

OPEN

2016



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OPEN 2016 IS a cracker – and a new era. Our celebration of the year's creative work is no longer squashed into the boxes of the old studios, but spreads out across the new, enlarged spaces to properly showcase the wit and endeavour of our students.

Our new studios are the biggest change of the last year, taking the department back to the future by stripping out all the accretions and non-studio spaces that had been added since 1971, and which had reduced the studio spaces by some 40%. The new spaces are 110 metres long, beautifully lit and fit-for-purpose – and gone are the asbestos, the poor acoustics, and the cold. I would like to thank the excellent design team we had, including Jestico+Whiles architects, Parkeray Contractors, CBGC and Max Fordham Environmental Engineers, Capital PCC Project Managers, and Gardiner & Theobald Quantity Surveyors, as well as the University's Estates Department.

The new studios are worth making a noise about not only for what they look like, but for what they enable us – students and staff – to do; to explore architecture as an imaginative, inventive discipline with distinct ethical and environmental responsibilities, and to practice design strategically and playfully through developing an informed, and informing, artistry.

The Department of Architecture continues its high-wire act of balancing diversity with excellence, an act which, as the changes in Higher Education increasingly divide institutions into 'haves' and 'have-nots', becomes even more precious. OPEN 2016 presents a striking variety of approaches and individual design skills displayed by a student body

drawn from all kinds of backgrounds, underpinned by rigorous theoretical and critical knowledge, and committed staff.

There have been welcome additions to the Department's staff in the last year. Elantha Evans joined us as year leader for second year BA Architecture, and Sarah Milne and Doug Spencer joined the History and Theory team. A large number of new practitioners have also joined the teaching staff in the Design Studios, enriching the variety of perspectives on design practice within the school, and helping to triangulate architectural teaching, research and practice.

David Scott took on the Directorship of the new Fabrication Laboratory, which, along with the revamped studio space, is a critical part of the Department's continuing development. The Fabrication Laboratory combines cutting-edge technologies with traditional techniques, and just as analogue and digital are now seen as complimentary rather than in opposition, so it seems the division between drawing and making will wane and be replaced by new forms of invention.

Practices continue to value our graduates, and our links to practice continue to strengthen through initiatives like 'fABE Professional'. Alongside our design courses, the Department's Part 3 course goes from strength to strength, and we have expanded our undergraduate placements and introduced a mentoring scheme with the RIBA. Thanks are particularly due to practitioners who, as visiting lecturers, experts, critics and examiners, generously give their time to the Department, and as sponsors, give our students opportunities they would otherwise miss out on.

Enjoy the show.

Harry Charrington
Head of the Department of Architecture

Welcome to OPEN 2016

INTERIOR ARCHITECTURE BA (Hons)

INTERIOR ARCHITECTURE IS a distinct context-based practice concerned with rereading, reusing and altering an architectural shell. Whether at the scale of the city, a building or a room, the 'interiorist' always starts with something and within something. By altering host structures, interior architecture allows a building to have many different lives. London is our campus and projects this year included study spaces in the Victoria and Albert Museum, a new installation for the dome of Madame Tussauds, live-work dwellings on Columbia Road and a community hub in the old sailmakers' building in Limehouse.

Interior Architecture BA Honours students are taught in year groups but our new open plan studios allow for cross-fertilisation. A 'Body Building' workshop held as part of PLAYweek helped populate the studios as did a joint project between second and third year in the first semester.

Extra curricular activities are encouraged and this year we have looked outward. Students and staff have travelled to undertake workshops with the Oslo National Academy of the Arts, and Parsons The New School in New York. We continue to be involved in creating exhibitions as a form of 'live project'. This year the third year cohort designed and built an exhibition of their second year designs for the Peckhamplex, exhibited in the cinema foyer. Following Westminster OPEN the same group of

students will be exhibiting their final project work at the Interior Educators Free Range Art and Design Show in the Truman Brewery, Brick Lane, after they graduate in July. Competition success has come in the form of a team of five students winning a D&AD 'New Blood' Award and another group participating in the Architects for Health Student Design competition, working with Guy's and St Thomas' NHS Trust.

The course has been set up to have strong links to practice; opened in 2009 we have had four graduating cohorts and this year were able to hold our first alumni evening as well as a very successful employers' event. In addition to this, a weekly series of guest speakers has included:

Suzie Attiwill, Stephen Brookhouse, Harry Charrington, Kevin Brennan (Brinkworth), Pippa Nissen (Nissen Richards Studio), Freddie Phillipson (Wetherford Watson Mann), Catherine Harrington (Architype), Stephen Greenberg (Metaphor), Chris McCourt (Isokon Plus), Michele Haniotis (Wandle HA), and Rob Garvey.

Ro Spankie
Course Leader

**Lara Rettondini (Module Leader), Yota Adilenidou, Sue Phillips,
Steve Jensen, Allan Sylvester**

Students: Sule Acar, Hatice Akbal, Sandra Appiah Koomson, Weronika Babij, Piyula Balachandran, Nisaanthi Balasingam, Tahmina Begum, Sara Bint Faisal, Pelvishah Syeda Bokhari, Kate Booth, Christine Bowora, Laura Breggia, Costanza Cerioni, Dulari Chheda, Nina Chrostowska, Richard Cromwell, Ana Cundo De Oliveira Morais, Seda Eldek, Alyssa Elevare, Kamila Erkaboyeva, Salar Ghamari, Florence Goater, Jale Heather Gurarslan, Danielle Harrington, Jack Hoe, Tong Huang, Eleanor Hurley, Sukaina Hussain, Stella Idomenea, Silvia Ion, Nida Karafakioglu,

Caïtlin Kelleher, Jennifer Kemp, Danial Khan, Mumine Kizilkaya, Mahsin Mahbub, Basma Mahgoub, Anne-Mari Maibach, Hristina Manova, Emma McGill, Andra Nemet, Maria Esther Nieto Navas, Jade Ocampo, Alisha Petts, Yuliya Pisna, Oliver Pollard, Marija Raletic, Rita Ramanauskaite, Najmeh Rasouli Zamani, Julija Razvadovskaja, Naomi Rimmer, Maria Sabrekova, Gabrielle Sarmiento, Hira Shafique, Celine Singh, Matthew Smith, Laura Szal, Olga Tihomirova, Ana-Maria Toanchina, Lilli Tretter, Beiza Tzampaz Tachir, Ghazal Vaisbiameh, Charlie Woodward, Ilie-Lucian Zaharie

**Semester 1: Hinged Study – V&A Museum, London
Semester 2: Makers Row – Columbia Road, London**

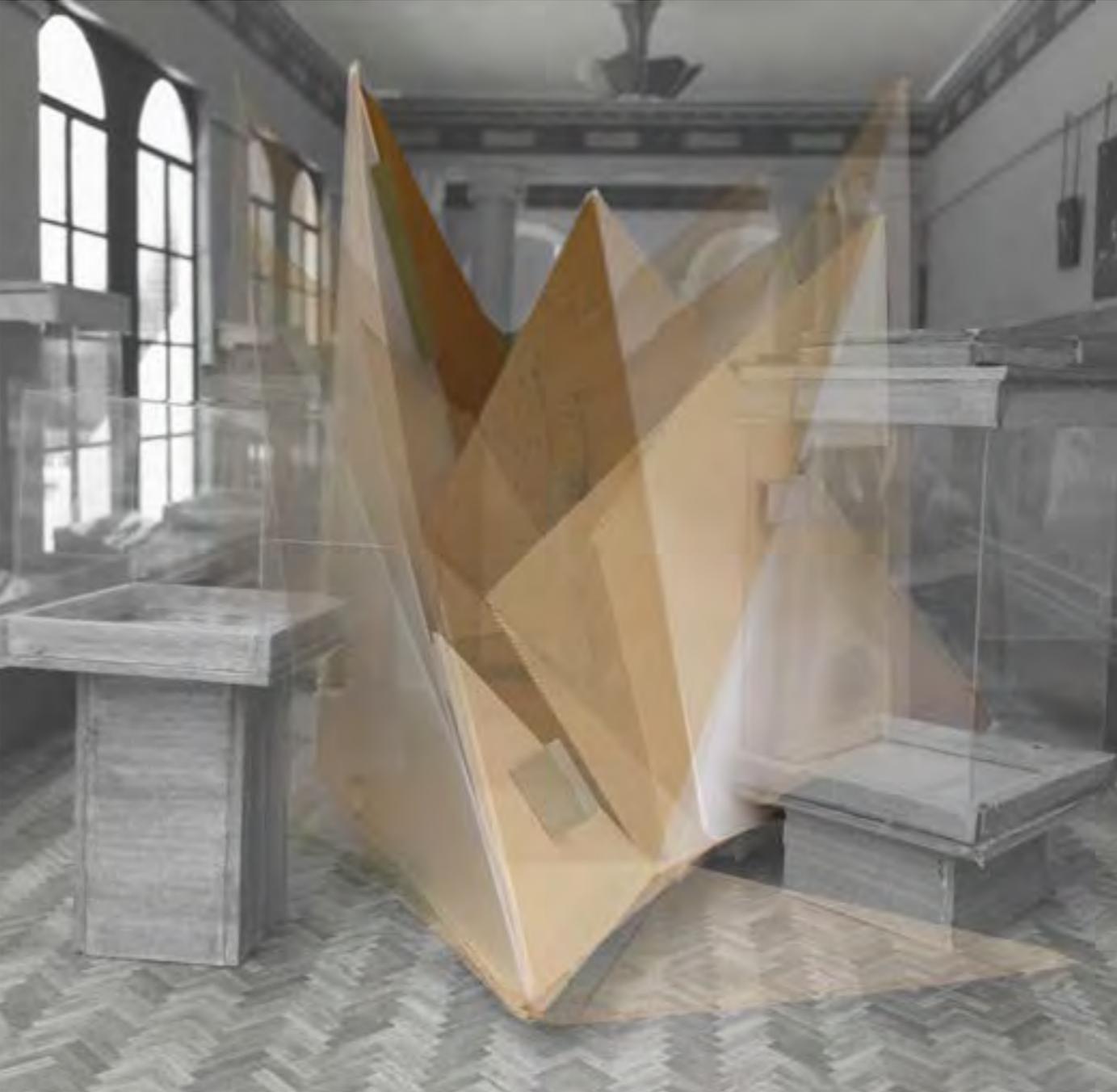
IN FIRSTYEAR, students on the Interior Architecture BA course are introduced to some fundamental skills and processes through a set of exercises developed across two terms and two main design projects.

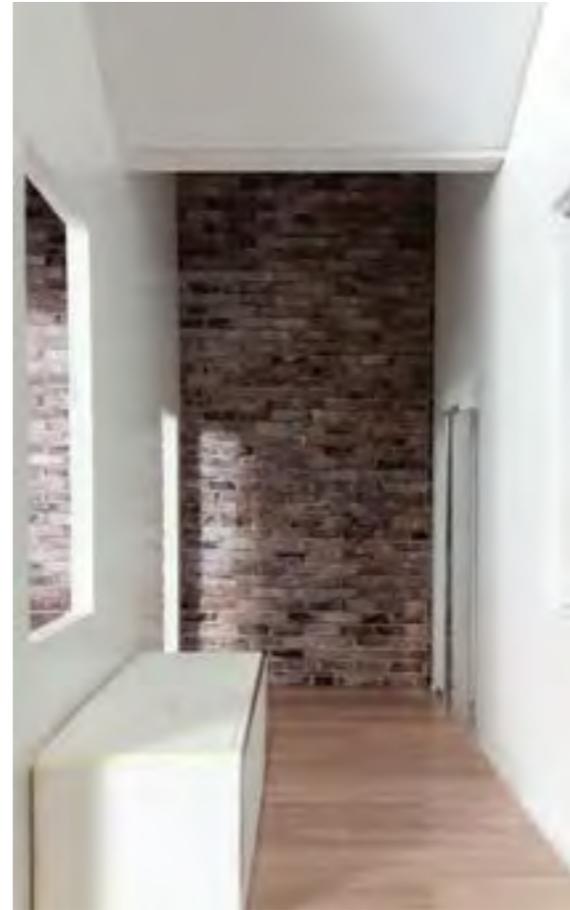
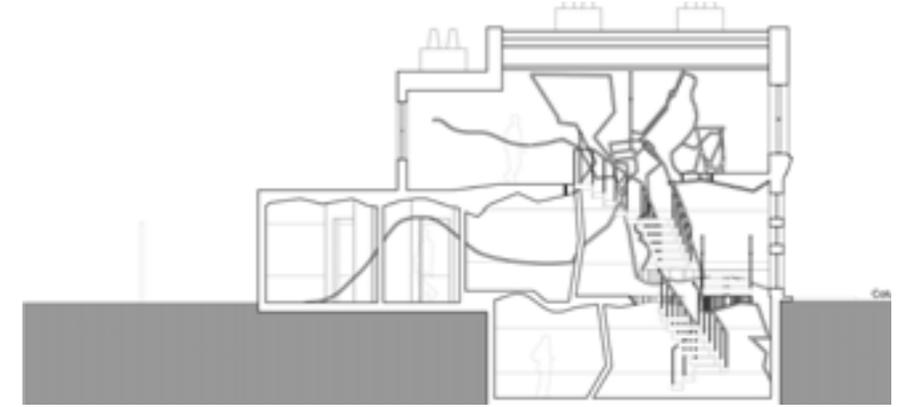
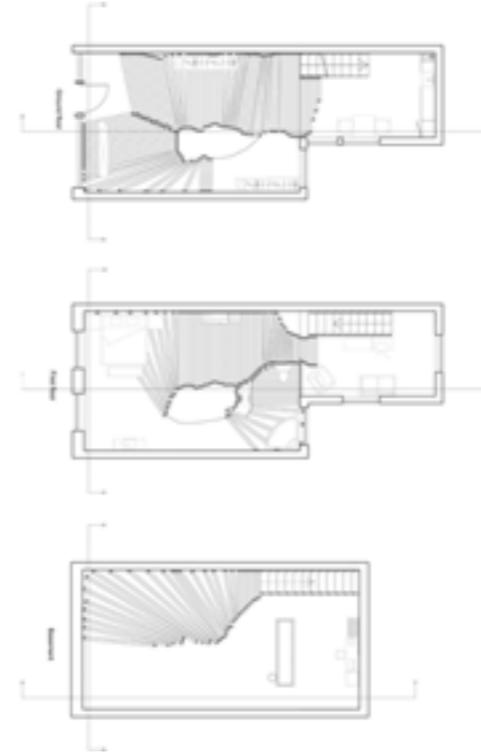
In the first term this year, students were required to design a study space for a researcher in residence at the Victoria and Albert Museum, London. They first worked in teams to survey their allocated rooms and then developed individual projects providing their chosen researchers with the necessary space and equipment for the study of the objects displayed in the room. Each proposal had to facilitate interaction between the researcher and the public on a daily basis or for occasional special events, taking into consideration different types of audiences and needs. Students were encouraged to design transformable constructs that could be considered as a large piece of furniture and a piece of micro-architecture.

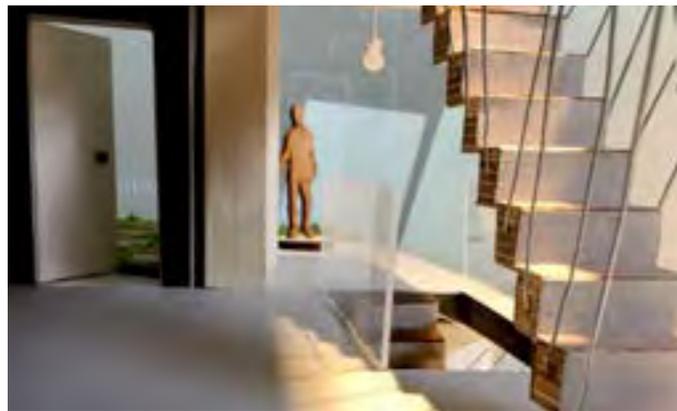
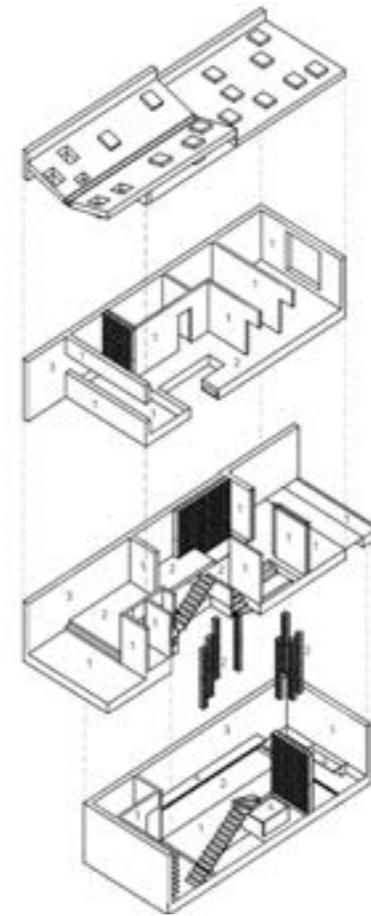
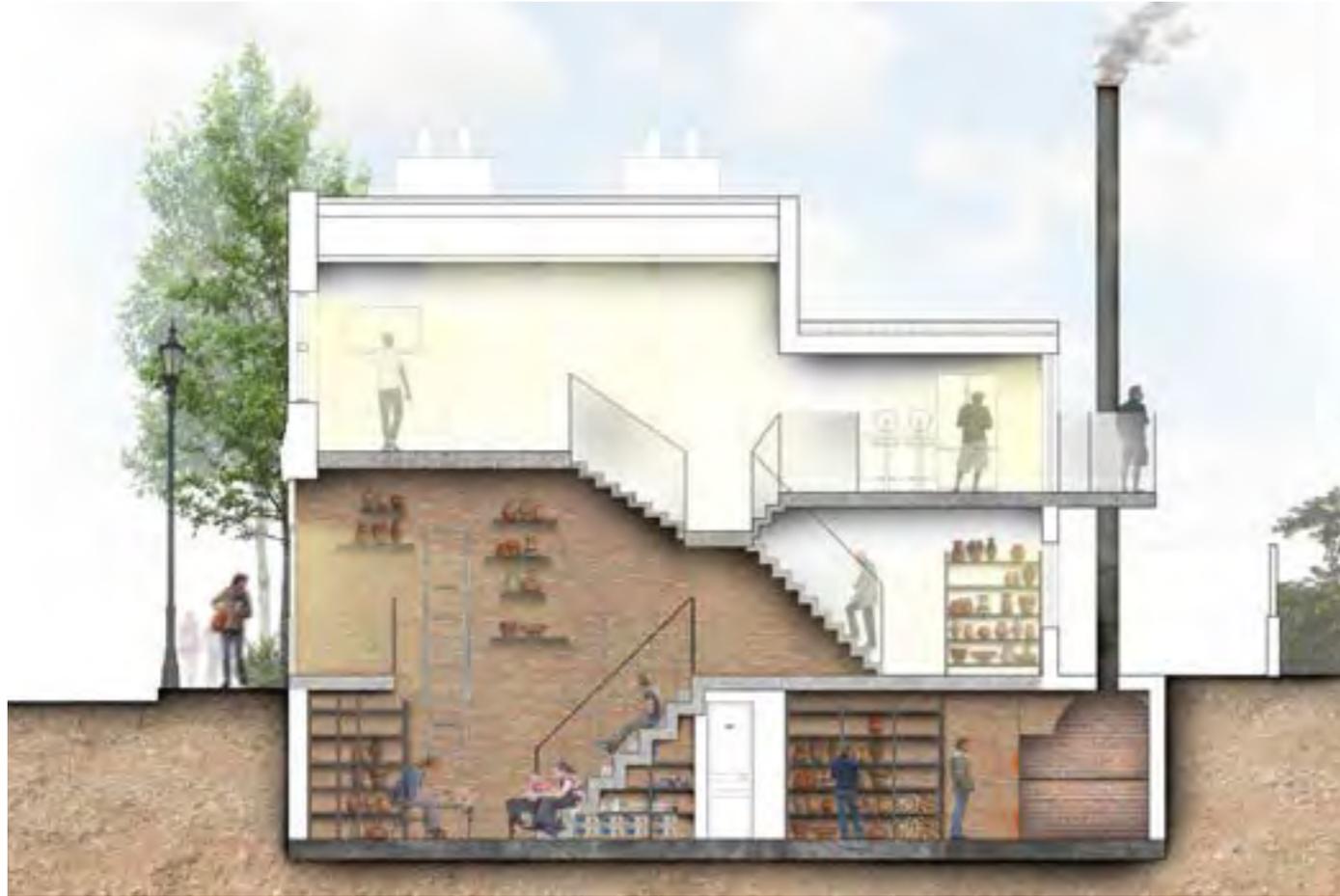
In the second term, students were required to design the interior of a small building by inserting a new hypothetical programme specialised in craftsmanship along Columbia Road, a street in East London well-known for its flower market. Each student chose one of the Victorian houses on Columbia Road as their site and designed a live/work space for a craftsman, accommodating both private and public uses and including facilities for living and working as well as a retail area. The development of each individual project was dictated by the particular craft person's practice, which students defined based on their individual site investigation and research. The project's vision was to create a synergy between different types of makers that would allow for trade and a weekly market. This brief gave students the opportunity to speculate and imagine a 'Makers' Row' where crafts people would collectively coexist forming an imagined 'makers' utopia'.

Guest Critics:

Abdi Ali, Bihter Almac, Oscar Brito (Studio X Design Group), Berni Devilat, Caterina Frisone, Sue Ginsberg, Nahed Jawad-Chakouf, Diony Kypraiou, Felipe Lanuza, Samantha Li, Tania Lopez-Winkler, Alice Meyer, Rob Nice, Eva Sopeoglou, Phuong Tram Nguyen, Ewald Van Der Straeten (Bradley Van Der Straeten Architects), Eli Voutsadakos, Seda Zirek (Seda Zirek Design)







**Alessandro Ayuso, Julia Dwyer, Michael Guy, Steve Jensen,
Ro Spankie, Allan Sylvester**

Students: Saeed Agboke, Anisah Ahmad, Nurcan Altun, Aseil Amgheib, Cecilia Aubouy, Jasmine Bagaria, Kinga Bajor, Lina Benaissa, Nabil Benelabed, Shona Brannan, April De Alwis, Carla Dela Pena, Paraskevi Demetriou, Ezgi Dirik, Aine Duffy, Berfin Erdogan, Seem Hajjar, Han He, Louise Heard, Abigail Hinchley, Abigail Horbury, Lewis Huff, See Ip, Alycia Ivory, Pamela Jankowska, Zhea Kapadia, Daria Kaverzina,

Aliaksandra Kharlan, Napattarat Komnatchanan, Carlotta Lazznerini, Yinqi Liu, Giorgio Lo Porto, Xiangyun Lu, Christina Matay, Katie Northage, Jumoke Oladunni, King Wing Or, Freya Osborne, Ning Pang, Rehan Parikh, Viktorija Prusakovaite, Yossra Sbaiti, Edona Selmani, Dilini Senaratne, Rubina Tihanyi, Magda Truszkowska, Andre Visinho, Helen Wind



Semester 1: London Experience

Semester 2: Community Hub - Sailmakers' Building, Limehouse

THIS YEAR, SECOND and Third Year students worked together in the first semester under the theme 'a tourist in your own city', concentrating on the experience of urban space, and producing guidebooks and installations in the old planetarium of Madame Tussauds. In the second term the students focused on the derelict Sailmakers' building in Limehouse. The students researched the site by

making Urban Fabric Maps and compiling a library of found 'Emblematic Objects'. They then proposed temporary structures that could be deployed in the building to generate community interest and dialogue about a future renovation. Finally, they proposed ideas for 'Community Hubs' consisting of spaces for meeting and making, as well as a Foyer hostel.

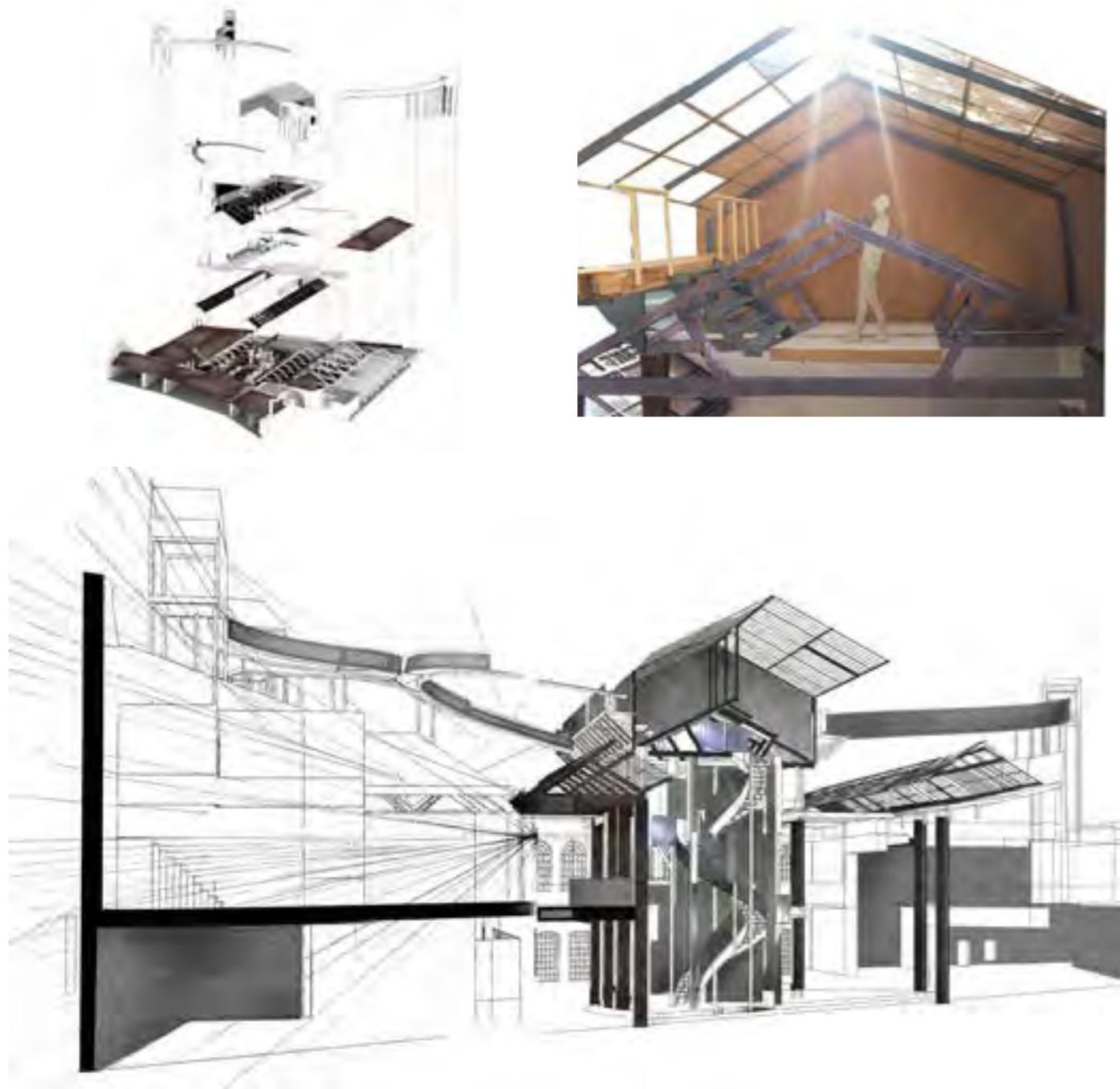
Guest Critics:

Eva Branscome, Caterina Frisoni, Nouha Hansen, Colin Herperger, Mehdi Jelokhani, Asif Khan, Monica Langfeldt, Hseng Tai Ja Reng Lintner, Oscar Macdonald, Natalie Newey, John O'Shea, Onur Ozkaya, Katherine Skellon, Clay Thompson, Quynh Vantu

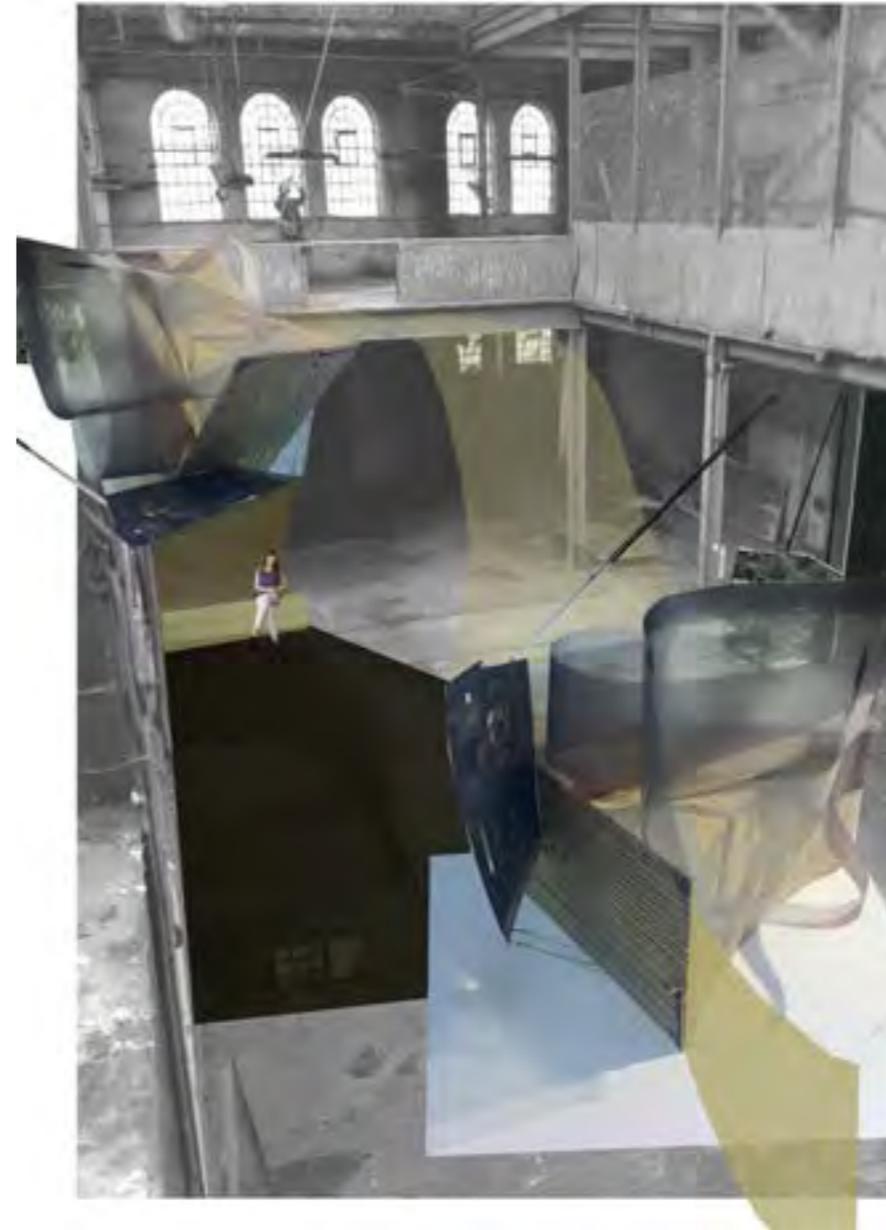
Thanks to:

David Scott and the FabLab; Rachel Harding, Nancy Stephenson and Tanya Winckelmann for lectures on Souvenir Design, Tourism and Book Design respectively, & to Sam Regan of Merlin Entertainments plc for facilitating access to Madame Tussauds





Giorgio Lo Porto: *Photography Academy* (clockwise from top left) *Exploded view*; *1:20 2.5-D inhabited section model*; *Perspective view*



Katie Northage: *SoundSpace* (clockwise from left) *Study collage of deployable structure (1)*; *Study collage of deployable structure (2)*; *1:20 detail model*



Ro Spankie, Alessandro Ayuso, Julia Dwyer, Michael Guy, Steve Jensen, Allan Sylvester

Students: Rija Ahmed, Bayan Alnasser, Sophia Arzu Aytakin, Letizia Corsoni, Sara Daaboul, Stephanie Georgiou, Radima Gudieva, Kitty Heston, Fran Hoffmann, Monika Hudiova, Salwah Joonus, Garyth Maatouk, Roxanne Magnusdottir Bjarnason, Rosie Martin, Marilyn Masen, Laura Metcalfe,

Melissanthi Papacharalampous, Pattaraporn Pattanawanitkitkul, Carole Su Hua Tan, Amin Tashayoienejad, Linda Tentori, Nyalie Waterhouse-Shah, Gianna Yip

London Experience

EXPERIENCE DESIGN CAN be defined as the practice of designing products, processes, services, events, omnichannel journeys, and environments with a focus placed on the quality of the user experience and culturally relevant solutions. Multidisciplinary by nature, Experience Design's focus on the user experience embodies many of the practices and qualities that concern the Interior Architect.

This year, second and third year worked together in the first semester under the theme 'a tourist in your own city' exploring what experience design might be and how it applies to spatial propositions. Starting with a Selfie Series, the students were asked to put themselves in the 'frame' as a means of describing a London experience they thought was relevant, (see <http://theselfieseries.blogspot.co.uk>) before translating this experience into a spatial proposition first in the abstract form of a guide book and then as an installation in the old planetarium of Madame Tussauds.

The final Major Project in Interior Architecture BA is self-derived with students selecting their site and setting their own programme. The only criteria was that the project should involve the reuse and alteration of an existing building and that students reflect on the site(s) and/or themes explored in the first semester. The resulting 23 projects appropriated very different buildings and offered a wide variety of programmes. From the temporary and scenographic – a flexible-stage and prop store in Hackney Wick or a pop-up courtyard theatre in Soho – to the more permanent and embedded – such as a proposal for the living users of Highgate Cemetery or an archive in the Finsbury Reservoir. Others are more holistic such as the drama therapy classes proposed on commuter trains, interventions into the spaces of a major London hospital, or a student redesigning her own student accommodation with a more communal outlook. All of them are united by a focus on the user experience as well as a thoughtful response to both their host building and London as a city.

Guest Critics:

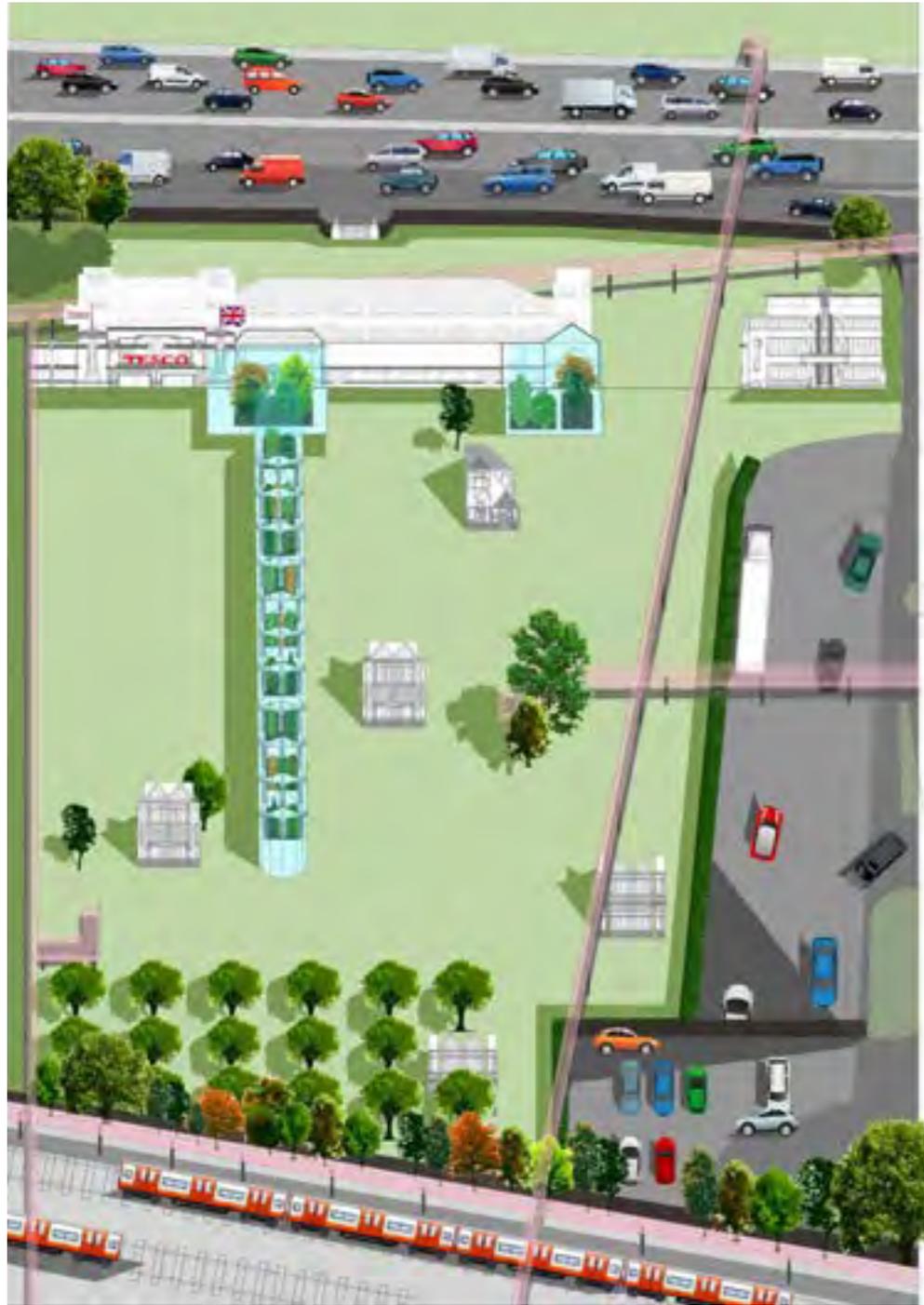
Ana Arujo, Luca Beckerson, Helen Brewer, Owaine Davies, Benjamin Evans, Sue Francis, Caterina Frisoni, C.J. de Haas, Professor Jonathan Hill, Mehdi Jelokhani, Steve Jensen, Toni Kauppila, Diony Kypraiou, Hseng Tai Ja Reng Lintner, Oscar Macdonald, Dragan Pavlovic, Elizabeth Petrovitch, Clay Thompson

Thanks to:

David Scott and the FabLab; Rachel Harding, Nancy Stephenson and Tanya Winkelmann for lectures on Souvenir Design, Tourism and Book Design respectively; & to Sam Regan of Merlin Entertainments plc for facilitating access to Madame Tussauds



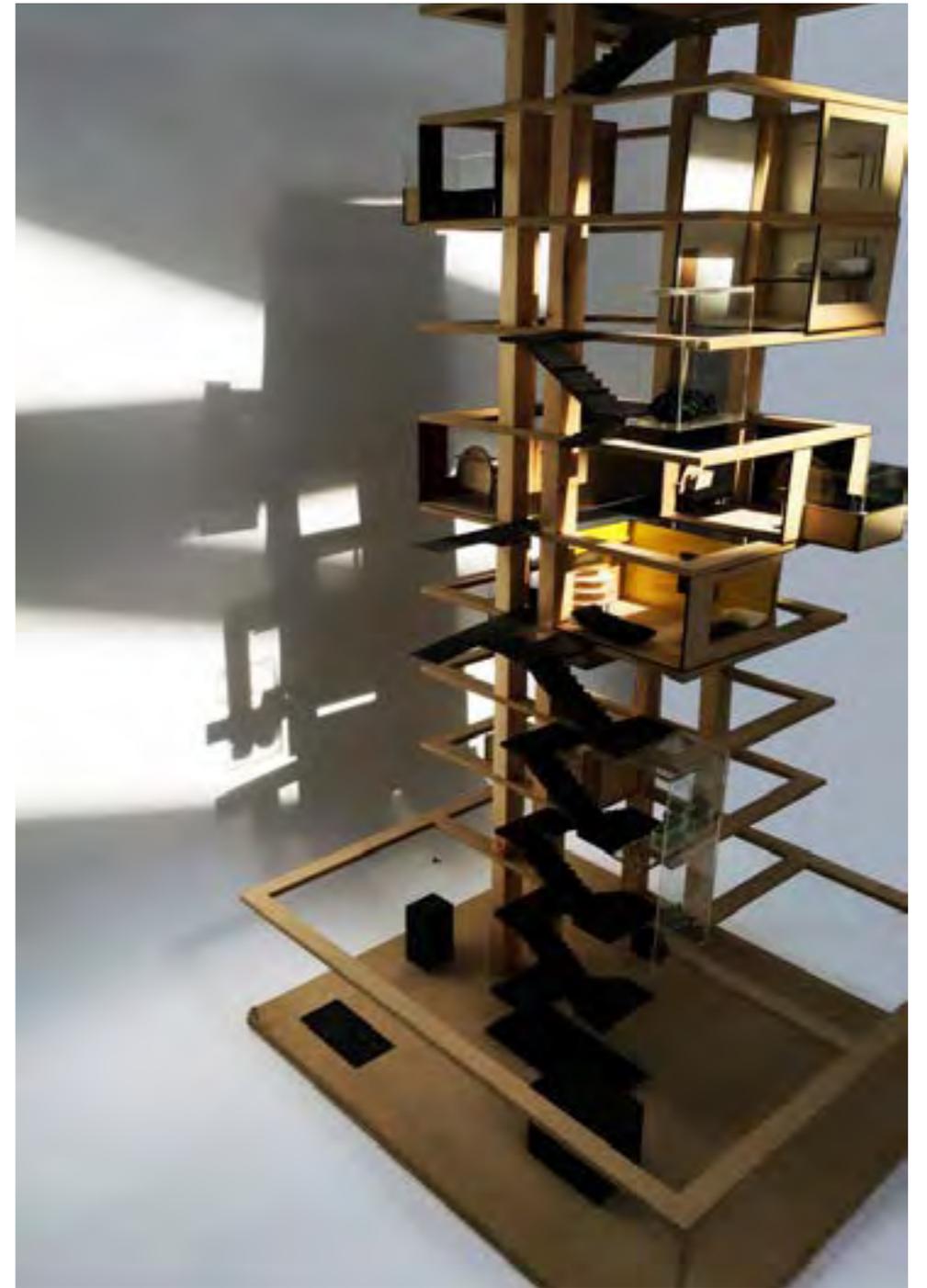




Nyalie Waterhouse-Shah: *Suburban Sets - plan & perspective view*



Roxanne Magnúsdóttir-Bjarnason: *Home Away from Home - detail & 1:20 study model*



ARCHITECTURE BA (Hons) RIBA Part 1

CONGRATULATIONS GO OUT to all completing and continuing students on the course. We acknowledge that your dedication, the original work you produce and the great spirit that has evolved in the studios are the making of a new era.

This year we have worked with new facilities and a return to dedicated second and third year design studios guided by year leaders. Graduating students now have dedicated final year design studios and more time experiencing practice. New 2nd year studios have been introduced in readiness for further changes in the years to come. We welcomed twelve new design studio tutors with the aim of continuing our tradition of finding benefits in diverse approaches from practice and academia.

Three new studios joined the final year line up, two at home, and a joint studio that roved between Marylebone and Beijing. This year all the degree studios took as their focus the theme of Institution, with DS(3)1 taking on the subject of democracy: initially through a landscape for political events, then with designs to re-engage with political debate. DS(3)2 examined the impact of austerity Britain with proposals for civic provision in Slough's high street.

Two studios considered the place of art when institutionalised. DS(3)3 took on some of the great art institutions, through dissection and critical analysis. DS(3)5 considered a place with beauty but no institute: the about-to-be transformed Old Oak

Common and the contrasting landscapes of canal and common, designing spaces for creativity and art.

In DS(3)4, students examined English village traditions and events, and went on to articulate these through proposals for the Olympic Park. DS(3)6 were also concerned with what makes up the landscape, and engaged with wood (as trees and timber) and retrofit strategies in the context of Kew Gardens.

Working with David Porter and Keren He from the Chinese Academy of Fine Art in Beijing, DS(3)7 ran a joint studio with our students studying in both cities (and vice versa), transposing ideas uncovered in China back to London along with their Chinese peers.

Thanks also to Laura Broderick from the RIBA for setting up the successful mentoring programme, and to Jane Tankard, Christine Zarb and Leo Skoutas for enabling extended two-week practice placements.

Congratulations to Harry and Tom (Arboreal Architecture) for their CIBSE Building Performance Award 2016 for best residential project; and to Giles Smith and Anthony Engi Meacock of Assemble on their 2015 Turner Prize Award.

Julian Williams
Course Leader

GROUP A: Fiona Zisch & John Edwards

Hamza Abbas, Logain Al-Atrakgi, Arwa Al-Nasrawi, Kryzta Castillo, Sanya Chadha, Muniba Choudhury, Aaron Fernandes, Rebecca Foxwell, Kera Gregory, Dilan Kalayci, Enes Karakus, Andreas Makris, Zahra Mansoor, Faisal Muti, Teodora Neagoe,

The Club: The brief for The Club asked students to create designs for a private members club, focusing on spaces that facilitate social and cultural exchange and include innovative co-working environments. Each student was assigned a well-known architect as a client and given a plot on a site located on Broadway Market in Hackney.

Beginning with group work, students developed techniques for mapping, analysis and studying precedent building designs. Students were encouraged to form a critical position on their

GROUP B: Richard Watson and Maria Kramer

Bibissara Alpys, Betoal Amier, Elham Ansari pour, Samiye Cifci, Hanna Clarke, Sofia da Costa, Serge Covasa, Ben Daughtry, Stefan Dean, Sofia Georgieva, Zuzanna Grodzka, Zhangeldy Kaupynbayev, Pooja Kerai, Kim Hyun, David Maina, Unnati Mankad, Amir Noori, Setareh Nosrati, Paval Obuchowski, Vittoria Rega, Joshua Ricketts, Raluca Rimboaca, Dominic Tutton

Many thanks to Agnieszka Tarnowska & Asif Khan our student helpers

Sculptor's Studio: Semester 2 was an opportunity for our students to start their first orthodox design project.

Site: 1 of 2 slot sites on Broadway Market

Client: A Sculptor and his/her partner.

Brief: To design a studio space for the sculptor to work in and a flat for the sculptor and his/her partner to live in

We spent some time looking at their chosen sculptor's working methods, the materials they used and the ideas they were interested in.

These were usefully embraced by the students in their designs, whether it was Anish Kapoor's use of maquettes or Eduardo Paolozzi's desire to keep something of his early quick making process manifest in his final work.

Zlatina Nedeva, Zoe Power, Arshaq Rahim, Matthew Rea, Cyrus Stephen-Smith, Momchil Tsenov

Many thanks to Kathryn Chung, Sam Giles & Danielle Purcell our student helpers

client's design philosophy by immersing themselves in the architect's biography, writings and awards citations. This was complemented by interviews with Hackney locals and visits to existing private members clubs across London to engage with the requirements for and users of a social club.

The range of research challenged students to relate and combine typological, material parameters with psychological, immaterial factors and converge this in their architectural design work.

GROUP F: Juan Piñol & Corinna Dean

Zeina Al Anzarouti, Gentrit Bunjaku, Gaia Buscemi, Marta Caetano Fernandes, Xingye Fan, Lyba Fatima, Dasha Illarionova, Samuel James, Woosik Jung (Daniel), Ivan Levin, Miao Lin, Wangyang Liu (Louis), Philip Longman, James Mould, Aamirah Munshi, Signe Pelne, Nickolay Penev, Christina Petridou, Patrycja Smola, Maciej Sobieraj, Alexander Tyrwhiti, Drew Yates

Many thanks to Tom Benson & Irina Ghiuzan our student helpers

The Terraced House: The brief for Semester 2 invited students to develop a programme centred around a live/work space for a maker which was embedded in the social and cultural practices of Hackney's past and present, thereby responding to the accelerated development of Broadway market. By analysing the evolution of the terraced house, the students developed their ideas through the creation of a learning matrix that analysed structural and spatial components of the typical terraced house. Students were invited to consider these elements either by reworking them, negating them or reinterpreting them.

The project started with an exploration of public and private space within the urban sphere and the domestic sphere. This included thresholds and shared space both physically and visually. Finally, materiality was explored through the conceptual artists Boyle family with a studio workshop led by Sebastian Boyle, which looked at a contemporary archaeological reading of site.

GROUP C: Ruth Cuenca & Virginia Rammou

Aristides Apatzidis Jones, Jasdeep Atwal, Karolina Anna Barwan, Yesemin Eumez, Samar Green, Thomas Grunberg, Gabija Gumbeleviciute, Khuram Habib, Ugne Kiseliovaite, Amirreza Kiyaniyan, Helena Klenovsky, Aleksandrs Manza, Illia Marynin, Kirin Menshikov, Muhtasim Mojnu, Clarissa O'driscoll, Magdalena Ochal, Alexander Roos, Elena Ryskute, Diana Sacco, Amy Wallace

Many thanks to Tulshi Patel & Chris Mannings our student helpers

GROUP D: Duarte Santo & Stefania Boccaletti

Alexandra Badea, Anderson Barbosa Sales, Francesca Benetti Genolini, Simon Dendere, Deane Dizon, Gene Dubovoy, Michaella Hadjihanna, Fatema Haidar, Carl Hastings, Remi Kuforiji, David Kvasha, Dominyka Kybartaitė, Daniel Mc Nally, Simon McInaghghan, Aesha Mehta, Alexander Onufriev, Natalie Orzel, Jaroslaw Owsianny, Adnan Saffour, Fatema Salim, Kenza Salmi El Idrissi, Muyu Wu, Monifa Yasmin

Many thanks to Denice Mann-Toyinbo & Hayley Grace our student helpers

GROUP E: Orsalia Dimitriou & Natalie Newey

Nikola Babic, Oliwia Bisaga Sabina Blasiotti, Cassandra Borden, Diana Davidescu, Jack Dungey, Fabian Ellis, Petter Elverum, Matt Faraci, Aloys Heitz, Hannah Hui, Joseph Humbert, Arthur Leung, Su Yien Liew, Sabina Marinescu, Federico Minieri, Renai Palmer, Gilberto Paolucci, Georgia Papadopoulou, Ana Sequeira Miranda, Robert Siggins, Gade Smith, James Wraith, Luka Ziobakaite

Many thanks to Mimi Abazi & Andreas Christodoulou our student helpers

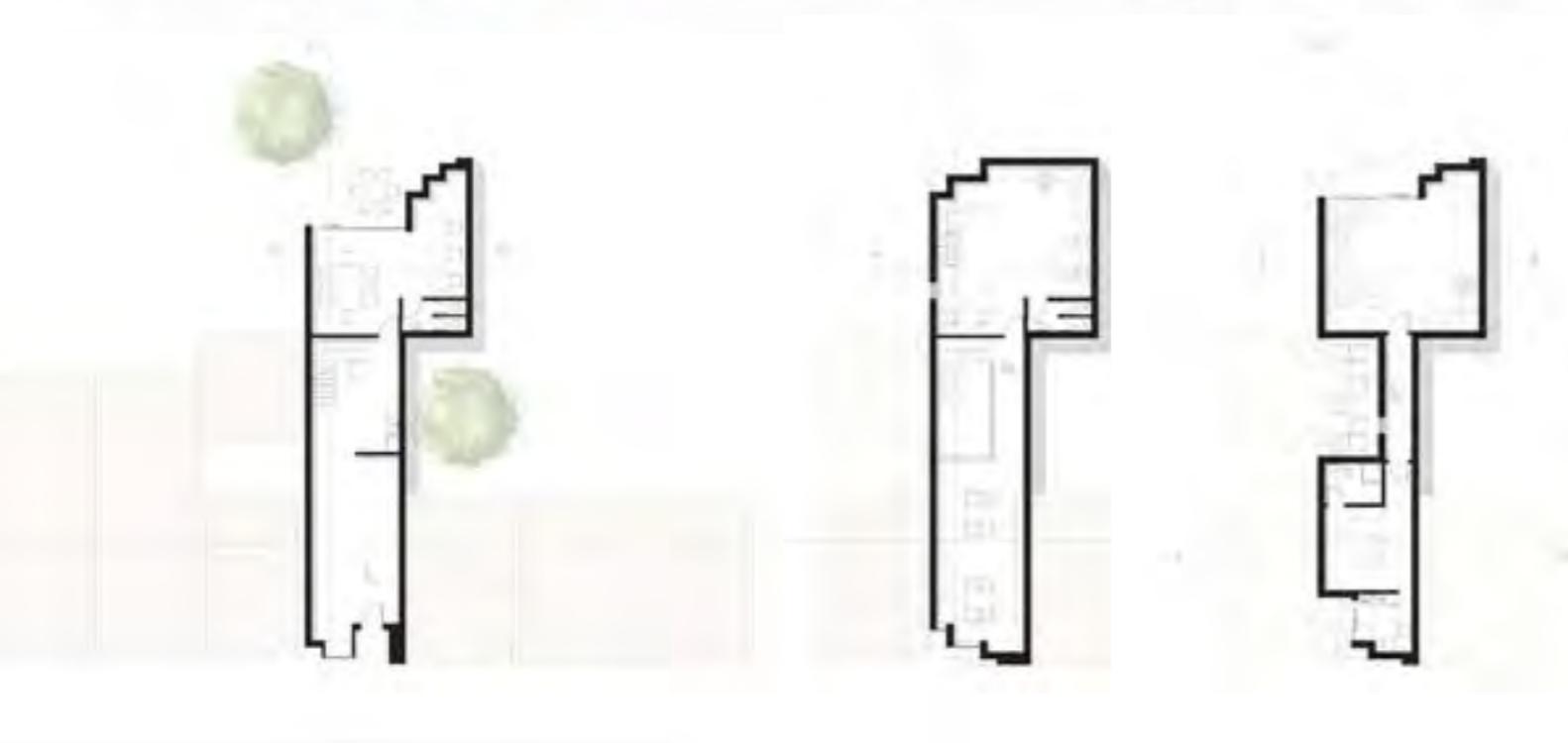
Crafting the Future: Broadway Market Live / Work:

The students of groups C, D and E focused on research into crafts and their specific requirements interpreting how these specific activities could evolve into contemporary-crafts and be the catalyst for social interaction in the rapidly changing context of Broadway Market. The challenge was to pick a specific craft, craftsmen/women and a social group and design for them and their needs to live, work and socialise in that part of East London.

