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Welcome to OPEN2013

OPEN2013 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 2012/13. Professor David Dornie joined us as Dean of Architecture and the Built Environment, and we look forward to working together in the newly formed Faculty. We delighted to have been voted joint second most influential school by the Architects' Journal, which is testament to our continuing close links with so many practices.

The professional courses in Architecture received RIBA validation and ARB prescription for a further five years and this is further endorsement of the work of the Department. They variously applaud diversity and mix of studio groups, excellent design projects, richness of subject range in Dissertation, and exploration of technical possibilities. Students are keen to study architecture and, again, we have increased numbers of applicants. The exhibition reveals the expanding range of work of our Undergraduate programme and the celebrated MArch (previously Graduate Diploma) course, and the emerging reputation of the new course - BA Interior Architecture.

There have been extraordinary achievements by many students and congratulations to John Killock who won an unprecedented number of awards and competitions including the Future Communities Award, Ontological Design in Future Housing, and Designing for Adaptable Futures.

The Part 3 course does not feature in the exhibition, but links us to over two hundred practices in central London. Our thanks to all those listed at the end of the catalogue, and many more we have missed inadvertently who provide part-time tutors, lectures and examiners, work experience opportunities in third year undergraduate, and mentoring with employment for year-out students. And thank you to those sponsors who have given generously to support the show and the catalogue, and to those people who have contributed in so many ways.

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



Window installation by architect Gordon Shrigley. A commission made possible by donation to the Department of Architecture.

Interior Architecture is a distinct 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.

Playing to this emphasis, this year's projects have begun by surveying the host building. Using London as their library, armed with clipboards, measuring tapes and in some cases, hard hats, the interior architecture students have climbed over, surveyed, drawn, photographed and modeled: a construction site for a live-work studio in Stoke Newington, the VOLA International Showroom on Great Portland Street, the Elms Lesters Scenery Painting Rooms at St Giles, a derelict Brewery in Bethnal Green, a variety of shops around Church Street and Bell Street as well as Starkmann Ltd, the Lisson Gallery and the Cockpit Theatre, all in Marylebone. Back in the studio these drawings and models become the sites of proposition.

BA (Hons) Interior Architecture at Westminster is a small course. Students are taught in year groups but cross fertilization and extra curricular activities are encouraged. This year we ran a collaborative Paper Model workshop across years using 3D scanning software to create paper models of everyday objects out of thin card. Building on previous years students have been involved in creating a series of exhibitions both as a form of 'live project' but also as a new course to establish our profile; most notable of these being the IE

Show at Free Range Art and Design Show in the Truman Brewery on Brick Lane and being invited to exhibit as part of the London Design Festival.

The course has been set up to have strong links to practice, a weekly series of guest speakers has included: Pamela Bate: Hopkins Architects, George Bradley: Bradley van der Straeten, Eva Branscome, Tamasin Fisher: Established and Sons, Debbie Kuypers: RFK Architects, Riya Patel: Frame Publishers, Mary Reid: Avanti Architects, Cary Ash: Ash Sakula & Adrian Slatter.

Ro Spankie Course Leader

BA (Hons) INTERIOR ARCHITECTURE

Ro Spankie, Allan Sylvester, Christos Antonopoulos.

Students: Ziad Abuzeid, Saeed Agboke, Tobi Agunbiade, Bane Alsabawi, Esma Al-Sibai, Qays Anis, Bhavini Asawla, Iliona Capsali, Alessandra Catello, Joshua Day, Basak Ejder, Chloe Farrell, Nur Habbab, Jack Haggerty, Elaine Hardy, Gurtej Kaur, Jerry Kisekka, Vida Kohan-Ghadr, Lara Matar, Thalia Moros, Sara Narramore, Nikolas Nikolaou, Wulan Purnamasari, Zain Said, Mariela Saltapida, Sara Samra, Maryam Sheikh, Dajana Skoric, Andrew Sofuyi, Jess Taliadoros, Amin Tashayoieneja.

Hinged Space, Tardis House, Shop Window, VOLA Transformation..

First Year BA Interior Architecture began by looking at how design can transform small spaces. Working primarily in model, the new first year started by exploring spaces that fold, unfold, slide or hinge to accommodate hybrid programmes, a quality that Steven Holl refers to as 'Hinged Space'. The students were asked to survey and create measured drawings of an existing shell 5.5m x 6m and roughly two and a half storeys in height. Their hinged details were then developed into proposals for a live work-space in a space so small, the project became known as the Tardis House. The term 'Tardis-like' being used to describe spaces that seem to be bigger on the inside than the outside.

Second semester focused on inspiration and drawing out ideas – how does one develop from an idea to built form? Following a day trip to Oxford and visits to various London galleries and museums, the students attended a presentation by the Regent Street Windows Project 2013 and were asked to develop ideas for a shop window design for VOLA International Studio. This work was structured as a competition, an exercise in communication and layout as much as the idea itself and judged by Amaya Eastman from VOLA. The ideas from the shop window competition were then developed into proposals for the redesign of the VOLA showroom.

Critics: Abi Abdolwahabi, George Bradley, Keiko Furukawa, Spyros Kaprinis, Harpreet Lota, Chrysanthi Staikopoulou, Ewald Van der Straeten, James Stroud, Yuki Sumner, Reina Yusa.



Jess Taliadoros: VOLA Showroom.



Lara Matas: VOLA showroom.



Vivienne La: Sleep Mapping

Alessandro Ayuso and Mike Guy.

Students: Azza Ahmed, Zeina AHdelbi, Ada Aslanni, Flor Barsallo, Blerina Berisha, Tanya Boncoeur, Derya Cagirani, Sonia Chahal, Georgia Charizani, Thelma Constantinou, Nicole Cork, Emily Coyle, Roshna Dabasia, Cerise Day, Christina Diamandi, Naomi French, Mongono Ganchuluun, Matthew Grand, Lucy Guthrie, Phillip Herring, Mehdi Jelokhani, Harjot Kaur, Vivienne La, Daniel Li, Alice Ly, Daniel Manoharadas, Dilan Olgun, Maria Pilla, Khalida Rahim, Kemi Rahman, Raz Rashid, Marta Santos, Alice Simmons, Mafara Ahmed Tannie, Clay Thompson, Monica Wojtaszak.

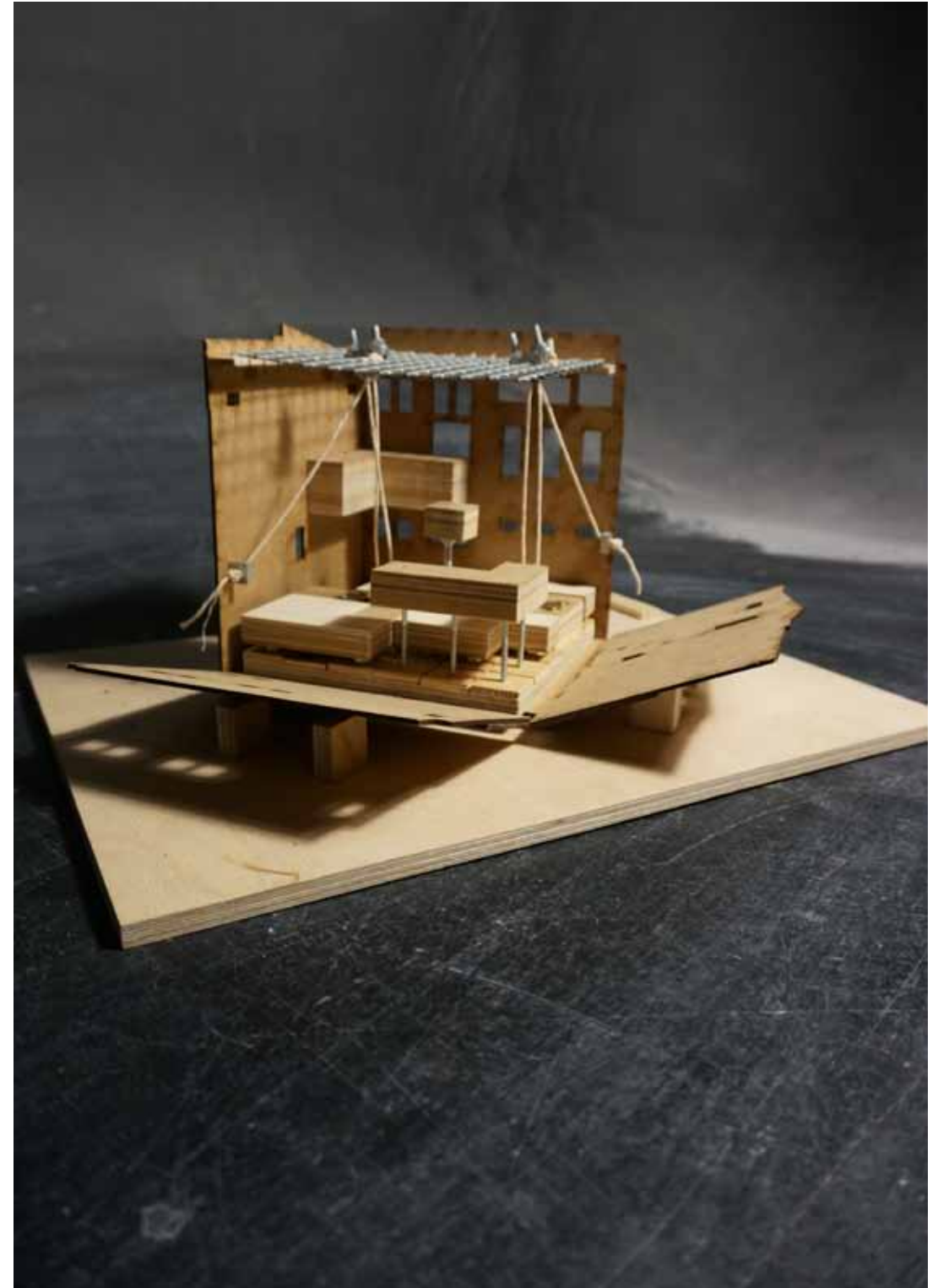
Elms Lesters Drawing Centre

The first semester's project began with a complete survey of the Elms Lesters Painting Rooms in St. Giles. For this, students worked in groups to accurately draw the building but also to capture its distinct details and atmospheric qualities. Following the concentration on drawing, and keeping Elms Lesters' extraordinary scenery painting rooms in mind, the design brief asked for a London location for the New York City based Drawing Center. Students made maquettes, installation proposals to "open up" the building, and then finally proposed inventive schemes for the renovation of the existing shell to accommodate gallery spaces, artists' studios and residences, as well as a cafe.

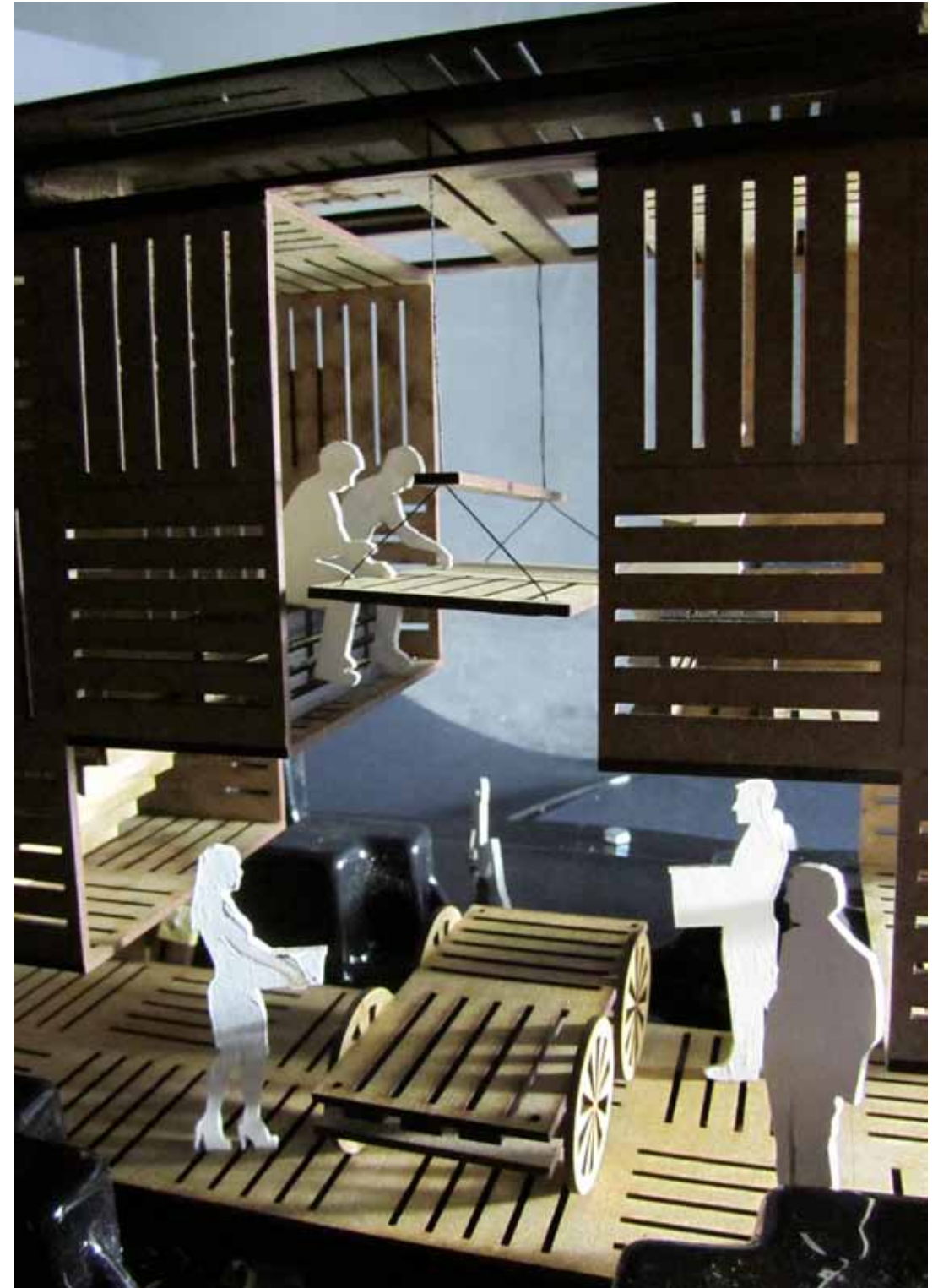
Bethnal Green Brewery Venue

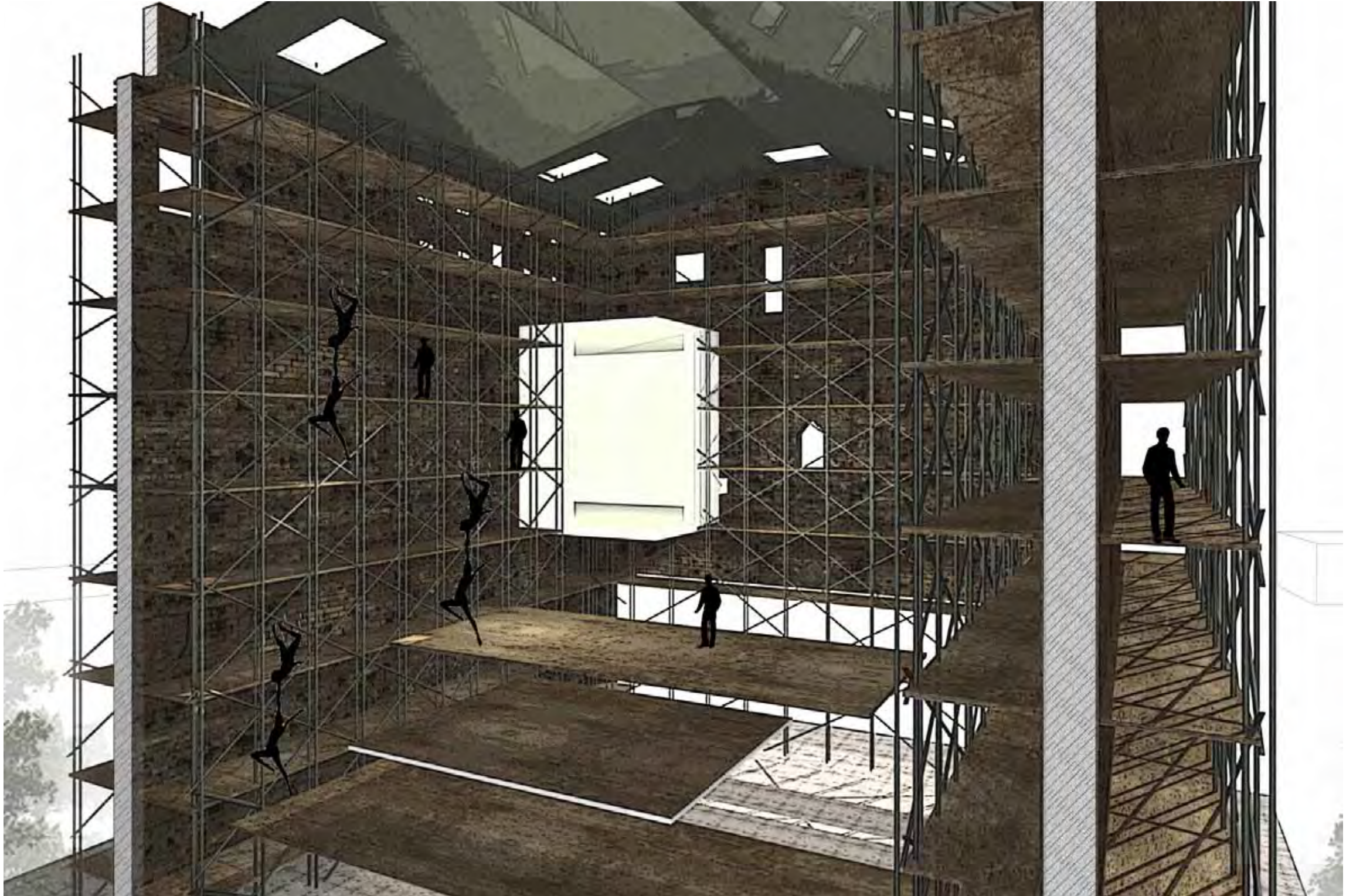
The second semester's project worked in tandem with Architecture DS01 in a collective effort to offer ideas to re-vitalise Bethnal Green's Oval. Each 2nd Year Interior Architecture Student was asked to propose a design in a disused brewery building in this forlorn post-industrial area landlocked by railway, canal and gasworks. The 'Brewery Venue' designs incorporated the students' research on cuisine, performance, and the Bethnal Green area itself. While the design solutions and programmatic agendas were diverse, all the projects sought to work symbiotically with the food production activity proposed by DS01's 'Oval Oasis' projects, and to offer catalytic and vibrant additions to the neighbourhood.

Critics: Yota Adilenidou, Sabina Andron, Manuela Antoniu, Ian Chalk, Alex Cox, Bernardita Devilat, Max Dewdney, Julia Dwyer, Charles Fish, Anne-Laure Guiot, Geraldine Holland, Sylvia Ilieva, Nahed Jawad, Chee-Kit Lai, Felipe Lanuza Rilling, Harpreet Lota, Dearbhla Macmanus, Natalia Malyukova, Catalina Mejia, Bongani Muchemwa, James O'Leary, Dragan Pavlovic, Eva Sopeoglou, Chrysanthé Staikopoulou, Qingling Tan, Amy Thomas, Quynh Vantu, Hui Ye, Andrey Yelbaev, Ksenija Zizina.



Emily Coyle; Flexible stage.





Julia Dwyer, Steve Jensen.

Students: Chloe Agron, Hager Al Hakimi, Abdi Ali, Goknur Bacak, Andrea Bedoya, Karen Bergman, Lilas Bizrah, Joe El-Hendi, Leonor Garcia De Soto, Irina Greidane, Abdulrazak Haji Dheere, Basma Harasani, Alice Harrison, Inger-Marie Hennum, Zuzana Hozakova, Nadja Jeppsson, Aygul Kart, Olga Klyashorna, Charlotte Knowles, Amna Meraj, Carli Popplewell, Sara Rahimi, Adam Rodel Regala, Rhonda Sargeant, Shanae Sharpe, Harvit Singh, Shemelle Soyebso, Rahel Uddin, Ginah Wamulo

The Festival

Festival is a programmatic genre: its root is in the ritual acknowledgement of seasonal change. The year began with a study of seasonal change in the city, and local responses to it. In a series of projects for installations in local shop units, natural phenomena were harnessed to transform interior atmospheres, and in doing so to question the dichotomy between interior and exterior.

Research into individual shops and market stalls proved to be a key to understanding North Marylebone, a neighbourhood defined by two spinal market streets, Church Street and Bell Street. The shop studies sparked a variety of narratives about the neighbourhood, and gave an insight into its cultural and commercial patterns.

The local shop is a spatial register of cultural change. Every year, through a superstructure of signage, furniture, lighting, sound and decoration, it acknowledges and adjusts to annually occurring cultural events. In 'Festival of....', with reference to this temporary overwriting of an existing spatial programme, installation projects were reconfigured as launch spaces for festival. The neighbourhood and the city were the inspiration for festival ideas: open house festivals, fashion and furniture recycling festivals, sound, light and fire events, and festivals of performance and the spoken word.

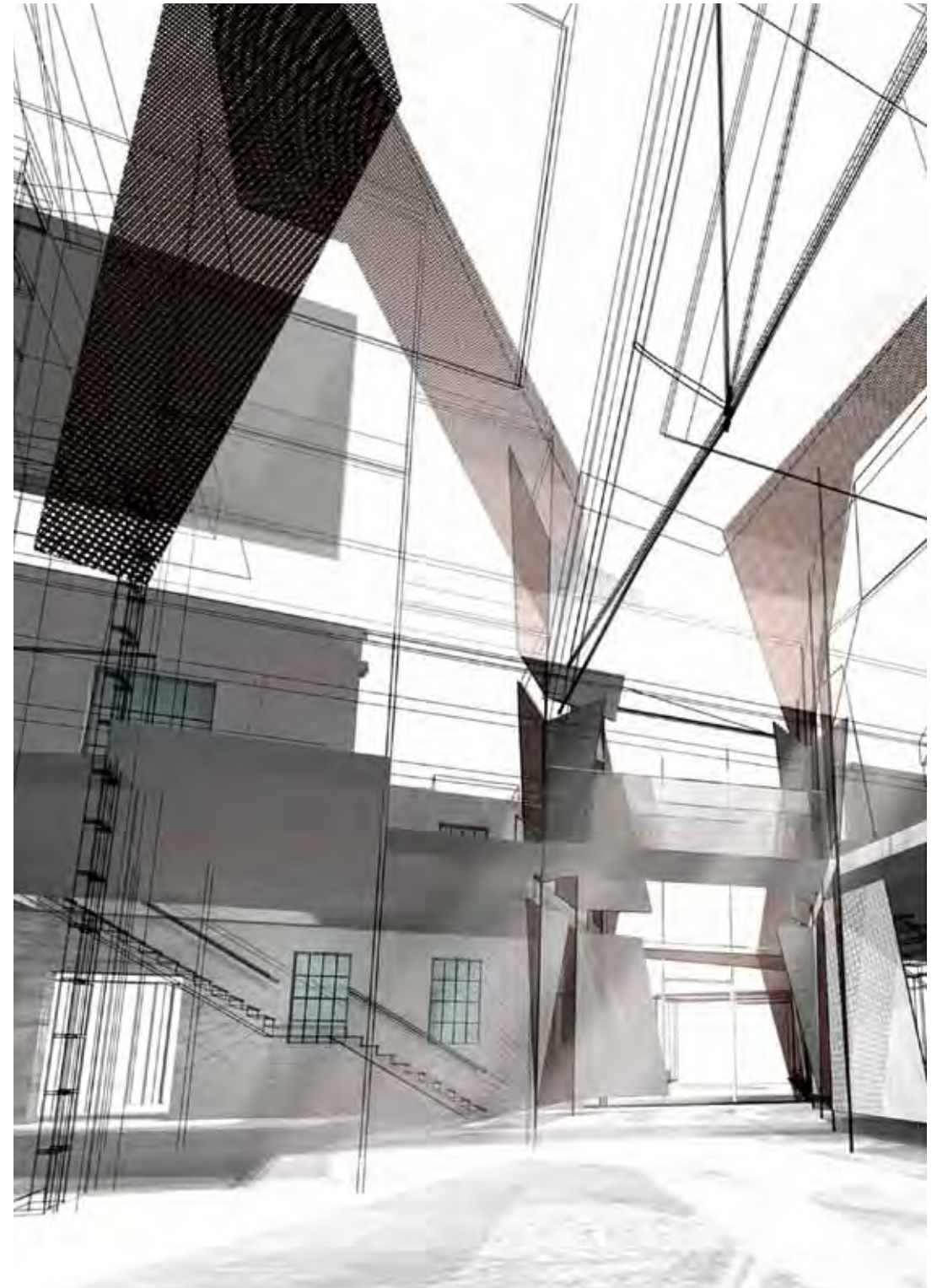
Critics: Alessandro Ayuso, Laura Blenkinsop, Reem Charif, Dusan Decermic, Mohamad Hafeda, Carol Mancke, Alex Mohrmann, Reuben Nanda, Elizabeth Petrovitch, Vicki Philippou, Colin Priest, Bernard Starkmann, Agnieszka Swietlik, Rob Vinall.

'Festival base: festival space', the major project of the second semester, invited proposals for permanent institutions to provide infrastructures for temporary festival events in one of three significant local buildings (the Lisson Gallery, the Cockpit Theatre, and Starkmann Ltd). The project asked how building substructures, often structurally and materially fixed, could be redesigned along with their superstructures to creatively enable seasonal festivals and events. Studied responses to these buildings selectively opened them up to enabling programmes (workshops, labs, darkrooms, studios, rehearsal spaces) and programmes of performance (stages, radio stations, acoustic performance amphitheatres, galleries, kilns, looms and screens).

Thanks to: Bernard Starkmann at Starkmann Ltd, Marc Tutt at The Lisson Gallery, Dave Wybrow at The Cockpit Theatre.



Karen Bergman.



The year began with a giant golden retriever; not dreamt but crafted from plywood, made golden and erected from the grot of a Cambridgeshire Field. We launched the year with a symposium on Being Resourceful: Lindsay Bremner, Assemble, Isis Paola Nunez Ferrera and Gill Lambert (with Roding Projects, the golden retriever's owner) reminded us that the mortar of architecture is sweat and ingenuity and know-how.

In first year studio, there were new ways of teaching and an expanded week, and a cohort of students eager to stand things on their head. Technical studies got them designing open-web trusses (and lots of them) and in Studio they grappled with the basics and more: designs emerged, talents flourished, youth matured.

For the nine studios, diversity of approach as ever characterised the harvest of endeavours. Studio one's students mashed all things horticultural, an architecture of reuse with the place making power of the flash-mob: Power to the "noi" carrot growing crowd in Hackney. Students from studio two took their destinations to Southend: Londoners and their seaside jaunt, and the marmite moments of our New Royals. The studio's new teaching team invoked old and new tropes, inviting sideways takes on familiar habits. The landscapes of Kew faced studio three's students as they reworked themes of growth and change: Calm and order reigned across water and through the treetops. Studio four's students once again reached for the skies- many storied towers marched through the clouds, sprouting not from Jack's beans but from earnest and meticulous study. Students from studio five addressed

depravity: unearthing Soho life from the embers of Raymond's Revue Bar, culminating in an architecture in service of community and public life. Were the earth to be flat, its edge would have been visited by studio six. Drastic landscapes of shingle once again evoked rich and esoteric responses. London is life and it is a rum mix: studio seven's students explored its poorly sewn tapestry, poking holes and stitching maverick manifestos from potent politics and pen-ship. If summer does ever arrive we could be bathing in King's Cross oases devised by the students of studio eight. With grime as the corollary of cleansing, the proposals revelled in the vicissitudes of proximity. Studio nine students took speculation to the home- and examined our most powerful role- that of the advocate; seeing through scarcity to rehouse the intense stories that make sense of small worlds.

After all this, it would be wrong to say that students are ready to emerge: they have already: Second year students wrote rich site diaries that attest to hours crawling over construction sites, and in third year, students prepared excellent reports and exemplary films as part of the Work Experience week module.

Right now, we can be certain of three things: there are no longer newcomers, there are new old-timers; we are all wiser in ways unimaginable nine months ago; we have breached the uncertainties of the conditional tense to stare at newly forged probabilities.

Julian Williams Course Leader

BA (Hons) ARCHITECTURE

Natalie Newey (coordinator), Roberto Bottazzi, Stefania Boccaletti, Richa Mukhia, Virginia Rammou, David Scott, Richard Watson, Julian Williams.

First Year Students: S Abuzeid, A Akhtar, F Alaskar, A Alssoltan, B Abbas, Y Bakali, D Baldeo, D Balkaroglu, A Belouossov, D Buttar, C Bywaters, C Cardenas, S Casati, R Chandi, I Cherrie, G Chrisostomou, I Cornacchia Biasion, E Delekaite, S Dhar, S Diec, O Dubcanici, A El Harbe, B Evans, H Emmanuel, A Fernandes, D Fiodorow, H Furey, J Gibbs, O Grassi, M Guldbog, S Habibi, R Hahn, F Hare, R Heathcote, H Houta, M Ip, Y Karaca, K Khan, M Khan, T Khan, J Kim, P Kurasinska, C Leung, A Lewandowska, Y Lokat, D Lomsargyte, M Luzaic, C Mason, G Medrano, S Mir, F Mohammadi Araghi, F Mohd Azhari, K Moshen, J Ngai, T Nguyen, E Pascale, O Persson, V Petrova, K Pitlis, A Procopiou, A Quyyum, M Rahmen, A Rashid, T Roots, M Rossetti, L Sanciaume, K Scotter, A Shaw, J Shah, M Shakeel, V Skromovaite, S Spafford, H Tank, H Taylor, V Theocharous, F Thomposon, A Troulides, M Vasileva, H Vutova, M Wazifdar, F Woodruff, F Yang, S Yasar, Z Yumsak, J Zgoda, K Zhou.

This year the First Year was broken down into four studios. In the first term the students all followed the same briefs which honed skills in building cardboard towers, drawing, casting, modelling solid n voids, photographing light, designing & building hybrids, & creating, modelling & drawing games sheds. In semester two, each studio ran their own projects which are described below.

Group A & B

The collaborative brief given to students in groups A and B was a small thematic library in Camden High Street. The library is a particularly interesting programme as it physically embodies how knowledge is organised and how culture is made accessible to the general public.

Students were asked to extrapolate their theme by singling out a specific area of a large traditional library. Some examples of this include: periodicals, children, manuscripts, maps, and digital library.

Finally they were asked to define the type of knowledge contained in their theme and to then design its distribution on site and its interface with the general public. The trajectory from programme to space informed the design process and allowed students to critically re-examine traditional problems in this type of building - such as how the users can preserve and consult ancient manuscripts- or confront wholly new issues - such as the introduction of digital media to access information. A special thanks to Emma Marlow at the London Library for the wonderful tour of such unique institution.

A Special thanks to all Critics for their encouragement and positive feedback!

Group C

We started this final semester with a project to design a performance space (theatre) on Leather Lane, London, EC1.

The students began by looking at this type of building and by looking at the idea of 'performance'.

We would like to thank, Simon Rochowski for his valuable insights into the 'place' of Leather Lane and Maria Lisogorskaya for her lecture describing the work of Assemble which opened our eyes to the rich possibilities of designing a performance space.

Thank you also to the visiting critics: Lee Whiteman; Marta Ferreira; Dominik Sedzicki and Piotr Garstecki.

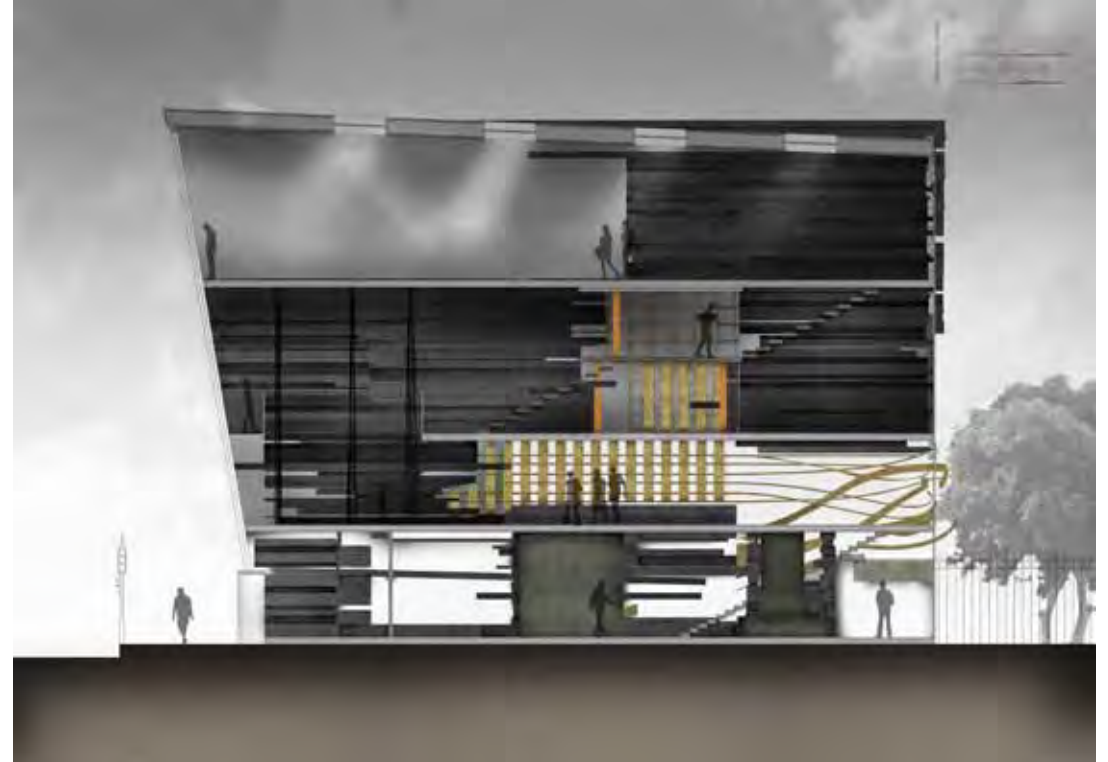
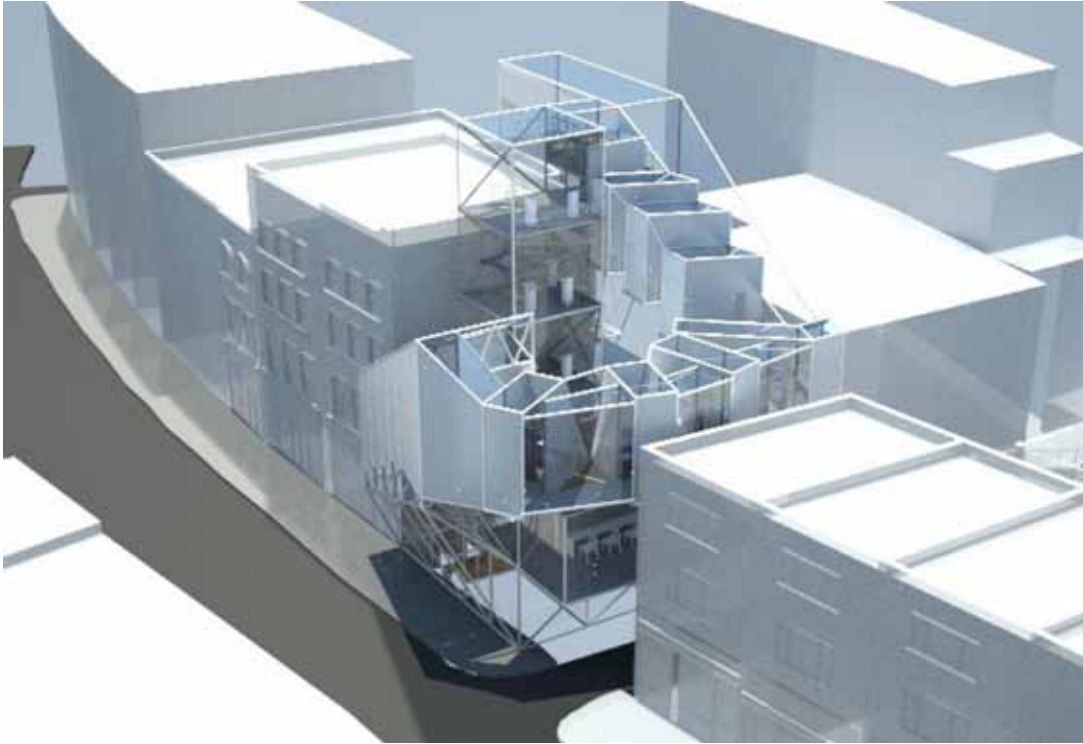
Group D

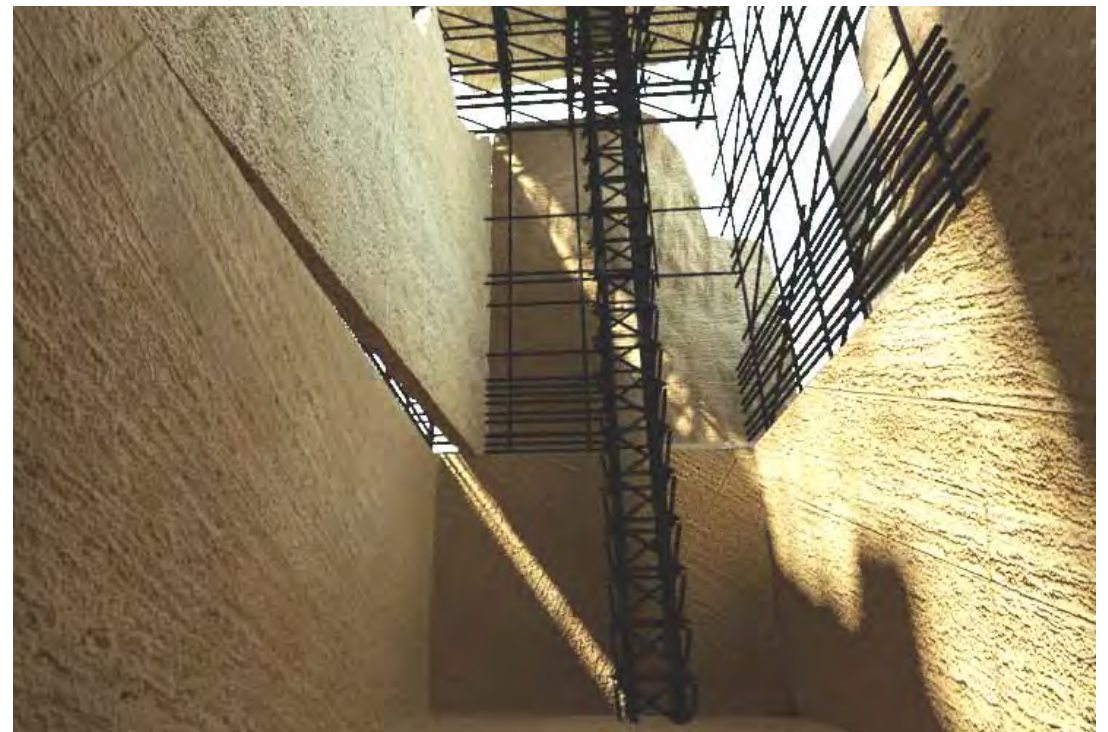
The Maker-in-Residence project asked students to design a hybrid space combining a partly private maker's studio with a public gallery. We visited workshops specialising in either traditional crafts (silversmithing or blacksmithing) or digital fabrication, using an industrial robot or CNC router. Bethnal Green provided a relevant but challenging site for students to propose an architecture that would inform and delight visitors, while facilitating the complexities involved in the making and display of artefacts.

