

PG2012

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PG2012

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Welcome to PG2012

PG2012 is the catalogue that brings together the postgraduate achievements of the Department of Architecture. It sets out our ambition for a coherent postgraduate community in architecture overlapping with areas in the Built Environment and wider interests. Postgraduate studies and research in Architecture are expanding areas which go beyond the professional requirements of an Architect. Many practicing architects and related professionals, are encouraged to return to postgraduate study, while other former students of architecture, art and design subjects, cultural and critical studies may chose to divert into other areas of research and study. Such a rich mix of masters programmes and diverse range of PhD topics, is a reflection of staff whose own pre-occupations whether in teaching or research, provide the critical framework in which these programmes operate. Last years completed PhD by Dr Jon Goodbun is shortlisted for the RIBA award for best PhD thesis.

We offer a wide range of Postgraduate study at Westminster, and in Architecture we have seen exciting new developments over the past twelve months. This year another course has been added to the mix as MA Architecture recruits its first intake for 2012/13. Richard Difford coordinates the taught masters programmes and leads the MA Architecture and Digital Media which featured in the Kinetica art fair in P3, and also took part in the festival in Belgrade called 'Resonate' curated by Filip Visnjic. Samir Pandya leads the MA Interior Design and the MA Cultural Identity and Globalisation which continues to grow and move into new territories. Dusan Decermic took over the leadership of the MA Interior Design, mid year and is moving the course on with new ideas and contributors. This course has benefitted from unprecedented generosity in sponsorship by the practice ORMS. We are grateful to them for this and pioneering a new idea of a sponsored tutorship. Thank you to ORMS and to Ian Chalk.

New developments includes the MA Architecture which will be lead by Dr Davide Deriu and promises to offer a very exciting programme for the coming year. We were delighted to welcome Professor Lindsay Bremner in early 2012, who is Research Director for the Department of Architecture. She supervises numbers of PhD students and will also contribute to the MA Architecture.

Professor Jeremy Till, Dean of the School until July 2012 provided encouragement and enthusiasm for all areas of Postgraduate endeavour and research. We wish him well as Central St Martins, and welcome Professor David Dornie in his place. We look forward to a very productive new working relationship in the School.

Many areas in the postgraduate programme have made use of the Ambika P3 space to develop projects in an experimental manner. The David Hall installation 'End Piece' was timed to coincide with switching off analogue signal to television, and 1000 TVs were installed to bear witness to that moment. A major conference related this work to research and practice in the School of Media Art and Design. We plan more of this activity and we hope to see the outcome of research projects or programmes, where the disseminated outcome is an exhibition.

This catalogue is published to coincide with the PG2012 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. Welcome to the exhibition and enjoy its creativity and innovation.

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

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

The following pages feature work from three master's programmes: MA Architecture and Digital Media, MA Cultural Identity and Globalisation, and MA Interior Design. Each course has its own individual character and subject-specific content but importantly all the courses are designed to support a variety of approaches to the thesis project. An exciting mix of people from different design and technical disciplines, and from many different cultural backgrounds, come together to study on our courses and each individual brings with them their own particular mix of interests and experience. The thesis allows each student to direct their research towards areas of study that will build on their previous education and can shape their future career.

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

Staff supporting the course: Richard Difford, Ran Ankory, Alain Chiaradia, François Girardin, Jon Goodbun, Dirk Lellau, Filip Visnjic.

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

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

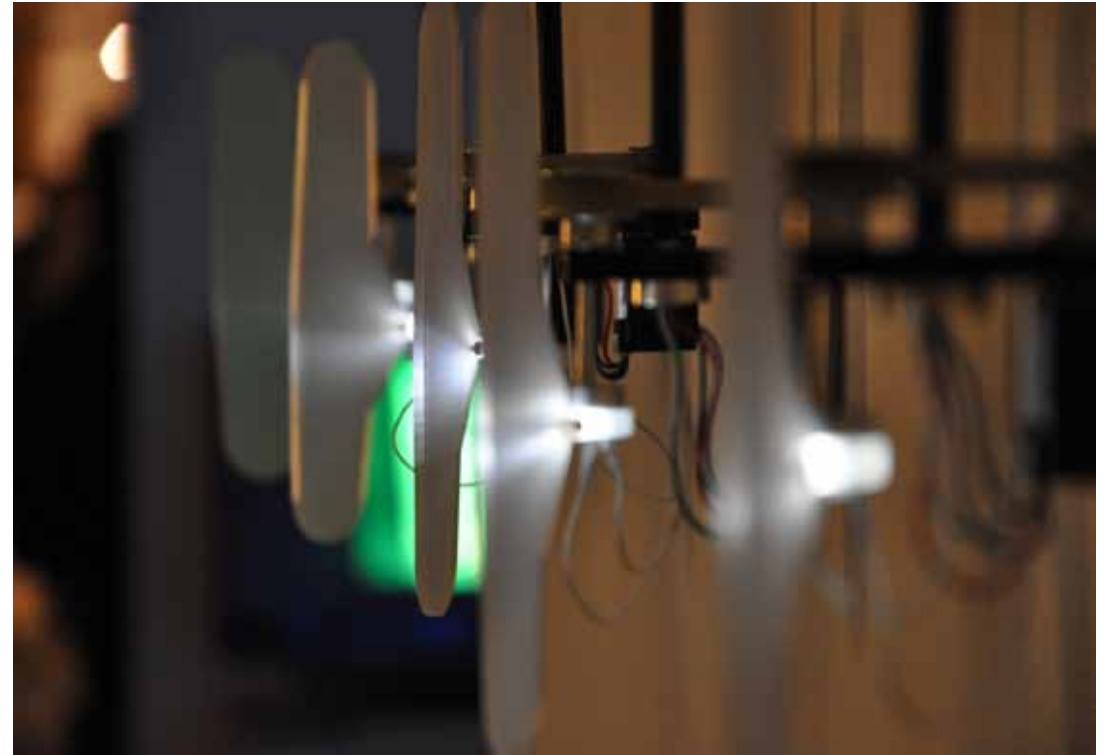
The staff and students of the MA Architecture and Digital Media also contributed to two major events:

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

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

www.maadm.org

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



Georgios Dimitrakopoulos, Anne-Laure Guiot and Sylviya Ilieva: exhibition for KINETICA 2012.

KINETICA ART FAIR 2012

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

Georgios Dimitrakopoulos

Ephemerality: Regulatory apparatus of rhythms

Architecture and the space of the city inevitably give rise to rhythms; events that become the impetus through which one is able to perceive the melody of a greater living whole. By examining time based phenomena, movement and experience, this thesis explores and reveals the unfolding complexities of the space that forms our daily metropolitan experience.

Anne-Laure Guiot

The Illusion of Spatial Extension (From Analogue to Digital)

This thesis explores the ability of mirrors to extend architectural space. The responsiveness afforded by mirrors cannot easily be matched by digital means but, uniquely, digital media can create a virtual space distinct from the conventional laws of optics. Through the use of digital perspectives, space can dynamically shift and interact with the occupant.

Silviya Ilieva

Living architecture

This project is a design study that explores the boundary between nature and culture, organic and mechanical, human and animal, system and environment. The research began as a study of butterflies. Through a series of adaptive bio-mechanical devices the work evolved into a responsive and adaptive mechanism with choreographed movements and patterns of behaviour.

Silviya Ilieva's project, Living Architecture, was also included in a selection of highlights from the show featured in Wired Magazine and has been shortlisted for in the Master's thesis category of this year's RIBA research awards. It will also be published in the book "CITY-SENSE: Shaping our environment with real time data" in Barcelona by the Institute for Advanced Architecture in Catalonia (IAAC).



Anne-Laure Guiot and Silviya Ilieva: exhibition for KINETICA 2012.

RESONATE 2012:

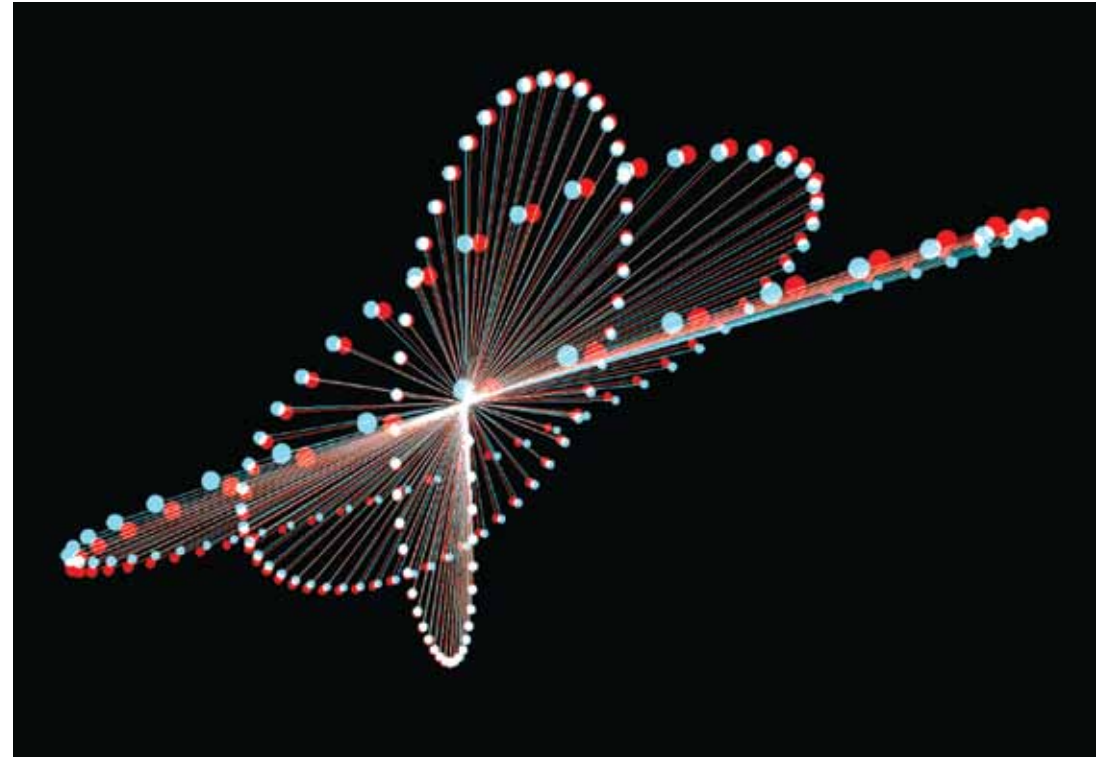
Digital Arts Festival in Belgrade

In March the MA Architecture and Digital Media also took part in the hugely successful Resonate digital arts festival in Belgrade. One of the primary organisers of this event was MA Architecture and Digital Media tutor Filip Visnjic who saw many months of preparation and planning reach fruition in an exciting two days of presentations and workshops.

The festival hosted a number of talks by well known digital media artists and included a workshop run by Richard Difford and Anne-Laure Guiot exploring the creation of dynamic stereoscopic illusions in Processing:

“Digital Stereoscope” workshop with Richard Difford and Anne-Laure Guiot

Fuelled by digital imaging techniques, 3d cinema is back in vogue. Stereoscopic effects are, however, far from new and the illusion of visual space that enthral contemporary audiences is little different from that enjoyed by the viewers of nineteenth-century stereo photographs. Taking inspiration from this, our workshop explored the possibility of creating dynamic stereoscopic illusions by combining the principles of the analogue stereoscope with coded graphics created in Processing.

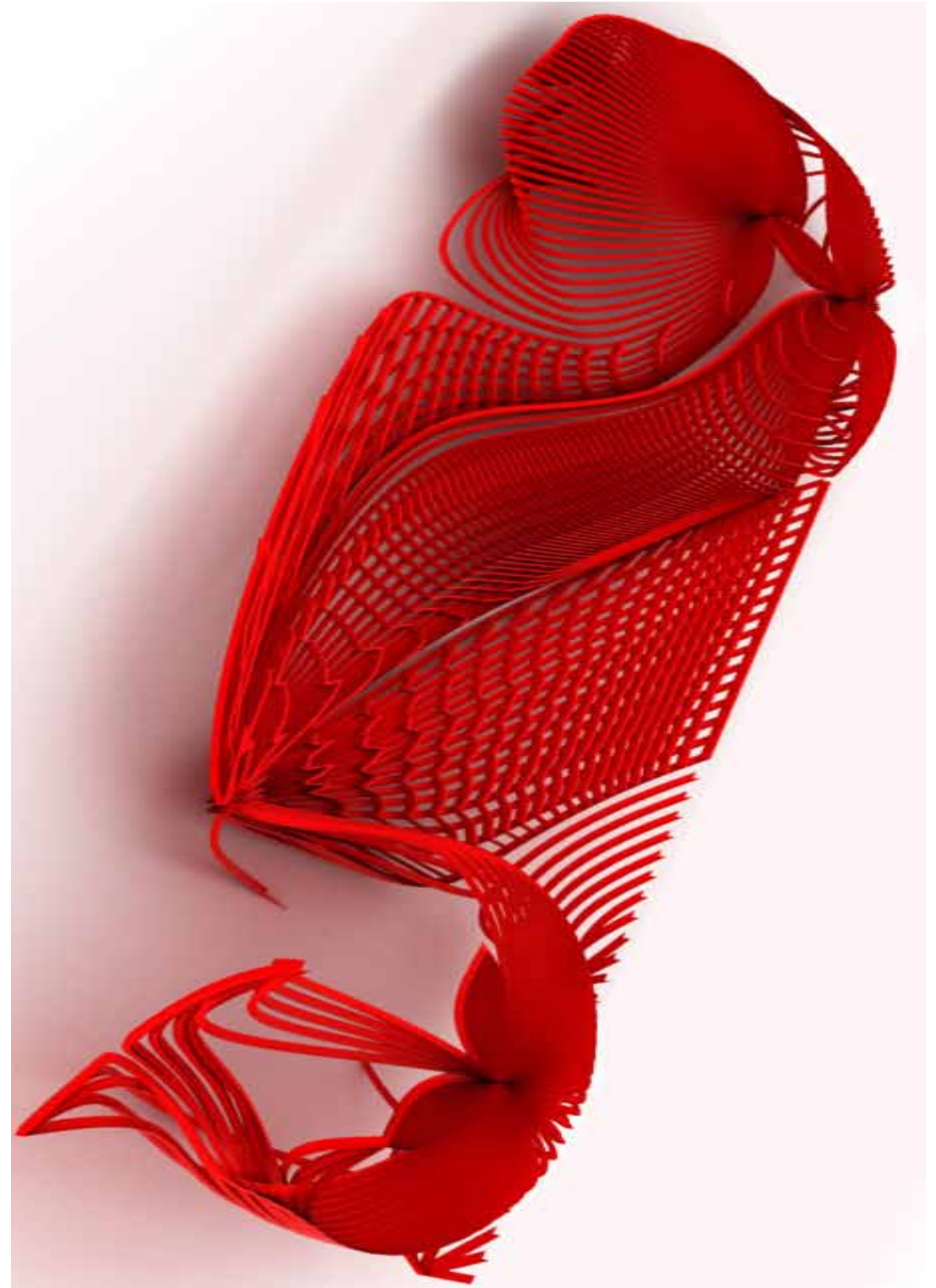


CAMILO ARAGON

An Experiment in Visualising Electromagnetic Fields

This thesis explores the behaviour of Electromagnetism by making visible the fields created around us... to make the invisible visible. Drawings form the primary basis for representation in architecture. Through maps and various forms of diagrams and projections we try to understand and control the environment around us. Using the scripted simulation of flocking behaviour, the project begins by trying to understand how a real-time drawing can represent the relationship between an entity and its environment. Here an imagined field is created that can influence the behaviour of each entity as it moves through the space.

From there a series of experimental drawings develop these patterns of behaviour to form the basis for a specific set of rules. In the initial part of the exploration the surrounding environment acts as a complex, dynamic and flexible system. For the final and more complex part, the project is focussed in the exploration of Encoded Magnetic Fields Behavior (EMFB) occurring in an indeterminate space. So that, lines are self designed following a code of non-determinate rules, from negative poles to positive ones. Some attractor points are added to modify the fields and ultimately form a three-dimensional representation of the field.

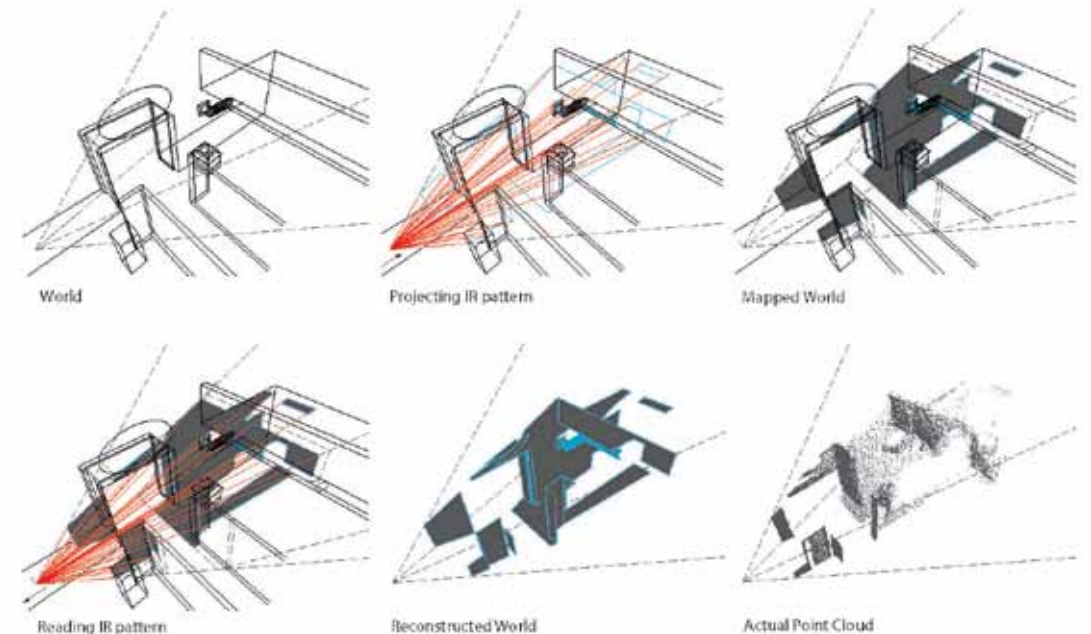
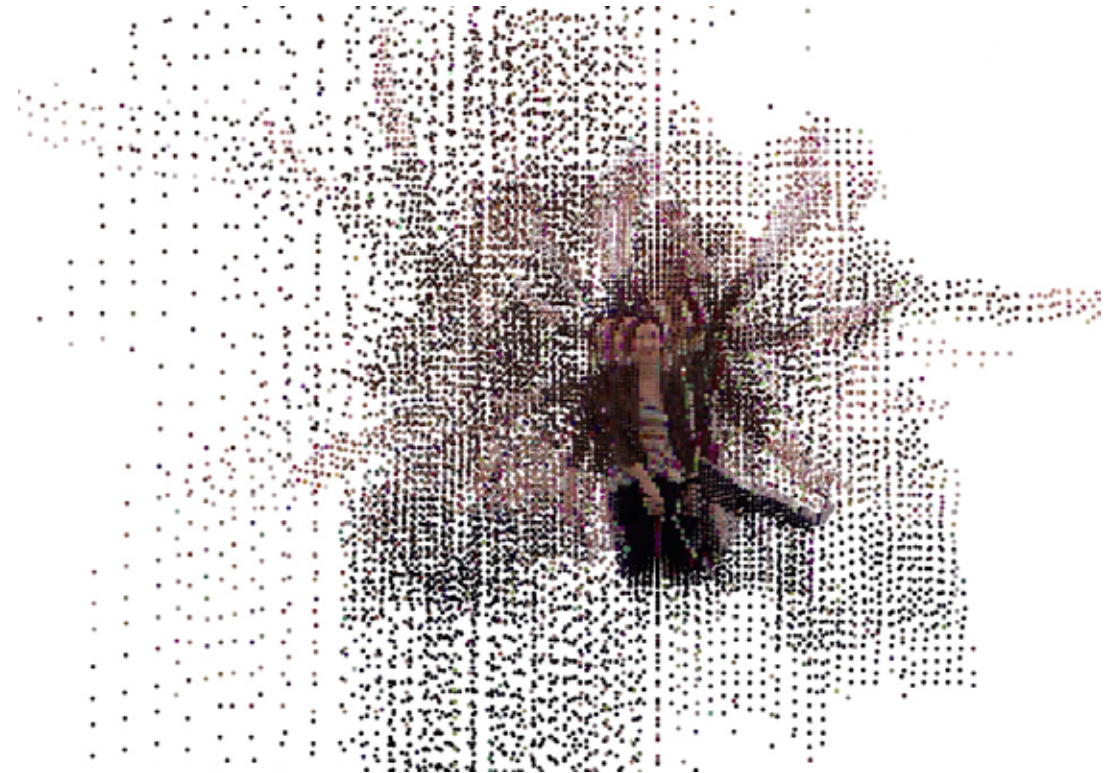


ANDREY ELBAEV

Visual Perception in the Sentient City

This thesis speculates about possible future of architecture from the perspective of digital culture. Focussing primarily on visual perception with respect to computer vision, it investigates the dynamics of human-space interactions against the backdrop of recent technological advancements.

The research starts with a design project which proposes interactive signs that become aware of their audience. This project is based on the notion that the digital era has granted to inanimate objects a hint of intelligence and, arguably, some form of perception. In the light of this, many wonder what the perception of these digital things might be like. To address this question the project presented here examines the Microsoft Kinect sensor. Kinect undeniably has a unique vision, but we cannot understand what that means from the perspective of the device itself. We can, however, integrate Kinect's vision in relation to our own sensory experience and think what it means for us. A series of experiments therefore question visual perception and as a result, the final project is a visual apparatus that incorporates, not only Kinect and video goggles, but also a laptop and mobile phone. This heterogeneous object illustrates the potential of our digital ecosystem to perform as a coherent whole, and to influence one's perception of a given space. Ultimately, I would argue that, with further development, portable devices will form a wearable network. Not alien to, but an extension of human perception. The network will be like aura that will always be around you extending the limits of sensation. Digital and physical will merge, and our immediate space will be imbued with the "techno aura".



CEM KAPTAN

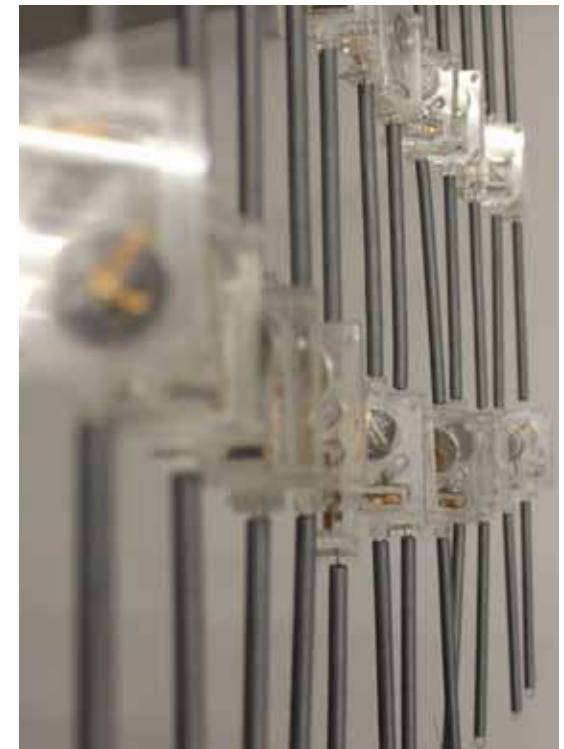
Re-Connecting:

Architecture and communication

Throughout history, we have searched for new and more efficient ways of communicating. Whether the communication is from person to person, object to object or space to space, forms of communication have developed that extend our innate capacity for interaction into complex codified systems and technological devices. It is this exchange of information and signals from one side to the other; and the translation of the process in between that opens itself up to an interesting area of investigation.

