

ARCSOC 2023

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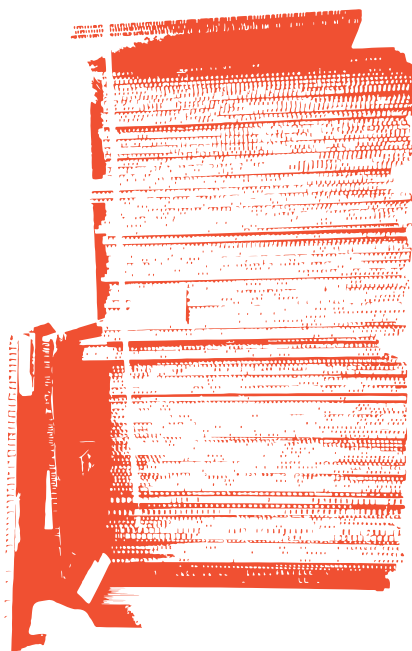
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Foreword

The University of Cambridge Architecture end-of-year show is always known as ARCSOC Exhibition because it is an entirely student-driven event. The students raise the money through ARCSOC activities throughout the year. The students find the venue. The students design the show, produce the poster, organise the opening party and curate the exhibition that follows. They design and produce the catalogue. It is this student involvement that makes the Cambridge Show unique. As the Senior Treasurer of ARCSOC for the last 18 years, it has been my pleasure to be involved behind the scenes and to watch this remarkable event taking shape each year, but its success is entirely down to the amazing students that put it together.

This year is especially poignant for me as I pass over the baton as Head of Department to Professor Flora Samuel in October. I wish her every success in her new role and hope that she enjoys it as much as I have. I have felt hugely privileged to have been allowed to run this Department for the last four years and I am immensely grateful to my colleagues and the students who make it such a special and friendly place. These last four years have been exciting and often trying. Students and staff have struggled through a pandemic and years of industrial action. The third years graduating this year started their degrees in lockdown. This year has in many ways felt more normal, but even so, students have missed a great deal of teaching through strikes. They are a cohort that has been through a lot, but I feel we have been through all this together. Certainly, this year a sense of fun seems to have returned to Cambridge and the sun shone on this year's first year trip which went to Vicenza. It was a pleasure to wander round watching students sketching the Villa Rotunda. I hope they enjoyed it as much as I did.

The students of 2023 are a remarkable bunch as this catalogue shows. This is the first year we have a graduating cohort from our M.St. Apprenticeship and the first year of our new M.Arch. The quality of work speaks for itself.

James W.P. Campbell
Head of Department, 2019-2023

Introduction

As the Director of ARCSOC Exhibition this year, I wanted to celebrate and showcase the work-behind-the-work: to share the processes, contexts, and pedagogical frameworks that inform the wide-ranging and carefully-considered drawings, models and theses made throughout the year by Cambridge students. This catalogue and the exhibition it accompanies is a celebration and a common archive of our work.

Many of the studio and cohort introductions in this catalogue (typically presented as close copies of tutors' design briefs) were reworked or entirely rewritten by students themselves this year: taking ownership, and reflecting on what the year has meant to them, and how and what they have learned. Similarly in the exhibition, I have encouraged our exhibition team to present design works as situated within their wider contexts of site, process, and pedagogy: to not only present precise and finished images, but to include also the messiness and uncertainty of the creative process. I hope we can see this work, presented after it has been submitted and graded but unlikely to ever be built, as an active record, still open to discussion, debate, and dialogue.

Architecture is an immensely broad and ever-growing field; and one architecture school can't do it all. Here, we are often, but not always, resistant to the allure of technical control; there is not a set skill-tree to be mastered. Instead, we regularly treat architectural design as a process of critical research, founded in a position of open and thoughtful investigation and query. The design work on display here is a true testament to this spirit, and offers transformative and meaningful spatial propositions developed through inventive modes of representation.

The school has a strong culture around the study of history and theory, and a truly world-class library; and of course our design work is inflected by the discussions, questions, and theoretical explorations that emerge from this environment. Therefore, we are this year emphasising undergraduate dissertations in a much more significant way, and invite you to make connections between students' theses and studio projects.

Producing this catalogue and exhibition comes with its own set of challenges each year, with a new committee of students taking the reins each

summer. This short letter is being written at 2a.m. around pizza and beer, as a bunch of us work together in our studio towards a fast-approaching morning print deadline. It's 10 days before the show opens; nothing's been constructed, and we're still not quite sure how it's all going to get to London. All I can hope is that you're reading this in a crisply-printed catalogue surrounded by richly engaging work: a collection of spatial stories told through words and images which I hope conveys the architectural potential in our projects.

Blanka Valcsicsák

Director, ARCSOC Exhibition, 2023



Year 3 Studio 2
Flint

London

Year 3 Studio 1
Islington

Year 2 Studio 1
Bethnal Green

Year 2 Studio 5
Chelsea &
Kensington

Year 2 Studio 2
Shoreditch



1

Year 1

Our investigations this year were centred around the theme of “fragments”. Students worked independently and in groups to learn through drawing, making, filming and performing – tackling design problems at all scales. All projects, from the start, remain deeply embedded in everyday life, interrogating the ways in which we live together and inhabit our buildings and cities.

The briefs followed this order: Doors – At Work – Models – Housing – Theatre.

Y1's Rules for Studio

1. Pull everything out of your teacher
2. Pull everything out of your fellow students
3. Be specific!
4. Allow yourself to trust the process
5. Enjoy your work – you are not your project
6. Always be around – go to everything
7. Try everything outside your comfort zone
8. Do not try to create and analyse – they are different processes
9. Ask for help
10. Save everything - there are no mistakes

*Loosely based on John Cage: 10 Rules for Students and Teachers

Students

Soumya Agrawal

Stamatios Dariush Angeletos

David Ramlet Praise Lozada Balila

Alice Basu

Luca Batista Dias e Godoy Beltrame

Jessica Bendelow

Jyotsni Bhattacharyya

Faye Blackshaw

Oliver Branch

Thomas Bridges

Ellen Frances Chelberg

Charlotte Clarey

Oliver David

Cristina De la Joya Peletier

Daisy Dent

Eliana Dyer-Fernandes

Samira Elbahja

Salmah Elwerfalli

Lotachukwu Tonia Emeka-Onah

Oluwadamilola Fadun

Elliot Hamilton-Croft

Carla Hardy

Ella Heathfield

Freddie Herschel-Shorland

Zhitian Huang

Elen Jones

Anna Kalmar

Aanya Saleem Khan

Kieran Lal

Honor Langhorne

Erika Mawer

Douglas McCleery

Holly McNicoll

Isobel Morton

Hannah Murphy

Odin Noorani

Mabel Oliver

Lucia Paja Guallar

Lara Peralta

George Popovic

Maggie Blue Bell Porter
Yunyan Qi
Ziyu Qiu
Katerina Emily Reguretska
Albi Rix
Sarah Roberts
Emily Robinson
Alyssa Sequera Martinez
Zeeshaan Shah
Griffin Smith
Patrick Smith
Nadina Solovjova
Minsung Son
Nadia Surowiec
Noela-Maria Szeker
Elisa Tateo
Una Taylor
Anna Teke
Reuben Tomlin
Nyahalo Tucker
Vanessa Sum Yee Tung
Jennifer Upton
Theodora von und zu Liechtenstein
Alyssa Denise Walsh
Davina Xinyue Wang
Thomas Louis Liddell Wilkinson
Jianghan Yu
Oliver Zhao

Tutors

Livia Wang
Enrico Brondelli di Brondello
Reham Elwakil
Julia Cabanas
Luke Lupton
Mike Tuck

With warmest thanks to

Alan Baldwin

Alice Hamlin

Ana Gatóo

Antiopi Koronaki

Bamidele Awoyemi

Benjamin Anderson

Charlie Stuart

Daria Moatazed Keivani

Edmund Wilson

Elizabeth Baldwin

Elliot Rogosin

Emily So

Flora Samuel

Frances Wright

James Campbell

Josh Tan-Seh-Kiat

Lucy Francis

Lucy Styles

Melissa Haniff

Michael Gozo

Nicola Reed

Shamiso Oneka

Sofia Singler

Stan Finney

Sue Luxon

Tim Hall

Yasmeen Lari

Zara Kuckelhaus



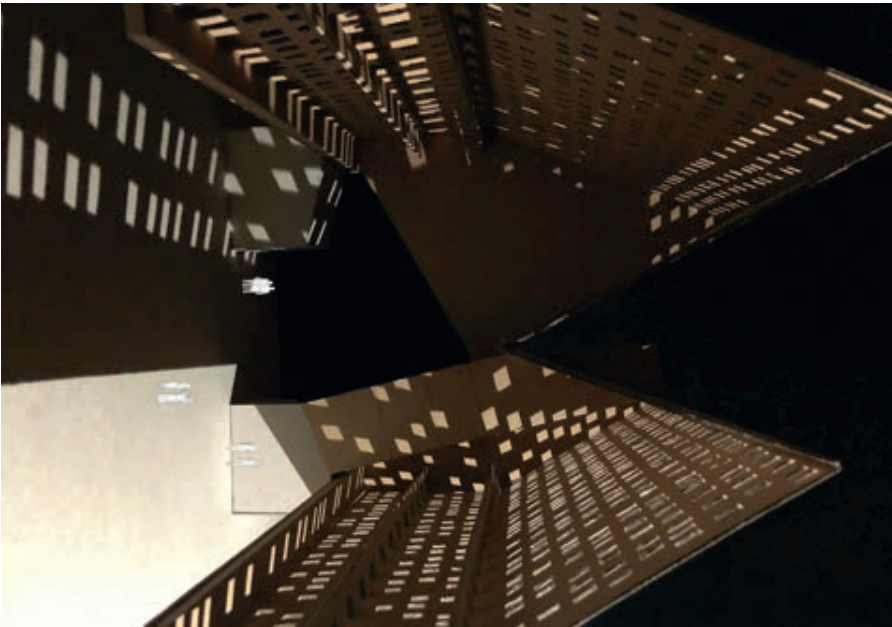


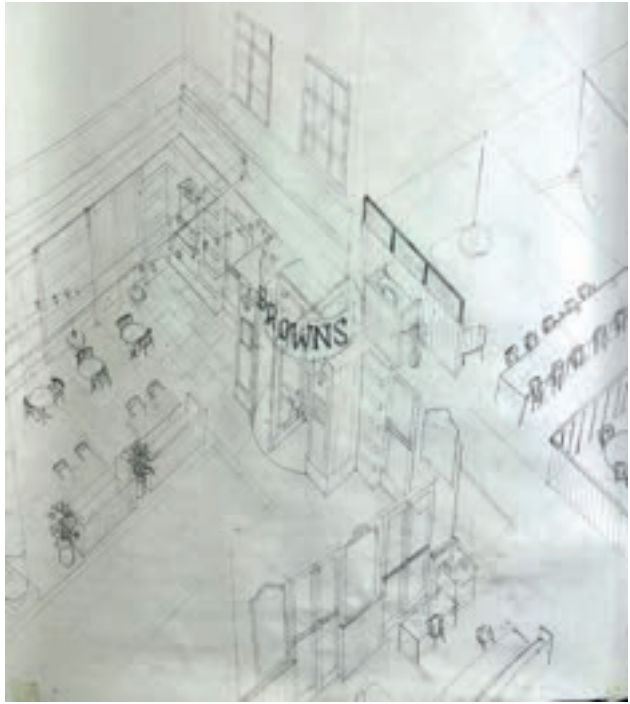


Carla Hardy

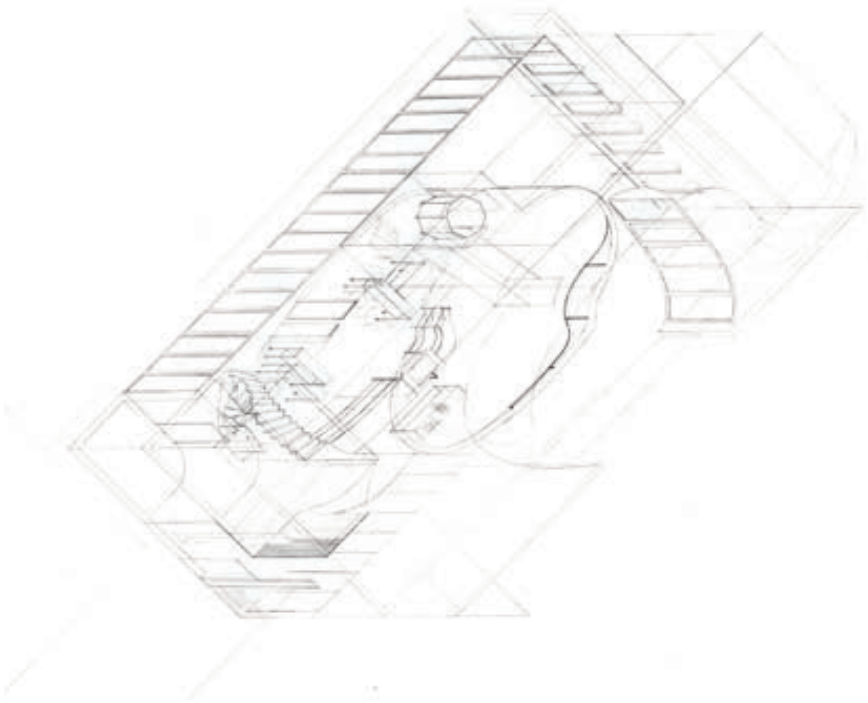


Nadina Solovjova





Jyotsni Bhattacharyya



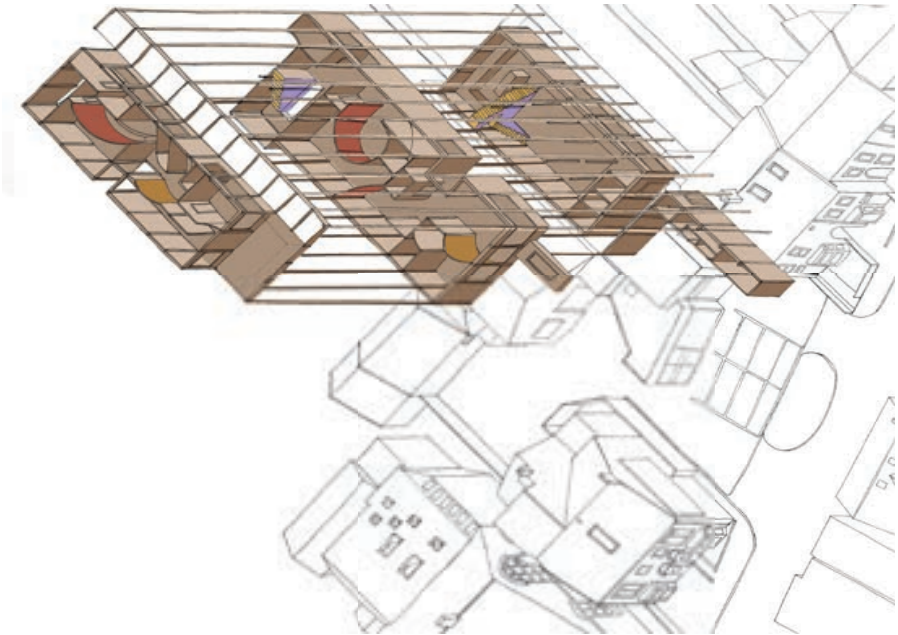
▶ Sarah Roberts



Honor Langhorne



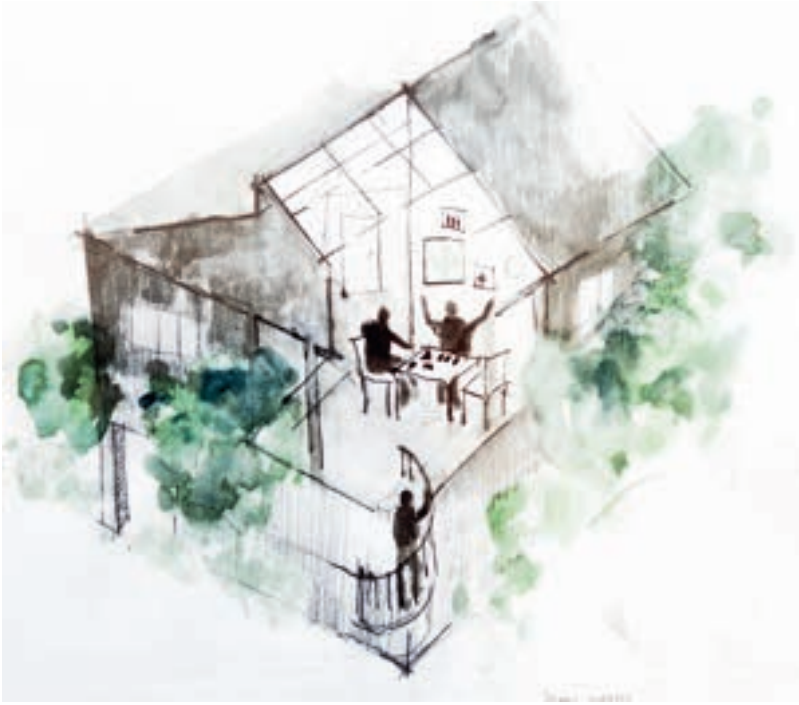
Albi Rix



Faye Blackshaw



Bori Kalnar



Thomas Bridges

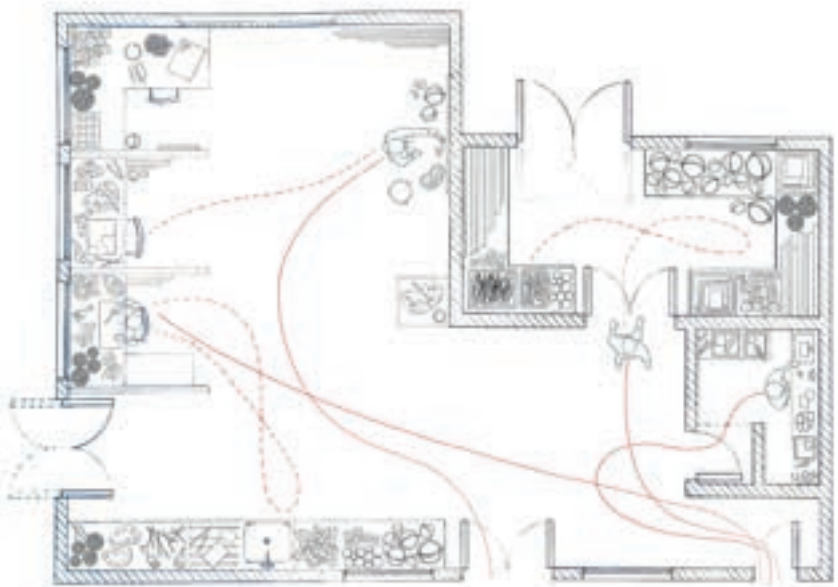




▲
Eliana Dyer-Fernandes



Salmah Elwerfalli



Ella Heathfield



Isobel Morton



▲
Erika Mawer



Minsung Son



Anna Teke



Dami Fadam





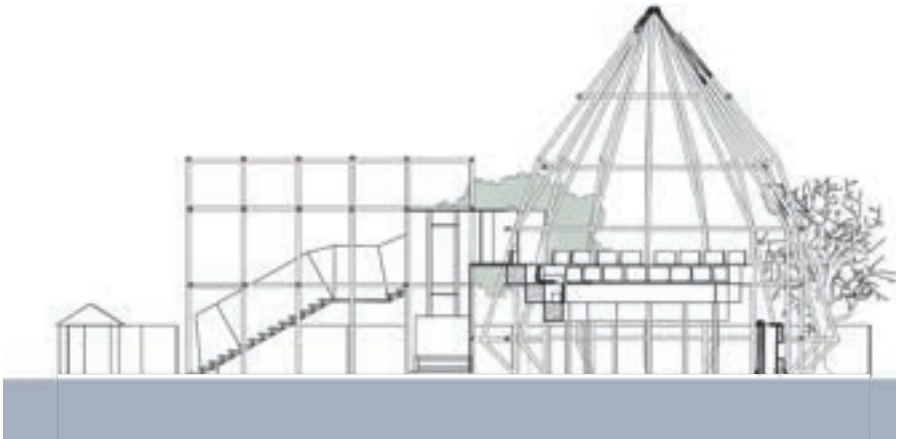
Oli Zhao



Charlotte Clarey









Nyahalo Tucker



Theodora von und zu Liechtenstein





Reuben Tomlin



Patrick Smith



Stamatis Angelicos



Oliver David

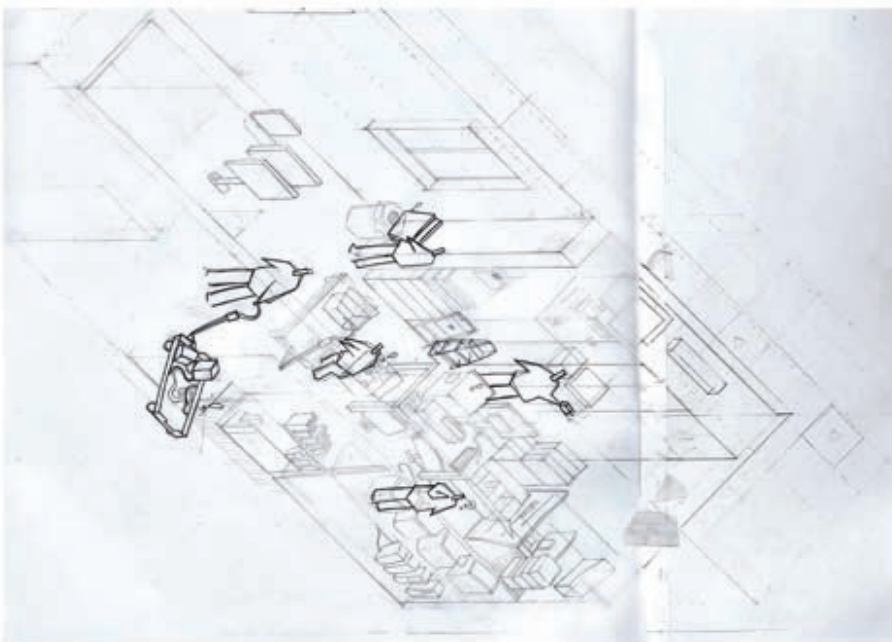




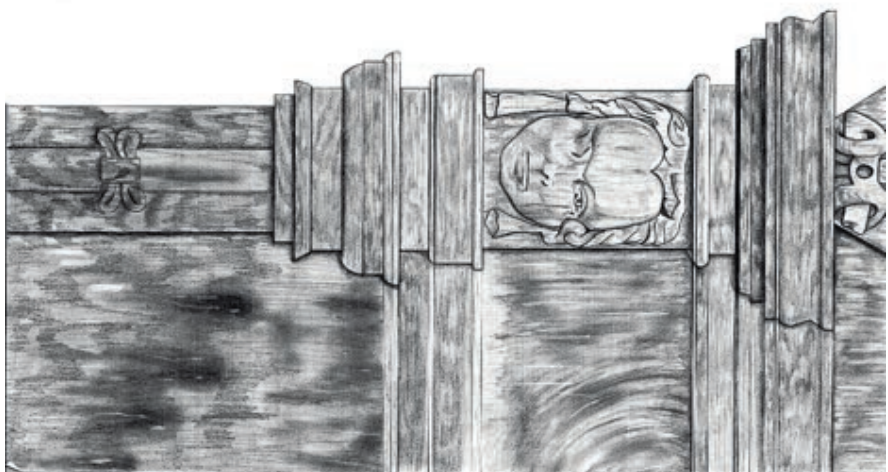
Luca Battista Dias e Godoy Beltrame



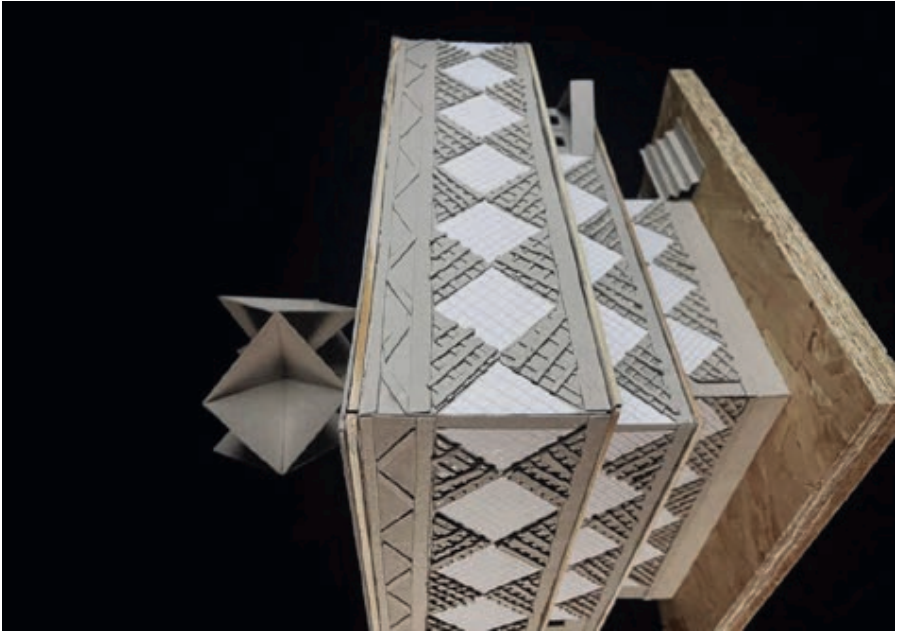
Ellen Chelberg



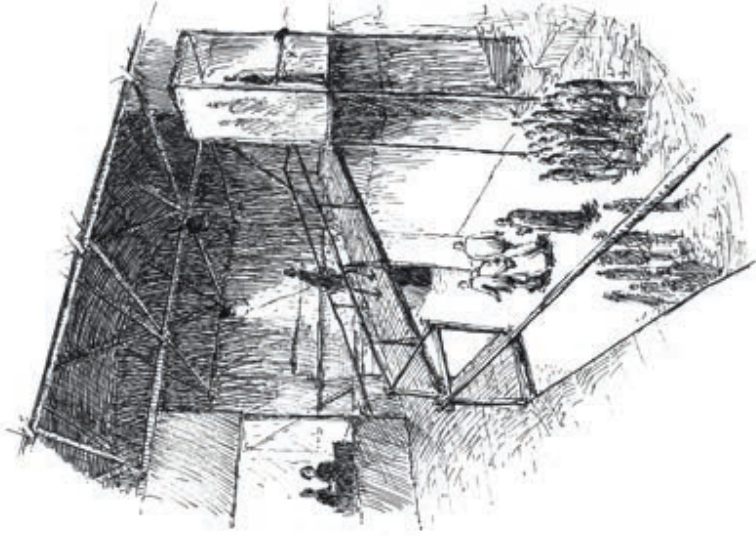
Alice Basu



Alyssa Sequera Martinez



Holly McNicoll



Douglas McCleery





Kieran Lal

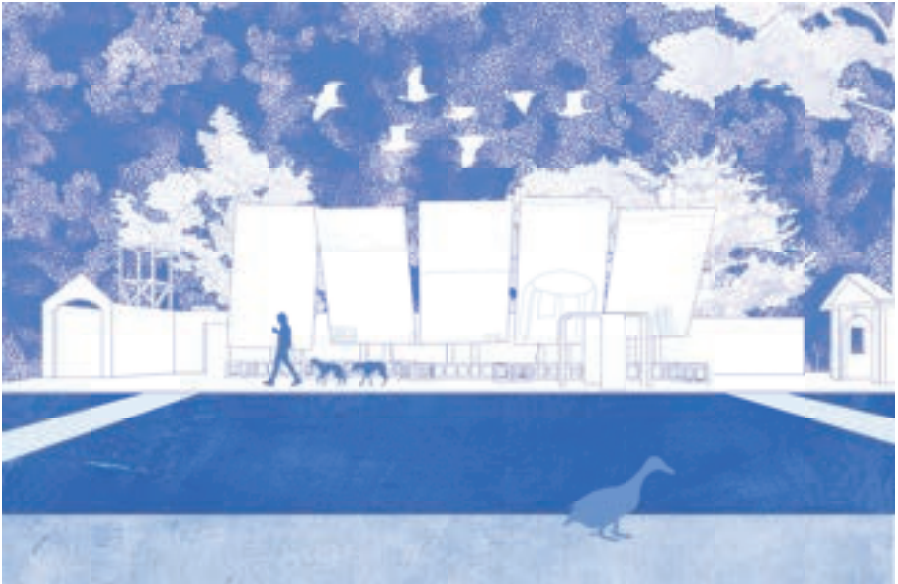


Thomas Wilkinson





Vanessa Tung



Zhitian Huang



Elisa Tateo



Oliver Branch





Mabel Oliver



Sam Elbahja

2

Bethnal Green
Great Yarmouth
Shoreditch
Cambridge
Kensington

2.1

A House is Not a Home

As a studio, we took on increasingly ambitious projects throughout the year that helped us to expand our comfort zones and our scope of work.

During the first term of the year, we turned inwards to design a home for ourselves in Cambridge and review our own experiences of student accommodation. Our projects reflected our individual personalities and backgrounds as we explored designing buildings at a small scale.

In term two our views of housing expanded as we began looking at a Cranbrook Estate in East London. Our brief asked us to suggest modifications to one of the estate's highrise tower blocks, both internally and externally. We felt encouraged to learn from the site's context and from the residents' personal experiences of living there. We were challenged to accommodate for a diverse client base and respond to the needs of a community rather than an individual.

Our final term saw us designing for Cranbrook Estate's future residents as we imagined how 50 years would affect London and our way of life. Not only were we designing for a community, but for a community that did not yet exist. We traced and extrapolated climatic changes and technological advancements from the previous half-century to imagine the challenges and needs of the estate's future residents.

In representation, our studio was mainly focused on expanding our digital skills, although most of us supplemented this work with sketches and (occasionally) physical models too. Learning and using CAD was a must in our Studio! ...and we got right to it in first week of first term.

While our desks were not the messiest in studio (we might even argue they were the cleanest), Studio 1 was not without its own type of chaos. The girls who get it get it.

Students

Anna Jones
Elina McGregor
Eden Hogston
Mirza Farooq
Alex Cooper
Alex Aliev
Shawn Mwenje
Demitri Kirlew
Roisin McMillan
Shani Wright
Sophie Shaw
Feyisara Folorunsho
Yuehan (Hannah) Zhou
Katie Benet

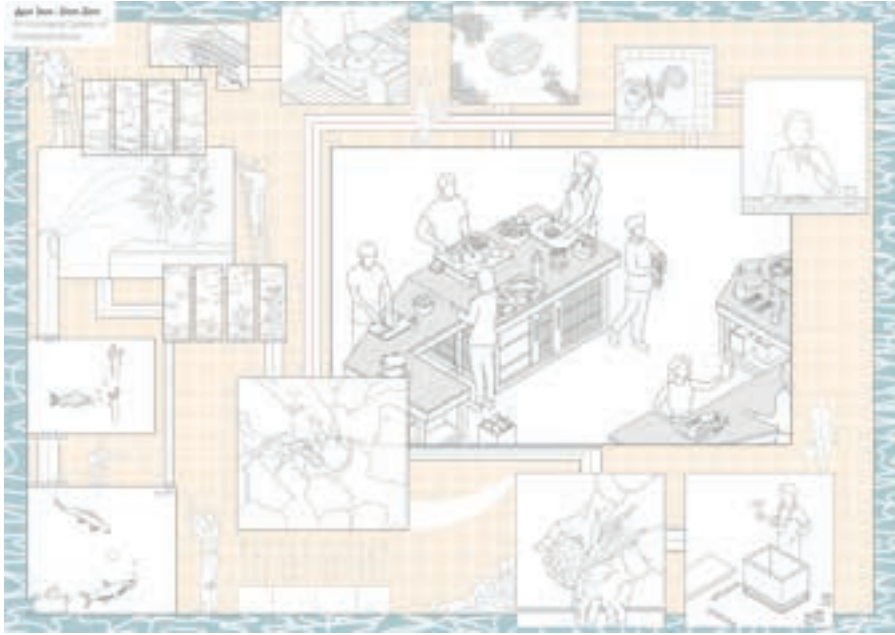
Tutors

Pati Santos Vidal
Gonzalo Herrero Delicado

With thanks to

Youngbin Shin
Manijeh Verghese
Carlotta Novella
Hadin Charden (Pareid)









Section

1:1000 section through the length of the building showing various floor heights and crane system for unloading the loads.



