This yearbook showcases the innovative and creative projects by Architecture students of the UEL School of Architecture and the Visual Arts.
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Keep up to date with life at A+D by following our Instagram accounts:  
@uel_architecture  
@uel_mainteriordesign  
@uel_interiordesign  
@uel_interiordesign_year01  
@uel_foundation_arch_design  
@uel_first_year_architecture
At A+D we foster a broad and inspiring education to establish a rich foundation for a creative professional life. Our Architecture and Design programmes challenge assumptions and set new agendas for design in the 21st century.

We balance the development and support of our students’ talents with the understanding that Architecture and Design is contextual, socially constructing and political. We believe that the design conversation in studios between students and staff across models and drawings is central to creative development.

Our students are encouraged to undertake study trips internationally in each year of study to deepen an understanding of people and places. Our teaching balances a respect and understanding of the past and the present with an inspirational, poetic and innovative stance towards the future.

Our staff teach at the highest level and maintain an enquiring research approach to physical and intellectual contexts. We embrace real situations with passion and creativity. We believe that a depth of enquiry and poetic experimentation develops from the experience and understanding of making, drawing and materials in well-crafted output. We believe that Architecture and Design is thought, experienced and built.

Our school acts as a forum for ideas and thought across a wide range of disciplines. We host a national and international lecture series which acts as a magnet for theorists and practitioners to contribute to the discussion and debate in the school. We have extensive workshops and facilities for the creation of real and digital artefacts.

We would like to thank the many organisations, companies and individuals who we have had the pleasure of collaborating with, including:

6a Architects
Adam Khan
Akmel Metropolitan College of Athens, Greece
Alberto Moletto (Move Architects, Chile)
Alejandro Aravena
aLL Design
Alford Hall Monaghan Morris
ARB/Architects Registration Board
ArchitectScripta
Architecture for London
Article 25
ARUP
Assael
ATER Pordenone, Italy
Aurora Studio
Bamboo Bicycle Co.
BBAA/Soprintendenza ai Beni Architettonici e Paesaggistici di Venezia e Laguna, Italy
Bell Phillips Architects
Birkbeck, University Of London
British Council Newton Fund
Buckley Gray Yeoman
Burrell Foley Fisher
C+S/Cappai Segantini Architects, Italy
Ca’ Foscari
Camden Council
Child Graddon Lewis
Collide Theatre
Conibere Phillips Architects
Cottrell Vermeulen
Creekside Education Trust
Daria Wong Architects
David Levitt (Levitt Bernstein Architects)
Davy Smith Architects
East Architects
ECOBUILD Sustainable Design
Emilio De La Cerda (Pontificat Catolic Universidad, Chile)
Engineers HRW
Erasmus+
Fletcher Priest Architects
Grimshaw Architects
Guangzhou School of Architecture and Urban Planning, China
Hackney City Farm
Hasi Architects
Hawkins\Brown
Haworth Tompkins Architects
Hayhurst and Co
Heatherwick Studio
HKS
InTeA srl, Venezia
IUAV/University of Architecture of Venice, Italy
Kazan State University of Architecture and Engineering, Russia
Knox Bhavan Architects
Leaside Wood Recycling Project
Lee Valley Regional Park Authority
Les Ateliers
LLDC/London Legacy Development Corporation
London Borough of Newham
MaccreanorLavington Architects
Max Architects
Morris+Company
mu architecture/art
Museum of Architecture
Museum of London
NLA/New London Architecture
Paesaggistici di Venezia e Laguna, Italy
Pell Frischmann
Penoyre & Prasad
Pitman Tozer
PRL/ Place research Lab
Purcell Architects
Ramboll
Rasti Bartek (Partner at Cundall)
RCKa
Rees Architects
RIBA/Royal Institute of British Architects
RIBA research
Russian for Fish
Scott Whitby Studio
Shanghai Giao Tong University, China
Skidmore Owings & Merrill
Studio Bark
Social Life
SRI/Sustainale Research Institute
STO Foundation
Studio Bark
Studio RHE
Sustainability Research Institute
Tate Hindle Architects
The Building Centre
The Courtauld Institute Of Art
The Design Museum
The Hackney Pirates – Literacy Pirates
Tony Fretton Architects
University Finis Terrae of Santiago, Chile
University of Hasselt, Belgium
Vabel
Vine Architecture Studio
Waugh Thistleton Architects
what if: projects ltd
William Paton Community Garden
Witherford Watson Mann Architects
youd&me Architecture
Young Vic Theatre

AVA A+D

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Welcome

It gives me great pleasure to introduce this year’s edition of the Architecture and Design Yearbook. I hope that you enjoy the work that is on show at this year’s impressive exhibition. This year’s book is full of a wide range of very inspiring and creative projects developed by our talented students in partnership with leading architecture practices. By closely working with leading employers and practitioners, we strive to offer our students the best experience possible to ensure they are ready for the workplace and capable of providing solutions to global challenges. Our highly regarded staff are engaged in high impact applied research which transforms lives and society.

We are extremely proud to be situated as an anchor institution at the heart of east London and, for the last forty years, have been at the forefront of working in collaboration with local urban design practices and community stakeholders in order to develop a distinctive offer in Architecture and Design.

I am thrilled with the quality and standards of this year’s students’ work which presents a comprehensive profile of our students, reflects creative thinking and a holistic approach to design.

This year has been a milestone in the history of the University of East London by welcoming a new Vice-Chancellor and President Professor Amanda Broderick, introduction of Vision 2028 and its transformational projects, launching a new brand, and establishing Career Zones in partnership with world-class organisations just to name a few.

My very sincere thanks to those colleagues, practitioners and alumni who continue to work together to make architecture the flagship area that it is.

I take this opportunity to wish all graduates a very successful and bright future. We hope you will remain in touch with us as you forge ahead in your careers, remembering that it all began at the University of East London.

Professor Hassan Abdalla PhD PFHEA FRSA
Executive Dean of the College of Arts, Technology & Innovation
Universities have a key role to play in leading new holistic thinking in the 21C. Thinking about our work here at UEL in Architecture Art and Design we are well placed to benefit from the close proximity of the arts programmes operating in the department of Architecture and Visual Art (AVA). Throughout this academic year staff have been revisiting their programmes to explore how a closer clustering of the programme groups could benefit and enhance the student experience and to more closely align these programmes to each other and the world of practice. This new clustering will allow many new synergies to enrich our work. In the light of this, I am delighted by the many varied activities of students and staff both within their programmes and working across programmes. 

In Architecture, for example, in response to the housing crisis, students have been experimenting with housing design both here in the UK and internationally, in both in the post graduate and undergraduate programmes. 

In Interior Design students collaborated with the Hackney Pirates on this community-engaging live design project. The UEL MA Interior Design students, led by Dr Anastasia Karandinou, designed and built a real-scale interactive stage-set; an imaginative immersive environment for the Hackney Pirates and Hackney Pirates on this community-engaging live design project. The UEL MA Interior Design students, led by Dr Anastasia Karandinou, designed and built a real-scale interactive stage-set; an imaginative immersive environment for the Hackney Pirates performances.

BSc Architecture students exhibited their work in the Front Room Gallery at the V&A Museum of Childhood, Bethnal Green. Their projects titled, titled “Playing with Buildings” included a series of 1:1 prototypes of spatial designs, models, and drawings of the designs, photography and film.

I am also very grateful for the support given to us by many sponsors and practitioners. In particular I would mention the STO Foundation, sponsors our international lecture series, who have through international practitioners visiting the school done so much to enrich the design conversation of the students and staff. I would also like to thank the practitioners who contribute to the national lecture series including the Architecture Society lecture series, the Detour Ahead and the Art Lecture series and who visit for crits and reviews. These lectures have considerably enriched the thinking that drives our work. I would like to thank the students who have assisted with these societies including the president of the student society Julian Roncancio with deputies Andreea Camelia, Alex Malden and Aaliah Taylor.

We are also very grateful to the practitioners who have been mentoring students and offering placements on the RIBA programme and on their own account. In particular we mention Sir Robert Mc Alpine, British Land for their continued mentoring and sponsorship of student competitions. It is through debate and collegiate working across university and practice that agendas for change might emerge. In this way the school acts as a forum for the development and exchange of ideas.

The opening of the June Showcase coincides with the London Festival of Architecture (LFA) and the Royal Albert Docks Education and Enterprise Festival. It has been a strong year for staff success and in particular I would mention the RIBA President’s Award for Research in Ethics and Sustainability 2019 won by Roland Karthaus, with contributors: Anthony Hu, Lucy Block, Agata Korsak (Matter and UEL) Rachel O’Brien, Lily Bernheimer, Richard Barnes (consultants). Performance Artist Eliza Soroga (International Arte Laguna Prize) and Dr Anastasia Karandinou (Senior lecturer, University of East London) led a 4-day cross-disciplinary workshop in Athens, exploring visible and invisible boundaries, thresholds, territories and dynamics in public space, through body-movement exercises, photography, filming, and a range of analysis and composition methods.

Notes


2. “When we speak of play in reference to the work of art, this means neither the orientation or state of mind of the creator or of those enjoying the work of art, ..., but the mode of being of the work itself.” (my italics) 

Our Researchers have worked with industry partners such as Natural England, Historic England, The Victoria and Albert Museum, Environment Agency, Heatherwick Studio, the Royal Institute of British Architects, ARUP, the Serpentine Gallery, Royal Society of Arts, the Ministry of Justice, humanitarian relief NGO Article 25, the IUCN, Groundwork London, The London Boroughs of Hammersmith and City, Tower Hamlets, Barking and Dagenham and Newham, Poplar HARCA, the RSPB, the Olympic Development Authority, London Wildlife Trust, City University, Doka GmbH (Austria), Heks GmbH (Germany) and the Institute for Sustainability.

Architecture staff engaged in external academic collaborations include Anna Minton (visiting Professor Newcastle University), Alan Chandler (External Examiner Edinburgh University and visiting Professor of Heritage Universidad Catolic, Santiago de Chile) and invited exhibitor (Courtauld Institute Biennial), Renee Tobe (awarded a Paul Mellon Rome fellowship), Roland Karthaus (Visiting Professorship at IUAV Venice), Chandler (PhD co-supervision at IUAV), and Harald Trapp (research partnerships with Hochschule Trier) realised exhibitions, events and publications commemorating the bicentenary of Karl Marx. Karandinou, Snaith, Pollak, Charif and Chandler collaborated with the Middle Eastern Technical University (Ankara, Turkey), and Minton co-hosted a conference on the London Housing crisis with Birkbeck University (London).

Research, teaching and building are interlinked and focussed on architecture and environmentally aware design can bring positive and equitable benefits to people and places.

The research environment within Architecture at UEL is purposefully framed in order to offer a clear pathway for development within all our area of research. Its structure provides strong connectivity between Masters level through doctoral study to Early Career Researchers, facilitated through the management of major grant capture. Sharing key values around public engagement, real-world solutions and sustainable resolutions to research questions is embedded into teaching programmes at all levels as well as research.

Within Architecture this begins as Masters students work with researchers on live projects (the RIBA Presidents research award winning Fabric formwork, as one example) or on prototyping innovative construction or engaging with NGO’s such as Article 25 on the resolution of real world challenges in providing buildings for communities in post-disaster or environmentally vulnerable situations. Our technical workshops in wood, metal, casting and reprographics are essential components of the hands-on approach that underpins our commitment to student engagement in research practice revolving around technical innovation (e.g. prototyping test structures for disaster relief NGO Article 25, with projects in Burkina Faso, Haiti, Sierra Leone, Nigeria and to support local community action research, realising built projects for community groups, Healthcare Trusts, Local Authorities and Schools. Our student construction collaboration with Studio Bark, an alumni architecture practice delivered two completed buildings for clients using their prototype self-build system and helped secure their award of ‘Sustainability Architect of the year 2017’. In total, UEL Architecture students have built six buildings with Studio Bark, as part of their MArch RIBA Part II technical studies.

The Architecture MRes led by Anna Minton has also encouraged research development through its reading of the Neoliberal city within critically acclaimed and influential publications such as ‘Ground Control’ and ‘Big Capital’ (Minton), its community engagement and its PhD-level research in London, Brighton and the Democratic Republic of Congo.

An inclusive research environment
by Alan Chandler
Heritage and building conservation is rapidly becoming a subject attracting publications and conversations – few major urban regeneration schemes fail to utilise its rhetoric to establish the credentials of the proposal, sell its unique qualities or bolster notions of establishing a grounded ‘public realm’. How well is this resurgence in ‘heritage’ understood or debated? Can the current publications on Conservation and Heritage provide roadmaps to navigate this double-bind of using the past to underpin the future? Do practitioners who invariably steer heritage based development understand the intangible aspects of a project? How do community voices contribute to the scope, intent and benefits of heritage based development?

We are entering a political-social moment where the role of the State in underwriting heritage protection is disengaging from the physical reality of heritage sponsorship, maintenance and development. From public bodies such as the National Trust to local initiatives running and maintaining parks and amenities, heritage custodians are increasingly reliant on voluntary or community support to sustain themselves and their ‘assets’. However negative this shift appears, there is also the opportunity to reconsider how communities engage with their inheritance and how that built inheritance can meaningfully contribute to its locality and social fabric. The Heritage industry is a global phenomenon and as with any industry there is a business model, a means of production, shareholders and the production of surplus that frequently gains ascendancy over the rights of the individual, the community and its identity.

The key question is how communities can become engaged in the complex set of issues around heritage significance and how professionals can inform this understanding. This spans across social identity, cultural awareness and tolerance, inclusivity, common history, technical conservation and capturing grant funding. How are these facets of heritage related within an easily communicated set of ideas that can empower not simply preservation or resistance to change, but the development of heritage as a social benefit? We demonstrate through case studies in London, Santiago and Shanghai that redevelopment can secure preservation without compromising on common community needs and identities.

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This book is aimed at two constituencies – communities and heritage professionals: For Communities whose environment has a built history that does – or could - play an increasingly important role in their identity and everyday activities there are no publications that support their understanding of the value heritage brings to a place, and how that value can be articulated to form the basis for inclusion and sympathetic development. For Professionals, heritage is usually treated as either a technical exercise, frequently assuming that historic buildings require ‘curation’ as though they were museum objects. Another, equally technocratic view is in the role ‘Sustainability’ plays in historic buildings - the mechanics of ‘retrofit’ and energy efficiency. For us this is a partial, exclusive reading of the issue, missing the cultural context and participation that is increasingly vital to sustain the role of historic buildings and places in society.

To speak with two voices of ‘community’ and ‘profession’ equally, the book is structured through five case studies that open the complexity of heritage to community groups who care for their historic environment, and to elaborate on the social value of heritage including (but beyond) pragmatic, technical conservation issues. Each case study speaks about a different facet of heritage value – as urban identity, as a commodity, as a technical construct, as an intellectual and ethical framework that can underpin community involvement in shaping historic environments for contemporary participation.

What do we “inherit”? What is its value to us? Is that value universal or culturally conditioned? How easy is the generally accepted notion of history as a ‘common good’ open to exploitation for ulterior motives? How can communities articulate their defence of historic places in a way that secures their role in future development? We explore these issues through the lens of philosophy, ethics, analysis and material craft – a unique approach to a unique moment in history.
Year 1 BSc Architecture from the University of East London have been invited to take over the Front Room Gallery at the V&A Museum of Childhood, Bethnal Green, with a year long show of their work, titled “Playing with Buildings”. The commission included a series of 1:1 prototypes of spatial designs, models, and drawings of the designs, photography and film.

The museum’s upcoming renovation project, overseen by Architects De Matos Ryan, includes opening up of physical and visual boundaries within the museum, improving internal movement and accessibility of spaces, relocating teaching spaces, as well as enhancing connectivity between the museum and its local environment, spatially and programmatically. This exhibition is the final one in the current Front Room Gallery.

Initiated by Teresa Hare Duke, from the Museum of Childhood, this collaborative project involved the V&A, UEL Architecture, visual and performance artists, engineers, and local primary and secondary schools.

Students worked from a brief that thematically ties in with the V&A’s ambition to change the physical and conceptual approach to the museum’s teaching spaces and expand its approach to learning in the museum. The designs for new Playful spaces for learning were kick-started in a series of workshops that took place in the museum. The projects were designed and built at UEL, with additional input of engineers and specialists, and installed in the gallery in February 2019. Participatory design included students facilitating workshops with local school kids at the Museum of Childhood, after installation, to test and scrutinize the designs. The workshops were documented by photographer Madeleine Waller, and the images form part of the exhibition. The exhibition is due to run till March 2020.
Interactive theatre stage set design
Hackney Pirates and UEL MA Interior Design collaborative live project

The UEL MA programme in Interior Design collaborated with the Hackney Pirates on this community-engaging live design project. The UEL MA Interior Design students, led by Dr Anastasia Karandinou, designed and built a real-scale interactive stage-set; an imaginative immersive environment for the Hackney Pirates performances. The Hackney Pirates’ initiative is an after-school learning programme, and aims at helping children develop their imagination, reading and writing skills. They welcome children referred by local schools, and offer them an engaging experience that enhances not only their reading and writing skills, but also their imagination, confidence and participation. Story tellers, performers and educators take children through an imaginative journey; an interactive theatrical performance, where children take part in adventures into the sea and deserted islands. At the end of the interactive performance, the children are encouraged to further develop their story, verbally and in writing.