Can we communicate with architecture and should architecture be able to communicate back with us? When inter-connected with existing invisible aspects of a space such as phone signals, wifi, temperature, sound levels etc this becomes a potential network of dialogue, a conference call of data. The space then becomes something like a living organism with a personality that is not designed and left as a shell but can evolve from its mere presence into something more relevant to its purpose.

Can architecture emerge through this constant feedback and start changing itself and adjacent spaces? This project aims to investigate and create an interaction between the user, device and space; and see if this somehow can be used as an ongoing, real time design tool to create architecture with personality. If we can create an interactive environment where the feedback of the space means something, then we can start communicating back and forth with it and therefore changing or altering the original intended use. This, of course, will almost give the space a language of its own and making the interaction with the user a translation of what it is trying to say to us. So for example we are not just seeing an air conditioning machine detect the temperature and automatically change its output temperature but we get something back from the machine that lets us know how or why that machine is behaving the way it is. The space with the extension of devices could become critical of the way we use the space and react thereby changing our behaviour.



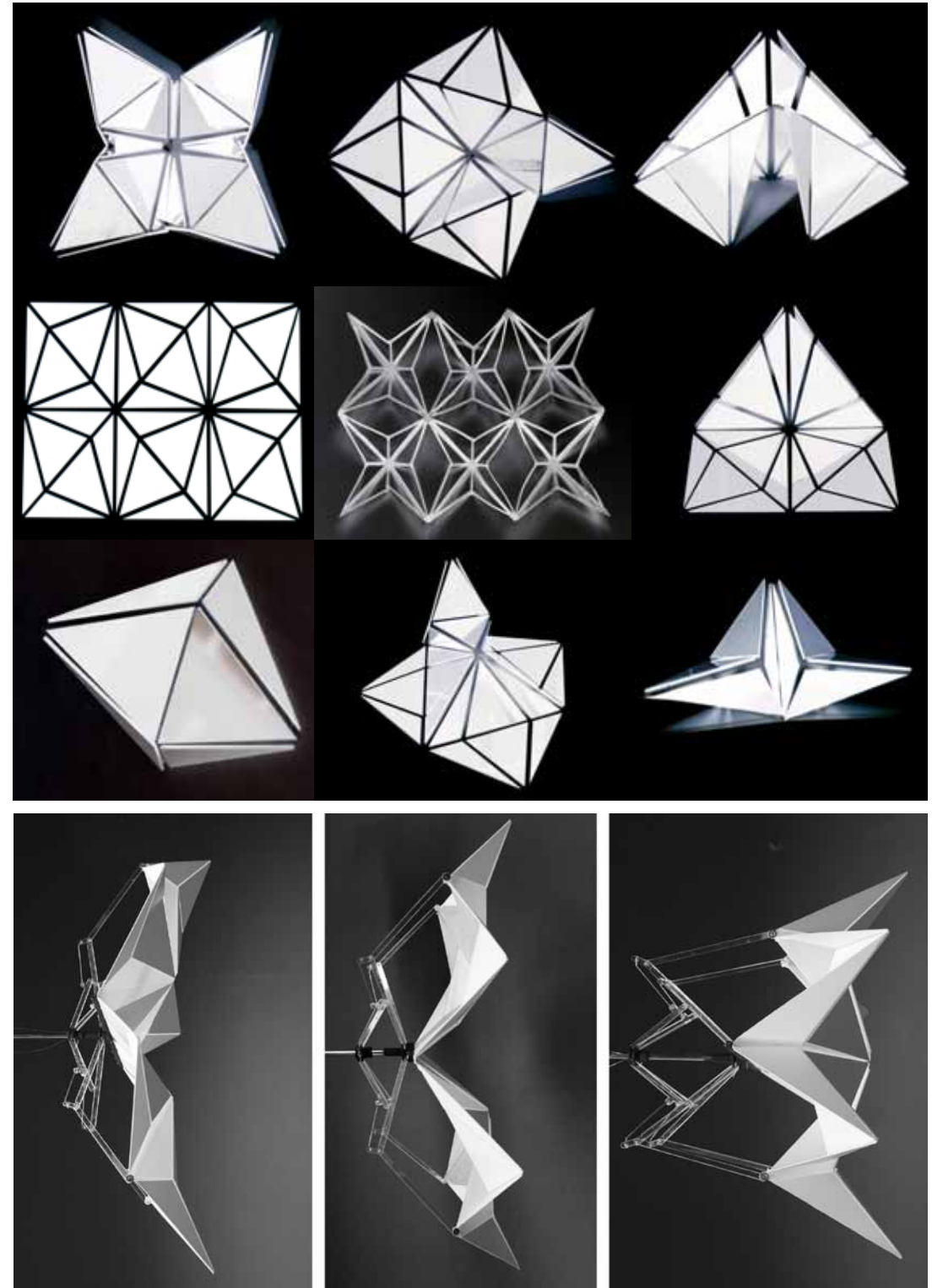
MARINA LEBEDEV

Architecture and the Folding Surface

This project addresses the possibilities presented by an architecture that can dynamically transform from flat state into a tridimensional object. The research focuses on two main elements – the geometry and methods of folding and the tessellated patterns created by combining these folding elements. The origami-like surfaces that result are also then considered in relation to their architectural application.

The starting point for the study was an investigation that aimed to establish a set of figures and the appropriate shapes in order to make the object work as a set of patterns in one indivisible construction. Through this process I was attempting to define the surface with respect to: its capacity for movement; its integrity and continuity as a structure; and its capacity to transform the size and occupation of the space which it covers. Based on origami principles this method shows the potential for constructing original self-organized structures. As a consequence, the new structure may have a predictable geometry and yet, through its behavior, generate a multitude of different forms, each time the structure transforms.

In this project I consider one particular case – and speculate on how it might be employed, with materials of differing transparency, to modulate the lighting conditions within a space. This, ultimately, allows the creation of new possibilities for controlling and distributing the light.



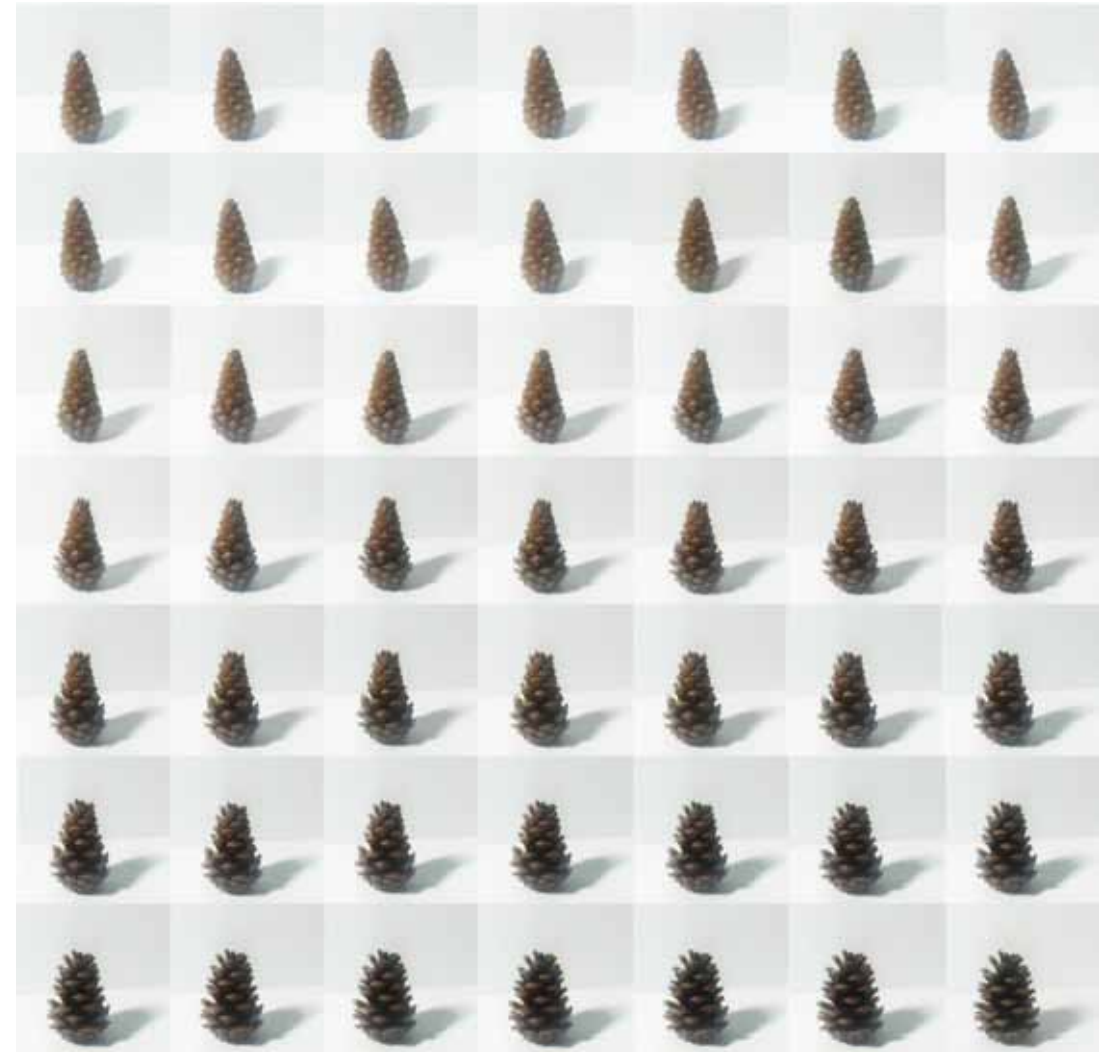
POONEH NIKKHAH

Botanical Hydro-responsive Systems in Architecture

Throughout history, nature has always played an important role in architectural design. From providing shelter to, with the help of technology, becoming an inspiration for solving architectural problems that allow architects to mimic natural mechanisms and to translate them into architectural elements. Borrowing ideas from nature makes sense because through evolution plants and animals have adapted to their environment over a long period of time and, as a result, are capable of responding in various subtle and sophisticated ways to its changes from moment to moment and day to day. This project is an experiment in imitating nature in architectural design to construct a cooling mechanism for the hot and dry climate of Iran.

The research began with an examination of architecture in this region and of the traditional ways to address this harsh environment. Examples include 'wind catchers' (Badgir) which use natural mechanisms to control the building's internal environment. The way nature reacts to climate conditions was also studied and these qualities were carried forward into the design. In this case it was plants that formed the primary model and in particular, the pine cone – with its ability to change in response to humidity by opening and closing its scales – and because of its unique materiality. Each scale of the pine cone varies from the outer to the inner surface in such a way that it can move and change shape.

The resulting solution is made up of a series of temperature/humidity responsive elements that can control the inside conditions by independently opening and closing and thereby controlling the influx of air. The incoming air passes across water and is cooled by evaporation. But because, like the pine cone scale, each element works autonomously, a non-uniform and finely tuned response can be achieved across the building's surface.



EMAD SAVADKOUHIFAR

Kinect as a Three-dimensional Interface

Creating successful interaction between people and computers has been an important aspect of digital technology from its earliest beginnings. It is also a source of significant creative potential. Kinect is the first inexpensive three-dimensional sensor and interface that provides direct interaction between the physical and virtual world. This project focuses on the various forms of interaction that this device facilitates and in particular the way three-dimensional information such as object depth and human gestures can form the basis for controlling an architectural environment.

The project consists of a number of experiments which explore each of Kinect's features through their application to particular design scenarios including the control of menus and the identification of objects in 3d space by their depth and proximity. The main experiments concentrate on the development of an interactive table that includes the Kinect, a projector and a computer. This, touch-free device will enable diverse wireless applications. The device can, for example, be used in a house as a table, and simultaneously it can be used to monitor the light, temperature, door locks, operation of appliances, or play music and movies. More broadly there is the potential for the real-time control of lighting and other environmental controls in an intuitive and spatialized way.



JARIYA SUKSAWATDI

Second Skin

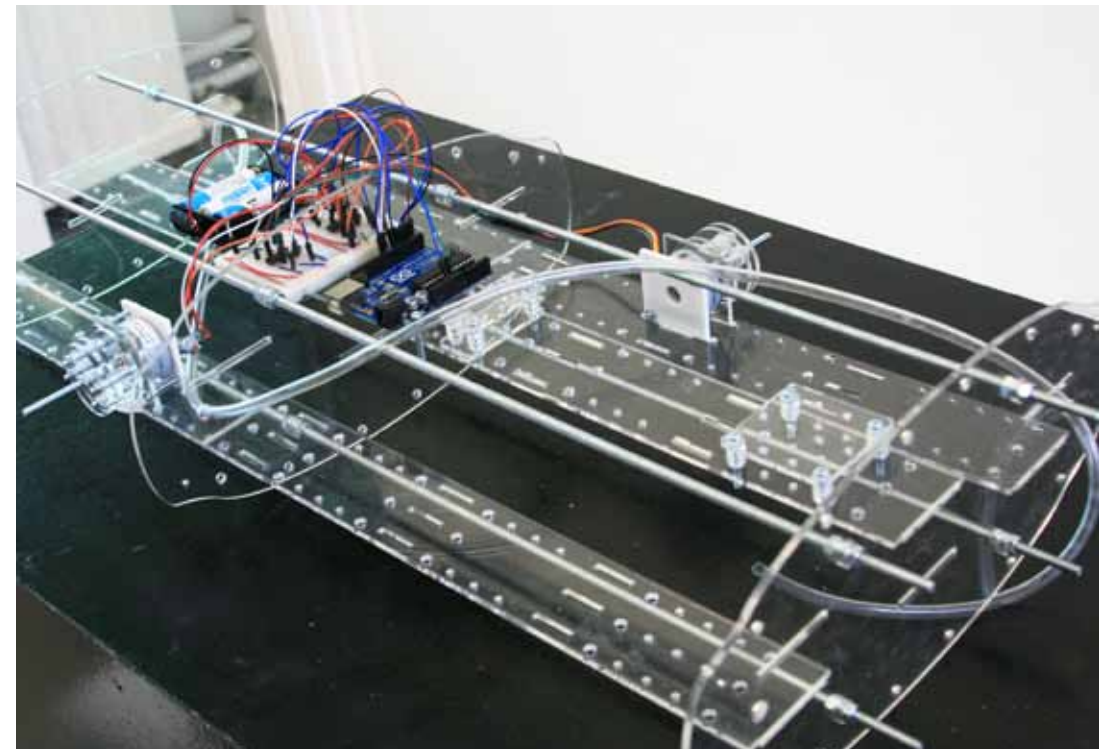
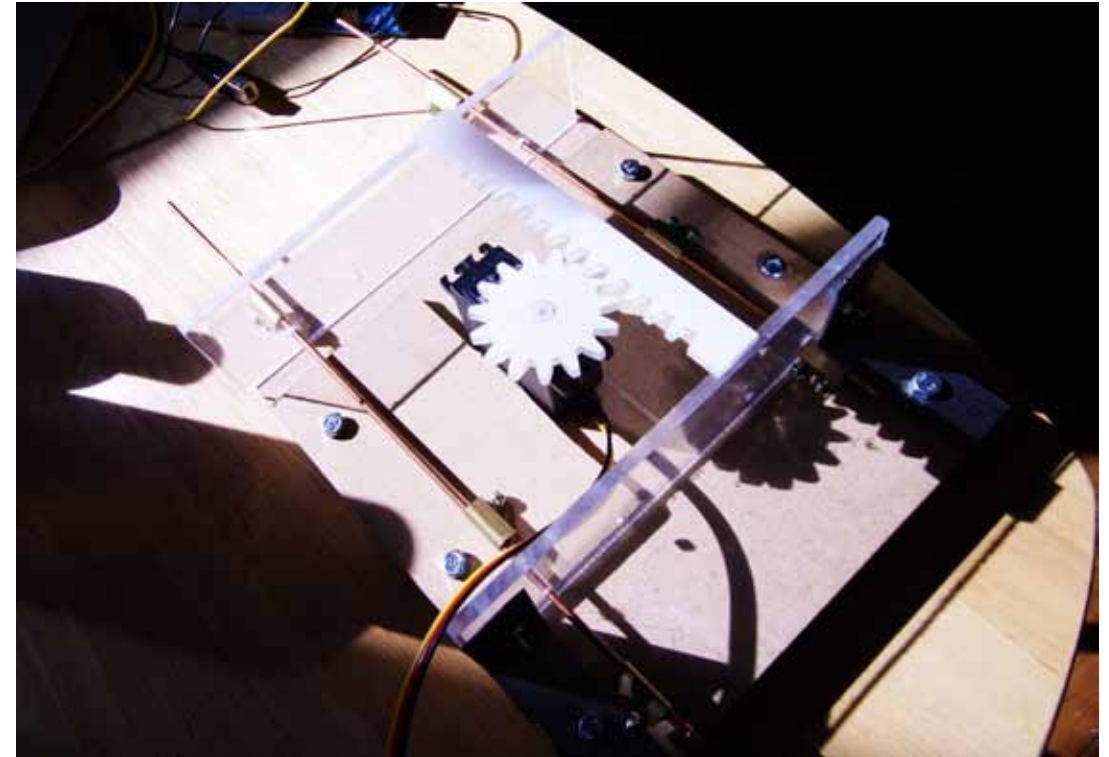
Taking inspiration from the way the human body adapts and responds to its environment, this project investigates the human thermoregulation system and considers what might be learnt by studying and replicating its mechanisms. The research began as a study of the body's thermoregulation, its action, and reaction to its environment. In a manner reminiscent of the nineteenth-century physiologist Etienne-Jules Marey, this investigation attempts to interpret the body's ability to control its internal temperature with reference to mechanical systems.

Through analogous models the biological, chemical and organic mechanisms of the body are translated as sensors, motors and other responsive mechanisms. Ultimately, the project is a design study that explores the body's systems and its environment, both in the flesh and in artificial simulations.

The biological system had been replicated to study the harmony of system and its surrounding environment and also act as a dynamic, flexible, and delicate system. This system is not only integrated with biological function but also, its material, for instance, skin.

Skin is a cultural border between self and the world. Questioning the various connotations of skin in cultural theory, psychology, art and design, the project evolved into an artificial mechanism that is a responsive, adaptive environmental device with particular patterns of movement and behaviour.

The Second Skin is an extension of the biological system which operates at the boundary between the internal body and the surrounding space and interacts with its environment. It also becomes the focus for speculation about the possible application of these mechanisms in architecture.

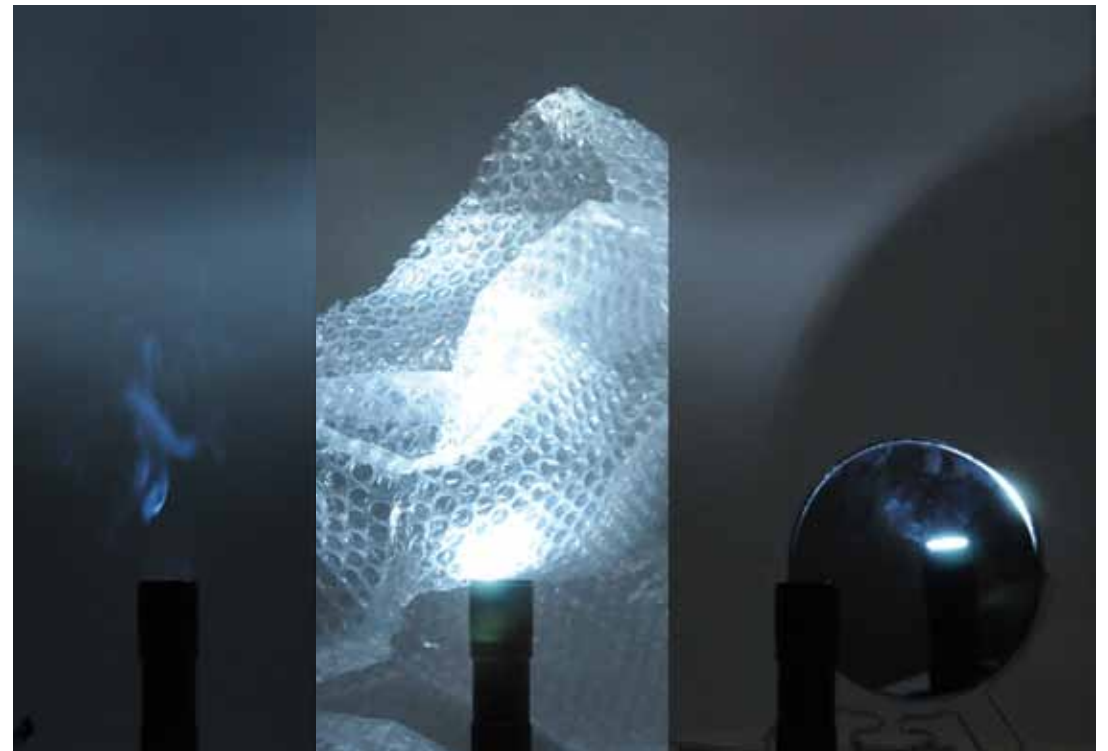


MAGDALENA TYM

The Play of Light

Light surrounds us, touches us, creates our experience of space and sustains our existence. It has energy that can be transferred and influence our surrounds. It is not exactly tactile but is definitely perceptible. It is the thing that makes other things visible. Everything we see, every colour, shape and surface is visible and recognisable thanks to light. Light not only influences our sense of sight but also dictates our behaviour and affects our mood.

This project explores the patterns and effects of changing lighting conditions. In the contemporary world we can create and enhance the experience of space in so many ways. Technology can offer a multitude of options to control natural and artificial light in a dynamic and responsive manner. Here, inspired by Moholy-Nagy's 'Light-Space Modulator', the potential is examined for a device that can not only change the space defining quality of light over time but also respond to changing conditions in its surroundings.

