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Open 2012

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Welcome to OPEN2012

OPEN2012 is the annual celebration of student work and of their teachers who make it all possible. The exhibition is of students' work from Department of Architecture, and the catalogue provides a guide and a record of achievements of 2011/2012. For the duration of this exhibition and until the end of August, major refurbishment is in progress in preparation for next academic year – apologies to all visitors for inconvenience caused by this.

At the start of the year, new Course Leaders took over the leadership of all of the courses that make up this exhibition - BA/BSc Architecture RIBA Part 1, BA Interior Architecture, and the Graduate Diploma in Architecture Part 2. Each of these have built on the exceptional achievement of their predecessors, and added their own distinct voice and introduced new directions. Julian Williams has taken over from Ian Murphy who provided leadership over years, Ro Spankie has picked up the mantle from Alan Lamont who initiated the course that has its first graduates this year, and William Firebrace has stepped into the shoes of Murray Fraser.

Last year, for the first time we introduced PGOPEN and that catalogue provided a full account of the extent of the post graduate work of the Department of Architecture, and again this year their achievement will be celebrated in September. In particular we shall be showcasing our expanding research achievements, supported so strongly by the leadership of the Dean Jeremy Till. We wish him well in his new role as Head of Central St Martins.

A year ago we faced uncertainty about the new funding regime starting in 2012/13. This year we know that students are still eager to study architecture at the University of Westminster at all levels, and recognise the diversity and range on offer. Once again the exhibition reveals the expanding range of work of our Undergraduate programme and the celebrated Diploma course. Our new course - BA Interior Architecture – will show the work of the first graduate cohort this year.

Once again there have been extraordinary achievements by students. A GLA organised and sponsored competition called entries by students of Architecture to make temporary architectural interventions on a variety of sites around London to celebrate London's Olympics. Three groups have achieved success, and their work is being fabricated now. Watch out for five 'Streetscape Carousels' in five different places, for "Aurora" in Victoria Park, and for "Dresser" by the Shell Centre in Belvedere Road on the South Bank. Congratulations to all involved and look at their images here in the catalogue, with full credit to students, tutors and fabricators.

We value our links with over two hundred practices in central London including those that provide part-time tutors, lectures and examiners, as well as those practices who provide work experience opportunities in third year undergraduate, and mentoring with employment for year-out students and for Part 3. Our thanks to all those listed at the end of the catalogue, and many more we have left out. And thank you to those sponsors who have given generously to support the show and the catalogue. We hope you enjoy it too.

Professor Katharine Heron
Director of Ambika P3
Head of Department of Architecture

Interior Architecture is a distinct and separate architecture, its specific focus being the creation of innovative and exciting interior spaces through the adaptation and use of existing buildings. As such it is a 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.

BA (Hons) Interior Architecture at Westminster is a new undergraduate course that opened in 2009; this summer the first third year cohort graduates. As a small course, students are taught in year groups, but cross fertilization across the years is encouraged, not just because the students share one large studio space, but also in group workshops and through sharing joint sites.

In addition to their studio projects students have created a series of exhibitions both as a form of 'live project' but also to establish our presence. Most notable of these was Tell-the-Tale Details, an exhibition at the Regent Street Campus gallery space this spring.

The course has been set up to have strong links to practice: site and practice visits are combined with a weekly lecture series: this year speakers included: George Bradley & Ewald van der Straeten (Bradley van der Straeten), Jonathan Clarke (Woods Bagot), Richard Griffiths (Richard Griffiths Architects), Michele Haniotis (Walker Management), Catherine Harrington (Architype), Steve Jensen (interior designer), David Kohn (David Kohn Architects), Debbie Kuypers (RFK Architects), Richard Pearce (TCN UK), Elizabeth Petrovitch (Nightingale Associates), Sue Ridge (artist), Amy Thomas (historian) and Hui Ye: (Morph).

Ro Spankie

Ro Spankie, Clara Kraft Isono, Allan Sylvester,
Chrysanthe Staikopoulou, Christos Antonopoulos

Students: Azza Ahmed, Mafara Ahmed Tannie, Zeina AHdelbi, Adivie Asllani, Blerina Berisha, Tanya Boncoeur, Derya Cagiran, Sonia Chahal, Georgia Charizani, Thelma Constantinou, Nicole Cork, Emily Coyle, Roshna Dabasia, Cerise Day, Christina Diamandi, Christopher Forsdike, Naomi French, Delgermaa Ganchuluun, Matthew Grand, Lucy Guthrie, Mehdi Jelokhani, Harjot Kaur, Mai Anh Kieu, Vida Kohan-Ghadr, Daniel Li, Alice Ly, Daniel Manoharadas, Dilan Olgun, Maria Pilla, Kemi Rahma, Khalida Rahim, Raz Rashid, Sarah Saba, Marta Santos, Alice Simmons, Clay Thompson.

London 2012, Cultural Olympiad
Room for London/Information Hub.

This year, First Year BAIA focused on the impending 2012 London Olympics.

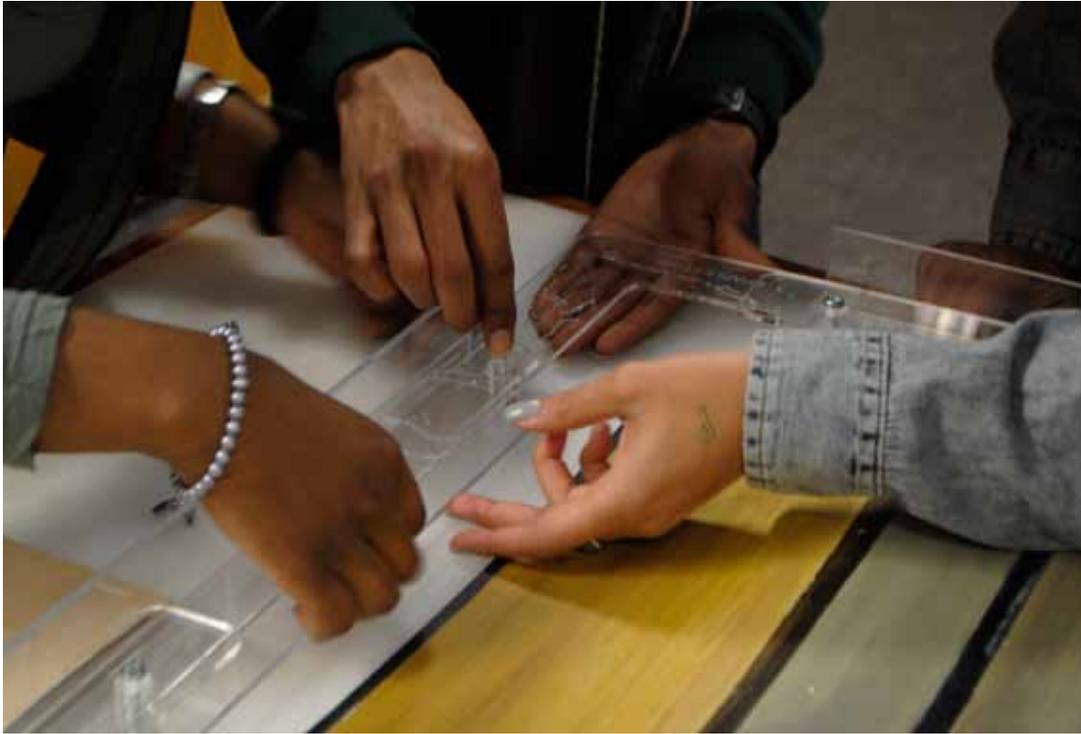
Working in model, the new first year started with the basic spatial building block, the room, looking in particular at spaces that fold, unfold or hinge to accommodate hybrid programmes, something that Steven Holl refers to as 'Hinged Space'.

These ideas were then developed with the brief for the Living Architecture/Artangel Competition; Room for London. The students translated their Hinged Space designs into their personal vision of what a room for London might be. Following a visit to the Southbank Centre and a presentation and discussion with the competition winner David Kohn, the projects were sited on various locations on or in the Queen Elizabeth Hall.

The second semester focused on the Olympic Gateway at Westfield Stratford City, a huge new shopping centre, through which the majority of the Olympic pedestrian traffic will pass. Understanding Westfield Stratford as a giant urban interior the students were asked to record the sequence of spaces one must pass through to reach the Olympic site. Working from storyboards rather than plan they then developed and placed information kiosks or hubs to inform and aid the general public. A programme in addition to event information was developed speculating on the needs of the crowds beyond shopping.

Critics: Yota Adilenidou, George Bradley, Deljana Iossifova, Heini Phillip, Jan Kattein, David Kohn, Yuki Summer, Reina Yusa.





Alessandro Ayuso and Mike Guy.

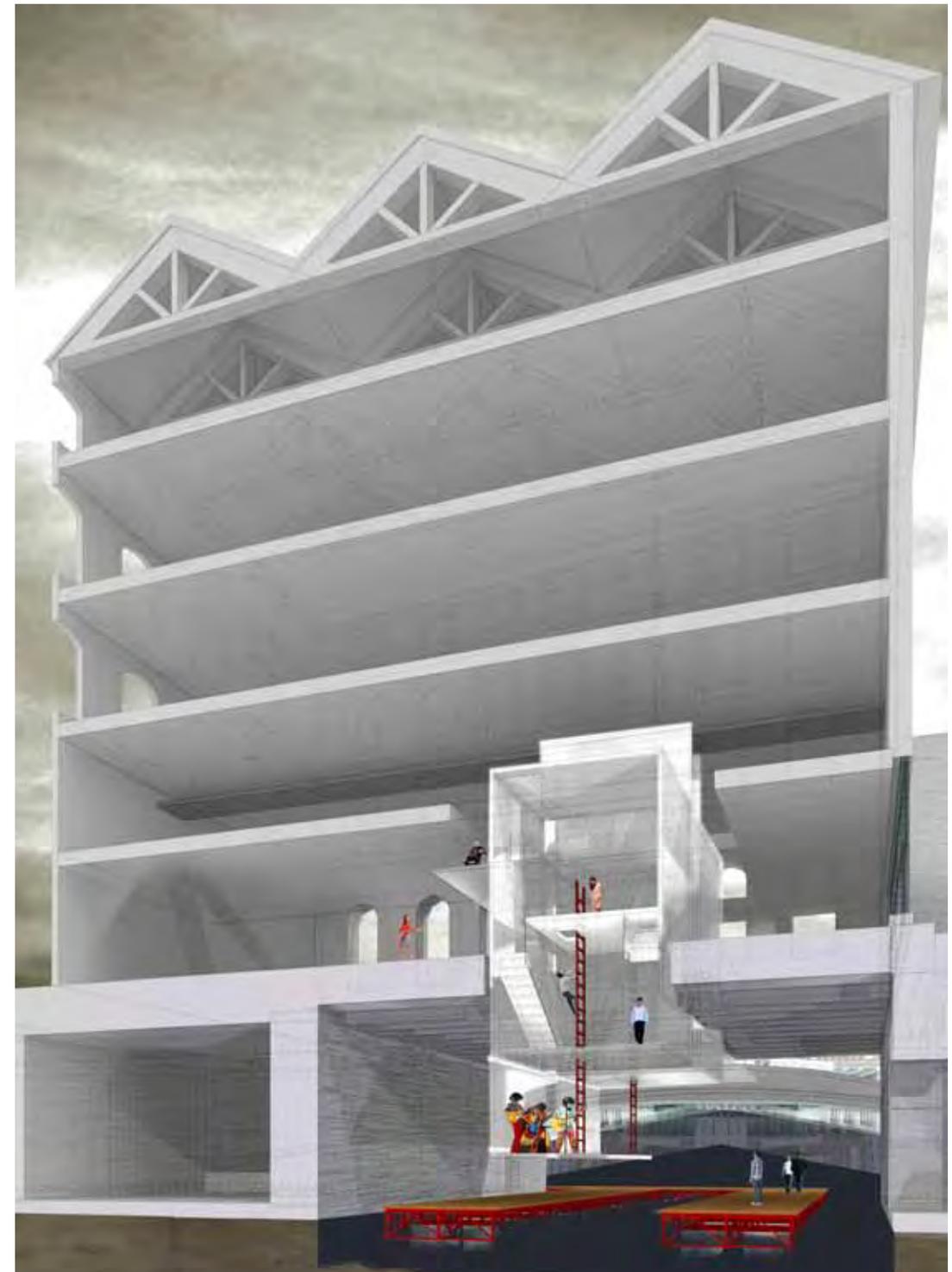
Students: Soneeya Adil, Goknur Bacak, Chloe Agron, Afifah Ahmad, Abdi Ali, Andrea Bedoya, Karen Bergman, Lilas Bizrah, Joe ElHendi, Leonor Garcia de Sol, Irina Greidane, Abdul Haji Dheere, Basma Harasani, Alice Harrison, Inger-Marie Hennem, Phillip Herring, Zuzana Hozakova, Nadja Jeppsson, Aygul Kart, Olga Klyashturna, Charlotte Knowles, Amna Meraj, Alice Nadja Sehovic, Sara Rahimi, Adam Rodel Regala, Rhonda Sargeant, Shanae Sharpe, Shemelle Soyebó, Parsa Tazrian, Ginah Wamulo

Vauxhall Stitch (Beaconsfield Arts Renovation)
Camden inter:Change (Venue on Regents Canal)

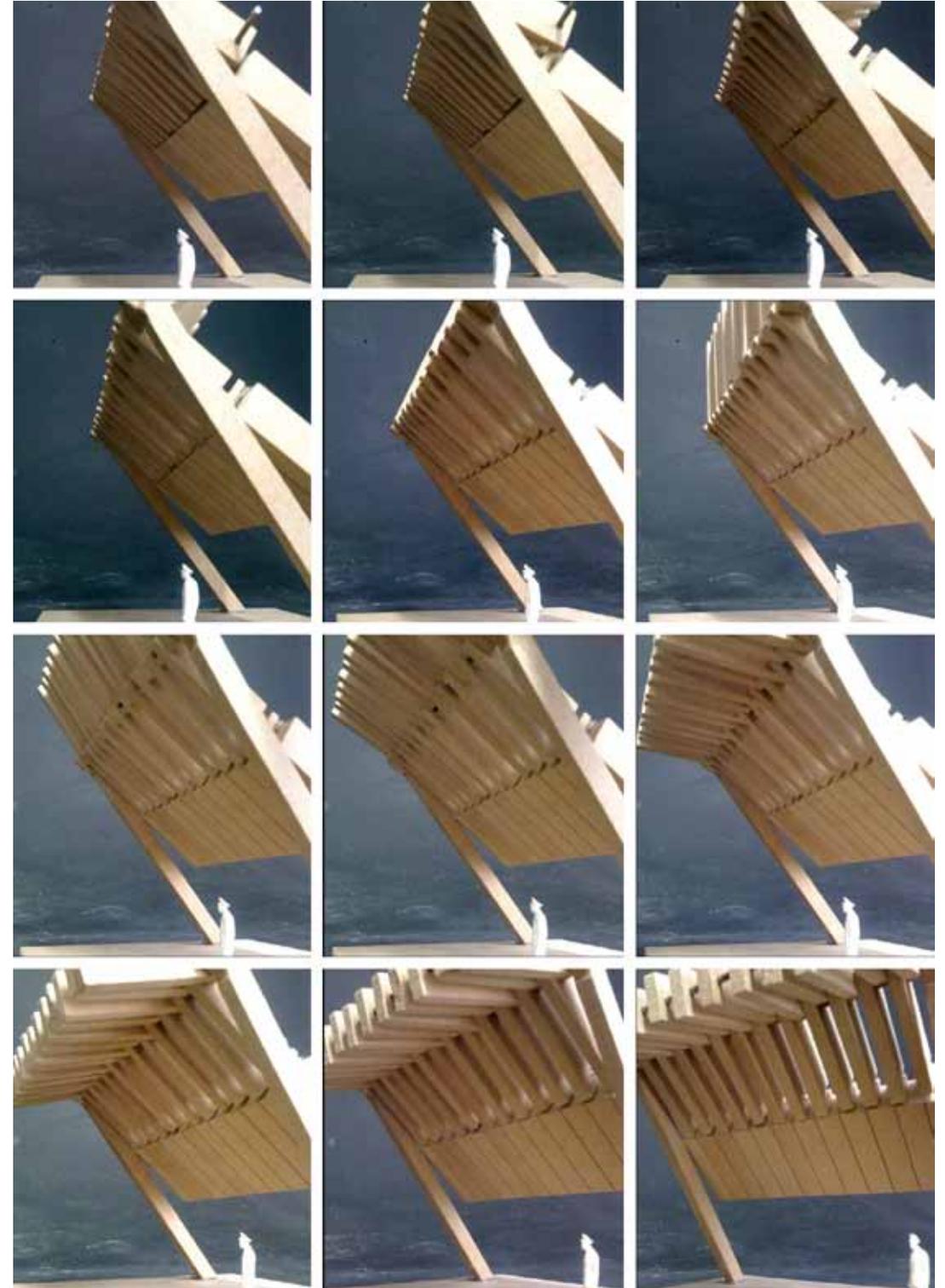
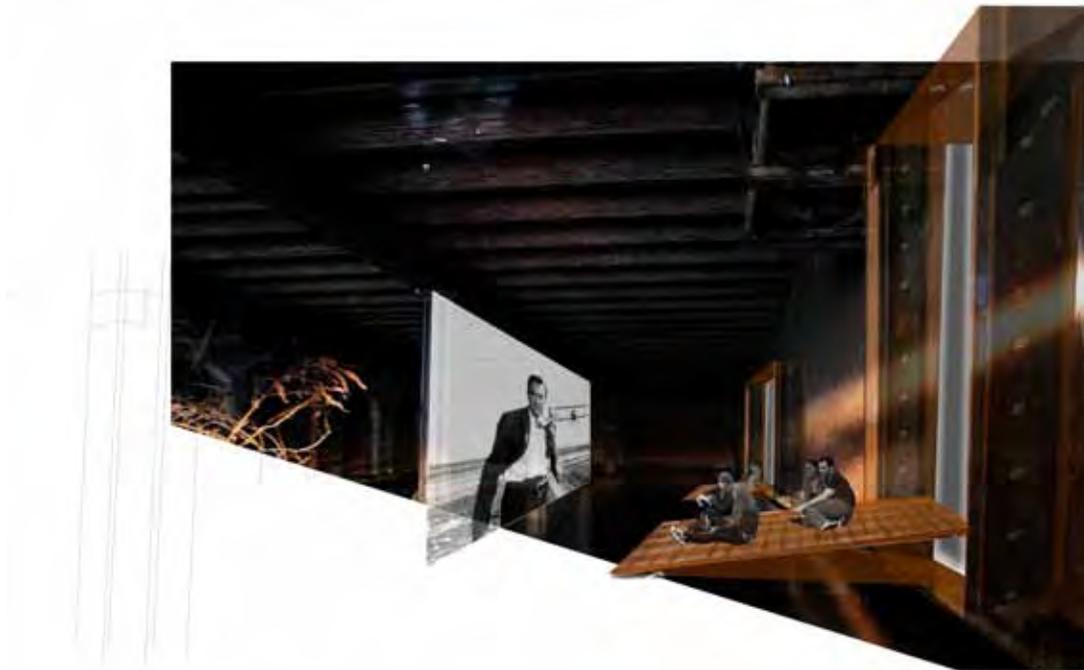
The first semester project site was the Beaconsfield Arts building in Vauxhall. The programme asked for the renovation of the cafe and the permanent installation of an experiential space. Beyond these requirements, the brief contained a larger provocation: could an 'interiors' project offer an urban 'stitch' to connect the building to the neighbourhood? To answer the question, students drew on their own research in which they analyzed the site and the surroundings, visited nearby interior spaces, extracted and registered recurring details that, when viewed systematically, revealed the vibrant life (as well as problematic aspects) of Vauxhall.

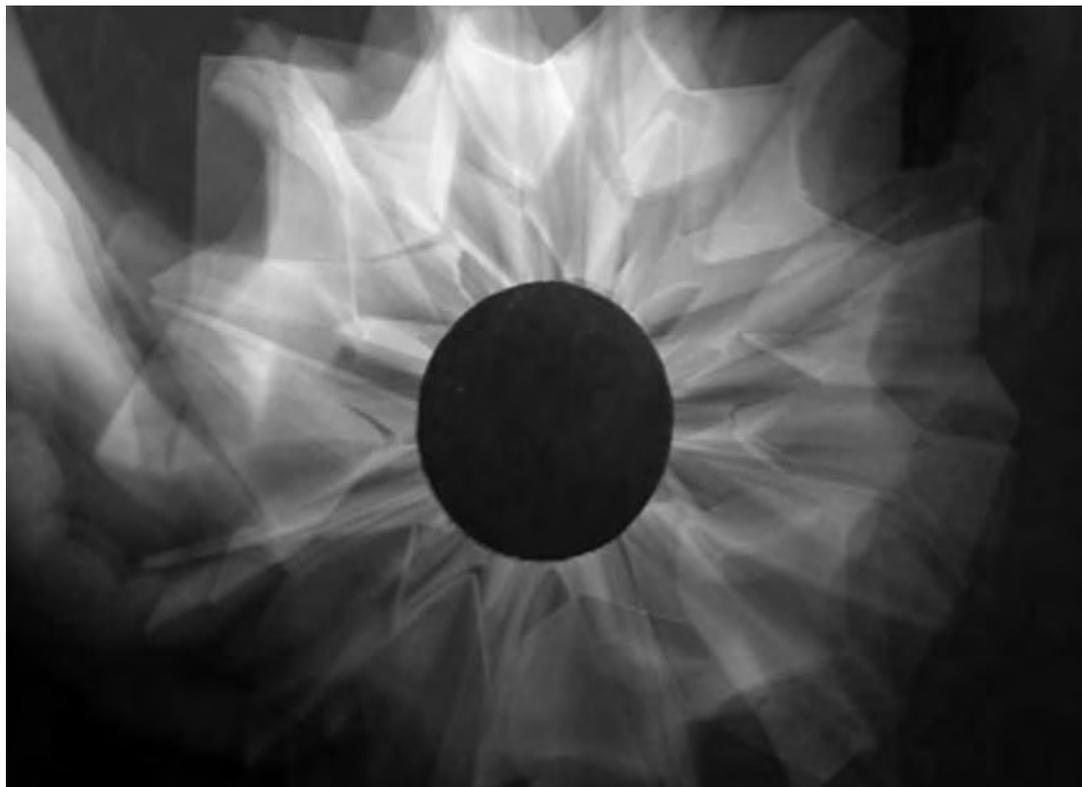
The second semester began with case studies of notable architectural buildings. This involved two things: a cross-programming exercise, in which students imagined an alternative occupation of the space, and an analysis of an important detail, in which maquettes were made, demonstrating the action enacted by the detail. These maquettes were in turn developed into site-specific installations that enlivened and augured the imminent construction of the Camden inter:Change in the current Dead Dog Hole Basin along the Regents Canal. The Camden inter:Change consisted of an event venue, a Foyer-style hostel, and a kitchen, grafting a vibrant narrative into a currently inaccessible part of Camden.

Critics: Yota Adelinidou, Richard Beckett, Eva Branscome, Dr Lindsay Bremner, Maya Cochrane, Julia Dwyer, Popi Iacovou, Nahed Jawad, Dr Matthew Mindrup, Dragan Pavlovic, Franco Pisani, Regner Ramos, Camila Sotomayor, Ro Spankie, Hui Ye

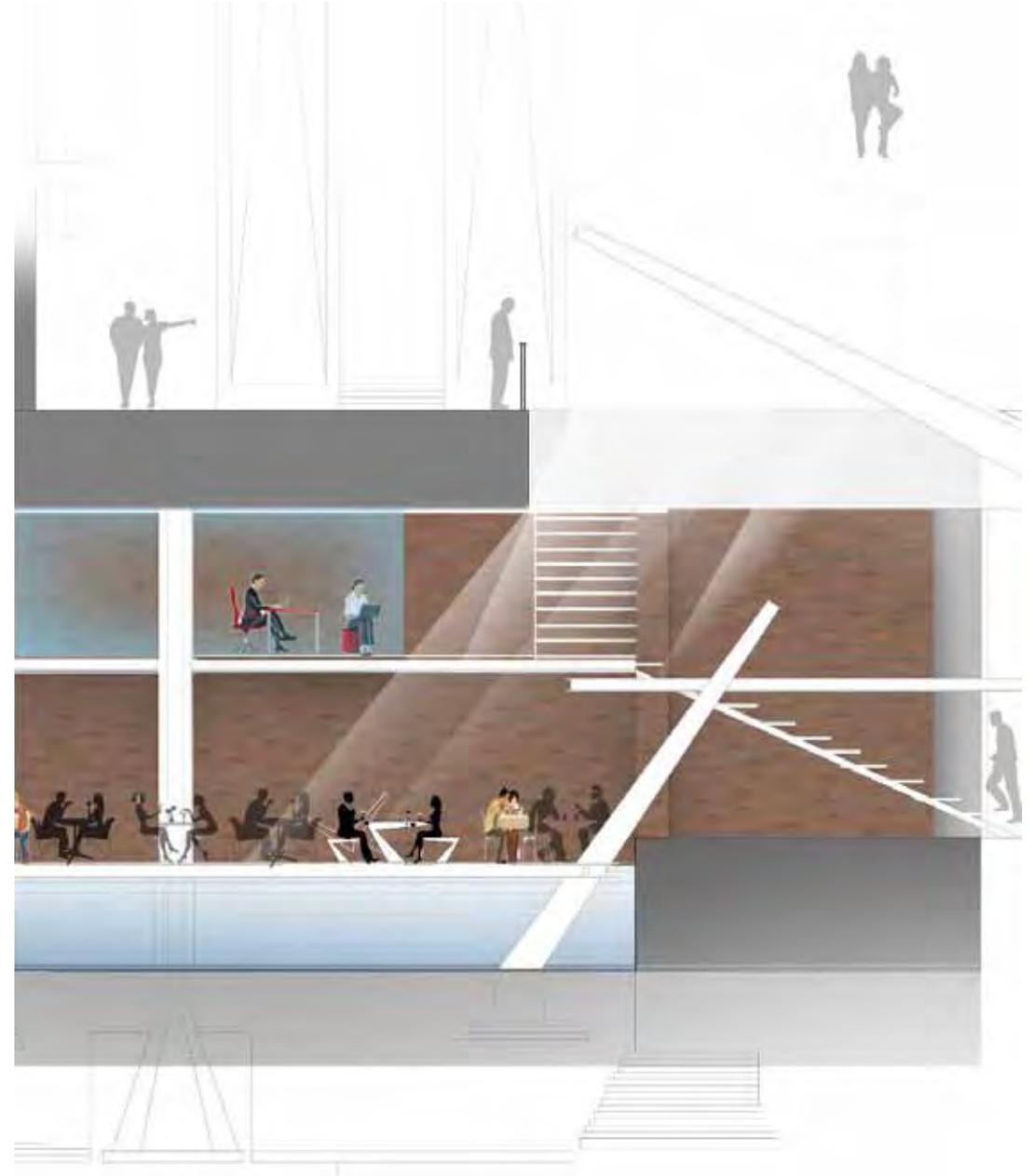


Nadja Jeppsson: Sectional perspective of Camden inter:Change.





14 Charlotte Knowles: Longitudinal section of Beaconsfield Stitch project and Nadja Jeppsson: Demonstrating 'turning and opening'



Andrea Bedoya: Detail section from Camden inter:Change project.

Julia Dwyer, Steve Jensen, Debbie Kuypers,
Ro Spankie

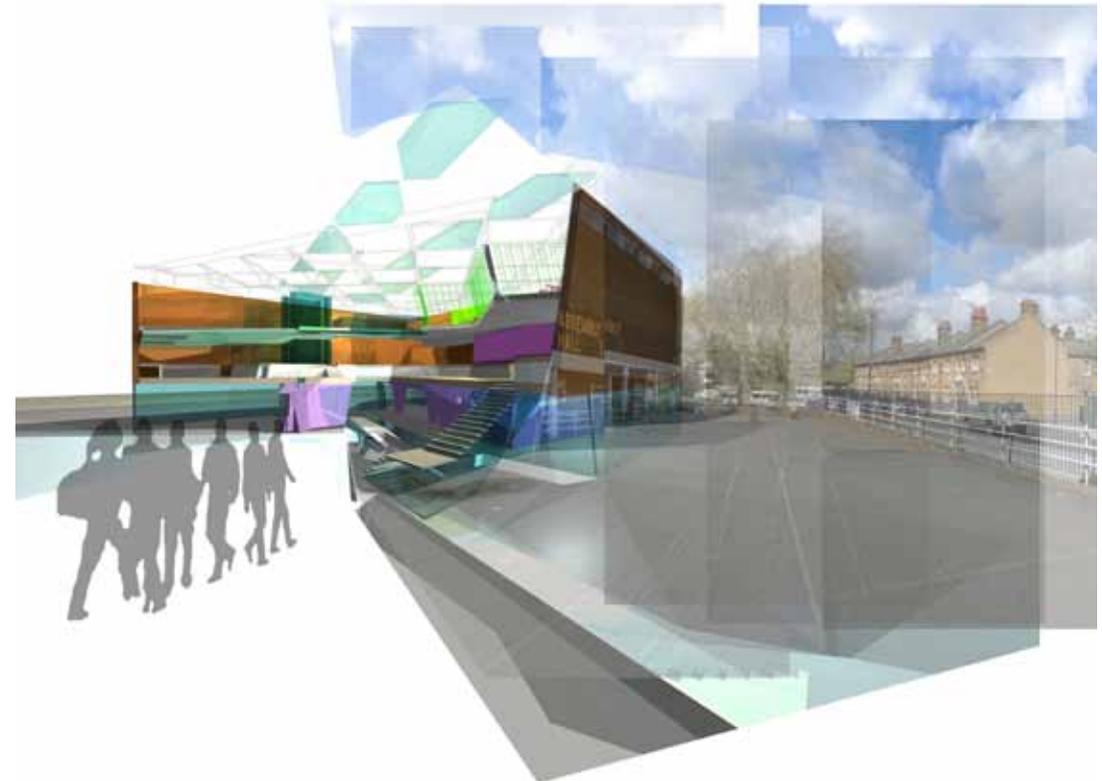
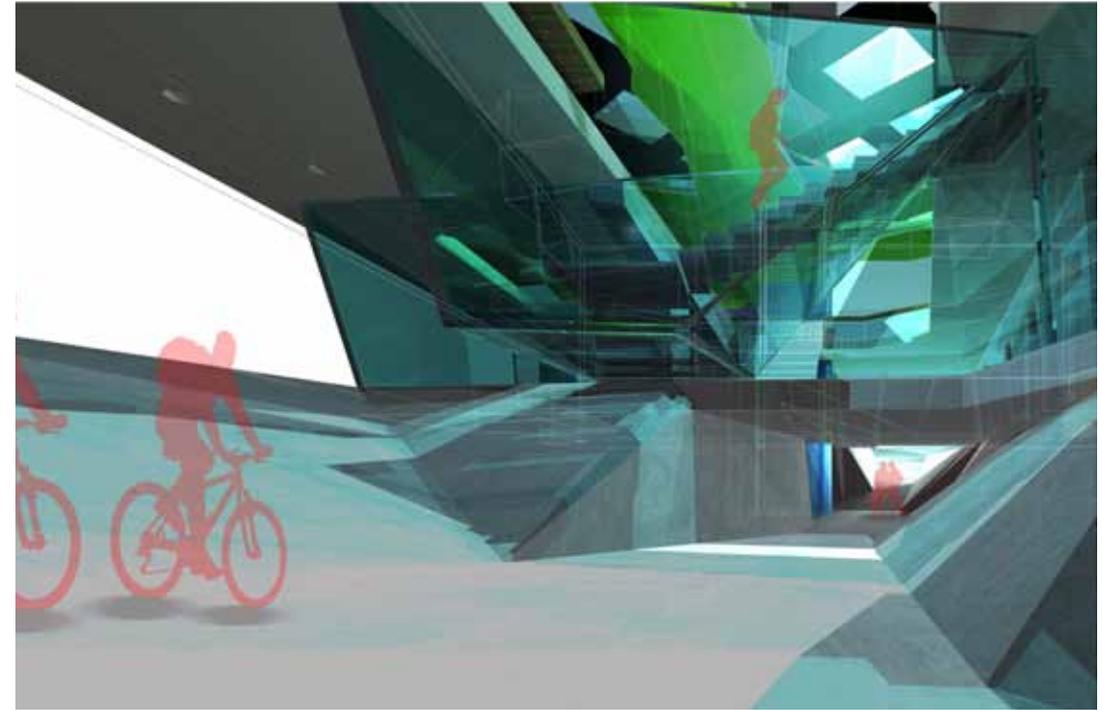
Students: Hager Al-Hakimi, Anfisa Bachina, Mahnaz Bahrami, Toolsy Bhantoo, Balduino Borico, Sher Fynn Chua, Olivia Dunin, Elham Eslamian Koupaei, Saman Failey, Charlie Fish, Emily Hakin, Nura Idris, Julian Kroni, Lydia Kaddouri, Zilan Keklik, Verity Kimpton (1st semester), Harpreet Lota, Sibilla Morsiani, Sali Mudawi, Mamoona Mughal, Aanuoluwa Oduyemi, Rasa Povilanskaitė, Corinne Samuel, Rahel Uddin, Georgia Westwood, Ksenija Zizina

Registration_ Connection_Interior life and the neighbourhood

This year final year Interior Architecture students investigated how clusters of significant interiors in a city neighbourhood contribute to its social and creative life. Situating themselves in Kennington, Vauxhall and Oval, students began the year by making registers, devices to gauge the qualities of a series of lived in spaces and convey these qualities back to the public. These became a means of understanding the social and spatial particularity of this fragment of south London. In Building as Register, a project set within an important community based theatre (Oval House), students designed spaces and installations which transformed the building itself into a register underlining the theatre's connections to its public and its immediate neighbours.

In their major project students developed detailed propositions for cultural landmarks in KOV, juxtaposing new programmes with the activities already in place. Spaces such as a municipal library, a theatre, an art space, a gay club, community centres, abandoned warehouses and working gasholders have been reimagined, transforming their contribution to local life, and in doing so, demonstrating the potential for an urban strategy generated through consideration of the interior.

Critics: Suzie Attiwill, Graeme Brooker, Reem Charif, Jonathan Clarke, Mohamad Hafeda, Elizabeth Petrovitch, Andrea Placidi, Rob Vinnall.





This year the degree programme grew: A new design studio added a new strand to the academic agenda and did much to remind us that we are bound by difference. Across the nine diverse studios there was a common thread: the journey that is architecture leads to buildings. The realms of film, digital media, the drawing and the constructed fragment wrought new worlds at the hands of our truly diverse student community.

If there can be common ground, it is that the polytechnic tradition thrives. The Ro-Ro that is 35 Marylebone Road propels us forwards: With their backs to the abandoned dreams of the nineties, our creative undergrads are looking to a less rarefied future. And they do this with zest: we have watched post prosperity have its spring. Abandoned runways, bomb-site car parks and decommissioned nuclear power stations bear the emerging dreams of Blair's children. For the hoarders, empty factories have become the caretakers for the stuff of modern life: art bunkers, the traces of community, the detritus of science.

The first year continued to provide a rigorous base for incoming students, exploring the value of making – of process and an outcome with shared value.

With projects for workshops to line the high street to Stratford, the street scene invited thoughts on what is imbued through cultural difference, and a reminder that architecture can both celebrate and nurture human endeavour.

For the nine studios of the second and third year, the year started with a symposium: Paul Harper of DfL, the team from Assemble, and artist Verity-Jane Keefe, showcased the work they have been undertaking in Hackney and Newham: public realm strategy and funding, temporary buildings, film. Challenges were laid down: what does architecture do for the street? What is change for the moment, for the better, for good? How are lives changed by decision makers?

We learned from our students...

... by exploring Whitechapel's creative ambitions

... to understand trade at its most rudimentary- the street market: exchange, and an invitation for cultural exchange

... to unearth and embroider upon the remnants of hidden Bow

... to enquire of the word adversity, and of how the recessions of near past are now stuff of glowing histories.

... to disambiguate philanthropy: it's not all about tax breaks apparently.

... that in Milton's 'many a towered structure high' we may still find our earthly paradise.

In the background, and at the forefront was the Technical Studies team; with input, information and inspiration. The students perspired, and made their proposals. They went off and worked in offices, researched, and grew up even more.

Four floors up from the roar of the Marylebone road the view is of change; as ever.

Julian Williams

Natalie Newey (coordinator), Roberto Bottazzi, Stefania Boccaletti, Tughela Gino, David Scott, Richard Watson, Julian Williams

First Year Students: F Abdulla, I Andreopoulou, P Andronicos, S Banfield, S Barry, B Bernheine, K Bhopal, A Bolog, D Borusevicius, A Bradley, B Brakspear, C Buda, A Butler, Mw Cheung, M Chivoiu, G Ciorbaru, J Cole, J Cook, M Cristu, C Currow, L Dansone, C De Rivaz, J Devrell-Cameron, W Dias Fernandes, E Dimitrova, S Fernando, S Ghattaora, P Giannopoulos, I Giffi, A Gunn, A Hermans, E Hill, F Hussain, C Kakouros, A Khan, M Khan, L King, M Kook, I Koprinkov, A Kostrzewa, N Laforce, P Lee, K Lewis, W Marshall, C Mehdi, G Meier, A Miller, S Neofytou, Sn Ng, F Ng, Ft Ng, L Nica, Tl Palm, I Paraskevaidis, D Popa-Vesa, W Purves, M Riaz, R Romagnoli, G Sanchez Rodriguez, M Schmidt, R Serkedzhieva, N Shamsipour, K Sito, D Slidel, IR Stoica, T Stylianou, A Tampa, N Tiam, E Timaj, N Tsalli, P Uczziwek, I Vierita, I Wolna, I Wong, K Wong, T Wright, Xenophontos C, T Yau, E Zavala

The Making of Whitechapel

Following an intense autumn term of honing skills in building cardboard towers, drawing, casting, modelling solid n voids, photographing light, designing & building hybrids, mapping east London, & creating, modelling & drawing hides, we began to investigate the art and mechanism of 'Making'.

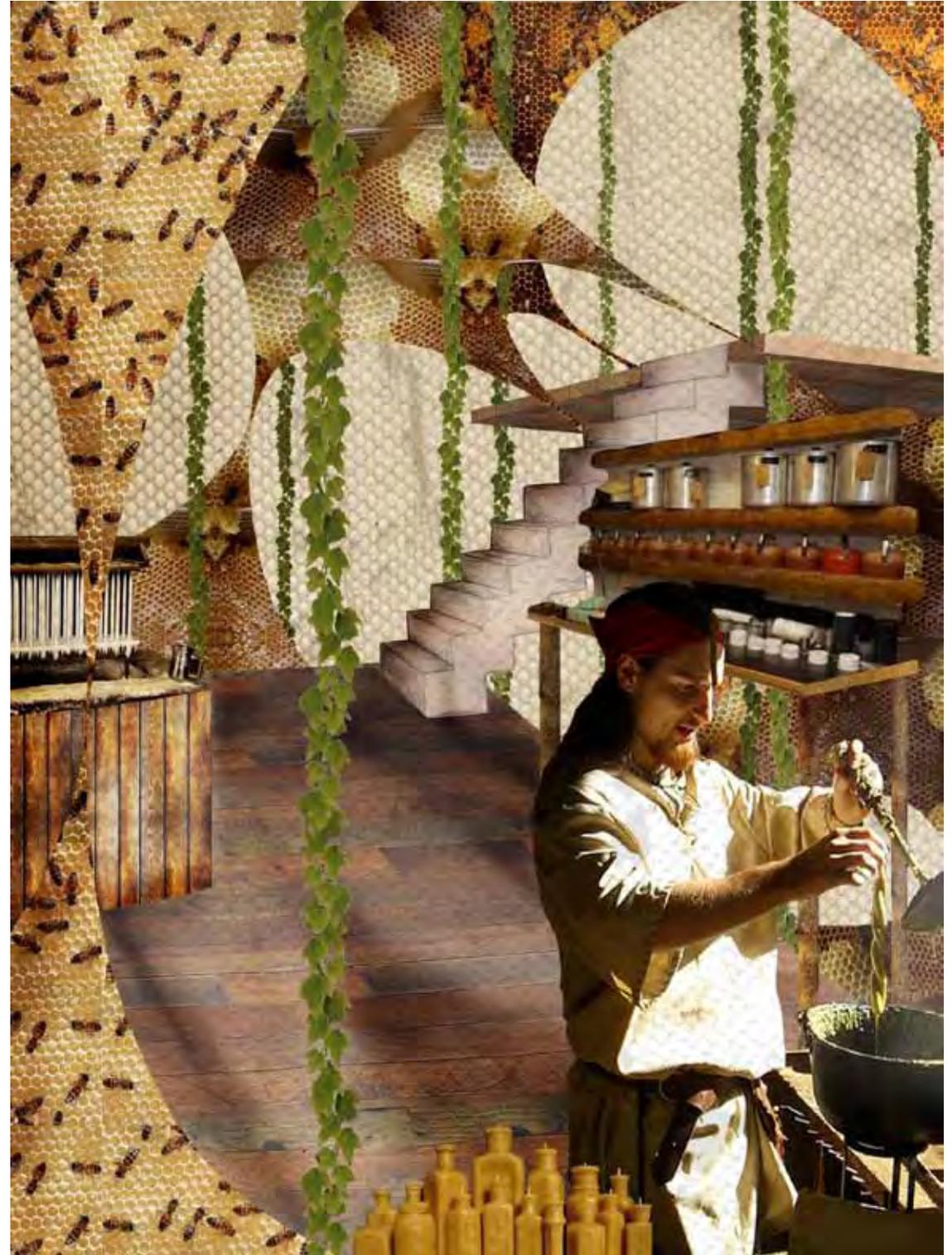
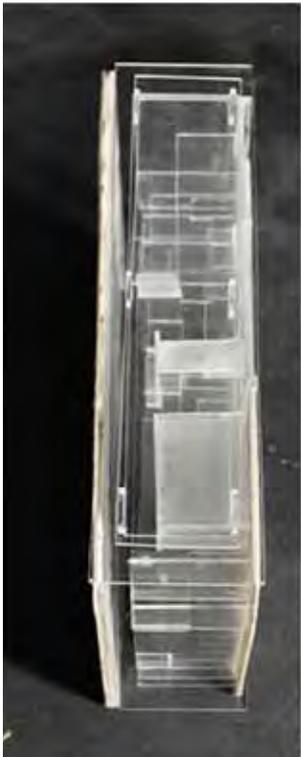
Our site was Whitechapel High Street, with its long established links to craft & industry. Students researched a wide range of making processes of crafted objects from across the globe including Panama Hats, silk weaving, glass blowing, tailoring & Ghanaian coffins. The research was based on a craft specific to a country participating in the London 2012 Olympic Games, with the premise of encouraging tourists to visit Whitechapel, where craftsmanship and making will be celebrated in these new facilities.

