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1. Thin House, Hadspen, Somerset. Design sketch by Florian Beigel, July 2007

2. Youlhwadang 02, façade model. The Art Yard Façade is enhanced by a thin tectonic relief to give civility to the public space in front.

3. Construction of Youlhwadang 02 started in May 2008 and is expected to be completed by early 2009. The yellow poster says: 'Youlhwadang - Fine Construction (Ltd.)'. Photo: Network in Architecture, May 2008



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ARU is an architectural design laboratory primarily concerned with the exploration of ideas about space. These ideas are tested in live projects. We consider these live projects to be design as research.

ARU continues to work on the design of new buildings at Paju Book City in South Korea, as built demonstrations of the urban and landscape guidelines that we made for Paju in 1999.

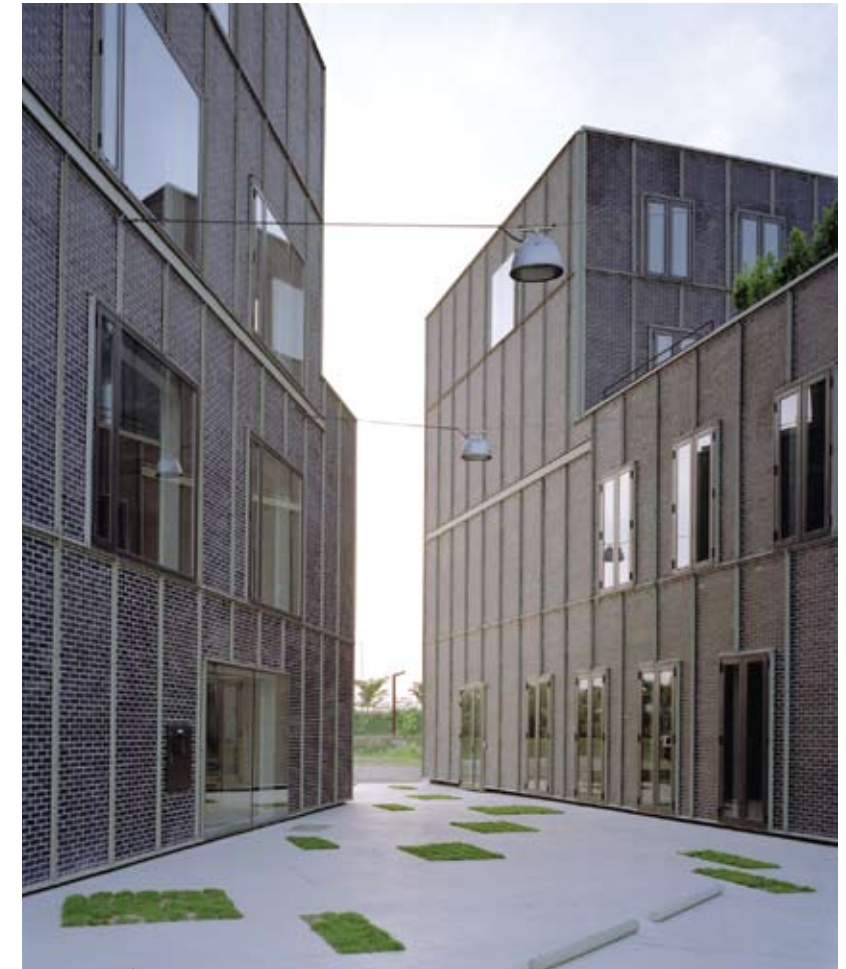
Positive People Publishing Company, completed in April 2007, is designed as a pair of related figures that frame a tapering public courtyard open to the street.

Youl Hwa Dang Phase 02, is the third cultural building designed by ARU along the same street in PajuBookCity. It is an extension of a building that ARU designed for the same client several years ago. It will house a new art and culture book hall and two apartments on the floors above. The Art Yard Façade is set back from the street to create a new public space.

Thin House will form a new building ensemble with an Old Gardeners Cottage within an 18th Century landscape in Somerset, England. This landscape is structured like a city in many respects, a quality the project aims to reveal and enhance.

The Saemangeum project is a large 400 km² land reclamation project on the west coast of the Korean peninsula. ARU is exploring ideas about a water city of co-existence.

In this and all new works, ARU continues their design research into the idea of an architecture of continuity. *What can a building do for the city?* is an essential question in these design investigations. The Positive People and the Youl Hwa Dang 02 Buildings are joint design collaborations between ARU and Network in Architecture, Seoul.



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4. *Positive People* is designed as a pair of related figures, one standing still and the other slightly turning away, forming a little public court between them. We refer to the public space as a positively charged void.
5. Photo: Jonathan Lovekin
 A 33 km long sea wall was completed in Spring 2007 to enable the land reclamation. This is the longest sea wall in the world. Photo: Philip Christou, January 2008



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Foundation Diploma

Tutors:

Pablo Gil
 Ingrid Hora
 Onkar Kular
 Marie Lund
 Inigo Minns
 Rose Nag
 Alexander Schellow
 Marloes ten Bhomer
 Paolo Zaide



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The theme for this years work starts with the premise that the architectural environment is not only defined by the physical matter in which it is embodied. On top of form and substance lies another, more intimate reality that can be described as interpretation. This perception of space is deeply personal, consisting of a constant interplay between the physical fact and a complex layering of memories, feelings and associations.

So what happens when these personal interpretations become distorted or exaggerated? When the experience of a place becomes so affected by our personal relationship to it that it becomes far removed from the everyday and rational, and slips into a subconscious world of excess, confusion and fear? This is the reality for sufferers of extreme phobias and exaggerated desires, and forms the basis of the research field for this years design project in which we ask the question: How can we as designers deal with these exceptional psychological states?

1. Nobuki Takagawa, New tree
2. Andrea Gillow Closter, lcm of Intimacy—part 1
3. Abdulqadir Hussein, Vanity unit



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We are interested in uncovering the students' personal positions, be they functional, playful, poetic or bizarre and with this in mind have defined a series of mapping exercises and building workshops to encourage an exploration of the built environment and their particular relationship to it.



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- 4. Daron Christie, micro-vista
- 5. Lex Quiambao, 'I can see you'
- 6. Andrea Gillow Closter, 1cm of intimacy—part 2
- 7. Jeannie Carr Lopez, distorted viewpoint



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First Year Collecting Curiosities

Tutors:
 Ian Ferguson
 Pablo Gil
 Timo Haedrich
 Ingrid Hora
 Joerg Majer
 Rose Nag
 David Pierce
 Juliet Quintero
 Timothy Smith
 Paolo Zaide

'Kingsland is an area that lives a shadowy existence, appearing in street names, station names and preserved on some modern maps, such as the London A-Z (2005), that valiant conserver of lost London districts. But if you were to go looking for it, you would be hard put to find such a place in modern Hackney — it appears on no signposts, such as the ubiquitous blue signs that point to more vital locales. So where has it gone?'

Students were sent off on a journey along Kingsland Road and challenged to discover tiny fragments representing activities, desires and memories. The imaginative understandings of the route and their investigations of phenomena that distinguish the moments along it, created an inventory filled with material — a collection of curiosities. The critical, absurd and fantastic qualities of this collection were captured in interpretative drawings and transformed into 3-dimensional installation pieces that collectively triggered the memory of the students' journey.

1,2. First year interventions,
Dalston displays



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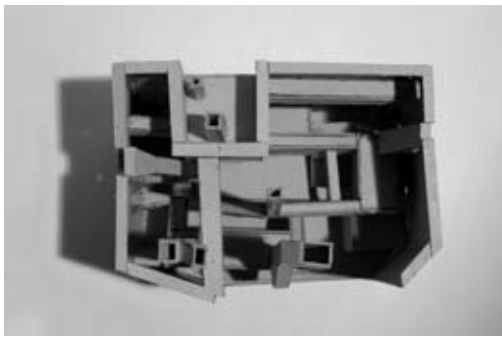
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Annex — (v) 1. to attach, append, or add, esp. to something larger or more important. 2. to take or appropriate, esp. without permission. 3. (n) a subsidiary building or an addition to a building.

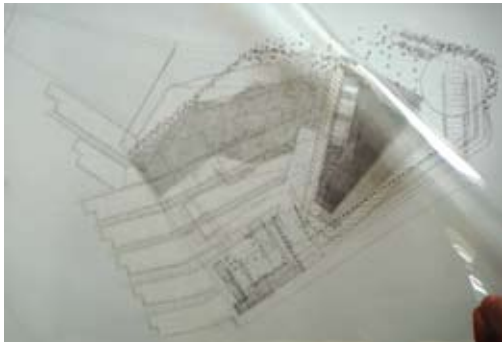
Through the making of the curiosity collection students set out to identify and to explore their own particular interests. This helped the students to develop an individual brief for a small building. An annex to Kingsland Road, an attachment to something existing, a fragment on a rooftop, somewhere between or under existing covers. The buildings developed from Kingsland Road hidden stories and reflect the route's shifty and eccentric character.



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- 3/7. Luke Royffe, pigeon restaurant
- 4. Hassan Abbas, dairy/cheese monger
- 5. John Freddy Diaz, cardboard workshop
- 6. Linda Bjorling, steam house
- 8. Robert Kwolek, silversmiths on cotton gardens
- 9. Edouard Rochet, hemp oil refinery
- 10. William Fairminer, tape studies



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First Year Part-Time

Tutors:

Chi Roberts
Rose Nag
Nikolai Delvendahl
Sarah Newine Moore

Critic:

Andy Stone

1. Chris Heal
Making Ideas
2. Francesco Farci
Visual Thinking
3. Samantha Rance
Making Ideas
4. Alan Benzie
Visual Thinking
5. Simon Campbell
Making Ideas



4

Pan 1

The part-time level one students are introduced, or re-acquainted, with the rigor and creativity of design by engaging with the difficult process of making their ideas as artefacts and making representations of their thinking as drawings.

Through the modules 'Visual Thinking' and 'Making Ideas' the basic tools of drawing and making are handled and used to explore, explain and represent aspects of our material, social and conceptual world but more importantly to critically reflect on the process of designing.

We scrutinised a collection of objects to draw out the explicit and implicit information. The qualities, properties, materialities, forms, structures, components, symmetries, surfaces and more, were revealed and interpreted to begin to describe, understand and develop our own thought processes. We also investigated the particular provenance, histories and meanings of the objects and explored ways of representing the complex relationships between the many and various aspects.

We regarded the objects as representations of groups of objects and arranged them as part of a collection. We surveyed the objects in a variety of contexts whilst being aware of how we position ourselves in this process. By proposing alternative materialities for the objects or alternative forms for the material of the objects, the viability of the object in the 'original' location was questioned. It suggested the object be 'displaced' to other locations and finally 'replaced' in a new site/context.

Pan 2

An *Inhabited wall* for music practice and performance. A *Patisserie* formed from the study of stacking, baking and smoke. A *Twisting tower* of winding stairs to view the city and voice opinion. A *Sunken theatre* inspired by a dried fish head.

The variety of the propositions from the part time studio emerges from the diverse spectrum of professions and backgrounds of the students. They come together once a week to create the atmosphere of an 'instant studio'. The full-time studio brief is adapted to their different experience of the degree course.

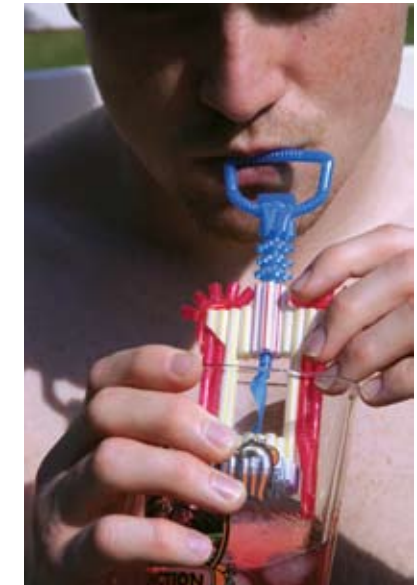
The site, on Dalston Lane opposite the new East London Line station building site, was selected for its proximity to Ridley Road market and the stories behind the colourful mural on one boundary wall. Students were asked to design a building for 'repairing or making'. This was interpreted in different ways through the preliminary mapping of the market and developed through the particular interests or expertise of each student.



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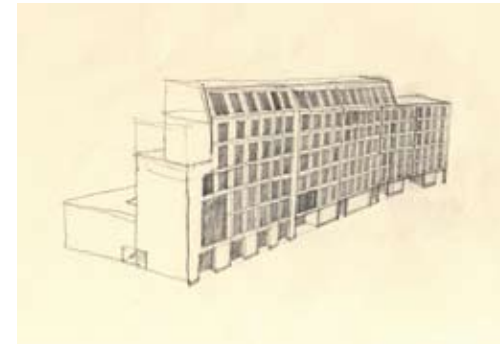
Studio 1 Hôtel

Tutors:
Daniel Rosbottom
David Howarth

Guest Tutors:
Alex Bank
Sam Casswell
David Grandorge

1. Adam Gielniak, sketch describing the hôtel as urban figure
2. Study models of the Place des Vosges and six hôtels particuliers situated in the

Marais. Their placement corresponds to the hôtels' location as depicted by Turgot in his isometric survey drawings of Paris, completed in 1739



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This year's programme has examined the typology of the hotel. In French, the word hôtel is more ambivalent than is understood from its English usage. In defining its attitude to the contemporary hotel, the studio studied the typology of the hôtel particulier, which developed in Paris during the 16th and 17th Centuries. Grand urban residencies for an emerging bourgeoisie, they imposed rational, geometrical and idealised forms onto the haphazard fabric of the medieval city. In the Marais, the Place des Vosges, around which a constellation of these hôtels gravitates, propagated such ideas at an urban scale. Ultimately this attitude to urban form led to Haussman's transformation of the city, two centuries later.

The project takes as its context the introduction of the new high-speed rail link from London to Paris and Brussels, integrating into a wider European network. In London, the move of this new service to St Pancras Station has instigated the refurbishment of Giles Gilbert Scott's Midland Hotel; at the time of its completion in 1876 this was one of the most opulent hotels in Europe. Our project is situated in the City of Paris, at the other end of the line, on a site adjacent to two major stations, Gare du Nord and Gare de l'Est. The site lies between the geometries of Haussman and the field space formed by another urban imposition, the constructed topography of the railway. Unlike Giles Gilbert Scott's hotel, our project mediates directly between the city and the space of the tracks.

This wider context extends the studio's ongoing interest in the resonances between different scales of space. The project oscillates from the scale of the room to that of the city: from the intimate space of the bed, to the public space of the salon; from the hotel as a figure within the city, to the form of the city itself.

The investigation of the room began in the reconstruction of a series of rooms discovered in paintings. Using modeling techniques inspired by Thomas Demand, students investigated spaces found in paintings by Hammershøi, Gandy and the Dutch masters of the Delft School. These studies established conversations about both the structure and the surfaces of rooms, which transformed into propositions for a Salon.

A grand public room, removed from the specificity of particular programmatic requirements, the design of the Salon focused instead on issues of form, proportion, light and material qualities. It became the catalyst for the design of the larger building, in counterpoint to detailed studies of individual hotel rooms. Third Year students have designed 100 room hotels, whilst Second Years have worked on a 10 room hotel for railway workers.

The room meets the city through the façade. Photogrammetric studies of the Place des Vosges articulated issues of repetition and variation, which were of immediate relevance to the character of a hotel façade. In focusing upon the formal character of its face, the project recalls the hôtel's role as a cultural edifice, a figure in the city.

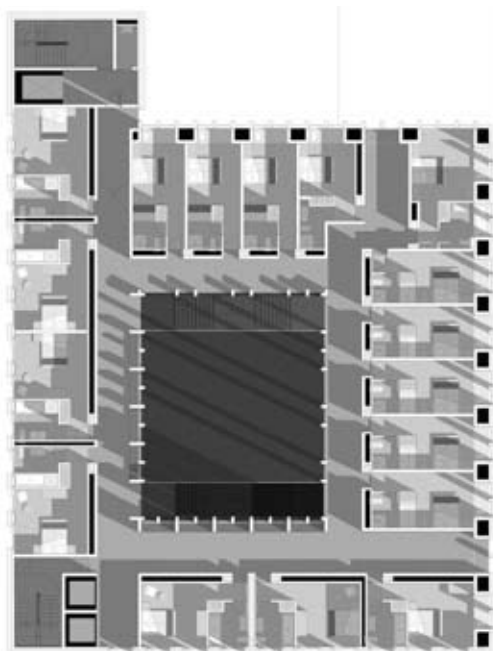
- 3. Jakob Gate and George Gingell, planometric drawing of the Hôtel de Sully, 1625
- 4. Gemma Wood, typical floor plan of the hôtel
- 5. Gemma Wood, typical floor plan of the Hôtel



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- 6. Tim Burton, a 'painted room', study model, after Emmanuel de Witte, *Interior with a woman at the virginal*, 1665
- 7. Charles Chambers, model study of hôtel room interior
- 8. Jonathan Connolly, a 'painted room' study model, after Vilhelm Hammershoi, *Woman in an interior, Strandgade 30*, 1901
- 9. George Gingell, a detail from an interior study model of the Salon, a public room in the hôtel
- 10. Jonathan Connolly, detail from a façade study model (1:20)



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Studio 2 School

Tutors:
Tom Coward
Vincent Lacovara
Geoff Shearcroft

This year we learned about schools.