Students were asked to question stereotypes, explore the site and surrounding area and test ideas through drawing and modelling in order to develop their own vision for the future of the particular craft and the potential of crafts as activities that will enable new ways of social interaction between members of the community and visitors.



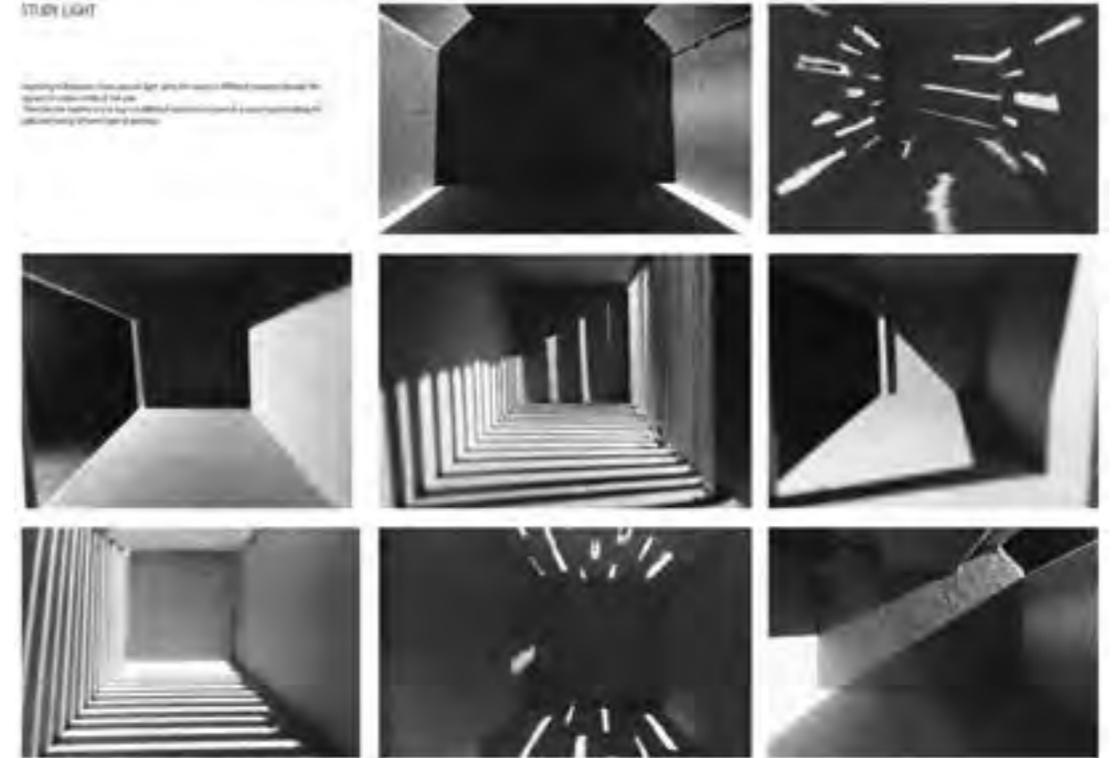
First year architecture students



(top) Teodora Neago: *The Club* - rendered section; (bottom) Teodora Neago: *The Club* - floorplans

STUDY LIGHT

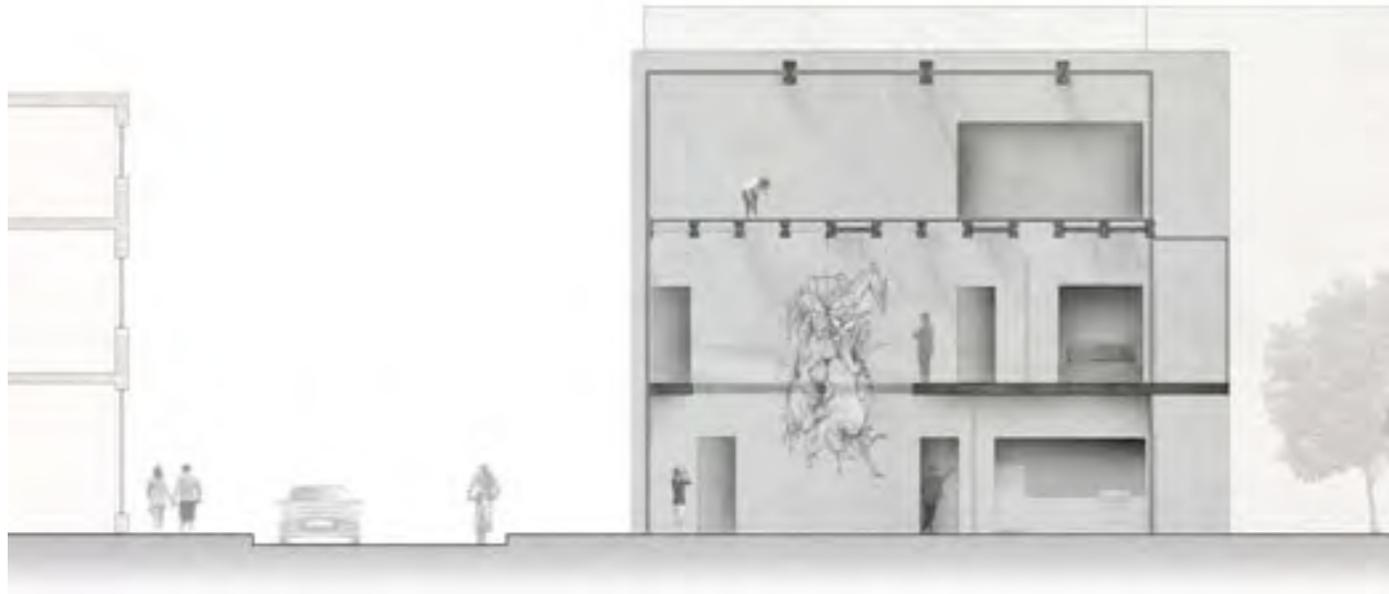
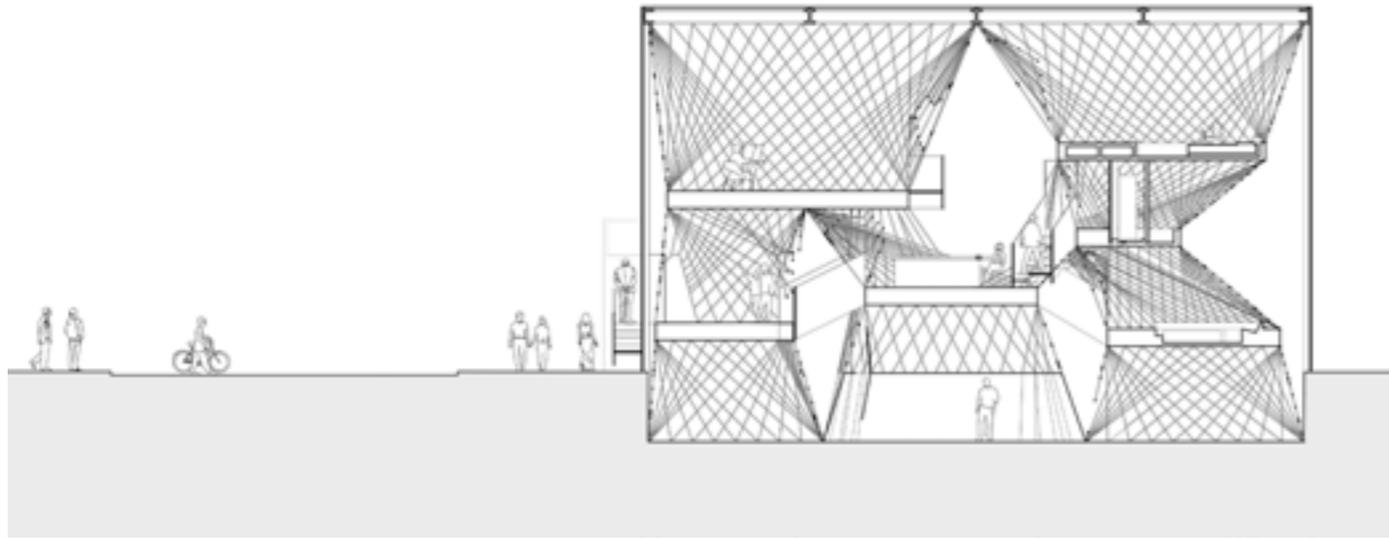
Lighting of spaces is crucial for the overall effect. It can be used to create a specific atmosphere and to highlight certain elements of the space. The lighting of a space is a key element of its design and can be used to create a specific atmosphere and to highlight certain elements of the space.



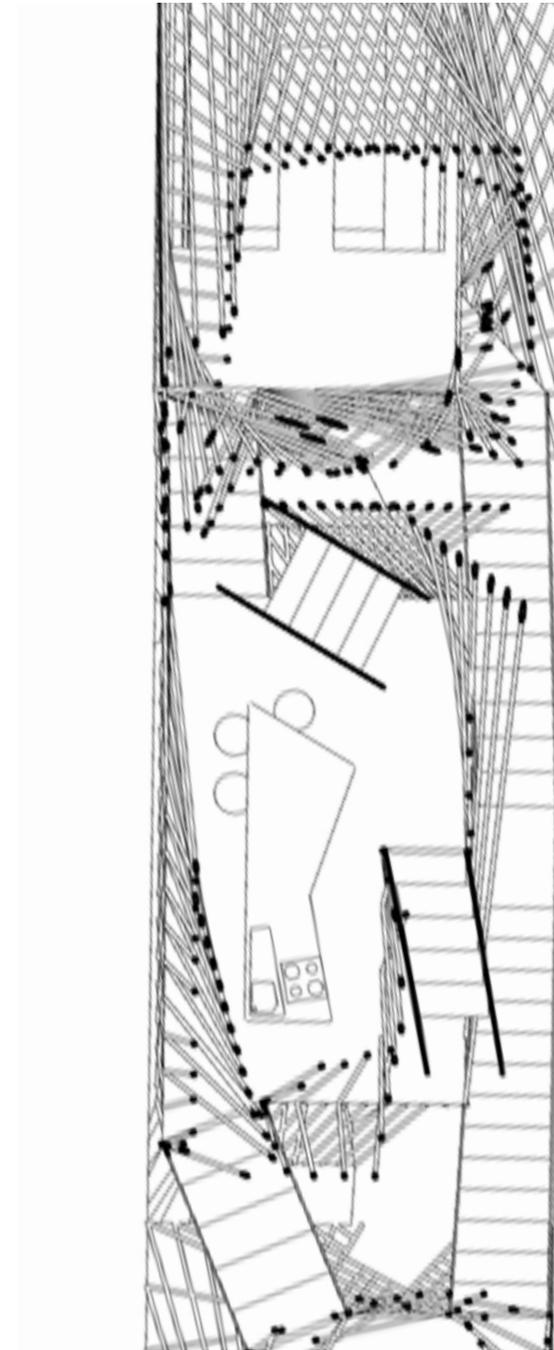
(top) Kryzta Castillo: *The Club* - light study models

(bottom left) Andreas Makris: *The Club* - concept sketches; (bottom right) Momchil Tsenov: *The Performance Shed* - rendered section





(top) Joshua Ricketts: *Studio for Naum Gabo*; (bottom) Raluca Rinboaca: *Studio for Lee Bul*

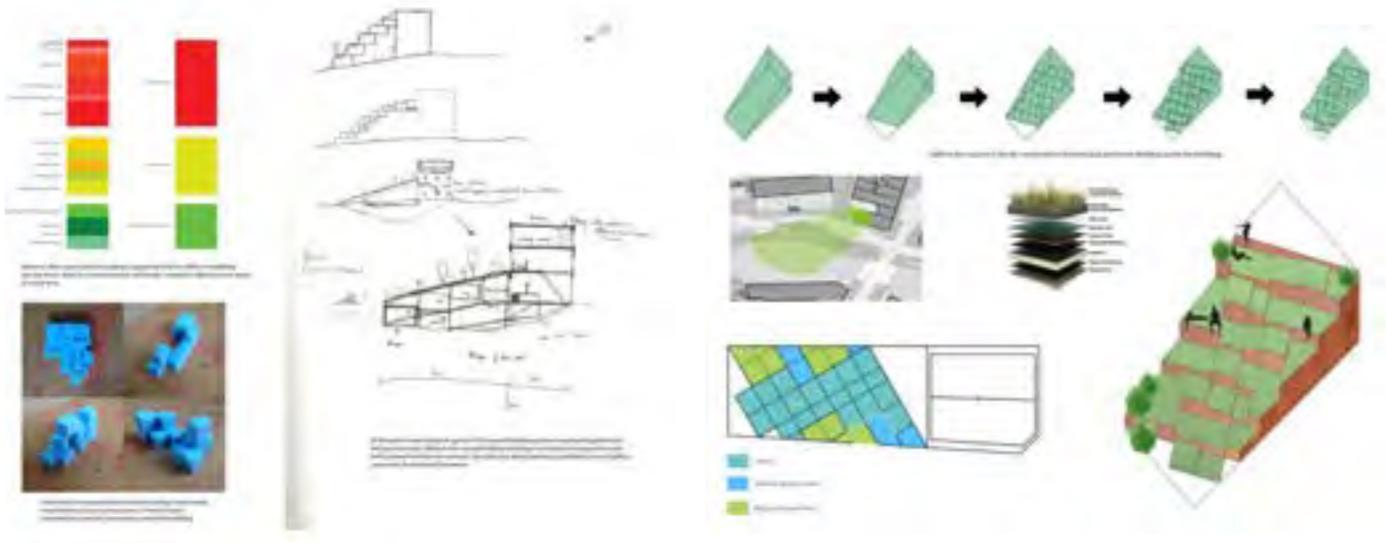
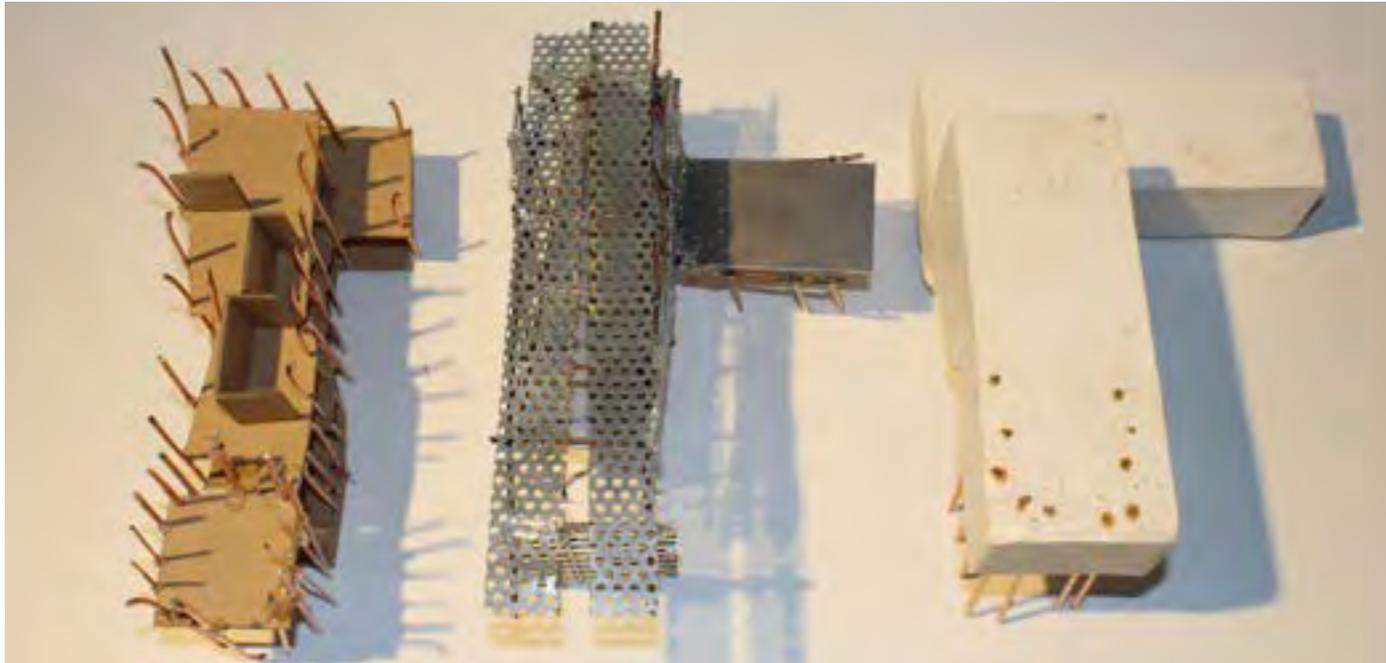


(left) Joshua Ricketts: *Studio part plan for Naum Gabo*; (top right) Ben Daughtry, Zhangelody Kaupynbayev, Hyun Kim & Paul Obuchowski: *Japanese Screen*
(bottom right) Zuzanna Grodzka: *Studio for Victor Pasmore*



(top left) Amy Wallace: Sustainable Broadway - concept image; (top right) Muhtasim Mojnu: The Jenga Perfumer - interior materiality timber
(centre & bottom) Alexander Roos: The Splinter - key section - market day; model photos

(top) Samar Green: Pottery Workshop - model photos; (bottom) Diana Sacco: The Green Barber - sectional model photo





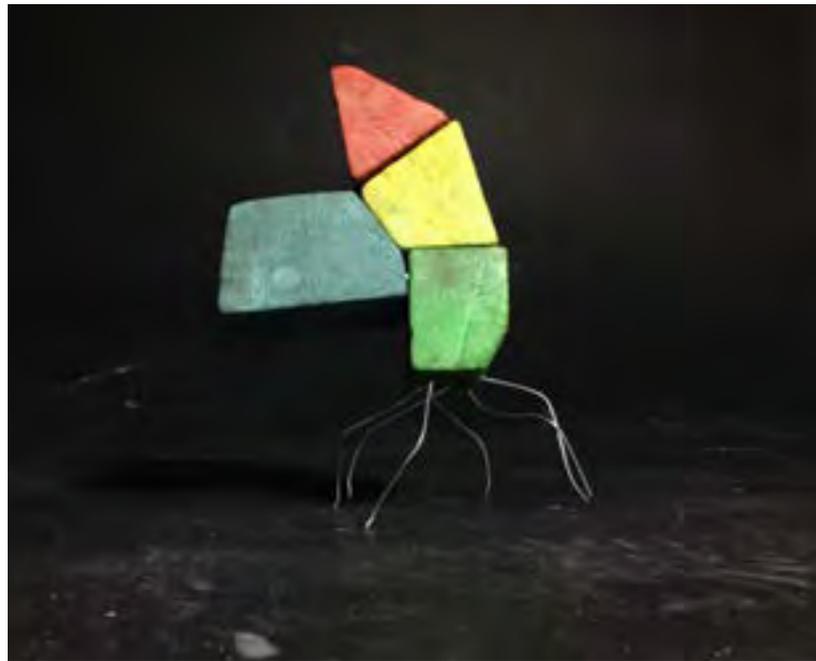
(top) Gilberto Paolucci: Pottery workshop; (bottom) Gade Smith: Mead making in Broadway Market



(top left) Matt Faraci: A Building for Sustainable Furniture;



(top right) Sabina Biasotti: Margate Puppet Theatre; (bottom right) Su Yen Lew: Curtain Building



38 (top left) Signe Pelne: Concept model of Margate shed; (bottom left) Group model of Margate Pier; (centre) Philip Longman: House for an acoustic artist, Broadway Market

(top left) Nickolay Penev: Sketch Detail of The Bee Observatory, Broadway Market; (top right) Signe Pelne: Perspective of Margate Performance Shed
(bottom) Maciej Sobieraj: Perspective of Margate Concert Shell

Elantha Evans & Anthony Powis

Yr2: Patricia-Cynthia Bob, Irina Bodrova, Veronica Cappelli, George Cosbuc, Ana Diaconu, Thuong Duong, Christina Gelagotellis, Kiril Georgiev, Daniel Gloambes, Allaster Grant, Katie Haigh, Ola Hjelen, Carla Hora,

Andreea Istratescu, Sooyeon Jeong, Maciej Jungerman, Darina Keane, Yianna Moustaka, Zuzanna Osiecka, Kyu Pai, Sandra Sidarous, Yagmur Yurtbulmus, Elina Zampetakis

DS(2)1: Fleeting Encounters

THE COURSE OF the River Fleet runs from Hampstead Ponds, through Kings Cross, to the Thames at Blackfriars; from faux-rural to post-industrial to contemporary-urbane. This territory enabled an exploration of the physical and symbolic relationships between water, people and architecture, and gave a rich context for the studio's themes. Clarity in social agenda and programmatic function is seen as key in connecting history and memory of place with existing built fabric and current socio-political needs.

A public [in]convenience: Against the cult of frictionless living

The project in semester one proposed a 'domestic sanctuary' on one of three sites near St Pancras Old Church. Once a Roman crossroads with a shrine dedicated to the *Lares Compitales* (household deities), it is now an area of rapid gentrification; notions of sacrifice, offering and domesticity were considered in the design of a laundrette with associated community space. Activity through micro-brewing, pottery-making, coffee-roasting and textile dying was proposed, with water as precious and time as sacrificial.

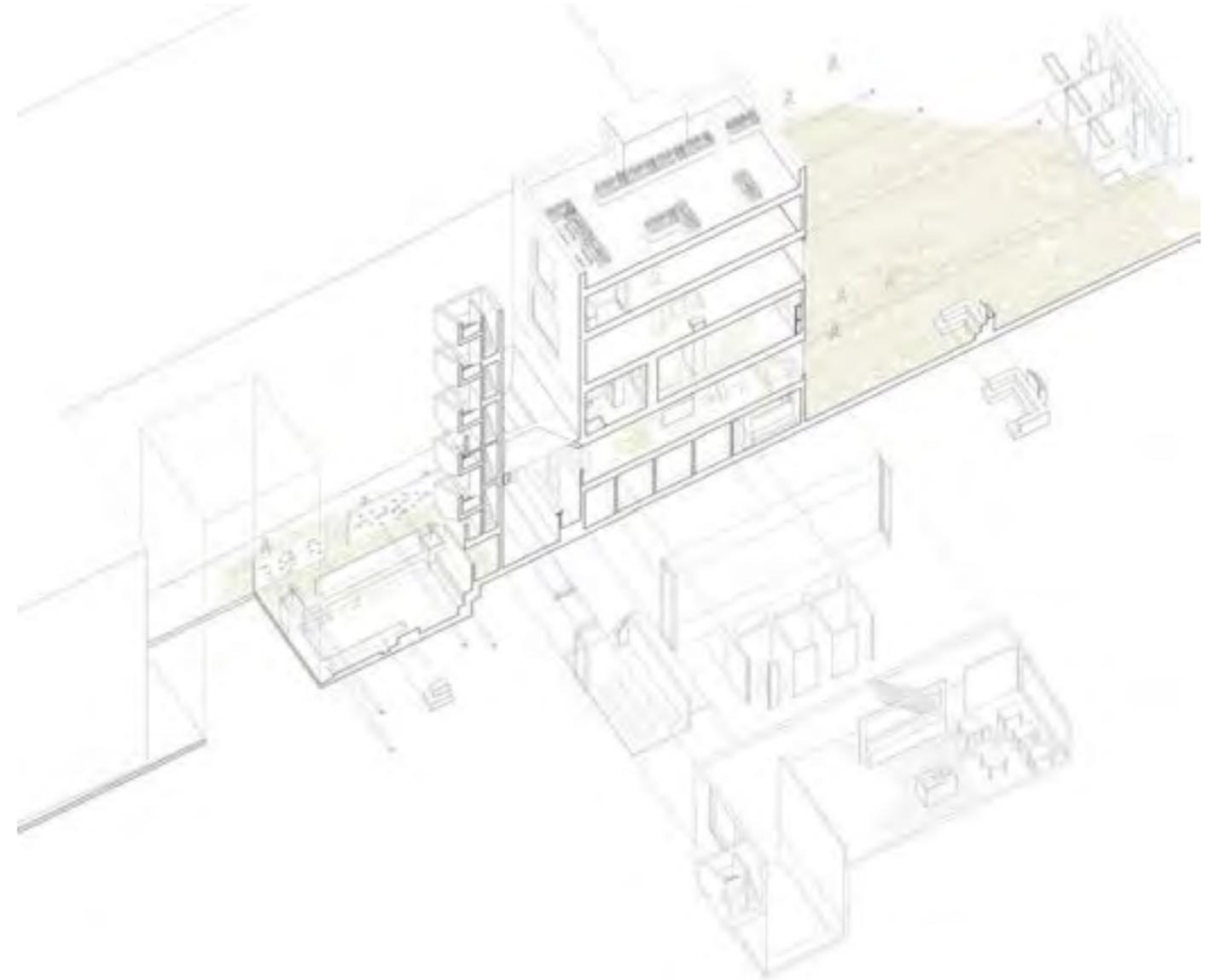
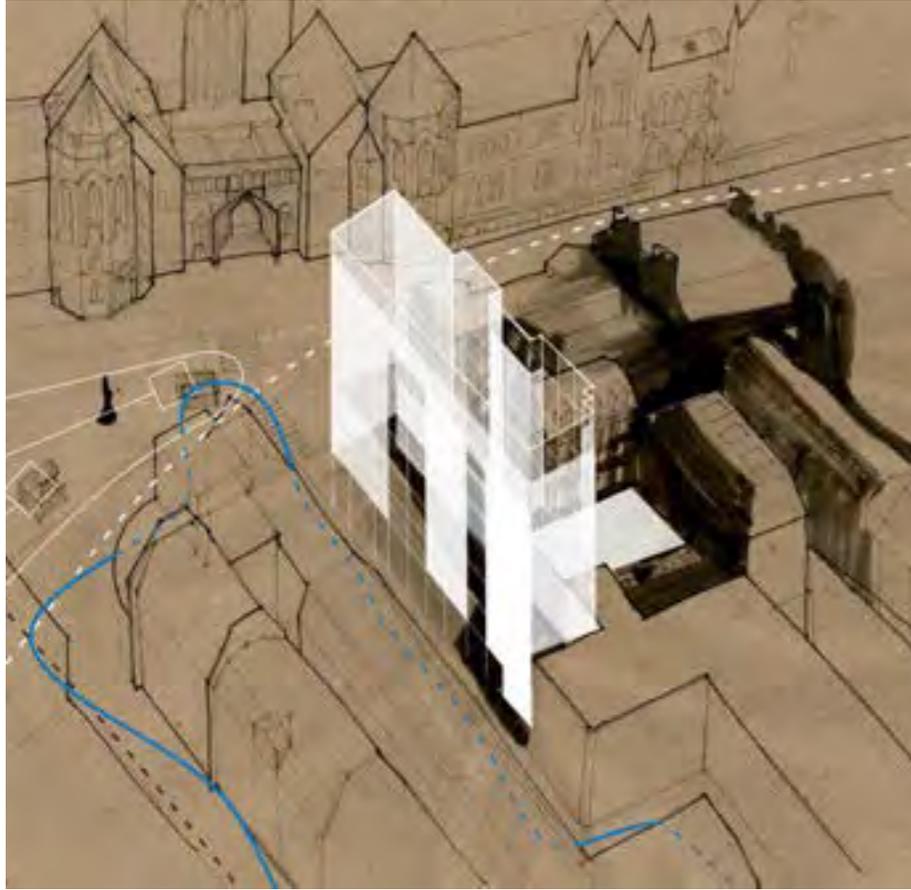


Guest Critics:

Guy Adams, Stefania Boccaletti, Stephen Brookhouse, Sam Cady, Georgia Follett, Aaron Fox, John Griffiths, David Hawkins, Constance Lau, Hwei Fan Liang, Negin Ghorbani Moghaddam, Sarah Milne, Natalie Newey, John Ng, Andrew Peckham, Claire Priest, Shahed Saleem, Ana Serrano, Jacob Szikora, Victoria Watson, Camilla Wilkinson

(above) Christina Gelagotellis: Oil on canvas 148x210mm; (opposite) Zuzanna Osiecka: Tracing the Fleet





Natalie Newey & John Zhang

Yr2: Annisa Colaco Souza, Alberto De Castro, Lemar Darien-Campbell, Emily Hadley, Magda Hamacinska, Matthew Jackson, Adam Kramer, Myungin Lee, Marie Magnien, Ani Markova, Bobby Merdzhanov,

Heenah Pokum, Tommaso Scarlato, Hugo Shackleton, Amirah Suhaimy, Bisher Tabbaa, Janice Tai, Lukas Virketis, Jacob Wellman

DS(2)2: Made in Peckham

WE SPENT THE year in Peckham, a lively, multicultural district that hosts one of south-east London's busiest shopping streets, as well as a thriving and cosmopolitan market and an eclectic range of built heritage. Peckham is a burgeoning hotspot for creative and cultural enterprise. Chance and opportunism have long played a part in the development of this vibrant community. In recent years, gentrification has become a growing threat which the local community is determined to control. The broad mix of people and built environment provide rich territory to explore the studio's interest in community and agency.

In the first semester, we looked at the Coal Line proposal, a new green space for Peckham, high above the streets on a disused rail line. This urban park would run from Peckham Rye Station to Queens Road Station, hugging the rail line and weaving its way past a diverse range of building types and uses, connecting two neighbourhoods with a cycle route and walking

path. Our interest is in how this new public space might create opportunities for new 'Urban Ecologies' and a habitat for social projects generated from local context, community concerns and personal interests. Students put forward proposals which address issues such as waste recycling and youth unemployment, enhanced the local experience with urban theatre and guerrilla gardening, as well as dealing with the practicalities of connecting The Coal Line to Rye Lane in a playful and poetic way.

Semester two expanded the Urban Ecology to include an element of social housing on the scaffolding yard adjacent to The Coal Line. We explored new ways of living and the meaning of home in the context of this postindustrial landscape in Peckham. The students responded to issues of community, collaboration, making connections and encouraging dialogues between people, buildings and urban context, developing proposals that are both innovative and adaptable to future change.

Many thanks to our guest critics & collaborators:

Peckham Vision, Peckham Coal Line project group, Alessandro Ayuso, Mimi Abazi, Stefania Boccaletti, Maialen Calleja, Almudena Cano Pineiro, Andreas Christodoulou, Rut Cuenca, Orsalia Dimitriou, Liz Ellston, Elantha Evans, Sam Giles, Amanda Gregor, Will McLean, Richa Mukhia, Isis Nunez Ferrera, Ralph Parker (Honey Architecture), Ozan Toksoz-Blauel, Richard Watson, Victoria Watson, Julian Williams

Special thanks:

Barrie Juniper, The Carvey Island Community Archive, Charles Brooking, Jamia Ahmadiyya UK, The Plotlands Museum





Shahed Saleem & Michael Rose

Yr2: Sheikh Tanim Ahmed, Mustafa Akkaya, Deepthibye Balloo, Lai Chan, Joshua Corden, Gheorghe Tudor Cristescu, Elisavet Dimitriou, Ilar Farrokhzad, Lucy Fincham, Joseph Hyman, Ronahi Kaplan, Humaira Keshtmand, Natalie Klak, Eleanor Lucock, Amir Hamed Mahdianzad,

Asile Mussa, Deren Mustafa, Esi Plaku, Lara Saad, Christos Sevastides, Urangua Sodnomjams, Na-Pat Palm Tengtrirat, Wan Wong, Rukhsar Zahid

DS(2)3: Migration and Movement in East London

GLOBALISATION AND MIGRATION are some of the most powerful forces shaping our cities today, and they inform the arena in which architects must operate. Our studio has explored issues of migration and social change in London through a series of projects from the small to large scale.

We started with two smaller projects. The first was for a storytelling pavilion on a residential estate in Hackney, through which we designed for the individual as the repository and narrator of memories and personal experiences. For our second project we focussed on a street in the midst of rapid demographic and economic change, choosing either Bethnal Green Road or Ridley Road. We made our own observations about the social, spatial and material character of the streets, and then proposed a small building or intervention which responded to this character.

This work has culminated in our final design project which is for a Museum of Migration, through which we explore the relationship between migration, memory, narration and architecture. The building is sited in one of two locations, either on the Whitechapel/Aldgate border, or alongside a series of civic and cultural buildings in Tottenham. Each site has a specific social and cultural context which informs how we have envisaged our museum proposals.

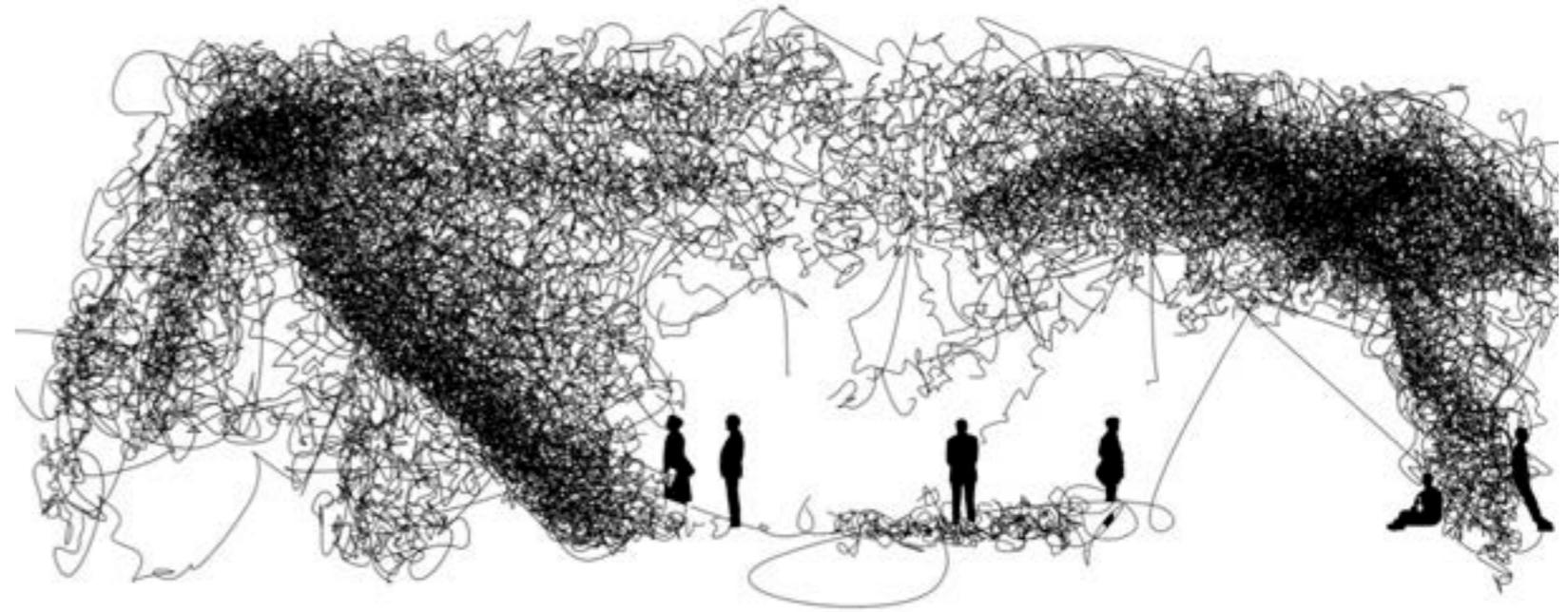
Through all of these projects we have endeavoured to engage with relevant people and groups. We have participated in a storytelling event; worked with Counterpoint Arts and the Whitmore Estate Residents Association; exhibited work at the Design Museum Migration Lab event; and consulted with the Migration Museum Project who we took as our de facto client for our Migration Museum.

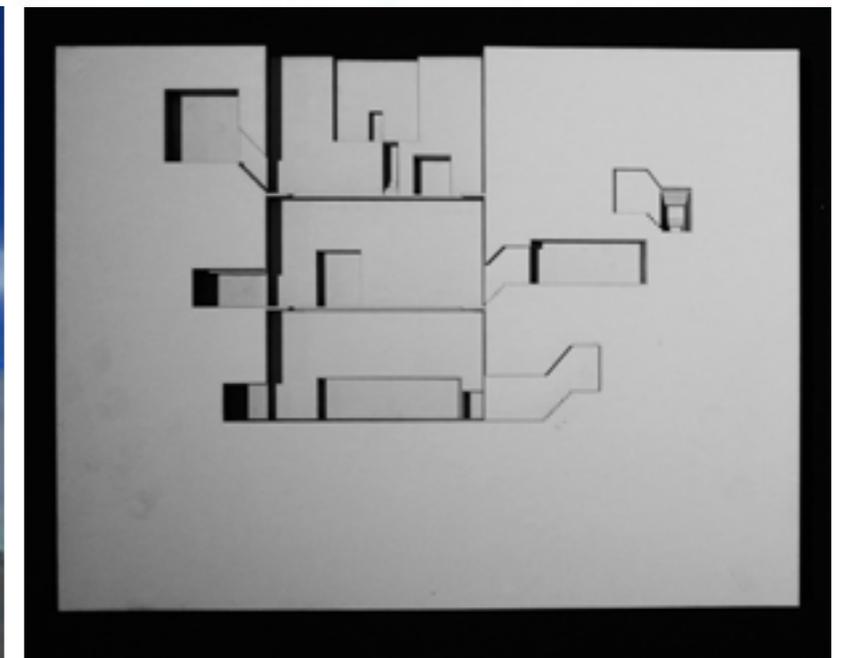
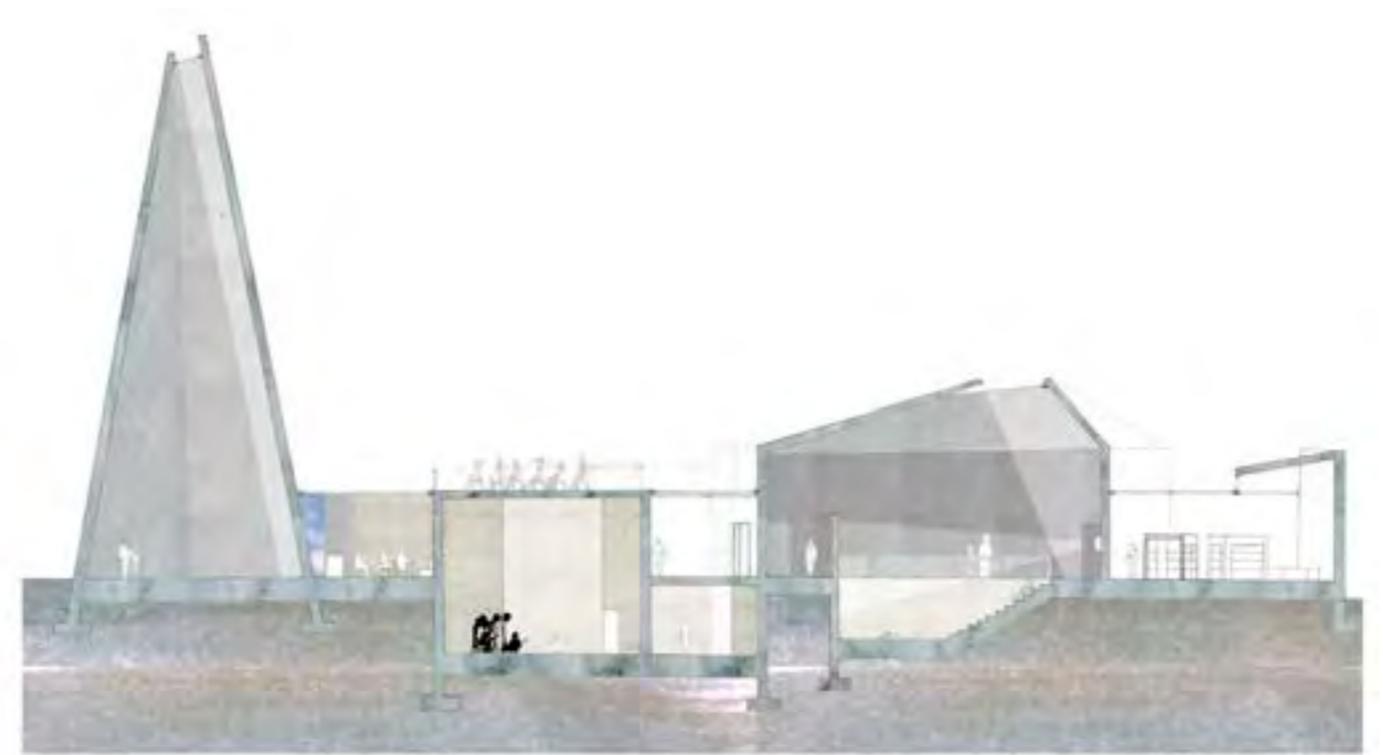
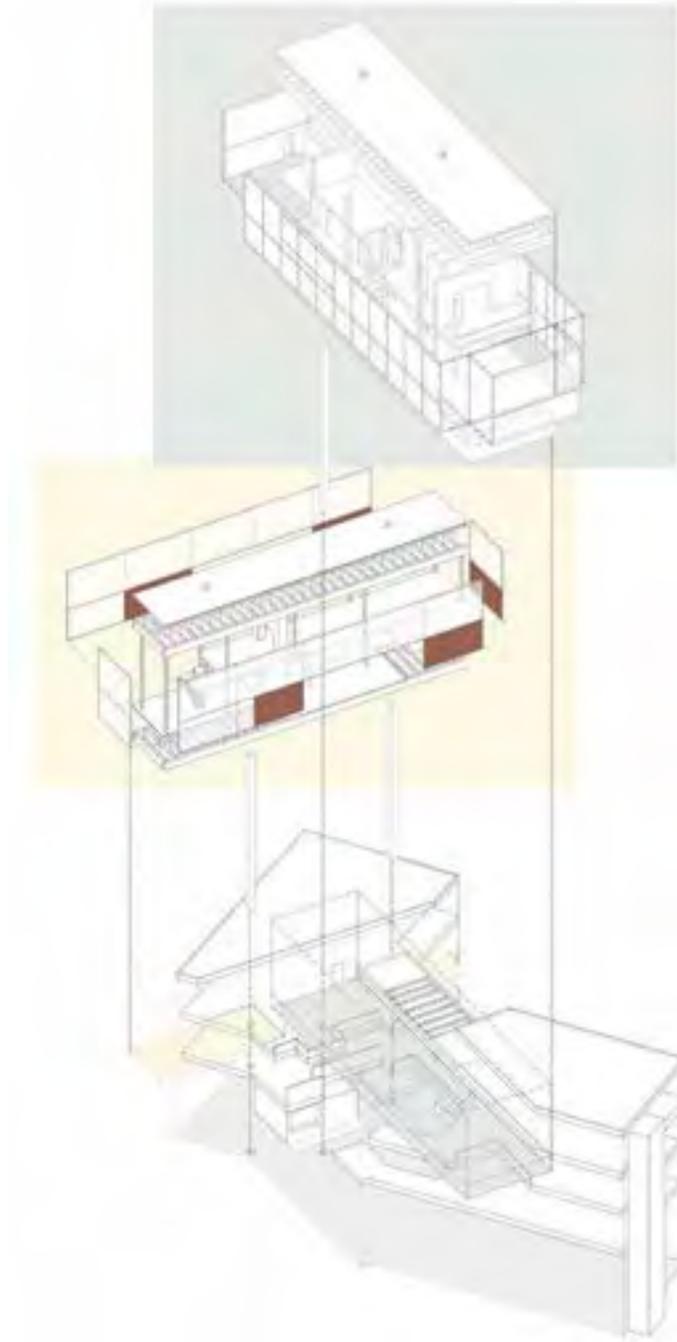
Guest Critics:

Nairita Chakrobarty, Lubna Chowdhary, Elantha Evans, Rebecca Feiner, Sophie Henderson, Khuzema Hussain (Collective Works), Daniel Leon (Square Feet Architects), Sue McAlpine, Kate MacTiernan, Emily Miller, Sarah Milne, Leila Segal, Tania Sengupta, Anshu Srivastava (MRA Architects), Julian Williams, Siri Zanelli (Collective Works)

Guest Critics:

Aine O'Brien, Dijana Rakovic (Counterpoint Arts), Justin O' Shaughnessy, Marcia Chandra, Lauren Collins (Whitmore Estate Residents Association)





Julian Williams & Maria Kramer

Yr2: Justine Aguilar, Zahraa Al-Subeiti, Jeffrey Chan, Neophytos Christou, George Davies, Felix Davis, Denitza Dimitrova, Dominic Din, Bryan Espinoza, Safia Gay, Abdulrahman Hassan, Clovis Keuni,

Anisha Kurreembukus, Christopher McManigan, Michael Wells, Jasmine Montina, Jade Newman, Zoe-Chelsea Okungbowa, Ishma Touris, Lee Wells, Xingyu Zhou

DS(2)4: Future Nature

WE TALKED ABOUT the future of the Greenbelt in the light of London's growth, and discussed current responses and the ideas informing them. What does protecting landscape mean, and where do we, people, fit in? From its inception the Greenbelt has been an institution, framing ideas about London's growth and referencing landscape ideas along the way. We asked: what is the Greenbelt's value and what role should it take in the future?

Three contrasting strategies emerged: beautify the best, build on the rest; give the common man a slice of the pie; or think what the rewilders would do.

Our students designed Greenbelt Gateways for the Chilterns that asked: why leave the city?; what's there to discover?; and who doesn't take part?

Greenbelt Bunk went further: a place to stay and do stuff in the country. Is this to recharge, escape or

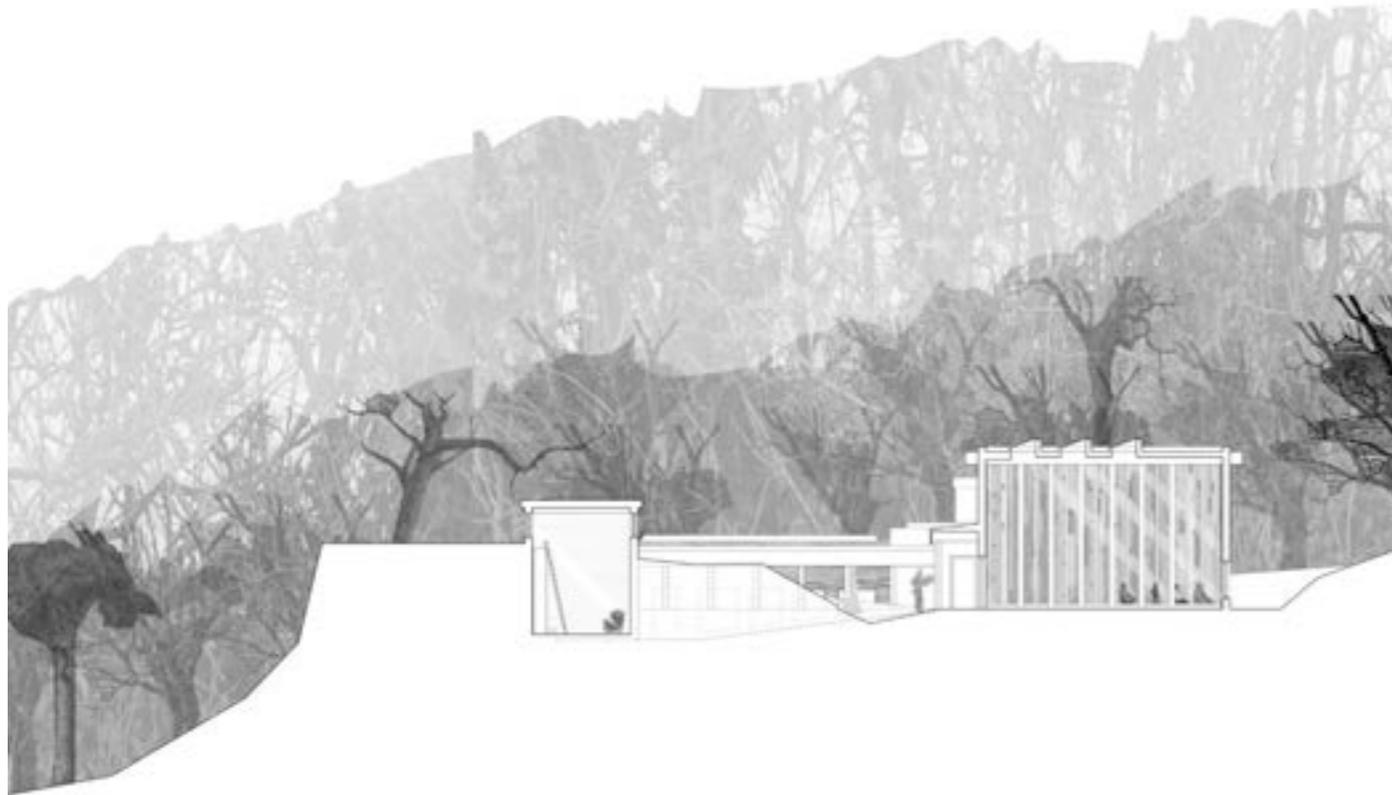
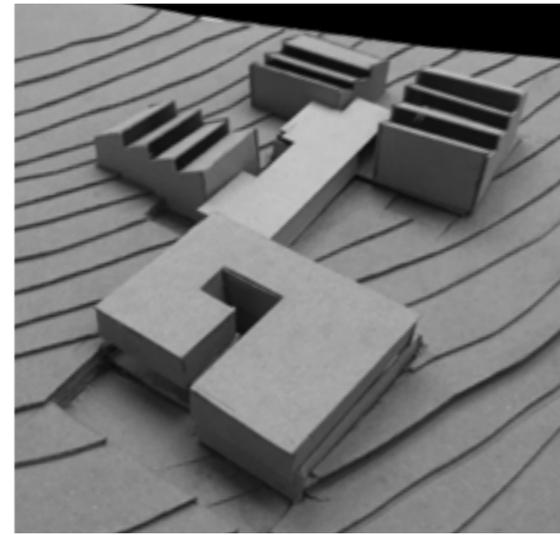
transform? Students learned about the old ideas of the English landscape garden from Rousham; discovered the little plots for ordinary families and their dreams from Bewdley; and Monbiot's wilderness talk from the Rockies via Scotland. They took these ideas and worked them into extraordinary architectures in a dry valley overlooked by a Bronze Age fort.

There were proposals for solitude and escape; to paint, contemplate and admire the views. But there were also plans for modern day plotlands – bringing the allure of the Greenbelt down a notch or two and filling it with weekend dreams, family getaways. Suggestions of a rewilded Greenbelt raised the question of where we fit in with our toothbrushes and TVs: the response was allowing ourselves to be rewilded by stripping away comforts and discovering the visceral.