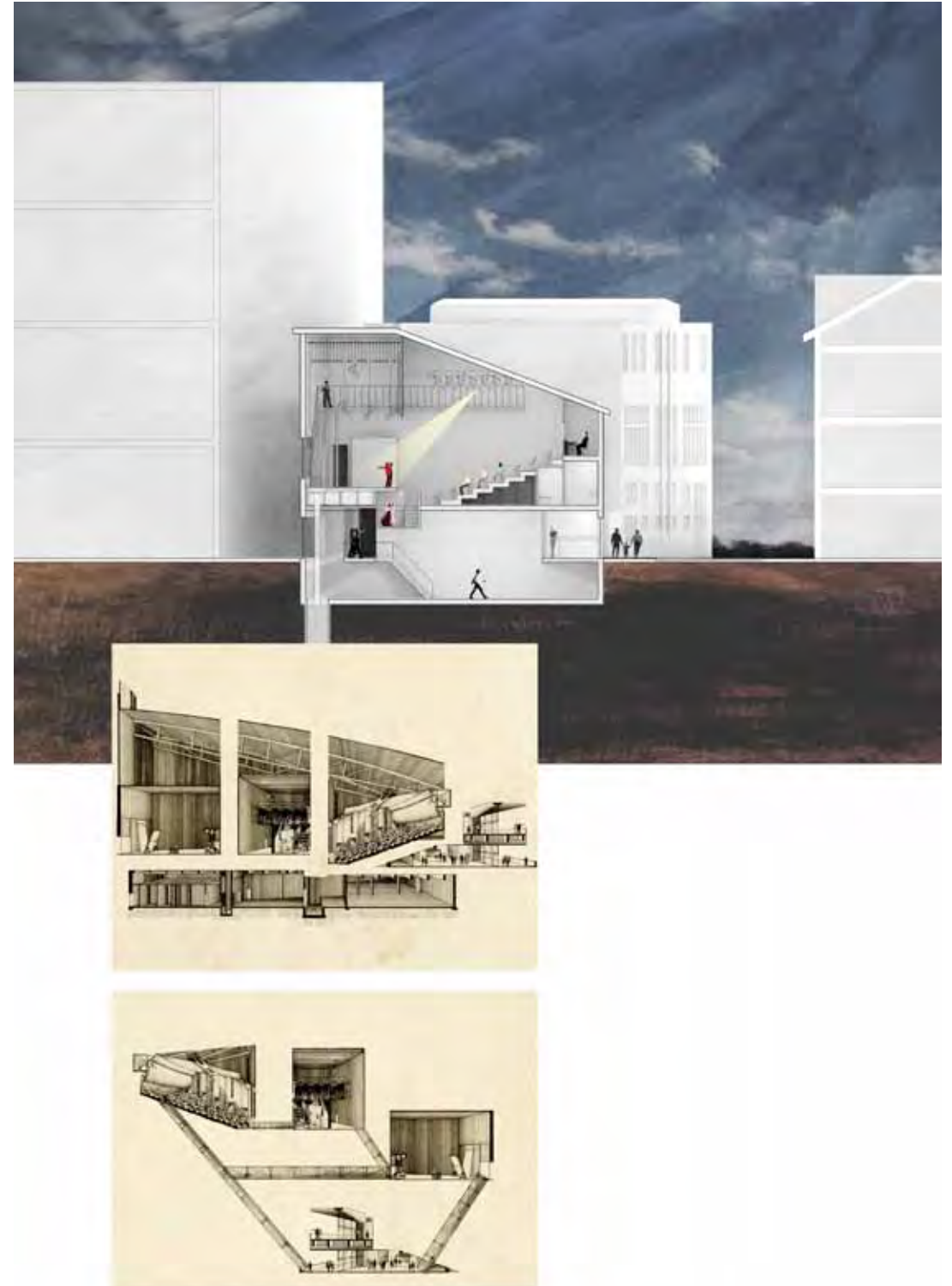
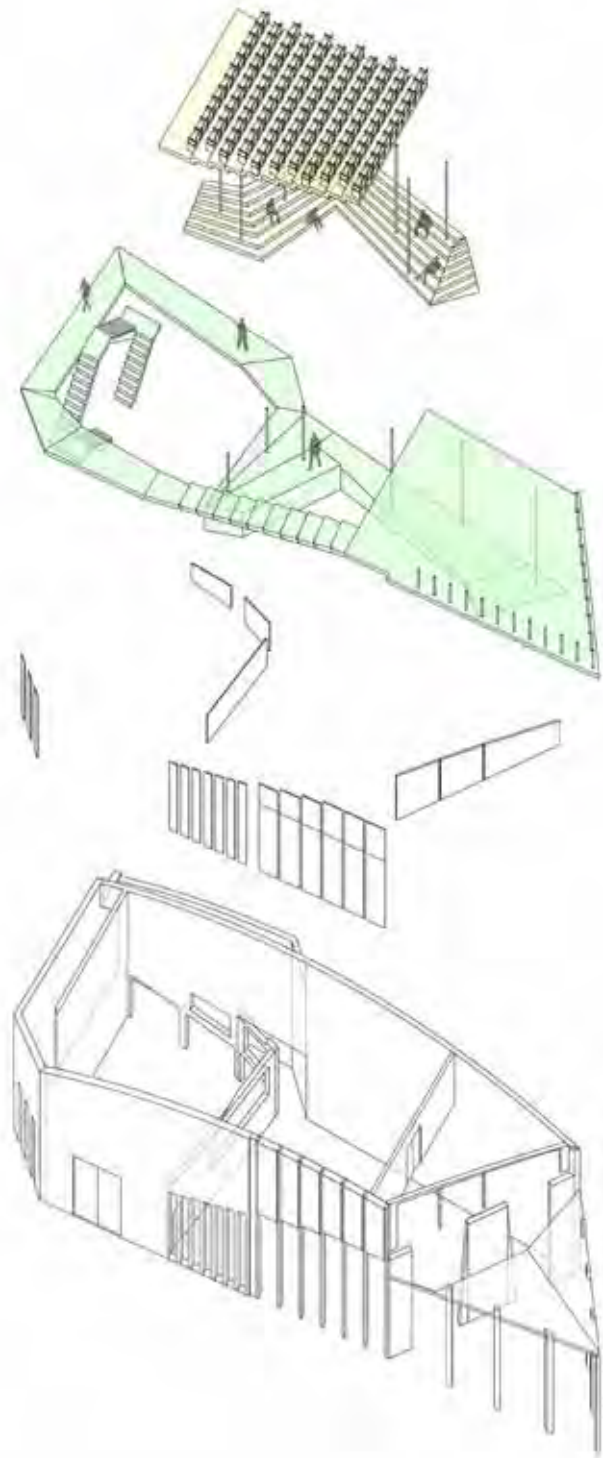
Special thanks to Bruce Bell of Facit Homes and Peter Scully of AB3 Workshops, Rebecca de Quin and Conan Sturdy.

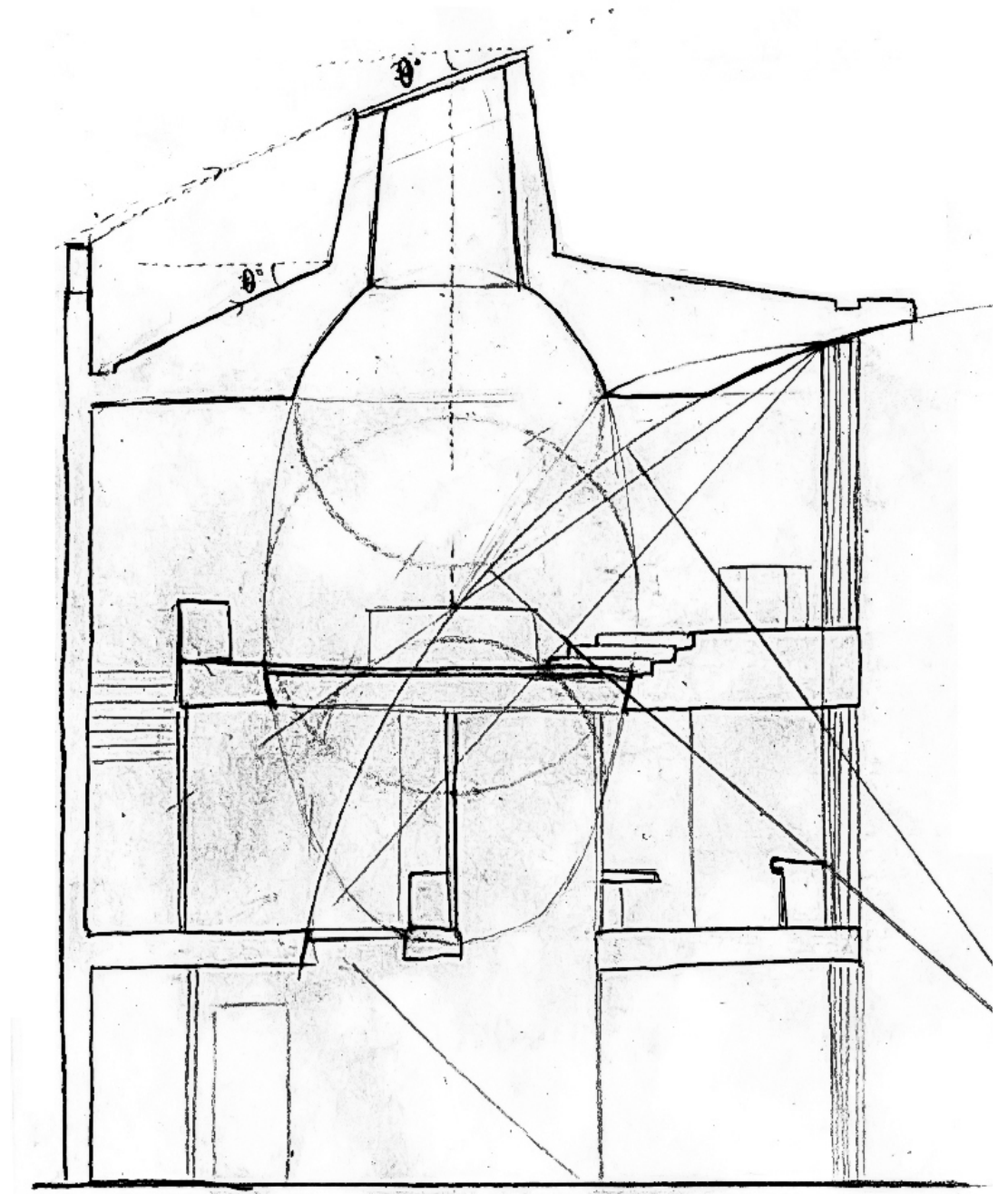


Games shed testing









Mike Guy & John O'Shea.

Yr2: Tala Bakhsh, Bailey Bernheine, Joe Cook, Elena Dimitrova, Adnan Khan, Natasa Kitiri, Merilin Kook, Claudia Larsen, Sarah Lubala, Laura Nica, Ioanna Stoica, Amer Riaz.

Yr3: Simon Beevis, Michelle Burton, Athena Chai, Francesca Christophi, Lorenzo Corsini, Julija Cukerman, Angelamaria De Cal, Nayeem Hassan, Tanya Kramer, Atte Mattila, Kristel Nurmsalu, Poonam Patel, Harish Persad.

Architecture & urban food.

Dense urban living can test our curious relationship with architecture and alienate us from the sources of the food we eat. Wary of the utopian, but intent on cultivating re-connections, DSO1 combined a continuing interest in the re-use of existing structures with a year theme of urban agriculture to generate projects to re-vitalise Bethnal Green's Oval: a forlorn post-industrial area near landlocked by railway, canal and gasworks.

Many new initiatives seek to re-engage us with food and hands-on food production technologies await architectural celebration. Inspired by Farm:Shop (Hackney's educational café/shop with an urban agricultural agenda), students were challenged to avoid the unaffordable and esoteric, adopt the resourceful inventiveness of the allotment gardener and create an inclusive, green and pleasant places to re-engage with architecture and grow a little of what we eat.

Semester 1

Introductory projects evidenced the tenacity of nature in urban environments and tested strategies for re-programming the seemingly redundant.

aCROPolis: Addressing the boundaries of practice, students prepare designs for a programme of temporary events and structures to scale and penetrate the Oval's undocumented and cavernous derelict former

brewery. To elicit local interest and support for an agricultural alternative to dense residential re-development these included:

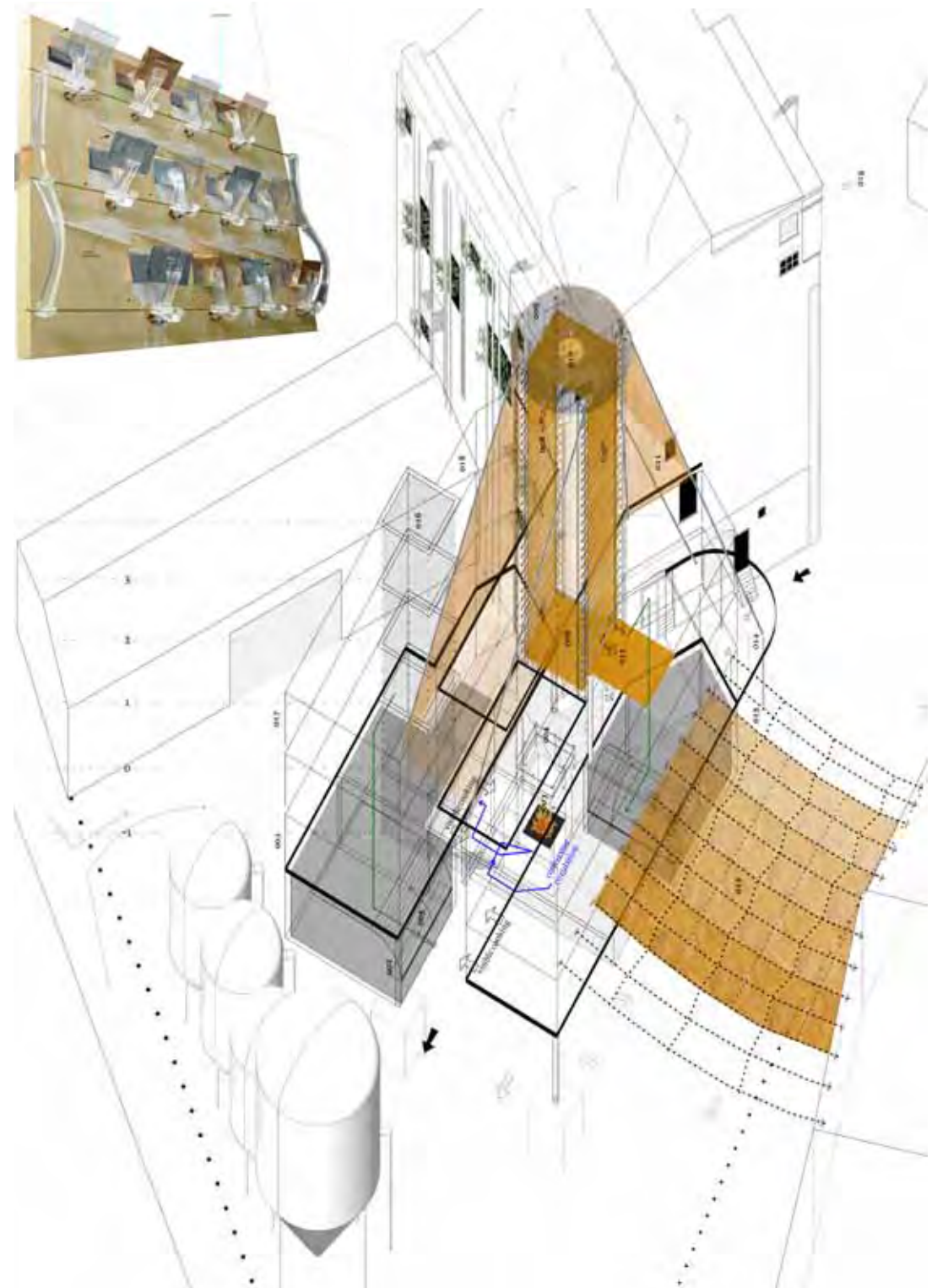
- a memorable entry sequence, with a sensory 'hit',
- a dedicated Pecha Kucha facility and it's inaugural presentation,
- an acropolis-like high vantage from which to envision a food future for the adjacent Oval.

Semester 2

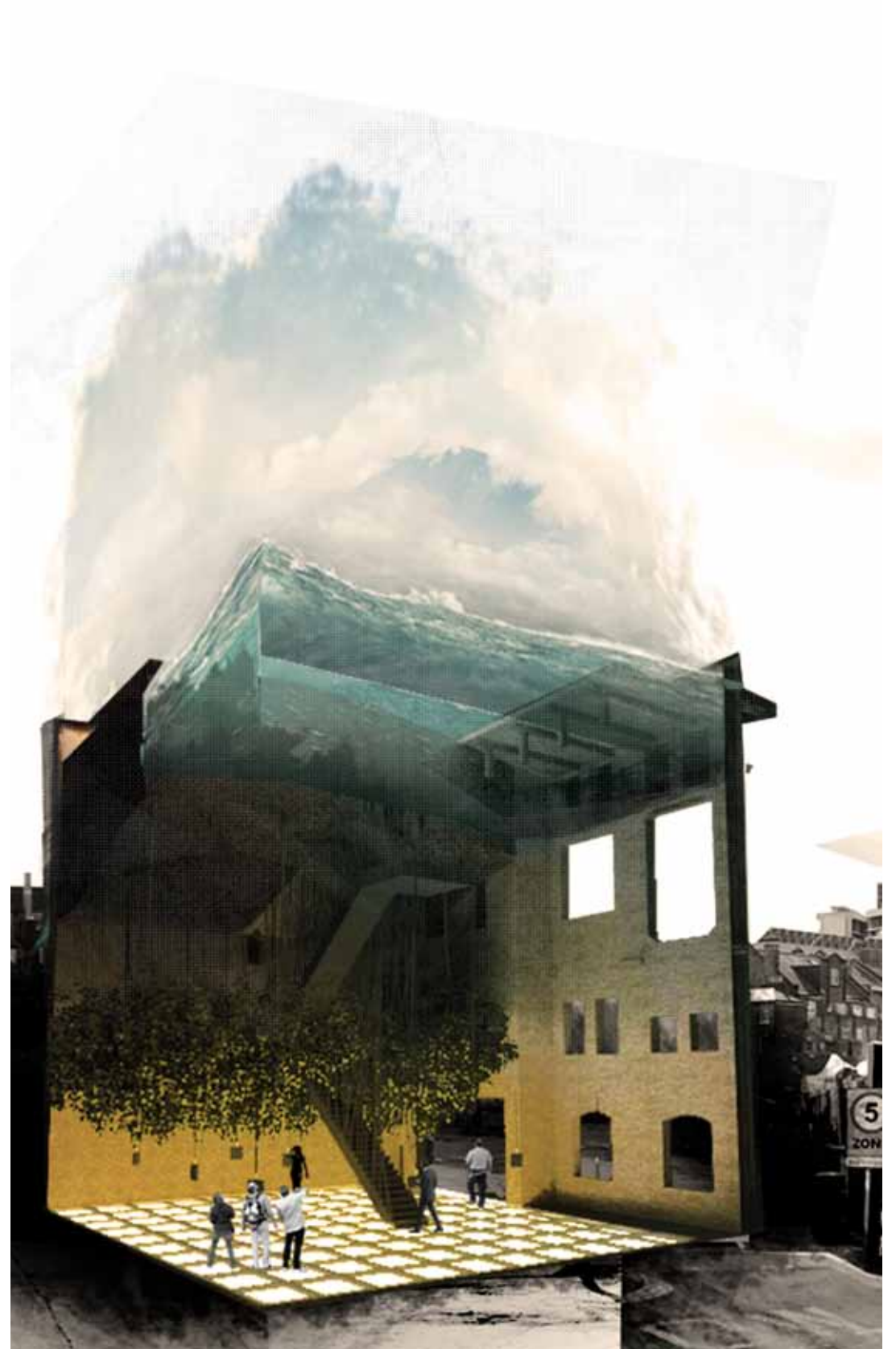
FlashMob: Inspired by the discovery, that The Oval is actually a London square, students designed an event to celebrate it's spatial quality and herald their main project proposals.

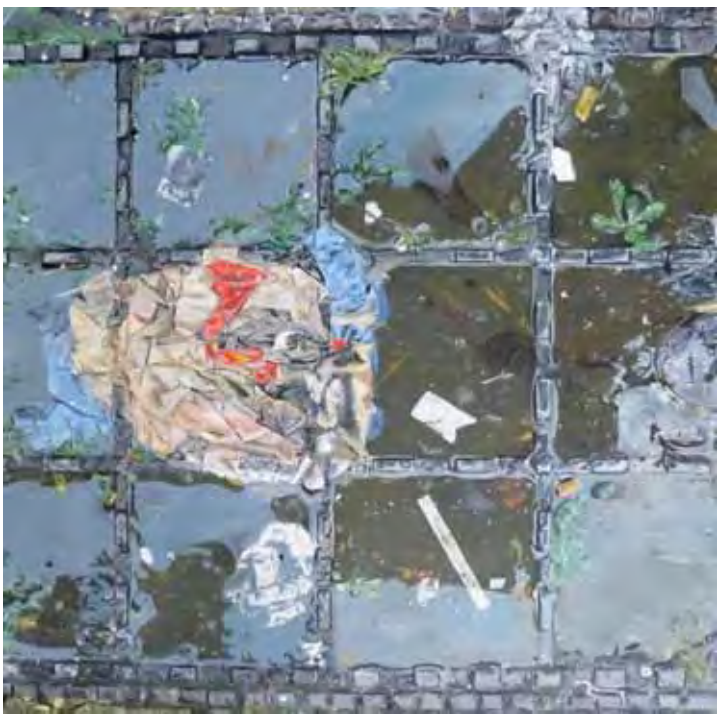
Oval Oasis: Encouraged by the Biennale's promotion of urban agriculture, concepts evolved to nurture the Farm:Shop germ. Multi-purpose buildings to support urban food; it's production, preparation and enjoyment. A kindergarten, plant nurseries and Foyers for the horticultural: cookery schools, plant hospitals, 'ponics (hydro and aqua): food streets, laboratory gardens, micro/nano-breweries, cafe culture, permaculture TV, space for gardenless families and company for the family-less - anything and everything to promote new urban agricultural thinking and plant the Oval and architecture squarely back on the map.

Critics: Alessandro Ayuso, Ben Stringer, Mike Kendrew, Mike Rose, Will McLean.



Harish Persad.





View of the main space



View of the gallery space



Natalie Newey and Richard Watson.

Yr2: Laura Dansone, Chanel Currow, Konstantina-Ioli David, William Dias Fernandes, Callum Lewis, William Marshall, Delia Popa-Visa, Geovanny Sanchez Rodriguez, Dean Slidel, Ming Zong Song, Maria Stancikova, Kee Wong, Thomas Wright.

Yr3: Mira Abad, Thomas Blain, Henry Cheng, Hannah Coughlan, Elliot Hughes, Fiona Lane, Preta Mehra, James Mills, Patrick Murray, Dominique Rimoch, Merlin Todorinova, Ozan Toksoz-Blauel, Nam Tran.

'the way you do the things you do'
The Temptations, 1964.

Questioning this was the interest of the year

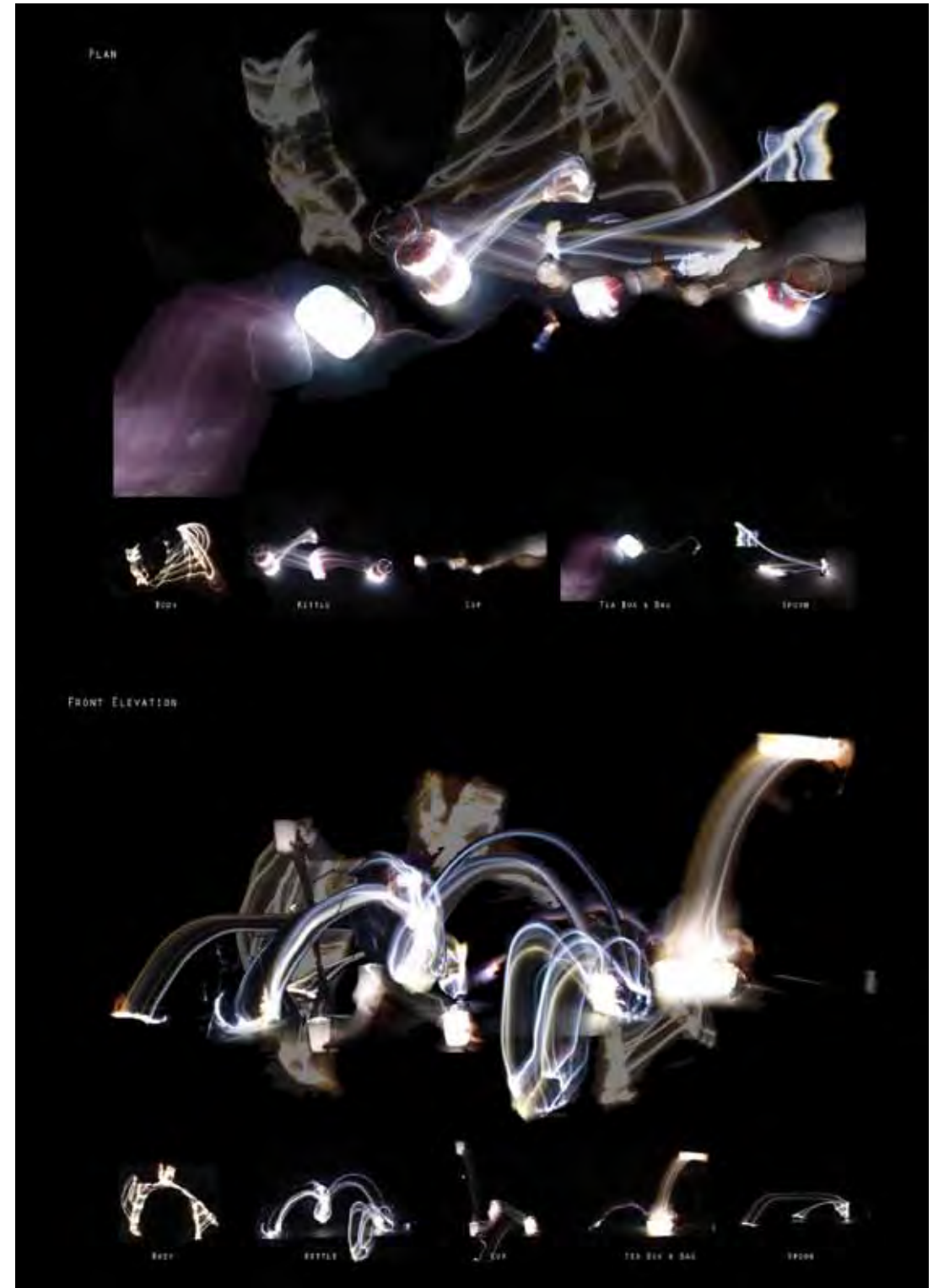
2 spaces 1 program

In semester one, we explored the typology of Dwellings and Car Parks and combined the two. Car Parks are an uncelebrated typology and typically transient spaces for humans. We come and go from car parks but do not normally inhabit them. In this project we explored the potential for this in the Welbeck car park off Oxford Street.

2 programs 1 space

In second semester we explored the typology of Palaces. The brief was for a modern palace for the Duke & Duchess of Cambridge. The site of this new palace is the famous Southend Pier. A 'symbiotic space' which demonstrates the relationship of Royal to Public is a key element of this proposal. Will and Kate get a house next to the sea. Southend Council get a visitor's attraction and some Royal patronage, on the lines of the Brighton Pavilion.

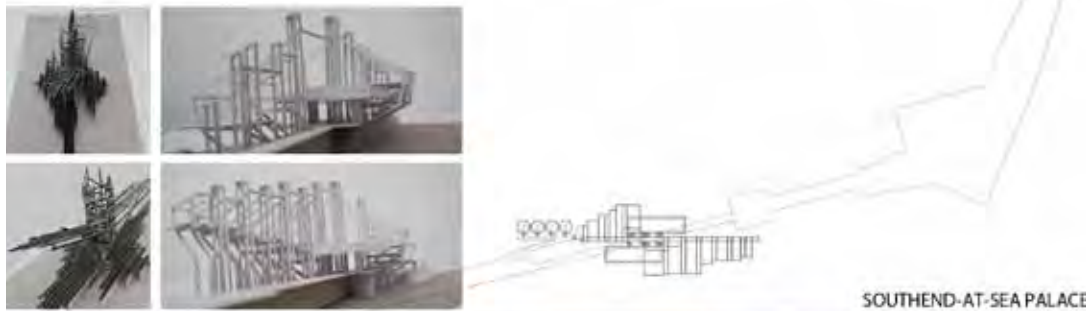
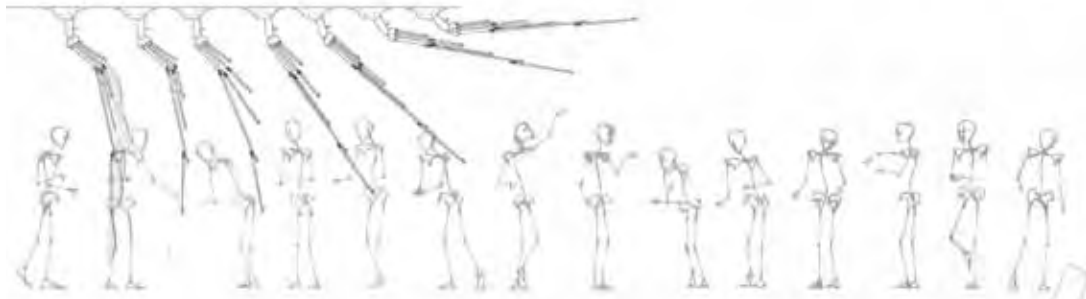
Critics: Stefania Boccaletti, Piotr Garstecki, Laura Gazy, Alexander Haggart, Antony Joury, Jonathan Marfleet, William Mclean, Ralph Parker, Harriet Partridge, Simhika Rao, John Zhang.



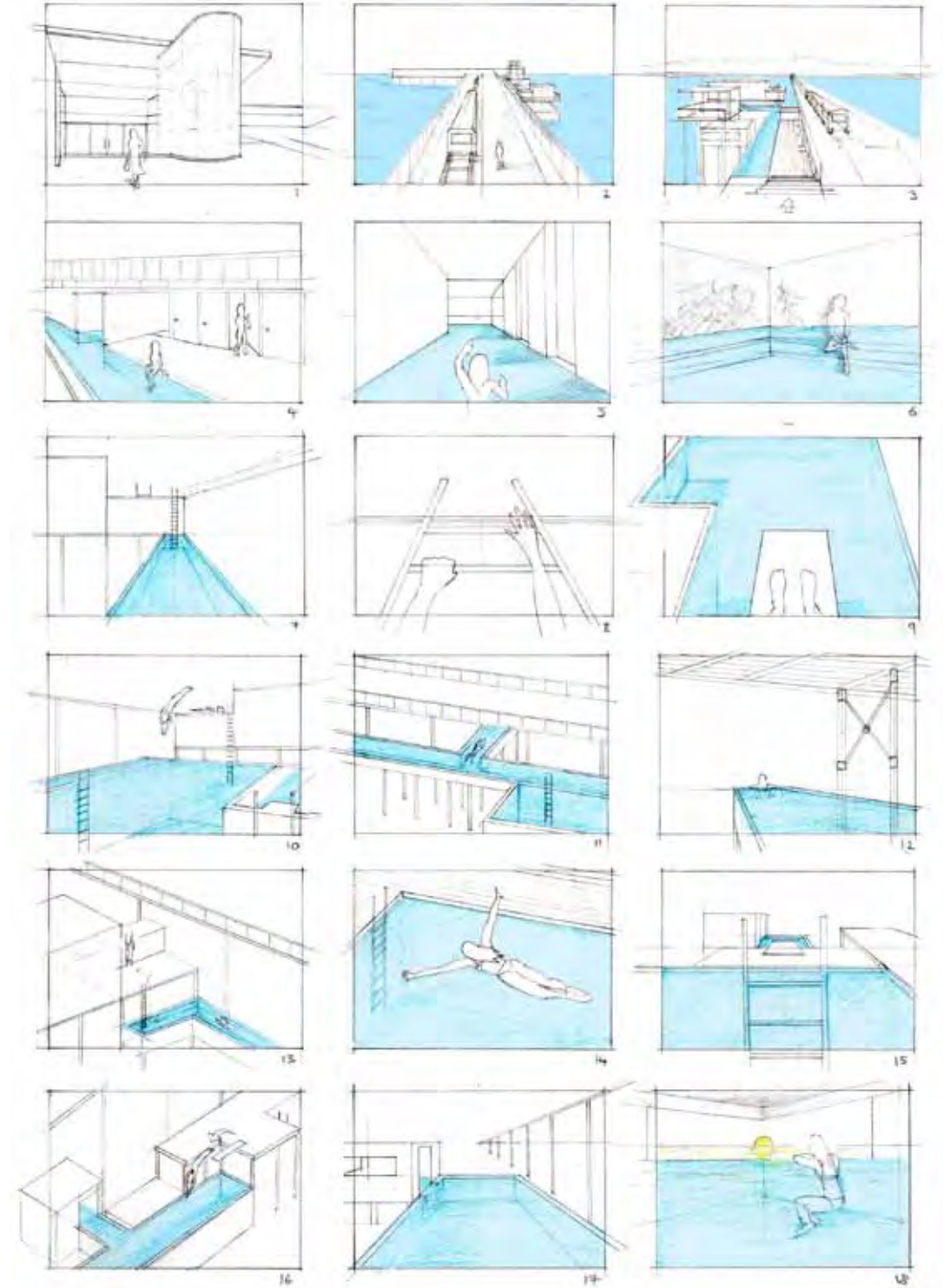
Mira Abad: ritual traces.

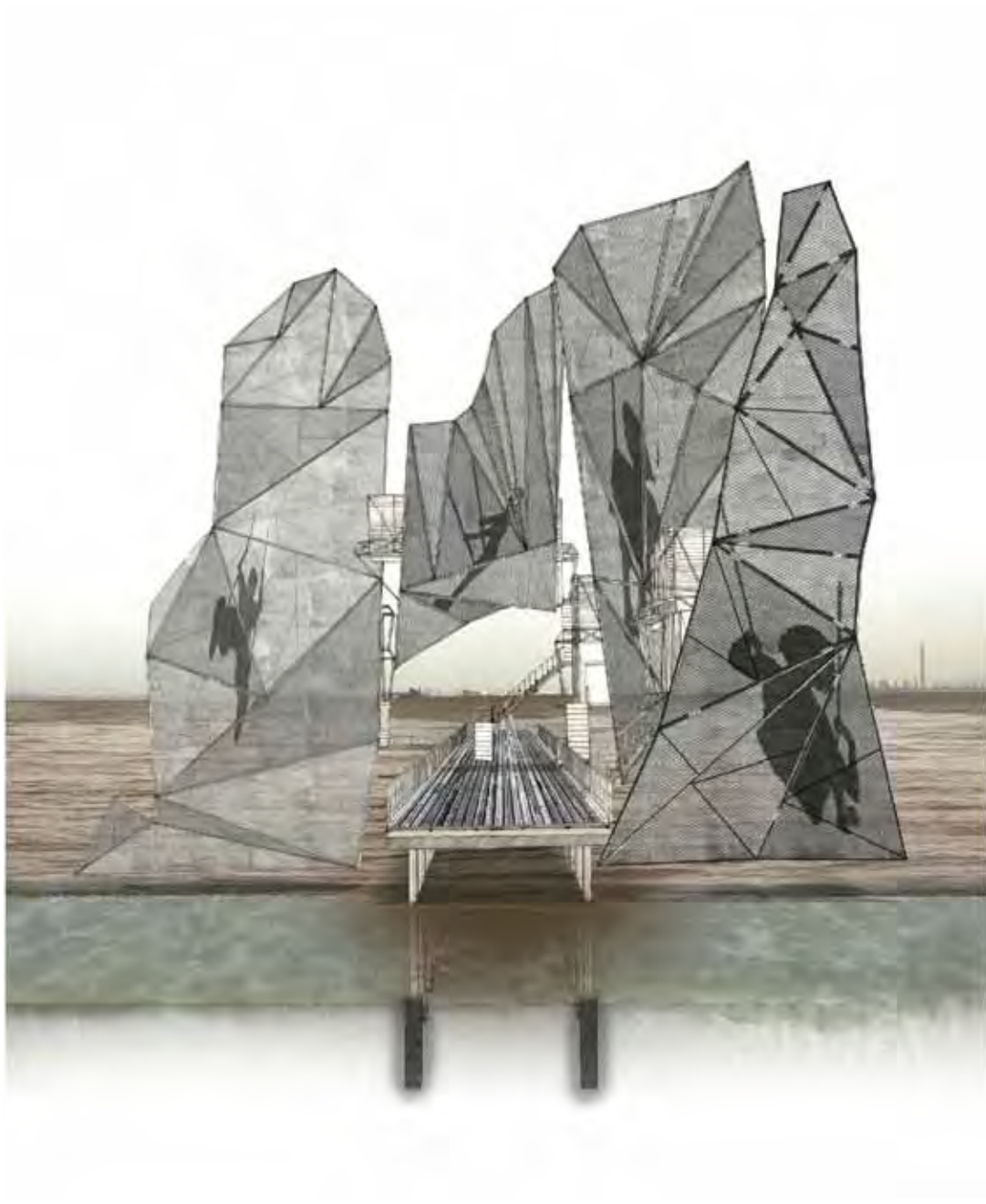


PARK-INN

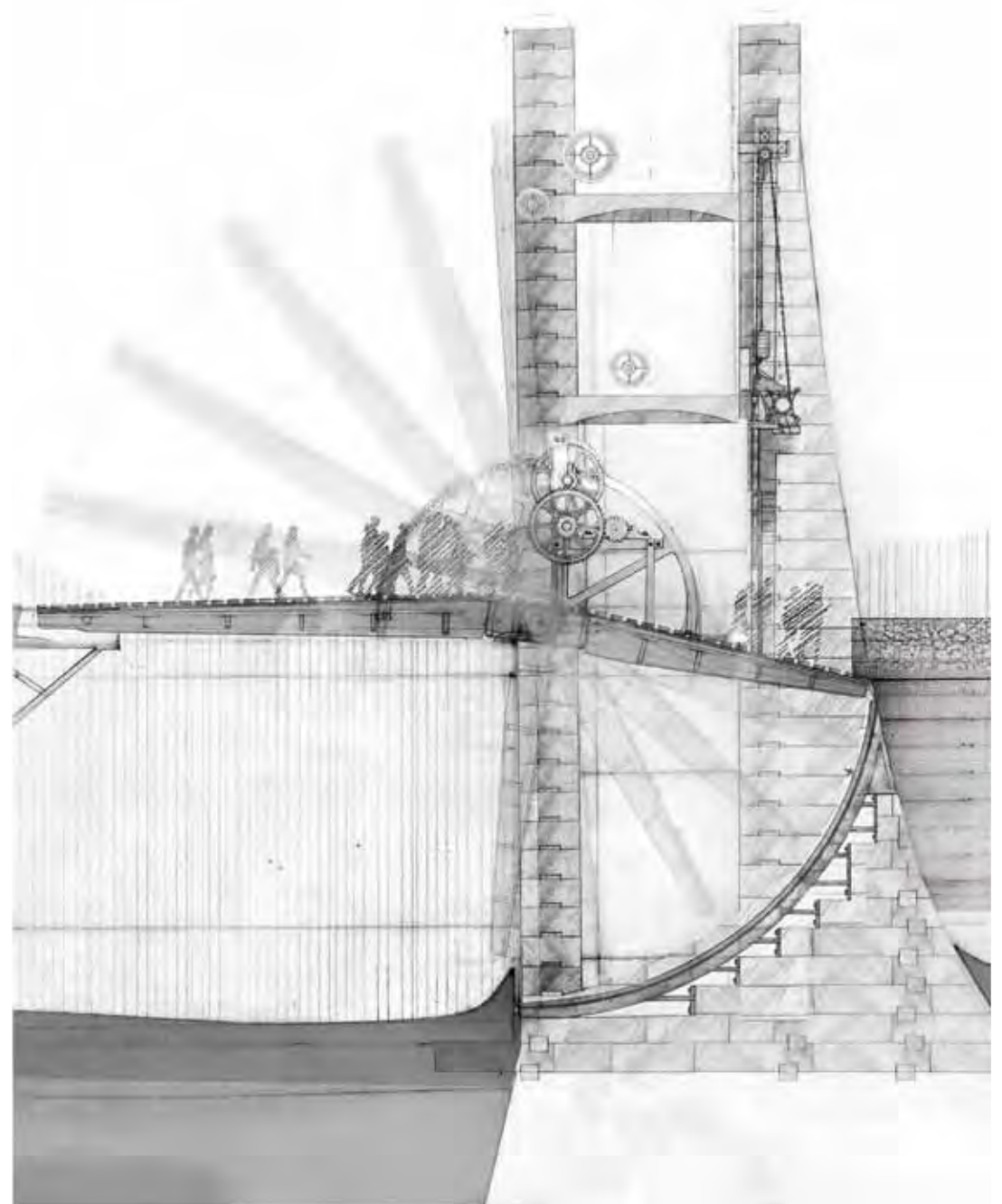


SOUTHEND-AT-SEA PALACE





Ozan Toksoz-Blauel: view from the pier.



Elliot Hughes: section.

Constance Lau & Claire Harper.

Yr2: Raluca Ciorbaru, Monica Cristu, Panagiota Kaloutsikou, Asif Mubarak Khan, Louise King, Theodora Malekou, Gabriel Meier, Stefanos Neofytou, Ioana Vierita.

Yr3: Amer Aldour, Chirag Desai, Caroline Gozdziejewski, Dhruvang Gulabchande, Lisa Gustavsson, Zeynep Sevin Korzay, Panagiota Kotsovinou, Christine Man, Ahmad Mohammed, Fearghal Moran, Maria Pavlou, Shayan Shafafzadeh, Patrick Smardon.

Ports of Call: The Dandelion Follies.
The Auction House and A Royal Botanical
'Pop-up' Garden.

Studio 3's interests in multiple interpretations and architectural design as an ongoing dialogue were explored through narratives woven around the key concepts of nature and exchange. It was also important that the ideas, responses and especially the design processes are reflected in how the work is eventually presented.

In response to the theme of exchange and trade, the year started with the 'seed cathedral' or UK Pavilion which was designed by Thomas Heatherwick for the Shanghai EXPO in 2010. The narrative for Heatherwick's project expanded upon ideas concerning Kew Garden's Millennium Seed Bank, and its Royal Botanical Gardens being the world's first major botanical institution.

In this instance, several fragments have been acquired and will be exhibited in some of the piers between Westminster and Kew Gardens. These ports of call will now serve as potential sites for the stories to be recounted. The follies will serve as the spaces where these narratives can be constructed, presented and more importantly, experienced.

These ideas continue into semester two where the design explorations further include concepts of displacement and temporality. This will serve to facilitate alternative readings and interpretations of architecture which are usually associated with ideas of stability and

permanence. In this instance, issues concerning site-specificity and context can be extended beyond considerations that are merely material.

