

PG2014

PG2014

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Intro to PG2014	4		
AMBIKA P3	6		
MASTERS	8	PHD	92
MAADM	10	RESEARCH	98
Laura Kasta	12	Adaptr	100
Kenneth Murphy	14	Experiemntal Practice	102
Bianca Razetti	16	Expanded Territories	104
Daniela Valera	18	Architectural History and Cultural Studies	106
MAARC	20	Computational, Environmental and Technical Studies	108
Pete Ajarawong	22		
Carolina Alvarez Valle	24	AWARDS	110
Felipe Hamada Ballaben	26	EVENTS	112
Jacquelien Cannoo	28		
Ismini Chrysagi	30		
Madeleine Daniels	32	STAFF	114
Muhammad Tayyab Faheem	34	SPONSORS	116
Alex Luzgin	36		
Alessandra Marchetti	38		
Aakarsh Saxena Tyagi	40		
Tomohiro Sugeta	42		
MACIG	44		
Adriana Useche	46		
Arun Manohar	48		
Bertug Ozarisoy	50		
Guillaume Delfesc	52		
Linda Dias	54		
Zahra Sinaeiki	56		
Pornpatchara Srikijkarn	58		
MAID	60		
Noa Silberberg Arbel	62		
Heidi Brun	64		
Eleni Chaniotaki	66		
Susanna Citrano	68		
Jenny Graatrud	70		
Jannicke Holmen	72		
Hans Jenssen	74		
Lama Momtaz	76		
Simeon Manoharan	78		
Maria-Andrianna Ntalipi	80		
Stavri Papadopoulou	82		
Sonarita Srey	84		
Natalia Stavrakaki	86		
Stefan Trajkovski	88		
Arantxa Villar	90		

PG2014 is the catalogue that brings together the postgraduate achievements of the Department of Architecture. It describes and illustrates a coherent postgraduate community in Architecture. This expanding area overlaps and engages with other disciplines within the Built Environment and beyond professional qualifications. Its interests and engagement reach beyond the faculty boundaries, and across the university.

Practicing architects and related professional disciplines, are encouraged to return to postgraduate study. Our rich mix of masters programmes and diverse range of PhD topics, is due also to our academic staff and their research interests. They provide the critical framework in which these programmes operate.

In Architecture the taught Masters programmes are co-ordinated by Richard Difford working with Dr Davide Deriu, Dusan Decermic and Samir Pandya.

A new MSc course starts next year and this is developed and led by Dr Rosa SchianoPhan. MSc Architecture and Environmental Design reflects the Faculty interest in design for Climate Change and it is launched alongside the Faculty project 'Lattitudes' initiated and led by the Dean, Professor David Dernie. It has already established links world-wide.

Research in the Department of Architecture is led by Professor Lindsay Bremner. A vibrant research environment is evolving, with regular meetings to share research ideas and practice. This included our own research student and

research active staff. In addition she co-ordinates the PhD students in the Department, as well supervising numbers herself.

This catalogue is published to coincide with the PG2014 exhibition of students' work who have completed their Masters courses, and it provides an overview of each course, and a synopsis of the work of each individual students. This is a celebratory moment for each student and each one is to be congratulated with profound thanks to all teaching and support staff.

This catalogue reflects work in my last year as Head of Department, as I shall hand over to Harry Charrington in September 2014. Very many thanks are due to all those involved in particular to Richard Difford as co-ordinator of the Post Graduate programme working closely with Samir Pandya, Davide Deriu and Dusan Decermic, and to Lindsay Bremner in her role as Director of Research in Architecture for exceptional development in this area. Once again, we are indebted to Francois Girardin for the design this excellent catalogue, and his persistence to ensure it is ready for the exhibition opening.

Welcome to the exhibition and enjoy its creativity and innovation.

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

WELCOME TO PG2014



Elizabeth Ogilvie in association with British Antarctic Survey

OUT OF ICE by Scottish artist Elizabeth Ogilvie is a dramatic new exhibition comprising environments created with ice and ice melt, constructions, films and projections of ice systems. It is an exploration of the poetics of ice with much of it created through collaborations with Inuit in Northern Greenland, reflecting on their deep and sustaining relationship with ice. It also presents film from the scientific expedition from Antarctica, the Lake Ellsworth Consortium led by Martin Siegert and supported by the British Antarctic Survey.

The use and knowledge of the ice-covered sea remains the pillar of the Inuit's identity and resilience and their most prized intellectual treasure. Immersive and contemplative, the exhibition seeks to portray the psychological, physical and poetic dimensions of ice and water whilst drawing attention to ice processes. It suggests that absence of ice poses a real danger to our planet. Describing the presence of ice in the world from a human perspective, it reveals the observational traditions of fieldwork, combined with visual splendour.

Described as one of the most significant artists of her generation in Scotland, Elizabeth Ogilvie has a strong track record in realising large scale projects which challenge conventions. Her work is a fusion of art, architecture and science, with water and ice as the main focus for her practice.

Elizabeth Ogilvie was born in Aberdeen and lives and works in Fife, Scotland. She has exhibited widely in the UK and internationally: recent major solo shows include Dundee Contemporary Arts and Contemporary Art Space Osaka [CASO] and over the last couple of decades the artist has had solo shows in the Arnolfini, Fruitmarket, Mead, Talbot Rice Gallery, CCA, Stephen Lacey Gallery, Odapark Netherlands, Daegu C.A.C., South Korea and earlier in the Serpentine. She is an Honorary Senior Research Fellow at University of Edinburgh where she was a lecturer.

Funders and supporters for Out of Ice include: Creative Scotland, Arts Council England, The Russell Trust.

[www.elizabethogilvie.com](http://www.elizabethogilvie.com)  
[outoffice.org.uk/talks-events/reading-ice-conference](http://outoffice.org.uk/talks-events/reading-ice-conference)  
[www.p3exhibitions.com](http://www.p3exhibitions.com)



## Introduction

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

The following pages feature work from 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.

The work has been organised by course with a short introduction by each of the course directors. Each section contains synopses of all this year's thesis projects. These brief accounts provide a fascinating insight into the nature of research in architecture. Ranging from the intellectually challenging world of critical theory to the many exciting possibilities of research conducted both for, and also through design, every project presented here and in the accompanying exhibition, results from the dedication and hard work of all the students and staff involved.

Richard Difford  
Department of Architecture:  
Coordinator of Postgraduate Study



## MASTERS PROGRAMMES

Course Team: Richard Difford (Course Leader),  
Ran Ankory, François Girardin, Jon Goodbun,  
Dirk Lellau, Filip Visnjic.

Students: Laura Kasta, Kenneth Murphy, Bianca  
Razzetti, Elinor Taylor, Daniela Valera Alegrett.

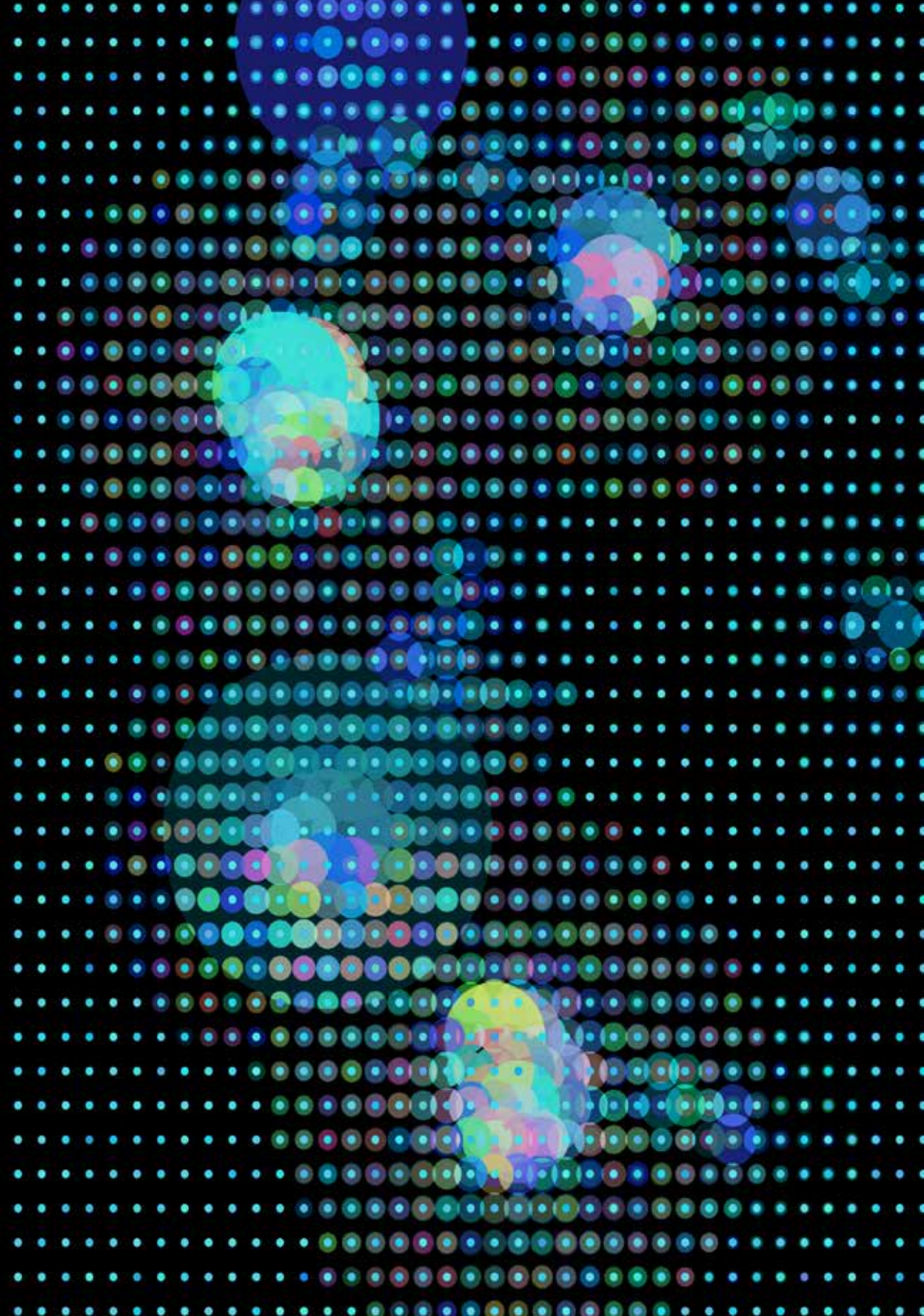
Utilising new media technologies, physical computing and computational design, the MA Architecture and Digital Media offers the opportunity to form a critical understanding of the role played by these technologies in architecture. Students are encouraged to explore and incorporate emerging technologies 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. As a consequence, the thesis project 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 visited 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 workshops run by leading exponents of digital media in the art and design.

[www.maadm.org](http://www.maadm.org)

*Visiting Lecturers & Critics:*

*Alessandro Ayuso, Roberto Bottazzi, Edward  
Lancaster*



## Laura Kasta

### Visualising the Power of the Wind

This project aims to highlight the power producing potential of renewable energy sources. My exploration is centred on visualising the innate energy of already occurring natural forces, specifically Wind Energy.

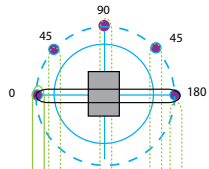
Using visualisation as a tool, the emphasis of this process is to find ways to 'materialize' the power of the wind into a tangible or visible form within the setting of the urban fabric. Even though wind is part of our daily experience, the challenge lies in its characteristically ephemeral quality, much like all other types of energy, its provenance, production, collection or expenditure remain unknown to the majority of us. This causes a great disconnect between energy use and energy as a material resource, due to its 'intangible' nature.

Through the use of emerging digital technologies, several explorations reveal the hidden materiality of the wind with the purpose to bring awareness to inhabitants of densely populated areas by providing a visually engaging representation of this underused source of energy. This 'new understanding' may bring about positive change if it can influence people enough to make the right choices when it comes to energy sources or providers and by regulating use or altering behaviour with regard to the environment.

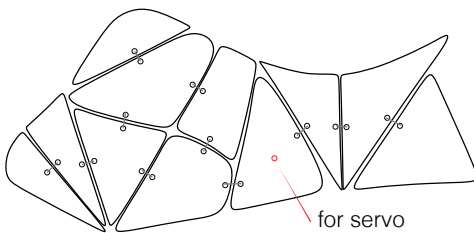
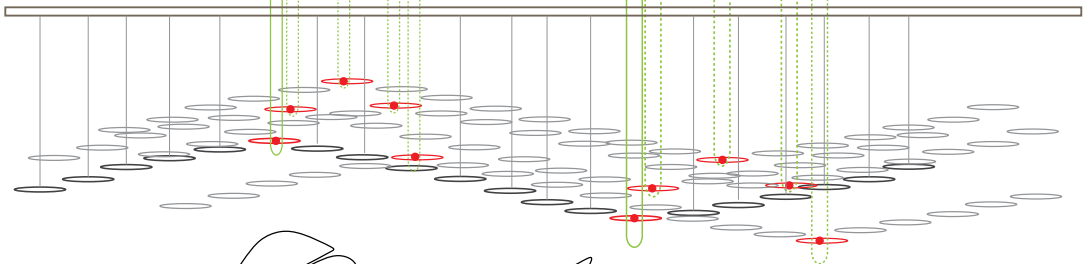
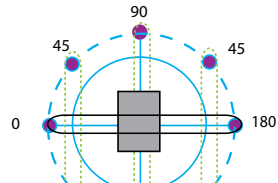




wind direction servo



wind speed servo

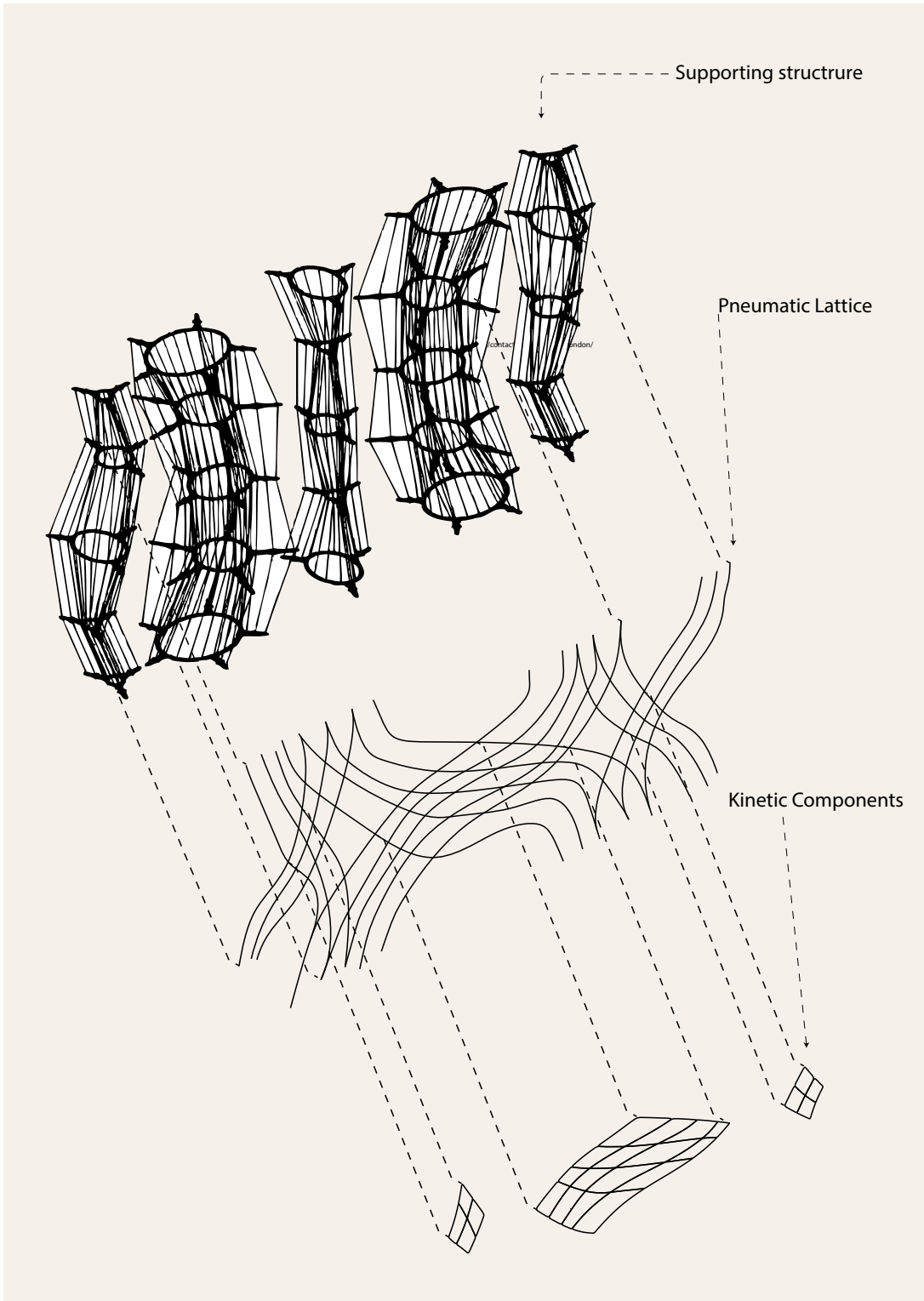


## Kenneth Murphy

### Kinetics and Nature-inspired Ornament in Architecture

Inspired by the exuberant excesses of nature-inspired ornamentation such as that of Louis Sullivan, this project seeks to discover a contemporary equivalent. Digital technology, it might be argued, has seen a resurgence of interest in architectural ornament, the computational power of the computer by its nature facilitating complex and intricate patterns and the means for their production through CAD/CAM technology. But whilst this has led to many fascinating results, most rely primarily on geometric algorithmic design and few exploit the inherent potential of digitally controlled movement.

Utilising pneumatically controlled movement to create organic forms and movements, this project explores the possibility for an architecture that can capture something of the beauty and mechanism found in nature.



## Bianca Razzetti

### Illusive Light Space: The space defining qualities of light

Illusive Light Space sets out to explore how our experience of architectural space can be modified and redefined by light. The role played by light in revealing sculptural form has always been well understood but in our perception, light can also create boundaries and three-dimensional spaces that can be occupied. In this way, the light can itself form a type of architecture. The architecture of light is not structural, but it nevertheless has the ability to delimit space. Unconstrained by the limitations of physical materiality, space defined by light can also be dynamic and responsive to changing conditions.

Working in a dark space, I have been using a digital projector and Processing scripts, to convey light in linear patterns through a transparent cube filled with vapour. Subsequently reflected from a moving mirror controlled by motors, these light patterns create an ever-changing field of light revealed as it passes through the vapour. While on the screen of the computer the script shows a simple thin line growing from the dark, in the volumetric space of the cube it can be observed as a surface growing, as if by magic, from the void. The rotation of the mirror transforms and multiplies the reflected projection, constructing a complex illusion of intersecting planes of light.

The aim of this experiment is to focus the attention on what happens visually in the volumetric space that is created. The solid light surfaces can be considered as an ephemeral and illusory substitute for material walls, with the possibility to be multiplied or to instantaneously disappear.