Guest Critics:

Nat Chard, Sandra Denicke-Polcher, Caterina Frissone (IUAV), Lisa Harmey, Rui Cavalheiro (RTKL), James Lai (RTKL), Omar Ghazal (Studio Ben Allen)



Camilla Wilkinson & Emma Perkin

Yr2: Jadene Aguilar Aftab Ahmed, Stefania Barbera, Jessmine Bath, Vicky Carrillo Mullo, Konstantina Diamantogianni, Alison Edwards, Jameson Goring, Emma Hartley, Amad Hussain Paraskevi Katsiani,

Esther Medina Llamas, Anis Mohamad Khairi, Lina Noueiri, Ksenija Pejovic, Mohammad Salamut, Maryam Saleemi, Fatema Sulemanji, Fiona Tmava, Karol Wozniak, Anastasia Zabarsky, Shirin Zhaparalieva

DS(2)5: Exchange: City within a City Chrisp Street Market – An Inclusive Cities project

DS(2)5 HAVE BEEN exploring exchange and inclusivity in relation to Chrisp Street Market. Chrisp Street Market lies at the heart of Frederick Gibberd's 1951 Festival of Britain Living Architecture exhibit, the Lansbury Estate, Poplar. Improved pedestrian access via Crossrail, Chrisp Street Market is located fifteen minutes walk north of Canary Wharf. As yet, little commonality exists between one market and the other.

The brief 'Inclusive Cities' generates questions. How inclusive is Chrisp Street Market? Do observation and research, Jane Jacobs' style, enable us to identify and understand links between inclusivity and exchange? Can they be valued and supported – or created? Housing Association Poplar HARCA's stated desire to support inclusivity fits into their larger regeneration project set to transform Poplar into a hub of creativity and entrepreneurship. These complex themes form the basis of student briefs to design two architectural proposals.

Brief 1: A temporary Gateway Building to Chrisp Street Market, an experiment in inclusivity, exchange and architecture.

Brief 2: A permanent purpose-built Social Enterprise Building connected to the life of the market.

In order to generate a new architectural language for the market site, students were invited to make models at a wide range of scales using a variety of materials in order to experiment with construction processes. The constant activity of making kept the design process moving, often in surprising directions.

We have encouraged study of modern, post-modern and vernacular architectural precedents in London and on our Field Trip to Ghent and Rotterdam.

Briefs have been set to encourage submission to the Royal Society of Arts Student Design Competition 'Inclusive Cities'.

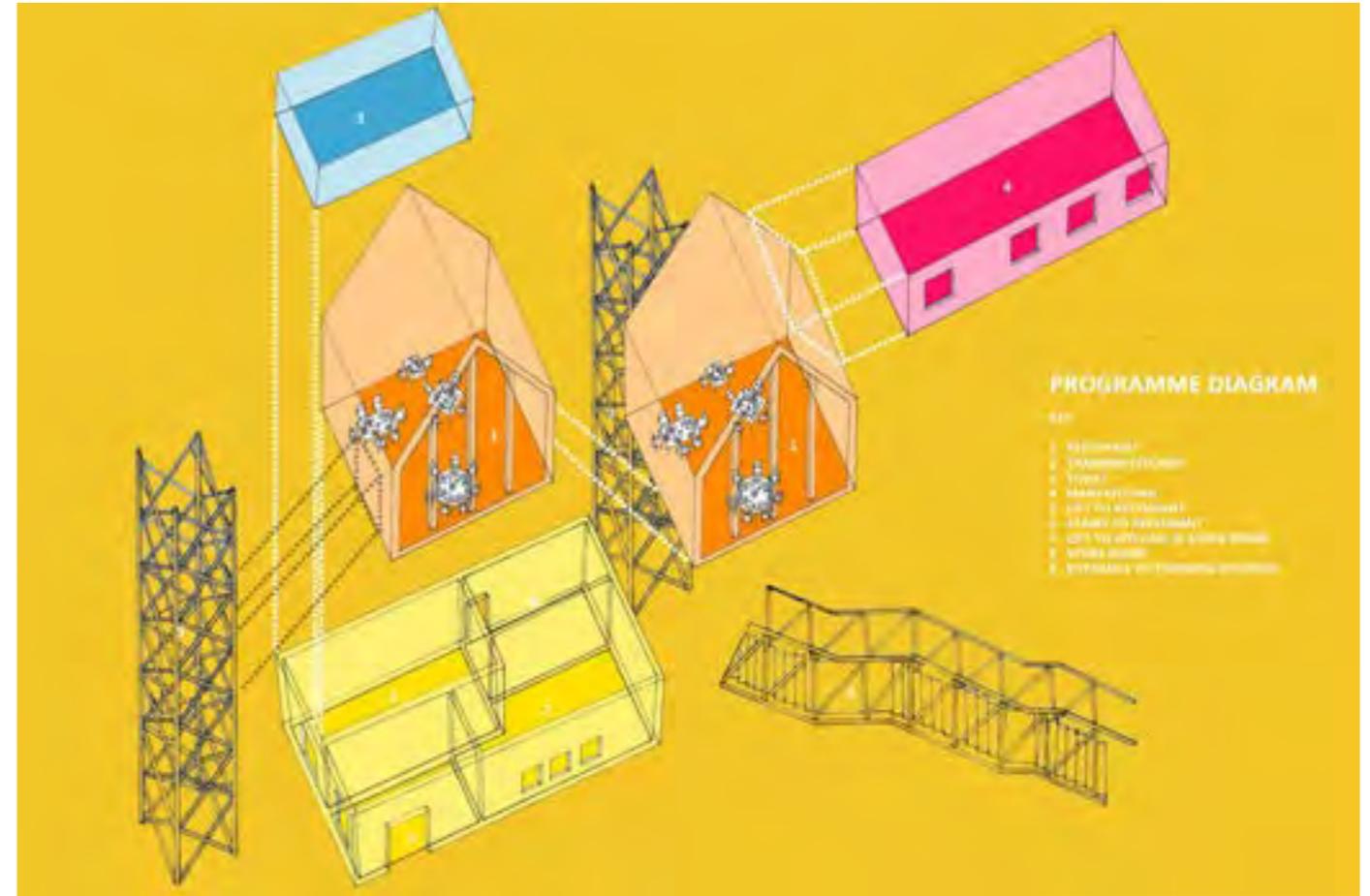
Guest Critics:

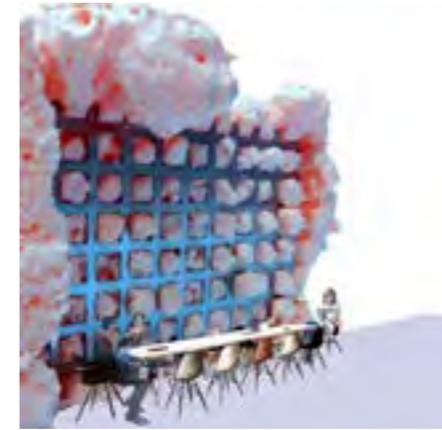
Tessa Baird (Karakusevic Carson Architects), Stefania Boccaletti, Sarah Bland (Studio Bark), Elantha Evans, Constance Lau, Eric Guibert, Sarah Hellgren (Fielden Fowles), Sean McAlister (Sean and Stephen), Stephen Mackie (Sean and Stephen), Will McLean, Shahed Saleem, Kester Rattenbury, Mike Whitfield (Erect Architecture)

March Students DS15: Elise Alden, Tom Bower, Amelia Bradman, Mitesh Chauhan, Oliver Cradock, Molly De Courcy Wheeler, Rob Whalley, Rhiain Bower

Special Thanks:

Sevra Davis, Director of RSA Student Design Awards for her introduction to the RSA 'Inclusive Cities' Competition; Julie Fleck, Project Lead, The Olympic and Paralympic Legacy Unit, for her workshop and presentation of 'Inclusive Design - a Design Opportunity (post Paralympic Legacy)'; Jasmine Labeau and OMA for tour of OMA offices, Rotterdam; DS15 for valued student critics, portfolio presentations and inspiration.





Stefania Boccaletti & Fiona Zisch

Yr2: Sarah Ahmad, Junggun Ahn, Ziadon Azeez, Sneha Baptista, Ali Bash-Imam, Simrath Diocee, Shahriar Doha, Ioana Dumitrasc, Daniel Gee, Xhensila Gjyla, Danyal Goudarzirad, Harry Hughes, Ugne Krymcevaite,

Matthew Lindsay, Enioreoluwan Majekodunmi, Wilza Silva Mendez, Hayden Mitchell, Aikaterini Petsali, Aleksandra Stosio, Martin Vasilev, Asa Vassallo, Khoa Vo, Dina Wahby, Lucy Wellman

DS(2)6: Smart Spaces/Sentient Spaces

AS THE INTEGRATION of computers into everyday objects and spaces is rapidly increasing, the relationship between user and environment is also changing: sensors, autonomous technologies and machines are increasingly acting as experiential mediators between humans and space. As architects, we now have to consider notions such as technology integration, control, participation, visualisation and representation and their impact on design processes.

Through their architectural proposals, students were asked to question the meaning of 'interactive architecture' and how bottom-up design approaches can replace top-down ones. In the process of developing their designs, students investigated how new technologies are impacting the way buildings are designed, built/fabricated and, ultimately, experienced by users.

During the first semester, students identified, developed and tested these ideas through the design of a piece of furniture and a learning space for young

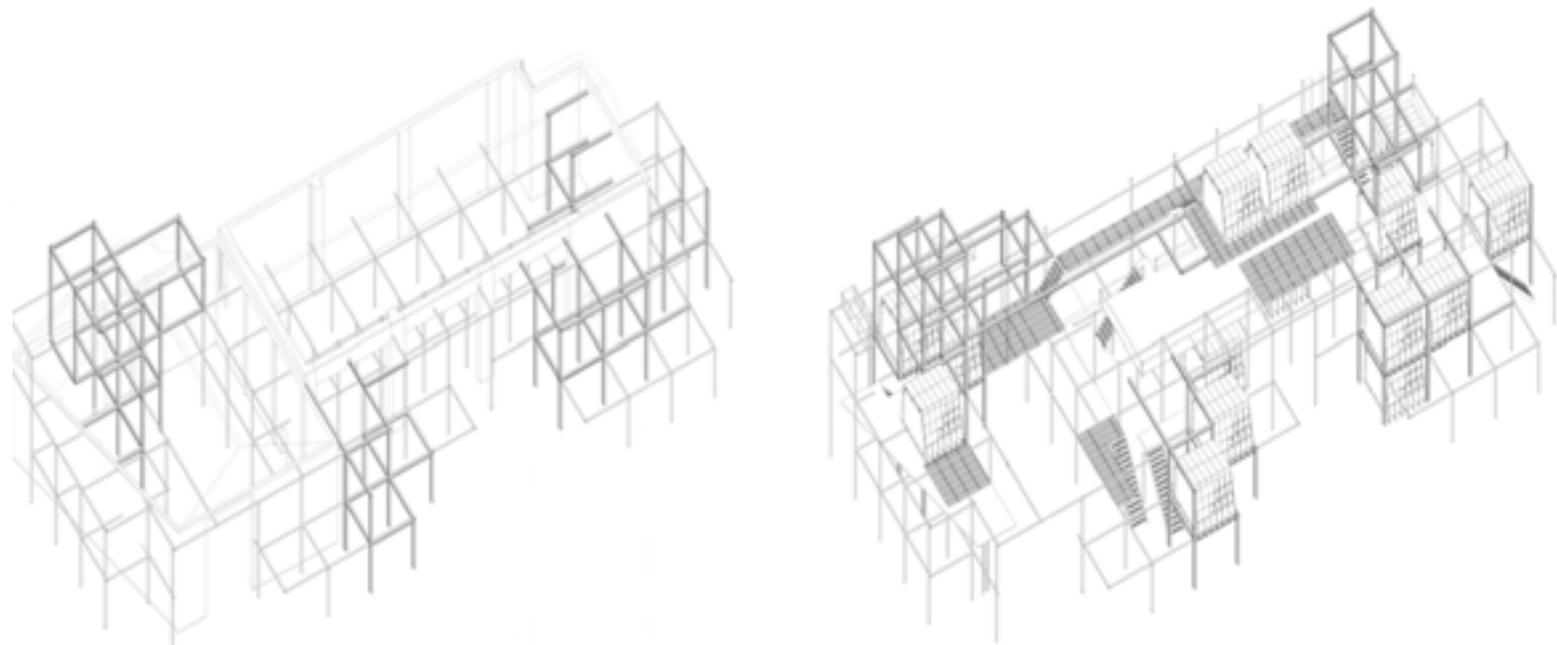
children. Specific themes related to the concept of interactive architecture such as deployability (movement, kits of parts, pre-fabrication vs. in-situ construction), perception (colour, sound, haptic qualities), and sensing (motion tracking, light, pressure sensing) were challenged.

During the second semester, students further developed their research/theme and tested this in more complex architectural proposals which combined multiple programmes. The programme for these mixed-use buildings comprised a commercial space (such as an office, a research lab, or a small production space) and a learning space (such as a nursery, a youth centre or a learning space for young adults).

Students designed these buildings not as inanimate and passive objects, but rather as interactive and learning spaces, feeding from their users and the environment and consequently adapting to changing needs to create a sensibly augmented experience.

Thank you:

John Russell Beaumont, Roberto Bottazzi, Bahnfun Chittmitrapap, Kelvyn Marte, Oscar McDonald, William McLean, Tobias Power, Duarte Santo, Philipp Schwemberger, Cid Schuler, David Scott, Peter Silver, Håvard Tveito





Jane Tankard & Alicia Pivaro

Yr3: Farid Abdulla, Vanessa Assaf, Michelle Barratt, Giacomo Brusa, Lorenzo Bellacci, Denise Carcangiu, Flavia Cerasi, Mahmoud Chehab, Hanna Furey, Javier Garcia-Navarro, Sofie Hald, Jamie Hedgecock,

Rim Kalsoum, Joey Khan, Tahmid Miah, Eira Mooney, Eline Putne, Giulia da San Martino, Lilac Shahed, Maria Yli-Slippola

DS(3)1: Political Space: Demarcation and Devolution... Notions of Democratic Space

THIS YEAR STUDIO (3)1 has been addressing notions of democratic and political space and the societal lack of political engagement in architectural discourse. Through a collaborative and communal approach to the output of the studio, we have examined the role and nature of ethical practice of the 21st century architect. We have considered our responsibilities in affecting change and addressed some of the political and social structures within which architectural practice is sited.

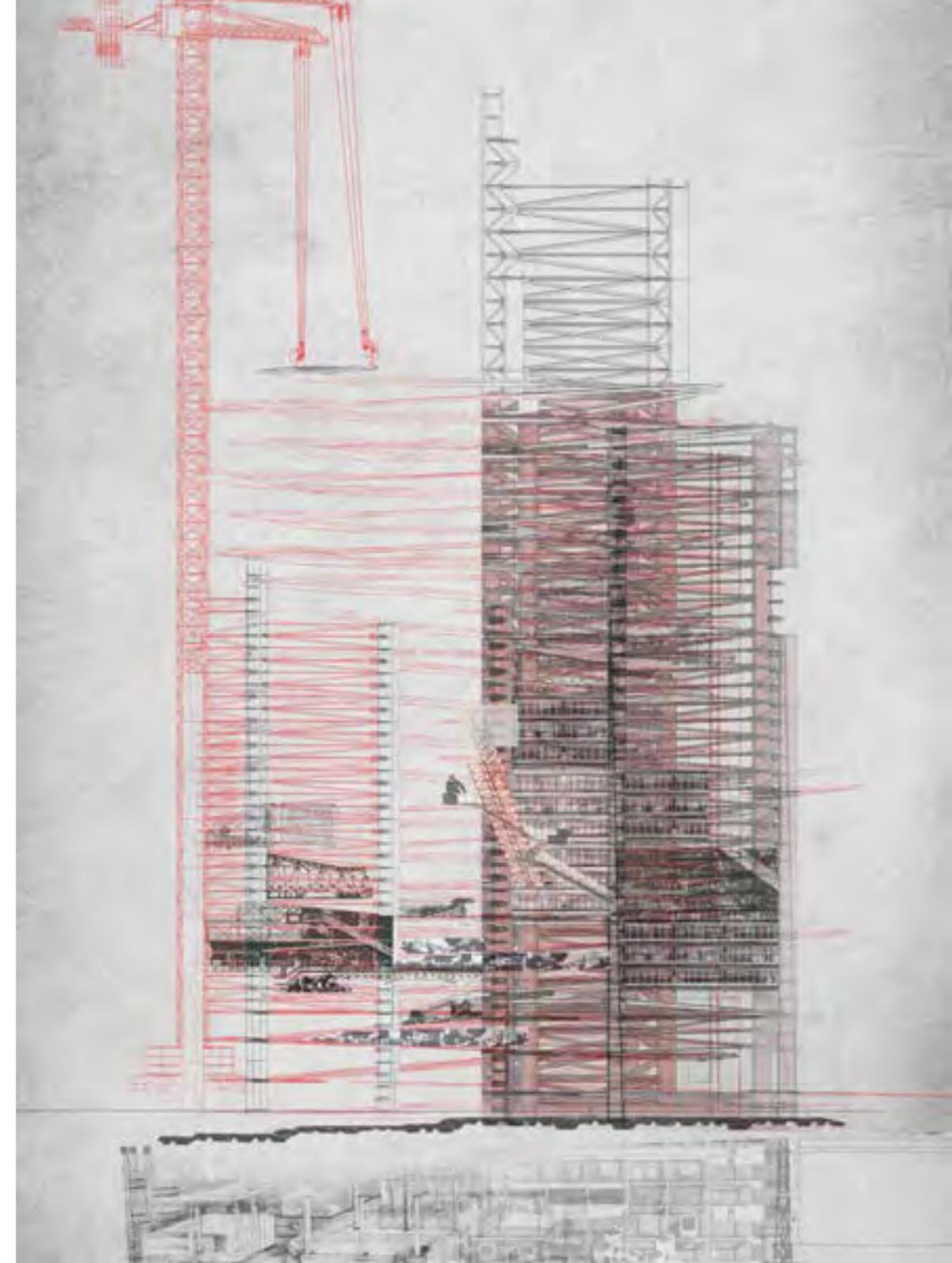
The potential for radical or subtle transformation through architectural proposition has been central to our investigations into the nature of democratic space and its potential in rapidly changing global and local contexts. Focusing on the South Bank between Westminster and Hungerford Bridges, diagonally opposite the Houses of Parliament, we examined in detail the social, political and economic contexts of the Canary Wharf Limited development (South Bank Place) currently being constructed adjacent to the Shell Tower. This developer-led luxury housing project was read against the backdrop of the post war

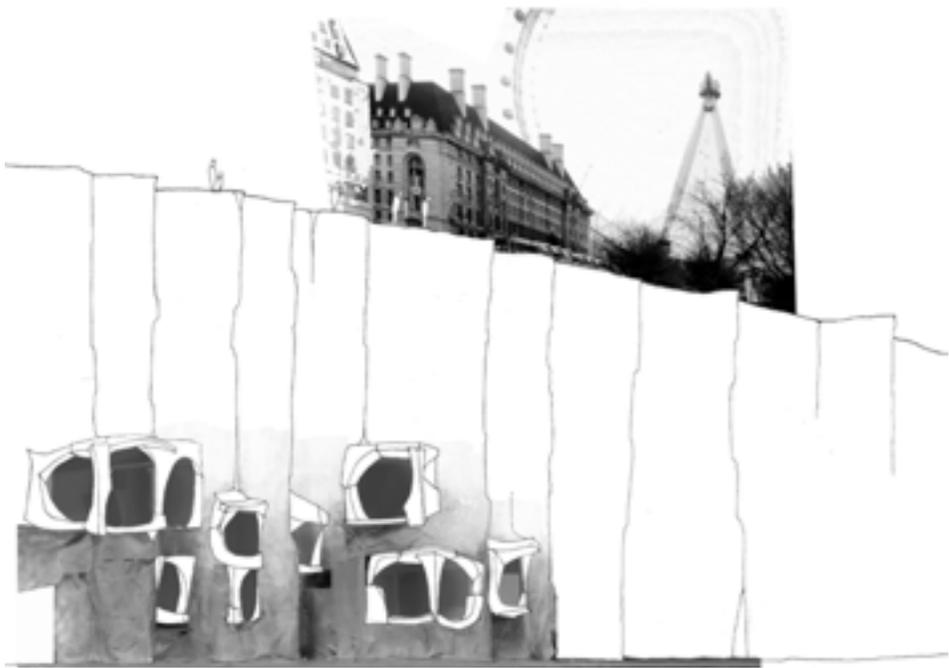
socialist and civic ambitions of the Festival of Britain and the buildings of the South Bank Centre. We visited New York, studied the Houses of Parliament in detail and used the wealth of alternative artistic and architectural action and activity from the 1960s to the present to inform our focus.

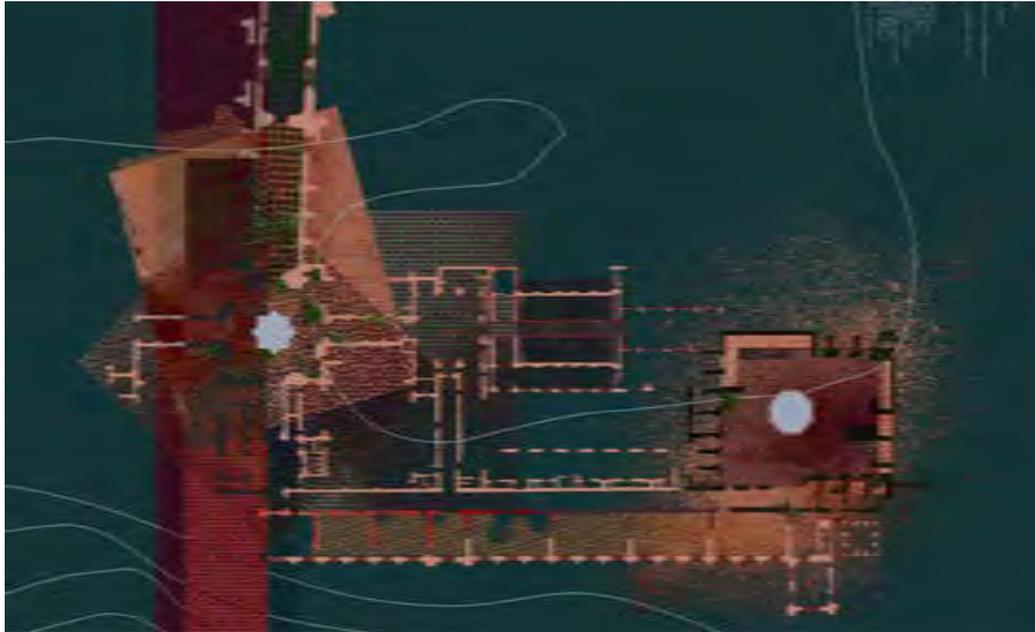
Our journey began with the re-representation of a moment in history (eg. the Poll Tax Riots, the Normandy Landings, the Battle of Orgreave, a Lynching Tree), which was 'choreographed' into a landscape and event. This work was subsequently evolved into a more permanent proposition for an urban intervention that would serve, provoke or enable social engagement with politics or ideas of democratic space. Intended to contextualise and interrogate the political nature of architectural production, education and space, the work remains intentionally polemical and sometimes provocative.

Guest Critics:
Steve Bowkett, Kishan Bhopal, Ben Brakspear, Andrew Dawes (Zoda), Tom Grove,
Lucy O'Riley (Lucy O'Riley), Kevin Rowbotham, Mark Rowe (Penoyre + Prasad)

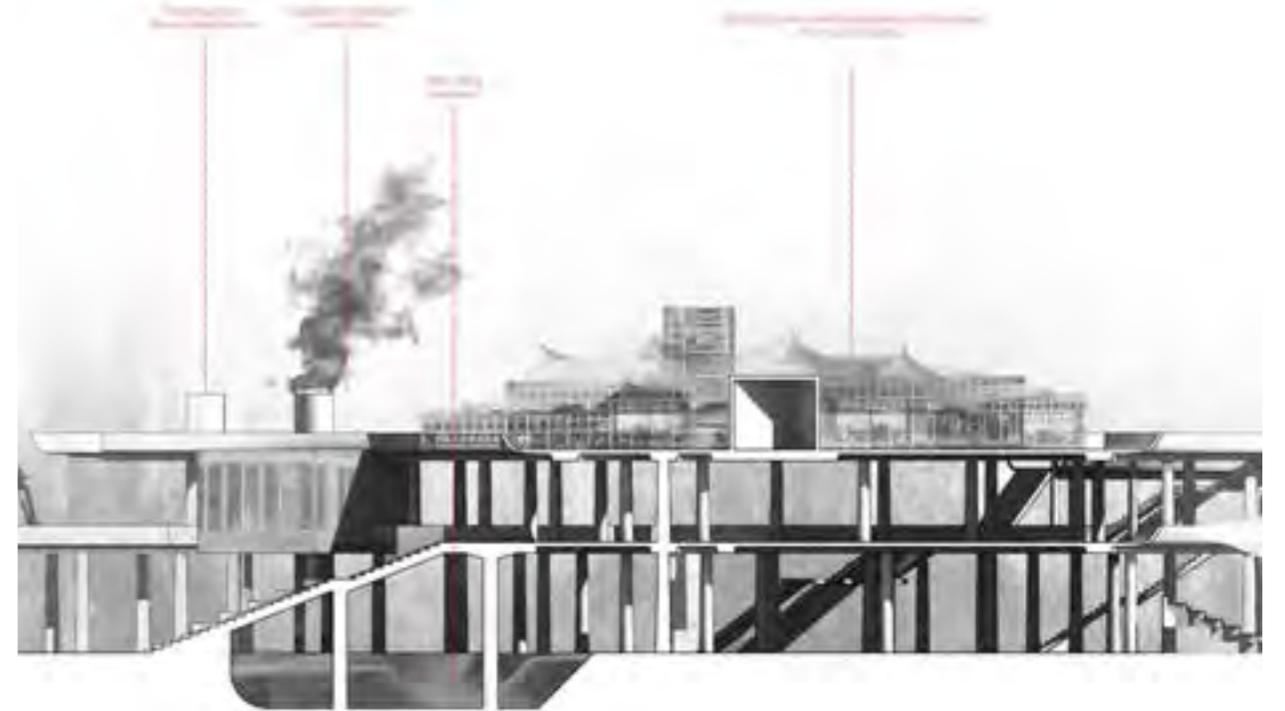
Special Thanks: Andreas Lang (Public Works)







(top) Joey (Mohsin) Khan: *Parliamentary Worm*; (bottom) Rim Kalsoum: *Syrian Parliament*



(top) Lorenzo Bellacci: *Ludic Parliament*; (bottom) Eira Mooney: *Cell in a City*

Anthony Engi Meacock & Giles Smith

Yr3: Abdulla Al Mannai, Milan Babic, Juan Bedoya, Carrick Blore, Janice Chow, Dagnara Dynner, Ivan Giffi, Felix Giorgetti, Miles Giraldez, Oliver James, Giorgio Miccoli, Marta Micheletti, Charles McLaughlin,

Ali Mohammad, Christian Muller, Thu Nguyen, Tim Ole Michel, Oleander Omega, Camille Rousseau, Magdalena Welcz

DS(3)2: Capital: 'Come Friendly Bombs'

Architecture is now a tool of capital, complicit in a purpose antithetical to its erstwhile ideological endeavour.

Reiner de Graaf¹

ARCHITECTURE HAS BECOME inextricably linked to the economics of development. Architects are increasingly relegated to the marketing and branding of small, poor-quality apartments that will be sold as investments rather than homes. The serious business of urban and space-planning having been ceded to estate agents, brand consultants and property developers. Inevitably, in the current political climate, this leads to architecture that supports and nurtures cultures of austerity and inequality.

Previously, our studio has explored how these conditions might be exploited or subverted, but this year we have asked: is there an alternative? And, what might the architecture of that alternative be?

*Come, friendly bombs, and fall on Slough!
It isn't fit for humans now.²*

These alternative proposals are all situated around Slough, Windsor and Eton, which between them

encapsulate a portrait of contemporary England: from the vast Slough Trading Estate's humming data centres, via the Gentlemen's Outfitters on Eton High Street to the Nandos in the shadow of Windsor Castle.

Our students have all shown brilliantly how architecture can regain its social purpose in the face of swingeing cuts. They have been canny, radical and critical in order to develop architectural proposals that challenge contemporary types and models: arts and crafts 2.0 housing estates; supermarket-challenging temples to meat; and bus-bound healthcare systems.

Each of these projects expresses our studio's critical realist approach: innovative responses to the everyday and real-world, developed through a mixture of critical thinking and hands-on making.

- 1 de Graaf, Reiner: 'Architecture is Now a Tool of Capital...', *Architectural Review*, 1419 (pp. 36-45) 2015
- 2 Betjeman, John: 'Slough', in *Continual Dew*, (London: John Murray) 1937

Critics:

Pooja Agrawal, James Binning, Shumi Bose, Lindsay Bremner, Coyan Cardenas, Clare Carter, Cecily Chua, Freya Cobbin, Elantha Evans, Joshua Green, Thomas Greenall, Jane Hall, Phineas Harper, Eleanor Hedley, Chee Kit Lai, Gill Lambert, Thandi Loewenson, Dan Marmot, Amelia Mashhoudy, Hugh McEwan, Harry Paticas, James Pockson, Tom Raymont, Simon Spafford, Paloma Strelitz, Ben Stringer, Adam Towle, Michael Tuck, Elly Ward, Percy Weston, John Zhang

Special Thanks:

Barrie Juniper, The Canvey Island Community Archive, Charles Brooking, Jamia Ahmadiyya UK, The Plotlands Museum







(top) Felix Giorgetti: *The MCR Interchange*; (bottom) Thu Nguyen: *Slough Fostering Homes*



Charles McLaughlin: *Sloughland*

Constance Lau & Alison McLellen

Yr3: Rebecca Billi, Aylem Boyraz, Andrea Cappiello, Nicholas Chapman, Esra Gonen, Olimpia Grassi, Narinderpal Larr, Hoi Laam Leung, Mervin Loh, Sana Mir, Sahar-Fatema Mohamedali, Isaac Nouri, Alexander Pearson,

Maria Ribalaygua, Andrius Ribikauskas, Natalie Roberts, Nicolas Salas Leon, Ian Swift, Pedro Vieira, Gavin Yau

DS(3)3: Architecture as Archive

THE PRACTICE OF archival research in relation to the notion of provenance regarding artworks and the attitude of art institutions towards different interpretations of the works are argued through the issues of site, control over the presentation of the subject matter and, most importantly, the role of authorship. The first semester's *Ano(the)r Story of Art: From Manet to Haacke* references Gombrich's book *The Story of Art* (1950)¹, and is constructed around Hans Haacke's commission for the Wallraf-Richartz Museum in Cologne, Germany. The fact that the work was consequently censored as some of the revelations were deemed unacceptable by the museum serves as the starting point for the design narratives. Three prominent London institutions, namely the Royal Academy of Arts, Tate Modern and National Gallery, all with vastly different funding, acquisition and exhibition criteria, serve as the architectural sites of investigation.

The first semester questioned the institution's role in relation to the manner in which artworks are exhibited. In the second semester this critique of institutions extended to include their decisions in the

(non)display of archival material and information in storage which serves to alter and/or enhance the understanding of the visual displays. In this instance the concept of provenance is extended to include arguments concerning institutional archives. Hence the design proposal concerning *The Archive*² is an ongoing dialogue in which the narrative of the architectural programme draws upon specific readings and is informed by contextual studies. The projects argue for an appropriate choice of site, more innovative means of engagement and, most importantly, provide new ways to interpret the work. The idea that the design proposal further enables architecture to play a role in the staging of the artwork is crucial and the outcome is reflected in establishing a new gallery typology which demonstrates more experiential ways to engage with and disseminate knowledge concerning the story of art.

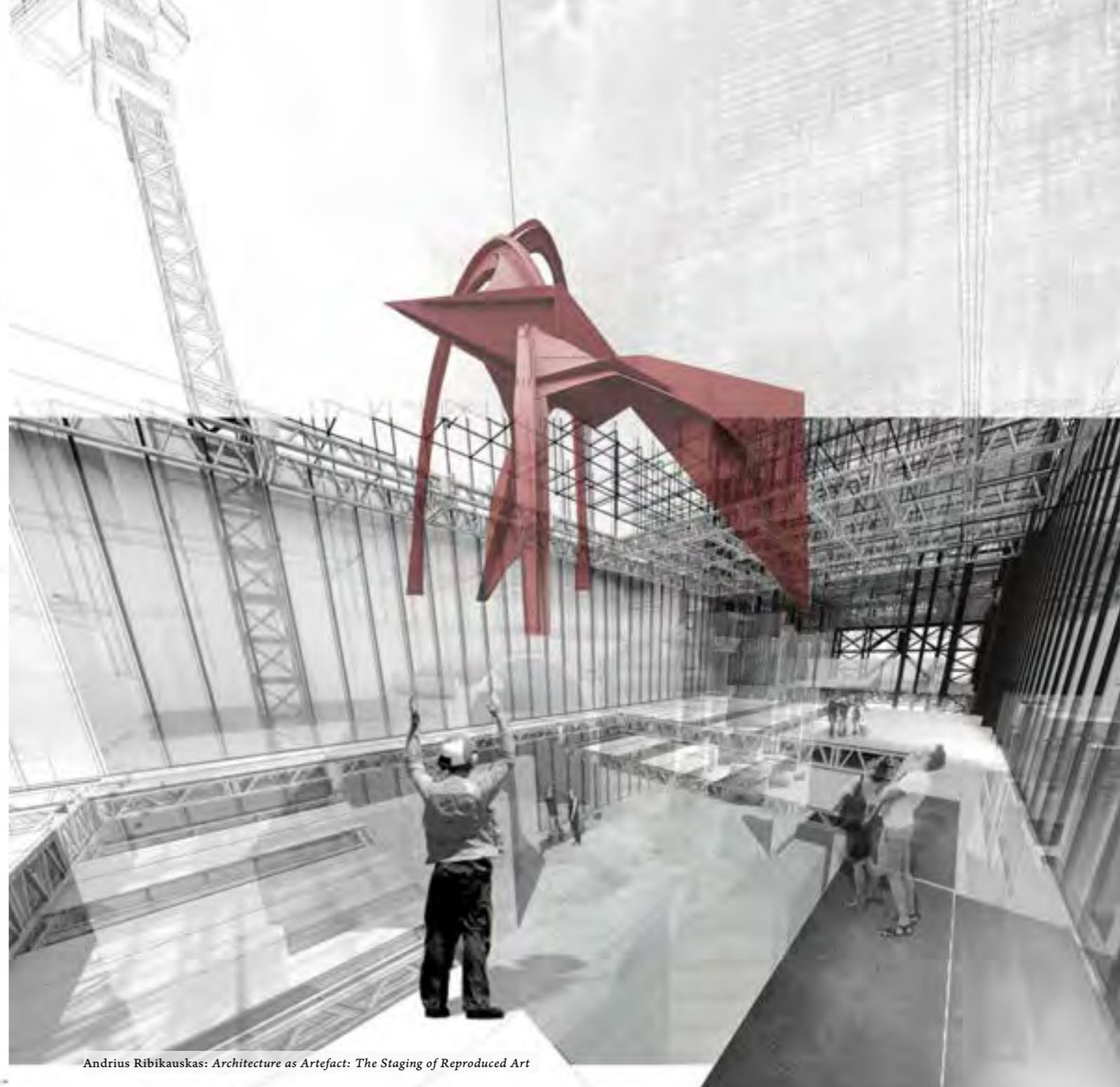
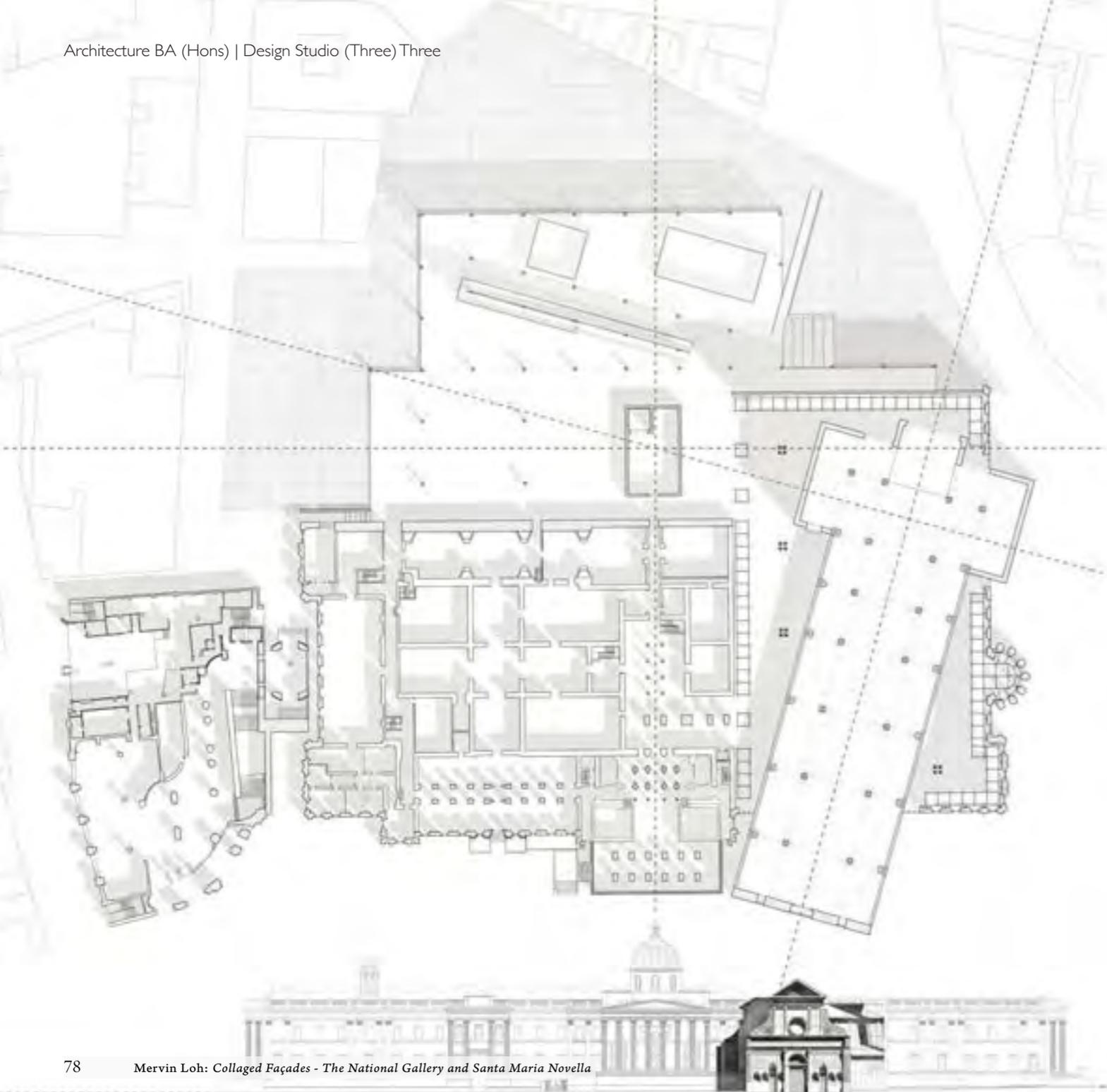
¹ Gombrich, E.H. *The Story of Art*. (London and New York: Phaidon Press), 2006. First published in 1950

² Merewether, Charles, ed. *The Archive, Documents of Contemporary Art*. (Cambridge, Mass. and London: MIT Press and Whitechapel Ventures Ltd), 2006.

Special thanks:

Sotiris Varsamis, Larisa Bulibasa, Kyriakos Eleftheriadis, Anthony Engi Meacock, Will McLean, Pete Silver, Giles Smith, Elly Ward and of course Jed Dutton







Andrea Cappelletto: *Parallel Worlds - The Monastic and Public Cloisters*



Gavin Yau: *The Urban Pleasure Garden - The Foyer of Fantasy*

Jonny Fisher & Elly Ward

Yr3: Rahideh Afsar, Daniel Buja, Pirawatt Changlek, Buyimikun Femi-Balogun, Ioana Gherghel, Denisa Groza, Florida Koci, Sofia Leijonberg, Joanna Leung, Jemma Mapp, Garda Massey, Hon Ngai, Kamala Pun,

Georgia Semple, Gabriella Spiridon, Zakaria Tehami, Saori Uno, Zehra Yumsak

DS(3)4: The Village Model

THE QUINTESSENTIAL ENGLISH village has become something of a fictional construct today, yet it remains an idealised archetype and aspirational home for people all over the world. In the UK, the 'village' moniker is increasingly used as a marketing tool to promote the sale of new developments or properties in certain areas.

Urban villages have a strong appeal to city dwellers, representing an escapist pastoral fantasy and evoking ideas of comfort, security, cosiness, quiet, simplicity, inclusiveness, human significance and community. But real communities evolve over time, through a common desire or a shared need or threat, not by diktat.

This year we took the 'Village' as a site of typological survey, critical analysis and proposition and asked whether it is possible to extract certain aspects and translate these into architectural proposals that enhance or even create whole new urban communities. Through a series of research exercises and two design projects, we have attempted to

identify the essential characteristics and qualities of traditional village life and apply them to two recent urban village developments.

In the first semester we studied the physiognomy and anatomy of 36 villages through site visits, readings, film screenings, discussion and online research. Students used this research to create their own village pattern books and to invent a founding narrative and design for a new traditional event, such as a parade or a celebration, for East Village, Stratford.

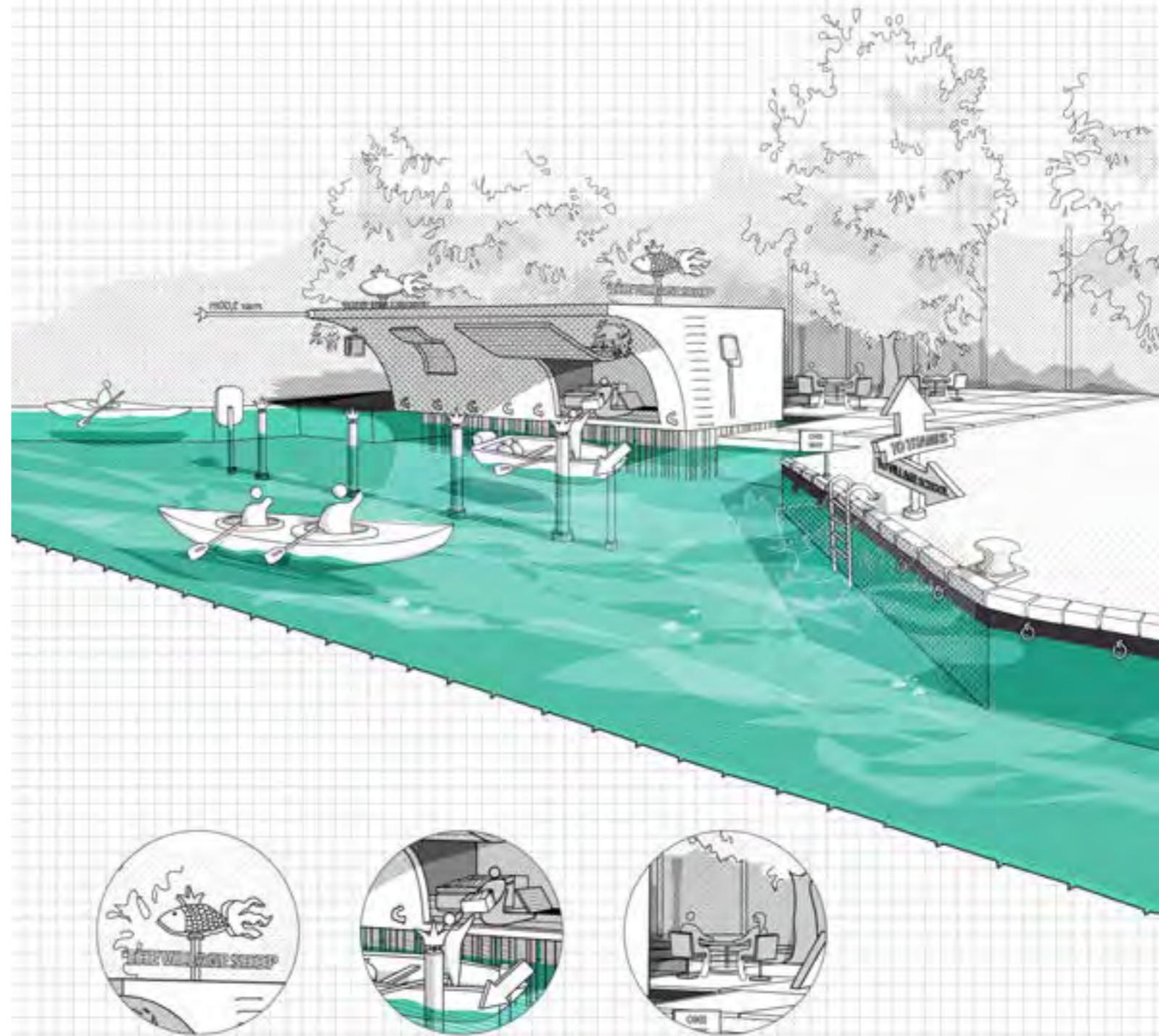
In the final semester, students applied their understanding of the Village Model to the design of a 'Village Attraction' for Greenwich Millennium Village. These critical and discursive projects variously explore updated, urbanised versions of traditional established village typologies: the village hall, village pub, village church, village shop etc. The proposals have emerged from site sensitive observations and consider what is lacking, or how to improve what is already there.

Guest critics:

Faddah Alaskar, Peter Allen, Gem Barton, Mollie Claypool, Tom Coward, Gillian Darley, Kevin Haley, Charles Holland, Amelia Hunter, Constance Lau, Joe Morris, Sanna Rautio, Catrina Stewart, Daniel Stilwell, Jane Tankard







Bruce Irwin & Catherine Phillips

Yr3: Mariam Abdallah, Dalia Abdelgadir, Laura Antoni, Andros Antoniadis, Zeid Bushnaq, Alexander Farmer, Gemma Hale, Nachida Kara, Zornitsa Kovacheva, Patrycja Kurasinska, Nuriyah Malik, Omar Manshi, Yev Oleynick,

Sahar Pathan, Elliot Roworth, Rishi Shah, Philip Springall, Kubra Taskiran, Maciej Tomaszewski, Conor Wilson, Robert Wong

DS(3)5: The New Gallery: Rhythm and Variation

Museums are managers of consciousness. They give us an interpretation of history, of how to view the world and locate ourselves in it. They are, if you want to put it in positive terms, great educational institutions. If you want to put it in negative terms, they are propaganda machines.

Hans Haacke¹

UNIT (3)5 INVITED students to design a new contemporary art space for Old Oak Common, north west London.

Old Oak Common is a very large area to the north and west of Wormwood Scrubs. The area falls along the proposed High Speed Rail line and is slated for a massive "regeneration" scheme over the next 10 to 20 years.

Working with tutors, each student developed a detailed personal brief with clear programmatic, spatial, material and community objectives. This brief was informed by site analysis, drawing and making, research into a chosen artist's work and process,

building precedents, personal research, the study trip, and outside experiences related to culture and the city.

From the simple common brief each student has developed a highly personal and specific proposal based on observation, research and the trajectory begun in term 1. We explored a variety of materials including timber and glulam structures, concrete, plastic and glass. Material exploration in studio workshops formed an important part of our process.

Students developed means of forming spaces using an iterative design process. Drawing, material and model research from the first term served as a starting point, from which we extended, elaborated, and developed an initial spatial concept into a fully imagined building proposal.

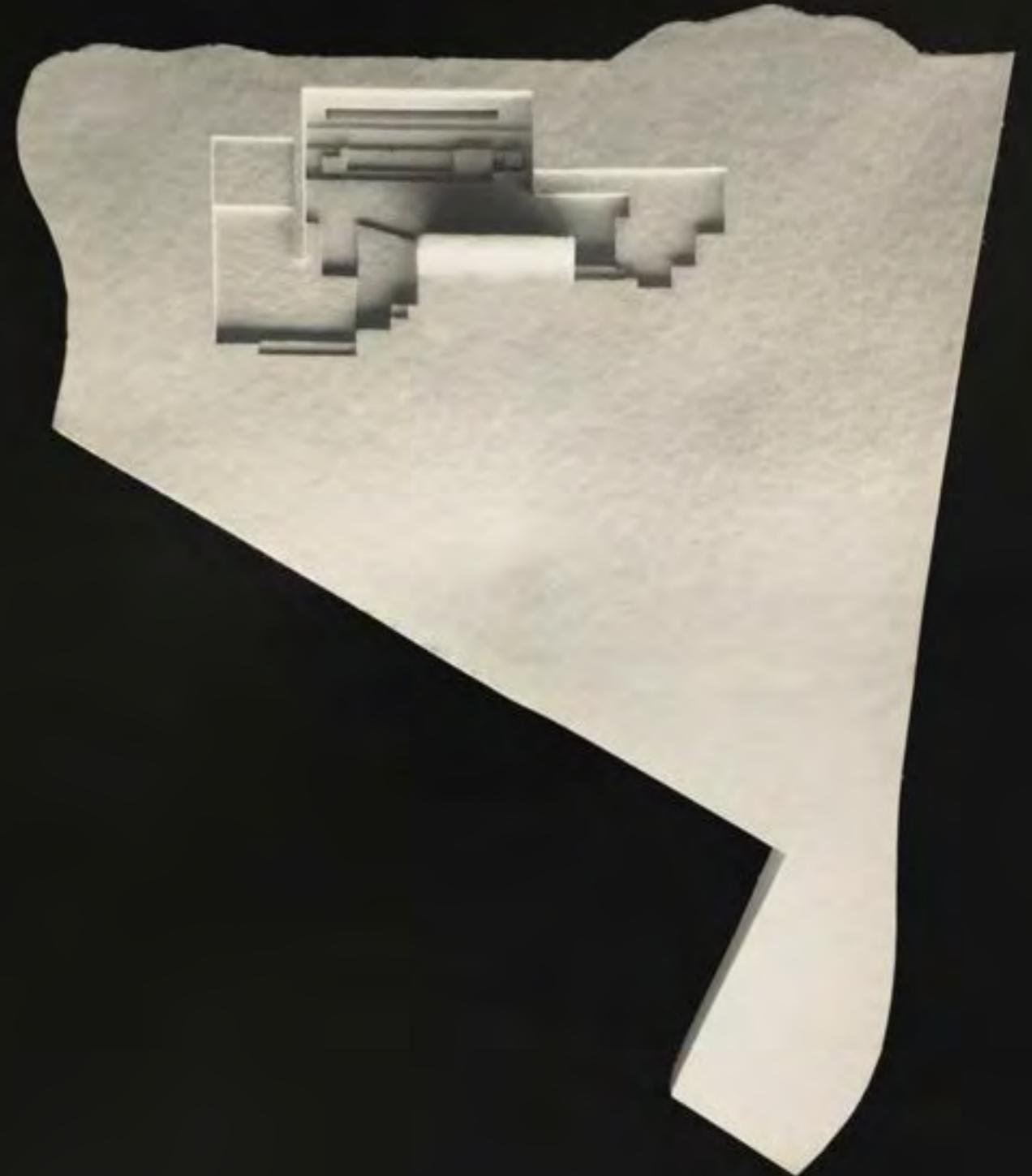
Unit (3)5 encouraged students to give particular attention to the use and control of light within their design proposals. We explored variation and rhythm to enrich the proposed interior and exterior experience and to link spatial and structural concepts.