“Here education is taken to mean; The process by which each child is helped to prepare itself for adult life. At present, the only thing on which experts in education agree is that some preparation is necessary. The extremes of policy now practised range from unlimited freedom for the child to a complex course of progressive instruction in which almost every hour is covered from the age of two to twenty two. Somewhere between these lies the preparation which the average citizen thinks every child ought to have.”
— *The Design of Nursery and Elementary Schools*, H. Myles Wright & R. Gardner-Medwin, 1938

1. Najat Mohamed, library, Swiss Cottage Performing Arts School
2. Christian Palmer and Maria Peralta, Charles Dickens Hall with toffee floor
3. Zeinab Rehal and Darta Viksna, model of Charles Dickens classroom
4. Zeinab Rehal, Grassy Hill Stage



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Case Study Schools

All students started the year working in pairs producing detailed spatial analysis of three London ‘case study’ schools: Charles Dickens Primary School, Hallfield Primary School and Friars Primary School. The schools were tested through the architectural devices of model, plan, section and elevation. In most cases, research couldn’t help but turn into speculation, with school hall floors turning to toffee.

A field trip to Copenhagen gave students an opportunity to experience a further set of very different case study learning environments; from Hellerup Skole to Christiania Freetown to Utzon’s Bagsværd Church.

An Extended Welcome

In a rapid design project in Semester A, all students developed proposals from a real brief for an extended entrance and reception with community and learning spaces for Charles Dickens Primary School in Southwark.

The Folly Of Learning

Second semester started with an urban scale study of Swiss Cottage – focussing on its unique collection of institutions, activities and communities; from smokers’ corners to new luxury apartments to Sir Basil Spence’s library.

Second years finished the semester developing proposals for a ‘Folly of Learning’ for Hampstead Theatre. Somewhere between a cricket pavilion, a ‘classroom of the future’ and an outdoor theatre, the folly is an imaginative new learning space for the Theatre that also acts as billboard, inviting conversation between institution and community.

Through School Academy

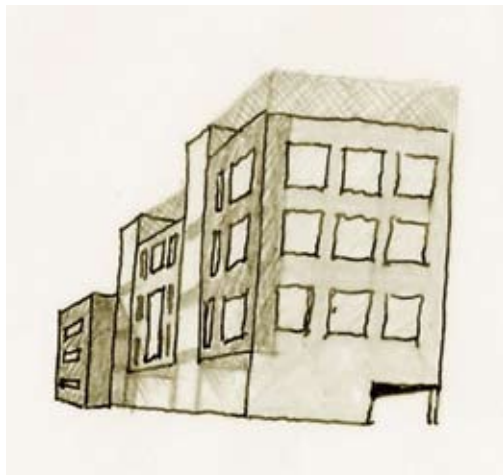
Meanwhile, with Hampstead Theatre as their hypothetical client too, third years designed single form entry ‘through-school’ academies on a constrained urban site close to the theatre. Students investigated ways of challenging the UK’s conventional subdivision of education in to infant, junior and senior – and in to subjects, classes and streams – by providing one through-school for 5 to 16 year-olds. What kind of architecture fits a new kind of learning?



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Studio 2's year of propositional research broadened the students' understanding of the design of learning environments. The work forms a partial essay in the shape that schools take, charted against the continually reforming context of welfare and pedagogical policy in the UK.

Thanks to: Jaime Bishop, Jon Buck, Matthew Butcher, Dominic Cullinan, Carl Fraser, Hareth Pochee, Otilie Ventiroso, Martin Waters. Special thanks to Christina Godiksen



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- 5. Maria Peralta, Three Towers Academy. Inspired by the growth of children, this school translates the traditional British system of primary, junior and senior education in to three interlinked towers. Where the towers meet, shifts in architectural scale provide spaces of exchange, circulation and negotiation.
- 6. Najat Mohamed, courtyard, Swiss Cottage Performing Arts School. Infants, Juniors and Seniors are arranged around a shared central learning courtyard.
- 7. Linda Mirtcheva, Backstage Academy. Studying becomes a performance, expressed and experienced through architectural composition. Activities are encouraged through suggestive spaces. 'Backstage' describes everything that is a 'preparation for performance'. These areas pop out of the external façade of the building, making the backstage public.



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Studio 3 A Bank in Maidenhead

Tutors:
Matt Barton
Frank Furrer

Collaborators:
Peter Beard
Roz Diamond
Tom Emerson
Mia Frostner
Andreas Furrer
Bernhard Furrer
David Grandorge
Adrian Jones
Simon Jones
Hans-Jürg Eggimann Adam Khan
Brad Lochore
Will Muir
Rose Nag
James Payne
Jon Shanks
Peter St John
Rasmus Troelsen
Peter Zumthor

The students of Studio 3 designed bank branches for the suburban town of Maidenhead. Collaboration with both architects and individuals from other artistic practices was central to the intellectual and creative development of the studio's work.

The year began with studies of three buildings in London: Congress House, The Camden Arts Center and The National Theater. Under the heading 'Looking and Representing' we made hand printed black and white photographs, 1:20 interior models and 1:1 drawings.

We traveled to Switzerland and were given incredibly privileged access to towns, settlements, buildings and ateliers. From the town of Bern and the settlement Siedlung Halen we traveled East to Graubuenden. We stayed in the Thermal Baths in Vals and saw a variety of buildings including the vernacular architecture of the Val Lumnezia. The trip ended with a major retrospective show of Peter Zumthor's work in the Kunsthau Bregenz.

On our return we went to Maidenhead and began a research project in collaboration with a young graphic design practice called Europa. We collated this research in an edition of 25 hand bound books which served as a collective resource for the subsequent work.



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1. Kamal Shah, photograph of Maidenhead High Street

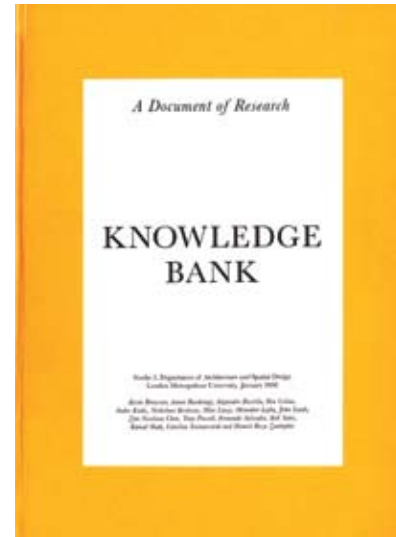
The theme of 'Looking and Representing' was followed by 'Approximation' and finally 'Resolution'. Our idea was to use models and verbal description to approach the design of a building, thinking simultaneously about atmosphere and structure. From our research we were aware of the functional demands of the programme but wanted to begin with a physical proposal before testing its organization.

We used large scale drawings to investigate spatial and contextual relationships; interior models to give a sense of scale and atmosphere and 1:1 drawings which try to make an equivalence between materials and their representation.

We started the year with Peter Smithson's polemical statement, 'Architecture is not made with the brain'. On reflection we feel that the best work has supported this, with making coming before theorizing.



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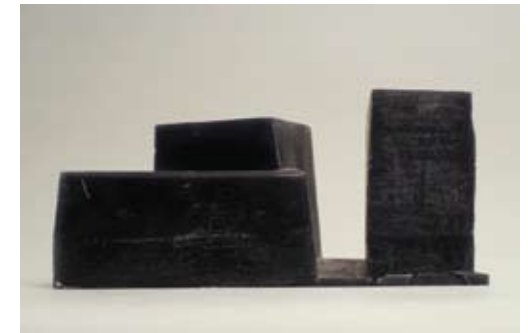


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2. Anton Burdeinyj, interior model (1:20), Camden Arts Centre
3. Europa and Studio 3, front cover, *Knowledge Bank*
4. Kevin Brewster, elevation (1:100)
5. Max Lacey's 1:100 model
6. Caroline Svennerstedt's 1:50 model
7. John Laide, model (1:50), photograph by David Grandorge
8. Monether Lafta, 1:1 detail



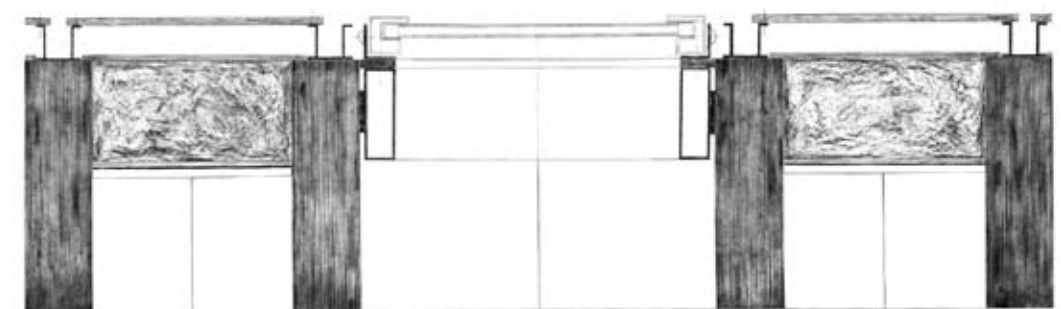
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Studio 4 Constructed spectacles

Tutors:
Paolo Zaide
Sabine Storp



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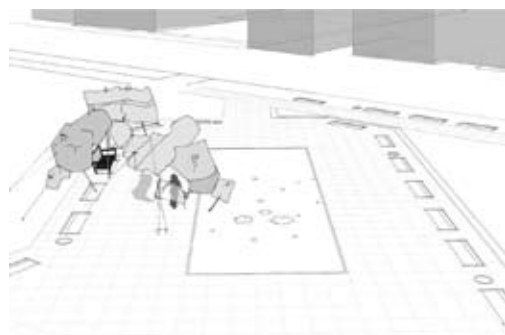
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In the opening sequence of the 1956 movie 'The Man Who Knew Too Much', Hitchcock stages the assassination of a spy in the Djemaa el Fna market of Marrakech. The market's name means Assembly of the dead in Arabic. Contrary to this, the square forms a stage set for different protagonists: during the day crowds gather to watch a play of acrobats, story-tellers and magicians that by night transforms into a performance of flickering lanterns and savoury mist.

Our starting point for the year was the spectacle. We were investigating the notion of architectural space as a field of events and sequences. This suggested that places and buildings are never still but constantly in a state of flux defined by economic exchange, cultural shifts and changing climates.

Through a series of projects, spectator and spectacle, students took a close look at the shifts and movements somewhere in London (traces of forgotten spaces, snapshots of contemporary life, an overlooked space in the city, a space trapped within a split second, a space unfolding in a rhythm, the imperceptible space of an encounter, an intermittent space). A series of projects were developed using film material or a vessel of projected narrative to define their individual interest and to form a distinct architectural brief.

The Final Project took us to Marrakech, Morocco. Projects were sited in the gap of the real and imaginary, between fact, myth and speculation. Observing that spaces have never been static, changes are the key condition for the variety of proposals developed in the studio 4 this year.



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"Local Marrakeshis, eager to guide the uninitiated through the medina's labyrinthine souks, refer to the space in English simply as 'Big Square', but the Djemaa el Fna isn't a square in any European sense of the word. Emerging from one of the narrow alleys to the north or west into its vast expanse gave me the sense that I had been flushed through a great flume into an eddying torrent of humanity: The Djemaa el Fna is an eruption of multiple human spirits, vivified over the course of its daily cycle by a tumbling assortment of acrobats, juice-sellers, snake-charmers, story-tellers, monkey-pimps and meat-grillers, crooks, beggars, drummers, donkeys, cars and carts.

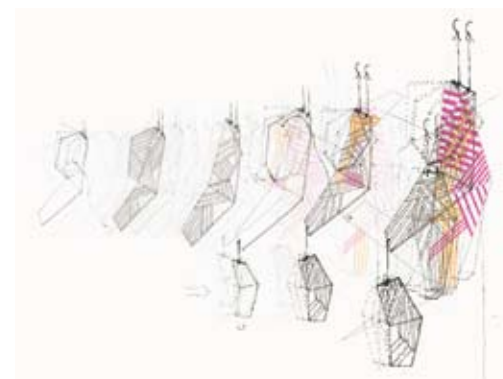
As a tourist in Marrakesh I was always semiconscious of the collusion between us as foreign observers and the locals we observed; of our strange role in creating and sustaining the landscapes, situations and lifestyles we appeared, superficially, to be merely witnessing. Nonetheless, walking in the medina it is possible to plunge 'authentically' from century to century within the space of a few steps. I saw skilled basket makers working in a manner unaltered since the time of the Almoravids (who ruled the city during the course of the 11th and 12th centuries) and observed a second later rooftops coated by a thicket of satellite dishes, each a simulacrum of some object of contemporary desire"

— Ben Farnsworth, Real time, 18 February 2008

Thanks to: Dimitris Argyros, Jacki Chan, Pascal Bronner, Ed Farndale, Maxwell Mutanda, Corinna Thielen, Peter Szepaniak, Patrick Weber



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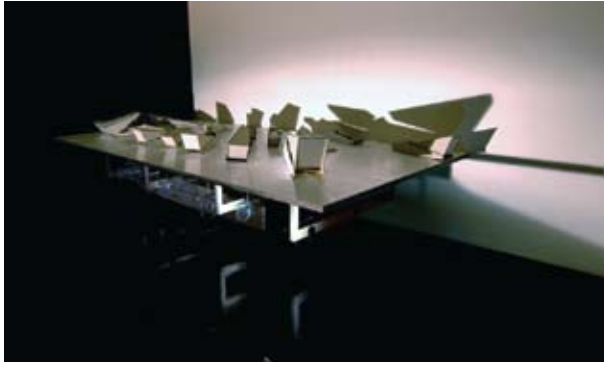


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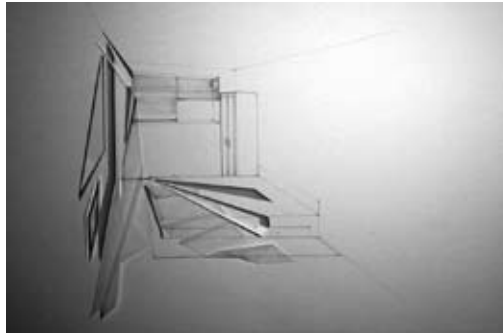
1. Rebecca Fode, Laundry At Night
2. Myrabel Menis, 'Veil theatre'
3. Ben Farnsworth, Djemma El Fna Hamam
4. Viktor Westerdahl, temporary structure
5. Rebecca Fode, 'Frogs legs'
6. Rebecca Fode, 'Irritation'
7. Marie Kozjar, 'Moments'
8. Marie Kozjar, perception cast



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- 9. Sinan Pririe, 'Tweaked'
- 10. Dean Myers, 'Gardenshed'
- 11. Bogna Sarosiek, 'Shadow Transformation'
- 12. Bronwen Loftus, 'Flux'
- 13. Asia Bartkowska 'Music theatre'



12



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Studio 5 Social Gravity

Tutors:
David Kohn
Emily Greeves

Client:
Pablo Flack, *Bistrotheque*

Consultants:
Acoustic Engineering
Stuart Colam, Arup Acoustics
Structural Engineering
Steve Baker, Alan Baxter & Associates
Environmental Engineering
Jane Jackson, Max Fordham LLP
Restauranteur
Pablo Flack

Critics:
Hermann Czech
Christophe Grafe
Silvia Ullmayer
Florian Zierer

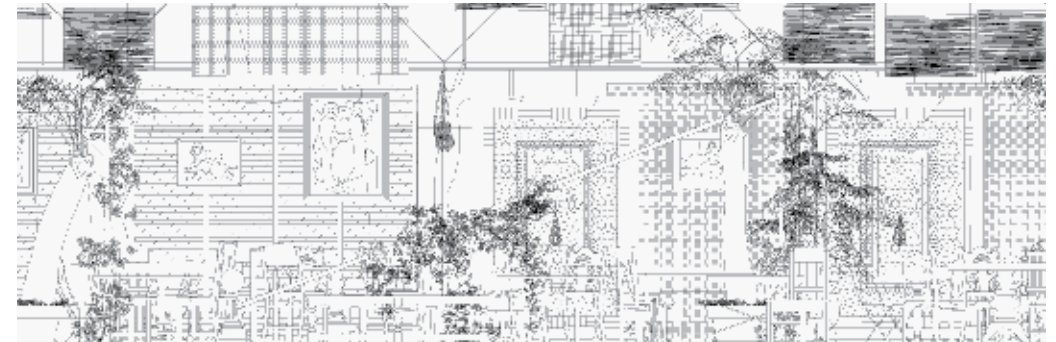
As London changes, its public spaces and social character are under constant negotiation. There is an ever-present need to redefine our collective ambitions for the public realm and how they can be realised materially. What form should a contemporary architecture take that is able to establish and maintain a sense of belonging to the city first and foremost and to the world of commercial private interest second?

In this context, the unit studied restaurant design. The year began with detailed surveys of several exemplary London restaurants and bars, The Wolesley, *Bistrotheque*, *Petersham Nurseries* and *Gordon's*. We then began to develop a restaurant brief from first principles by designing a meal in an open space, from the menu to the seating arrangement. Following a field trip to Vienna, proposals were developed for a site in Soho.