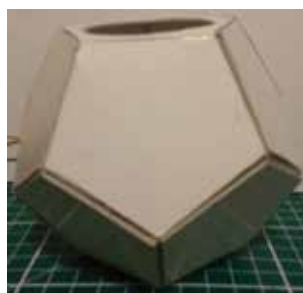
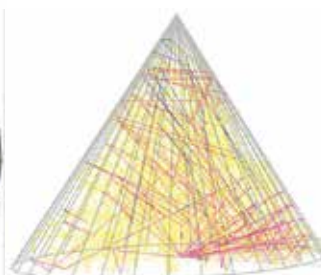
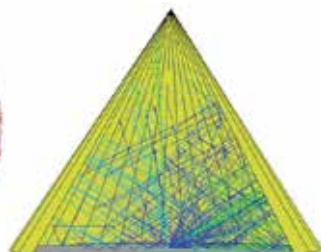
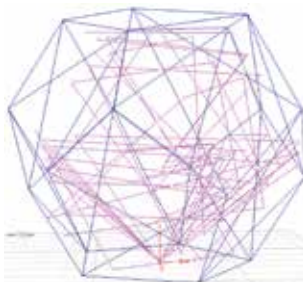
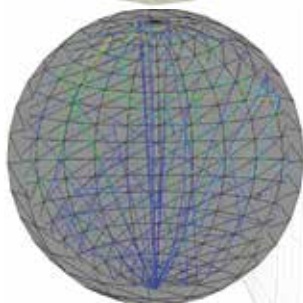
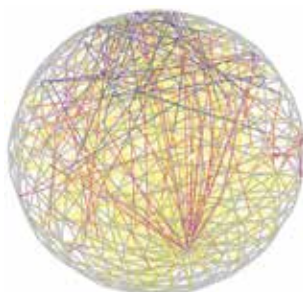
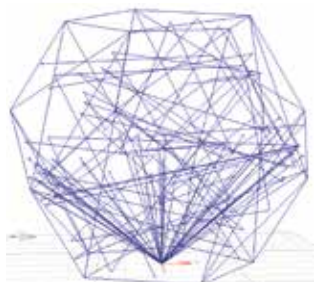
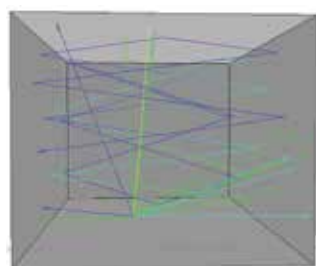
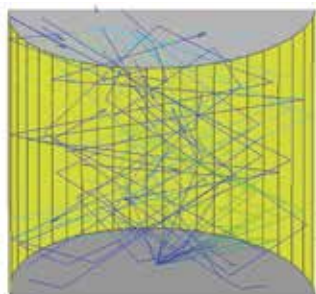


## Daniela Valera Alegrett

### Revealing sound in Architecture

Revealing sound in architecture is about exploring the architectural possibilities associated with how sound travels inside different spaces. The behaviour of sound in any given space is a product both of the configuration of the space and of the material qualities within it. Any sound entering or created within the space will necessarily be transformed by the unique acoustics of the space into a new and different sound. In this sense, architecture can be thought of as a kind of acoustic instrument. When architects design a space and are aware of sound elements such as acoustics and aural perception, their design will potentially take on another dimension that is arguably as important as any of its visual qualities in our experience. In many ways sound can be used as a design tool to transform the space and digital technologies provide a number of opportunities to adapt and change the acoustic properties of the space in a dynamic and responsive way.

Over the course of the thesis, I had the opportunity to experiment with sound. Using the tools and knowledge acquired, I designed and built a responsive space that increases and decreases the level of sound inside the spaces according to the location of the person inside. This sound also changes into new and diverse sounds as a result of the materials that convert the sound inside of the speaker. The intention of this experiment is to demonstrate how sound can change the person's perception of the space.



Course Team: Davide Deriu (Course Leader),  
John Bold, Eric Guibert, Krystallia Kamvasinou.

Students: Pete Ajarawong, Carolina Alvarez  
Valle, Felipe Ballaben, Oliver Beasley,  
Jacqueline Cannoo, Ismini Chrysagi,  
Madeleine Daniels, Tayyab M. Faheem,  
Alexandros Karkoulas, Alexander Luzgin,  
Alessandra Marchetti, Aakarsh Saxena Tyagi,  
Tomohiro Sugeta.

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.

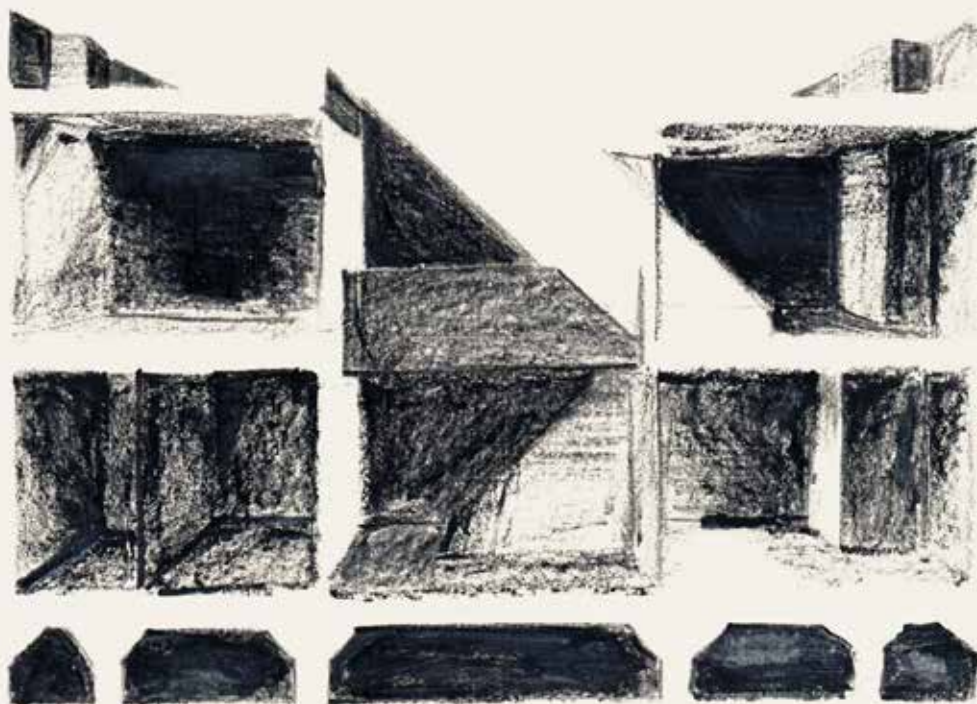
The course is open to a whole spectrum of graduates in architecture and cognate design fields. It enables students to determine appropriate methodologies for research in architecture and design, and to use these techniques to formulate intellectual and creative work which investigates specific aspects 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.

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.

Critics: Amy Butt, Harry Charrington, Dusan Decermic, Richard Difford, Keb Garavito, Michael Holms Coat, Virginia Rammou, Ben Stringer, Adam Thwaites

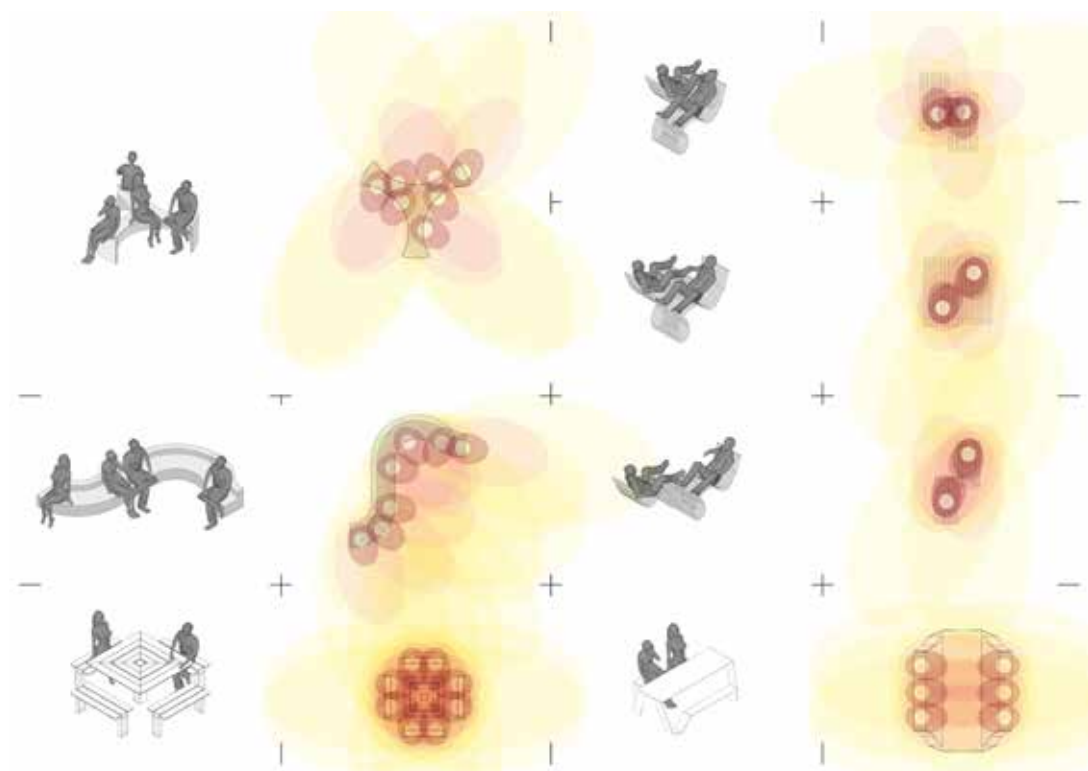


## Pete Ajarawong

### Designing Public Social Space

In the early twentieth century, the primary intention of city planning was to provide cleaner and healthier housing solutions for a growing urban population. Modern urbanism often overlooked the importance of urban public space, and deterred from focusing on the 'people' who gather in such places. It has been discovered that many of these spaces do not perform as originally intended and have shown the necessity for redesign.

The aim of this project is to create an innovative tool for the design of public, social spaces. This strategy critically analyses both the effective and ineffective methods of designing public spaces via the layout of furniture, space flexibility, and the inherent behavior of people. Existing theories such as proxemics have then been tested and integrated to establish a new design technique.

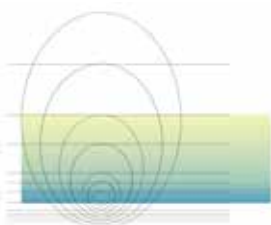


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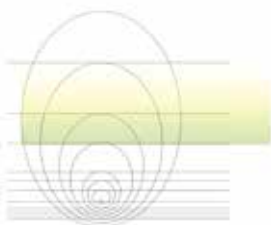


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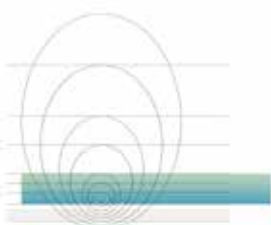


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## Carolina Alvarez Valle

### Healing the Wounds: Approaching the Contemporary Role of Railway Network in London

London is experiencing an accelerated transformation. London Bridge renovation, the Crossrail and high-speed railway projects are evidence of this process. The railway network is evolving and is improving its connections across the country in order to develop the economic growth of Britain. However, the slogan 'HS2 engine of growth' seems not to convince local communities who are manifesting against the High Speed 2 project. This public manifestation started the debate around the impact of new railway infrastructures in London.

The dissertation examines this debate with a focus on the case of Euston Station, which reveals that the current evolution of railway network is transforming the urban environment in an unbalanced way. It affects the urban realm of local communities whereas it benefits others. The impact of these ongoing transformations is described in terms of the urban wounds caused by the lack of interaction between the railway system and the wider urban realm.

Drawing on contemporary urban theory, *Healing the Wounds* studies the metabolic process of the city in order to define the deeper role of the railway network in the evolution of London beyond its primary function. A critical study of urban metabolism and urban regeneration allows us to redefine the railway stations as public spaces of social transmission.





## Felipe Hamada Ballaben

Transformation through Participation:  
Socially Engaged Practices in South America  
and Europe

Mainstream architecture often appears disengaged from its social responsibilities and instead focused on its role as an object within the spatial production. The focus on the superficial representation of images ultimately leads the architectural profession to further disconnect itself from the wider society. Since the 1970s, a means of avoiding this tendency within architectural discourse has been that of participation: a potential tool in the transformation of social and physical structures. But what is the role of participation in the contemporary society? And how do different cultures respond to questions of participation?

My thesis proposes how participation can be used as a tool for social engagement in the production of architectural space. Following the theoretical analysis of three key stages of spatial production, I have extracted the most transformative actions that can take place in each stage. These were classified as: include; reclaim; and expand. The presence of these transformative actions is revealed by the study of a series of socially engaged practices across South America and Europe. The case studies provide an insight into the relationship of each practice with their unique contexts, while also pointing out the impact they had within their wider social realms.





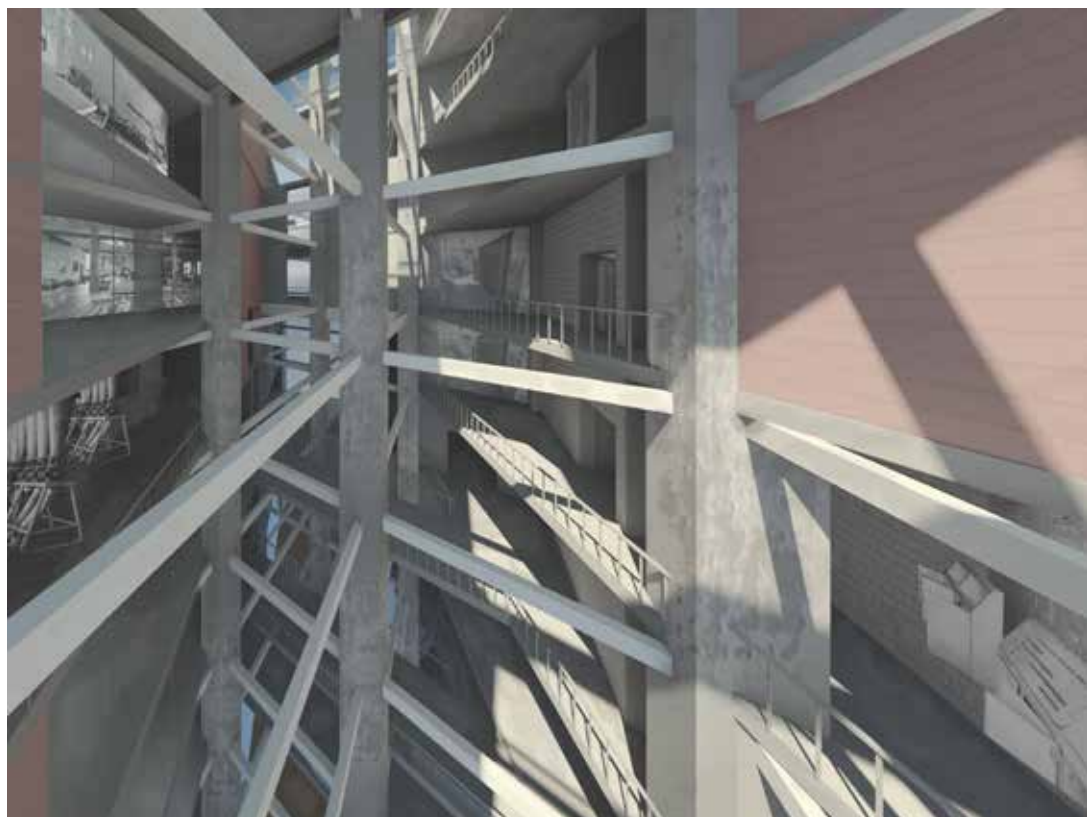
## Jacquélien Cannoo

### Industrial Ruins: Abandonment, Aesthetics, and Reclamation

Nothing is more suited to making history come alive than ruins. Ruins are time on hold. (Midas Dekkers, 1997)

Industrial ruins are a fascinating type of architecture. It is as if time stood still on the moment the building became abandoned. Looking more closely you can see that time did move on: nature is growing or a piece of graffiti has appeared on a wall. There are certain aesthetic qualities to be found in these ruinous atmospheres. Nevertheless, there comes a time when the building will be reclaimed and given a new function. Often when we reclaim the ruins we tend to forget that the time of abandonment is part of its history.

After thorough research into these elements, I have formulated a design proposal for the Millennium Mills in London, where both the time when the building was in use and the time of abandonment can be found. Combining new functions, such as housing, with an industrial ruin is a challenge. The longer we reside in a space, the less we want to be in a ruinous environment. Confronting this challenge, I have approached the building as if it were an urban system: while the new dwellings have their own atmosphere, machines and elements of abandonment are kept and people can wander around as urban explorers.



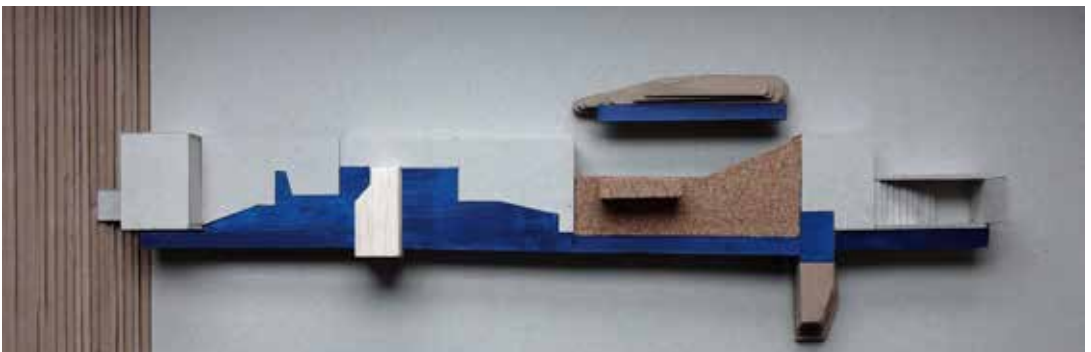
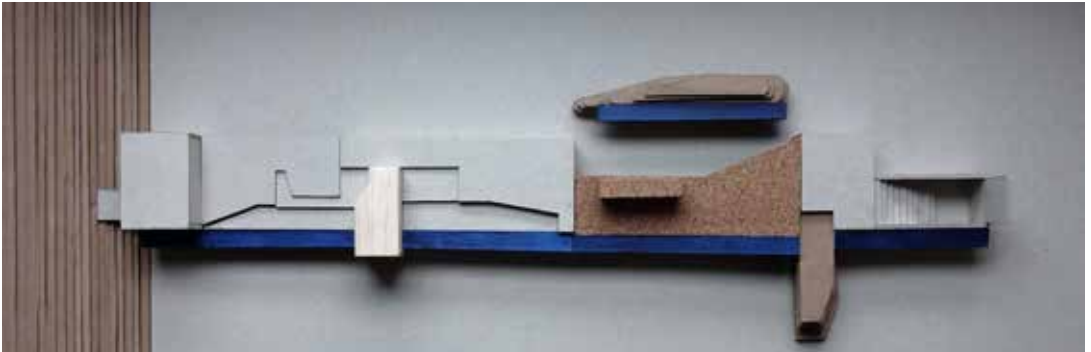
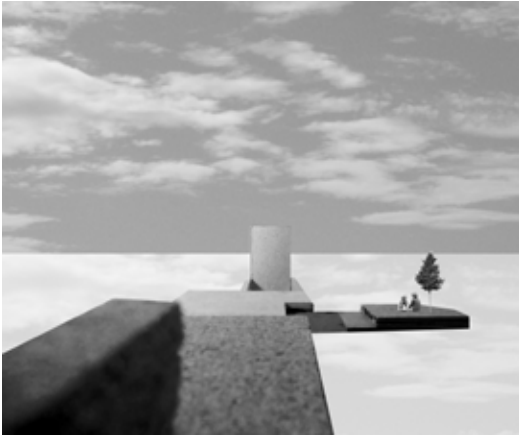
## Ismini Chrysagi

### Water: An Experience through Time

This thesis investigates the immaterial qualities of architecture by linking a natural phenomenon, such as the fluctuation of water levels, to built space. The focus is on producing a space that changes through the seasons, enabling the visitor to perceive these changes in a non-material way.