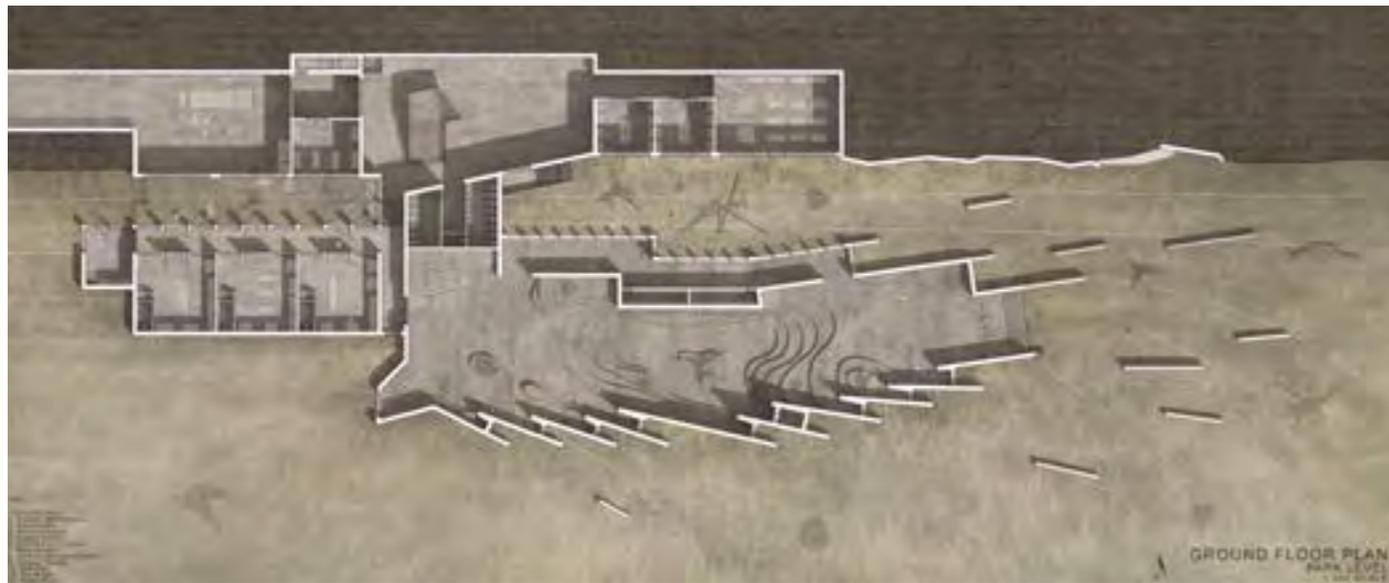
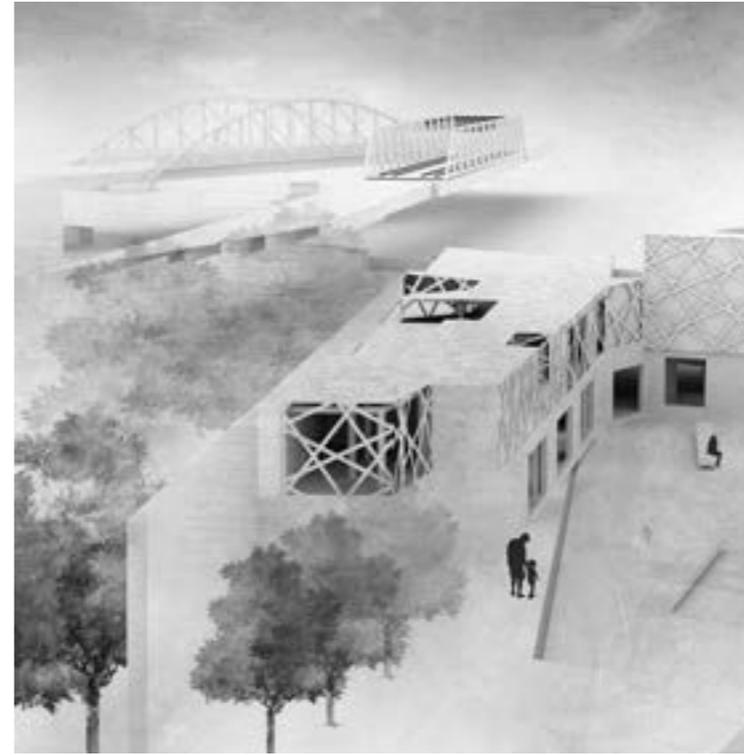
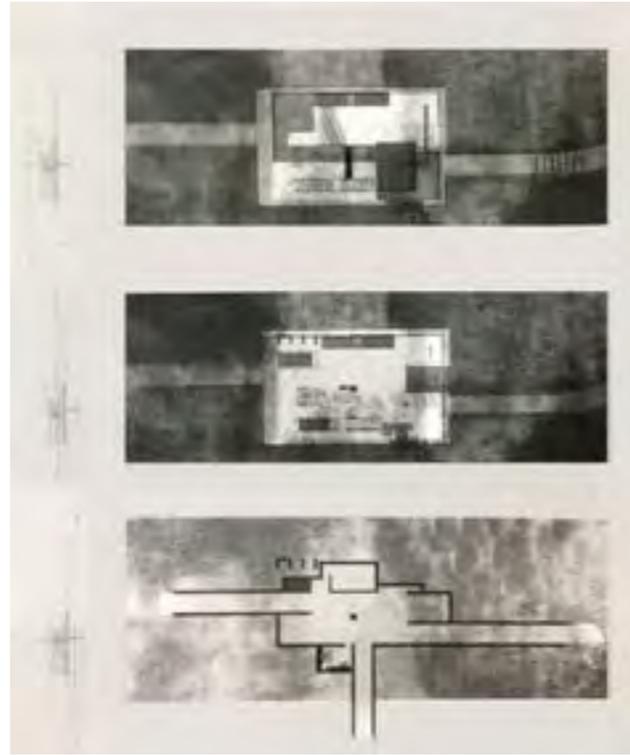
¹ Haacke, Hans. 'Museums, Managers of Consciousness', *Art in America*, no. 72, February 1984 (pp. 9-17)

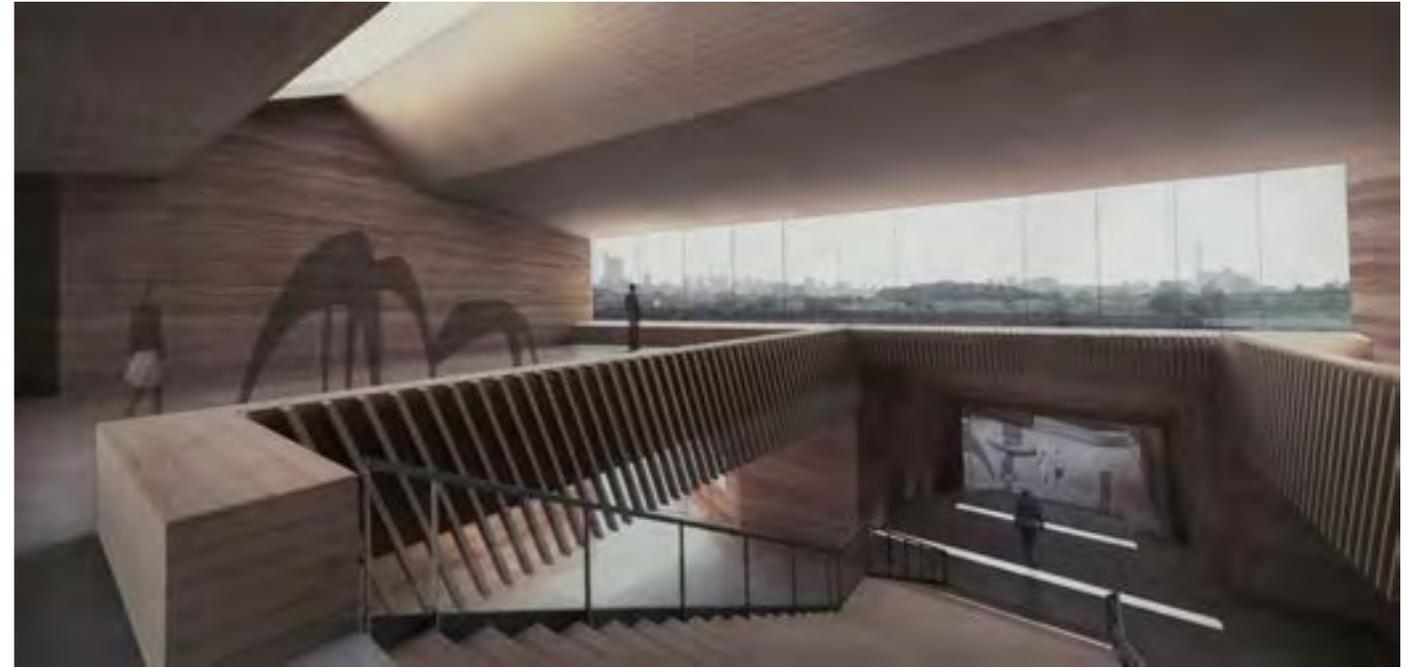
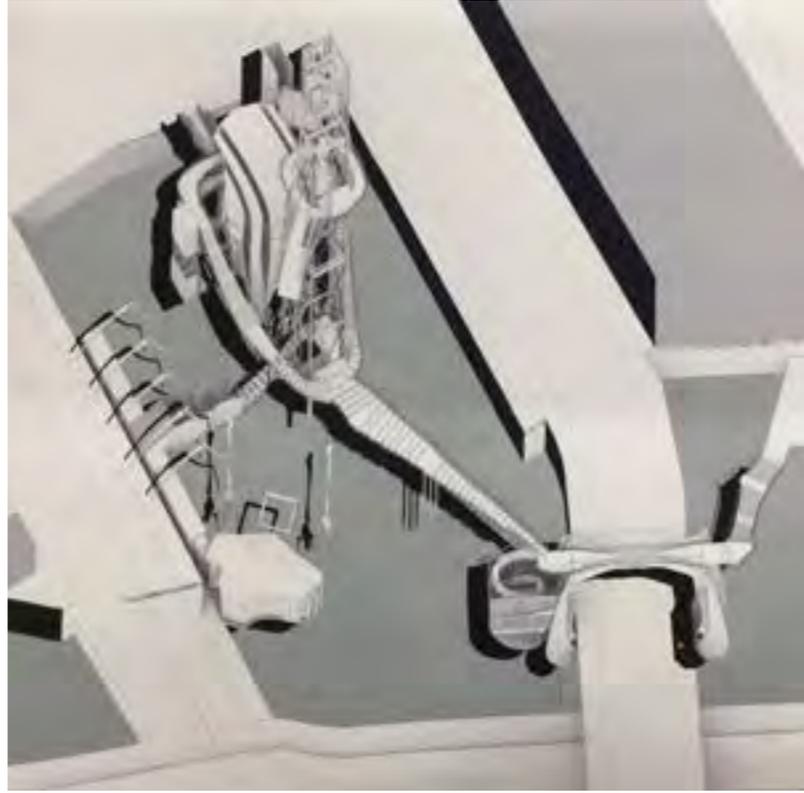
Guest Critics:

Luisa Alpalhao, David Connearn, Francois Lefranc, Hwei Fan Liang, Marco Godoy, Michiko Sumi, Carlos Jimenez Cenamor, Diego Delas, Leonor Serrano Rivas, Matthew Barnett Howland, Edward McCann, Nic Tuft, Jane Tankard, Julian Williams, Constance Lau

Thanks to Nieto Sobejano Arquitectos, Marisa Saenz Guerra Arquitecto, Madrid.







Harry Paticas & Tom Rayment

Yr3: Daniel Amartej, Anastasia Enshina, Martynas Kasiulevicius, Sara Kosanovic, Patryk Kubica, Shaden Meer, Omolara Oduguwa, Matas Oledra, William Purves, Robert Rusu, Octavia Stan, Richard Taylor,

Emmanuel Tetterfio, Felix Thiodet, Huzaifah Wazifdar, Marcin Wozniak, King Wu, Han Yang, Yun Zhai, Krista Zvirgzda-Zvirgzdina

DS(3)6: Habitat Retrofit

STUDIO DS(3)6 HAS spent the year learning from and collaborating with Kew Gardens. We have observed intricate ecological processes, learnt about tree biomechanics with Kew horticulturalists and developed retrofit strategies for live projects with the Kew Estates Department.

The studio believes that there is no such thing as 'new build'. Every site has existing geologies, structures, systems, ecologies and histories already present. Through deep observation and research of existing structures and systems (from seeds to trees to buildings) we encourage design responses that are responsive and strategic. By removing dysfunctional elements, adapting others and introducing new components to the system we aim to produce vigorous hybrids of new and old, fit for the future: Habitat Retrofits.

In the first short project Tree Prosthesis the studio worked on small scale interventions on existing 'tree artefacts' (e.g. a branch or pine cone). The retrofits to the tree parts enabled them to perform or be experienced in a new way. Using methods of digital photogrammetry and computer-aided manufacture,

bespoke and geometrically precise interventions were fabricated.

The second project Tree House started with first hand observation, surveying and in-depth research of specific trees in Kew Gardens. Through understanding the ecological, spatial, structural, material and environmental contexts, responsive new programmes and structures were designed around the trees.

For the final project Deep Retrofit each student selected one of three 'live' sites that have been identified by the Estates Department at Kew Gardens as under-performing. The sites included the complicated entrance sequence at Victoria Gate, the historically fragmented Hanover House and the staid Museum No.1 by Decimus Burton. The studio engaged in site visits, presentations and crits with the Estates department and explored questions of degrees of porosity, funding during a period of austerity and the inter-relationship between plants and buildings. The year will end with the whole studio presenting to the Kew Executive Board.

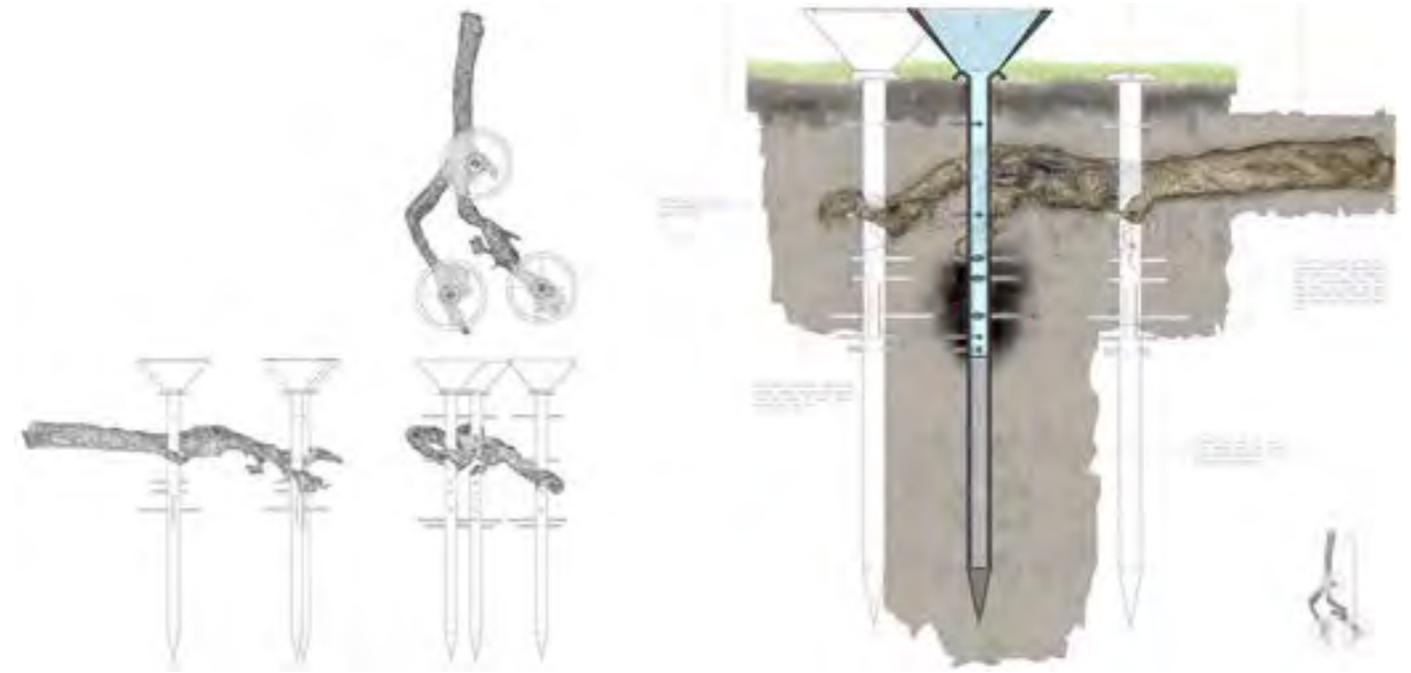
Guest Critics:

Oscar Brito, Ioana Corina-Giurgiu (Arboreal), Alda Coelho (Arboreal), Nick Hayhurst (Hayhurst & Co), Niamh Kiernan (Kew Gardens), Martha Lagess (Lama Studio), Sarah-Jane McGee (Wates Construction), Michael McNamara (Lama Studio), Anthony Meacock (Assemble), Graham Perring, Yaneev Peer (Exploration Architecture), Greg Ross, David Scott, Alex Shirley-Smith (Tentsile), Giles Smith (Assemble), Jane Tankard

Special thanks to:

The trees in Kew Gardens, David Holroyd, Niamh Kiernan and Kevin Martin (Kew Gardens); & David Scott







John Zhang & David Porter

Yr3: Rebecca Cooper, Amrit Flora, Maria Garvey, Magnus Pahlberg, Will Rowe, Caroline Wisby

CAFA Exchange Students: Gao Pengfei, Liu Mingpei, Liu Minxi, Liu Zishen, Lyu Jiayi, Miao Jiuying, Sun Yucheng

DS(3)7: A Tale of Two Cities

USING BEIJING AND LONDON as our test beds, this joint studio with Central Academy of Fine Arts (CAFA) in Beijing, seeks to explore new typologies of housing that address the emergent social and cultural needs of our metropolises.

Through a comparative exploration of housing design in different geographical and cultural contexts, the studio asks how does the idea of the home differ between one city and another? What lessons on living can London learn from Beijing, and vice versa?

In Semester one, a month long exchange programme at CAFA facilitated the students in the analysis of a series of 'urban enclaves', one of which is a residential district at Hujialou in Beijing. The analysis provided the basis for the development of a housing

proposal that engages with a particular emergent programmatic demand, which the students identified from their research of the site's occupiers.

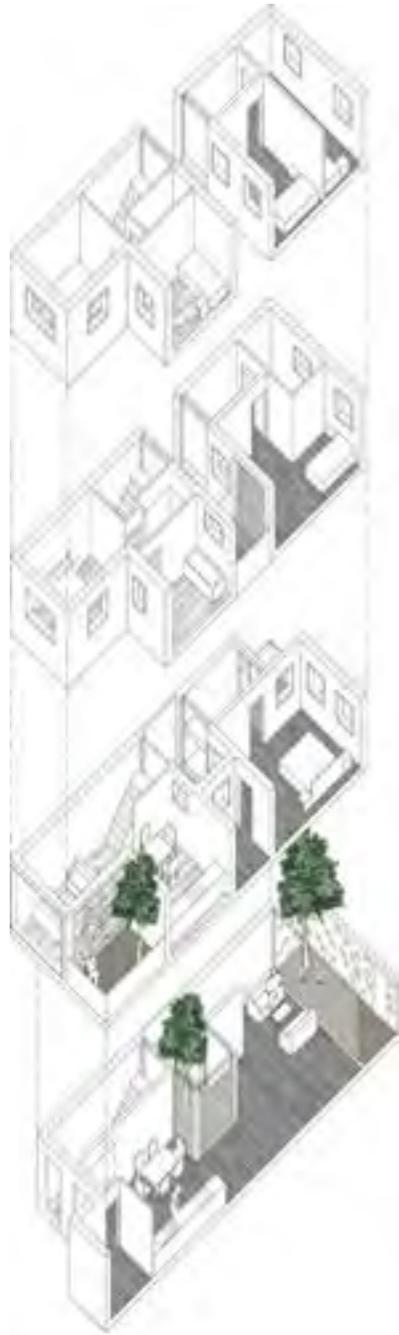
In Semester two, the students shifted their focus back to North Woolwich in East London, another enclave not dissimilar to their Beijing site, sharing many urban characteristics and consequent emergent social issues. Carrying forward their ideas and insights from Beijing, the students went on to develop a series of proposals where novel housing typologies derived from the specific needs of their user groups are hybridised with spatial programmes that address the needs of the community at large, thereby redefining the boundary between public life and private life.

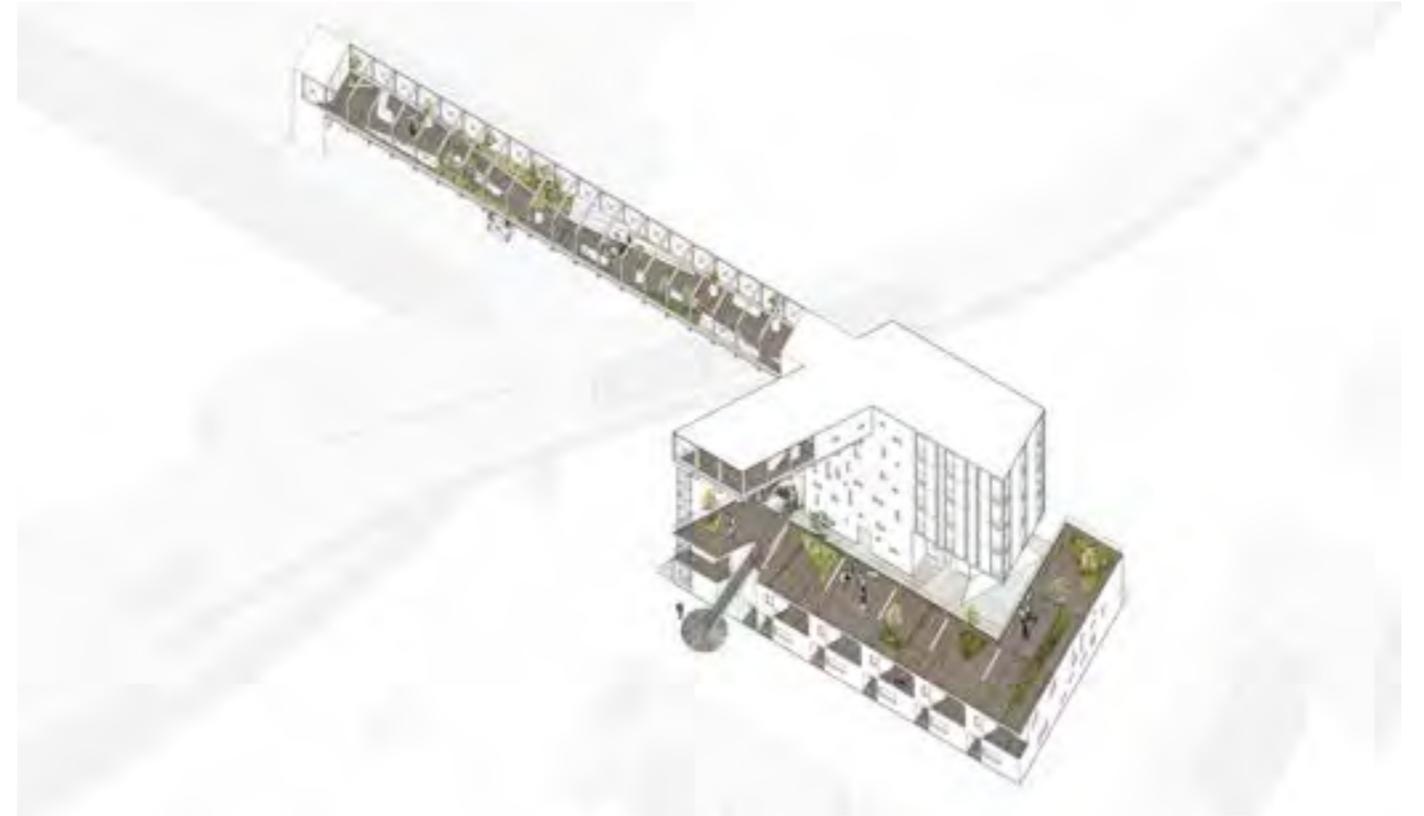
Guest Critics:

Alistair Blake (DSDHA), Fergus Feilden (Feilden Fowles), Tom Greenall (DSDHA), Douglas Murphy (Lynch Architects), Natasha Reid (Natasha Reid Studio), Edward Simpson (Karakusevich Carson), Harry Charrington, Jane Tankard, Julian Williams

Special thanks to staff from Central Academy of Fine Arts, Beijing: He Keren, Liu Siyong, Han Tao, Hou Xiaolei







Alain Chiaradia, Jon Goodbun, Gwyn Jones, Kate Jordan, Constance Lau, Sarah Milne, Mike Rose, Shahed Saleem & Ben Stringer

BA Cultural Context

THE BA CULTURAL CONTEXT programme prioritises architectural history in the first year, whilst the second year represents a shift to a more theoretical agenda. In their final year, students devise their own research topics for an extended essay and are tutored through their research and writing by a diverse group of academics.

This was a fine year for third year essays, with a varied array of topics devised and researched by students. 44 out of 145 students achieved first class grades, a testament to the energy and critical thinking they put into their research and writing. Although there is a very wide range of subjects under investigation every year, one can discern some trends: social housing and gentrification continues to attract quite a lot of (much needed) attention, as do case studies of particular issues of urban politics and sociology in cities around the world, which reflects the international nature of our student body. A significant number of students also took on more architectural historical subjects, particularly from the mid-twentieth century and sometimes as a means to learn about architecture's

relationships with philosophies and ideas from other disciplines. Some of the many notable examples from the year include:

Laura Metcalfe's study of 'open source' architecture

Eira Mooney's essay about altered perceptions and body maps at the Burning Man Festival

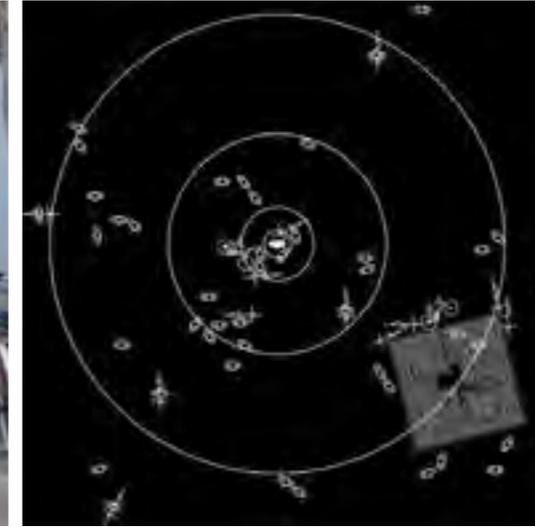
Su Hua Tan's Spatial analysis of the White Cube Gallery

Giacomo Brusa's case for the subversive side of Giuseppe Terragni

Maciej Tomaszewski's consideration of Warsaw's Palace of Culture as a symbol of both oppression and renewal

Carrick Blore's comparison of retirement homes in Japan, Spain and the US

Caroline Wisby's report from the disappearing Hutongs of Beijing

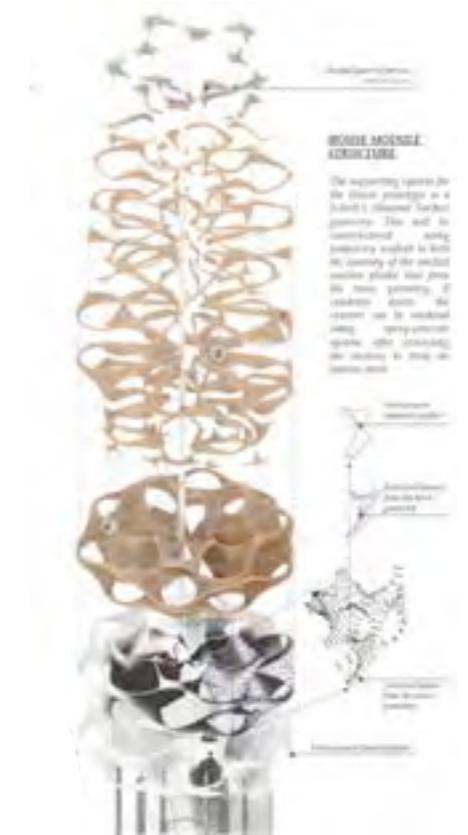
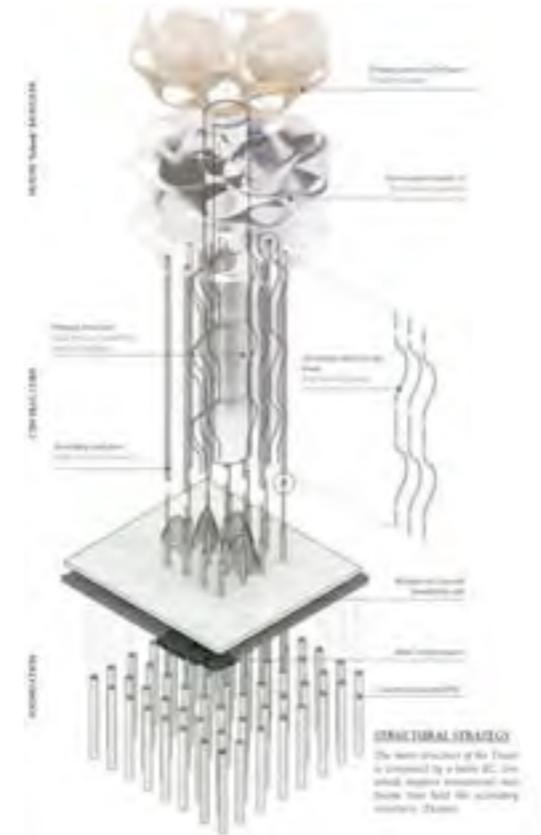
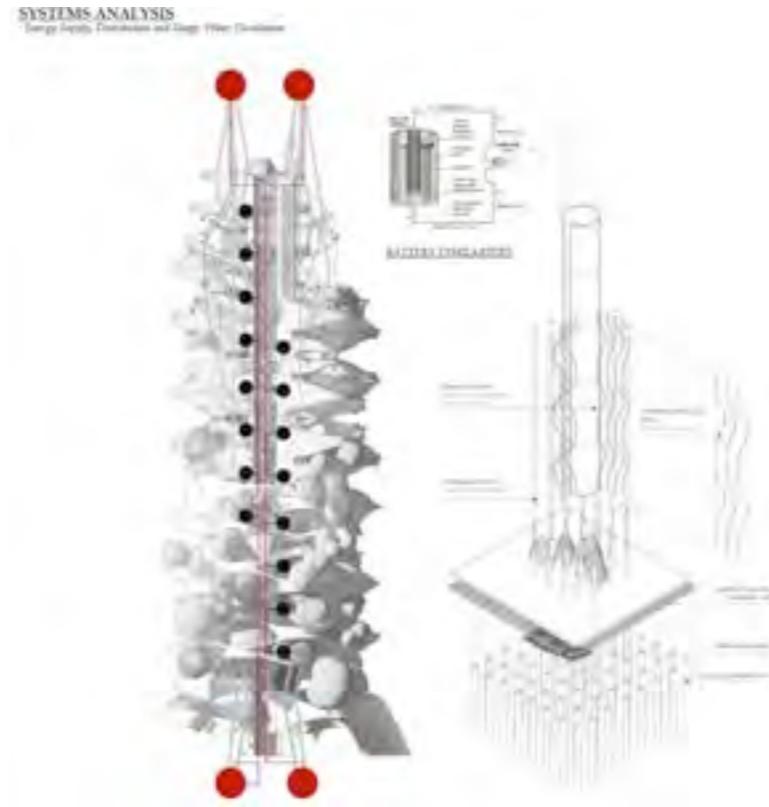


Pete Silver, Will McLean, Scott Batty, Chris Leung & Andrew Whiting

Technical Studies

The Technical Studies teaching in the Department of Architecture at the University of Westminster has been designed as a linear progression from first year Undergraduate through to final year MArch. For each year of study a lecture series underpins the structure of the teaching. In first year undergraduate, a twelve-week lecture series is delivered by Pete Silver that sets out an approach to the structure, form, material and environmental principles that constitute the technology of the built environment. In second year undergraduate, Scott Batty runs the Site Diary project giving students their first experience of a construction site. During the first semester Will McLean organises the Thursday evening 'open' lecture series to highlight new developments in the fields of architecture, engineering and environmental design.

<http://technicalstudies.tumblr.com>



Guest Lecturers and Visiting Consultants:

- Esther Rivas Adrover, William Alsop (aLL Design), Peter Barber (Peter Barber Architects), Paul Bavister (Audialsense), Giovanni Beggio (RPP), Christine Cambrook (Buro Happold), Stephanie Chaltiel, Joseph Conteh (JU:KO), Rachel Eccles (Hut Architecture), Peter Evans (Atkins), Tim Greatrex (TGA), Allan Haines (EDICCT), Cath Hassell (ech2o), Dave Heeley (Morph Structures), Lee Higson (Eric Parry Architects), Ed Hollis (Structuremode), Oliver Houchell (Houchell Studio), Rowland Keable (Rammed Earth Consulting), Yashin Kemal (RPP), David Kendall (Optima Projects), Sang Hoon Kim (Populous), Ben Morris (Vector-Foiltec), Geoff Morrow (Structuremode), Gerry O'Brien (AKT II), Michael Ramage, Theodore Spyropoulos (AA-DRL), Johannes Torpe (Johannes Torpe Studio), Phil Waind (Waind Gohil Potter), Andrew Watts (Newtecnic), Robert Webb, Graham West (West Architecture)

Pete Silver, Will McLean, Scott Batty, Chris Leung & Andrew Whiting

Technical Studies Lectures

The lecture series' are an attempt to capture a contemporary philosophy of technology and introduce students to current and future trends in the technological development and understanding of architecture. We promote an eclectic approach to the use and understanding of technology in architecture and design and do not take a singular imperative as a starting point. Lightness, deployability, machine logic, material construction and geometry are all included as are human comfort, economy, climate, performance and appropriateness.



ARCHITECTURE MArch RIBA Part 2

Phronesis (Practical Wisdom)

THREE CYCLICAL PROCESSES of reflective practice are embedded into the MArch course. These interwoven cycles, which give the programme cohesion and depth, become increasingly outward-facing and professionally-oriented as students transition between first and second year.

In Year 1, discrete bodies of cognitive knowledge (Digital Design, Professional Practice, Environmental Technology, and History and Theory) are introduced in a linear sequence. Over time this sequence develops into theoretical understanding of the disciplinary possibilities of architecture. In turn this awareness supports tacit ability, cunning wit, and critical know-how. This cycle is governed by the integrated application of cognitive bodies of knowledge to material borrowed from studio production. This compact interaction between the tacit and cognitive, thought and action, defines the first cycle of learning encountered on the MArch programme.

A second learning cycle, nested or contained in the first, cultivating practical wisdom and design intelligence (phronesis), functions in the parallel context of studio design spanning both years. The purpose of this cycle is to encourage interplay between design and research (areas which are often treated separately by students as verbal and non-verbal reasoning). This implicit (tacit) cycle of design thinking requires a type of rhythm and craft that is equally rigorous and differentiated as cognitive styles of critical knowledge. Design studio is thus structured

into non-linear phases of imitation, manipulation and testing articulation of intentions through verbal and written frameworks, naturalisation through embodied skill and, finally, reflective practice.

By inscribing psycho-motor, elementary rhythms within design production, this creative learning cycle provides studio design with the grounding necessary to function over the extended period of an academic year. The articulated rhythms of design studio thus act as a layer of embodied intuition (or precursor) to synthetic judgement, upon which effective professional practice is based. The structured movement from primordial intuition to synthetic, informed judgement is the goal of phronesis, or the practical wisdom of the architect.

Building upon these first two learning cycles, a third applies to the second year of the MArch. This can be defined as interaction between two specialist modules: Strategic Report and Applied Technical Studies 2; and the final design thesis. At this advanced level, students are expected to fluidly move between cognitive and tacit thinking. This cycle expands into a more outward-facing attitude, achieved by using technological and environmental-led materials research, complimented by legislative frameworks and procurement models, as the means for critically testing the speculations of design practice.

Darren Deane
MArch course leader

Toby Burgess & Arthur Mamou-Mani

Yr1: Mihai Chiriac, Lisa Gustavsson, Tia Kharrat, Laura Nica, Simon Nicholls, Zhini Poh, Alex Somerville, Charles Weston Smith

Yr2: Aslan Adnan, Alex Berciu, Lianne Clark, Irina Ghiuzan, Vlad Ignatescu, Tom Jelley, Hamish Macpherson, Joshua Potter, Diana Raican, Innes Shelley, Agnieszka Tarnowska, Maria Vergopoulou

DS10: WeWantToLearn.net

BRIEF ONE: Explore

1) In groups, students researched the maker-spaces of London and the impact of the maker movement globally as well as available funding routes, analysing the stories behind successfully funded projects, considering how pop-up architectural projects received funding online and what were their successes.

2) Through parametric experiments and physical modelling, students analysed one or several systems: mathematical, natural, biological or structural. They extracted and understood the rules behind the systems and created their own prototypes using digital fabrication techniques and physical modelling, learning parametric tools in formal workshops, from physics simulations to recursive systems, creating a playful loop between the digital and the physical and producing a large prototype with an associated set of drawings.

BRIEF TWO: Entrepren

Based on their Brief One, research students proposed their own small-scale pop-up projects coupled with business ideas to self-finance and crowdfunding videos. These projects included proposals for Burning

Man festival and for BuroHappold's Engineering headquarters as well as installations on a site in the heart of the maker-mile. Those whose Brief Two proposals were successfully funded developed their projects towards completion.

BRIEF THREE: Expand

Brief Three looked at the future of housing, considering where and how people may live a hundred years from now and which global scenarios as well as architectural and construction techniques will define the houses of tomorrow. Students looked at how our living standards may change and adapt to the social and environmental context of 2100. Predominant themes emerged of technological advancement, self-sufficiency, digital fabrication, obesity, waste appropriation, future materials, co-housing and co-ownership, drones, advanced geometry, technological overload, responses to the current refugee crisis, and new micro economic models.

Website: WeWantToLearn.net is a lively community blog sharing the studio research as a collective with the wider design world. (1 million views to date)

Guest Critics:

Soohyun Chang (Atelier Chang), Lawrence Friesen (GenGeo), Andrei Jipa (ETH Zurich), DaeWha Kang (DaeWha Kang Design), Stephen Melville (Format Engineers)

Special Thanks:

Neil Billett, Andrew Best and Emma Greenough (BuroHappold Engineering), Bettiejune Scarborough (Burning Man Festival)

Tobias Power, Jon Leung, Lorna Jackson: *WeWantToLearn.net at the Burning Man Festival 2016*





Alex Berciu, Innes Shelley, Hamish McPherson, Irina Ghiuzan, Lianne Clarke, Simon Nicholls: *Models for WeWantToLearn.net Studio*



(top) Innes Shelley: *Proposal for Burning Man 2016*; (bottom) Alex Somerville: *Proposal for Hackney Road*





Laura Nica: *Minimal Tower Docks for flying houses of the future*



Lisa Gustavsson: *Sustainable Closed - loop homes of the future*

Andrew Peckham & Dusan Decermic

Yr1: Abigail Connor, Manodha De Silva, Thomas Wild, Oscar Wilson, ChenYang Luo

Yr2: Joe Armstrong, Gulistan Aslan, Sara Calem, Mara Dumitru, Thomas Grove, Kathryn Mackrory, Rebecca Mwanja, Louisa Newman, Elin Parry, Toby Plunkett, Jack Rowlinson, Zahra Said, Jing Wen

DS11: Genoa: Modes of Exchange

GENOA'S HISTORICAL LEGACY is as a city-state, a maritime power reliant on the trade, transportation and the currency of exchange that characterised the onset of a capitalist economy. Hemmed in from its Ligurian hinterland by adjacent mountains, urban districts are subject to the folds of the local terrain; the port separated from the city at large by a raised autostrada. Local politics have encompassed ideological extremes of financial and social exchange. There is the 'regulation' of navigation, trade and immigration on the one hand, and the public communal discourse associated with a 'social' currency of exchange. Both these aspects are incorporated into the 'market' or 'exchange': whether as building type, activity or place. Second year design thesis programmes were loosely associated with this theme; while first year focused on a Maritime Court and Assembly, its civil and political jurisdiction being the coastal waters and marine borders of the EU. The regulation of maritime trade has taken on a distinct ethical and political dimension in the context of mass immigration across the Mediterranean.

A series of short thematic studies and projects, alternating between group and individual work set out a context for the subsequent design programmes:

- 01 anchorage
- 02 the currency of exchange
- 031 jurisdiction
- 032 catalogue
- 041 Maritime Court and Assembly
- 042 The Architecture of Exchange
- 05 reportage and city survey.

Thesis projects ranged from the social, infrastructural, maritime and memorial, to those concerned with urban space, history, culture and media: women's refuge; park spa; villa and culinary centre; flood remediation basin and water authority; recycling tower and artisan studios; offshore ship breakers; maritime basilicas; cemetery chapel and memorial spires; piazza transformation; ghosted public spaces; mediatheque and language centre; lost art foundation, and finally a museum of feminist interiors.

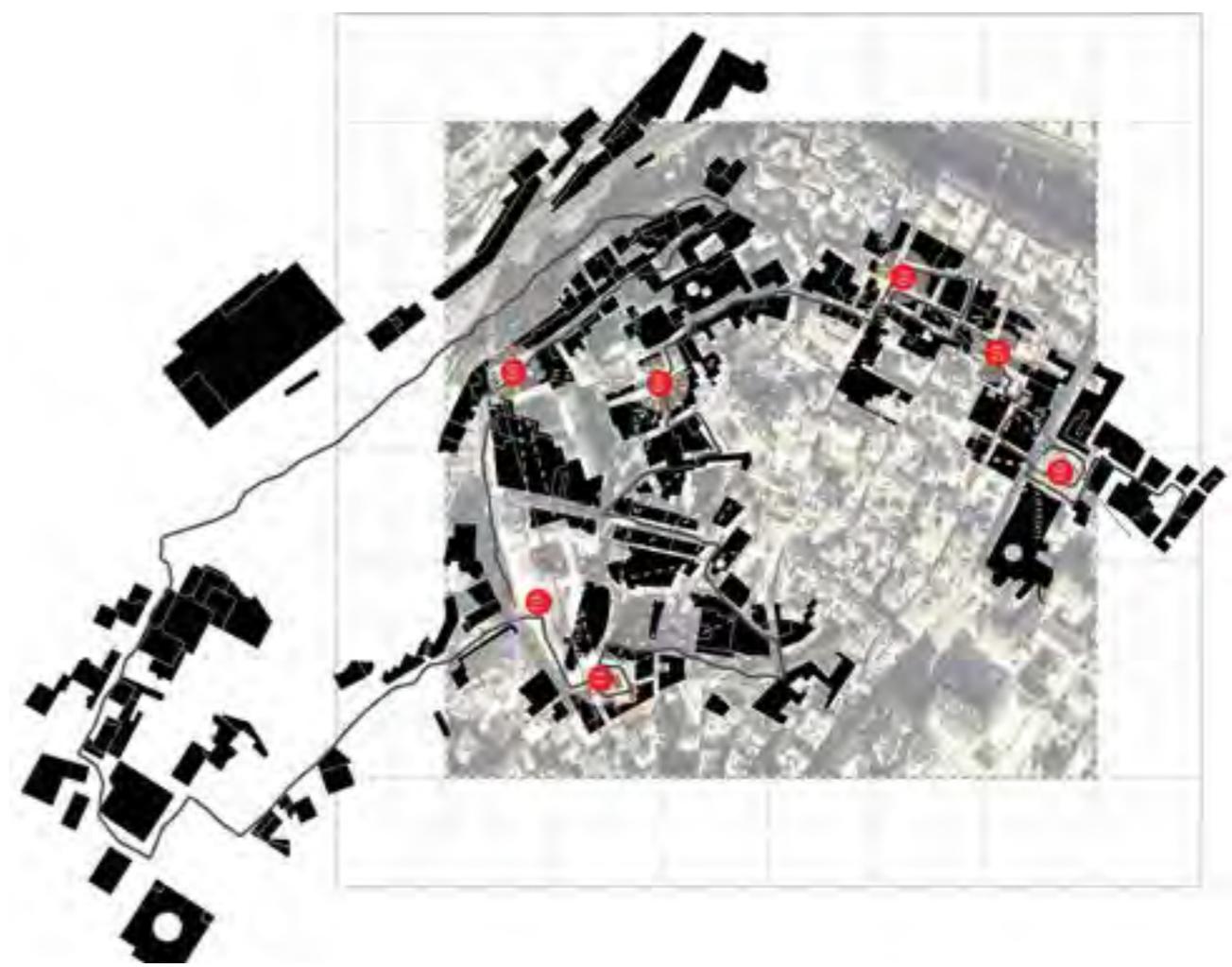
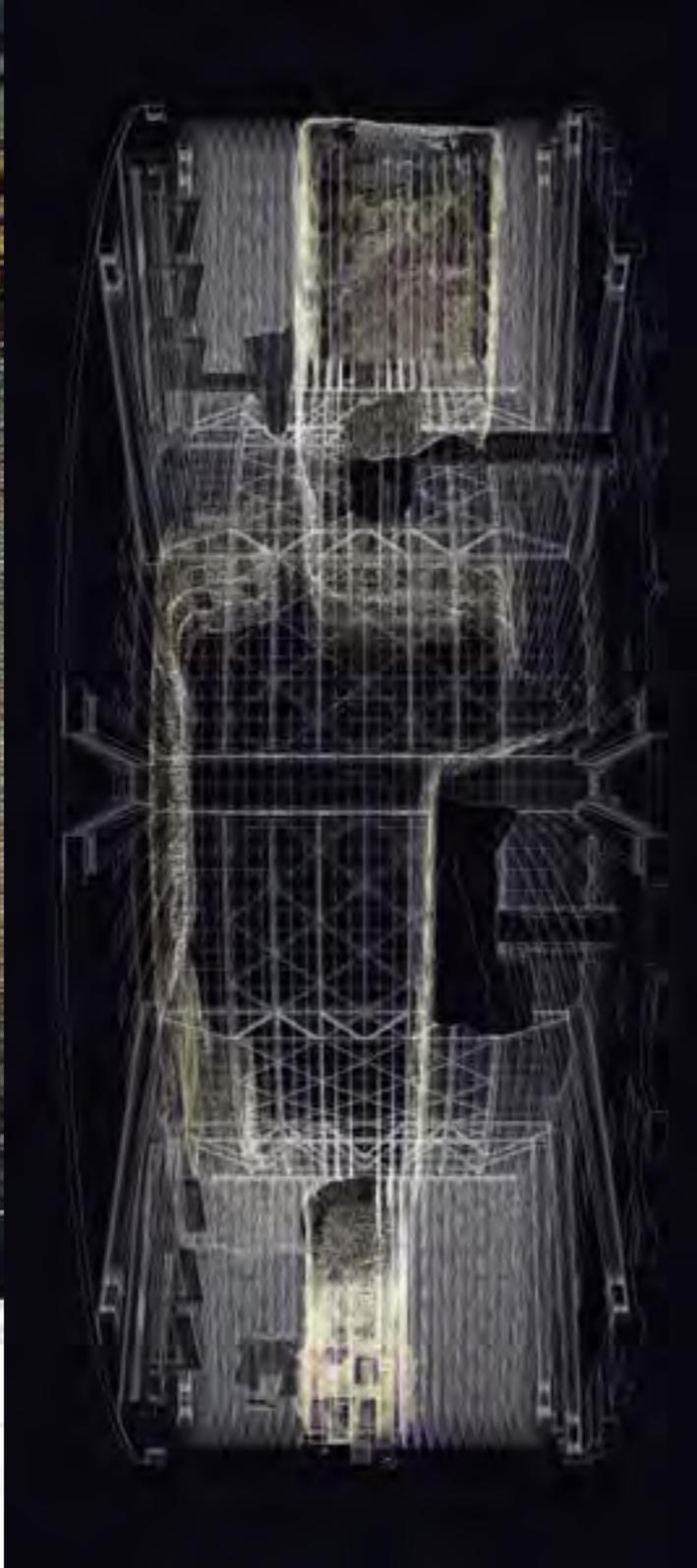
Guest Critics:

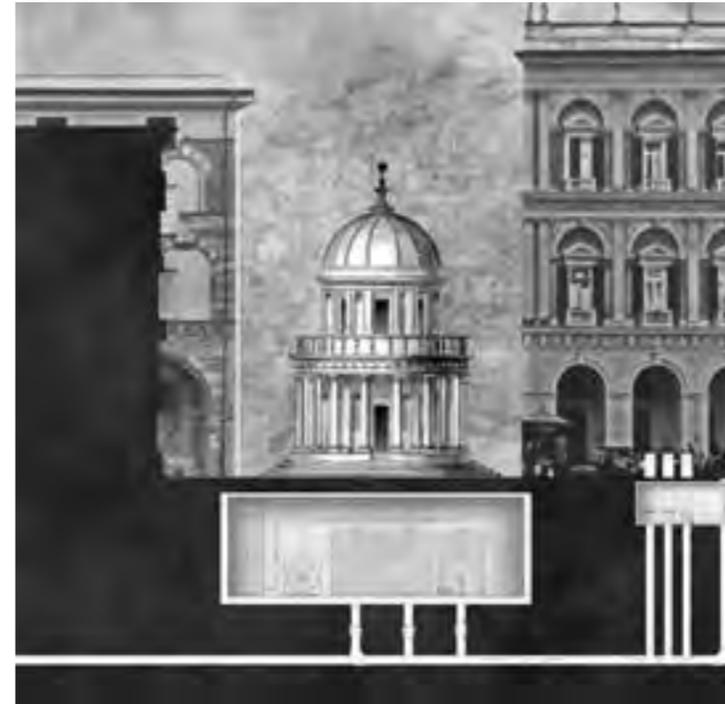
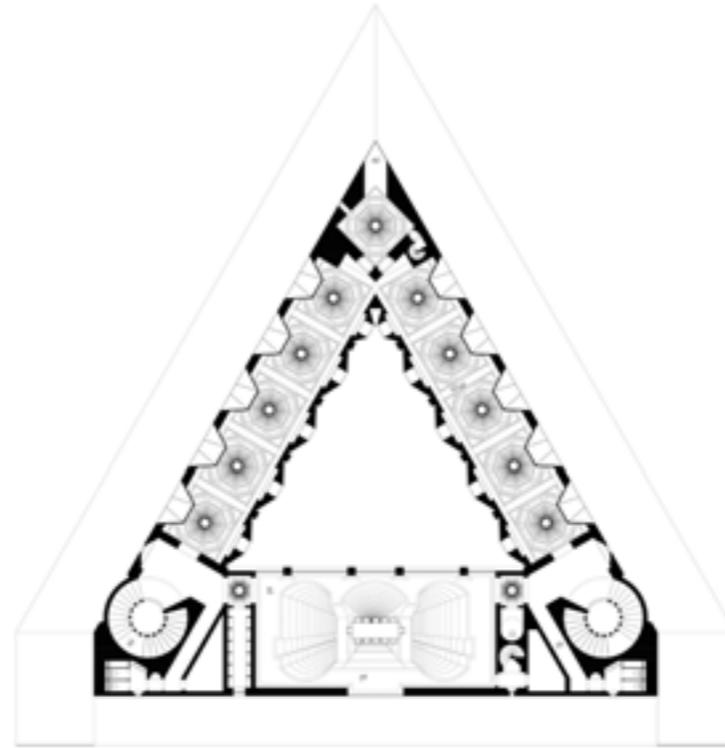
Lucy Brooke, Liz Ellston, Luz Jimenez, Massimo Mariani, Louise Scannell,

Special Thanks:

Stefano Francesco Musso, Professor, University of Genoa, Silvia Capurro, Direzione Urbanistica SUE, Genoa







Ben Stringer & Peter Barber

Yr1: Henry Battey, Hayley Grace, Richard (Ricky) Glover, Francesca Harding, Esther Heppolette, Andre Kelly, Christopher Mannings, Ed Rawle, Szi Hang Sia (Hang), William Swales

Yr2: Victor Andersson, Joshua Austin, Mimoza (Mimi) Abazi, Diana Darmina, Tom Hurrell, Jonathan Leung, Matthew Mitchell, John Edmund Odametey, Jonathan Oswald, Antonios Papanastasiou, Nicolas Rocca, Peter Simpson, Kate Tomlinson

DS12: Heathrow / Alterdomesticity 2.0 / India

LONDON'S POPULATION IS forecast to grow by around 2 million within two decades. We think this new wave of urbanisation should act as a catalyst for imagining new modes of existence and new ways of designing cities.

This year DS12 imagined the replacement of Heathrow airport with settlements designed to alleviate London's burgeoning housing crisis. This scenario assumed the current airport's redundancy through the building of a new island airport in the Thames Estuary (as proposed by Boris Johnson, Norman Foster et al).

With ideas of 'public ownership' and 'public funding' we explored alternative socio-economic possibilities for the production of affordable homes and the creation of sustainable neighbourhoods. Could a city's form grow from 'bottom-up' economic processes and challenge orthodox channels of corporate finance and power? What might the architects' role be in an evolutionary urbanism that tried to address London's inequalities and environmental problems on a large scale? And what, in general, should the edge of London look like?