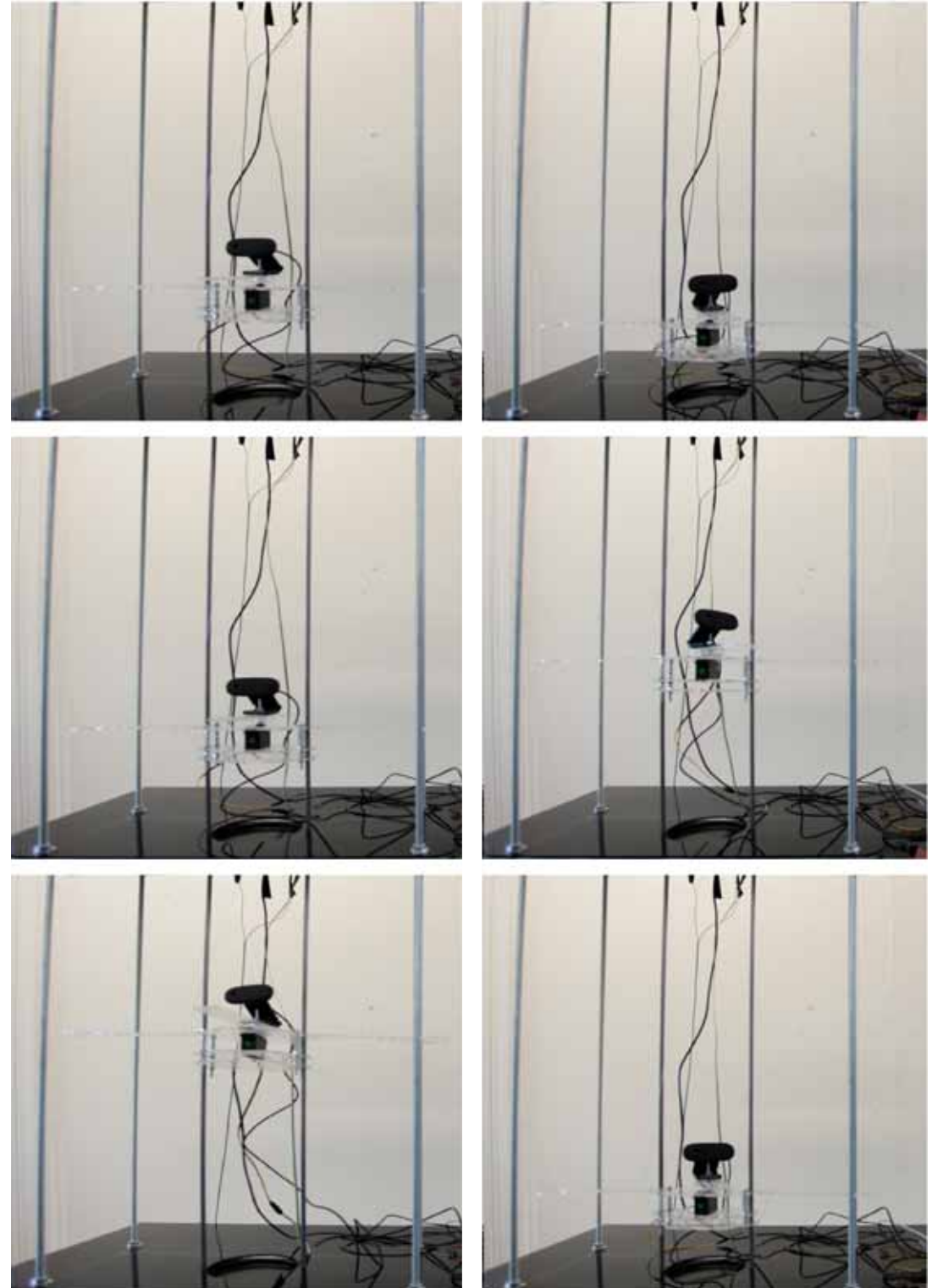


INDRA WIRAWAN.

Engagement and Play

If the architecture of the future is to be interactive and to respond to human presence we will need to find ways to capitalise on deep-seated human instincts. One such set of innate responses is our ability to silently engage with one another through play. From early childhood, facial recognition enables playful communication simply through eye contact and movement. For the child, following movement as if in a mirror, hiding the face behind the hands and reappearing again seem to offer endless entertainment. This project looks at these fundamental forms of playful engagement and uses the digital reconstruction of this mechanism through interactive technology as the basis for one possible form of playful interaction.

Along the way, the technologies of digital face recognition and computer vision are explored. The thesis forms an argument for how people can share their response to technology in playful way. In the resultant prototype device, movement of the participants head and face is tracked and mimicked by the machine in a curious, playful (and uncanny) fashion. By engaging with the machine the space within which it sits is occupied and experienced in a new way.



Staff supporting the course: Alan Lamont, Dusan Decermic, Ian Chalk, Ana Serrano, Debby Kypers, George Thompson, Lukas Schrank, Mike Guy, Joe King

Students: Pornkanok Chairungsriker, Nadine El Jurdi, Parinaz Fahimi Hanzaei, Aniruddh Ghosh, Nina Monika Gunadi, Yagmur Kocak, Nevine Kusuma, Natalia Malyukova, Evangelia Nezeriti, Vivien Ngai, Elnaz Niknejad, Anh Pham, Fatemeh Rokn, Pranitha Sitharthan, Sylwia Szostak, Farnaz Tabatabaeian, Kittinut Thamrak, Karen Tsui, Marta Dabek, Viktorija Kumpyte, Tuba Nicolai, Liina Vaino, Dovile Zuokaite.

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

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

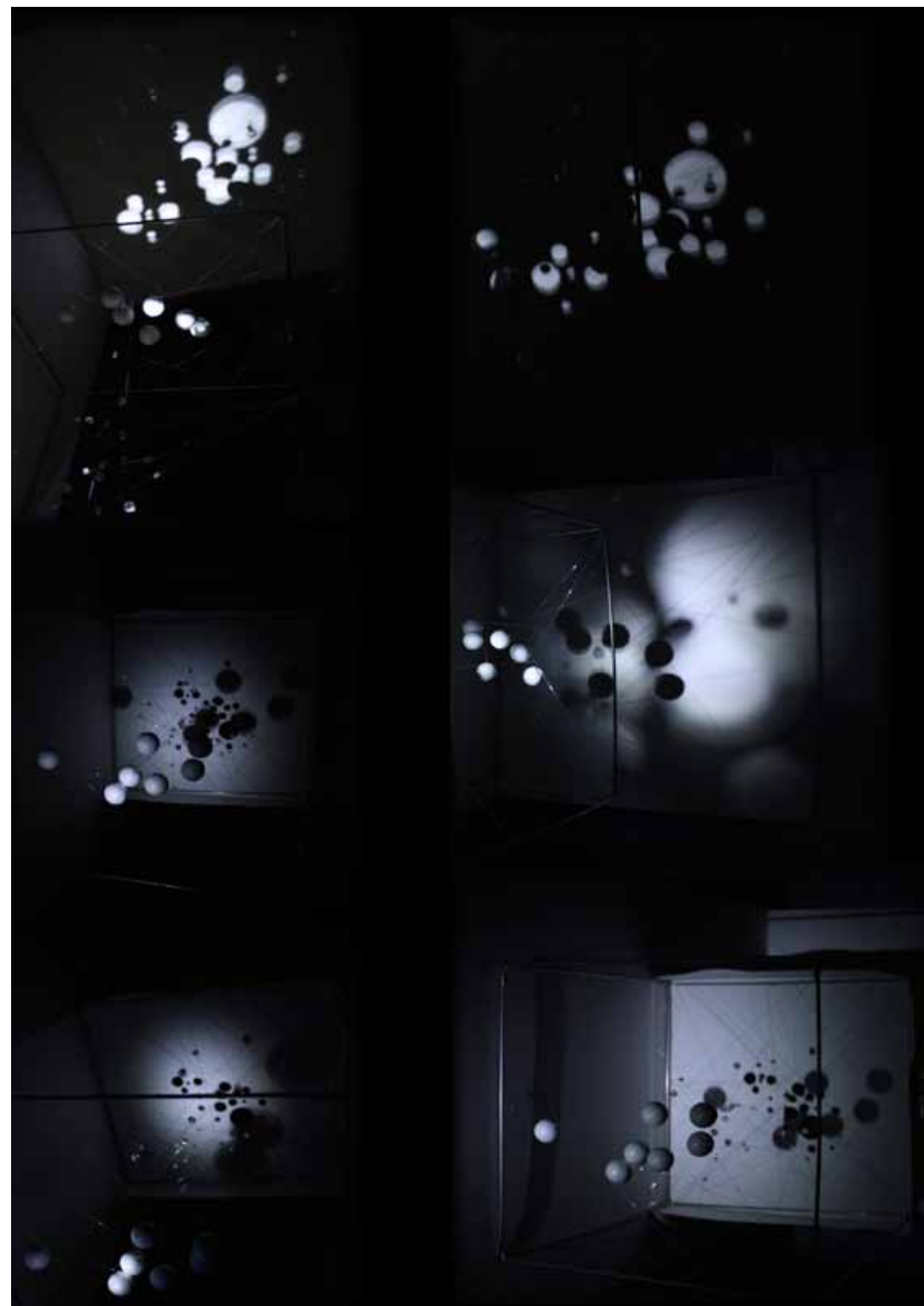
Our thesis projects are exemplars of these manifold concerns, embracing ambitious conceptual strategies but also focusing on delicate, intricate material renderings.

As the static, indulgent "expert" gaze is being augmented and supplanted by the contemporary democratic idiom of the omnipresent cinematic "measuring" of time and space, the course is immersed in these new responses through film and animation components of the Case Study and Introduction to Design Computing modules.

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

We are a circle of amazing teaching staff, drawn from the sharp edge of London's dynamic practice battleground, mirrored by the intense presence of their no less vibrant, multifaceted academic counterparts, who's own histories have been marked by the rigours of practice.

We are indebted to ORMS, a leading UK architectural practice, generously donating their time in order for Associate Director, Ian Chalk to be able to make a substantial contribution to the MA Interior Design course. Ian's expertise and dedication to studio teaching has been much appreciated by all.



Sylwia Szostak; Memory Portal.

PORNKANOK CHAIRUNGSRILER

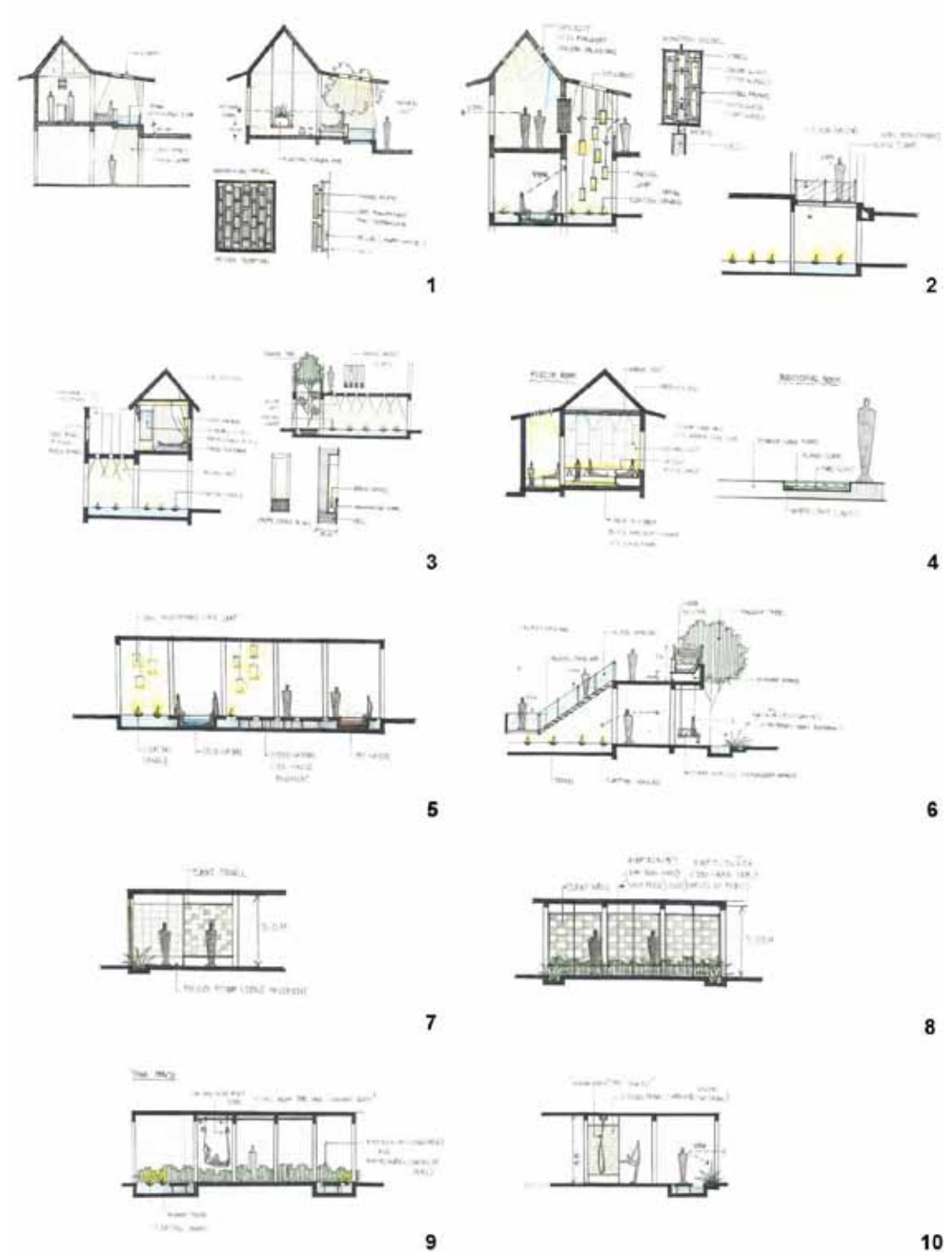
Saraburi Mental:
Recovery Center For Women

The idea for Saraburi mental recovery is derived from an interest in female space or a "Boudoir", a place where intimacy and privacy are paramount.

After extensive research into the idea of gender space the Thesis project developed into a design for a mental recovery center. The client is Association for the Promotion of the Status of Women which is an organization in Thailand that helps suffering women and offers them a temporary shelter and mental rehabilitation programs.

Both APSW and Maggie center gave an inspiration for the idea in creating a mental recovery center for Thai women, suffering from depression or stress in their daily life routine. The project aims to create a range of spaces aiding in healing and recovery of affected patients.

The site of Thesis situated in Saraburi province in Thailand. The building is a vernacular Thai house which is used for re-design as a recovery center by adapting an idea of female space and healing architecture based on return to nature, using multi sensory approach, where the new interior plays a major role.

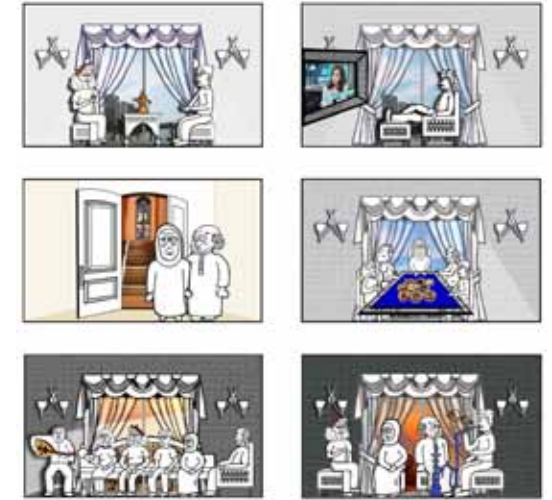


NADINE EL JURDI

Beirut's Transformers : Designing for conditions

Beirut's urban planning has been severely lacking public green spaces. Beirut's average area of greenery per capita is 0.8 square meters. However, the World Health Organization has set the ideal greenery per capita standard at 40 square meters. In other words, 41% of the city needs to be demolished, and transformed into a park in order to meet the World Health Indicator. Therefore, that's the difference between the reality of Beirut and a healthy standard.

In Beirut, the urban fabric and the real estate is in such high demand for housing and other basic urban needs, thus the city would become with virtually no public green space in the next decade. Knowing that the London Design House Standard guide aims at providing inhabitants with minimal, adequate and healthy housing standards; and knowing that in Beirut we have a problem accommodating the increasing population due to lack of space; The proposed new housing designs in Beirut will be based on the minimal standards stated in this guide for saving space and providing users with more healthy environments. However, the challenge of the design would be to accommodate a Lebanese family, a different culture, having different ways of living, habits, traditions, and customs into a London house design. Unfortunately, there is a reality outside our homes that is difficult to change due to circumstances beyond our control. However, with a firm belief that interior design can impact our everyday life, the design aims at providing house users with amenity spaces to spend their time in more inspiring, healthy, and comfortable environments they lack in the exterior realm of the city.



NINA MONIKA GUNADI

Works in Batik Tradition - London Exhibition

Batik is one of art heritage that has been existed in Indonesian's life for over 1500 years. Ancient traditions believed that batik painting could be used for praising gods.

The process of batik making is not easy, because it must be done through a lot of process. Both cotton and silk are used for making batik, and in certain areas, silk are particularly popular. However, silk is more difficult to write, because it must be prepared first, so that the wax could penetrate. Hand-drawn batik is called 'tulis', after a Javanese word for "writing". Combining the finest design with the best silk, 'tulis' is the most consuming, expensive, highly prized batik.

This exhibition focus more on the process of batik making to appreciate one of the greatest art heritage in Indonesia. Also, in order to fully understand Indonesian Batik, one has to experience batik patterns and colours, because they define batik as products.

Located in Shoreditch area, home to many artists and designers in London, inside a formerly underground viaduct building built in 1848, the building, named "Village Underground" which taken from the former function, has a big façade on the main road, which is Great Eastern Street.

The exhibition could be considered as "performance" space, because every exhibit is a show for everyone who saw it. The design should always be communicating, using the movement to demonstrate the narrative behind the exhibit. The aim of the exhibition is to make visitors sense the process of batik making, from raw material to the final products, which include the colours and patterns experiences.

The interior is ordered into three rooms; one is bigger than the other two. The first room is described as entrance room, because it is the place where the narrative started. The second room is where the metamorphosis process begins. Finally the third room is where the cocoons are illustrated as transformed art traditions.



YAGMUR KOCAK

The Aylesbury Project

The goal of this thesis project is to create an art gallery and education centre by re-using an existing residential building located in a derelict neighbourhood of London to provide social and educational development through art for the public; and to curate the Southwark Art Collection, neglected in storage for over a decade, within the gallery.

The main concept of the project is developed through the contrasts found in the case study galleries: the Whitechapel Art Gallery, the New Art Gallery Walsall and the Burrell Collection. The starting point is the contrast between the gallery and its surroundings and how art can be used for social improvement, which becomes the leading route for the design project. Additionally, the contrast between the white cube and the purpose-built spaces, is the second main strand for the project, which is used amongst the design of permanent and temporary exhibition spaces. The project therefore investigates the relationship of the gallery with its exterior environment, and the relationships and contrasts created within its interiors.

Considering the realistic aspect of the project, socio-economic conditions are also regarded and therefore the existing structure is kept "undemolished" as much as it can. Furthermore, the newly proposed structural or interior elements are chosen from recycled or re-used materials to comply with the aim of the project and also to match with the old interiors.

The project is designed targeting a specific site. However, there are similar housing estates all over England and beyond, with low living standards and lacking art facilities, which could benefit from a similar approach. Thus this project will hopefully inspire other similar projects and show that art is a necessity for social development and that near derelict structures do not have to be demolished, but through conversion, can play a vital role in reinvigorating communities.



NEVINE KUSUMA

Street Performance:

A bridge between reality and imagination

The physical elements that were built in the space, indoor or outdoor, have meaning to the inhabitants and able to influence their behavior and mind. All these elements should be well interpreted by individual senses. Exploration about human perception against space examines how far the combination elements enable to stimulate human's imagination.

In order to understand the concept of how human experience the space, I relate it to dramaturgy perspective. To this extent, it is impossible to separate actions (verbal or physical) from their contexts, especially in performing world. Communication between the actor and the audience should be happened with the help of signs presented, such as a set up situation in the theatre. At this stage, imagination works. But, when it comes to spontaneous situation, such as in public places, how things do extract meanings? How it elicits or activates the meanings and guides people and, thus, which things or objects "work" best?

To comprehend this idea, I articulate it to street performance. I believe that street performance might be seen as a direct intervention into and transformation of the architectural environment tools that enable people to utilize their mind, in translating the meaning of built environment of public places into performing places.

Drawing on psychological of people and place theories such as Yi Fu Tuan (1977) and Rapoport (1990), dramaturgy perspective explored by Turner (2010), conception of a place acknowledge by Canter (1977) and personal observation, I explore the potential of several street performance places (Covent Garden, Trafalgar Square, and Piccadilly Circus) and distill its typical physical feature to encourage the meaning of built environment and how it transports human's mind from reality to imagination.

This investigation attempts to understand the importance of built environment in public places to human's recognition of a place, as well as contributes to knowledge in relation to the appropriate strategies to maximize the function of the public spaces.



NATALIA MALYUKOVA

The place to Be - Mind Spa

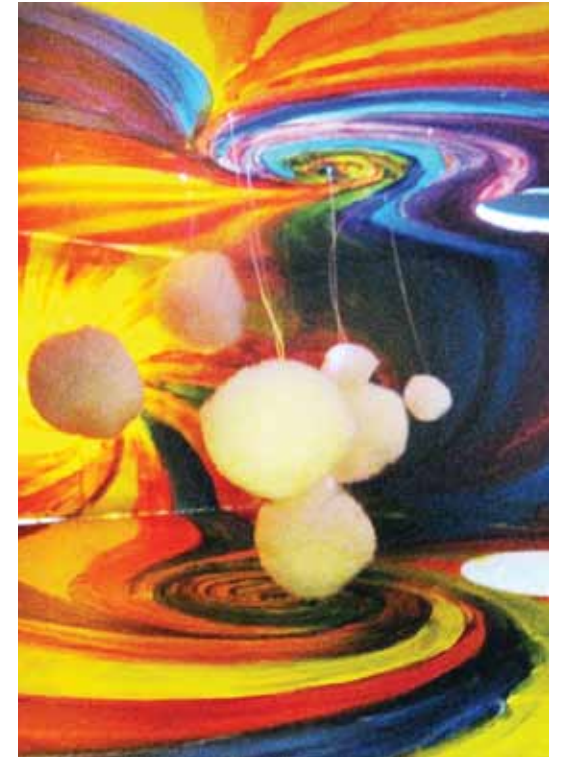
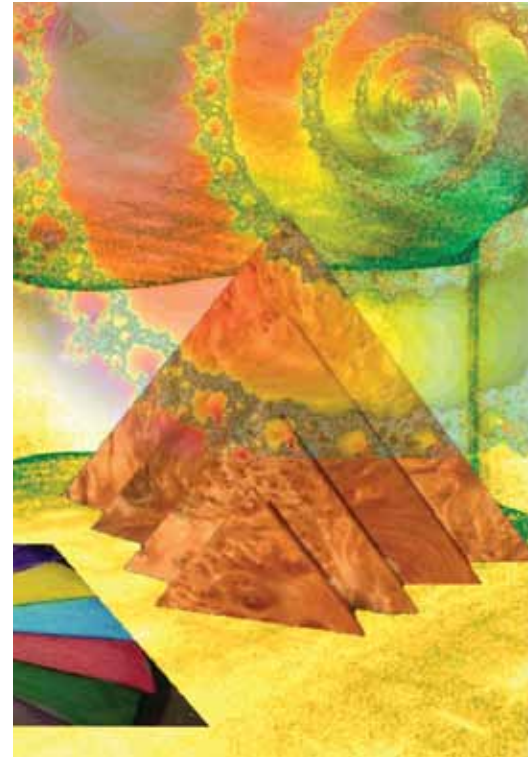
The environment of our daily life gives us huge amounts of diverse and complex information. The information is captivated by our senses, assessed and classified in our brains. All our memories of spaces and situations, our cultural knowledge, our opinions about the world, our economic and political positions, our social relations need a place to be stored and treated. Each of us has a space like that – the Mental Space. It is the space between the essence of our being, as one could say, and the world of objects. It is a space for reflecting, feeling, for relation to others and for being open to experiences. It is tightly related to our unconscious and to our brain.