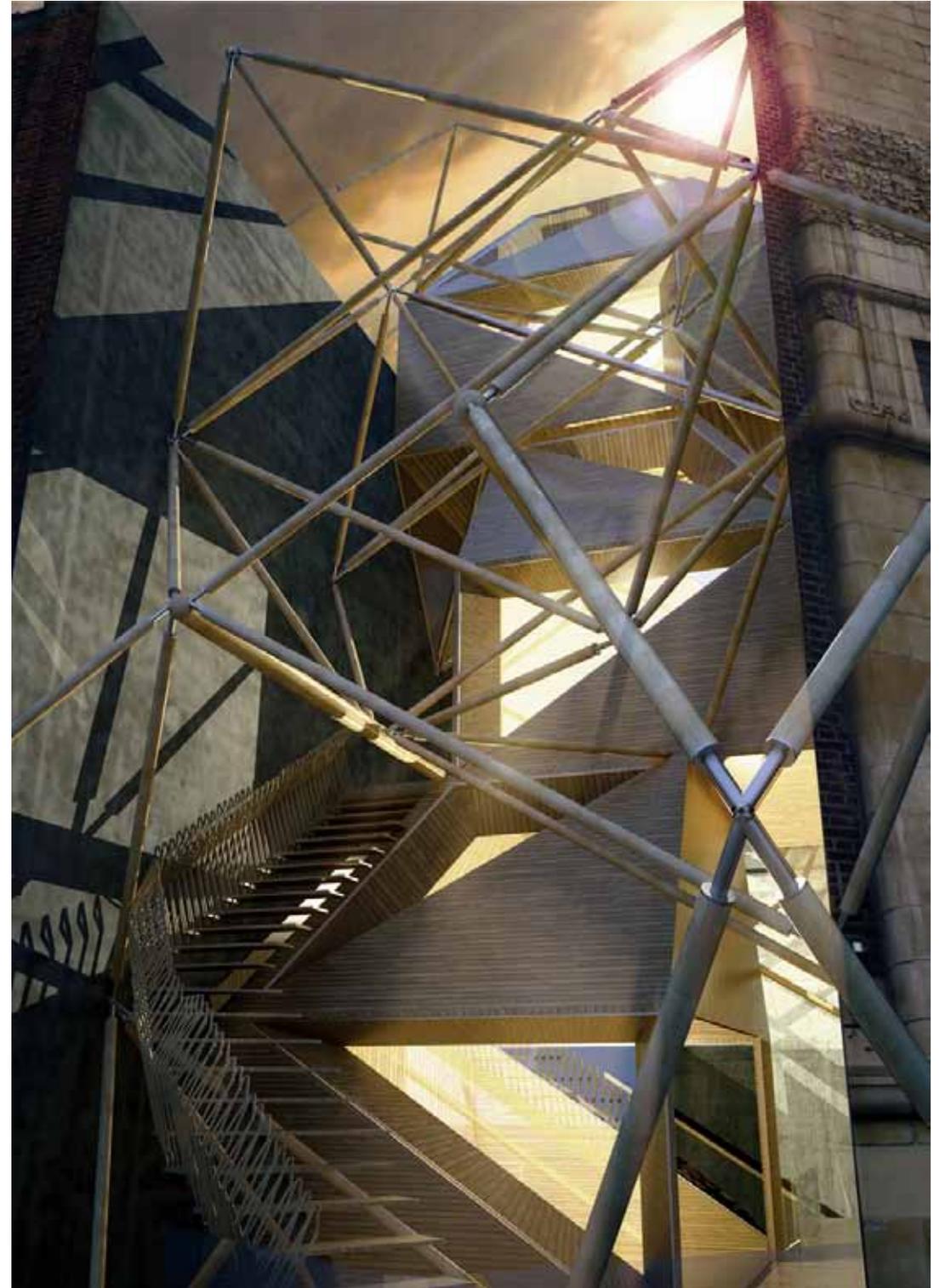
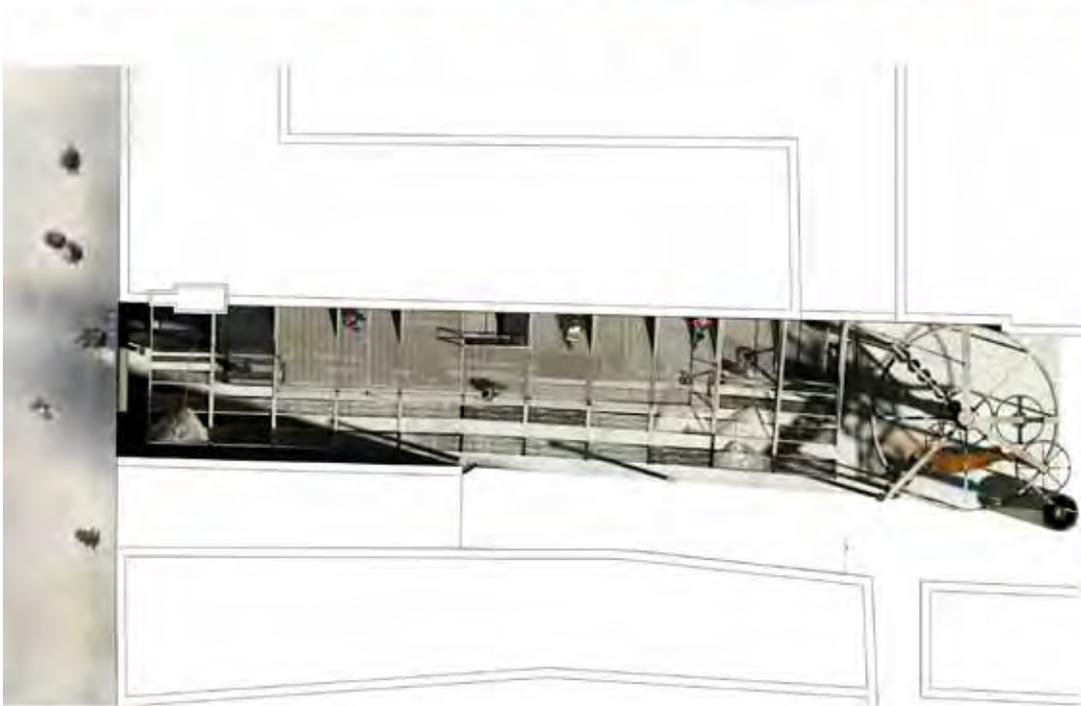
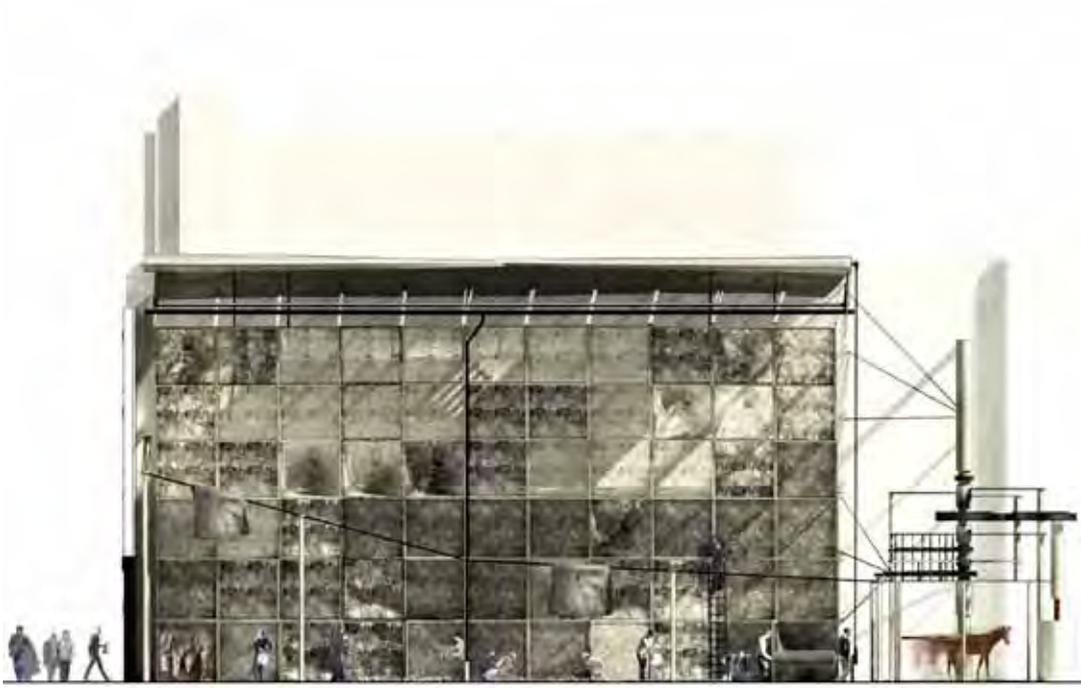
Working with the materials, methods and outcomes of these various ways of making, each student developed individual propositions and scenarios for their chosen sites. Proposals envisaged facilities where visitors are able to learn about the making processes experience the qualities of these extraordinary material and methods and view the finished work. The making processes tell an engaging story which the viewer will experience through these unexpected and delightful building.

Critics: too many to name but special thanks to all of you for your encouragement and positive feedback!



Hybrid Show In P3





Mike Guy & John O'Shea

Yr2: John Boyd, Atanas Dimitrov, Caroline Gorzdziejewski, Lisa Ha, Anh Hoang, Harriet Lacy, Erini Liapikou, Feargal Moran, Stavri Papadopoulou, Chadni Patel, Win Shen The, Dionysios Toumazis, Rafayella Yiannopoulou.

Yr3: Virginia Farrar, Esther Gubbay, Rusel Hussain, Dafydd Jones-Davies, Samuel Michaelsson, Danielle Mimran, James Newton, John O'sullivan, Aikaterini Tsitouridou, Cameron Walker, Kyra Wood

Urban Alchemy; High Street 2012

When Google's Eric Schmidt calls for the UK to bridge the divide between the arts and sciences, High Street 2012 suffers from an tragic understatement of its unique educational and scientific facilities and inspiring technological history.

Bow's uncelebrated crossroads of this high street of education and the Lea (the Silicon Valley of the Post-Industrial Revolution), bears silent witness to the sanctity of an inspiring story of invention at risk of Olympic sanitisation. Spared the 'choke of the chainstore' but threatened by shopping mall blight and speculative re-development, where better to respond to Schmidt's challenge? With it's inherent marriage of the arts and sciences, what better medium to make that bridge than architecture?

Intro. project: In(di)visible city

Inspired by the elements, the Periodic Table and Aldersley-Williams' Curious Lives of the Elements, students celebrated the material and technological fabric of High St. 2012 to re-kindle local awareness and herald main project themes.

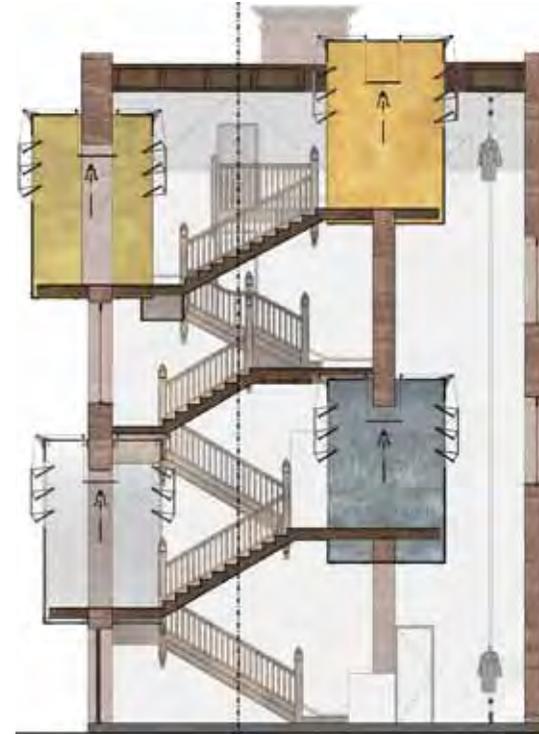
Semester 1: The Materials Library
'Deep in the bowels of King's College London there is a space that is home to a collection of some of the most extraordinary materials on Earth'. This physical archive of more than 800 materials and is an 'intellectual and sensual intersection between the arts and sciences', this small, but extraordinary facility is in the process of being moved. Our proposal: that it deserves purpose-designed architectural expression - and that the Bow intersection would provide an inspiring and symbiotic re-location.

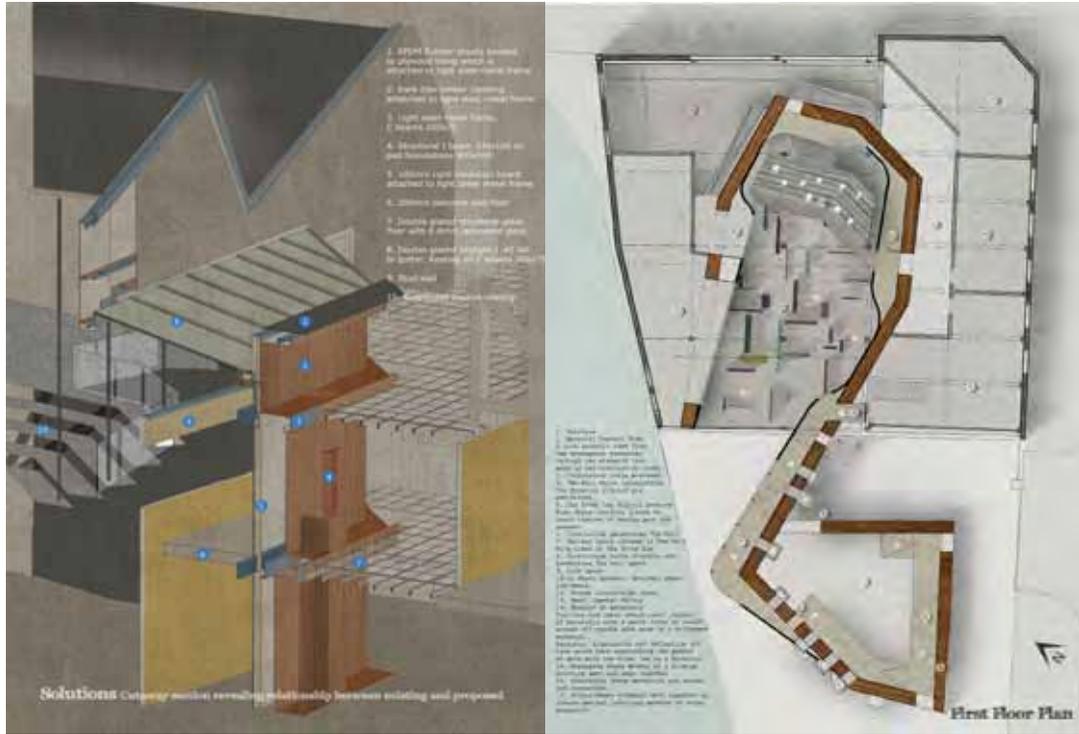
Semester 2: The Institute of Making
Another King's College facility deserving complementary architecture, The Institute of Making is a real multidisciplinary research club for makers and 'those interested in the made world - from makers of molecules to makers of buildings, synthetic skin to spacecraft, soup to clothes, furniture to cities'. Students were asked to consider constructionally expressive architectures to inspire the maker in each of us.

Critics: Alessandro Ayuso, Mike Rose, Kevin Fellingham, Mike Kendrew, Ian Chalk.



Kyra Wood: Materials Library Installation.





Ian Murphy & Virginia Rammou

Yr2: Michail Alexopoulos, Orlando Baghaloo, Pearl Chan, Antoine Edghill, Veroniki Evangelidou, Nayeem Hassan, Janos Horvath, Tanya Kramer, Jessica Moul, Josephine October, Maria Pavlou, Ruth Ramsden, Joanna Ribeiro, Maria Stancikova, Dumitru Strugaru.

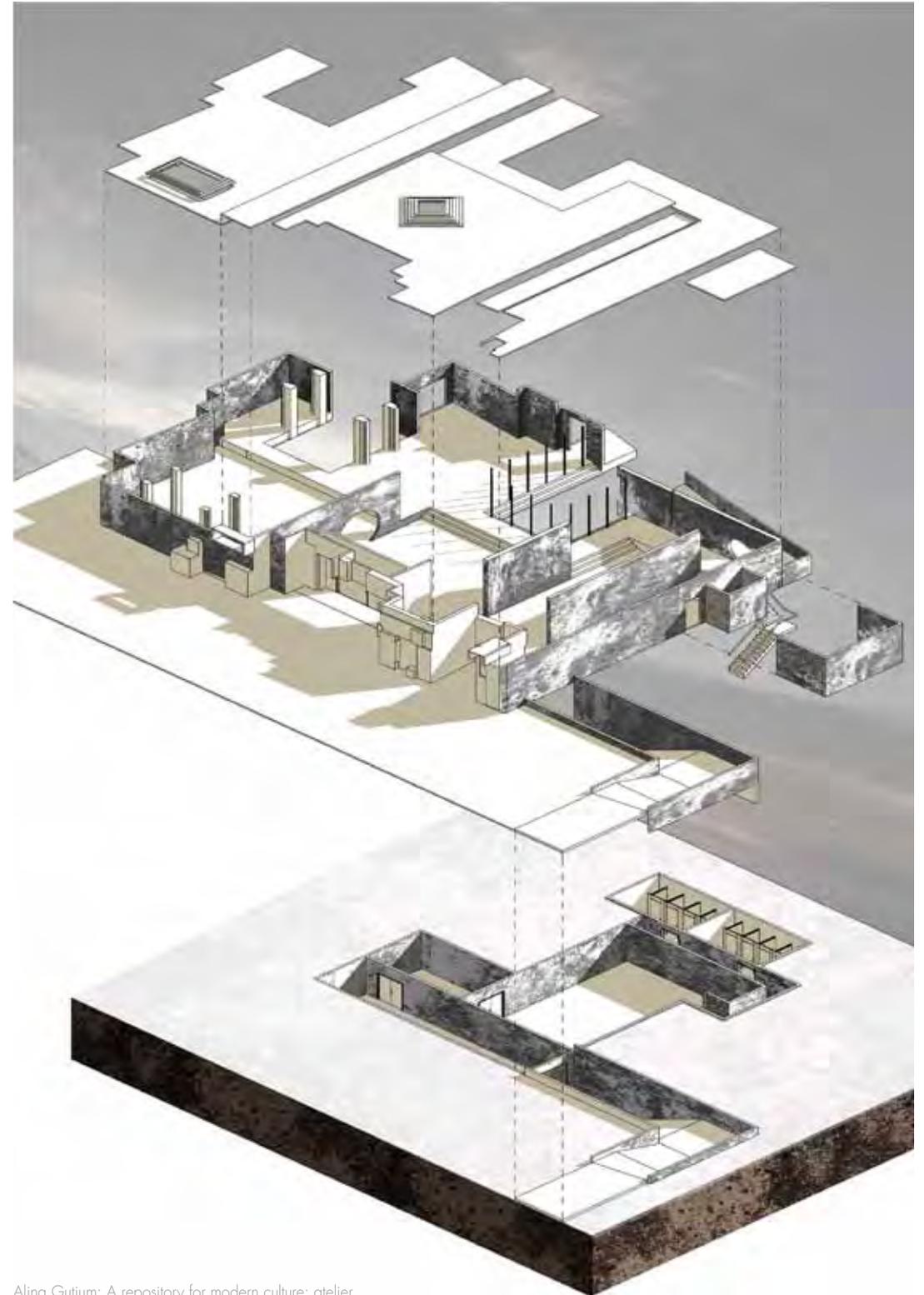
Yr3: Lauren Cannon, Chloe Chambers, Louisa Cooper-King, Marius Coste, Craig Esiaka, Alina Gutium, Preta Mehra, Elis Misirli, Luke Murphy, Minh Nguyen.

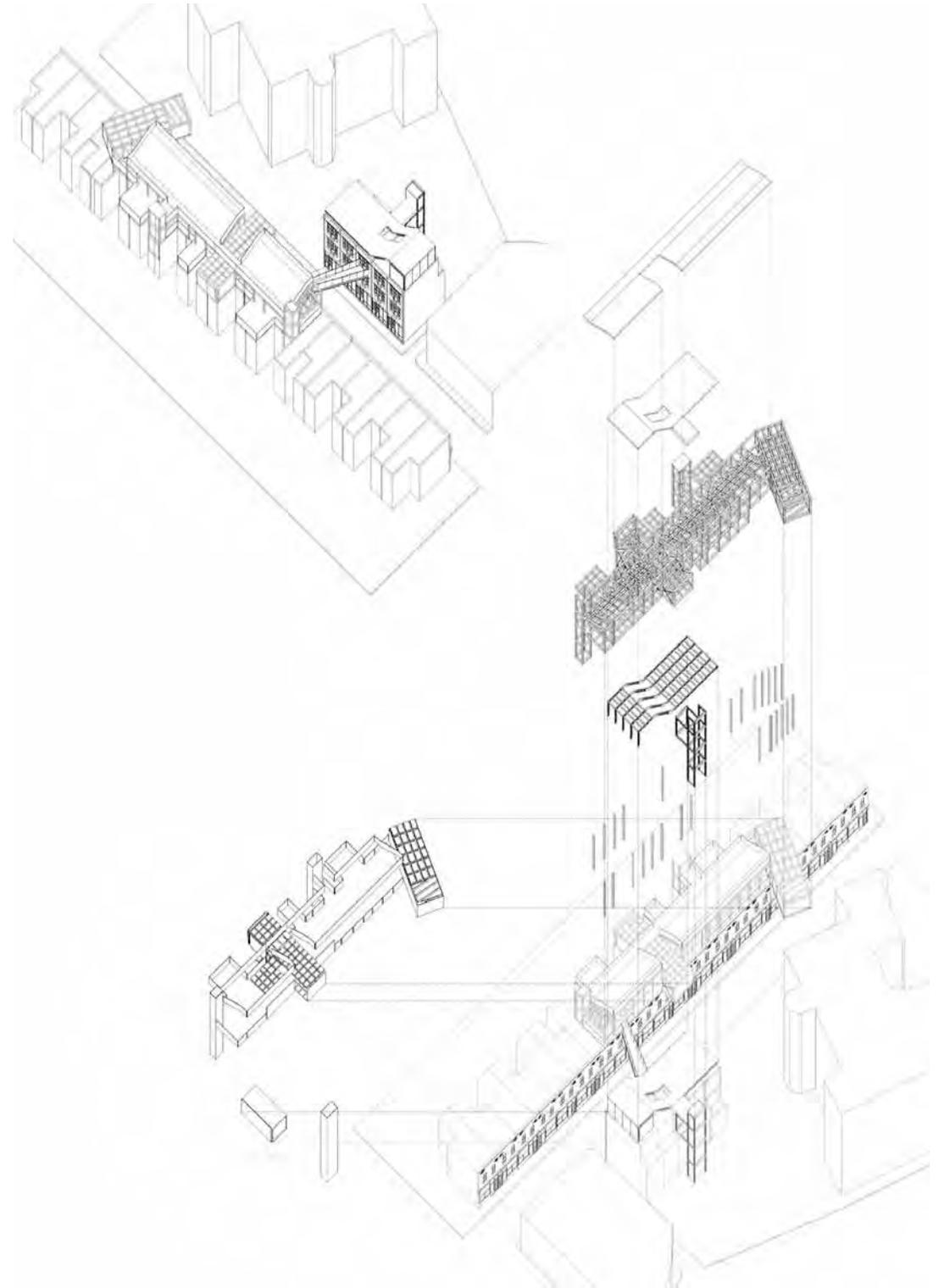
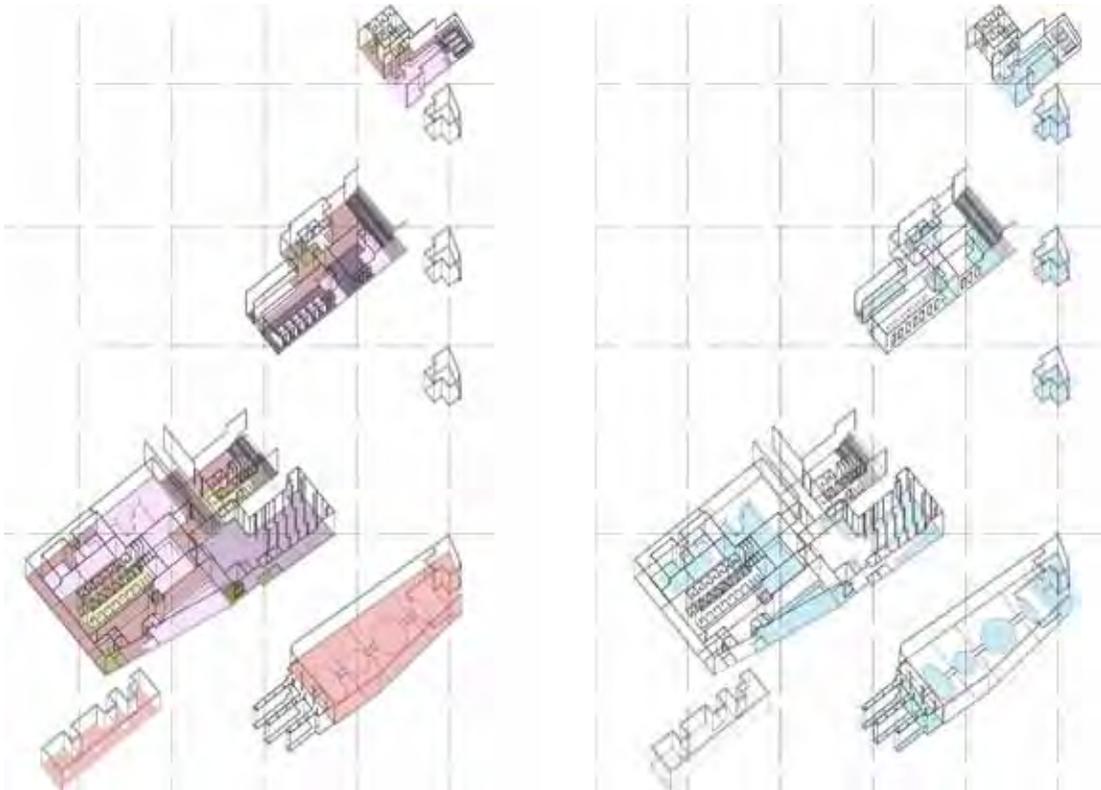
MARKET HUB

Following the theme established at the Symposium, students were invited to visit and record transactional activities in and around a number of high streets and associated markets. The rituals surrounding collectors, collecting and collections were scrutinised and students invited to interrogate wide-ranging interactions between market traders, visitors and the local community. The Hub project was then launched at a location chosen by each student, the challenge focussing attention on how such a facility would help to shape life in and around the market in the coming decades. Carrot or carat – it's your choice 'gov, two for the price of three!

REPOSITORY

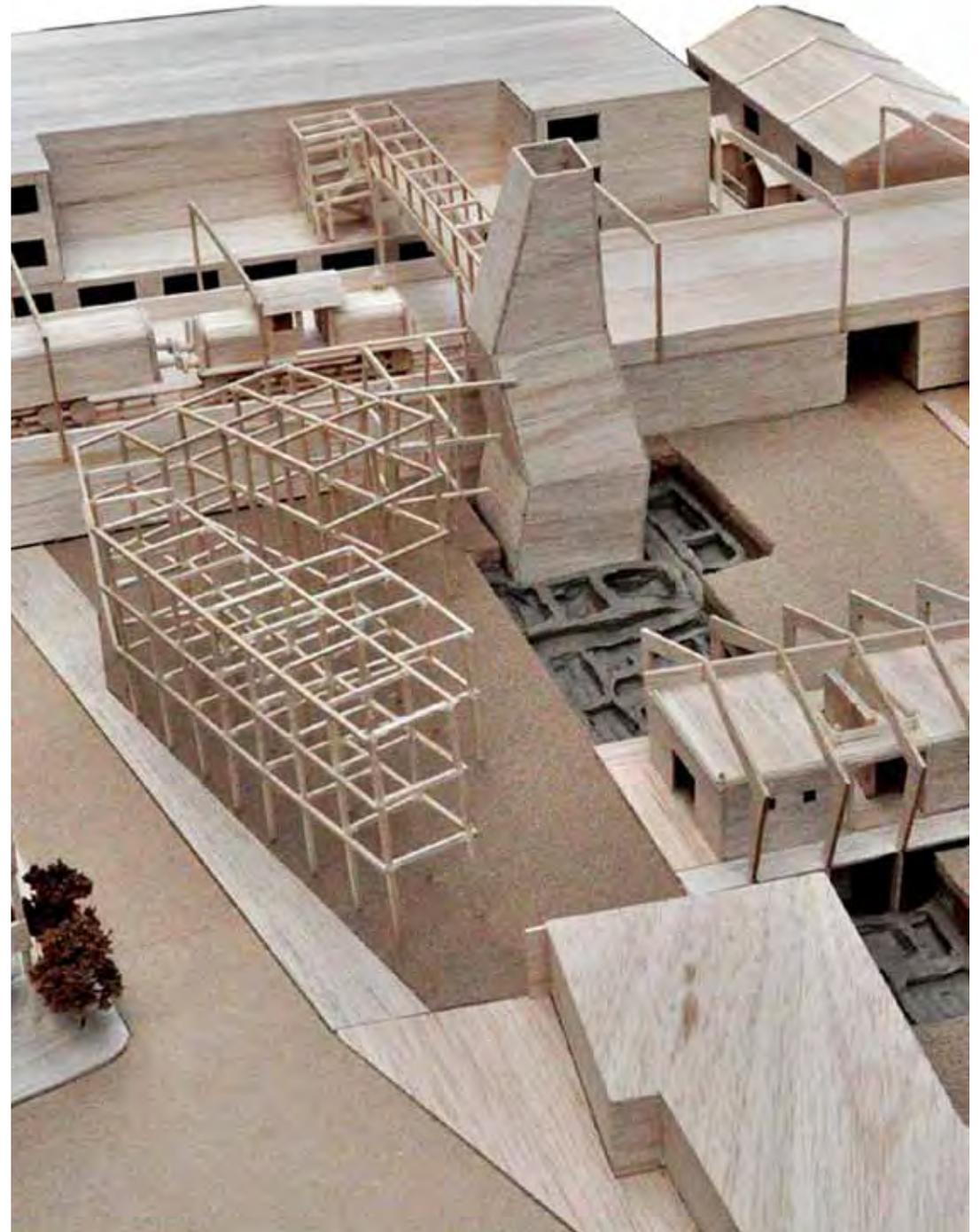
On the premise that they had become unbearably famous and unreasonably rich, students were asked to morph their hypothetical acquisitions into a personal collection of international repute, begging, stealing and borrowing ideas from mainstream museums, galleries and expositions as well as a host of other sources, some traditional and some, quite frankly, bizarre. The site on Mile End Road was to be transformed into a repository for this veritable 'treasure trove' with the emphasis being placed on storage, archiving, repairs, restoration and other curatorial activities as opposed to the showcasing of the collection itself.







Antoine Edghill: Interior and light studies.



Alina Gutium: A repository for modern culture -model.

Constance Lau & Claire Harper

Yr2: Julia Cukerman, Nell Hewett, Patrik Krchnak, Benoit Maranda, Kamran Muzaffar, Kate Nowak, Kristel Nurmsalu, Charlyn Pagewski, Poonam Patel, Rohoney Ravi, Ryan Sailsman, Amrit Virdee, Vita Virsilaitė

Yr3: Azri Ahmad, Larisa Bulibasa, Adriyana Dimitrova, Melanie Fernandes, Paloma F. Rua-Figueroa, Elliot Hughes, Loreta Lukoseviciene, Fernanda Mugnaini, Timothy Rowson, Zahra Said, Dimitra Tsitampani, Chiu On Tung

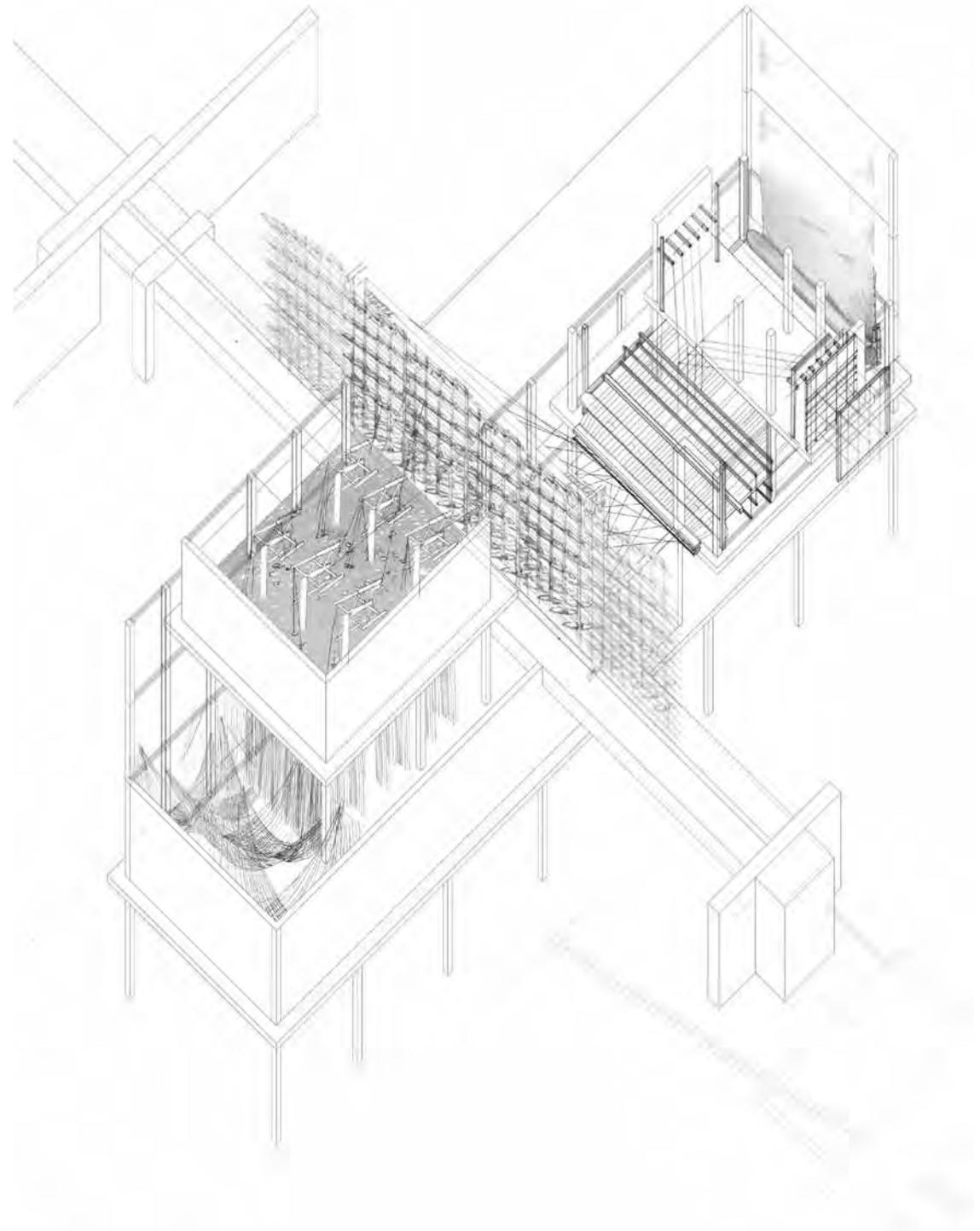
The Arts Marathon Production Line:
The Art Factory and The Tactile Studio

Studio 3's interests in multiple interpretations and architectural design as ongoing processes were explored as both physical and theoretical responses to the urban fabric of the project sites in East London. These were Altab Ali Park opposite the Whitechapel Gallery, and the buildings which are collectively known as the Truman Brewery in Bricklane.

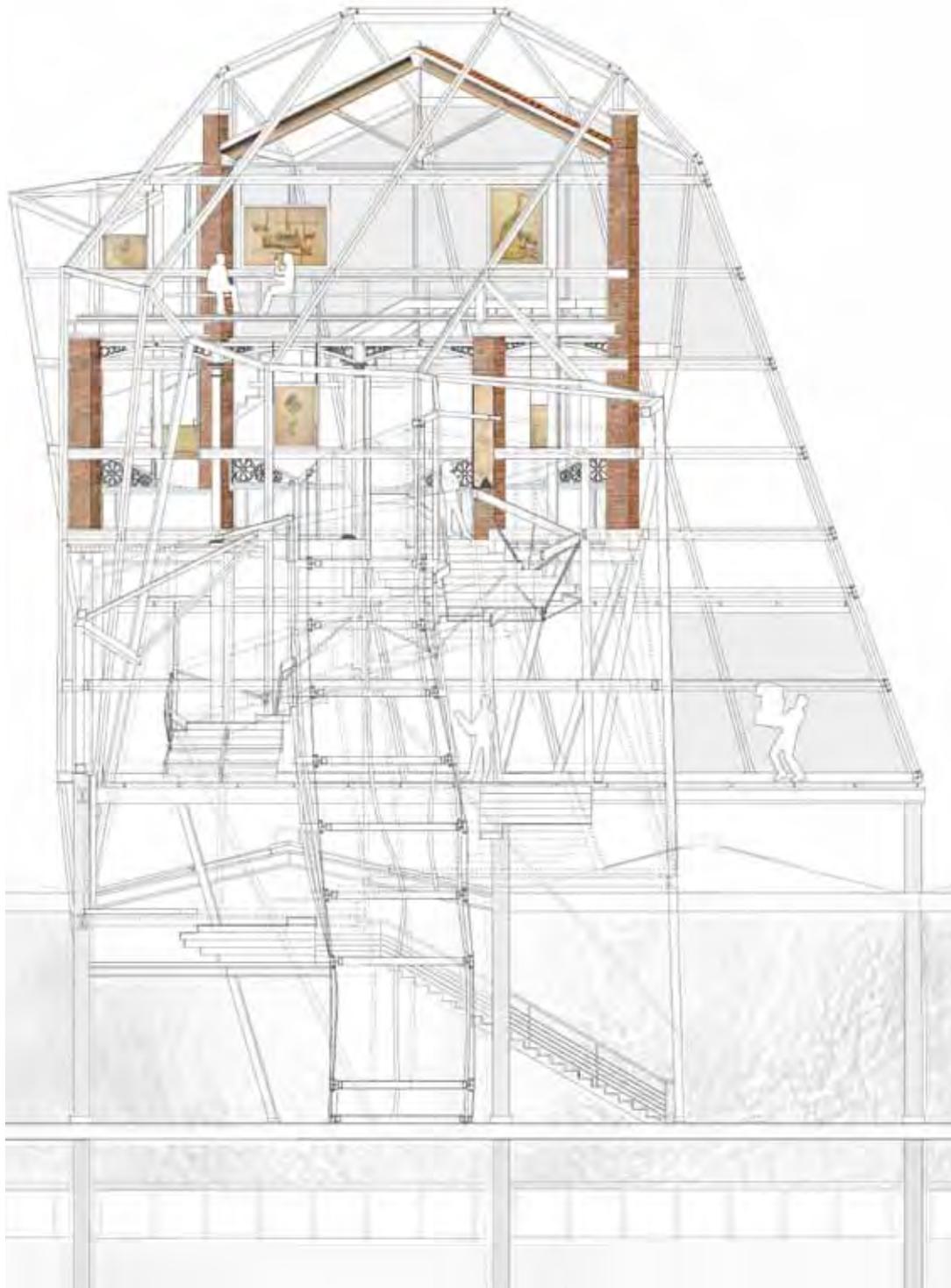
The significance of context and program started with the notion of prefabrication in relation to ideas concerning the Russian Avant-Garde, the Constructivist, and the Bauhaus. These were manifested in the Art Factory. The notion of thinking and making were furthered in semester two with the Tactile Studio where the work - drawings and models - were used to articulate specific archaeological narratives. These were expressed through ideas of conservation, reuse and more importantly, in relation to the tactile nature of the architectural proposals. The design proposals focused on engaging with the spatial, historical and material experiences of the site.

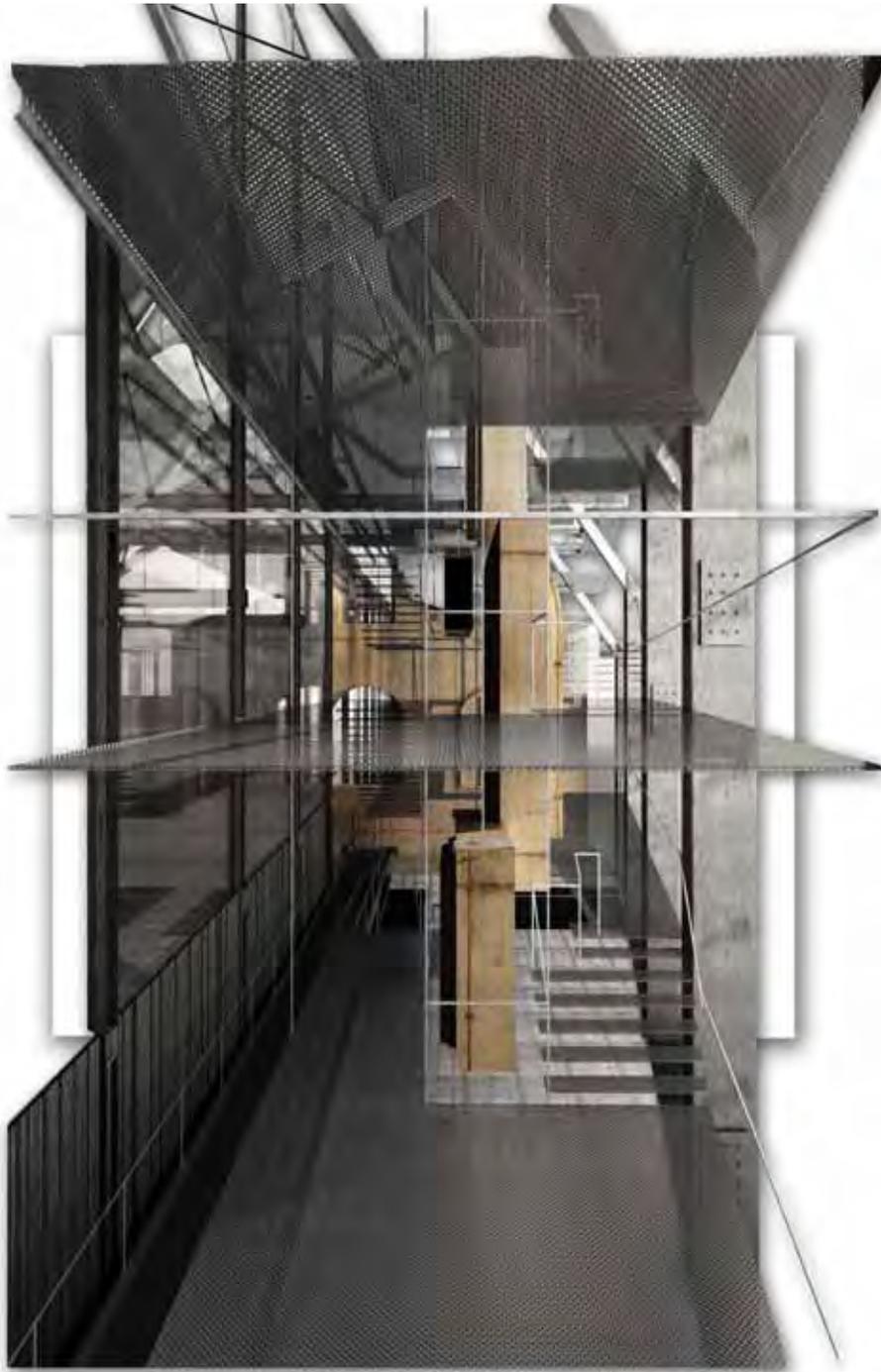
The design program was also deliberately constructed to address the differences in scales between architectural readings associated with a 'factory' and those pertaining to the intimacy of a 'studio'. Hence the resulting masterplan readings are able to fluidly reflect both the historical sanctity and current narratives of the two sites.

Critics: Ian Murphy, Virginia Rammou, Will Mclean
Special thanks to Sotiris Varsamis, and of course, Jed Dutton



Dimitra Tsitampani: Constructing the Weaving Loom and Factory





François Girardin & Filip Visnjic.

Yr2: Amer Aldour, Athena Chai, Henry Cheng, Bartsota Georgia-xanthi, Alex Hester, Panagiota Kotsovinou, Olegs Kravchenko, Christine Man, Atte Mattila, James Mills, Ahmad Mohammed, Migle Surdokaite, Merilin Todorinova.

Yr3: Melissa Adu, Mahir AlRubaiee, Victor Andersson, Matthew Barnett, Alice Hiley, Walter How, Shahmeer Kahn, Eunwoo Kwak, Kirisnathas Nalliah, Ganna Paly, Krupali Patel, Owen Pearce.

Living High, Domestic and Spectacular.

DSO4 continue it's foray through the process of abstraction and spatial discipline via a series of exercises that introduce spatial concepts to students and help them qualify and quantify notions of place. Not to be confused with the concept of site, the notion of place has been long discussed but somehow this discourse seem to escape the teaching of the discipline. By addressing themes such as Surface, Frame, Tension, Open Plan and Enclosure, DsO4 try to built a set of skill for student to carry on their second term which focus more on the notion of project and programme.

The main project is hybridizing and crossprogramming functions that include a private, minimal, residential high-density and a more public and communal activity.

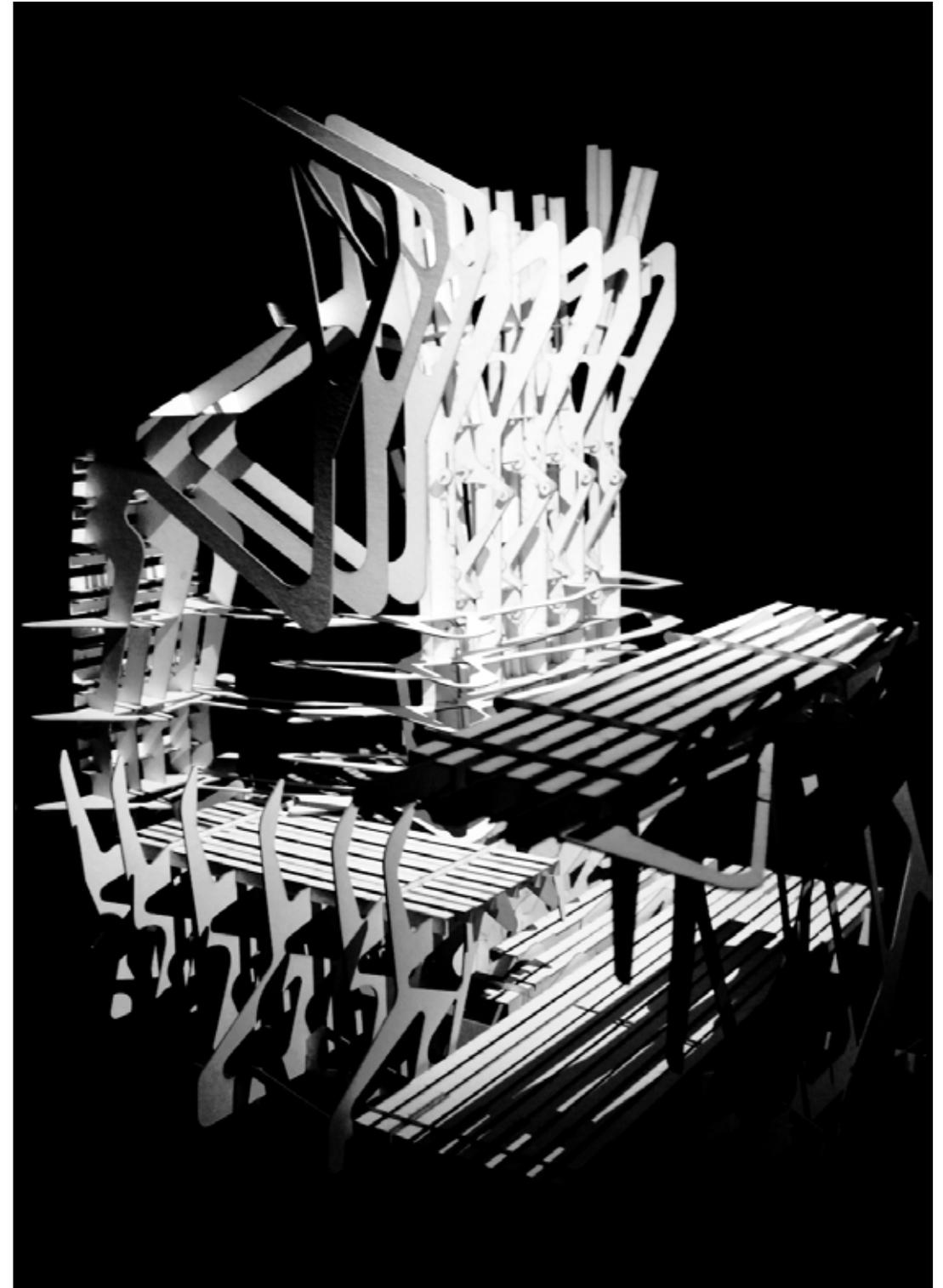
These constraints produce tensions between the social, economic, cultural and political qualities and narratives of the projects and between the sensual and the practical needs and desires of the body and of the community.

The spatial expression of both individuality and the civic, of solitude and co-existence is resolved into designs through these contrasts and contradictions.

