber-framed structure, and the original School of Architecture was born. In 2017 we are celebrating the School’s 90th Birthday.

**JIMMIE COX**

10th May 1924 - 9th June 2016

It is with great sadness we announce the death of James Aubrey Douglas Cox, former student and staff of the Oxford School of Architecture on Thursday 9th of June 2016 in his home in Savannah Georgia at the age of 92. He became a distinguished Professor in Architectural History at both the University of Virginia School of Architecture and later on in 1992 at SCAD, the Savannah School of ART and Design.

Jimmie’s last visit to Oxford from Savannah was on Sunday 6th of April 2014 to celebrate his 90th birthday. He was a long running Secretary of the Doric Club and organised the Doric Club meeting at the Town Hall, Oxford in May 1955 chaired by our then Honorary President John Henry Brookes whose name now marks the new University up the hill at Headington. At the Ashmolean he was presented with a triptych entitled “The three musketeers of the Doric Club” covering 70 years of the OSA (Mrs Brookes, John Henry Brookes, Reginald Cave, Jimmy Cox and William Taylor). On his way back he stopped at the new John Henry Brookes building and the Glass Tank housing the new Oxford School of Architecture.

The Oxford School of Architecture will greatly miss Jimmie Cox, one of its founding fathers who together with Reginald Cave and John Henry Brookes helped to build the reputation of one of the best Schools of Architecture in this country.
Akerkar, Supriya
Anderson, Jane
Assis Rosa, Ricardo
Ayre, Lynda
Baiche, Bousmaha
Banks, Andy
Barnfield, Laura
Barr, Roosje
Bauman, Peter
Boano, Camillo
Boursnell, Clive
Bourne, Andy
Boyarsky, Nicholas
Boylan, Colin
Bramwell, Andy
Beretton, Marion
Brookhouse, Stephen
Brun, Cathrine
Burnell, Jeni
Carless, Tonia
Carver, Richard
Chapman, Justin
Chappell, Joel
Cheadle, Jane
Chouchoulas, Orestes
Coleman, Jason
Colvin, Wendy
Cuenca, Ruth
Darby, Charles
Dawson, Andrew
Dimitriou, Ursula
Fisher, Simon
Fisher, Will
Flinn, William
Frost, Tina
Garibaldo, Barti
Gaskin, Matt
Gerada, Cristina
Giddy, Rekha
Glass, Andy
Godiksen, Christina
Golzari, Nasser
Gombert, Bronwen
Goodey, Brian
Goodliffe, Phil
Grace, Charlotte
Greene, David
Gregg, Matthew
Gunther, Marcelo
Gupta, Prof Rajat
Hamdi, Prof. Nabeel
Hancock, Mary
Harcourt, B
Hardy, Nick
Hastie, Rachel
Hatherall, Angela
Hawkins, Chris
Hay, Ilona
Hebdon, Nicholas
Hewitt, Danielle
Heywood, Martin
Holmes, Prof Andrew
Hourmoller, Rob
Hughes, Sam
Humphreys, Michael
Huws, Halla
Hybschmann, Johan
In, Jessica
Irving, Robert
Jackson, Colin
Jenks, Mike
John, Aloysios
Kapsali, Mariam
Kawhatte, Neil
Kjelstrup-Johnson, Karl
Kendrick, Chris
Kessler, Maita
Khosravi, Hamed
King, Andy
Kinnear, Melissa
Knutsson-Hall, Maria
Lim, Regina
Lundin, Caro
MacLellan, Ronnie
Manoochehri, Jamileh
McEwan, Hugh
McGough, Nick
Merrett, Peter
Mikellides, Prof Byron
Molloy, Theo
Molloy, Declan
Morley, Sophie
Nash, Christopher
Nash, Claire
Newton, Peter
Nicol, Fergus
Novo de Azevedo, Laura
O’Donnell, Kathleen
Ogden, Prof. Ray
Oliver, Prof. Paul
Oppenheim, Ian
Orbasi, Aylin
Owen, Justine
Parrack, Charles
Pearce, Martin
Peel, Genevieve
Piquard, Brigitte
Placidi, Andrea
Prasad, Sunand
Proto, Francesco
Randall-Page, Thomas
Reeve, Alan
Resalati, Shahb
Rizova, Aleksandrina
Robinson, Adrian
Rodrigo Garcia, Merce
Sadeghi, Hossein
Sanderson, Prof David
Sarfatti, Orit
Sassi, Paola
Saül, Ralph
Sharif, Yara
Shen-Poblete, Nina
Shew, Toby
Smith, Colin
Smith, Toby
Sotomayor, Camila
Springett, Matthew
Spooner, Michael
Stevenson, John
Stewart, Catrina
Stobbeart, Eric
Tindale, Caroline
Tollit, Jon
Towler, Alex
Travers, Emma
Troiani, Igea
Tse, Hau Ming
Vellinga, Marcel
Verghe, Manijeh
Wallman, Nicholas
Wang, Jean
Wark, Barry
Wedel, Julia
Welbourne, David
Whitehouse, Nick
Wingfield, Elliott
Zamanpour, Pouya
Special thanks to:
Jason Robinson of Ibstock, John Assael of Assael Architecture, Bruce Carlton of Scott Brownrigg, Robert Adam of ADAM Architecture, Jenny Peterson and James Robinson of RIBA South East, Robert Adam and Hugh Petter of ADAM Architecture, Andi Kercini and Louisa Beaver of Robin Partington Associates, and Sofia Aleixo, University of Evora, Portugal.
