

OPEN 2011

OPEN 2011

DEPARTMENT OF ARCHITECTURE

UNIVERSITY OF WESTMINSTER



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INTRO	page	1
EXP	page	2
P3	page	4
Interior Architecture Yr 1	page	6
Interior Architecture Yr 2	page	10
First Year	page	14
DS01	page	18
DS02	page	22
DS03	page	26
DS04	page	30
DS05	page	34
DS06	page	38
DS07	page	42
DS08	page	46
Technical Studies	page	50
DS10	page	52
DS11	page	58
DS12	page	64
DS13	page	70
DS14	page	76
DS15	page	82
DS16	page	88
DS17	page	94
Dissertation	page	100
MA Architecture & Digital Media	page	102
MA Interior Design	page	106
MA Arch. Cult. Id. & Globalisation	page	110
RIBA President's Medals	page	114
Staff	page	116
Links with Practice 2011	page	118

School of Architecture and Built Environment

Open 2011

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Welcome to Open 2011

Open 2011 is the annual celebration of student work and of their teachers who make it all possible. The exhibition is of students' work from Department of Architecture, and the catalogue provides a guide and a record of achievements of 2010/11. Each year notes a different external environment. 2011 is dominated by the prospect of the new funding regime in which students and Universities face uncertainty from 2012. This does not detract from the fantastic achievement students at this stage in the year, which provides inspiration and encouragement to the next generation.

We look forward to welcoming new students, and to encouraging the study of architecture as a subject that is rich in its diversity and range, encouraging the development of intellectual debate and creativity with practicality. The diversity of projects provided by studio and dissertation groups is part of the strength of this school, and allows students to pursue their own interest in a choice of contexts.

The exhibition reveals the expanding range of work of our Undergraduate programme and the celebrated Diploma course. We launched a new course - BA Interior Architecture – and the work of their first and second year is in the exhibition. The work of the masters courses will be exhibited in a special Postgraduate exhibition in September, and the

PhD and research programme continues with publications and conferences.

Once again there has been exceptional success in the RIBA Presidents Medals 2010. Jon Schofield won the Silver Medal, Clare Richards won the Dissertation medal. William Firebrace and Gaby Shawcross tutored the Silver Medallist, and John Bold tutored the Dissertation winner. These achievements are part of an ongoing success story from an academic and scholarly community that continues to encourage and support new work from students, teachers, researchers and practitioners.

In the Summer 2011 we say farewell to Murray Fraser with great sadness. Murray has been a huge part of this success story, both by leading the Diploma in Architecture and nurturing the master programmes and research development across the Department. We wish him well and look forward to future opportunities to collaborate. He hands over the role of Diploma Course Leader is being taken by William Firebrace and that of Co-ordinator of the Post Graduate programme to Richard Difford.

We value our links with over two hundred practices in London including those that provide part-time tutors, lectures and examiners, as well as those practices who provide work

experience opportunities in third year undergraduate, and mentoring with employment for year-out students and for Part 3.

CLAWSA continues to offer prize for the best first year portfolio in Undergraduate and in Diploma, and our link with the local RIBA regional branch is them is highly valued. We have close links with practice through the very successful Part 3 course and the course for Year- out students. All final year undergraduate students complete a one-week work placement in practice as an introduction to the year-out and we are indebted to those practices for this valuable opportunity and acknowledge all practice links in this catalogue as well as the generous sponsorship of prizes and awards, and the new Shoaib Rawat award.

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

openstudiowestminster.org



This year, the EXP research group's Supercrit series explored one of the most controversial and neglected classics of recent architecture. When it was built, James Stirling and Michael Wilford's Neues Galerie in Stuttgart was acclaimed as Stirling's greatest building so far, but it quickly became embroiled in the bitter controversy surrounding any project considered 'Post Modern'; and has had little attention, even in the current revival of interest in all things 1980s. To coincide with the Stirling show at Tate Britain, and in collaboration with the Tate and the CCA in Montreal, where the Stirling show originated, EXP staged the latest in its seminal series which brings major practitioners back into the 'studio' to present their greatest projects to a panel of international critics and an audience of students, academics and the public.

Supercrit #7 was presented by James Stirling's partner Michael Wilford to a panel of critics including the Evening Standard's architecture critic Kieran Long, author, critic and client Charles Jencks, Louisa Hutton of Sauerbruch Hutton, Berlin, John Tuomey of O'Donnell and Tuomey, Dublin and chaired by Piers Gough of CZWG.

Other news from EXP: last year's major project, the blockbusting Archigram Archival Project, was shortlisted this year for the RIBA Research prize. Visit the site at archigram.westminster.ac.uk

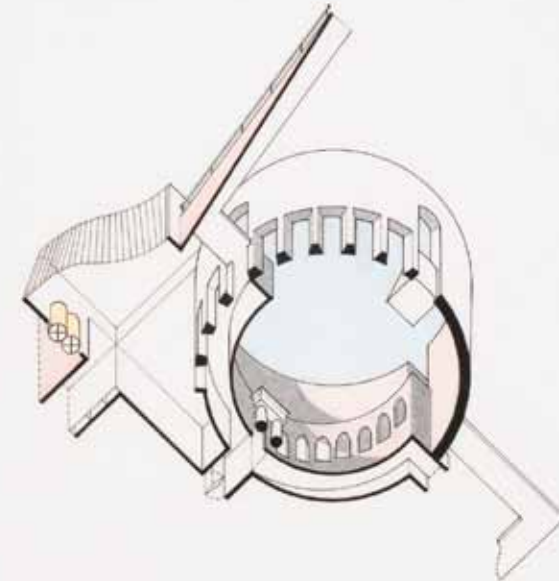


SUPERCIT #7

Friday April 8th 2011, 4-6.30pm

Clore Auditorium, Tate Britain, Millbank, London, SW1P 4RG.

MICHAEL WILFORD PRESENTS: NEUE STAATSGALERIE, STUTTGART
by JAMES STIRLING, MICHAEL WILFORD AND ASSOCIATES



Crit Panel: Piers Gough (chair), Louisa Hutton, John Tuomey,
Kieran Long and Charles Jencks

Tickets free but limited: booking on www.tate.org or call (0)20 78A87 8888

Supercrits are devised by EXP at the University of Westminster and run in collaboration with The Architecture Foundation and in association with Tate Britain. Supercrit #7 is made possible by the generous support of the Canadian Centre for Architecture, Montreal; Chartwell, part of the Compeau Group; and Riba Reprography.





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Ambika P3 is dedicated to innovation, experimentation and learning and the programme has been conceived as a laboratory and meeting place for practitioners, industry and academia, aimed at both specialist and general public enthusiasm for architecture, design, media, fashion and visual and performing arts.

Ambika P3 works in partnership with others to commission artists and researchers across creative disciplines, particularly those developing large-scale installations and prototyping, where full advantage can be taken of the large and accessible space.

Ambika P3 opened in 2007 and has shown major exhibitions including new works by Keith Wilson, Richard Woods, David Ward, Terry Flaxton and significant collaborations with Artangel (Heiner Goebbels' Stifter's Dinge), Arts Catalyst (Ashok Sukumaran's The Neighbour), Limoncella Gallery (Sunday, Frieze). It also hosts events such as the Kinetica Art Fair and is a central venue for Design Week, Fashion Week, London Festival of Architecture and Open House.

In 2010 P3 exhibited a survey of British Sculpture including works by Alison Wilding, Bill Woodrow, Boyd Webb, Richard Deacon, Richard Wentworth, Richard Long, Carl Plackman, Hamish Fulton and Paul Etienne Lincoln, under the heading 'From Floor to Sky', followed by an extraordinary solo show by Jannis Kounellis with a new installation made for the P3 space.

In 2011 two exhibitions have reached unprecedented audiences in terms of numbers and widespread interest - a new commission 'Vertical Works' by Anthony McCall and the Deutsche Börse Photography Prize with the Photographers Gallery.

Later in 2011 there will be a survey exhibition of photographs of London Architecture 1960 - 2010 in collaboration with the Architecture Club, and once again during Frieze, Ambika P3 will host new galleries under the name of 'Sunday'.

www.p3exhibitions.com



INTERIOR ARCHITECTURE FIRST YEAR STUDIO

Ro Spankie, Allan Sylvester, Julia Dwyer and Christos Antonopoulos

Students: Fatima AbdulHussein, Tom Afriat, Chloe Agron, Afifah Ahmad, Abdi Ali, Andrea Bedoya, Lilas Bizrah, Fernando Cano Larios, Georgia Charizani, Leonor Garcia de Sol, Abdul Haji Dheere, Basma Harasani, Alice Harrison, Inger-Marie Hennum, Phillip Herring, Zuzana Hozakova, Nadja Jeppsson, Olga Klyashtorna, Charlotte Knowles, Amna Meraj, Maya Metcalfe Rooney, Sara Rahimi, Adam Rodel Regala, Martina Rocca, Rhonda Sargeant, Shanae Sharpe, Shemelle Soyebo, Frances Thacker, Anthony Tyrrell, Ginah Wamulo.

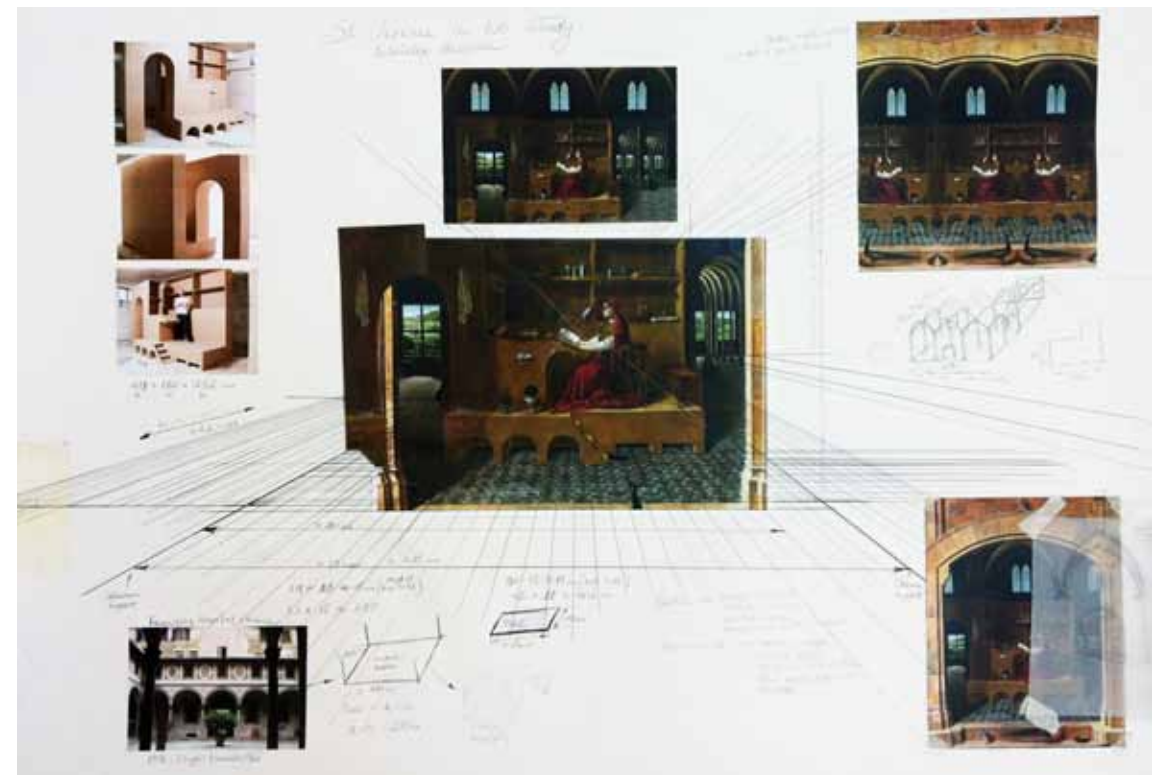
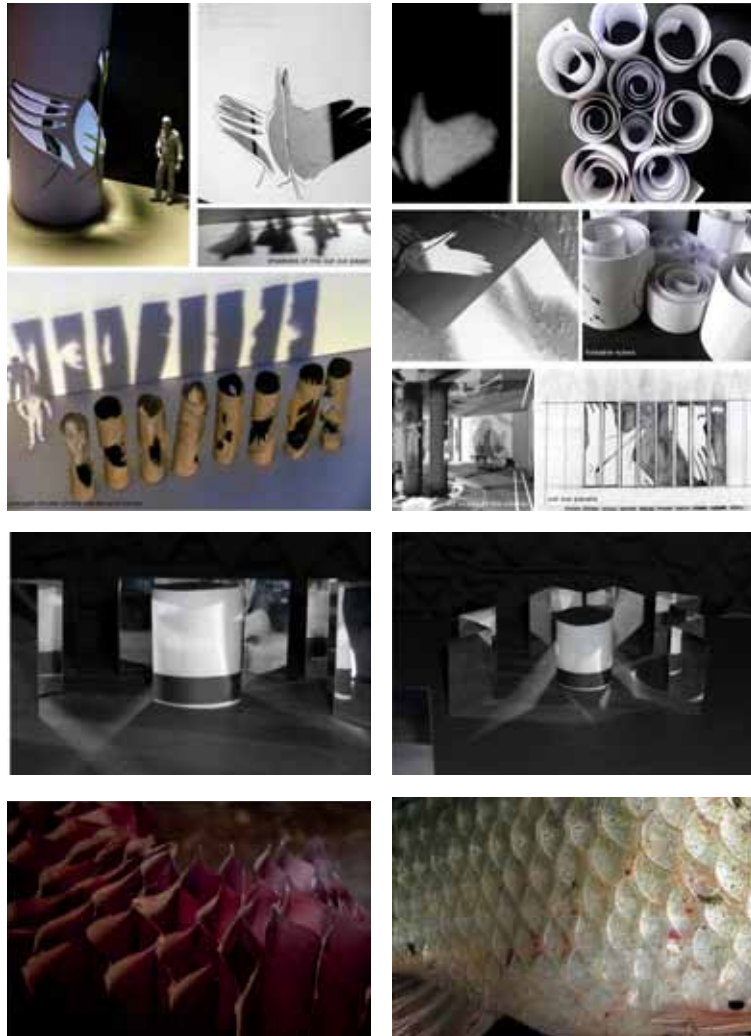
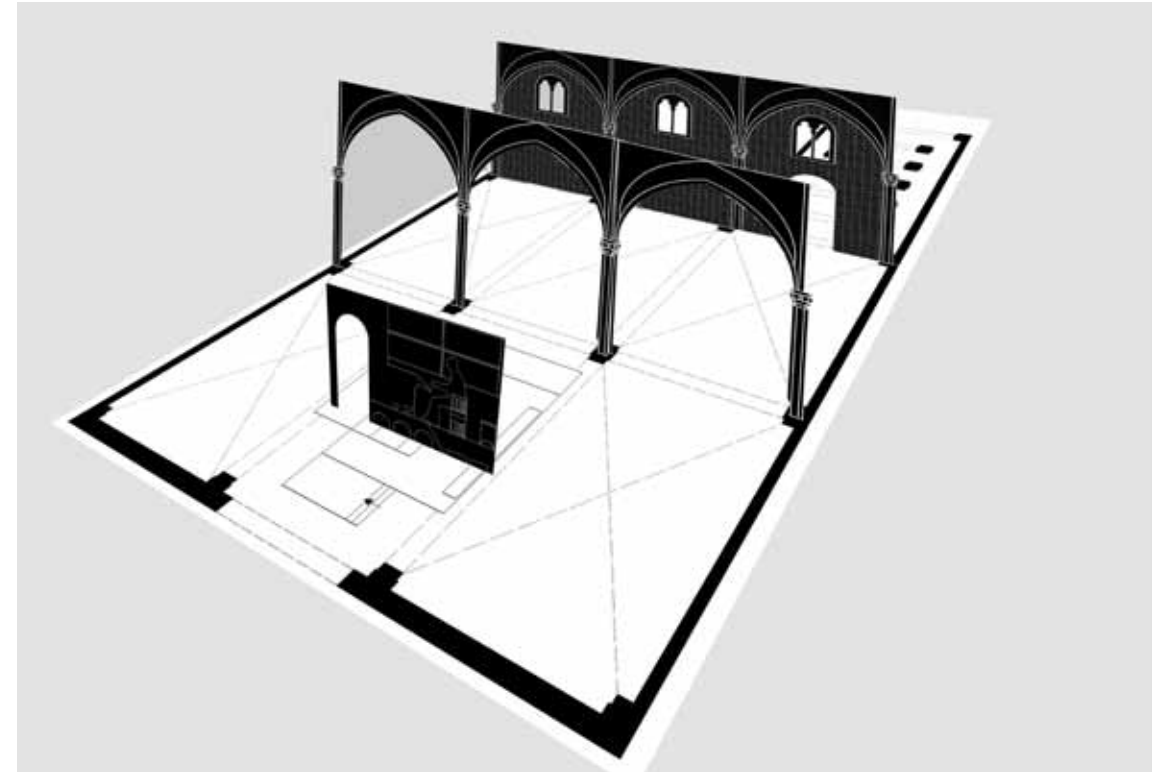
Light, Shadow, Position, View,
Point of View

B.A. Interior Architecture is now in its second year of existence. First Year started by looking at the basic spatial building block the room, looking outwards and framing the view. Starting with Le Corbusier's le Cabanon, which was used as a measure, the projects expanded to accommodate other views, viewpoints and occupants. The term finished with a competition 'Room with a View', the winners going on to compete in Young Interior Designer of the Year.

Second semester turned inwards to the murky world of the shadow puppeteer. Starting with a trip to the theatre, the studio adopted Matthew Robin's fictional character 'Flyboy' as a client. The programme was to design a Pop-up stage for a one-week festival of shadow puppetry in Old Spitalfields Market. The students were expected to take into account the shadow puppet, the puppeteer, the audience, and also the random shopper in the market. Proposals were described at the scale of the stage, at the scale of the market, and in stop frame animation.

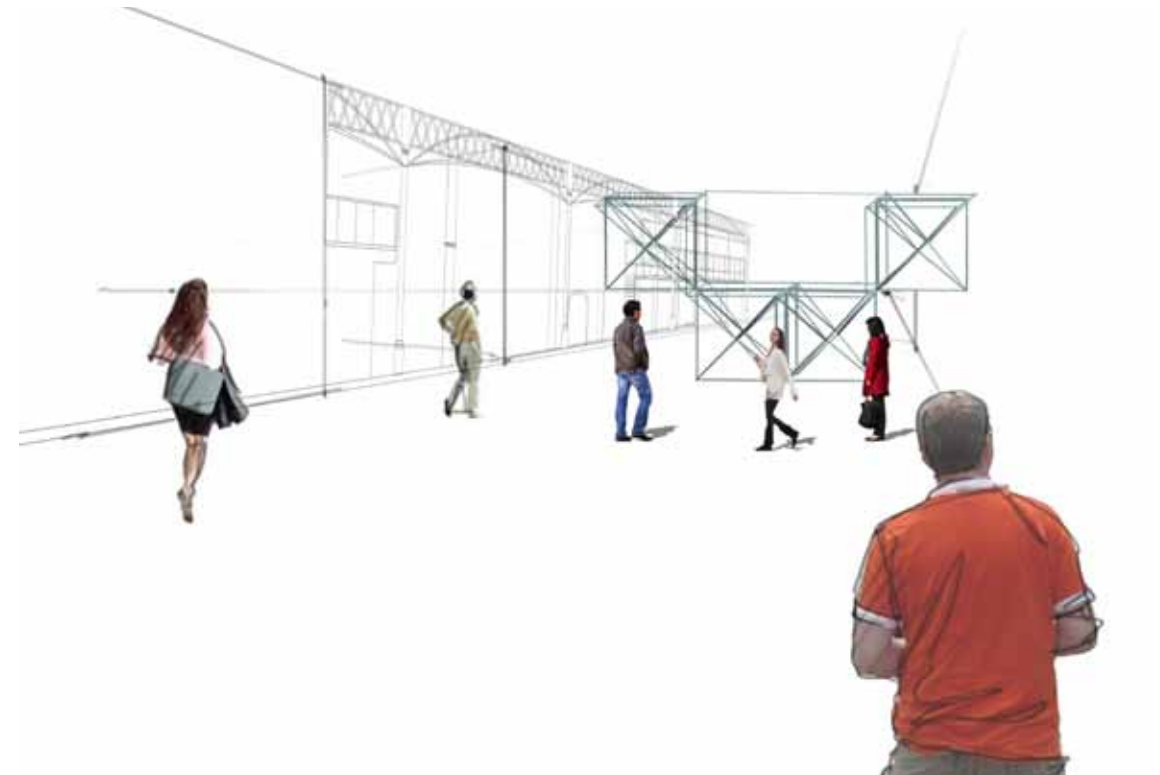
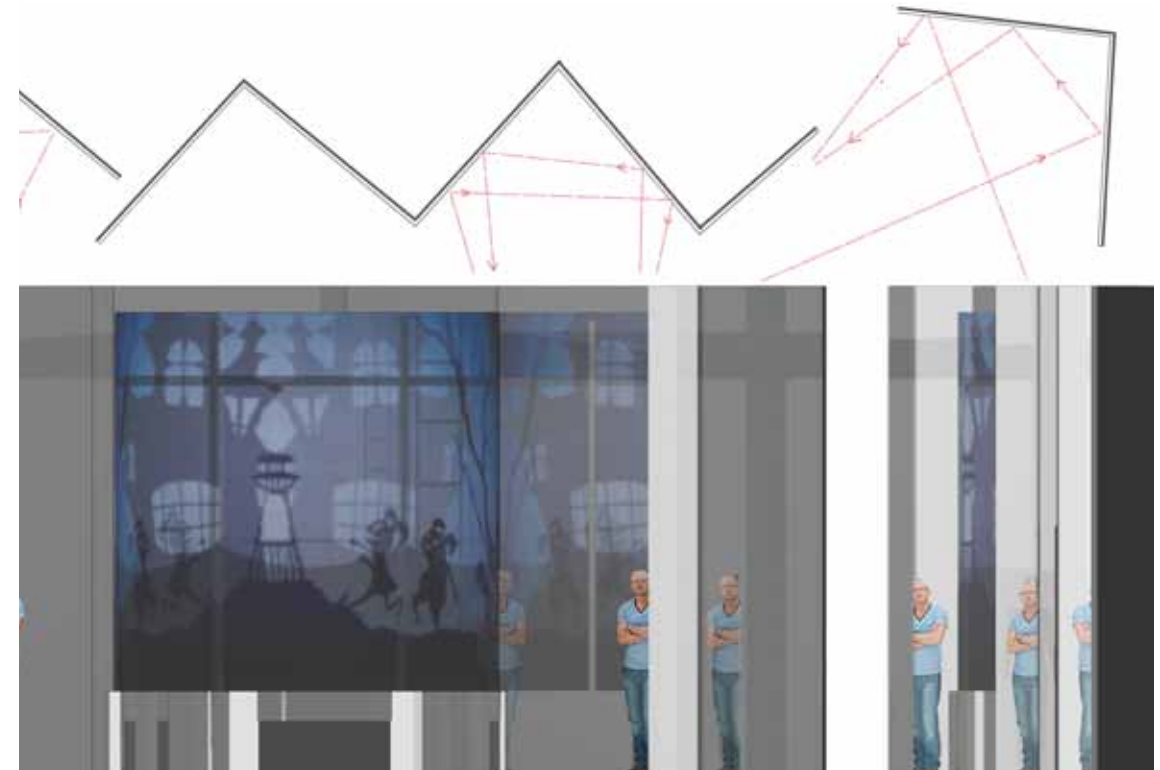
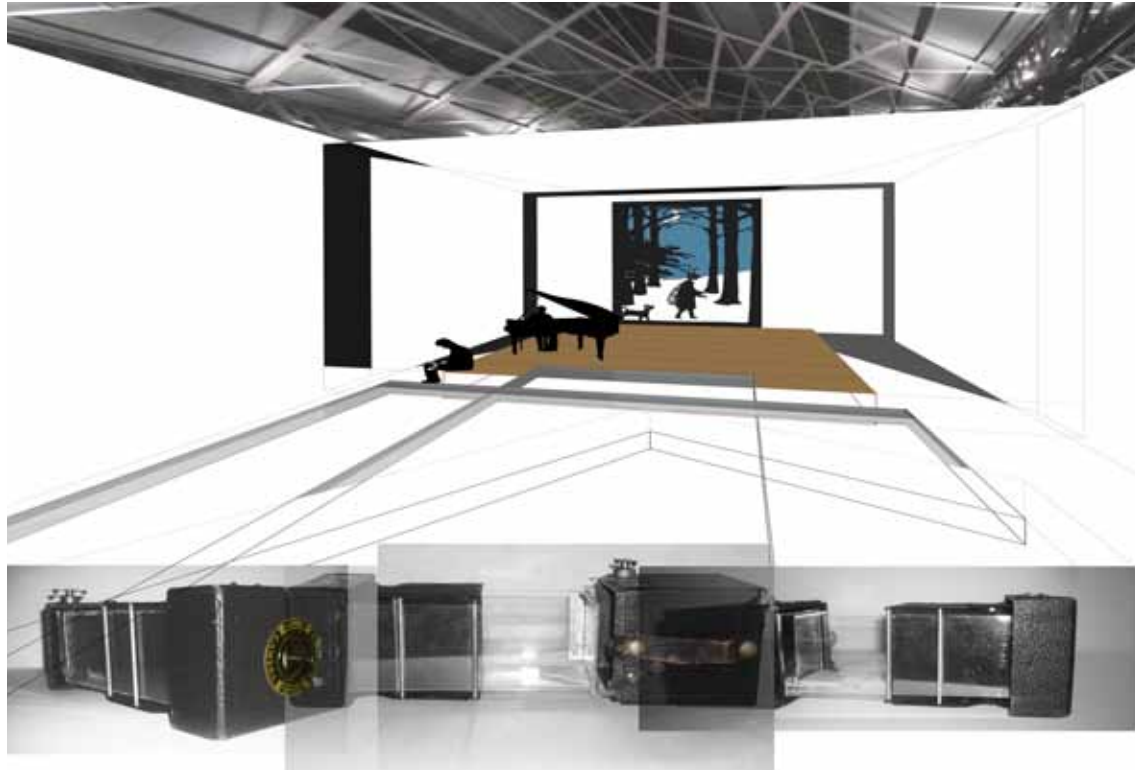
Critics:

Pippa Nissen, Andrea Placidi, Matthew Robins, Dr Sarah Stevens
Guest lecturer:
Martin Ball, Richard Difford, Debbie Kuypers, James Soane, Domonic Cullinan, Clementine Rodgers, Amit Patel, Cyril sweet.



opposite page: Abdi Ali, Zuzana Hozakova, Andrea Bedoya, Nadja Jeppsson.

this page: Zuzana Hozakova, Olga Klyashtorna.



INTERIOR ARCHITECTURE SECOND YEAR STUDIO

Alessandro Ayuso, Mike Guy and Julia Dwyer

Students: Soneey Adil, Hager Al-Hakimi, Anfisa Bachina, Mahnaz Bahrami, Toolsy Bhantoo, Balduino Borico, Sher-Fynn Chua, Olivia Dunin, Elham Eslamian Koupaei, Saman Failey, Tania Ferreira, Charles Fish, Emily Hakin, Nura Idris, Lydia Kaddouri, Zilan Keklik, Nayab Khalid, Julian Kroni, Harpreet Lota, Sibilla Morsiani, Sali Mudawi, Mamoon Mughal, Aanuoluwa Oduyemi, Rasa Povilanskaite, Corinne Samuel, Harvit Singh, Parsa Tazrian, Rahel Uddin, Georgia Westwood, Sze Wong, Ksenija Zizina.

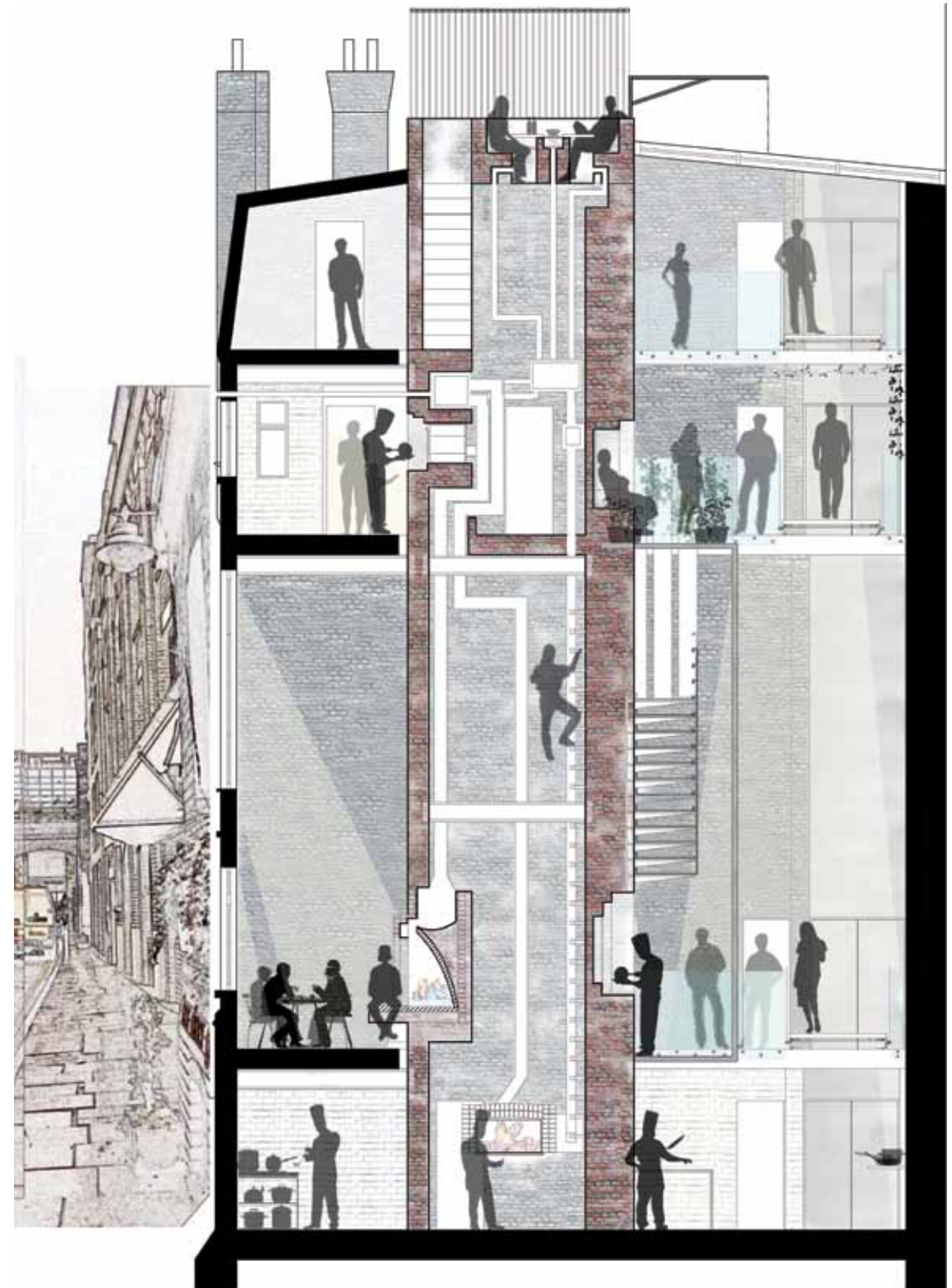
20/20 Vision Pecha Kucha Structure, Borough Kitchen Cookery School

The first semester project site was the Old Cinema Building within Regent Street Polytechnic. The programme asked for purpose-designed, yet flexible, structures for Pecha Kucha (Japanese for "chit chat" events). The novelty of Pecha Kucha was meant to rekindle the building's dynamic history as a locus of speculation and learning. The students' site survey began through the discovery and full-scale drawing of existing "Tell-the-Tale" details. The actions embodied in these were explored through a series of maquettes, which in turn became the basis for the final proposals. In the second semester, students focused on the connections between food and architecture. They designed a dining event held in the Borough Market, heralding the future construction of a cookery school at 1 Cathedral Street on the market's southern edge. Final Borough Kitchen designs engaged complex questions of programming, detail, economics and materiality within the context of dormant existing building and fragmented yet lively neighborhood.



Critics:

Eva Branscome, Steven Baumann,
Dr Alan Lamont, Ro Spankie,
Yota Adilenidou, Katy Beinart,
Aleksandrina Rizova, Quynh Vantu





opposite page: Rasa Povilanskaite, Ksenija Zizina, Zilan Keklik, Anfisa Bachina, Charles Fish, Georgia Westwood.

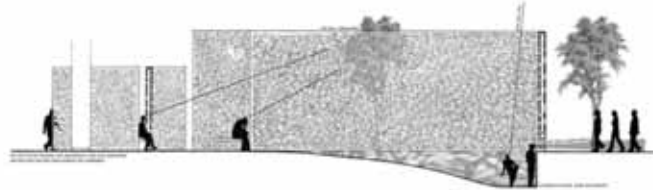
this page: Charles Fish.

