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Euan Russell
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ARCSOC

ARCSOC

ARCSOC

ARCSOC

The Annual Exhibition of Cambridge Department of Architecture is traditionally organised by the students and celebrates the collective work of the school. This year it returns to London. As always ARCSOC, the student Architecture Society raises the money, and curates the show; this was made more difficult this year because those organising have never been involved in creating a London show before.

This year has been the first uninterrupted academic year since the pandemic began. Despite regular staff and student illness, we managed face-to-face teaching all year. Some individual events had to be cancelled or moved online at the last minute, but some form of normality returned. Coming out of the pandemic some things have changed for good: for instance, Architecture has become the first subject in the University to get rid of undergraduate written examinations. Cambridge is also the first Architecture school in the country to pay for materials.

During the year the new Design Tripos was approved by the University and we are now in the process of hiring nine lecturers to teach it. This degree will double the size of the undergraduate population. The new Digital Fabrication Laboratory on the Ground Floor of the Dyson Building in Engineering was opened by Professor David Cardwell, Pro Vice Chancellor for Strategy and Planning, on the first day of the Easter Term with promise of the whole building in the future to provide more space. Looking forward, the first cohort of the MArch will arrive in October and our new Masters in Film and Architectural Visualisation has been approved to start in 2023.

ARCSOC managed a full series of lectures, most of which took place in person and Ents were hugely successful. Perhaps the most memorable event of the year was the trip to Venice which saw all three years of the undergraduate tripos filling a whole plane. The sun shone and Venice has never seemed more welcoming. As always I am hugely grateful to all those, staff and students alike who have made this remarkable year happen. The work on display in the catalogue is a tribute to their hard work and all the hard work that goes on behind the scenes, without which none of this would have been possible.

Professor James W.P. Campbell
Head of Department

YEAR ONE



STUDIO

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

LECTURES AND WRITTEN PAPERS

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

Papers offered in 2021 -22

Paper 1: Introduction to Architectural History and Theory Before 1800

Paper 2: Introduction to Architectural History and Theory From 1800 to the Present Day

Paper 3: Fundamental Principles of Construction

Paper 4: Fundamental Principles of Structural Design

Paper 5: Fundamental Principles of Environmental Design

YEAR 1

TUTORS

Ingrid Schröder (Studio Master)
Enrico Brondelli di Brondello
Julia Cabanas
Reham Elwakil
Raphael Lee
Luke Lupton
Jim Ross
Livia Wang

STUDENTS

Oyinade Adegbite	Sakura Izaki-Lee
Alexander Aliev	Anna Jones
Joseph Ayers	Jesse Kibble
Keya Banerji	Demetria Kirlew
Anna Batchelor	Defne Kisinbay
Katie Benet	Anusha Kumar
Niko Brewster	Delfine Lang
Thora Brook	Katie Last
Lily Burge-Thomas	Henry Lawes
Edward Carden	Niamh Lewis
Ching Hei Cheng	Ruth Logan
Arisa Chowdhury	Adam Lonie
Isabel Connolly-Linden	Archie Maton
Alex Cooper	Elina McGregor
Margaux Cooper	Livvy McKittrick
Lilac Courtauld	Roisin McMillan
Mirza Farooq	Barbara Mindak
Feyisara Folorunsho	Joshua Moore Prempeh
Ines Gil Fonfria	Shawn Mwenje
Georgia Gollogly	Jonathan Osunde
Ata Gonul	Angelica Oxford-Campbell
Evan Hall	Defne Yuan Ozdenoren
Emily Hill	Isabel Painter
Eden Hogston	Isabella Cederstrøm Palliotto
James Hollingsworth	Hannah Partridge
Alexander Hulton	Frances Perez

Connor Phillips
Sophie Shaw
Funmi Sowole
Emma Stewart
Peiran (Perry) Sun
Gianluca Vartan
Marcela Vicente

Matthew Wadey
Patrick Wang
Louise Worth
Shani Wright
Edward Xu
Yi Ran Zhang
Yuehan Zhou

GUESTS

Ibiye Camp
Sandra Denicke-Polcher
Matthew Bovingdon-Downe
Marco Fiorino
Beth Fisher
Finn Harries
Eleanor Hill
Fruzsi Karig
Daria Keivani
Brook Lin
James Powell
Stephen Percy
Aska Welford
FeiFei Zhou

MICHAELMAS TERM: *Mise en scène*

In the first term the first year explored the impact of architecture and orchestrated settings on the activities that go on within them by constructing, deconstructing and reconfiguring spaces from a number of iconic films. They constructed one interior setting from a scene from a film, built out its context and introduced fragments of narrative. They then transposed the film narrative to a new setting – such as Parasite in the Moriyama house.

LENT TERM: *Animal - Vegetable - Mineral*

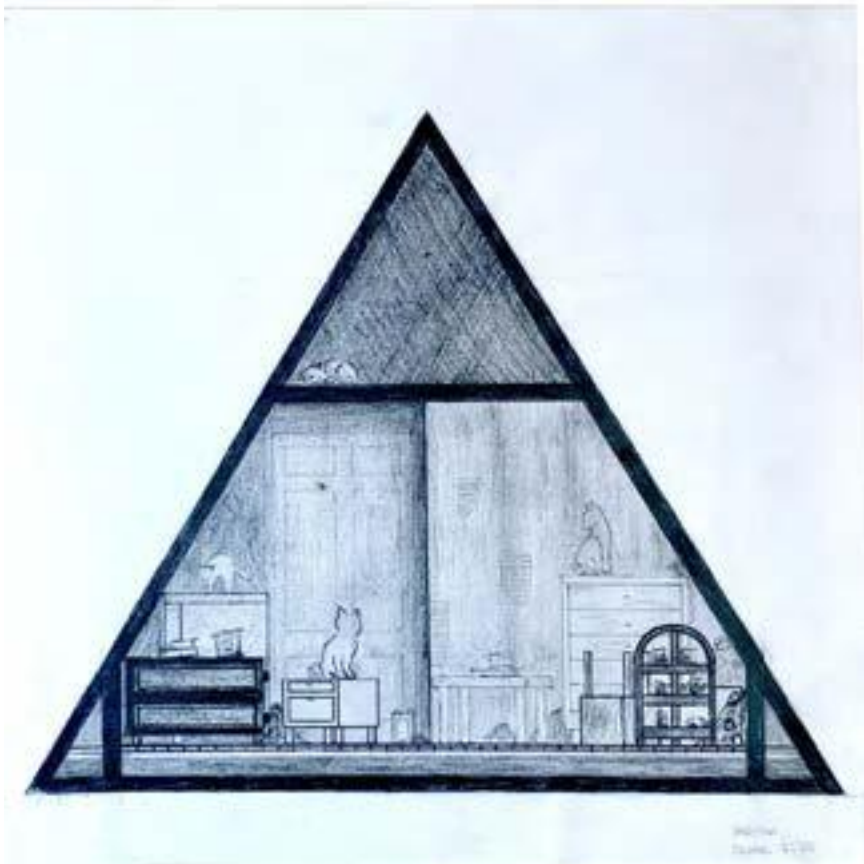
In the second term the first years were asked to consider the needs of others - not just other people but other elements and organisms. At a time of great social and environmental change, we have a responsibility to look to the non-human for consideration and inspiration, and to understand how we are entangled with them. The term focused on three scales, the element / organism, the enclosure and the metabolism / trophic system. Students documented the habitat of fenland organisms and their wider metabolism. This then became the starting point for the design of three new centres, the Centre for the study of Regenerative Agri- and Aquaculture, the Centre for Phycology, Mycology and Parasitology, and the Centre of Wetland Ecology.

EASTER TERM: *Fine...Make me!*

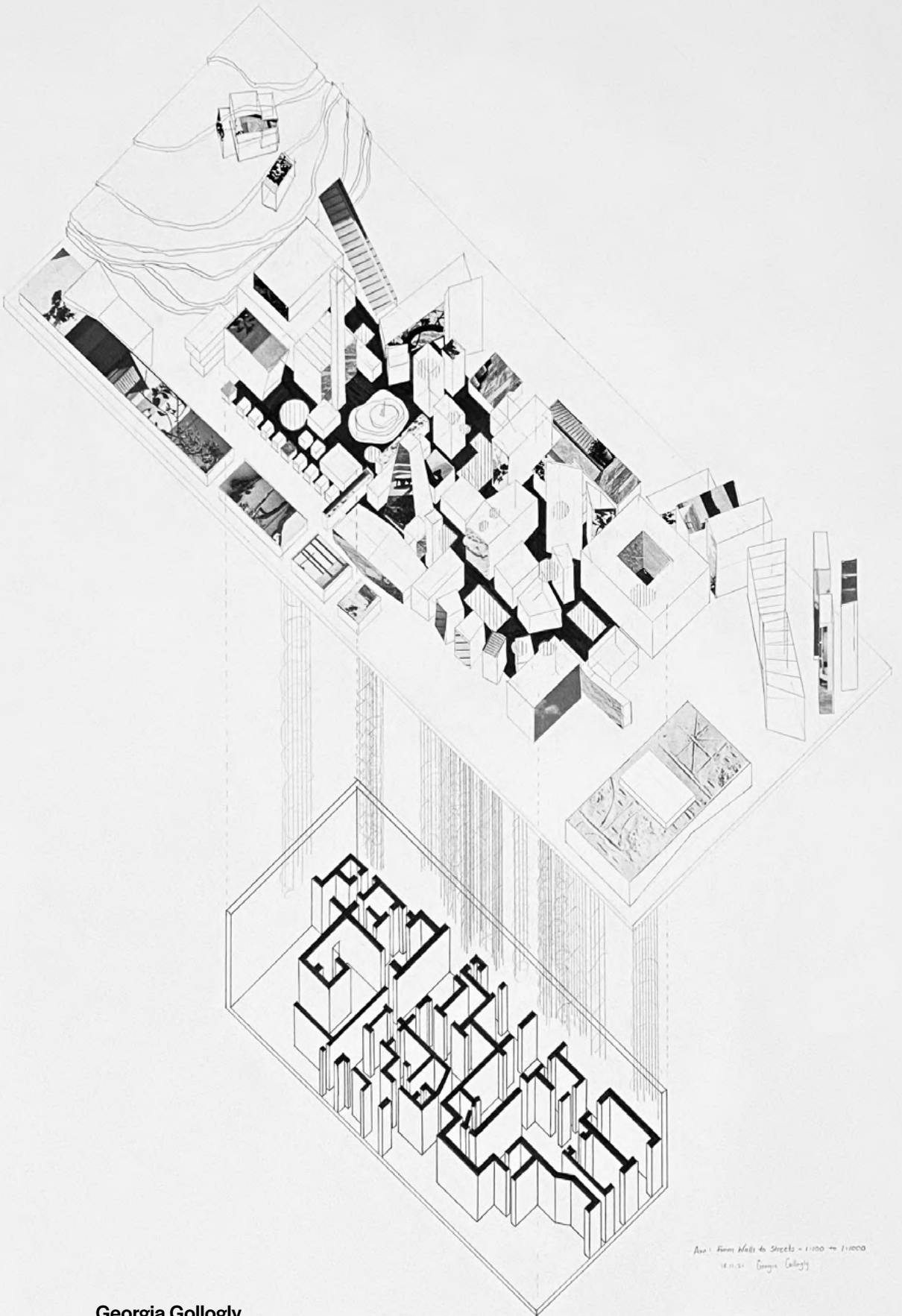
The third term was dedicated to the design and construction of six installations that were to exhibit the work from the previous projects and the all-school trip to Venice. This was an opportunity to come together and work collaboratively to design, source, fund, model, test, curate and coordinate a small project.

MISE EN SCÈNE

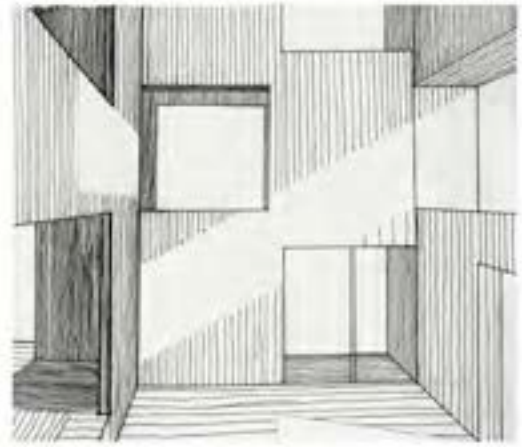
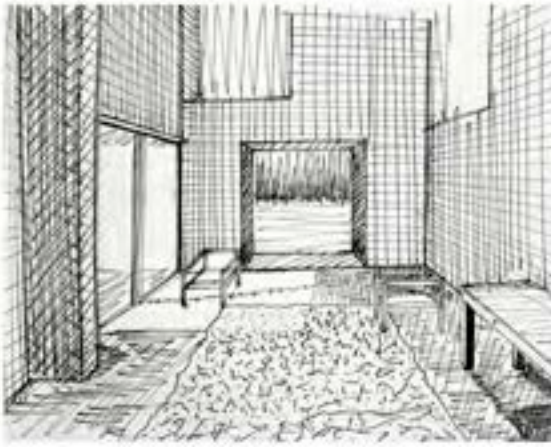
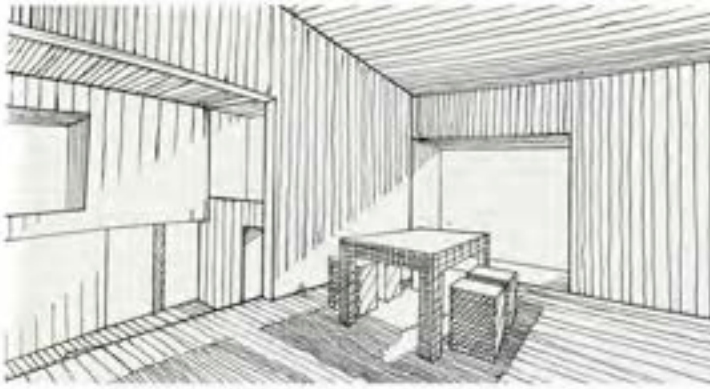






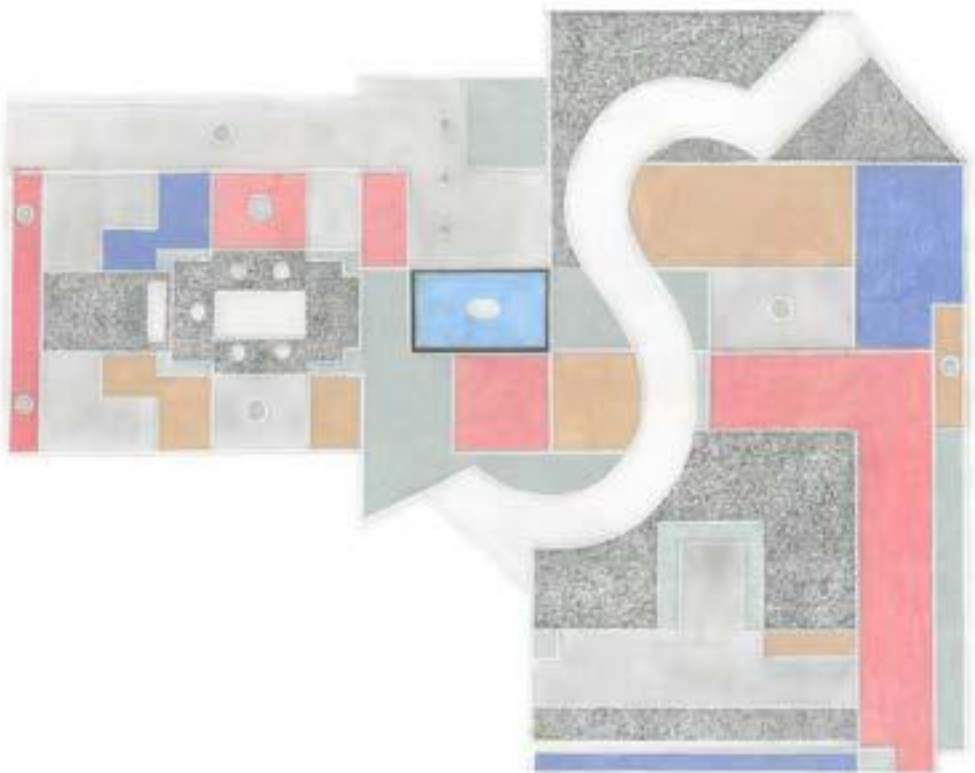
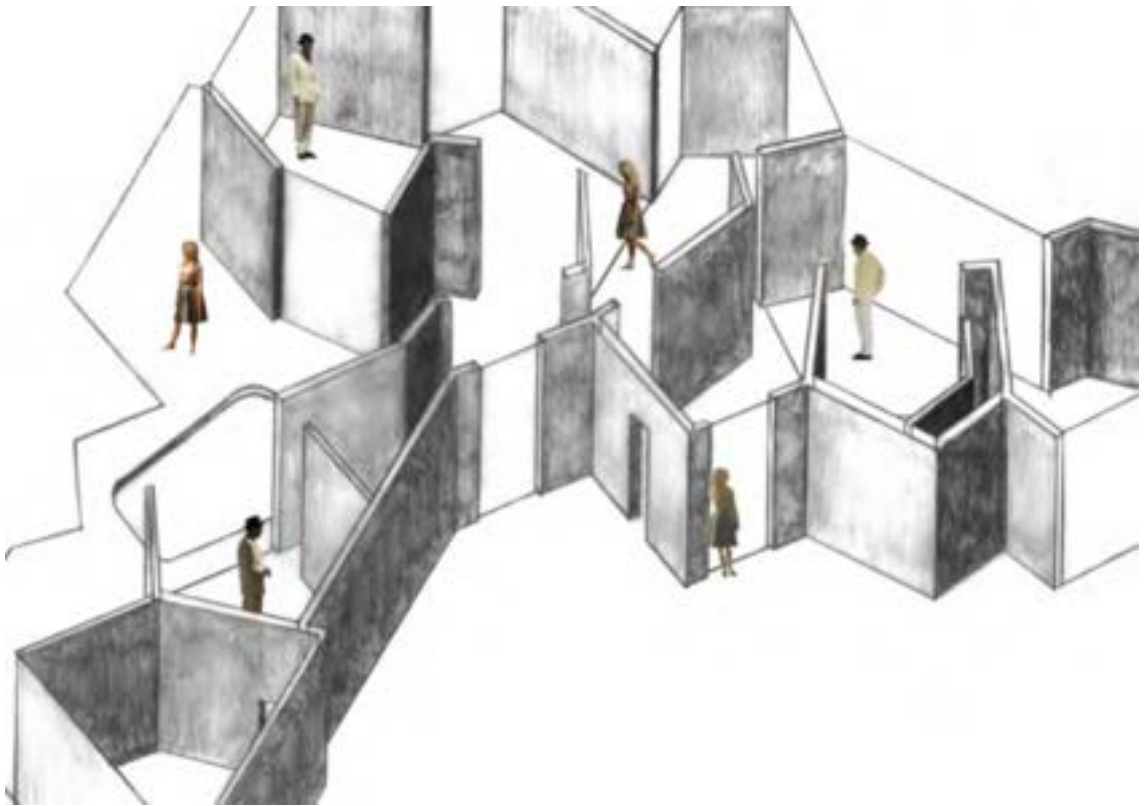