Green Roof and Wall

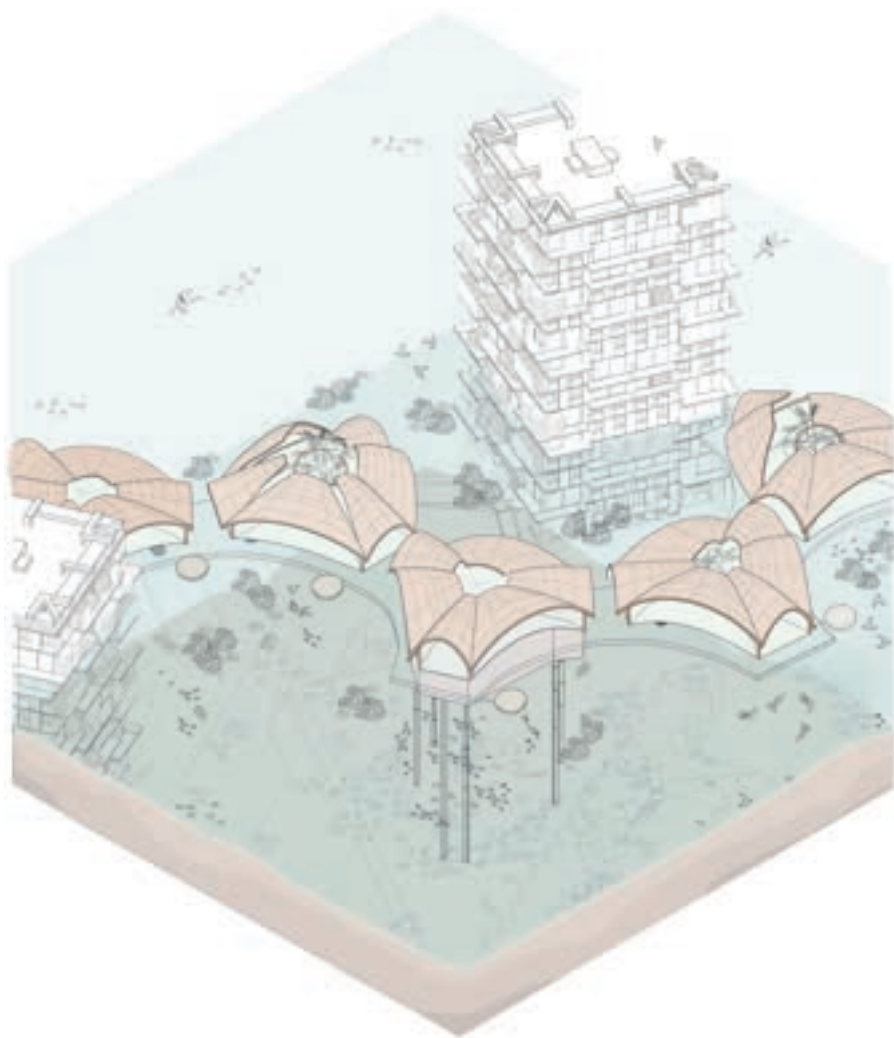
- | | |
|--|---|
| 1. 100mm mineral wool insulation (100mm) | 6. 100mm mineral wool insulation (100mm) |
| 2. 100mm mineral wool insulation (100mm) | 7. 100mm mineral wool insulation (100mm) |
| 3. 100mm mineral wool insulation (100mm) | 8. 100mm mineral wool insulation (100mm) |
| 4. 100mm mineral wool insulation (100mm) | 9. 100mm mineral wool insulation (100mm) |
| 5. 100mm mineral wool insulation (100mm) | 10. 100mm mineral wool insulation (100mm) |

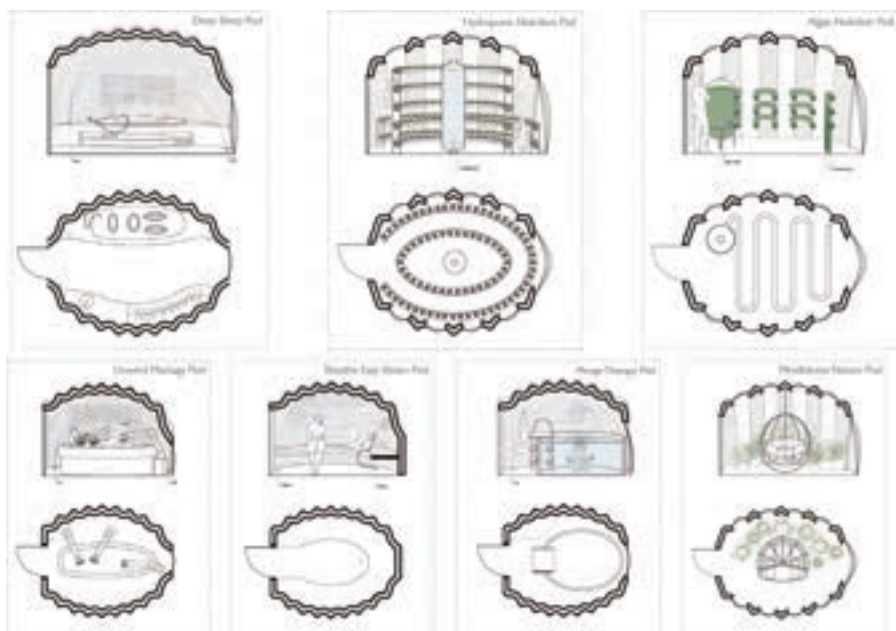
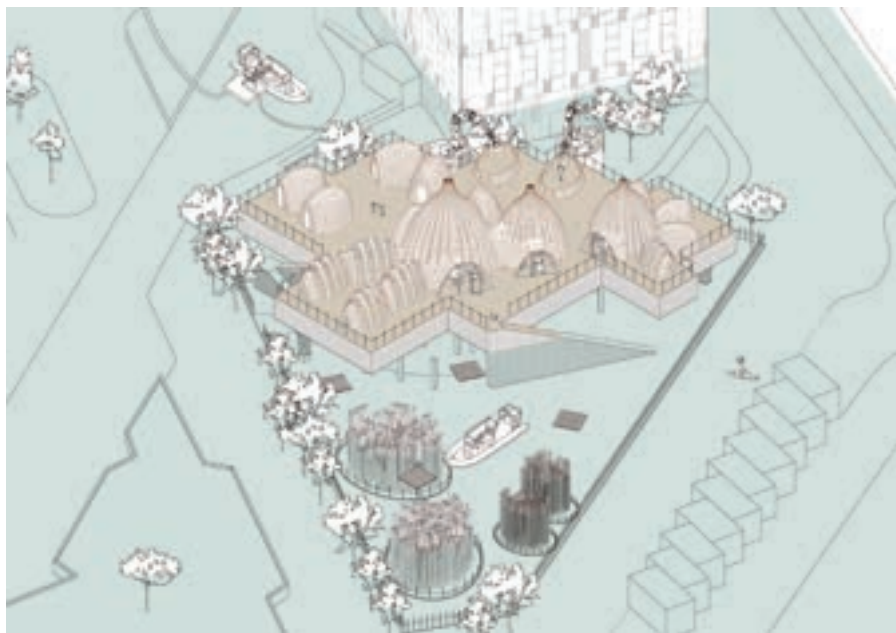


Construction section of lower wall & Green Roof













INHABITANTS

These **inhabitants** bring a varied imagination into the medium term **impacts of pollution and climate change** on various ecosystems at Carbrook Estate. They look to use the abandoned community centre, and plan to inhabit the site in some capacity for **at least 10 years**, with the ultimate aim of building up a community of senior research stations.



PERSON 1

- Chemist
- Requires access to plant, air, and water samples.
- Requires wheelchair-accessible spaces.
- Likes bright, open spaces.

PERSON 2

- Geographer
- Requires access to plant, air, and water samples, mapping technology.
- Prefers cool, darker spaces.

PERSON 3

- Plant biologist
- Requires access to plant, ichthy samples.
- Loves to cook.

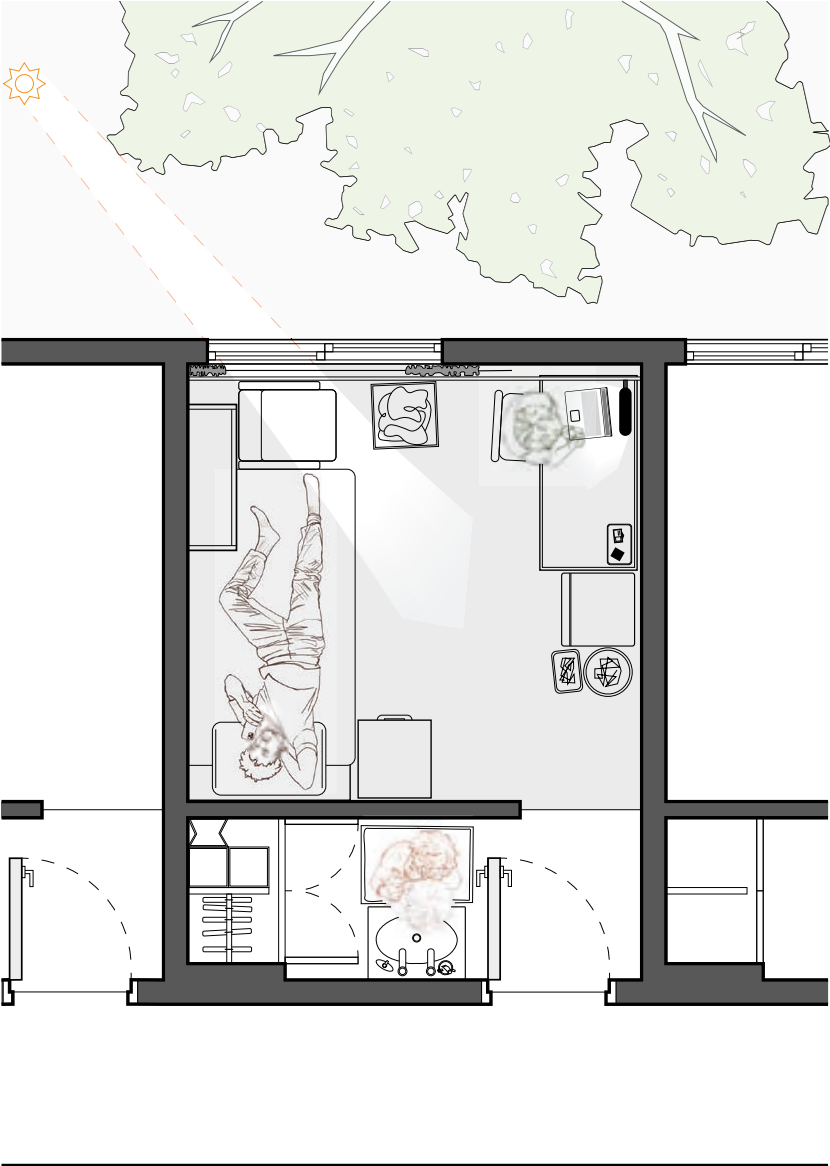
PERSON 4

- Microbiologist
- Requires access to plant, mycology, water samples.
- Likes to have pets.





Shawn Mwenje



1:20 plan on A3

0 100 200 500 1000 1500 (mm)



2.2

DEMO

This year, our studio looked equally at unbuilding, the design of demolition, and building, the design of new architecture. We started from the position that buildings contain ideas and intent, which can be found and led in a new direction. As such, the architect is seen as a curator, working with the existing condition, and shaping, adjusting, adding, and subtracting – to make and remake the city. We looked to redefine unbuilding and building as simultaneous processes, both part of architectural practice.

The site is in Old Street in London, surrounded by commercial development driven by technology start-ups and other ventures. Planning has been approved for the site, and the building will be completely demolished this September. Against a background of technological invention, the architecture proposed for the site is strikingly similar to the demolished building, in terms of its programme, figure and construction.

Currently, the site is underused, the street frontage is blank and there's no public entrance or use. In the first term, the studio considered the importance or worth of the site's architectural elements – which could be material, cultural, historic or social. This analysis guided what was kept, addressed and developed on the site, to make a new entrance to the building.

In the second term, we considered how demolition could be designed in a way to make new architecture. We asked how little of the old could be removed to make a new building and new spaces; without adding anything.

In the final term, the studio proposed new additions that acted as public buildings, introducing hybrid programmes to the site that allow for a freedom of use. We explored a formal language for the building as a studio, which – in the context of the climate crisis – does not rely on large sheets of glass to signify “public”. We asked, ‘What are the materials of generosity, dignity and openness that define publicness today?’

Towards an understanding of tactful construction, the studio leant on experimental drawings, collaging and animation to capture in their representation the materials and temporality of its processes. Throughout the year we explored design at the scale of the fragment, and of the city, approaching architecture as a social consequence of material science, through an anthropological lens.

Students

Oyinade Adegbite

Joe Ayers

Thora Brook

Lily Burge-Thomas

Lilac Courtauld

Ines Gil Fonfria

Ata Gonul

James Hollingsworth

Barbara Mindak

Livvy McKittrick

Joshua Moore Prempeh

Emma Stewart

Marcela Vicente

Edward Xu

Tutors

Alex Butterworth

Katherine Nolan

With thanks to

Franziska Godicke

Olaf

Lee Hallman

Jess Reynolds

Liam Ashmore

James Smith

AKT II

Penny Gowler

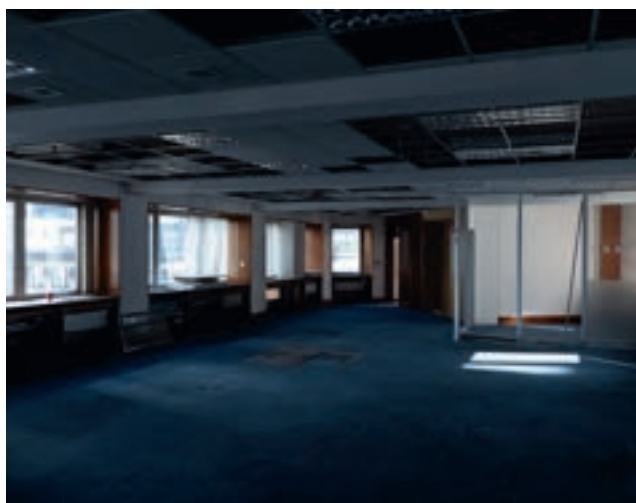
Elliott Wood

Nasios

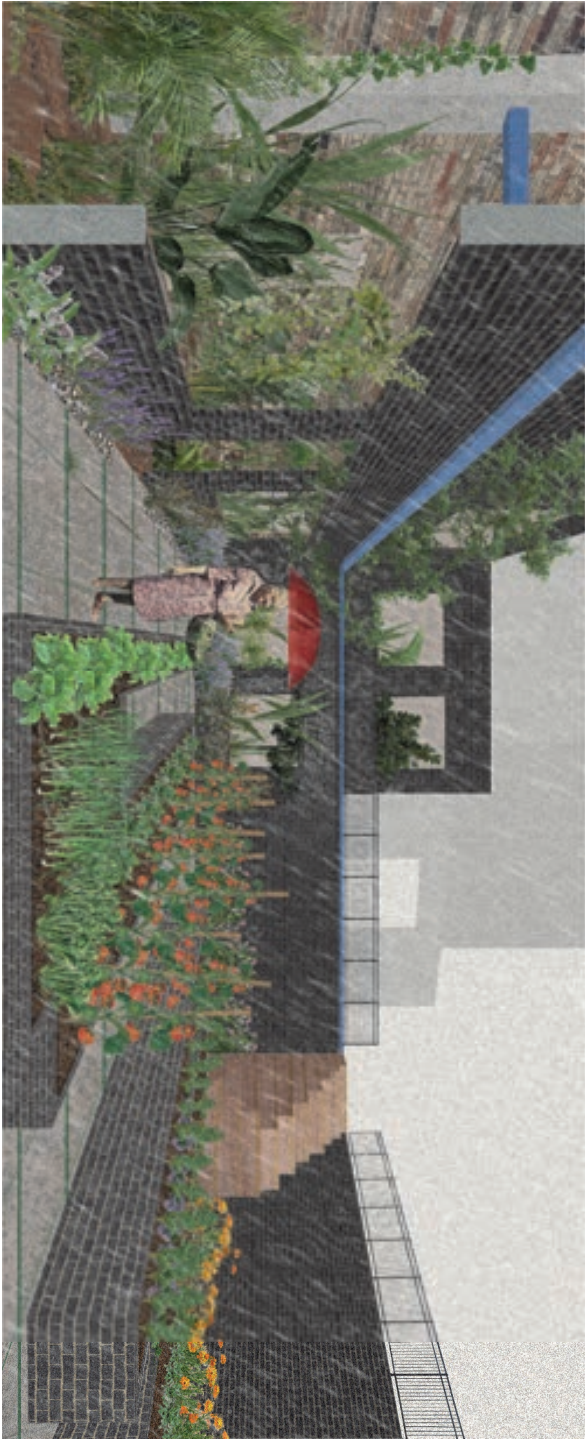
Jacob Loftus

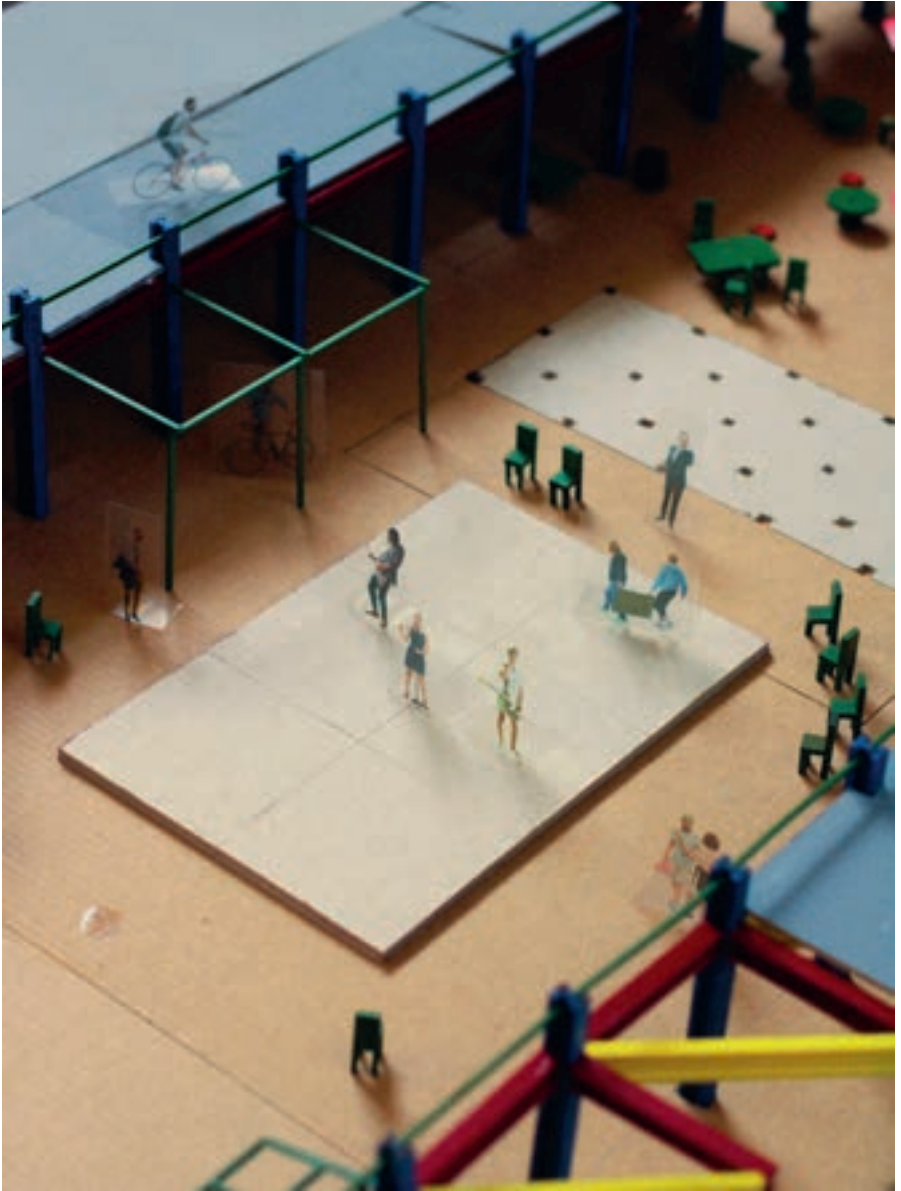
David Kohn

Tom (Filmographer)

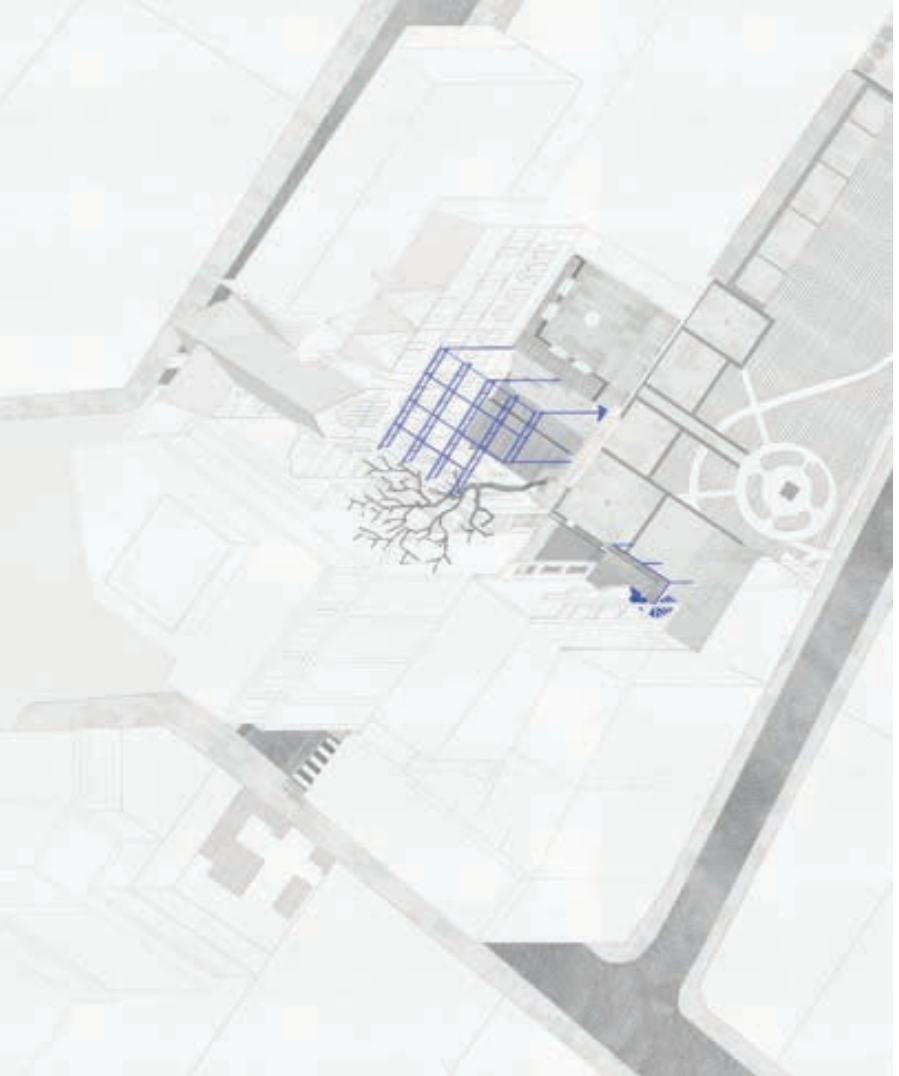


















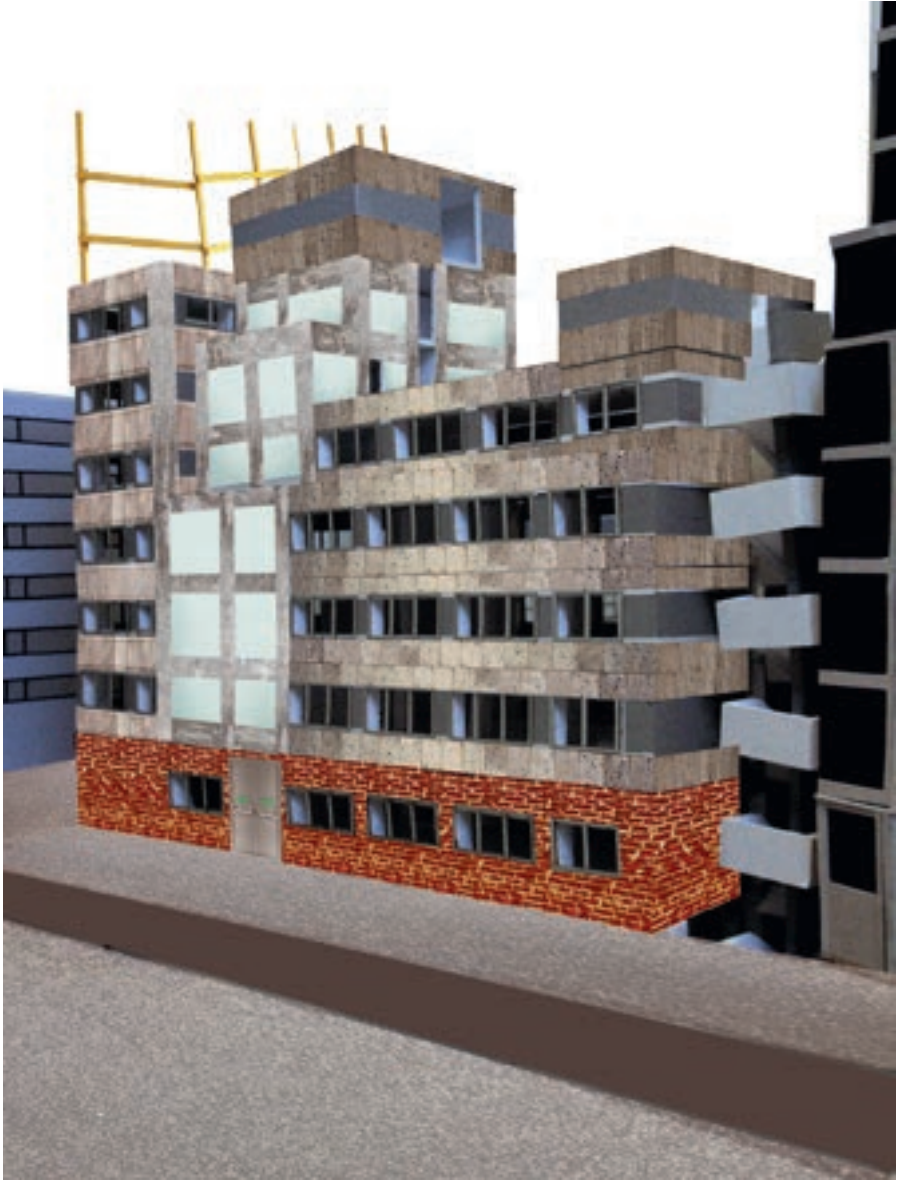
Livvy McKittrick





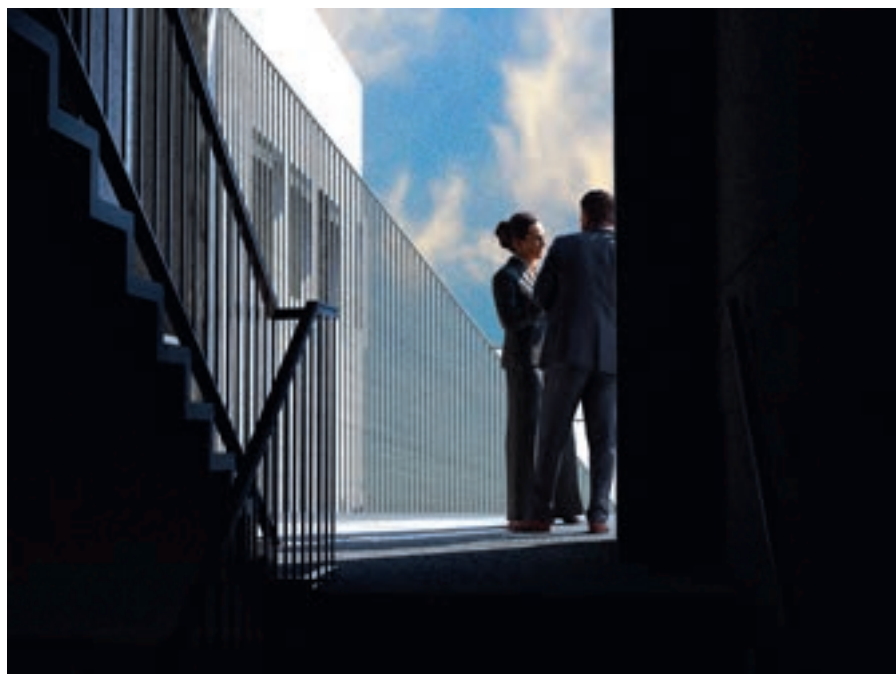
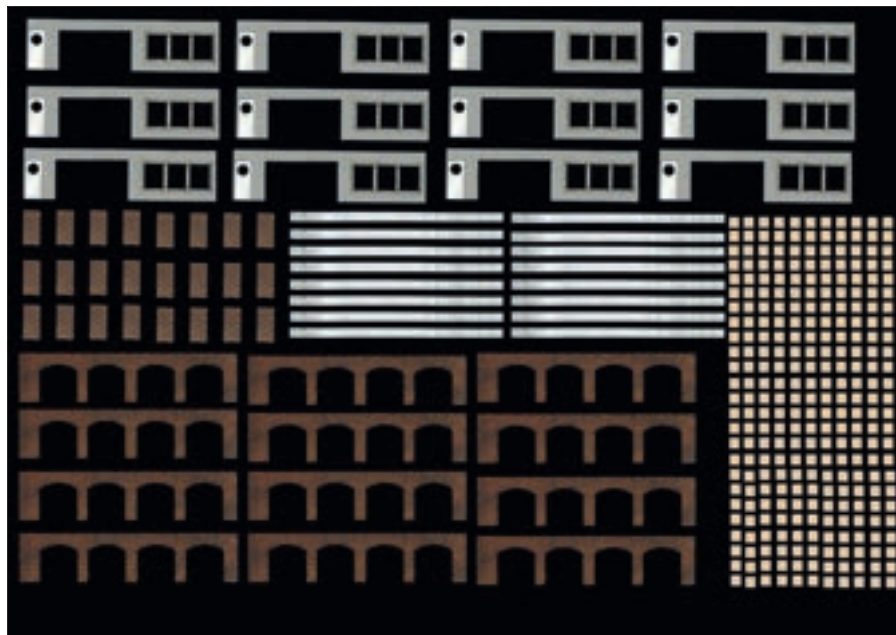
Emma Stewart







Ed Xu



2.3

Lost Cities

Studio 3 this year focused on the coastal town of Great Yarmouth: a seaside destination built on the herring fishing industry. The town's architectural history is a rich landscape of mediaeval row housing; a dense urban neighbourhood making up the centre of the modern town; post-war housing following bombing during the World Wars; and modern developments attempting to revitalise the community since the herring industry collapsed.

Site visits to the town were held at the start of each term, involving discussions with local artists, craftsmen, and contractors. These were particularly important for site documentation, photographing, sketching, interviewing residents, measuring, and truly understanding the town, leading to student projects across a wide range of Great Yarmouth throughout the year.

Projects regularly aim at bringing back life to this once glorious tourist destination, with a particular focus on how such a city has, in a way, been lost; and how it could be brought back. These interventions have varied in scale and programme, following the students' intentions. The first term called for a private intervention with a focus on specific clients, particularly within the row housing. A list of spatial needs was defined, asking "who will use this space?", "Why do they need it?", and "How can we make it work for them?", while attending to the all-important distinction between public and private space, especially in a unique urban structure.

The second term began with a short precedent project into structural timber buildings, understood and recreated in models. The project then returned to Great Yarmouth, with students designing public buildings. Students decided what they felt was needed in the public sphere of this seaside town, and went about introducing it. Many of these designs took the skills and understanding from the sub-project and created timber structures. The third and final term was fuelled by each individual's research. Choosing their own topic and documenting in depth research into a specific theme surrounding Great Yarmouth, these ranged from education, to the food industry, to the housing crisis. An architectural intervention was then designed to attempt to address each particular area of research.