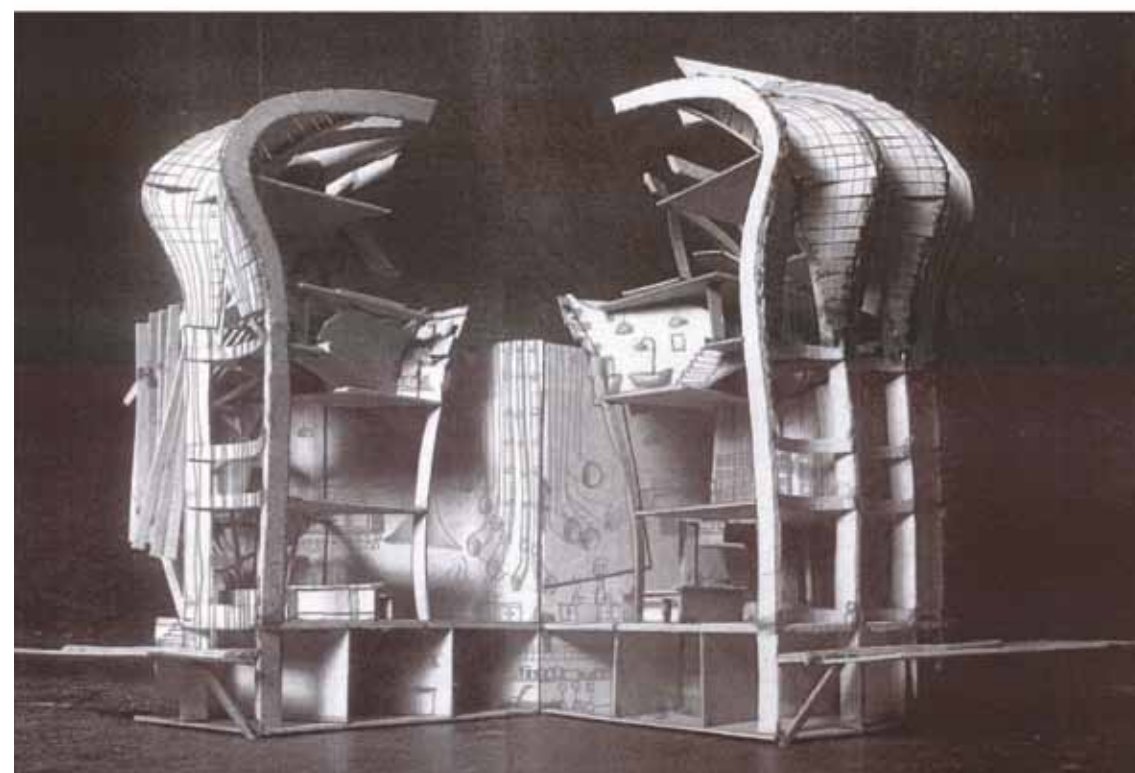
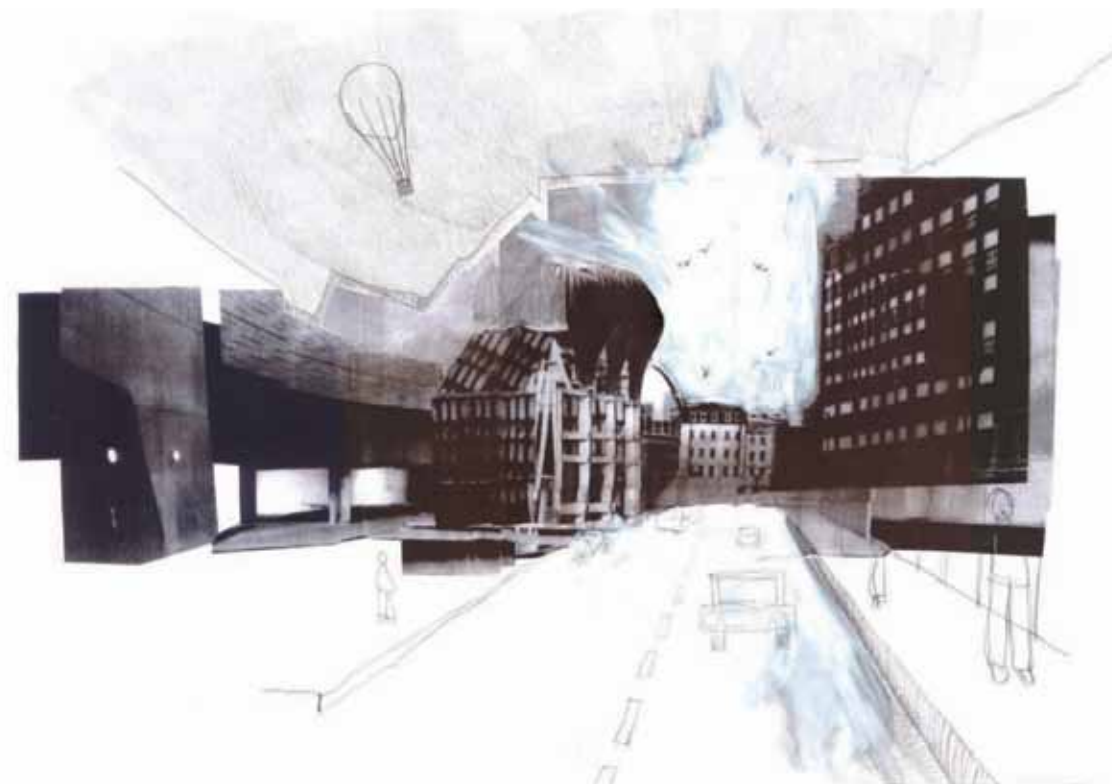
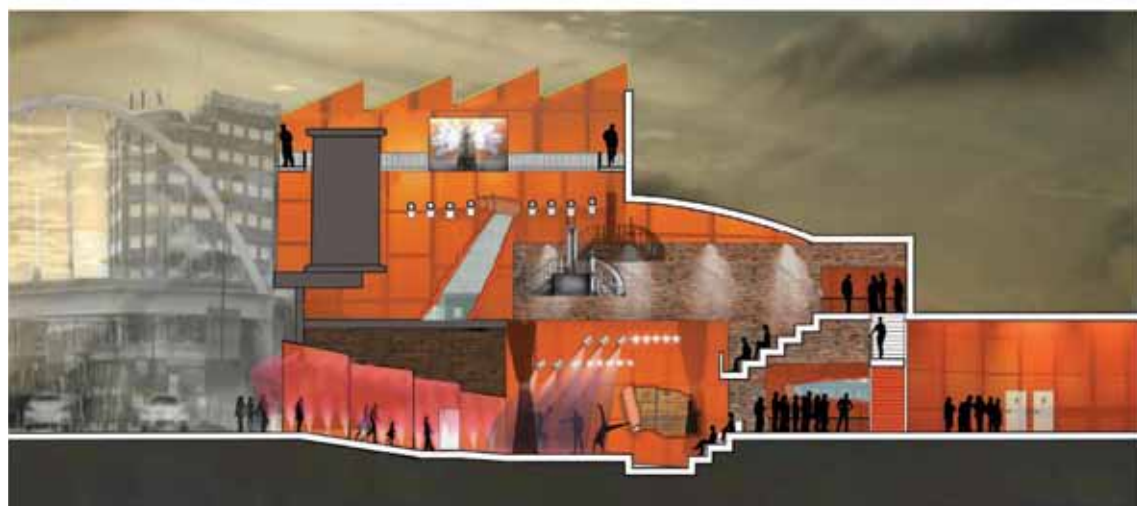
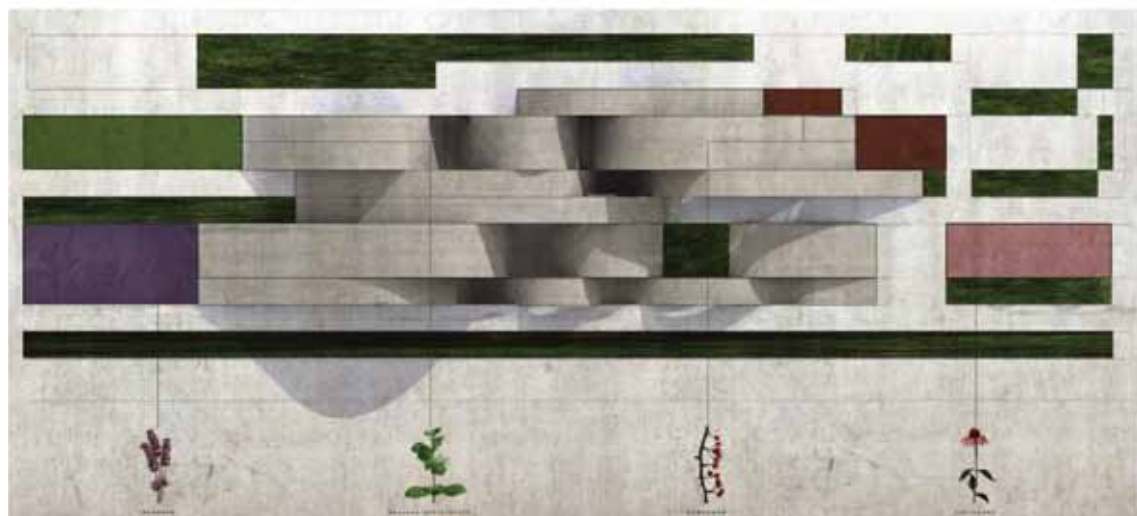
Roberto Bottazzi, Stefania Boccaletti, Tughela Gino, Gill Lambert, Natalie Newey (Coordinator), John O'Shea, Richard Watson, Julian Williams.

Students: M Abad, A Aldour, D Ariza, O Baghaloo, J Barbrooke Morris, G Bartsota, S Beevis, V Belezini, T Blain, G Borel, R Bower, J Boyes, H Cheng, S Cheung, B Cicek, L Corsini, J Davies, A De Cal, C Desai, A Dimitrov, A Edghill, V Evangelidou, D Filippas, I Fogden, S Freitas Linares, T Garcia, R Glass, K Hague, N Hassan, N Hewett, A Hoang, J Karadottir, H Khorshidian, J Kolesova, P Kotsovinou, N Koutroulos, T Kramer, P Krchnak, L Kreislere, H Lacy, F Lane, J Lee, E Liapikou, C Man, A Mattila, A Mohammed, F Moran, J Moulit, G Narantsetseg, K Nowak, M Ntouneta, C Pagewski, S Papadopoulou, M Pappa, P Patel, H Persad, A Petrillo, E Prokopiou, R Ramsden, J Ribeiro, M Ripoll, A Robertson, R Sailsman, F Seccombe, S Shafafzadeh, D Stupar, J Sun, M Surdokaite, E Syrek, S Tanti Burlo, M Theodoulou, M Todorinova, O Toksoz-blauel, D Toumazis, N Tran, M Vergopoulou-efstathiou, V Virsilaitė, R Yiannopoulou, K Yoon, E Zivanari.

Hybrid
Working with 'found' furniture, the students measured, documented and deconstructed the found pieces. By exchanging elements, adding an additional function or material, they created a collection of 'Hybrid' objects. Private Occupation/Public Space
Choosing a site within the Campus, the task was to design a retreat/ hideout for the student population, incorporating reading, eating or meeting in to the proposal.

Bishopsgate Fringe
Bishopsgate Goodsynd adjoins the three divergent neighbourhoods of Brick lane, Shoreditch and The City. The old goods yard has been bisected by the newly completed Shoreditch Station which crashes through its length ignoring context. Having researched charities working with the homeless, students developed a brief for their proposal based on the particular interests of the chosen charity. They were encouraged to inhabit the remains of the old goodsynd and develop a dialogue between the listed relics and the desolate landscape which the new rail line has created. Emerging from this research were an extraordinary range of proposals from Food Exchange Centres to Quilting Clubs which made use of the listed viaduct and the relics of the Victorian yard.





opposite page: J Lee, M Pappa, L Belzini, O Toksoz-Blauel.

this page: F Seccombe.

Yr 2: Victor Andersson, Oliver Harris, Bella Kwak, Jasmine Labeau, Obi Okoye, Paloma Rue-Figuera, Lucy Whalley, Anthea Wicherts.

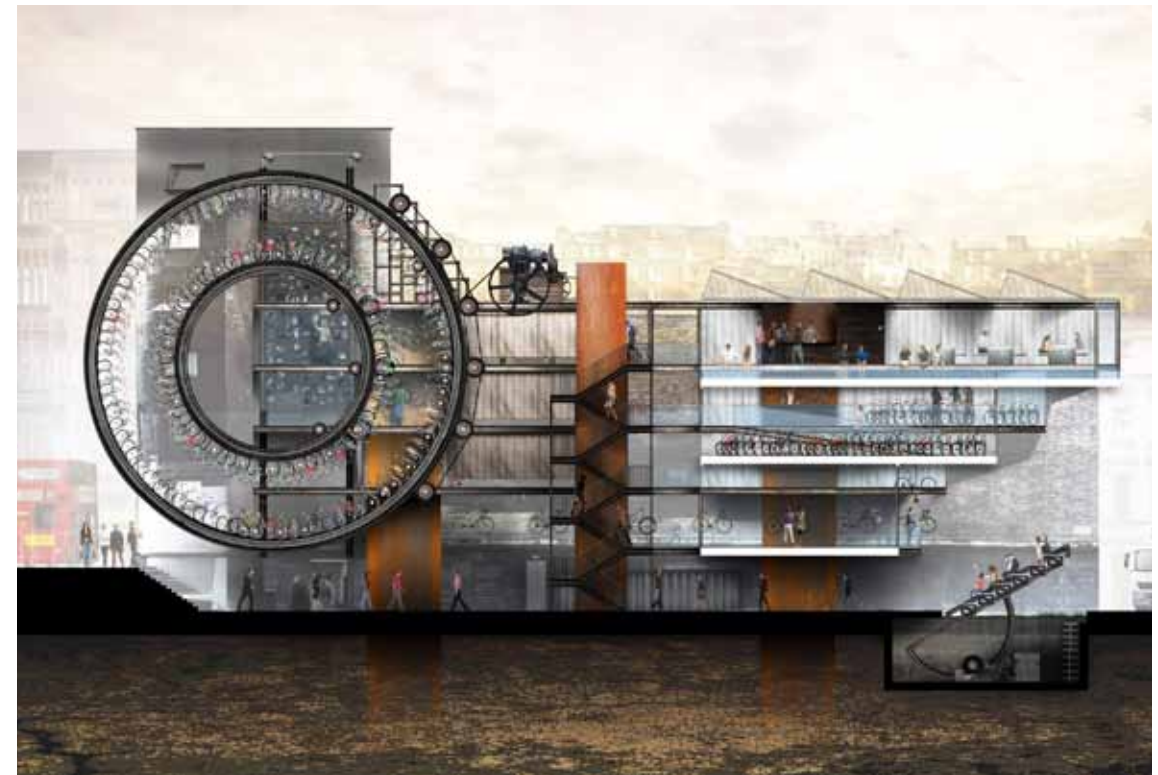
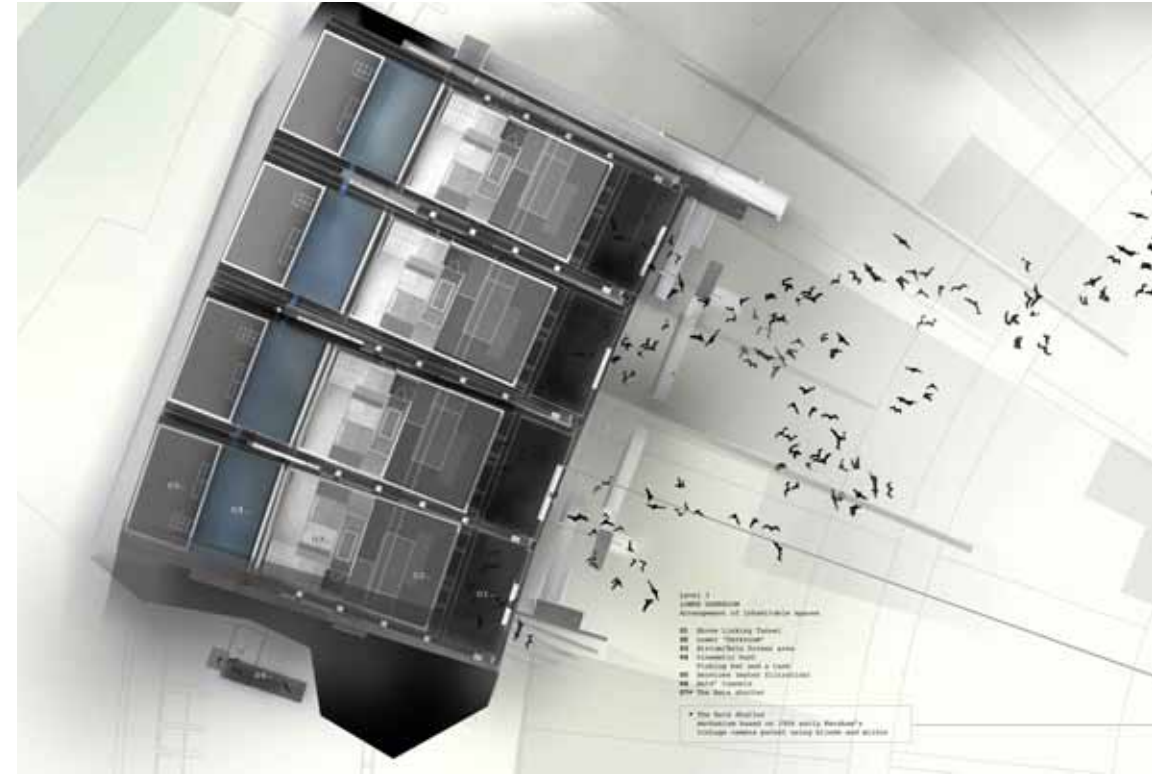
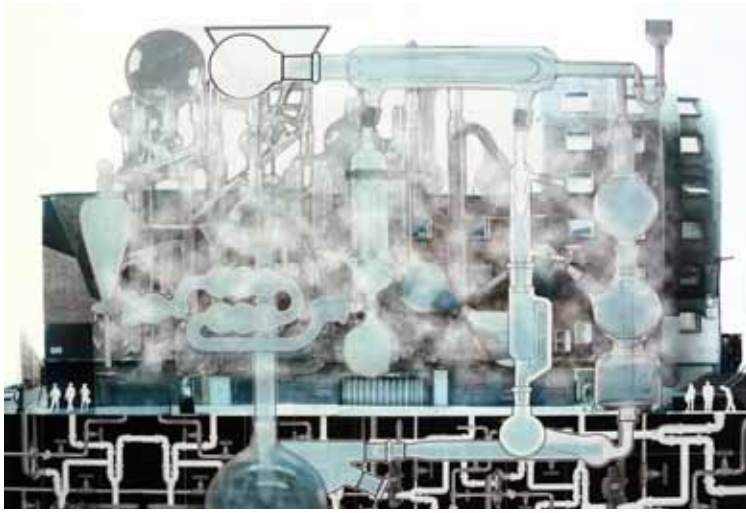
Yr 3: Valerie Bayliss, Irfan Butt, Anna Ernstson, Alexander Farr, Sally Faulder, Esrif Gazi, Claire Holton, Sodam Kim, Nicola Lumsden, Oliver Moxley, Jose Ignacio Ortiz-Munoz, Harriet Partridge, Pip Phillips, Asa Rhodin, Kinga Rusin, Sui To, Michal Tomcany.

Reboot Lounge & Magic Mountain.

Semester One: Critical investigations of the loading-bay margins of Oxford Street. It's ergonomic and proxemic dialect catalogued, students proposed infiltration and exfiltration strategies and architectural R&R for the footsore and the shopped-out. Barter markets, switchback catwalks, comedy stores etc. cross-programmed with purpose-designed fish pedicure provide a mind and body reboot for those re-joining the retail throng - and a piscine introduction to Zoo projects ahead.

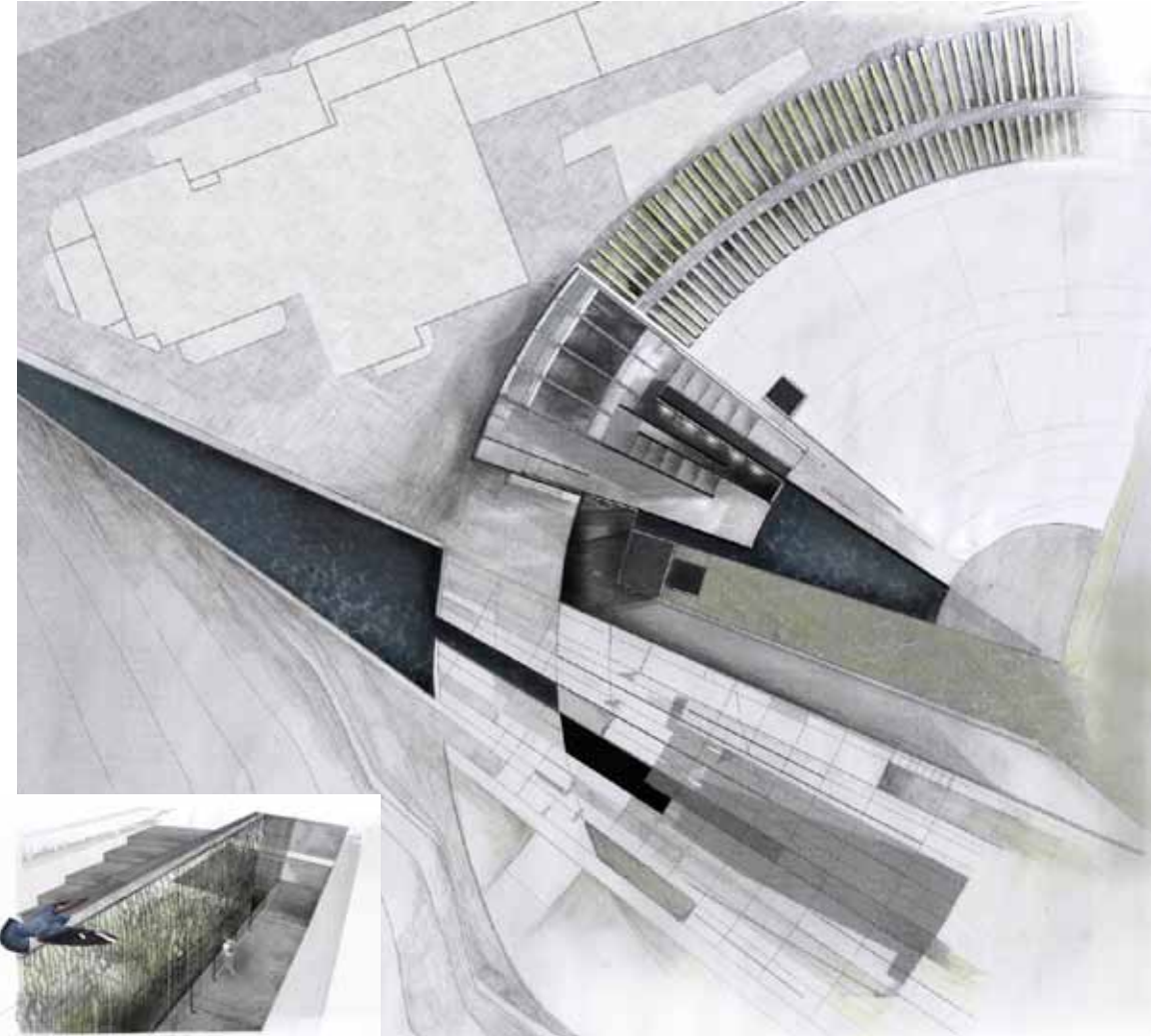
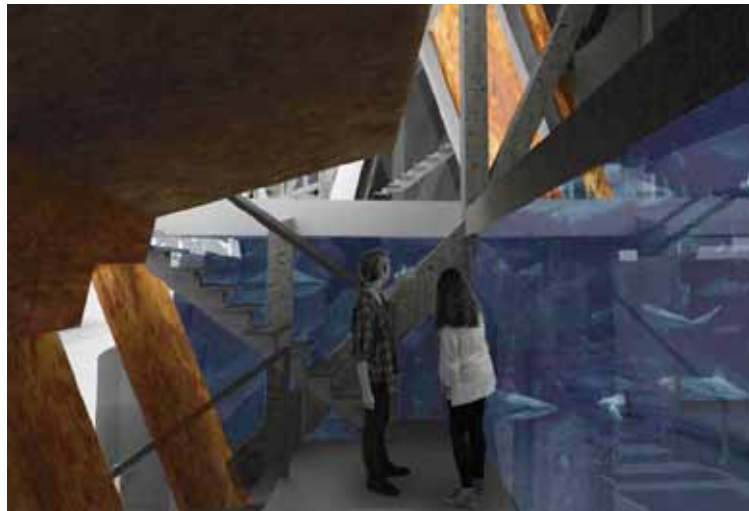
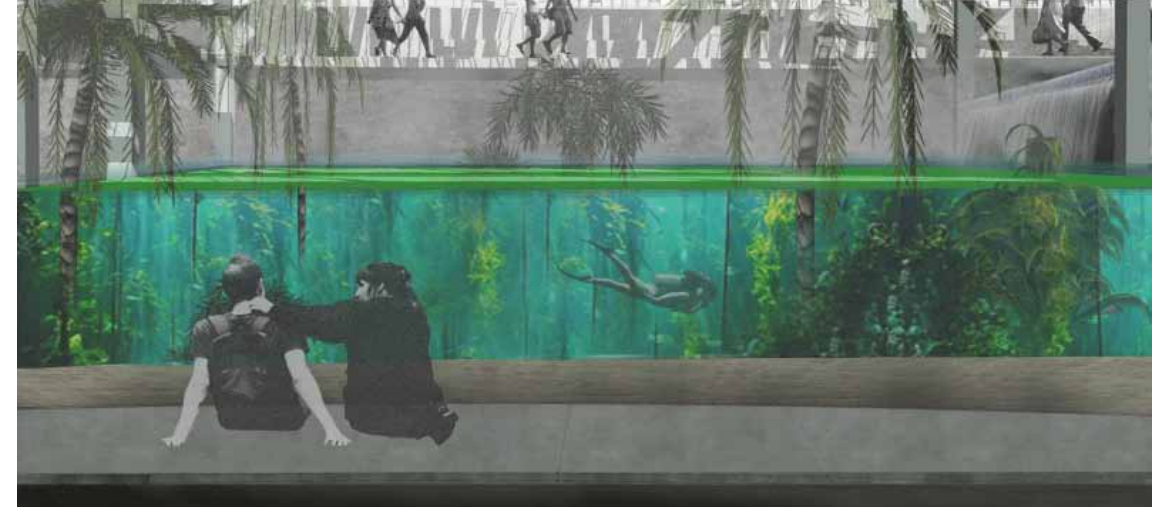
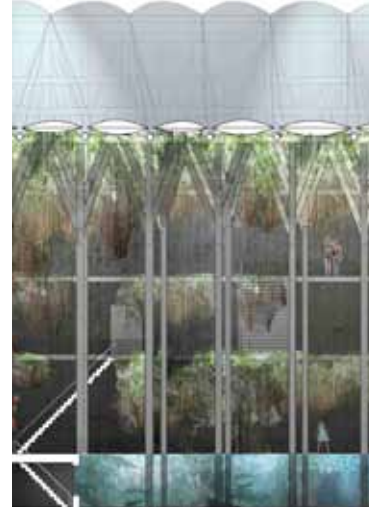
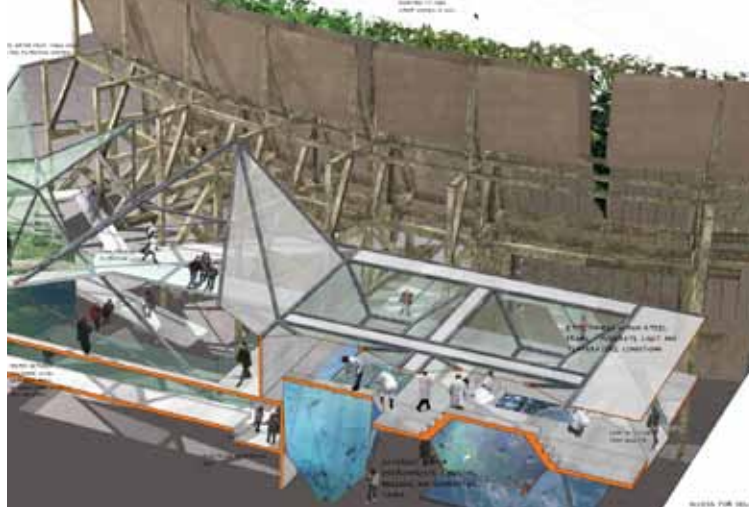
Semester Two: Zoo time! With the Penguin Pool saved for the nation but functionally unsuitable, ZSL have little time or space for architectural white elephants. Students proposed new immersion environments, inspired by the construction techniques and imagined specifications of animal that build, to put some magic back into the Mappin Terrace mountain and revitalise the forgotten aquarium deep within it's listed structure. Biota ecosystems and FishNet; endangered fish breeding colonies assert the Zoo's scientific pre-eminence and eco-mission at the outset of every visit.

Critics:
Allesandro Ayuso, Kevin Fellingham, Mike Kendrew, Brian Zimmerman(ZSL), Rachel Jones (ZSL).



opposite page: Obi Okoye, Harriet Partridge, Pip Phillips, Jose Ignacio Ortiz-Munoz, Sodam Kim.

this page: Kinga Rusin, Pip Phillips.



Yr 2: Walter How, Timothy Rowson, Dimitra Tsimpani, Melanie Fernandes, Azri Ahmad, Mahir Al-Rubaiee, Elliot Hughes, Shahmeer Khan, Kamran Muzaffar, Lee Hur, Kirisnathas Nalliah, Adeniyi Oliyide, Osian Roberts, Loreta Lukoseviciene, Fernanda Mugnaini, Ganna Paly, Aakash Pattni, Shivani Sivarajah.

Yr 3: Daniel Forster, Akos Kovacs, Temi Afemari, Alina Gutium, Rusul Hussain.

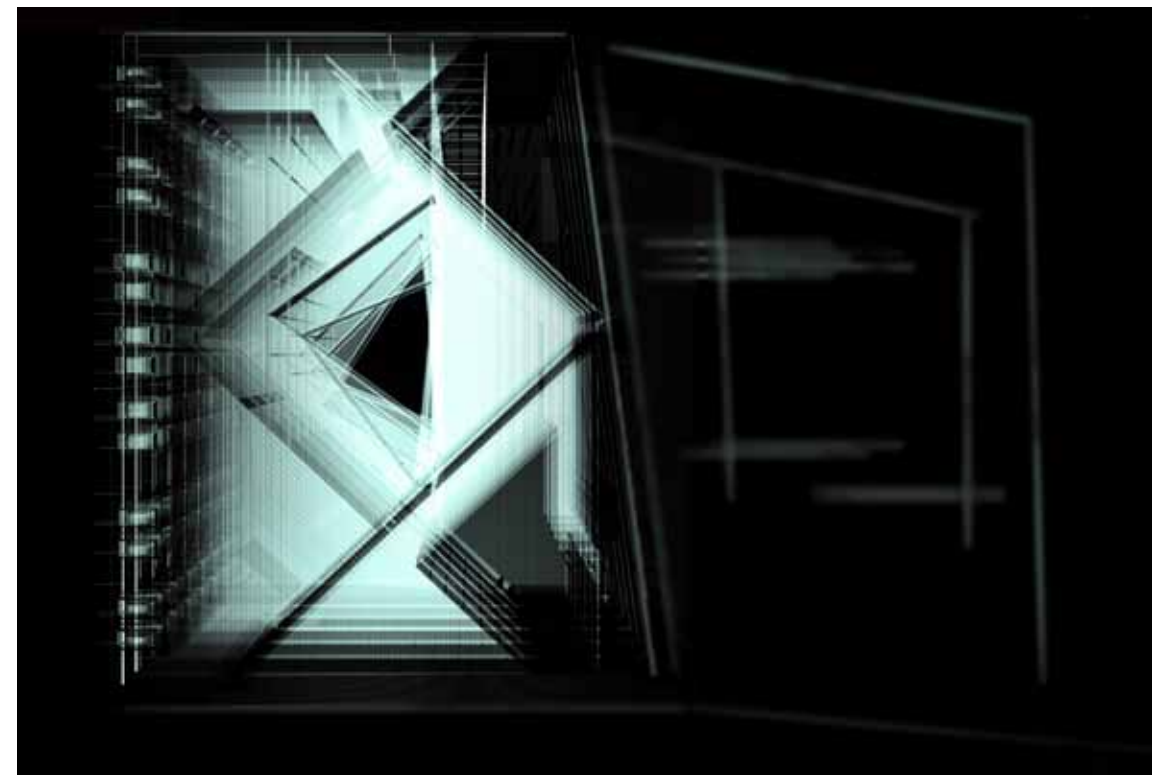
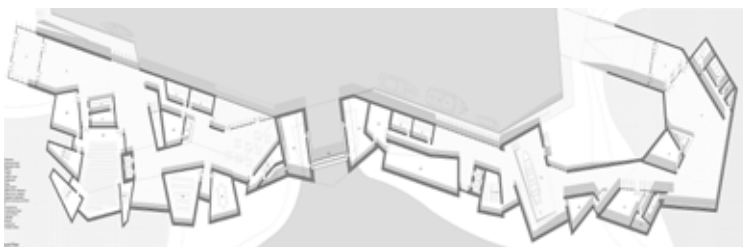
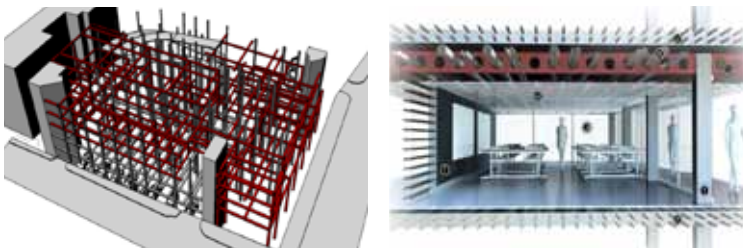
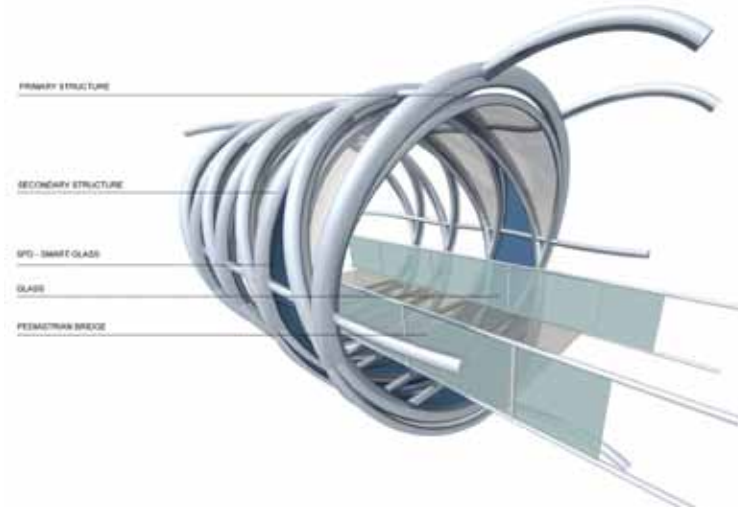
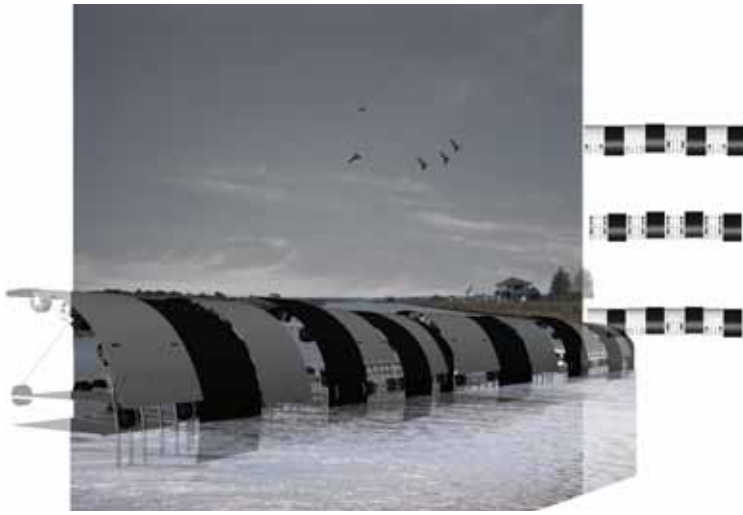
SEMESTER 1 DEPOT FOR SUSTAINABLE TRANSPORT

How Multi-storey car parks can be remodelled and made fit-for-purpose? By peeling away the layers, of course, as Hugh Turvey does – revealing hidden meaning and beauty in colliding electrons (X-rays as art). Depot – a training, holding and support facility for urban transport and also a museum for the redundant horseless carriage.

