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Capturing the essence of a large academic department’s activities over the course of a year is not an easy brief, but this volume attempts to do just that. The 2011/2012 session at the Department of Architecture and Built Environment, the University of Nottingham, has been remarkably productive: the past year has again presented our students, academics and professional tutors with exciting and challenging opportunities, and Year Book 2012 represents the wealth of their expertise and achievement. Like the department itself, this volume foregrounds design excellence and promotes inclusivity, displaying the sheer quality and diversity of output from students in Year 1 through to Masters and Diploma level. The work evidences both conceptual rigour and technical competence, and the stunning images – created in an array of media and with multiple techniques – are matched by insightful and inspirational project descriptions. However, the overriding characteristic of the work on display is surely creativity, with imaginative flair being apparent across the full range of design scales and project types. The volume also celebrates the department’s international presence, live-build successes, research activity and pedigree, competition winners and vibrant social scene. We hope you enjoy it.
YEAR 1
The first year is a foundation and qualifying year at the University of Nottingham for both Architecture (B.Arch.) students and Architecture and Environmental Design (M.Eng.) students. It is a studio based module within which the fundamental principles of architectural design are taught, tested and developed through a series of design projects.

The studio module is year-long and runs for 25 weeks, with two full days of tutoring per week. The year is divided into five units, each unit having a full-time Unit Leader, assisted by visiting practitioners, Ph.D. students and Year 6 Diploma students.

The students entering Year 1 each have very different sets of skills and levels of understanding related to the study of architecture. The foundation year is designed to be a gradual process of learning and development, with each project building on the project before, and being designed to test the students’ skills in each of the key areas of architectural education.

The academic year starts with the ‘Tour de Pasenville,’ which is a fast paced, action packed design project where students from Years 1, 5 and 6 work together to produce the design for a building in two days. It is an exciting project and a great introduction to the world of architecture for Year 1 students.

The studio programme comprises five stages. Stage 1 - ‘Foundation One’ - is an initial seven weeks of observation, drawing, sketching and skills development, based on short practical exercises, and culminating in a six day field study trip to Amsterdam. Stage 2 - ‘Design Integration One’ - applies and tests the skills acquired in ‘Foundation One’ in a four week exercise to design a ‘life-pod’; an optimal living space for a given client. Stage 3 - ‘Foundation Two’ - is a further seven weeks of skills building through four projects: the Construction Project, the CAD Project (learning to use computers to create 3D CAD models), creative workshops and the Typologies Project. Stage 4 - ‘Design Integration Two’ - is the final project of the year. It is a seven week design project that integrates all the knowledge and experience of all the previous stages in the design of a building on the University Park campus for students and staff of the University.

Stage 5 - ‘The Portfolio Review’ - assesses how well the students have progressed throughout the year and whether they have acquired the skills needed to pass to the second year of their course.

In addition to learning the fundamental architectural principles of creating a building that responds to the needs of a specific client and a given site, the studio module entitled ‘Design and Communication’ also places great emphasis on teaching students to communicate their ideas and design intentions clearly and effectively through drawings, models and verbal presentations.

The integration of taught modules within studio plays an important role in Year One, with Environmental Design, Architectural Humanities, Construction, Structures, and Integrated Design in Architecture contributing to and being tested within the studio projects at various points throughout the year.

The projects shown on the following pages display student’s work from Stage 4 – the Comprehensive Design Project – undertaken in the Spring semester.

YEAR 1 UNIT LEADERS
Valeria Carnevale
Rachael Grigor
Dereck Trowell
Jeffrey Keays
Liz Bromley-Smith
Laurence Flint

The concept was to design an architect’s studio within the campus, which embodies the ethos of the department, and in turn encourages further recycling. The building houses a model workshop, and a materials bank, whereby the materials are taken straight into design. Externally the building blends with the environment with landscaping providing space for external work and exhibition.

The perception of the building and the department is something, which inspired the design throughout, with an exhibition wall façade being a driving force in design. Within this façade models are exhibited, intriguing and informing students and members of the public. The building works via a hierarchy of spaces, with the studio spaces and workshop situated below the social space and review spaces, each level representing the design process throughout the building. The lighting strategy of the building adds to the design, and this feeling of symbolism; during the day the building is hard to look into, due to the reflectance of the glass. However at night when the lights are switched on, a whole new transparency is felt throughout the building, allowing passersby to see students working hard.
The design approach for the proposal of a new information point and market on University Park Campus was centred around the concept of a linear journey, a theme that derived from the presence of a prominent desire line on site. The building form responded directly to this concept, bordering the desire line on either side in order to emphasise the movement of pedestrians across the site and increase the chance of successful interaction with the typology.

External landscaping between the two buildings allows for an extended trading space in the summer months as the buildings become adaptable with the seasons via sliding glass doors and permanent shading devices, which function as meeting places in the winter months.

The differentiation of activity spaces was also an important aspect of the design; this was achieved though contrasting material qualities and a varied internal ceiling structure, which both respond to the level and type of activity taking place. This structure emphasises the movement of people across the space, functioning as a framework in which to locate utilities such as artificial lighting whilst creating an interesting aesthetic. The extension of wooden beams between the buildings themselves blur the boundary between interior and exterior activity spaces.
Rebecca Floyd

Through the comprehensive design project I developed a proposal for a literary club to be enjoyed by students of the University of Nottingham. Located on the island in the lake, the natural seclusion of the site heightens the transcendental experience within the building. In this way, visitors are encouraged to leave behind everyday distractions and instead lose themselves in books, reflective thoughts, and the mysterious beauty of the site.

In many spaces, the boundary between internal and external thresholds blurs, allowing the literary club to ‘breathe’ with the site. This is particularly true of the flexible café space and sequence of individual spaces suspended over the water; these private reading chambers vary in character, and offer unobstructed views across the lake. In the main discussion space however, light is admitted only via the single skylight, aiding inhabitants to achieve a new, more focused connection with the thoughts and reflections of those within.

The literary club is largely constructed from rammed earth, echoing the materiality of the nearby caves and the gravitas of the Trent building. This heaviness is balanced by elements of glass and British oak cladding.
This project focused on the connection between two separate unities. By exploring individuality and complexity it aims to establish an active connection between the two, expressed through form and materiality.

The above context acts as an outline for a new type or architecture studio, connecting the department as a whole, actively encouraging dynamic working and aiming to exploit the creative tendencies often restricted by individual learning. This vision is reinforced by the natural qualities of the architecture and its organic structure. Its intentions are simple. Two year groups. One space. Allowing one to learn from and be inspired by the other’s work.

The design sits at the head of the Department of Architecture and Built Environment and is an expression of its function. It expands the concentrated, thoughtful qualities of the existing amphitheatre landscaped site into the immediate environment and further into the department. Playing on pre-established flows and points of focus, the scheme does not recreate but re-establishes the subtle tendencies that have already been formed. The architecture is part of the thesis. It is part of the landscape.

Ben Costello

External Visualisation
The studio I have designed accommodates second and third year students and is situated on a desire line used by first year students. This provides an inspiration route for the first year students who are able to view the work of their more experienced peers. The buildings are fully interactive; students can sit on the roof of the review area and express their creativity by etching into panels on the walls. Central spaces are incorporated for students to come together and share ideas. To complement the busy working atmosphere of the studios, thinking gardens provide sheltered outdoor areas for individuals to think. The exterior forms are organic, whereas the interiors are simple and functional as the energy and dynamism in these spaces will be created by the students.
Emma Fraser

The integration of the building into the site by excavation produced a design which is part of the landscape rather than on the landscape. Using the proximity of Paton House and the EEC along with the topology of the site, I devised a physical link between the new building and the EEC at low level. The excavated section produces a variety of forms that cut into the land producing new space and integrates the new building into the existing department to increase the feeling of community within the faculty.

The roof concept is to act as a hovering enabler for the activity below. It provides artificial and natural lighting solutions, ventilation, shelter and relates to the landscape by forming considered specific outdoor spaces. Inside and out the roof relates the built form to the landscape and allows considered spaces to be created around the new building in relation to the existing structures and landscaping.
YEAR 2/3
OVERVIEW
Architecture is a rich, diverse and multifaceted discipline. As a consequence, the degree course in architecture can be demanding but enormously rewarding at the same time. It requires creative skills as well as the ability to apply technical knowledge. The undergraduate course at Nottingham is structured around this multifaceted approach that embraces the arts and combines an ability to design with an ability to apply detailed technical resolutions. Our entrants are therefore required to have an A standard at A-level in Art, Design and Technology or an equivalent design based subject; (alternatively a portfolio of art work can be submitted to the school for consideration).

However as the course unfolds we also demand that our students have a rigorous understanding of the technical requirements that form the constituent parts of a successful building project and how that building performs. The School has a long and proud tradition based on these proficiencies.

There is a strong student community within the school, enriched by a mix of students entering from a diverse range of backgrounds and nationalities. We have an equal balance of female to male students entering the course. We have a strong student body that organises extramural lectures and events.

The taught lecture programme is divided into three streams, ‘Humanities - history and theory’, ‘Technical - environmental design, structures and construction’ and ‘Integrated Design Approaches in architecture’. Although the first two streams will be found in most schools, a stream dedicated to integrated design approaches in architecture reflects the belief in teaching and learning through multifaceted and practical real life experiences at differing scales. These integrated design modules sit between the lecture theatre and studio and seek to develop and encourage research, experiment and exploration. Studio work is supported by specific and contemporaneous delivery of additional information and the lecture room material is made more real. Practical experiences and opportunities to learn by doing are promoted. Field study trips to enable students to experience buildings at first hand are considered important components of the course. The Department also undertakes a series of live building projects run as charitable enterprises in developing countries. Two nursery schools have already been completed in South Africa.

Alongside this rigorous taught lecture programme, our students are tutored in the studio through diverse teaching units delivering the ARB/RIBA criteria of the Part 1 qualification. Our students will therefore, not only develop core skills, at the heart of architectural design, but we offer the opportunity to choose an architectural interest to study to a more advanced level of attainment. Advanced streams of teaching offered at year 3 level, focus on computer rendering/animation, urban studies, theoretical work, responses to sensitive landscapes, speculative drawing, the making of architecture and sustainable communities.

As a consequence of this approach, our students are well thought of within the Profession and leave us as thoughtful, creative and imaginative individuals, who are able to contribute to society through the proficient practice of architecture or by working in another industry. The undergraduate course is recognised as one of the top courses in the UK. Our students consistently win UK and International awards and recognition for their work.

The graduate from the BArch course at the University of Nottingham will therefore leave us with the following general attributes:

Knowledge and skills in architectural design that are underpinned by a theoretical and historical understanding

An understanding of the way buildings are made and of their technical performance

In detail the graduate will have:

A proficient understanding of the principles behind the construction of small to medium size buildings and their performance.

The ability to plan and design a small to medium size building.

The skills necessary to communicate design ideas well through verbal, hand drawn and computer presentation techniques.

Critical skills to analyse and resolve problems

A professional understanding of the role of an architect in society and the construction industry.
SMOOTH VS
STRIATED:
CONTEMPORARY
PROCESSSES
FOR
URBAN
ARCHITECTURE
This unit explores contemporary design theories, processes and tools within socio-politically complex urban situations which are subject to pressures resulting in rapid change. We follow a difficult yet rewarding trajectory, allowing abstraction, imagination, informed reaction and urban contextualism to subvert and replace the typical self-referential conceptual approaches historically taught in architecture. We question the importance of the object within the larger patterns and flows of the city and attempt to work from intellectual perspectives acknowledging alternative realities for the future.

This past year (Themed : Smooth & Striated –Ref: Guattari) we started with an exercise in abstraction, where words, drawings and modelled spatiality were interrogated at various overlapping scales, allowing a process through which internal design drivers and external relationships had to be resolved in the form of new cartographies. Critical readings of The Three Ecologies and ‘The Politics of the Envelope’ led to a project situated socially, mentally and physically on urban boundaries in Bromley by Bow, with an emphasis on tectonic computational methodologies leading from virtual experiments to physical production via 3D printing, CNC milling & laser cutting of 1:50, 1:20 & 1:1 models. Finally the explorations were brought together in the political and ecological pressure pot of Bromley by Bow, where the inevitability of change led to explorations of possible futures till 2050 through film, science fiction, projection and extrapolation. Proposals were aimed at creating new vectors into the future, and embraced explorations of new spatial possibilities.

The unit works in 2D, 3D and 4D (Microstation 3D, Rhino & Grasshoppper, MAYA, Film, Virtual & Physical etc.) in parallel.

TUTORS
Thilo Aschmutat
Ali Mowahed
John Lynch
Robert Bühler
Henning Klattenhoff
Bodhisattva Chattopadhyay
Jonathan Pick
Yashin Kemal
Lizzy Anne Williams
Jon Ackroyd
Oliver Lowrie
Amir Cheshmehzangi
Deljana Iossifova
The year is 2075. We live in a world in which everything we use is 3D printed.

The project is set in Bromley-by-Bow, a district of east London, in a state of constant change, cut up by major transport links that create small pocket communities. The intervention acts as a hub for one of these pockets. It provides the people with a forum to create new designs, exchange these designs as Ideas, and have them printed on site into products.

The west side of the building allows people to design and trade ideas, with the products being printed overhead. The idea is that designers need to know what is trending

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Thomas Glover
A Post Metropolitan Intervention
in the trade forum and can alter their designs accordingly. The spectacle of the printing function brings virtual craftsman back into the community.

Held within the west side of the building is a recycling plant for old products and ideas. These are both recycled in a physical sense into new printed products, but also in a virtual sense, with feedback directly from the user to the designer.

The east side of the building is a space to store printed objects and to socialise. It also provides a link to a predicted new underground personal transport system.
Jacob Graham
Urban Control

The year is 2042, and the country is under the strict regime of a Big Brother government. In the time between 2012 and 2020, the world approached a crisis of resources. Oil, food, water and electricity prices shot through the roof as demand increased but stocks of fossil fuels decreased with no investment into alternative sources. To contain the spreading situation of panic, the Government enlisted emergency powers and began to put their plan into action. With a goal of reducing resource consumption they increased the quantity of CCTV and surveillance around major cities drastically, to monitor the usages of people. In 2030 the government resource management centres were rolled out across the country. These were places, which acted as a communications hub, linked to the nationwide network, and also a check in station for the area it occupied to keep track of the new ration card scheme. In an effort to reclaim their independence from the state, a small population of Bromley-By-Bow overthrew the guards at their RM Station and utilising its connections to the network were able to manipulate the messages going in and out to avoid detection by the state. It is this place where others flocked to, and a self-organised community amongst the people was created around this station. With the surveillance under their control they are able to remain undetected in a world of passive policing and control.

Fatima Ladak
The Digital Street

Society today has evidently advanced in technology and become a world revolved around social media. We have embraced the speed of communication to such an extent that physical human interaction seems unnecessary. In The Three Ecologies, Felix Guatarri proposes the idea of singularisation, break up and multiplicity leading towards a reconstruction of social and individual practices of ecosophy. In presenting a problem of ecological disequilibrium, which threatens the continuation of life on the planet’s surface, he notes a deterioration of individual and collective modes of human life.

Although Guatarri speaks before the age of ‘facebook’ and ‘twitter’, his predictions relate directly to the youth of Bromley-by-Bow where he mentions ‘young people, although they are cursed by the dominant economic relations which make their position increasingly precarious, and although they are mentally manipulated through the production of a collective, mass-media subjectivity, they are nevertheless developing themselves from normalised subjectivity through singularisation.’

This project focuses on the ‘social’ aspects of Bromley-By-Bow which has evidently become so isolated and holds little public space for physical interaction, specifically for the youth. In order to pull the public out of their ‘isolated digital realms’, the intervention will embrace the advances of technology by creating a new social street across a neglected canal, that holds virtual, digital and physical spaces focussing on the arts (film, music, art and books). A continuous flowing ramp that unfolds various spaces emphasises the concept of openness and a interaction with one another. Placing this project in the year 2030, allows the design to form a connection between the natural and virtual worlds and reanimate a desensualised public space.
Jacob Graham
Building Plans

Fatima Ladak
Visualisation of Stage
In the wake of the Information Revolution we have and are continuing to fragment ourselves. It is evident that technology has entangled itself in our world, it is apparent when we look at our legal system and education, especially when we look to social media that has clearly gone viral. I emphasise we have forgotten that which is relevant, in that we are physical mammals and even more so intelligent mammals. My programme is dual; a library and thermal baths. These emphasise corporeal presence and self. I address what Henri Lefebvre suggests that we have concretised the abstract. I read into these being the idea of capital and commerce which drives our existence that is separate from our very being, we have solidified these values but forgotten our-being-in-the world. “All that is solid melts into air”. We are put to work to fuel the machine and take no time for self. My building is to address bodily presence in a future world of no tectonic quality. I emphasise the importance of datums, difference and light in building. I have explored differential experience with tectonics and light/dark. I offer a variety of space for a visitor to dwell, be it introvert or extrovert, to be in themselves as they wish to be. There is connectivity and rigour within my spaces that have been carefully defined and redefined. My building orients one on earth with its materiality, quietness and weight. Hoping to ground the beings of the future and remind them of their corporeal existence in an ever so digital future.

Charlotte Page
For Corporeal Presence
Jayen Rajendra Pancholi  
Social Hub

In an area of East London, Bromley by Bow, lives a community of people lacking social and public space. Overcrowding is becoming more and more imminent and a lack of housing is not too distant. The community is potentially open to gentrification; this could be prevented through stronger social links and ties between the community. The addition of a community theatre, including a rehearsal and fitness class space, social hub, meeting and eating spaces gives opportunities for the people to interact and become more of a community.

Wing Yan Candy Cheng  
Node Dock

The building is located at the intersection point of flyover, tunnel, canal and roundabout. It is designed to intersect with the ground and all the infrastructures. Also, the building is designed to face different directions to capture different views in Bromley-by-Bow.

The function is a water taxi station as the service will be run in 2012, so it is designed to provide passengers a platform to use the water taxi service and to provide residents a place to do leisure activities, such as exhibition, library and café.

In 2062, there will be higher global population. Therefore, preventing heavy traffic jams and enhancing the connection between cities is very important. To achieve these aspects, a greater amount of infrastructures will be built to fulfil the demand. Then, there will be a lot of spaces which are located inbetween those infrastructures.

As time goes by, the building’s usage will be changed from water taxi station complex to transport management and repair centre. People can use it as a control centre to manage the heavy traffic problem and as a workshop to repair vehicles and ships.
Kassandra Yu Yan Lim
Modular Housing

The Bromley Oasis, a modular dwelling project is a promising riposte to the dreariness and mediocrity of the public housing scene in Bromley-by-Bow. With a thoughtful siting strategy and sensitive massing considerations, the scheme is a humble new urban intervention that provides a sense of enclosure to the residents, yet does not suffer from exclusiveness as the communal green at the heart of the development opens up to a breathtaking waterfront. Hierarchical spaces crafted, ranging from the intimate interior layout, to shared outdoor workspaces, and communal parks bear testimony to the architect's concerted effort to engage the residents at various levels beyond mere physical proximity. We can look forward to the emergence of a harmonious community from the development, as well as the levelling of the standards of future housing schemes in Bromley-by-Bow.
Sam Harding
The Urban Market

This project was designed to help the community of Bromley-by-Bow, East London, strengthen their sense of local ownership and pride. With such a diverse range of cultures and people inhabiting the area, it was surprising to find that many of them do not engage in group activities or community projects. My project was aimed at tackling both of these issues by creating an outlet for the community to express themselves and celebrate their backgrounds and lifestyles.

The Urban Market has been designed to encourage stronger links between all residents creating spaces to meet and gather in a central part of the area, as well as providing the necessary space for cooking, selling and sharing their cultures. The market is located centrally within Bromley-by-Bow and offers both formal and informal space to gather as well as specific functional space. Its form and orientation ensure full community integration is achieved while providing a new sense of identity for all residents to embrace together.

Zanda Lapsa
Transversal Connections

This project solves complicated boundary situation – four separated parts become transversally connected, giving the openness and freedom of movement. While at the moment cars are dominating in the chosen site, this design changes the situation radically: the area becomes a heart of Bromley by Bow, which is awake 24hours. Pedestrians are using personal mobility devices, and as a result their personal territories are extended wider. Future of vehicles is in danger – people are using motorised, one wheel devices instead of five-seater cars. A result of this is environmental changes – residents reduces CO2 emissions, noise pollution, as well they manage to save from expensive car maintenance and parking fees. Access to public transportation (railway and underground) becomes even more accessible to keep the unique cultural habits and traditions of Bromley by Bow residents, whilst the conference centre invites more and more business people to this area. The outcome is that Bromley by Bow becomes one of the most popular areas in London.
—RPE

A

FUTURE CITY
Julie Richards
Chris Hall

Project 1, the 'site transposition', formulates and proclaims a new spatial, tectonic and aesthetic reality, forming the material starting point of the work.

This process begins by studying a site quarter: Battersea Park, Vauxhall, Waterloo, Charing Cross, Blackfriars, on Fenchurch Street; and thereby understanding its actual, historical, physical and phenomenal features. This serves as a catalyst to define the 'site transposition', initially taking the form of a drawing/photograph/text/collage, further explored through abstract models with particular attention to surface, texture and light, and culminating in an audio-visual installation incorporating filmic projections in relation to notions of palimpsest.

Project 2, 'the process' explores the 'site transposition's potential implications through a series of analytical drawings, diagrams and models. It is important that they form a coherent and consistent body of work through successive progression and differentiation.

The 'site transposition' is translated into a series of drawings which carefully analyse and describe its overlaid structure of form, space, motion and scale in relationship to its physical and visual nature, especially focussing on the structure of layers, sequence, series, framing and motion, generating a storyboard which develops the narrative for the new potential of the 'site transposition'. The storyboard is translated into a layered 'thickened drawing'; a hybrid between drawing and model.

A further analysis of the storyboard, expressed via a matrix, informs specific architectural techniques corresponding to legible and distinct spatial effects capable of describing and capturing 3D spatial relations, movements or changes over time. The matrix hybrids are subsequently further explored through a series of small-scale, abstract physical models, with special attention being given to technique and process, degree of abstraction, parameters of differentiation or seriality, texture and materiality, organisation and structure.

The 2D drawings/diagrams, 2.5D thickened drawings, matrix, and 3D models demonstrate, explore and define the architectural brief and its techniques, concluding in a short film or animation to present the full potential and implications of the new site adaptation, and to identify an individual site and develop a design for The Intervention. To materialise the architectural 'intervention'.

Whereas Project 1 initiates the site interpretation, and Project 2 defines the brief and its techniques and processes by exploring spatial and programmatic implications through prototypes, Project 3 consolidates the preliminary ideas on site. The developed analytical tools and formal language coherent to the brief are deployed within the constraints and conditions of a physical site. What until now has remained generic, becomes spatially and performatively specific. Each chosen site therefore must be relevant to the brief and provide a suitable context and test bed for its materialisation.

The building design is explored by developing the prototypes further and testing them against the site constraints and refined performative requirements. This process of design development and testing of ideas is carried out through a series of speculative, yet related models and drawings. Emphasis is given to issues of placement, adaptation, differentiation, proliferation and user cycles. The building design is not only to be understood as a final proposal, but is the materialisation of the ideas within the 'site transposition' and process prototypes.

TUTORS
David Max Phillips
Sam Jacoby
Perparim Rama
Aaron Chetwynd
Feona Cheng
Oliver Domeisen
Martin Bull
Chris Stobart, Jane Wernick Associates
Melissa Taylor, Passivhaus Trust
Anna Pavan, Arup
Paul Challis
Ed Davidson
Philip Hurrell
Alfred Roden
Non-Deterministic Collective Well-Being

Through the use of interstitial, initially unused space, a supplementation of the collective infrastructure can take place, to not only regenerate the site, but evolve its local context in a more positive motion. Thus, a user-centred set of fragmented spaces, which can be utilised separately or function together with fluctuating relationship, fully utilise the site, transforming it from interstitial wastage to a vitally useful resource for the local community. To ensure full usage and sustainability the narrative through the intervention should be sensorially dynamic and evolutionary. Thus the initially interstitial can become a vital part of the local community.

Designed in accordance with Situationist principles and programmatically aimed at ‘preventative health care’, the intervention is essentially a community based, natural environment to anchor the existing local infrastructure and act as a regeneratory catalyst for the residential area immediately surrounding the site.

Connection to the natural environment is essential to exacerbate the fundamental health principles underlying the intervention’s purpose. Thus all publicly accessible spaces will have explicit connection to the exterior.

There are essentially two specific zones addressing the areas of learning and physical and mental health. The built form is intended to be subservient to the natural parklands surrounding it.
Exterior Visualisations
Benjamin Thompson  
Plesaure Portal

Vauxhall Pleasure Portal sits affirmatively on the periphery of the historical Vauxhall Pleasure Gardens. This green area has grown tired, offering only nocturnal fear to local inhabitants, or a night-time playground for gay hedonistic fun.

The site contextually offers three key links within its surroundings as touched upon in the early palimpsest exploration. It turns the voyeurism of the looming MI6 building onto itself with the creation of rotating artist observatories, which adorn the roof of the intervention. A wall-scape on the ground floor creates a dialogue with the existing disorder of the mounds of hedonism, providing a celebration of the disordered activity currently manifest from the historical gay centre of the Royal Vauxhall Tavern.

The artist community within observes eccentric peculiarities provided by the city farm animals roaming in this London park, feeding them with inspiration, and thus translating this experience into art to enrich this baron, static area.

This intervention seeks to play with ordered forms, linear in transposition, facilitating the perceived disordered partying, which has been integral to the area for hundreds of years. Culminating with a bar, stage and gallery offered to the public for free, objectifying the building as it oozes light and music at night, increasing the energy of the area forming a festival-like atmosphere to re-awaken the once hedonistic character London was so famed for.

Nathan Foakes  
Composition; Corruption; Contradiction

Conflict beneath the perceived realities in Blackfriars becomes most apparent in the connection between St. Paul's Cathedral and the Tate Gallery of Modern Art. These two represent modern day icons and act as cathedrals for their own followings, religion and art.

The intervention seeks to focus and expose the underlying conflict within the Blackfriars area as a jolt in the landscape; a piece of architecture existing as the focused embodiment of this conflict. The intervention presents itself as a third cathedral, a cathedral of audio corruption and serves the primary function of a nightclub.

During the day the spaces inside will be used to instruct the users in the practice of alternative forms of music, while other users will utilise the facilities to experiment with and manipulate music in order to create new forms of audio and challenge the existing definition of music. In the evening these experiments will spill out onto the main stage. Patrons of the intervention will have the opportunity to experience these experimental music forms as the programme of the building turns to nightclub.
Geraldine Hallifax  
**Readings of Architecture: The Tangible and Actual vs. The Interpreted and Subjective**

The thesis explored in this project is based on the belief that there are two types of reality. At one end we have reached a consensus on how the real world is perceived and interpreted. At the other end, we each have our own perception, often believing it to be the one true reality. The more we agree on how things are perceived, the greater the ease of communication between people. The intention of the scheme is community cohesion, aimed at those living in close proximity to the chosen site. Community cohesion is the bringing together of individual perceptions to a collective perception, resulting in a unity, solidarity and appreciation of the existing. The proposal is the Salamanca Nursery School and Farm. The school will become a community hub, bringing about a positive change for local inhabitants by bringing them out of social exclusion and evoking an appreciation of their existing surroundings. The final design focuses on outside space, making use of the roof as allotments in order to create a sensorially rich environment. The careful articulation of windows and openings links the internal and external environments.

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Haniyah Rashid  
**Catalytic Foci**

The project aims to explore the creation of catalytic foci that can purposefully initiate a reaction that draws a process of cathartic release from the individual, with the ultimate goal of reaching a relative emotional stability. The purpose of this investigation is to initiate a release from the constant pressures and the tensions derived from them.

The intention of the project began with the interpretation of the site quarter, the City of London in order to manipulate the site to nurture the aforementioned thesis within the design stages. The intention collage sought to graphically visualise the harsh and hectic cityscape and the untamed water of the Thames river. They were both portrayed to be similarly powerful entities, yet separately defined by the river boundary.

It was this threshold that became an interesting void that was explored through form models cultivated from previous outlined concepts. By placing these maquettes onto a site, it incarnated the underlying project thesis into something tangible from which to derive real spatial relationships.

This interplay between land and water, juxtaposing spaces and schisms in visual regularity, all became the triggers for a cathartic release within the user. A section from the later stages of the investigation shows the building as a transition between these two physical and metaphorical realms, as well as the language between the proposed building and the temporal tidal changes; an example of using the site’s inherent characteristics to project the project intentions.
Eleanor Claire Figueiredo  
The Clandestine Asylum

The final proposal addresses the needs of the local inhabitants in the site quarter of Charing Cross, acknowledging the desire for places of sanctuary within a tourist-dominated space. The cultural ties with literature in the district, along with my observations on my site visit, brought me to design a social book club. The space acts as a haven for residents, allowing them to lose themselves in a space that appears almost fictional in relation to its location; ties are severed with the hectic surroundings, providing a hidden pocket of refuge within the city. Reflecting the physical layout of the site, the proposal features two distinct zones; the more public spaces are immediately accessible by all visitors to the club, while more private areas are concealed within the architecture in order to be discovered serendipitously through a maze of secret pathways. The building embodies the nature of both its programme and site, remaining hidden from intrusive tourists and satisfying the need for both a physical and psychological escape for the local residents.

Atanaska Dimitrova  
Educational Craft Centre and Urban Park in Bishopsgate

The site of the intervention is Liverpool Street, Bishopsgate. On the site, Spittalfields Market is a very dynamic, diverse and energetic place, displaying and selling a variety of crafts. However, there is no place on the site where people interested in craft can learn how to create pieces, like the ones that can be found in the market.

The educational craft centre on the site will allow people from the market to host design workshops in which the public can learn their craft; jewellery making, fashion design, textiles, ceramics and painting. Workshops taking place both inside and outside during the day will bring the public together, in one place, to interact and engage in activity. Work by local designers will be exhibited on external glass exhibition screens, which create routes of flow, encouraging procession through the site and enriching people’s experience. Steel frames act as the spine of both the exhibition screens and the urban park, running through the length of the site and leading people on a journey of discovery.

Additional to the main workshop space, there will be an exhibition space, a small café, which creates a direct trajectory through the site, and a reference library and social space. The flexible and adaptable design of the spaces allows for flexibility in fulfilling demand for future programmes on the site.

The transformation of the site into an urban park, with stepped landscaping, seating areas and greenery, renovates the site as a desirable place of escapism, enclosed within the dynamics of the dense urban setting.
Educati onal Craft Centre and Urban Park

Photographs of Final Model

Materials: White acrylic, clear acrylic, black acrylic
**Xiao Ying Lin**  
**The Cloud of Landscape**  

The building, laying on the terrain with a green roof, looks like a cloud of the landscape.

My intention was to focus on the aspect of spatial movement. The project is for an Aquatic Leisure Center with ecologically-friendly purification system. Diversity pools and water zones have a variety of programmes and clients, and each one is also used as a filter in the water treatment process. As the level goes deeper, the water quality gets higher and the water programme becomes more private.

Water as the main element runs through the entire building.

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**Susanne Bruijnzeels**  
**Palimpsest of a Future City**  

The 2.4m x 2.4m palimpsest installation is a transposition of the Blackfriars site quarter in London, which details the five concepts discovered through the exploration of the site, namely: 'enforced contextual pauses', the 'ambulating city', the 'passage of reflection', the 'external void' and the 'shadowed future'. This is continued in a 240cm x 26.5cm storyboard analysis drawing, further investigating these notions and determining the interstitial concepts of 'summoning curiosity', 'variation of repetition', 'focussed obsession' and 'captured waiting'. The detailed image illustrates the 90cm x 90cm concept analysis drawing of 'focussed obsession', showing a focussing, deconstructing, reinterpreting and reconnecting of experiences within London’s urban landscape.
▲ Xiao Ying Lin
Visualisation of Spas

▼ Susanne Bruijnzeels
Palimpsest Installation
The intention is to provide an alternative society by creating an embassy of anarchy. It will be an escape from capitalist ideals. It will trade ideas and skills, not money. It will be a permanent residence for anarchists to promote their message and serve the community. It will utilize the waste from current society. It will be a machine, producing sustainable live-in mobile shanty huts made from reused, recycled and found materials. Courses are run for visitors to construct their own hut and learn about alternative living. The embassy will contain an information reception area, mobile shanty hut warehouse, material store, workshop with affordable artist studio space and multipurpose meeting hall. It will be built using found materials. It will use the leftover food to feed the community in a dining space that will promote communal dining. It will be run by volunteers experiencing a new way of living. It will give the socially excluded and victims of unemployment, deprivation and depression a destination and purpose. It will be open to everyone, providing a creative haven for the local residents and commuters.

Anna Luff

▲ ▲ External Perspective
▲ Building Section
Hajer Karim
Palimpsest of the Future City

Following my investigations around my site quarter, Charring Cross in London, I realised that the constant shift in density of people was what captured my interest. I started to document these shifts and developed my intervention based on how I could architecturally manipulate the constant shift in density of people from a macro-climate to a micro-climate.

▼ The Palimpsest
▲ Victor Lam
Model Photograph

◄ James Phillips
Palimpsest Image
Victor Lam
The Sky Garden of Charing Cross

A short walk from key public transport links the Sky Garden of Charing Cross is a prototype building designed to address the demand for growing spaces in an urban environment. Situated off the busy Strand and Villiers Street, local residents are enticed by glimpses of horticultural beauty on the rooftops from street level.

Access is through a core structural lift shaft which takes you up to the third floor and to an immediate vista of greenery in the allotments. Primary and secondary lift shafts are tapered to create a feeling of increasing intensity the higher the altitude. This is intensified with gradual transition from urban to natural materials.