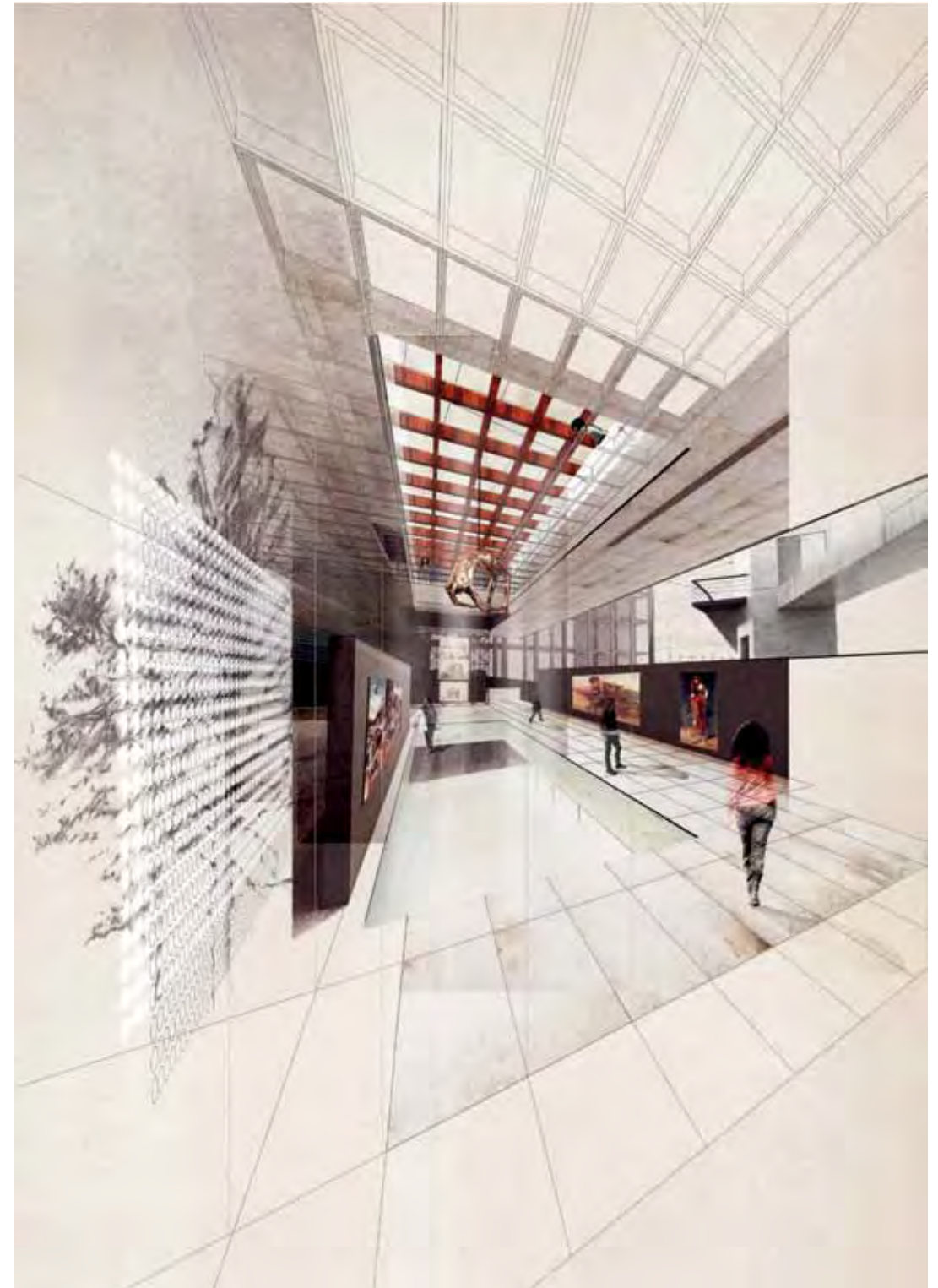
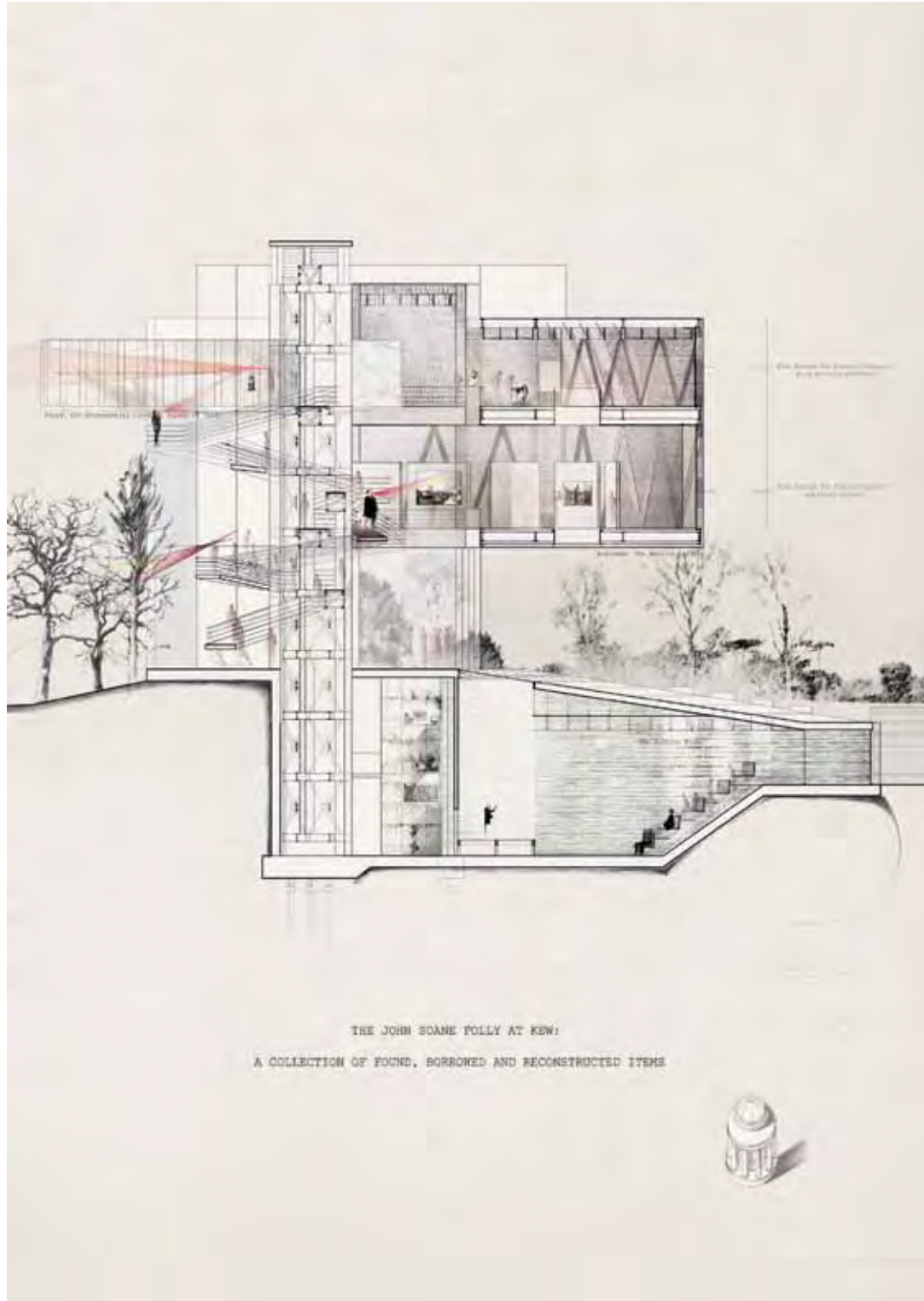
The design development revolves around a thorough and comprehensive study of Kew Gardens, and redefining the understanding and function of an 'auction'. The latter was to develop beyond the bidding for material goods to include the trading of information and skills.

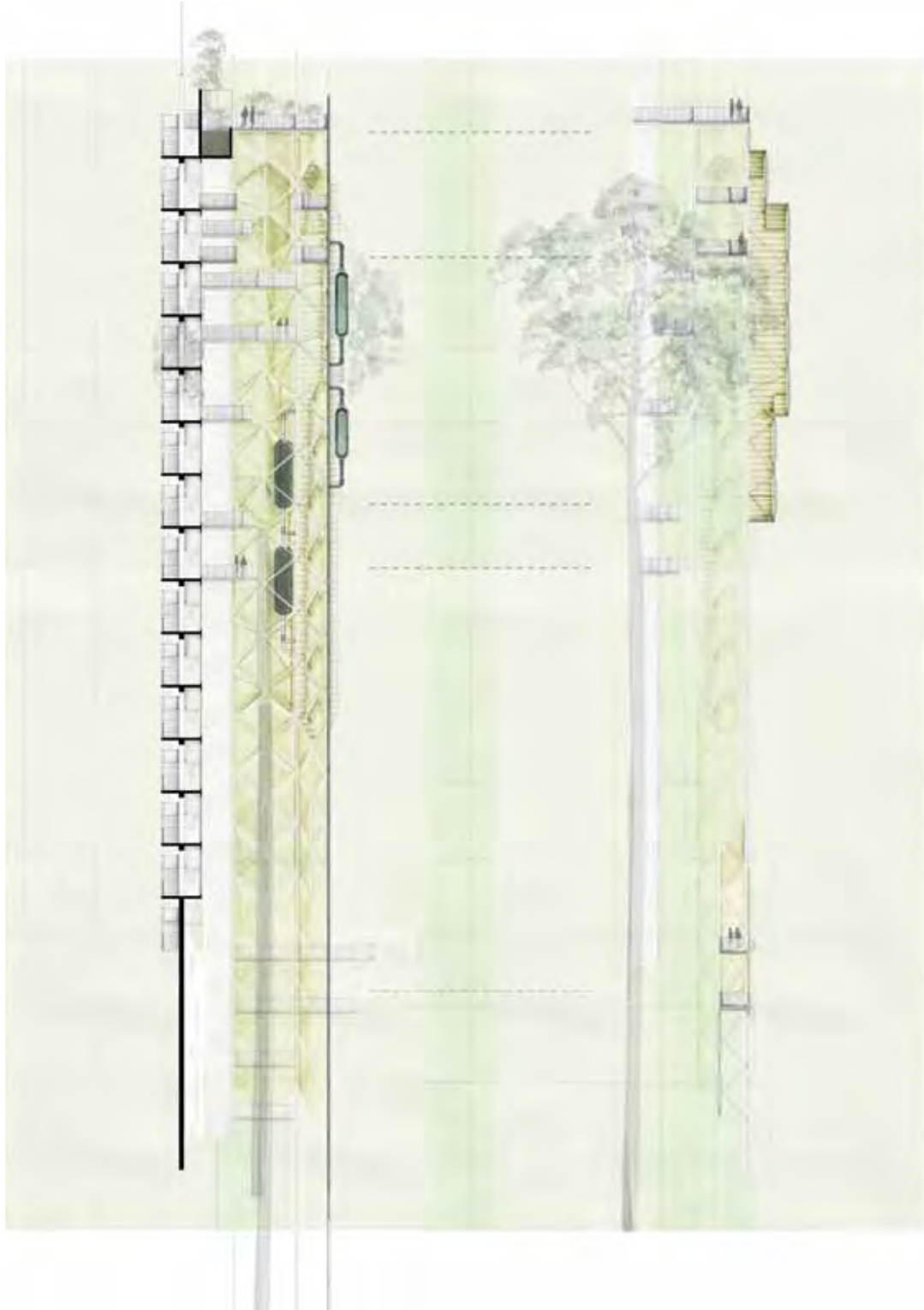
Hence the earlier idea of a seed being a fragment of a displaced environment will be expanded in the design proposals for an Auction House and a 'Pop-up' Garden. The manner of reading and understanding issues concerning context at Kew Gardens will further discussions of displacement and temporality. More importantly, this work will allow previous architectural arguments concerning (intellectual, spatial, internal and external) boundaries to be furthered.

Critics: Special thanks to Sotiris Varsamis, Will Mclean, Pete Silver and of course, Jed Dutton.



Fearghal Moran: The Dutch House Brickmasons Guild at Kew.





Amer Aldour A House in the Tree.



Lisa Gustavsson: The Sculpture Workshop at Kew

François Girardin & Filip Visnjic.

Yr2: Simon Banfield, Darius Borusevicius, Petros Giannopoulos, Aidan Hermans, Astrid Houssin, Natasha LaForce, Peter Oboko, Lee Pusan, Kimbo Fidelo Sito, Aaron Swerdlow, Natalia Tsalli, Michael Wells, Costas Xenophontos, Emiliano Zavala.

Yr3: Kunle Adebakin, Orlando Baghaloo, Ioli Belezini, Daniel Di Lorenzo, Isabell Fogden, Janos Horvath, Nikolaos Koutroulos, Patrik Krchnak, Jin Lee, Marilena Ntouneta, Myrto Pappa, Costas Patsalis, Jongyoun Sun.

High ambition: Domestic and Spectacular.

DSO4 continue it's foray into architectural education throughout the process of abstraction and spatial discipline.

throughout a series of exercise that introduce spatial concepts such as Surface, Frame, Open plan, Enclosure, Tension, the studio try to qualify and quantify this notion of a sense of place. Very often 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.

Building on those tentatives, the second term focus more on the notion of project and programme; hybridizing and crossprogramming of functions that include the private, minimal, residential high-density and more public and communal activities and lifestyles.

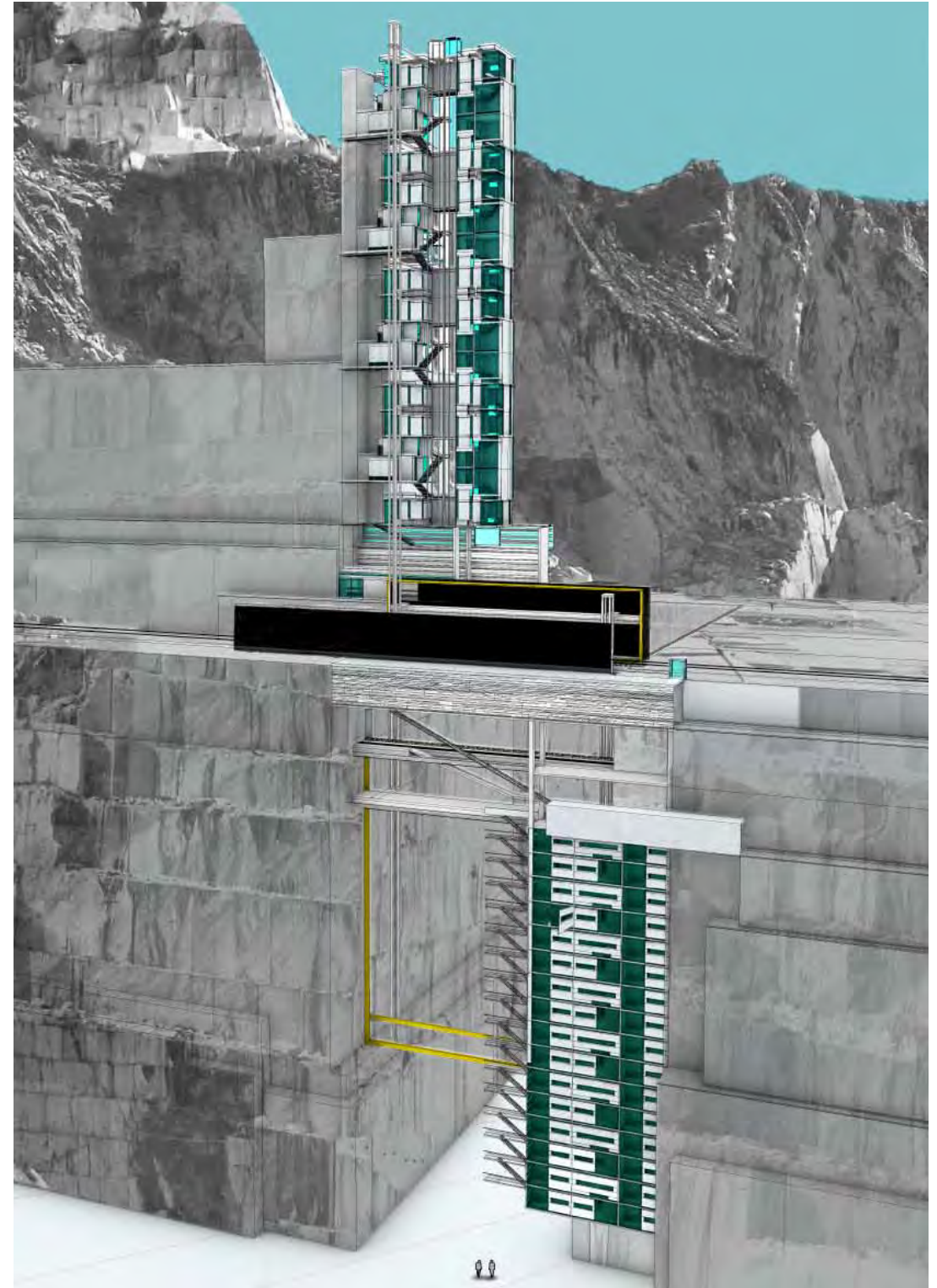
These constraints produce tensions between the social, economic, cultural and political qualities and narratives of the projects and between the sensual and the practical needs and desires of the body and of the community.

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 planned contexts, its mixed programme and between the ground, water and sky.

www.DSO4.org

Critics: Richard Difford, Pete Silver, Will Mclean Special thanks to Jed Dutton.



Nikolaos Koutroulos: a contemporary Victorian follies





Michael Rose & Alison Mclellan.

Yr2: Kishan Bhopal, Catherine De Rivaz, Patricia Trivino-Herrero, Zivile Volbikaite, Faisal Iga, Fong Ting Ng, Ryan Huxford, William Purves, Charlyn Pagewski, Aleksandra Kravchenko, Shakira Mcmillan, Adrian Bolog, Georgios Papadopoulos.

Yr3: Nur Al-Muftah, Iga Dargiewicz, Dyonysis Tournazis, Rafaella Yiannopoulou, Ekatarina Zivanari, Eleni Prokopiou, Veroniki Evangeliki, Win Teh, Lisa Ha, Funda Dogan, Kerim Agius, Naina Bhola.

Soho Connections

In the first semester, we designed an oasis/sanctuary for vulnerable characters in Soho to recharge their batteries, recover their equilibrium, and re-establish confidence and positive relationships.

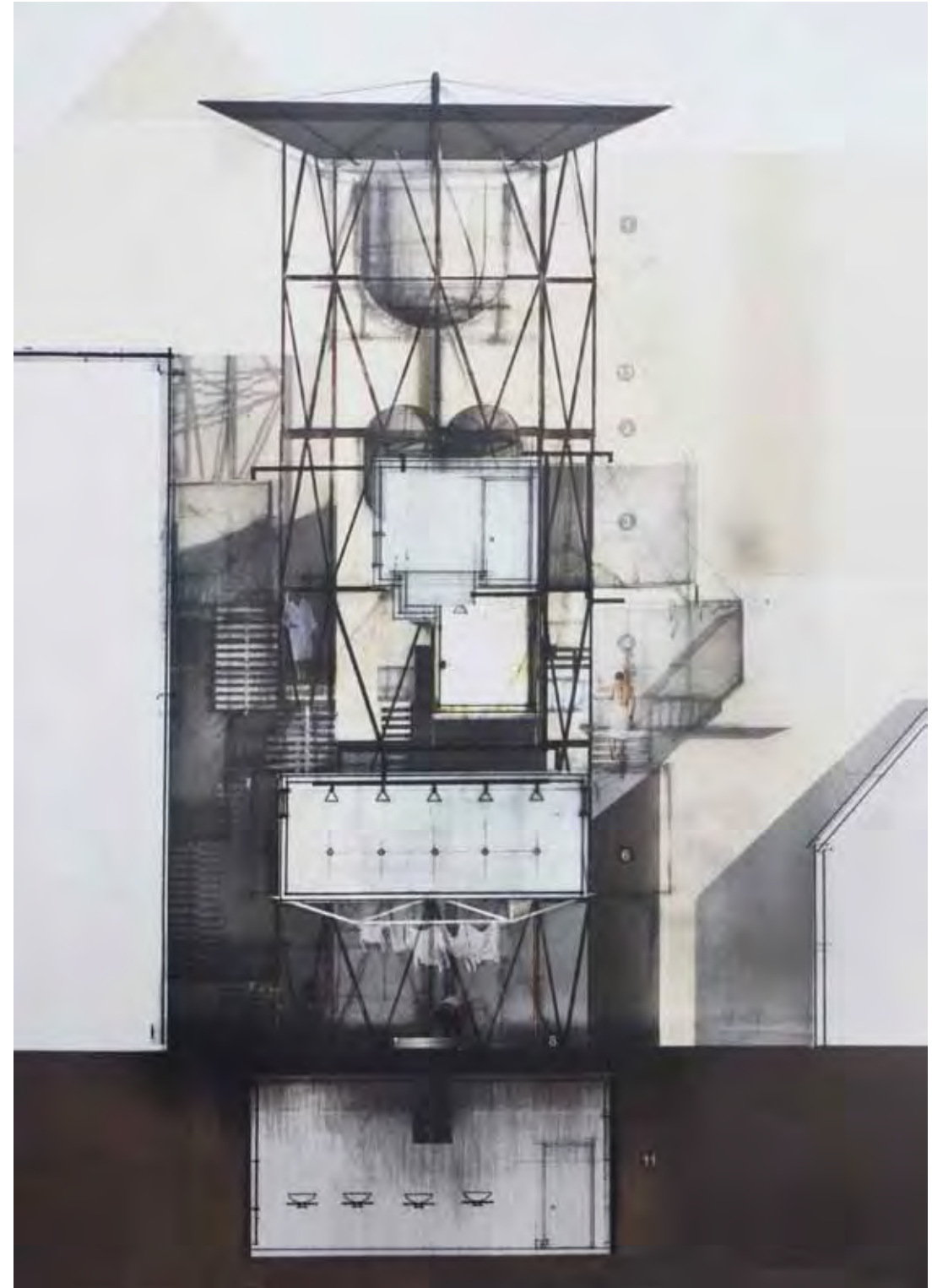
The project was particularly concerned with identifying therapeutic activities and qualities of spaces, in a dense, richly historical context. The site, at the junction of Manette St. and Greek St., replaced a small nondescript commercial block, adjacent to a Victorian/Romanesque chapel. It backed onto a secret garden of Dickensian provenance, shared by a former women's refuge.

In the second semester, continuing the theme of therapeutic spaces for vulnerable souls, we developed a more complex centre under the guise of a charitable 'Order of St. Barnabas'. This was to be a community half-way house, including a mix of activities, some public and open to anyone in need, and some private for the commune members. The aim was to help develop skills and self sufficiency inspired by the local industries of Soho.

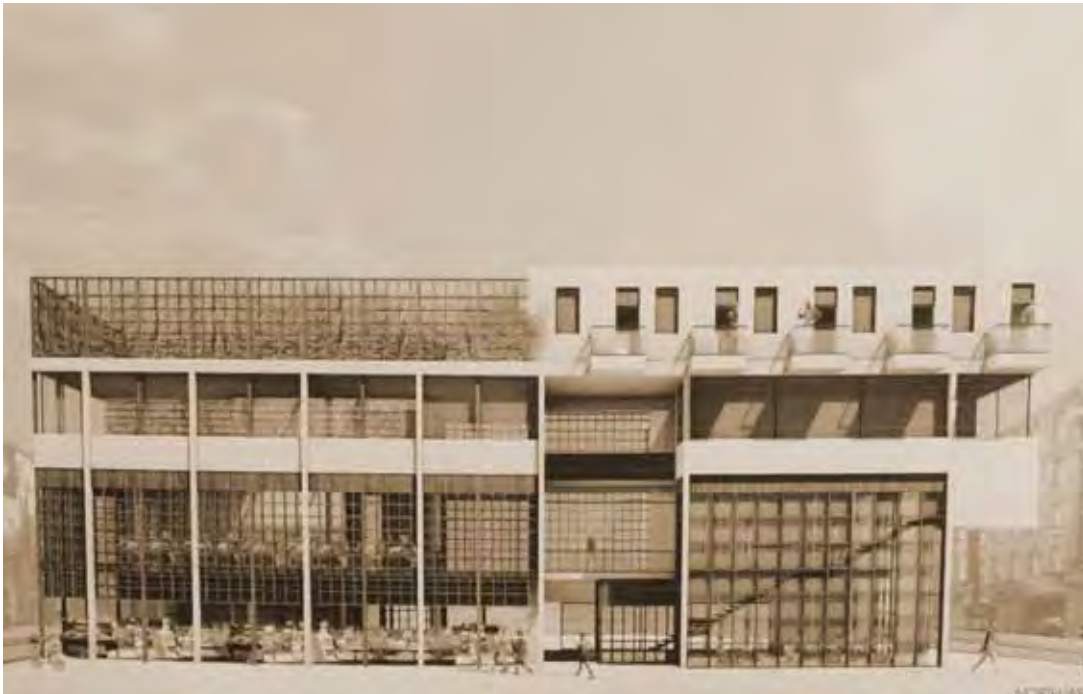
Students were asked to choose their own themes and kick them off with the design of a pop-up fund raising event.

The site for these endeavours was the notorious Raymond Revue Bar, located between the southern end of Berwick St. market, and the West End theatre zone of Brewer St., forming a transitional bridge between these two contrasting urban zones.

Critics: Mike Guy, John O'Shea, Will McLean.



Kishan Bhopal





Clare Carter & Gill Lambert.

Yr2: Stacey Barry, Shanae Boisson, Kea Chin, Georgiana Chivoiu, Piera Dencker-Rasmussen, Iliya Koprinkov, KB Lee, Fiona Ng, Katarzyna Nowak, Romy Romagnoli, Nima Shamispour, Pawel Uczciwek, Hui Wen.

Yr3: Roshan Ashath, Joe Barbrooke Morris, Josh Cather, Jorunn Karadottir, Chandni Patel, Ryan Sailsman, Fergus Seccombe, Hristina Stoyanova, Djordje Stupar, Vita Virsilaitė

Science_fiction

The laboratory

We designed a small prototype or showcase for a scientist, a laboratory, a house for scientist-in-residence or artist-in-residence, a shelter for experimentation at the forefront of current research, a space for invention.

The site is Orford Ness, Suffolk; a place used for secret experimentation and research by the military during the course of the 20th century. Orford Ness is a shingle spit; permanently separated from the mainland by a tidal river. Our site for the first semester is on the King's Marshes, a series of low lying salt marshes. It is an isolated and remote locality which is deserted and uninhabited; a rare and fragile environment.

House of alchemy

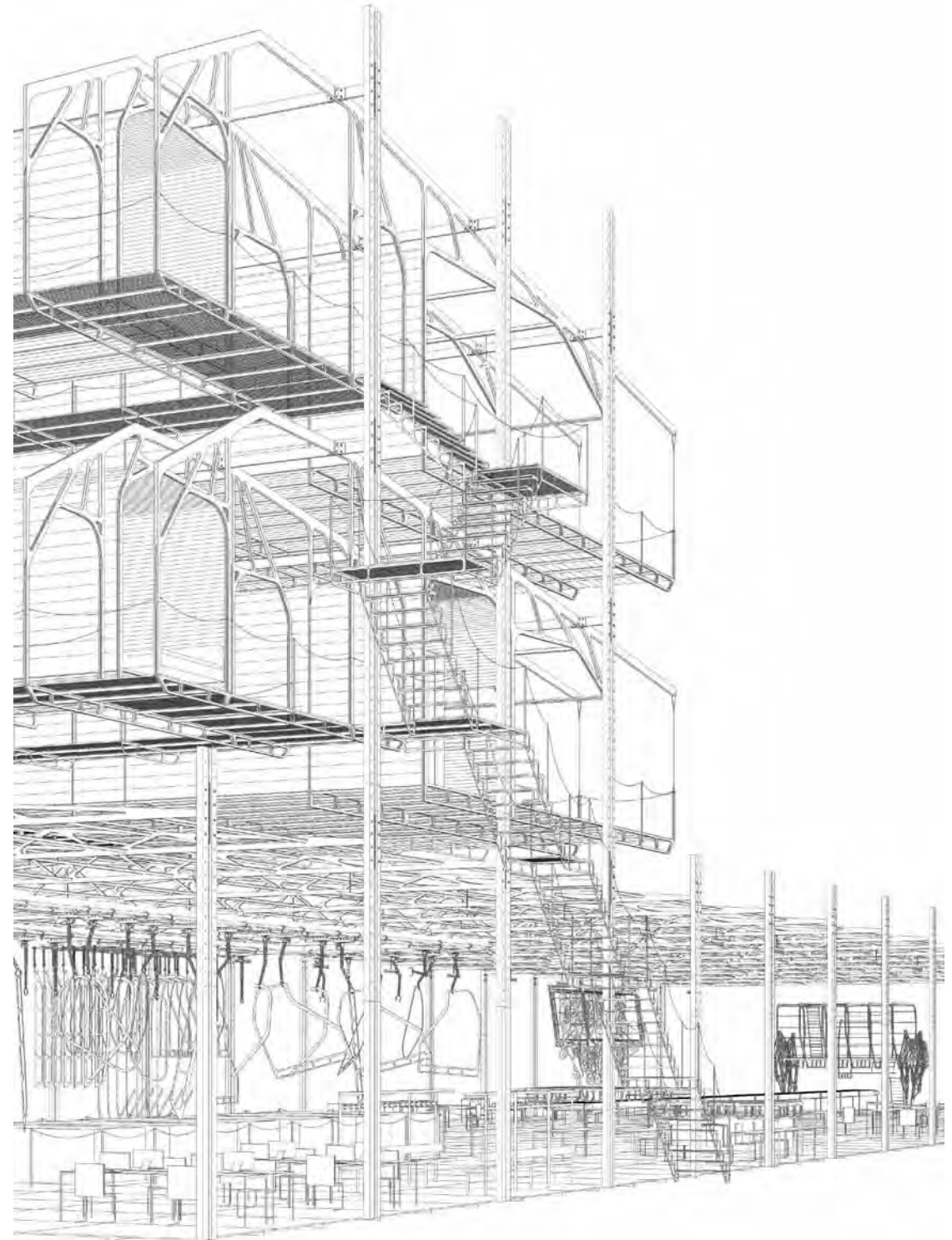
Alchemy provoked the experimentation into material possibilities. And the proposal reflected the narrative established in the laboratory. It was shaped by habitat, physicality, atmosphere and materiality.

We were informed by our research; testing our ideas within a wider context. The project responded to society, the local community, the physical landscape and the wider implications of the first semester design. The project harnessed invention and expanded on the possibilities to create architectural propositions that will inspire.

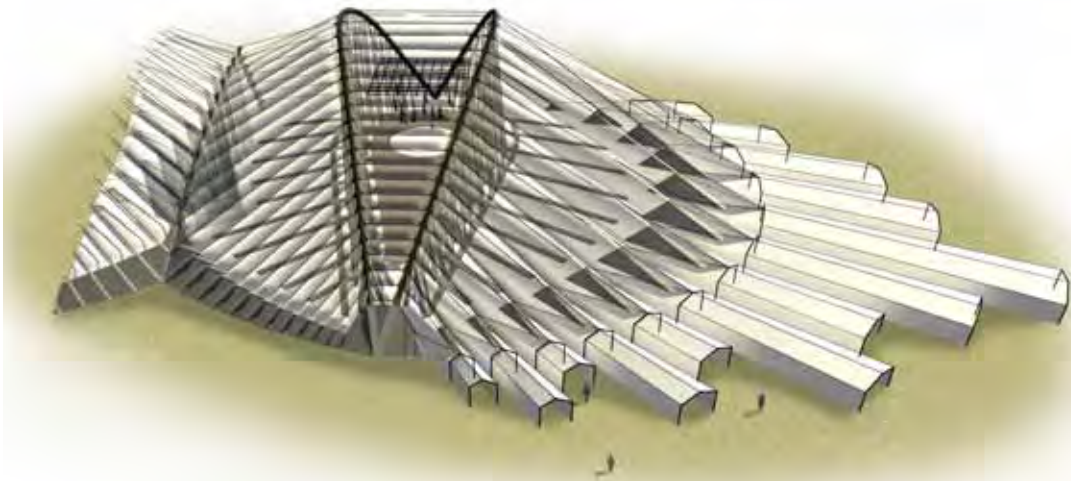
Critics: Nico Ancona, Nicholas Boyarsky, Emma Bush, Tim O' Callaghan, Andrew Friend, Geraldine Holland, Iwan Jones, Will McLean, Adeniyi Olyide, Nicholas Papas, Mandeep Singh, Chris Sutton, Jane Tankard, William Trossell, Nick Wood.

2nd yr students built on the history of invention and experimentation at Orford Ness by reimagining the idea of research station. Their site for semester 2 is the Quay at Orford. Set on the edge of the extreme environment of the Ness, this new estuarine location provides an interface between the wilderness of the fragile environment of the shingle spit and the domestic security of Orford town.

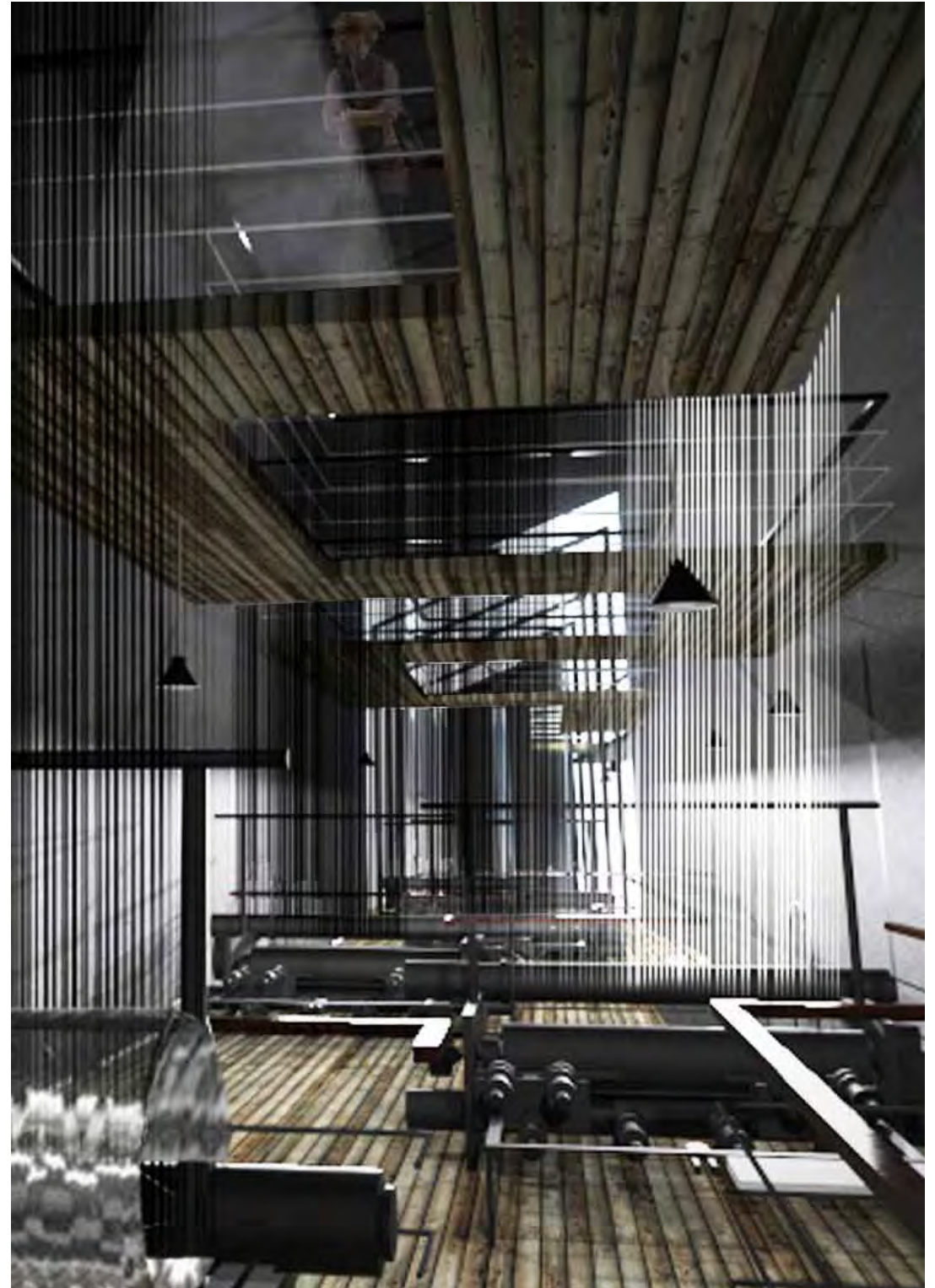
For 3rd yr students the next step was to re-imagine and expand their idea of laboratory to the larger idea of research facility. Taking their original idea and developing it, they designed a more complex proposal which addresses the wider issues of context, society and science.



Djordje Stupar: Nomadic shelter factory.



Joe Barbrooke Morris: Sea survival station.



Jorunn Karadottir: Experimental spider silk station.



Jane Tankard & Julian Williams.

Yr2: Janis Atelbauer, Xanthi Bartsota, Krzysztof Buda, Sahani Fernanda, Christos Kakouras, Andrzej Kostrzewa, Kate Lewis, Rohoney Ravi, Mirabell Schmidt, Shakir Sadman, Ralitsa Serkedzhieva, Aikaterina Tampa, Robert Wong.

Yr3: Diego Ariza, Suet (Charlie) Cheung, Jon Davies, Atanas Dimitrov, Dimitrios Filippas, Anh Hoang, Harriet Lacy, Tugce Maden, Stavri Papadopoulou, Alessia Petrillo, Alex Robertson, Migle Surdokaite, Kate Tomlinson, Maria Vergopoulou-Efstatiou.

Fashioning the City: Making Place for Makers

Architecture has the potential to inform and transform our dreams and aspirations. It enables individuals and communities to inhabit the city in creative, challenging and original ways. This year Studio 7 has celebrated the potential for an intimate, immediate physical interaction with constructed form. Located on a site on the Harrow Road, just north of Notting Hill Gate and on the edge of the canal, we have been designing a place and space of invention and serendipity.

Semester 1 began by exploring the work of an artist who transforms the ordinary into the extraordinary, fashions beauty out of the unexpected and redefines our everyday wants and needs: a bunch of flowers, a dress, a mobile kiosk, cast ironmongery, paint... This investigation into the process of making and transformation was the inspiration for a temporary pop-up event to showcase the work of a group of graduates skilled in craft and production. Interference, intervention and superimposition initiated action; detailed exploration of the handmade, the exquisite, the possibilities of bespoke production techniques, the manipulation of the ordinary into the extraordinary, the natural and the manmade enabled the development of propositions

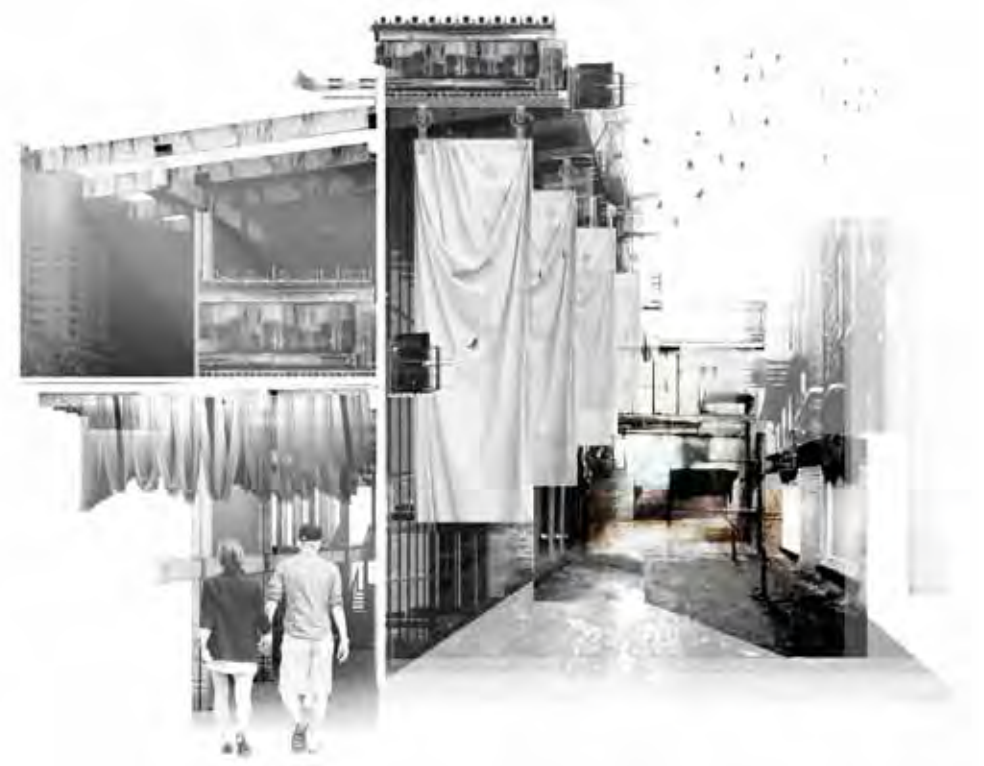
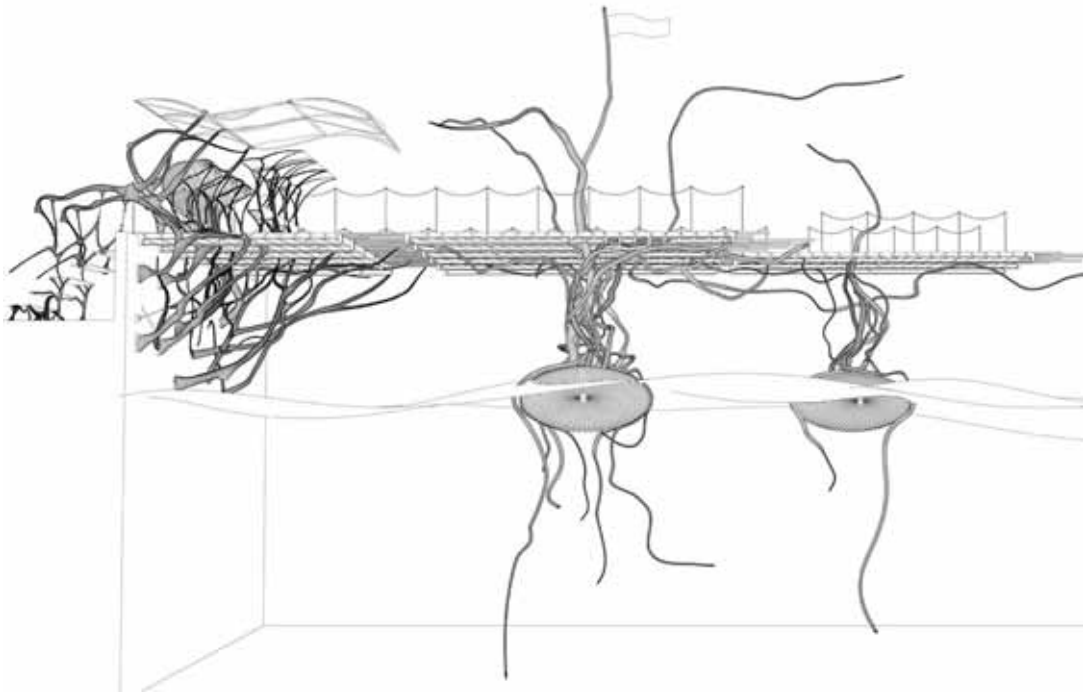
Using a wide variety of mixed media, hand and computer generated drawings, in semester 2 we examined the notion of a 21st century salon or 'court'. This space of display, interaction and intrigue became the strategic generator for the site's development into a liberating and creative environment where inspirational space could redefine the everyday and the perceived boundaries between the domestic and production.

The potential for communal living and the relationship between the maker and the consumer became the focus of a series of explorations resulting in complex narratives that generated and transformed 3D proposition.

Critics: Georgia Follett, Steve Neumann, Lucy O'Reilly, Mark Rowe, Clare Carter.