Axis: From Walls to Streets - 1:1000 → 1:10000
18.11.24 Georgia Gollygy

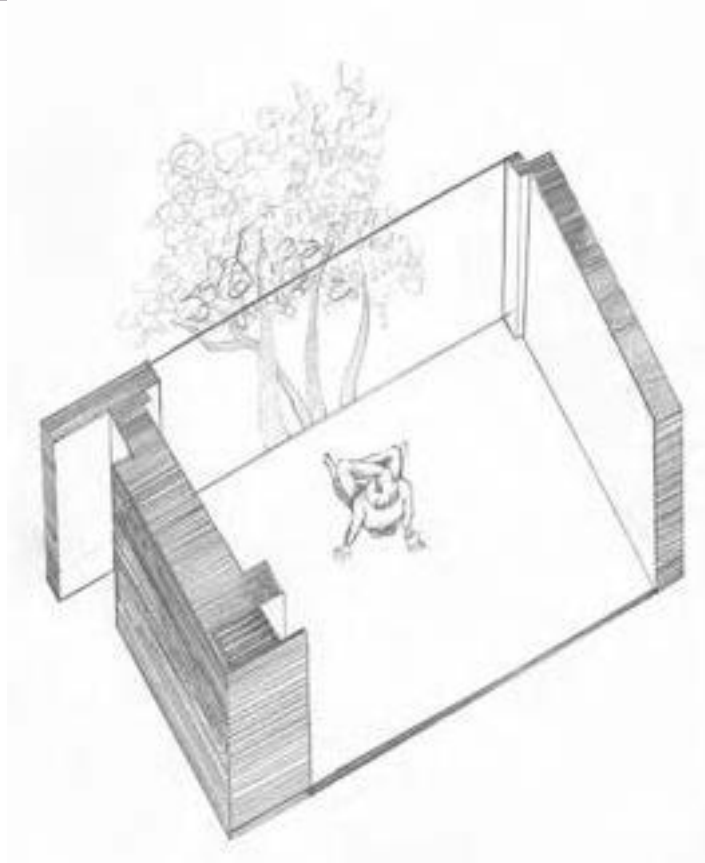


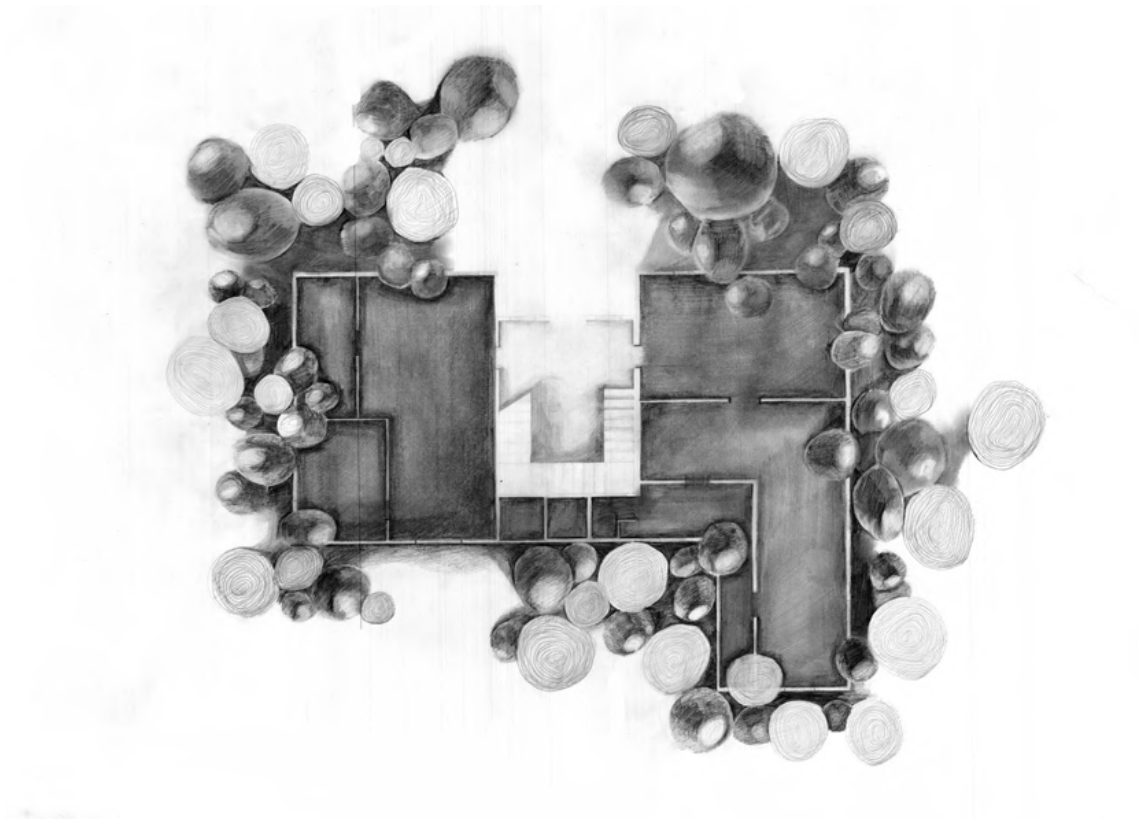


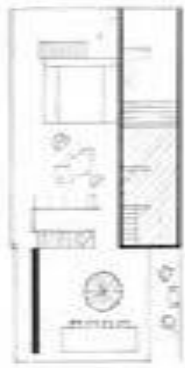
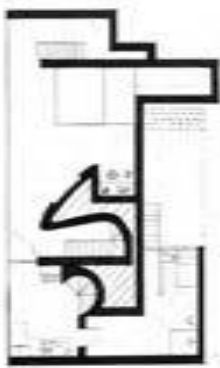
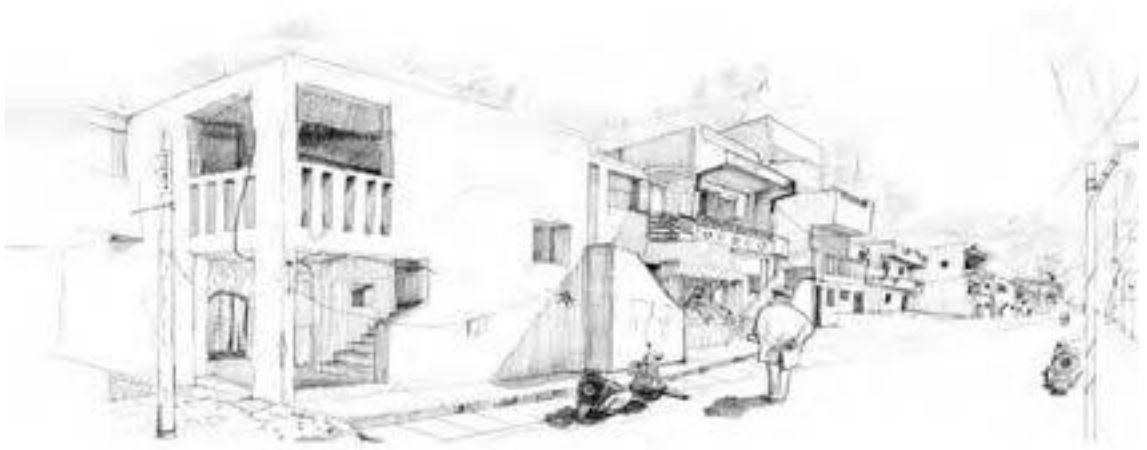












Scale: 1/4" = 1'-0"

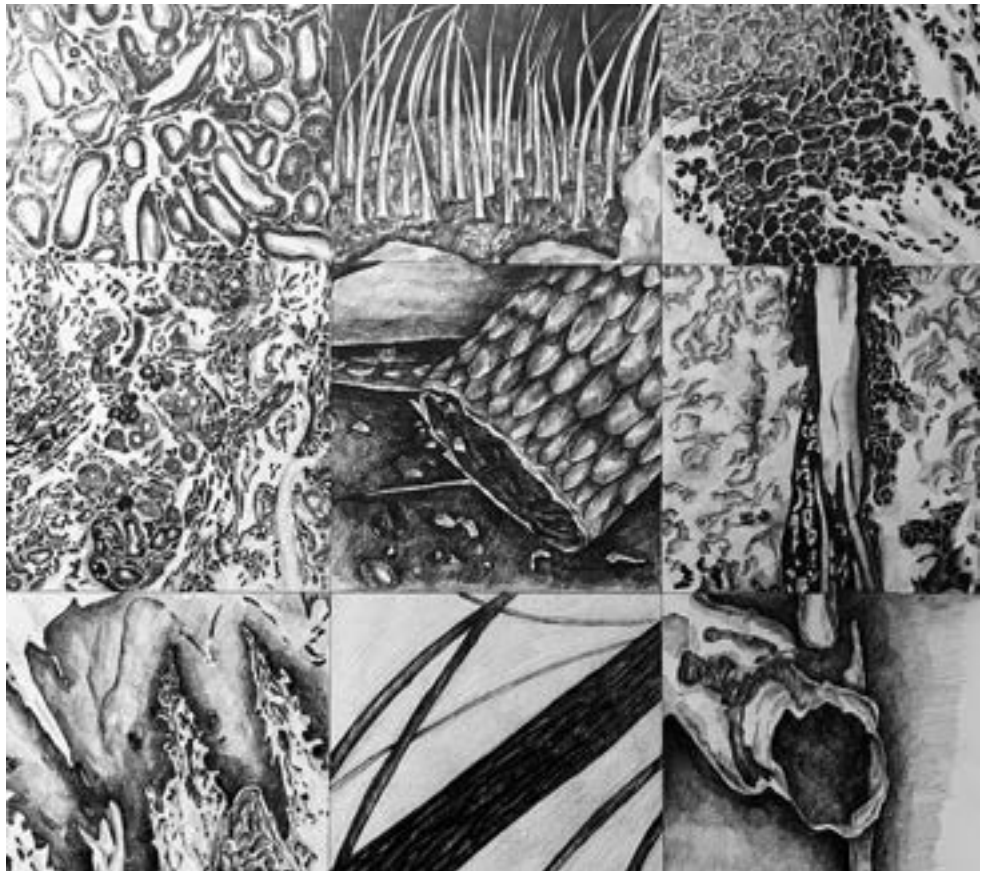
1/4" = 1'-0"

1/8" = 1'-0"

1/16" = 1'-0"

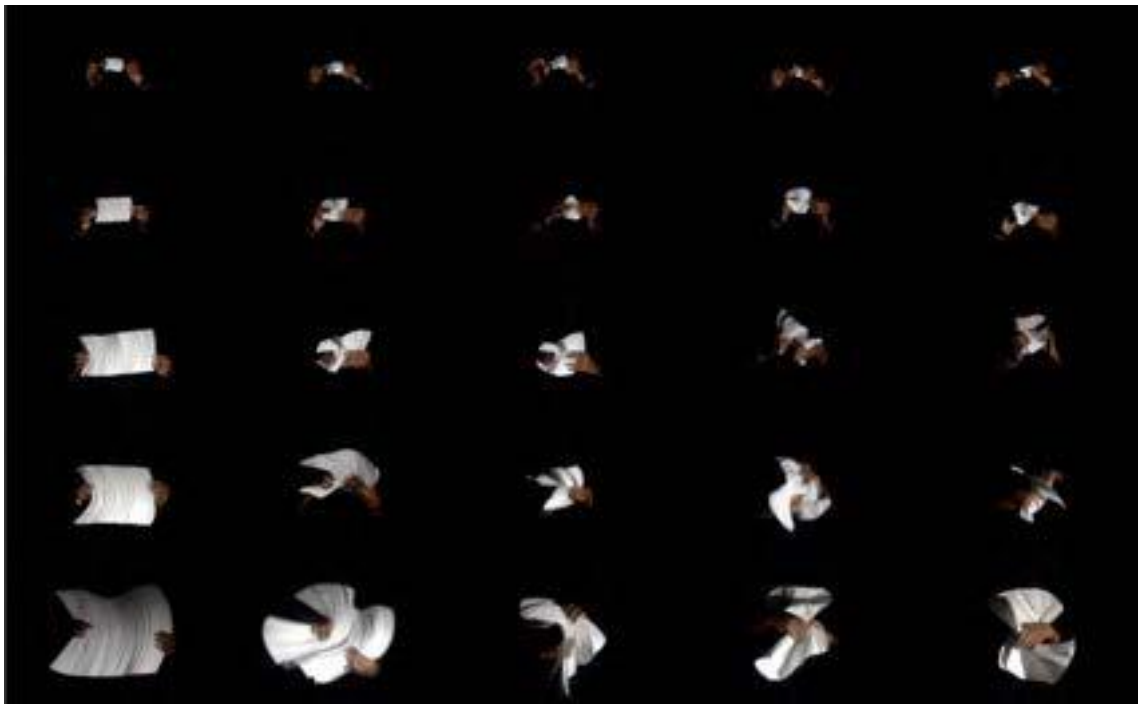
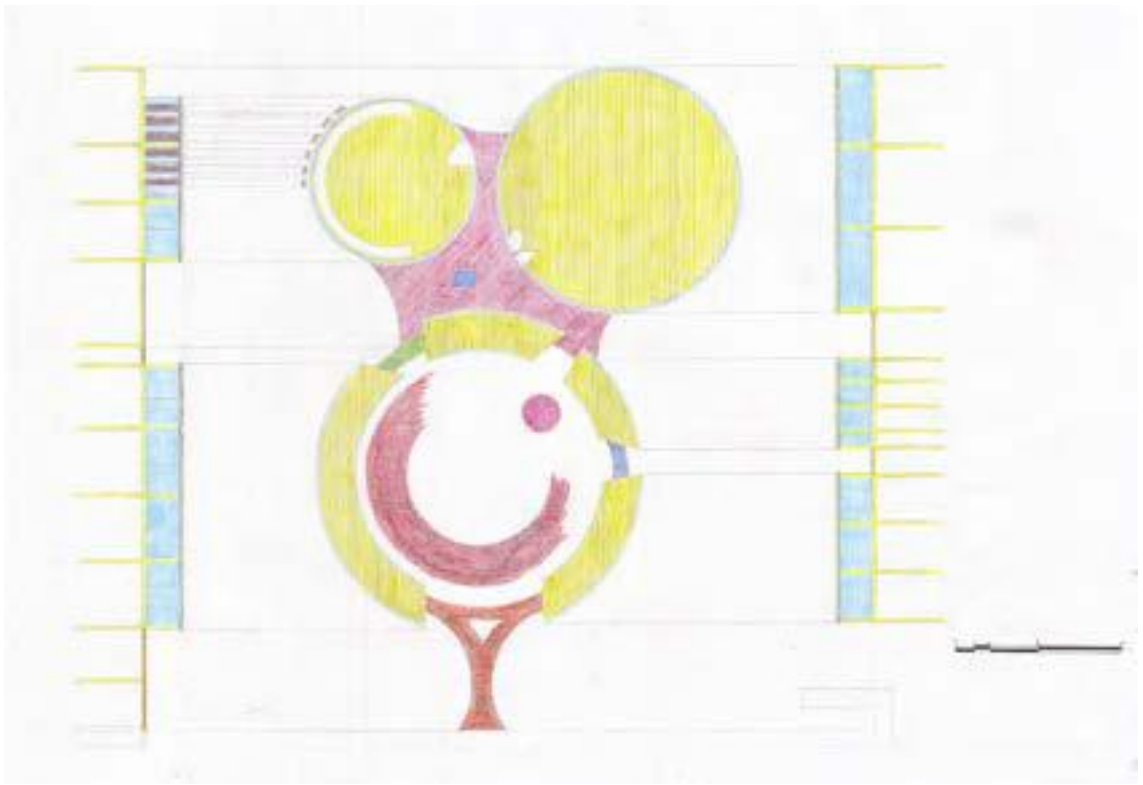
ANIMAL - VEGETABLE - MINERAL

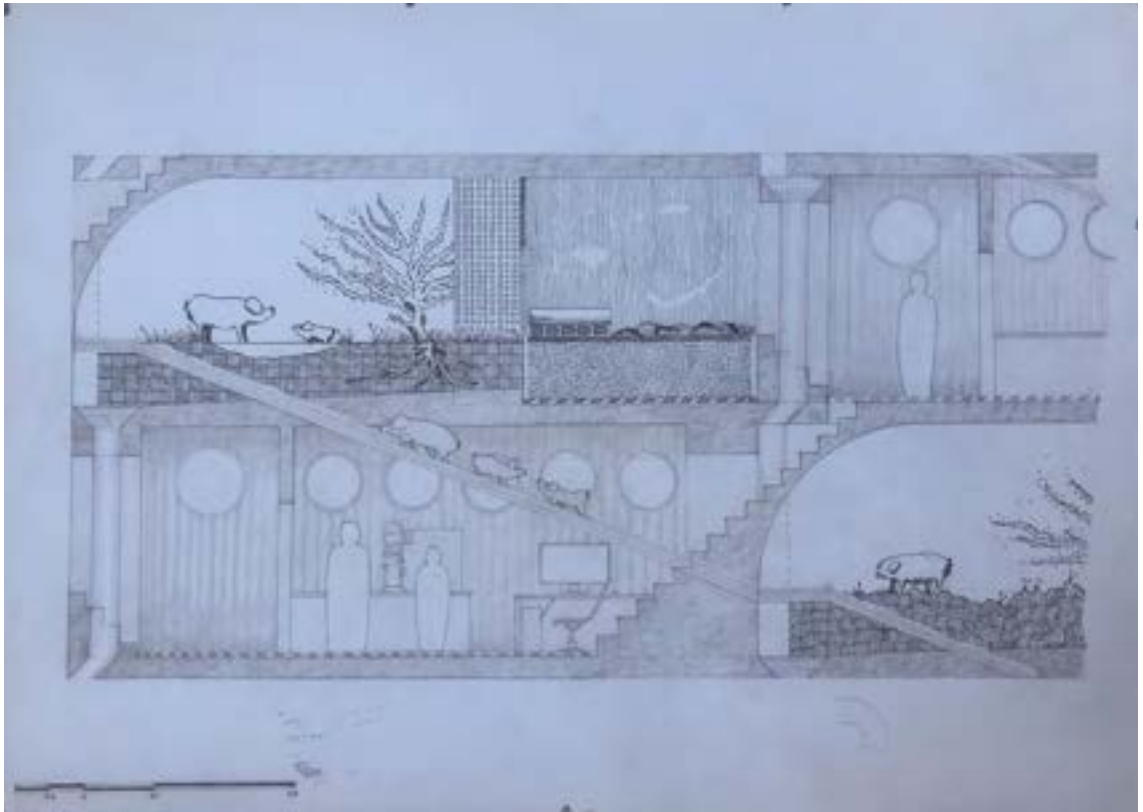


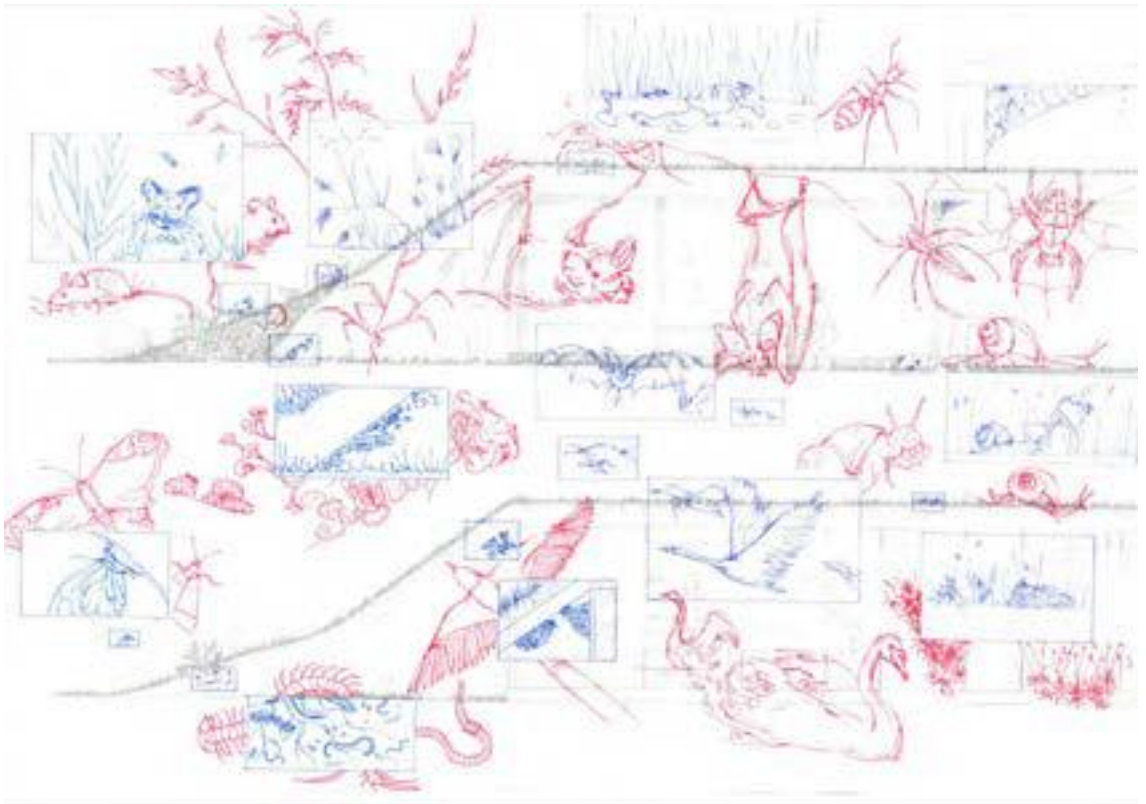
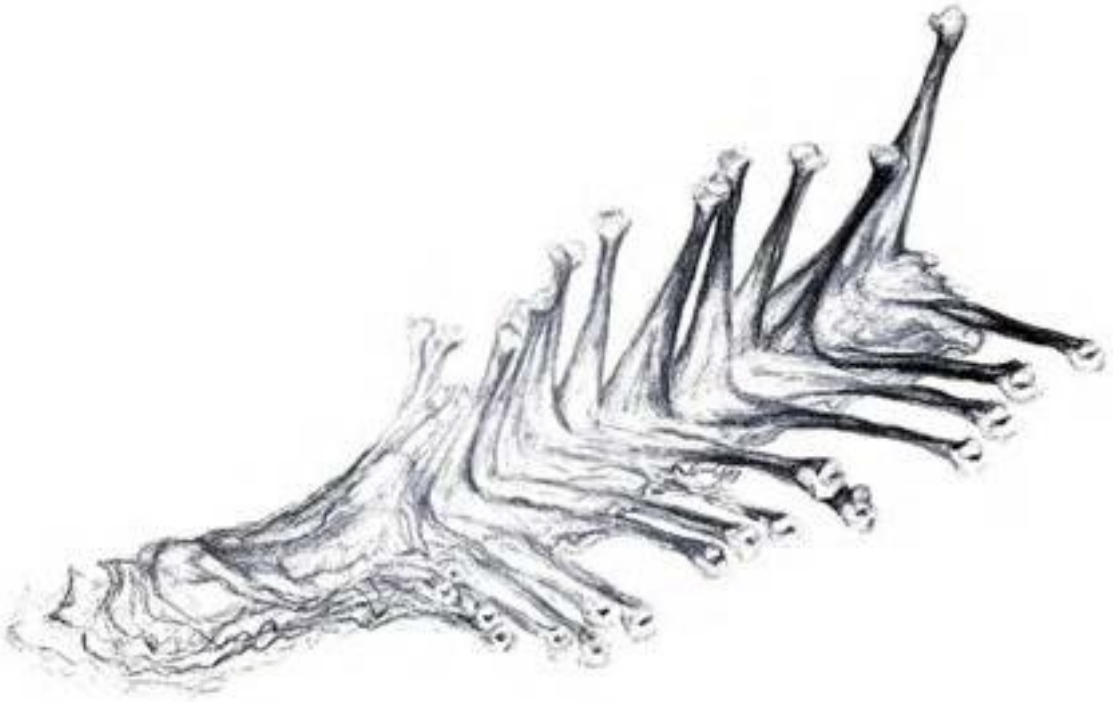