Extensive research on the theories of Immaterial Architecture and Phenomenology has informed my research. Precedents displaying water in its different states – such as fog, rain, cloud, condensation – were researched. Examples of different ways of access to the water level as well as examples of floating landscapes, both natural and artificial, provided a variety of different ways to deal with changing water levels. The specific analysis of a lake informed my investigation. Through this case study, history and ecology became the immaterial issues communicated through the change of the water level.

The final proposal is a path that enables the visitor to relate to the history and the ecology of the aforementioned lake by experiencing the change of the water levels. The path consists of a series of segments that relate to water in different ways. Parts of the landscape appear or hide, others become the habitats of flora and fauna, whereas walking on different floating materials enhances the senses of the visitor.



## Madeleine Daniels

Build On:  
The Reuse of an Edwardian Public Bath as a  
Community Centre for Art and Leisure

*The faster the future becomes the new, the  
unknown, the more continuity and past we  
must take with us into the future.*

*(Odo Marquard)*

The issue of reusing obsolete buildings has become a daily business in the field of architecture. The United Kingdom in particular has a strong heritage culture that fosters the reuse of historical buildings to meet contemporary needs. A thorough analysis of various precedents of reused buildings illustrates the variety of approaches to integrate "the old" and "the new". The Haggerston Baths in Hackney, London, dating from 1904, was built in a neo-baroque Edwardian style and shut its doors in 2000. Today, given the need for community space in a lively local community with many schools, there is the opportunity to introduce a contrasting but appropriate design in the old structure. The existing building is turned into a multi-purpose art venue that complements the former use of a swimming pool, which is also retained. The latter is a reminder of the building's past use and serves the community needs, while the former enlivens the rich history of the building by conveying a powerful atmosphere. Maintaining parts of the historical structure, such as the separate entrances for men and women, and preserving parts of the ornamented façade through the use of glass are key features of this design concept.





## Muhammad Tayyab Faheem

### Squattopia: A Counter-Culture Habitat

My thesis investigates the life style of squatters in London. It looks closely into the social and communal structure of squatting people to understand their needs, space usage, social patterns, and use of salvaged materials. The aim of the project is to learn potential aspects of this life style, and use them to design a community structure – a new idea of community building for people who choose squatting as an alternative way of life. In my thesis project, I selected an existing office block as an experimental laboratory and I devised a time-based architectural system where the architect will not be a leader but a facilitator and collaborator. The community will start with building interconnected micro- and macro-level communal spaces which will be the core of this community. The structure will further grow around this core, as dwellers will build or extend the given space by themselves according to their own needs, capabilities and social interactions. These 'epiphyte' structures will adapt to the existing built environment without affecting its stability and will provide unique, unexpected and low-cost solutions for an extended and reconfigured architecture.



## Alex Luzgin

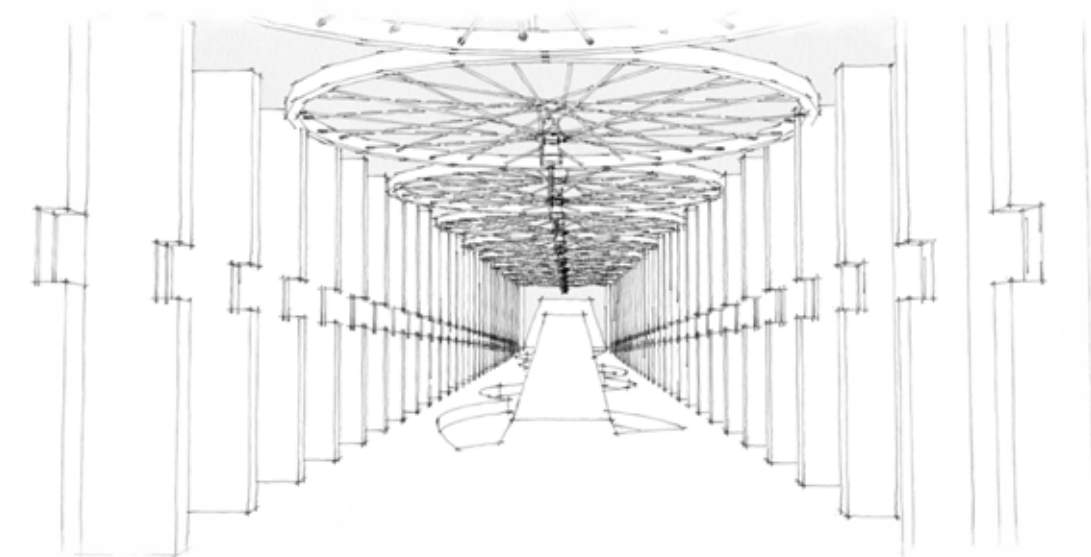
### Too Good to Throw Away: The Reuse of Kingsway Tram Tunnel as a Memorial and Education Centre for Safe Cycling

There are many abandoned underground structures in London. I believe that some of them could be reused in an imaginative and interesting way. The site of my thesis project is Kingsway tram tunnel, located in central London between Holborn tube station and the Strand. This tunnel has been abandoned for more than sixty years. However, it is in good condition and easily accessible for public: hence it has a great potential to be reused.

In recent years, cycling has become increasingly popular with the general public. However, cycling in London can be a dangerous activity, and many cyclists have died in road accidents. Also in 2013 a deadly accident occurred at the busy junction in front of the entrance of Kingsway tram tunnel. This tunnel therefore provides an appropriate location for a memorial and education centre dedicated to cycling. Users of the education centre would be able to learn and practise safe cycling in the tunnel and then in the surrounding streets outside.

The memorial would commemorate all victims of cycling accidents in London and provide a public symbol of the need to think more seriously about how we share our roads as a community.





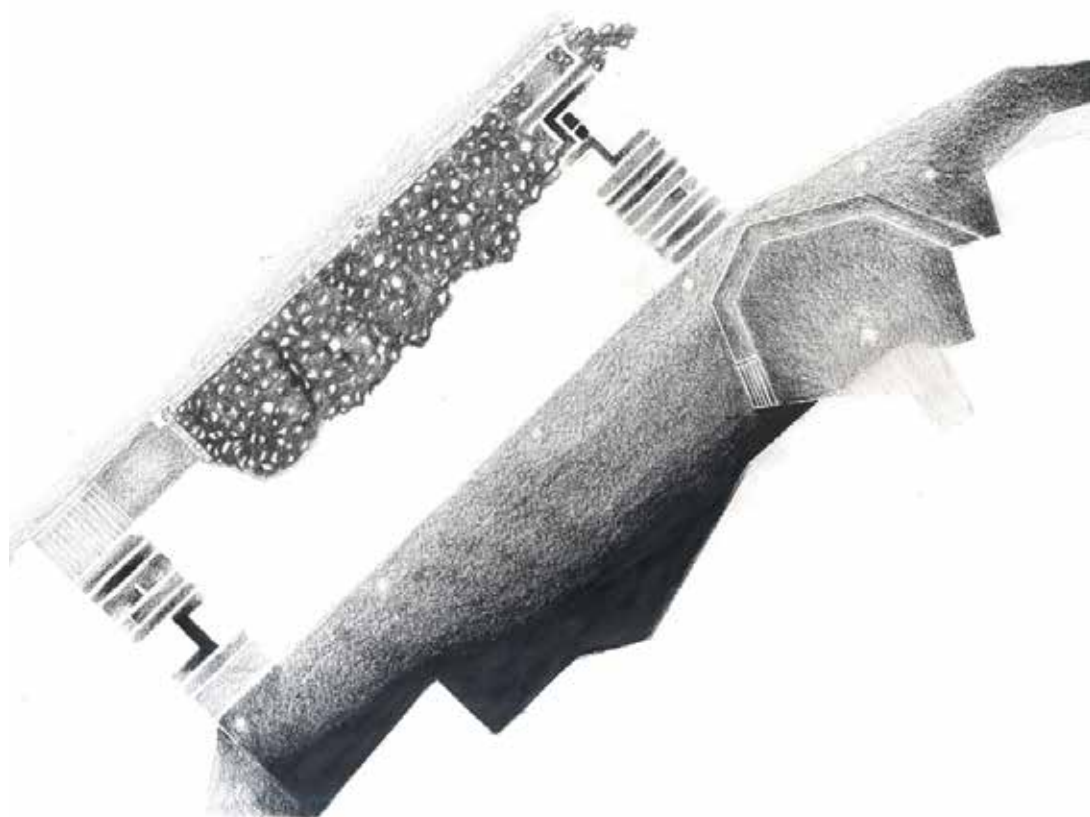
## Alessandra Marchetti

### City and Its Use of Shade: A New Design Medium in Architecture

Light is a prerequisite for our ability to see and experience the world around us. It describes the surroundings through the variation of its intensities. However, if we consider light in relation to form, materials, texture, and weight, we realise that its relationship with shadow is essential. In fact, it is only through the interplay between light and shadow that architecture acquires its shape.

This thesis project is inspired by my interest in the range of different quality of shades that are found in the urban realm. A variety of shades can be used to satisfy different needs. The research started by investigating the relation that different cultures have to shades and then moved on to a site-specific analysis carried out in London (Temple and South Bank areas). I framed the work from an aesthetic point of view, while taking phenomenological issues into account. My methodology consisted of multiple drawing techniques, photography, and physical modelling.

The proposed installation occupies the entire width of the South Bank promenade adjacent to the skate park with a series of paths the experience of different types and amounts of shade. The river bank becomes a site of experimentation where people, driven by their curiosity and needs, can choose different pathways. Therefore, shade becomes a tool to recreate the city.



## Aakarsh Saxena Tyagi

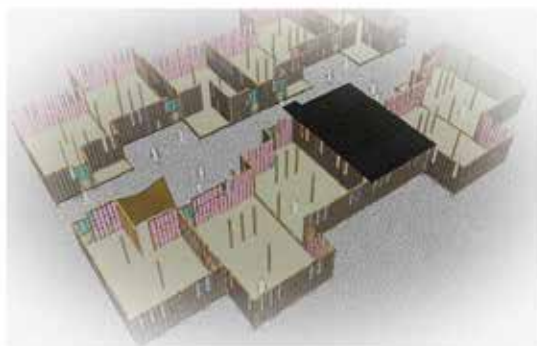
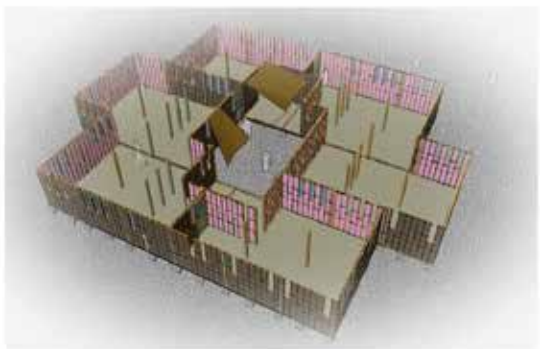
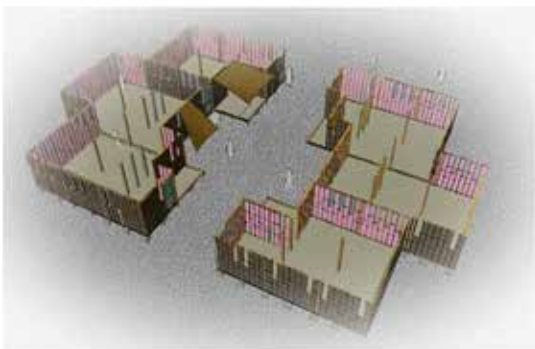
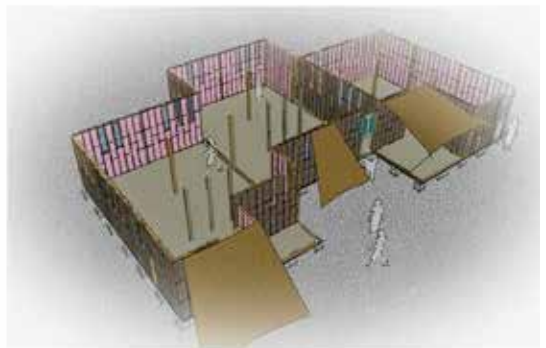
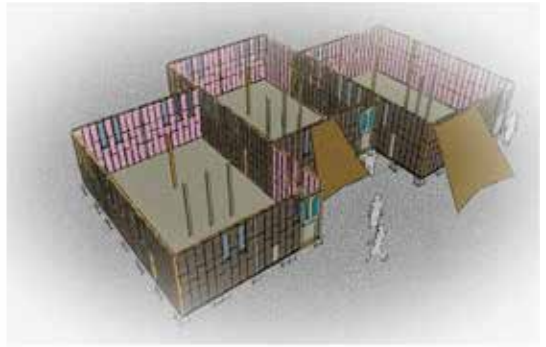
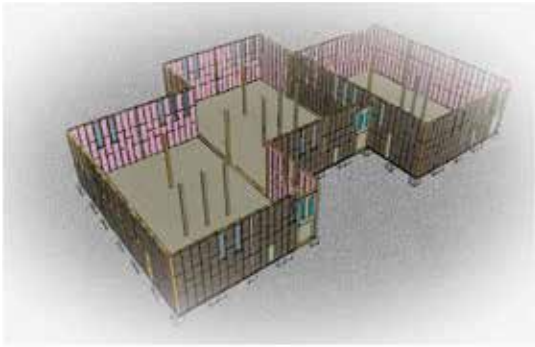
Post-Disaster Community Redevelopment:  
Transitional Shelters for Disaster Prone  
Coastline Areas in India

This thesis aims to provide transitional shelters in the aftermath of a tsunami or other natural calamity which may strike along the coastline of India. The exploration started from studying various transitional shelters and their design and development around the world. Shelters proposed in Haiti and Philippines were the primary precedents, along with Shigeru Ban's award-winning shelter design. This initial exploration considered also the relevant International Emergency Standards. As part of the research process, both immediate and long-term effects have been observed to provide a design outcome.

Damanwada, on the Western coast of India, was selected as the site of intervention owing to the cultural and religious diversity of its community. A design solution has been proposed which caters to the traditions, economy, social lifestyle and memories of the residents, while also involving them in the process: from the onset of disaster until the time of (material as well as psychological) recovery. The design solution for the user is based on the concept of courtyard planning and staggers the dwelling units so as to create 'micro-courtyards', thereby creating a hierarchy of courtyards amongst the communities which open into a larger central courtyard.

This proposal allows the residents to modify their dwelling units through modular wall partitions and building elements to be produced locally.





## Tomohiro Sugeta

Agency: Enabling or Constrained?  
Thinking agency in architecture through the  
built works of Rem Koolhaas

Agency, as used in architecture, questions the role of architects in terms of criticality and responsibility. Despite the booming debate over agency in architecture, the recent discourse tends to be associated with marginal types of architecture, and hardly goes beyond that line. Therefore, my thesis begins with a critical inquiry into the current discourse and considers interdisciplinary theories from architecture and sociology. The aim is twofold: to give a comprehensive account of the discourses on agency today; and to push it beyond the current scope of the debate in order to expand our understandings of agencies in architecture.

In this respect, Rem Koolhaas cuts a peculiar figure as he can be seen simultaneously as the villain of 'starchitects' and a critical or post-critical architect. Focusing on Koolhaas's built work, my thesis questions the architect's agency in relation to other agents who may initiate creative or unpredicted uses of space beyond the designer's intention. More importantly, the thesis questions the user's occupation in buildings where no direct physical alterations are possible. What becomes important is how the architect's intentions embedded in the design may enable users positively, and engender different meaning in them other than those directly prescribed by the architect.



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

Students: Noha Baruti, Guillaume Delfesc, Linda Dias, Arun Manohar, Adriana Useche, Bertug Ozarisoy, Zahra Sinaei, Pornpatchara Srikijkarn.

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.

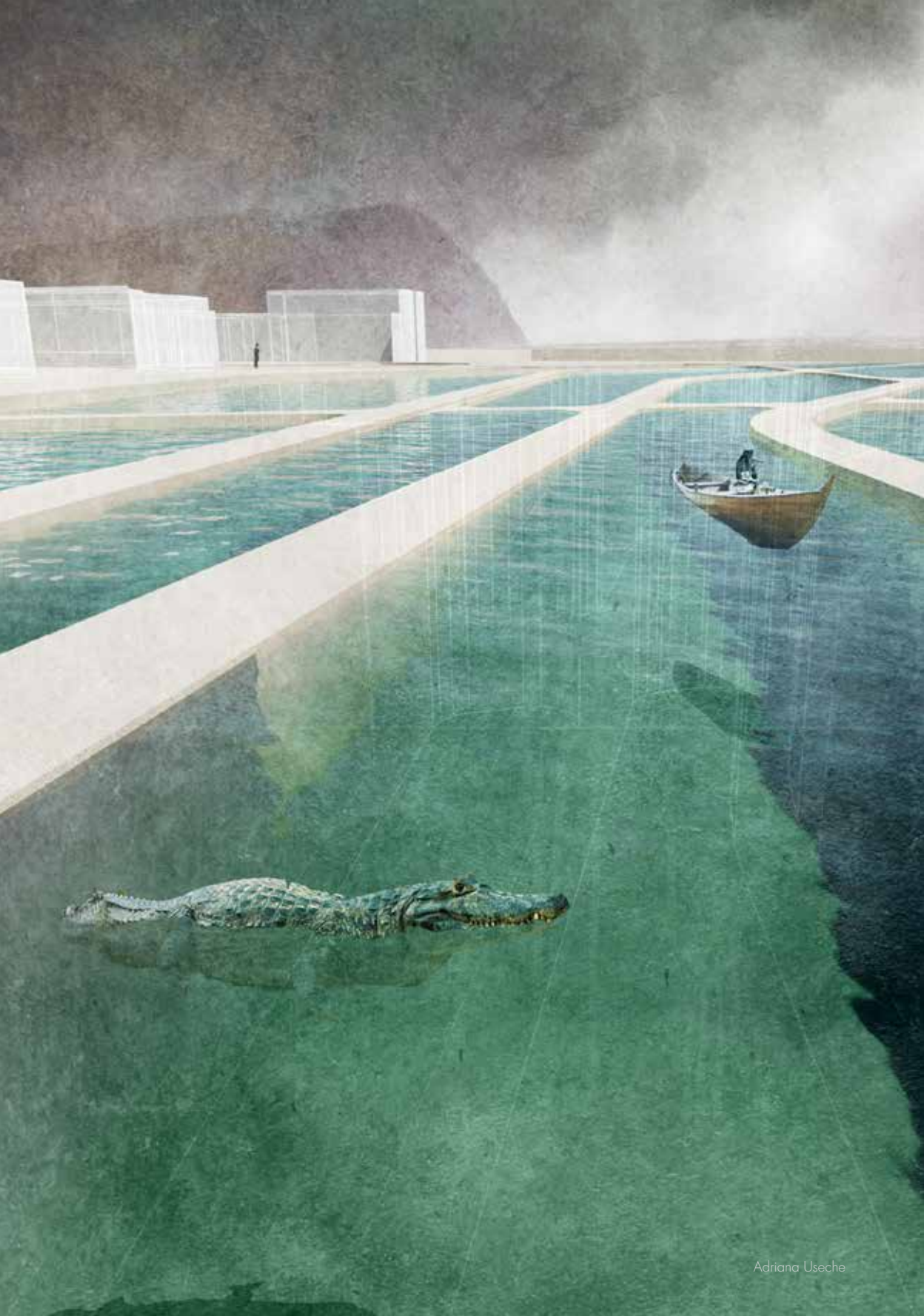
Design and text-based projects sited in London this year explored themes such as social integration and exclusion, luxury, cultural transgression, and nationhood. International sites were explored through a field trip to Berlin, where a range of projects were analysed to explore the notion of collective memory and coexistence.