In semester one, we studied Heathrow's environment and history, we walked around the perimeter of the

airport visiting nearby villages and suburbs, and we interviewed local residents about their concerns and desires. It quickly became apparent that jobs and the local economy were paramount in people's thoughts. Then we developed a range of planning strategies that included new industries and jobs as well as houses.

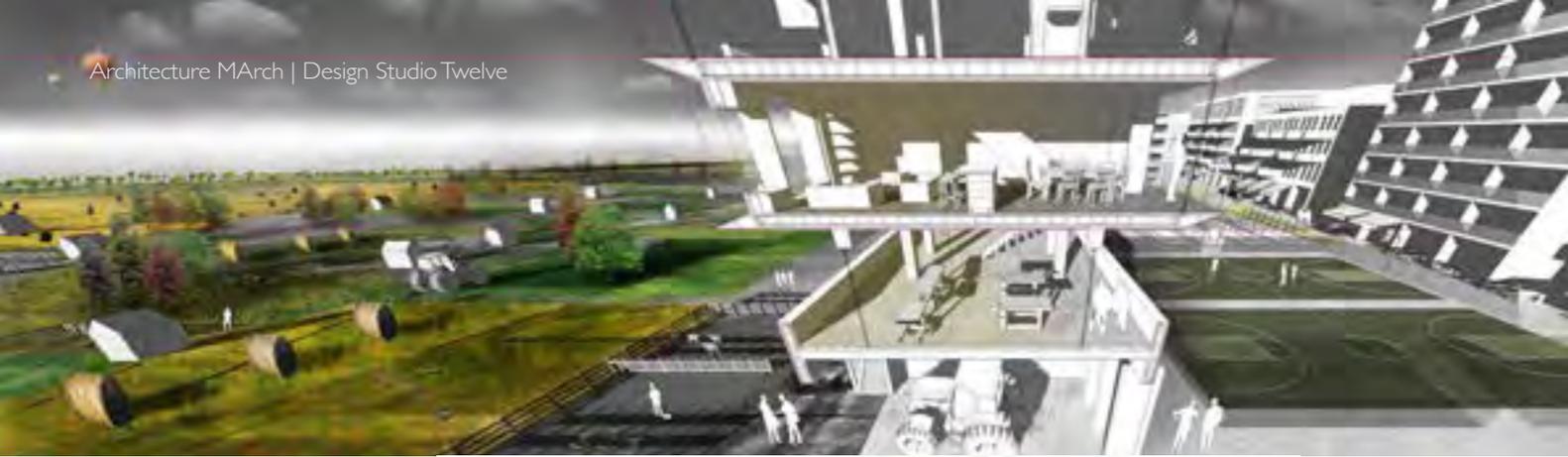
In semester two we shifted down scales and paid more attention to the domestic and cultural life of houses and flats and also to construction detailing, which was partly facilitated through our little 'CamelHut' project which will potentially become a live scheme.

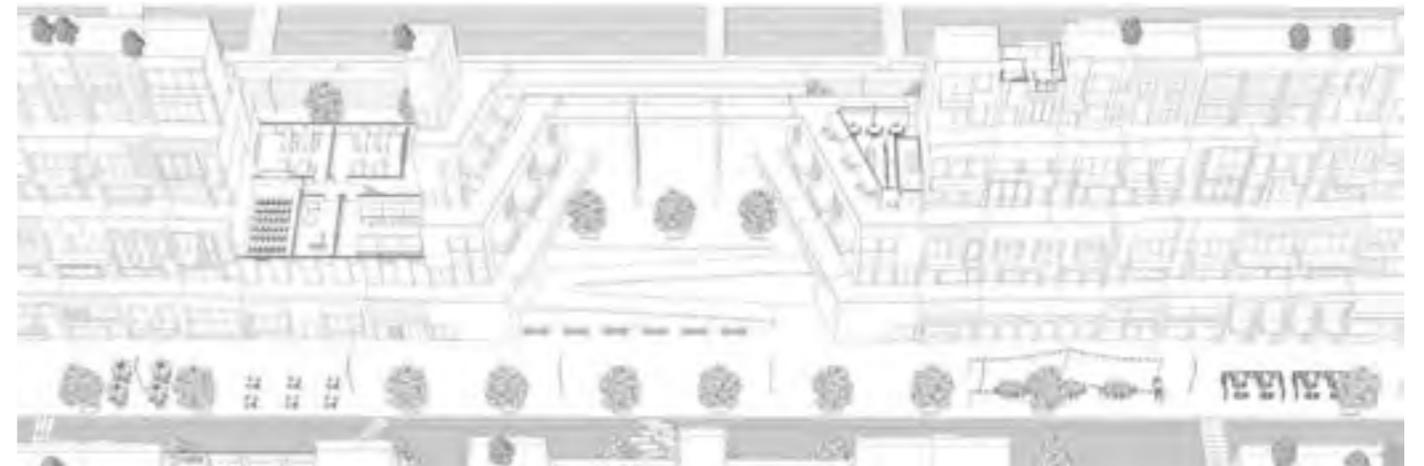
Field Trip: Early in semester two we went to India, where we interacted with colleagues at CEPT Ahmedabad and SPA Delhi. There we learnt from examples of planned and 'unplanned' city quarters and villages. Following this experience we understood much more about the meaning of density and the relative sustainability of different settlement forms. We were also able to think more precisely about Hounslow's Anglo Indian characteristics and London's cultural hybridity in general. As part of our 'Made in India' project we asked a group of women in a village called Jaunti to make us a tapestry of the airport at Heathrow.

Guest Critics:

Pierre d'Avoine, Nat Chard, Corinna Dean, David Dernie, Elantha Evans, Antony Engi Meacock, Murray Fraser, Francois Girardin, Maria Kramer, Dirk Lellau, Arthur Mamou-Mani, Jane McAllister, Will McLean, Natalie Newey, Antara Patel, Mary Jane Rooney, Jonathan Schofield, Igea Troiani,







Andrei Martin & Andrew Yau

Yr1: Calum C Campbell, Kathryn Chung, Raluca Ciorbaru, Kent Gin, Laurens Jacobs, Mubarak Asif Khan, Natasa Kitiri, Cindy Mehdi, Richard Perry, Romaneek Rattu, Bradley Roast, Esmé Rothwell, Migle Surdokaite, Jean-Paul Tugitimana, Dylan Warren

Yr2: Xiao Xi April Chen, Yin Xu Tony Yu

DS13: Seoul Affect

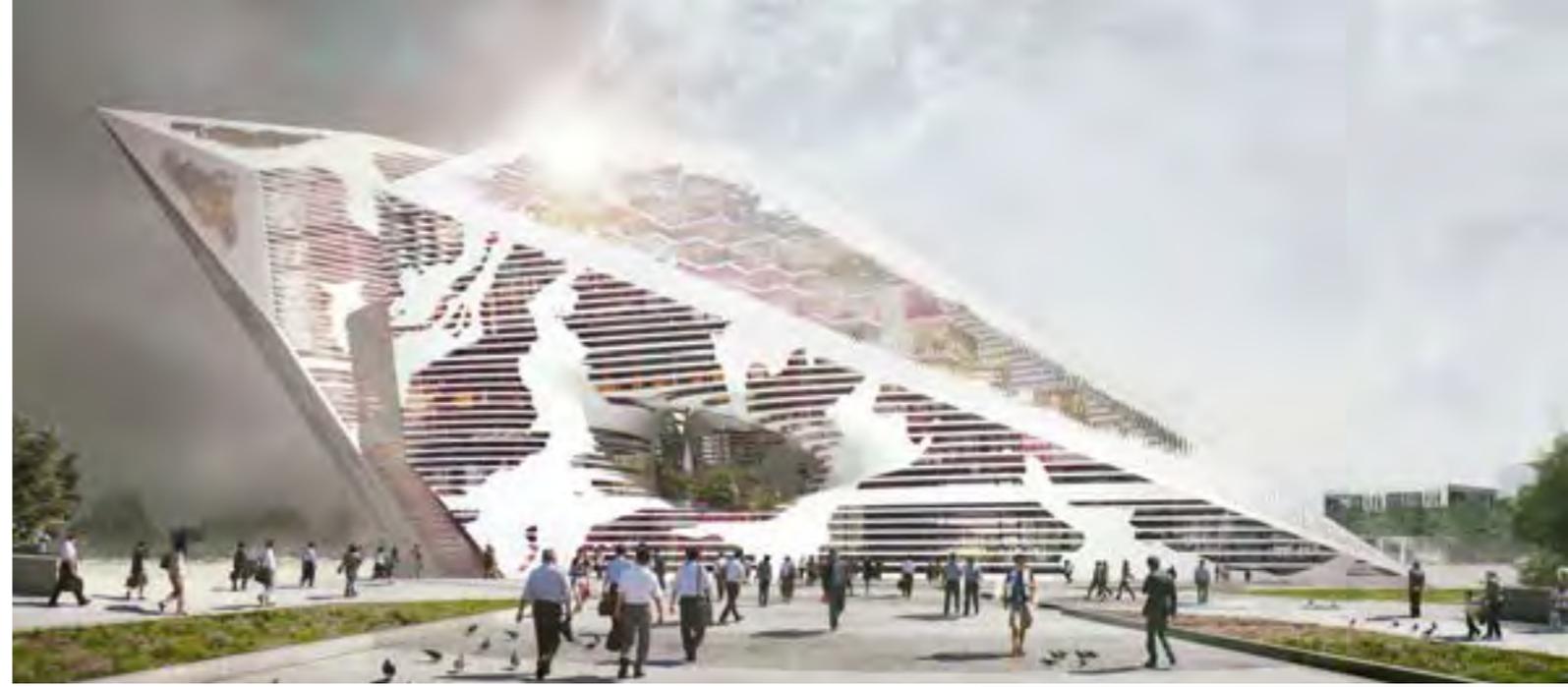
A TRIP TO Seoul is like travelling five years into the future. At first, the city looks and feels like any other global metropolis in the developed world, but look deeper and an undercurrent of unexpected novelty reveals it to be radically different. The city regards rapid change as unequivocally good and embraces a bewildering 24-hour lifestyle. It is a city of high-rises and vertical living but also a city of all-night shopping malls, a city with dazzling, multi-storey jjimjilbang spas and fried-chicken joints packed until 5 every morning.

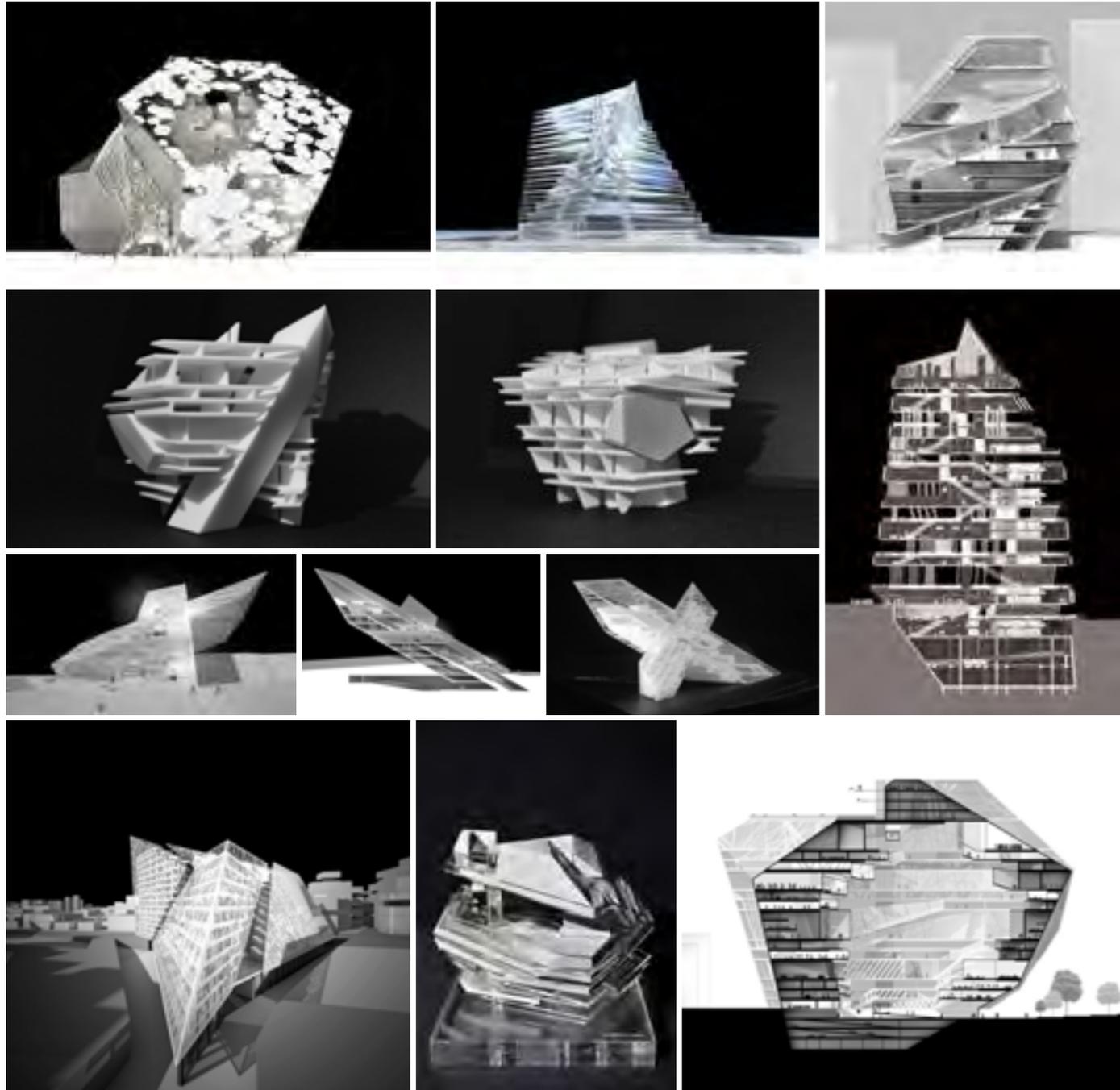
With the largest consumption of coffee globally, longest subway network in the world, 90 mile-an-hour bullet taxis and a gigabyte-per-second city-wide Wi-Fi, Seoul is both workaholic and hedonistic, both nomad and familial.

Amidst this dazzling and atmospherically charged urban mise-en-scène, DS13 has worked to craft new urban and architectural typologies that address the complex and often unpredictable issues of consequence to Seoul's environments

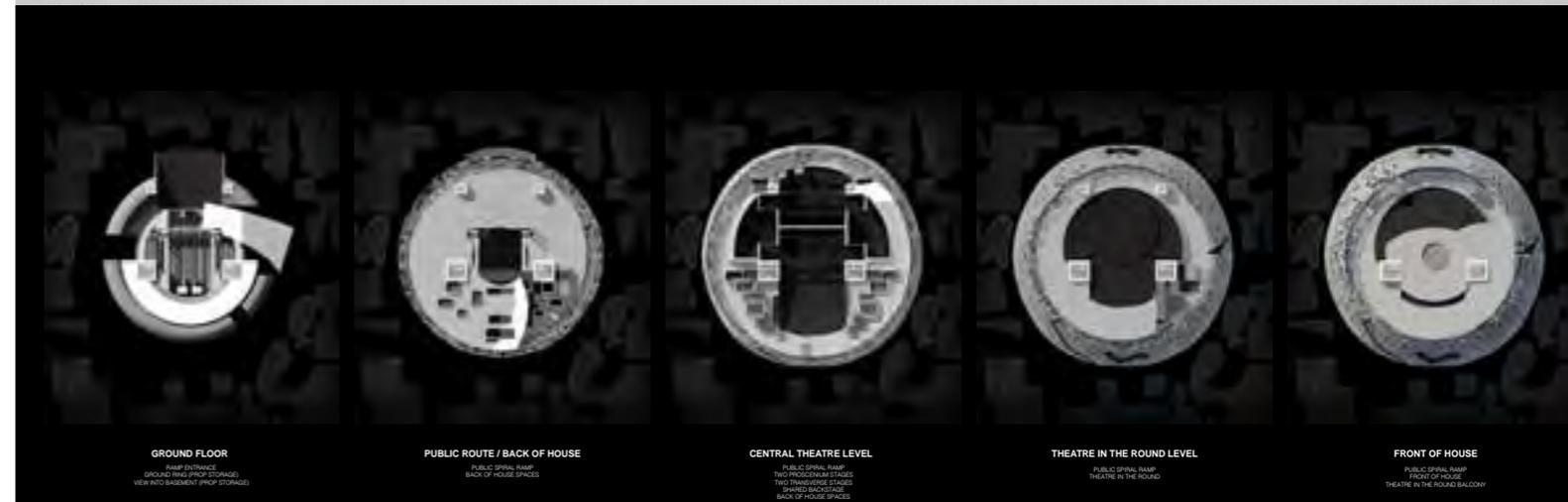
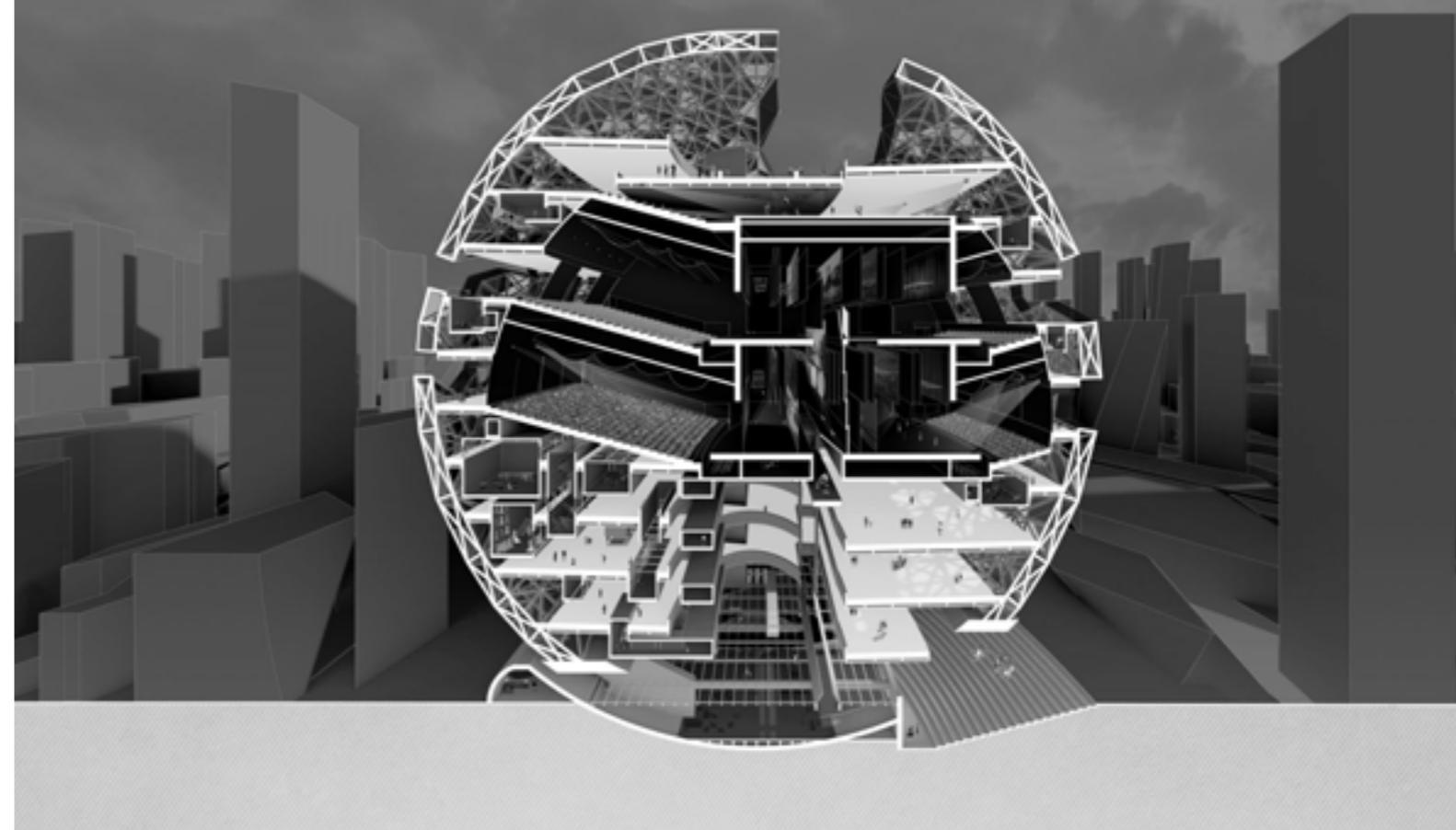
and inhabitants: Richard's gaming complex imagined new forms of spatial immersion and Dylan's performance space blurred the line between the real and the theatrical. Esme hybridised residential and museum uses in a vertical courtyard gallery while Kent instrumentalised nature both as an object of study and a form of leisure. Tony established new proximate relationships between chaebols and start-ups and Jean-Paul's conservatory sought new forms of spatial orientation based on sound. Calum's superloop aimed to erase the effects of Seoul's density while Natasa explored the specular effects of a city drenched in neon. Kathryn celebrated plastic surgery and Xiaoxi looked at new forms of cultural production. Raluca challenged the rote encounters between buyers and producers of art and Romaneek looked at the temporal entrapment of the 24-hour spa. Asif's library explored solitude in the midst of a crowd and Bradley's performance school looked at the urban spectacle of public engagement.

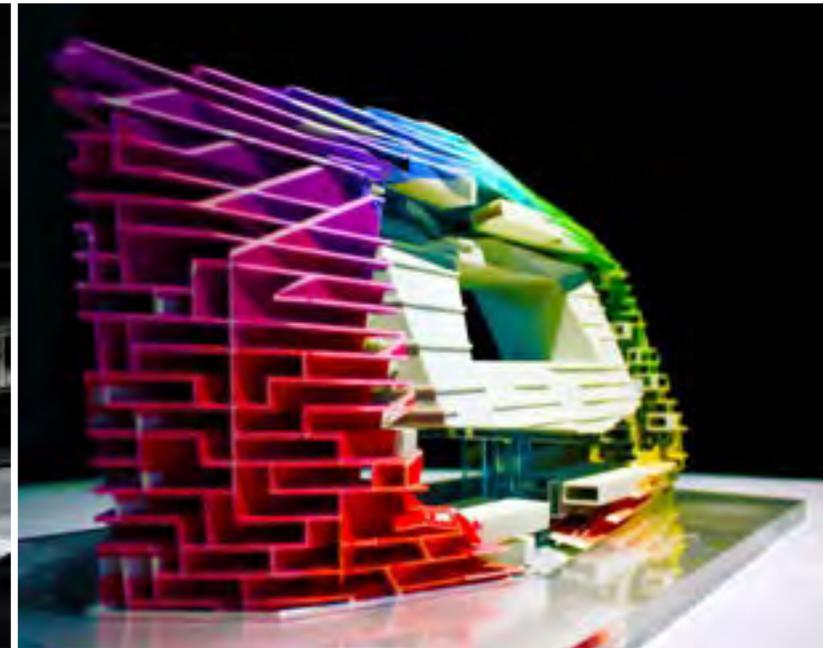
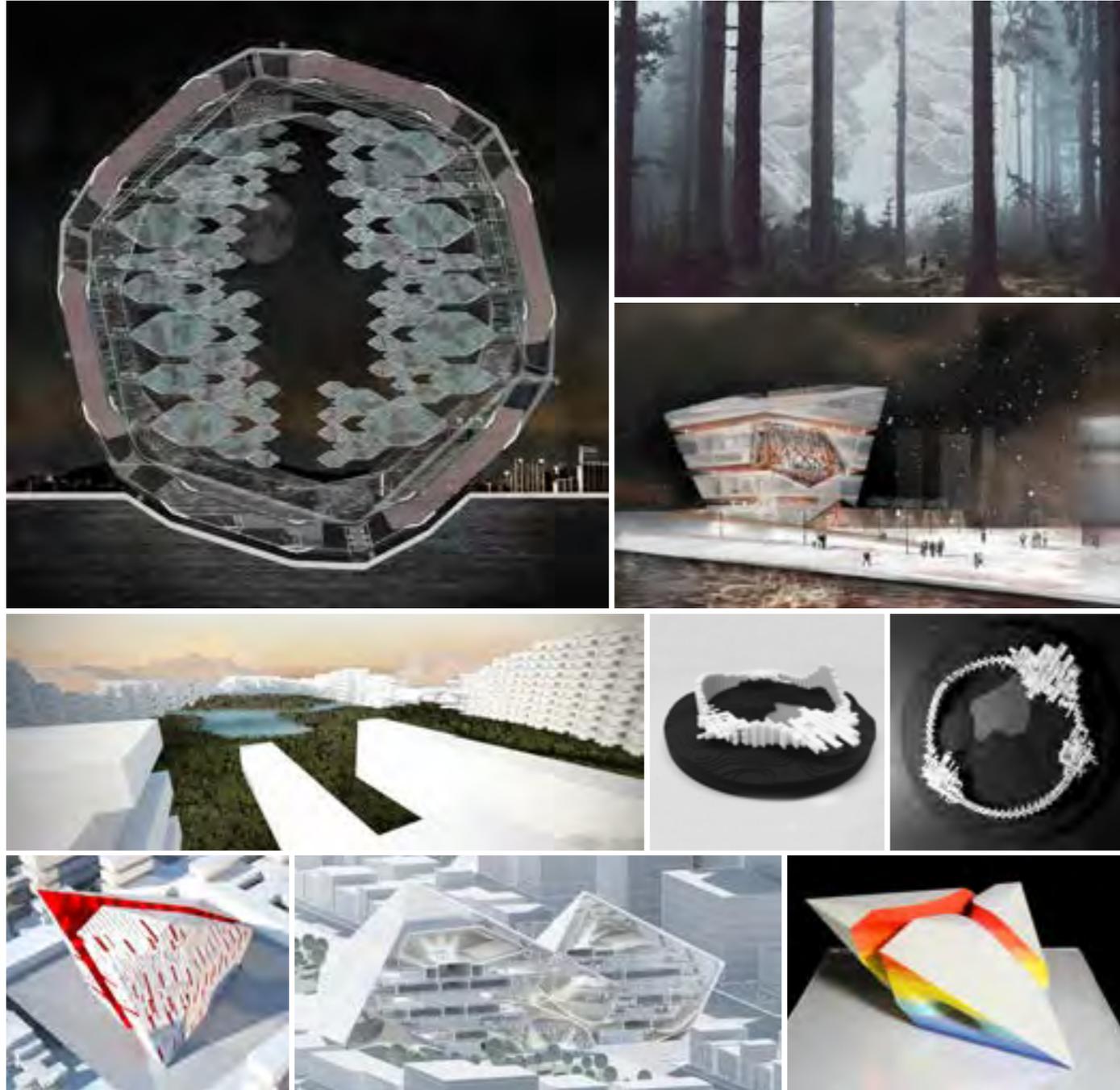
Special thanks to:
Changho Kim, Hyun-Jung Ko, Jung A Kim, (Seoul City Hall - City Project Agency / Public Development Centre)
Professor Youngsuk Kim, Professor Jisop Han (Konkuk University Post Graduate School of Architecture)
Jin-Uk Lee, Doguscan Aladag, Haensuk Yi, June Deng, Bogdan Rusu, and Harjit Sembi (PLP Architecture)
Cho Byoungsoo (BCHO Architects Associates), Ken Sungjin Min (SKM Architects)
Tesoc Ha (SCALE), Young Jung Kim (YO2 Architects)
Yashin Kemal (Robin Partington & Partners), Alasdair Mealey (Aedas)
Ross Powell (Allies and Morrison Architects), Tim Thatcher (Wilkinson Eyre Architects)
Guilem Vaquer Piza (Foster and Partners), Andrew Watts (Grimshaw & Partners)





(from top) Richard Perry; Natasa Kitiri; Cindy Mehdi; Raluca Ciorbaru; Esmé Rothwell; Kathryn Chung; Natasa Kitiri; Romaneek Rattu
(opposite) Dylan Warren





136 (from top) Laurens Jacobs; Raluca Ciorbaru; Calum Campbell; Jean-Paul Tugirimana; Migle Surdokaite; Kent Gin (opposite) Xiaoxi April Chen; Yin-Xu Tony Yu; Esmé Rothwell

Kester Rattenbury, Sean Griffiths & Ruby Ray Penny

Yr1: Elise Alden, Rhian Bower, Matt Deeming, Benjamin Ellis, Jasmine Hayden, Ciaran Linane, Max Martin, Alex Ngai, Kristel Nurmsalu, Dan Rymer-Trenholme

Yr2: Tom Bower, Amelia Breadman, Mitesh Chauhan, Molly de Courcy Wheeler, Ollie Cradock, Laurence Deane, Jimi Deji-Tijani, John O'Sullivan, Rob Whalley

DS15: Here Comes Everybody (2)

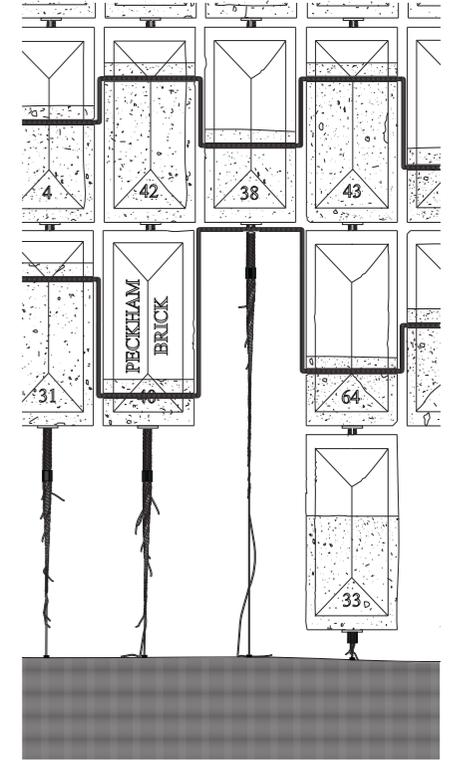
THIS YEAR, DESIGN STUDIO 15 continues its explorations of the possibilities of architectural projects driven 'by chance': extending the tactics the minimal composer John Cage used to compose his famous silent (and not-so-silent) compositions into the world of architectural components, designs and strategies. We went back to the musical roots of this project, with a five-day field trip to the Huddersfield Contemporary Music Festival (don't say we never take them anywhere...) notably featuring The Theatre of Eternal Music Brass Ensemble/La Monte Young where eight trumpeters play a single note for an hour and a half – a true overload of conceptual work as experience. Back home, the studio ran a workshop in Play week, exploring what we could do with the new 'flexible' studios, and generating a mix of lightweight protective coatings – and a new fascination for bricks, which also formed part of the design work.

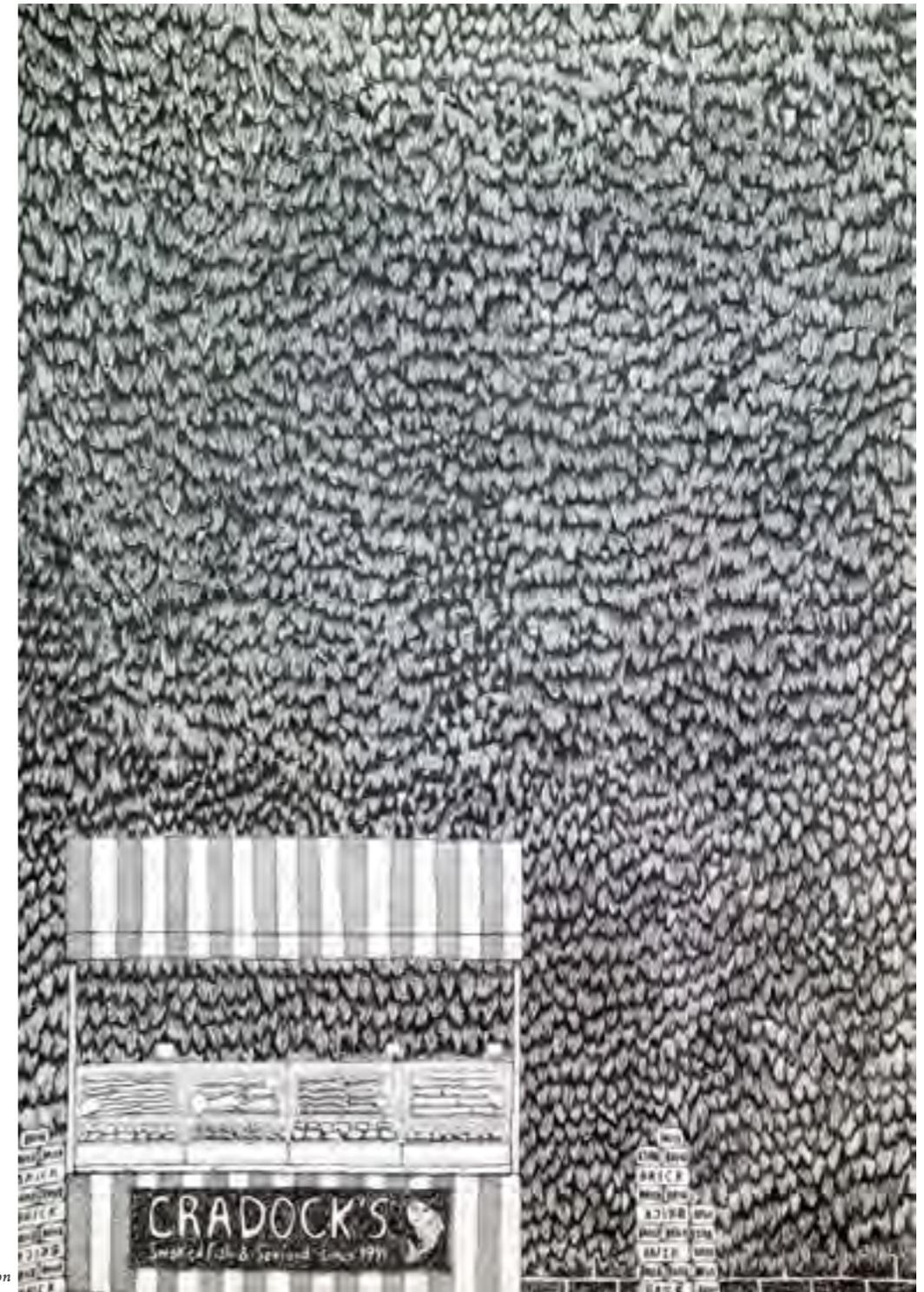
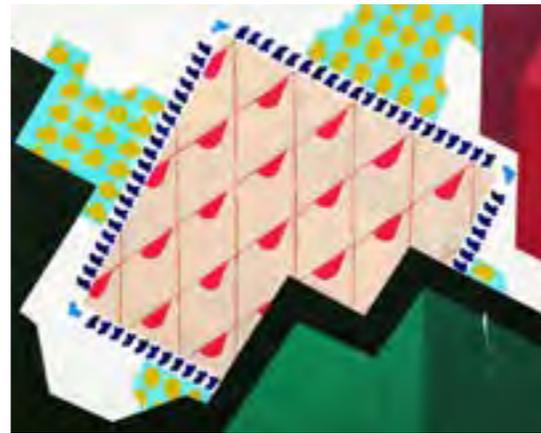
Our project was set in Peckham, prompted by the Ordinary Streets/LSE Cities research project led by Suzanne Hall studying the amazing indigenous culture of its markets and nail bars, and setting a brief for a new kind of market building. Great market buildings were also on offer on the field trip, in Brutalist form in Huddersfield and in Halifax, where the astonishing Piece Hall is being renovated. But the student's versions were also to be assembled out of the 'chance' components the students had made using the I Ching (the ancient book of Chinese wisdom used by John Cage), to randomise their design choices, and developing strategic and technically detailed resolutions of the random work and found situations which the project threw in their way. If they can cope with this, and still turn out amazing, and even sometimes coherent designs, we figure they can cope with anything.

Guest Critics:

Rosa Appleby Aylis, James John Clifford Rogers, Amy Gaspar Slayford, Stephen Harty, Sam Kebbell, Joshua McManus, Michael Perkins, Marie Price, Matteo Sarno, Giles Smith, Doug Spencer, James Telford, Camilla Wilkinson







(left) Laurence Deane: Peckham Market, view; (top right) Mitesh Chauhan: Negation of the Banal, Ceiling Detail
(bottom right) John O'Sullivan: Planometric

(right) Oliver Cradock: Fish, Grids & Other Stuff, Detailed Elevation

Lindsay Bremner & Roberto Bottazzi

Yr1: Tom Benson, Luke Clayden, Chirag Desai, Jeronimo Garcia, Seetul Ghattaora, Emma Hilton-Grange, Sebastien Monceaux, Connor Page, Cid Schuler, Calvin Sin

Yr2: Alan Austin, Jessica Hillam, Jo Latham, Peter Lynn, Oscar McDonald, Ben Pollock, Tobias Power, Iulia Stefan, Alice Thompson, Tom Wildbore

DS18: Architecture, Energy, Matter 3: Designing with Emergent Energies in a Coral Archipelago

IN 2015/16, DS18 based its design investigations into architecture, energy and matter in the Maldives, the coral archipelago running down the centre of the Indian Ocean. Since the underwater cabinet meeting held by former President Nasheed in 2009 to sign a document calling for global cuts in carbon emissions, the Maldives has been associated in the global imaginary with low-lying nations threatened by sea level rise. We investigated this and other emergent energies in the archipelago as grounds for design. We did so, in part, to critique a model of archipelago urbanism promoted by architectural theorists since the 1970's, of architecture as a collection of value-laden fragments floating in a value-less metropolitan sea. Instead, we thought and made architecture as an element of (rather than in opposition to) the emergent, non-linear dynamics of the archipelagic ocean.

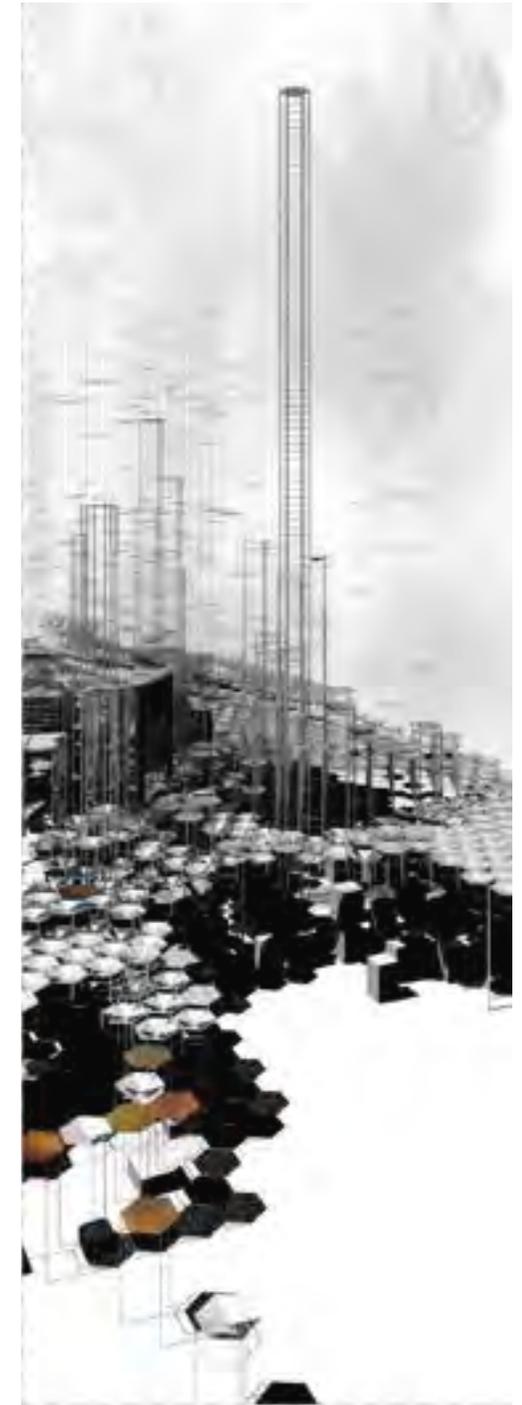
The studio interrogated how and what to design in such highly dynamic and fragile conditions. This involved analysing various material flows – geo-physical and socio-political – at work on the Maldives, and proposing a series of architectural and urban interventions able to adapt, evolve and proliferate in them. In the first semester, students modelled physical elements like waves, sea levels, winds and sand at a local scale, and other no less material flows of things – capital, tourists, building materials etc. – that move through the Maldives, but stretch across the scale of the globe. The first were computationally simulated, whereas the second resulted in data-driven maps and visualisations. In the second semester, students developed design proposals at the intersection of the two orders of flows they had modelled.

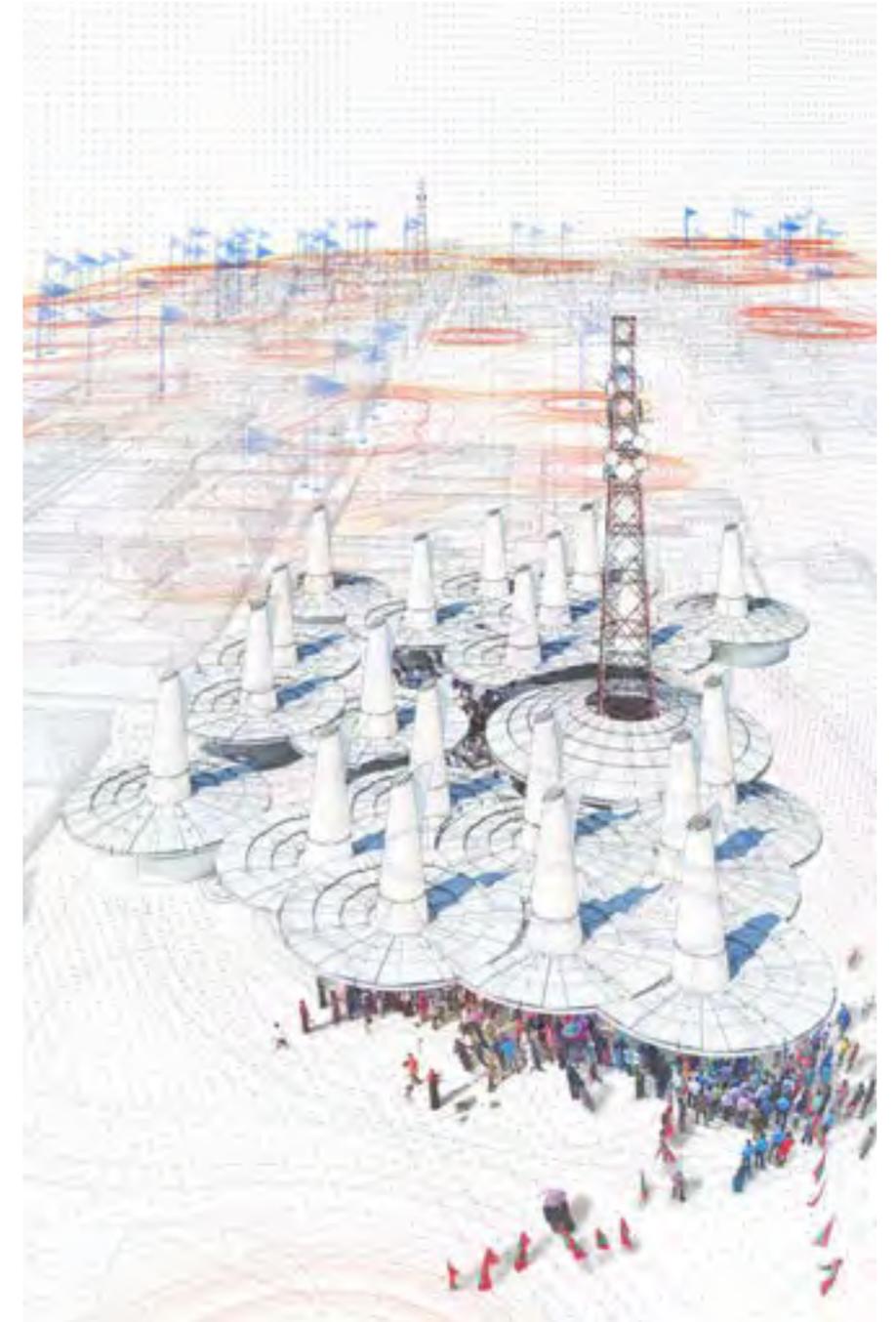
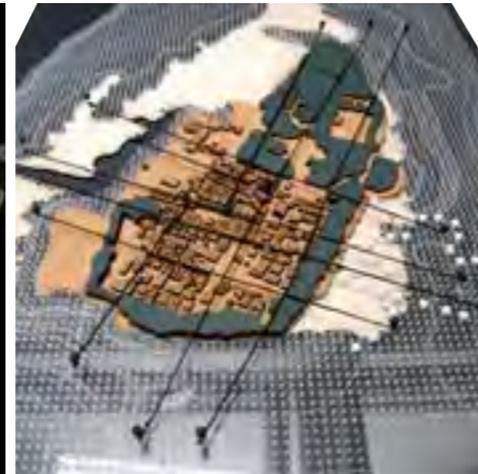
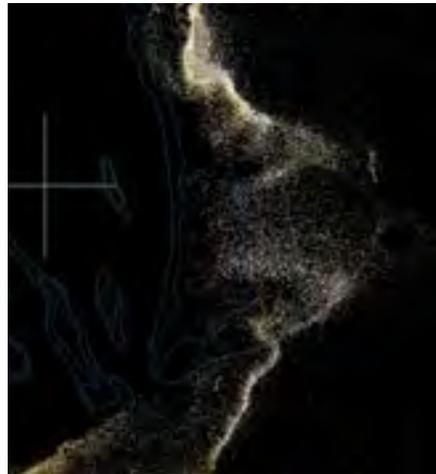
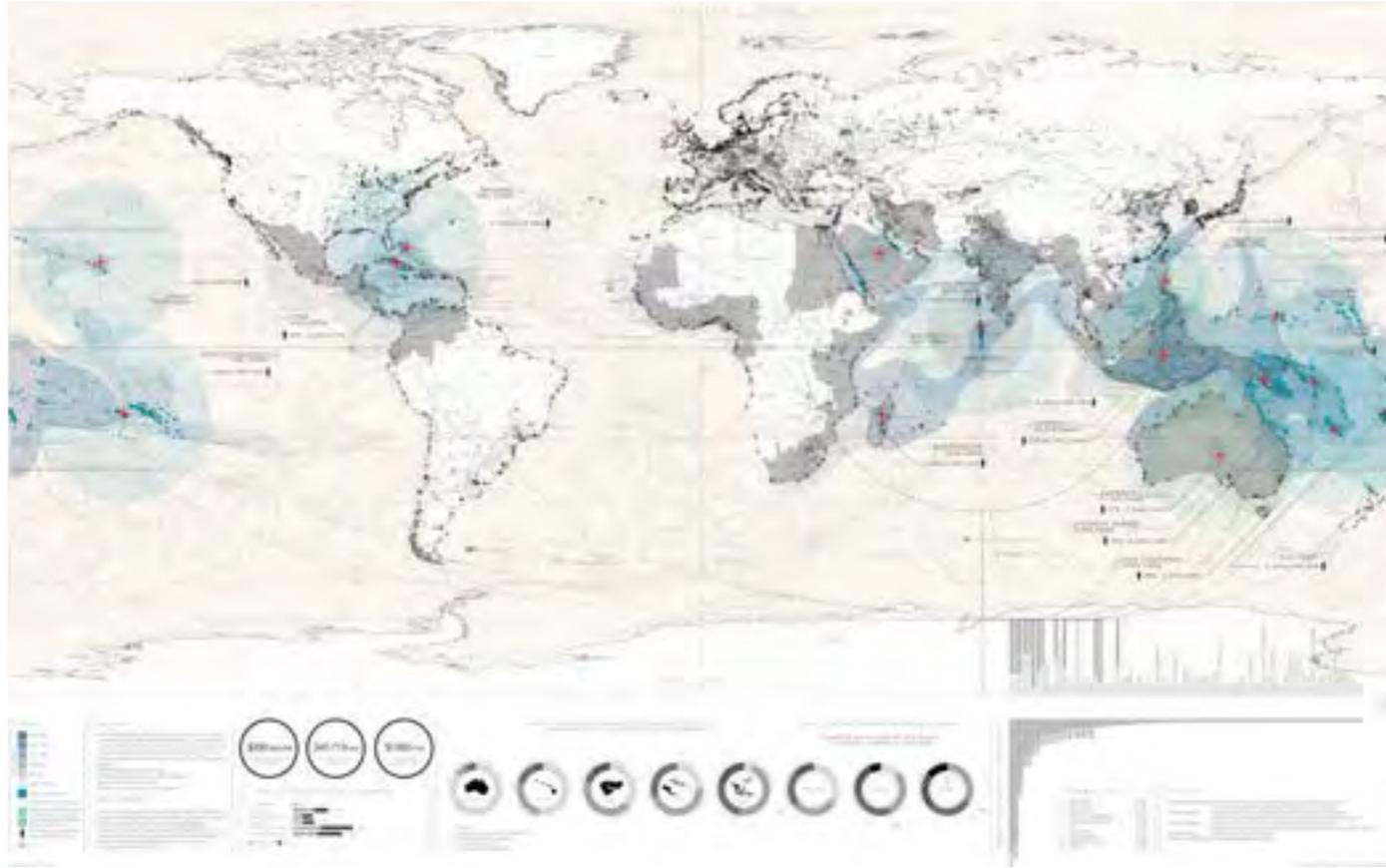
Guest Critics:

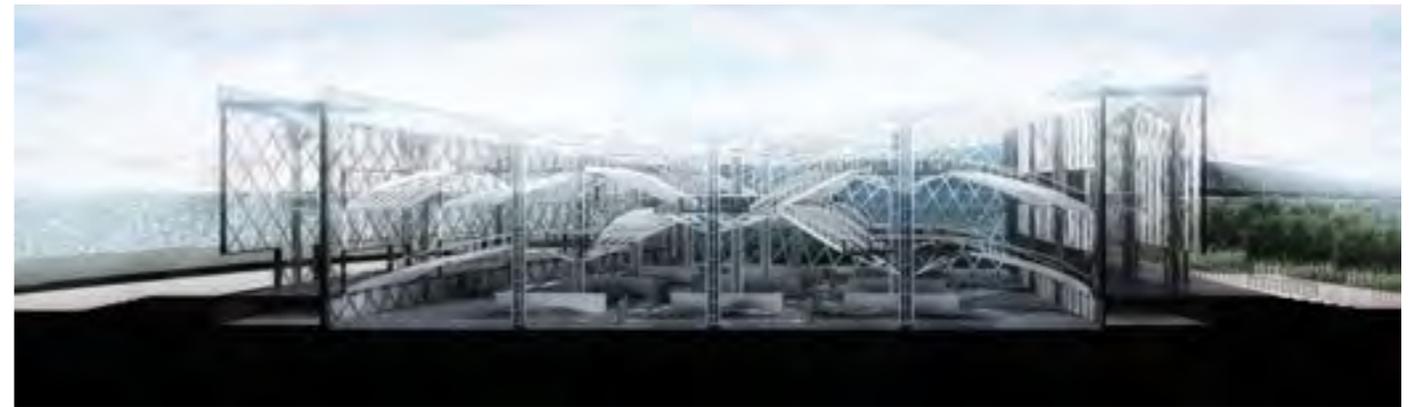
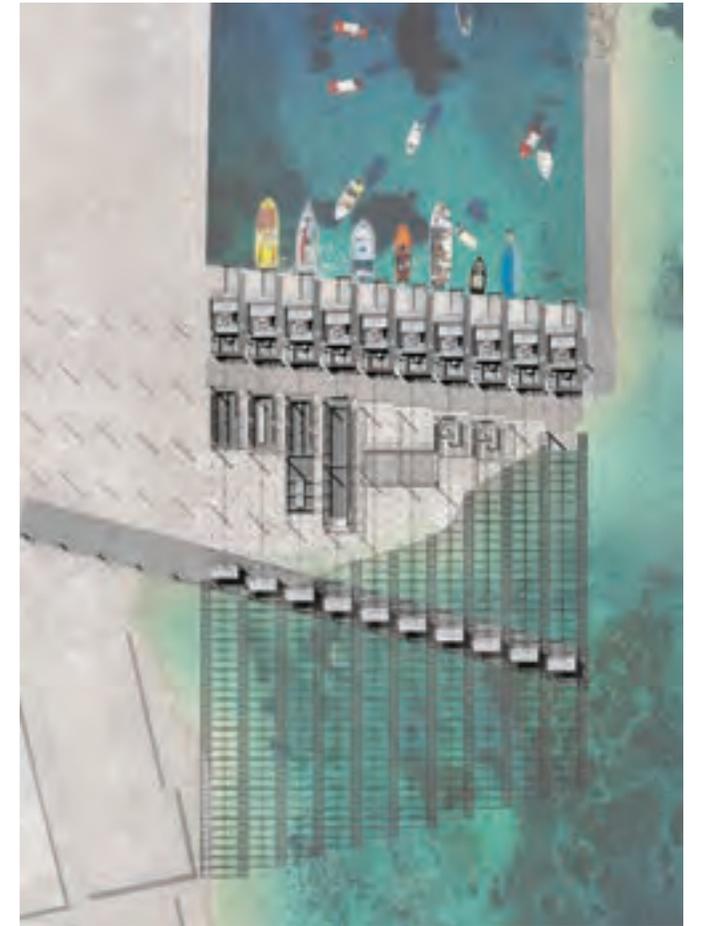
Adam Holloway, Andrew Baker-Falkner (Tate Harmer Architects), Jed Baron (East), Stefania Boccaletti, David Chandler, John Cook (Birds Portchmouth Russum Architects), Anthony Engi-Meacock (Assemble), Annette Fierro, Chris Green, Kostas Grigoriadis, Susannah Hagan, Julie Hagopain, Luke Heslop, Karin Jaschke, Hseng Tai Lintner, Michael O'Hanlon (Gianni Botsford Architects), Isis Nunez Ferrera, John Palmesino, Ana Pla Catala, Douglas Spencer, Roberte Trempe, Filip Visnjic, Alex Watt (Eric Parry Architects), Fiona Zisch

Thanks to:

Christos Antonopolous (Foster and Partners), Jég Dudley (AKT II), Lorraine Leeson, Ghaanim Mohamed, Mark Pelling, Next Limit Technologies







Darren Deane

Yr1: Monica Cristu, Sam Giles, Fredrika Rees, Isheeta Sachdeva, Rozie Saunders, Jon Snell, Hristina Stoyanova

Yr2: Alicia Booth, Damien Clayton, Atanaska Dimitrova, Chelsi Rashti, James Rennie, Ekaterina Zivanari

DS19: The Choreographics of the City II: Festivity, or a City Speaking to Itself

THE AGENDA OF the studio persists: to articulate the festive topography inscribed within the latent urbanity of the everyday City of London. Using a technique known as the 'choreographics of the city', our design-research examines tactics that allow foreground (event) space and background (city) space to be synthesised.