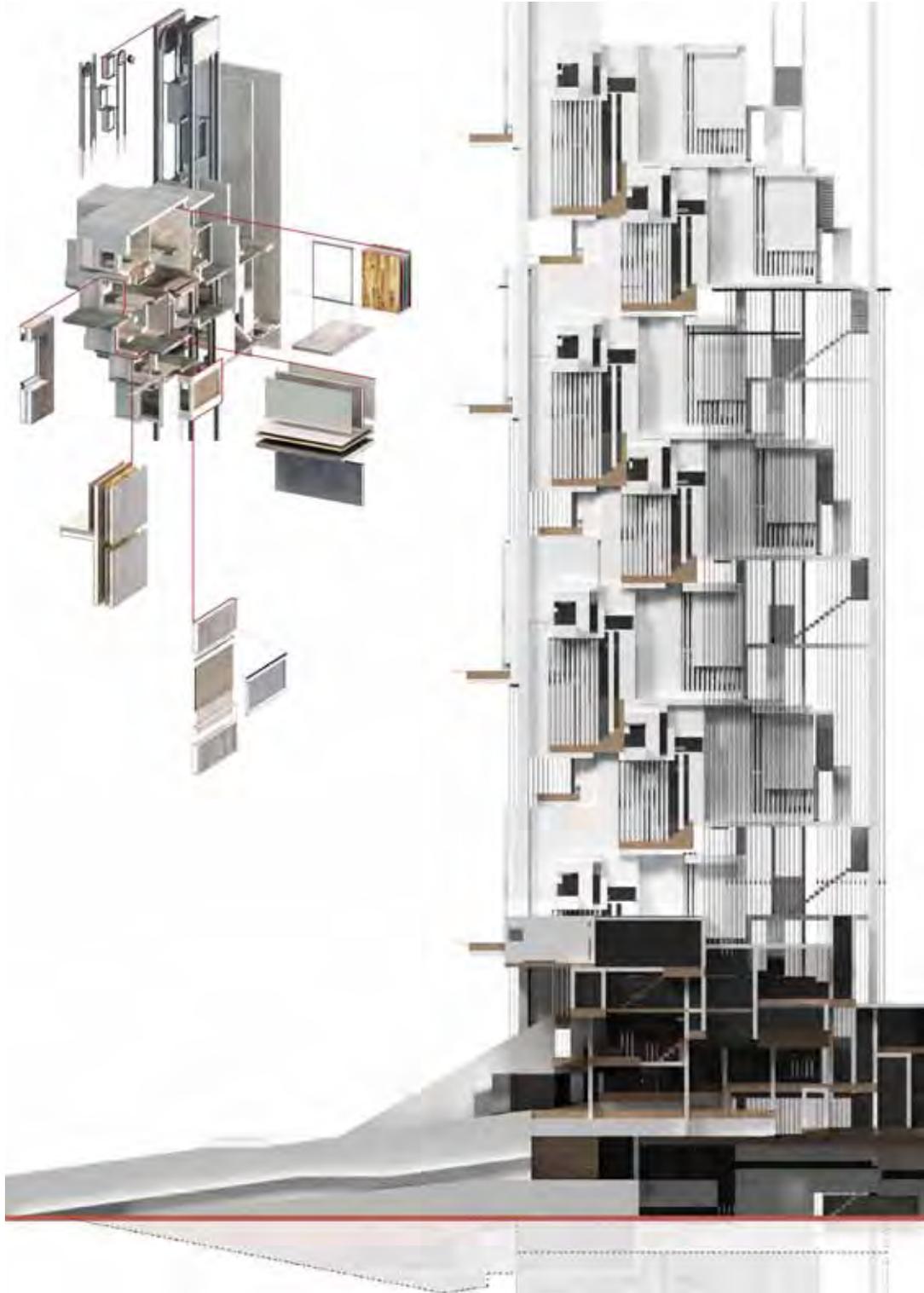
This friction between the domestic and spectacular generates and materializes itself through its urban and landscape contexts, its mixed programmes and between the earth, air, water and sky.

DSO4.org

Critics: Richard Difford, Pete Silver, Will Mclean Special thanks to Antonio Parasso and Jed Dutton, and a very special thanks to Mark Garcia.



Olegs Kravchenko: Spatial studies, a pavillion of cards.





Michael Rose & Alison McLellan

Yr2: Beevis Simon, Burton Michelle, Cather Josh, Christofi Francesca, Dargiewicz Iga, De Cal Angelamaria, Dogan Funda, Lewis Calum, Patsalis Costas, Prokopiou Eleni, Shafafzadeh Shayan, Tomlinson Kate, Zivanari Ekaterini.

Yr3: Kerim Agius, Eva Alberini, Gulistan Aslan, Aneesa Bawa, Minos Georgiou, Oliver Harris, Jasmine Labeau, Obi Okoye, Hafsa Rajee, Aqilah Razick, Lucy Whalley, Anthea Wicherts.

Interiors Pathway Studio

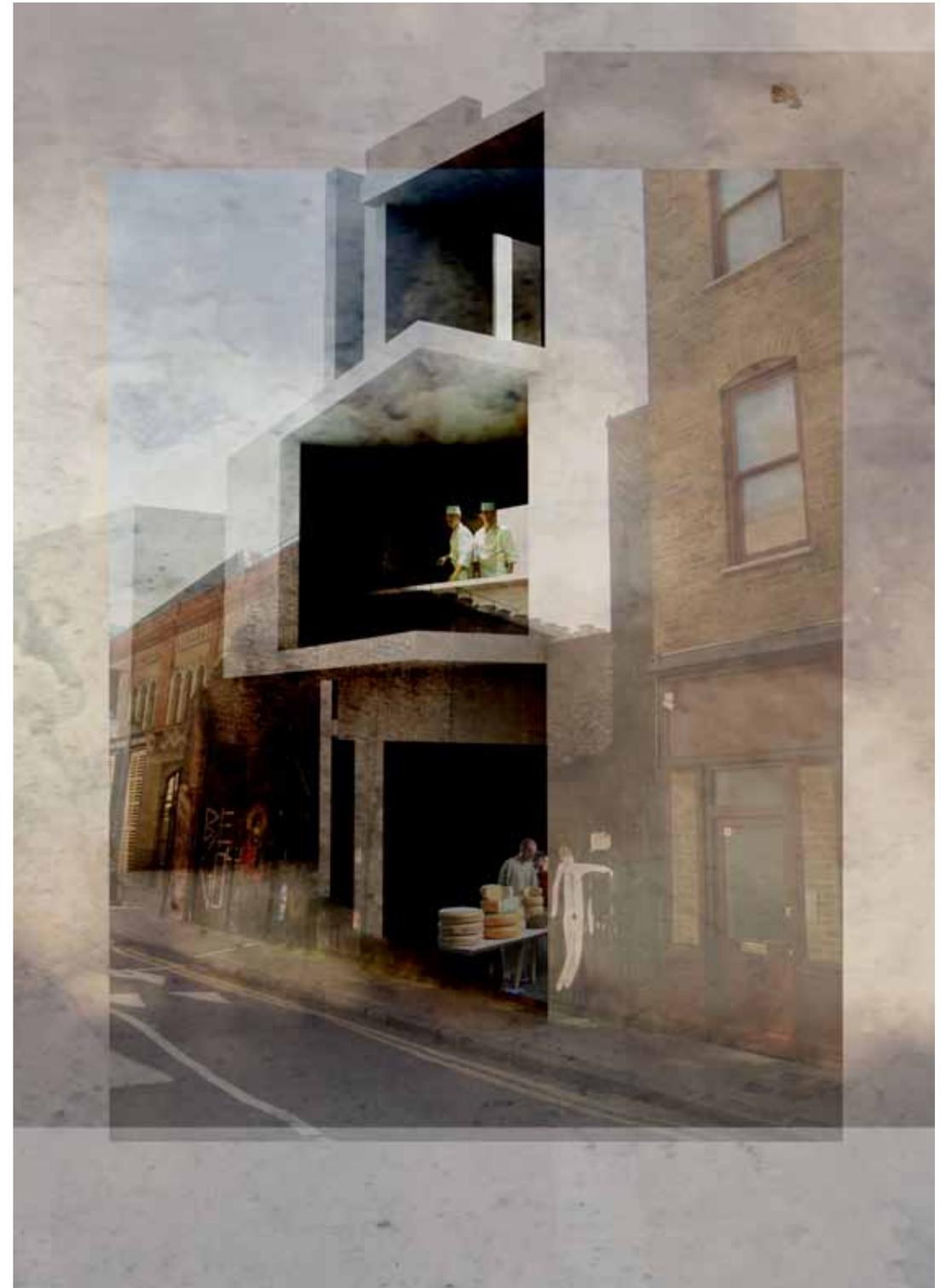
After an initial intervention/ installation to enhance the experience of the Whitechapel end of Brick Lane, our students were asked to design a live-work house for an 'artist in residence' on a tight single aspect site in Fashion Street. They chose their own 'artist' from a given list, and were expected to provide a range of contrasting spaces for public and private activities.

During the second semester, the students were given a much larger site opposite their first project, which ran through from Spitalfields Gardens and Hawksmoors' Christchurch, to Fashion Street, and, for third year students, to the corner of Commercial Street.

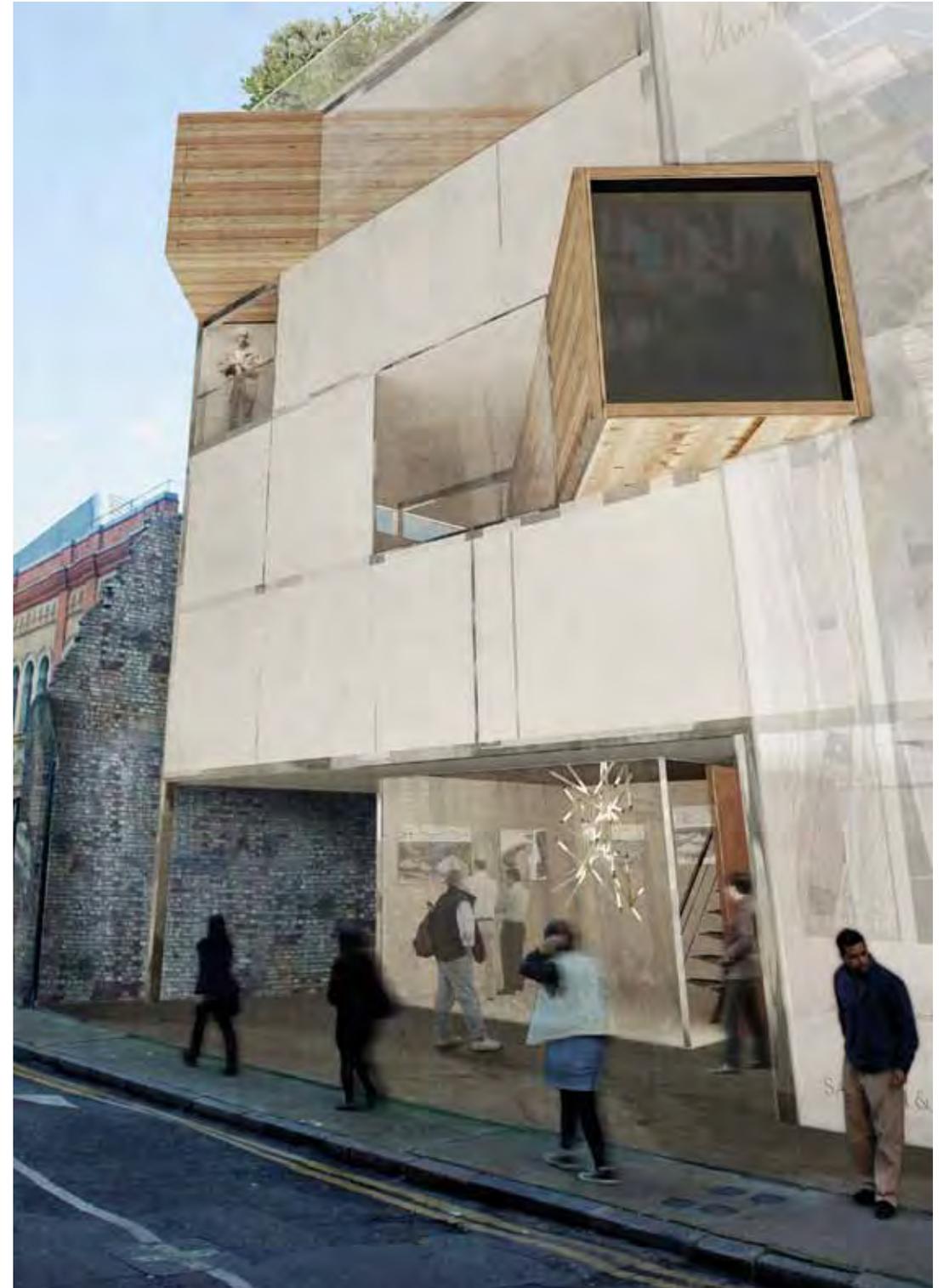
Their brief was for a 'Community Museum', related to the sanctity of the rich multi-cultural social history of the Spitalfields area. The project was to contain permanent and temporary galleries, a library, a range of social spaces, and a focus of educational facilities chosen from the themes of literature; music; food; fashion; and visual arts.

The project was kicked off with the design of a poster and catalogue for a notional exhibition reflecting particular qualities of the area.

Critics: Mike Guy, Dusan Decermic, Henry Kotsatis, Peter Camp.



Jasmine Labeau: House for Artist on Fashion Street.





Clare Carter & Gill Lamber

Yr2: Mira Abad, Roshan Ashath, Joe Barbrooke-Morris, Naina Bhola, Glauco Borel, Chirag Desai, Dimitrios Filippas, Jorunn Karadottir, Hanna Khorshidian, Myrto Pappa, Alessia Petrillo, Fergus Seccombe, Djordje Stupar, Maria Vergopoulou

Yr3: Fanny Grung, Sara Mezzapesa, Alexia Michael, Chun Fai Mo, Adeniyi Oliyide, Leighanna Patel, Russell Perrett, Sean Riddington, Mandeep Singh, Nicoletta Tofaridou, Alberto Piptone Halimi, Saqib Ahmed

Tell Me a Story/ Dungeness

High Street is a place where people stop to meet and mix and share ideas and stories, nowhere more so than in the high streets of the East End of London. Traditionally the manufacturing power base of London, industry in the East End has rapidly declined, particularly since the demise of the London Docks. Migrant populations to the territory have enriched this existing deep vein of story telling and focused on manufacturing too, establishing thriving industry in the locality over time.

Putting these two starting points together, story telling and industrial processes, the studio searched for remnants and traces of past and present manufacturing, unearthing industrial artefacts that told a story. The mechanisms and processes were drawn and became the inspiration for designing a place that told a story reflecting on a redundant or existing industrial process. We designed meeting place where locals and visitors can overlap.

Set in the bleak landscape of the largest shingle beach in Europe, the nuclear power stations of Dungeness A and Dungeness B offer a potent site which is resonant with the past and the future. A bizarre, surreal landscape exposed to the elements; stripped bare and beaten with the weather. This constantly shifting shingle is home to a disparate few. Not for the faint hearted, abandoned fishing huts convert into Spartan habitations. Once the home of solitary fishermen, the beach is scattered with discarded objects; fishing boats, navigation buoys and measuring devices lie decaying and unwanted.

At Dungeness we found a powerful juxtaposition of the man made and the natural; of danger and peace; of the enormous and the miniature. Our themes were navigators, devices in the landscape, shifting shingle, expansive sky, watery worlds, colonisers, adventure tourism, alternative futures and we designed a destination, a place at the end of the line, a Palace of Delight.

Critics: David Charlton, Kenzaf Chung, Andrew Friend, Nasser Golzari, Geraldine Holland, Andrew Holmes, Iwan Jones, Lewis Jones, Julian Lewis, Will McLean, Richa Mukhia, Natalie Newey, Tim O'Callaghan, Christos Papaloizou, Nicholas Papas, Giles Smith, Ben Stringer, Chris Sutton, Nick Woods.



The Shopper's Retreat, Wickham's Department Store, Stepney Green

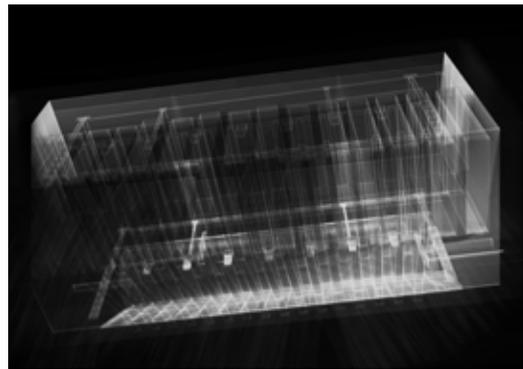
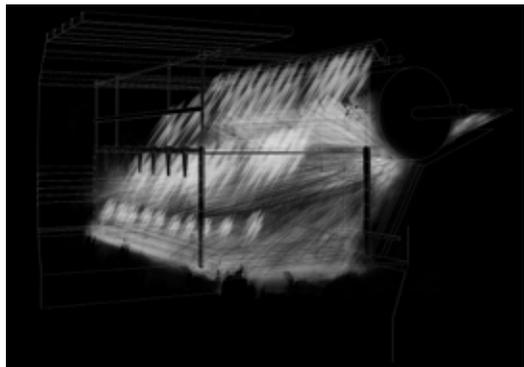
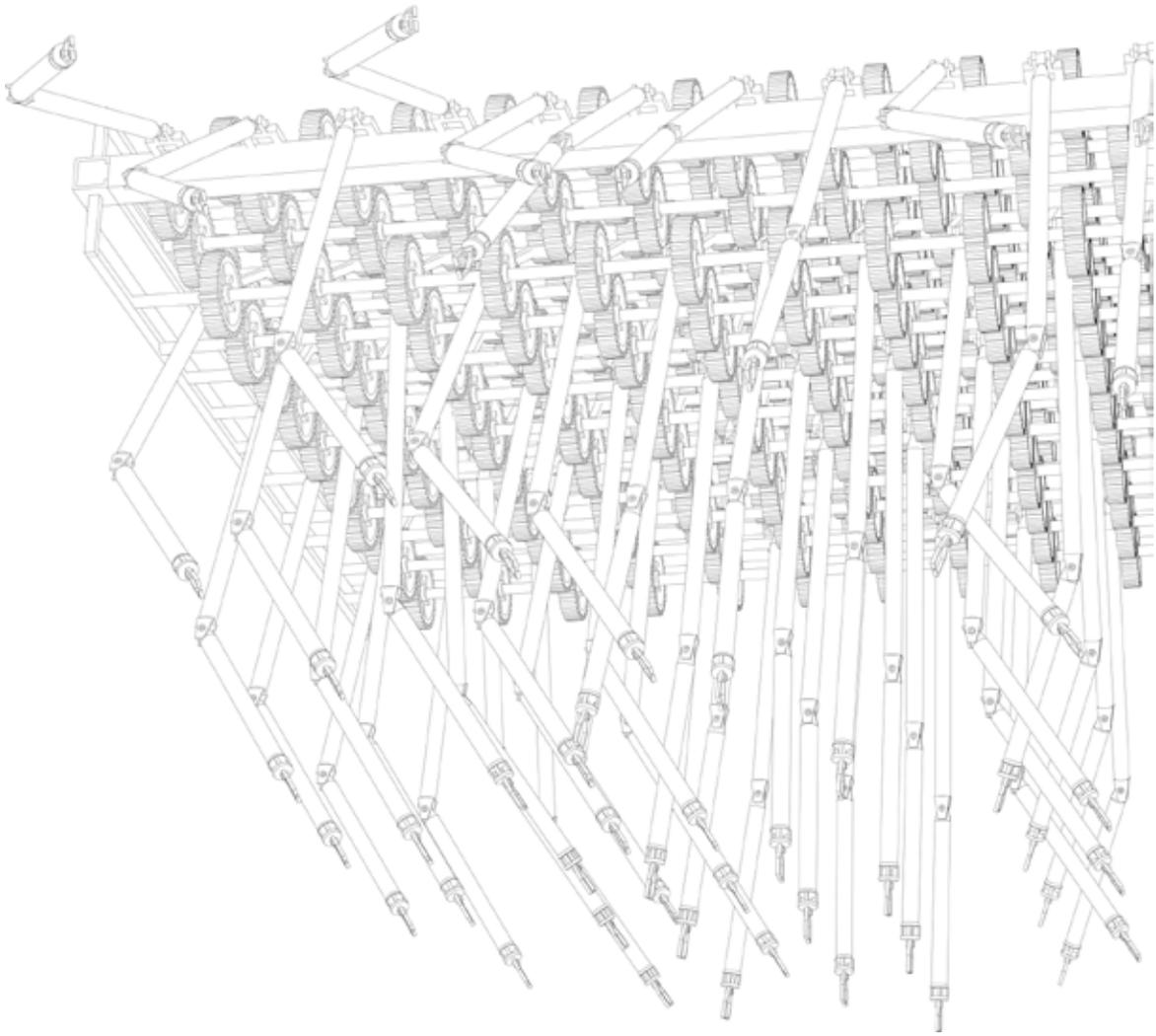


Adeniyi Oliyide: Fish Tales, Dungeness

Celebrating the lost world of the fishing industry, the journey acts as a story of memories, each moment referencing the past and the future



Adeniyi Oliyide: Dungeness above and beyond



Russell Perrett: Dungeness Local, artefact transfer stage. In a desperate need to rescue local artefacts and structures due to future flooding, the deserted nuclear power station houses these collected recordings.

Jane Tankard & Julian Williams

Yr2: Mutahar Ali, Khalid Birawi, Lucia Bruton, Bianca Clay, Georgie Day, Ersi Daouklioti, Alex Dickie, Ruth Gattegno-Jacob, Michelle Ho, Tanya Rabee, Natalia Zimina.

Yr3: Guoda adomaviciute, Diego Ariza, Thomas Blain, Jon Davies, Darryl Chandler, Richard Glass, Dhruv Gulabchande, Fiona Lane, Harish Persad, Alex Robertson, Michael Theodolou, Ozan tokoszblauel, Nam Tran.

the Performance/the Settlement

Creativity through adversity. Times of recession have proved to be times of society's greatest creativity. The need for inventive ways of surviving have forced and enabled generations to consider, question and reinvent how we live in and transform our cities. Throughout history economic and social pressures have fostered environments in which artists, architects and designers have flourished; think of New York's Tribeca and London's King's Road in the 70s, Manchester and Shoreditch and Hoxton in the 80s/90s.

Our site this year was in Whitechapel, a diverse and culturally rich neighbourhood where creativity has thrived, challenged and been transformed by generations of migrants escaping war, famine and poverty. From the Rag Trade to the Whitechapel Art Gallery, from the everyday to the extraordinary, the culture and richness of the area has a symbiotic relationship with its shifting and fluid creative dynamic.

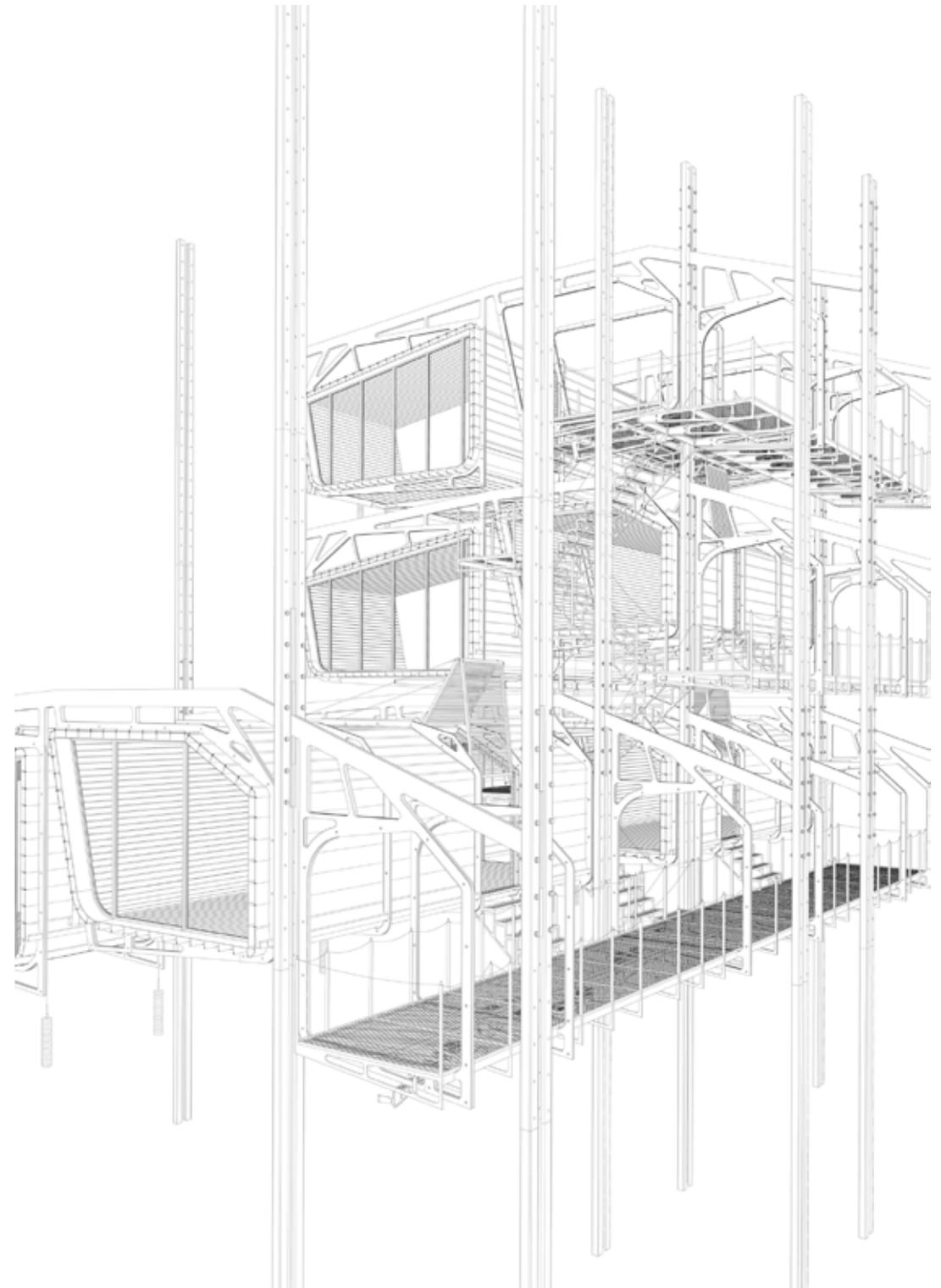
In Semester one students designed temporary performance spaces for the crowds of August 2012. They research a performed work by an artist renowned for their interaction and

collaboration with architects and the canvas of the city, and went on to design and plan an event space for its restaging. The neighbouring Artsadmin at Toynbee Studios provided client input.

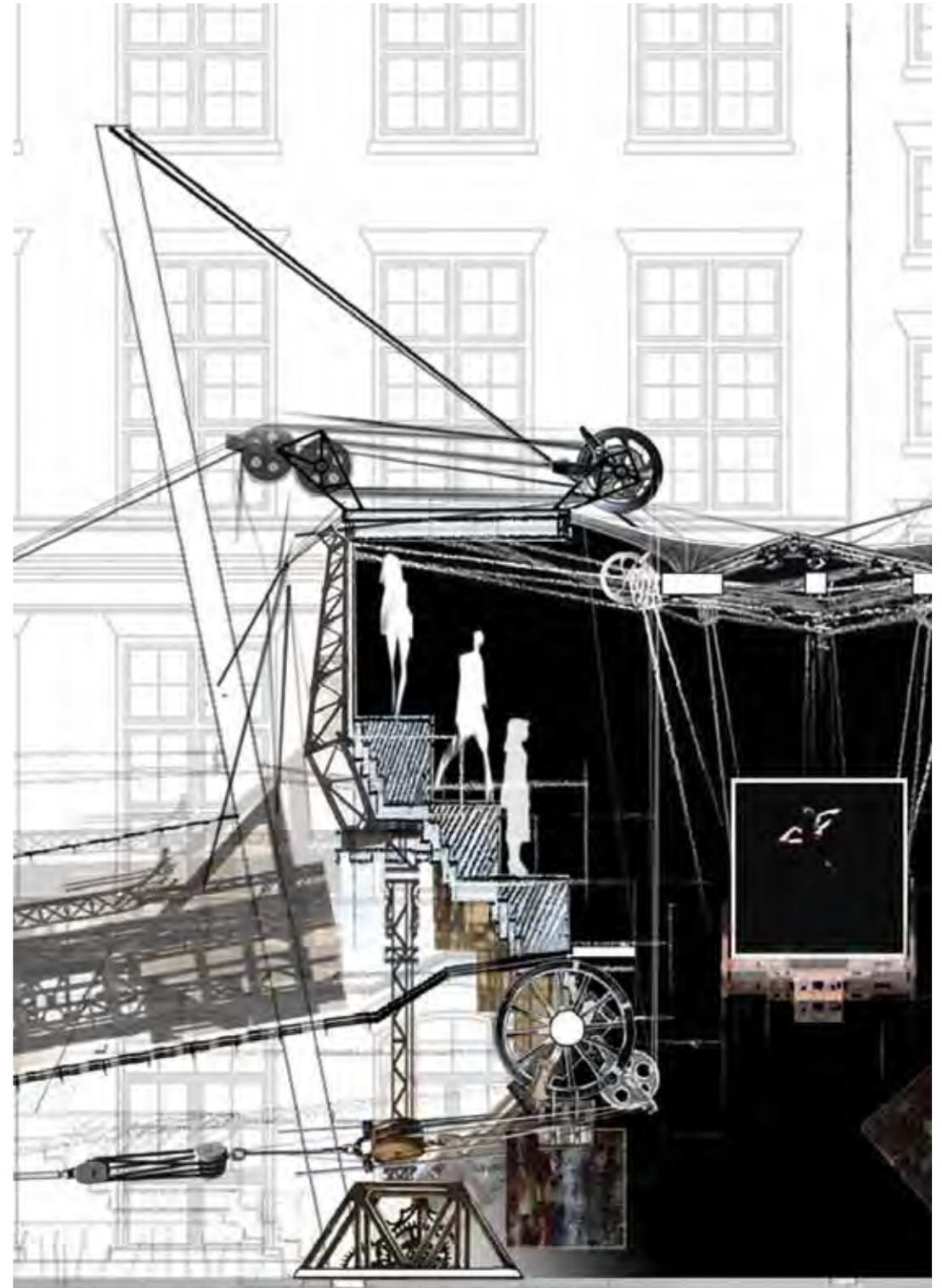
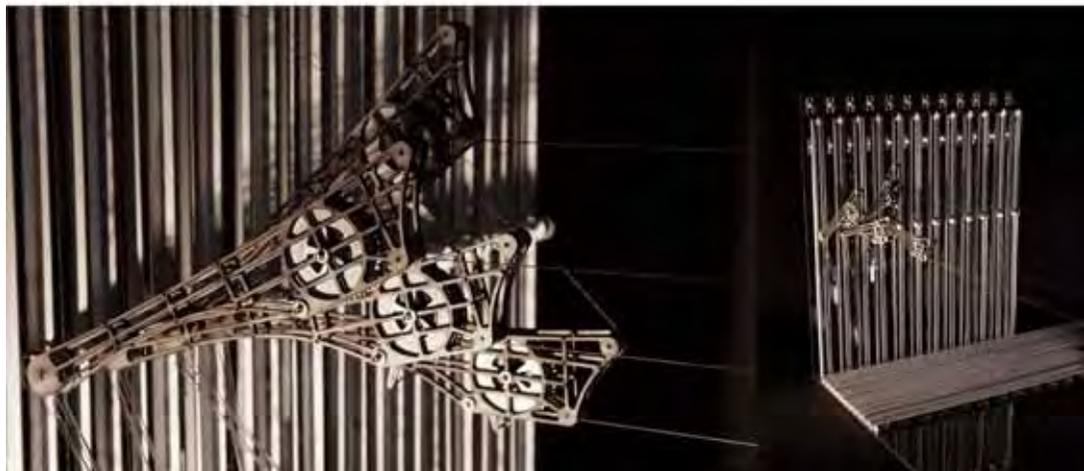
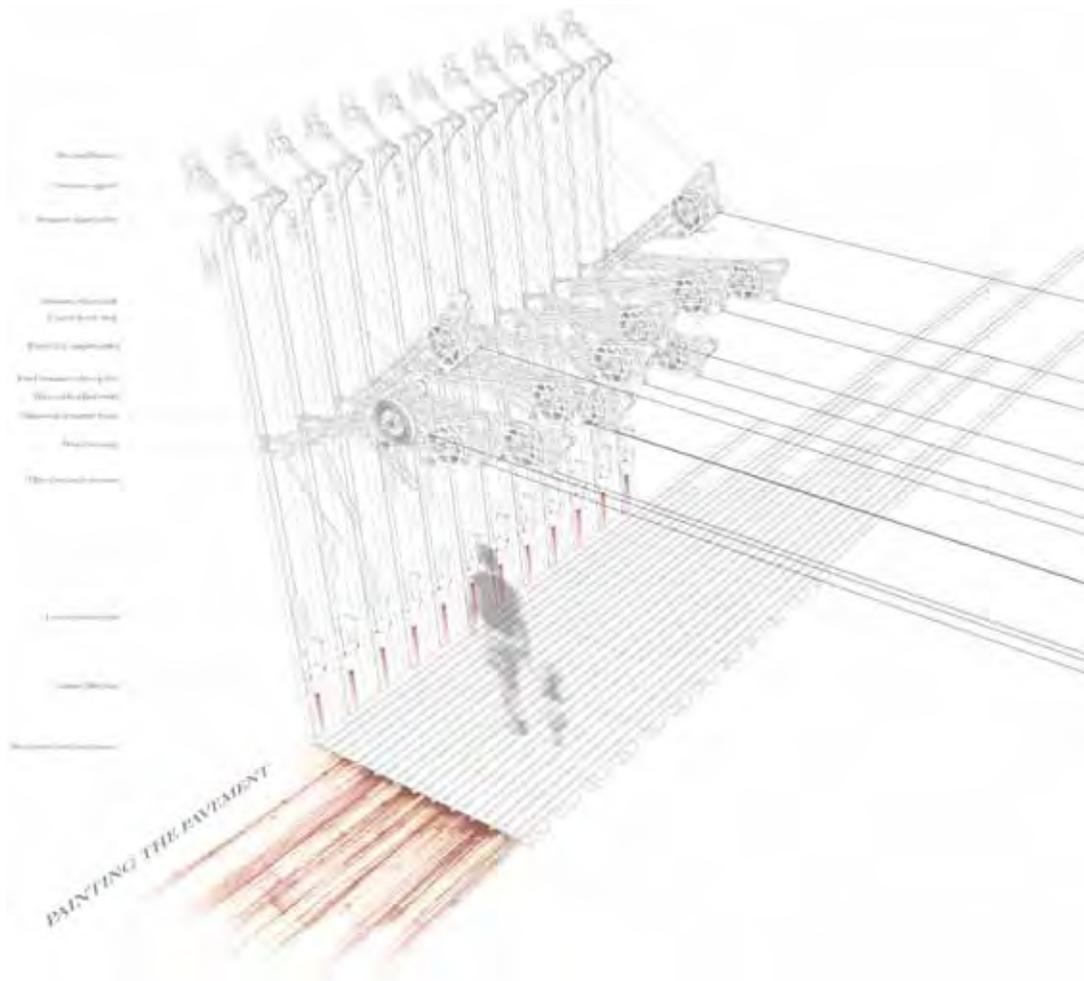
The students explored the use of everyday construction with the crafted and handmade, using material, structure space, light and shadow, to create a beautiful, extraordinary place where the passerby could be just as likely to become part of the performance as another with a ticket.

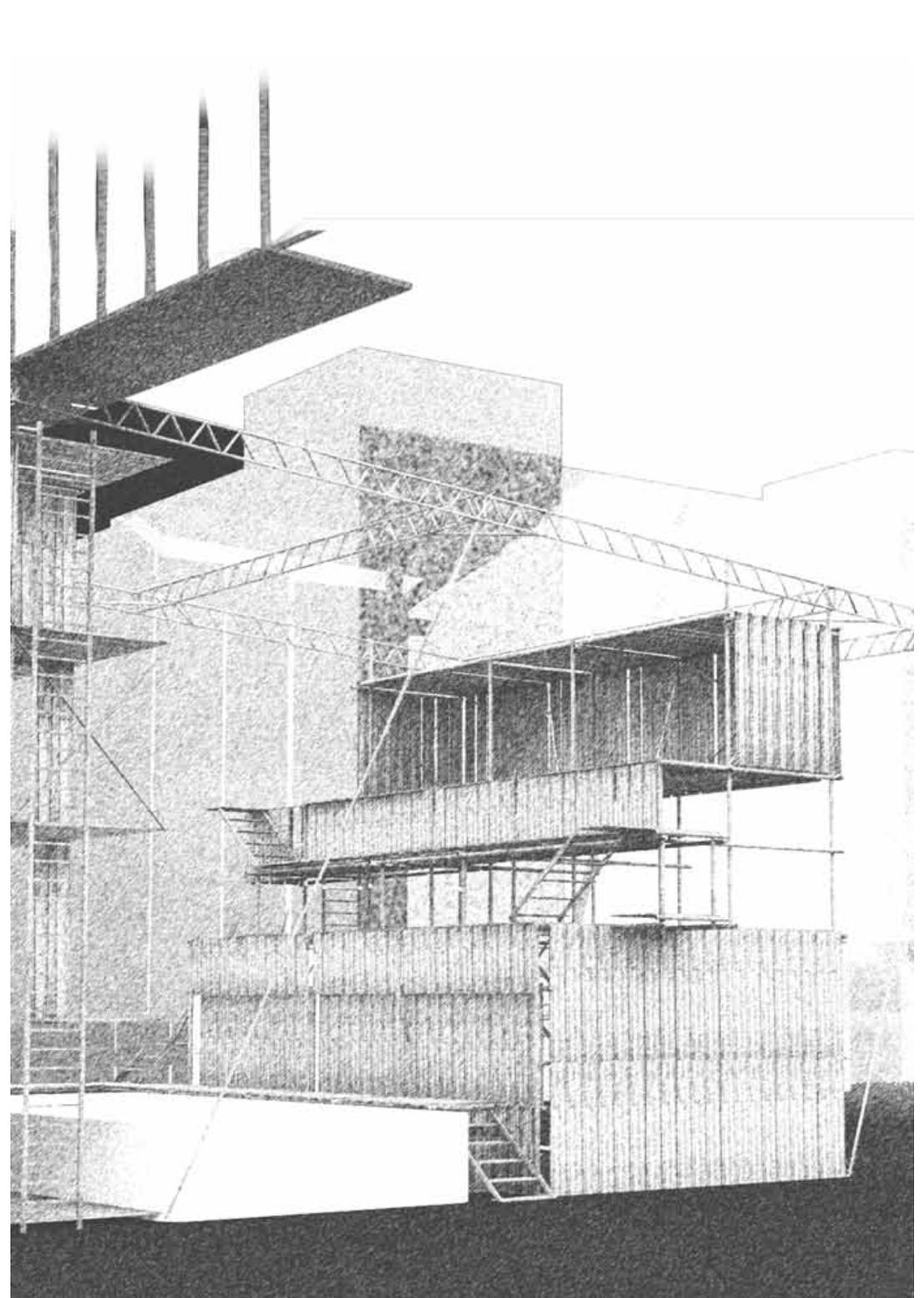
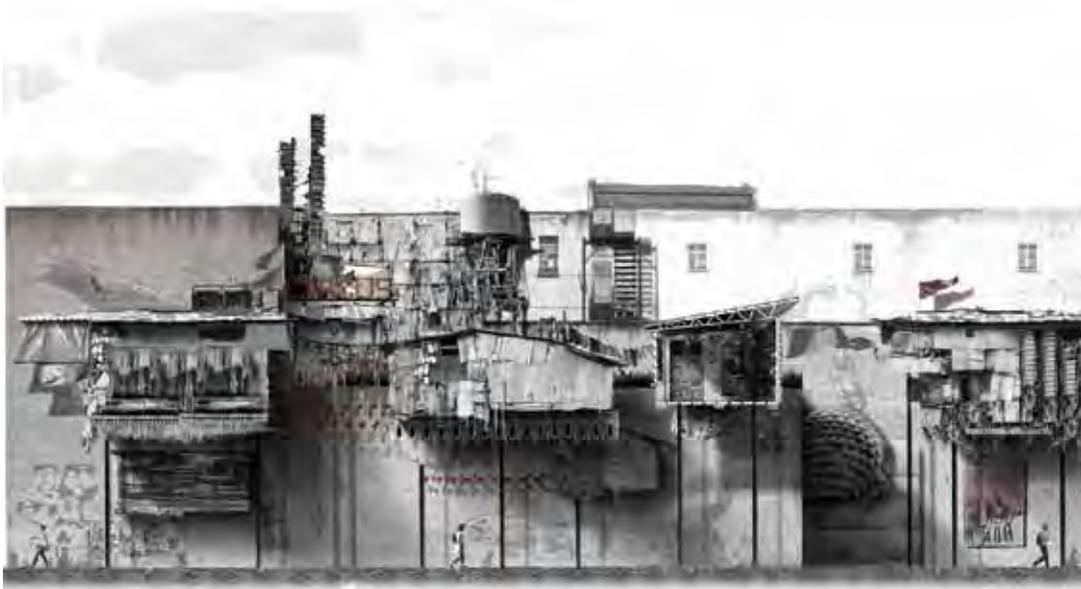
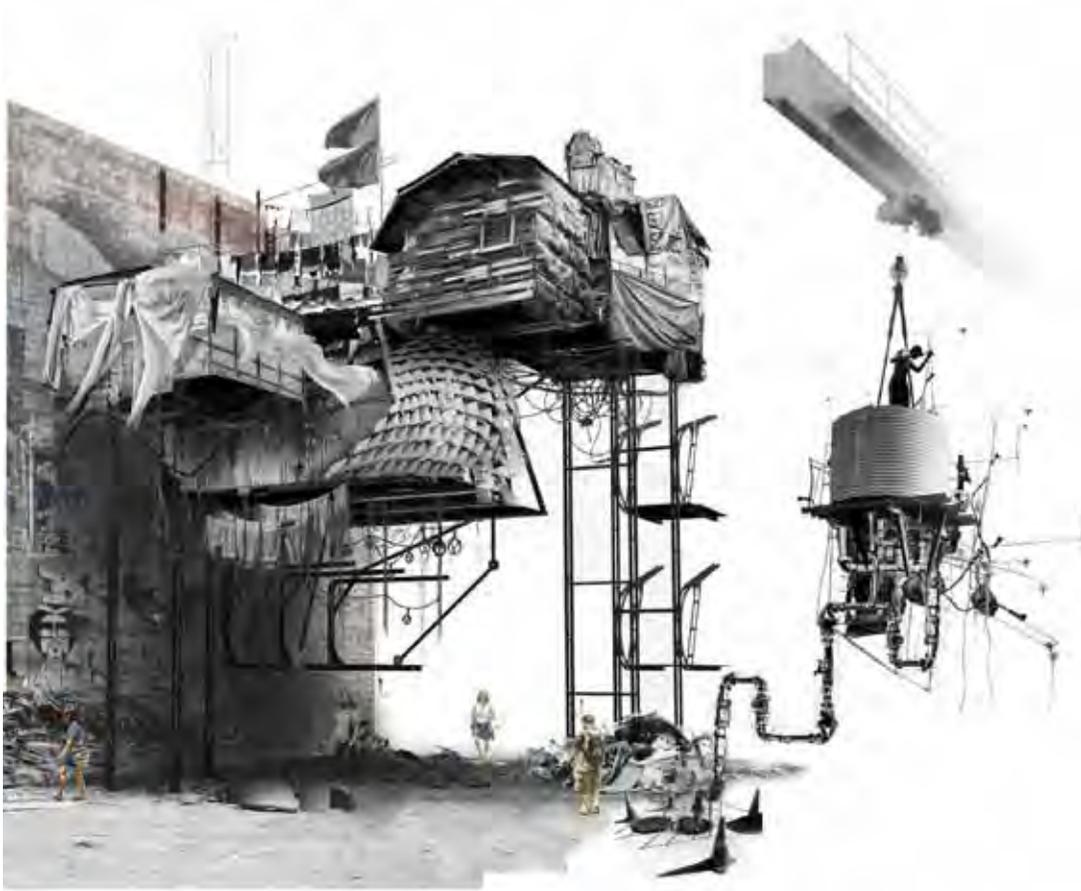
These event spaces became the generator for the second half of the year. Students developed proposals for an arts settlement: a space for artists to live, work and perform as catalysts for local change, in the spirit of the University Settlements of 1900s London and 1970s New York. They considered the role of the architect in collaborating and enabling performance and the transformation of our cities, visiting lots of buildings, exhibitions, installations and performance events; meeting artists, architects and people working at the cutting edge of the performing arts.

Critics: Steve Bowkett, Emma Cheatle, Lucy O'Reilly, Roman Pardon, Mark Rowe, Wayne Head.



Alex Dickie: The 'Visual Music' Retreat: view from Whitechapel Road





Ben Stringer & Pete Barber

Yr2: Kunle Adebakin, Rhain Bower, Jake Boyes, Lorenzo Corsini, Max Fenton, Isobell Fogden, Sara Freitas Linares, Elisa Kallio, Raji Kaur Singh, Tugce Maden, Sveitlana Murasova, Hristina Stoyanova, Eli Syrek.

Yr3: Noor Al-Muftah, Ria Bhavnani, Natalia Boguslawska, Leftos Dousis, Kris Fontaine, Kainaz Karkaria, Zeynep Korzay, Jehan Osman, Jermaine Parry, Dana Riazi-Nejad.

Manufacturing Identity

Semester One: Street Laboratory.

Everyone was given a little site on the Mile End road, in front of the post-war housing blocks of the Ocean Estate and opposite Queen Mary's University. The idea was to invent laboratories with programmes that could be mutually beneficial to people in the estate and the University, to connect high end research with the untapped skills and knowledge of estate residents and to generate materials strategies from this culturally hybrid scenario.

Field Trip.

In January we took a trip to Madrid and Fez to experience two very different kinds of urbanity. Highlights in Madrid included H and M's Caixa Forum and Dieste's San Juan church. In Fez, whose streets and spaces are either very intense or very serene, we saw lots of making as well as consuming.

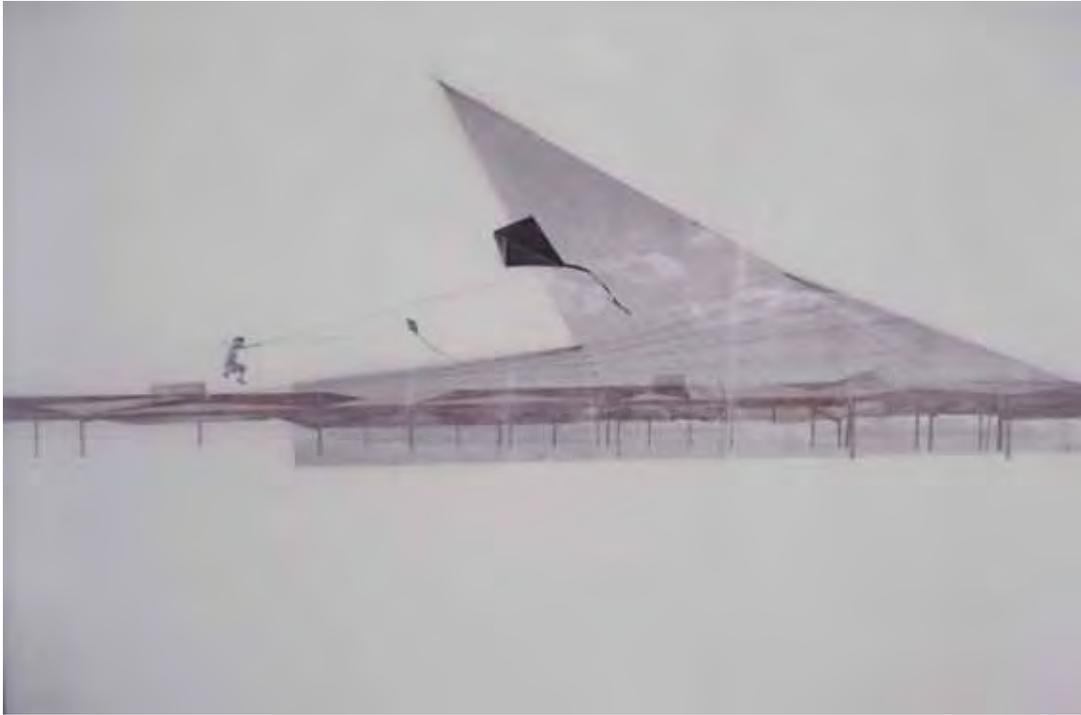
Semester Two: Runway Village Factory Farm.