The environment designed by our UEL students was used for the Hackney Pirates events on the 18th -22nd of March 2019, which was held in the UEL CASS building in Stratford.

Trailer: www.youtube.com/watch?v=dSnFF04zY5I

The design project of the stage set, as well as the video art, is done by the following group of MA Interior Design students:

The sound design was done by Lalvin; the music by Lalvin and remixed extracts from Night Owl by Broke for Free.

The project was supported by UEL’s Civic Engagement team. Special thanks to: Jude Williams, Anthony Mensah, Aaron Piper, from The Hackney Pirates, to Gail May, Aisha Labeo-Audu, Joanne Molyneux, Natalie Freeman, from the UEL Civic Engagement team, to Francesca Zanatta from the UEL Department of Early Childhood and Education, to Carl Callaghan, Head of Architecture UEL. Many thanks also to: Clare Qualmann, Liselle Terret, Gordon Kerr, Lavinia Mihoc, UEL.
All MA Interior Design students received the Platinum Civic Engagement and Volunteering award for their work on the Hackney Pirates stage set project. The Hackney Pirates is a well-established charity organisation which helps hundreds of children each year develop their reading and writing skills, as well as their imagination, confidence and participation. The stage set the UEL students designed and built was used by the Hackney Pirates for the Interactive theatre performances and educational activities they deliver for children from the local communities. More than 200 children attended the events this March, and additional events will be scheduled in the near future. This project benefited the local communities by offering a magical imaginative and interactive environment for numerous children from local schools.
Anna Minton at the OECD Global Forum in Paris
May 20th 2019

Anna was invited to speak about the housing crisis in the UK to the OECD Global Forum in Paris, May 20th 2019. She shared a platform with:
- Leilani Farha, Special Rapporteur on adequate housing, Office of the High Commissioner for Human Rights, United Nations, Canada
- Juha Kaakinen, CEO, Y-Foundation, Finland
- Jonathan Rector, CEO, Habitat for Humanity

The debate took place before an audience of approximately 600. The OECD Forum is attended by 4,000 participants from 73 countries and is covered by 300 journalists from around the world.

Anna also participated in a debate on monuments for women at the Design Museum, to mark International Women’s Day.

In November she traveled to Miami to speak at the Creative Time Summit. Creative Time operates at the intersection of art and politics to provide strategies for social change in local and global contexts. There were 700 participants at the Summit and 12,000 people tuned into 44 screening sites, from Bangladesh to Sydney.

MENTORING SCHEMES FOR PART I STUDENTS

UEL Mentoring Scheme
The scheme gives Year 2 students a first insight into the professional life of an Architect, including visits to building sites and conversations about portfolios/CVs/cover letters. Simultaneously they are setting foundations for a professional network. Mentees and mentors are supported by UEL’s Centre for Student Success to get the most out of the sessions. The mentees independently communicate with the mentors and set their own agendas.

We are immensely grateful to the mentors and would like to thank the following practices for letting one or several of their staff take part and to the individuals for taking time out of their busy working life to make this possible!


RIBA Mentoring Scheme
This is the third year UEL is participating in the RIBA Mentoring Scheme. The scheme gives Year 3 students and practitioners opportunities to discuss the role and work of architects today. The students benefitted immensely from the insight into daily practice, contract administration, the specificities of small and larger practices, thoroughly prepared guided tours to building sites but also discussions about their portfolios and interview skills.

We would very much like to thank the RIBA and the following practices for taking part and individuals for taking time out of their busy schedule to make this possible!


If you are interested in becoming a mentor, please email: s.a.schultze-westrum@uel.ac.uk

Mentoring Schemes for Part I students
Since 2011, UEL lecturer Roland Karthaus and his practice Matter has been applying architectural research to improve the environment of prisons for the people and communities they serve. Spanning two major projects, the work has developed an evidence base and practical proposals for design measures to support health and wellbeing, reduce reoffending and make the state assets of land and buildings more effective in supporting the rehabilitation objectives of the prison service. The work has been widely published in journals, international press and radio, presented at numerous talks and conferences and has contributed significantly to the debate about what prison is for.

In 2018 the work won an RIBA President’s award for Research and is being promoted by the Ministry of Justice as a best practice case study on Europris – the Europe-wide justice sector network. Matter is currently working on a third major research project, with Rachel O’Brien to explore how ‘open’ prisons could be expanded to help solve the current crisis in closed prisons.

The architecture of prisons has been studied and theorised in the past, but mainly to understand the negative role of architecture in physical and psychological punishment and constraint. The role of prison, however, is not only to punish and secure, but to rehabilitate – a concept fraught with ethical and practical difficulties, as well as being antagonistic to its other roles. As the prison service suffered over the past decade with under-investment, overpopulation and poorly designed infrastructure, violence in prisons has risen amid an emerging crisis: prison is no longer fit for purpose. Whilst being sent to prison is a punishment, the conditions within prison today are not intended to be mentally nor physically punishing and their failure to work. The national approach to a ‘first-time’ approach by pointing out the inherent costs and lost opportunities and demonstrated better ways to tackle problems instead. In both projects we worked with commissioners and prison management teams to facilitate culture change. We worked with many front-line officers and prisoners to understand how they experience both the system and the architecture. In doing so, we aimed to demonstrate that consultative design provides richer, better and more sustainable answers than hierarchical decision-making.

**Research lead:** Roland Karthaus, UEL and Matter Architecture

**Contributors:**
- Anthony Hu, Lucy Block, Agata Korsak (Matter and UEL)
- Rachel O’Brien, Lily Bernheimer, Richard Barnes (consultants)

**Supported by:**
- The RSA, RIBA, Ministry of Justice, Scottish Prison Service

**Funders:**
- The Tudor Trust, Garfield Weston, RIBA Research Trust, Innovate UK

**Published:**

Our approach to this problem was to ask questions: What might a rehabilitative prison environment look like? How might we help the prison service shift towards that goal? At the outset we felt that the answers would lie as much in organisational change as in the architecture and so we applied our design thinking to the whole system that locks people up and builds the prisons in which to lock them. At every level, we aimed to challenge the ‘security-first’ approach by pointing out the inherent costs and lost opportunities and demonstrated better ways to tackle problems instead. In both projects we worked with commissioners and prison management teams to facilitate culture change. We worked with many front-line officers and prisoners to understand how they experience both the system and the architecture. In doing so, we aimed to demonstrate that consultative design provides richer, better and more sustainable answers than hierarchical decision-making.

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**Published:**

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**Project 1**

**RSA Transitions: Building a rehabilitation culture**

Policy paper, feasibility study and research-in-action to develop a new social enterprise model for rehabilitation and resettlement around prisons. Appointed as part of a small RSA team, we undertook an extensive collaborative design process with stakeholders from across the justice sector. Working on site with HMP Humber, we developed a pilot project as proof of concept that re-purposed the surrounding land and supported officers, management and prisoners to manage the necessary organisational and cultural change.

A Community Interest Company was established to take forward the pilot project locally and a phased masterplan and business plan were developed for implementation and fund-raising.

The suite of reports published by the RSA in 2014 covered several related strands of the project, under an overarching policy paper.

**Project 2**

**Wellbeing in Prisons: A design guide**

Evidence-based, user-tested design guide to improve the health and wellbeing of people in prisons. Matter’s research team used environmental psychology to determine design measures that will improve the prison environment for staff, visitors and prisoners alike. User focus groups, walking studies and survey responses from 305 prisoners in Britain’s newest prison HMP Berwyn helped prioritise the measures. To achieve this the team designed and implemented what is believed to be the world’s first electronic survey of the effects of prison architecture completed by a large group of residents within a prison.

The design guide serves several related purposes: to establish a method for connecting evidence with specific design measures; to set a baseline for the demonstration of benefits arising from design improvements; and to make specific proposals for how prison design should be improved. These have contributed to the Ministry of Justice’s baseline model for commissioning the new wave of modern prisons, focused on rehabilitation.

**Project 3**

**The 21st Century Open Prison**

Forthcoming.

Projects are published in full at: www.matterarchitecture.uk/research/
The UEL research team led by Dr Heba Elsharkawy, Reader in Architecture and Programme Leader for BSc (Hons) Architecture (ARB/RIBA Part 1) and BSc (Hons) Architectural Design Technology, Dr Sahar Zahir, Research Associate, Mr Jack Clough, Research Associate, Mr Wei Shi, Architectural Assistant and UEL PhD graduate, and Mr Bertug Ozarisoy, PhD Researcher have worked closely with Newham Council and the Building Research Establishment (BRE) over the last three years on evaluating and assessing building performance and thermal comfort of housing. The research team monitored the building performance of social housing blocks in Newham whose occupants experienced problems relating to thermal comfort, damp and energy efficiency. This data was then used to develop a building model using specialist environmental software to investigate the retrofit solutions available to alleviate the issues and reduce home operational energy. As a result of the research efforts, Newham Council can use this retrofit approach to improve the residents’ quality of life and improve the overall energy efficiency and sustainability of these social housing blocks and similar prototypes across the borough.

As for the research undertaken in collaboration with the BRE, Dr. Heba Elsharkawy and Mr Bertug Ozarisoy, PhD Researcher, had been successful in securing a UEL Graduate School funded research internship in summer 2018 at the BRE. The aim of the research was to investigate the performance of the building materials used to design affordable housing units. The research involved running extensive monitoring on one of the BRE Innovation Park’s state-of-the-art prototype buildings, Userhaus. The researcher occupied the new prototype for 4 weeks to gain a full occupant’s experience. The study included monitoring both indoor and outdoor environmental conditions concurrently with the application of Integrated Environmental Solutions (IES) software for building modelling and simulation to assess energy performance and overheating risks of this new built. The research project resulted in a journal publication published in Energy and Buildings journal in 2019: ‘Assessing overheating risk and thermal comfort in state-of-the-art prototype houses that combat exacerbated climate change in UK’.


Following the successful first international conference in December 2017 (SDBE 2017), the Second International Conference for Sustainable Design of the Built Environment (SDBE 2018) was held at The Crystal, London on 12-13 September 2018. The conference was a unique opportunity for academics, researchers, architects, urban designers, engineers, building consultants and professionals to meet and share the latest knowledge, research and innovations on low carbon building design, building performance, simulation tools and energy efficient building-related technologies. The event theme was ‘Research in Practice’ which focused on sustainable design, building energy performance, sustainable planning of neighbourhoods and cities, emphasising a balanced approach to environmental, socio-economic and technical aspects of sustainability.

The conference facilitated a forum to raise awareness of state-of-the-art strategies and best practice across the world of integrating sustainable design approaches in the built environment. The event included renowned keynote speakers; Prof. Phil Jones (Cardiff University), Prof. Ashraf Salama (University of Strathclyde), Prof. Sean Smith (Edinburgh Napier University), Mina Hasman (SOM), and Paulo Flores (ZHA), as well as technical seminars to promote the knowledge exchange surrounding the conference themes. The event attracted a large international audience from Europe, Africa, South America, Asia and the Middle East with 112 papers published in the conference proceedings.

University of East London – Ain Shams University Dual Degree Programme Validation

The Newton BC-SDBE project resulted in the development and successful validation of three dual degree undergraduate programmes by University of East London at Ain Shams University (ASU) in Cairo, Egypt in August 2018. The validation event and partnership was witnessed by the Egyptian Minister of Higher Education. The dual degree programmes are: Environmental Architecture and Urbanism, Building Engineering, and Computer Engineering and Software Systems. The fourth SDBE training programme was held between 14 and 22 January 2019 at UEL where twelve academics from ASU representing the three newly validated programmes attended. The focus of the training was on the quality assurance processes in the UK higher education, particularly at UEL. It is hoped that the programmes will help develop more sustainability aware graduates and a future workforce that can support the delivery of Egypt’s Sustainable Development Strategy 2030 which will boost sustainability and socio-economic growth in Egypt.
Relational States of Dalston
Collaborative Research Project in Partnership with the Local Borough of Hackney and UEL

This research project was initiated by unit leaders Carsten Jungfer and Fernanda Palmieri and is a result of connecting studio teaching methodology with a live project context by fostering collaborative architectural and urban design practice. During the 2017-18 academic year, students engaged proactively with East London’s socio-spatial context by investigating Dalston’s highly conflicting modes of spatial production. The London Borough of Hackney became interested after seeing this work at the end of year exhibition, which kick-started a collaborative partnership between UEL and the Council’s planning department. Under the supervision of the lecturers, seven Unit A students have contributed as paid co-researchers to the ongoing project to date, allowing them to gain valuable experience as young professionals in their field.

The outcome of stage 1 is a large spatial drawing (3.2 x 2.3 metres), which was produced over a two-week summer workshop. Students utilised prior knowledge of the area and carried out additional on-the-ground analysis, interviews and surveys, covering a wide selection of local stakeholders and their respective networks.

During the next stage, the drawing was then exhibited at the Print House Gallery, 18 Ashwin Street in Dalston between 8th Oct and 5th Nov 2018. The opening was attended by cross section of the community and the research outcome was seen by hundreds of visitors. During this time a series of collaborative drawing workshops were held with the stakeholders that had previously been interviewed. Feedback from these sessions was then brought back into the drawing to further advance depth and scope of the research.

Phillip Glanville, the Mayor of Hackney and his planning team attended a formal presentation event delivered by the co-researchers. The Mayor of Hackney noted that the collaboration between UEL and the Council was as a unique approach and potential model for future partnerships fostering unconventional knowledge transfer, critically needed in context of current public debates relating to social impact of urban development and gentrification.

Between January and March 2019, the UEL student internship scheme allowed to further expand the scope of the project with the help of a student working as co-researcher. Currently further exhibitions are planned with Hackney Council to showcase the latest version of the drawing.

co-researchers: Angelle Dimche, Dalcinaira Nunes Cardoso, Julia Skiba, Kiesse Andre, Marianne Gallagher, Nilton Bordonhos Barbosa, Nisha Anwar
Relational States of Dalston
Cork House wins two RIBA awards

The Cork House, Eton, designed by Matthew Barnett Howland at MPH Architects has won 2 RIBA awards including the special sustainability award for RIBA South 2019. The directors of MPH are Matthew Barnett Howland, UEL teaching alumni, Catherine Phillips, senior lecturer at UEL, and Dido Milne, who also contributed to the project, as well as Oliver Wilton at the Bartlett. The design for the house was born out of a research project into the structural use of cork granted by Innovate UK for the study of Full Building Lifecycle.

The RIBA South head of the judges for the awards commented about the project:

"Designed with immense attention to detail, Cork House is a structure of great ingenuity. Sited within the area of a Grade II Listed mill house dating back to the early nineteenth century, the Cork House beautifully reflects and respects the natural surroundings in form and construction. The ‘whole-life approach’ to sustainability truly sets this project apart. Designed, tested and developed in partnership with The Bartlett School of Architecture UCL, MPH Architects have delivered a project that is the first of its kind.

An entirely cork construction, with solid structural cork walls and roof, the building emits next to zero carbon. The biogenic construction of prefabricated cork blocks and engineered timber is carbon negative at completion and has remarkably low whole life carbon. All the components can be reused or recycled, and the expanded cork blocks have been made using by-product and waste from cork forestry and the cork stopper industry. Internally, the biophilic elements such as the exposed cork and oak flooring captures the light and creates a wonderfully tranquil sensory experience. In summer the skylights open to bring a sense of lightness to the space and in winter the snug interiors emanate a sense of warmth and protection. As sustainability becomes integral to all construction, this development pushes us further to look beyond the requirements and aspire to really integrate ourselves with nature.

The inventiveness lies within the structure’s ease of assembly. The whole house is ‘designed for disassembly’ and can be constructed by hand. An incredible feat by the architects to achieve such a delicately intriguing home that sits humbly amongst its surroundings, is sustainably sound and can be easily assembled. As the first of its type, it is truly exciting to think what this project could inspire within the architectural world. MPH Architects and the collaborative team, which includes not only The Bartlett School of Architecture UCL but also The University of Bath, Amorim UK, Ty-Mawr the BRE and consultants Arup and BRE, have really done something special with this project. The detailing is very clever, and the structure draws upon ancient inspiration, harking back to a time when humans and nature were more intertwined.

Form, function and footprint are all equally considered and respected. This is a truly well thought through, carefully researched project that has created a home that inspires those that are lucky enough to visit. A noble, momentous model to aspire to.

Internal area 44 m²
Contractor Matthew Barnett Howland (assisted by M&P Construction)
Structural Engineers Arup
Fire Engineering Arup
Whole Life Carbon Assessment Sturgis Carbon Profiling LLP
Cork machining and fabrication B-Made at The Bartlett UCL
Cork CNC machining Wup Doodle
The architects have made some highly effective, very low cost small-scale interventions to transform a derelict horticultural glasshouse at Highgate Bowl near the top of Highgate Hill in North London, bringing this forgotten piece of the city back into public use as a community garden and versatile event space.

These sensitive interventions take the form of new external and internal pathways, as well as rooms and furniture pieces that guide visitors through the large open bays of the restored but still fragile glass house that existed on the site. Roof glazing has been restored or replaced, some with frosted glass and the metal framing simply cleaned and repainted in dark grey.