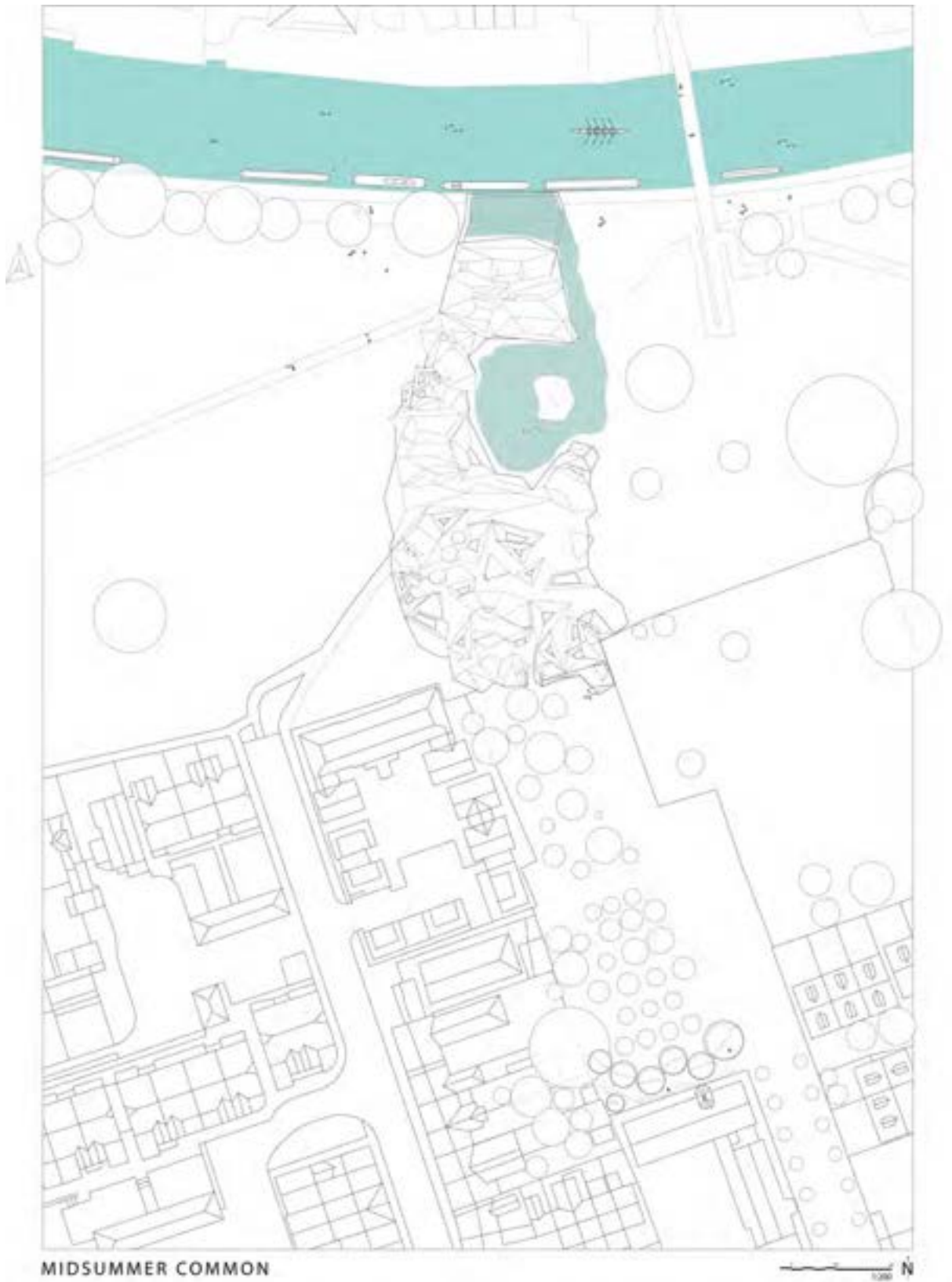


Edward Xu

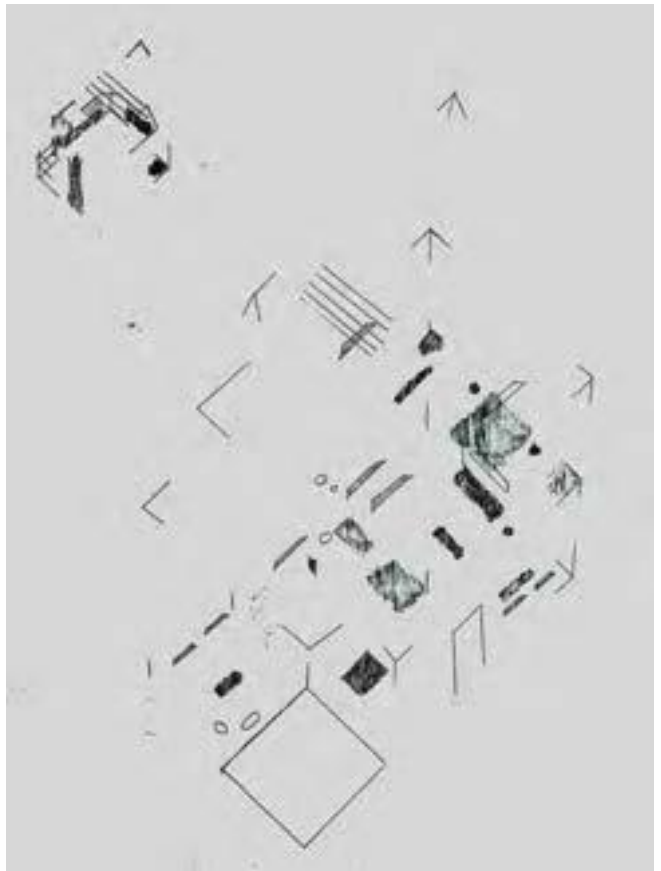


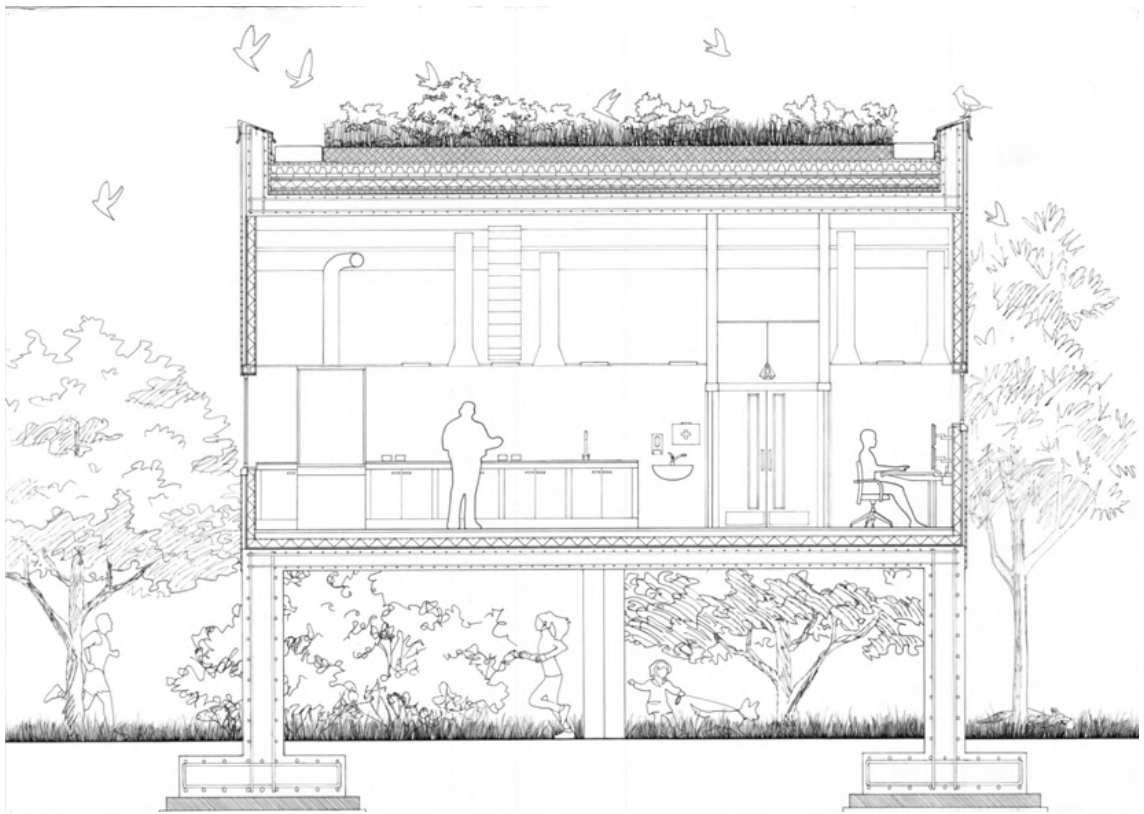


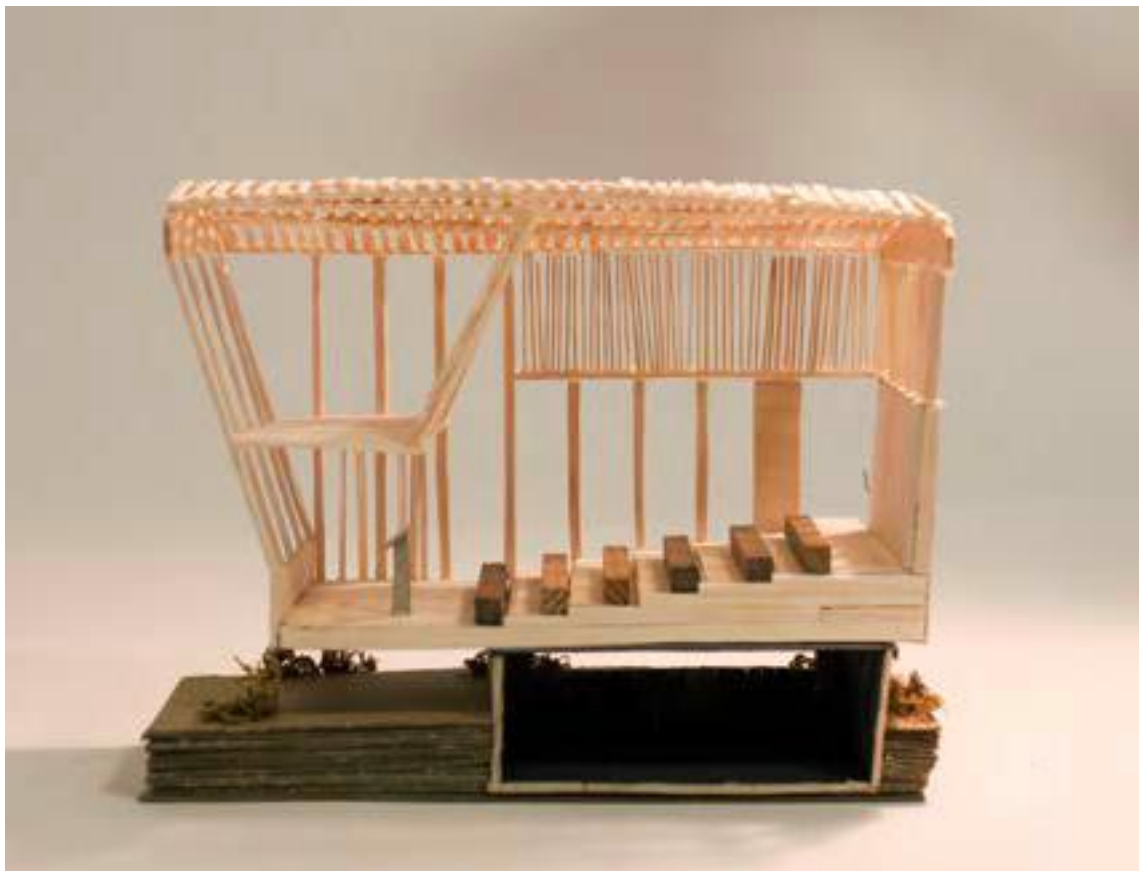
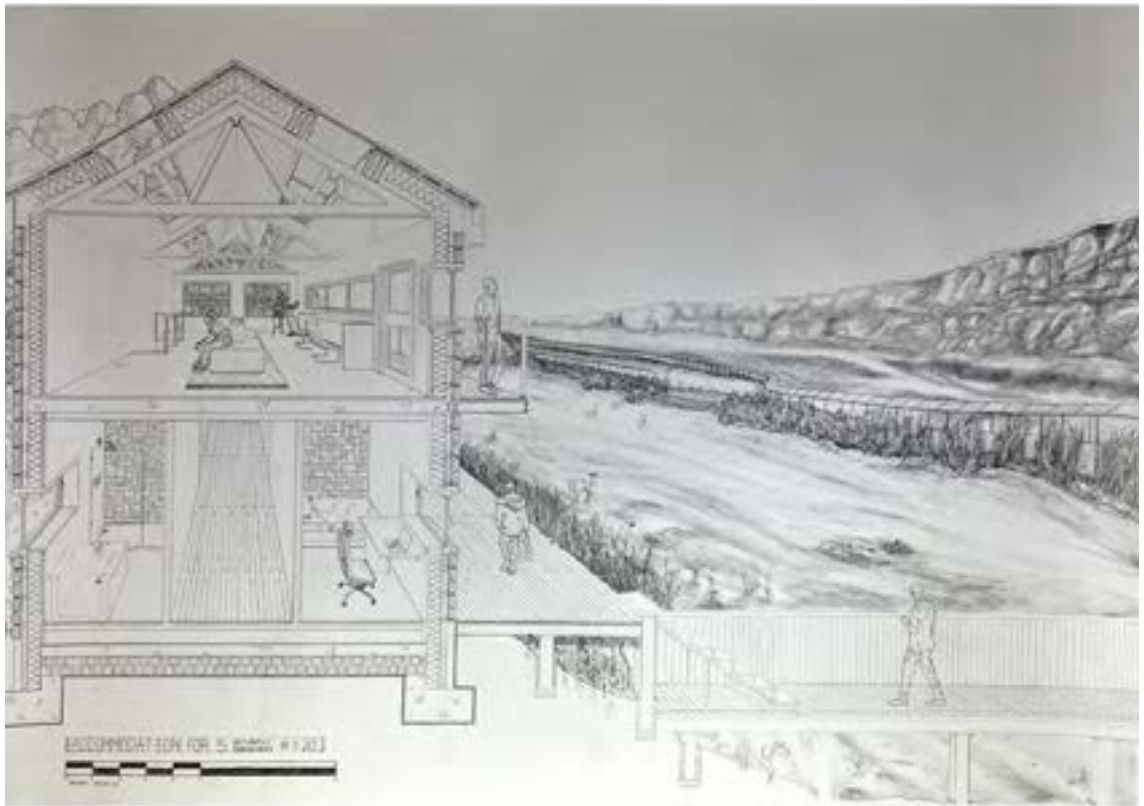




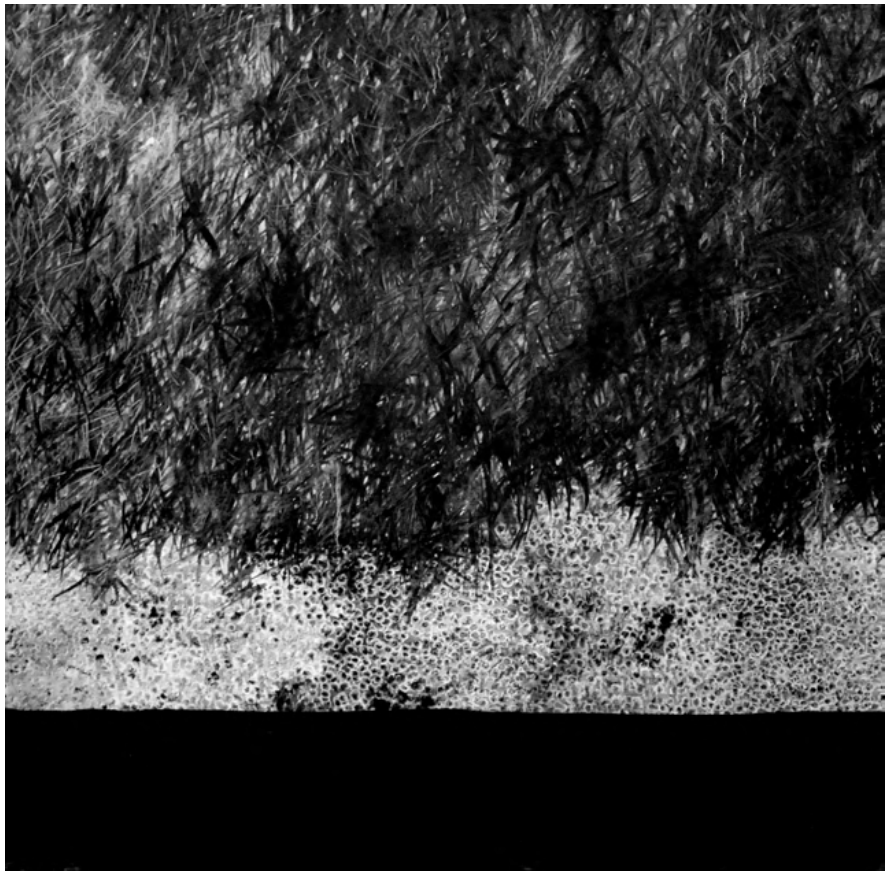
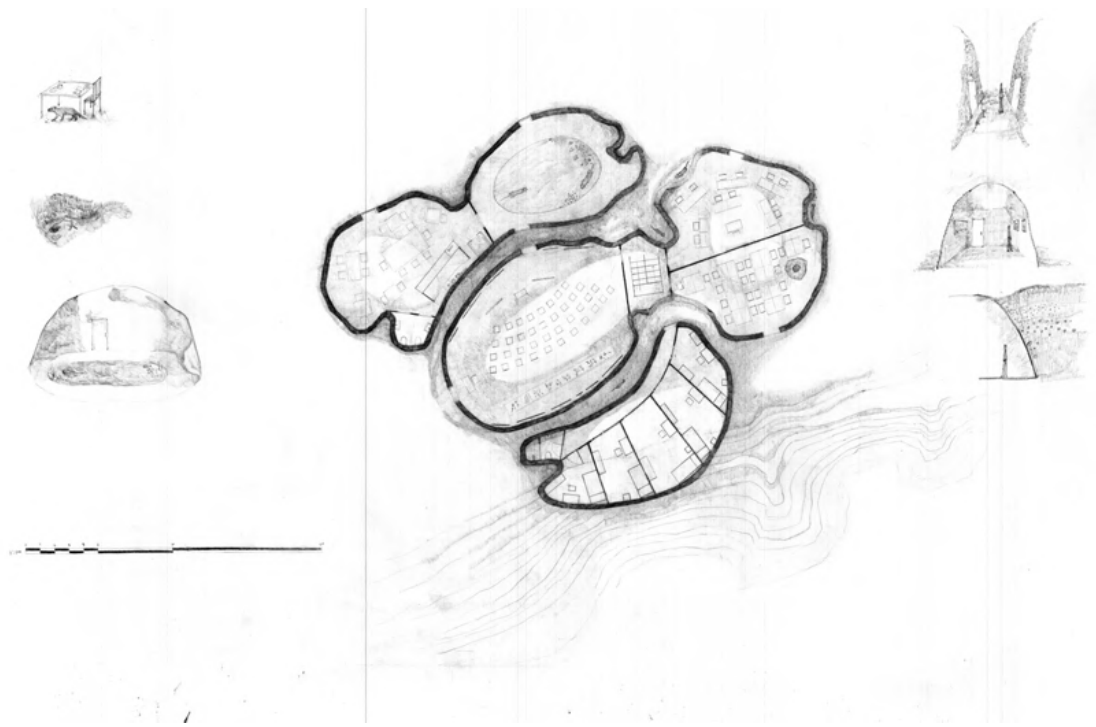
MIDSUMMER COMMON