The flexible allotment spaces are encased in a glazed facade which allows access to the internal members’ spaces. External tree gardens provide areas for open environments which are available at different heights, all focusing on the vista toward the Thames.

Repeated wooden elements throughout the building represent a natural form growing from the site, which has then been inhabited by man. The natural forms create a clustered density in the sky that allow changing incredible lighting conditions throughout the day.

James Phillips
The City in Flux

This project investigates the continually evolving nature of the modern city and the effect this has on its inhabitants. Twenty-first Century London is an organic city in which elements of all sizes and functions undergo the same process of growth and decay at different scales and speeds. Such a process leads to the creation of a city – and areas within it – that are never the same from one day to the next. As such, elements within the new city must be dynamic and adaptable in order to solve problems of space and functionality that cannot be addressed by typical static systems.

Initial research for the project began with the creation of a palimpsest image – an image which accurately portrayed the multifaceted nature of the site quarter. This palimpsest reflected cultural, historical and physical aspects of the region around Charing Cross. These aspects were then expanded and developed further to create nine analytical drawings which examined issues specific to the site. In turn, these nine concepts were cross referenced against traditional architectonic elements such as materiality, light and scale, to create a design matrix.
EDINBURGHFRINGE
John Ramsay

Our unit seeks to explore the potential for symbiotic intervention in the context of central Edinburgh’s Old and New Towns. Building on the examples of the FRINGE festival, which inhabits this most conservative city for six weeks every year in its unforgettable irreverent style, students are asked to explore interventions that deliberately stretch the conventions and rules for the built environment in Scotland’s capital; building in public squares, reacting against formal urban patterns and materiality, occupying iconic locations or left-over urban spaces and engaging in a challenging way with the city, be it under, over-through or between the existing fabric.

ARCHIGRAM, which evolved contemporaneously with the FRINGE during the 1960s is also explored as a source of ideas about how a “fringe” architecture might develop, much in the way that the Georgian New Town emerged as an alternative to the mediaeval Old Town.

Projects draw on the powerful artistic and cultural undercurrent of the city, dealing at times with actual and imagined countercultures and sub-cultures that have evolved in parallel with the gradual change in the elegant houses of the New Town from the homes of professionals of banking and advocacy to those of media, architecture and art.

TUTORS
Stuart Buckenham
Joe Kemish
My project, named Edinburgh Festival Hub is based in the historic city of Edinburgh, located in East Scotland. Every year there are 12 main festivals which take place in the city centre, many of them with huge international reputation, such as the Edinburgh Festival Fringe, and the Royal Edinburgh Military Tattoo.

My brief was to design a building which could act as a central ‘hub’ for all of the festivals which take place in Edinburgh. My project provides the city with a central ‘go-to’ place for the public, festival organisers, and festival performers. A flat roof terrace takes advantage of stunning panoramic views over Edinburgh from my site in East Princes Street Gardens. There are offices for each of the festival organisers in the building which allows greater unity between the different festivals, and lets organisers easily plan and discuss their festivals with one another in order to enhance the experience for the public. In addition to the main hub building, I also designed a temporary structure system which provides a unique ‘pop-up’ festival venue tailored to the organisers’ specific requirements. The building also contains a Festival Ticket Office, a Restaurant / Bar, Offices for the Festival Organisers, a Design Studio for the temporary structures, and storage for all of the temporary structure components.
The aim of this project is to create a contemporary dance and cultural centre at the boundary of two towns in Edinburgh. It is mainly occupied by the Cloud Gate Dance Theatre, which is a foreign culture and does not belong to either the New Town or Old Town. They present their live dance shows to local people whilst also introducing more Asian culture through photography exhibitions, media shows and book fairs. At the same time, the project also acts as a junction between the Old Town and the New Town above the east part of Princes Street Garden, aiming to change the urban fabric thus increasing the convenience of daily movement for people in Edinburgh.

One of the most vital design principles of the project is to keep and protect the site’s garden features rather than destroying or changing them to something else. Therefore, ‘Bridge above Garden’ is the core concept of this project; an easily accessible bridge, an attractive cultural centre and a beautiful urban experience in the middle of Edinburgh.
The aim of this fringe architecture is to repair a typical city block in Edinburgh in such a way that the method could be taken as a model for repairing other city blocks around the world. The nature of the repairs would depend upon the individual block, but could be aesthetic, sustainable or economical as well as aiming to solve wider needs or issues on a city scale.

These repairs are implemented through the construction of one or more symbiotic architectural additions, or ‘repair pods’ located in voids within the city block. These ‘repair pods’ are linked together by an infrastructure layer which aids the synergy of waste and energy between pods and the existing buildings as well as housing wind turbines to take advantage of the elevated position. What exactly is put on top of this layer will vary depending upon the city block, but could include a park, pastoral or arable growing space, or renewable energy generation. Over time more lightweight octatruss repair pods may be plugged in or out the system as repair needs change.

This particular block, based in Edinburgh's new town, was concerned principally with three city problems:

- Lack of allotment space in Edinburgh, especially close to the World Heritage Site.
- Loss of whisky distilling heritage to Edinburgh.
- An epidemic of poor health leading to Edinburgh’s title of The Unhealthiest Nation in Europe.

As well as four block specific issues:

- A large proportion of un-rented offices.
- A failing hotel (Waverley).
- A disused alleyway, becoming an area for crime and rubbish to collect.
- A lack of block sustainability.

These issues were solved through S.H.R.U.B’s implementation of 6 repair pods; a vegetarian whisky restaurant, a public distillery, a whisky bar (plugging in to the hotel), a system entrance with introductory shops and two synergy hubs. On top of the synergy layer sits allotments, barley boxes (to be used in conjunction with the public distillery) and a small urban farm.
Emma Mathias-Jones  
Fringe Nodes

The Cowgate runs parallel to the Royal Mile, despite being only a couple of hundred meters away, the rapid decline in pedestrians, light quality, building fabric and legal activity makes this the illicit artery of the mainstream Royal Mile. Using the site of the 2004 Cowgate fire the design aims to reconnect these two arteries of the city.

The sport of Roller Derby, a recent addition to the fringe performances, has been chosen to reconnect the ‘underground’ to the ‘establishment’. This women only, full contact sport played on quad skates provides the perfect platform to allow both stands to merge. In combining this with the charity and community values at the very heart of the sport, a new junction of strands can occur. The design aims to allow this development of strands to open up the gates to both sectors of the city and create an accessible meeting point for citizens, using Roller Derby as the catalyst and the existing forms of expression to strengthen these bonds.

Although this ‘radical’ architecture will eventually become the ‘mainstream’, as with the fringe festival. Using the fringe infiltration will further encourage new nodes to form adding to the cities spirit.

Hamza Mirza  
Re-establishing Landmarks

Ilkeston, located in Derbyshire, saw the arrest of ‘X’. ‘X’ rented a three-storey house on Station Street in which marijuana was grown illegally for seven years. Through vigorous investigation it was found that the THC level in the marijuana grown at this property was twice the standard found in normal marijuana. For seven years the strongest marijuana ever found in the UK had been grown in Ilkeston and the individual profited from around £700,000.

This led to an investigation into the use of marijuana and why, in Ilkeston in particular, it is a huge subculture. The findings slowly developed into an architectural intervention, which used the distortion of natural daylight to create an atmospheric space, dominating the street through its monumental size. Bringing a growing issue to light.

The intervention is an insitu concrete structure. The wall ties used to hold the formwork in place have a greater diameter then the standard. As a result, once set, light is distorted in many different angles, creating a space of reflection.

A night-time shot see’s the structure transform into a beacon of light. Emitting shards of light through the holes. Depicting the essence of the site.
Emma Mathias-Jones
Roller Derby Hall

Hamza Mirza
Building Plan

Hamza Mirza
Morning and Night Sections
Nathan Craig
Charlotte Square Archive

The Edinburgh International Book Festival celebrates literature in all forms, it is an event to bring people together, to take time out to reflect and escape from the busy lives and the constant bombardment of tweets and wikileaks. All books have their own individual character, (especially the older ones). They have their own smells, textures, and even personal notes scribbled inside, which is something today's digital ebooks will never be able to provide.

Charlotte Square is the setting for the festival and is one of the most well preserved areas within Edinburgh's New Town, but it is only made open to the public during the festival period, the rest of the year it is shut off. Robert Burns once referred to Charlotte Square as ‘the heavenly Hanoverianism’ of Edinburgh’s New Town with it’s classic edifices, handsome squares and spacious thoroughfares.’ The project provides the festival with an open permanent venue within Charlotte Square, which serves as a hub during the festival period. It houses an archive for the writers works associated with the festival and Scotland.

As the festival stands for the appreciation of old traditions, so does the venue. The archive typology and Scotland’s vernacular Neolithic structures share a timelessness and monolithic quality both in function and form. Structures such as the Callanish Stones in the Shetland Islands stand as a timeless monument, representing the passing of time and seasons for only one moment in time throughout the entire year - as it is with the book festival.

The project embodies the old traditions and grants them the recognition they deserve, as it was when the book festival was conceived.

Sioned Holland
The Beul-Arthris Alliance

The Scottish Gaelic Language and its ‘beul-athris’ [rich oral tradition] is under threat of extinction. Despite attempts to revive the language by the Government and Gaelic communities, the level of passion needed to ensure its survival does not currently exist.

The alternative, confidential approach of the Beul-Arthris Alliance works from its main Headquarters to raise awareness and express opinions of affairs relevant to the people of Edinburgh. This is achieved through the Alliance’s ‘Acts of Expressions’ which are performed across the city making use of a network of derelict Police Box Repositories. During the process of creating the Acts through informal workshops and studios, the Gaelic language subtly infiltrates between members and eventually amongst the public. The undercurrent support for the language gradually expands, until the language emerges and resonates from its static condition to being used in everyday society.

"Man acts as if he is the master of language, when in fact language is the master of man."  Heidegger

Unlike the current attempts of forcing the language upon people who are not interested, the alternative approach does not attempt to excessively control its progress. The language has enough rooted heritage to thrive by itself - what the Alliance’s Headquarters provides however is the initial spark to unlock its cultural potential through providing its speakers with a purpose and a passion.
**Luke Askwith**  
**An Duan Dún Éideann**

An Duan Dun Eideann – ‘The Poem of Edinburgh’, sits on the Royal Mile in the Old Town of Edinburgh. The museum exhibits a variety of objects with strong cultural significance to the area and incorporates each into a narrative told from the point of view of the Scottish poets. The ‘poem’ that forms the narrative alternates between the elements of art and science that make up the Edinburgh we see today, housed in the two towers either side of the central atrium.

The atrium is the transition space between exhibits; every change in level signifies a change in the narrative of the building. This transition, along with similar room sizes used throughout, builds a clear sense of rhythm through the building.

Materiality is a tool constantly used as an indication of the space. In the ‘science’ areas the structure of the building is expressed and materials are raw and simple; the building exhibits its own construction. In the ‘art’ spaces the structure is concealed and the building forms a background to the main exhibits. When, at the end of the narrative, these elements are brought together, the languages are combined to create a space with the best of both concepts.

**William Holley**  
**The Edinburgh Jewel Box**

The design concept derived from the idea of encouraging the user to discover the museum exhibits in the existing arched vaults. From the beginning of the project, the existing vaults were a key element to the design process and utilising these spaces to exhibit the objects with the correct conditions was vital.

The conceptual exhibition images were key to determining the desired feeling inside the spaces in addition to lighting and materiality studies. Layering the desired spaces informed the design process and allowed me to explore different ways of exhibiting the objects. For example, the Scottish Colourist exhibition was designed to portray the feeling of a Georgian Edinburgh town house, where the artists used to live and work. A further design concept that complemented the idea of discovery was for the building to act as a jewellery box. The elegant and decorative facade wraps around the curve of Jeffrey Street to conceal the exhibits inside. Once the user enters the building, they discover the objects in reverse in chronological order imitating the feeling of finding the older objects, the further they delve inside the jewellery box.
HYPERLAND
In September 2011 we began with a story told by A. Square about a world called ‘Flatland’ the 2 Dimensional Universe in which he lived and worked. This masterpiece written by Edwin Abbott in 1901 was our guide into further exploration of the multidimensional universe of the Olympic Games in London 2012 and its Legacy.

Project 1 : the 5th Dimension; students were invited to produce a Movie told from the 5th Dimension looking at the fringes of the Olympics Sites in London - Each student produced, presented and premiered their movie at the Broadgate Cinema in Nottingham.

Project 2 : Aficionado's Retreat for 24 hour living; to design and make a dwelling that would facilitate the research, discourse and evaluation of the multiple perspective agendas being developed and to test these hypotheses by living in them for 24 hours. Second years developed these proposals into multiple dwelling housing proposals on a selected site on the edge of the Olympic Park and third years developed further the social, political and environmental implications of their proposals on their preferred sites.

Project 3 : Hyperland; The final building proposals are multi-programmed proposals, sited on the fringes of the London Olympics for construction in September 2012 as part of the Legacy. Core to the process of this unit is to invite leading award winning short film makers, model makers, sculptors, programmers, artists, engineers and architects to teach valuable skills and divulge advanced techniques in making architecture through workshops and reviews.
According to the Centre for Ecology and Hydrology, a reduced rainfall during summer months might cause the pollutants entering the river to not be sufficiently diluted.

Thames Wharf is a transition point between two contrasting landscapes. It is surrounded by a series of industrial zones and cargo ports located along River Thames and its tributary River Lea. These areas contrast with the urban fabric of Central London and adjacent financial district of Canary Wharf. The principal quality of the site is the dominance of the tide and the potential transformation of the landscape during these cycles. Although the difference in the heights of the tide gradually increases every year, during summer months the overall volume of water in the Thames decreases. Such decrease causes significant changes in the salinity gradient and concentration of minerals and pollutants in the river. Further development in the lower Lea Valley, Bow Creek and Thames Wharf might put extra pressure on water resources as well as the biodiversity along the Thames Valley. Currently, one of the major issues is an increase in nitrate concentrations in the Thames and River Lea.

The Information Lifecycle Management published statistics that 988 exabytes of data was produced and stored in 2010. 15 petabytes of new information are generated every day in computer databases of worldwide businesses and a need for new data storage capacity is expected to rise rapidly every year. From January 2012, British Government has introduced a ‘cloud network’ to improve the efficiency of its IT systems and corporate data databases. Further research in computer technologies and nano-technologies means that through collaboration between the University of Delft and the University of California has been developed a method of creating a nuclear memory by implementing molecules of nitrogen into carbon lattice of synthetic diamond. Such technology can be one of the possible solutions for efficient modern data storage systems.

The projects refers to the historical significance of the City of London as a major port / trade centre and its current position as an important financial centre. Thames Wharf becomes a site for a new headquarters of the Port of London Authority - a data centre - which controls and protects information related not only to the River Thames and worldwide trade - movement of cargo ships - but also to the virtual trade and international transactions of the London Stock Exchange. The Thames functions as the main medium used in order to store and protect this data. The tide cycles create a spatio-temporal framework which becomes an integral part of the architectural form.
Roof Truss Exploration model
Base model
Perspective
Post-industrial landscapes across the country are continually metamorphosing to adapt to the changing needs and desires of the collective population. The CrossRail development will dissect central London, relinquishing 4.5 million cubic tonnes of ground material from its subterranean prison, seeding opportunities for urban growth.

The River Lee, separates the boroughs of Tower Hamlets and Newham on its journey to the Thames - dissociating the neighbouring communities, amplifying their socio-economic disparities.

To redesign this human landscape, a social enterprise to inculcate time-honoured artisan manufacturing skills is proposed. This addresses the socio-economic disadvantages in this post-industrial district through a physical, ecological and artistic ‘bridge’ through which the neighbouring communities may bond and flourish.

The factory is built from the land for the community and will return to the land in peaceful decay. It achieves the ultimate vernacular, utilising the materials removed through the Cross Rail project to form natural, handmade tiles and brick such that the construction and manufacturing run parallel.

The program of construction is intrinsically timetabled sequentially with the crossrail excavation. Natural limitations of the material properties dictated a series of geometric and construction parameters by which the project has developed generatively.

Intentional latent damage is embedded in the design, creating a series of life cycles of materials that initiate and complete at different times. Sacrificial elements instigate the degradation of the different building components, controlled to different time scales. On completion, the structure slowly perishes under the force of the elements and tells a story of gradual halcyon dilapidation, returning the materials to the ground from which it was made.
In the modern climate the over arching identity of “Britishness” is losing favour. Less than half of British people in Britain today identify with the term British and this is on the increase. From its roots in a richly layered history, Britishness is now threatened by globalisation and the divides and increased segregation it creates. This makes it difficult to define the values of “Britishness” in our modern densely diverse nation.

The Great British Expo looks at protecting and strengthening British culture from within its own sovereign territory through the use of soft powers. Situated on the prime meridian in the royal borough of Greenwich the architecture simultaneously reveals the existing site of the heavily underused power station, itself, and the exhibits by directly cutting away surface layers. The fakery of the playful semiotic palace of Westminster facade is revealed in all its glory as you approach the grand entrance, a statement against a nostalgic Britain which is long gone, which highlights the true British cultural values stored within. The elaborate hall of glass houses 31 glass panels, each relating to chronological decades from when Britain was first formed, displays and preserves 300mm sliced sections of the truly British objects defined and redefined by the great British committee.

In contrast to the faked semiotic facade of the main processional entrance, the exhibits are displayed in all their authentic glory acting as an indirect demonstration of British values unquestionably defining a nation.
Daniel Stanton
CiTEa. Hanging Tea Farms: Liverpool Street Station & Exchange Square

This thesis project explores the notion of ‘capturing the present’.

With the arrival of the Olympics in London, commuters are being urged to change their daily routine in order to prevent chaos on the city’s transport infrastructure. Commuters are being made to feel unwelcome by the city, often to such a great extent that they are being tempted to leave London until the ‘circus’ leaves town. My proposal seeks to provide the means for the revival of the relationship between the commuter and their city.

In order to achieve this, I am encouraging commuters to create their own ‘Engagement Sequence’ with the city, such that they begin to reinterpret and re-energise a place which is already familiar to them. Olafur Eliasson sites ‘the weather’ as the key engagement between a body and a city; to accentuate this relationship, I am using the Tea plant ‘Camelia Sinensis’ to mediate the threshold between the two.

The design reveals a surrealist inspired ‘hanging tea farm’ which sits above the existing Liverpool Street Station Western Trains Shed, and extends over onto the adjacent Exchange Square. The Tea Farm manipulates the environmental conditions of both the local climate and the Station to harvest heat in order to grow Tea. The architecture reveals the hanging tea mediating between the old and new roof structure as well as providing the focus of the redesigned Exchange Square.

Udit Goel
The Park Office

This project focuses on creating a new kind of office typology; one that encourages group interaction through stimulating yet controlled atmospheric strategies. These strategies were developed through researching the concept of human mental rejuvenation during earlier stages of the project.

The architecture will try to encourage interaction as much as possible through the concept of slowing the pace of the workers within Central London while creating moments or pockets of areas in which a dialogue between spaces can encourage a visual or auditory dialogue, essentially controlling the circulation within the architecture.

The scheme will borrow from social aspects of national parks while using the potential of a labyrinth as a single path that encourages meetings through a single unified path moving through the proposal as well as providing moments of visual beauty and stimulation. These aspects should encourage productivity and help raise morale of the workers through the sense of pride of the design, creating a much more comfortable and appealing office typology, essentially turning the convention into the conventional.
Helena Black
Retrospective Model

Manwant Want
Plan Orientation
Helena Black
Aficionado’s Retreat

A partial group project, ‘Aficionado’s Retreat’ is a transportable, temporary structure housing 1 to 2 people. Drawing on each individual’s themes emerging from project 1 we designed and built a folding co-polyester ‘cathedral’.

The scheme arises from an initial study into folded paper forms and origami techniques. Considering important issues such as construction materials, cost and sequence, a process was developed for marking, scoring and folding sheets of transparent co-polyester. A series of components could be generated and flat-packed for transportation. On-site the components could be connected so as to form a monocoque shelter.

The design explores the relationship between observers and inhabitants, providing an alternative state of privacy. By distorting sound in and around the retreat the envelope is defined, though the shelter itself appears diaphanous. Lighting has the greatest influence on the perception of the structure, creating playful reflections and distortions of the surroundings.

Once finished with, the structure folds back into components and the site is left without a trace of our presence. The transience of ‘Aficionado’s Retreat’ signifies the importance of experience, for that is all that remains.

Manwant Want
Tertra-Home

Tertra-Home was informed by various themes which a were:
Perception - how each individual perceives things differently and how the environment shapes us.
Density/Intensity - how the public areas can contrast with the private areas.
Retreating - time for reflection away from chaos whilst remaining in the same environment.

A habitable retreat was designed to accommodate for a single person. The function is a dynamic, multifunctional home that could alter the space internally i.e. ‘the room’ the habitant was in, by rolling onto the different sides of the shape. As the form changes orientation it leaves imprints of the journey, showing how the space was used. Tertra-home contained a bedroom space, kitchen and a study room within it. All of these spaces allow the user to encounter different experiences.
Trudy McGregor
The Ministry of the Inquisitive

This project explores how our perception of reality is limited to how much we question our environment around us. Though an exploration of thresholds, facades and surfaces within my site of Parliament Square and my scheme, you are taken through a labyrinth of spaces, which provide the experience of an alternative reality separate to the busy world above.

The typology of the spaces is a take from the private-members clubs which are concealed in plain sight all over London. The difference with this building is that an inquisitive mind is the only membership that is needed to gain access to this elusive building, breaking down barriers between the different groups who use the site. It acts as an open forum for discussion for the inquisitive minds of London - civil servants, tourists and protestors, no matter their social or political status.

The materials in this building help take you through the journey, offering glimpses through surfaces into the next space. Walls become more fragile looking, textural and translucent as you move deeper through the labyrinth, creating the sense that you are being taken on a journey through the binding and into the pages of a book.

Xiao Von Chua
Escapotel

Escapotel is a boutique hotel within London for overworked Londoners to escape. It is a place to escape from the hustle and bustle of the fast-paced city life, even just for 24 hours. The boutique hotel sits on River Thames in Greenwich, London and embraces the site through designs according to local tides and nature surrounding the site.

Each space within the boutique hotel is designed to provide a Zen and meditative experience for its user. Within the private zone of the boutique hotel, the Suite Pods, each solitary space allows its user to control the level of illumination, view and acoustics allowing one to personalise their preference for maximum comfort. Today’s exciting city life and network often distracts many from the obvious such as the changes in nature. Escapotel was designed as a gentle reminder of the simple beauty of nature. As one leaves the boutique hotel, one can expect to be rejuvenated and see the world in a different light.
Katherine Ryan
From Hell

Over one hundred years later, Jack the Ripper’s murders still pervade public consciousness, remaining the East End’s most infamous historic event. The mystery surrounding the killings endows Spitalfields with a dark mythology and provides opportunity for architectural exploration. The proposal draws upon Ripper fiction, such as Alan Moore’s From Hell, to create an intense theatrical and narrative experience, manifested through the creation of a number of setpieces.

Dominating the skyline of the locale, Christ Church Spitalfields provides the perfect vessel for these setpieces. The original designer, Nicholas Hawksmoor, has been proclaimed “the Devil’s Architect”, associated with masonic and pagan symbolism.

The project re-imagines the church through augmentation and dissection. Intense atmospheres of terror, apprehension, mystery and horror are created through interior interventions and manipulations. The narrative journey climaxes as visitors ascend through the reinterpreted architecture. An exterior framework allows visitors to reflect as they descend, examining the church’s features and looking out across Spitalfields.

The architecture juxtaposes sinister and holy purposes. Responding to cycles of use, it may function primarily as a setting for participation theatre or secondarily as a place of worship. The framework allows setpieces in the Nave to retract into the roof, returning the appearance and use of the original space.

Abigail Blumsohn
The Waterloo Clinic

The program involves the design of a small privately owned plastic surgery hospital located in a subterranean viaduct beneath Waterloo Station. The facility specialises in ‘corrective surgery’ and rectification of substandard or failed cosmetic surgery procedures.

The program takes into account the complex requirement of a surgical hospital including sterility, ventilation and specific functional relationships (flow from pre-operative care, surgery, and post-operative recovery). The design attempts to achieve such functionality while creating an atypical, stimulating and beautiful environment where patients can be treated and recover in comfort.

One concept driving the design is the notion that the building is itself imposing a surgical alteration onto the site. It plays with the perception of cosmetic surgery in terms of perfection/imperfection.

Part of this concept was developed through the process of model making. Random wax shapes were created using molten wax dropped into cold water. These forms were determined by random chance. The process of their creation renders them a representation of human ‘normalcy’ and flaws. They confer the idea that the human body is also to some extent random, rather than an idealised molded form. The structure of these forms, alongside the idea they communicate, form the basis of an aesthetic ‘theme’ to the design. The materials used – skin-like membranes stretched over bare stud walls and resin-encased brickwork – humanise the building.
James Brimble
The Manifestation of Density

An Initial concept video looked at density within the site boundaries of the project, which was based on the edge of the Olympic site.

The project which was developed as a group highlights possible new ways of living. The Pod was designed to be a literal manifestation of density. This is so every liveable type could be made to work within the single space. The idea is the Pod would roll around with its occupant in order to designate a new living surface; changing orientation for lighting, ventilation and comfort levels.

The final task was to build the Pod, which was then lived in over a day period. The 1:1 model was no higher than 1.6m and could hold 4 people at once.

Adam Brown
Vice House

This project, located on the Hackney Cut Canal next to the Olympic Stadium, was a series of 9 dwellings (3 family and 6 single) for a group of people to live and work in. The client was a freelance broadcasting team.

The concept was again followed by the idea of the design. The basic principle is that I wanted to create something that was a prefab that would ‘plug’ into the side of a building. The interior however, contrasted this. Using the retreat, I used the idea of a portal into another world. In order to achieve this, I designed the inside to look very modern, bright and in some ways similar to a ski-lodge as this gives ideas of relaxation. The ‘garden pods’ which sit at the end of the family balconies on the first floor are also something that stemmed from the retreat, using construction techniques and also form. I wanted to redefine the way in which a garden is used in these (as there is no possibility for a garden on site), therefore a hanging garden with facilities to grow plants and hang out washing was created.
FENLANDLESCAPE
The unit researches the transient aspects of architecture and the environment. Changes in the way we live as a society - locally and globally - and the rapid change of the world’s climate with its extreme conditions and sudden events challenge the conventional images and approaches to architecture.

The studio focuses on 4 transient aspects:

1. The dynamics of the environment
   The students are encouraged to observe, understand, integrate and respond to weather conditions and cycles, seasons, tides, winds as well as extreme weather events and the implications of climate change.

2. Temporal relationships
   A non-linear reading of past events connects these directly to the inherent nature of a place, its local customs and characteristics, and help create a specific architecture.

3. Programming as a creative architectural tool
   The unit observes, questions and re-evaluates the way we live together today. Our interpretation of programming is open and flexible. The unit develops adaptable functions, integrates poetic qualities and encourages cross-programming to create unexpected encounters.

4. Form in transition
   The unit pursues a methodic and conceptual process to develop a unique, original and authentic formal response with poetic qualities.

TUTORS
Mike Wood
Stuart Buckenham
Astrid Bornheim
Alison Gwynne
David Baggerly
Emily Thurlow
Jonathan Karminsky
Marcus Todd
William Gowland
The oceans are a rich nutrient soup, the composition of which became the base for early life. The complex mix of elements present in the sea is more dilute on land, particularly in agricultural areas. To apply the rich mineral solids of the ocean on land, nourishes plant growth and allows it to reach a full potential. The benefits of mineral use will work up the food chain, improving the health and well-being of each link, in due course reaching us. This is the ambition of Ocean Rescue Chemistry.

Collecting ocean solids must take place out to sea to avoid contamination; once collected by boat, the solids can then supplement fertilizers, thus reducing the adverse effects of some synthetic chemicals. To further the use and understanding of the ocean minerals, a research and learning centre is needed.

The teaching scenarios are based on pedagogical principles that ease the learning process. The forums that result give rise to an open dialogue that will facilitate a vital feedback of information. A continued relationship with the farming community is essential to spread the knowledge of remineralisation; ultimately this best practise will be replicated outside of the Fens using the research as a foundation.
Ocular Landform is an exploration into the relationship between land and sky, seeking to blur the horizon and visualise the discord between digital technology and the antiquated FENlandSCAPE aesthetic. Programmatically, the building is a light-powered weather centre, seeding the clouds above and harvesting the resulting precipitation to supply the farmland either side of the Hundred Foot Drain with water during the dry season.

By clearing the overcast sky, the stars become more visible at night and the architecture establishes itself as an astronomical observatory point. Utilising the lack of commercial flight paths above, low light pollution and surrounding skyline obstruction, the aim is to approach the sky as a blank canvas. This canvas is illuminated during the day (seeding plates power beams into the sky to stimulate rain) and observed at night (providing professional fixed telescopic equipment and flexible public space for amateurs and enthusiasts). As a piece of landform architecture, the building mimics the formation and folding of the Earth’s crust, whilst stating its being as an artificial manifestation.
Toby Gilding
Artifact Capsule

This project explores the ideas of tidal architecture. Here, I created a network of ‘capsules’, each of which protect and preserve different artifacts (small fishing boats, old railways etc.) which have been abandoned around the site throughout the constant battle between the natural and the artificial. Each capsule offers a different solution to preserving the artifacts, as well as a different experience for the viewer.

A more experimental element is added by the inclusion of a testing laboratory which can attach on to the sides of each capsule, offering a flexible, temporary space in which to further the shipwreck preservation industry through testing and observation.

Ecological Shipbreaking

The international shipbreaking industry is one of the world’s largest producers of recycled steel. At a time when iron ore reserves are running out, this industry is vital in producing a raw material from which to produce a limitless array of products.

At present, this industry is almost exclusively concentrated in the Far East, where low wages and regulations provide an economically attractive option. However, the death and injury rate and environmental impact of the current industry is crying out for change. The working conditions are the “closest to hell on earth you’ll find”. My project aims to kick start a new shipbreaking industry within the UK, which is economically viable as well as environmentally beneficial and most importantly, safe and structured to eliminate fatalities. By using a ‘cradle-to-cradle’ philosophy, my project doesn’t only minimise its impact on the environment, it actually benefits its immediate context through carefully managed systems and an integrated approach with the site.
Edward Harris  
Cyclic Reconciliation

Intensive agriculture has caused the highly fertile fenland soils to deteriorate over time and harmed the area’s ecosystems. Heavy metal pollution from fertilisers, reduction of organic matter due to drainage and peat shrinkage, and subsequent soil erosion have taken their toll, affecting future yields of land that needs to support the exponentially growing population. It is now being recognised that soil needs to be nurtured as a most precious resource.

The scheme carries out pyrolysis of waste biomass from farms and food processing to manufacture Biochar, a soil addition capable of locking in and neutralising the threat from heavy metals, whilst increasing organic matter and moisture retention meaning increased yields and reduced environmental threat. The first focus for remediation is the farmland on the edge of the Wash, an important wildlife area with high heavy metal build-up and lower soil quality, whilst there is potential for collaboration with farms throughout the fens. It is a hub for remediation of the fenland soils and practical education in the increasingly important soil and environmental sciences, sited to physically intersect appreciation of the precious landscape with its sustainment.

Suchitaa Mistry  
Forgiveness Within Tradition

This project explores the celebration of tradition, and creating new memories originating from older memories. ‘Here We Go Round The Mulberry Bush’ originated in Wakefield Prison, involving female prisoners exercising around the one mulberry bush located on the prison grounds whilst singing the nursery rhyme every morning. This ritual or tradition allowed people to come together and have a common bond and created a community within the confines of the prison walls. This project celebrates this tradition by creating a rehabilitation facility to allow women to integrate back into society after their prison sentences.

The mulberry tree is the central component of this nursery rhyme that is to play an integral part in the rehabilitation process. This very unusual tree or bush can only be force grown in the British climate; therefore through this forced cultivation of the mulberry tree, the women will be provided with a set of skills that will allow them to progress in the real world. This Halfway House will create a daily routine for the accommodated women revolving around the mulberry tree and eventually cleanse them of their wrong doings and integrate them back into society.
Mathew Suggitt  
**Seeds Of Recovery**

Roswell Pits, Ely, The Fens.
Seeds of recovery seeks to rehabilitate man, remediate site and reintroduce the Papaver Somniferum [Opium Poppy] within the FenLANDscape.

Cultivating and processing the poppy on-site for the production of pain-relieving intramuscular medicinal morphine, a scar in the rural landscape will be transformed to provide a unique and restorative setting: pharmaceutical apprenticeships in this unique environment aim to regain the physical and emotional well-being of recuperating service personnel through vocational training closely engaged with the immediate landscape. Production output will supply the apprentices’ fellow comrades and local veterans with the pain relieving drugs necessary to their improved well-being.

Simultaneously, the proposal seeks to provide improved accessibility to Ely’s Roswell Pits extending the recreational sailing opportunities to less-abled members of the community; outside their studies, apprentices will become instructors to disabled visitors engaging with the water, helping others to help themselves in their own journey of recovery.

Stewart Heard  
**Eel Algiatry**

Ely, Cambridge  
Algiatry is the specialist medical practice of pain management, and eel algiatry relates to the healing properties of this animal. Eel algiatry not only rejuvenates the historical significance of the eel, but also acts towards the creation of a pain relief centre. The Fenlands supply the building with eels to sustain its research position; an eel’s blood sample will be taken and then procured into drugs for clinical trials. The structure of their calcitonin hormone has manifold medicinal benefits, providing pain relief for metabolic bone disease sufferers.