Representational methods were varied, and models at a range of scales were encouraged throughout the year as a way to quickly see projects come to

life. For the first term, hand drawing was preferred as a way to be up close with the design and understand its varied faces with tactility. The last two terms were student-led, many choosing CAD as a way to develop technical skills, but also for the ability to quickly alter the design. Throughout the entire project there was plenty of experimentation using painting, sketch models, and sketches as ways to find the motivating drivers for the design.

Students

Clarisse Ching Hei Cheng

Isabel Connolly-Linden

Emily Hill

Henry Lawes

Niamh Lawes

Ruth Logan

Archie Maton

Jonathon Osunde

Funmi Sowole

Peiran Sun

Gianluca Vartan

Matthew Wadey

Patrick Wang

Louise Worth

Renee Zhang

Tutors

Marcie Larizadeh

Edmund Wilson

With thanks to

Anat Talmor

William Jefferies

Paul White

Andy Toohey

Simon Tucker

Roger Faires

Karl Trosclair

David Evans

Julia Devonshire and Kaavous Clayton of Original Projects

Darren Barker at Great Yarmouth Preservation Trust

Karl Wallasch

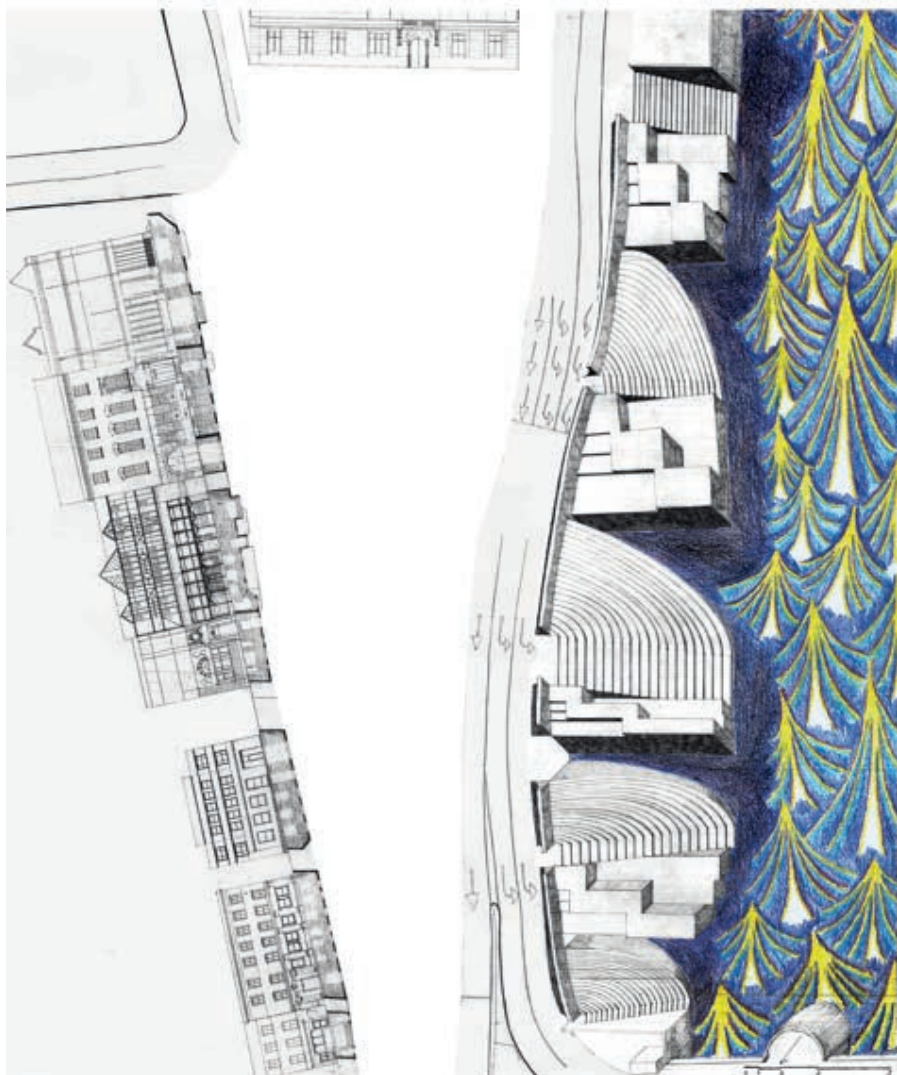


Year 2 Studio 3, Great Yarmouth











Henry Laves







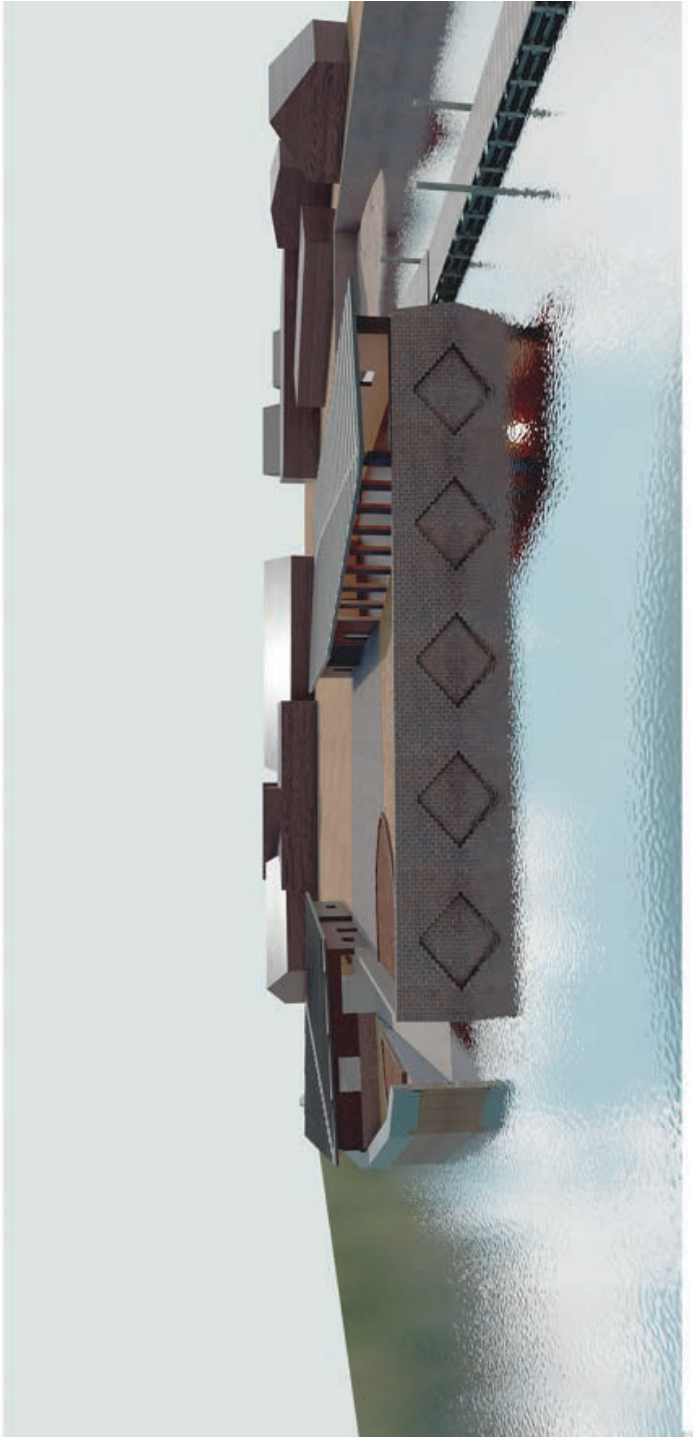
Ruth Logan





Jonathan Osunde







Mathew Wadley







Louise Worth





2.4

Modern Life Is Rubbish: Public House

This year, Studio 4 continued its endeavour to carefully engage with and reflect upon the undervalued and overlooked spaces that form the backbone of everyday life for the majority of people in the U.K.

The pub, or public house, is one such place, a beloved national institution that has been in constant, accelerating decline since the turn of the 21st century. It is a public interior of both domesticity and commerce, which acts more as a social construct than a typology, but whose forms and symbols have remained largely unchanged since the Victorian era. Collectively, over three terms, Studio 4 has worked towards a redefinition of both the design and meaning of the public house, with greater engagement with a society which has changed significantly over the past 100 years.

Working collectively has been a theme running throughout all terms, with groups oscillating between the individual and collective scales of collaboration that the brief encouraged. Manifesting both in a group atlas exploring our understanding of the pub, to engagement with local communities in developing meaningful and inclusive proposals, the studio itself became a space for sharing ideas and working techniques. Alongside this, iterative, large-scale model-making and 1:1-scale construction was critical to design development in Studio 4. Models were not treated as final products, but as integral tools to the design process, reflected in the cheap and salvaged materials used to build them. Images of these models were later collaged into images to resolve the project and our thinking.

Over the course of the year our projects gradually began to zoom out. We began within the pub and its direct vicinity, exploring how small spatial changes could affect the relationships and typical spatial parameters of six case study pubs in Cambridge. Building on the ethnographic research that developed from this process, the behaviours and practices understood within the scale of the pub were taken to the urban scale. The public house was redefined in the context of the public realm, sampling and recomposing each case study pub into an individually chosen site, with relevance to the local networks of urban and social space.

Finally, each of us designed a public house of our own, an outcome only made possible by the individual meanings, definitions and aspirations that were developed throughout the year. Resulting in a varied range of programs, forms and architectures which responded to a range of allocated sites, marked as areas of planned development by the relevant local authorities.

We would like to say a special thank you to all the guest critics who came to discuss and enrich our work throughout the year, and our range of guest speakers for helping to guide the ethos of Studio 4:

Barbara Campbell-Lange

Douglas Murphy

Jack Hardy

Juliet Haysom

Lorenzo Perri

Marco Veneri

Maria Paez Gonzalez

Matthew Roberts

Olivia Neves Marra

Ila Beka and Louise Lemoine

Tim Ingold

We would also like to thank last years Studio 4 students who were a great help in encouraging and engaging with our projects, taking time out to join our crits whilst being a group of friendly, supportive faces.

Students

Anna Batchelor

Niko Brewster

Edward Carden

Margaux Cooper

Georgia Gollogly

Evan Hall

Alexander Hulton

Sakura Izaki-Lee

Defne Kisinbav

Delfine Lang

Defne Ozdenoren

Isabel Painter

Isabella Palliotto

Hannah Partridge

Connor Phillips

Tutors

Francesca Romana dell'Aglio

Rory Sherlock







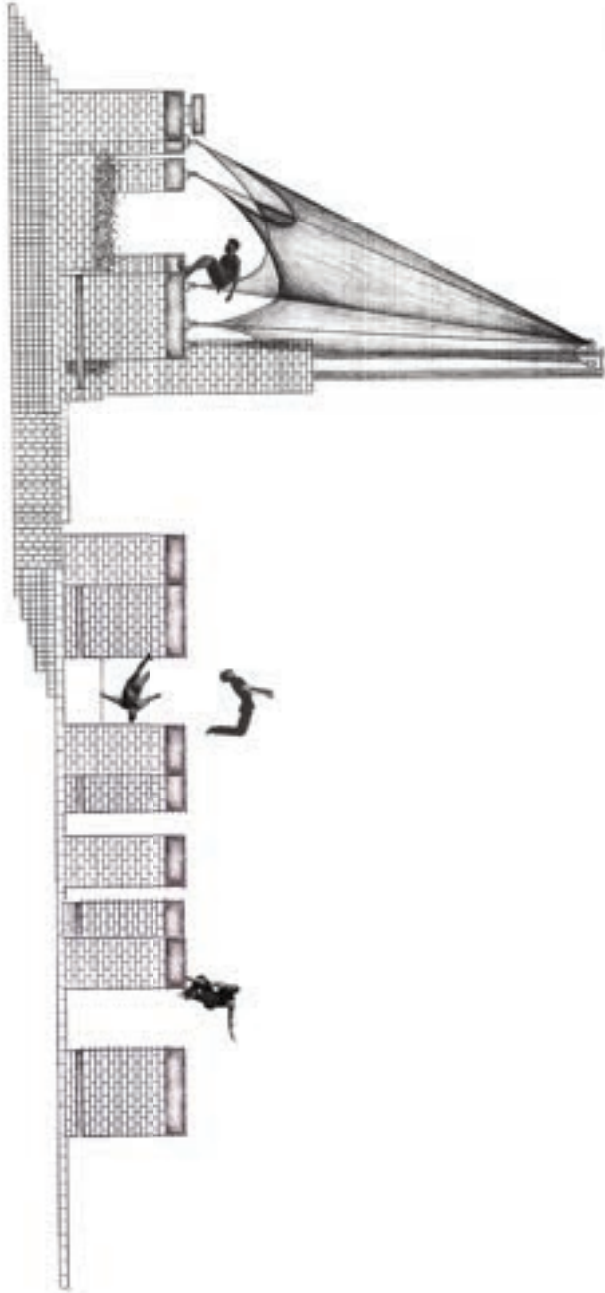
Anna Batchelor

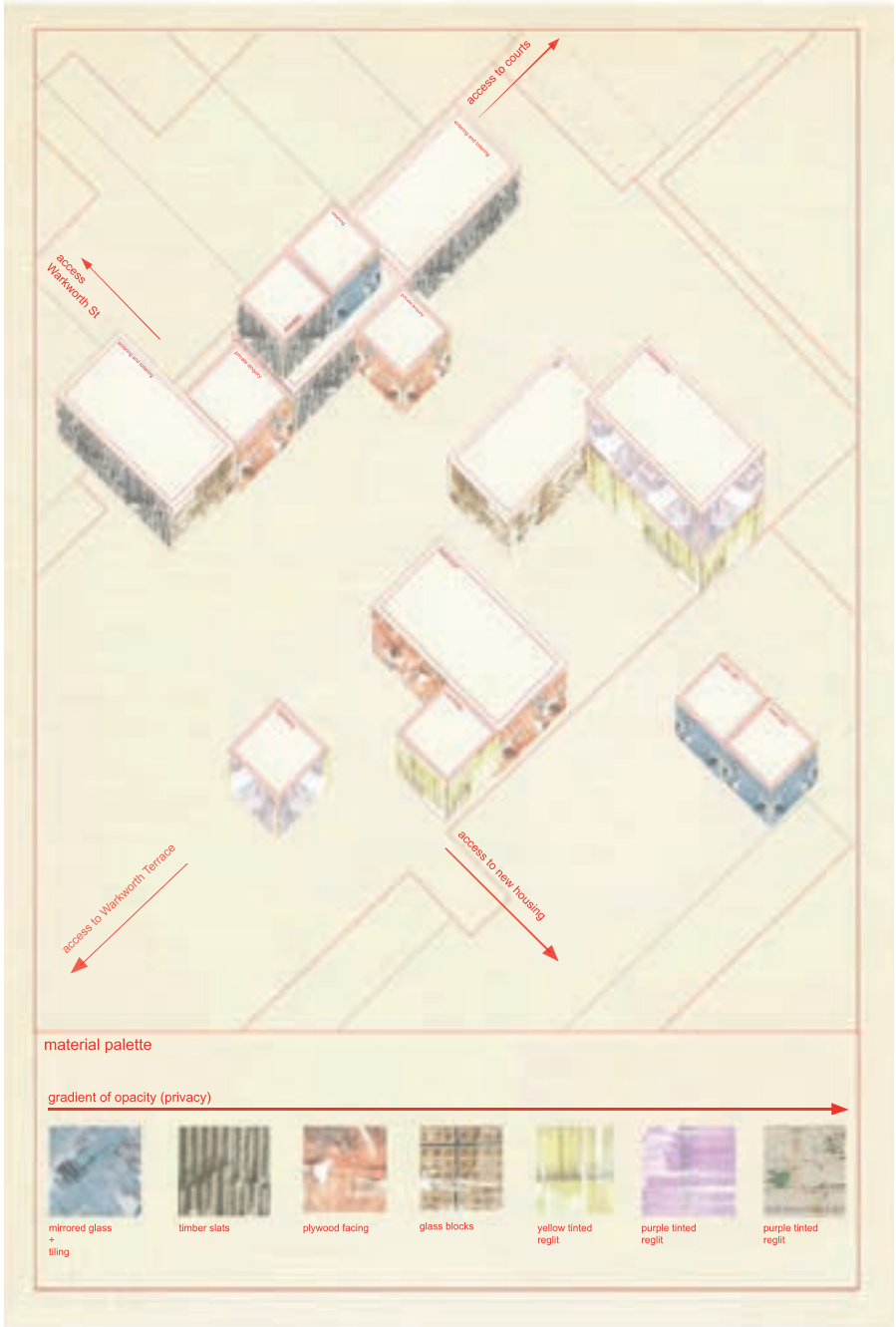


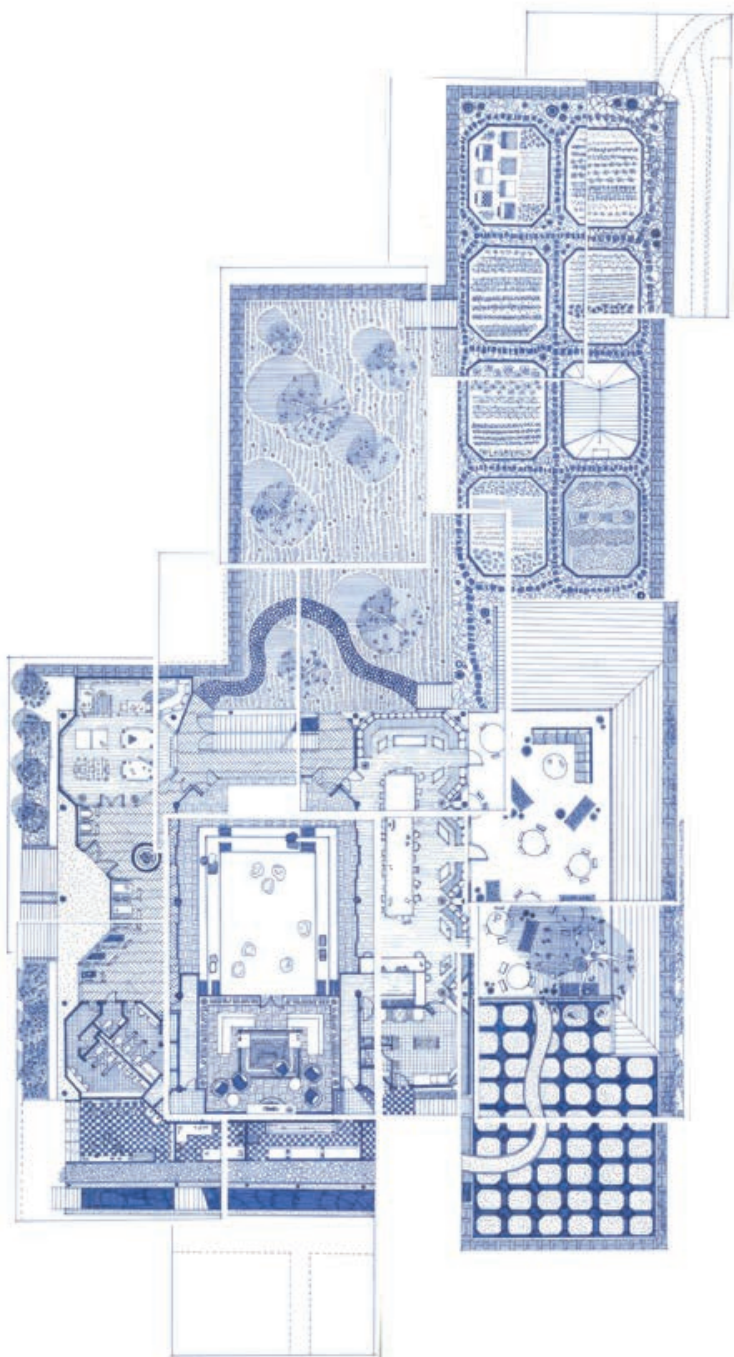




Edward Garden











EXISTING ELEVATION OF PARKSIDE POLICE STATION

Westward - Street



PROPOSED ELEVATION FOR A NEW APARTMENT BUILDING AND PUBLIC HOUSE

Westward - Street



EXISTING ELEVATION OF PARKSIDE POLICE STATION

Eastward

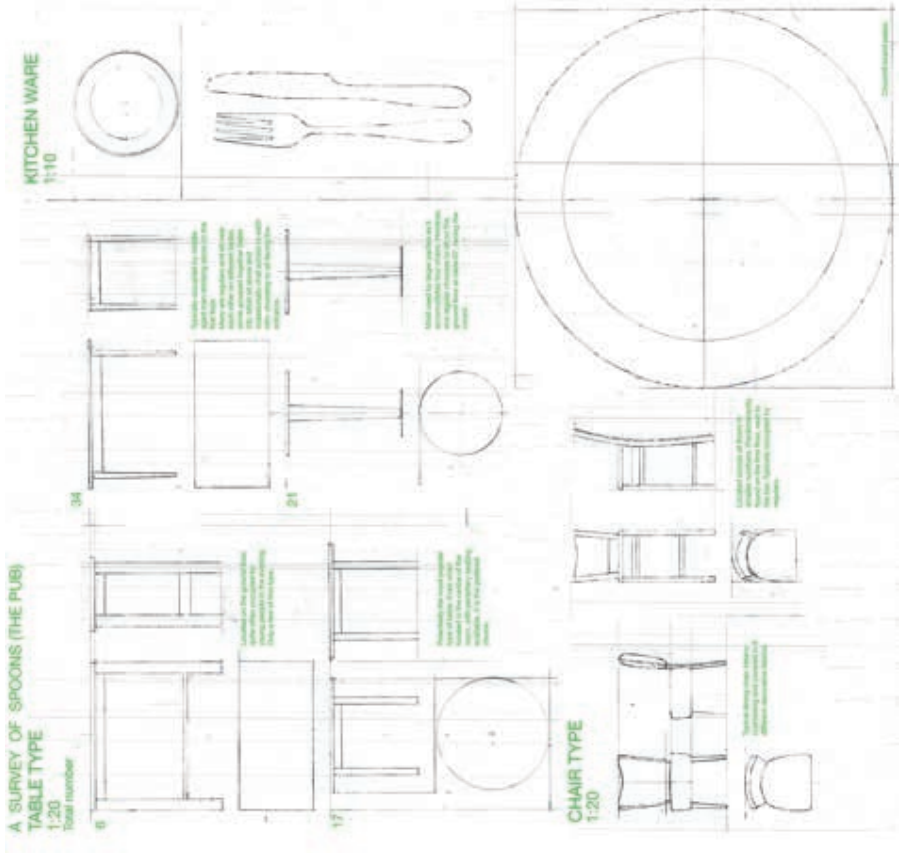


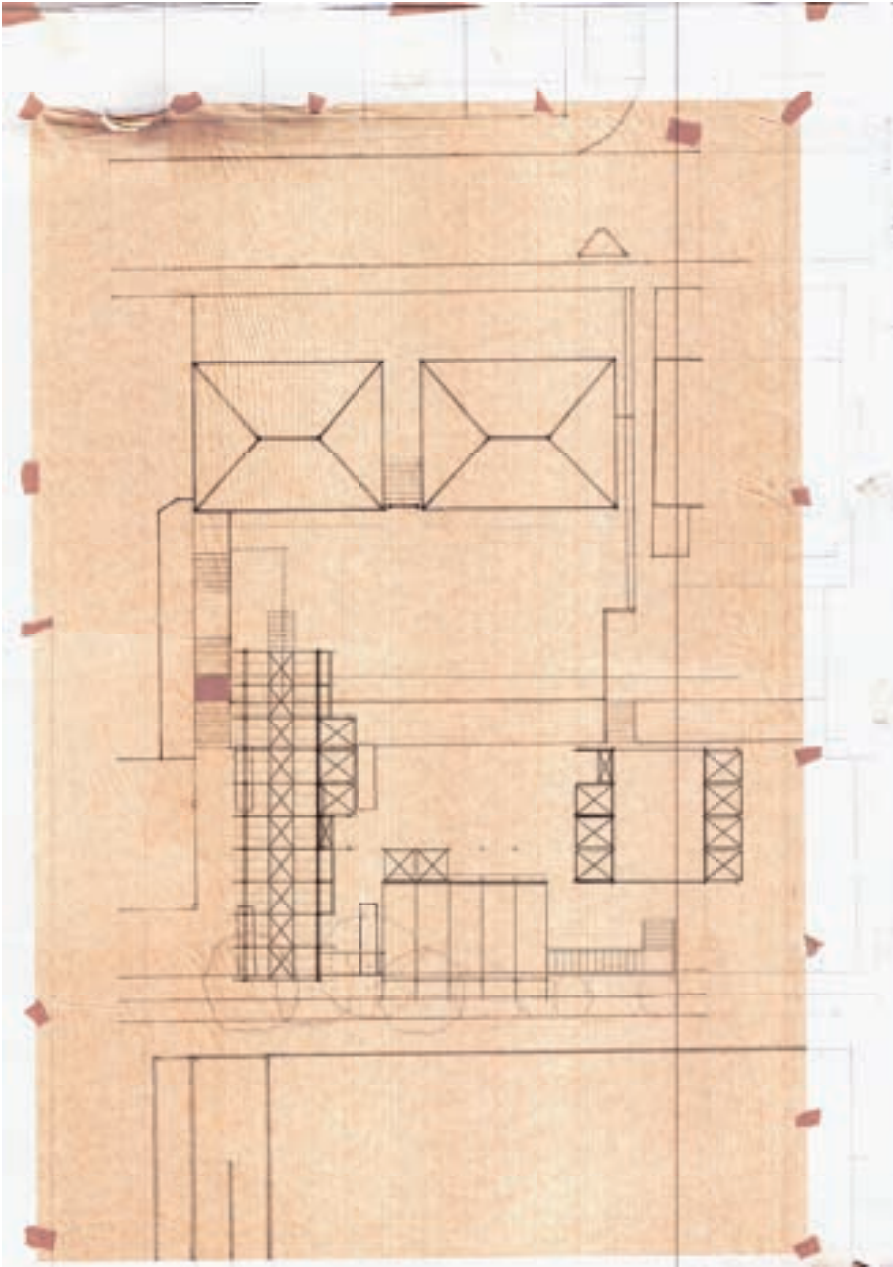
PROPOSED ELEVATION FOR A NEW APARTMENT BUILDING AND PUBLIC HOUSE

Eastward



1:1000
1:1000





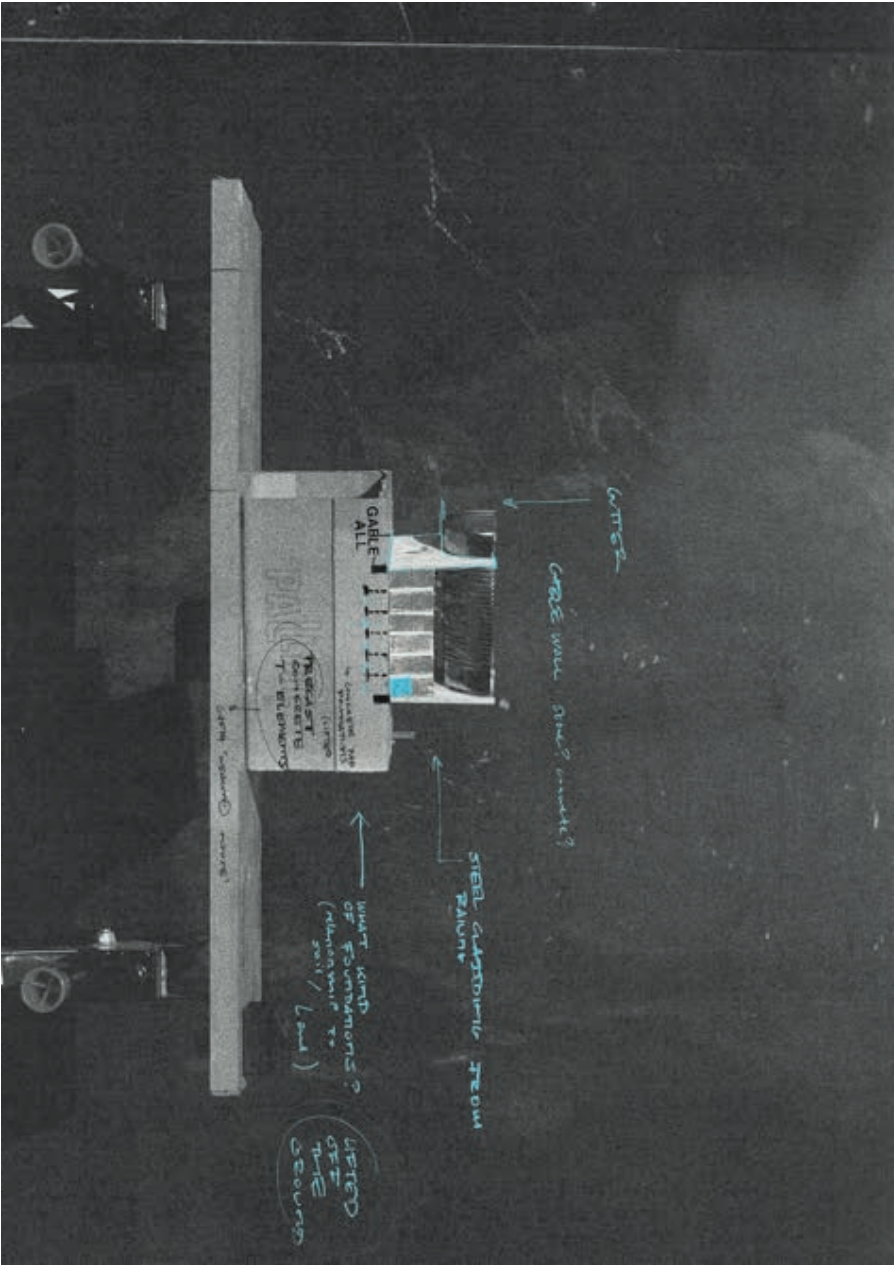




Defne Ozdenoren









2.5

A Year of Inspiring Design Exploration

Studio 5 embarked on a journey of creativity, undertaking several small projects and three main briefs across diverse site locations throughout the year. These included the Royal Borough of Chelsea and Kensington, focusing on the enchanting northwestern part bounded by the Westway road and Ladbrooke Grove. We also immersed ourselves in the vibrant surroundings of Chelsea near World's End Place, as well as the transformative environment of Hyde Park Nursery in London. Throughout these locations, we demonstrated our ability to navigate unique contexts, infuse innovation with local character, and deliver impactful design solutions.

Each term in Studio 5 was dedicated to addressing specific challenges in the respective areas. In the first term, we focused on small-scale interventions in North Kensington to address local socio-economic challenges. In the second, we undertook a mid-scale public-funded riverside intervention in Chelsea, breathing new life into activities and connections along the Thames. In the final term, we approached the empathetic, low-carbon transformation of the Hyde Park Nursery. These distinct challenges allowed us to adopt a process-oriented design approach, conscientiously assessing the overall impact of our designs and reevaluating our value sets. Collaborating with local institutions, professionals, and experts, we delved into the complexities and opportunities that design offers across different scales and timelines.

In addition to the three main briefs, we engaged in several mini briefs at the beginning of each term, which encompassed smaller-scale interventions. In the first term, we undertook a fascinating exploration where we dissected organisms into various systems, reconfiguring them to create unique façades. Term two began with a dynamic three-day hackathon, encouraging us to innovate and reimagine existing forms of plant pots or tree guards. We then ventured into designing floating structures, exploring the intricate relationship between form, structure, materials, fabrication; and the boundaries of art, architecture, and science. These explorations not only fuelled our creativity but also shaped our own value systems, proving invaluable for our subsequent main briefs.

Throughout Studio 5, we placed a strong emphasis on the process of design.

From design specification to ideation, model-making, rapid prototyping, and design development with iterative feedback loops, we fostered a dynamic and iterative design journey. Testing ideas through hands-on making and fabrication at various scales was actively encouraged, allowing us to bring our visions to life.

Ultimately, Studio 5 was an exploration of design as a catalyst for endless possibilities. It transcended the confines of traditional buildings and objects, empowering us to become enablers of positive change.

