Oxford Brookes

School of Architecture

2017
Welcome to the Yearbook of the School of Architecture in the Faculty of Technology, Design and Environment, Oxford Brookes University. We are a School that repeatedly wins awards at national and international level, recognition that is testament to the quality of our people, the place, the environment and the culture. We value our students and staff highly and the result is a School collectively pushing the academic agenda in architecture globally. The School is one of the very best and we work to achieve the highest standard of work.
This year marks the 90th Anniversary of the School of Architecture. From the one room base of 1927 through to its current location overlooking Oxford, the School has always embraced change and innovation in its portfolio of programmes. To mark our anniversary Professor Byron Mikellides led the project to write the history of the School. This book contains chapters from Heads, Alumni, and Staff and is a celebration of our life over the decades. In addition to this book the School has launched a Scholarship fund for Part 2 students around this celebration.

Our School is one of the largest in the UK and a highly regarded centre of education for architecture. Design, practicality and social purpose are central to the School’s tradition. The School is at the forefront of thinking about how professionals and the industry can work together in the public interest both in the EU and worldwide. We have strong links with industry worldwide and a highly rated research portfolio.

In the current academic year the School renewed validation with Royal Institute of British Architects (RIBA) and prescription with the Architects Registration Board (ARB) to 2022. We were also validated by the Board of Architects Malaysia (LAM) to 2021. These outcomes were the best possible and demonstrate the strength of the undergraduate, postgraduate and professional programmes.

We have had a great year and the proof is in the publication so please enjoy our work.

Matt Gaskin
Head of School
Undergraduate
Year 1

Healthy Buildings

01 Thomas Urena, Kitana Ware, Monica Sliwinska, Thomas, Clara Wardell

02 Albert Courts, Oliver Bingham, Nick Coyle, Hannah Crick, Haziq Noor Azhuri, Aisyah Nazri

03 Alexandra Sweet, Bethany Stewart, Daniel Timofan, Reuben Truman, Adam West

04 Basma Elboussaki, Mae Ghali, Jane Georgi, James Gregan

05 Kirsty Owens, Zuazana Kubani, Ludmila Majernikova, Hristo Martinov, Finn Kinsella

06 Ameer Hakeem, Chloe Cuts, Kalliope Bosini, Laurel Butler

07 Charlie Pye, Viviana Roberti, Peter Salman, Emily Proud, Edis Ryustemov

08 Everson Mendes dos Santos, Blanca Obrador Urquijo, Brad Mortlock, Louis Grant, Adam Miller, Rodrigo Mostaccerino

09 Joshua Baddiley, Kain Bag, Miriam Ayes, Gabriel Adams, Harry Andrews, Olivia Anderson

10 Osrangi Elezi, Kat Doyle, Owen Batterbee, Shannon Leigh-Donohue, Bee Eldridge, Naomi Enningo-Morino

12 Anabelle Tang, Alicia Wong, Natasha Todhunter, Bethany Williams, Daniel Ulms

13 Reece Davey, Greg Cockburn, Lance Bowles, Adonai Cofie, Imogen Coates, Harriet Davies

14 Sina Jebraelli, Oliver Harvey, Lewis Harvey, Tobias Hobbs, Carl Harris

15 Daniela Figueras, Lucinda Parkins, Thomas Gibson, Alex Dickson, Fenton Fleming, Premal Fantin

17 Esmeralda Lau, Tyla Scott-Owen, Balazs Marta, Natalie Lam, Luba Kuziw

19 Grace Shepherd, Eloise Reeves, Lukas Schween, Anie Shafeeu, Chi Ieng Pun

01 Supernova

02 Flex

03 Wave Unit

04 Spiralling Aperture

05 Anti Social Pods Fragment

06 Evolving Tube

07 The Feeling Feeder

08 The String Station

09 Light Diffusing Wall

10 Fragmented Flexible Wall

11 Healthy Seating

12 Shadow Chandelier

13 Da Vinci’s Table

14 POPP
We began the year working in collaboration with “The Hill”, a digital wellbeing ideas lab based at the John Radcliffe Hospital. The purpose of this live project was to develop a brief for a Hub building to serve as a focus for the public engagement and entrepreneurial activities of The Hill. Continuing the theme of wellbeing, in Semester 2 we looked at Food Culture in Oxford.

The first project for “The Hill” involved the design and construction of prototype Fragments of the Hub building that explored the potential of architecture to promote wellbeing. These included walls that flexed to become surfaces for sitting, meeting and display. A chandelier device enabled user engagement to adjust shadow and pattern. A room divider allowed occupants to customise the privacy and light quality of their space via an expanding and contracting network of cubes.

The second project was to design the complete Hub building. Proposals for this 5x5m flexible space included space divisions inspired by the mutation of cells, a multi-level space that connected different departments of the hospital and an expanding space that also served as a set for the broadcast of TED Talks. The Food Culture Oxford project imagined an alternative future for Worcester Street with proposals for not-for-profit buildings for community feasting, a smokery and a pollination / honey landscape.
01 Imogen Coates. Food Culture Building, “Power Spa” grows algae for biomass power and spa uses.

02 Charlotte Hart. Hub Building, “Carapace” to draw people in to protective inner environment.

03 Annabell Tang. Hub Building, “Mirage” to connect and create moments to improve mental wellbeing.

04 Nils Skarsten. Hub Building, “Ascension” higher thinking hub links disconnected parts of the hospital.

05 Libby Frobisher. “The Crocheted Hub” brings the community together to solve problems through making.

06 Shannon-Leigh Donohue. Hub Building, “Pod Carnival” hosts a festival of wellbeing events.

07 Eloise Reeves. Hub Building, “Thresholds Through The Brain” provides a series of slice moments for cultivation of discussion and inclusion.

08 Imogen Coates. Hub Building, “LAbyrinth”.

09 Daniel Tiomofan. Hub Building, “The Turtle” attracts the public to enter, differentiating the spaces between the inner and outer shells.

Thank you to...Hub Live Project collaborators Dr. Nick de Pennington, Dr. Alexander Finlayson, Dr. Richie Harrington, Dr. Sian Rees, Dr. Felix Greaves, Caroline Heason, Jo Lennon, The Hill, John Radcliffe Hospital, Public Health England, AHSN, DHOX.
01 Nils Skarsten. Food Culture Building, “The Theatre of Food”.

02 Bradley Mortlock. Food Culture Building, “The Mine Runner”.

03 Reece Davey. Food Culture Building, “Naturale Eius Debent”.

04 Chloe Bickerstaff. Food Culture Building, “Apiculture”.

05 Eloise Reeves. Food Culture Building, “The Depths of a Distillery”, a secret still.


08 Peter Salman. Food Culture Building, “The Submerged Smokehouse”.

09 Gabriel Adams. Food Culture Building, “Concrete Hamlet”, feasting and making community.

Thank you to ……guest critics Dr. Andrea Placidi, Ricardo Assis Rosa, Orit Sarfatti, Kevin Rowbotham, Chichako Kanamoto, Emily Percival, Nenad Djordjevic, Hannah Willson, Toby O’Connor, Adrian-Constatin Alexandrescu.

Tutors: Jane Anderson. Ruth Cuenca, Pouya Zamanpour, Will Fisher, Ralph Saul, Majia Viksne, John Ashton, Michael Bell, Khisha Clarke.
Unit A

BuildingWorksUnit - SuperRural

Cottage Industry
Based on thorough research of Dartmoor and its people we have developed new and unique programs beneath the umbrella term “industry”. The Teign river valley was once home to a plethora of water powered industries and with that as precedent we explore how the housing of industry and work can create a brave new contemporary architecture in this sensitive setting.

01 Oak shingle workshop + kiln
02, 19 Rewilding research centre
03 Trout farm + sushi and nail bar
04 Glass recycling blowing hub
05 Cream Tea Factory
06 Forrest-school and camp
07 Ecotourist resort
08 Culinary countryside retreat
09 Wolf re-habitation centre
10 Apiary for the elderly
11 Offgrid bathing retreat
12 Buchers and smokery
13 Aquaponic fishery + smokery
14 Mountain biking resort
15, 17 Residential carehome + pub
16 Teleworking node and crèche
18 Oak bark Tannery

Tutors: Thomas Randall-Page, Theodore Molloy and Clare Nash.

Thank you to our critics, guests and hosts: Heatherwick Studio, Bearth and Deplazes Architects, Martin Waters, Jill Smallcomb - National Trust, Alpa Depani, Patrick Fryer, Chloe Leen, Pheobe Gresford, Jack Czase, Geraldine Holland, Kathryn Timmins, Martin Michette and Dr. Nigel Padfield.
'While the city becomes more itself, the countryside is transforming into something new.'

Rem Koolhaas

The city has long been seen by architects as the crucible of human activity and in recent years has seen more attention than ever before. Meanwhile, the countryside remains an under studied and widely misunderstood territory. This year we packed our bags and headed to the countryside. Myths about the countryside are perpetuated in visual culture from the packaging of eggs to Country Life Magazine promoting the countryside as a pre-industrial pre-globalised idyllic rural Arcadia.

Our focus on the city is creating a ‘terra incognita’ where design and planning decisions are based on misconceptions and outdated ideals. Common sentiment would dictate that the countryside is the domain of the provincial, slow and uncultured. Rem Koolhaas recently said rural areas are ‘changing more radically than our cities’ and closer examination shows that increasingly they operate much more similarly to cities than ever previously thought.

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 explorations. Engaging in how the countryside is changing we look for ways in which architecture can react, effect and provoke reaction in this context. As industry has shaped and reshaped the countryside why should it now stand aside? We believe in progress and that the new can be beautiful.
Tiny House

Our investigation of the rural started in the way perhaps most familiar – as a holiday. Semester 1 involved the design of a compact living space of maximum 12m² for visitors to Dartmoor National Park. Exploiting planning regulation, these roadworthy mini hotel rooms will be designed for 2-3 people to spend up to 3-4 days.

01 Raluca Moldoveanu A caravan for a lepidopterist.

02 Saffa Binti Semaon A caravan with a proper bath.

03, 08 Belle Watson A caravan spreads its wings.