Our site was the 2.5km strip of land earmarked for Heathrow's possible third runway, which threatens the existence of the villages of Harmondsworth and Sipson. The project conceptually works on the border between airport as site of incredible consumption and 'village' as a site for production. On this strip students were asked to develop designs for a factory/farm which would make goods to be consumed in the airport, thus making the airport more locally dependent.

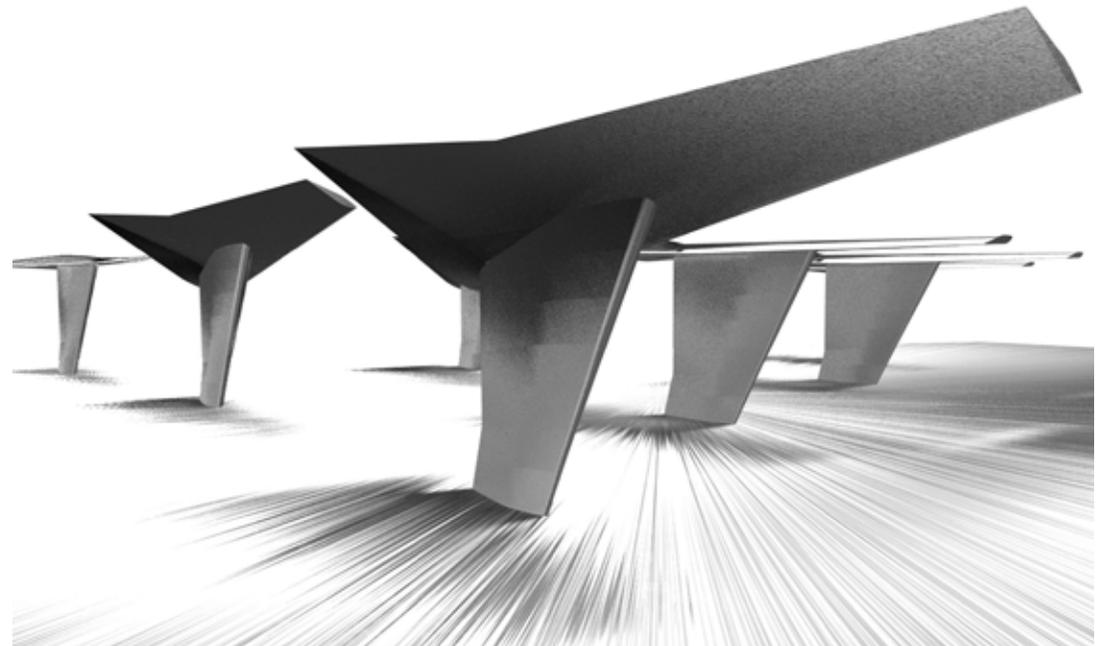
Critics: David Greene, Jan Kattein, Phil Hamilton, Ben Kirk, Jane Mcallister, Will Maclean



Eleftherios Dousis: Sipson Brewery, aerial view.



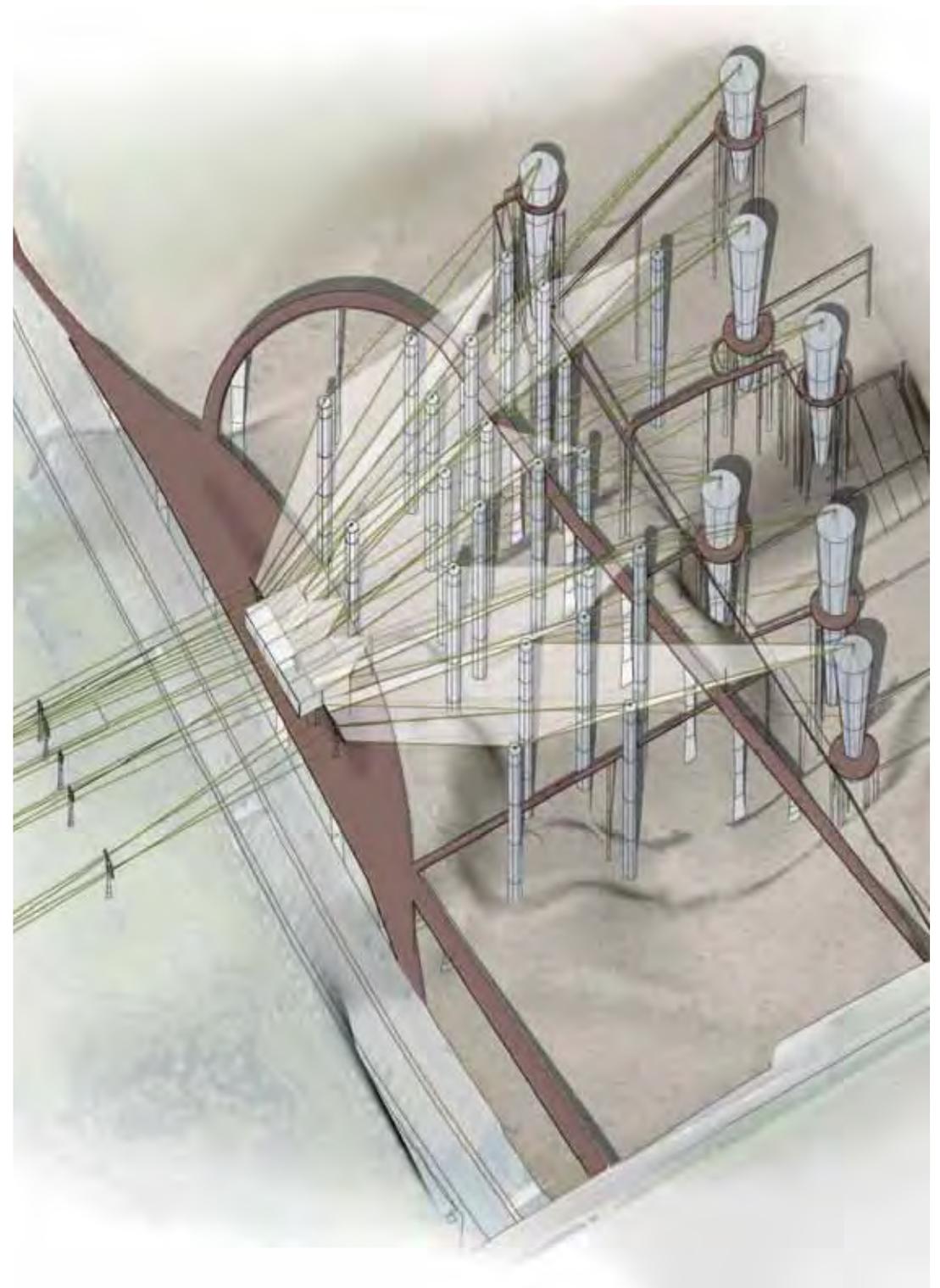
72 Top: Ela Syrek: Air/food factory & Kite flying hills near Heathrow. Bottom: Rhain Bower: Sipson perfume factory / farmhouse.



Lorenzo Corsini: Bio Fuel production plant for Heathrow, perspective



74 Top: Eleftherios Dousis: Sipson Brewery, interior view. Bottom: Ria Bhavnani: Perfume factory & farm near Heathrow, perspective.



Kainaz Karkaria: Photosynthetic fuel production plant for Heathrow, Axonometric view.

Camilla Wilkinson & Eric Guibert.

Yr2: Vasiliki Ioli Belezini, Ioannis Berdelis, Suet Yee Charlie Cheung, Berfin Cicek, Lisa Gustavsson, Liva Kreislere, Nico Koutroulos, Jin Lee, Kang-Byuk Lee, Kristian Limpert, Sarah Lubala, Marilena Ntouneta, Jongyoun Yun Sun, Sebastian Tanti Burlo', Kyung Jade Yoon.

Yr3: Geoffrey Fung, Joao-Mario Garcez, Lucian Grant, Salima Ben Jelloul, Irene Papayianni, Elle Phan, Ahet Ozdemir, Harriet Nesbitt, Mojtaba Shahrestani, Andre Tajchman.

The Beauty of Mess

Our aim is to challenge student's perception of the role of the architect as the Artist in search of the Total Work of Art. We asked our students to accept and work within a 'real world' environment and learn to love mess. We define mess as the acceptance of life, waste, of flux and transition, of ourselves - diverse peoples rubbing along side by side in more and less sophisticated societies with varying levels of governance and formality.

Who are we designing for? Who are the stakeholders and users? What is their role in the design process? How does a building adapt to changing needs? Are there alternative methods, on the margins of mainstream practice, to develop a brief, or strategy? With diverse references such as Lacaton and Vassal, Cedric Price and Raumlabor, we asked students to closely observe, study, draw, and understand how markets are used and develop. We asked them to keep an open mind for opportunities to broaden their scope of 'services'.

We do not deny the architect's role as 'designer' or to sublimate architectural playfulness, individuality and language to function. Far from it, we believe language has a central function in architecture. We understand language to be the humanising, narrative and decorative aspect of architecture, tied in as it can be to the pragmatics of structure and services.

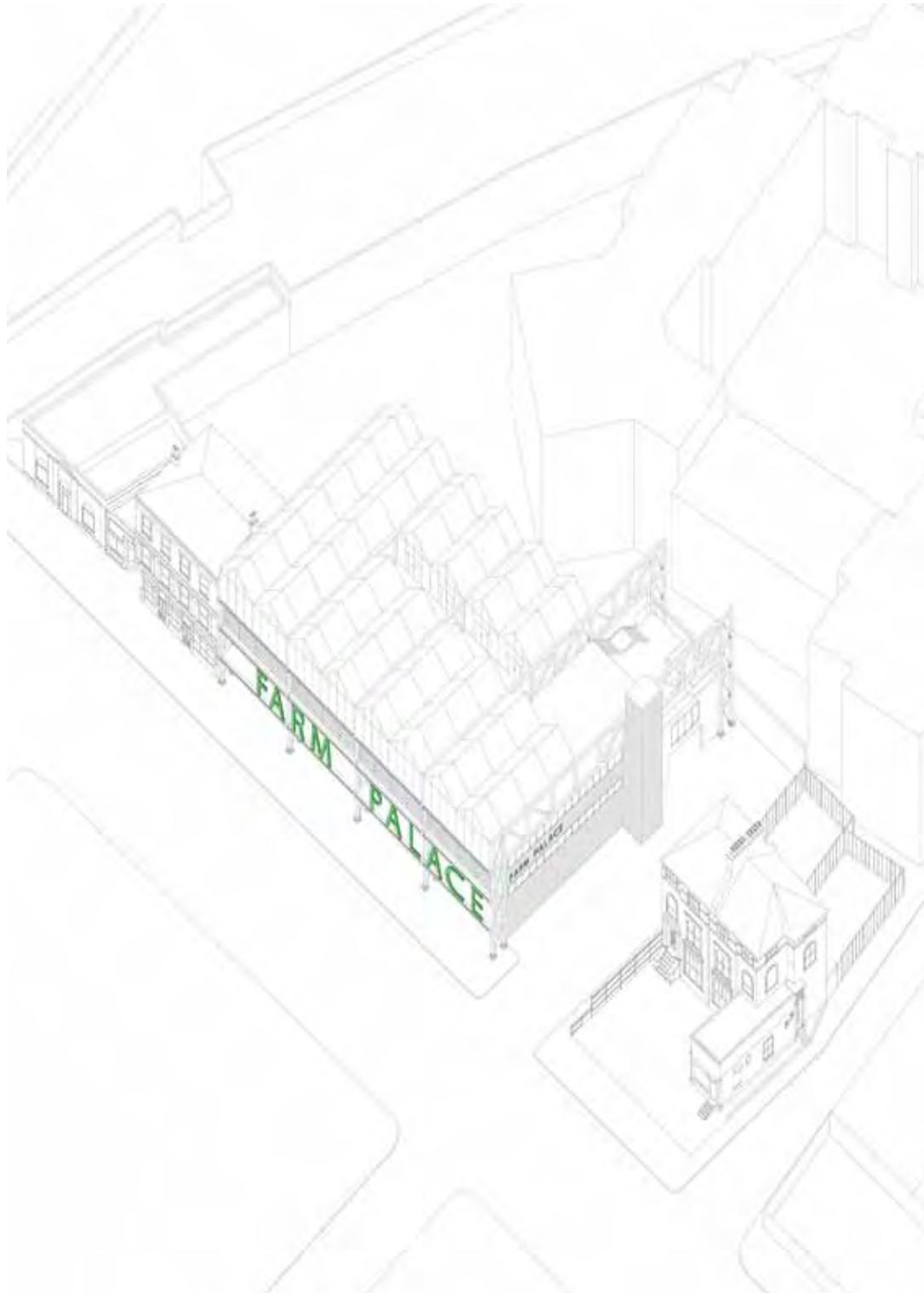
Working in teams and individually students explored these themes through a series of briefs to design and build a 'Stall with a Surprise' at 1:1 scale, plan a Street Market and design a Covered Market - a 'City within a City'. Each project had a specific client and a remit to transform into and provide an alternative social use.

Sustainability Workshop: with thanks to Christine Cranbrook, Senior Sustainability Engineer, Veronica Ochoa, Graduate Engineer and Buro Happold for their support

Critics: Ed Blake, Rachael Broadbent, Keb Garavito, Millie Plinston, Katherine McNeil, Paul Ryan, Kester Rattenbury, Pete Silver, Sigrid Stessels, Jacu Strauss



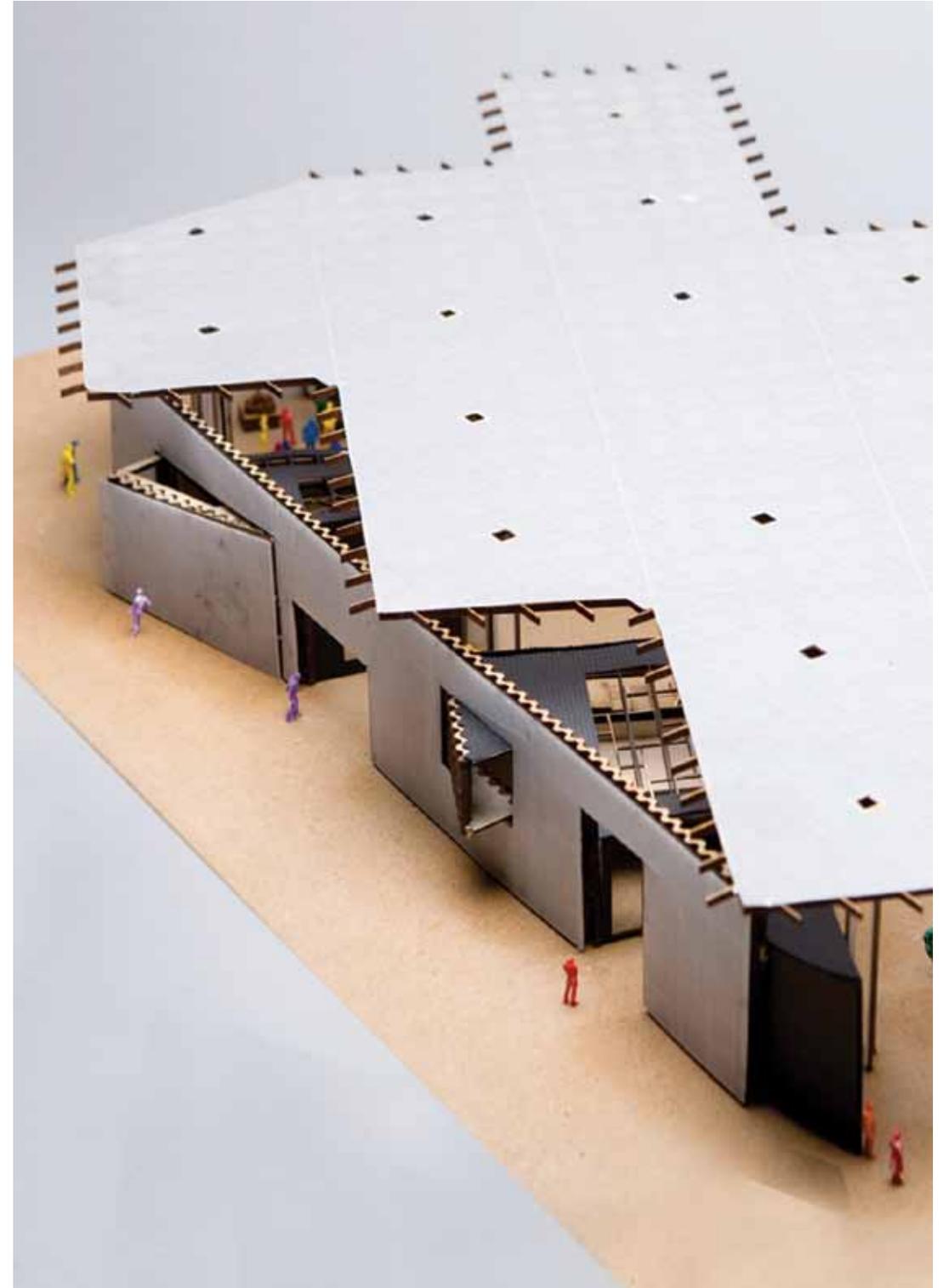
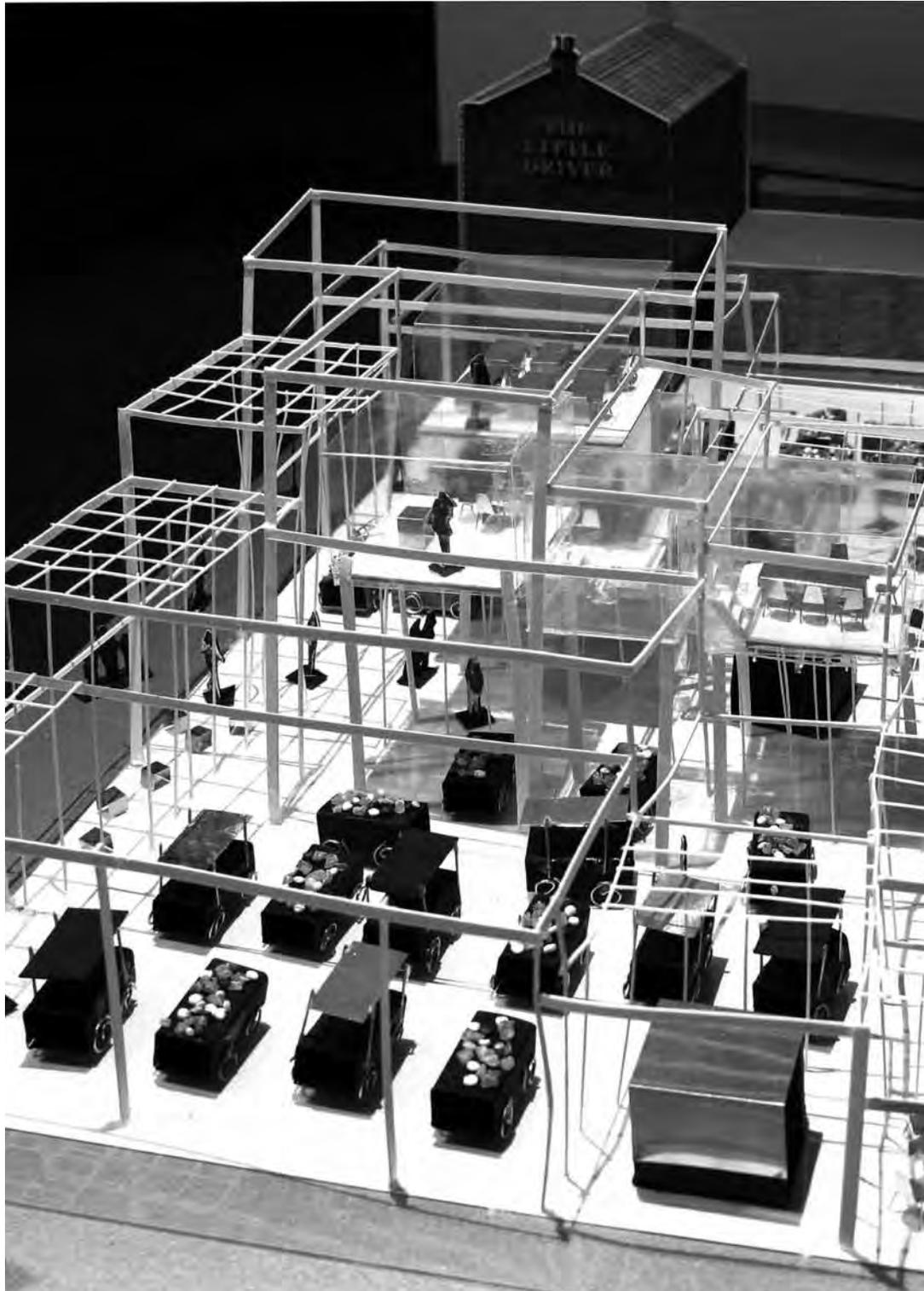
Lucian Grant: Covered Market, Fare Share Depot and Distribution Centre



Geoffrey Fung: Farm City, Covered Market and food production learning centre.



Liva Kreislere: Festival Covered Market and Cinema.



Pete Silver, Will McLean, John-Paul Frazer,
Scott Batty, Andrew Whiting, Lamis Bayar.

At Undergraduate level there are two Technical Studies modules per year, corresponding with the semester system, as follows:

FIRST YEAR

Introduction to Technical Studies is a lecture-based course that introduces students to basic structural and environmental principles and aims to establish building technology as a key component of architectural design thinking.

Drafting and Fabrication is a workshop and studio based course that introduces students to construction principles and fabrication processes as well as exploring ways to describe constructed objects - how to draw and model a design so that it can be fabricated. Students are set a structural or environmental problem-solving exercise and learn that the process of making, forms a necessary part of design thinking.

SECOND YEAR

Making Architecture is a lecture and workshop based course that introduces students to the relationship between building technology, the construction process and the practice of architecture. Through the study of current practice - as illustrated by visiting practitioners (architects, engineers and fabricators) - students are introduced to how architectural projects are conceived, illustrated and realized. Students

conduct a workshop exercise that can be applied directly to their particular design programme.

The Site Diary introduces students to the construction site and the site team. Students select a building site to visit on a regular basis (consulting directly with the job architect) and maintain a site diary, which provides both an overview of the construction project (from the point of view of professional practice) and an annotated photo-journal documenting the progress of the works.

THIRD YEAR

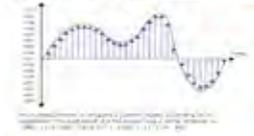
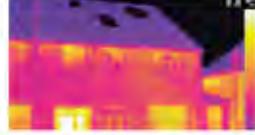
Applied Technology introduces students to more specialized engineering techniques, fabrication processes and materials, and are exposed to the sanctity of analytical software for environmental modelling. Visiting structural and environmental engineers alongside other specialist consultants deliver regular lectures, and students conduct site analyses that can be applied directly to their final design programme.

Technical Integration: For their final Degree design project, students consult directly with a range of specialist consultants on a regular basis for structural and environmental input, and produce a report to be read in conjunction with their design work.



Throughout the first semester, weekly Thursday evening lectures feature leading architects, engineers and thinkers who discuss architecture through a predominantly socio-technical perspective. The talks encompass innovative design methods, new materials

and fabrication techniques and the sanctity of changing environmental imperative. These talks aim to inspire and stimulate students with a host of differing approaches to the technology of architecture.

 <p>Timothy Lucas Geometrics</p> <p>7th Oct 2.30pm Room M421</p>	 <p>Scott Batty + Andy Whiting Making Architecture</p> <p>3rd Oct 2.30pm Room M421</p>	 <p>Jon Goodbun Designing and Planning in the End Times</p> <p>13th Oct 6.30pm Room M421</p>	 <p>Pete Silver From A to D and Back Again</p> <p>3rd Nov 6.30pm Room M421</p>	 <p>Stelarc The Architectural Cyborg</p> <p>17th Nov 6.30pm Room M421</p>	 <p>Rowland Keable Rammed Earth</p> <p>7th Nov 2.30pm Room M421</p>	 <p>Dominic Harris Cinimod</p> <p>10th Nov 6.30pm Room M421</p>	 <p>Paul Bavister Sound Music Acoustics</p> <p>11th Nov 2.30pm Room M421</p>
 <p>Alan Haines Designing with Concrete</p> <p>10th Oct 2.30pm Room M421</p>	 <p>John-Paul Frazer Autodynamic Design</p> <p>14th Oct 2.30pm Room M421</p>	 <p>Lucy Bullivant Masterplanning Futures:</p> <p>20th Oct 6.30pm Room M421</p>	 <p>John Farrell Environmental Modelling</p> <p>28th Oct 2.30pm Room M421</p>	 <p>Peter Evans Engineering Structures</p> <p>18th Nov 2.30pm Room M421</p>	 <p>Phil Waind Waind Gohil Architects</p> <p>28th Nov 2.30pm Room M421</p>	 <p>Tim Macfarlane Structural Glass</p> <p>24th Nov 6.30pm Room M421</p>	 <p>Andrew Holmes Big Bertha and the Magnetic Island</p> <p>8th Dec 6.30pm Room M421</p>
 <p>Lee Higson Prefabrication and the Bespoke</p> <p>17th Oct 2.30pm Room M421</p>	 <p>Bruce Bell The Facit System</p> <p>24th Oct 2.30pm Room M421</p>	 <p>Chris Leung A Passive Responsive Architecture</p> <p>21st Oct 2.30pm Room M421</p>	 <p>Ed Newman-Saunders Kings Cross Station Western Concourse</p> <p>27th Oct 6.30pm Room M421</p>	 <p>Mark Taylor The Modern Window</p> <p>14th Nov 2.30pm Room M421</p>	 <p>Colin Gleeson Thermal Performance</p> <p>2nd Dec 2.30pm Room M421</p>	 <p>Henrietta Lynch PassivHaus</p> <p>9th Dec 2.30pm Room M421</p>	 <p>Phillip Greer Concrete Canvas</p> <p>1st Dec 6.30pm Room M421</p>

Victoria Watson, Nick Beech, Jon Goodbun, Ben Stringer, Richard Watson

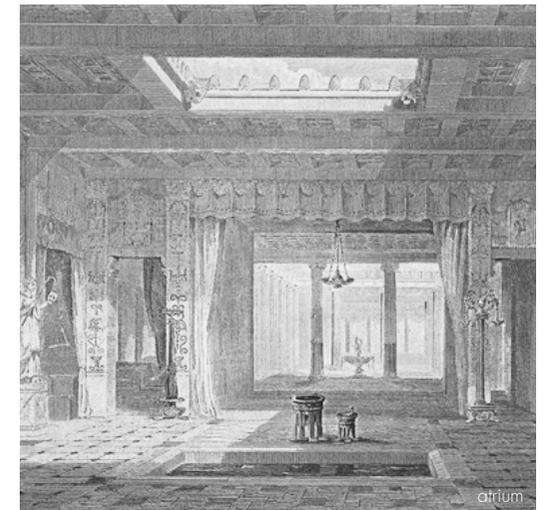
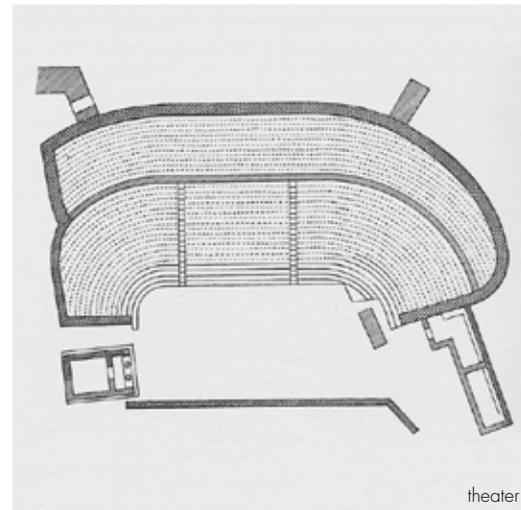
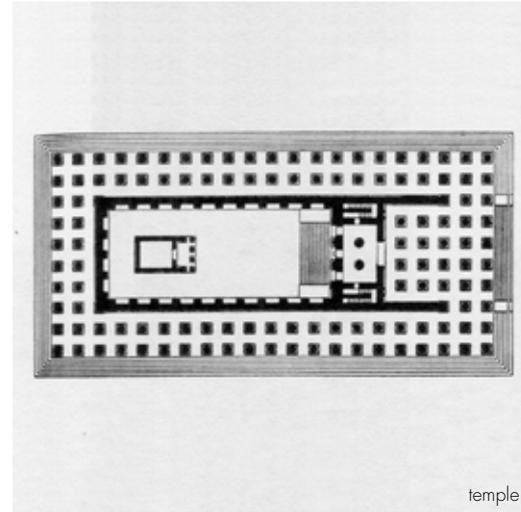
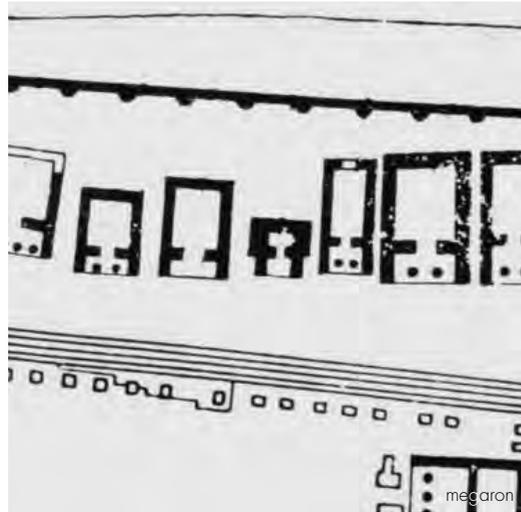
Having decided to limit the catalogue contribution of Cultural Context to an account of just one module only, this year it is the turn of Cultural Context 2a: An introduction to the History and Theory of Architecture.

CC2a is the first module of second year, it runs in semester One, in parallel with Design 2A and Technical Studies 2A. The aim of the module is to draw attention to a number of ideas that the architecture course is already presupposing when it sets the students to work in their First Year Design Studio, but which, of necessity, it begins by stating only vaguely.

Non-Objectivity

The first part of the module is about learning to recognise patterns of spatial relationships by looking at architectural drawings and diagrams and to begin to think about the way these relate to forms of social organisation. The course demonstrates how architectural form can be thought of as both an autonomous set of ideal spatial relationships, which are only potentially embodied in buildings, and as a constantly changing repertoire of affective creations.

- Megaron
- Stoa
- Temple
- Theatre
- Monument
- Atrium

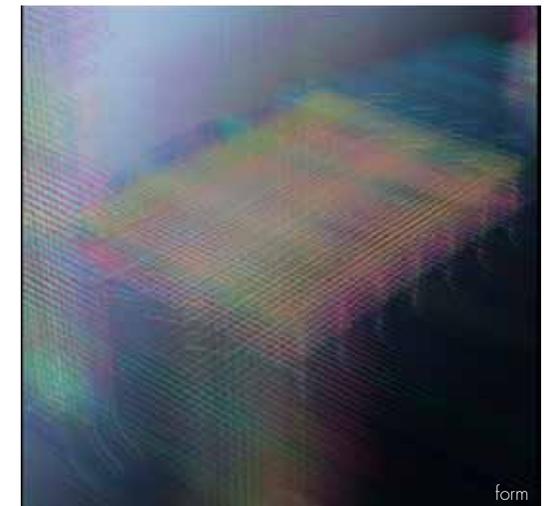
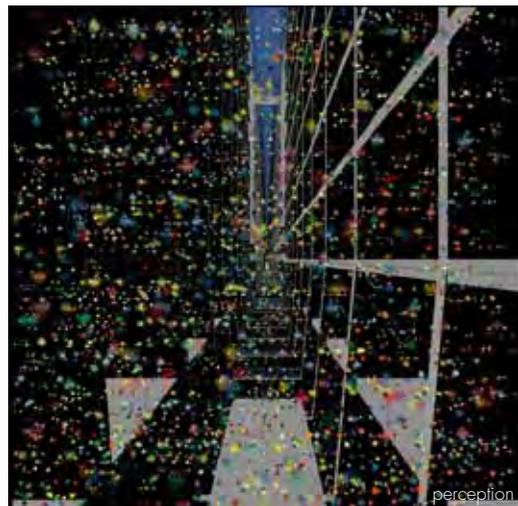


Jon Goodbun, Victoria Watson, Deug
Spencer, Lindsay Bremmer, John Bold

Representation and Technology

The second part of the module is about representation and technology, which are understood as systems that have evolved historically, extending and modifying the human world through the simple fact of their being immersed and involved in it. Through the study of those representational and technical forms that have become highly adapted to the practice of designing buildings, the course tries to understand architecture as both their producer and their product.

- Empathy
- Perception
- Ideas
- Space
- Network
- Form



The Graduate Diploma course at the Westminster Department of Architecture has had a long period of success. Last summer I took over the rather intimidating task of running the course, to provide continuity, but also to examine where it is lacking, to rethink some of its basic assumptions, and propose new possibilities. Schools which just sit contently on their past achievements rapidly become stale. We have to move on, and such movement should be entertaining.

In the Graduate Diploma we are proud of being a bit of a rough diamond, at avoiding the smoothness and elitism of our worthy academic neighbours, but also never being merely pragmatic or workaday. There is a certain advantage to roughness, which can also include elegance and precision - float, as a distinguished boxer and practitioner of roughness once commented, like a butterfly, but sting like a bee. Finding a consistent way of our own is not always easy, much depends on a partly serendipitous assembly of teachers, from diverse origins and with sometimes contradictory opinions, which is all as it should be. There isn't really a Westminster style, and if there were it would be dead as soon as declared alive. What we do have is a variety of design positions, from highly digitalised to hand-made, from local to international, from belief in the solidity of the object to delight in the transience of film. Each is determined enough in holding a particular position, but all - well, so I sincerely hope - open enough to be challenged by individual students. Alongside the design studios there is the dissertation course - which has sometimes been the strongest and most surprising part of the school - and then also the technical and other modules.

What are we trying to produce at Westminster Graduate Diploma? I have heard drifting past the phrase 'thinking architects', and this seems a good simple starting point: thinking is sometimes missing from architecture, and vice-versa, we try to maintain the balance, while not forgetting that the useful effect of that bee-sting.

So, if that's the big-up - what is actually new?

We have two new studios, DS10 with Toby Burgess and Arthur Mamou-Mani (digital construction) and DS14 with Gordon Shrigley and Christian Ducker (lineaments of architecture) plus one mostly new studio, DS16 with Anthony Boulanger, Stuart Piercy and Guan Lee (rural/urban, 1:1 construction). As ever when something fresh comes into a school the older studios have had to check out the new work (but of course while pretending not to), and to question some of their own assumptions.

We have some changes to the teaching of the dissertation, with the introduction of Lindsay Bremner and Victoria Watson. Dissertation teaching tries some new tactics, a bolder geography.

We are changing to an MArch instead of Graduate Diploma, as of this autumn.

We are shifting gradually to a more digital approach to portfolios and submissions, away from the traditional paper world, at least for certain modules. And away I hope from the continual jammed printers and recalcitrant plotters which students expect academic staff to fix instantly, presumably with handy sonic screwdrivers.

And... we need to establish study at the new MArch as being based on our existing diversity, but to recall that diversity is everywhere, even Tesco's has diversity. More precisely we need to reach for content while holding on to a flair for graphics, to push individual imaginative and creative skills, to increase the interest in social concerns.

Plenty to do, and who knows what lies next in store for architectural departments. Lets see when we start again in September.

William Firebrace
MArch course leader.

Toby Burgess & Arthur Mamou-Mani

Dip 1: Luka Kreze, Chris Ingram, Kristine Sulca, Michael Clarke, Carly Mallon, Emma Whitehead, Anam Afroze Hasan, Maria Valente, Antony Joury, Daniel Dodds, Scott Lewis, Jacob Alsop, Megan Sadler, Chris Mount, and Joseph Magri.

Dip 2: Jack Munro, Kayleigh Dickson, Natasa Christou, Carolyn Butler, Marina Karamali, and George Hintzen.

WeWantToLearn.net

LEARN: Taking the work of Frei Otto and Buckminster Fuller as precedent, the students began with an intensive period of both analogue and digital experiments which were documented through rigorous diagramming. Accompanied by software training sessions students explored techniques and developed skills in computational design including parametric tools, environmental analysis, physics modelling, recursion and iteration. Each student developed an arsenal of digital and representation skills as well as a systematic architectural strategy which they incorporated in later work. The brief ended with a short but fun trip to Stuttgart where we visited the Institute for Lightweight Structure (ILEK), Institute for Computational Design (ICD) and Baubotanik structures.

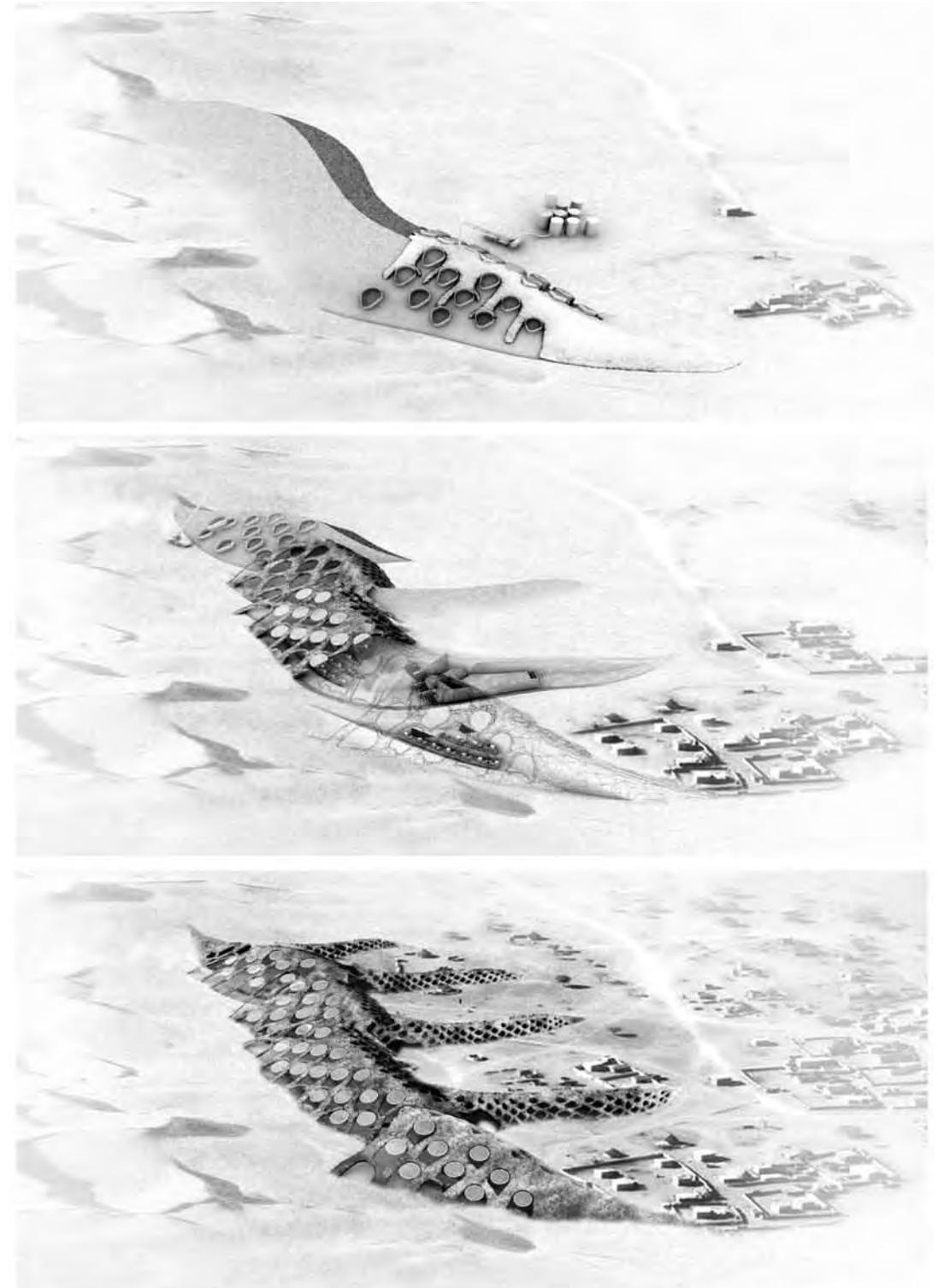
BURN: The studio continued with a project based in the Nevada desert, exploring the unique cultural event that is Burning Man Festival, a lesson in radical self-reliance in an extreme environment. Temporary structures dealing with issues of economy of materials, rapid deployment and self-sufficiency were encouraged, against a backdrop of playful,

alternative culture and a unique urban planning experiment students designed small programmatic interventions and developed large scale physical models, winning several free tickets from the event organisers for our efforts.

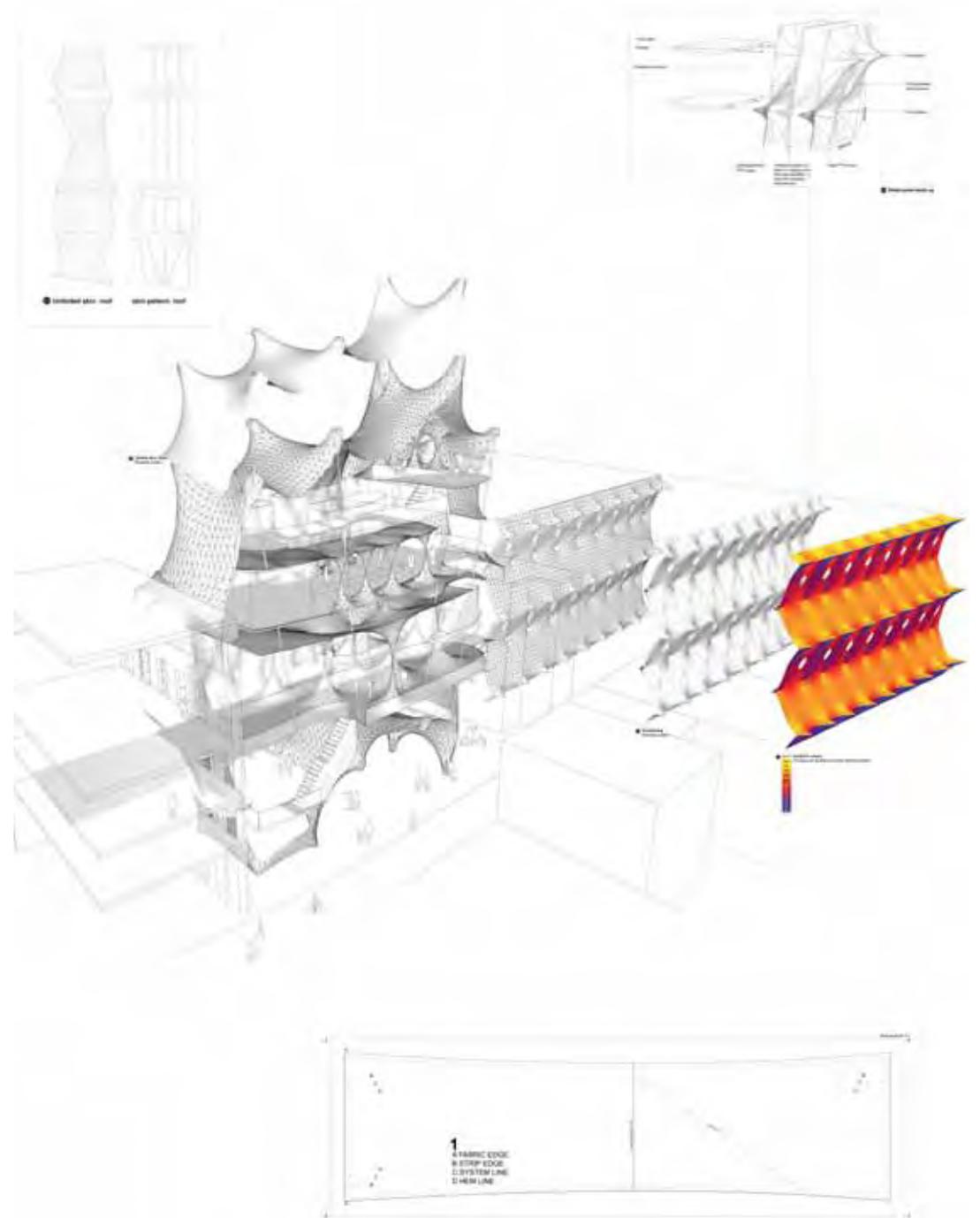
REALISE: The main thesis evolved from earlier work, combining alternative social models, and autonomous structures, with students free to propose their individual sites and programs.