Restaurants usually occupy existing buildings. Therefore, designing new restaurant structures presented an unusual challenge. What should a restaurant façade be like? Does the building's structure enable or hinder particular table layouts? Consequently, can an intimate dining experience have a spatial impact on the city?



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- Research
- 1. Elodie Drissi, sketch, *Palmenhaus*, Vienna
 - 2. Michal Oglaza, survey drawing, *Petersham Palmenhaus*, Richmond, *Petersham Nurseries*

Throughout the year we discussed Austrian architect Hermann Czech's advice that a good restaurant should not be noticed but remembered. An even greater challenge then, to create a memorable background to a meal enjoyed. The role of the architecture might seem tautological at first, background and memorable seeming irreconcilable ideas. Consequently, the project requires a subtle, complex, irregular and possibly absurd response from the architect.



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Designing a meal
 3. The Representalists: a guerilla restaurant made of tape, National Theatre environs
 4. Autumn celebration: a meal to celebrate autumn, Hyde Park

Exterior studies
 5. Elodie Drissi, polychromatic facade
 6. Paul Little



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Interior studies
 7. Paul Little
 8. Elodie Drissi
 9. Peter von Essen

Site plans
 10. Paul Little
 11. Peter von Essen
 12. Alex Thomalla
 13. Civita Halim
 14. Stephen Kennelly
 15. Mette Soerenson



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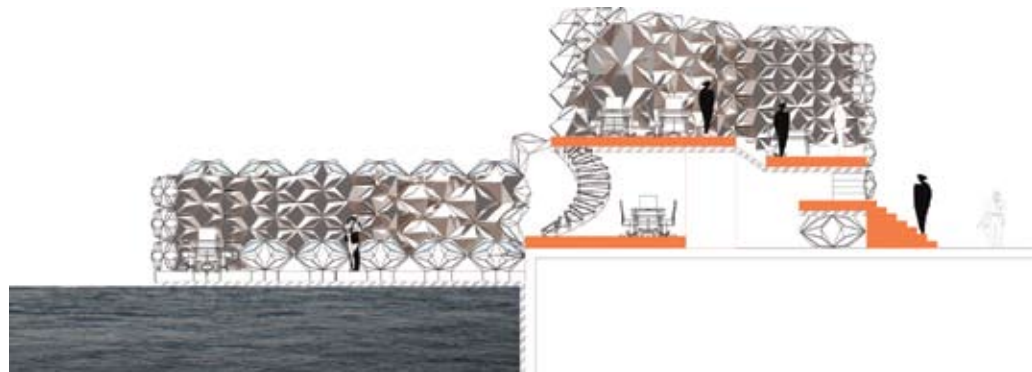
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Studio 6 Entertaining London — The Riverside Enjoyment...

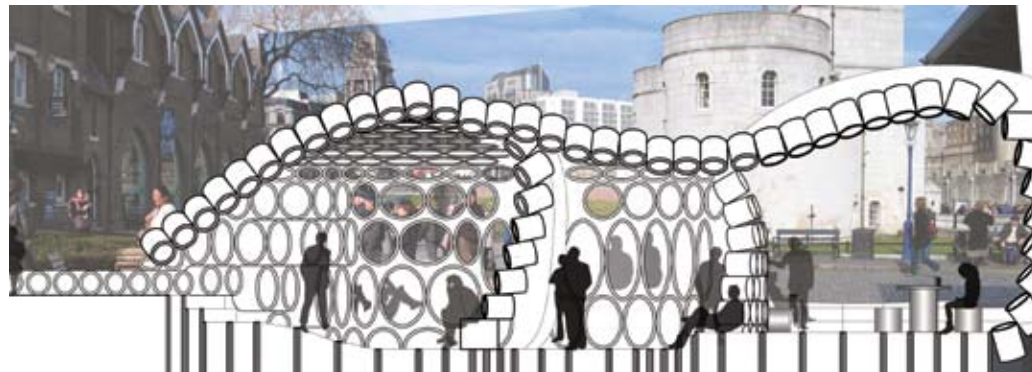
Tutors:
Denis Balent
Andrew Yau

You can play beach volleyball on a sandy riverbank next to a palm tree in a pot if you are in Paris, or you can enjoy a late evening fashion show next to the Tiber River if you stay in Rome. — What if you are in London, and what does the River Thames have to offer?

“The Thames retreats to expose hundreds of meters of beach twice a day up and down its length. Below the level of the roads, sounds of the traffic are filtered and the acoustics offered up by the banks echo seagulls instead. The most inland tidal sandcastle building site, the foreshore is London’s underexploited playground.”
—Reclaim the Beach



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2

London is a unique European capital city. Not only is it one of the most intensified and diversified cities, it is one of the most entertaining too, full of events and inspirations. However, it seems the role of the River Thames has always been downplayed. This year, studio 6 looked into the opportunities in transforming London with the touch of leisure and enjoyment along the river Thames.

The Thames Foreshore or the Upper Pool of London is the stretch of river along London Bridge to Tower Bridge, which has been well known for its historical presence as well as its affiliated spontaneous events. There have been summer festivals, music and feasts in the past. The Frost Fairs in the winter of 1683–84 belong some of the best documented events.

Studio 6 investigated the complexities of the site and potential impacts of the proposed interventions. The students explored the collaborative phenomena in contemporary architectural design and tested collateral behaviour in their works.

The students visited Barcelona or Brighton and formulated a palette of initial ideas. They have advanced their design in Tower Foreshore in London investigating new architectural possibilities in working with component-based projects testing the potentials in responsive and performative behaviour in design.

Studio 6 would like to thank:
Eduardo De Oliveira Barata, Jonas Lundberg
Hugo Mulder (Arup Advanced Technology + Research), Nathan Wheatley (Buro Happold),
London Metropolitan Works

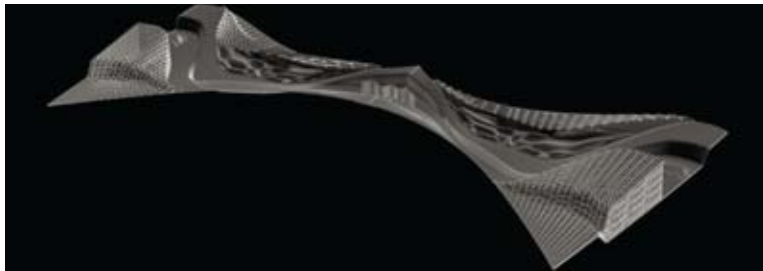
1. Lida Neishabourian, banking/exchange
2. Gabriel Lee, solar charger/ café
3. Todor Demirov, gallery/ broadwalk



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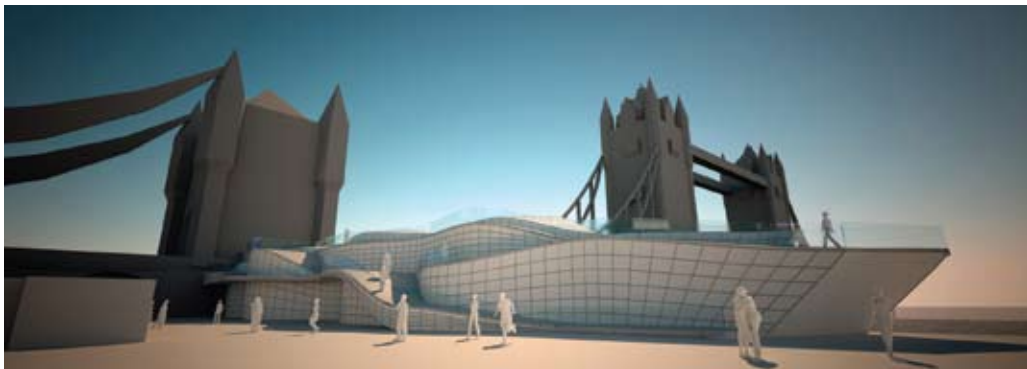


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- 4. Aris Theodoropoulos, newsagent/bookshop
- 5. Wei Hou, beachhut/sundeck
- 6. Chris Fulford, gallery/terrace
- 7. Christine Wong, hotel/gallery



7

Studio 7 Architecture of Rapid Change and Scarce Resources

Tutors:
Robert Barnes
Annika Grafweg

By engaging residential communities in conversation between architect and user, establishing a contemporary discourse around their changing physical and cultural landscapes, the studio enables design projects to be provoked by encounters between designers and their clients.

During the academic year and with a field trip in November 2007, the studio investigated illegal settlements in the Kalyanpurii, Jilmil Industrial area and Sundra Nagri areas of Delhi east of the Yamuna River. The illegal settlements were either spaces adjacent to earlier resettlement schemes which were filled with the overflow from these schemes, or in the case of Jilmil Industrial Area, vacant plots undeveloped by the factories and warehouses built between the Grand Trunk Road and the Delhi to Calcutta Railway line.

These mostly single storey, brick, back-to-back rooms straddling winding pedestrian lanes are home to desperately poor workers, lacking sanitation, adequate clean water, health and education facilities. These developments are all around 20+ years old and - although established - do not have any proper status within the Delhi 2020 master plan. Designated 'JJ Camps', they appear as blank areas on the Eicher Map of Delhi (the A-Z equivalent), in stark contrast on Google Earth where they appear as the most densely occupied areas of the city.



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- 1. Put Verit Veliquissim Dignissi.
- 2. Per Sequam, Quam, Sum Vullaor Iure Facip Ea Facing Ea Acil Ipassi Blamet
- 3. .Dolor Sum Zzriliqui Tio Do Ea Feuisl Et, Si Te Tatue Feugait, Suscipi Smodolor

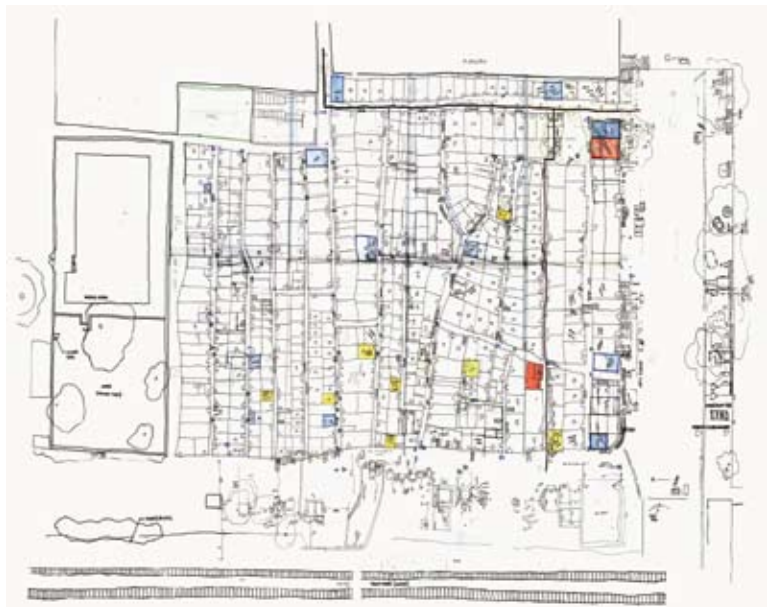


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- 4. Se Duipsum Dolore
Consequametperos autet,
secte magnim aliquis
- 5. Quipis Nosto Et La
Feugait El Utat. Oborem
Dit Pratperos autet, secte
magnim aliquis
- 6. Wisl Ullaor Sit Utatum
Zzrit Adio Commoloreet
Iureperos autet, secte
magnim aliquis
- 7. Moluptat Vullan Vellesectet
Augait Velesed Delesseniat
Volor Sisi.
- 8. Obore Feu Feuis Dolore
Ming Et Ulputpat Accum
Velendiam Quisci
- 9. Ulputpat Accum Velendiam
Quisci Imibh esed
dolorperos autet, secte
magnim



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Each of the settlements studied are distinct in character, culture, history, and urban grain. By surveying the physical landscape and consciously interacting with local people, students built a physical and cultural picture of each settlement. Student proposals have grown out of these investigations. In the illegal settlements priority has been given to upgrading rather than resettlement and thus methods of phasing and decanting the local population gradually and sensitively during the process has been paramount.

Prior to the November field trip, techniques of investigation together with designing with loose fit and green technologies at community level were practised in a preliminary project based in Bethnal Green.

In summer 2008 and continuing throughout the following year, a live student project will start to improve educational and health facilities in a series of 10 quarries, Mumbai.



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Studio 8 A Palace of Projects

Tutors:
Daniel Serafimovski
Adam Khan

Contributors:
Nada Prlja
Thomas Goodey

Consultants and Critics:
In London
Phil Christou
Alan Conisbee
Pierre D'Avoine
Max Fordham
David Grandorge
Ioana Marinescu
Rose Nag
Andy Stone
Tyron Zall
In Split
Igor Caljkusic
Carlo Grenz
(Carlo Grenz Foundation),
Ana Grgic,
Ivica Mitrovic,
Mirko Petric
Snjezana Perojevic
(Research Center for Mediterranean
Architectural Heritage)

One House, One City

Studio 8 continued this year with its research and proposals for the Diocletian Palace in Split, Croatia. This complex urban context, configured by the dense medieval city that evolved over time within the walls of a fortified Roman Palace, remains the heart of modern day Split. A lively dialogue of coexistence – of layers of history and of modern life – provides the potential for continuous change and for contemporary spatial interventions to contribute towards a strategy for the future evolution of the palace / city. This is currently a topic of much debate and social dispute amongst its citizens and policy-makers. The studio has been developing proposals for a 'Palace of Projects', a growing archive / museum of architectural projects for Split – both 'Built, Unbuilt and Unbuildable'.* This public building for the display, study and storage of drawings, models, books, documents, photographs and films related to the history and architecture of the city itself – aims to create a dialogue between its past, present and future. It arises from the need to house and make publicly accessible, the contents of several existing archives that currently are in 'private' hands.

* The title of a book by architectural historian Robert Harbison.



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Two Journeys

The programme illustrates the studio's underlying interest in the enigmatic qualities of museums, archival spaces and reading rooms; the qualities of 'internalised' spaces. We started by studying the hybrid world of Soane's Museum in London, developing models and detailed drawings of selected spaces.* Our theme for an 'architectural archive' is inspired by the spirit of Soane's museum, as well as by Brodsky and Utkin's nostalgic project for a 'Museum of Vanished Houses', and Ilya Kabakov's utopian 'The Palace of Projects'.

During our trip to Split, visits to two archives, the contents of which were documented, together with surveys of a series of sites within the Diocletian Palace, formed the foundation for the development of students' projects. We also collaborated with architects, designers, sociologists and members of staff and students from the Architecture School and Fine Art Academy in Split. A series of dinners, walks and seminars served as an introduction to the complexities of this city and its contemporary issues.

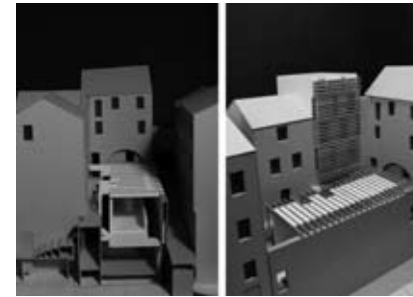
* Drawings adopted the representational technique described by Robin Evans as 'The Developed Surface', in his essay of the same title.

Thirteen Ways*

While designing new spaces for this city, we referred to Nolli's map of Rome, Robert Adam's survey of the Diocletian Palace from the 1760's, and to Aldo Rossi's observations about Split in 'The Architecture of the City'.** These references, and various other precedent studies, formed the basis for research about the relation between exterior and interior space, public and private space, old and new, and the temporary versus the permanent. Students have developed proposals with an infrastructural approach, offering new / appropriated public spaces and buildings characterized by a civic quality, urban generosity and an inherent adaptability to the changes of use over time. Each project responds to the 'as-found' properties of the individual sites; their spatial, material and figurative qualities. Each project reflects a personal interpretation of what a 'Palace of Projects' might be. A selection of the students' work will become the basis for a publication and an exhibition in Split in autumn, 2008.

* 'Thirteen Ways' – another book by Robert Harbison, that borrows its title from the poem 'Thirteen Ways of Looking at a Blackbird'.

** Aldo Rossi: 'Split discovers, in its typological form, an entire city. From here it follows that the single building can be designed by analogy with the city'.