Students

Keya Banerji

Arisa Jannat Chowdhury

May Hussain

Jesse Kibble

Anusha Kumar

Katie Last

Yuxin Li

Adam Lonie

Angelica Oxford-Campbell

Frances Alessandra Perez

Tutors

Antiopi Koronaki

Darshil Shah

Chris Wise

Yelda Gin

With thanks to

Oliver Beetschen

Dan Epstein

Rob Foster

Jane Hall

Ana Gatoo

Anastasia Gravani

DaeWha Khang

Andrew McDowell

Michael Ramage

Eduardo Wiegand







Keya Banerji







Jesse Kibble





Katie Last





Midnight Dinning Room at North Kensington



Transitional Space at Friends Center, Hyde Park



Frances Perez



3

**Islington
Flint
Stanford Hall CSA
Basildon**

3.1

Structure of Place: An Inner-City Mixed-Use Neighbourhood

Studio One's site lies to the south of the London Borough of Islington, in the Bunhill and Clerkenwell Ward. Surrounded by tall residential buildings, the site has wider connections to popular locations such as St Luke's Church, Whitecross Street Market, and the Golden Lane and Barbican estates, all of which have informed and inspired our individual projects over the year.

Our specific site Islington includes a typical yet beautiful London Square that simultaneously exhibits its transformations in landscaping over the years, but also parades the unruly trees and greenery that borders the square. Despite the square's formal resolution, as a social or communal site it remains inactive, surrounded by neglected squash courts, leisure centres and energy facilities.

Tasked with designing a high-density residential building in term one, reflecting the future of urban living, our projects responded with generosity and inclusivity. All working from the same brief and constrained site, a wide range of architectural responses emerged, incorporating lightwells and courtyards to address its constraints, and tailored to the specific and human, rather than the generic: student accommodation, multigenerational living and accessible housing to name a few.

Our second and third terms expanded both in scale and the scope of the brief. In our masterplans for the wider site, we took to reactivate the neglected square. Again we turned out a wide range of proposals, proposing housing, educational buildings, market halls, communal gardens, commercial schemes, mixed-use buildings, restoration works and smaller-scale interventions to foster community.

Similar to our responses, our individual working methods also differed massively. Some of us took inspiration from precedent studies of apartment living and squares around London to develop an understanding of historical and social context. In the design of our masterplans, a large scale site model enabled us to experiment with quick massing and sketch models to test how our interventions would sit within the urban context, proving a quick and effective way to trial different iterations of our projects. We also benefitted from the group tutorials of our final term, which allowed for a collaborative approach to developing ideas.

Students

Sajda Al Haj Hamad,
Laxmi Isabella Andrews
Theo Davies-Jones
Ciara Fleming
Haytham Hamodi
Callum Henderson,
Alicia May Knight
Shailaja Maheetharan
Amber Nip
Tereza Radilova,
Isaac Simmonds-Douglas

Tutors

Sarah Hare
Richard Lavington

With warmest thanks to

Sarah Grohmann
Irene Frassoldati
Julian Lewis
Russell Jones
Nimi Attanayake







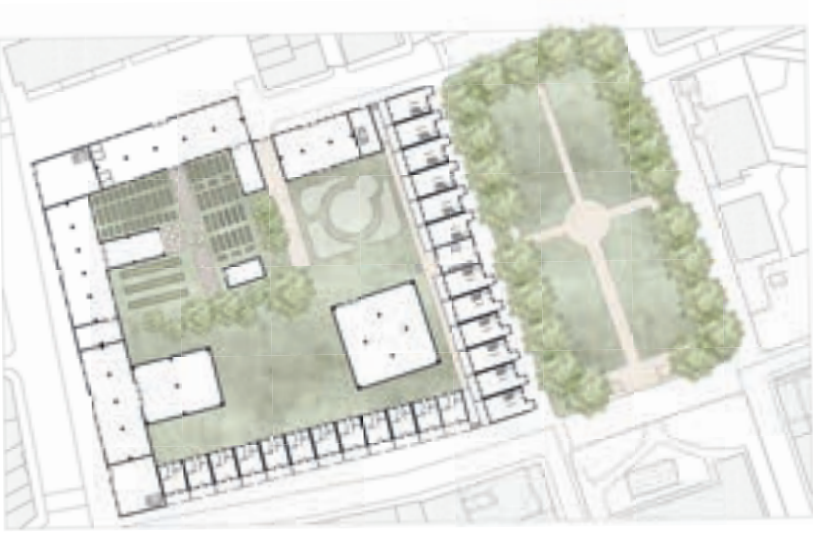


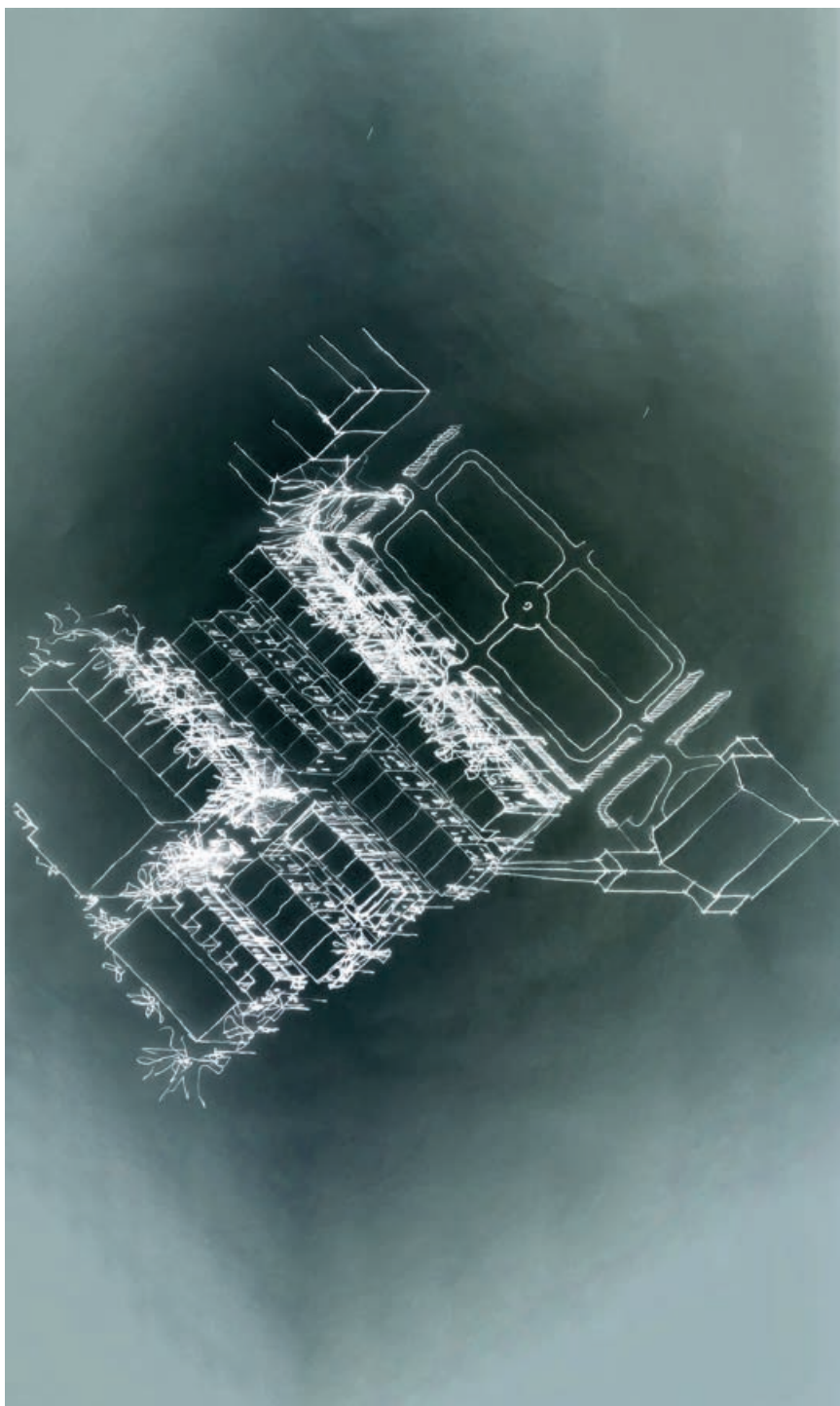


At Home in the City, Theo Davies-Jones

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Mixed-Use City Block, Alicia May Knight

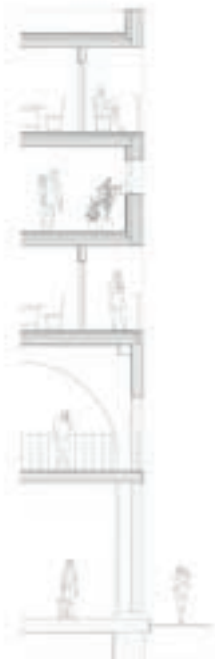


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My proposal features a residential scheme on the site to the west of St Luke's Garden in Islington. Throughout my iterative design process, I have drawn focus to the journey home for the block's residents, and how such a mundane liturgy can be celebrated by moulding my scheme around a choreographed succession of viewpoints. These views are centred around a courtyard garden, serving not merely as an extension of residential amenity space but as a special place for pausing in its own right. The use of monumental visual languages in the creation of domestic spaces informs the celebratory approach with which I addressed the route through an otherwise ordinary setting. As a result of my design hierarchy that prioritises the main courtyard, I have engineered controlled vignettes of the cloistered courtyard garden throughout the residents' journeys from the public streets to the private apartments, in turn creating a "hidden gem" residential community within the busy London cityscape.







Rock/Baroque/Baroque's Basilisk, Isaac Simmonds-Douglas



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3.2

Midden

In Studio Two, form and spatial relationships are treated as the origin point of the architectural design process, with a programme for these buildings being defined only later. This formal development is drawn from intuitive investigations into the existing archaeological and topographic orders of the site, this year at the coastal edge of Flint, a small town in North Wales on the shores of the River Dee.

Here, a rocky outcrop in the marshland holds the remnants of a medieval castle and grid town, intersected by a railway line constructed during the site's heavy industrialisation in the 19th century, when a chemical works employed 2,000 people at Flint Dock. By the mid 20th century, a textile factory there employed four thousand.

Amid these changes, the edges of the landscape were continually remade: with fields behind a sea wall reclaimed from the estuary, and a new dock dredged from the mudflats. Waste materials from this dredging lie scattered around landscape forming mounds and hills, on which a dense birch forest conceals the remnants of older industry, breaking only for a solar farm and biopesticide facility. Together, these features make up an extended but under-inhabited public landscape of continuous contrasts: a sea of many distinct islands, which soon recede into the larger composite whole.

The design projects that developed around this site, known by locals as “below the line,” often attempted to consolidate these spatial discontinuities. Some rebuild or reform the site's features: reinstating, protecting, or expanding the estuary edge; moving, reappropriating, or making somehow individual the components of generic industrial sheds; or reviving or relocating the town's more declarative 20th Century experiments in housing. Others transform or engage the site's spatial qualities: making direct interventions to the 13th century castle; digging down into the ground formed of industrial waste; or facilitating new, lively inhabitations of a large and underutilised timber yard.

Out of these design explorations develop potential futures for Flint within wider domestic, industrial and environmental strategies – whether it be cooperative housing, the energy transition, industrial growth and degrowth, education, habitat restoration, the afterlife, and ritual.

The studio works predominantly by hand, from technical drawings to loose exploratory sketches; in landscape models and detail explorations; collages and photomontages. Drastic and frequent changes in drawing and modelling scale, between 1:10 and 1:10,000 required the consideration of wider systems and the tangible architectural experiences of each design. Our explorations, therefore, become not only be tactile, but immediate and collaborative, allowing ideas and representational approaches to merge and mingle, thanks to our presence alongside one another.

Students

Reuben J. Brown
Federica Bonato Tazartes
Sebastian Carandini
Lelila Drew
Veronika Gabets
Madeleine Hobern
Jojo Jenner
Ottoline Martin
Amber Parr
Love Raitio
Haima Raman
Euan Russell
Laetitia Ryder
Coco Wheeler

Tutors

Freddie Phillipson
Laurence Lumley

Guest Critics

Roz Barr
Pierre d'Avoine
Philip Christou
Aram Mooradian
Alex Arestis
Shin Egashira
Peter Carl
Lesley Mcfadyen
Jonathan Cook
Nathalie Simmons
Yasmeen Lari



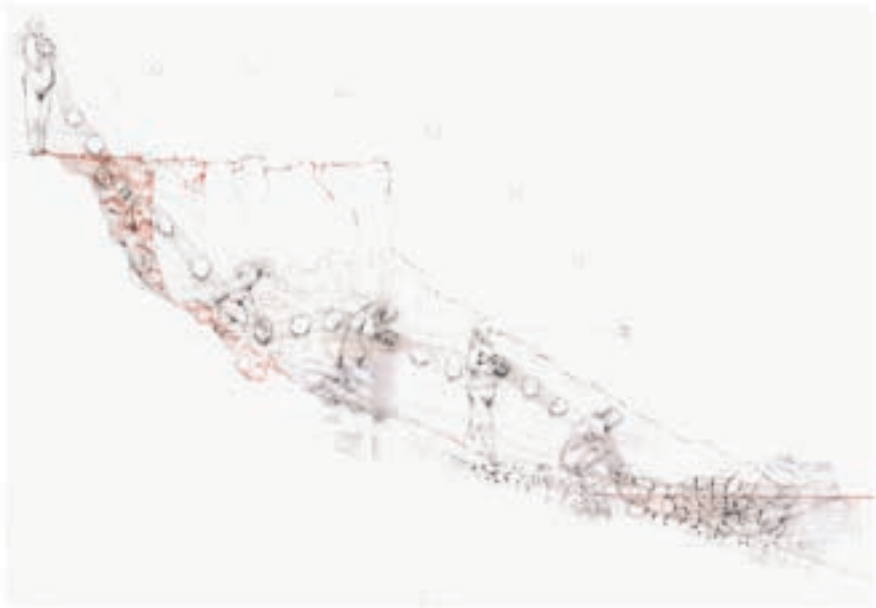


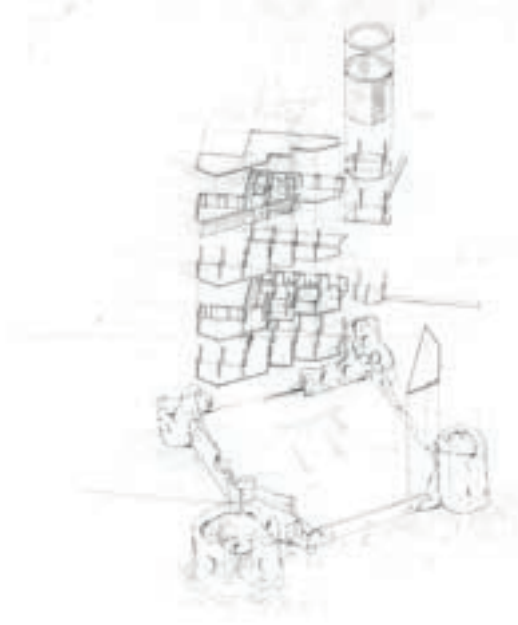


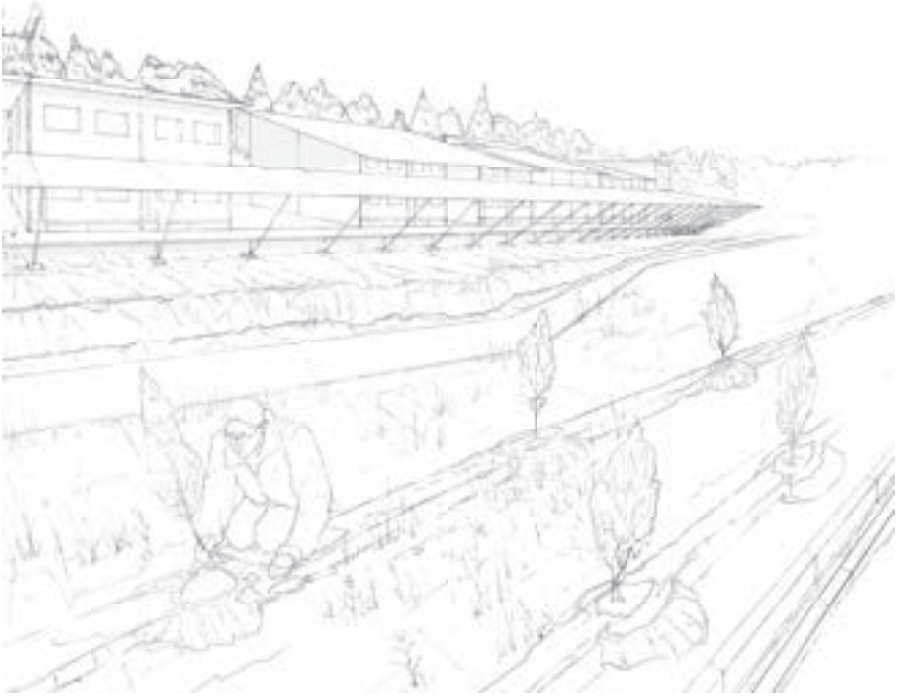


Wet Lab / Wet Land, Sebastian Carandini

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Studio 2 leads from a place of attending most to the form and composition of landscape and topography, and less to the people who occupy it, and historical narratives that have shaped it. This approach has great value, and generates projects of architectural clarity and beauty. Often, though, I have wondered whom that value serves, and for why.

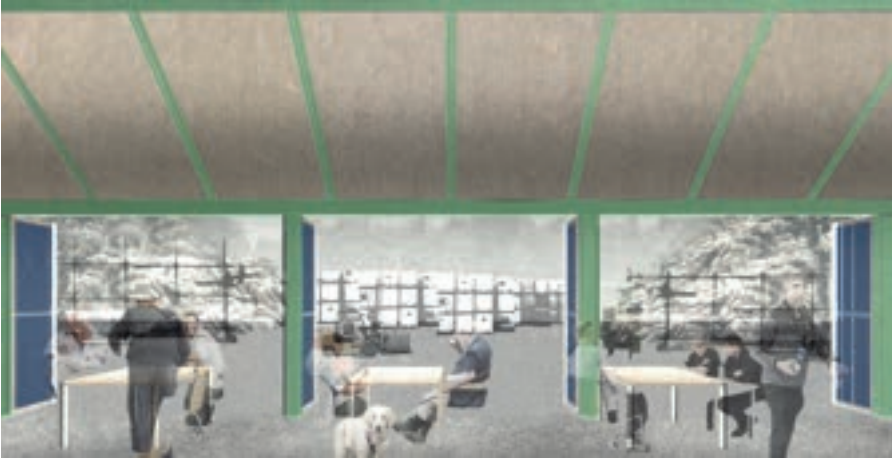
I choose not to present the project I have made this year; I believe it to be spatially rich, layered, potentially beautiful; but I am unsure if it would deserve the energy, money, and resources required for its construction, in a town that might be better served by some genuinely meaningful “levelling up”: smaller, policy-driven interventions centred around everyday life.

Instead, I’ll tell you about Eleanor, who I met in the local library. She’s lived in a Flint council flat for 28 years; but, since Covid, has only been able to reach a housing officer by phone. She struggles to walk through town, as there’s no safe places to cross the road. She was recently baptised.





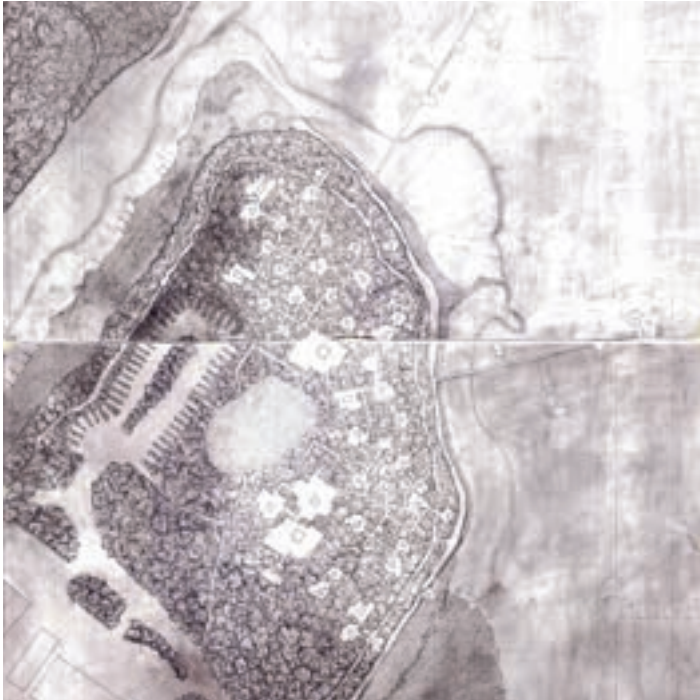
The "Middle Place", Ottoline Martin



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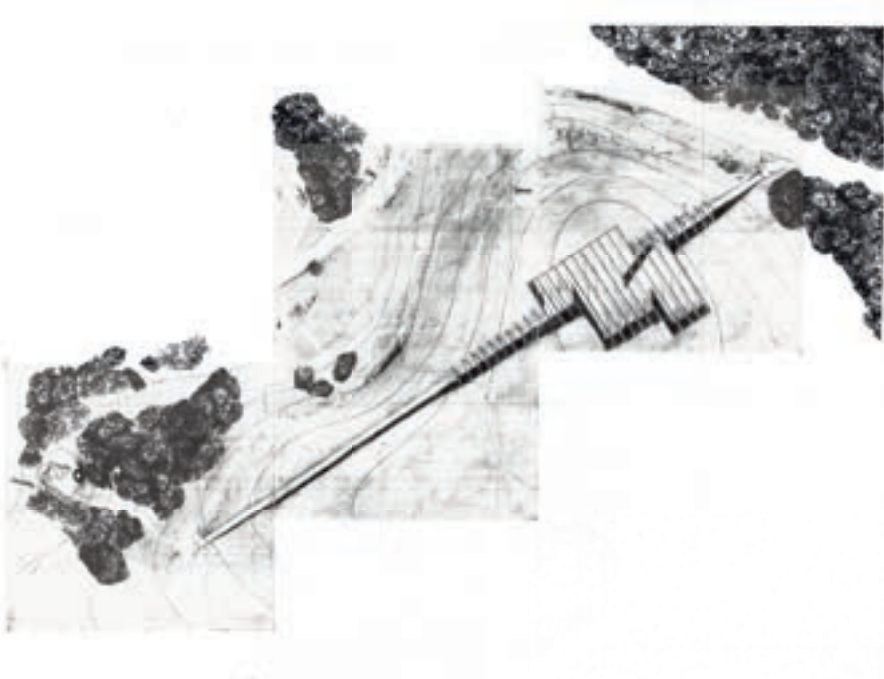
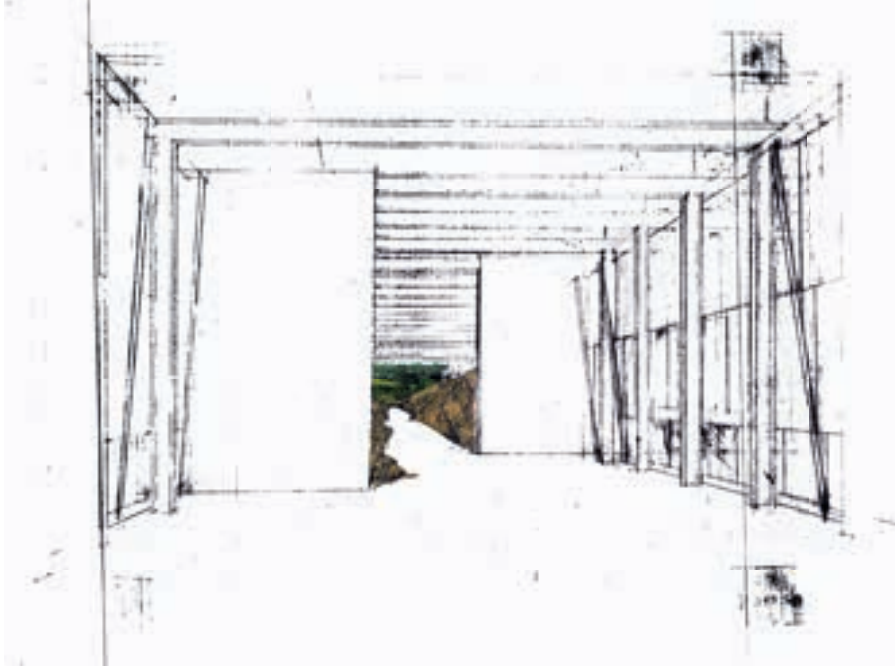




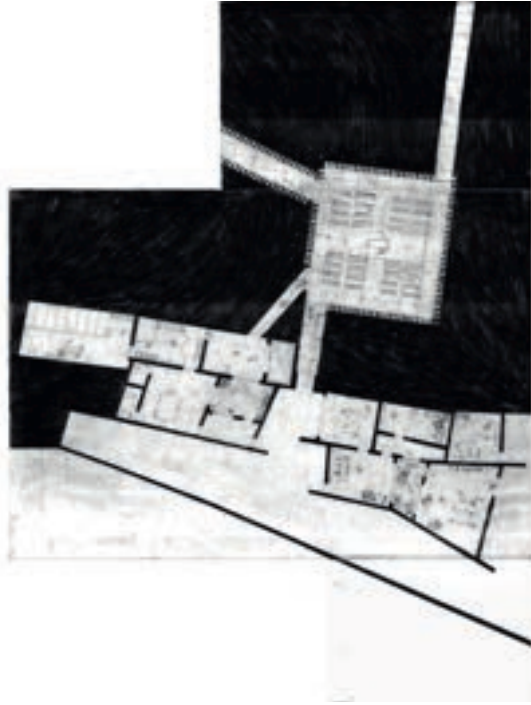




Ditch Architecture, Euan Russell

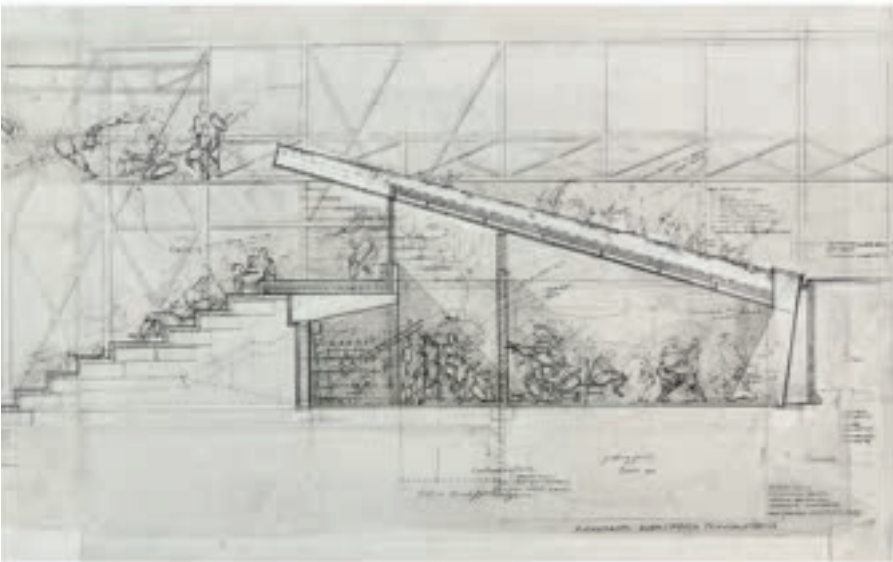
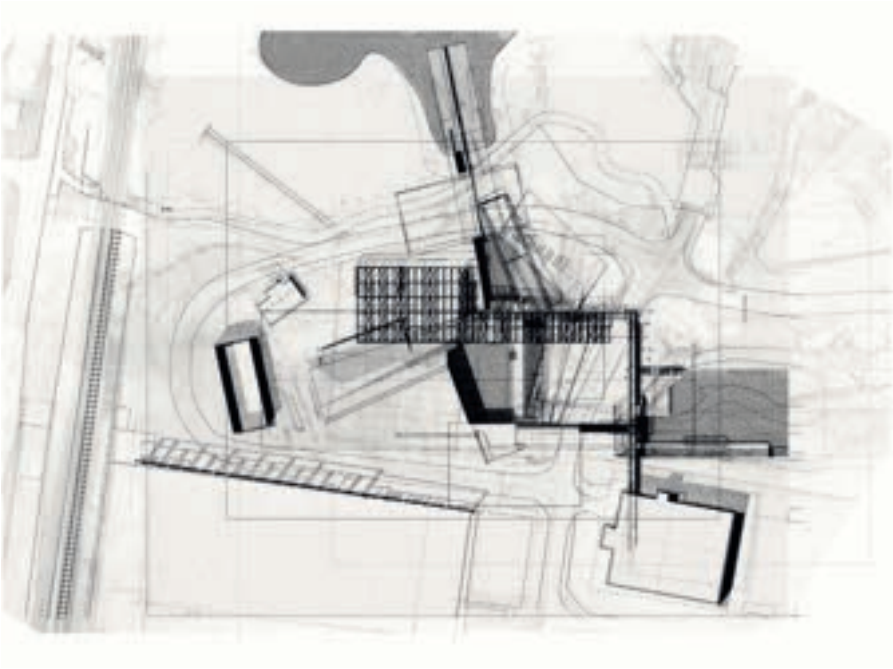


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Cutting the Culvert, Coco Emmanuel Wheeler



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3.3

Effective Spaces: Unlocking the Countryside

Studio Three worked with the Stanford Hall Community-Supported Agriculture (C.S.A.) as a live-client this year, exploring the role of architects in creating sustainable futures on both global and local levels. We aimed to develop material strategies and building typologies that facilitate a fulfilling life within planetary boundaries; understanding sustainability through the lens of social and climate justice.

Stanford Hall C.S.A. celebrates permaculture, biodiversity, the small-scale and homemade; and these approaches to the landscape have gone on to shape the ways in which we design and build. At present the farm experiments with different ways of growing and building, exploring no-dig agriculture, natural material experimentation, and self-build, as evidenced through their home-made willow dome, and cob roundhouse. They have a keen interest in educating the public on their ideals and ethos in the future. The site is located near Rugby, a rapidly growing town strategically located between the motorways and railways that dissect the country. What if this location was not only used to distribute consumer goods, but also to attract knowledge, skills, and experts?

In the first term, we investigated land workers' ways of living, celebrating their movement with the seasons and work requirements, establishing a healthy way to live and work on the land. In this, we found the farm house to be outdated to the needs and living styles of modern regenerative farmers and their models of family, community and ownership. Stanford Hall C.S.A. wants to build a network of these landworker homes, working on a prototype this summer. Working with a live brief we were designing to specific requirements, aiming to create small, mobile accommodation fitted onto a 16 foot trailer, whilst still being conscious of budget, and being able to design specific details given the small scale and practical nature of the project.

For the final two terms we have worked on creating a 'landmark for an ethos', envisioning the site over the next 5–30 years, imagining what is possible within one's lifetime. This project aims to garner inspiration and curiosity, amplifying their farming and cultural practice, as well as creating a vision for the site that unlocks and preserves all that is already there. It also aims to welcome

people to learn and develop new ways of thinking and feeling, carrying the insights discovered to other places. These projects aim to respond well to these specific user, site, and future potentials; it should also be an exemplar type, proposing an ideal for our future buildings and their role within a landscape context generally.

The working methods of the studio celebrate research, material experimentation, and exploration through model making. We began the year sketching at 1:1 on site, and completing research projects. We then worked through model making, using 1:20 detailed models as a design tool and means of representation. In the final term we explored 1:1 and 1:5 material tests, fulfilling the natural material exploration that the brief is rooted in.