Students' exploration of these cities also involved socio-spatial mapping exercises, as well as engagement with local architects. 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.

This year's thesis design projects include sites in the UK, Thailand, Cyprus, Montserrat, Venezuela, 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.

Critics and Visiting Speakers: Professor Lindsay Bremner, Dr Davide Deriu, Professor Francesco de Angelis, Wilma Laurella, Professor Markus Miessen, Ciaran O'Brien, Dr Yara Sharif, Ben Stringer, Allan Sylvester.





## Adriana Useche

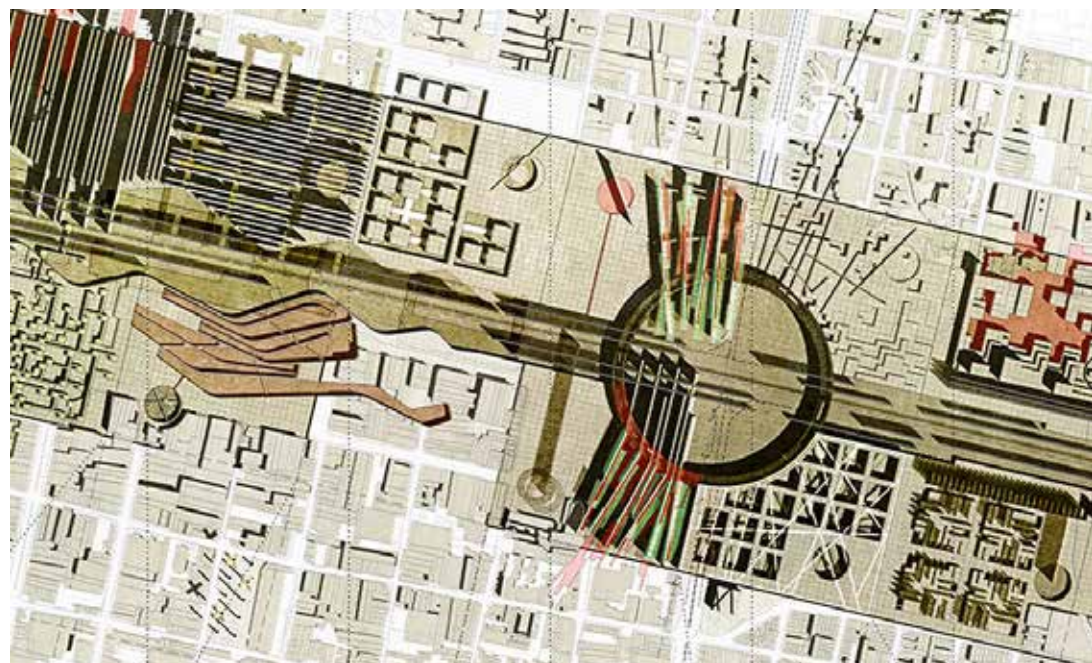
### The Awakening of our Faculties

When a society is so damaged by internal conflict as Venezuela is, it becomes imperative for architecture to become more involved with the issues that condition its development. Founded upon this belief, this polemical thesis takes up the attendant challenge by using research and design as interdependent collaborators to investigate the socio-cultural and political conditions that shape Venezuelan society. Taking Caracas as a case study and site, this thesis also seeks to understand how the aforementioned issues relate, or could relate, to the city's architecture and urbanism.

As an initial act of negation and resistance against the political context of the city, the regional novel 'Doña Bárbara', by Venezuelan author Rómulo Gallegos, was used as the key source for the narrative and critical approach to the design. The other key foundation for the thesis was the site selected for the design; in addition to its brutal(ist) architectural and urban character, Bolivar Avenue was chosen due to its role as the setting for key social and political events.

The design superimposes a grid (an iconic element in the history of architectural discourse) onto the site, which was modified to respond to specific local conditions. This began to restructure the city at an urban scale, creating new quadrants, and forming new critical spatial configurations and opportunities. Doña Bárbara enters the process by informing the project's narrative structure, which draws upon specific chapters and characters in the novel.

This enlivens and humanises the project, as the design of the built form evolves through a dialectical relationship between the characters' lives, the authoritarian orthodoxy of the grid, and the reality of the existing city. The redesign of the avenue ultimately represents a journey, from one end to the other, at times political, at times architectural and spatial, at times poetic, but always critical, and always hopeful.





## Arun Manohar

### Dear Me: Letters to Self

Being a Tamil Karayalar from a traditional Hindu household in the South of India, my identity was constructed by the social practices and values prevalent from the time I was born, and which persisted through the course of my upbringing. Recent travels and experiences of a variety of social and cultural contexts, within an increasingly globalised world, have led me to reconstruct and negotiate my identity several times over, provoking much critical reflection and ambivalence.

The written thesis 'Dear Me: Letters to Self' therefore focuses on my life as a 'cultural subject', identifying seminal experiences and, quite crucially, related architectural and spatial settings. Taking the form of a quasi-memoir, the thesis draws upon photographs, letters, text messages, and other personal and cultural artefacts with the aim of analysing and decoding their social and cultural context, as well as their relationship to my own subjective identity.

The critical and interpretive framework of the thesis was informed by a critical reading of the postcolonial novel 'The Namesake' by Jhumpa Lahiri, as well as theories formulated by sociologists to examine the relationship between structure and agency.

Date  
13-06-2000

To

Mrs Philip,  
Ida Sudder School,  
Vellore - 6  
Tamil Nadu

Respected Madam,

I am M. Arunel Raj, studing in V<sup>th</sup> std  
I am willing Tamil as second language instead  
Hindi. As my mother tongue is Tamil I am  
willing to take tamil as second launauge.  
Thanking You.

Yours Obedien  
M. Arunel Raj

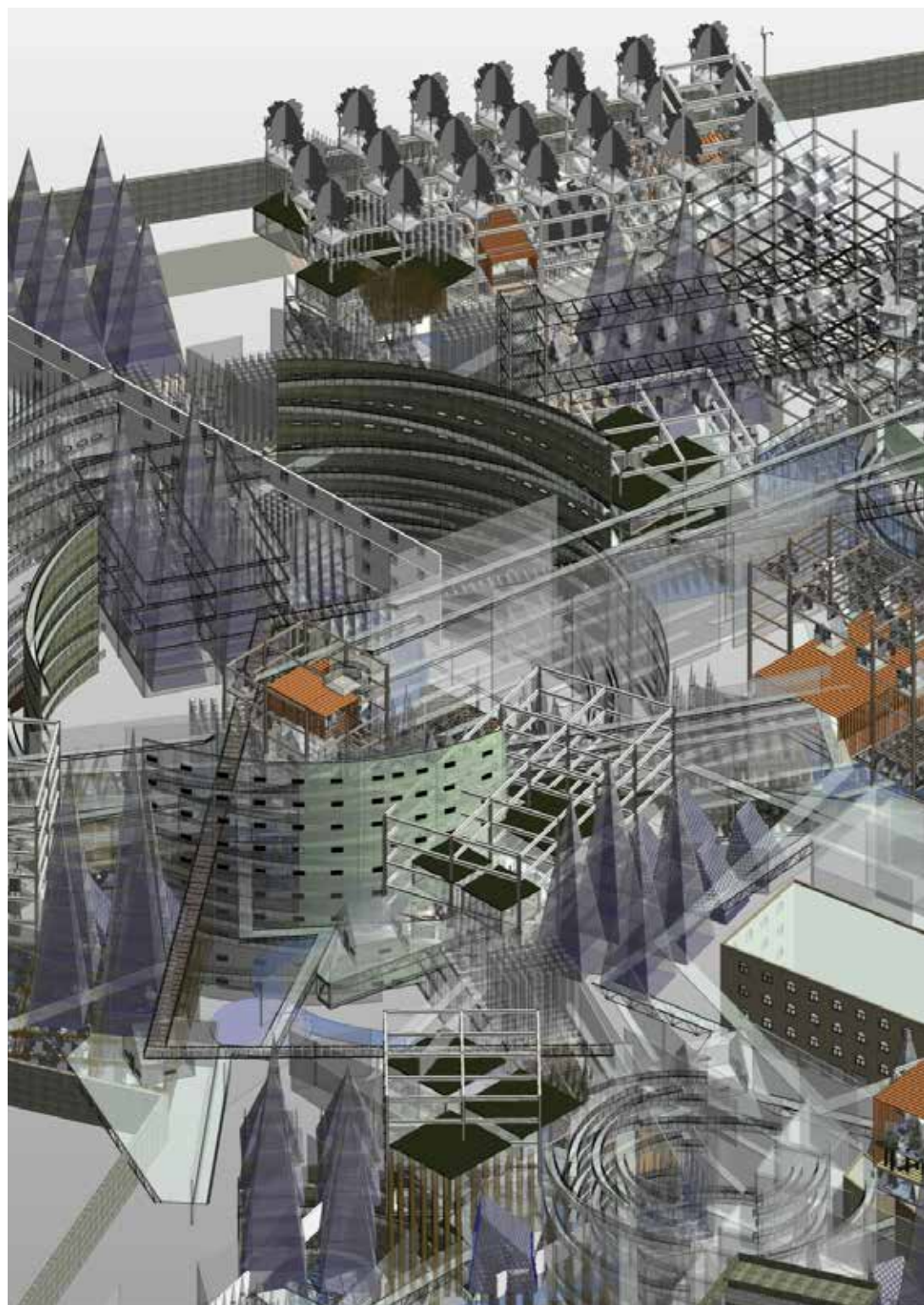


## Bertug Ozarisoy

### Transgressive Strategies Towards a Utopian Urban Vision for Nicosia

This utopian vision for the city of Nicosia, Cyprus, is a speculative architectural and urban project. It attempts to explore the radical potential of architecture within the geo-politically shaped context of the city. As a divided capital, Nicosia is 'cut' across its center by a no-man's land, referred to as 'the buffer zone', and sometimes as 'the dead zone'. Rather than see the buffer zone as inert space, the proposed utopian vision suggests that growth be germinated from its very heart and proposes a densification of programmes. Rather than a utopia based on a narrative of 'unification', the project aims to create a utopia based on multiple narratives, simultaneity, coexistence, and openness.

The design was informed by a four-day workshop held in the heart of medieval walled city of Nicosia, and on the edge of the buffer zone. Participants (including local residents, tourists, architects, artists, students, and politicians) engaged in seminars, performance art, interviews, surveys, interactive design sessions, and debates. The findings from the workshop were collected, reviewed, interpreted and (where necessary) transgressed through design. The vision is one that is revealing, optimistic, and seeks to move beyond political narratives of division.



## Guillaume Delfesc

### Luxury Link

The impetus for this design-led thesis is a curiosity about the term 'luxury' and its application in today's globalised and unequal world.

The Walworth Road is a London street located in the borough of Southwark. Through a critical reading of 'City, Street and Citizen: The Measure of the Ordinary' (a study of the Walworth Road by Architect and Ethnographer Suzanne Hall), and an ethnographic engagement with the Walworth Road itself, a strong but complex local identity revealed itself. The street offers a sense of belonging for its inhabitants, who are made up of several distinct nationalities and backgrounds (Indian, African, European, British, etc.), and are supported by an array of specialised and varied local shops - established in typical Victorian terraced housing - which offer numerous services and a strong social context to the local population.

A critical catalyst for the thesis is a regeneration project initiated by Southwark council, which includes the demolition of the Heygate Estate - on the northern end of Walworth Road - and the construction of nearly 3,000 new homes, on both sides of the nearby Elephant & Castle shopping centre. Many objections have been raised among the residents, and specifically the former occupants of the Heygate Estate and the Walworth Road. They fear displacement and the consequent loss of community, a sense of belonging, and livelihood.

This thesis takes this complex situation into account, and through a redevelopment of the Elephant & Castle shopping centre (located between two key focal points and sites of contrasting socio-economic signification, namely the Walworth Road and the Strata Tower), aims to address issues of displacement, empowerment, community, belonging, and connectivity. The project ultimately attempts to answer the question: what is 'luxury' in a context such as this, and can it be used to create a sense of cohesion?





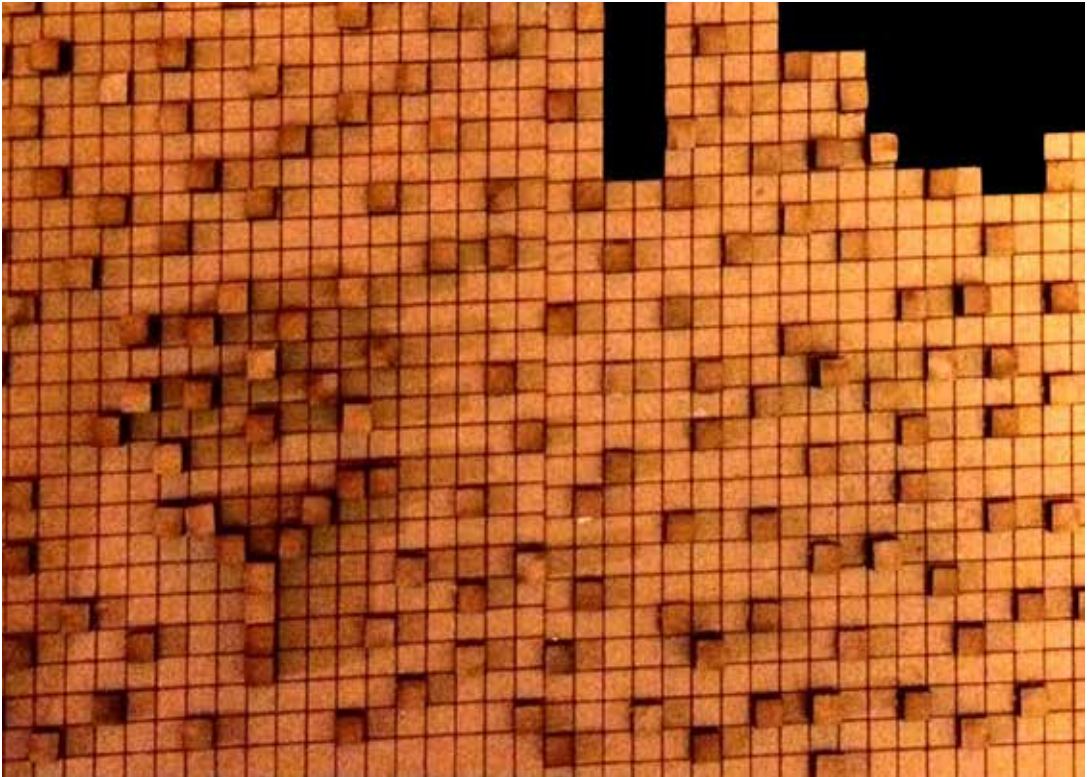
## Linda Dias

### The Post-volcanic Cultural Evolution of Montserrat

The thirty-nine square mile Caribbean island of Montserrat has been in a state of post-disaster redevelopment since 1995. The increase in activity of the Soufriere Hills volcano in the south east of the island has caused the destruction of the capital city Plymouth, along with a mass relocation of the country's population. Montserrat's cultural identity has been drastically altered since the onset of this volcanic activity. Many of the island's historical sites were destroyed, and the improvised developments that occurred subsequent to the mass relocation became laced with a hybrid character representing the different cultures of the island. In contrast, the former rural area of Brades in the north of the island has been transformed into an economic hub, thus fabricating a de-facto capital city in this region. Plans for other parts of the island are similarly being prescribed with varying degrees of acknowledgement of the island's hybrid cultural nature and traumatic episodes.

In response, the current social context, representations of the country's heritage, and an embodiment of its probable future has been engaged through this thesis project. This has been explored in the form of a 'wall' designed to respond to, and cut through, the rugged landscape of the island. The design serves as a formal and experiential narrative of the country's recent historical, cultural, and physical evolution. The wall transforms and reconfigures along its length, and at specific nodal points along the Brades main road (the route of the wall), distinct symbolic emblems are accommodated. The weathering properties of the proposed materials, and the wall's integration with the landscape, are conceived with the idea of it becoming an indistinguishable part of the island over time.





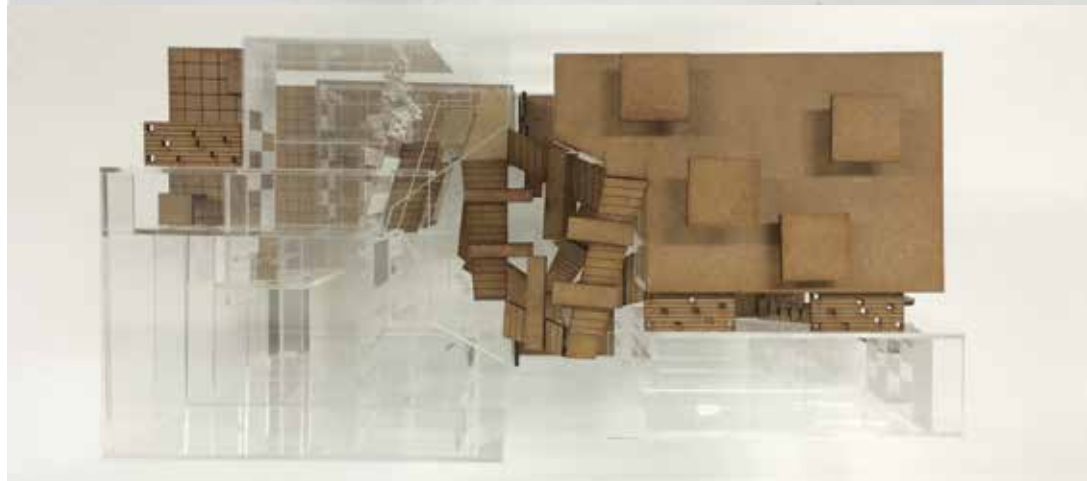
## Zahra Sinaei

### From Housing to Habitat: From Home to Beyond

Technological innovations in the first half of the twentieth century and the steady process of modernisation, urbanisation and globalisation have applied increasing pressure on traditional cultures throughout the world. This has led to changes in social and economic structures, the erosion of local cultural values and the internationalisation of urban/architectural practices, forms and materials.