Our invention of design strategies linked to the main theme of festivity also continued to develop: orchestrated interaction between festive and everyday situations; intensification of civic relationships; a concern with narrative space, rhetoric and iconography; close observation of rules governing particular case studies – these moves represent our enduring interest in how festivity and representation can break down into useable tactics.

Our core interest, out of which grows the sensibility and imagination of DS19, is how festive and processional spaces provide urban culture with cognitive vessels, or microcosms charged with meaning. In other words, how they allow a 'city

to think' and speak to itself. We also continued our refinement of new types of intermediate representation (cosmograms and capriccios).

Programmed festivity, especially those involving processions, are often dismissed as ideologically loaded spectacles – an interpretation which often underestimates their capacity to produce and transform urban situations. DS19 analyses how festive environments are made, and the city reconfigured in more enduring ways, by the re-emergence of transformative programme, dormant iconography, and transitory events.

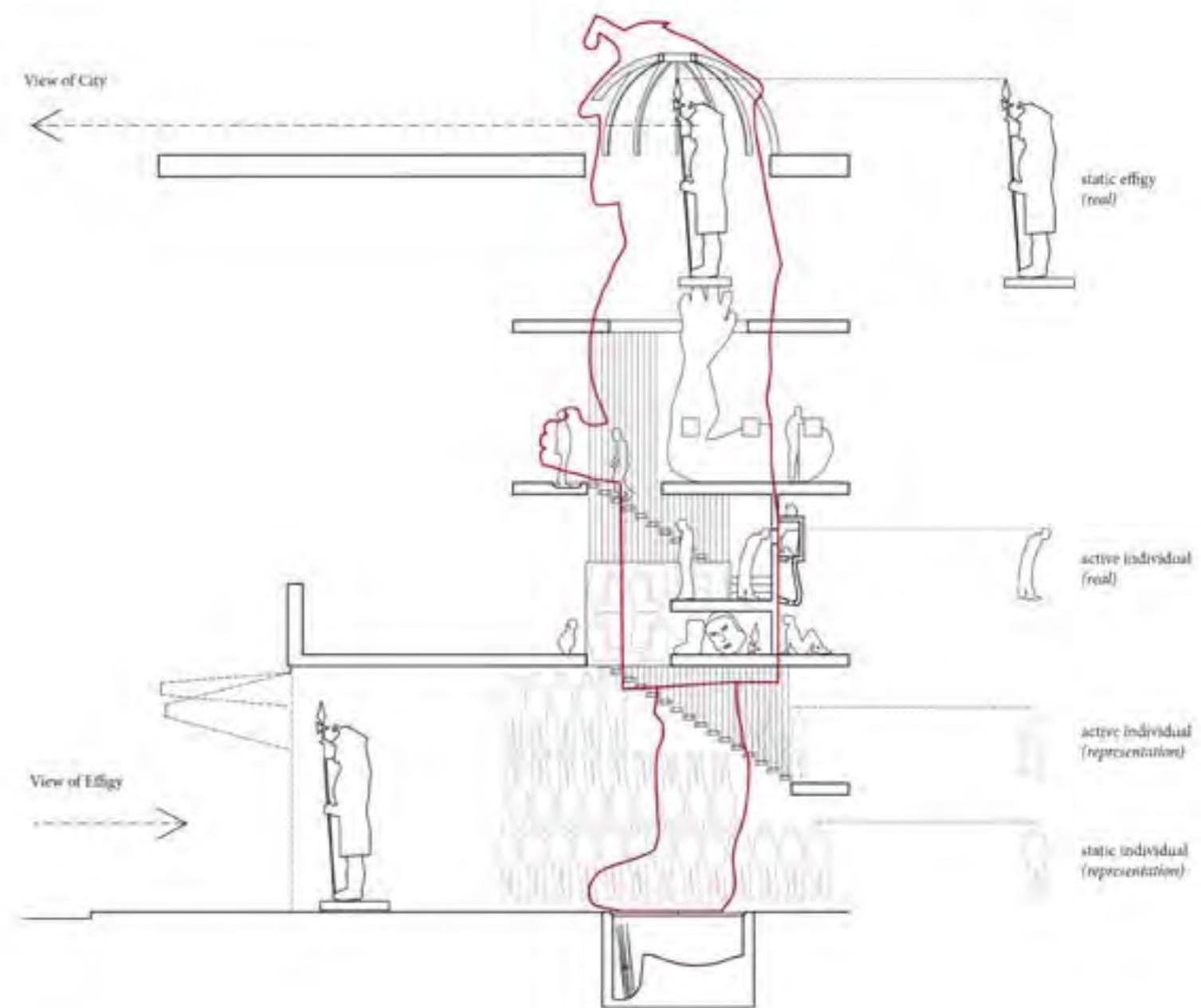
This year we have collaborated with Dominic Reid, the planner and orchestrator of the Lord Mayor's show for the past 24 years, in order to capture and build on the legacy of creative pragmatism involved in this event. Projects combined visual media with written and diagrammatic knowledge to understand the complex, background conditions that make urban festivity possible, and to re-choreograph their sequences into a new, meaningful whole.



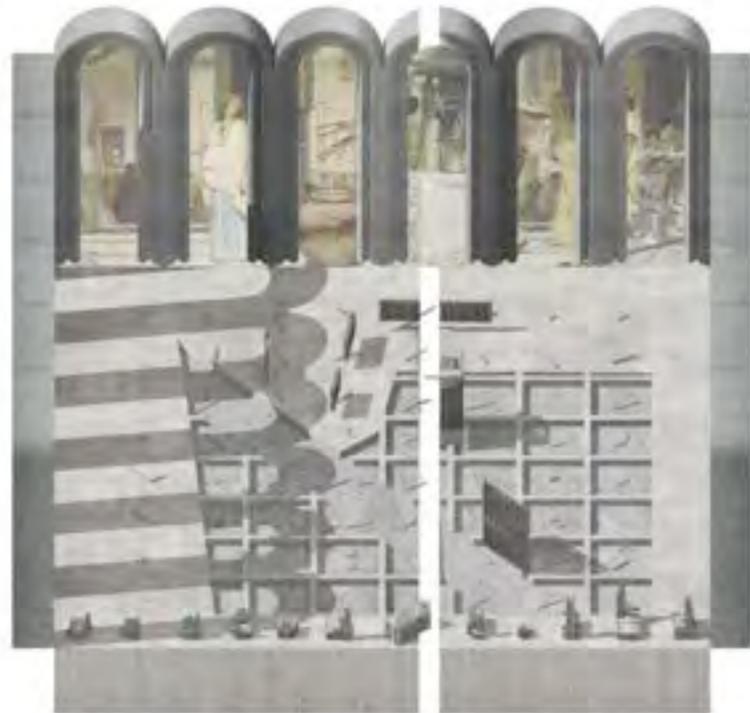
With thanks to:
Dominic Reid, Adrian Ball, Lindsay Bremner, Clare Carter, Dunia Gensler, Tim Lynch, Andrei Martin,
Yara Sharif, Andrew Smith, Victoria Watson, Andrew Yau



James Rennie: *Threaded section*



Atanaska Dimitrova: *Gigantic overlays*



Sam Giles: *Site recomposition*



Damien Clayton: *Ramified Crowd*

Gabby Shawcross & Jonathan Schofield

Yr1: Lukas Timothy Ching, Viviana Fulfuc, Pippa Hale-Lynch, Jessica Humphrey, Konstantina Ioli David, Agnieszka Kowalska, Jason Palmer, Tulshi Patel, Aurelija Virsilaite

Yr2: Guy Adams, Samuel Davies, Georgia Follett, Aaron Fox, David Hawkins, Eline Lu, Plamena Momcheva, Jacob Szikora, Andrea Villate

DS20: Time

DS20 ARE INTERESTED in time as a critical design dimension. We create transformative architecture that responds to short-term change, daily and seasonal shifts and evolving architecture that anticipates and adapts to long-term change, cultural and economic climates, environmental predictions and technological advances.

Time-based architecture observes and responds to life programmatically and physically, expanding and contracting, moving and sliding, revealing and concealing.

The studio combines practices of 'making' and 'moving-image' to invent and imagine bold provocative proposals. Students develop their own work, examining social, spatial and technical aspects of proposals with time-based media that allows them

to choreograph architectural experiences and reach wider audiences.

This year production-based projects were sited on Fish Island, between the East End and the Olympic Park. This rapidly changing, complex site is occupied by artists and light industry, canals, sewers and highways, giant sports stadia, traffic and retail hubs, marshes, residential bungalows and tower blocks. Proposals include a house-boat factory, street art hotel, motorway school, pensioners' gallery, salmon hatchery hotel, elevated agriculture, a holographic care home and a cycle-able tea plantation.

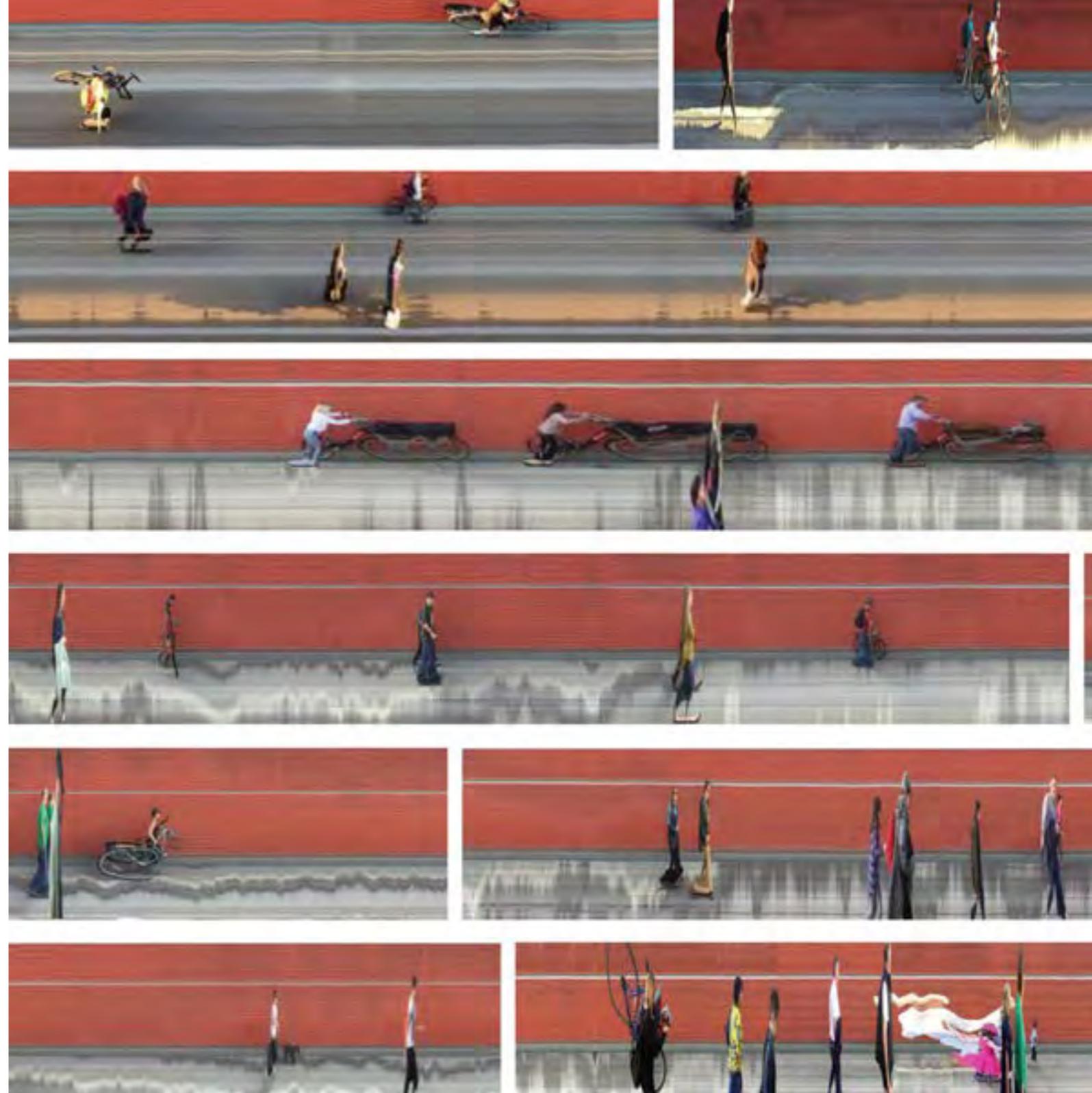
We also visited the 'Interfilm' Short Film Festival in Berlin, watched huge numbers of short films, took in some cinema parties and were treated to the work of Ludwig Leo.

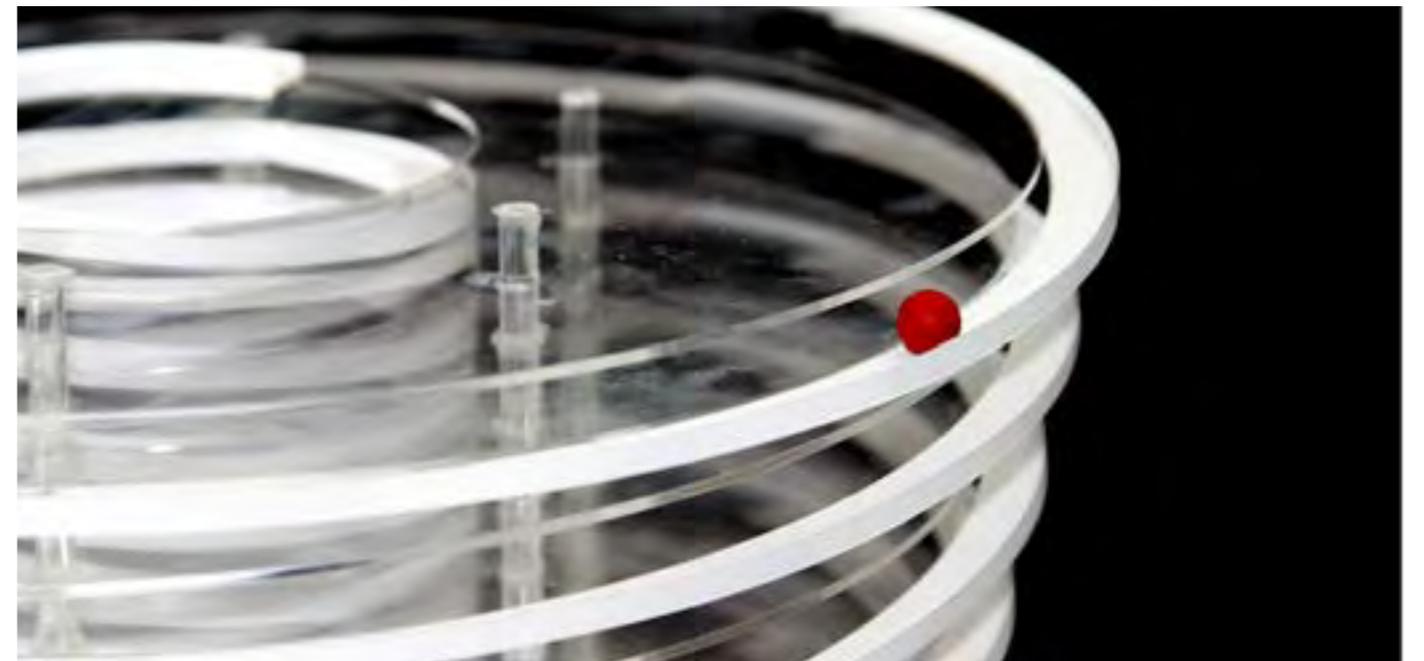
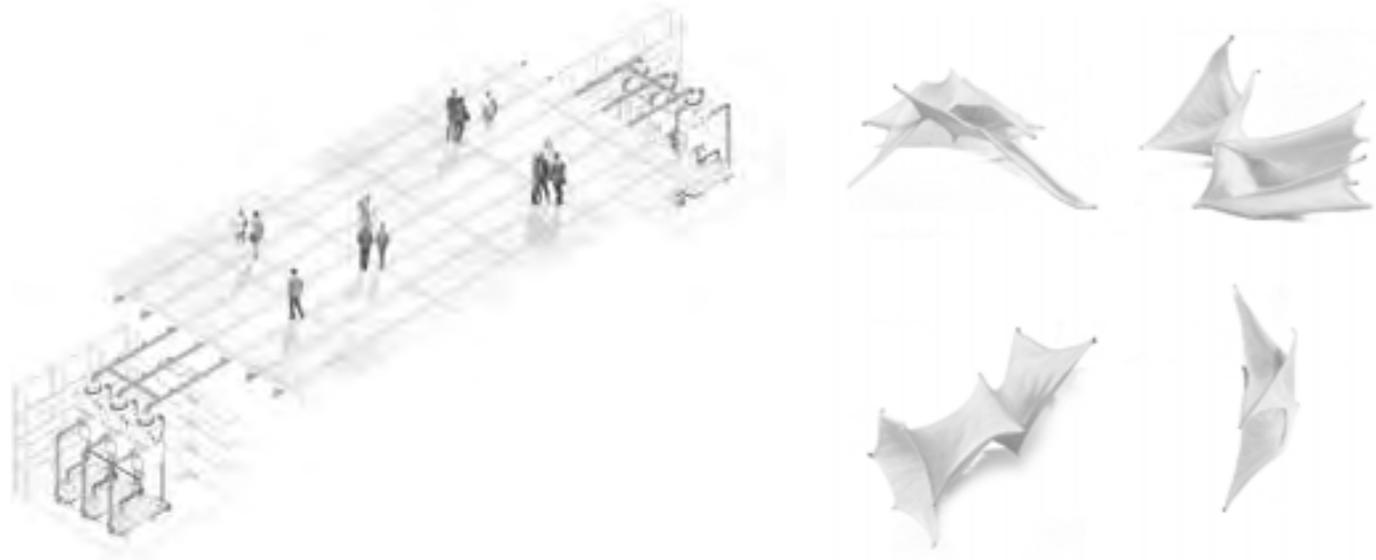
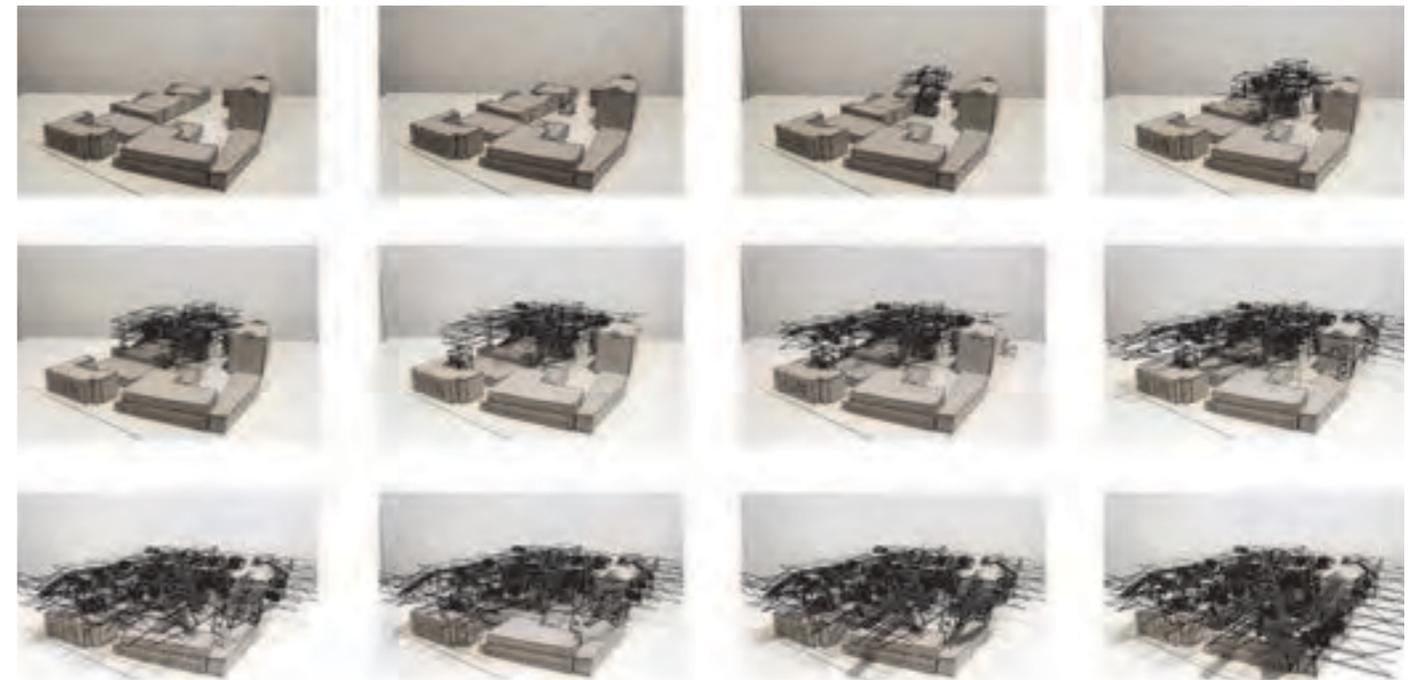
Guest Critics:

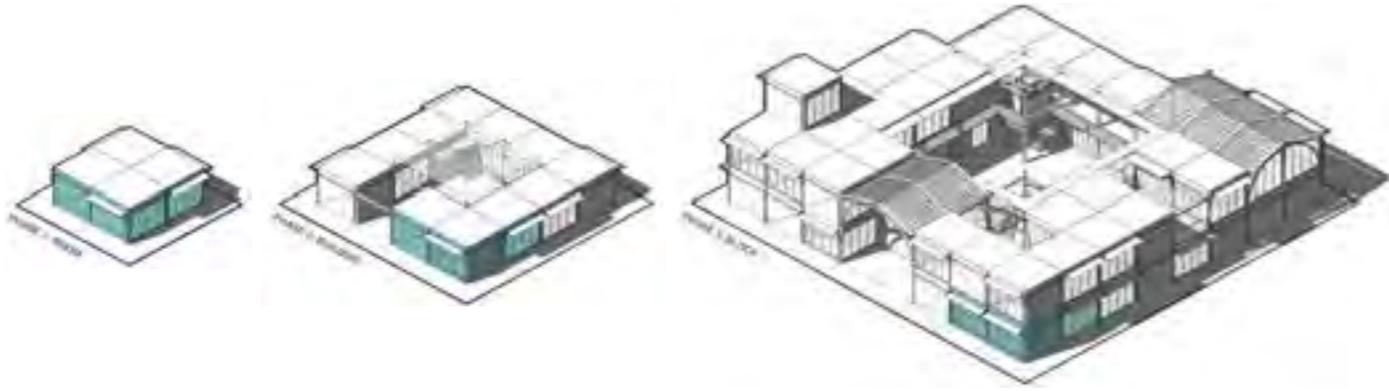
Alice Britton (Squint Opera), Richard Difford, Ed Hiscock (Rogers Stirk Harbour + Partners), Jack Hosea (Threefold Architects), James Kirk, Anna Liu (Tonkin Liu), Graeme Williamson (Nord)

Special thanks:

William Firebrace, Ante Buchholz and BARarchitekten







Clare Carter, Gill Lambert & Nick Wood

Yr1: Kim Assemat, Katherine Baulch, Amy Bourne, Charlie Cullen, Laura Hill, Roan Howard-Jones, Keaton Howes, Harriet Powell, Danielle Purcell, Ben Roake, Conor Sheehan, Ruby Wilson

Yr2: Adriyana Dimitrova, James Dunn, Kimon Fakadis, Leighanna Patel, Dani Reed, Ryan Sailsman, Louise Young

DS21: Made In Jaywick

THIS YEAR OUR site of enquiry was Jaywick Sands, a 1930s 'plotlands' resort created as a seaside escape for London's East Enders on the Essex coast. Described as a place of 'genuine folk art' by Jonathan Meades, this alternative and marginalised community continues to be a place of escape. However, in 2015 for the second time running, it has topped the list as the most deprived place in the UK. We mapped the history of this curious place and unfolded the dreams that originally brought it into being.

All About Essex

We started the year by discovering the essence of Essexdom, its peripheral relationship with London, the tensions between town and country, and the legacy of the British seaside. Home of anarchists, we explored the visionary settlement of Jaywick, built outside the restrictions of the planning system, which has now fallen on hard times. We created souvenirs and began to speculate on how to rediscover the delight of the site and its surroundings.

In November the studio ventured to the island of Lanzarote to discover and learn from the seaside and alternative touristic resorts in this strange geological landscape; visiting active volcanoes, lava fields, salt pans, emerald-green saltwater lagoons and 60s bohemian modernist buildings by Cesar Manrique.

Pleasure Plots

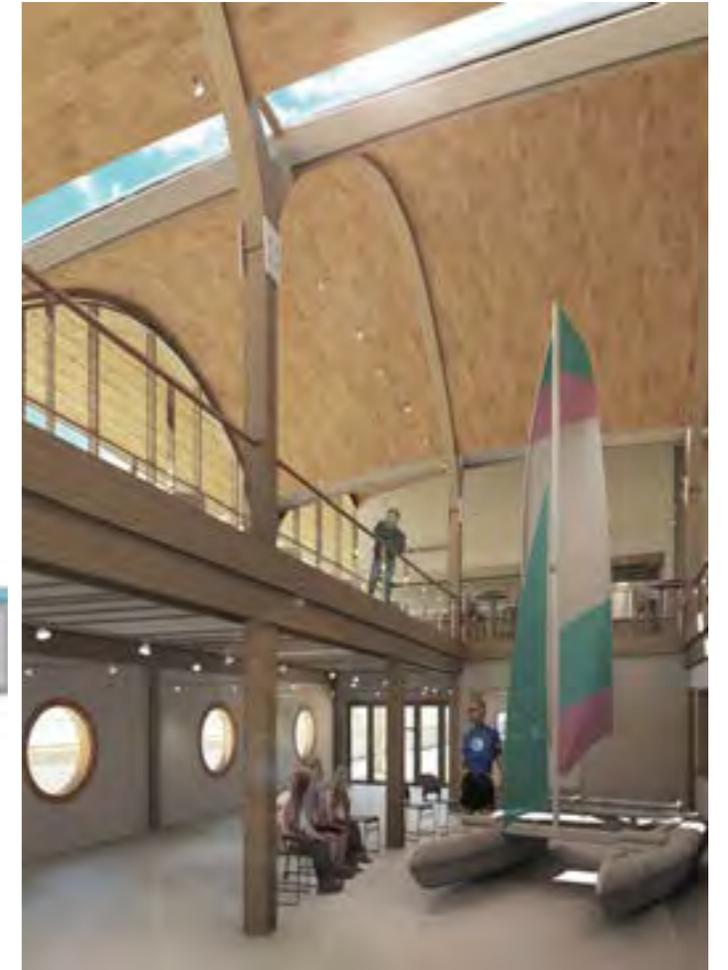
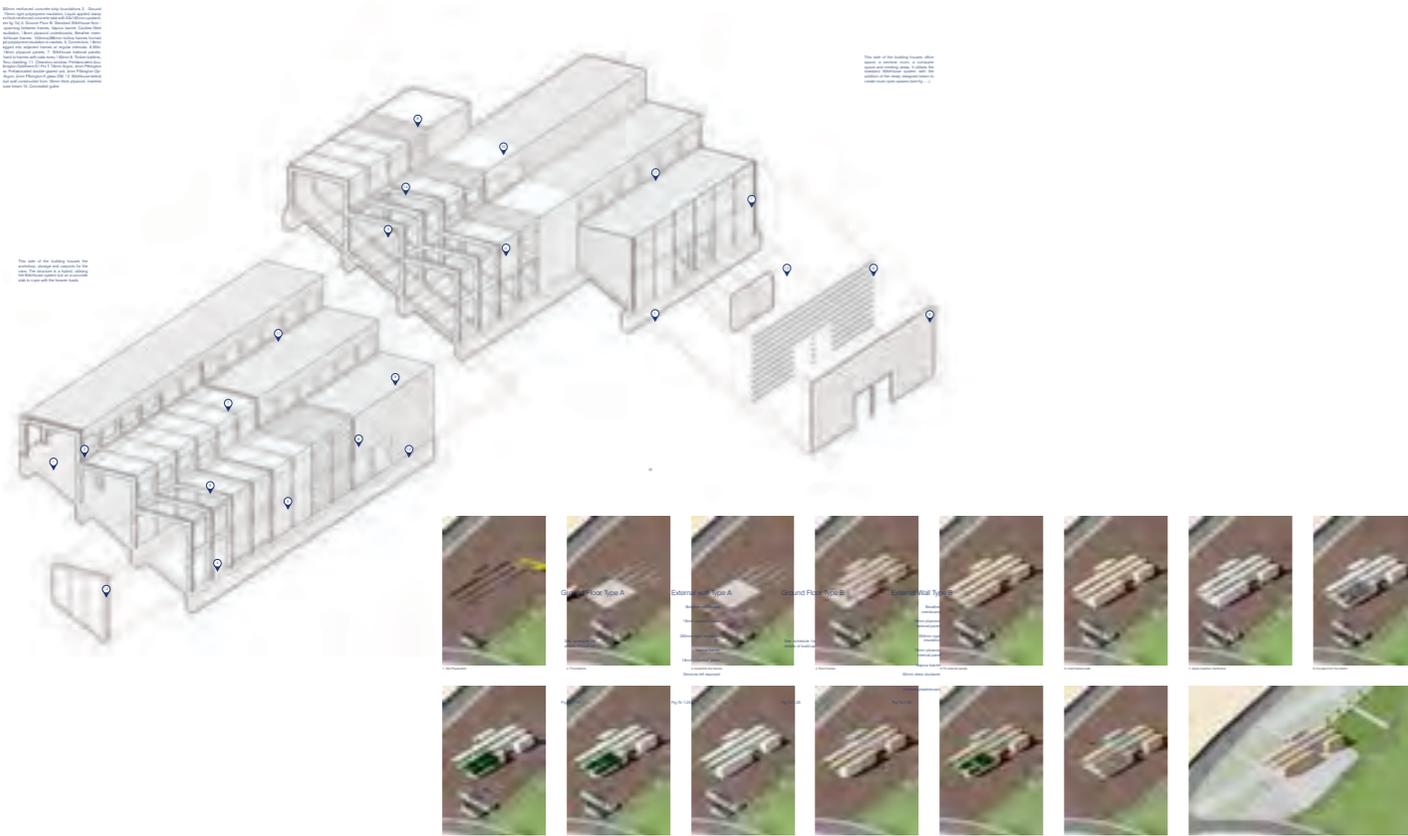
Using beautifully crafted and characterful drawings and prototypes at a range of scales throughout the year, we developed designs. Learning from Lanzarote and mapping or hacking relevant organisations, we formed a rigorously research-based strategy.

Be it topographical, historical, cultural or political we made proposals about what the today's plotland might be for both visitors and occupants ranging from the new Bank of Jaywick to a Caravanserai.

Special Thanks:

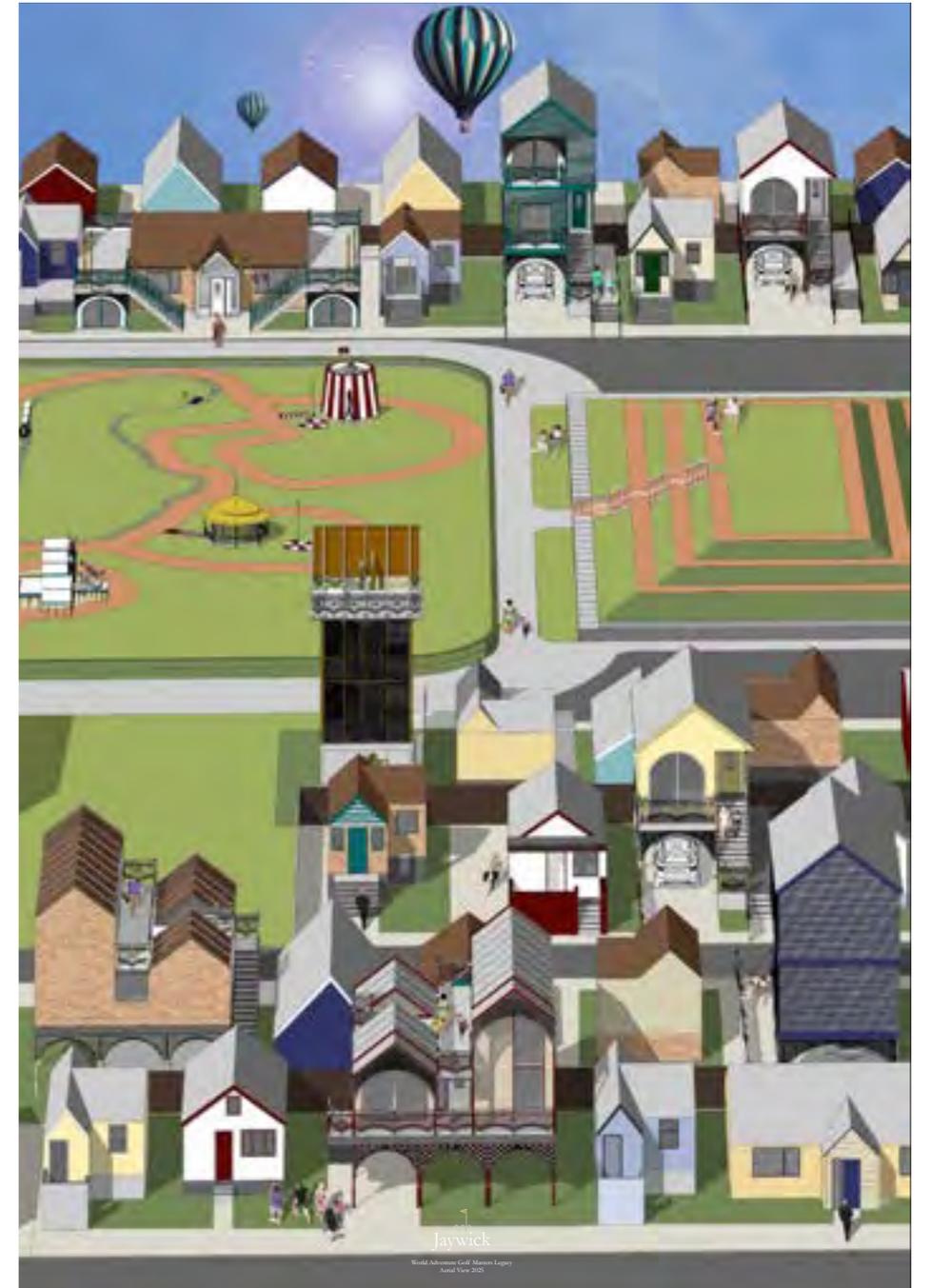
Lindsay Bremner, John Bold, Toby Burgess, Ursula Chandler, Dominic Cullinan, Max Dewdney, Oliver Goodhall, Anna Holder, Neil Kiernan, Will McLean, Sarah Milne, Nicholas Papas, Kester Rattenbury, David Reiser, Fergus Seccombe, Giles Smith, Ben Stringer, Djordje Stupar







Ryan Sailsman: *Jayplastika*



Katherine Baulch: *Jaywick Adventure Golf Masters, Legacy 2025*

Nasser Golzari & Yara Sharif

Yr1: Thameenah Ahmad, Matthew Beaumont, Phoebe Burnett, Claire Humphreys, Denice Mann-Toyinbo, Timothy Matthews, Marianne Mehdizadeh, Marta Piasente, Arinola Oladeji, Jonathan Pilbeam, Rista Shrestha, Claudia Turton

Yr2: Andreas Christodoulou, Esha Hashim, Yui Kwan Tam, Louis Lam, Connie Man, Ania Popielarska, Dean Robson Vandervord, Alex Russell, Victoria Thong

DS22: Absurd-City, Subver-City

IN DS22, WE continue our journey of 'design by research and practice' across the vanishing landscape where time and mobility have become irrelevant. Searching within the fragmented maps, the non-places have become over time into real spaces and the informal has become formal. Stemming from the urgent need for an alternative discourse and critical form of architectural practice that engage with spatial and social realities, our studio tries to re-construct new architectural narratives that can nourish a space of possibility and imagination to stich, heal and empower.

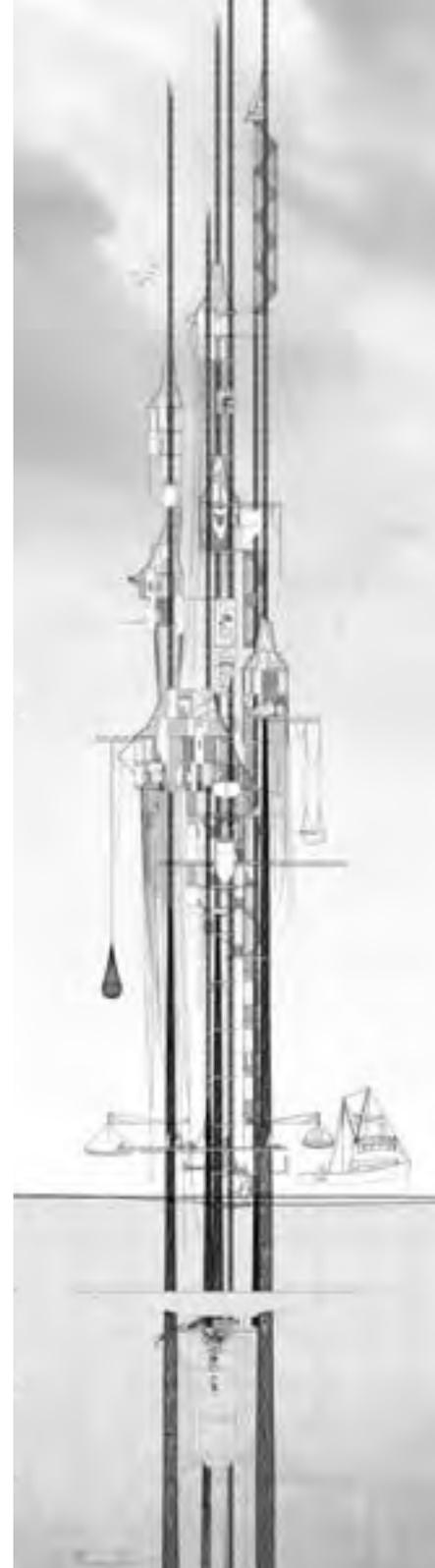
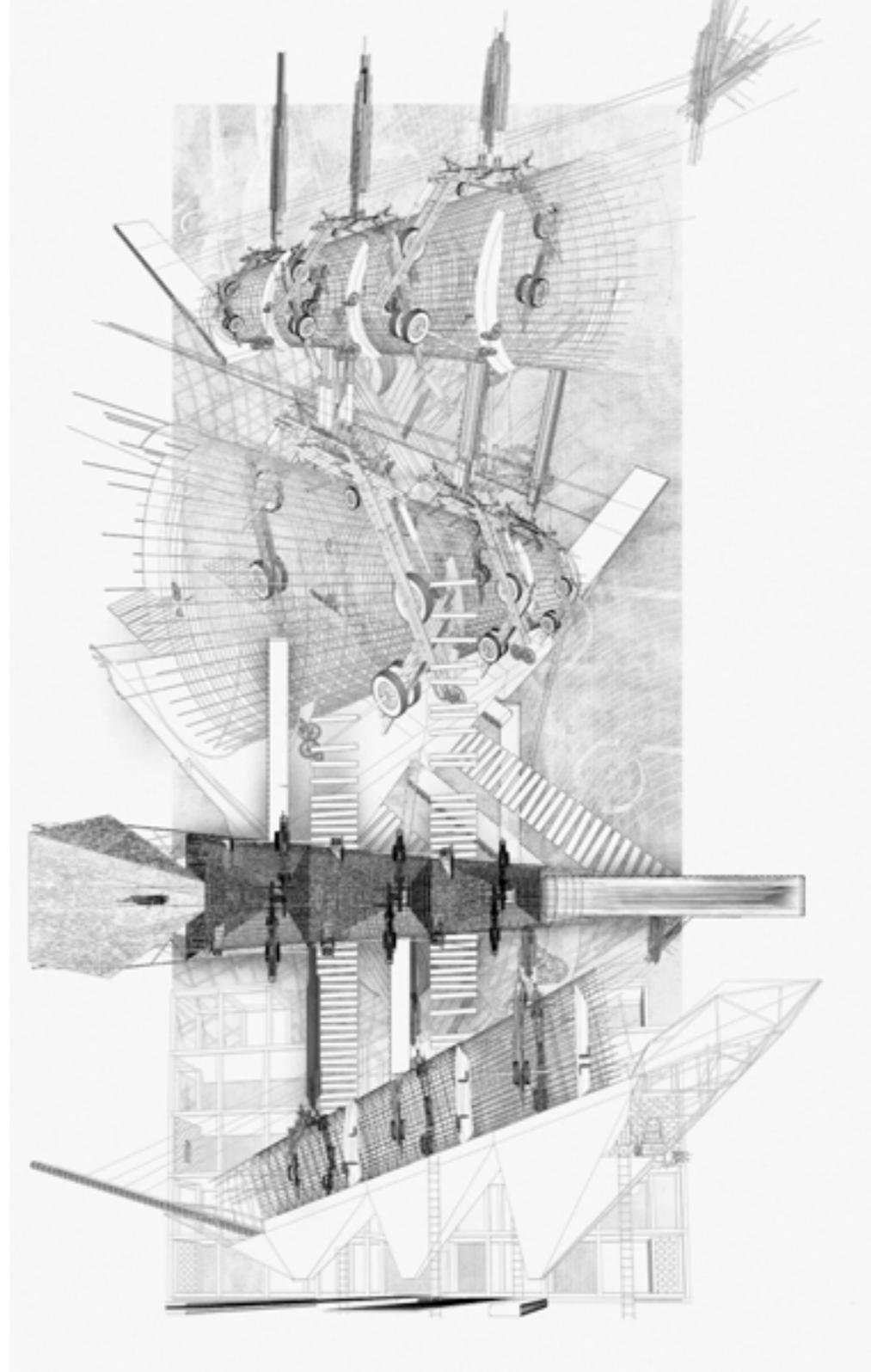
This year we took Nicosia and Gaza as our key testing grounds. In the case of Gaza, the whole city fabric and its bones have become exposed, and the relationship between the internal and the external

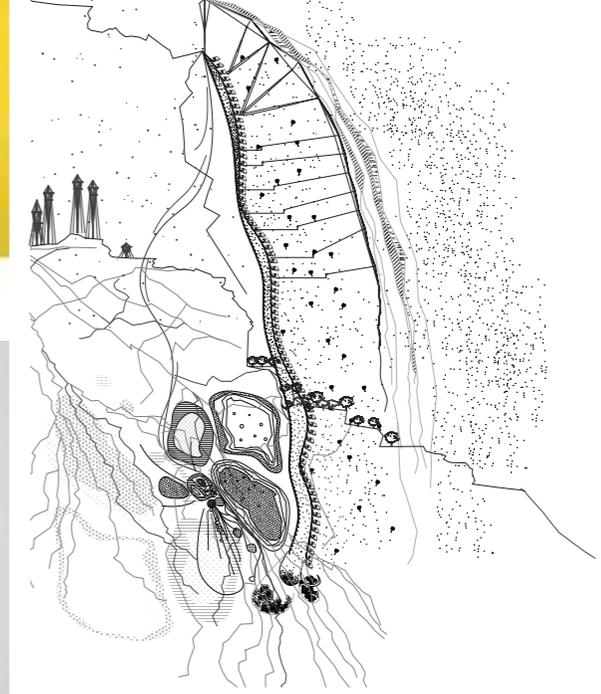
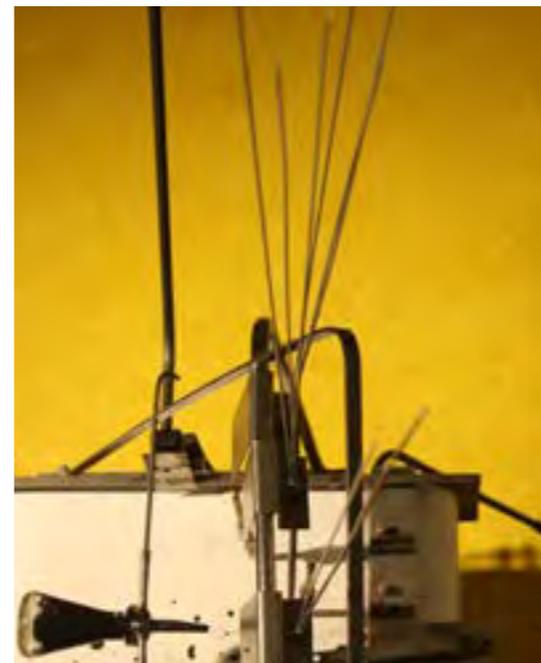
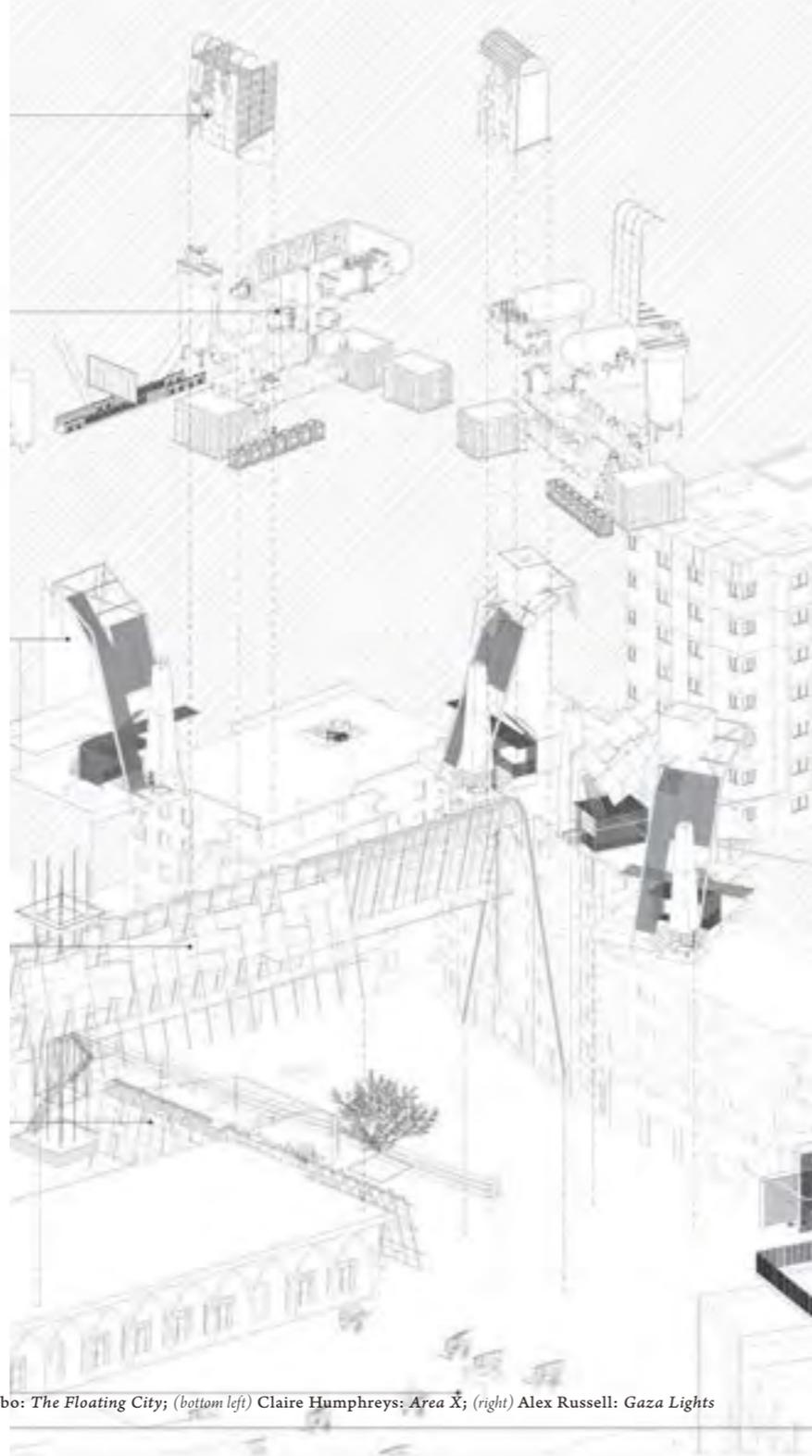
is blurred. 'Gazans' no longer dwell their city in a conventional sense. Consequently, the relationship between the street, the block, the room and the living room has changed with a new perspective to everyday life. The studio tries to respond to the exposed and ambiguous condition by critically re-reading and re-drawing the 'Absurd-City' while collecting everyday narratives of the individuals and the collective. Using models, drawings and devices as methods of exploration, stitching the landscape went further to imagine what the Subver-City could be in its virtual, speculative and real world. While stretching the space of imagination as well as the physical space, we tried to offer a new perspective on economic and social sustainability.