The world around us is automatically a part of our Mental Space. Though, it doesn't seem that the modern environment often aims to improve the mental comfort. The interior design creates the environment and gives the information to our brain. Since the perception has a direct way to the unconscious, it can have an influence on the visitors' minds. It can transmit a message directly to the brain and have a needed effect. The light, the colours, the volumes, the shapes as others elements of an interior are powerful tools. They are the subject to exploration.

The project aims to create the link between the conscious and the unconscious. The mind centre would find a place in the every-day life. It would inform people, help tired minds to solve problems and to find their well-being. This will be done by the meaning of education, experience of the space, by practicing arts and other activities (focused on the instincts and the perception) and having a psychoanalytical (non clinical cases weather psychology) and meditative practice.

Visitors would have a choice to come for any of these activities considering their needs and situations. This would be a soft and gradual approach to the conscious about the unconscious leading to the mental wellness.

More globally, the thesis project aims to sharpen the awareness and knowledge about Mental Space. It is important on the scale of an individual as well as on this of community. It aims to make the link / relationship between design / architecture and users better defined.



EVANGELIA NEZERITI

Mind the Gap_ Urban Underground Stories

The subject of my thesis is the design of a tube station which started from my desire to design something that would be based on a real event. The motivation was the Olympic Games that will take place in London in 2012.

The selected platform is the Metropolitan's line in Baker street tube station which is located between the Marylebone and Baker Street. The Metropolitan line was the first that started working in 1863 and Baker street station was the first one.

The concept is to design a new environment in a smaller scale that represents the city of London and the different parts and shades that includes. The new ceiling has the form of a translucent cloud that covers the multicultural character of the town which is more intense during the Olympic Games. The space is transformed into the streets of London but it keeps a playful profile using the game of reflections, shadows and light. The platform is partially covered by the existing buildings and these parts remain as they are in order to reveal the old structure of the station and separate the platform into sections to interrupt the perspective that the rails create. The initial thought is that this is designed for the period of the Olympic Games but it can also be expanded to other stations after the end of this period as London attracts many tourists every season.

The cover

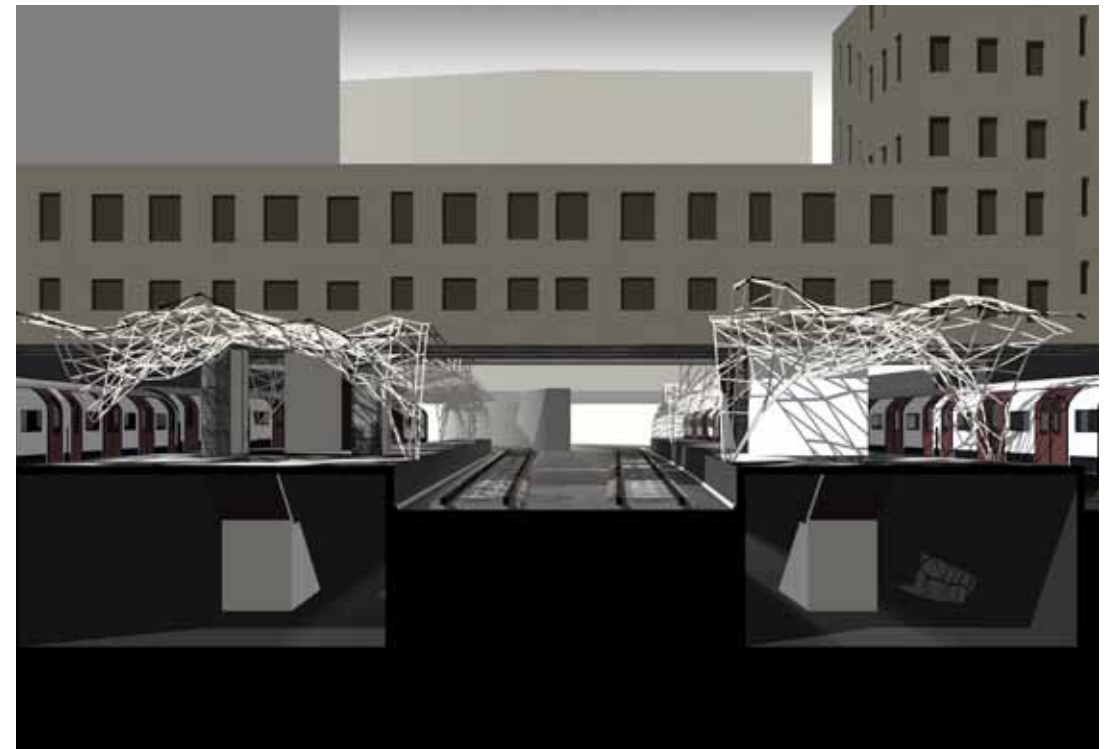
The new form is a metallic skeleton filled with glasses. The metal frame is attached on the walls of the buildings and some parts of it are fixed on the floor.

The columns

The existing columns are transformed into models of buildings made of a mixed technique of resin and sprayed metal, typical examples of London's history and architecture, to give the chance to everyone to have a closer look at the building and create the feeling that the platform is a miniature of London.

Information booths

The columns between those that are transformed into buildings are used as information booths for the visitors. A metallic frame is placed on the two sides of the column and a touch screen covers the skeleton. This screen is available for use to every passenger that wants to find information and details about the buildings that are in the platform and for further information about their existing location, the way to go there and for London's events and happenings.



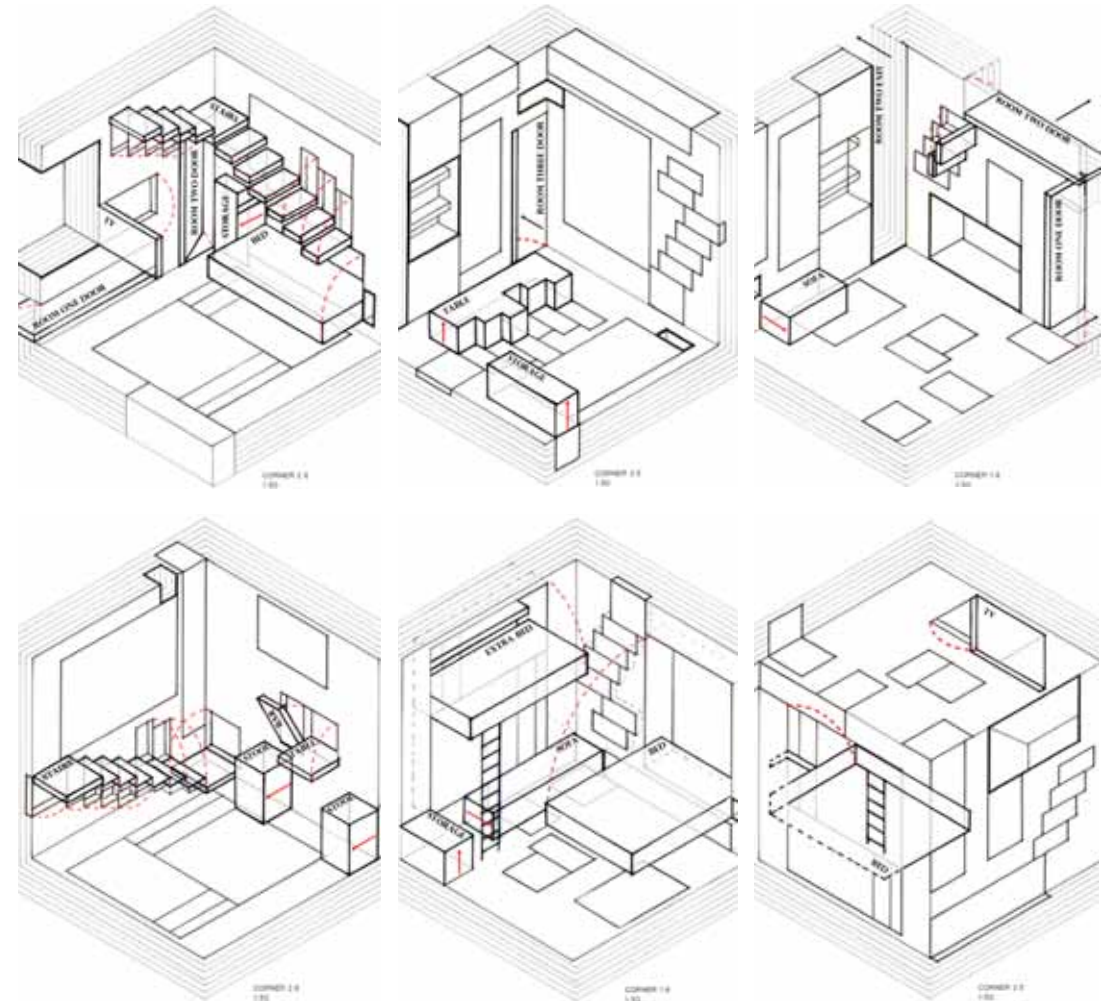
VIVIEN NGAI

Dimensional Shift - Flip Flop House

Fun and exciting events occur around the world daily, weekly and annually. During such times, hospitality is high in demand. Because the need for hospitality is constant, it is most often costly. With that in mind, and considering the idea of transforming a 2D surface into a 3D space, the solution is to form a living space that is portable and can be transported easily and efficiently. It can be installed whenever and wherever hospitality is needed.

My thesis project, "dimensional shift" is to design a habitable space which is constructed from six 4m x 4m walls to form a cube with dovetail joinery technique. Each wall can be pushed, pulled and folded to form different 3m x 3m x 3m spaces, such as a bedroom, a kitchen and a living room. Additionally, vending machines can be installed within the 0.5m walls to provide products that consumers might need during their stay. These products may include snacks, drinks, toiletries and books.

The most exciting and fun part of the design of this cube is when it is rotated on a different angle, it forms different types of rooms. In other words, 1 cube can form 3 different rooms. Design one is for a family, design two is for an individual and design three is for a couple.



ELNAZ NIKNEJAD

Micro Migrations

Often when talk about sustainable material and eco friendly spaces has a widely held perception that these kinds of spaces offer bleak, uninteresting, under-performing alternatives to the build of traditional materials and living spaces.

However this perception is not necessarily a right one as eco friendly design could be interesting and effective, depend on its design.

The aim of this thesis is to change the perception and attitude of consumer's towards sustainability and eco friendly living. In order to change this stigma the introduction of a different way of living called 'Micro Migration' will be researched and designed. Micro can be defined as a small-scale measurement and migration can be defined as, the movement from one habitat/region to another. Therefore adapting the two together with the association to sustainability, macro migration can be expressed as flexible space. This space can be manipulated to change its structure and form due to the change of season. It is designed in a way that it will help consumer to save money and energy also it introduces a new way of living.

The chosen topic has steamed from the current global crisis that we are all aware of. Heating and electricity bills are often very expensive and many people in UK struggle to afford the cost, often we hear on the news that UK is going under energy poverty due to high cost of gas and electricity. Moreover surveys across the UK show that every household dispose of a large amount of unnecessary energy. I believe that it goes back to consumer attitude and lack of knowledge towards this matter.



Blowin' a Blowout

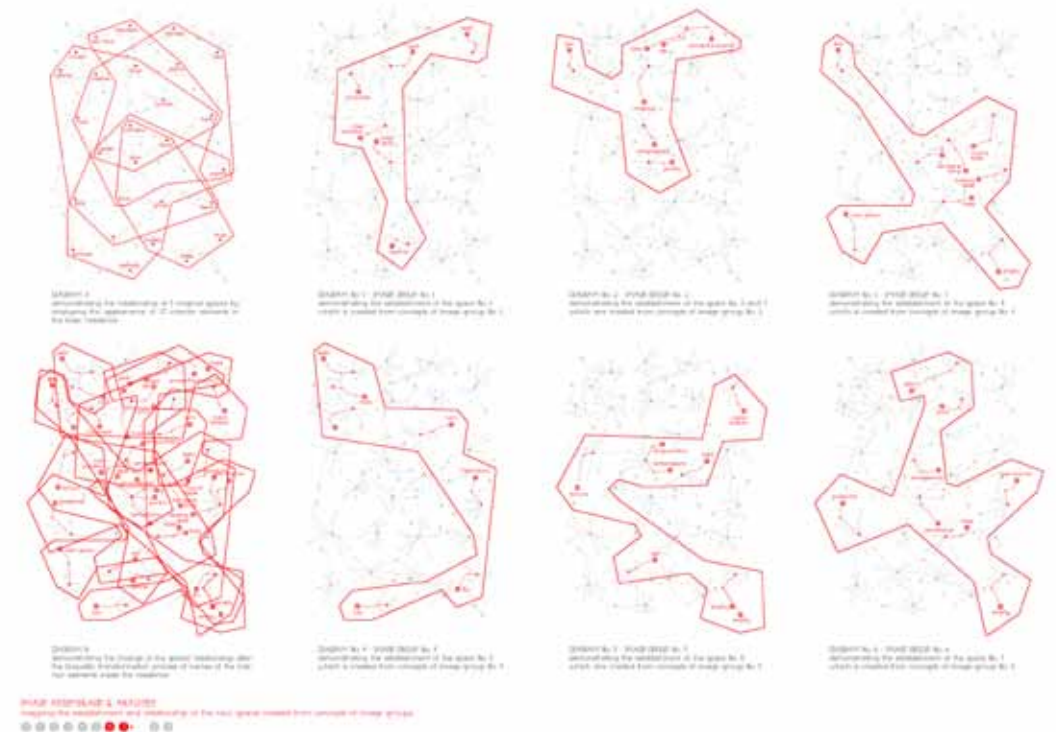
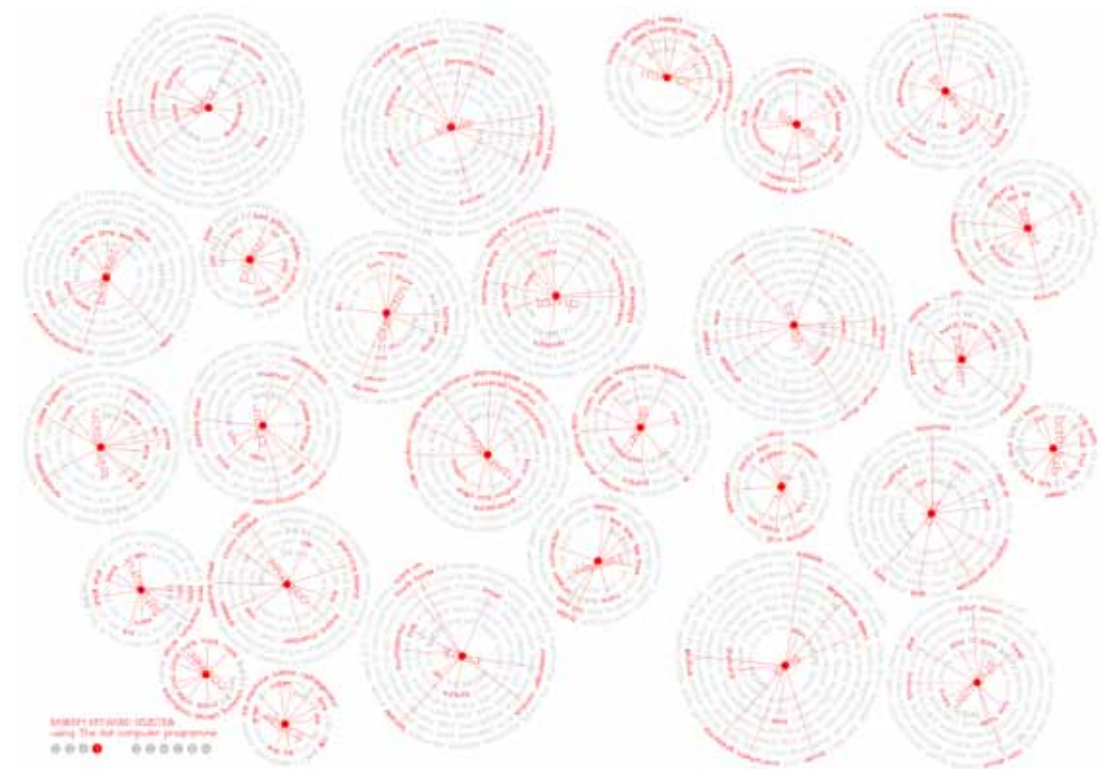
A game of concept transformation based on the language and image inter-conversion. operating from an original simple concept translated into a system of keywords diversified, selected and visualized by computer engines to create a new [multi-concept] system through objectively clustering and assembling keywords' images

In this project, the game would be applied into spatial design, through which a number of basic spaces would be transformed into new unpredictable [multi-concept] spatial structure.

A "blow-out" is another name of a party-horn which could roll in and roll out to transform its shape from coil to straight, from flattened to inflated, from complex to simple, and vice versa as many times as the player wants.

And as such, during this game operation, a player would experience a number of stages in which data would turn into massive and complicated from simple and superficial analyses, then would be simplified and refined again by selection process.

The game is a perpetual circle of language and image inter-conversion. The number of data transformation stages and the temporary final results of the game are totally determined by the operator.



FATEMEH ROKN

Palimpsest Genetics

The major aim of this project is to focus on the importance of history in architecture, urban area and interior space. Architecture must be an expression of emerging social and historical events and designers have a duty to display the unseen events by turning them in to redemptive, restorative experiences. As we know the process of the decay takes place over time and it is difficult to comprehend, appreciate and address the existence of decay without first considering the movement time. As we know space in every era face different events such as new occupancy, political, functional and economical problems and according to the American architect and designer Daniel Libeskind "there is a need to resist the erasure of history .the need to respond to history the need to open to the future: that is, to delineate the invisible on the basis of the invisible."

The project aims to capture and reveal the past using intelligent and sensitive environmental editing. Final chapter of the project is trying to combine previous functions with new programmatic moments.

Telling the right story of every building without nostalgia and exaggeration are more important than creating beautiful space.



PRANITHA SITHARTHAN

Lumberjack

The earth is the only planet with the survival of life, which includes all living creatures from the minute micro-organisms to the giant blue whales. One sect of such living beings is 'The Trees'. Trees play a major role in everyone's life. They help, by providing wood, medicines, paper and furniture and so on. And every wood has a distinct character depending on the type of tree it is obtained from. Some trees grow at a faster rate producing a lot of wood in a shorter span where as some grow slow and produce less wood in long span. And each kind of trees produce different types of wood depending on the time it takes to grow. Thus, considering the rate of the growth, the trees can be classified into Fast and Slow Growing trees.

The Project: Lumberjack, is a campus project focusing in designing the interiors of a timber mill and a herbal pharmacy unit, which are inter related with one another with their respective functions. It's a combination of industrial and retail interiors portraying the place and the products produced from the fast growing and slow growing trees in the site. A 'lumberjack' is a worker in the logging industry that performs the initial harvesting and transports trees from forests for ultimate processing into useful products. The function of the project is mainly cutting and processing the trees into finished products which would be transported from the mill to its to its other units such as the pharmacy and store., where the medicinal herbs and other products from the trees are sold. Since the project has all the functions done in a single site from the initial process to the final finishing, it's called PROJECT: LUMBERJACK.

