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Catalogue
Bushra Tellisi
Dot Zhang

Special Thanks
Eleanor Lee
Benjamin Carter
Andrew Hawkes

Exhibition
Alias Buchanan
Daniel Sars
Eleanor Lee
Jay Chew
Jingzhi Yang
Meera Bahree
Liv Raitio
Romy Pfeifer
Coco Emmanuelle Wheeler

Contents

ARCSOC

IS THE

UNIVERSITY OF

CAMBRIDGE

ARCHITECTURE

SOCIETY

The Annual Exhibition of Cambridge Department of Architecture marks the end of the academic year and celebrates the collective work of the students. It is organised by the students through the Architecture Society, ARCSOC. This year, with COVID-19 still raging, the exhibition has moved back to Cambridge where we can hold a physical exhibition in a controlled environment.

This year has sadly been dominated by the pandemic. Teaching began in person in Michaelmas, although lectures were online, but sadly by Christmas the virus had spread and the course was entirely online in Lent. Thankfully we were able to re-open studios in the Easter Term. It is incredible and a tribute to all the staff and students that we have managed to run a viable course this year and I would like to take this opportunity to thank everyone, students and staff alike, for helping to make this work. It has not been an easy year and we can only hope it is one we will not have to repeat.

On a more positive note, curriculum reform is now in full swing. The University approved the new MArch Degree this year, finally recognizing the importance of Part II. The new degree will have its own ceremony in the senate house and its own hood. Students who do well in the undergraduate course can carry straight on. We are also delighted to be presenting work for the first time from the MSt Architecture Apprenticeship, the part-time course which started this year that provides an alternative route to Part II and Part III qualification and is the only purpose-designed architecture apprenticeship degree in the country. We are currently awaiting final approval of the Master of Design Tripos which is an innovative four-year undergraduate course combining elements of architecture, materials science and engineering that is also quite unlike courses elsewhere. We hope to be able to show off new facilities and welcome new staff in the near future. In the meantime we have formed an active Decolonizing the Curriculum group who are helping us bring our existing curriculum up to date and fit for the new world in which we operate. This may have been a difficult year for everyone, but we leave it in a spirit of optimism, with much to look forward to in the coming years.

James W.P. Campbell
Head of Department
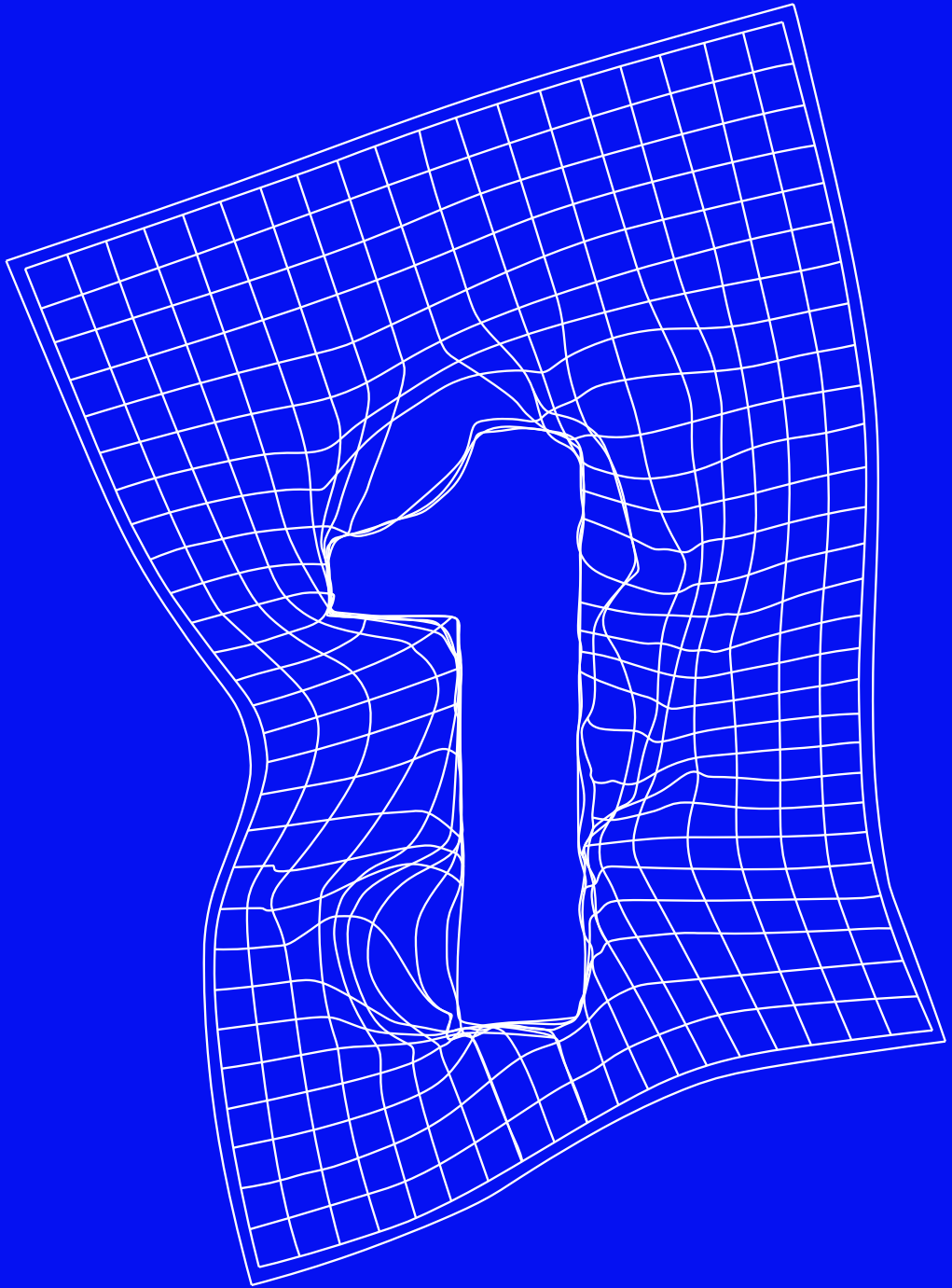
The first year of the Architecture course provides an important introduction to the course as a whole. The year ends with an examination for Part IA of the Architecture Tripos, after which students may opt to move to other courses within the University. This is rare; most architecture students stay for all three years.

STUDIO

Studio work is based on a series of projects that progressively introduce the student to the conditions and possibilities of architecture. These typically start with smaller-scale, more abstract exercises and work up to a more complex building project at the end of the year. The emphasis is on understanding and developing proficiency in traditional modes of architectural representation: plans, sections and elevations, as well as model-making, perspective drawing and collage. At the same time, students are introduced to CAD packages such as Revit, Photoshop and InDesign and are expected to use these in studio presentations. Students are expected to develop skills in judging architecture and to learn how to present their ideas to an audience through presentations to their peers and visiting critics. Studio days are timetabled twice a week throughout the year and at the end of the year studio tutors present the students' completed portfolios for examination. The portfolio carries 60% of the overall mark.

LECTURES AND WRITTEN PAPERS

The first-year architectural history and theory courses provide an introduction to the development of architecture and architectural theory from the ancient world to the present day. Lectures on construction aim to introduce students to the building site and provide a basic understanding of building materials. These are supplemented by coursework and site visits. Lectures on structural design introduces students to basic structural calculations. Exercises are set on building and testing structures to destruction. Finally, lectures on environmental design introduce bioclimatic design principles and cover the calculation of lighting factors, fabric heat losses and reverberation times within a basic introduction to building physics. Coursework in Easter term enables students to begin to test the environmental performance of their own design projects.

Papers offered in 2020–21

Paper 1: Introduction to Architectural History and Theory Before 1800
Paper 2: Introduction to Architectural History and Theory From 1800 to the Present Day
Paper 3: Fundamental Principles of Construction
Paper 4: Fundamental Principles of Structural Design
Paper 5: Fundamental Principles of Environmental Design

YEAR 1

TUTORS
Costandis Kizis (Studio Master)
Francis Fawcett
Antiopi Koronaki
Raphael Lee
Jim Ross
Sofia Singler

STUDENTS

Sajda Al Haj Hamad
Ella Andrews
Damon Bennett
Devlin Bennett
Federica Bonato
Reuben J. Brown
Nicole Cacchione
Valeriia Chemirosova
Theo Davies-Jones
Freya Dougan
Leila Drew
Rami Elegbede
Ciara Fleming
Alex Freeman
Kam Galloway
Shivani Handa
Callum Henderson
Maddy Hobern
May Hussain
Joseph Jenner
Lixinyi Jing
Jada Johnson
Hanniya Kamran
Alicia Knight

Cody Knight
Zoe Kwatra
Shailaja Maheetharan
Ottoline Martin
Amelia Mills
Amber Nip
Amber Parr
Saaya Perera
Romy Pfeifer
Olly Player
Elisa Rahman
Liv Raitio
Haima Raman
Euan Russell
Leti Ryder
Isaac Simmonds-Douglas
Anu Sofuyi
Isabella Synek-Herd
Blanka Valcsicsák
Camille De Waele
Grace Wardle-Solano
Coco Emmanuelle Wheeler
Lola Wright

SEMINAR TUTORS
Max Cooper-Clark
Christian Swallow
Stefan Wolf

GUEST CRITICS

Fabrizio Ballabio
Mart Barrass
Ann Bassett
Doreen Bernarth
Delfina Bocca
Shumi Bose
Julia Cabanas
Barbara Campbell-Lange
Margherita Cesca
Asli Çiçek
Spencer de Grey
Monia De Marchi
Francesca Dell' Aglio
Alvaro Fidalgo Martin
Marcos Garcia Rojo
Ana Gatóo
Yelda Gin
Julika Gittner
Jane Hall
Francesca Hughes
David Isern
Ying Jin
Harikleia Karamali
Demetra Katsota
Sofia Krimizi
Kyriakos Kyriakou

Christiano Lamarque
Nuria Lombardero
Laurence Lumley
Ophelia Mantz
Victoria McReynolds
Johanna Muszbek
John Ng
Arantza Ozaeta
Jim Pockson
Sabrina Puddu
James Rixon
Stefanos Roimpas
Filomena Russo
Ingrid Schroder
Rory Sherlock
Nicholas Simcik Arese
Eva Sopeoglou
Teresa Stoppani
Nico Stutzin
Silvana Taher
Alasdair Travers
Sevgi Turkan
Manijeh Verghese
Amelia Villaplana
Alexandra Vougia

SPECIAL THANKS

Ingrid Schröder and James Campbell, for their standing support throughout the year.

A Year Online

Under the unprecedented circumstances of the pandemic, we chose not to make any compromises whatsoever in the nature of our studio teaching and learning. This would not have been possible without the students' hard-work, patience, and resilience in a period of anxiety, stress, and sickness. Resisting the hard times and the practical problems that have kept us apart and out of the studio for most of the year, we found digital alternatives for working, communicating, and debating. Digital platforms and pinup walls, albeit at times frustrating, became our daily routine and a valuable collective tool. The new conditions to which we had to adapt also brought some new habits that will probably stick with us; exploring digital space in new ways, not strongly bound with the physical dimensions of paper. Being more innovative with materials, converting anything that can be found in and around a quarantine environment into a model. Most importantly, breaking the physical boundaries and being able to discuss in real time with critics from across the world; in times when breathing in the same room became impossible, bringing together people residing in locations miles away from each other was a much needed breath of fresh air.

The Studio

Students in first year responded to five separate design briefs, which aimed in training them to describe, analyse, alter, make and propose architecture. The ultimate goal was to arrive to a point where students would raise arguments through design, while being trained and prepared to undertake the challenges of second year.

MICHAELMAS TERM: A Hundred Years of Houses

1. Draw and Make

The students studied a collection of fifty-four houses, chosen from various locations across all inhabited continents. In parallel to the analysis of the case study houses, students developed important and useful skills by working with drawings and models: using scale, drawing in plan, section and elevation using architectural conventions, exploring 2D and 3D space in combination, representing spatial relations with diagrams.

2. Split and Combine

Brief 2 built up on the previous brief through a collaborative exercise. Students were asked to split the house they had been working with and combine it with one of their colleagues'. The result was 27 hybrid houses, which merged spatial and tectonic characteristics of both case studies, in an architecture reminiscent, yet not mimetic, of its origins. By putting together proposals of functional and formally interesting houses, students were trained in dealing with programme and circulation, and in exploring forms through model iterations.
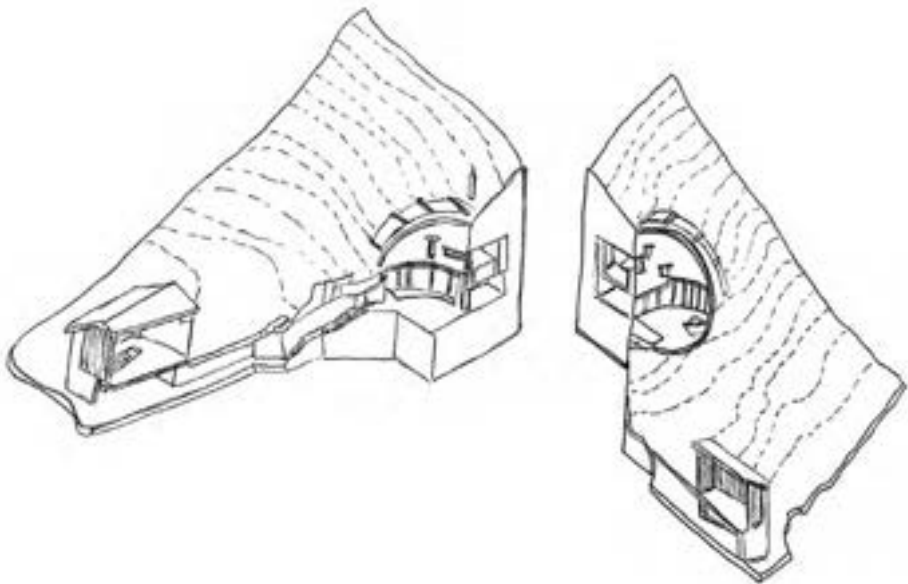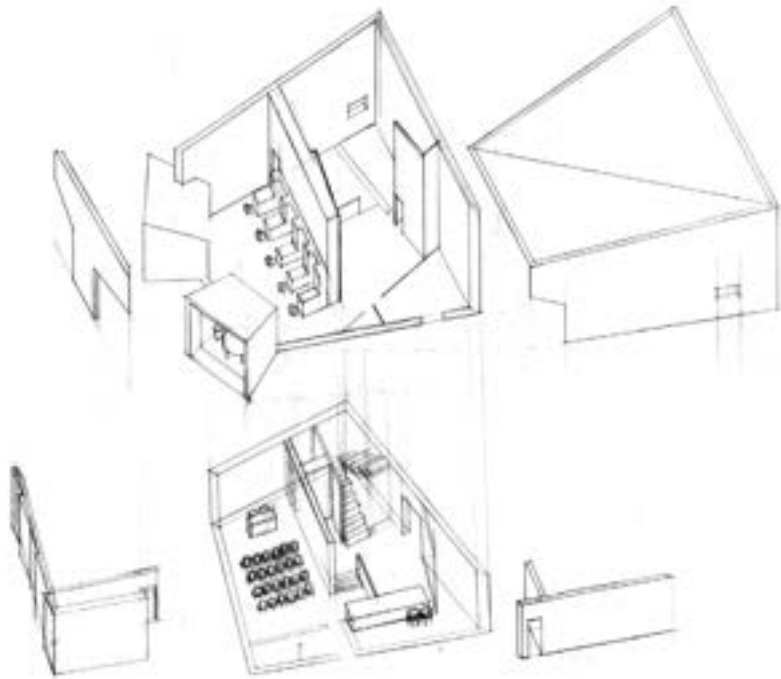
Isaac Simmonds-Douglas
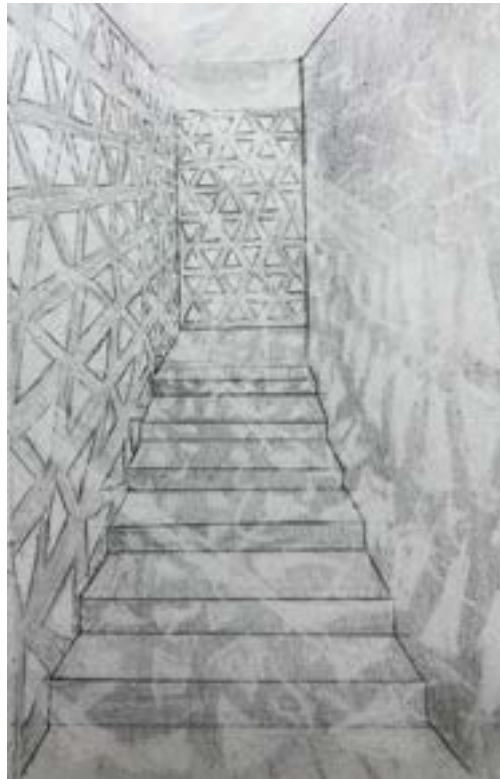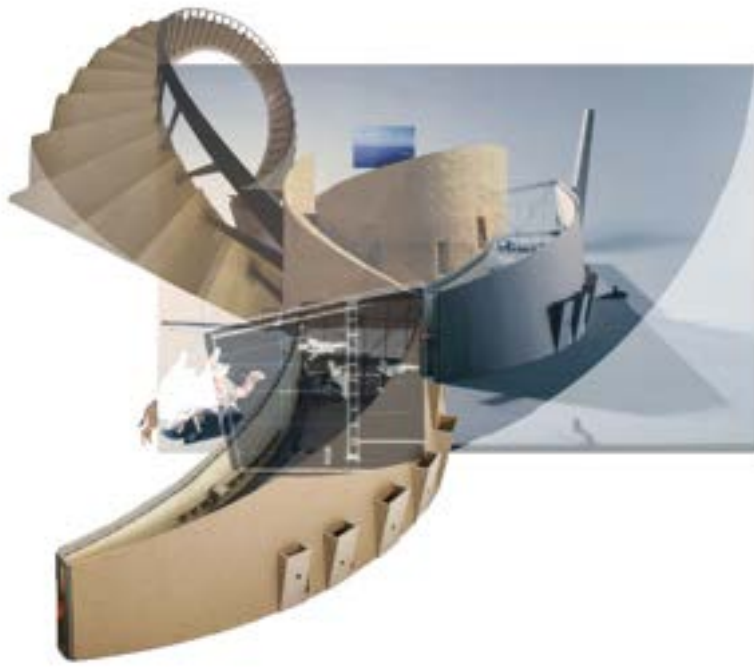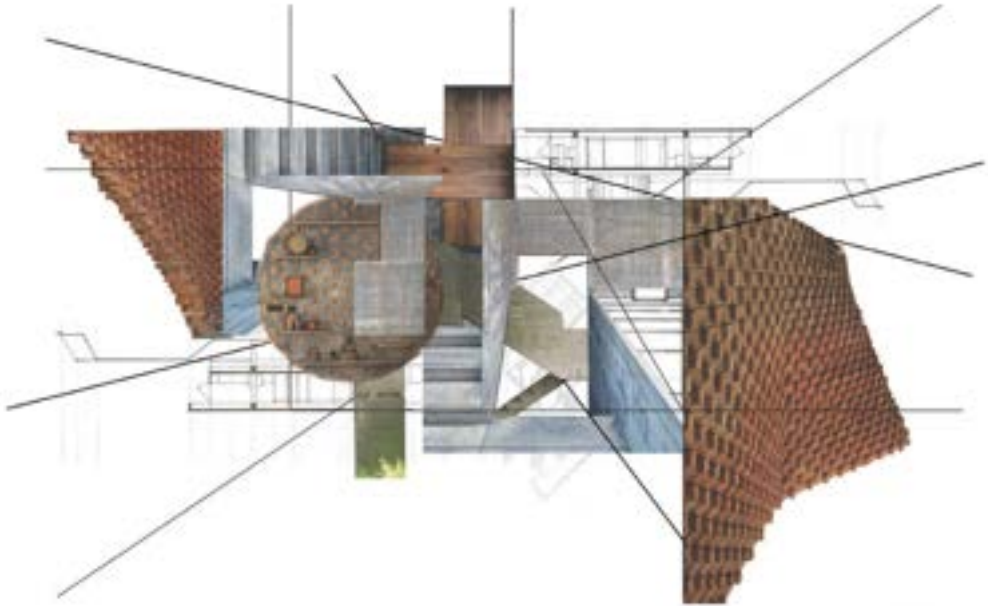
LENT TERM: Unbearable lightness — an exploration of extreme weight and extreme

3. Make and Weigh

Material exploration was the theme of Brief 3. Students were asked to transform an object and produce light and heavy versions of it, in the dimensions of a cube, out of a low-cost or found materials. These included bread, nuts, soap, and even eggs; nothing like conventional building materials. The results were registered through photography and drawing, in a direct scale-less spatial translation of a material experiment.

4. Gap Filling

The object produced in Brief 4 became the tool for a "gap filling" exercise. The students were asked to identify and survey a narrow passage near their residence, and then introduce programme into it; a temporary space that would host an activity of their choice. Lightweight and heavyweight iterations, stemming from the previous brief, became instrumental in the design, while the tactile experience of space was combined with the programmatic choices of the students.
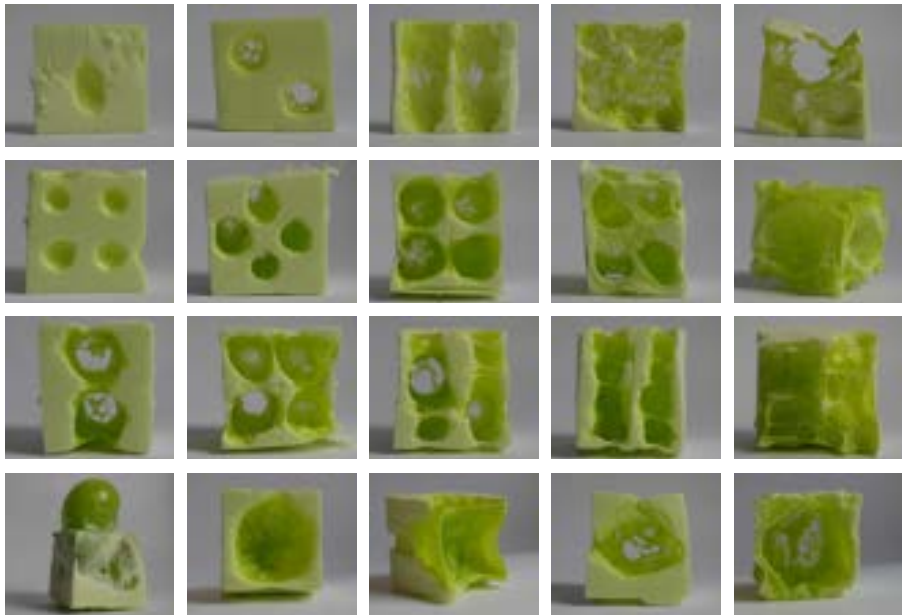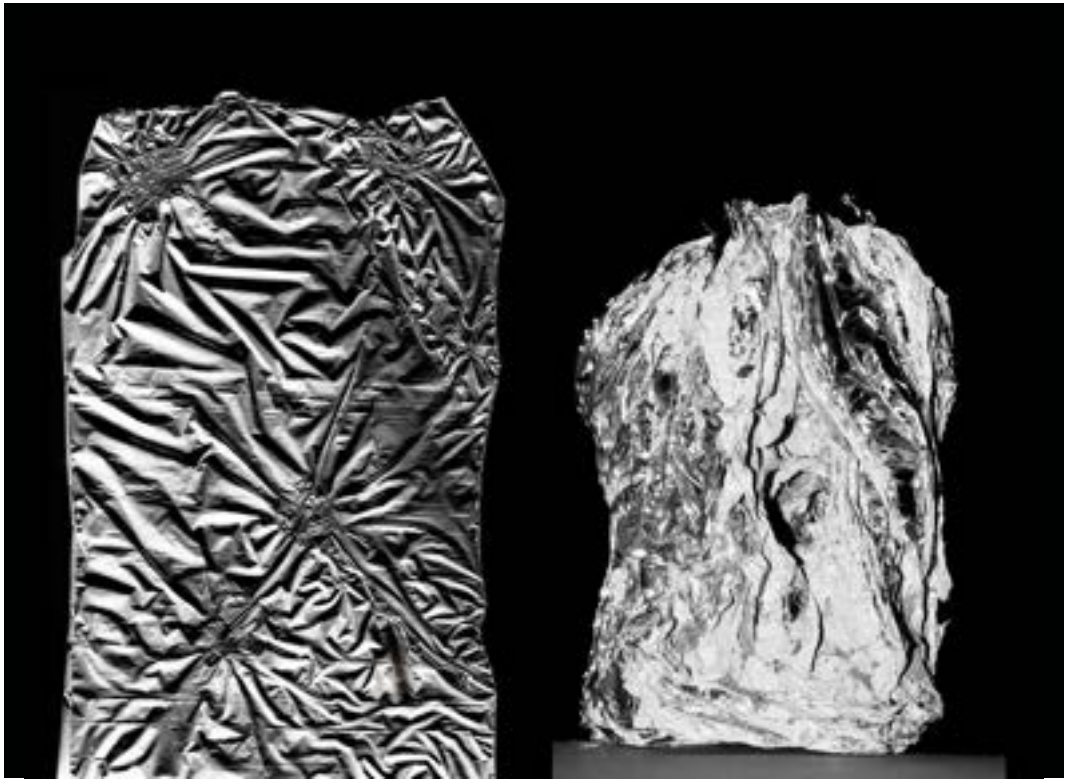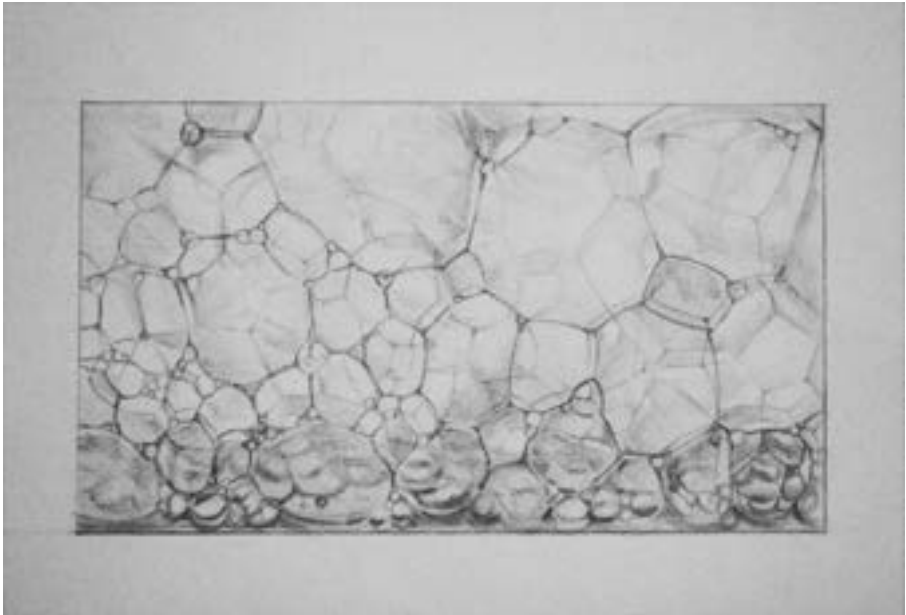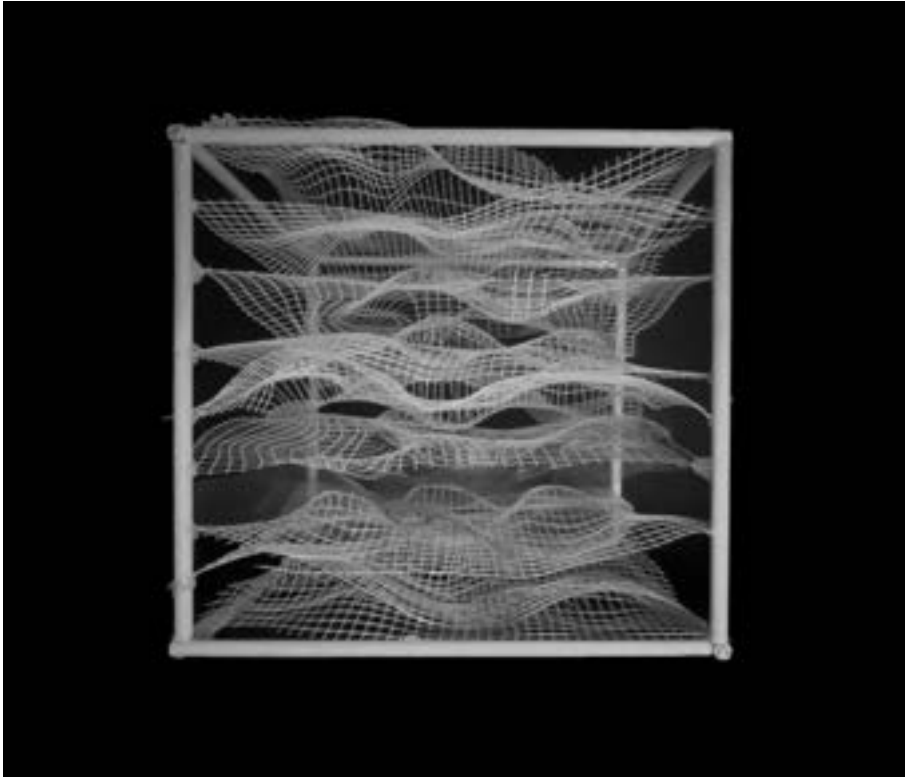
FEE FI FO FUM

Reuben Brown – Ottoline Martin
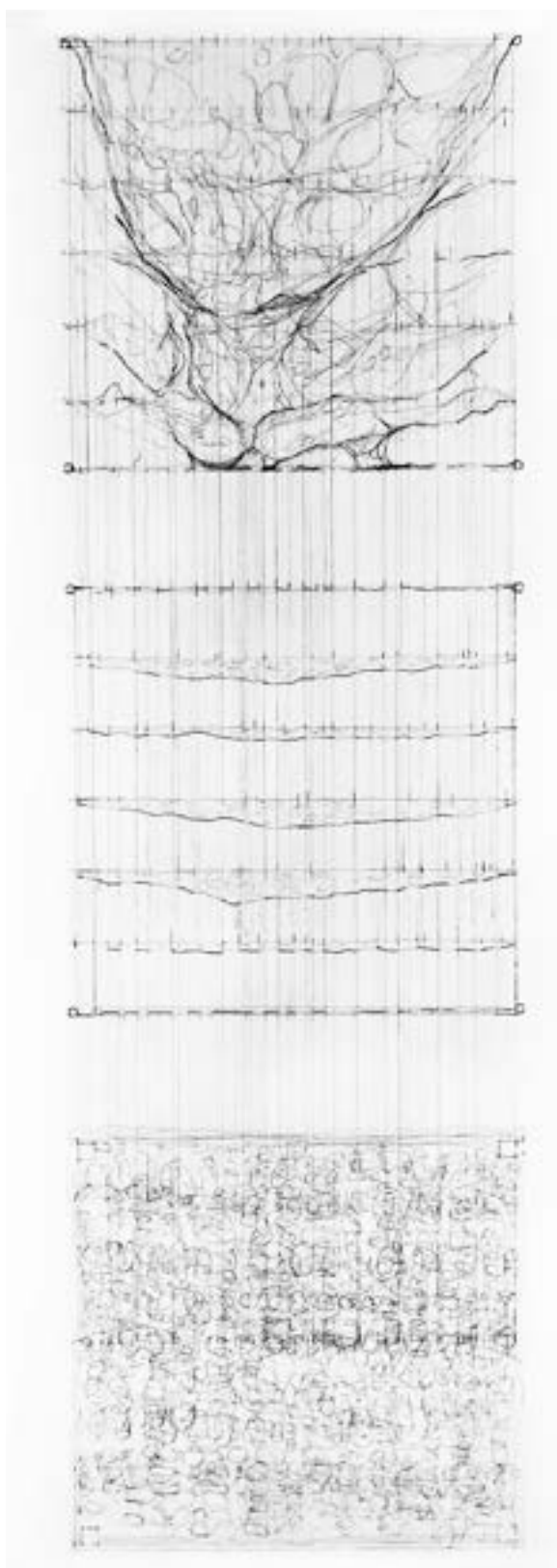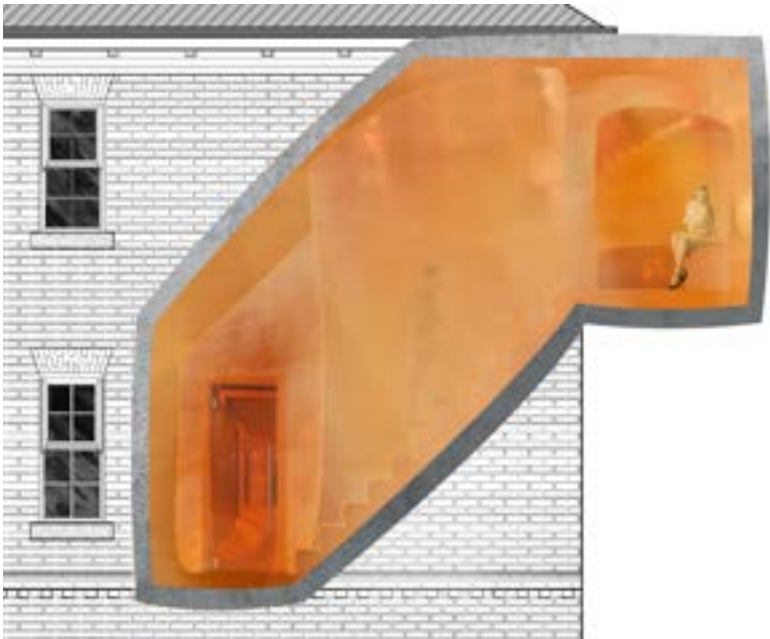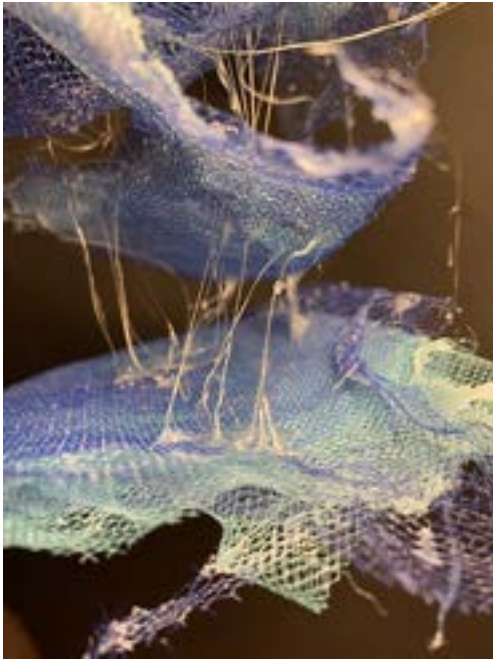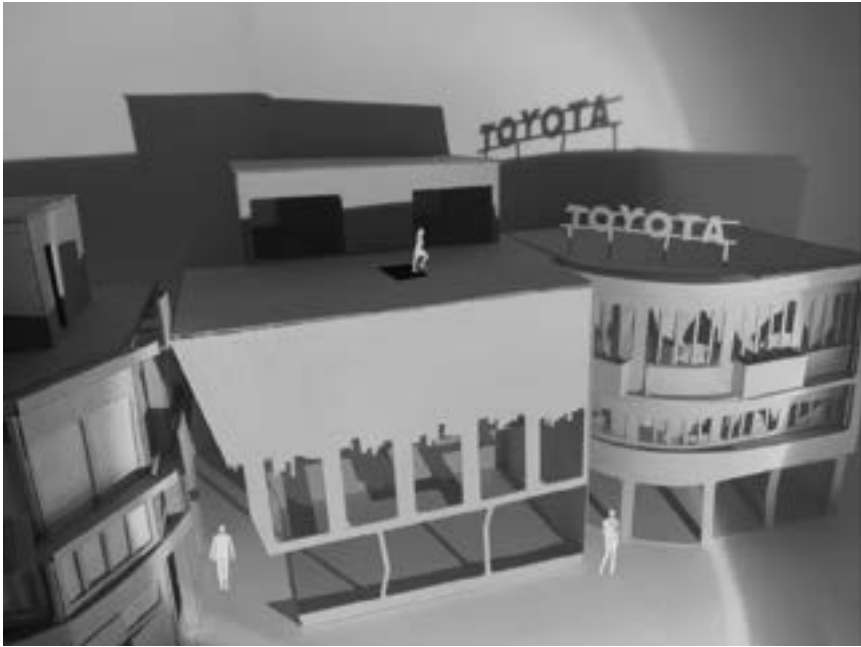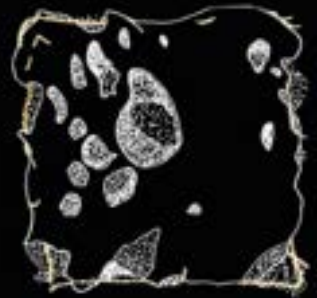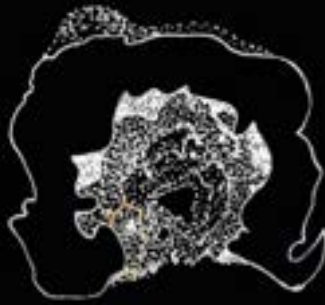
EASTER TERM: Remote context

5. No Man's Land

Teaching online was an opportunity to work within remote locations that students and tutors would only visit virtually. Students embarked on an imaginary expedition of ghost towns around the globe; abandoned towns, evacuated for various reasons ranging from natural disasters to war and conflict. Students were asked to propose a living environment for a research group in which they would participate, in a future projection of fifteen years. Cinematography on the theme of emptiness and remoteness acted as a visual source of reference for the students' projects.