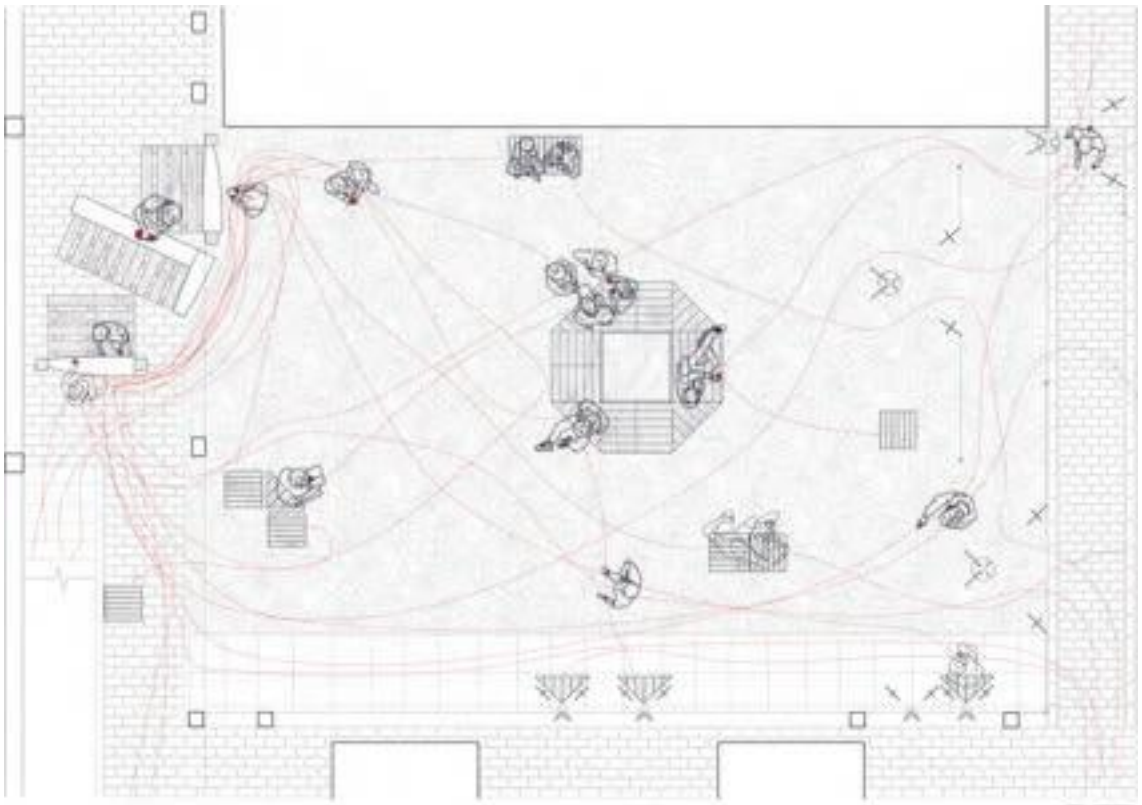
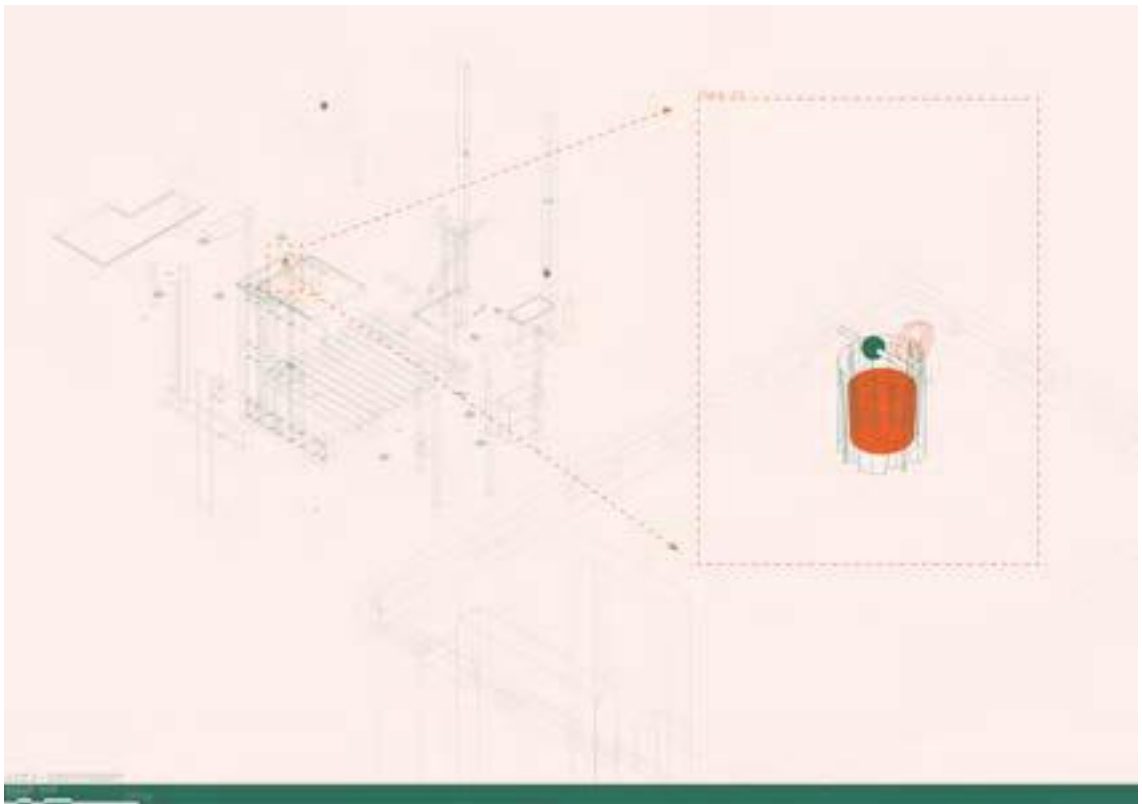


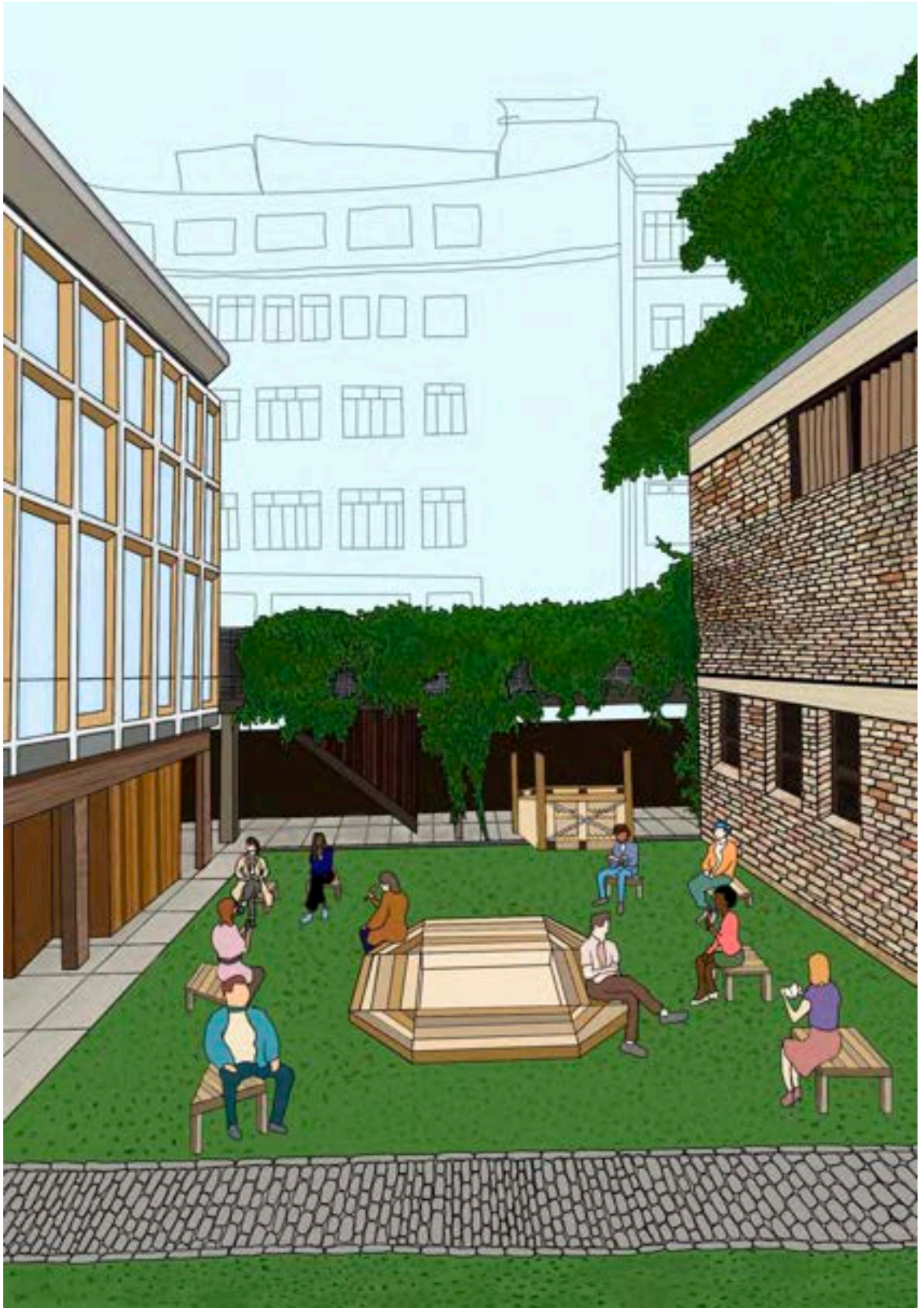


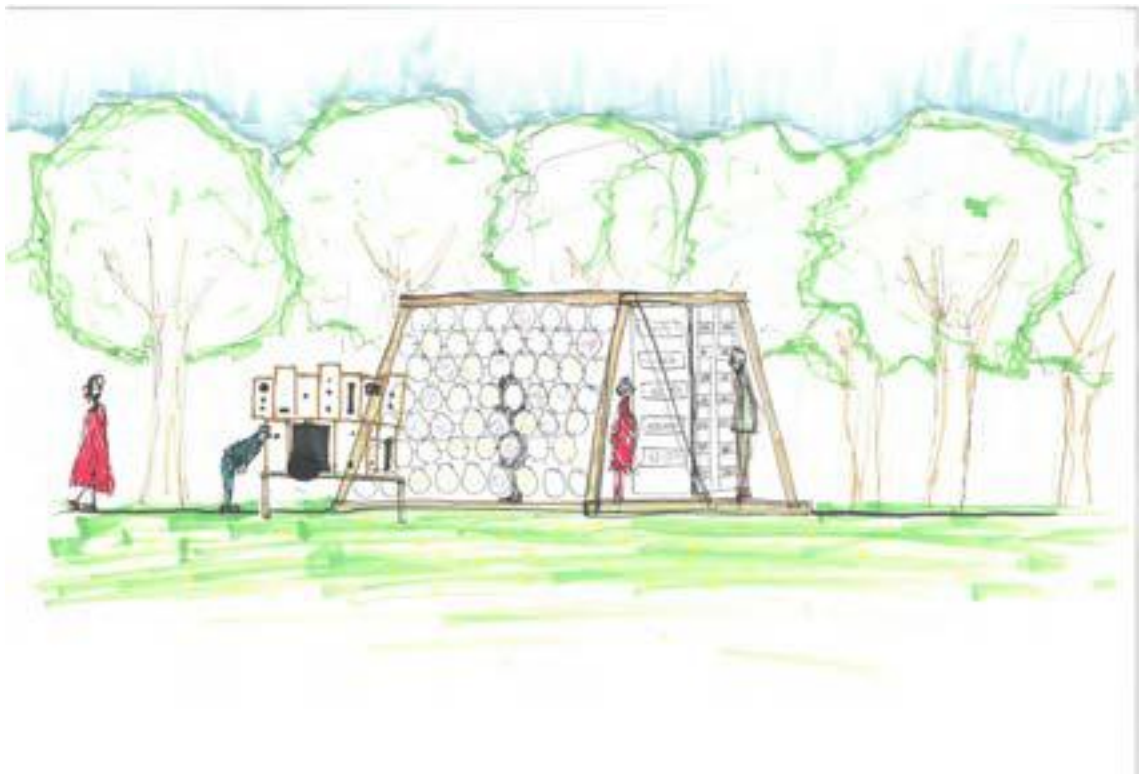


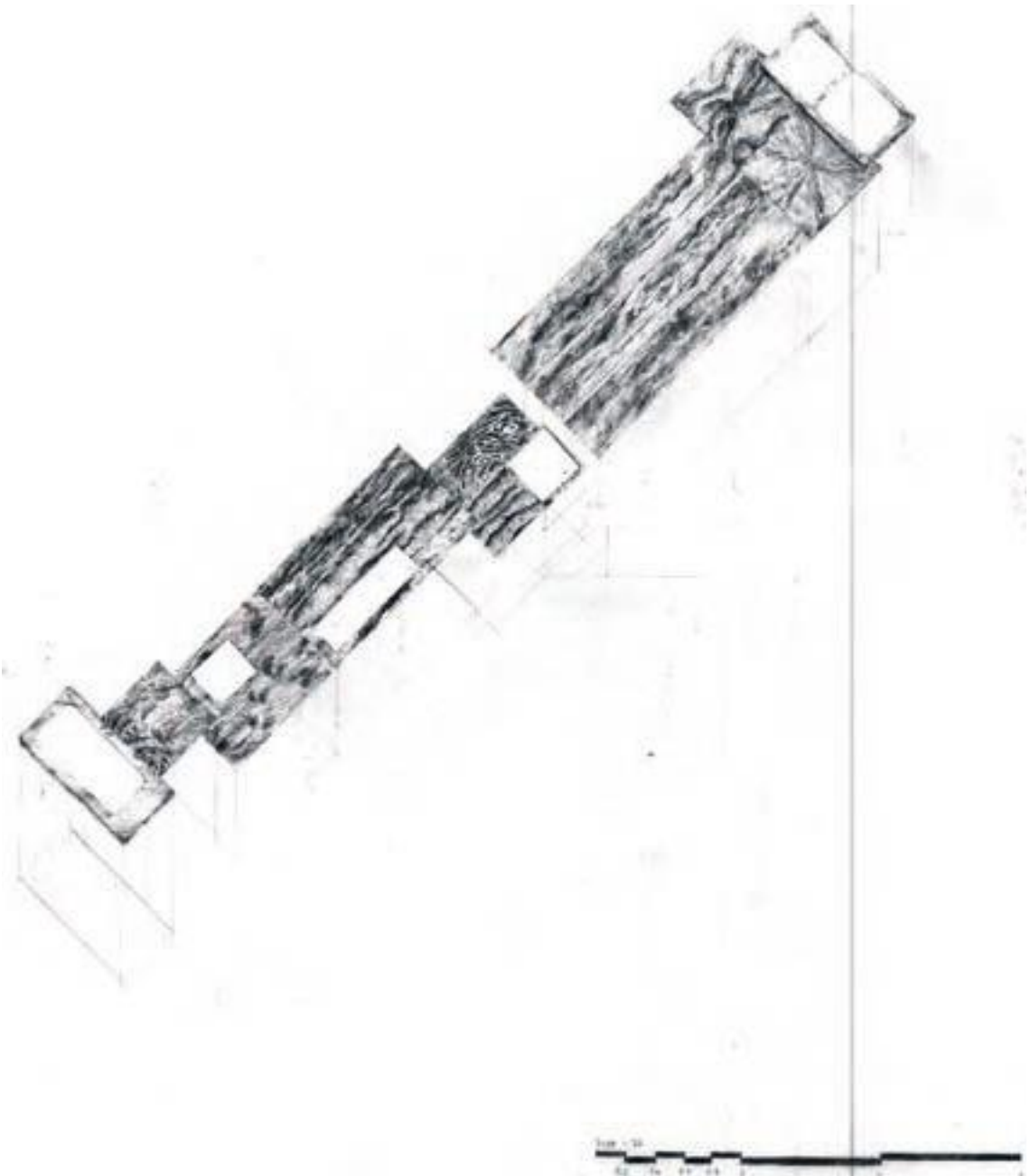
FINE...MAKE ME!

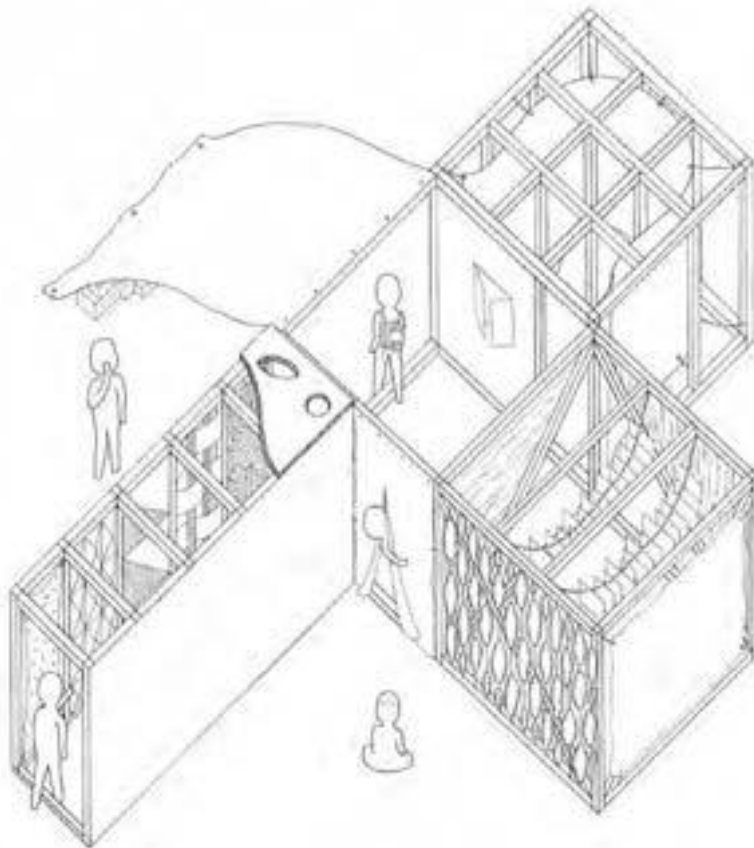


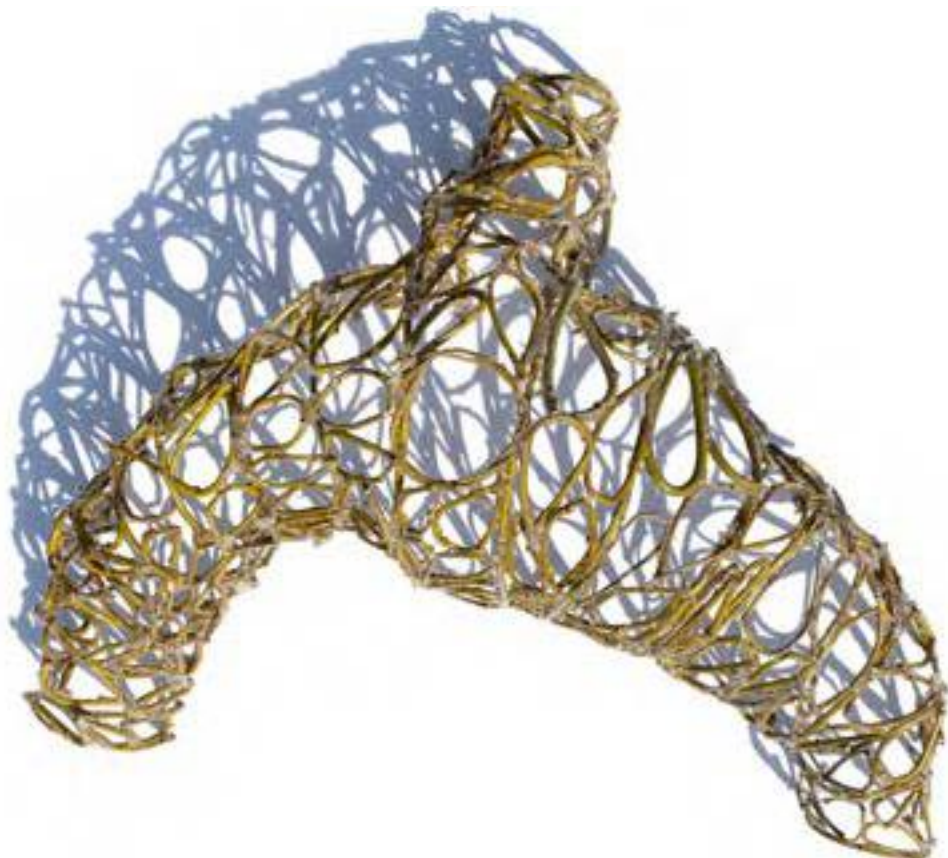
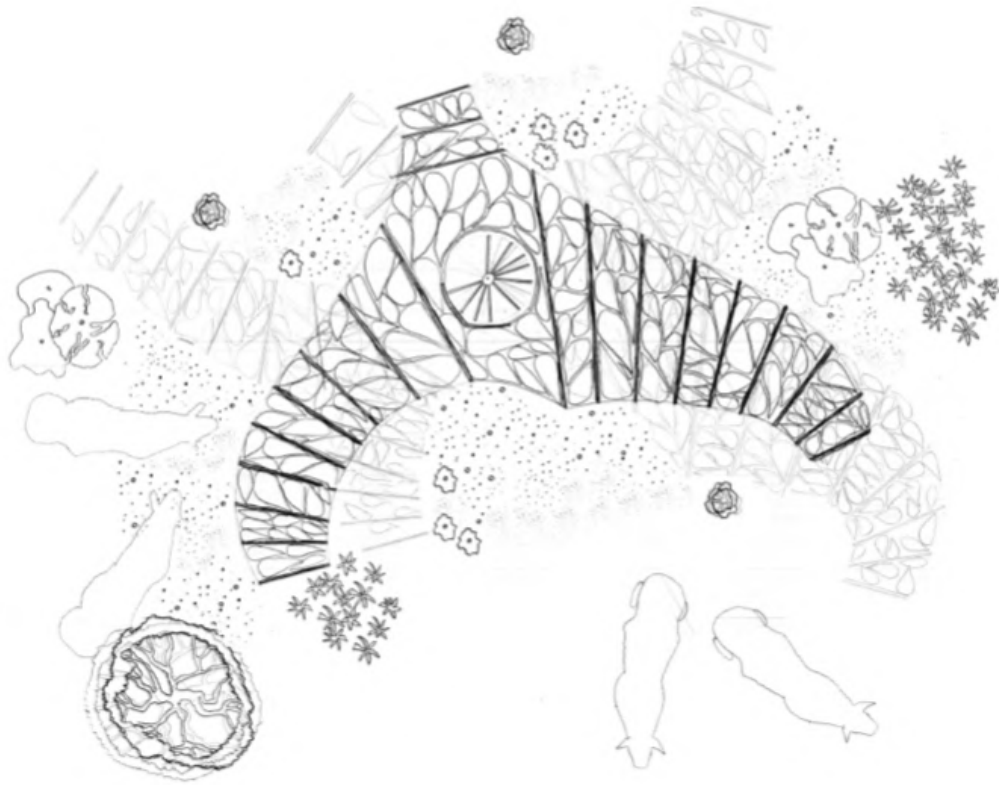