SEMESTER 2 SAMPHIRE FARM - EROSION, ERSAURE AND RECLAMATION

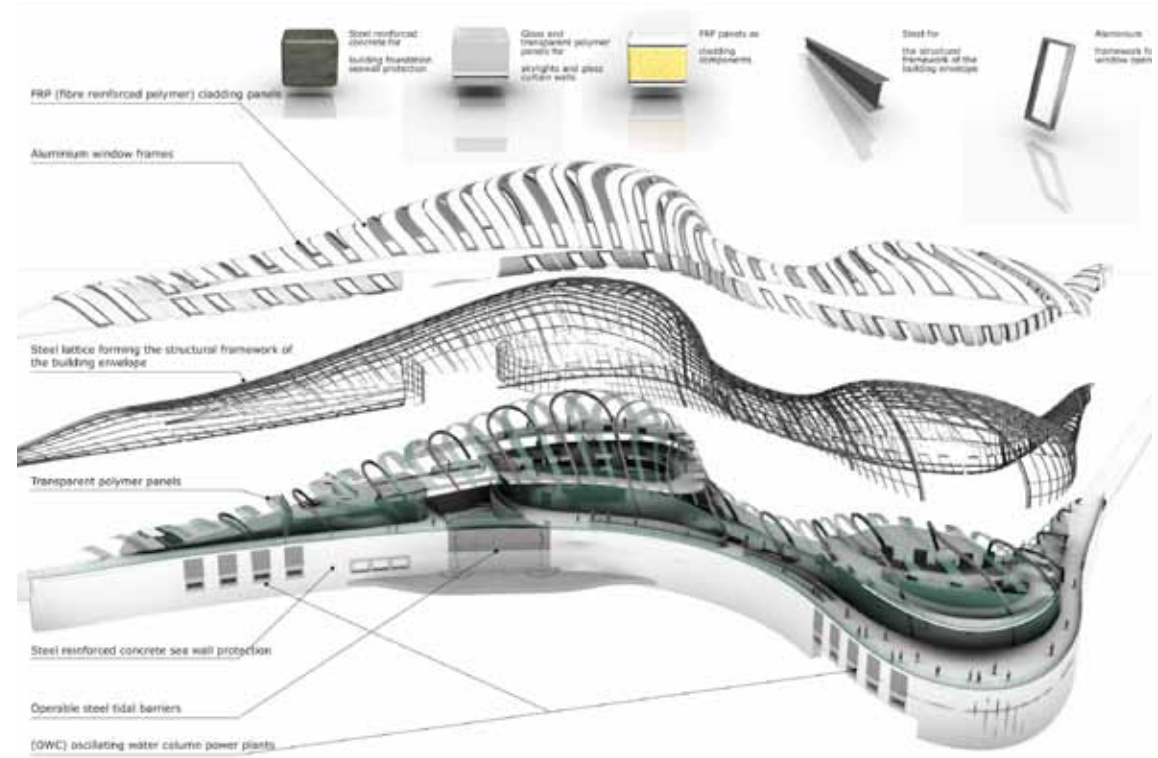
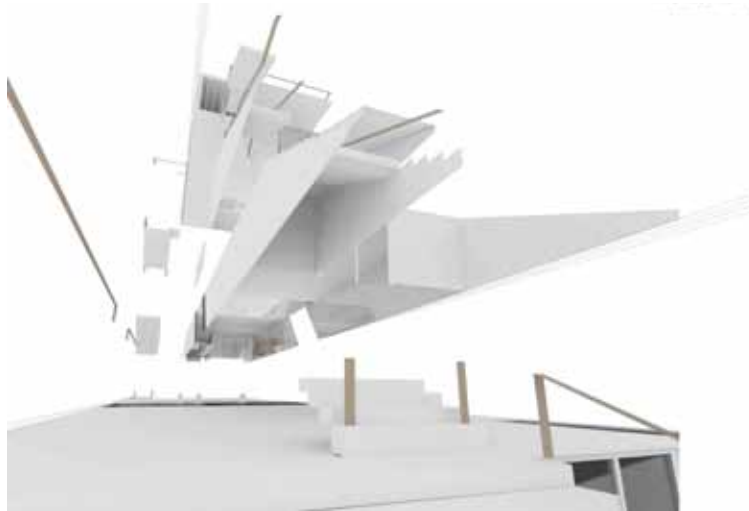
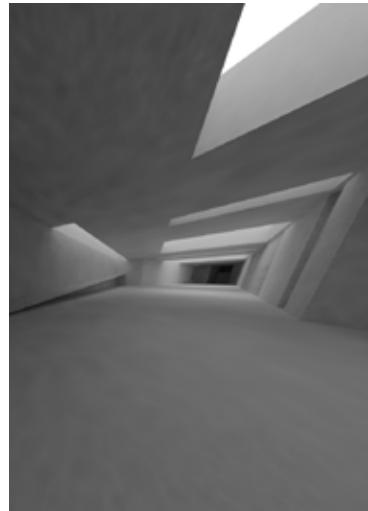
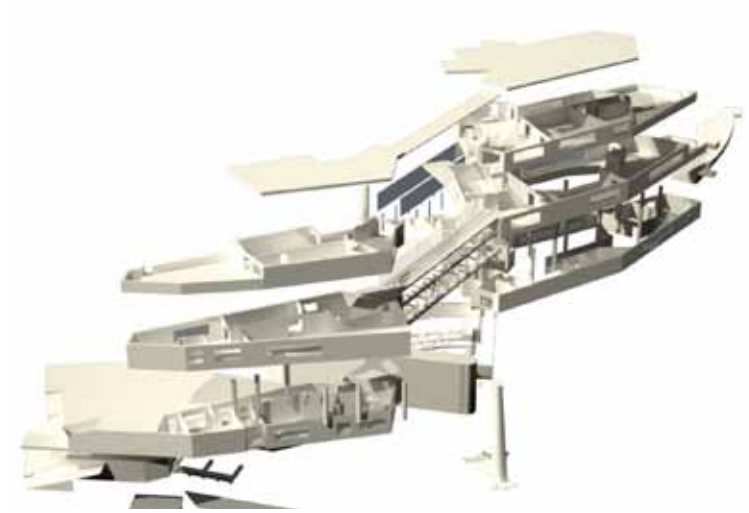
Two of the most fundamental challenges confronting the future of humankind are rising sea levels and coastal erosion. This potential cataclysm has many antecedents and a small sliver of the Suffolk coastline offers important clues in this context. A three mile stroll around Dunwich and Southwold encapsulates many of the global-wide environmental issues, as does the chosen site at the confluence of dunes and estuary. Climate change is a given, but how do we stabilise erosion and accommodate a museum, ship repairs, lifeboat, fishing fleet, bridge, cafes, educational centre, visitor facilities and a samphire farm?

Critics:
Kamil Dalkir, Claire Harper, Ross Lambie, Constance Lau, Hugh Turvey,
22



opposite page: Adeniyi Oliyide, Akos Kovacs, Daniel Forster, Loreta Lukoseviciene..

this page: Loreta Lukoseviciene.



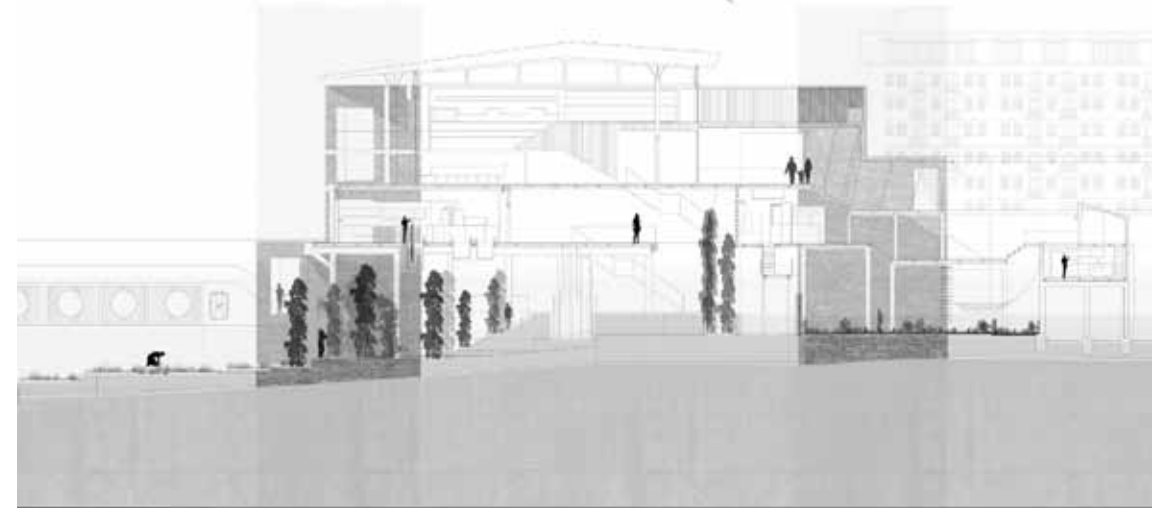
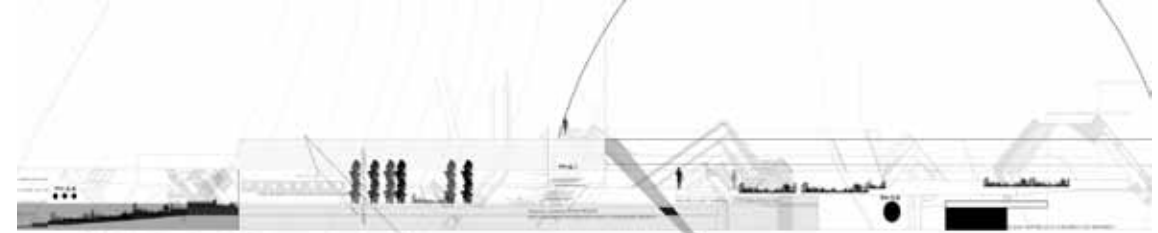
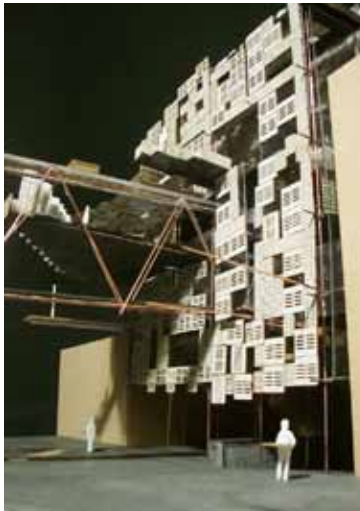
Yr 2: Eva Alberini, Lauren Cannon, Chloe Chambers, Louisa Cooper-King, Georgina Day, Craig Esiaka, Geoffrey Fung, Alice Hiley, Preta Mehra, Elis Misirli, Luke Murphy.

Yr 3: Che Sheng Cheng, Isobel Davis, Elliot Ewing, Tristan Hartley, Olanrewaju-Sheriff Kareem, Roque Martire, Agata Nowicka, Zipporah Ong, Robin Romei, Melissa Seraphin-Thomas, James Taylor, Mono Chiu On Tung, Christopher Watson.

The Light Theatre and The Water-House.

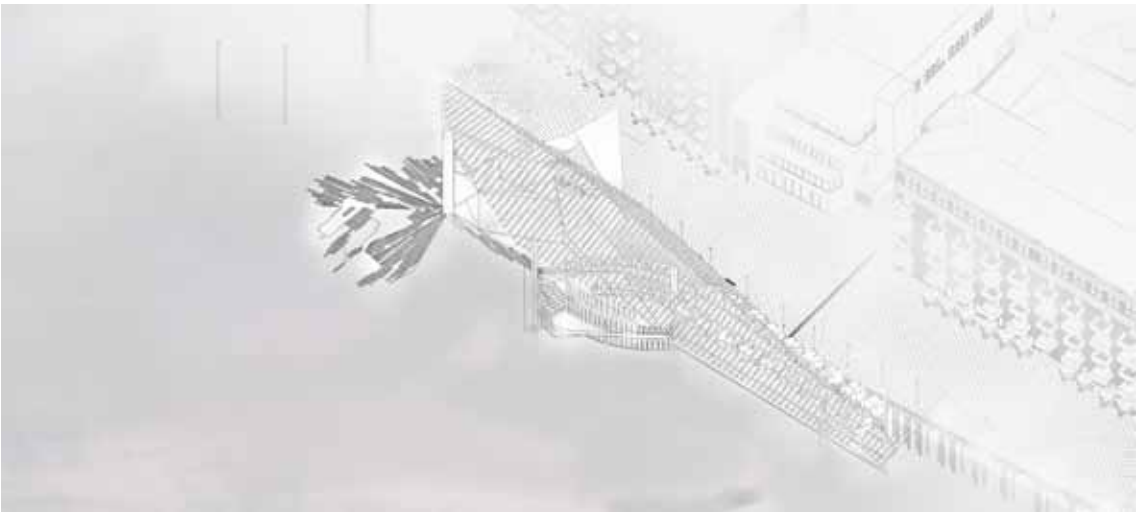
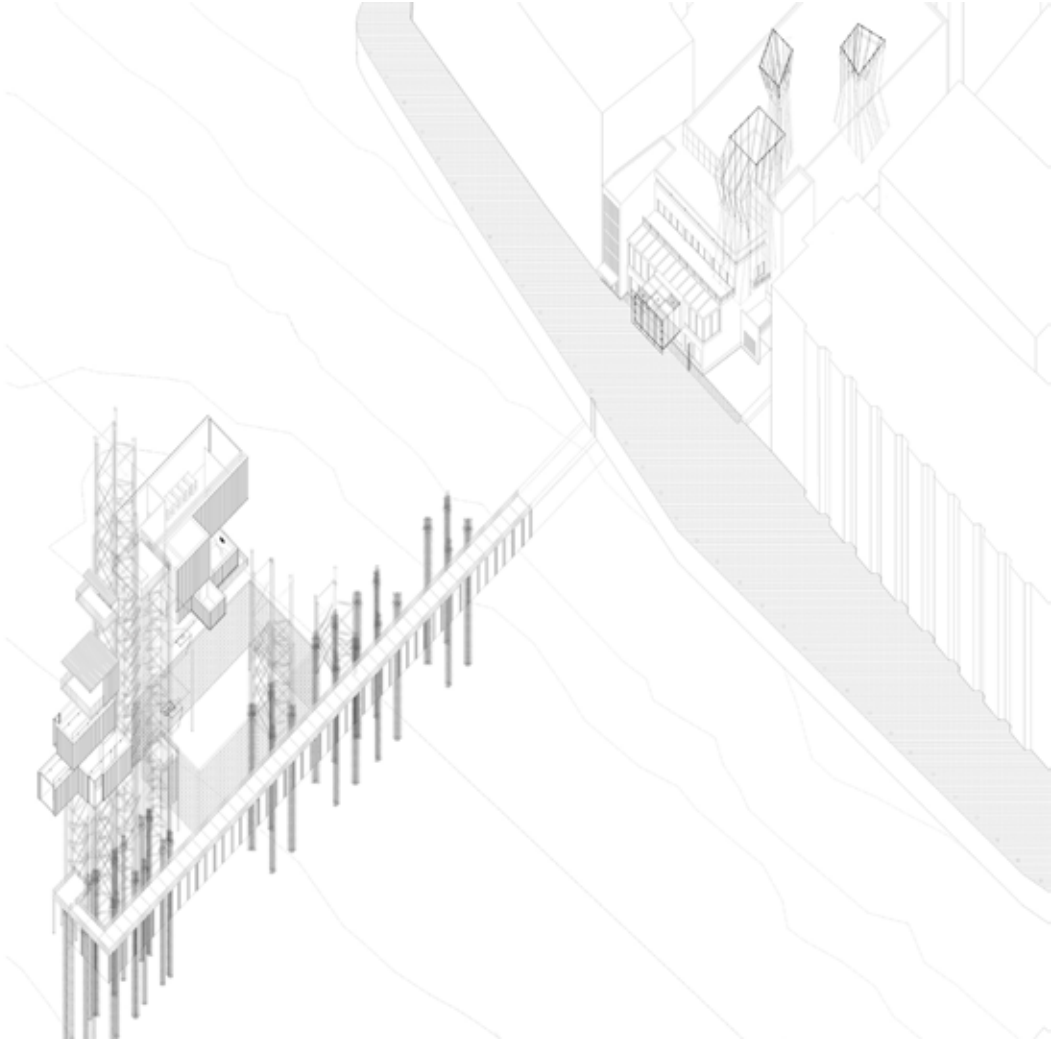
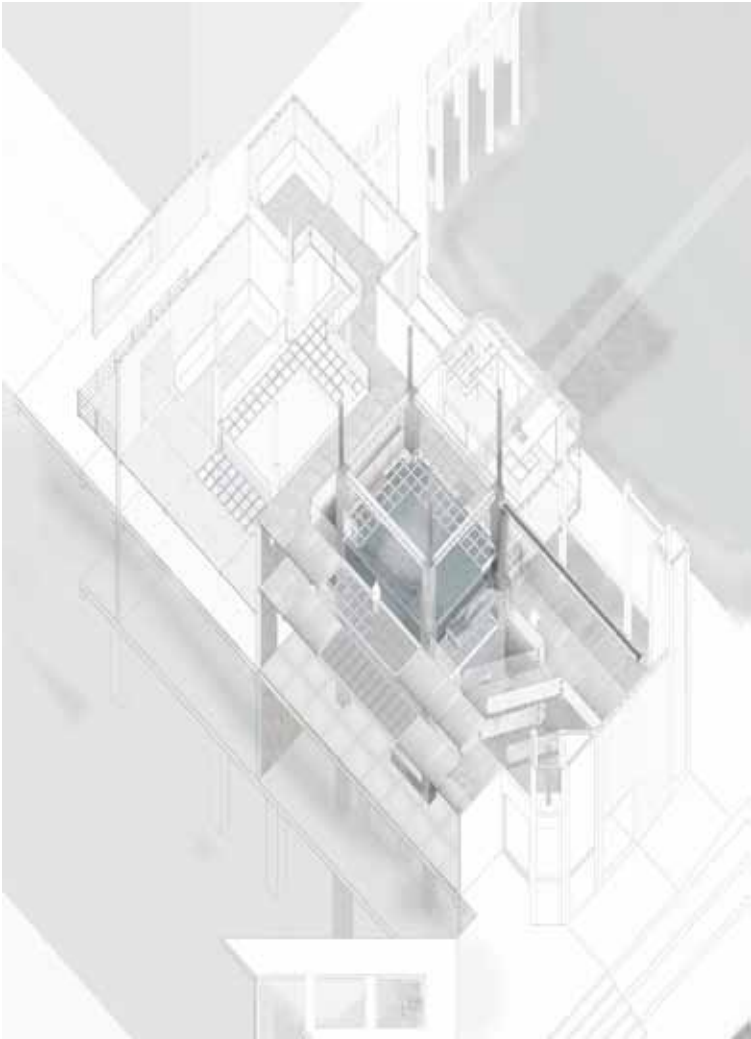
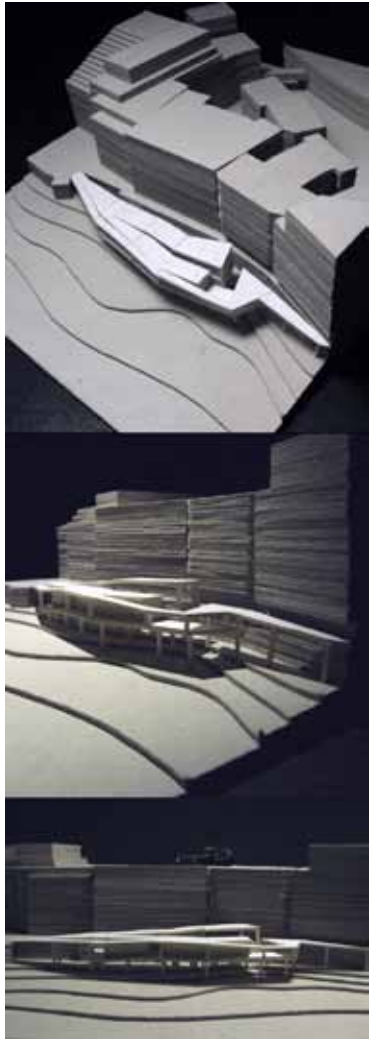
Studio 3's interest in design processes and the experience of architecture as an ongoing response was explored through two themes: light and water. The notion that design is not a static course of action, but a continuous development through the project as new conditions and circumstances arise started with John Pawson's *Plain Space* at the Design Museum. This served as the starting point for The Light Theatre, in which ideas of materiality and construction were vital to the definition of 'light'. These concepts were demonstrated through the interweaving of physical architectural spaces and ephemeral qualities of light. The individual ideas and the design language adopted to construct this theatre were furthered in The Water-House. This drew from earlier definitions and physical manifestations concerning the design of 'light' which were reinvented and applied to the study of 'water'. The projects explored how the manipulation of light and water as architectural interventions were able to simultaneously inform and engage with the site.

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



opposite page: Tristan Hartley, Agata Nowicka, Zipporah Ong.

this page: Isobel Davis, Zipporah Ong.



Yr 2: Gulistan Aslan, Larisa-Cosmina Bulibasa, Eleftherios Dousis, Esther Gubbay, Emma Hargreaves, Olegs Kravcenko, Calum Lewis, Samuel Michaelsson, Ahet Ozdemir, Maria Pavlou, Dana Riaz-Nejad, Sean Riddington, Mojtaba Shahrestani, Junaid Jamadak, Daniel Salguero.

Yr 3: Maria Carvalho Levy, Roy Ikoroha, Joanna Mailli, Zipporah Ong, Mariusz Podkrolewicz, Selina Yau.

Pure fabrication

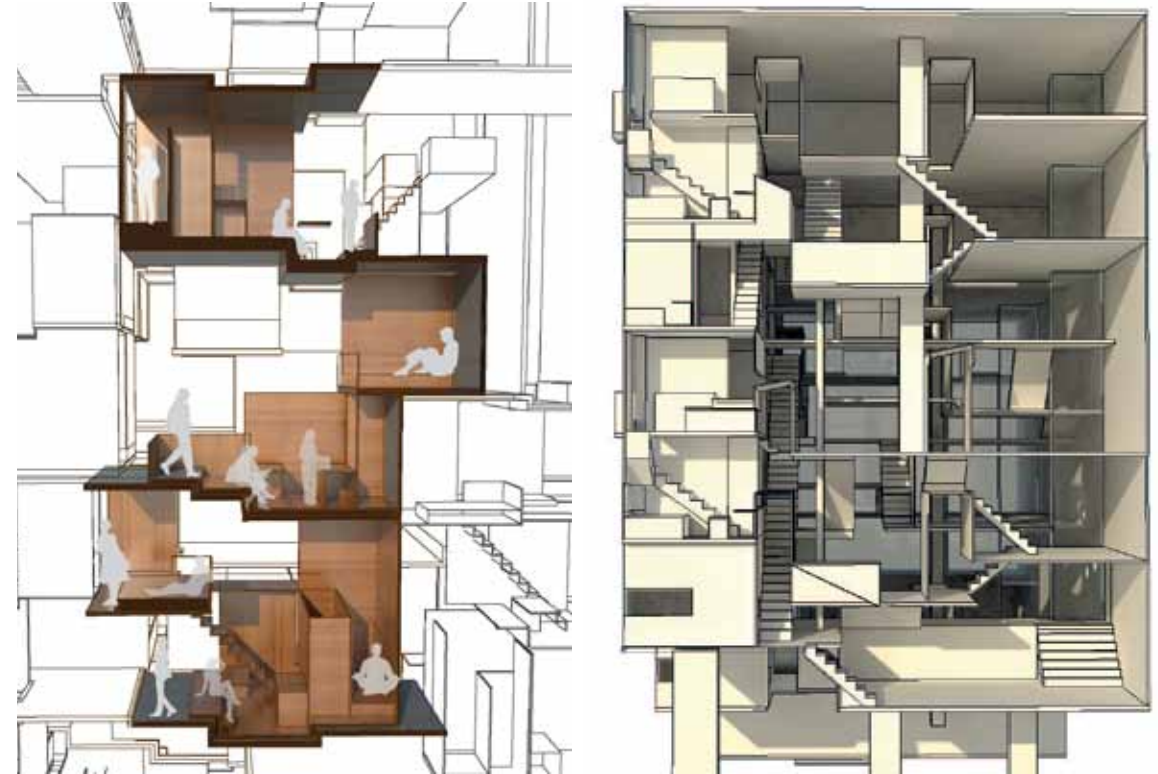
DS04 continue its works on the physical and digital possibility of an architectural education, structured around a series of exercises, that aimed to expose students to the possibility of a sensorial, productive, and reactive space. The year started with composition, pattern and tectonics exercises, leading into a smalls projects dealing with dry pre-fabrication and light weight construction. The final project; a mixed used program including accomodation has a typology of a vertical building, but has no real site, instead, it has a series of climatic, and morphologic constraints that had to be described, developed, and exposed.

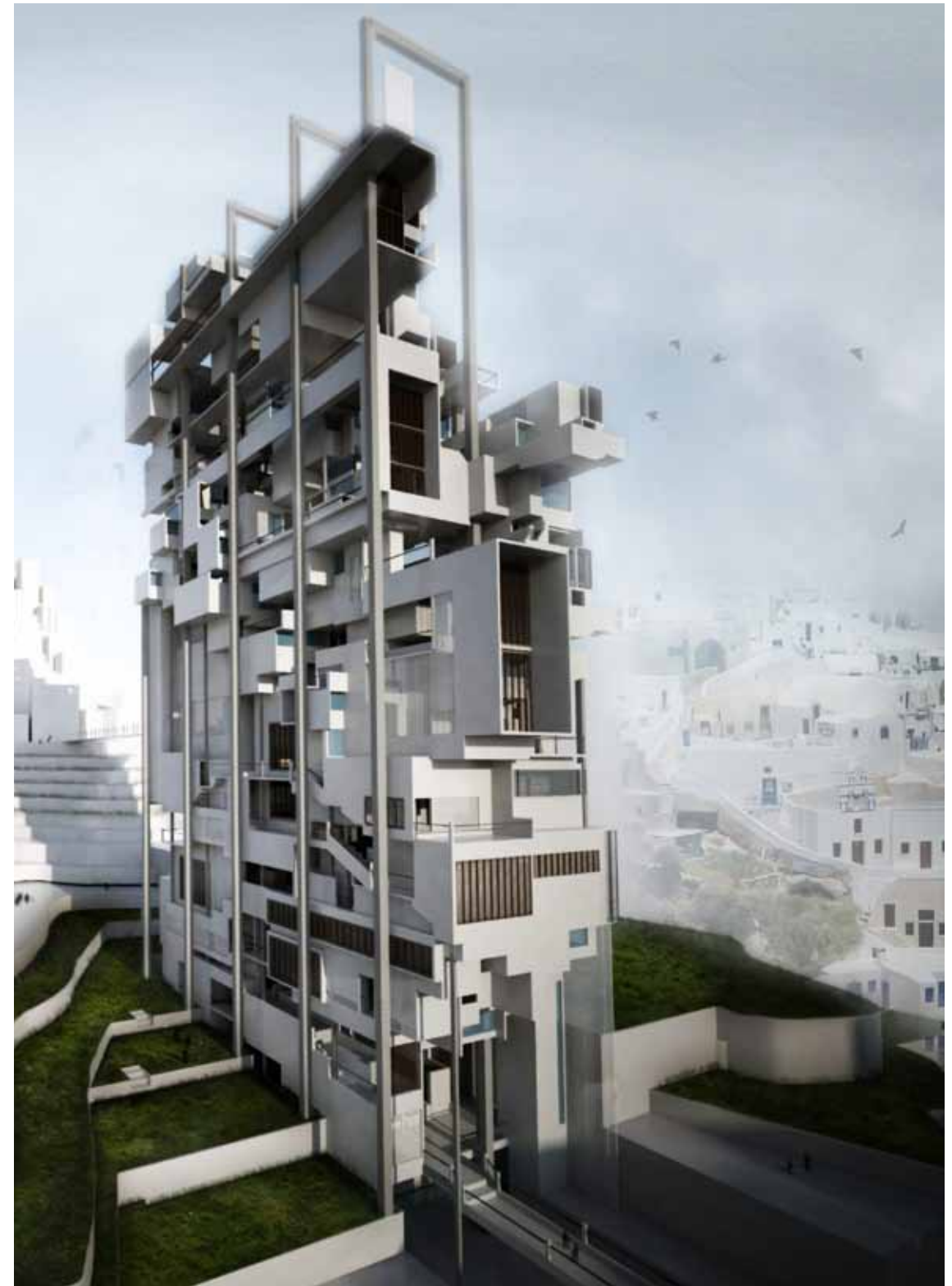
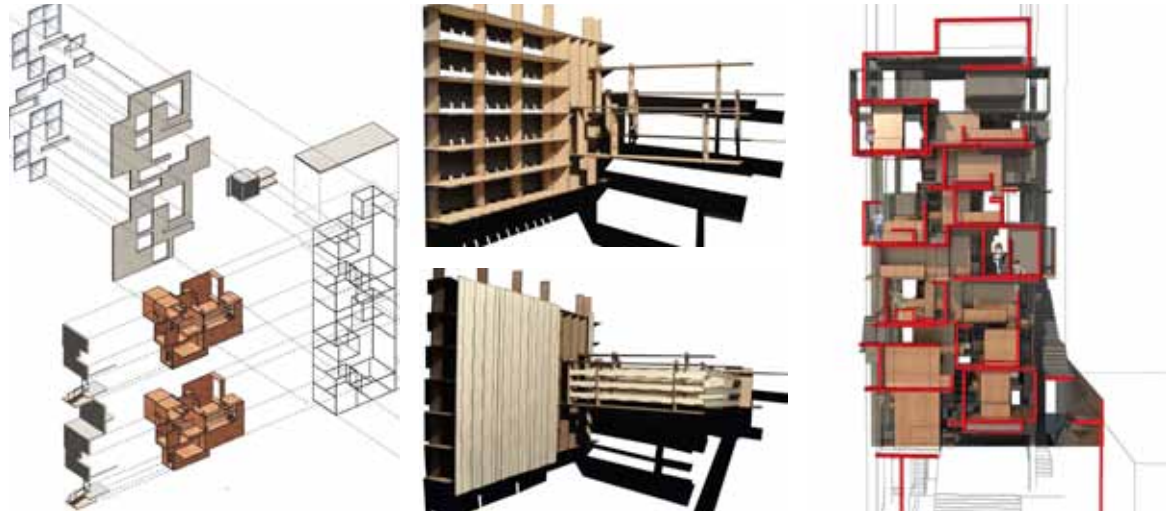
Program came later from Court hall, to church or mosque, allowing floors and walls to develop into grounds and volume to rotate, slide, split and unfold. The studio play with notion of Typical Atypical, Privacy and Exposure, Advertising and Introversion, Screen and Image, Sensors and Effects, Abstraction and Situation, Constraint and Creativity, Scale and Occupation, Fabrication and Projection, and finally Skin and Screen.

critics:

Richard Difford, Jon Goodbun, Kamil Dakir, Tsehayou Mengistu Luis Reis, Shane Bowen.

Special thanks to Jed Dutton





opposite page: Ahet Ozdemir, Larisa-Cosmina Bulibasa, Joanna Mailli.

this page: Selina Yau

Yr 2: Noor Al Muftah, Khalid Birawi, Salima Ben Jelloul, Josh cather, Dafydd Jones- Davies, Yasir Ibrahim, Alexia Michael, Chun Mo, Harriet Nesbitt, Irene Papayianni, Krupali Patel, Cameron Walker, Natali Zimina.

Yr 3: Selcan Ali- Cenap, Caroline Capaccia, Iyoub Elkrami, Jeronimo Garcia, Darren Grist, Boz Ijacic, Edward Mascerenhas, Dimitra Panteli, Alyona Prykhodko, Urszula Sterczewska, Gemma Wheeler.

Interior pathway studio:



Following on from the 'interior space' symposium, the studio investigated the transformation of Exmouth Market, and its adjacent Spa Gardens, in the Clerkenwell area of London.

In Semester 1, students were asked to design a live/work studio house for a particular artist/ designer/ musician 'in residence', within two existing terraced bays of the market, connecting the market street with the gardens behind.

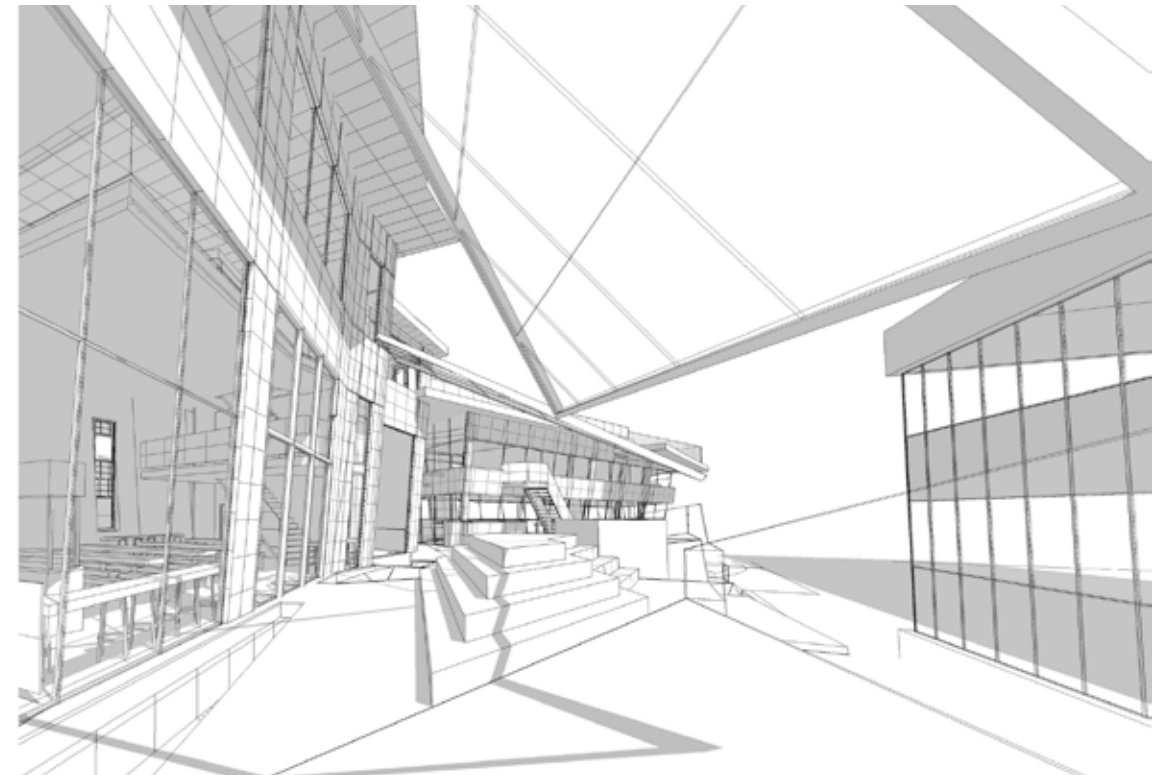
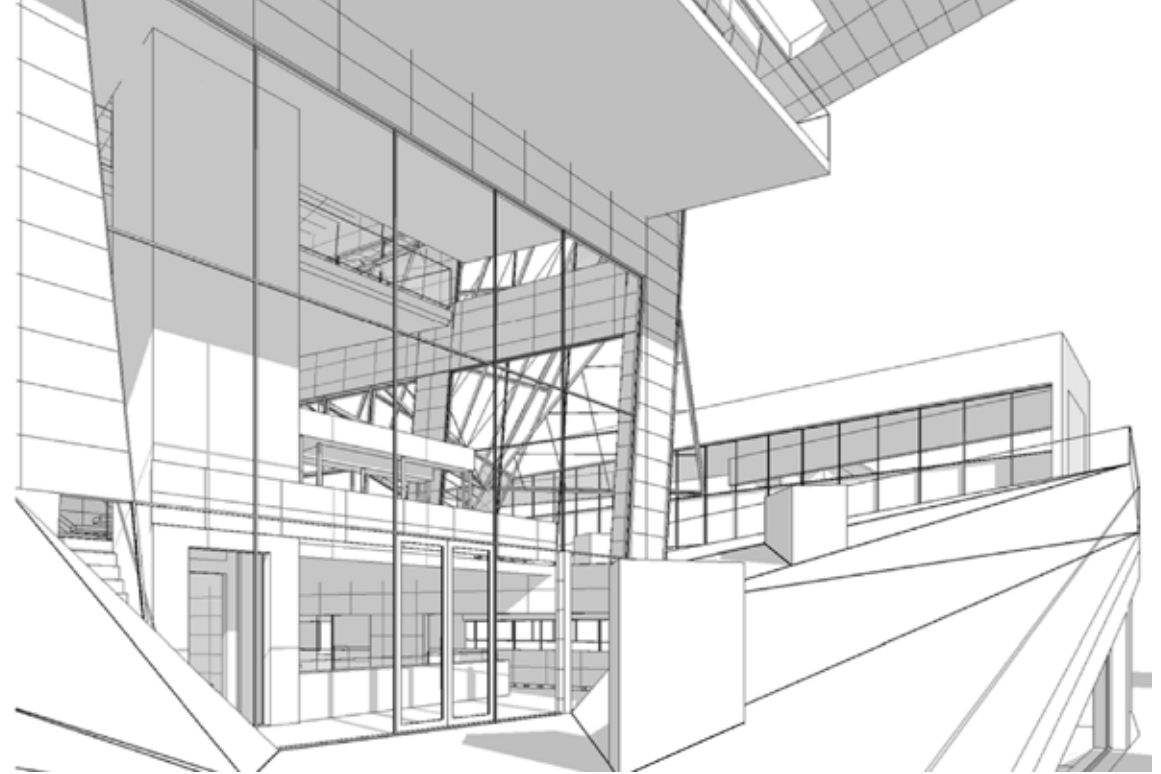
In Semester 2, we moved from a more personal scale to a much greater level of complexity, based on the notion of a 'community college of arts'. Level 6 students were sited next to the Finsbury Health Centre, and level 5 students were located at the opposite end of Spa Gardens. Both locations dealt with the transition of 'city' to 'park'. The detailed briefs, which responded to the individual students' interests, focussed on spaces for making, rehearsing, performing and displaying. The themes of inter-relationship of arts, and community access, were emphasised, as was the notion that the whole should be greater than the sum of its parts. We encouraged model making as an effective and enjoyable way to develop these designs.