Saaya Perera – Hanniya Kamran

Nicole Cacchione — Amelia Mills

Blanka Valcsicsák – Damon Bennett

Freya Dougan – Coco Emmanuelle Wheeler

Grace Wardle-Solano
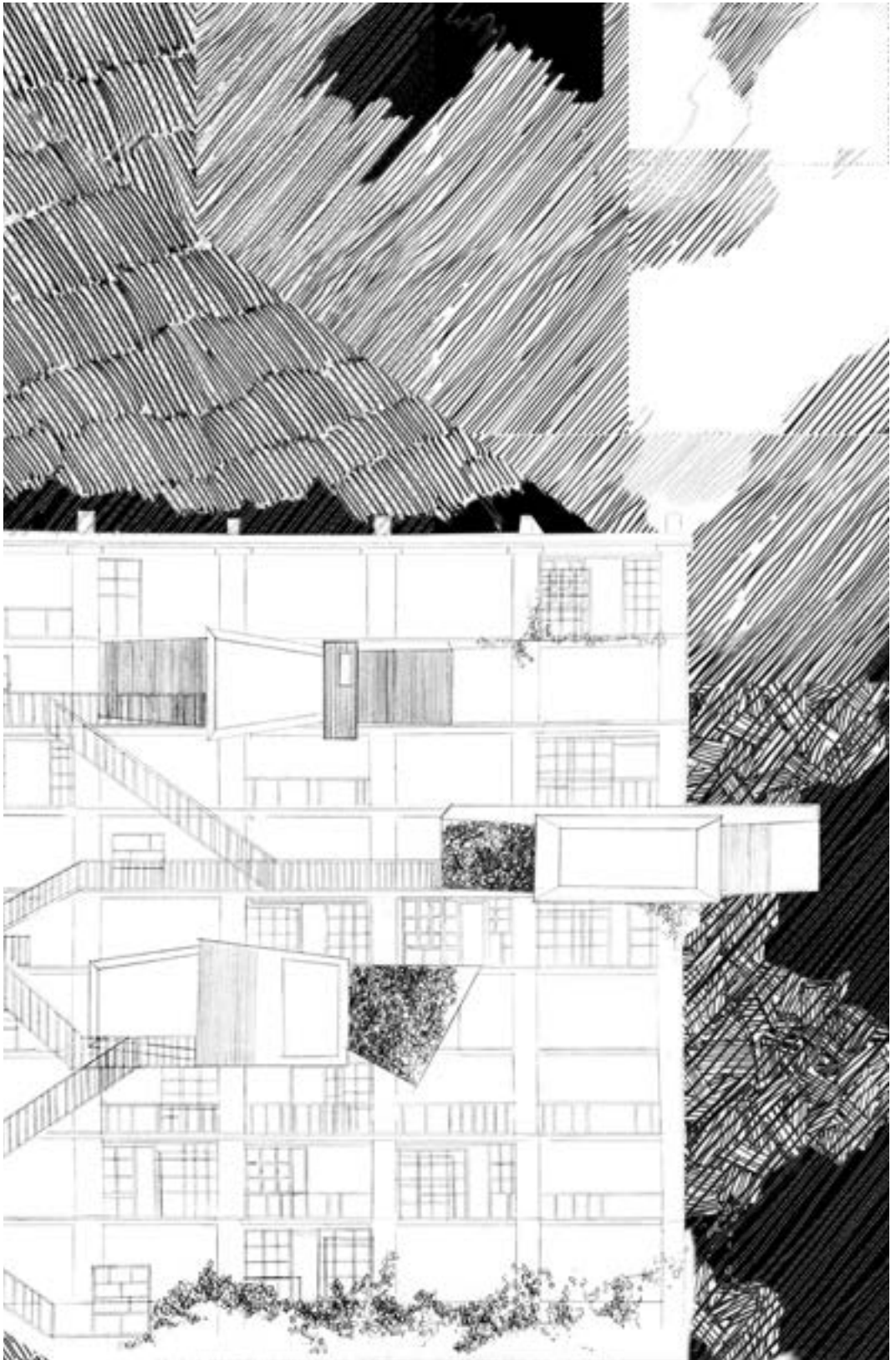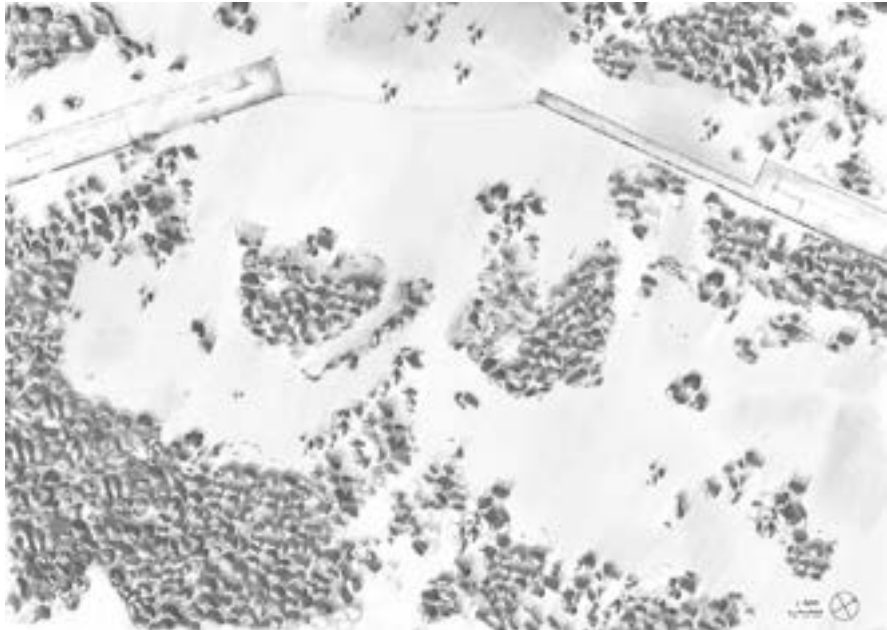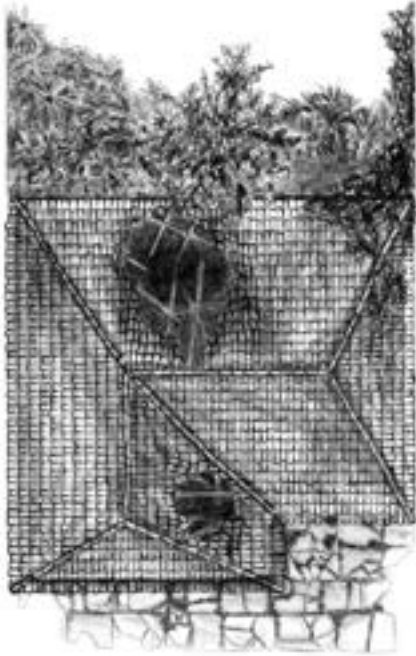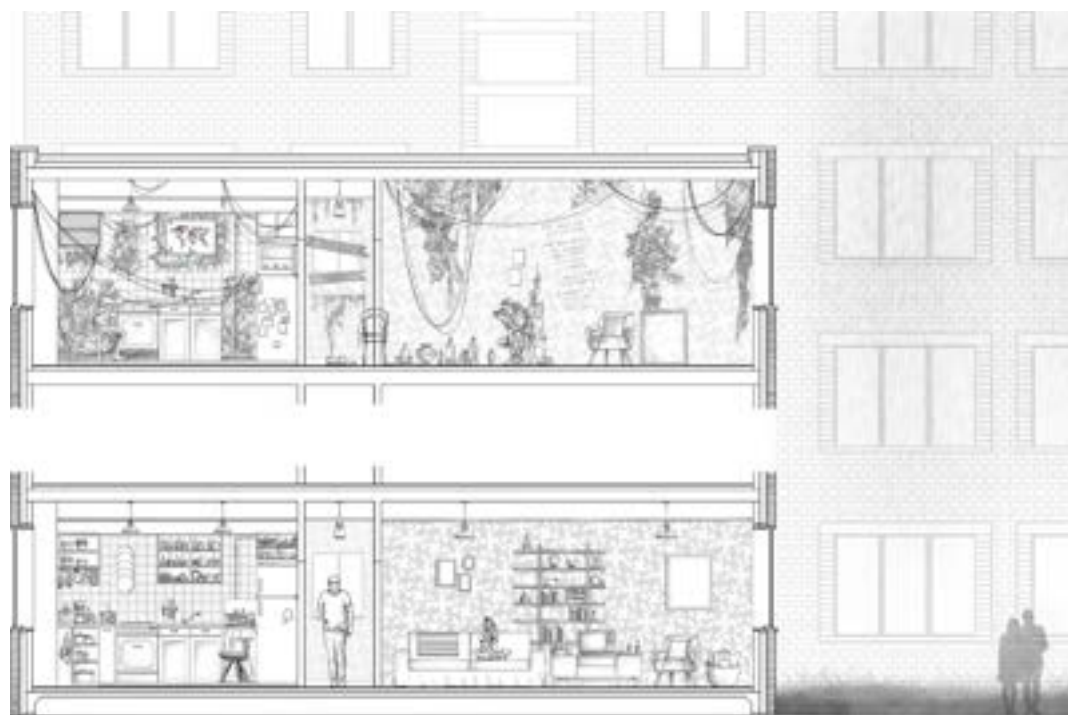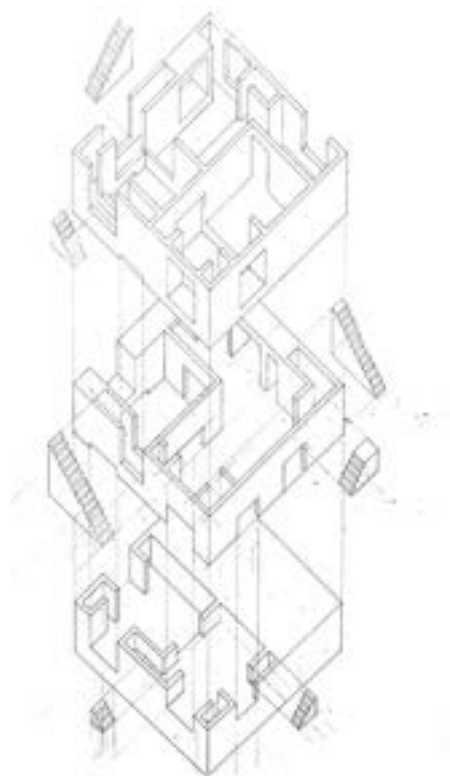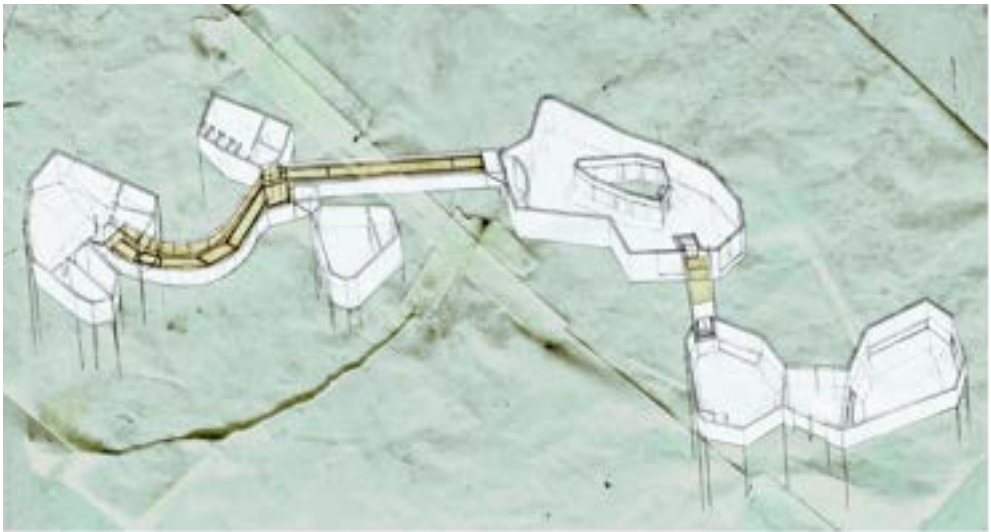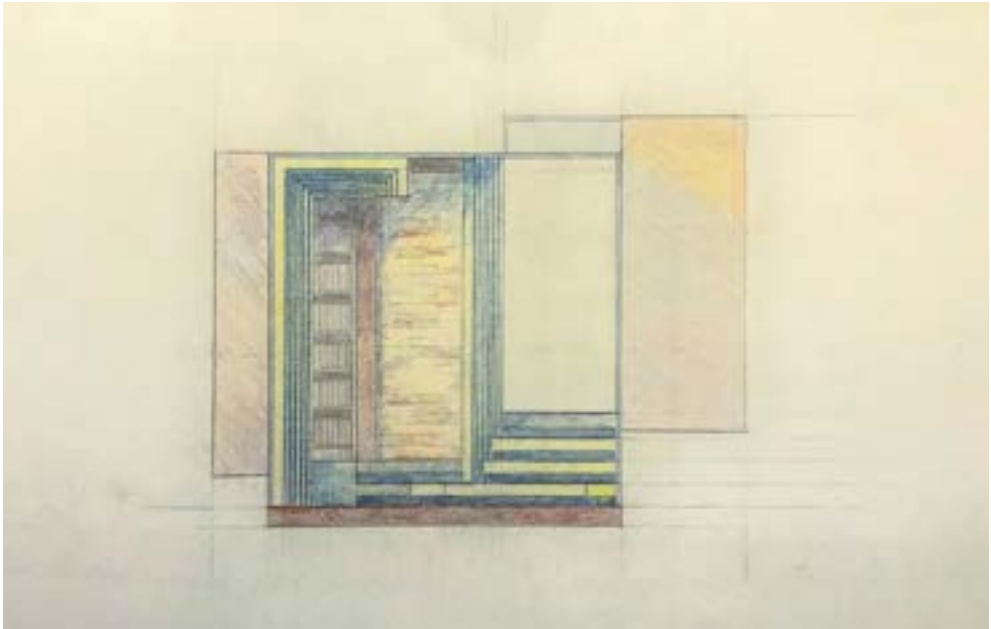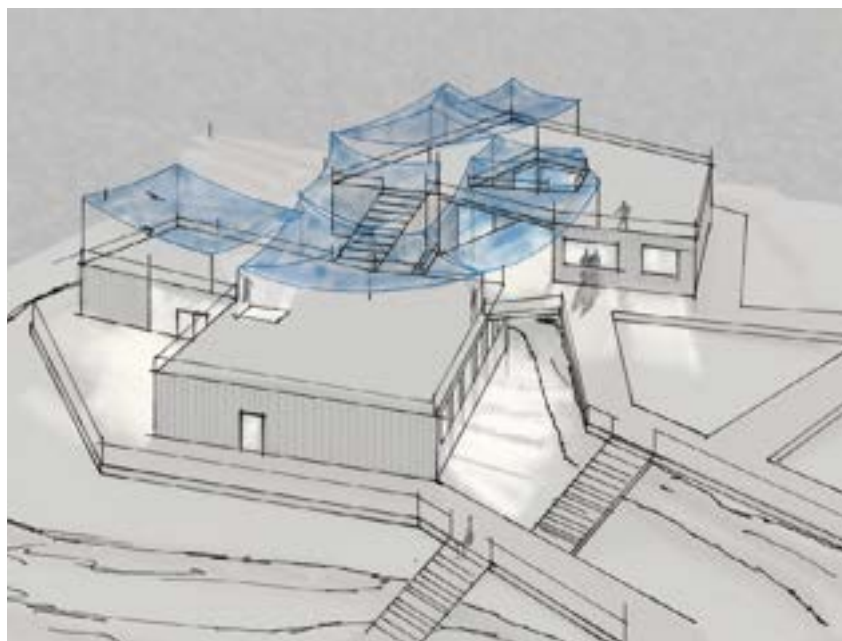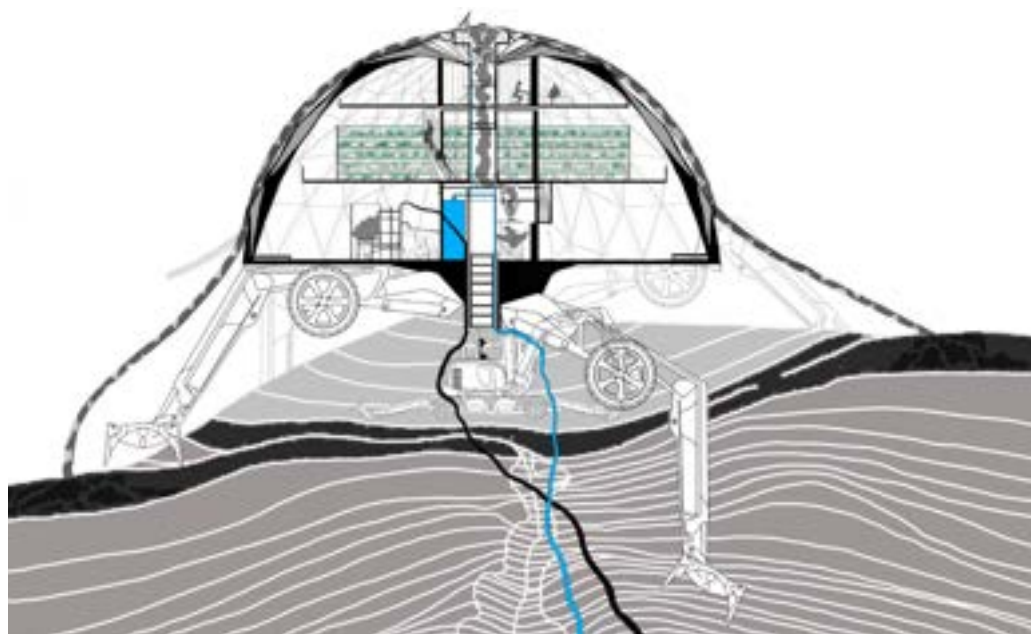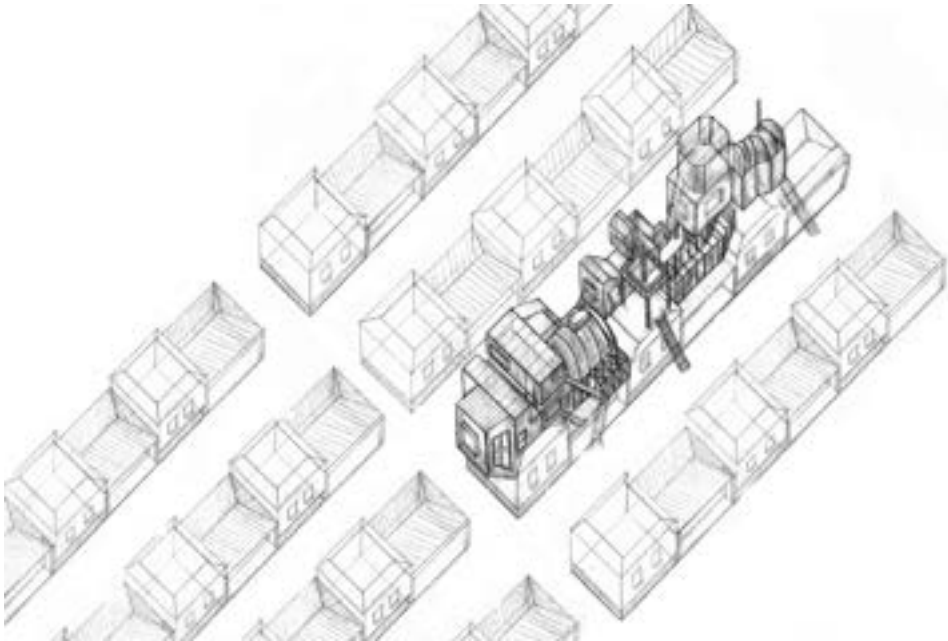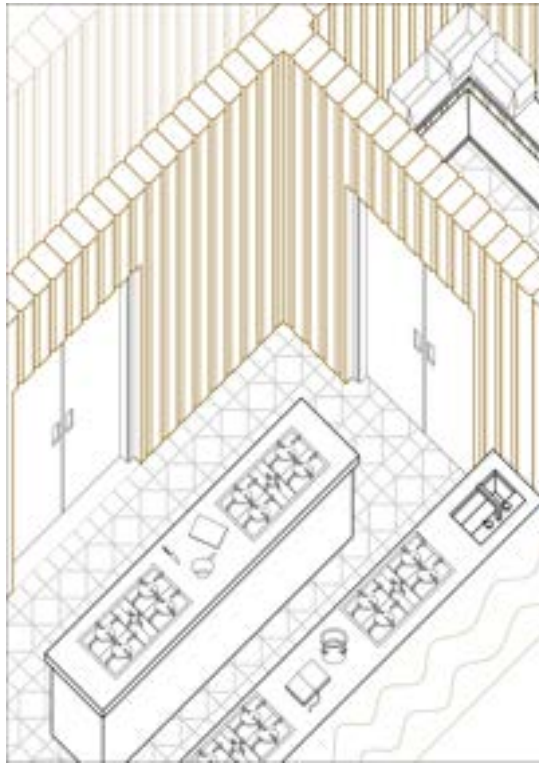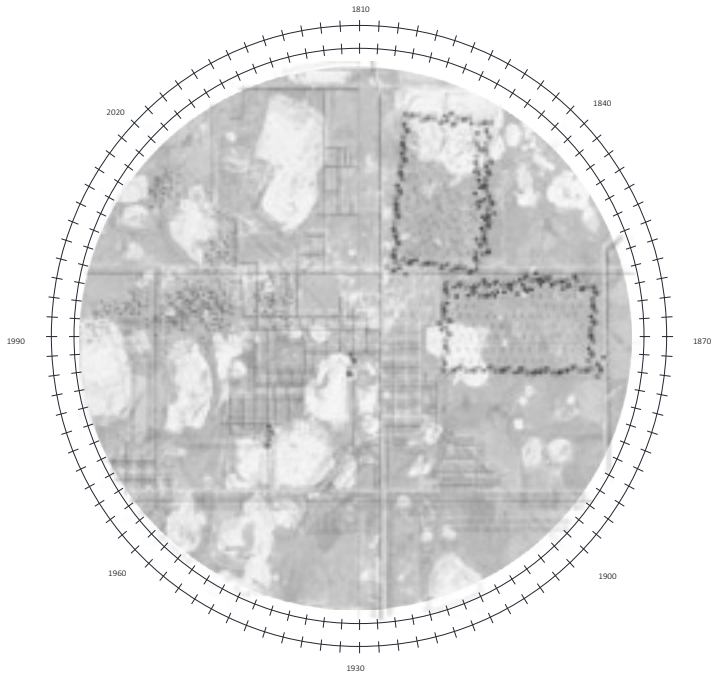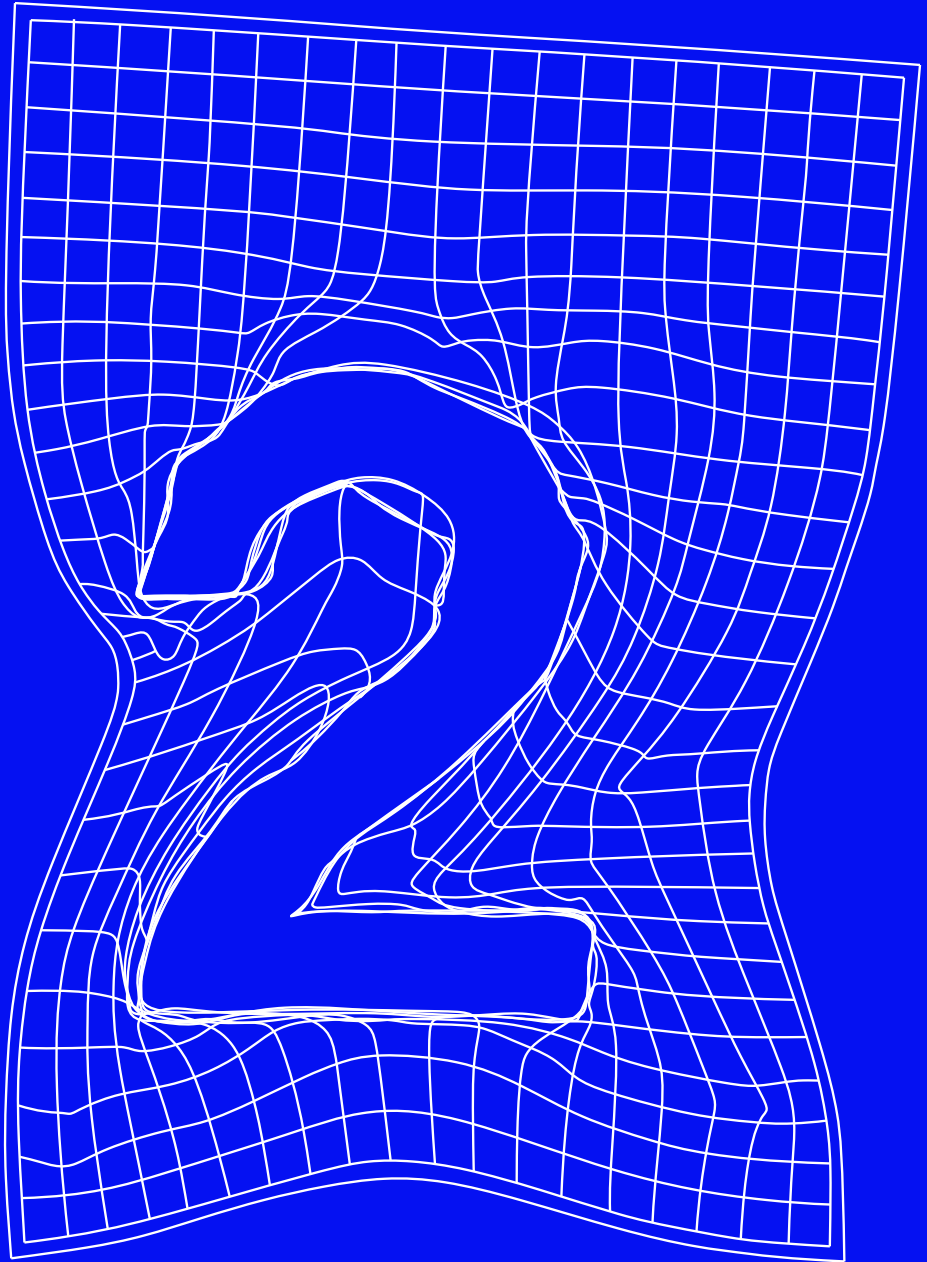
The second year of the Architecture course builds upon the first. The year ends with an examination for Part IB of the Architecture Tripos. This year is much more challenging than first year and students are expected to have developed ways of working that allow them to keep up with the pace.

STUDIO

Second-year students are divided into three units. Projects are set ranging in scale, from mapping studies and interior interventions, to a medium-sized building at the end of the year. The emphasis is on integrating Studio output with the technical skills learnt in First Year and in ongoing lecture courses. Students are expected to demonstrate a greater awareness of social issues and theoretical frameworks, and show a greater understanding of how their designs would be built. They are expected to produce drawings using professional CAD packages such as AutoCAD and Rhino, and to have developed the ability to criticise their own work and the work of others. Studio days are timetabled twice a week throughout the year, and at the end of the year studio tutors present the students' completed portfolios for examination. The portfolio carries 60% of the overall mark.

LECTURES AND WRITTEN PAPERS

The second-year architectural history course draws on the specialist knowledge of researchers in the Faculty and invited lecturers. Paper 1 comprises two essays submitted as coursework during Michaelmas and Lent terms. These essays address topics related to the core history and theory lecture courses, with the aim of preparing students for the dissertation that they will complete in Third Year. The rest of the lecture courses are assessed through written examination. Second Year construction lectures work systematically through the range of options available to the modern architect. The environmental design course builds upon First Year to apply the students' knowledge to particular building types and situations.

As in First Year, all papers carry equal weight and together count for 40% of the final mark. Subjects are taught through lecture courses. Students will typically have a lecture on each subject each week during the first two terms of the year. Students are also given supervisions, typically by subject lecturers, for which they are expected to produce essays and carry out basic preparation.

Papers offered in 2020–21

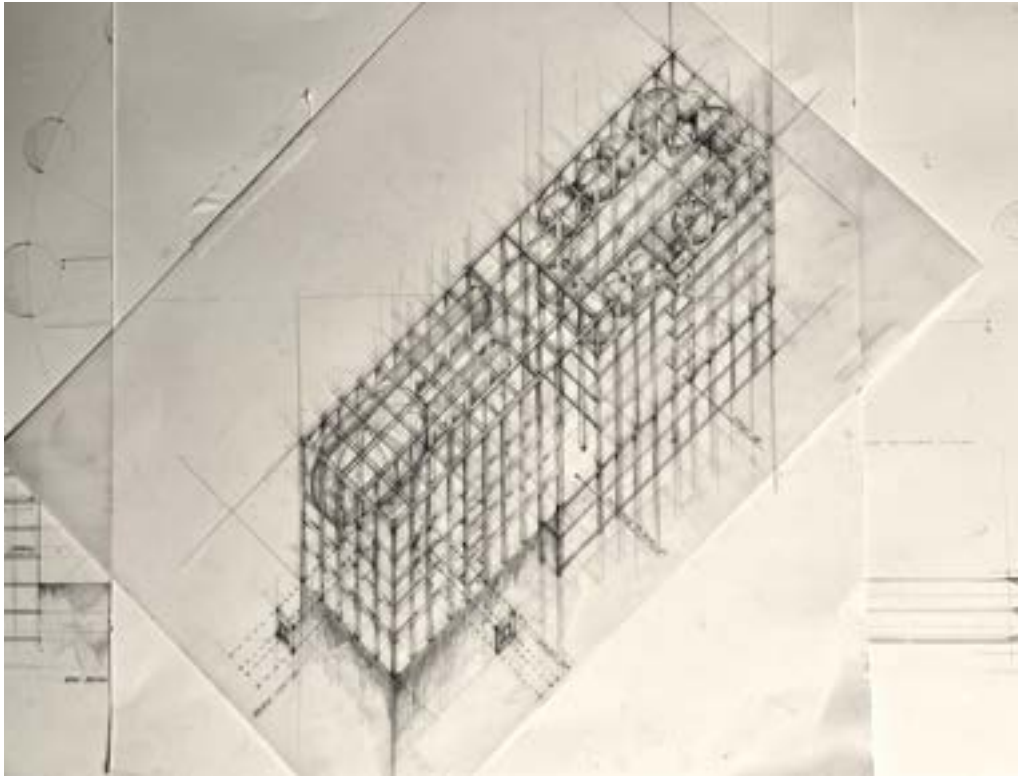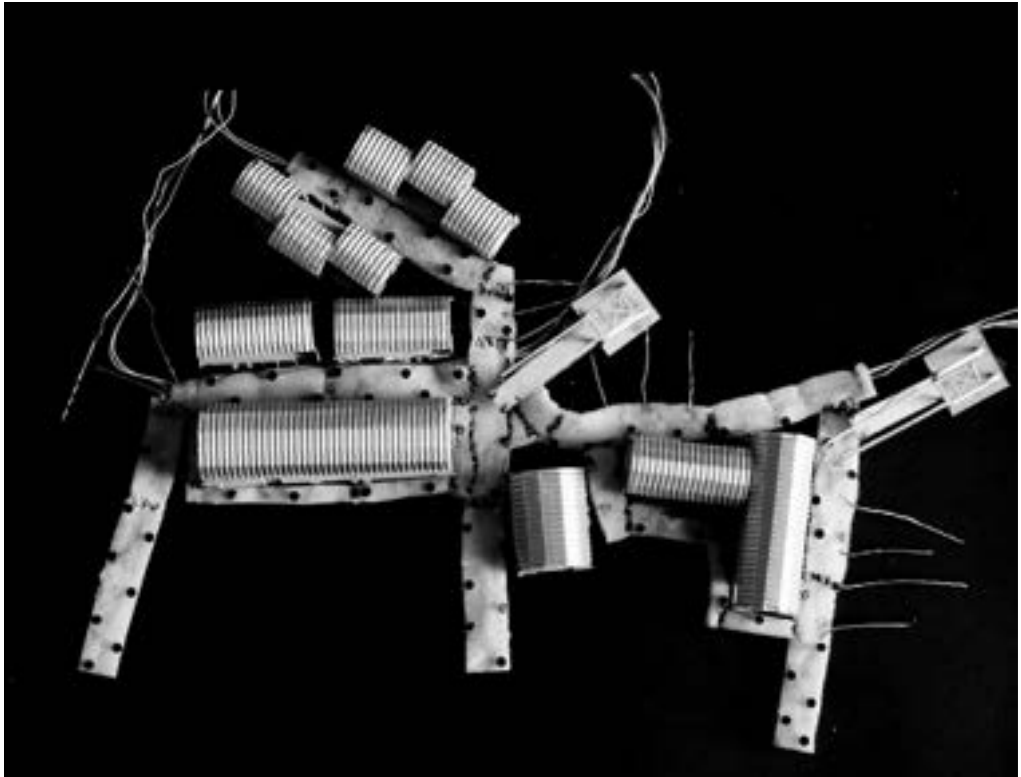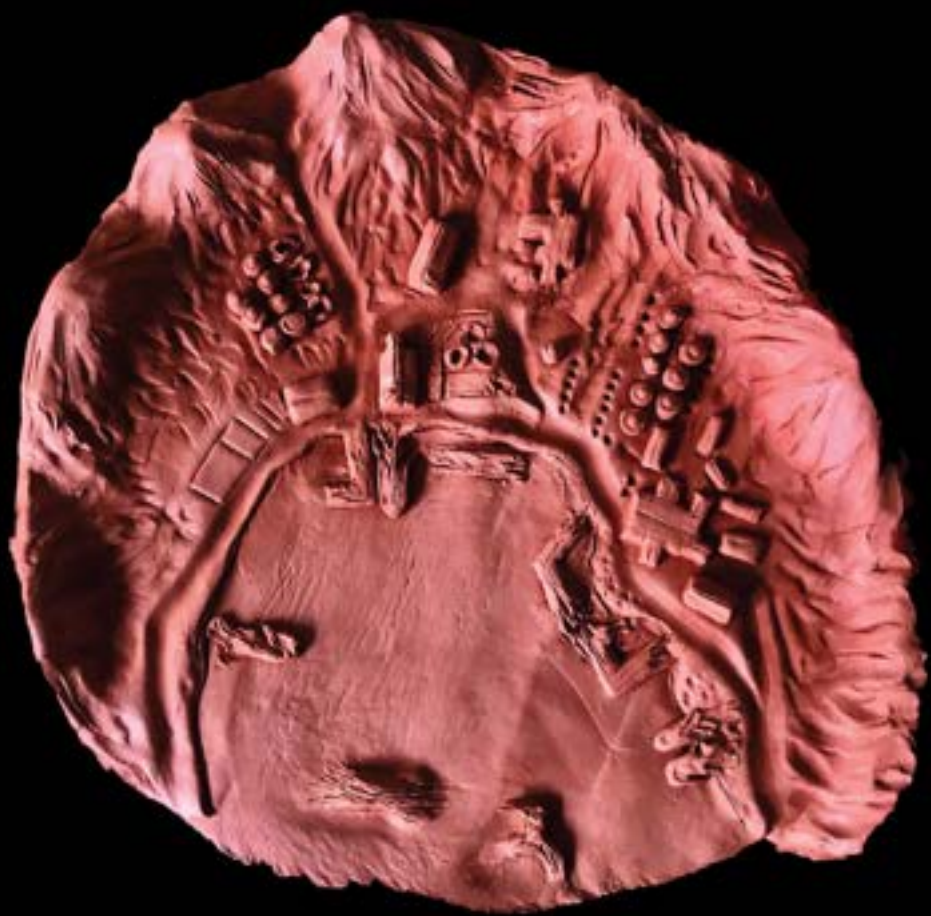Paper 1: Essays on the History and Theory of Architecture, Urbanism and Design
Paper 2: The History and Theory of Architecture, Urbanism and Design

- Architectural Culture in 20th Century Britain
- The Culture of Images in Architecture
- Gardens and Landscape
- The Neighbourhood: Global Perspectives
- Studies in Urban Planning and Design
- Theories in 20th Century Architecture

Paper 3: Principles of Structural Design
Paper 4: Principles of Structural Design
Paper 5: Principles of Environmental Design

STUDIO 1

TUTORS   Tom Benton & Carlos Sanchez

STUDENTS   Mila Allemann
                  Hannah Back
                  Meera Bahree
                  Victoria Chong
                  Theo Fitzpatrick
                  Haytham Hamodi
                  Abdullah Khan
                  Sarah Portsmouth
                  Mollie Ring-Hrubesova
                  Ioana Sandu
                  Daisy Shelton
                  Takuro Shirasaki
                  Felix Slark
                  Celeste Spratt
                  Hannah Stott

CRITICS   Josh Bristow
                  Laura Evans
                  Jose Silva
                  Mary Anne Steane

BUILDINGS AND THEIR STORIES

We started the year by learning from buildings on our doorstep, in Cambridge, examining how these structures were planned and what influenced their design. We responded to what we found through a project that added a new chapter to their story. During the Lent and Easter terms we applied this new knowledge and attitude towards the built environment within South London's more disturbed but equally rich soil. Our designs were an exercise in redesign.

Project 1 - A New Chapter - Restore, Renew, Adjust

We started the year by acting as archaeologists, digging down and unearthing the history of prominent projects across Cambridge University's community of educational buildings. We investigated the economic, political, social, cultural and technical conditions prevalent at the time of constructing the buildings. We researched how and why new ideas were emerging and what progress meant to the culture out of which the project grew. By comparing these buildings, we explored how stories and their meanings change over time, and how they transformed the image of the city, the neighbourhood, the landscape or the entire built environment of which they are a part of. In the second part of the term we built on the built. Out of our archaeological dig, extensions and interventions grew, telling fresh but strangely familiar stories.

Project 2 - Environments for Learning

Building on what was learnt during the Michaelmas term, we continued developing public buildings for education. We jumped out of Cambridge carrying with us our findings from Michaelmas and landed in South London to explore Southwark's Low Line – a new walking destination for London along the length of the mighty Victorian rail viaducts spanning Bankside, London Bridge and Bermondsey. The Low Line connects diverse neighbourhoods and communities in south London, linking existing and new hubs of creativity, entertainment, and industry along its course. Focusing on low carbon timber construction, we looked for opportunities to grow educational institutions out of this fragmented but fertile and fast growing territory.

Sarah Portsmouth – Timber Truss Theatre along the Lowline

Abdullah Khan – DNCE

Takuro Shirasaki — Industrial Business Incubator
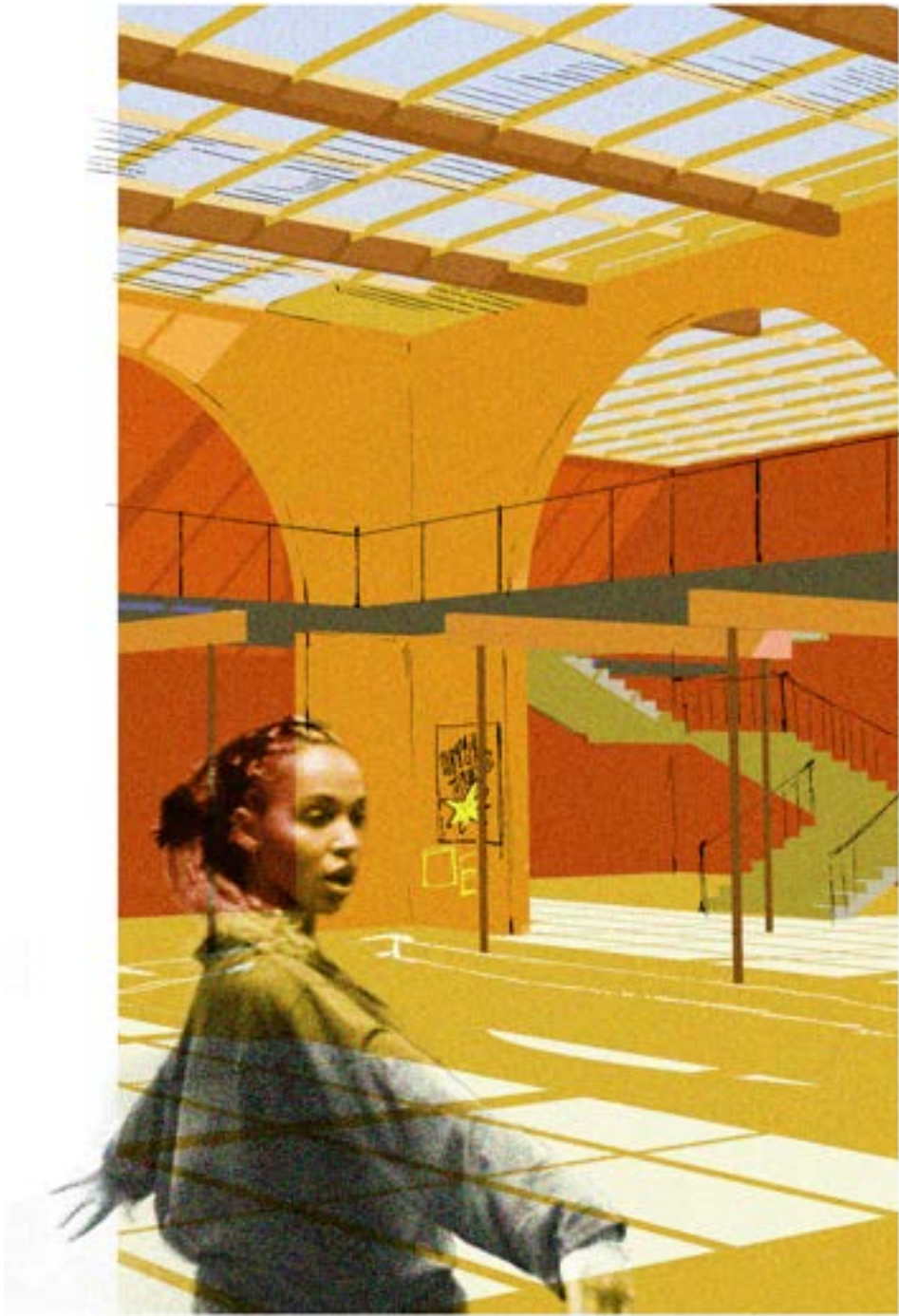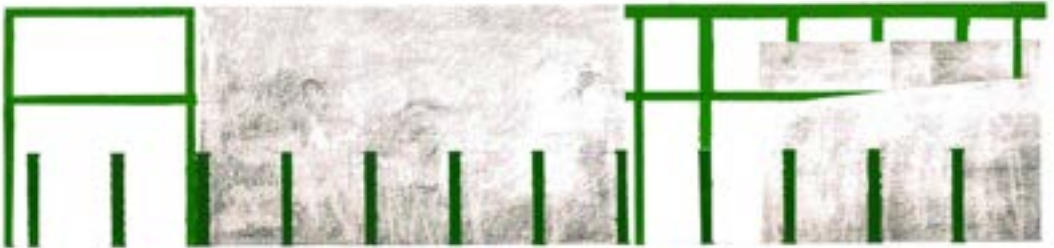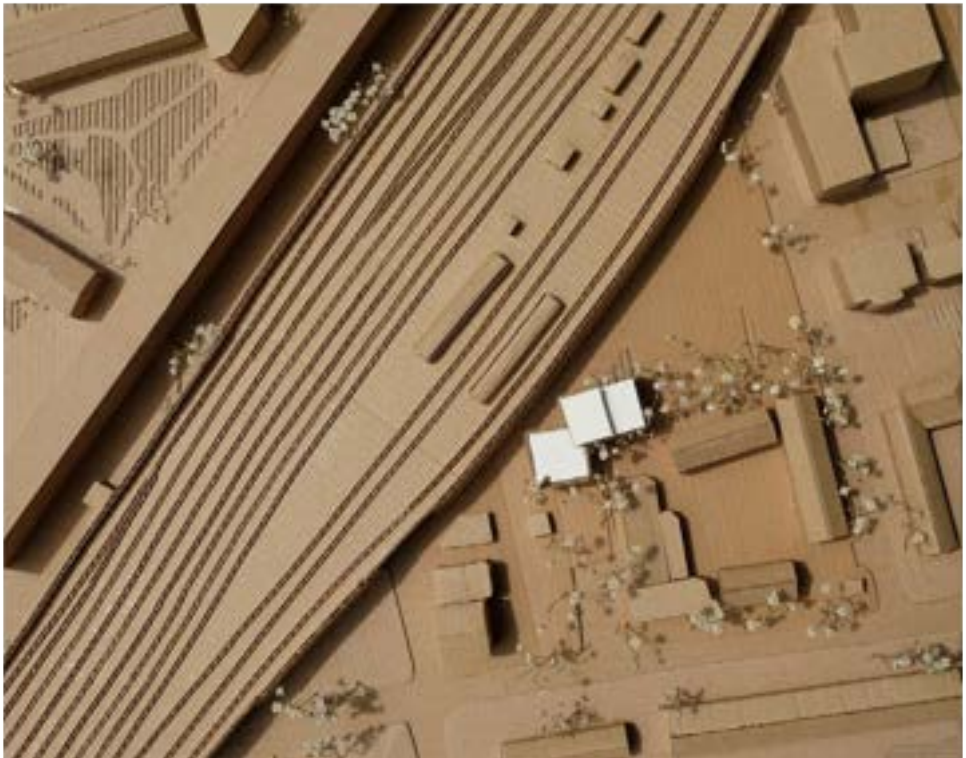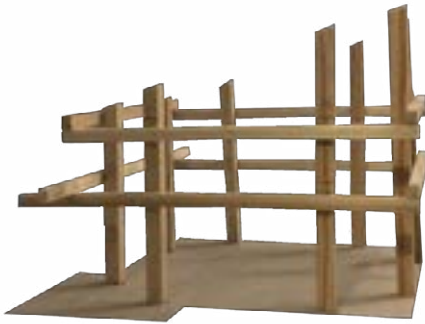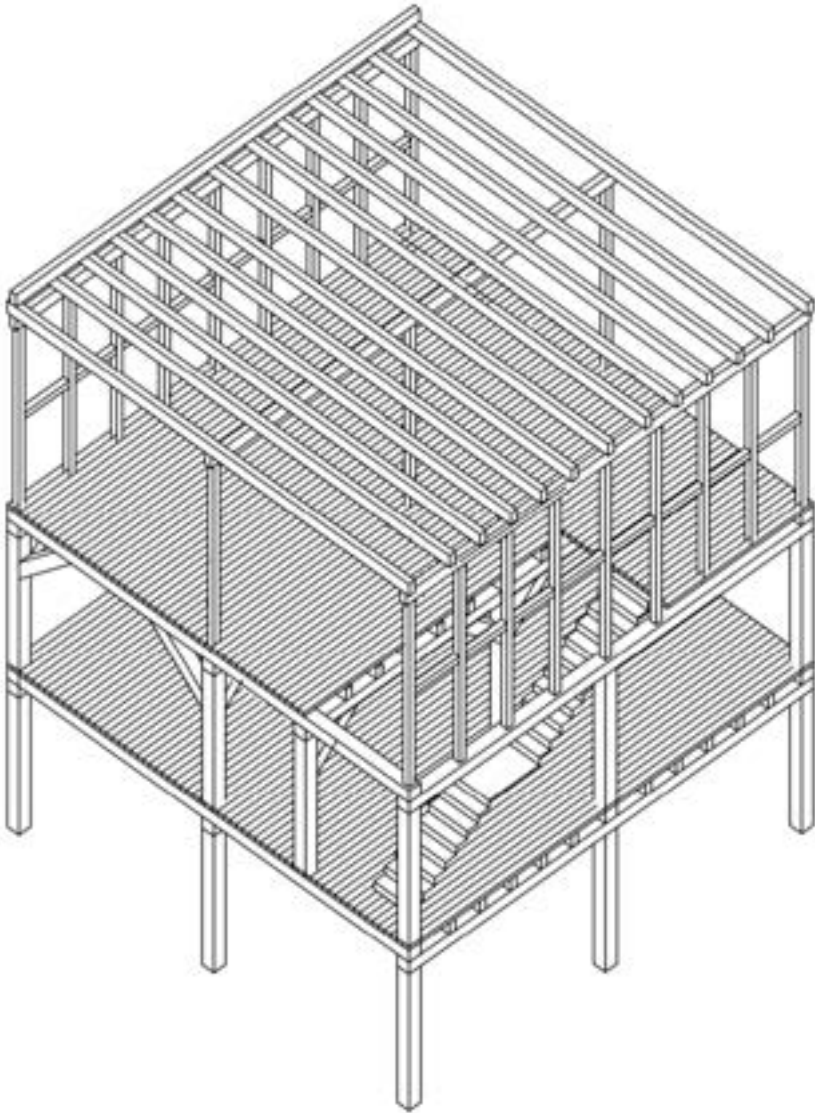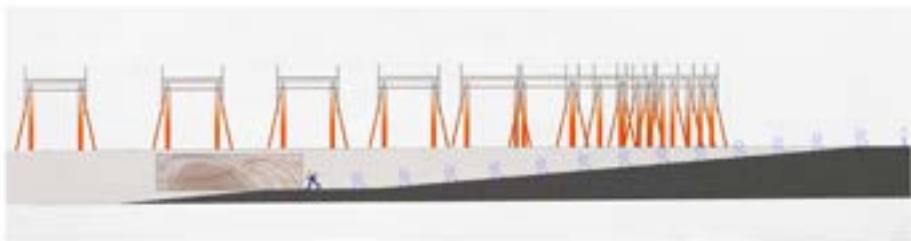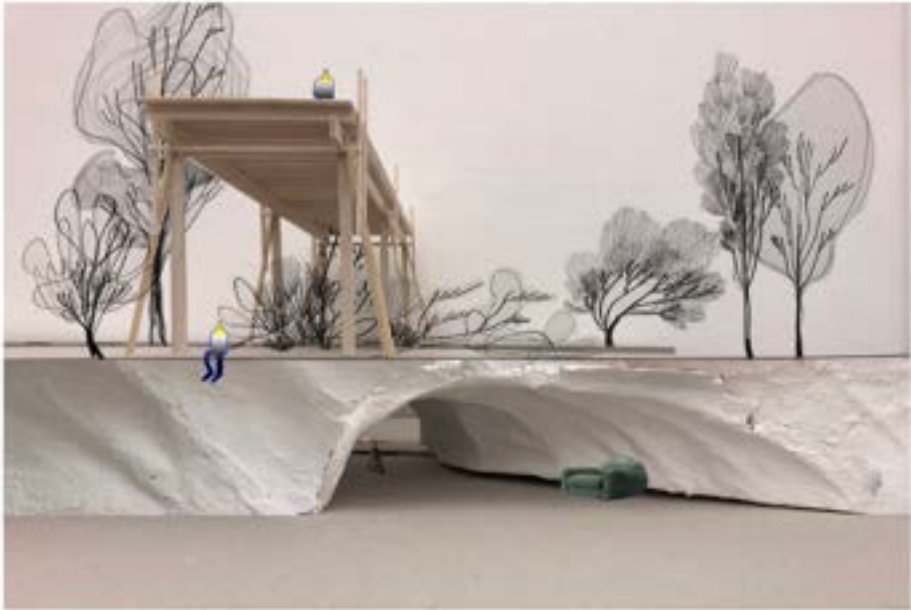
STUDIO 2