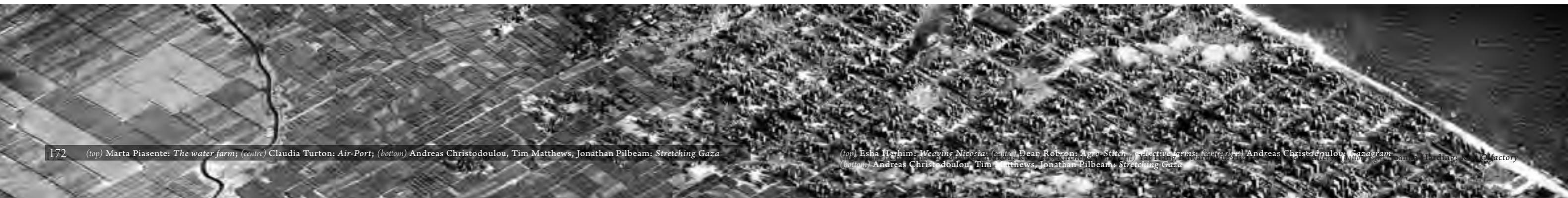
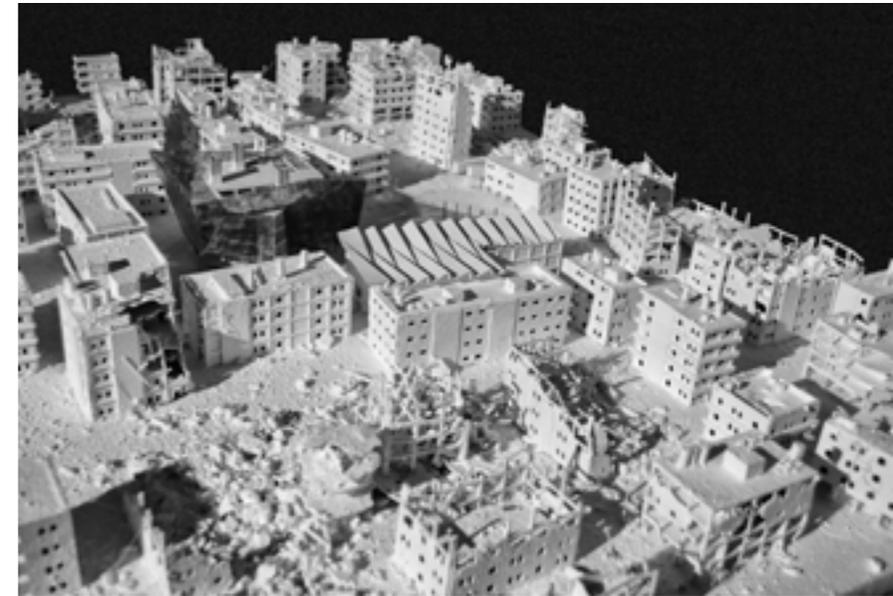
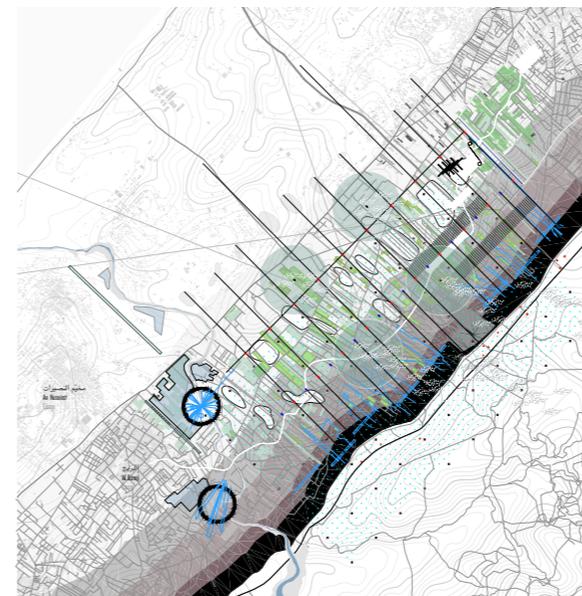
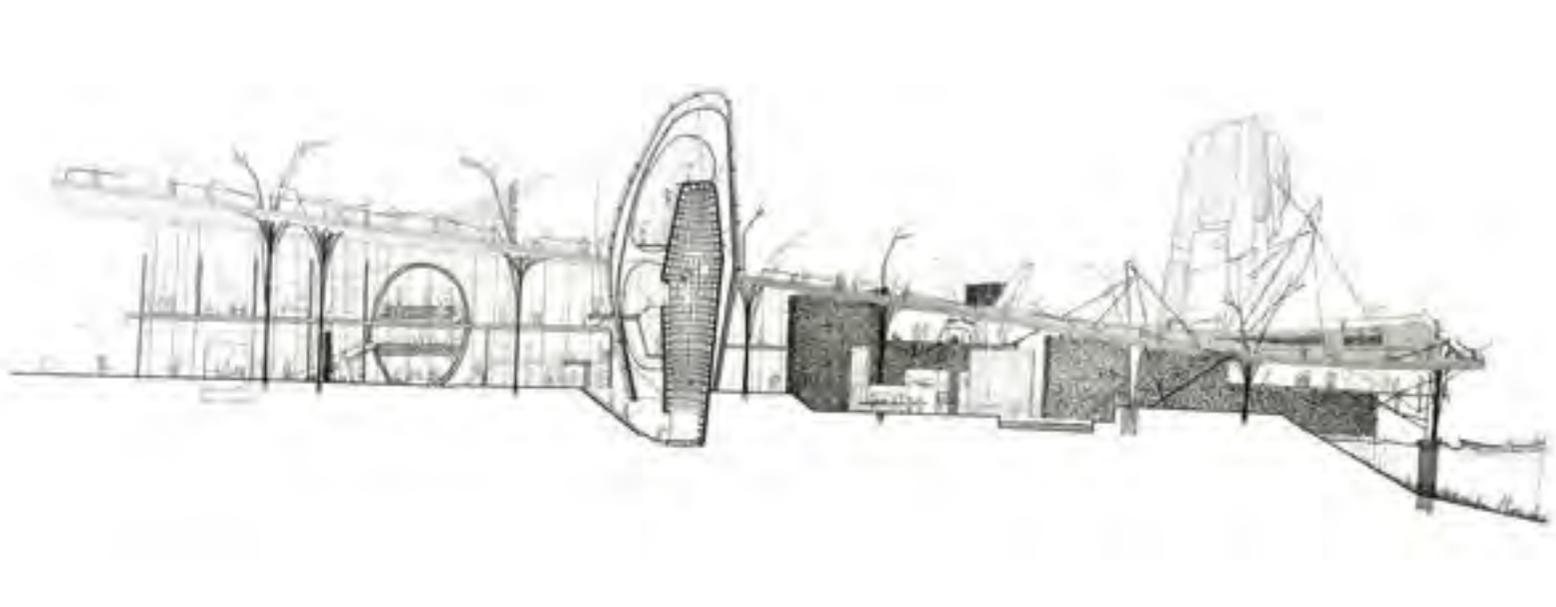
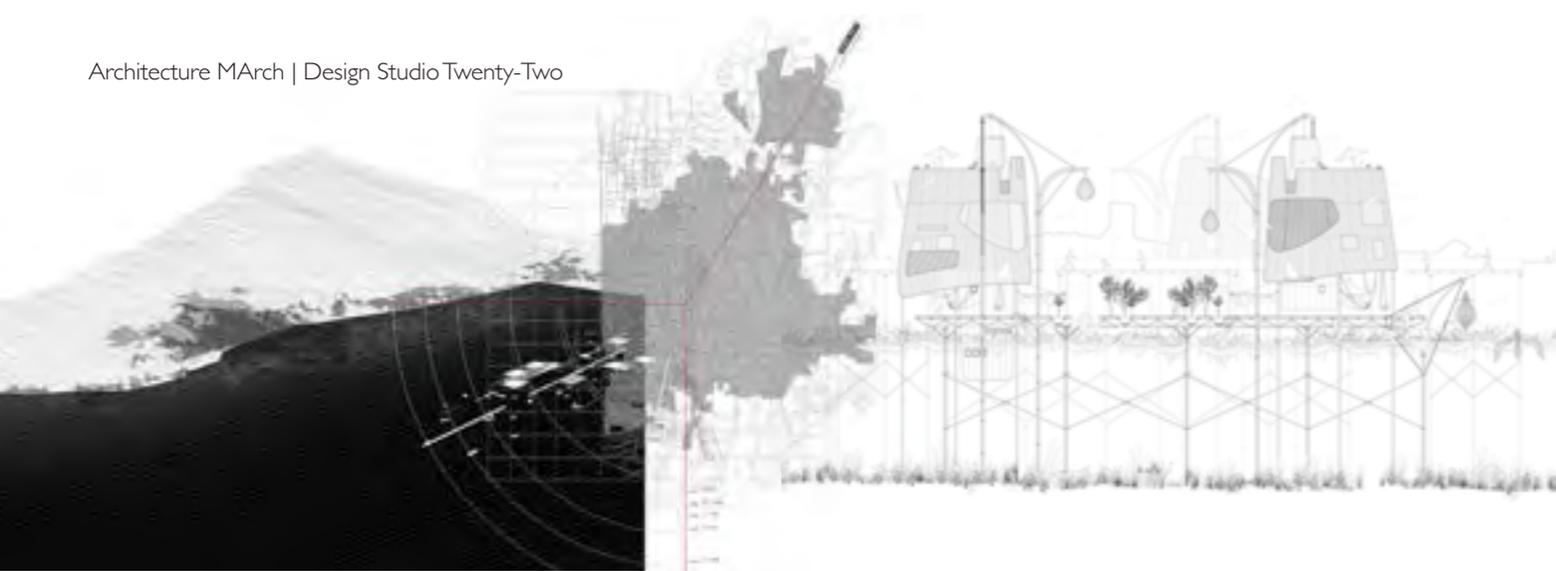
The studio strives to create a close link between practice, research and academic activities. As a result, this year we worked in close collaboration with Terreform, Michael Sorkin Studio and New York City College, Girne American University in Nicosia and Birzeit University, Palestine.

Special Thanks:
Omar Abdulqader, Senan Abdulqader, Salem Al Qudwa, Yazid Anani, Canny Ash, Luke Evans, Murray Fraser, Nossos Hadjipapas, Harriet Harris, Ganit Kassif, David Moore, Ciaran O' Brian, Miriam Ozanne, Quilian Riano, Santiago Rizo, Michael Sorkin, Igea Troiani

(left) Andreas Christodoulou: *Gazagram*; (right) Mathew Beaumont: *Re-claiming the seashore*







John Bold (module leader), Harry Charrington, Davide Deriu, Andrew Peckham, Jeanne Sillett, Ben Stringer, Victoria Watson & Julian Williams

Dissertation

GROUNDING IN A History and Theory course, students choose their own subject to explore in the Dissertation, guided by tutors with a range of specialisms and methods. We encourage a wide range of topics and a plurality of approaches with the intention that the work produced will be distinguished by its high quality rather than by adherence to a rigid methodology or a School style. This approach has proved very successful in gaining Westminster a high reputation for the excellence of the results, fully justified once again this year with the award of the RIBA Dissertation Medal to Marie Price for her outstanding study, 'The Overlooked Back Garden'. The judges were particularly impressed by her synthesis of historiography, case-study analysis and digital mapping technology. The message for all of us is that the always fragile notion of privacy has now been thoroughly and irrevocably shown to be a delusional fantasy, exploded by the manipulators of the all-seeing eye-in-the-sky.

In a close study of his own family home, Oliver Cradock has explored different facets of what makes up the notion of 'home' – the house, its environs, the family and their belongings – lots and lots of 'stuff' – in his dissertation titled: 'It could be a lot nicer. It does need some work, but it's got potential for things'. Through looking in detail at the physical environment, and illustrating it very well in photographs and drawings, the author explores the intangible qualities of attachment, belonging and homeliness.

(t l) Molly de Courcy Wheeler: *Pink House, site B, Cross to Cong*
(c l) Atanaska Dimitrova: *Buzludzha Monument, an abandoned 'flying-saucer', Bulgaria*

(b l) Oliver Cradock: *The Dining Room*

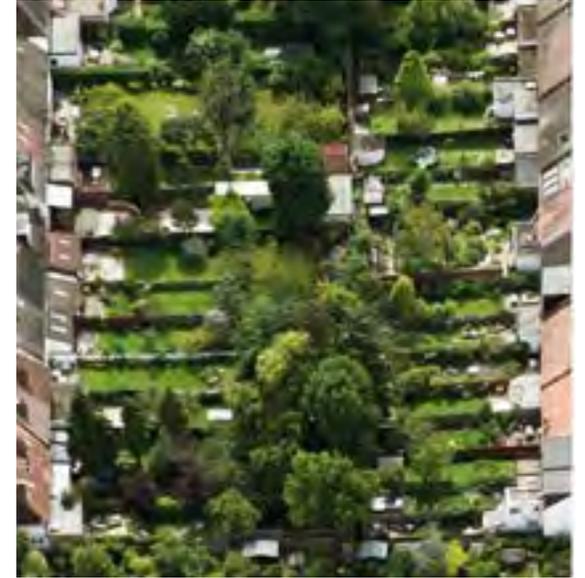
In 'The Bungalow: The Last Taboo', Molly De Courcy Wheeler has mixed personal knowledge and observation with primary research in order to analyse the 'non-pedigreed architecture' of rural Ireland. In a very well structured and stylish thesis, the author clarifies different interpretations of traditional and conventional, vernacular and ordinary architecture. Case studies enable an examination of the larger issues as well as an investigation of the smaller details of design, the changing floor plan and how the houses are used.

The Buzludzha monument, an abandoned, decaying 'flying-saucer' in the Central Balkan Mountains of Bulgaria is the subject of a beautifully produced dissertation by Atanaska Dimitrova. The history of the monument's relationship to photography is revealed, enabling a consideration of the idea of construction as a mode of propaganda. The story of the commissioning, designing and building is well told, illuminated further through an interview with the architect Georgi Stoilov.

James Dunn's 'Common Ground?' presents a sophisticated and inventive exposition in which the relationship between housing tenure, typology and shared space are considered through a comparison of the current state of housing in the UK and the communal housing built in post-revolutionary Russia, notably the well-known Narkomfin in Moscow and the kommunalka apartment type, a forced collective that never worked, as we might readily infer from the excellent illustrations.

(t r) Marie Price: *Satellite imagery of Golders Green (case study site), tiled from Bing maps*

(b r) James Dunn: *Welcome to the Kommunalka. individual bells on the front door to a single apartment*



In 'Material Form and Spiritual Essence', Irina Ghiuzan has conducted a carefully considered revisionist analysis of the churches by father and son Dominikus and Gottfried Böhm, focusing on the often contentious relationship between changes in liturgy and planning and material form. This is a fine study in which the composition of sacred space and concomitant materiality is handled without undue rhetoric: the opinions expressed are judicious and justifiable.

'Farms Hong Kong' is beautifully produced — written, designed and hand-bound by the author Yuk Lam, who also took most of the photographs, including those of the interviewees and their produce on their farms. The emphasis here is on the organic movement and the mistrust of global food chains and their poisonous chemical dependencies: it is very well argued from the economic, political and planning point of view. Does Hong Kong need a Green Belt?

In 'Illusions on the Spree', Jonathan Oswald has illuminatingly investigated the authenticity and embodied identity of the Humboldt Forum, Berlin, a cultural centre which includes the partial reconstruction of the Stadtschloss, the city palace which had existed at the centre of the medieval city. This reconstruction appears to erase the history and memory of the GDR's short-lived Palast der Republik,

a centre of social and political life in the former East Berlin, which later occupied this site. The search for a new identity for a new age is exceptionally well expressed and illustrated.

Jacob Szikora has daringly produced an architectural dissertation without illustrations and it is a tribute to the coherence and cogency of his argument and the strength of the narrative that we do not feel the absence. 'Two-Minute Silence' studies the eponymous invented ritual that can be experienced regardless of physical location, attempting to understand the choreography of physical space and the creation of social space, so raising the important question of the role, and potential redundancy, of the architect in society.

'Marketing Real Estate in a Neoliberal Society' is a very well constructed, well conceived and skilfully executed account of the tools and imagery used to promote Battersea Power Station Redevelopment. Andrea Villate Vargas demonstrates considerable ability in analysing the wider socio-economic contexts of architectural production and consumption, ranging across economics, aesthetics, marketing babble and cultural practices. Those who might think that they have heard enough about this 'iconic' building are shown that there is more to learn.

(top left) Andrea Villate Vargas: *Battersea Power Station Redevelopment*

(centre left) Jacob Szikora: *Two-Minute Silence*

(bottom) Jonathan Oswald: *The Lustgarten as a Visual Palimpsest, 1931, 1972, 2016*

(top right) Irina Ghiuzan: *Interior of St. John the Baptist by Dominikus Böhm - side aisle*



Richard Difford (module leader), Roberto Bottazzi, Miriam Dall'Igna, Adam Holloway, Andrei Jipa, Gabby Shawcross

Digital Representation

UNDERTAKEN IN THE first semester of the first year on the MArch, the Digital Representation module provides the opportunity to learn some key computer skills and to reflect critically on the use of digital media in architecture. Acknowledging the broad range of computer skills that each individual brings to the course, this module offers a choice

of six different groups each with a different focus and set of interests. Each group combines technical instruction with related theory and precedents. In this way everyone gets a chance to learn something new and to build on their existing knowledge and experience.

The six groups this year were as follows:

Group A

Digital Craft with Adam Holloway

Utilising digital fabrication and generative modelling tools, this group uses simulation and prototyping as part of a recursive cycle of testing and refinement in the design process.

Group B

Mapping Complex Data with Roberto Bottazzi

Working through both 2D graphics and 3D computer modelling, this group looks at the ways in which digital media can be used to reconstruct a link between data and meaning.

Group C

Computational Design with Miriam Dall'Igna

Drawing on contemporary scripting and parametric modelling techniques, this group explores the potential for geometrically driven computational design.

Group D

Interactive Technologies with Richard Difford

Focusing on the use of programmable graphics and physical computing, this group considers the way devices such as sensors, motors and lights can be used to construct responsive architectural features and environments.

Group E

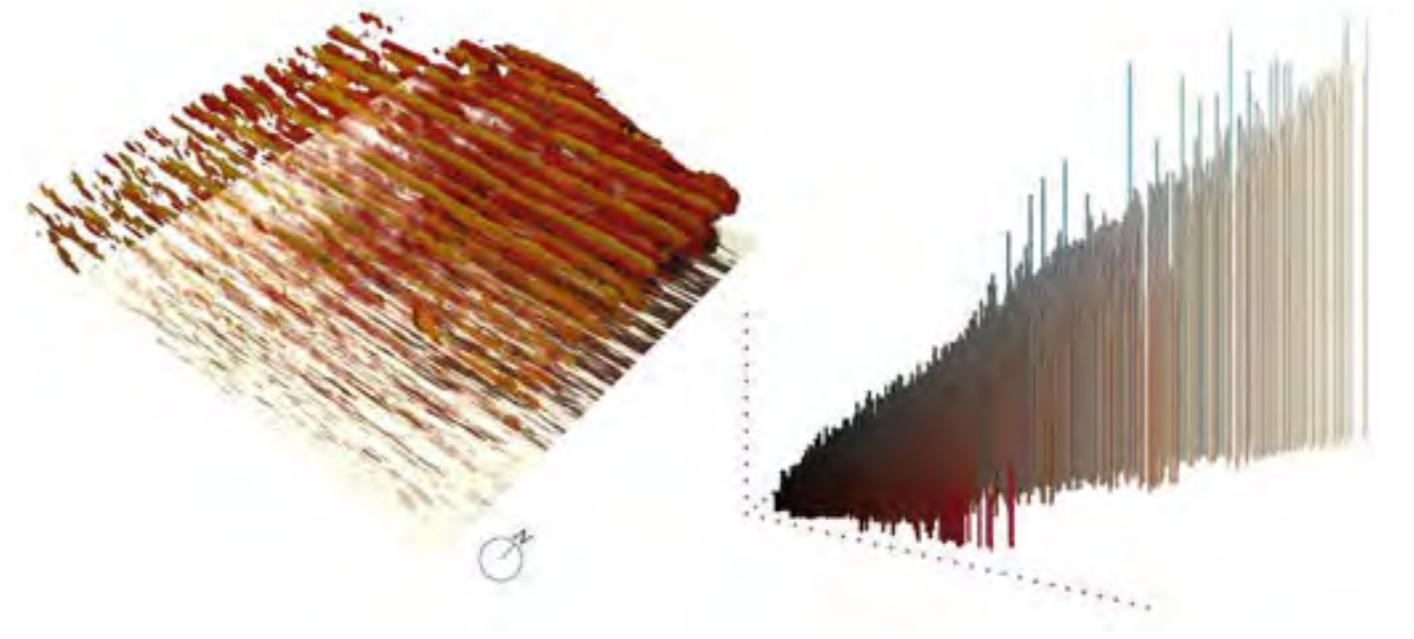
Film-Making with Gabby Shawcross

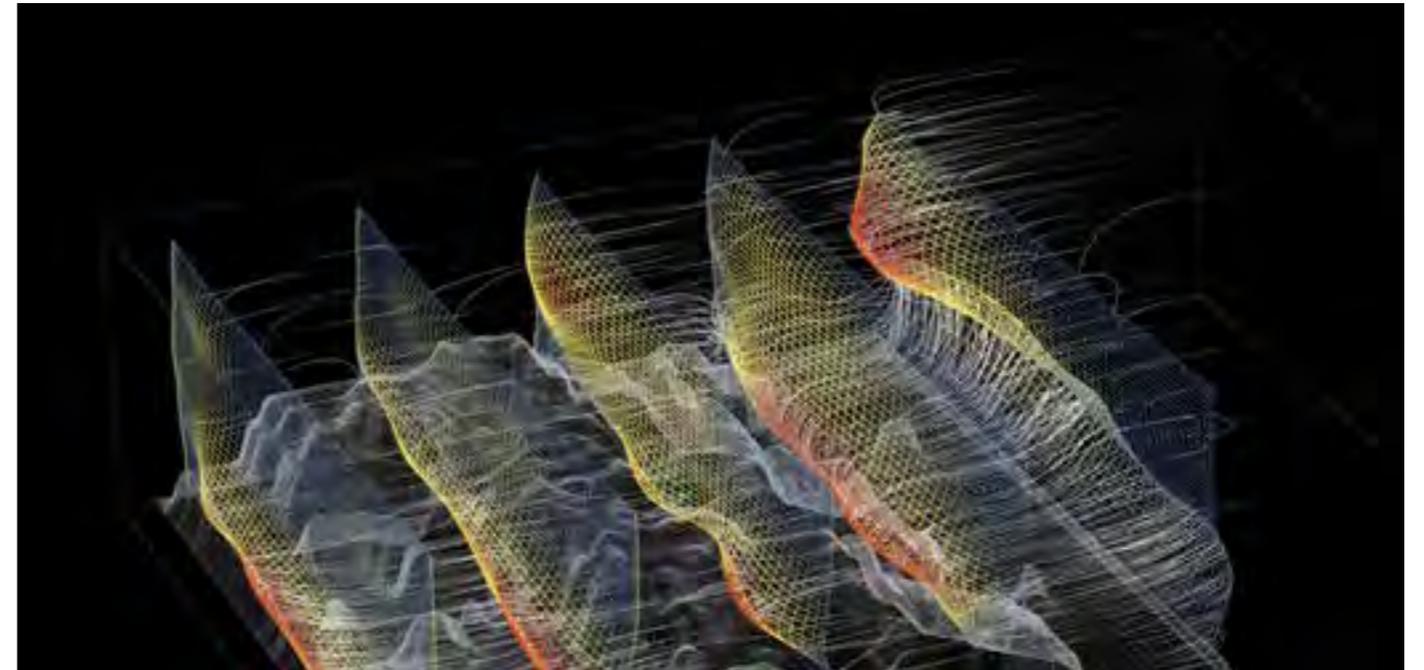
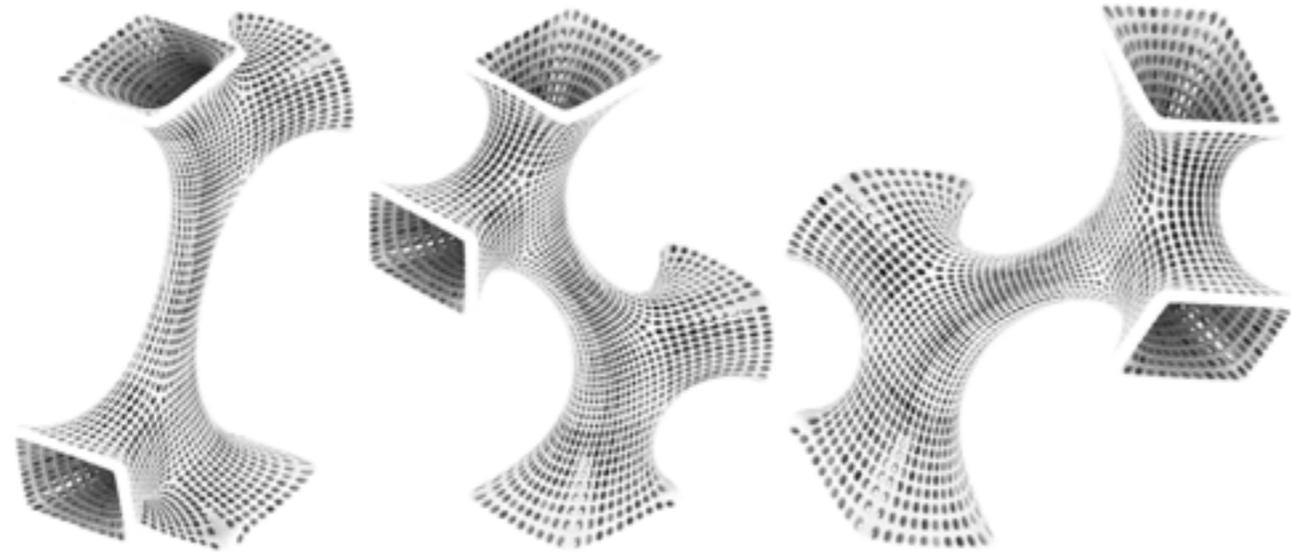
Concentrating on the creative opportunities presented by film-making, this group investigates the use of digital video editing and postproduction tools.

Group F

Physics and Environmental Simulation with Andrei Jipa

Employing specialist physical and environmental design simulation tools, this group explores the way physical simulation can be used as a generative process for architectural design.





ARCHITECTURE PART 3

THE UNIVERSITY OF WESTMINSTER delivers the largest Part 3 course in the UK with over 400 students taking the course this year working in a broad range of architectural practices based in London and the south-east. Students come from a wide variety of backgrounds including overseas schools of architecture. Often architects who are registered but trained outside the UK are sent on the course by their employers to gain an in-depth understanding of the complexities of UK practice.

The course follows the requirements of the ARB/RIBA Professional Criteria and is structured as a series of building blocks with clear assessment points throughout the year. Due to student demand, this year we have run the expanded lecture courses twice a week allowing students to balance

attendance with work commitments. Lectures are delivered by industry experts – including former students – and are recorded for easy future access.

Students' professional development in the workplace is supported by a team of professional tutors – all architects in practice – who provide one-to-one tutorial guidance on the project-based coursework. Professional examiners consistently comment on the high, critical standard of coursework which we attribute to the structured tutoring system where students are challenged to think about practice differently.

This year, as in previous years, the course reached its target number of students in early May, an indication of the value architectural practice and students attribute to the course.

Stephen Brookhouse

MASTERS IN ARCHITECTURE

STUDYING FOR A Master's degree is a valuable opportunity. For some students, part way through their architectural education, it is a chance to specialise and develop their own design identity; for others, it is the first step towards a PhD and an academic career. But for all those engaged in master's level study in the Department of Architecture, a masters provides the context in which to reflect on their work as architects or designers and to enhance their design skills.

The department of Architecture offers three masters programmes:

Architecture MA

Interior Design MA

Architecture and Environmental Design MSc

Each course has its own individual character and subject-specific content but importantly all the courses are designed to support a variety of approaches to the thesis project. The following pages feature a small sample of work from all three programmes.

Richard Difford

Coordinator of Postgraduate Study

Davide Deriu, Richard Difford, Samir Pandya (Course Leaders)
Nasser Golzari, Jon Goodbun, Krystallia Kamvasinou, Dirk Lellau,
Clare Melhuish, Filip Visnjic

Mahsa Alami Fariman, Krzysztof Bela, Marcela Diniz, Ayman Ghali, Shahab Kaviani, Sammaneh Kavianpour, Ali Khalaf, Sama Khan, Yamen Kharsa, Kalyani Kulkarni, Sagar Lohar, Fatemah Mohammadi Araghi,

Oluwakayode Oguntayo, Nicky Reinhard Pandelaki, Duy Tran, Krishna Vasireddi, Tatiana Vishnevskaya, Linda Voulaz, Shihai Wu, Shuang Wu, Ye Zhang

Architecture MA

THE ARCHITECTURE MA course offers a unique opportunity to pursue advanced postgraduate research combining high-level theoretical investigation with innovative design approaches. The programme is both wide ranging and flexible, facilitating alternative modes of study and a range of options, including the choice of either a written or design-based thesis.

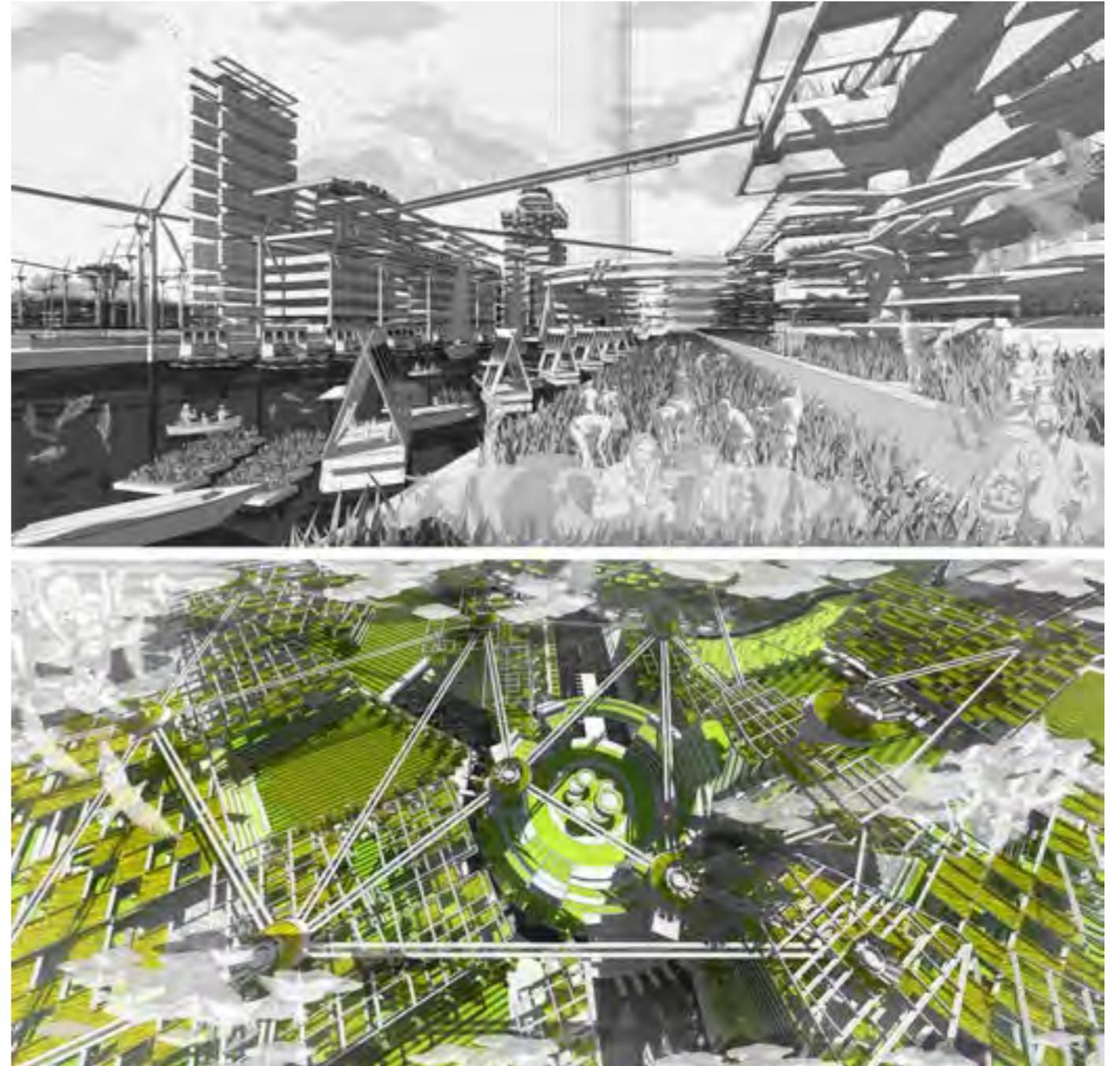
The course also allows for specialism through its three designated pathways: Architecture (Cultural Identity and Globalisation); Architecture (Digital Media); and Architecture (History and Theory). Alternatively, students can also create their own pathway by selecting and combining relevant modules that meet their individual requirements. The range of optional and specialist modules offered allows students to develop their individual learning trajectories through the in-depth study of specific subject areas, involving theoretical components as well as practical applications. A series of theory-

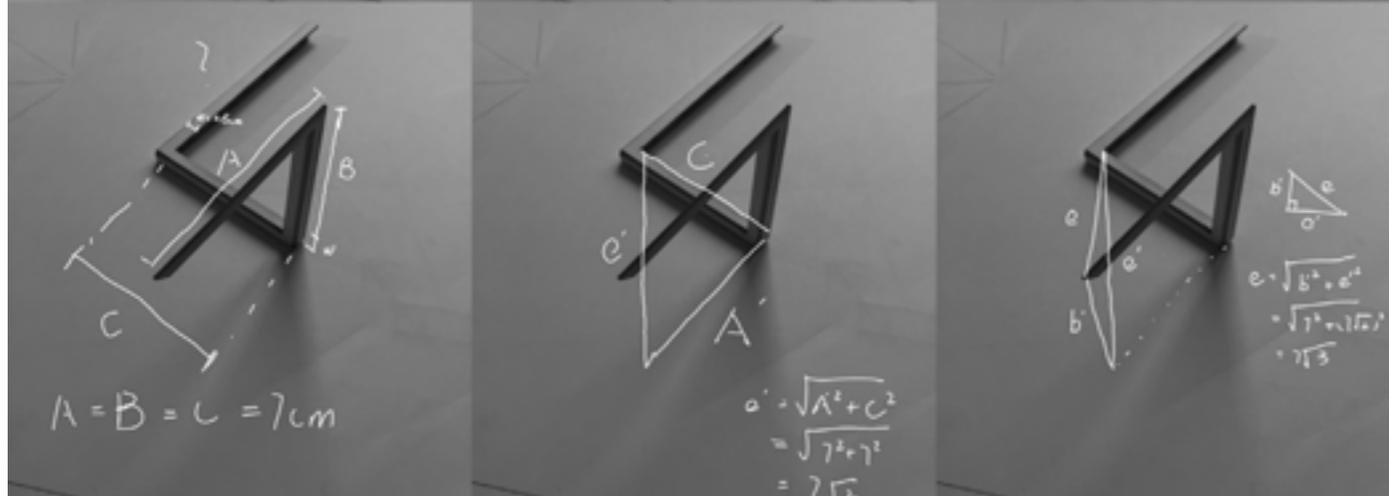
rich modules stimulate students to analyse current trends in architecture, design theory and practice on the basis of their research and critical judgement, and to use these insights to produce high-quality written work in a scholarly manner. In parallel, a set of design-oriented activities encourages students to develop their artistic, aesthetic and intellectual vision through the use of different media, in order to produce individual proposals with a high level of spatial, material and formal resolution.

The course is taught within a dynamic learning environment that comprises seminar-based sessions along with studio-based activities, suitably integrated by a wide range of lectures, tutorials, site visits, research training sessions, and independent study periods. The primary emphasis, however, is on the thesis project or dissertation which is explored in the context of one of three “research labs” aligned with each of the designated pathways

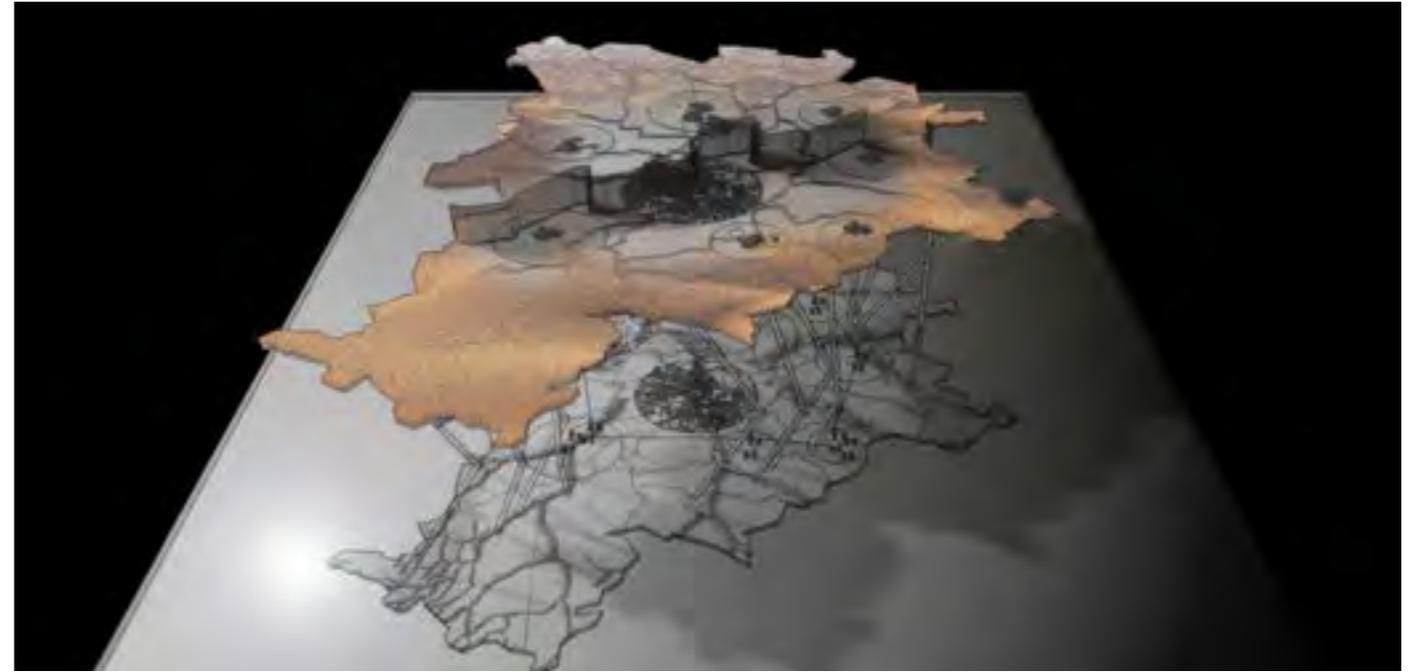
Guest Critics:

Amy Butt, Darren Deane, Dusan Decermic, Ron Kenley, Liliya Kovachka, Lena Mahr, Linda Matthews, Will McLean, Angeliki Sakellariou, Shahed Saleem, Yara Sharif, Vaida Venskun, Victoria Watson, Santiago Zambrano, Francesco Zuddas





Shuang Wu



(top) Krzysztof Bela & Duy Tran; (bottom) Shuang Wu

**Dusan Decermic (Course Leader), Ian Chalk, Joe King, Debby Kypers,
Richard Difford, Lara Rettondini & Filip Visnjic**

Srishti Agarwal, Dalia Al-Soufi, Alejandro Alvarez, Nada Binhomran, Cecilia Boeger, Veroniki Evangelidou, Catia Comini, Adey Fichera, Goneta Heta,

Yasmeen Jafri, Edward Jalmaani, Soo Lai, Can Onal, Jehan Osman, Tanya Rabee, Manuela Vibi, Yating Xiao, Ruiquan Yang, Huiping Zhong

Interior Design MA

EMBRACING THE MATERIAL and intellectual complexities and contradictions magnified by the psychological agency inherent in the subject of interiority, our students, like wayfarers, are tracing their own paths through this ever-changing palimpsest-like topography, unearthing traces of history over which they weave and manipulate contemporary obsessions. Interiors are elusive by nature, conspiratorial and inviting, dark, brooding, but also strangely alluring.

As a reflective example bearing these complexities, Retail and Decoding The Interior modules are set up in this context and seen as both antagonists and attractors, offering professional vocational action and active intellectual reaction.

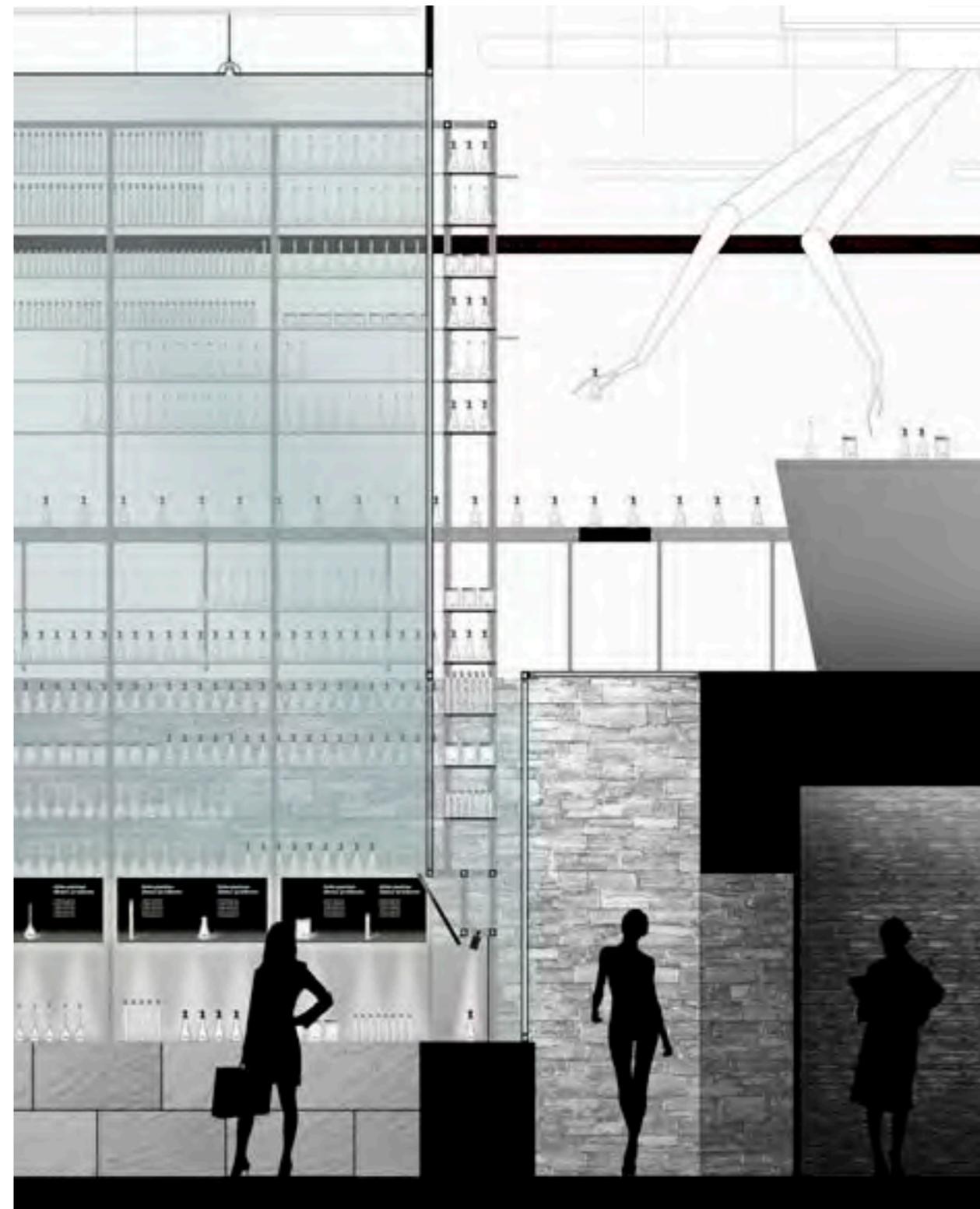
Our thesis projects are exemplars of these manifold concerns, embracing ambitious conceptual strategies

but also focusing on delicate, intricate material renderings.

As the static, indulgent “expert” gaze is being augmented and supplanted by the contemporary democratic idiom of the omnipresent cinematic “measuring” of time and space, the course is immersed in these new responses through film and animation components of the Case Study and Introduction to Design Computing modules. We are indebted to a circle of talented teaching staff, drawn from the sharp edge of London’s dynamic practice battleground, mirrored by the intense presence of their no-less-vibrant, multifaceted academic counterparts, whose own histories have been marked by the rigours of practice.

Guest Critics:
Kerry Brewer, Roo Collins, Tomasz Fiszer, Virginia Rammou, Claire Richmond

Special Thanks:
John Bold, Andrew Peckham and Ben Stringer



**Rosa Schiano-Phan (course leader), Colin Gleeson, Nasser Golzari,
Jon Goodbun, Juan Vallejo & Zhenzhou Weng**

Full-time students

Yanal Abukhalaf, Lina Alsafarini, Daniel Buban Ngu, Noorihan Deraz,
Vaishali Enos, Philip Ssentooogo, Jil Schroth, Bilal Shibib

Part-time students

Yr 1: Urszula Bajcer, Marta Frascoli, Andrzej Kukla, Daniel Owen
Yr 2: Jose' Puchol-Salort

Architecture and Environmental Design MSc

THE ARCHITECTURE AND Environmental Design MSc responds to the needs of current and future professionals for a deeper understanding of the principles of environmental design, and their effective application into architectural practice worldwide. The course reacts to recent developments in the discipline, responding to new research and experimentation, addressing the lack of environmental criteria in the creative design process and of comprehensive performance prediction and feedback protocols. Students gain the knowledge and tools to make informed design decisions based on post-occupancy feedback and performance analysis, towards a new paradigm of environmental architecture which is environmentally and energy conscious, yet sensitive to the contextual and socio-cultural landscape we live in. The course teaches environmental design methods which relate to the various stages of architectural design, enabling

the evaluation of existing buildings and the design of new ones following a combined bioclimatic and building user-focused approach. The core design modules follow an evidence-based approach where the acquisition of specialised software and analytical tools are directly applied to an evaluation and a design project.

The course is interdisciplinary and international providing the skills that can be applied to diverse building typologies and global climatic, environmental and contextual issues. The modules focus on the understanding of the principles and methodology of environmental design and on the development of critical thinking to challenge established practices, positively driving change towards a better and sustainable future.

Guest Critics:

Klaus Bode, Luisa Brotas, Joana Goncalves, William McLean, Jon Moore, Kartikeya Rajput, Vera Sarioglu, Riccardo Zara

Special thanks:

Klaus Bode, Kevin Burchell, Meytal Ben Dayan, Camilo Diaz, Christian Dimbleby, Joana Goncalves, Byron Mardas, Catherine Harrington, Tony Lloyd-Jones, Phil McIlwain, Fergus Nicol, Vera Sarioglu, Amedeo Scofone, Zoe Shattock, Ben Shaw, Fred Stewart, Filippo Weber



RESEARCH

THE DEPARTMENT OF ARCHITECTURE has an international reputation for excellence in research and teaching, for attracting award winning staff and students, and for a wide range of research related activities. As contributors to the Faculty of Architecture and the Built Environment's submission to the 2014 Research Excellence Framework, our research was placed in the top 50% of the 45 submissions in Architecture, Built Environment and Planning. 20% of its publications and research effort were deemed to be world leading [4*] and 45% internationally excellent [3*]. The four case studies of its research impact also scored very highly. This significant endorsement of our research capability has provided the foundation for expanding and enhancing our UK and international profile.

Members of the department are currently participating in a number of significant European and UK grant-funded research projects, collaborating with institutions from around the world. Additionally, Christine Wall, a Reader in Architectural and Construction History, is co-director of ProBE Centre for the Study of the Built Environment, which undertakes innovative interdisciplinary research related to the production of the built environment; and we are also participating in Open Gaza, a collaborative project initiated by Michael Sorkin of New York-based Terreform Studio to map and plan Gaza.

Descriptions of all of these projects follow in this section of the catalogue.

Research in the Department is conducted in five research groups under the overarching umbrella of Architecture and Cities. These are: Architectural History and Theory; Environment and Technology; Expanded Territories; Experimental Practice (EXP); and Representation, Fabrication and Computing. These are loose alignments of staff, research students, designers and practicing architects who undertake joint research initiatives and organise events of common interest. Further information about the activities of these groups during 2015/16 can be found in the next pages.

The department has an active PhD programme and an ambitious body of PhD students who are active both inside and outside the University. During 2015/16 we hosted a number of ADAPT-r fellows (Sam Kebbell, Colm Moore, Johannes Torpe, Anna Pla Catala, Hseng Tai Lintner and Dr Maria Veltcheva) and visiting research fellows (Mo Michelsen Stochholm Krag and Angelo Maggi) all of whom contributed to the department in various ways. We were pleased to host an inaugural lecture by Michael Sorkin, Visiting Professor in the Department of Architecture, titled 'City States.'

For more information about these and other aspects of the department's research activities, visit

<http://www.openresearchwestminster.org/>

ARCHITECTURE AND CITIES

ARCHITECTURE AND CITIES is a research umbrella covering the strong and diverse research, scholarship, teaching and practice undertaken in the Department of Architecture at the University of Westminster. This structure encourages research through historical and socio-cultural research, design, practice and consultancy. It is organised into five distinct research groups:

Architectural History and Theory

Environment and Technology

Expanded Territories

Experimental Practice (EXP)

Representation, Fabrication and Computing

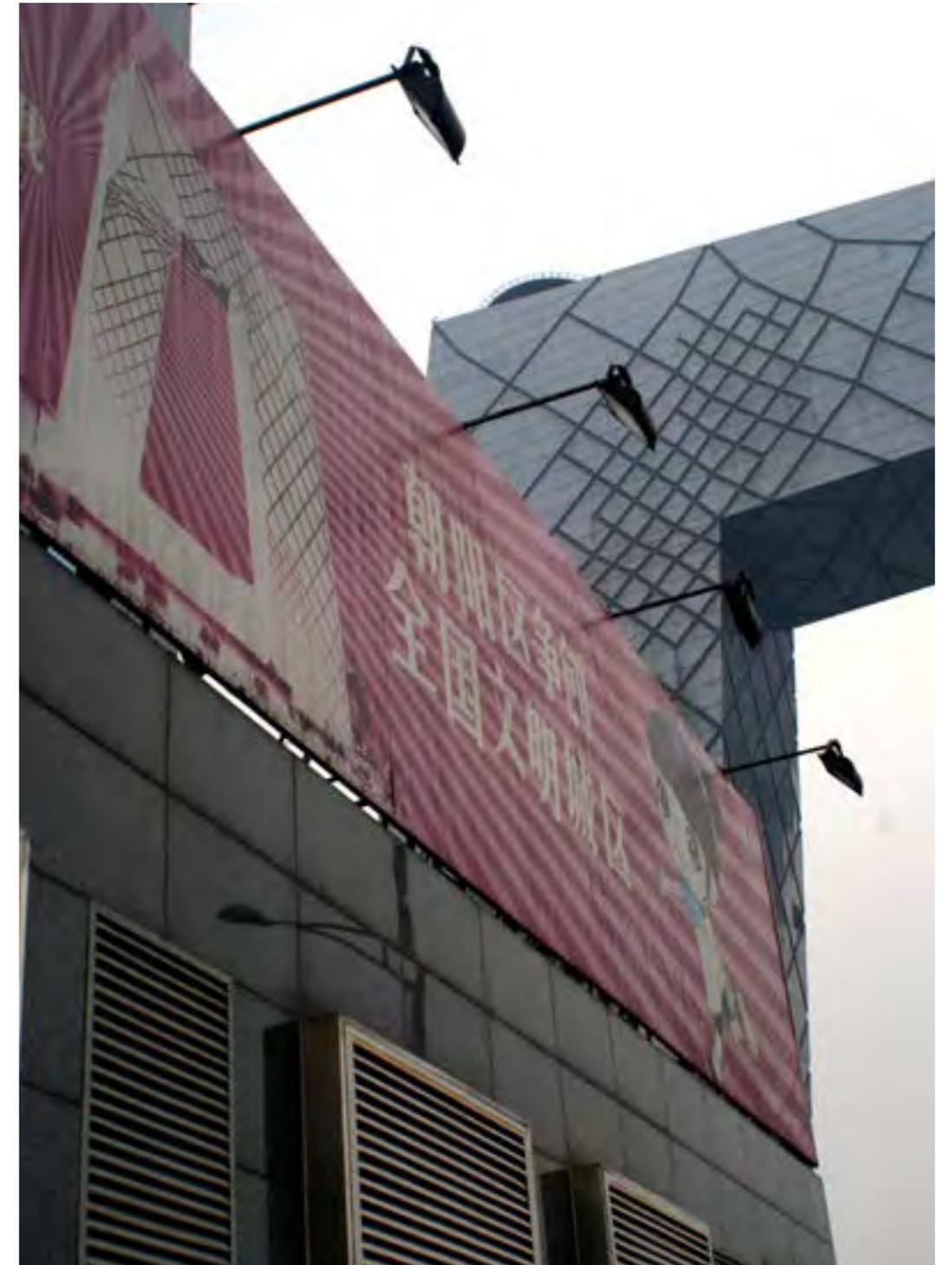
These are loose alignments of staff, research students, designers and practicing architects who undertake joint research initiatives and organise events of common interest. The Architectural History and Theory Group is made up of scholars and research students who conduct historical and theoretical research, consult on heritage matters, host symposia and conferences, write and edit books, journals and journal articles and curate exhibitions. Environment and Technology brings

together two overlapping fields of research in the Department – environmental design and practice-driven research into the history and on-going technological development of architecture. Expanded Territories brings together the work of a number of scholars critically probing sites and practices previously considered outside the realm of architecture as valid sites for architectural research and speculation. Experimental Practice (EXP) supports, documents and generates experimental design projects that have acted or act as laboratories for the architectural profession, including built and un-built design projects, books, exhibitions and other forms of practice. Representation, Fabrication and Computing explores the nature of drawing and making as tools for research and as the vehicles for creative practice. For further details, visit our web pages here:

<https://www.westminster.ac.uk/architecture-and-cities>

Architecture and Cities is represented at ARENA, a new European-wide Architectural Research Network by Kate Heron and Ben Stringer:

<http://www.arena-architecture.eu>



Architectural History and Theory

Academic Staff: John Bold (Co-ordinator), Harry Charrington, Dusan Ducermic, Davide Deriu, Richard Difford, Jon Goodbun, Constance Lau, Samir Pandya, Andrew Peckham, Shahed Saleem, Christine Wall, Victoria Watson, Julian Williams

Current PhD Students: Noha Alhamadi, Samra Khan, Sarah Milne, Emilia Siandou



THIS GROUP ENGAGES in a wide range of research in architectural history and theory, cultural studies, urbanism and heritage, exploring the ‘what, why, how and for whom?’ of architectural and building custom and practice and the changing meanings and interpretations which have been placed upon them. The approach is not tied to any particular school of thought or methodology – the catholicity of approaches reflects the breadth and depth of the subjects. It is this academic broad-mindedness which attracts scholars and students and enables them to conduct ground-breaking research, resulting in numerous contributions to books and journals, the organising of conferences, symposia and exhibitions, bringing international recognition.