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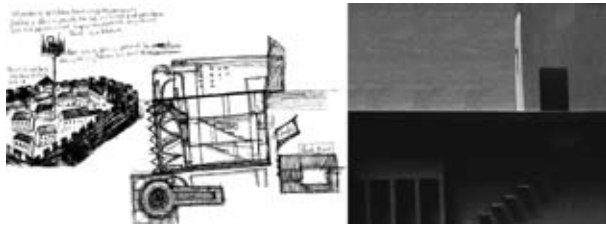


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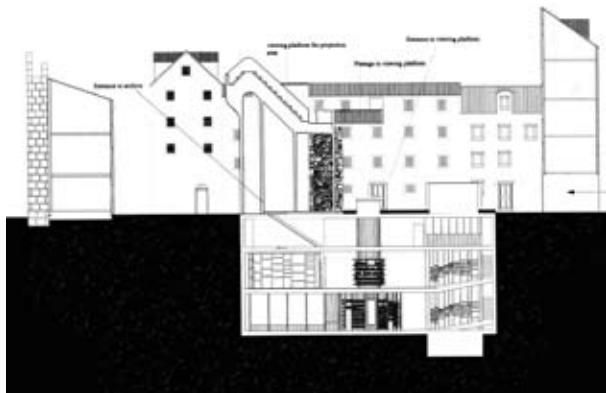


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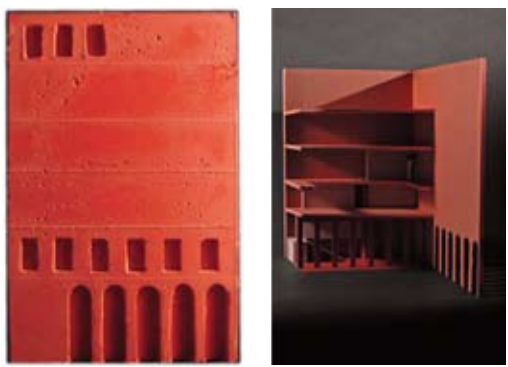
1. Viktoria Kovalevskaya, 'Tower house', charcoal drawing
2. A view of Split and a model of Split in a painting by Girolamo De Santacroce
3. Studio 8's 'Archive' of Architectural Models
- 4&6. Valerio Fornasini, 'Void space' project, 1:50 site model showing the proposals' vertical and horizontal 'infill' volumes
5. Valerio Fornasini, 'Void space' project, 1:25 interior model showing the archive / study spaces below the hanging gallery space



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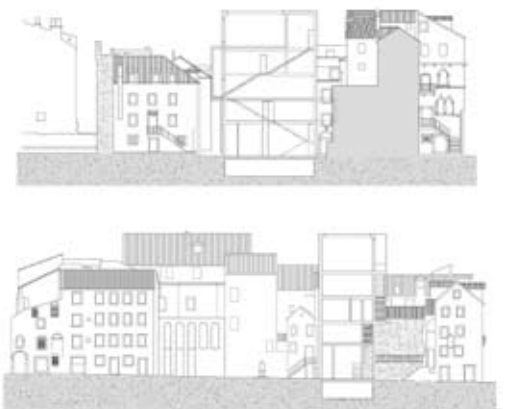
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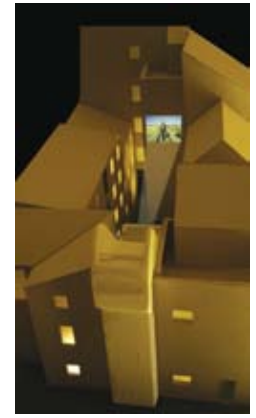
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- 6. Briony Clarke, 'Ghost house' project. Conceptual and sectional sketch; conceptual model showing descent into archive space.
- 7. Briony Clarke, 'Ghost house' project. Section through courtyard showing the subterranean archive and stiletto shoe-shaped structure providing a space at roof level.
- 8. Briony Clarke, 'Ghost house' project. Site model showing insertion of rooftop viewing platform.
- 9. Agata Podgayna, 'Red palazzo', cast model study for red concrete facade and a 1:50 model of volume/interior
- 10. Agata Podgayna, 'Red palazzo', sketch models of staircase and archive spaces
- 11. Agata Podgayna, 'Red palazzo', contextual sectional drawings

Studio 9 Interior Architecture Private Exhibition – Public Living

Tutors:
Nerma Cridge
Tania Lopez-Winkler
Sophie Ungerer

Studio 9 encourages a constant questioning of pre-existing definitions of Interior Architecture. Our students' projects aim to demonstrate that this discipline has the potential of containing the most creative aspects of several other related disciplines such as product design, scenography, art and architecture. Thus, we believe that the focus of the design enquiry has to continuously shift in between the intimate space of the interior and the public space of a city.

Traditionally, the architectural objects dealing with living and monuments are, respectively, 'houses' and 'exhibition in public spaces.' This year Studio 9 work explores and challenges the boundary between the living/house as interior-private and monument/exhibition as public-exterior. The projects aim to question apparent opposites: fragment/whole, inside/outside, public/private, temporary/permanent with the notion of *boundary* as the initial basis.



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- 1. Jolita Prusaityte, construction sequence of 'Beehive structure'
- 2. Jolita Prusaityte, 'Doll's house – living within miniature square', Nelson's Closet Collage, bringing Trafalgar Square elements into proposed student living units

1. Point of View - any where in London
 This project deals with relationships between the viewer and the view — and how the framed view creates a fluid boundary between an exterior and interior. The main elements and principles identified in the framing process were introduced into the ‘Inhabited Forest’ project, taking them as starting point for the creation of an inhabitable structure.

2. Inhabited Forest - Larrasoña, Spain / Hampstead Heath
 Located in a series of specific sites in San Sebastian, Spain and Hampstead Heath, London this project worked with real clients, the artists Federica Tavian and Gonzalo Laborra, and their brief to design an ‘inhabitable sculpture’. The project sets up the idea of living in/ with a monument and explore issues of verticality/horizontality, fragment/whole, individual/society, inside/outside, materiality and sustainability. The point of departure in questioning these apparent opposites is the domestic space as a series of dispersed, temporary, fragmented elements and activities instead of a singular complete object.

3. Private exhibition, Public living - Trafalgar Square, London
 The projects required proposals to create exhibition and living spaces in Trafalgar Square. Some of the questions being explored in the design proposals include the very definition of a public square, the status of the citizens as opposed to the tourists, the relationship between the co-existing public exhibition and private living space, and even the consequences of consumerism and globalization. This is how the boundary of the inside/outside and private/public becomes traced, altered, blurred and ultimately erased.



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- 3. Rebecka Haymoz, portable student housing units, collage
- 4. Antonio Maggi, ‘IN-OUT project’, layered section/ elevation
- 5. Antonio Maggi, ‘IN-OUT project’, elevation west Georgian theme facade
- 7. Sophie McDonagh, ‘Trafalgar Square: a bird’s life’, conceptual collage
- 6. Malgorzata Roczniak, panoramic perspective
- 8. Golnaz Alavi Tabatabai, water exhibition perspective



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Studio 10
[Title]

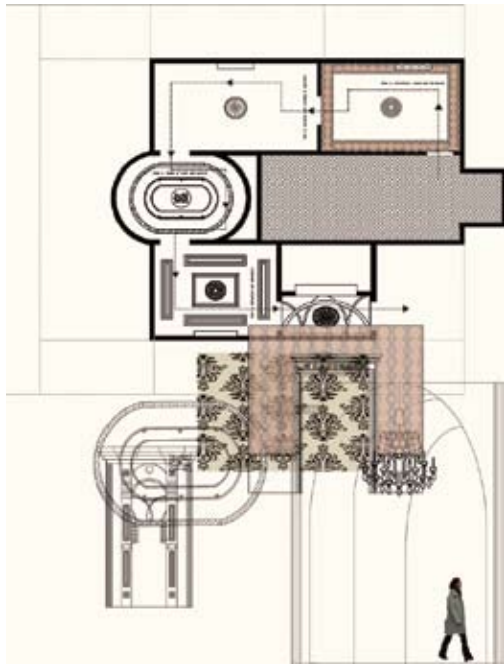
Tutors:
Catrina Beevor
Nicola Murphy

Studio 10 has concentrated on the fundamental discipline of Interior Architecture and thus has explored how to make internal environments that support and provoke everyday life in rich and compassionate ways. Our site for the year's work has been Chamberlain, Powell and Bon's heroic Barbican Estate.

After an initial project for an outdoor kiosk there, the students identified and recorded sequences of internal spaces in two very different buildings - the Wallace Collection in Manchester Square and Erno Goldfinger's house on Willow Road - and examined how linked rooms can sustain alternate uses and atmospheres. We looked at threshold, detail, decoration, construction and furniture.

These recordings of sequences of once-domestic spaces were then plundered and re-interpreted first as proposals for designs of cabinets for the storage of life's necessities and then as propositions for one-room living in a given location within the Barbican Estate.

The second semester countered our erstwhile concern with the nature of private space by consideration of civic amenity. With further ideas and inspiration from a visit to Le Corbusier's Unite d'Habitation in Marseilles, we returned to consider what a public room might be, particularly in the context of the Barbican megastructure? By suggesting that it is to the Barbican as a whole what a drawing or living room would be to a single house, our final project project built on the studio's previous work on the sequencing of domestic space and its ceremonies. The public room(s) the students have proposed are sited in the airspace above the Barbican's Brandon Mews (currently disfigured by a 1970's brown polycarbuncle). This space links easily to the main podium level of the Barbican and is also within the principal public courtyard of the Barbican, a dramatic 'amphitheatre' which makes the site a natural focus point and a great place for the collective social life of the Barbican residents to take place.



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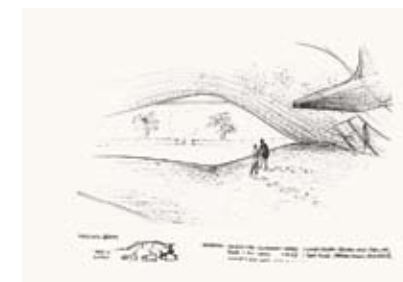
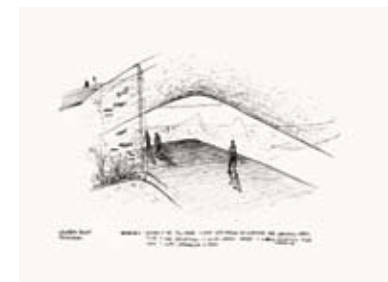


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1. Maria Lundstrom, Wallace Collection, record of spatial sequence
2. Adela Stasova, public room, Barbican, part of imagined sequence of spaces
3. Nadine Schuy, public room, Barbican, imagined sequence of spaces
4. Maria Lundstrom, public room, Barbican, model

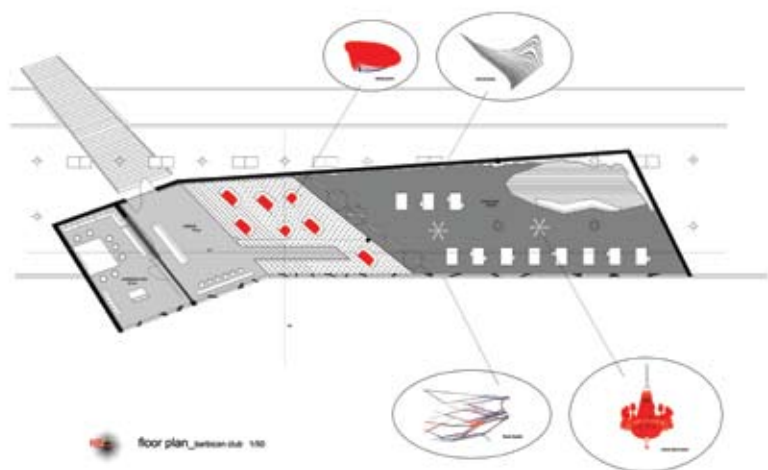


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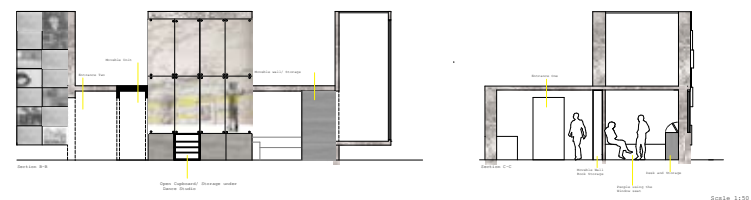
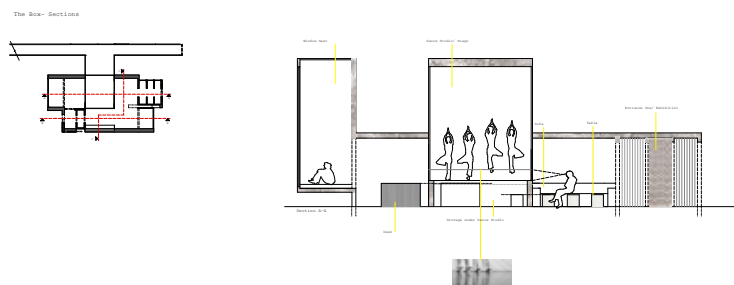
- 8. Nyasha Woodley, public room, Barbican; aerial view of Brandon Mews
- 9. Christian Litz, public room, Barbican; floor plan
- 10. Maria Lundstrom, public room, Barbican; sections showing proposed sequence of spaces



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Unit 1

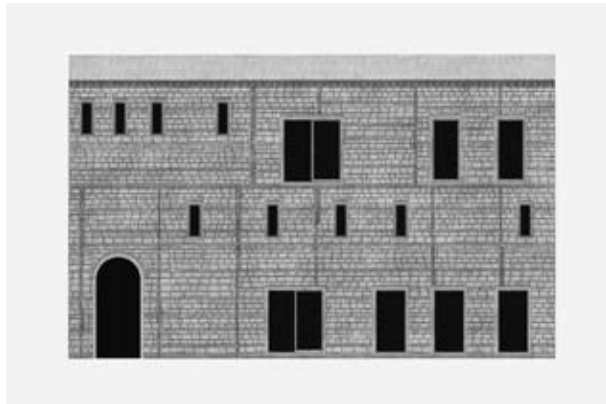
Landscape As City

- Land Rooms And City Rooms

Tutors:
 Florian Beigel
 Philip Christou
 (Architecture Research Unit)



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This project is intended to offer a critical proposal for a new city-landscape, a new urban form, by designing for an extended community with a broad social mix on sites where new buildings are usually forbidden. It is intended to be an exemplary exercise to demonstrate viable alternatives to current planning practices that encourage building only within existing local population centres. The intention of the landscape as city project is to imagine a dispersed densification of the land, providing for a greater number of people to live and work on the land.

We are working with concepts of space, doing design as research. In particular we are caring for the ideas and quality of spaces in the city. We are asking ourselves: What can buildings do to give quality to public space? How can the intervention be an improvement and a compliment to the character of the historical setting?

We have tried to remind ourselves of the notion of the memory of landscape in city spaces. This has provided a useful support in the designs of students who could see this memory of landscape, and have been able to make excursions into pre-city time. Land cultivation patterns that have turned in time into human settlements have been studied. This could be regarded as the origin of a city.

Working inside or in the vicinity of an architectural archaeology, such as a ruin of an ancient abbey, students have designed a city catalyst. Students began by carefully studying a number of places of this kind.* They then examined the potential of these architectural witnesses of time for generating new spaces and new uses. Some imagined this to be a farm, or a new town in the grounds of a former country estate, or a partial inhabitation of a historic ruin.

After visiting Hadrian's Villa near Tivoli in Italy last November, students chose one of the following sites to work with:

- Fountains Abbey, North Yorkshire
- Wimpole Hall, Cambridgeshire, with farm buildings designed by John Soane
- Hadrian's Villa, near Tivoli, Italy
- The north bank of the Thames River (facing towards the Tate Modern) between the Thames and St. Paul's Cathedral

Within sites of this historical and cultural importance, the design proposal is formed by the way one draws both the natural and cultural topography and the ancient structures. The way one visualises the site is an important initial part of the design process.

The most successful projects make an architectural proposal that reinforce or intensify an already existing topographical feature (such as a ridge, or a valley) to form the basis of a new city structure. It is important to realise that city structures are not determined by programme or use. They can accommodate many different activities, functions, or programmes. City structures can accommodate future changes that were not yet known when the urban landscape design plan was made.

FB / PC May 2008

Florian Beigel and Philip Christou are working on design research projects in the Architecture Research Unit within the school.
<http://aru.londonmet.ac.uk>

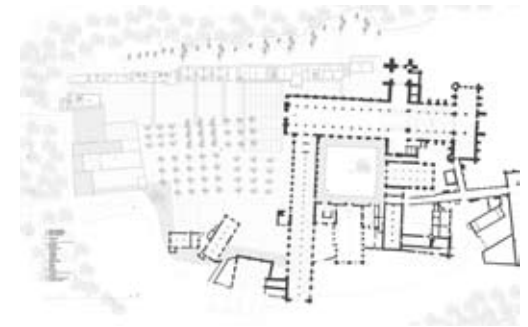
* "Landscape as City" is a book of city origin studies by Diploma Unit 1 students at London Metropolitan University. Edited by Alexander Gore, Paul Rawson, Nicola Read, Matt Whittaker. Introduction by Florian Beigel and Philip Christou. Published by Architecture Research Unit, London, Jan. 2008, 142 pages, 14 colour pages, 296mm x 240mm, ISBN 798-0-9544484-5-5. (A limited number of copies are available to purchase at: <http://www.waterstones.com/waterstonesweb/displayProductDetails.do?sku=6258668>



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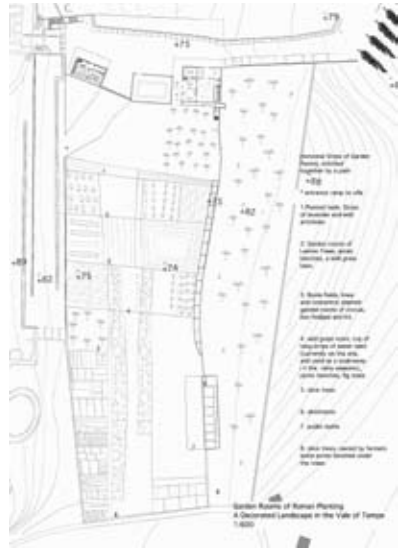


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1. Robert Mc Cluskey, Fountains Abbey. Making a ruin datum at the river edge.
2. Tom Bates, Fountains Abbey, south courtyard elevation
3. Fountains Abbey, A new paved terrace along the foot of the cliff face provides an infrastructure for future buildings
4. Alex Gore, extension of public space at Fountains Abbey, Yorkshire
5. Alex Gore, extension of public space at Fountains Abbey, Yorkshire
6. Awot Kibrom, a view from the ruin of Fountains Abbey to one of the new buildings
7. Awot Kibrom, first steps towards the densification of the grounds and ruined buildings at Fountains Abbey, Yorkshire



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- 8. Anna Page, Hadrian's Villa. Plan of land room in the 'Vale of Tempe'.
- 9. Dingle Price, sketch. Reconstruction of Hadrian's Villa according to archaeological research.
- 10. Dingle Price, Hadrian's Villa, Tivoli. The new city figure, ancient and new structures drawn together.