TUTORS Anna Andrich & Oliver Cooke

STUDENTS
Fern Acheson
Miriam Agiru
Juliet Babinsky
Caspar Bhalerao
George Birch
Alexandria Bramley
Sebastian Carandini
Qi Chen
Veronika Gabets
Adam Hall
Mary Holmes
Andrew Hynes
Mauricio Chamorro
Samuel Ricaud
Helen Tang
Sang Wee
Ted Wynne

CRITICS
Christopher Dyvik
Camilla Wilkinson
Chloe Dewe Mathews
Julia Tournaire
Mark Breeze
François Penz
Max Kahlen
Galaad Van Daele

HIC LUCEM ET POCULA SACRA

("from this place, we gain enlightenment and precious knowledge"
- Cambridge's motto)

This year S2 explored architecture through the lens of research
buildings in Cambridge. Our interest was driven by the mirror-like
spatial relationships these interiors have to landscape. We examined
examples like the Anchorite cells, dating from around the university's
founding in 1209, to Newton's garden, to the HQ garages of the early
2000s, to today's science parks. The imagined projects attempt
to relate on their own terms to the diffused spatial qualities of 21st
century peripheral Cambridge. The projects were explored through an
architectural perspective in Term 1, an urban perspective in Term 2 and
an experiential perspective in Term 3.

Caspar Bhalerao — Hortus Conclusus Conclusus

Fern Acheson — The Cambridge Outbuilding

Veronika Gabets — The Stones That Built Cambridge

Samuel Ricaud – The Vertical Campus
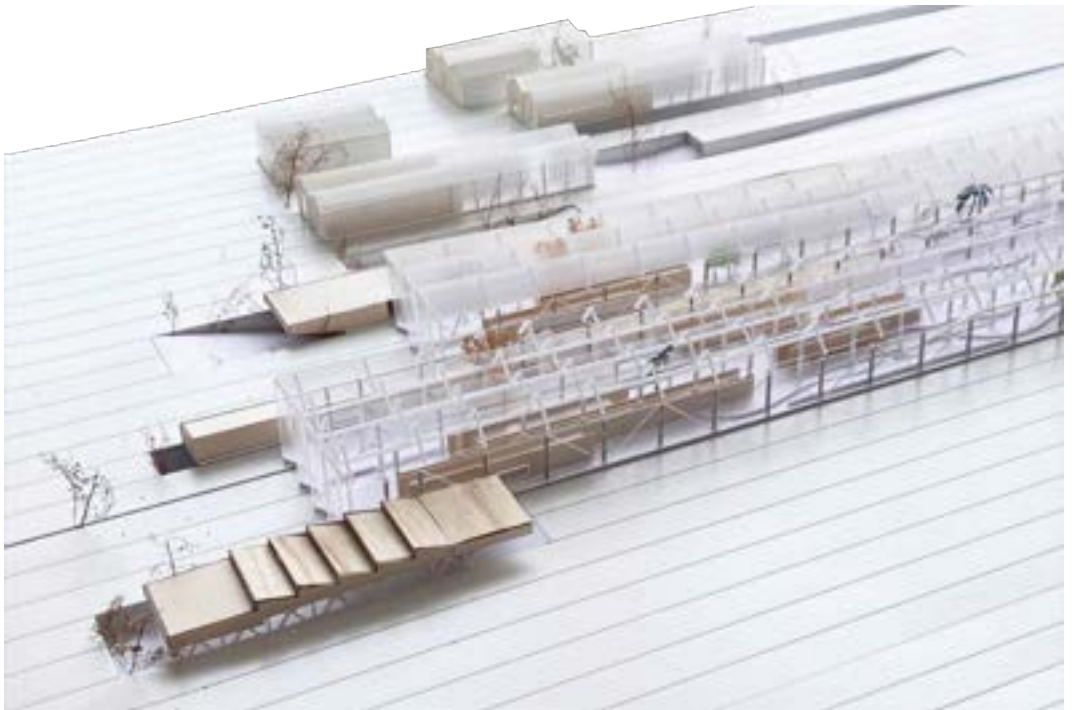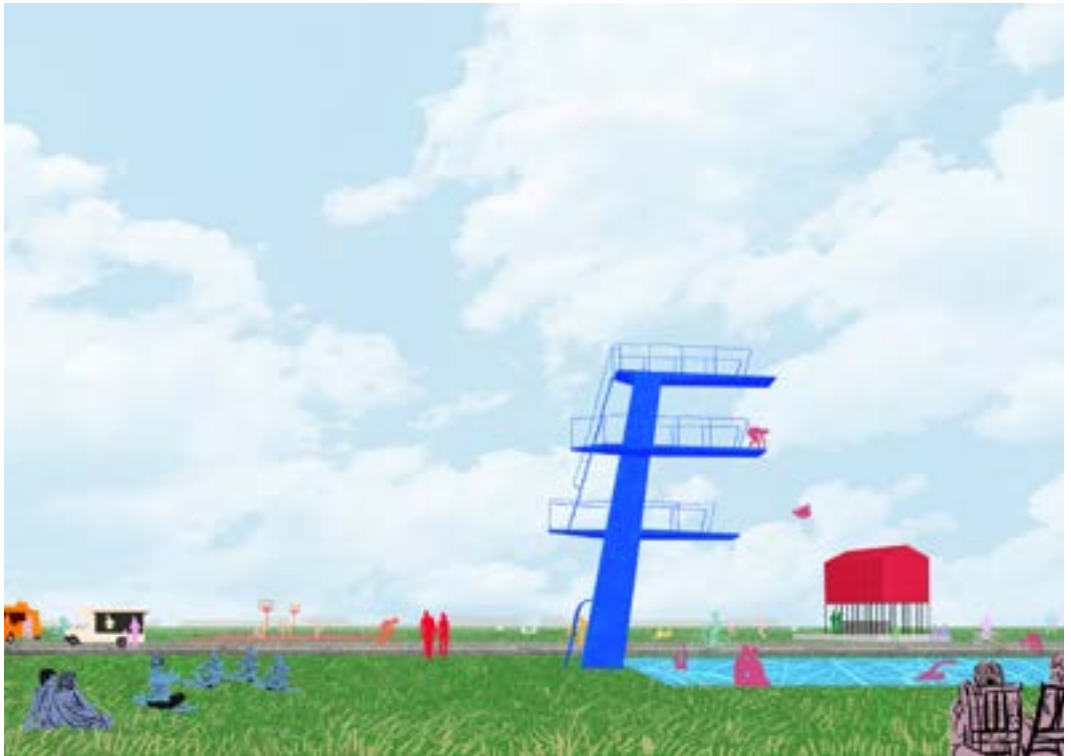
STUDIO 3

TUTORS　　　　Marcie Larizadeh & Ed Wilson

STUDENTS　　　Imani Bailey
Dionne Bimpong
Jay Chew
Honor Clinton
Siena Cornish
Sylwia Gajek
Mila Giovacchini
Jamie Harrison
Lalia Saidy Khan
Jan Kozlik
Rianna Man
Precious Ndukuba
Pantea Sarparast
Sayma Sultana
William Syder-Mills
Jingzhi Yang
Dorota Zidkova

CRITICS　　　　Felicity Atekpe, White Table Architects
Alexander Giarlis, LDA Design Professor
Professor Tom Holbrook, 5th Studio
Alun Jones, Dow Jones Architects
Hana Loftus, HAT Projects
Ingrid Schroder
Hannah Stadie, Foster Wilson Size
Mary Ann Steane
Anat Talmor, de Matos Ryan
Andy Toohey, Price and Myers
Paul White, Buckley Gray Yeoman
And the invaluable support of
Professor Johanna Malt, Kings College London
Jonathan Brookes, Cambridge City Council
Sarah Chubb, Cambridge City Council
Jorge Perez Jaramillo
Ronita Bardhan
Emily So
James Campbell

CITY NEIGHBOURHOODS, SOCIETY, ECOLOGY

This year, the field of investigation for Studio 3 has been the social and environmental ecology of the contemporary city. We have explored how the built form of a city relates to complex social networks, how different building methods can be used to lower the energy consumption of construction and how small interventions can have a magnified impact on a wider ecology.

Throughout the year, our projects have been set within the Newmarket road area of Cambridge, an investigation that has taken place in parallel with a study of the cities of Paris, Los Angeles and Medellin.

In the Michaelmas term, we investigated our site through detailed observation, drawing and the imagined inhabitation of a character living in the neighbourhood. We also studied the city of Paris as a precedent for the emerging modern city and the relevance of the hidden social structures of cities, often overlooked in conventional city planning.

During the Lent term, we studied light-weight timber and steel frames in the context of the post-modern environment of Los Angeles. The structural design approach of case study houses were used as a starting point to investigate alternatives to carbon intensive masonry and how a place of production might fit within a residential neighbourhood with social intent.

In the Easter term, the projects were led by individual research, with interventions informed by the findings of this research. Topics were as varied as the experience of cows within the city and the potential of the process of consultation to shape design. Together we studied the city of Medellin and discussed the potential of architecture to seed radical social change with Jorge Perez Jaramillo as well as future proposals for our site area with Cambridge City Planners.

For the final part of our programme, the projects of the year were assembled into a combined model to help consider how individual proposals might work together in a combined narrative for the site. The difference inherent in this group work displays not a single-minded proposal, but rather reveals the city as an evolving continuum of interconnected elements that retain the potential for radical change.

Dionne Bimpong — Newmarket High Street

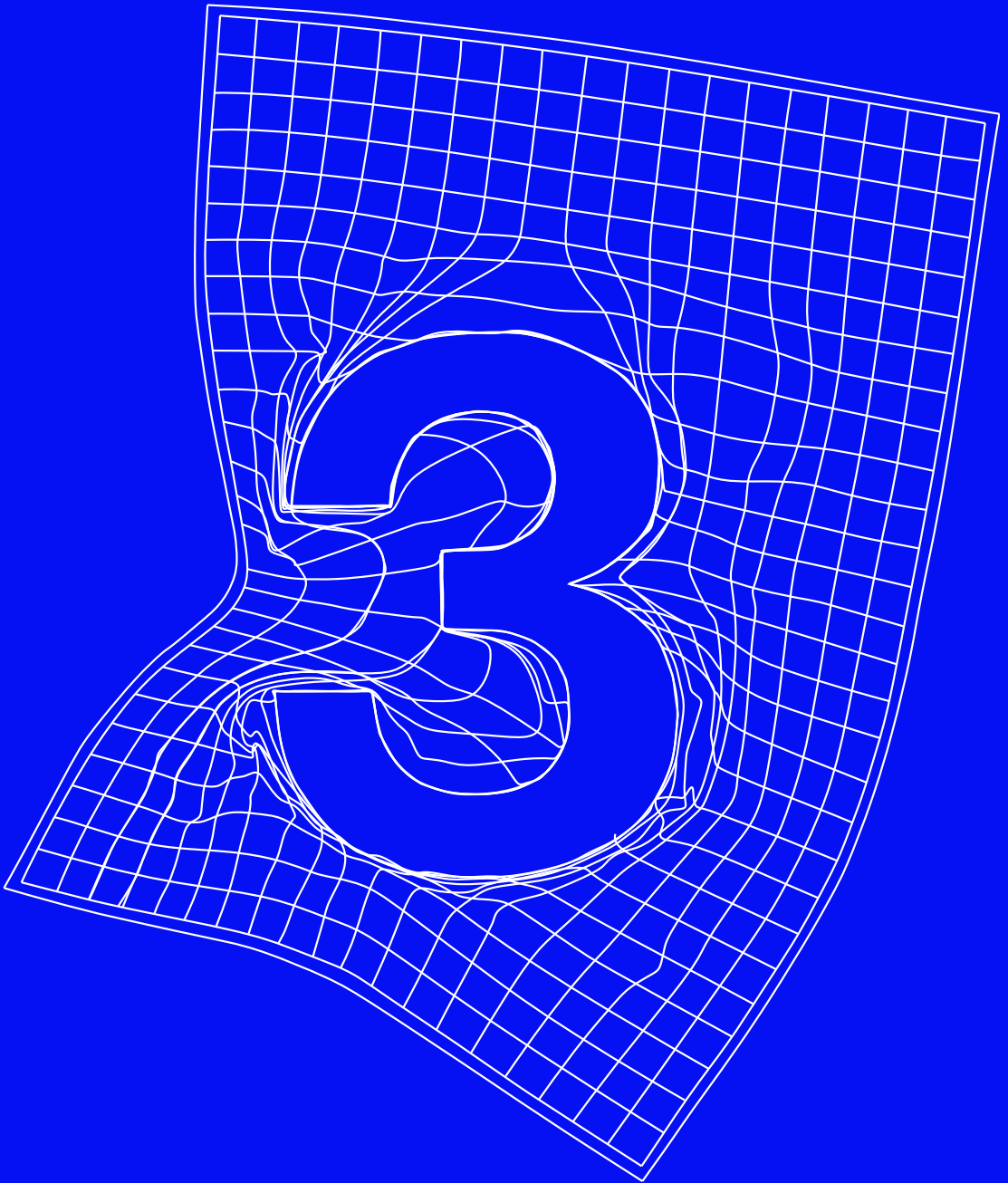Dorota Zidkova — Dwellings for Artists

The third year of the Architecture course is the culmination of the course. The year ends with an examination for Part II of the Architecture Tripos leading to a BA (Hons) degree and Part I ARB/RIBA. Students in the third year are expected to be able to demonstrate that they have mastered all the various aspects of the course so far.

STUDIO

Third year students are allocated one of three studios. Each studio will vary in its approach but all will require students to produce a design for a building that may be sizeable and clearly demonstrates an understanding of the theoretical and technical aspects of architecture. Students are expected to demonstrate a high level of technical competence and to be able to model their building using CAD. Studio days are timetabled twice a week throughout the year and at the end of the year students present their completed portfolios for marking. The portfolio carries 60% of the overall mark.

DISSERTATION

Students are required to write a dissertation of 7000–9000 words. The choice of subjects is broad and limited principally by the availability of a supervisor who is competent in the particular topic. Dissertations will typically focus on subjects raised in lecture courses: the historical and theoretical aspects of architecture and urbanism, as well as technical studies in structural design, environmental design and construction.

LECTURES AND WRITTEN PAPERS

The third-year architectural history and theory course offers a wide range of specialist topics. Students are generally expected to attend all the lectures, but may choose which topics to cover in the written exam. In addition to weekly lectures, students may opt to take supervisions for which they are expected to carry out basic preparation. In addition, students take three technical courses, each lasting a term. The first of these covers aspects of professional practice. Construction, structures and environmental design are taught holistically in the context of a live, large-scale build project. Students are taken to visit two buildings during Lent term and lectures are given by designers and other professionals involved in the project. Students are required to keep a case study notebook which counts for 20% of the overall mark.

Papers offered in 2020–21

Paper 1: Advanced Studies in Historical and Theoretical Aspects of Architecture and Urbanism

- Thresholds and Borderlines
- The Culture of Images
- Current Topics in Urbanism
- Exurbs and Enclaves
- Modern Medieval
- Recording the Social Life of Cities

Paper 2: Management, Practice and Law
Paper 3: Advanced Studies in Construction Technology, Structural Analysis and Environmental Design Related to Case Studies
Paper 4: Architectural Engineering

STUDIO 2

|	
TUTORS	Rod Heyes & Prisca Thielmann
STUDENTS	Charlotte Bird
	Alias Buchanan
	Rachel Caul
	Rosie Chalk
	Tia Grant
	Millie Johnson
	Francesca Jones
	Eleanor Lee
	Gail Lewis
	Millie Mitchell
	Manika Patel
	Lydia Roe
	Jasper Stiby
	Maya Suvarna
CRITICS	Graham Bizley
	Lettice Drake
	Alice Foxley
	Julian Lewis
	Judith Loesing
	Nina Lundvall
	Amy Perkins
	Bernd Schmutz
	Ales Seitl
	Helen Stratford
	Ingrid Schröder
VISITING TEACHING	Summer Islam
	Brigid McLeer
	Lorenzo de Chiffre
	Natalie Simmons
TECHNICAL TEACHING	Megan Morrison
	Nora Walter

AGRITECTURE

The ongoing estrangement of human beings from the rest of nature is having catastrophic results. Our global economic system is profoundly destructive and responses to the COVID-19 pandemic have exposed its vulnerability, inequity, and lack of compassion. Lockdown has also shown us that, with strong enough resolve, rapid change is possible, that existing and new communities can blossom despite difficult circumstances, and that people, animals and plants can become better connected. Architects can take advantage of this pivotal moment to promote alternative ways of living. We should describe worlds that rely less on consumption, linear transaction and the exhaustion of people and resources. We can imagine places that embody joy, cyclicality, and collaboration, where people take greater pleasure in one another and in the world around them.

Notions of the rural are changing, and space is opening up, both literal and intellectual. A reconnection with the land, and with plants and animals, could make us long-termists – attentive, knowledgeable, vigorous, and painstaking. Skills in dealing with contingency and complexity, understanding and reinterpreting the vernacular, anticipating and enjoying entropy, will all be needed in a low-carbon world. Reliance on one another and on the resources close at hand will become a joyful necessity.

The studio worked on the site of the Bacton Gas Terminal in North-East Norfolk. As our dependence on fossil fuels finally wanes, the site will gradually fall out of use. The coast is eroding rapidly, and huge amounts of energy are spent protecting it. What might the future of this site look like when these carbon-intensive activities stop? We thought about buildings less as fixed monumental artefacts, and more as temporary arrangements of matter and energy that require repair, rebuilding and recycling – what Cedric Price calls 'beneficial distortions of the environment'. The brief involved a hard-nosed reappraisal of Francois Cointereaux's Agritecture and demanded new understandings of the relationship between land, co-operation, and material culture. Varied projects emerged in which the students made an art of noticing the landscape around them, positioned themselves somewhere between the industrial and the ecological, and imagined ways of building with plants.
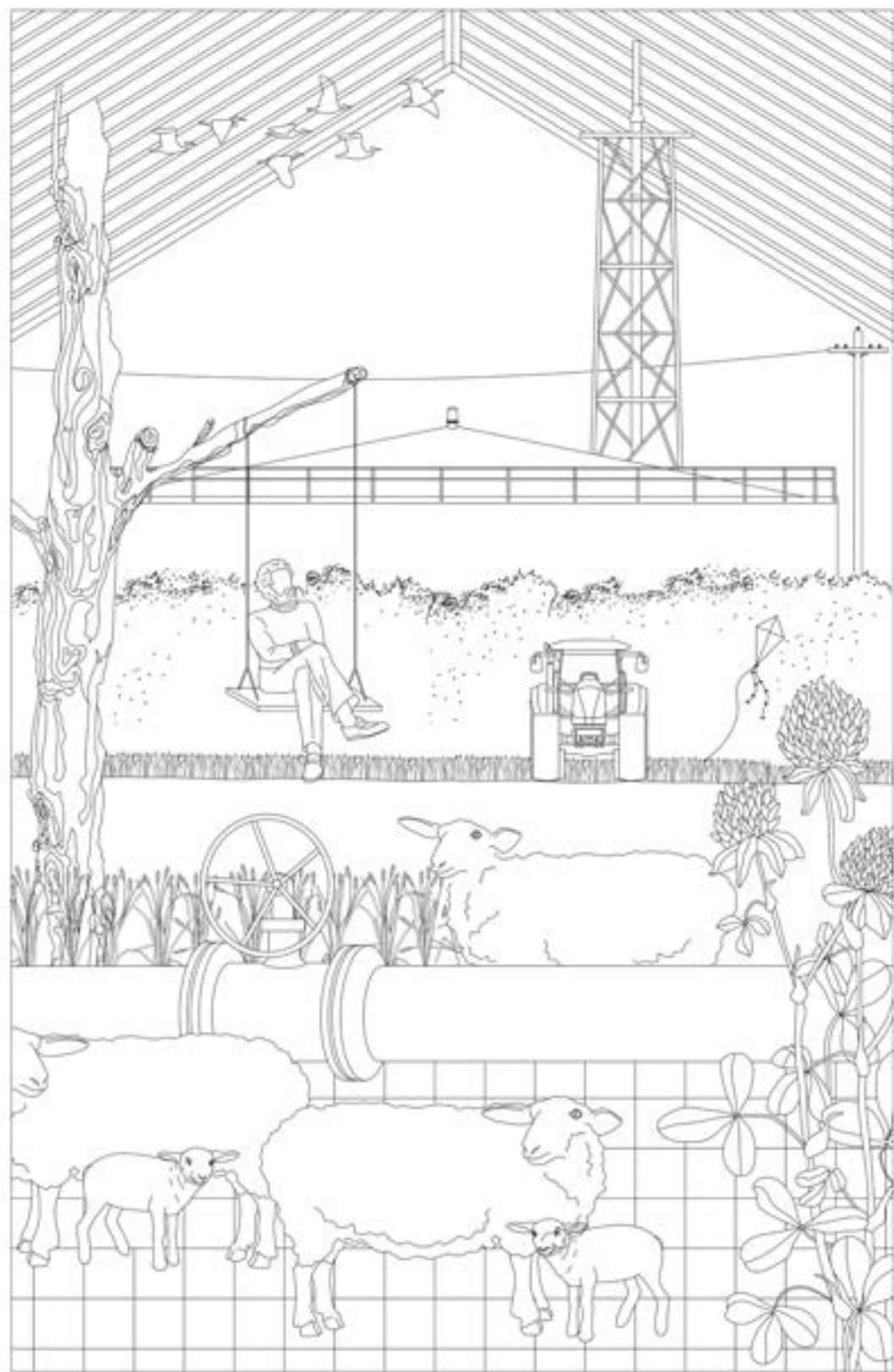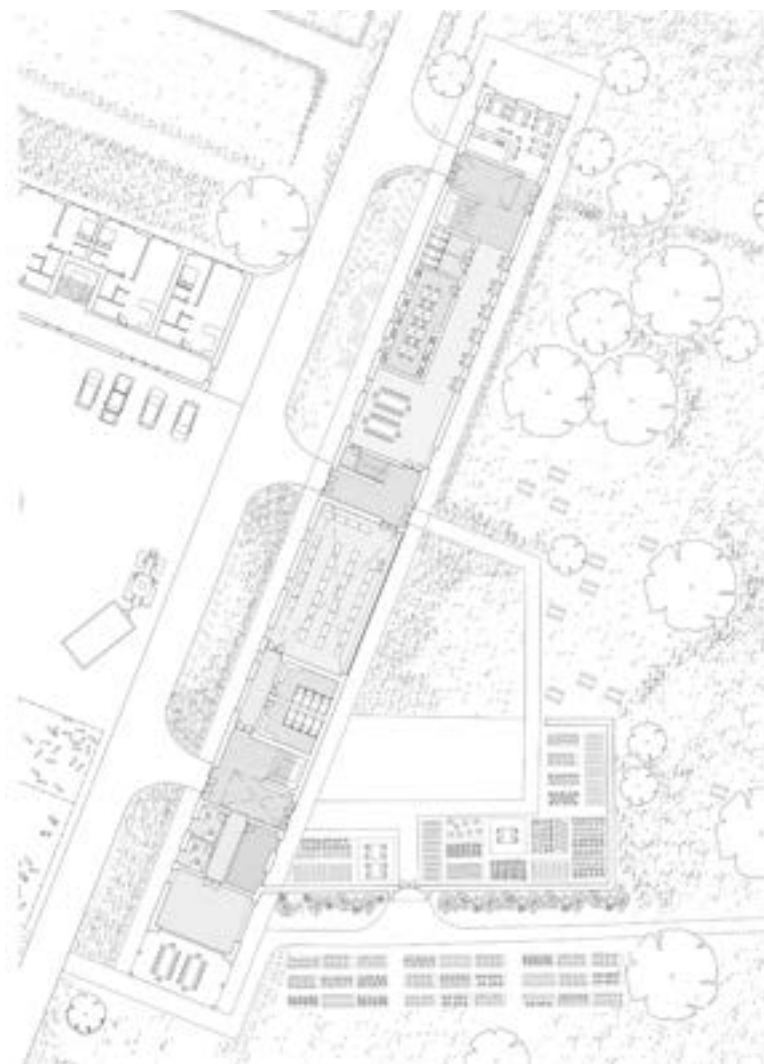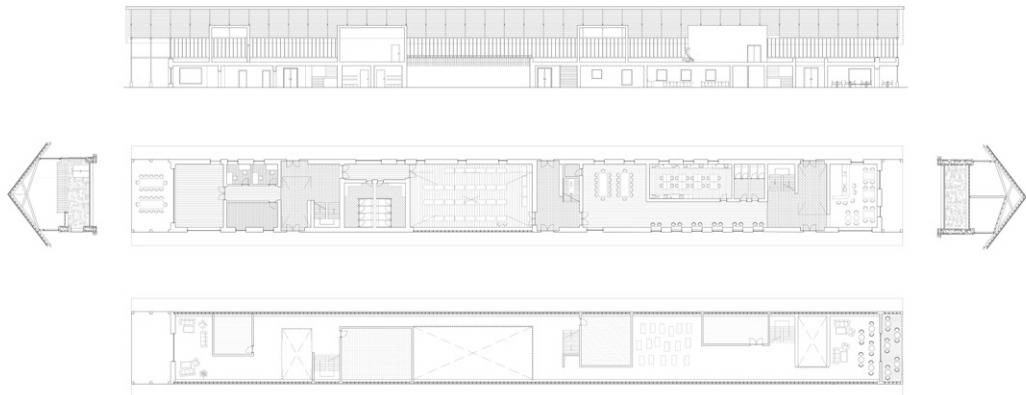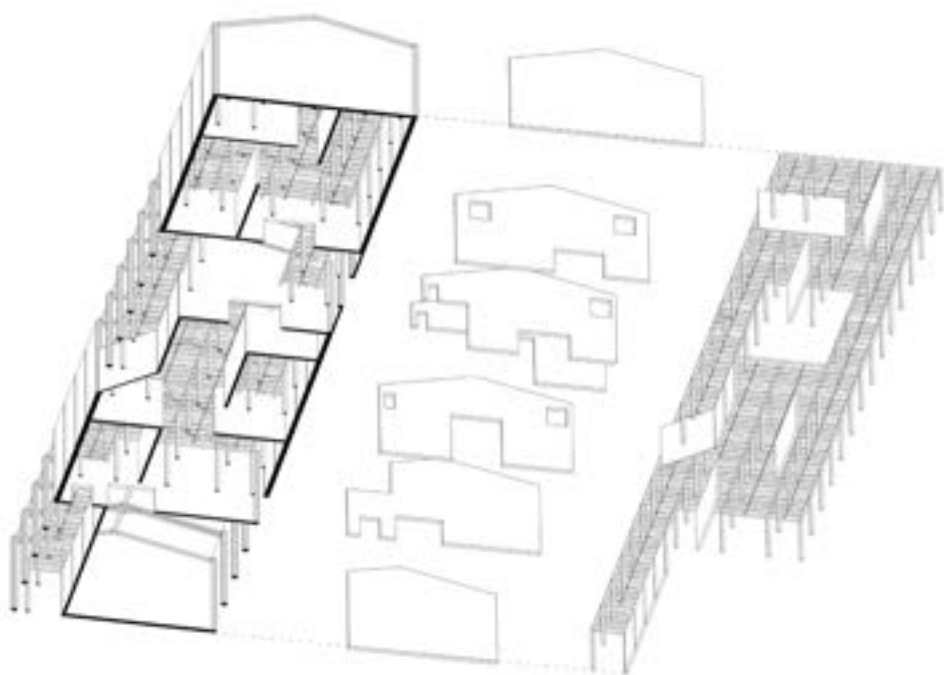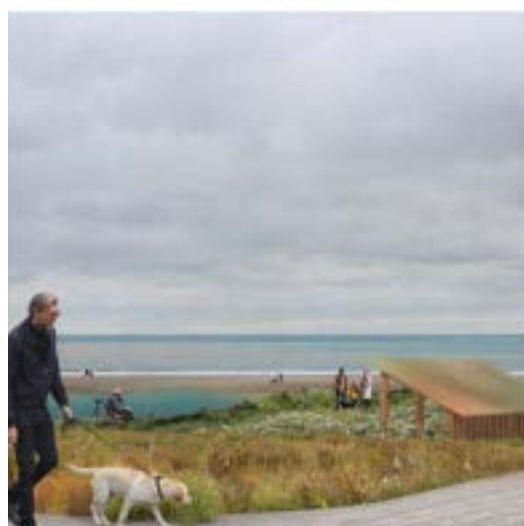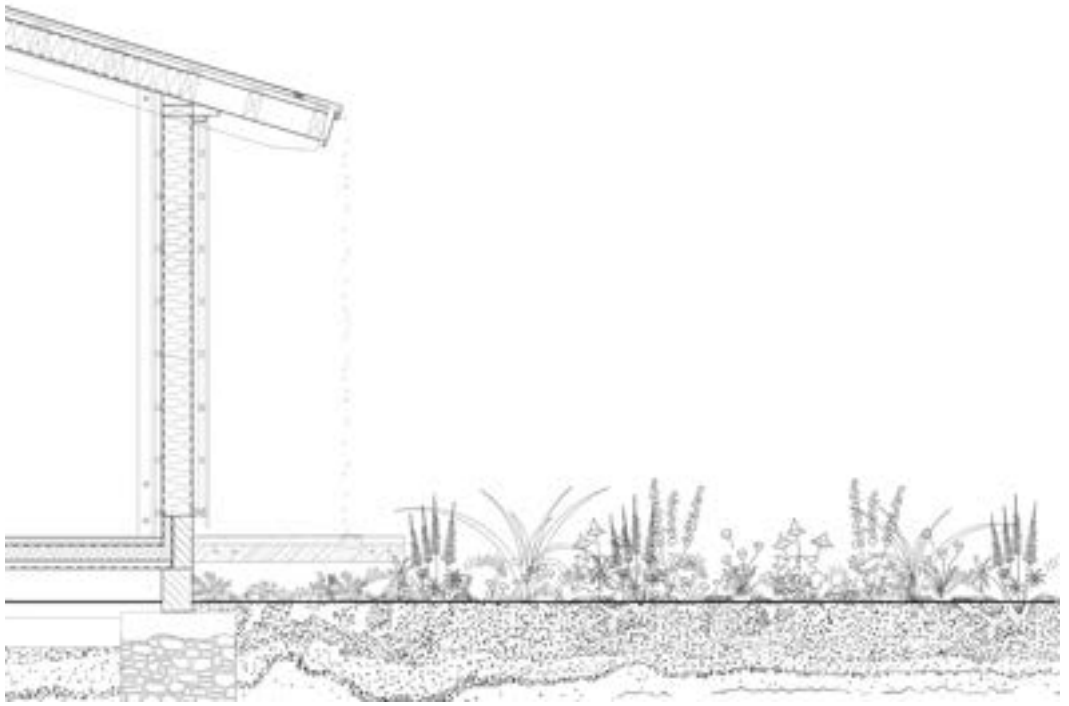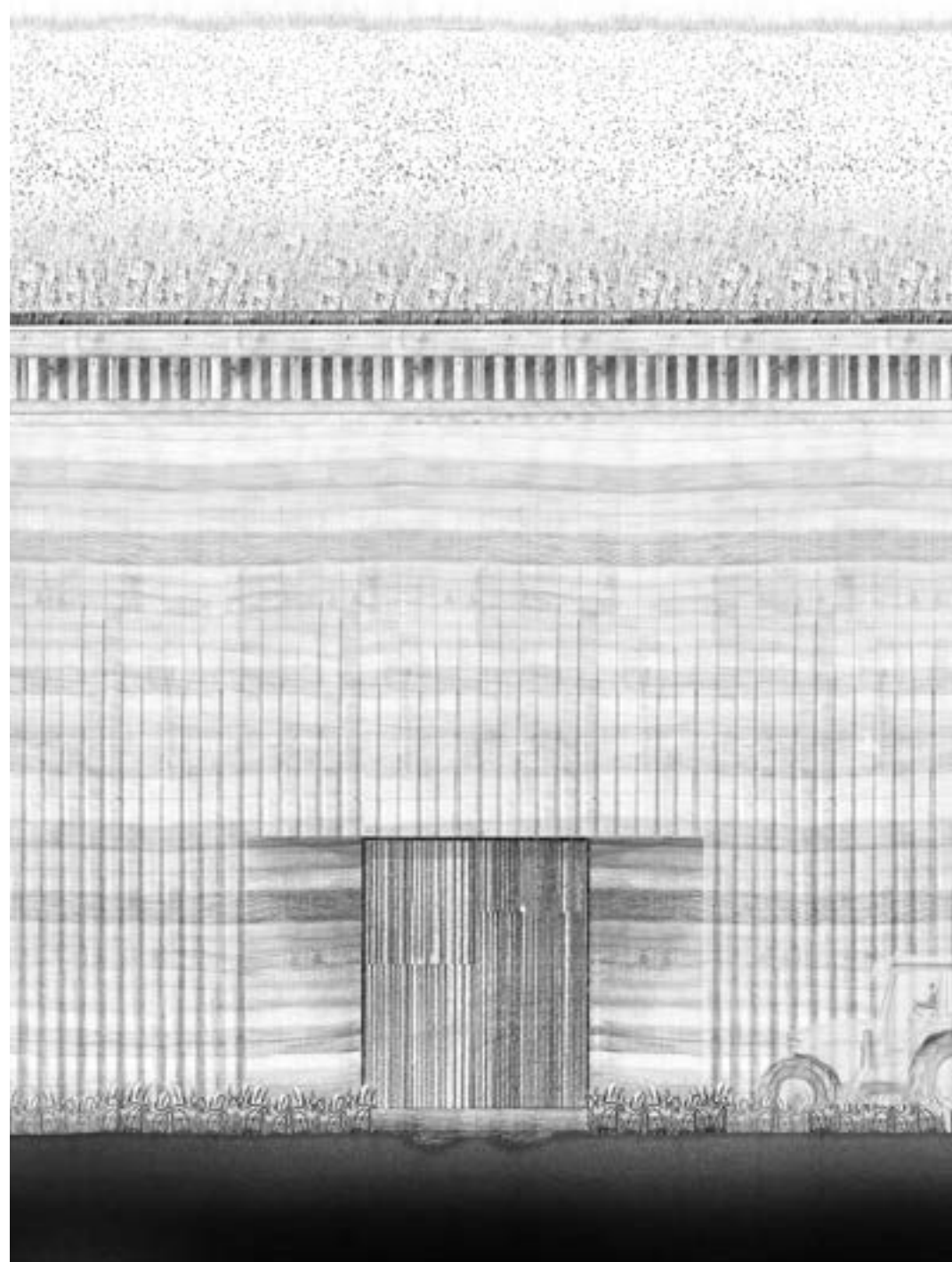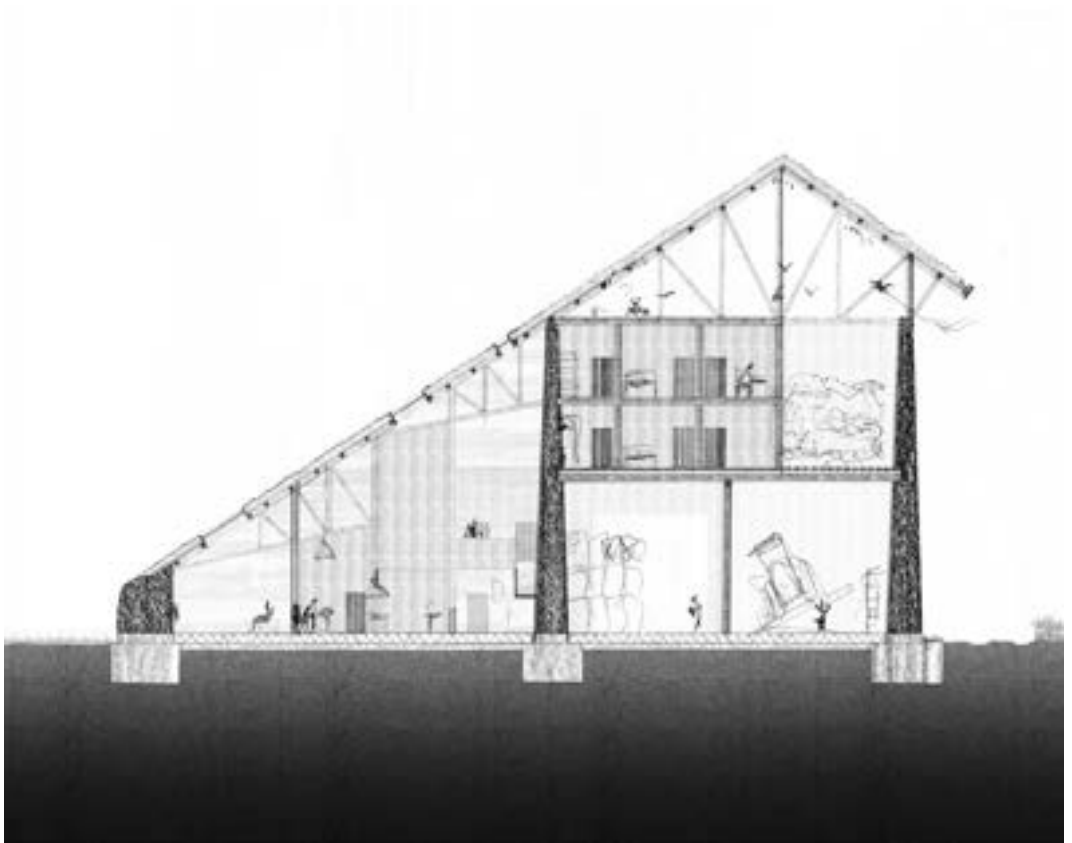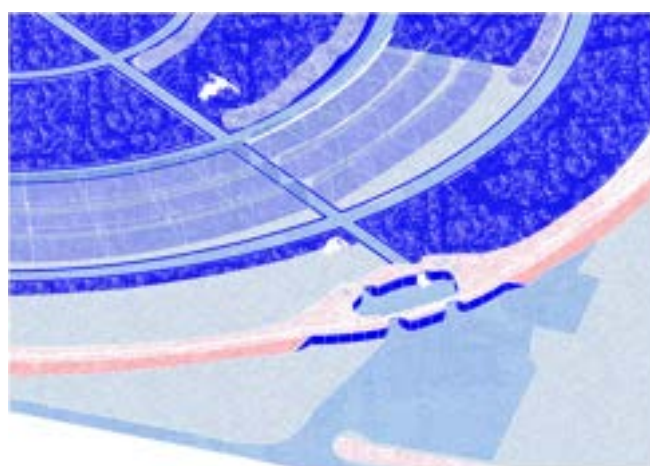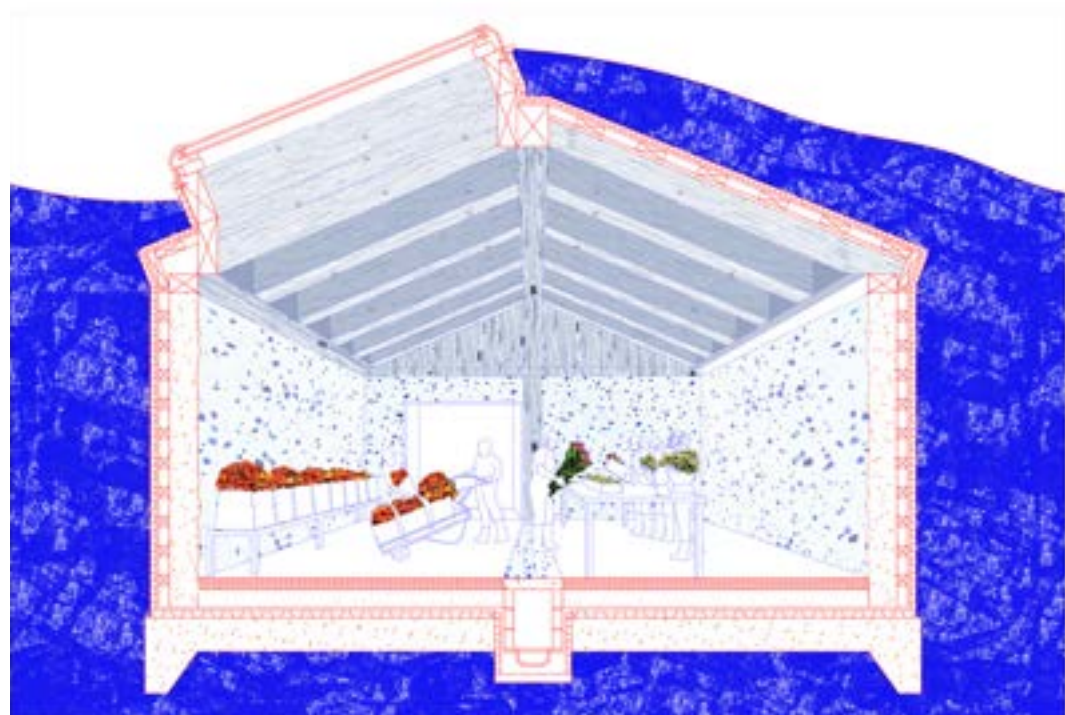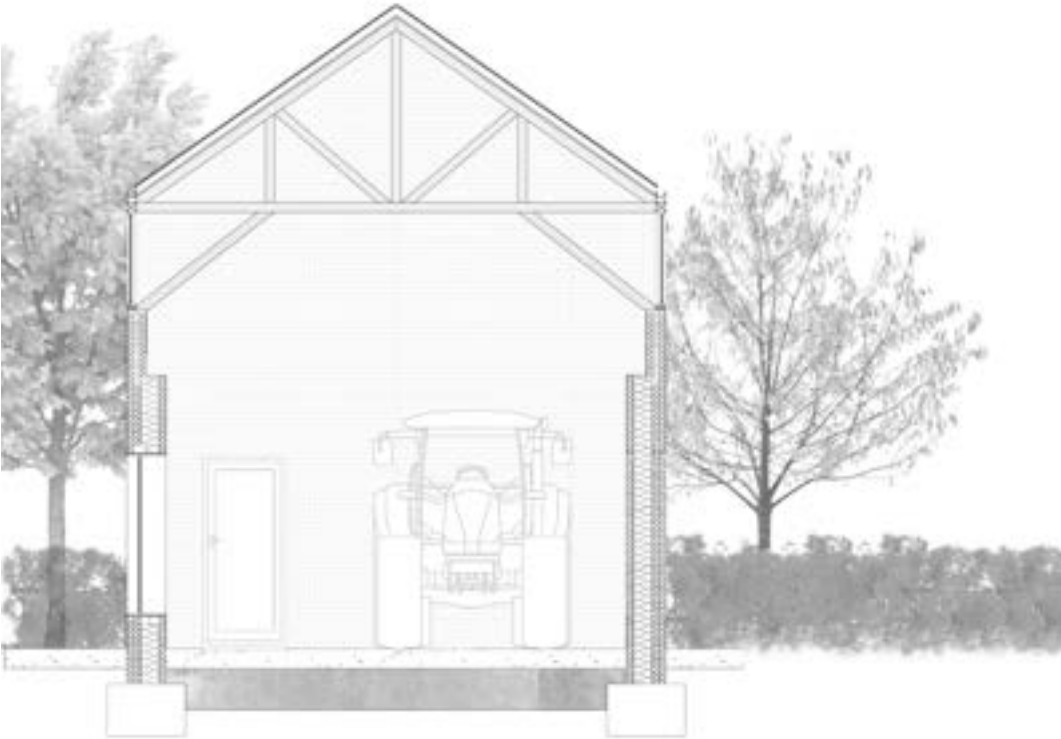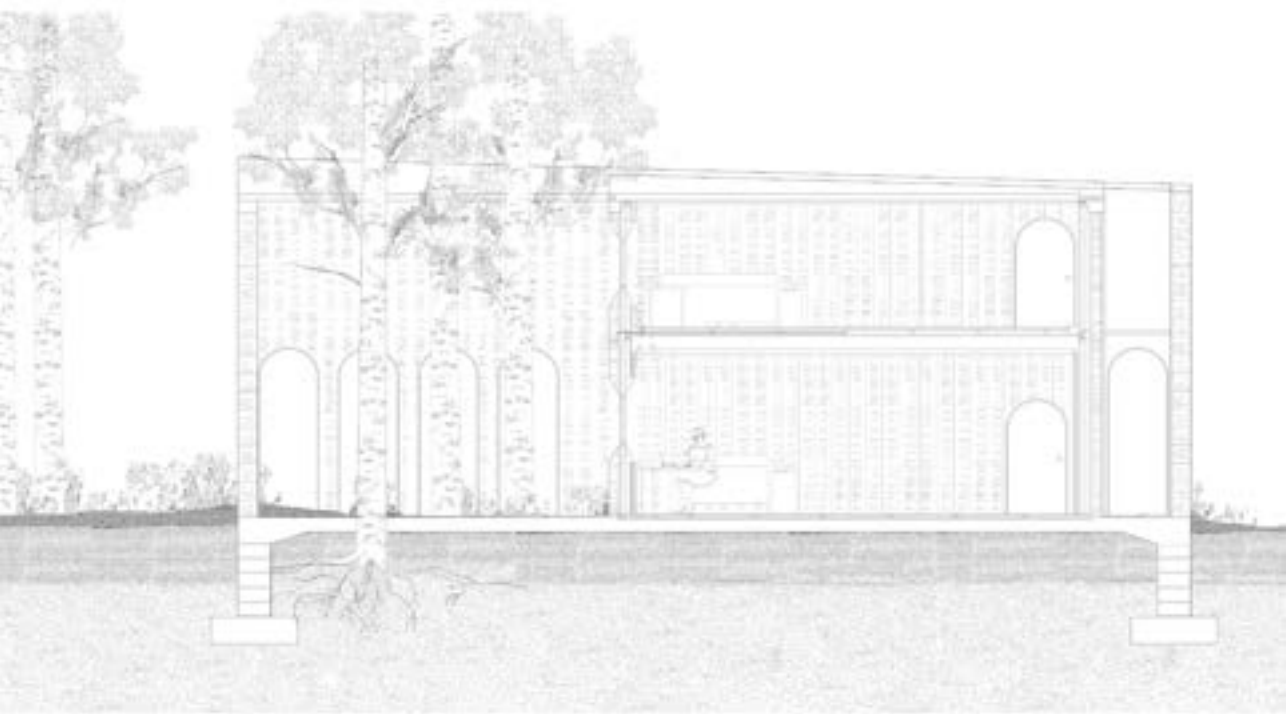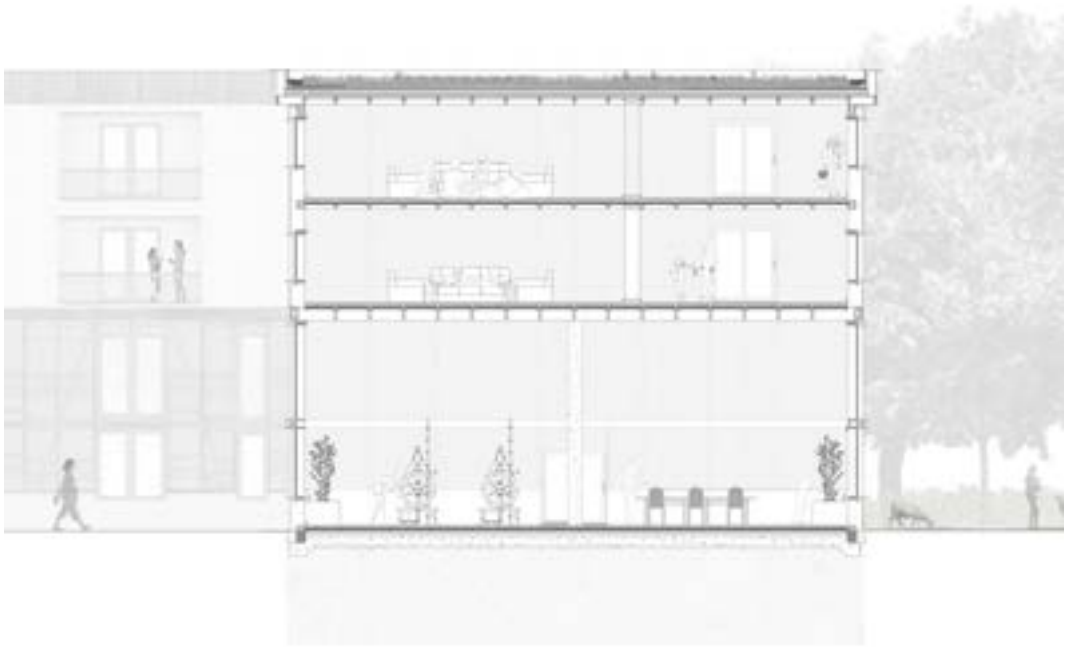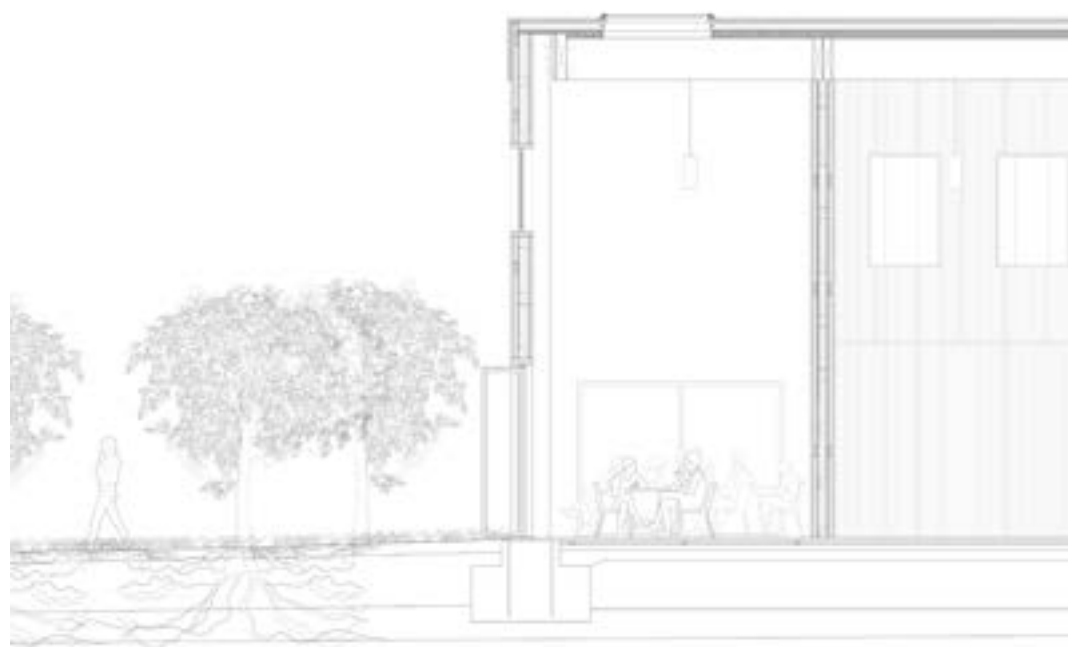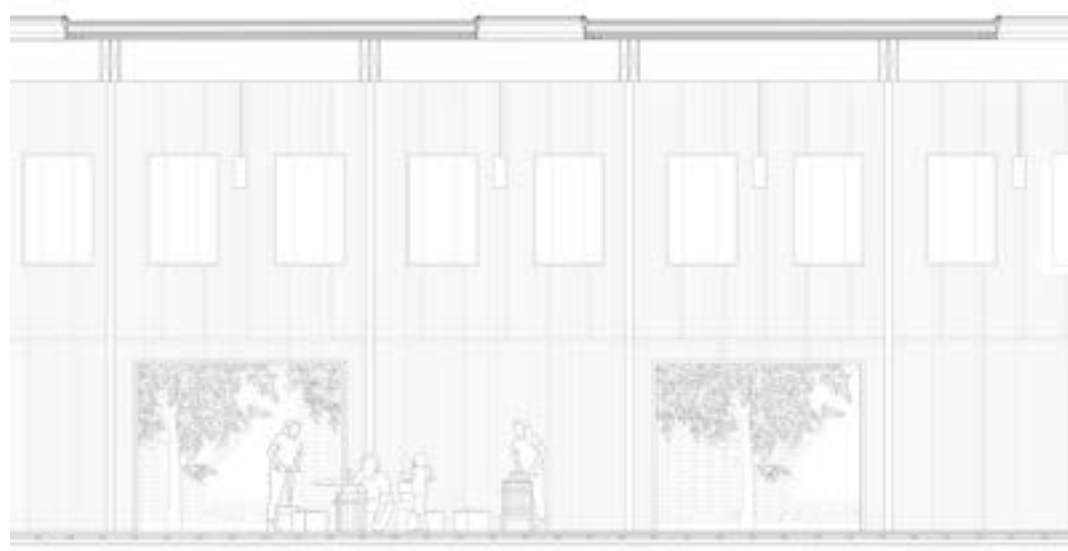
STUDIO 4