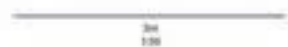
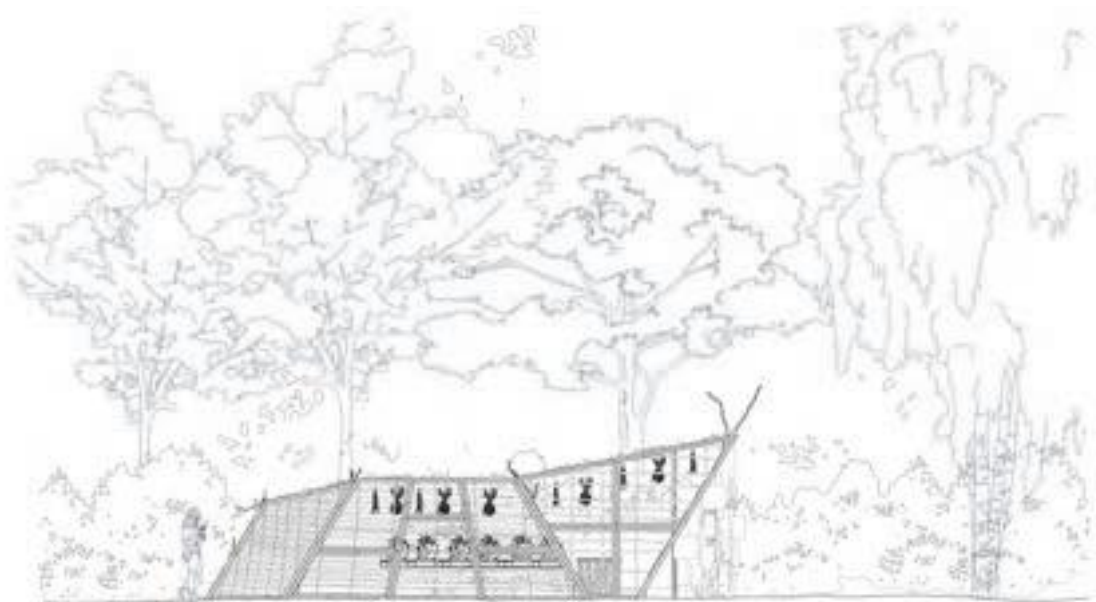




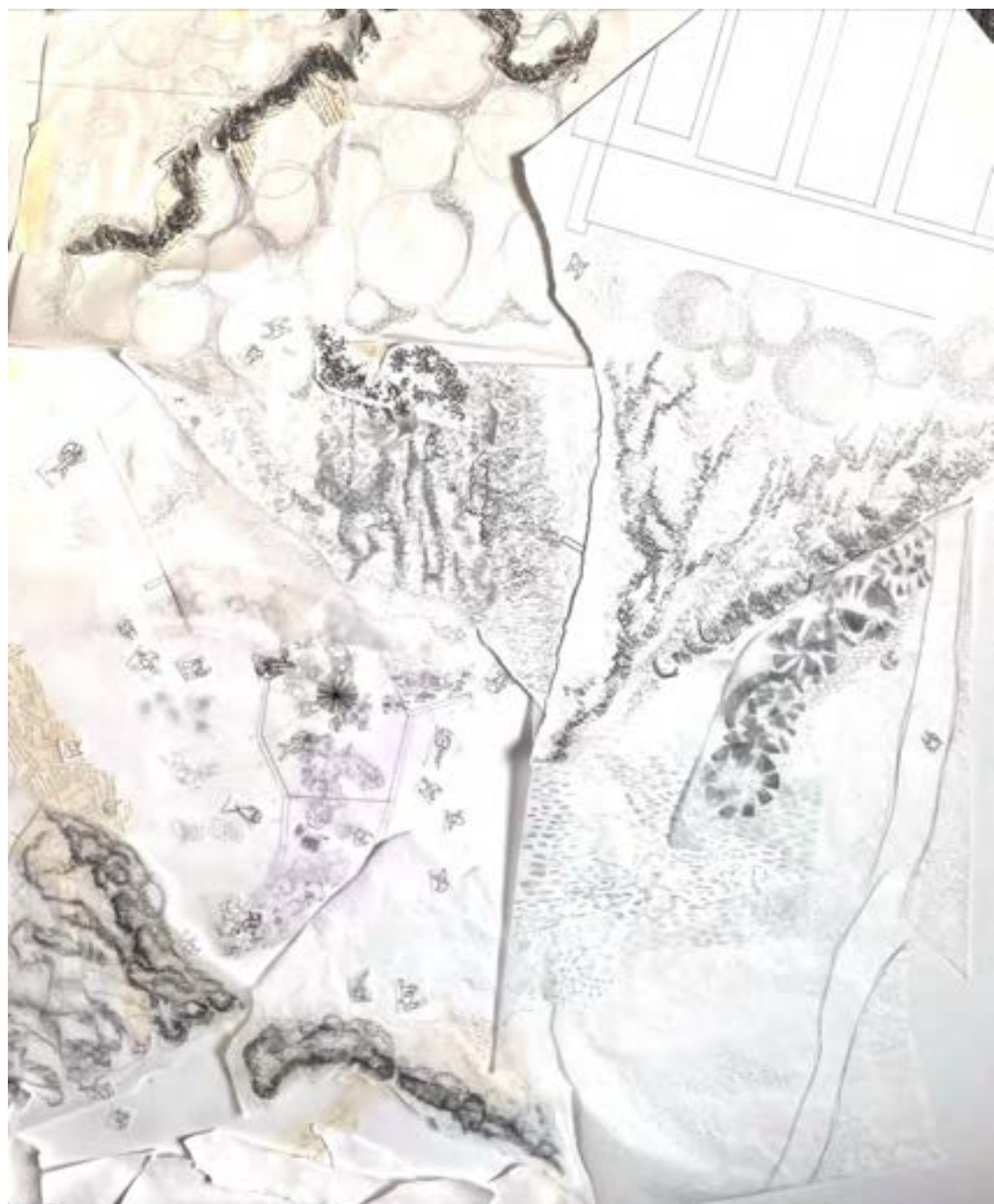






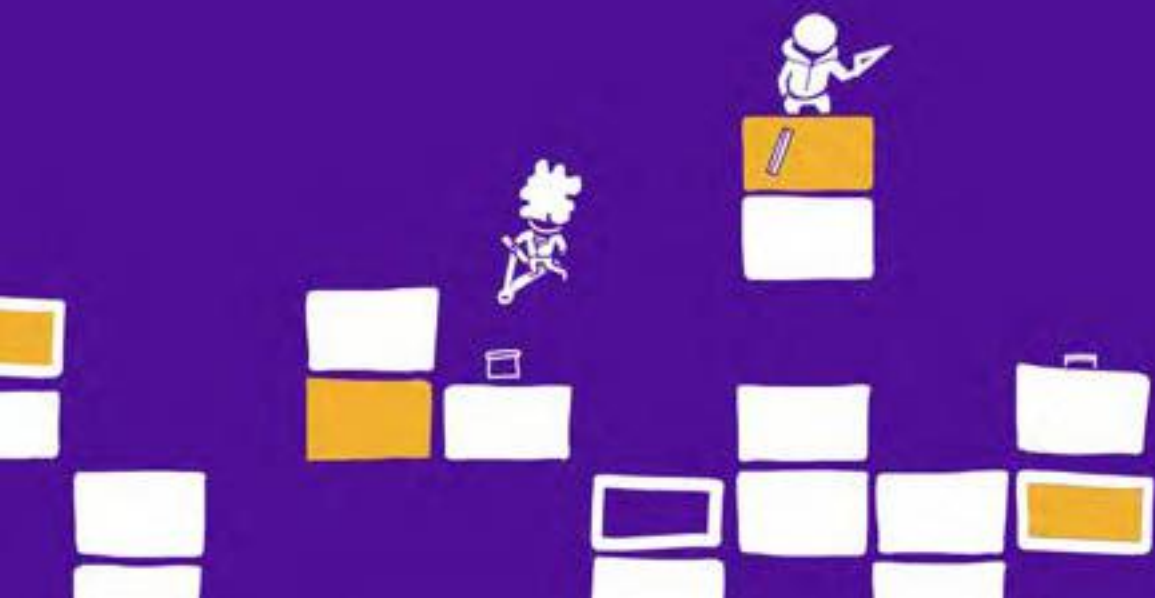








YEAR TWO



STUDIO

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

LECTURES AND WRITTEN PAPERS

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

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

Papers offered in 2021 - 22

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

Paper 2: The History and Theory of Architecture, Urbanism and Design

- The Culture of Images in Architecture
- Gardens and Landscape
- Global Urban Studies I - The Neighbourhood
- Acting through Architecture
- Studies in Urban Planning and Design
- Theories in 20th Century Architecture

Paper 3: Principles of Structural Design

Paper 4: Principles of Structural Design

Paper 5: Principles of Environmental Design

STUDIO 1

TUTORS

Mike Tuck & Sho Ito

STUDENTS

Damon Bennett
Devlin Bennett
Nicole Cacchione
Theo Davies-Jones
Freya Dougan
Alexander Freeman
Shivani Handa
Callum Henderson
Lixinyi Jing
Daniella Benny
Olly Player
Leti Ryder

WITH THANKS TO

Miraj Ahmed
Sam Aitkenhead
Peter Fisher
Ben Lovedale
Katherine Nolan
Jonny Pugh
Emily So
Michiko Sumi

SPECIAL THANKS TO

Jonny Pugh, for his inspirational moving image workshops and continuing support.

YOUR SPACE - MY SPACE

This year Studio 1 headed to Bermondsey to revel in the small, human-scale, everyday exchanges which hold the Southwark District's communities together. From market-stalls to school gates, from playgrounds to bus-stops, we studied the everyday infrastructure which the communities shared, contested and congregate around.

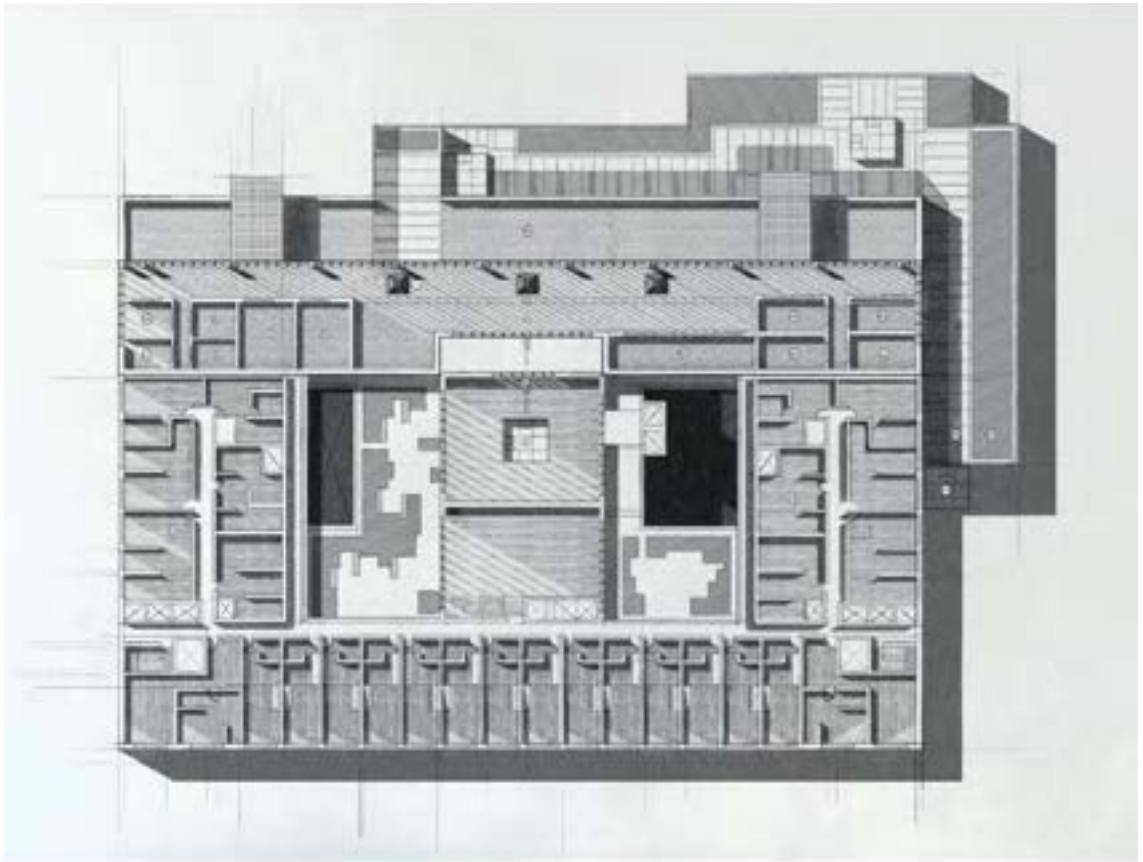
Our interest in shared and contested places was set against the ongoing erosion of public spaces, the collapse of traditional retail on the high street and the commodification of leisure time. We asked if it's possible to have places in today's cities, that can not only bring people together but also accommodate their myriad differences?

Michaelmas term saw the students work in groups to observe the site in fine detail. Each member of the studio played the role of a detective uncovering the hidden stories of the site. The sometimes imperceptible boundaries which traverse the site were made visible in extended drawings, photographic documents and collages.

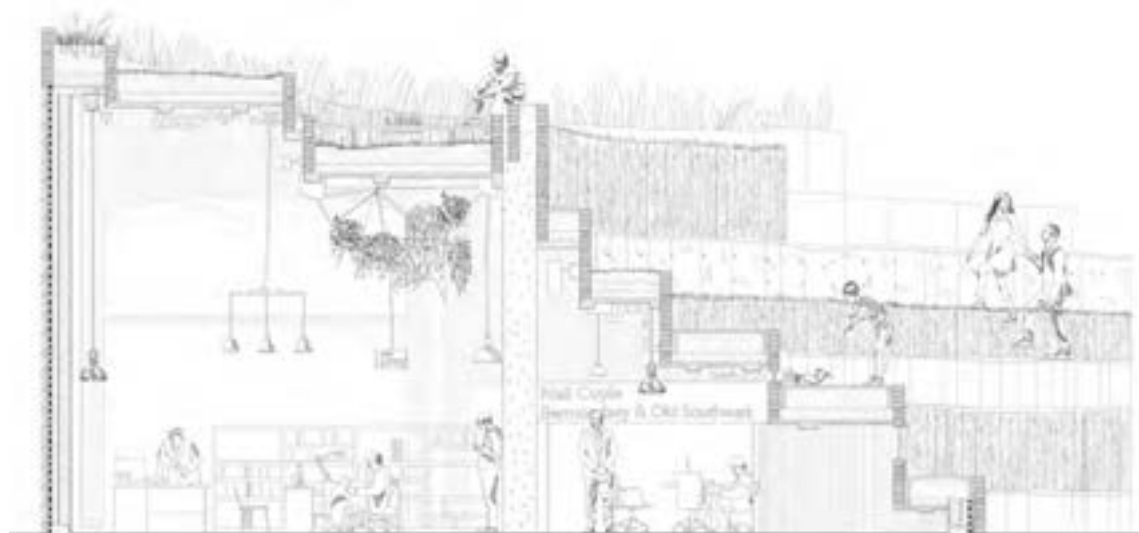
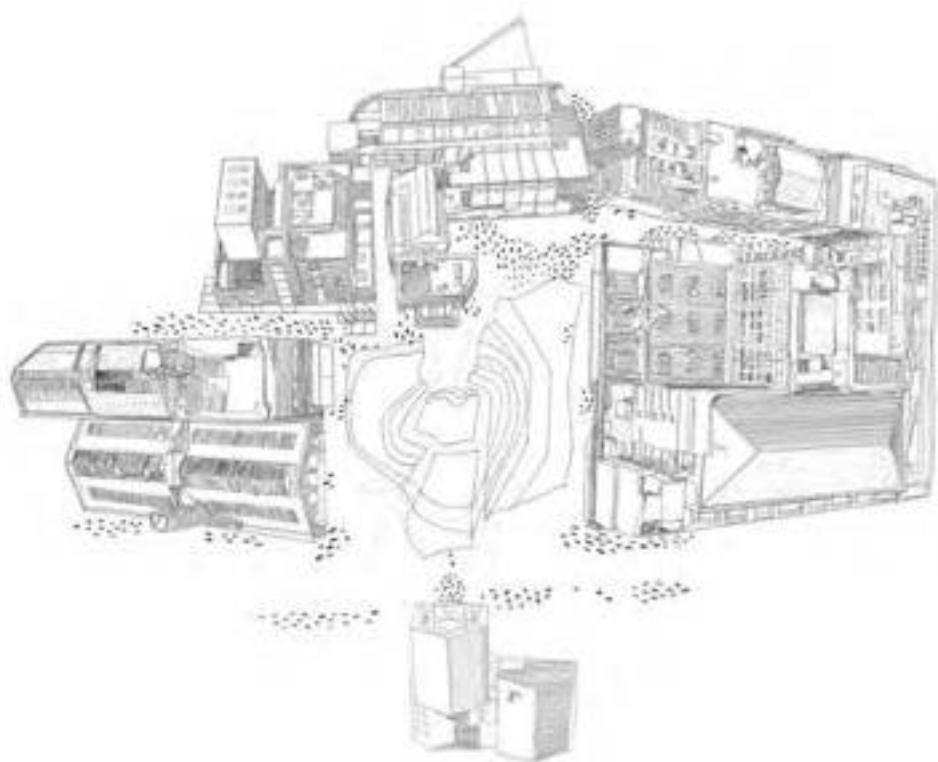
During Lent term the students started to build their own briefs in response to their individual observations in the Michaelmas term. The projects were located on the redundant Biscuit Factory site and each student was compelled to take a stance on the current KPF scheme to redevelop the district. As a studio we studied the public roles of market halls, town halls, libraries and transport hubs and learnt from their community programmes. Through workshops we developed skills in moving-images to convey the vibrancy of our proposals.