The building will be situated in a restored wetland, providing a natural habitat for eels, and a new recreational area for Ely. Metabolic bone disease sufferers will be admitted for weeklong trials to help develop the drug, and to rest in a relaxing environment. Alongside this process, the project will work on homeopathic pain relief, such as acupuncture, hydrotherapy and gardening. These methods welcome the wider range of sufferers who are not admitted to the research trials, as well as creating an invaluable support network.
**Daniel Villette**  
**Trigger**

This section/programmatic drawing illustrates the role of water and mist within the building of my project – spa and wellbeing centre.

Water and mineral extraction systems and processes feed the projections that penetrate through the building. Internal and external spaces control and manipulate the form and characteristics of the mist. The tide levels act as a trigger initiating the production of mist and the movement of spaces. This dynamic internal environment controlled by the tide and influenced by the mist gives rise to ever changing scales, depths of visions and sensual qualities. This creates a stimulating and invigorating wellbeing place.

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**Isadora Schneider**  
**Bronze Age Experimental Space**

The use of the Fenlands hold archaeological findings of extreme importance that informs us the history of our distant ancestors. One of the main archaeological sites in the United Kingdom is located on the far east of Peterborough in an area named by the archaeologist Francis Pryor as the Flag Fen.

Archaeological studies in the Flag Fen indicate that in 3000 BC posts of oak timber were found, conserved by the peaty mud, and had been strategically placed to form a 1km causeway – The Post Alignment. This causeway would link the edge of the dry land (Fenland) with Northey. Along this causeway, artefacts had been buried, including many unused materials such as metals, stone, shale, ceramic. This indicated for the researchers that the causeway was also used as a ceremonial centre. At the time, religious beliefs indicated that their heaven was an underground world. These rituals and ceremonies were a form of sending those materials to their ancestors for their afterlives.

Through an indepth study and understanding of the culture and religious beliefs of the Bronze Age, an experiential space was designed. Different from traditional forms of exhibition, the artefacts are not only exposed in traditional forms, they are embraced by the structure. The structure creates the ‘mental maps’ of the ancient civilization.
LANDSCAPE
ECOLOGIES
PEAK
DISTRICT
PROPOSITIONS
Unit 3B landscape ecologies asked ‘What does it mean to design sustainably in the Peak District National Park, a unique place which is simultaneously a sensitive ecosystem, a valued Picturesque landscape, a unique historic industrial artefact, a home for thousands of local residents and tourist destination for millions more?’

Students developed landscape responsive building propositions addressing a range of socio-economic, cultural and environmental issues, evolving their own approach to landscape interpretation, response and design intervention. This multidisciplinary exploration of landscape / architecture addresses the interrelationships between people and place, people and buildings, and between buildings and their environment.

Project 1 - Landscape interpretations / ecological explorations involved the creation and recording of landscape installation pieces onsite at the Longshaw Estate. Work included the EDUCATE award winning ‘borders and boundaries’ project in light of the Peak District Draft Management Plan. Diverse proposals included a crematorium, a moorland ecology research lab / crash site memorial, traditional skills centres, monasteries, night sky observatories and renewable energy plants.

Project 2 - Living landscapes / accommodating change developed housing proposals in Bakewell, at the interface between townscape and rural landscape conditions and the vernacular and contemporary.

Project 3 - Peak District Propositions allowed Year 3 students to select their own site and develop schemes in light of the Peak District Draft Management Plan. Diverse proposals included a crematorium, a moorland ecology research lab / crash site memorial, traditional skills centres, monasteries, night sky observatories and renewable energy plants.

Project 4 - Riverside involved Year 2 students working through master planning and individual building interventions on a demanding mixed use site in Bakewell, rich in industrial history and heritage as well as current economic and pragmatic challenges. Architectural responses included exhibition spaces, breweries and urban orchards.

TUTORS
Robert Evans  John Newbery
Farida Makki  Julian Marsh
John Lee  Mike Reade
Julia Xu  Mark Dimond
Gary Holliday  Sarah Foster
John Sewell  Andy Thomas
Dan Greenway  Wolfgang Buttress
Ulysses Sengupta  Sergio Altomonte
Varleria Carnevale  Liz Bromley-Smith

Special thanks to Mark Twelves (Litton Properties, Riverside Business Park), Ashgate Croft Special School, and staff at the Peak District National Park Authority - Rachael Kerr, Sarah Wilks and Garrie Tiedeman.
This project explores the powerful effects of architecture and human activity fuelling the changing landscape. By studying the old cotton industry which propelled the landscape of Bakewell riverside over 18th century, the proposed Thorbridge brewery scheme aims to define and continue to shape the landscape and manscape over the years.

The context evolves around refurbishment and new build for the derelict gas retort house, as it becomes a part of the new converted art and craft marketplace. The market theme stirs the industry to pursue a sustainable and more humane approach and gives opportunity for small businesses to benefit the town environmentally and socially and revive a dying industrial site.

The decision to convert the gas retort house into a brewpub and marketplace was carefully considered to reflect the respect towards the past but furthermore a vision of the future, or of what it might become. As the old chimney is restored, new refurbishment of an independent roof structure introduced more light and connection to the mill race. But a new build brew tower, which houses the traditional brew equipment driven by gravity force, will celebrate and honour the handmade tradition and be informative and engaging to community.

Focusing to the old limestone wall of Bakewell, it embraces the aging process of an architectural piece. The activity chosen allows the pub to get better with time by taking part of the culture that never aged. The pub makes people care and take care of it, acting as a bridge to connect the industry to the community.

Ultimately, by choosing the right or wrong activity, humans change the landscape bit by bit for better or worse. The sensible architecture principle in this project takes into account what is worth of preservation, or what past, is working to pay tribute to the past and found a new resolution for historic building. The only way they can survive is to get people to care, and the most humane and permanent architecture is the one that gives people the reason to.
Oliver Hill
Commemorative Restoration

My vision was to create a moorland research base, aiming to restore and recover the delicate landscape. The base is to act as a scientific outpost providing the facilities required to perform vital experiments and studies. The structure itself will restore its surrounding landscape by applying a series of processes currently used by conservationists.

The harsh, bleak environment of the dark peak moorlands is dubbed ‘airplane graveyard’. The site is the wreckage of a B29 American bomber which crashed in 1948. Such accidents take lives and scar the landscape. The moorland research centre will act as a memorial to remember the thirteen men who tragically died. The project was developed using a modular, adaptable structure that respects its sensitive surroundings. Growing areas, accommodation and laboratory spaces provide an environment in which scientists can understand and help restore the surrounding peat landscape.

Commemorative Restoration, Respect - Restore - Recover

Krisitan Bjierre
Respiratory Terrain

Upon entering the Roaches COPD rehabilitation clinic everything is tailor made to encourage and assist the healing process. Views are framed to the picturesque local landscape and the interior is designed to encourage the patient to return to normal social life and functioning.

The design concept evolved around the notion of how helpful basic physical movement would be in the recovery of the patient. To further assist the healing process, elements of palliative care are included in the concept. This results in a tranquil setting where the patient can relax and focus on recovery rather than being distracted by the noise and stress of the city environment.

Within the clinic several zones would provide the patient with different areas for relaxation, socialisation and reflection. The clinic acts as the first step for experiencing the broader landscape in the local area. Introducing new hobbies and receiving information about COPD, it would be a great stay for any patient.
Rosie O'Neill
Landscape Interpretations

“The world as a complex structure of superimposed geological and historical layers” Richard Long

In project one, ‘Landscape Interpretations’, we were required to respond spontaneously to the landscape of the Peak District. Having produced a piece of installation art on site, my individual reflective piece looks at this intervention as a reference to time and memory – the river as this ancient force which has literally carved out the landscape and the wool overlaying this as a delicate timeline. The layered box charts the time dependant processes which have formed the landscape.

‘Learning to Dwell’ started with an exploration of a site in Bakewell. Rich and expressive textures found in the town led to a proposal for a series of dwellings to house the expert craftsperson. Here the sense of touch becomes key in the creation of beautiful objects and the boundary between home and work becomes blurred in the consuming nature of the craft.

Laura Sheridan
Goyt Valley Requiem

The Errwood Hall site was calling for some kind of recognition of its former glory. Ruins of a grand house were only found by walkers attempting to capture the beauty of the landscape of the Peak District in their memory. There needed to be a place to recall the life of the bygone days of the Goyt Valley, now flooded for the creation of two reservoirs.

I wished to create a memory and reminder of the people that once lived in this picturesque and remote valley, and how their homes were taken by the water which now attracts many people to the valley every year. I wish to take from the Catholic inspiration of the family that lived here - both on the site and the surrounding communities, and even further afield - and to create an architecture to house and sustain these wants. Building on the Catholic nature of the family, I proposed a Catholic Chapel and Crematorium, taking advantage of the gradient of the site for views. My initial scheme had focused on the idea of reinstating the burial ground, but I quickly became aware of the contemporary issue which faces our society, especially in England: demand for space is very high, and this has led to the rise in popularity and acceptance of cremation in recent years. Much of the scripture and liturgy of the service of Catholic cremation looks at key ideas of the connection of the human body to nature, which is another element I found appropriate to the site, both on the outskirts of the picturesque reservoir and walkers routes, as well as the broader landscape of the Peak District as a whole.
Jacob Rathbounbe  
**Higher Ballgreave Monastery**

The east facing slope of Higher Ballgreave Farm in Macclesfield Forest has become derelict and over populated with non-indigenous larch. Catholic monks are defined by their devotion to God, self sufficiency and manual work; eastern light is considered by the Church to be symbolic of The Risen Lord, while the larch provides a source of fuel and a purpose for the monks curacy.

The monks will use the larch to construct, heat and repair the monastery, replanting indigenous oak and ash in its place. In this process the previously non indigenous larch develops a sense of permanence and place within the site.

Philip Noone  
**Bridging Earth and Sky, Hathersage Moor Observatory**

My Observatory is located at the Old Quarry, a designated dark sky site, offering one of the darkest skies in the UK, where you can clearly see the Andromeda Galaxy with the naked eye. It is an architecture that promotes discovery of the skyscape and landscape whilst complementing the surrounding context in form and enveloping the exposed rock faces of the abandoned quarry to create internal surfaces reflecting the traditional industrial heritage of the site.

The observatory aims to bring the world beyond ours into appearance, through providing different ways of viewing the stars, encouraging a social and academic community to appreciate the night sky. The project raises awareness of the devastating effects light pollution has on masking this chance of discovery.

A building to be discovered, the embedded observatory becomes a continuation of the footpath and reflects the tumbling stone landscape, encouraging day walkers to explore. The concrete structure allows the integration of my desired lighting strategy into the façade, making sustainable use of the construction process. The form tie rods required to hold the rigid insulation in place whilst pouring the concrete will be glazed to create what I am calling passive lights. Articulated to refract direct sunlight through the facade onto the horizontal and vertical planes of the cafe and planetarium, they reflect the star constellations during the day, bridging earth and sky. The passive lights also help lower the energy usage in my building, replacing electric light bulbs with sunlight.

At night the telescope housings rotate to complement the unique Mother Cap rock in form, whilst the triangular window of the Andromeda Tower creates a time room where visitors can track star movements across the night sky with the naked eye, as well as framing the Andromeda Galaxy on the winter solstice, allowing visitors the chance to appreciate their moment in time…and space.
Jacob Rathbounbe
Higher Belgrave Monastery Arrival

Philip Noone
Visualisation of Building Approach
Zhao Xutong
Evocation of the Lost Sense: The Upper Derwent Monastery

The music a player plays, is not the music a listener listens.

As a special group of people among society, the deaf encounter unfair treatment and are hardly accepted by the majority. Being unable to hear is potentially depressing, but often as one sense is diminished or lost, the others become more keenly acute. However, an opportunity is desired to give respect and to explore the hidden potential of their sensitive perceptions.

This project seeks a phenomenological way in which deaf people could appreciate music. The impression of sound is to be physically captured, perceived and projected on the architecture to help the deaf experience via senses of seeing and feeling. The monastery brings faiths and opportunities to the deaf and acts as a mediator to introduce a distinctive world, in which the deaf may ‘hear’ by the ear of heart.

This system is inspired by an existing product, named ‘vibrative bone conductor’. Sound is sensed and transmitted by the conductor in a form of vibration, through a direct contact to the skin, to therefore allow its perception without hearing. In this project, music is played by a pipe organ constructed in the chapel space, combined with a number of additional installations to a typical pipe organ mechanical system, has the space been able to allow the space to communicate with the music player, and the audience. In a special space called ‘hearing room’ connected with the chapel space, people may sit and worship in a muted but dynamic environment. In the space the key actions controlled by the player is projected on a huge wall, with enhancements of a changing roof light and vibration conduction to the back of the seats, the particular experience is extremely challenging and would be, to a great extent, entirely different from how the music is directly heard.

Hidden deeply in the woodland of the Upper Derwent Valley to the north of Howden Reservoir of the Peak District National Park, the site is attractive as it remains a peaceful landscape and brings some fresh silence to the people coming from the noisy society. The area is currently a controlled zone, and access of vehicles is usually closed. Silence, isolation and beauty are the characteristics of this site, and of this project.
Zein Madanat
A Journey Through Tragic Memories, Monsal Head

The compositions of the view’s most dramatic features are not natural at all. The site was once dominated by distressing scars of the past stories. Discovering the tragic history of the site changed my perspective when looking at Monsal Head; students from local villages, cyclists and tourists walking by have no idea of what is underneath the beautiful landscape.

The idea developed in the area of Monsal Head where evidence of the stories being buried in layers underground and now ready to reveal themselves. This will create a contrasting edge to the otherwise natural landscape. My concept is to provoke knowledge of the catastrophic incidents and make people aware of it and to ensure these are not forgotten. The sequence of events that occurred through the era is interpreted in the journey.

Resurfacing history, creating the journey towards the reflective past, paying respect and making memories are all central to my project, as is the formation of an emotional connection between the present and the past users of the site.

Phillipa Grayson
Agriculture Exchange

‘Agricultural Exchange’ is a hub of activity situated equidistant from Manchester and Sheffield in the valley of Edale. The scheme remembers the rich industries and traditions of the Peak District’s past and conserves them not just by preserving the physical evidence of such traditions (mills, factories, etc) but by imparting the agricultural skills, arts and culture of the area to the wider public and especially young people, in order to ensure that these practices are sustained into the future. It promotes the potential of the continued value of agriculture and cultural heritage in our modern world, easing the social/cultural transition from city life to rural life and diminishing the social exclusivity of the National Park.

The proposal is a new hamlet which addresses the scale of the village and also the agricultural vernacular. It lies at a junction between railway and river and improves connections throughout the village. The programme is inclusive of different user groups and functions, and so semi-transparent materials and level changes are employed strategically to create connections between these groups, forming a creative cluster in which knowledge and traditional practices are exchanged.
Having read the Peak District National Park Development Plan, a document which sets out the aims of the National Park over the next twenty years, I decided on a particular goal which was to ‘preserve traditional land based industries’. This is the basis of my project brief. My building is based near Stanage Edge in the Peak District. My scheme aims to protect, preserve and pass on traditional skills and crafts in four distinct areas of woodworking, stonemasonry, textiles and metalwork. The building will be based around workshops for each of these crafts. The scheme is aimed at school children, people on apprenticeships, adults interested in craft retreats or short courses and for the general public, for whom a gallery and café will be maintained.

The concept stems from sensitivity to the landscape, and enhancing the landscape. People who visit the building should feel like they are completely immersed in the natural resources and materials which then end up being used in the workshops. The building form has been generated from the idea of a fissure in a rock formation inside which the building is nestled. The main axis of the building focusses on a beautiful view down into a river valley and cracks which radiate out from the main fissure frame views of different materials.

Given the building’s remote location and position within the sensitive landscape of the Peak District, it made sense to design the building to be as self-sufficient as possible.

The workshops themselves produce wood and fuel waste which is fed into a central wood burning furnace situated in the blacksmith’s workshop. This heats the water and
the building in the autumn and winter.

The central atrium roof acts as a ‘stream’ within the landscape when it rains, creating a waterfall at the bottom of the building and collecting rainwater for use by the occupants. Excess water is fed into the existing streams along with grey-water. Human waste is filtered through a reed bed system before also being fed back into the stream.

The building utilises a semi-underground design to provide earth mass heating and to dampen temperature fluctuations. This raises the base temperature of the building in the winter and aids with cooling in the summer. Large south-southwest facing walls and glazing provide passive solar heating during the day. This heat is retained through thick concrete walls which provide thermal mass and which are insulated with sheep’s wool in addition to green roofs/ walls which merge aesthetically with the terrain on each side of the building. To combat excess heat the terraced design of the building allows strong stack ventilation accelerated by the southwest orientation of the building (taking advantage of wind direction).
DANCING SHADOWS
David Short
Amanda Harmer
Matt Strong

Studio Unit 4 has worked for a number of years through studying and converting written language into speculative drawings.

Of longstanding interest the Unit have been Paris Peasant and the short play L’Armoire a Glace un Beau Soir by Louis Aragon and Species of Spaces and Other Pieces by Georges Perec. More recently the Perec work ‘An Attempt at Exhausting a Place in Paris’ has been introduced as a starting point for investigating and reading the contemporary city. By studying the material content and writing techniques used by the authors, architectural meaning, strategies and observations are established. In particular, with Aragon, threshold and in between spaces are important and become places of useful conjecture. With Perec, the technique, observations and meanings in the writings become useful frameworks. These interests form lines of enquiries that are studied, researched and then interpreted and translated into the architectural language of drawing. The content and technique in the drawing relates directly to the author and to the essential ideas of the translation. Drawings become unique readings of the city; the text of the city explored ‘sectionally’ and spatially. Through this process narratives are developed into the reality of architectural projects.

It is vital that these drawings, as the texts, remain in the realm of the duality between reality and imagination. The drawings in themselves become places of conjecture and speculation, and consequentially hold great richness and a sense of potency. They set particular and peculiar touchstones from which architectural propositions follow.
The project began with an investigation into the felt landscapes created by the architectural environment. Following this further studies were conducted, which centred the processes which created them, and considered the culture and history of industrial spaces, which left the most engaging signs of occupation within the city.

The scheme developed from this narrative pays homage to the past mining industry in the Wakefield area, whilst reopening the mines to extract coal for modern application, thus enriching the barren landscape and local community through the beneficial properties of coal. Continuing from the previous projects; the brief connects with the lost spaces in the city, those of rich historical and cultural backgrounds. Out of those explored in the initial phases, the mining industry became the most relevant, described by the Wakefield Council as ‘our fading heritage’, its marks on the landscape have been erased, and little evidence of the communities that once thrived there remain.

The final scheme incorporates the themes discussed in the initial stages in a more rigorous manner, in the context of an architectural intervention. The brief developed captures the essence of the industry that previously existed on the site, and by incorporating it into the architecture itself, prevents the history of the mining industry and the spaces themselves being forgotten. It therefore provides a new industrial element to the local landscape in order to enrich the surrounding community.
Hannah Wilkinson
The Halfway House

This project engages with the journey that a Wakefield prisoner undertakes upon due release back into society. It provides the grounds for reformation through therapy and counselling, encompassing a secured accommodation unit and private bathhouse that is a ‘halfway house’ for the released prisoner to gradually transition back into society, in an environment more privileged than the enclosure of prison life, but that still regulates control. This transitional space is also combined with a horticultural orangery that imposes a working environment needed to help develop the responsibilities and social skills required for a successful rehabilitation, reducing the possible consequences of recidivism where the prisoner may reoffend.

In context, Wakefield is a city in much denial of its criminal ownership, where its prison is concealed behind the prominent viaducts of the Westgate railway line. This informs a relationship with situatedness, where the grounds of this transitional space are a midpoint between a currently disconnected city and prison; bridging the gap between the incarcerated conditions that the prisoner is bound by and the freewill of society.

This provides grounds for the prisoner to develop a greater relationship with society, addressing the broken relationships between the public and the prisoner, and the families that the he has left behind. Often, the released prisoner may have to come to terms with the gap that is created between himself and his family, after long periods of no contact time. The reformational orangery provides a space for this; it can offer the support of a meeting space with greater contact time, which is essential to the journey that the family takes to gain closure and reconnect with a lost loved one.

James Rennie
The Four Gastronomic Protagonists

My scheme reinstates Wakefield’s medieval typology of the chantry. There where once four chantry chapels that stood at the four key entrance points to the city.

Only the one situated at the south of the city remains; the chapel of the Virgin Mary, on Wakefield bridge. Through this symbolic typology I aimed to reinvigorate Wakefield’s identity. The four chantries became places of comfort within the city; celebrating Yorkshire food. Modest and warming food lies at the heart of Yorkshire’s identity and like the chantries, these traditional recipes have been lost or misinterpreted. The pie, which is commonly associated with bad British cooking, was in medieval times the centre of a feast and becomes an analogy for the chantry; appearing modest from the outside, the contents remain a mystery until the first bite. It is only after this bite that the gastronomic narrative begins.

The scheme’s main function serves as a pie factory, located next to the Virgin Mary Chantry. The factory commemorates the four chantries and celebrates Yorkshire food. The four chantry towers stand adjacent to one another, along the River Calder, working together to produce the pies. These pies are then taken to the sites of the other three chantries to be sold.

Within each of the towers is an archive that houses recipes from their respective quarters of Wakefield, as well as a banquet space, where both contemporary and traditional Yorkshire food can be tried and enjoyed.
Looking at lost memories and how they are fading away with time in my first project led me to investigate how these abandoned places can lead to lost memories in the first place.

This initially involved examining alleyways, which act as a shortcut, with an effect of gaining time. Hence a site with a shortcut route can gain time as it cuts through spaces. The building itself is a reflection of how time affects the built environment through three main aspects – temperature, lighting and materiality. Firstly, the effect of temperature changes seasonally and such conditions can dramatically affect our living environment. Secondly, lighting can produce some interesting shadows and these change throughout the day and year as the sun angle changes. Finally, changes in materiality can be observed on the eroding surfaces affected by a long period of time.

Through reflections based on these three aspects, the building demonstrates its responses to global warming and changes that are inconsistent. Younger generations can be educated as to the effects of the natural world on their habitat.
Sarah Comfort  
The Silenced City  

The paused state, where for a moment the present is held captive by echoes from the past resounding silently within, is one with a beguiling energy embodying nervous tension. Mysterious and ambiguous, secrecy ranging from a guilty pleasure, to a truth with the potential to undermine governments, exists woven through the urban fabric of our modern day society. Knowing that these truths lie beneath the surface, potentially underpinning the city itself, allows us to imagine the depths which we cannot see as we travel through spaces in the modern day.

Intrigued by the confessional form of secrecy, I began to consider the ways in which secrets are retold and projected. Does anyone need to be listening for this sense of freedom and yet confidentiality to be established? Could the city record and archive the mass of secrets beneath? Do the depths host truths both told and unknown, from haunting past echoes to the futures hopes and dreams?

With Greek mythology depicting the emergence of secrets as truths are whispered, these confessional spaces and moments of anonymous exposure offer a richer understanding of the current city, with the residual impact of secrecy remaining a provocative theme throughout my enquiries.

Joshua Jones  
The Nabe: Arcadia’s Local Picture House  

The Nabe follows the journey of six performance protagonists alongside seven acts of cinematic experience. It redefines the concept of the mediatheque alongside traditional archaic values, to instigate the Nabe as an embodied celebration for performance.

The site for this proposal is Wakefield Kirkgate Station, an emblem for the cities forgotten industrial heritage and now a nucleus for criminal activity. The redevelopment of this dilapidated building ensures the beauty in decay recreates the enticing atmosphere of the motion picture palaces in their prominence. The incentive derives from a dedicated commitment to embodying the Arcadian City, contrasting the ideals of the Romantic Movement with the Industrialists’ to transform perceptions of the degenerate as an Arcadian template for opportunity.

Whilst embodying staged, cinematic, impromptu and holographic performance, it remains pivotal that the proposal remained a working station transforming the commuter experience through a welcoming cultural experience. Educative youth film council schemes will rehabilitate the criminal unrest, harnessing their energy into expressive performance projects whilst gaining personal academic qualifications. Exhibition inspired by local writers such as Stan Barstow or the innovation of Louis Le Prince’s ‘Roundhay Garden Scene,’ also help reinstall the pride of Wakefield’s forgotten periphery through its profound dramatic past, heightening the sensual response to the collation of entertainment. The Nabe will change the entertainment experience forever and lift Wakefield from the industrial depression it unfortunately never escaped.
Sarah Comfort
Typewriter Model II
Sarah Comfort
Typewriter

Joshua Jones
Envisioning Montage
Rikesh Mistry
The Spectacular City

The ‘spectacle’ in this case refers to a Marxist theory, which looks at the phenomena of how capitalism is degrading human life. The ‘spectacle’ is defined as a capitalist form that is paralysing history and manipulating us to disregard our deep-rooted memories and traditions with short-term superficial moments.

The ‘spectacle’ can be referred to as the light penetrating into a ‘dark room’, distorting the image, and therefore losing its meaning. As these collated images of memories and traditions are being altered, all that is left is a flat image with no importance. This capitalist form only aims to make a financial gain by providing superficial moments that are easily replaced. These moments are presented to us as mirages, which are perceived to be real and meaningful. However, through refracted light in amongst darkness, the mirage appears as an image and is judged by us to be reality.

Our perception of reality is based on our previous experiences; conversely our previous experiences are being deteriorated, this mirage is therefore taken to be reality. The spectacle has created these short-term moments, and this continuously replaces them, creating a never-ending cycle of meaningless moments.

Laura Fernandes
The Orchestral City

Within the city, an instrumentalist is in search of a space for musical inspiration and improvisation. Lost spaces in the city are highlighted as spaces of discovery and musical intervention to build up memories and experiences for the composer, performer and listener. The musically minded dweller enters a forgotten space where he thinks about characteristics, such as decay, vegetation, access, instability, darkness, location and function. These spatial qualities can change the pitch, volume, texture, meaning, tempo and structure of a piece of music. The instrumentalist acts as a catalyst by interacting with anonymous strangers and the space by constructing an Intonamuri, a noise generating instrument, which is left behind by the composer. The space is no longer apathetic, but instead made up of a collection of components that help create a musical space. The construction of an instrument leads to the discovery of musical sounds produced in the space, allows for musical improvisation and instantly creates a connection between the instrumentalist, the performer and listeners as the sounds disperse through the permeable city.

These musical exchanges with the environment and people build up new memories and experience within the spatial pockets and create a sense of musical identity in a once apathetic space. The sporadically located spaces across the city are played to describe the space musically and can be overlaid together to create a harmonious orchestral city.
Elliot Mayer
Displacement of the Indigenous

Wakefield’s Rhubarb-Tea Farm
I chose to tackle the issue and nominal association of vagrancy, and impermanence of place, by designing a tea-farm that would shelter the homeless community of Wakefield in return for their labour in the cultivation of the farm. The ceremonial and healing sentiments of tea counterpoise the image of ‘dirtiness’ that impairs the vagrants’ ability to be valued in society. The farm will also grow rhubarb to flavour the tea, making the process more indigenous to the place.

My work had centred about the study of memory and association of knowledge with a place or experience. The process of remembrance was scaled through from the encountering of something, the attribution to collective thoughts, and the creation of notions that respond to the memory becoming independent to the original experience. My concepts were embedded in the forms of, in Project 1, a metaphorical instrument of association and, in Project 2, an instrument of reinvention.

The project will integrate itself into the community by becoming an example for the reinvention of tea drinking, a recognised sociable pastime, and by not only presenting the experience of the produce on site, but also by being sold through mobile-units (caddies) by the vagrants within the town. The proposal is an expression of an adapted culture by means of this complex scheme, operating around the simple goal of this societal remedy.
'Everyplace you've ever been has secrets you've never seen.', (Sleepy City) Invisibility need not refer to that which does not exist, nor express unavailability to the eye, but refer to that which is hidden and that which hides from view. We are surrounded by the invisible, and engulfed by the imperceptible; the air and the sky.

The underworld is a playground of opportunity; a parallel world of adventure and excitement. Drain explorers lurk with child-like curiosity within the shadows of hidden space, fighting to make visible that which is not.

The liquorice plant does not exist solely on the ground, nor within the sky, but it aches towards and exists between the two domains, behaving as the drainer. This building extends an individual's threshold of the vertical realm, takes hold and connects the earth and the sky, and directs movement through space via disorientating overhead audio bursts.

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Abigail Conner
The Prescribed City

As western culture breeds a society increasingly homogenised by mass production and institutionalism, its city dwellers become progressively further detatched from a reality outside of the city's system. The city herself nonetheless, like Italo Calvino's living city, is self-obsessed and 'only asks of itself', so her order becomes prescribed and the experience of her, pre-determined. The city's desire to obtain and maintain a cleansed face leads us to the existence of the 'Heterotopia,' or places outside of places; containers for marginalised society, a stacking ground for those who are left outside the daily systemised life of the city. Behind the Heterotopias which has no universal form, dithering between family space and social space, cultural space and dithering private space, exists a force.

She is present amidst the living city as a necessary vigour to please the face of capitalism. She takes what we don't want, shields the inappropriate or uncomfortable and accommodates to those who need the space: a mechanism which sweeps, shelters and screens; an employee of the commercial city which we all require and whose system we will inevitably find ourselves a part of. The system breeds the 'CENSOR,' a device inspired by the dependency of a patient on an intravenous drip. Its many models accommodate to varying needs for immunity and seek to project the motives of the larger city machinery. The city is left in a state of uniformity beyond repute as 'Censor' devices crowd the streets.
Dianna Tang  
The Letters beyond Penitentiary

Restoration lives of ex-prisoners in the intermittent city  
Wakefield has the most fathomless history of the criminal justice system with currently over 600 most dangerous adults and juveniles in prison. The times spent behind bars disrupted their connections with their communities. They are not prepared for the burdensome and life-threatening process of re-entry into society.

The power of pauses aids prisoners to settle back into the community after release. The intermittent city permits us to experience the city in miscellaneous ways. Pause is a part of our discovery process as we abide for more information to formulate our next choice. During the pauses, people will retrospect into the city into the bewilderment that they are environed everyday.

The intermittent city has evolved into a journey of three pauses. They are ‘forced pause’, ‘unsought pause’ and ‘sought pause’. Starting with ‘forced pause’, prisoners are forced to pause and are segregated from the mass population in order to equip them for release while still in prison. ‘sough pause’ is a role to engage and connect ex-prisoner into the harmony through the formation of public conveyance. The final stage of the journey is ‘sough pause’, which procures free resources for ex-prisoners to rely on for support.

‘Remember the prisoners…’ (Heb. 13:3)

The letters beyond penitentiary allow public involvement in prison ministry. Prisoners find letters from people on the outside very encouraging and a great comfort. A Pause will establish an enormous difference and a letter will reconnect the community. Pause and see the world differently.
Viktoriya Stoyanova  
City in Fragments

Walking through a city the viewer receives too much information to be absorbed. The final impression left is that of confusion and blurred images. In order to explore the city of Wakefield the disintegration goggles are created.

The goggles break the usual visual field into small fragments.

An image that sets aside all the unnecessary information and focuses on the details brings out the essence of what is before us. Similarly, a fragment of the city reveals only one very small part of it, yet it is presented in its purest form. For a moment the images are crystallized and their strongest qualities are intensified. These moments, identified as the ‘purest moments’, are of most value for the viewer as they allow him to become part of the city rather than to stay a mere spectator. Their power pulls him in and provokes all of his senses. The impressions left form the memory of Wakefield saturated with the richness of these experiences.
Calvino writes that the city ‘does not tell its past, but contains it like the lines of a hand, written in the corners of the streets...’ This slowly developing and evolving locus of memories which encodes histories and habitual practices is being erased.

Cities inviting investigation, exploration and inhabitation with numerous interactions between different people and objects are being replaced by streamlined blocks with smooth, bland façades, few objects and minimal opportunities for interaction. Cleaners and security guards ensure that no permanent trace can remain; continuously changing shop fronts defy the aging process, leaving voids in the historical fabric of the city. This project investigated how different parts of the city engage different senses and therefore become memorable, asking if such bland ‘non-places’ can be misappropriated by city dwellers. Can simple interventions reclaim generic city streets from large corporations and create unique experiences? Can the transience of generic shopping centres be hijacked to create a memorable temporary event? The project culminated in the Lavender Bench, a timber and concrete seat offering a rich sensory experience and an easily marked surface, which, over time, would develop to contain the story of its use.
Christina Garofalidou  
**A Modern Pilgrimage: The Revival of Liquorice Plantation**

Pilgrimage is the main idea of the scheme. The scheme will remind us of the liquorice plantation in the town of Pontefract, near Wakefield, and incorporates the preparation of liquorice sweets and herbal tea infusion from raw materials. The five sites, which compose my building, are situated one next to another on Bread Street in the city centre, so that people completing their linear journey will find themselves just opposite the cathedral.

As the pilgrims enter the building or walk on Bread Street, they will be introduced to all stages of the liquorice process which are plantation, cultivation, harvesting, post-harvesting, boiling the liquorice roots, and making liquorice extract, body creams and sweets. These activities will stimulate the five senses. Viewing the plants growing activates vision. Hearing is activated by the sound of harvesting and post harvesting processes. Smell is activated by the vapours of the liquorice roots boiling. The sense of touch is activated through the use of liquorice cream extract. At the end of their journey, pilgrims taste liquorice sweets. Therefore, without wasting any of their precious time, the visitors have been engaged in a modern pilgrimage which will help them to get out of the anxiety, pressure and uncertainty of their everyday life.

Tania Croghan  
**The City is Esoteric**

There is a void network that exists within the living city, inaccessible to the dwellers of the living. The two realms of the city are held in symbiosis, however, because of their opposing natures; an intimate bond between the realms is made impossible.

The dwellers of the living city yearn for an intimacy with this unfamiliar coexistence and the alchemist provides for this need; he alone has learnt the chemical processes that give him the ability to perceive, forensically manipulate and extract the fundamental qualities of artifacts. These physical objects are found within the void network and mutated into a tangible form to be passed amongst the dwellers of the living realm.