TUTORS   Nikolai Delvendahl & Mike Tuck

STUDENTS   Yeliz Abdurahman
Beyyinah Ahmed
Marcus Fernandes
Amy Ma
Mykola Murashko
Maryam Popoola
Helena Robless
Daniel Sars
Ksenia Slutskaya
Bushra Tellisi
Gréta Panna Tóth
Barbara Urmossy
Dot Zhang

CRITICS   Lord Browne of Ladyton
Sam Clayton
Romey Edwards
Ben Lovedale
German Nieva
February Philips
Jonathan Pugh
Clarissa Rios Rojas
Percy Weston
Paolo Zaide

SPECIAL THANKS The Cambridge Centre for the Study of Existential Risk
The Centre for Natural Material Innovation
Onkar Kula
Aurimas Bukauskas

RESILIENCE

This year studio 4 asked how a 21st Century 'Risk Society' will respond to the unknown and unknowable. How can and should we as designers transform and adapt the world around us by understanding the complexities and harnessing the opportunities that emerge from a crisis? How can we embrace risk as an enabling tool to create a better, healthier and more sustainable world?

We asked our students to start the year with a 24 hour film challenge to make 1 minute film observing how our environment has found opportunity in the risks around us. During the Michaelmas term we challenged the group to 'think big' and propose ambitious policy or rule changes which have far-reaching consequences for how we build. We worked with the Cambridge Centre for the Study of Existential Risk to understand how public policy responds to emerging risks.

In the Lent term we drew on specialisms and expertise inside and outside of the department and asked the students to become experts on innovative and radical materials which would become the literal building blocks of our resilience. Working with a range of materials, from mycelium to carbon-fibre, the students developed prototype building systems which would be applicable later in the year.

The Easter term saw our gaze turn towards potential sites to locate and test our prototype projects across the world. Unable to visit the sites in-person due to travel restrictions, the students became architectural detectives using digital resources to understand the context and history of their sites from afar.