Critics
Shyam Patel, Michael Guy, Alan Lamont.



opposite page: Caroline Capaccia.

this page: Gemma Wheeler.



opposite page: Edward Mascarenhas.

this page: Darren Grist.

Yr 2: Gouda Adomaviciute, Kerim Agius, Mutahar Ali, Ria Bhavnani, Lucia Bruton, Adriyana Dimitrova, Virginia Farrar, Emma Flewin, Michelle Ho, Pania Nasrollahi, Jehan Osman, Owen Pearce, Tanya Rabee, Aqliah Razick, Aikaterini Tsitouridou.

Yr 3: Saqib Ahmed, Selen Ali-Cenap, Danielle Brown, Sze Chung, Simon Davis, Judiel Pasia, Andrew Philippou, Alberto Pipitone Halimi, Peter Wildor, James Williams.

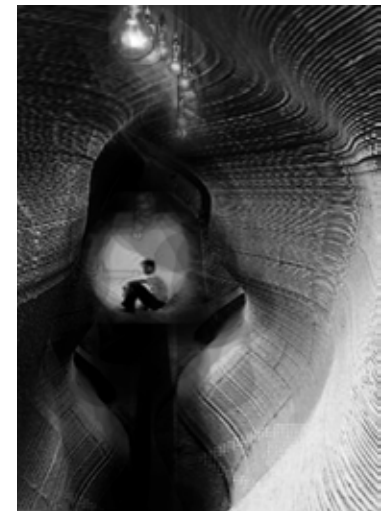
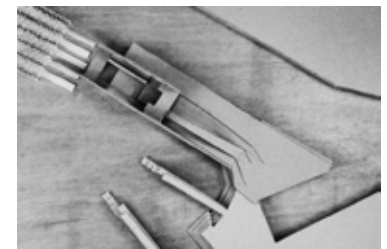
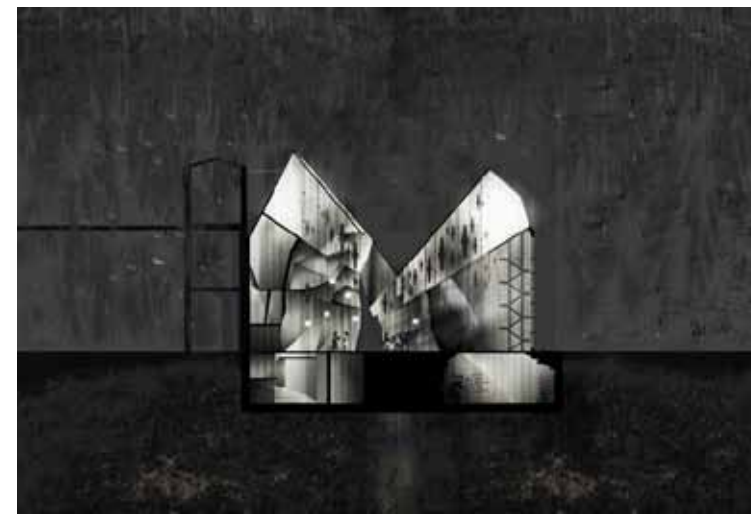
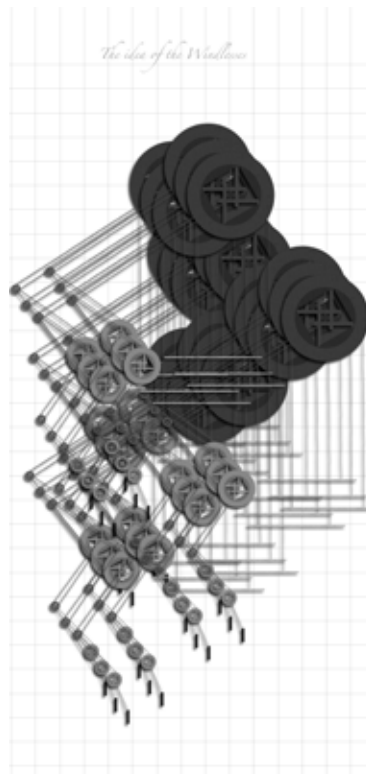
The Theatre / manufacturing the maritime

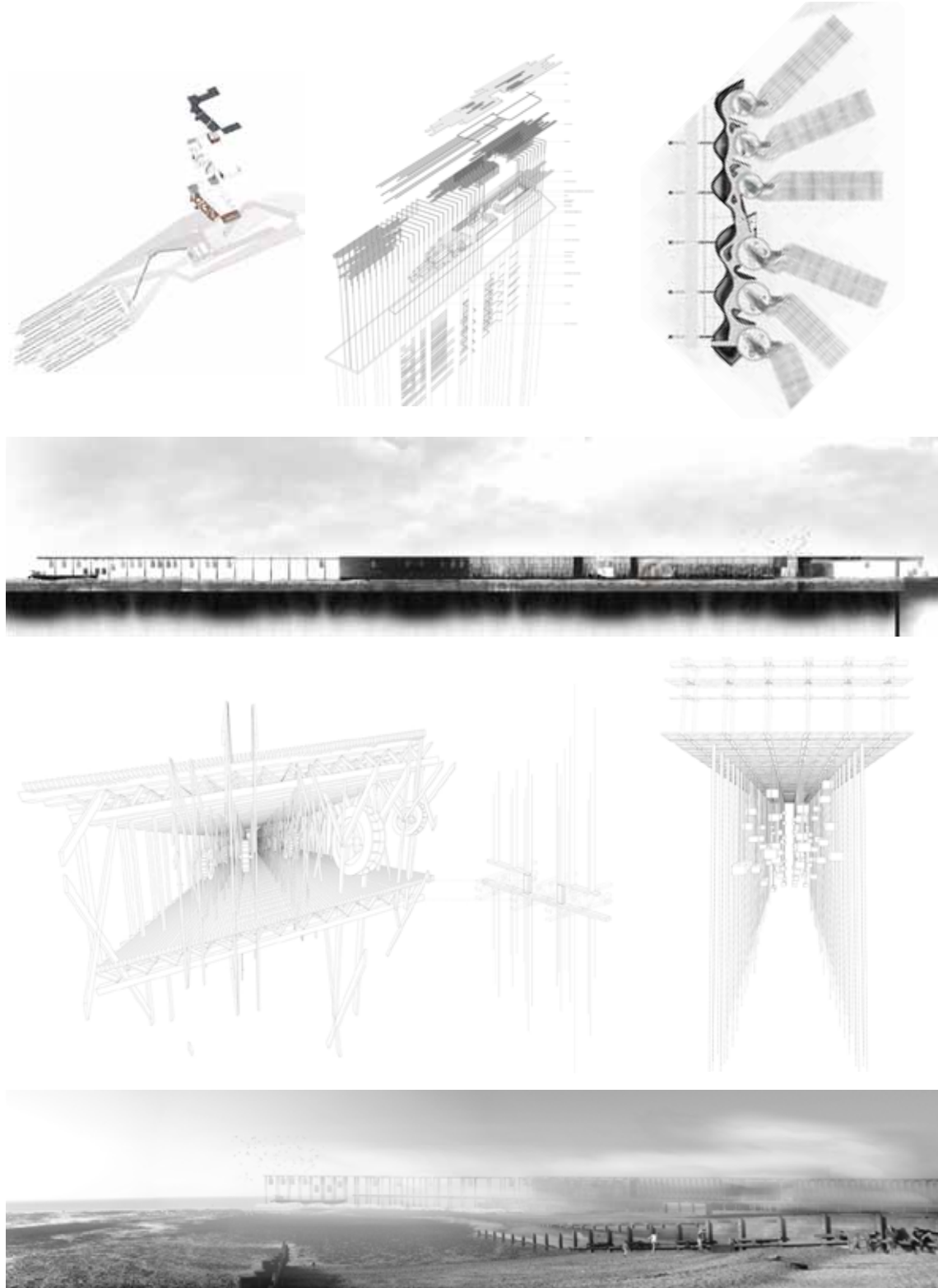
Stepping through a blank door in a wooden hoarding last summer we found the site of the first purpose built theatre in London where Romeo and Juliet was first performed. Plays, gambling, drinking and the like were frowned on by the city fathers. They were beyond the pale, literally outside the city walls, which explains the location of The Theatre. This location and history is the inspiration for a project to design a theatrical experience for Shoreditch which reflects on an everyday activity in the locality.

Whitstable is a prime example of how tourism has revitalised the declining local economy and industry through oyster production, consumption and the annual Oyster Festival. The design proposals for Whitstable sought to integrate a manufacturing enterprise within the poetic landscape through the revival of an existing declining industry or one that once thrived here. The theatrical quality of touristic activity was exploited to make a new public space. This is a project deeply concerned with landscape and our response to it.

Critics

Nicola Ancola, Michelle Collins, Chris Sutton, Rosie Ellis, Neil Kiernan, Jeff Kelly, Nigel Lusty, Heather Knight, John O'Shea, Stephen Spence, Julian Williams.





opposite page: Selen Ali-Cenap, Owen Pearce, Kenzaf Chung.

this page: Kenzaf Chung

Yr 2: Robert Allison, Georgia Follett, Rishi Davda, Hurshida Kara, Spencer Karimakwenda, Cathy Nyarkoh, Panayiota Toumba, Ekta Vekaria.

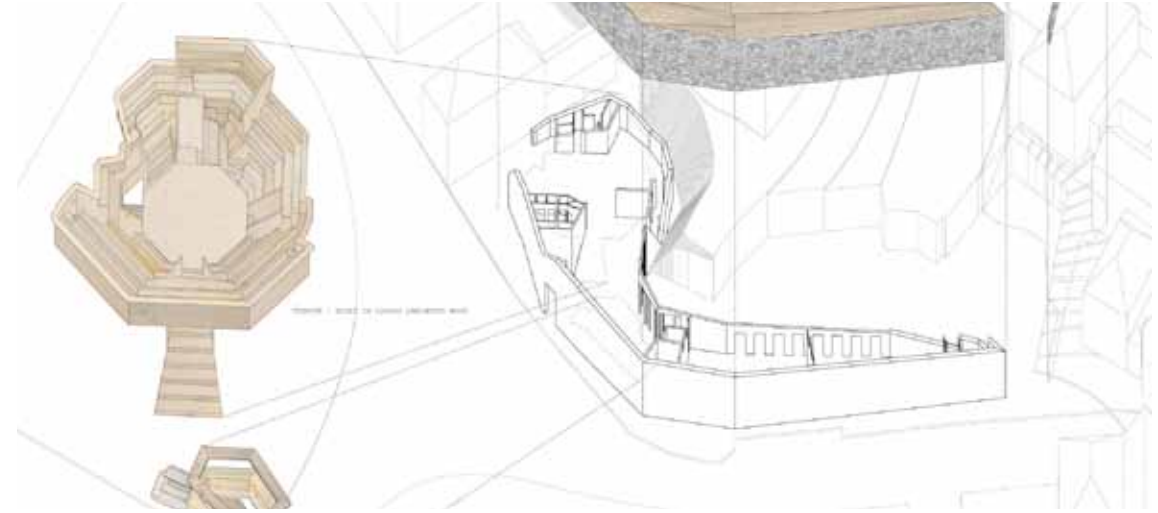
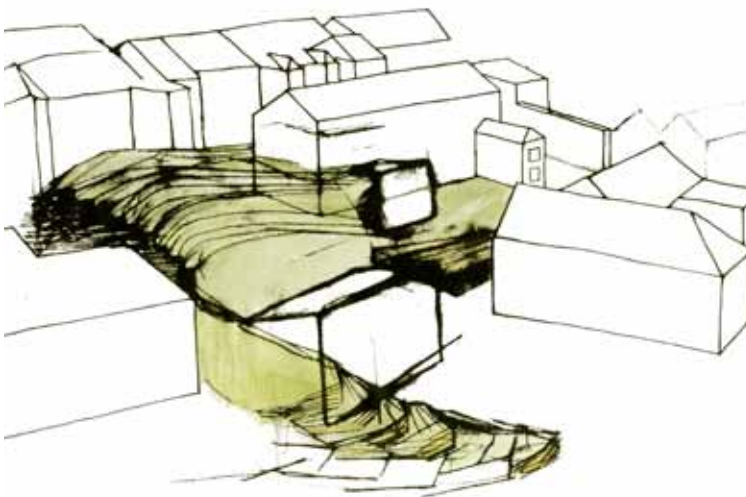
Yr 3: Marius-Emanuel Coste, Alex Dickie, Funda Dogan, Minos Georgiou, Joao Garcez-Maria, Ruth Gattegno-Jacob, Lucian Grant, Danielle Mimran, Minh Nguyen, Leighanna Patel, Russell Perrett, Elle Phan, Hafsa Rajee, Mandeep Singh, Kyra Wood.

Salon for the School of Life, Dalston / Performing Arts, Rye

Semester 1: Dialogue Dress, Dalston Studio 7's year began with a Paper Wedding Parade in Dalston. Deconstructed garments were drawn, overdrawn modelled and remade in paper and worn to initiate dialogue with members of the public. Relocated to a disused shop in Dalston Lane, the dialogue acted as the generator for a Salon for the School of Life, a temporary home for a short series of events to which the public would be invited. An incubator for change, the Salon developed into a site for contemplation, provocation and transformation.

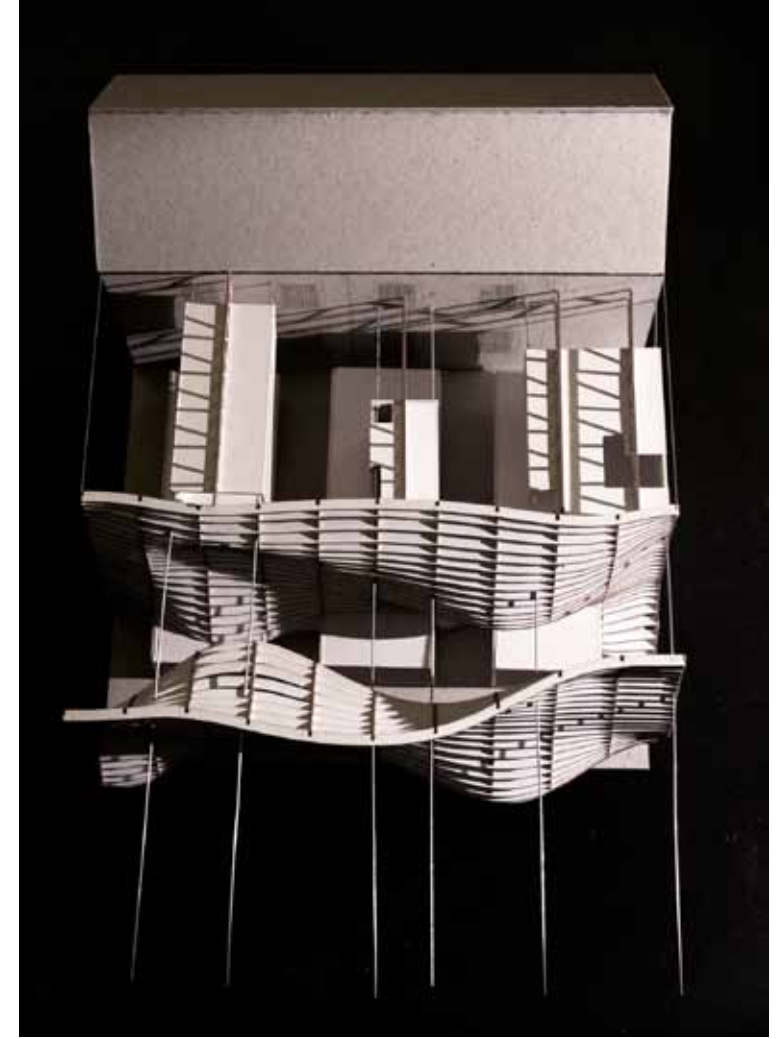
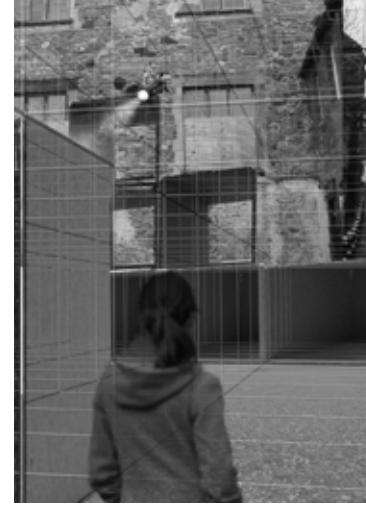
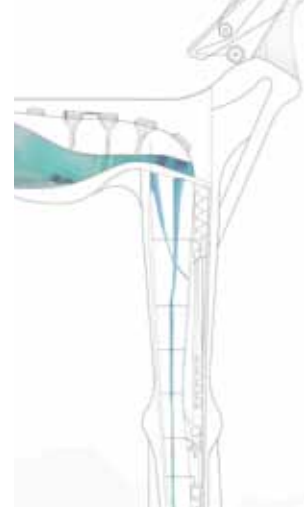
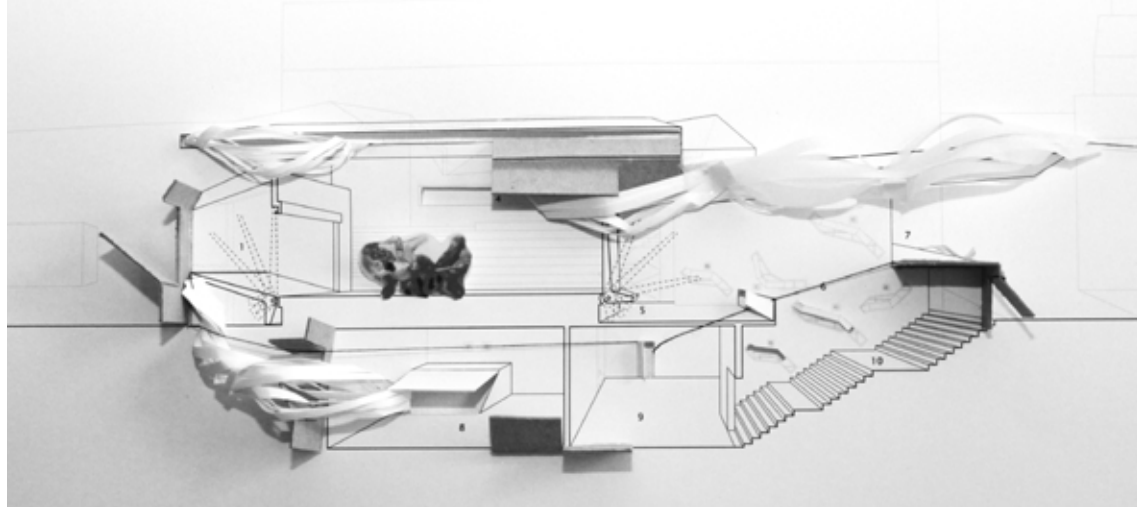
In semester 2, we continued to consider the shifting focus of East London's Bohemia, this time to one of its literary outposts in Rye, Sussex. Using 2 sites, one including a 16th Century monastery, the other a petrol station at the entry point to the town, we have interrogated the landscape and history of Rye and its social and cultural location within the South East. Through a series of studies, we have explored the nature of performance in the 21st century and its relevance and potential in a small town, proud of its creative and cultural heritage.

Critics:
Steve Neuman, Lucy O'Reilly, Roman Pardon, Alicia Pivaro, Emma Cheattle
42



opposite page: Cathy Nyarkoh, Ruth Gattegno-Jacob.

this page: Elle Phan, Kyra Wood, Lucian Grant, Hurshida Kara.



opposite page: Ekta Vekaria, Georgia Follett, Kyra Wood, Spencer Karimakwenda.

this page: Alex Dickie, Lucian Grant, Robert Allison, Ruth Gattegno-Jacob.

Yr 2: Melissa Adu, Matthew Barnett, Aneesa Bawa, Gina Carceres-jimenez, Bianca Clay, Despoina-mysini, Daouklioti, Kainaz Karkaria, James Newton, John O'sullivan, Chandni Patel, Zahra Said, Andre Tajichman, Nicoletta Tofaridou.

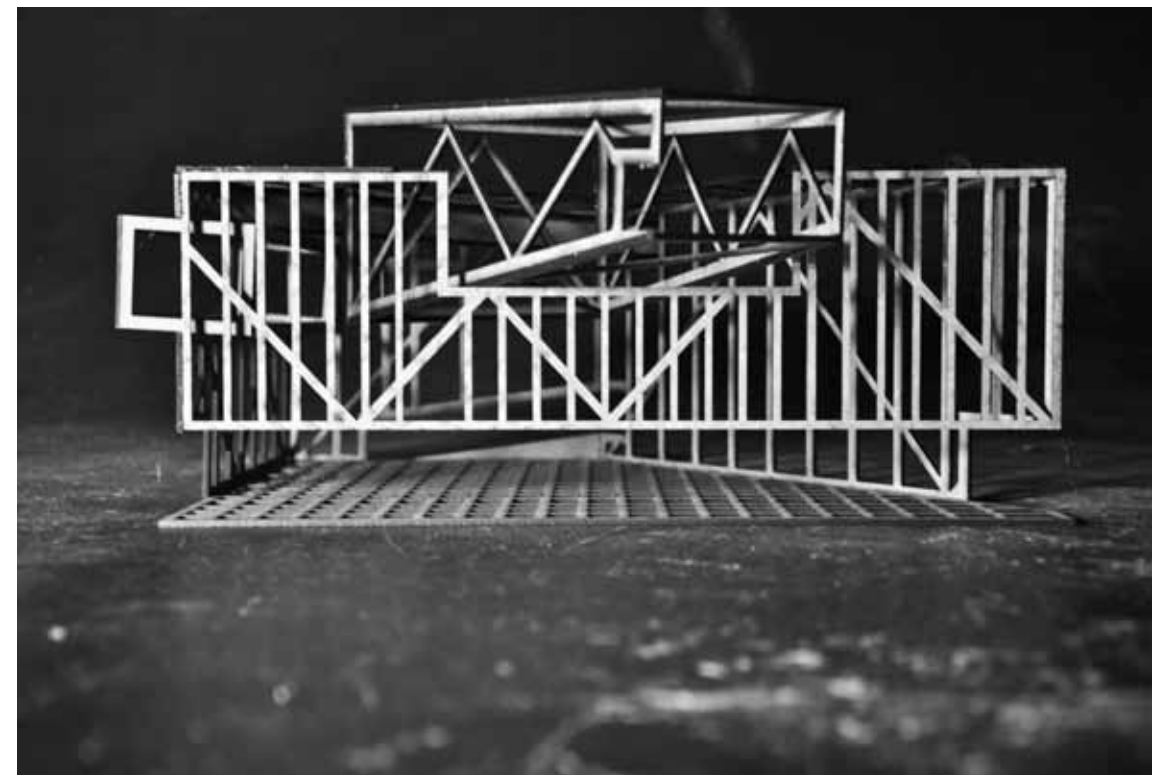
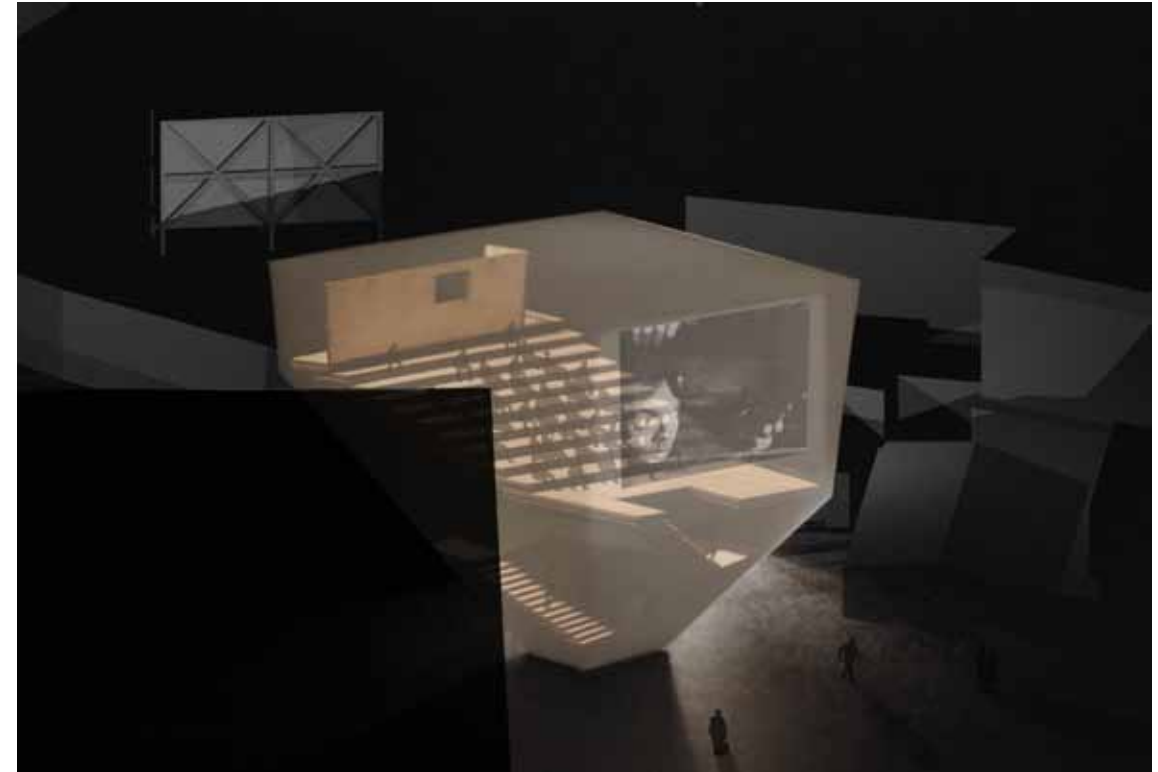
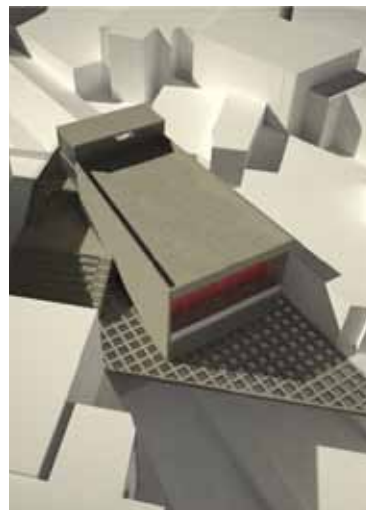
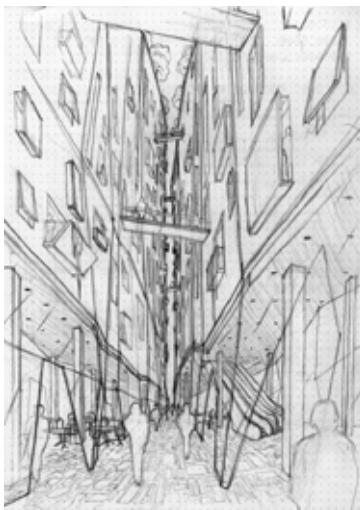
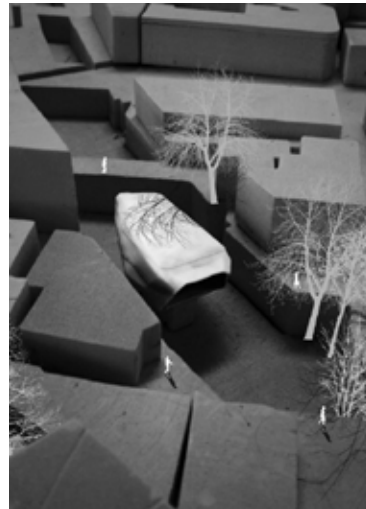
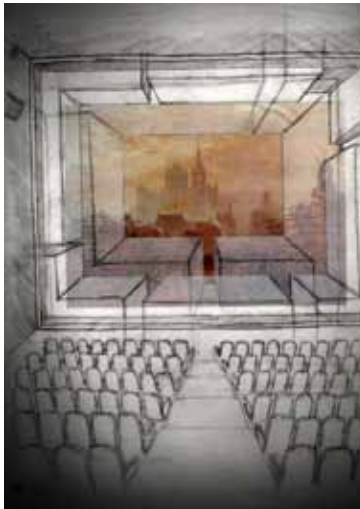
Yr 3: Natalia Boguslawska, Jimi Deji-tijani, Kris Fontaine, Liam Houghton, Aaron Masonde, Sean Pacileo, Jermaine Parry.

Rooms with view

Semester One
Through cinematic perceptions of city space we developed designs for a co-operative arts cinema to be embedded in the dense and complex fabric of Kings Cross. Then we took a trip to Barcelona where the highlights included Enric Miralles' Cemetery at Igualada, the Barrio Gotico and Barceloneta, these especially gave us food for thought for our second semester project:

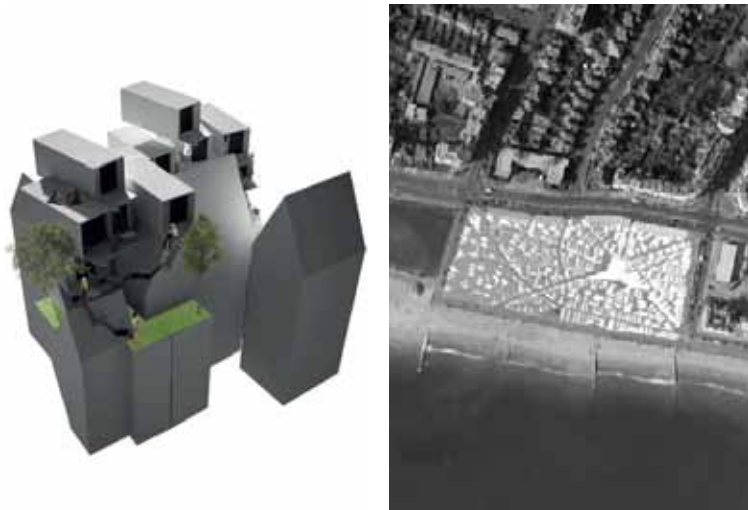
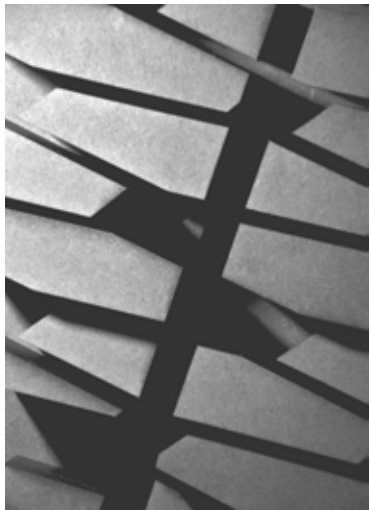
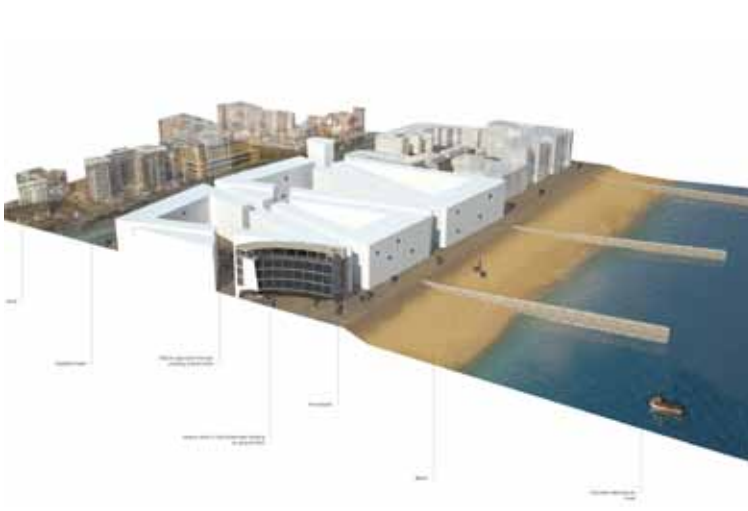
Semester Two
We initially asked students to make plans for a high density urban quarter on the King Alfred site on the beach front at Hove in Sussex (where Frank Gehry's 'Four Maidens' project was meant to be). Then the brief was to work on a programme for a hotel that played with the dialectic of expansive sea views on one side and a lively new urban quarter on the other.

Guest Critics:
Jan Kattein, Steve Neuman, Phil Hamilton, Jane Mcallister.



opposite page: John O'sullivan, Liam Houghton, Matthew Barnett, Zahra Said.

this page: James Newton, Zahra Said.



opposite page: John O'sullivan, James Newton, Kainaz Karkaria, Matthew Barnett, Sean Pacileo, Zahra Said.

this page: John O'sullivan, James Newton.

Guest Lecturers and Technical Tutors: Anis Abou-Zaki, Scott Batty, Paul Bavister, Lamis Bayar, Bruce Bell, Cristiano Ceccato, Tessa Cox, Howard Davies, Thomas Elizade, Yonca Ersen, Peter Evans, John Farrell, John-Paul Frazer, Massimiliano Fuksas, Ed Garrod, Ruth Gibson, Paul Gildea, Colin Gleeson, Reena Gogna, Paul Hardman, Owen Hatherley, Daniel Hirschmann, Matt Jones, David Kendall, Chris Leung, Bruno Martelli, Anna Minton, Ben Morris, Emma Moseley, Mike Moxley, Remo Pedreschi, Rashmi Sonal, Mark Taylor, Emmanuel Verkinderen, Phil Waind, Andrew Watts, Andrew Whiting.

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

UNDERGRADUATE

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

FIRST YEAR

Introduction to Technical Studies is a lecture-based course that introduces students to basic structural and environmental principles and aims to establish building technology as a key component of architectural design thinking. Students conduct a set of case studies through research and direct observation, and receive a series of lectures that are broadly based around the contents of Introduction to Architectural Technology (Silver, P. McLean, W. Laurence King, 2008)

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

SECOND YEAR

Making Architecture is a lecture and workshop based course that introduces students to the relationship between building technology, the construction process and the practice of architecture. Through the study of current practice - as illustrated by visiting practitioners (architects, engineers and fabricators) - students look at how architectural projects are conceived, illustrated and realised. Students conduct a workshop exercise that can be applied directly to their particular design programme.