A very effective white oiled CNC cut birch plywood internal ‘skin’ has been used to create vertical and horizontal joinery components which reference the original structure’s frame and panel construction as they step down with each bay across the inclined site, providing a buffer zone to the facade and informing a horizontal datum at chest height, except for two large new plywood sliding doors which could form a canvas for graphics.

Some are structural, others have a multiplicity of functions, some utilitarian, used to create tables and a central stage/performance area and some processional, for example ramps directing you through the space. The plywood forms a robust interface to protect the fragile structure from human use and create a visual contrast to the dark glasshouse framing. Simple vertical linear lighting is installed into recesses behind the plywood verticals which could interplay with their reflection in the glass.

The brief for the project has been created organically with both the client and the architect ‘feeling their way into it’. Sensitivity and lightness of touch is evident throughout much of the architectural installation – much has been achieved with relatively small means.

‘If we create it, they will come’ said the client with a quiet confidence of someone who, after a number of disappointments and false starts on this magical site has realised that something very special is in the offing.

Charlotte Harris, a founding director of the HASA Architects is a Senior Lecturer at the University of East London.

Photographs © Simone Bossi
Black Barn by Bark Studio receives RIBA East Award 2019

Studio Bark received the RIBA East Award for the ‘Black Barn’ project; a rigorously environmental ‘paragraph 79’ family home inspired by the vernacular architecture of rural Suffolk.

It reads as a floating sculptural form surrounded by wild grass meadow. The striking form evolved from environmental considerations including solar heat gain, shading and passive ventilation, establishing a dialogue with the seasonal and diurnal rhythms of the site. The design is a modern yet sensitive interpretation of the black agricultural barn – a typology that has scattered the East Anglian countryside for centuries, and references the site’s historic context as a poultry farm. Shou Sugi Ban timber cladding to the exterior and exposed structural timbers within, reference this vernacular language through a contemporary reimagining.

‘Approaching this building from a tree lined country road reveals a very modest face to what turns out to be a house full of intrigue and hidden depth. A black clad single storey building on first view, with a small entrance that leads into a well-designed, but compact hall, it reveals some of its secrets at the entry by a long view, straight down the inside of the building, into a large expanding space and beyond into the East Anglian landscape.

A simple rectangular plan, with mostly cellular accommodation in the low, back portion of the main floor and similar cellular accommodation on the floor below, all of the complexity and trickery is contained in the treatment of the roof where it is exposed above the house’s main, wonderfully large space. It is placed at the opposite end to the entrance. Contained by a fully glazed end wall, with a large balcony space beyond, one is able to look over the enclosing field from what has become a first floor vantage point, achieved because the land falls away beneath the length of the building. Back behind the glass wall the main space of the house contains a kitchen, dining, living and enclosed children’s play space, and a stair that leads down to the level below, then out into the landscape. It is this large, multi-use space that is the heart of the house and contains the geometric trickery of a series of progressively flattening scissor trusses. In combination they give a pleasing advancing geometry, like when plotting a paraboloid, which also gives the impression of movement, yet in a still space.

Once downstairs the architects have fully exploited the feeling of being in the ground, which contrasts nicely with the feeling of floating above the ground that one has on the floor above. Eye level downstairs is only just above ground level, and your eye skims across the meadow in winter looking out of the windows. In summer you will be delightfully invisible once the summer grasses have reached full height.’

(RIBA awards, www.architecture.com)
The Box House is one of 10 pioneering self-built houses, built at Graven Hill in Bicester: a development which will eventually comprise 1900 Custom and Self Build (CSB) homes. The Graven Hill development is of national significance, a 'vanguard' project helping to meet the government's commitment to doubling the number of CSB homes by 2020. Box House featured on the new Grand Designs spin-off (known as Grand Designs: The Street) in April 2019.

CSB housing is a spectrum, from true ‘Self-build’, where the client physically builds the house themselves, to ‘custom build’, where the client has design input to an externally procured construction. The young clients for this site were stuck in the middle. They did not have the budget to pay for an external contractor, nor the specialist skills to lead the build process themselves.

As a direct response to this brief, Studio Bark developed an innovative system of flat-pack timber building boxes, known as U-Build. The box modules were simple enough to be built by the client, but complex enough to perform many requirements of the building envelope, and meet the stringent tests of the structural warranty provider. The flat-pack U-Build system is modular, flexible and can be ‘nested’ onto standard sheets of plywood, resulting in minimal wastage.

The two bedroom, 95 sqm house took around 100 cutting hours in total. The project was constructed solely using manual handling techniques by the client with the assistance of Studio Bark and a small team of architecture students.

Studio Bark Box House
CNC-Cut ‘Box House’ is a blueprint for future assisted self-build housing
Dr Renée Tobe
Research

Renée Tobe was appointed Honorary Professor for her contribution to ARTPolis at Kazan State University of Architecture and Engineering, Russia, November 2018 where she participated in a conservation project that digitally surveyed an 18th century theatre building before designing proposals for renovation of this heritage building based on conceptual themes and spoke on UK Regulations for Urban Planning.

A Post Card Tour of Rome, a Fellows Lunch talk at the Paul Mellon Centre looked at a particular film, Peter Greenaway’s The Belly of an Architect, (1987) and a particular place, Rome, in which the film is set. The narrative is presented as a series of vedute, the travellers’ views, maps and postcards of monuments of Rome, using the Greenaway film as a premise to explore the urb. The filmmaker originally intended to trace a route through the city, structured like a Situationist dérive, by using tourist postcards, each of which connected a monument in the foreground with another in the distance.

Renée delivered a keynote talk, Who Owns the City: The Constantly Evolving Mediated Surface at the Architecture and Landscape Study Day, British Film Institute, London, UK, February 2019. When the city in question is London in the Swinging Sixties, Michelangelo Antonioni, director of Blow-up (1967) felt it is owned by the photographer making the news by documenting it. In film, cities tell us where we are, and where we are going. Cities are our living rooms, we occupy them, and buildings, however substantial, provide silhouettes; backdrops against which our lives unfold.

Anamorphosis and Catoptrics, Keynote Speaker, British Academy-funded Research Symposium, Vision, Perspectiva and Shifting Modalities of Representation, University of Huddersfield, West Yorkshire, UK, May 2019. The event forms part of a British Academy funded project: ‘Lorenzo Ghiberti’s 3rd Commentary: Translation and Outline’. Continuing the theme: is what we see the truth, this talk examined optics as resolution to the dichotomy between science and faith. In the 1640s Emmanuel Maignan, a French monk in residence at Trinità dei Monti, the Minim Monastery in Rome, created an anamorphic wall painting in an upstairs gallery. This was when Galileo Galilei was placed in house arrest by the Pope for presenting a heliocentric solar system that was not only heretical as it contradicted Holy Scripture but philosophically ‘foolish and absurd’. This paper begins by questioning the philosophical meaning and concludes with a technical examination of how catoptrics and anamorphosis operate through a student workshop where we created an anamorphic image in the studio, a momento mori appropriate to our own era.

Participants: Tashan Auguste; Ahmed Bahsoon; Naghma Bhutt; Andreea Ciuc; Fouleymata Coulybaly Farhad; Alex Malden; Olive Odagbu; Julian Ronancio Luna; Andrei Szepocher

A Post Card Tour of Rome
Catoptrics and Anamorphosis
Re-Inventing thresholds in public space
Participation in Athens Video Dance Festival

Performance Artist Eliza Soroga (International Arte Laguna Prize) and Dr Anastasia Karandinou (Senior lecturer, University of East London) led a 4-day cross-disciplinary workshop in Athens, exploring visible and invisible boundaries, thresholds, territories and dynamics in public space, through body-movement exercises, photography, filming, and a range of analysis and composition methods.

The outputs of this workshop were exhibited at the 9th International Dance Film Festival ‘Athens Video Dance Project’, held in Athens on the 18th-20th January 2019. (www.athensvideodanceproject.gr)

The exhibiting participants were: Ismini Georgiadou, Nelli Kritikopoulou, Eftyxia Maria Kondyl, Renata Tsioulou, Kleanthis Pagkalos, Leto Martinou-Kyritsi.

The workshop was supported by the Athens Video Dance Project, the Athens School of Fine Arts, the UEL, and the Booze Cooperativa.

For more information please visit: elizasoroga.com/Workshops

Above: In.ubation Ismini Georgiadou, Nelli Kritikopoulou, Leto Martinou-Kyritsi
FIELD TRIPS
Our unique opportunity for visitors, fellow staff and students to see work in progress and share the diversity of architecture at UEL

Like every year, we had the Open Studio Event and Lectures in the AVA Building, at the end of January. The event welcomed invited guests, all students, members of staff and people who were interested in our architectural studies.

The Open Studio Event was again a unique opportunity to see work in progress and to share the diversity of architecture at UEL. The event was organised in such a way that each Unit or Group presented their ongoing work to an invited panel of guests in their own studio space. As such, it was both, a ‘mid-term exhibition’ with work in progress and a vital platform for discussion about academic work in architecture.

Furthermore, invited guest lecturers gave a lunchtime and evening lecture.

Dr. Andrew Higgott talked about Recreating the House – Modernism’s Great Invention
Andrew Higgott is an architectural historian and teacher, who co-ordinated the teaching of the history and theory of architecture at UEL from 1995 to 2011. His most recent book is Key Modern Architects: 50 Short Histories published in 2018. Further books are Mediating Modernism and Camera Constructs.

Andrew talked about the Modern house. The revolutionary architectural movement of Modernism is the water we still swim in, and perhaps its outstanding achievement was to transform the idea of the house, of how people could live in a new and better way. Many of its architects invented completely original forms of domestic space: a new relationship to nature and to life itself could be achieved by discarding tradition in favour of expressing an authentic response to human needs and desires. The lecture analysed and compared houses by Schindler, Mies, Rietveld, Le Corbusier, Eames, Bo Bardi, and others, to understand their unique and relevant achievements in re-making the house.

Chris Williamson of Weston Williamson talked about Creating Civilised Cities
Chris Williamson is co-founder and partner of Weston Williamson. Their design work is all about the people who use it; how they will inhabit and experience the buildings, places and artefacts. The practice takes a whole life approach, considering how designs will adapt, retain their relevance and continue to be enjoyed for years to come.

Chris is a registered architect with over 35 years’ experience in practice and 30 years in infrastructure, which includes the design and masterplanning of stations, high speed rail, complex interchanges, underground, overground and light rail stations. Clients include High Speed 2, Crossrail, London Underground, Network Rail, Docklands Light Railway, London Overground, Transport for London, Dubai Transport Authority and the Malaysian Transport Authority.

In addition, Chris plays an active role in various professional organisations. He is a registered Project Manager and a member of the Royal Town Planning Institute and the Institute of Collaborative Working. A council member for the RIBA, he is their current Vice President for International Affairs, helping to promote the association as a global membership organisation.

Invited Open Studio Guests

Morning Session

Afternoon Session
Camilo Ameral, Eirini Garoufalia, Andrew Higgott, David Bass, Jeff Tidmarsh, Chris Williamson, Claire Pollock, Melina Rantanen, Alfie Padro, Daniel Rees, Robin Phillips
Architecture Society Evening Lectures

05/02/19
Edge Design Workshop, FNFC
Architects, LOM Architecture +
Design, Scott Whitby Studio

19/02/19
Andy Puncher
pH+

18/03/19
Dr. Yasumori
Utsunomiya University (Japan)

19/03/19
Paul Karakusevic
Karakusevic Carson Architects

20/11/2018
Aldric Beckmann
Beckmann-N’Thépé Architectes

STO Lectures

13/11/2018
Joe Morris
Morris + Company

27/11/2018
Wim Eckert
E2A

04/12/2018
Sergey Kuznetsov
Chief Architect of Moscow
**November Lectures at UEL School of Architecture**

**Joe Morris**

Recent Works

Tuesday 13 November 2018, 5.30pm
AVA Atrium Theatre, Dockland Campus

**Aldric Bockmann**

Bockmann+Troup Architects

Dichotomy: An Architectural Experience

Tuesday 20 November 2018, 5.30pm
AVA Atrium Theatre, Dockland Campus

**Wim Eckert**

E2A

In-Bus Living

Tuesday 27 November 2018, 5.30pm
AVA Atrium Theatre, Dockland Campus

**Sergey Kuznetsov**

Chief Architect of Moscow

Non-Mass Housing

Tuesday 04 December 2018, 5.30pm
AVA Atrium Theatre, Dockland Campus
The course aims to provide a broad range of experiences in the culture of spatial design. “Thinking through making” is at the core of this course, which is a tradition of architecture and design at UEL. We aspire to make the foundation studio into a creative laboratory where students will explore, discuss and cultivate individual creativity and critical thinking through studentship. Our aim is to stimulate students to find joy and enthusiasm in making and designing through the framework supported by experienced and enthusiastic tutors.

Keita Tajima
Foundation in Architecture and Design is a gateway to the culture of design. The course aims to provide a broad range of experiences in the culture of spatial design. “Thinking through making” is at the core of this course, which is a tradition of the architecture school at UEL. We aspire to make the foundation studio into a creative laboratory where students will explore, discuss and cultivate individual creativity and critical thinking through studentship. Our aim is to stimulate students to find joy and enthusiasm in making and designing through the framework supported by experienced and enthusiastic tutors. Each module in the foundation program is set to provide briefs to enable students to discover their talents, and develop them further to be ready for their challenge as a first year student in a specific field of design.

2018 – 2019
We started the year by building up a series of skills and experiences through drawing and making from a scale of a pencil to a body, and exploring the relationship between a body and space at the end of first semester. The workshop with a choreographer stimulated the fresh discovery of the movement of a body, and provided students with further insight into the spatial relationship between a body, movement and space. The workshop allowed students to document and experiment in full-scale drawings and paintings. Students have further investigated these issues through a series of spatial investigations in full-scale physical models.

Design Project
The final design project was set in UEL dockland campus. Students observed something they had not seen nor experienced from this very familiar place, and explored a series of spatial narratives and possible scenarios. As a conclusion, they were asked to design an intervention as a response to the current condition and their personal observations in the UEL campus, that will make contributions to the university campus as a public place. The proposed intervention could be either temporary or permanent. On the course of the design process, students developed and tested through collages, and through series of different scale models and drawings.

Field trip
The trip to Oxford, UK was intended to provide a brief yet rich introduction to the art and architecture. Students spent four days absorbing the culture of art and architecture ranging from the medieval to the contemporary.

Students:
Special thanks to: Ivana Sehic, Mark Sowden, Michelle Roeletohma
Carsten Jungfer.
Workshop lead by Ivana Sehic, exploring the space between bodies and movement.

Documentation of various ways of holding a camera by Ralph Nasrallah

Drawing demonstrating a way of using a lighter by Claudiu Cazan

Experimental print through movement of wheel by Kacper Lesniak

Exploring various forms through ways of holding camera by Ralph Nasrallah

A series of sketch models by Ralph Nasrallah

Exploration of light by clay model: Alejandra Iglesias Garcia

Exploration of layered paper object by Kacper Lesniak

Materialising intersection by strings by Josephine Nyanteh
Speculative collage for open museum by Ralph Nasrallah fn.24
Idea sketch for open museum by Ralph Nasrallah fn.25
Wind driven mobile by Ahmed Khan fn.26
Wind mapping device and drawing by Ahmed Khan fn.27, 28
Group work, Body and space mapping large 1:1 drawing fn.29
Group work, Body and space mapping large 1:1 drawing fn.30
Group work, Body and space mapping large 1:1 drawing fn.31
Group work, Body and space mapping large 1:1 drawing fn.32
Group work, photo by Hamda Jama fn.33
Group work, diagram of uses by Silvi-Mihaela Gramada fn.34
Activity mapping near student residence, Kacper Lesnij fn.35
Yoana Arnaudova fn.36
Kacper Lesniak fn.37
Claudiu Cazan fn.38
Alejandra Igresias Garcia fn.40
Light corridor by John Paul Nasayao fn.41
ARCHITECTURE

ARB/RIBA Part 1 and 2

BSc (Hons) Architecture (ARB/RIBA Part 1)
Programme Leader: Christian Groothuizen - Heba Elsharkawy

MArch Architecture (ARB/RIBA Part 2)
Programme Leader: Isaie Bloch

History & Theory teaching staff:
Sabine Andron
Fay Brauer
Christoph Hadrys
Miho Nakagawa
Renate Tobe
Vanessa Vanden Berghe

Technical Studies teaching staff:
Hwei Fan Liang
Michele Roelofsma
Christian Groothuizen
Aurore Julien
Marek Glowinski
Jeff Tidmarsh
Alan Chandler

Computing & Representation teaching staff:
Janet Insull
Jennifer O’Riordan
Paul Nicholls

Professional Studies teaching staff:
Hwei Fan Liang
Stephanie Schultze-Westrum
Roland Karthaun
Jeff Tidmarsh

Guests and thanks:
Elena Liedo and Danielle Purkiss (Morris + Company)
Emma Graham and Michelle Tomlinson (Hawkins\Brown)
Emma Hilton-Grange (Daria Wong Architects)
John Stiles (Bell Phillips Architects)
Jonathan McDowell (Matter Architecture)
Louise Scannell (Weston Williamson)
Raphael Lee (Auraa Studio)
Jennifer Kittick (RIBA)
Grant Dybule and Sarah Holt (ARB)
Paul Appleton
Teoman Ayas
Carolina Bartram
Catherine Du Tolf
Kate Godwin
Lily Jencks
Diana Perilton
Philip Turner
Sebastian Wood

Preparation for professional practice integrates essential technical, philosophical, regulatory and practical knowledge as baseline skills that enable the final thesis at BSc and MArch to critically extend beyond the RIBA requirements. Decision making and technical innovation develop from and relate to wider socio-political contexts, grounding the design work and the critical task of detailing to make tangible connections to wider architectural ideas. The professional Architecture programmes at UEL produce directed, responsible and socially aware graduates that understand architecture as a beautiful, radical tool that understand architecture as a beautiful, radical tool that understand architecture as a beautiful, radical tool that understand architecture as a beautiful, radical tool that understand architecture as a beautiful, radical tool that understand architecture as a beautiful, radical tool that understand architecture as a beautiful, radical tool that understand architecture as a beautiful, radical tool that understand architecture as a beautiful, radical tool that understand architecture as a beautiful, radical tool that understand architecture as a beautiful, radical tool.
BSc (Hons) Architecture
(ARB/RIBA Part 1)
Playing with buildings

This year, First Year Architecture was invited to collaborate with the V&A Museum of Childhood on a live project, which was focused on the theme ‘playful learning’.