The Alchemist uses the following four processes to fulfill his purpose; visualization, concentration, catalysis and distillation. These processes distill the qualities of the esoteric city into a tangible idea, fixed in pharmacy. It is in this form that ideas, traits and qualities of the city can be passed back to the city dwellers, fulfilling their desire for a relationship with the esoteric.
Maria Krasteva  
**Chicken Man’s Place**

The environment we inhabit is critical for shaping our unique identity. The 21st century is witnessing an identity crisis and a cognition change inflicted by the discrepancy between linear and non-linear thought. The Information Age has changed rapidly our habits leaving us hardly any time to adjust between an analogue and a digital world.

Hidden in the arched railway viaduct of Wakefield, Chicken Man’s Place offers an environment where virtual and physical reality can coexist comfortably. It is a social place which combines a glass blowing bar and a neon media centre.

The Slowest Bar takes on Wakefield’s tradition in glass blowing and offers the visitor a custom blown, personal drinking glass. The observation of the physical process of glass blowing is employed as a relief from the anxiety of multitasking. Thus, the bar creates boundaries of attention and conditions for face to face communication.

The Neon Signal Box collects digital data from the city and translates it into a physical artifact through neon, which manifests the pulse of the city. The Signal Box is run by the Chicken Man who secretly overlooks his domain, making sure it runs smoothly and the balance is kept.

The Slowest Bar and The Neon Signal Box meet in ‘The Chicken Man’s Place’ to open a dialogue between physical and virtual, between analogue and digital. It allows people to have a drink and lit by the ever-changing neon pulse of the city comfortably accept that the future will be confusing but we are the ones to shape it.

Nicole Strelcheva  
**The City is Esoteric**

Janus is the Roman god of transitions, changes and progression; of doorways, gates and boundaries.

Janus’ Sound House is a project for a place in Wakefield which is slowing down time, stopping people and giving them the opportunity to observe, (re)discover and imagine. It is a response to the problems of modern life – too much unnecessary choices, stressful and busy reality, virtual relationships and lack of surprise.

The building is sitting outside the edge of a developing area, vibrant of institutional and cultural buildings. It is entering into architecturally unattractive part of the city which hides many unexpected activities. The program of the building uses sound and silence as key elements to unlock people’s thoughts and emotions and to strengthen their relationships with themselves, the society and the city. Singing spaces for one, dancing stage for groups of people, listening rooms detecting sounds from the city, sound sculptures garden and a silent library of objects are the ‘instruments’ breaking the external noise and offering various and exciting soundscapes and ‘so from time to time at the heart of the merry-go-round the hand which groups the planetary attractions releases the knot that joins the sky’s balloons.’

Louis Aragon
▲ Maria Krasteva
Glass Blowing Bar
▲ Maria Krasteva
Axometric

► Nicole Strelcheva
Section
Throughout the year the unit has studied the site of the celebrated St Peter’s College in Cardross, Argyll, Scotland, the 1966 master work of renowned Scottish architects Izi Metzstein & Andy MacMillan. St Peter’s, a seminary for the training of Catholic Priests, was abandoned during the late 1980s and entered into a state of gradual dereliction and decline. Now listed as a World Monument of Scotland and a Grade A world monument of the 100 most endangered sites, this relic to the Brutalist architecture of the 1950s and 60s sits as an imperious folly in its cutting in the forest high above the River Clyde.

As a place of abandonment, the dereliction of the architecture has provided a stronger resonance with the beauty of the woodland site it inhabits. Students were expected to adopt a phenomenological approach to identify and extract nuances of place, with from the surrounding landscape and the lost Victorian walled gardens; its moods and inhabitation, the interplay of the material conditions of the architecture and site context, space, light and sound, derelict spaces, corners or niches, crumbling structures and detail. Their study of these conditions formed a primer from which to base an architectural approach.

St Peter’s Seminary has been the topic of much architectural debate over the last decade and was an area of major focus at the 2011 Venice Biennale. Architects and critical theorists alike have pondered over the future of this magnificent relic and the appropriate course of its preservation. The Arts Trust NVA recently acquired the site and have produced a masterplan developed with Avanti Architects to rekindle the site into a ‘productive landscape’: a place for learning which respects the architecture, by leaving it as a magnificent ruin ravaged by years of entropy, rather than adopting a historicist approach and preserving this anachronism in aspic.
Benjamin Ferns
Euphonic Assembly

The heart of Scotland is laid waste by the political powers of the east coast. The grounds of St. Peter’s Seminary once built in solitude has now become the crux of Strathclyde, a truly open dialogue with the past, present and future.

The Euphonic Assembly is a time-based architecture that will evolve seasonally, feeding off micro-entropic changes from the site, both in terms of people’s cooperation and the local environment of St. Peter’s Seminary. The building itself becomes the People’s Parliament, a series of devices capable of augmenting debate through ownership and dynamic architectural elements. The humble cow forms the keystone of a holistic process, from grazing the lands, to prime cuts of exotic flavoured steak used in traditional scotch pies, that are served during the debate. Waste products are used in the auxiliary composting process, generating both manure for the fields and methane for fuelling the ovens. Exotic fruits are revived from the gardens, and placed in the fruit dye façade to achieve both shading, in addition to supplying tanning agents for the leathers. These become a new expressive language from embossing verses to forming the leather bellows of the ‘Windshaker Bagpipe’ that acoustically transforms the voices below.
Guanlian GN
Epicyclarium: Tidal Research Laboratory & Epsom Salt Factory

Epicyclarium: the centre in which a synthesis of an entire field of knowledge can occur.

Set as a tidal research laboratory and Epsom salt factory, the Epicyclarium aims to provide the user with the eventual awakening where ontological perception is the dialectical conclusion of phenomenology. It sets to form a space that eventually becomes relational, historical and concerned with identity, and puts the flaneur through a series of phantasmagoria. The built environment is explored as a labyrinth of architecture that is unfinished, incomplete and in a constant state of construction and destruction.

It seeks to define an architecture using existing qualities of the landscape: identify an ornamentation of sediments as the new architectural language that speaks of not just tactile beauty and material resolution but acts as a direct recording device for the tidal frames of Ardmore Point as well. These fast-formed fossils act as a new architectural code for the flaneur, telling tales of the turbulent past and forecasting torrential weather. The existing limestone on the site is collected for its chemical elements, and reduced and refined to provide the integral compounds in Epsom salt production.

▲ Perspective View
▼ Plan
The project is centred around Neville Piper, an inventor deported from America due to a malfunctioning cat trimmer that left a large proportion of US citizens without cats. On coming to Scotland a series of events unfolded which led him to an investigation of a series of plans left by his estranged Grandfather, of a workshop and house within the Kilmahew House grounds.

The design houses a number of his contraptions from the façade knitting machine to the vegetable hoovers.

As people stumble across the site in the forest they can board a train that takes them through the building where they can observe the inventions, collect food sucked up from the vegetable gardens and any other knick knacks that may be floating around. The train leads people to a pontoon where they can rent a pedallo and pedal round the pond. There is also a runway from which the inventor can fly his aeroplane to get food from the shops as well as a hot air balloon-viewing platform.
The project focuses on the literal and metaphorical preservation of the human body and mind through architecture. In that sense, the building becomes a vessel which elevates the human spirit. The new scheme is integrated within the abandoned building of St. Peter’s Seminary – a site with immense natural and religious energy. The new architectural scheme respects the past of the seminary while at the same time introducing a significant change to the abandoned site in order to bring back the attention of people to St. Peter’s Seminary.

The transition between life and death of a person is a complicated process, which involves various bodily transformations, but the soul and
mind can be preserved throughout time. The new scheme introduces a cancer treatment facility for terminally ill patients; a facility that relies on cryogenic technologies to slow down the metabolic state of the patients and the development of their illnesses.

In order to respect the religious background of the site, the project introduces a chapel and a crematorium where the remains of the deceased can be cremated, thus completing the natural balance between life and death.

The final outcome is architecture which physically and metaphorically tries to elevate itself in order to bring people hope and tranquillity.
Fancheng Fei  
Chapel of Intimacy  

"When is close too close?" Janet Cardiff

It is hard to define intimacy directly as an architectural term. In daily lives, intimacy is defined as the deep and authentic acknowledgement of a people, or an object. It is a conversation between people and the space, and even among the spaces.

Taking the concept intimacy into the project, the proposal allows people to study and experience different levels of intimacy and spirituality. The gradually increased intimate relationship between people on the journey and their imagination about the conclusion constitute the main theme for this project. Translating these spiritual terms into a realistic landscape project that takes over the woodland.

A journey in the form of path that leads visitor into the St Peter’s Seminary Site, which is going to be the promised land, or, the conclusion. There will be parallel narratives within this journey that relate correspondingly to the function of different activities happening in the site hidden in the woodland: marriage, funeral, or meditation/understanding intimacy.

Reggie Reynolds  
St Peter’s Distillery  

My project aims to reconnect people with the lost landscape in which they live. I aim to create a vocational school combined with distillery to teach the unskilled youth of Glasgow all the traditional skills of the Strathclyde whisky industry. This should provide them with the necessary skills to gain employment and also help to preserve this fading skill-set of Glasgow’s industrial past. The distillery will be combined with cookery classes to provide a place for people to experience all aspects of traditional local cuisine, either by preparing it or eating it in the restaurant on site.

This new use suits St Peter’s well. In the last 30 years the boundaries between the building and the landscape have become blurred, to the stage now where the building is the landscape and it too has become ‘lost’; local residents know nothing of its rich history and architectural beauty. The project will turn people’s focus back on to the site as a place to visit and experience their collective local heritage. It will provide areas of interest for everyone no matter what their socio-economic background.
Samiyah Bawamia
The Institute of Sacred Drama

The seminary wants to be celebrated as a ruin. Its history and sacredness are given value by treating the scheme as a landscaping project. The topography and stepped slope is utilised so that the potential offered by sunlight exposure, view axis, rainfall percentage and interaction with the surrounding vegetation and streams are maximised. The site is worked with at different levels from a slope of 5 metres above the seminary to an underground theatre space, carrying visitors and students to changing conditions.

The scheme of the Institute of Sacred Drama is based on the awareness of religious loss. While exhibiting the seminary as a metaphor to the neglected spiritual mind, students are encouraged to learn in an environment that respects and accepts changes in nature. Religion is indirectly taught to students and the audience in a fashion related to the medieval theatre guilds. Adding to the guild are the costume makers, rekindling the traditional methods of sewing costumes through the use of elementary Singer machines, previously manufactured in Glasgow.

Each space is designed to achieve a theatrical effect. While the façade and sunlight exposure is carefully arranged, the atmosphere inside can be dictated.

Taylan Tahir
The Collaborative Consumption of St. Peter's Forum

A council run initiative provides an opportunity for residents of Glasgow and local towns to work together on a communal project, allowing them to develop a variety of skills on site. Run by volunteers, the workshops are aimed at young people lacking in qualifications and opportunities. Transferable skills can be used following the project to obtain jobs.

The Annual Cycle:

Day to Day Site: The natural site is easily accessible by foot to local visitors.

Weekly Workshops: Every week, a sense of community begins as workshops situated around the site open up and classes begin.

Annual Festival: The efforts of participants in the workshops are amalgamated to organise and host an arts and culture festival over a weekend in the summer. The central forum transforms, opening up to accommodate market stalls, exhibitions and performance stages and changing entertainment for 2000 visitors throughout the weekend.

At the end of the festival the annual cycle of the programme is completed, the smaller stalls and structures of the forum are folded away ready in preparation for new participants and a new annual event the following year. The project is a temporary experiment in community and a celebration of the skills and attitudes of the local residents.
Tomas Tvarijonas
Parasitic Duologues

The energy from fossil fuels is nearing exhaustion, and before we can rely on renewable energy to run our global industries, we have a few decades to survive with very limited energy income. This will result in an economic crisis that would instigate a formation of self-sustaining communities ravaging the landscape in search of any means to survive.

Because energy generation is limited, these groups will mimic the function of decomposition in the natural world – transforming already existing energy from redundant sources and recycling it as a valuable resource. The preceding age of energy abundance has left numerous embodied energy reservoirs trapped in now derelict architectural complexes. These buildings that have been deprived of their cultural significance in a modern world - left function-less and abandoned by society - are the main targets for these people.

They secretly migrate to these places, infest the building with their parasitic architecture, and extract the material from it turning once cultural heritage into an urban mine. This parasitic behaviour provokes society’s reaction and acts as a catalyst of change in a community lacking a common opinion, and as a result doomed to stagnation.
Biorock Experiment
► Process Model
▼ Internal Perspective
Alex Barretta
Ardmore Crematorium

Cardross is a forgotten, decaying landscape caught between the enigmatic boundaries of the Scottish Highlands and Lowlands. Regarded as a place of transience, it has become a threshold overshadowed by the Firth of Clyde, and its historical importance with the neighbouring ports of Helensburgh, Greenock and Port Glasgow. Ardmore Point journeys out into the heart of the Clyde, offering a place of respite and serenity. Here the crematorium seeks to fathom its own eternal threshold, confronting the fundamental conditions between life and death. The architecture pursues the dismissal of death through its contemplation and transfer in a daily and familiar horizon.

Sympathising with emotionally fuelled thoughts of fear and anger, the crematorium is humbled in its approach, complemented by its fusion between nature and artefact. In its active dialogue with the Clyde, the architecture imitates the Romantics’ feelings of Venice, offering beauty as a state of mind, which is at its most beautiful the moment before its death and ultimate decay. Journeying through the crematorium, ashes of the deceased become poetically infused with decomposed funeral wreaths and natural seeds. When laid to rest within the columbarium, conditions initiate the flowering and growth of the seeds within the architecture, completing its cycle. When blossomed, plants will proceed to populate the gardens, yet the pursuit of natural beauty will walk hand in hand with the decay of the columbarium.

The columbarium is caught in a ceaseless state of dereliction and change. Its graceful, poetic decay offers an aura for reflection, whilst qualitatively archiving space and time, giving these dimensions a human measure.

Tim Moorhouse
The Acid House

The acid house deals with the notion of the destructive nature of narcotic consumption through an architecture that attacks and stands where the decaying architecture of St Peter’s Seminary once stood. The LSD factory hidden in the gorge at the base of the seminary provides acid to the youth of Glasgow which attracts Glasgow’s darkest characters to the scene. The state of the seminary is used to baptise the city of Glasgow of its drug-ridden culture and behind this resides some form into righteous arbiter, perhaps some form of do-gooder priest, who took his call from the bishop here many years ago.

The project compares the religious idea of transcendence through worship with that of young people today dancing at live gigs accompanied with narcotic consumption. It aims to explore the notion of baptism through providing a ground for sinful acts through a new architecture that rebalances the sense of place.
THE AUTONOMOUS CO-EXISTENCE
“The majority of the world’s designers focus all their efforts on developing products and services exclusively for the richest 10% of the world’s customers. Nothing less than a revolution in design is needed to reach the other 90%.”

Dr. Paul Polak, International Development Enterprises

Presentation

The world is currently facing major social conflicts, and aggressive mitigation plans and contradictory reactions are becoming a common practice. This “reality” has generated an overall feeling of “inequity”, motivating sadness and pessimism in our society.

Considering that current planning and architectural responses aren’t really addressing these problems creatively and the future doesn’t look promising, a radical approach is needed, so our unit’s general approach will be based on the understanding and handling of this through effective design. To achieve this, our unit continued the work done in previous years which reflects and acts on resolving the paradox of being as autonomous as possible from grids and networks (reducing dependence to the minimum) but at the same time, in complete harmony and coexistence with its social and natural context (sharing and promoting encounters).

An “Inclusive & Meaningful Architecture” in which end-users have a direct involvement in its development and “Happiness” becomes the main driver for good, meaningful and appropriate design, and this was the unit’s general aim. The regeneration and healing of an abandoned area was our overall theme for the year and in order to achieve it, the unit chose a site at the Erewash river valley between the towns of Ilkeston and Awsworth, north-west of Nottingham in the boundary with Derbyshire.

The context: Ilkeston & the Bennerley Viaduct

This area presented a series of conflicts, some of them left over by previous stages of development, and others in view to an uncertain future. The industrial revolution and more specifically the mining industry in the region generated a massive rail transport network which no longer exists, leaving several “scars” which includes a disused grade 2 listed steel viaduct standing in the middle of the area. Former industrial infrastructure, partially removed, is now surrounded by vegetation as part of a poorly managed area of the Nottinghamshire green belt. The surrounding urban settlements (Ilkeston and Awsworth) presented different degrees of dereliction, lacking connectivity and meaningful spaces, became a challenge to resolve and therefore an opportunity for intervention.

A re-generative brief. The initial project was an audio-visual installation aimed to explore and declare the students’ own definition and understanding of the context of operation: the philosophical background for future interventions: a Re-foundation act. Following that they embarked in Re-establishing references by developing small-scale interventions dealing with aspects of morality, austerity and equity in order to trigger the regeneration of the site: Housing projects (2nd year) and Landmarks (3rd year).

The final project consisted in proposing “Re-enchanting” interventions aimed to consolidate the regeneration of the site through meaningful and relevant proposals in 2 different scales and levels of complexity: Augmented Memory: Extension of Erewash museum (2nd year) & Comprehensive Design Project (3rd year) After producing their individual project-briefing documents, the students developed methods of consultation / interaction with the local community in order to obtain relevant information to enrich their individual project’s briefing document and to generate a line of enquiry for the project’s development, which included the site/context analysis. The full development of the architectural proposal was based on a series of design iterations based on the interaction of these findings with theoretical and technical aspects, including detailing and the briefing update.

TUTORS
Nikki Linsell
Mike Siebert
Katherine Turner
Nick Emblem
Fraser Godfrey
The historical growth of Ilkeston and its surrounding communities has always been linked to the growth of industry in this area. The coal mining society embedded within the town lasted for decades. As the industry has left the area, it has dulled the town’s identity, community, atmosphere and sense of belongings.

The result is disused building, abandoned sites, little public areas, little public space and lack of communal activities in comparison of what once was a small market town proud of its productive industries. This has been a traumatic experience for a town built around these industries, for a community where most were linked to a workplace; a naturally close community is formed.

A sense of belonging has been lost, and the sense of purpose in the town has gone. The result is a town with social problems, high unemployment leading to crime, a lack of voice, a lack of respect and a seemingly unstoppable decline – both physically and emotionally. A horology institute - a Time Measurement Atelier is a poetic architecture that celebrates long-term thinking and cherishes local artisanship to generate a new form of ‘belongings’ within the neighbourhood community by
activities that centre around the art and science of the trace of time.

The craftsmanship of detailed clockworks nurtures one’s boldness of responsibility in a hope to provide a new employment scheme for the area. Time measurement with clockwork lasts for decades or even centuries and introduces the long term thinking - longue durée.

The workshop, run by the local expert, provides apprenticeship schemes and offers research and makes products for specialist watch/clock making manufacturers.

Couple this with the potential of the site: the existing large scale structure that would be able to embrace further industrial scale clock installations and the existing underground pits that offer the opportunity for both above and below ground buildings and the potential to be a large monumental structure away from built up areas but still within easy access for visitors. It is also a mnemonic place of collective memories to recall both personal and historical values of the towns’ heritage during the era of the industrial revolution.
Anthony Grout
Child Palliative Care Refuge

The proposed building is a child palliative care refuge in the town of Ilkeston. With the town’s former industrial prosperity ailing, and its resources antiquated, the refuge acts to again offer Ilkeston as a place of generosity, providing for a wider context than its own borders. Rainwater, as a physical resource is filtered into a procession where families at their most vulnerable are gathered, protected and healed.

Reflecting upon explorations into processions and stratification in water, program, and experience, the building creates a procession along the Bennerley Viaduct, using brief interventions that highlight the existing character of the site, thus situating visitors within the landscape. Within the building, the procession of people takes place upon a timber circulation frame which sits within the concrete shell that guides and contains the harvested water. This circulation route also acts as a thermal and solar buffer to the cooler, darker pool spaces. Within these circulation spaces, structure, light and external connection creates a strong sense of rhythm and relationship with environment and climate. Where circulation meets specific ritual actions these moments, such as the act of changing, entering the water, or engaging socially, are articulated through material and immaterial compositions.

► Building Plans
Stuart Bacon
Re-discovering Eudaimonia: Ilkeston Urban Mining Centre

The Urban Mining Centre is an investigation into the relationship between industry and community, a manifesto for the development of a future industry based upon the exploitation of existing skill to inspire the entrepreneurial spirit required for the evolution of the economy.

Programmatically, the building recycles decommissioned rolling stock, harvesting valuable materials (in particular aluminium) to aid the development and evolution of a hydrogen energy economy. The building supports the last remaining UK train manufacturer, Bombardier located just 7 miles from the chosen Stanton Ironworks site. The programme is developed to take advantage of the local heritage and skill set in metal manufacture to smelt aluminium ‘mined’ from decommissioned Bombardier rolling stock to form aluminium-gallium.

As the first facility of its kind, dedicated to this emerging metal-fuel process and its future development through research, the building sets itself as a national figure head in the development of the UK’s hydrogen economy. At the heart of the former Derbyshire Iron Dale, an area which once dominated the global iron industry, the facility will forge a sustainable future for the local area, drawing academics, economists, politicians and visitors from around the world to this process. The programme aims to reverse recent dependence of the town on central government to sustain itself, drawing future investment and similar industries to the area and forging a new generation of entrepreneurs through educational programmes and unprecedented public access.

Catherine Griffiths
Wood Street, Noon

Ilkeston town and Awsworth village lie on opposite sides of the Erewash Valley with a central disused viaduct, a scar from the town’s industrial era, which provides a physical connection but symbolic separation of the towns’ antithetical ethos.

On wandering through Ilkeston, it is striking how derelict the town is. To contribute to the town’s bleak aura, traces of the town’s past and its character are hidden through elements that could belong to any other high street in England. I sought to find the spaces I felt define Ilkeston and identify what makes them unique and makes them provide the people of Ilkeston with a sense of belonging to the town in which they live. A particular hidden space interested me through the way in which its tectonics told a story of its industrial past and its perpendicular planes which framed the sky ahead. With my design, I sought to enhance these elements which identified with the intention of celebrating a space, and bringing to attention the environment which is often goes unnoticed by its occupants. I wanted to convey my experience of this hidden space to the passer-by through simple architectural elements.
Lok-Yan Leung
Shelter of Memories

Memory is an abstract ‘substance’ to be discussed in a rational debate. However, it is in fact the most realistic ‘substance’ that each of us uniquely possess. The main theme of the proposal, a demolished old railway site, is a significant part of the Ilkeston history and worth preserving for its future development and helping the locals to re-identify themselves.

Every detail designed can stimulate the locals’ memories of the old train railway. To remind locals of these memories, the installation creates a space that is generous enough for people with or without certain collective memories of the railway, but at the same time, is precise enough to remind people of the existence of the railway which is no longer “visible” in the site. Whilst I believe though it is “invisible” from sight, it can indeed become “visible” when the locals interact with the Landmark.

The ‘Shelter of Memories’ makes use of the memories of the five senses of local community to reveal their emotions towards the old railway, including the echoes of trains passing by, the smell of smoke and fuels and the vibration of the rail tracks. Whilst for visitors from outside Ilkeston, the Landmark allows one to interpret the space according to their own perceptions to related atmosphere.

Chelsie Rashti
Epistolographer’s Retreat

‘The Epistolographer’s Retreat’ is a centre, set in the heart of Ilkeston, on the site of the Old Mail Room, reviving the art of hand-written letter writing. The town itself was home to the famous poet D.H. Lawrence, and is therefore fully aware of its creative history. Since this time, the beauty and personal touch of the hand-written letter has fallen short compared to the realm of instant messaging and social networking. However, the poetry and tactile nature of the physical letter, as the experience of receiving the letter, is the most cherished form of communication and has the opportunity of becoming a delicate, treasured possession.

The space therefore inhabits a modern feature of the old paper mill, where visitors can view the paper being made before writing on it by hand and sending their letter off to the final destination, the Post Office. The concept for this project became the folds and crevasses in the letter itself, and how this can be compared to traditional origami and folding architecture. The final design aims to accomplish the paradox between the classical nature of the handwriting to the modern features in origami and folding sequences. The program intends to become a poetic feature in Ilkeston; a space which installs a memory of its creative past, yet still having a need for an ancient art form in the modern day.
Anna Rowell
Augmented Reality: The Erewash Museum Extension

This project explored the concept of creating a strategy for urban regeneration in one of the most deprived areas of Britain. My approach uses augmented reality to enhance local residents’ and visitors’ interaction with history and their cultural identity. In this way, my building serves as a means of education, a canvas for past and present voices in that area, and a link between the different strata of society. The sensitive response to lighting enhances the spaces and imbues the museum with a sense of transparency juxtaposed with the harshness of the concrete.

The celebration of the existing architecture allows for a striking interplay of past and present, using the idea of the accumulated layers of history creating that which we presently experience. This correlates with the extension of the internal exhibition of personal narratives to the street museum where augmented reality overlays images and information on buildings and landmarks to nurture interest in the rich heritage of the area.

Sophie McHale
The Intersection of Negative Spaces

The Ilkeston Museum Project aims to celebrate the heritage of industrial towns, as a means of inspiring communities into self-regeneration. The rapid shift from growth and prosperity to austerity and decay following the end of the industrial revolution has left the town of Ilkeston disfigured, the brutality of the industrial revolution apparent in the voids formed through the death of the trades which once dominated the area. The Museum falls along the scar of the railway line which once tore through the town yet which now lies as narrow strips of overgrown land, serving only as faded memories of forgotten spaces hidden amongst residential houses and public buildings.

Upon entering the museum visitors are guided along a walkway which cuts through the earth; buried underground in the darkness, fragile paths suspended above the cold concrete floor crash through each other leaving behind voids which become occupied by remnants of the past. Following a series of walkways the exhibition emerges from underground into a gallery overlooking Ilkeston Town Centre, displaying works of art by local organisations beginning a community regeneration initiative. Walkways implemented through the museum were designed in order to cut through gallery spaces allowing light, sound and movement to invade contrasting atmospheres; relating the past and the present through mutual disconnection.
YEAR 5 / MASTERS
OVERVIEW
The first year of the Diploma in Architecture programme offers students the chance to experience a range of innovative, in-depth and inspiring design opportunities, supported by related lecture and seminar series.

During the first semester, students could select from two different groups of modules, or alternatively, they can undertake an international Universitas 21 or Erasmus exchange programme that offered the opportunity to live and study abroad for a semester. The first group of UK-based students made the decision to remain in practice and take distance-based learning modules, which drew directly on their experiences in an architectural office. They undertook a Personal Critical Evaluation, Record of Academic Practice, and Building Case Study, and this opportunity to combine academic reflection with live project design was embraced by many. The other group of modules, taken in residence at the University, offered a wide range of different design studio options, each with a particular design/research nuance. In the first semester, these covered key areas of Urban Design (Urban Design – Strategies for Central Hackney), Architectural Humanities (Exhibiting with the Past), Environmental Design (Sustainable Regeneration – The Nottingham Trent Riverside Basin), Digital Design (Digital Architecture – Transitory Event Building), and Tall Buildings (Tall Buildings – Climate, Culture, Context). These studio modules were supported by their own seminar series, and the remaining module of the semester was Architectural Research Methods, which explored research methodologies and equipped students to undertake in-depth research in Year 6 and beyond.

In the second semester the variety and rigour continued, with six studios offering a Comprehensive Design Project geared towards meeting the curriculum requirements of ARB/RIBA exemption for Part 2. Some thematic strands from the first semester continued: Architectural Humanities (Architecture & Analogue Technology); Environmental Design (Zero Carbon Architecture Research Studio); Digital Design (Digital Architecture); and Tall Buildings (The ‘Passivhaus’ Skyscraper), whilst new directions were also available with Sustainable Urban Building: Housing in Dense Urban Environments, and Urban Manufacturing. This semester, complementary technical and material expertise was provided by the seminar series, Materials, Design and Technology, featuring some high-profile guest speakers, and a wide range of relevant practice issues were addressed in a realistic way in Management, Practice and Law.

By the end of Year 5, students had been exposed to an exciting array of design opportunities, and are now equipped to meet the challenges of Year 6!
Hackney Central is a diverse and complex part of East London, mid-way between the consolidated city centre and the vastly changed zone running from Stratford City to the Olympics site. The area is identified in the London plan as a site for intensification and an opportunity area. The dynamics of change will be very strong in this part of East London over the next ten years, raising key issues about appropriate and possible urban strategies and proposals. This studio focuses on developing arguments and proposals related to urban intensification and regeneration, and developing the potential of an innovative environment.
Creative Industry: Hackney Central, London

Abstract
Psychogeography. A term that sounds familiar, which is strange because no one seems to be able to pin down its definition. Psychogeography was defined in 1955 by Guy Debord as the ‘study of precise laws and specific effects of geographic environment, consciously organised or not, on the emotions and behaviour of individuals’.

Psychogeography can be investigated in terms of the derive, the flaneur (experiencing the city) and the all-important process of drifting. Psychogeography provides whole new ways in which one can engage with their surroundings, transforming the familiar streets people walk down into something new and unexpected, all through the process of urban exploration.

Methodology
Psychogeography was in its prime in the 1960's, during the early years of the ‘Situationist Internationale’. The appearance and graphic representation of documents have differed vastly since this period, and this project intends to replicate this aesthetic feel.

The drift of Hackney, London, in which we undertook, was documented using traditional techniques such as photography and sketching, as well as more contemporary approaches comprising of digital film and sound recording. However, the aim of the stroll was very much grounded, and we sought to discover and analyse Hackney through the eyes of the ‘flaneur’.

Graphically, the site observations and analysis has been designed in such a way that allows the viewer to be taken on the same journey that we undertook, through engagement with the sketches and analytical drawings. The units of ambiences have been structured in order during our drift route, which runs alongside a video [sound and movement recordings] and sepia toned filmstrip.
After analysing Hackney, a place of cultural diversity in East London, by employing Psychogeography conclusions are made to develop the creative hub on the main central part of the site. The goal was to create a sense of place for Hackney’s community giving a new impression of the local identity, which can be utilised by creative artists in and around the area.

The main idea of the massing is based on visual and pedestrian links between busy roads on the west and the residential community to the east; the abandoned landscape of St. John’s Church on the north and the mixed developments to the south. All the buildings are oriented in order to ensure visibility along these main two axes – north-south and west-east – with an intention
to optimise the solar potentials of the site as much as possible in terms of both buildings and outdoor public spaces.

The majority of the cluster will have studio and workshop spaces on the ground and first floors and residential provision on top. Restaurants, bars, pubs etc are distributed along the south by reusing the existing arches below the train line. The highest buildings have a five-storey structure whereas most of the other buildings will be three-storeys in height, responding to the existing skyline of Hackney Central.
Recent years have seen an explosion in tall building construction globally, with many cities developing high-rise aspirations. However, the design of many of these towers seems to resort to a failed model – that of the gleaming, air-conditioned glass ‘box’, placed around the world regardless of site and environment. The spectacle of such towers rising in desert and tropical climates has led many to believe that the tall building is inherently unsustainable, unworthy of a role in our climate-change-challenged cities of the future.

This studio aims to challenge the above scenario, through the design of tall buildings that are responsive to the unique characteristics and qualities of place. Students are tasked to take on a site in one of three global cities – Abu Dhabi, New York or Singapore – and to take inspiration not only from the site’s context and climate, but also from the cultural, social and vernacular traditions of the location. The studio asks a number of questions of tall buildings – can they accommodate new and innovative functions beyond office, residential and hotel? Can we create social / communal spaces at height within the city? Is there such a thing as a sustainable skyscraper?

TUTORS
Steven Fernandez, Arup
Chris Gaylord, CABE
Dirk Krolikowski, Rogers, Stirk Harbour + Partners
Ivan Jovanovich, BDSP
Lukasz Platowski, Gensler
Jason Pomeroy, Pomeroy Studio Singapore
Harjinder Singh, Atkins China
Traditionally oases were sources of life within Abu Dhabi, providing life/settlement, water, trade and shade from the harsh arid sun. Today due to over exploitation of inland water supplies, few oases still exist. Most of the country’s population live along the coast relying on energy intensive desalination plants to provide fresh water.

The ‘vertical oasis’ aims to recreate the oasis environment within the city. The tower’s design compromises of 15 stacked village communities that are shaded by an outer perforated facade. Each village includes its own semi-public oasis space. These ‘green’ spaces are irrigated by an extensive grey water recycling system integrated within this building.

Clarissa Wenborn & Aaron Marriott
Vertical Oasis, Abu Dhabi
Omelmominin Wadidy & Alejandro Carrasco
Sikkas in the Sky, Abu Dhabi

This project takes inspiration from sustainable vernacular architectural elements in the Middle East, and aims to reinterpret them in a contemporary manner. In particular, the design was influenced by research on ‘Sikkas’ – narrow alleys running between buildings, creating comfortable spaces which are shaded from the harsh desert sun and wind, and suitable for circulation and socio-communal activities – and courtyards found in traditional buildings of the region. The result is a tall building design where the traditional corridor is eliminated and instead the building uses a series of multi-storey stacked sikkas which open to the outside where they meet the building perimeter, thus framing key views and allowing for natural ventilation of circulation and social spaces.

The façade rejects the fully-glazed tall building model, so prevalent in the region, and instead consists of a mixture of thin transparent and opaque elements, with the aim to emphasise the building’s elegance and verticality. After significant testing, the transparent elements were designed as being 0.6m wide – wide enough to allow for good views, but thin enough to reduce unwanted solar gain when used in conjunction with 0.4m projecting concrete fins. Focus was given not only to the environmental performance of the façade, but also its impact on the quality of light and experience of the interior.
Faced with a site which lent itself to buildings facing east and west is always a challenge in Singapore as it is often this exact orientation which is avoided due to the intense equatorial sunpath. To overcome this, the buildings lean out – a challenging structural manoeuvre – but one which creates self-shading, and also maintains the existing urban axis across the site.