Students

Damon Bennett

Devlin Bennett

Valeriia Chemerisova

Anne-Marie Aramide (Rami) Elegbede

Kam'ron Galloway

Lixinyi (Ediss) Jing

Daniella Kadibu

Cody Knight

Saaya Perera

Olly Player

Elisa Rahman

Tutors

Margit Kraft

Rosie Hervey

Anastasia Glover

With thanks to

Stanford Hall CSA

Amy Cooper

Natalie Simmons, JCLA

Pierre D'Avoine

Simon Smith, Smith and Wallwork

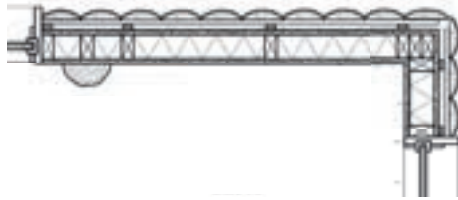
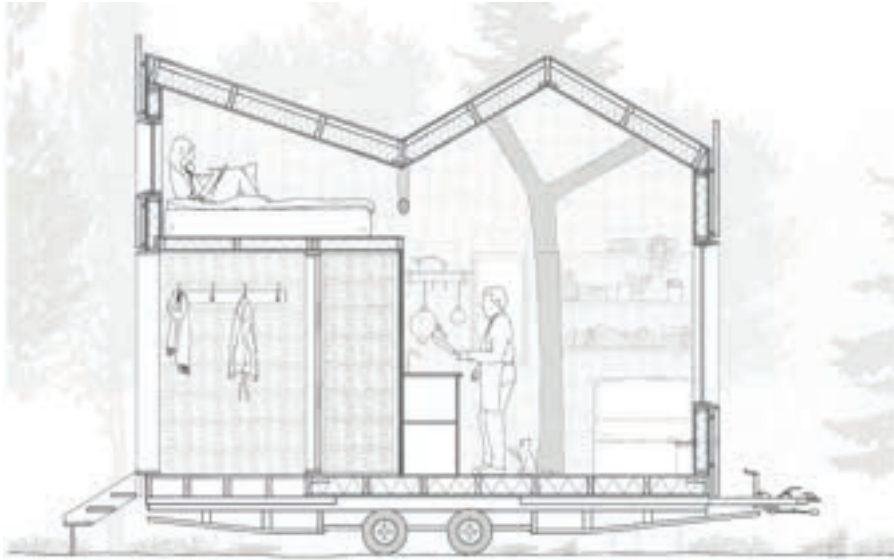
Freya Williams, Smith and Wallwork

Toby O'Connor

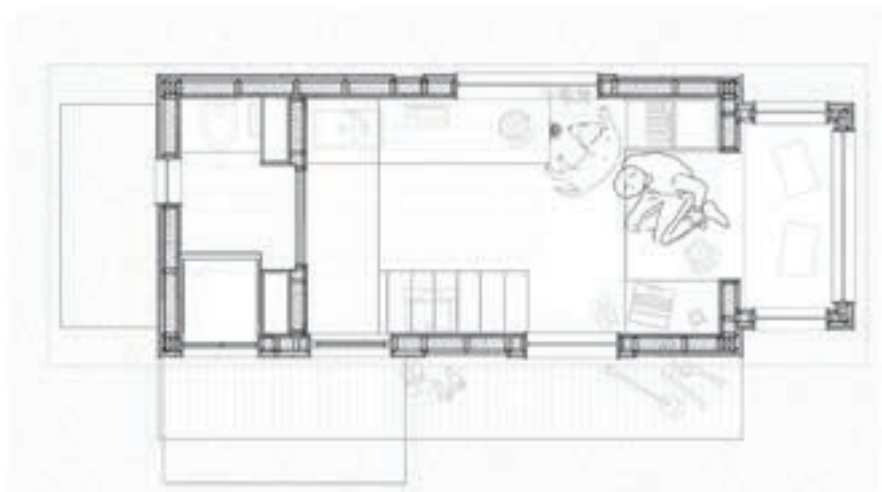
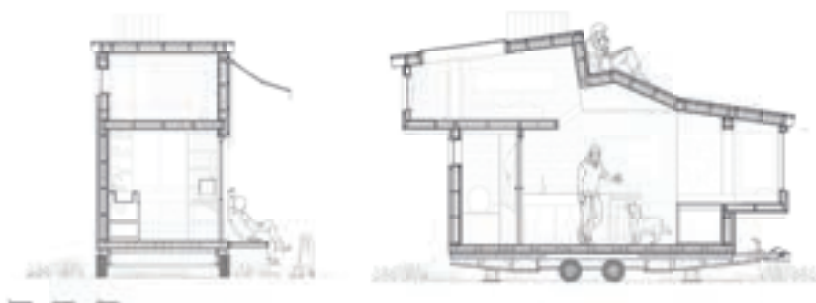
Chris Pendrich







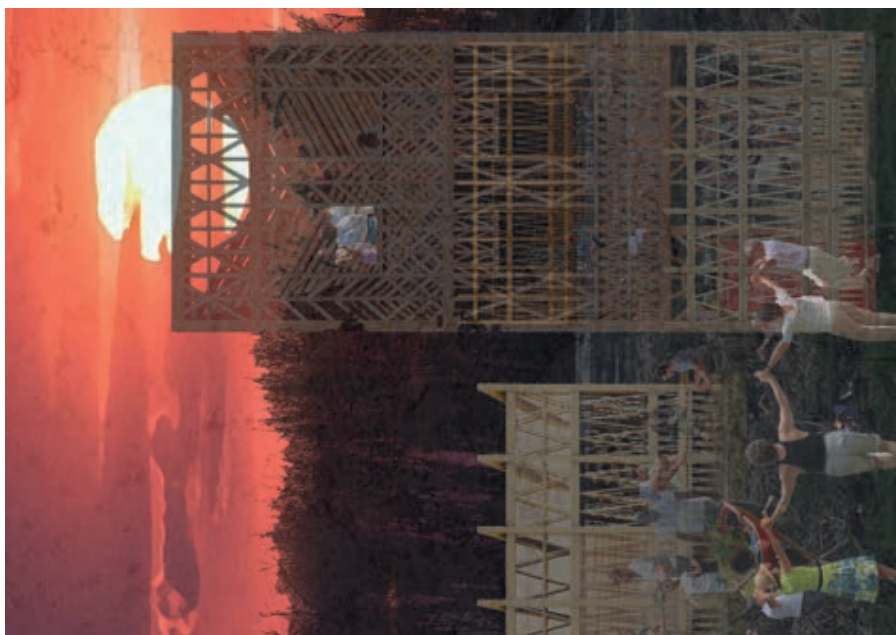
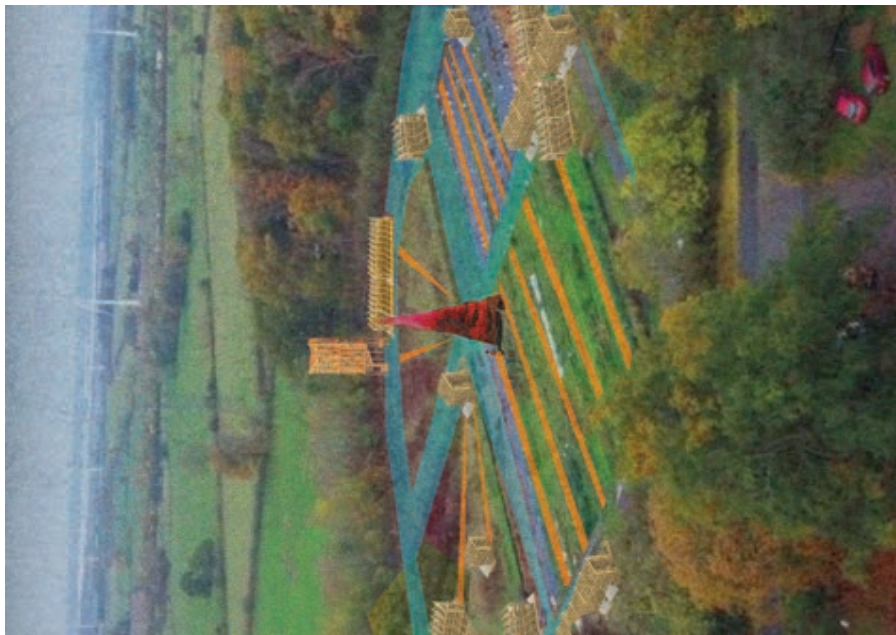
This 'Tiny Home' proposal for the Stanford Hall CSA project makes use of the byproduct from mushroom cultivation on the local waste of the community. Mycelium is combined with coffee grounds and straw to create edible mushrooms. By baking the leftover material from producing mushrooms, sustainable mycelium insulation can be created. This proposal's main goal was to investigate the extent to which it could be possible to grow the components that make up a tiny home. Growing mushrooms directly relates to the farm's goal of growing locally accessible produce and contributes to the development of a more circular economy; waste is processed into food and materials. Alongside the mycelium insulation, the design makes use of reeds, and timber trees that are matured and replanted. Other than glass, waterproofing and fixings, the design aims to be almost entirely constructed with materials grown on the CSA site.







Sunny Side Up! Anne-Marie Aramide Elegbede



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A Great Hall, Kamiron Galloway



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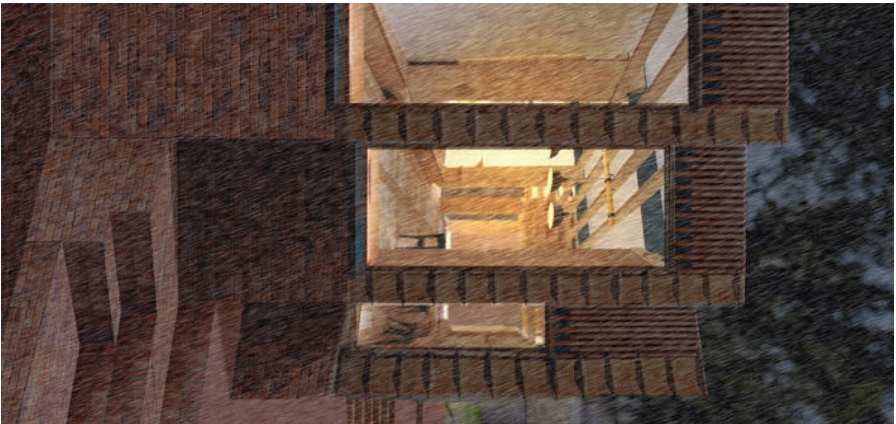


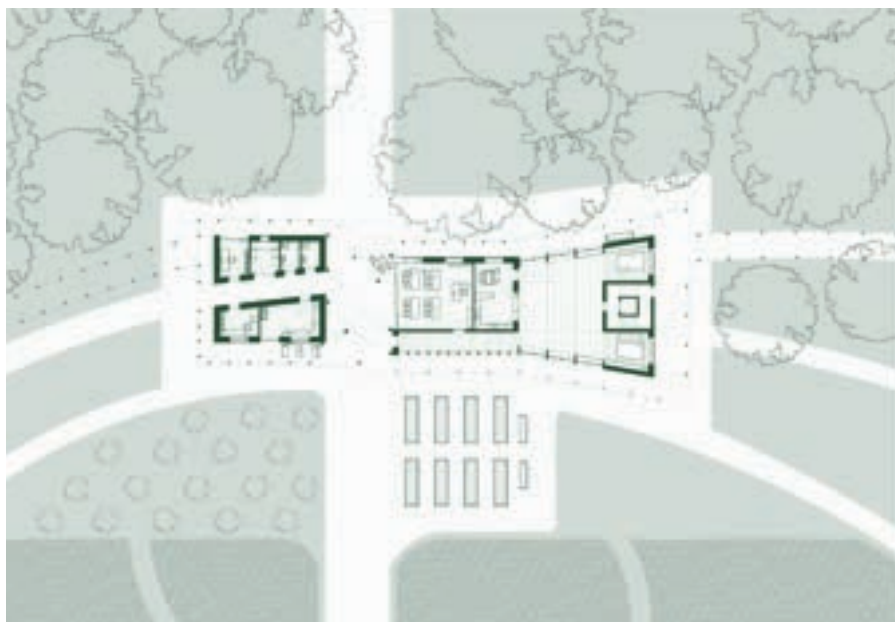




Between Hemp Processing and Dinner Parties, Catherine (Cody) Knight

“Responding to the need for viable alternatives to carbon-intensive construction materials, this project explores how agricultural hemp can reach an industrial scale in a way that is both socially and environmentally sustainable. By designing a processing facility for a network of small-scale hemp farms in the midlands, this project aims to build upon Stanford Hall CSA’s core philosophies of experimental permaculture and architecture. Built from what is grown on the farm, pressed around a reclaimed steel shed, fostering community ownership through practices of self-build, material play, and care. This project envisions a gathering place, educational center, and village hall, catering to both the industrial but also the human scale. Thus, it participates in a larger movement towards reducing the embodied carbon of our built environment, yet also maintaining a playful and nourishing relationship with the landscape.”







Agro-Chutney, Elisa Rahman

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3.4

Magic Party Place

Studio 4 questions the conventional design of housing in the UK, which favours self-contained family units that support a singular way of living. The studio investigates housing through alternative value systems, centred around groups of people, building typologies and subjects that are often under-represented in planning policies. Our interventions propose an architecture that inverts some small, often unseen, and everyday aspects of housing, taken as static and inflexible. This year, Studio 4 investigated these ideas in Basildon, Essex, continuing the studio's ongoing study on New Towns. In 1946, the New Towns Act consolidated into policy the zoning of housing, retail, and industry, reinforcing expectations of individualised domestic spaces. Continually, this planning has failed to adapt to alternative notions of living and working beyond postwar hierarchies that favoured the white, cisgendered male. Through engaging with this context, the studio considered how Basildon's architecture has influenced the direction of the town today and imagined how it could be repurposed to facilitate more forms of living.

The studio's interventions in Basildon started at the scale of the single-family unit and evolved to the scale of the neighbourhood, considering entire blocks, estates, and communities. To inform these interventions, a study of building and neighbourhood types offered alternatives to the logic of the individual house and the economic exploitation of land. From beyond the architectural profession, the UK Cohousing Network provided insight into models of tenure that can liberate residents from pressured expectations of owning a private house. As a result, our interventions explore themes of land ownership, shared living, and work-live dynamics. The spatial implications involve breaking party walls, collectivising gardens, sharing amenities, and adapting retail units for a variety of uses.

These projects emerged through inhabited drawings and images and were finally tested in the last term as 1:20 and 1:30 models. Dedicating care and intention to the potential inhabitations of the architectural projects, the models are representative whilst also offering an opportunity to evaluate the interventions through understanding their intersection with domesticity and everyday life. The models attempt to recognise the conflicts and nuances that arise as we propose somehow different but perhaps more meaningful ways of living.

The studio's ambition to rethink the production of housing is grounded in an abundance of research and case studies and has at its core an equally daring and experimental approach to forms of representation that embraces the messiness of how we live together.

Students

Qi Chen
Camille De Waele
Freya Dougan
Alex Freeman
Shivani Handa
Naseema Khan
Zoe Kwatra
Amelia Mills
Romy Pfeifer
Anu Sofuyi
Isabella Synek Herd
Blanka Valcsicsák
Grace Wardle-Solano
Lola Wright
Hannah Stott

Tutors

Lola Lozano Lara
Elena Palacios Carral
Sam Nelson

With warmest thanks to

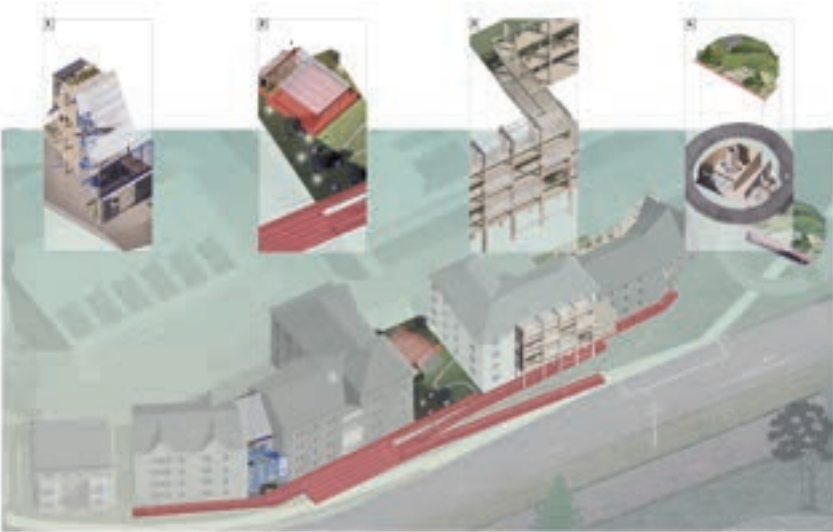
Sal Wilson
Jon Lopez
Owen Jarvis
Yushi Li
Hikaru Nissanke
Claudia Nitsche
Jon Lopez
Francesca Romana Dell'Aglio
Nadia Mendez
Jamie Irving
Ruby Abrams
Owen Watson







New Town Velocity: Adaptive Social Infrastructures Plugins for Bastion, Qi Chen



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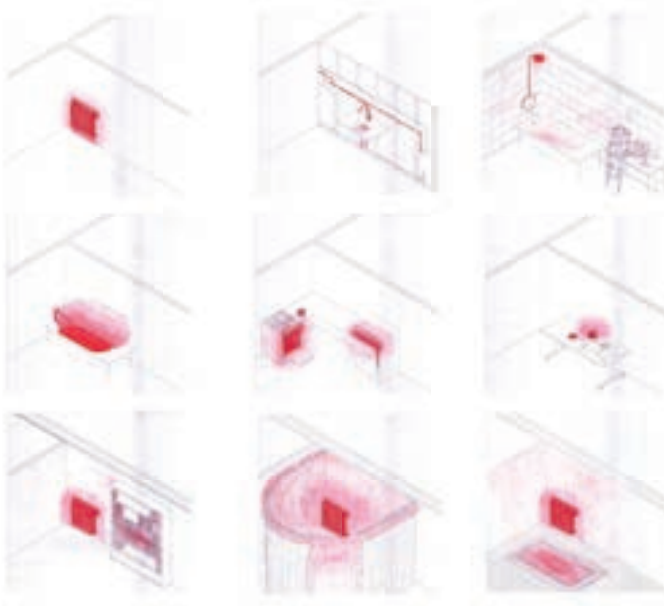
Our Home on the Hightstreet, Camille De Waele



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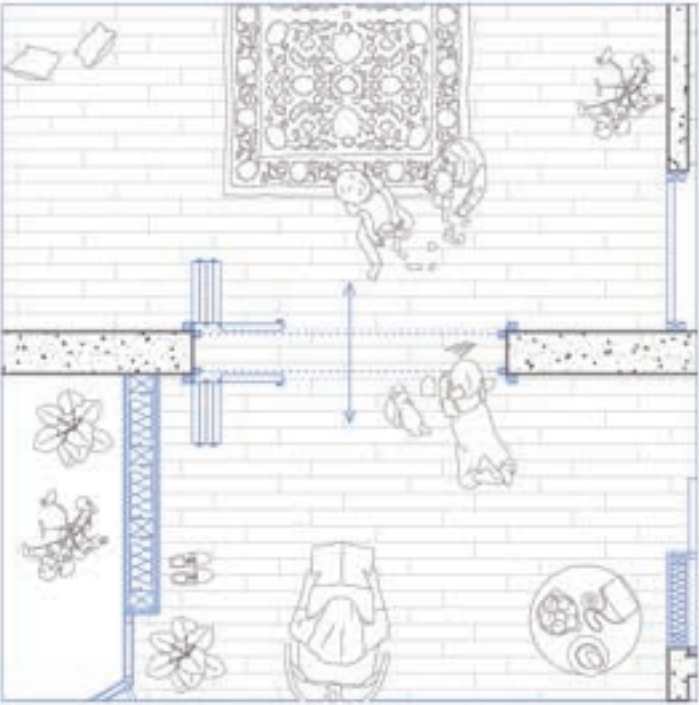
beyond insulation: an investigation into thermal boundaries within housing, Freya Dougan



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'From House to Home' considers how cultural, ethnic and racial differences within the housing organisation of New Towns can be not only accommodated but celebrated. Where the personality and organisation of space honours varied cultural tradition and ritual, giving members from non-white, non-British backgrounds the freedom to practice daily life in architecture that embodies the diversity of the everyday. By challenging the standardisation and hierarchy of space within the western house, and hence, defying spatial conventions we have become accustomed to, this project begins to diversify our understanding of what a home really is and what it can be. This image, therefore, describes a celebration of culture, providing insight into a space where expression of culture is free to be performed and shared within the community, and within wider society.





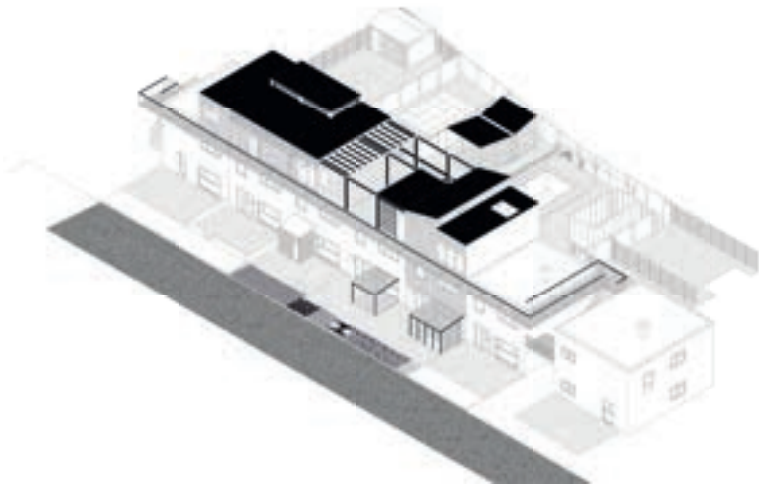


A Home Starter Kit, Zoe Kwatra

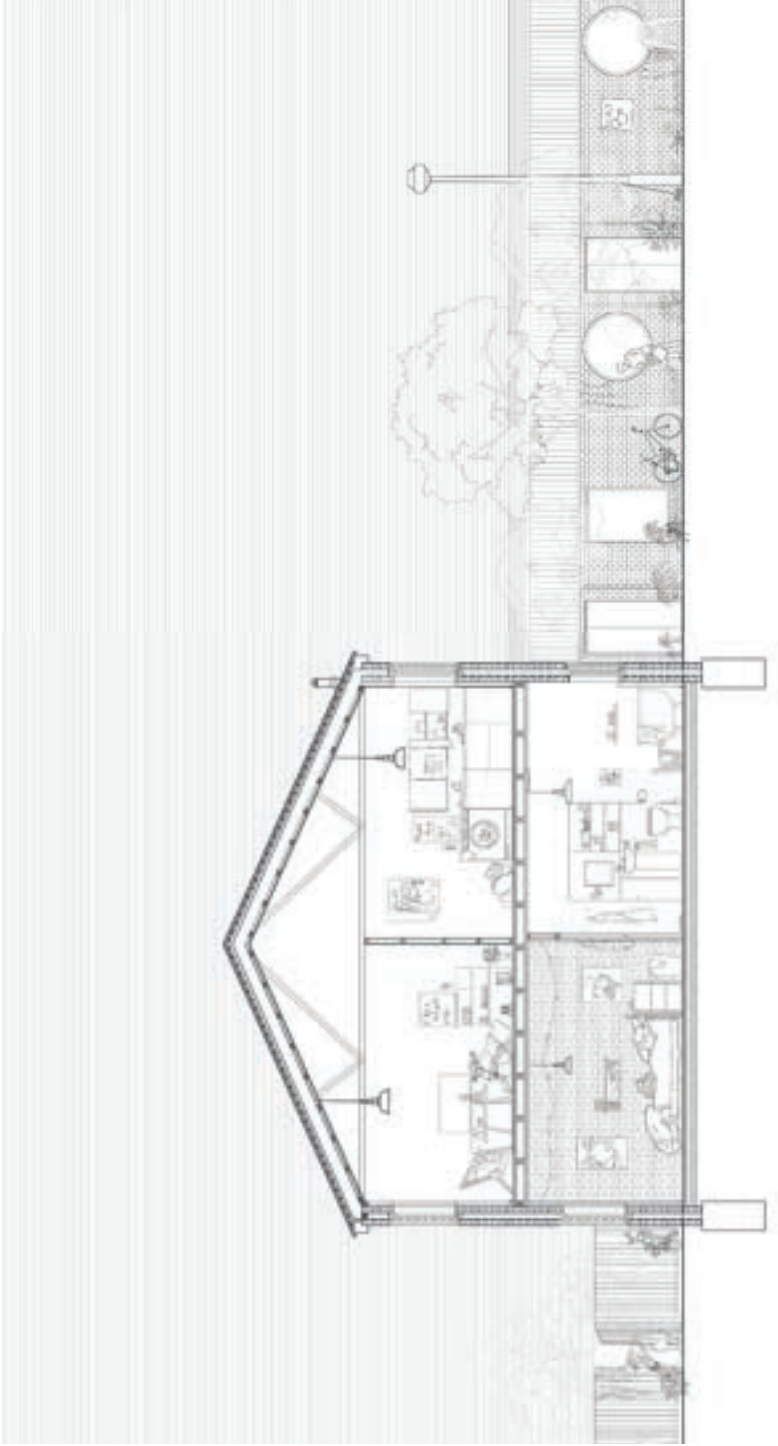


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This project proposes a framework for a new form of permitted development of council housing that moves agency and control from the owner to the tenant. Applied to a neighbourhood of terrace housing in Basildon, this system manifests in alteration and expansion of existing homes and gardens, and eventually in a diversification of the current housing stock. The resulting living environment tries to establish more balance in the inherently unequal relationship between rented and owned housing and thereby challenge the inflated status of private homeownership that has led to an increasingly narrow definition of ownership reserved for the privileged few.





A Hard Day's Night, Hannah Emilia Stott



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Basildon, as a post-war New Town, is a planned network of labour divided by gender. Unlike the collective routine of male economic production, the reproductive work of the domestic labourer was regulated as an individual task, in a singular position: the kitchen sink by the rear window. This spatial organisation, which enforced domestic work as the undervalued, unpaid duty of the housewife, continues to marginalise individuals today. Why must the isolated 'kitchen sink' remain the norm of domesticity? Proposing that retrofit should not just seek repair but reparation, this Feminist project tests the possibilities that arise as the sink becomes a public infrastructure on the street. Deployed throughout the neighbourhood, new services challenge the singular conception of the kitchen towards sharing and plurality, so that incrementally, the sink is redefined, and can become Everything 'but' the Kitchen Sink.



“My project rethinks domestic space and its relationship with urban form by looking at Basildon suburbs as a city made of rooms. This project of densification and commoning of a recurring settlement type, the suburban block, imagines the gradual removal of fences that frame the private gardens at the back of each existing house and proposes utilities placed in the rear gardens to serve new rooms. The project challenges the typological rigidity of the existing and gives inhabitants the opportunity to jointly construct across the common garden a ‘series of rooms’ with no prescribed functions which contain shared facilities that can be used by all inhabitants of the block. My proposal intends to recuperate the aspirations of the suburbia through a model of ownership no longer tied to a parcel but to a system of facilities and imagines the possibility for settlement-scale communities to manage energy provision collectively.”



There's No Place Like Home, Grace Wardle-Solano



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Reframing Accessibility, Lola Wright



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Dissertations



Re-Constructing Eelam: Tamil Spatial Agency in London's Diasporic Public Spheres

Through an anthropological lens, this dissertation sets to understand the processes through which the city is continually given new form in the spatial inhabitations of its diverse populations. Reconsidering the city as an urban ethnoscape, it turns to the practices through which diaspora participate in 'placemaking' outside the formalised setting of consultation, wherein their voices today remain 'unheard'. With mind to the Europe-specific political theory underpinning current local government structures, and its omission of the mass migration of the late 20th Century, it so seeks to learn from the non-verbal, embodied practices of London's Tamil diaspora in British public space, through which they reimagine homes lost, and institute publics of their own in their host-country, proposing a participatory politics more perceptive to our shared present; perhaps the most challenging consequence of globalisation.

Reduce, Reuse, Sequester: The Potential of Bamboo for the Future of Sustainable Construction in the UK

Rapid reductions of emissions are needed to avoid crossing a critical threshold and the building industry is currently failing to mitigate its impact. There is a need for immediate and significant change. Even if energy-efficient structures are produced to be sustainable during operation, their materiality still significantly contributes to the environment. The UK government intends to invest in and research Timber and more mainstream construction material for sustainable benefits in comparison to polluting materials like concrete or steel. In this dissertation, Bamboo is explored as having more potential than Timber to meet these 2050 targets at various stages during its lifecycle. Additionally, the critique and suggested improvement of a Dutch supplier of engineered bamboo will also be used to show bamboo's potential. Investigating the environmental impact of their products will highlight areas of improvement to suggest the most sustainable use of Bamboo in the UK.

Reclaimed Materials and Spaces: A Synthesis of the Circular Economy for Contemporary Designers and the Global South

This dissertation aims to investigate the enhanced utilisation of reclaimed materials and spaces for sustainable architecture. With massive greenhouse gas emissions, expanding populations, and diminishing resources, we must implement change immediately to mitigate the consequences of climate change. The construction industry is responsible for 40 per cent of global carbon emissions and must therefore lead this transformation. Today, the practice of demolishing buildings for new, impressive structures contributes significantly to waste and emissions. Architects and engineers should be more conscientious about their practice by emphasising the embodied carbon and usefulness of extant structures rather than demolition. Exploring the significance of buildings as material storage, the focus begins in the UK, highlighting abandoned and unused structures. The research discusses the beneficial use of reclaimed materials and obstacles that prevent wider use in the UK, then offering recommendations for developing countries and their cities to avoid negative practices similar to those in the UK; instead planning for circular economies and future deconstruction.

Unpacking Performances in the Piazza: The Impact of Tourism and Heritage Conservation on Contemporary Florence

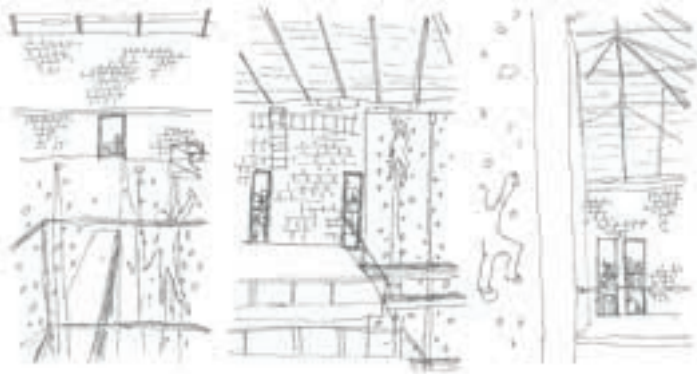
By adopting the metaphor of performance as a framework to examine public spaces within Florence, this paper seeks to offer an alternative approach to studies of tourism impacts, that stems from the observation of everyday practices and rhythms. It explores the impact of tourists and heritage conservation on the city of Florence by examining three piazzas in the city centre. Through discussing the results of fieldwork (which consisted of interviews, site mapping and participant observation in the case study piazzas) it is argued that the architecture of the piazza facilitates, and is a direct actor in, the formal and informal performances that occur there. Patterns observed at the scale of the piazza, considered here as a microcosm of the city, are found to be indicative of wider phenomena at the city scale. The paper concludes that the rhythms of the piazzas in the historic city centre of Florence are reflective of rhythms of movement and displacement in a tourist-historic city that are a result of tourism and heritage conservation.



Power / Play: The Castle's Evolving Role in Stoke Newington

Stoke Newington's Castle has endured as an idiosyncratic landmark long after the building's original use became obsolete. Built as a Pumping Station to sanitise the water supply in response to the pandemics of the 19th century, its playful form had been the pastoral vision of a victorian industrialist. Later after the village was subsumed by the city, the Castle was repeatedly threatened with demolition. A century later, successive reimagining by the urban community would enliven the empty shell with playful function. In the 1990s, it ultimately became the Climbing Castle to satisfy massive demand for the indoor sport.

Though underpinned by its players' serious agendas, this is a story of 'play-gency': the power of the architect, the local, and the building itself, to manifest fun.



Uncovering Approaches to Local Identity in Standardised Space: The Story of the Moscow's Microdistrict Cinemas

In the wake of post-socialist transformation the Moscow city government sold 39 Soviet-era cinemas located in the city microdistricts to a real estate development company: the ADG group. Having identified most cinema buildings as standardised, the ADG decided to replace them with a standardised new-build. The foregrounding of the cinema buildings' standardised, replicable, and therefore replaceable architectural form was used to justify their en-mass demolition. This dissertation aims to problematize such universalising approach to the standardized urban fabric. Rather it argues that in the context of Moscow microdistricts standardised space has local identity and can be characterised as a place. Showing the difference in responses to the 'reconstructions' of three different cinemas will exemplify how different approaches to placeness are formed through site-specific socio-political and temporal conditions. Uncovering approaches to placeness in three different locales reveals the tensions between the two stakeholder groups in question, the local residents and the ADG development group, thus providing invaluable insights into making contemporary changes in standardised space.



Celebrate Public Life: A Study of Public Life, Public Spheres and Public Space Projects within the Historic Core of Beijing

In the era of economic reform and modernist gentrification, Beijing has undergone extensive real estate development, resulting in the homogenization of urban forms and commodification of urban public spheres, which has precipitated a scarcity of public space, a decline in public life, and the eclipse of urban identity. Although there has been an increased investment in urban public space projects, particularly within Beijing’s historic urban core embraced by the Second Ring Road, these initiatives are predominantly driven by top-down urban planning without social participation. Consequently, public space projects in Beijing often serve as socio-political instruments for expressing government-imposed hegemonic values. In response to this urban issue, the research adopts a bottom-up perspective, conducting field studies investigating the current public space usage around the Second Ring Road, so that to explore alternative place-making methods of reclaiming and reappropriating urban space as inclusive grounds for everyday public life.