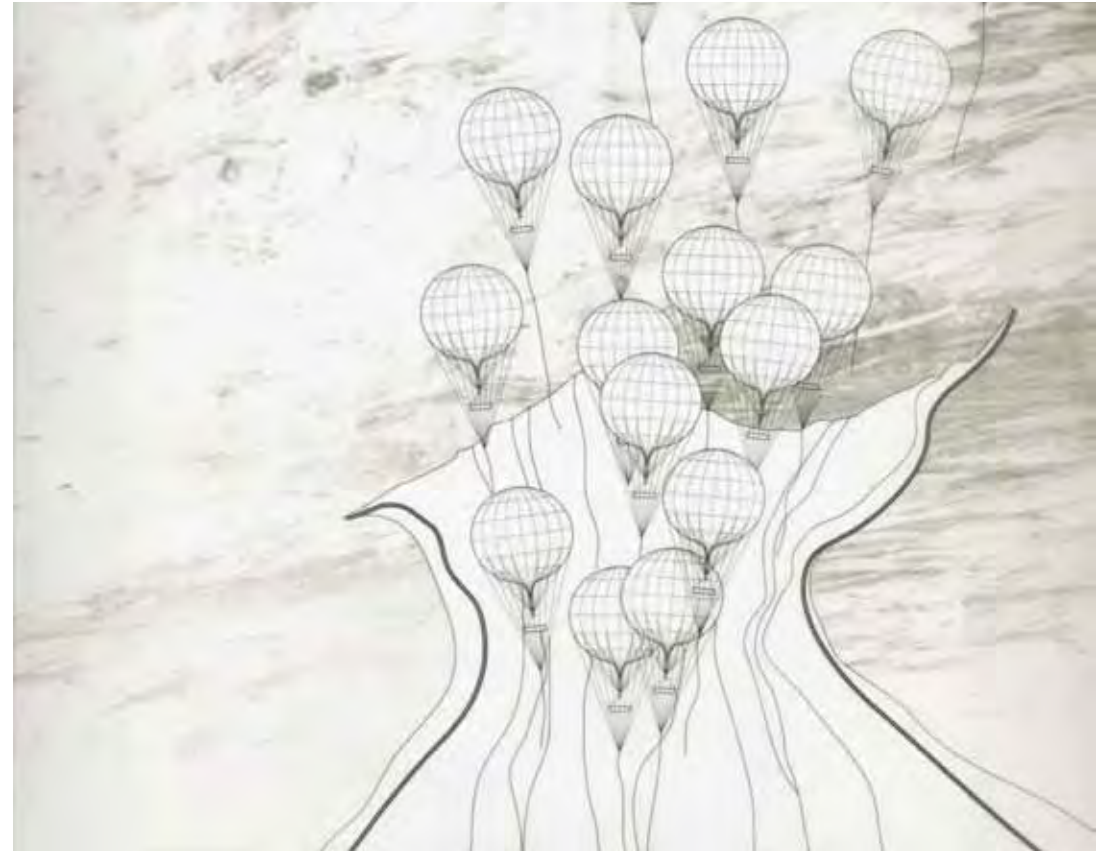


Jon Davies.





Charlie Cheung, Harriet Lacy.



Jon Davies, Harriet Lacy.

Ben Stringer & Pete Barber.

Yr2: Poppy Andronicos, Ioannis Berdellis, Abigail Butler, Dolly Cheung, Luke Clayden, Jazmin Cole, Max Fenton, Seetul Ghattaora, Alix Gunn, Elliot Hill, Farrah Hussain, Raji Kaur Singh, Lorna Lisk, Anthony Miller, Agni Stasinopoulou.

Yr3: Glauco Borel, Rhian Bower, Berfin Cicek, Antoine Edgehill, Sara Freitas Linares, Ruth Ramsden, Joana Ribeiro, Dumitru Strugaru, Eli Syrek, Amrit Virdee.

Archipelago of urban islands

London is becoming an archipelago of urban islands determined by wealth and corporate interests. Within varying scales and degrees of reality, our programme this year imagined some alternative urban spaces determined by subtler processes and where some of London's social and cultural barriers might be momentarily dissolved.

Project 1: City in a bottle.

From fleeting moments and thoughts, we made plans, maps, models and souvenirs of imaginary cities. And like Calvino's Invisible Cities in relation to Venice, each of our island cities addressed aspects of London life. In a way these projects represent a peculiar atlas of London as well as other places.

Project 2: Inside Hungerford Bridge.

Underneath Hungerford Bridge remain the two main supports of Brunel's original design of 1845. These large supports are hollow and empty. Inside the southern one, which stands in the water about 50m from the south bank, is a long narrow space that used to be occupied by a staircase and ticket office for river steamers. Students were asked to imagine new ways of using that space.

Critics: David Dernie, Richard Difford, Reenie Elliot, Nasser Golzari, Phil Hamilton, Jan Kattein, Ben Kirk, Jane McAllister.

Project 3: An Oasis in King's Cross

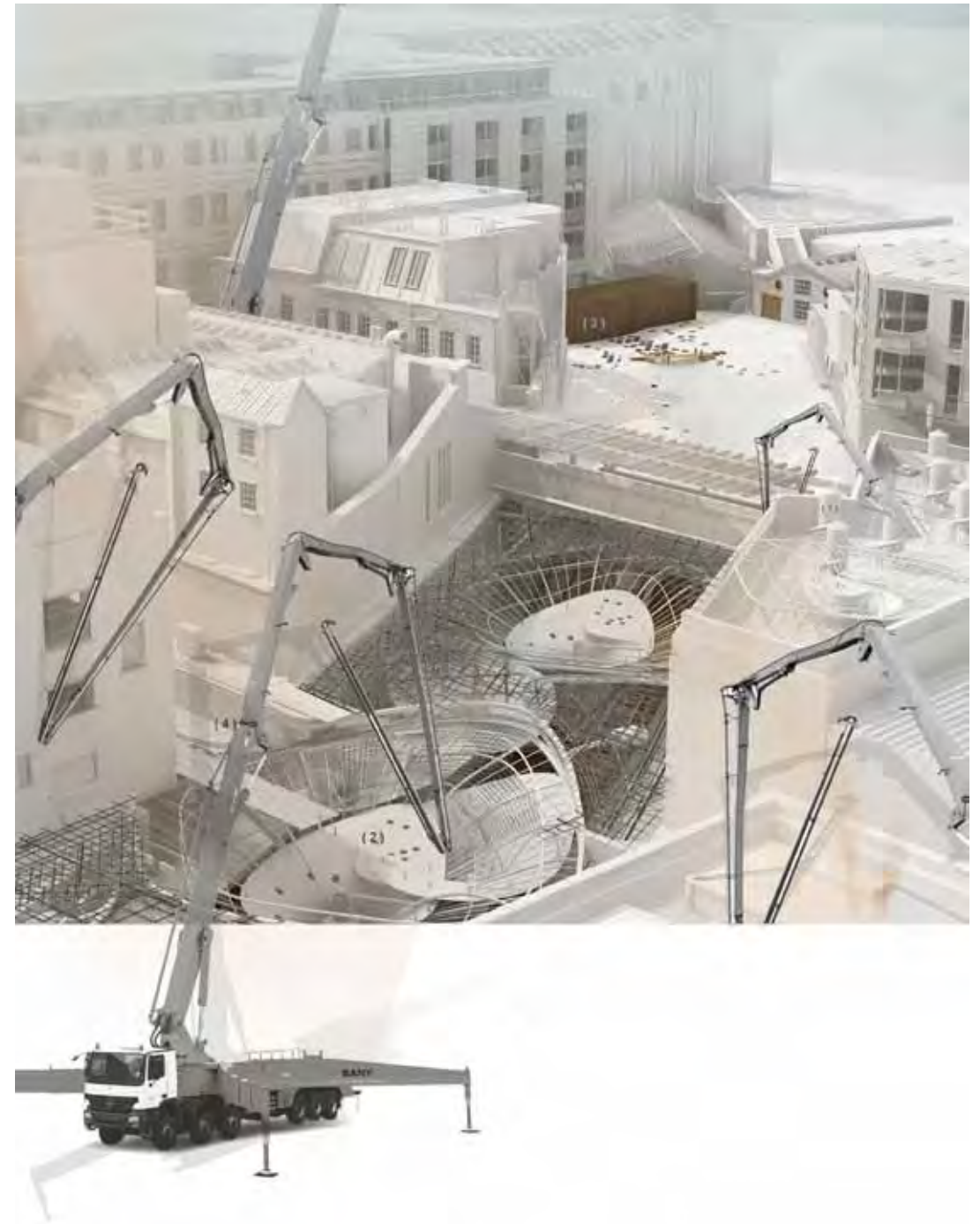
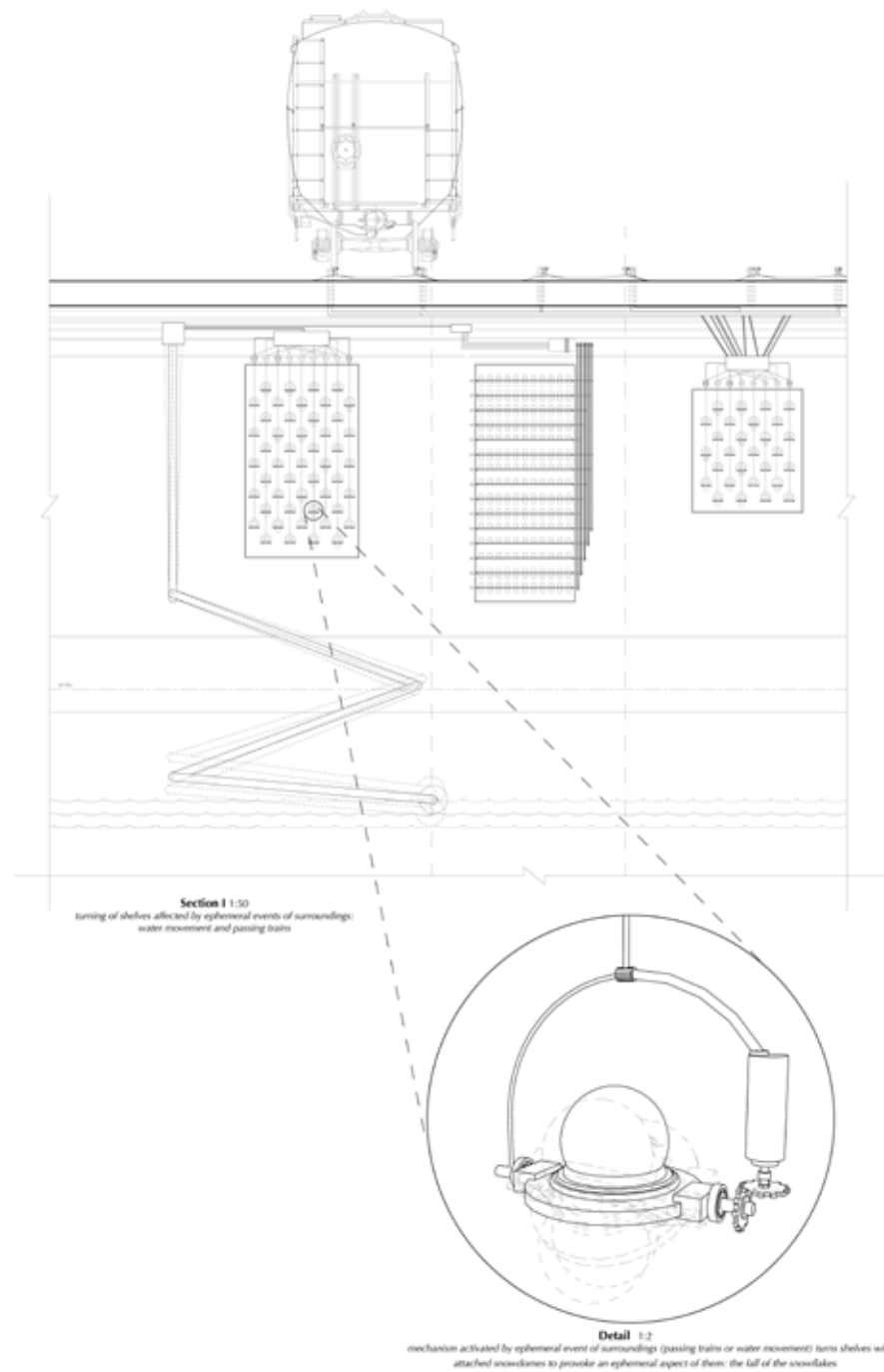
In semester 2 we designed some idealistic public places and open air swimming pools above the railway tracks behind the Scala Cinema in Kings Cross. These pools and places were imagined as focal points for dialogues among the area's diverse community. In these projects the physical and psychological transformations of peoples' bodies and minds as they move between street and pool is intensified as it interacts with this interesting and complex city space. The structural challenges of supporting a swimming pool over a railway also generated a lot of discussion about tectonic culture.

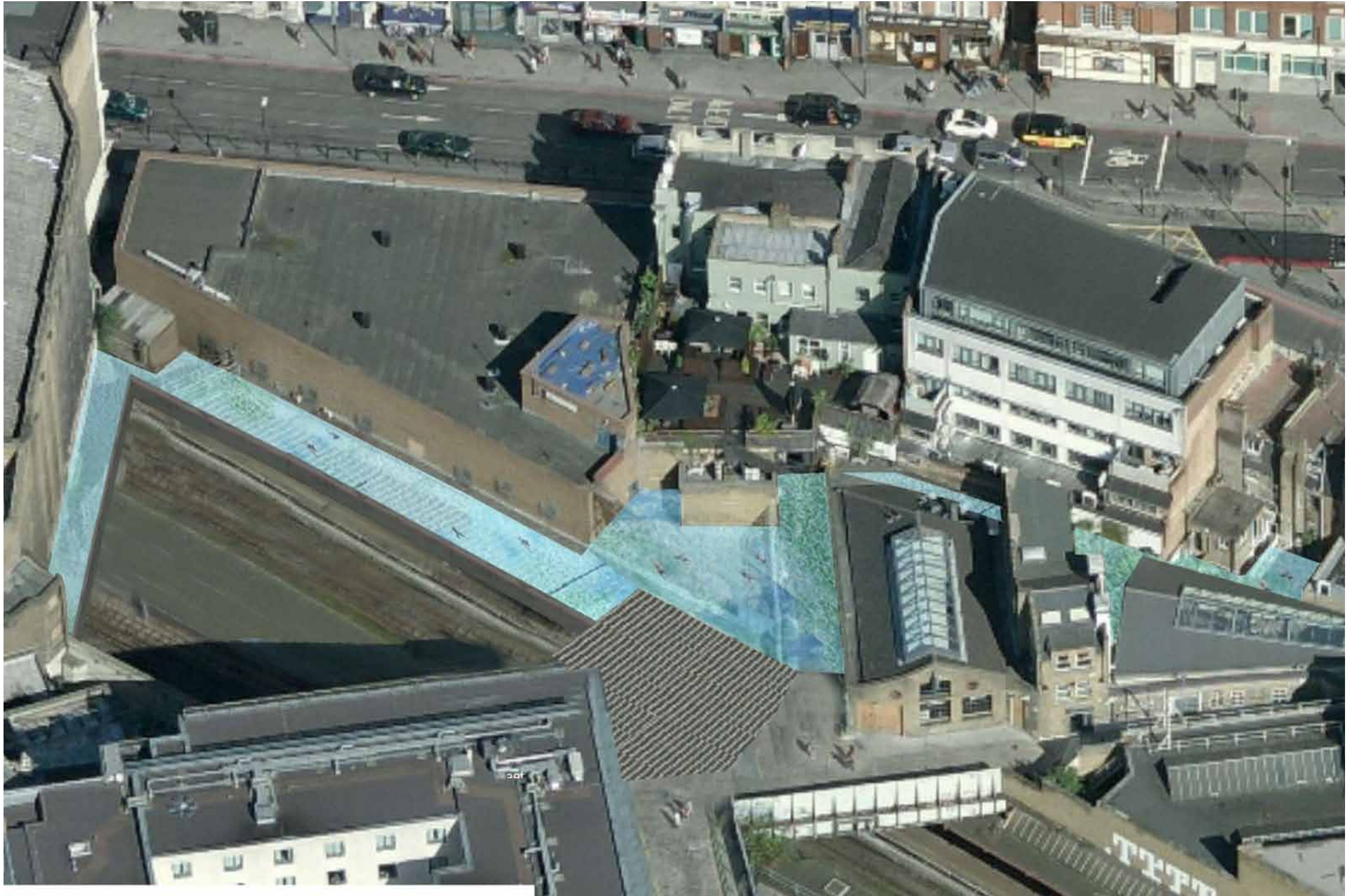
Field Trip: Venice & Lagoon Isles

In November we explored some of the Islands of the Venetian Lagoon. Not only the dense fabric of Venezia and Guidecca, but also the once glamorous Lido, ghostly Torcello and some of the less visited islands of the lagoon, and went to the Architecture Biennale.



Farrah Hussain.





Camilla Wilkinson & Eric Guibert.

Yr2: Ilia Andreopoulou, Roberto Bernabeu, Alexandra Bradley, Nuozi Chen, Liis Palm, Cindy Mehdi, Svetlana Murasova, Mazamir Seyedeh Booshehri, Sear Nee Ng, Sasha Setoudeh, Theoni - Andrea Stylianou, Elenda Timaj, Alicia Yau.

Yr3: Jake Boyes, Richard Glass, Nell Hewett, Hanna Khorshidian, Liva Kreislere, Eirini Liapikou, Jessica Moul, Sebastian Tanti Burlo', Kyung Yoon, Elisa Kallio, Louisa Cooper-King.

Self Made Self Build: Community structures and live/work housing, Bromley-by-Bow

'Abundance is the handmaiden of progress, whereas scarcity sets limits that upset all the hopes of growth that the project of modernity promised.'¹

Whilst a boom in London's prime private housing market is designed to attract international buyers in a period of global economic crisis, we return to East London and delve deeper into life in Bromley-by-Bow in order to study social housing and local infrastructure for communities - for whom the economic crisis is an everyday living condition.

The challenge to build mass social housing has been the subject of debate for architects and planners since the mid 19th century and continues since the development of the Welfare State. Rocking between the idealised utopias of Garden Cities² and more abstract concept of 'machines for living in'³, perhaps the success of social housing schemes lies in enabling local communities to flourish through a more finely tuned set of non-generic conditions?

Through two projects, a building for community use (Semester 1) and a flexible live/work housing settlement (Semester 2), we asked students to explore and experiment with self-build live/work typologies. Proposing a site

Critics: Ed Blake, Lindsay Bremner, Jennifer Cirne, Miriam Dobler, Keb Garavito, Rebecca Gregory, Clare Harper, Gaby Higgs, Michael Holmes-Coates, Deljana Isssofova, Debbie Despoina Kapodistria, Constance Lau, Emma McDowell, Katherine McNeil, Samir Pandya, Harriet Pillman, Milica Plinston, Kester Rattenbury, Sigrid Stessels, Jacu Strauss, Silvia Ullmayer.

strategy to include living space, new sites for livelihoods, the potential for flexibility in construction allowing expansion for family and business was the key design challenge this year.

SCIBE⁴, offered students access to information that enabled them to understand their client base and to study social conditions particular to Bow. A presentation by Poplar HARCA and visit to self-build project The Remakery, Brixton supported student understanding of the challenges posed by the year brief.

With thanks to:

Deljana Isssofova, SCIBE www.scibe.eu

Alasdair Ben Dixon, AFH London and the Remakery, Brixton www.remakery.org

Poplar HARCA, Paul Augarde and Simon Carroll

Gaby Higgs, Clare Harper, Peter Hinchliffe and Lucian Grant for their input and support.

¹ Jeremy Till, January 2011, Constructed Scarcity: Scarcity and Creativity in the Built Environment

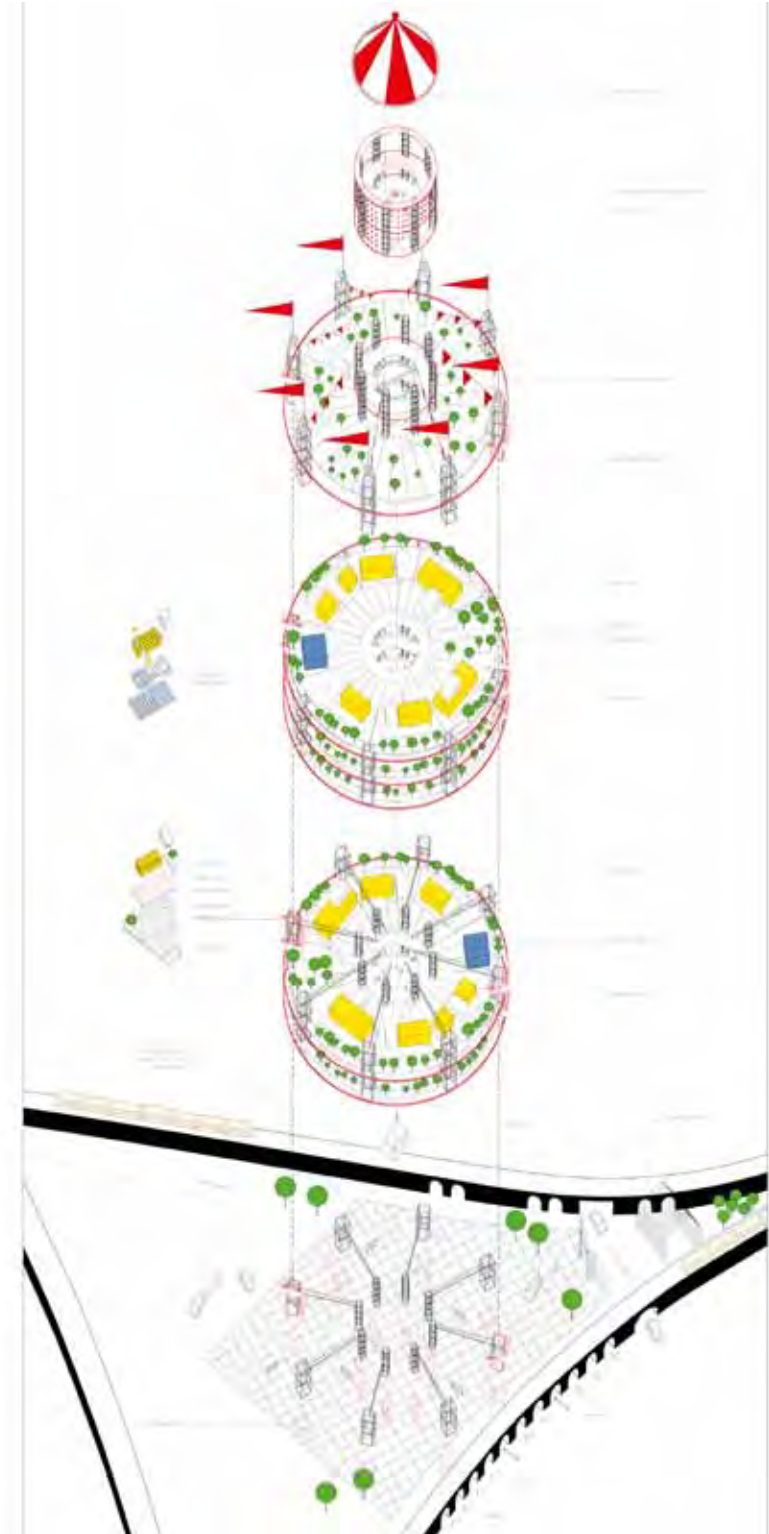
² Ebenezer Howard Garden Cities Movement

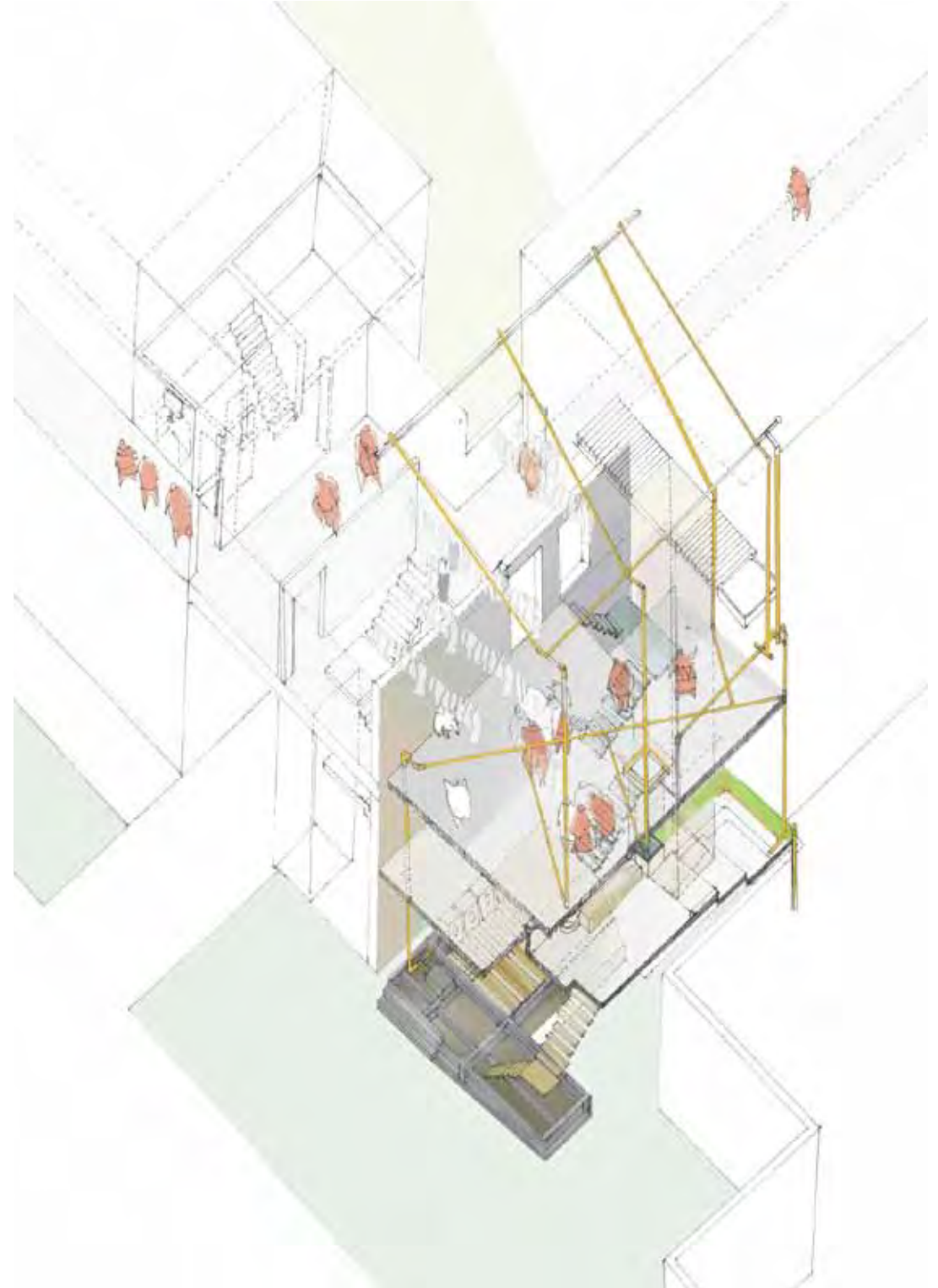
³ Le Corbusier Towards a New Architecture (1927)

⁴ Scarcity and Creativity in the Built Environment www.scibe.eu



Kyung Yoon: Allotment, Bow.





Pete Silver, Will McLean, Scott Batty,
Andrew Whiting, Lamis Bayar and
Gabrielle Omar and Chris Leung.

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.

UNDERGRADUATE

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 study related to a specific problem-solving exercise.

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 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 the technical studies tutors 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.

technical studies TS3A	technical studies TS3A	technical studies TS3A	technical studies TS3A
			
Andrew Watts Newtecnic The Building Envelope	John Farrell JAF Architects Environmental Design	Richard Harris University of Bath Scunthorpe Pods	Richard Harris University of Bath Scunthorpe Pods
19th Oct 2.30pm Room M421	26th Oct 2.30pm Room M421	2nd Nov 2.30pm Room M421	2nd Nov 2.30pm Room M421
University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: a.watts@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: j.farrell@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: r.harris@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: r.harris@westminster.ac.uk
technical studies TS3A	technical studies TS6A	technical studies TS6A	technical studies TS6A
			
Paul Bavister Bavister Architects The Acoustic Environment	Mike Russum Birds Portsmouth Russum New Domestic Landscapes	Kite & Laslett New Works	Sarah Saeed Arup International Development Post Disaster Planning
30th Nov 2.30pm Room M421	18th Oct 6.30pm Room M421	25th Oct 6.30pm Room M421	1st Nov 6.30pm Room M421
University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: p.bavister@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: m.russum@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: k.laslett@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: s.saeed@westminster.ac.uk
technical studies TS6A	technical studies TS6A	technical studies TS6A	technical studies TS2A
			
John Chilton University of Nottingham Heinz Isler's Shells	Eric Parry Recent Projects	Stuart Piercy Piercy & Company New Architecture	Will McLean Concrete Architecture
15th Nov 6.30pm Room M421	29th Nov 6.30pm Room M421	11th Oct 6.30pm Room M421	1st Oct 2.30pm Room M421
University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: j.chilton@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: e.parry@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: s.piercy@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: w.mclean@westminster.ac.uk

technical studies TS6A	technical studies TS6A	technical studies TS3A	technical studies TS6A
			
Hugh Broughton Hugh Broughton Architects The Antarctic Projects	Timothy Lucas Price and Myers Fabricating Architecture	Michael Wilson Daylighting	Pete Silver BIM: An Introduction to Building Information Modelling
6th Dec 6.30pm Room M421	11th Oct 6.30pm Room M421	12th Oct 2.30pm Room M421	1st Nov 6.30pm Room M421
University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: h.broughton@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: t.lucas@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: m.wilson@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: p.silver@westminster.ac.uk
technical studies TS2A	technical studies TS3A	technical studies TS2A	technical studies TS2A
			
The Design and Detail of Concrete Buildings The Concrete Centre	John-Paul Frazer Eco Design Strategies	Scott Batty + Andy Whiting New Housing	Lee Higson Eric Perry Architects New Falcance Architecture
1st Oct 2.30pm Room M421	12th Oct 2.30pm Room M421	8th Oct 2.30pm Room M421	15th Oct 2.30pm Room M421
University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: t.lucas@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: j.p.frazer@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: s.batty@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: l.higson@westminster.ac.uk
technical studies TS2A	technical studies TS2A	technical studies TS2A	technical studies TS2A
			
Phil Waind Waind Gohil Architects	Sang Hoon Kim Stadium Design	David Kendall Composites	Bruce Bell FACT HOMES Digital Fabrication
22nd Oct 2.30pm Room M421	29th Oct 2.30pm Room M421	12th Nov 2.30pm Room M421	19th Nov 2.30pm Room M421
University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: p.waind@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: s.h.kim@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: d.kendall@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: b.bell@westminster.ac.uk
technical studies TS3A	technical studies TS6A	technical studies TS6A	technical studies TS2A
			
Timothy Lucas Price and Myers Engineering Architecture	Ben Morris Vector Fabric THE ETFE CUSHION	Dante Bini Inflating Concrete	Allan Haines EDECT Designing with Concrete
5th Oct 2.30pm Room M421	22nd Nov 6.30pm Room M421	13th Dec 6.30pm Room M421	26th Nov 2.30pm Room M421
University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: t.lucas@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: b.morris@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: d.bini@westminster.ac.uk	University of Westminster 35 Marylebone Rd London NW1 5LS Room M421 Tel: 020 791 2114 Email: a.haines@westminster.ac.uk

Extended Essay tutors: John Bold, Nick Beech, Lindsay Bremner, Alain Chiaradia, Davide Deriu, Julia Dwyer, Ben Stringer, Victoria Watson.

After history in the first year and theory in the second, the Extended Essay offers the opportunity to third year undergraduates to research and write on a subject of their choice, guided by tutors through a programme of tutorials throughout the autumn term. The ability to research and present findings is a crucial component of professional practice: we place considerable emphasis on encouraging all students to fulfil their often unacknowledged potential in this area.

This year there have been some outstanding pieces of work, testimony to the imagination, ambition and efforts of the students:

Joe Barbrooke-Morris has investigated transition strategies for sustainable development, identifying over and above the acknowledged critical success factors (stronger governance, better integration of relevant elements), the need for fundamental changes in public awareness and behaviour if global environmental trends are to be countered.

Alex Hester has produced an excellent account of the River Thames which combines historical and contemporary sources with observations of, from and on the river itself. He examines the current conditions of the river's edge in relation to a series of critical issues, situating the subject in its context and making recommendations for revitalisation.

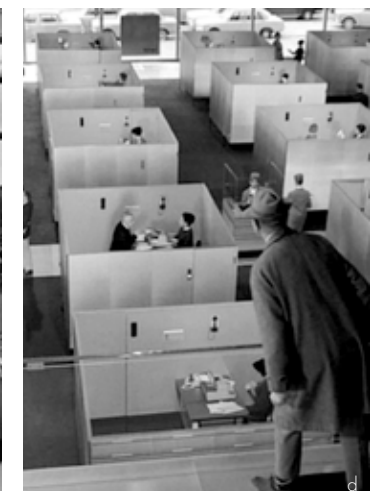
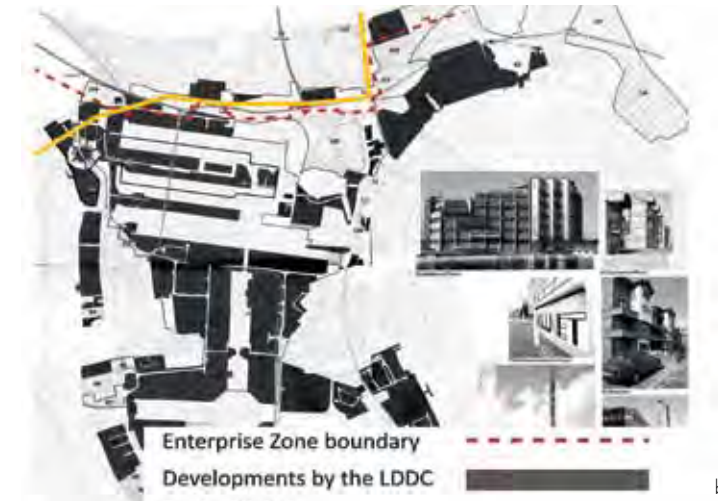
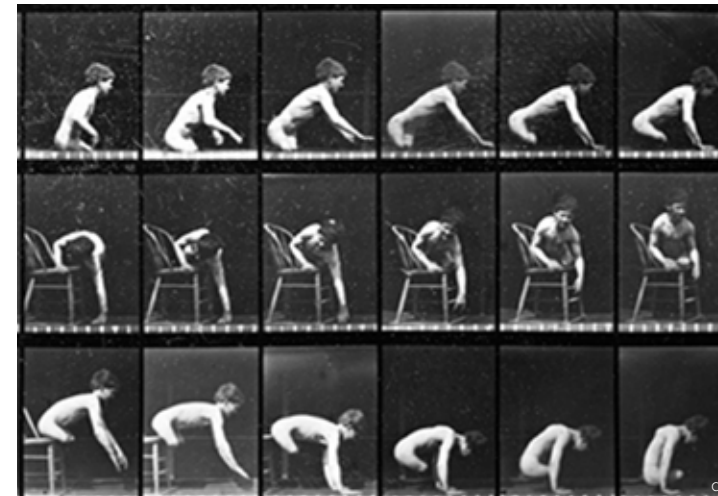
Charlotte Knowles (a) has explored the concept of inclusive design with reference to the London Paralympic Games. Changing attitudes to disability show that there is a role for the architect as educator in enabling

individuals to become the architects of their own identities. This study is informed by excellent research in pursuit of an answer to the very big question of what is normal: does beauty have a form?

In an exceptionally well researched analysis of the effects of planning interventions in the Isle of Dogs and Poplar, Panagiota Kotsovinou (b) has confirmed that economic effects are not like water: 'trickle-down' does not just happen. This is an admirably restrained account of regeneration and its discontents, and social segregation, avoiding justifiable rage.

Fergus Seccombe (c) explains the context and ambition of Ant Farm, the counter-cultural Californian group of the early 1970s, one of whose happenings was to drive a Cadillac into a wall of burning televisions. This well-researched essay serves to underline how much we once more have need of DIY creative action.

Lastly, Maria Vergopoulou-Efstathiou (d) has investigated the immorality of modernism on the silver screen, identifying a shared agenda between the architectural and cinematic avant-garde of the 1920s and 1930s. 25 films are reviewed in which modernity is seen in opposition to tradition, in pursuit of an answer to a question pertinent to all architects: why do evil people live in modern houses?



MArch 2012-13 random notes
the view from room 513

Sites: Lisbon, Malmo/Copenhagen, Rome classic, but mainly London, the only UK city which appears to attract attention. A romantic attachment to semi-derelict areas, mixed zones.

Programmes: a definite move away from arts briefs, algae farms and whimsical projects. Factories, hotels, monasteries, medical, scanning centres, sports. Little interest in housing or public realm?

What's in?: John Hejduk, rationalism, Zumthor, Alexander Brodski, Frei Otto, Verner Panton, pop, early Archigram, Sanaa, Will.i.am, Corb and Kahn.

Dissertation: the joy of MArch dissertations remains with the individual approach, the diversity of research themes. Texts with a mix of serious and playful. Interviews, dialogues, wandering narrators, dialect, detailed descriptions of specific buildings.

Technical: technical research has been more strongly integrated into design work. Some technical work is of amazing quality, with a particular interest in elements and sequences of construction. And five star Will & Pete evenings lectures.

Applications: on the up, over 500 applicant for places on the course, in an increasingly competitive market.

Changes: the first purely digital portfolios. We love the touch and feel of paper but it is going to be the long goodbye. Need to change and

move forward without losing the best of what we have.

Feeblest excuse: I am sorry I didn't turn up for the crit but I was working so hard and the alarm on my mobile didn't work so I have only just woken up.

Techniques: laser cut models and 3D printing still predictably dominate. But there are signs of other things, folded paper models, rubber, some excellent large scale models and 1:1, objects which begin to have the scale of architecture.

Drawings: plenty of diversity. The age of excessive render may be reaching closure. Freehand makes a slight return. Black and white. 3D modelling predominates. Birds on drawings are very 2012. If only plans would come back, there is real pleasure in clever plan. Films and animation becoming less explanatory, more surreal and pop influenced.

Social: little interest in politics. a growing concern with social change as austerity begins to bite, and students' own lives begins to be effected. Sustainability hovers but rarely becomes foreground. The diverse research of dissertation needs to filter through into design.

Pub: Angel in the fields, though Wetherspoons has its supporters. Why hasn't this university got a bar or café? Architecture isn't just about production, it's also about a social activity and this requires a social space.

William Firebrace
MArch course leader

MArch COURSE

Toby Burgess & Arthur Mamou-Mani.

Yr1: Mihail-Andrei Jipa, Natasha Coutts, Sarah Shuttleworth, Georgia Rose Collard-Watson, Dhiren Patel, George Guest, Jessica Beagelman, Tim Clare, Alex Woolgar, Philip Hurrell, Mark Simpson, Josh Haywood, William Garforth-Bles

Yr2: Maria Valente, Michael Clarke, Dan Dodds, Jacob Alsop, Athanasios Korras, Luka Kreze, Emma Whitehead, Chris Ingram

WeWantToLearn.net

TESTING: The students began with an intensive period of both analogue and digital experiments exploring generative systems as precedent, from natural, structural, geometrical, physical or mathematical which ranged from molecules to clouds, from equations to geometrical patterns, from gridshells to wasps nests and 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 Zürich where we visited the CAAD groups (Computer Aided Architectural Design) at the ETH and IBOIS (laboratory for timber construction) at the EPFL.