Housing in Iranian cities has been aggressively westernised during recent decades. Concrete apartment blocks and mass housing projects are being built irrespective of local features, cultural context, and architectural heritage. Despite its undoubted advantages, the speed and suddenness of modernisation in many Iranian cities has resulted in a traumatic cut with the past. This has led to a lack of historical and cultural continuity on one hand, and the disappearance of valuable architectural and local features (specific to particular cities) on the other.

This project seeks to create a dialogue between the local context and a more globalised contemporary lifestyle through the design of one apartment block in Khuzestan, Iran. The design is informed by a process of 'unpacking' a typical traditional courtyard house to enable a detailed study of its main architectural features and spatial organisation, as well as the conceptual, symbolic, and cultural factors underpinning them. This process was complimented by a parallel 'unpacking' of a contemporary apartment block and understanding it within the context of a rapidly transforming society. This resultant design offers a rigorous critical approach to reconciling issues of heritage with contemporary demands, in an unsentimental but poetic manner.



## Pornpatchara Srikijkarn

### Sino-Portuguese Architecture, and its Representations

The conservation of Sino-Portuguese shop-houses in Phuket, Thailand, has suffered with the relatively recent and intense rise of the tourist industry in the region. Largely driven by nostalgia, there has been some limited but concerted effort by particular organisations at renovation. This renewal, however, has been overshadowed by an even greater number of original shop-houses being demolished or converted beyond recognition into modern housing using inappropriate materials. This has depreciated the value of the town's architectural identity and heritage, and undermines its historical integrity. These problems have been compounded by apathy on the part of local residents and business owners, who can no longer see the relevance of this once essential and integral architectural type.

In response, this thesis proposes an alternative approach. Through firsthand fieldwork at the site, a critical reinterpretation of the four significant shop-house features (the facade, the five-foot walkway, the internal courtyard, and the sacred shrine) was conducted. The aim of the design is to reveal and appropriate the symbolic meaning and functions of the Sino-Portuguese shop-house. This is done in a manner which engages directly with the new tourist economy without compromising the heritage of the architecture. Furthermore, the approach seeks to revive the relevance of the shop-house through a qualitative approach to adaptive reuse.





Staff supporting the course: Dusan Decermic, Ian Chalk, Debby Kypers, Richard Difford, Mike Guy, Joe King.

Students: Camelia Ali Zaki Ewiss, Kerry Brewer, Heidi Brun, Eleni Chaniotaki, Susanna Citrano, Fahimi Hanzaei Parinaz, Jenny Graatrud, Jannicke Holmen, Hans Jenssen, Claire Jones, Simeon Manoharan, Pooja Mehta, Lama Momtaz, Maria-Andrianna Ntalipi, Stavri Papadopoulou, Noa Silbereberg Arbel, Sonarita Srey, Natalia Stavrakaki, Anna-Kaisa Takkinen, Stefan Trajkovski, Arantxa Villar.

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.

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.

Critics: Robb Bloomer, Javier Garcia, Alan Farlie, Nick Hockley, Simika Rao, Catriona Hunter and Claire Richmond





## Noa Silberberg Arbel

Passenger - Through void.

In this thesis, I will analyze architectural projects, art pieces and philosophical theories, which deal with The Void. They all have philosophical thinking behind them and deal with the question of how to reflect the past in the present, in a specific space, and through a unique design.

I will also explore and present three different kinds and aspects of Voids in my own personal life:

Voids, which I believe, are part of everyone's daily life.

Voids, which I believe, are present and are not silent, yet should be loud and heard.

I will translate Voids as events into writing and installations of materials, colors and light.

My process reveals the interiority of architecture, which is a deeper level of design than the one I've known, learnt about and have been accustomed to.

This means that the power of design is way stronger than creating functional solutions. Design and architecture can and should influence us, people, not only on the physical plain through our flesh and physical body, but also through our senses, feelings and soul. This type of influence, I believe, is even stronger, more intense and louder even though it cannot be captured by the common, naked, human eye.

When I started searching the Void in design, I was looking for a general look, a general rhythm, light and structure of nothing and of the unknown.

Now, after this process I have gone through, I have come to the conclusion that the Void is personal. It's a complex thought, a memory or a feeling.

The Void is spiritual and non-materialistic; it is the emptiness that can contain everything for one but at the same time nothing for the other.

I can only now guess that the spiritual part of this special design is what initially has drawn me to deal with this subject and research it.

The Void has its certain characteristics but each and every one of us can describe it in a different manner. The only definite feature of the Void is that it must be arousing, mysterious, special and unusual.



## Heidi Brun

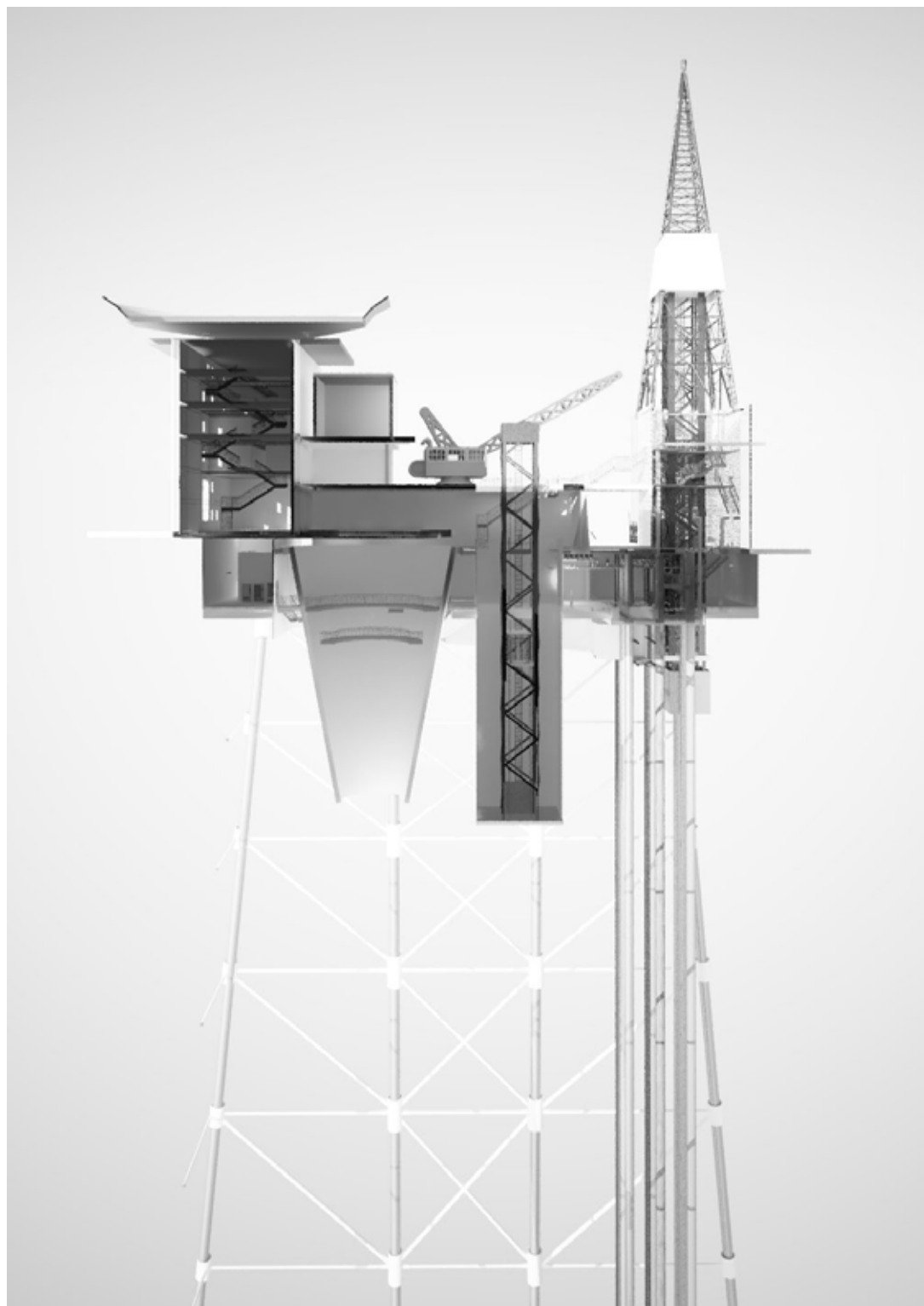
### Stories from the Atlantic Ocean

In this environment where the clouds and sky form the roof and the water the illusive "floor", one can feel very small but at the same time free, at one with the surroundings. Both the floor and the roof can appear extreme but also serenely beautiful. It is a place that you can feel free, but at the same time isolated. You can't escape.

The project began with research in oil rigs, the north sea, the functions of a oil rig, a research in Norwegian oil industry, and the social accepts of the sea of drilling in the North Sea. The research led to small stories that then again led to a design project.

The design project is a re(de)construction of an oil rig into a monument and a memorial. The Monument represents the first oil field/oil rigs/oil findings in Norway. The monument stands as a reminder of the history, both horrific tragedies and for the wealth that came out of it. The memorial is for those who were killed on the northern see, the forgotten people. It is also a memorial for the first crew than went out on the North Sea. The space is also going to be used as studios for artists and writers as well as accommodation and events for visitors.

The site that is chosen is an oil rig in the Ekofisk field situated in the North Sea between Norway, Denmark and United Kingdom which is the first oil field in Norway. The design is generated first through a series of visual conversations, alternating between the empirical language of engineering, drifting through subsequent stages into visual text more akin to art practice. The reconstruction introduces a number of new set pieces, registering against the canvas of the abandoned shell.



## Eleni Chaniotaki

### Density and Loneliness

Taking my course of action from the beginning, it all started when one day I landed in London. I was surrounded by huge building constructions. I was shocked. I had to find my way in a vast urban environment. My first reaction was instinctively to compare my previous living conditions with the new ones. What was different in my hometown and in the metropolis of London? There were several parameters to consider: the personal scale, the city size, the public space, the house unit size, the exposure to the environment and the neighborhood connections.

I started questioning myself, how come that people that live so close to each other do not know their neighbors? My student resident house accommodates 2.000 students that its majority is oblivious to the presence of each other. This fact led me to realize that maybe the problem nowadays is not the lack of space but the lack of human interaction. And really, how important is human interaction for creatures as social as human beings are and which are the basic factors that can enhance this interaction?

Dealing with this issue of density and loneliness I have developed this personal design solution as a proposal of how it is to design with a priority that is aiming towards the human interface and socialization.





## Susanna Citrano

### The Game of Loss

The loss of physicality is a phenomenon typical of modern world. We live in a reality world where everything is becoming virtual, incorporeal, insubstantial.

At present times, technology has contributed to the development of our urban lifestyle, and has allowed the speeding up of many common factors in peoples lives compared to former times.

The result is that humans are losing the contact with their body.

Is it possible to design a space where the interiors can be interactive, stimulating the senses and involving the body? And how?

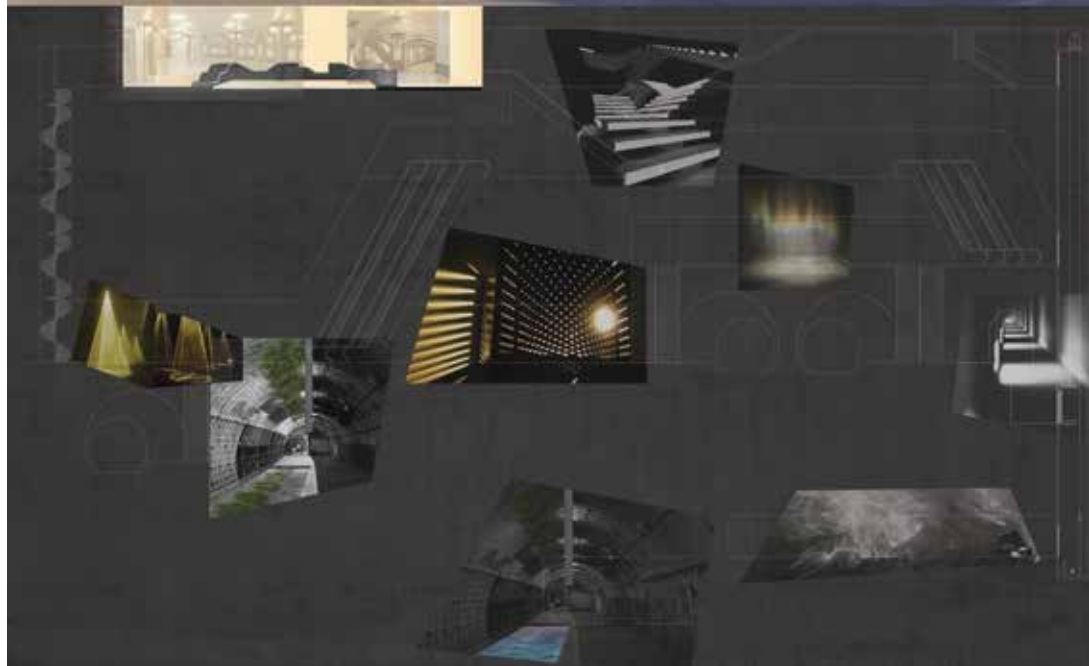
The project aims to help people rediscover the contact with the body and their senses.

Stimulating the five senses, the spaces designed will help to rediscover something that actually already exists: the simplicity and the complexity of the human body.

The goal is to create a more sensitive and interactive interior. Make an interior through an installation, stimulating the five senses: the space is created using immaterial elements, such as light or sound. For this purpose, the site for the interactive, spatial game has been found in a number of disused London underground stations.

To increase the interaction of the project, the spaces are designed as a game that consists of five levels: these are five different interior spaces, each one related to one of the five senses. As in a video game, the visitor needs to move level by level and can pass to the next level/space just if he/she has passed the previous one.

The project/game will have the effect of a therapy: After the experience, the visitor will heal of the loss of physicality, becoming aware of his/her body.



## Jenny Graatrud

The Cirkus, a place without time

There might be an underlying lingering  
you might have, a longing for something  
extraordinary.

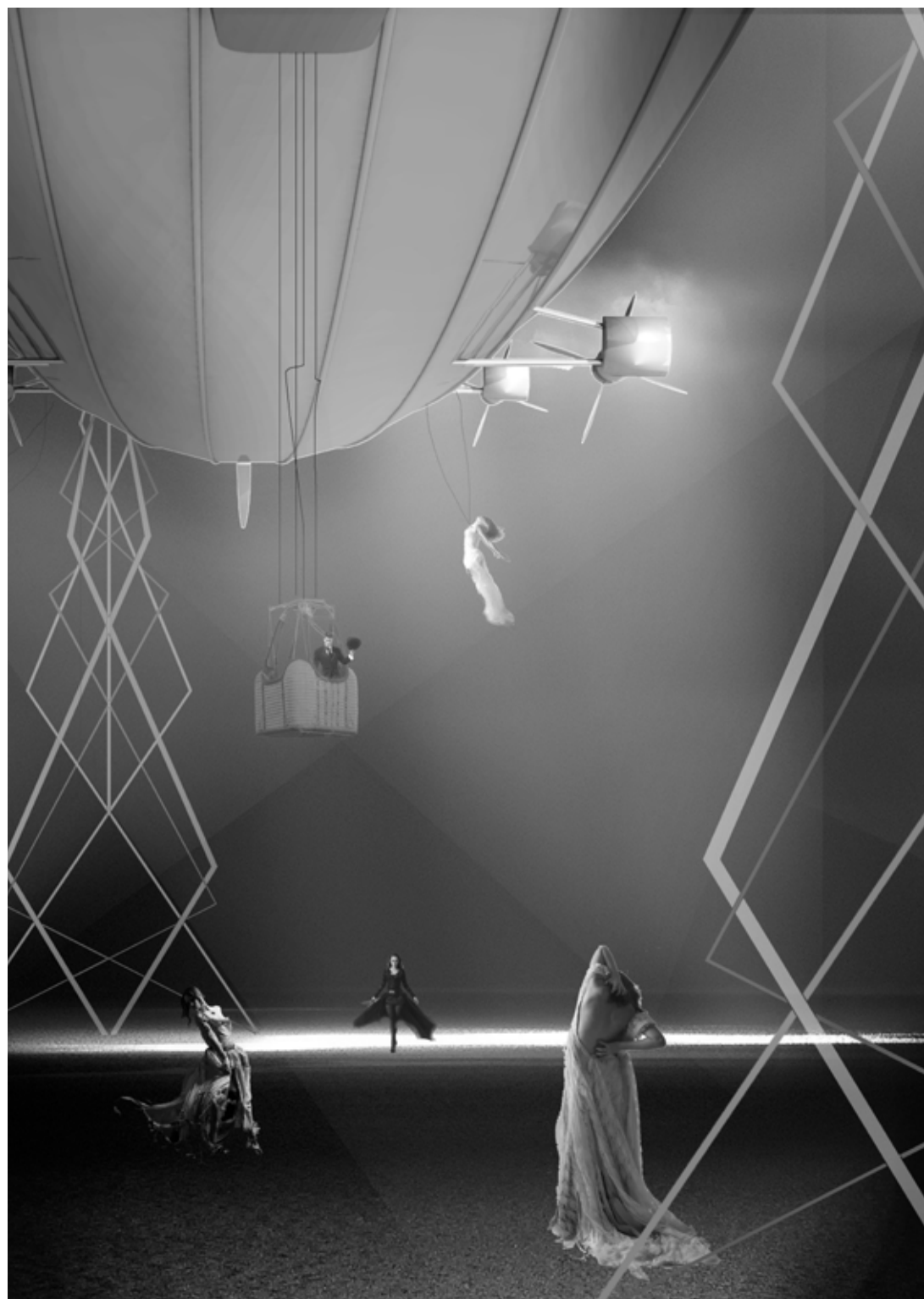
Something that would make you believe in all  
that is good in the world, yet at the same time  
seems too magical to be a part of it.

In our now, distinctly alienated, virtualised  
society people tend to gaze longingly back  
towards the past, where the world was a  
place full of beauty and mystery.