04 Ben Chaney A caravan for an astronomer.

05 Felix Scobie A caravan semi-submerged.

06 Massine Yallaoui A caravan with a hell of a view.

07 Georgia Winch A caravan for my sister.

09 Ben Hutchinson A caravan for an architect.
Unit B

Tutors: David Shanks, Frederik Petersen
Technology: Aditya Aachi

01 Bronte Allan Collaged drawing and photograph of fabric formed plaster components

02 Iris Sudjarwo Collaged drawing of foldable space

03 Kevin Wong Worm’s eye axonometric of paddle fabrication facility

04 Frankie Jacobs Detailed isometric of brushmaker’s workshop

05 Isabel Gomez Isometric view of camouflaged laundry and therapy centre

06 Tariq Shah Forensic picture plane splattered with shots from paint ball gun

07 Hilary Queen Lukose Plan of the bee hive with boundaries of cohabitation

08 Joshua Snell Detail of tree trunk from temporally unfolded section

09 Amber Godfrey Isometric section view into the yarning tower of Rumpelstiltskin

10 Bronte Allan Section through life mask and burial centre

11 Anas Bousmer Study of magnetic sensing

12 Maria Luice Grayston 1:1 construction detail of adjustable joint

13 &15 Marco Da Silva Rosa Photographic collage exploring fabric formwork and framing of the body, assemblage of models

14 Sherraine Alberts Long exposure photographic study of turntable bridge converted into furniture upcycle

16 Moin Rafiq Testing of inflatable mechanic structure with assistance from Gosia Socha

17 Ioana Bucuroiu Models for sculpturer’s workshop and dwelling

18 Shaun Matthews Moment of sacred glorification in the Osney Bridge Institute of Angling

19 Planter with bench, cast concrete and wood. Maria Luice Grayston, Joshua Snell, Aidan Cheng, Marsha Ismail, Anas Bousmer, and Shahad Halawani

Planter with bench, cast concrete and wood. Maria Luice Grayston, Joshua Snell, Aidan Cheng, Marsha Ismail, Anas Bousmer, and Shahad Halawani
Unit B supports students in developing individual work and fascinations resulting in a plurality of briefs and personal methodologies. We work in the intersection of digital and analogue approaches from experimental manufacture to the invention of drawing methods that resonate with their subject. Hand-drawing, casting and traditional photography are pitched as media in which ideas come into being and find their form.

The unit has explored its vicinity in Oxford around the watercourse of Castle Mill Stream. Following the making of devices designed to measure, record, furnish and float as an initial form of site analysis, students developed their own briefs and building-programs around the themes of craft and self-sufficiency. The resulting communal spaces are a critical reflection on the sustainable ‘Fab City’ project inaugurated in Barcelona, where the unit spent part of its field trip.

Creating an environment where individual work is valued and encouraged is paramount to the ethos of the unit. We aim to bridge technical, conceptual and tacit knowledge in an effort to establish our own set of values, exploring the world with curiosity and argue original and individual fascinations with vigor and grace. The unit endeavors to bring in a variety of visiting critics, to run lectures, film nights, museum visits, and to support students in their academic pursuits.
01 Shaun Matthews
Section through the Osney Bridge
Institute of Angling.

02 Nicholas Leigh
Model boat workshop and testing facility.

03 Ollie East
Isometric section of techno-ceremonial building housing annual tea ritual.

04 & 10 Marsha Ismail
Machine for Living, isometric of entrance & detail from large section of examination and transplantation unit.

05 Sora Qi
Section, house for wargame players and model builders

06 Fraser Ingram
Parasitic workshop for lure-making and fly fishing, sectional isometric

07 Moin Rafik
Long section of the Castle Mill Stream Council pressurised, inflatable chambers

08 Dana Raslan
Brick works, scale development model

09 Aidan Cheng
On site device test

Critics:
Georgia Battye, Brian Hoy, Nat Chard, Simon Winter, Declan Molloy, Rob Houmoller, Ifigeneia Liangi, Costandis Kizis, Catrina Stewart, Mladen Varbanov, Helena Westerlind

Thank you:
Ray Salter, Prada Poole, Factum Arte, Joël Chappell, Graham Starling, Ensamble Studio, Ricardo Bofill Studio, and our cross-critic Peter Newton for his valuable input.

Sponsors

A big thank you to Signet Locks, signetlocks.co.uk, for their generous support to our end of year show.

Thank you to everybody who contributed to our Crowdfunder campaign.
Unit C
Biophilic Architecture

Tutors
Barry Wark, Maria Knutsson-Hall, Andreas Körner

Technology
Pravin Ghosh

Year 2
Nirmal Amin, Laura Bucknall, Maria Chiocci, Lea Gargue-Duport, Beth Houghton, Iris Kodal, Marjut Lisco, Ryan Moss, Julie Nyland, Nilsen, Hootan Tayebi, Ashling Wall, Harry Williamson, Stefana Zupac

Year 3
Jade Bailey, Nathan Bentley, Mikey Forward, Fran Heaver, Harry Hinton-Hard, Charlotte Hubbard, Anthony Kelly, Natalie Laking, Tony Le, Eman Mehdi, Nayan Patel, Andres Rivas Arancibia, Aran Virdee

Special thanks to Populous for their continuing support of the unit.

Thank you to Faye Greenwood, Christina Grytten, Nikki Osborne & Richard Beckett for giving their expertise & time to the unit.

01 & 02 Fran Heaver Salzburg Coffee Garden: Exploring Temptation & Desire

03 Maria Chiocci Medical Library: Clustering & Biophilia

04 Marjut Lisco Porous Morphologies

05 Stefana Zupac Salzach Brewery

06 Andres Rivas Arancibia Oxford Learning Space

07 Nayan Patel Salzurg BeerHalle: Temperate Shells

08 Jade Bailey Fluidity & Interchange - Transport Hub

09 Harry Hinton-Hard Alpine Plant Museum

10 Hootan Tayebi Inhabitable Floodscapes

11 Mikey Forward Biolamination: Market & Knowledge Exchange

12 Iris Kodal Biophilic Exhibition Centre

13 Nathan Bentley Culture Morph: Gaming Pavilion
Interrogating dichotomous architecture and its impact on Biophilia.

Our buildings seem to be increasingly hermetically sealed behind solid masonry and glass facades. This in turn creates a built environment of hard spatial dichotomies between a controlled, contained and guarded space and a free, uninhibited and potentially wild space.

In the context of unit C this sealed environment is at the very forefront of our agenda. We live in a world of turbulent weather, seasons, unrelenting vegetated growth, animals and insects. This continuing sealed approach to the design of our buildings is only increasing our disconnect from the biosphere.

It is therefore imperative that to ensure the continuation and improvement of a societal biophilic conscious that we challenged the hard lines of contemporary architecture.

With all that being said, these lines are drawn for a reason. Environmental comfort, hygiene and protection have been driving forces of building since its inception. This year unit C investigated these boundaries to create spaces that appropriated, transitioned, filtered, hosted and repelled. We questioned notions of constructed vs grown, clean vs dirty, public vs private and crucially buildings that engaged with the nature.

Therefore, this year we asked: Can we come in?
14 Mikey Forward: BioLamination - Market & Knowledge Exchange
The project looks to the polarised age of the population of Salzburg and define a programme of knowledge interchange where could interact and learn from each other. Employing a combination of laminated timber techniques the buildings wall build ups peel apart to host space, vegetation and different temperature zones within.

15 Jade Bailey: Fluidity & Interchange - Transport Hub
The project look to take one of the Salzburg’s busiest interchanges of people and vehicles and reorganise the infrastructure through techniques evolved from the language of fluidity and flows. The result is a new, covered pedestrian space that the city is in desperate need of due to its diverse weather.

16 Nayan Patel: Salzburg Beerhalle, Temperate Shells
Inspired by the predominance of timber in the historic beer halls of the region the project looks to reinvent the typology using contemporary digital fabrication techniques. In line with the unit brief, the building has a series of adaptable layers than transition in temperature and exposure from the external beer garden to the internalised hall.

17 Tony Le: Salzburg Media Center & Monchsberg Sky Walk
As a provocation and response to the proliferation of fake news, The Salzburg Media Centre looks to challenge the way in which news is created by extending the Monschberg Park and viewpoint through the building via spiralling ramps that circulate the news rooms. These ramps entice visitors into the building whilst simultaneously allowing them to form a continuously rotating ‘jury’ of fact checkers armed with their mobile data able to protest any “fake news” at the swipe of a screen.

18 Harry Hinton-Hard: Alpine Plant Museum
The Alpine Plant Museum works as an extension to the Natural History Museum of the city. The building uses passive heating and cooling systems that define temperature zones and subsequently spatial function by activity appropriate for that temperature. Walking sitting, eating, studying etc. The building inverts the temperature zones of a mountain and places the alpine plant museum in its regulated basement where they can be preserved for future generations.
17 Tony Le: Salzburg Media Centre & Sky Walk

18 Harry Hinton-Hard: Alpine Plant Museum
Unit D
Shifting Urban Landscapes

Tutors: Melissa Kinnear, Peter Newton, Alex Towler

01 Sophie Latour Bruce Skate - a vertical skatepark as catalyst for change.


03, 07 Sophie Latour Raw Food for resolutions.

04 Mollie Taylor Health and Wellbeing Development Hub - catalyst.

05 Ellen Phillips Escape the City.

06, 16 William Lawton Music Innovation and Stimulation Centre.

08 Annita Romanou Experiential Space making installation.

09, 15 Jonathan Pascoe Self Discovery Centre.

10 Ellen Phillips Climbing past the Divide.

11 Beth Starling Arts and Building Conservation Educational Enterprise.

12 Holly Drinkwater The Alternate Music Box.

13 Jonathan Pascoe Abstract Interpretation of the city through the eyes of young people.

14 George Barnes Transecting Belfast East to West.

Thank you to our critics, guests and hosts: Emily Wright, Daniel Bianchi (Cullinan Studio), Antony Sadler (Purcell), Professor Nabeel Hamdi, and Quinton Pop (HOK).
Unit D spent the year focussing on projects located in Belfast, Northern Ireland. The city was deeply affected by the period of sectarian violence known as ‘the Troubles’ and it is estimated that around 1600 people died in Belfast alone during this time.

The city still has traces of the violence which manifested as ‘peace lines/walls’ during the height of the conflict. In addition, new peace lines have been constructed since the Good Friday Agreement which was signed in 1998, perhaps the sign of unresolved grievances within communities themselves. The result of the Brexit vote shocked the Northern Irish population, the majority of whom voted to remain! The prospect of hard border controls with the Republic is a scenario no-one wants to contemplate.

The briefs for the year were framed through the lens of shifting urban landscapes, and programmes for the projects encouraged community development and mixed use social enterprise (capitalising on the city’s strategy for regeneration in new and innovative ways), where the designer was expected to have an additional activist role.

The Unit explored design proposals through a variety of processes including socio-economic and cultural analysis, city and site specific mapping, debates about the meaning of architecture, developing projects that are staged and process driven, and exploring space by idealising requirements and outcomes.
17 Jonathan Pascoe Abstract Interpretation of the city through the eyes of young people.

18, 22 Nicolas Uldry Genes for Humanity’s Sake


20, 24 Holly Drinkwater Urban Recycle Centre.

21 Zuzanna Krzyzanowska Belfast Exposed.

23 Hedvig Holtmann Health and Wellbeing Centre.

25, 26 Jonathan Pascoe Self Discovery Centre.

27, 28 Zuzanna Krzyzanowska The Missing City.