- 12. Dingle Price, Hadrian's Villa. View from Tivoli of the new city with Rome on the horizon.
- 11. Hadrian's Villa. In the foothills of Tivoli, garden and urban building facades address the 'hortus' land room in the 'Vale of Tempe'.



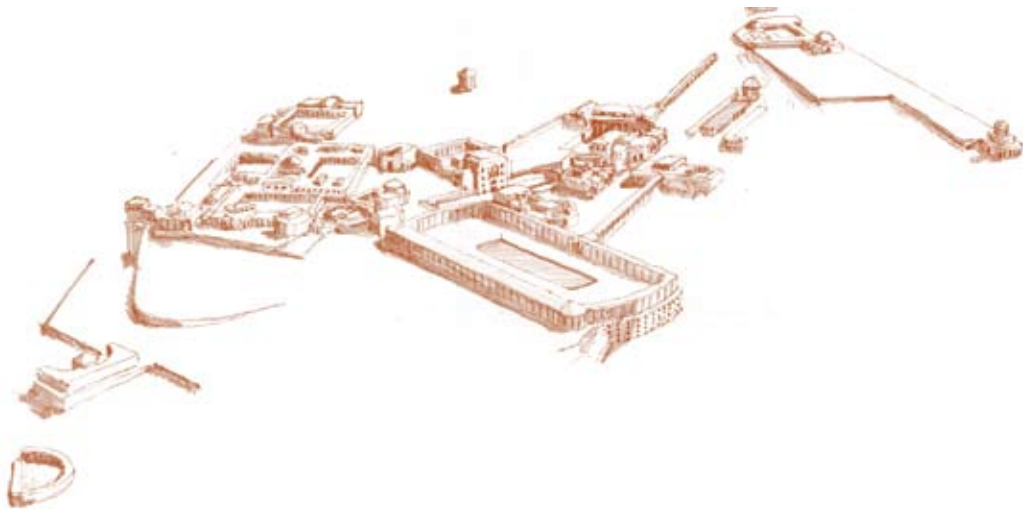
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Unit 2 The Space Within and Between

Tutors:
Rik Nys and
RU2 Cuba projects

1. Ian Smales, light, space and structure
2. Charlotte Mockridge, montage, shade and shadow
3. Site meeting with Cuban representatives and students



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"The Locus is a relationship between a certain specific location and the buildings that are in it. It is at once singular and universal." — Aldo Rossi, *L'architettura della Città*, 1966

As in previous years, the unit is interested in what we call 'the geology' of cities and ancient sites. Departing from historic stratification, we adhere to cultural sustainability while adaptation to current needs and modern briefs remains at the core. We continue our research on specific materials and respond to particular environments with affordable 'low-tech' solutions. Social preoccupations, environmental concerns and technological constraints underpin decision making, while both light and atmospheric conditions aid with form making.

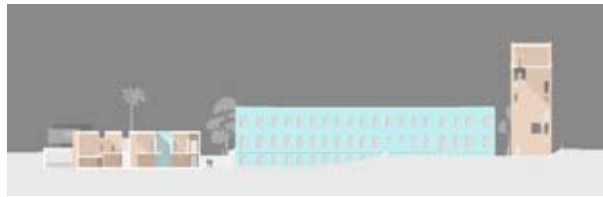
All three sites are in the city of Sancti Spiritus, in the province with the same name. We have been collaborating closely with our Cuban counterparts, which include students of the architectural department of the neighbouring province of Santa Clara and professors of the future architectural school in Sancti Spiritus.

The projects – a vocational school for construction, a pre-university school, and a conference centre for sustainable research for the university – have been established with the University José Martí Pérez, the local heritage commission, the city of Sancti Spiritus and the ministries of Education. All programmes are to be constructed in the foreseeable future and the briefs and proposals will be further developed with the mayor stakeholders.

- 4. Giuseppe Messina, site observation, vocational school
- 5. Francesca Giannuzzi, section, conference centre
- 6. Alessandro Milani, conceptual and comparative models of the 'Casa del Faun' in Pompeii and the proposed conference centre
- 7. Alec Borill, model of internal space, vocational school
- 8. Julian Merrill, casting the light



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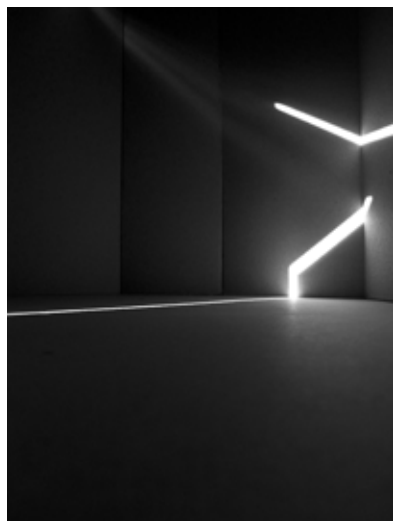
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Collaboration between the Universities of Sancti Spiritus and Santa Clara in Cuba and the London Metropolitan University:

Dr. Ing Osvaldo Romero Romero, *CUJM, Vice rector*; MsC. Arq. Eugenio Domínguez Prez; MsC. Lic. Elba Ferrer Lorenzo; MsC. Lic. Osmani Pérez Fardales; MsC. Lic. Marla Antonieta Jiménez Margolles, *City Historian*; Arq. Vivian Dorta Rodríguez; Arq. Mayra Pérez Martín, *Planning* Ing. Manuel Marrero, *Soil Investigations*; Arq. Abdel Martínez Castro; Ing. Olga Lidia Bernal Mayea, *Provincial President of the National Union of Architects and Structural Engineers*.

Contributors:

Alessandro Penna; Matthew Philips; Alex Arestis; Anne Markey, *Dir. ASD Projects office*; Rik Nys, *Director Research Unit RU2*; Max Fordham OBE, *Environmental Engineer*; Alan Conisbee, *Structural Engineer*; Carsten Vellguth; Thomas Goodey; Matthew Barton; Timothy Smith; Marc Raymond; Holy Westley; Robin Monotti; Charles Barclay

With the support of:

Dr. Rodolfo Alarcon Ortiz, *First Deputy Minister for Higher Education*; Brian Roper, *Chancellor London Metropolitan University*; DrC. Manuel Guillermo Valle Fasco, *Rector CUSS (CUJM)*; H.E. Rene Mujica Catelar, *Amabassador to the UK*; Mrs. Silvia Blanca Nogales, *First Secretary for Scientific and Cultural affairs*; Steve Dove, *Principal Policy Adviser, London Metropolitan University*; Prof. Robert Mull, *Head of the department of Architecture and Spatial Design, London Metropolitan University*



12

- 9. Ilgi Karaaslan, light study, resin model
- 10. Developing prints on site in Cuba
- 11. View of Sancti Spiritus
- 12. Nick Bristow, model, pre-university school

Unit 3 Big surprise

Tutors:
Judith Lösing
Julian Lewis
Dann Jessen

Consultants:
Ashley McCormick
Andy Greig



1

If you go down to the woods today...

Bostall Woods in South East London is surrounded by stretches of terraced housing and a suite of high street centres that serves its inhabitants poorly. This metropolitan open land covers an area of ground larger than Regents Park.

Almost nothing happens here. The myriad of terraced streets of housing set around its edges offers no interaction in terms of use or even views. And yet the condition that results is strangely generous, being open and loose in structure, and a compelling alternative to the dense urbanism fixated on town centre living and artificially mixed uses.



2

The unit has employed documentary, research, discussion, speculation and imagination to understand the nature of these locations, and how to work with the place. We have worked with artist Ashley McCormick to research activities, uses, preferences and wants. An interest in the edges of places has led us on our unit trip to Rome, to see the Via Appia and the Olympic Village. A seminar with Fred Manson, Ken Worpole and Robert Mull has helped to understand the role of the woods in a London wide context. Generating a focused and productive conversation has been a key part of the year's work.

In the second semester, each student has set their own objectives for proposals which involve local re-structuring to enhance the place without erasing valuable qualities. Existing constellations of use, and the buildings and spaces accommodating them have been closely examined, imaginatively understood, and added to.



3

1. Peter Hall. Through taking photographs of Bostall Woods and following the picturesque landscape hunters method of positioning and editing out people, cars or anything else that might spoil the picture, an alternative view of these metropolitan woods was obtained.
2. Aya Okada. Sketch exploring relationship between Shooter's Hill, Abbey Woods, Thamesmead and River Thames, and a possible green cycle route.
3. Seminar in the Hayward Gallery with Ken Worpole, Fred Manson and Robert Mull.
4. Peter Hall. Before and after watercolour studies of a college building as a figure on the horizon of Bostall Woods.



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5. Johnny Lung, Lesnes Abbey Farm. To create new spatial relationships, land is reconfigured into plots of various sizes in accordance to their related use. Some spaces are more generous, e.g. the grazing paddocks, where others are much smaller and intimate, e.g. courtyards. The plots have been given names that derive from the history of the abbey as well as others that are more farm related.
6. Johnny Lung, axonometric drawing of new farm around Lesnes Abbey.
7. Michael Na, Abbey Wood Community Library sits on the edge of the woods and between the high street and the flyover, mediating the space between these three conditions.
8. Christopher Storie, sketches of folly and its relation to Lesnes Abbey ruins and the existing ornamental gardens.

Unit 4 Urban Ecologies II: Parametric Morphologies

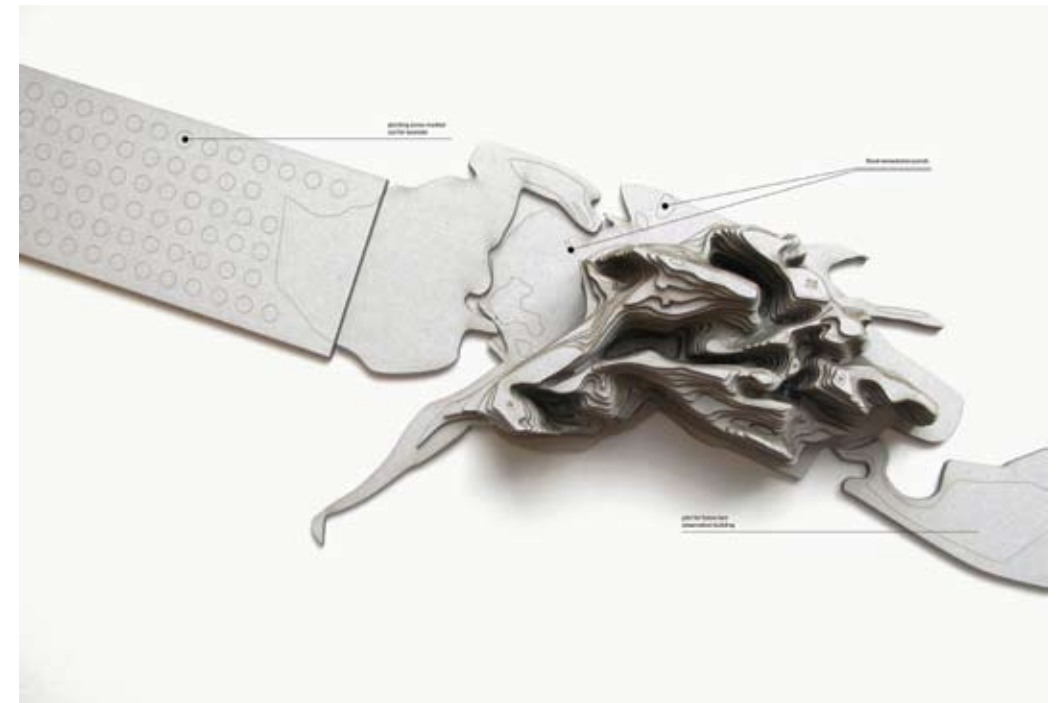
Tutors:
Steve Hardy
Jonas Lundberg
Eduardo De Oliveira Barata
(Urban Future Organization)

The Prime Minister recently announced that annual UK housing targets would rise from 200,000 to 240,000 new homes a year. However, a primary concern is that many of the new market homes are built on brownfield sites that are typically located in floodplains. A study by the Department of Trade and Industry (DTI) and the Foresight Future Flooding report provide an analysis of flood risk in the UK and claim that the cost of future damage could total from £1bn and increase to £20bn a year by the year 2080. Rather than work with real design changes to our iconic dwellings in these potentially hazardous zones, according to the LTGF and the Stern Report, we continually over-invest in long-lived, high-carbon infrastructure & mitigation systems. As architects and design researchers faced with these flooded environments we should be investigating locally-driven, design changes that enable, challenge and fundamentally adapt the structures we inhabit.

1. Chris Robeller, intellishade
2. Lizzie Ruinard, beehive



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This year Unit 4 examined the single family terrace house and the atypicality of a typical floodplain development in the UK. The unit accepted the need for a radical typological and morphological change in how these buildings meet the ground and hence interface with the floodplain. Alleviating direct ground contact with living space could potentially save billions of pounds in future damages and fundamentally readdress the spatial and typological configurations of the dwellings. Working between the master plan and the individual housing unit, we investigated arrays of homes along a proposed street and the associated potential of parametric modulation within this series. We considered the qualitative effects and sociological affects of these serial modulations and explored the internal differentiation and spatial individuality that can be grown, or bred, through the differentiation of the serial parameters.

Unit 4 continues to experiment with digital design tools and techniques that allow multiple iterations of a concept to be examined within given social, political, urban and economic contexts. They look specifically at generative, associative and parametric modelling techniques which aim to develop and formalise the relationships between multiple constraints and variables within the complex patterns of urban ecologies. In contrast to the dominant use of computers as a type of digital pencil where preconceived ideas are entered into a computer program, rendered and detailed, Unit 4 embraces a more cyborgian design process. These processes aim to reveal design potentials found within systemic and rule-based logics of digital design techniques.

Steve Hardy, Jonas Lundberg and Eduardo Barata are all members of Urban Future Organization, an international architecture office and design research collaborative. They were awarded the RIBA Part II Tutor Prize in 2003. They have lectured and taught extensively internationally. Urban Future Organization has won a number of international competitions and has exhibited its work at the Venice Beijing & Beijing Biennales.



3. Chris Robeller, interior material system
4. Chihming Huang, array
5. Yin Ho, river view
6. Yin Ho, typology
7. Marcos Z Lopez, roofscape
8. Marcos Z Lopez, landscape

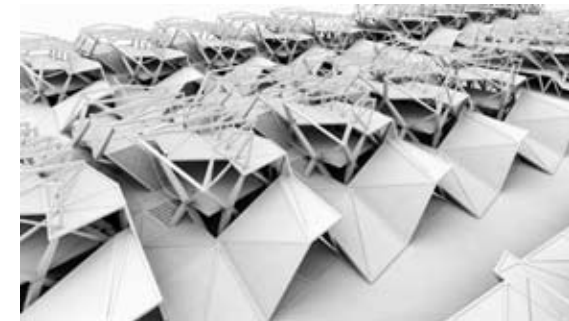
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Unit 5 Fluid

Tutors:
Steve McAdam
Christina Norton
Angelika Lienhart
Natalia Alonso



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57	58	59	60
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65	66	67	68
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81	82	83	84
85	86	87	88
89	90	91	92
93	94	95	96
97	98	99	100
TOTAL = 34			

CONVERSATIONS | OBSERVATIONS



2

1. Kat Davis, 'Youthtalk'. Local youths fess up on gangland culture (later plotted and mapped)
2. Tabitha Pope, 'Ballooning', Balloons fitted with powered LED's were distributed through letterboxes with an invitation to meet the

students and talk about the playground insitu. Balloons were inflated with helium at the event as an enticement appealing equally to kids and 'vicious teenagers'. (with Kat Davis, James Nichols, Fungling-Ngan, Vicky Loh and Sadiqa Jabbar).

Design

This year the unit pursued three interwoven projects, each evaluating and extending architecture's intrinsic public and social dimensions. The first project - Building a public - explored ways in which designers, users and stakeholders could shape a dynamic that would properly inform design intentions and build 'ownership' as a basic generator of the civic, social and spatial values associated with public space. This was anchored by a live project for the design of a playground on the Isle of Dogs.