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

THIRD YEAR

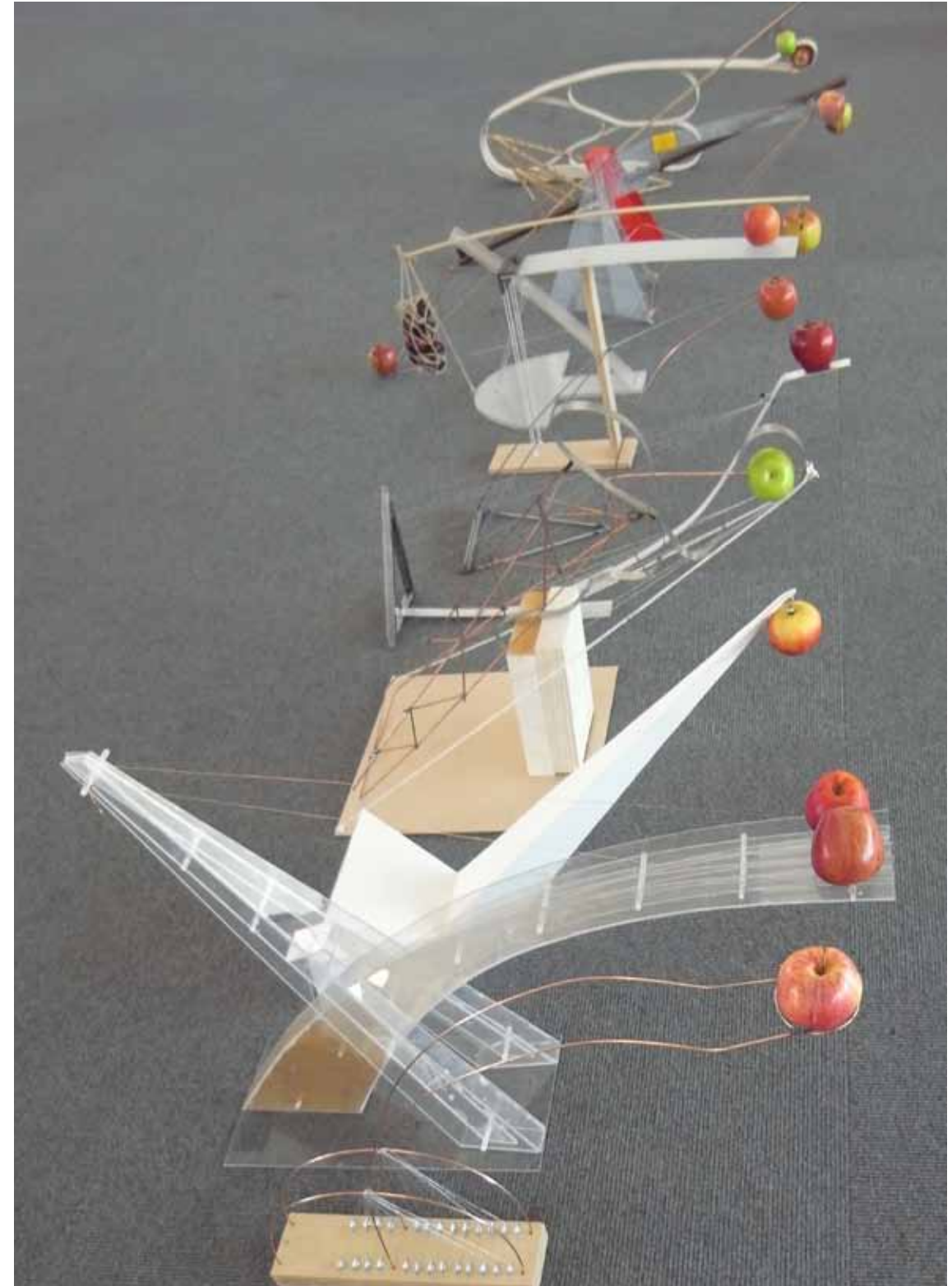
Applied Technology introduces students to more specialized engineering techniques, fabrication processes and materials, and are exposed to analytical software for environmental modelling. Visiting structural and environmental engineers alongside other specialist consultants deliver regular lectures,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

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

to be read in conjunction with their design work. This report contains: A clear description of the Structural Logic of your proposal - the principle forms and how these are to be achieved; the identification of the principal structural and cladding elements their material composition and connection details, and a clear environmental strategy - how the building deals with thermal comfort, acoustics and day lighting.

DIPLOMA

Throughout the first semester weekly Thursday evening lectures feature leading architects, engineers and thinkers who discuss architecture through a predominantly socio - technical perspective. The talks encompass innovative design methods, new materials and fabrication techniques and the changing environmental imperative. These talks aim to inspire and stimulate students with a host of differing approaches to the technology of architecture. Applied Technical Studies is a report that final year Graduate Diploma students produce alongside their Major Design Project. The reports look at project specific technologies, some of which may be highly speculative. Diploma students are supported by a comprehensive team of architects, structural and environmental engineers and interaction designers who attend weekly consultancy sessions.



Dip 1: Kayleigh Dickson, George Hintzen, Marina Karamali, Athanasios Korras, James Pearson, Henry Wootton.

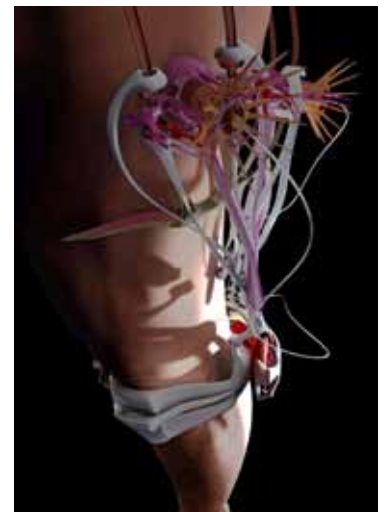
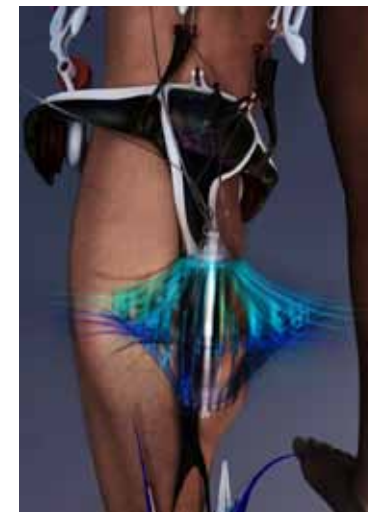
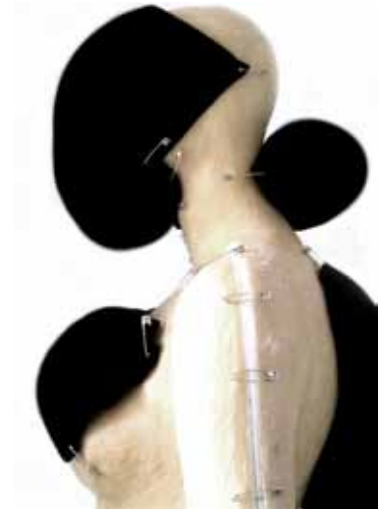
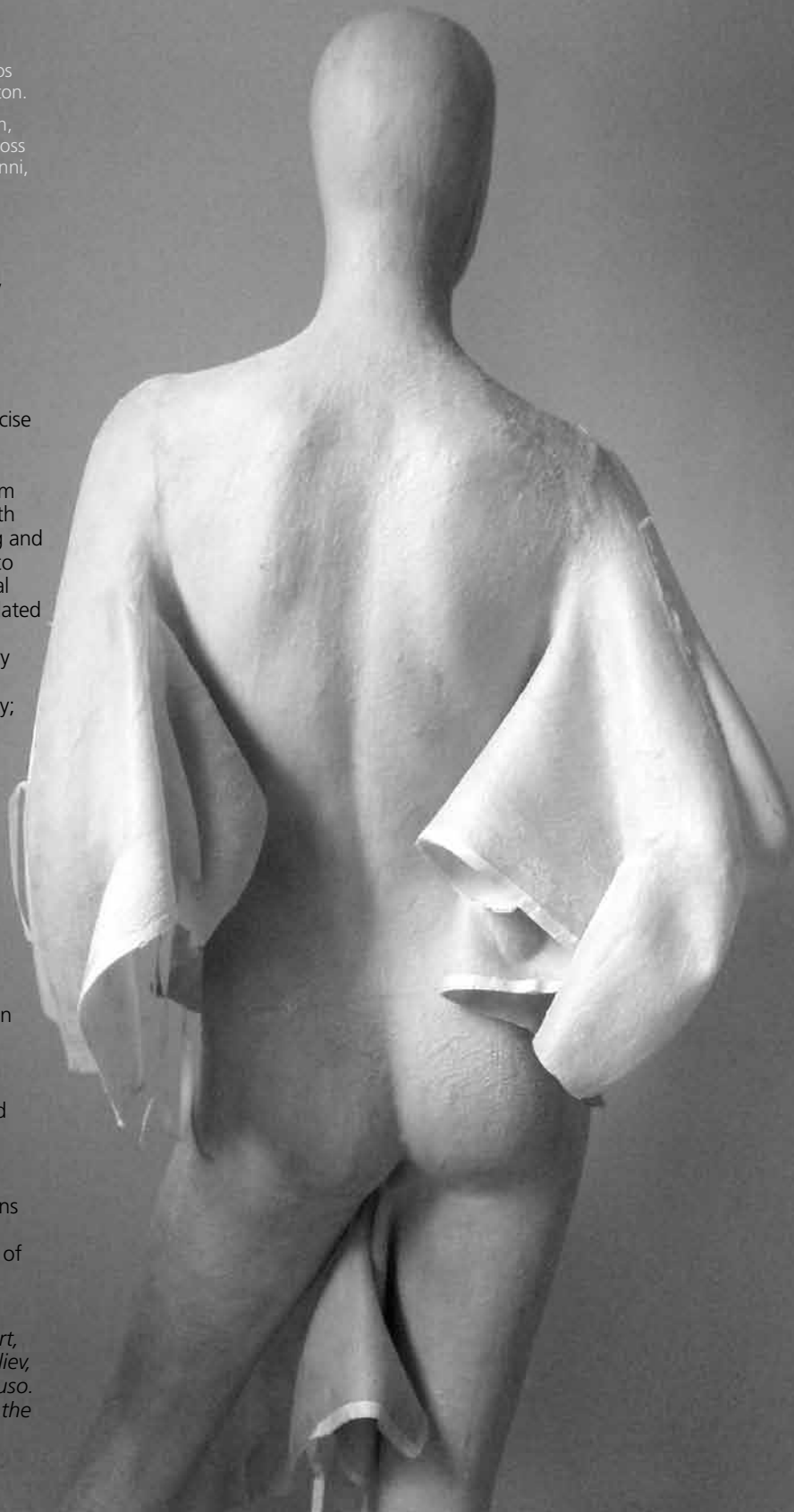
Dip 2: Eddy Attang, Maninder Bath, John Coogan, Matthew Giddons, Ross Kelly, Hazel McGregor, Michael Oginni, Lucie Olivier, Andrew Osula, Lauren Patten, Alicia Tkacz.

Fetish: Exuberance & Ecstasy

DS10 explored fetish(isation) in architecture as an extremely precise articulation of aspired, yet often exaggerated, even dysmorphic, perfection and gratification. From hair to skin scarring tattoos, Goth subculture, corsets, foot binding and bondage, students were asked to explore the fringes of the normal and discover unique but not isolated obsessions. Fetish(isation) was detected as a truly contemporary concept fuelled by a revived architectural discourse on beauty; an omnipresence of objects and gadgets incorporating desire, lust and passion. Objects that reveal novel processes, protocols and rituals of design aestheticisation. Beyond the fetish, the cultural, social and aesthetic environment was to be discovered – harvesting questions on ethnicity, religion, sexuality, underground culture. This provides an alternative argument on architectural design that is not bound within the genericisms of globalisation or current default design methodologies. Students first discovered their individual fetish within the context of London. The final project, located in Moscow, transferred the initial observations of particularity, diversity and precision into the wider context of post-Soviet Russia.

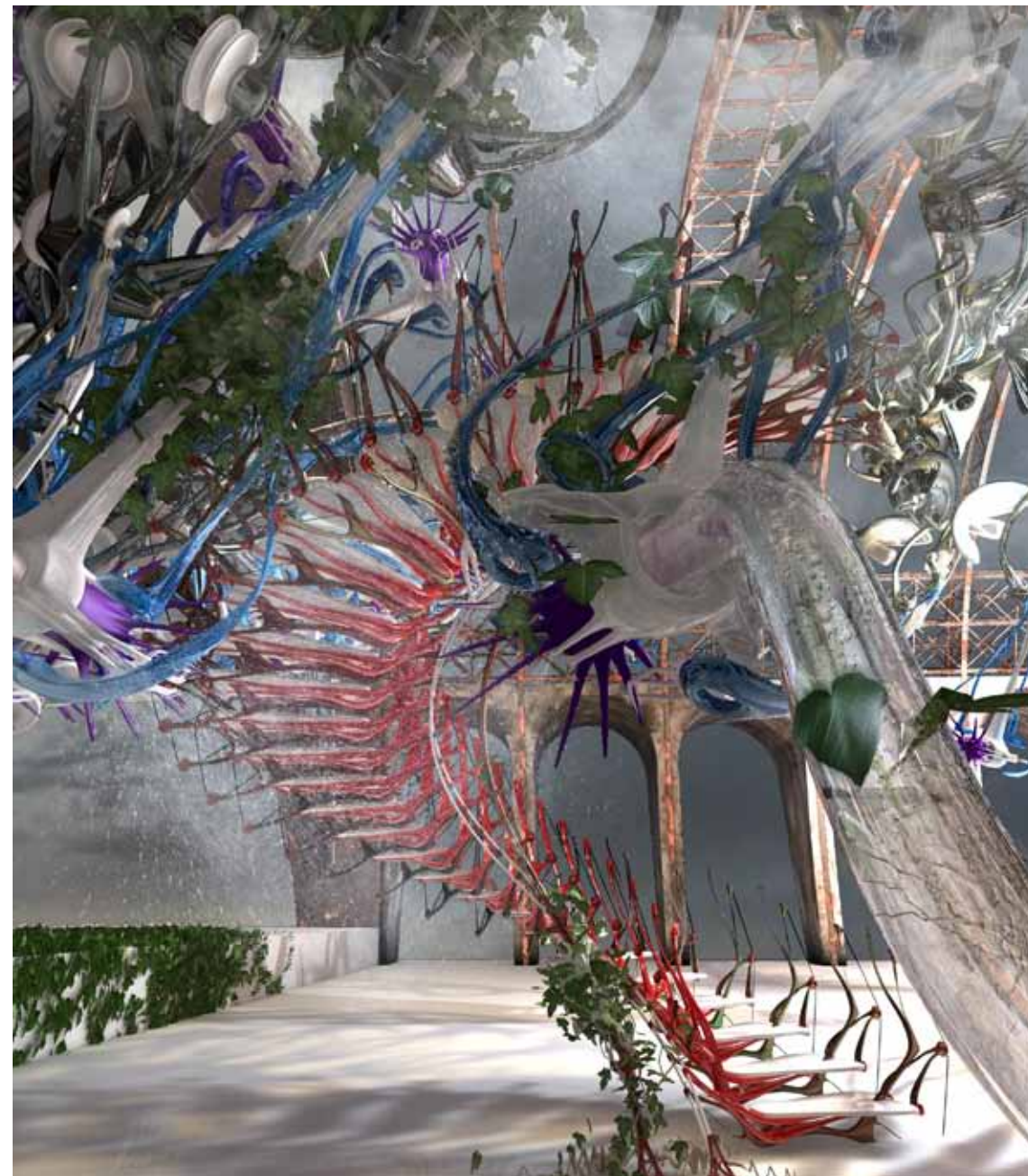
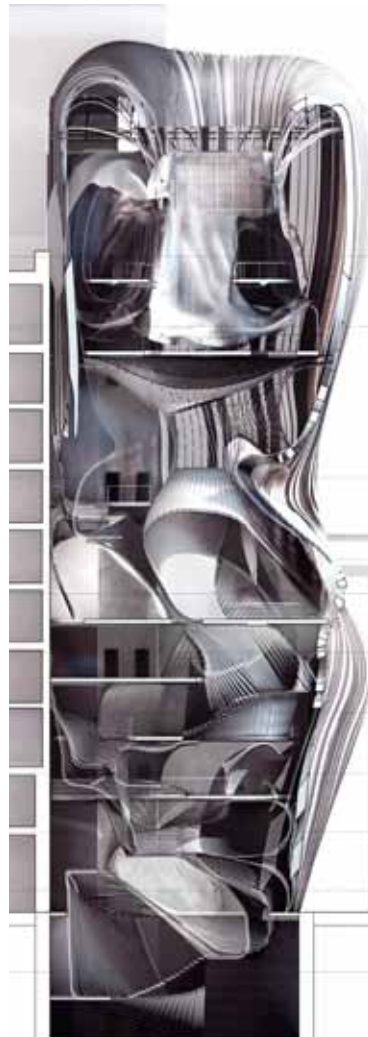
Critics:

Oliver Domeisen, Michael Wihart, Erik Behrens, Tea Lim, Damjan Iliev, Yota Adilenidou, Alessandro Ajuso. Thanks to STRELKA for hosting the joint workshop in Moscow.



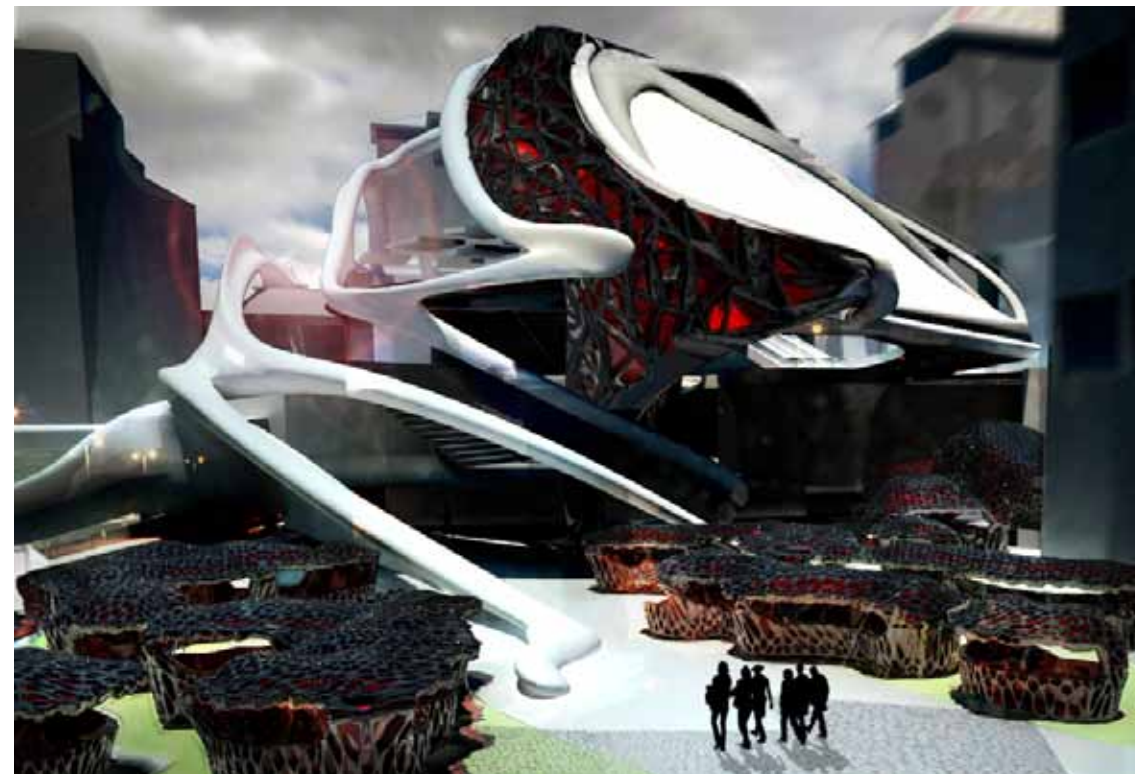
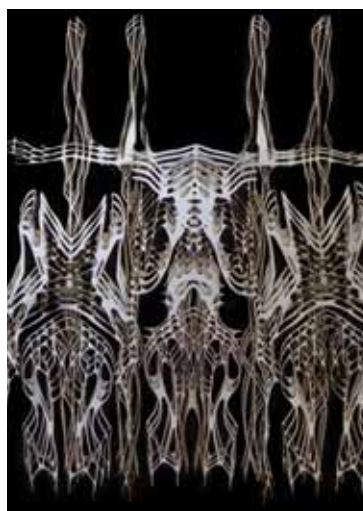
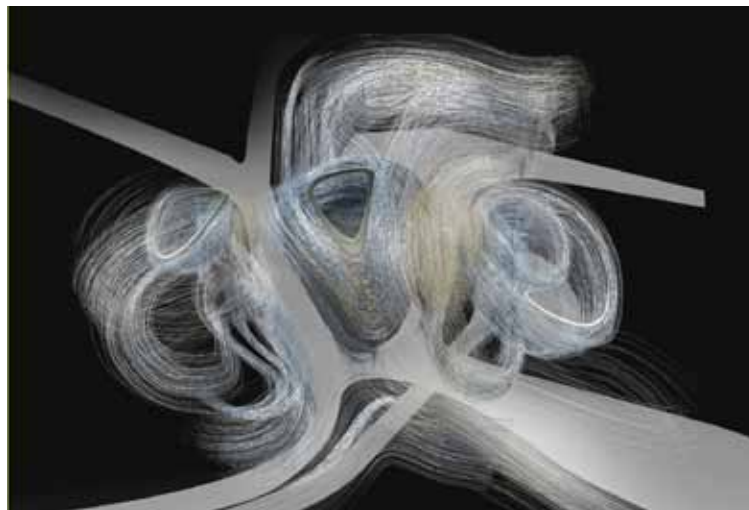
opposite page: Lucie Olivier.

this page: Lauren Patten, James Pearson, Lucie Olivier, Henry Wootton, Matthew Giddons, Kayleigh Dickson, Eddy Attang.



opposite page: Ross Kelly, Lauren Patten, Matthew Giddons, Matthew Giddons, Andrew Osula, George Hintzen.

this page: Eddy Attang, Michael Oginni.



Dip 1: Shane Bowen, Sean Deacon, Liane Ellina, Joseph Frame, Lucy Moss, David Pekovic, Robert Percy, Anthony Powis, Ogrijen Ristic, Temitope Shoda, Richard Thebridge, Matt Witts

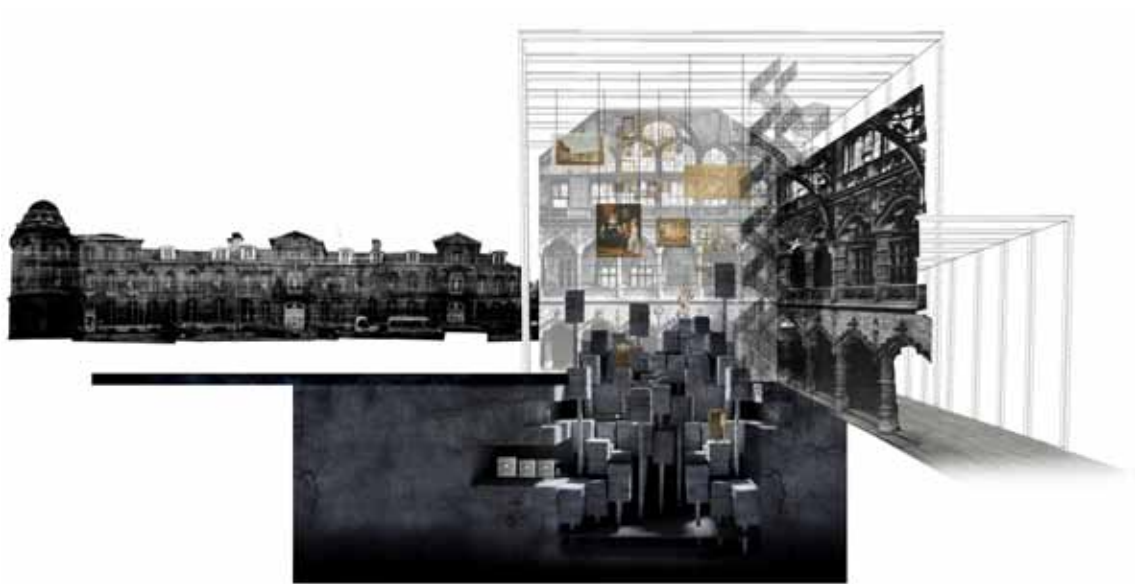
Dip 2: Sarah Borowiecka, Julianne Cassidy, Elixabeth Cook, Lucy Brooke, Charlotte Gallie, Gwenaël Jerret-Kersulec, Klementina Klocek, Georgie Robinson, Louise Scannell, Scarlett Tong

London to Flanders (Antwerp and Ghent): Recombinant Architecture

Our studio framework for the year was set in a Belgian context where Flanders epitomized one side of a conflicted culture. Connected to the logistics of a global economy in the extent of the port of Antwerp, this also addressed the city's central periphery where an aura of 'cultural' regeneration contradicted an earlier post-war modernism's social commitment and idiosyncratic formal character. In contrast, the provincial ambience of the largely medieval centre of Ghent, contrasted with the dynamics of a city of students and the outlying ethnicities of immigrant communities.

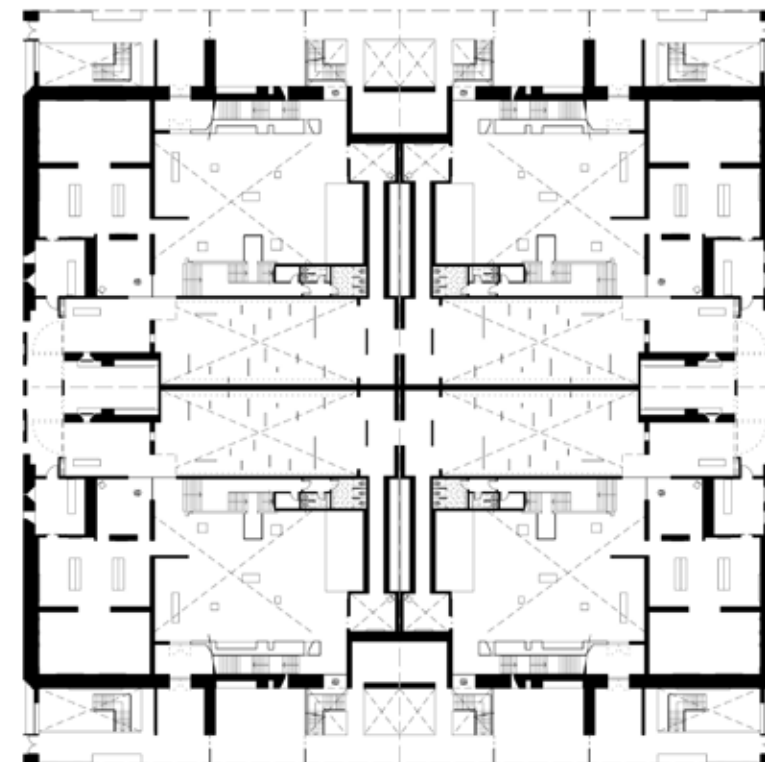
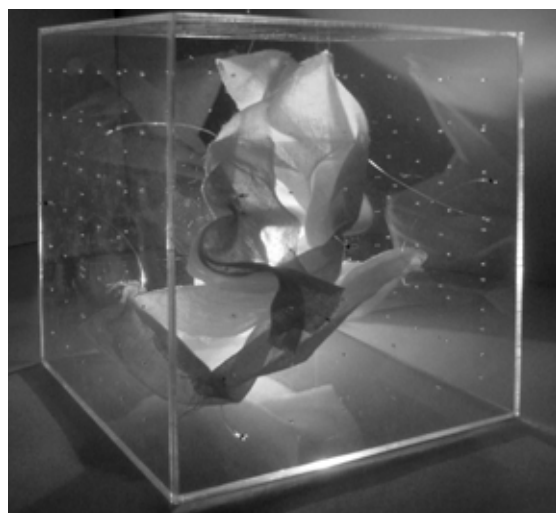
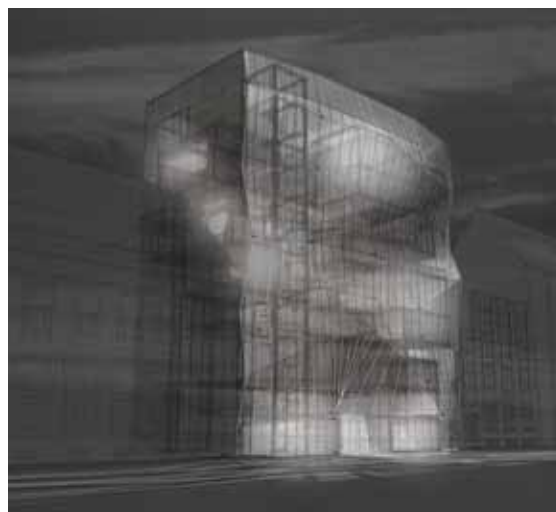
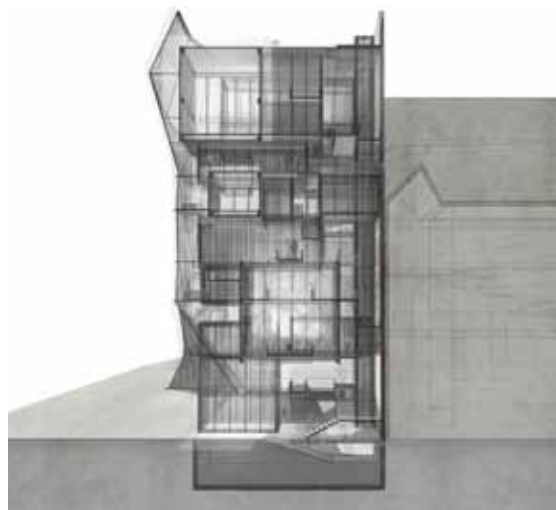
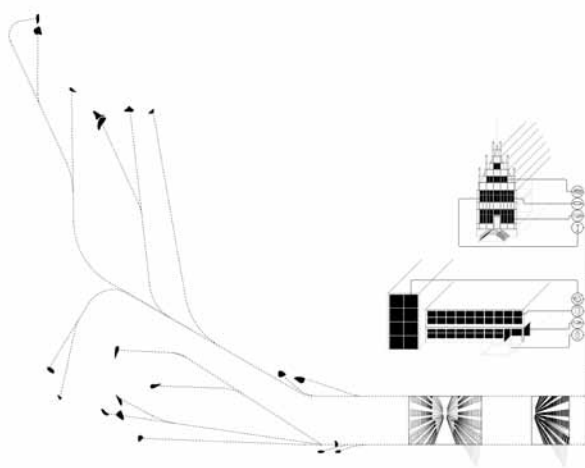
Initial thematic work examined the notion of the 'expanded museum' and concepts of 'social space' viewed through the lens of the Maison du Peuple (paradigm of the Flemish co-operative movement). Diploma One pursued a subsequent Flanders House project, while Diploma Two each presented a Catalogue conceptualizing typological elements from earlier work whose social and formal themes (a fictive history) were revisited in diverse Antwerp projects. These were researched 'on site' and developed as design theses. Diploma One in contrast developed individual 'bridging' projects, beyond the confines of Ghent's historic core, to conclude the year.

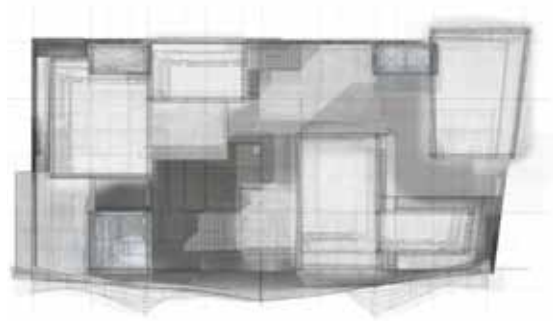
Visiting Critics:
Simon McCormack, Elantha Evans, Ana Serrano



opposite page: David Pekovic, Lucy Brooke, Charlotte Gallie, Scarlett Tong.

this page: Julianne Cassidy.





Dip 1: Therese Alston, Rachael Barker, Natasa Christou, Thomas Gray, Pip Marshall, Benjamin Wilkes.

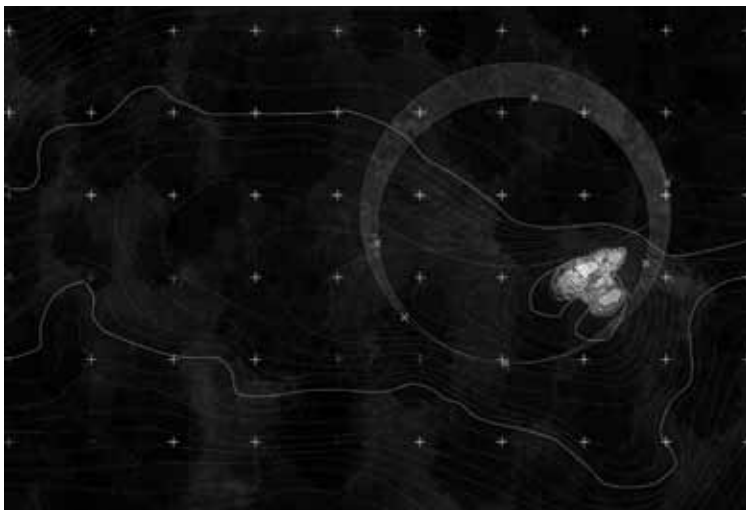
Dip 2: Keir Alexander, Catherine Archbold, Natasha Griffin-Beale, David Charlton, Andrew Cumine, Rachel Eccles, Karmjit Gill, Rosie McLaren, Conor Murphy, Elizabeth Owens, Simon Parsons, Teresa Rodriguez, Rowan Sloss.

(re)adjusted territories ... Madrid, etc

'(re)adjusted territories: Madrid etc' began with choreographed surveys in and around Madrid. A city described as 'baffling' ... its location a royal decision in 1561 to fix the seat of government at the geometric centre of the Iberian Peninsula, and the Spanish empire. Perched on an arid escarpment overlooking a plain, it is Europe's highest capital city and has expanded to be one of its largest. Roads and railway lines radiate from Madrid confirming its strategy of positioning. Madrid's complex topography is countered by the artifice of flatness ... platforms at all scales on which the rituals of everyday life can secure a reliable purchase ... squares, terraces, rooms, pools, bridges, cellars, tables ... datum points defining the co-ordinates of occupation. How might we observe and respond to the circumstance of Madrid and its underlying surface ... what fresh initiatives and oblique logics might be applied here ... as critical interventions ... or moves of radical delicacy ... ?