Students designed and constructed a series of 1:1 prototypes that form the exhibition “Playing with Buildings” that opened at the Museum in February this year. This exhibition will run in the front room gallery of the Museum in Bethnal Green until March 2020.

Spaces for Playful Learning continued in term 2 as the overall theme for this year’s studies, with Bethnal Green the site for the main design project.

An exploration of playful thresholds

The project started with a series of spatial explorations of thresholds; between bodies, between bodies and space. This extended into investigating the public galleries of the museum through a workshop with a performance artist, in which students tested threshold conditions with their own bodies. These physical sketches defined sites for intervention and inspired the designs for new threshold spaces for the museum that students subsequently constructed as prototypes at scale 1:1.

‘Schools are like cities’ (H. Hertzberger)

Conversations and studies around the theme of thresholds and learning spaces were expanded in the field trips to London and Amsterdam, with visits to schools and educational spaces in both cities. In Amsterdam, Year 1 visited Hermann Hertzberger’s Apollo School, an outstanding example of a design that employs the concept of inhabited thresholds.

Client study

After completing the installation of the exhibition at the V&A in early February, students facilitated 3 workshops with local primary schools, held at the museum, with the school pupils scrutinising, testing and expanding the students’ design ideas. This was an opportunity for them to directly engage with, and observe, their client for their forthcoming main design project.

Extended space for playful learning

Inspired by the 1:1 prototypes, the ambition of term 2’s design project was to erode existing boundaries and the public conception and experience of the museum as an institution for learning. Students worked on one of three sites with differing proximity to the Museum of Childhood, designing a space for playful learning that mediates spatially and programmatically between the museum, and the local and wider community.

Students


Critis and Collaborators


Special thanks to:

Teresa Hare Duke and UEL workshop staff

Instagram:

www.instagram.com/uel_first_year_architecture
Between You and Me, one to one drawing interpreting Medusa’s Raft: studying the body as a threshold condition. 

test new thresholds in the museum through body sketches: Portals of the imagination: study drawing of the threshold between 2 spaces. 

mapping irregular objects at the 1:1 scale, inventing tools for recording.
fy.09 Tap at the top, 1:1 device for transforming the Museum of Childhood
fuses into a narrator of history. fy.10 Test model for Tap at the top
fy.11 Study Model for a curious maze for childhood discovery. fy.12, Rattling Railings, 1:1 device for making the museum railings riveting
fy.13 Study drawings for Cadence, 1:1 device for revealing the hollow water tubes of the museum.
fy.14 Cadence fy.15 Using Cadence fy.16 Reel of childhood
fy.17 Rattling Railings fy.18 Testing of Rattling Railings in time.
FY.19 study models FY.20 proposal model for space for storytelling
FY.21 study models FY.22 Maze Exploded axonometric showing maze interior FY.23 axonometric of Age as a Gauge FY.24 Sectional axonometric of Peek of Childhood FY.25 Testing Peek of Childhood
fy.26 1:10 study model Lotus Mirror
fy.27 exploded axonometric of Lotus Mirror
fy.28 Ergonomics of Lotus Mirror, testing the positions of a child and adult viewpoint.
fy.29 Testing the unexpected views in the museum - collapsing ground and sky.
fy.30 Sound study of the Museum's Atrium.
fy.31 Rolling in time: A 1:1 device for collective engagement to create rhythms on the museum floor.
fy.32 Pieces for Rolling in time: Through the looking glass - a 1:1 space only for children protesting the museum's adult ration.

BSc Architecture  First Year
fy.34 Bethnal Green site study: journeys to the Museum, Tom Joy
fy.35 Study of the changing connections of the South London Gallery, Michael Ngam
fy.36 Analysis of Horizon at Utrecht University Campus, Camens Salamony
fy.37 Study of Playful Threshold at Apollo School Amsterdam, Rahal Kamal
fy.38 Proposal studies, inspired by Walmer Yard, Mateusz Sass
fy.39 Comparing Apollo School thresholds with Hofjes in Amsterdam, Haleema Ahmed
fy.41 Studies from urban walk in London, Mateusz Sass
Henri Lefebvre understands the formation of space as the outcome of collective action and therefore as “social product” itself. Unit A is interested in processes that relate to the production of space by investigating found conditions and urban morphology. Our agenda engages across the domains of architecture and urbanism and embraces a design approach that is critically responding to pre-existing contexts by interrogating spatial, historic and social fabric of the city.

Following last years focus on Dalston’s cultural quarter surrounding Ashwin Street, we initiated a collaborative partnership with the Local Borough of Hackney and carried out a funded research project together with five Unit A alumni over the summer. ‘Relational States of Dalston’ investigates socio-spatial conditions between local stakeholders within its urban context. Findings from the research lead to this years subject of interest: Ridley Road Market

While Dalston town centre has transformed considerably over recent years, the study area Ridley Road Market has retained original patterns of use and respective character. The market itself is a community asset, both in cultural and social terms that provides civic and inclusive space within the town centre. As street-market it has always been a place of conflicting needs and desires, though new kinds of pressure seem to emerge as a result of ongoing change that contribute to an increasing vulnerability.

During the first term students analysed chosen everyday moments of exchange across the street-market, which helped them to build an understanding of relationships between space and activities. Students interacted with a wide range of stakeholders and from here developed individual responses in form of critical briefs and building programmes.

The proposed strategies agree to support the existing market by introducing complementary programmes, such as educational and cultural uses. As a collective, students speculate that extended territories for formal and informal encounters, new civic infrastructure, shared and adaptable spaces, are required to help Ridley Road Market to maintain its critical role as a place of exchange. At the same time those will provide opportunity for the market to evolve from within to ensure a sustainable future serving East London heterogenous demographic.

Students:
Y3: Amin Esrafili, Chandrae D’acres-Hyton, Halima Ali, Ioana Talpos, Maxam-Dan Ivanescu, Xander Tholl Inciong
Y2: Ahmed Bahsoon, Cassius Cracknell, Daniel Kwaku Poku-Davies, Daryl Ignacio, Dominika Kupczyk, Eugene Yu Jin Soh, Hannah Comerius, Jared Kalita, Matthew Mayers, Natalia Labunpska, Spencer Della Cruz, Taishan Auguste, Teodora Mariolescu, Valerie Morgan

Visiting Crits:
Alan Chandler, Angelle Dimech, Bethany Mindham (London Borough of Hackney), Blanka Hay (LBH), Cory Defor (UHR), Dhara Bhatt (East), Huda Tayob (UCL), Keith Winter, Kiesse Andre, Kristina Hertel, Marianne Gallagher, Nelson Barbosa, Mo Wong (MOCT Studio), Tak Hoshiro, Tamara Stahl, Reem Chant, Rosa Rognia, Rozkar Ali

Special thanks to:
Andrew Woodyatt (Rio Cinema), Carmen Naz (Hackney Pirates), Daniel O’Sullivan (London Borough of Hackney), Douglas Racionzer (Hackney Co-operative Developments), Jan Baes (AE-Architecten), Kuo-Chieh Liang (Bootstrap Company), Marco Antone (Tropical Isles Carnival Group), Oliver Windling (Vortex Jazz Club), Sam deVocht & Marie-José Van HEE, Suzanne O’Connell (The Decorators)
a.1 Urban strategy drawing by Eugene Yu Jin Soh, introducing a new public realm and green space to Ridley Road Market in combination with a cultural and educational programme.  

a.2 'We-House' is a building proposal that provides spaces for Hackney’s Youth to expand opportunities for collaborative learning between a wide range of stakeholders including Hackney Pirates, Tropical Isles Carnival Group and Vortex Jazz Club. Eugene Yu Jin Soh.  

a.3 ‘Re-imagine’ is an alternative proposal to re-use and re-design the existing ‘Ridley Road Shopping Village’, currently controversially debated between its off-shore investment owner, evicted traders and activists from the ‘Safe Ridley Road Shopping Village’ anti-gentrification campaign. The sustainable proposal for a mixed-use hub for community groups and traders promotes synergies derived from sharing of space, proximity and opportunity for knowledge transfer. Daryl Ignacio.
a.4 ‘Weaving Action’ is a strategy for the corner site at the Eastern end of Ridley Road Market that understands context as a multi-layered fabric of social, cultural and urban activities. The building consists of a waffle-slab deck that provides sheltered areas for flexible programmes below and spaces for dancing, meeting and working above, Tashan Auguste.

a.5 ‘Ridley’s Culture Hub’ is an infrastructural proposal that provides a new gateway and accessible facilities to the market and wider community. Dwelling space, public facility and gallery during daytime; Performance space at night, Dominika Kuczyńska.

a.6 ‘Hub East’ is an adaptable concept for working and living delivered as self-build. It reflects on the rich history of Ridley Road Market as a place of continuous renewal, by Daniel Kwaku Poku-Davies.
a.7 ‘Dalston Eco-Hub’ builds on the understanding of Ridley Road Market as metabolising organism. The building acts as infrastructure to the market and floats above its service area, comprising a good waste recycling facility, an international food-market, a cooking school, areas for food production and a bio-digester generating sustainable energy. Xander Tholl Ingong

a.8 ‘Pirates Cooking School’ supports children to learn about food and well-being, Ioana Talpos

a.9 ‘Ridley’s Highline’ is a linear piece of infrastructure floating above the narrow row of shops along the railway line. It connects both market and wider community by providing spaces for growing food, learning and opportunities for volunteering. Spencer Deja Cruz

a.10 Following an in-depth study of spaces of ‘sociability’ along the market, ‘Ridley’s Social Hub’ is a proposal that acknowledges the importance of opportunity for social encounter and exchange. The building comprises a range of community spaces that are arranged along a playful journey that invites users to interact and socialise, Raema Ali.
As a new studio we looked at the historic harbour of Penzance and its connections by rail, sea and road. We observed and recorded in detail to understand this historic place. A place where the land ends and the sea begins. A place derived from the Cornish language word ‘Pennsans’ meaning ‘a holy headland’.

We undertook three projects over the course of the academic year, each related to the other. The first was set in Greenwich at Indigo Jones Queens House and was used to prepare the students for the year ahead. We learnt to look closely, discuss ideas, acquire skills, gain confidence, research precedents, and formulate a design thesis.

With sponsorship from Great Western Railways we then travelled by sleeper train to Penzance travelling overnight and arriving into Isambard Kingdom Brunel station terminus. For the second project we explored Penzance and headland with purpose. We walked from the north coast to south coast in the rain, wind and sun. We recorded site, clarified the brief, initiated a response and researched relevant precedents to inform architectural proposals to reinvigorate the town.

The third project was concerned with creating an architectural proposal in Penzance and was progressed through three iterations; concept, development and technical. At each iteration the proposal was reviewed and refined by the studio and invited critics. The process placed an emphasis on model making, drawing to create a contextual architectural response.

The ambition was for each student to learn to look closely, translate ideas, develop interests and gain a set of skills relevant for practice. The student projects that have emerged are testament to this.

‘We must discover things and let them unfold their own forms’

Hugo Haring
Unit E this year will be based in Barcelona, where we will try to resolve a challenging urban, social and architectural problem. Barcelona’s aim is to become one of the referenced European cities implied as a change of urbanism strategy. Historically, Barcelona as a city turned her back to the sea, leaving the seafront for the import/export industry only. In the late 20th century that changed, and the focus was on working on a new skyline and opening the city to the seafront leading to a rapid growth in construction which resulted in some areas being left unattended and forgotten.

In the present day, the clash between the traditional working class areas versus the high end architecture, whilst analysing these qualities of existing materials and environments. We will also explore new building designs through contemporary materials; and contemporary computer techniques positioned in representational techniques. We therefore designed speculative proposals on sites that contain existing historic fragments or memories.

In the same process, students design new architecture that connects old buildings, within a contrast and interfaced with the old.

In the first term we will educate the eye by exploring historic making and drawing materials (clay, timber, metal, etching, sketching and analogue photography...) whilst analysing these qualities of existing materials and environments. We will look at their work and their different design and representation techniques.

Unit E works at the intersection between old and new in terms of architecture and in terms of representational techniques. We therefore designed through the qualities of various traditional model making and drawing materials (clay, timber, metal, etc), and within a hypothetical program that integrates past, present and future through materiality. Unit E does this on the basis of speculative proposals on sites that contain existing historic fragments or memories.

In the first term we will educate the eye by exploring fragments of London with analogue cameras, learning the techniques of a dark room and different drawing techniques both in 2D and 3D, controlling the scale and the proportions. The students have each been given a site to study. The complexity of the site will depend on level 2 or 3. A different brief will be given for each site.

This year UEL focuses its attention on housing. Our work will be based on one of the most focused on tourism, is very obvious and needs a prompt architectural response. Unit E’s goal is providing a social response to this area, for the local communities. Our work will be based on one of the most controversial junctions of the city, where Barcelona has lost its identity. We will study the ‘Pla Cerda’, one of the referenced urbanism plans renowned worldwide for its functionality and efficiency. The chosen site is at the edge of it.

We will analyse and compare similar a situation in Kings Cross, London, where existing factories have changed and the area has been renovated to give response to people’s needs. We will produce a comparative analysis so that both cities can learn one from each other.

This year we are exploring this through the contrast of different architects of the past and present. Some of our references will be: RCR architects, based near Barcelona Oloti (Last year’s Stirling Prize winner), Barozzis and Beiga, Cerda, Gaudi, Enric Miralles, Ricardo Bofill and Carme Pinós, all based in Barcelona. We will look at their work and their different design and representation techniques.

The Extension of Barcelona: Pla Cerda
‘The first plan for the extension of Barcelona came from a Catalan civil engineer, Ildefons Cerda 1856. Cerda’s plan was revolutionary for its time, as it focused on planning for hygiene and ease of mobility and transportation in a grid like structure’. 
e.1 Site Map of Barcelona, highlighting the ten sites that were studied by students of Unit E.

e.2 Alaina Williams, image of Canopy with compact camera and using dark room, to explore space, light and atmosphere. We were analysing the area of Kings Cross and St Pancras to be used a template for our sites in Barcelona.

e.3 Andreea-Camelia Guc, "Momentum drawing" of the space translated from observation of the image to a careful detail drawing in CAD.
Shaped by light
Privacy while creating internal spaces filled with natural light.

Dynamic Architecture
Light and shadow, significance and identity, the movements and flows throughout the building.

Aperture
Filtering light continuously transforms and enhances the internal space.

Andreea-Camelia Ciuc, 'De-cluttering the ruins' hand drawn axonometric of proposal.
Dylan Cutting, 1:1000 paper model exercise of existing site.
Dylan Cutting, 1:1000 paper model exercise of initial installation tower proposal on existing building.

Alexander Jovanovic, Identifying the light qualities of Walden 7 Plaster Model.
Alexander Jovanovic, Visit to the Walden 7 Students captured moments that he felt revealed the qualities of the design most. This image alongside the plaster model (e.7) identifies the effect of light on Walden 7.
Roberto Lopato Ricorico, Walden 7 in 3D Rhino model before being 3D printed.

Roberto Lopato Ricorico, North-West elevation of proposal.

Roberto Lopato Ricorico, Proposal 3D drawing.

Dayanara Mabad, Collage using white volume inspired by Walden 7 to identify any relations between the two spaces.

Alaina Williams, First floor digital momentum collage of the proposal showing activity with the indoor cafe and outdoor market.

William Fullick, Digital Collage of Internal space ‘momentum’ of the graffiti school, using walls as a canvas, showing different levels and light qualities.

Alexander Jovanovic, Digital conceptual image of the proposal showing view from the new park.
This year Unit G explored ways of evolving a productive city – in which we engage with the processes of food, energy and resource production. We looked for imaginative architectural propositions that could contribute to a viable, sustainable urban future. We also questioned how this more productive city could be more ‘wild’, challenging our relationship with urban nature as well as offering space for play and informal occupation.

London is a city of consumption, relying on frictionless flows of imports from the rest of the country and far beyond. Its population density makes true self-sufficiency a remote possibility, but as the social and ecological costs of our current culture of consumption, supply and waste increase, we propose that localised, distributed production is a crucial part of a viable, sustainable urban future.