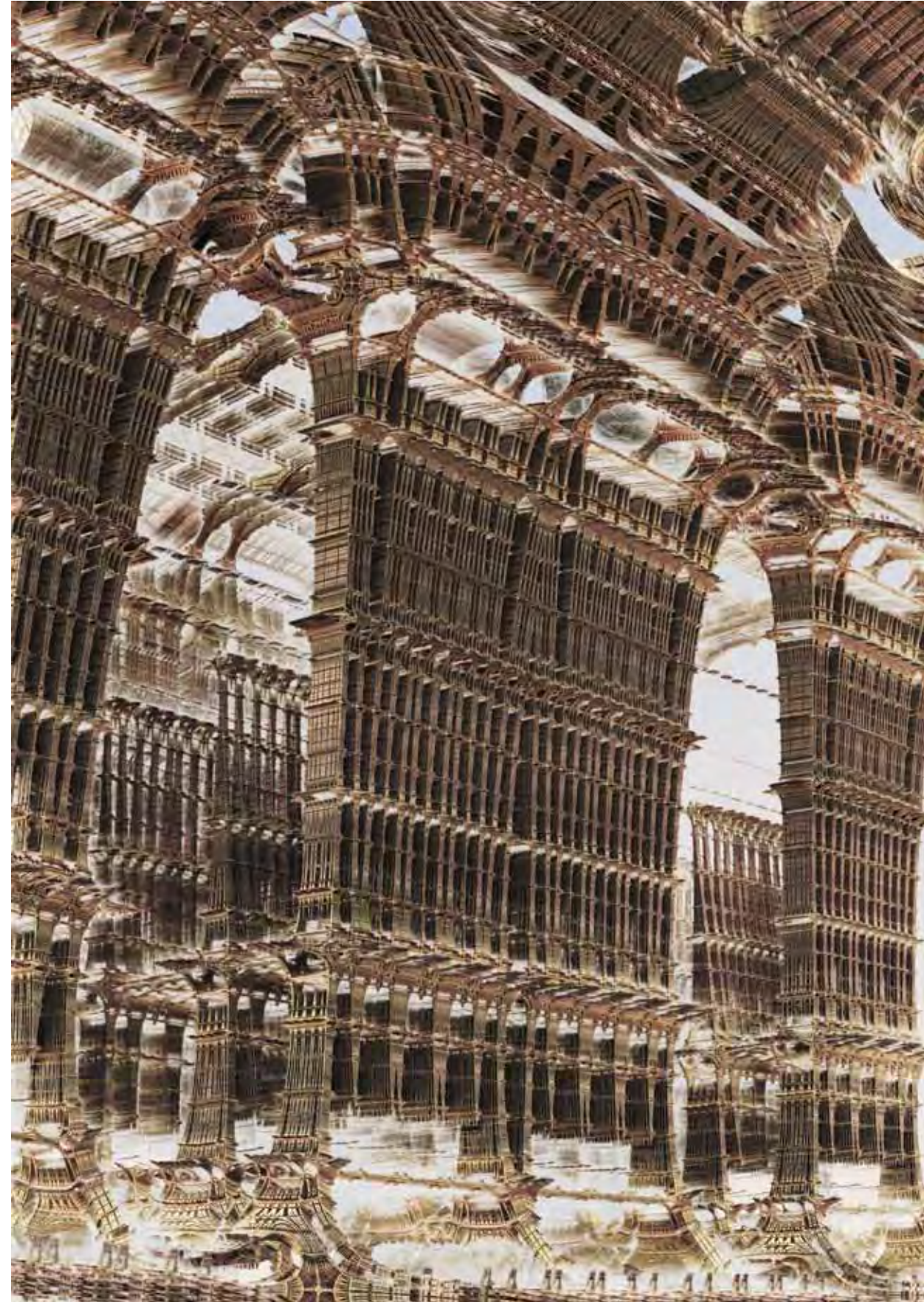
TEMPLATE: Continuing our involvement with Burning Man Festival, a lesson in radical self-reliance in an extreme environment, students proposed beautiful and programmatically responsible low cost temporary structures with the aim of inspiring awe, against a dramatic backdrop of alternative culture. Thanks to the generous financial support from the Burning Man organisation, our studio will be building

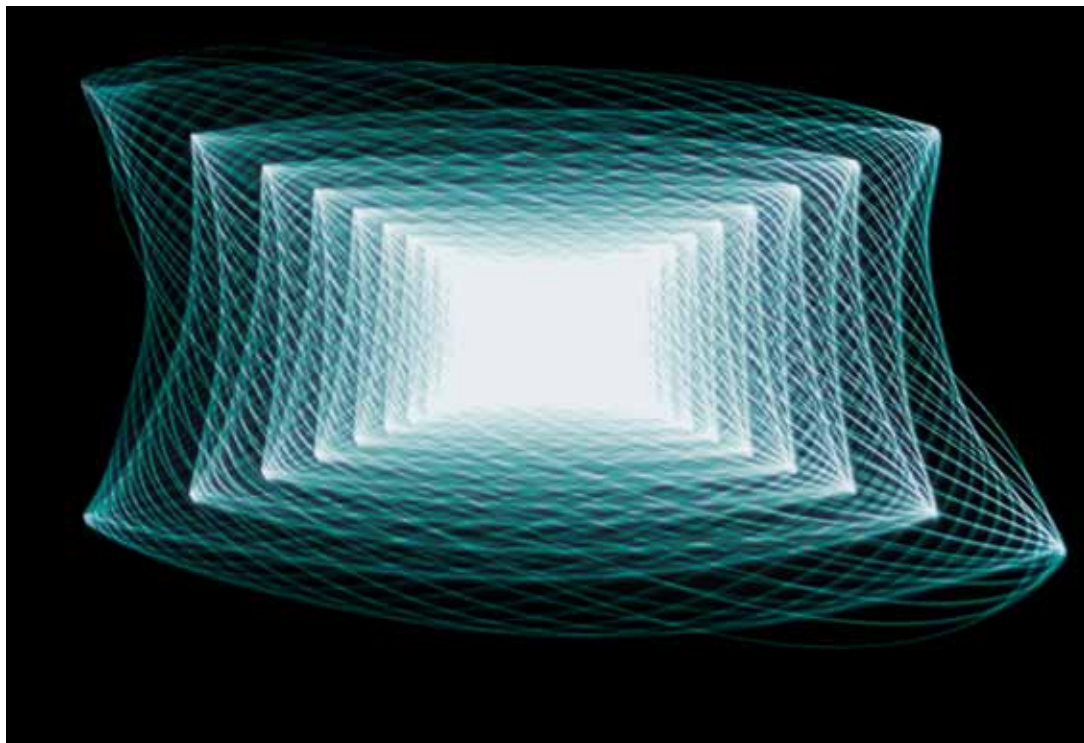
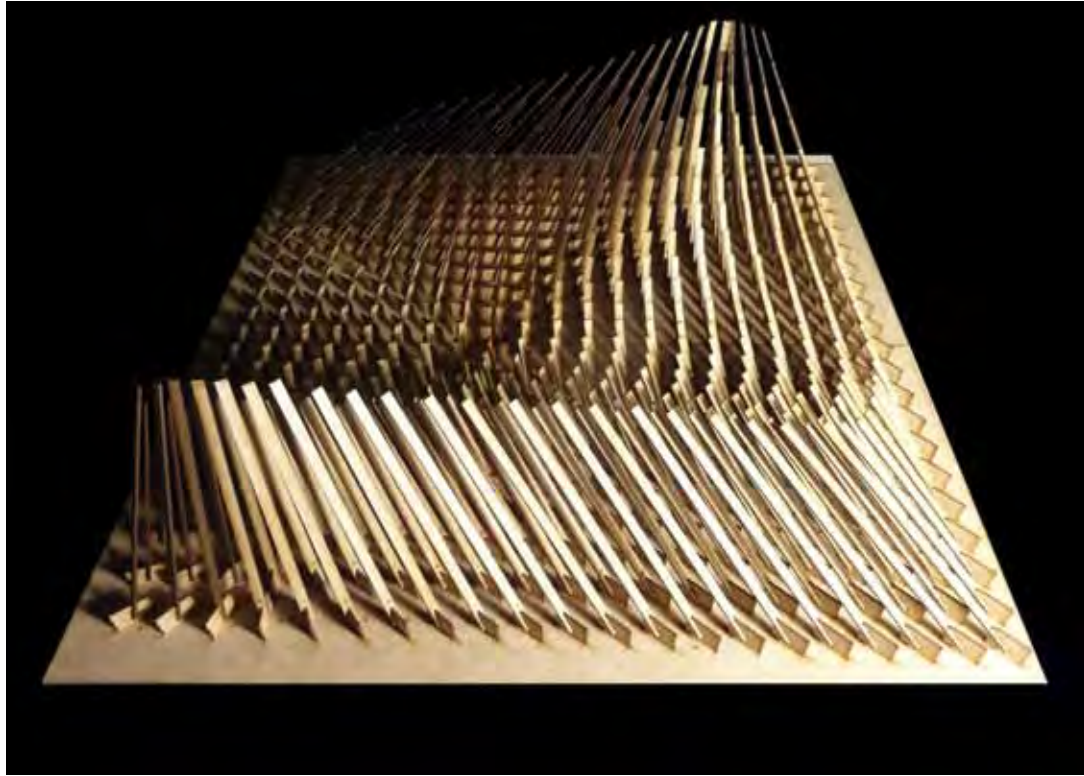
Guest Critics: Nick Ierodiaconou, Alastair Parvin, Daniel Piker, Lawrence Lek, David Andreen, Colin Ball, Magnus Larsson, Harri Lewis, Stephen Melville, Karl-Kjestrup Johnson, Adam Holloway, Jack Munro, Savvas Havatzias, Tommaso Franzolini, Miriam Dall'Igna.

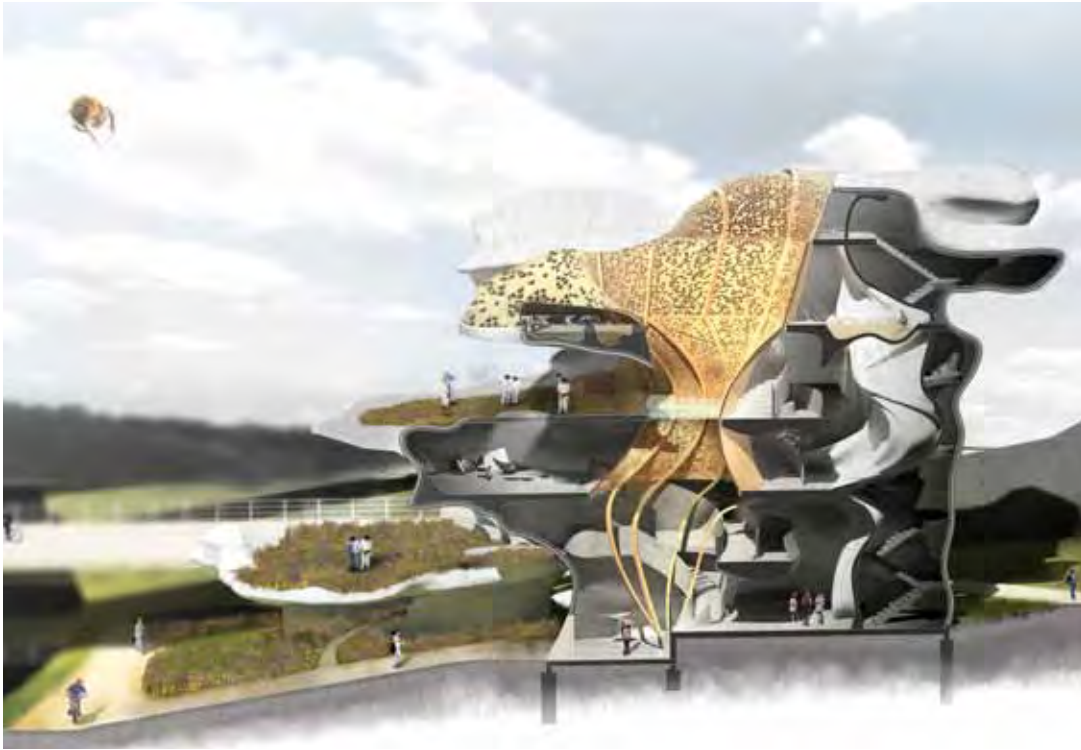
two student projects at the festival this Summer, 'Fractal Cult' by Athanasios Korras and 'Shipwreck' by Georgia Rose Collard Watson with the help of Ramboll Computational Design (RCD) as engineer.

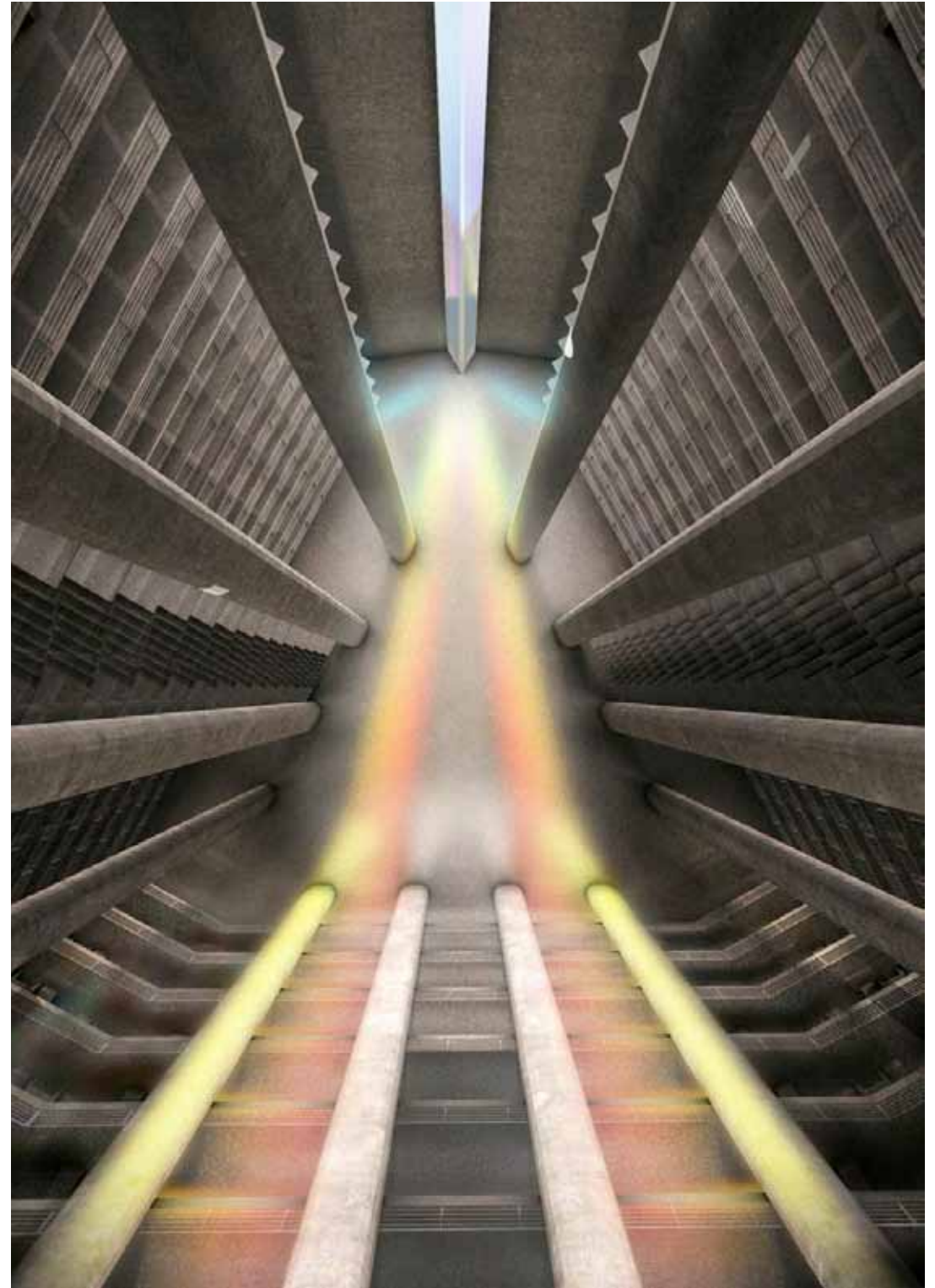
TEMPLE: This year we sought modern interpretations of the 'temple' archetype, relevant to our age, buildings which were often closely linked to geometric, astrological, temporal, solar and cardinal systems, and were often very innovative structurally for their time. Building upon earlier work the students proposed individual topics and sites, and questioned what contemporary activities or rituals take place today, what is considered sacred, what is respected enough to be lifted above the mundane and through what collaborations and economic relationships may these rituals give rise to contemporary temples.

Students became editors of a live blog: WeWantToLearn.net, sharing work, research and resources, which has received more than 300,000 views to date and has become an invaluable resource for those seeking inspiration within and without the architectural spectrum from across the globe.









Andrew Peckham, Dusan Decermic and Ana Serrano.

Yr1: David Cloux, Adrian Manea, Elena Neophytou, Dominik Sedzicki, James Williamson.

Yr2: Tim Bedingfield, Todd Courtney, Sophie Determann, Owen Dore, Marta Ferriera, Lee Fox, Laura Gazey, Sam Gardner, Catriona Hunter, Gavin Kelly, Artjoms Kuzmics, Diana Lyubych, Sofronis Marcou, Paul Motley, Simhika Rao, Kristine Sulca, Vicky Tippell.

Nordic Noir

This year the studio focused primarily on urban projects in Copenhagen and Malmo; two cities linked by the Oresund bridge-tunnel, which connects a wider transnational region. Initially students explored three themes broadly associated with the concept of Nordic Noir, oscillating between individual and group work: '1000 Shades of Grey', 'Genre and Narrative' and 'Reciprocal: the Project within the Project'.

These were concerned with finer judgments about illumination and social idealism; examining the representation of spatial 'narrative' in architecture as in other disciplines, and working concurrently at extremes of scale to encourage exploration with the identity of a transnational region, but also the concrete detail manifest in distinct material cultures (whether historical, architectural or everyday).

The latter approach was intended to prompt an intuitive ability to mediate different scales of engagement within each project, short-circuiting the constraints of a linear chronology that moves too inevitably from concept through to materialization.

Our final year students drew up an individual Catalogue Raisonné at the end of the First Semester, which constituted an inventory of the initial work, directed towards grounding their, at that stage putative, thesis project.

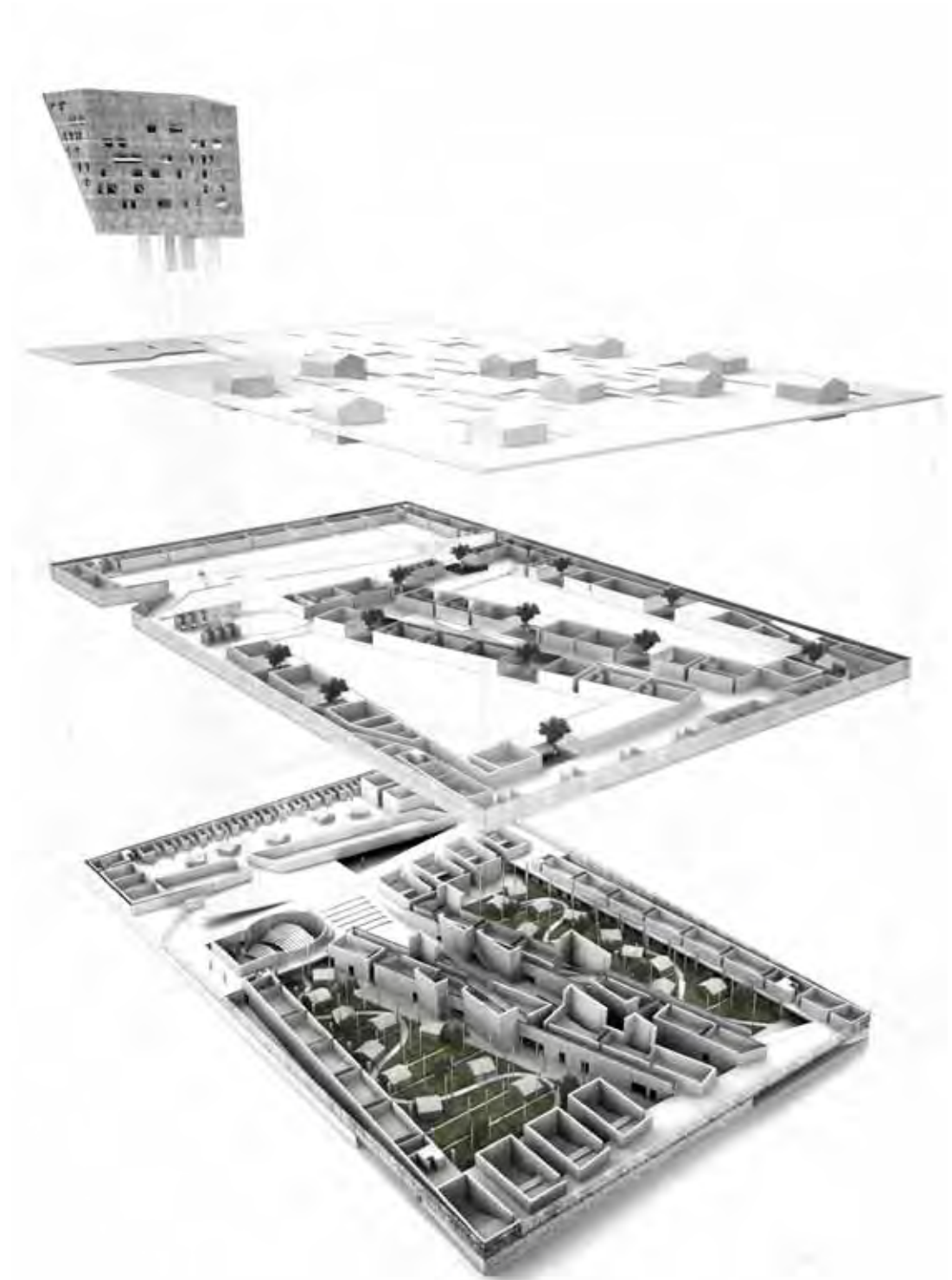
These eventually ranged from discursive spatial investigations (tribological ecologies, a gallery

mythical archetypes, the nomadic house, a museum of personal memories) to 'matter of fact' programmes (a biomedical campus, an arbitration centre, film studios, a maritime court, Rosengard Centrum, a skills training college). First year, in contrast, worked up an interpretation of a more focused Mediateque programme (aligned with the concept of 'the production of culture').

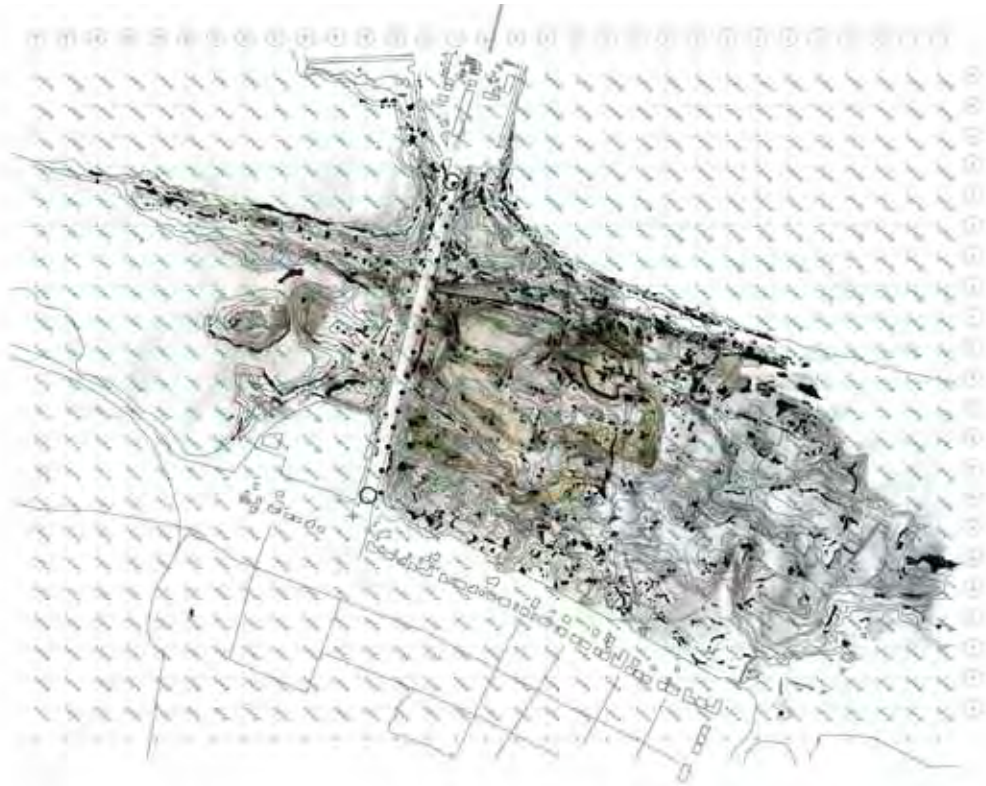
As the design work developed we sought early consideration of architectural convention, encouraging an active engagement with tectonics (Walled-in), thresholds (Aperture), planning strategies (Order and Contingency) and forms of distribution and movement (Flow or Promenade).

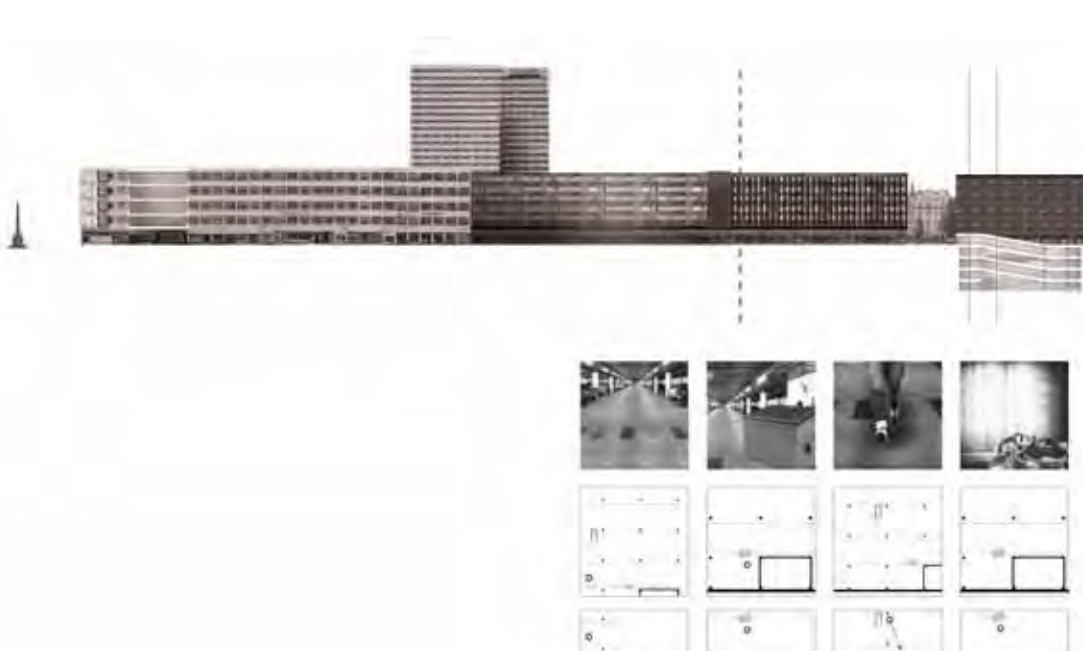
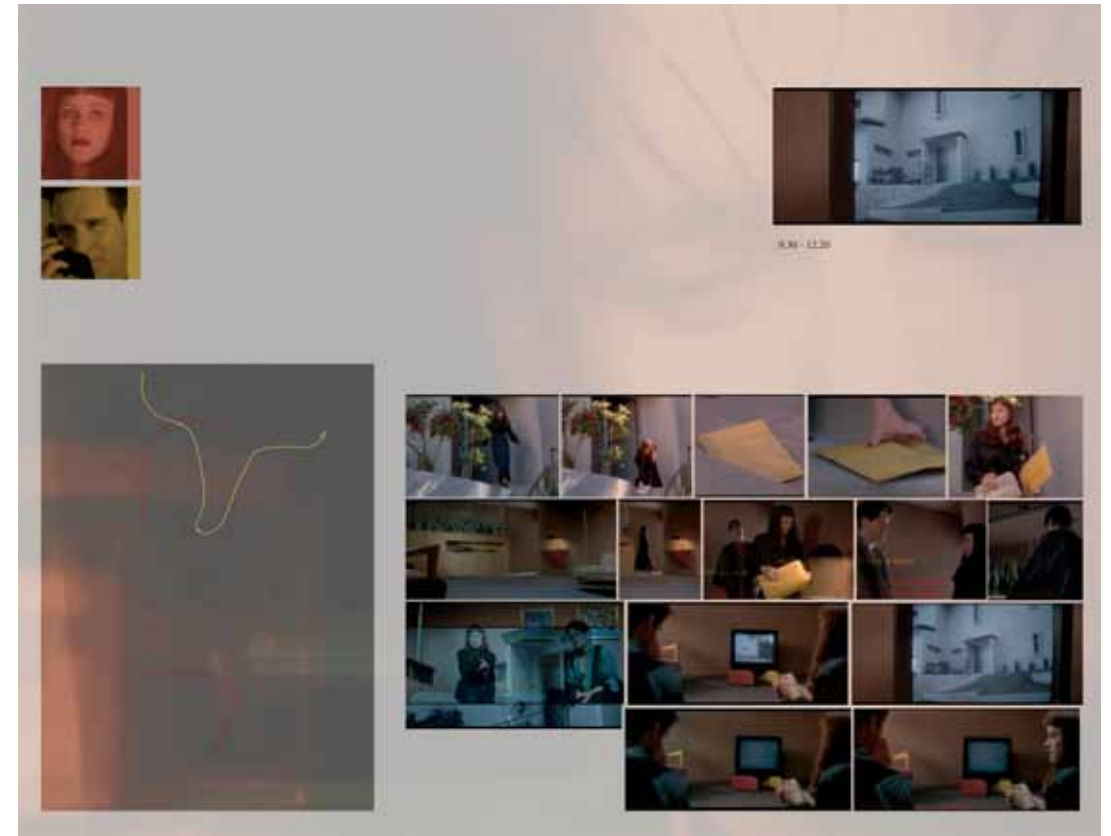
As in the immediate past the studio sought, in cities where formative cultures cannot be taken for granted, to balance a degree of social and constructive realism with thematic and discursive modes of architectural investigation – also a requisite of architectural intelligence.

Critics: Jane Havshøj, Elantha Evans, Louise Scannell, Lucy Brooke, Gordon Shrigley, Toby Burgess, Kester Rattenbury, Andrei Martin, Stuart Piercy.









Jeanne Sillett & Mark Rintoul.

Yr1: Agustina Briano, Daniel Brookfield, Lawrence Carlos, Amy Conneely, Hannah Gaze, Claire Holton, Nicola Lumsden, Rupert Rathbone.

Yr2: Elice Catmull, Alice Cutter, Maria Economides, Ben Higham, Matthew Hung, David Jen, Harriet Jenkins, Scott Lewis, Thomas Longley, Joseph Magri, Felicity Meares, Harriet Pertridge, Alexandra Reed, Poppy Trevillion, Thomas Wing-Evans.

(re)adjusted territories ... Trafalgar, etc

Trafalgar forecast Met Office 12th September 23:15 UTC

Wind : Cyclonic in southeast, otherwise northerly or northeasterly 4 or 5, increasing 6 or 7 at times. Sea State : Moderate, or rough, occasionally slight. Weather : Fair. Visibility : Good

We began the (re)adjusted territories project with choreographed surveys on the western edge of Europe onshore from the sea area known as Trafalgar (latitude 38, longitude 9)

Language and history connects this territory with South America, Africa and Asia. Huge upheavals of fortune are mirrored by its rugged terrain ... power, wealth, earthquake, flood, fire ... and survival.

From the shore the empty horizon stretches as far as the eye can see. Behind are mountains, and behind the mountains, Spain. The in-between is like a huge anchored ship, maintained, through creative resourcefulness and resilience.

Over time the crew changes, technologies shift, knowledge is transferred, etiquettes adjust, ideas, are imported and exported, novelty finds accommodation with tradition, the familiar intersects with the extraordinary ... perpetual adjustment at all scales.

We stepped onshore in mid-October to seek out and log relationships between opportunity and circumstance, strategy and detail ... and cultivate fresh initiatives in response to the territory.

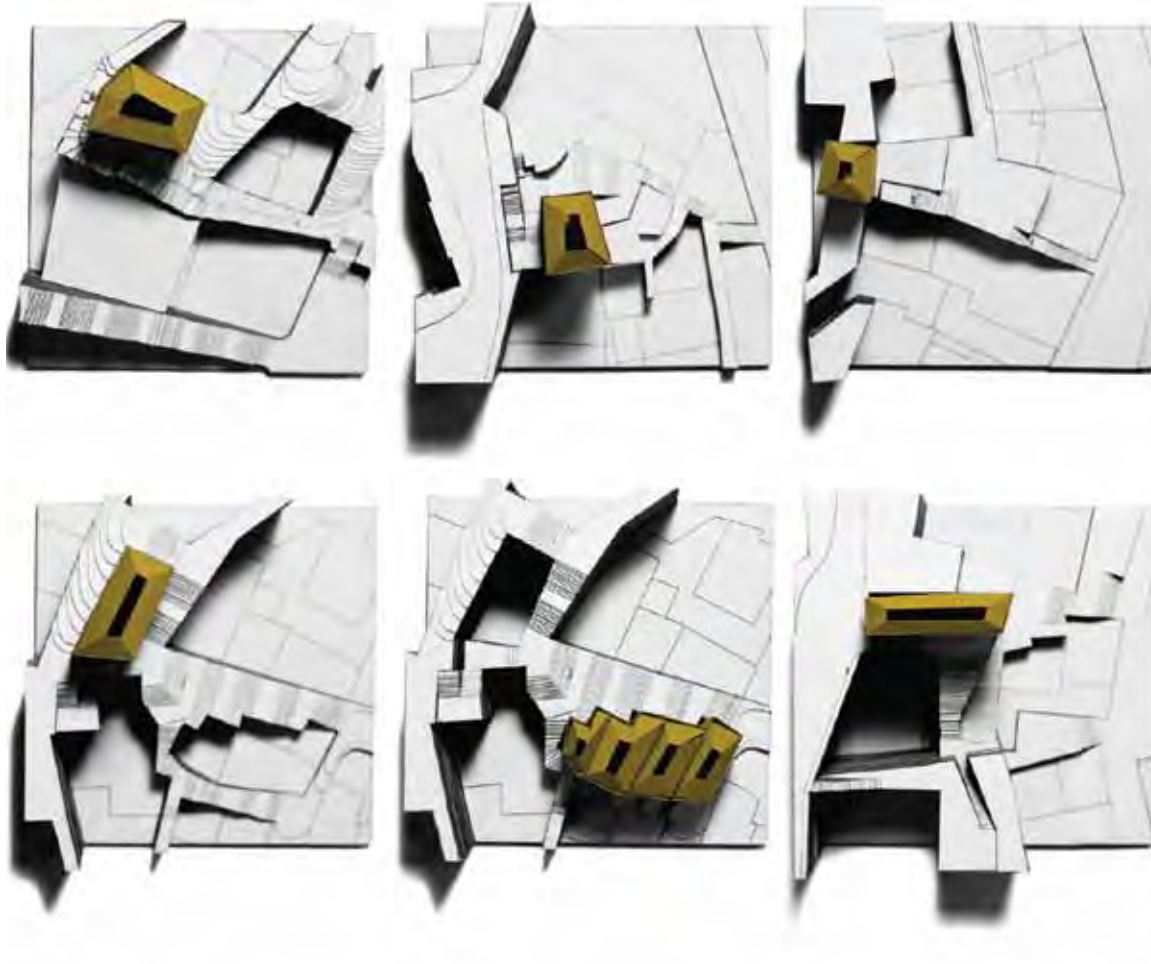
But first we made some essential preparations ...

www.studiotwelve.wordpress.com

Critics: Amy Butt, Andrew Cumine, David Dernie, Richard Difford, Tim Francis, Miguel Goncalves, Thomas Gray, Daniel Kew, Lucy Moss, Simon Parsons, Rowan Sloss, Ben Wilkes.



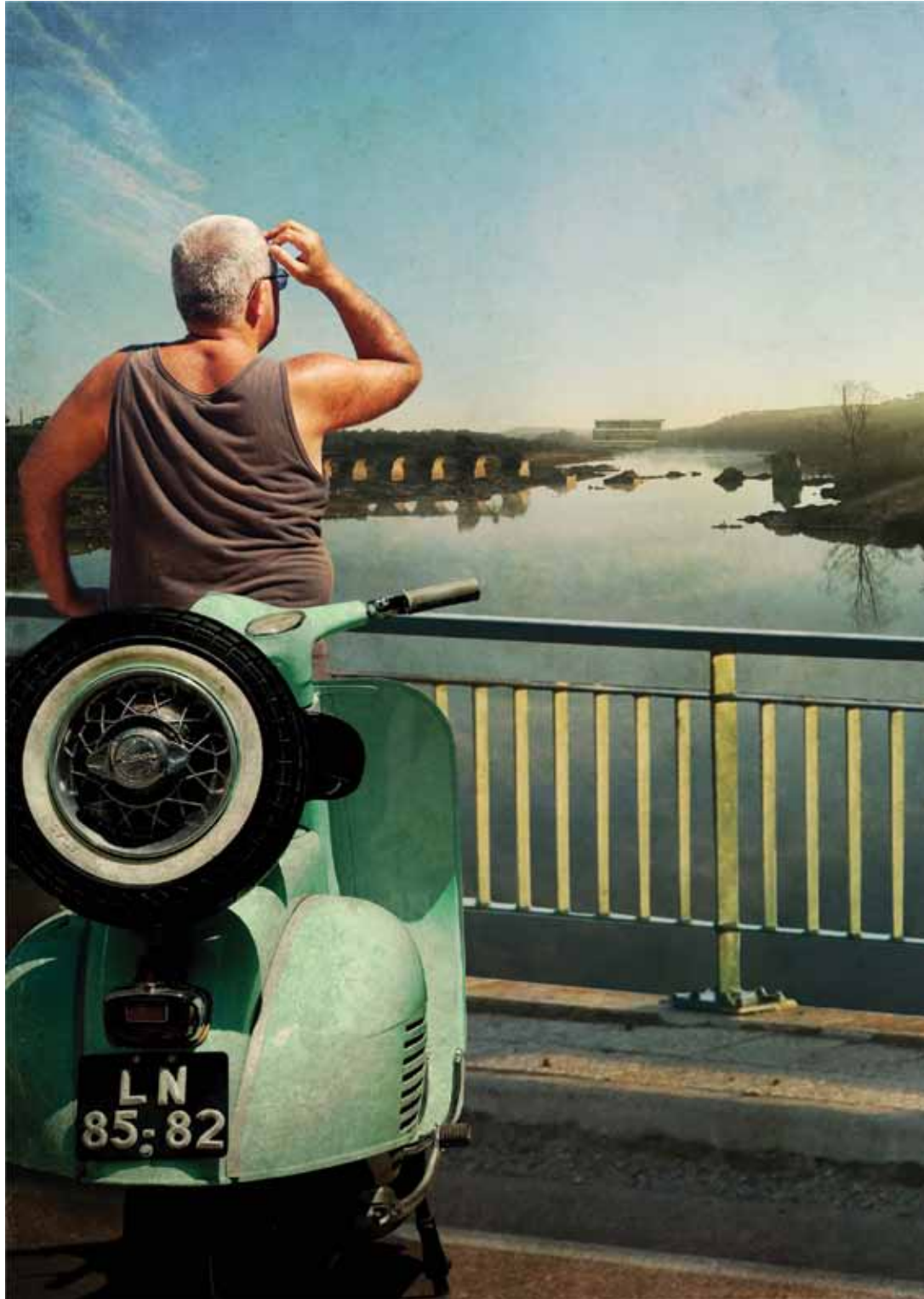
Thomas Longley: Calçada portuguesa.



Alice Cutter: Living rooms of são cristovão.



Harriet Jenkins: Corpo chronologico.



Harriet Partridge: Sorting time.



Thomas Wing-Evans: Lisbon garden.



Joseph Magri: Constructed counterpoints.



Felicity Meares: Salt silo.

Andrei Martin & Andrew Yau.

Yr1: Sasha Cashdan, Kuljeet Kaur Sibia, Rishi Davda, Abderahim Elmenani, Piotr Garstecki, Stuart Huggan, Petya Ivanova, Kah Shuen Lee, Nzinga Mboup, Jun Hao Ong, Ross Powell, Mohammed Rahmany, Aishah Suhaimi.

Yr2: Daniel Baskett, Lucas Losada Gomendio, Hemel Patel, Guillem Vaquer Piza, Daniel Reynolds, Viral Shah, Timothy Thatcher, Jeremy Whall.

Attention Economy

"...in an information-rich world, the wealth of information means a dearth of something else: a scarcity of whatever it is that information consumes. What information consumes is rather obvious: it consumes the attention of its recipients. Hence a wealth of information creates a poverty of attention and a need to allocate that attention efficiently among the overabundance of information sources that might consume it."

H. A. Simon
"Designing Organizations for an Information-Rich World", in Martin Greenberger, Computers, Communication, and the Public Interest, Baltimore, MD: The Johns Hopkins Press

'Architecture has always represented the prototype of a work of art the reception of which is consummated by a collectivity in a state of distraction.'

Walter Benjamin
The Work of Art in the Age of its Mechanical Reproduction

As our world becomes filled with ever larger quantities of content the demand on our attention (a finite commodity) is not only increasing, it is becoming increasingly sophisticated. From the internet to various types of new media, from brands to curated environments a multiplicity of factors and agents vie to capture, hold or perhaps deliberately avoid our attention.

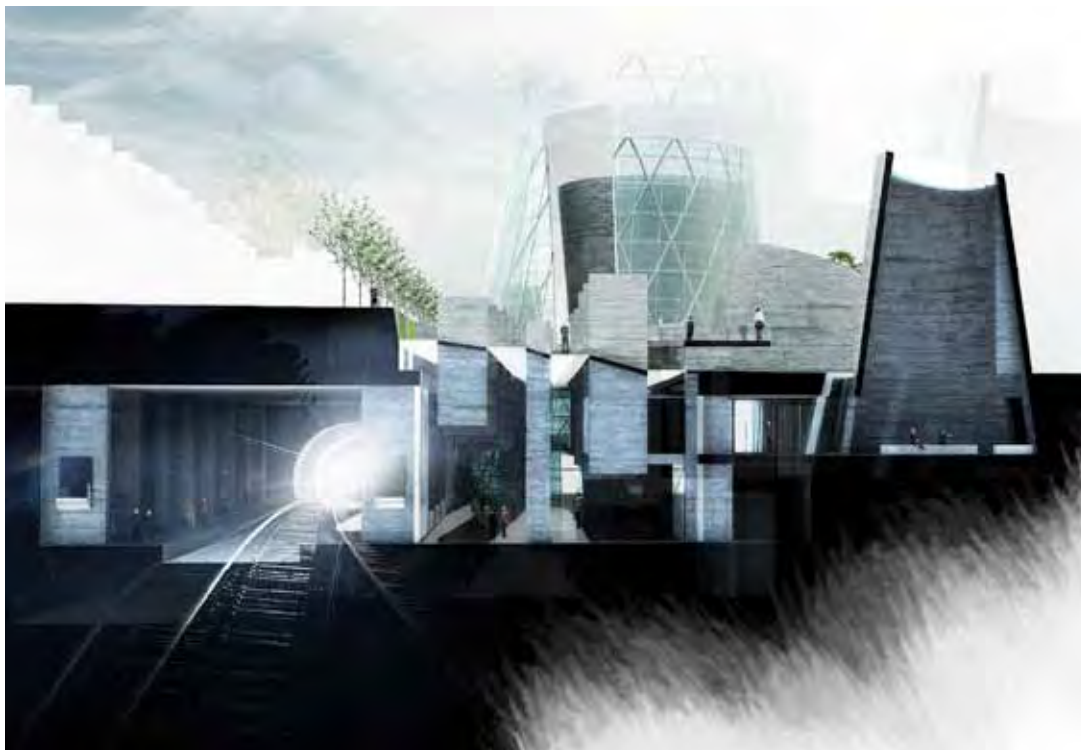
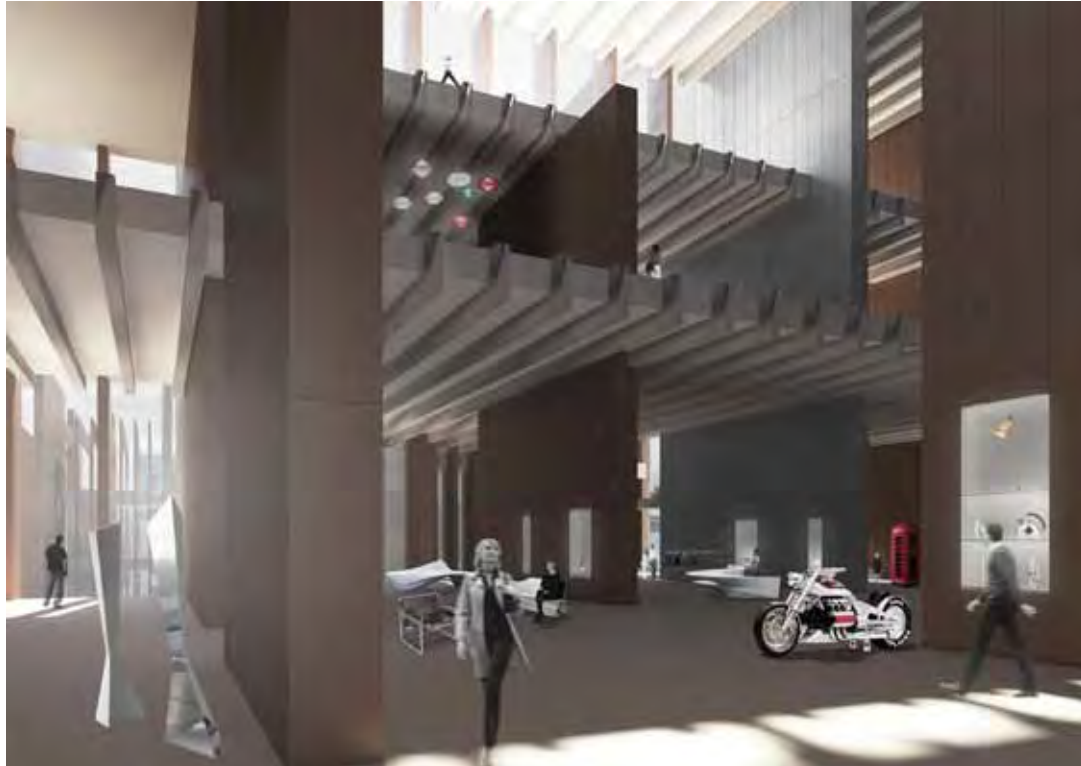
This year, DS13 has begun a study to investigate the politics, ethics and aesthetics of the Attention Economy. What factors are at work within this ecology of attention? How does it construct new structures of experience? What kinds of value does it produce? More importantly how can it deliberately shape novel architectural typologies?