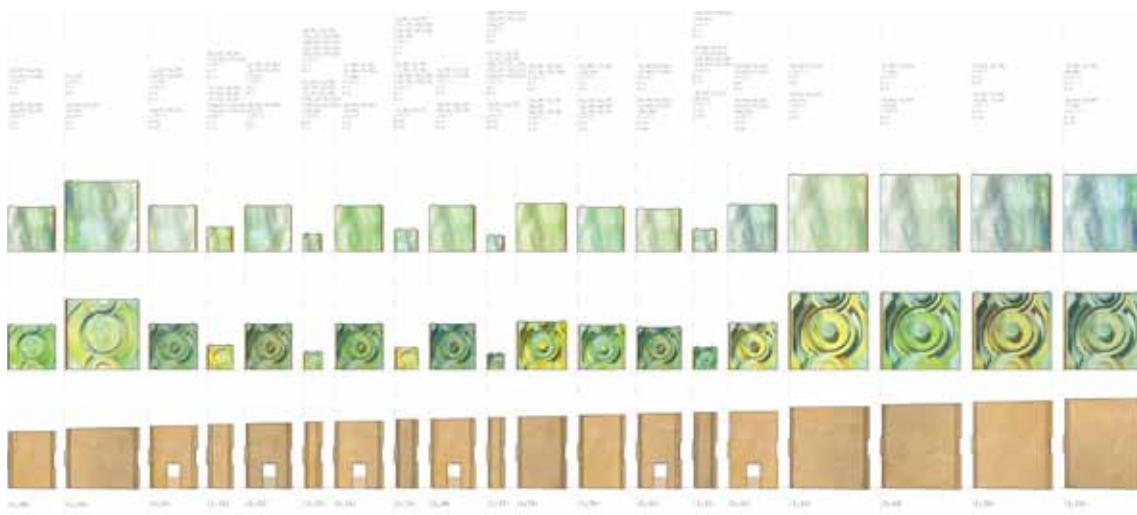
Madrid
40°25'N 3°42'W
654m above sea level

Visiting critics: Nigel Bertram, Andy Garton, Giles Heather, Jemma Horwood, Sarah Milne, and Richard Difford



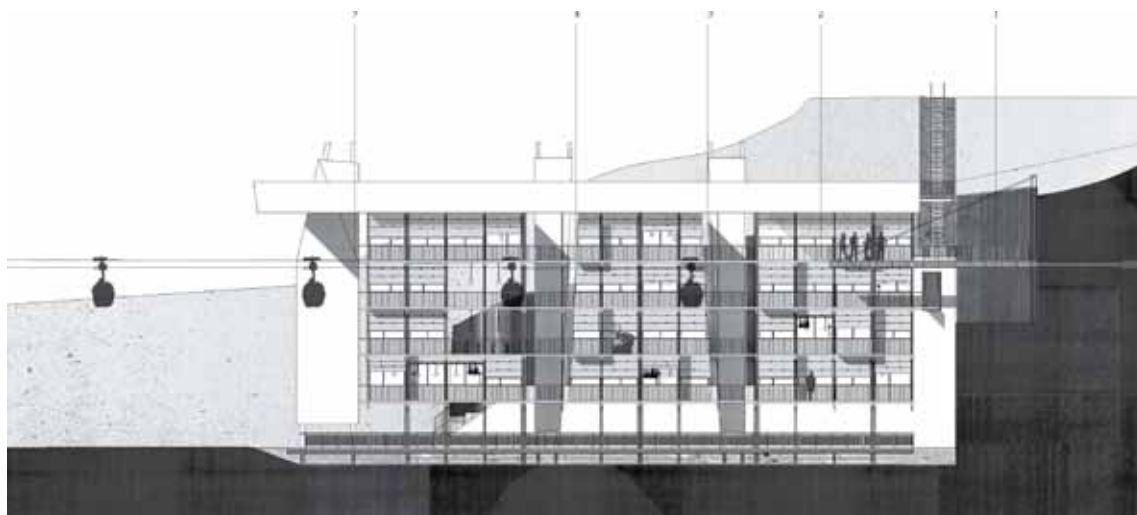
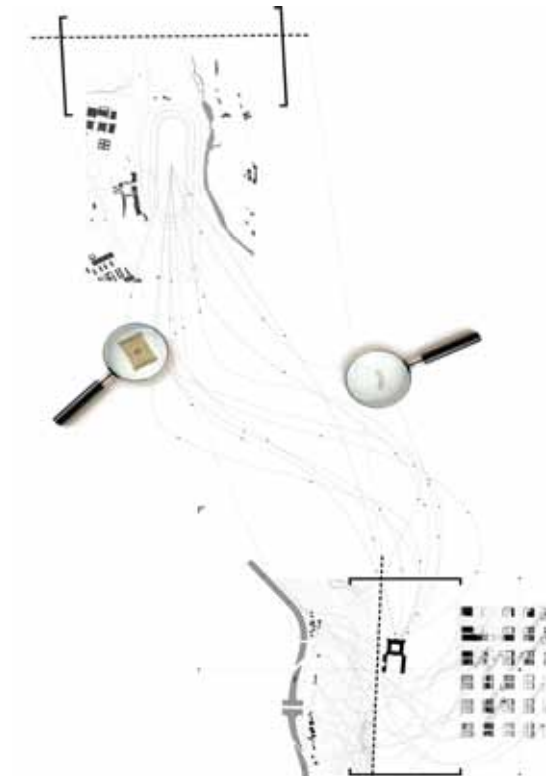
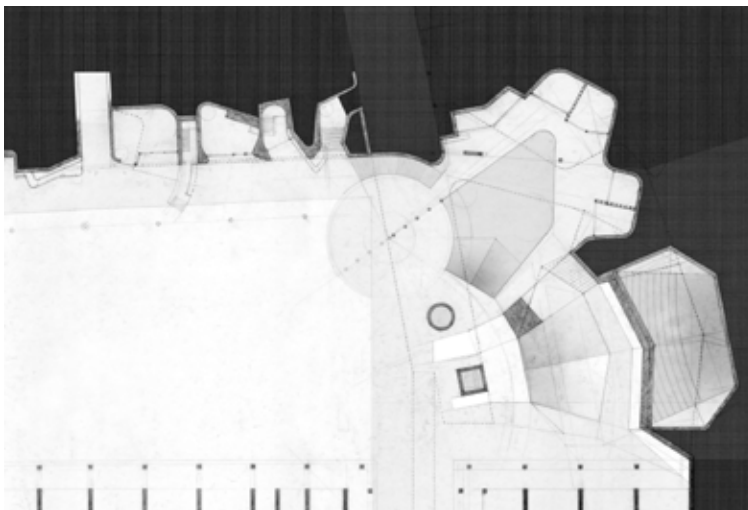
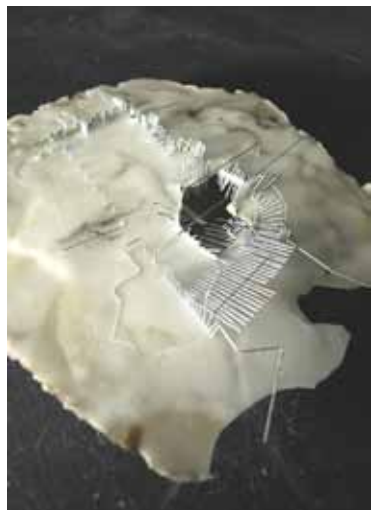
opposite page: Pip Marshall, Conor Murphy, Elizabeth Owens.

this page: Rosie McLaren, Keir Alexander.



opposite page: Karmjit Gill, Rachael Barker, Benjamin Wilkes, Rachel Eccles.

this page: Thomas Gray, Natasa Christou, Teresa Rodriguez-Nikiforova, Therese Alston.



Dip 1: Alejandro Vicente Soto, Andreas Andreou, Andrew Watts, Hemal Patel, Ithomi Zafiropoulos, Jack Munro, Lucas Losada Gomendio, Ryan Theobald, Samantha Perry, Vincent Liu.

Dip 2: Anastasios Papandreou, Jami Cresser-Brown, Jennifer Coppin, Katie Wood, Nisha Vekaria, Richard Sharp, Roger Cooper, Yashin Kemal.

Augmented Realities

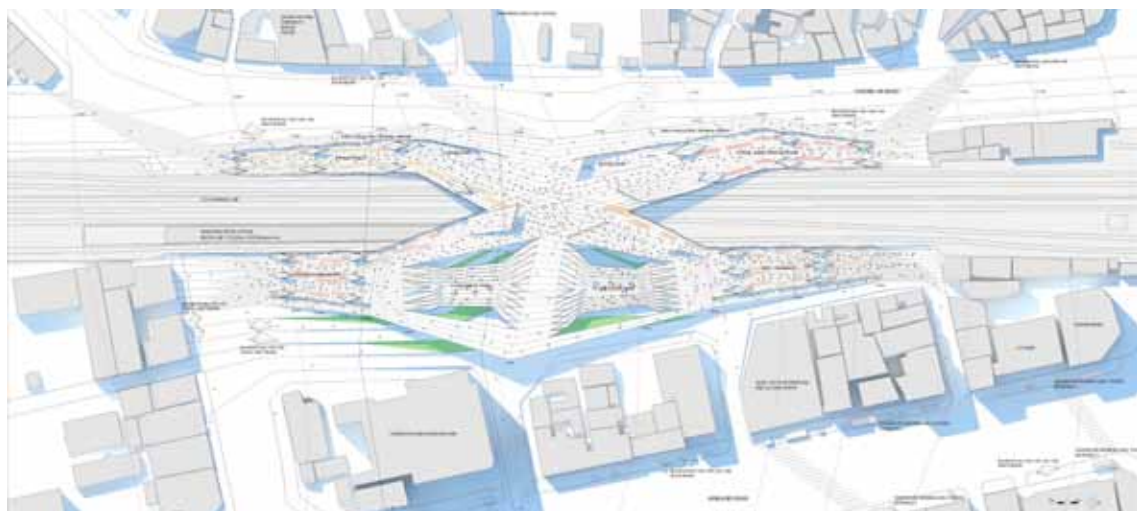
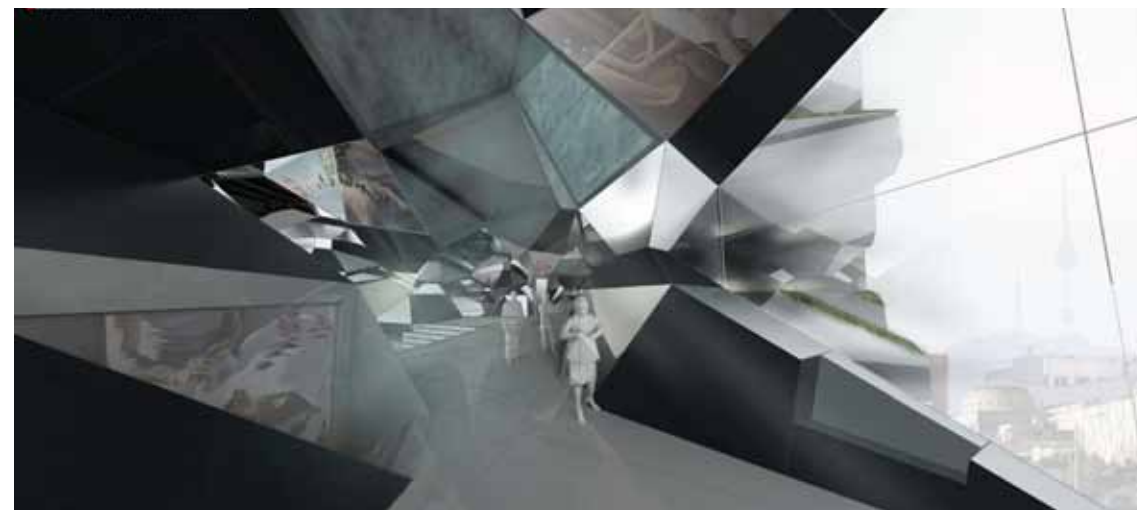
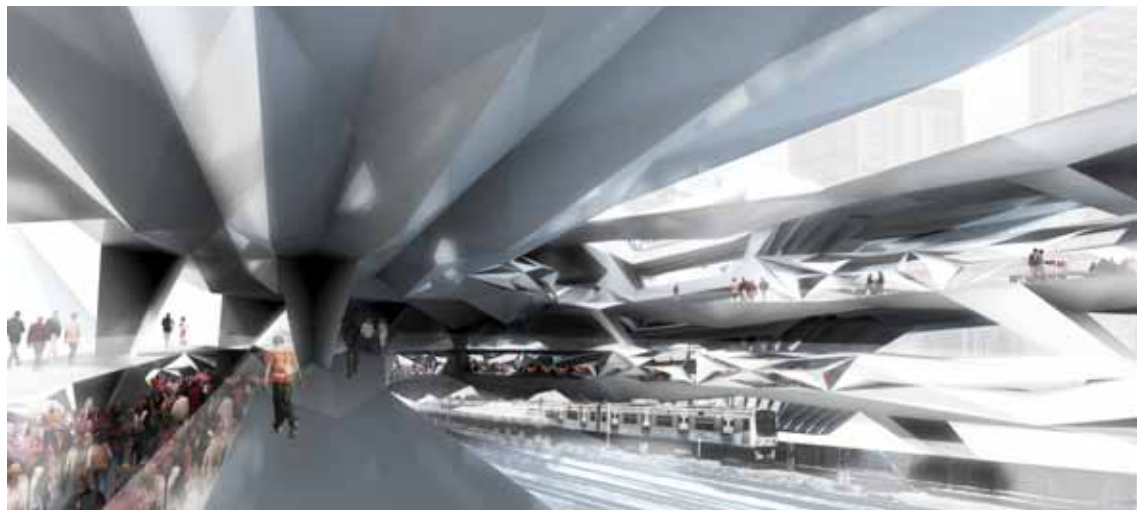
Second in a series of investigations of rapid urban development, DS13 has investigated novel patterns of urbanization and their implications towards the formation of unexpected architectural typologies. Our case study this year was Seoul, a city in the midst of a continuing rebranding as a Northeast Asian hub of finance, trade and culture.

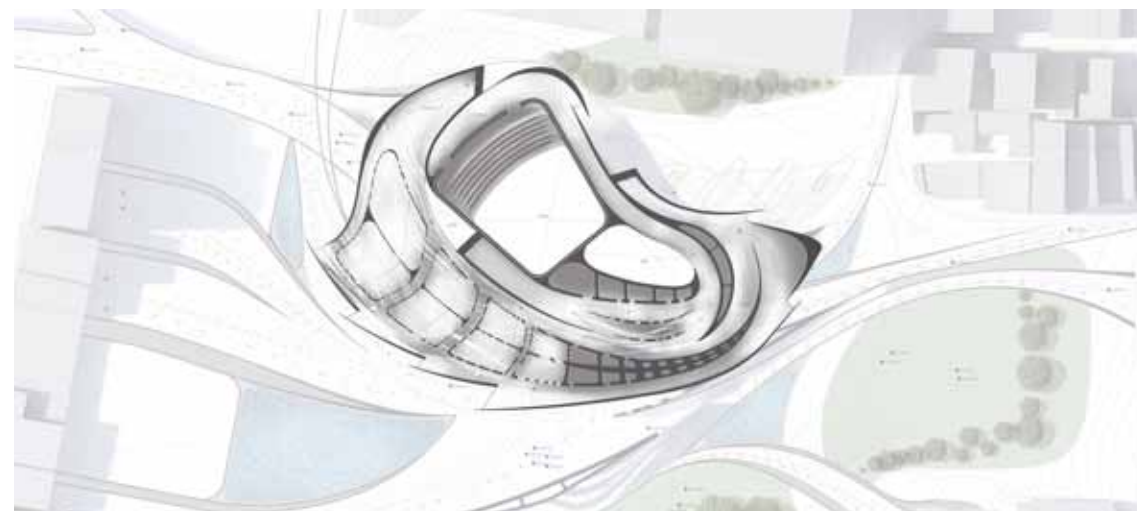
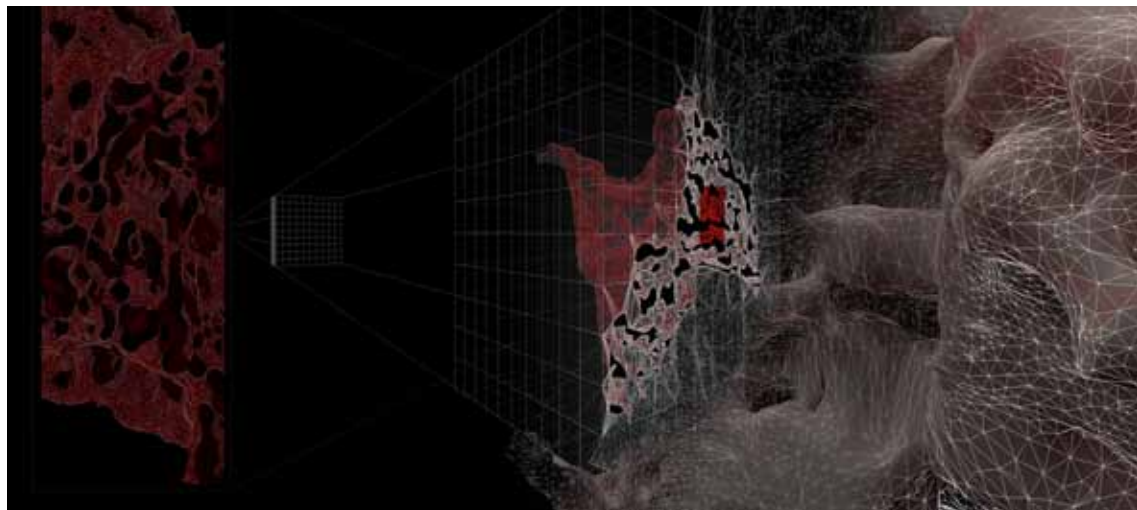
This drive to reinvent an urban narrative proposes two simultaneously contradicting tendencies – a sterile, gentrified, corporate development typical of turn-of-century global urbanism coupled with a desire for spontaneity, authenticity and identity. Occupying the interval between these tendencies we have operated as a think tank to speculate on the near future of Seoul's development. Taking density as a starting point we have assembled novel urban formations and attempted to find in their unpredictable configurations architectural scenarios focused on an appeal to the body, movement and sensation. These propositions fused together to form an augmented reality that aims to resist the bland seductions of globalization.

critics:
Roberto Bottazzi, Tim Choate, Dimitrios Dakos, Levin Lo, Natalie Shalam, Nick Strachan, Mark Watson.

Special thanks to: Seoul Workshop special support: Hyun Suk Yi & Soo Hyun Jin Mass Studies; Prof. Kyung-Don Rhee Seoul Metropolitan Design HQ; Prof. Peter Ferretto Seoul National University; Prof. Sang Hun Lee Konkuk University Graduate School of Architecture; Prof. ChangGyu Choi Hanyang University Graduate School of Urban and Architecture Design; Arch. Young Joon Kim YO2; Arch. H-sang Seung IROJE; Arch. Seo Won Kim SPACE GROUP; Arch. Eddie Can Zaha Hadid Architects; Arch. Hayoung Lee Heerim; Arch. Woo Chun Rah Samoo; Arch. Suhyun Kim Kunwoo.







Dip 1: Chris Allen, Hugo Bass, Carolyn Butler, Mathew Ingham, Katie Jackson, Jessica Klein, Chloe Leen, Ben Machin, Theo Molloy, Milos Murin, Tanya Okpa, Peter Shannon, Steve Wilki.

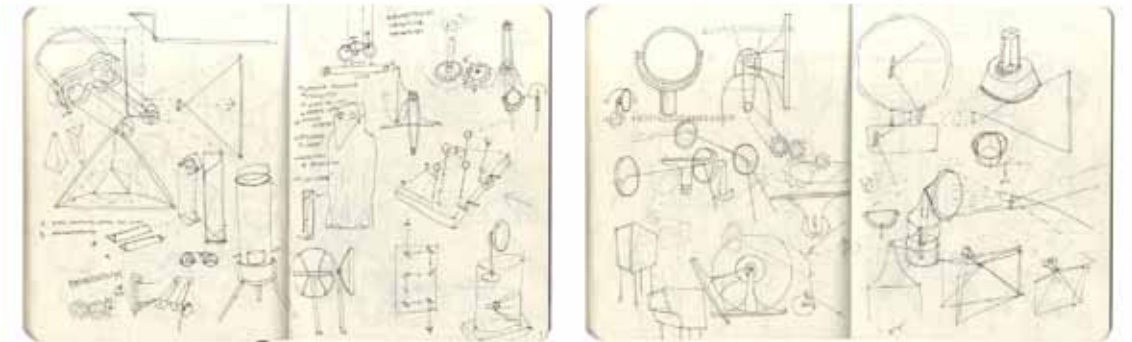
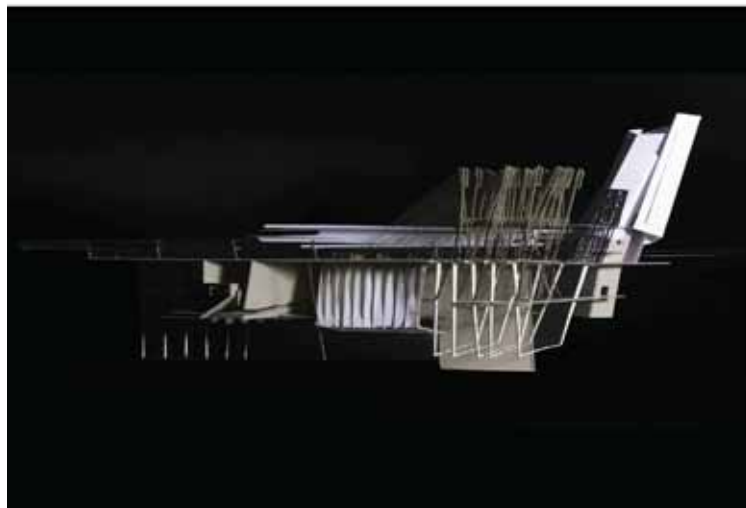
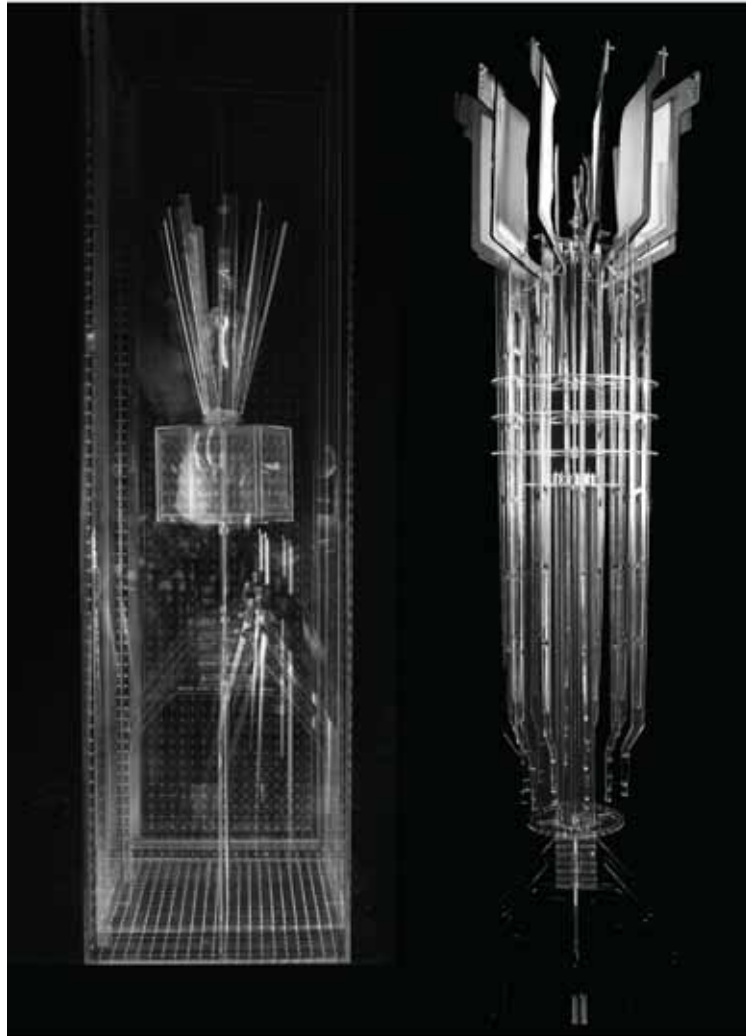
Dip 2: Tom Adams, Alex Arundel, Tim Bennett, Greg Crouch, Adam Newburn.

Wonderacres

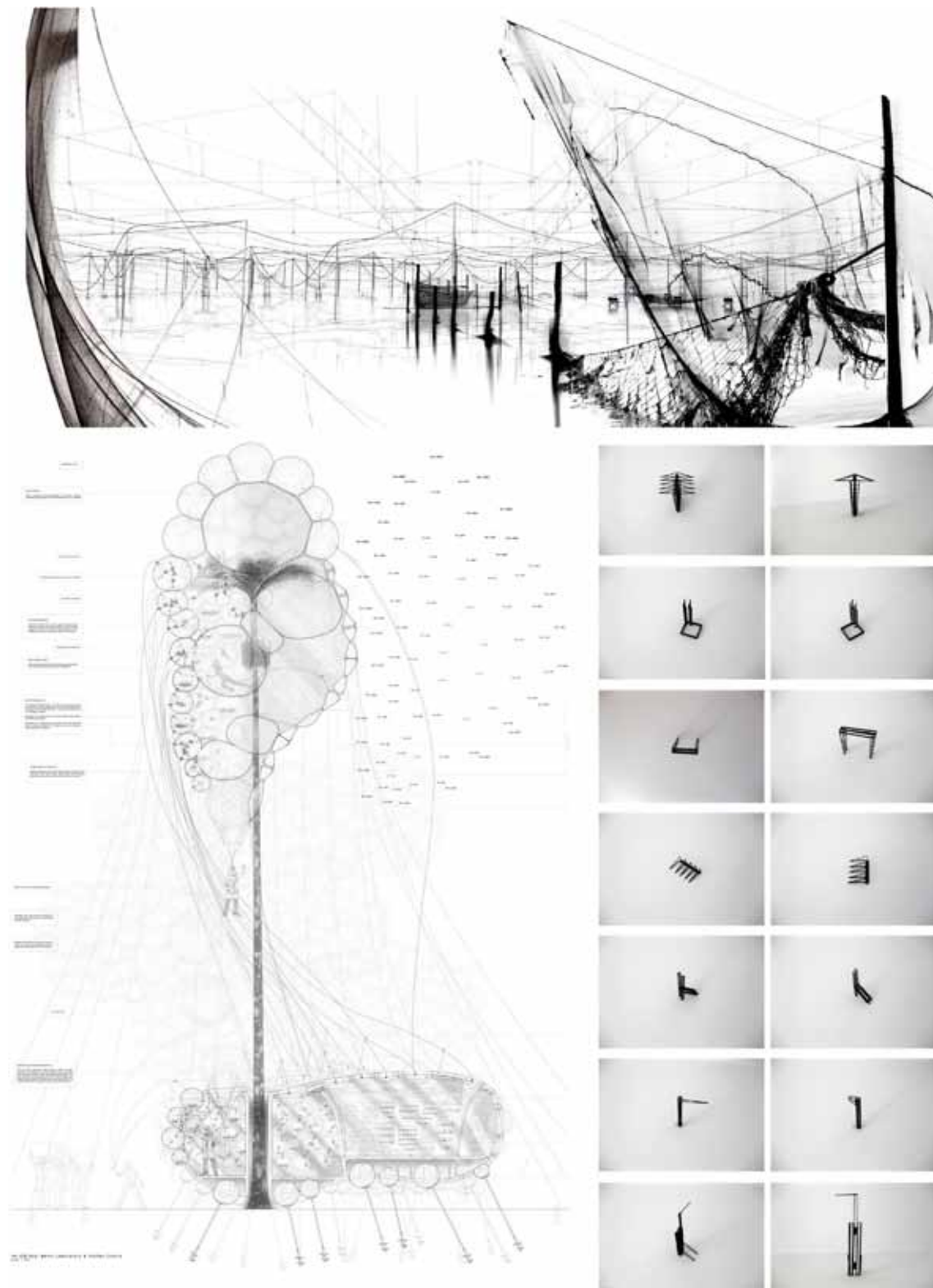
DS14 imagined the Lea valley as a new borough for London, the size of Manhattan, the site for an architectural experiment. In *Delirious New York*, Rem Koolhaas presents a picture of Coney Island as a sort of laboratory for testing and developing Manhattan in miniature. The studio considered the Lea Valley as a test site and proving ground for new urban models for London.

The theme of WonderAcre was an umbrella beneath which a collective of proposals resided. The year was structured as a continuous programme of research, sub-divided into a series of inter-connecting episodes. DS14 members were invited to establish individual positions, developed relationships and scenarios as structuring devices for new programmes and actions. The field trip was road trip to Los Angeles, Las Vegas and surrounding desert curiosities.

The field trip was road trip to Los Angeles, Las Vegas and surrounding desert curiosities.



A special thanks to all our critics.





Dip 1: Megan Ancliffe, Zara Bloomfield, Roaya Garvey, David Jen, Dimitrios Gkouzelis, Jay Mosedale, Sanna Rautio, Daniel Risner, Nina Shen Poblete, Elise Tinn.

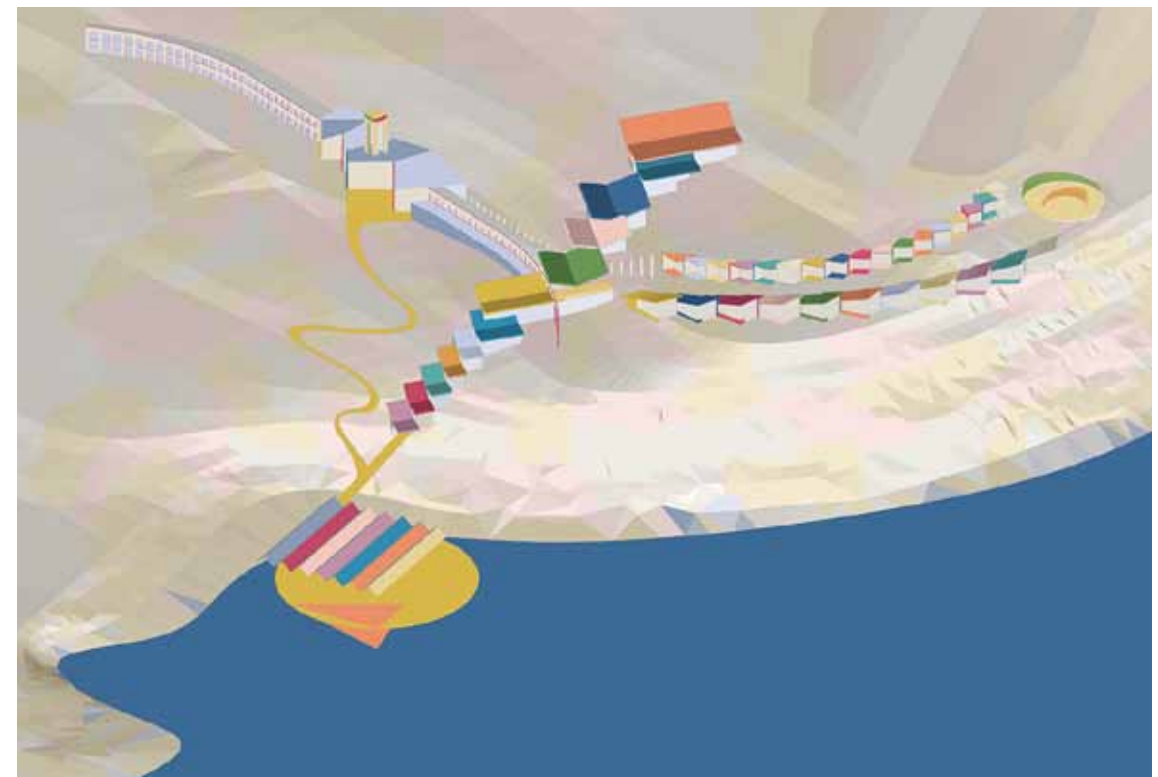
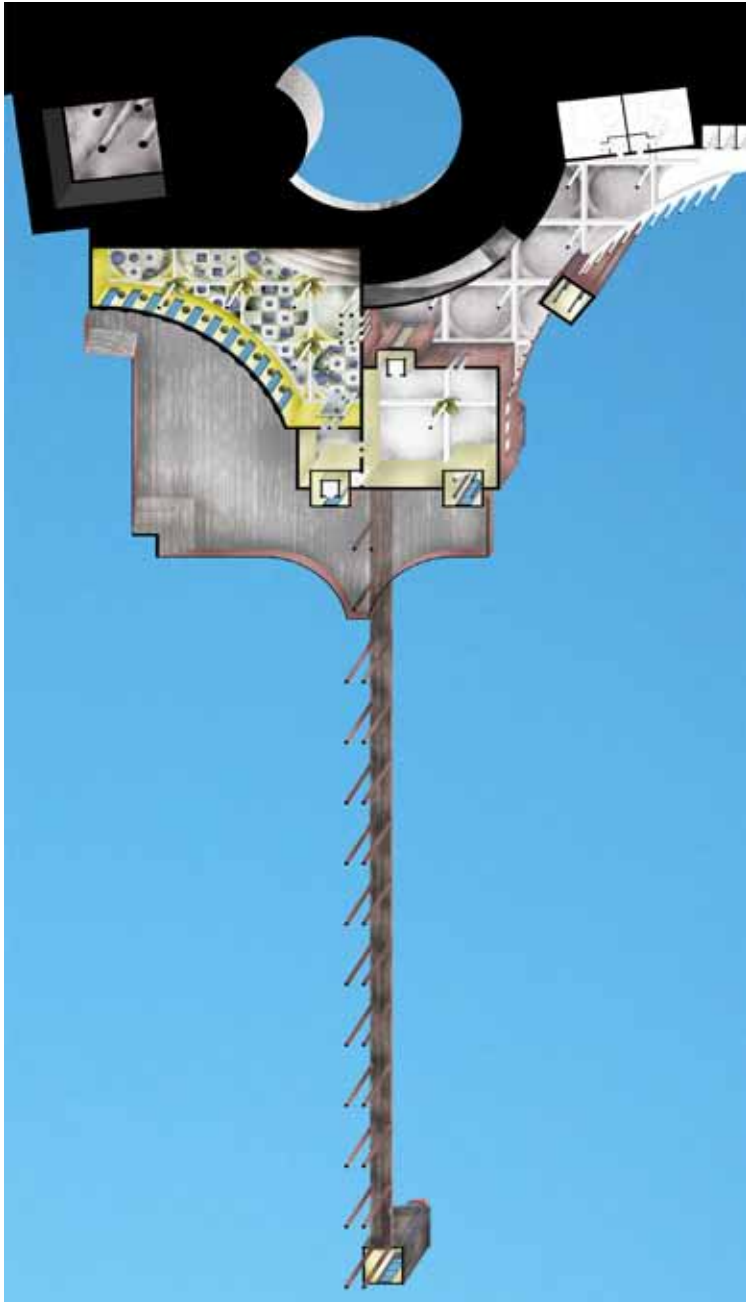
Dip 2: Matthew Barnes, Emma Brown, Ellie Campbell, Adam Carter, Henrietta Griffiths, Vicky Jiang, Alex Joseph, Dimitri Michas, Alex Reeves, Martyna Tockarczyk.

Riviera Hotel.

This year, we diverted into the world of narrative structure. Starting by trying to both illustrate, and draw, the working diagrams of novels like *Against Nature*, *The Pillow Book* and *Mansfield Park*, we quickly brought in a reduced version of simple (but complex) geometrical studies in drawings, models – and animated ‘geometrical’ narratives. To this heady mix, we added further studies of movies set in hotels, a field trip to Paris to explore the ‘narratives’ of Corbusien Villas and of Versailles – and a set of environmental concerns, wondering how far such projects could meet the demands for strategic re-thinking facing us all in the 21st century. The brief used to test this mass of ideas against a building proposal was redevelopment/demolition/replacement of an hotel with strange echoes of *The Shining*: the 1930’s Riviera Hotel on Bowleaze Cove, outside Weymouth: currently closed but soon due to house the media for the 2012 Olympic sailing event, and whose upgrade, limited by conservation criteria, seems likely to maintain its definitely un-luxury status....