Our location for the exploration of these proposals is an area close to Old Street where the City of London meets the Borough of Islington. It has a richly layered history of uses, most notably a dense fabric of mixed industries in the 18th Century which included distilleries and breweries, timber yards and furniture works.

The present-day context includes creative and tech industries, restaurants and cafes, Whitecross Street market, schools, community and leisure facilities. The proposal sites are on either side of Golden Lane, within and adjacent to post-war housing blocks – the Golden Lane Estate, and the Peabody Whitecross Street estate.

Students developed individual projects that respond to present day social needs and readings of the city, set against future scenarios and possibilities – each weighted towards a personal position on integrating production into the city, providing habitats for humans and other species, or giving value to the role of the wild in urban living.

Students:
Y3: Ben Roder, Dan Harris, Daniella Marchant, Fouleyama Coulbaly, Julia Sloba, Lissette Shaw, Luciana de Souza, Moumita Tuinre, Vanessa Campanelli
Y2: Amy Zhuang, Barnabas Madzokere, Ben Head, Daniel Meier, Giannina Sedler, Guy Mukulayenge, Hanna Tweg, Hayat El-Hadi, Nathalia Cardona de Castro, Sena Bektasoglu, Solara Kins, Taha Faour
Web: www.uel-unit-g.blogspot.co.uk

Visiting critics and guests:

Special thanks to:
Paul Lincoln (Golden Lane Residents’ Association), Amin Taha and Jason Coe (Groupwork), Dann Jesson (East), Caroline Nash, Darryl Newport, Richard Lindsay and Stuart Connop (UEL Sustainability Research Institute).
We began the year with a series of studies ranging across different ways and scales of looking and describing – studying the domestic and public spaces of the Golden Lane estate, looking for natural and social ecologies in London and Granada, and walking the productive landscapes around Almuñecar.

Golden Lane Estate studies: g.2 Social interactions between neighbours and passersby (Solara Kiros).

- g.3 Talking with residents (Fouleymata Coulibaly).
- g.4 Unfolded circulation (Daniella Marchant).
- g.5 View through (Giannina Sedler).
- g.6 and g.7 Volumes of viewing and noise along a route (Hayat El-Hadi).
- g.8 Occupying historical basements (Bren Heald).
- g.9 Atmospheric section (Fouleymata Coulibaly).
- g.10 and g.11 Swimming pool views and reflections (Giannina Sedler).
- g.12 Crescent House stairwell (Lissette Shaw).
- g.13 Estate observations survey sketch (Daniella Marchant).
- g.14 Photographic section (Hayat El-Hadi).
- g.15 Gradations of privacy in Great Arthur House (Dan Harris).

Previous page: g.1 Sketches of Spain (Daniella Marchant).
Speculative proposals for the Golden Lane Estate explored the potential for a more productive, more wild and more occupied landscape.

- **Wilding rooftops and hard paved ground for biodiversity (Daniella Marchant).**
- **Social infrastructure for edge spaces, inspired by Flores & Prats Edificio 111 (Hanna Tweg).**

**Granada:**

- Pages from Inventory of Ecologies (Luiza Skiba).
- Shadows and activities across the day, and **Moss studies (Giannina Sedler).**

- **Impressions of plants and Impressions of place (Fouleymata Coulibaly).**
- **Neighbouring elevational studies (Solara Kiros).**

Proposals grew from students’ individual concerns about the present and future of urban living, with a range of focus including making space for community and young people, accommodating and incorporating wildlife, food waste, provision, and storage, localized energy, and intensive urban farming.

- **Urban bird sanctuary making use of nearby rooftops to create a range of ‘island’ habitats for London’s endangered birds, an RSPB visitor centre and facilities for lunchtime market visitors - façade studies and archipelago strategy (Barnabas Madzokere).**

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BSc Architecture Unit G
"The Kitchen" project reduces food waste through upcycling for a community grocery, cooking and communal dining, and generating energy from biodigesters. Spaces transform over the day from informal shelter to dining room.

Extending the scope of the existing nearby district energy networks, this biolab-fuelled CHP energy centre mines the sewers for high-calorie deposits. Combining infrastructure provision with community needs, the proposal also incorporates a replacement adult learning centre, games court and estate storage around a new public square.

"City Playground" responds to social absences - loneliness, lack of nature, and lack of varied provision for play. Approach to bike shop and guestrooms from Golden Lane, and approach to library and cafe from Whitecross St.

A fairytale gingerbread house in an urban forest is the focus for food and office paper waste upcycling, and free play space. Elevation in Golden Lane context, section through play ramp, raised workshop and occupied undercroft. Hortus Conclusus is a medicinal production and learning centre, making connections to nearby medical teaching and the fashion college, with gardens inspired by the Charterhouse cloister.

Responding to the near future scenario of inconsistent food supply and cost, the Nourishing Communities project increases community food resilience by providing space for growing, learning about and preparing food, offices for sustainable food organisations, storage larders and a public orchard.
Located on the edge of the City of London, the high-rise Vanilla and Saffron farm proposes to bring high economic yield crops into sustainable urban production, creating a landmark structure and enabling a new kind of public space (Lissette Shaw).

This page: The Ecotherapies centre and Scent factory explores how architecture can promote mental well-being through human scale, materiality and provision of nature - including inaccessible wild pockets and garden terraces for people. Page 46 sequence of spaces collage, Page 47 entrance courtyard and circulation, Page 48 plan set in gardens producing plants for essential oils, Page 49 exploration of wilderness in the city (Hanna Teges).

Page 48 and 49: The Moss production facility and air quality research centre repurposes the former primary school to grow panels of moss on a commercial scale. This new kind of factory promotes localised greening and air-pollution reduction, creating cool mossy public spaces as well as spreading out into the surrounding city (Giannina Sedler).

Page 45 to 47 The Hop Garden revives the historic local ecologies of manufacturing, bringing together hop growing, cooperage, collective brewery and pub for the London Brewer Alliance. Page 48 model and sliced sections designed around programme and process, Page 49 early collage, Page 50 in the brewery and amongst the hops (Julia Seiba).

Page 50 and 51: Urban Seed Testing Fields proposes a new site for the RHS to test and promote seeds for urban biodiversity. Making use of surrounding rooftops and ground conditions as the testing fields, the centre includes a covered public space to attract visitors from Whitecross Street market, and accessible propagation roof garden. Page 52 programme collage, and Page 53 sketches exploring desire lines across the roof (Daniella Marchant).
The territory of Alentejo, a region in the south of Portugal, has formed the focus of our investigation for the year. Its land expresses both the past memories and the present activities on its surface; deep holes of marble quarries, dotted lines of olive trees, half exposed cork trees, acres of vine productions and in between, cattle and pigs, portraying the relationship between people and natural systems. We are interested in how materials of the land can be re-thought and formed to express a specific spatial sensibility and experience, enriching our architectural approach to the city and design of spaces whilst revealing the intricacies of a place.

The cities and towns of Alentejo, and their inhabitants, have a cultural identity formed by an embedded relationship with their surroundings. The knowledge of their land and its resources is a product of their interconnected rural, agricultural and industrial heritage. However, with rural populations decreasing due to migration towards the Portuguese cities, we have examined the potential space that is left behind, using this void as a catalyst for future speculation. Our re-imagining of this territory comes at a particularly poignant time in Portuguese history, where its inhabitants have the potential to shape its future - safeguarding the genuine, vital energies of the region.

Students have worked with the one of three sites with differing conditions and resources (city extension, urban room, city void). Through investigation into the networks of resources in the region; earth, lime, cork, ceramics, wheat, stone (marble, granite), olive oil, cheese and wine, they have uncovered the makers, processes and associated architectural and urban/rural qualities that have assisted with a wider understanding of the cultural make-up of the region. Students have investigated and proposed models of educational/cultural spaces and infrastructures that act as a medium to enrich the relationship between the city, its inhabitants and the landscape.

Students:
Year 2
Harry Zimmerman, Kalin Petrov, Theodor Bjerve, Zahraa Shakh, Yessica Rincon Toro, Sachini Palayaguruge, Letizia Martinis, Jessica Corell, Alfie Hatch, Rosbita vaugelova, Zeena Isma, Julian Imossi, Zara Ramos Banaag
Year 3
Nidia Anwar, Filippos-parlos-Perrakis-kollas, Stefania Loaiza, Israa Salim, Aaliah tailor, Julian Rancor Schura, Dilve Odeagby, Najfimna Butt, Omar Harack, Bibiblaw Limbu

Visiting Critics:
Adam Chetlou, Tony Fretton, Charlotte Hams, Christoph Hadrys, Andrew Houlton, Francesca Leibowitz, Philippa Longson, Legend Morgan, Carlotta Novella, Catherine Spence, Colin O’Sullivan, Christopher Thorii, Mo Woonyn Wong

Special thanks to:
The students from Cass studio 2, Aurora Carapinha and Rute Sousa (University of Evora), Pedro Jervel, Francesco and Flera Di Martino(Skrej), Armando Quintas and staff from CECHAP, Adrian Forty, Matthew Barnett-Howland, Catherine Phillips, Mark Sowdon, Zoe Hodgson, Caynor Zelby, Daryl Brown, Reem Chait, Michele Roelofsyna, Kevin Addoni
Vila Viçosa:  
**h.3** Former railway station in Vila Viçosa and their architectural remains.  
**h.4** Site observation drawing for former railway station in Vila Viçosa by Leticia Martin.  
**h.5** Drawing to imagine Italo Calvino’s invisible city by Yessica Rincon Toro.  
**h.6** Exploring spatial sequence by mono print, Zeena Ismail.  
**h.7** Proposal for sculpture workshop, sketch view by Zeena Ismail.  
**h.9** Structural model exploring waste marble block and timber frame by Julian Imossi.  
**h.10** Proposed passage for rammed earth wall towards sculpture workshop view by Zeena Ismail.  
**h.11** Proposed sculpture workshop at former railway station plan by Zeena Ismail.  

Redondo:  
**h.13** Abandoned olive oil factory facade in Redondo, etching by Jessica Corelli.  
**h.14** João, one of the remaining pottery makers and his workshop in Redondo.  
**h.15** Axonometric showing hidden city yard in former olive oil factory in Redondo by Jessica Corelli.  
**h.16** City square strategic cast model by Rositsa Vangelova.  
**h.17** Proposed space for honey maker in Redondo, internal view by Jessica Corelli.  
**h.18** Kintsugi inspired repairing experiment by Kalin Petrov.  
**h.19** Light cutting through between new structure and old walls, section by Yessica Rincon Toro.
Redondo h.20 scaled and 1:1 handmade tiles by Yessica Rincon Toro
h.21 Proposed internal view, Julian David Roncancio Luna h.22 Proposed elevation, Yessica Rincon Toro h.23 Proposed Dye garden model by Kalin Petrov a24 Survey sketch by Kalin Petrov a25 Proposed Dye garden axonometric by Kalin Petrov

Evora and Quinta Da Malagueira:
Evora and Quinta Da Malagueira: a26 Existing rural farming landscape, etching by Stefania Ortiz Loaiza a27 Exploration of spatial and material quality of rammed earth, group work, photo montage by Aaliah Tayor a28, 29 Model for proposed community kitchen garden and community space by Zaira Ramos Banaag a30 Axonometric view of community kitchen and olive oil making facilities by Stefania Ortiz Loaiza a31 Section by Alfred Hatch a32, 33 Model for proposed architectural fragments to create a journey through landscape by Alfred Hatch a34 View by Alfred Hatch a35 View to Quinta Da Malagueira by Alfred Hatch a36 Axonometric view of the proposed community barn within Quinta Da Malagueira by Nisha Anwar a37 View to the proposed community barn by Nisha Anwar
MArch Architecture
(ARB/RIBA Part 2)
MArch Unit 2 addresses urban and architectural conditions in locations undergoing critical change and over the years, has worked in North Africa, Scandinavia, East London and other places in Europe. Through a combination of research and creative practice, we propose interventions, which respond to urban challenges and introduce elements of cultural and imaginative vigour. The Unit explores extremes of interrelated scales, from urban geographies through to building and detail qualities. In this process, strategies formulate responsiveness to global contexts, site conditions, understanding of scales, architectural sensibilities, as well as structural and material realities. We aim to create social, spatial and time-based habitats and environments.

This academic year our design investigations and projects focused on deprived neighbourhoods in Shoreditch in East London. Within this location Unit 2 explored the guiding theme City of People. Large scale social and commercial developments have delivered rather simplistic forms of social inclusion, urban life and diversity, because they have not sufficiently integrated people into city making. We searched for alternatives to the current state of play and experimented with forms of urban inhabitation that are co-designed, built and managed by people. Each student chose a strategic location for a responsive and imaginative proposal. We explored ways in which sharing and living together can be part of a synergetic urban life.

“Cityspace... our performance as spatial beings takes place at many different scales, from the body, or what the poet Adrienne Rich once called ‘the geography closest in’, to a whole series of more distant geographies ranging from rooms and buildings, homes and neighbourhoods, to cities and regions, states and nations, and ultimately the whole earth - the human geography furthest out.”

Edward Soja, 2000
2.1 On the previous page, map of Shoreditch East London, showing different student sites and open space strategies, based on a drawing by Larisa David.

2.2 Experiential mapping, case study housing Vanbrugh Park Estate, Ze Rou Yong.

2.3 Proposed technical section community and sports centre, by Ze Rou Yong.

2.4 Proposed housing landscape experiential drawing, by Ze Rou Yong.
2.5 Urban farming landscape, public space and housing, by Lenny Lew
2.6 Design explorations house intervention Vanbrugh Park Estate, by Lenny Lew
2.7 Housing, library, community centre and workshops, by Kingsley Kerson
2.9 to 2.10 Narrow boat wharf and temporary housing by Christina Nika
2.11 to 2.13 Housing, library, kindergarten and community spaces along Grand Union Canal, by Eleftheria Lampropolou
2.14 to 2.17 Museum of London Archive (Mola) and workers housing along Grand Union Canal, by Ozan Sahin
A successfully vital city development can be measured on its capacity to attract very diverse inhabitants to facilitate social cohesion, inclusiveness and collaboration. The verb ‘to inhabit’ comes from the Latin ‘habitate’, which relates to ‘habere’, to own. In this respect, there is an intrinsic meaning of ownership related to the topic of housing.

The Unit investigates the Canada Water masterplan to test innovative hybrid typologies of housing and to promote a strong relationship between the private and the collective space, through the design of live-work affordable, intergenerational housing complexes for people to generate potential long-term affection to the place. Starting with the re-design of a housing prototype, we proceed analysing the structure of the Canada Water masterplan, to then develop a small part of it at the detail scale of its structure, layout and materiality.

"If teaching has any purpose, it is to implant true insight and responsibility. Education must lead us from irresponsible opinion to true responsible judgement"

Ludwig Mies Van Der Rohe

CANADA WATER, LONDON, UK
The Residential typology has become the most lucrative product to build by private developers due to a continuous increase in demand, in a city where land ownership is very centralised. In London itself where Unit6 will be operating this year, 200k buyers every year remain unsatisfied as they are unable to purchase a home due to a lack of quality and affordable residential properties. This trend has unfortunately created a very robust mass of buyers which are causing a dramatic housing price increase. As property prices are as well no longer in any conjunction with the actual value of the built structure; we Unit6, will aim to find more sustainable and alternative routes for the production of residential typologies. In order to do so we will promote and combine two rather continental European building concepts which have yet to find their way into the UK market. Being Self-built & Co-Housing strategies.

We will re-invest in the actual value of the built property by focussing on intelligent tectonics in direct relation with their fabrication logic. investigating a model for designer led construction. Through both digital and traditional construction methods we will engage with the construction logics and turn them into clear design drivers. We will aim to develop a more relevant model for co-housing in which designer and other inhabitants of the schemes, become both contractor as well as construction managers. This system would not only allow the architect to redeem his role as an entrepreneurial creative, but would simultaneously contribute to transfer of skills and knowledge in an age where education becomes unaffordable. The territory for our investigations and deployments this year will be across London. Where we selected a number of neglected sites which have not been touched by corporate real estate development.

Through an in depth engagement with digital form finding, appropriate fabrication methods and innovative organisational logics we will aim to deliver spatially ambitious well-crafted propositions which will elevate the standard of living in this metropolis. Piece by Piece! We will sequence the design process through a number of defined milestones as to gradually build up the complexity of the proposals. Supported by our own research and skill sets as well as those of invited guest lecturers, we will be particularly focussing on tectonic qualities and performative objectives in direct relationship with communal living scenarios.

Unit 6 argues for an architectural ontology based on sharpening the tension between architecture and its parts. Investigating the production of space through geometrical studies. Increased computational capabilities enable us to push our understanding of architecture as a relationship of objects into an unexpected new domain of complex and well crafted space.
During the first term, students will focus on the topological organisation of surfaces and volumes in relation to low tech building techniques. This in-depth study starting from given references will allow them to have a deeper understanding of how geometries are formed and what their inter-relationships are. The references are sub-divided in multiple categories and strategies. Such as: Nesting 6.9, Interlocking 6.2, Aggregating 6.4 6.6 6.12, Pealing 6.10 and Pinching 6.3. Student work by: Andreas Stadlmayr, Kinglsey Boteng, Ng Kean Jhun, Sabrina Azman, Wassim Akou, Nadhira Patel, Jana Dockalova.