Unit E
State of Flux

01 Edward Tse
Radiation Research Centre, Dungeness

02 Becky Barnett
‘Emancipation’
Tottenham Recycling Centre

03 Claudia Dorman - Alonso
Broadwater Farm Bakery

04 Enrique De La Cueva and Claudia Dorman - Alonso
Wind movements device

05 Throdora Makri
Plaster / timber study

06 Edward Tse and Joshua Richards
Air pollution measuring device

07 Becky Barnett
‘Emancipation’
Tottenham Recycling Centre

08 Thomas Hyde and Theodora Makri
Wind direction measuring device

09 Danai Charalampidi
Tea House

10 Julie Oti
Silk Factory

11 Nicole Akano
Bird Watching Centre, Dungeness

12 Edward Tse
‘Automated City’ Robotics centre, Tottenham

13 Eleanor Loasby
Self Building Community Centre, Tottenham

14 Hau Ying Choi
Humidity measuring device

15 Nicole Akano and Amy Allwood
Wind catching device, Dungeness

16 Joshua Richards
‘The Physical Social Network’

17 Maite Seimetz
Lightning Catcher Research Machine

18 Cameron Smith
Butterfly Research Station, Dungeness

19 Jessica Guy
Gang Culture Theatre, Tottenham
We tend to view buildings as permanent, and architecture as a process of inception, construction and then completion, resulting in a ‘finished’ product. Photographs of the architecture are taken and the architect walks away. Of course in reality this is the beginning of the building’s life, and only a new chapter for the site it lives in.

Materials weather, uses of buildings change, technology makes spaces redundant, new spaces are required due to new technology, culture evolves, people move, governments change, rooms get added, walls knocked through, partitions put up.

The unit explores the relationship between architecture, the environment and change. The unit believes architecture should respond to context, and will investigate changes within a site as a method of understanding it.

Starting in Dungeness, the unit created devices which interacted with physical weather - rain, sun, wind, humidity. As the year progressed, the unit thought of weather in a bigger sense - migration, political change, economic change. The site for the final proposal is Broadwater Farm in North London - a site which has undergone huge change since its construction in the late 1960s. The estate has been earmarked for demolition and the unit explores the idea of allowing change to happen to the existing estate, as a method of development as opposed to a tabula rasa approach of demolition and re build.
01 Edward Tse
'Automated City' Robotics centre, Tottenham

02 Eirini Makarouni
Sketch Models

03 Joshua Richards
'The Physical Social Network'

04 James Ford
Shingle Sorting Machine, Dungeness

05 Amy Allwood
Plaster study

06 Danai Charalampidi
Flower Tea Building

07 Maite Seimetz
Lightning Catcher Research Machine

08 Henry Blazey
Broadwater Farm Theatre

Opposite: Cameron Smith and Rebeka Zackova: Wind movement and the body: measuring device

Unit E
Design Tutors: Robert Houmoller and Jack Wates
Technology Tutor: Ilona Hay

With thanks to:
Margaret Burr, Tottenham Clouds
Glynis Kirkwood-Warren, Lordship Hub

Guest Critics:
Neil Kahawatte (Neil Kahawatte Architects), Melissa Kinnear (Oxford Brookes), Theo Molloy (Oxford Brookes), Frederik Peterson (Oxford Brookes), Declan Molloy (Oxford Brookes)
Unit F
"We are not afraid of the future"

Catrina Stewart and Hugh McEwen, with Greg Nordberg

01 Hemen Yasin Galal, The Boxing Empire. Inspired by the boxing heritage of Hackney and Freemason architecture, the building encourages the community to become more active.

02 Shiying Teo, Nature’s True Nurture. A proposal for a new type of education that seeks to revitalise the youth through embracing the natural environment.

03 and 04 Iago Ferreira, The Youth Town Hall. A centre for debate where the youth of Hackney can engage with politics and have their voices heard.

05 Jennifer Smith, Replanning Planning. A planning department that actively encourages families to make the most out of their developments and educates them on self-building techniques.

Year 3: Chiu Chun Yin, Iago Ferreira, Alex Fordham, Hemen Yasin Galal, Stephanie Emma Gover, Shenton King Morgan, Hungjiang Lang, Waijong Siu, Victoria Smith, Malgorzata Socha, Amy Speed, Shiying Teo, Maisie Tudge

Year 2: Graeme Birmingham, George Brandon, Alexander Fox, Callum Goodridge, Misha Khaliq, Ida Larsson, Daria Lugovkin, Ika Sulastri Mohammad Dahan Donald, Mollie Powell, Mamuna Rashid, Abdullah Sheiki, Jennifer Smith, Yujin Sung, Melisa Turkay

Guest Critics: Tom Coward (AOC), Bill Hodgson (Bartlett), Ilgeria Langi (Bartlett), Jane Hall (Assemble), Elly Ward (Elly Ward Studio), Sean Gubbins (Walk Hackney), Luke Dewey (Metropolitan Workshop), Will Fisher (PUG), Patrick Hammill (Hackney Historic Buildings Trust), Frederik Peterson (Oxford Brookes), Joseph Augustin (Studio Augustin)

Special Thanks: Joseph Augustin (Studio Augustin), Marcus Andre (Carmody Groarke), Giles Corby (London Sculpture Workshop), Alastair Johnson (We Made That), Paul Bisbrown (Duggan Morris), Richard Stonehouse (Stonehouse Photographic)

Sponsors: Waind Gohil + Potter Architects, Metropolitan Workshop, Office S&M Architects
Unit F produces projects that intend to change society.

This year Unit F has investigated how architecture can condition utopic improvements in social life. Exactly 500 years ago, Thomas More was the first to give the name 'utopia' to an idea that has captured the human imagination ever since - the idea that a better world could exist. A utopia is a comprehensive system of civil organisation, in which communal buildings function to encourage the moral character of society. It is in this vein that our communal projects are sited, inspired by Tomas Bata’s maxim, "We are not afraid of the future".

The proposals in Unit F are based on careful readings of architectural projects that imagine utopic social environments, which we find in many locations in the real world, from world expos, through micronations, down to the scale of communal buildings. Our site for the year is Hackney, an urban location home to a diverse range of radical communities, from the feminist group the Hackney Flashers, to the first Working Mens Club. The borough supports an incredible array of projects built by collectives, which Unit F have explored and learned from. At the same time, Hackney is the ancient boundary to Essex, the traditional bolt hole for radicals who wished to create new visions of the world, unfettered by the city.

By imagining that a better world is possible, Unit F seeks to empower critical architectural propositions on topics such as health, politics, and education.
06 Waijong Siu, The Hackney Community Defence Association. A museum and radio station where socio-political issues are debated and protests are choreographed.

07 Amy Speed, Hackney’s Awards Centre. A centre where people are rewarded for their positive contributions to the community.

08 Alexander Fox, A Social Media Stock Market. A market where people are educated about the digital economy and trade in ‘likes’.

09 Ida Larsson, The Voice of Hackney’s Youth. A polling station where the young can have their voices heard as much as adults do.

10 Stephany Emma Govier, The Hackney Heritage Centre. An NHS DNA bank and heritage centre where health data and memories are archived alongside one another.

11 Malgorzata Socha, The Refugee Performing Arts School. Where refugee children can express themselves safely and tell their stories to the Hackney community.

12 Maisie Tudge, The Museum of Life. Where life is celebrated and death becomes an integral part of the everyday. Memories and stories are passed on through the medium of shadow puppetry.

13 Shenton King Morgan, The NHS Sleep Centre. A utopian programme designed to revolutionise the NHS into a prevention-based care service.
10 Stephany Emma Govier, The Hackney Heritage Centre

11 Malgorzata Socha, The Refugee Performing Arts School

12 Maisie Tudge, The Museum of Life

13 Shenton King Morgan, The NHS Sleep Centre
Unit G

(tragic) Performance

Tutors: Toby Smith and Colin Smith
Technology: Justin Chapman

Students:
Yr2: Toby Burnes, Phoebe Cave, Katka Cervenakova, Emma Hawes, Omar Ibrahim, Hannah Middleton, Yuko Narita, Ru Pawluk, Emma Sanson, Sam Scoble, Sindy Toci, Charlotte Topham, Anna Vlassopoulos, Max Wolstencroft
Yr3: Jes Abayari, Katherine Birkett, Becky Byren, Lucy Goldthorpe, Rosie Helps, Emily Herridge, Amy Johnson, Frances Reynolds, Joanna Ryterska, Ted Thrower, Chloe Trevan, Jack Young

01 Max Wolstencroft: Hotel-Staff Spa, Delphi; Perspective View

02 Jes Abayari: Dance Centre, Delphi; Negotiated Section

03 Charlotte Topham: Bakery, Delphi; Model View

04 Lucy Goldthorpe: Inter-generational Theatre, Minster Lovell, Detail Perspective View

05 Max Wolstencroft: Hotel-Staff Spa, Delphi; Structural model Perspective View

06 Chloe Trevan: Goat Weavers, Delphi; Perspective Section

07 Phoebe Cave: Puppet Theatre, Delphi; Model Photomontage

08 Frances Reynolds: Community Theatre, Delphi, Model View

09 Ted Thrower: Bladesmith, Delphi; Sharpening Workshop Cross-Section

10 Ted Thrower: Bladesmith, Delphi; Ground Level Plan

11 Emma Hawes: Essential Oil Memory Bank, Delphi; Model Photomontage

12 Amy Johnson: Artists' Pigment Exchange, Delphi; Detail Perspective Section

13 Amy Johnson: Artists' Pigment Exchange, Delphi; Perspective Site-Section

14 Becky Byren: Perfumery, Delphi; Street Level Perspective

15 Becky Byren: Perfumery, Delphi; Aerial Perspective
Adversity is a vital spark for critical debate and informing change, where the performing arts provide an essential forum for critique, experiment, and collective catharsis, while reflecting a physical, social, historic and mythical context.

Tragedy, Comedy and Satyr emerged as forms of social comment in Greece as early as 600BC, so one response to the economic and migration crises is no surprise: a new National Opera and Library in Athens designed by Renzo Piano. But without community involvement and directly addressing the situation, can any architectural intervention avoid becoming the next Greek ruin?

This year Unit G explored the process and craft of the performance: the spatial and conceptual relationship between performers, makers, audience, time, script and location, to inform an architecture driven by the choreography of people and place; the fantasy of performance, and connection to daily reality.

We started in Oxford, exploring the relationship between place and performance before heading to Athens, and then onto Delphi to find sites among the fragmented ancient ruins.