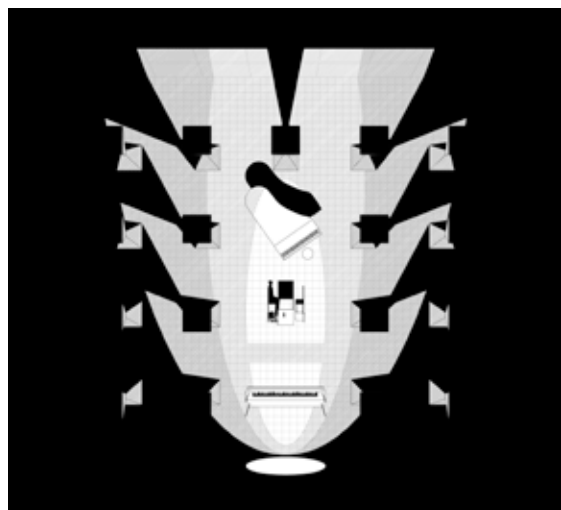
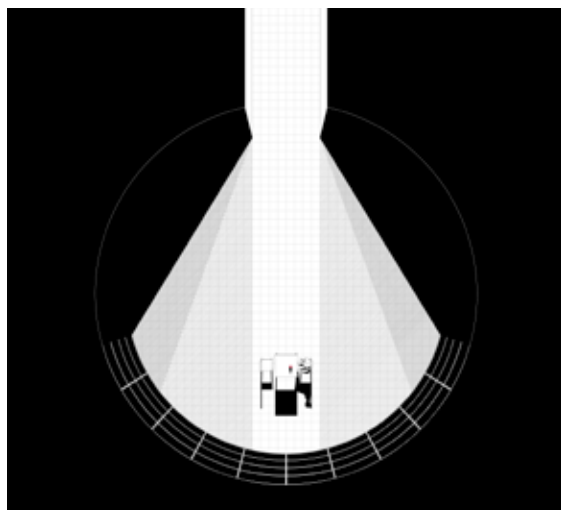
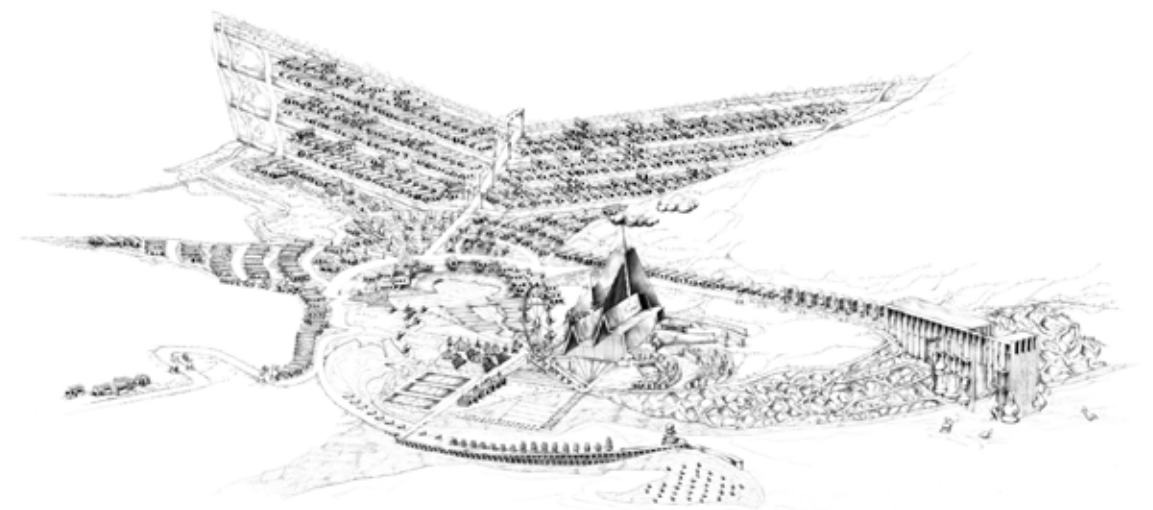
Visiting critics:

Anna Joynt, Steve Witherford, Eric Guibert, Debbie Kapodistria, Sam Jacob, Henrietta Cooke, Christine Cambrook, Will McLean.



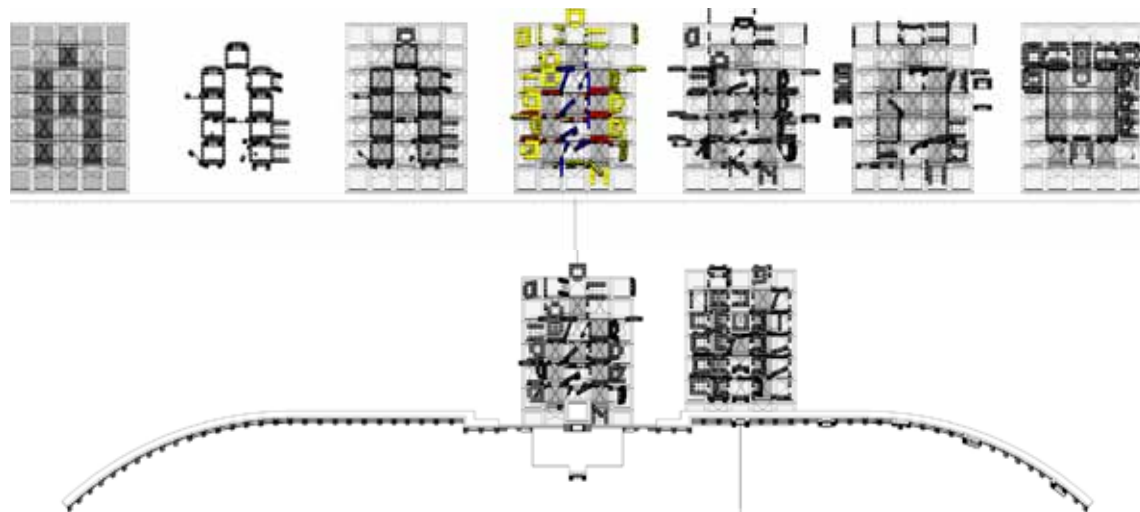
opposite page: Alex Reeves.

this page: Ellie Campbell.



opposite page: Henrietta Griffiths, Adam Carter.

this page: Henrietta Griffiths, Emma Brown.



opposite page: Martyna Tockarczyk, Vicky Jiang, Alex Joseph.

this page: Matthew Barnes.

Dip 1: Galiya Baisseitova, Selina Cheung, Naomi Crawford, Zeta Freeman, David Lindsay, Judith Poole, Lemma Redda, Alexandra Reed, Isabella Theofanopoulos, Nicola Whetstone.

Dip 2: Natalie Benes, Sarah Custance, Andrew Diggle, Ben Gifford, Stefania Gyftopoulou, Viktor Hagstrom, Aaron Holden, Ben Kirk, Sabba Khan, Laurence Pinn, Libby Walton, Man-Yee Jacqueline Yeung.

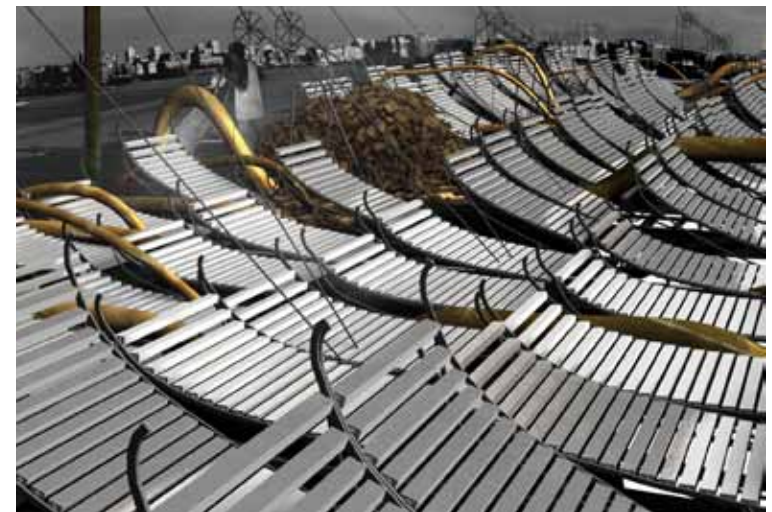
Urban Biodiversity

Our project brief this year challenged students to think about social/ environmental sustainability in an inventive, inclusive and sensuous manner. The usual hair-shirt, do-good approach to ecological design just won't do: it is hypocritical, holier-than-thou, and only puts everyone off. Equally, however, we need to think collectively about how we live and build our cities, and the need for us to reduce energy consumption and environmental damage is vital - even if the principles of free-market capitalism appear to militate against such aspirations.

What is needed is a combination of radical thinking about mankind's relationship to nature, in its widest sense, and radical thinking about how we organise our society. The modern metropolis can be seen both as the cause and effect of this dialectical struggle between forces of power, economics, culture and nature. Students were required to research their own approach to the subject of biodiversity as well as to find sites in London on which their innovative designs would be located.

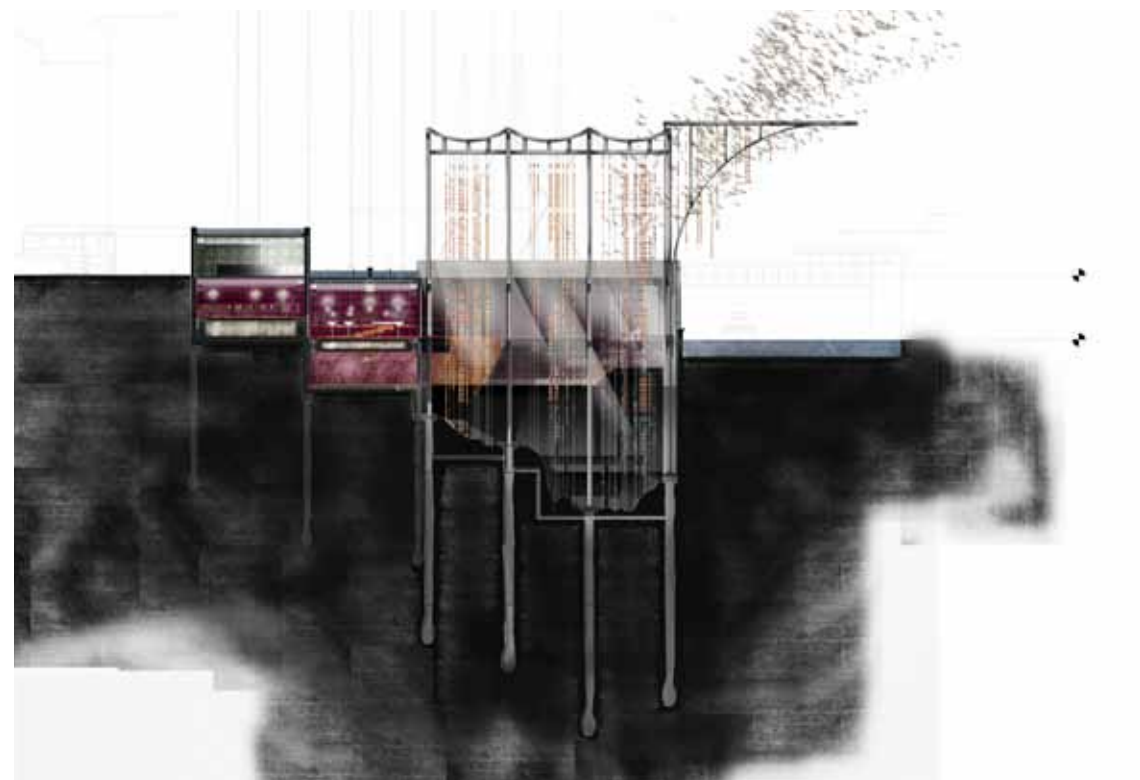
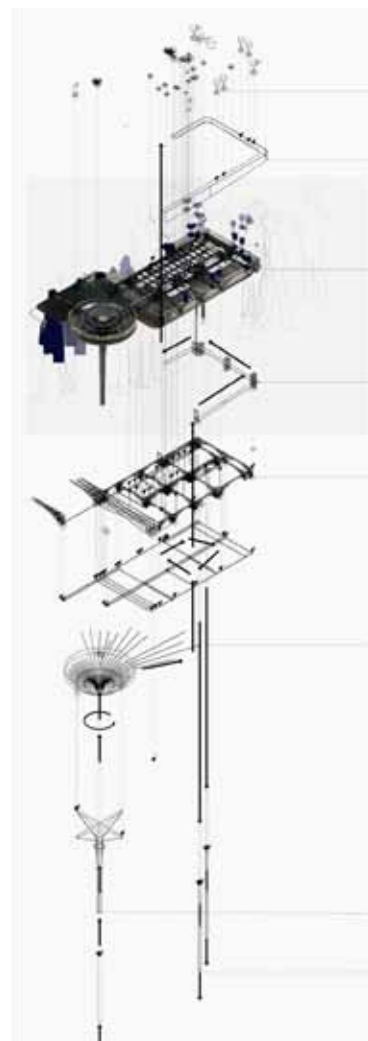
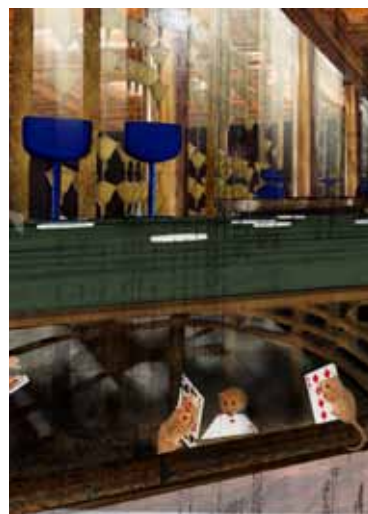
Critics:

Jerome Berteloot, Libby Blundell, Rachael Davidson, Richard Difford, Henry Humphries, Yeoryia Manolopoulou, Zeynep Mennan, Robin Phillips, Stuart Percy, Frosso Pimenides, Bob Sheil, Ben Stringer, Victoria Watson, Oliver Wilton.



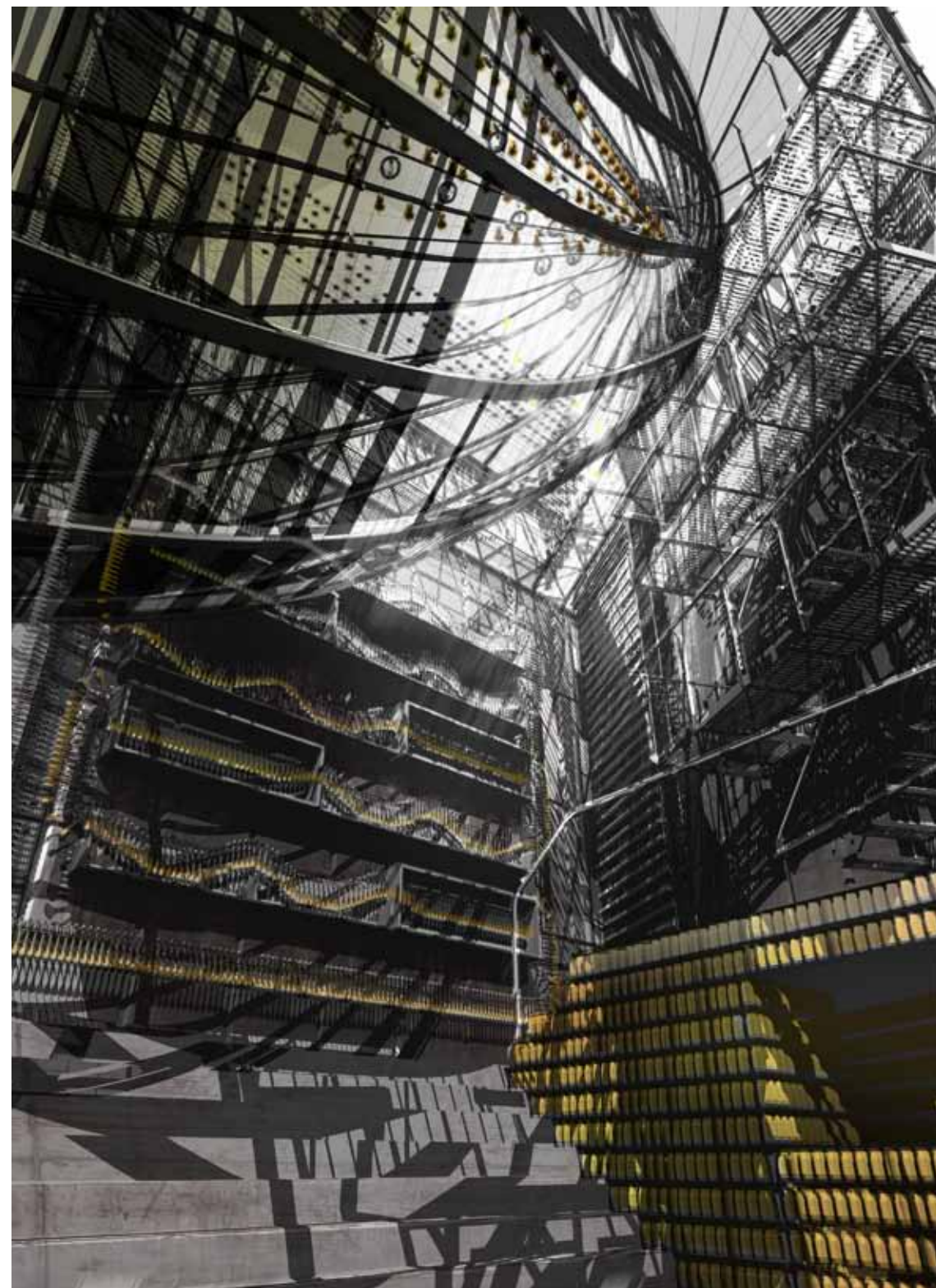
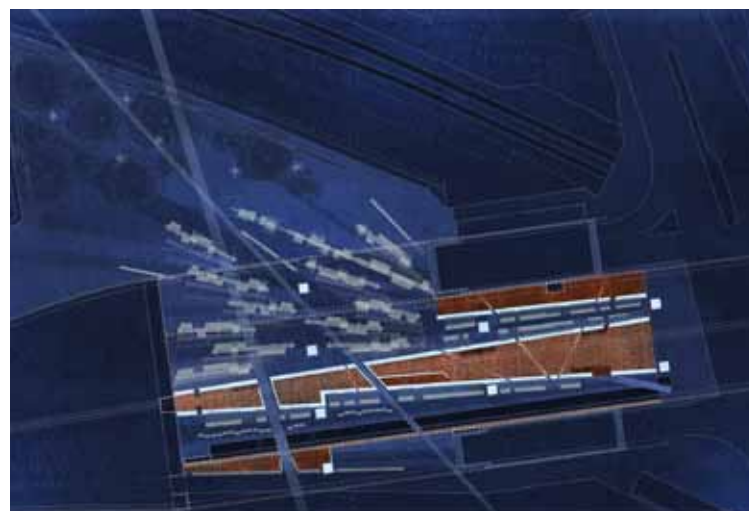
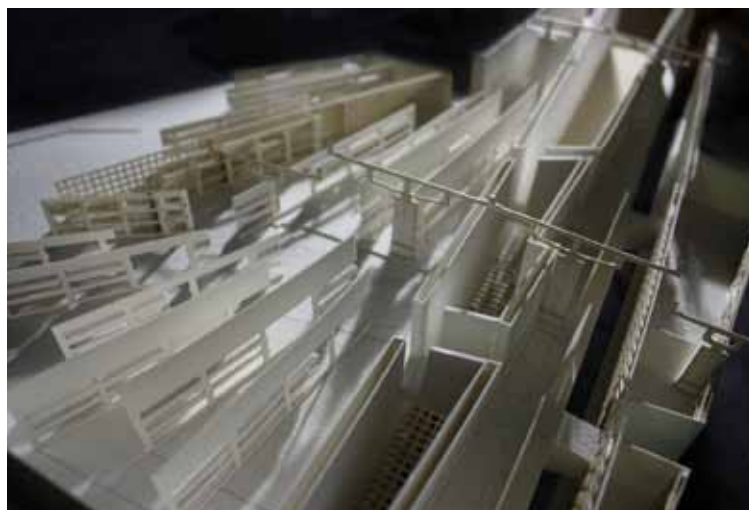
opposite page: Man-Yee Jacqueline Yeung, Aaron Holden.

this page: Laurence Pinn.



opposite page: Aaron Holden, Andrew Diggle, Lemma Redda, Sarah Custance.

this page: Zeta Freeman, Sarah Custance.



opposite page: Ben Kirk, Sabba Khan, Libby Walton, Natalie Benes.

this page: Ben Kirk.

Dip 1: Edward Grainge, Elena Colyer-Worsell, Sean Deacon, John Killock, Louise Moriarty, Preet Panesar, James Kirk, Sarah Finkemeyer, Senaka Weeraman.

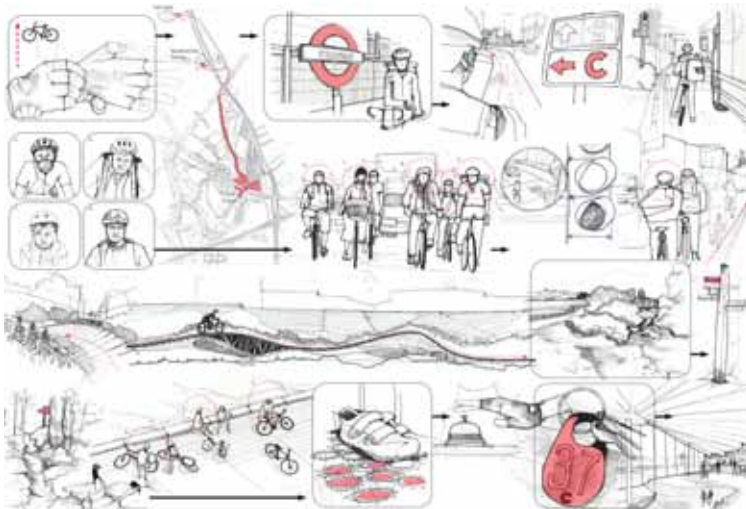
Dip 2: Alex Bauman-Lyons, Alix Baer, Anna Hanson, Jessica Daly, Kit Ingham, Surinder Jandor, Neil Lyle, Katarina Poznic, Jack Rugg, Luke Terry, Sandra Yip.

Film and Architecture.

This year we have continued to explore the use of film and filmmaking techniques for architectural design. We began by examining the Three Mills area in East London. Lacking identity and bounded by the Olympic site, wasteland, housing, sewage plants, light industry and TV studios, this zone provides opportunities for many forms of creative architectural investigation. Mobile rigs, floating dollies, timber steadicams, bike booms, periscopes and hacked scanners were deployed to make films which found new ways of seeing the site.

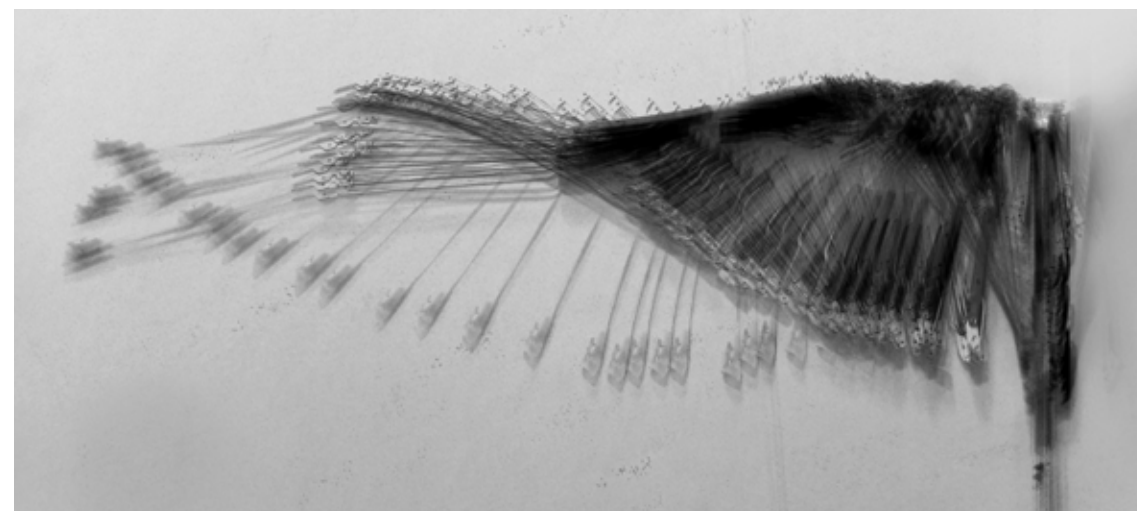
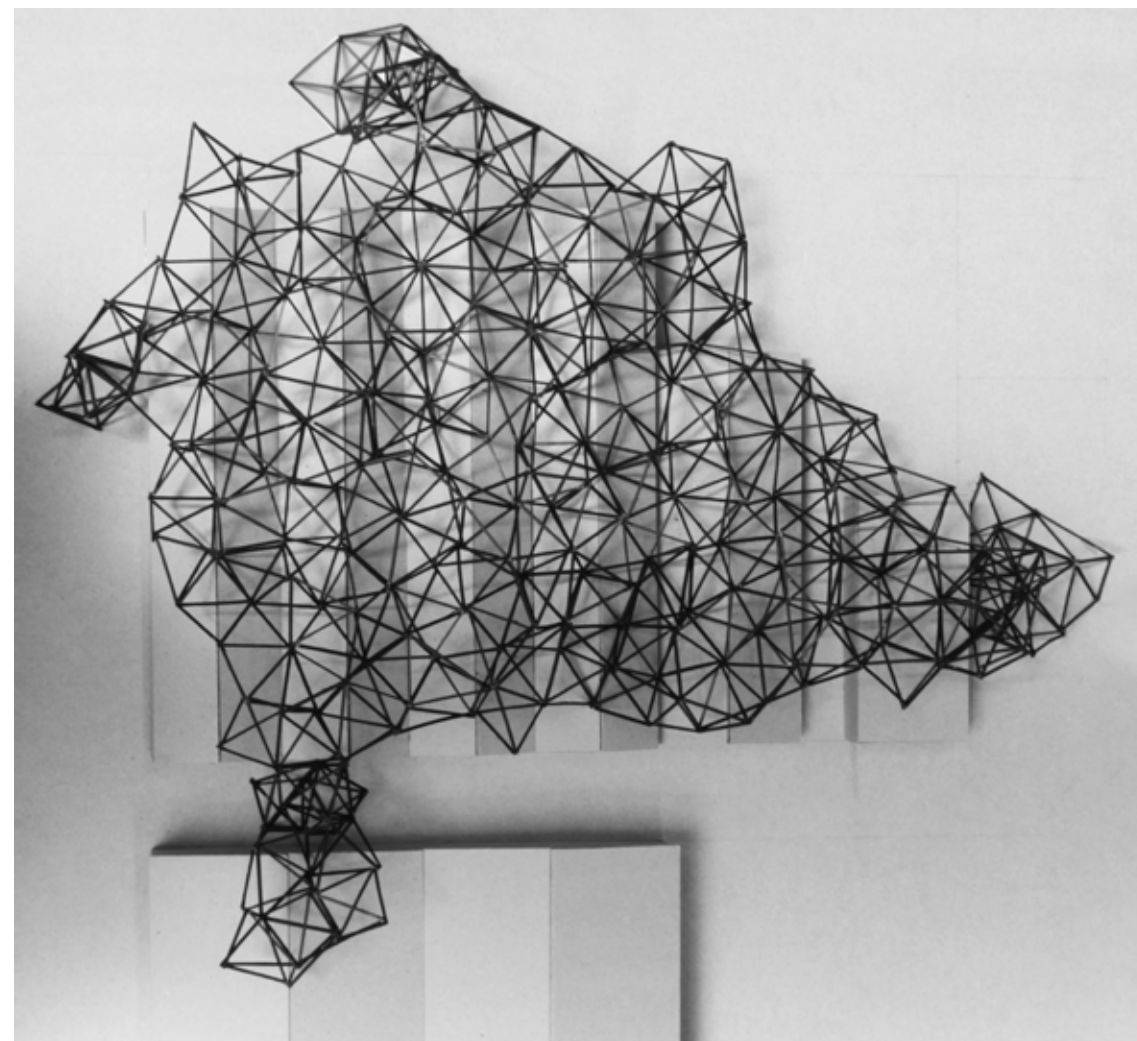
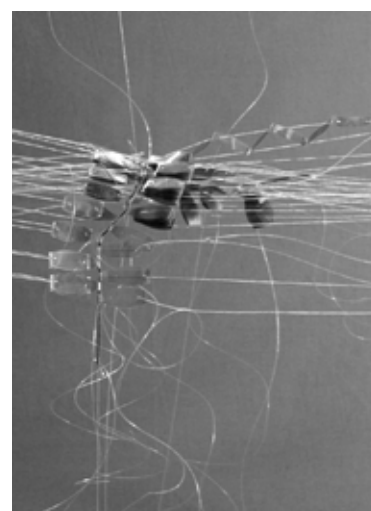
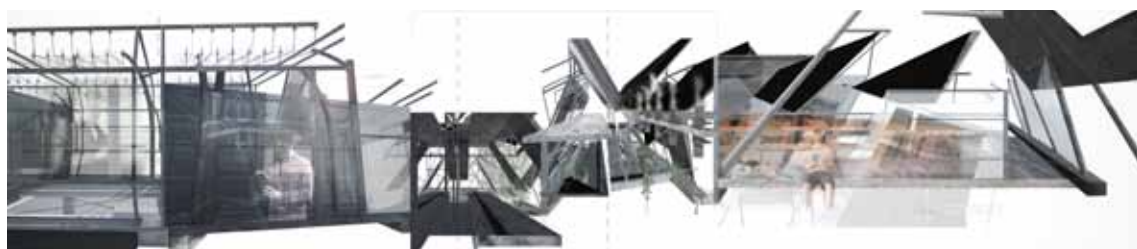
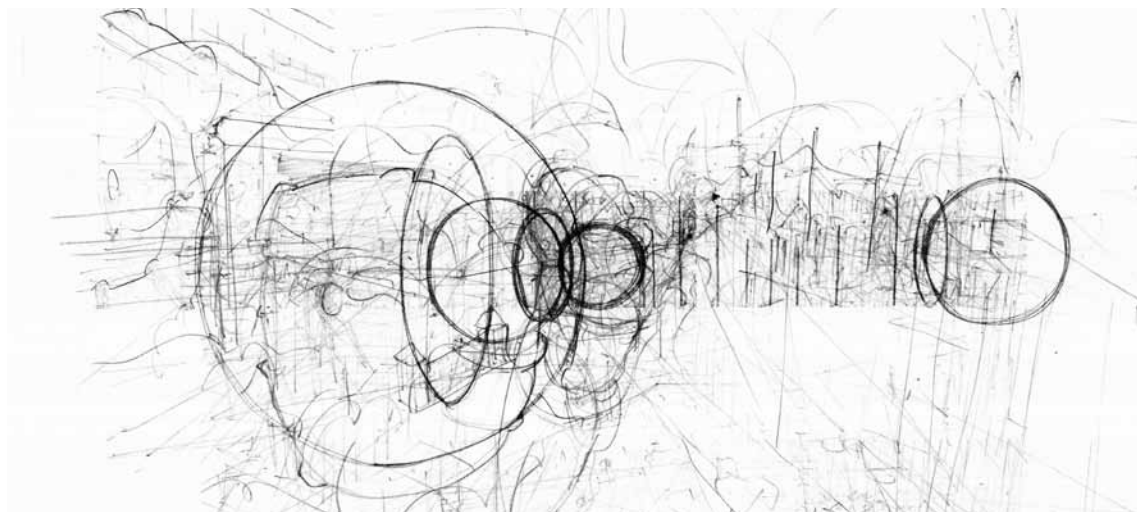
Storyboards, animatics, models and short films tested how the site might be transformed with small scale interventions. These early moves were followed by large-scale time-based proposals of new architectural programmes –bike hotel, motorway chapel, timber city, alternative olympics, arboreal literature park, dynamic landmark, holographic retail park, scanner pavilion, children's centre and others.

Critics:
Rob Schmidt, Richard Difford, Luke Olsen, Ben Stringer, François Girardin, Alice Scott, Robert Thum, Tughela Gino, Max Kahlen James Gardener, Patrick Abrams, Jonathan Schofield, Sebastian Kite, Liz Adams.



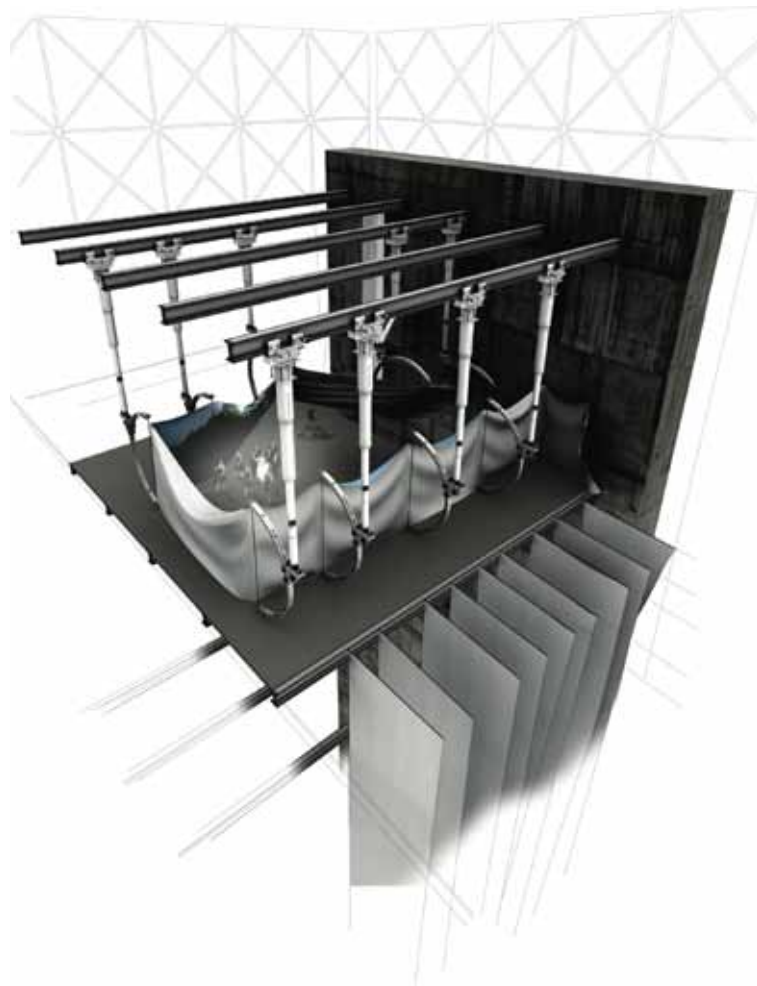
opposite page: Surinder Jandor, Senaka Weeraman.

this page: Jessica Daly.



opposite page: Edward Grainge, Alix Baer, Kit Ingham, Alex Bauman-Lyons, John Killock and Sarah Finkemeyer, Sean Deacon, Alex Bauman-Lyons.

this page: Sandra Yip, Neil Lyle.



This has been another year of high achievement with the award to **Clare Richards** (a) of the RIBA Dissertation Medal for her exceptional investigation of the relationship between built form and social circumstances: how far can architects contribute towards the making of 'Happy Communities'? This is the fifth year in succession that a student from Westminster has been awarded the medal, further consolidating the department's reputation as a centre of excellence in the dissertation. This has been further underlined by this year's students who have produced work of very high quality across an impressively wide range of subjects.

In a superb, closely observed and inventively analysed study of Philibert de l'Orme, **Catherine Archbold** (b) has challenged art history's too narrow reading of the scope of disegno and through the investigation of an absence – the architectural models which, it is argued, Philibert must have used – shows the interdependence of drawings and models, here reconstructed, in the visualisation and creation of his extraordinarily geometrically complex buildings. In 'resisting the myth of Aldo van Eyck' **Lucy Brooke** (c) investigates one of the most influential architects of the twentieth century, examining his built artefacts and his impact on education,

modernism and architectural theory, while considering the multifarious manifestations of the myth and his legacies, both problematic and positive. Recognition came with the award of the RIBA Gold Medal, here shown through meticulous research to have been a contested accolade.