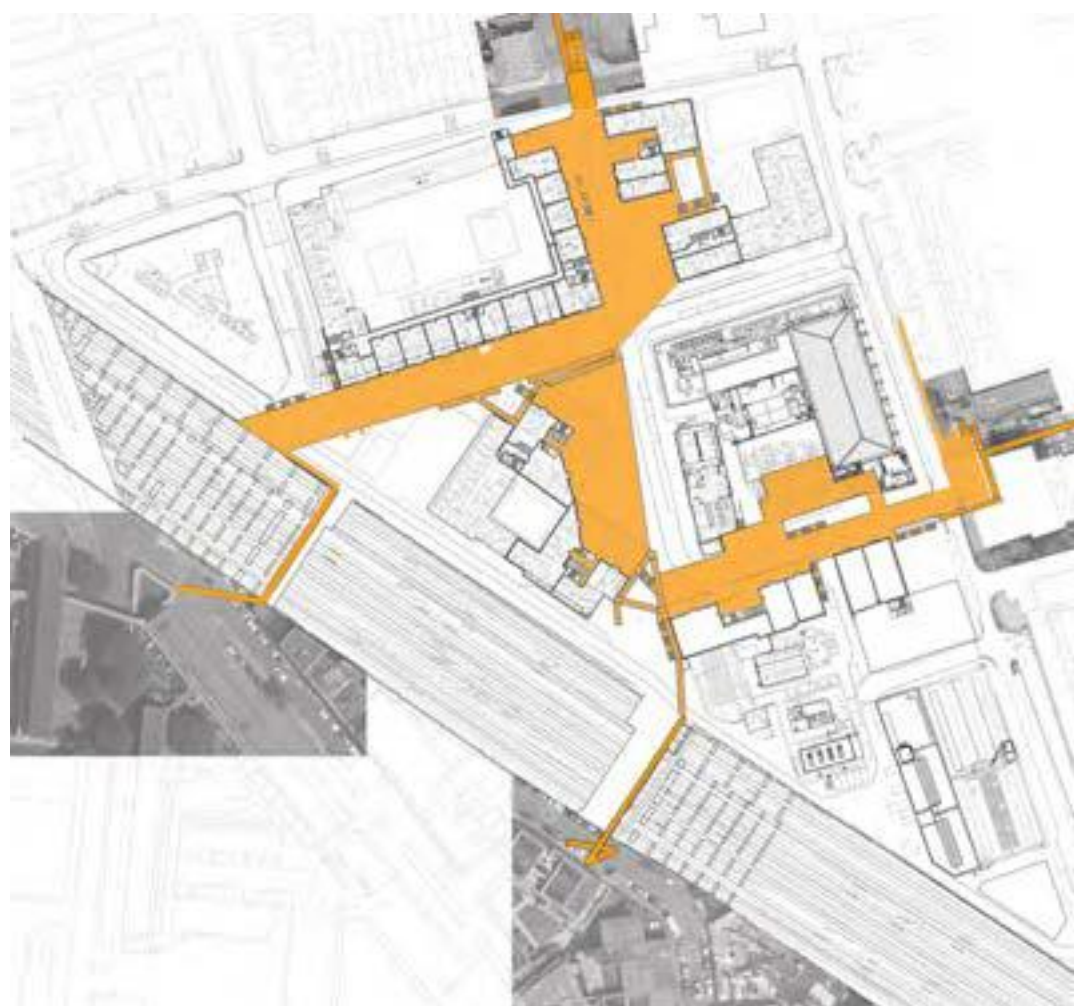
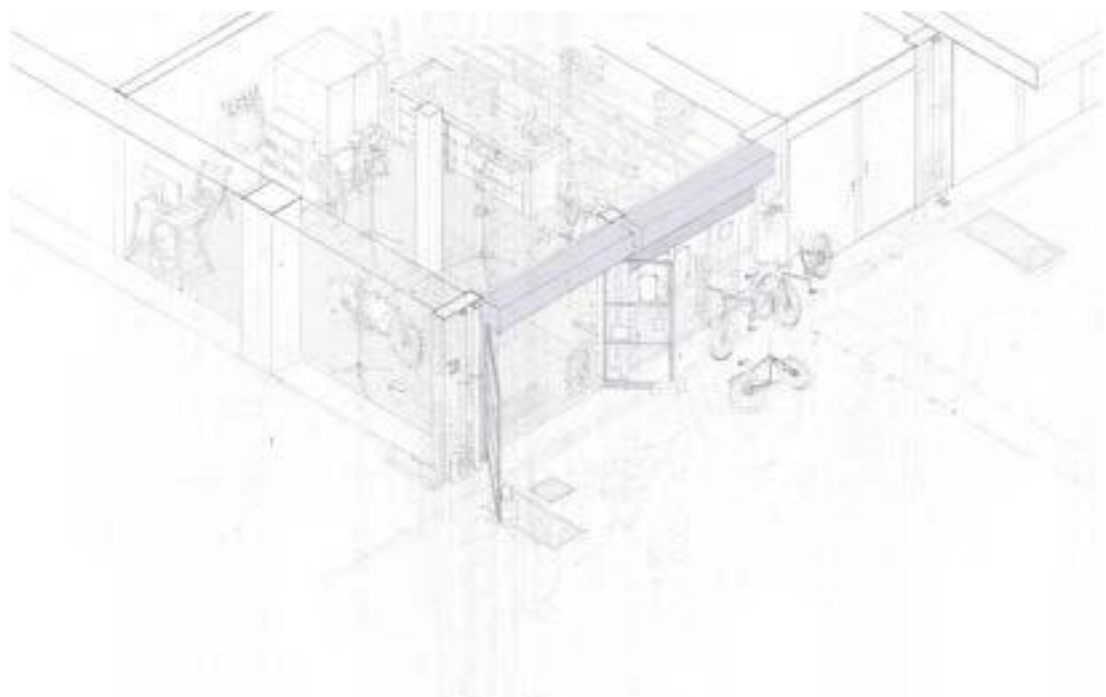
In the Easter term we returned to the topic of the street-life which surrounds and defines our buildings and the communities they serve. The range of projects were huge: from Respite Care Centres to Coffee Houses, Markethalls to Streets-in-the-sky but all projects shared a desire to connect multiple communities and preserve Bermondsey's identity.

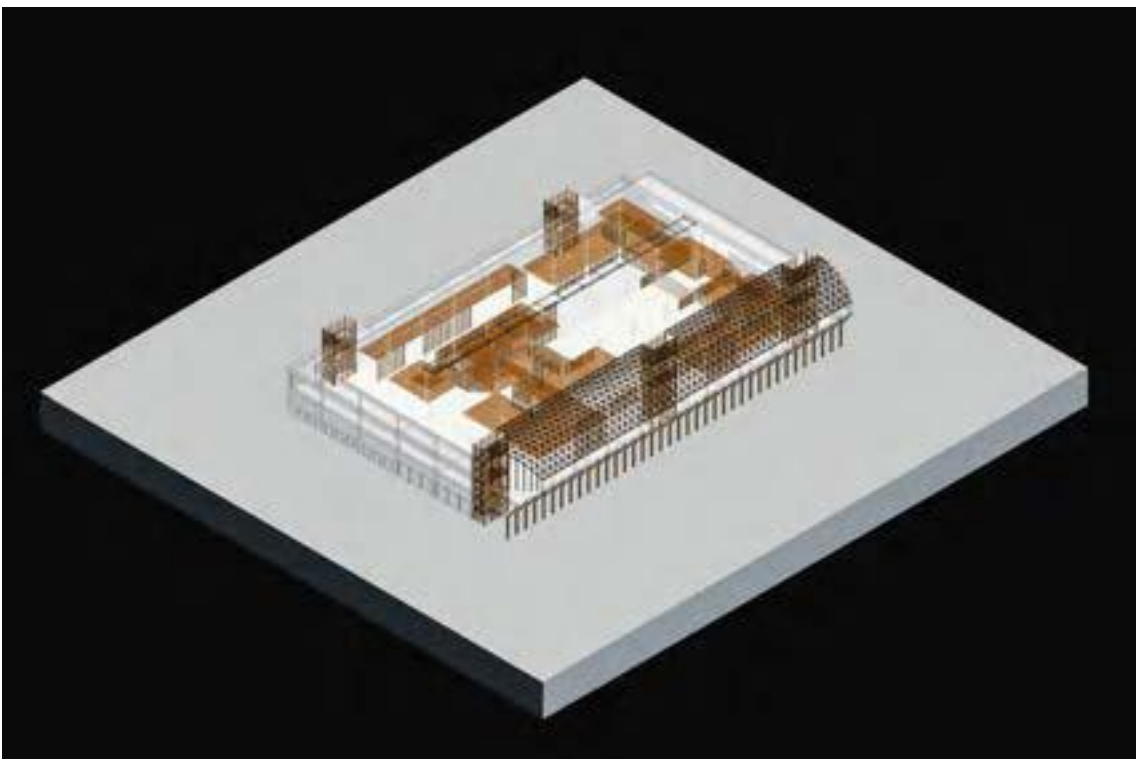












STUDIO 2

TUTORS

Alex Butterworth & Katherine Nolan

STUDENTS

Valeriia Chemerisova
Camille De Waele
Katarzyna Dobrowolska
Ciara Fleming
Kam'ron Galloway
Madeleine Hobern
May Hussain
Ottoline Martin
Amelia Mills
Amber Parr
Elisa Rahman
Haima Raman
Isaac Simmonds-Douglas
Isabella Synek Herd

CRITICS AND COLLABORATORS

Matthew Blunderfield
Oliver Cooke
Cristina Cerulli
Francesca Dell-Aglio
Tom Hunt
Peter Jurschitzka
Morgan Lewis
Aram Mooradian
Adam Park
Matteo Sarno
Rory Sherlock
Takero Shimazaki
Ingrid Schröder
Louise Underhill
Alison Wallis
The Sheffield Star

FROM NOW ON

Buildings are frameworks for use and re-use. Whereas historic buildings are re-used following principles of conservation, contemporary open-plan structures are often simply demolished. The studio questioned the assumption that whole-scale demolition and new-build is necessary, instead recognising existing building fabric as a bank of embodied carbon that can be adapted for a new programme.

The projects explored the potential of the former John Lewis department store in Sheffield, which has been left vacant since it closed down in 2021. Like many towns and cities nationwide, Sheffield has seen the closure of several large, concrete-framed department stores in the city centre. Built opposite Sheffield City Hall in 1963, the former John Lewis building holds a place in the collective imagination of the city. The studio's proposals considered what might replace such a weight of urban experience, and how the architecture of the former department store could be transformed to accommodate alternative programmes that draw people to the city centre.

Term 1 - Occupy

The studio explored a light-touch methodology of re-use to 'occupy' the vacant building and host a public event. Rather than adapting the construction of the existing building, this project involved an inhabitation of the existing space.

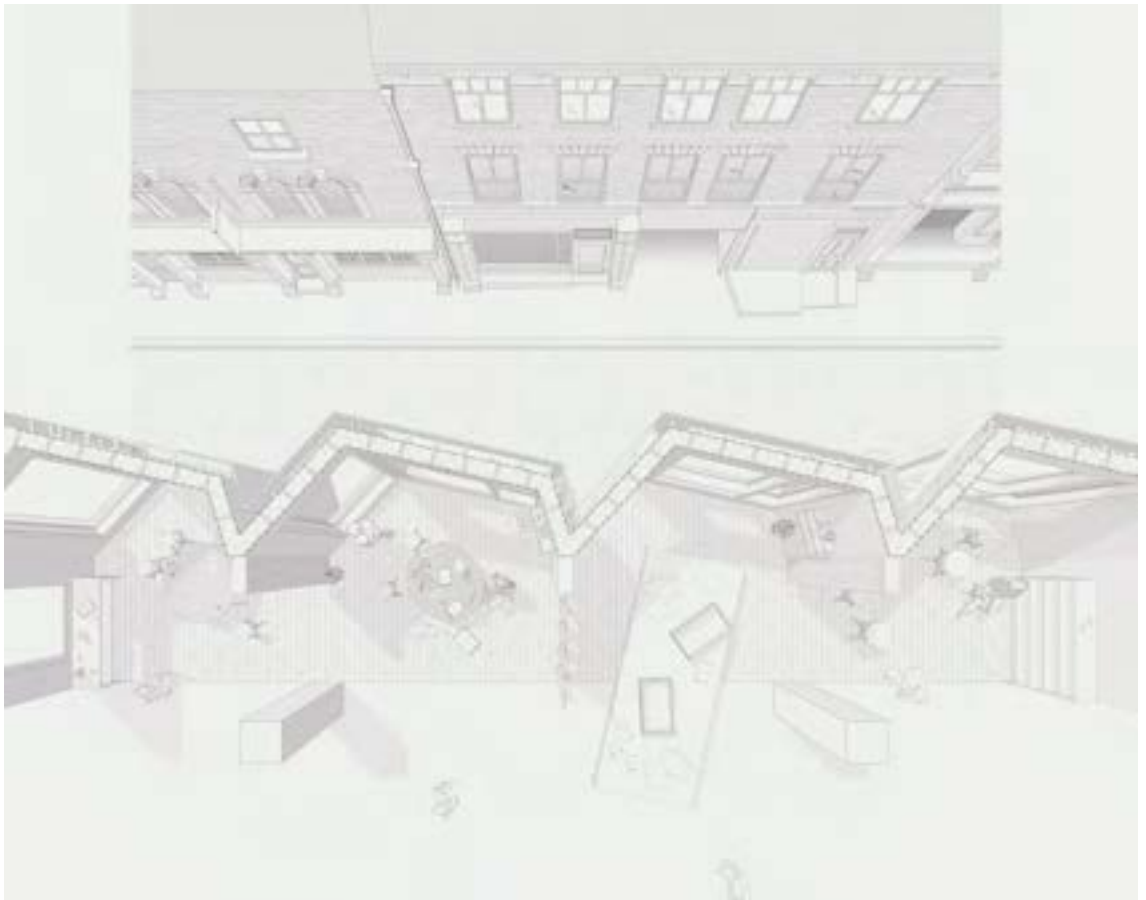
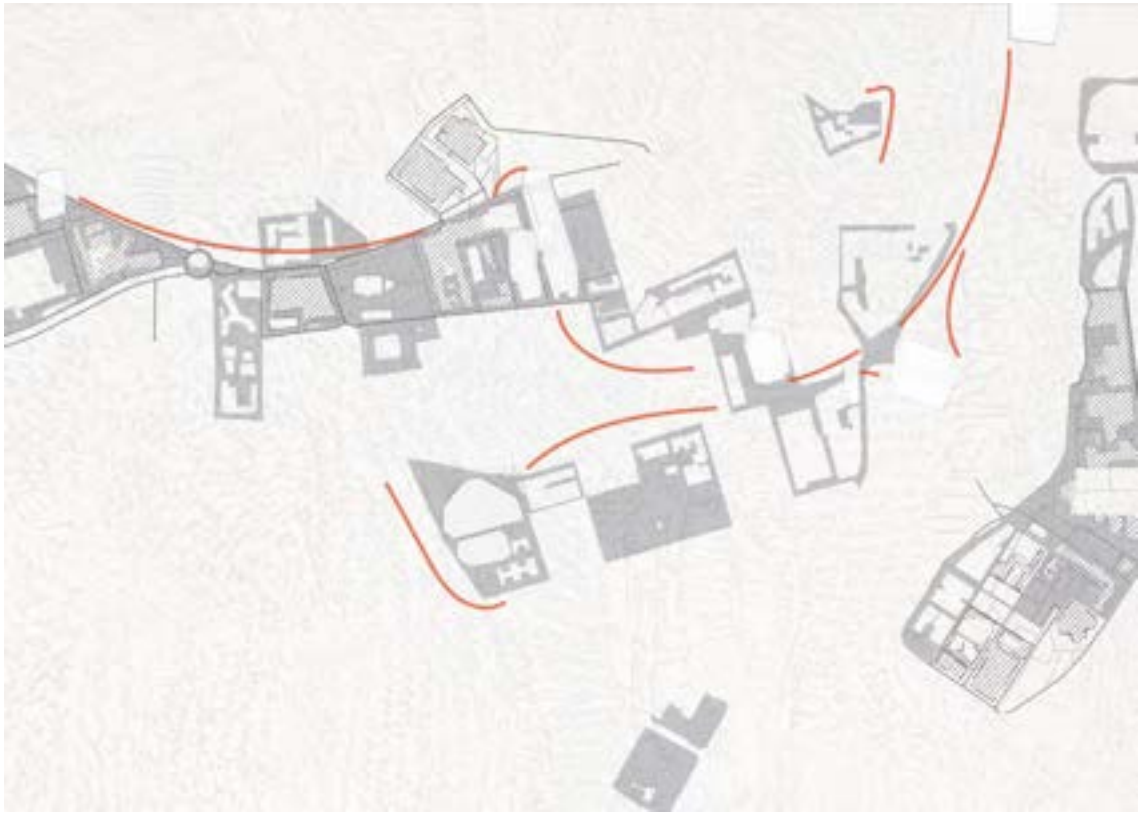
Term 2 - Overlay

The department store building is defined by its façade and its relationship to the street, with glazed entrances, deep shop windows, blank panelling and signage. Today, the building façade performs poorly and requires upgrade. By subverting its material character, the proposals overlaid a new character to face the city square and reveal an reorganised interior for a new use.

Term 3 - Transform

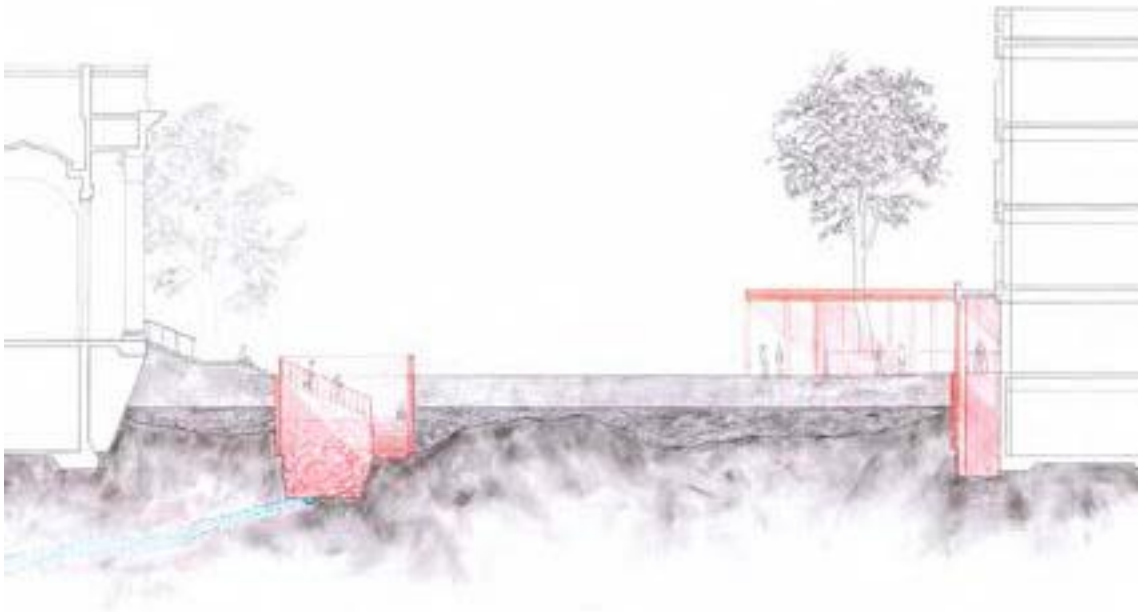
From the careful stitching of existing and new building fabric to the whole-scale removal of areas of the concrete frame, in the third term the studio worked through a series of value judgments that reflected on the past, present and future of the building.

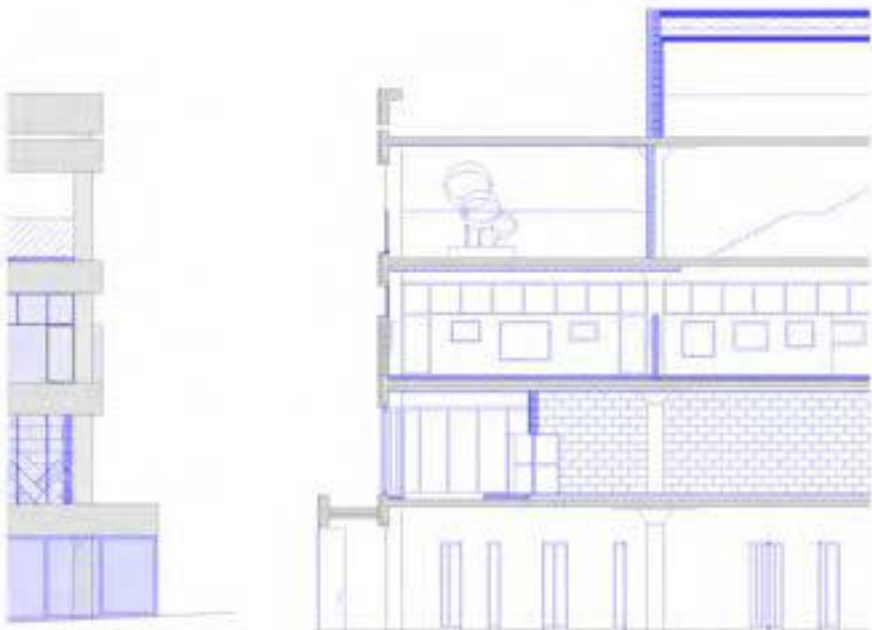
Throughout the three projects, by adding, removing, recycling and preserving, the existing building became a resource. In this way, the building's varied re-use and architectural re-purposing was explored for its architectural and social potential.