The four projects Record, Stage&Prop, Set and Performance, engage with place, community, drama, celebration, seasonal change and daily drudge to test architectural, cultural and social intervention within precious historic contexts; enjoying the tension between old and new, permanent and transitory, traditional and revolutionary. Each project takes a position, but the route is as important as the destination, the process enriching every outcome.
01 Emily Herridge: Music School, Delphi; Cross-Section (Spring)

02 Rosie Helps: Fortune Teller’s Cafe, Delphi; Oracle Section

03 Rosie Helps: Fortune Teller’s Cafe, Delphi; Perspective Section

04 Hannah Middleton: Archery Workshop, Delphi; Long-Section

05 Katherine Birkett: Blood of Hercules Winery, Delphi; Isometric View

06 Yuki Narita: Ancient Instrument Museum, Delphi; Model View

07 Emma Sanson: Activists’ Recording Studio, Delphi; Perspective View

Many thanks to:
Structural tutor: Matthew Bolton (Elliott Wood)

Hosts and critics: Elena Zabeli (Moy); Katerina Chryssanthopolou (Moy) Athens; Roza Giannopoulou (Roleplay); Leonidas Oikonomou (Roleplay); Nikolaos Petrochilos (Delphi Archaeological Team); Suresh Kara (Documovie); Johan Hybschumann (Bartlett); Matt Springett (Bartlett); William Victor Camilleri (Bartlett); David Shanks (Unit B); Hugh McEwen (Unit F)
Unit H

CITY: WONDER & WASTE

Unit tutors:
Christina Godiksen, Caroline Lundin
Sanaah Sheik

Students:
Y2: Havard Wallin, Abdo Malhas,
Tegan Ramsey, Christopher Fulton, Isaac Lockett, Jim Santoni,
Julia Estrella Assis de Faria, Live Furustol, Mahgoub El-Badawi,
Max Collins, Millie Bryant, Rodney Sihlangu, Sofia Ferraz,
Y3: Sophie Macpherson, Tom Yudin, Una Ledaal, Alexandra Goodey, Craig Ross, Dominik Scigala, Elizabeth Romanova, Georgina Beng, Gina Dahl, Hilly Murrell, Hollie Allen, Joshua Hyland, Nick Bailey

01 Craig Ross Culver City Furnicular Palace, extending Santa Monica Pier
02 Hilly Murrell Grand Union Canal Inflatable Dining Room
03 Craig Ross 1:1 test, Kit of Parts Shed to fit parking spaces
04 & 05 Jim Santoni 3d printed model, South LA Brewery, Gallery & Co-working space
06 Dominik Scigala LA Fashion District, sustainable fashion production.
07 & 08 Rodney Sihlangu The spearcase tower: Urban game.
09 Holly Allen 10 minute Theatre for people waiting for the train.
10 Dominik Scigale Mickey’s trailer as a kit of parts.
11 Gina Dahl Mickey’s trailer as if invented by Gyro Gearloose
12, 13, 14 Craig Ross, Tom Yudin, Abdo Malhas Cloud light, made from builders dust sheets.

Special thanks to:
Karakusevic Carson, Weston Williamson + P and all other contributions to our indiegogo campaign, Eames Foundation Craig Hodgetts, Stalii House Morphosis, Powerday Marcello Gunther, Sundae Studio, Dan Evans Helene Gullaksen, Edward Gilibrand Elena Pelayo Rincon, Tom Coward Noel Cash, David Kay
City: Wonder & Waste: Our unit is an agency of active city. This year our work is set in Los Angeles and is an architectural response to new public transport and the neighbourhoods around new stations.

We set the tone for wonder by exploding Walt Disney’s cartoon “Mickey’s Trailer”. We designed and built 1:1 with waste in our Live Project with Powerday and created outdoor lunch area for staff by the Grand Union Canal. At the scale of the city we continue to test ideas at 1:1, setting up spaces and events to inform our design development. The projects range from extending Santa Monica pier along LA Metro Line with attractions at every stop to support the use of public transport to a factory and training centre for ‘kit of parts’ housing & house extensions to deal with overcrowding. We strive for imaginative, resourceful architecture founded in real local needs.
15 Sophie Macphearson
Paint Factory Public Viewing Gallery

16 Joshua Hyland
Elevating The Ordinary: Affordable Housing & public space modules/ Model

17 Havard Wallin
Wind tunnel & co-working

18 Christopher Fulton
Drone flying training, library & cooking school

19&20 Max Collins
High Way 10 Street Market & Pool

21 Una Lerdal
Community Cafe & Performance along Grand Union Canal

22 Gina Dahl
Art City Village

23 Hilly Murrell
The self build housing factory and training centre.

24 Live Furustol
Water Museum

25-28 Sophie Macphearson
Los Angeles places of colour.

29&30 Dominik Scigala
LA Fashion District, Fabric Recycling & new fashion factory
UNIT J

Artefact Crafted

Accommodating the new Craftperson

In the first decade of the new millennium CAD/CAM entered the mainstream and with it a vast expansion on the remit, scope and potential of the designer, allowing for the direct engagement and control of fabrication. At the same time the capability of manufacturing and construction to fulfill this design intent has expanded, allowing for the convergence between design and fabrication. This hybridisation of digital technologies in design representation and manufacture has shifted the scope and influence of design from a largely pre-emptive act, into a creative and experimental process that occupies the full extent of architectural production, where particular, unique and tailored solutions are increasingly viable. Meanwhile, Francis Holliss argues compellingly that the work-home is transforming our cities, offering not only a vital economic driver, but a truly sustainable model. In her book ‘Beyond Live/Work’, she reveals a probable future in which people will want to reintegrate their working and domestic lives and as a consequence, develop multi-layered complex cites through individual and collective ingenuity in shaping their personal space to suit specific life and work needs.

UNIT J would like to thank the following for their insights

Thomas Randall-Page, Maria Knutsson-Hall, Andres Korner, David Shanks, Colin Smith, Geoff Morrow (Structure Mode), Eddie Blake (Sam Jacob Studio) & Joel Chappell (Workshop)

Year 2 - Yide Lim, Rolly Hsiao, Andrew Kazaryan, Niclas Priest, Kieran Lishman, Tom Baldwin, Delfina Couceiro, Fairuz Razak, Matilda Jeans, Niketa Raniyan, Lilyana Popova, Cindy Laryea, Josh Mannings, Keith Lyons,

Year 3 - Calum Bluck, James Barrell, Jack Young, Joey Williams, Ralph Berryman, Sergiu Moscalic, Daria Ciobanu-Enescu, Olivia Neale, Thomas Linzey, Will Flindall.

Tutors
Declan Molloy, Nina Shen-Poblete, Megan Growth & Geoff Morrow
“You start by sketching, then you do a drawing, then you make a model, and then you go to reality - you go to the site - and then you go back to drawing. You build up a kind of circularity between drawing and making and then back again. This is very typical of the craftsman’s approach. You think and you do at the same time. You draw and you make. You do it, you redo it, and you redo it again.” - Renzo Piano on repetition and practice

Unit J Aims
Within this craft of making we are seeking to establish an iterative dialogue between traditional techniques and those of the digital, and therefore define a role for the new craftsperson. A role that develops a design literacy with different tools and can therefore mediate between different technologies to produce particular, unique and tailored architectural solutions that can accommodate the new craftsperson in such a probable future as the work-home.

Design Methodology
Today’s traditional technique

Today the contemporary designer falls into one of three categories :-

1. Those who work exclusively with tools and materials that predate the digital age.
2. Those who use digital models and CNC equipment exclusively.
3. Those who employ both of the above (UNIT J).

Why bother to make a distinction between traditional and non-traditional techniques? The answer is mainly one for you, the individual designer, in order to question through drawing and making, ways in which the traditional and digital are designed, produced and assembled.
Briefs

Semester 01
Project 01 - ‘Artefact’
Students were asked to visit the Pitt Rivers Museum and select an Artefact from the collection. ‘Evidence’ of the artefact’s craft aesthetic was selected for surface quality, material and making process, in order to understand its cultural significance. They then produced a contemporary artefact at a scale of 1:1 through a series of studio based tutorials and workshops, exploring today’s traditional techniques. All aspects of the project were carefully documented through drawings and physical making to inform the basis of their architectural enclosure in Project 02.

Project 02 - ‘Crafted’
Students were asked to consider ‘Crafted’ within the context of a specific corner site at Calvin Street, Bricklane, London. The work developed from their initial research and design investigations of ‘Artefact’. They were then asked to design an architectural enclosure to exhibit both the artefact for viewing and the craft worker who produced it. We went to visit the John Soane Museum in London as precedent for exhibiting such Artefacts.

Semester 02
Unit Trip - Marseille + E1027 Jan 2017
We traveled to Marseille by TGV, to select and survey particular sites for project 03. We visited Le Corbusier’s Unité d’habitation and a model for living and working.

Project 03 - Accommodating the New Craftsperson
Students were asked to design a unique and tailored architectural work-home to accommodate the new craftsperson within a selected site in Marseille, that addressed the complexities of the new craftsperson’s brief within social, cultural, climatic and urban contexts. Projects addressed a range of scales from 1:1, 1:20 and 1:100 by means of drawing, physical making and digital fabrication.
Marseille Nautical Village Group Masterplan, James Barrell, William Flindall, Thomas Linzey

Ralph Berryman
Postgraduate
AAD
Advanced Architectural Design

MArchD
Adam Barlow
Aikaterini Katsimpra
Alex Hawkings
Anthony Ip
Archie Watson
Ben Davies
Chhavi Mehta
Diong Jay Huey
Louis Pontikis
Marc David
Masa Abu Qura
Sam Hayes
Xiaolei Cai

MArch
Aditi Chheda
Althaaf Karim
Carolina Lopez
Emine Zeylin
Eunice Flageul
Karla Gonzalez
Subhash Ramisetty
Surbhi Raju Gite
Zijian Deng

TUTORS
Prof. Andrew Holmes
Clive Boursnell
Jane Cheadle
Joel Chappell
Declan Molloy
Martin Pickles
Nina Shen-Poblete

Sam Hayes. Spire Front Elevation
Ill Met By Moonlight

The programme goes beneath the veneer of civilisation. It deals with unacknowledged subliminal fears underlying common experience. It recognises the animal that lurks in the human. There is unease in our relationship with the natural world. There is a sense of disconnection, disquiet created by environmental change. There is intimidation, and violence towards the fragile, and vulnerable.

William Shakespeare’s A Midsummer Nights Dream, an imaginative response, shows us that human beings have a public constructed persona, beneath which lurks an instinctive, uncontrollable self. Humans become animals in the forest. Lovers declare illusion to be reality, and actors declare reality to be illusion. The opposed views are reconciled, and imagination vindicated. Clothes are seen as ritualistic conventions, costumes on a naked animal.