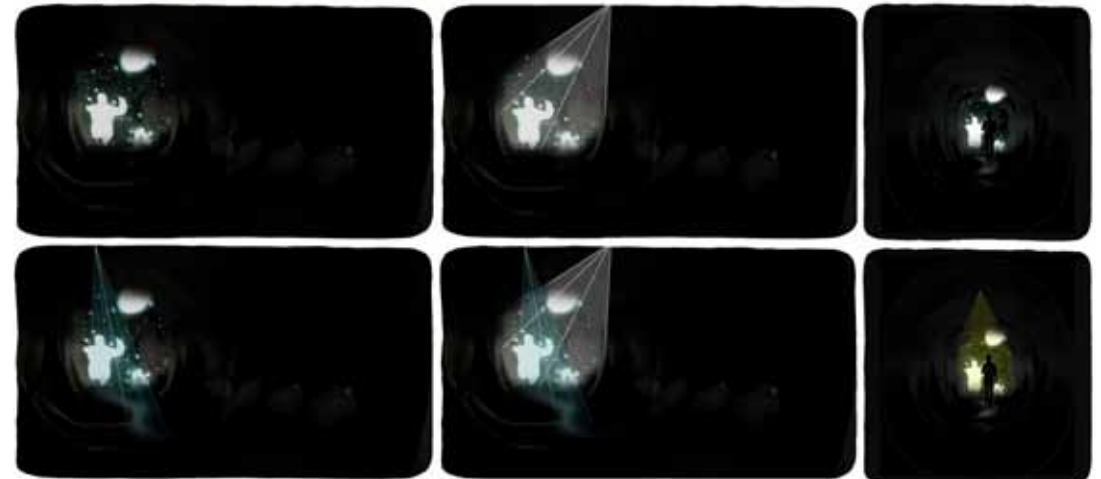
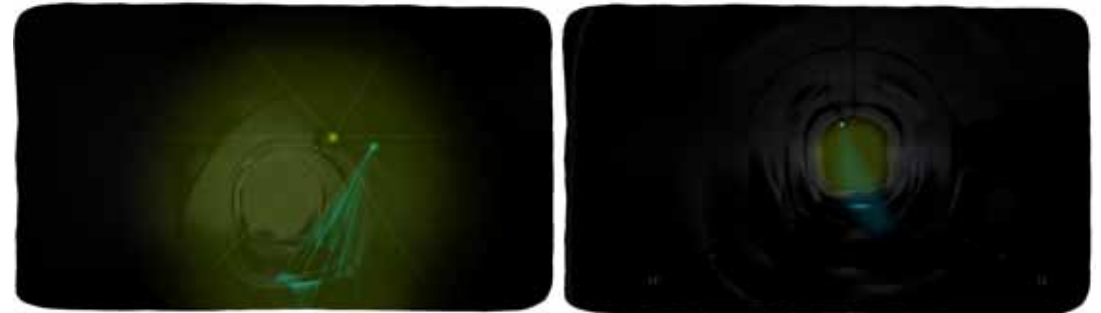
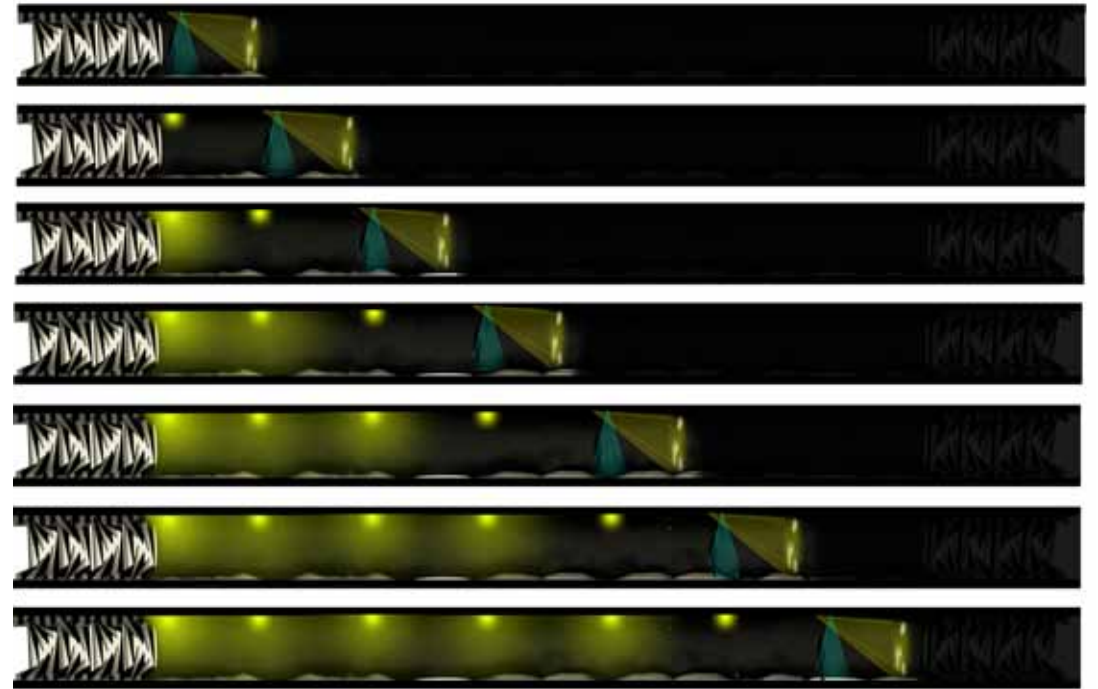
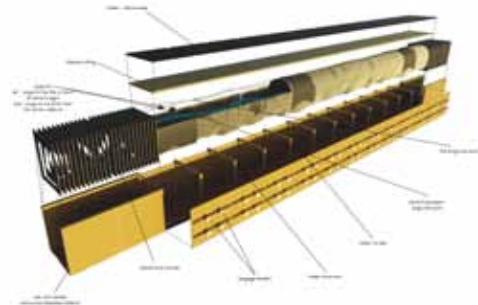


SYLWIA SZOSTAK

Memory Portal

The idea of the immigrant space allowing the visitors to chase their vanished spaces was born from the metaphysical considerations on "self" and how "self" (enclosed in every person) could change over the time, experiences and places where it is placed in. Surprisingly it turned out that "self" could never regain the same pure state from the beginning of the life. It is like the book with empty pages but the life is writing stories in it causing the pages to be filled. "Self" - mostly in that case understood as immigrant particle - adjusts to the environment it lives in, absorbs surrounding and loses those memories that were important at the beginning of the journey. Through the culture, experiences and life, it realises that "self" it is not the same particle as before and what if it wants the past to be back? The solution for the vanished past and possibly important, desired memories is to be found in the designed immigrant experience space. Saying immigrant, not necessarily mean for those who left their countries, but as well those who feel like one, for any reason. As in each of us there is a hint of a stranger, a particle of the foreigner and immigrant.

Migrating Landscape offers the visitor an exceptional experience and journey through his fading memories, allowing to find what is really and truly missing from their home countries. Through various illusionistic manipulations and projection trying to recreate the vanished spaces, the visitor is able to feel fulfillment and satisfaction again. The whole process is some sort of journey back home. And that is an experience so desperately needed by immigrants.



FARNAZ TABATABAEIAN

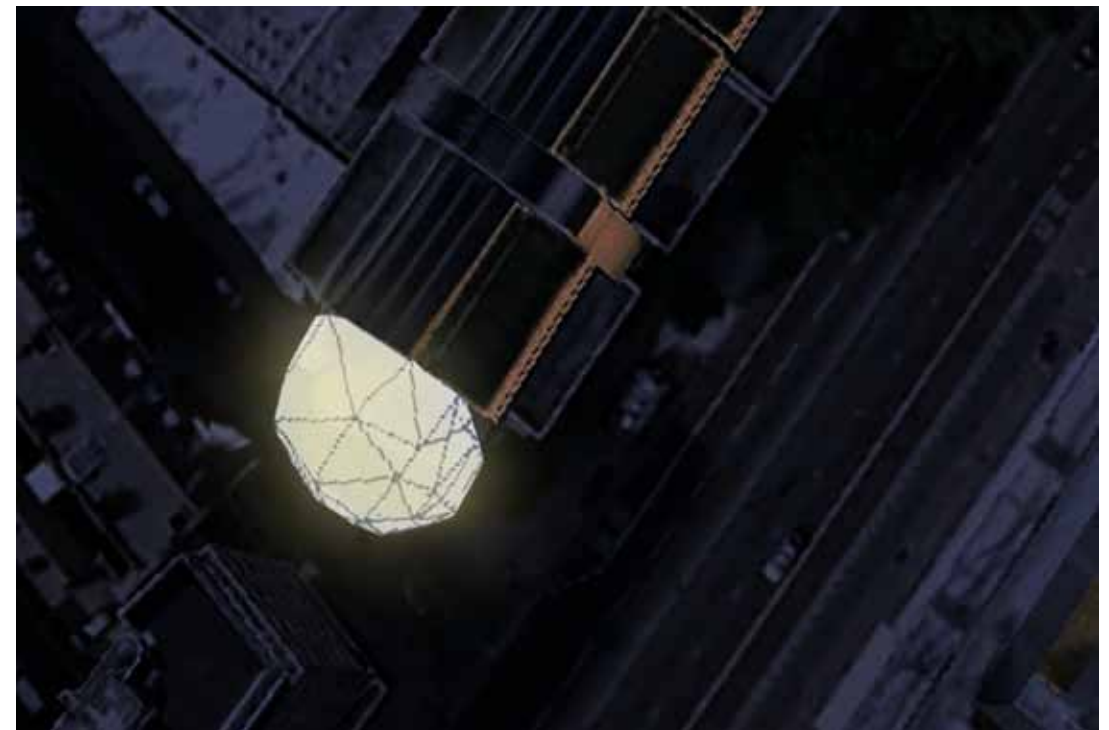
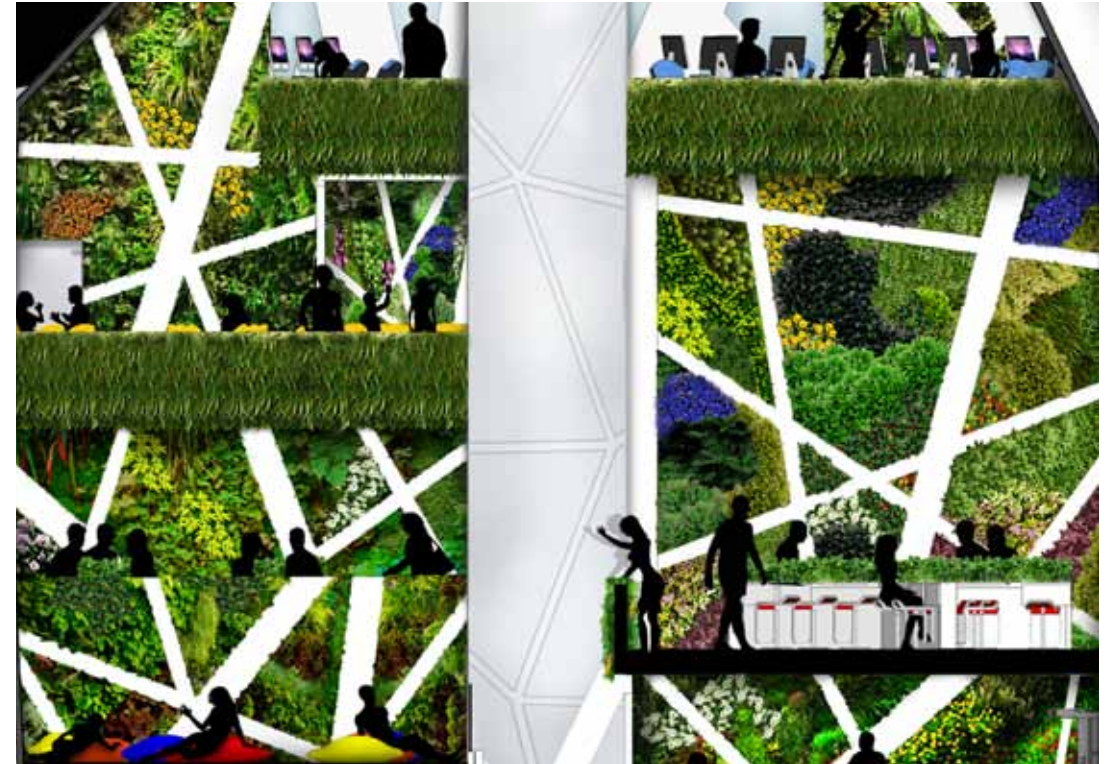
SAD Healing Refuge at Westminster University, Marylebone Campus

This thesis project will explore the connection between Architecture and the ideas of health and wellness. Through the use of emerging technologies, materials and programmatic relationships, this thesis will discuss how the spatial quality can be used as a means to heal. The interaction between inhabitant and space creates a strong dialogue that allows for spaces to have the power to affect their inhabitants' life style. The control and manipulation of light, sound, spaces and views creates a space that is in constant flux which responds to the inhabitants' needs, providing a healing refuge for the students and the tutors of Westminster University in the middle of busy central London. This exercise is a react against the "Seasonal Effective Disorder" which affects 7% of UK population. SAD has a vast impact on the student's health and performance.

The site is located in Central London, Marylebone Road, in front of Madam Tussauds, University of Westminster. The department of architecture at University of Westminster is a dull environment without any soul and character in relation to its users which makes it a suitable site to apply the proposed design strategies. This SAD healing refuge is an extension on the east facade of the Architecture and Built environment department building which has some Parasitic conceptual approach to the site usage to constitute a place for balance.

The SAD sufferers will find themselves in difficulty to connect with others and face social problems, Depression, Anxiety and feeling the lack of energy affects their daily performances and causes students to suffer from eating and sleeping disorders. These are the fields that my research is based on and design strategies will be applied.

Throughout the thesis process, the Seasonal Effective Disorder and Parasitism in Architecture will be studied as well as idea of interactivity between the space and humans will be explored. The visual connection to the surrounding interior context aids in creating a dynamic relationship between the users and space. This thesis will explore how buildings are capable of responding to occupants' health and wellbeing.



KITTINUT THAMRAK

Renegotiated Thai House:
Between land, Water and Sky

After many areas of Bangkok submerged under the water for more than 2 months the damages were revealed gradually when the water level had decreased. Residential spaces and household appliances were destroyed seriously. People in flood zone need to spend a lot of money and waste time to rehabilitate their living space and their appliances.

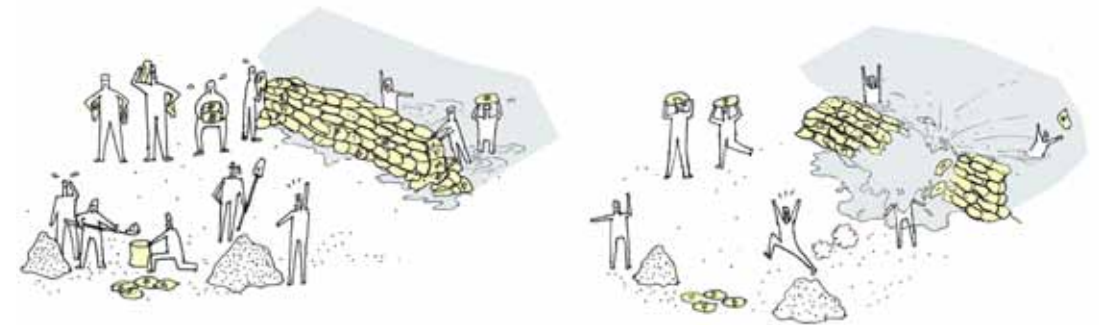
This disaster has been described as "The worst flooding yet in terms of the amount of water and people affected."

Understanding flood and adapting residential space to cope with flooding in monsoon season could reduce damages and losses from catastrophe each year. To design a space that people can live friendly with flood is an alternative way to adapt our lifestyle and try to live among turbulent weather conditions. If people try to use more renewable resources or natural materials which can be found locally that will help people can live economically and friendly with environment.

This project will be designed in the area of old two-story house which located in flooded area. The average water level in this zone is around 1.20 – 1.50 meters.

People in this house can live among water with different methods and various atmospheres depend on season and weather outside. Protection methods will be created for preventing any terrible environment from outside- insect protection, heat protection etc. Rain water and flooded water that have flown into this location will be cleaned and be used worthily in different ways. Interior space will be combined between old and new style of residential space, some area remains Thai traditional image. Both natural ways and human invention methods will be selected to support living of householders in flooding period.

Existing house will be renovated interior spaces, circulation, structures and functions by maintain and re-use some of old materials as a part of new space or decoration. General materials used in this project will be locally materials or the materials that normally used in Thailand to make this house can get along with surrounding context.



How to prevent flooding in general ?

The general protective methods which normally used by Thai people is to create sand bag barrier. Sand bags were being produced quickly and sent to various points around Bangkok.

This method is effective or not ?

When water levels rise, Pressure of the water will directly affect the sandbag wall. As a result, in many areas at risk to break down the walls of sandbags. The water flows into the area quickly. Grain of sand leaking out of the bag cause clogging of the drainage system and dirt in the area.

21 Days Before-After Flooding



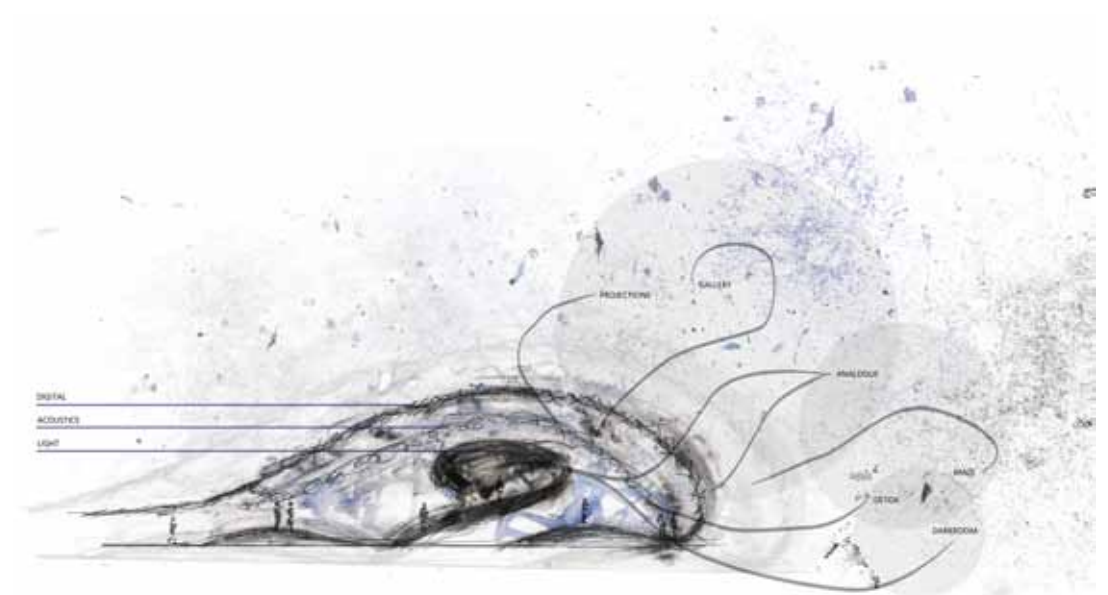
KAREN TSUI

Digital Shadows

Internet signals are increasing in quantity all over the world and are an essential part of city life. The development in these mobile and Internet connection points and portable technology has influenced where and when we are online and contactable. This is blurring the boundaries between private and public spaces; merging the two together to create "Public Privatism". This causes areas, the majority which are urban public spaces, to become a void, or a "digital shadow".

My thesis project is a response to these shadows, which are a result of the ever-growing demand of both, wifi and mobile, signals. The response involved creating and proposing the idea of a new type of public space. The urban public space can be seen as an experiential thoroughfare journey between two contrasting city atmospheres (modern versus traditional). It can also be used by visitors as a space for one to escape from the hectic city life and recalibrate one's senses.

In order to develop this public space, I have researched into the city living regarding digital signals, and precedents concerning atmospheric conditioning, electromagnetic (EMF) signals and light installations. Research into materials was vital towards the project, since they have direct influences in how we experience a space. From all these findings and experiments, the public space resulted in consisting of zones regarding city sensual experiences: acoustics, (dis)orientation and visuals/lights.



MARTA DABEK

Grodziec Transformations

Idea for my thesis design topic started with fascination of the abandoned monumental building, which I accidentally passed by on my way back home from airport in Katowice.

Brutal, industrial architecture of Cement Mill Grodziec, its monumental character, signs of time and process of devastation visible on building stimulates imagination.

The aim of the project is to research this unique place and to bring this building to life by introducing new function.

There is a love-hate relationship between people, who live in Grodziec and this building. Cement Mill Grodziec means a lot for local society in both: positive and negative sense. I believe that a new function of the building would begin to bring the community together again and contribute positively to local society.

I decided to make some experiment myself with industrial music, sounds of industrial machines, cement production process, and all researches - information/ history about cement mill in its context. I have tried to tell the story about this building in its context and also to "catch" the spirit of its previous life.

Movie inspired new function and design process,

I propose to use some buildings for exhibition and to tell a story about Cement Mill Grodziec and its previous workers.

I propose also using complex as place for "Classical vs. industrial music festival". While silo acoustic features create great opportunity for industrial experimental music performances; the outdoor creates spectacular scenery for classical music concerts.

At the moment the building is a ruin and is being overtaken by nature. I don't want to stop this process, because I found some sort of beauty in it. I want to give new life in the remains of the "dying building".

To avoid interventions to the structure I am using existing holes, opening and elements. New elements inside the structure will be made of white concrete, so the character of materials used are saved, but distinction between old and new is clear. My aim was to introduce new layer in subtle way and to make sure it does not outshine the old layers.



VIKTORIJA KUMPYTE

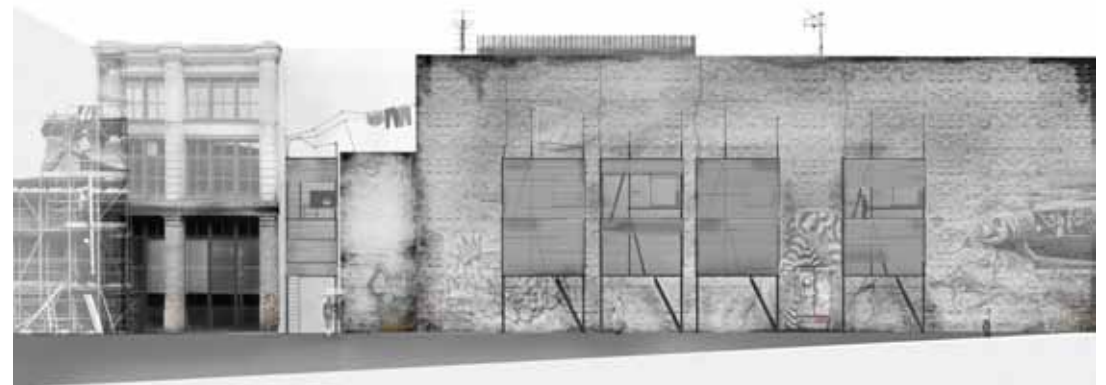
City Voids:

Secret Society

The progressive abandonment of the living environment, economical instability and the massive concentration of people in urban context, are establishing conditions of increasing vulnerability and insecurity. Cities, and especially mega-cities as London, massively increase the number of people that are left over without a place to live.

Homeless people are one of those most vulnerable people in our society that lost or are at the edge of losing their home and becoming rough sleepers in the streets. Most notably, what local authorities record as homeless people does not include more than 400.000 hidden homeless people, which comes unrecognized. The proposition consists in designing shelters for citizens that need a temporary accommodation, in turn to secure people from sleeping rough. As the present infrastructural system is inadequate, there are not enough institutions coping with this issue and the existing simply does not have enough capacity.

The project's interest lies in utilising issues found in shelters today and focusing on networking as an infrastructure by adapting principles of independent temporary living structures. The social network consists of shelters that operates as temporary dwellings across the neglected and barely visible spaces between the buildings that develop secret - hidden, mobile society of homeless people. The construction elements generate public zone below the units and private zone above the street level, forming a hidden platform for social utilization. The unit's construction methods use modular, self-sufficient and eco-friendly materials that allow easy transportation from one site to another as well as form an adjustable structure likely to adapt to the site anywhere in the city.



TUBA NICOLAI

Play as you shop

Even though we are still living in the aftermath of the deepest economical crises since 1930`s, consumerism continue to be seen as the only solution to economic growth and prosperity in our society.

Over the last 50 years vast researches have been carried out to study consumer behaviour. All this information has been used to make people believe that human worth is best ensured and happiness is best achieved in terms of our consumption and possessions.

Today "shopping has become the dominant mode of contemporary public life." Many people see shopping as a kind of entertainment and entertainment demands an environment. Retail spaces have been kept changing and the new retail design techniques have been developed to response this demand.

As the level of sophistication retail design reached its climax over the last decade, companies have looked for new opportunities to distinguish themselves. As a result art is increasingly being used to create the unique shopping experience.

This thesis explores the use of art in a commercial environment and through the designed installations the consumer behaviour is analysed and manipulated in retail space. The Chelsea area is a prime example of a place where shopping is the main activity in people's daily life and Peter Jones in Sloane Square- Chelsea has therefore been chosen as the site of the thesis.

Four installations have been designed throughout the department store to respond the moments which the ordinary shopping habits create. The main aim is to bring the attention to those moments and make consumers re-consider the shopping experience from a different angle.



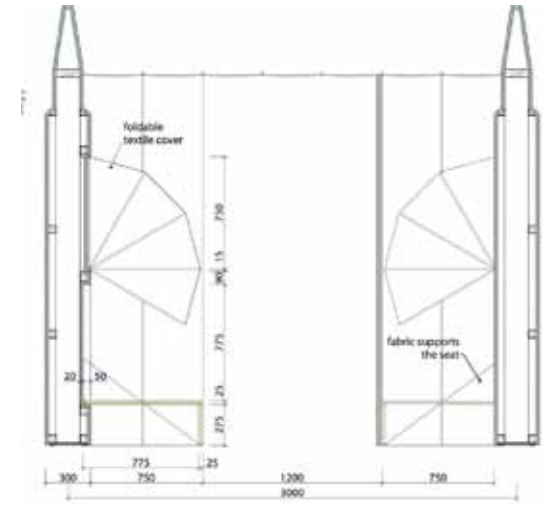
LIINA VAINO

Filter – the walk-in healing space

The outcome of my thesis project is a design proposal for a walk-in flexible healing space combined of different modules, the name – Filter – expresses the purifying people go through inside the spaces. The idea grew out of personal reactions and feelings experiencing the busy, sometimes stressful, working life of a Londoner. The Filter is a space where passers-by can pop in, relax and unwind by undertaking various healing paths: light therapy, oxygen therapy, salt therapy, meditation and yoga exercises. The healing booths are designed for use in large internal spaces like major railway station and airport waiting halls.