The second project - Building in public - called for the detailed design of a playground for the Timber Wharves estate in the Isle of Dogs in close collaboration with residents, children and various stakeholders. The design was approached through four competitive groups of students, who each elaborated a project through participatory processes and design values defined through the first project. The client, users, stakeholders and mentors selected what they considered to be the best design scheme through a series of events in mid November in which just under 800 local people were involved. The selected design was subsequently developed further by 4th year students, who also pursued detail design refinement through the ATA 'Prototyping' Module. The project secured planning permission in February 2008.

The third project - A public building - asked the fifth year and MA students to outline, programme and design clear 'public realm' projects for the Isle of Dogs drawing on their intense understanding of the area's particular and curious situation, and first hand experience of the difficulties associated with contemporary public space. The propositions could meld architecture, landscaping and civil engineering to define these new territories. Fourth year students were asked to pursue similar objectives, but only to concept design stage, having spent further time developing the playground project.

Mentors and friends

During the design process the unit has been assisted by Wolf Mangelsdorf, Jim Fleming and a group of graduate engineers at Buro Happold, and equally by Mark Gillingham, an Associate at landscape architects Gustafson Porter. We are greatly indebted to them for their help and support. We would also like to express our thanks to those who agreed to be our 'Mentors' and who each delivered a talk on participatory design or the public realm and later attended a design crit:

David Barrie, *Channel 4 TV producer and regeneration consultant*
Dr. Paul Brickell, *Urban/Community Regeneration Expert, Director, Leaside Regeneration*
Clare Cumberlandidge, *Cultural Planner, Director, General Public Agency*
Jim Fleming, *Engineer, Buro Happold*
Mark Gillingham, *Landscape Architect, Associate, Gustafson Porter*
Manu Luksch, *Artist, Ambient TV*
Wolf Mangelsdorf, *Structural engineer, Group Director, Buro Happold*
Lucy Musgrave, *Community Regeneration, Director, General Public Agency*
Martin Orton, *Media and Engagement, Director, Bold Creative*
Stephen Thake, *Policy/Community Regeneration/Reader in Social Policy. LMU*
Prof Jeremy Till, *Architect /Author/Teacher, Head of Architecture, Sheffield University*
Greg Villalobos, *Media and Engagement, Director, Bold Creative*



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3. 'The urban theatre' Concept design by Linda Gustafson, Michael Tarring, Phoebe Braidwood and Caroline Khoo. Planning application drawings and risk assessments by all dip 5 members. Further development and detailed design by all 4th year students. The rig supports play and props and offers the possibility of impromptu configurations and inter-agency curation of events (drawing by Michael Tarring).

4. Linda Gustafson, 'Circus school', site plan. The circus school is contained in a large, floating structure anchored to a new river bus landing. It will inject a new dimension of life onto the tired streets of the Isle of Dogs, and some badly needed humour.
5. Linda Gustafson, 'Circus School', elevation



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6. Michael Tarring, 'Bridging the gap'. The scarcely used expanse of the Millwall Docks are brought back to life with layered bridge connections and floating islands sporting sport facilities, landscaped decks and the odd cafe.

7. Niko Lutener, 'Intensified park', park masterplan. The Mudchute park 'offer' is both intensified and protected through installing a ring of facilities around the park. These respond to the high density developments proposed further north and make use of existing institutions, infrastructure and topographical features.

8. James Nichols, 'Lido 2.0'. An array of servers, those invisible agents of today's on-line public realm, provide a suitable degree of irony and the necessary heat to keep the lido waters usable all year. The lido fills an old lock space beside the Thames.

9. Kat Davis, 'Carnival HQ collage'. The new HQ, a battery to charge the streets, is located on the site of Price's Fun Palace in a kind of pier structure reminiscent of Klimt and the constructivists.

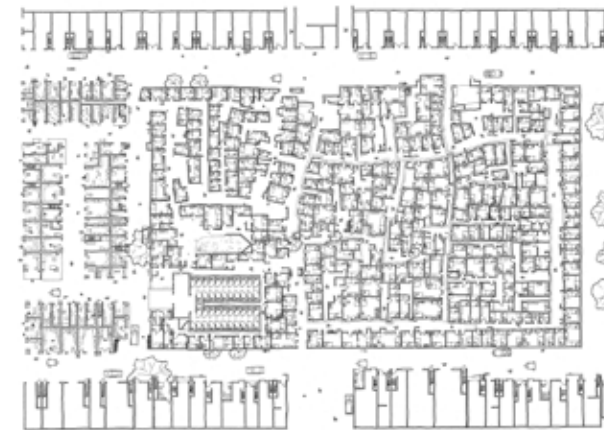
Unit 6 Architecture of Rapid Change and Scarce Resources

Tutors:
Maurice Mitchell
Sumita Sinha
Francesca Pont

By engaging communities of occupants in everyday conversations in space and time so as to evoke in contemporary discourse their changing physical and cultural landscapes the studio enables people provoked projects by design.

This academic year, during a field trip in November, the studio investigated illegal settlements in the Kalyanpurri and Jilmil Industrial areas of East Delhi as well as another contrasting site surrounded by crumbling Havellis (closely packed urban courtyard town houses) in Old Delhi.

The illegal settlements were mostly spaces left over from earlier resettlement schemes which were filled with the overflow from these schemes. Built defensively around the time of the Sikh riots in 1984 these mostly single storey, brick, back to back rooms straddling winding pedestrian lanes are home to desperately poor workers, lacking sanitation, adequate clean water, health and education facilities.



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1. Nicolas Maari, Kalyanpuri site survey. This survey was carried out by 12 students over two weeks as part of their Delhi field trip.
2. Amelia Rule, Kalyanpuri Bazaar street plan. This busy street is the only through road. The narrow street is dominated by the active women of the settlement, washing clothes, chatting with neighbours whilst watching the everyday activities around them.

These new 'organic' settlements are a counterpoint to the other site which is a gap in the tumbledown Mughal Old City, layered with history, picked over by goats and hovered over by doves and stringed kites with its brick and stone walls framing dusty views reminiscent of an orientalist 19th Century colonial painting. This site, alongside the main bazaar street connecting Delhi Gate with the Jama Masjid is home to two of the fifth year schemes.

Each of the settlements studied are distinct in character, culture, history, and urban grain. By surveying the physical landscape and consciously interacting with local people students built a physical and cultural picture of each settlement. Student proposals have grown out of these investigations. In the illegal settlements priority has been given to upgrading rather than resettlement and thus the method of decanting the local population gradually during the process has been paramount.

Prior to the November field trip, techniques of investigation together with designing with loose fit and green technologies at community level were practised in a preliminary project based in Bethnal Green.

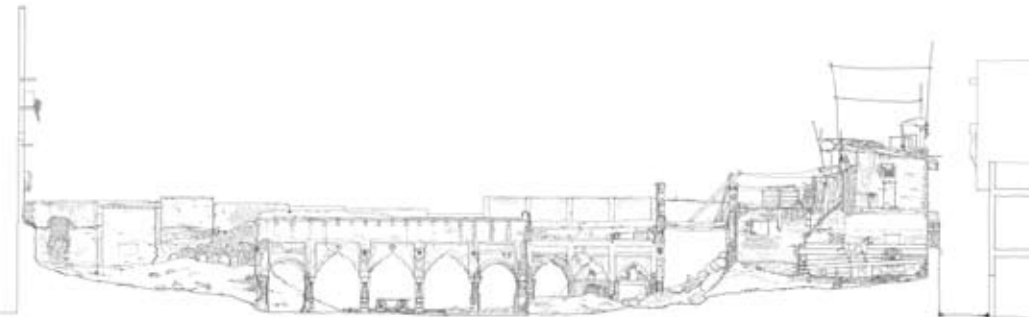
Starting in summer 2007 and continuing throughout the year a live student project to improve sanitation in Kuchpurra, a village in Agra, provided material for an exhibition of work to inform the RIBA visit in October 2007 and precedent for future live projects planned in the area for the coming year.



3

- 3. Yougesh Bhanote, sketch of the mat maker
- 4. Shamoan Patwari, existing elevation of old Mughal pavilion in its setting
- 5. Azedah Mosavi, elevation of proposed communal courtyard
- 6. Nisha Kurian, section showing biogas cooking system in Sarita's Kitchen and Kalyanpuri Women's Tribunal Meeting House.
- 7. Bo Tang, 'The kite field'. Flying kites and exercising pigeons are rooftop occupation in Chitli Qabar Chowk.

- 8. Bo Tang, proposed long elevation of Haveli Campus
- 9. Amelia Rule, Kalyanpurri Community Centre, detailed section. This shows the construction of the dome over one of the two main spaces in the Community Centre. You can see the difference in the quality of the daylight in the dome and the courtyard. The housing behind has direct access to the roof space, making every aspect of the Centre communal.



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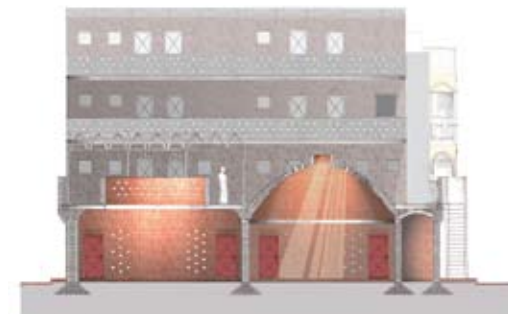
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Unit 7 Timber / Building / City

Tutors:

David Grandorge
Peter Karl Becher
Matthew Barnett-Howland
Stefano Ciurlo-Walker

Consultants:

Planning
Duncan Bowie
Structure
Alan Conisbee
Timber Construction & Environment
Liam Dewar
Servicing & Environment
Max Fordham
Structure, Sustainability & Transport
Ramboll Whitby Bird

Critics:

Geir Brendeland
Trevor Brown
Alex Ely
Tom Emerson
Andrew Jackson
Viktor Jak
Adam Khan
Olav Kristoffersen
Robert Mull
Daniel Rosbottom
Rowan Seaford

"She drifted into the body of the flat, the sitting-room, the kitchen. She placed the silver tray on the wooden draining-board. She made another cup of coffee and smoked another cigarette and read Time magazine... This week's cover story was about the weather. As usual. It was hard to believe that the weather had until quite recently been a synonym for small talk. Because nowadays the weather was big talk. The weather made headlines all over the world. Every day. On TV a full reversal had taken place: the handsomest newscasters and the brainiest pundits were all weathermen now; and the whimsical tweed-suited eunuchs, who used to point rulers at charts and apologize about the rain, came on at the end to give the other news, or what was left of it. Meteorologists were the new war-correspondents..."

— Martin Amis, *London Fields*, London: Penguin Books, 1989, pp.331-332



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1. 4th year students of Unit 7, Finnforest pavilion, built at Ecobuild in February
2. Colin Wharry, housing, sectional study
3. David De La Mere, housing, interior model study
4. Colin Wharry, urban plan: model study

Architecture must adjust to a changing condition – the new weather. This adjustment is necessary not only to address the challenges posed by the new weather (adaptation), but also in an attempt to ameliorate any further changes to the weather (mitigation). It sometimes feels an impossible task, but we can but try.

This year Unit 7 have explored the use of timber as a structural element because of the benefits of trapped carbon within it. This has been tested in low-metabolism housing proposals of medium to high density for Dalston Junction and in a pavilion built at Ecobuild in February of 2008. The housing proposals have been augmented by designs for a significant single-space building – a 'hall' for the city.

Students have re-assessed and interpreted dense housing typologies from deck access to the medium-rise perimeter block, but also looked at how density might be achieved in more traditional terraced configurations and (presently outlawed) back-to-back housing.

Due attention has been given to the myriad of regulations and codes that now impact on the development of housing including density targets, planning policy, section 106 agreements, fire regulations, the Codes for Sustainable Homes, Lifetime Homes and Secured by Design and the provision of 'affordable' homes.

We acknowledge that architecture must not be defined by these regulations and codes. We hope that it may still transcend them in order to provide a dignified backdrop to our lives and remain a thing of beauty.



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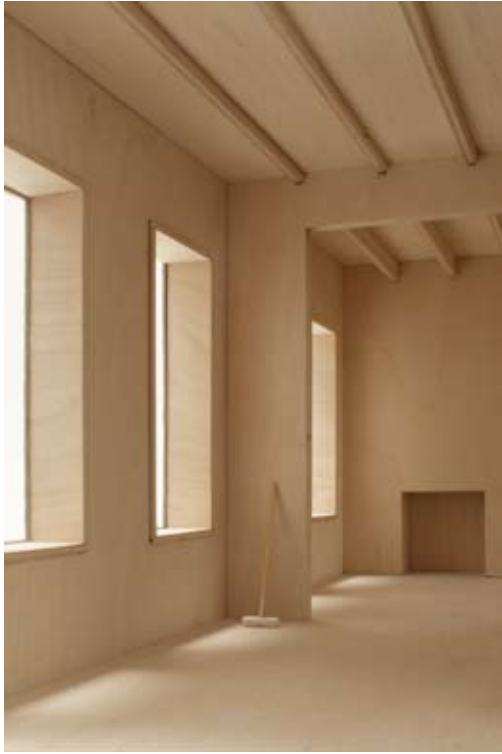


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- 5. Colin Wharry, housing, interior model study
- 6. Patrick Quinn, urban plan, model study
- 7. Mayuko Kanasugi and Alex Tsangerides, timber interpretation, model study of the Unité d'Habitation
- 8. Mayuko Kanasugi, single space, model study of water tower



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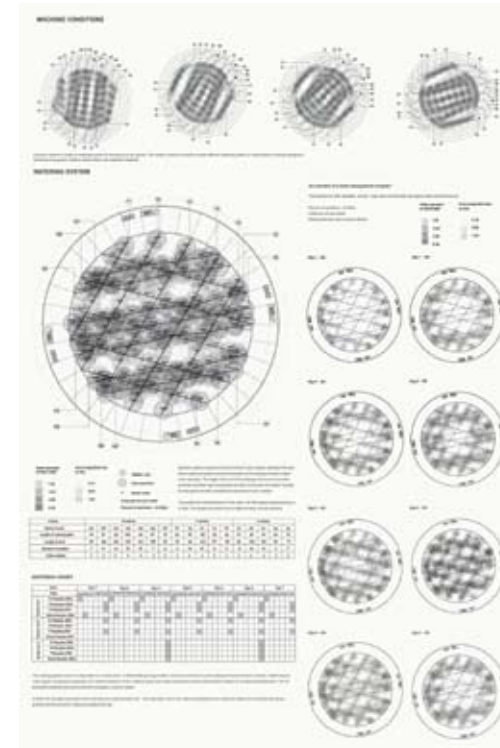
Unit 8 Thames Gateway: Climate Change Incubator

Tutors:
Raoul Bunschoten
Jorge Godoy
Marco Poletto

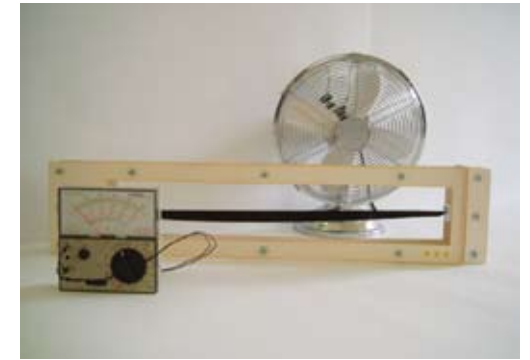
The Unit has continued its research into the increasing urbanisation of the Thames Gateway and the need to relate this to the natural environment of the Thames Gateway and the larger issue of architecture and energy.

Climate Change is affecting society to such a degree that all construction and urban planning is changing. But exactly where this change is leading nobody knows yet. How much energy are we using in cities and how much will be soon available? Can cities become energy producers? This question leads to the continued efforts of the unit to work with incubators of pilot projects, both in the China and the Thames Gateway.

- 1. Eva Diu, agricultural research centre. Studies of the cybernetic machine, three circles intersect and create micro climates that change over time and in size to develop various scientific experimnts.
- 2. Dan Pedley, wind belt. A small belt that vibrates in the wind and creates electricity. This belt can be incorporated into the surfaces of scientific colonies throughout the Thames Gateway.
- 3. Ben Fallows, actual prototype for an expanding object for the Cross River Park area, next to the Thames Water water treatment plant. It filters and purifies water and contributes to the soil clean up and general water treatment of London.