The work involves the fabrication of objects, light, time, and the making of movies.
**DEP**

Development & Emergency Practice

**Staff:** Dr. Supriya Akerkar, Dr. Cathrine Brun, Dr. Richard Carver, Dr. Simon Fisher, Bill Flinn, Dr. Brigitte Piquard, Charles Parrack, Matt Bannerman, Paul Knox-Claire

**Students MArch:** Jude Dajani, Sally Downey, Sammy-Jo Hagan, Phoebe Kent, Harry Tuke, Sanjeevani Veer, Emily Wright

**Students MA DEP:** Martina Adamcikova, Amani Mohammed Khalil Al Bohisi, Abeer Al-Mutawakel, Ayham Alsuleman, Naa Lamley Amoako-Atta, Noella Ayieko, Kate Brunwin, Natalie Cawley, Clare Dickson, John Doughty, Maria Francesca Faine, Pounih Gheisarehdahi, Sophie-Rose Holt, Mark Jenkins, Eva Margaretta Jonsson, Jean Baptiste Kayigamba, Hannah May Lathan, Segal Rut Lul, Priscilla McIntosh, Stephanie Mehanna, Wanzambi Mulunda, Justin Elia Kosa Ngbuguru, Alexandria Kiaya Norms-Moore, Wolf-Christian Noske, Toby Orsborn, Fatma Ozdogan, Felicity Stuart Menteath, Christina Rebecca Tschopp, Loredana Usai

**Students HAP:** Joanitah Akoyo, Charlotte Cavendish, Joanna Chitabwa, Tamara Guillermo, Tun Lin Hitet, Elhadi Ibrahim Abdalla, Jemma Houston, Paula Jon, Zoe Jarvis, Geeta Kuttiparambil, Andrew La Forte, Andrew Ntlantsana, Shahwar Pataudi, Samuel Shilajiru, Kirsten Alexandra Will

**Students PG Cert SAD:** David Emmerson

**Students PG Cert HAC:** Mona Duale, Adrian Thompson

**Guest Critics DEP:** Ian Davis, Independent Consultant, Arabella Fraser, Research Fellow, ODI UK, David Garcia, Independent Consultant, Bernard Hacourt, Protection Officer, COOPI, Nabeel Hamdi, Independent Consultant, Dr. Lisa Handley, Visiting Research Academic at CENDEP, Professor Barbara Harrell-Bond, Emeritas Professor at Oxford University, Linda Horgan, Director, SOS Sahel UK, Martin Knops, Independent Psychologist, Richard Luff, Independent Consultant, Leslie Morris-Iveson, Independent Consultant, Beth Parker, Independent, Jamie Richardson, CRS, Ines Smyth, Independent Consultant

**Guest Critics HAP:** Kate Angus (Independent consultant), Helene Delomez (Oxfam Protection officer), Dr. Maria Faraone (Associate lecturer, Brookes), Simon Fisher (associate Lecturer, Brookes), Bernard Hacourt (protection Officer, COOPI), Martin Knops, (Independent psychologist), Dr. Yara Sharif (architect)

**With Thanks to:**

As per Guest Critics above

**Studio Themes:**

Participation, Shelters, Livelihoods and Recovery after Disasters, Urban Disasters, Human Rights and Development, Resilience Building, Conflict and Humanitarianism
The development and emergency practice 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) Colombia where students undertook research on conflict and resilience on indigenous persons and children and b) Lebanon, to understand the situations of Syrian Refugees in Lebanon impacted by war.

Because the studio asks students to question the very nature of architectural production it also aims to question how an architect practices. It encourages students to explore unconventional interdisciplinary modes of architectural and urban design and the production of artistic representations produced across disciplines beyond architecture.

The studio is for students who are energetic designers and engaged thinkers who see architectural practice as a creative, socially and environmentally responsible profession.
Post disaster rubble house approach for shelter

School children in Bajo Calima

Syrian refugee children in Lebanon
Discussions with Syrian woman refugees in Lebanon

Syrian woman refugees in Lebanon
IARD
International Architectural Regeneration & Development

01 'Zagreb re-HABE'
The section through the sports hall captures light, materiality and the original structure adapted for reuse as a rehabilitation centre.

02 'Gateway to Industry'
The proposed new entrance is set against the existing facade in this street view of the project.

03 'Threading the Future'
Lace elements are added to the existing structure to highlight the new use of the building and showcase Croatia’s intangible heritage of lace making.

04 'Women’s Wellbeing Centre'
A series of new enclosed spaces within the void of the existing structure create varying degrees of privacy for a range of uses of the centre.

05 'Makerspace'
Contrasting architectural languages highlight the space’s new uses.

06 'Zagreb Women’s Centre'
Folded volumes inserted into the linear existing building draw the gaze to the gardens beyond, creating an atmosphere of tranquil privacy.

07 'Business and Education Centre'
A circular staircase contrasts the existing building’s linearity and acts as the centre for circulation.

08 'Elevate'
Preserving the building’s military and industrial heritage for future generations.

09 ‘Cultivating Communities’
The adaptive reuse of the former industrial site establishes connections between community allotments, community spaces, greenhouses and industrial cultivation.

10 ‘Zagreb 2028’
The black render reflects the design of the former riding hall’s sister building opposite. The dramatic use of graffiti on the façade forms part of the legacy of hosting the Olympics in the city and provides a prototype for other neglected buildings to be linked to this project through similar strategies.

11: ‘Feniks Centar’
A Creative Hub offering a permanent work space for young entrepreneurs includes workshops, teaching and administration spaces for a building craft college and a flexible exhibition space for use by both programmes and for public events.
The IARD programme is based on our 3R principles of being:

Research-led Real-life Resource-sensitive

Wherever possible, the projects address real-life situations with real clients. Teaching is underpinned by the programme team’s ongoing research in the broader fields of architectural regeneration, vernacular architecture and human-environment relations.

Work undertaken with students contributes to the research base of the programme, and students become active players in various research projects. We place emphasis on regeneration processes that deliver sustainable outcomes and are resource-sensitive in approach and delivery, focusing as much on natural and built environment resources as on social capital and existing economic and political structures.

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 we visited Croatia for the second time, and focused our research on an industrial site in west Zagreb.

Following on from a regeneration strategy for the site, students develop individual design proposals for the re-use of individual 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.
13 & 14 'Feniks Centar'
Image 13 shows the centre’s exhibition space activated on a public event day. An opportunity for some of the building occupiers, young entrepreneurs, to showcase their work.

Image 14 shows the centre’s exhibition space in use on a craft college day (weekday), used as workshop space.

15 ‘Pharmaceutical Research Centre’
The existing building’s volume is used to create a juxtaposition between the central open space and projecting modular blocks, create a naturally lit and well ventilated working environment for the researchers.

16 ‘Building Stronger Connections’
The first impression upon entering the building harnesses its height through the use of full height and appreciation of the existing roof, using fabric panels and partitions for the bleacher seating.

We thank our collaborators for their input:


We thank the 2016-17 cohort for yet another successful year:

Alex Cade, Akshaya Ganesan, Amye Stead, Aqilah Amran, Ashley Weisneck, Charlotte Earnshaw, Dan Lam, Elina Rimikis, Giuseppe Ferrigno, Herman Castaneda, Jaina Valji, Jing Tan, Kate Ridgway, Kieren Raja, Lidia Bernardes, Maria Tzanidaki, Maria Mavrikou, Max Lewis, Michael Holliday, Olivia Eynaud, Pierre Rescourio, Rasha Kamhieh, Rebecca Low, Rie Ishimoto, Robert Nolan, Sharadan Rorabaugh, Suman Gurung, Todorina Viteva, Yagmur Karaca, YeJing Fan.
RLD
Research-led Design

Tutors: Dr Igea Troiani (module leader), Dr Tonia Carless, Mike Halliwell

01 Samuel Warn Fire Bath, Phenomenological Collage.
02 Nadiya Qureshi Reverse Gentrifying Hoxton through model-making.
03 Beverley Angove Deployables - Expanding Dome Joint
04 Ilaria Lombardini Domestic Routines.
05 Tsz Lok To Sound of Sunset, Hong Kong.
06 Natalie Smith The Bastion Section.
07 Caroline Jane Walsh Preparing for Spring.
08 Shari Ramachandran Render of Jealousy.
09 Geraldine Wong The Skeletal Warren X.
10 Nadiya Qureshi Reverse Gentrifying Hoxton - Section
11 Caroline Jane Walsh Autumn Tea.
12 Tsz Lok To Expired Joke, Hong Kong.
13 Geraldine Wong The Skeletal Warren V.
14 Samuel Launders Double lives in the City.
15-16 Farah Mohd Azhari The Heart of the City I & II
17 Hannah Day Morning Approach.

Thank you to our guest critics: Andrew Dawson (Original Field of Architecture Ltd, Oxford) and Hannah Durham (Cullinan Studios, London).
Research-led Design (RLD) is one of six specialisation routes of the Year 1 of the MArchD. It provides students with a unique opportunity to undertake an original and self-determined research-led design project into any aspect of architecture or the built environment that they see as critical for their future in architecture. In Semester 1 students develop their written academic research to define a design research question and methodology. This academic research is intertwined with, tested and developed into a design project/s that students produce in Semester 2.

RLD offers students the opportunity to explore a subject of their choice using conventional methodologies associated with design research and/or unconventional/ inter-, multi-, trans-disciplinary design research methods. Students are encouraged to develop a very personal methodology that they can continue to explore in Year 2. This is a specialisation for architectural thinkers who are also designers and makers. It is for students who want to explore the exchange between digital and analogue methods radically and playfully.
The SBPD course explores the challenges effecting our planet through a series of theoretical and practical modules, allowing students to learn the different ways to reduce energy and CO2 emissions. The course benefits from a direct connection with two of the best research groups in the university, recognised nationally and internationally, providing students with the most up to date knowledge within this field.

Passivhaus / Designing for the future
This year’s design theme has allowed students to choose between designing a Passivhaus and designing for the future in 2080. The Passivhaus path allowed the students to explore the challenges for achieving the standard for a residential scheme either in Barcelona or Oxford. Students were also given the opportunity to enter the Passivhaus student competition organised by Passivhaus Trust in the UK.

The future option allowed students to carry out research in the future context past the oil age examining the possible sources of energy, transport, construction material and communication using the predicted climate scenarios in Barcelona or Oxford.

With special thanks to:
Passivhaus Trust - Jon Bootland and Alan Budden, Matt Gaskin, Ricardo Rosas for the design module. Prof David Strong for his input in POE. Nick Grant and Chris Farrell for their input into modelling and physics modules. Dr Ahmadreza Foruzanmehr, Ecological Building Systems, Richard Turner and Lindsay Whitelock (Ooda Consulting), for their input in ALCBT and Max Fordam for daylighting design.

Tutors: Hossein Sadeghi Movahed, Prof Rajat Gupta, Prof Ray Ogden, Prof Fergus Nicol, Dr Shahab Resalati, Dr Paola Sassi, Nicholas Walliman, Chris Kendrick, Yara Sharif, Nassos Hadjipapas

Jose Delgado Torres

Tamer Karamehmed
Choose Your brief:

Choose Your Site:

The City of Nomads

Phasing Strategy

2070 Intentional site flooding by lowering the site levels and using the sea wall as the boundary

2070 Phase 1 - 210 POA maximum 420 residents

2070 Phase 2 - 228 POA maximum 576 residents

2085 Phase 2 - 284 POA maximum 576 residents

2085 Phase 3 - 300 POA maximum 600 residents

THE CITY OF NOMADS

Provided with all the necessary tools such as PHPP and Design PH, students are given the opportunity to design a residential development to Passivhaus standard. This design option also gave students the opportunity to enter a competition run by the Passivhaus trust, allowing students to compete against other universities.

SUSTAINABLE DESIGN IN unique challenges of the area such as rising house prices, a lack of green spaces and the emergence of tourism.

The site posed a unique opportunity for students to re-examine the importance of creating sustainable buildings in the face of climate change. The site is currently a site that houses a hotel, the second option to base the design project is opposite the hotel, the site for the hotel is a site that is currently being developed.

Students were able to research into the effectiveness of passive strategies as a method of reducing overheating in residential buildings, as well as study whole building energy requirements using predicted climate scenarios, design for the future re-evaluation.

Using predicted climate scenarios, design for the future re-examination, students were able to research into the effectiveness of passive strategies as a method of reducing overheating in residential buildings, as well as study whole building energy requirements using predicted climate scenarios, design for the future re-examination.

Carlos Pinto.

Top left: Future climate diagram of Barcelona.

Lucy Tindall.