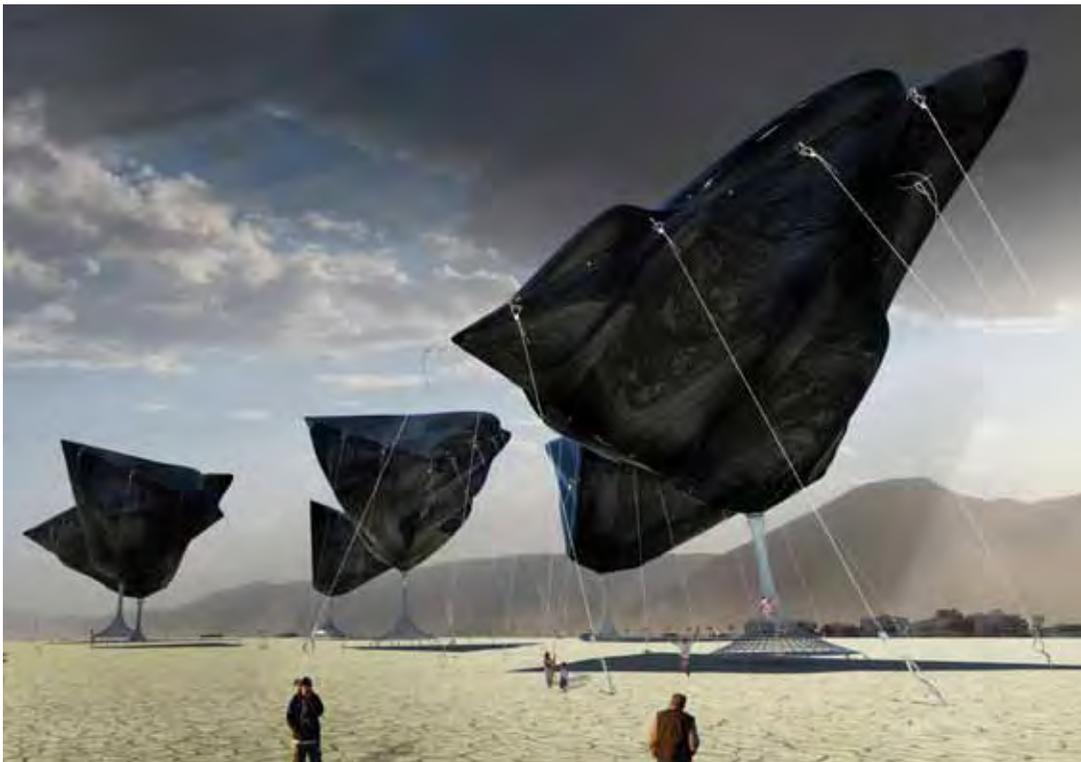
We encouraged exploration of closed loop systems, financial, social and programmatic, and designing for a changing world within existing urban environments. Most projects looked at contemporary topics such as the gift-economy and the occupy movement, mass-collaboration and wikinomics, start-ups and the Silicon Roundabout in London. Students thought about their projects from the viewpoint of entrepreneurs as much as architects. They became editors of WeWantToLearn.net, a live blog, sharing work, research and resources, which received more than 100,000 views this year alone from across the world and was referred to on Wired.com.

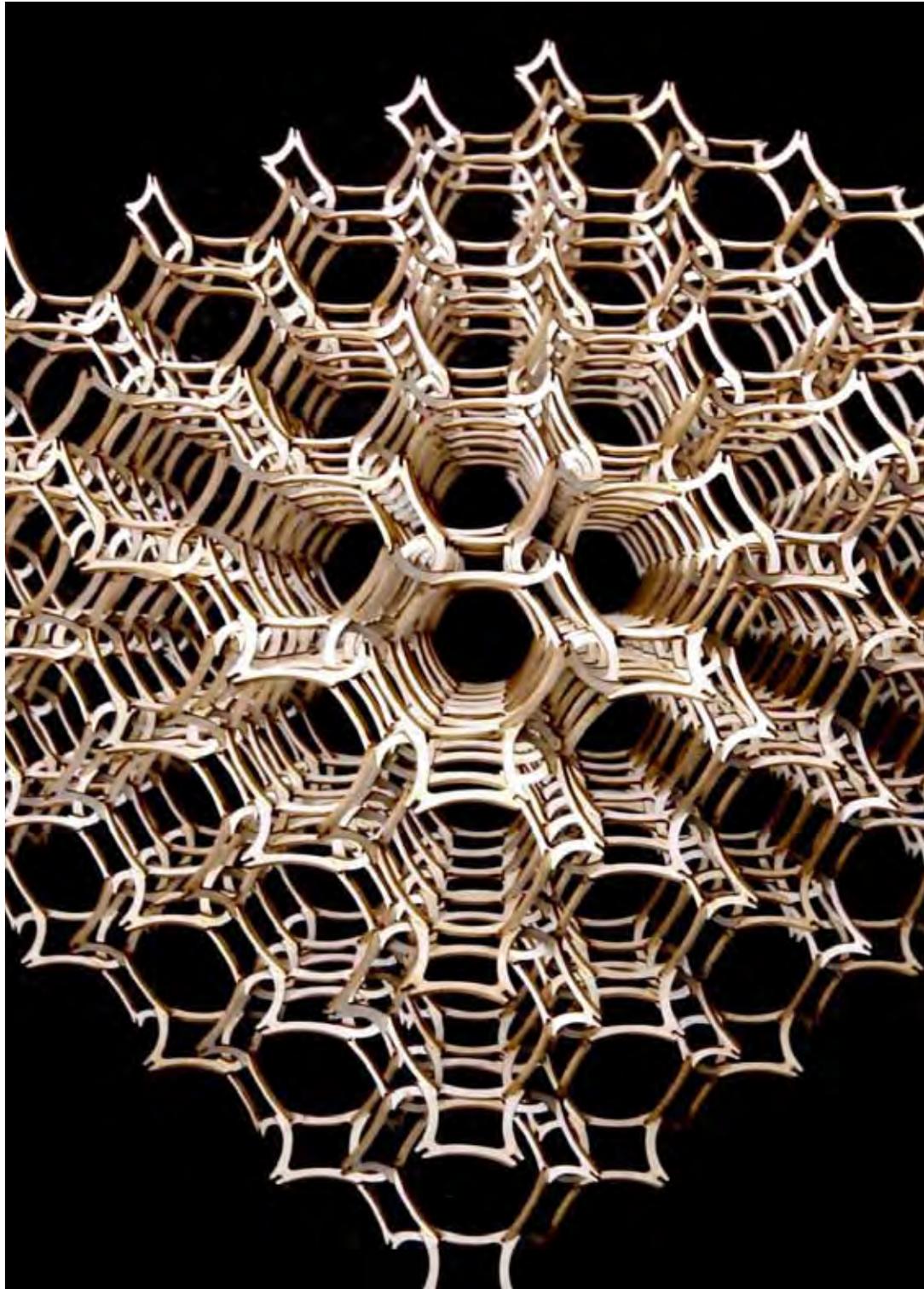
Critics: David Andreen, Ioseb Andrazashvili, Dusan Decermic, William Firebrace, Lawrence Friesen, Pavlos Ferreos, Adam Holloway, Karl Kjelstrup-Johnson, Magnus Larsson, James McBennet, Louise Mackie, Kester Rattenbury, Gennaro Senatore, Gordon Shrigley, Gabby Shawcross, Jeanne Sillett, Gareth Wilkins, Maciej Woroniecki, Pablo Zamorano.



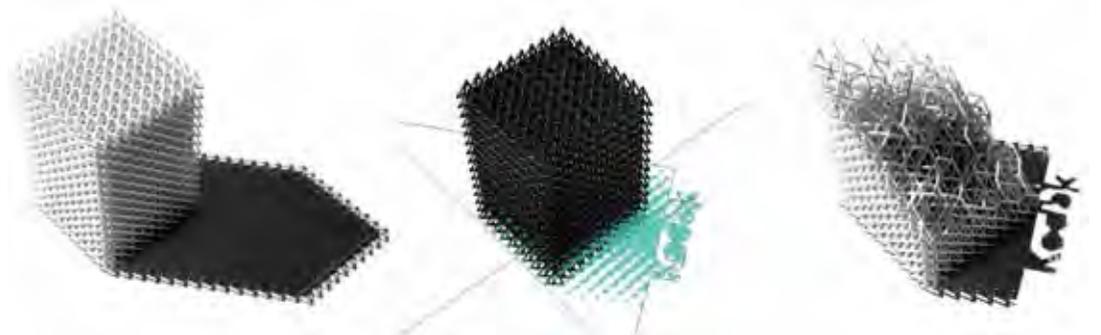
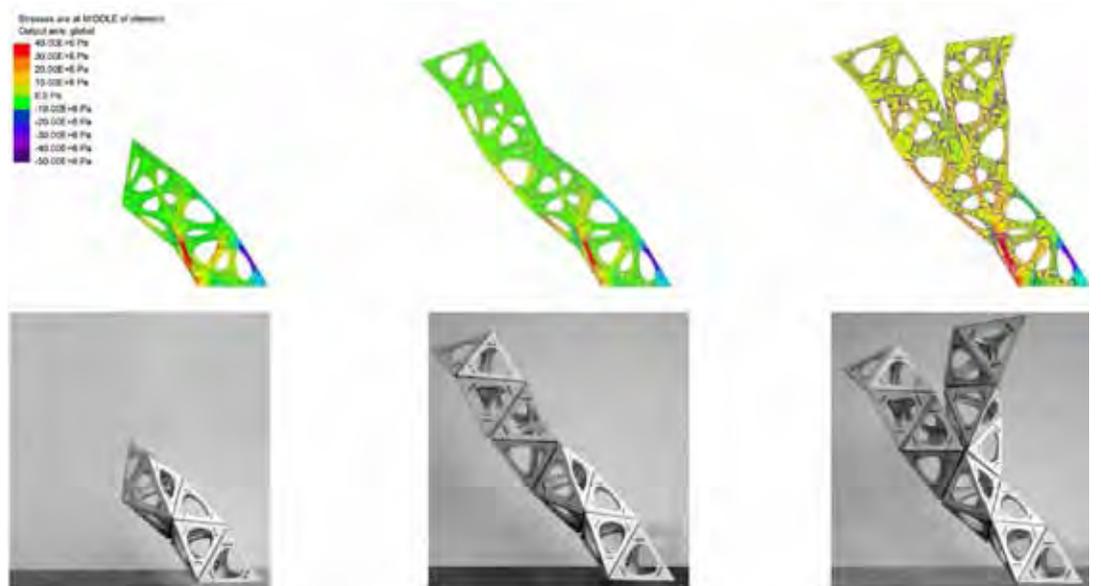
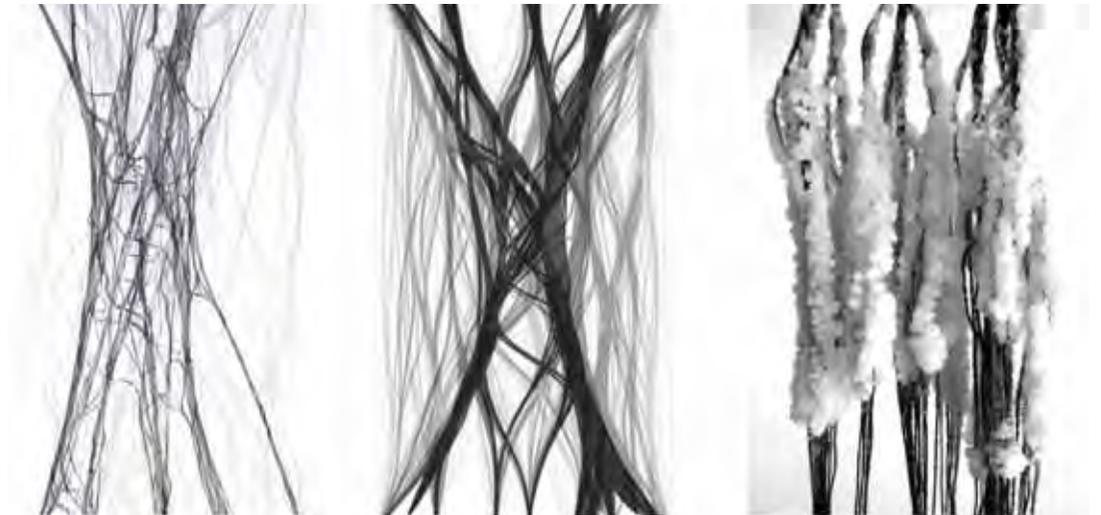
Jack Munro - Sanguis et Pulvis - Sand dunes solidified with cow blood creating a self-sufficient community in the Egyptian desert







Daniel Dodds: Truncated Octahedron Truss Model for the British Library Business Incubator



Top to Down: Carolyn Butler: Frei Otto; Wool Threads and Salt Crystals. Daniel Dodds: Tetrahedron Models. Jacob Alsop: Culling with Light.

Andrew Peckham, Dusan Decermic and Ana Serrano

Dip1: Todd Courtney, Sophie Determann, Owen Dore, Marta Ferreira, Laura Gazey, Sam Gardner, Catriona Hunter, Gavin Kelly, Artjoms Kuzmics, Vicky Tippell, Simhika Rao

Dip2: Selina Cheung, Naomi Crawford, Shane Bowen, Liana Ellina, David Pekovic, Ognjen Ristic, Temitope Shoda, Richard Thebridge

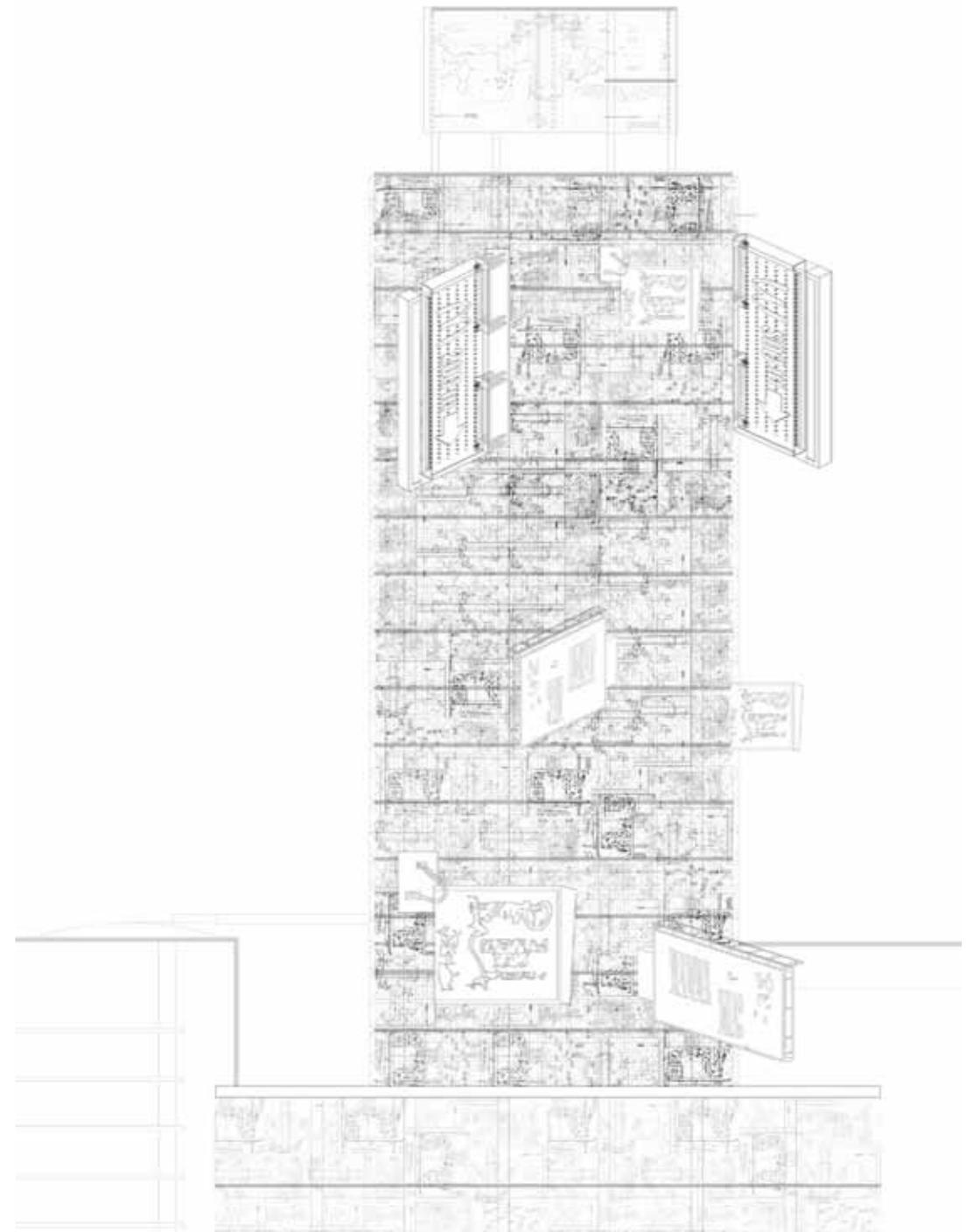
Silesian Territories / Dual Identities

Our primary interest was in two themes: the relationship between the historical city and its industrial or proletarian 'other', and that between the processes of "historical" excavation and contemporary manufacture whether understood in literal or metaphorical terms. Outside Krakow, Nowa Huta a Stalinist satellite (largely ideological) steel-town has long since been absorbed by suburbanization and become part of the city at large, whereas Krakow city centre has been reborn to become a tourist attraction. How might a contemporary architecture mediate between or stand outside the historical legacy of these transformations, and in what sense can the paradigmatic 'processes' of archetypal heavy industry; of smelting, casting, forging and machining; be revisited in the form of the high technologies with which we are more familiar? And what architecture appropriately frames the new forms of socialization endemic to a contemporary networked economy played out within the residues of a Socialist past (or future)?

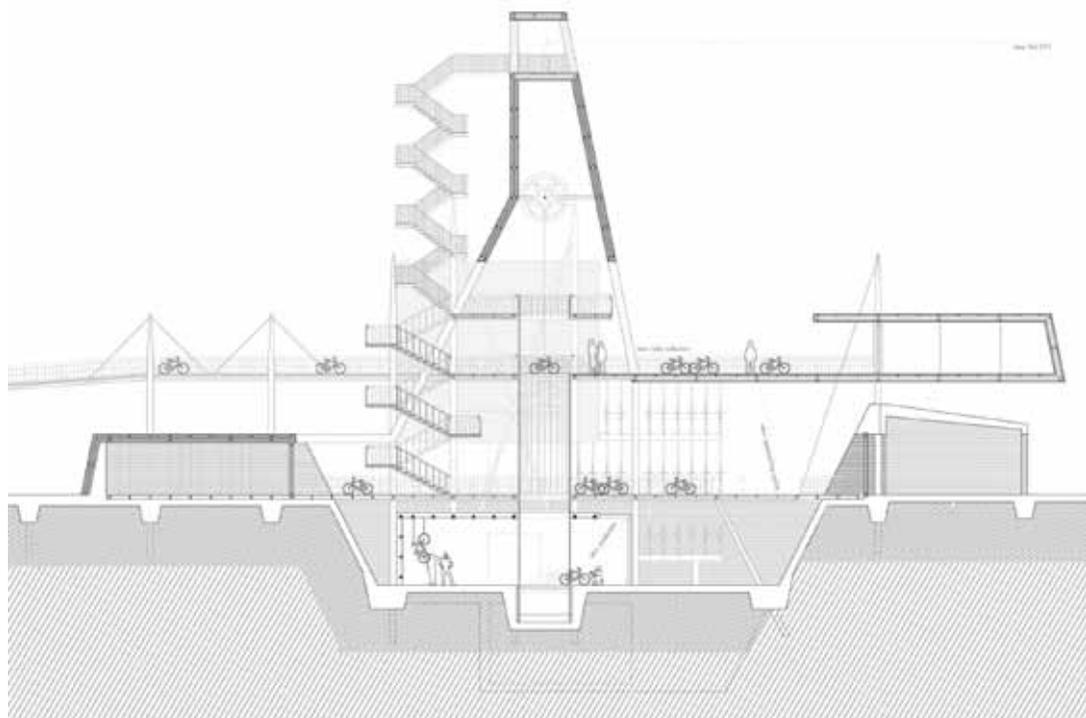
As an introduction during the first term, we set out a framework for three, short design projects. Following parallel themes (formal, environmental and social) they initially alternated between individual and group work, working towards a mutual or personal conclusion. The projects were not conceived to be 'studies', but each rather constituted an architectural proposition. They aimed to constitute a vocabulary of elements with which to frame a building complex, or an architectural thesis.

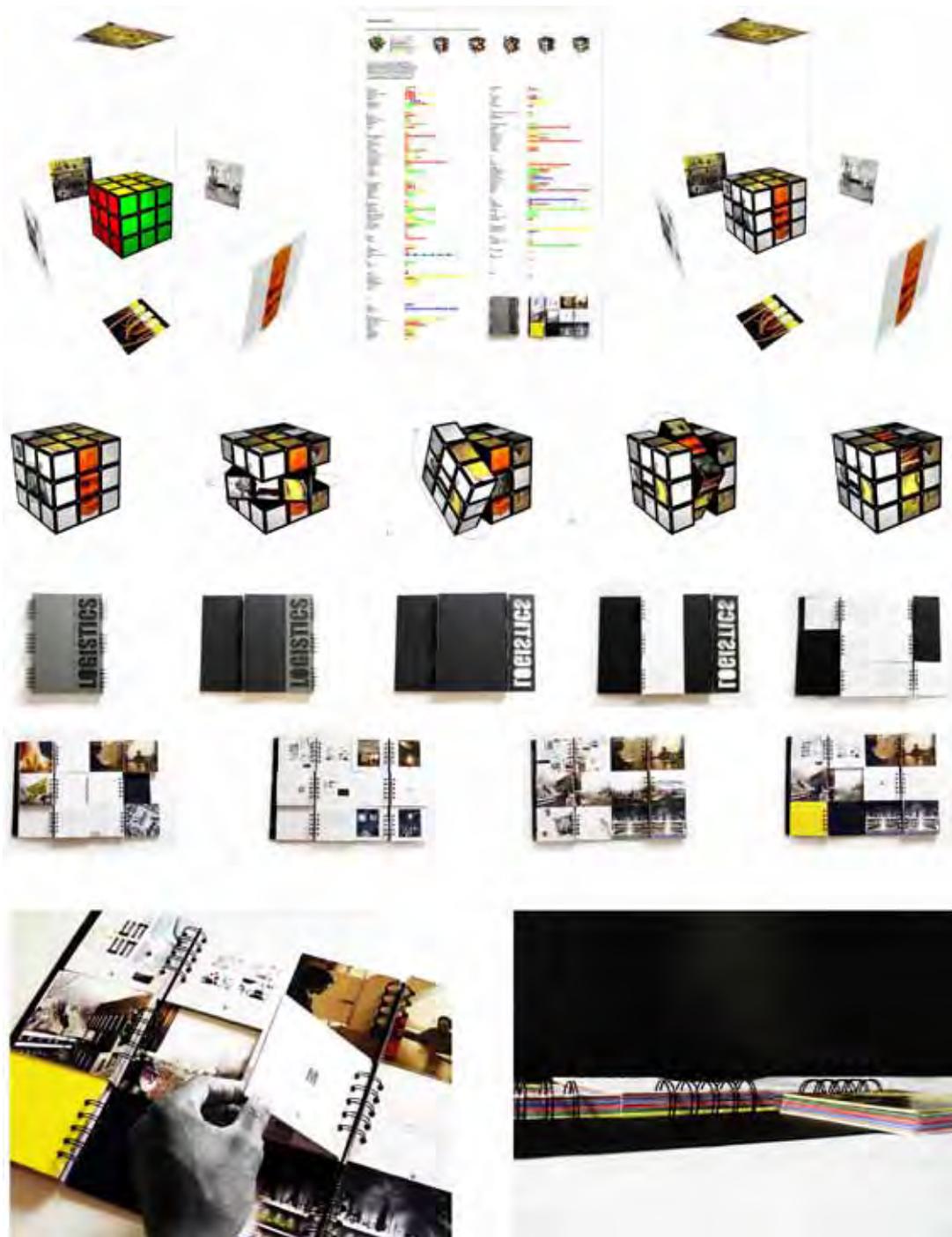
Our study visit to Poland in the Second Semester has been followed by individual thesis projects with an open agenda for final year students, while first year Diploma followed a more focused programme concerned with manufacturing industries in and around Krakow and Nowa Huta.

Critics: Elantha Evans, Alan Brown, Ian Chalk, William Firebrace, Anthony Boulanger, Gordon Shrigley, Jeanne Sillett, Julianne Cassidy, Louise Scannell, Lucy Brooke.



Ognjen Ristic: Szkeletor transformations





Temište Shoda: Catalogue game concept and play.



Top: David Pekovic: Periphery media market exchange; Bottom: Marta Ferreira: Cooling tower adjustments

Jeanne Sillett & Mark Rintoul

Dip 1: Elice Catmull, Ben Higham, Thomas Longley, Felicity Meares, Harriet Partridge, Anith Shazana Aminuddin, Poppy Trevillion, Thomas Wing-Evans.

Dip 2: Therese Alston, Rachael Barker, Roaya Garvey, Thomas Gray, David Jen, Pip Marshall, Lucy Moss, Alexandra Reed, Isabella Theofanopoulos, Benjamin Wilkes.

(re)adjusted territories ... Marseilles, etc

France's second largest city and its primary commercial port has long cherished its rogue reputation.

Situated on rugged terrain around a harbour and docks, Marseilles faces the Mediterranean in earthy fashion, turning its back on the mainland beyond the hills. For centuries its existence has involved the sea and the peoples sailing it. Marseilles has absorbed many races and cultures, blurring origins or accommodating difference. Trade and technology, fortune and fashion, ideas and influences fluctuate like the weather ... precipitating endless adjustments, leaving countless traces.

Marseilles is transforming as the Euro-Mediterranean City of Culture 2013. As it implements its grand strategies for redevelopment we considered the city's more idiosyncratic circumstances ... pursuing original perceptions and questions to probe the in-between, the oblique, the overlooked.

We developed a strategy for a theorized and choreographed survey of Marseilles and its flanking territories to be carried out by 20 people over a 10-day period in October 2011.

We aimed to collide the conventions of cartography with the fact of presence. The survey was not intended as comprehensive ... instead it aimed to be an active sampling of

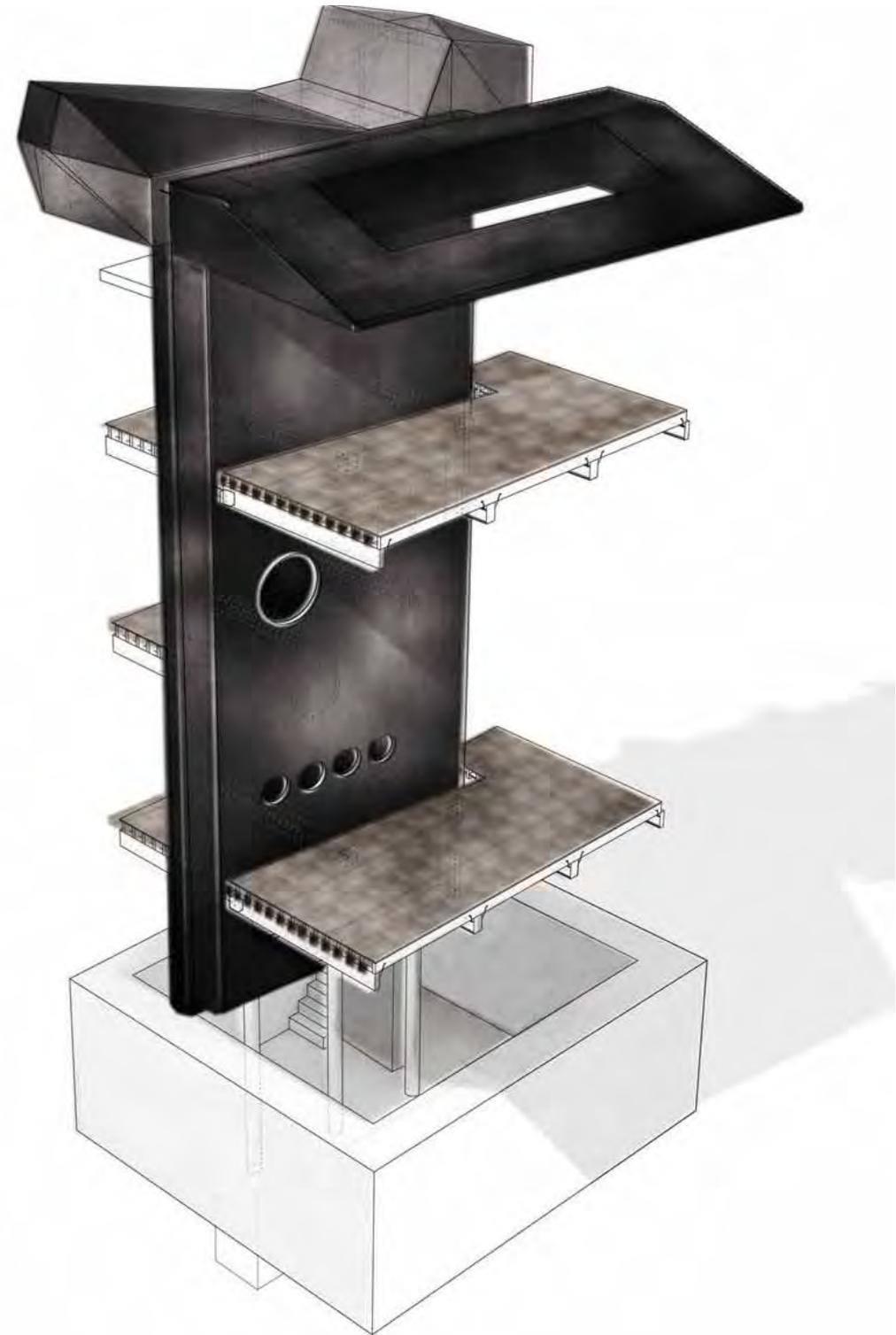
the mapped and the unmapped, the famous and the unremarked, the situated and the in-between.

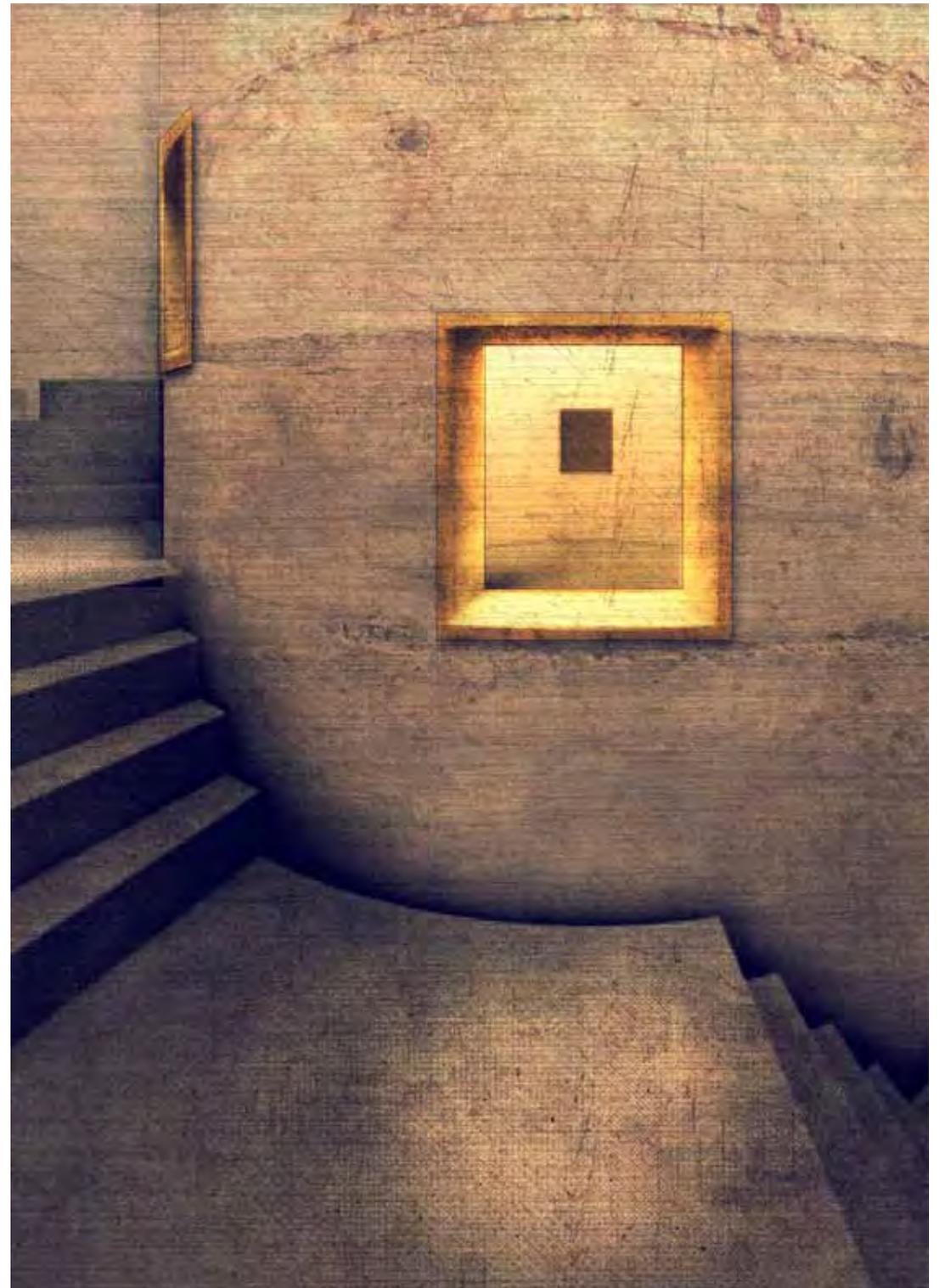
Research and proposition were progressed in tandem throughout the project, interrogating each other. The sustained focus on 'our Marseilles' anticipated an accumulation of knowledge and ideas, perpetual cross fertilization and cross referencing, and an escalating ambition to respond to Marseilles' specificity and its dynamics.

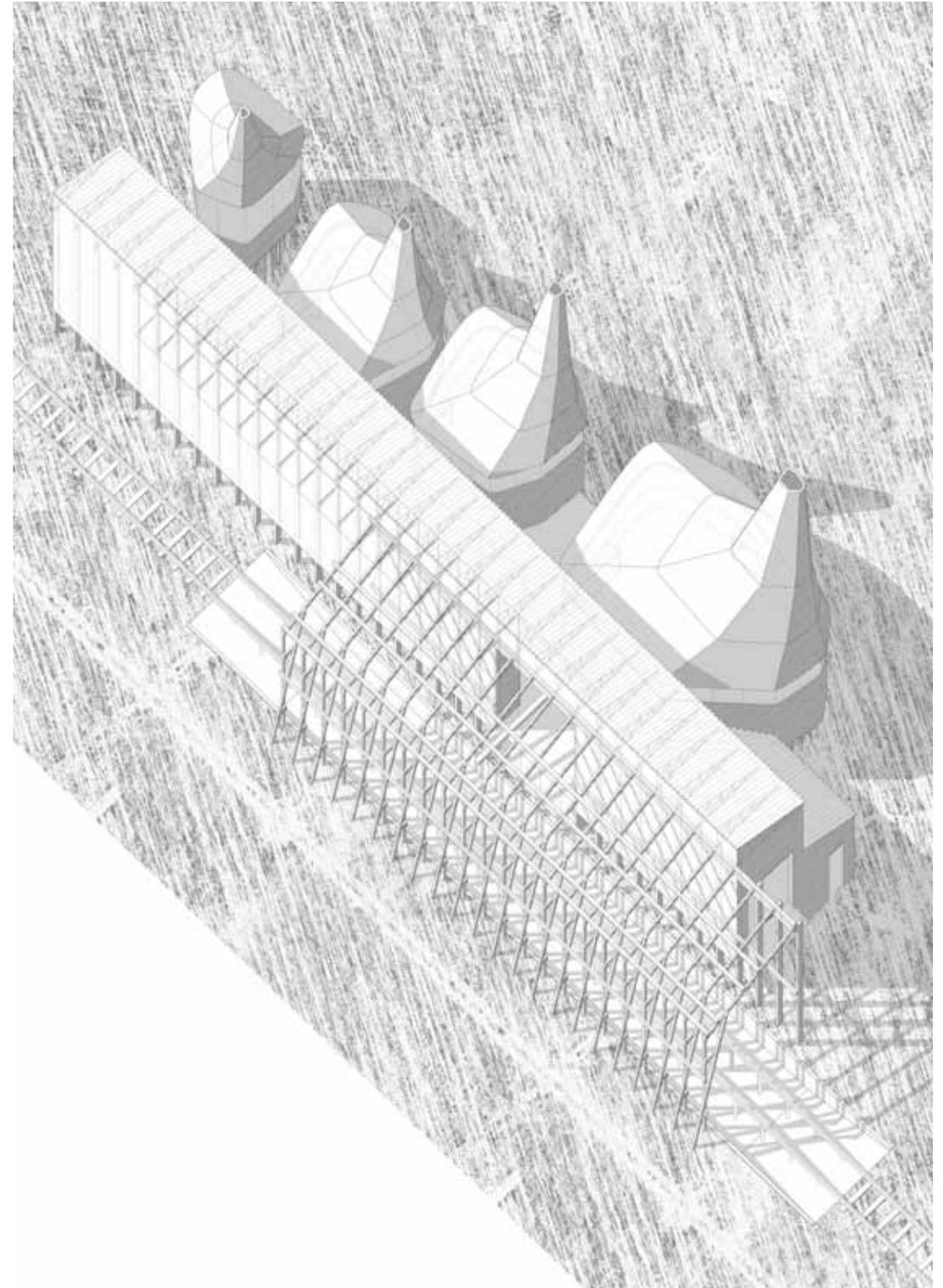
The brief and siting of each individual project was left deliberately open. Rather than a brief and a site generating architectural studies, architectural studies gradually confirmed a proposition and a site.

In October Marseilles expects high 20 degrees C/low 10 degrees C, and 76mm rain with 1mm or more precipitation occurring on 7 days

Critics Keir Alexander, Tom Borowiecki, Andrew Cumine, Tim Francis, Jemma Horwood, Daniel Kew, Ryan Martin, Rosie McLaren, Andrew Morris, Simon Parsons, Rowan Sloss









Andrei Martin & Andrew Yau

Dip1: Daniel Baskett, Sasha Cashdan, John Diaz, Jodie Gandz, Emily Lau, Benjamin Newcomb, Guillem Vaquer Piza, Daniel Reynolds, Viral Shah, Kuljeet Kaur Sibia, Timothy Thatcher, Jeremy Whall.

Dip2: Austin Carroll, Hemal Patel, Samantha Perry, Ryan Theobald, Alejandro Vicente Soto, Andrew Watts.

Novel Patterns Of Urbanization

Third in a series of investigations of rapid urban development, DS13 has continued to investigate novel patterns of urbanization and their implications towards the formation of unexpected architectural typologies. This year we have focused on Guangzhou, a second tier city in southern China undergoing a profound structural transformation.

Our investigations have centred around the emergence of a new 'urban genre', the "city" as a "curated environment", a construct contingent on a number of simultaneous conditions:

- An influx of design brands who aim to establish a different presence in China beyond points of sale and corporate headquarters
- A desire to confer identity and differentiate cities as brands in their own right
- An emergence of specific tax policies and socio-economic incentives to create economies of concentration and proximity or 'brand ecologies'

These new urban genres have to grapple and overcome their newness whilst at the same time compete with urban qualities of established cities in terms of authenticity, identity and spontaneity. Occupying the interval between these tendencies DS13 operated as a think tank to speculate on the near future consequences this will have on

DS13 would like to thank: Prof. Kahn Shen, Guangzhou Academy of Fine Arts, Zhi Yao Li, Guangzhou Academy of Fine Arts, Michelle Ho, Guangzhou Academy of Fine Arts, Prof. Jeff Day, University of Nebraska Lincoln, Dr. Jon Goodburn, WAG Architecture, Ana Stern, Zaha Hadid

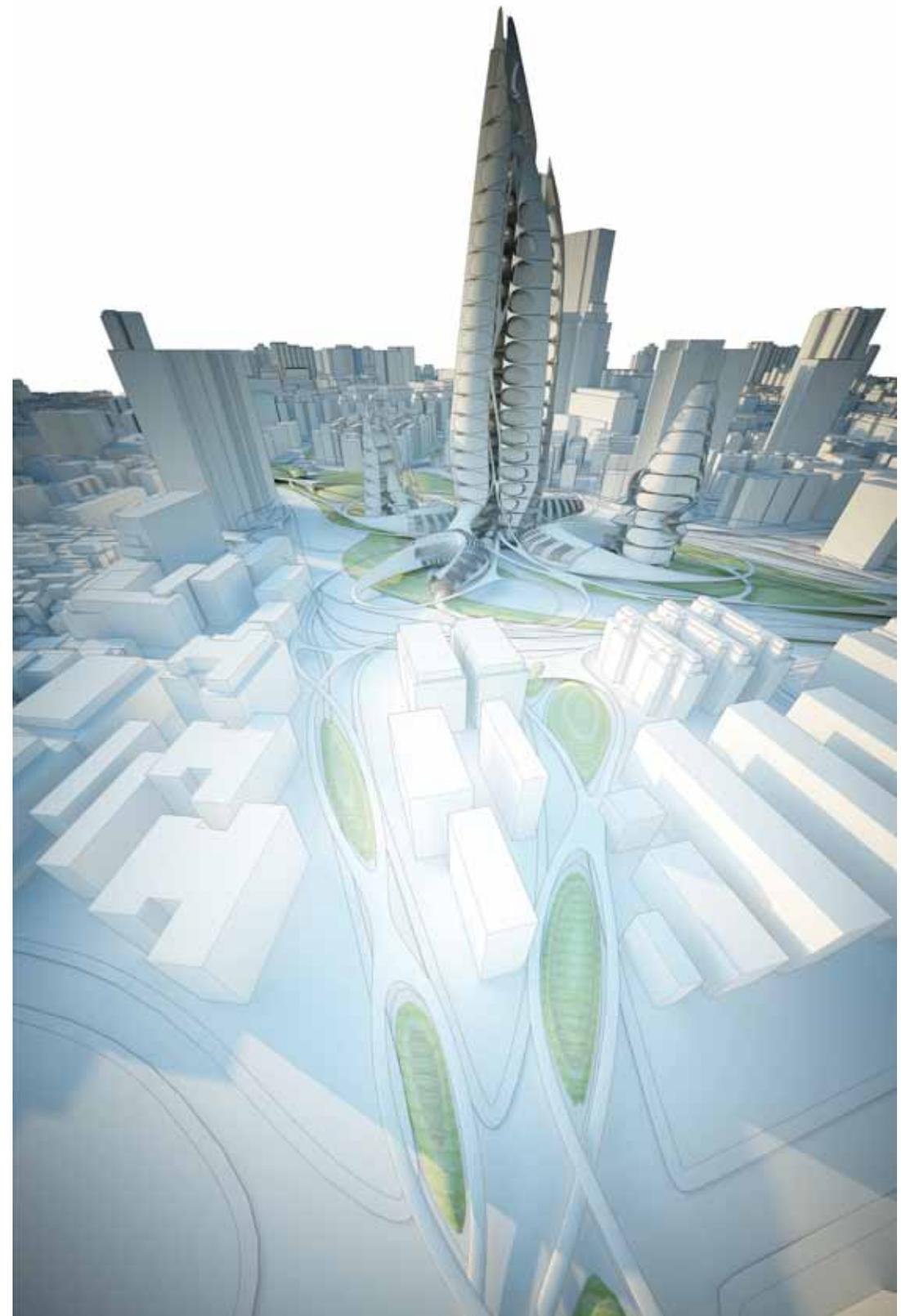
novel urban and architectural typologies and to find in their unpredictable configurations architectural scenarios focused on an appeal to the body, movement and sensation.

Procedurally DS13 has continued to examine architectural techniques and their effects and affects to produce mood and atmosphere, a sense and sensibility of environment at scales both urban and intimate. Starting with a workshop in Guangzhou we have operated at three scales:

- Architectural interface: addressing issues of performance – architecture as mediator between specific atmospheric conditions and curated socio-economic events.
- Fabrication prototyping: entering a world of making and interiority focusing on atmosphere as experiential affect and mood
- Urban perspective: looking at what constitutes the image of a city – and how much of this can be controlled through design – atmosphere as urban identity and expressive iconography.

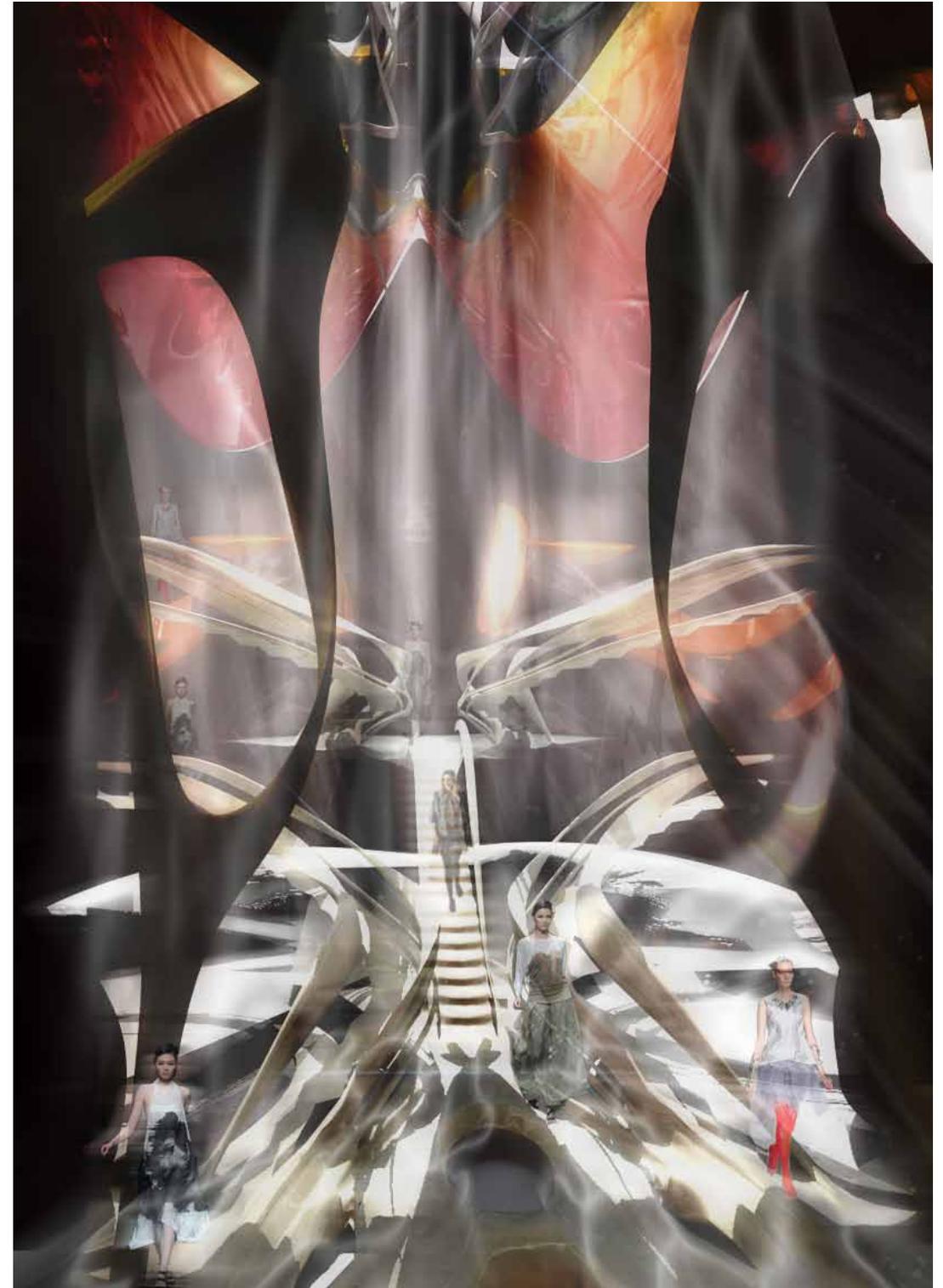
Speculations and propositions have evolved to form precise affect-driven projects and research agendas. Each student has chosen to formulate the scale and typology of their projects from intimate, compact interventions, strategically nested within the fabric of the city to vertical urbanism.