The towers are tied together by a flowing organic skin of photovoltaic louvers, which provide additional shade and energy generation. This skin also acts to maximise the roof’s surface area, thus allowing for rainwater collection – an important issue to tackle in Singapore which still relies on neighbouring Malaysia for much of its water resources. During a storm, the louvers can be shut such that rain would trickle down the sloping facade, where it is collected every three storeys and at a central point towards the tower’s base. This creates a dramatic waterfall effect at the ground floor food hall during Singapore’s many storms, whilst also visually educating the public as to the region’s water issues.

The apartment design and layout is inspired by traditional Malay houses. Semi-public and open spaces with balconies are provided towards the inner courtyard, with private spaces facing outward. Careful planning means static spaces, such as the bathrooms and kitchen, are located in the centre of apartments, allowing for sliding doors to open up the whole space to optimise natural ventilation.
BUILDING EVER ARCHITECTURE DIGITAL
Dr. Chantelle Niblock

Technological advances have caused a shift in the composition of design and build in the conventional sense of architecture and have aided collaboration with other disciplines. The Digital Architecture studio exploits an empirical approach to digital design methods and fabrication techniques facilitated via an architectural design project and a series of workshops.

This year, the studio brief was to design a Transient Event Building and explore architectural issues surrounding geometric complexity, and changing social and economic influences on architectural design. Students began the project by measuring and recording the two sites: Old Market Square and Wilford Bridge, using a 3D digital scanner. They then selected a site and set out to develop individual objectives in response to the brief and site. As the design developed holistically students were asked to focus on key elements (materiality and construction) and component design.

A special collaborative workshop with students from the Product Design and Manufacture course at the University of Nottingham was instrumental in the development of the building facade and component design. The benefit of this workshop was evident in terms of enhanced design creativity, shared knowledge/expertise, design approach, techniques, and resources.
The generated individual brief is a (mobile) Fashion Pavilion which exhibits students’ fashion design projects to the public. This is a golden opportunity both for fresh and exciting young students and artists to showcase their talent and for prospective employers and those in the fashion industry to explore this vibrant and energetic new work.

Old Market Square in Nottingham is the primary site, with the pavilion including a high degree of flexibility allowing it to be re-used in other cities. Design inspiration came from ruffles by looking at their spatial quality and their ubiquity as a substantial fashion element since the 15th Century. A triangular tessellation system is the selected geometry of the design as well as the primary...
structural system, with the façade components (smart joints) allowing for freedom of alteration from one form to another. In addition, wrapped in a stretchable PVC membrane, the façade components create the impression of movement and a dynamic architecture. The proposed interior arrangement is constructed in such a way that the pavilion is not an internally-oriented exhibition only, but also externally-oriented, a feature which may help to attract the public.
The brief of this project was to design a transitory building to accommodate the wide variety of events that occur in the Old Market Square, Nottingham. I wanted to find a new solution to the typical marquee situation, which I aimed to achieve through an expandable frame with an elastic skin. By collaborating with a product designer we began to develop a component that would allow for this flexibility. I 3D-printed the hexagonal frame to understand the overall form, and then began prototyping different rotational and expandable joints made from electrical components, such as television aerials, until I was satisfied the system would work.

At the beginning of the project, as a unit we carried out a LiDAR scan (a laser scan of up to 80m) of the site, which allowed for extremely accurate 3D modelling. The final design utilises a multi-layered facade system that controls the lighting levels dependent on the current event. Combined with adaptable furniture the building can be completely transformed with minimal time and effort, and can be installed or uninstalled within three days. The default form of the building has been defined by the site’s main existing features, the circulation of the public and the spatial requirements of the ‘GameCity’ event.
► 3D Printed Model of Design
▼ External Visualisation
Marc Matthias-Williams
The Buoyant Bridge

The bridge that currently crosses the channel connecting the River Trent to Iremongers Pond, Wilford, is low and floods regularly during the winter; breaking in half a footpath that loops around the pond. This project seeks to create a connection that acts both as a reliable passage across the channel, as well as a barometer in the landscape, measuring the changing water levels. A sign to an environment in flux.

The design employs a system of buoys, sitting on a lock that filters the water entering and exiting the pond. When water levels in the lock are low, the load of those
crossing the bridge is carried by the cables connecting the buoys – acting like a rope-bridge. As the water levels rise the load begins to be taken by the buoys themselves as they rest on the water. This system is supported by an inflatable/pneumatic lock that also rises and falls with the water levels. When the lock reaches capacity platforms are deployed to provide anglers and walkers with a new viewpoint of the pond and the surrounding landscape.
James Alexander
Dr. Wang Qi

The unit is primarily concerned with developing a series of phenomenological inquiries to further understand the simultaneously instant and enduring act of making architecture, through the reinterpretation of an existing post-war structure. As a unit we discuss conceptions of space in terms of its thickness, its plurality and its multivalency. We talk of spatial atmosphere in terms of the density of air, the appearance of condensation and the seasonal variances of natural light. Additionally, we debate the role of architectural space in terms of its coded language as well as its poetic and its lyrical intent.

With a theoretical phenomenological foundation, through which architecture can be understood and interpreted, the project for the unit asks then how this base understanding can be symbiotically developed through the split issues of designing with the recent past, as well as designing within the specific programme of a contemporary museum/gallery.

The project is conceived around a succession of small exploratory exercises that consider both site and architectural programme through a series of dualities – different states of the same conception, that concern space, history and cultural display. Students are free to explore these dualities through a range of self-driven representations, which are produced in addition to a set series of outputs for each stage. The project culminates by focusing and testing these investigations against an architectural declaration based either in Nottingham, England or Beijing, China.
Situated in Beijing, the existing Institute of Vertebrate Palaeontology and Palaeo-Anthropology and its museum reside in a strong cultural area. This project aims to rejuvenate the museum by merging it with the institute, transforming it into the index museum for a newly proposed museum outside Beijing. Having absorbed the researchers’ opinions about the future of their institute on our site visit, this project focuses on those researchers and their everyday working lives. There is a need to enthuse the younger generation about Palaeontology and to educate them, whether consciously or unconsciously. The visitors penetrate into the institute to watch the researchers at work whilst crossing a large chasm on glass walkways, providing a connection back to the fossils’ place of origin. Whilst visitors make their way up through the building, the lighting gets brighter, the views become clearer and the structure more high-tech. These elements are used to emphasise the researchers’ experiences whilst working. They have to collaborate, examine, reflect, connect, measure, repeat and use precision at all times. Spaces along the museum’s journey emphasise these feelings, and give the visitor a phenomenological experience of what it is to be a researcher. Indeed, visitors assume the mantle of a researcher, by being invited to put on lab coats when they arrive.
Laura Gaskell
Exhibiting with the Past -The role of language

“It’s a curious thing that although we’ve carefully catalogued the backward journeys of so many plants and animals, we’ve ignored the most important creature on this planet.”

Ballard, 2008: 42

Language has rhythm; it has moments of expression and moments of recession; it can be intimate and public; it fundamentally requires repetition for comprehension.

Dialogue is perplexing and has an ambiguous nature – yet is often a sense forgotten within exhibition. The intervention within my building aims to rediscover the role of language within the museum. The central space has overlooking galleries for discussion, reading and audio exhibition. The ensemble of white space created within this intervention space is an exploration of solid and void. The space can be transformed by light and shadow, leaving it almost invisible – as a background for conversation. This circulation space provides moments of reflection and repetition of views, inherent in the nature of language and memory.

The brushed copper wall, which is visible throughout the intervention space, provides a privileged view. Copper is very absorbant in its material nature and has a very rich tactility to the eye and touch, providing a moment of recession.

Hazwan Ariff Hakimi
The Raleigh All-Steel Museum

The Narrative
The Raleigh All-Steel Museum is an ideal place for the ‘Raleigh family,’ the local West Indian community and the Lenton Local History Society to engage in social dialogue. Located in the former Raleigh head office building on Lenton Boulevard, access to the site is a unique experience for visitors as they cycle along a determined route on Raleigh Choppers, penetrating through what used to be the Raleigh factory site. The Museum features 12 prominent Raleigh advertising posters from all over the world; three sound boxes showcasing Saturday Night and Sunday Morning film; Garvey’s Ghost and Lenton recollections; a promenade of 10 sound instruments; three prominent Raleigh bicycle models suspended from the ceiling; a Red Raleigh exhibit; a curator’s studio and workshop; a library and research area; a Raleigh bicycle shop; a cafeteria and finally a cherry blossom garden.

The Sound Instrument
Inspired by Harry Bertoia’s Sonambient, the sound instruments in the Museum possess an industrial quality, reflective of the sounds produced in the Raleigh factories. Five different sized bronze-plated steel hollow sections are used, reflective of the diameters of the Raleigh Chopper bicycle frames. The different heights of structural columns and diameters of the bronze-plated steel hollow sections yield unique musical qualities for visitors to experience and compose their own piece of music in the Museum.
Laura Gaskell
Sectional Perspective

Hazwan Ariff Hakimi
Narrative Collage
In March 2012, Chinese magazine *Architecture Technique* published details of all the student projects from the unit that explored the renovation of the Paleontology Research Museum in Beijing.
ENVIRONMENTAL DESIGN IN ARCHITECTURE
This module focused on the design of a ‘low carbon’ live-work community as part of the redevelopment of the Trent Basin site in Nottingham. The site had also been chosen for the ‘Isover Passivhaus Design Competition’ for 2011-2012, and the students were encouraged to additionally comply with the Isover brief. We have learnt not to make assumptions about what the students understand by the term ‘sustainability’, and so started the year with three short (half-day) workshops. The first was on the theme: ‘What is Sustainability?’, the second theme was: ‘Carbon Footprint’ and the third theme was ‘Well-being: Thermal & Visual Comfort’. Working in pairs, students were then initially asked to present a site and micro-climate analysis. They then developed strategic ‘masterplans’ for the whole site, before generating outline proposals for a ‘live-work’ development within the masterplan. As part of their outline proposals, the students were encouraged to integrate suitable environmental strategies, which were refined in the light of analytic studies related to solar control, daylighting, natural ventilation and thermal performance. In this way students learned to relate their understanding of environmental design principles to the development of the architectural proposal. Five of the final proposals were shortlisted for the National Isover Competition, and exhibited at Ecobuild 2012 (the international building fair in London). For more on this competition, see pages __.

TUTORS
Benson Lau
Dr. Lucelia Rodrigues
Thomas Bennett and Denny Chan
Trent Lane Basin Regeneration - Garden Terraces

This project envisions a phased regeneration of Trent Lane Basin, a derelict post-industrial site in Nottingham. The proposal combines adaptive reuse of two existing warehouses with new mixed-use facilities for sustainable community living on the banks of the River Trent.

At a strategic level, the masterplan aims to open and reconnect the site, creating a destination. A ‘green corridor’ runs North-South connecting with the main road and providing a long vista for passers-by. Adaptive reuse of the existing warehouses helps to preserve the heritage and atmospheric romance of the site. A new ferry connection is proposed and the existing basin will provide facilities for water-based leisure.

The housing design aims to re-imagine the terrace typology. Passivhaus principles are incorporated and seasonal environmental strategies were developed for day-lighting, heating/cooling and ventilation. Each dwelling has its own private south-facing garden, leading to a community allotment to be managed collectively by the inhabitants of the row. These gardens are raised to first floor level, creating space for parking, storage and public/community facilities underneath. The process of growing food is proposed as a binding activity to create a more close-knit sense of community and bring a collective dimension to daily life.
Sian Hodgson and Finn Parrott
Trent Basin Side Row Housing

This project creates housing on a post industrial site by the River Trent and Trent Basin. The concept for the site was to create a ‘Contemporary Village in the City’ – a place where people would be proud to come from, happy to return and delighted to stay and work. The houses are live/work units designed to Passivhaus & Isover Multi-Comfort standards, located centrally and orientated to maximise passive solar gains and have views towards the River Trent. The concept for the housing is inverted living meaning bedrooms are in the basement to try to neutralise temperature fluctuations as well as manage the external scale on site. The living areas are higher in the house where temperatures will be warmer as required for this type of space.

The housing is wrapped in a highly insulated envelope with a U-value of 0.1W/m², with high-levels of air tightness, and a compact form with minimal exposed surface area. This reduces the specific heat demand to less than the required 15kWh/(m²a) for Multi-Comfort House standards. This project won 3rd Prize at the Isover Student Design Competition from the UK Shortlist and went on to partake in the International Competition in Bratislava.
ARCHITECTURE
AND
ANALOGUE TECHNOLOGY
James Alexander
Dr. Jonathan Hale

This studio and seminar package considers the various and inextricable links that exist between buildings and technology. Students are encouraged to develop a conceptual framework – through the design of a building and the procurement of a spatial device – leading to a thorough exploration of the contemporary relationships between architecture, technology and spatial situation, through the mediator of society.

This unit is not concerned with technology in terms of its fleeting electronic possibilities. We are not interested in digital screens and moving walls. Instead we are concerned with how technology, in whatever form it may take, may add to the phenomenological debate in terms of the perception of space and how this combines to and contributes towards the contemporary human condition. We are interested in the understanding of technology as a human instrument.

The site, on the eastern fringes of the city of Nottingham, is locked in a condition that is caught up between the commercial interests associated with the natural growth of the modern city and the community interests of the outer-lying, predominantly residential areas, and as such provides situations that are spatially, politically and socially loaded.

Throughout the project students are asked to respond architecturally to the contemporary ideology of the ‘Big Society’, which, when the cynical undertones of free labour have been removed, suggests a more idiosyncratic development potential for both communities and architecture. Students are asked to question the archetypes of built communal infrastructure, not with the pretension of reinventing the wheel, but rather with a willingness to be open to the possibilities that another way could offer an insight into how the built environment may reshape itself over the coming years.

TUTORS
Matt Parr
Benson Lau
Darren Paine
Nick Haynes
The Nottingham Assembly

Nottingham City Council is housed in an introverted office building adjacent to the railway station that offers no notion of it being the primary civic institution of the city to the public outside. This project aims to address this issue through an extrapolation of the democratic process along the route entering the city, by demonstrating to the public the legislative process in addition to creating a new, more poetic route for visitors into the city centre, avoiding the obsolete Broadmarsh Shopping Centre.

Spread along this route, individual stages of Nottingham City Council’s operation have been laid open for the public to access. Forming the main intervention, a new Forum is proposed where law makers and the public unite and public interaction is promoted. Secondly, a Printhouse ensures that there is capacity for the collection and documentation of records from these sessions for accountability of the process. Thirdly, an Archive allows these documents to be processed and stored for easy access by the public. Outside the Forum, a new public square will be created, abutting a disused railway viaduct, which is to be reinterpreted and used as a walkway for the stenographers between the Forum, the Printhouse and the Archive.

The Forum has a hybrid function with both a civic and community remit. The civic and legislative accommodations are grouped on the upper floors of the building, whilst on the ground floor a large, soaring foyer houses community exhibition space.

For the building’s monolithic external appearance, transparency and porosity are both important concepts that discipline its structural regime. Several views cleave through the building and aid the division of space internally. The empirical civic building form has been taken as a starting point from which the vernacular underpinnings have been deconstructed and reinterpreted, forming a parody between institutional strength and a sense of public ownership and approachability.
Site Overview: Foyer, Printhouse and Archive

Foyer Visualisation
Denny Chan  
Sensory Garden

The proposed scheme explores the connection between Narrowmarsh and the Lace market. The site is a long narrow piece of derelict land which is situated right at the foot of the 15 metre cliff. The scheme proposes a series of functional gardens, pavilions and a marketplace which are situated at various points creating an informal thoroughfare along the cliff face.

A proposed barter market offers an alternative food production model which promotes the idea of home growing and functional gardens.

The aroma eminating from the seasonal gardens in the scheme aim to trigger the olfactory experience of the visitor, which is an appreciation of a sense often overlooked. The aim is not to inject an idea into one’s mind, but rather it is an attempt to evoke a memory at a much more subjective level, and in so doing, to engage fully with the current moment.
ZCARS:
ZERO
CARBON
ARCHITECTURE
RESEARCH
STUDIO
Dr. Swinal Samant

The ZCARS studio took on housing challenges of the city and developed ideas for the Housing Nottingham Plan, the city’s new housing strategy, as well as the city’s other key strategies, foremost of which is the Nottingham Plan to 2020. The challenge was to adopt a holistic sustainable approach to housing design and create high quality zero carbon schemes in urban locations within Nottingham with safe and attractive environments within and between homes. The studio focussed on the theme of ‘transforming Nottingham’s neighbourhoods’ with the objective of facilitating social cohesion and intercultural integration, building a strong sense of community/neighbourhood, tackling issues of crime and anti-social behaviour, and creating sustainable communities. This manifested in mixed use developments with overlapping zones of different activities, use of existing assets, a distinctive architectural and urban form that retained its own character, and a genesis of public space which promoted community living. It also led to the development of varied housing typologies offering choice and catering to the needs of a diverse population, including live/work and affordable, good quality homes in compliance with lifetime homes standards. The objective of achieving and evidencing Code for Sustainable Homes Level 6 facilitated in depth engagement with issues of sustainable design, and knowledge and understanding of the use of materials, structures, environment and services. The studio collaborated with students from Mumbai who visited the University of Nottingham in April 2012, thus setting out a framework for international transfer of knowledge and exchange of experience in sustainable housing design and community building.
Top of walls is installed by a gable roof attached with PV cells. Angle of these roofs is ideal to generate energy from solar panels. Energy created will be used in house for appliances, lamps and heater. Total area of two roof is approximate 500 sqm. What is more, on these roof, windows will be installed. They are cut lets at wind for stack ventilation.

Trees in front of house or behind house are very effective in order to reduce solar radiation to spaces inside. Besides, they create a fresh environment.

Earth air heat exchange is introduced like a solution in cooling for summer and heating for winter. Temperature underneath is more stable than temperature overground. So, a fan will be installed outside to create movement of air. Air from soil is changed in during path underground. So, EAHX not only can bring thermal comfort but also provides fresh air for occupants.
Thanh Hung Dang

Serenity

The total area of the site is approximately 2 hectares. Although its location has much potential with its strong connection to the Meadows residential centre, city centre, industrial estate and River Trent, this site is being lost. Therefore, the target of this project was the regeneration of the land as well as the achievement of energy efficiency and low or Zero CO$_2$ emissions, which meet the level 6 of the Code for Sustainable Homes (CSH).

The main concept is serenity. Energy & environment are two key aspects of this project. The meander of River Trent creates a stunning view from site to the other bank. The objective of this scheme is to bring the beauty of the landscape into the space of each house. The primary aim of this project is passive design, as well as the introduction of technologies with the purpose of reducing energy consumption, CO$_2$ emissions and the generation of renewable energy.

This is a mix-use project including commercial and residential functions. This project provides about 70 to 80 units per hectare for both flats and terrace houses. Though through consideration of the existing site based on the Nottingham Council Guide, the scheme has been designed to create an ideal living environment for occupants, which not only provides both physical and psychological comfort, but also encourages residents to adopt a sustainable lifestyle through awareness and respect for the environment.
Nguyen Thi An Anh
The Nottingham Meadows Gateway Housing

The project designs a zero carbon development area in the Meadows Gateway that is a connection zone between the city centre and the isolated Meadows residential area. The project links Nottingham city centre with the Meadows via a green street from Broadmarsh towards the River Trent.

Following the guidelines of Nottingham City Council, the scheme has mixed-use functions of retail, offices, restaurants, and cafés, in addition to an art gallery and 60 dwellings. There is a mixture of various housing types, including duplex units, apartments and live-work units. The ambition of this project is create a zero carbon living community, which is sustainable economically, environmentally and socially, whilst maintaining an aesthetically pleasing design. By using the Code Sustainable Homes, as well as studying appropriate technology applications, this project aims to deliver Code level 6 housing units that are a benefit to the immediate site, as well as the city of Nottingham on a larger scale.
John Morgan

The Sustainable Urban Building Studio (SUB) aims to create situated architecture. To do so, the comprehensive design project begins with an analysis and observation of diverse contexts - both of physical built form and of the local populace's socio-economic composition. This year, the subject of these investigations was London’s Bankside district. The studio's initial group work revealed the urban condition to be a complex milieu, in part due to the recent wave of large-scale commercial development contained (to the north) by the elevated railway viaducts that cut through, which rubs up against the eclectic mix of older urban fabric ranging from post-war housing estates, converted brick warehouses, terraces and light industrial units. This proved to be fertile ground for considering the basis on which architectural interventions could be devised to infill existing brownfield sites.

Key to this process is the individual’s synthesis of findings into a definitive statement of concept. It is from here that the architecture can emerge. What was discovered before is applied towards developing the building programme for a mixed use project – housing with an ancillary amenity use that serves the local community. Together with thematic interests in the ‘Compact City’ urban model’s vision for a highly dense and sustainable city and the PASSIVHAUS technical standards for sustainable construction, all is brought together to develop the architectural proposals.

Each student was therefore able to generate their distinct proposals for fitting the site, the programme and human inhabitation within the existing contexts. The results overall were professional and credible responses to Bankside’s found urban condition.

TUTORS
Lizzie Webster, Fra-her Architects
Richard Papworth, Waterman Group
Alun Jones, Dow Jones Architects
Dr. Katharina Borsi
Dr. Lucelia Rodrigues
Professor Mark Gillott
Jonathan Hallett
Extended Family Housing

My ambition during this project was to devise an appropriate architectural intervention within the context of the found city including issues that surround housing and by observing the local socio-economic, environmental and physical context of brownfield sites located in a London inner city district known as Bankside, in Southwark (the area behind Tate Modern).

To achieve this goal I have designed high density housing ‘compact city’ dwellings as a part of a mixed use development incorporating a Youth Centre, providing a place for local “troublesome” youths to socialise in a safe environment, removing them from the streets and encouraging them into productive activity. Housing will also similarly be designed as a social place for families to live and interact in a predominantly affordable environment.

My analysis appears to identify a new typology requirement in affordable housing. The new housing will benefit from being predominantly aimed at extended family units. A single unit will provide room for whole families comprising up to three generations, to live together, thus sharing the cost of living, whilst avoiding over-crowding.

The challenge has been to create a program that gives both groups their own space whilst providing interventions that allow both groups to interact.

▲ London’s Youth - Gridshell Playspace
▼ Physical Model
The project, located in Southwark, consists of a housing complex with growing spaces for residents as well as a public realm of fresh food produce selling units.

The building, with a density of 125 dwellings per hectare, aims to provide adjustable and flexible social housing and to allow for growth or changes in interest of one's life within their home as well as one's individual employment cycle. The scheme provides flexible housing as well as opportunities to grow organic produce and to become involved within the food market.

Each modifiable unit of Passivhaus standard tectonics consists of 60m² floor space including kitchen and bathroom. Within the tectonics of the unit, a grid embedded into the concrete skeleton allows for the units which are at first a studio apartment to be fitted with simple timber walls to increase the number of bedrooms within the apartment.
This project focuses on a series of live/work units for artists, which are based around communal studio and exhibition spaces for use both by the resident artists and the local community of Southwark.

A research task into the Compact City identified that a socially sustainable community required a hierarchy of green spaces, amenities for the community and places of work. This project aims to create a mediator between the commercial audience, artwork at the Tate Modern and the local community. The institute has studio spaces and workshops for use by the community. An open public garden is created internally, which has overlooking private gardens for residents. Thus the project aims to create a level of ownership and safety within this inner world.

The driving concept for the massing of this project came from an analysis of the Cerda grid in Barcelona, where medium rise blocks are created with a private communal space punched through the centre.

This design required the demolition of an existing office building on the corner of the site, which was key to creating this dynamic ‘block’ concept with a large inner garden. The demolition of this corner allows for a new block of communal spaces and display areas, which is immediately visible on the approach from the Tate Modern.

The demolition of this block also allows for a dynamic facade to be created within the street, in which artwork can be displayed and can become part of the local streetlife. It makes the building honest and breaks barriers which could be caused by a block design. Two public walkways are within this thick facade, which allows the public to have a gallery like experience of art and artist studio spaces.

The project achieves high density housing and creates units at 151 dwellings per hectare.
Ben Stanforth
110%

Southwark, London, is a locality that is in gradual change, with the international and commercial north moving further and further south causing gentrification in the denser more residential areas; forcing young families further and further out of the city. With the housing supply shortage in London’s inner city, in terms of both quantity and quality of affordable housing, a new direction is needed.

The intervention responds to a plethora of social economic research by providing a mixed-use hybrid typology comprised of a university campus, 24 affordable student rooms and 14 affordable 2 bedroom dwellings. The contrast between affordable housing and the programmatic element of a university campus works together, as the university acts as a hub feeding knowledge to the local community. The programme provides spaces for Scenography courses taught by the University of The Arts, linking to the historical roots of the local area where theatres first originated and more specifically to the Menier Chocolate Factory – located adjacent to the site, and the wider urban grain.
URBAN MANUFACTURING
Urban Manufacturing revolves around the notion that the building is the process - the process is the building. The module takes the complex process of manufacturing as its theme, set within the urban context of Nottingham, bringing the process into the city and adding to its life and regeneration. Previously obscure and unknown manufacturing processes are explored, unravelled and conveyed to the public through the fabric of the building itself.

Systems and machinery that were once hidden from view and disengaged with the public they served, are re-imagined to become vital parts of the city. The beauty that lies in the process is revealed, and the public are enticed into an engagement with making. Components that were once only a means-to-an-end are elevated to become something more. The systems become interwoven with urban life, continuing to output their products as before, but whilst also forming the backdrop to the city.

The change is not only aesthetic. The module focuses its attention on sustainable production, where manufacturing outputs and inputs are in equilibrium and where conventional waste products are used to drive its own production.

As Alan C. Kay asserted ‘the best way to predict the future is to invent it.’ Processes make reference to precedents but also challenge preconceptions, by questioning the past in order to answer the future. Projects respond to cultural, technological and environmental changes, and address the desires and needs of future generations.

TUTORS
Madeline Pope
Elena Volkmann
Patrick Graham
Steve Fernandez
Brian Ford
The Urban Weave project focuses on the integration of the textile recycling manufacturing process within the dense urban context of Nottingham.

Working in collaboration with two other projects, fabric-printing and hydroelectric power, the group scheme is situated within a neglected alleyway in the city centre.

By adopting a concept of reclamation and regeneration, the project aims to reinvent the alleyway site to reestablish a pedestrian link between Market Square and the Theatre Royal. By exploring themes of colour, movement, sound and activity, the project utilises a traditional waste resource to enhance the life of the streetscape and promote textile recycling within the city.

Ultimately, the project intends to encourage urban exploration by revealing the intrigue of the three processes.
▲ Alice McClure
External Perspective
▲ Alice McClure
Memory Baskets
▼ Aaron Marriott
Night-time Street View
Alice McClure
The Anthology of Unobserved Life & Death

A New Urban Methodology for Laying to Rest the Dead.

Alone, the Anthology of Unobserved Life and Death enfolds the sensitive ritual of the disposing of our loved ones. The powerful architecture captures the enormity of death. Enveloped in intricate copper detailing and dancing light it unites the building with the vibrant activity of the nodal axis on which it sits in the Rylands and provides the bare faces of concrete with texture and depth. Whereas conventional crematoria frighten and intimidate, this structure serves to evoke an area of strong social interaction and contemplation, where the dead and living are gently intertwined in everyday activities and the fear factor of death is lost. The mourner’s journey is extended indefinitely and in essence the inherent value of the dead is preserved and handed down.

A choice of two environmental processes are given for the disposal of the body. The mourner’s journey to either the Promession Chamber or the Resomation Chamber. Each process being more sustainable, in turn they help reduce the problem of space availability in the UK and reduce the harmful emissions given off by today’s crematoriums.

Like the slow decomposition of the body, the manufacturing anthology becomes the slow composition and decomposition of life usually forgotten or masked by sadness, returning death to its rightful place within society - for death does not overlook the Rylands, but is part of it.

Aaron Marriott
Hydro

The ‘Hydro’ project attempts to utilise the untapped water resources within Nottingham city centre to create energy for future urban regeneration. The scheme exploits the kinetic energy stored within wastewater, to generate electricity for public infrastructure such as lighting or signage. At the heart of this process is Norfolk Place, a neglected streetscape where the entire hydroelectric process occurs. Although the primary objective of the process is generating electricity, it also attempts to raise public awareness of energy production through the creation of intrigue by exposed complexity.
PASSIVE —
HAUS
SKY —
SCRAPER
Passivhaus is a design concept where thermal comfort is achieved to a maximum extent through passive measures – super-insulation, heat recovery, passive use of solar energy and internal heat sources. Such buildings benefit from comfortable internal environments and significantly reduced energy needs, with tens of thousands of Passivhaus buildings constructed globally in the last 20 years. Yet despite these advantages, and a growing popularity of Passivhaus, it seems strange that these ideas have very rarely made the transition into the tall building typology, especially considering its reputation amongst many as inherently ‘anti-environmental’.

This studio then challenges students to design a sustainable tall building in the Elephant & Castle district of London, and in doing so, reinterpret the ideas of Passivhaus to make them suitable for high-rise design. However, the brief goes far beyond this, tasking students to marry these environmental ideas with innovative and contextual tall building forms and functions, designing architecture that creates communities rather than isolates at height, and demonstrates how the tall building can make a positive impact on the city in terms of both environmental and social performance. The studio is part of ongoing research project at the department to investigate opportunities and challenges for Passivhaus thinking in tall building design.

TUTORS
Sabina Fazlic, Centre for Alternative Technology
Stephen Fernandez, Arup
Chris Gaylord, CABE
Ivan Jovanovich, BDSP
Dirk Krolikowski, Rogers Stirk Harbour + Partners
David Leonard, Leonard Design Architects
John Macdonald, Ecoworks
Lukasz Platkowski, Gensler
Dr. Peter Rutherford, University of Nottingham
Ken Shuttleworth, Make Architects
Rong Xu, Jing Huang and Noura Ghabra
The Healing High-Rise

This project aims to tackle both environmental and social sustainability by meeting Passivhaus criteria whilst also responding to the human needs of health and wellbeing. It accommodates a mix of functions; a low-rise fitness centre, a well-being hotel and residential accommodation. The design agenda is embraced within the building through three states:

- Relax: Creating gardens in the sky, far away from the noise and pollution of the city, offering green spaces perfect for meditation, yoga, Pilates and relaxation.

- Nurture: Tending to the physical needs of residents such as healthy food and exercise by introducing vertical farming as well as creating spaces and facilities throughout the building suitable for jogging, swimming and cycling.

- Heal: Orthopaedic and plastic surgery needs special medical recovery treatments for relatively long periods. This healing process is supported by Biophilia (the love of life or living systems) inherent throughout the design and natural medicinal resources.
This project consists of three slender towers, arranged to minimise over-shading on one another and the existing park, but also to provide skyline transition between the westerly low-rise communities and the high-rise buildings to the east. The three towers - 20, 30 and 40 storeys tall - are oriented north-south with education and leisure facilities on the lower floors and residential and student accommodation above. Influenced by Le Corbusier’s Unité d’Habitatition in Marseilles, the planning of the towers makes use of interlocking residential units facing north / south. This allows residents to benefit from optimum solar gain from the south for passive heating whilst also getting the best views of the city to the north. Cores are placed on the east and west of the towers and
linked at their apex serving to frame the buildings. Social spaces and skygardens are carved out of their mass, creating green spaces at height for community facilities, but also adding diversity and interest to the tower’s aesthetic.

In terms of environmental performance, all three towers are designed to gain virtually all their heating demands from passive sources such as the sun and internal heat gains whilst also supplementing this through on-site renewables. A delicate layer of timber louvers provides summer shading, but also animates the towers’ facades.
Alejandro Carrasco and Veronica Oyarzun
Green Core Tower

This project consists of three slender towers, arranged to minimise over-shading on one another and the existing park, but also to provide skyline transition between the westerly low-rise communities and the high-rise buildings to the east. The three towers - 20, 30 and 40 storeys tall - are oriented north-south with education and leisure facilities on the lower floors and residential and student accommodation above. Influenced by Le Corbusier’s Unite d’Habitatition in Marseilles, the planning of the towers makes use of interlocking residential units facing north / south. This allows residents to benefit from optimum solar gain from the south for passive heating whilst also getting the best views of the city to the north. Cores are placed on the east and west of the towers and linked at their apex serving to frame the buildings. Social spaces and skygardens are carved out of their mass, creating green spaces at height for community facilities, but also adding diversity and interest to the tower’s aesthetic.

In terms of environmental performance, all three towers are designed to gain virtually all their heating demands from passive sources such as the sun and internal heat gains whilst also supplementing this through on-site renewables. A delicate layer of timber louvers provides summer shading, but also animates the towers’ facades.

▲ Structural Strategy
► External Visualisation, looking North-West towards Central London
URBAN DESIGN: BROAD — MARSH, NOTTINGHAM
Dr. Yan Zhu

This module aims to enable students to pull together the various strands of urban design thought - visual, social, functional, environmental and economic - which together constitute the full extent of urban design action. The students should understand the importance of the design process as a fundamental component of achieving a high quality public realm. The studio project is the redevelopment of the Broadmarsh Centre which is located at the southern edge of Nottingham city centre. Together with the Victoria Centre which is located to the north, these two shopping centres are linked by the busiest pedestrian shopping street in the city. However, the current Broadmarsh Centre breaks the public connections from the Railway Station to the city centre and from east to the west. The area also suffers from inactivity at certain times of the day, particularly during night time. In addition, the surrounding area of the Broadmarsh Centre is not well developed with many under-used sites and buildings. The design proposal should consider the location and context of the site, through a comprehensive design solution to bring the whole area into a vitalised commercial complex that better connects all parts of the city. The students worked in four groups to conduct a site analysis, strategies development, masterplan and detailed public space design. The four different proposals focused on various aspects to enliven the urban environment through economical, environmental and social concerns to achieve the requirements of the learning outcomes.