This initial exercise will simultaneously increase both modelling skills, spatial skills and design skills. Successful iterations will always include the core qualities of the initial reference, human scale, semi-enclosure, circulation, directionality, etc.

By doing so students will be able to come up with a catalogue of operations, spatial conditions and building methods which will later allow them to iterate those further into complex yet feasible architectural proposals. 6.5 Chunk model, exploring heterogeneous articulation and organisation through the use of both recycled (for structural purposes) and reclaimed bricks (ornamental). In order to create a proposal which follows a circular economy, Sabrina Azman.

6.7 Following this years Self Build agenda, Alexandros Koutougias develops a series of articulated beams which can be fabricated and assembled on site by the residents themselves. Using only planar sheet material and a 2nd hand CNC router.
6.8 Group work exploring complex yet affordable formwork methods in a hands-on first term exercise. As to produce a 1/5 facade panel inspired by Young & Austin's work. 6.8 Amir Suhaimy speculates on a building process directly connected to its users skills and their specific needs. The inhabitants being automotive engineers would deploy their professional skills in the production of fiberglass nodules which would be nested in a more standardised steel structure built alongside Hackney's railway arches. 6.11 Interior visualisation of Francesco Ubiali's proposal for an intergenerational co-housing scheme. 6.12 Conceptual drawing by Kingsley Boateng explaining the relationship between the role of contractor and user as builder. The first being contracted to build the armature of the building. While the inhabitants contribute permanently to the production of all interior fittings and amenities. 6.15 Andreas Stadlmayer believes that today's society no longer has an awareness of how to use resources appropriately. Building materials, land resources, or everyday resources such as water, food and energy are wasted. The result is a direct and indirect impact on the quality of our environment and quality of life. He therefore propose an alternative architecture based on the Cradle to Cradle principle, which reconsider the actual construction of a building and promotes an active use of the building. The architecture embraces digital design methods and low tech numerical fabrication in order to achieve a sustainable and long-term solution to raise London's standard of living.
UNIT 8
Benidorm, a question of belonging

Armour Gutierrez Rivas, Rosa Rogina

Unit 8 perceives architecture as a social and political practice, and therefore promotes mobilisation of architectural thinking and making as a tool to engage with current matters of concern, both local and global. It explores how can architectural design process be expanded beyond its conventional role and be utilised as a tool for a wider social, economical and cultural change. The unit looks more closely into territories of spatial and/or social tension and attempts to unpack and address these complex contemporary conditions. By balancing in between identified real-world context and radical imagination, the students are encouraged to use the identified tension as a main driver for their design proposal.

With a focus on Benidorm, Spain, this year we are investigating the inherent relationship in between housing crisis and mass tourism. By looking into the specific case of Benidorm, the unit seeks for a new housing typology that bridges the gap in between the local and the holidaymaker. Benidorm, a city that was only a hundred years ago a fisherman’s village of 3000 people, is today better known as the Mediterranean New York with more skyscrapers per squared meters than any other city in Europe. The redevelopment of Benidorm was considered to be a successful urban scheme that due to its high density and all-inclusive offers affordable to everyone is able to accommodate over 12 million tourists every year. However, for the local people the proliferation of all-inclusive mass tourism here has been the subject of much debate over the years. Today, the city sees little interaction between modern holidaymaking and local people or culture, with the architectural typology of all-inclusive gated hotels and apartments foregrounding this social, spatial and economical division.

While building on Ricardo Bofill’s The City in the Space utopian studies for an adaptable, multifunctional and flexible community, students in Unit 8 are asked to design flexible housing schemes that allow owners to adapt their houses to seasonal tourism and act as a shared platform facilitating a greater cross-cultural interaction when needed.

“British tourist moans her Benidorm holiday was ruined by ‘too many Spanish people’ Freda Jackson, 81, said she cried at the end of her two-week trip to the popular holiday destination through travel operator Thomas Cook in May this year”

Mirror UK, 13 Aug 2018

BENIDORM, SPAIN

Students:
Y4: Afiq Abdullah, Giorgos Andreou, Guillermo Cano, Mitul Chudasama, NA Hazrul Haqil, Dominique James

Visiting Critics:
Brian Hoy, Cartsen Jungfer, Mayuko Kanasugi, Andy Puncher, Clare Richards, Sam McDermott, Harald Trapp

Special thanks to:
Jose Maria Torres Nadal, Francisco Pomares Pamplona, Patronato Municipal de la Vivienda de Alicante
Re-imagine Community: Home sharing as social practice by Jian Jun Lim, Y5. The project explores co-living as urban antidote to monocultural mass tourism and Airbnb gentrification in Benidorm.

8.1 Exploded axonometric diagram - program proposal
8.2 Overall urban intervention and development
8.3 Sectional perspective - internal courtyard
8.4 Internal courtyard in summer
8.5 Internal courtyard in winter
8.6 Street elevation in summer
8.7 Arcade of cultural alley

Previous page: Drawing documenting observations on the 'authentic' inauthentic and 'inauthentic' authentic experience in Benidorm, Nurul Nadhrah Zainal Y5.
The Redensification of Benidorm by Kate Skinner, Y5. The project examines the potential of re-densification of Benidorm by considering how a parasitic housing scheme could reimagine the planning rules for Benidorm’s ‘open city’.

**8.8** Phase 04 project expansion

**8.9** Site section

**8.10** The street at podium level

**8.11** Exploded axonometry of the proposed structural system

**8.12** Section showing the relationship in between existing and symbiotic intervention
Vertical Vineyard by Ryan Hahn, Y5 (left page). The project examines Benidorm’s urban pockets in between gated hotels and tourist attractions as reclaimed spaces for shared housing schemes, incorporating a return to Benidorm’s agricultural roots, as an artery connecting reurban pockets in between gated hotels and tourist attractions.

8.13 Single unit model
8.14 Pedestrian view
8.15 Typical unit sections
8.16 Section through the scheme showing the relationship in between interior and exterior spaces.

The Legend of Benidorm: An Urban Acupuncture by Sonam Dahya, Y5 (right page). By channelling people away from the already overpopulated beach, the project aims to take some pressure off the beachfront and encourage people to diversify into those new pockets of spaces.

8.17 Benidorm’s historical beach context graphic timeline
The happiest place on Earth by Nurul Nadhrah Zainal, Y5 (right page). The project challenges the adopted methodology to designing all-inclusive hotels in Benidorm as privately gated communities and supports the revival of local economy by transforming the traditional notion of home through hosting. 8.18 Map of all the facilities within the scheme 8.19 Scheme advert 8.20 Ground floor plan - streets as corridors

The city of Benidorm, famously known today as a holiday destination amongst the working class Brits, has in the past transformed the traditional notion of home through hosting. 8.21 Aerial perspective 8.22 Internal courtyard perspective

My home, our hotel by Austin Joseph, Y5 (left page). The project challenges the adopted methodology to designing all-inclusive hotels in Benidorm as privately gated communities and supports the revival of local economy by transforming the traditional notion of home through hosting. 8.18 Map of all the facilities within the scheme 8.19 Scheme advert 8.20 Ground floor plan - streets as corridors.
Unit 10 focuses on the intersection of the lived and the built space, which is approached simultaneously at small and large scales: the scale of human interaction and the scale of political decision making. It draws on different disciplines in its engagement with the real life factors that shape our environment.

Starting with our personal experience of housing, followed by a detailed look at Dawsons Heights by Kate Macintosh, students developed individual briefs for communal housing on one of the last remaining sites of the Queen Elizabeth Olympic Park, in dialogue with the public sector client of a concurrent competition for the site. Students engaged with a range of stakeholders in the process to gain insights into the spatial and social fabric of the site, and explored different housing delivery models and how these are driven by different ideas of what London should be — the idea of housing as a home and city as a mixed place, vs. housing as investment and city as market. We investigated the financial forces feeding the London Housing Crisis, and looked at interventionist pieces of policy such as the London Living Rent that try to counter it.

As the concept of home ownership is now beyond the reach of most young Londoners, many students focused on designing for rental accommodation and its inherent challenge of designing economically whilst allowing for personal adaptation and community building, allowing for non-traditional habitation forms such as flat shares and patchwork families.
A high density scheme 10.9 by Sofia Katranu 10.1 foregrounds the place of nature in the urban environment. Interstitial shared public spaces allow for overlapping of different types of inhabitation 10.2. Image from Moses Lucia Kahaname 10.3 of Nuryah Malik presenting our case study models of Dawsons Heights 10.6 by its architect Kate Macintosh. Research graph from Aaron Williams-Grant 10.4 showing the correlation between the decline in social housing provision and the rise of house prices. Olajide Falusi’s model of 10.5 showing the correlation between the decline in social housing provision and the rise of house prices. Olajide Falusi’s model of his childhood window 10.5 shared his experience of reading by moonlight. Explorations of lived experience led Khalida Ahmed 10.7 and Wadzanai Mhuka 10.6 to project how occupation could be read on a facade or through section. Nuryah Malik proposed interlocking typologies with one beds and two beds 10.7 to project how occupation could be read on a facade or through section. (Use of the term "lived experience" is a metaphorical representation of urban living experiences.)

The density recommended by the London Plan and LB Core Strategy for Pud-Ding Mill Lane is 300-650 habitable rooms per hectare 10.8. This density is based on the Scandinavian habitable room definition, where an open-plan kitchen and living room can be considered as one habitable space as a space in a building for living, sleeping, eating or cooking. Open plan kitchen and living rooms provide flexibility and opportunities for shared living, which can enhance social interaction and community building. The building achieves a density of 760 no. habitable rooms per hectare out of a total of 298 spaces are considered as one habitable room. The building achieves a density of 760 no. habitable rooms per hectare out of a total of 298 spaces are considered as one habitable room.
Unit 10 visiting Ily-sur-Seine as part of study trip to Paris 10.10. Flat typologies using a hexagonal module by Alexandra Goodey 10.11, the communal outdoor space 10.12 becomes the foreground of the “Urban Hive”. Her project combines flat types to produce a mix of provision on each floor, disrupting the module grid with offset outdoor amenity on balconies.

Sarah Serrano-Bello’s project 10.13 explores how shared terraces at height can encourage a sense of community. Differing typology arrangements and circulation types were explored by Aaron Grant Williams 10.14 within singular blocks. Mobasher Ahmed cuts through initial massing to exploit light and maximize views 10.15. The potential of circulation to be exploited as social space was explored in many projects including Sahar Pahari’s scheme which aims to tackle loneliness in the city through a complex series of shared walkways 10.16.
Ezgi Guzeloglu’s masterplan is designed to offer both public and semi-public communal spaces with the architect of the block responding to the shared conditions c.1. The City Mill River adjacent to the Pudding Mill Lane site is incorporated by Ibrahim Odunsi’s stepping down public realm c.2. Balconies and deck access are used as social communal spaces in both Guzeloglu’s and Asma Ikram Brahimi’s scheme c.3. Bianca Baidoo tackles issues of mental health and childhood obesity with her provision of a variety of play and social spaces interspersed both vertically and horizontally in the scheme c.4. Chido Montogizo presenting at Open Jury c.5. Image Lahari Parvathaneni. Water harvesting system and growing space within circulation in Sofia’s scheme c.6. Mobasher exploring terraces and balconies in combination c.7. Communality at every level Nuriyah Malik c.8.

The nature loop cutting through the building would be open to the public. It would offer areas to sit and relax as well as undertake community activities such as exercise classes, gardening, educational trips for students. The nature loop extends on the roof of the building, additionally offering views of the juxtaposition between the urban fabric of London and the natural Olympic Park. Lastly the facade would be utilised as growing space for all residents. They would be managed and maintained by the residents under the guidance of the community centre.
BSc (Hons) Architectural Design Technology

LEVELS 1, 2 & 3 ADT

Dr Heba Elsharkawy, Programme Leader

BSc (Hons) Architectural Design Technology (ADT) programme has gone through some exciting developments this year. We have been very keen on developing the subject specific knowledge and employability skills to support our students who aspire for a rewarding career in this field.

The students have had an all round experience from working on their design projects in studio, to field trips to major developments under construction in London, to visits to renown architectural practices such as SOM, Bond Bryan, and Cullinan Studio. This year, we also organised a study trip to Paris. The trip was an eye-opening experience to the students as it facilitated visits to many significant projects.

Heba Elsharkawy (BSc, MSc, PhD, FHEA, MCIAT)
In Year 1 ADT, we worked on a Professional’s Retreat design project following an architectural design foundation phase where we designed a personal space for an architect to live and work in, on a site at UEL campus overlooking the Royal Docks. The project aimed to develop our technical understanding of a small residential structure, building materials, construction processes, sustainability and technical details. We also went on a field trip to Paris to observe and understand the design and construction technology of different building typologies such as Grande Arche, Fondation Louis Vuitton, Centre Pompidou, and the Louvre Museum.

In Year 2 and 3 ADT, we worked closely with Newham Council as a client, on a live project; an affordable housing development consisting of a convenience store and 24 two-bedroom and three-bedroom flats. We undertook site surveys, case study research, climate and site analysis and capacity studies to understand how the design could provide the facilities needed within the design brief. Within our technical design proposals, we tackled key strategic questions; what could be the most effective building form and fabric for the chosen site (environmentally and economically)? What are the priorities for building users’ health, comfort and wellbeing? How can the design comply with the Building Regulations?

We also enjoyed learning Revit software, Design Builder and Lumion. We used monitoring equipment namely; the thermal imaging camera, luxmeters and data loggers in our final year research projects. Both, the design and research projects helped us become more competent with design development processes including the analysis and interpretation of the project site and developing project-specific research methodologies.

We had two great events to help us learn more about the Chartered Institute of Architectural Technologists (CIAT) and our profession. The first event was a CIAT-RIBA joint event organised to get us and students studying architecture to learn more about future careers in both disciplines. Seven RIBA and CIAT professionals talked to us about their personal learning journey and work experience starting from architectural assistant position to directors. The second event was a Professional Insight event organised by the CIAT where we met with the CAT memberships director, Vice President Technical, and MCIAT professionals. We also visited Bond Bryan, SOM, and Cullinan Studio this year. We had the opportunity to meet lead architects at those renown practices and observe their exciting studios where we learned about several of their major design projects.

London - Paris
Year 1 Architectural Design Technology Foundation Phase

**adt.01** Freehand sketch, Nnamdi Ajaelu

**adt.02** Ergonomic study, Louisa Tulloch

**adt.03** Freehand sketch, Susan Khalil

**adt.04 & 05** Freehand sketches, Danielle Billett

**adt.06** Freehand sketch Thomas Stroud

**adt.07** Axonometric, Louisa Tulloch

**adt.08** SketchUp model, Ionela Dragu

**adt.09** Shading device study and detail, Ionela Dragu

**adt.10** Laser cut model, Ionela Dragu

**adt.11** Ground floor plan, Ionela Dragu

**adt.12** Technical detail, Ionela Dragu
Year 1 Design Project: The Professional’s Retreat

- SketchUp model, Markuss Sunins
- Section, Markuss Sunins
- Ground floor plan, Markuss Sunins
- Technical detail, Markuss Sunins
- Solar shading study, Markuss Sunins
- Mezzanine floor plan, Thomas Stroud
- 3D model, Thomas Stroud
- North elevation, Thomas Stroud
- Sections, Thomas Stroud
- Technical detail, Thomas Stroud
Year 1 Design Project: The Professional’s Retreat: adt.25 Section, James Harris; adt.26 Sketch Up model, James Harris; adt.27 Technical details (manual and Sketch Up), James Harris.

adt.28 Section BB, Ouninniowa Rotimi; adt.29 Sketch Up model, Ouninniowa Rotimi; adt.30 Mezzanine floor plan; adt.31 Section perspective, Ouninniowa Rotimi; adt.32 3D model, Gergely Toth; adt.33 Solar shading study, Gergely Toth; adt.34 Daylight analysis, Gergely Toth.
Year 1 Design Project: The Professional's Retreat; adt.37 & 38 3D model (laser cut and SketchUp) Danielle Billett. adt.39 Ground floor plan, Danielle Billett. adt.40 Section BB. Danielle Billett. adt.41 Technical detail, Gergely Toth. adt.41 & adt.42 First floor plan Gergely Toth.

adt.43 3D model, Mohamed Ahmed. adt.44 Ground floor plan, Mohamed Ahmed. adt.45, 46 & 47 Paris study trip.
Year 2 & 3 Hathaway Crescent Affordable Housing Development: adt.48 Site survey, Ainsley Walters. adt.49 Site analysis, land use, Ainsley Walters adt.50 Site analysis accessibility study, Jonny Chapi. adt.51 Climate analysis, solar study, Oussama Nefzi. adt.52 Climate analysis, wind diagrams, Dean Rose. adt.53 Environmental design strategies, Oussama Nefzi. adt.54 & 55 Capacity studies, Oussama Nefzi, Jonny Chapi.
Year 2 design project: Hathaway Crescent Affordable Housing, Connor Minihane, Jenga House

adt.56 Section perspective

adt.57 3D Model

adt.58 Typical floor plan

adt.59 Ground Floor Plan

adt.60 & adt.61 Exterior views, Giulia Ficini

adt.62 South elevation

adt.63 First Floor plan, Giulia Ficini.
Year 2 design project: Hathaway Crescent Affordable Housing; Giulia Ficini

adt.64 Interior shot of the reception area
adt.65 Construction drawing
adt.66 Technical details 1:5 Green roof and wall section
adt.67 Environmental strategy diagram
adt.68 Typical Floor plan, George Fahmi; adt.69 & adt.70 project 3D: George Fahmi, adt.71 Fifth Floor plan, Michael Aregbesola adt.72 & adt.73 3D Model, Michael Aregbesola.
Year 2 design project: Hathaway Crescent Affordable Housing, Jawad Semnani

- Entrance to the Project
- Site plan
- Technical details 1:5
- 3D model
- First floor plan (construction drawing)
- Balcony view
- Roof garden
- Section BB & Section CC (construction drawings)
Year 2 design project: Hathaway Crescent Affordable Housing. Jonny Chapi Enriquez.