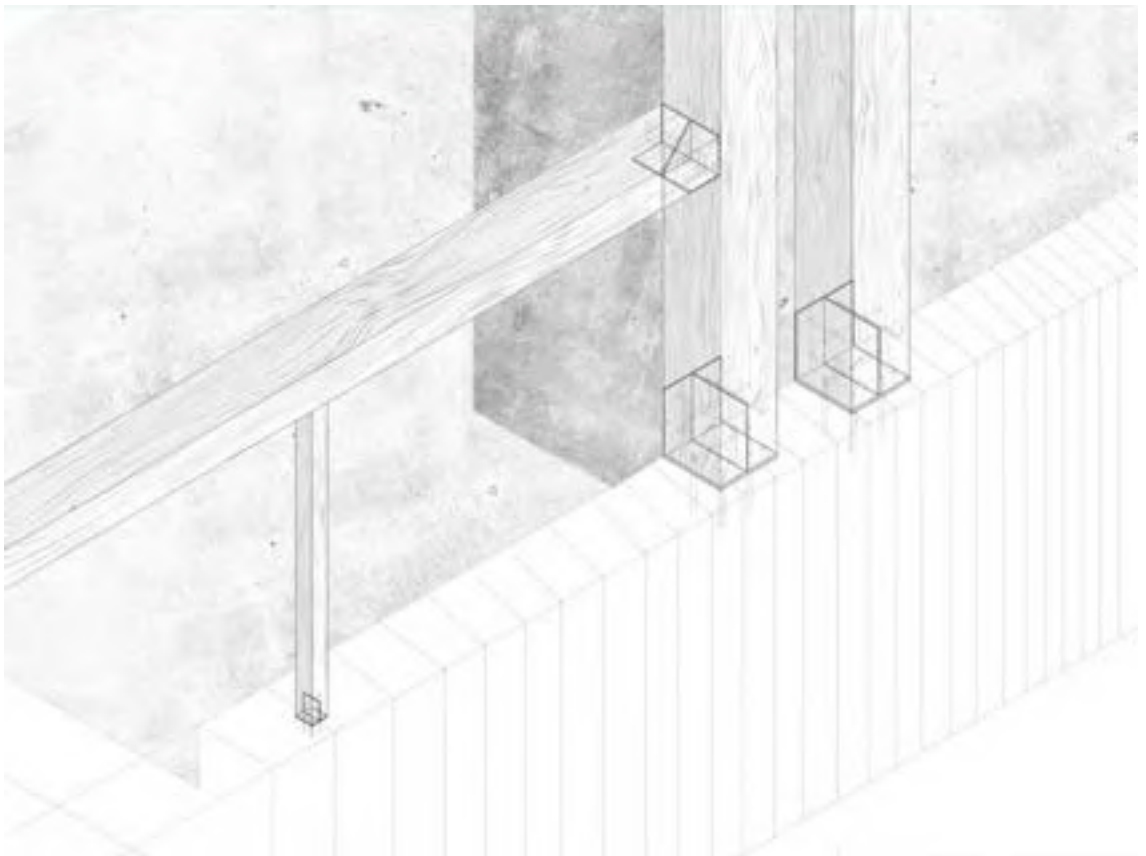
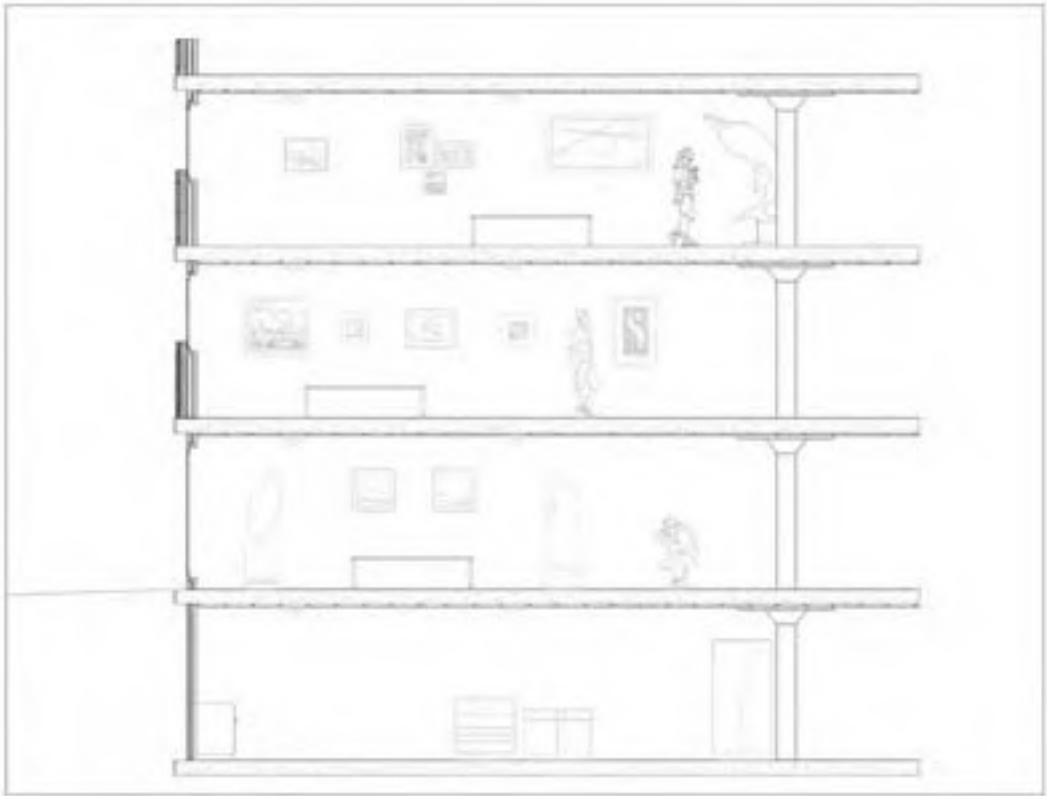












STUDIO 3

TUTORS

Marcie Larizadeh & Ed Wilson

STUDENTS

Federica Bonato
Sebastian Carandini
Anne-Marie Aramide Elegbede
Jojo Jenner
Hanniya Kamran
Alicia Knight
Zoe Kwatra
Amber Nip
Saaya Perera
Tereza Radilova
Coco Emmanuelle Wheeler
Lola Wright

CRITICS AND COLLABORATORS

Felicity Atekpe
Oliver Cooke
Gary Elliot
Amrita Mahindroo
Sadie Morgan
Darshil Shah
Emily So
Simon Tucker
Paul White

FRAGILE CITIES

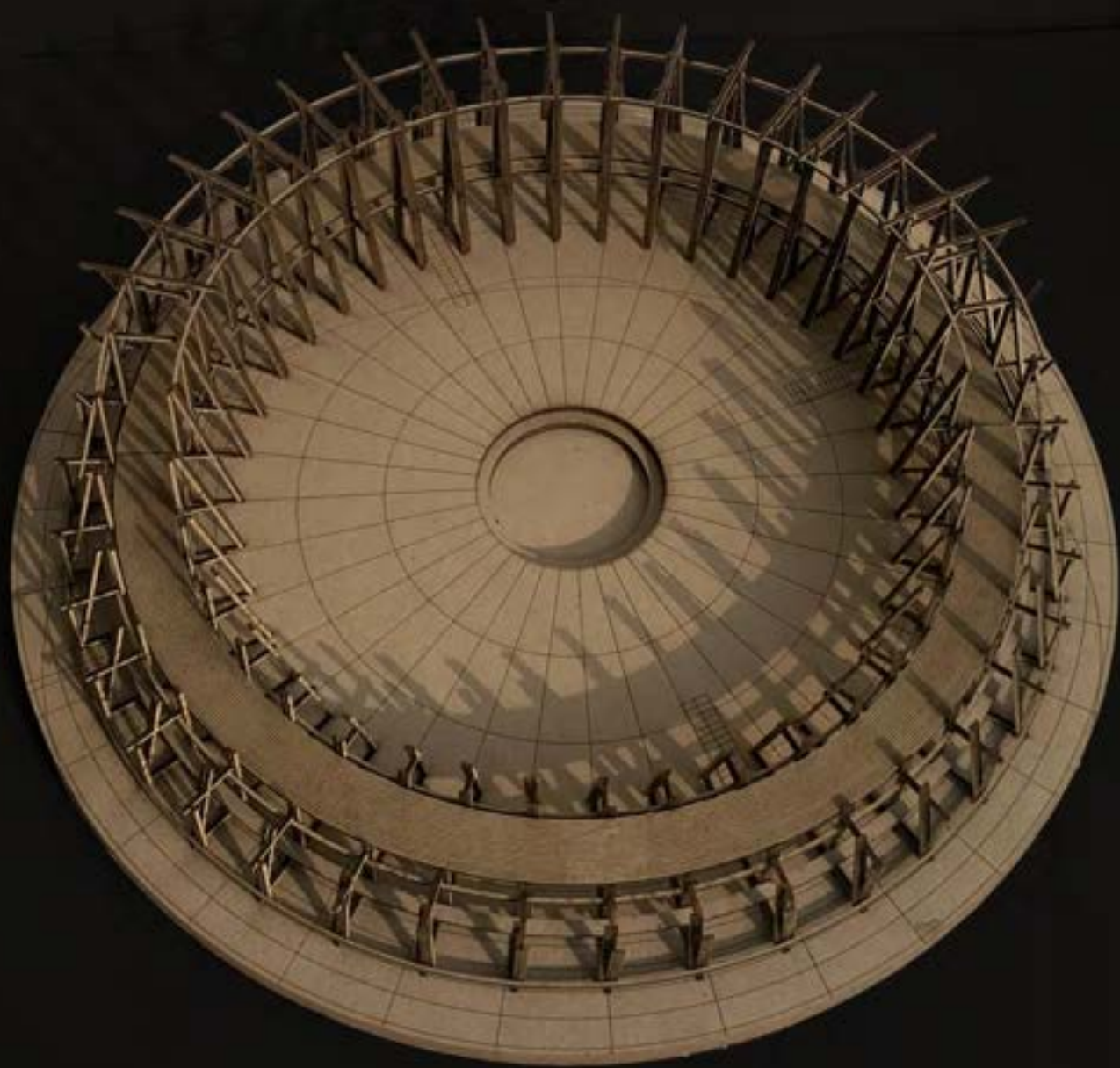
Studio 3 takes Society, Material and Ecology as a rich and necessary starting point for creating architecture. Our research of the role of architecture within an urban environment is seen in the context of the urgent question of how architecture might become part of solutions to an ecological crisis and what form a creative ecological architecture might take. This position is addressed as a complex and multi-faceted question, which we consider necessary given the complex nature of the society within which architecture operates.

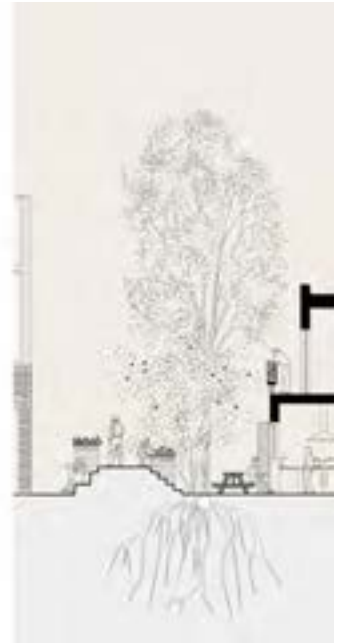
This year our area of research has been the coastal town of Kings Lynn, a place with a rich history of European trade and a precarious coastal ecology. Our site has enabled us to confront problems encountered by fragile waterside environments, as well as issues of how contemporary societies relate to historic urban structures.

In the Michaelmas term, our first project proposed interventions within the historic centre of Kings Lynn as places to live and work. A series of fictional characters were proposed as the authors of these interventions and specific proposals developed for empty sites to create bridges across the current social and historic fabric.

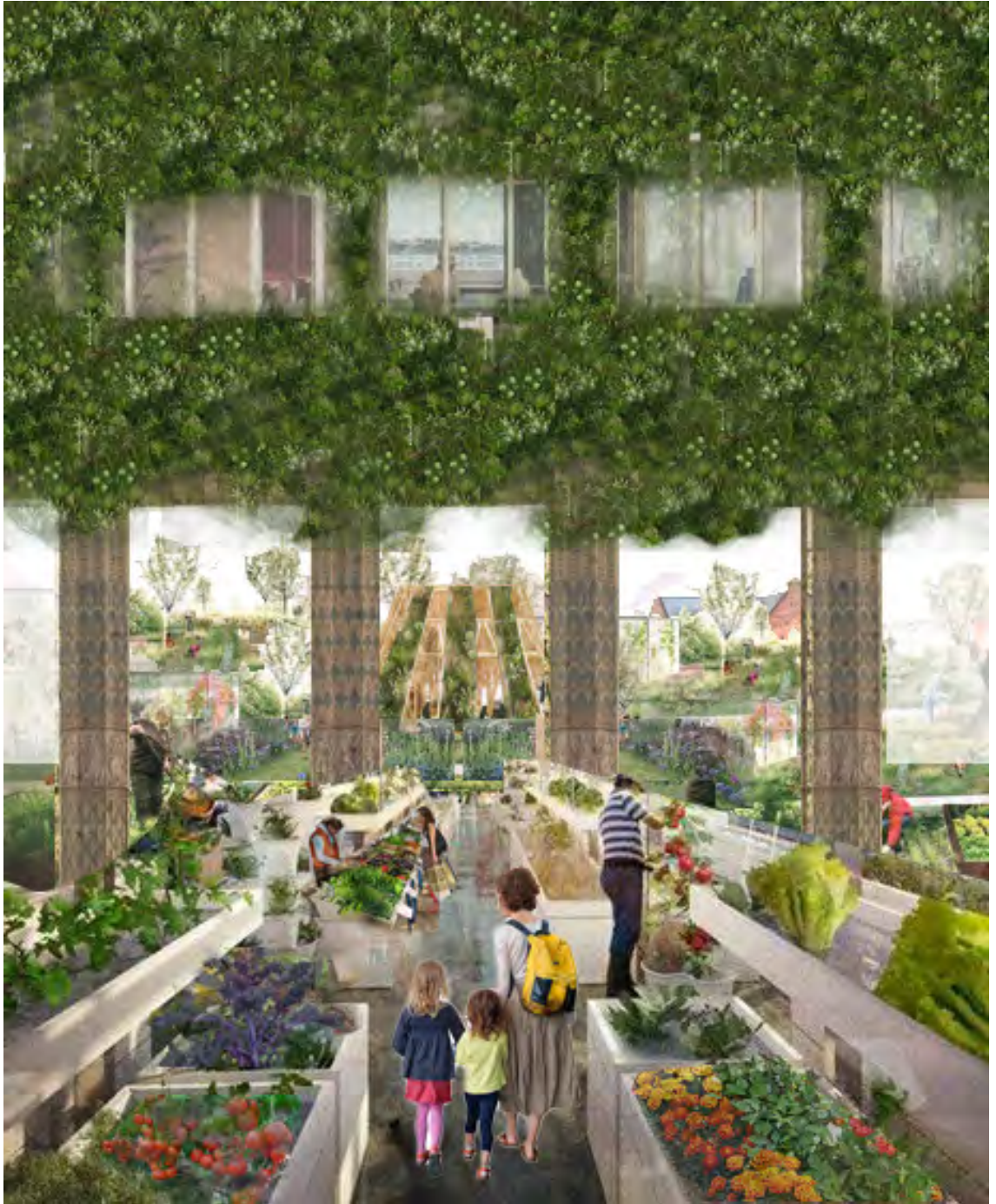
In the Lent term, we took the structure of timber framing as our starting point to propose a series of 'follies' in the re-claimed land of West Lynn. These structures were later developed as a test bed for a socially focussed brief and became a series of built structures situated in the open landscape of West Lynn and the Wash.

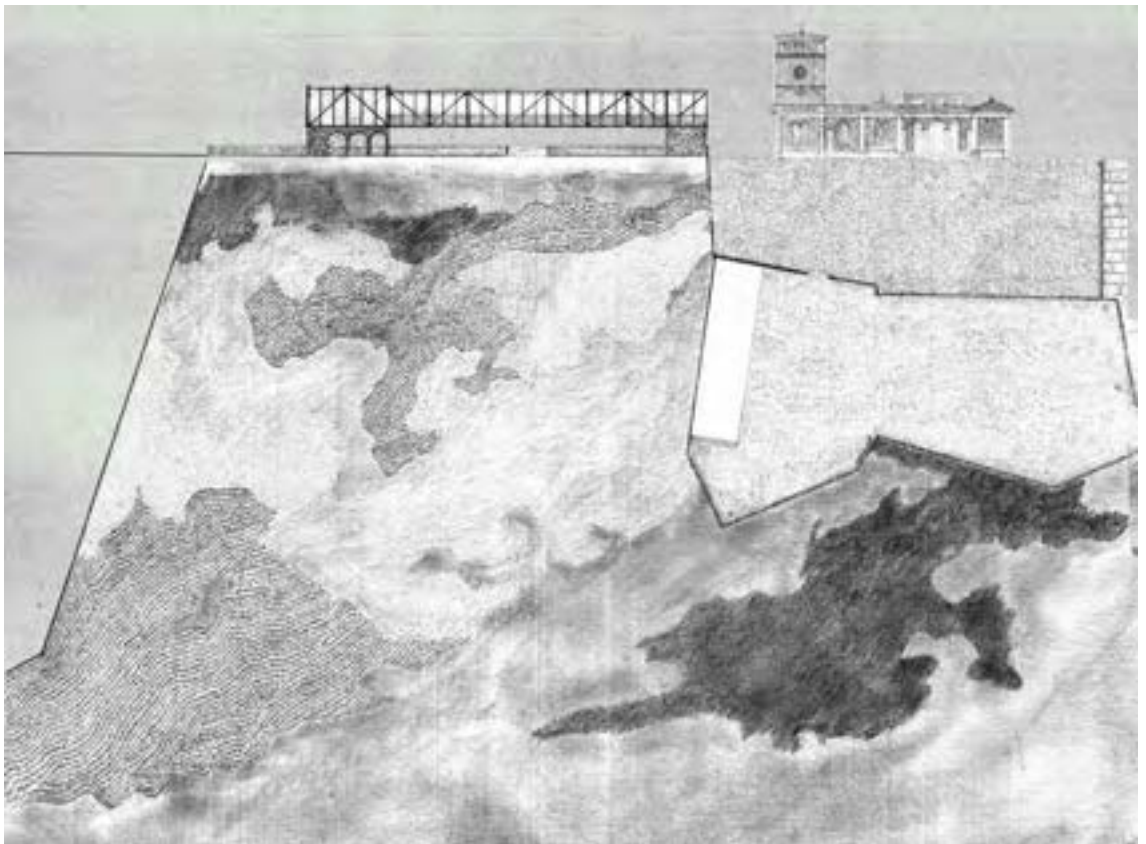
In the Easter term, we moved back to the centre of town and proposed a series of larger scale interventions with links to an overall ecology of the town. A wide range of themes were developed in this project that begin to suggest a series of potential futures, closer to some of the roots of the town as a thriving and cosmopolitan town at a very human scale.