Film and moving image formed a key part of the studio's culture and we asked everyone to use these tools to explore scale, texture and narrative within their work.
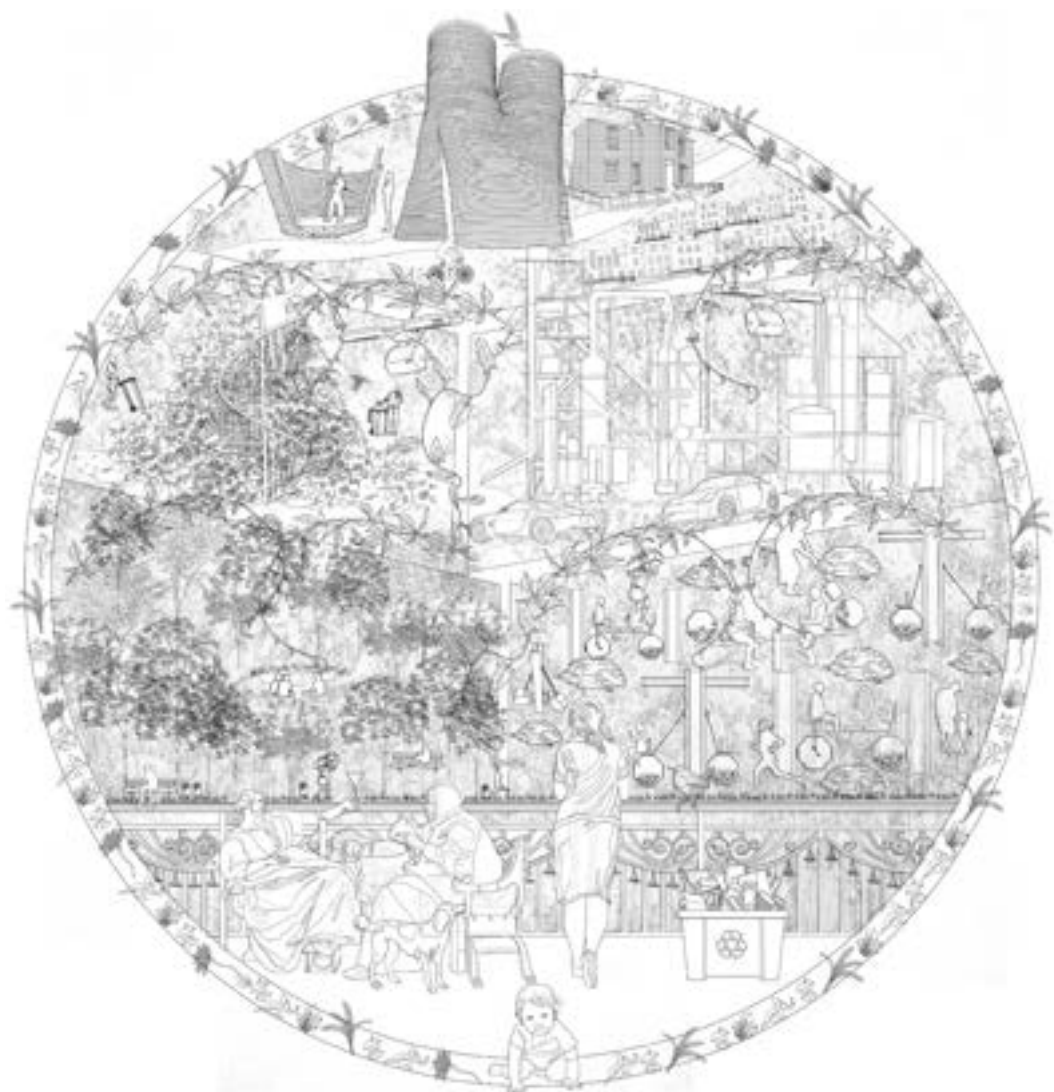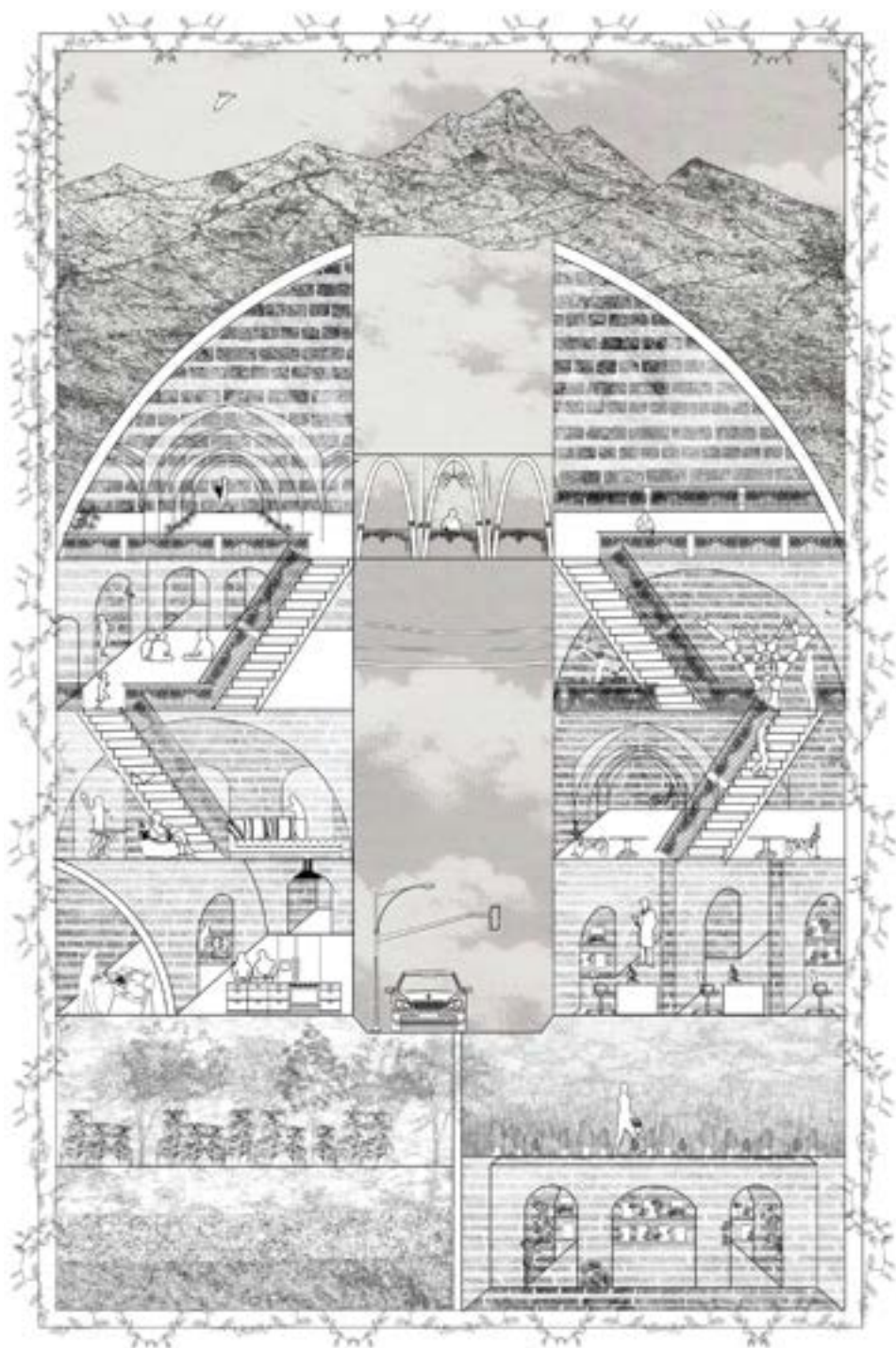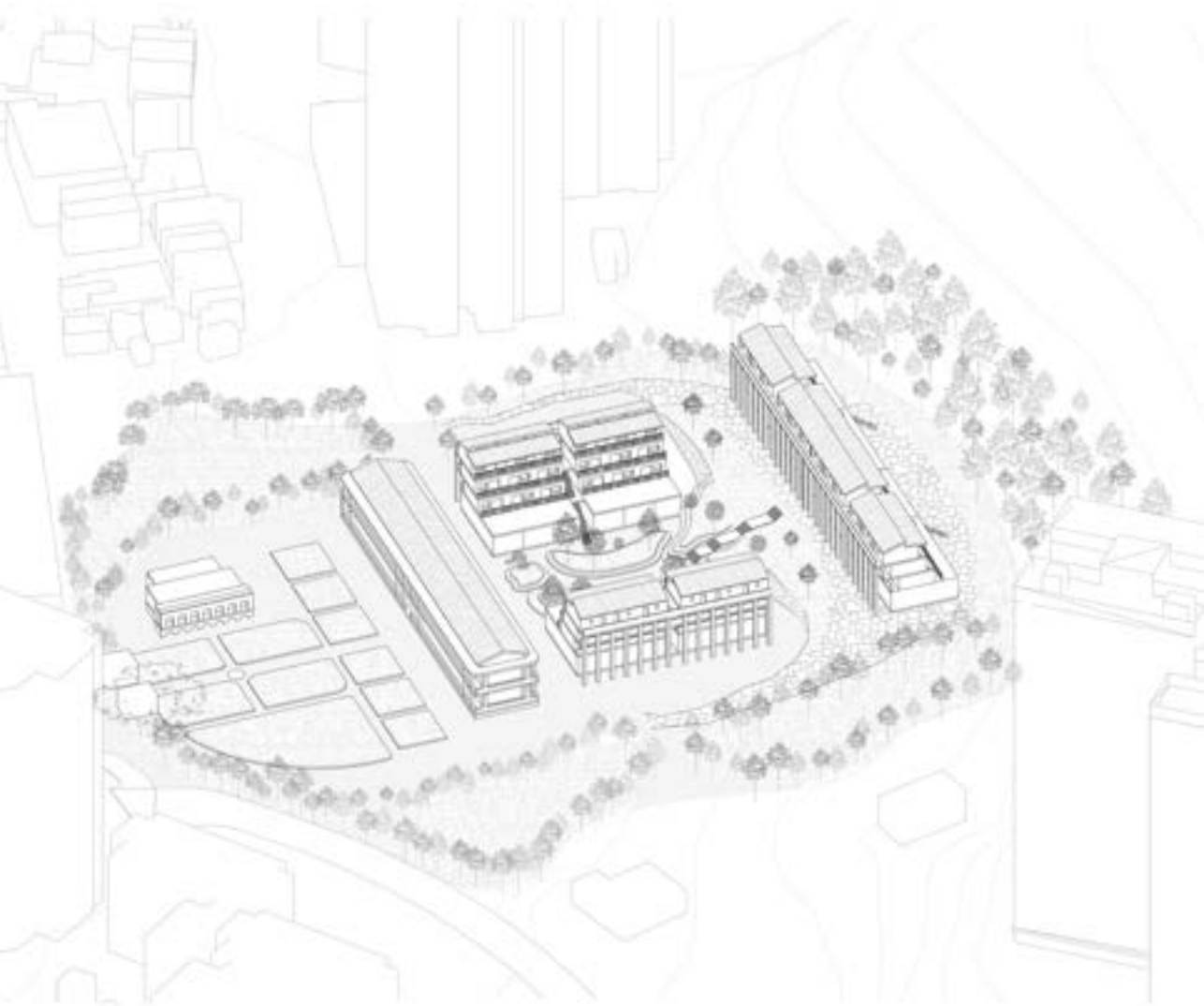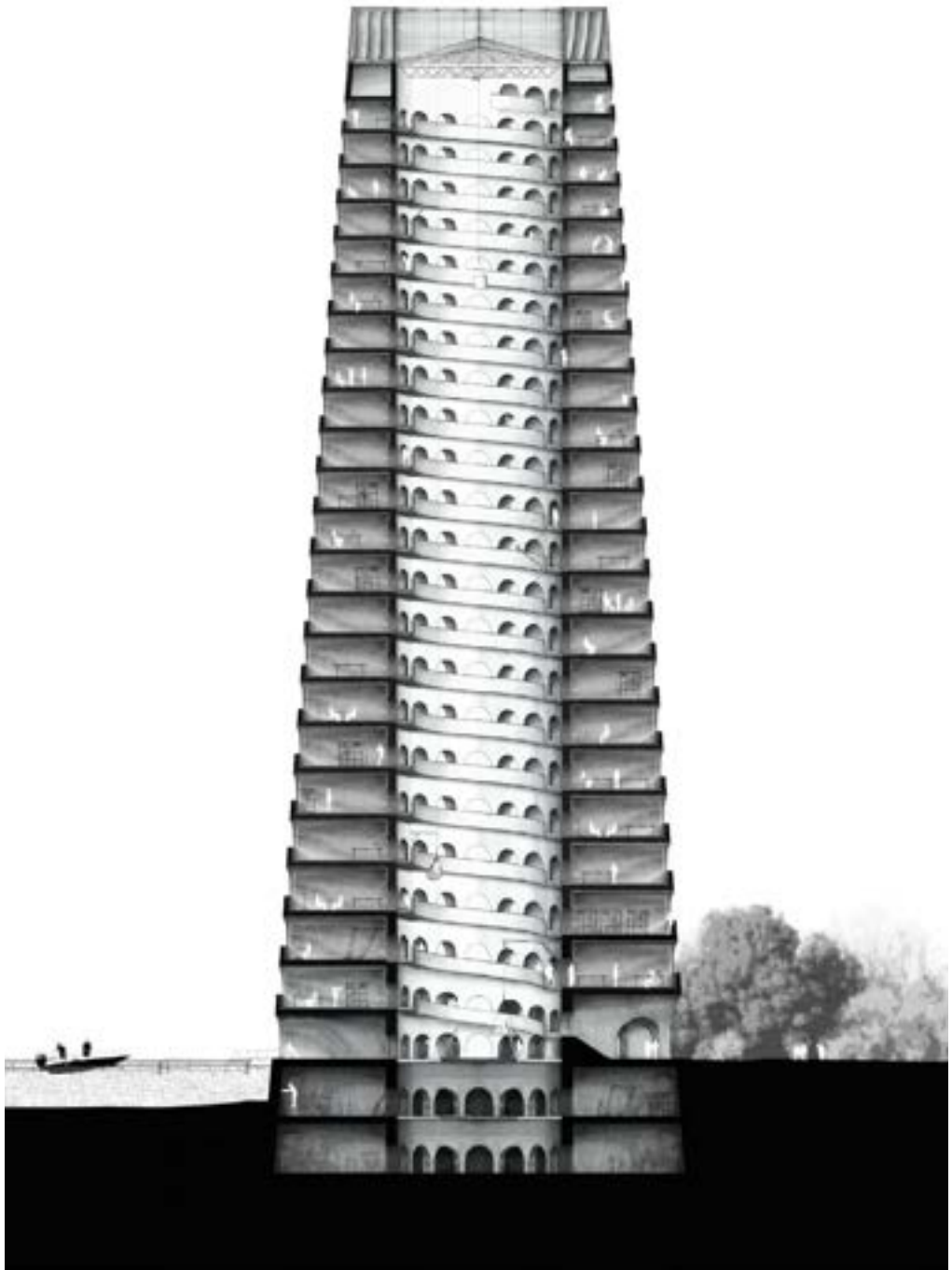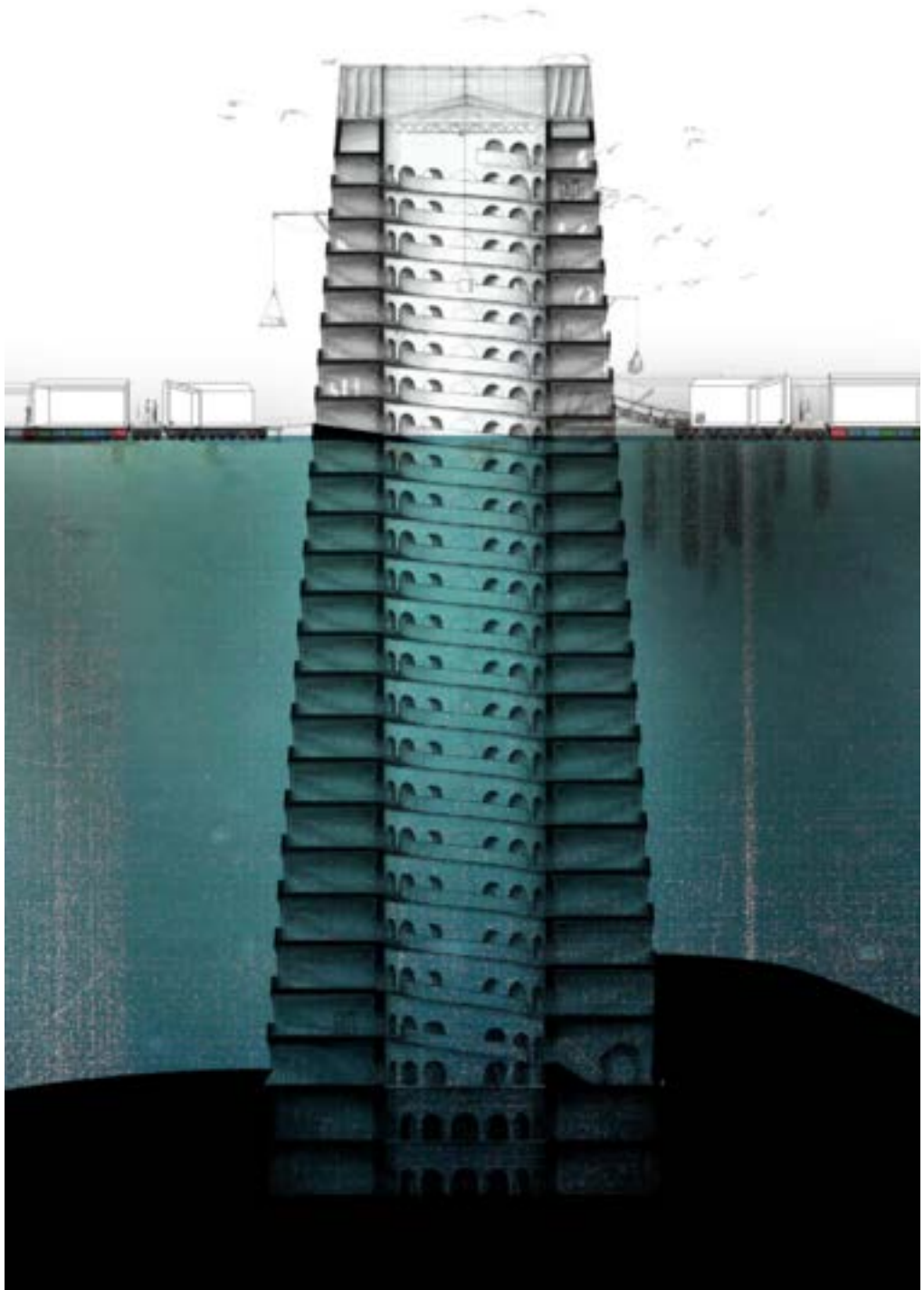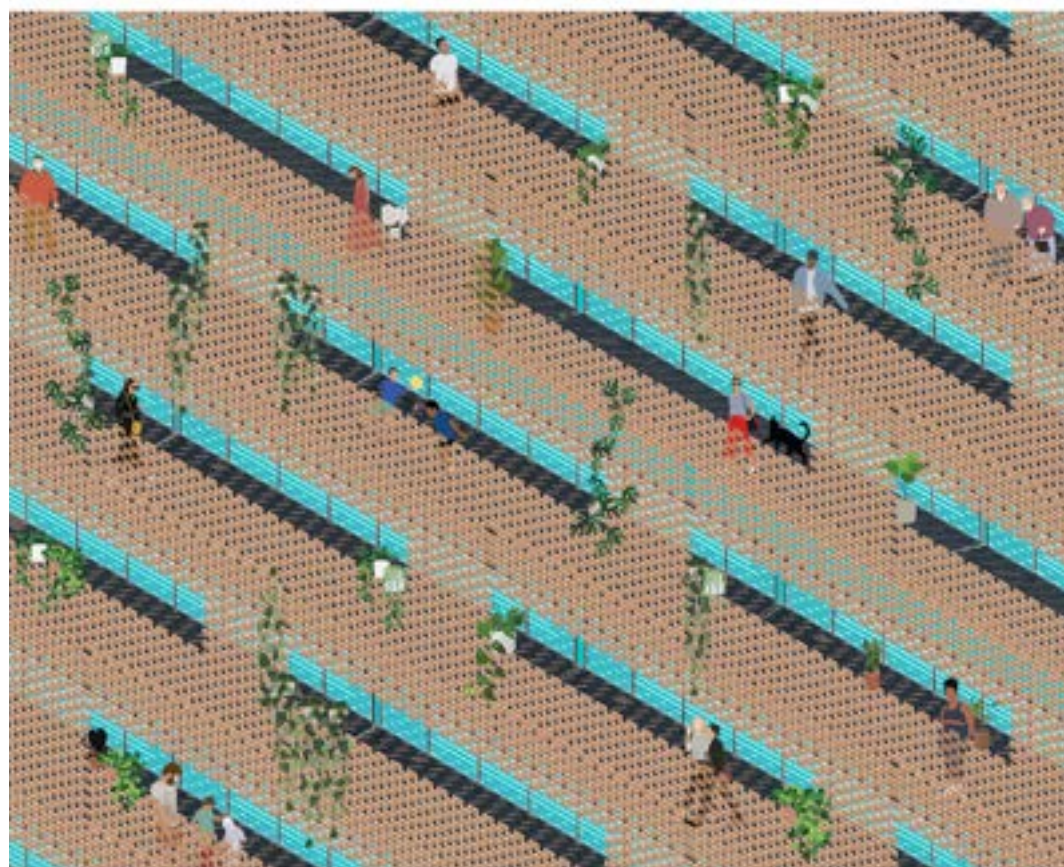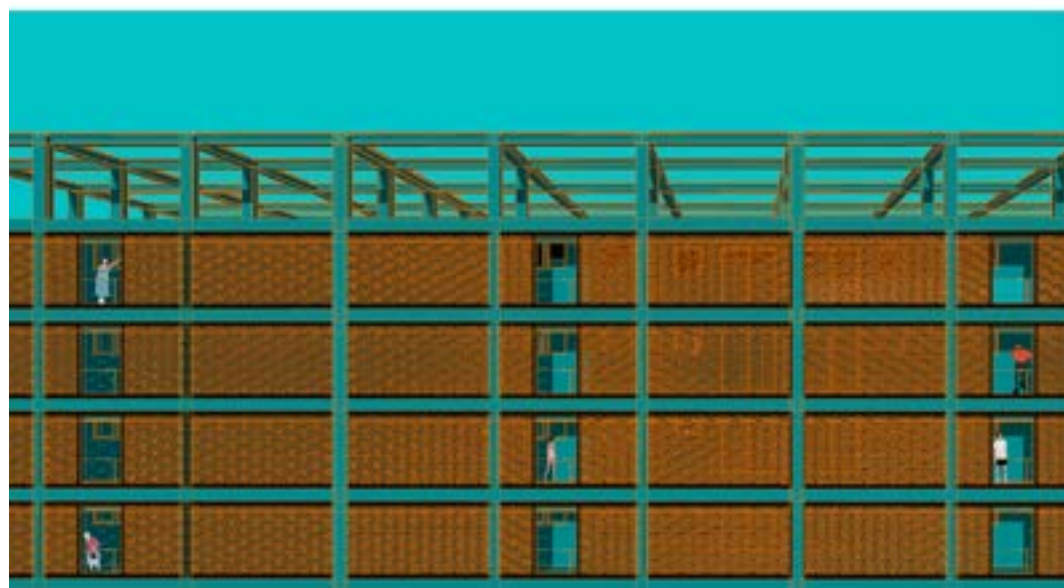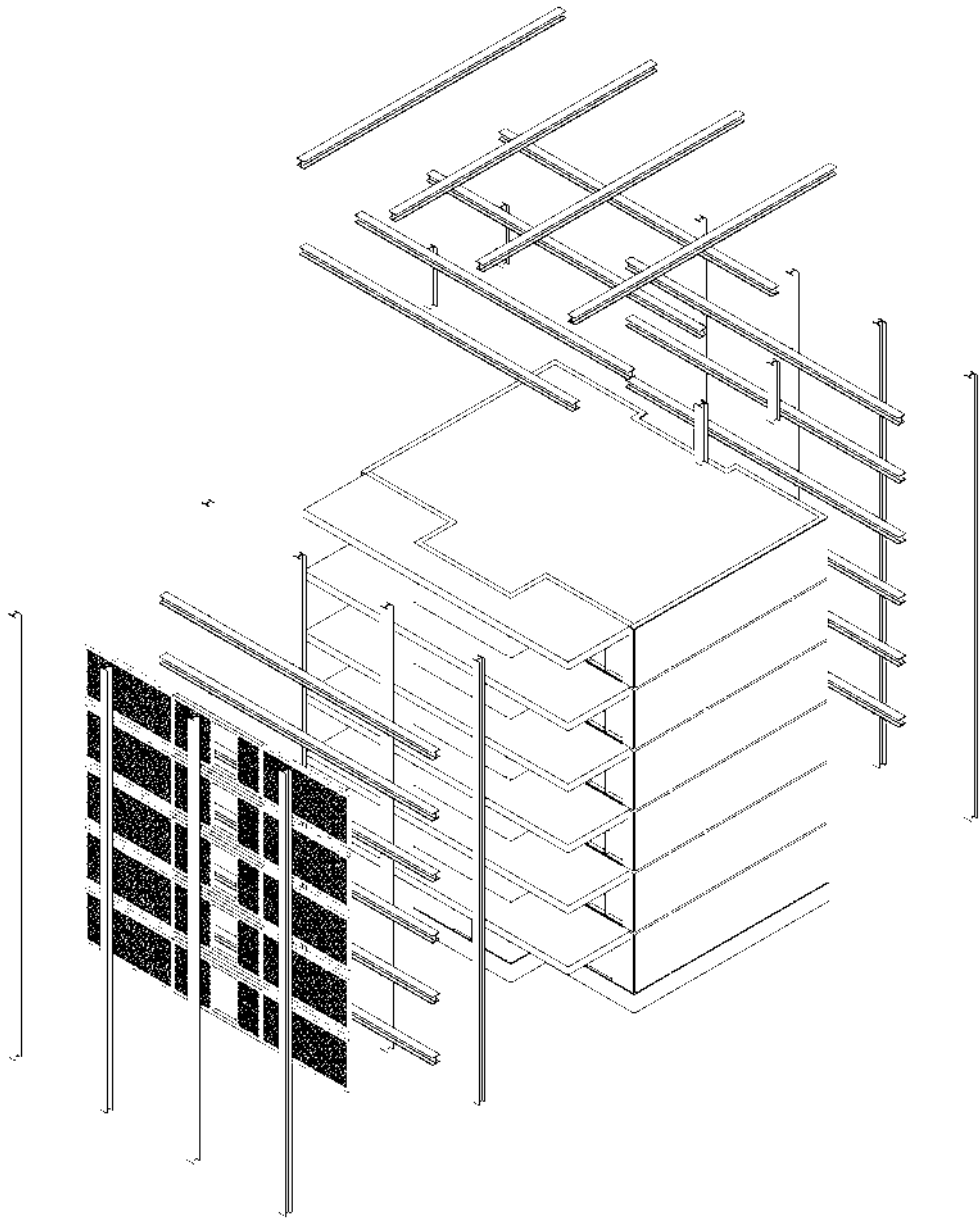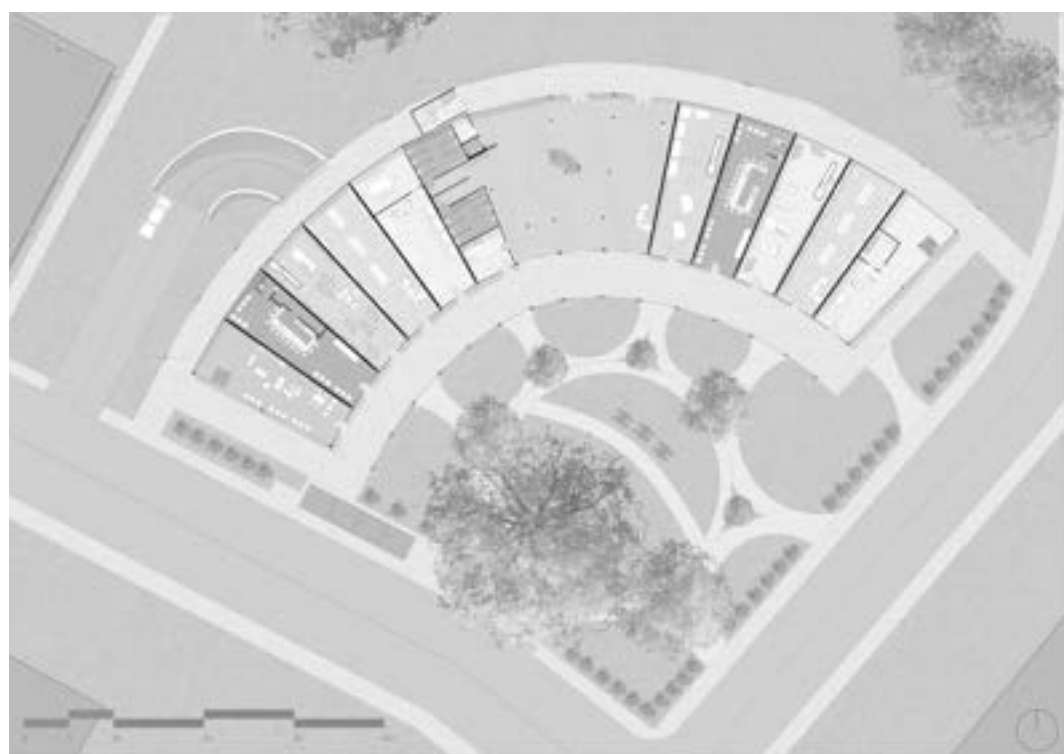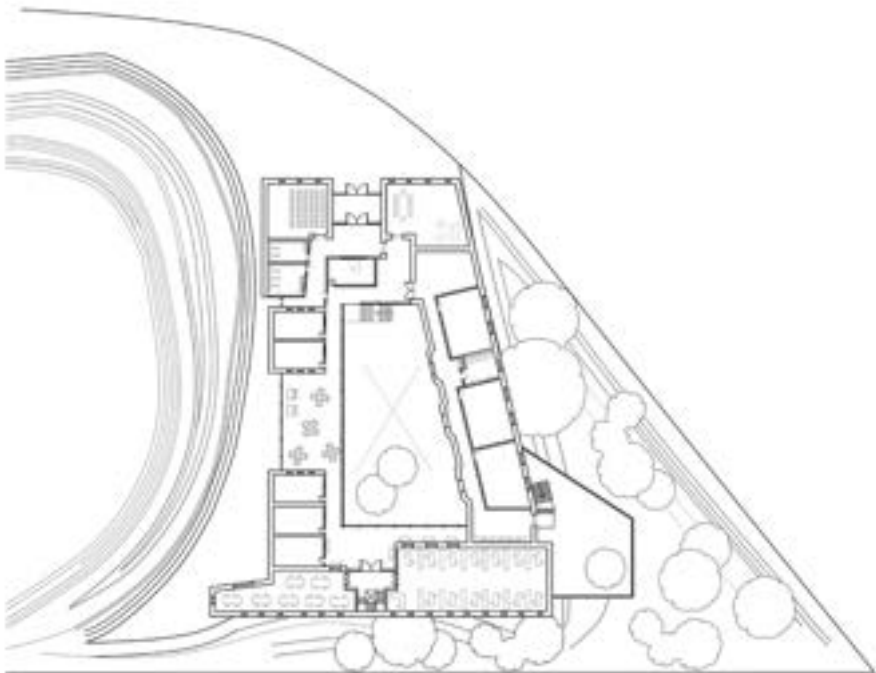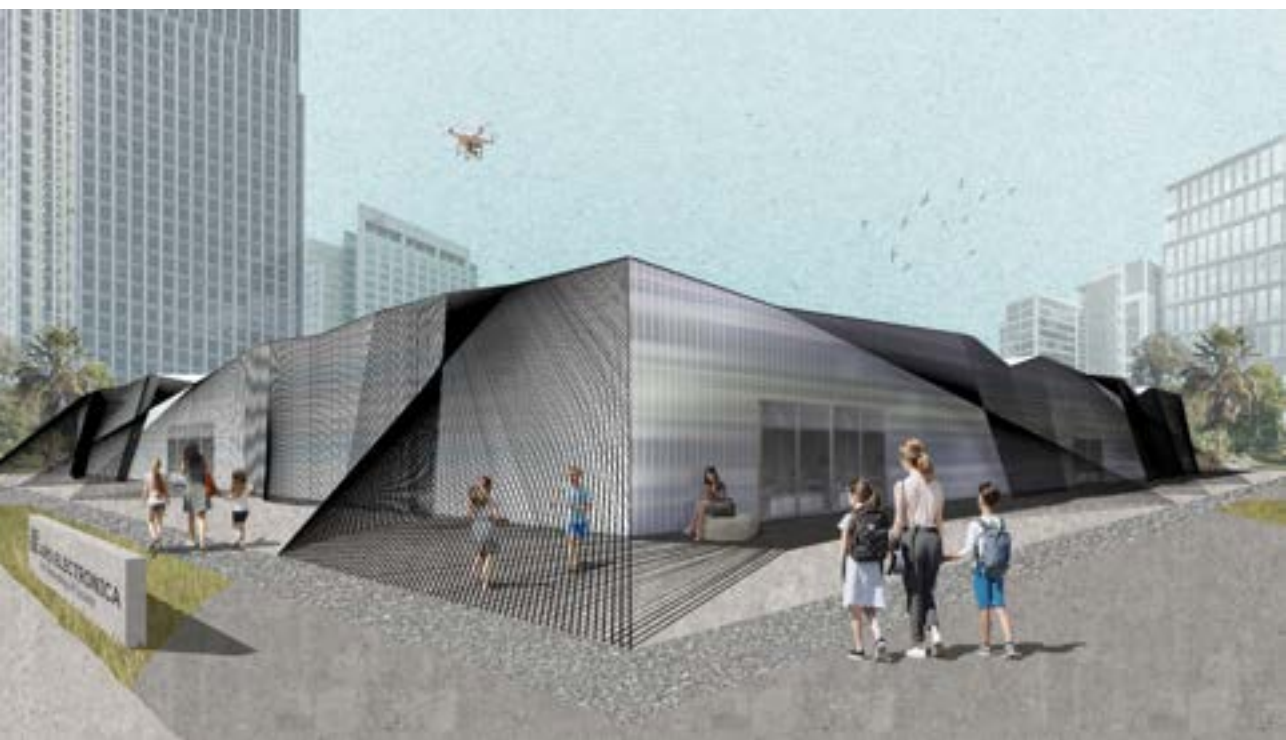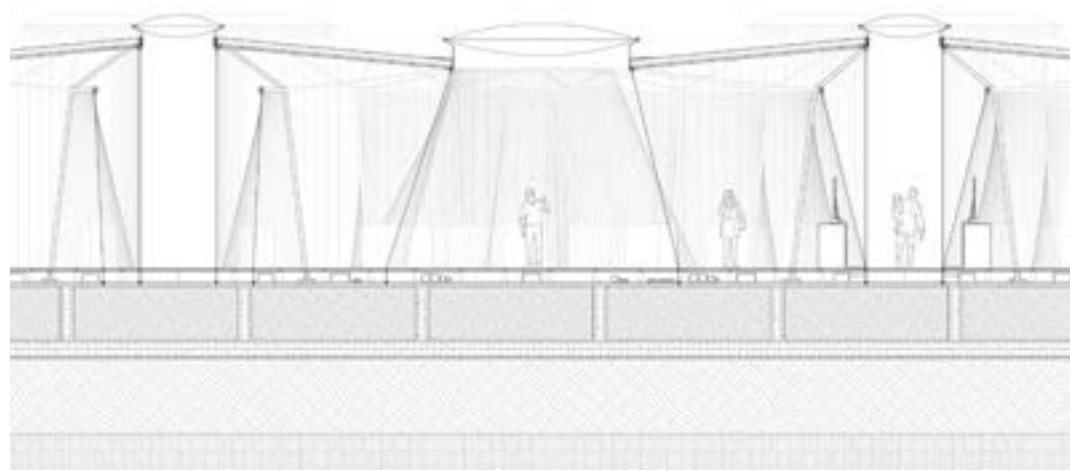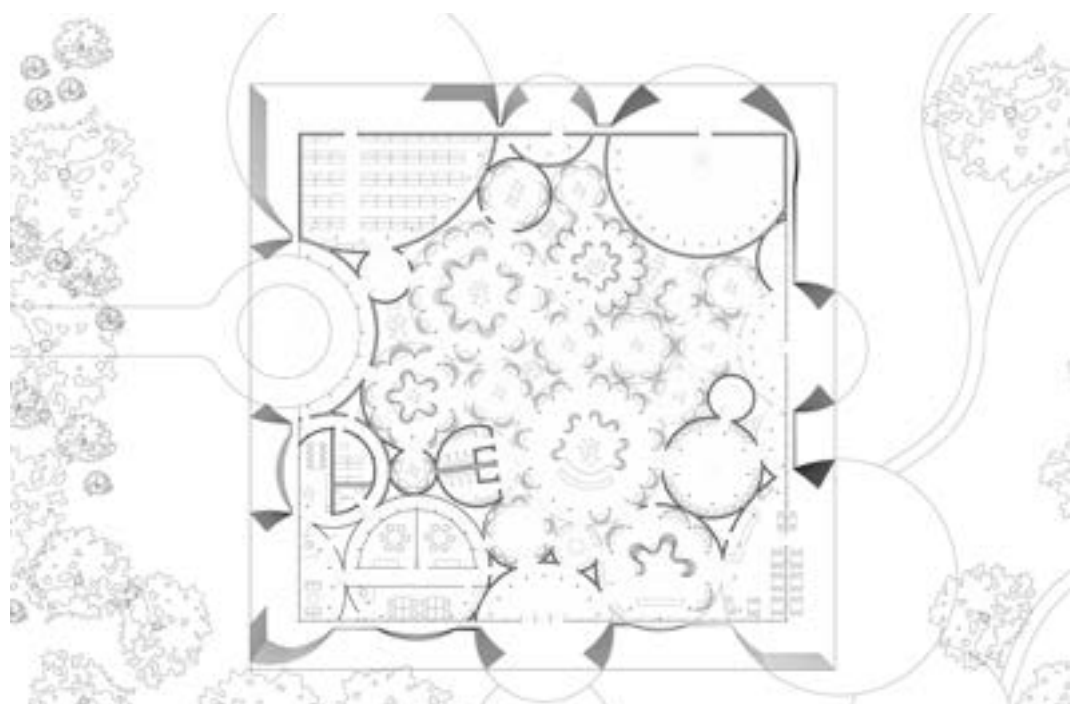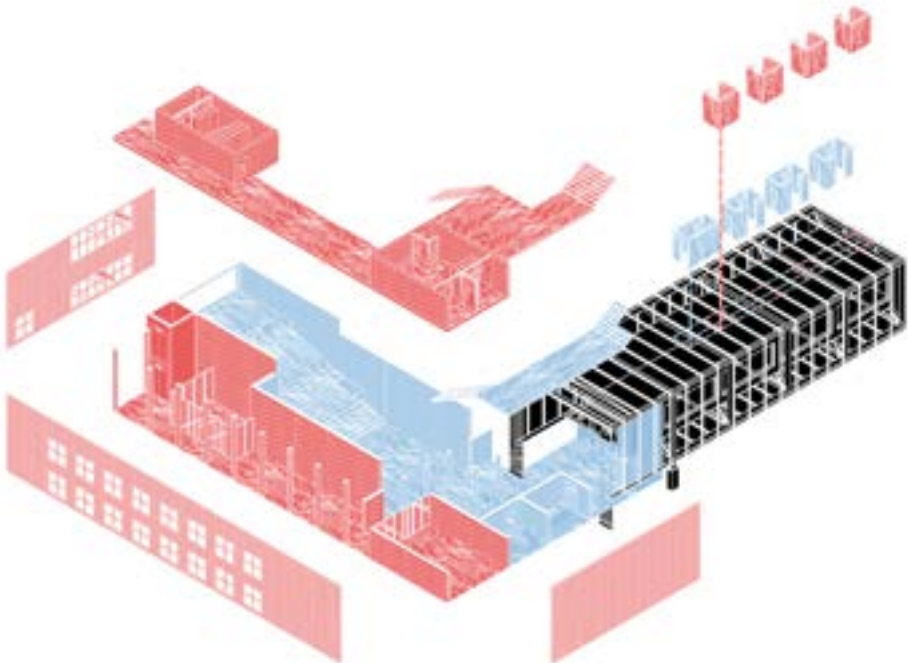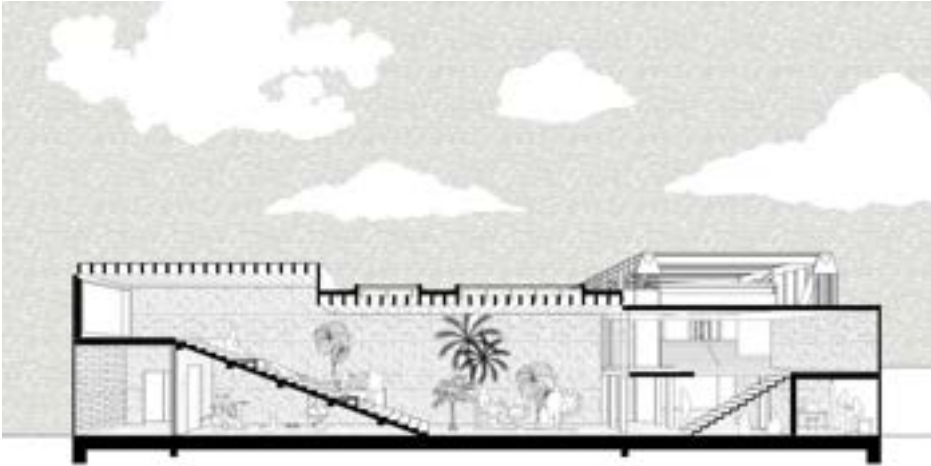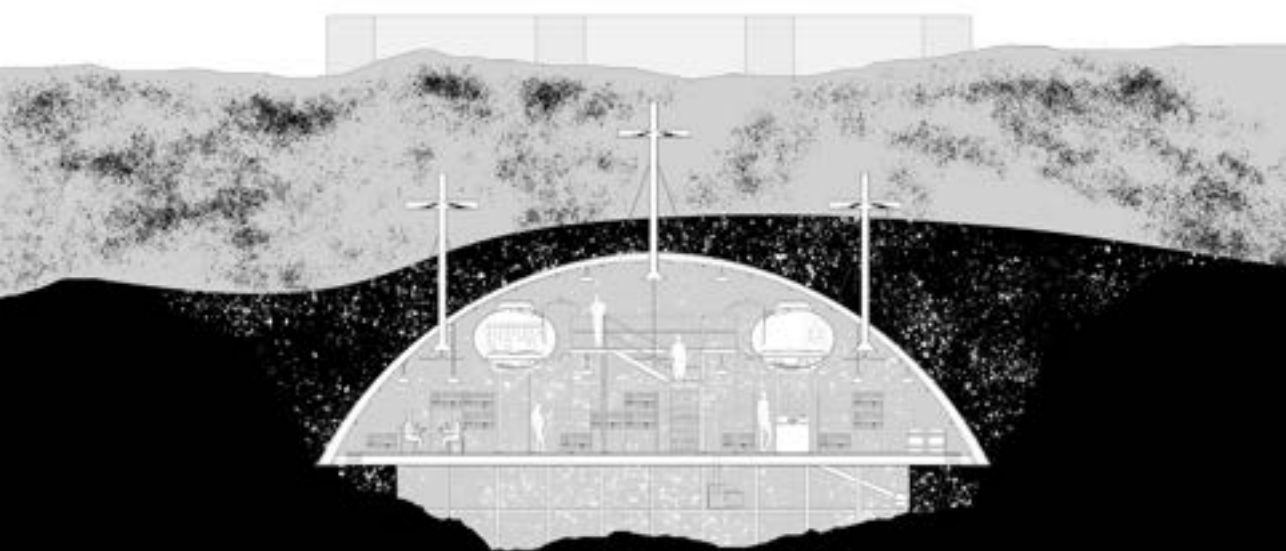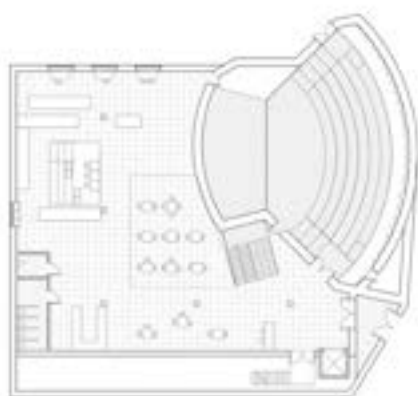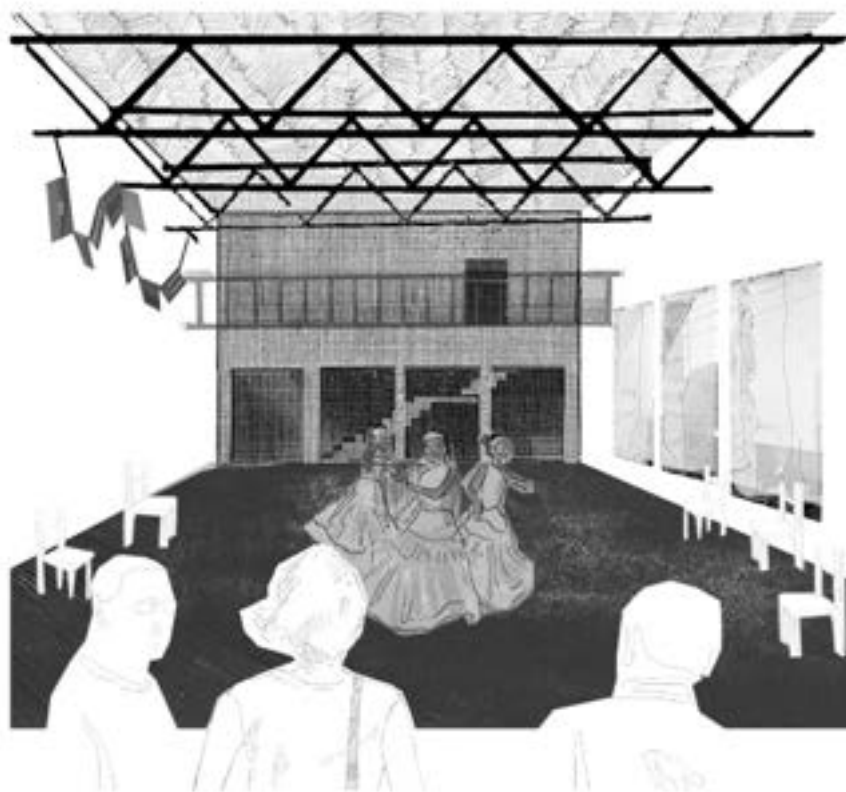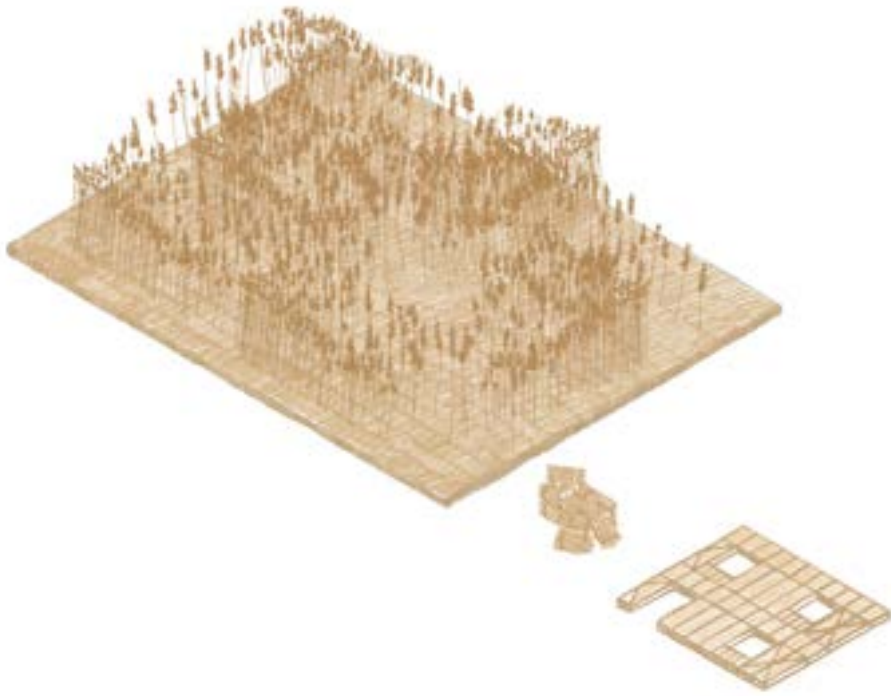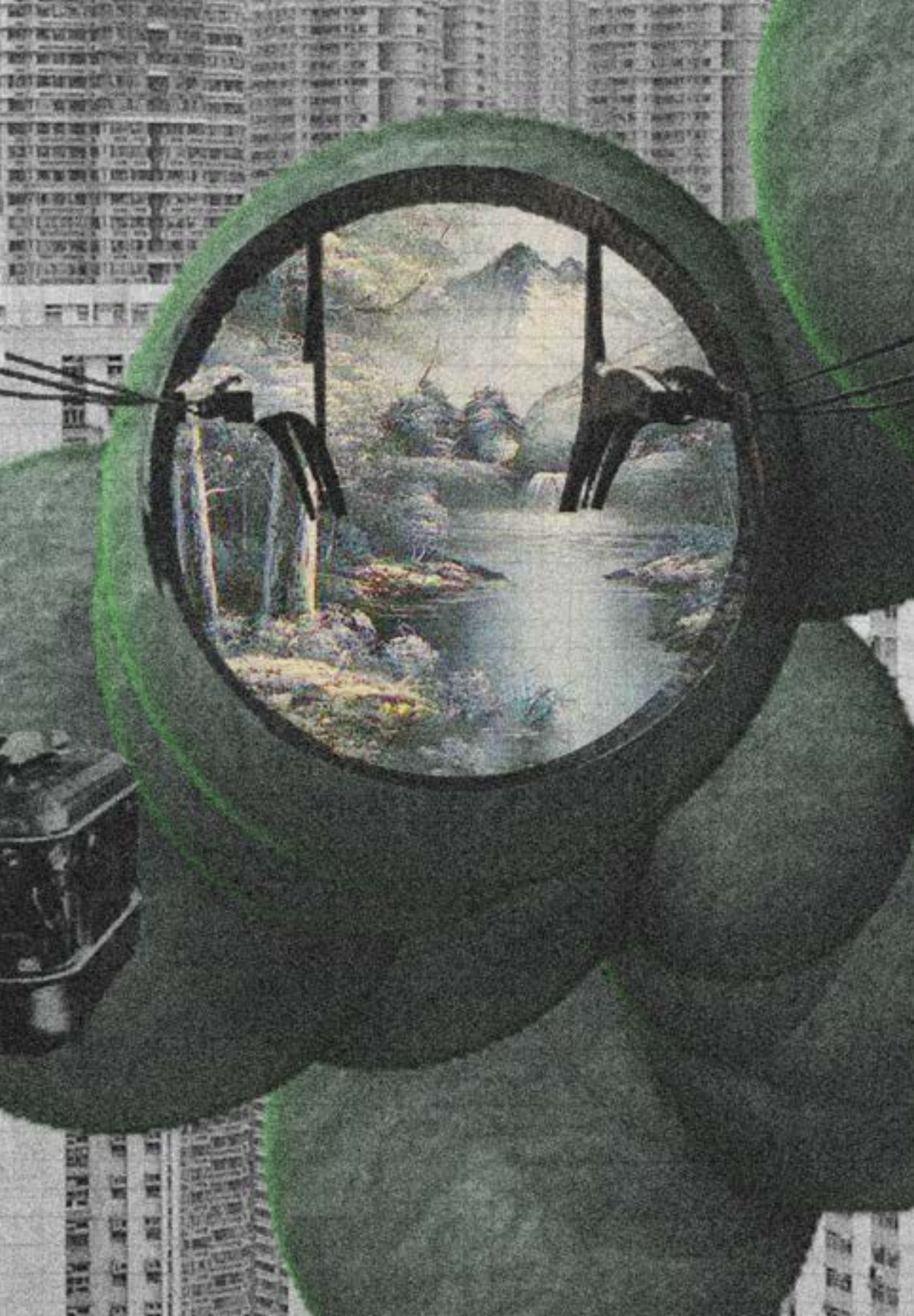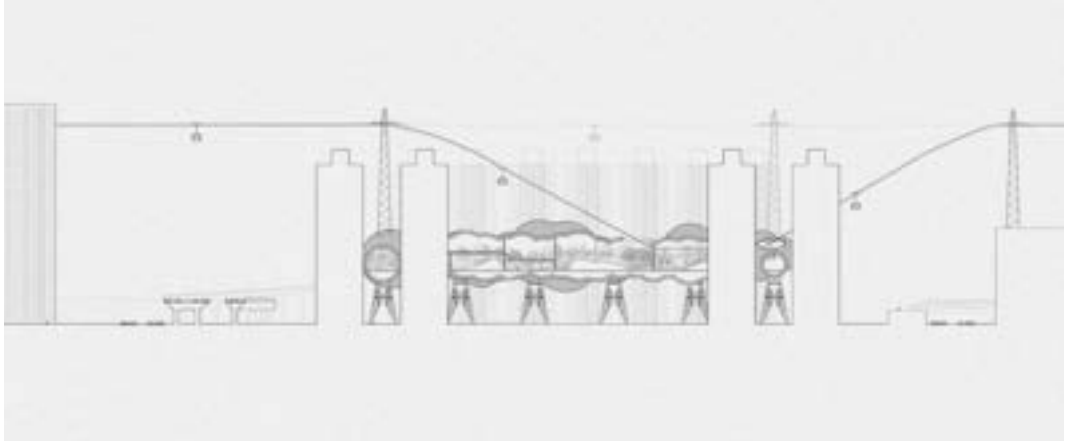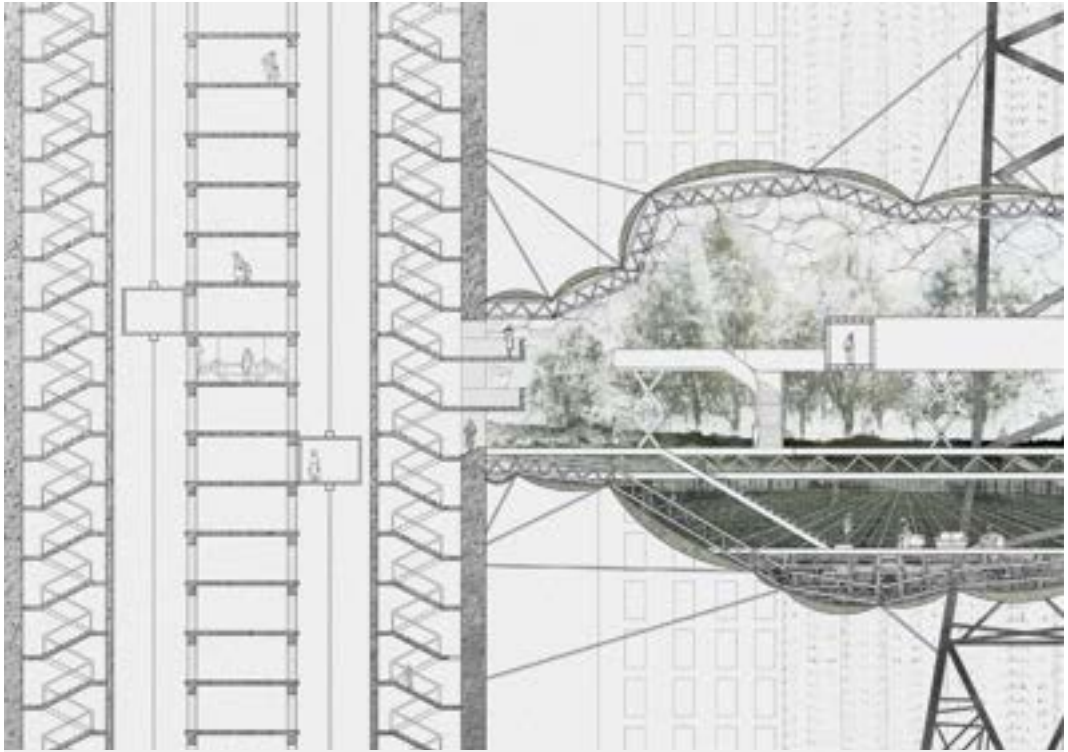
YEAR 3 DISSERTATIONS

Yeliz Abdurahman Turbulent Urban Water: The Canal Istanbul project, The transition of urban context from a constant to a variable

Beyyinah Ahmed Migratory, adaptive and persistent practices: Everydayness in Pakistani Homes

Charlotte Bird Community Participation, Neighbourhood Associations and Machizukuri: Cases from Kobe Japan

Alias Buchanan 'Home sour home'. An Investigation into the fear of the domestic uncanny through the lens of film

Rachel Caul 'A Rationalist Utopia?': Alvar Aalto and the Discourse of Contemporary Well-Being

Rosie Chalk Before it is Built: Learning from the construction of narrative in Virtual Reality (VR) films to benefit architectural walkthroughs

Marcus Fernandes Understanding the Stereotypes of the Bogans and the Suburbs: A Reading of Kath & Kim

Tia Grant The Impacts of Land-Use Zoning on Local Residents: An analysis of zoned planning in Milton Keynes

Millie Johnson Artistic representations of Manchester's urban pastoral

Francesca Jones Sacred and Profane: The Significance of Thomas Becket's Martyrdom and Subsequent Pilgrimage to his Shrine Upon the Architecture and Urbanism of Medieval Canterbury

Eleanor Lee The Heterogeneous Community; Investigating idiolect of 'house' in the dialogue of Maine and New Hampshire

Gail Lewis Rural and Urban Memory Spaces: Exploring sites of collective trauma in Lebanon

Amy Ma Cyberpunk as Urban Simulation: Architectural and Technological Explorations of the Future City in Dystopian Moving Image

Mlllie Mitchell Housing Solution or Human Warehouse? An Investigation into the extension of Permitted Development Rights in Harlow Town

MPhil in Architecture & Urban Design (MAUD)

The RIBA Part 2 degree at Cambridge is unique in the UK – students do not rehearse their professional careers in the isolation of design units, they begin their professional careers with independent research. Over the course of two years, students develop a thesis with an academic advisor, speculate design interventions with design tutors, and strategise the implementation of their proposals with the contacts on site.

Increasingly, our profession operates within the grey economy. Not only are we designing and building: we are writing, protesting, performing and, of course, teaching. These ancillary aspects of our profession stem directly from our design schools and are the means by which we push the ambitions of practice, address issues of gender equality, connect with the cultural life of our cities and the international community, and engage with government and industry.

The MAUD programme asserts that the relevance of the profession is maintained by its ability to adapt to shifts in local, global, political and social trends. Its compulsory fieldwork component allows students to spend four to six months on site, engaged with local actors, participating in related research at host institutions, or, indeed, implementing ambitious design proposals. In this way, each year the diverse range of student projects gives us a glimpse into the very current issues that challenge our profession, our society and our time.

MAUD

TUTORS

Ingrid Schröder (Director)
Aram Mooradian
James Pockson
Julika Gittner
Conrad Koslowsky

YEAR 4

Kirsty Bekoe-Tabiri
Lou Elena Bouey
Benjamin Carter
Hadley Clarke
Sebastian Fathi
Grey Grierson
Bijou Harding
Finn Harries
Weixuan He
Rachel Kelly
Yousuf Khalil
Kimberley Lau
Lide Li

Matthew Lindsay
Yanny Lung
Sophia Malik
Ryan Myers
Ama Ofori-Darko
Stephen Pearcy
Ellie Piper
Joe Ridealgh
Michal Saniewski
Kieran Tam
Iiris Tähti Toom
Zizheng Wu

YEAR 5

Charlotte Airey
Irene Carlucci
Jefferson Chan
Khensani de Klerk
Vishmi Jayawardene
Tong Jiang
Helena Jordan
Shirley Lo
Louis Lupien
Joseph Marchbank
Raghav Rayasam

Lewis Shannon
Chelsea Sia
James Smith
Jennifer Smith
Stephen Smith
Zhonghan Tan
Jacqueline Tsang
Laura Turner
Karen Young
Elliot Zhou

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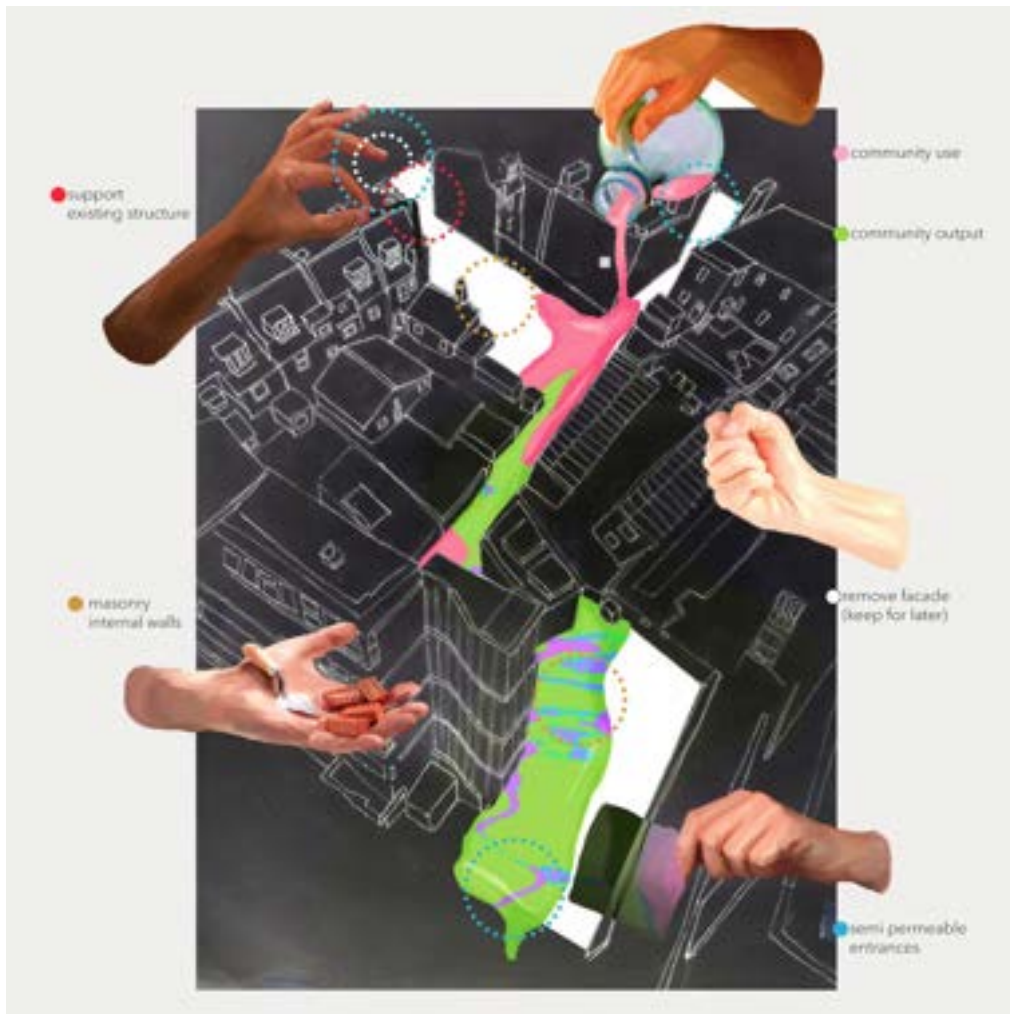
Kirsty Bekoe-Tabiri — Brand New.   London, UK

This project follows retail in its transition from a necessity to cultural activity, aiming to reframe retailised space in debates of cultural and heritage space and explores some ways these hybrid spaces can represent and house alternative heritage by way of previously uncredited cultural output. As contemporary multi-ethnic heritages start to demand social and academic recognition, how might they integrate into heritage at national level in developments designed to last an average of thirty years?