What if there was a way of leaving  
contemporary behind, in a temporal moment,  
and visit a place that will open up new  
territories. An experience so surreal, yet so rich  
it makes a lasting impression on one's soul.

This project attempts to reassemble elements  
from different times to create a venue that  
will force its visitors, with its dark and alluring  
mystique, to experience something new,  
altering their perspective. To take the time  
and possible risk, to discover that there is still  
magic in this world.

This circus is not a show. It is an immersive  
exploration of your own perception. With the  
spirit of Victorian invention, floating over the  
horizon in an Airship, always changing and  
always secret. Would you run away with the  
Cirkus?





## Jannicke Holmen

### Awakening the sleeping giant

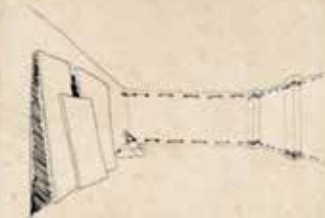
Following the economic crisis and recession in the EU region, particularly traumatic and acute in Greece, buildings and structures were abandoned mid-construction or left to deteriorate. These buildings were meant as dwellings and workplaces for people who now may have lost their potential homes and livelihood.

The Piraeus Tower in Athens is a 84m tall tower which was originally built to serve as offices and retail space, but during recession it was left due to lack of funding. This Thesis Project explores the idea of inhabiting this derelict and neglected building and bringing it back to life by gradually altering it, and giving it a new function and purpose.

Employing theories of the four elements of architecture (hearth, mound, enclosure and roof) and basic needs for human survival (fire, water, food and shelter) mixed with a story of five students with a vision and hope for their future, their efforts to rebuild the tower utilising the surrounding areas and their own imagination is explained through this project.



A quick sketch of how it made sense to inhabit the tower. We decided to live on the 4th floor because it is high enough to be a bit above the ground, but still you get a bit shelter from the surrounding buildings. Also it is the first floor of the actual tower, meaning less space for us to inhabit and organize at this point.



At the moment the only "furniture" is sleeping bags and buckets to cover basic hygiene. Tarps and metal and wood sheet material cover the door opening until we get the actual sliding doors back up. Sheet materials are stacked in huge piles here, so massive opportunities.

Caroline

## Hans Jenssen

### Ursa Minor

The concept of Scandinavian Design is as desirable as ever, but can one really take something out of its context and still succeed? It is evident that the Nordic design language has deep roots in nature; however, as this language have become a common, global trend, are there still unique features in the core that remains – coded – and untranslatable to other parts of the world?

I believe, because I come from Norway, and because I have a close connection with nature and the “found object” design that is a central part of the origins of this design language, that I, at least have the possibility, of dissecting it to a substantial degree. It is a part of trying to prove that you can copy “style” but not the language because there are more complex factors such as; nature, lighting, lifestyle etc. at work here.

The project included visiting places, cities and houses in Norway, looking at their interiors, objects and how it is all put together. A select compilation of “mythological” objects was closely observed– objects that to a high degree have contributed to the fetishization of Scandinavian Design. The findings, more about people and nature than about actual interiors and designs, is published in an anthology of seven books along with an appendix and a report. The major discovery is that Scandinavian design stems from a way of life, and although it performs well in foreign places, if you are to remain true to it, it cannot be separated from its environment.



## Lama Momtaz

### Layers of Beirut

The dispute resurfaced regularly between real estate developers and heritage protection associations over the disappearance of old houses in Beirut. These beautiful old buildings feature traditional Lebanese elements and borrow from Ottoman, Damascene, French and Venetian styles; all cultures that have resided in the country across history.

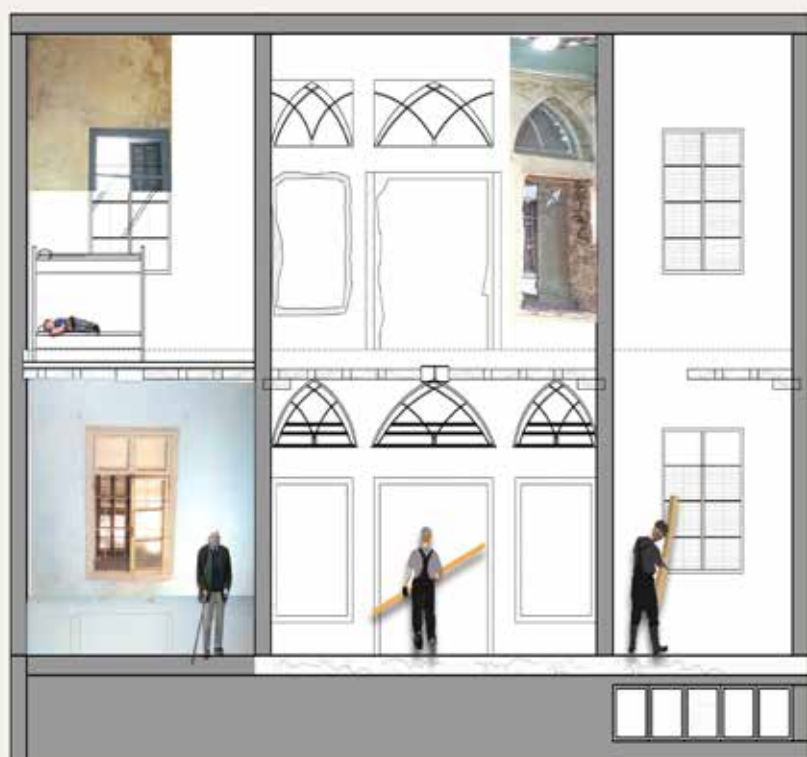
The main reason for the conflict between heritage and necessary development was that Lebanon was not prepared for the unexpected postwar boom (1990's), neither administratively nor professionally. When we are faced with the problem of preservation of a national heritage, the first demand must avoid any unnecessary destruction, impairment or mutilation of this heritage.

Opening these buildings to the public allow people to discover the history of the country through its architectural heritage and help the owners from miserable living conditions.

Buyout Beirut is a two-story building situated on a slope; built in the 1920's under the French rule. Funding from visitors sets an undetermined rhythm of work and progression. The alternative solution for the owner and his family to adapt to all the movements and open-public life is to design mobile furniture.

The project negotiates three difficult objectives. Family life that goes on without too much disruption, heritage reconstruction with associated building works and visitors who are witnesses to the past, present and future of these structures. The project aims to deliver this complex objective through precise planning and innovative use of specially designed mobile elements.





## Simeon Manoharan

### Housing Rough Sleepers Of London

Homelessness has affected millions of people around the globe and its scale is daunting. Every nation is facing this problem and in turn responds towards it. I chose to work with rough sleepers of London response to Westminster City Council's attempts to criminalize homelessness, specifically rough sleepers. For a group of people who have little and suffer so much due to general intolerance and social failure, this step amounted to little more than social cleansing of a truly undesirable face of London's streets.

I wanted to offer not a solution through my design, but a chance, a real possibility to this minority to help them address their distrust and reluctance to enter the shelters. This has led many of these people choosing a prolonged life on the streets.

My project aims to create a space that attracts the rough sleepers and within which they can find comfort, stability and security. However, it is not enough to put a roof over a person's head. In order to provide a meaningful and long term solution to the rough sleepers of London, the space must provide a variety of facilities, giving the residents the support, encouragement and tools they require to help them build a path out of homelessness and get back into normal society.

I wanted to design a Transitional space with "Recognizable Interior Architecture" for its end user. Which can help rough sleepers transformed from streets to back into society, I am locating my project in an existing building within Westminster, London.



## Maria-Andrianna Ntalipi

### Hackney Seasons:

Introducing new uses for empty spaces in-between buildings in the area of Hackney

This Thesis Project sets out to investigate formal and social aspects of increased urban density, by concentrating on a selected area of Hackney in East London as testing ground. More specifically, it examines empty spaces in-between buildings and their importance in urban space and social relations while suggesting new uses in order to bring them into life.

Due to the evolution of the Internet and social media, human interaction in public spaces is becoming rare. Taking into consideration that intermediate space that exists between public and private space affects social interaction in many different urban patterns, this project aims to utilize these in-between spaces and make them available to the public.

Through a historical analysis of Hackney and its multi-ethnic cultural character, a creative methodology is developed to activate and fill some of East London's "gap" spaces. As a result, a new way of migrating to new environments is created giving a unique character to the selected area while bringing people together.

These spaces are designed to have different use every season according to the annual London cultural calendar and the residents' needs. At the end of the year the same project can be realized in another area, migrating into a new environment by utilizing other empty spaces in-between buildings.



SECTION BB



SECTION AA





## Stavri Papadopoulos

### In search of the Uncanny

Derived from the German word 'unheimlich' meaning literally 'unhomely' the uncanny according to Freud is "that class of the terrifying which leads back to something long known to us [as] familiar."

In relation to one's environment, interior space and inevitably the interior of one's mind the uncanny brings up problems of identity around the self, the other, the body and its absence.

From psychoanalytic writings to the power of image and space, this thesis project encapsulates a careful collection of research and analysis of four different artists with the intention to unravel any elements that add up to the occurrence of this peculiar feeling. Building on the research, the project acts as a site for my own journey, hunting down and representing the uncanny, capturing it's elusive nature mainly through the medium of photography.

Over the course of these two narratives the aim is to enlighten the creative reader and designer, on how one can intentionally achieve the reconstruction or arrangement of a space, rendering it's appearance as 'unheimlich'.

A manual, as the end result, is a threshold to immersion into a dangerous game of precarious play, and introduction into elusive, new discoveries.



## Sonarita Srey

### Colour shapes the space

Colour is an integral element of our world, not just in the natural environment but also in the man-made architectural and spatial environment. Colour always played a role in the human evolutionary process. The environment and its colours are perceived, and the brain processes and judges what it perceives on an objective and subjective basis. Psychological influence, information, and effects on the psyche are aspects of our perceptual judgment processes. Hence, the goals of colour design in an interior space are not relegated to decoration alone. But colour also symbolise one's culture.

For instance, in Cambodia's fashion, seven colours were introduced to designate the seven days of the week. Not only fashion related but Cambodians believe that luck and happiness will be with whom dress up according to those seven colour. However, in this new generation the concept of wearing followed by each colour of the day were no more fascinated by Cambodians, which captivated my interest in colour by designing interior space corresponding to the seven colours. The design notion is conveying from colour psychology into spatial movement which allow people to experience how our mood, mind and body change accordingly to each day which represent a particular colour for each day. Bringing this concept of daily colour coding to London, an "urban interior" has been designed to explore this notion and bring it to the wider audience. Busy site in Leicester square gets a radically new object, designed from the inside, fluid, with blurred lines between inside and outside, both landscape and analogue / digital structure.

Moreover this concept will be an ideal for those seven colours conservation without making people wearing outfit precisely of each colour followed by each day but instead it will become part of their memories while they make a move in the space.

choosing Leicester Square London as it is a common area for most Asians include cambodian in London.



## Natalia Stavrakaki

### Memory: Mind Objects

Memory is integrated in our modern contemporary society in ways we might not fully grasp. The subject of memory is vast and covers a lot of different fields, like neuroscience or psychology. As a topic it creates an uncanny fascination with the past, which consequently becomes the focus of attention. It spans all parts of our lives, whether concerning our individual or collective pursuits. A lot of people argue that their memories form the core of their current personality, because through remembering our pasts we can avoid behaviours and situations that we do not want to reproduce in the present.

During this project, I conducted experiments, testing my own memory in the present time and I worked with the materialisation of my past memories through outwardly expressive means with the use of different senses.

The aim of this work is an intimate material representation of the abstraction of the mind through a study of my life path. Despite the personal objective, this study wishes to transcend the physical border that is seemingly dividing us and look into questions we might all pose to ourselves during our life-paths.

The space that connects these pieces together is the basement in my family's home. The basement is a space that we usually regard as of minor importance and tend to neglect. In my project, though, it connects all of my life experiences through the objects that are stored in there





## Stefan Trajkovski

### The Re-making of the Rural Folk Costume of Macedonia

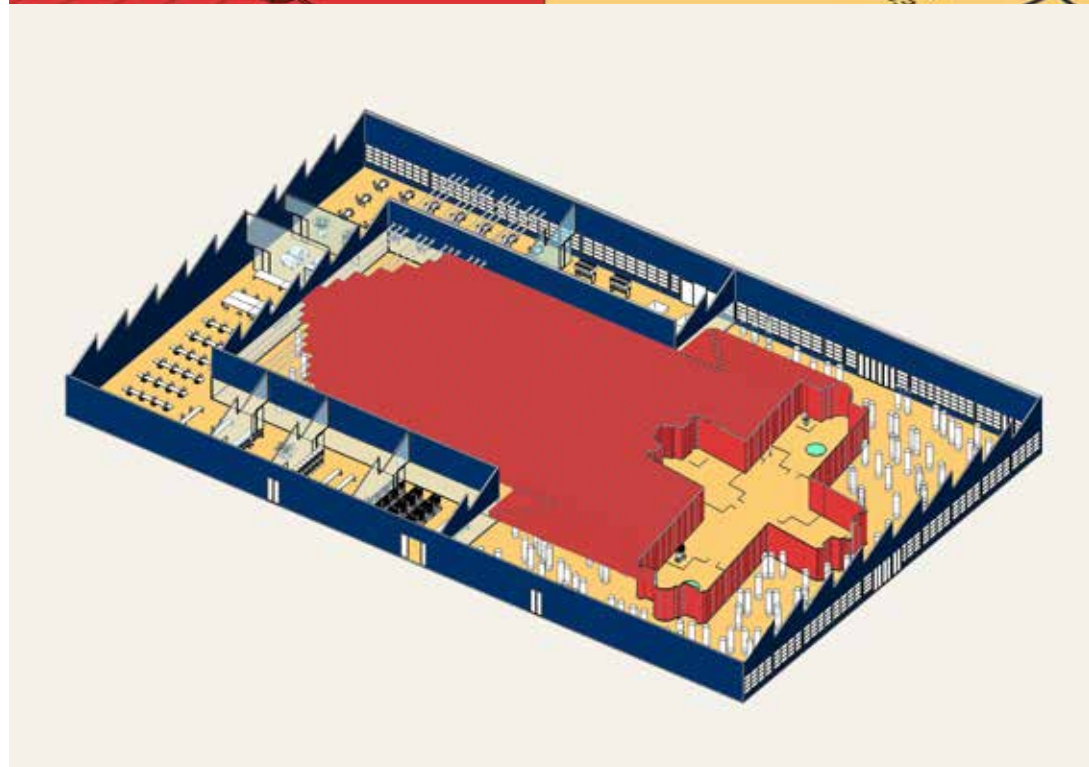
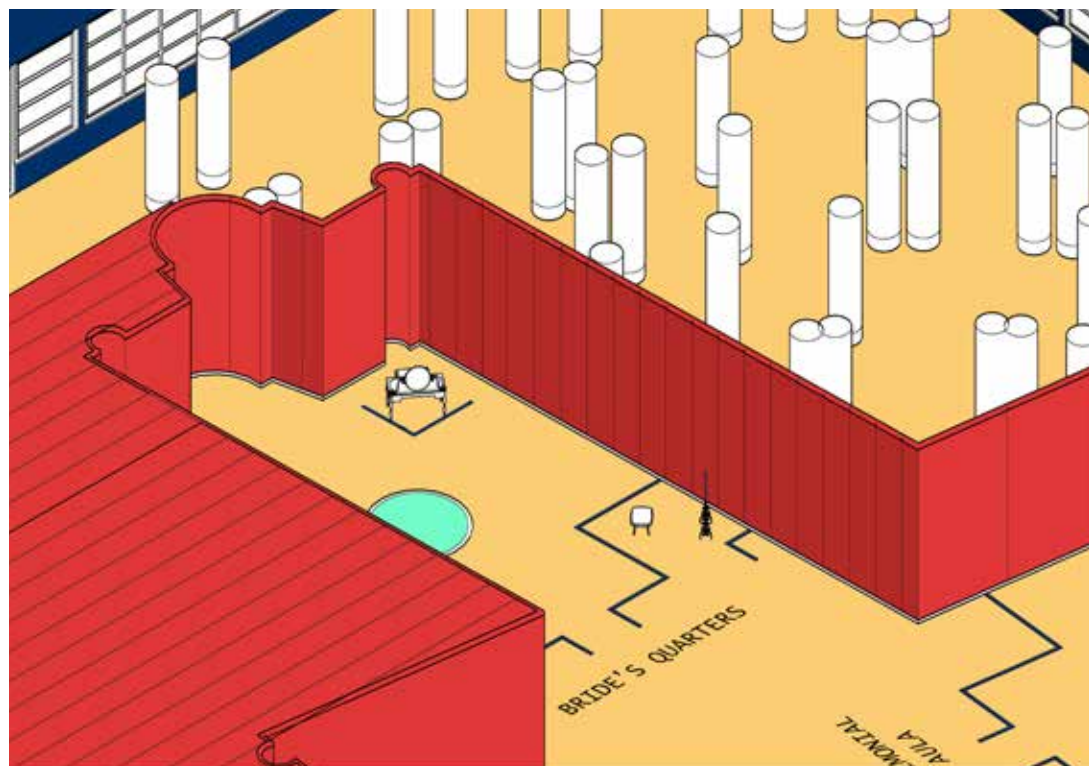
The Macedonian Folk Costume originates from the 7th century when the Slavic tribes populated the Balkan Peninsula. However the massive industrialization between 1930 and 1950 caused this dress culture to be completely abandoned. Nowadays, the lack of quality production of it reflects the concerns of ethnologists, historians, film makers, theater crews etc. On another hand, it represents a serious erosion of the cultural heritage and rich traditions of Macedonia. Ultimately the absence of complete ethnographical compositions generates informational gaps in the history of the country.

Therefore, this project aims to offer a solution by creating a contemporary textile plant that re-creates high-quality folk attires, complimented with ethnographical museum and "Wedding Hall". The reconstructive process is set in a currently disused textile factory, once a shining beacon of industry advancement in Yugoslavia.

The "Wedding Hall" is a response to a still popular link between the ethnic dress and the traditional Macedonia Wedding Festival dating from the 15th century, consisting of series of formal ceremonies spanning two consecutive days.

Meanwhile, the museum experience revolves around holographic and novelty multimedia techniques, bridging a moral gap of current museum conventions.

Overall, the proposal has a multitude of layers incorporating spatial theories from film and film philosophy, geometric speculations and historic features, all forming complex thematic experience questioning or tackling aspects such as; cultural identity, religion vs. paganism, museum ethic and industrial re-development.