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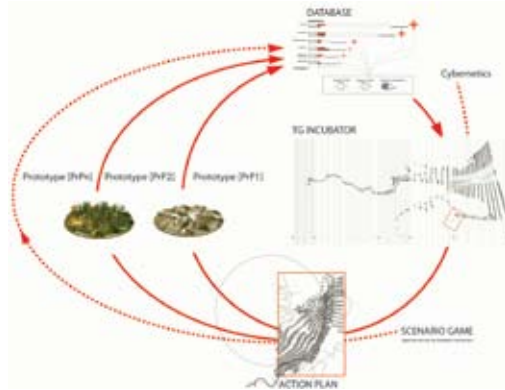


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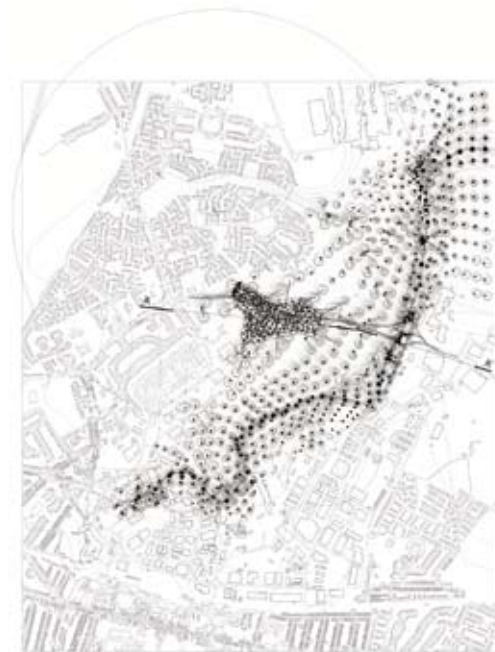
The Thames Gateway is a natural incubator and therefore the right place, politically, socially, culturally and even economically, to develop test projects that in some way address energy and other environmental issues. Each student is working on one prototype project somewhere in the Thames Gateway with the aim to proliferate it throughout the Thames Gateway.

This is part of an ongoing programme to both map basic environmental conditions in the Gateway as well as effectively starting to design elements of the Gateway as Climate Change Incubator. There is a beauty in innovation; and an aesthetic power in the newly developed prototype. We aim to continue to develop this beauty. Parallel to that we have been researching the early cybernetic texts and linked the concepts of cybernetics to the organisation of prototypes. Cities are complex organisms and the development of prototypes connecting energy issues to urban complexity leads to a renewed search for the potential of cybernetic thinking.

- 4. Charles Wu, complete cycle of an urban prototype in the Climate Change Incubator
- 5. Charles Wu, site plan in the Thames Gateway, pods and biodiesel automotive factory
- 6. Charles Wu, floating pods near industrial sites during high tide



4



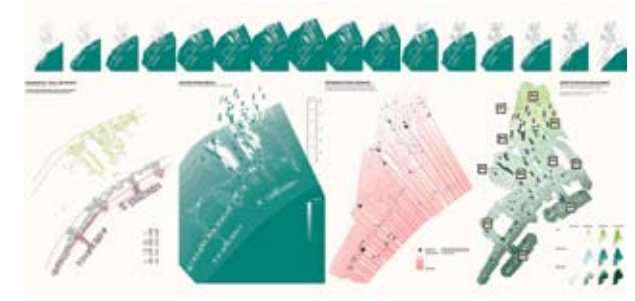
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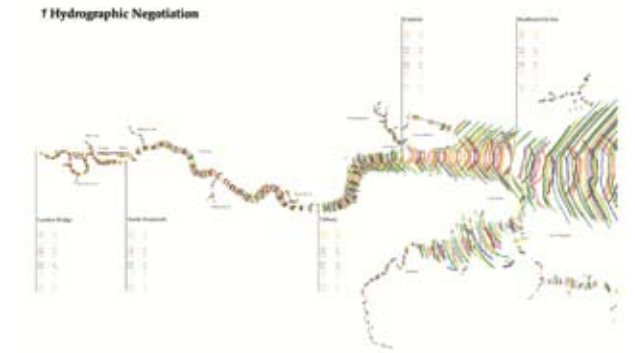
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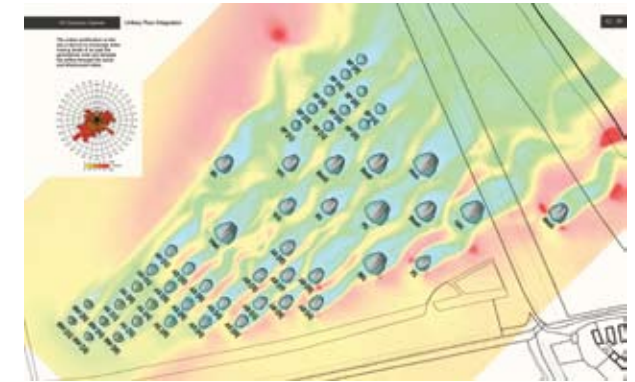


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- 7. Ben Fallows, water and soil purification landscape
- 8. Ben Fallows, water and soil purification landscape
- 9. Ben Fallows, maps for the Thames Gateway Atlas, hydrographic negotiations
- 10. Dan, Pedley wind funneling for the wind belt energy mechanism, buildings for a scientific colony
- 11. George Morgan, energy storage mountain system
- 12. George Morgan, view to the energy storage mountain



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Unit 9 City seen and unseen

Tutor:
Stephen Taylor
Pepijn Nolet
Nathan Jones



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In Unit 9 we have been considering aspects of housing as the body from which our cities are made; not just containing private existences but also being the very fabric which shapes our public spaces and structures our communal lives. The design of new housing is therefore at once a profoundly urban as well as an intensely architectural challenge.

The economics and geography of London's growth offer a fertile ground for an exploration of the contemporary role of housing within urban regeneration; London's housing stock must grow rapidly to support its population growth, but displacing the city's industrial activities beyond its borders to make space for new housing does not seem sustainable as an urban action.

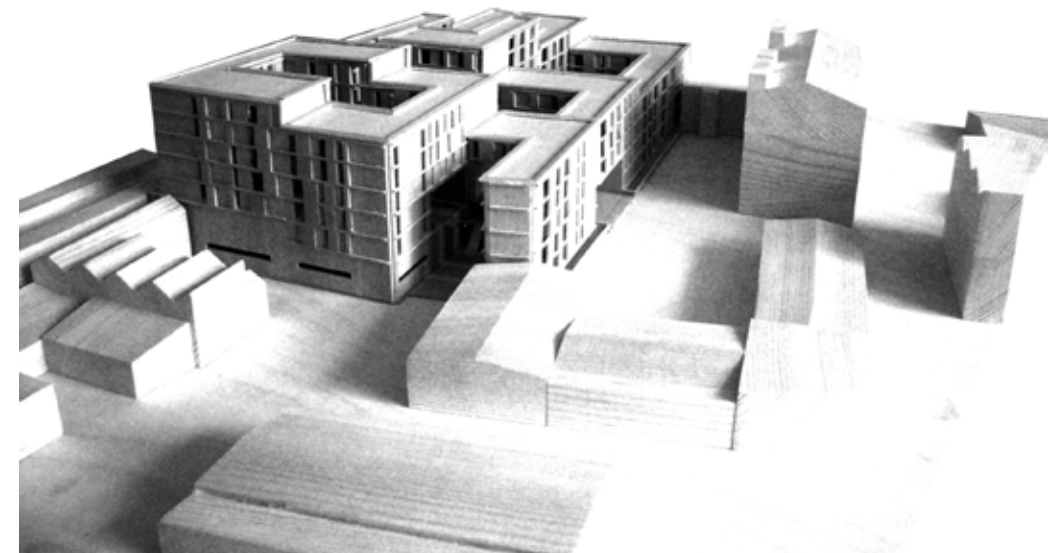


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We have spent the year working with this problematic in the East End of London, studying the positioning and configuration of housing, and its relationship to places of work. Projects have asked students to tackle this mix of uses and to consider its implications – density and proximity – not as a problem per se but rather as an opportunity for the creation of a vital urban environment.

We have studied historical precedents where the relationship between housing and industry has shaped the built environment. A study trip to Lyon focused on analysing and documenting the Croix Rousse neighbourhood, recording not only the impact its topographical condition places upon the urban form, but also how the social and economic circumstances of Lyon's eighteenth century silk trade influenced the relationship between its spaces for living and working.

An initial design exploration required students to be immediately propositional at the small scale, developing proposals for mixing family housing and industrial workspace for a site in Bethnal Green that forms part of an existing urban ensemble – high street to back land. Through maximising density and the intensity of adjacencies, students were asked to develop attitudes towards tactics of mediation, from spatial configurations to the making of windows in walls.



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These pieces of research established the ground for the major project of the year, working within the context of Hackney Wick, an industrial area where the potential for transformation – through development pressure and the particular catalyst of the Olympic project – is real. In order to discuss wide-ranging issues of diversity, density and delivery, students were asked to work collectively to develop urban scenarios that considered how to reconcile the difficult bits of cities that often make uncomfortable bedfellows. These form the context for the final building proposals – individual projects with self-defined programmatic scenarios – a place to live a place to work.

In developing strategies for scales and forms of 'mix' at both urban and architectural levels, we have sought to frame strategic decisions in relation to the potential of spatial and physical qualities. These studies have worked towards the design of a piece of city that is at once seen as part of the general urban form, whilst at the same time possessing a specificity of particular relationships that may be unseen other than by its dwellers.

1. Edward Ridge, perspective view
2. Edward Ridge, elevation fragment
3. Alex Baulch, physical model (1:200)
4. Emily Barnes, physical model (1:200)



5. Alex Baulch, flat typologies
6. Emily Barnes, perspective studies



Free Unit

Tutors:
Robert Mull
Celine Condorell
with 'friends' chosen
by the students

The Free studio assists students in developing and realising their own projects. Each student prepares a detailed contract describing how he or she will structure and conclude their project. Each student also chooses ten "friends" to help them and judge their projects at the end of the year. The unit places an emphasis on the professional role the project implies and to whom or what each student owes their duty of care.

The projects are varied and closely linked to their authors values and history:

Je Ahn and Maria Smith have been working with a parental campaign group in South Camden to identify and develop sites for a much needed secondary school. Their project proposes a string of seven school buildings close to Kings Cross that operate as a federation of small schools, offering intimate learning communities while sharing specialist facilities. (image 1,3)

Fran Balaam has been working with the elderly in Bethnal Green. She has proposed a new infrastructure of seemingly ruined walls, orchards and fields, which weave through the existing estates to provide a gentle focus to a dispersed and often forgotten community. (image 2,4)



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Matthew Halsall is from Liverpool. Liverpool is European city of culture but it is in the grip of a property slump. Matthew exploits this tension to propose a way of turning half finished and barely started developments into a new civic landscape of use to local communities until the developers build again. (image 7,8)

Cristina Monteiro is from Porto and has been working to protect and reinforce the communities who live on the steep slopes of the river in Fontainhas famous for its subtle layers of mist. Cristina stitches together the physical and social infrastructures to re-establish parish with a new parish hall at its heart. (image 5,6)



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Stef Rhodes has been working in Brussels a city, which is surprisingly fragmented and troubled. Her proposal is for a new building in the desolate acres of slack public space adjacent to the station. The building provides a responsive base for the many dynamic art and agitprop groups that work in the city. (image 9,10)

James Stopps is from Egham and his site is the commute from Egham into Waterloo. In an act of generosity to his fellow commuters James has redesigned the vacant Eurostar terminal at Waterloo as a vast green waiting room for Eghamites. A toehold in the city and a space so engaging that they may never want to leave. (image 11,12,13)



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13

MA Advanced Architecture and Interior Design

Tutor:
Rik Nys

The MA AID is a design-based and research-orientated course that allows students to focus on both individual skills and achieve excellence within a particular field.

The course addresses the needs of graduates from architectural and spatial backgrounds where traditional roles are increasingly blurred and design skills may be needed in a variety of guises. It emphasises generic and transferable skills in design of the built environment, and locates the subject in this broader context to encourage its graduates to seek and create opportunities for the practice of their discipline.

The course is one of a suite of design-based MA programmes, which focuses on specialist approaches within the wider discipline of design. It is a combination of design-based research and taught specialist modules. Design projects are undertaken in a choice of postgraduate studios, a history and theory course and a wide range of optional modules. Over the years, the design dissertation has proven extremely popular. The main subject areas are taught through a wide choice of tutors, studios and interest groups with a strong emphasis on self-directed study and research.

The design and research projects are assessed via a combination of a presented portfolio of research and design work made in response to a detailed programme of a studio based project and a 15,000 word thesis or equivalent thereof. The course provides a broad set of cultural and critical knowledge and skills, which are useful in a wide variety of fields such as education, publishing, librarianship and journalism, media and arts management. It also provides a route to PhD study and thus a career in higher education.

Anja Telscher, light study model



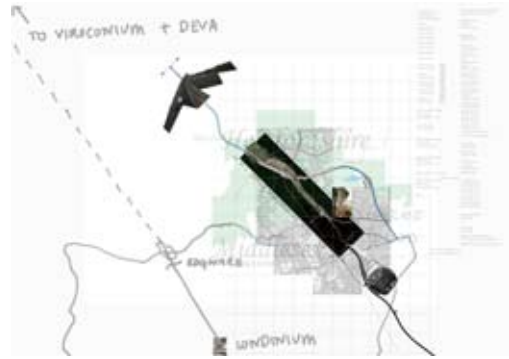
MA Cities Design and Urban Cultures

Tutor:
Ines Weizman

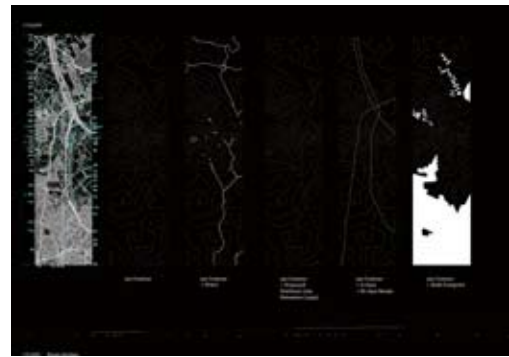
On the Incomplete Design for London by other means

The war-torn 20th century allowed, after each catastrophe anew, the clean slate of a utopian outset. Destruction thus embodied a Faustian promise: the destruction of the 'old world' becomes the condition for the construction of the new. Considering this Faustian moment of creation, this year's research started at the moment of its abandonment. The design brief was to try to fashion an incomplete fragment of the city with a different future and potential life.

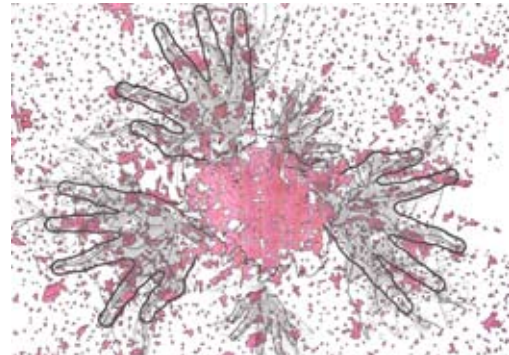
The abandonment of any urban or architectural project registers a moment of historical, cultural, political, economical or personal interruption and change. As much as it implies transformations and disruptions, the 'incomplete' provides us with a potential to register social change in built form. Engaging the incomplete is to think of architecture as a way of voicing critique in matter. Rather than a fiction of a depicted reality in the future, the idea of an unrealised utopia lured over our inquiry and design decisions. It forced us to critically discuss, diagnose and dissect the mechanisms of concrete circumstances, situations, and power struggles helping to develop a socio-political as well as an urban vision and program.



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GROUPS.GOOGLE.COM/GROUP/BATTERSEA-POWER-STATION

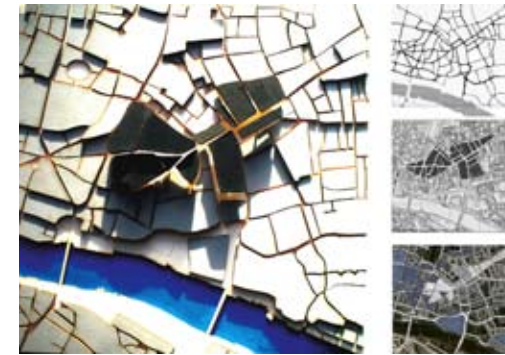


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The focus of investigation was London. Here, the ruined state of Battersea station (for which apparently no suitable development scheme can be found), the unfinished underground development at Edgware Road (that could potentially reinforce the greenbelt, or urban 'edge' through built form), the forgotten barges of Rainham (that could assemble in an urban choreography to form a small museum site), or a high-rise that had lost its floors (in such a striking way that it could be a model for the rest of the city) provided only a few entrance points to explore the critical transformations as they have taken place in the course of history, but have remained, in some sense unresolved. 'Circumscribing' thus the myth of an incomplete utopia was used to open up a new field of possibilities for planning and urban/ architectural design. For, in as much as there can never be - and should never be - a single, finite architectural form of the city, there can never be a single architectural future for a building.

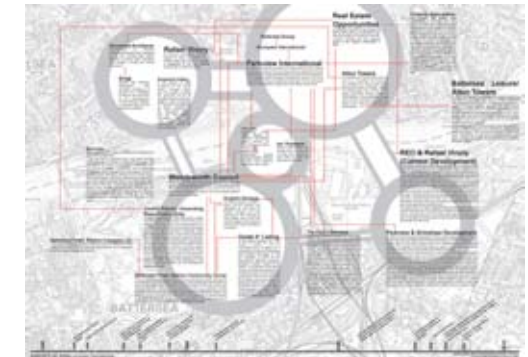


5



6

- Jonathan Lovelace, Extension of the Northern Line, Edgware
- Jonathan Lovelace, Mapping the 'incomplete' site
- Jonathan Lovelace, Five-fingers versus the green-belt
- Jacob Ripper, <http://groups.google.com/group/battersea-power-station>
- Ibrahim Al-Nemeh, elevated walkway, experiment
- Ibrahim Al-Nemeh, Leadenhall Street development study
- Jacob Ripper, Battersea Station, mapping speculation
- Ibrahim Al-Nemeh, strategic vision
- Ibrahim Al-Nemeh, urban fantasy for the city of London



7



8



9

MA Architectural History, Theory and Interpretation

Tutors:
Robert Harbison
Colin Davies
Helen Mallinson
Joseph Kohlmaier
Aleks Catina
Hector Arkomanis

This course differs from others like it, in starting from strong direct experience of cities, landscapes and buildings. It is a course which never forgets that it is taking place in a city, one of the world's most diverse and lively. We make constant use of London, in 'Histories', which tells the history of architecture based on materials at hand in the streets and institutions of London, and in 'Interpretations' where the maps, exhibitions, novels and films which form the texts of this module often have the city itself as as their primary subject.