The project explores ways the metabolization of a city block in Barking town centre can produce a venue for cultural production, exchange, and consumption. This space aims to empower community members through the creation of indoor public space, enabling social participation, skill-sharing, and production of site-specific identity. Whilst mediating policy-protected conservation and retail zones, it appropriates already disused space in the middle of the city block to create a negotiating community space between Barking's retail centre and so-called 'civic core'. What might a library of common goods look like if it contained the tools for expressing Barking's identity to the rest of the city?

Lou Elena Bouey – At the Bordered Land   El Paso, US / Ciudad Juárez, MX

The project is a series of research and design enquiries on climate displacement adaptation at the US-Mexico border – focusing on the twin border-cities of El Paso and Juarez, spatial epitomies of post-colonial separation legacies, mass migration and extractive production. It attempts to map out the complex, systemic and intersectional issues that connect border cities to environmental displacement – directly relating to contemporary ideas of capitalism, nation-states and urban citizenships. Outlining the borderland as a particular urban typology, it proposes to analyse it under its separatory and contradictory form, retracing its histories of violence and extraction, in order to challenge its cartesian perception and reveal a more rhizomatic, productive reading of border-cities as crossroads in an urban continuum. Identifying key fractures (lines of Tight) in both system and urban fabric, it analyses the potentials held by the Borderplex for alternative transversal methodologies of production based on ideas of repair, integration and porosity.
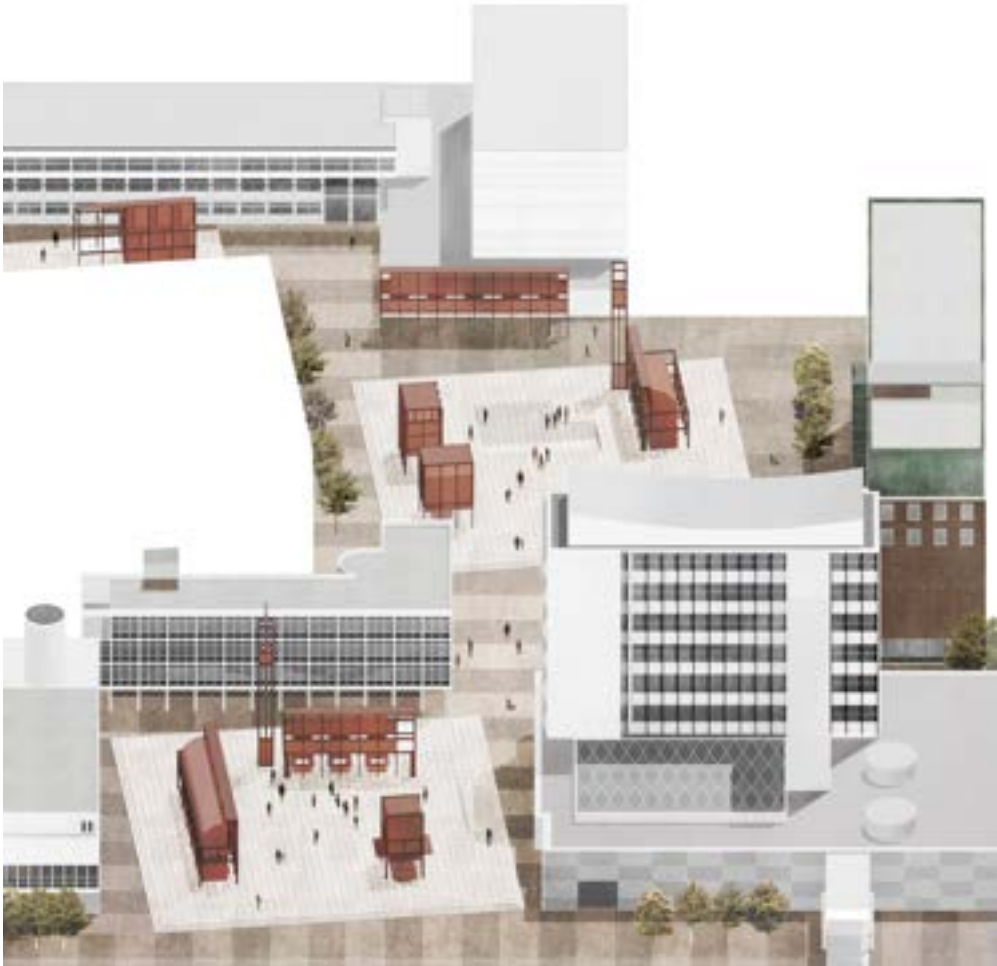
Benjamin Carter — Spaces of Edification

Manchester, UK

As an autonomous institution, and also a significant urban environment, the campus in the city is a specific urban structure, a world of its own implanted into the fabric of the post-industrial metropolis. This academic enclave, dedicated to advancement in science and technology in the era of post-war 'White Heat', signified a moment of restructuring regional and national identity. At that juncture, the campus reflected a particular political and architectural movement whose testament today is due to be erased, with the demolition of the UMIST campus.

This design project works within the context of the decommissioned UMIST campus, seeking to reanimate the campus by exposing its organisation as a microcosmic city. As the original campus explored how new forms of space can exist in the city, this project will explore how the city can exist within the space of the campus, thus recharging the campus with a condensed urbanity. In a critique of the loss of civic space within the city at large, the design component will draw upon the political and utopianist aspirations of the urban university campus type to propose a new prototype for an urban microdistrict, and in so doing propose an alternative to the total erasure of the UMIST campus.

Hadley Clarke — (Re)valuing Circularity & (Re)Circulating Value London, UK

Urban industrial landscapes are key drivers in the shift towards a more circular economy. With mounting pressure to reduce destructive behaviours and growing populations circular urban industry offers megacities their own metabolism. This project proposes a new industrial vernacular of (re)production to be stitched within existing urban grain. Acting as a form of urban upcycling, each typology is tailored to alleviate specific restrictions and enhance existing material and spatial values within the industrial landscape. This additional layer of (re) production acts to (re)circulate products whilst simultaneously (re)value industrial landscapes.

It is likely that you own a product you love dearly that is not expensive. It may be a watch, pen or shirt. It holds significance to you and would be irreplaceable if lost or broken. The incorporeal value you hold for this product is economically irrational but an integral trait of being human, proven by Khaneman and Tversky's prospect theory. This attitude of value prevents an item from becoming perceived as obsolete, (re)circulating the value of the product and seeing circularity (re)valued through an increased reliance on facilities able to repair, refill or reuse products. How can this incorporeal value be imagined through a new industrial layer of (re) production?
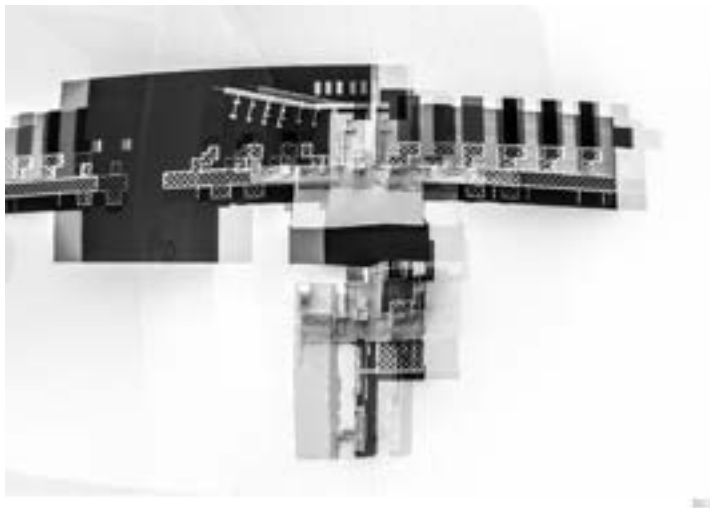
Sebastian Fathi — What Do You Want, Render Engine?

Atacama, Chile

Astronomers essentially do just one thing. They attempt to separate a distant version of reality from their optical instruments and workflows. For the past few centuries, the contemporary architect has done almost exactly the same thing in design stages. We use optical tools such as our eyes, pencils, cameras, models, to separate what we really want from what the tools really want. We're bound to these tools because contemporary design stages deal with scaled space, proxy space, and other methods that are positioned far from the kinaesthetic reality that architecture ultimately exists within at 1:1. This separation of reality from optical apparatus points to the persuasive and somewhat controlling elements of optical design tools. Astronomers call these 'the signature of the instrument' and attempt to objectively separate them out from their subjects. Architects, however, treat them as implicit. This project attempts to understand the common, implicit optical languages of the contemporary architect, and agitate the perceptual realm which supports that language. This agitation is put towards the redesign of the basecamp accommodation at the Very Large Telescope in Chile, in design collaboration with the astronomers who live and work there, as a form of restoration. Restoration of the basecamp back to its optically inherent roots, and the restoration of optics as an involved agent in design workflows.

Grey Grierson – Reconstructing Kiruna

Located in northern Sweden, 140km north of the Arctic Circle, Kiruna is being simultaneously destroyed and rebuilt to enable the continued extraction of iron ore. As a result, a third of the population must relocate. Buildings by some of Sweden's greatest architects, along with housing blocks and streetscapes will disappear forever.

This project proposes an experimental masterplan model that alters Kiruna's problematic dependence on mining through the use of replication and reconstruction. Fragments of ephemeral spaces, events and fictions form the basis for museums, filmsets and neighbourhoods, each concerned with prototyping and enacting future worlds. The process of reconstruction is considered as a generative design tool that informs the architecture. Destroyed apartments that exist only in single archival images become staged in public dioramas. Precise 3D scans of family gatherings are materialised from cast iron. This exchange develops new performances from events that otherwise would have been forgotten, forming new ideas about what it means to preserve and remember.

Bijou Harding — The Body Knows, the Body Remembers Freetown, Sierra Leone

This project aims to explore the human experience within a space and how the experience of being within a space should connect with the body, to be operated and enjoyed. People with visual impairments must use their bodies and senses in a different way to interact with the world. They possess a unique perception of the world due to the adaptation of their bodies. Learning from the influence of their needs could create designs that have a heightened experience for all body types, not only those with impairments.

The site for my project is Freetown Sierra Leone. Ending in 2002, SL was devastated by civil war. Problems increased with an Ebola virus (EVD) pandemic from 2014-2016.
UNICEF states that 1/5th of survivors of EVD have ocular complications. There is a cultural stigma surrounding people living with disabilities causing them to be ostracised by their communities, leaving them with limited work prospects.
My research and proposal will focus on creating a space for native craft trades that can be carried out by people living with visual impairments and body conditions.
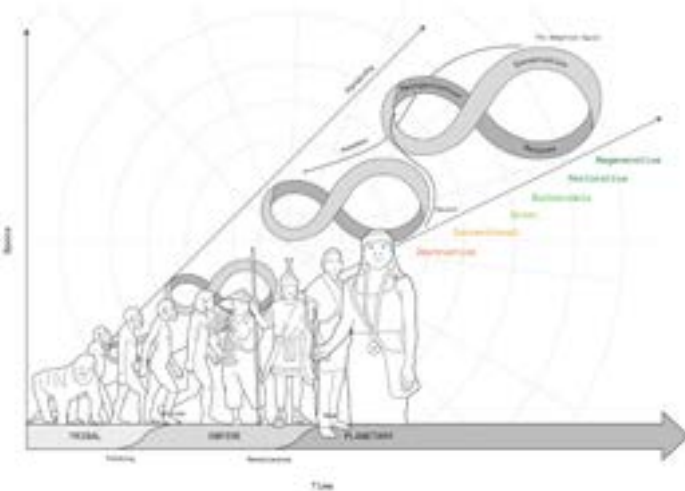
Finn Harries – Terra Amor

Ibiza, Spain

This project looks at the island of Ibiza from a systems perspective and in doing so, asks where the leverage points are for increasing resilience and establishing regenerative feedback loops to counter balance environmental degradation The domestic practice of agriculture is one such leverage point that is uniquely placed to re-engage the islands citizens and tourists with a different way of interacting with the land. This project therefore seeks to unite new research in architecture, agriculture and systems thinking to develop a useful framework that puts regeneration at its core.
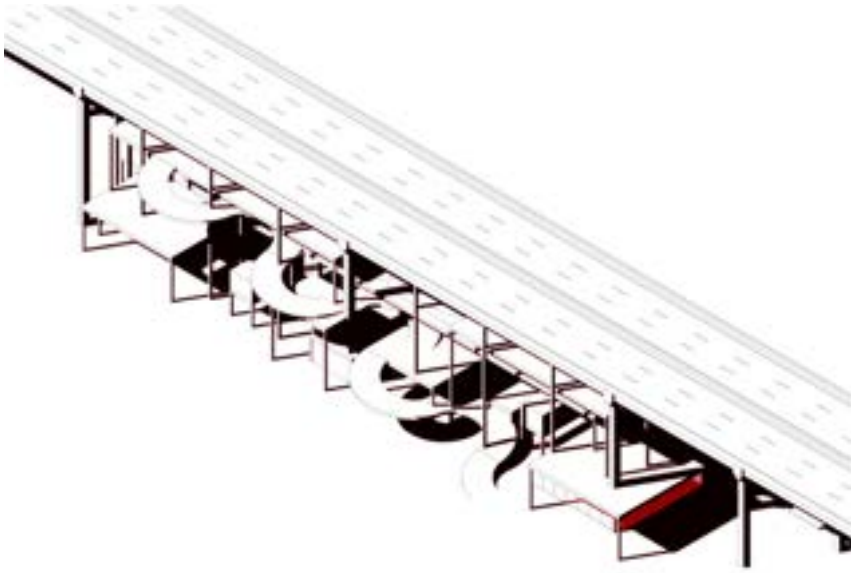
Weixuan He − What if a M.E.G.A. China
Guangzhou, China

Many migrant traders in China, with relatively small capitals and high mobility, create and maintain business activities across national boundaries. Such 'transnational entrepreneurialism' is reshaping the urban local structures of Chinese cities, creating socio-spatial patterns of pluralism and heterogeneity. Guangzhou, the third-largest Chinese metropolitan city attracts foreign newcomers seeking fortune, among which a large number are from African countries who play extraordinary roles in the trade of 'globalization from below' between China, Africa, and other parts of the world, which is stimulated by the industries of 'world factory' and "Made in China" goods. Their main gathering area in Guangzhou is called "the Chocolate City" as a Sino-African economic zone, closely related to the urban Dengfeng village.

This project proposes an innovative urban framework and migrant entrepreneurship growth agenda (M.E.G.A) for preserving the established socio-economic network between Chinese and immigrants in the "Chocolate City". The regeneration strategy of the hub under the flyover is to attract business innovations of immigrant entrepreneurs, provide socio-spatial resources, and boost the economic and social matrix in all areas within China-Africa trade.
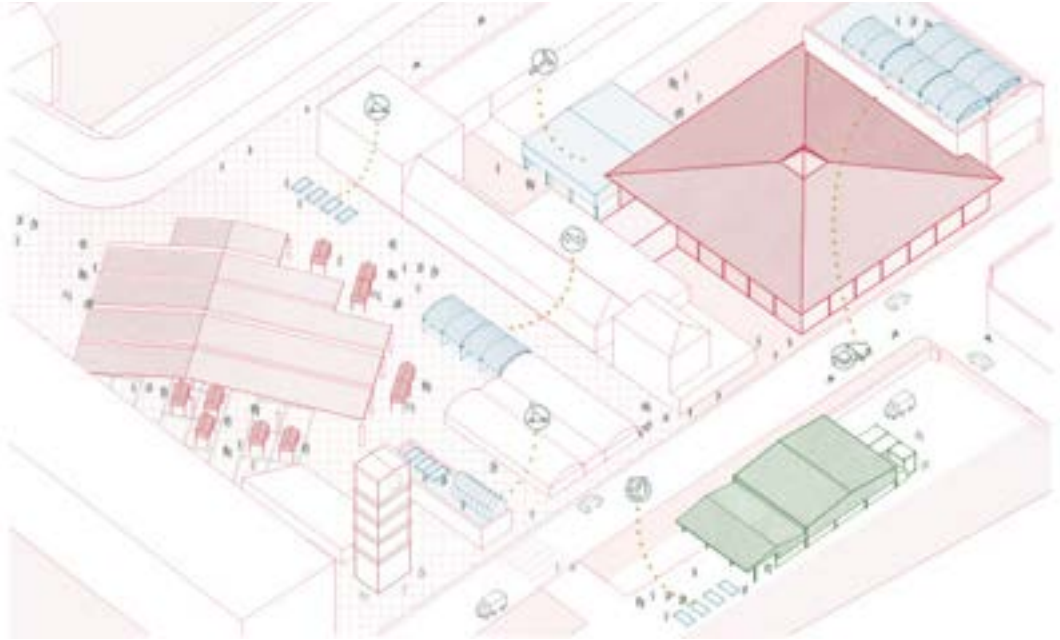
Rachel Kelly — A Recipe for Co-Production   East London, UK

This design-research project considers how the development of socially embedded, physical infrastructure may enable and encourage neighbourhood-scale collective cooking and eating in cities. In particular, it examines community co-production as a method of architectural design and a means of initiating networks of mutual aid. This proposal is emerging as a response to the endemic and related issues of food insecurity, food waste and social isolation.

The project examines how the provision physical infrastructure could help in tackling these endemic issues. More specifically, it hopes to understand how this infrastructure could be developed alongside a wider network of self-managed economies of mutual-aid and exchange. An important emphasis is placed on the co-production and community management of these proposed spaces. The research hopes to examine architecture's role in building the conditions of possibility for people to develop resilient methods and networks of support for themselves.

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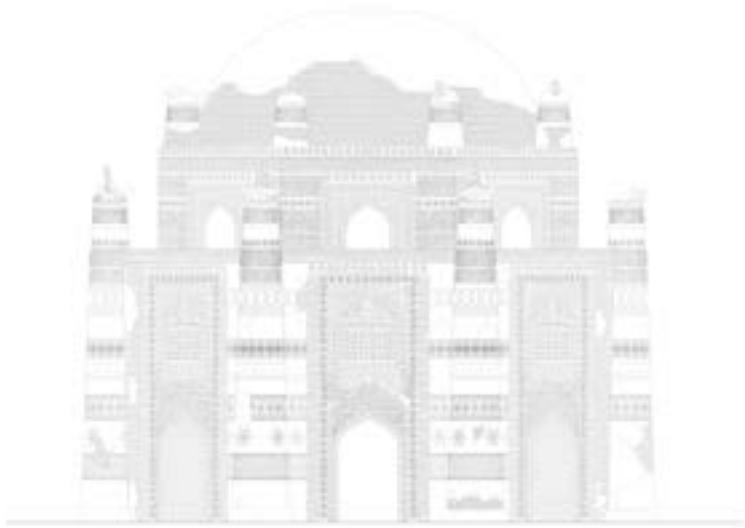
Yousuf Khalil — Workshop City   Lahore, Pakistan

This project investigates the intersection between British colonialism, modernist town planning, and contemporary privatised enclaves in Pakistan. These modern enclaves manifest a specific cultural and developmentalist tendency to market a notion of 'luxury living for all' as a panacea for all urban ills - a capitalist ideal that superficially reconciles the "traditional" and the "modern" at the expense of the majority of the urban population.

This project will develop a plan for reviving The Mughalpura Workshops in Lahore, a British colonial era locomotive repair facility, that has increasingly been under risk of commercial development and exploitation. This project proposes the transformation of this failing industrial area into a piece of city that fosters mutual aid and collective living for Pakistan's marginalised communities through political activism and adaptive re-use of the site for education and cultural activity. In doing so this project will use the Mughalpura Workshops as a test bed for alternative forms of land ownership for a more equitable society.

Kimberley Lau — Amphibious Futures

Large and interconnected civic infrastructures fail during flood, and expensive projects to barricade flood waters from UK's coastal areas will soon prove to be futile in the decades to come. This project imagines a future where amphibious building technologies are employed to create decentralised and mobile floating structures, which would then act as a resilient civic backbone to vulnerable coastal towns such as Tillbury.

Lide Li — Beyond Ecotourism
Sandakan, Malaysia

Ecotourism in East and Southeast Asia is unrivaled regarding the diversity of landscapes and ethnic cultures. However, under ecotourism's name, a new type of mass tourism development is reaching further to the original untouched area without good tourism management and education. The destination infrastructure is not ready for the increasing number of people each year, for example, causing seas of rubbish. Meanwhile, the ecotourism industry is still dominated by global agencies with influence beyond the specific local environment. The influx of foreign capital intervention removes profits from the local area.

This research would like to level the field for corporate providers and local businesses, provide guidelines for local infrastructure, spatial development and explore a kind of facility that incentivises local innovation in the tourism industry and ecotourism education in the post-covid situation. One such facility is Living Lab, which are seldom researched and implemented in East and Southeast Asia. This research investigates the role of the Living Labs in helping the ecotourism industry: what does it mean by design resilience in the ecotourism destination community, and what the difficulty is when promoting such institutions.

Matthew Lindsay — Post Burial London, UK

Kensal Green Cemetery Woodland is in response to the ongoing existential and pragmatic crisis of how to appropriately memorialise, and dispose of, the dead within the constantly densifying context of London. Fundamentally, the project interrogates the utility of the individual monument and re-frames the funerary process through the lens of a collective responsibility to the environment and each other. Spatially, the requirement of individual spaces of earth, born from a Victorian obsession with historicity and material memory, has resulted in large swatches of land, now enveloped by the city, being locked in a strict lattice of individual memories.

By decentralising the headstone, the proposal "returns" to a state of mythological woodland, fed by the accelerated decomposition of the deceased through a process known as Natural Organic Reduction. A series of pavilions are orchestrated within the landscape that respond to the social utility of the individual monument, and craft an alternative funerary ritual that is in constant dialogue with nature, the cosmos, and a monistic attitude towards existence.

Yanny Lung − Bridging Spatial Discontinuities   Hong Kong

In 2019, the Hong Kong riots made international news; one thing which shocked citizens was the collapse of the Mass Transit Railway system during the events, where the entire network would be shut down for several hours or even days. It raises the question of how infrastructure can be shaped by conflicts themselves in a contested city. What is the essence of the train station that attracts events of various magnitudes, from pivotal societal movements to everyday occurrences? By studying these powers, this can recast the station place to harvest healthy interaction.

With the backdrop of increasingly souring relationships between Hong Kong and China, the main study area chosen is Lok Ma Chau, on the border of Hong Kong as a special administrative region with its neighbouring city, Shenzhen. Imagined as an extension to the Hong Kong-Shenzhen Innovation and Technology Park which is underway in the nearby Lok Ma Chau Loop, the project seeks to harness the power of the railway to bridge spatial distances and bring in people of different backgrounds for citizens to understand each other, creating a new spatial typology by combining innovative co-working spaces and transit to amass a super hub.

Sophia Malik — Heritage Not Inherited Karachi, Pakistan

Pakistan was formed in 1947 through the partition of India and the departure of British rulers in South Asia. The architectural legacy can still be seen amidst the new builds, however today they are recognisable primarily by their state of neglect. Architecture and design were key influences in upholding systems of colonial control and oppression and consequently must emerge as primary sites in the struggles for decolonisation. This project looks at this decaying architectural heritage as an opportunity for climate change mitigation, and gathers the conditions of the past and present to interpret an alternative future fashioned out of a new clay that repairs and assesses the value of the built environment in Karachi.

By shifting existing value systems through repair, reuse and adaption, then perhaps a change in building culture- with repair and maintenance being embedded in craftsmanship- can instigate the use of more low carbon materials such as bamboo, mud and lime. An architecture of repair could also facilitate a culturally infused urbanism of constant process, embrace these inherent imperfections and build upon them as heritage in their own right.

Ryan Myers — The Spirit of Ukiyo Tokyo, Japan

Constant innovation, constant states of exception and stating anew, the increasing immateriality and abstraction of forms of production and consumption have effectively rendered any prescriptive spatial organisation obstructive in the drive towards aspiration of infinite economic growth. As is the case in Japan, the primary concern for economic growth is perhaps the reproduction and stimulation of its workers, consumers, and socio-economic landscape. Where that the primary productive space becomes in fact the reproductive space, the home.

This project explores the role of innovation and technology, how these manifest as architectural typologies, and their influence on the family structure within the context of the Japanese socio-economic landscape. It is a critique of contemporary work culture and design, which continues to treat working environments as warehouses and factories. The project reflects upon the existing, speculative, and newly proposed technological research parks in response to the unprecedented social and economic change occurring in Japan. The outcome of this research aims to define an urban design strategy as a unique response to the advancement of technology and immaterial labour, the evolving family structure and diminishing spirit of the city.

Ama Ofori-Darko — Sanctuary in the City

This thesis explores the role played by places of worship within the Afro-Caribbean community in London and investigates how these black majority congregational spaces facilitate informal support networks within this group. Research looks to document the way these existing gatherings and networks operate spatially, investigating their urban condition and how this frames the practices that take place. The site is based in Southwark, South London, a culturally rich and vibrant borough home to the highest concentration of these churches in the country, and propositional work seeks out an architectural language through a collaborative approach, that looks to elevate and enhance these spaces of diasporic cultural expression.
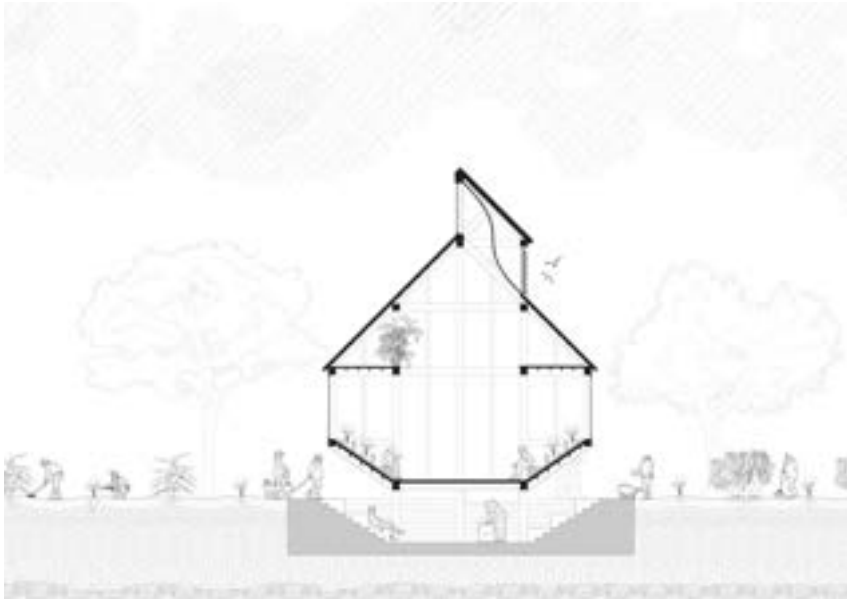
Stephen Pearcy — Landscape and Material Culture   Cambridge, UK

The project seeks to bring together expertise from across the university to develop a new rural satellite workshop for the Department of Architecture's new Design Tripos programme that allows students and researchers the opportunity to learn through making at 1:1 as part of a new holistic architectural education that tests building from natural materials that can grow in the surrounding landscape.

The fieldwork will consist of interviews and collaborations with local farmers, university staff and fabricators to establish local supply chains and social networks that can help to realise the ambition of the project. The thesis seeks to answer how might we envisage an alternative landscape for greenbelt land that is not urban, sub-urban or rural and instead hybridises recreational, agrarian and ecological land uses? It will also question, whether, to meet the government's 2030 carbon capture and green building targets, can and should buildings be made from only locally sourced materials?

Ellie Piper — A City of One's Own
Istanbul, Turkey

This project focuses on gendered spatial experiences of design and property ownership in Istanbul and the role of design in deterring gendered violence. In March, Turkey withdrew from the Istanbul Convention (an international accord to combat violence against women and domestic violence) despite rising levels of femicide and reports of gendered violence. The threat of male violence in Turkey makes women's freedom in both the private and public realms conditional: 92% of immovable property is owned by men. The project interrogates how this inequality manifests through varying forms of housing ownership structures and how it potentially affects levels of domestic violence and women's overall experience in private and public space.

Through design-research speculation the project tests whether alternative models of ownership, such as housing cooperatives, can alter existing systems of urban renewal that exclude or oppress women. Thus, the preliminary proposal has piloted alternative forms of ownership as a design strategy in a site in Başıbüyük as a spatial intervention against domestic violence and for female property equity and disaster-resilience.

Public House

Pedestrian Route   Car Road   Cycle Path

Joe Ridealgh — A Piece of the Pub Carlisle, UK

This project proposes a model of building new housing estates that embeds community owned pubs as the social core of each neighbourhood. It will demonstrate the social potential that pub reformation can offer and imagine a neighbourhood where every resident owns a piece of the pub. The public house, whilst public is name, has primarily been a private venture by speculative developers. Although pubs may appear to the populace as relics of Victorian splendour or quaint pastoralism, the most prolific time for pub building was in fact the mid 20th century, in tandem with the post-war transformation of Britain's housing. Pub builders and the State alike have historically positioned public houses at strategic points of new residential developments, embedding social centres into new estates.

Now, despite a renewed impetus to build housing, Britain's pubs are in rapid decline, no longer seen as an important part of a new neighbourhood. Why now has housing development cut its ties with the provision of social space? By positioning this study in Carlisle, I can track the ambition and legacy of the state overhaul of pubs in the interwar period, the Carlisle Experiment, whilst foregrounding the design of an alternative vision for the proposed Garden Village to the south of the city.

Michal Saniewski — Transformative Reconstruction

Falerone, an Italian town located in the central region of Marche, suffered heavily from a series of earthquakes in 2016, which killed hundreds of people and displaced tens of thousands. While Italians have always accepted earthquakes as part of their reality, the catastrophic events of 2016 left a particularly acute aftertaste. Many families lost their homes, others had to move out because of unsafe conditions. As a result of forced displacement, the historic town's population decreased significantly.

During my fieldwork I will research and analyze various approaches to post-earthquake reconstruction in Italy in order to speculate on how the reconstruction process could be used to reinvigorate the damaged town. Experimenting with design research methods, I will also speculate on how the development of a new craft tradition can facilitate gradual economic rehabilitation. The reconstruction can, and should be, a transformative process, used as an opportunity to help Falerone redefine its identity — and connect its future with its past. The strategy proposed here — a set of principles, an architectural toolkit — even though highly bespoke, could be later adopted as a model in other Italian towns struggling with similar problems.
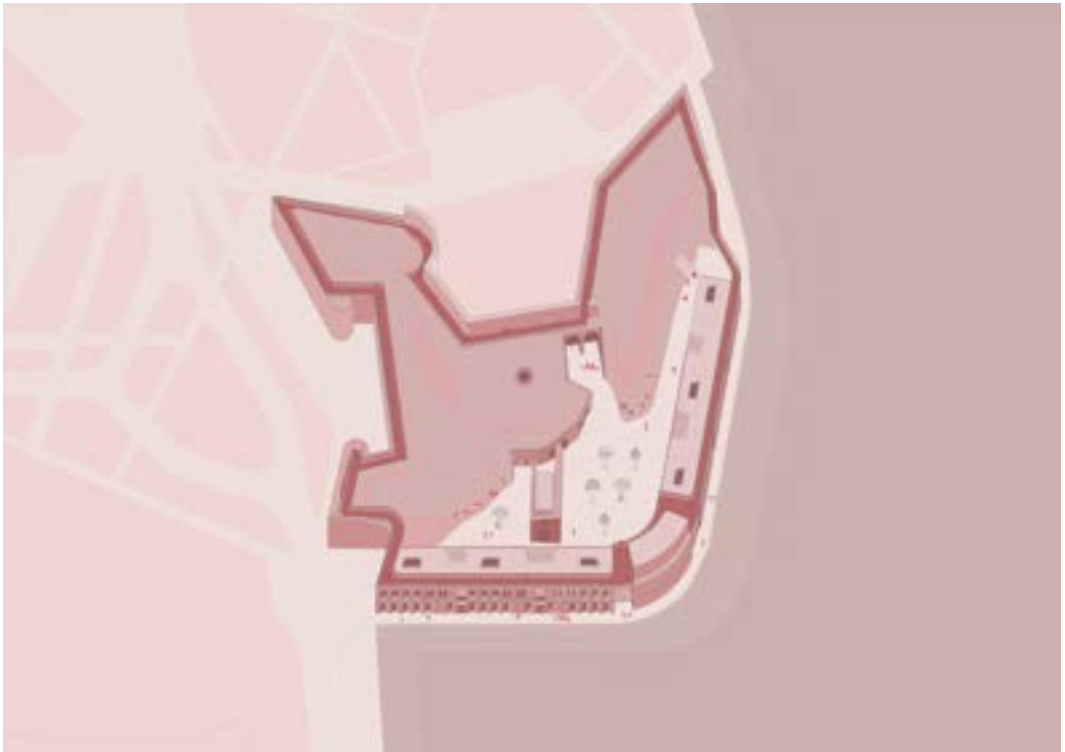
Kieran Tam — A Calais Reincarnate Calais, France

This project positions the current refugee situation in Calais within the long durée. Using historical precedent to justify human movement through the city as more than the humanitarian crisis that has unfolded over the past thirty years but part of a natural phenomenon that has occurred for centuries due to Calais' proximity to Britain, encompassing movements of refuge, tourism and industry. Despite its history as a thriving industrial hub and now playing host to the successful Port and Channel Tunnel, the city today faces high unemployment and a lack of investment and opportunities for the local community, which has sown tension between the unwanted migrants and their unwilling hosts. However, the number of people displaced due to persecution, war, violence and now climate change will only continue to increase and Calais' geographic position will see it play host to those transiting to the UK regardless of whether they are welcome or not. Accepting and developing a resilience to this reality could present a potential opportunity for local politics, community and industry to positively engage with the migrant presence and reframe the city's image celebrating transience in its entirety as a place of both hospitality and refuge.

Iiris Tähti Toom − Recycling Socialism

Tallinn, Estonia

Thirty years after the collapse of the Soviet Union, this project revisits the burdened landscapes that outlived the oppressive regime. Using Estonia's largest and latest panel housing district of Lasnamäe to narrate the nation's change from socialist to post-socialist, the thesis delves into processes of domestic memory, material culture and the changing delineations of the public-private dichotomy. Through an architectural ontology of Soviet panel housing, the project seeks to revise their depiction as anachronistic curiosities or cultural deadweight, instead highlighting their role as sites of cultural production and contestation.

With the district rapidly reaching the end of its structural lifespan, the design questions what shape its redevelopment − and the resultant masses of construction waste − are to take. As existing landscapes are mined for future resources, Lasnamäe's limestone plateau and recycled Plattenbau are fused to form more culturally and climatically sensitive models for the redevelopment of lacking community infrastructure.
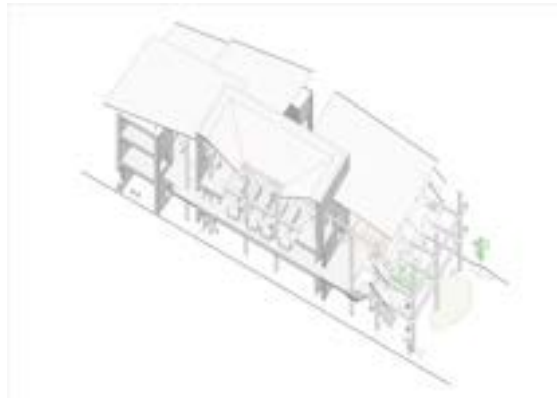
Zizheng Wu – Reinvention of Craftsmanship

This research project is a re-examination of how middle-income cities foster skills in the post-industrial upgrades. The industrial upgrade has diminished low end labour-intensive industries, causing a big divergence in cities between the highly skilled professionals and low skilled workers. Particularly those who have arrived in cities as recent migrants. Since the industrial upgrade, cities tend to disregard the skills that migrants have of indigenous craftsmanship from their hometowns, and train them for mechanistic assembly lines. Now, many of the assembly lines in middle-income cities are disappearing.