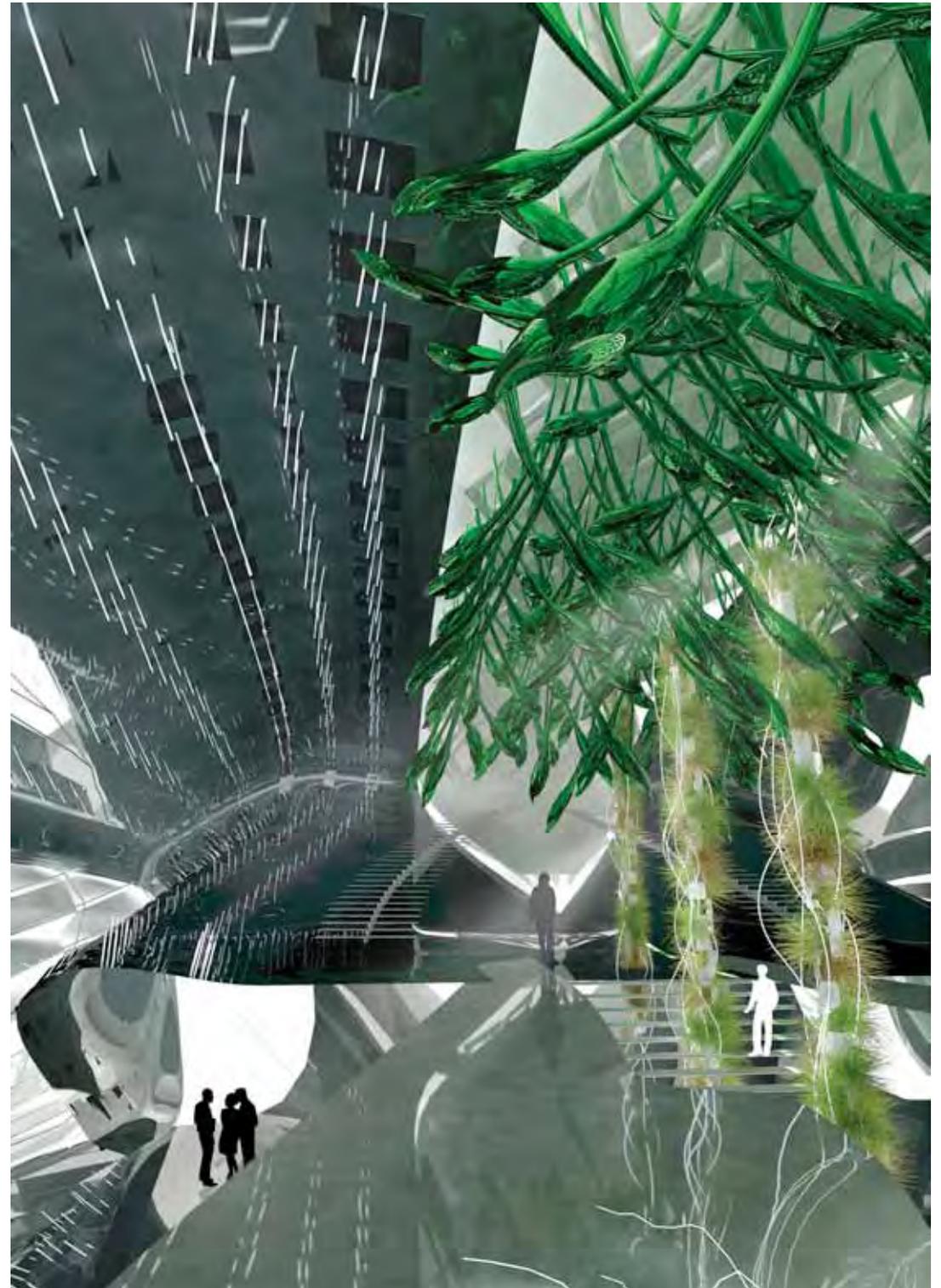
Architects, Clive Fenwick, Natalie Shalam, PLP, Tim Choate, Grimshaw & Assoc., Alasdair Mealey, RHWL, Dimitrios Dakos, Claridge Architects, Nick Channon, ACME, Nick Strachan, 3D Reid, Leon Turrell, Wilkinson Eyre Architects, Mohamed Abdelghafar, RTKL



Austin Carroll: Urban Park Laboratories.







Gordon Shrigley, Christian Ducker and Thomas Reinke.

Dip 1: Maria Economides, Louise Mulcahy, Niki Vyas, Rosa Appleby Alis, Christine Peters, Patrick Massey, Chris Bradley, Beck Pitt, Sebastian Hornsby, Bongani Muchemwa, Joseph Cassar, Anthony Whittaker

Dip 2: Ben Gifford, Judith Poole, Chloë Leen, Tanya Okpa, Megan Ancliffe, Ben Machin, Nina Shen-Poblete, Nicki Whetstone.

An Architecture of Lineature and its Discontents

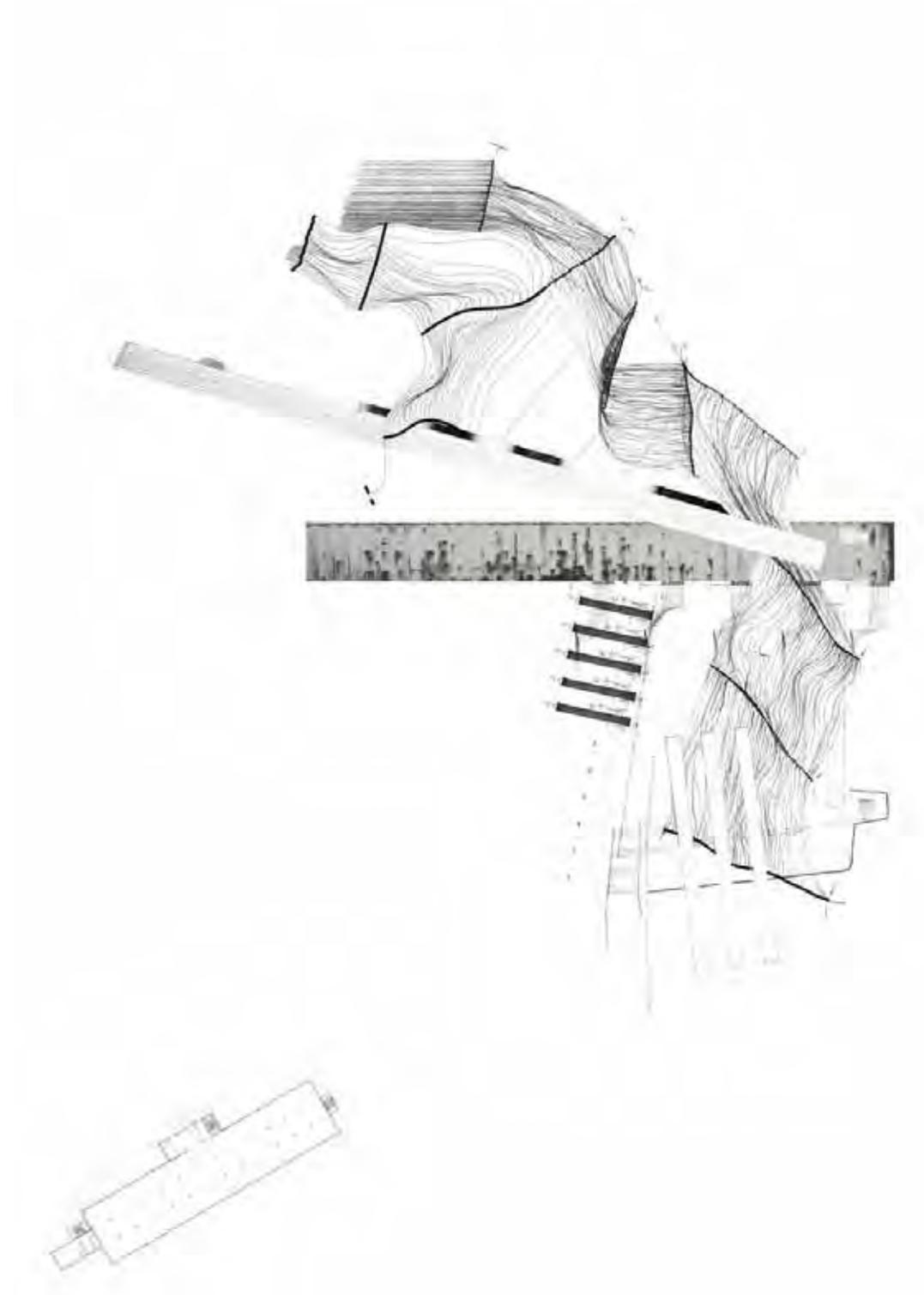
Studio 14 introduces students to a way of designing buildings through a negotiation with the various and conflicting practices of contemporary fine art expanded drawing, which includes for example; cartoons, diagrams, text work and photography.

Throughout the year the studio has developed an open and reflexive attitude to drawing in its widest sense and has applied an expanded and experimental practice of composition to a variety of architectural projects based firstly within the simultaneous space of the picture plane and secondly within the modernist former BATA shoe factory in East Tilbury, Thurrock.

The principal question underpinning the studio has been, how can the architectural drawing learn from the reflexive practices of line within contemporary fine art drawing, so as to think and project radically new forms of architecture? The studios task therefore throughout the year has not been to promote a particular type of architectural composition, but to allow each student to develop their own style as a form of engagement which consciously explores the dead language of line, whilst at the very same time proposing works that are simply buildable.

Studio site: www.cargocollective.com/butades
Facebook: linie, line, linea

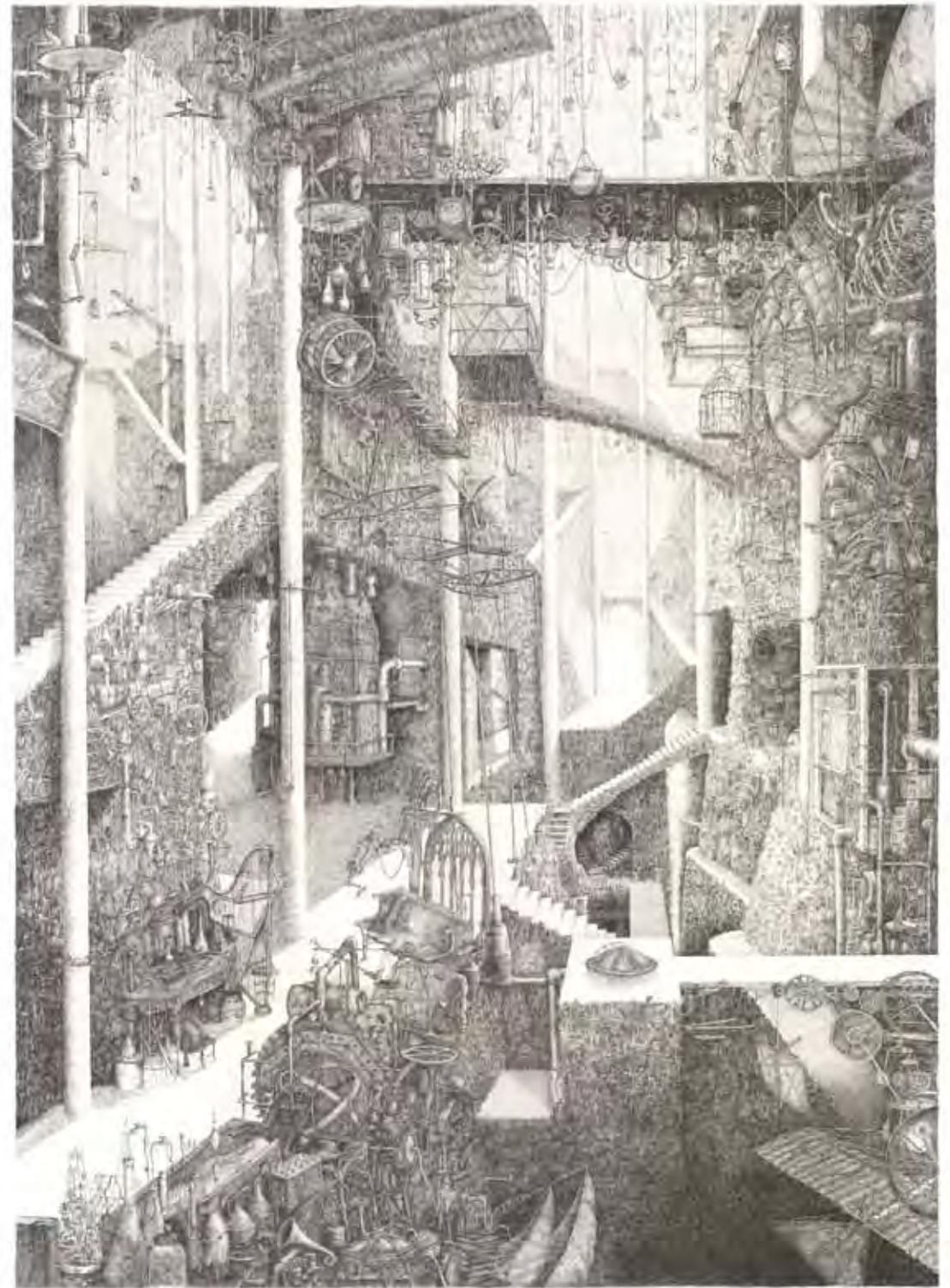
Critics: Carlos Noronha Feio, Andrew Hewish, Mark Jackson, Matt Lambert, Olu Olutayo, Sundeep Bhamra.



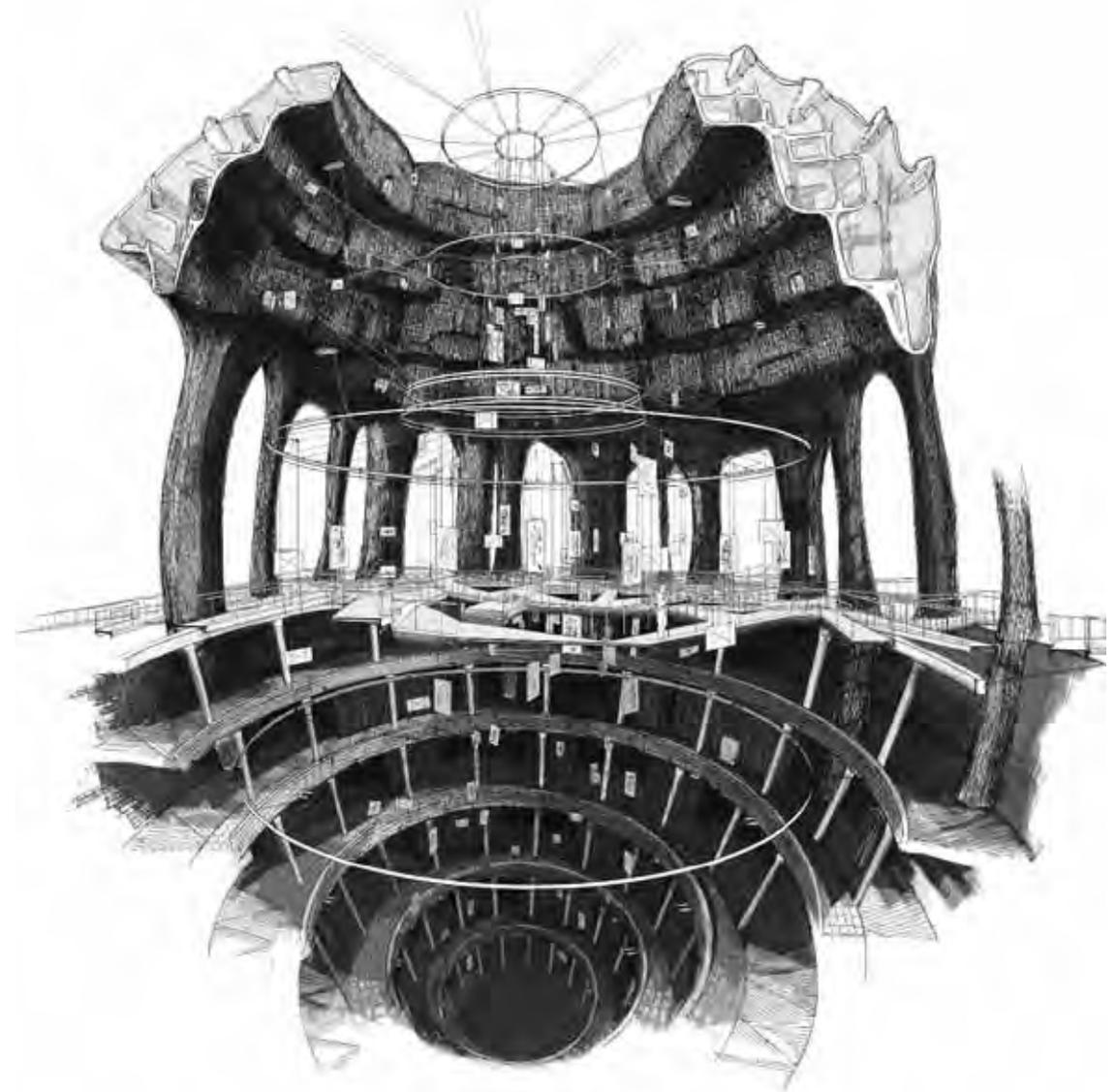
Ben Machin: The End of the Long Tragedy/University of Thurrock, ground plan



Chloë Leen: New City Quarter, figure ground plan

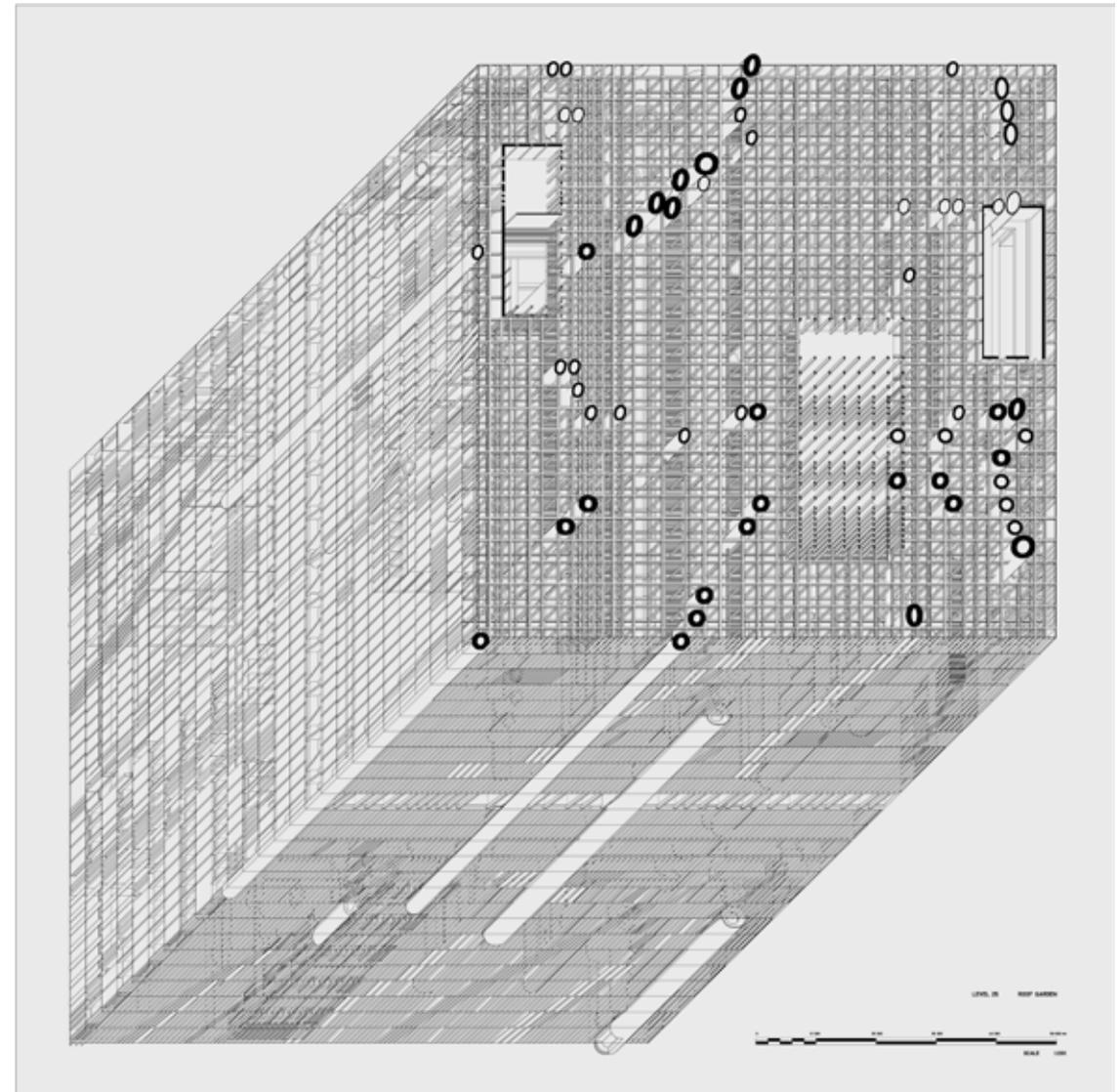


Nicki Whetstone: The Imaginarium/University of Thurrock, internal perspective





Megan Ancliffe: title: New City Quarter, figure ground plan



Nina Shen-Poblete: Knowledge Barter/University of Thurrock, Axonometric.

Sean Griffiths, Kester Rattenbury,
Camilla Wilkinson

Dip 1: Elizabeth Burnett, Conrad Cherniavsky, Christina Christodoulidou, Alice Cutter, Lee Fox, Peter Hinchliffe, Matty Hung, Harriet Jenkins, Sofronis Marcou, Harriet Pillman, Madelaine Raposas, Sharan Rehill, Jess Tettelaar.

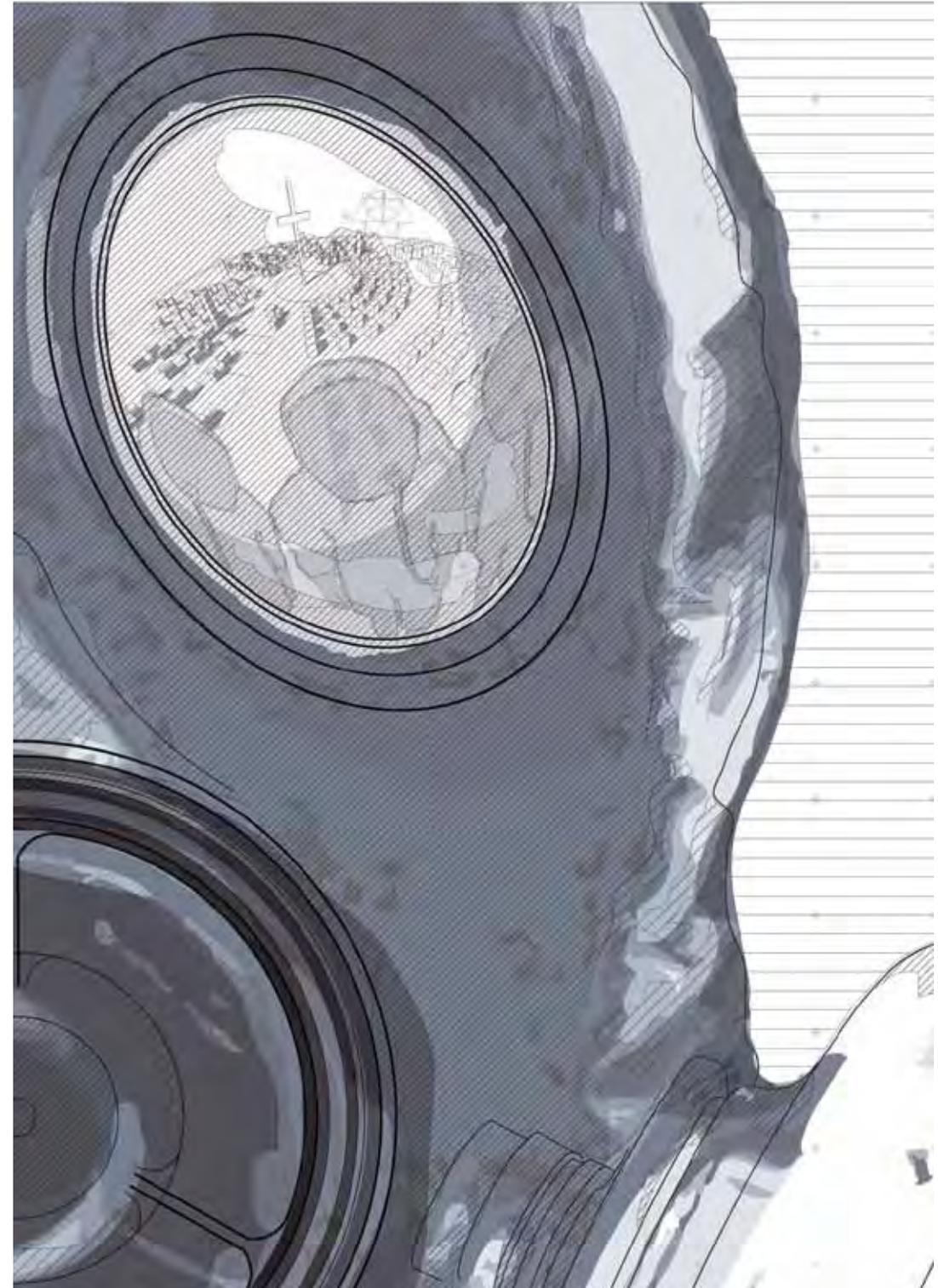
Dip 2: Zara Bloomfield, Zeta Freeman, Demetrios Gkiouzelis, Jay Mosedale, Anthony Powis, Sanna Rautio, Elise Tinn, Steve Wilkinson.

Excavating Utopia

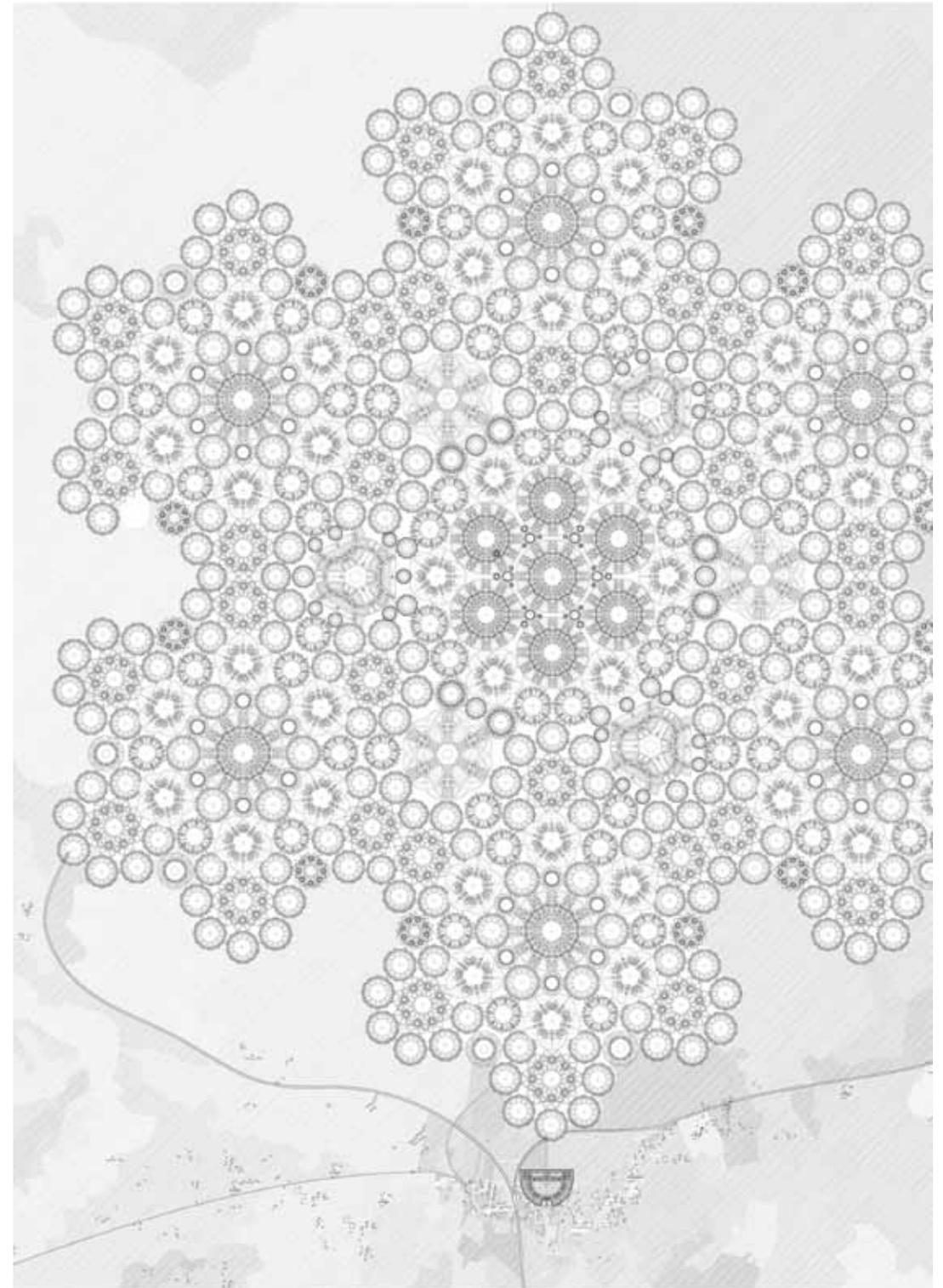
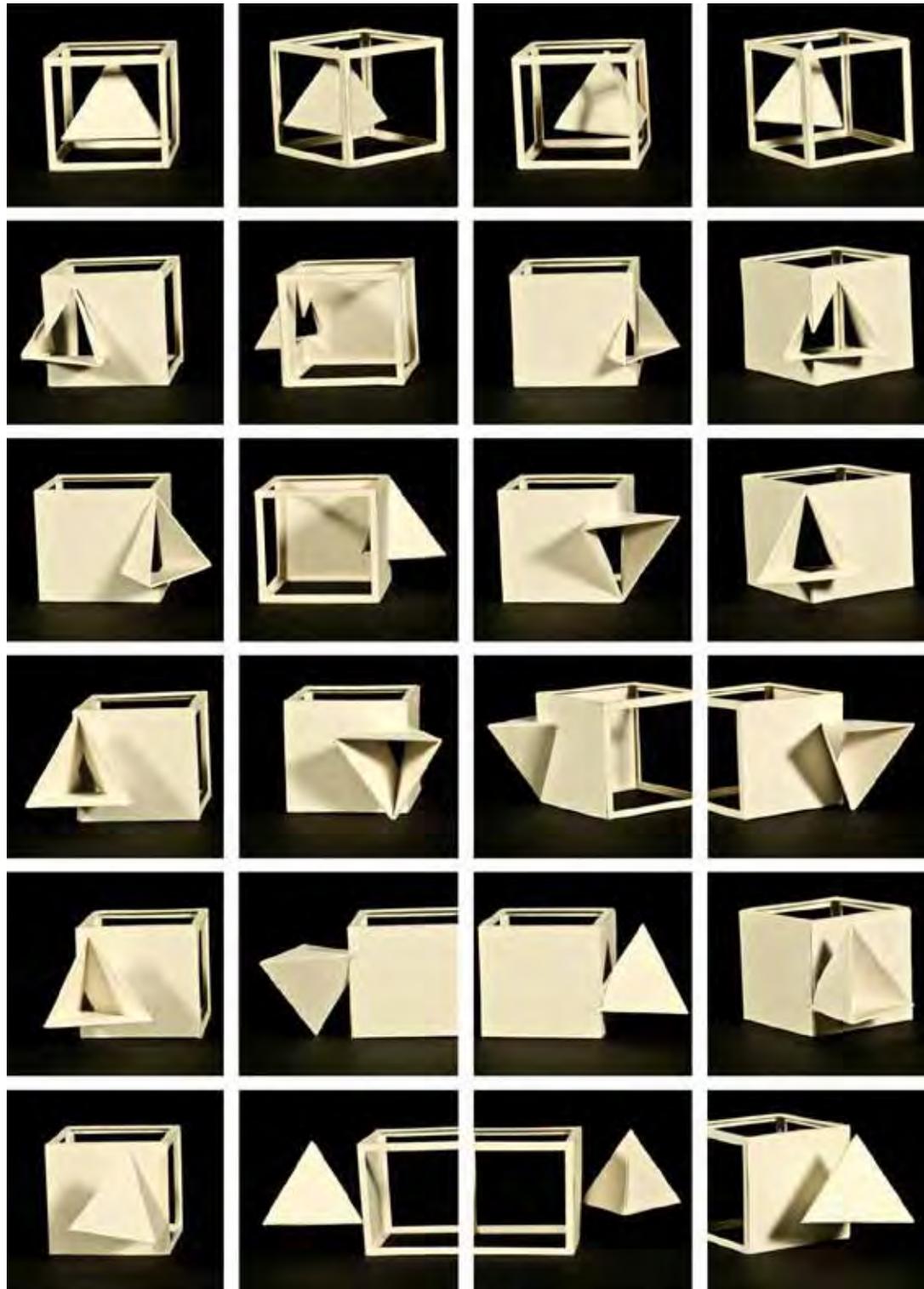
Architecture and Utopia have always been bedfellows – comfortably, in the realm of ideas; and uncomfortably in reality. That's just the kind of problem that DS15 loves. This year, the studio brought together some of its top recent concerns – geometry (both the fancy and the simple), masterplanning and ideas – to design a new Utopias for the age of the surveillance society and/or Mumsnet.

The site for the project was the Saline Royale, at Arc-en Senans in Eastern France, a Utopian project designed and partially realized in the 1770's by Claude-Nicholas Ledoux. Working from a series of studies – designing 100 Utopias; doing simple geometrical studies; complex geometrical studies; designing a non-specific monument and so on – the student group gradually developed both the social structure and architectural form of a new Utopian community on the site. Proposals ranged from a gentle Post-Feminist community where Sex and the City meets the Women's Institute to a mad Genetically Modified site of controlled scientific experiment; from a latterday mediaeval village where the rainwater strategy has (anti) monumental status, to a crime-free utopia where Panoptican planning reaches new extremes of unfolded suburban houses to infinitely complex car parks.

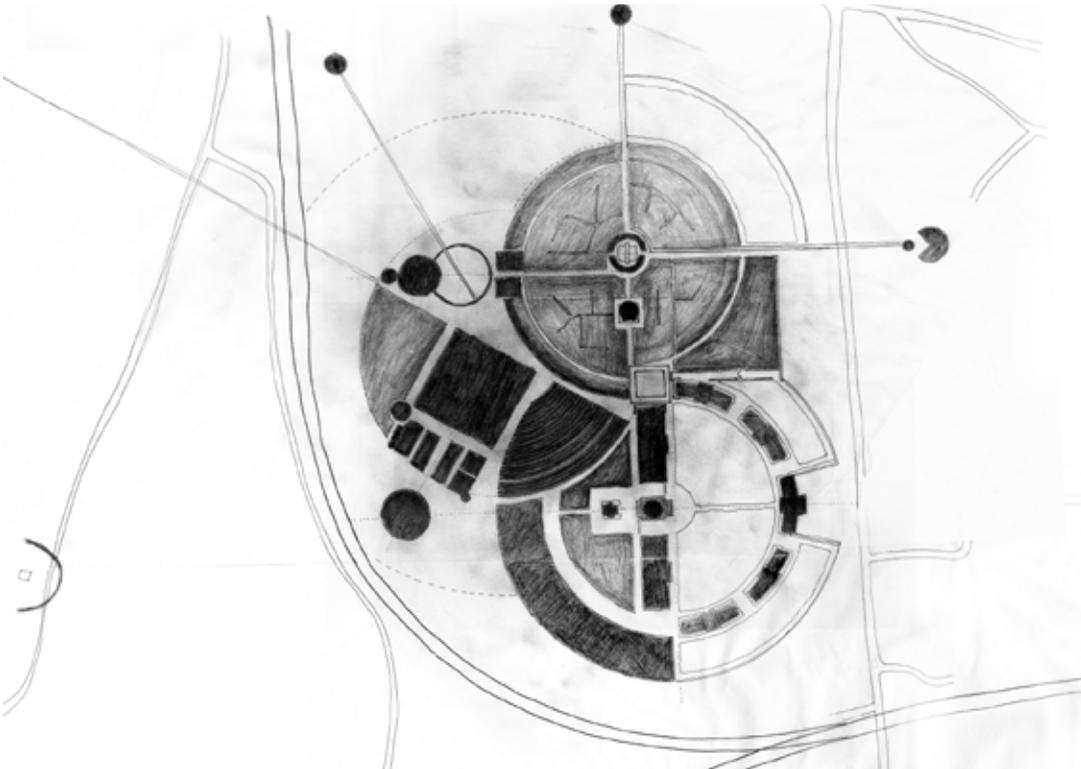
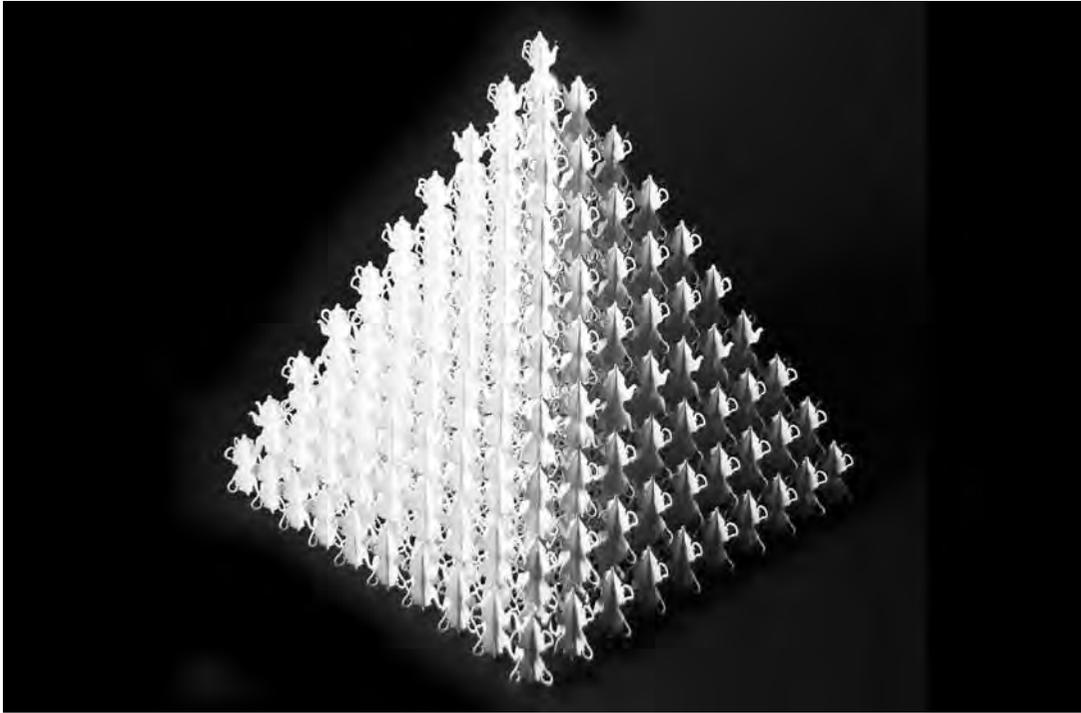
Critics: Richard Portchmouth, Steve Witherford, Robert Kennett, Lee Higson, Ed Blake, Oliver Westgarth, Despoina Kapodistria, Emma McDowell, Emma Brown.



Peter Hinchliffe: Genetically Modified Utopia; Saline Royale. Phase 5: decontamination.







Anthony Boulanger, Stuart Piercy,
Guan Lee

Dip 1, Wayne Mannings, Christopher Obayda, Lee
Whiteman, Alexander Haggart, Sophia Cole, Deborah
McLean

Dip 2, Jessica Klein, Robert Percy, Chris Allen, Katie
Jackson, David Lindsay, Man Ching, Jennifer Wong,
Ithomi Zafiroopoulos, Galiya Baisseitova, Lemma Redda,
Edward Grainge, Henry Wootton, Jamie Pearson, Peter
Shannon, Andreas Andreou.

Field-work.

The brief for the year challenged students to think about the relationship between rural and urban environments, and question how the countryside might play an inventive and positive role in contemporary urban life. The theme forms the starting point to enable students to explore a DS.16 pre-occupation with craft and creation of elegant and refined architecture.

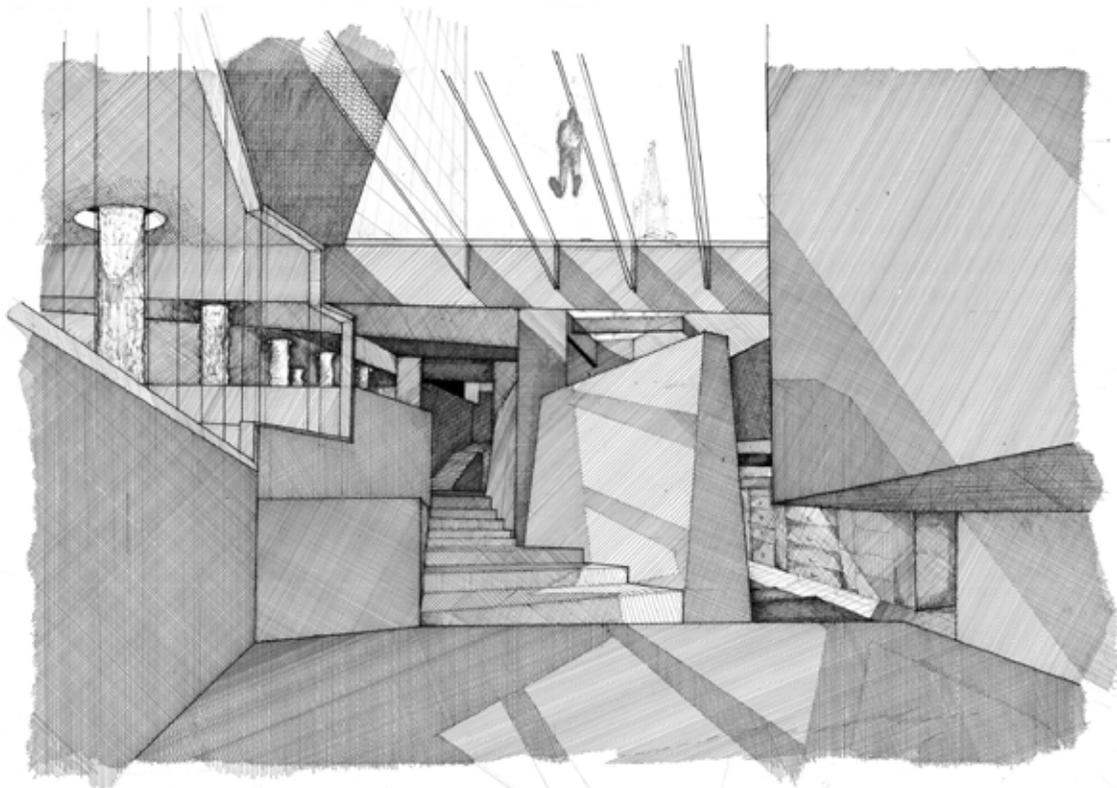
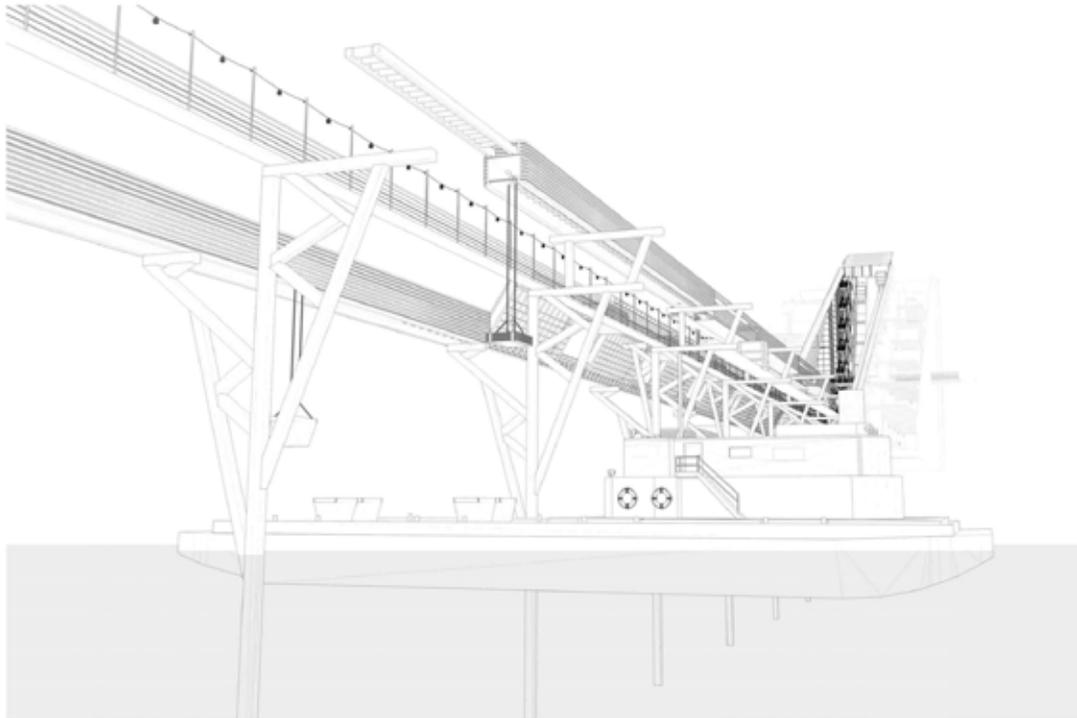
During the first term groups of students conceived and built 1-to-1 installations at Grymsdyke Farm in Buckinghamshire. Each installation piece was derived from a different concept of rural life and culture. Themes such as "migration", "seasons", "boundaries" and "livelihood" were scrutinized to invent site specific objects and devices. The projects were developed and made during intense design sessions on the farm and fabricated with support of the farm's workshop. The objective was to inform concepts by materials, techniques and the site.