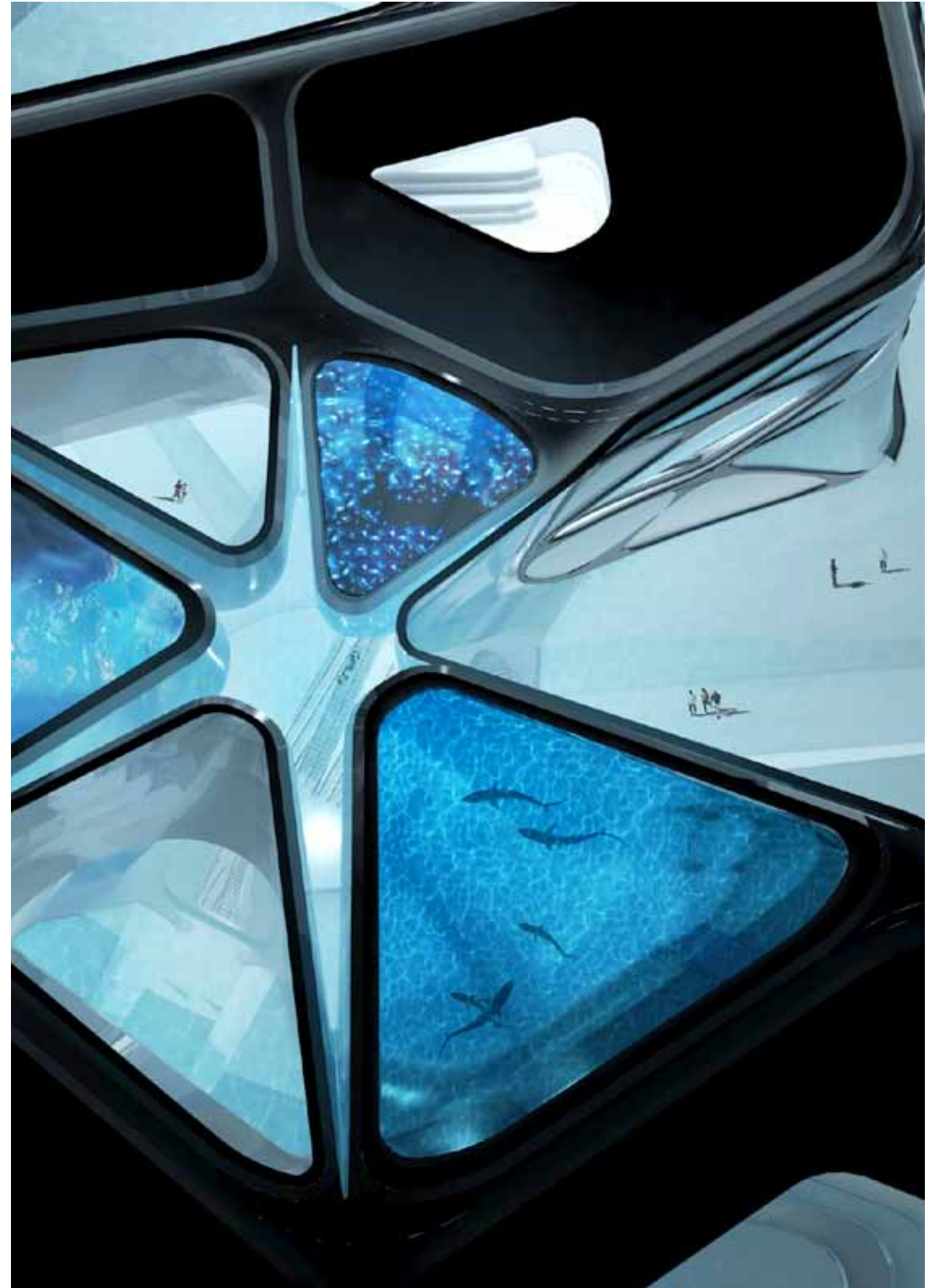
As always DS13 has operated as an applied think tank. We have studied various design and making techniques along with specific strategic techniques for seeing and thinking. From a perspective of choreographed attention we have looked at how specific techniques define architectural effects, how these effects create affect, mood and atmosphere, and how affect can be used effectively to produce change: experiential, cultural, social or political.

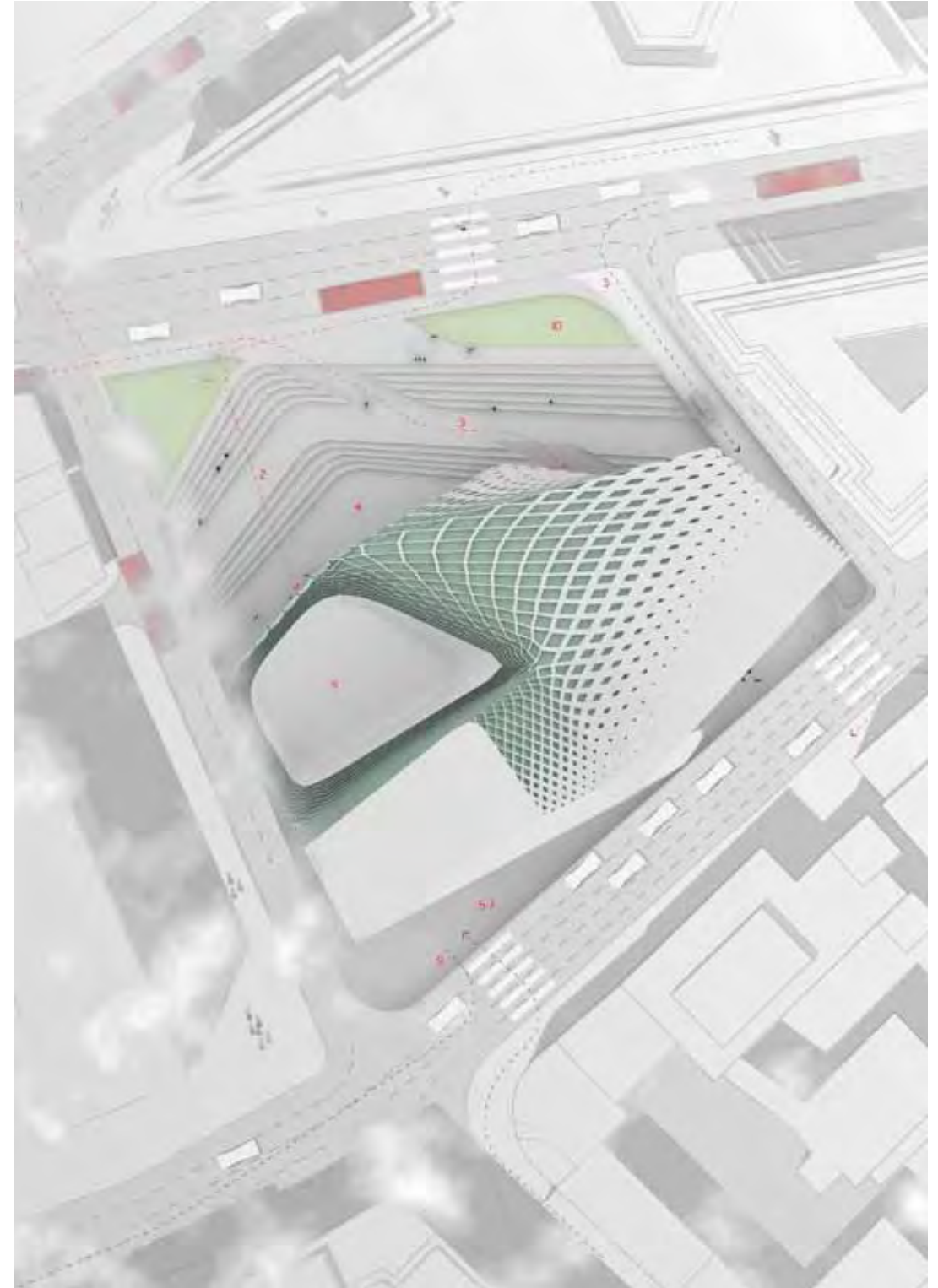
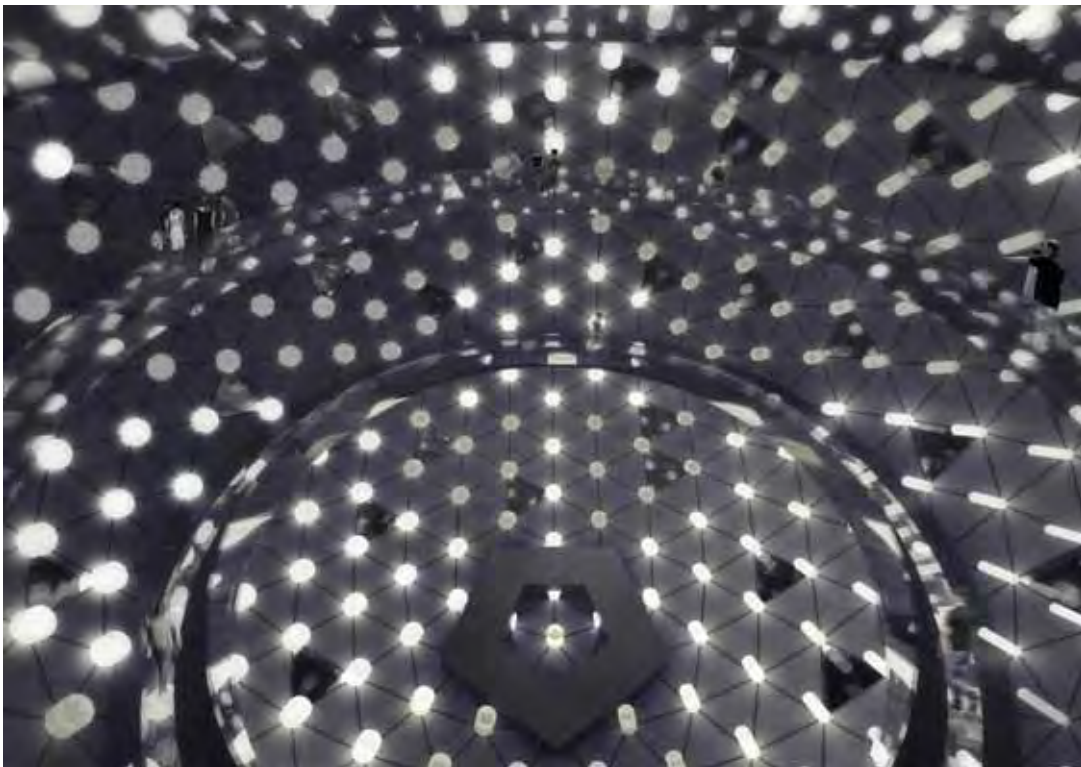
DS13 would like to express our special thank you to: PLP Architecture, Hyun Suk Yi, Adam Holloway, Dimitrios Dakos (Claridge Architects), Anat Stern (Zaha Hadid Architects), Yashin Kemal (Robin Partington Architects), Nick Strachan (3D Reid), Mark Watson (Concept 8), Alasdir Mealey (RHVWL), Roger Cooper (Hancock), Kostas Zaverdinos (Amanda Levete Architects), Tom Riley (Haskoll).



Tim Thatcher: Fibrous Rehabilitation.







Gordon Shrigley, Christian Ducker and Thomas Reinke.

Yr1: Selay Aktolga, Rashad AlKarooni, Oliver Andrew, Ho Ki Au, Siobhan Battye, Alex Jaggs, Willemijn Van De Klundert, Fraser McQuade, Miloš Murin, Mital Patel, Tommy Pniewski, Shuhra Rahman, Farrah Ashiela Samsuri, Alexander Sun, Imogen Webb and Matt Witts.

Yr2: Jodie Gandz, Carly Mallon, Patrick Massey, Beck Putt and Katie Robinson.

Birdcage Island, St. James, London

Each student researcher started the first semester by developing an experimental graphic language by considering the drawn work of another artist, for example this year we chose to look at the work of Albrecht Dürer, Hanne Darboven, Francisca Goya, Peter Roehr, Jorinde Voigt, Robert Oppenheim, Georges Seurat, Sol LeWitt and Robert Indiana. Such unfolding of an unfamiliar graphic language encourages a critical distance to develop between the standard trope of using line intuitively, to express an internal idea, to developing an understanding of how lineature itself creates the very space of the possible.

Initial graphic studies are then applied to a series of architectural propositions that seek to test the limits of each student's experimental graphic language, framed within this year's research theme:

Popular memory and the deep structures of lineature.

Projects throughout the year:

1. 40 A4 black and white graphic language studies
2. Design a single space building to valorize a particular belief system
3. Draw the façade of your childhood house and record your first memories
4. Design either a Memory Clinic for early to late stage Dementia patients or a Hospice for late stage Dementia Patients

Studio site: www.cargocollective.com/butades

Critics: Megan Ancliffe, Rui Gonçalves Cepeda, Emily Keyte, Chloë Leen, Benjamin Machin, Tanya Okpa, Nine Shen-Poblete.

Key texts and films:

Prime Minister's Challenge on Dementia, The Department of Health, 2012

Creative Approaches to Dementia Care, Edited by Hilary Lee and Trevor Adams, 2011

Englishness and National Culture, Anthony Easthope, 1998

Homo Sacer, Sovereign Power and Bare Life, Giorgio Agamben, 1995

The Dairy of a Madman, Nikolai Gogol, 1835

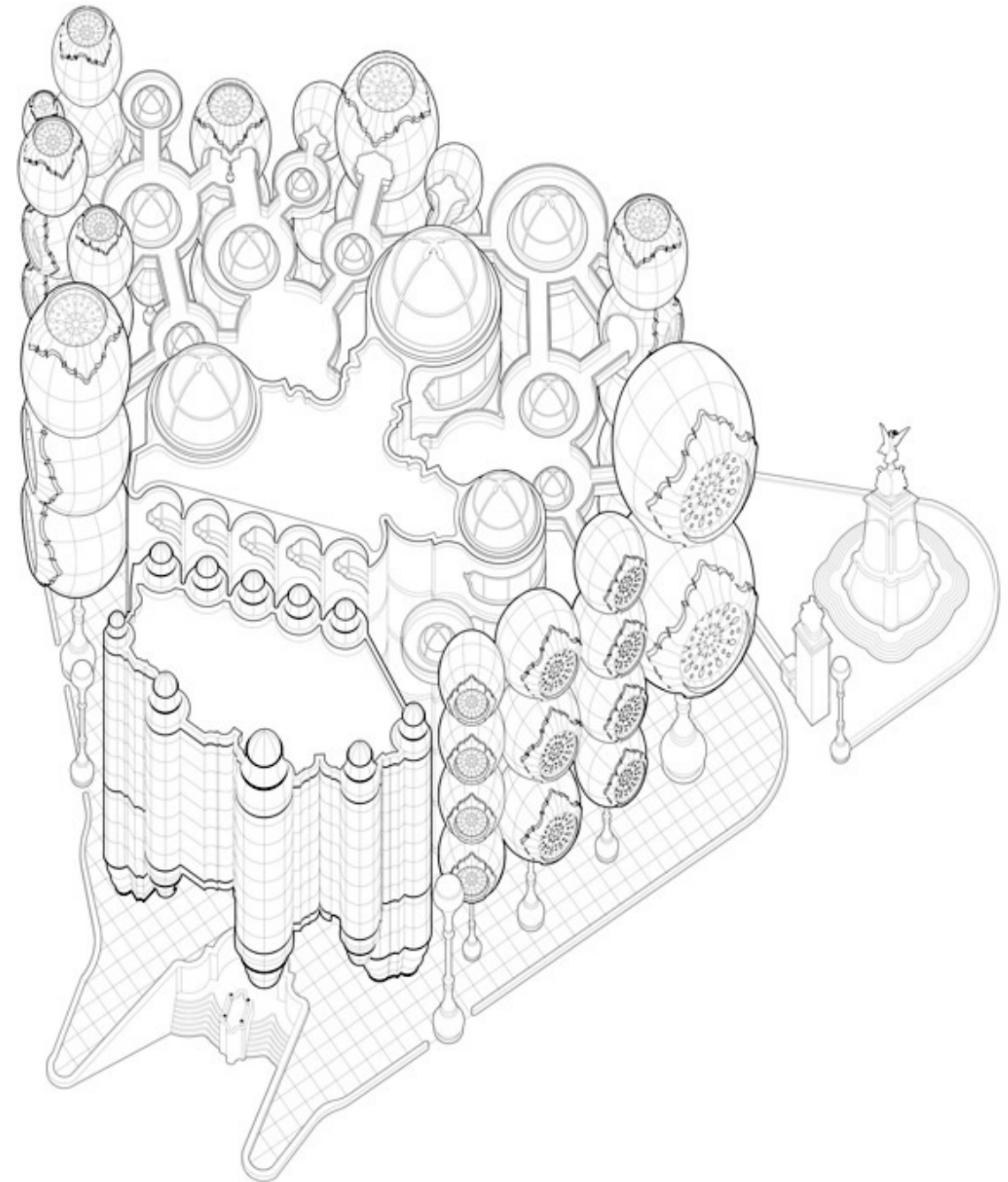
After Life, Dir. Hirokazu Koreeda, Engine Films, 1998

The Tree of Life, Dir. Terrence Malick, Brace Cove Productions, 2011

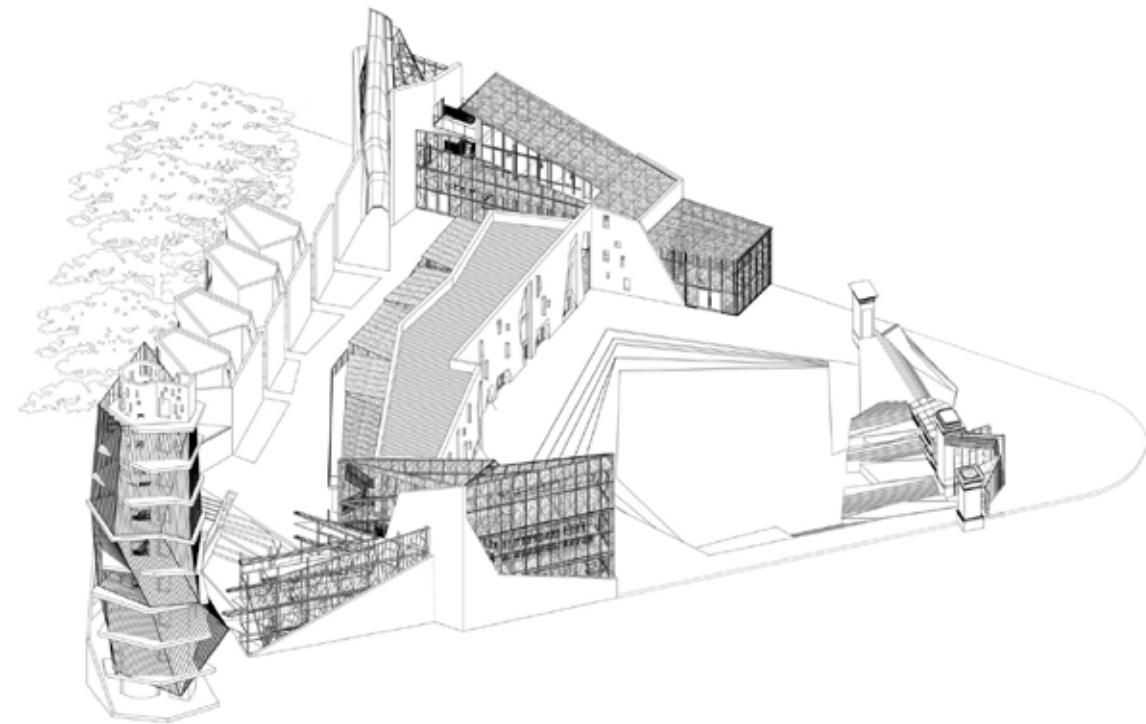
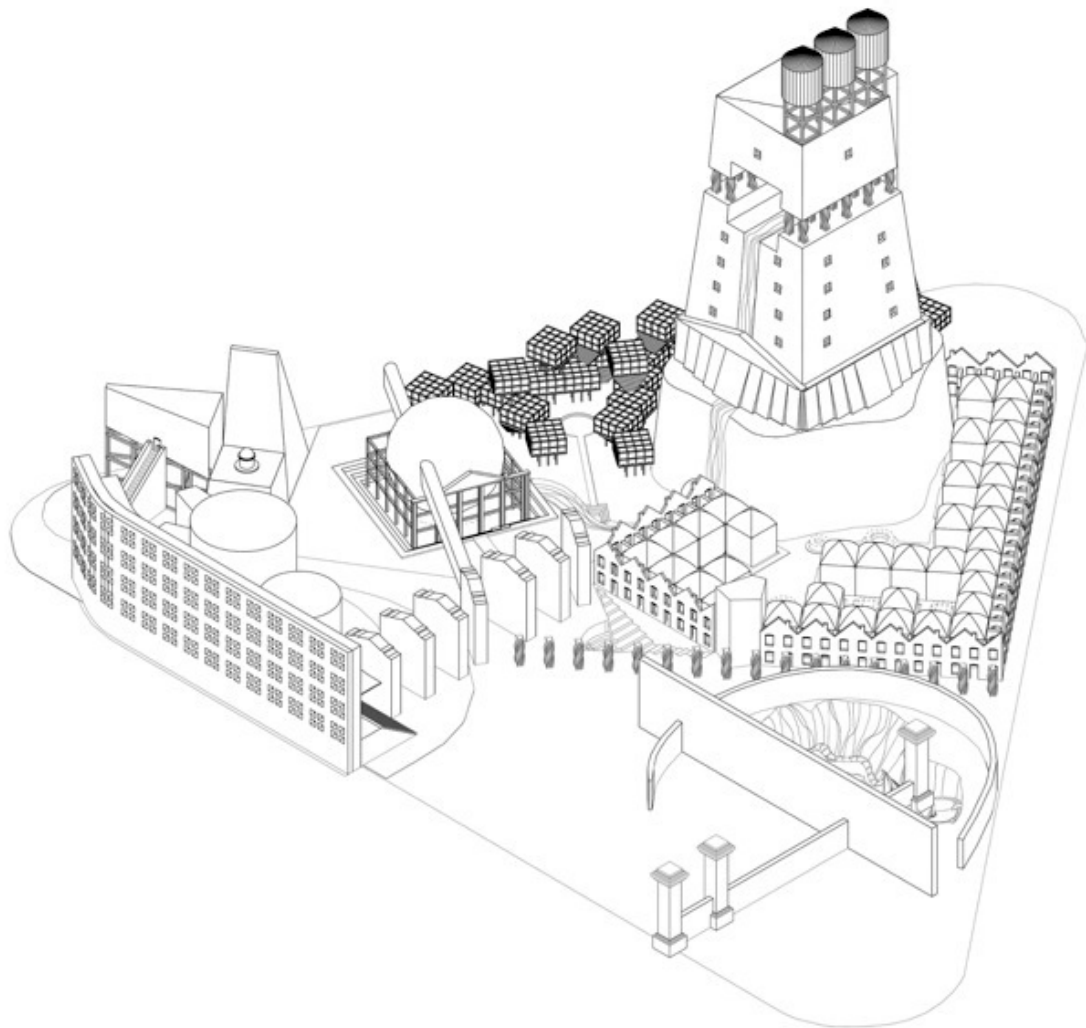
The Savages, Dir. Tamara Jenkins, Fox Searchlight Pictures, 2007

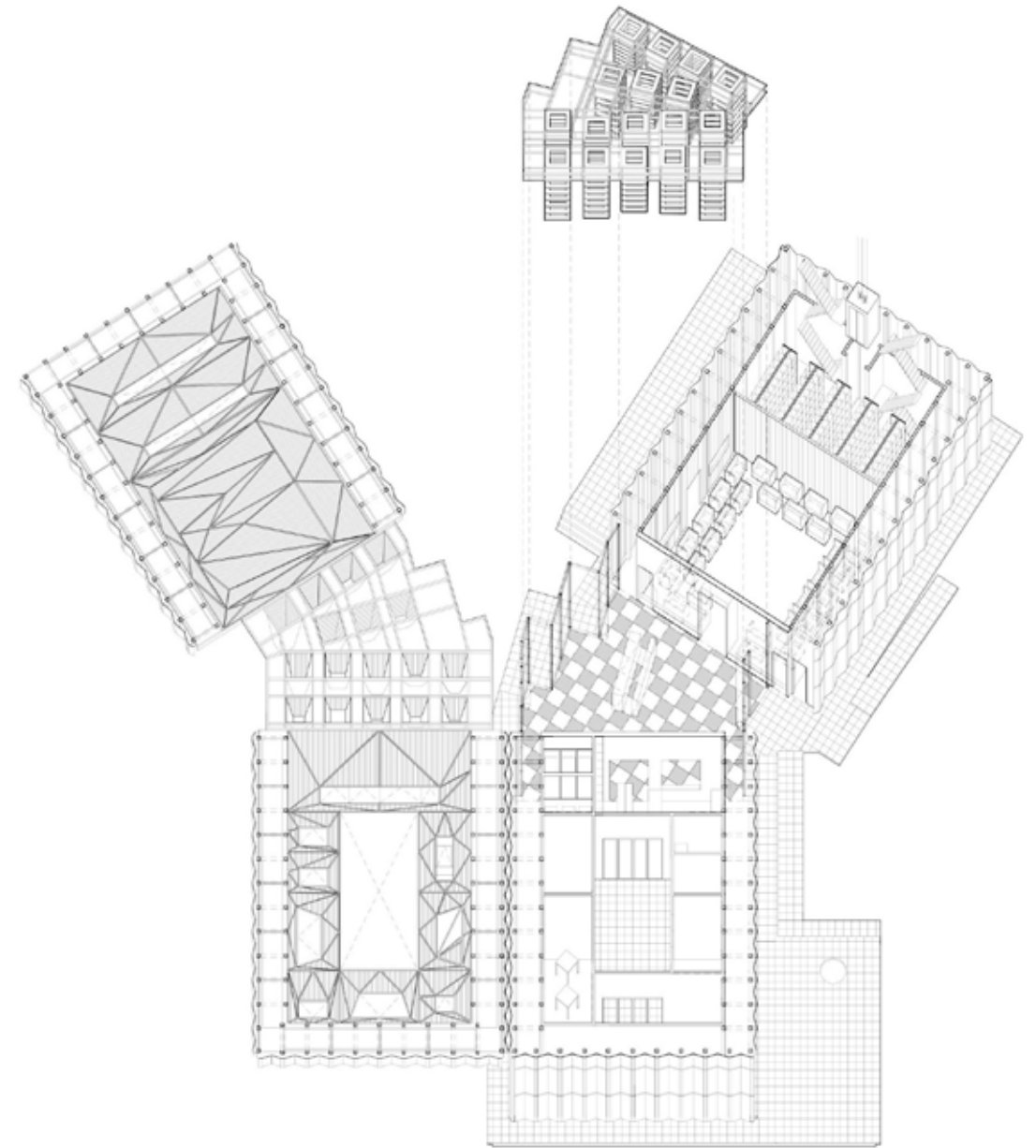
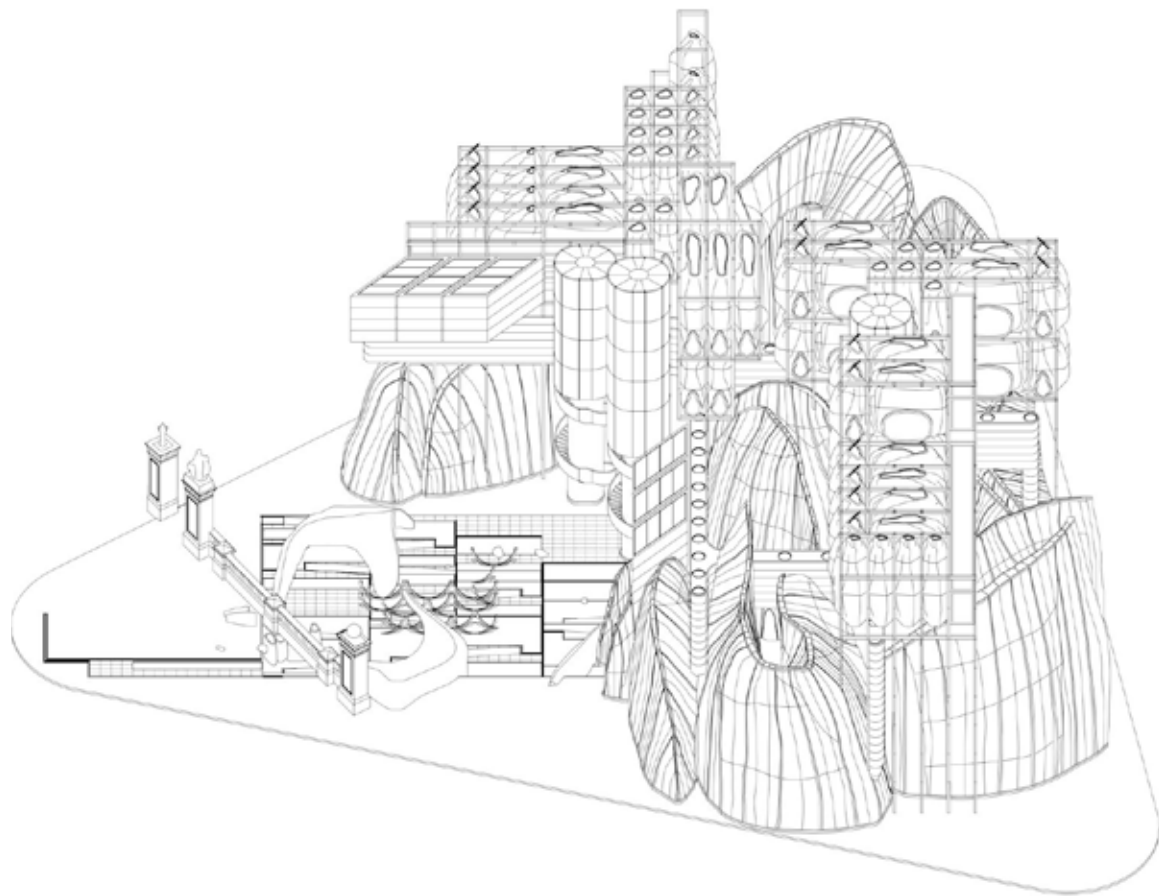
Hope and Glory, Dir. John Boorman, Columbia Pictures Corporation, 1987

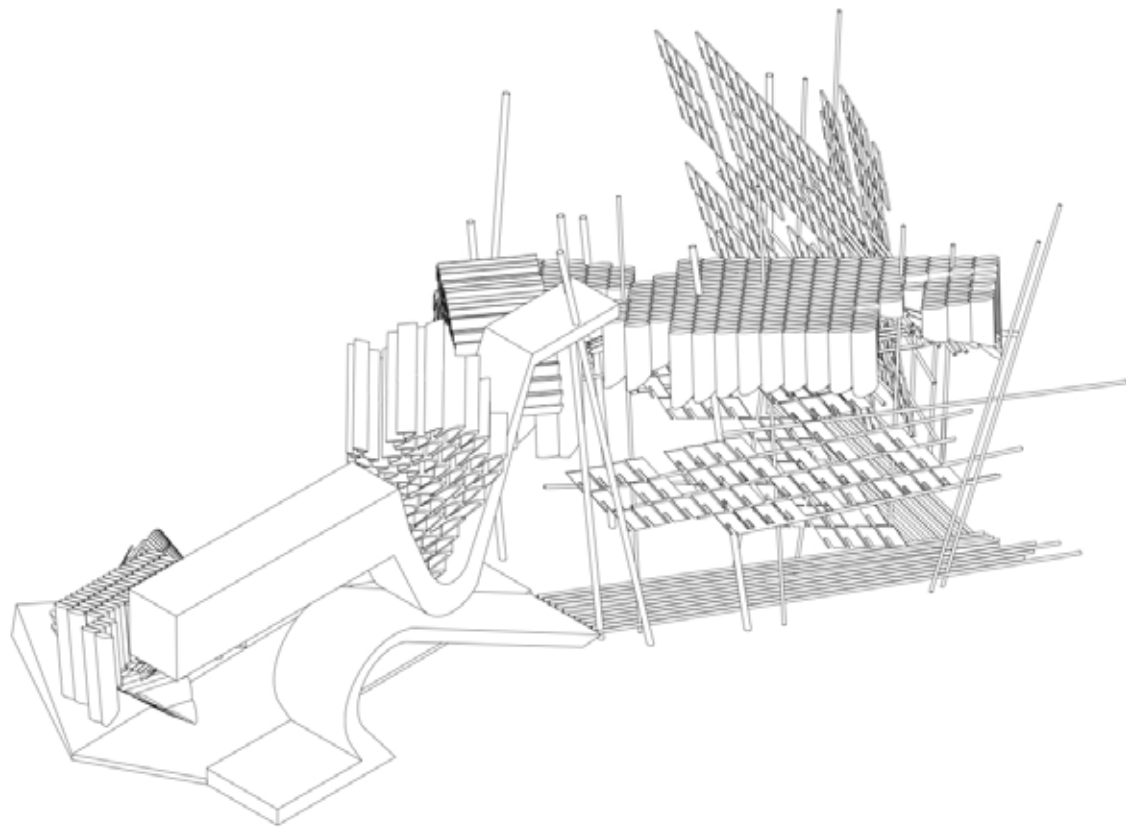
Soylent Green, Dir. Richard Fleischer, Metro-Goldwyn-Mayer, 1973



Patrick Massey, Hom-Sac Island for late stage dementia patients, St. James, London.







Sean Griffiths and Kester Rattenbury.

Yr1: Ricardas Blazukas, Robert Brown, Mathew Crawford, Chris Evans, Darren Grist, Chyna Izundu, Ruby Ray Penny, Mike Perkins, Pip Phillips, Emily Posey, Dan Ruddick, Oscar Sedkowski, Ed Tizard.

Yr2: Rosa Appleby Aylis, Elizabeth Burnett, Conrad-Vincent Cherniavsky, Peter Hinchliffe, Wayne Mannings, Harriet Pillman, Sharan Rehill, Jess Tettelaar.

Inside Out/ Rome Radical Retrofit.

This year the studio turned its recent explorations of masterplanning and geometry inside out, to explore some of architecture's most pressing environmental concerns – behaviour change and retrofit – from a new angle.

The year started by studying behaviour change: collecting historical examples of furniture and building components which almost invisibly generated a different way of living or using buildings – things like four poster beds, central heating, communal wash-houses or even the corridor. This was then combined with a series of experiments – drawing a single line on a hundred pieces of paper; composing and recomposing simple geometric elements like circles, squares and triangles – or spheres, cubes, pyramids – in two and three dimensions – and then the recombination of all these experiments to generate new behaviour changing components.

These were then used to generate ideas for a radical retrofit of one of the world's greatest cities, Rome. Based on a simple scenario of population growth, increasing pressure on existing cities and the need for higher density, the brief proposed that empty monuments will

become a luxury that we cannot afford, and that Rome's history of radically retrofitting its ancient sites – the strategy that gave us the Piazza Navona and that had housing and a woollen mill proposed for the Colosseum – will once again become active.

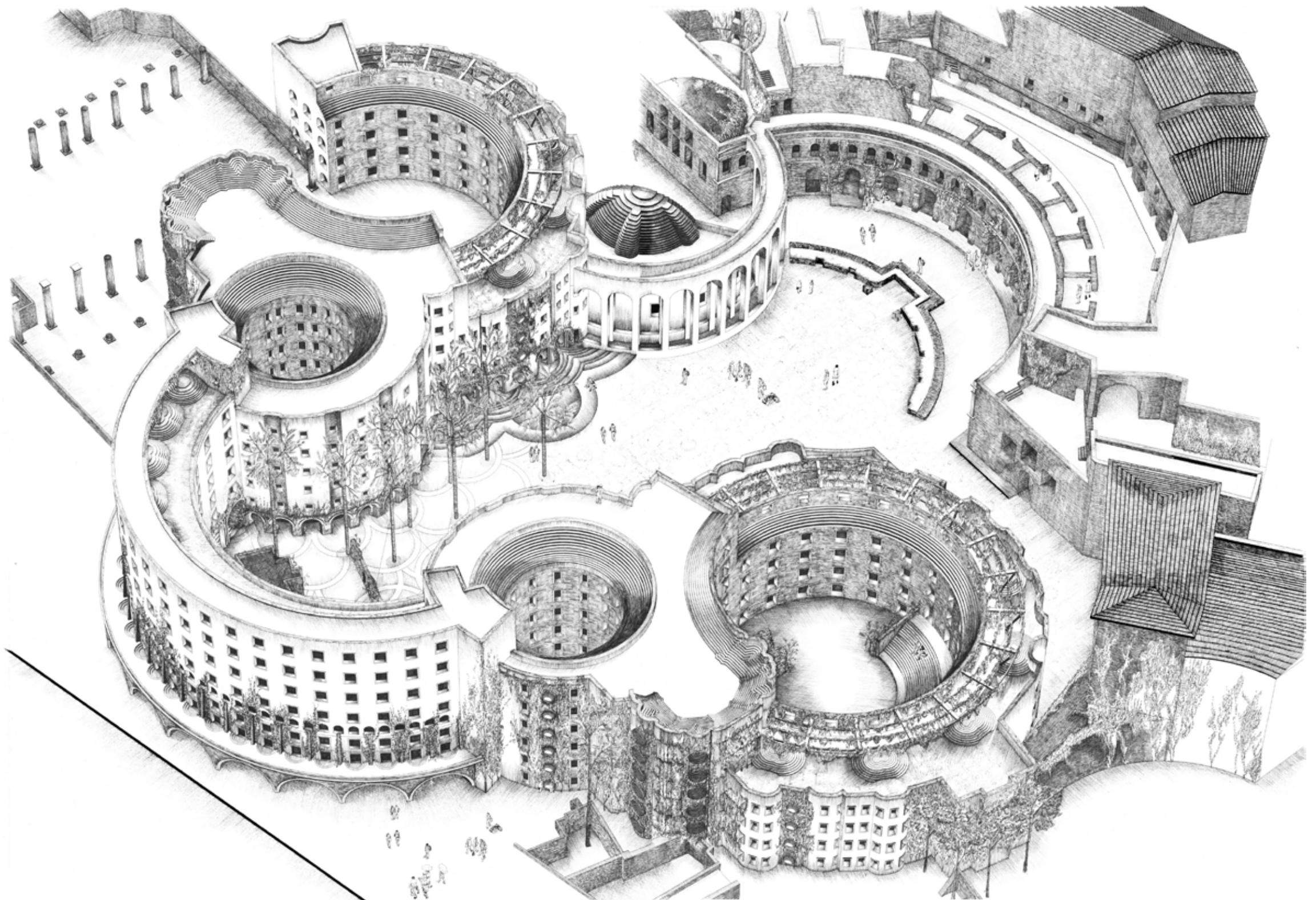
Students were encored to explore fairly normal building types such as housing in relation to these ideas; developing their own fairly coherent (if extreme) brief, considering it as part of a wider scenario for the city, and then developing it in detail in relation to the minute detail of how people live.