This project questions the current practices in Shenzhen regarding migrant recruitment and training, which appear to be far from adequate in responding to the changing skills needed and skills training. Through a new conceptualisation of skills that view upskilling as a continuous and evolutionary process, this refined fabrication process aims to bridge traditional and innovative architectural languages. It explores craft skills as a medium to reinterpret the changing manufacturing culture and allows an opportunity for employment agencies to act as an institution for migrant workers through the reinvention of craftsmanship.
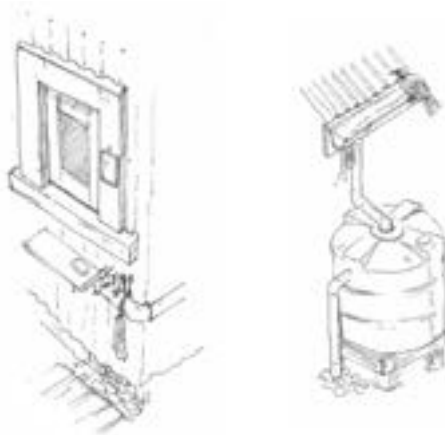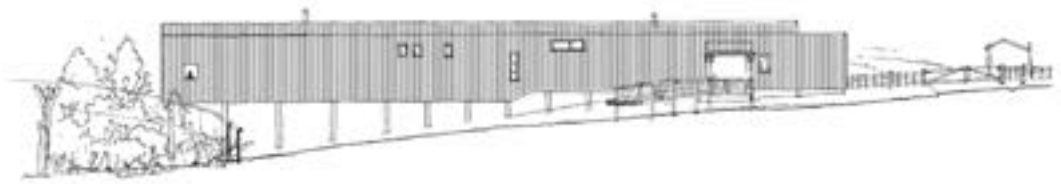
Charlotte Airey – Unlearning Wilderness   New Zealand

This project rethinks the New Zealand Pākeha relationship with landscapes considered 'wild.' These are either bounded and set aside for conservation or commodified for real estate. It reclaims the 'bach' (holiday shack) typology as a mechanism for not only leisure and retreat from the city, but as a means of engaging and learning about one's relationship with the environment. The proposal is an alternative vision for the as-yet-undeveloped Wainuiototo New Chum landscape, and the broader coastal holiday landscape in New Zealand which has been undergoing a fate of subdivision and suburbanisation for holiday homes. Instead the scheme looks to indigenous forestry research as the underlying reason for dwelling in this landscape. 'Baches' are temporary accommodation for those (professional and volunteers) who participate in the ecological surveying, planting, and stewardship of the surroundings. These huts are in dialogue with the forestry centre, the main defining threshold to this landscape containing nursery, small mill and educational and work spaces. The bach is thus no longer an exclusive private dwelling on a land fragmented by land titles but a node in a network which contributes to a broader understanding of the forest and our place within it.
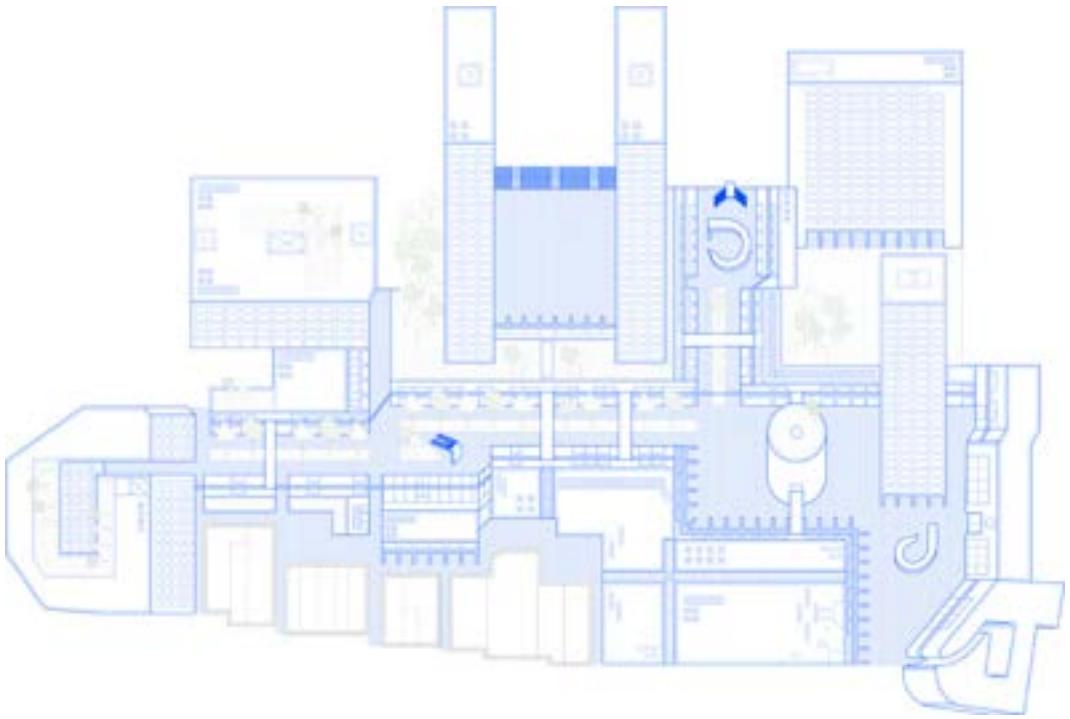
Irene Carlucci — Croydon and the Dream Factory   Croydon

This thesis challenges the issues concerning town centres that provide publicly accessible yet privately owned shopping centres at the core of their civic urban space. The main focus of this research is to focus on the role of private interest on the public realm, specifically on how Croydon's town centre will embrace the private sector for a second urban regeneration, following the approval of Westfield redevelopment plan. This subject is of contentious nature and has now become of global interest, especially following recent global events and the overall cultural changes society is currently experiencing. This study is located within a complex debate with the sole purpose of creating a safe, equal, environmentally sustainable and forward-looking civic space.
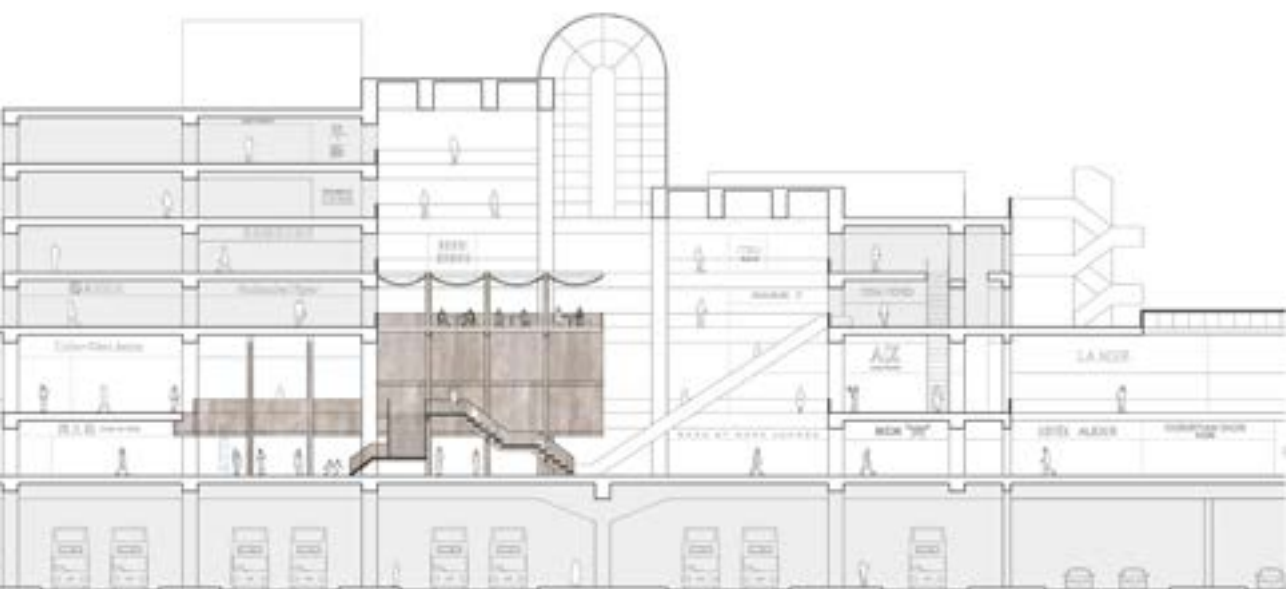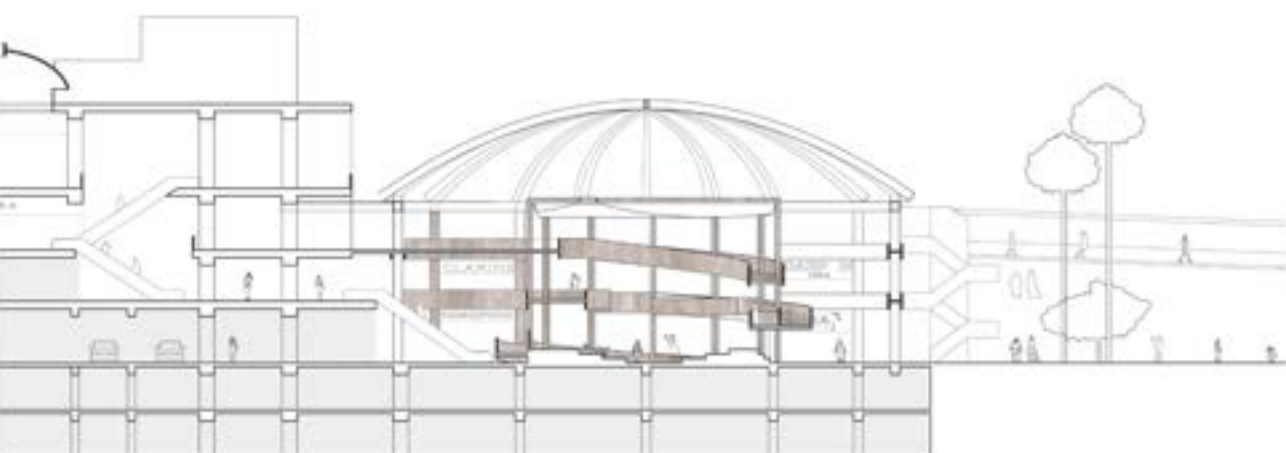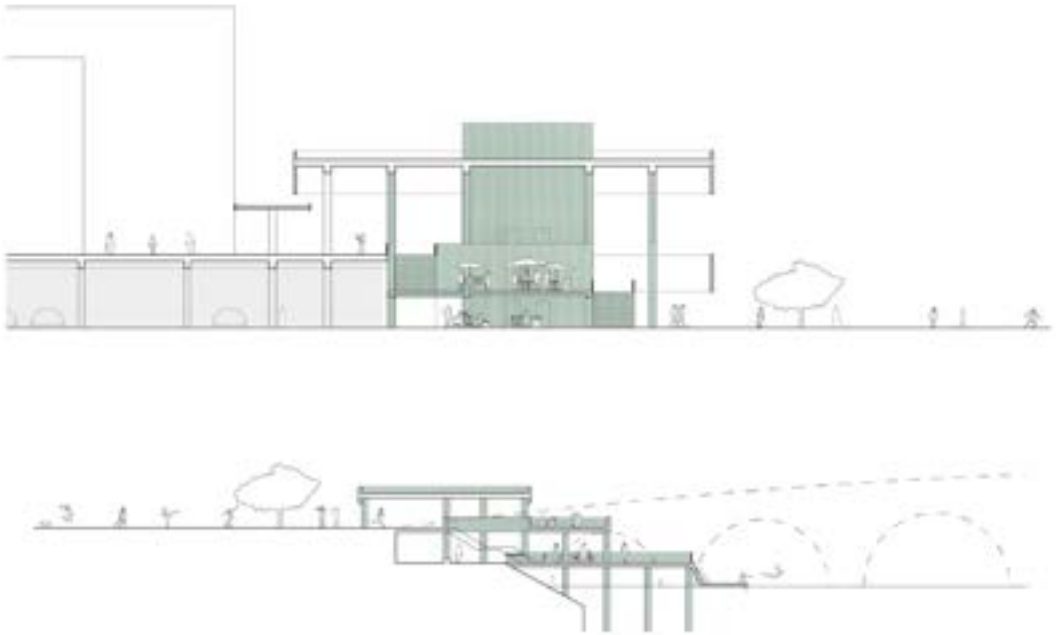
Jefferson Chan — Post-Colonial New Towns Sha Tin, Hong Kong

New Towns, behind the myth of a 'self-sufficient and balanced community', is after all a scripted and staged way of living. Since its birth in the 70s, new towns have been home to more than half of the population in Hong Kong. Its physical development comes hand and hand with district administration to establish new communities and a new idea of 'good citizens' - on one hand the geometrical urban form embraces discipline and order, on the other hand a top-down, fixated narrative of civic pride based on stability and prosperity is facilitated by the mass social campaigns carried out at district level.

The rise of local identity in the post-colonial era has severely challenged the physical and social status quo of the dwarfed citizenship. In response to the paradigm shift, the project takes form of nodal intervention that subverts a 70's new town centre from being merely a public access into a catalyst of civic engagement.

Khensani de Klerk — public aGender   Cape Town

Public aGender proposes a network of safe houses across South Africa developing a typology that considers both reclusive and gregarious spaces of healing for survivors of Gender-based violence. At an urban level, the project proposes a methodological approach that determines the intervention's characteristics from the considerations of its potential users, conceiving its brief from the varying and nuanced lived experiences of participants who share their stories on public aGender platform. The platform was developed to glean narratives from survivors of GBV during fieldwork owing to geographic constraints from the pandemic lockdown.

At an architectural scale, the proposal designs a safe house for survivors of GBV, using existing community characteristics as safety mechanisms; explicitly moving away from the wall, device and camera as safety. Every safe house is therefore a mixed use project with integrated social housing for existing communities, and in this case a housing project for the Reclaim the City housing advocacy movement occupiers on the site. The project hopes to use both the method of narrative collection and the testing of prototype to make a case for the investment of safe houses at a national scale.
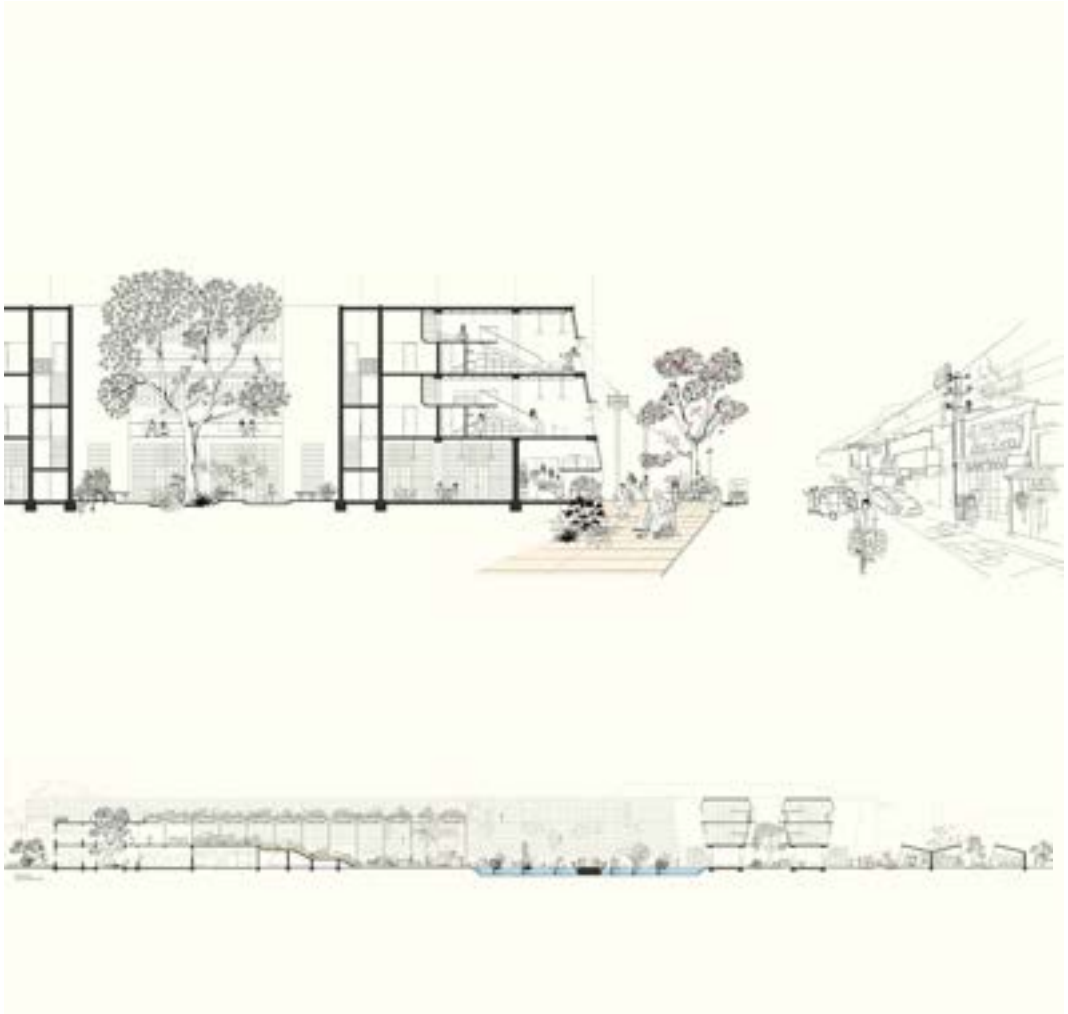
Vishmi Jayawardene — Gendered Resistance

Katunayake, Sri Lanka

This design thesis frames its investigation of female free trade zone workers in Sri Lanka through the zone spaces that feature in their daily lives, the most potent of which are the jurisdictionally concealed garment factories; the unliveable tenements; and the unfriendly peripheral streets of the city of Katunayake. The question posits can an architectural intervention alleviate the institutional and ingrained dogmas of this specific group of classed, gendered subjects living and earning in just one of many manufacturing zones of the global south?

In response, using the zone as both site, subject and adversary, I proffer an architectural proposition as a rebuttal, or indeed a challenge, to a persistent social narrative that relegates female FTZ workers in to 'semi-citizenships' and vilifies them as practitioners of disrespectable femininity, and instead shift this narrative so that women workers' prescribed 'outsider' position is subverted so that they claim ownership of the city, through better access to spaces that offer a counter to the devalued, marginal places of the zone and the stigma attached to them.

Tong Jiang — The Self-Build

Guangzhou, China

In China, urban villages are usually perceived as by-products of rapid modern urbanization and economic growth, but they are distinguished from slums by their exceptional locations and legal status protected by land ownerships recognised by the government. The unregulated self-build resulted in chaotic construction and poor living conditions, presenting a negative urban image; but its capacity to provide diverse and affordable housing and embrace social diversity, making it a significant role in the city.

Therefore, the problem is how can participatory frameworks be formulated to balance the degree of individual freedom (self-build) and professional intervention. This project intends to reframe and formalise the informal self-build through maintaining the values of self-build while blending it with architect-led intervention, aiming to renew the urban village's negative and contradictory image by improving the living conditions, providing beautiful dwellings with qualities and comfort, and presenting a distinguished typology of urban dwelling.

Helena Jordan — Developing the Dearne   Dearne Valley, South Yorkshire

Alongside many former coalfields, Dearne Valley is one of the most deprived areas in the country with marginalised communities situated in a degrading townscape and fractured landscape. Developing the Dearne re-conceptualises the idea, vision and processes of regional and spatial development from city-regionalism to bioregionalism. Speculating how self-reliance could be achieved through a process of landscape re-territorialisation, and development defined by a contemporary reframing of historical land-use practices.

Through reintroducing industrial hemp as a rotational crop and stitching fractured areas of rewilded native woodlands together, the damaged landscape is reinhabited. The proposed Centre for Sustainable Construction - a renewable construction school and site of hempcrete material production - provides the tools for residents to mould their built environment and manage their immediate environment. The proposed dispersion of specialist training in renewable construction, as a knowledge sector, into peripheral former mining areas, aims to dismantle central government's city-centrist 'Northern Powerhouse' policies – offering an alternative framework for post-industrial mining regions.

Shirley Lo — Strangeness in Limehouse

Founded upon the thesis argument that spatial strangeness has a significant role to play in propelling social change, the proposal integrates the strangeness that characterises the fictional realm of the neighbourhood into the regeneration of a disused warehouse. The repurposed space is controlled by a local sewing group, offering them a permanent venue to expand the scope of their work, whilst also providing local residents much-needed public amenities. With the skyscrapers of Canary Wharf forming a ubiquitous backdrop, the warehouse stands as a strange fragment in the banal and ordered city. The project culminates in a fictional film, narrated from the perspective of a participant of the sewing group, who arrived as an immigrant in Limehouse at the start of the narrative. She describes her personal journey and her encounter with the building, which became the key to unlocking the fictional realm of the neighbourhood. She began to draw parallels between her story and historic events, in a sequence that blurs the boundary between fact and fiction. Through a series of events, she discovers the hidden secrets of the neighbourhood, offering her a sense of ownership to the urban environment.
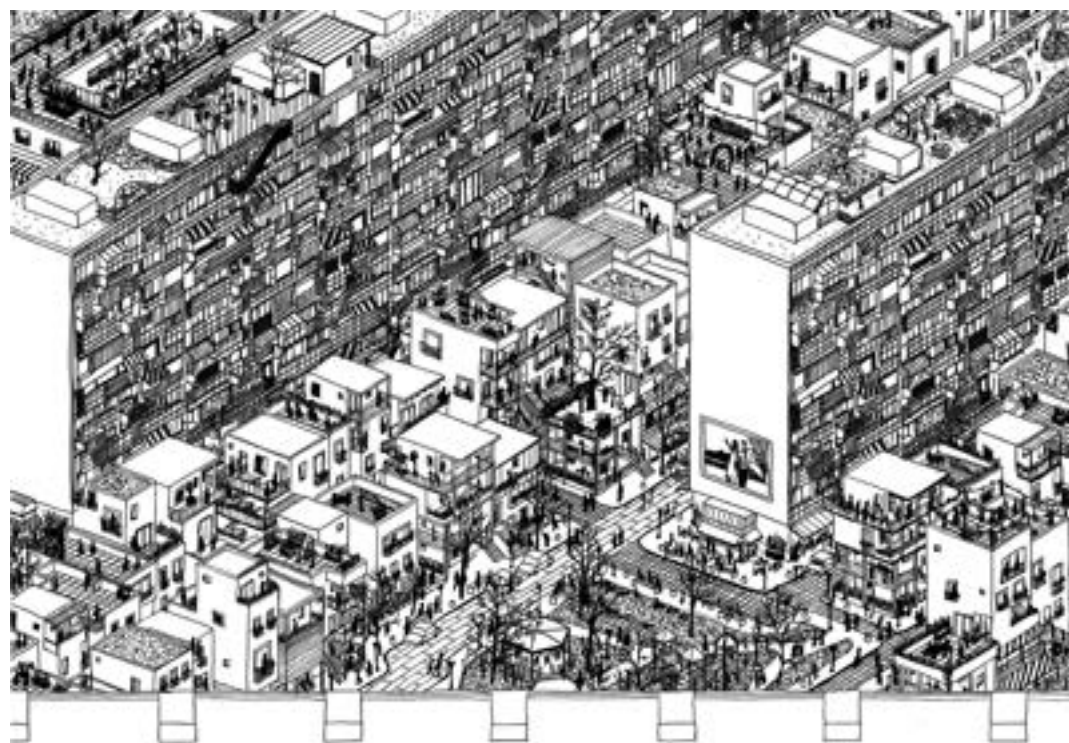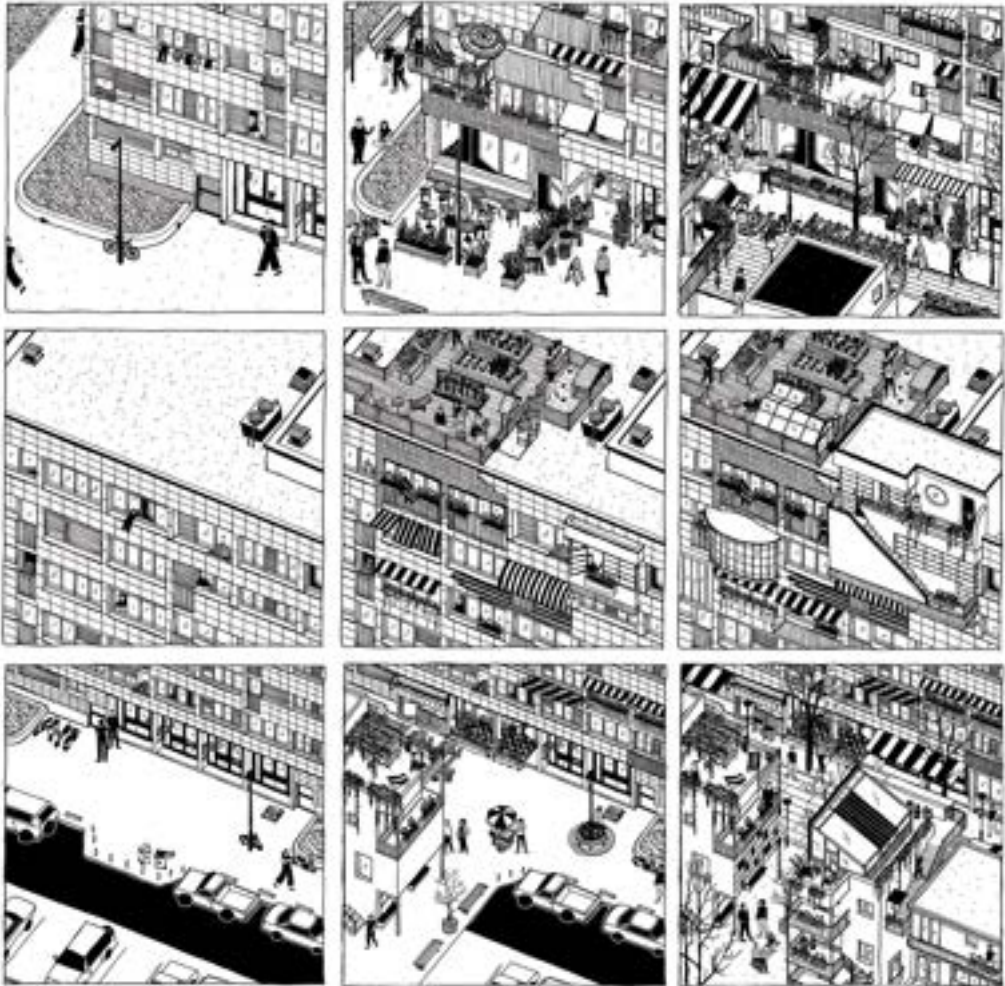
Louis Lupien — Interplay   Paris, France

Triggered by the blatant indifference towards Love, a concept loaded with resonances for the field of spatial studies, this project is an attempt to expand on current research tendencies on the subject and seek to portray love as a valid and potent ontology for the field of urban studies and architectural production. In its relation to space, love appears to not only open the relationship that we maintain towards potential spaces but to ground these imagined realities in their most relational dimension. Thinking more loving worlds means thinking more playfully means thinking more open worlds. This tendency to recognise certain chosen chunks of reality as more real than certain others (as though the crime, the pollution and the smell of urine of a city existed more than the moments of solidarity, magic and love experienced daily by its citizens) has left out parts of our emotional selves up for grabs and prone to manipulation. This project is an attempt to reclaim that chunk of reality: to name it, visualise it, face it, understand it and reappropriate the world projected by it by making the atmosphere of love a usable and valid cultural tool for spatial practices.

Joseph Marchbank — The Ikeaization of India?   Gurgaon, India

This project speculates on the internationalisation of Ikea's forays into homebuilding. Filling a role once assumed by the Swedish welfare state, Ikea has been building low-cost prefabricated 'BoKlok' homes in Scandanavia since the 1990s, and, more recently, in the UK. At the same time, the multinational is expanding to further reaches of the Global South in search of new markets for its flatpack furniture. India is a case in point; with a rapidly expanding consumer class congregating in its cities' new BPO and IT-oriented zones, Ikea has built two stores in the country since 2018, and is planning many more. Their fourth is being built in Gurgaon, India's so-called 'Millenium City' located 30km south-west of Delhi, which is used as a case study to site the design work. For many on India's new urban peripheries, Ikea's hallmark of self-build is not a fun optional activity, but a basic necessity in order to stake one's right to the city. The design is as such less for a specific building form, more for a catalogue of components to cater for different programatic needs and aesthetic preferences, for possibility.
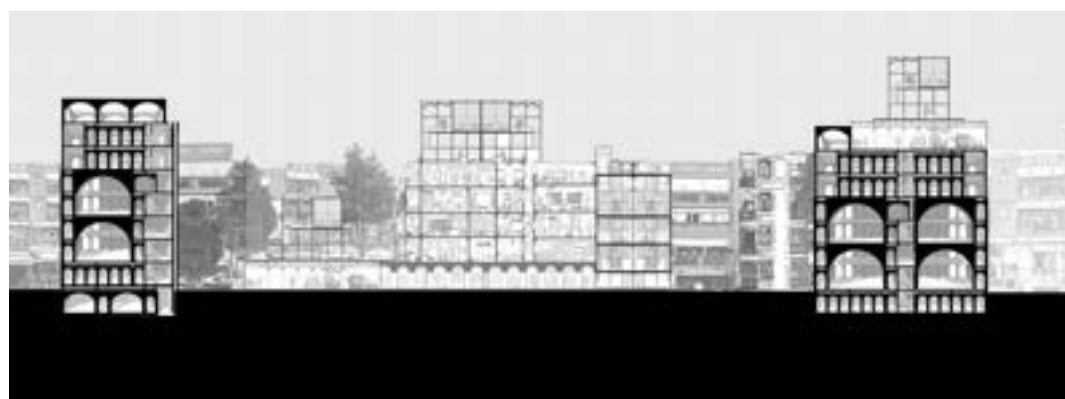
Raghav Rayasam — Islands in the City

Delhi, India

This project is based in Khirki, an urban village in the south of Delhi, India. It introduces spaces that better integrate urban informality with formal development and lend a higher degree of legitimacy to small-scale businesses in the face of increasing socio-economic unsurety. Specifically, this project looks at consolidating and strengthening material manufacturing and artist networks within Khirki through skill training, resource management, digitization and exposure.

The project specifically deals with multiple local artist and makers NGO's to establish a space that helps them better connect with individual artists and material manufacturers within Khirki. It would incorporate locally available labor and material in its construction - providing the community with a means to contribute directly. Observing a model of shared ownership across individuals, NGO's and the government agencies - it argues for collective urban efforts. It establishes that providing sustainable spaces for skill training, community gathering, welfare and learning along with infrastructure that reinforces neglected systems of resource management is vital towards the long term strengthening and de-stigmatization of Delhi's urban informality.
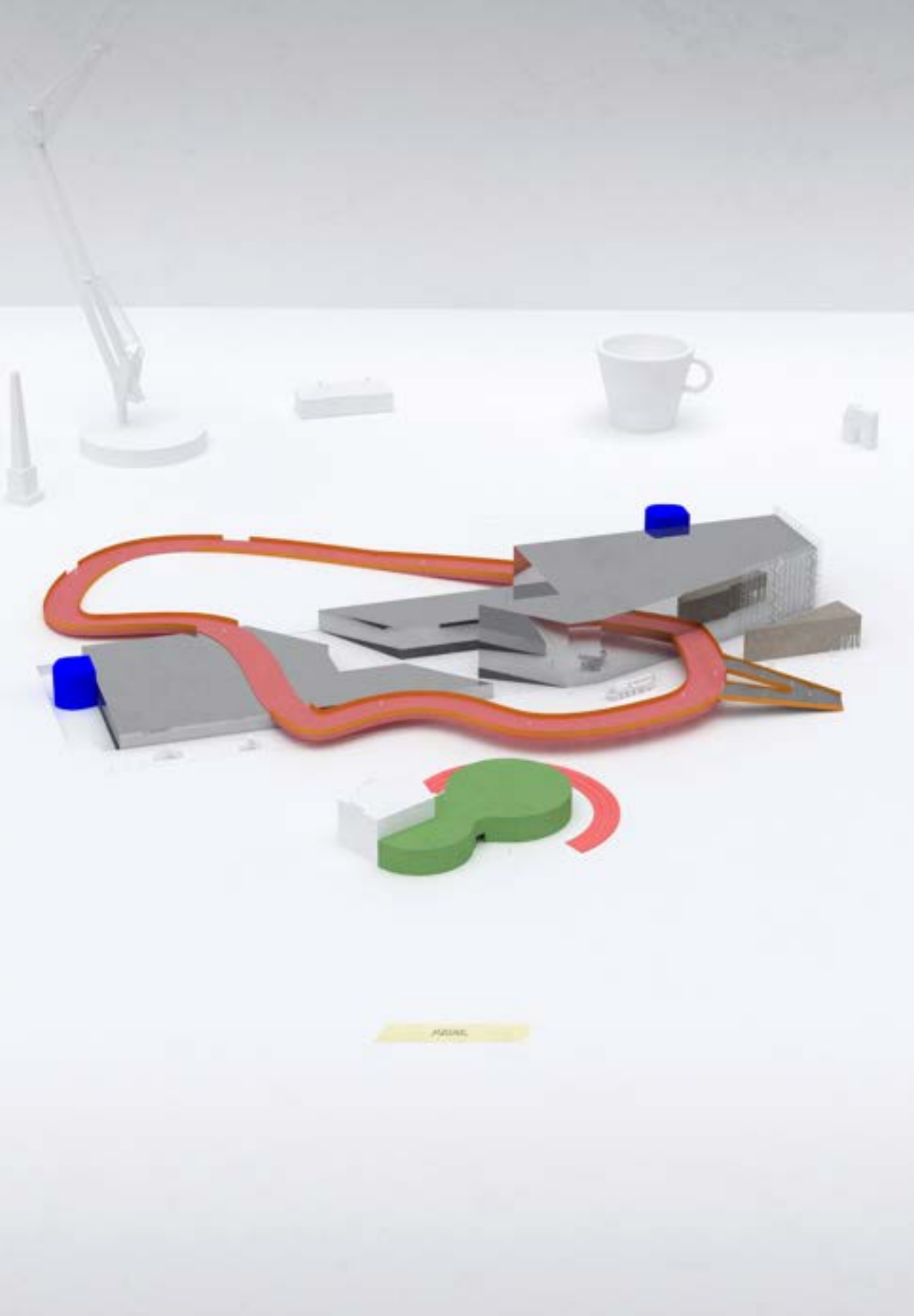
Lewis Shannon – Neurodivercity Glasgow, UK

As cities across the UK and Ireland seek to become officially recognised as 'autism-friendly', the project aims to critically explore the notion of the 'Autism-Friendly' city. Drawing from discourses on liberal ethics, difference, and the city, the project is primarily concerned with the bio-political intersections between; autism as a form of subjectivity, notions of personhood, social collectivity, and the city as polity.

The project employs a speculative approach that seeks to explore, critique, and problematise the tacit reinforcement of authoritative constructions of normativity in predominant cultural perceptions of autistic or neurodiverse people. Building anachronistically on the work and ideas of Fernand Deligny through the proposition of a leisure centre, the project attempts to further spatially elaborate a 'neurocosmopolitan' ethic. The relational aesthetics of the leisure centre providing a counter-propositional contrast to the 'Scottish Strategy for Autism's notion of what constitutes the citizen, as well as the surface level means and metrics by which a city might be considered 'autism-friendly'.

Chelsea Sia — Above the Clearing

Singapore

The project is an alternative proposal to rehabilitate the presently defunct Bukit Brown Cemetery in Singapore. The forested municipal cemetery, which houses approximately 100,00 historic Chinese graves, has been left to calculated abandon since it closed in 1973. As an alternative proposal to the cemetery's impending demolition and clearing, a series of stand-alone, light towers puncture the site, thoughtfully infilling urban nodes of life into an otherwise death-filled place. Comprising crematoria, public housing, and formalised workspaces for on-site tomb keepers, these towers recover forgotten routes through the forest and retain the site ground in an honesty. The strategy transforms the forested cemetery into a hybrid urban landscape. It is a provocation back to living amidst death, and an expression of a different, larger value to inscribe unto the local expanse, that which is commonly and merely perceived as an underutilised, limited resource in land-scarce Singapore.

James Smith – Parasite Housing in Old Oak Common London

This project seeks to challenge the status quo of contemporary housing production in London, which currently advocates large scale new build developments treating housing as a commodity. This project aims to explore an alternative architecture created from reuse of the existing building fabric as a template for additional production. This is part of a wider proposed approach using large cooperative structures to enable housing to be provided to residents at greater levels of affordability. This is crucial in high value areas such as West London, where the site is located.

The polemic of this project is not of complete systemic change in the production of housing, but that a responsive approach could exploit the gaps left in current strategies of housing planning at scale. The supporting of alternate institutions that can use the discard of current housing production productively is a symbiotic approach that could be applied across London as ever more industrial 'Opportunity areas' are rezoned for housing.

Jennifer Smith — Gwalia Yard Cardigan, Wales

Gwalia Yard is a community-led initiative that aims to help revive Cardigan's struggling High Street. By providing a base for the town's growing maker culture and a place for the community to gather on their own terms, the town's already highly involved residents will regain ownership of their town centre as the heart of Cardigan's daily life. Digital fabrication facilities and maker spaces will complement the existing preserved culture of heritage making present in the town, while also allowing the industry to develop into the 21st century. Gwalia Yard sits within a wider community-led masterplan that looks to revive the regional town as a centre for the county, providing much needed investment, employment opportunities, and re-enfranchisement to an otherwise neglected region of the UK.
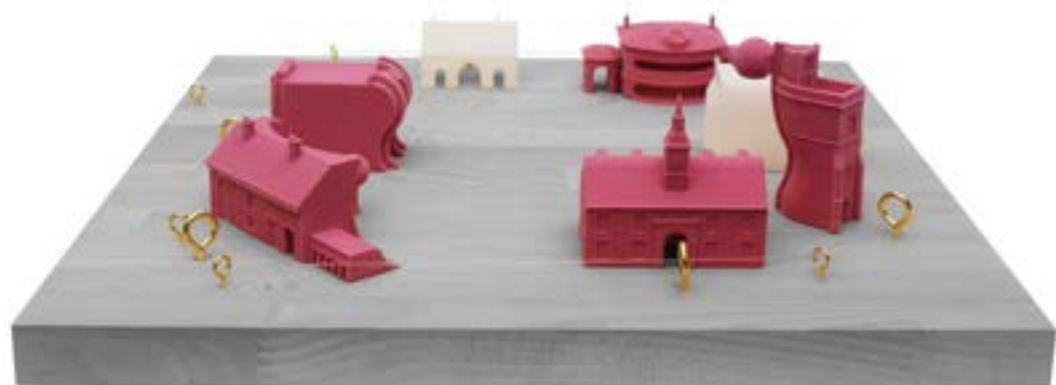
Stephen Smith − Welcome to Wintonia©

Winchester, UK

Following the socio-political desolations of Brexit and Covid, Boris' Conservative Government seek economic prosperity, opting to 'take back control' of heritage as an enabling commodity to put the country back on the map. Winchester, the ancient capital of England, is selected as the epicentre of this nostalgic experiment for reasons of sheer heritage abundance. The once complete definitive city wall, cruelly lost to the advances of time, is to be re-imposed as a continuous piece of "living", somewhat theatrical, heritage infrastructure. Whilst functioning as a hotel to host the expected influx of tourists, the wall is to strictly define the bounds of Wintonia; the city re-brand, the new destination for heritage. The plan for Winchester's future is to reflect back its past.

The time capsule wall revolutionises the accessibility and appeal of the past to inspire a new generation of 'heritage-lovers'. Inside Wintonia's bounds, the city of 'Ye Olde Winchester' is preserved, and a Morris-esque perspective to traditional craftwork reigns supreme. In stark contrast, the external skin celebrates the city's vast historical catalogue, at last converted to a qualitative format, updated in a continuous show of masonic theatre circumnavigating its 3km length.
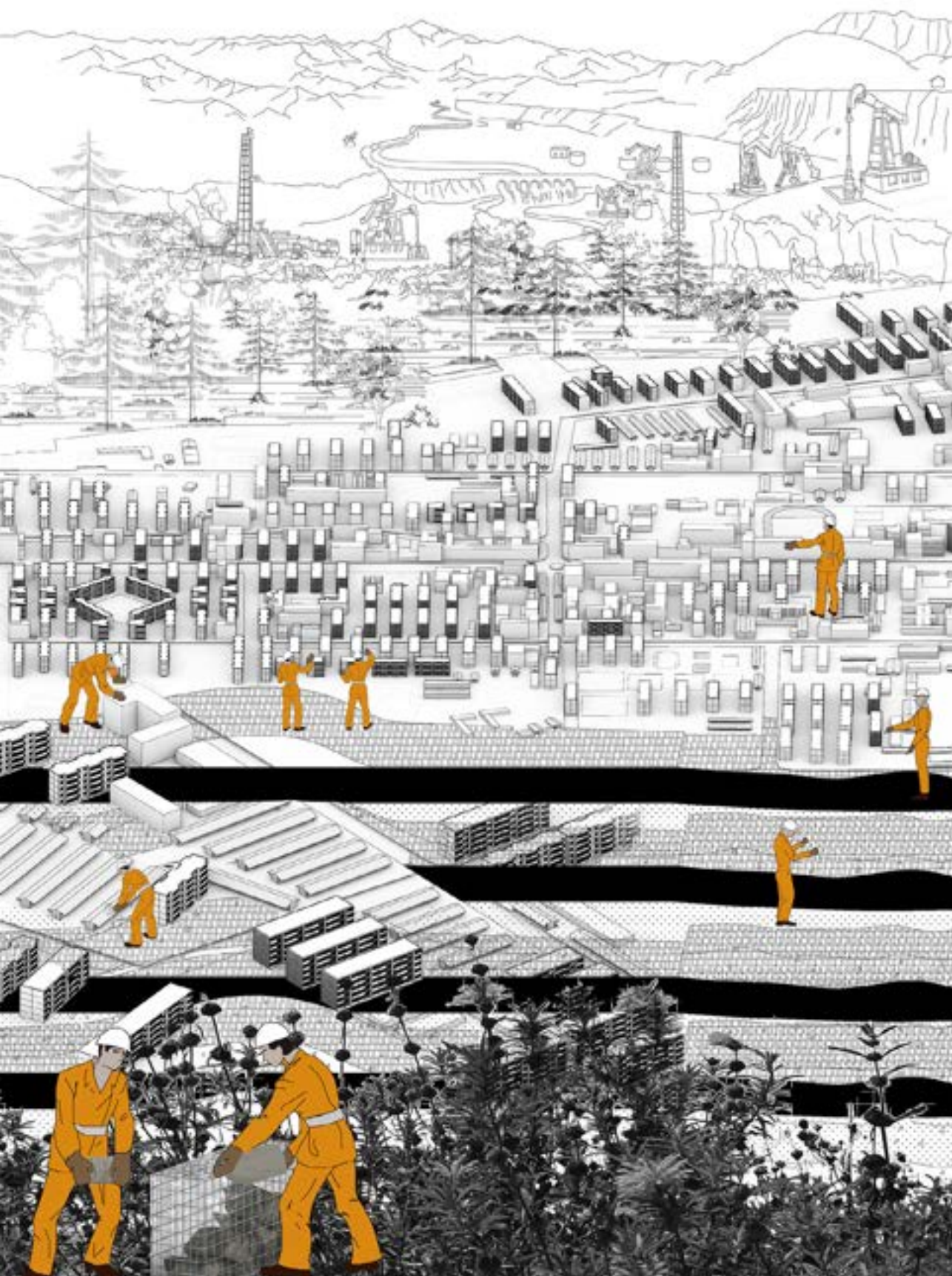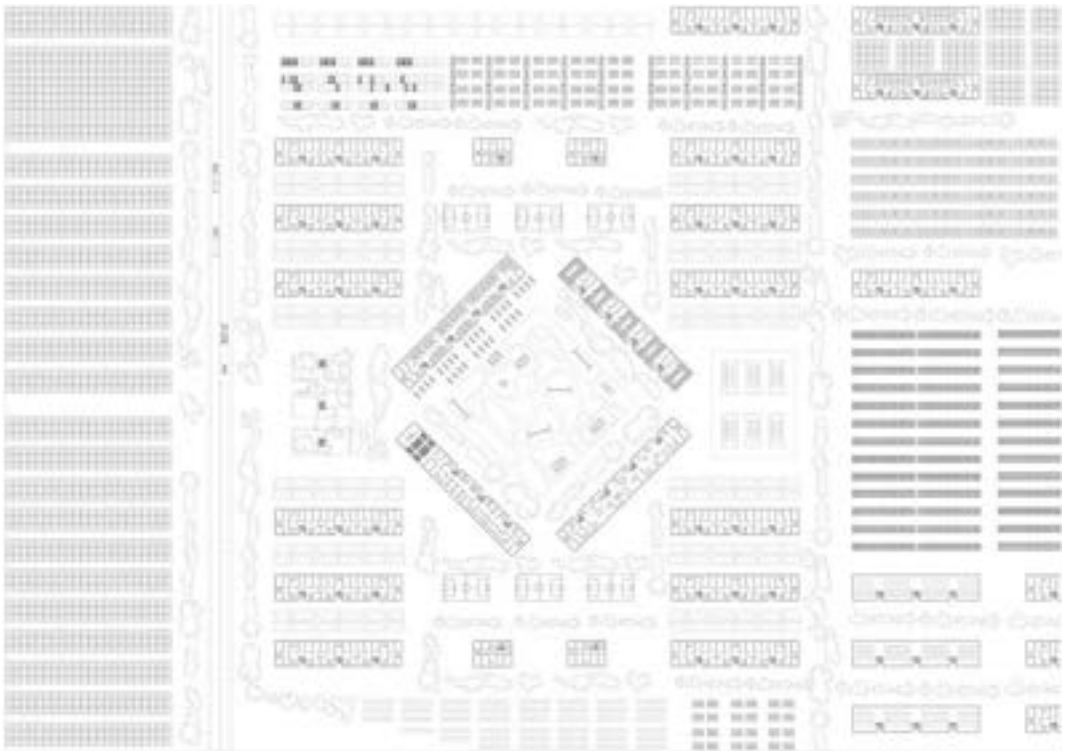
Zhonghan Tan — Over your city grass will grow

Yumen, China

Urban shrinkage has become a global phenomenon since the 20th century. Although China is on the rise of rapid development, the phenomenon of urban decline has drawn more and more attention from scholars. Yumen, the first Chinese oil city, has faced the population loss from 130,000 to 20,000 during the past 70 years.