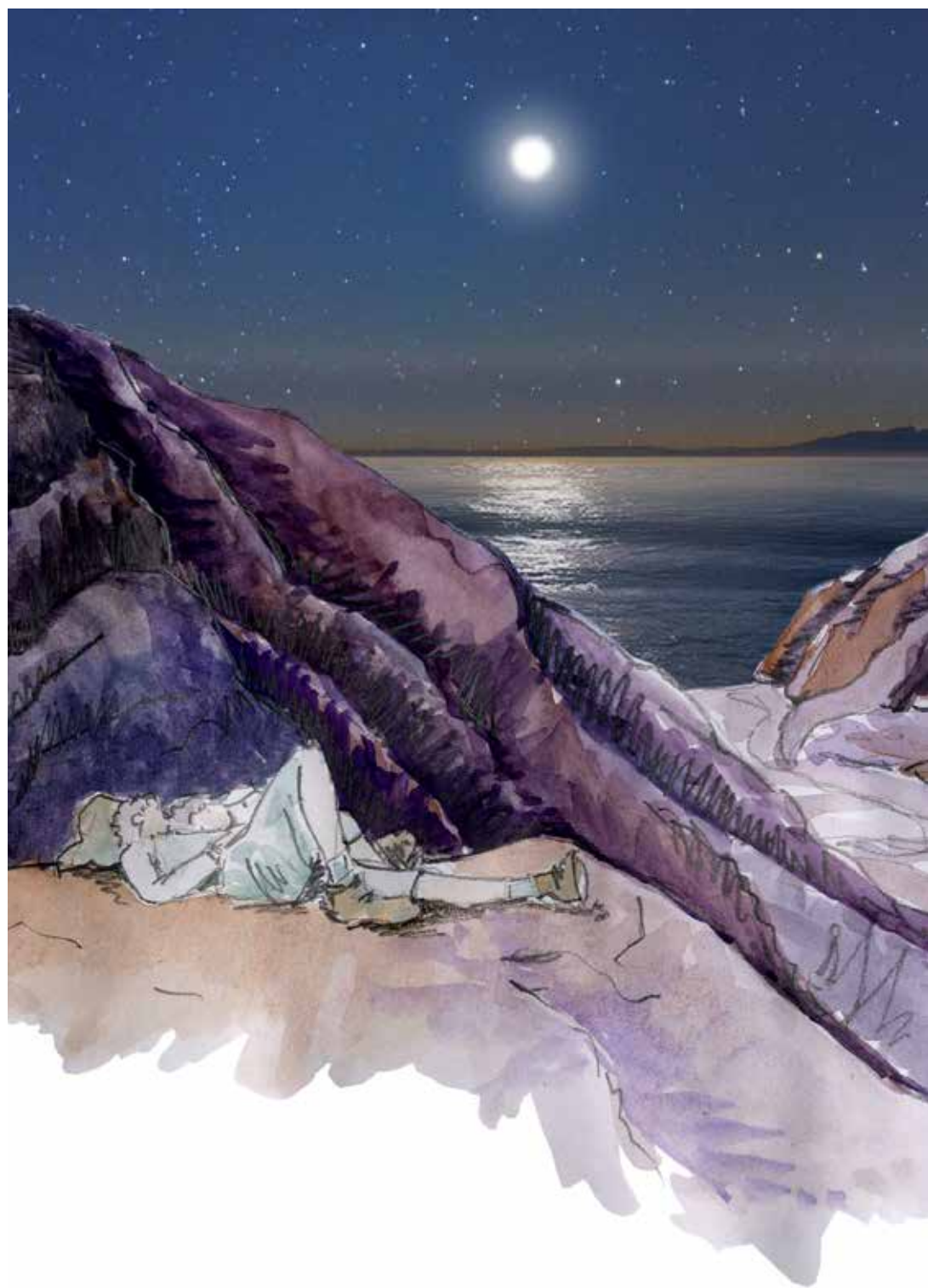
## Arantxa Villar

### The real experience of Gran Canaria's interiors

Gran Canaria Island is gifted with a wide variety of microclimates due to its location and natural conditions such as its topography. This is translated into a vast range of scenarios, which are sadly unknown to most tourists that are coralled into generic "luxurious" hotels. The aim of the project is to design a series of subtle interventions in Tasartico Valley, in Gran Canaria's south west, unexplored, inhospitable, coast, that will lay the foundations for new life including both tourists and locals.

In general terms, Canarian lifestyle involves an extremely friendly attitude, which welcomes visitors in a special and affectionate way. This is a strong point in the project in order to make the designed programme work well. It is expected that cohabitation will enrich the area.

At present time, Tasartico Valley would not be able to host people for having the most extreme natural conditions. The unspoiled and pure landscape will remain the same way after the ecofriendly interventions planned, involving, for example, the palm trees planting, cloud seeding or the filling up of water deposits together with the exciting new programme of activities. Tasartico would then be a sample of the real experience of the whole of Gran Canaria's interiors. An alternative way to live and enjoy the island is introduced to tourists, regarding the range of activities offered by the pristine nature and unspoiled site.





## Introduction

### New PhD Research Centre

In recent months the Faculty has welcomed the Policy Studies Institute (PSI) into the fold. Due to their physical relocation from the New Cavendish campus to Marylebone, the previous 6th floor Research Centre has undergone a significant re-organisation in order to accommodate both the existing FABE PhD students and the newly arrived researchers of PSI.

Both groups worked with the Estates Department and external architects to ensure the refurbishment took best advantage of this great space at the top of the Marylebone building. A former classroom at this level has become the PhD space, while PSI have tailored the vacated PhD centre to best suit their needs. Although separated by lift shafts, the combined research accommodation essentially spans the Easterly half of the 6th floor and it is hoped there will be some opportunities to exchange ideas between the two groups in the coming months and years.

The new PhD Research Centre itself can be found above the MA Architecture studios, at the furthest end of the building. While not without its hiccups, the move has prompted a timely re-assessment of PhD facilities and has also spurred on more wide-ranging discussions about the role of doctoral students within the Faculty, especially in their contribution to the existing and developing research culture. The refurbished space accommodates 23 PhD researchers in all. Each full-time student has been allocated a good-sized bright workspace with decent storage. The as yet unallocated spaces will either remain hot-desks for part-time and visiting international students, or are awaiting the new intake of PhD researchers in October. Along with new printing facilities, the current students are particularly pleased with a separate kitchenette and small dining area. As well as being hugely functional, this room has a fantastic view of the city – if seated that the

right angle! Providing a little bit of breathing space away from the desks, the kitchen will no doubt be well used as a place to get some all-important perspective when deadlines are looming and to foster community with a few celebrations too!

Sarah Milne, PhD Candidate and Student Representative on the faculty Research Committee

Visit the Research Groups in the Centre for Architecture to view staff research profiles:  
[www.westminster.ac.uk/centre-for-architecture](http://www.westminster.ac.uk/centre-for-architecture)





## Introduction

The department has considerable expertise and experience in supervising research degrees. It welcomes applications where staff research expertise overlaps with a proposed research topic.

Recent PHD completions are:

**Nasser Golzari (2014)**

The Role of Architectural Technology and Cultural Identity in Sustainability.

Supervisors: Mike Wilson, Murray Fraser.

**Claire Harper (2014)**

Density, Productivity and Propinquity: Defining a spatial model of density for the design of higher-density urban housing in London.

Supervisors: Jeremy Till, Peter Barber.

**Junha Jang (2014)**

A Cross-Cultural Study of Architectural Production in Korea and the West.

Supervisors: Samir Pandya, Murray Fraser.

**Gwyn Lloyd Jones (2014)**

A Tale of Four Cities: Frank Lloyd-Wright's European and Middle Eastern Tour: 1909-57.

Supervisors: Kester Rattenbury, Murray Fraser.

Current Students are:

**Architectural History and Cultural Studies**

**Noha Al-Ahmadi (FT)**

Voice of the Vernacular: Forgotten Buildings of Saudi Arabia

Supervisors: Christine Wall, Lindsay Bremner

**May Al-Jamea (FT)**

Towards a socio-culturally sustainable design of a contemporary Saudi house: with special reference to the eastern region

Supervisors: Lindsay Bremner, Samir Pandya, Rosa Schiano-Phan

**Malen Hult (PT)**

Ecologies of Affect and Spatial Form

Supervisors: Jon Goodbun, Victoria Watson, Lindsay Bremner

**Samra Kahn (ERDS)**

Development of the Sethi havelis in Peshawar from 1820s to 1920s; architecture's response to the social economic and cultural influences

Supervisors: John Bold, Davide Deriu, Lindsay Bremner

**Sarah Milne (FT)**

Dining with the Drapers: the Draper Company Dinner Book as a Map of the City of London

Supervisors: John Bold, Lindsay Bremner

**Emilia Siandou (FT)**

Modern Architecture in Cyprus and Heritage

Supervisors: John Bold, Panayiota Pyla, Davide Deriu



Emilia Siandou: Modern Architecture in Cyprus and Heritage

## Expanded Territories

### Lilit Mnatsakanyan (FT)

Digital applications of ancient Armenian stone carving for rural housing in Shikahogh.

Supervisors: Lindsay Bremner, Constance Lau, David Scott

### Isis Paola Nunes Ferrera (FT)

Creativity and Scarcity in the Built Environment: Informal Settlements and Socio-spatial Change

Supervisors: Jon Goodbun, Jeremy Till

### Annarita Papeschi (PT)

Adaptive Masterplanning: New Territories of Participation

Supervisors: Lindsay Bremner, Roberto Bottazzi, Bill Erickson

## Experimental Practice

### John Walter (FT, AHRC Studentship)

Alien Sex Club

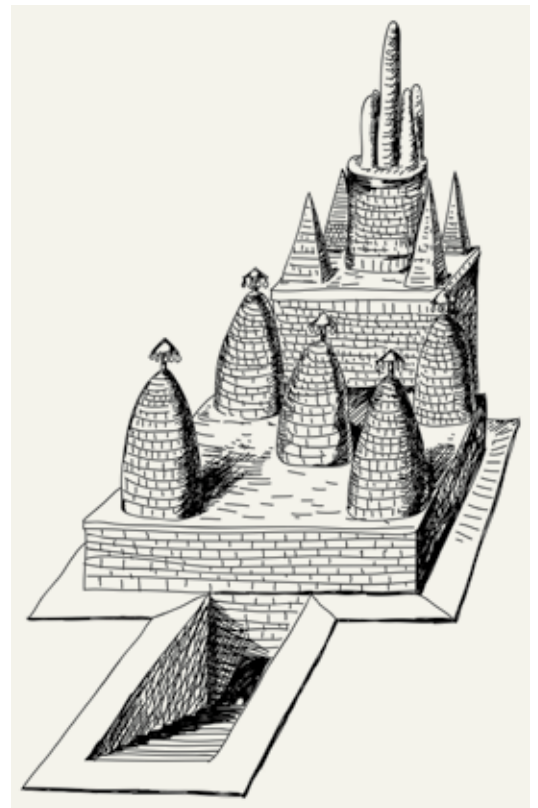
Supervisors: Lindsay Bremner, Victoria Watson and Francis White

## Computational, Environmental and Technical Studies

### Izis Salvador Pinto (FT)

Study of Moveable and Deployable Structures using ETFE Cushions.

Supervisors: Lindsay Bremner, Will McLean, Ben Morris



John Walter: Alien Sex Club

Beginning in September 2014  
or January 2015

### **Expanded Territories:**

#### **Duarte Santo (FT)**

Connecting the Dots: Island Landscapes and Tourism

Supervisors: Davide Deriu, Helen Farrell,  
Lindsay Bremner

#### **Computational, Environmental and Technical Studies:**

#### **Omar Ibrahim (FT)**

The Application of Passive Downdraught  
Evaporative Cooling to Medium and High-rise  
Office Buildings in Cairo

Supervisors: Rosa Schiano-Phan, Colin Gleeson

#### **Philippe Saleh (ERDS)**

Towards Free Running Thermal Mass Buildings  
in Lebanon

Supervisors: Rosa Schiano-Phan, Colin Gleeson



Lilit Mnatsakanyan: Digital applications of ancient Armenian stone carving for rural housing in Shikahogh.

For further information about PHD study at the  
University of Westminster visit:  
[www.westminster.ac.uk/courses/research-degrees](http://www.westminster.ac.uk/courses/research-degrees)

### INTRODUCTION

The Department of Architecture in 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. At the end of 2013, 18 architecture staff members were returned to the Research Excellency Framework (REF) out of 34 returned in the School as a whole. Outputs included books, book chapters, journal articles, web sites, exhibitions and design portfolios.

Our researchers are organised in four research groups: Architectural History and Cultural Studies; Computational, Environmental and Technical Studies; Experimental Practice (EXP), and Expanded Territories. These research groups function as loose alignments of staff and research students and organise activities such as seminars and conferences from time to time. In 2014, a new Architecture Research Forum was inaugurated for staff to present work-in-progress to one another for critical discussion. At the first Research Forum, Mike Tonkin of Tonkin Liu presented material from their 2013 RIBA Trust Award, Shell Lace Structure.

In 2013 EXP launched an innovative web site for Supercrits, a series of discussions between some of the world's greatest architects and their most vocal critics hosted in the Department between 2003 and 2011 (<http://www.supercrits.com/>). Expanded Territories hosts the school-wide Global Itineraries Seminar Series and, in 2015 will host Reimagining Rurality, the second Rurality Network Conference in partnership with the Architecture Research Network (ARENA).

In addition to these research activities, the department also participates in the School-wide London Research Cluster and the Centre for the Production of the Built Environment (ProBE), a research initiative of the School of Architecture and the Built Environment and the Westminster Business School. The current Head of Department, Kate Heron is a partner in the innovative Architecture Design and Art Practice Training-research (ADAPT-r) Network, funded through the European Union's Seventh Framework Programme ([www.adapt-r.eu](http://www.adapt-r.eu)).

During 2014, David Dernie, Dean of the School of Architecture and the Built Environment launched Latitudes, the first global educational network that puts design and innovation at the heart of tackling global climate change.

Professor Lindsay Bremner

Research Director for the Department of Architecture.

Further information about research in the department is detailed on our website: [www.westminster.ac.uk/centre-for-architecture](http://www.westminster.ac.uk/centre-for-architecture)



RESEARCH

ADAPT<sub>r</sub>RESEARCH BY PRACTICE,  
RESEARCH IN PRACTICE,  
RESEARCH FOR PRACTICE

The department is expanding its practice based research area. It is not new at Westminster to consider practice as part of research, but it is an expanding area. Peter Barber, Anthony Boulanger, Sean Griffiths, Andrei Martin, Gabby Shawcross, Filip Visnjic and Andrew Yau were all included in the REF return. In addition the practice Tonkin Liu have joined the teaching staff, and in 2013 were awarded a RIBA research grant to support the description of their Shell Lace work including an exhibition at the RIBA and a supporting publication. In 2014 Guan Lee (teaching with Anthony Boulanger) was awarded an RIBA research grant in relation to the work he does at Grymsdyke Farm. Practitioners Toby Burgess and Arthur Manou-Mani, also teaching on the MArch, have evolved a practice that has taken them and their students to the Burning Man Festival in Nevada with inventive temporary structures.

Sean Griffiths has the title of Professor in acknowledgement of his work in the practice FAT, recently disbanded but not before representing Britain with their installations at the Venice Biennale in the British Pavilion in 2014, and the much publicized Essex House for the artist Grayson Perry. Professor Griffiths is developing new work to be exhibited in AmbikaP3 in February 2015 as 'Potential Architecture' – the arts practice of architects.

Kester Rattenbury has recently been awarded the title of Professor reflecting her research in the areas of Experimental Practice in Architecture known as EXP. Amongst other work, she is engaged in the practice of written architectural criticism of contemporary and new practices. Professor Rattenbury is regularly an examiner of practice linked PhD candidates.

Westminster is one of seven partners in an International Training Network funded through the EU and Marie Curie, and the ongoing project of ADAPT<sub>r</sub> will complete in 2016 with an exhibition in AmbikaP3 and Symposium. Professor Katharine Heron leads Westminster's engagement. The ADAPT<sub>r</sub> project enables 32 research fellows to be employed between the partners for periods of 6 to 18 months. The majority of research fellows are engaged in practice based PhDs, and in addition each partner has engaged an Experienced Researcher. At Westminster in April 2014, Dr. Maria Velcheva (based in Rome) joined us for 12 months. In October, Colm Moore (Clancy Moore architects based in Dublin) will start a 9 month research fellowship, and in January 2015 Sam Kebbel (KebbelDaish Architects Ltd based in Wellington New Zealand) will commence a 12 month fellowship. Both Colm and Sam are enrolled at RMIT on their PhD by practice programme. The latest appointment at Westminster is 18 month fellowship to Johannes Torpe who has a design studio based in Copenhagen specializing in product design and interiors. Eric Guibert who teaches with Camilla Wilkinson at Westminster is embarking on a PhD by Practice at KU Leuven in Brussels with an 18 month fellowship.

More of the activity can be seen on the ADAPT<sub>r</sub> website (<http://adapt-r.eu>), and this includes notices of conferences and publication, and invitations to participate. Twice a year, the exceptional Practice Research Symposium takes places alternately in Barcelona and Ghent. These open events are generous in the spirit of shared practice, and include open examination/defence of a PhD in a public place – most recently Tom Holbrook in Ghent, and Deborah Saunt, CJ Lim, and Thierry Kandjee in Barcelona.

The ADAPT-r training network intends to disseminate and broaden the influence of the ground-breaking programme developed over 20 years at RMIT and designed by Leon van Schaik. Professor van Schaik is a visiting professor at Westminster where we are developing a programme of PhD by practice within our current framework, and drawing on the international expertise developed through ADAPT-r.

It is no coincidence that this area of research at Westminster is burgeoning. We have multiple links with practice in central London, through the RIBA Part 3 course and with so many practitioner engagements in the Technical Studies lecture courses and teaching in design studio. We share practice research with the School of Media Art and Design, and we recognize the communities of practices that we share. The Australians describe it as Venturous Practice, and at Westminster we are expanded the concept of Experimental Practice.

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



For further information go to  
<http://adapt-r.eu>  
 or contact Kate heron at:  
[K.B.Heron@westminster.ac.uk](mailto:K.B.Heron@westminster.ac.uk)



The Creative Practice Conference took place on 29 and 30 August, and included submissions in exhibition format as well as illustrated papers. Sam Kebbell, and Mike Tonkin and Anna Liu were selected to exhibit their work and to talk about it.



The Practice Research Symposium took place at RMIT Europe in Barcelona from 21-26 November. Transition Training and Research Methods Training was conducted by Leon van Schaik, Marcelo Stamm and Richard Blythe and included presentations by graduates from the RMIT doctoral programme: Vivian Mitsogianni and Gretchen Wilkins. Supervisor Training was moderated by Leon van Schaik and Richard Blythe. There were 4 PhD students examined: Deborah Saunt, CJ Lim, Thierry Kandjee and Veronika Valk. During the PRS weekend 34 practitioners have presented their research or PhD proposal.

This project has received funding from the European Union's Seventh programme for Research, Technological Development and Demonstration. Funding provided under Grant Agreement No 317325.

## 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.

During 2013/1014, Expanded Territories organised two seminars, "Measurement as Argument: Planetary Constructions, Post Natural Histories and the Will to Knowledge," a seminar by Seth Denizen, Anna-Sophie Springer, and Etienne Turpin, and 'Foodscapes Food Security, City Networks and Urban

Development,' a seminar by Ronald Wall. It also partnered with Media Art and Design's research group CREAM to organise Reading Nature, Exhibiting Nature, a conference that co-incided with Out of Ice, an exhibition by Scottish artist Elizabeth Ogilvie in Ambika P3. In 2015, it will host Reimagining Rurality, the second Rurality Network Conference in partnership with the Architecture Research Network (ARENA).