Top bottom: Future climate diagram of Barcelona.

Alexandra Lacatusu.

Top left: Future climate diagram of Barcelona.

Lucy Tindall.

Top bottom: Future climate diagram of Barcelona.

Alexandra Lacatusu.
Students:


The park will both function as a public space and will take on some of the educational functions of
in order to maximise the use of space in the core of the blocks, an underground park that is to be
Images and more information on the existing Lowline project: http://thelowline.org/lab/

// Vehicular, pedestrian and bicycle routes are signaled through di

OBJECTIVE 2//

THE PARK

The San Girolamo Urban Garden in Bari, Italy uses a similar means of landscaping to create a dynamic urban space.

// The Commertzbank Headquarters in Frankurt, Germany by Foster + Partners uses a

AIR CIRCULATION

// The central chain of green spaces has been highlighted through landscaping in order to give the

SUSTAINABLE BLOCK STRUCTURE

// As a rule of thumb, residential functions are rarely ever located above business ones

VERTICAL PLOT DISTRIBUTION

- an arrangement made

Residential

PROPOSED LAND USE

// Due to the depth of the block,

INTEREST

// In the process of research of Manhattan land value, two

SUSTAINABLE BLOCK STRUCTURE

// In order to harmonise and unimpeded co-

RESIDENTIAL VERTICAL

THE MASTERPLAN

// In the scheme, issues such as the lack of a

COMMUNITY

// This outcome can be mitigated primarily through the provision of further dwelling

FEASIBILITY

// The function of the middle block as a local landmark is emphasised

INTENSIFICATION

// Separate entrances on ground

VISION

// Green breaks have been created between the structure of vertical plots in order to

INTEREST

// Atrium structures have been created in the formerly solid core of the block.

RICHNESS

// The walls of the office use. The walls of the other block have been provided to

RESPONSIVE

// This difference seems to price

401.75 DU/HA

// The quality of the urban environment and overintensification

46

// This study only reaches 18th

LAND VALUE

// In that sense, the achieved

DENSITY

// The function of the middle block as a local landmark is emphasised

3B FLAT

// The quality of the urban environment and overintensification

401.75 DU/HA

// This study only reaches 18th
The urban design programme provides a methodology for understanding and designing for cities from the foundations of the urban fabric covering the different morphological levels; to responsive design qualities which enhance the public realm; to place-identity and culturally appropriate interventions.

These design projects test schemes of urban intensification in a range of cities located both in the Global North and the Developing World. As important as the spatial and physical dimensions of urban design, these projects strive to understand the impact of these interventions within the framework of social equity, environmental sustainability and economic opportunities. The vocabulary and principles of good urban design are applied in the form production of both the public realm and the built environment for cities that include Oxford, New York, Shanghai, Beirut, Yokohama, and Cavalcante in Brazil. In developing visions for these places, a larger sample of cities provide the basis for analysing and deriving design principles for future proofing cities which are set to move into a wide scale and range of urban intensification.
### REDEFINING OXFORD PUBLIC REALM

Historical identity and New Public Realm in Contemporary architectural design

To create an area with a distinctive identity and intensification for both the residents and visitors that is strongly connected to Central Oxford with a network of open spaces in between a diverse and sustainable urban form.

- Studio II Vision -
accomodate diverse uses on the new Oxpens

V

accomodate diverse uses on the new Oxpens

B. SEMI

SERVICE APARTMENT

RESIDENTIAL BUILDINGS

Densify the block

O

O

TREET

Justify the height of

urban form

TO

R

Oxford

R

MIN

—a—

accomodate diverse uses on the new Oxpens

architecture styles

flexibility

V

ISUAL

B. SEMI

3 -

feature open space which enables

V

— 8m

frontage.

consideration is noted when designing the street

Block B

studio, 1 to 4 Bed and service apartments to create

Block A

D.O 1

Start with a 80m

Historical identity and New Public Realm in Contemporary architectural design

Oxford is known for its strong historical

environment.

Historical identity and New Public Realm in Contemporary architectural design

4 - BUSINESS

RESIDENTIAL

(Offices, Conference Rooms, etc)

is another

diverse activity

historical context.

5 - B

service core

amphitheatre

is protected through

outside core building

is the key

is the key

3 - WALKABILITY

+ Huapu

incorporates more than just the creation of vertical food factories. Providing a robust

market in the

area

Location

Target Density

site information

D.O 6

applied throughout the design to maximise the

urban environment for Oxford.

4 - B

service core

lock

M

w

—

Oxford

—

LOCK

of the surroundings.  In

winter time, and

shelters

private and private roof space.

The historic context of Oxford its possibility

new public realm typology.  This design aims

Residential

the internal of the block which

households

Zone

Service

District

WEAKNESS

Bus Station

London

Reading

oxford

Oxford

Oxford

OXFORD PUBLIC REALM DESIGN RATIONALE

Fiona Wong
DS1
Unfinished Cuba

Tutors: Dr Igea Troiani (lead), Andrew Dawson, Hannah Durham
Technology: Francesco Miniati, Andy Edwards, Mark Innes

01 Conor Hession The Havana Automobile Experience.
02 Conor Hession Motor City - Comic Book Extract 1.
03-05 Qin Shi Digital Blur - Birds eye views of Glitch architecture.
06 Harriet Ainscough The Unfinished Nuclear City.
07 Harriet Ainscough Multi-layered coral inspired model.
08 Leonie Smith Collage.
09 Tarveen Virdi Machismo puts men and women at risk... You can change it!
10 Sonia Tong The Projected concept
11-12 Shawn Ang Self-building in Alamar
13 Tarveen Virdi Inside Parliament
14 Tarveen Virdi The women’s parliament - the past, present and future
15 Edward Gillibrand Woman alone
16 Edward Gillibrand Man alone
17 Harriet Ward Shame Monument
18 Harriet Ward Balcony peek-a-boo
19 Harriet Ward Tower - Queer Theory.

Thank you to our guest critics: Ben Stringer (University of Westminster), Vincenzo Riso (Associate Professor, School of Architecture Minho University, Portugal), Robbie Kerr (ADAM Architecture), Felipe Dulzaides (visual artist in Cuba) , Tereista Vicente Sotolongo (Cuban Ambassador to the United Kingdom of Great Britain and Northern Ireland).
The DS1 studio continues its design research on unfinished buildings – begun in 2014-15 as a study of incomplete architectures in Athens, moving in 2015-16 to the outskirts of Madrid to study the potential of unfinished ‘ghost’ urbanisations. In 2016-17 DS1 examined the possibilities of unfinished buildings in Cuba.

While the studio has an overarching area of research it is premised on student’s choosing a particular area of design research in relation to the Cuban unfinished buildings that drives their methodology and design. The studio emphasises research-led design projects, ones based on establishing a position and stance on development of incomplete sites and buildings.

Themes students choose to explore over the year included: urban agriculture; socially responsible development; economies of design and sale; waste and reuse; nature climate temperature; quotidian life, local, vernacular and global; handcrafted or machine-made; colour, symbolism and cultural identity; legal versus illegal architecture (drawings or artefacts).
01-02 Sonia Tong Alamar Incubator - Alamarhambra

03 Kevin Simmons Convergence II.

04 Kevin Simmons Unfinished Healing.

05 Leonie Smith Redundant Resource Reuse Centre - Workshops.

06 Leonie Smith Theatre of Parts.

07-08 James Palmer Cuban School of Arts and Crafts Design.

05 Leonie Smith

06 Leonie Smith
DS2
Bio-Digital Design

01, 02, 03 Health and Wellgreen by Alice Guardiero

04, 05 Growing Your Own House by Khee Liand Yeo

06, 07, 08 Kufra Oasis Project by Aled Evans

09 Damo Grass House by Martina Ferrao

10, 11, 12 InterFlow by Yuliya Marina

13, 14, 15, 16 Water as a New Ground by Evrydiki Markaki

17, 18 Park Lane by Roxana Botezatu

19 Koh Phi Phi Map by Harriet Sage

Tutors
Adam Holloway and Yaniv Peer

Students
Roxana Botezatu, Hasan Mohamedally, Helena, Tunbridge, Yuliya Marina, Aled Evans, Harriet Sage, Martina Ferrao, Ahmad Zulfikri bin Ramle, Everydiki Markaki, Alice Guardiero, Parth Jivrajani, Khee Liang Yeo, Jessica Zagnoli Viera

Thank you to our critics and guest tutors, Michael Pawlyh and Exploration Architecture, Peter Swallow, Andrew Yau, Andrei Jipa, Stephen Melville and Format Engineers, Reiner Zeldenthrust, Expedition Engineering, Calvin Chua and Singapore University of Technology and Design, and Penny Dixon
Entanglement occurs in quantum physics where the complexity of interactions between particles is such that they cannot be described independently, but instead must be described for the system as a whole.

It is an apt metaphor for the state of creative disciplines and problem solving in the Anthropocene, where the effects of climate change on the built environment are complex and multifaceted but offer opportunities for cities throughout the globe to respond in ways that help mitigate and adapt to its effects whilst promoting human health and wellbeing. Globally, governments are now acknowledging that future resilience in the built environment can provide multiple concurrent benefits to cities and their inhabitants. Responding to climate change will require a new generation of designers, engineers and scientists to think about infrastructure, food, waste, energy demographics, population growth and economics in an integrated way that leads to radically new solutions that promote a reconciliation between humans and the environment.

In this studio we explore how we can abstract and codify natural inspiration from the arts and sciences to distil into applied knowledge and create algorithmic tools to help us design that are not only more energy and materially efficient, but which also inspire, elevate and create a healthier environment for those who inhabit them. Over the course of the year, through cycles of entanglement and engagement, we have pursued an agenda of trans-disciplinary digital design research inspired by nature to discover new typological expressions of living/working/playing as adaptations for a changing urbanism.
20, 21 Constructible Deconstruction by Helena Tunbridge

22, 23 Social Kampung by Ahmad Zulfikri

24, 25 Life Under the Verandah by Hasan Mohamedally

24, 25 Miura-Ori Dharavi by Parth Jivrajani

Right: Miura-Ori Dharavi by Parth Jivrajani. Axo

23 Social Kampung
Unused wall panel provided enclosure for bedroom

Fold out wall panel to be used as floor

Fold out wall panel to be used as a ladder

Fold out floor panel for access and circulation
DS3
Design Studio 3

Tutors: Charlotte Grace, Francesca Romana Dell’Aglio

01 Angus Clogg, Incremental Stair
02 Anna Gnecco, Reimaging the bridge
03 Annabel Clark, Facade as plinth
04 Theano Theochari, A debate for the collective residence
05 George Papadopoulos, Today’s backstage tomorrow’s facade
06 Izzat Othman, VOIDS.
07 James Redman, Towers of San Marco
08 Robert Nunn, Mausoleum at the Giardini
09 Sofoklis Michail, Market as theatre
10 Dimitra Dimitriadi, Redesigning the aqua alta circulation system.
11 David Nartey-Tokoli, Sull’acqua: The ‘street’ and ‘theatre’
12 Zhen Shearn Liew, Merchant 20

Thank you to our critics, guests and hosts: James Taylor-Foster, Sofia Krimizi.
Thank you to Populous for their amazing support.
The History of Architecture have been triggered equally by realised and unrealised projects: the tension between architecture imagined and architecture achieved is precisely the driving force for progression in the field. Critical projects are a mirror through which reality and possibility can collide, free from recuperation into the feasible, the real.