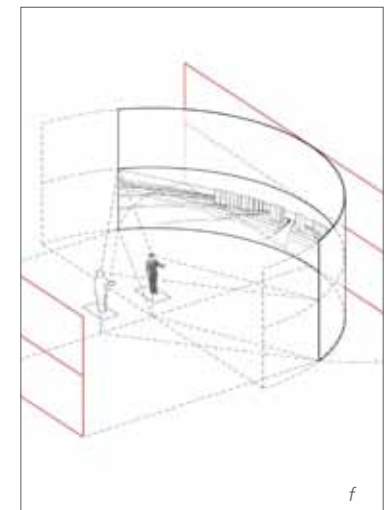
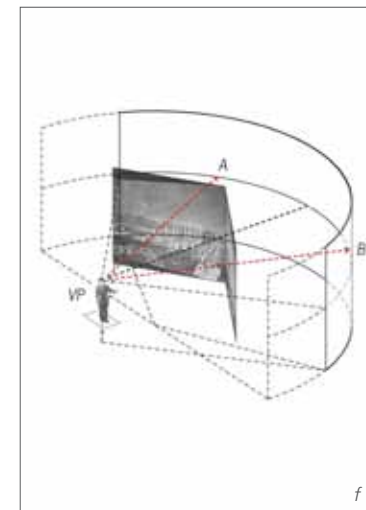
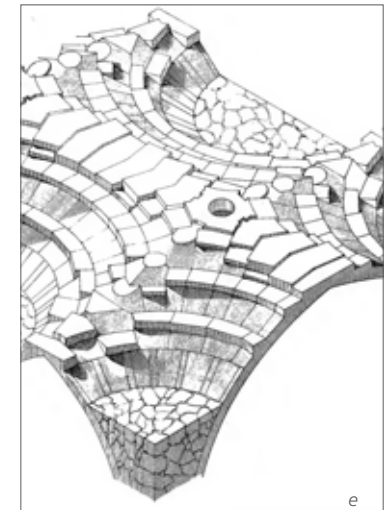
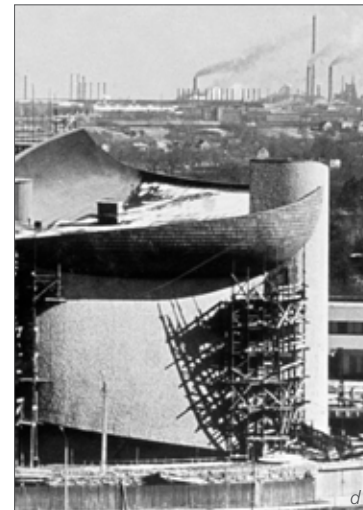
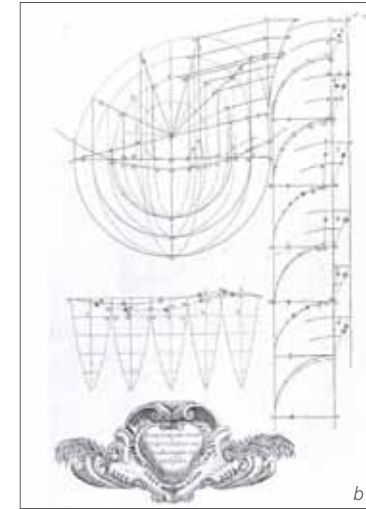
In an outstanding investigation, involving fieldwork and research in Poland, **Julianne Cassidy** (d) has produced a dissertation in two parts in which the first, a discussion of planned utopias from Plato to Ebenezer Howard, forms the context for a detailed account of Nowa Huta, a Soviet-planned steel-workers' town, a city without God built provocatively on the edge of bourgeois Krakow. Social, political and religious pressures culminated in the peoples' building of the church of Arka Pana which became a locus for anti-communist resistance and the rise of Solidarity.

Robert Willis was one of the greatest ever analysts of Gothic structures, among his many other achievements, being particularly noteworthy for his unparalleled drawings of complex vaults. He was part of the 19th century culture of classification and precise description from which the isometric emerged, a drawing technique embraced by Willis which is fundamental to our understanding of him,

here proposed in this excellently presented, ambitious dissertation by **Benjamin Kirk** (e), as a proto-modernist, his legacy fully recognised by Nikolaus Pevsner and Reyner Banham.

In a brilliant study, demanding close attention, **Teresa Rodriguez** (f) has rigorously explored the use of perspective in Le Corbusier, shedding light on the geometrical construction of his drawings for the Contemporary City, comparing the original drawings with the diorama displayed in the Esprit Nouveau pavilion. The meticulous investigation enables her also to look beyond the immediate subject and use his drawing as a vehicle for considering more broadly the nature of perspective in relation to vision and the observer.

Louise Scannell's rich and absorbing study of immigration in Southall (g) focuses on religious buildings – gurdwaras, mandirs and mosques – as being the most expressive forms of community representation, underlining the social production of identity through material practices. The close investigation of the buildings, comparing new build with conversions shows that both are equally constrained by circumstance, regulation and expectation. Immensely detailed research has resulted in an outstanding piece of work.



Students: Osman Amin, Camilo Aragón, Ping-Hsiang Chen, Amine Bouzid, Georgios Dimitrakopoulos, Jenny Espirito Santo, Xiaohui Gan, Anne-Laure Guiot, Sylviya Ilieva, Anastasia Kaisari, Darya Khusnutdinova, Ismini Nikolidaki, Laura Tarjuman, Angela Vanezi, Alvin Chee Kian Wee.

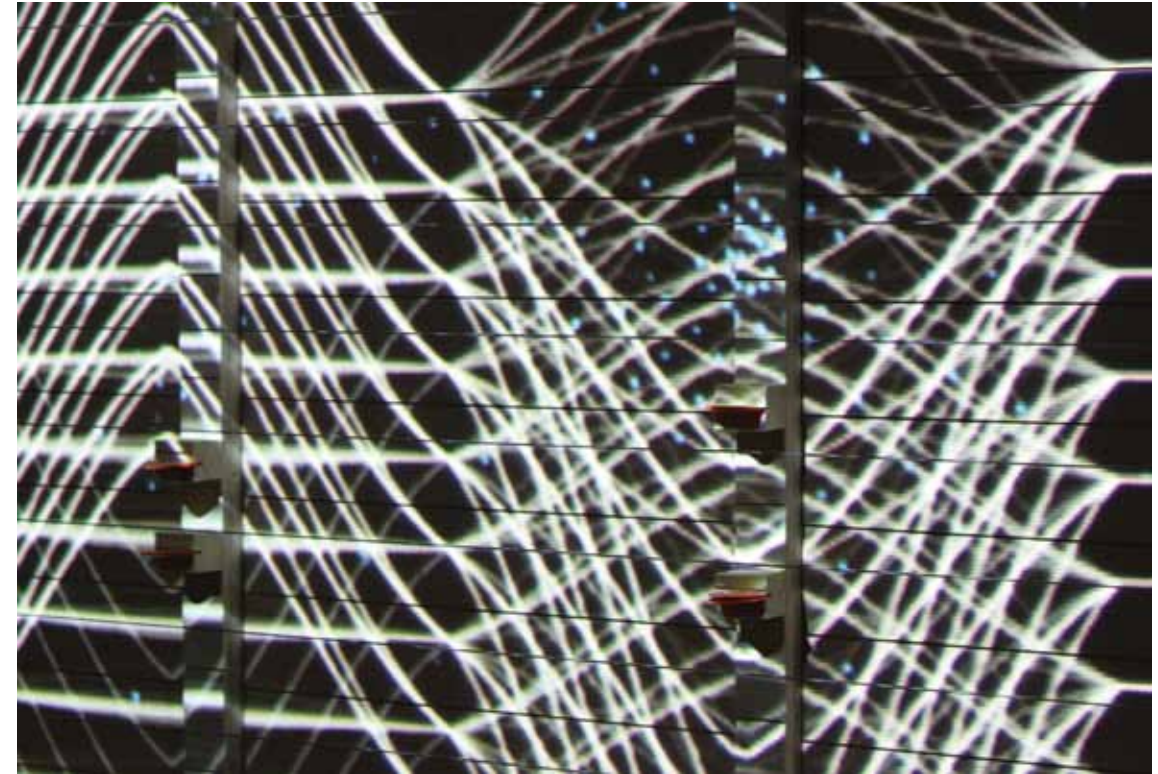
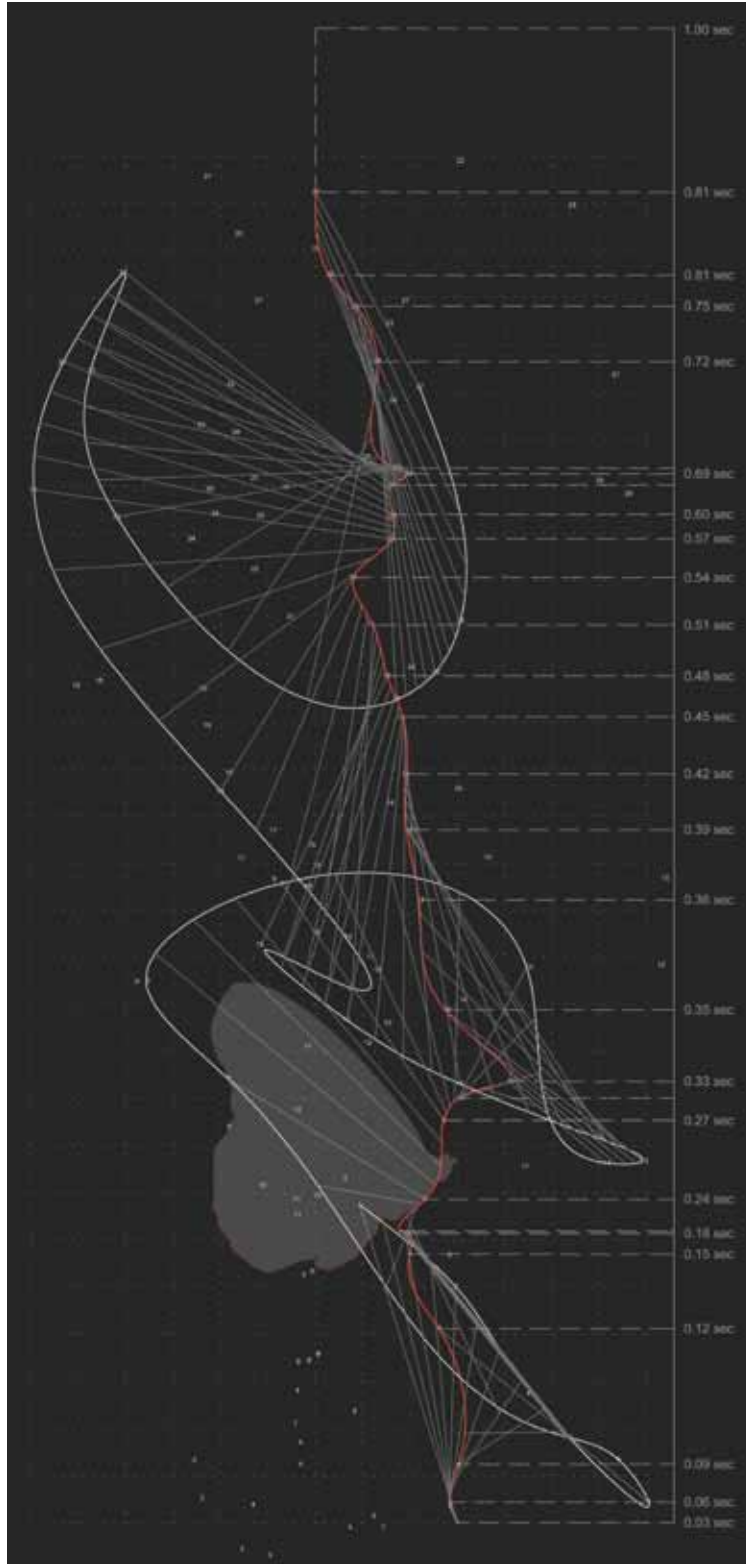
www.maadm.org

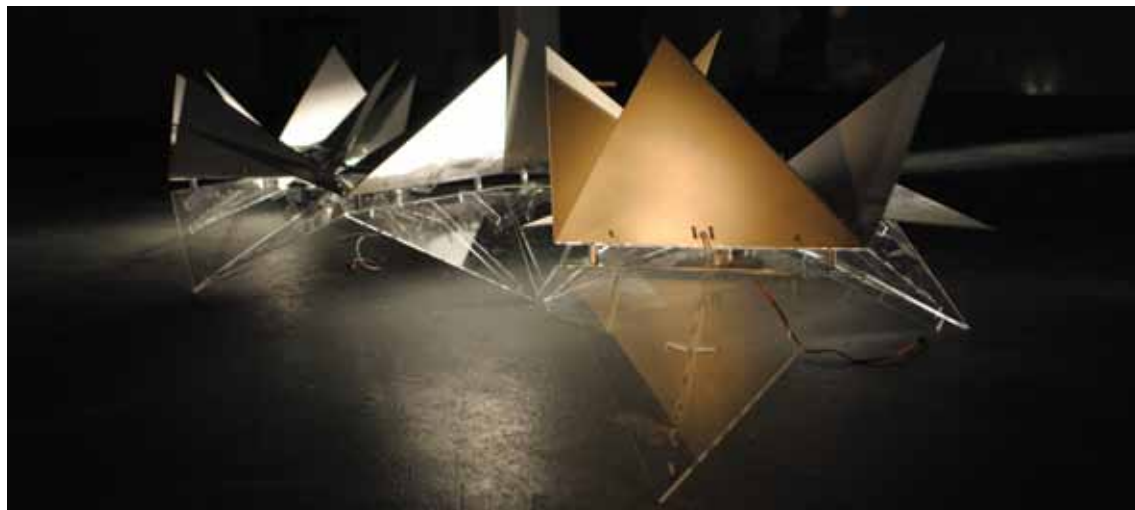
The history of architectural representation is one in which the devices used to picture and communicate form and space, also provide a model and the medium through which architecture is conceptualised and explored. The use of digital technology offers a wealth of new opportunities for architecture and continues to provide the scope for new research and innovation in design.

The MA Architecture and Digital Media seeks to provide a critical perspective through which the value and appropriateness of these technologies can be assessed. In the context of a vibrant digital design culture, including digital prototyping, animation, parametric design and interactive/responsive environments, the implications of digital media technology are considered in terms of their impact on architectural theory and practice. Centred primarily on design based work, the thesis brings together theory, design and technical skills as an integrated conceptual project. Students are encouraged to explore and incorporate emerging technologies and to demonstrate an innovative and imaginative use of digital media.

Visiting Lecturers & Critics:
Hélène Binet, Elena Corchero, Willem de Bruijn, Fred Gutfeld, Elie Lakin, Quayola, Karsten Schmidt.

Richard Difford (Course Leader), Ran Ankory, Alain Chiaradia, François Girardin, Jon Goodbun, Dirk Lellau and Filip Višnjic





opposite page: Anastasia Kaisari, Darya Khusnutdinova, Angela Vanezi; Ping-Hsiang Chen, Georgios Dimitrakopoulos, Xiaohui Gan; Sylvia Ilieva, Ismini Nikolidaki, Osman Amin.-

this page: Georgios Dimitrakopoulos.

MA Interior Design

Dr Alan Lamont (Course Leader), Dusan Decermic, Richard Difford, George Thomson, Mike Guy, Dr Davide Deriu and Debby Kuypers

Full Time Students: Leyla Ahramian, Rula Alseesi, Tamar Boghos, Ilya Dunaev, Suzy Hooti, Nazanin Javid, Wiktoria Kopycka, Viktorija Kumpyte, Sebastian Maso, Ivana Maric, Paniz Pakshir, Sheena Patel, Tanya Rojawat, Marta Sestieri, Ieva Sidaraite, Farnaz Tabatabaeian, Leila Talmadge, Niloofar Taraghi, Ayça Turgay, Yao Ke.

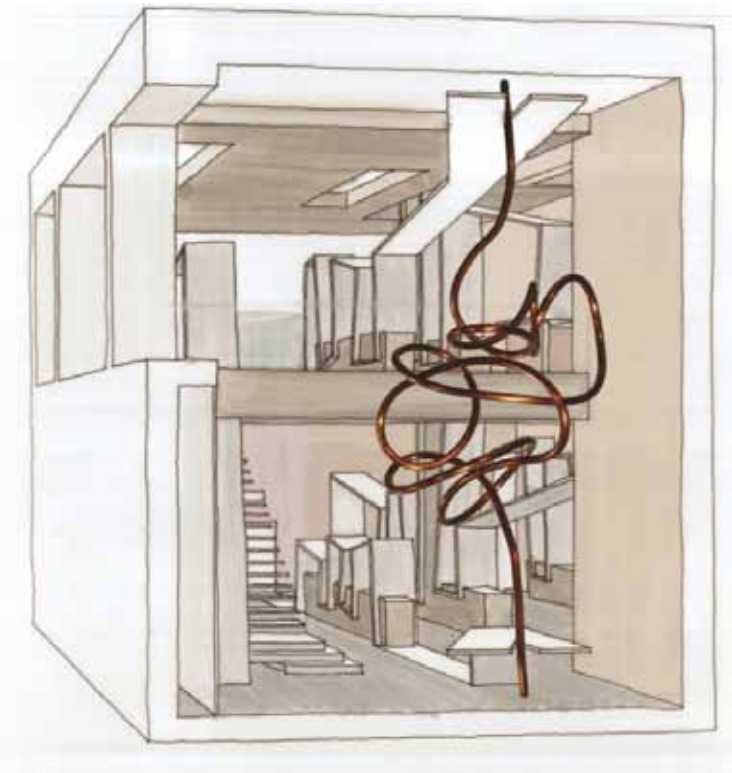
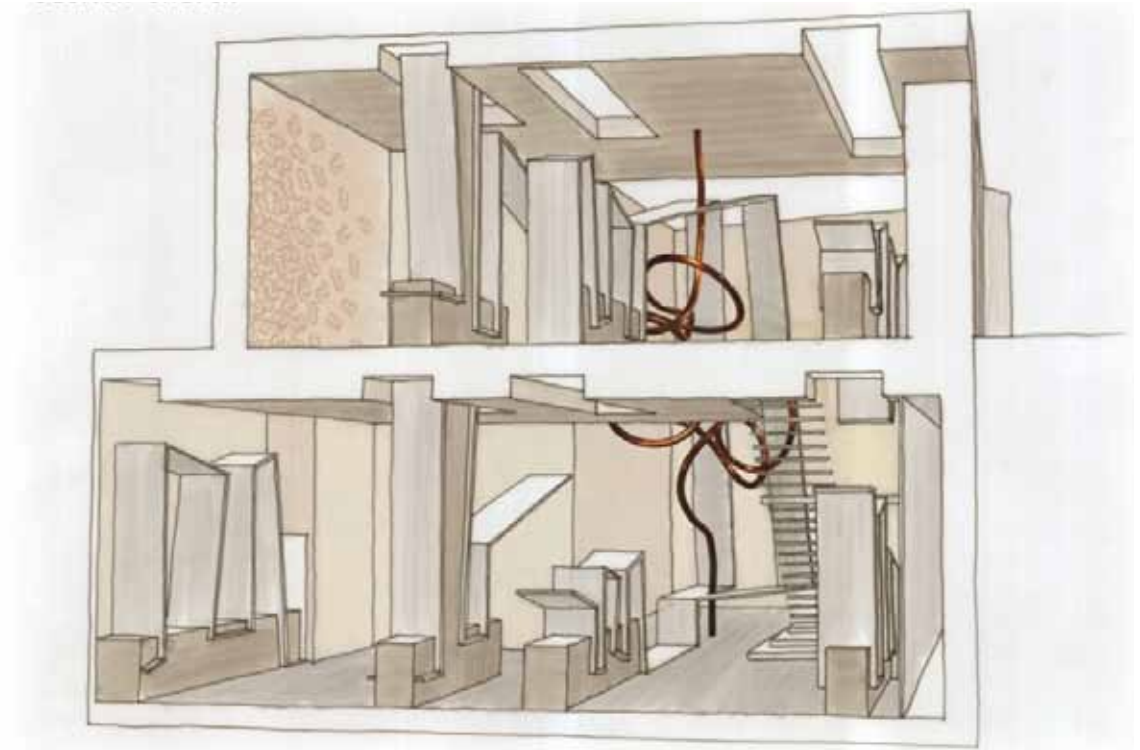
Part Time Students: Erasmia Kampa, Orit Sarfatti, Marta Dabek, Juan Alvarez, Liina Vaino, Dovile Zuokaite, Tuba Nicolai.

The programme: The course embraces a wide range of spatial issues, promoting a dynamic and speculative approach to interior design and the development of a comprehensive and progressive understanding of the physical and subjective qualities in reading and making interior space.

Through a considered range of design and theory modules the MA Interior Design evaluates applied design, intervention, branding and commercial retail design as well as examining the sensory nature of interior place-making, implicitly considering the effects of the cultural, social and historical shifts that shape the changing significance of interior design as a distinct architectural discipline.

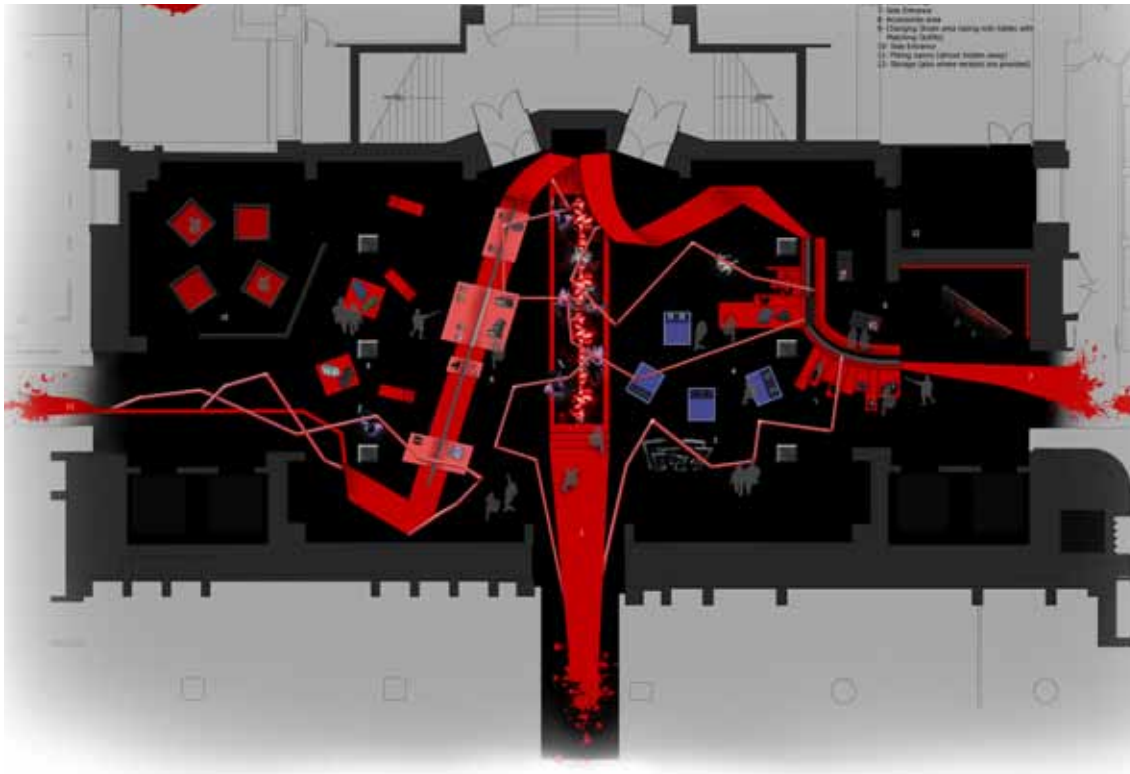
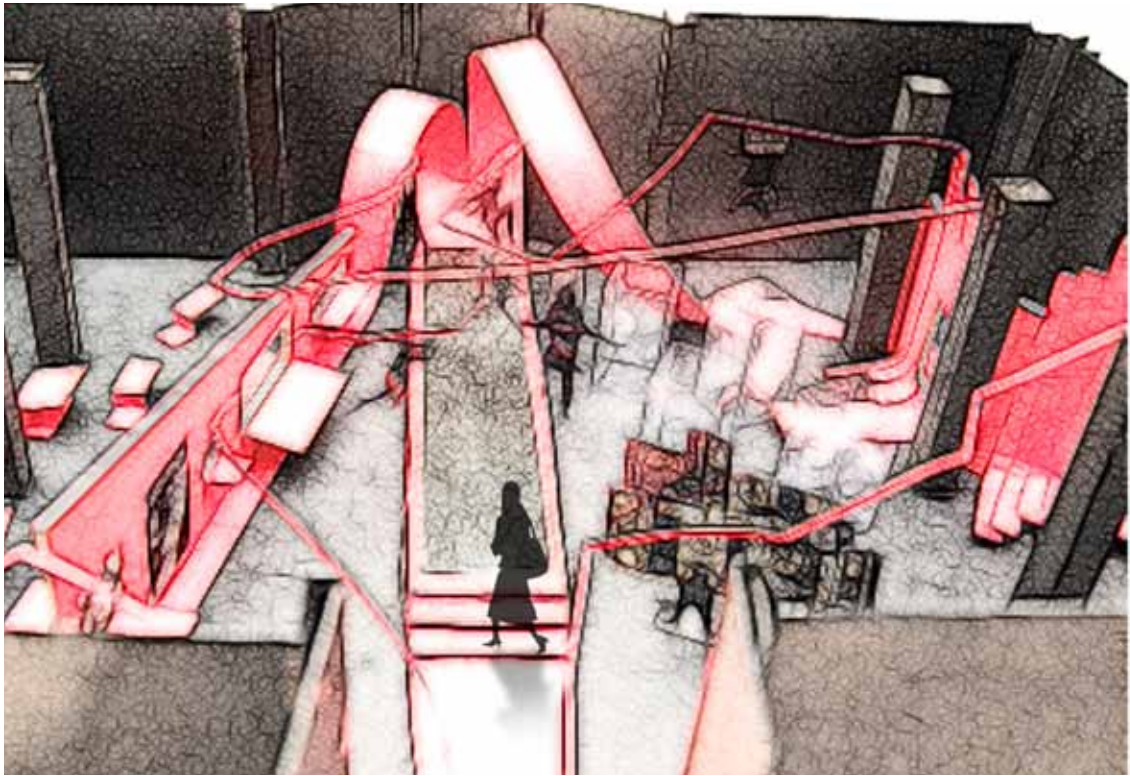
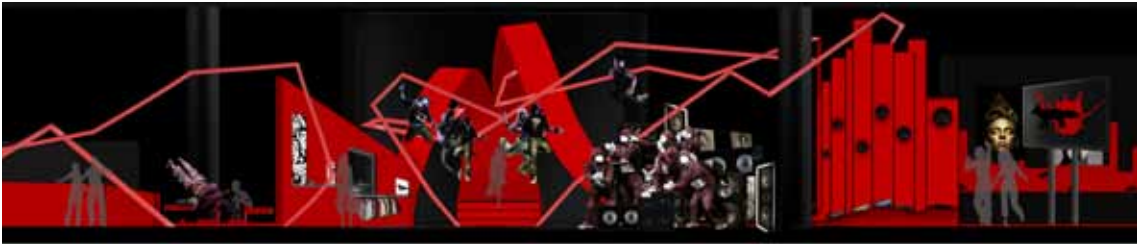
The Course modules are; Retail Design • Making Interior Space • Thesis Development • Interior Design Case Study • Introduction to Design Computing • Thesis

Visiting lecturers and critics:
Alan Farlie; Sebastian Greenall, Reza Schuster, Samir Pandya, Joe King, Natalie Fish, Claire Richmond, Ian Chalk



opposite page: Paniz Pakshir, Leila Talmadge.

this page: Ayça Turgay.



MA Architecture, Cultural Identity & Globalisation

Students: Reem Beirkdar, Arita Beqiri, Anastasia Boutsika, Whitney Burdge, Opor Chaisangapong, Zelal Cinar, Vershae Monique Crawley, Juncao Dai, Leandro De Melo Bernardes, Yasuyuki Fukuda, Clare-Ann Hamel-Smith, Nora Hana Sanchez, Ola Abdelazim Hassanain Osman, Ali Heidari, Alexandra Kolodenko, Amit Kowli, Jae Jin Lee, Fernanda Trigo Rachid, Eina Shin, Julia Mae Summerville, Yuan Wang, Ying Yu, Zahra Zarsanj.

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

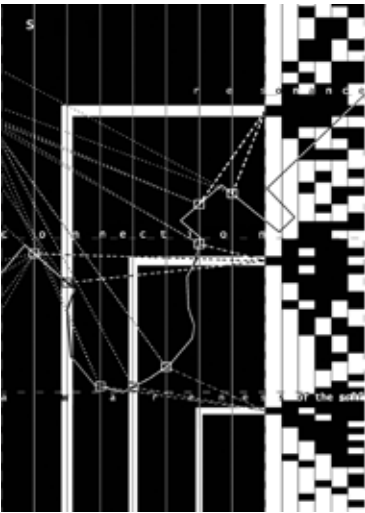
Design and text-based projects sited in London this year explored themes such as empowerment and exclusion, architecture and material culture, cosmopolitan cultures, place attachment, land and commerce, and the appropriation of urban space by diasporic communities. International sites were explored through this year's field trips, which were conducted through parallel visits to Cyprus (Nicosia) and Palestine (West Bank) with the common theme of 'Contested Ground'. The visit to Palestine was hosted by the Engineers Association / Jerusalem Centre and RIWAQ (NGO) and focused on developing strategies to creatively regenerate the historic centre of Jabba. Students engaged with local organisations and traveled to sites in Jerusalem, Ramallah, Hebron, Bethlehem, Tel Aviv and Jericho to gain an understanding of the context. The trip to Nicosia (the last divided capital in Europe) was

Samir Pandya (Course Leader), Nasser Golzari, Shahed Saleem, Dr. Tania Sengupta, Isis Paola Nunez Ferrera, Prof. Murray Fraser and Dr. Lesley Lokko (Visiting Professor)

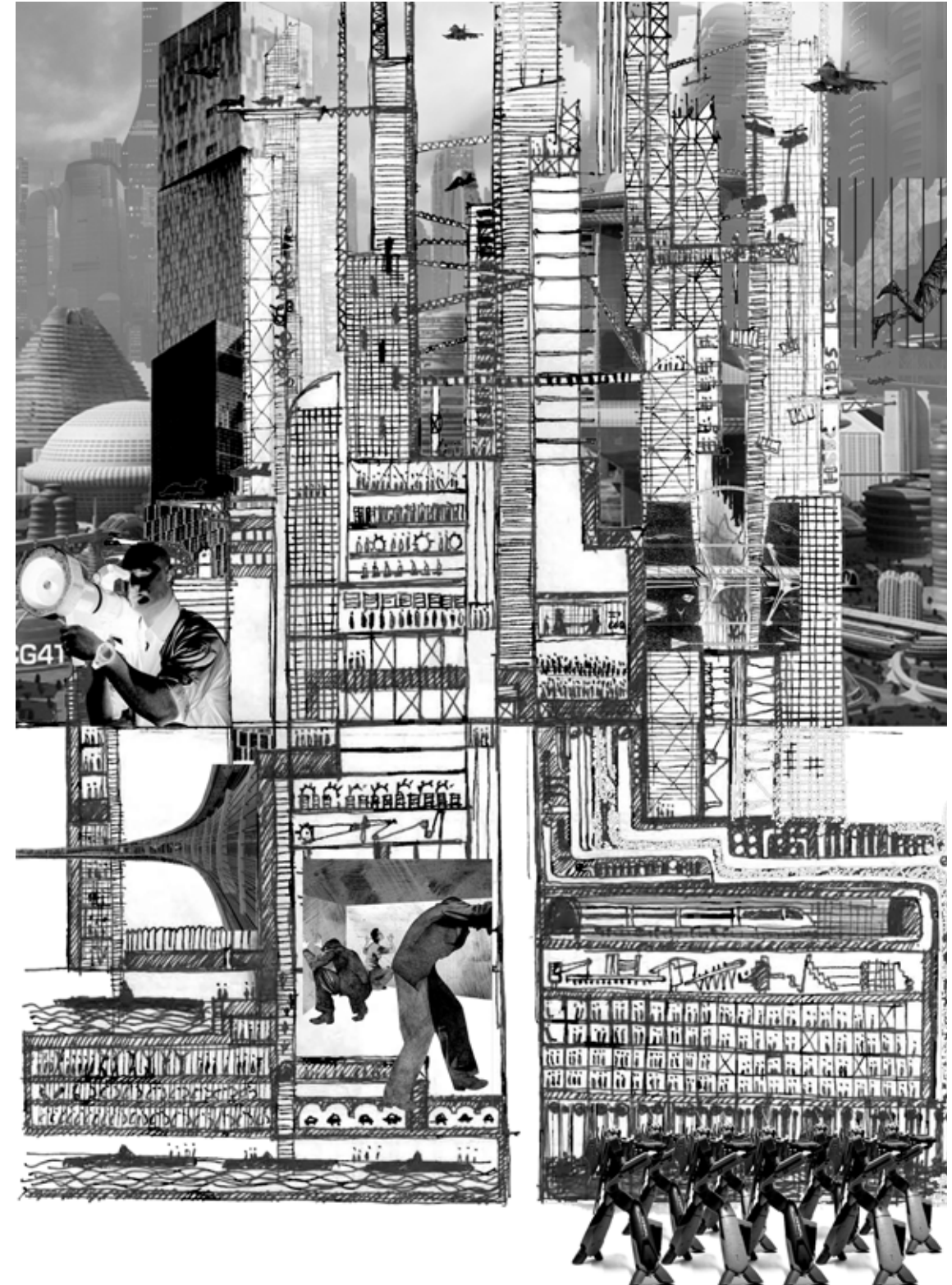
facilitated by the United Nations Development Programme and involved collaboration with Nicosia University, NGOs involved in bi-communal activity, artists, and local experts. The fieldwork was focused primarily on Nicosia's Venetian walled city and culminated in a design workshop during which students produced conceptual design proposals for self-selected sites across the city.

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

Critics and Visiting Speakers: Savas Akay, Nikki Blustin, Dusan Decermic, Ros Diamond, Shane Dowle, Laura Englezou (Critic and Nicosia field trip enabler), Hans Haenlein, Abe Hayeem, Dr Martin Hook, Charlotte Khatso, Dr Katie Hill, Dr Anthony Key, Dr Yat Ming Loo, Dr Clare Melhuish, Dr Jonathan Noble, Mirna Pedalo, Yara Sharif (Critic and Palestine field trip enabler), Sinem Sirri, Ben Stringer.



opposite page: Ola Abdelazim Hassanain Osman, Julia Mae Summerville. this page: Vershae Monique Crawley, Clare-Ann Hamel-Smith.



opposite page: Yasuyuki Fukuda, Clare-Ann Hamel-Smith.

this page: Ali Heidari.

This year again there has been exceptional success in the RIBA Presidents Medals 2010. Jonathan Schofield (a) won the RIBA Silver Medal and the Serjeant Award; this is the fourth time in the last five years that Westminster has won the Silver Medal. Clare Richards (b) won the RIBA Dissertation medal, which is the fifth year in a row that a Westminster student has won that award.

William Firebrace and Gabby Shawcross tutored the Silver Medallist, and John Bold tutored the Dissertation winner. These achievements are part of an ongoing success story from an academic and scholarly community that continues to encourage and support new work from students, teachers, researchers and practitioners.

Nick Szczepaniak, who finished the Graduate Diploma in Architecture in 2008-09, and who won the 2009 RIBA Silver Medal, has just been selected as a joint-winner of the 2011 Archiprix International competition. Yashin Kemal, who has finished Graduate Diploma this June, has won Emerging Architect of the Year in the ID international design competition.



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