Projects include:

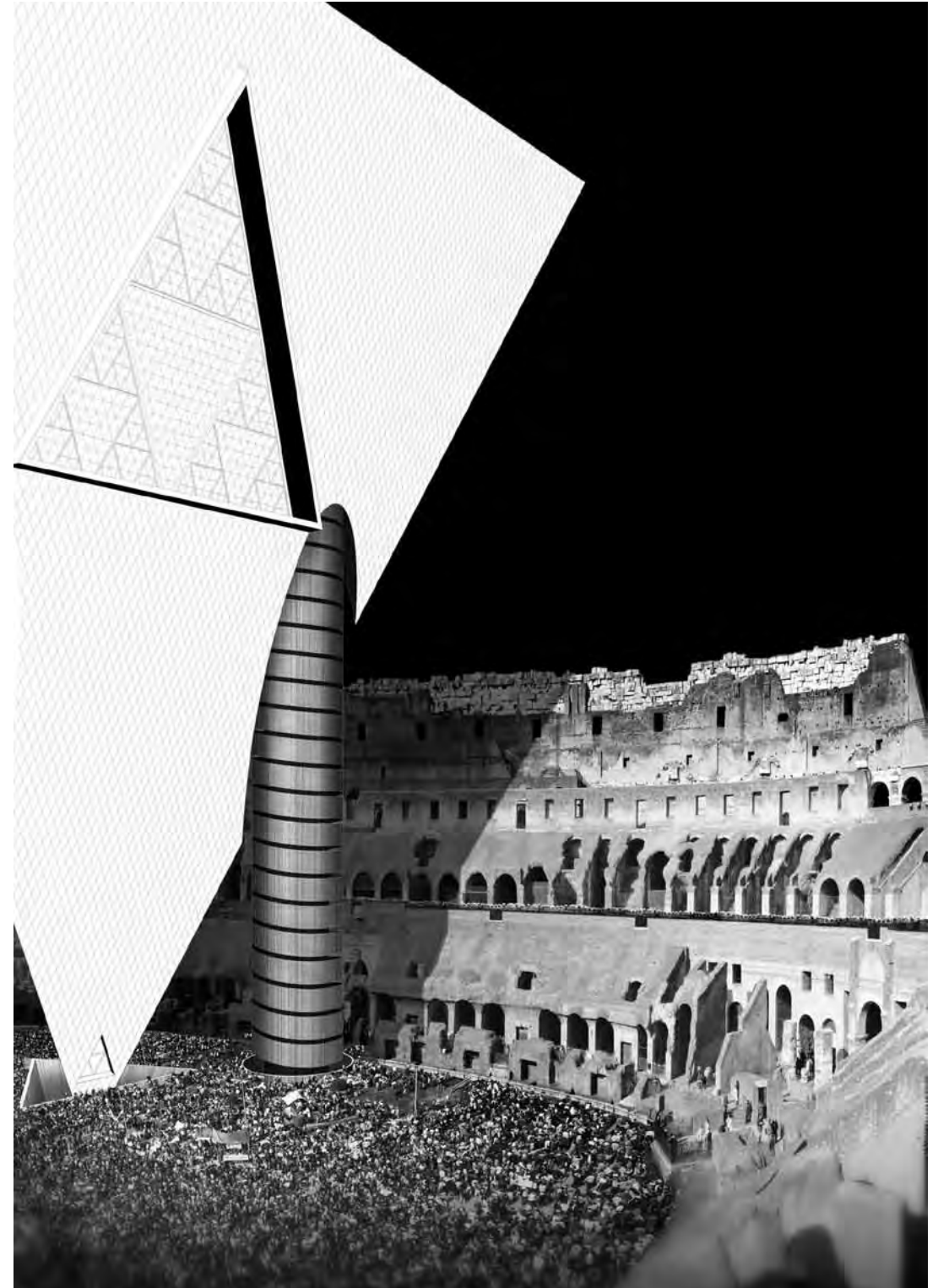
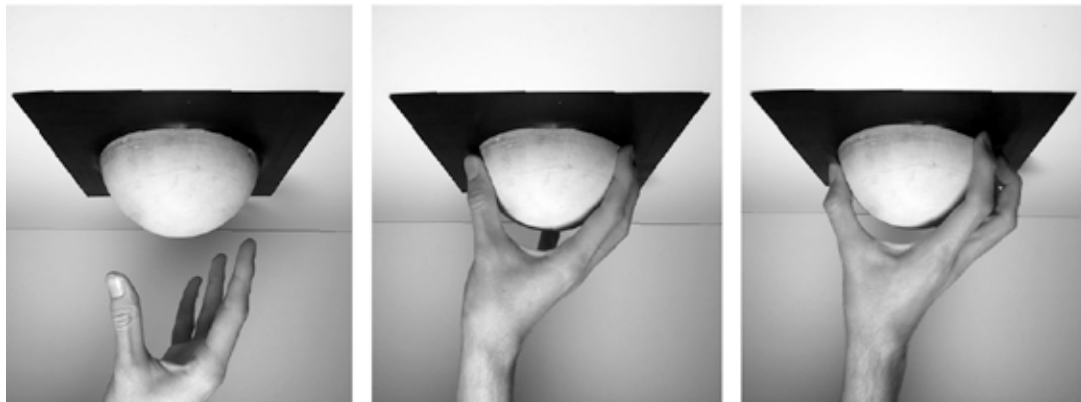
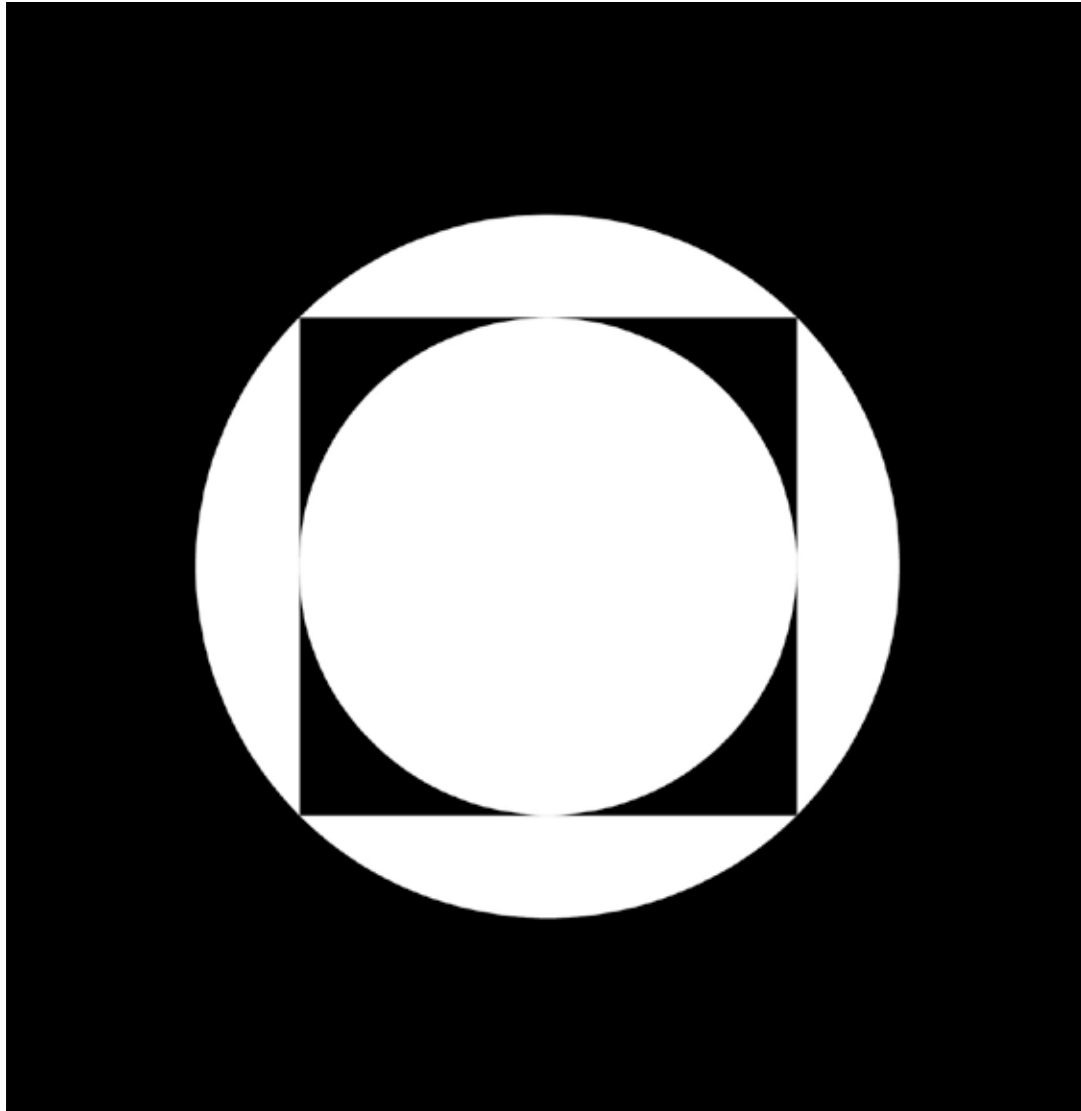
a new form of grand communal housing in Hadrian's Market, reinventing the enfilade for high-density living; the re-use of the Colosseum for various programmes including a housing project for both wealthy and impoverished refugees, the headquarters of the EU and a hotel and international bus station; a theatre complex in the Basilica of Maxentius, an ideal/claustrophobic community for mothers and their grown-up sons in Mussolini's Via della Conciliazione and a bizarre anti-religious community's occupation of St Peter's.

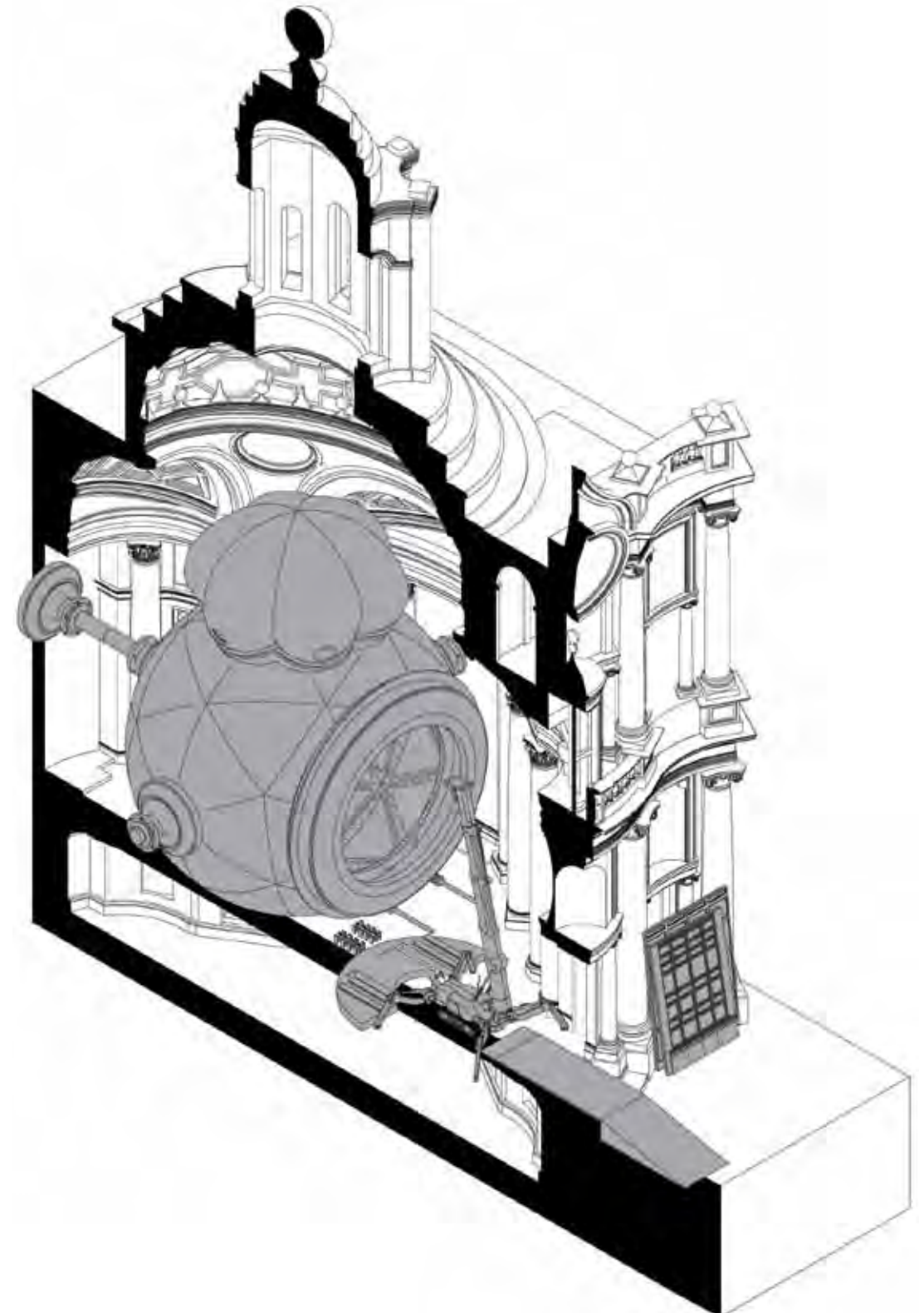
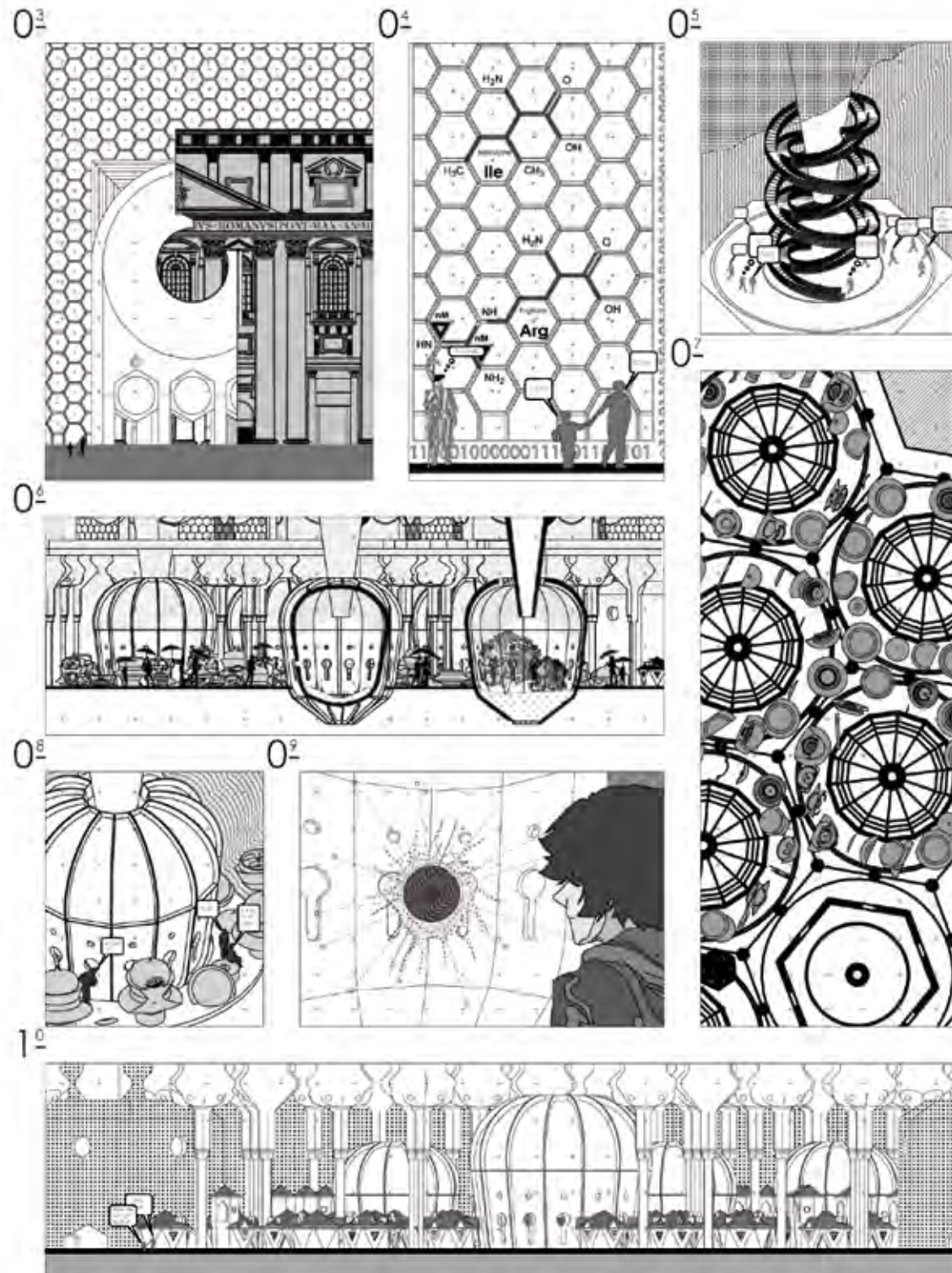
Critics: Eddie Blake, Zara Bloomfield, Lindsay Bremner, Emma Brown, John Buck, David Dernie, James Engel, Will McLean, Emma McDowell, Anthony Powis, Nina Shen Pobleto, Pete Silver, Elise Tinn, Camilla Wilkinson, Steve Wilkinson.





Jess Tettelaar: Axonometric, Hôtel Traiano





Anthony Boulanger, Stuart Piercy, Guan Lee.

Yr1: Matthew Barnacle, Michelle Evans, Justin Gordon, Ioannis Halkiopoulos, Lydia Johnson, Rebecca Nichols, Callum Perry, Mina Shafik, Alexander Watt, Anthony Whittaker.

Yr2: Christopher Bradley, Sophie Cole, John Diaz, Alexander Haggart, Sebastian Hornsby, Deborah Mclean, Chris Mount, Louise Moriarty, Louise Mulcahy, Benjamin Newcomb, Chris Obayda, Lee Whiteman.

Field-work II: Civic Artefacts

The term 'Facture' can be described quite simply as 'workmanship', but is more implicitly how "the way in which something has been produced shows itself in the finished product." *László Moholy-Nagy*.

This implies an architectural and material idiom in which concept/narrative, programme, technology, etc is a consequence of a process of creating and the techniques of crafting.

The theme challenged students to think about responses for rural and urban conditions that interrogate the relationship of the activities of people in places with the things they make that hold a cultural and historical interest.

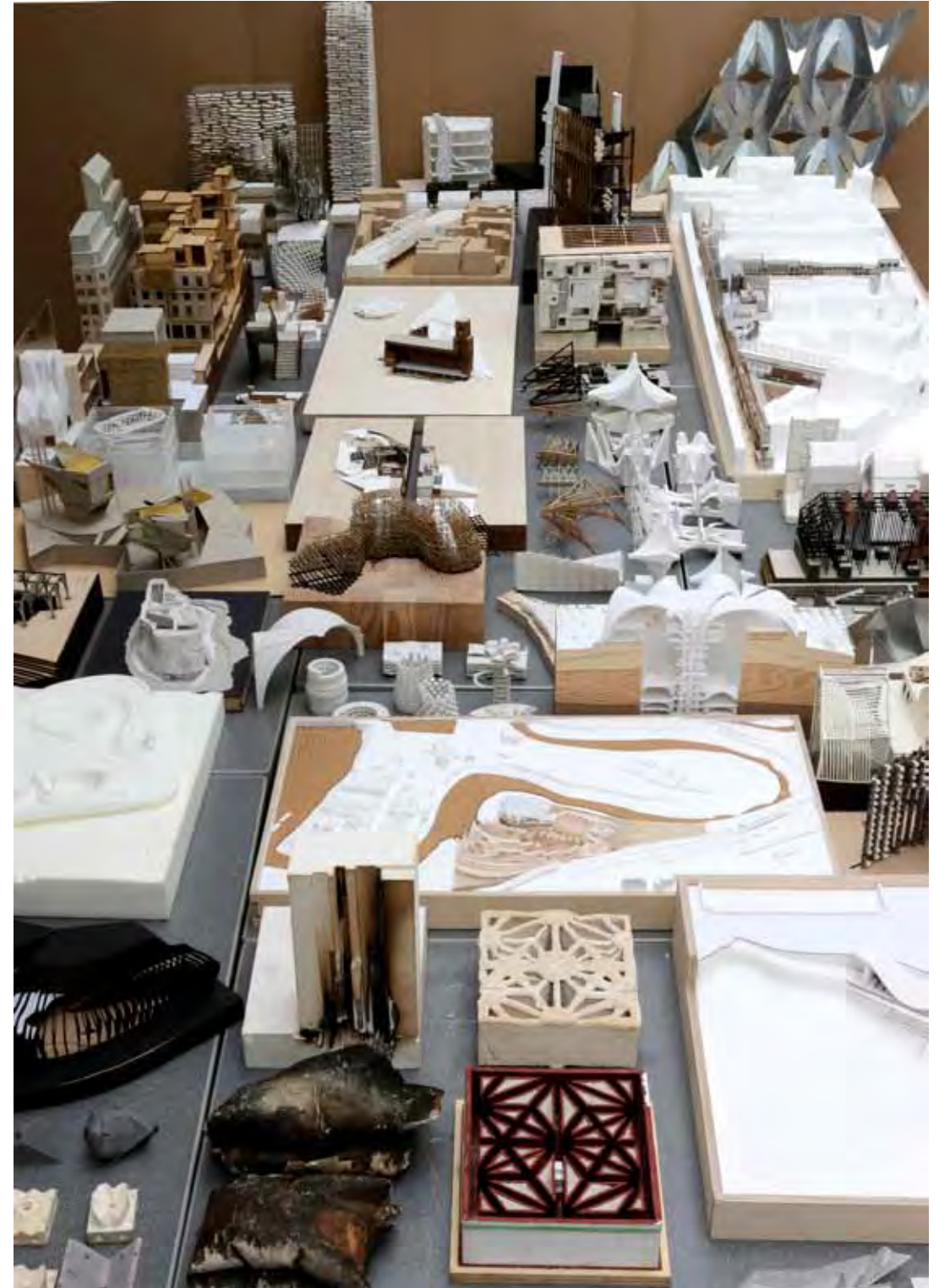
Term one involved two intense design projects; the first was a small pavilion designed and built as a studio collective on the ruins of two greenhouses at Grymsdyke Farm. Groups of students developed different aspects of the pavilion, testing and fabricating design ideas with the aid of the farm's workshop facilities. The project concluded with a BANQUET celebration on crit day.

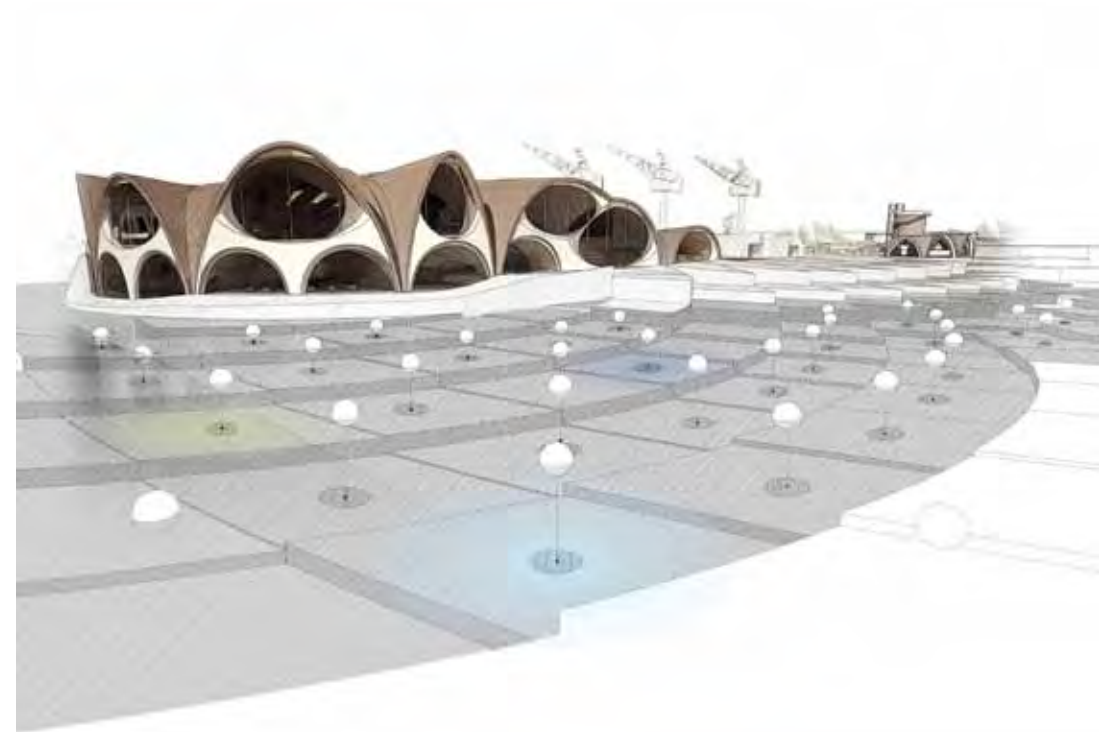
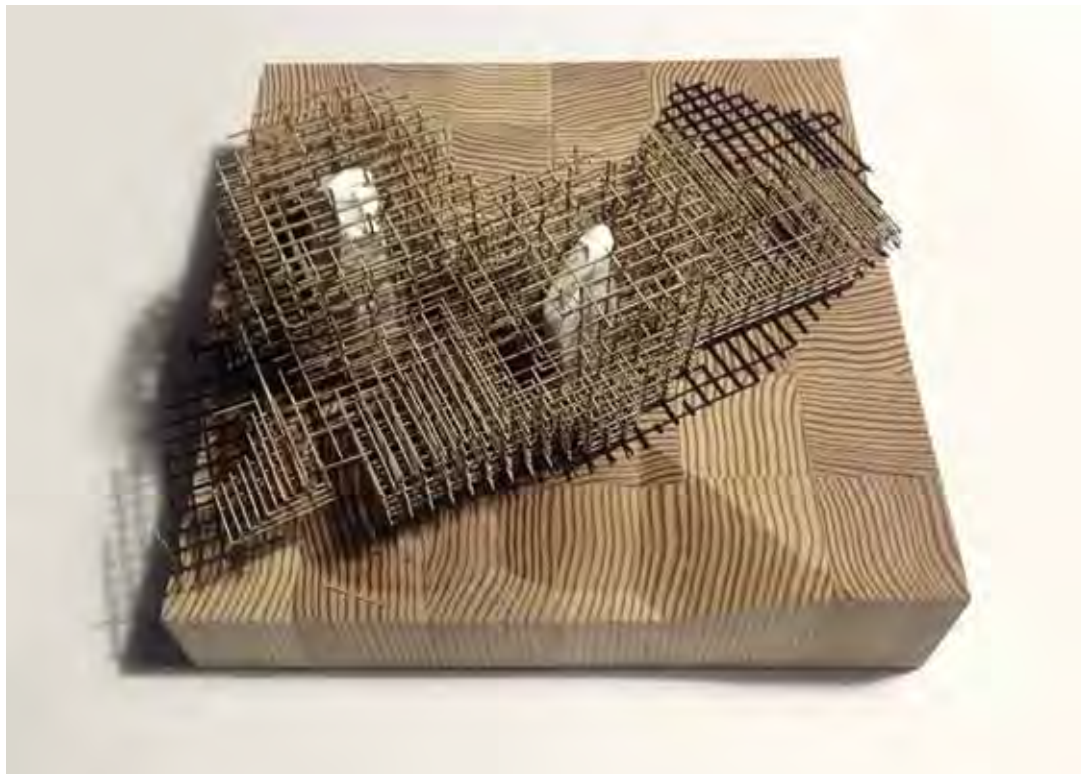
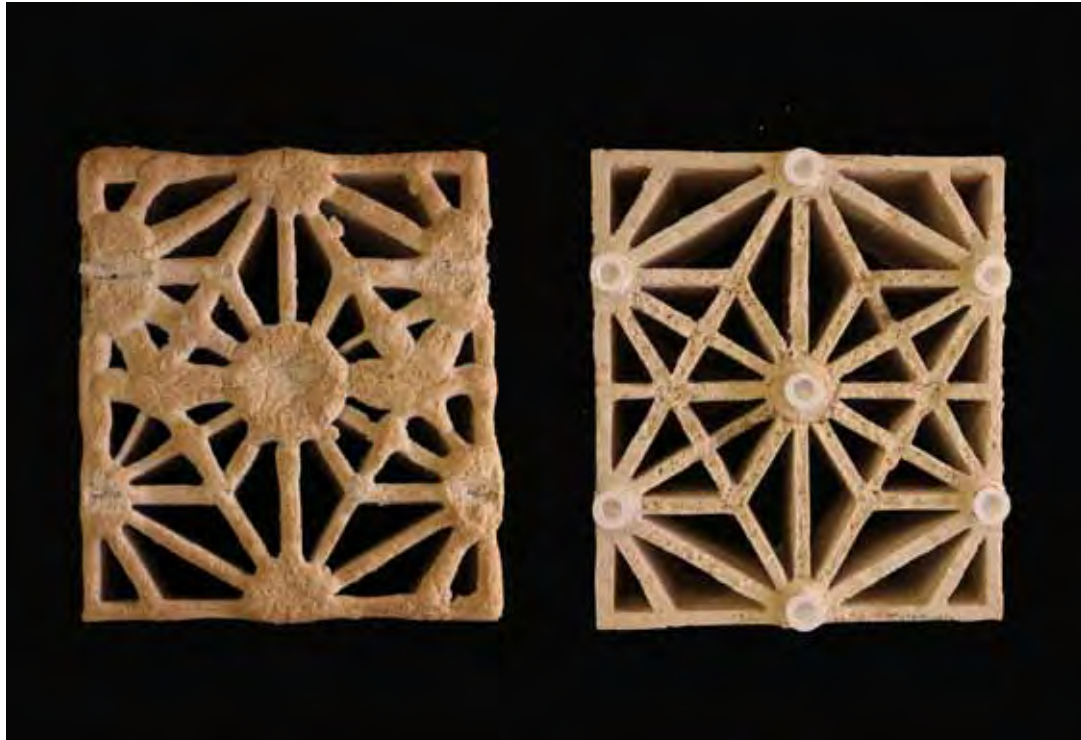
This followed by a short individual design project for a FOLLY sited within the world heritage site of ancient Avebury. Students were challenged to trial new drawing and modelling techniques to examine and decipher their design ideas.

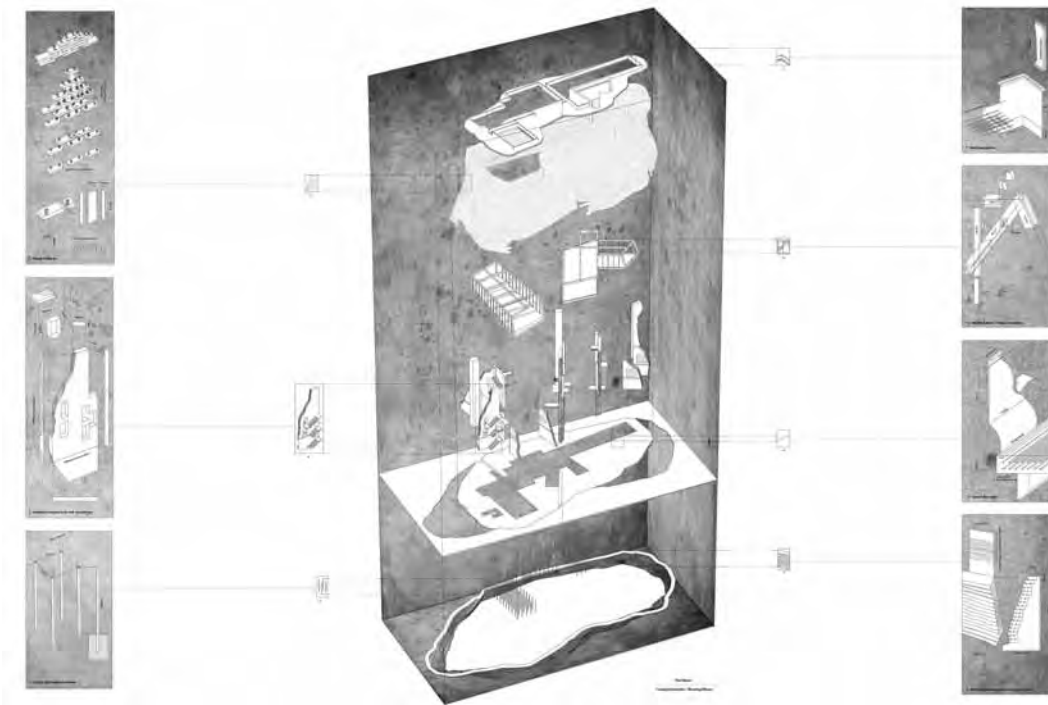
The main project of the year invited students to invent their own personal take on the theme of CIVIC ARTEFACTS. The objective was to derive an informed response to the state of their spatial and material constructs that scrutinised the relationships of places; whether that be local, historical or imaginative, with an explicit civic purpose. They created their own briefs and established sites of varying complexity and scales in and around London.

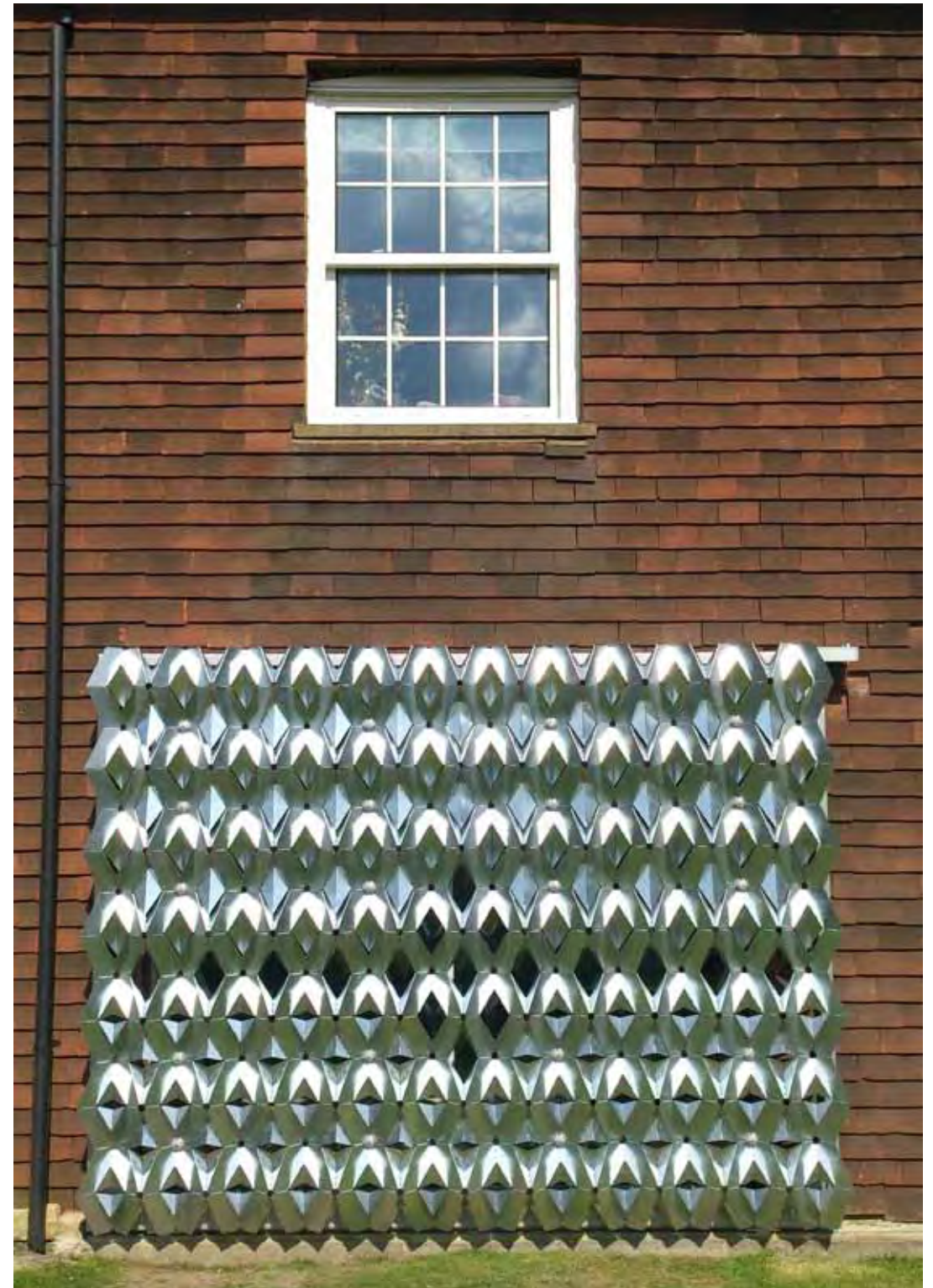
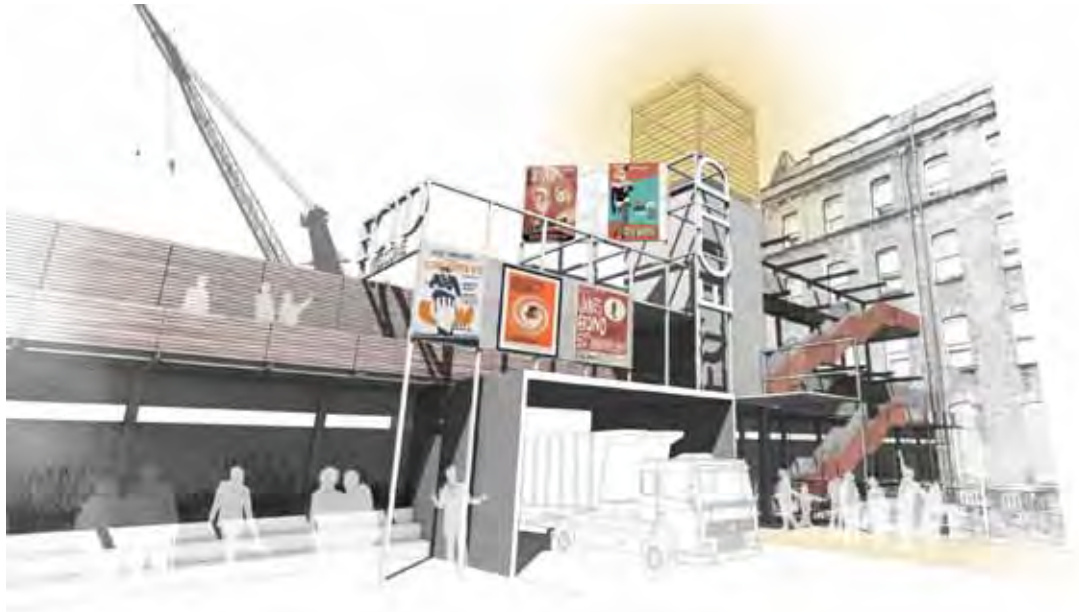
Our study trip was to Istanbul and Western Anatolia.

Critics: Yeoryia Manolopoulou, Murray Fraser, Michael Ramage, Robert Thum, Tim Lucas, Richard Difford, David Dernie, Sarah Custance, Sandra Coppin, Ben Addy.









William Firebrace and Gabby Shawcross.

Yr1: Louise Billingham, Jane Chew, Matthew Stewart, Tim Waines, Lee Young Woo, William Liu.

Yr2: Harriet Brisley, Joseph Cassar, Ellie Colyer Worsell, Alex Cox, Christina Cristodoulidou, Hannah Davies, Anam Afroze Hazan, Antony Joury, Emily Lau, Jonathan Marfleet, Bongani Elton Muchema, Christine Peters, James Smith, Nikunj Vyas.

Hackney Timescale

DS17 works with the different time scales of architecture: from the short time it takes to walk through a building or the transition from day to night, to the life-time of a building from construction to destruction, to long term changes to an urban area. We use the medium of film to research, design and represent architecture.

This year we took our cameras to Fish Island in Hackney, East London. This complex site has been mainly occupied by residential and light industry, now partly derelict. It lies on the boundary between the London inner city and the outer suburbs but is changing fast due to the Olympic Games, new transport networks and gentrification. Cut off by canals and elevated highways, the site is surrounded by the oversized constructions of the Games, the almost rural Hackney Marshes, large scale traffic nodes, housing of various types from bungalows to tower blocks and industry both moribund and returning to life.

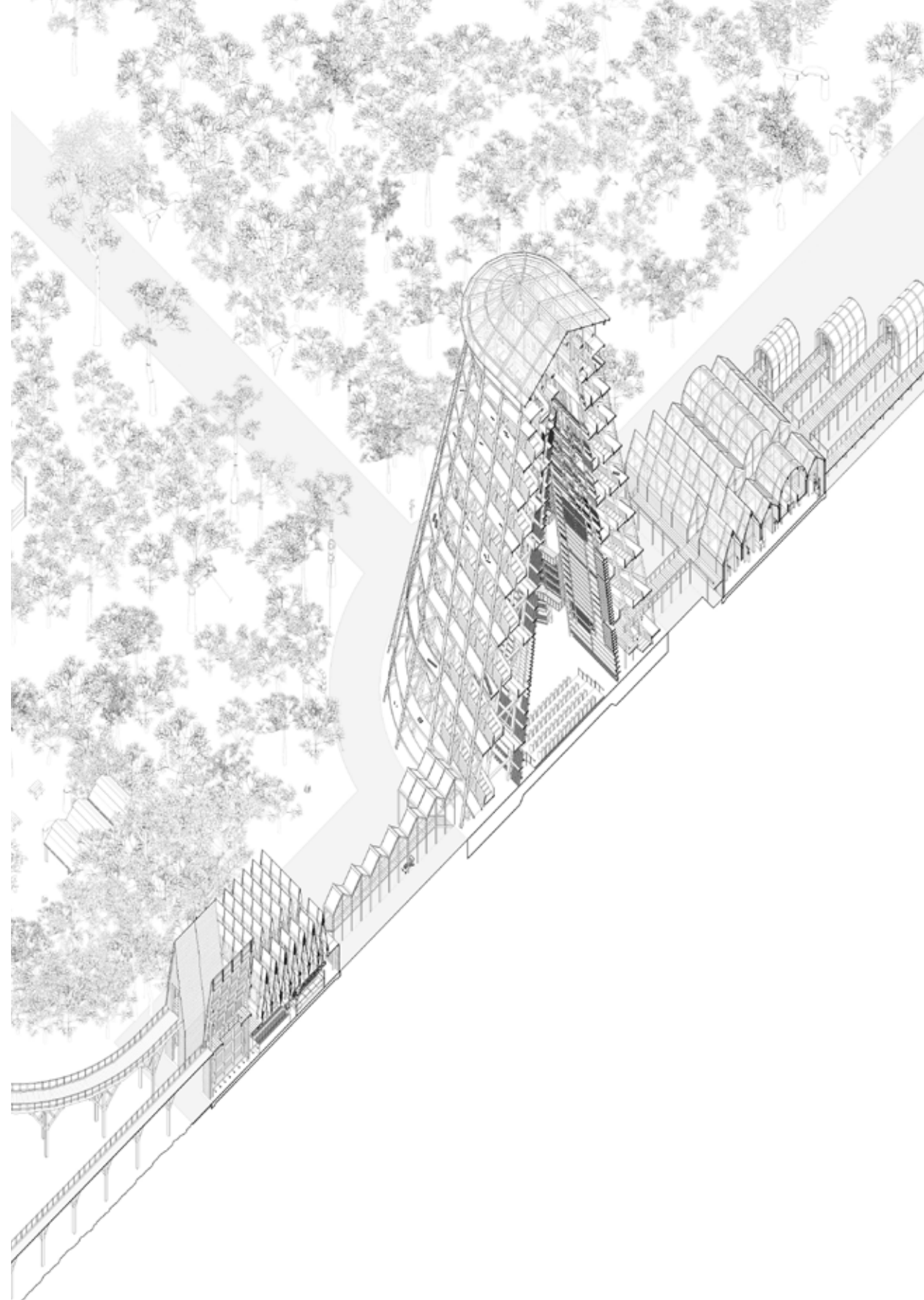
1. DS17 started the year recording the different time scales of a local building. We made films to capture the atmospheric qualities of Fish Island and how it is brought to life by the varied people who live and work there.