The concept of shrinking cities illustrates an important shift that an era of constant growth has gone. Cities in a state of shrinkage have a smaller population scale and fewer resource requirements. Conversely, a large number of idle assets provide sufficient material foundation for urban redevelopment. This project proposes to reintegrate the urban fabric and social connection by reclaiming and recycling. By which the development of the city is carried out in a dynamic manner with seasonal change to meet the needs of social development.
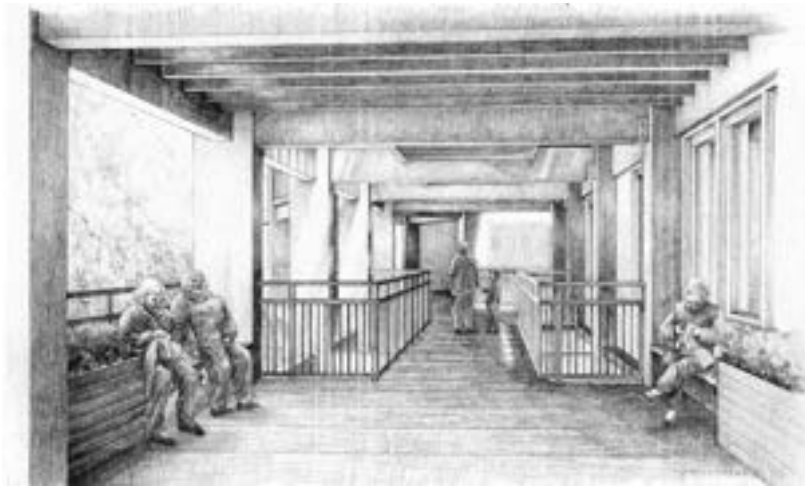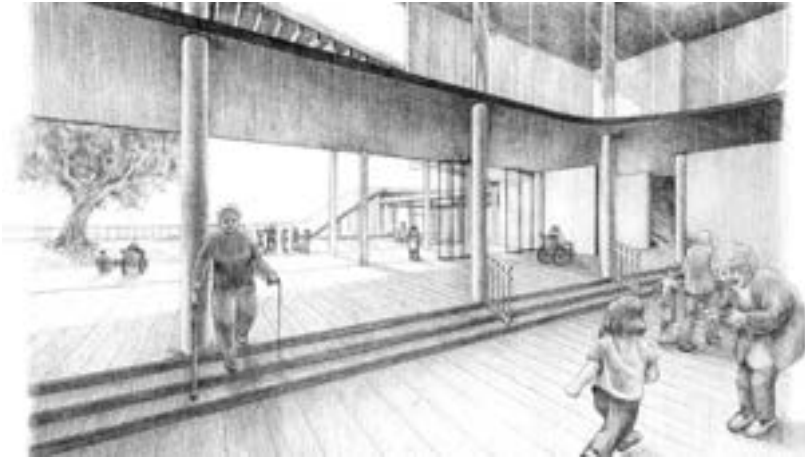
Jacqueline Tsang – ReValuing Care

Hong Kong

The story of endings in Hong Kong is one that is linear, finite. As objects, places, and people age, their value to the growth of the city diminishes; they are disregarded in exchange for the new. The continued offhand treatment of both old people and buildings reveals deeper issues in contemporary Hong Kong socio-spatial ideology. To have experienced is to be disposable and thus spaces for endings are treated with less priority. Yet, this contradicts the Chinese philosophy of life; a relationship does not end in death but continues despite taking on a new form. Therefore, elderlies must be given a place within the city that has been vested with the care its residents can also expect to receive. In opposition to the norm of newness, the vacant site of Former St Peter's Secondary School is taken as precedent for intervention, catalysing a new beginning in its life cycle. This project takes the disconnect and challenges existing ideas through a reimagining of care homes as a place at the intersection of ends and beginnings, opening new opportunities for care of both people and the physical environment they inhabit.

With the student revolt, education has returned to the city and to the streets and has, thus, found a habitat rich and diversified experience which is much more to mature than that offered by the old scholar system.
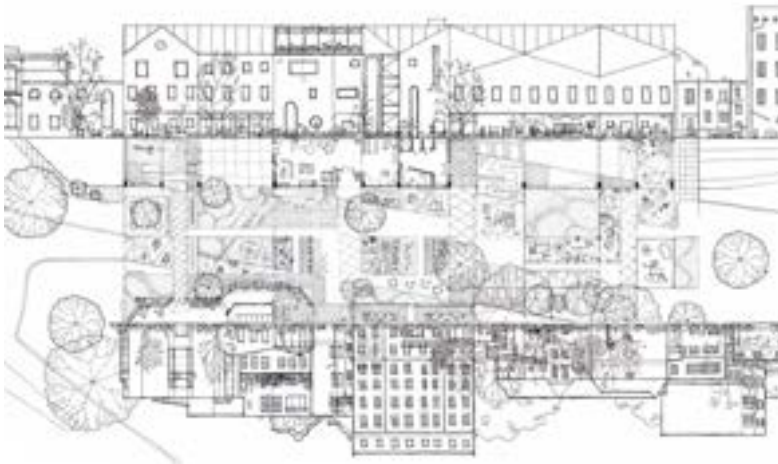
Laura Turner — Challenging the Education Retrograde   Southwark, London

In architecture, education studies and other human sciences, recent years have seen a renewed interest in the 'dispersed' model of education. A dispersed school is a geographical scattering of learning sites where education is divorced from a physical, single institution. Pedagogically, it draws comparisons with a 'deschooling' of learners, whereby education flourishes through networks of expertise and engagement in your local community.

This project is a dispersed secondary school in Southwark with an aim of integrating the school with the community. Introducing the school to the city, and inviting the city into the school, involves a desegregation of educational topographies which utilises underused pockets of land and existing community facilities to create a network of relationships for educational purposes. I am finding ways to meet the issues of overcrowded and under-resourced schools to create radical educational opportunities in inner city London; this calls for a pedagogical overhaul where a new cohort of students, along with the existing students and community members, will integrate through the permeable edges of the school in a choreography of new, reenergised, urban learning.

Karen Young — Stagecraft

Since the emergence of Cantonese Opera, the genre's penchant for adaptation and transience had enabled its enduring presence through drastically different contexts. Today, Cantonese Opera is considered an old-fashioned, fading craft but at the same time cherished as a unique intangible cultural heritage. This project references the Cantonese Opera's practices and transient nature as a means to design a cultural place, posing an alternative to Hong Kong's default position of building iconic landmarks as the panacea for not only cultural but also economic development. More broadly, this project responds to current debates relating to Hong Kong's identity and cultural self-definition.

In adapting a former car park into a local cultural hub for Cantonese Opera and traditional crafts, this project aims to support the nurturance of the genre by celebrating its spectacle while also offering spaces for production and knowledge exchange. The proposed strategy champions an approach to designing cultural venues rooted in existing, everyday dynamics and optimises opportunities provided by the (pre-)existing before pursuing the newly built. This thesis embraces cultural development as a gradual, collective, ephemeral and ordinary process.
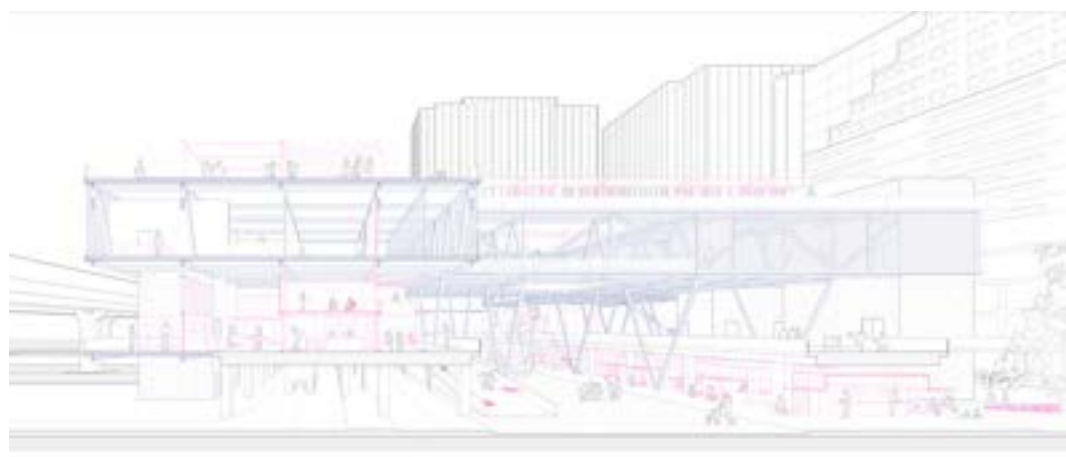
Elliot Zheng Zhou – Biennale in Action

Hong Kong

"Biennale in Action" speculates an alternative model of Shenzhen & Hong Kong Bi-city Biennale of Urbanism/Architecture, which will use the biennale-making as a vehicle to instigate incremental and multi-scalar urban regeneration while empowering the local communities. The thesis explores how exhibition-making could 1/ materialize social critiques into tangible forms of urban installations; 2/ offer a participatory platform for the regeneration of existing structure for long-term community use after the exhibition period. The project takes the past biennale venue of Kwun Tong, Hong Kong, as a site to adapt a disused vehicle pier into the main venue for this short-term exhibition. In the meantime, a series of nomadic pavilions are devised and placed across the area as sub-venues for the public to participate. After the biennale, this project further redevelops the pier into a long-term community laboratory with the materials recycled from the dismantled exhibits. It will function as a node of cultural production, engagement and reception to support the local craftsmen, local cultural groups and other social enterprises around the neighbourhoods. Through this process, the thesis serves as a critique on the display of spectacles and the gentrification agenda observed in the global phenomenon of "biennalization".

MPhil in Architecture & Urban Studies (MAUS)

The MPhil in Architecture and Urban Studies (MAUS) seeks to train a new generation of analytical researcher-theorists of the built environment, emphasising thinking that is as imaginative as it is critical. Over three major assignments and a dissertation in an academic year, the course focuses on cultivating a range of methods and approaches for innovative architectural research, towards work that recombines socio-cultural and technical disciplines, as well as qualitative and quantitative lenses, often in uncharted yet rigorous ways. The wide range of project approaches herewithin demonstrate that there is a new urgency for writing on architecture and the city that resists being siloed by traditional disciplinary constraints: whether retheorizing protected representation of QTIPOC spaces in London, validating and improving the accuracy of greenery identification by machine learning in Google Street View, documenting shifting moral framings of civic participation in post-socialist Warsaw through study of gentrification at the Vistula river waterfront, or interpreting ecological narratives of wellbeing in the self contained worlds of science fiction conservatories. Amidst this rich variety of investigations, all projects enact a core value: through detailed consideration of spatial phenomena it is possible to not only be rigorous in unpacking cultural, political, or technological phenomena, but that one can frame the conditions of possibility for alternative and plural futures along the way.

MAUS

DIRECTORS   Nicholas Simcik Arese & Ronita Bardhan

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                      Camille Chabrol
                      Elisian Ralli
                      Morgan Forde
                      Dimitris Hartonas
                      Dongsheng He
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SPECIAL THANKS

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Caroline Coetzee
Sarah Briggs
Sue Luxon
Tatiana Zhimbiev
Harry Charrington
Alan Short

And to James Campbell for steering the department through such an unusual year.

MAUS PROJECT TITLES

Dimitri Brand   Inside Out

Camille Chabrol   Mobility, Control and Resistance: London Street
                                   Sellers from 1850 to 1950

Elisian Ralli   Tracing the Symbolist Dichotomy of Art Nouveau:
                                   From Zola to Guimard

Morgan Forde   Utopia Inc. – How Machines for Living and
                                   Capital Combine in Comfort Town, a Post-
                                   Socialist Housing Project

Dimitris Hartonas   Cistercian Severity and the Architecture of
                                   Medieval Economies

Dongsheng He   Street visual quality and subjective well-being in
                                   older adults: Cross-sectional mediation analyses
                                   on multiple pathways

Anna-Dobrawa Kicinska   Impact of participatory budgeting on citizens'
                                   agency in the development of public space in
                                   Warsaw

Ariel Koltun-Fromm   Synagogue Stories of Schum: Seeking Narrative
                                   in the Rhineland Sites of German-Jewish Memory-
                                   Work

Runnan Li   Research on identification and mechanism of the
                                   influence of large-scale urban renewal project
                                   on the comprehensive vitality of surrounding
                                   communities: research on surrounding area of
                                   King's Cross based on online planning application
                                   data

Yulin Li   How Does Digital Media Participate in the
                                   Formation of Urban Experience? Studies of
                                   VR-facilitated Historic Preservation, Urban
                                   Environment in the Video Game, and the Internet
                                   Cafés.

MSt

MSt Architecture Apprenticeship

Cambridge's MSt Architecture Apprenticeship is the new partnership with the architectural profession. This year 17 apprentices joined the University as graduate students and have already made a remarkable contribution to the work of the Department of Architecture.

The apprenticeship takes the forms of intensive residential fortnights in which apprentices work in small groups (although of course this year the 'residentials' were by Zoom). In fact collaborative projects are a major feature of the course, and Module 2 in January 2021 was structured around formal teamwork training. Apprentices created the brief for a major urban design project during the same fortnight and then in the following April they worked on the design of an innovative floating timber structure.

Apprentices continue to work on the projects, once the residential fortnights are over, turning each group presentation into a series of individual portfolios. This means that they can actively respond to critiques and also develop new skills learned from other members of the group. Since each first year is launched with an exploration of research methods, across a range of subjects from the historical to the technical, apprentices can quickly make a significant personal contribution to the work of their own practices.

In fact, the apprentices' continuous engagement with both the academic programme and their professional working environment is what makes this course special. With thanks to all apprentices, their employers and employment mentors, for making this long anticipated course a reality.

MSt ARCHITECTURE APPRENTICESHIP

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Timothy Brittain-Catlin

Module 2:
Cany Ash, Ash Sakula
Tim Forman, Institute of Continuing Education

Module 3:
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Meryl Le Fleur
Randy Forson
Sarah-Elizabeth Geldard
Alyssa Homescu
Andrei Macaneata
Molly McAllister
Mike Merton
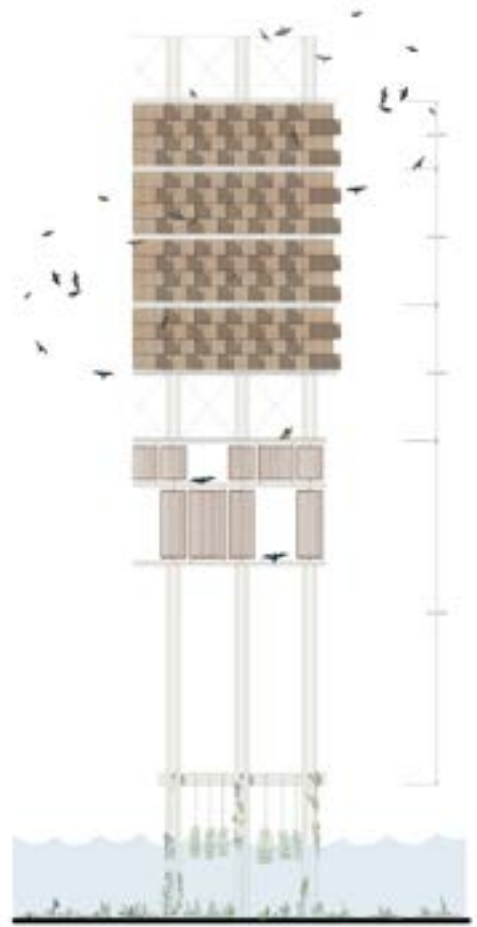George Moore
Alessio Testa
Jai Watts
Talya Yigitbasi

**TUTORS
AND GUESTS**

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Wesam Asali Al
Ronita Bardhan
Sevince Bayrak
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SPECIAL THANKS James Campbell, Head of Department
James Gazzard, director of the Institute of Continuing
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Corinne Boz, director of academic centres, ICE
Shamiso Barnett, Zara Kuckelhaus and Susannah Lewis,
course administrators
Susan Burnett and Maria Martinez-Fresno, apprenticeship
team

Alyssa Homescu – Carmela Barclay
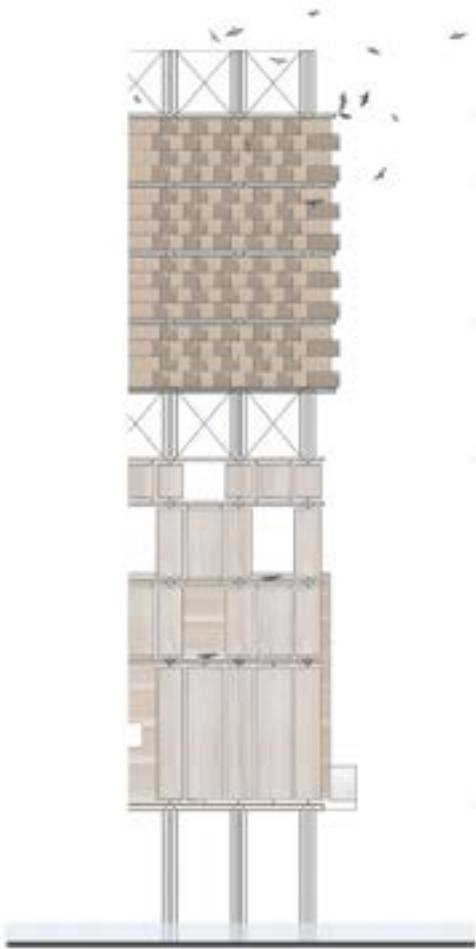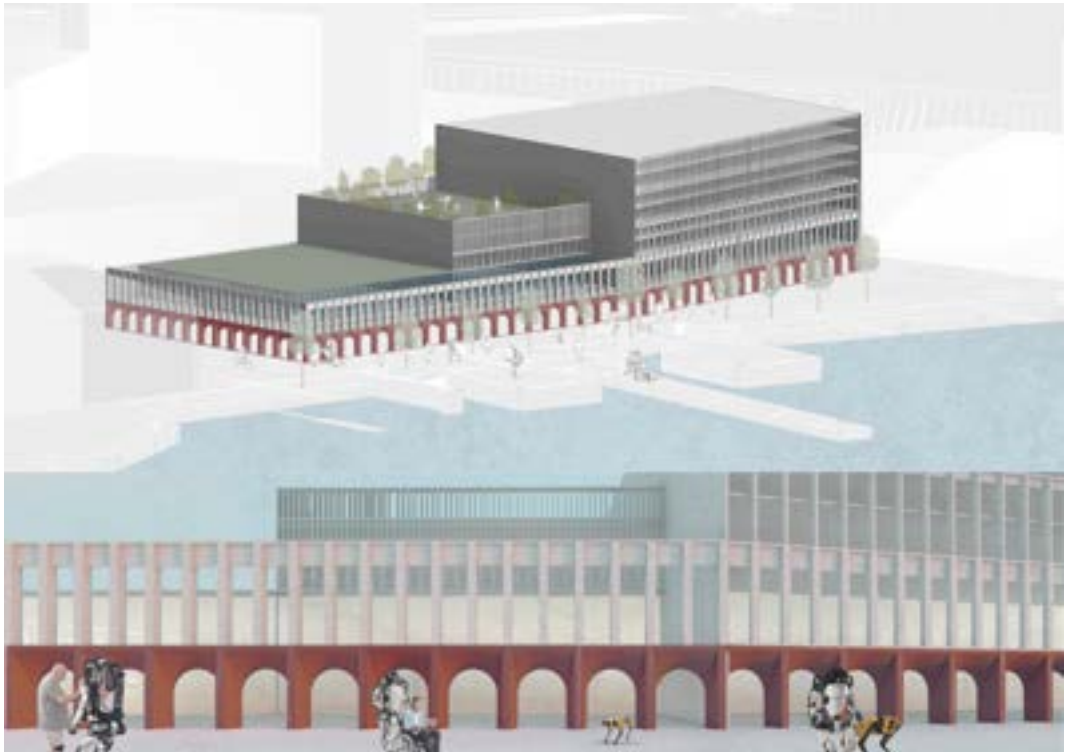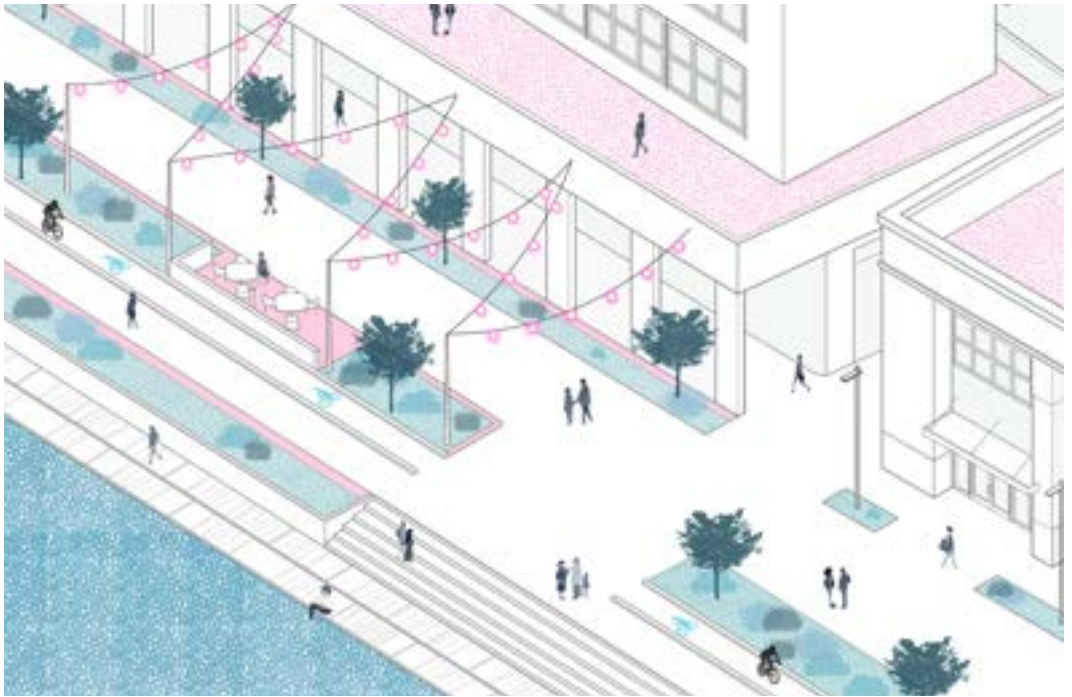
ARCSOC 2020–21 Committee

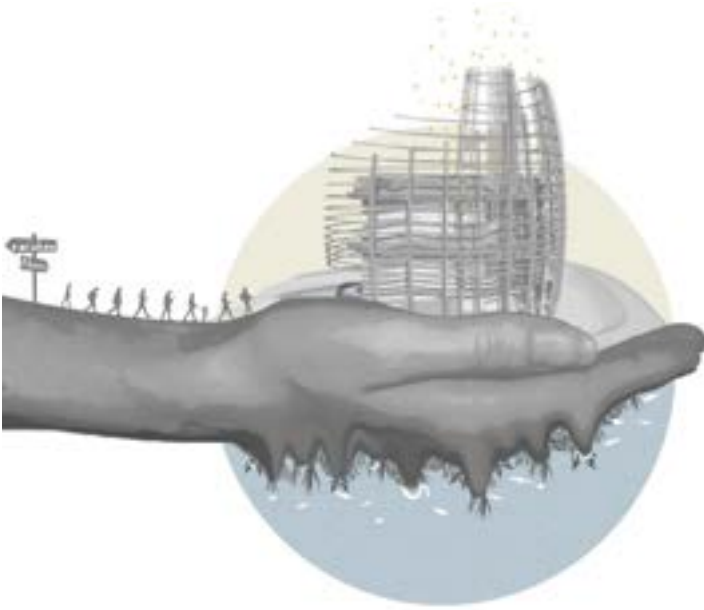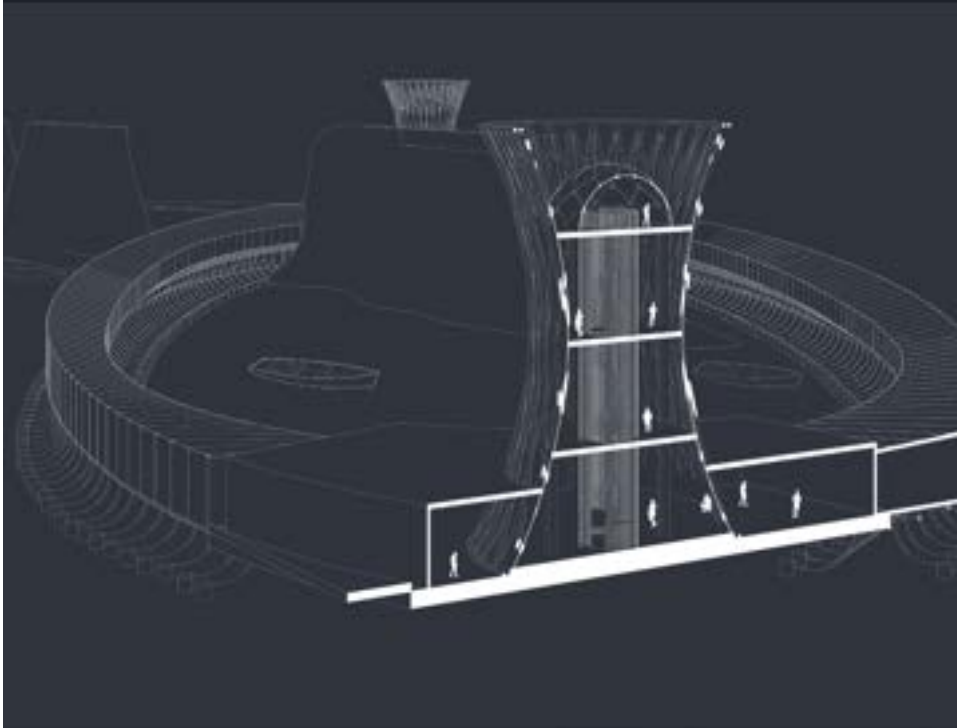|	
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	Jay Chew

ARCSOC 2020–21

RADIO

2020
Bushra Tellisi & Dot Zhang

Scripted
Plastic
Still Life
U OK?
Low High
Guinea Pig
Mood Ring
To Let

2021
Juliet Babinsky & Theo Fitzpatrick

HELLO, WORLD!
What if we kissed
SPF 30+
Hypnotise
Through the wall
In the Garden
Vacuum Packed
YEAH BABY!
Space Invaders
Green Eggs and Ham
Protagonist

ARCSOC Radio broadcasts every Sunday during term on Cam FM, the student radio station for Anglia Ruskin University and the University of Cambridge.

TALKS   Excavating the Present
Cornelia Parker

Sue Webster

From a Teaspoon to a City
Marcos Rosello- aLL Design

Gender Mainstreaming in Public Space Design
Eva Kail

Architecture and Representation
Sean Griffiths

Entering Architectural Practice
James Tait

UNFOLD PROGRAMME 2021

DECOLONISING SPATIAL HISTORIES

Felipe Hernández
2 February 2021

RESILIENT COOLING IN POVERTY IN THE GLOBAL SOUTH
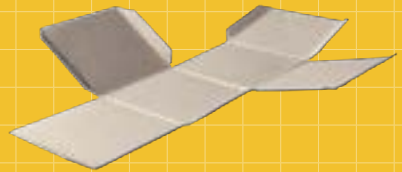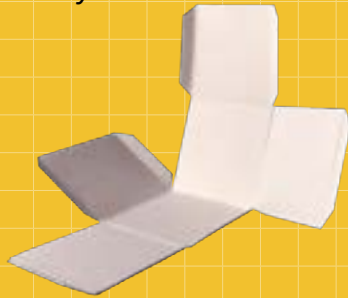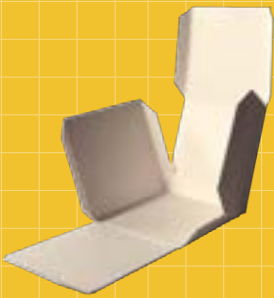
Ronita Bardhan
2 March

FEMINIST TRANSPOSITIONS IN THE REFUGEE CAMP

Aya Musmar
16 February

**RADICAL IMAGINING
FOR A FEMINIST CITY**

*Leslie Kern and Lola Olufemi
18 May*

**FINDING SPACE/
HOLDING SPACE**

*Shumi Bose
4 May*

TAKE OVER A PLACE

*Juan Miguel Gómez Duran
Nicholas Simcik Arese
1 June*

UNFOLD

What is the meaning of decolonising architecture? How could we make architecture more inclusive and accessible not only as an academic subject but also as an art, a practice, and a profession?

Decolonising Architecture at Cambridge was established this year to explore how architecture could be expanded as an area of knowledge and a form of practice beyond the Western perspective. We are working together – students, academics, design fellows, librarians – to question what is perceived to be architecture, and what is purposefully not – in relation to many cultures, contexts, forms of practice, and people of different backgrounds. What could architecture include that is currently excluded? How could new possibilities of knowledge production be reconfigured, practiced, and shared?

As a human practice and art, architecture has evolved from ancient times in all parts of the world. Today's curriculum and design practice, however, primarily emerge from Western epistemologies and forms of teaching, while the majority of their past and contemporary references significantly suffer contextual, racial, ethnic and gender imbalances. These do not only impact education processes but also influence the profession as a whole, reproducing inequalities and biases. In most current core architectural history books, it is rare to find non-white architects and non-western buildings, with non-western architectural traditions, histories and cultures presented as niche subjects. This is also shown by the difficulty to find diversity in contemporary architecture journals, as a reflection to the academic and professional 'whiteness'. In Decolonising Architecture at Cambridge, we aim to challenge and change these distortions and 'make room' for boldly inclusive forms of research, practice, and teaching. Our decolonising initiative became a space, not only to validate these excluded narratives, but also to investigate the implications of this reality. A space to express sadness, joy, anger, confusion, interest and many other emotions in the context of changing the way in which we learn and teach architecture.

Understanding that colonisation and imperialism is intrinsically international, we launched a public project, where we engage other architecture schools in the UK and beyond in this discussion. In our UNFOLD talks we seek to unravel spaces, voices, histories, pedagogies, and practices in the effort to decolonise architecture. We try not only to change the essence of the

conversation but also the terms of the conversation – in the hope to know from elsewhere. By elsewhere we mean not only knowing from different locations but also from different forms of creating, teaching, and inhabiting our built world.

UNFOLD brings together scholars, architects, educators, artists, and activists, who could prompt us to rethink what architecture means, while also being experimental in the ways we run these talks – not always as lectures but sometimes as open conversations. This year we had speakers and audiences from across the globe, illuminating, from different perspectives of research and practice, what decolonising architecture could be.

Architecture entails different aspects including design, historical, theoretical, and technical studies, for each of them decolonisation holds distinct meanings related to their particular pedagogies, epistemologies, and modes of research and practice. To decolonise architecture means to re-examine these meanings and related concepts while reassessing what do we understand and misunderstand from them. It also includes re-examining the values that should be important for us as architects; not only the aesthetics of our designs but also the ways they influence the communities around us.

A key aspect to this process, is how we could question the primarily Western figure of 'the architect' as the single author who colonises the production of space while maintaining a gap between 'the designer' and 'the user'. Throughout the centuries and around the globe, architecture has been the (often gradual) creation of the many, and while non-white architects, builders, and artists, were involved in the creation of buildings, the Eurocentric focus tends to base the profession primarily on a sole figure while neglecting more collaborative forms of practice. In Decolonising Architecture at Cambridge, we ask: how could we unsettle and rethink the role of (society's multiple) architects? This thinking process could perhaps also subvert traditional Western ways in which projects are initiated and developed and offer alternative forms of spatial production based on social justice and democratic processes that will form more equal and engaging environments for us to create and inhabit.

Dr Irit Katz & Mauricio Chamorro

ARCSOC 2021
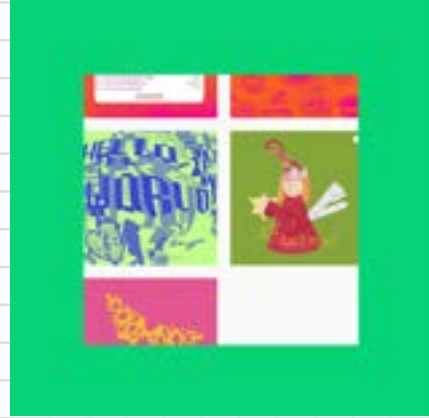

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UNFOLD

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ENVIRONMENT

THANK YOU

First and foremost, we would like to say congratulations to all the students for getting through such an enormously challenging year. From adapting to zoom lectures and turning your bedroom into your studio, this academic year has been one like no other. Yet throughout it all, the resilience of the student body has been remarkable.

The Easter term has marked a gradual return to normality, with the studio reopening and the department once again filling with student activity. It has been heartwarming to see the sights of students building models in the courtyard and to hear the chatter and laughter during the welfare tea parties. In particular, it has been lovely to finally see the faces of the first years in the department, for whom starting university has been uniquely challenging.

This year, the ARCSOC Exhibition has been able to make its big return in person and in Cambridge! The work on display here is just a snippet of all the incredible and beautiful drawings, models, and videos produced by the students throughout the year. We would like to say a huge thank you to our sponsors who helped make this exhibition possible and to all the design tutors whose guidance led to all of the work on display.

It's safe to say that without the wonderful department staff, this year would have been almost impossible. In particular, we must thank Sue Luxon, Stan Finney, Alan Baldwin, Clive Tubb, Tatiana Zhimbiev, and the library team. We appreciate everything you do to keep the department running and all the time and energy you put into helping us students!

We would also like to say a special thank you to James Campbell, Head of Department and ARCSOC Senior Treasurer. James has always been on hand to listen to our concerns (and make the changes we ask for!), answer our questions, and even drive a van across Cambridge for us. We truly value you for always putting the students first, especially in a year in which there has been so much uncertainty.

Thanks also go to all of the design tutors, lecturers and supervisors who have also had to adapt to this new way of learning - even if online teaching means we have no idea how tall you are in real life! Thank you for all of your encouragement, support, and wisdom.

Finally, thank you to all the students and everyone on the ARCSOC committee. It's been a tough year for ARCSOC, especially without regular ents nights to get us through, however, we have still achieved so much. From virtual talks to zoom game nights, from the launching of the decolonise initiative to the scavenger hunt and the return of the almighty ARCSOCCER matches. Thank you for all of your hard work!

Love,

Millie Mitchell & Gail Lewis
ARCSOC President and Vice President, 2020–21

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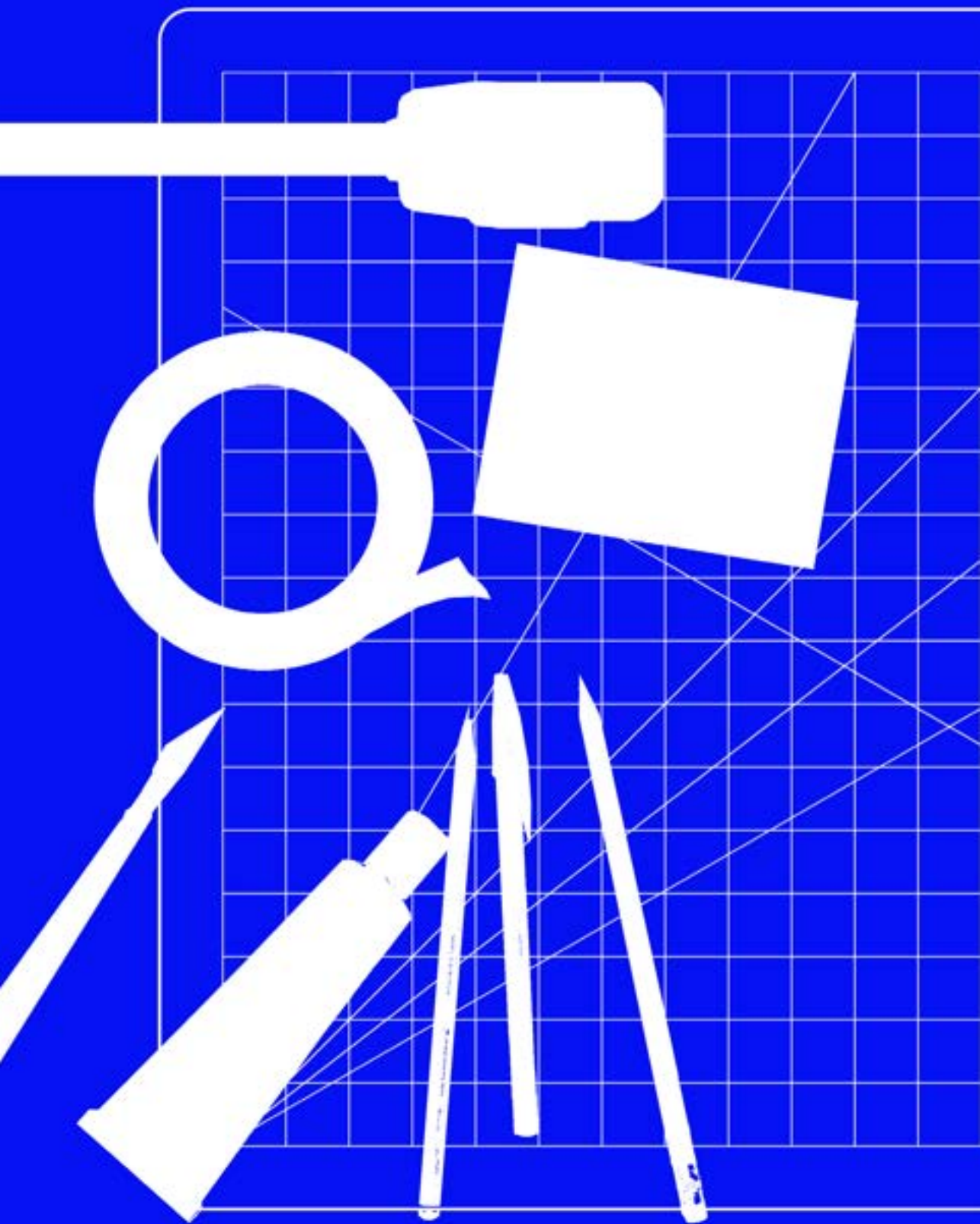Perkins&Will

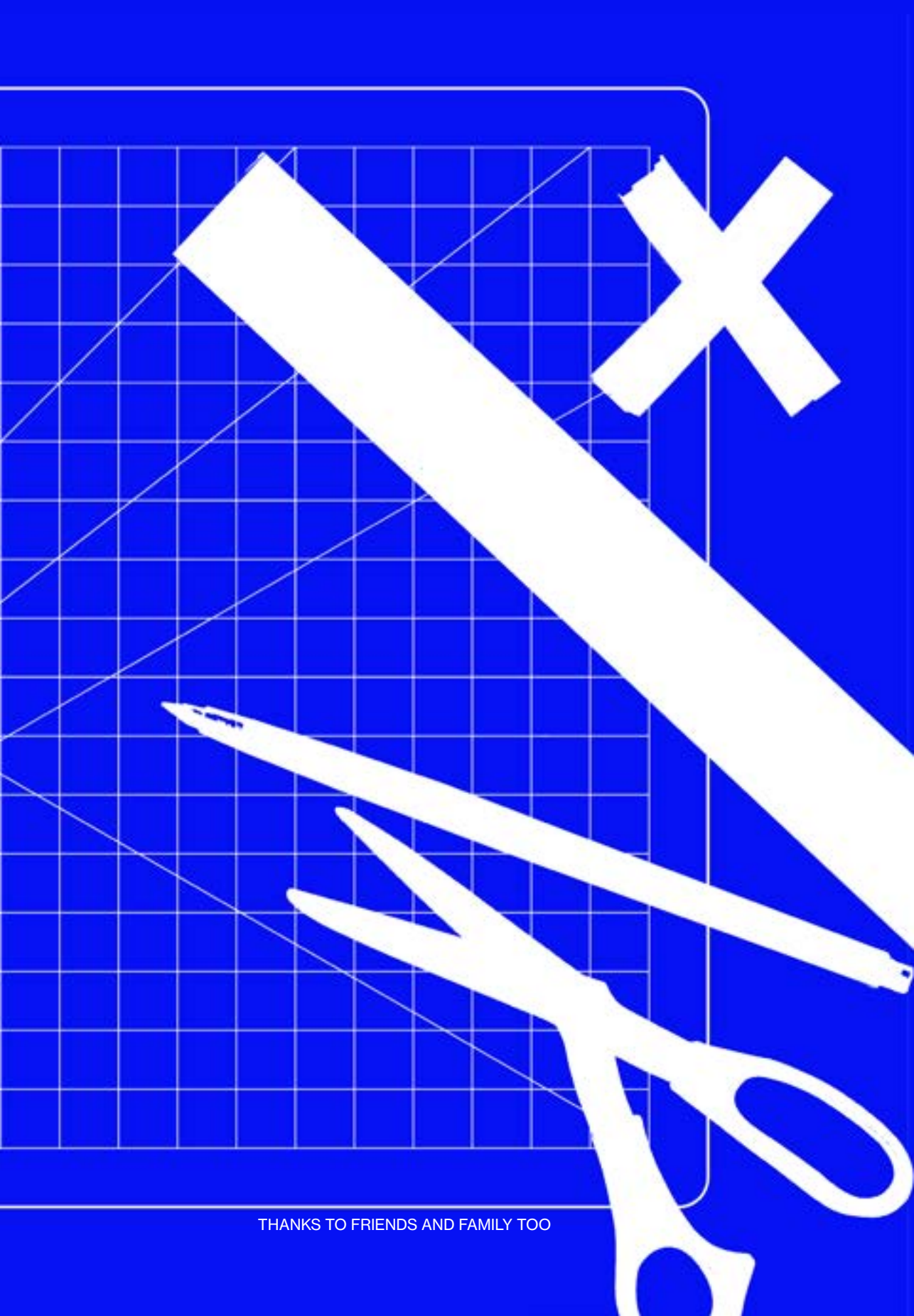P T A L

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THANKS TO FRIENDS AND FAMILY TOO