In the beginning of the course I mapped keywords that I had great interest in setting the boundaries and framework which I followed throughout the idea development and design process. These were layers, mobility & modularity, unfolding/unpackaging opening/expandable, micro architecture, nature and responsiveness.

The modular system is based on two types of connectable walls and foldable fabric skin forming the shell of the space. Elegant shaped walls are linked to each other and create different angles giving the structure more stability but also allow the system to adjust by following the moving patterns of the surrounding area. Thicker walls contain the furniture items that unfold from their cavities. The furniture is made out of durable fabric that remains attached to walls after opening and light plastic plates forming the hard surfaces hidden in the sacks of the same fabric. The layered textile skin covering each healing space has sound absorbing and air filtering qualities. When not in use the whole system can be largely reduced in size by moving the closed walls beside each other.



DOVILE ZUOKAITE

Urban Fire Regenerations

For my Major Thesis Design Project I am investigating urban interior, what it might mean to the regeneration of derelict urban areas and how one may be able to improve the public realm by engaging with community.

My project is a response to the current social and political conditions, particularly in the areas where in the times of the economical downturn financial cuts hit the most fragile layer of the society – the youth. The design speculates possible scenarios of what could happen if the freedom would be given to the youth to build and nurture their own creative hub.

I have selected a specific site which has been heavily affected by the London riots of August 2011. To set an object on fire seems to be the most brutal act, however I do believe that in some way it is also a purification process, for example 'to burn away the old in order to make space for the new'. As such I am attempting to take an objective view by investigating the event in detail and to respond to it by proposing a temporary urban interior for youth workshops and performances.

My proposed design concentrates on street life, performance and youth needs in order to develop community occupation. For my final design project I am aiming to create various temporary urban stages and workshops that integrate and co-exist with the existing damaged building fabric. The key design intent is to provide a point of engagement with young people affected by or involved in the riots.



Staff supporting the course: Samir Pandya, Nasser Golzari, Shahed Saleem, Dr Tania Sengupta, Dr Clare Melhuish. Visiting Professor: Dr Lesley Lokko

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

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

Design and text-based projects sited in London this year explored themes such as empowerment and exclusion, cosmopolitan cultures, hybridity, and place-attachment. International sites were explored through this year's field trip to Dubai and examined the interrelated cultural and material conditions of transience, 'slowness', and rapid development. Students' exploration of Dubai involved visits to a range of sites, from 'media cities' to labour camps, as well as collaboration with local architects and students from the American University of Sharjah. Other projects included ethnographic studies of London-based diasporic communities, involving participant observation and creative methods 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 develop site-specific design proposals.

Critics and Visiting Speakers: Professor Lindsay Bremner, Pierre D'Avoine, Clare Carter, Dr Umit Cetin, Dr Shezad Dawood, Nima Dibazar, Shane Dowle, Dalina Gashi, Louise Goodison, Dr Katie Hill, William Hunter, Dr Celia Jenkins, Dr Anthony Key, Dr Yat Ming Loo, Professor Andreas Philippopoulos-Mihalopoulos, Professor Guvan Arif Sargin, Daniel Serafimovski, Yara Sharif, Andrew Wade.

This year's thesis projects include sites in the UK, Syria, China, Iran, Vietnam, Greece, Oman, and Turkey. The projects differ in nature and scope 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 of representation. 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.



Myrto Tzortzi: Soft Urbanisation

REEM BEIRKDAR

Messages of war... messages of love:

Restoring community in the conflicted city of Homs

After the 'Arab Spring' in Egypt, Libya, Tunisia and Yemen, public uprising began in the streets of Homs, Syria, in March 2011. The regime responded with aggression against the civil protests, resulting in the destruction of a vast area of the city's fabric, with most of its families being displaced, and more than 8000 people being killed. Subsequent sectarian conflict brought with it the debate over how one should rebuild Homs, with one side concerned about the loss of local identity, with the other promoting modernisation.

This thesis explores the built cultural identity of the city of Homs in general, and with a specific focus on the role of women both before and through the conflict. Using the idea of reactivating and encouraging the movement of women in Homs by creating programmatic interventions in certain places, the design at a broad strategic level aims to 'stitch' damaged and conflicted neighbourhoods together. The specific design intervention is a scheme for women in Homs, proposed as a live/work unit, with programmes which promote healing and dreaming. These strategies employ and accommodate both known cultural practices as well as critical opportunities in order that the metaphor of healing is used to restore, to critically mark the traumatic present, and to speculate on an uncertain future.



LEANDRO BERNARDES

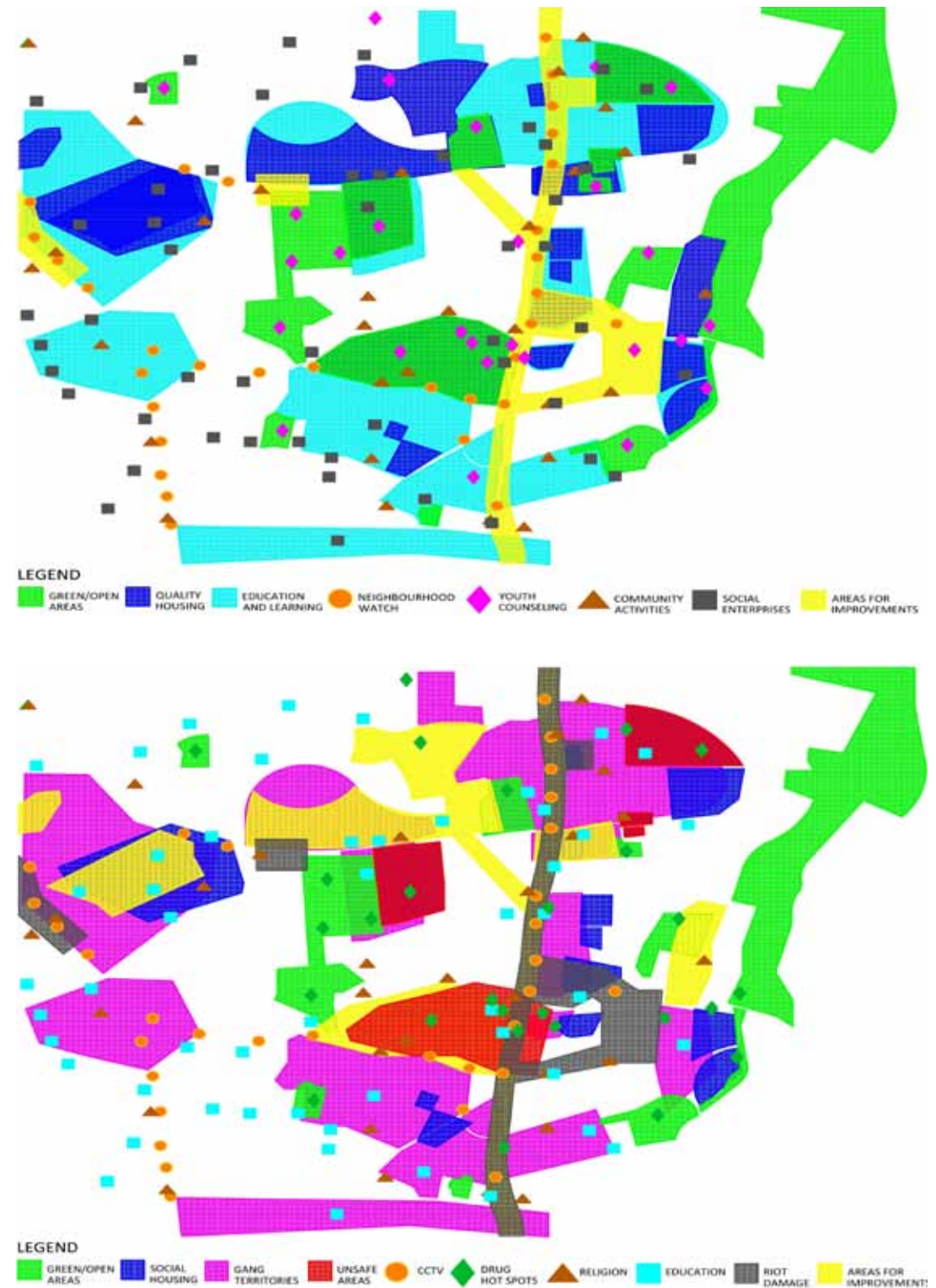
Cellular De-Construction

Traces of social and spatial conflict within a global city

Socio-economics, immigration, advanced telecommunications and transport technologies are global forces that have a huge impact on cities. They have facilitated the fluid circulation of goods, information, and people. The organisation of urban space has also evolved to accommodate this new fluid environment. The global city has taken on new forms in response to new social and spatial dynamics.

The focus of this written thesis investigates the relationship between the urban geography of the riots that took place in London during August 2011, and the invisible social and global context with which they were bound-up. Evidence suggests that on one level, the riots were used as an opportunity to protest at a time of social decline and inequality. Between 1985 and 2011, Tottenham enjoyed a certain kind of affluence, with a rich supply of quality real estate, whilst also paradoxically suffering from socio-economic decline. The area is surrounded by newly regenerated hubs, such as Stratford and King's Cross, and has a physical connection to them through a well developed public transport system. Thus, Tottenham is a potential area for new development but, as growth has been slower, certain parts of the community expressed the feeling of being 'left behind'.

The research process for this thesis used a methodology aimed at mapping the riots within urban space, and – through diagramming - to explore how this kind of urban conflict has renegotiated the social and spatial dynamics within the site. The methodology draws upon testimonials, group discussions, and seminars with community members, and observation across the site.



VERONICA CASSIN

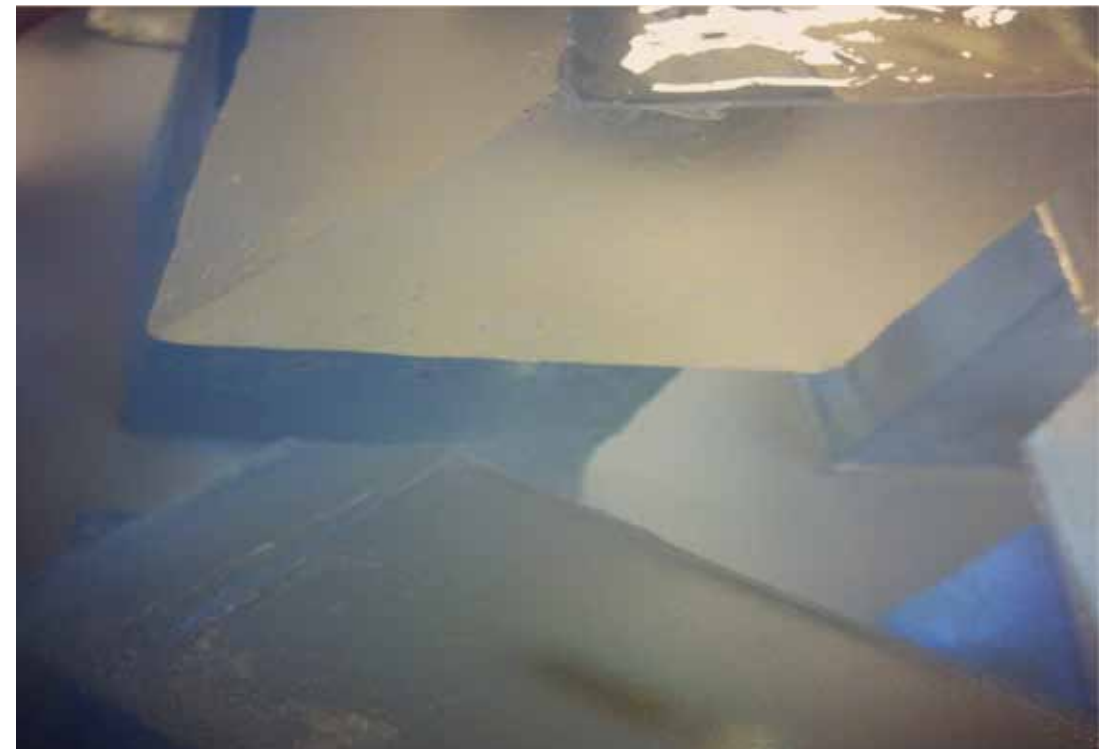
Con-temporary:

Contesting the agency of heritage significance

This project questions the normative practices of heritage recognition and provokes an exploration of cultural scale and contemporary values in design practice. Presaging a coherent, succinct and innovative design response to context, this project interrogates the competing scales of legibility between the personal and the collective; the private and the public; the qualitatively subjective and the quantitatively objective. Spatial negotiations between objects, humans, buildings and the natural environment can develop a new understanding of each in relation to the other, giving rise to new modes of communication and expression, sometimes devoid of convention or agreed meaning. Without a language to identify this, we demur from recognising it. The juxtaposition of each thing and its reach of influence creates overlaps and gaps that can be discrete, ambiguous, amorphous or exact. The opportunity for new understandings and concepts lies in these gaps, as well as processes of identifying and describing them.

Drawing on the collections and taxonomies of Susan Hiller and Homi Bhabha's discourse on the constructs of culture, the project presents a collection of objects which have an intrinsic value and an applied significance. The act of mapping turns a natural landscape into a cultural artifact. The decisions, negotiations and commitments involved in this task are informed by the values and experience of the mapmaker. The mode of representation, line weight, colours, priorities and assumptions, communicated, through convention, are in fact subjective qualities of a place loaded with a latent pre-agenda. The method can be more revealing than the product.

The project develops a taxonomy from the objects located in a series of handbags belonging to the author. The meanings, memories and associations of these items are recorded in the descending levels of the taxonomy to identify their priority, relevance, or significance, to the author. The categories of the taxonomy are then translated into an architectonic container which frames the objects and limits their appreciation. The objects, cast in resin, are immobile and untouchable. Facets of the objects are privileged for the purposes of display and, en masse, the objects in their resin containers form a landscape of negotiated and regulated spaces of built and un-built.



QIUDAN CHENG

New typologies for Beijing's courtyard house

This thesis explores the typology of the Chinese traditional courtyard house in the capital of China, Beijing. In this basic housing typology, the relationship between 'enclosure' and 'opening' has been the fundamental theme. Before 1949, most of the housing in Beijing was built in the Ming and Qing Dynasties (14th-19th century), largely of the one-storey courtyard house type, traditionally occupied by a single family. However, during the subsequent period of urbanisation, most remaining courtyard houses were used as mass housing complexes. One courtyard house had to host many families, with very limited living areas for each. With the limitations of space and infrastructure within a courtyard house, the standard of living is not compatible with that of modern apartment flats and with population growth in the city, the horizontal development based on the typology of the courtyard house is not able to accommodate the expansion.

Inevitably, these pressures have impacted negatively not only the harmonised courtyard form and language, but also the urban pattern of the whole city. In response, this thesis aims to combine issues of land efficiency with the spatial, social and cultural values of courtyard houses in the current context. The design is located in a Hutong neighbourhood, and the models proposed emphasise three conditions or scenarios that accommodate everyday cultural and social practices.

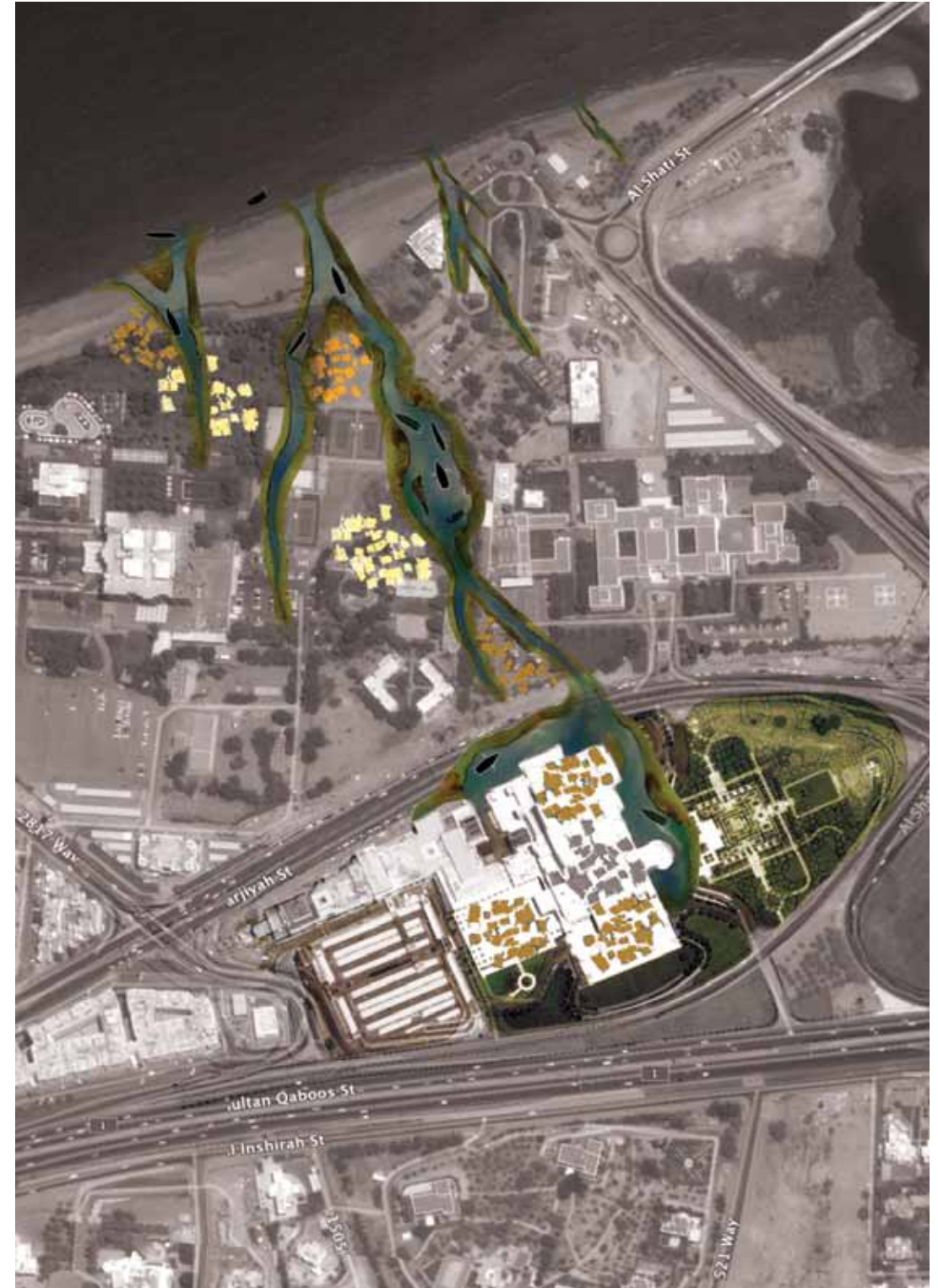


FATIN GARDAZI,

The invisible Kasbah of the Royal Opera House in Muscat

This object of study in this thesis is the Royal Opera House in Muscat (ROHM), Oman, completed in 2011. The building accommodates a western art form while formally appropriating local fortress typologies and Islamic architecture to inform its language. The ROHM complex consists of a concert theatre, auditorium, formal landscaped gardens, cultural market, luxury restaurants and an art centre for musical, theatrical and operatic productions. The study aims to demonstrate how one architectural object can reveal a series of visible and non-visible social and cultural issues and thereafter develop a design which responds to this 'expanded context'.

A central objective of the thesis is to examine the relationship between the tradition of Omani sea singing and the western art form of opera. This relationship is explored through a sectional drawing which links the opera house to the adjacent Gulf of Oman. The drawing represents the site and includes housing, water channels, and a floating market, features which are selected to create an immediate context to the ROHM which questions the origins and validity of opera, as well as the potential hybridisation between local and global traditions and cultural forms. In addition to this general strategy, the concept of Kasbah as a protective structure is drawn upon to utilise the 'wall' physically and metaphorically to increase accesses and permeability through the site (thereby subverting the existing fortress analogy). The design also appropriates what is perceived as 'wasted space' at various scales to further critique and deconstruct (symbolically and programmatically) the opera house as an elitist form.



SEYED PAYAM HASHEMI TARI

Dreamt public spaces in Tehran

Tehran has been the scene of struggles between people and authorities since its emergence. Over thirty years after the Islamic revolution in 1979, and subsequent ideological restrictions of a religious authority, the struggles are still ongoing. Central to this struggle is the role (and lack) of public spaces as sites of protest, and throughout its history various attempts have been made to establish public spaces based on American or European models. After the Islamic revolution, the authorities expanded the city through privileging the car rather than public spaces for people. These changes pushed protest into private spaces. In 2009, during the presidential election, people occupied the length of Vali Asr, an 18km street connecting the south to the north of Tehran, demanding reformation and human rights.

This design thesis uses ethnographic methodologies to inform a process of identifying locations for, and then designing, a series of public spaces along the length of Vali Asr Street. The strategic and creative proposal aim to subvert and reduce the density of excessive development and the resultant suppression of public protest. By extension, the spaces aim to benefit dialogue, whether political or personal, and ranging between subjective concerns and collective movements. The design project (heavily informed by Henri Lefebvre's theories on the production of space) includes a representational mapping of "Vali Asr" Street which depicts the relationship between the existing dense development along the street, and the proposed public spaces. This representation is a hybrid map which draws upon architectural drawings, texts, images, etc. To supplement the large map, smaller representations are used to historicise, contextualise and / or deepen the content of the large map. The map, ultimately, also represents a critical and at times highly subjective interpretation of the related issues.



JOHN MBENE

Examining a cultural facade:

Southall Broadway 'CutUp'

Diversity and multiculturalism, while seemingly oriented to the celebration and preservation of group differences, are facades that mask, and are generated by, the underlying individualization of world society. Powerful globalization processes – economic, political, educational and so on – are predicated on the individual as the fundamental unit of social organization and have strongly individuating effects.

John Boli and Michael A. Elliott (2008)
"Facade Diversity: The Individualisation of Cultural Difference", *International Sociology*; 23; 540. 6

This thesis examines Southall as a multiculturalsuburban setting that continuously challenges the question of what it means to be part of a multicultural society in Britain today. The objective was to explore the Southall Broadway Façade; examining how it represents the multiple cultures and questioning the accuracy with which it does so. The thesis employs the use of 'The Cut-Up Technique' pioneered by William Burroughs and Brion Gysin as a translative tool that – for this project - analyses supposed 'multicultural' site forms and cultural conditions. Amongst these conditions are those commonly recognised by the discipline of cultural studies, such as contestation, negotiation, and border to name but a few. As these site conditions are inherently un-fixed, they were considered Non-Space(s) and were developed to mediate within an existing multicultural fabric and propose speculative designs in response to the affect of the cultural conditions found.