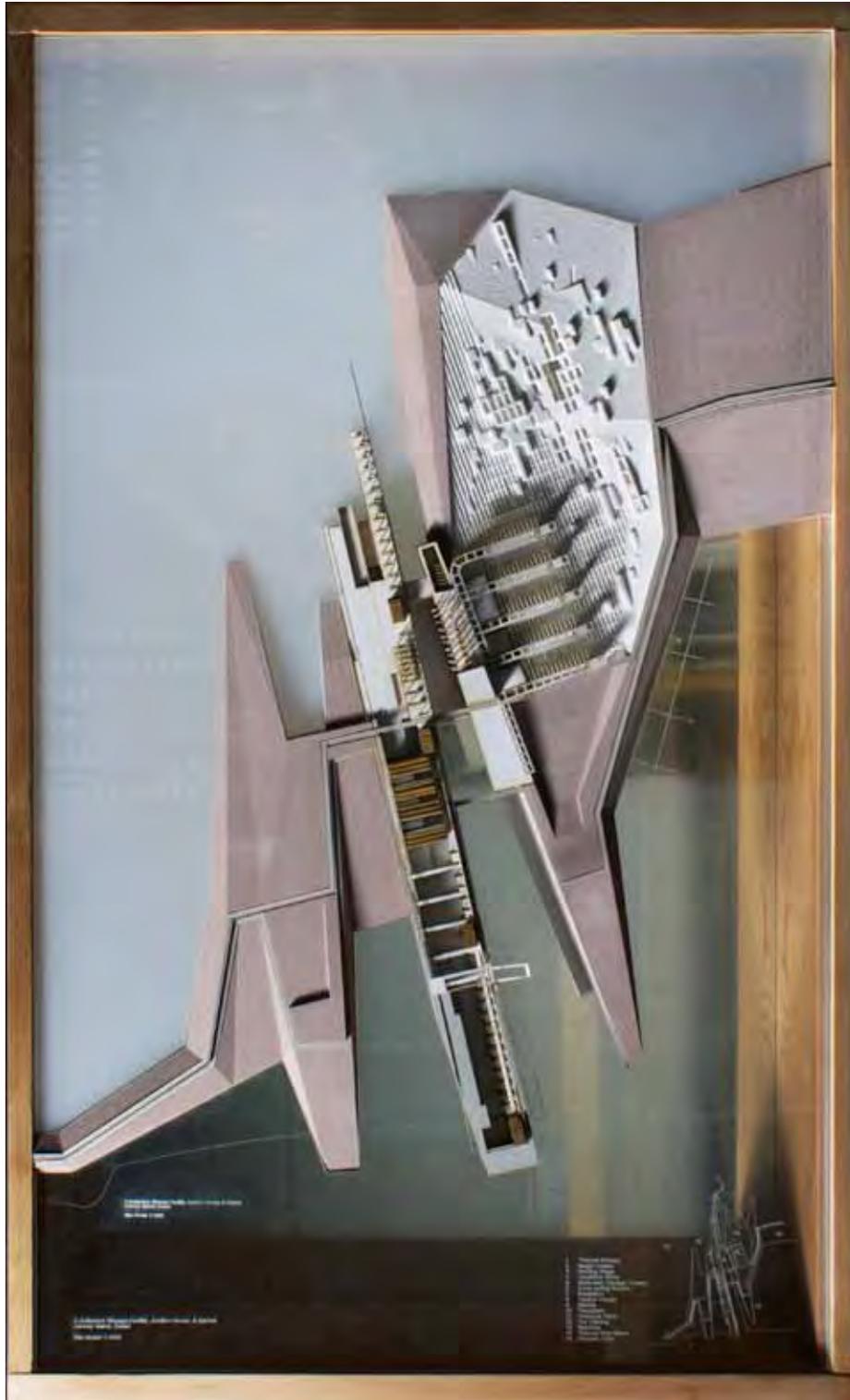
For the remainder of the year students were asked to research and develop individual architectural propositions that examined and questioned the reciprocal relationship of London with its rural surroundings. They were invited to invent their personal take on a theme from the first term and support that with a brief, programme and site location. There was a continued emphasis on the process of testing ideas through making, now with a need to address social and environmental sustainability. Projects vary in approach, scale and setting; some being based on the intensity of central London and others addressing more peripheral/suburban conditions of the green-belt.

Critics:, Murray Fraser, Clara Maria Craft, Howard Davies,
Ben Kirk, Sarah Custance, Mark Rist, Fergus Comer, Sunny Choi.



Top: "Wayfinder" and Bottom: "Shutter": Group projects, Installations at Grymsdyke Farm

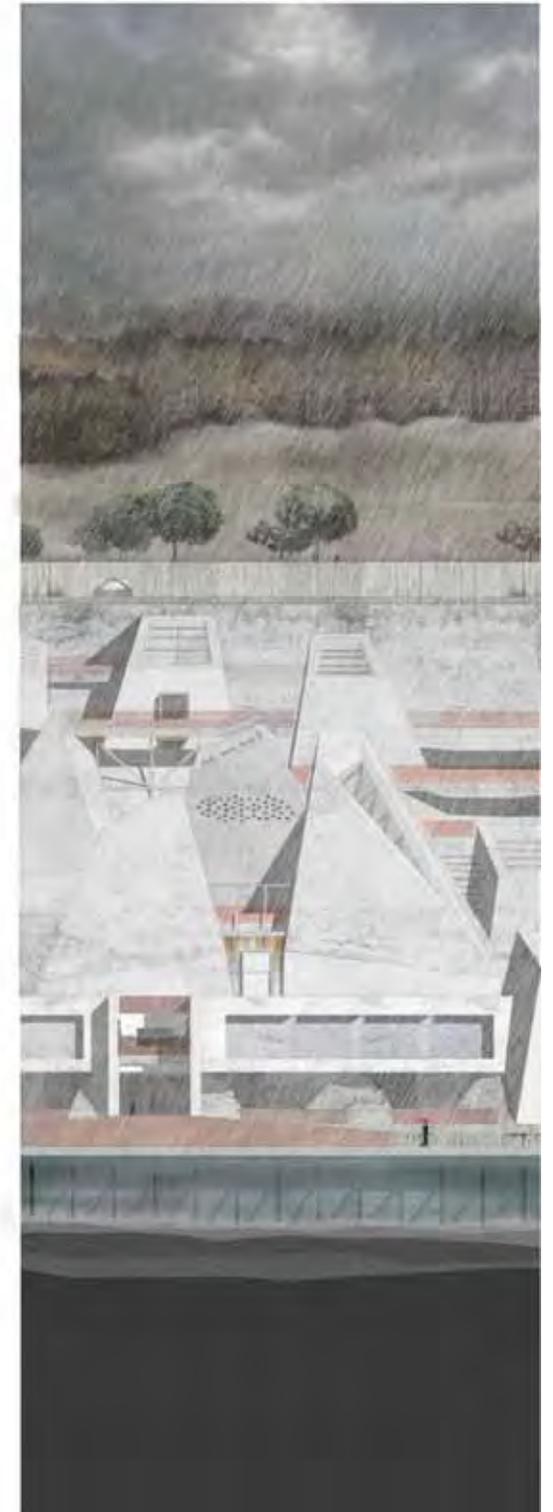




Chris Allen: A Collectors Storage Facility, Canvey Island: site model



James Pearson: Exhibition Centre, Crystal Palace, view of main exhibition hall.



William Firebrace and Gabby Shawcross

Dip 1: Tim Beddingfield, Harriet Brisley, Alex Cox, Hannah Davis, Diana Lyubych, Jonathan Marfleet, Paul Motley, Katie Robinson, James Smith.

Dip 2: Hugo Bass, Elena Colyer-Worsell, Sean Deacon, Sarah Finkmeyer, Joseph Frame, Matthew Ingham, John Killock, James Kirk, Theo Molloy, Preet Panesar, Senaka Weeraman.

A year with DS17.

September, tracking buster keaton and multiple kylie minogues on film with storyboards and four-dimensional drawings.

October, pop-up installations in the department building, resulting in giant eggs, horror in the basement, flashdance in the courtyard, one minute films.

November, bermondsey, rail tracks, the shard, socialist housing, yuppies, meetings with residents associations. what does the area need? cottage industry project, short term work facility. bakery, jam factory, butchers' theatrics, alpine landscape.

December, off up north to the cromarty film festival, films beamed on lighthouse, whisky, snow, scots pizzas, sleep in a brewery.

January, breakfast. february, main projects back in bermondsey, test animations, models, flip drawings. thatching tower blocks, tailors on the train tracks, flexible housing, coffee towers, unfolding modules for a string quartet.

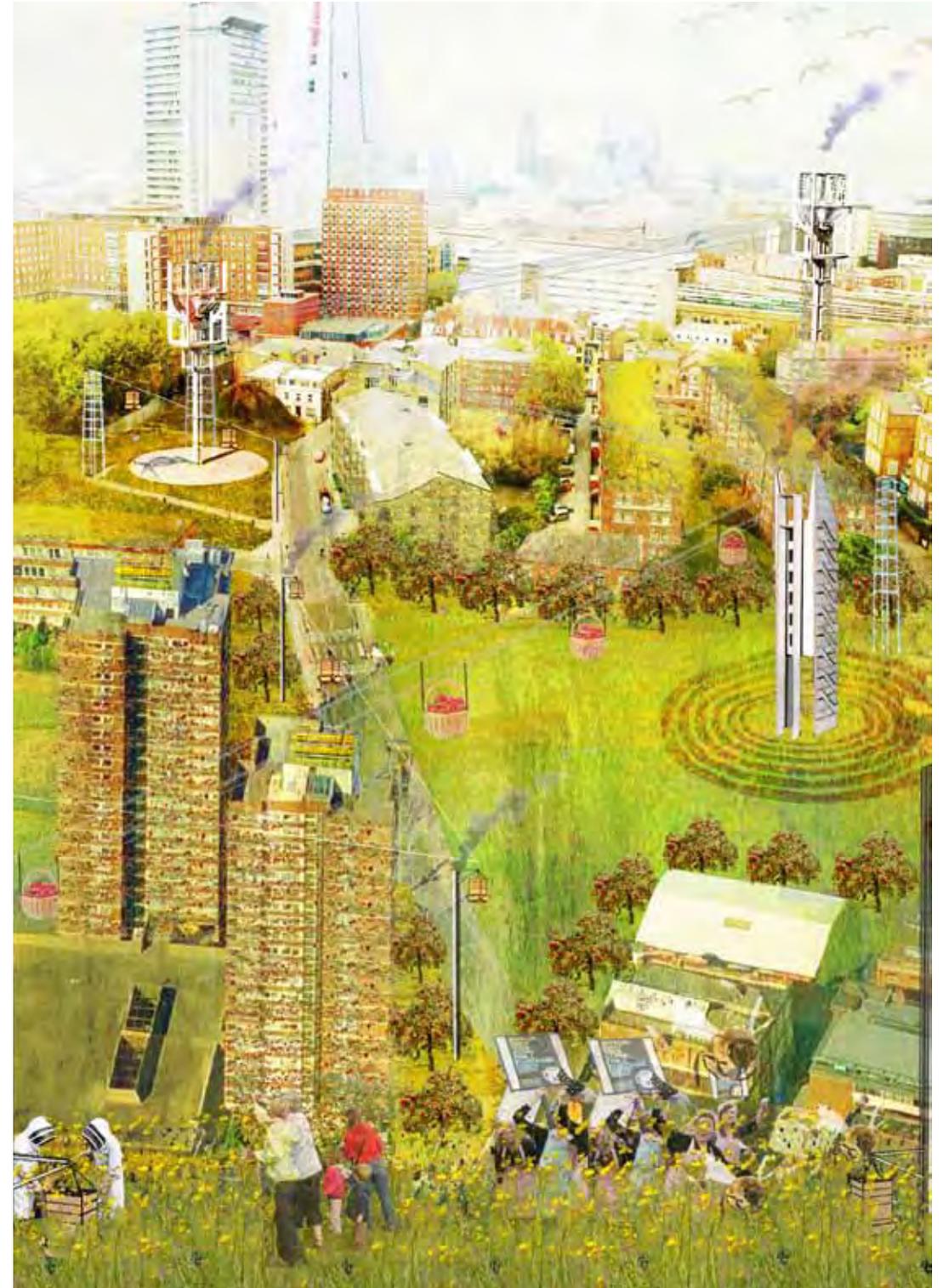
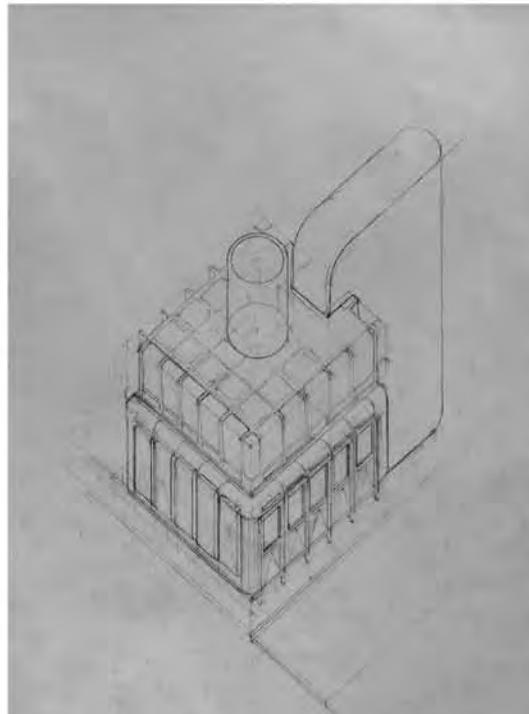
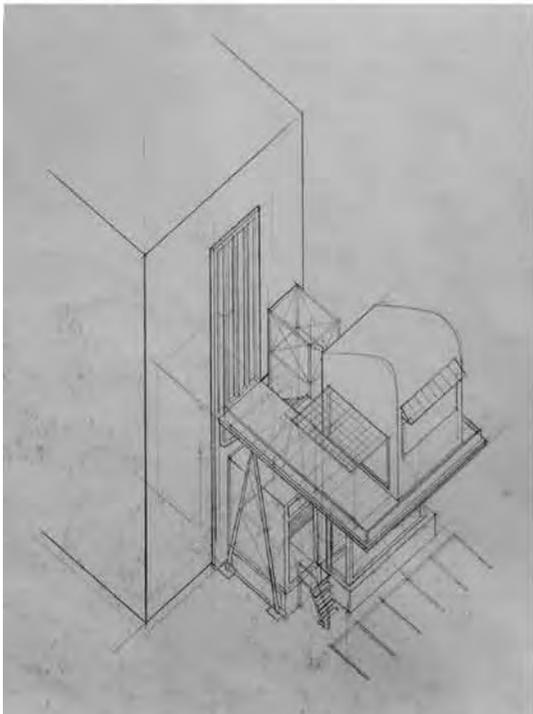
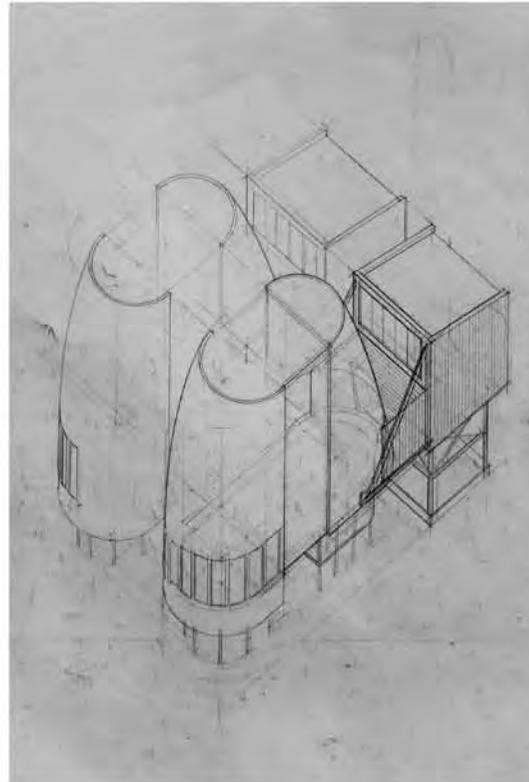
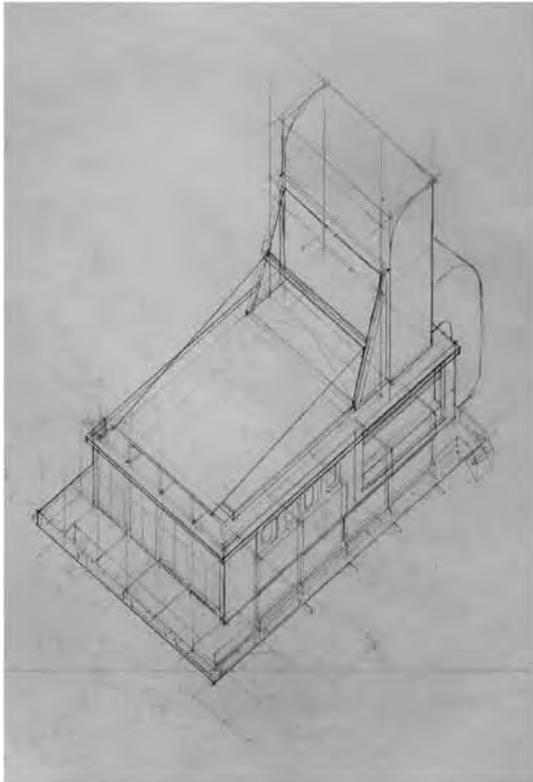
March, getting technical. april, getting nervous. may, getting near the finish, final crit, three minute films.

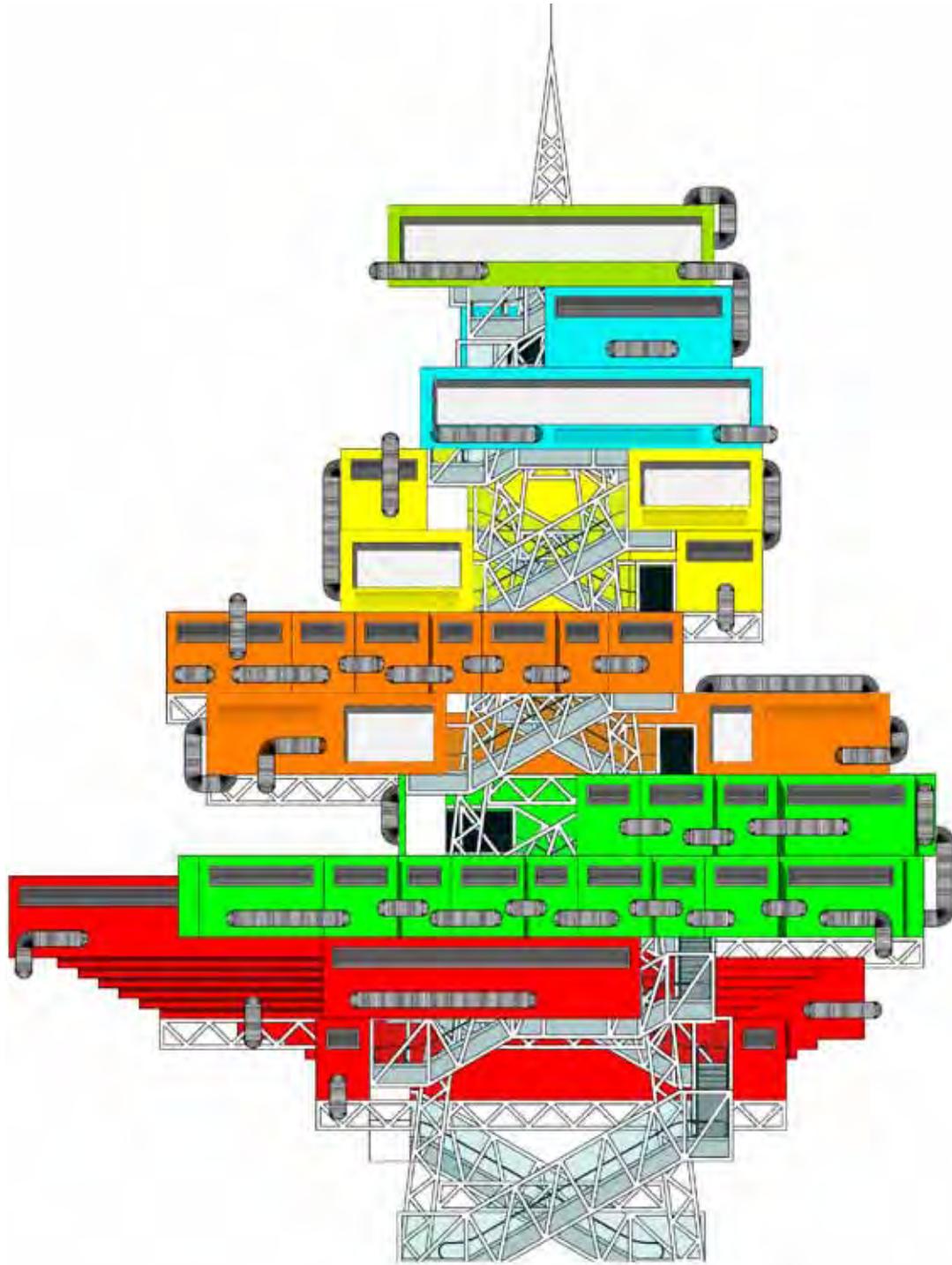
June, exhibition, building olympic installation.

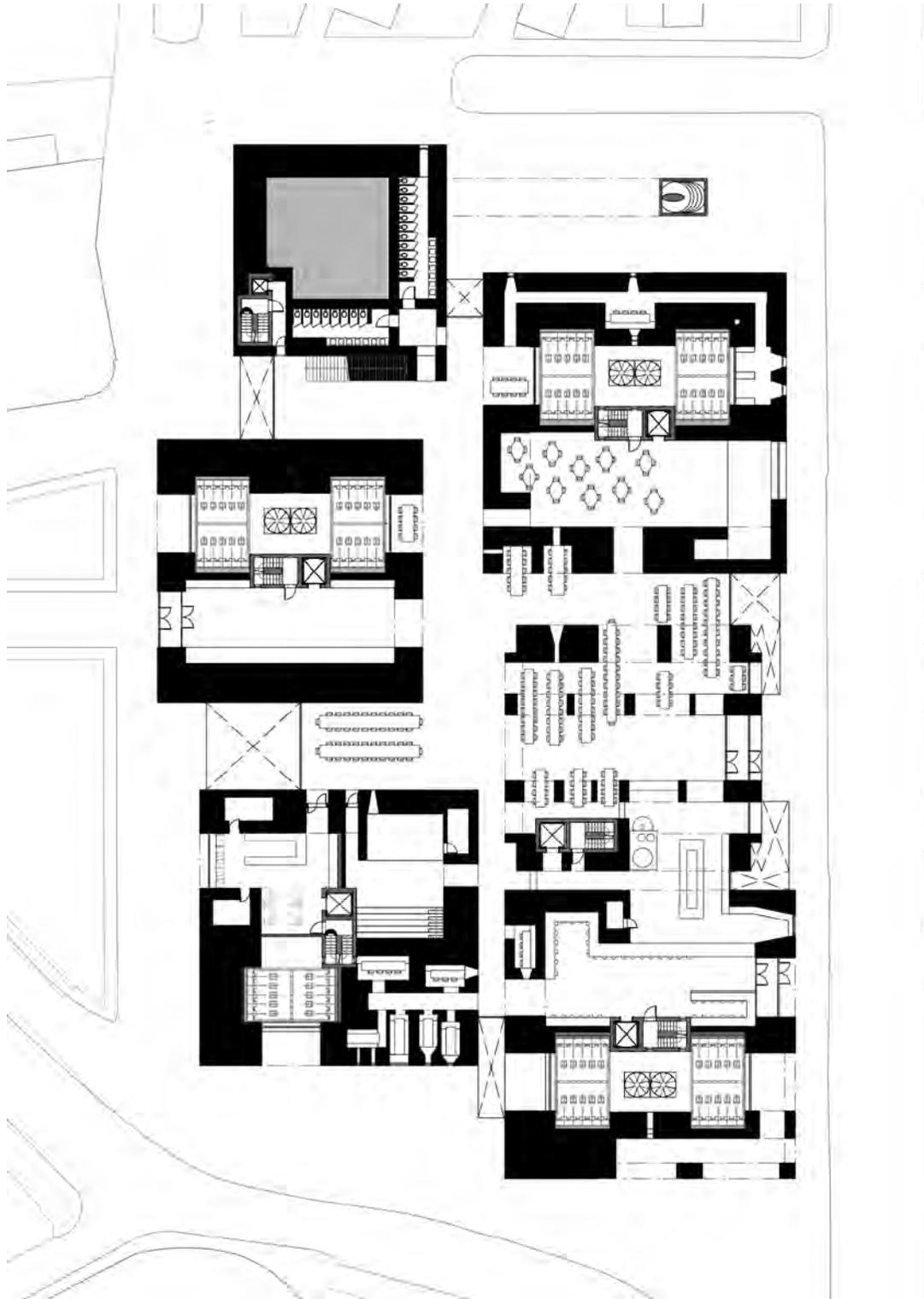
July, new life for the students, tutors distantly considering next september.

Critics: Alix Baer, Simon Bevan, Alice Britton, Jessica Daly Howard Davies, Murray Fraser, Anna Hanson, Saskia Lewis, Jean-Paul Maytum, Samantha McLean, Sandra Meireis, Hari Philips, Jon Schofield, Jeremy Till plus all at the Cromarty film festival.









Joseph Frame: London Coffee House



John Killock, Preet Panesar, Sarah Finkemeyer: Pop-up Disco

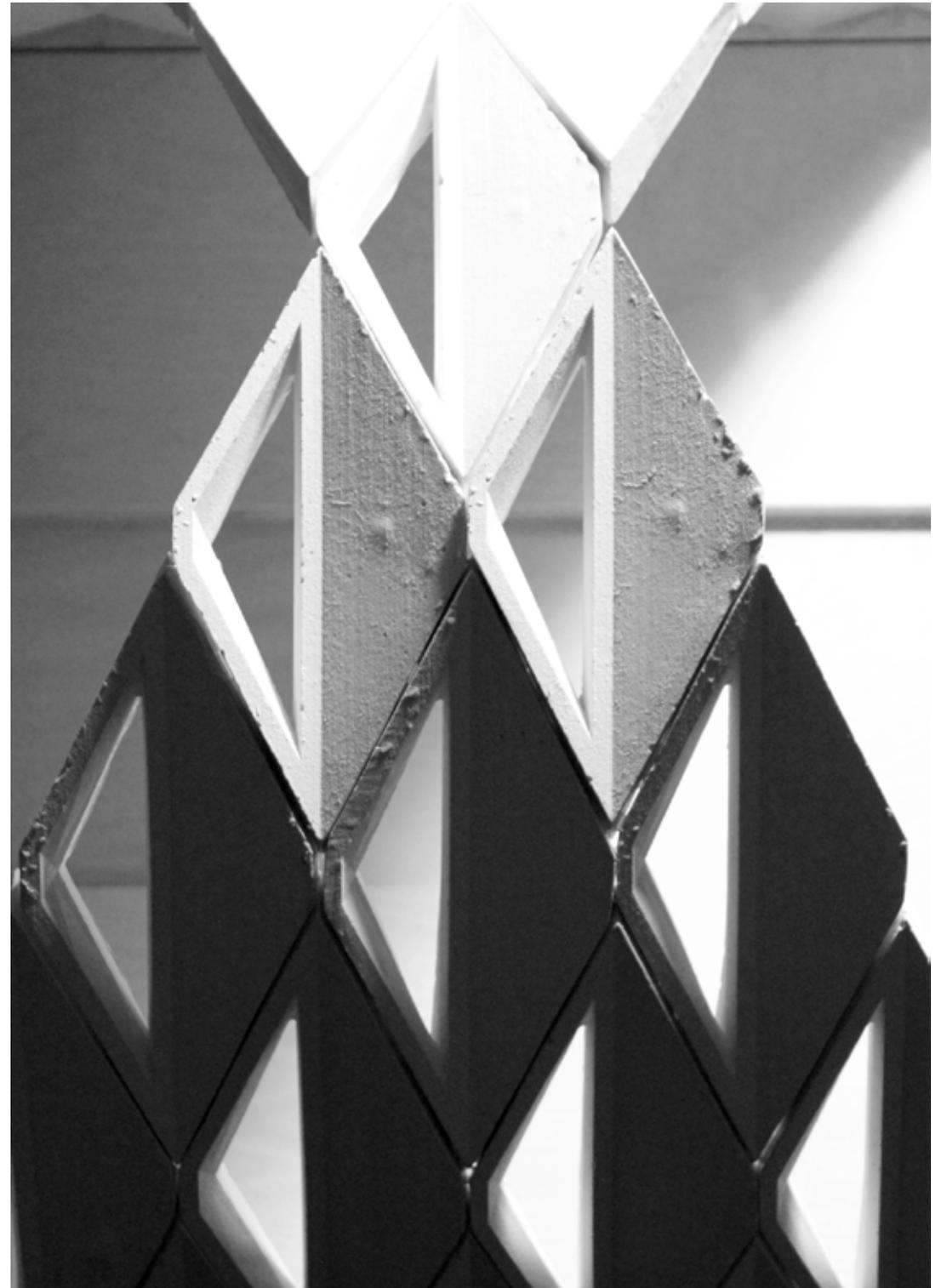
Pete Silver, Will McLean, John-Paul Frazer, Scott Batty, Andrew Whiting, and Lamis Bayar.

The Technical Studies teaching at the University of Westminster's School of Architecture is coordinated by Pete Silver and Will McLean and has been designed as a linear progression from first year Undergraduate through to final year Diploma.

Applied Technical Studies is a report that final year Graduate Diploma students produce alongside their Major Design Project. The reports look at project specific technologies, some of which may be highly speculative. Diploma students are supported by a comprehensive team of architects, structural and environmental engineers and interaction designers who attend weekly consultancy sessions.

Guest Lecturers and visiting consultants

John Ashton, Paul Bavister, Lamis Bayar, Bruce Bell, Lucy Bullivant, Peter Evans, John Farrell, Alan Haines, Paul Hardman, Dr David Harris, Dominic Harris, Colin Gleeson, Dr Jon Goodbun, Phillip Greer, Paul Hardman, Lee Higson, Andrew Holmes, Dragan Ilic, Matt Jones, Rowland Keable, Chris Leung, Timothy Lucas, Henrietta Lynch, Tim Macfarlane, Sarah Saeed, Ed Newman-Sanders, Stelarc, Mark Taylor, Phil Waind, Andrew Watts.



Andy Watts: Technical Studies Diploma Submission.

John Bold (module leader), Nicholas Beech, Davide Deriu, Richard Difford, William Firebrace, Josie Kane, Andrew Peckham, Julian Williams

This has been another excellent year of high achievement with the award of an RIBA Commendation to Julianne Cassidy for her outstanding dissertation on the Soviet-planned town of Nowa Huta: 'Arka Pana – the Church in the City without God'. This is the sixth year in succession that the RIBA has recognised the quality of the dissertations produced by students from Westminster, further consolidating the department's reputation as a centre of excellence. This has been further underlined by this year's students who have produced work of very high quality across an impressively wide range of subjects.

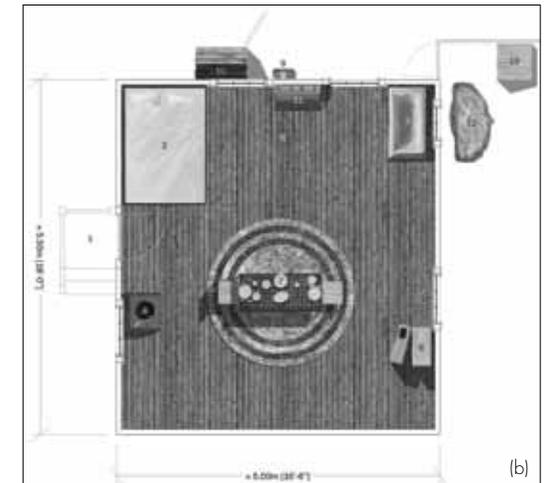
Joseph Frame has produced a focused and rigorous account of the Camden Theatre, imaginatively examining the building through various forms of writing: documenting (history), remembering (personal reminiscence), narrating (fiction) and prompting (micro-narratives). The result is enterprising, lively and informative.

In a study of the Saxon village of Meschendorf, Romania, illuminated by personal impressions and family connections, Jessica Klein has produced an exceptionally well observed, poetic and elegiac account of a world we have lost. The village is examined from various points of view – historical, cultural, architectural and personal: the last living Saxon resident clings on, keeping pride and inheritance intact. (a)



In 'The Scarecrow and his Servant', Thomas Gray has produced an exceptionally well presented dissertation in which he juxtaposes Buster Keaton's film *The Scarecrow*, including its critique of technology, with time-and-motion studies, placing both in the context of North America's industrial and social development. (b)

In 'Rebuilding Identity', Robert Percy has produced a very well researched and cogent exploration, of the highly complex situation of former Yugoslavia, particularly in Bosnia and Herzegovina, Croatia and Kosovo, considering the notion of a built heritage underpinning the assertion and re-assertion of national, cultural identity. Travel accounts are supplemented by entertaining interviews with the dramatis personae. (c)



Taking as a starting point Lefebvre's proposition that space is produced through social practices, Anthony Powis has produced a trenchant and sophisticated theorisation and analysis of 'protest' space through a series of studies of recent TUC and student-led marches and demonstrations in London. By conceiving the spaces architecturally, as scenes from a theatre of political action, the text reveals much that would not be apparent through other modes of analysis and critique.



Philippa Marshall's focused and impassioned analysis of Park Hill, Sheffield, considers the history of the estate's development, the original architects' intentions, planning and housing policy and the critical reception of residents and commentators, all the while demolishing myths, before embarking on a devastating critique of the recent redevelopment by Urban Splash, prompting very good questions on what constitutes the building and what does listing actually mean. (d)

In an exciting study, Nina Shen-Poblete's aim has been to develop a cultural history of concrete formwork in architecture, facing up to the problem of how to conceive of something that is usually treated simply as a means to an end. The dissertation is exceptionally well designed and also reads very well in its communication of highly complex and abstracted concepts. (e)

Peter Shannon's study shows how Moholy-Nagy used the technique of the photogram to explore ideas about space-time and perception. It is extremely well researched with much thoughtful reflection on both the history of the medium and on the theoretical relation to shadows, representation and drawing. It is beautifully illustrated, with reproductions of original photograms and drawings. (f)



Richard Difford (module leader), Roberto Bottazzi, George Thomson, Alkis Tzavaras

Undertaken in the first semester of the first year on the Graduate Diploma in Architecture, the Digital Representation module provides the opportunity to learn 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 four 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 four groups this year were as follows:

Group A

Time-based media with tutor George Thomson
Utilising predominately 2.5D animation techniques this group uses drawings, models and film footage to create compelling and highly professional animations.

Group B

Mapping and Prototyping with tutor Roberto Bottazzi

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

Group C

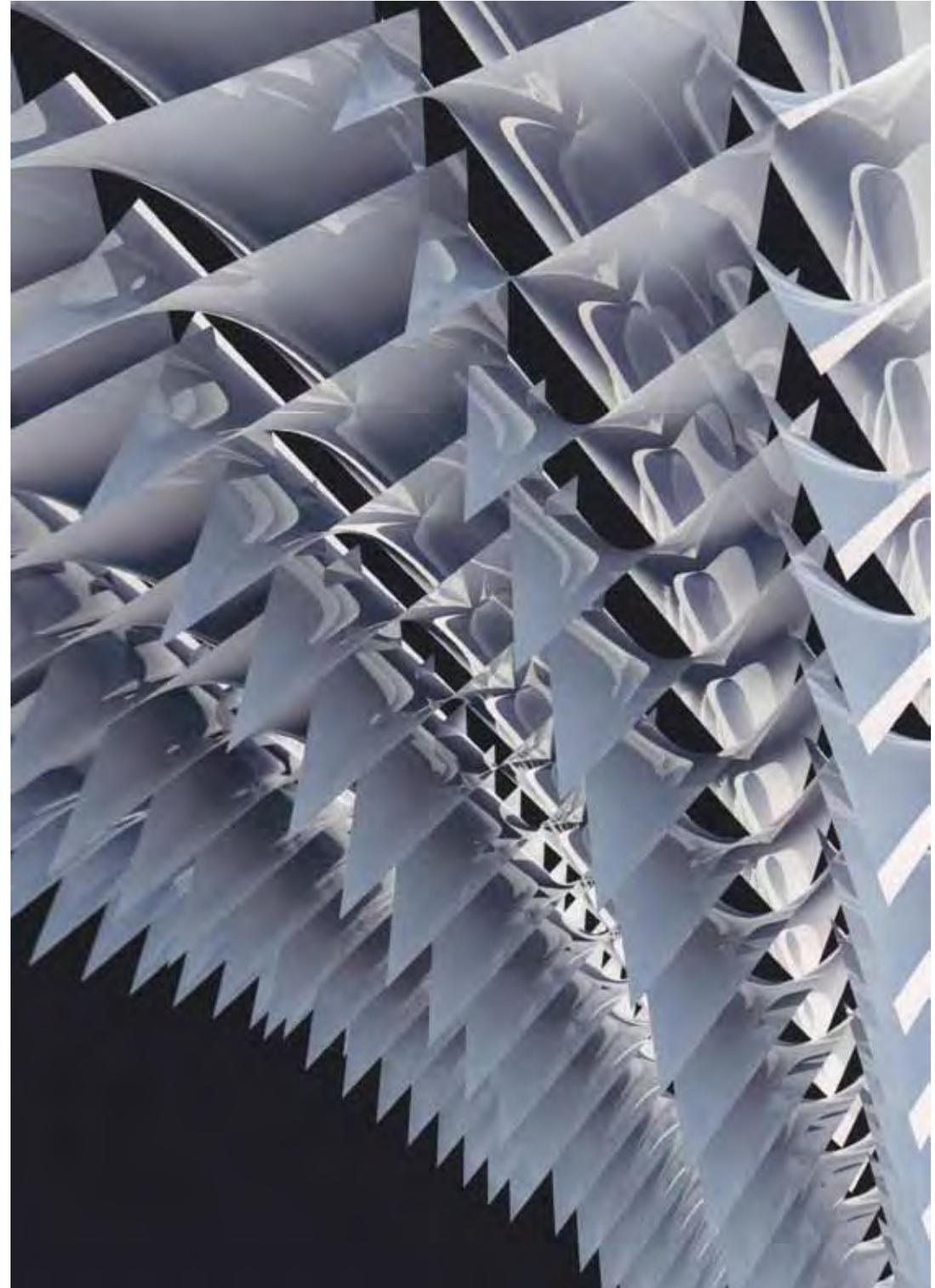
Geometry and Computational Design with tutor Richard Difford

Drawing on historical examples from descriptive geometry, alongside contemporary scripting and parametric modelling techniques, this group explores the potential for geometrically driven computational design.

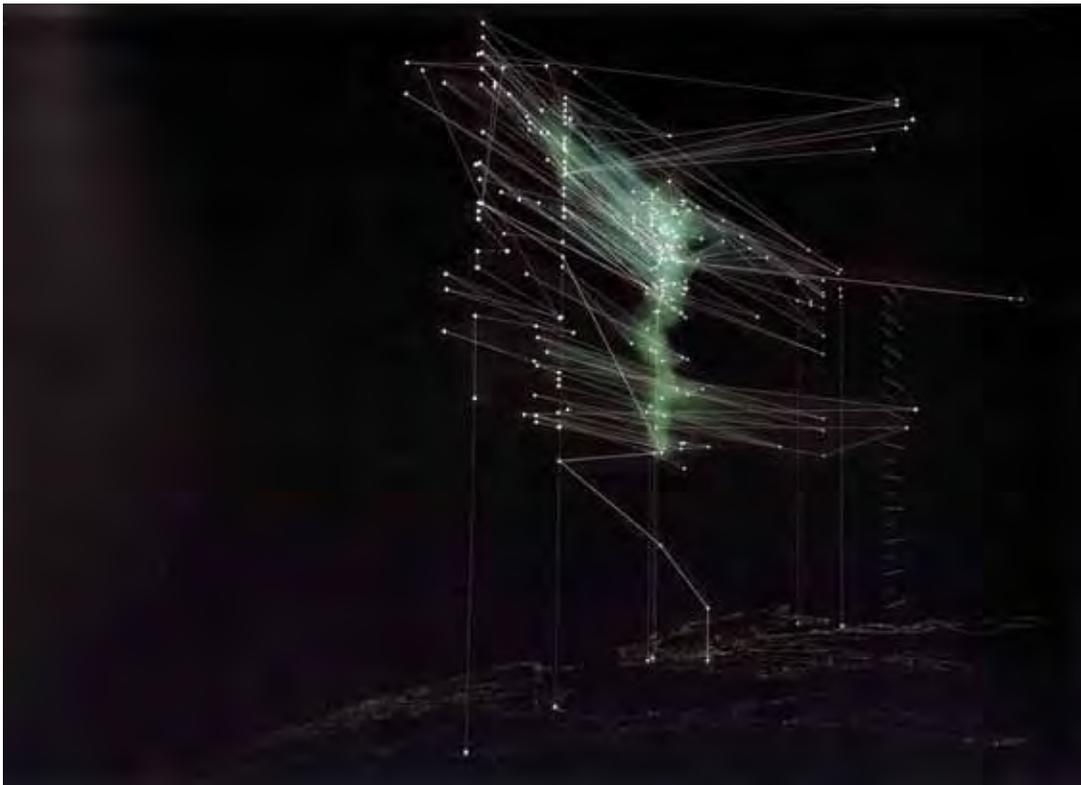
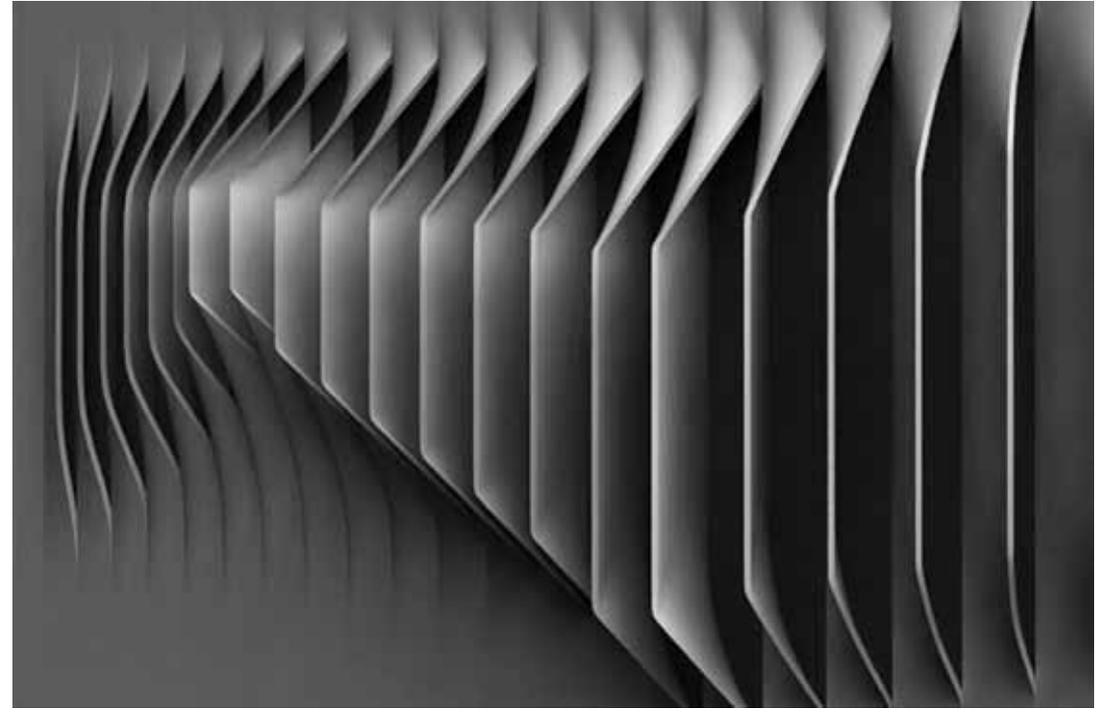
Group D

Visualisation with Alkis Tzavaras

Focussing on the use of 3d modelling and visualisation as a design tool, this group uses advanced modelling and rendering techniques to create visually rich and engaging imagery



Group C: Timothy Thatcher



Following a Great London Authority competition to design temporary architectural interventions for the Olympic games amongst London's design and architecture schools, Three designs were won by Westminster Univeristy Diploma Studios.

1. "London Dresser" by Diploma Studio 17

The London Dresser is a large scale cabinet displaying small scale buildings. London's architectural crown jewels are recreated as beautifully crafted seats. By day the cabinet opens and the seats are carefully arranged to create a skyline view and social gathering space. The cabinet becomes a belvedere that frames this view and captures it changing on film. By night the buildings are placed inside the cabinet to create an interactive backdrop to the street, where they are momentarily illuminated when people pass by and peer in.

Students: Hugo Bass, James Kirk & Preet Panesar
Supporting Tutor: Gabby Shawcross
Fabricators: Millimetre
Location: The Shell Centre at the South Bank

2. "Streetscape Carousels" by independent Diploma studio group.

The proposal captures a snapshot of London's continually transforming skyline by creating a physical record of the city at its seminal moment of hosting 2012 Olympic Games. The panorama will showcase a collage of London in an engaging, magical and

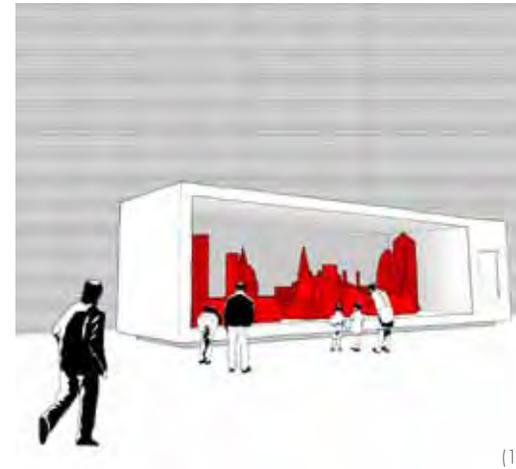
captivating manner, elevating normal and everyday street scenes into moments of wonder. This is a stylised local skyline that gives a sense of the unique character and culture of each area, presenting the city's diversity and cultural heritage through the eclecticism of its architecture.

Students: Chloe Leen; Theo Molloy; Steve Wilkinson
Fabricators: Kees van der Graaf, Balint Bolygo
Location: Various

3. "Aurora" by Diploma Design Studio 16

The installation is a lightweight canopy spanning between trees within Victoria Park as part of the entrance to the live events programme. Aurora is made up of about 1500 ready made hula hoops strung together with a cable wire system. It acts as a dynamic "cloud" floating above and the public. Aurora changes its character from day to night, when the canopy is lit from above and within to create glowing focal point and gathering place within the trees.