TUTORS
Ms. Samantha Worrall (CPMG Architects)
Professor Darren Robinson
Professor Tim Heath
Dr. Katharina Borsi
Dr. Yue (Amy) Tang
The Broadmarsh Centre is located at the southern edge of Nottingham city centre. After analysing the site context and conditions of Nottingham in terms of socio-economic and cultural identity, conclusions were made regarding the objective of the project. Thus it was decided the driving force of the Broadmarsh redevelopment would be ‘to enhance the retail investment and encourage people to experience the cultural identity of Nottingham’.

A hierarchy of connectivity is implemented by providing each street with a distinctive character with a well defined destination. Each street is also given a sense of place provided by cafes and restaurants opening to the outside on the busy shopping streets.

A series of open spaces are created which are integrated with each unique context by providing variation in their...
characters. These spaces will be able to accommodate various functions and activities to cater and appeal to different users.

Continuity of each space is accomplished by linking them together with an exciting public realm and landscaping along the streets.
Huitian Liu, Juanjuan Wang and Lin Zhao
Broadmarsh Urban Regeneration Project

The waterfront is an advantageous physical backdrop for Nottingham City Centre, and water could be a main catalyst of Nottingham public life. Thus, the design concept of this masterplan stems from water and the role it can play in creating exciting spaces and allowing one to navigate through the city. The design then combines a series of water features with a variety of public spaces and rich functions to create a mix of different pedestrian experiences for Nottingham.
DIGITAL

ART

ARCHITECTURE

CYCLES

DESTINIES

B R I D G E

P E D I A T R I C

A D V A N C E D

L I T E R A T U R E

E N T E R T A I N M E N T

R E C O N C I L I A T I O N

G R A P H I C

A R T
Dr. Chantelle Niblock

In collaboration with Sustrans, the Digital Architecture studio identified two potential sites for a bridge project: a disused railway line in Chesterfield, and a 50m crossing over the River Thames in Oxford. The brief was to design a bridge that offers a new resting place for pedestrians and cyclists to meet and shelter. Designers were asked to consider how architecture and infrastructure are intertwined; how new connections and additional public spaces contribute to existing cultural and transport infrastructure.

In the Digital Architecture studio and digital and analogue design tools are exploited to enhance the opportunity for creative thinking, informed form finding, and to reduce the gap between the drawing and design construction. A range of digital tools were integrated into the students’ design processes, including: ‘Rhinoceros 3D’ (freeform modelling software), ‘Solid Thinking’ (structural analysis software) and ‘Grasshopper’ (parametric modelling software). Students also produced many physical models using the laser cutter and 3D printer. Parallel to digital modelling and physical prototyping students research digital fabrication techniques and new materials used in industry and apply this to their design ideas. Students from this studio strive to achieve design quality through applied research.

TUTORS
Professor John Chilton
Scan Lu
Dr. Nicole Porter
Sustrans www.sustrans.org.uk/
Martin Knight www.knightarchitects.co.uk
Ho-Yin Ng www.amandalevetearchitects.com
Peter Smith www.elliottwood.co.uk/
This project proposes a new cycle-friendly footbridge over the river Thames in Oxford. Willow Tree Crossing is designed as a sensitive connection at this pleasant rural site, aiming to be light in terms of impact while creating new amenity for visitors to engage with the surroundings. A shallow approach ramp winds through ‘Aston’s Eyot’ nature reserve on the east bank, creating a ‘tree-top walkway’ experience. Cantilevering elements provide seating, shelter/shade, access and viewing platforms at intervals along the route.

The curvilinear form draws inspiration from it’s setting: the birthplace of literature such as The Wind in the Willows. Singly-curved ribs establish a rhythm throughout the

Thomas Bennett
Willow Tree Crossing, Oxford
structure creating dynamic interference patterns which play on notions of solidity and porosity. Topological-consistency was achieved through parametric modelling, allowing the structure to read as a coherent sculpture within the landscape. The proposal sits as the newest member of a ‘family of bridges’ within Oxford, borrowing from the formal language of the arch and the truss.

Specification of Glulam Larch Timber allows the bridge to compliment the natural beauty of the site. LED lighting embedded within the translucent acrylic deck allows the structure to glow from within by night.

▼ Wintertime Visualisation of Underside of Bridge
This project identified a site along the river Thames, in Oxford, as an opportunity to increase cyclist and pedestrian flow east-west of the city. The project concluded with two bridges that aimed to enhance the existing cycling culture in Oxford by way of convenience and amenity. The first bridge primarily deals with convenience, creating a direct link from the river to the train station; the second bridge celebrates amenities along the river, close to the Aston Eyot nature reserve, such as walking, cycling, and boating events.

Inspired by the work of Pier Luigi Nervi, the overriding objective of the design was to use the minimum quantity of materials to achieve maximum structural performance. To meet this aim, ‘Solid Thinking’ software was used to analyse and optimise structural efficiency. Inspiration was taken from Anish Kapoor’s Tall Tree and the Eye in informing the choice of materials - a mirror-polished steel cladding system was designed, with a hidden inner structure (grid cable system). The aim of this was to evoke feelings of weightlessness and to reflect the rural conditions of water, trees and sky.
Zhanat Shamshinurova
Hollis Lane Bridge, Chesterfield

When Sonny Rollins walked onto that bridge to play his saxophone to the wind he was stepping off the stage and into the woodshed. It wasn’t a failure of nerve, of course, nor was it only a deepening of his craft. He was breaking a voice apart and refashioning it. He was undressing his muse.

"That's what I want now: less stage, more bridge (the wind steady and relentless) and room to go about the private business of becoming — nothing more, not a single iota less — who I am meant to be."

Sebastian Matthews

The bridge design on the Chesterfield site across from Lordsmill Lane needs a very different approach to that of the Chesterfield Hollis Lane site due to the individual constraints of each location.

As such, the design proposal across from Lordsmill Lane attempted to provoke the reminiscence of Horns Bridge which was demolished in 1970 as a part of a series of railway closings due to the Beeching Cuts. Taking into account the City Council Master Plan, the Lordsmill roundabout will be pedestrianised, therefore Lordsmill Bridge is considered to be part of a playful landscape sloping down towards the enclosed area of Lordsmill Lane. The canopy which clings to the bridge itself will be a place of shelter where people can gather without distracting the traditional cyclists' flow.

The second bridge at Hollis Lane is surrounded by congestion and heavy traffic, without the direct engagement of pedestrians. As such, it was designed to ‘fill the gap’ in the urban fabric and to celebrate the views of oncoming trains.
OVERVIEW
Year 6 provides the opportunity for students to develop their architectural skills and knowledge to an advanced level through a curriculum that culminates in the production and declaration of a design thesis or a written dissertation.

The programme and curriculum provides the opportunity for students to explore and research in depth those aspects of architecture that are of particular interest to them. Y6 is the last opportunity for students to demonstrate their design abilities before beginning a life in architectural practice and the thesis/dissertation is an opportunity to declare their intellectual position. Its content can express whatever students want it to – but it must be both reflective and responsive to work that has gone before, accepting or rejecting it in a well-founded manner. Architecture is a research activity and design propositions should demonstrate the research that underpins it in all respects: cultural, social, formal, political, technological, contextual, tectonic, environmental, historical, philosophical and economic. In synthesising an approach to these facets of the discipline, the final year manifests the students’ particular architectural ethos.

The year is organised in studios – thematic units whose agendas form the background of the student’s individual design thesis. The six studios: Urban Mediations - Katharina Borsi & Jonathan Hale; Making Architecture Research Studio - Michael Stacey, Frances Stacey; Architecture and Continuity - Darren Deane; Me and My Place - Lizzie Webster & Joe Fraher; Edgelands - Laura Hanks & Tim Heath; Landscape Settlement Urbanism - Tony Swannell offered different thematic or place based research trajectories. The design thesis follows and evolves from these trajectories, but it is a self-directed research–led architectural proposition. The projects in the following pages bear testimony to the variety and rigour of the design theses at the University of Nottingham.
M A R S :  
M A K I N G  
A R C H I T E C T U R E  
R E S E A R C H  
S T U D I O
Professor Michael Stacey
Frances Stacey

The Making Architecture Research Studio emphasises the strength of the group by working collectively to generate an informed discourse on contemporary architecture, while valuing the diversity of invention by each student. A set of intertwining themes underpins this studio, exploring a critical and creative dialogue between abstraction and situation, art and architecture, technique and tactility, the analogue and the digital. Students developed a design position through a combination of direct experience and inquisitive intuition; through a critical imagination and tactile experimentation. The participants in the studio were encouraged to be radical in their design practice, with making as the primary mode of design research.

Drawing by hand was explored as a key skill, ‘used as a direct, spontaneous yet considered means to pitch construction against deconstruction, macro against micro, polished against raw, fragile against concrete’. Spaces and architecture were explored using line drawing as an exploratory tool, from rapid sketching in the caves under Nottingham to an analogue survey of Kolumba Art Museum, Cologne, by Peter Zumthor. In parallel the studio explored linked pairs of architects and artists including Berthold Lubetkin and Victor Pasmore and Barbara Hepworth and David Chipperfield, with site visits to the Apollo Pavilion, Peterlee and Hepworth, Wakefield. This process of close observation culminated in an exhibition of made pieces; 1:1 fragments, scale models, construction models and material sample forming.

A fundamental well spring of MARS is making and how the decisions related to architecture develop as physical realisation. Sverre Fehn eloquently states ‘all architecture is dependent on construction. Construction seeks the earth; it falls upon it. The eye, light, and thought, that which spatially disturbs these words, [is] construction.’ Based on initial investigations and personal research, the student developed a plurality of thesis projects that creatively explore the boundaries between nature and artifice, and the creation of situated architectures that respond to human ecology, not just functionally, but poetically. Carefully considered inhabitation and the social role of architecture is a shared quality in all projects.

TUTORS
Sheldon Brown
Graham Farmer
Andrew Tindale  
[by]Product Landscape

This thesis explores the current relationship between humankind and landscape. It is situated within Topley Pike Quarry in the Peak District National Park, Derbyshire. It proposes that this post-industrial, manufactured landscape's legacy may be preserved as a trace after quarrying has finished. The thesis exploration is based upon two main themes that have informed my architectural and programmatic response to the site; the sublime and the social dichotomy observed within the Peak District. The architectural interventions are structured as three main layers:

1. The site becomes an extension of the Monsal trail that ends just outside the entrance to the quarry. This extension cuts across the site and up the western face of the quarry creating a view of the manufactured sublime.

2. Aggregations of short stay, vertical caravans, are clipped on the
western and northern faces of the quarry for walkers and overnight guests. These dwellings become an extension of the existing caravan site, by providing a means of penetrating the threshold of the quarry edge as a way of engaging with the quarry's liminal space.

3. The base of the quarry becomes the host for medium to long stay visitor-workers of the land. These workers spend their days growing moss, maintaining the associated infrastructure and making two types of moss briquettes; for construction and fuel. These everyday people farm and foster the biodiversity of this once barren land formed by stone extraction.

This thesis proposes a situated biodiverse landscape as a setting for human ecology.
Andrew King
Public Rooms – Distillation

Public rooms formed the subject of this project in which a coherent set of investigative strands were eloquently woven together to support a proposal for a new architecture.

This project has been developed through the cyclical process of analysis, curation and distillation, leading to an architectural proposition, grounded in a well-constructed thesis. As this process reaches the point where it may be considered unified, one will be able to reflect on the importance of each individual strand of investigation. It is my hope that this approach will lead to a final rationalised project that contains both my deep interests and the added direction of the design studio.

Harriet Palmer
Maggies, Bristol

Where exempt from patient choice, many people have to travel long distances from home to reach specialist or individual cancer treatment. Maggie’s centres offer a wide range of non-medical support to anyone affected by cancer, from social to psychological to financial.

For this support to reach individuals, they must cross the threshold. As such, there is a significant opportunity for architecture to assist or enable the formation of relationships.

The focus of my thesis honed in on the concept of designing for an individual, to an individual at a particular moment, in a particular situation, and how design can enable a person to seek the support or engage with the building, facilities and people.

The design Intention
Moments of spatial situation; glimpses of movement created by slight floor level difference, sensitive positioning of openings and relationship with the pedestrian routes it nestles within that in simple moves, an individual can read neighbouring spaces to hear and read the building and its transient family unit.

Subtle design moves create insight into other parts of the centre. On approach, external circulation planning postpones commitment to entering even beyond crossing its footprint, paths weaving through and round with no crossroads or final destination. A sheltered front door provides a view straight into an immediate understanding of its vertical circulation, designed to follow the topography of the site, and a window into the protruding welcome area. Beyond both of these, a visitor can see the extent of the centre and back outside for consistent access to external orientation.

The structure uses a reinforced concrete basement floor to sit into the landscape, peering out onto Terrell Street to the South towards the hospital. From other aspects, the lightweight timber framed ground and first floors suggest a smaller unit, with a domestic presence on Horfield Road above and from the existing landing on Bedford Place steps.
The Stade Market

In Britain today, the existence of our built heritage and identity are constantly threatened by the effect of globalisation, resulting in many British towns becoming more generic and standardised. Seaside towns which used to be unique and enchanted places have been turned into something that is universal and globalised.

Initially a wide range of English seaside towns have been studied in light of their distinctive local characteristics. Hastings was chosen because of its rich connection to the local fishing industry. This was investigated through local vernacular building techniques; clinker boat building and the modest tarred net hut was used as starting points for the design of the new Fish Market which were situated in a shingle beach landscape at Old Town Hastings.

The proposal of the “Stade” market is to respond to the currently European Fishery Policy quota system which greatly threatens the current existence of the local fishing industry and fish stocks. Under the policy, any fish caught outside the quota limits has to be discarded before landing. The EU estimated 60% of the fish caught in the North Sea are unnecessarily thrown back into the ocean dead. Currently, Hastings fishermen are under enormous pressure to make a living because the system does not cater for fleets that are under 10 metres. This unsustainable method of fishing must be ceased.

Fish is a seasonal food and so ideally the public should be trying different kind of fish throughout the year rather than relying on the supply of the main species constantly. The “Stade” Market will provide a platform for the community to learn about different types of fish and promote healthy living, which opens up opportunity for the public to get close to their food once again. The design of the fish market is one of the many regeneration schemes to contribute to the revitalisation of Hastings. The proposal will reinvigorate the local fishing community and will create employment to stimulate the tourist industry.

The intervention projects out into the seascape and explores the idea of creating a dialogue between the sea and the town through drawing the public room towards the ocean and capturing views along the building fabric; from the horizon element, the open ocean, to the Stade, the old part of towns where the fishermen fish and to the new town. To further engage with the local identity, a 50 mile radius is in place to search for native materials around the site to capture and form this new traditionally inspired architecture for the town.
Christopher Lee  
Future Libraries - Nottingham Central Library Redevelopment

In the current digital age, the rise of the World Wide Web, eBooks and wireless mobile ‘smart’ devices have put the existence of traditional book based libraries under pressure. However, libraries have never confined themselves to being a mere container for books. Rather than rendering libraries obsolete, the virtualisation of the book stock offers the opportunity to re-invent library services and the architecture of this building type.

The vision of this thesis project is to re-introduce libraries as the ‘living room to the city’, whilst maintaining their prime function as ‘street corner universities’. As the city becomes increasingly privatised and patrolled, it becomes important that the library remains truly public and allows for people to take refuge, socialise, work and learn. Taking advantage of the condensation of the book stock, it is now possible to introduce a range of public spaces into the library. Through the introduction of a range of open and welcoming public spaces, it allows for the library to shed its intimidating and introversive qualities, thus evolving into an inspiring and friendly institution that still allows for quiet reflection and contemplation, but more importantly emphasises the exchange of information and knowledge, and embraces its new found social qualities.

The library has always been regarded as a vital element of a city and an essential part of a civilised, educated and literate society. It offers knowledge, information, education, skills training and a range of public services and is often the first point of contact with the government. The city of Nottingham has a well established library service which, however, is lacking in presence, especially in the city centre where the central library is remarkably unassuming, with many of the local residents being unaware of its location.
Dale Muscroft
Greenham Common: Spatial Memories of the Recent Past

The thesis project is situated at Greenham Common in Berkshire; in and around the former NATO nuclear weapons storage facility known as GAMA. The site was at the front line of the Second Cold War in the 1980s, housing 96 warheads at full capacity in 6 gigantic concrete and earth silos.

The subject of siting American missiles on British soil was a highly controversial one, and led to the establishment of a huge peace camp around the base's perimeter, primarily led by women.

Following the signing of the INF Treaty in 1987, Greenham was slowly decommissioned and finally returned to public land in 2000; however the infamous GAMA Site remains inaccessible and in a state of dereliction as its new, private owners seek an appropriate use for the site.

The project aims to revitalise the GAMA Site as cultural and recreational parkland, taking Hombroich Raketenstation in Germany as precedent. My intervention will form the first phase of the site's transformation; by reinstating a historic right of way across the site and providing two gatehouse pavilions as anchor points in the landscape which thematically resonate with Greenham's rich history.
Nicholas Emblem  
**Collaborative Communities: The Slow Whisky Institute**

This project seeks to explore positive localism through an investigation of the geographically protected Scotch Whisky production community. This represents the local gesture, the productive landscape and the alternative economy, whilst revealing the interdependencies of a globalized world. It harnesses the efficiency of a co-operative community and typifies a deeply rooted craft, industry and productive network.

The mothballed “imperial” distillery lies within the heart a productive landscape. As a lost distillery it causes a local fracture, a tear within the productive community web. Through the re-purposing of the lost Speyside distillery towards a non-competitive environment, fuelled by the local and regional industrial communities, the 'Slow Whisky Institute,' reinvigorates the local silent community.

The ‘slow’ temporal nature of the crafting and maturation of Scotch Whisky defines the poetic and collaborative nature of the local communities, and so within my programme the production of the 'Scotch' spirit becomes a secondary yet integral component. The primary facet is the teaching and refinement of the crafting, distilling and maturing of Scotch Whisky within its traditional terroir.

I developed a stance towards the existing distillery buildings that would value them on their material composition; to embrace the old, the local and the scarred material and to insert within the materiality of the new architecture. The aim was to re-scale and re-characterize the lost distillery site, and to re-purpose the rich worn material pallet into the new programme with a sympathetic, yet radical approach. The Slow Whisky Institute enables the active academic or vocational researcher, and the passive whisky tourist to engage with the process and place, whilst continuing to leave traces on the architecture. This permits the heritage of the productive landscape to be understood, whilst engaging with the new architectural insertions, and as such, patching the local fracture in a non competitive, but inclusive regenerative system.

Richard Pulford  
**Makers’ Collaborative**

Throughout my thesis research, the theme of engaging with architectural craft through education has been prominent. As a vehicle for exploration it seemed pertinent for me to adopt a similar process, as may be advocated by the educational set up of my thesis project and for this reason I decided to attend a course that offered an introduction to stone masonry.

The way in which I began to learn these skills simulates the integration of craftsmen and trade skills into the curriculum as a workshop type model, whereby skills are passed on from teacher to student, master to apprentice. This approach, coupled with more traditional academic teaching, would provide students with the opportunity to “learn through art and design, as well as to art and design.” *Christopher Frayling*

After completing the course and achieving the finished Ovolo detail I then developed this line of investigation further, via the construction of a series of different arches with limestone and lime mortar.
Nick Emblem
External Visualisation

Richard Pulford
Arch and Former

Richard Pulford
Physical Model
EDGE — L AND S
This studio concerned itself with place and identity as revealed through intelligent contemporary design. Participants were encouraged to engage with a design issue that is ubiquitous, but infrequently resolved in an appropriate manner; namely how a contemporary architectural intervention should respond to the fragments and traces of historic legacies. A significant part of this challenge was the interpretation and definition of these existing ‘remnants’: physical materials, memories, imagined pasts, sensory stimuli, and meanings, amongst others. The design project necessitated the translation of these interpretations and definitions, derived from critical research and experiential site discovery, into resolved architectural design realisations. The principal objective was to unearth a sense of place — or genius loci — and reveal the essence of a site’s past whilst unleashing its potential for the future.

It was a central premise of the studio that theory and design operate most successfully when practiced together. With this overriding philosophy or methodology, the first semester was conceived as a series of interventions exploring the genius loci of three contrasting sites. At the Yorkshire Sculpture Park students were invited to research a story contained within the site, and to reveal, interpret and enhance this narrative through an intervention in any appropriate medium. At Snibston Colliery the intervention was intended to focus primarily on the join or interface between old and new (or, in Fred Scott’s terms, the ‘prop’ to the old), and this tectonic and material juncture was to be indicative of a wider attitude to designing in historic contexts. Finally, at the Ness of Brodgar archaeological site in Orkney, previous themes were synthesized in the design of a viewing platform, which was also called on to respond to the particular environmental conditions of place. At each site established fieldwork methods were employed in conjunction with more intuitive approaches, and responses in various media — such as film, installation, sculpture/models, paintings/drawings and scripts/poems — were encouraged.

The second semester design thesis built on these previous explorations and called for a coherent, comprehensive and creative design declaration. Clarity of purpose was essential, and the aim was distillation of complex theoretical groundings and practical expediencies into clear, logical - seemingly inevitable - architectural resolutions. Integration was key: between theory and design; concept and form; and between the many technical and aesthetic facets of making architecture. The vision for each project was personal but related to the shared agenda of the studio, and the final presentations demonstrated the depth, clarity and variety of the proposals.

TUTORS
Suzanne MacLeod
Fred Scott
Mani Lall
Harry Patrick Foley

Two Hammers

The Two Hammers project (referring to an initial step in the e-recycling process installed as part of the design, and the Spanish origin of Martello Tower, the building that houses the aforementioned process) embodies a refined approach to conservation. Critically negotiating its way through an oeuvre of architectural theory, one of the project’s primary aims was to allow new interventions to grow as a direct result of existing conditions, so that the building remains to speak of its time and place, thus recording an accurate account of its history.

To achieve this, I determined an importance in designing in anticipation of certain patinas that may occur around my chosen location, with a desire to emphasise such wear through a considered choice of materials and placing of objects. As a result, fluctuations in the environment and the everyday use of the building by its occupants are evidenced upon the face of the building; and in this sense, the building becomes not simply a piece of architecture, but a complex time recording device, itself morphing through the years.

Fraser Godfrey

The College of Advanced Ceramics, Stoke-on-Trent

Stoke-on-Trent, once a world leader in the ceramics industry, has ben in steady decline since the 1960s, and now unemployment in the city far exceeds the national average. Despite the city’s knowledge base in ceramics, it has done little to secure its name in the growing field of advanced ceramics. This contemporary industry is responsible for manufacturing articles such as turbine blades and disc brakes. Neither of the city’s two universities offers advanced ceramics, and so the scheme seeks to provide a higher education facility for the research and teaching of advanced ceramics, with the long term aim of attracting new industry to Stoke and appropriating some other derelict buildings around the site, increasing employment in the region.

The chosen site is a derelict pottery along with four Grade II listed bottle kilns, once the icon of Stoke. The scheme endeavors to re-establish the dialogue with the street that the potteries once had and facilitate different activities across a new pedestrian thoroughfare which visually connects the main residential area with a view of the historic kilns. More intimate views of the kilns are then afforded by incisions to the existing fabric of the derelict works.
Matthew Vaughan
Birmingham-on-Sea Folk Music Centre

This title comes from a song of 1886 that satirised the way in which the city of Birmingham had changed according to economic needs during construction of its canals. Similarly, the city has changed with the coming of railways, of road, of the slow collapse of industry in the UK and its ongoing rebirth as a service and knowledge focused economy. These changes are recorded in many ways, but this project focuses upon their visibility in the city’s canal network, and in folk songs.

Just as architectural conservation and ‘place-making’ are beset by paradoxes and the question of what is ‘authentic’, so too is the performance of folk music. The challenge here was to engage with such debates, and to represent the informal and oral nature of folk performance in a new building.

Supported by the studio’s investigation of sites from stone-age remains in Orkney to a derelict pit in the Midlands, the intention of the proposal was to reflect the architecture of the canal network while being of its time, to expose the history of the place while admitting change, and to provide facilities suitable to the community without directing the uses that they will be put to.

Yeuk Wong
Herbal Medicine Forum

Due to the rise of generic architecture, it is inevitable that the advance of technology has somewhat destroyed the identity of local architecture by reducing the connection to the local environment. Therefore, my design approach is to create a reminder that design considerations of the past can still be well suited to our current lifestyles.

Located in Guangzhou, China, my project is the only market that gathers and transports Chinese herbs around south-east Asia. It is essential to provide a platform where travellers can unravel the uncertainty of Chinese medicine. Not only is my design to provide a place for understanding, but it will also create a forum to verify the capabilities of different existing and newly found Chinese medicines.

The design consists of different functions, including a herbal cuisine restaurant, a herbal archive, laboratories, medical shops and an exhibition space. Considerations like the smell of the Chinese herbs emanating from the kitchens, and functional traditional construction details, help induce a sense of memory throughout the building.
Matthew Vaughan
Elevation along Canal

Yeuk Wong
Internal Visualisation
Xu Xu

Bath In Stone

This design interrogates the interaction between performance, bath stone and visitors, exploring how the performer may act as an intermediary in this three-way dialogue. The project space needed to be shaped architecturally to exhibit both the stone performance and street performance, and it was also necessary to resolve the interaction between these two forms of display. In the heart of the city by the riverbank, I have appropriated and enhanced a place containing the most significant layers of stonework from different ages: massive stoneworks compress to form a dramatic series of spaces, revealing the spirit of Bath over the ages. The project brings out the character of the abandoned spaces, whilst celebrating the wonderful history of stonework in the city of Bath. The existing fabric is made more visible and given added clarity, which accentuates the hidden spirit of place, translating the whisper of stones and also activating the atmosphere of the space. Something arises from this interaction between people and stones, where the social dimension is predominant, underscoring elements of the local collective imagination.
Qian Fei  
Saltworks, Yangzhou

This thesis began by considering the authenticity of the history of a place in contemporary tourism. It was contended that physical relics play a very important role for the experience of a place. Yangzhou, a city located in China, has functioned as a salt distribution centre for over 1000 years helped by its asset, the Grand Canal. However, the surviving artefacts of the city are mostly considered secondary when compared to the riches once held by the salt industry.

The aims of this project are to increase the public’s awareness of the salt industry of Yangzhou through the creation of a tourist attraction. The project includes a museum, food workshop and salt spa. The entire project tries to play with manipulated levels of privacy, in order to create an experience of observing and being observed.
My thesis project focused on the transformation of industrial heritage buildings within the contemporary city, and how this reconditioning could retain and enhance the value and identity of the building. With reference to the Lace Market conservation area in Nottingham, the project will critique the different aspects of the conservation policy and architectural strategy, to find the authentic essence, memory and identity of the area.

The project is about transformation of two derelict lace warehouses at No. 9, 10 Short Hill in the Lace Market to rediscover the obscured histories of the Lace Market and reintroduce and strengthen the memories of the lace industry for the future. A textile design house consisting of a lace museum, fashion institution and textile workshop forms a focal point and gateway to promote much needed street level activity and introduce green space to the southern corner of the Lace market. The three programmes will be closely linked with each other and form a cohesive community, providing a platform for people from different groups to interact, and turning the site into a memory bank in which the public can get a better understanding of the Lace Market and the city in general.
Mark Skinner
The Bristol Carriageworks

This project was initiated through exploration of palimpsest; an overwriting that allows previous writings to be seen beneath. This idea has a similitude to graffiti in terms of how it can be applied to the urban construct and how buildings, as a canvas, can affect the graffiti applied. The site chosen in Bristol is a derelict 1880s carriageworks and a 1960s office block considered for demolition. The site offers the chance to respond to the existing intact structure with a programme that responds to the narrative of graffiti, in its subversive nature at a position on the boundaries of society. The programme incorporates the extreme sports of climbing, caving and skateboarding with graffiti studios, art galleries, dance studios and associated facilities.

Craig Brown
Industrial Spolia

This thesis project proposes the rehabilitation of a derelict Nottingham lace mill to become a fabric prototyping centre: re-discovering the potential for indigenous pre-cotton textile crops and hand-making. A key principle through the design is the appraisal of the existing structures and remnants for re-use as communicative fragments or ‘spolia’: creating a rich narrative that allows historic importance, dereliction and future creativity to be expressed equally. The existing complex is currently being demolished in its entirety to leave a blank site for bland development and the thesis is seen as an alternative, mediated approach.

The mill and grounds are divided into small scale design workshops and allotments, with opportunities for public viewing and education throughout. The building will aim to unite the head and hand by introducing individuality and teaching to the making process. A classroom is allocated to each stage of the fabric making process to pass on skills learnt by resident makers to the wider community. The existing mill lost its roof in 2005; I have proposed re-finishing the building with a series of discussion spaces for examining textiles produced on site. These rooms have expressive openable louvres which allow the internal conditions to be adapted and fabrics to be displayed to the wider site inhabitants.
Mark Skinner
View from Ashlee Road

Craig Brown
Axonometric Cutaway of Design
ARCHITECTURE AND CONTINUITY
In 1981 Aldo Rossi wrote that ‘architecture is an instrument which allows for the unfolding of things.’ (A Scientific Autobiography) The main point of departure for this unit was the idea that architecture only becomes meaningful if defined as the relational orientation of civic rooms in the city, which confer status upon things and rituals of inhabitation. A room is taken to be a concrete manifestation of ways of human dwelling – the manner in which our actions are situated in relation to the broader urban realm and its history, the landscape beyond, and the spaces in between the two.

The purpose of the studio was not only to educate and inform, but provide an opportunity to thoughtfully combine the formation of ideas with the refined application of skill. Two that end, a core intention was to understand the skilful articulation and poetic ordering of spaces that reveal the potential dialogue between everyday life and background conditions (physical, cultural, temporal etc.). What underlies this ethos is the belief that architectural spaces are ‘equipmental settings’ which help us make sense of, lend stability to, and ultimately extend continuity across, the full range of human experience and perception. In other words, a room orchestrates a field of reference points in order to add a symbolic horizon to functional need. In phenomenological terms, architecture sets out an ontological framework of material state, spatial-scale and timescale, all of which adds significance to human purpose. It is this fluctuating movement that Rossi alludes to, and which will flow through our own discussion of architecture as a practical and artistic embellishment of inhabitation.

A great deal of emphasis was placed upon the ability to manipulate three-dimensional plasticity, materiality and spatiality (architecture of course being the synthesis of all three). Far from bounded, static chunks of space, rooms are elegant, elastic regions that can be stretched and pulled in the direction of the civic core, and/or the edge- or hinterland. In this sense every room is a mediator of complexity and contradiction. Paradoxically its richness stems from the conflicts and tensions mapped across its body.

In this studio the cathedral city of Salisbury was preselected as a site, and offered several distinct advantages. Firstly it is a medium-sized historic urban situation with a population of 50,000 that could be tackled as a whole by a cohesive group of 6 like-minded students. Secondly, despite its rich history it is beset with problems and deficiencies common to many places. Salisbury developed around a medieval settlement in which civic space was developed in dialogue with the processional structure of a cathedral. Nonetheless like many historic situations, today it is forced to address a series of conflicts that stem from poor planning decisions; there were plenty of contextual problems to solve and awkward conditions to address. Thirdly, the long-term viability of the overall structure, order and fabric of Salisbury is currently being assessed by the district council itself, which had the advantage of lending the research a valuable dose of political reality. This was an opportunity to examine a city and conduct overarching research into the history of a place and its future development.

The group analysed this existing urbanity in order to devise a set of tactical interventions that would transform discontinuities within the urban fabric, culminating in a series of highly-crafted spatial fragments. The full range of architectural scale (micro-meso-macro) was employed. Subtle management of the links between central and edge conditions, along with the formulation of loose and lattice-like programmes that imaginatively reconnected the physical operations of the hinterland with the existing institutional core, provided clear guiding intentions. It was challenging, but at the same time fun and rewarding.
All Unit Members
The Relationship Between the Procession and the Public Realm

This collaborative document is the culmination of the re-presentation of the Enthronement Procession of the seventy-eighth Bishop of Salisbury, Nicholas Holtam. The documenting of the procession initially took the form of video and photographic recordings, but over the course of the semester has been analysed, edited and represented to form a thickening research framework.

This specific re-presentation has been allied with research into broader current and historical processions both within and beyond Salisbury, as well as those which represent both civic and sacred institutions. With the help of Christian Frost’s, *Time, Space & Order The Making of Medieval Salisbury*, we began to make sense of the relationship between the ordering of the city of Salisbury and in doing so re-interrogated the relationships which existed at the time of planning, between the processional act and the order of the city. In broader terms the research sought to discuss the ‘Realisation that urban structure can emerge from the interplay between people and places (in this case, the unfolding processions) as well as from formal expressions of order.’
Over the course of its 750 year long history, Salisbury Cathedral has witnessed countless adjustments, restorations and transformations. These alterations, alongside donations, have allowed the Cathedral to accumulate a wealth of artefacts, whose existence remains hidden from public view.