- **Exterior view highlighting the threshold between the building and the landscape**: adt.83
- **Site plan**: adt.84
- **Typical floor plan (construction drawing)**: adt.85
- **Exploded perspective**: adt.86
- **East elevation**
- **West elevation**: adt.89
- **South elevation**: adt.90

Technical details 1:5
Year 2 design project: Hathaway Crescent Affordable Housing; Oussama Nefzi

Aerial view of the project showing proposed connections with the neighbouring urban fabric

Section BB

South elevation

Section perspective

Technical details 1:5

Environmental strategy diagram

Typical floor plan (construction drawing)
Year 2 design project: Hathaway Crescent Affordable Housing  

- **adt.99**  
  Perspective illustrating the residential block, Oliver Egerton-Smith.

- **adt.100**  
  Exterior view, Giulia Ficini.

- **adt.101**  
  Aerial view of the project, Victor Naranjo Cardenas.

- **adt.102**  
  Exterior view showing the main entrance, Tala Aflatouni.

- **adt.103**  
  Ground floor plan, Victor Naranjo Cardenas.

- **adt.104**  
  Exterior view of the residential block, Jawad Serroukh.

- **adt.105**  
  Green Roof detail 1:5, Shahid Siddique.

- **adt.106**  
  Section 68 (construction drawing), Giulia Ficini.

- **adt.107**  
  Exterior view, Chinedu Okerezi.

- **adt.108**  
  Environmental strategy diagram and section perspective detail, Jonny Chapi Enriquez.

- **adt.109**  
  Exterior view, Giulia Ficini.

- **adt.110**  
  South elevation, Michael Aregbesola.
Year 3 design project: Hathaway Crescent Mixed Use Development; Ainsley Walters

- 3D model renders (adt. 112, adt. 113)
- Residential first floor plan (construction drawing) (adt. 114)
- Exterior view (adt. 115)
- South elevation (adt. 117)
- Section 1-1 (construction drawing) (adt. 118 & adt. 120)
- Technical details: External Balcony & Foundation 1:5 (adt. 119)
- Environmental strategy diagram
Year 3 design project: Hathaway Crescent Mixed Use Development; Jozsef Segreley

- adt.121 Typical floor plan (construction drawing)
- adt.122 South elevation
- adt.123 Exterior view
- adt.124 Convenience store entrance and residential block above
- adt.125 Aerial view of the project
- adt.126 Exterior view
- adt.127 3D model rendering
- adt.128 3D of a technical detail
- adt.129 Interior of the living room
Year 3 design project: Hathaway Crescent Mixed Use Development; Constantin Iarui

- adt.131 Exterior view of the project
- adt.132 Courtyard view
- adt.133 Typical floor plan (construction drawing)
- adt.134 South elevation
- adt.135 & adt.137 Technical details 1:5
- adt.136 Exterior view
- adt.138 Interior view of a bedroom
- adt.139 3D physical model, Michael Aregbesola
- adt.140 3D physical model, Oussama Nefzi
Year 3 design project: Hathaway Crescent Mixed Use Development; Mandy-Liza Lehert

Exterior views of the project

First floor plan

Exterior view

3D printed model, Mandy-Liza Lehert, Giulia Ficini

South elevation

Site visit to King’s Cross Central (KXC) redevelopment

Presentation delivered by King’s Cross Central (KXC) redevelopment team

The visit to Skidmore, Owings & Merrill LLP’s (SOM) London office

CIAT-RIBA Mentoring Event
Year 3 design project: Hathaway Crescent Mixed Use Development; Dean Rose

Exterior views of the project

Ground floor plan (construction drawing)

West elevation

Site plan

South elevation

Typical floor plan

Interior views of living room and bedroom, Jozsef Seregely
This year was a new start for a new BA (hons) Interior Design team. From the outset we were challenged to establish a strong identity in Year 1, 2 + 3 through process-led projects. Punctuated throughout the year with 3-week ‘Blast Briefs’ and 10-12 week ‘Main Briefs’, the goal was to grow a confident set of artistic designers, bold in their use of graphic representation. Blast Briefs were about generating fast content without procrastination through a catalyst of literary references, such as ‘Exercises in Style’ by Raymond Queneau (1947), ‘Library of Babel’ by Jose Luis Borges (1962) and ‘Species of Spaces’ by Georges Perec (1972). Main Briefs immediately followed these and looked at developing typical interior design projects through techniques of spatial analysis, collage, model-making, photo-transfers, drawings and artistic impressions. Some project locations were on campus, while in Year 02 + 03 they reached West London, Cheltenham and as far as Penzance.

In late November we had the opportunity to visit the 16th Architecture Exhibition at the Venice Biennale. This was a key moment for our entire BA student cohort to get close to innovative designs, notably experienced through 1:1 installations and stunning models of various scales. In February we held an event in the AVA Atrium called ‘Hyper Now or Slow Release’ that saw the launch of our Year 03 ‘Live Projects’, inviting four design offices to become the mentors for our student groups. FNFC Architects, LOM Architecture + Design, Edge Design Workshop and ScottWhitby Studio formed our talented industry professionals who presented their work and supplied a current live brief for the students to plug into. Students were tasked not only with satisfying a UEL submission requirement, but also with sharpening their design and graphic skills in accordance with the offices, which produced a dynamic and high-energy flurry of productivity towards the end of the year. Projects included a Neo-Baroque Crypt, co-working containers, a community centre and a co-living site.

In Term 02, Year 01 students developed ideas of their ‘Dream Bedroom’ through plan, section and axonometric, which eventually manifest into a 1:1 representation of a corner of their design. This exercise produced compelling installations and material applications. The construction of these large works gave our students confidence to use power tools in the workshops and learn how to build in the studio. The results culminated in lettuces mixed with pink plaster, glue-gun tiles, dialectics of disgust vs satisfaction, fear of holes, feathers and petals and oil painted metals, AXO’s and ISO’s, floor-plans and psychos - we had it all in this brief. Year 02 had a unique take on ‘Co-Work’ in the fast-gentrifying area of London Fields in Hackney. In Arch 389 there are currently seven separate tenants selling vintage furniture and clothes. Year 02’s were tasked with re-ordering and mapping out proposals to bring coherence to a frantic and busy shop.

One of the hardest things to learn as a designer is how to get ideas onto paper. By pitching various forms of oppositions against each other, such as public and private uses, beautiful and ugly, dark and light drives, our students were able to map out their first concepts into a diagrammatic graphic language. This allowed individuals to extract meaningful knowledge from themselves, opening up everything in their lives to be available for content. I believe this has led to a strong and visible identity in our current Interior Design cohort, one that we as a tutorial team are very proud of.

Dr Keith Winter

@id_ba_uel
Interior Design

Sabina Andron, Joshua Beaty, Maliha Haque, Janet Insull, Claudia Palma, Keith Winter

Students:

Y2: Crystal Stewart, Rosa Sheaves, Carolina Jacovenco, Jessica Pembroke, Joanne Dean, Delmarie Coactable, Lian Nasser, Alisa Insull, Tannah Nansubuga, Orur Deeri, Mohamed Hamidi
Y3: Claudia Lazar, Nayden Hadzhiev, Christina Indok, Carlos Torres, Zena Emanuel, Amber Ali, Sonia Islam, Gizem Sarilmaz, Helen Adefolade, Alvin Tampon, Whitney Green, Kevser Ince, Eham Sanierlbad

Thanks:
Anya Gordon Clark, ZAP Architecture (Pol), Federico Nassetti, Jason Pritchard, CAKE Industries (David), LOM Architecture + Design, ScottWhitby Studio (Ming + Alex)
id.10 Year 03 Final Crts
id.11 Year 01 construction team id.12 Exercises in Style, Roisin King
id.13 Library of Babel graphic tests, Rosa Sheaves
id.14 Hyper Now or Slow Release publication, Carolina Iacovenco
id.15 Crypt Section, Amber Ali

id.10
id.11
id.12
id.13
id.14
id.15

P2 18
BA Interior Design
P2
19
BA Interior Design
id.16 Workshop Containers Co-work Section, Claudia Lazar
id.17 Workshop Containers Co-work Visual, Claudia Lazar
id.18 1:1 Wall, Melissa Mustafa
id.19 Photo Transfer, Wajeeha Nazir
id.20 2-Point Perspective, Rachell McDowell
id.21 Library of Babel model, Sonia Islam
Research Book, Dilara Sert
Collage, Melissa Mustafa
HyperNow or Slow Release publication, Joanne Dixon
Co-Work, Arch 389
Visuals + Logo, Carolina Iacovenco
Co-Work, Arch 389 collaged section, Rosa Sheaves
Jubilee Pool, Plinth study, Carlos Torres
Library of Babel Section, Crystal Stewart
id.46 11 Wallpaper tests, Asma Ibrahim
id.47 Changing the Square Model Visual, Elham Saneifard
id.48 Co-Work Containers Plan, Elham Saneifard
id.49 Crypt, TED talk visual, Nayden Hadzhiev
The Product Design Programme encourages students to explore, question and understand people and problems with the key objective of providing responsive solutions that will improve and better an individual’s or a group’s life and experience.

Address social and environmental questions and look at issues within context.

Only by undertaking primary research, working with a chosen user group, are students really able to appreciate and understand problems faced by their users.
The Product Design Programme encourages students to analyse and assess social and environmental landscapes to identify opportunities for improvement.

By identifying issues, students undertake primary research to emphasise and identify with their key users, forging a direction for the development of their final designs.

During their journey, students will explore ideas in 2 and 3 Dimensions in parallel to understand and fully represent their design concepts, becoming more refined on their iterative journey of exploration. Encouragement to understand and identify form and function, alongside technical material explorations, helps with the realisation of the final designs, pieces that can be manufactured and realised commercially. The construction of test rigs and jigs on a basic level enables in-depth analysis and evaluation directly with the user, presenting solutions influenced by the client or user’s direct input.

By integrating the contextual and marketing elements of the programme to support the design projects, a richer more conclusive outcome is achieved through a body of work that theorises and then directly questions the issues identified central to the user.
Project completed by Emily Hodgkinson. A handheld fidget device designed for adults suffering from OCD and related Anxiety Disorders. p.d. 1 shows a product breakdown of all the internal components within the product. p.d. 2 is a SolidWorks generated technical drawing specifying dimensions and tolerances for manufacture. p.d. 3 is a CAD model of the mould which would be needed for the injection moulding process used to make the parts. p.d. 4 is the final logo and tag line for Pulse. p.d. 5 shows two people holding prototype models of the Pulse device at the Central London BFRB Support Group.

People with OCD and Anxiety commonly use ‘Fidget Devices’. These are often unfit for purpose and not overly effective as the intended user group is usually children.

Pulse is an ergonomic handheld fidget device which has TENS Machine components to electrify two areas of the product. If switched off, it acts like a standard fidget device with moveable parts and stimulating surfaces. Discretion is key in this project, therefore skin-colour tones was the preferred surface finish.

Pulse was taken to Central London OCD Support Group and Central London BFRB Group where primary research and feedback was gathered which vital in ensuring the device would be effective and suitable for the desired user groups.
Project completed by George Davis. A compact dining table that retrofits into a kitchen drawer space. p.d.6 shows an exploded view of the casing unit that allows the product to be installed into a kitchen drawer. p.d.7 MultiFlex being used in a kitchen environment. p.d.8 is a selection of images of the final model being constructed. p.d.9 shows an example of a GA drawing produced for the product. The hinge for the table’s leg is shown in this GA drawing.

With the increase of multigenerational households there is an increased importance keeping spaces as inclusive as possible while keeping them appealing to everyone in the household. This is evident in smaller homes where the kitchen space is becoming less accessible due to a lack in attractive inclusive design.

MultiFlex is a dining table which can be used in kitchens of all sizes while also functioning as a lower work surface for seated food preparation. The mechanism of the table allows for the surface to be retracted into the drawer for compact storage.
Live project completed by students George Davis & Emily Hodgkinson for GreenSeas Trust. An informative bin designed to educate people on the issues of plastic waste in the ocean.

p.d. 10 GA Drawing of the final design. p.d. 11-pd. 12 The bin in construction. (Manufacture of the Fibre Glass Mould) p.d. 13 Visualisation of the final design with graphic details.

‘Over the last few years, plastic waste has increased at a staggering rate. A significant part of this comes from careless littering and improperly disposed of rubbish.’

GreenSeas Trust approached Product Design students to come up with a practical solution designed around their vision to educate people on the issue of Plastic Waste in the Oceans and promote responsible disposal of rubbish.

‘Throw Marine Life A Lifeline’ was the phrase the trust wanted to be at the centre of the design and therefore the life ring shape was adopted as the base of the design.

This bin was launched on Blackpool Promenade near to the RNLI Lifeboat Station and Blackpool Tower on the 5th June 2019 (World Environment Day).
Civic Engagement:

Working with a local charity – Every One Every Day in Barking & Dagenham

During term 2, Level 5 BSc (Hons) product design students worked in collaboration with a local community based charity in Barking & Dagenham called ‘Every One Every Day’. The students immersed themselves into a ‘design-a-thon’ event which was organised by the charity and offered local residents the opportunity to work alongside UEL product design students to design and manufacture their own products. The final artefacts were then sold commercially through local community shops in the borough. The students worked closely with the residents and imparted their product design skills and knowledge which was a very rewarding experience for the students. Throughout the project, there was a strong emphasis towards digital design tools and processes for batch volume manufacture.
Masters Programmes
Anna Minton, author of Big Capital: Who is London for? (Penguin 2017) and Ground Control: Fear and happiness in the 21st century city (Penguin 2009/12), is the Programme Leader on the MRes Architecture. This multi-disciplinary course, sited within the architecture department, welcomes applicants from a wide range of backgrounds. While situated in London’s Docklands, the global impact of these processes, which are relevant across the world, provides the context.

The course is comprised of four modules: Reading the neoliberal city; Critical Writing and Professional Practice; Ethical Development and the Digital City. Topics for study include the housing crisis and the privatisation of cities, investigating the financialisation of the urban environment. The modules on Ethical Development and the Digital City investigate potential economic alternatives. The module on Critical Writing focuses on high level writing skills, through written assignments and the study of critical writing about the city, from Situationism to Psychogeography. The modules on Critical Writing and the Digital City are also offered to Diploma students choosing Critical Writing for their Theory component. Anna is joined on the academic team by Debra Shaw, Reader in Cultural Theory, who teaches on the Digital City module.

Guest lecturers are a key component of the course and include politicians, leading industry figures and activists. This year speakers included James Murray, Deputy Mayor for Housing at the Greater London Authority and Daniel Moylan, former advisor to Boris Johnson when he was Mayor.

The MRes provides a pathway to PhD study, with two former MRes students currently doing PhDs with us. Martyn Holmes, who is the holder of the UEL PhD studentship, is investigating whether community-led housing might provide a solution to the housing crisis and Luke Okende is researching the impact of participatory processes to improve slum conditions in Kinshasa, Democratic Republic of Congo.

For more information contact: Anna Minton, Reader in Architecture & Programme Leader
a.minton@uel.ac.uk
The MA in Architecture and Urbanism has been focusing on three main strands of research: Computational architecture, Urban Design and Heritage. The flagship Computational architecture builds upon UEL legacy of world-leading form generation through computational design explored through the work of the university’s late senior lecturer, Paul Coates. This involves using parametric and object-oriented design methodologies seamlessly with rapid manufacturing and visualization techniques available within the school.

Topics like Advanced Architectural Design, Parametric Urban Design, Digital Manufacturing have been developed across the year following a common digital platform which simulates the state of the art of design processes in contemporary architectural practices. The goal was to experiment new possibilities for architectural spaces and cities connecting the design to advanced fabrication techniques and sustainable strategies in order to generate a research leading to a secure impact in the industry.

“Most architects think in drawings, or did think in drawings; today, they think on the computer monitor. I always tried to think three dimensionally. The interior eye of the brain should be not flat but three dimensional so that everything is an object in space. We are not living in a two-dimensional world.”

Frei Otto
The Urban Design course is the design intensive masters for alternative urbanisms at the University of East London. It is set up to develop both intellectual and practical skills for urban designers and architects. Through interrelated design and theory projects, we search for alternative solutions to complex urban conditions.