Students: Jamie Pearson ; robert percy, Lee Whiteman; Lemma Redda
Supporting tutors: Anthony Boulanger, Stuart Piercy.
Fabricators: Guan Lee and the Farm



(1)



(2)



(3)

Studying for an MA 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, an MA provides the context in which to reflect on their work as architects or designers and to enhance their design skills.

The following pages feature work from three master's programmes: MA Architecture and Digital Media, MA Cultural Identity and Globalisation, and MA Interior Design. 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. An exciting mix of people from different design and technical disciplines, and from many different cultural backgrounds, come together to study on our courses and each individual brings with them their own particular mix of interests and experience. The thesis allows each student to direct their research towards areas of study that will build on their previous education and can shape their future career.

Richard Difford

Department of Architecture: Coordinator of
Postgraduate Study

Alan Lamont, Dusan Decermic, Ana Serrano, Debby Kypers, George Thompson, Lukas Schrank, Mike Guy, Joe King

Students: Pornkanok Chairungsriker, Nadine El Jurdi, Parinaz Fahimi Hanzaei, Aniruddh Ghosh, Nina Monika Gunadi, Yagmur Kocak, Nevine Kusuma, Natalia Malyukova, Evangelia Nezeriti, Vivien Ngai, Elnaz Niknejad, Anh Pham, Fatemeh Rokn, Pranitha Sitharthan, Sylwia Szostak, Farnaz Tabatabaeian, Kittinut Thamrak, Karen Tsui, Marta Dabek, Viktorija Kumpyte, Tuba Nicolai, Liina Vaino, Dovile Zuokaite, Noha Baruti, Baiba Brezinska, Maria Constantinou, Gresa Heta, Valerie Mace, Marissa Wallder, Noa Silberberg Arbel, Vane Tang, Lina Vlasovaite, Ilya Dunaev, Ivana Maric

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 Making Interior Space 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.

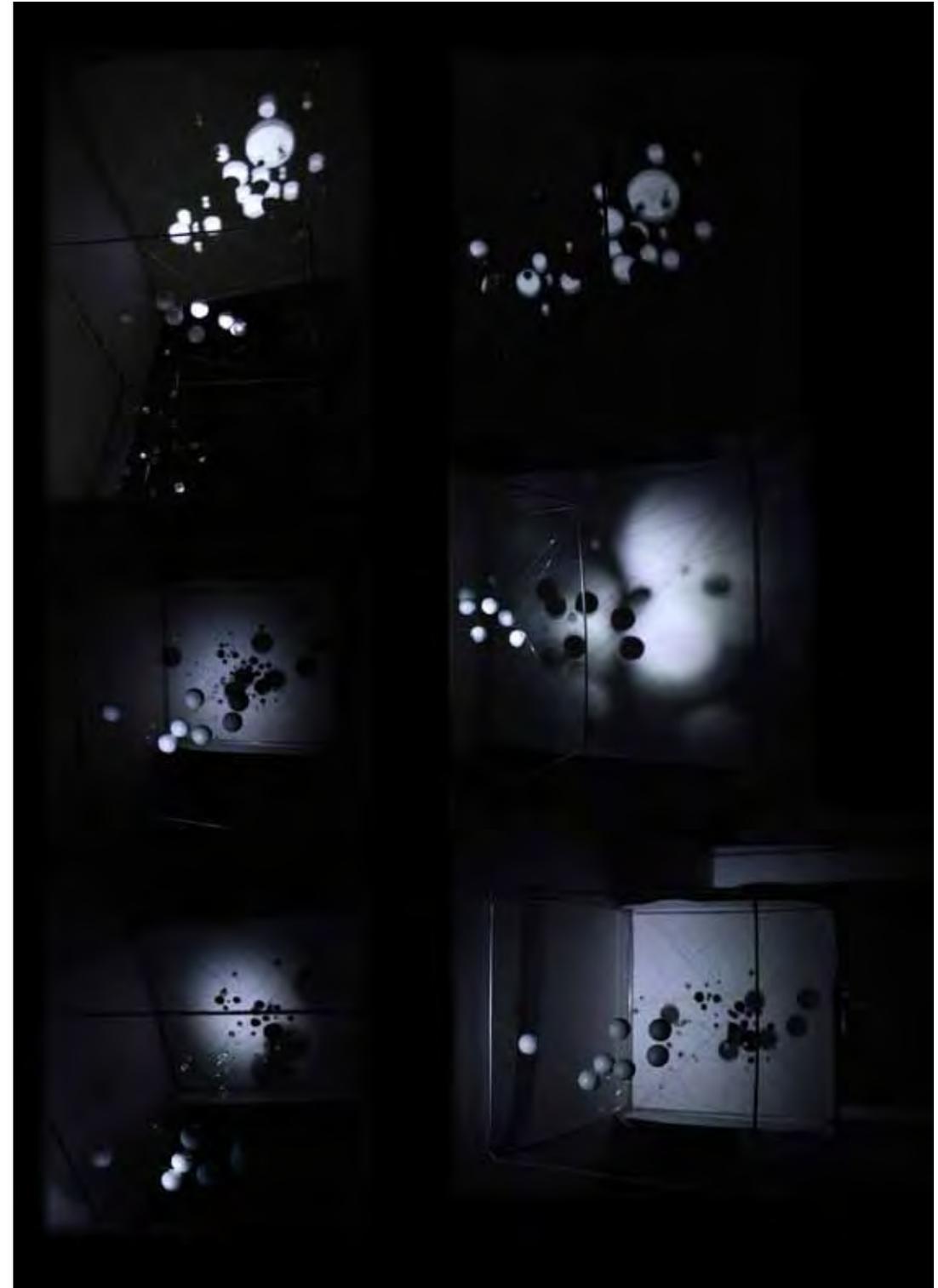
Critics: Elanthe Evans, Reza Schuster, Erin Thompson, Ian Farlie, Deema Sahyoun, Claire Richmond, Mike Rose

We are indebted to a circle of amazing 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, who's own histories have been marked by the rigours of practice.

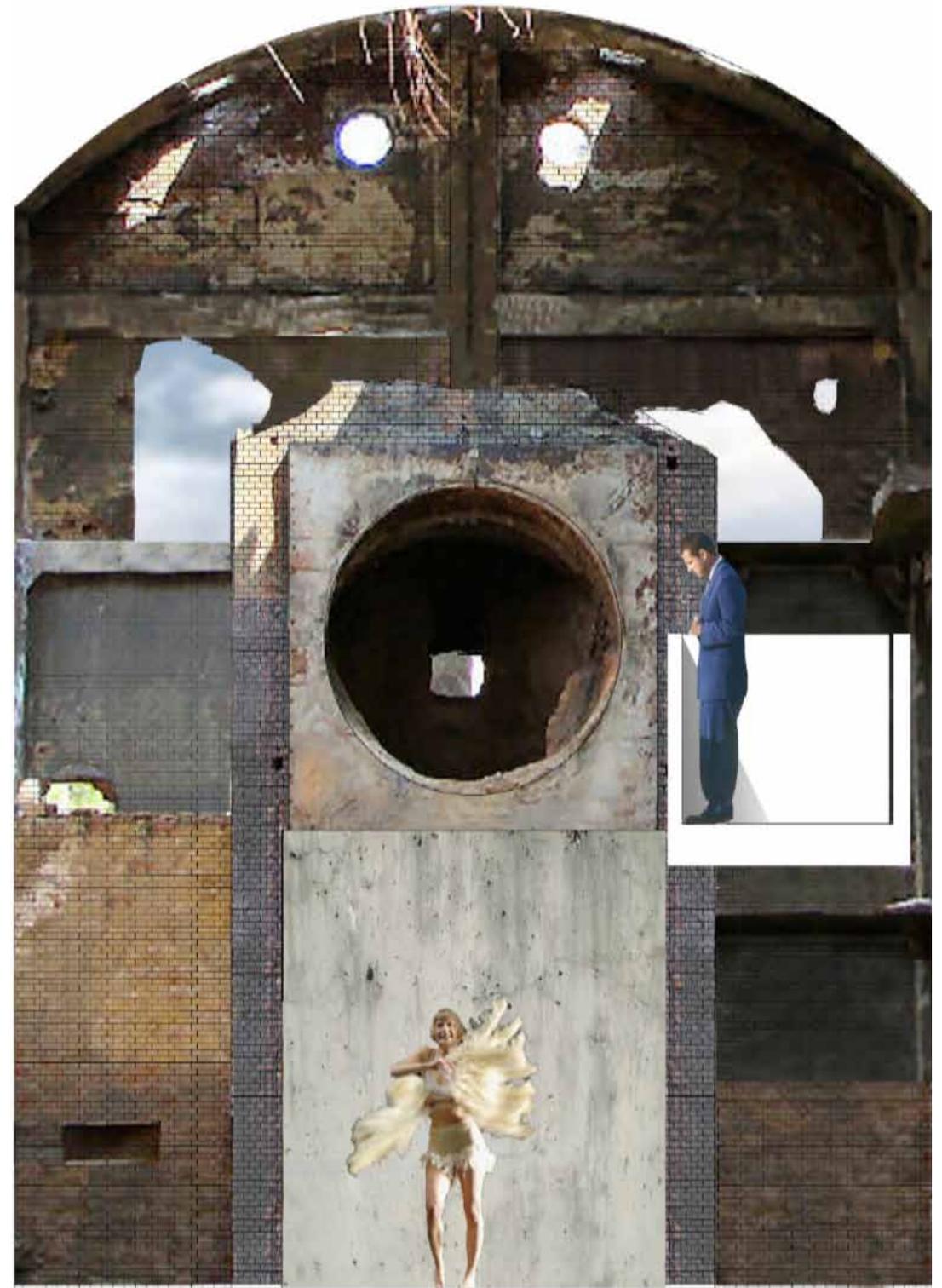
Images in the catalogue are at this stage interim traces of the MA Interior Design dialectic and material processes.

The Course modules are:

- Retail Design
- Making Interior Space
- Thesis Development
- Interior Design Case Study
- Introduction to Design Computing
- Thesis



Sylwia Szostak



Richard Difford, Ran Ankory, Alain Chiaradia, François Girardin, Jon Goodbun, Dirk Lellau, Filip Višnjić.

Students: Camilo Aragón, Andrey Elbaev, Cem Kaptan, Marina Lebedeva, Jie Li, Pooneh Nikkhah, Emad Savadkouhifar, Elinor Taylor, Jariya Suksawatdi, Magdalena Tym, Indra Wirawan.

Utilising new media technologies, physical computing and computational design, the MA Architecture and Digital Media offers the opportunity to form a critical understanding of the role played by these technologies in architecture. Students are encouraged to explore and incorporate emerging technologies and to demonstrate an imaginative use of digital media. By focussing on the potential both in the design process and in the fabric of architecture itself, the MA Architecture and Digital Media provides a context in which to learn programming and interactive design techniques; and to engage in exciting new research and innovative approaches to architectural design. The thesis project therefore brings together theory, design and technical skills as an integrated conceptual project.

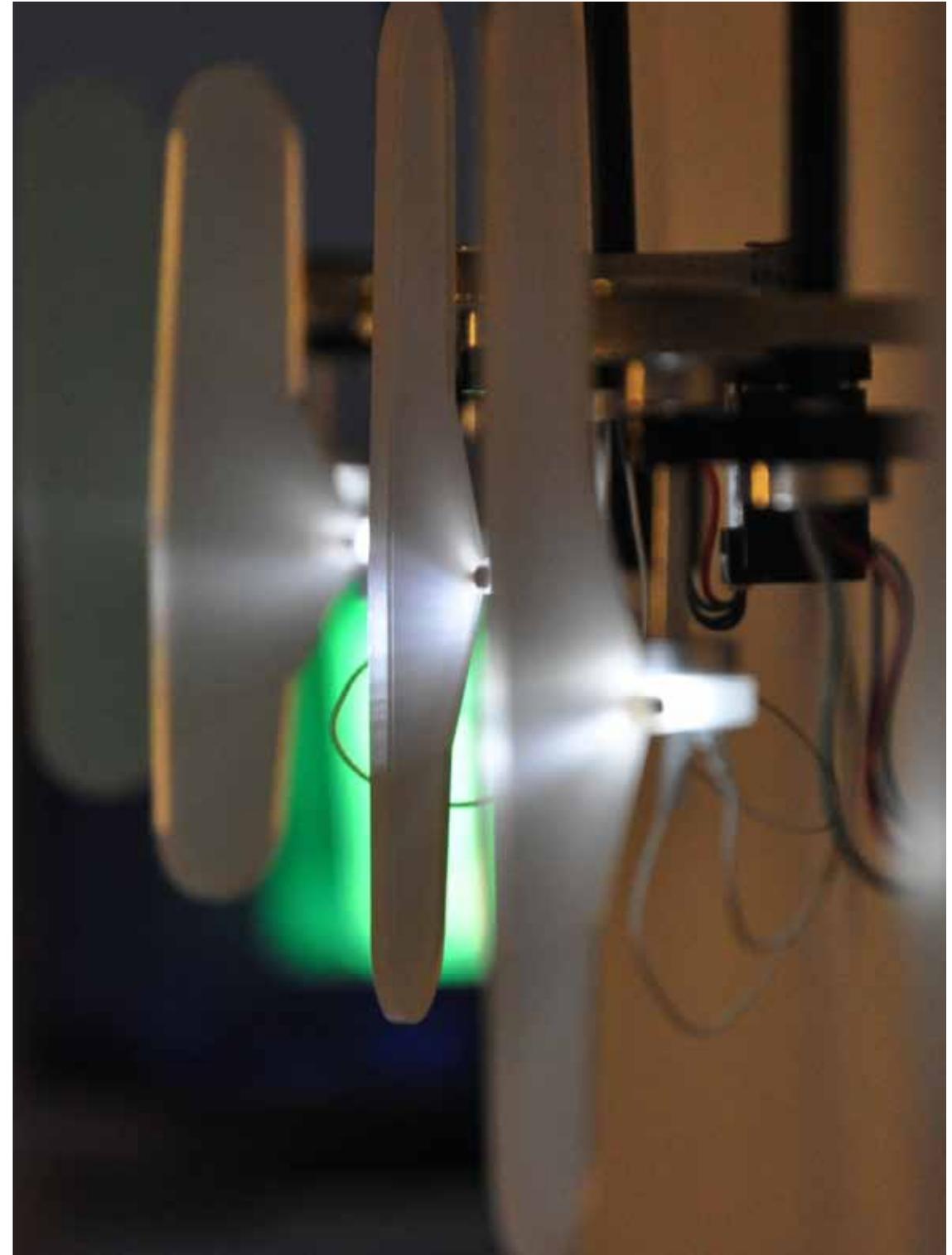
This year the staff and students of the MA Architecture and Digital Media also contributed to two major events:

In February at the Kinetica Art Fair, recent graduates Georgios Dimitrakopoulos, Anne-Laure Guiot and Sylviya Ilieva presented exhibition pieces originally conceived as part of their thesis projects. Further developed and refined especially for the fair, their work received positive reviews and was a popular stopping point for the thousands of visitors that attended Kinetica.

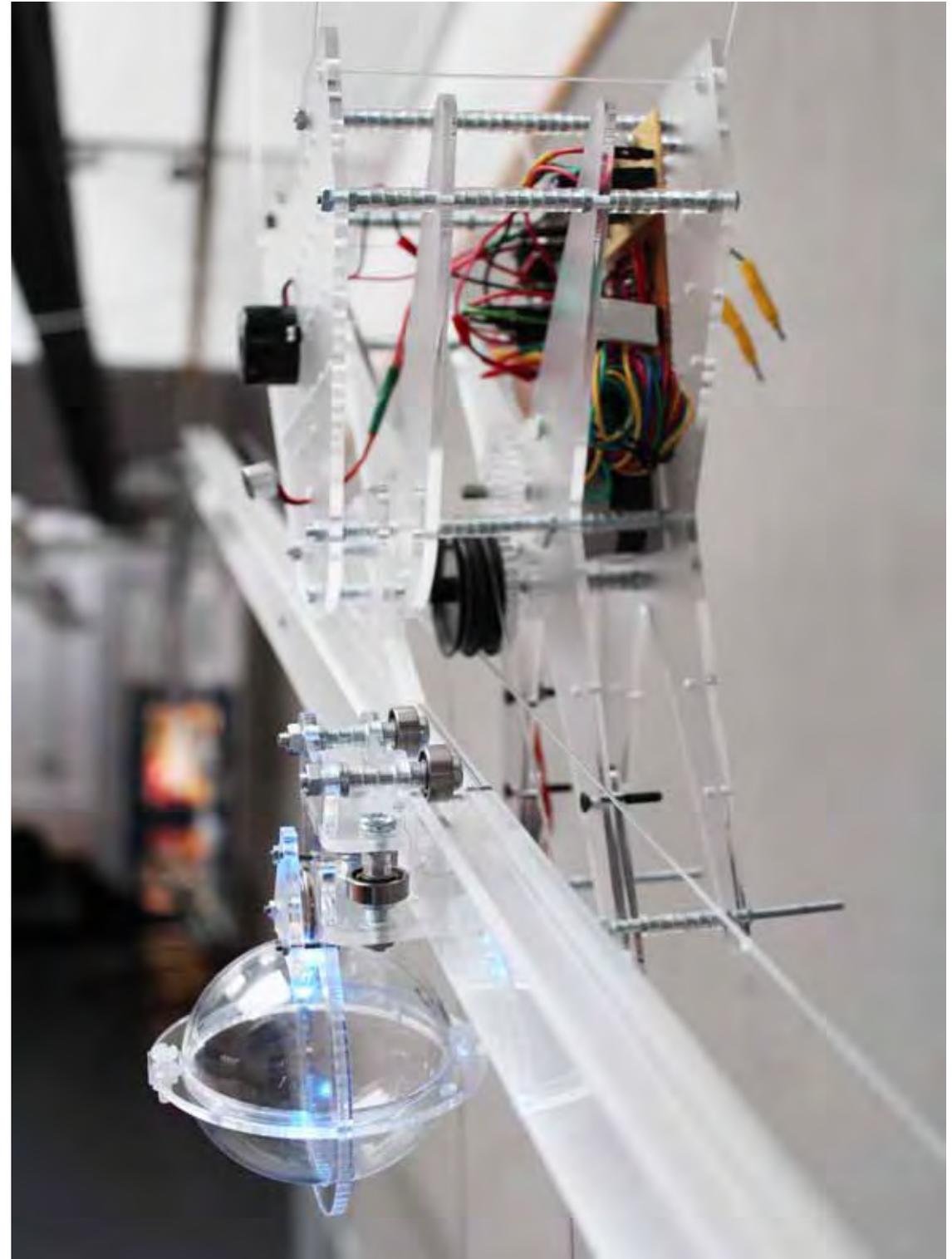
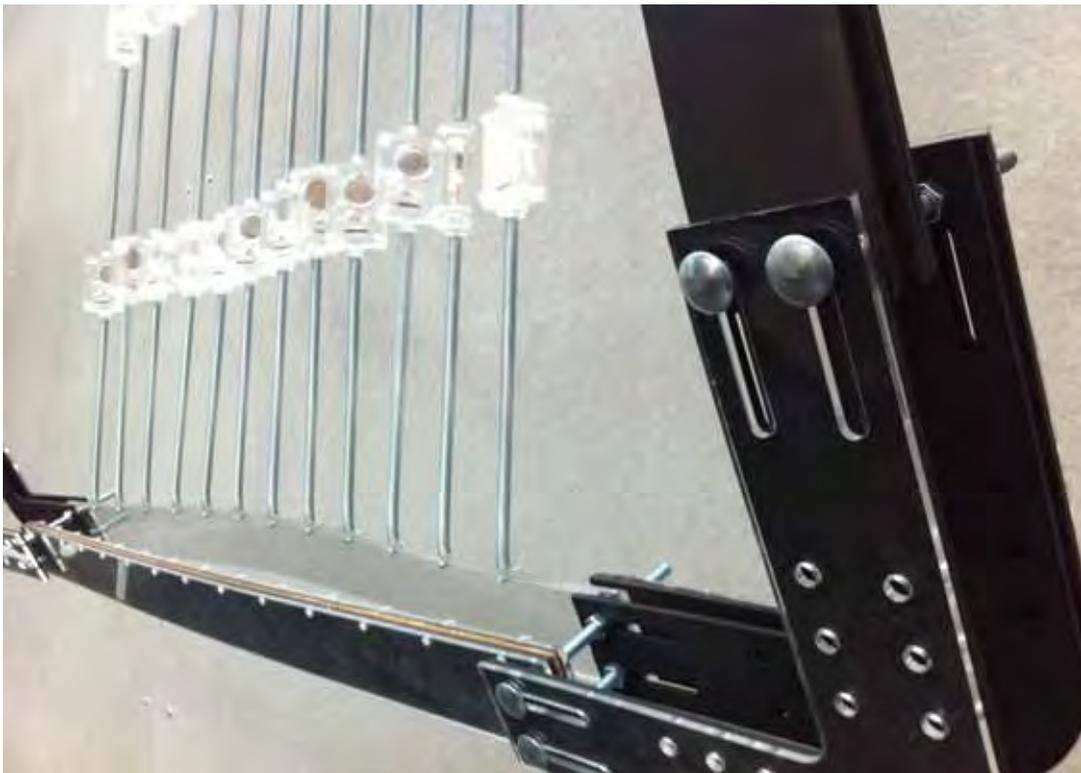
Soon after, MA ADM also took part in the hugely successful Resonate digital arts festival in Belgrade. The festival, organised by MA ADM tutor Filip Višnjić, hosted a number of talks by well known digital media artists and included a workshop run by Richard Difford and Anne-Laure Guiot exploring the creation of dynamic stereoscopic illusions in Processing.

www.maadm.org

Visiting Lecturers & Critics: Hélène Binet, Georgios Dimitrakopoulos, Anne-Laure Guiot, Sylviya Ilieva, Karin Jaschke, Laura Tarjuman.



Georgios Dimitrakopoulos: exhibition for KINETICA 2012.



Samir Pandya (Course Leader), Nasser Golzari, Shahed Saleem, Dr Tania Sengupta, Dr Clare Melhuish

Students: Shazana Aminuddin, Reem Beirkdar, Leandro Bernardes, Priyanka Bhattad, Veronica Cassin, Qiudan Cheng, Fatin Gardazi, Seyed Payami Hashemi Tari, Jae Yeon Kim, John Mbene, Charity Mwaniki, Thanh Mai Phuong Nguyen, Azen Omar, Matt Parsons Brown, Myrto Tzortzi, William Woods, Elif Yilmaz

The overarching objective of the course is to produce graduates who are culturally sensitive designers. It does this through promoting design as the primary method for theoretical investigations into the links between architecture and cultural identity within the dynamic context of globalisation.

Design and text-based projects sited in London this year explored themes such as empowerment and exclusion, cosmopolitan cultures, hybridity, and place-attachment. International sites were explored through this year's field trip to Dubai and examined the interrelated cultural and material conditions of transience, 'slowness', and rapid development. Students' exploration of Dubai involved visits to a range of sites, from 'media cities' to labour camps, as well as

collaboration with local architects and students from the American University of Sharjah. Other projects included ethnographic studies of London-based diasporic communities, involving participant observation and creative methods for engagement. This was done in order to firstly understand how communities construct and maintain their collective identity through trans-cultural and local networks, and secondly, to use this deep understanding to develop site-specific design proposals.

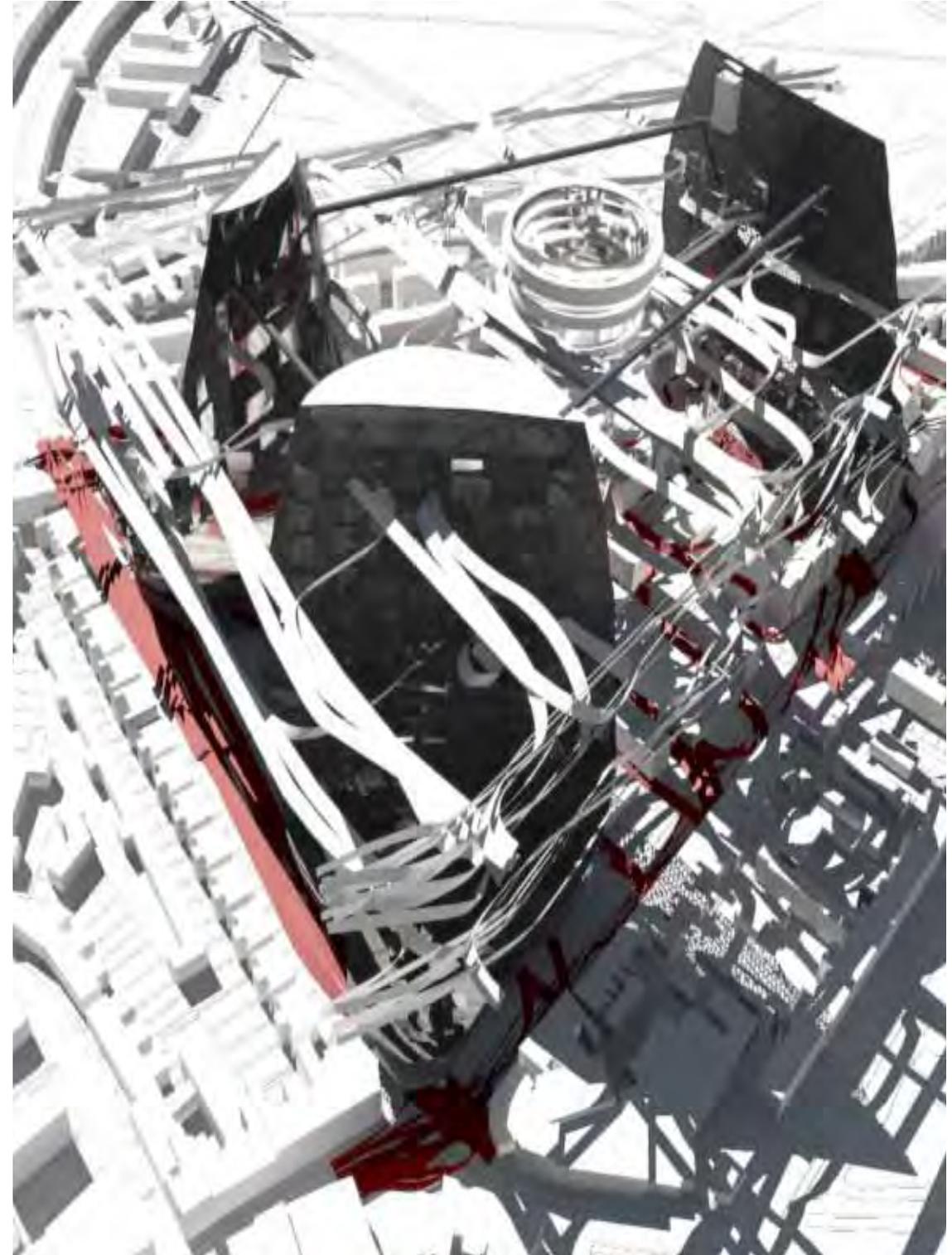
Visiting speakers this year included renowned architects, anthropologists, academics, artists, and PhD candidates, all of whom are engaged in innovative work related to the subject areas of the course.

Visiting Professor: Dr Lesley Lokko

Critics and Visiting Speakers: Professor Lindsay Bremner, Pierre D'Avoine, Clare Carter, Dr Shezad Dawood, Nima Dibazar, Shane Dowle, Dalina Gashi, Louise Goodison, Dr Katie Hill, William Hinter, Dr Anthony Key, Dr Yat Ming Loo, Professor Andreas Philippopoulos-Mihalopoulos, Yara Sharif, Andrew Wade



Elif Yilmaz: Inoperative Communities: The Alevi in London



The School of Architecture and the Built Environment is widely recognized for the internationally excellent quality of its research. In 2008, twenty per cent of its research was judged as world leading with ninety per cent judged as international. It attracts a wide range of PHD students, encourages research through scholarship, consultancy and design and supports a number of inter-disciplinary research groups, centers and projects. These include ProBE and SCIBE as well as five discipline-based research groups, including the Architecture Research Group.

ProBE is a research centre established in February 2010 between the Westminster Business School and the School of Architecture and the Built Environment. It co-ordinates and instigates distinct, original and controversial research into the social processes and people producing the structures and spaces of the built environment. It operates as a research hub, a forum for debate and discussion, and a focus for interdisciplinary and international activity.

SCIBE (Scarcity and Creativity in the Built Environment) is a research project funded by HERA (Humanities in the European Research Area) to explore the relationship between scarcity and creativity in the built environment. It is investigating how conditions of scarcity might affect the creativity of the different actors involved in the production of architecture and urban design, and how design-led actions might improve the built environment in the future. The research is based on the

analysis of processes in four European cities: London, Oslo, Reykjavik and Vienna. The London team is working in Bromley-by Bow to engage community groups' and individuals' perceptions of scarcity and how design and creativity might mitigate its effects.

A great help to publicising the work of the school has been the P3 Ambika Gallery, located in the basement of Westminster's Marylebone Campus. This unique venue has been used for a wide variety of art and design exhibitions, including those on architecture. From September 2012 on, the Front Room at the Marylebone Campus will provide a new venue for the dissemination of research through seminars, round-tables and other forms of debate.

Research in architecture is structured in four active research groups, each of which are extending the boundaries of architectural knowledge through scholarly research, design, drawing writing etc. and dissemination through publication, exhibition, conference, web-based media etc. The four research groups are Experimental practice (EXP), History and Cultural Studies, Technical Studies and Expanded Territories.

Experimental Practice (EXP)
exp-edu.org

The Research Centre for Experimental Practice (EXP) was set up in 2003 to support, document and generate major experimental design projects which have acted or act as laboratories for the architectural profession, including built and un-built design projects, books, exhibitions and other forms of practice. Its first projects were the Archigram Archival Project and the Supercrit Series. The former made the works of the hugely influential architectural group Archigram available online for academic and public study for the first time. The project was funded by a grant from the Arts and Humanities Research Council and was led by Dr Kester Rattenbury and carried out with collaborative support from the surviving members of Archigram or their heirs. <http://archigram.westminster.ac.uk>

The Supercrit Series brought some of the world's most influential architects back to the school to debate their most famous projects with a panel of international critics, students and the public. Supercrits have featured Cedric Price (The Potteries Thinkbelt), Robert Venturi and Denise Scott Brown (Learning From Las Vegas), Richard Rogers (The Pompidou Centre), Bernard Tschumi (Parc de la Villette), Rem Koolhaas (Delirious New York), and Leon Krier (Poundbury). Events 1-4 are published as books by Routledge and 5-7 the will shortly be available on line.

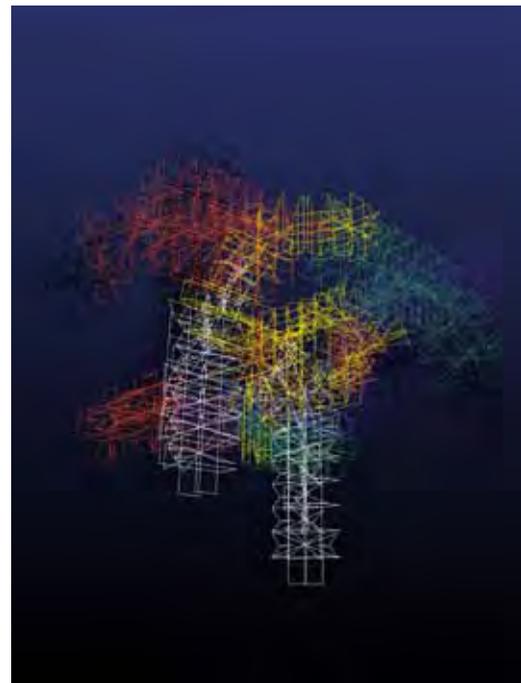
EXP was also instrumental in setting up openstudio, a live online exhibition, teaching and learning tool for the design studios, research groups and other bodies in the Department of Architecture. Openstudio creates a network between open access software to allow students, teachers and researchers to share information, images, movies etc. live online. The project was designed and developed by Filip Visnjic and was launched in 2009.

<http://openstudiowestminster.org>

The group includes Peter Barber, Richard Difford, Nasser Golzari, Sean Griffiths, Gillian Lambert, Andrei Martin, Gordon Schrigley, Filip Visnic, Victoria Watson, Camilla Wilkinson Andrew Yau and others and is co-ordinated by Kester Rattenbury.

EXP invites interest for PhD study in design-related research. Current PHD students are Nasser Golzari and Claire Harper.

For further information contact Dr Kester Rattenbury at k.rattenbury@westminster.ac.uk



Doctor Victoria Watson: Beetle City, A Micro-urbanism in Colour and Air

History and Cultural Studies

The History and Cultural Studies group includes scholars engaged in a wide range of research into architectural history and theory. These explore the 'what, why, how, and for whom?' of architectural and building custom and practice, and the various changing meanings and interpretations which have been placed upon them both in the past and in contemporary culture. Members of the group have conducted ground breaking research in a number of key areas, hosted symposia and conferences, edited journals, curated exhibitions and published books, book chapters and journal articles. The group is co-ordinated by John Bold and includes Nick Beech, Davide Deriu, Richard Difford, William Firebrace, Jon Goodbun, Josie Kane, Andrew Peckham, Douglas Spencer, Julian Williams, Victoria Watson and others. In the spring semester each year, the group hosts the History and Theory Open Lectures series. Recent speakers have included Timothy Brittain-Catlin, Elain Harwood, Mark Clapson, Camilla Wilkinson and Andreas Philippopoulos-Mihalopoulos.

Recent selected publications include John Bold and Tanis Hinchcliffe, *Discovering London's buildings* (London: Francis Lincoln, 2009); William Firebrace, *Marseille Mix* (London: Architectural Association, 2010); Victoria Watson, *Utopian Adventure: The Corviale Void* (Farnham: Ashgate, 2012); Josie Kane, "Construction of a modern pleasure palace: Dreamland Cinema, Margate, 1935," in *Design and Popular Entertainment*, edited by Christopher Frayling and Emily King (Manchester: Manchester University Press, 2010); Richard Difford, "Infinite Horizons: Le Corbusier, the Pavillon de l'Esprit Nouveau dioramas and the science of visual distance," *Journal of Architecture* 14, no.3 (2009); Jon Goodbun, "Gregory Bateson's Ecological Aesthetics." *Field 4* <http://www.field-journal.org/index.php>; and Andrew Peckham's "Moneo, Libeskind and a question of influence," *Journal of Architecture*, 13, no. 1 (2008): 23-51. Davide Deriu and Tanis Hinchcliffe (eds.), *Aerial Views of Metropolitan*

London, special issue of *The London Journal* 35, no. 3 (November 2010) and Nick Beech (ed.), *Telling Places*, special issue of *Multi: The RIT Journal of Diversity & Plurality in Design* 2, no. 1 (Winter, 2008).

The group invites interest for PhD study in architectural history and theory and European heritage studies. Current PhD students include Noha Alahmadi, Abeer Al-Saud, Gwyn Lloyd Jones, Douglas Spencer and Sarah Milne.

For further information contact John Bold at J.A.Bold@westminster.ac.uk



William Firebrace: Bathyscaphe FRNS3 designed by Auguste Piccard, off Dakar 1954, photo Philippe Tailliez, Part of Memo for Nemo research

Technical Studies

The Technical Studies group consists of scholars and practitioners in the fields of architecture and engineering engaged in the implementation and study of the technologies of architecture. Specific areas of identified interest include atypical construction technologies, the innovative and efficient use of materials, human comfort and the environmental envelope, systems building design, computational tools in architecture, interaction design in the built environment, day-lighting and acoustics. Research outputs include authored and edited books, regular journal and magazine articles and on-going practice driven research into the history and on-going technological development of architecture. The group is co-ordinated by Will McLean and includes Peter Barber, Scott Batty, Richard Difford, John-Paul Frazer, Andrew Whiting, François Girardin, Antonio Passaro, Peter Silver, Michael Wilson and others. Each year, the open Technical Studies Lecture Series invites and documents talks from leading thinkers and practitioners in architecture, engineering and related disciplines. The lecture series has run for over ten years, and within the new Front Room project space at Marylebone, we will continue to host highly successful evening lecture series, augmented with demonstrative student and public workshop events linked to the Technical Studies group.

Recent selected publications include Peter Silver and Will McLean, *An Introduction to Architectural Technology (IAT)*. (London: Laurence King, 2008); Will McLean, *Quik Build: Adam Kalkin's ABC of Container Architecture*. (London: Bibliotheque McLean, 2010); Michael Wilson and Peter Tregenza, *Daylighting*. (London: Routledge, 2011) and Michael Wilson, "Aircraft noise, overheating and poor air quality in classrooms in London primary schools," *Building and Environment* (2011), doi: 10.1016/j.

buildenv.2011.11.019. Forthcoming are John Frazer and Will McLean (ed.) *Autotectonics: Five Tales of Architecture*. (London: Bibliotheque McLean) and Peter Silver, Will McLean and Peter Evans *Structural Engineering for Architects: The Handbook*. (London: Laurence King).

The group invites interest for PhD study in the technologies of architecture. Current PhD students are Nadya Gabriel and Izis Salvador Pinto.

For further information contact Will McLean at W.F.Mclean@westminster.ac.uk



Swiss Federal Railways (SBB) training centre at Löwenberg, Switzerland (1978-1982) by architect Fritz Haller. Part of ongoing study into systems building. Photograph W. McLean, 2012.

Expanded Territories

Expanded Territories is a loose alignment of researchers, scholars and designers working on architecture in an expanded field. This refers not only to questions of scale (larger than architecture / smaller than architecture), but also to questions of site, methodology and disciplinary boundaries. Expanded Territories probes areas normally considered beyond the realm of architecture – the underwater, the underground, the ocean, the air, the informal, the interior etc. as fertile grounds for architectural research and speculation. Expanded Territories is engaged in research led practice and produces hybrid work, between architecture and landscape architecture, interior architecture, visual studies, critical studies, urban studies, philosophy, politics, cultural studies, science studies and geography. The group is co-ordinated by Lindsay Bremner and includes Davide Deriu, Julia Dwyer, Samir Pandya, Ro Spankie and Ben Stringer.

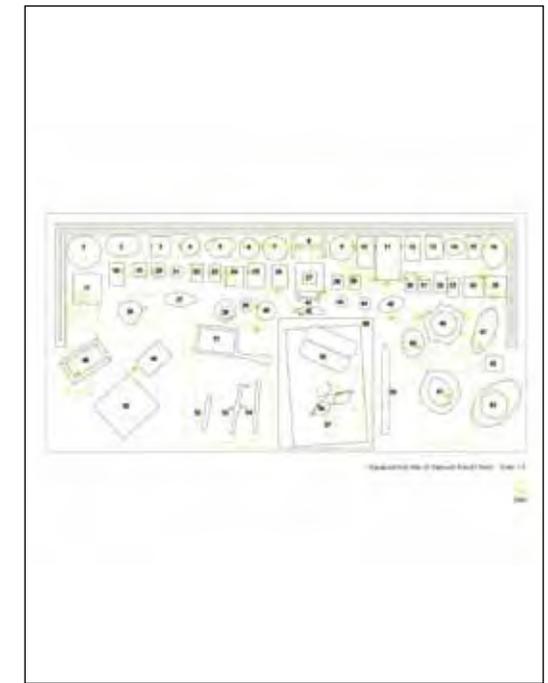
Recent selected publications include Lindsay Bremner, "6 Ways of Being a Stranger," in *Via Dirt*, edited by M. Born, H. Furjan, and L. Jencks ((Cambridge: The MIT Press, 2012); Lindsay Bremner *Writing the City into Being: Essays on Johannesburg 1998-2008*. (Johannesburg: Fourthwall Books, 2010); Ro Spankie, *Basic Interior Design 03: Drawing out the Interior* (London: AVA, 2009); Ro Spankie and Ana Araujo, "Modelling the interior; opening up the dolls house," *Interior territories: IDEA (Interior Architecture Educators Association) Journal* (2009):62-71; Ben Stringer and Jane McAllister, "Souvenirs of the architectural tourist: Ahmedabad framed," In *Politics of Making*, edited by Mark Swenarton, Igea Troiani and Helena Webster (London: Routledge, 2008); Ben Stringer and Jane McAllister, "Angels of suburbia," *Architectural Research Quarterly*, 12 (2008): 249-254.

Forthcoming are Lindsay Bremner, "Muddy Logics," in *Writing post national narratives: other geographies, other times*, edited by

D. Menon. (Delhi: OUP Delhi); Julia Dwyer, "Collective Inscriptions: emerging from the other side," in *The Design Collective: An Approach to Practice*. (Australia: Cambridge Scholars Publishing); Ro Spankie, *An Anecdoted Topography of Sigmund Freud's Desk*. (London: Freud Museum).

Expanded Territories invites interest for PhD study on any aspect of architecture in an expanded field. Current PhD student is Nehal Almerbati.

For further information contact Lindsay Bremner at bremnel@westminster.ac.uk



Ro Spankie, *An Anecdotal Topography to Sigmund Freud's Desk*, Part of PhD research 'Thinking Through Drawing'.



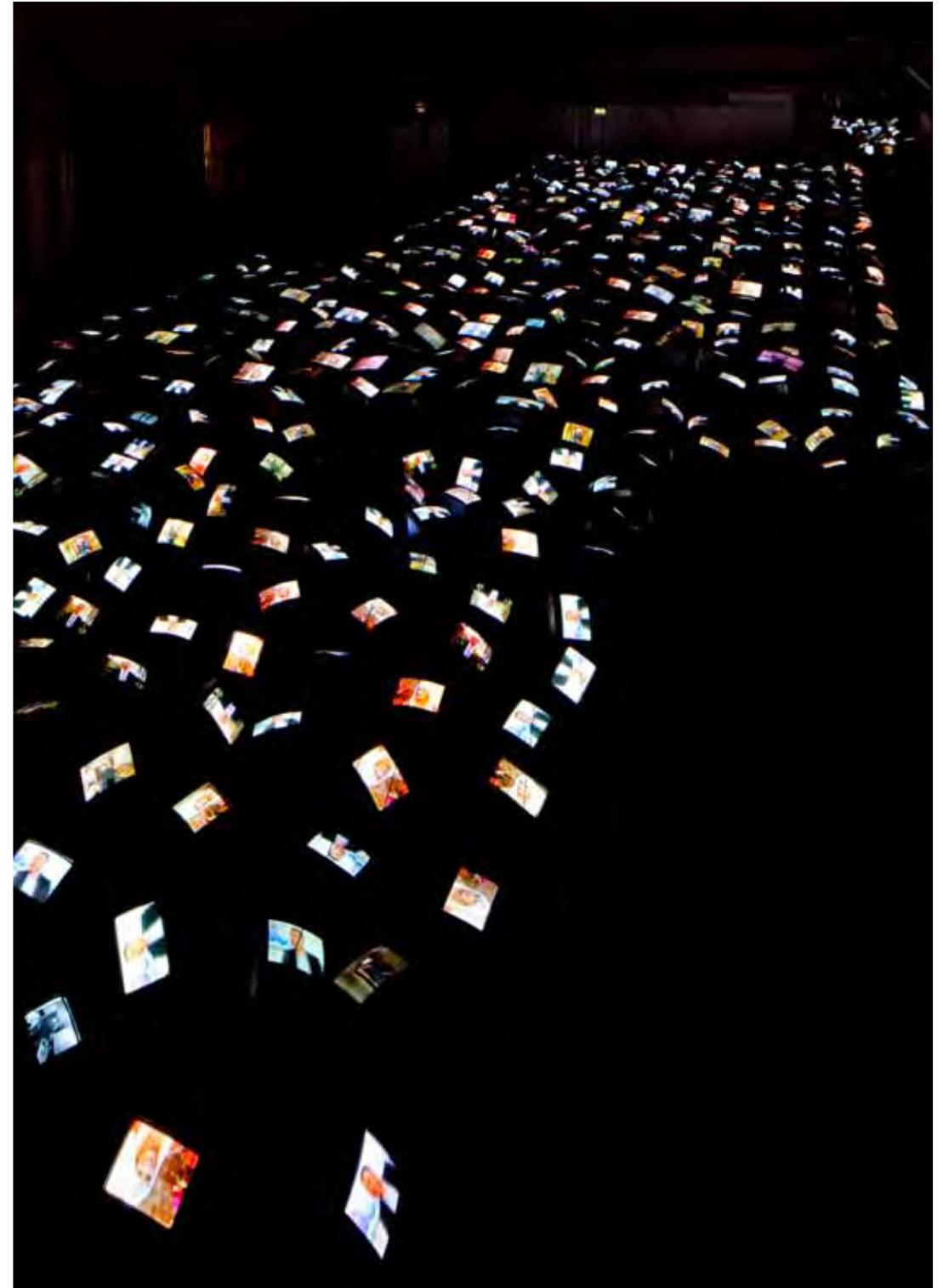
Working in partnership with the British Council as part of the International Architecture and Design Showcase, IADS 2012, there will be an exhibition of work from Taiwan, Serbia, Namibia, South Africa and from the Caribbean from 28th June to 12th July from 10am to 6pm every day. In addition a series of public talks around the subject of 'Design Diplomacy' is being organized by Ed Wainwright, and a Colloquium entitled 'Expanded Territories' on 5th July at 2.30 will be hosted by Professors Lindsay Bremner and Katharine Heron, and involve representatives of all exhibitors.

Ambika P3 is dedicated to innovation, experimentation and learning and the programme has been conceived as a laboratory and meeting place for practitioners, industry and academia, aimed at both specialist and general public enthusiasm for architecture, design, media, fashion and visual and performing arts. Ambika P3 works in partnership with others to commission artists and researchers across creative disciplines, particularly those developing large-scale installations and prototyping, where full advantage can be taken of the large and accessible space.

www.p3exhibitions.com

In April 2012 to mark the end of analogue TV, artist David Hall was commissioned to install new work called 'End Piece' curated by Michael Maziere working closely with the artist and co-ordinating the team to install it. It was an extraordinary exhibition with unexpected resonance, beautiful to see and irritating to hear.

Ambika P3 opened in 2007 and has shown major exhibitions including new works by Keith Wilson, Richard Woods, David Ward, Terry Flaxton and significant collaborations with Artangel (Heiner Goebbels' Stifter's Dinge), Arts Catalyst (Ashok Sukumaran's The Neighbour), Limoncello Gallery (Sunday, Frieze). It also hosts events such as the Kinetica Art Fair and is a central venue for Design Week, Fashion Week, London Festival of Architecture and Open House. In 2010 P3 exhibited a survey of British Sculpture under the heading 'From Floor to Sky', and an extraordinary solo show with a new installation by Jannis Kounellis. In 2011 two exhibitions reached unprecedented audiences in terms of numbers and widespread interest - a new commission 'Vertical Works' by Anthony McCall and the Deutsche Börse Photography Prize with the Photographers Gallery.



David Hall: '1001 TV Sets (End Piece)' 1972-2012. Photo: David Freeman, Ambika, P3, University of Westminster

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