In 'Theories' we travel outside architecture narrowly defined to show that illuminating comment often comes from thinkers who were not intending to refer only to architecture, who may be philosophers, psychiatrists, painters or anthropologists. Our approach is both broader and more intense than most students will be used to, aiming to provoke the innate creativity of tutors and students into action.

Writing

Writing in certain standard forms is a feature of all courses like this. But in this MA we have conceived a new function for student writing. We think it is a medium just as exciting as design itself. And so we encourage students to use it as a tool of discovery, as a live not neutral medium, which can express profound meanings of which the writer may be only dimly aware to start with.

Students

Our students have come from around the world, to date from Austria, Croatia, Germany, Greece, India, Indonesia, Italy, Norway, Romania and the USA as well as Britain. Some are recent graduates of the School's architecture courses, some are graphic designers, photographers, television producers, filmmakers, social workers or architects in practice. So there is a range of ages from just graduated students to professionals with considerable experience of the grown up world. They come with a variety of purposes: to deepen their understanding of the activity they intend to make their life's work, to pursue a longstanding personal interest in a more structured way, to widen their intellectual field, to develop as writers with the intention of pursuing a career in journalism or publishing.



Histories
Theories
Interpretations
Cinema and the city
Concepts of space
Poetry and architecture
The forgetting of air
The question of technology

MA Architecture and Digital Design Systems

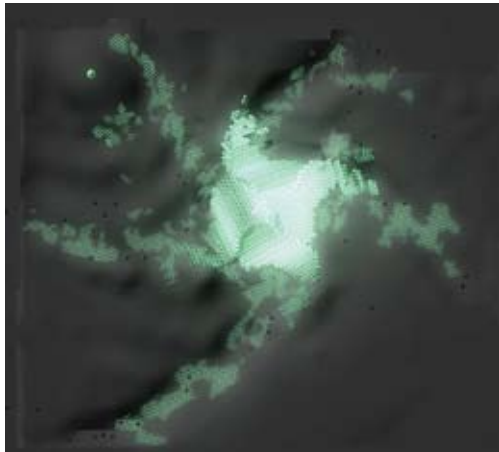
Tutors:
Steve Hardy
Jonas Lundberg
(Urban Future Organization)

Parametric Permacultures

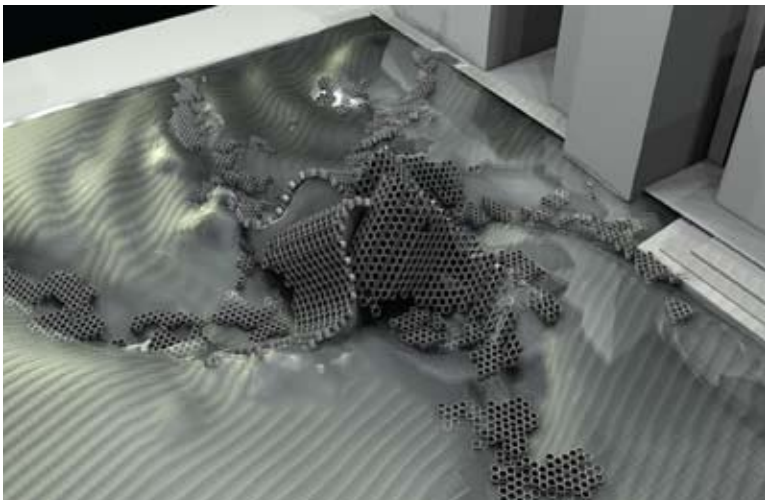
MA in Architecture and Digital Design System has continued its collaboration with UnitFOUR and continues to experiment with digital design tools and techniques that allow multiple iterations of a concept to be examined within given social, political, ecological, urban and economic contexts.

The students have engaged with generative, associative or parametric modelling techniques which aim to develop and formalise the relationships between multiple design constraints and variables. The propositions have been tested in digital simulations and prepared for digital prototyping and manufacture.

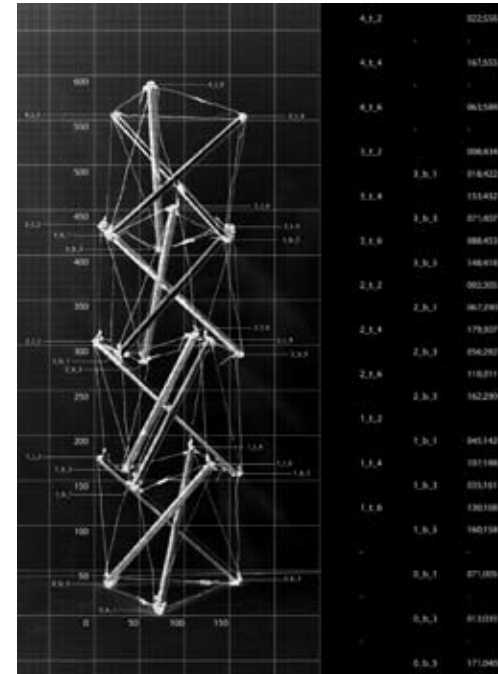
The students of the course have developed their own project briefs with the constraint that they should attempt to formalise the performance in relationship to natural ecologies and phenomena.



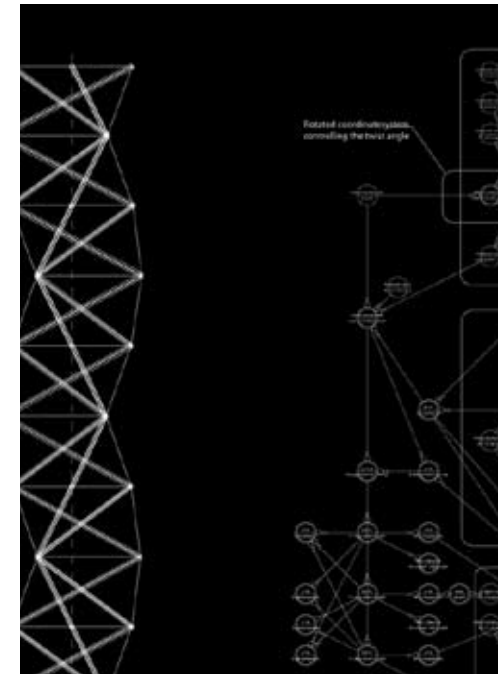
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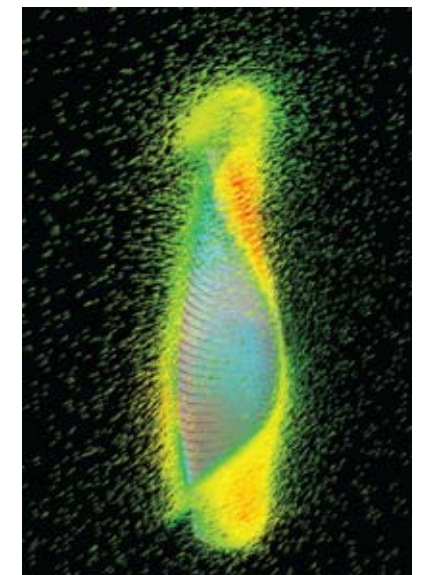
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5

1/2. Amina Hussein
3. Marcos Alonzo
4/5. Gustav Fagerstrom

MA Architecture of Rapid Change and Scarce Resources

Tutor:
Sumita Sinha

1&2. Judith Ben-Tovim, study of houses built/used by waste-pickers in Delhi
3-5. Marco Sosa, study of Nomadic community, Marwari Basti, Agra



1



2

This course focuses on an emergent area within the practice of architecture. It examines and extends knowledge of the physical and cultural influences on the continuous everyday production of the built environment.

Students rehearse tools and techniques to enable individuals and communities to transform the places and spaces which they inhabit. The course focuses on situations where resources are scarce and where both culture and technology are in a state of rapid change.

The course is design based and demand led. The ability to produce appropriate design ideas in situations of rapid change is increasingly relevant whether in the field of disaster relief (Asian tsunami/Pakistani earthquake/Kosovan war) or longer term development work.

The course introduces students to a broad understanding of the knowledge necessary for the sustainable construction of domestic and community buildings using self-help techniques of construction, adaptation, repair and management. It offers transferable skills, which will enhance the student's employability within the development sector of the profession and introduces them to ways of working which will give confidence for working in the wider built environment sector. The course includes a two week field trip to a situation of rapid change and scarce resources. Recent field trips have been to Delhi, Gujarat and Kosovo. The course also includes a 4 day full size modelling workshop at the Centre for Alternative Technology, Wales.

Many post graduates of schools of architecture spend a few years after graduation working in the developing world to gain valuable experience with more responsibility than they would have in the UK. ASD has placed a number of UK students in such work with an NGO (Development Workshop) and with practices in Delhi. Maurice Mitchell has worked as the architectural advisor for Voluntary Service Overseas. Post graduate students also wish to work in alternative (technology/energy) or more hands-on situations than are available in main stream employment. This course will prepare graduates for such work and thus offers entry into a distinct career path within architecture and the built environment.

This is the only architecture and development course that is fully design focused and offers a Masters qualification. The course programme is distinctive for being based on involvement with a real situation - via extended field research and contacts with a local school of architecture and participating NGOs. Direct engagement in the field is a fundamental part of the course, generating research material on which the design elements of the course are based as well as providing opportunities for further subject specific research which can lead to work at PhD level.

By developing their contacts during the year students can continue their involvement with live programmes after graduation. Following the success of the work previously undertaken within Professional Diploma Unit 6, funding has been received for the establishment of The Water Trust. This funding is specifically available to enable post-course support for some programmes, which have been initiated during the course. Currently approval has been gained from the Metropolitan Corporation of Delhi to initiate a slum upgrading project in the Soame Nagar JJ camp in South Delhi. This project is run through the projects office at ASD, and will form the basis for research work within the MA and an opportunity for employment post qualification.



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MSc in Architecture, Energy and Sustainability

MSc in the Integration of Renewable Energies in Buildings

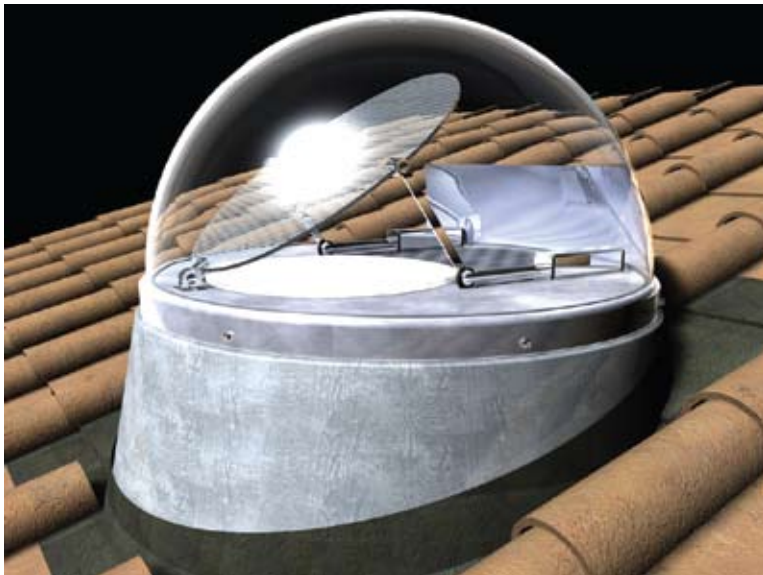
Tutors:

Mike Wilson
Fergus Nicol
Mick Hutchins
Axel Jacobs
Luisa Brotas
Marc Zanchetta
Jon Walker
Mark Standeven
Chris Martin
Eliza Southwood

These courses in low energy design are tailored for professionals working in the built environment in an international context. If you are an architect or building professional, this course provides you with a practical and theoretical grounding in the subject. You will develop skills in a range of different methodologies for evaluating environmental conditions and predicting the effects of design solutions on energy consumption: these include data collection, interpretation methods and computer-based simulations of buildings.

You will undertake practical studies in the field, setting up live monitoring projects working with real buildings and real data. Environmental simulation programmes are introduced and used within the course. This work is set within a framework of low energy design principles and against a background of sometimes conflicting theories of sustainability.

Both courses follow the same syllabus but those opting for the Integration of Renewable Energies in Buildings either undertake two taught modules or the thesis at a choice of other European Universities in architecture or engineering schools (Athens, UPC(Barcelona), Florence, La Rochelle, Porto).



Tutors

Liz Adams
Elena Aparicio Mainar
Hektor Arkomanis
Adrian Ashby
Joseph Ashmore
Steve Baker
Denis Balent
Robert Barnes
Matthew Barnett-Howland
Matthew Barton
Stephen Baty
Peter Karl Becher
Catrina Beevor
Florian Beigel
David Bennett
Andris Berzins
Harbinder Birdi
Nick Boulter
Duncan Bowie
Jon Broome
Nick Boulter
Luisa Brotas
Patricia Brown
Raoul Bunschoten
Jeni Burnell
Stuart Cameron
Aleksander Catina
David Chisholm
Phil Christou
Stefano Ciurlo-Walker
Andrew Clifford
Stuart Colum
Celine Condorelli
Alan Conisbee
Matthew Cornford
Tom Coward
Nerma Cridge
Elizabeth Davis
Ron Davis
Colin Davies
Pierre D'Avoine
Nikolai Delvendahl
Sandra Denicke-Polcher
Eduardo De Oliveira-Barata
Alex De Rijke
Liam Dewar
Gabriel Djilali
Wendy Donald
Steve Eastman
Rabih El Fadel
Alex Ely
Tom Emerson
Peter Fättinger
Bernd Felsinger
Ian Ferguson
James Firman
Chris Foges
Max Fordham
Robert Franck
Carl Fraser
Daisy Froud
Frank Furrer
Francesca Galeazzi
Martino Gamper
Martina Geccelli
Pablo Gil
Chris Gilbert
Julika Gittner
John Glew
Christina Godiksen

Jorge Godoy
Annika Grafweg
David Grandorge
Andrew Greig
Emily Greeves
Timo Haedrich
James Handley
Usman Haque
Bob Harbison
Steve Hardy
Cathy Hawley
Rex Henry
Frances Hollis
Ingrid Hora
Chris Hosegood
Andrew Houlton
David Howarth
Michael Howe
Ben Humphries
Karsten Hunek
Michael Hutchins
Nick Irving
Bruce Irwin
Jane Jackson
Cat Jeffcock
Dann Jessen
Geraint John
Jillian Jones
Nathan Jones
Mary Kelly
Adam Khan
Torange Khonsari
Melissa Kinnear
Joseph Kohlmaier
David Kohn
Karin Kubaschewski
Vincent Lacovara
Peter Laidler
Julian Lewis
Juan Linares
Graham Ling
Judith Lösing
Tania Lopez Winkler
Marie Lund
Jonas Lundberg
Steve McAdam
Justin McGuirk
Gordon MacLaren
Toby Maclean
Jörg Majer
Helen Mallinson
William Mann
Petra Marguc
Anne Markey
Chris Martin
Andrew Matthews
Walter Menteth
Inigo Minns
Maurice Mitchell
Robin Monotti Graziadei
Sarah Moore
William Muir
Robert Mull
Nicola Murphy
Rose Nag
Christian Nold
Pepijn Nolet
Christina Norton
Rik Nys
Femi Oresanya
Angie Pascoe
Robert Peters

Sara-Ellen Petersen
Doina Petrescu
Brendan Phelan
David Pierce
Cheryl Pilliner-Reeves
Hareth Pochee
Marco Poleto
Francesca Pont
Juliet Quintero
Michael Rieper
Glenda Rivetti
Chi Roberts
Daniel Rosbottom
Gregory Ross
Henrik Rothe
Janet Rudge
Alexander Schellow
Reene Searle
Daniel Serafimovski
Jon Shanks
Geoff Shearcroft
Onkar Singh Kular
Sumita Sinha
Maria Smith
Timothy Smith
Eliza Southwood
Mark Standeven
Andy Stone
Sabine Storp
Michael Sutcliffe
Yannick Sutter
Derek Taylor
Stephen Taylor
Marloes Ten Bhömer
Korrina Thielen
Jonathan Thomas
Silvia Ullmeyer
Sophie Ungerer
Carsten Vellguth
Artur Viveiros
Jon Walker
Soo Ware
Alex Warnock-Smith
Martin Waters
Matthew Watts
Stephanie Webs
Ines Weizman
Jane Wernick
Nathan Wheatley
William Whitby
Chantal Wilkinson
Ant Wilson
Mike Wilson
Anthony Wise
Katherine Wood
Ellis Woodman
Richard Woods
Jonathan Woolf
Andrew Yau
Paolo Zaide
Marc Zanchetta