Designing with Disability: The Lesson of Lived Experience

Environmental barriers disable people. As architects, we have a duty to remove those barriers to the best of our ability. Building on the work of Tom Shakespeare, a key thinker in the field of disability studies and author of *Disability rights and wrongs revisited*, this essay advocates a new, Critical Realist approach to understanding accessibility in architecture. It demonstrates the progressive theories of barrier removal and the limitations of their practical application, and the idea that we can use the experience of disabled people to better inform design with a more nuanced perspective. This study thereby elevates the position of the disabled community from ‘users of space’ to ‘experts in space’, tapping into their unique perspective on the built environment, challenging the notion of people with disabilities as passive victims and arguing for a mobilization of their experience to improve accessibility design



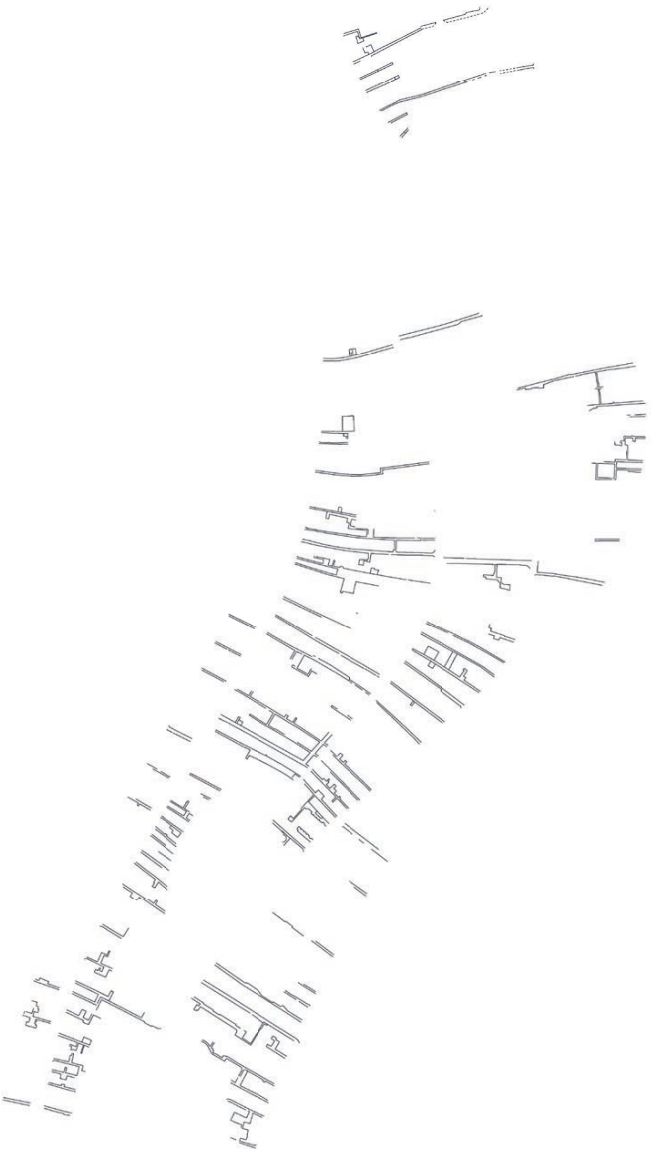
Lower Carbon Alternatives to New Concrete Foundations in the UK: Challenges and Opportunities

The climate crisis demands that we find alternative methods for typical construction techniques, particularly those using carbon-intensive materials. Foundations, which are almost always concrete or steel, are included in this. This thesis argues that both architects and engineers must look for ways to decarbonise foundations and suggests two alternatives for new concrete: timber piling and foundation reuse. By distilling these methods into their key challenges, this study investigates reasons why lower-carbon foundation solutions are neglected, and what within construction can be changed to encourage their use. Evidence suggests that foundation reuse is the better researched of the two in the UK, and given the larger selection of literature, guidance and case studies, it is more likely to be adopted in projects soon. Uncertainty is one of the greatest deterrents in a risk-averse industry, and if lower-carbon alternatives are to become the status-quo, further research and more case studies are imperative.

*Misrepresentations and the Preservation of Space:
An Ethnographic Investigation into the Rows of Great Yarmouth*

The Rows of Great Yarmouth are bin stores, incubators for weeds, canvases, smoking areas, fire escape routes and most typically, the Rows of Great Yarmouth are thoroughfares. Yet, literature portrays the Rows as places of the past, a once thriving neighbourhood erased by post war planning. There has been a disconnect between their theoretical existence, dislocated from the present, and their lasting physical existence. This is the misrepresentation of the Rows at the centre of the dissertation.

The process will not aim to critique or undermine this misrepresentation. Instead, an ethnographic investigation will get lost in the Rows' banal details, shifting the focus from the Rows of the past to the Rows of the present. By doing so, the misrepresentation will appear with an active and paradoxical role in the Rows' ongoing preservation, both protecting and obscuring the Rows' multiplicity of uses.



Architectures of Common Care

'To common' is used as a verb to suggest a process of collectivising and sharing aspects of our reality. The architectures of two intentional co-housing communities (or 'communes') in the UK common domestic life. In this context, it means sharing otherwise isolated spaces of domestic labour, and therefore the caring labour attached to them. Three ways of seeing these communities will be explored: the architecture of shared space, the importance of personal space in relation to shared space, and the processes of remaking that reflect an ever-changing socio-spatial condition. Through applying care and commons theories to the case studies, forms of social labour, who performs them, and their relation to social space will be questioned. The piece will conclude with an approach to moving towards commoning the architecture of the everyday, or 're-enchanting' our realities through processes of care.



Building 'Blackspace': What is the Significance of a Physical Meeting Space When Negotiating a Shared Identity?

During November 2022, a commercial property owned by Trinity Hall was occupied, as an urban room called 'blackspace', by Black students at the University of Cambridge. It served as a temporary community space for self-identification, not in the name of excellence or representation but student empowerment through joy, love, and celebration. Using Instagram, the project was spatialised and built on existing digital networks formed by the university's African diasporan societies. This dissertation highlights the necessity of safe spaces for black students at the university. 'blackspace' enabled these students to express their indignation and to enact their plural existence in (semi) public space. Together, we could reimagine a future in Cambridge that accounts for Black student welfare. In 'blackspace', we exercised our right to appear and to be free, to be recognised and to be valued. We demanded a liveable life as university students.

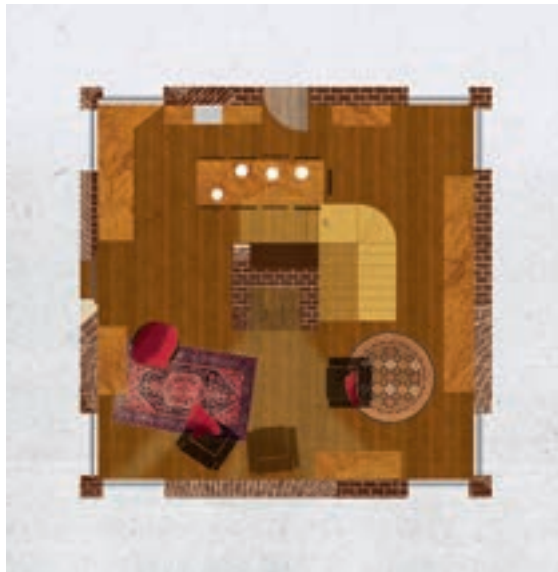


Realism in Fantasy: Consulting Architecture to Create Believable Spaces in the Fantasy Film Franchise 'Harry Potter'

The eight 'Harry Potter' fantasy films were released 2001–2011, a decade in which the 'Wizarding World' grew with the student characters through their juvenile optimism, teenage angst, and with the build-up to the final 'Battle of Hogwarts', their fantastical universe became blurred with a harsh realism.

The franchise's global popularity left them responsible for representing British reality to an international audience, and to remain in sync with JK Rowling's vision, the films obeyed an architectural reality of heritage. Between Steve Kloves, Stuart Craig and his Art Department, and the films' four directors, time restraint from the films' rapid production left them to devise a system of collaboration (similar to relationships found in the RIBA Work Stages) to develop each of the 588 sets designed for the franchise.

A case study of the Weasley's family home (the Burrow) examples the Wizarding World's heritage set design as a conduit for a British reality both physically and socially.

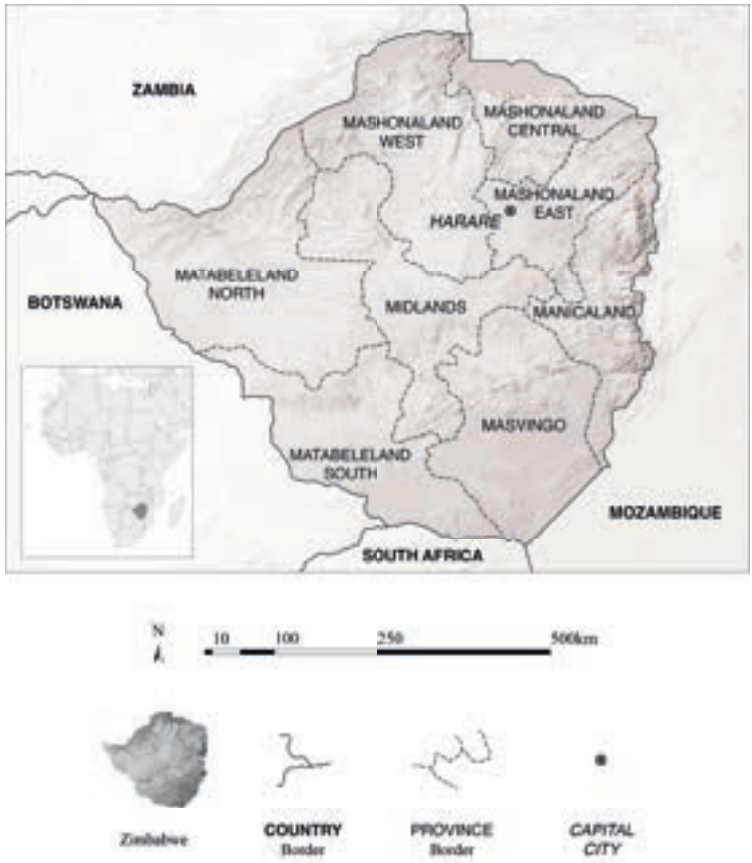


*New Towns: Agents Of Progress Or Entrenched Tradition?
Britain's post-war housing waves and the following conflicting iterations*

Are 'New Towns' a paradigm of societal progress where new social politics become embedded within architecture and the landscape? Or perhaps are they systems of power that only serve to entrench the existing norm and power structures. Where British New Towns may have succeeded in fulfilling the need for housing after the Second World War, the ideals behind them are inherently scrutable. Through a comparative review of emblematic case studies, it will be argued that a post-1970s paradigm emanating from Van Eyck proposes a viable alternative to the growing consumerist and economic ideals identified within the false innocence in New Towns Act. Wider questions such as how government legislation may be written and how the process of urbanisation may be a positive and more just practice, without the embedding of power structures and forced (family) ideals will also be addressed.

Form Followed Climate: An exploration of the ways in which traditional architectural can be revived as a means to achieving resilience and climate justice

Designing with regard for the climate is often presented as a progressive and innovative. While this seems reasonable in the wake of modernism, which had little regard for environmental performance, it becomes contestable when considering the ways in which humans have built throughout history. Through the context of Zimbabwe, this dissertation explores the intrinsic relationship between traditional architectures and their environmental contexts and their potentials for creating climate-responsive designs in the face of the climate crisis. The use of traditional methods is seen as a more inclusive and equitable approach to the prevalent technocentric perspective and one which addresses both principles of sustainability as well as the unequal distribution of the impacts of climate change. In doing so it can be seen as a path towards climate justice.



*National Identity, representation and agency in housing design:
A study of housing programmes for the Emiratis in Al Ain, UAE*

This dissertation investigates an apparent misalignment between the prevailing housing design norms in modern architecture and the cultural practices, with a purpose to understand why the government and Emiratis approach the question of housing in particular ways in UAE. Housing, much like anything else in the UAE, is fundamentally top-down since it was weaved into the pillars of a tribal-modern state project built within a void of any indigenous urban history.

The dissertation examines both neighbourhood planning and housing design, using the City of Al Ain as its main case study. The planning and design projects show that such state housing programmes are not just the whims of a ruler – they reflect post-oil local cultural practices which go beyond what can be understood in existing physical planning and architectural design discourses. Baudrillard’s theories regarding the ‘precession of the simulacra’ is deployed in an attempt to understand the phenomenon as is, and to reconcile the tensions between national identity, tradition and contemporary Emirati housing practices.



A Revival of the Old City: Exploring the transformations of The Great Mosque of Al-Nouri in Mosul, Iraq, as a site of memory and violence

The Great Mosque of Al-Nouri, in the heart of the old city of Mosul, Iraq, is a symbol of Moslawi identity. During its 800-year-old existence, the site has continuously transformed, simultaneously acting as a site of memory, violence and speculation. This dynamism leads to an exploration into how the evolving architectural nature of the mosque impacts changing socio-political dynamics at three scales (1) everyday lives of the Moslawi people, (2) urban-city scale and (3) global scale. Exploring these impacts enables an analysis of the cultural significance of this site and why its current reconstruction by UNESCO are essential in restoring Mosul’s communal life after a time of violence under ISIS. This dissertation responds to the current speculative nature of the mosque in an argument that reconstruction, in the way it deals with deep-rooted connections to a site and the interlinked relationship of place and identity, is fundamental in re-knitting a community severed by violence.



From Slum to Homeplace: Reframing the Narrative of Dharavi Through Women's Constructed Spaces of Resistance and Agency

The dominant narrative of Dharavi as a site of vulnerability and deprivation, 'Asia's largest slum', has obscured understandings of the everyday realities that exist within the neighbourhood. Consequently, a woman's reality is further unnoticed, given that through the intersection of class and gender structures, the exclusion of women's voices and perspectives within society, media and literature is inevitable. This dissertation looks to reframe this narrative, understanding that first and foremost, the site of Dharavi is a homeplace, and the homeplace is that constructed by feminine action. In analysing three distinct spaces of the kitchen, the home and the street, this dissertation describes an alternative method to understand and view female appropriated spaces. It acknowledges how the mundanity of the female space, and its correlated mundane actions, can be read as more than just physical land and labour, but rather, intimate space embodying emotion, reliance and encouragement within its realm.



A History of the Church of St. Clement Danes: the Story of a Church with Complex Authorship, from Anglo Saxon times to the present-day

The current St Clement Danes is likely the fourth church built on the site, with the building having been demolished completely and rebuilt several times by a range of architects and stonemasons. The modern church is often celebrated solely as a masterpiece of Sir Christopher Wren, although its true charm lies in the eclectic combination of both Wren’s scheme and the many fragments left by other architects and masons who worked on the church. The intricacies of its multiple authorship are a puzzle waiting to be explored, synonymous with the rich history of the surrounding metropolitan area.



Resurrecting Ruin: An analysis of secular intervention on the church and its effect on the attached values and meanings of sacred space.

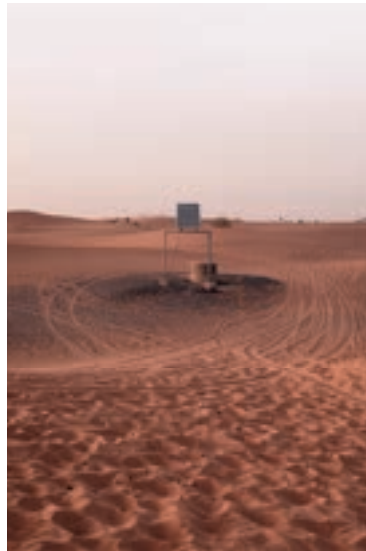
In the current era of growing secularisation of the Church of England, religious spaces are becoming increasingly vacant and are being reused for a variety of different purposes. One school of thought towards this trend opposes houses of worship being left to a state of ruin and instead acknowledges the repurposing of churches as an act of resurrection. Analysis of The Spire House, formerly Christ Church, contributes to an overall argument that sacred spaces being repurposed for secular function is more valuable to society than leaving it for unprotected ruin. This dissertation outlines the values and meanings attached to religious sites which are then closely analysed to suggest how these may shift as a consequence of secular intervention strategies. This dissertation offers insight into the wider context of how secular intervention of sacred space can be approached in a rising dawn of deconsecration.



The Desert Grows: Energy Revolutions and Just Transitions in the Plan to Power Europe with 'Infinite' Sahara Sun

To avoid the worst possibilities of anthropogenic climate change the world needs to build new energy infrastructures at a vast scale and rapid pace: halting the emission of greenhouse gases by decoupling energy conversion from fossil fuel combustion in an “energy revolution”. Exploring the epistemological underpinnings and real-world constructions of this “revolution”, though, this dissertation argues that contemporary industrial climate policy is at risk of reproducing the environmental injustices of the fossil fuel era.

Such injustices are observed in a case study of the world’s largest concentrated solar installation, Noor Ouarzazate, southern Morocco: a militarised mega-project constructed on ancestral common grazing lands acquired through colonial-era legal mechanisms. Framing this case study, this dissertation traces desert solar’s historical and epistemological backgrounds as well as their possible futures: studying plans by Xlinks, a U.K.-based startup, to import Saharan solar power via undersea cables, separating possible injustices ever further from those who benefit.



Precarity and Necessity: Differential Experiences of Migrant Workers in Agricultural Space

This paper explores the spatial characteristics that affect the experiences of migrant labourers on horticultural farms, using 4 case studies who each grow produce at different scales. There will be comparisons between various typologies of farm, ranging from ‘WWOOF’ (World Wide Organisation of Organic Farming) farms – to which volunteers travel to live and work as organic farmers – to ‘commercial’ – farms who employ migrant labourers and usually produce at a larger scale, often for a more conventionally market-oriented supply chain. The spatial configuration of each farm will be analysed according to the simple categories ‘sleep’, ‘eat’, ‘work’ and ‘play’, to facilitate discussions about why differences exist between the experiences of migrant workers on each farm type. The comparison involves understanding why migrant workers are simultaneously necessary to, and marginalised by, horticultural production, while centring their lived experiences in these spaces.



Understanding the Individual Experience of the Hospital Mama Yemo Post-Independence

This thesis focuses on the individual experiences of the Congolese people in the Mama Yemo hospital located in the Democratic Republic of Congo. The hospital was built and ran by colonial authorities up until the country's independence, so my argument is that one of the downfalls of the hospital is that it was built without the Congolese people's cultural and physical needs in mind. So, the emphasis is trying to understand the Congolese people's individual experiences of the hospital and through their perspective understand the success and failure of the hospital by conducting interviews. These recordings of their experiences and future hopes, have been used to curate architectural drawings that is all inclusive of their needs and culture.



Domestic emotions: What do the fictional films, Joker (2019) and Bhoor Bhulaiyaa (2007), reveal about emotion through interaction with domestic space?

I will analyse the emotional expressions of characters in the domestic spaces they inhabit, to reveal how isolation, conflict, emotional transformation and mania are part of the mental composition of 'home'.

Inhabiting the uninhabitable: Artistic representations of displaced populations lives in Calais since the closing of the 'Jungle'

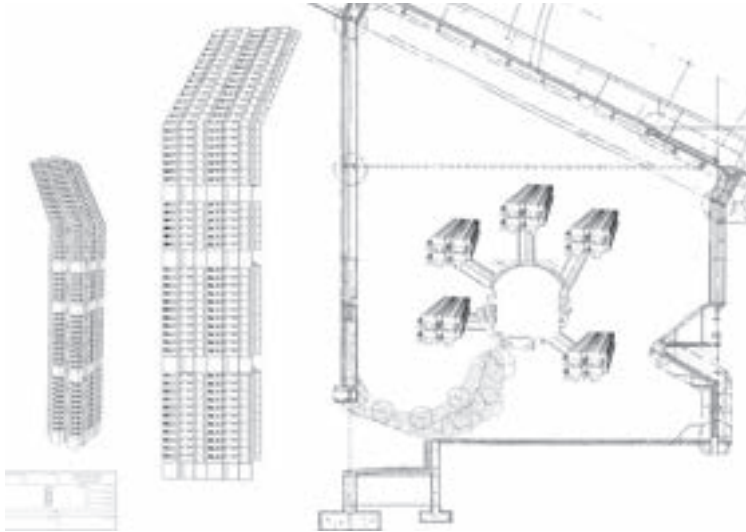
This dissertation explores how artistic representations can be used to access and understand displaced populations inhabitation of spaces of migration, including those which no longer exist.

Given the continuous destruction and shifting nature of physical spaces in Calais, the relationality of spaces are used in this research to explore and understand how, in spite of the severe constraints on both space and time, artistic activities and artifacts are used as a means to achieve inhabitation of the landscape. As these spaces mostly exist in the memories of its former inhabitants, we can understand Calais as a haunting place in their experiences of migration and refuge. Representations of inhabitation of these spaces offer a means for displaced populations to access spaces of stability and refuge, while also the potential to continue to inhabit places that were denied to them at the time, in order to come to terms with their difficult journeys.



The Tower Block: An architectural and Cinematic Exploration of the Modernist Utopia

The notion of an ideal city is subjective. One person's utopia can be another person's dystopia. Although Modernism's interpretation of the idyllic city started off coherent, along the way its ideology became complex. By using the typology of the tower block as an embodiment of the ideal modernist city, this dissertation will trace the status of the modern utopia chronologically. To do this both an architectural and cinematic lens will be used. A tactical selection of films will be analysed, covering the last century to identify society's perception of tower blocks, and by extension utopia, at approximate decade intervals. This will create a timeline of the changing beliefs behind tower block architecture, whilst simultaneously providing social, political, and economic context of why the change occurs. The aim of this dissertation is to illustrate the chronicle of Modernism's utopia as told by the story of the tower block and cinema.



Situating Development: Arguing for the Haat Bazaar as an Alternate Framework for Urban Development in the Context of Post-Colonial India

This dissertation calls for a new framework of interpreting urban development in the context of India. Grounded in post-colonial theory, it intends to negotiate a definition of urban development that is situated within the historical, social, and economic contexts of the independent nation-state. It looks to the handicraft markets of Delhi, the Haat Bazaars, as a case study instance of a situated model of urban development, accrediting the success of the market typology to its contextual sensitivity, its value systems, and its capacity to form a complex network of relationalities between different interdependent actors. It justifies the unprecedented growth of the handicraft sector post-independence and seeks to translate these situated principles to critically examine notions of progress. In doing so, it seeks to realign perspectives on successful urban development in India.



Carvings of Conflict: Narrating Socio-Political Urbicide through Transformations in Sri Lanka's Ethnoreligious Architecture

The image of Sri Lanka remains tainted by the memories of the 26-year civil war that devastated the island. Throughout the conflict, ethnoreligious architecture became a prime target of destructive attack, or urbicide. This dissertation explores why these typologies, in particular, were targeted over other civic infrastructures by mapping the evolution of the role of ethnoreligious architecture over the course of Sri Lanka's socio-political history. Through the primary case study analysis of various ethnoreligious conflicts physically expressed through the built environment, this dissertation aims to extend the timeline commonly adopted for narrations of the Sri Lankan Civil War back to the colonial occupation of the island. In doing so, these observations will reveal a cyclical pattern of socio-political instability that is expressed through urbicide in Sri Lanka, where today's government mimics the motions of its colonial predecessors.



Can the work of the Ciudad Abierta and Pontificia Universidad Católica de Valparaíso engage with South American identity while physically and politically distancing itself from the rest of the continent?

The Valparaíso School of Architecture and Design of the Pontificia Universidad Católica de Valparaíso frame the intention of their work as to generate a post-colonial identity for the continent of South America, while citing their physical, political, and architectural isolation as a strength. This dissertation evaluates the success and ability of the group to investigate continental identity while maintaining this separation. The dissertation analyses the School's built-works, within and without their experimental settlement the Ciudad Abierta, publications, and wider pedagogical methodologies, drawing parallels to contemporary and later post-colonial identity theorists' works, such as Jorge Larrain, Homi J. Bhabha, and Doreen Massey, to situate their work within wider discourse. Despite aspiring for physical and theoretical distance, the apparent separation is perhaps not as expansive as it seems on first investigation, and the scope of their work extends far beyond that of the grounds of the Ciudad Abierta.



Women's Spatial Mobility in a Suburban Context: Investigating the relationship between women's fear of violence and their perception and use of public space

This paper seeks to address the gap in current studies surrounding women's spatiality of fear by exploring how intersecting identities of age and gender impact experiences of fear, perceived risk, and constraints on behaviour that result in disparity of spatial accessibility and use of public spaces. A mixed-methods approach was adopted for collecting data involving quantitative surveys and qualitative discussions with local stakeholders, including residents and representatives of local authorities. This research highlights three key themes central to understanding women's experiences of fear: exposure to crime and violence, perceptions of vulnerability, and behavioural responses. It also reviews the impact of local policy initiatives responding to women's safety concerns. The study's findings suggest that a more holistic socio-technical approach which addresses underlying socio-cultural norms and perceptions around gender and fear can help identify and prevent normalisation of exclusive design practices for more equitable access to public spaces.



Designing for Intimacy: Patterns and Continuity in the San Michele Cemetery

In contemporary architectural discourse, the cemetery is often presented as a cultural space that mirrors the motivations of its parent city. In this dissertation, I will explore this concept with relation to the San Michele cemetery, by analysing the extent to which the city and the cemetery are interconnected. By examining the emergence of the nineteenth century cemetery from a new fascination with death and burial reform, with changing attitudes in the 1998 international expansion competition – I will argue that the cemetery evolves as an ongoing process that adapts with changes in the city. Rather than a static reflection of its parent city, this suggests that the San Michele cemetery is instead formed from a process of ongoing interpretation and reinterpretation over time. As such, through my primary field research and key interviews, I will further discuss the extent to which the contemporary extension engages with the historic fabric of the site. Thus, analysing the primary relationships that form between all additions to the cemetery, the city, and the landscape, asserts the important role of tradition and heritage - to be developed and reinterpreted as a new expression of the contemporary world.

Carving the Circle, Carving the World', 16th-Century Magic Ritual Places in Elizabethan England

Waterhouse's 1886 painting depicts a witch constructing a magic circle in a barren desert. Real magic circles were constructed in the Middle Ages in isolated locations. Often a single practitioner, enclosed by protective circles, performed at a central lit altar. Waterhouse's painting, however, is a gendered, exoticised portrayal of witchcraft. An early modern demonised view that misunderstands the rich traditions of esoteric devotion evolving alongside popular religion. Medieval rites were concealed, and subsequently tainted by the seventeenth-century 'witch craze', but traces can be found in manuscripts, drawings, and etchings on walls. This dissertation explores what these enigmatic circles would have actually looked like and their meanings. contemporary world.



Cultivating Synergistic Relationships Between Nature, Humans and the Built Environment: Assessing the Viability of Hemp-based Building Materials Forming Part of the U.K.'s Climate Crisis Response.

In the face of the climate crisis, there is a pressing need to re-evaluate the distanced relationship between humans and nature that has contributed to the current culture of resource extraction. This dissertation highlights the value of applying regenerative principles within the built environment to foster mutually beneficial relationships between the natural and urban realms. Within regenerative design principles, the dissertation focuses on using cultivated building materials as part of a pragmatic solution to reducing emissions whilst meeting the needs of a growing population and increasing living standards. The study evaluates the potential applications and ecological benefits of industrial hemp, a cultivated building material suited to the UK. A discussion on its limitations, informed by interviews with key stakeholders, underscores the need for increased material innovation and policy changes to enable it to play a role in reducing the embodied energy of the future building stock of the UK. looked like and their meanings.

Beyond Memorials:

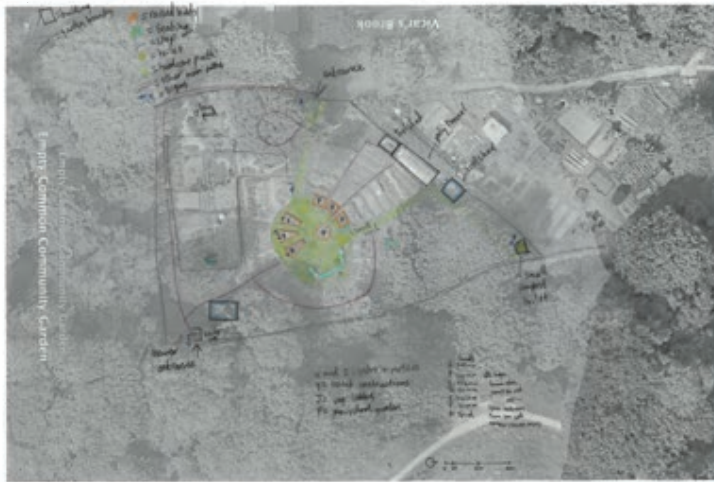
Investigating Implicit Place of Memory in Hino Keizō's Isle of Dreams

This dissertation investigates the role that unregulated, unintended spatial manifestations of commemorative culture play in defining the relationship between citizens and their city. This is traced through the novel *Isle of Dreams* by Hino Keizō, set in Tokyo Bay's wasteland of the 1980s, in which the landscape acts as the main vehicle for the narrative. It presents an example of human agency in form of un-curated remembering that would not be possible within explicit memorialisation. I argue that the potential of these places can be attributed to a combination of their spatial, temporal, and social qualities. This leads to the conclusion that deregulated land, or terrain vague, is just as potent as curated architectural monuments in facilitating reflection on the past. The interpretation of memory and the city as part of a continuous cycle of decay makes Japan a fascinating launch off point to question how memory is connected to place.



Community For All: Could Participatory Design Increase Disabled People's Access to Existing Urban Community Gardens?

This dissertation presents a response to a literature gap surrounding the use of urban community gardens (UCGs) by disabled people. It examines the potential to expand access to existing UCGs in Cambridge for disabled users by applying Participatory Design (PD) processes to the ongoing process of community gardening. This potential is examined using site visits, and interviews with managers and users with disabilities at five case study UCGs. This research helped determine how accessible the UCGs are, how decisions related to accessibility are made, to what extent participatory decision making is already taking place, and what opportunities and barriers may exist for implementing or expanding participatory decision making. It was concluded that PD practices could increase access to UCGs for disabled users, but existing UCGs must also employ anticipatory Universal Design strategies to avoid demanding unnecessary labour from disabled users in order to gain access. experienced this space through its architectural remnants.





*“The Fortunate Die a but We Roma Die a Little Every Day”:
Necropolitical Slow Violence in Roma Spaces*

This dissertation presents an ethnographic study of the Roma mahala in Pomorie, Bulgaria. I unpack the complexity of the indirect violence contemporary States inflict upon the Roma population, which is recognized as necropolitical slow violence, by the means of spatial management. This text therefore build upon Mbembe’s notion of necropower and Nixon’s theory of slow violence. By examining Roma spaces at different scales, geographical locations, and time periods I was able to identify a trend in which space is utilized as the tool for inflicting such violence. To fill in the gap of research in Pomorie, I interviewed two Social Workers, an Architect, and three Roma inhabitants to learn more about Roma’s living circumstances. I discovered that through the creation and ghettoization of Roma spaces, like the mahala, States sustain complete control over the Romani population.

Exploring the historical changes of an East London multicultural neighbourhood through an analysis of the architectural adaptations of the Brick Lane Jamme Masjid

This dissertation explores the historical changes of an East London multicultural neighbourhood, through an analysis of the architectural changes to the Brick Lane Jamme Masjid, a mosque located in Spitalfields. Ranging from the 16th Century until present day, the building has undertaken different sacred functions consisting of a Huguenot church, a Wesleyan chapel, a synagogue and finally a mosque.

This paper aims to discuss the continuity and discontinuity of architectural details and structure, and the ways in which the concept of a palimpsest illustrates the numerous changes to the demographics of the neighbourhood. The notion of memento mori is also explored in relation to the building’s decorative features, and the significance to the faiths’ message conveyed overtime. The architectural features of the mosque, not only provide symbols of the Bangladeshi Muslim community of Brick Lane, but also serve as a reminder of the previous communities, that have experienced this space through its architectural remnants. methodologies for experiencing and exploring architecture.