The course sets out to explore and develop new forms of urban practice in cities undergoing critical change, where conventional thinking struggles to respond to uncertainties and the necessity for imaginative thinking. It aims to prepare students to work with different geographical settings, urban agendas and economies through design projects. We engage directly with communities, sites and contexts, to be able to develop both practical and innovative urban designs, from the scale of regions and cities, all the way through to neighbourhoods and building scales.

This approach is informed by local and international urban practice, but also emphasizes students’ individual interests, abilities and intuition, to explore and develop new forms of urbanism. Asking questions, like who is building cities and how to build cities, allows us to open our understanding about finer visible and invisible forces. We research diverse methodologies, be able spatial and social relationships. In urban design we can do models of buildings and they will partly tell us spatial and social relationships. In urban design that is different. We can do models of a city, but it is not that easy to understand the underlying forces, that are shaping cities. Concerning issues like migration or globalization, physical models might tell us very little. We have to write, read and talk, to gain a more holistic understanding of urban issues.

The course provides a platform for the individual student to develop an expertise and an approach to sustainable urban design through the development of urban design strategies and research. As more and more emphasis is put on the importance of sustainable developments by governments and professional bodies, such knowledge and skills will be of increasing usefulness to the students in their professional lives. The programme prepares for work in the public as well as in the private sector.

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The masters course has two fully integrated parts: the design intensive studio and the theory component comprising Masters and Professional MArch (ARB/ RIBA Part 2) students.

The Urban Design course welcomes students as fellow innovators in a programme that is both visionary and hands on in seeking to develop urban futures that are sustainable, distinctive and enjoyable.

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The theory component welcomes Masters students and also 4th and 5th year MArch students. The course is ‘hands on’ and it works in close collaboration with the design component. A lot of urban issues are difficult to explore purely on a visual basis. This has to do with the abstract level of scale and complexity. For example, we can do models of buildings and they will partly tell us spatial and social relationships. In urban design that is different. We can do models of a city, but it is not easy to understand the underlying forces, that are shaping cities. Concerning issues like migration or globalization, physical models might tell us very little. We have to read, write and talk, to gain a more holistic understanding of urban issues.

Students attend weekly lectures on distinct urban topics, followed by seminars. The fields of studies range from urban history, theory, interpretation and practice to science. We explore complexities of cities through discussions, writings, readings, lectures, drawings, student presentations, movies and excursions. The theory component is assessed through a 4000 - 5000 word essay on an urban topic that the students select and research themselves. The studies in urban theory are set up to help articulate a critical context and vision for students’ design and thesis work.

“The neatness of architecture is its seduction; it defines, excludes, limits, separates from the “rest” – but it also consumes. It exploits and exhausts the potentials that can be generated finally only by urbanism, and that only the specific imagination of urbanism can invent and renew.”

Rem Koolhaas, SMLXL
Design of any scale responds to – and in parallel leads – cultural, political and social change. Our everyday living changes rapidly. Changing demographics and the emergence of new technologies shift the way in which we inhabit, use and share spaces. What is the role of design in the rapidly changing contemporary world? What is home in a future of densely populated city centres? What is the shop of the future – when e-commerce is changing the role and the experience of the high street? What is the office of the future when patterns and media of collaboration change? What is the library of the future? What is the school of the future – in times of an overload of information, and of numerous online resources and social networks? How can design activate what is important about physical proximity and interaction? How does contemporary design respond to the above issues? How can the historic context and typologies be studied and re-activated in new ways?

Through our new MA programme in Interior Design we address the above questions in a rigorous, experimental and creative manner. We challenge the limits of the role of the designer and we explore how design pertains to different aspects of our everyday living. Political and cultural debates are re-articulated and expressed through a hands-on poetic and creative making approach.

Hackney Pirates Live project – Interactive Theatre Stage set design:

The UEL MA programme in Interior Design collaborated with the Hackney Pirates on this community-engaging live project. Our MA students designed and built a real-scale interactive stage-set; an imaginative immersive environment, which hosted the events organised by the Hackney Pirates in March 2019. The design project of the stage set, as well as the video art, was done by our MA Interior Design students, led by the programme leader, Dr Anastasia Karandinou. The sound design was done by Lalvin, UEL Sound Design student. The project was supported by UEL Civic Engagement team.

Museum of London moving to Smithfield Market – Reinventing the Threshold between the museum and the city:

Museums and cultural organisations are increasingly concerned with the issue of social inclusion. How is a museum of the 21st century addressing the broader public and not only a small specific part of the society? The vision of contemporary museums is to make sure that all citizens feel welcome, and that the museum exhibits, curation and relevant events and facilities are relevant to their everyday living. How does a museum become a vital part of the city life? In this context, the students redesigned the derelict Engine Building, situated next to the entrance of the new Museum of London (currently relocating to the Smithfield Market). The students redesigned the programme and form of the building; and this project was a medium for reinventing the threshold between the museum and the community.

For further information please visit: www.uel.ac.uk/postgraduate/courses/ma-interior-design or find us on Instagram at #UEL_MAinteriordesign.
MA_ID 2, 3, 4: Interactive stage set design for the Hackney Pirates performances. Group work. All MA students received a Platinum award for their Civic engagement and volunteering, in a ceremony held in Stratford in March 2019. More than 200 children from local schools attended the interactive performances led by the Hackney Pirates, and explored the immersive interactive installation - stage set - designed by our students.
The engine building has been re-interpreted as a threshold between the museum and the city. Both students have re-designed it as a small performance centre; Birce for music and Lasata for spoken word. Both proposals aim to create an informal interactive hub for the local community. In both cases, activities ‘spill out’ and inform the character of the neighbourhood.
MA_ID 13, 14: Birce Gural, Fatma Zahra Hadj, Felicia Ivaniciuc, Garima Thakkar, Ishita Pathak, Lasata Shrestha, Parisa Oreizi, Sahar Youssef, Yuvraj Singh Panwar. ‘Display’, creative exercise for analysing and understanding the place. Students re-enacted, performed with their bodies ideas drawn from the site. Hiding / revealing, opening / closing, opening up the ‘blind’ previously derelict building.

MA_ID 15, 16, 17, 18, 19, 20: Sahar Youssef. The Engine building redesigned as a small community film house for documentaries, films, short films, produced by independent producers or in collaboration with the Museum of London and local artists / communities.
The Engine building redesigned as a gallery with transformable interior. The folding 'ribbon' becomes a display element, seating, circulation, and links the various areas of the gallery.

North Elevation
Scale 1:50

Ground Floor Plan - Gallery
Scale 1:50

Displayz
Blocked

Single structure with different surfaces
Adding transparency to the solidity of current building

Scale - 1:100

INTERPRETATION OF THE ARTIST'S WORK

CASTED PLASTER MODELS
MA_ID 48, 49: Sophie Savvedou, Dina Husam Jameel Al-Qusous, Esra Tekagac
MA_ID 50: Birte Gural, Fatima Zahra Hadi, Felicia Ivanescu, Gamma Thakkar, Ishita Pathak, Parisa Oreizi, Sahar Youssef, Yuvraj Singh Panwar
MA_ID 51: Esra Tekagac
MA_ID 52, 53: Dina Husam Jameel Al-Qusous, Esra Tekagac, Chitra Rathak
MA_ID 54: Gamma Thakkar, Chitra Rathak
MA_ID 55: Students after the rehearsals with the Hackney Pirates
MA_ID 56, 57: Students received their Civic Engagement and Volunteering Platinum award
MA_ID 58, 59: Students in the wood and metal workshops; designing and making one to one details; group project by Birte Gural and Esra Tekagac; sketches and drawings by Esra Tekagac
MA_ID 60, 61: Students in the wood and metal workshops
MA Professional Landscape Architecture

MA PLA, PG Dip Landscape Architecture, MA PLA (Conversion) 1 & 2

Dr Bridget Snaith CMLI Programme Leader

The MA Professional Landscape Architecture programmes at UEL span practice and academia, investigating landscape at all scales. We are firmly grounded in professional practice. We are taught by practitioners, work on live projects with real clients, address current issues, and include work-shadowing placements in our programmes.

At the same time, we require a rigorously critical and creative outlook. We push our students to challenge accepted norms, and their own assumptions about what landscape is, what nature is, what beauty is, who the landscape is for, and what contemporary practice should be.

We engage with theorists, with environmental and social concerns, and we carry out our own investigations and research.

Landscape has extent in space and time. Travelling through it we are aware of continuity, and of change. Physical and social processes are at work, and we learn to read these forces and to engage with them creatively. Inevitably we bring our own memories and meanings. As landscape architects we also bring authorship, introduce new ideas, perhaps revealing for others the things we read there.

Unlike architecture, the material we build with is alive. It is the ground we all stand on, the water we drink, the food we eat, the air we breathe, our part of the ecosystem and the place where we meet each other.

Dr Bridget Snaith CMLI
The Landscape Architecture programmes are taught through design practice modules, and landscape theory modules. Theory provides an underpinning of critical thinking and professional knowledge to support the students own developing ideas explored in studio.

This year our focus was urban rivers. Our field visit took us to Lyon, a city investing in riverside public spaces, and incremental regeneration of disused industrial wharves. We were hosted by BASE landscape architecture, France’s largest landscape practice, gaining insight, through presentations and tours, of significant BASE projects, including Saone riverside walkways and Parc Blandan with its Rampart Wave.

In landscape theory we reviewed a range of contemporary approaches to river restoration and flood risk management, visiting projects across London. In studio we investigated the River Wandle, a tributary of the Thames, fifteen miles of which is rare chalk stream habitat in good condition.

The Wandle Valley though largely built, contains a fragmented network of over 40 green spaces, and 12 nature reserves, many linked by the riverside Wandle Trail. It is a landscape with a rich history, vulnerable ecology and hydrology, but with significant capacity to support a growing population as green infrastructure.

We worked alongside the Wandle Valley Regional Park Trust, who are developing new models for coordinated management of some 900 hectares of landscape space across four Borough boundaries. WVRPT aims to provide environmental benefits, support sustainable economic growth, and build social capital and resilience for its growing communities. In term 1 Masters year students undertook landscape scale assessment of the valley across Wandsworth, Merton and Sutton, developing strategies for future greenspace and urban intervention in key locations.

In term 2 both years came together to imagine future developments for the river and adjacent communities at Colliers Wood and Poulter Park /Mill Green in the context of London’s predicted population growth and climate changes - increased flash flooding, reduced water supply, increased heat, and uncertain food security.

"...it was necessary to think of a ruse, a way to take control of this site, and to begin its transformation..."

Michel Desvignes, on Lyon, Intermediate Natures (2009)
Previous Page: L1 Y1 student Jon Diss Vision for increased biodiversity and community facilities at Poulter Park

Semester One, in ‘Place Poem’ Year 1 & 2 students identified modelled and drew ‘words’ in the landscape of Morden Hall then visualised proposals:


Right: Term 1 MA/Year 2 Landscape Planning Masterplan L7 Designations as part of Landscape Character Assessment report, Panna Elek, L8 Masterplan Colliers Wood, Mat Dagorn-Proctor
Towards Tooting

6. C21st enamel bricks, Gort Scott seating areas
7. C20th ceramic tiles, Colliers Wood Community Centre
8. C12th flint, ashlar stone and brick wall, from remains of Merton Priory
9. C19th Rural Gothic style stone carving, Christchurch
10. C20th Flint work on arch - created in the style of the original flint work
11. Portland Stone, Colliers Wood station
12. Mid C19th weatherboard house, 70 Christchurch Road
13. C19th rural gothic style wood carving, Christchurch
14. C21st engraved wooden benches, Gort Scott seating areas
15. C21st Wayfinding, cyclepath posts
16. C19th Iron cupola, Singlegate Primary School
17. Early C20th cast iron street lamps, Station Road
18. C21st floor tiles, Gort Scott seating areas
19. C21st window design with coloured panels, Colliers Wood Library
20. C21st glass frontage, Sainsburys
21. C21st cladding - Marks and Spencer

4. C20th tiles made in traditional medieval method, Abbey Mills
1. C20th English Brick Bond, Abbey Mills
2. C20th Flemish bond decorative brickwork, Singlegate Primary School
3. C19th (1897) decorative brickwork, Singlegate Primary School

COLLIERS WOOD

Materiality

CERAMIC
STONE

Landscape Architecture

Left: Year 1 Term 1, Conversion Year/ Pg Dip students developed designs for the Wandle Valley Regional Park Trust ‘front of house’ pocket park at Wandsworth Causeway where the river meets the Thames. L9 Urban orchard skate park, Caroline O’Farrell. L10 Biomes playable landscape, Louise Ferguson. L11 Occupied signs, Meg Callow. This Page Term 2 Year 1 & Year 2 students undertook mapping and analysis of different aspects of place, at Colliers Wood and Mill Green. L12 Materiality, Lisa Peachey & Jonny Williamson. L13 Lynch Analysis, Anna Peters. L15 Mill Green Historic development. Following on from mapping and analysis, students identified strategic moves for their major design. L14 Strategy for Wandle Park, Colliers Wood, Sin Yee (Miki) Wong.
Design proposals Year 1

L.16 A William Morris inspired renewal of Wandle Park Colliers Wood, Jackie Shallcross

L.17 Colliers Wood 2029, design strategy and visualization of mediterranean Rivera with colonnade referencing Merton Priory, Jackie Shallcross

L.18 Poulter Park, greater biodiversity, and increased activity for residents, Jon Daze

Right Year 2

L.19 A sustainable landscape of learning, healing, and agriculture inspired by Merton priory, Lisa Peachey

L.20 Food forest for Mill Green, Katrina Rafaj

L.21 Colliers Wood 2050 Hospital replaces superstore, Merton Priory excavated, and landscape with increased wetland to mitigate flood risk at Colliers Wood, Seire Takeda.
L.22, L.23 Merton Abbey Mills 2029-2070 Sainsbury’s supermarket retained, car park converted to cultural centre, and new park created connecting Merton Priory & Merton Abbey Mills. L.24 Cultural event centre, wetlands and urban agriculture, Karen Wong.


Study visit Lyon L.27 Rampart Wave play structure, Parc Blandan, BASE Landscape Architecture L.28 Visit to BASE office, Lyon.

Year 1 theory module L.29 Case studies: Patterns of use North Park, Queen Elizabeth Olympic Park, Meg Calow. L.30 L.31 Longitudinal planting study, planting plans, Pernille Coulthard.

L.22
Doctoral research in architecture at UEL is as transdisciplinary as the practice of architecture itself. High level impact studies that examine smart cities, and intelligent design with contextual analysis mean that we work with both the Sustainable Research Institute and colleagues from humanities. International experts in city design, moving image, sensory perception, retrofit housing, natural environment, and philosophy guide students through individually developed research projects. The intent of the doctorate is to produce high quality researchers across the different strands of the built environment, that support students’ own concerns as well as funded research investigations.

**Dr Renee Tobe**

**Christoph Hadrys**  
Title: City Book and City Wall, an Exploration of Generative Urbanism  
Supervisory Team: Karen Rainey; Eric Great-Rex

**Martyn Holmes**  
Title: Towards a new housing paradigm; does community-led housing as a participatory pathway provide the framework for a radical new housing paradigm?  
Supervisory Team: Anna Minton; Alan Chandler

**Jerushah Jardine**  
Title: Evidence for surface-pattern change in peat bogs as a result of external pressures  
Supervisory Team: Richard Lindsay; Stuart Connop; Darryl Newport

**Shaerah Jordon**  
Title: Exploring the role of Behaviour Change Interventions in the Adoption of Electric Vehicles  
Supervisory Team: Paula Vandergert; Stephanie Sandland; Darryl Newport

**Muhammed Umar Khalid**  
Title: An Investigation into the treatment and modelling of municipal solid waste incineration air pollution control residues  
Supervisory Team: Darryl Newport; Chloe Molineux; Anca Ciupala

**Charles Lawrence**  
Title: How and why science influenced the founding and structure of modern Freemasonry and why it is a perfect microcosm of the same impact on the upper echelons of society at that critical time in British social history.  
Supervisory Team: Renée Tobe; Darryl Newport

**Lukangaka Okende**  
Title: A vision for a future without slums in the redevelopment of Sub-Saharan African cities; Case study: Kinshasa, capital city of the Democratic Republic of Congo  
Supervisory Team: Debra Shaw; Bridget Snaith; Roland Karthaus

**Bertug Ozarisoy**  
Title: Optimising Occupants’ Thermal Comfort in Post-war Housing Developments in Northern Cyprus: Passive Cooling Strategies for Retrofit  
Supervisory Team: Heba Elsharkawy; Maria Segantini; Darryl Newport

**Wei Shi**  
Title: An investigation into energy consumption and lifestyles in UK Social Housing; improving retrofit delivery and outcomes  
Supervisory Team: Heba Elsharkawy; Alan Chandler; Hassan Abdallah

**Hashem Taher**  
Title: Using Urban Green Systems as an Approach for Future Climate Change Adaptation in London.  
Supervisory Team: Heba Elsharkawy; Darryl Newport

**Michael Wood**  
Title: Perceptions of noise pollution on health and wellbeing in urban environments  
Supervisory Team: Paula Vandergert; Darryl Newport; Anca Ciupala

**Fatemeh Rostami**  
Title: A Place of Culture; a narrative-ethnographic-grounded approach for analysing traditional Iranian cities Case study: Yazd, Iran.  
Supervisory Team: Renée Tobe; Roland Karthaus