Publications in 2015-16 include Andrew Peckham’s forthcoming book *Architecture and its Imprint*; a chapter by Davide Deriu on British Views of Republican Ankara

in *The City in the Muslim World*; Victoria Watson’s essay on Mies van der Rohe’s Krefeld golf clubhouse; her artefact, *Beyond Suprematism*; and several chapters by John Bold on the rehabilitation of the built heritage of south-east Europe in a book (in the press) on the Council of Europe’s Ljubljana Process. Shahed Saleem’s forthcoming architectural and social history of mosques in England, carried out in association with Historic England, will be the first major study of this highly significant but strangely under-researched building type. Reaching out to the scholarly world, Davide Deriu continues to play a major role in the European Architectural History Network while John Bold, rather more locally, is once again the editor of the *Transactions of the Ancient Monuments Society*.

Our PhD students have made excellent progress towards completion as well as contributing notable papers to international conferences and scholarly symposia. MArch student Marie Price continued our record of producing award winning architectural dissertations, receiving the RIBA President’s Medal 2015 for her outstanding and very entertaining analysis of ‘The Overlooked Back Garden’.

Our lectures now take place in the Robin Evans lecture room, recently named to commemorate the legacy of a great scholar and teacher whose books *The Fabrication of Virtue* and *The Projective Cast* set a standard to which all researchers should aspire.

Environment and Technology

Academic Staff: Nasser Golzari, Jon Goodbun, Will McLean, Rosa Schiano-Phan, Pete Silver

Current PhD Students: Will McLean, Philippe Saleh, Pete Silver

ENVIRONMENT AND TECHNOLOGY draws together two related strands of research in the Department of Architecture: environmental and ecological design, and practice driven research into the history and technological development of architecture. Specific areas of interest include a-typical construction technologies, the innovative and efficient use of materials, human comfort, building performance and passive methods for the heating, cooling and lighting of buildings. Research outputs include authored and edited books, regular journal/magazine articles and blogs, organizing and contributing to conferences/symposia and PhD supervision.

Rosa Schiano-Phan has initiated a new research project with the Fabrication Laboratory on the innovative design and fabrication of Artificial Skies for the physical modelling and simulation of daylight. Rosa is presenting at the 53rd ‘Making Cities Livable’ conference in Rome this summer with a paper entitled ‘Mitigative Urban Environments and their Microclimates’.

Jon Goodbun’s recent research includes the curation of the symposium, ‘What’s at Play in Environmental Design’ hosted by the department in 2015, and a paper

entitled ‘Mud and Modernity’ is due for publication in the new architecture journal *AJAR*. Jon continues his research into the work of anthropologist Gregory Bateson and earlier this year attended a workshop at the Esalen Institute with the help of a research support grant from the university. NG Architects’ environmental technology project for self-builders was recently short-listed and exhibited by Grand Designs.

Will McLean and Pete Silver are both currently enrolled in the PhD by Published work programme and recently published their fourth co-authored book *Air Structures*, Laurence King 2015.

McLean delivered the keynote speech on his ongoing research into the innovative construction systems of Dante Bini at the 3rd annual conference of the Construction History Society, University of Cambridge. Silver and McLean are currently working on two new publications, an updated and enlarged version *Fabrication: The Designers Guide* and a new book on architecture, health and wellbeing.



Expanded Territories

Academic Staff: Lindsay Bremner (Co-ordinator), Clare Carter, Corinna Dean, Krystallia Kamvasinou, Natalie Newey, Duarte Santo, Ben Stringer

Current PhD Students: Duarte Santo, Phillip Luehl

EXPANDED TERRITORIES WAS set up in 2012 as an umbrella for a group of researchers, scholars and designers working on architecture in an expanded field. It is intellectually ambitious, innovative, and forward-looking; it evokes a cultural project rather than merely a research field. It was formed to bring into dialogue the work of those probing sites and practices previously considered outside the realm of architecture - global mobilities, rurality, resource extraction sites, energy infrastructures, the underground, the ocean, the atmosphere etc. This work is framed by an emerging awareness of the planetary scale of urbanism, the trans-national scope of culture, by the discovery of the anthropocene and by the ethical imperative to work with the agency and rights of human and non-human actants (animals, plants, minerals) in the shaping of built environments. The group seeks to find new ways to conceptualise, speak about, represent and design architecture and cities in line with these conditions and objectives. Currently its work is focused around three themes: monsoon urbanisms, rurality and landscape.

Professor Lindsay Bremner is leading a research project on the monsoon in South Asia, focusing on three cities, Chennai, Delhi and Dhaka.

Ben Stringer is leading the rurality research theme, taking up questions raised at the 'Re-imagining Rurality' conference held at Westminster in 2015.

Krystallia Kamvasinou is currently co-ordinating a series of publications (including two refereed articles and

one book chapter) stemming from her Leverhulme Research Grant on 'Interim Spaces and Creative Use' (RF-2012-518).

In addition to this, Expanded Territories cohosted (with the Centre for the Study of Democracy in the Faculty of Social Sciences and the Humanities) a conference titled 'Design After Planning, From Epistemology to Topology' in February 2016. Duarte Santo is guest editor of a special edition of the Urban Island Studies Journal, and Corinna Dean is currently working in the port city of Kochi in Kerala, India, to map the cultural and socio-economic impact of its recently established public art biennale.



Krystallia Kamvasinou: *Creative interim use at Canning Town Caravanserai, part of the Meanwhile London competition (2010 - 15, Ash Sakula Architects): makeshift raised beds for community food growing*

Experimental Practice (EXP)

Academic Staff: Alessandro Ayuso, Peter Barber (Reader), Roberto Botazzi, Anthony Boulanger, Nasser Golzari, Prof Sean Griffiths, Eric Guibert (ADAPT-r Fellow, KU Leuven), Prof Katherine Heron, Gillian Lambert, Andrei Martin, Stuart Piercy, Shahed Saleem, Jane Tankard,

Maria Veltcheva (Experienced Researcher, ADAPT-r) Filip Visnjic, Camilla Wilkinson, Julian Williams, Andrew Yau

Current PhD Students: John Walter, Jason Pomeroy



THE EXPERIMENTAL PRACTICE research group (EXP) supports and promotes research in innovative and experimental architecture. Set up in 2003 by Professor Kester Rattenbury, it explores the experimental projects - buildings, books, art works, imaginary, 'paper' and teaching projects - which act as a 'laboratory' for the architectural profession. Its inaugural projects were the Supercrit series, www.supercrits.com where world-class architects come 'back to school' to be 'critted' on a famous project, and the AHRC 'Outstanding'-ranked Archigram Archival Project, <http://archigram.westminster.ac.uk> which made the work of this seminal architectural group available online.

We act as an umbrella group for working practitioners throughout the department. This year Professor Kester Rattenbury was Visiting Scholar at the University of Auckland. Professor Sean Griffiths was Visiting Professor at Yale and featured in the Royal Academy Mavericks exhibition and events programme. He also gave the Keynote Speech at the Aarhus conference,

Making Research; Researching Making, where Gill Lambert presented a paper called 'Trust in the Maker'. Peter Barber (MARCH tutor) won the Royal Academy Architecture Prize; Victoria Watson's air grid piece, Three Towers, was also shown last summer at the Royal Academy Summer show; and Anthony Engi Meacock and Giles Smith (BA tutors), as part of the Assemble group, won the prestigious Turner Prize.

EXP makes use of Ambika P3 to develop and exhibit research. An exceptional and provocative exhibition entitled the Alien Sex Club formed part of the PhD research of multimedia artist John Walter exploring sexual health in visual culture. We also work with RMIT's PhD by Practice model of design-based research, where architects and other working designers develop their work in practice to PhD level. Kate Heron leads Westminster's participation in ADAPT-r, and with Rattenbury, participates as Professor, supervisor and examiners, and hosting other ADAPT-r events, including culminating exhibition and Practice Research Symposium this autumn.

Representation, Fabrication and Computing

Academic Staff: Alessandro Ayuso, Roberto Bottazzi, Toby Burgess, Richard Difford, Steve Jensen, Arthur Mamou-Mani, Natalie Newey, Stuart Piercy,

Kester Rattenbury, Paul Richens, David Scott, Ro Spankie, Allan Sylvester, Filip Visnjic, Richard Watson, Victoria Watson, Fiona Zisch

THE REPRESENTATION, FABRICATION and Computing research group sets out to explore the nature of drawing and making in its broadest sense – both as a tool for research and as the vehicle for creative practice. Intended to cut across disciplinary boundaries, the work of the group encompasses

a range of activities from historical analysis and the science of visual perception, to design-based research and the exploration of innovative new fabrication technologies. Research outputs including publications, conference papers, exhibitions and festivals. This work is organised through three sub-groups:

(1) Body, Space and Representation

Co-ordinators: Alessandro Ayuso, Ro Spankie

Individual Research included Alessandro Ayuso's Keynote lecture at the DR_SoM The Empathic Turn Symposium at the University of Antwerp and the exhibition of recently completed models and drawings in the Bartlett's Research Projects 2016 Exhibition. Ro Spankie's presentation of 'Within the Chimeras: Spaces of the Imagination' paper at the Production Sites Conference at the Bartlett UCL and commencing her editorship on the new *Interiors Design Architecture Culture* journal.

Recent collaborations with the Design through Fabrication group in teaching included: a week-long Body Building workshop (along with the Fab Lab and Interior Architecture staff Mike Guy and Steve Jensen), and the Parallel Cities workshop at Parsons the New School, New York (in collaboration with William Haskas of Parsons).

(2) Design through Fabrication

Co-ordinators: David Scott

David Scott and the Fab Lab are hosting FAB FEST, an International Fabrication Festival featuring 60 pavilions and a one-day urban summer festival to be held in Ambika P3.

(3) Spatial Interface

Co-ordinators: Richard Difford

Recent activities associated with the Spatial Interface group include a presentation, given by Richard Difford, as part of an inaugural event to launch the Robin Evans memorial lecture series; and a workshop exploring the use of stereoscopic photography. Also this year Filip Visnjic helped to curate 'ACT' a new arts and technology centre and festival in South Korea and was a member of the jury for Linz's Ars Electronica festival.

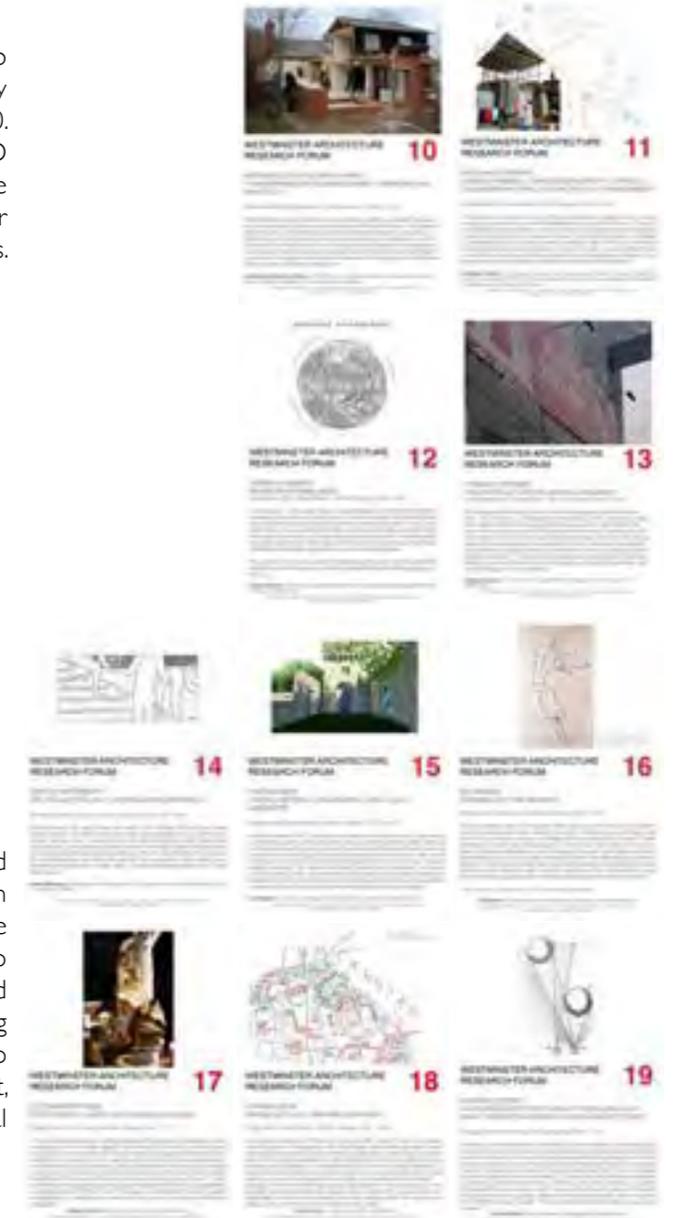


Architectural Research Forum

THE ARCHITECTURE AND CITIES Research Group hosts a regular research forum on the first Thursday of every month in the Ralph Erskine Room at 13.00. These are opportunities for staff, visiting fellows or PhD students to present work in progress and to stimulate conversation or provoke critical debate about their research. Seminars are open to all staff and students. During 2015/16, the programme included:

Mo Michelson	Stochholm Crag	Transformation of Abandonment: A New Critical Practice?
Isis Nunes Ferrera		Design Thinking and Transdisciplinarity: Critical Collaborative Practices in the Built Environment
Lindsay Bremner		Monsoon Assemblages
Douglas Spencer		The Architecture of Liberal Democracy
Paul Richens		Virtual Heritage: Reconstructing a Lost Landscape
Kester Rattenbury		The Wessex Project: Thomas Hardy Architect
Ro Spankie		Drawing out the Interior
Alessandro Ayuso		Body Agents: Subjective Figures in Design
Corinna Dean		Making as Place: Mapping Creativity
Richard Difford		On Stereoscopic Depth and Pictorial Space in Early Twentieth-century Art and Architecture

In addition to this, a new series of department-focused research development workshops was inaugurated in 2016 and delivered by Christine Wall and Katherine Hammersley. Three workshops have been run to date: an overview of the research landscape and internal mechanisms and processes for making funding applications; a session on choosing a conference to attend and writing a successful conference abstract, and a session on making successful bids for internal and external funding.



ADAPT-r: Practice-based research

University of Westminster leader: Professor Katharine Heron

The research leading to these results has received funding from the European Union's Seventh Framework Programme FP7/2007-2013.



ADAPT-r COMPRISES SEVEN international partners led at Westminster by Professor Katharine Heron. Funded by the EU and Marie Curie, the training network expands the ground-breaking PhD by Practice model developed and established at RMIT. It has employed 42 researchers (creative practitioners) who develop new research and exchange their findings across the partnership guided by the partners' Scientific Committee.

attended by over 100 practitioners and the work is presented for critique to supervisory panels with peers and external critics. ADAPT-r concludes in late 2016 with a major exhibition in Ambika P3, a Practice Research Symposium and many related events.

For further information see <http://adapt-r.eu>

PhD by Practice assumes creative practitioners have a body of pre-existing body of work. Participants share intense public supervisory sessions at twice-yearly Practice Research Symposia (PRS). They reflect on and investigate their own research, within past and current practice, that is transformative of future practice. These generously open events are

ADAPT-r Fellows (ESR)

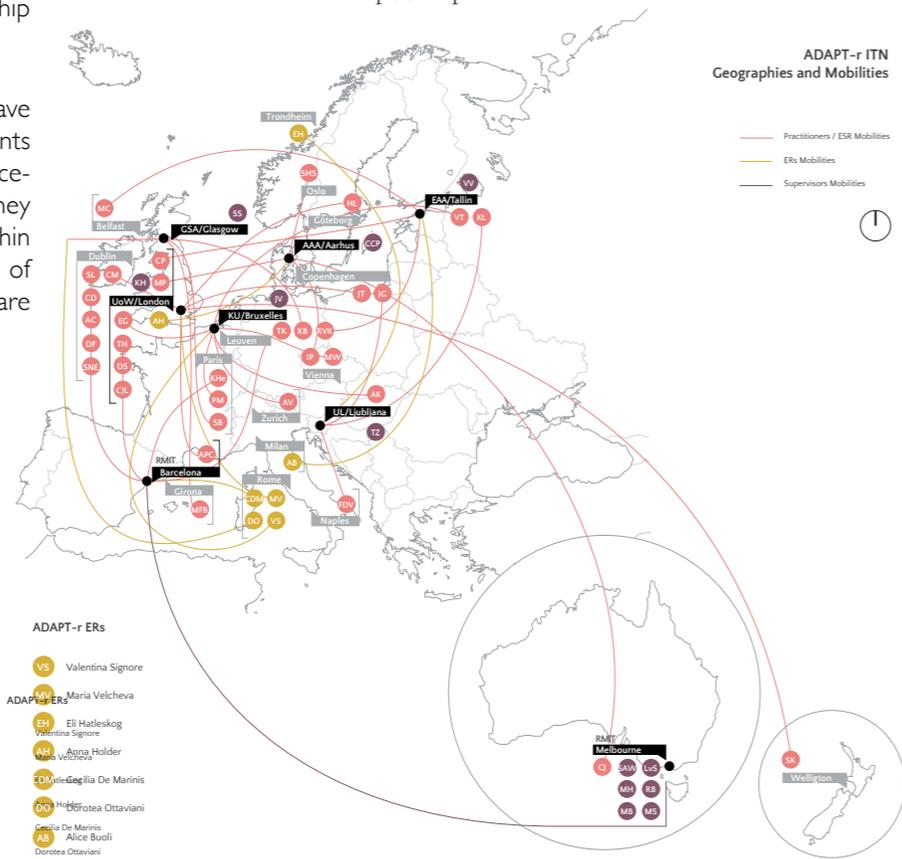
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|----------------------------------|----------------------------------|
| CJ Chris Johnstone | APC Anna Pla Catala |
| SHS Siv Helene Stangeland | HL HsengTai Lintner |
| MP Marco Poletto | EG Eric Guilbert |
| IP Irene Prieler | PM Petra Marguc |
| TK Thierry Kandjee | VT Villem Tomiste |
| TH Tom Holbrook | AK Ana Krec |
| DS Deborah Saunt | AV Alicia Velazquez |
| CJL CJ Lim | MW Michael Wildmann |
| SL Steve Larkin | RVR Rosanne Van Klaveren |
| CD Cian Deegan | MC Michael Corr |
| AC Alice Casey | CP Claudia Pasquero |
| KH Karin Helms | SB Sebastien Penfonis |
| DF Dermot Foley | MFB Marti Franch Battlori |
| SNE Siobhán Ní Eanaigh | KB Koen Broucke |
| SK Sam Kebbell | KL Karli Luik |
| CM Colm Moore | FDV Federico Del Vecchio |
| IT Johannes Torpe | CJ Gitte Juul |

Supervisors

- | |
|---------------------------------|
| CCP Claus Peder Pedersen |
| SAW SueAnee Ware |
| LVS Leon van Schaik |
| MH Marlyn Hoegh-Borsen |
| RB Richard Blythe |
| MB Mauro Baffico |
| sk Kate Heron |
| JV Johan Verbeke |
| VV Veronika Valk |
| SS Sally Stewart |
| TZ Tadeja Zupancic |
| MS Marcelo Stamm |

ADAPT-r ERS

- | |
|------------------------------|
| VS Valentina Signore |
| MV Maria Velcheva |
| EH Eli Hatleskog |
| WH Anna Holder |
| DM Daniela De Marinis |
| DD Dorotea Ottaviani |
| AB Alice Buoli |



ADAPT-r Geographies and Mobilities graphic representation

ProBE

Linda Clarke is co-director of ProBE, Professor of European Industrial Relations in Westminster Business School, and president of the European Institute of Construction Labour Research, based in Brussels.

Colin Gleeson is the deputy director of ProBE, a Reader in FABE and chartered building services engineer with a doctorate in energy and buildings.

Christine Wall is co-director of ProBE, based in FABE, and Reader in Architectural and Construction History.

ProBE CONTINUES TO instigate and undertake innovative, interdisciplinary and international activity related to the production of the built environment. Current funded historical research includes the preparation of an archive and exhibition on the construction of key post-war architectural schemes (£23,500), an oral history project on inner city feminist housing activists, and research on the construction of Waterloo Bridge, which resulted in an enhanced

listing by Historic England to include the role of women. A number of projects focus particularly on labour in the construction industry, including recently the representation of women, supported by Thames Tideway Tunnel (£26,200) and research into blacklisting claims (£21,000). Other research has covered migrant labour, disability, diversity, wage relations, employment conditions, subcontracting, vocational education and training (VET), health and safety, bricklaying and furniture qualifications, and labour history in the construction industry across Europe.

ProBE is also engaged in the socio-technical analysis of low energy construction, renewable technologies and the energy performance gap with international research partners. Our work includes: the design process and its expression through the world of the construction site and its conditions of employment; analysis of low energy construction VET and qualifications across Europe and the development of thermal or energy literacy. Current funded research includes: an analysis of UK RHPP heat pump field trial results (£400,000); Adapting Canadian work and workplaces for Climate Change (\$2.5m); and Green Transitions in the US and Europe (\$40,000).

Events, symposia and seminars, guided by the advisory group, are also regular features of ProBE's work.



John Steeden: Crane erectors on the Barbican site

Public Space and the Role of the Architect in London and São Paulo

Principal Investigator: Professor Susannah Hagan
Research Associates: Dann Jessen RIBA, Dr Neal Shasore
PhD: Jane Hall

Project Partners: British Council, Design Council, RIBA, RTPI, 20th Century Society (UK); University of São Paulo: Professor Jose Lefèvre, Professor Monica Carmargo (Brazil)
Funding bodies: AHRC (UK); FAPESP (Brazil)



THIS ANGLO-BRAZILIAN RESEARCH project is a collaboration between the Department of Architecture, University of Westminster, and the Faculty of Architecture and Urbanism, University of São Paulo. It takes advantage of the complex and often spectacular legacy of architectural modernism in both London and São Paulo as a way of reflecting historically on contemporary public spaces in both cities, and on the often neglected role of the architect in their production.

In a contemporary social context of growing demand for greater democratic authorship and ownership of the built environment, in particular its public realm, the role of design needs to be understood by designers and their clients in a far more informed way. If public space is co-constituted, then attention needs to be paid to the space as well as to the public.

Today, there are marked similarities between London and São Paulo: they are both financial capitals, and they

both have multicultural populations. They both suffer from a wide divide between rich and poor, and from chronic housing shortages. More importantly for this research, their cities tend to think about public space defensively, mirroring social segregation with spatial segregation. The emptiness of many public spaces in São Paulo, and its over-surveillance in London, are symptoms of social dysfunction unanticipated by the optimistic agenda of architectural modernism.

The project examines whether, in a very different contemporary political and social context, the positive aspects of its modernist case studies could be transferred to address the low quality of much contemporary public space design in both cities. It also explores the implications of modernist top-down design in both cities versus the contemporary fashion for more participatory approaches. Does greater democracy mean greater quality? Greater popularity? If so, what is the role of the architect in achieving such conditions?

Susannah Hagan: *Centro Cultural São Paulo (CCSP) by Eurico Prado Lopes, 1978*

Monsoon Assemblages

Principal Investigator: Professor Lindsay Bremner
Research Associates: Michele Vianello and Beth Cullen
PhD: To be appointed in January 2017
DS18, 2016 – 2019

Funding: This project received funding from the European Research Council (ERC) under the European Union's Horizon 2020 research and innovation programme (Grant Agreement No. 679873).

IN 2015 PROFESSOR Lindsay Bremner was awarded an ERC Starting Grant for a five-year research project titled *Monsoon Assemblages*. The ambition of the project is to undertake interdisciplinary design-driven inquiry into the impacts of changing monsoon climates in three of South Asia's rapidly growing cities: Chennai, Delhi and Dhaka. This will be undertaken at a time when extreme weather events, all attributed to the monsoon's capricious nature, are resulting with increasing frequency in water shortages, power failures, floods, out-breaks of disease, damage to property and loss of life. In responding to these events, the project will challenge the dominant view of the monsoon as a natural meteorological system outside of and distinct from society. Instead it will study multiple monsoons as co-productions of physical and social processes

entangled within historic lived environments that can be analysed, worked with, shaped and changed. An unconventional interdisciplinary team comprising spatial designers and environmental anthropologists will advance research of lived environments as indivisibly natural, social and political and propose models for intervening in them through design.

One of the unusual features of the grant is the inclusion of Master of Architecture level design students in the project team for three years. This means that DS18, led by Professor Bremner and Roberto Bottazzi will undertake research and design in Chennai, Delhi and Dhaka from 2016 to 2019 and the outcomes of their research will feature in the final *Monsoon Assemblages* exhibition and book in 2020.



(left) *Monsoon Assemblages* Graphic; (right) *Indian Air Force Relief and Rescue Operation during Tamil Nadu Floods, December 2015* [Source: iindianairforce.nic.in]



Open Gaza

Co-ordinators:

UK: Nasser Golzari, Yara Sharif

USA: Professor Michael Sorkin, Vyjayanthi Rao, Quilian Riano

THE DEPARTMENT OF ARCHITECTURE, led by Nasser Golzari and Yara Sharif and MArch Design Studio DS22, are participating in a collaborative venture with Terreform Office in New York and the Palestine Regeneration Team (PART) called Open Gaza. Spearheaded by Professor Michael Sorkin, this is a project to explore how design, planning and technology can aid in advancing Gaza as a more resilient and sustainable city. Participants include practicing architects, urban designers, academics and social scientists. In November 2015, a conference hosted by the University of Westminster brought together a number of these participants. Further events are planned, to culminate in an exhibition and a book to be published by UR Books in 2017, with contributions from the UK, USA, India, Latin America and Palestine.

This extends an on-going research by design project by Golzari and Sharif to explore spatial possibilities in Palestine. Stemming from the urgent need for an alternative practice able to heal and nourish physical space as well as the space of imagination, they have been looking at responsive design interventions to rebuild Gaza, while also thinking about creative forms to reconstruct and stitch the fragmented landscape. One of the key outcomes is the 'Green Learning Room.' This prototype was developed with alternative construction techniques in mind to re-read and re-inhabit the city of Gaza. Oscillating between the scale of 1:1 and the scale of 1:10000, it is seen as a way to rethink domesticity in a city that is no longer lived in in a conventional sense. Where the relationship between the street, the room, the internal and the external is blurred, it is seen as a way to trigger possibilities for dwelling, stitching and empowering.



(left-right) Nasser Golzari and Yara Sharif (PART): Re-imagining the 'Absurd-City'; Andreas Christodoulou (DS22): Open Gaza Flyer; Santiago Rizo (PART): The Learning Room as a parasite

PhD Students

THE DEPARTMENT HAS capacity to supervise PhD students in research areas in which its staff have expertise. Enquiries should be directed to the director of Architectural Research, Professor Lindsay Bremner, email: l.bremner@westminster.ac.uk

Current PhD students registered in the Department of Architecture are:

Full time:

Noha Alahmadi

Voice of the Vernacular: Forgotten Buildings of Saudi Arabia

Supervisors: Christine Wall, Lindsay Bremner

May Aljamea

Cultural trauma and the home environment: A Case Study in Saudi Arabia

Supervisors: Lindsay Bremner, Samir Pandya

Denise Bowes

The importance of role models for women in the Quantity Surveying Profession

Supervisors: Christine Wall, Linda Clarke

Samra Kahn

Development of the Sethi Havelis, Peshawar, 1810-1890

Supervisors: John Bold, Davide Deriu, Lindsay Bremner

Phillip Luehl

Rethinking Architectural Practice as an active Agent of Socio-Spatial Decolonization in Namibia

Supervisors: Lindsay Bremner, Isis Nunez Ferrera

Sarah Milne

Architecture and the Drapers' Company Archive, c. 1540 - 1640

Supervisors: John Bold, Lindsay Bremner

Lilit Mnatsakanyan

KhachkarLAB: Decoding Shikahogh Stones

Supervisors: Lindsay Bremner, Constance Lau

Philippe Saleh

Towards nearly Zero Energy Buildings in Lebanon: bioclimatic design and experimental building strategies for energy demand reduction in new built.

Supervisors: Rosa Schiano-Phan, Colin Gleeson

John Walter

Alien Sex Club – Educating audiences about continuing rates of HIV transmission using art and design

Supervisors: Lindsay Bremner, Victoria Watson, Francis White

Part time:

Duarte Santo

Hybrid territories, performative geographies, fluid cartographies in small islands

Supervisors: Davide Deriu, Helen Farrell, Lindsay Bremner

Emilia Siandou

Modern architecture in Cyprus as heritage

Supervisors: John Bold, Davide Deriu, Panayiota Pyla

PhD by Publication:

William McLean

A Sociotechnical History of Architecture and Invention

Supervisors: Christine Wall, Lindsay Bremner

Jason Pomeroy (Complete Dec 2015)

Skycourts and skygardens: towards a vertical urban theory

Supervisors: Lindsay Bremner, Marion Roberts

Peter Silver

On Engineering Architecture

Supervisors: Lindsay Bremner, Harry Charrington

AmbikaP3

AMBIKA P3 PROVIDES a platform for research, being both a laboratory to develop new work and the place in which the outcome is disseminated. Here multi-disciplinary and inter-disciplinary research can flourish. Our closest relationships are with WSMAD and fABE, and with many external partners.

In 2015 we presented Chantal Akerman *NOW* in collaborative partnership with *A Nos Amours* and the Marian Goodman Gallery, curated by Michael Mazière, Reader in Film and Video in WSMAD. This major exhibition of work by the internationally celebrated filmmaker and artist, was the first large-scale exhibition in the UK and coincided with the UK premiere of *No Home Movie* at Regent Street Cinema. Tragically the artist died before the show opened. The curators ensured with painstaking loyalty, that this serve as an amazing and moving tribute. Adrian Searle, art critic of the Guardian, named the exhibition in his top 10 exhibitions in 2015 internationally.

The year started with *Under* a multi-screen installation on the art of free diving by Martina Amati. In this film, the artist and BAFTA award-winning filmmaker returns to her love of free diving. In a stunning beautiful installation, visitors could share the experience and practice the skill of holding your breath! In a new partnership, arranged

by Heather Blair, Ambika P3 hosted the London Contemporary Music Festival LCMF2015. Seven diverse performances were staged over seven days, to sell-out audiences. LCMF is a not-for-profit multi-disciplinary arts commissioning agency specialising in music and performance.

An increased number of commercial lettings in the year affirmed our links with London's booming creative industries. The range from alumna Vivien Westwood's new collection launched in Fashion Week with an anti-austerity theme, to Twitter's celebration of their tenth anniversary. The commercial area, managed by Niall Carter, negotiated an agreement with neighbours the Royal Academy of Music to stage Gavin Bryars' *Titanic* and Rimsky-Korsakov's *May Night*.

Future events include an exciting exhibition that will reveal the creative practice of design and architecture including landscape, in November 2016. In early March 2017, an exhibition of artists engaging with the University of Cambridge's research project entitled *Casebooks*. Throughout the year there will be a series of short bookings devoted to research development.

www.p3exhibitions.com

Professor Katharine Heron
Director



(top) Chantal Akerman: *NOW* (2015)

(photographer: Michael Mazière)

(centre left) Ellen Fullman: *London Contemporary Music Festival* (2015)

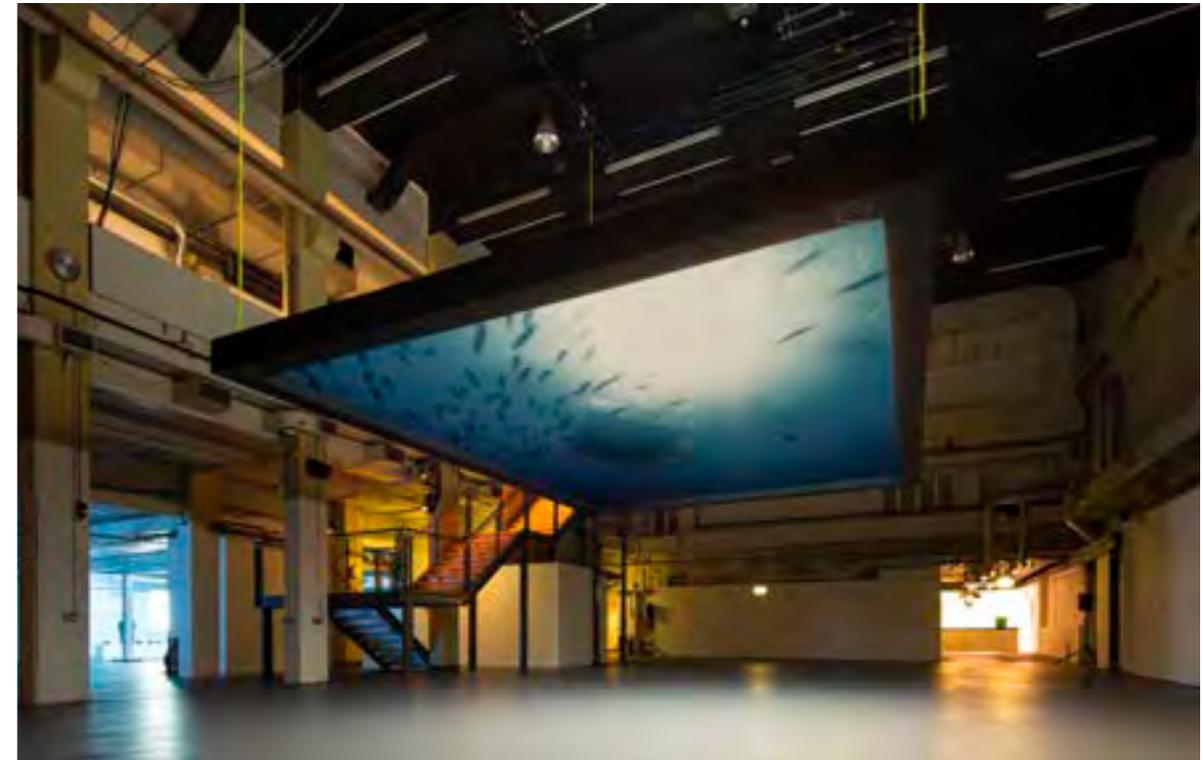
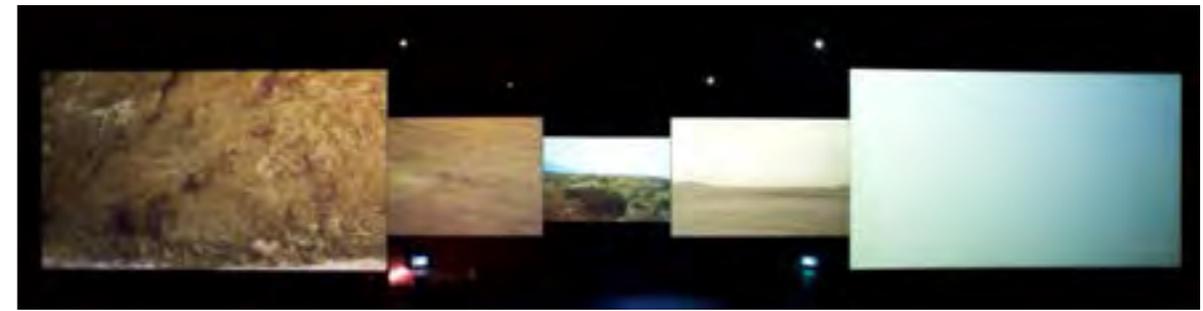
(photographer: Dimitri Djuric)

(centre right) Chantal Akerman: *In the Mirror* (2007)

(photographer: David Freeman)

(bottom) Martina Amati: *Under* (2015)

(photographer: David Freeman)



Studio as Book

STUDIO AS BOOK is a new series of publications by the Department of Architecture to tender the extraordinary creative work undertaken in the Department of Architecture's design studios – in detail. The series will include undergraduate and graduate level work, and is intended to sit alongside the Open Exhibition and catalogue. Each book in the series will cover the work of a design studio over

the course of at least two years. They will record, archive and present the pedagogical programme and creative student outputs of a design studio; position the work of a design studio within a broader intellectual, scientific or aesthetic field; advance the design-driven research being undertaken in a design studio; and provide a reference for future iterations and variations of that studio.

Studio as Book books are available for purchase at <http://www.studioasbook.org> and other online bookstores.

Available now

Studio as Book No. 1 **Architecture, Energy, Matter: DS18, 2013-2015**
Edited by Lindsay Bremner & Roberto Bottazzi

Forthcoming in 2016

Studio as Book No. 2 **Dialogic Designs: DS3, 2012-2015**
Edited by Constance Lau

Forthcoming in 2017

Studio as Book No. 3 **The Intrinsic and Extrinsic City: DS11, 2008-2014**
Edited by Andrew Peckham & Dusan Decermic

Studio as Book No. 4 **Here Comes Everybody (or Teaching Architecture by Chance): DS15, 2013-2016**
Edited by Kester Rattenbury & Sean Griffiths



Robin Partington & Partners (RPP) Material Practice Awards

AS PART OF the second annual RPP awards, four students from the Department of Architecture were generously awarded Scholarship prizes of £1000 (each or for a team) from architectural practice Robin Partington and Partners (RPP).

Two second year BA architecture students, Zaidoon Adel and Asa Vassallo received a prize for their 'Bending Concrete' project, and two first year MArch architecture students received prizes; Andreea-Laura Nica for 'Scherk's Minimal Surface' and Mihai Chiriac for his 'Elasticity' project. Second year degree student Kiril Georgiev was also awarded a prize as part of the scholarship scheme, and he will receive the prize on his return from the exchange programme in New Zealand.

Four of the winners presented their projects to staff and directors of RPP including alumnus Yashin Kemal and were joined by Will McLean and Scott Batty from the Department of Architecture.



Students presenting their work at RPP's Studio

James Phillips Architectural Travel Prize

THE JAMES PHILLIPS Architectural Travel Prize was set up in memory of James Phillips, a partner at Make Architects, and enrolled as a student on the Westminster Part 3 Course, who tragically died aged 27 on Sunday 21st September 2014.

In 2015 the James Phillips Foundation, www.jamesphillipsfoundation.com was established as a charity in memory of James, and the Foundation has generously sponsored a prize of £1000 per annum

for a Westminster architecture student in memory of James. The prize will be awarded this June for the first time.

As James cared about architecture and common space, photography and travel, the prize is being set up to facilitate travel and to promote photographic recording and analysis of public space. The photographs will be archived on the James Phillips Foundation website.



The Wates Family Enterprise Trust

THE WATES SCHOLARSHIPS are being offered to students studying within the Faculty of Architecture and the Built Environment at the University of Westminster. Ten undergraduate students will be awarded £2000 each year for the duration of the course to assist towards their living costs as ABE students.

Through their philanthropic giving, the Wates Family is committed to attracting and retaining students who are from lower-income families, helping to support and nurture more talented students to go on to shape the world of work through disciplines of architecture, planning and urban design.

Photographs taken by James Phillips on his travels

PLAYweek

It should be noted that children at play are not playing about: their games should be seen as their most serious-minded activity.

Montaigne 1580

CONVENIENTLY TIMED WITH the completion and re-opening of all of the refurbished studios, PLAYweek was a disruptive, creative event that cut across the 'dip-drip' of academia's usual week-by-week teaching to suggest new and playful ways of working.

Students and staff, from Level 1 to PhD-level, and from within and without the Department, mixed together to test out various, innovative ways of working that took full advantage of the new spaces

and facilities of the new Studios and the Fabrication Laboratory – before old habits set in again. Events were peripatetic, observational, productive and cross-disciplinary, and ranged from intensive hands-on workshops to walks to questioning and testing the spatialities of design studio events (tutorials, crits) to seminars on themes of Scarcity & Architecture and Alternative Practices.

PLAYweek 2 will take place in November 2016, and we invite anyone with an idea to submit it.

SUPERSTAIR/ SUPERGRAPHICS

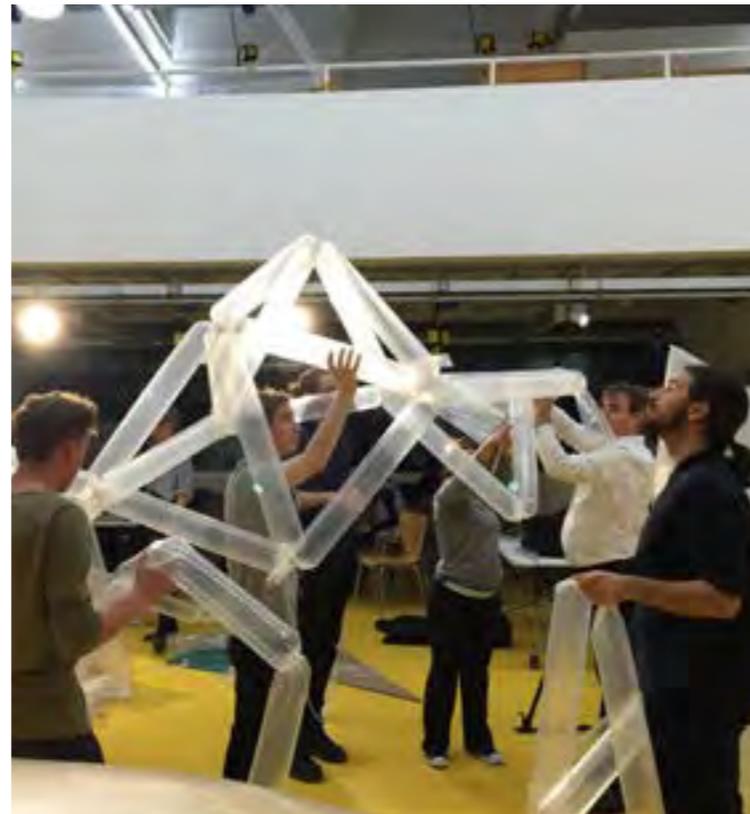
Inserting Supergraphics into Stairwell A to: Connect the Department together: (from level P1 fabrication Laboratory) through the Podium (Print Room, Registry, fabLAB shop window) to the design studios on Levels 4 and 5.

& Reinforce the identity of the Faculty of Architecture and the Built Environment apart from the Business School.

Workshop name: Harry Charrington and friends

Desired number of participants: 15

Workshop activities (fabrication, study and working, surveying, full scale and small scale design) will run from 10am Tuesday-Sun Friday



Fabrication Laboratory

THE FABRICATION LABORATORY has completed its first full year after opening in April 2015. It has multiplied many times the space available for digital fabrication and has given us a raft of new machines and manufacturing possibilities. This year we have been busy assimilating this rapid growth, building the technician team under David Scott and introducing programmes to introduce the new technologies into our design studios and courses. We are seeing the results now in the range and quality of our students' built-work, evident we hope in the present catalogue. We will continue to develop the lab next year and plan for the next few years to build on this new faculty investment in our making capabilities.

As well as new possibilities for models, building components, prototypes and material experiments, the lab also expands the scale of what we can build. To make the most of this new opportunity, we have this year also launched FAB FEST, an international

fabrication festival to be held this summer in Ambika P3. Over 50 teams will be building innovative 1:1 pavilions from cardboard, Correx and other lightweight materials. Collectively the pavilions will form the architecture for an urban summer festival, which will open to the public on 2nd July. FAB FEST is a highly collaborative event, with teams joining us from India, China, USA, Italy and Turkey, and professionals from over twenty architecture and engineering practices acting as design mentors for many of the Westminster teams. We look forward to seeing the results of their work and invite you to join us for the public festival day. For full information and complementary tickets, visit our website: <http://fabfest.london/>

We want particularly to thank the Quintin Hogg Trust and DS Smith for their generous support with funding and materials for FAB FEST.



(left) FAB FEST; (right) Student using the Fabrication Laboratory

Westminster Architecture Society

Laylac Shahed (President 2015-2016)



THE WESTMINSTER ARCHITECTURE SOCIETY is a student platform for active engagement and integration of our voices. Our mission has been to create, support and nurture a vibrant community of pro-active, creative and enthusiastic students. Studying architecture is a long journey and we believe it's important to make the most out of it!

We strongly believe in collective decisions and want to create a sense of ownership over our education which is why we created the casual intervention of a 'WAS Democratic Wall'. This intervention on the 5th floor studio area was a temporary active wall for people to express wishes and share ideas and discussion about what they want from and how to improve their education. This intervention also helped us create a proposal and win the Student Opportunities Fund which has been an incredible resource for us that enabled the society to make the students' wishes come true.

Our In-Campus activities ranged from free yoga sessions to technical software drop-in lectures

Special thanks to Dr Rosa Schiano-Phan for her inspiring proposal of the trip and organisation, and our gratitude to Rita Darch in her administrative and informal collaboration.

(Revit, InDesign, Illustrator tutorials) to graphic design lectures followed by casual consultations and hands on workshops like the Urban Alchemy paper Architecture workshop.

Theory and practice are important but so is networking and socialising. They work hand in hand and enable us to create and engage with our colleagues and staff and they manifest enjoyable collaborative environments and better futures.

Our social events included A Christmas Party where students from different parts and levels of the Architecture Department met informally and created long lasting networks as they had a drink and enjoyed live music. And lastly we were very pleased to have organised and subsidised a social yet also highly informative trip to the Centre of Alternative Technology in Wales in collaboration with the Architecture and Environmental Design MSc course.



Staff

Zeljka Abramovic	Alain Chiaradia	Isabel Frost	Kate Jordan	John O'Shea	Shahed Saleem	Maria Veltcheva
Yota Adilenidou	Linda Clarke	Tina Frost	Gabriel Kakanos	Samir Pandya	Rosa Schiano-Phan	Michele Vianello
Wilfred Achille	Paul Crosby	Colin Gleeson	Krystallia Kamvasinou	Harry Paticas	Jonathan Schofield	Filip Visnjic
Yota Adilenidou	Ruth Cuenca	Nasser Golzari	Joe King	Amanda Pawliszyn	David Scott	Christine Wall
Gayle Appleyard	Beth Cullen	Jon Goodbun	Maria Kramer	Andrew Peckham	Rob Scott	Elly Ward
Alessandro Ayuso	Claire Dale-Lace	Sean Griffiths	Debby Kuypers	Ruby Ray Penny	Yara Sharif	Richard Warwick
Peter Barber	Miriam Dall'Igna	Eric Guibert	Gillian Lambert	Emma Perkin	Neal Shasore	Richard Watson
Scott Batty	Rita Darch	Michael Guy	Constance Lau	Caroline Phillips	Gabby Shawcross	Victoria Watson
Iain Blyth	Andrew Dawes	Susannah Hagan	Dirk Lellau	Catherine Phillips	Gordon Shrigley	Zhenzhou Weng
Stefania Boccaletti	Corinna Dean	Wilfred Hampel	Chris Leung	Sue Phillips	Jeanne Sillett	Jason White
John Bold	Darren Deane	Rachel Harding	Alison Low	Stuart Piercy	Pete Silver	Emma Whiting
Roberto Bottazzi	Dusan Decermic	Catherine Hennessy	Gwyn Lloyd Jones	Juan Piñol	Giles Smith	Andrew Whiting
Anthony Boulanger	Davide Deriu	Katherine Heron	Michael MacNamara	Alicia Pivaro	Ro Spankie	Camilla Wilkinson
Eva Branscombe	Richard Difford	Andrzej Hewanicki	Jane Madsen	David Porter	Afolabi Spence	Elizabeth Wilks
Lindsay Bremner	Orsalia Dimitriou	Gaby Higgs	Arthur Mamou-Mani	Anthony Powis	Douglas Spencer	Julian Williams
Stephen Brookhouse	Julia Dwyer	Adam Holloway	Andrei Martin	Virginia Rammou	Manos Stellakis	Mike Wilson
Terence Brown	John Edwards	Edward Ihejirika	Will McLean	Kester Rattenbury	Joanne Stevens	Nick Wood
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Clare Carter	Elantha Evans	Steve Jensen	Clare Melhuish	Lara Rettondini	Ben Stringer	Alessandro Zambelli
Ian Chalk	Stephanie Fischer	Dan Jessen	Sarah Milne	Paul Richens	Allan Sylvester	John Zhang
Harry Charrington	Jonathan Fisher	Andrei Jipa	Richa Mukhia	Michael Rose	Jane Tankard	Fiona Zisch
Paul Chatham	Theeba Franklin	Gwyn Jones	Natalie Newey	Duarte Santo	Juan Vallejo	

Practice Links 2016

Aedas	Erect Architecture	Lynch Architects	Sean and Stephen
aLL Design	Eric Parry Architects	Metaphor	Seda Zirek Design
AKT II	ETH Zurich	Michael Sorkin Studio	SKM Architects
Arboreal	Exploration Architecture	Morph Structures	Square Feet Architects
Architype	Fielden Fowles	MRA Architects	Structuremode
Assemble	Format Engineers	Natasha Reid Studio	Studio Bark
Atelier Chang	Foster and Partners	Newtecnic	Studio Ben Allen
Atkins	GenGeo	Nissen Richards Studio	Studio X Design Group
BARarchitekten	Gianni Botsford Architects	Nord	Tate Harmer Architects
Birds Portchmouth Russum Architects	Grimshaw & Partners	Optima Projects	Tentsile
Bradley Van Der Straeten Architects	Hayhurst & Co	Penoyre + Prasad	TGA
Brinkworth	Honey Architecture	Peter Barber Architects	Vector-Foiltec
Buro Happold	Houchell Studio	PLP Architecture	Waind Gohil Potter
Collective Works	Hut Architecture	Populous	Wandle HA
DaeWha Kang Design	Isokon Plus	Public Works	Wates Construction
DSDHA	IUAV	Rammed Earth Consulting	West Architecture
East	Johannes Torpe Studio	Robin Partington & Partners	Wilkinson Eyre Architects
ech2o	JU:KO	Rogers Stirk Harbour + Partners	Witherford Wason Mann
EDICCT	Karakusevic Carson Architects	RTKL	YO2 Architects
	Lama Studio	SCALE	Zoda
	Lucy O'Riley		

We wish to thank the following organisations for their support:

DETAIL
Das Architekturportal

[Robin Partington & Partners](#)

THE JAMES PHILLIPS FOUNDATION

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