Swedish Public Housing: Making a nation a home

The history of Swedish Public Housing has overarchingly focused on the policy and ideology

which underline the making of the housing architecture. This has left a gap in the analysis of the physical outcomes of these architectures, especially as they pertain to the ideologies behind the design decisions.

By redrawing archival plans and elevations, 17 projects from the beginning of the 1930's up until 2022 are discussed through the three most pertinent themes of public housing: good quality of life, civic engagement and class eradication, in an effort to find the merits and failures of the continuous threads of housing design in Stockholm. The dissertation concludes that while contemporary housing moves away from the ideology of the 20th century People's Home, not enough analysis has been made of the conventions continued and the conventions left behind to successfully improve upon the legacy of 20th century housing architecture.

Architectural Design Considerations for Temporary Settlements with Regards to Vector-Borne Infectious Diseases

There is an established link between architectural design and health. This requires further exploration, especially in the case of infectious diseases. Climate change can increase the frequency of extreme weather events, such as drought and heatwaves, solidifying the need for considered architectural planning. Compounded with multiple other factors, including cooking indoors and overcrowding, the resultant poor air quality in the home can increase the risk of malaria. This dissertation forms part of the larger Kenya Housing design to reduce Overheating and Malaria risk in indoor Environments (HOME) study. It involved travel to Kisumu, Kenya for primary data collection. The overall aim is to suggest affordable and sustainable strategies for designing or retrofitting family homes, and humanitarian shelters, in order to prevent malaria transmission.



Architecture as an Act of Freedom

From 2018-2022, a DIY skatepark was made and remade on the site of a former coal yard in Durham. In 2023, it was demolished to make way for private flats. As it moves towards a final object, the project of architecture risks detaching itself from the agency of human life. This dissertation seeks alternative practices. From the object of this site to the subject of skateboarding, it arrives at a space in-between where we can collectively remake ourselves and the world. In this active space of dialogue architecture becomes a way of living. Instead of an idea projected into the future, it can be an act of freedom taken now.

Motel Architecture: Looking Back Through the Rear View Mirror.

This dissertation began with a road trip in August of 2022, from New Orleans to Washington D.C. The trip inspired deeper research into the typology of the motel and raised further questions about its place in modern society and in the cinema of the 20th and 21st Century. This dissertation is rooted in a belief that cinema can be used to better understand the post-occupancy of buildings. The road is considered here as a central infrastructure which determines meaning for roadside architectures, and which is inextricable from American values. Taking inspiration from references such as 'Learning From Las Vegas', French spatial theorists and emerging scholars on the motel in film, this dissertation seeks to recount and reflect on my trip, drawing meaning from my observations in conjunction with the literature I have pondered over, in the hope of making a contribution to both the underdeveloped architectural understanding of the motel, and to exciting new methodologies for experiencing and exploring architecture.



Articulating Post-Physicality

Within the age of the image, perceptions of space are now thought to become realities. What comes of the way we move, feel and dress in environments liberated from physical form and context?

Writing from a desire to analyse and depict the architectural forms of the Physical-Digital, known as 'Phygital-space', I articulate across four parts. Expressed in acts of theoretical climax and resolution embodying their formats through the illustration and immersion technology, it simulates the theatrics of the spaces it centres. An early adopter and propagator of Phygitality, the Fashion industry is the focus, being seen as inseparable from Architecture within a decontextualised environment.

Methodological praxes explore the philosophical, scientific and cultural aspects of Phygitality, centring PRADA/O.M.A. as a case study. Enunciating the stages of post-physicality, a tale of immersion is told over three shows spanning a year concluding with a plea to the physical and trans-humanist sentiments.





Mundanity, transnational identity, and persistence; an exploration of diasporan suburbia in North-East London

The suburban context is often omitted from the canon that forms the backbone of urbanist theory, perpetuated as non-places of academic irrelevance. But, instead of being an unremarkable, peripheral city neighbourhood, the North-East London suburb is, in fact, a location of rich ethnographic diversity.

This dissertation looks to the transnational identities of the diasporan suburbia to argue that the spatial and domestic conditions operate as mirrors of diasporan legacy. Through the common practice of modifying existing housing stock, the home becomes an externalisation of a suburban culture navigating its intersectional identity. Building a situated understanding, I specifically locate this dissertation in Clayhall, a symbol of the contemporary state of the north-east London suburb and analytically unpick the realities of the built form from spatial scales of the home to street, to neighbourhood.

A methodology based on ethnographic storytelling, qualitative analysis using questionnaires, interviews, and photography, offers a way to interrogate these domestic typologies across diasporic geographies. One that is spatial, cultural, and socially political. Looking to the future, the discourse also ignites potentials of a suburban reinterpretation and new methods of engagement. successfully improve upon the legacy of 20th century housing architecture.

*The Bodleian Through Bourdieu:**Examining the Landmark Buildings of the Bodleian Library through Bourdieu's ideas of Cultural Capital*

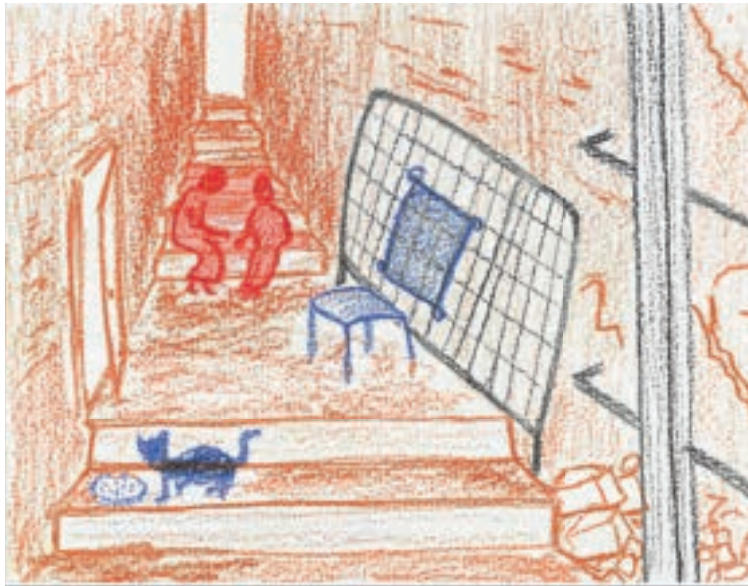
This dissertation considers the public role of libraries through a case study of the Bodleian in Oxford. The timeline of this runs from Sir Thomas Bodley's restoration of Duke Humfrey's library in 1598, to the creation of the new Weston Library which opened in 2015, looking focally at Duke Humfrey's, the Radcliffe Camera and the Weston Library. Bourdieu's theories of cultural capital, and library experts' interpretations of these theories, are used to assess the attitude and actions of the Bodleian Libraries through time, and consider the motivations for change over more than 400 years, tracking the shift from a library established and grown by an individual, to a world-renowned library system with a new public face. In this, we understand the changing role that libraries have held through time, and how libraries understand, and adapt to, their role in the present day.

"A National Picture-Making Aptitude Exists Among Us": Uncovering 'Myths' of the Picturesque in the Regent's Park Estate

Faced with the architectural uncertainty of Britain's post-war reconstruction, the editors of *The Architectural Review* saw an alternate vision of modern planning in the 18th century aesthetic principles of the Picturesque. The technique of visual planning, promoted through the Journal's 'Townscape' articles, has had an uncharted impact on the design of post-war urban environments. This dissertation investigates the material and experiential legacy of *The Architectural Review's* campaign by examining Armstrong and MacManus's Regent's Park Estate, planned for London's St Pancras Borough Council in the mid-1950s. The 'myths' of the Picturesque, repeated by the authors of *Townscape* to articulate the movement's post-war praxis, transpose the picturesque resident, once omniscient 18th century landowner, to everyday 'man-in-the-street'. Tensions subsequently arise as the Estate's visual 'tradition', falsely assuming a universal pictorializing instinct, sees irregularity and surprise paradoxically planned into the scenes of modern urban existence.

Falerone's Urban Rooms: Postcards of a City Between Representation and Understanding

Architectural representation has strived so hard towards geometrical accuracy that it forgot about the drawing's narrative function. Images made to be consumed and not used, today's architectural drawings have lost their transformative power. This dissertation looks to the postcard to reposition drawing as a process rather than an outcome where both architect and user encounter. That the architect should be concerned with the image of a city was born out of my lived experience in Falerone trying to understand a city which had no postcard. A methodology based around interviews, drawing, walking and observing led me to look at the city through its daily life rather than its iconic architecture. The 'urban rooms' is the architecture proposed through which to understand Falerone in order to reimagine its postcard. While specific to Falerone, this dissertation offers an opportunity for the architect to find its transformational act in the postcard methodologies for experiencing and exploring architecture.



Thinking Outside the Bullring

In Spain, the bullring has permeated the urban fabric for centuries, producing structures of both monumental and 'ordinary' natures. Historically, these integral structures have contributed to public life and developed a network of values within their local communities.

With the continuing decline of bullfighting, the future of this abundant typology must be considered to reduce the risk of abandonment, requiring a new approach to their study. Rogers' iconic 'las Arenas' project in Barcelona provides an avenue to rethink the role of the bullring. But, as the only internationally renowned precedent of its kind, its approach must be challenged and learned from.

Considering the topics of meaning, evolution and reuse this thesis argues that there is a need to reassess the bullring from a sociocultural perspective of conservation to determine a way forward for these public spaces.

Conservation is Conversation: Weaving the threads of time on the broken stages of Spitalfields and Banglatown.

Set in the dust and shadows of the City of London, the ground of Spitalfields and Banglatown is a rich accretion of bodies and rituals over thousands of years. Threatened by standardised corporate development and its associated pseudo-public space, we explore how domestic resistance was nurtured in the squatted homes of the 1970s. At the House of Annetta, conservation is a conversation between the area's tectonic reality and spiritual mythology, fact and fiction. As architects, we are storytellers, weaving the threads of time and tracing paths on paper for others to follow. In a story of three acts, where the ending is unknown and unpredictable, we explore how resistance can be born again on the broken stages of the last remaining 18th-century houses of Spitalfields, instilling hope into a time of uncertainty.



Inventing Modernity: Balzac's Paris Between Myth and Reality

This paper provides an architectural reading of *Le Père Goriot*, published by Honoré de Balzac in 1835. Whilst the novel has long been interpreted as a 'bildungsroman', the spatiality of *Le Père Goriot* has been largely obscured. This thesis examines the architectonics of the text, revealing how the dialectical relationship between the physical and social topography of the novelistic city is mediated by occult forces. The novel is analysed in three successive scales, beginning at the pension where Eugène de Rastignac boards, which is subsequently set within the cosmopolitan Parisian 'monde', and ultimately viewed from above, as Rastignac surveys the city from Père Lachaise cemetery. This thesis argues that a renewed focus on the spatiality of *Le Père Goriot* illuminates the uneasy amalgam of fantasy and reality which pervades the novel and enabled Balzac to, in essence, invent a cosmology of modernity in Restoration Paris.

M.Arch

M.Arch

Master of Architecture
2022/ 2024

This marks the first year of the Master of Architecture course at the University of Cambridge.

Continuing the ethos of the previous MPhil Architecture and Urban Design (MAUD) course, it is unique in its approach to combining research and design. Each student begins the course with a distinct area of interest which develops into a two year project comprised of connected and highly-specialised research theses and design proposals. Encompassing multidisciplinary approaches, these projects test the typical extents of the architect's role and encourage discourse and debate. The projects are explored in three design studios, shared with the final year of the maud course, which each have their own approaches to research through design, as well as being supported by specialist supervisors, lectures and workshops.

Towards a New Social Architecture (Julika Gittner + Geraldine Dening)

We reflect on the predatory development and regeneration practices. Through looking critically at the original theories, actors and practitioners shaping our built environment, we search for new positive ways to intervene, practice, and recover some of the initial politically revolutionary intentions of participatory, collaborative, and activist practices.

An Ethos (James Pockson + Roderick Heyes)

In a journey to finding our individual ethos, we experiment with multiple design research methodologies; positioning and questioning architecture as the management of change – an ongoing process in which people, ways of being, things, are cared for, adapted and sustained. Extensive descriptions of the existing conditions are precursors to our propositions, which reveal prerequisites for action and help identify

meaningful remnants within our own situations which can catalyse change.

Sample Studio (Sabrina Puddu + Conrad Koslowsky)

Sampling implies neutrality. Over the last year we have attempted to approach the world as pseudo-scientific collectors, gathering material, typological, and spatial samples to create a resource rich design ecology within which to develop a greater understanding of the sites. Drawing upon this knowledge, we then used collage and assemblage to begin to develop an architectural language, articulated through junctions, joints, boundaries and thresholds.

Developing a theoretical and design thesis allows us to critically engage with the systems and contexts that surround our projects. The methodology of research-by-design threads through the three studios, encouraging reflection on architecture as a practice; policies; regulations; and our role as architects within complex social, economic and political contexts. Piecing together and analysing the past and present conditions of our world, and the systems that architecture (as a discipline and the built environment itself) operates within, highlights our social and environmental responsibilities for the future. Experimentation and speculation on the factors, actions and design propositions required to create change is informed by extensive research of our context, and the designs that arise as a result provide testing grounds. Collaboration and discussion among students throughout the year enriches our theoretical understandings, and encourages us to apply different lenses to our particular situations. The work this year interrogates our way of living in the city, the challenges faced by marginalised communities, our stance on conservation and repair and our relationship with the environment as an intrinsic part of our discipline.

Students

David Hurtado

Eve Talty-Sanghera

Francesca Jones

Gabriela Mac'Allister

Harriet Fearon

Ieva Davulyte

Imogen Ruthven-Taggart

Jeanette Aves

Lap Lai Alvin Lam

Maisie Spencer

Matilda Grayson

Melis Ellen Gurdal

Nasrynn Chowdhury

Olamide Adeyemi

Ruqing Lyu

Ryan Barriball

Sarah Brooke

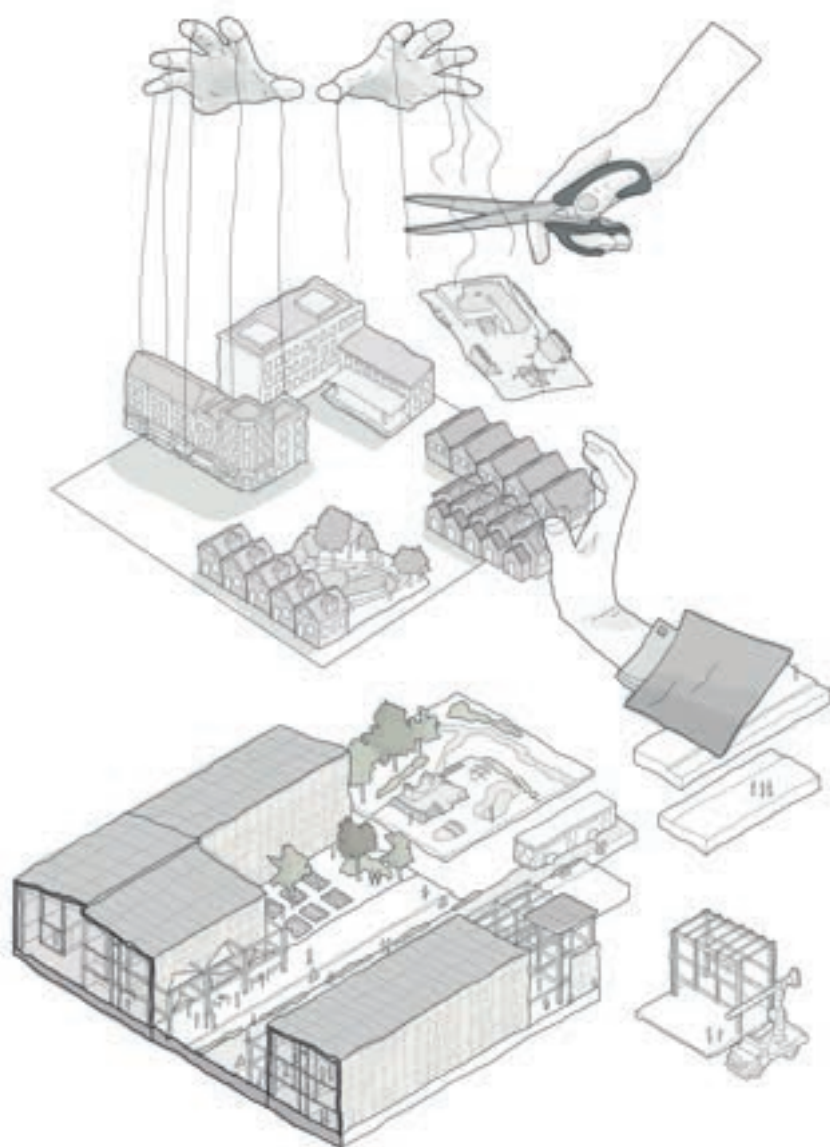
Yinghao Li

(King Kit) Kim Wan

(Melissa) Milly Parsons

Haunted Housing: Exploring Queer Living in Subversive Domestic Space, Sarah Aisling