Situated within the re-ordered works department of the cathedral, to the south of the cloister, a new public intervention draws inspiration both from the cathedral's existing figurative additions and from the processional transformation of Mitre House as a fragment of the cathedral within the city. In mediating between the material conditions of possibility of the Works Department and the social conditions manifested both in the everyday and transformational ordering of the city, the project
aims to illustrate the ongoing relationships between cathedral's construction, its adjustments and its large scale restorations. Indeed, this relationship is enhanced through a reconstruction of a space adjacent to the cathedral's library, above the eastern cloister range. Exhibiting stone accumulated through the cathedral's adjustments, the new lapidarium concretises the continuity of construction across the building’s history, becoming a new middle ground between masons yard and cathedral.
Sectional Perspective through Chamber and The Halle of John Halle
► Ground Floor Plan
Matt McKenna  
Anti-Room

Situated adjacent to the cinema, the Anti-Room offers a people’s chambers within Salisbury - a place where significant cultural activity comes into contract with both formal and informal public debate. The proposal seeks in particular to explore the fractured space which has formed between the denizens of Salisbury and various bodies; bodies that have been delegated power, but do not necessarily represent the people. An example of this tension is the commercially driven nature of one group which has seemingly formed a disinterest in engaging with the people of the city, and consequently proposals surface with little public consultation. This has resulted in significant propositions that display limited vision and an inability to communicate to the city. Thus those projects never appear to materialise.

The proposition of the people’s parliament takes the form of a debating chamber: consisting of a circular drum that is partly trapped and partly belonging to the city - these fragments amongst others overlap through occupation and occasionally become unified as a whole. The chamber lies to the south of the Guildhall (the City Council offices) on Market Square. This context of the chamber within the city is formed through the strategic removal of two buildings; this enables the chamber to sit adjacent to cultural activity of the cinema on the corner of a small square. This position was assisted by the insertion of a new lane into the block, a move that not only revealed the encased Grade II listed mock Tudor cinema, but also realised an important historical and political fragment that was being hoarded by the cinema as its anteroom - a former Mayor’s Banqueting Hall, The Halle of John Halle.
Ana Moldavsky
Endless Street : Archaeology in Contemporary Salisbury

The project addresses the urban block forming the northern edge of Salisbury’s Market Place, and is programmatically anchored on the adjacent Coroner’s Office, mediating between archaeological finds and the public realm.

It aims to reactivate the continuity between the city’s past and its contemporary condition both programmatically – by making public the archive of objects speaking of its past and publishing local knowledge – and physically – by restructuring the old alignment to the Old Sarum hill fort where the city originated.

A set of urban ‘moves’ embody the project’s programmatic and morphological intentions: a public, active entrance fronting onto Market Place housing a local bookshop and publishing house reveals a view deep into the block, leading to a new elevated courtyard, energised by its surrounding fabric, with the Archaeological Society’s offices and archive bookending this axial view.

The proposal culminates in an elevated, extensive view, which links the city back to Old Sarum, to the cathedral as a curated archaeological object, the ordered medieval street grid below and distant finds sites. The processional experience of the city is hence engaged with, offering again the once firmly instated panoramic links between origins, route and destination.
Nichola Finch
Theatrical Foyer, Edge Building

The rich, underlying processional order implicit in the foundation of the medieval City of Salisbury lies in stark contrast to the detached, isolated territory of what was once the Parish of Fisherton Anger. A collection of object buildings fails to engage with the historically present material hierarchy which bound this western edge to the historic Market Place. Re-engaging with the craft of the Salisbury Playhouse offers a present day, western termination to this latent urban order.

A brick boundary defines an edge to the proposed scheme, offering a new gateway from the railway station to the west. A shuttered concrete lining modifies the perimeter with a shared box office between two theatrical institutions, the Salisbury Playhouse and the City Hall, sitting amongst a new, unified brick surface, or city ground.

By inverting back-of-house and front-of-house, new theatre set design workshops lock into and orientate themselves with the existing flow of urban rooms along Fisherton Street; opening out to engage with the public square and its activation by multiple processions and temporalities.

A ribbon of development between the existing fabric forms a theatrical foyer. Salisbury’s art galleries are re-located adjacent, bringing the city’s arts into a series of meaningful relationships; creating a charged, theatrical place.
The City of Salisbury historically enjoyed an inextricable association with its surrounding hinterland. However, whereas once the distinction between city and landscape was blurred by a network of watercourses running through the city’s streets, and water meadows populating the surrounding hinterland, the city’s expansion beyond the boundary of the river Avon has since dissolved these interdependencies.

The scheme is positioned in Queen Elizabeth Gardens along the boundary upon which Salisbury’s distinct urban and rural cultures fracture. A series of lido and...
hydrotherapy pools interface between the two; affording an immersive experience of landscape, whilst establishing a civic institutional presence in an ambiguous territory. At a broader programmatic scale the creation of a new route and threshold into the western perimeter of the Cathedral Close underpins this subtle reorientation in Salisbury’s morphological ordering whilst extending Salisbury’s processional order into the wider landscape. The orchestrated movement of people along this route becomes an everyday procession which intertwines the experience of landscape and city, affording a daily reading of both.
URBAN MEDIA - TIONS
Michel De Certeau argues that a city – its buildings, streets, and crowds – is a language, and that by taking a walk through the city the flâneur enacts this language and thus enacts the space itself. Wandering through the streets and crowds provides one way of mapping the urban language: the flâneur becomes a cartographer. At the same time Aldo Rossi described the city as the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory; it is a palimpsest that embodies the history of its making, but also the memories of the ideas and events that have taken place in it. Inscribed into the surfaces of the city – formed by repeated patterns of movement, action and occupation – is what Siegfried Kracauer called the ‘hieroglyphics of space’. The studio asks how architecture can respond to this complex organism, by foregrounding the role of the building as a mediator between the body and the city, the individual and the collective, and the interrelated networks of forces and agents acting in the urban field.

Semester 1:
From map to mediator – city walks:
The first semester involved the analysis and mapping of two study areas: Spandauer Vorstadt in Berlin and Southbank to Borough Market in London. The task was not so much to exhaustively document the urban scene or the truth of its built form, rather to diagnose, analyse, and notate an encounter between the individual and the city as a field of forces. The objective was to identify both a site and a programme for the thesis design phase in semester two. Students developed an ‘urban mediator’ – a device, object, installation, map, book, video or other choreographed experience presented on site in London.

Semester 2:
In the second semester students developed their architectural statement in response to their ‘urban mediator’. The brief was derived from the extensive contextual research that accompanied the walk and the individual research agenda of the students. As a consequence, a broad variety of projects came to populate Southbank – a homeless incubator, an urban caravanserai, a brewery and an institute for cryogenics to name some.

TUTORS
Christine McCarthy, Victoria University of Wellington
C.J Lim, The Bartlett, UCL
Jon Goodbun, University of Westminster
John Morgan, University of Nottingham
Eleanor Atherton
Urban Fragments

Through an interrogation of the current nature and manifestation of architectural conservation initiatives in Southwark, I came to assess the subsequent treatment of historical fragments in the urban environment. This investigation led me to value authentic, subtle, “imperfect” traces above the growing trend of heritage commodification, which often creates manicured replications, frozen in time and detached in significance from the community that surrounds them.

Talbot Yard presents just such an instance of conflict between the idolised past and the forgotten present. Famed as the original location of the Chaucer’s Tabard Inn, this rich legacy is emotively commemorated in placards adorning the site. Yet with all remnants of the original Inn destroyed, the existing historic traces revealing the yard’s fractious contemporary history are overlooked leaving a disused industrial service yard. Through the medium of archaeological exploration I worked with the existing urban fabric to reveal these traces and integrate the yard back into the public realm; propagating collective memory and redefining the intrinsic value of authentic, historical fragments in the identity of place.

▲ Internal Visualisation
► Programme Study
Samuel James Smith
The Urban Threshold - Anchor Brewery

This thesis explores the concept of the urban threshold, specifically the nature of transition within the city. Early explorations of threshold included analysis of subtle changes in sensory perceptions of space within the city, which led to the selection of a site which had little threshold activity, instead operated by harsh boundaries to be traversed regularly by the public.

Historic and location analysis unearthed the site’s close and traditional connection with the brewing industry, leading to a series of programmatic investigations into the brewing process and the feasibility of brewing as a program for the site. The project intends to celebrate this rich connection with industrial brewing, as well as creating a series of arresting thresholds between the industrial process and the public domain. The architecture responds to the industrial needs of the processes involved, but also responds to the need for conversation with existing surrounding structures, as well as the larger urban strategies of creating fluid and dynamic public spaces through creation of urban thresholds.

Jennifer Bachelor
Coventry Library

In 2012, and in the middle of a recession, the Council, having reassessed the feasibility of such a clean-sweep approach, have published a more practical masterplan by London based practice Benoy. For a city at risk of losing its identity, the masterplan was missing a new landmark building. Therefore, by working closely with the Council, my thesis during the second semester was focussed on proposing a new public library building for the City Centre. The scheme has the intention of not only providing an information store, but a place to go, and more importantly a building that represents Coventry and its people.

There are two concepts behind the design proposal for this new library building. The first concept addresses the proposed development schemes. It sits directly opposite a public square due for redevelopment and is on route between the Train Station and City Centre, and so an opportunity was there to reinstate a key route through the site. The second concept aims to capture the high level view of the famous three spires across the city and to address the nearby beautiful Cheylesmore Manor. Therefore the format of the build is essentially a ‘spine’ running from north to south, with two cubes penetrating the space, one towards the spires, the other towards the Manor. This simplistic form has also allowed to explore the general internal planning in which the traditional service of the library (the collections) are held within the spine, and the modern services (workshops, gaming facilities, and venue) have been placed within the cubes.
Characterisation is an unavoidable activity when living in an urban environment. Surrounded by a speeding mass of unfamiliar people and places, it is an attempt to comprehend an overwhelmingly complex whole by assigning a series of synecdochic parts. These roles have a tendency to exaggerate and distort, a narrative device evident in the work of urban artists and novelists such as Hogarth and Dickens, and especially on the theatrical stage.

The Southwark Scenographic Collective is an architectural narrative based upon six characters that fill the roles of a stagecraft workshop and the transformation of their immediate surroundings into a theatrical landscape.
Ioannis Kyriakou

Points of departure – the 1/25th

The history of London, with specific investigation of the Southbank area, lends itself heavily to investigating attitudes to death and the city that came about as a result of change of social conventions, understanding of the medical world and a strain of the urban space.

The points of departure are a self-designed time-transcendent reference to the entrance of the New Guy’s Hospital, The Old Operating Theatre and the Necropolis Railway. The 1/25th refers to the myth that one in 25 people were buried alive.

My project consists of a guided walk in London from New Guy’s Hospital entrance to inside the Old Operating Theatre in London, where I designed and projected a video installation onto the missing site of the destroyed woman’s hospital ward. The video served as a mapping of Southbank and its hidden burial grounds, fragments of the operating theatre and its historic teaching practices, urban traces of memorial, and the symbolism of the Necropolis Railway as a removal of death within the urban context, in order to describe a London at a time where the practices of the body were evolving. The urban myth of the 1/25th serves as the plot for the film and the very last border between life and death as a tectonic point of interrogation.

Hana Al-Saleh

Homelessness and Comfort

A walking route in Southwark is designed to reveal a fragment of the area’s past. Throughout history this area was well known for its traveling population who brought with it poverty, debt and prisons. The area is clustered with historic prison sites, which used to mostly house those who were in debt. Nevertheless, Southwark still suffers problems including a high rate of homelessness and rough sleeping. The designed walk was a way to reveal this layer of suffering which is hidden beneath the layer of tourism, cafes, and entertainment, which is also strongly present in Southwark. The urban mediator creates a juxtaposition of layers that weave into each other revealing the transformation and fluctuation between the harshness and comfort of the city. A quilt is designed for the walk; it consists of a storyline about prisons and harshness. However, upon arrival to the last stop of the walk, an imposing remaining wall from the Marshalsea prison, the quilt is used as a source of cosiness and a symbol of comfort.
The thesis argues for an architectural proposition which re-interprets the ancient Caravanserai to suit today’s society. The design seeks to re-interpret the value and identity of Caravanserais by visioning a new urban structure which suits the demand of a modern City dweller. The project evolved from research into the string of inn-yards which still exist along Borough High Street.

SouthBank Caravanserai is a welcoming Oasis hosted by locals and open to all visitors. It explores and prototypes new local employment opportunities connected to the ‘Arts’ community; cultivating vital cultural and economic legacies for Borough High Street and the surrounding area. The Caravanserai will be a destination in its own right - an exemplar of Southwark’s policy to attract people who live, work and stay. The scheme welcomes everybody and accepts a variety of contributions within the ‘arts world’, offering spaces for activities to meet a range of budgets, growing with time and demand. In addition, a variety of traveller’s retreats offer a new experience of living and staying in the City, taking influence from monastic cells in order to help users find their inner self away from the bustle of the City.

► Model Photograph
▼ Building Sections
Matt Holt

Obesity

Infrastructure acts as the bridge between society, technology, nature, culture and politics. These hidden networks are a key and fundamental part of contemporary industrialised cultures, allowing for an intelligible understanding of the complex webs of urban metabolisms that rule our everyday lives. Given that these networks are the life-giving arteries of most Western cities, upon their initial completion they have become buried underground, invisible, banalised and relegated to an apparently marginal subterranean world. Such ‘architecture’ over time becomes ever more removed from the urban condition, both physically and imaginatively.

The challenge of this project was to reimagine these systems in a way that acknowledges their true importance rather than dwelling on the assumption that they are merely fixed material assemblages of technology.

My project sought to achieve this through a form of ‘recombinant’ design. This entails a design strategy that seeks to create a cross-disciplinary intervention of social, technical and natural systems: in other words, an intelligent design that offers a high level of interconnectivity. In order to achieve this, I have focused my study on the issue of fat. Fat acts as the mediator between the body, city and infrastructure. It highlights a multiplicity of relationships in its use and deposition. The interesting aspect of fat as a resource is its ability to be recycled from a waste output into an input for another system. The creation of biofuel from waste fats is not a new idea, however employing this notion of recombination and reuse to architecture is. Recycling waste fats, oils and greases creates a closed-loop system that in many ways acts as an indicator of social productivity and adds economic value to what would otherwise be disused waste.

▲ View along public walkway towards observation tower
▼ Short Section through Biorefinery chamber
The thesis builds upon the theoretical context of the spaces of moving bodies. In particular focusing on the reciprocal relationship of two human bodies interacting and how such concepts of human bodies in physical contact can be proposed as an architectural strategy.

My work throughout the semester investigates boxing as a way to explore how two contesting participants reacting and acting provide a hierarchical system of interaction. Specifically, if bodies move through space in an affective sense then rhythmic intensities expressed through bodily motion can be appropriated as geographies of inner space. In this respect, rhythm analysis becomes a mapping system of movement, such kinaesthetic territories can be mapped as a way of catalysing the expressive potential of the moving body, in which performative qualities...
emerge through the eruption of movement-space rhythms. Such mapping system becomes a measure of a signifying rupture - the enactment of path between two contesting participants allowing next moment to rupture.

Throughout the development such systems of kinaesthetic territories has been conceptualised spatially through abstracting bodily movement in varied phases of its interaction. A series of analytical studies were carried out as a way of experimenting and building up a conceptual framework for further proposals in architectural strategy. Initial studies indicate towards spatialising the spaces of moving bodies as a way of form finding.

The latest iteration of spatialising finds a way of juxtaposing a narrative through its levels of interaction and intimacy through one’s journey in the building.
LANDSCAPE, SETTLEMENT, URBANISM
The role of the poet/maker/architect is a scary one; the work of immeasurable beauty a terrifying possibility. Studio 8 nurtured the `imaginative intelligence', in an attempt to make an intimate environment where (usually when one isn’t looking) those moments of invention can take place. We were not too interested in originality which, like creativity, is an overused and imprecise term. We wanted the individual to discover their project; find their own `voice'. We invited six students to join the idea of `the studio', analogous to the best type of architectural practice. In this environment the embryonic ideas of the students’ final academic project were supported, tested, honed and transformed. The studio nurtured well informed students who wished to think through drawing and make lovingly descriptive maquettes and models in order to intuit and discover their ideas, and have an appetite to embody these explorations and visions within a material world. The studio agenda was essentially phenomenological, but with a broad ranging and open ended pedagogical approach. It did, however, suggest that architecture is not primarily an ocular art and that the precision of the poetic is an essential tool for the observation, distillation and invention of ideas. The studio supported the idea that environmental design is nothing new and should be understood as physical and material experience, essential historical and cultural contexts, not some add on technical gadgetry nor short term platitudes of fashionable and dull correctness. It is fundamental to the inhalation of architecture. Further it suggested that `economy of means' has an intrinsic beauty and that construction embodies, and celebrates, meaning. The studio was not concerned with `master-planning'; our conversations were centred upon the quite different idea of the architectural/urban intervention as the expression of close observation, personal intuition and `urban strategy'. It will be a fragment which describes and gives meaning to the whole. The studio encouraged form that translates the functional and technical requirements of a programme into the realm of metaphor and material narrative. It was not interested in shape making; its concern was form finding - a desire to re-endow the architectural act with intrinsic meaning, construction which cannot be reduced to technical and visual necessity alone, and materiality can penetrate the invisible. It called for an act of poetic densification. As Joseph Brodsky wrote, ‘poetry is not an art, it is an anthropological necessity’.

This was the studio's third year and we continued to speculate and build upon our previous interests and research into the `contemporary urban condition', with the suggestion that landscape, its topography, and geology, can become a precursor to our memory and imagination, in addition to being critical to why, where and how we make our architecture. Landscape was viewed as an instrument of cultural force. We again used the armature of Nottingham Southside and its juxtaposition to the city and the Trent Valley. Previously we have concerned ourselves with its vertical qualitative edge (Castle Rock, the Lace Market escarpment); what is above what is below. The tacit/ambiguous connection between the city and nature (even the most manufactured and corrupted of landscapes) together with our instinctive urge to adjust, territorialise and make meaning of how we inhabit the surface of the land extended the researches of this studio and was the focus for the year.
Carolina Young
A Search for Landscapes of Desire [Trent Lane Hollow]

My studies began with an investigation of the Nottingham Southside through the interrogation of the juxtaposition of the city and the Trent Valley, where a predominantly horizontal topography, a seemingly moribund and empty land, suggests the potential for a new urban territory — that is, the potential for creating place and not just space. A personal description of ‘what does urban mean’ was suggested through an urban choreographic drawing which explored a series of trajectories within the wider territory, explaining the spatial, cultural, social and material implications present, as well as the relationship between the ‘new city edge’ in relation to the vertical escarpment on Malin Hill, once the historical edge of the city. This personal notation questioned how one settles, both physically and psychologically, in the landscape, formulating further questions such as ‘what is contemporary public space?’

Through the analysis and re-reading of the initial trajectory and observations notated, existing tenuous relationships and conditions identified a place within space; raw and fragile and, in essence, not a ‘ready-made’ urban space. Here, a modest adjustment would take place: the ‘urban furniture’. Adolphe Appia’s interest in movements and ideas in theatre were explored as an influential driver to the urban furniture, a balcony sitting within the archaeological railway fragments. This identified territory, an eccentric meeting point on a north-south axis demarcated on Trent Lane and crystallises itself as a potential node.

Given the importance that landscape exerts on what surrounds us culturally, physically and socially — bringing us together and giving us a sense of sodality culminating in urban space — the intentions of the design strove to understand this interaction in the contemporary urban condition. This was achieved by carving and constructing on the landscape, successfully achieving an exciting choreography.

The architectural proposition for Trent Lane Hollo:; a moot hall, is a reading of the proletarian landscapes to the east of the city which in the past supported its industrial wealth; the observation and re-signifying of the dormant civic nature of Trent Lane [the city and its river] as a pocket of potential ‘charged activity’. The proposal suggests a place of everyday theatre — a landscape of desire within the locale.
Amelia Eiriksson
Catalysing the Topography of Nottingham’s Groundscape

The project’s aim is to research and explore the ‘contemporary urban condition,’ with the suggestion that landscape, its topography and its geology, can become a precursor to our memory and imagination. This was identified from the analysis of the layers of the landscape from Colwick to Nottingham city, and the fragments that are left over, creating intimate environments that allow and support human activity.

The first step was to create a piece of urban furniture that picked up on such a condition and formed a fragment of the city, revealing a place that was perhaps otherwise forgotten. The site chosen sits at the turn of the canal on the Nottingham city side of the scrublands between Sneinton and London Road. It was the point originally that the canal, the road and the railway met, articulating three levels of activity around a single point. The basin of the canal is a pool of seemingly forgotten space, resisting only what it has to. There is a quiet tension between its static position on the earth and the ever transitional nature of the life that goes on in and around it. The place uses the underbelly of the functional uses of its surroundings to facilitate a very domestic use, allowing the mundane activities of everyday life to pass through it, connecting us to the earth and the ground level.
Esko Wilimann
Waterworks

The project reveals and identifies those left over hidden landscapes at the edges of existing habitation, where previous public uses have been abandoned and the present utility infrastructures of urban life can be tucked away out of polite sight; where the marks of intimate and subversive activity can now be detected. The urban proposals bring together and celebrate the city's necessary provision of water and sewage services with the civic pleasures of 'wild swimming' and hanging out in 'ordinary places'.
Sin Yan Cindy Chan
Sneinton Belvedere

The project is situated in a residential territory called Sneinton, which is one of the three escarpments in the city of Nottingham.

By researching its history, the site was found to have been a goods yard, but at the moment it is hidden and covered by the residential development. So this project is to reveal the history as well as making the place public; and forging a connection with the two other escarpments: Nottingham Castle and St Mary’s in the Lace Market.

Whereas there is a car mechanics college on the site, which is the first force of turning the place from private to public, so one of the main activities of the project is therefore an extension to the school emphasizing the system of car donation; repairing and selling off.

The other activities are inspired by the goods yard remains on site, a large hole in the ground, which was the underground portion of the goods station. The revelation of this great heritage, together with the necessity of finding a solution to the serious problem of the car park flooding on the site, were primary drivers in the redesign of a restaurant and bar in the space inside the hole.

The car park is unorthodox, as the lower two levels inside the hole form the site for car-boot sales during the day and a drive-in cinema at night. The restaurant, on the other hand, occupies the space under a great structure of brick jack-arches, with the bar positioned on top.

Taking the first semester project (urban furniture) into thesis project; the Belvedere Ramp is developed into a Belvedere Café, becoming an additional activity to the primary programmes.

Although this project appears to have the complexity of several different programmes happening in the place, every function supports every other, whilst concurrently taking the historical and topographical contexts into account.

△ Site Section
↔ Exploded Axonometric
M E
A N D
M Y
P L A C E
This unit explored the principles of designing for the client. All buildings can communicate with their users in some way. Without an understanding of the people who inhabit the places we design, who are we designing for? Why do we create? Is architecture not about manipulating space, light, proportion, texture and material to fulfil the psychological needs of the occupants? Is it not about designing spaces to shelter, spaces to gather, spaces to heal and spaces to support? But for whom? Paul Rudolph states that, ‘people, if they think about architecture at all, usually think in terms of materials.’ But is it not really the compression and release of space, the lighting of that space and the progression of one space to another that define the places in which we live? Our sense of space is tied to our sense of self. In turn, what is our sense of position in relationship to the space that we inhabit? The interactions between people and spaces can encourage a perpetual release of fresh meanings.

The unit looked at the following:

Psychogeography: The study of the precise laws and specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of individuals.

Human Development Models:
Piaget, Erik Erikson, Freud.

Cognitive and Sensory Perception Limitations

Proxemics: The study of measurable distances between people as they interact.

Relationship between urban landscape and the design of the interior environment: Interior spaces are locations for the mutual constitution of individual and social identities and beliefs. This studio explored the ‘me’ - the dependent liver, the child, the unwell, the ageing, the family, the community, the young, the students - exploring how we become attached to spaces.

The first semester explorations encouraged students to research and gather information on a chosen client user group. Through weekly seminars and workshops, the students developed an in-depth and thorough understanding of a client and their requirements, leading to a spatial declaration for the thesis design proposal. This was developed with specialist technical tutorials enabling students to understand necessary environmental manipulations required to achieve an appropriate sense of space.
Light is a spatial quality important to both the natural and artificial environment. It is a key signifier of the changing passage of time and, this amongst other properties, makes it extremely beneficial to our physical and mental health. Our internal time is kept to the twenty-four-hour day by this agent. (More than 1000 lux is needed to affect the circadian system.)

With this project being concerned with depression and wellbeing, light is an important consideration in the design. The structure and materials themselves are integral to obtaining optimal lighting conditions. As well as light penetration, the reflection of light is equally as important, and both have been explored further through a number of material studies. These include fabric forming concrete and laminating glass. The section shows how these material and structural studies have culminated in designing spaces that are positively affected by light in order to increase our wellbeing.
The Whitecross Community Centre acts as a mediator between the Community, the Public and the nomadic Street Market. Sited on a row of derelict shop fronts, it challenges the existing council view of conservation, maintaining and preserving the important characteristics and story of the buildings but replacing that which has become obsolete. It is a dynamic organism that changes and reacts to its environment; pushing out into the street during market hours, opening and closing and blurring the distinction between public and private thresholds. The story of the buildings is continued with new elements such as the Greenhouse, which formalises the existing small allotment growing on site.
Charlotte Freeman
Mnemonic Pixelation Device

I explored senses and memory, focusing on my thesis client; soldiers seriously injured at war. Research into visual impairment inspired me to create a pixelation device, used to portray a visual composition and the textures within. A person with full vision can stand and appreciate a visual scene, and understand materials and textures from a distance, as iconic and haptic memories are consulted unconsciously. For a partially sighted person it is impossible to fully understand the composition layout and materials contained, without direct interaction.

A selected visual of an English village was pixelated and materials were given abstract textures using white foam board. Items in the composition were positioned at varying depths to express the true nature of the visual arrangement. Materials in the visual were cast in plaster using vinamold rubber moulds, so a person could relate the abstract texture in foam board to the true material texture.

Sam Holt
Youth Space

Since expulsion is seen as a key trigger to begin offending behaviour a brief was set up to establish a second chance school where troubled young people could be sent to explore alternatives to traditional education. Outside of regular school hours this facility would be open to all young people in the area as a sort of youth activity hub. The building would be a practical solution to the needs of at risk young people but also aims to stimulate creativity, dialogue and student collaboration. A disused site, overcome by dominated space and disregarded by the adult realm, was selected within the boroughs of Hackney and Tower Hamlets, two areas of London with the highest rates of youth offending and expulsion. The site is surrounded by busy roads and a railway, and has a motorway flyover intersecting the middle of it, creating major noise issues and splitting the site into two distinctly different zones.

During the regular school hours the young people attending can dictate their own timetable of learning, giving them the control over their future that they desire. The spaces provided are highly flexible, and can be orchestrated and transformed by staff and students so new interactions and interventions, chance and experimentation can create overlaps between disciplines, encouraging students to explore new opportunities and possibilities.

▲ Charlotte Freeman
Intervention Piece

▼ Sam Holt
External Visualisation
The basis of my semester 1 work was a criticism of current flood defence strategies causing a gradual eradication of distinctive spaces and the creation of increasingly homogenous and standardised urban realms, void of human contact.

I wanted to explore the dynamic aspects of water. Our rivers and coasts are continually changing in response to fluctuations in weather, land use and the supply of sediment. They create dynamic environments and their ability to change, often unpredictably, is one of their most beautiful and fascinating features. However, over the years, as our cities have grown, this unpredictability has been subject to human interference, as we try to restrict and control their natural dynamism. This has had a severe impact on wildlife and natural diversity, and through

Rob Streather
Fluvial Choreography
trying to protect cities from flooding, we have in fact exacerbated the problems, disconnecting rivers from their floodplains.

I saw an opportunity to extract braided river system patterns to create a permeable paving template or a façade component that could interlock and reduce the flow of surface water.

Continuing to investigate river forms and profiles, I created a dynamic model that explored and celebrated this ever-changing nature of river systems; using cams, elastic and various profiles I developed through my research.

▲ Physical Model,
PROJECTS / EVENTS
DEPARTMENT
WORK & LIFE
Studying architecture does not merely involve creating a series of designs for different studios, attending lectures and writing essays over a number of years. Instead, academic life at the Department of Architecture and Built Environment is regularly interjected by a whole host of workshops, competitions, fieldtrips, exhibitions, social events, guest lectures, conferences and more. From the financing, design and construction of a school in South Africa, to local conferences with speakers from around the world, these activities create an active social forum for architecture, celebrate student achievements, and perhaps most importantly, contribute to an exciting and challenging student experience and a rounded education.

Some of these events from the 2011/12 year are outlined in the following section.
WORK — SHOPS AND COMPETITIONS
'TALL ON THE WATER' INTERNATIONAL STUDENT WORKSHOP
Venice, July 2nd - 13th, 2012

FIELD TRIP PHOTO COMPETITION 2012
Theme: Symbiosis

ISOVER MULTI-COMFORT HOUSE
Students Contest 2012
Regeneration and Community Development

CTBUH SHANGHAI STUDENT TALL BUILDING COMPETITION
Reimagining Tall: Considering Context, Sustainability and Efficiency
'Tall on the Water' International Student Workshop
Venice, July 2nd - 13th, 2012

Attended by 50 students from all over the world – including 14 from the University of Nottingham – the 'Tall on the Water' workshop was an intensive mixture of studios, lectures and culture set over at Venezia overlooking the spectacular Guidecca Canal.

The workshop brief itself called for the design of a tall building in a vacant industrial area in the south of Mestre, on the mainland near Venice. The site is currently the centre of a large redevelopment scheme, with tall buildings being considered as a possible typology for future construction, including a vast and somewhat controversial proposal by fashion designer Pierre Cardin. Students, working in small groups, were challenged to envision a new mixed-use high-rise in this region, as part of their masterplan which also includes public spaces and low-rise buildings. In doing so they were asked to consider and question how to design a modern typology in close proximity to such a unique and historic urban context, without considering Venice as merely a romantic background to the project.

The workshop was led by Luigi Croce (University of Udine) and Dario Trabucco (IUAV), and included lectures and studio teaching from Salvatore Raffone (SOM, New York) and Philip Oldfield (University of Nottingham, UK).

Team I
Andrea Bot
Alberto Campagnoli
Victor Lam
Jonathan Hughes

The triangular form rising from the harbour of Mestre has its three facades facing towards the historical garden city of Marghera, downtown Mestre and Venice. To rejuvenate this area the tower will provide student housing with generous sporting facilities spread throughout the floors of the glazed prism. The lowest floor will house a Vaporetto station and access to a three storey shopping district designed to attract local residents to shop and use the tower as a link to Venice island.

The strategy of the tower is to separate it into five sections of six floors overlooking communal sports and eating areas, orientated to take advantage of the spectacular views. Elevator innovations within the core will have lifts travelling specifically to the communal areas from where users can further access local lifts, generating a sense of community.
In the Studio at IUAV

Group II
North and West Elevations

Typical floor plans

Team II
Lorenzo Musio
Gianluca Facchinelli
Sanya Kovacheva
Carlo Olivato
Field Trip Photo Competition 2012
Theme: Symbiosis

Every year our department promotes a number of architectural field trips for students across all years and courses. Field trips are undeniably excellent educational tools giving the students not only the direct experience of significant architectures in different cultural, social and physical environments but also the chance to interact and bond with diverse people and communities, nationally and internationally. Taking part in a field trip with an ‘architecturally minded group’ offers the advantage of sharing one’s interest and passion and often translates into unforgettable experiences and memories.

Seeking to encourage the sharing of those experiences with the whole department and visitors, we have proposed, for the last 4 years, the Field Trip Photo Competition. This is not necessarily an architectural photo competition, although architecture is the theme of the trips. The competition is to reward an artistic and sensitive eye rather than a mechanical photo framing exercise. We are in search of an original photo that causes a reaction, expresses a moment, has a fascinating composition and/or summarises memories of the field trip in an interesting manner. All short-listed entries are awarded with recognition: they are exhibited at the End of Year Show and stay in place until next year’s competition. The top winners also received a printed and framed version of their photo. In 2012 students were asked to question human relationships through photography. The theme of the Field Trip Photo Competition 2012 was ‘Symbiosis’.

The printing of the images is kindly sponsored by John E. Wright. Adrian Nicholls, Group Commercial & Marketing Manager for John E. Wright, is one of the competition judges. Adrian is a graduate of Winchester School of Art with a degree in Fine Art printmaking and has almost 20 years of experience in the field. He started with John E. Wright at the beginning of the digital print revolution and today accumulates a number of roles including looking after sponsorship arrangements and researching and developing new systems particularly in the areas of fine art and photography.

The second judge is Rachel Grigor who is a familiar face around the department as she taught on the architecture course since 2006. Rachel has achieved a degree in Fine Art from Goldsmith’s College, London University and an MA in Architecture and Critical Theory at the University of Nottingham. She is an established artist, whose works have been displayed in many collections throughout the UK, USA, Switzerland, Holland, Japan and Australia. Her subject matter is both figurative and landscape, and her work explores the fragile relationship between humans and nature.

The third judge is Martine Hamilton Knight, the photographer of Built Vision and Nottingham Vision, specialist sources of British architectural images. Graduating from the Surrey Institute of Art, she is a long established, award winning independent architectural photographer based in the city of Nottingham. Her work has been published in many international books and journals and exhibited in many galleries including a large solo show in China in 2009. Martine has 2 major books featuring her work and has featured in the BBC series ‘A Digital Picture of Britain’.
1st Prize | Matthew McKenna | Amsterdam, NL
16:35 (CEST), 01/11/2011, Hoekenrodeplein, Amsterdam, Netherlands: A curious conversation takes place at ‘Nieuw Amsterdam Gebouw’: two workmen momentarily rest within their unconventional staff room. An unexpected moment.
2nd Prize | Mehrnoush Shahriari-Rad | Beijing, CH

Quantum leap in cultural symbiosis: The Great Wall here stands fierce in symbiosis with an endless landscape, as China’s prime tourist attraction. However, Alice, Laura and Danny are not tourists. As Nottingham students, they have worked and lived with a dependent and symbiotic relationship with Chinese culture, and leap to celebrate their memories, personal and professional stepping stones.