Venice is the city of all imagination and zero possibility. Venice worked against all odds to function as a city, and in-fact its “success” has fuelled its contemporary downfall: its confrontation with modernity is a uniquely rich stratification of urban conditions and architectural languages, making it the perfect site of numerous seminal projects. Almost every great contemporary architect has attempted to confront the city but modernity seemed only to appear within the crystallised city in the form of National Pavilions for the Biennale, folies to perform a seasonal aesthetic. From 1945 to 1965 more than 300 new buildings were built and over 600 expanded in the island. However, any new architecture had to conform to the Venetian Image, thus cementing the city further.

A city that is, without doubt; an accumulation of history and geology right up to a present that is just as important and symbolic as its postcard-perfect past. Students looked to the lagoon and beyond as an archipelago of opportunities, proposing new narratives that build on one of the most imagined city in the world.
14 James Redman, Towers of San Marco

15 Muhammad Othman, Voids

16 Alexandra Freeman, Mediate institutionalisation through integration

17 Zhen Shearn Liew, Merchant 20
On the Borders - Between Infrastructures, Symbols and Fragment

Tutors: Nicholas Boyarsky, Jason Coleman, Camila Sotomayor.

We continued our researches into post-traumatic urbanism working on the divided city of Mostar, Bosnia Herzegovina, searching for new narratives, icons and myths that might project beyond current divisions and define shared languages for architecture. The site visit featured a three day workshop, ‘Fictional Infrastructures’, hosted by our client ADA Mostar where we worked alongside students from Stockholm and Mostar. Students developed individual projects that were situated within the complex and layered politicised landscape of Mostar and they created new narratives grounded on spatial and material speculation. Collectively the students’ projects all seek, in various ways, to re-animate the city and develop architectural tactics that range from cinematic techniques to represent emotion and identity, dark tourism, reconstructive memory, the deployment of former Yugoslavia’s utopian and socialist architectural heritage, establishing dialectics for war-damaged ruins and abandoned infrastructures of war, to community based projects that seek to reframe street communities, revive traditional crafts such as sewing and music, and to propose frameworks for self-build adaptations.

Technical Tutor: Jason Coleman;
Structures tutor: Martin Waters;
Environmental tutor: Barti Garibaldi

Students: Jonathan Boyd, Amit Bura, Kai Chian Chin, Chanel Currow, Matthew Dowell, Fiona Griffiths, Xana Murrell, Melanie Ohar, Davide Perussutti, Mihaela Popa, Katie Reilly, Lay Shang Tan, Izabela Zoryk

Guest critics and thanks to:
Senada Demirović Habibića of ADA Mostar, Dzenana Dedic of LDA Mostar, Amila Puzić, Peter Lang (RIA, Stockholm), Lennaart van Oldenborgh, Daniel Urey (Fargfabriken).
Carine Chin - Project M93
Yugofuturism restart
Zone 5

On the Borders - Between Infrastructures, Symbols and Fragment

Caretakers:
Toby Shew, Ronnie MacLellan, Maria Faraone, Owen Pearce

Pirates:
Daniel Taylor
Edward Lee
Mui Hua Lim
Aimy Dodge
Rafaela Nedytou
Kaoru Tada
Ivona Georgieva
Natalie Vassiliadis
George Williams
Mateusz Włosek
Cheolyoung (Nick) Park
Engeland Apostol
Jia Xin Wong

Consultants:
David Greene, Eddie Farrell, Jules Burch, Mando Moretti, Ellie Collins, Austen Scott, Robyn Thursdon

Field Trip: Ibiza

Theme: Generation Y/Z

Images:
Engeland Apostol
Nick Park
Ivona Georgieva
Jia Xin Wong
Aimy Dodge
George Williams

Website: http://Zone5.uk

We argue that the design studio is a place for discovery, not prescription. We argue that the students set their own agenda. We argue that the task of the tutor is to offer criticism, not ideas.
McLuhan said that when a media is superseded it becomes junk and then becomes art — at present, the vinyl record is simultaneously available from a charity shop and Amazon Prime. Machine learning will make architectural thought obsolete and then it will become art: within the lifetime of these students.

As machines become capable of irrational, creative and illogical thought the tutor is the first to walk the plank. Connections between theory, practice and (ir)rationality are the domain of the tutor — they are also the domain of the machine. The message will stay the same throughout: design is a behaviour, not a body of knowledge.

As the tutors are superseded, all that will remain are the students and the caretakers. Both work together to prove that architectural thought can flourish in ways considered too low-culture to be simulated, too irrational to be considered rationally and, with an almost certain chance of failure.

A new landscape exists — the reality generated in a headset. We reject then re-instate the term "virtual" and take it’s meaning to be “almost or nearly as described, but not completely or according to strict definition” (OED). This sounds more like the kind of reality we would like to inhabit.
DS6
Data City

Condition
What is the studio focus?

DS6 explores the future of urban networks whether for people, information or matter; creating projects that rethink augment or mutate existing urban conditions. The studio employs the use of novel technologies and innovative design strategies with the core philosophy of starting from the understanding of the individual as a way to analyse and respond to context and scenarios. “Who looks outside, dreams; who looks inside, awakes.” – Carl Jung

Opportunity
Why is this important?

The early part of the 21st Century is seeing a paradigm shift toward technology-driven networks, exemplified by the sharing economy and social media. In this globally networked data-centric world the construction industry is rapidly evolving, facilitated by the convergence of technologies. Essential to this is understanding the role the architect has to play in communication, coordination and collaboration throughout the design and construction process to offer unique real-time insights for truly smart and agile urbanism.

Strategy
How do we explore this?

The studio offers a holistic and integrated approach weaving Design, Technology and MPL into a framework of operative strategies described as: Sense-Map-Analyse-Formulate. Students will develop a wearable technology, extending their perception and recording data sets that will be analysed through advanced computation and simulation environments. This will allow students to analyse sites, develop their own personal urban agenda and formulate a specific tectonic response to an existing urban condition.

Tutors: Leads / Tech/ Structure
Nick McGough _ Associate Partner
Weston Williamson + Partners
Karl Kjelstrup-Johnson _ Director
Tectonic IP / Skin Graph
Denis Vliege _ Director
Cube Zero
Pete Winslow _ Associate
Expedition Engineering

Alexander Smith
Sam Khai Yin Ho
Jordan Watt
Angela See Jia Foo
Fernando Jose Salcero Debes
Navid Hamzeheinejad
Kelly Maning Li
Cordelia Hill
Frances Cole
Ilinca Georgescu
Jack Marston
Kuralay Yesmukhanova
Hadil Qutaiba Abdulwahab
Christian Jorge Fernandez Escoda
Navid Hamzeheinejad
Research Seoul, the capital of South Korea, one of the most technologically advanced places in the world. There are more industrial robots per human worker than anywhere, making up 4% of the work force. It has the highest smartphone penetration and fastest internet – to the point where the government has established camps to address child internet addiction.

We will also visit Songdo, built on land reclaimed from the sea and located just 65km southwest of Seoul it has been described as the world’s first Smart City. And yet with all its advanced technology and infrastructure it remains only 20% occupied. DS6 will be speculating on the future of Songdo with the intent to augment, mutate, disrupt or rethink what the Smart City could or should be.
Haunted Landscapes

Tutors: Manijeh Verghese & Danielle Hewitt
Technology: Edward Blake & Francesco Mazza Pungetti

01 Lewis Callen View from within one of the Memory Objects.
02 Ioana Tamas A model of Dungeness at night.
03 Lewis Callen Building time into the landscape.
04 Ioana Tamas Proposed elevations through the site.
05 Germaine Tan Axonometric of the Rolling Huts.
06 Roxanne Cowley Conceptual section to give roots to the extant.
07 Anna Melson Section through the Amphibious Flood Lab.
08 Jia Wai Ng Paper model showing human / animal coexistence.
09 Mary Tryfonopoulou Elements of the Inside-Out Museum.
10 Oliver Hall Panoramic view from the Staging Post.
11 Jia Wai Ng Burrowed tunnels for human inhabitation.
12 Pei Fen Song Detailing the lighthouse rack and pinion system.
13 Faez Bin Mohd Faisal A new form of archiving memories.
14 Oliver Hall The Director’s View.
15 Pei Fen Song Way of the Wind Camera Home.
16 Roxanne Cowley Growing a House over 20 years.
17 Helen Allsopp The spiral of changing ownership.
18 Helen Allsopp A view from the Garden’s perspective.

Students: Anna Melson, Harry Hawkins, Helen Allsopp, Ioana Tamas, Jia Wai Ng, Lewis Callen, Maria Tryfonopoulou, Mohamed Faez Bin Mohd Faisal, Oliver Hall, Pei Fen Song, Roxanne Cowley, Samuel Cross, Germaine (Wan Zheng) Tan.

With thanks to our critics and collaborators: Will Guthrie, Samantha Lee, Owen Leyshon, Adriana, Pamela Ratu, Chee-Kit Lai, Elena Palacios Carral, John Ng, Jessica In, Anoovab Deka, Madeleine Kessler, Sylvie Taher, Max Dewdney, Inez Low & our mascot Doreen Thomas.
This year, DS7 continued our exploration of what Gertrude Stein referred to as The Continuous Present. With Dungeness, Kent as our site, we investigated the notion of ‘haunting’ as a means to examine the seen and unseen forces which linger in and construct this unusual landscape.

As a studio, we designed environments that synthesised the material and immaterial, and explored ephemerality, transience, and presence to challenge what it means to build in a landscape that is at once defined by its impermanence, and yet is acutely sensitive to change.

Our investigations to reveal the hidden forces at play within this landscape include: Oliver’s series of acts that amplify the innate island-like qualities of Dungeness, and Helen’s interventions to alter our understanding of changing lifecycles of ownership. Anna submerged Dungeness with only amphibious and adapted architecture floating to the surface, while Germaine lifted up the existing to replan the site as a dynamic community on rails. Ioana constructed an event to concentrate tourists around an annual nighttime spectacle; Song transformed domestic spaces into cameras to capture inhabitation in terms of duration; and Sam designed four monuments to the shingle terrain. Roxanne stabilised the topography by harnessing the embedded intelligence of local plants; while Mary designed an Inside-Out Museum to the found objects that litter the landscape. Faez decommissioned the Nuclear Power Plant to construct an archive of memories; Lewis used decay as a barometer to measure a changing landscape, and Jia Wai burrowed beneath the shingle to find loopholes in the strict planning laws that govern this territory. Together we present Dungeness as a series of Haunted Landscapes.
01 Anna Melson The amphibious Flood Laboratory trying to navigate through the turbulent waters of flooded Dungeness.

02 Oliver Hall A map of Act Two: Giving Dungeness over to its population of aging inhabitants, fishing communities, artists and nuclear powerplant employees.