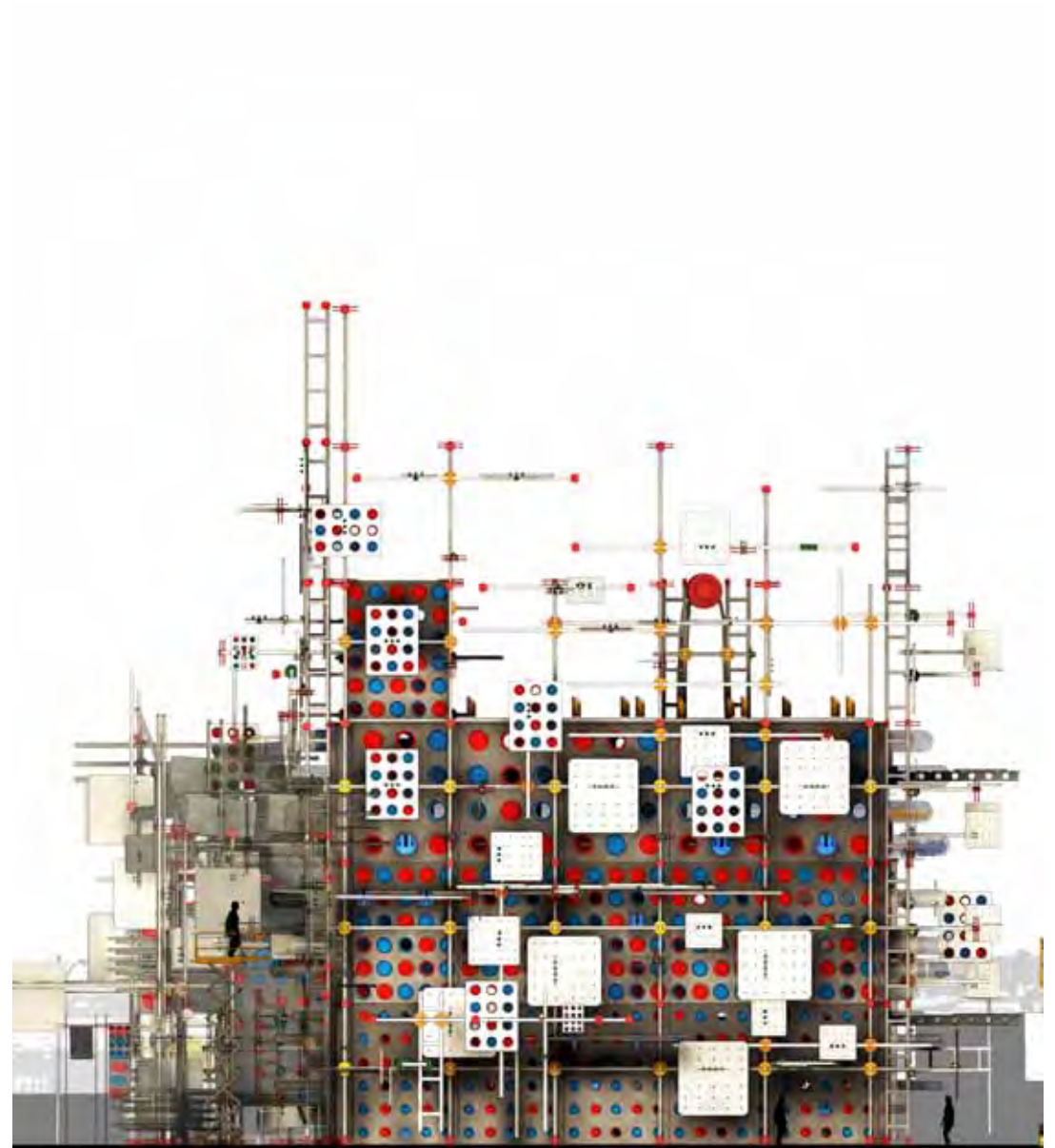
2. We then made short films to design a small-scale intervention under a flyover, to show how it might be experienced or how it might transform over a period of time. Architectural models doubled as film sets, and contrasting

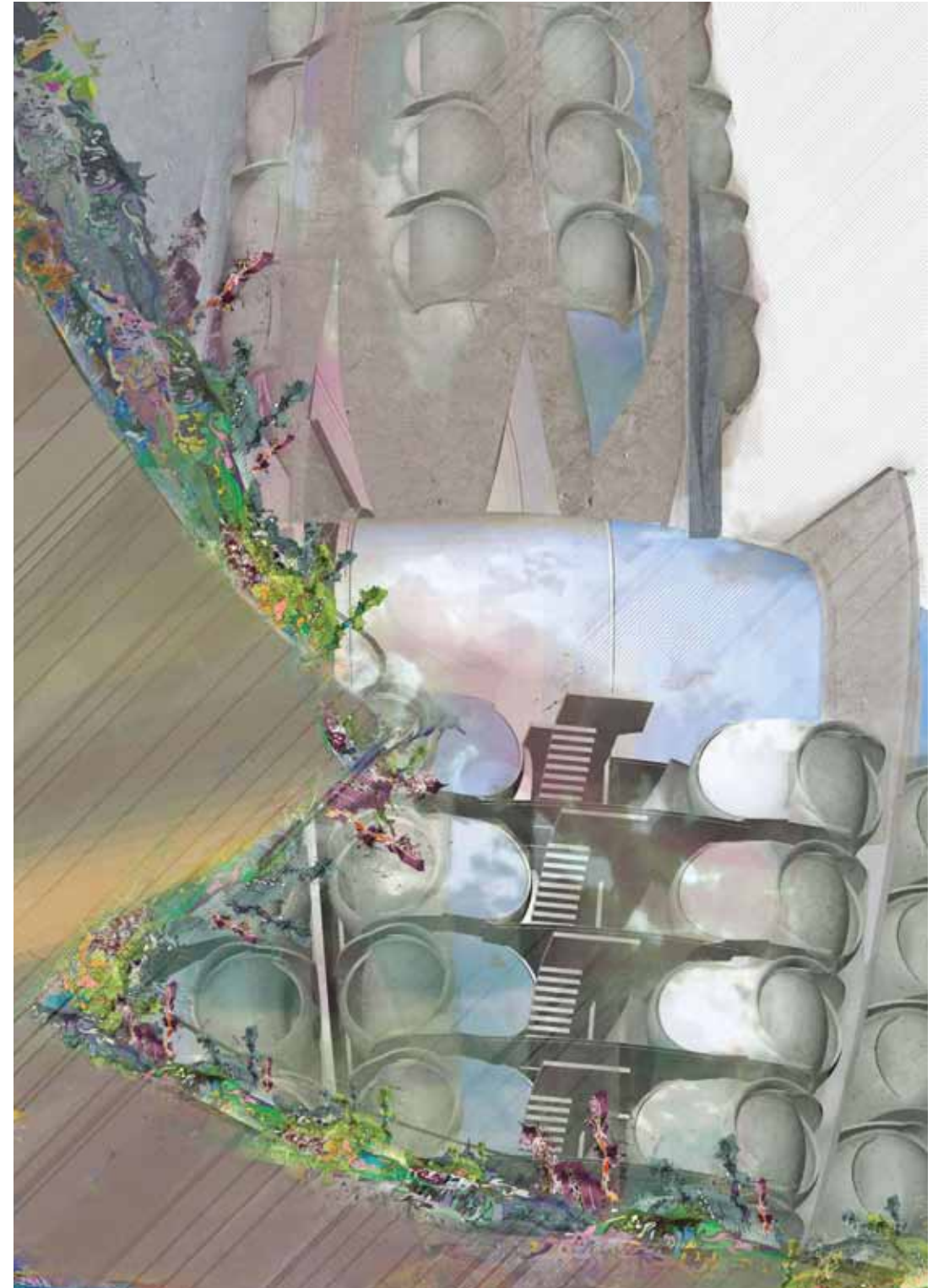
timescales become a critical design dimension. A selection of these short films were screened in a down town bar at the Magma International Film Festival in Sicily, located by the sea beneath Mount Etna.

3. For the final project DS17 studied the wider site of the Lea valley and evolved a series of proposals for a large scale industrial facility. We put particular emphasis on the physical construction of the building, on making models, establishing the nature of the built form and contrasting this with a particular notion of time. Among the various programmes are: building school, swim-to-work facility, smell hotel, jet-boat stadium, toy factory, musical forest, preservation orchard, open-source housing block, inhabitable bridge, vertical village, flooded landscape, scan tower, race-track wedding venue, caretaker tower, urban pier, shoe-factory school and a robotic tailor.

Critics: Cordula Weisser, Tom Weaver, Christoph Hadrys, David Dernie, James Gardener, Luke Olsen, Jonathan Hill, Clara Kraft, Ian Chalk, Jack Hosea, Matt Driscoll, Licia Arcidiacono, Nancy Stevenson.









Pete Silver, Will McLean, Scott Batty,
Andrew Whiting, Lamis Bayar and
Gabrielle Omar and Chris Leung.

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

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, Bruce Bell, Dante Bini, Nic Bini, Hugh Broughton, John Chilton, Peter Evans, John Farrell, Ed Garrod, Alan Haines, Richard Harris, Cath Hassell, Lee Higson, Matt Jones, David Kendall, Sang Hoon Kim, Sebastian Kite, Will Laslett, Chris Leung, Timothy Lucas, Ben Morris, Eric Parry, Dave Rayment, Mike Russum, Mark Taylor, Phil Waind, Andrew Watts, Michael Wilson.



John Bold (module leader), Nicholas Beech, Lindsay Bremner, Richard Difford, William Firebrace, Victoria Watson, Julian Williams.

Research, critical analysis and presentation are crucial to success in contemporary architectural practice. At Westminster we lay great emphasis on fostering these skills through encouraging and enabling students to fulfil their potential through the Dissertation. Grounded in a History and Theory course, students then choose their own subject to explore, guided by tutors with a diversity of specialisms and methods. We encourage a wide range of topics and a catholicity of approach with the intention that the work produced will be distinguished by its high quality rather than by a rigid methodology or identifiable School style. This has proved very successful in gaining Westminster a high reputation for the excellence of the results, fully justified once again this year.

In a detailed examination of a Rhondda Valley colliery-town Institute, Elizabeth Burnett (a) has proposed a re-reading of the typology, arguing that such buildings were not simply educational but fulfilled a wider social purpose. Through a very well-researched close analysis of room uses – Hall, Parlour, Reading Room and Refreshment Bar – it is shown that these were evolving spaces, often with contested functions which reflected the broader social and cultural contexts with all of the tensions attendant upon the consolidation of regional identity.



The discussion of great architecture can never be definitive. Looking through the window of Jeff Wall's photograph, *Morning Cleaning*, Sophie Determann (b) has managed the considerable feat of offering a fresh approach to the Barcelona Pavilion. Building on the well-rehearsed role of photography in securing the building's position in history, and looking also at unpublished images by Bob Evans as well as 17th century Dutch paintings, the dissertation offers a series of illuminating critical explorations of the history and representations of a building with which we might consider ourselves familiar.



The role of representation in the critical reception of architecture both at the time of building and in subsequent history is explored by Harriet Jenkins (c) in her excellent, beautifully presented and very wide-ranging analysis of Brutalism, from shock and awe to national heritage, via horror and dismay. The principal proponents of the style, the Smithsons, arch-manipulators of image and press, ultimately were hoist by their own petard. There are strong and well-substantiated views expressed here – 'the media is like a fungus' – which have considerable resonance in our post-Leveson world.



The location of the modern and the moderne, illuminated by the often brittle and frequently contested social and political attitudes of Britain between the wars, provides the sub-text for the detailed exploration by Harriet Partridge (d) of two seaside-resort hotels: Burgh Island, Devon, and the Midland at Morecambe. The vicissitudes of these two iconic buildings of the 1930s, from initial success to decline, the threat of demolition and their subsequent resurrection, is very well researched and explained in an excellent dissertation which is further enlivened by an unexpected intermezzo featuring Agatha Christie, Noel Coward and the admirably profligate Nancy Cunard.



'The Weavers of Bombay' has the ambition and cinematic approach of a Bollywood movie. Simhika Rao (e) has interviewed a range of participants in the Mumbai cotton industry – workers, bosses, union activists, architects and planners - and woven these accounts with the received history of the mills up to the current collapse of the industry, thereby richly illuminating working practices, relationships and economic problems. This, at least in this country, is a little-known story, excellently told, which leaves the reader wanting to know what is going to happen next to these people at the mercy of developers and government.

It is worth noting, in conclusion, that all of these dissertations are not only distinctive and distinguished in content, but also a pleasure to read.



Richard Difford (module leader), Roberto Bottazzi, Miriam Dall'Igna, George Thomson.

Undertaken in the first semester of the first year on the MArch, the Digital Representation module provides the opportunity to learn some key computer skills and to reflect critically on the use of digital media in architecture.

Acknowledging the broad range of computer skills that each individual brings to the course, this module offers a choice of 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

Computational Design with tutor Miriam Dall'Igna

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

Group D

Interactive Technologies with Richard Difford

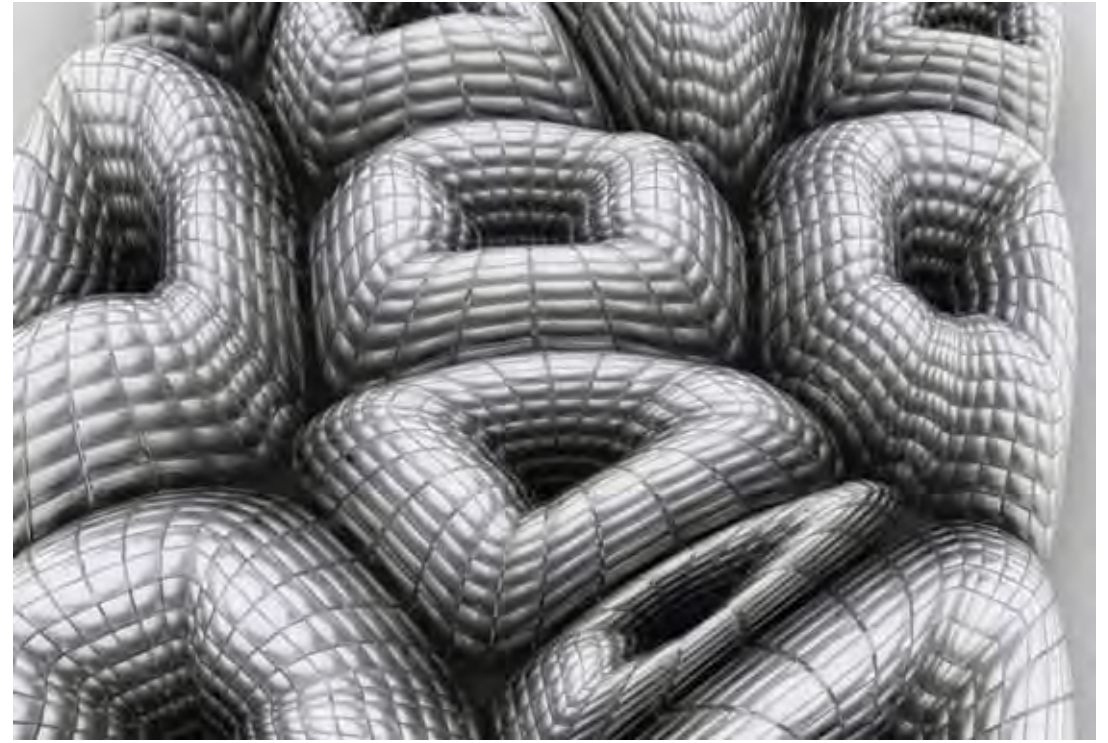
Focussing on the use of programmable graphics and physical computing, this group considers the way devices such as sensors, motors and lights can be used to construct responsive architectural features and environments.



Group C: Rishi Davda



Group A: Andrew Oliver



Group C: Rishi Davda



Group B: Ioannis Halkiopoulos



Group D: Mark Simpson

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 a small sample of work from four master's programmes: MA Architecture, 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

MASTERS PROGRAMMES IN ARCHITECTURE

Dusan Decermic, Ian Chalk, Debby Kypers,
Richard Difford, Mike Guy, Joe King.

Students: Avgousti Stephany, Gutianskaja Aleksandra,
Russi Zambrano Nelcy, Alavi Ali Ashgar, Slaouin Sophia,
Truong Vi, Controzorzi Stefania, Shenderovska Kateryna,
Jureviciute Zivile, Tang Vane, Constantinou Maria, Heta
Gresa, Brezinska Baiba, Mace Valerie, Vlasovaite Lina,
Wallder Marissa, Silberberg Arbel Noa.

Embracing the material and intellectual complexities and contradictions magnified by the psychological agency inherent in the subject of interiority, our students, like wayfarers, are encouraged to trace their own paths through this ever changing palimpsest like topography, unearthing traces of history over and through which they weave in active, contemporary practices.

Site visits to abandoned buildings and places, devoid of any tangible use or potential future are seen with fresh eyes and for us become environments full of new promise. Interiors are elusive by nature, conspiratorial and inviting, dark, brooding, but also strangely alluring.

This new territory, for too long ignored by more established disciplines is rightfully taking it's place of engagement with serious academic study and investigation. Academically young at heart but seasoned in practice, Interior Design is poised to deliver new and exciting avenues of creative engagement.

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.

Critics: Alan Farlie, Reza Schuster, Nick Hockley, Dominique Phillips, Simhika Rao, Catriona Hunter

Our thesis projects are exemplars of these manifold concerns, embracing ambitious conceptual strategies but also striving for 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.



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

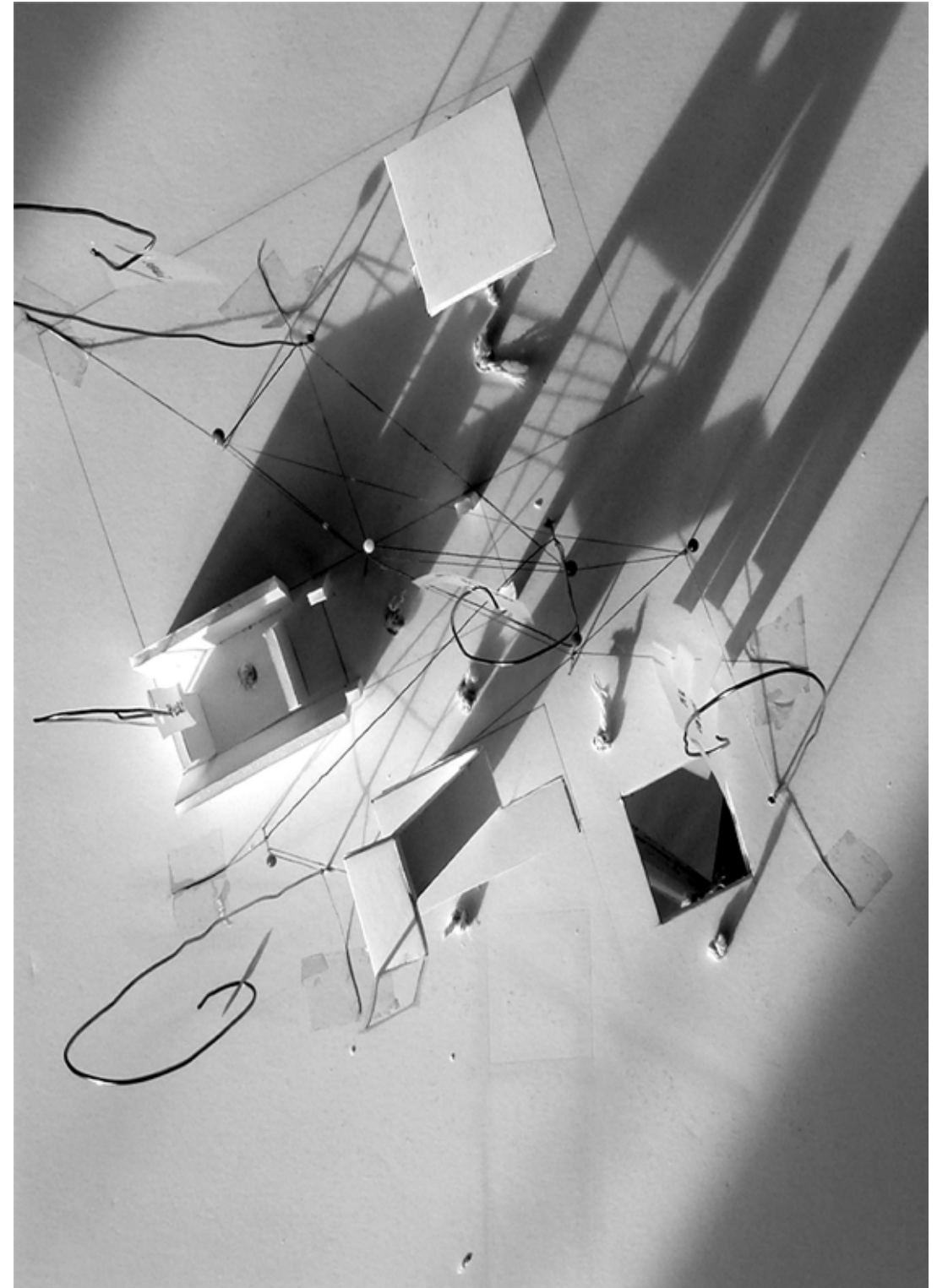
Students: Zineb El Amraoui, Liewu Fu, Kapani Nepuni Kayina, Jingyan Li, Charity Mwaniki, Seyed Payami Hashemi Tari, Jing Xu.

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

Design and text-based projects sited in London this year explored themes such as empowerment and exclusion, cosmopolitanism, hybridity, and exile. International sites were explored through a field trip to Berlin and Amsterdam, where seminal social housing projects and cultural institutes were visited and analysed. Students' exploration of these cities also involved socio-spatial mapping exercises, as well as collaboration with local architects and spatial designers. Other projects this year have included ethnographic studies of London-based diasporic communities, involving participant observation, interviews, and creative methods of 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 inform site-specific design proposals.

Critics: Professor Lindsay Bremner, Isis Nunez Ferrera, William Hunter, Dr Suzy Nelson, Dr Tania Sengupta, Dr Yara Sharif, Ben Stringer

This year's thesis projects include sites in the UK, China, India, and Iran. The projects differ in nature but are all linked by a critical enquiry into the ways in which architecture and cities reflect, activate, and circulate cultural meaning at various scales.



Zineb El Amroui: Memories of a resident: Conceptual model for a project at Carpenter's Estate, London.

Richard Difford, Ran Ankory, François Girardin,
Jon Goodbun, Dirk Lellau, Filip Visnjic.

Students: Edward Lancaster, Jie Li, Samia Rahman, Roxana
Rakhshani, Jariya Suksawatdi, Elinor Taylor, Magdalena
Tym, Jing Wang.

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 the hugely successful Resonate digital arts festival in Belgrade. The festival, organised by MA ADM tutor Filip Visnjic, 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 kaleidoscopic illusions in Processing.

www.maadm.org

Visiting Lecturers & Critics: Miriam Dall'Igna,
Anne-Laure Guiot, Sylviya Ilieva.



Roxana Rakhshani and Edward Lancaster: The art of Sublimation.

Davide Deriu (Course Leader), John Bold,
Lindsay Bremner, Julia Dwyer.

Students: Chasi Fortune, Daria Gordina, Varunya Jarunyaraj, Liliya Kovachka, Hogun Lee, Daniel Mangabeira da Vinha, Kazuma Sekino, Sebastian Mongillo, Tinusha Pereira, Hayley Pontremoli, Siriphong Saksurasub, Daria Seliutina.

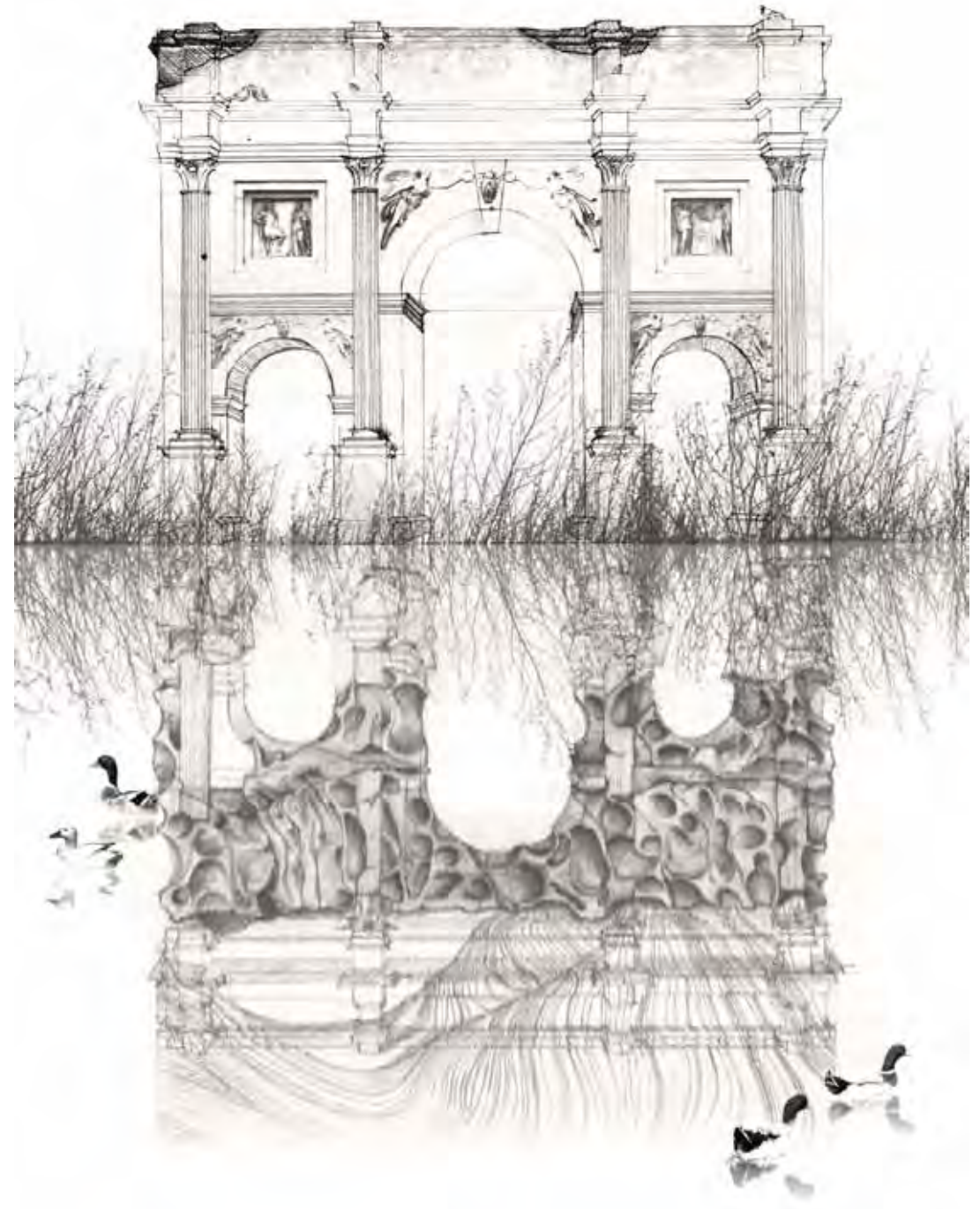
The Architecture MA course offers a flexible and responsive programme through which students can pursue advanced postgraduate studies. The course combines high-level investigations into historical/theoretical ideas with innovative design approaches, all set within a challenging intellectual environment. Staff who teach on the course are deeply immersed in the very latest developments in architectural history, theory and design research. The student body is extremely diverse in terms of backgrounds and nationalities, which makes the Architecture MA a truly international course based in the world-leading architectural milieu of London.

The course is open to a whole spectrum of graduates in architecture and cognate design fields. It enables students to determine appropriate methodologies for research in architecture and design, and to use these techniques to formulate intellectual and creative work which investigates specific aspects or issues within the broad field of architecture. The range of optional and specialist modules offered allows students to develop their individual learning trajectories through the in-depth study of specific subject areas, involving theoretical components as well as practical applications.

Critics: Nabil Ahmed, Andrea Balducci Caste, Roberto Bottazzi, Diana Clements, Richard Difford, Nick de Klerk, Samir Pandya, Dimitar Pouchnikov, Kester Rattenbury, Tania Sangupta, Ayse Sentürer.

A series of theory-rich modules aims to stimulate students to analyse current trends in architecture, design theory and practice on the basis of their research and critical judgement, and use these insights to produce high quality written work in a scholarly manner. In parallel, a set of design-oriented activities encourages students to develop their artistic, aesthetic and intellectual vision through the use of different media, in order to produce individual proposals with a high level of spatial, material and formal resolution. The course is taught within a dynamic learning environment that comprises seminar-based sessions along with studio-based activities. These are integrated by a wide range of lectures, tutorials, site visits, research training sessions, and independent study periods.

The course is part of the suite of MA courses in the Department of Architecture, which is consciously international in its educational thinking and academic links. The flexibility offered within the course is intended to provide students with further employability skills related to architectural practice and theory, and may also form a platform for continuing study with a career in academia or research.



The School of Architecture and the Built Environment supports a lively, diverse research culture and critical debate and is internationally recognised for the quality of its research.

It attracts a wide range of PHD students, encourages research through scholarship, consultancy and design and supports a number of interdisciplinary research clusters, centres, projects and groups.

These include the School-wide London Research Cluster and the Global Itineraries Research Cluster, ProBE, SCIBE and four research groups within architecture – Experimental Practice (EXP), History and Cultural Studies, Technical Studies and Expanded Territories. A fifth to bring together scholars in Interior Architecture is under discussion.

Staff and students at the University of Westminster were nominated for three out of four categories in the 2012 RIBA President's Awards for Research: Silviya Ilieva for Outstanding Master's Degree Thesis, Jon Goodbun and Nick Beech for Outstanding PhD Thesis and James Madge for Outstanding University-located Research (posthumously).

During 2012/13, the school appointed or hosted a number of visiting scholars. These included Visiting Professors Leon van Schaik of the Royal Melbourne Institute of Technology and Professor Michael Sorkin of City College New York.

Professor van Schaik's appointment will build on the relationship developed during his previous period as a Visiting Professor, during

which time he provided valuable support to the development of the department's research profile.

Association with Professor Sorkin will benefit the school by exposure of staff and students to his extensive architecture and urban design practice in Asia and South East Asia, and in debates about sustainable cities.

Professor Ayse Sentürer from Istanbul Technical University visited the architecture department as part of the ongoing Erasmus Teaching Mobility Scheme and Clare Hamman was appointed Visiting Research Fellow and is currently working towards digitising Supercrits 5 - 7 (Rem Koolhaas: Delirious New York; Leon Krier: Poundbury; and Michael Wilford: Staatsgalerie, Stuttgart).

Further information about research in the department is detailed on our website:

www.openresearchwestminster.org

RESEARCH IN ARCHITECTURE

Research Groups

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, 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.

Select recent publications include: John Bold, *Sustaining Heritage in South-East Europe: Working with the Council of Europe*, 2003-10, *The Historic Environment*, 4 (1), April 2013, 75-86; John Bold, 2013, *Walter Sickert and the image of Camden Town*, *The British Art Journal*, 13 (3), 2013, 91-96; Davide Deriu, *Picturing Modern Ankara: New Turkey in Western Imagination*, forthcoming in the *Journal of Architecture*, 2013; Davide Deriu, Krystallia Kamvasinou and Eugénie Shinkle (eds.), *Emerging Landscapes: Beyond Production and Representation*. Farnham, Ashgate, forthcoming in 2013; David Dernie, *The Symbolist Interior and Crystal Imagination*, forthcoming in *Architecture Research Quarterly* 17 (1/2), 2013; David Dernie, *Elevating Mallarmé's Shipwreck*, forthcoming in *Buildings* 3 (2) 2013; William Firebrace, *Aquarius in Question*, *Cabinet*, 48, 2013, 30-38; Josie Kane, *Edwardian Amusement Parks: The Pleasure Garden Reborn?* In J. Conlin (Ed.), *The Pleasure Garden, from Vauxhall to Coney Island*, 217-245.

Philadelphia: University of Pennsylvania Press, 2013; Josie Kane, *British Amusement Parks*. Farnham: Ashgate, forthcoming in 2013; Andrew Peckham, *Cataloguing Architecture: the Library of the Architect in Literatures*, in Sas Mays (ed.) *Libraries and Archives*. London, Routledge, forthcoming in 2013; Andrew Peckham and Torsten Schmiedeknecht (eds.), *The Rationalist Reader*. London: Routledge, forthcoming 2013; Ro Spankie, *Drawing out the Censors' Room*, forthcoming in *IDEA Journal*, 2013; Christine Wall, *An Architecture of Parts: Architects, Building Workers and Industrialisation in Britain 1940-1970*. London: Routledge, forthcoming in 2013.

The group invites interest for PhD study in architectural history and theory and European heritage studies. Current PhD students include Noha Al-ahmadi (Architecture, Identity and Sustainability), Junha Jang (A Cross-Cultural Study of Architectural Production in Korea and the West); Gwyn Lloyd Jones (A Tale of Four Cities: Frank Lloyd-Wright's European and Middle Eastern Tour: 1909-1957); Sarah Milner (Dining with the Drapers: the Draper Company Dinner Book as a Map of the City of London).

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



Binishell construction, Castelfranco, Italy 1966,
Photograph Dante Bini: *Building With Air*.

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, Francois Girardin, 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.

Select recent publications include Mike Wilson et al., *Aircraft noise, overheating and poor air quality in classrooms in London primary schools*, *Building and Environment* 52, June 2012, 129-141; Will McLean (ed.), *Dante Bini: Building With Air*. London; Bibliotheque McLean, forthcoming in 2013; Peter Silver, Will McLean and Peter Evans, *Structural Engineering for Architects: The Handbook*. London: Laurence King, forthcoming in 2014.

The group invites interest for PhD study in the technologies of architecture. Current PhD student is Izis Salvador Pinto (Study of Moveable and Deployable Structures using ETFE Cushions).

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

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 Roberto Bottazi, Davide Deriu, Julia Dwyer, Samir Pandya, Ro Spankie and Ben Stringer.

Select recent publications include Lindsay Bremner, *Mobile Johannesburg*, in M. Mostafavi (ed.), *In the Life of Cities*, 207-221. Zurich: Lars Muller and the President and Fellows of Harvard College, 2012; Lindsay Bremner, *Featured Graphic: Taxi hand signals in Johannesburg*, forthcoming in *Environment and Planning A*, 45, June 2013; Lindsay Bremner, *The Political Life of Rising Acid Mine Water*, forthcoming in *Urban Forum*, 2013; Lindsay Bremner, *Towards a Minor Global Architecture*, forthcoming in *Social Dynamics*, 2013. Ben Stringer and Jane McAllister, *The Fluorescent Heart of Magaluf*, forthcoming in *Photography and Culture*, 2014.

Expanded Territories invites interest for PhD study on any aspect of architecture in an expanded field. Current PhD student is Lilit Mnatsakanyan (Digital applications of ancient Armenians stone carving for rural housing in Shikahogh).

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



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. See: <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 members have produced a number of experimental design projects and won a number of design nominations and awards over the course of 2012/2013. Nasser Golzari and Yara Sharif of Golzari NG Architect's work for The Palestinian Centre for Architectural Conservation (Riwaq) in Birzeit Palestine, was one of ten short listed projects

for the prestigious Aga Kahn Award in 2013. Andrei Martin of PLP Architecture won the Big Urban Projects Category of the 2012 MIPIM Architectural Review Future Projects Awards. Sean Griffiths of FAT Architects' Riverside One Apartment Block in Middlesbrough Riverside was nominated for a 2013 RIBA Regional Award and Peter Barber of Peter Barber Architects was nominated for a 2013 Index Award in the Community Category for the Spring Gardens Hostel. Claire Harper (PHD student) and James Perry (RIBA Part III, 2012) were conceptual submissions winners of the 2012 Peabody 150 Homes for 150 Years Competition.

Nasser Golzari of Golzari NG Architects and the Palestine Regeneration Team designed the Palestine Sunbird Pavilion as part of the 2012 British Council's International Architecture and Design Showcase. Anthony Boulanger (AY Architects) and Gabby Shawcross (Studio of Cinematic Architecture) and University of Westminster student teams won commissions in the Mayor of London's 'Wonder Series of Incredible Installations' competition, for small works aimed at dressing up the city during the Olympic and Paralympic Games - 'House of Flags,' (AY Architects), 'London Dresser,' (SOCA), 'Streetscape Carousels' (Studio PUP) and 'Aurora' (Jamie Parson and Lemma Redda). Two graduates of Westminster's Master of Architecture (MArch) RIBA Part II course, Sebastian Kite and Will Laslett, showcased their solo exhibition Lichtspiel in Berlin and Rebecca Gregory, Emma McDowell and Eddie Blake (Class of 2012) designed and installed 'Mirrors of Awareness' as part of the 2012 London Festival of Architecture in collaboration with Metropolitan Workshop. Nina Shen-Poblete (DS14, 2012) was

selected from twenty-five entries as one of six architecture graduates in BD's Class of 2012. James Kirk (DS17, 2012) won the Lifelines competition for 'Active Ageing and Intergenerational Dialogue through the Eyes of Architectural Students' and Johnny Killock (also DS17, 2012) was awarded joint first prize in Designing for Adaptable Futures (DAF). He also became the first University of Westminster student to receive a prize at the United Nations, after coming 3rd in the individual category in the 2012 Integrated Communities: A Society for All Ages Student Design Competition.

EXP invites interest for PhD study in design-related research. Current PHD students are

Isis Paola Nunes Ferrera (Creativity and Scarcity in the Built Environment), Nasser Golzari (The Role of Architectural Technology and Cultural Identity in Sustainability) and Claire Harper (High-Density Low Rise Housing Design).). John Walter was awarded an AHRC Studentship to undertake PHD studies at the University of Westminster for his proposal 'Alien Sex Club' and will begin in September 2013.

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



Sean Griffiths (FAT), Villa Rotunda Redux,
Venice Architecture Biennale, 2012, Photograph, Nico Saiegh.

Supercrit (EXP)
www.supercrits.com

SUPERCrit #5: Rem Koolhaas presents
Delirious New York

'You actually succeeded in slightly intimidating me'
Rem Koolhaas, Supercrit #5

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Supercrit #4:
Bernard Tschumi: Parc de la Villette

Supercrit #5:
Rem Koolhaas, Delirious New York

Supercrit #6:
Leon Krier: Poundbury

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Research Lectures Series

In 2012, the department hosted a number of lecture series, seminars and symposia that contributed to this culture. As well as the popular 'Technical Studies Series' organised by Will McLean and Pete Silver and the 'History and Theory Series' organised by John Bold each year, this included a number of once off events.

Lindsay Bremner and Kate Heron organised a series of panel discussions in Ambika P3 in parallel with the 2012 British Council's International Architecture and Design

Showcase entitled 'Design Diplomacy,' on the agency of design in brokering global relationships.

A series of six evening lectures entitled 'Critical Humanitarianism' was organised by Camilla Wilkinson on humanitarian practice, and a symposium entitled 'The Making of Modern Ankara: Space, Politics, Representation' was organised by Dr Davide Deriu in conjunction with SOAS Seminars on Turkey. This brought together leading scholars from the UK and Turkey and was accompanied by an exhibition by the Ankara Institute of Architects.

In addition, the Expanded Territories Research Group organized a seminar entitled 'Geological London' for the London Research Cluster and the department contributed to the inaugural seminar of the School-wide Global Itineraries Research Cluster entitled 'Capital Cities in a Globalised World'.

Former student and member of the PAPER collective, Nina Shen-Poblete organised a well attended panel discussion on Architectural Zines and the University hosted a two day conference for the Humanities in the Research Area (HERA) funded Scarcity and Creativity in the Built Environment (SCIBE) research project entitled 'Within the Limits of Scarcity: Rethinking Space, City and Practices.' This was organised by PHD student, Isis Paola Nunes Ferrera and brought together an international group of PHD students and leading keynote speakers.



01-06. Critical Humanitarian Lecture Series	01	02	03
07. The Making of Modern Ankara Symposium	04	05	06
08. Geological London Seminar			
09. Capital Cities in a Globalised World Seminar	07	08	09



In spring 2013 we collaborated with Sprovieri Gallery to restage *The Happiest Man* (illustrated here) by internationally acclaimed artists Ilya and Emilia Kabakov. Russian-born, American-based artists, founders of Moscow's conceptual art movement and pioneers of Installation art who collaborate on environments which fuse elements of the everyday with those of the conceptual. While their work is deeply rooted in the Soviet social and cultural context, it attains a universal significance. *The Happiest Man* was first created and staged in 2000 at the Jeu de Paume in Paris, and in Ambika P3 was widely reviewed and enjoyed by hundreds of visitors.

Later in 2013 we are looking forward to a new exhibition of the work of Victor Burgin, a former teacher at the university (then PCL), and it is fitting that this exhibition is one of the celebrations of 175 years of the founding the institution. Burgin is Millard Professor of Fine Art at Goldsmiths College, University of London, and Professor Emeritus of History of Consciousness, University of California, Santa Cruz and is one of the most distinguished teaching artists of our time, whose cross-disciplinary work bridges media, culture and art. His photographic and video work is represented in many prestigious international public collections. Victor Burgin is the author of *Thinking Photography*, *Between*, *The End of Art Theory: Criticism and Postmodernity*, *In/Different Spaces: Place and Memory in Visual Culture*, *Shadowed*.

In early 2014 we shall host 'Polar Project' a major exhibition by artist Elizabeth Ogilvie. Ogilvie is an Honorary Senior Research Fellow at Edinburgh College of Art (part of Edinburgh University) where she's involved in the ArtSpaceNature degree within Landscape Architecture. Ogilvie is a founder of CORE - a group of arts practitioners, academics and scientists producing creative research into climate change. CORE have been approached by Cambridge University and with them, Ogilvie plans to track icebergs in the Arctic using their satellite technology. This activity will provide a constant stream of data which Elizabeth will incorporate into a new large scale installation/artwork along with sculptural elements and footage filmed in Northern Greenland.

www.p3exhibitions.com

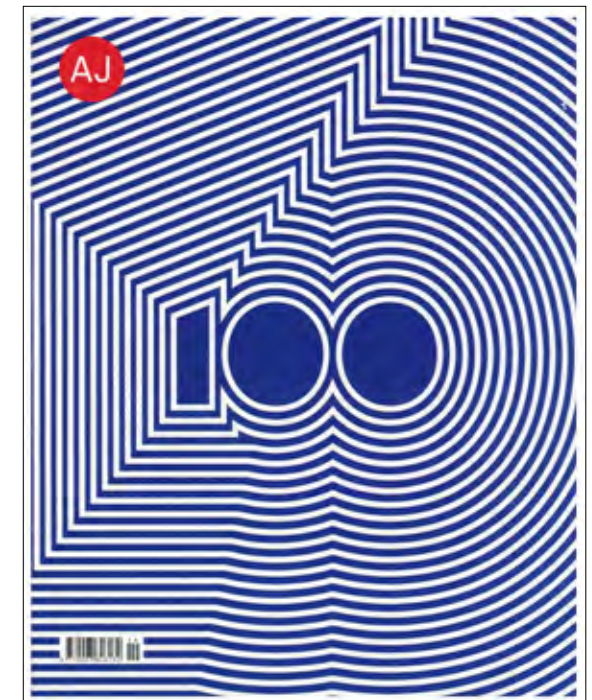


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