The thesis aims to offer an analytical and creative methodology which can be used in sites of cultural congestion and complexity which may at first seem impenetrable to analysis.



CHARITY MWANIKI

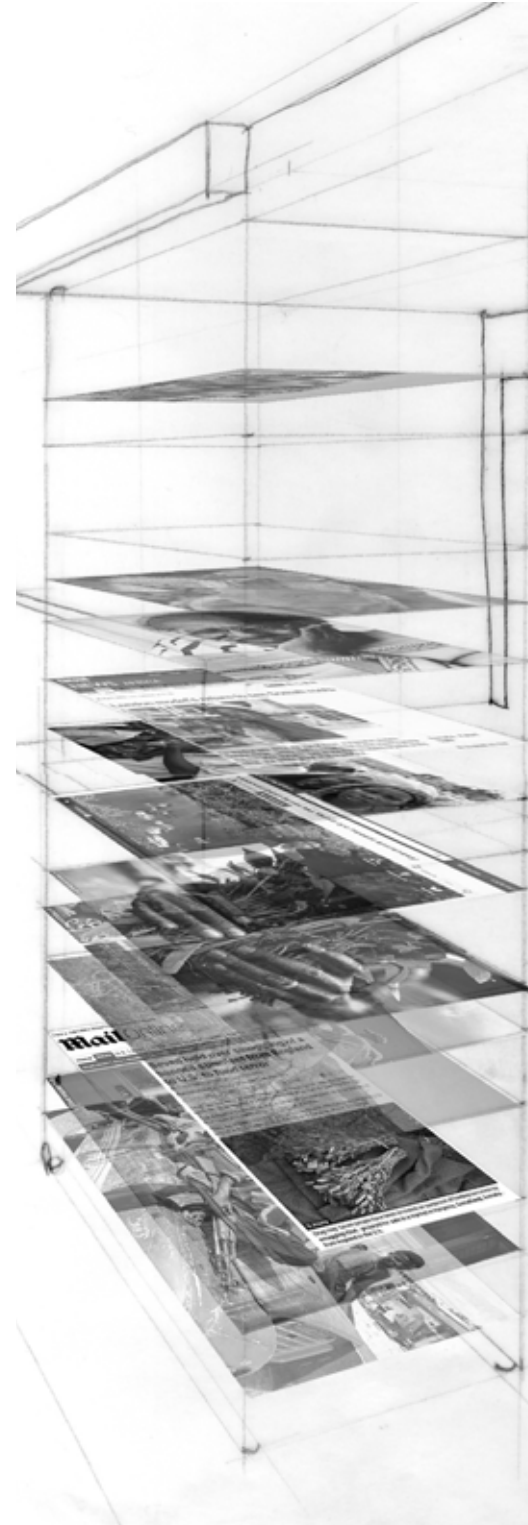
Re-framing Identity through four lenses:

Multi-sitedness within the UK Somali community

This thesis explores cultural identity within the Somali community in Britain through the investigation of four sites, namely the Degmo farm in Wales, the Kayd organisation, the Zihan restaurant, and a 'Mafrish' in London. Migration of the Somali people began in the early 20th Century, making it one of the first African minority groups to settle in Britain. Despite this, reflections on the community – scholarly or otherwise – are relatively minimal and media accounts of the community have tended to be negative. This thesis examines the external re-imagining of the Somali community by the dominant host culture, that is, an exercise of 'Othering' and homogenising of the minority group.

The design is informed by a contextual analysis based on Paul du Gay and Stuart Hall's 'circuit of culture'. This method of analysis aims to understand the Somali community through the particularity of the selected sites as well as how these local narratives then connect with global narratives. The development of the design is informed by interviews and from observations of cultural practices. The design aims to show the ways in which agents within the different sites can be understood as being bound-up in a continual process of transition and becoming so that (as Homi Bhabha states) hybridity functions as a third space.

The design works to reveal complexities, contradictions, and ambivalences through the representations of the cultural practices performed in the sites. Informed by the work of Maurice Halbwachs and Aby Warburg, collective memory is explored as a phenomenon which drives the process of socialisation and facilitates the learning of a cultural framework that an individual identifies with. The design offers an example of how an understanding of group cultural identity is irreducible to any fixed notion about community, but rather should be understood as involving multi-sited and inter-connected processes in a state of continual becoming.



THANH MAI PHUONG NGUYEN

The Silk Road Quandary:

Protecting and exposing the old quarter of Hanoi

In an abstract sense, this thesis is concerned with the idea of 'connection'. More specifically, it explores how the hyper-dense urban fabric of the old quarter in the city of Hanoi, Vietnam, can accommodate increasing pressures from tourism whilst protecting the authenticity of its (French, Chinese, and Vietnamese) 'local' architectural heritage and cultural practice. A key question within the thesis is: how can design strategies intervene in the dense urban fabric to excavate new routes and spaces for the recently burgeoning number of tourists to the area, whilst at the same time limit any negative impact or disruptions to the cultural practices and spaces of locals?

In response, a bridge has been designed as a strategic (and symbolic and metaphorical) intervention: an 'alley (partly) in the sky'. The route of this bridge is designed to allow a separation and occasional intersection of tourist and local flows. This route is considered in both plan and section and is conceived to strategically expose (and protect) key spaces, textures, qualities of light, architectures, and practices of the old quarter. The structure and fabric of the bridge itself takes its inspiration from the area's main trade as a silk supplier. This in effect, creates an aesthetic which is capable of both expression and camouflage.



AZEN OMAR

A dream-place for a Kurdish homeland:

Repositioning the Kurdish diaspora against its political destiny in Iraqi Kurdistan.

The circumstances of the Iraqi Kurdish Diaspora in London have changed dramatically following the death of Saddam Hussein in 2006 and the establishment of the Kurdish Regional Government (KRG) of Iraq. For the diaspora this made the possibility of realising their dream of returning to a homeland a reality, but equally it removed their identity as a diaspora.

This thesis explores how the state of confusion of belonging and returning affects the cultural context in the host land of the displaced group. The physical environment in the host land, which is less connected to crisis in the homeland, reacts differently (or maybe not at all) to the sudden change of identity and the state of disorientation of the people. The site for the investigation is a cultural institution and community organisation which was supported by the host country (UK) in the 1980s for the Iraqi Kurdish community but now struggles to function as an effective source of support for the community. The Kurdish Cultural Centre London (KCC), based in the London Borough of Lambeth, accommodates the oldest Kurdish organisation in London. The KCC building is in the same physical condition as it was before 2003 (the capture of Saddam Hussein) and is decorated with diaspora memorabilia still representing the 'homelessness' of the nation, while the Kurdish Diaspora is in their biggest crisis of identity to date even though the homeland has been 're-found'. The building has failed to deal with this crisis.

As a result of the above, the design project uses the position of an existing closed archive and library of Kurdish literature, located in the heart of the building, as a creative and symbolic trigger. In a bid to make this 'core' more accessible, a more flexible construction replaces the current housing of the archive. The structure embodies the nature of incompleteness and flux in an attempt to reveal the on-going narrative of the diaspora in dialogue with the building's fabric and spatial organisation. This relationship between core and surrounding structure is conceived as analogous with that of a common imagined identity and the reality of identity as continual flux and flow.



MATT PARSONS BROWN

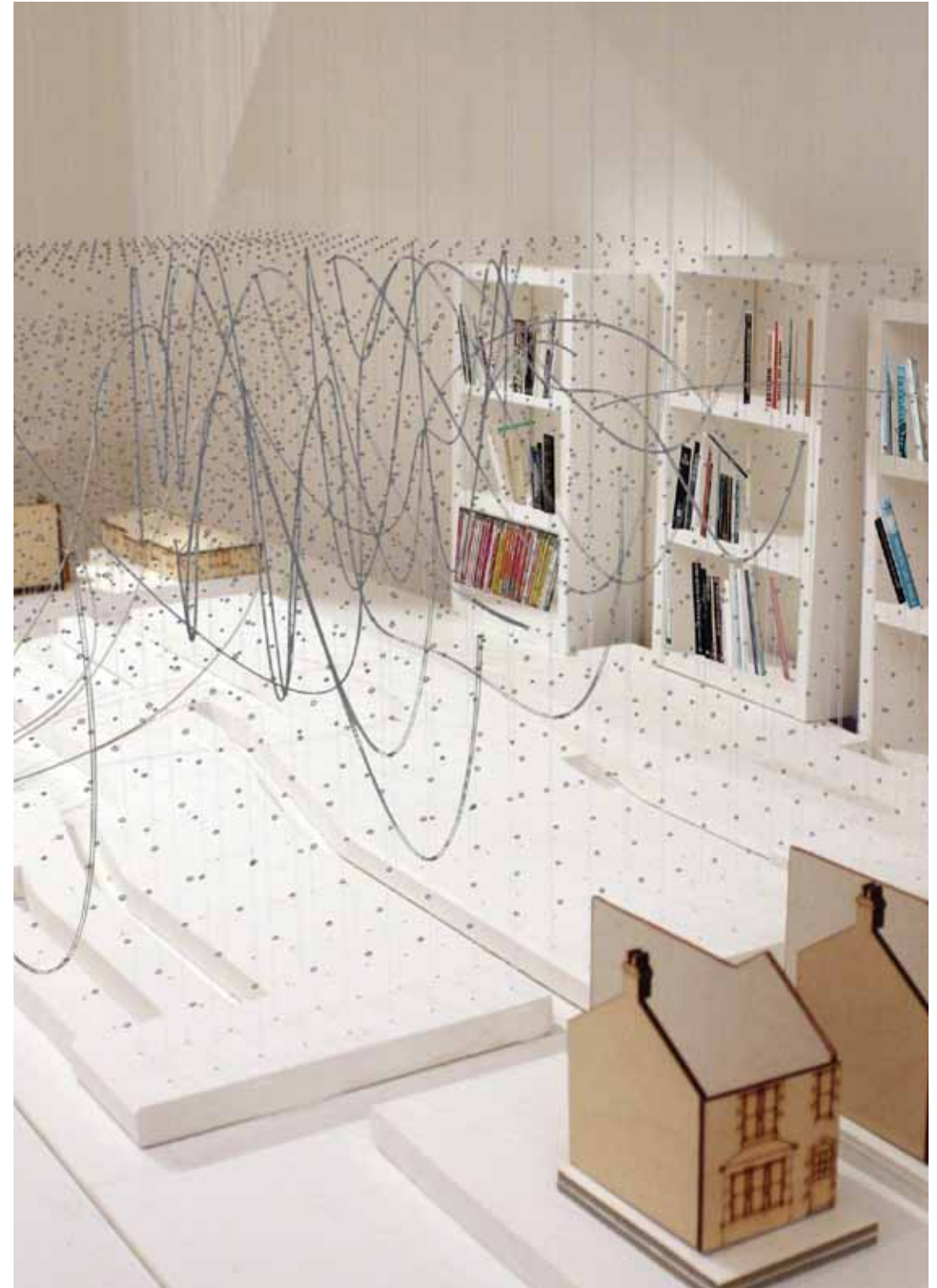
Tracing 'Britishness':

Investigating the influence of personal and national identity on design

Through a process of self-reflection, this study identifies the influence of ideas about national identity on specific design decisions and interests in the author's wider body of work. This reflection culminates in an elaborate model that confirms the network of influences and includes speculations on future practice. The model represents connections and values promoted by family and friends, normative 'structures' such as institutions and government, and those shaped by, and associated with, 'British' history. The relationship between forms of 'structure' that lead to a sense of national identity and 'agency' (the capacity of individuals to act independently) in design decision-making is also explored within the model.

A key aspect of the thesis is the way in which encounters with 'other' cultures have resulted in changes in habits and thought patterns. Included also are specific moments which adjusted the personal sense of national identity away from one that may have been the author's primary cultural reference. A supplementary diary acts as a record of decisions made during the project which affirm or problematise the influence of British identity (including its confusion with 'English' identity) on design projects.

In identifying parallels, negotiations and confrontations between the subject and British culture, the project does not present what British architecture 'stands for' or what it should be. Rather, it reflects critically on intuitive interests by cutting ties, affirming links and projecting future practice. The study also relates to broader fields of debate, such as the ability of architecture to respond to ambivalence and changing cultural contexts, and how, where and by whom certain notions of Britishness are being constructed.



MYRTO TZORTZI

Soft Urbanization from Athens to Andros:

How strange cultural and spatial patterns emerge through de-centralisation

The recent economic crisis in Greece has led to an immense spatial and cultural rearrangement. This thesis offers a critical view of the role of de-centralisation in Greece and, more specifically, how cultural habits are transported and transformed by it. Ultimately, the thesis aims to reveal a new hybrid spatial and cultural vernacular through analysing the experiences of individuals who were forced to leave Athens for a rural location, namely the island of Andros.

Fieldwork was heavily influenced by ethnography and combines detailed interviews and extensive observation in order to understand the memories, experiences, and everyday cultural practices of the interviewees. The interviewees were asked questions relating to forms of cultural practice which have been maintained and which have been 'left behind', with a specific emphasis on how these are supported (or not) by their new built environment. This method identified personal narratives within which particular practices, objects and spaces were revealed. Theories relating to cultural appropriation, 'placelessness', heterotopia, and assimilation informed the analysis of the data and offered a language which had conceptual and interpretive potential for design.

The design component of the thesis reflects the hybrid character of subjects' lives. In two laser-cut books, selected spatial and cultural details are recorded, effectively collapsing multiple realities to reveal the illusionary and surrealist nature of the subjects' everyday existence. As each book is opened and moved through, its pages affirm a temporal and spatial sequence, within which certain cultural traits are 'carried over' and others are abruptly lost.



WILLIAM WOODS

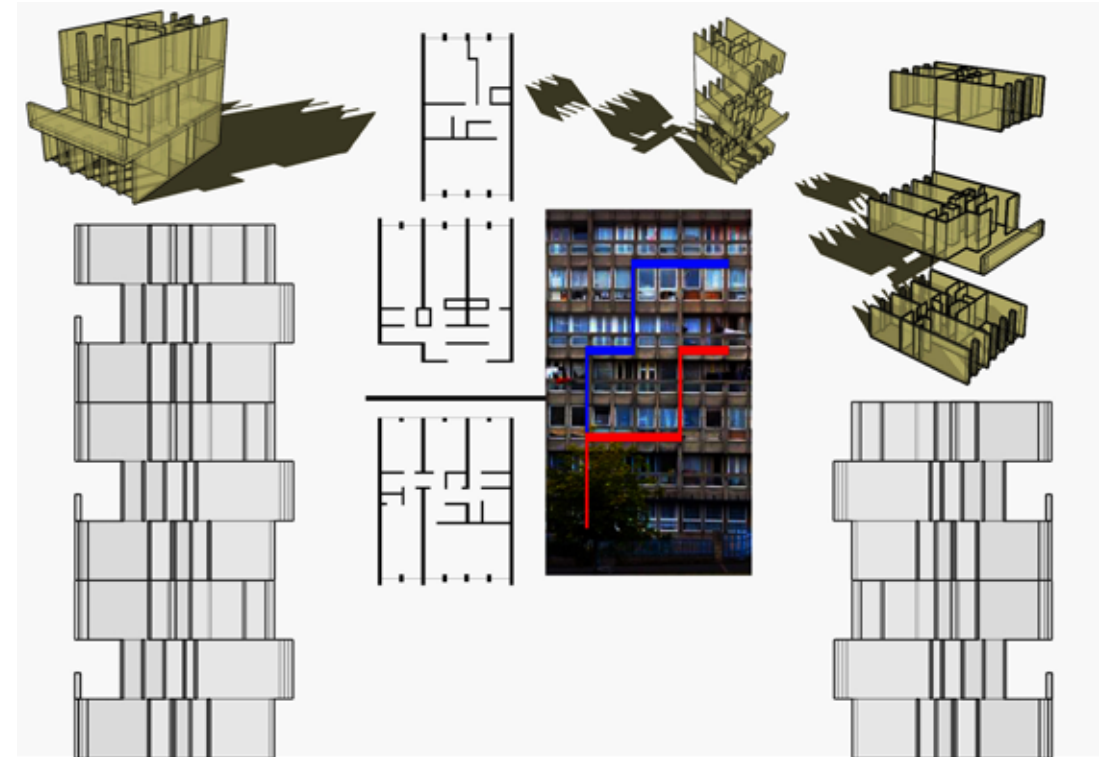
Dreams of hybrid re-generation:

Re-envisioning the future identity of Robin Hood Gardens

Expansive 'global' urban design strategies like 'capitalist urbanisation' and philosophical projects such as the 'American dream' promote a utopic approach to modern developments which combine residential, commercial and mass transportation into a never-ending series of promenades, detaching residents from any traditional sense of an urban environment. Previous modern developments like Robin Hood Gardens housing project – the object of study for this thesis – clearly define the 'built environment' as a single block structure not interconnected significantly to other developments. This 'predatory capitalist urbanisation' strategy supersedes any definite individual, cultural and traditional practice by shaping and re-shaping the built environment in the name of urban regeneration with no serious programmatic improvements. In this sense the occupant of a current urban regeneration scheme is part of the 'capital' and subject to the whims of economic trends.

Drawing upon precedent projects in the US, this thesis is opposed to a 'fixed' unit such as Robin Hood Gardens, which theoretically embodies a system of ethical, social, political and economic views that are no longer relevant. The new proposals reflect the disputed design flaws at Robin Hood Gardens and therefore question the role of the architect in a seemingly political and social debate rather than a programmatic debate.

The representations offered as the output for this thesis depict a hybrid of re and degeneration happening at a global scale but reflected only on Robin Hood gardens and its immediate context. They respond to unsound large-scale regeneration policies that have a direct impact on residents while attempting to focus on experimental architectural notions for future Robin Hood Gardens such as luxury housing, retail, gallery, park etc. The playful and absurd renderings downplay political and social taboos by focusing only on programmatic possibilities, although all possibly have recommendations for the future.



ELIF YILMAZ

Urban Limbo:

Cultural transience and trauma through urban re/de/generation in Tarlabası, Istanbul

This thesis investigates Tarlabası, a neglected - almost invisible - area in Istanbul. For several years, Tarlabası has been influenced by migration, political conflicts, and radical urban regeneration plans. These have resulted in the negation and gradual (but traumatic) displacement of a once diverse local community.

Using ethnographic methodologies, the study aims to reveal Tarlabası's 'hidden voices', memories and aspirations through first-hand observation and interviews with remaining locals. Further, it speculates on the future impact of the regeneration programme. Drawing upon the interviews (such as with Eyup the émigré Ramadan drummer, Koco the furniture manufacturer, and Defne the transsexual), the project begins with a 'loss map', to identify the loss of everyday cultural practices, spaces, or forms. The 'culture-rich' and personalised dimension of these lost cultural rituals and forms are represented in the form of vignettes. The vignettes aim to place each individual's views into a broader context which may then usefully apply to other similar urban contexts.

Finally, a film aims to emphasise the transient and complex nature of this neglected district, foregrounding it as being in a state of limbo. It focuses on the conversations, emotions, and sounds of the site to reveal the way in which Tarlabası has been 'recorded over' over, again and again.



RITUAL

" ...Here, Romanies and Eastern Anatolians had rituals relating to circumcision and had wedding celebrations in the streets. Rums [non-muslims] walked to church as though they were in a parade. Those dresses, hats... "

Naci, Diyarbakır



EYEBROWS

" ...I am in contact with my family but they don't approve of my situation. I let my eyebrows grow in case I need to go home suddenly... "

transvestite, Adana

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

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

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

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

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

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

Professor Lindsay Bremner

Research Director for the Department of Architecture.