03 Pei Fen Song A section through the lighthouse to show the different weather rooms generated through the central camera obscura, which together generate a home for the landscape.

04 Helen Allsopp An exploded axonometric of Derek Jarman’s Prospect Cottage showing how it would decay over time.

05 Design Studio 7 visits the salt mines of Salina Turda, Romania
A group photo from our trip to Transylvania.
Image credit: Harry Hawkins.
Design Studio 7 visits the salt mines of Salina Turda, Romania
DS8
Versioning Megastructures

Tutors: Dr. Elif Erdine, Alexandros Kallegias

Technology: Charles Parrack, James Rowe

01 Jakub Choluj Plan from pier area.

02 Natalia Anna Los Differentiation of panel types.

03 Natalia Anna Los Interior view.

04 Jakub Choluj Module details.

05 Natalia Anna Los Site masterplan.

06 Natalia Anna Los Structural detail.

07 Jakub Choluj Perspective view.

08 Karishma Diren Panchal Structural detail.

09 Adrian Cohen Structural detail.

10 Adrian Cohen Cutaway axonometric.

11 Adrian Cohen Section.

12 Christina Pen Win Chan Exploded axonometric.

13 Christina Pen Win Chan Rotating mechanism detail.

14 DS8 visits the Reichstag, Berlin A group picture from our trip to Berlin, Germany. Photo credit: Tayra Natasha Pinto.

15 Adrian Cohen Perspective.

16 Jakub Choluj Hotel area section.

17 Rebecca Smale Key elevation.

18 Rebecca Smale Key plan.

Students: Meryem Benyahya, Christina Pen Win Chan, Jakub Choluj, Adrian Cohen, Natalia Anna Los, Dil Phagami Magar, Karishma Diren Panchal, Tayra Natasha Pinto, Laura Priest, Rebecca Smale, Roger Maurice Tennant.

Thank you to our collaborators and critics: Alican Sungur (AA), Asterios Agkathidis (Liverpool), Angel Fernando Lara Moreira (AA), Spyros Karpinis (Zaha Hadid Architects), Antogni Koronaki (Bath), Merate Barakat (UWE Bristol).
Megastructure, a building type accommodating a city or parts of a city within a single building, is perceived as ignorant of its urban context. We reinvent the megastructure by devising methods of embedding it within larger urban systems.

We tackle the future of urban spaces in decay by questioning the potential and extents of the self-contained megastructure in complex city systems. Can a city within a city exist? If so, can we propose a system of interactions between the building and its surroundings which has the potential to adapt to the changing conditions in the city? We work with the self-contained megastructure as a building type in order to test extreme scenarios informed by the dichotomy between the ‘self-completeness’ of the building and the city. The studio’s projects are situated in London’s North Woolwich area, the abandoned spaces of which become the main areas of interest for our studio.

The design methodology of DS8 is formulated with a strong emphasis on design research that comprises the in-depth analysis and evaluation of precedents in related fields, the extraction of rules and systems pertaining to geometrical, tectonic, and material properties, the description of a system for design experimentation, and the development of detailed architectural proposals through the integration of results from each phase of the research agenda.

Throughout its design research agenda, DS8 speculates on the use / reuse / misuse of technology as a driver to challenge current social and physical segregation of people, spaces, buildings, and cities.
19 Roger Maurice Tennant
Physical form-finding with tensile membranes.

20 Rebecca Smale
Physical form-finding with folding patterns.

21 Natalia Anna Los
Detailed physical model of panel connection.

22 Meryem Benyahya
Physical form-finding with clay, iron filing powder, and magnets.

23 Christina Pen Win Chan
Sectional perspective.
OISD
The Oxford Institute for Sustainable Development
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 synergy and process that link them, through a multi and interdisciplinary approach.

OISD is contributing to major Research programmes through various projects including new collaborative research aiming to reduce impact of overheating in new housing with Encraft, an independent engineering consultancy firm based in Leamington Spa.

OISD are leading a new United Nations research project on mainstreaming sustainable social housing in India ‘Mainstreaming sustainable social housing in India’ (MaS-SHIP), funded by the United Nations Environment Programme (UNEP).

The two-year research project, worth $181k (USD), seeks to promote sustainability in terms of environmental performance, affordability and social inclusion as an integrated part of social housing in India.
AENG
Architectural Engineering Group
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 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, transpired solar collectors, optimised insulation systems, novel and vacuum insulation systems and low energy lighting design.
DTP
Design, Theory and Practice Group
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 of design-based research in architecture.

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. Their research builds upon progressive postgraduate and undergraduate teaching in research-led design in the School of Architecture. In addition some of the group collaborate in their research with others in architectural practice or from non-architectural disciplines outside the School of Architecture.

Members undertake their practice-based research using methods typically used in architectural design as well as methods appropriated from other Arts and Humanities disciplines including:


The work in the group is affiliated with the interdisciplinary architecture journal Architecture and Culture.
CENDEP
Centre for Development and Emergency Practice
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.

A highlight for CENDEP this year has been the start of our new online MA degree in Humanitarian Action and Peacebuilding (HAP) convened with the United Nations Institute for Training and Research (UNITAR). The first intake was in January 2017. We have students from all over the world working in humanitarianism and using the degree to reflect on their work as they combine work and study.

Our Development and Emergency Practice MA has also had a very good year. The ongoing discussions in and outside the classroom contribute to create new and deeper insights in the field of development and emergency practice. The students also organised the 15th Oxford Human Rights Festival on the theme of home.

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 (cendep.blogspot.co.uk).
Large-scale domestic energy retrofits need to be better targeted, more cost-effective and result in a higher uptake to alleviate fuel poverty and reduce energy use.

To address this challenge, LEMUR - Local Energy Mapping for Urban Retrofit, a research project funded by Innovate UK, has developed and tested (in Bicester town) a new data-driven localised Geographical Information System based approach to plan mass retrofit by spatially targeting and modelling domestic low carbon measures across UK cities. Project partners were Oxford Brookes University, Bioregional, Cherwell District Council and Future Cities Catapult.
Bicester case study:

1. Energy, built environment and social data gathered from public datasets (e.g. Energy Performance Certificates, Sub-national energy and fuel poverty statistics) mapped and analysed to identify area (1-500 dwellings) for in-depth study based on high energy consumption and fuel poverty.

2. Further data collected through door-stopping interviews, leaflets with link to online survey distributed through various outlets such as local churches, schools and community events.

3. Case study area mapped in DECoUSe to identify energy hotspots, specific retrofit measure needs and appropriate retrofit packages.

LEMUR process in detail:

**Rapid assessment**
(1-2 weeks)
- Rapid assessment report produced from open data: government statistics, property level data, and existing community data.
- £5,000 - £10,000

**Data collection**
(2+ months, depending on scale)
- Outreach to households (door-stopping, public outreach and online)
- Visual observation of dwellings:
  - £10,000 - £15,000

**Delivery**
(4-8 months, depending on scale)
- DECoUSe modelling
- DECoUSe options analysis
- Scheme design and promotion
- Scheme delivery
- Community group outreach (CEM)
- Pricing dependent on bespoke project

**Post-install**
(1 month)
- Evaluation and post-install support
- Scheme and technical data feedback into models to update
- Pricing dependent on bespoke project
PCI
Place, Culture and Identity
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.
OSA have had a successful third year, maintaining our sponsorship with practices in industry to produce two issues and expand our digital media content this academic year.

The first issue on the theme of Departure called for our writers to examine the world in flux - progression, expansion and the movement of people and resources in the context of urbanisation, globalisation and technological upheaval. We received a broad range of contributions, from reflective travel diaries to comment on how the architectural profession should respond to the migrant and refugee crises.

Our second issue invited readers to respond to the hidden subtext found in news, architectural design and practice. Again, our contributors rose to the challenge to expose the role of design in propaganda in historical (and contemporary) campaigns, the perception of women within the profession and the suggestive and subtle art of production design. The theme of Subtext will be expanded on with brand new and exciting content in the second part of this volume in October 2017.

We have also expanded our online presence with a blog series reviewing the weekly OxArch Talks and events bulletins, and we will be building on these channels in the next year. As ever, our aim remains to be a platform for Brookes students to explore architectural journalism in a world where wellinformed, written critique is more important than ever.

We would like to thank our sponsors, Assael and RPP, for their continued support for the magazine.

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Interior Rep Louisa Chesser

Thank you to the staff of the School of Architecture, Brookes Union, Brookes Sport, RIBA Oxfordshire, Students who led the workshops, OSA Magazine, the Committee and our fantastic Guest Lecturers.
The Oxford Architecture Society is run by the students of the School of Architecture, encompassing a mix of Architectural and social experiences for the students, staff and wider community.

This year has witnessed an enhancement in the Society’s programme and presence, alongside a wider variety of events. OxArch provides guest lecturers from the industry, with a focus this year on Emergence in the Architectural field, drawing in younger, successful firms who are moving into the limelight. The Society also established a new workshop programme, where students were encouraged to demonstrate their own Architectural skills to other students including many forms of software, increasing cross communication of all years within the studio. On top of providing regular socials, OxArch also set up many one off events, including an in-studio laser maze, One World Week installations and a charity Bake Off style event. Students have also been encouraged to enter design orientated competitions involving photography and our yearly jumper design. This year we sold a record number of jumper and t-shirts. Most notably this year, the Society has also associated itself with RIBA Oxfordshire with a goal to enhance both organisations. Members of RIBA Oxfordshire are now provided with automatic membership to OxArch, with many of their members already attending OxArch events on a regular basis. Alongside this, the Society has laid a foundation for a career based approach. Two new career events were set up named “Pimp my Project”, where Architects of the RIBA Oxfordshire were invited in to the studio to provide additional one-on-one tutorials to the students, and “CV Bootcamp” where Architects were again invited in to provide one-on-one advice on CVs and career related questions.

In response to student feedback from previous years, the Society also established new sports based activities throughout the year; this includes an OxArch Cycle Club, inviting students to ride together around Oxford, 5 a-side football, climbing and also the inclusion of a permanent table tennis table within the studio.

The Society is also proud to announce that they have won the Brookes Union Society of the Year Award for 2017 as well as being nominated for two further awards. This award comes as the third year in a row for OxArch, which also maintains itself as one of the largest and most influential societies in the University.

A strong student network which the Society forms only aids in strengthening studio atmosphere, providing social, academic and extra-curricular activities and a deeper range of experiences for the School of Architecture.
Staff List

Matt Gaskin  
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Aditya Aachi  
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Alan Reeve  
Alex Towler  
Amy Groeneveld  
Andrea Placidi  
Andreas Koerner  
Andrew Burns  
Andrew Dawson  
Andrew Holmes  
Andy Bramwell  
Andy Glass  
Andy King  
Angela Hatherell  
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Aylin Orbasli  
Barry Wark  
Bill Flinn  
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Caroline Lundin  
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We are bptw partnership, an established design-led multidisciplinary practice based in London. We are specialists in residential design, with projects ranging from individual houses to large scale mixed-use developments of several hundred new homes. Over the years we have employed many creative students from the School of Architecture at Oxford Brookes who have been integral to the design and delivery of the projects featured on this page.

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