Expanded Territories is co-ordinated by Lindsay Bremner and includes Roberto Bottazi, Davide Deriu, Jon Goodbun, Krystallia Kamvasinou, Samir Pandya, Ro Spankie, Ben Stringer and others. Doctoral researchers in Expanded Territories are May Al-Jamea and Lilit Mnatsakanyan.

For further information go to:  
[www.westminster.ac.uk/expanded-territories](http://www.westminster.ac.uk/expanded-territories)  
or contact Lindsay Bremner at:  
[bremnel@westminster.ac.uk](mailto:bremnel@westminster.ac.uk)

Select recent publications include:

**Bremner, Lindsay.** 'Folded Ocean: The Spatial Transformation of the Indian Ocean World,' *Journal of the Indian Ocean Region*, 2013. DOI: 10.1080/19480881.2012.847555

**Bremner, Lindsay.** 'The Politics of Rising Acid Mine Water,' *Urban Forum*, 18(4) 2013. DOI: 10.1007/s12132-013-9198-9

**Bremner, Lindsay.** 'Dissident Water,' In I. Weizman (ed.) *Architecture and the Paradox of Dissidence*, 180-193. London: Routledge, 2013.

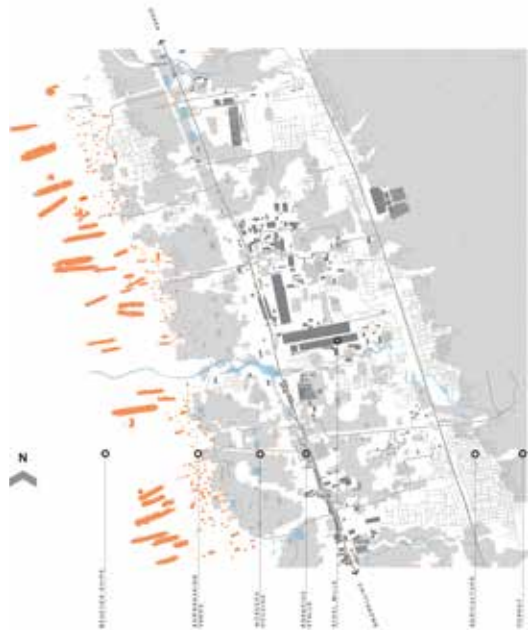
**Bremner, Lindsay.** 'Towards a Minor Global Architecture in Lamu, Kenya,' *Social Dynamics: A Journal of African Studies*, 14(3) 2013. DOI: 10.1080/02533952.2013.842340

**Bremner, Lindsay.** 'Featured Graphic: Taxi hand signals in Johannesburg.' *Environment and Planning A* 45, 2013: 1260-1361. DOI: 10.1068/a45679.

**Goodbun, Jon.** 'Scarcity and Creativity in the Built Environment.' In Berman, I. and Mitchell E. (eds.), *New Constellations New Ecologies*, 92-98. New York: ACSA Press 2013.

**Goodbun, Jon.** 'Ecological Subjects.' In Berman, I. and Mitchell E. (eds.), *New Constellations New Ecologies*, 319-325. New York: ACSA Press 2013.

**Spankie, Ro.** 'The Art of Borrowing.' In Brooker, G. and Weinthal, L. (Eds) *Handbook of Interior Architecture and Design*, 428-440. Oxford: Berg, 2013.



The Chittagong Shipbreaking Yards, Bangladesh, Lindsay Bremner.

## EXPERIMENTAL PRACTICE (EXP)

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). Supercrits #1- #4 are published as books by Routledge and #5- #7 were published on a new web site designed for Supercrits by Filip Visnjic and launched in 2013. The new website allows full view of annotated and illustrated video footage of

the Supercrits given by Rem Koolhaas on his seminal book *Delirious New York*; Leon Krier on his controversial Poundbury project and Michael Wilford on James Stirling Michael Wilford's overlooked masterpiece, the Neue Staatsgalerie in Stuttgart. It also gives links to the beautiful Routledge book versions of Supercrits #1-#4. The new website is a light-touch version of the books, but aimed at a far wider audience, forming an essential new resource for students, architects and an interested public. See <<http://www.supercrits.com/>>

EXP Researchers include Alessandro Ayuso, Peter Barber, Anthony Boulanger, Toby Burgess, Eric Guibert, Nasser Golzari, Sean Griffiths, Gillian Lambert, Constance Lau, Anna Liu, Arthur Mamou-Mani, Andrei Martin, Will McLean, Stuart Piercy, Kester Rattenbury, Gordon Shrigley, Allan Sylvester, Mike Tonkin, Victoria Watson, Filip Visnjic, Andrew Yau, and others. EXP research students include Clare Carter, Nasser Golzari, John Walter and Annarita Pappeschi.

EXP members have produced a number of experimental design projects and won a number of design nominations and awards over the course of the year:



In 2013 Nasser Golzari and Yara Sharifs' work for Palestinian NGO Riwaq, Revitalisation of Birzeit Historical Centre won a prestigious Aga Khan Award. Peter Barber and Anthony Boulanger of AY Architects both won RIBA London National Awards, the former for Beveridge Mews, the latter for Camden Community Nursery, which also received the 2013 Stephen Lawrence Award. Stuart Piercy won a RIBA Regional Award for the Wakefield St Townhouses and Allan Sylvester for Living Workshop. Anna Liu and Mike Tonkin won a RIBA Research Trust Award for Shell Lace Structure. Toby Burgess and Arthur Mamou-Mani and their students from DS10 were selected to participate in the Burning Man festival in Black Rock Desert, Nevada, where they built two structures, Fractal Cult Pods and Shipwreck. Yara Sharif was awarded a commendation by the RIBA for her PhD by Design, Searching for Spaces of Possibilities and Spaces of Imagination within the Palestinian/Israeli Conflict.

In 2014, EXP member, Sean Griffiths, formerly of FAT Architecture was awarded a Professorship by the University. FAT Architecture and Crimson Architectural Historians were appointed to curate the British Pavilion for the 2014 14th Venice Architecture Biennale. Doctoral research student John Walter was awarded a 2013 AHRC Research Studentship for his PHD proposal Alien Sex Club.

For further information go to:  
[www.westminster.ac.uk/exp](http://www.westminster.ac.uk/exp)  
or contact Dr Kester Rattenbury at:  
[k.rattenbury@westminster.ac.uk](mailto:k.rattenbury@westminster.ac.uk)



A Clockwork Jerusalem.  
British Pavilion at the Venice Architecture Biennale:  
F.A.T and Crimson Architectural Historians

## ARCHITECTURAL HISTORY AND CULTURAL STUDIES

The Architectural History and Cultural Studies research group includes scholars engaged in a wide range of research into architectural history, theory, representation and culture.

These explore the 'what, why, how, and for whom?' of architectural representation and building practice, and the various changing meanings and interpretations placed upon them 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.

In the spring semester each year, the group hosts the Architectural History and Theory Open Lecture Series.

The group is co-ordinated by John Bold and includes Davide Deriu, David Dernie, Richard Difford, Jon Goodbun, Nasser Golzari, Josie Kane, Andrew Peckham, Julian Williams, Christine Wall, Victoria Watson and others. Doctoral researchers in Architectural History and Cultural Studies include Noha Al-Ahmadi, Malen Hult, Samra Kahn, Sarah Milne and Emilia Siandou.

Select recent publications include:

**Bold, John.** 'Sustaining Heritage in South-East Europe: Working with the Council of Europe, 2003-10.' *The Historic Environment*, 4 (1) 2013: 75-86.

DOI: 10.1179/1756750513Z.000000000026

**Bold, John** (with Rob Pickard), 'Reconstructing Europe: The Need for Guidelines', *The Historic Environment*, 4(2) 2013: 105-28.

**Bold, John.** 'Walter Sickert and the image of Camden Town.' *The British Art Journal*, 13 (3) 2012/2013: 95-100.

**Deriu, Davide, Kamvasinou, Krystallia. and Shinkle, Eugenie.** (eds.). (2014). *Emerging Landscapes: Between Production and Representation*. Farnham: Ashgate, 2014.

**Deriu, Davide.** 'Picturing Modern Ankara: New Turkey in Western Imagination.' *The Journal of Architecture*, 18 (4), 2013.

**Dernie, David.** 'Elevating Mallarmé's Shipwreck.' *Buildings* 3 (2) 2013: 324-340.  
DOI: 10.3390/buildings3020324

**Dernie, David.** 'The Symbolist Interior and Crystal Imagination.' *Architecture Research Quarterly* 17 (1/2), 2013.

**Golzari, Nasser.** 'Abadan and Khormashahr.' In Fraser, M. and Golzari, N. (Eds.). *Human Habitation: Architecture, Settlement and Cultural Identity in the Persian Gulf Region*. Farnham: Ashgate, 2013.

**Kane, Josie.** *British Amusement Parks*. Farnham: Ashgate, 2013.

**Kane, Josie.** '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.

**Peckham, Andrew and Schmiedeknecht, Torsten** (Eds.) *The Rationalist Reader*. London: Routledge, 2013.

**Peckham, Andrew.** 'Cataloguing Architecture: the Library of the Architect in Literatures.' In S. Mays (Ed.) *Libraries and Archives*. London, Routledge, 2013.

**Wall, Christine.** *An Architecture of Parts: Architects, Building Workers and Industrialisation in Britain 1940-1970*. London: Routledge, 2013.



John Bold: *Reconstructing Europe: The Need for Guidelines*

For further information go to:  
[www.westminster.ac.uk/history-cultural](http://www.westminster.ac.uk/history-cultural)  
or contact John Bold at:  
[J.A.Bold@westminster.ac.uk](mailto:J.A.Bold@westminster.ac.uk)

## COMPUTATIONAL, ENVIRONMENTAL AND TECHNICAL STUDIES

During 2013/2014, Rosa Schiano-Phan and David Scott joined the Department of Architecture at the University of Westminster, increasing our capacity for computational and environmental research. Rosa Schiano-Phan will be starting a new MSC Architecture and Environmental Design in September 2014. This means that the former Technical Studies Research group has been expanded to incorporate scholars and practitioners in the fields of architecture, engineering, computational design, digital fabrication and environmental research and design. Specific areas of identified interest include the architecture and engineering of downdraught cooling, digital fabrication, 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. Each year, the open Technical Studies Lecture Series invites and documents talks from leading thinkers and practitioners in architecture, engineering and related disciplines. The group is co-ordinated by Will McLean and includes Peter Barber, Scott Batty, Richard Difford, John-Paul Frazer, Andrew Whiting, Francois Girardin, Antonio Passaro, Rosa Schiano-Phan, David Scott, Peter Silver, Michael Wilson and others. Izis Salvador Pinto is currently a doctoral researcher in the Computational, Environmental and Technical Studies Group.

Select recent publications include:

**McLean, Will and Dante Bini.** Building with Air. London: Bibliotheque McLean, 2014.

**McLean, Will and Robert Mark.** Experiments in Gothic Structure. Bibliotheque McLean, 2014.

**McLean, Will. Silver, Pete and Evans, Peter.** Structural Engineering for Architecture: A Handbook. London: Laurence King, London, 2014.

**McLean, Will and Silver, Pete.** Introduction to Architectural Technology (2nd Edition). London: Laurence King. 2013.

For further information go to:  
[www.westminster.ac.uk/technical-studies](http://www.westminster.ac.uk/technical-studies)  
or contact Will McLean at:  
[W.F.McLean@westminster.ac.uk](mailto:W.F.McLean@westminster.ac.uk)



Global Ecology Research Centre, Stanford University, Palo Alto, California' (Credit: Schiano-Phan, 2007)  
'Architectural integration of low-energy strategies and post-occupancy evaluation of sustainable buildings

## AWARDS

In 2013 Nasser Golzari and Yara Sharifs' work for Palestinian NGO Riwaq, Revitalisation of Birzeit Historical Centre won a prestigious Aga Khan Award. Peter Barber and Anthony Boulanger of AY Architects both won RIBA London National Awards, the former for Beveridge Mews, the latter for Camden Community Nursery, which also received the 2013 Stephen Lawrence Award. Stuart Piercy won a RIBA Regional Award for the Wakefield St Townhouses and Allan Sylvester for Living Workshop. Anna Liu and Mike Tonkin won a RIBA Research Trust Award for Shell Lace Structure. Toby Burgess and Arthur Mamou-Mani and their students from DS10 were selected to participate in the Burning Man festival in Black Rock Desert, Nevada, where they built two structures, Fractal Cult Pods and Shipwreck. Yara Sharif was awarded a commendation by the RIBA for her PhD by Design, Searching for Spaces of Possibilities and Spaces of Imagination within the Palestinian/Israeli Conflict.

In 2014, Sean Griffiths was awarded a Professorship by the University and John Walter was awarded a 2013 AHRC Research Studentship for his PHD proposal Alien Sex Club.

The department will be represented in two installations at the 2014 14th Venice Architecture Biennale. Sean Griffiths, as part of former FAT Architecture and Crimson Architectural Historians will curate the British Pavilion and Will McLean was selected by Rem Koolhaas to install an exhibition in honour of Dante Bini's Villa for Michaelangelo Antonioni and Monica Vitti, built in the 1960's in Sardinia, Italy.





'Antonioni's Villa' by Will McLean at the Venice Architecture Biennale 2014.

## EVENTS

In 2013/14, the department hosted a number of lecture series, seminars, symposia and book launches.

A new initiative, the Architecture Research Forum was inaugurated for staff to present work-in-progress to one another for critical discussion. This was initiated by presentation by Mike Tonkin of material from the 2013 RIBA Research Trust Award, Shell Lace Structure. The department is involved in The Line Studies Forum, an on-going collaboration with the Royal College of Art, Kings College London, and C4RD, through Gordon Shrigley.

Regular annual lecture series included the unique Technical Studies Lecture Series organised by Will McLean and Pete Silver. In 2014 technical studies lectures were given by Graham Stevens, Stuart Piercy, Dr Henrik Schoenefeldt, Nick Crosbie, Paul Bavister, Aran Chadwick, Jaisha Reichardt and Paolo Pimental. The 2014 Architectural History and Theory Open Lecture Series, organised by John Bold, featured lectures by Kathryn Ferry, Peter Larkham, Tanis Hinchcliffe and Ken Worpole.

Expanded Territories Group organised two seminars, "Measurement as Argument: Planetary Constructions, Post Natural Histories and the Will to Knowledge," a seminar by Seth Denizen, Anna-Sophie Springer, and Etienne Turpin, and 'Foodscapes Food Security, City Networks and Urban Development,' a seminar by Ronald Wall. It also partnered with Media Art and Design's research group CREAM to organise Reading Nature, Exhibiting Nature, a conference that co-incided with Out of Ice, an exhibition by Scottish artist Elizabeth Ogilvie in Ambika P3.

EXP also partnered with CREAM to organise Potential Architecture, a symposium featuring Alexander Brodsky, Sean Griffiths, Joar Nango and Apolija Sustersic, prefiguring an exhibition of the participants work to be shown in P3 in 2015.

During 2014, The Architecture Research Group hosted book launches for The Rationalist Reader ed. Torsten Schmiedeknecht and Andrew Peckham; Structural Engineering for Architects by Pete Silver, Will McLean and Peter Evans; Emerging Landscapes ed. Davide Deriu, Krystallia Kamvasinou and Eugenie Shinkle and the AD, Architecture of Transgression.

**OPEN LECTURE SERIES 2014**  
DEPARTMENT OF ARCHITECTURE UNIVERSITY OF WESTMINSTER  
HISTORY AND THEORY



**ANTHONY TROSBY**  
TEACHING ASSISTANT  
HISTORICAL STUDIES  
SCHOOL OF ARCHITECTURE  
H&T 301

**Thursday 13th March  
6-8.30pm**  
Room A021  
Mary Adams Centre  
University of Westminster  
35 Marylebone Road  
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HISTORY AND THEORY

**TAMES HITCHCOCK**  
CONTEMPORARY IN  
ARCHITECTURE  
CONTEMPORARY IN  
CONTEMPORARY IN  
CONTEMPORARY IN

**Thursday 27th Feb 6-8.30pm**  
Room A021  
Mary Adams Centre  
University of Westminster  
35 Marylebone Road  
London NW1 5LS



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HISTORY AND THEORY

**PETER LARKHAM**  
TECHNOLOGY, POSITIVE  
RECONSTRUCTION AND  
CONTEMPORARY IN  
CONTEMPORARY IN

**Thursday 6th March 6-8.30pm**  
Room A021  
Mary Adams Centre  
University of Westminster  
35 Marylebone Road  
London NW1 5LS



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**OPEN LECTURE SERIES 2014**  
DEPARTMENT OF ARCHITECTURE UNIVERSITY OF WESTMINSTER  
HISTORY AND THEORY

**KEN WOODCOCK**  
THE NEW ENGLISH LAND  
SCAPE: THE ARCHITECTURE  
OF PLACE IN THE  
MODERN

**Thursday 20th Feb 6-8.30pm**  
Room A021  
Mary Adams Centre  
University of Westminster  
35 Marylebone Road  
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**FOODSCAPES**  
FOOD SECURITY, CITY NETWORKS  
AND URBAN DEVELOPMENT  
(DR RONALD WING)

**Thursday 13th Jan 6-8.30pm**  
Room A021  
Mary Adams Centre  
University of Westminster  
35 Marylebone Road  
London NW1 5LS



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**MEASUREMENT AS ARGUMENT**  
RANARY CONSTRUCTIONS, POST NATURAL HISTORIES, AND THE WILL TO KNOWLEDGE

**Expanded Territories Research Group Seminar**  
Organized by Lindsey Beecher  
SETH DENZIN, ANNASOPHIE SPRINGER AND ETHENE TURPIN

**Thursday 27th Feb 12-2pm**  
Room A021  
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**STRUCTURAL ENGINEERING FOR ARCHITECTS: A HANDBOOK**

**ALICE BRY, STEVE WELLS and PETER DAVIS**  
UNIVERSITY OF WESTMINSTER

**Monday 23 February 2014  
9am-5pm**  
Room A021  
Mary Adams Centre  
University of Westminster  
35 Marylebone Road  
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**THE RATIONALIST READER: ARCHITECTURE AND RATIONALISM IN  
WESTERN EUROPE 1920 - 1940 / 1960 - 1990**

**JOHN TONKIN, CONNOR DUFFY AND ANDREW BODMAN**  
UNIVERSITY OF WESTMINSTER

**Monday 11 February 2014  
9am-5pm**  
Room A021  
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**WESTMINSTER  
ARCHITECTURE RESEARCH FORUM 1**

**MIKE TONKIN & ANNA LU**  
2013 RIBA Research Trust Award, Shell Loco Structure

**19th Nov 2014, 12-30pm**



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YOTA ADILENIDOU  
RAN ANKORY  
ALESSANDRO AYUSO  
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SCOTT BATTY  
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STEFANIA BOCCALETTI  
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