Experimental Practice (EXP)

exp-edu.org

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

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

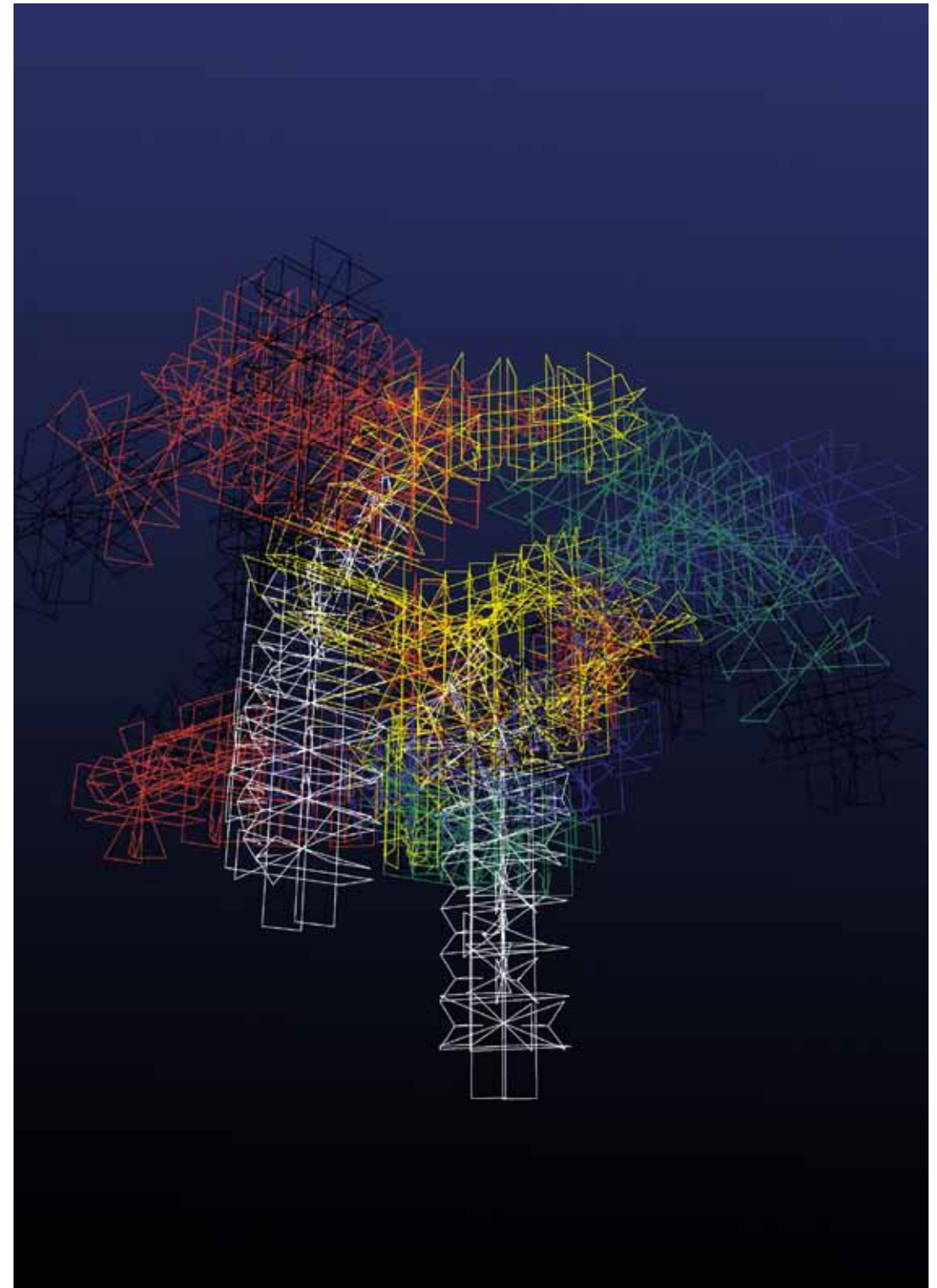
EXP was also instrumental in setting up openstudio, a live online exhibition, teaching and learning tool for the design studios, research groups and other bodies in the Department of Architecture. Openstudio creates a network between open access software to allow students, teachers and researchers to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

<http://openstudiowestminster.org>

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

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

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



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

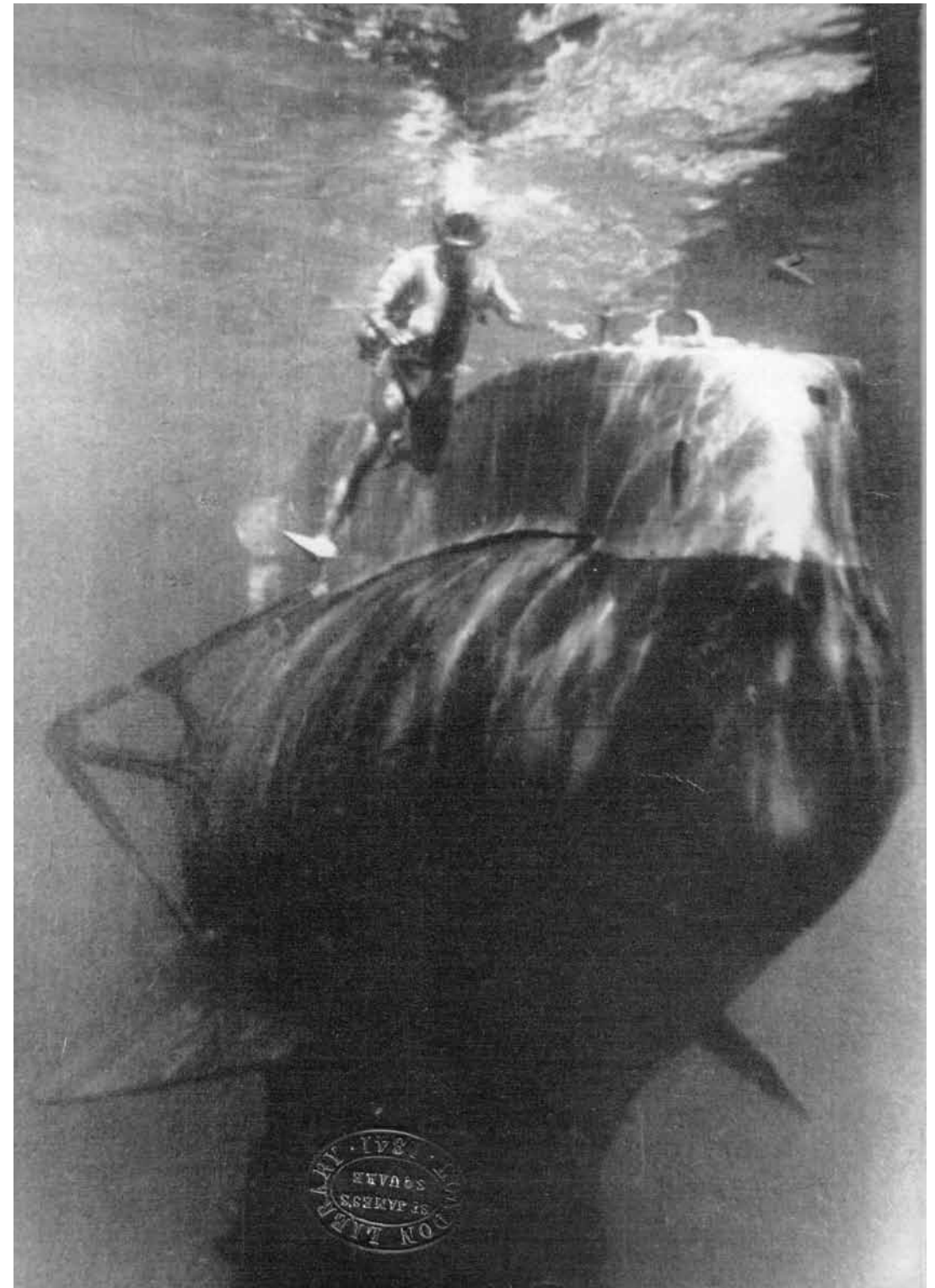
History and Cultural Studies

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

Recent selected publications include John Bold and Tanis Hinchcliffe, *Discovering London's buildings* (London: Francis Lincoln, 2009); William Firebrace, *Marseille Mix* (London: Architectural Association, 2010); Victoria Watson, *Utopian Adventure: The Corviale Void* (Farnham: Ashgate, 2012); Josie Kane, "Construction of a modern pleasure palace: Dreamland Cinema, Margate, 1935," in *Design and Popular Entertainment*, edited by Christopher Frayling and Emily King (Manchester: Manchester University Press, 2010); Richard Difford, "Infinite Horizons: Le Corbusier, the Pavillon de l'Esprit Nouveau dioramas and the science of visual distance," *Journal of Architecture* 14, no.3 (2009); Jon Goodbun, "Gregory Bateson's Ecological Aesthetics," *Field 4* <http://www.field-journal.org/index.php>; and Andrew Peckham's "Moneo, Libeskind and a question of influence," *Journal of Architecture*, 13, no. 1 (2008): 23-51. Davide Deriu and Tanis Hinchcliffe (eds.), *Aerial Views of Metropolitan London*, special issue of *The London Journal* 35, no. 3 (November 2010) and Nick Beech (ed.), *Telling Places*, special issue of *Multi: The RIT Journal of Diversity & Plurality in Design* 2, no. 1 (Winter, 2008).

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

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



Bathyscaphe FNRS3 designed by Auguste Piccard, 1954, photo Philippe Tailliez, Part of Memo for Nemo, Research by William Firebrace.

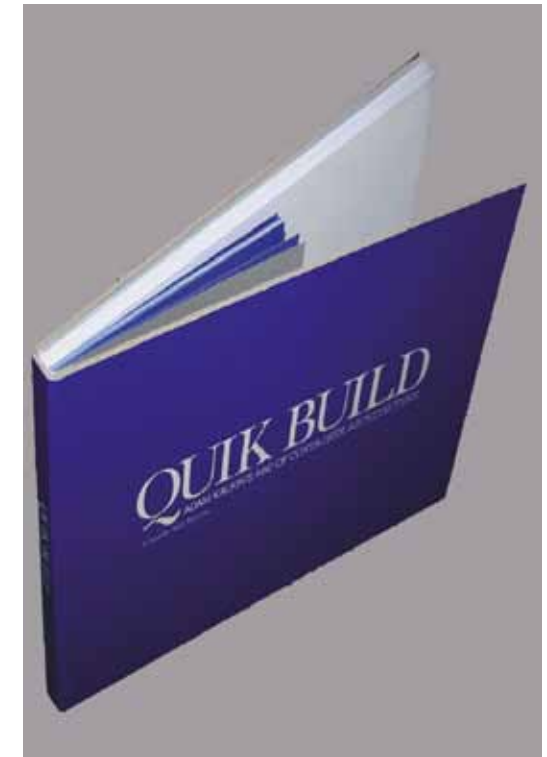
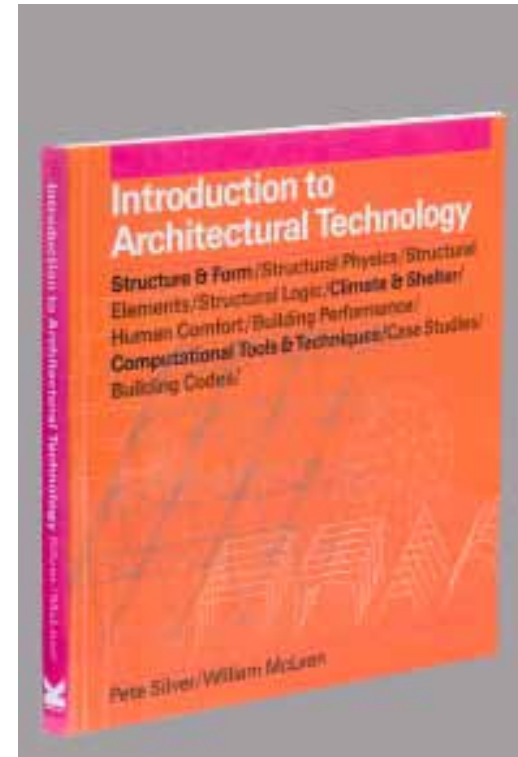
Technical Studies

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

Recent selected publications include Peter Silver and Will McLean, *An Introduction to Architectural Technology (IAT)*. (London: Laurence King, 2008); Will McLean, *Quik Build: Adam Kalkin's ABC of Container Architecture*. (London: Bibliotheque McLean, 2010); Michael Wilson and Peter Tregenza, *Daylighting*. (London: Routledge, 2011) and Michael Wilson, "Aircraft noise, overheating and poor air quality in classrooms in London primary schools," *Building and Environment* (2011), doi: 10.1016/j.buildenv.2011.11.019. Forthcoming are John Frazer and Will McLean (ed.) *Autotectonics: Five Tales of Architecture*. (London: Bibliotheque McLean) and Peter Silver, Will McLean and Peter Evans *Structural Engineering for Architects: The Handbook*. (London: Laurence King).

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

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



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

Expanded Territories

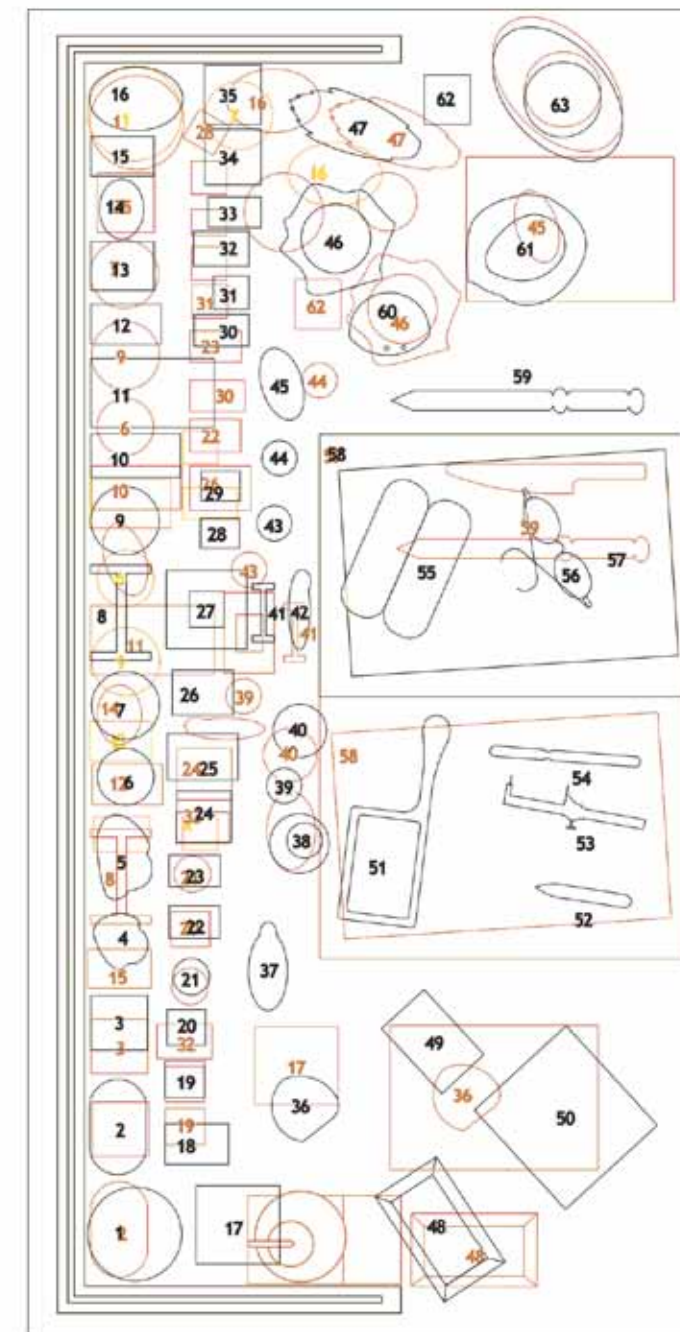
Expanded Territories is a loose alignment of researchers, scholars and designers working on architecture in an expanded field. This refers not only to questions of scale (larger than architecture / smaller than architecture), but also to questions of site, methodology and disciplinary boundaries. Expanded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

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

Forthcoming are Lindsay Bremner, "Muddy Logics," in *Writing post national narratives: other geographies, other times*, edited by D. Menon. (Delhi: OUP Delhi); Julia Dwyer, "Collective Inscriptions: emerging from the other side," in *The Design Collective: An Approach to Practice*. (Australia: Cambridge Scholars Publishing); Ro Spankie, *An Anecdotal Topography of Sigmund Freud's Desk*. (London: Freud Museum).

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

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



Topographical Map of Sigmund Freud's Desk, Scale 1:5

1914
1938
2009



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. Our audience and participants have enthusiasm for architecture, design, media, fashion and visual and performing arts. Ambika P3 works in partnerships to commission artists and researchers across creative disciplines, particularly those developing large-scale installations and prototyping taking full advantage of the space.

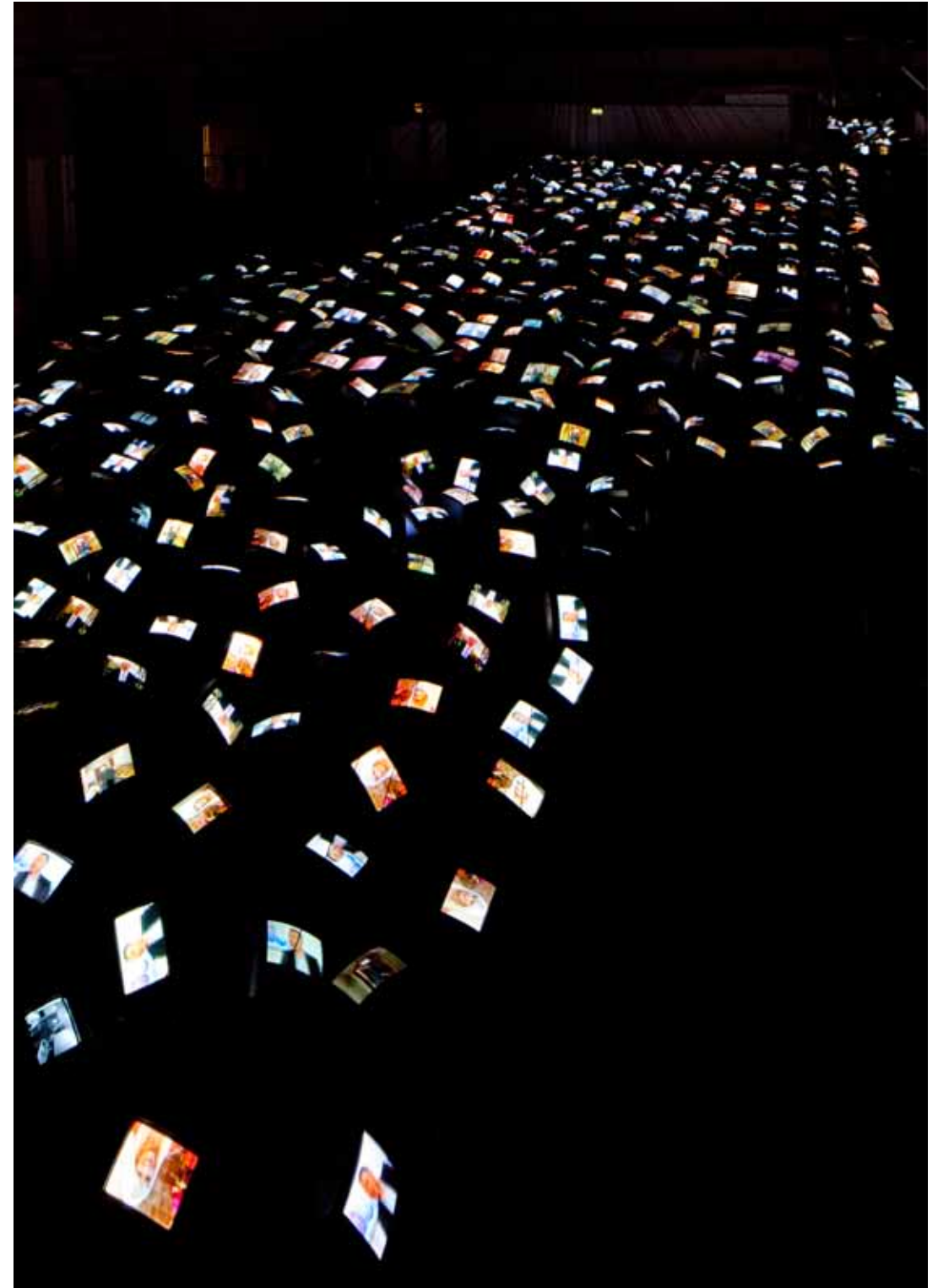
In April 2012 to mark the end of analogue TV, artist David Hall was commissioned to install new work called 'End Piece' curated by Michael Maziere working closely with the artist and co-ordinating the team to install it. It was an extraordinary exhibition with unexpected resonance, beautiful to see and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

Ambika P3 opened in 2007 and has shown major exhibitions including new works by Keith Wilson, Richard Woods, David Ward, Terry Flaxton and significant collaborations with Artangel (Heiner Goebbels' Stifter's Dinge), Arts Catalyst (Ashok Sukumaran's The Neighbour), Limoncello Gallery (Sunday, Frieze). It 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 'From Floor to Sky', followed by an extraordinary and acclaimed solo show with a new installation by Jannis Kounellis. In 2011 two exhibitions reached unprecedented audiences in terms of numbers and widespread interest - a new commission 'Vertical Works' by Anthony McCall and the Deutsche Börse Photography Prize with the Photographers Gallery.

www.p3exhibitions.com

Many exhibitions in Ambika P3 are architectural in concept and in experience, but at least one each year is about architecture. In 2010, P3 hosted LAP – Land Architecture People and in 2011 the exhibition 60 Years of London Architecture in 2011. 'Architectures of Change: Four Continents, Five Perspectives', enabled by the British Council and London Festival of Architecture, provided a unique engagement with practitioners, academics and students from across the world. Ed Wainwright co-ordinated the exhibition and related programme, described on the following pages.

Ambika P3 sees a continuing role in developing the international showcase in the future, and alongside it a programme series where ideas from thinkers and researchers, both within and outside of the university, and in broad collaborations between disciplines, practice and academia are developed, nurtured and presented to audiences beyond that of the architect-specialist: a public programme of open-discourse and innovative thinking.



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



Hosting an international group of architects, designers, researchers and thinkers over London's summer in the spotlight provided Ambika P3 and the University of Westminster with an unique opportunity to use the venue to explore and develop global relations. Working alongside the British Council, as part of their International Architecture and Design Showcase 2012, Ambika P3 played home to representatives of five countries over two weeks during the London 2012 Festival and the capital's Festival of Architecture.

Architectures of Change: Four Continents, Five Perspectives presented one of the hubs of the British Council's showcase, with a varied selection of projects spanning art, architecture and urbanism from countries where radical change has shaped their environments over the past quarter-century. Theoretical enquiries from the National Chen Kung University in Taiwan led to a full-scale installation in P3's main hall that addressed growth and the everyday through seed-portraits and strung lines connecting a bicycle wheel bridge; representatives from Belgrade's city museum investigated the history and politics of settlement in the city; Designing South Africa presented mega-events and their impact on a developing country; the Chinese Culture University showed how architects and researchers have been pioneering a green future for Taiwan and architects from the Caribbean imagined new and innovative ways of designing a vernacular ecological housing for the islands. Researchers, academics and architects from the Polytechnic of Namibia won the best in show – the coveted Silver Pigeon award – with a fascinating, sensitive and in-depth analysis of the spaces of the post-colonial city of Windhoek.

Alongside the breadth of architectural and urban exhibitions, the department of architecture in association with the British Council hosted a series of related talks on the theme of Design Diplomacy. Taking the ideas presented in the show, and inviting a broad and diverse cross section of architects, designers, researchers, writers and artists, this public programme provided a platform for discussion and debate that vigorously engaged with the themes and participants of the showcase. Leading architects debated the role of embassy buildings in a changing political climate; young designers and civil servants discussed designing for the Olympics; novelists, researchers and architects came together to investigate colonial legacies and questions of architectural events and festivals were addressed by some of London's most exciting curators and forward thinking academics.

Discourse and debate proved central to the success of the hub – architecture exhibitions need to be dynamic and rich events.



Installation in P3 by the National Chen Kung University in Taiwan.

WILFRED ACHILLE
RAN ANKORY
CHRISTOS ANTONOPOULOS
ALESSANDRO AYUSO
PETER BARBER
CLAIRE BARTON
SCOTT BATTY
LAMIS BAYAR
NICHOLAS BEECH
STEFANIA BOCCALETTI
JOHN BOLD
ROBERTO BOTTAZZI
ANTHONY BOULANGER
LINDSAY BREMNER
STEPHEN BROOKHOUSE
TOBY BURGESS
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ALAIN CHIARADIA
DAVID CRUSE
DUSAN DECERMIC
DAVIDE DERIU
RICHARD DIFFORD
STEVE DOUGLAS
CHRISTIAN DUCKER
JED DUTTON

JULIA DWYER
WILLIAM FIREBRACE
STEFANIE FISHER
JOHN-PAUL FRAZER
TUGHELA GINO
FRANÇOIS GIRARDIN
NASSER GOLZARI
JON GOODBUN
SEAN GRIFFITHS
ERIC GUIBERT
MICHAEL GUY
CLAIRE HARPER
KATHARINE HERON
DEJANA IOSSIFOVA
STEVE JENSEN
JOSEPHINE KANE
JOE KING
CLARA KRAFT-ISONO
DEBBIE KUYPERS
JOHN LACEY
GILLIAN LAMBERT
CONSTANCE LAU
ALISON LOW
GUAN LEE
DIRK LELLAU
ARTHUR MAMOU-MANI

ANDREI MARTIN
WILL MCLEAN
ALISON MCLELLAN
CELESTE MILES
MICHAEL MONTUSCHI
REBECCA MORTIMORE
RICHA MUKHIA
CLARE MELHUISH
IAN MURPHY
NATALIE NEWWEY
JOHN O'SHEA
SAMIR PANDYA
ANTONIO PASSARO
ANDREW PECKHAM
STUART PIERCY
VIRGINIA RAMMOU
KESTER RATTENBURY
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LUKAS SCHRANK
DAVID SCOTT
TANIA SENGUPTA
ANA SERRANO
GABBY SHAWCROSS

GORDON SHRIGLEY
JEANNE SILLETT
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RO SPANKIE
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