3rd Prize | James Harwood Brimble | Berlin, DE

Birds: This picture depicts birds in flight while being fed outside the Altes Museum on the museum island in Berlin. The editing was done to emphasise the inquisitive nature of the birds.
ISOVER Multi-Comfort House students Contest 2012
Regeneration and Community Development

The subject of this competition is the design of a regeneration proposal and the creation of a sustainable neighbourhood on a post industrial site by the River Trent in Nottingham. This should provide accommodation for 12-15 families, plus infrastructure, office areas, leisure and recreation, as part of a new paradigm for sustainable regeneration. In addition, the brief calls for all projects to be designed considering the building physics performance of an ISOVER Multi-Comfort House. Beside constructional, the social and economic aspects also have to be considered and respected and the buildings designed should give a new impulse in the existing urban area.

Specifics of the context:
Post-industrial bits of the city with empty buildings, but also some viable businesses, derelict land, but maybe also some homes. Not beyond hope but with unrealised and wasted potential. At the heart of the competition are the needs of the community it is seeking to support and the creative talent of the architect to whom they look for solutions.

Architects are pivotal in the understanding of the genus loci – the heart and soul of a place. Before developing solutions students needed to understand what makes the place tick, not just in terms of physical environment but also in terms of social, cultural and economic dimensions. Students needed to understand key attributes, both obvious and hidden amid key constraints.

Regeneration paradigm:
Due to actual economic conditions, developers and the public sector seems to have lost interest in regeneration. But that is not the main issue; it is the uncertainty about how to ‘do’ regeneration anymore and even whether ‘doing’ regeneration is something that should be done anyway. The challenge is how do we do this? Where and how do we make these changes that will act as a catalyst, for a better future, that start the gradual transition that will ultimately lead to transformation and healing. We need a new paradigm. The other big problem, moving from a macro to micro scale, is how to build efficient and cost effective sustainable housing. In the UK there are currently around 100,000 homes built per year but there is some consensus that it we should be nearer 200,000 homes. As a country, the UK has also committed itself to a legally binding target to cut carbon emissions by 50% by 2025. The problem is how to provide for all those extra homes, many of which need to be affordable (executive detached houses are not the priority) and which need to be zero or near zero-carbon. Status quo is not an option and new solutions need to be found. There is plenty of progress being made but it’s still unclear whether the right combination of components has been found that will enable the delivery of what’s needed. It has a lot to do with design, with new methods of construction, with new cultures on site and also new models of funding tenure and management.
THE VILLAGE ARCHETYPE

- Green
- Strong communities
- Spacious
- Unique & diosynchratic
- Romantic
Thomas Bennett and Denny Chan  
Trent Lane Basin Regeneration - Garden Terraces  
2nd Place, UK National Finals

This project envisions the regeneration of a derelict post-industrial landscape in Nottingham. The site is situated next to the River Trent and includes a basin and two abandoned warehouse buildings. Proximity to the city centre is good though transport connections and urban integration are currently poor.

The approach to the project has been to work with the dystopian romance of the site in order to imagine a phased and organically-evolving renewal. Initially to establish new pedestrian and cycle routes along the river bank and towards the city, opening up the site. The existing warehouses will be adapted for galleries, workshops, and cafes to become the home of a fledgling arts community. This arts-based activity can be considered the ‘seed’ of regeneration and acts as a catalyst for further development.

The basin will be converted into a mooring and a ferry service connecting the site with the new tram line which is proposed upstream. A new residential development on the west flank of the basin will offer ‘waterfront living’ for professionals, families and artists.
This project creates housing on a post industrial site by the River Trent and Trent Basin. The concept for the site was to create a ‘Contemporary Village in the City’. To create a place where people would be proud to come from, happy to return and delighted to stay and work. The houses were live/work units designed to Passivhaus & Isover Multi-comfort standards. The houses are located centrally and orientated to maximise passive solar gains and have views towards the River Trent. The concept for the house is inverted living; meaning bedrooms are in the basement to try to neutralise temperature fluctuations as well as manage external scale on site. The living areas are higher in the house where temperatures will be warmer as required for this type of space.

The house is a highly insulated envelope performing to U-value 0.1W/m², has continuous air tightness, and has a compact form and minimum exposed area, reducing the specific heat demand to less than the required 15kWh/(m²a) for Multi-Comfort House standards. This project won 3rd Prize at the Isover Student Design Competition from the UK Shortlist and went on to partake in the International competition in Bratislava.
CTBUH Student Tall Building Competition – Reimagining Tall: Considering Context, Sustainability and Efficiency

Each year the Council on Tall Buildings and Urban Habitat (CTBUH) hold an international student competition to explore new possibilities in vertical architecture. The 2012 edition focussed on ‘Context, Sustainability and Efficiency’ and challenged students to design a tall building on a site of their choice, but also to demonstrate how the typology can respond to the unique qualities of climate and location whilst offering sustainable alternatives to how cities operate as they meet the growing demands of urban dwelling.

Over 350 projects were submitted from educational institutions in 89 different countries around the world, and Nottingham enjoyed significant success in both the initial rounds and the finals. The ‘Eco-Roofscrapers’ by Pelin Gurkan and Jue Shi was chosen as one of 25 semi-finalists, the prize being their project would be displayed as part of an exhibition of work at the CTBUH 9th World Congress in Shanghai. Furthermore, the ‘Healing High-Rise’ by Noura Ghabra, Rong Xu and Jing Huang was chosen as a competition finalist with the students awarded a stipend to travel to Shanghai, attend the congress itself, and present their work to a panel of high profile judges.

As such, in September 2012, Noura, Rong and Jing arrived in Shanghai and presented their work to Chris Wilkinson (Wilkinson Eyre Architects), Craig Gibbons (Arup), Gordon Gill (AS+GG), David Malott (KPF) and Anne Stenros (KONE) of the judging committee, along with many other congress delegates in the fantastic setting of the Jin Mao Tower in Pudong. Their design – located in Elephant & Castle, London – focussed on social sustainability and health and well-being in high-rise and accommodated a mix of functions dedicated to these agendas – a fitness centre, well being hotel, skygardens for meditation and relaxation, vertical farming for the production of herbs for aromatherapy oils and more. Later, at the Congress Dinner, the final winners were announced with Noura, Rong and Jing’s design coming joint fourth and winning a prize of $500 – a fantastic achievement for the students considering the vast quantity of entrants. However, the students didn’t only benefit from this award, but also from the trip of a lifetime to Shanghai and the experience of attending a three day congress with presentations given by over 100 of the world’s leading tall building architects, engineers and academics.

▲ Students collect their awards from Tim Johnson (CTBUH), Chris Wilkinson (Wilkinson Eyre) and Johannes de Jong (KONE)
▼ Exhibition of Student Finalists at the Jin Mao Tower, Shanghai
Rong Xu, Jing Huang and Noura Ghabra
The Healing High-Rise
4th Place International Finals

Housing a hotel for recovering patients, a fitness centre and residential accommodation, this project is primarily concerned with social sustainability and occupant well-being. Embracing greenery throughout, the design is tied together by an oval atrium providing opportunities for social interaction and visual connectivity.
PROJECTS
THE NOTTINGHAM SHIPPING SHELTER: A FLEETING RETREAT
A pavillion designed and built by Nottingham University Architecture students

PROJECT LIMPOPO
Designing and constructing schools in South Africa

EDUCATE
Environmental Design in University Curricula and Architectural Training in Europe
The Nottingham Shipping Shelter

A Fleeting Retreat

Designed and built by second year students from the Department of Architecture and Built Environment at The University of Nottingham, the Retreat incorporates reusable shipping pallets and strapping elements to create a structure in which sustainably sourced materials and an attractive spatial quality dominate. An ingenious and cost effective solution, it is designed to provide shelter for a variety of purposes and locations.
The Nottingham Shipping Shelter: A Fleeting Retreat
A pavilion designed and built by Nottingham University Architecture students

The approach:
The project brief consisted of the design of a pavilion to be placed in 3 different locations/purposes, assuming the last one to be the definitive, therefore it has to be prefabricated, transportable, to be assembled in a short period of time and suffer the minimal transformations between locations/purposes.

The first Location was the Ecobuild 2012 assignment: to provide visitors with a chill out zone, consisting in sheltered seating areas plus information displays. The second location/purpose was to become the stage for the prize-giving event at our Department's end of year show. The third & final location was at the University Park Campus, to become a shelter and information hub located strategically in the route between the Department of Architecture and Built Environment and the Faculty of Engineering.

The parametric design: repetition v/s replication:
Made from reusable timber pallets, the structure of the Fleeting Retreat is scaled and sculpted from something once linear and static into something organic and flowing in form. A curled leaf found at the site inspired the form of the pavilion and the leaf's arbitrary and transient nature paralleled the journey of the shipping pallet. It was that movement of people and their journey between buildings and places, which provided the link to the choice of material.

Repetition in parametric design is the multiplication of an object, with specific properties, for the production of a whole. The form and main characteristics of the pavilion were generated using this approach. This repetition was ruled by a pattern association between the parts, where an essential connection was defined to achieve structural integrity between the parts, which was then tested in different angles and displacements towards the achievement of its particular geometrical organic integrity. Several full-scale mock-ups were built to test the structural behaviour, resistance of the units and the strapping system. On the other hand, the replication of the model, understood as the process of multiplying an object while altering its properties to produce an evolved version of it, occurred when a number of versions (iterations) were developed in preparation for the Ecobuild event. This was initially aimed to rehearse the assembly process, but it also generated improvements to the aesthetics and efficiency of the geometry from version to version.

In this process the relationship between the 1:1 scale assembly and the CAD model was fundamental. First to inform the tracing of the starting points for the assembly, and then to record the steps made during it, both the successful and also the mistaken ones. So this "asbuilt" record could assist the production of the following version incorporating improvements to it. This generated a fluid bi-directional “dialogue” between the CAD and the real model.
The pavilion creatively transformed constrains into opportunities and managed to add practical and aesthetical value to the reusability of the pallets, the main motivation of the sponsor's campaign for raising awareness about the excess of packaging elements used in the construction industry and the supply chain and its careless disposal. This merit became determinant in obtaining the runner up prize for sustainable stands, awarded by the Green Building Council UK at Ecobuild.

Some key aspects for this recognition were the use of the pallets without modifying them and the assembly system in which a minimum amount of standard plastic strapping was required to provide structural stability, reducing the waste to a minimum.

The project received important funding from the University's Impact campaign, which sponsors activities that enhance the students' experience.

Building the pavilion and presenting it in public events has been a remarkable pedagogic experience providing our architecture and engineering students a unique opportunity to experience a live "hands on" project. This has attracted a lot of media attention contributing to raise the University's public profile, but most importantly, has allowed the students to interact with the public, gathering valuable feedback about their design.

The concept put forward by the students demonstrates the issues and responsibilities architecture students have in helping to develop the built environment in a sensitive and sustainable way. Live projects like this, have great importance in the formation of competent professionals.

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Sponsors
The University of Nottingham Impact Campaign
Faculty of Engineering
Ecobuild
Scott Group
Project Limpopo
Designing and Constructing Schools in South Africa
John Edmonds

Following the success of the 2009 pilot scheme Project Jouberton, fifty undergraduate and postgraduate students from Architecture & Built Environment accepted the challenge to both design and construct another school in South Africa as a significant part of their 2011 studio work.

However, this time we would be working with the Thusanang Trust, an educational charity that trains and supports local people within the scattered rural townships in Limpopo to provide self-help teaching for the young children. Calais village had been chosen as the existing crèche within a rudimentary church hall, but was having to vacate these premises. However they had been given land nearby and a pile of locally-produced concrete blocks.

The brief was straightforward, to provide robust and sustainable accommodation for an early-learning crèche. This translated into a series of classrooms for children within the 4 -7 age range who would otherwise miss the essential educational benefits, and designs evolved within the Year 2 studio led by John Edmonds and John Ramsay. The first semester saw these designs develop within small teams, with an eventual winning proposal being the amalgam of two quite different schemes.

What was not quite so straightforward was the site, nestled into the foot of a rugged mountain range almost 50km from the secure accommodation that had been approved by the University. Promises of water and electricity supplies did not materialise, nor did the donations of concrete. These issues were compounded by the eleventh-hour withdrawal of the timber truss and column prefabrication facilities by the timber supplier, meaning that an assembly line had to be set up on site, further eating into the limited time available to construct the crèche.

Construction within Limpopo was planned as two three-week phases over the Easter holiday each with 25 students, supported by a core staff and Year 5 support to provide continuity. Most of the digging and concrete works for the foundation slabs was subcontracted to a local team of villagers working for Dale Eberhard, a South African building contractor, but the erratic supply chain to this remote site often led to students digging additional foundations while waiting for materials.

Six weeks on site at Easter enabled two 55sq.m classrooms to be constructed and the carcase of the WC block to be started, but it was clear more time would be needed to complete an operational school. Further fundraising allowed a smaller team of twelve students and four staff to return in August for a concentrated two-week period. This Phase 3 period, with a team skilled by the earlier phases to complete the two classrooms, was able to construct a further slightly smaller classroom as well as the WC block and septic tank installation. Additional concrete
▲ Group Meeting
► Facade Construction
▼ Building Skeleton Construction
slabs were transformed into a playground, with temporary workshop shelters and workbenches becoming the food preparation area. Working at high level for the roof sheeting was delegated to a skilled contractor to minimise the risks of working at height for the students, with final glazing also left for a specialist to complete.

This early learning centre at Calais village, soon to be named the Khomotsu Crèche, was taken over by the village later in the year, with a grand opening in January 2012. Already this has become a focus for 70 children aged from 4 -7 years of age, led by headmistress Sophie and her dedicated team of local village assistants. The classrooms have not only met, but exceeded expectations in providing flexible teaching spaces. Careful orientation at the early design stages has allowed the glazed areas to be fully shaded throughout the day, with permanent through ventilation at high and low levels to encourage cross-ventilation. For relatively lightweight buildings without the benefit of thermal mass, these classrooms have proven to be bright and inspiring places to learn and play.

Difficulties have been experienced with flash flooding, with sudden and persistent rainfall in the winter season, and this has been remedied by deeper surrounding drainage channels to the classrooms. Water and electricity were finally connected after the main construction period, which had to be undertaken by the Nottingham team with a noisy generator for the limited power tools that could be obtained at the time.

Otherwise, the Khomotsu Creche is seen as an outstanding success in providing a much-needed education facility within a rural township.

All the Nottingham students and staff have been moved by the welcome that has been extended, and the encouragement to complete the school. Support in South Africa from Terry Morgan of the Thusanang Trust and James Urdang from Education Africa have helped both undergraduates and postgraduates to benefit from a unique and memorable learning experience in design, procurement and construction as part of their normal studies.

The story is likely to continue at Calais village with future support from Architecture & Built Environment students at the University of Nottingham with further phases of development within the extensive crèche site. Already ideas are being floated for additional kitchen facilities, covered play areas, climbing frames and play equipment to enable a natural evolution of design ideas that may also be constructed by successive student cohorts. The crèche is already growing crops for the midday meals, helping to work towards a sustainable ethos within this fertile but impoverished area.

Working with Project Limpopo has been a privilege for all the Nottingham students and staff to make a real difference to others less fortunate.
EDUCATE

EDUCATE is a three-year project that started in June 2009 with support from the European Commission's Energy Agency for Competitiveness and Innovation (EACI) under its Intelligent Energy Europe Programme. The mission of EDUCATE is to promote the integration of sustainability and energy efficiency in the education of architects and the practice of architecture, disseminating know-how and examples of best practice in environmental design and facilitating the harmonisation of qualification prescriptions across Europe.

The objectives of EDUCATE are:
• to define and test a curriculum bridging current divides between sustainability-related technical information and the design studio
• to develop an intelligent portal on sustainable environmental design and energy efficiency in architecture that facilitates such integration in higher education and supports continuing professional development for building practitioners
• in concert with Chambers of Architects, to harmonise architectural curricula and standardise qualification requirements in Europe, enhancing the establishment of a comparable, compatible and coherent European Higher Education Area - one of the objectives of the Bologna process - and clarifying the level of awareness, knowledge, understanding and skill in sustainable environmental design and energy efficiency expected of graduates qualifying as architects in Europe
• to promote and disseminate environmental know-how and examples of best practice amongst students, educators, building professionals and the public at large, fostering change of behaviour and expectations towards the integration of sustainable design and energy efficiency in building practices.

The EDUCATE Prize
The deadline for submission of entries for the EDUCATE Prize was the 9th December 2011. Awards ranged from € 200 to € 1,000 for each of the three prize categories. Academic members of staff from Faculties, Schools and Departments of Architecture (or related disciplines) of any country worldwide were eligible to register their course or design unit for the EDUCATE Prize and select for submission one student work per Category. Academics registering for the Prize were given access to the EDUCATE Knowledge Base, an online platform created to disseminate information and knowledge of sustainability in architecture and urban design.

122 academics registered for the EDUCATE Prize representing 64 Universities worldwide (of which 48 were from Europe, 6 from North America, 5 from Asia, 2 from South America, 2 from Australia and 1 from Africa)
EDUCATE PRIZE, Category III - 1st Prize (1 of 4)

Landscape Interpretations/ Ecological Explorations
Tutor - Dr. Nicole Porter
Jessica Wallis, Jacob Rathbone, Melody Blundy, Rosie O’Neill, Matthew Beaumont.

What does it mean to design sustainably in the Peak District National Park, a unique place which is simultaneously a sensitive ecosystem, a valued picturesque landscape, a unique historic industrial artefact, a home for thousands of local residents and a tourist destination for millions more? In the ‘landscape interpretations / ecological explorations’ project, 2nd and 3rd year architecture students explored this question by creating on-site artworks which addressed the complex cultural, economic and social qualities of the Peak landscape.

This introductory 4 week project involved: a short series of in-studio exercises and research; a site visit to the Peak where students working in groups of five had two hours to locate, create and record their own landscape installation pieces (artworks); and a follow up week to reflect, extend and re-present their on-site work as a studio presentation. The brief was intentionally non-prescriptive to allow groups to develop their own specific themes and concepts. Use of a range of media and methods was encouraged.

Jury Comment:
The project’s environmental symbolism gives value to the site enhancing the countryside which is only rarely seen as such.
The Movie STAR (Sustainable Thinking in Architecture) project has been set for 1st year students of the Bachelor of Architecture (undergraduate degree) as their very first project to explore and reflect on the sustainability agenda in all its complex environmental, social and economic dimensions and apply it to the way in which architects design the built environment. Its intended aims were for students to:

• Show awareness of the principles and practices of sustainability that inform architectural and urban design;
• Provide an understanding of how environmental, social and economic issues influence the design process;
• Reflect on the design decisions that respond to the needs of occupants, programme and climate.

Sustainable development has to concurrently embrace many different aspects of human activity, which include economic, social, ethical and aesthetic values in addition to the environmental issues surrounding energy consumption, management of resources and reduction of CO2 emissions. To promote sustainability in the design of the built environment, it is essential that technical principles and environmental targets are embraced within a creative design process, which is a prerogative of the architectural profession. Gaining this awareness is crucial especially at the initial stages of education in disciplines of the built environment.

**Jury Comment:**
This delightful presentation deals with a complex series of global social, political and cultural issues in a powerful, elegant and engaging graphic style. The technical competence of the authors should also be recognised. Numerous statistics and quotations are neatly combined to tell a compelling story.
INTERNATIONAL
The University of Nottingham is a participant of the global Universitas 21 (U21) exchange scheme, allowing students from the Department of Architecture and Built Environment to learn from a new perspective with a partner university abroad, either in the second semester of Year 2, or in the first semester of Year 5 on return from their year out studies. Students participating in the programme spend one semester overseas, enabling them to familiarise themselves with new cultures throughout the duration of their stay. Moreover, it supplies them with an ideal opportunity to construct a new understanding of how architecture must adapt to suit new environments and contexts, and therefore provide them with a new, parallel skillset to take forwards with them into the workplace.

This year, three students from both the Undergraduate and Postgraduate schools were accepted to study on this scheme. Whilst Diploma students Laura Mitchell and Nick Haynes studied in Australia at the Universities of Melbourne and Queensland respectively, Krystyna Massey in her second year undertook studies at McGill University in Canada.
▲ Sydney at New Year’s Eve 2012
◄ Nick, Laura and Friends on the Great Ocean Road, Victoria
▼ Laura Mitchel — Re Re Re, Model
► Nick Haynes — Living in the Threshold, Elevation
Krystyna Massey  
McGill University, Canada

Architecture is a field that can be approached in so many ways within UK schools alone that it excited me to consider the perspectives that architectural schools from around the world could provide, and getting the chance to study at such a prestigious university such as McGill (known as the ‘Harvard of Canada’ and the oldest school of architecture in North America) was a dream come true. I think it's fair to say that arriving in Montreal in early January to -40°C and snow up to my thighs was the beginning of one of the greatest adventures of my life to date.

As a British Colony, I did not except there to be such distinctions between the education systems but being introduced to new computer programs, rendering systems and a whole new way of thinking and designing was eye opening and has allowed me to fine tune my own design sensibilities. In comparison to Nottingham, the studio projects were numerous and very short, the longest only being 6 weeks in comparison to 3-6 months at Nottingham. The modules were very wide ranging and were things I have never covered before such as the geometry of architecture looking into the mathematics behind design such as harmonic proportions and the Golden Section, thus opening up a board spectrum of ideas that I had not previously considered.

After my time at McGill, I travelled all over Canada and America getting the opportunity to travel, for example, to Washington DC for a three day convention of the American Institute of Architects. It was at this event that I was able to witness Steven Holl receive the AIA Gold Medal in Architecture and the designers of Ground Zero, including Daniel Libeskind, awarded honorary medals for their work in one of the most outstanding, poignant ceremonies I think I will ever attend.

The sights I have seen, the people I have met and the lessons I have learnt are experiences I will always cherish. Studying abroad was absolutely magic!
Architecture at the University of Nottingham Ningbo, China
Outlined over the next few pages are samples of undergraduate architecture projects completed at the University of Nottingham's Ningbo Campus in China.
CONFERENCES
DESIGNING PLACE
International Urban Design Conference
2nd - 3rd April 2012

FIELD AND TACTICS SYMPOSIUM
2nd May 2012
Designing Place
International Urban Design Conference
2nd - 3rd April 2012

Organising committee: Dr Katharina Borsi, Professor Tim Heath, Dr Nicole Porter, Dr Amy Tang, Dr Yan Zhu

Over the past twenty years, place has emerged as the key concept for urban design. The concept of place is loosely defined as the interrelationship between the formal and spatial organisation of buildings, groups of buildings, streets, spaces and landscapes; the activities taking place within it and the meaning associated with it. The agency assigned to each of these components of place varies according to different traditions of thought and design theory. By definition, the triad of space, activity and meaning cannot be captured in a fixed theoretical framework.

In the UK, since the publication of Lord Rogers Urban Task Force report, now over two decades ago, place making designates a comprehensive approach to the design, decision making, delivery and maintenance of the urban design process. The processes involved, design principles, governance, economic viability and market forces, community participation, sustainability, planning and regulation, long-term project management and accountability, and the sense of belonging, distinctiveness and cohesion, amongst others, points to the broad context that underlies how places function and evolve, and the patterns of behaviour and needs of the people who live or work in them or visit them.

Research, practice and policy have produced a wealth of publications, projects and case studies describing and exemplifying successful places. However, it appears that by now place making has become synonymous with all design and intervention processes in the city – addressing all scales, stakeholders, and the social, economic and political forces involved.

It appears that in theory the concept of place defies any exact theoretical delineation, and in practice its scope is without limits. Nevertheless, for urban design theory and practice, the question of how a successful place is conceptually constructed and how it can be designed is paramount. The conference sought to revisit and clarify place as a concept for current urban design theory and practice.

Over two days, 85 delegates from over 25 countries discussed the definition, scope and instrumentality of place as a tool for design across cultures and disciplines.
Fields and Tactis Symposium  
2nd May 2012

Fields and Tactis was a public symposium organised by the Architecture and Tectonics Research Group as an exploration of thematic currents that have the potential to re-shape and to inform practices associated with the making of architecture. Its outlook was pitched at the near future, to a time when the ‘new normal’ that follows the current economic slump will form the landscape of practice in which the current generation of students will operate after they graduate. The scope of enquiry was organised into three sessions under the respective themes Practice-Research Synergies, Prototyping Performative Architecture and Sustaining Urban Life, each of which was explored by a pairing of speakers each presenting their own position within the particular thematic context.

Those present were fortunate to hear in the first session of synergies between practice and research, as Tim MacFarlane espoused the benefits of resurrecting the inter-disciplinary collaboration between the architect and the engineer for developing new fabrication techniques, while Billie Faircloth explored the virtues of embedding research activities into their own everyday architectural practice; then, in the second session, Frank Barkow presented both an approach and completed projects that relied on the application of technology in the pursuit of crafted architecture, while Tom Emerson contrasted with an exploration of craft in the context of making with found objects and re-purposing historic structures; and concluding proceedings, in the last session on urbanism, Hans van der Heijden explored the ways in which a situated architecture makes a valid contribution to re-making cities and re-vitalisation of places, while Julian Lewis (presented on his behalf by John Morgan) took a complimentary perspective by considering the implications of working with context on the urban periphery rather than in the centre of cities.

This broad scope of enquiry revealed that the role of the architect has a hopeful future provided that practitioners can offer knowledge value out of their own research and ability to apply technology, as this is relevant to collaboration in a non-traditional, multi-disciplinary context of specialists. The question is to what extent the architect can adapt to this new normal.
Frank Barkow, Barkow Leibinger Architeken
Angela Brady, RIBA President
Tom Emerson, 6a Architects
Professor Michael Stacey
COMMITTEE MEMBERS 2011 - 2012

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Transport Secretaries
Daniel Erskine
Katie Whitehead

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Year One Representatives
Konstantinos Fetsis
Andrei Christian Negrea
Year Review
Alice McClure, President of T&G Architect's Lectures Society

The T&G Architects Lectures Society holds regular lectures from practicing architects, workshops and social events. The 300+ members comprise of students, staff, practicing architects and others interested in architectural discourse.

£10 membership provides free admission to the weekly lecture series, which culminate in questions and answers. This dialogue always continues as all concerned head to the café for complimentary food and drink. Additionally the Society runs a series of purely social events, from BBQs to Balls.

Involvement in the running of the Society, which is SU Gold Awarded and sizeable, is open to all. The benefits include recognised training, networking, and great experience. In this coming year, we hope to add a series of creative design workshops and a student/staff debate about current issues in Architecture. In conjunction with RIBA East Midlands, and the Nottinghamshire and Derbyshire Society of Architects, many of our events act as Continuing Professional Developments.

The Society collaborated with the department for the Fields & Tactics Symposium held in the Nottingham Contemporary in April 2012. The event was host to a variety of prestigious speakers including Tim MacFarlane, (GLASS, New York), Billie Faircoth, (Kieran Timblake Research Group, Philadelphia) and Angela Brady (RIBA President), whom discussed the future of architectural praxis in our twenty-first century.
Professor Tim Ingold, chair of social anthropology at the University of Aberdeen & author of two seminal collections of essays ` The Perception of the Environment' and most recently ` Being Alive' will talk on how it feels `to craft an existence between earth & sky.'

1 ∙ 00 PM, TUESDAY 21/02/12
SRB LECTURE THEATRE
FREE FOR MEMBERS; £10 NON-MEMBERS

T&G Architecture Lectures
Talking Architecture 2011/12

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EYAL WEIZMAN
ARENAS OF SPECULATION

5 ∙ 30 PM, WEDNESDAY 29/02/12
AT NOTTINGHAM CONTEMPORARY
FREE ENTRY

Eyal Weizman, professor of spatial & Visual Cultures & Director of the centre of research Architecture at Goldsmiths college' is the author & curator of numerous books, publications & exhibitions. He coined the notion of ` forensic spatiality' which makes claim for critical research as architecture & architecture as knowledge production, both of which can lead to interventions in the spatial environment. His banned exhibition & publication ` the politics of israeli Architecture', subsequently seen worldwide, described the spatial form of the israeli occupation & how the physical layout has been informed by the politics behind them.

The present exhibition at nottingham contemporary ' common Assembly' represents his collaborative work within D aar. It describes & interrogates the physical phenomena & anomalies of israel's unilaterally declared boarder with Jersusalem. He will present & discuss his work & the issues that the work does & can address.
Architecture Ball 2012: Film Noir
Staff and Student Discussions Following a T&G Lecture
T&G Lecture
The T&G committee have taken integral team roles during the ‘Tour de Pasenville’, hosted lectures and parties during freshers’ week, helped with the end of year exhibition and prize giving in the Nottingham Contemporary and happily volunteered for EDUCATE (Environmental Design in University Curricula and Architectural Training in Europe) which is an Action funded by the European Commission - Energy Agency for Competitiveness and Innovation under the “Intelligent Energy Europe” 2008 Programme.

The success of this year is testimony to the efforts of many. Firstly, thanks to the last committee for organising this year’s Guest Speakers, and thanks to those who came to the lectures, it’s been a great year. This year’s committee took over in December, and since then has had great fun organising the Film Noir Architecture Ball which we hope everyone enjoyed as much as we did. For the amazing food, thanks are owed for the extraordinary effort made by the Chefs from Langar Hall, Tracy from Chartwells, all the serving crew and Tonic Events for the bar. The music and lighting wouldn’t have been so utterly incredible without Jonathan and David from Party Power and the bands Double Measurers and The Nottingham Jazz Band – not forgetting Tom the DJ to finish the night. Thanks to John from KMC for helping organise Studio 7. The evening was beautifully photographed by Laura from Fresh Photography and of course Bob from the Photobooth.

Good luck to everyone with their projects this year!
TONGUE AND GROOVE

2012 - 2013 COMMITTEE

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ARCHITECTURE PRIZE GIVING
Architecture Prize Giving 2012

This year, for the first time, our Architecture Prize Giving event moved away from the Department and into the city. On the evening of Monday 18 June, over 400 students, parents, staff, sponsors and practitioners joined us to celebrate the achievements of students from the Department of Architecture and Built Environment over the 2011-2012 academic session. We are extremely grateful to Nottingham Contemporary for hosting the evening, and it was certainly a fitting venue for such a celebration of design excellence.

Over 30 awards were presented during the course of the evening, and we are sincerely grateful to all our external sponsors for their continuing support of our students. Without them the event would not have been possible. In all, over £6,000 of prize money was awarded, along with potentially career-changing opportunities of jobs, scholarships, interviews and secondments. Students from across the Department – from Year 1 to 7 – and across the globe, received prizes on the night, and the event was streamed live online to an international audience. As well as celebrating design and academic excellence, the evening also continued the lively social scene of the Department, with drinks, a barbeque and disco.

We would like to extend our sincere thanks to the following people and organisations, without which this event would not have been possible: Nottingham Contemporary, particularly Siobhan Carroll and Nicola Murray

Professor Sarah O’Hara
Nick Haynes and Jue Shi (Graphics and Design)
Alpha Graphics
Philip Oldfield and Laura Hanks

Professor Sarah O’Hara, Pro-Vice Chancellor
Opens the Prize Giving

Students at Nottingham
Contemporary
Prize Winners 2012

Award for the Revitalization of the Paleozoological Museum of China
Foster & Partners Architecture Prize
Gensler Prize for 6th Year Design Awareness and Communication
North East Timber Trade Association Prize for the Best use of Timber
CAB Tectonics Prize
Canal Engineering Realising the Possibilities of Modern Metals Award
Michael Stacey Architects Prize 2nd Year Best Design Portfolio
Canary Wharf Best Tall Building Prize
RSH+P University of Nottingham Student Prize
John E. Wright Field Trip Photography Prize
The Marc Shaw Award
Price & Myers Prize for the Best March Environmental Design Student
Rushcliffe Solar Best Use of Photovoltaics Prize
Make Architects Award for Best Use of Physical Models in Architecture
CPMG Urban Design Award
Maber Integration of Renewable Energy Technologies in Architecture Prize
Arup Award for Excellence in Building Engineering
Blueprint Award for Excellence in Sustainable Processes and Design

NDSA 6th Year Award
Prize for 1st Year BArch Best Portfolio
Prize for 4th Year BArch Best Portfolio
Prize for 5th Year BArch Best Portfolio
Prize for Best Masters Portfolio
Architectural Studies Prize
NDSA Part III Prize

Alice McClure
Clarissa Wenborn
Jianhui Chen, Matt Holt
Thomas Bennett
Andrew Tindale
Jue Shi
Victor Lam
Jue Shi & Pelin Gurkan
Clarissa Wenborn & Aaron Marriott
Matthew McKenna
Victor Lam
Deepika Singhal, Rong Xu
Rishika Shroff & Deepika Singhal
Paul Ornsby
Sam Johnson
Joshua Hovey
Pelin Gurkan, Nirav Khandwala & Sayali Ghorpade
Denny Chan & Thomas Bennett
Xu Xu
Josephine Dorling
Benjamin Youd
Clarissa Wenborn
Mathnan Sankar
Chloe Stanton
Hannah Surl

▲ Jue Shi & Pelin Gurkan receive the 'Canary Wharf Best Tall Building Prize' from Philip Oldfield and Laura Hanks

► Victor Lam receivies the 'Michael Stacey Architects Prize for Best 2nd Year Design Portfolio' from Proffesor Michael Stacey

► Denny Chan & Thomas Bennett receive the 'Blueprint Award for Excellence in Sustainable Processes and Design' from Peter Conboy of Blueprint

James Harwood Brimble receives third prize for the ‘John E. Wright Field Trip Photography Prize’ from Adrian Nicholls, Rachel Grigor and Martine:
Andrew Tindale receives the ‘Council for Aluminium in Building Tectonics Prize’ from Justin Ratcliffe Hamilton Knight.
Sponsors
We would like to extend our sincere thanks to the following organisations;

ARUP
CAB
Gensler
johnewright
marshgrochowski
Michael Stacey Architects
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