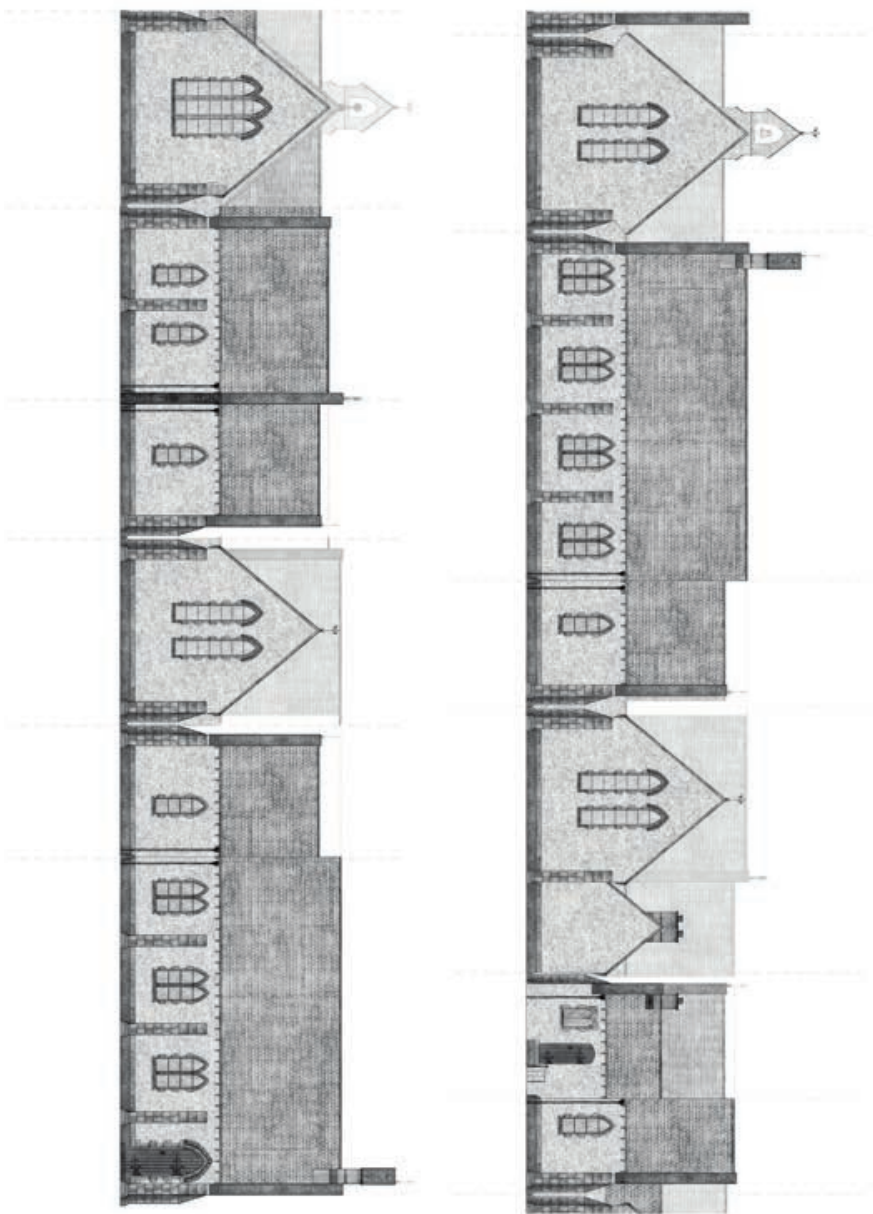


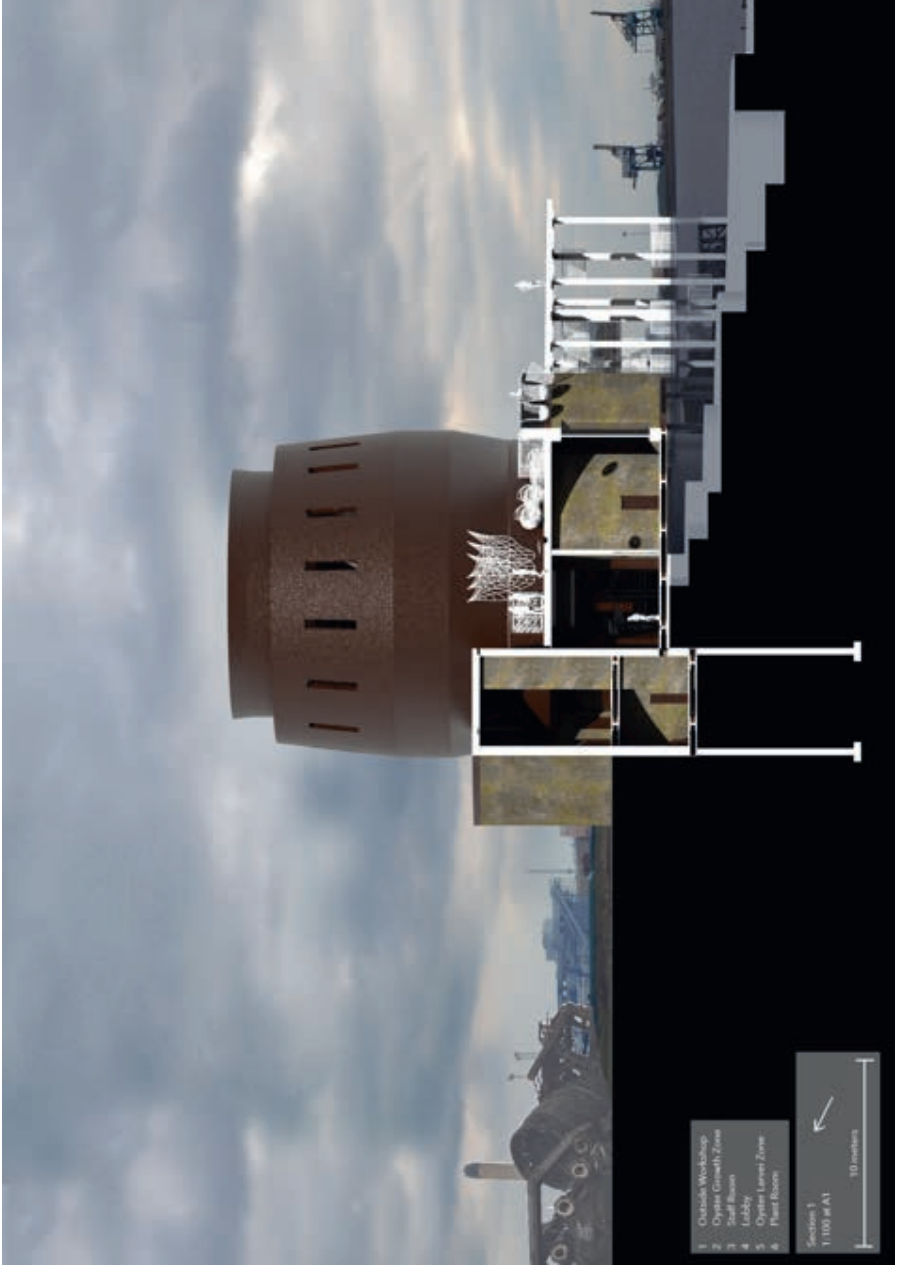




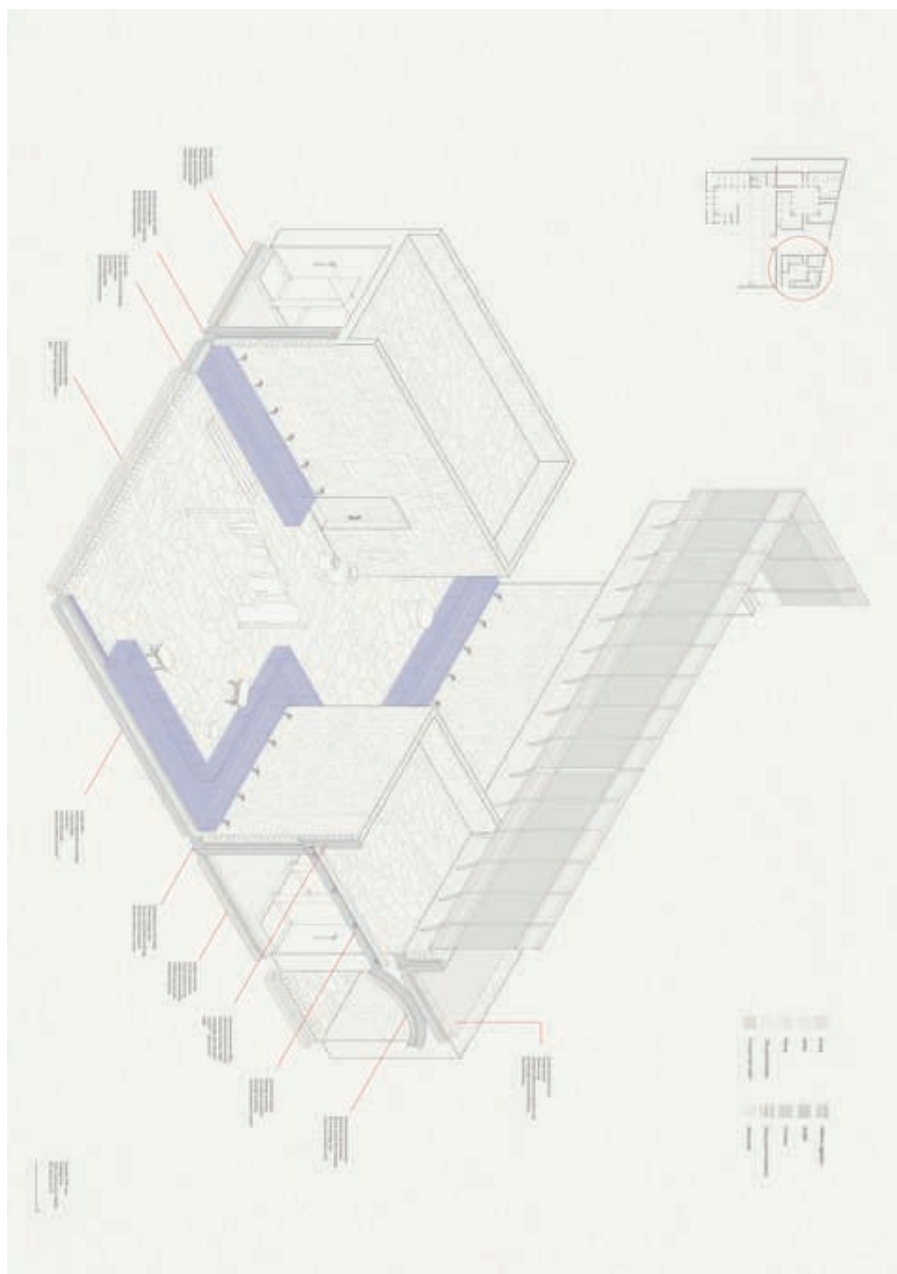
Mysterious Milton Keynes, Ryan Barrhall





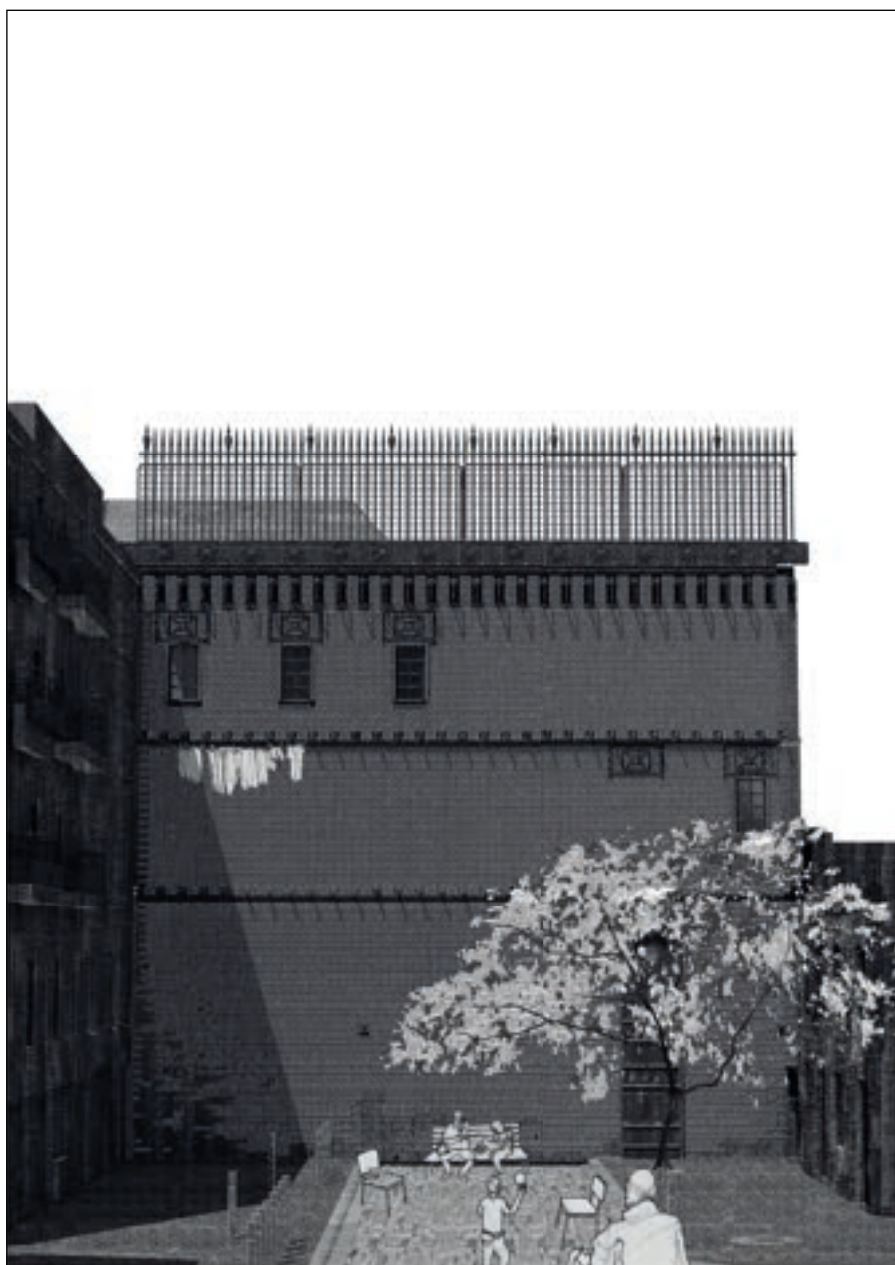


The Steel River, Matilda Grayson



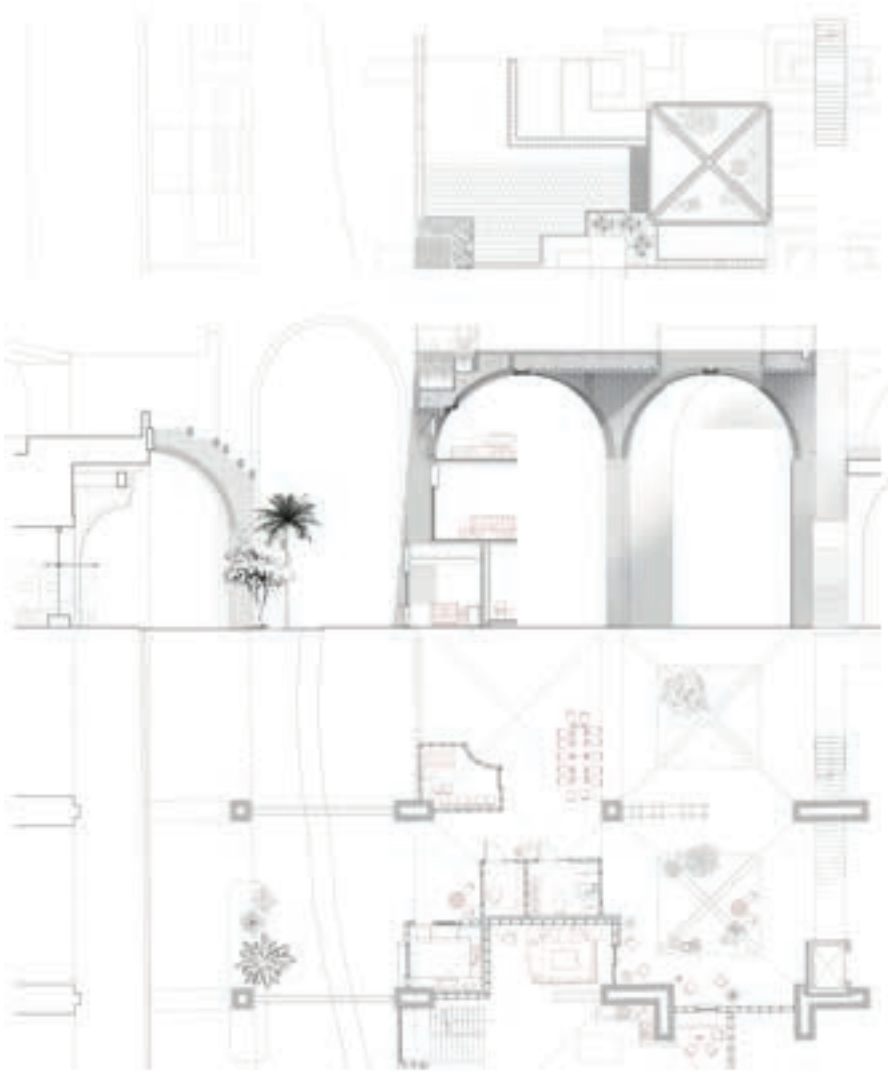






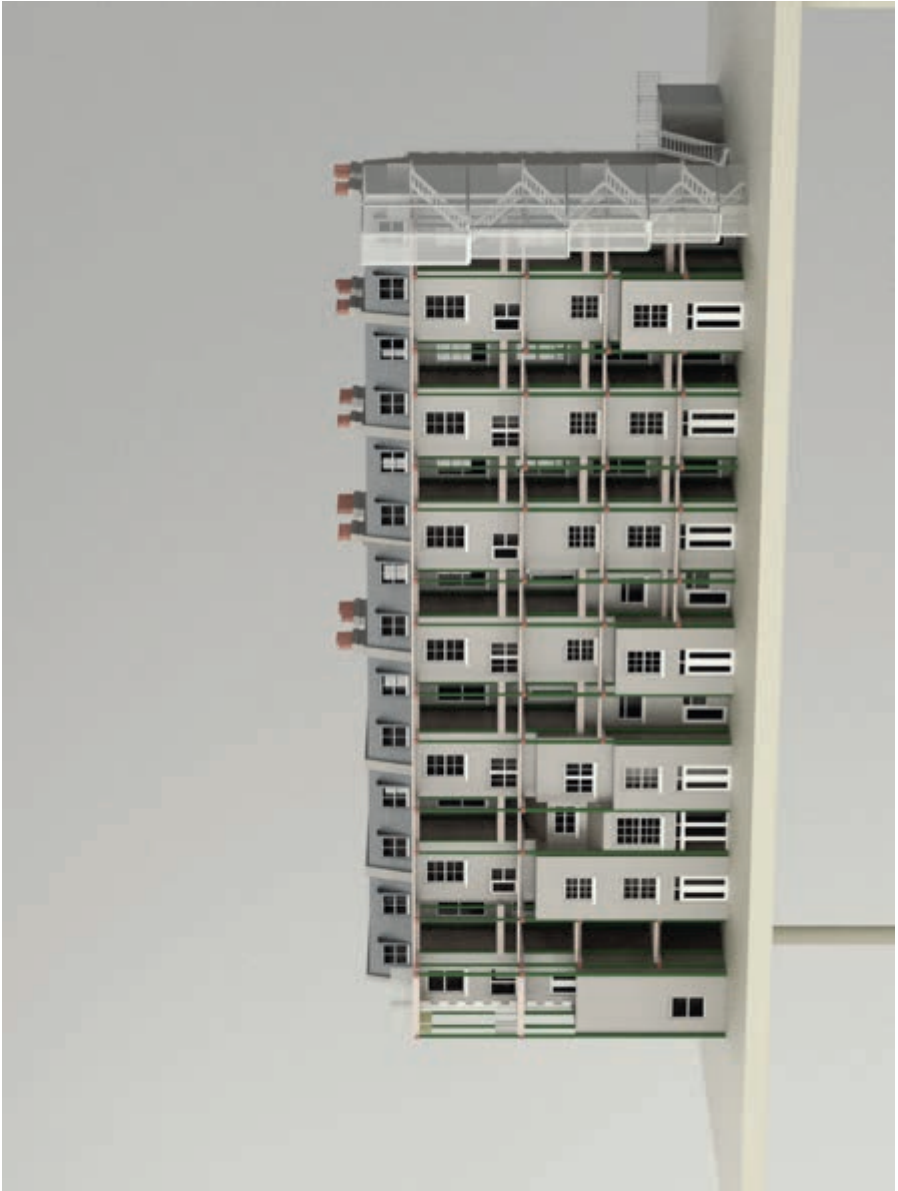
The Barricade as Event, Alvin Lam







Melissa Parsons





MAUD

MAUD

M.Phil in Architecture & Urban Design 2021/23
A.R.B./R.I.B.A. Part 2

The M.Phil in Architecture and Urban Design (MAUD) programme entails the pursuit of an individual research objective, tested through architectural and urban design. The research explores the social, political, historical, theoretical and economic aspects of architecture, cities and the global environment; and the design works are located within critical areas of contemporary academic and professional discourse. The programme cultivates a twofold understanding of design and mediates between its analytical/synthetic, and technical/socio-political aspects. For each student, these dichotomies are studied within a specific geographic area or region, its local set of conditions and global entanglements setting the parameters for their project. Each of these projects develop through two distinct learning environments; a residential period in which students dedicated their time to the intensive study of the cultural, theoretical, and technical factors shaping each thesis topic; and the second, a fieldwork period in which the implications of outline proposals were examined on site, or within professional practice. These elements provide an opportunity to explore distinct design approaches in various settings whilst pursuing meaningful research, and combine to form a rigorous set of design tests, culminating in a full written thesis and project portfolio.

MAUD is a combined masters thesis and R.I.B.A. Part II programme. This work has been conducted over the course of twenty-two months, interrupted after the second term by a six month fieldwork period. The fieldwork period supports this research framework in both structure and content, students working in their area of study either within a related institution (academic or otherwise), or relevant practice. During the final period in residence, students produced a resolved design proposal supported by drawings and models, and a 15,000 word research thesis on a topic that supports the direction and content of their design work.

The two years give students the breadth of opportunity to explore their projects fully and to wrestle with the implications of their ideas with a depth rarely afforded by a conventional diploma project. The integration with research groups within the department, and experts in the wider University promotes an understanding of interdisciplinary engagement and an increased integration of

studio and research cultures.

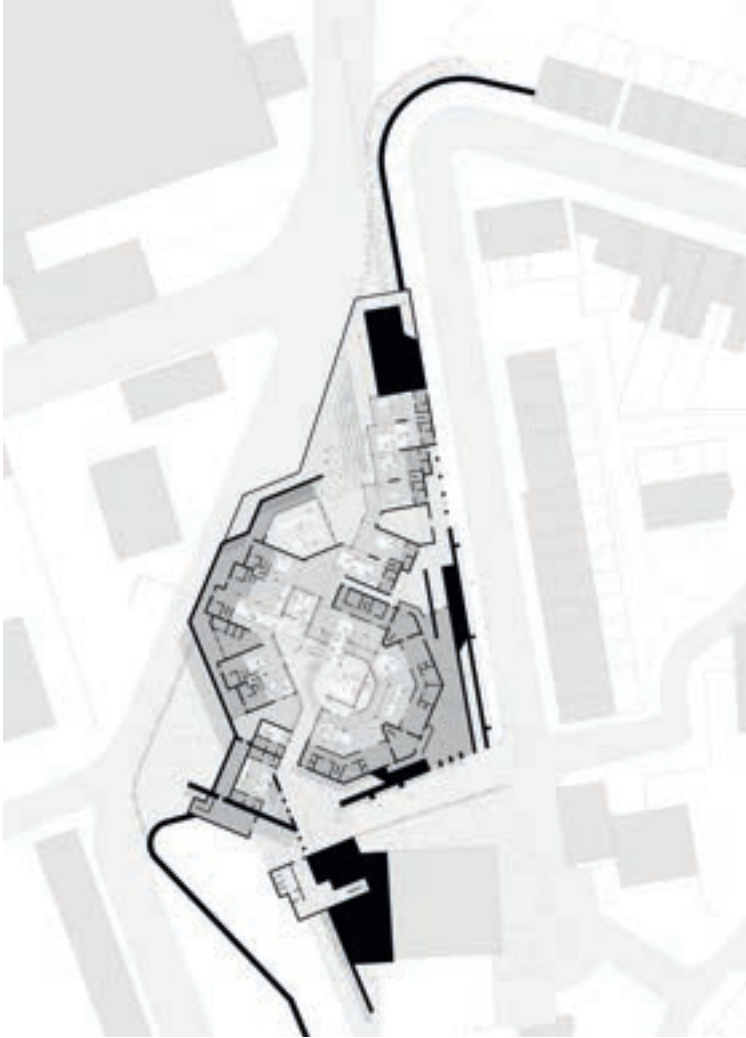
Despite hosting a wide range of individual thesis topics, the cohort is defined by three studio groups, shared with the first year of the M.Arch course, which provide guided approaches to research and design exploration, including “Sample”, “Nothing New”, and “Towards a New Social Architecture” (described in the M.Arch introduction pages).

Students

Aws Hamad
Annan Zuo
Chid Ezeh
Charlotte Evans
Charlotte Ronsman-King
Ellisse Dixon
Gabi Watkins
Galina Lyubimova
Grace Izinyon
Henri Kopra
Noel Pong
Haziq Khairi
Jingxin Yang
Joshua Wiseman
Margaret Zhou
Maria Mendoza Guerrero
Matthew Feitelberg
Max Mulvany
Nabiha Qadir
Sam Walton
Veronica Casey Fierro
Xidian Wang

Tutors

Conrad Koslowsky
Geraldine Dening
Julika Gittner
James Pockson
Rod Heyes
Sabrina Puddu

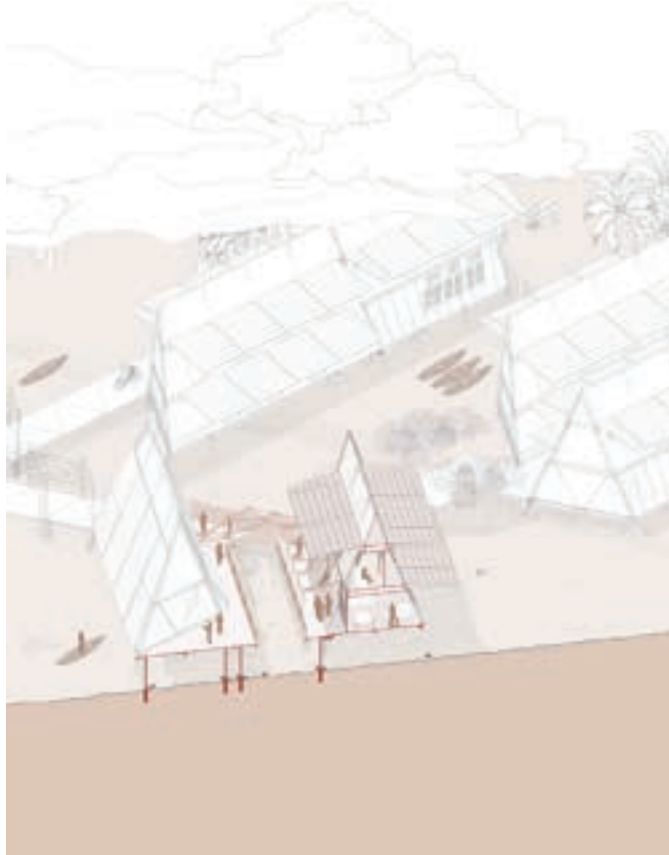


Communication technology increasingly saturates our domestic space, transforming our social rituals, architectural symbolism and thresholds between public and private. Set in the loneliest suburb of Plymouth, Devon, this building project offers a future, pro-social way of living together. As technology develops, so can the building. Diffuse boundaries between public and private space offers inhabitants the opportunity to adapt their living spaces by sharing or withholding their social domestic spaces whilst maintaining privacy



To align urbanisation goals of sub-Saharan African cities with global sustainability goals, incentives must be embedded into the sustainable development goals (SDGs) and placed in the hands of individual actors and communities in a tripartite framework of Economic, Spatial, and Wellbeing Goals.

Archinomics argues that the preservation of environment is necessary for community to thrive. In addition to its ecosystem services, the local environment is a source of natural materials for construction, the making of textile consumer goods, and a contributor to food security, health and wellbeing. Due to the extensive use of natural materials, the places created through this process are familiar and will, in time, decompose, leaving a clean slate for future innovative attempts. Components are designed for deconstruction, decomposition, or used as part of long-term lease agreements. This life-cycle forms the basis of the community's carbon credit financing and future funding.



The narrative of loss that defines the future of small coral islands is an inhibitor for future adaptations. The crisis facing these islands is such that most have accepted that their loss due to rising seas and other negative effects of climate change is an inevitability despite increasing evidence proving that if we are willing to fight, they have the potential to not only survive, but thrive into the future.

Issues stem from the belief that islands themselves are inherently vulnerable and therefore accept loss as an inevitability as opposed to attempting to understand what may have placed them in this position in the first place. If islands are to remain habitable, a new generation of designers must embrace their spatial peculiarities, creating resilient strategies that learn from past mistakes to serve the current and future needs of island communities.



The 'old' department store is reaching the final stages in its life, whilst the construction industry is realising that it can no longer demolish buildings which do not retain their function. Therefore we are left with a plethora of large mass buildings without contemporary purpose. Long heralded as the 'death of the high street', department stores have contributed to the decline of high street footfall and economic activity. Town centre high streets are emptying of people and shops.

This thesis proposes a new department store model utilising second-hand clothing, minimising the detrimental effects of fast fashion by creating new garments from would-be waste and generating a space for new streams of sustainable clothing innovation. This proposal runs in parallel to a systemic change to the way we view our clothing and construction waste; using once vacant, recycled department stores as the unloading, recycling, workshop and retailing space.



Retrofitting is a critical approach to the current suburban crisis. To avoid further costly land consumption while at the same time improving the life of inhabitants, it has become necessary to consider how to densify suburban settlements. The project focuses on how to adapt two-thirds of the current British housing stock - the suburbs - considering that an increasingly ageing population will inhabit these areas according to predicted demographics. The contemporary characteristics of UK suburbia do not support healthy ageing and independent living in the later stages of life. By 2050, one out of four people will be over 65. At the same time, young families are finding it increasingly hard to find suitable accommodations. The design confronts such issues alongside one another by imagining how a new sharing economy could be given an architectural framework. It explores how multigenerational suburban neighbourhoods of the future could be constructed.



Baghdad is the capital of Iraq and a historic city of culture and civilization. It was founded in 762 by the Abbasid caliph, al-Mansur. The city's architecture mirrored its glory and diversity, with mosques, palaces, libraries, gardens and markets. However, contemporary Baghdad exists as a shattered reflection of its past. Building typologies once exemplar of the city's architectural heritage and craftsmanship are perishing. Lack of government incentives to preserve and restore heritage buildings have left many crumbling within the grasp of the city's occupants. The design thesis proposes the necessary infrastructure (workshop & public gallery) to teach and train locals in the methods of using local building materials and techniques to revive these buildings. To create incentive, the project proposes low-rise, high-density dwellings to occupy empty plots within the area, providing permanent housing for the workshop workers and other city dwellers.



The new city of Abuja was designed by foreign consultants, with rarely any documented community involvement, creating a more top-down approach to the formation of the city. This project proposes a design framework that could be implemented in Abuja as a form of participatory design that respectfully engages with the inhabitants through the author's designed game, *Build My Community: Jahi*. The design proposes a rammed earth resource wall that players co-design their desired spaces around it, in which NPC members of the virtual community give guides and quests to aid the players' proposed spaces.



At the edge of Kuala Lumpur's Golden Triangle commercial business district, Plaza Rakyat has stood incomplete and abandoned for a generation. The weathered concrete remains of the urban megaproject have become an inadvertent memorial for government mismanagement and public discontent, a relic of unrealised state aspirations. Current redevelopment plans are of a similar hegemonic, developer-led typology that characterised the original proposal, in a city where urban development continues to marginalise the public within the planning process. To challenge these established modes and to explore a counter-proposal for the rehabilitation of the site, this study draws from a theory of experimental preservation. Through establishing a contemporary phenomenology of Plaza Rakyat, this will hypothesise that heritage value can be found in the reuse of its extant, derelict structure. As a result, strategic processes centred around preservation speculate on how making heritage may inform a future democratic usage of the site. This project aims to confront state visions of Malaysian national development and existing heritage policy and practice in Kuala Lumpur.



In newly independent eastern Europe, the centralisation of food production and the subsequent re-emergence of urban agriculture have occurred within a generation. While motivations for urban farming have shifted from economical to socio-environmental, skills previously regarded as ubiquitous are still rooted in the collective psyche as intangible heritage or what the locals colloquially refer to as 'grandma skills', the prowess of self-sufficiency demonstrated by elder generations.

Despite this interest, the city is missing an agricultural space that, alongside other urban food processes deals with the gap of urban food disposal and production. Heat of up to 70°C produced by the process of composting allows for an extension of the growing season and the provision of semi-conditioned public space. The existing industrial landscape condition is used to adjust the site for sorting, shifting, grinding, crushing, storing, redistributing bio- and construction waste, and heating the existing community centre.



The project proposes a methodology for renovating the Moscow Soviet-era prefabricated housing blocks as an alternative to the current demolition programmes in several post-Soviet cities. The design was motivated by the understanding of the importance of preserving and celebrating the microrayon typology and its architecture, combined with mindful improvement of the existing architecture to suit the residents' contemporary needs, such as greater living areas, better accessibility, and better thermal performance. The design and structure of the proposal were inspired by the existing grassroots microrayon construction practices, the potential of which is currently being impeded by paternalistic and counterproductive regulations, bylaws, and state policies. Stopping the cycle of spatial alienation and re-connecting the residents to the place, consequently fostering political and civic engagement in the societal processes, has a potential for a radical change within the Russian society, from authoritarianism-engendered infantilism to sovereignty and direct action.



Chalk College, Cambridge is a proposal for a new type of educational and vocational foundation based on rejuvenating the local extraction of chalk for application in low carbon architecture. Founded upon the belief that this widely available and often waste resource could substitute or supplement concrete construction it will act as a case study providing trained practitioners and the facilities to create, experiment and play.

Reoccupying the abandoned quarry of the ancient city, chalk becomes once again Cambridge’s hyperlocal resource. Processes of digging, quarrying and ramming, standardisation and prefabrication create a dialogue between the historic masonry culture of the city and its concrete present. Students and fellows are part residential workforce, part researchers, engaged in the technical challenges of building with the UK’s softest limestone.

The ultimate ambition is for the development of affordable, sustainable chalk building products that could be created at scale to address Cambridge’s glaring housing shortage.



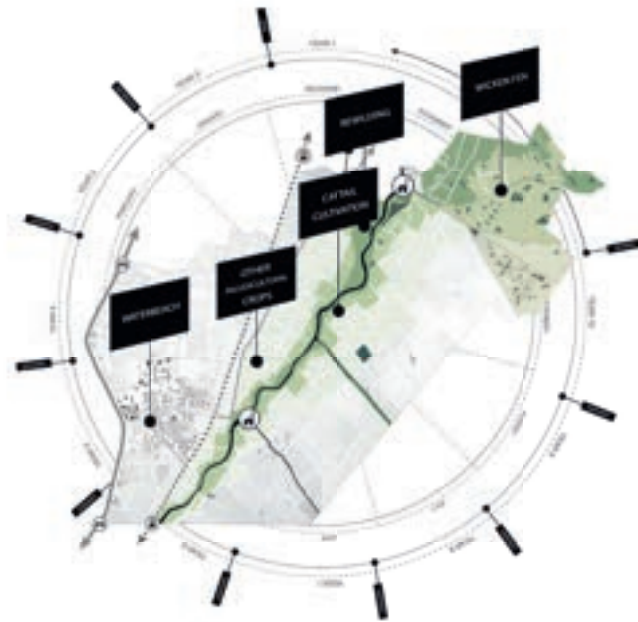
This project focuses on the urbanism in Hong Kong, a city renowned for its juxtaposition of dense development and natural scenic areas. It challenges the conventional binary of city versus landscape and seeks to create an alternative type of urban environment.

Landscape, often shaped by human needs, holds more significance beyond its utilitarian value. It serves as a representation, a material, and a cultural register, actively influencing modern culture. Rather than disregarding landscape or relying solely on traditional planning tools, this project embraces its complexity, leveraging its social and historical context.

The project is to transform the scarred landscape, born from an industrial past with a deep communal and historical relevance, into a reconciled space that mitigates the conflict between land use and human dwellings. It recognises the untapped potential of landscape as a form of heritage and integral part of development, going beyond existing planning and heritage policies. The design approaches the landscape of Cha Kwo Ling, a former granite quarry and village that allows simultaneous progress and landscape conservation.



Banglatown, Brick Lane has recently been a place of pronounced urban resistance, where a new corporate shopping mall development proposed by the Old Truman Brewery (OTB) has sparked the formation of a strong fighting front, where local organisations, residents, business owners and allies have been advocating for the rejection of a proposal which threatens to damage the urban fabric, communities, and sensitive ad-hoc economies that have made Brick Lane what it is for decades. This research will aim to explore counter community-led proposals to the development, with a strong focus on widening access to workspaces for women, in a context where the Bangladeshi Women of Brick Lane have historically been neglected from the male dominated labour market of Tower Hamlets. Using community engagement and participatory planning methods, this project makes a case for a shift in the flawed planning system, the way in which local communities are engaged, and the future of urban development in Brick Lane.



In recent years, there have been notable changes to the regularity and impact of extreme weather events across the globe. The Intergovernmental Panel on Climate Change (IPCC) states that we can expect a significant increase in rainfall and storm surges by the end of the 21st century. This will create new risks for natural and human systems and increase the likelihood of severe and pervasive impacts. Flooding is one manifestation of climate change that has been increasingly highlighted on the UK's political and architectural agenda.

The project explores flood mitigation in the Fenlands, East Anglia, through nature-based solutions that can be incentivised through architecture and supported by the UK's new Environmental Land Management Scheme. It frames the landscape as a metabolic process and incorporates the re-activation of locomotive infrastructure to support land-use and industry change. In conjunction, the project addresses rural development in flood zones and helps to provide better connected rural communities whilst raising awareness for vulnerable landscapes.



This project explores the integrated thinking concerning architecture and agriculture through the introduction and production of construction materials.

The Governments 2017 Industrial Strategy states “whole new industries will be created, and existing industries transformed as we move towards a low carbon, more resource efficient economy”. The net-zero aims alongside the recognition of the scale of the environmental crisis have given added impetus to the search for a more holistic approach interlinking the reform of the construction and agricultural industries that is the subject of this study.

This project will help to develop a framework for the integration of architectural and agricultural goals with the aim of helping to meet the UK’s COP26 promises. This vision of localised material production that addresses issues of climate, waste, and ecosystem services together is looking to create a circular world where construction becomes part of the natural process and not an obstruction to it.



This is a plan that aims to assist impoverished single mothers in Tokyo in finding homes and jobs through a shared life. It is a collection of many subtle changes that occur in Shinjuku. It involves transforming some abandoned houses, empty spaces between buildings, and underused parts of public buildings into spaces where mothers can live together and operate small businesses cooperatively. Applying the Japanese concept of “afuredashi” (putting things out) to shared spaces, it creates a sense of fluid ownership of the space and a fluid concept of family.

This is not an affordable housing. It’s about how a group of women who are not socially and culturally accepted can occupy and enjoy the city on their own.



The close focus of this project is Netherfield, Milton Keynes. However, the Community (re)Centre is intended to sit within a wider Council and university research initiative sponsoring architects-in-residence and apprentices to work within local residential grid-squares across the city. The Community (re)Centre overlooks the underpass, an underused fearful space in the city, especially for women. The 24/7 passive observation provided by the refuge, combined with the active productive landscape of the construction centre, is intended to transform the unloved passage territory into a space of care, making a grand new entryway for pedestrian access to Netherfield. The women in the refuge have opportunity for gradual re-introduction to a wider social and employment network through the workshops offered in the construction centre and through carefully controlled admittance of the community.



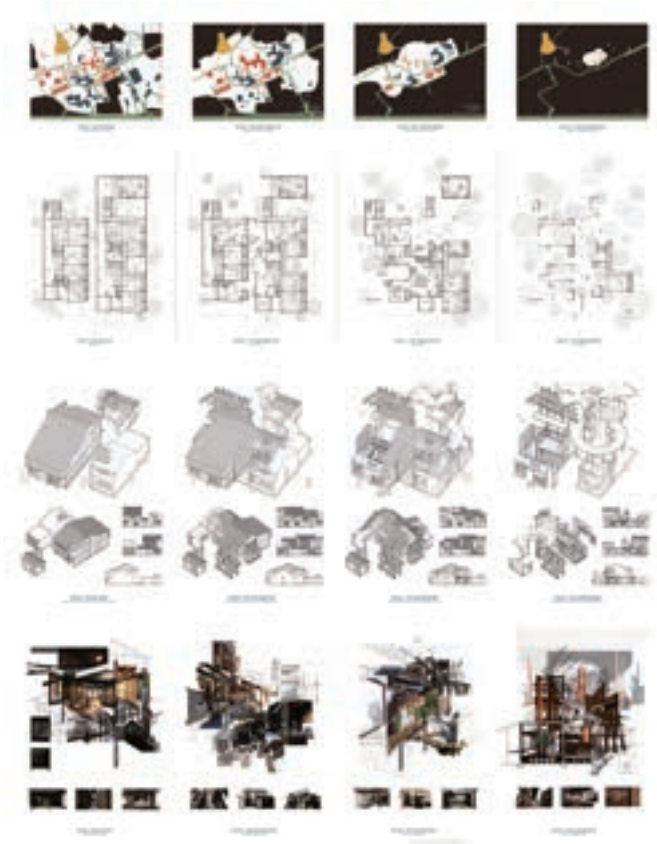
Transitional Landscapes responds to the ongoing misuse of urban land. Misuse which frequently results in landscapes becoming disused, derelict, and ultimately abandoned. My project contextualises this research within land use from the perspective of urban ecologies. Specifically, landscape dereliction typologies conducive for the development of richer and more diverse urban ecological assemblages.

The post-industrial conditions offers an ideal context for this. Former industrial landscapes – particularly those with elevated levels of land disturbance – often contain unique and highly diverse arrangements of natural habitat. The presence of these landscapes within often ecological barren urban environments provides a compelling argument for the nurturing of disused post-industrial sites for nature conservation.

This project investigates this within the derelict landscape of the demolished Beckton Gasworks. It proposes the development of this site into a proposal which conserves and supports urban industrial ecologies, while providing vital access to urban nature for the residence of East London.



This proposed co-living community for young artists is located in Xiaopu Village, Beijing. Three layers of moving surfaces – sliding screens, folding doors, and hanging curtains – blur the boundaries between social and studio space, private and shared space, and interior and exterior space. The artists in residence take ownership of the space and can decide whether to open it to visitors. The site unfolds as one negotiates through narrow streets adorned with moments of discovery – open studios, exhibitions, art sales, etc.



This project explores an expanded notion of Care in a more-than-human context. Over a period of 60 years, it progressively disassembles and reassembles abandoned residential structures (Kyo-Machiya) in Kyoto. In a twofold process, this project integrates the remaining occupied buildings into a communal living environment while returning materials and spaces into the natural ecosystem to facilitate landscape recovery.

This project defines Care as our individual and common ability to provide material, social, and ecological conditions that allow the vast majority of humans and other-than-human entities to thrive. Care is about the right distance: between extreme environmentalism that “does nothing” and over-humanisation of nature that “does everything”, to Care in a more-than-human context is to reconstruct interdependency between species and entities and sustain engagement through consistent maintenance.



ARCSOC Formal 2023, June

Thank You

ARCSOC has lead this year with a bold spirit of innovation and independence, proving time and again the brilliance of our student team, and the scale of their potential to make big, important, and seriously cool things happen. This catalogue, and the exhibition it accompanies, are a testament to that spirit; and to the searching, creative, and deeply-thoughtful design and research that comes from this school.

To our remarkable ARCSOC committee, I have been so, so impressed by you all this year. It is a profound honour and privilege to work alongside you, steering such a f—ing cool ship. There are far too many people who deserve special thank-yous, but I highlight Cody and Love's unbelievable ARCSOC Events selling out a 1000-capacity Junction in January; Blanka's tireless creativity and coordination producing this exhibition with more students represented than ever; and Olly's leadership in seeding and growing our beautiful new ARCSOC Garden. To Laxmi, ARCSOC's V.P. and an indefatigable force of innovation, organisation, and brightness: thank you. I could not have done this without you.

We've had a stellar line-up of ARCSOC Conversations convened by Faye, Vanessa, Ed, and Isabella; round-the-block queues for ARCSOC Life Drawing, fronted by Shivani and Isabella; the coolest tracks on ARCSOC Radio from Cody, Laxmi, Evan and Ed; and an important, and assuredly-hosted, panel on race, ethnicity and heritage in the built environment from Joshua and Fey. ARCSOC Formal was deftly organised by Patrick and Delfine at Churchill College in June, and will surely become tradition; while Alex Aliev captained ARCSOCER to one killer win from another gutting, but hilarious, season.

There have been so, so many more people making moves and holding fort behind the scenes; and I am grateful to all of you for making ARCSOC what it is. Our output this year has received rave reviews and glowing coverage: may it serve as a reminder of the outsized power and potential of ARCSOC's platform. And we extend a HUGE thank you to ARCSOC's Sponsors, Supporters, and Friends for their generous financial support in making this exhibition possible.

Amid all this action, ARCSOC's student members have been completing highly challenging degrees with passion and commitment; and we deeply appreciate the dedicated and invaluable support of so many people across the

department. Our academics and educators continue to make this an inspiring and enriching place to study; we thank them all. To the design tutors who have put so much of their time and care into the department's internal workings this year: standing with you in solidarity and optimism during the strikes this winter was a highlight, and truly important.

To Sue Luxon, Stan Finney, Lucy Francis, Zara Kückelhaus, Tatiana Zhimbiev, Clive Tubb, Andy McDowell, and Alan Baldwin, who have helped ARCSOC and us all as students so much this year. You make this department what it is in many immeasurable ways. Thank you.

To James Campbell, our outgoing Head of Department, and ARCSOC's ongoing Senior Treasure: thank you, from all of us, for your resolute leadership and generous presence during an immensely challenging period; for your constant support of ARCSOC's potential; and for taking the good news well and the bad news better. And a big warm welcome to Flora Samuel as the new Head of Department, we wish you the best of luck!

Finally, to all the students who have given their time, energy, creativity and presence to this place and to each other during a period of innumerable challenges and massive change, you've all done amazingly well. Those of us graduating this year have not had a single 'normal' year; yet all come out as a whirlwind of inspiration, set to do incredible things in the world. I can't wait to see it.

All the time, energy, and love I have given ARCSOC has come back to me many times over; it is why it means so much to me; and has profoundly changed who I am. Thank you, all of you, for your trust, patience, and generosity; for your ideas, energy, and conviviality. There is nothing quite like this; and I am deeply, deeply grateful to have played a part.

ARCSOC love,
Reuben J. Brown
ARCSOC President, 2022–23



ARCSOC Cabaret "Treasure Bin: Trash vs. Treasure", January

Foster + Partners



Cambridge University
Land Society

Allies and Morrison

G . F
SMITH

Metropolitan
Workshop
Architecture + Urbanism

THE
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CONSULTANCY



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