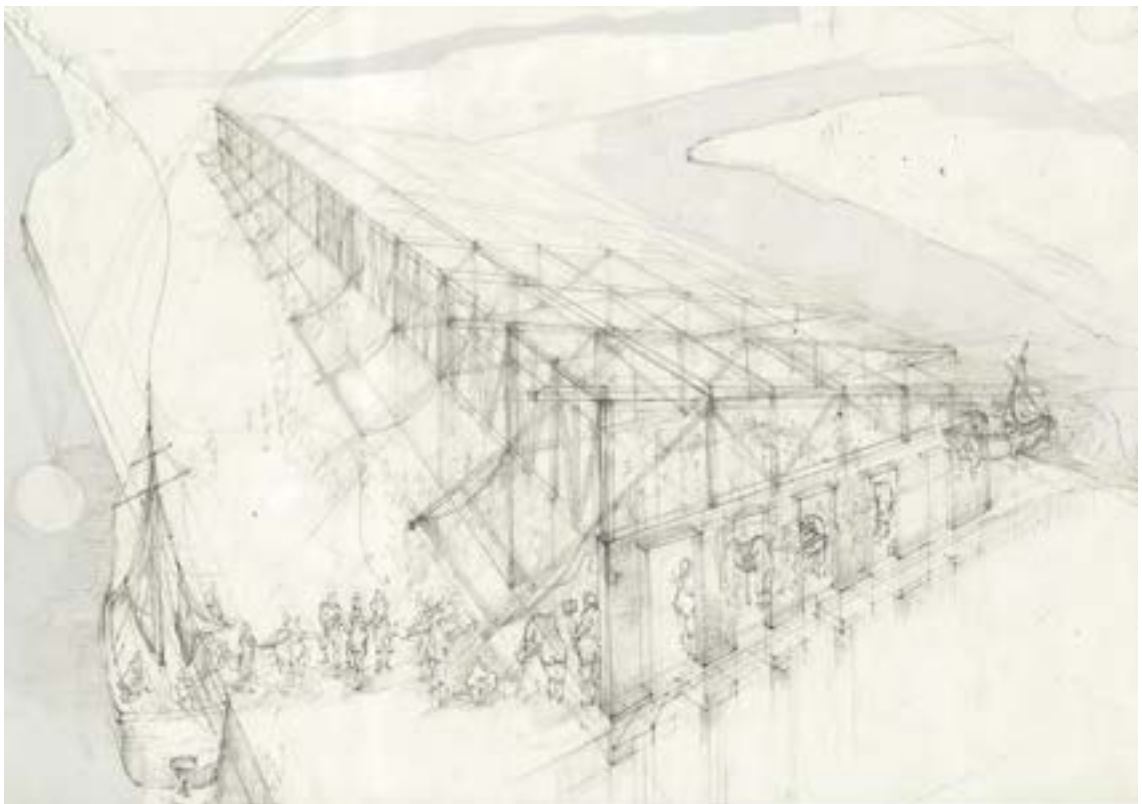
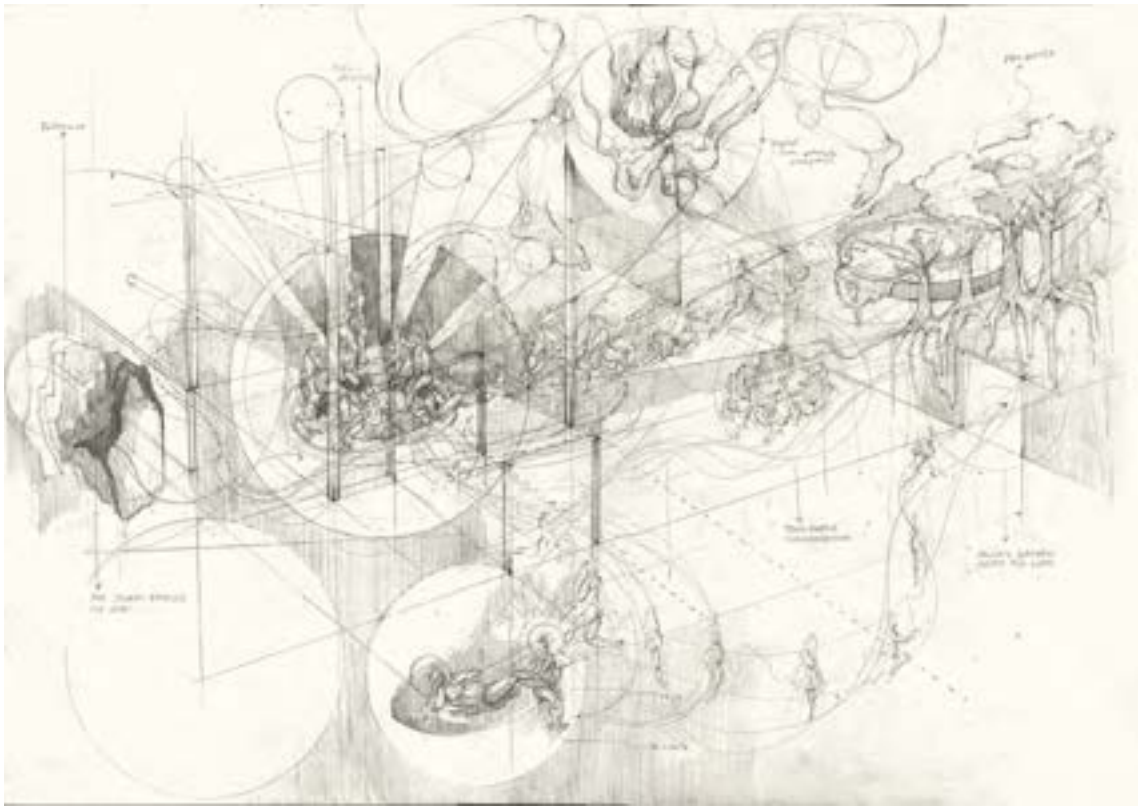


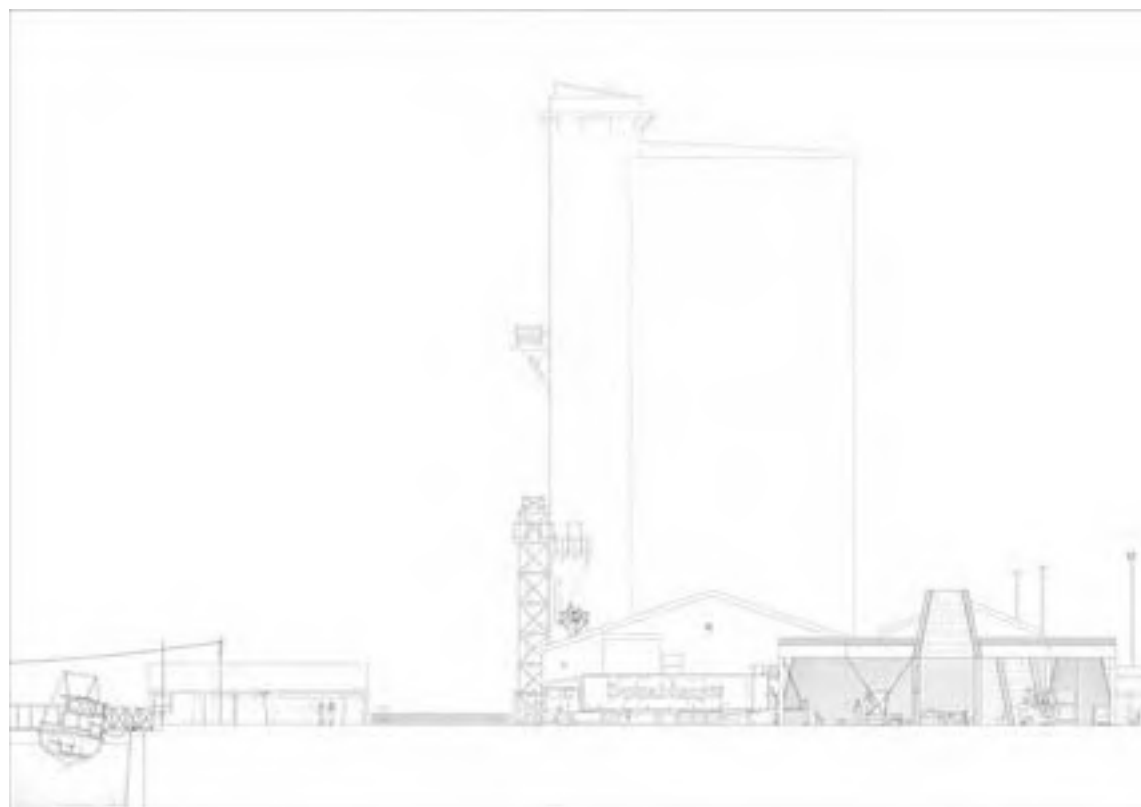
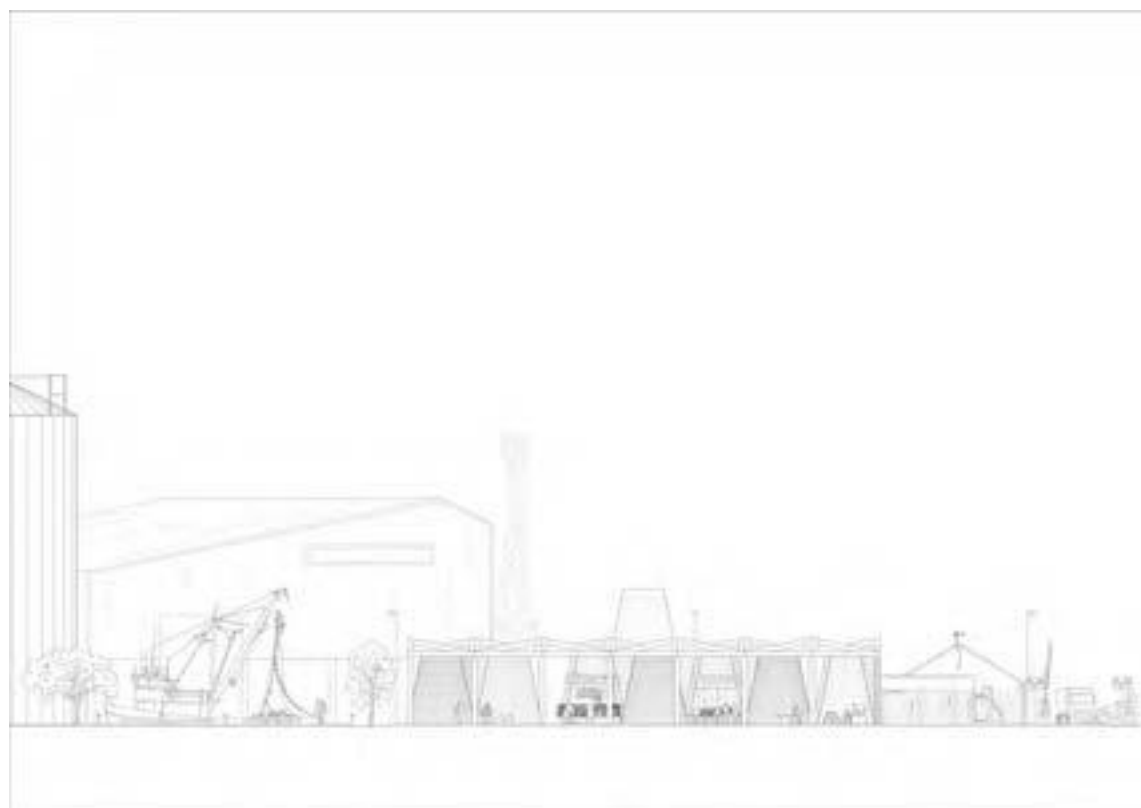














STUDIO 4

TUTORS

Rory Sherlock & Francesca Romana dell'Aglio

STUDENTS

Sajda Al Haj Hamad
Ella Andrews
Leila Drew
Reuben J. Brown
Cody (Catherine) Knight
Shailaja Maheetharan
Romy-Elena Pfeifer
Liv Raitio
Euan Russell
Anu Sofuyi
Blanka Valcsicsak
Grace Wardle-Solano

WITH THANKS TO

Barbara Campbell-Lange
Victoria Easton
Liza Fior
David Knight
Jon Lopez
Maria Paez Gonzalez
Klaus Platzgummer
Edward Powe
Davide Sacconi
Ingrid Schröder
Marco Veneri
Manijeh Verghese

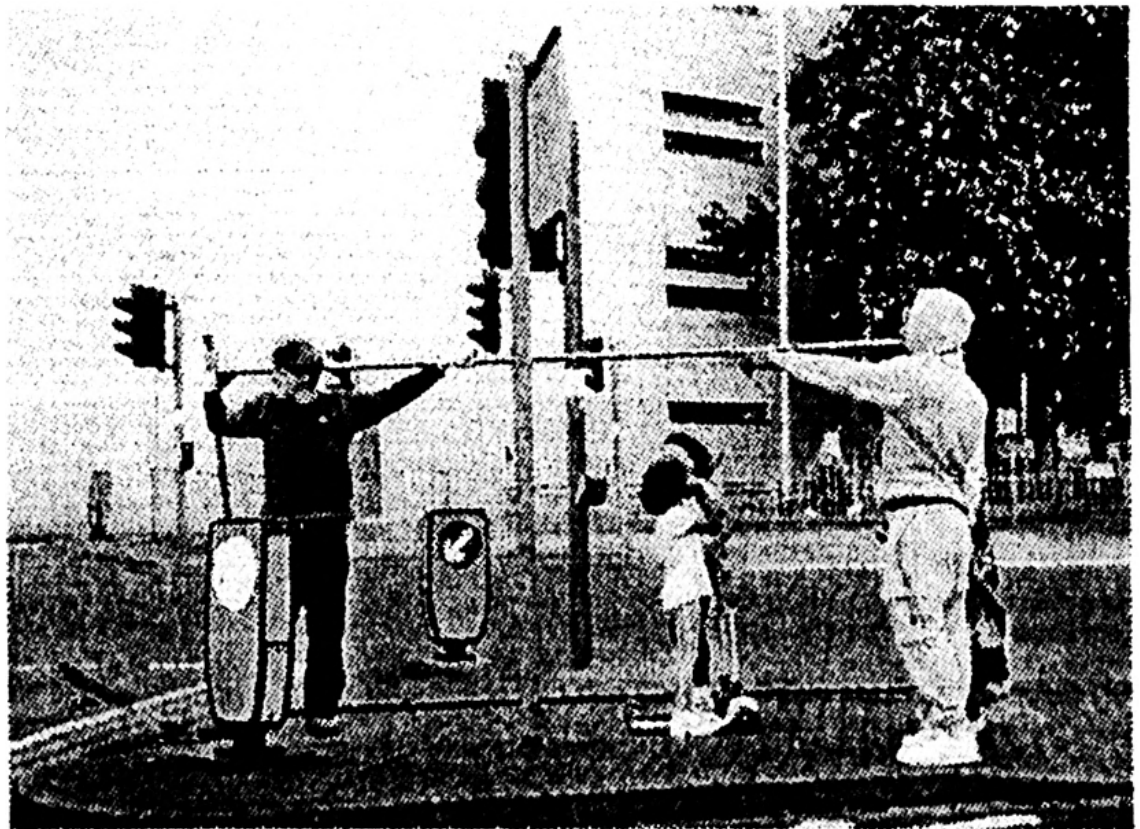
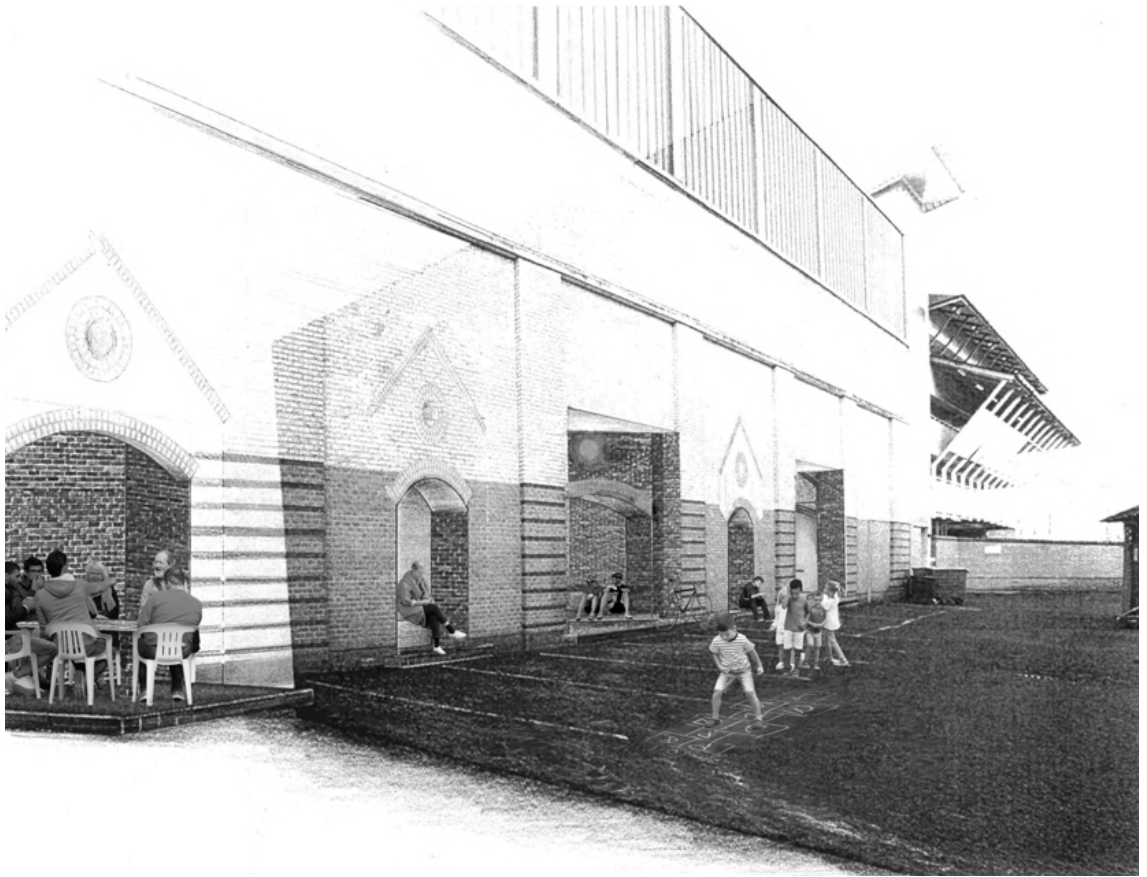
MODERN LIFE IS RUBBISH

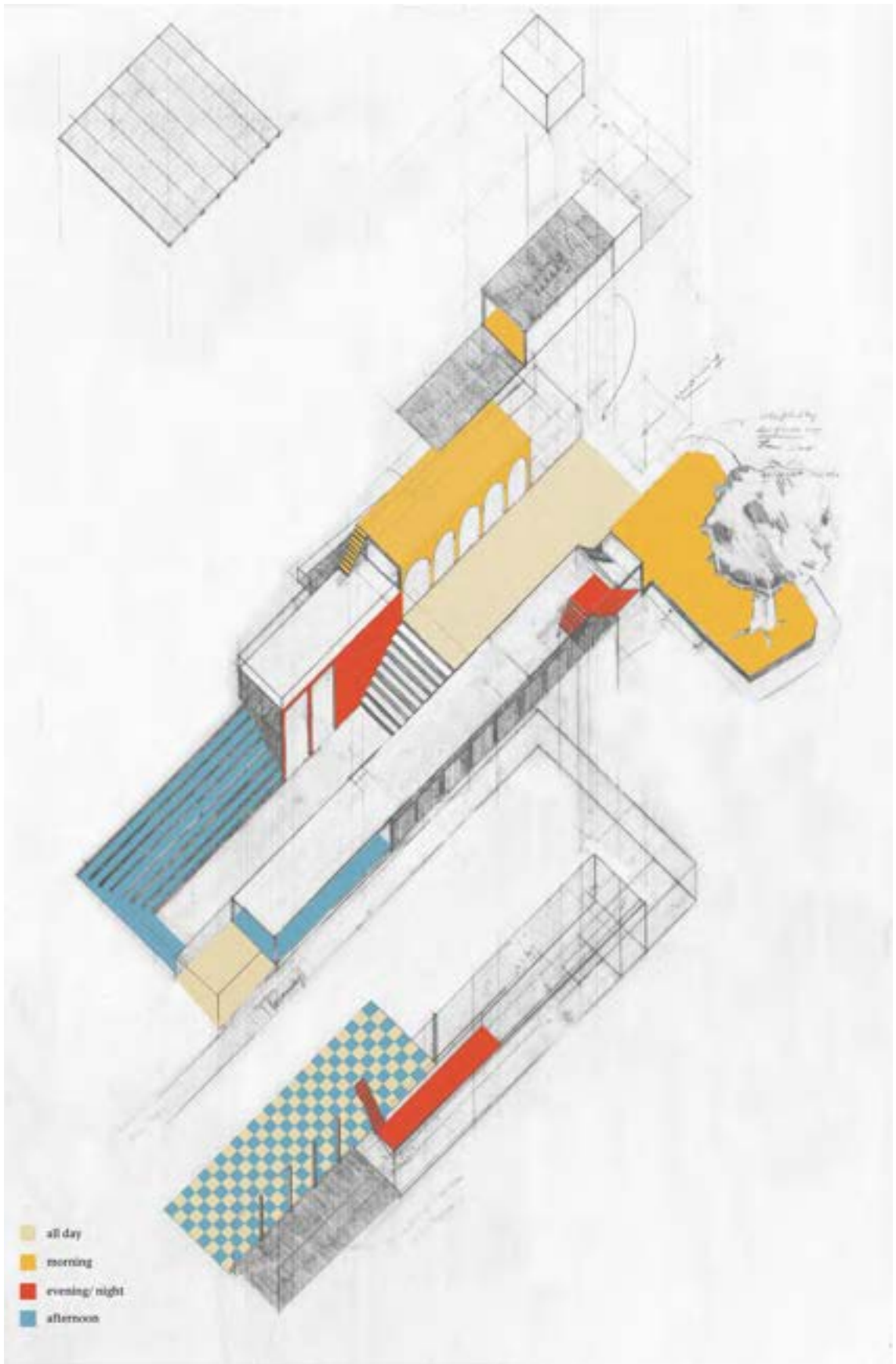
Daily life mostly takes place in secular buildings that are, more often than not, omitted from the general definition of 'architecture' with a capital 'A'; from the canon that forms the backbone of architectural study, research and criticism. Studio 4 attempts to engage directly with the banal components of the city that tend to fly under the radar – the supermarkets, car parks, shops, gyms, hospitals etc. that frame the mundane reality of day-to-day existence and operate as the containers for and mirrors of the large majority of people in the UK today.

The focus of our investigations this year was The Grafton Centre, a shopping mall at the eastern periphery of Cambridge. Together we have worked towards the production of a collective body of knowledge about the site, its surroundings and its significance within the city at large. The building is not of any particular architectural merit, and nor is it a measurable success. In fact, its was a contested and unpopular intervention at the time of its construction, and less than four decades since being finished it is due for imminent sale for reconfiguration into something as yet unknown.

Our research has developed in three phases, and grew from an initial phase of ethnographic analysis and pragmatic documentation. We first looked at ways to harness the existing structure through adaptive re-use. Then turned our attention to the form and material qualities of the edifice itself, before ending with the production of a series of individual projects and strategies through which each student was able to integrate their diverse strands of research into an urban-scale intervention within the city.

The aim of this work was to collectively produce a varied and overlapping series of well-designed spaces within which life can happen; to develop a sensitivity towards that which is typically overlooked; to find without prejudice the value that lies dormant in and around even the most banal (or even dysfunctional) of built structures; to harness friction, contestation and granular, bottom-up interventions in knitting together communities through spatial action; to salvage a meaningful architecture of the everyday.

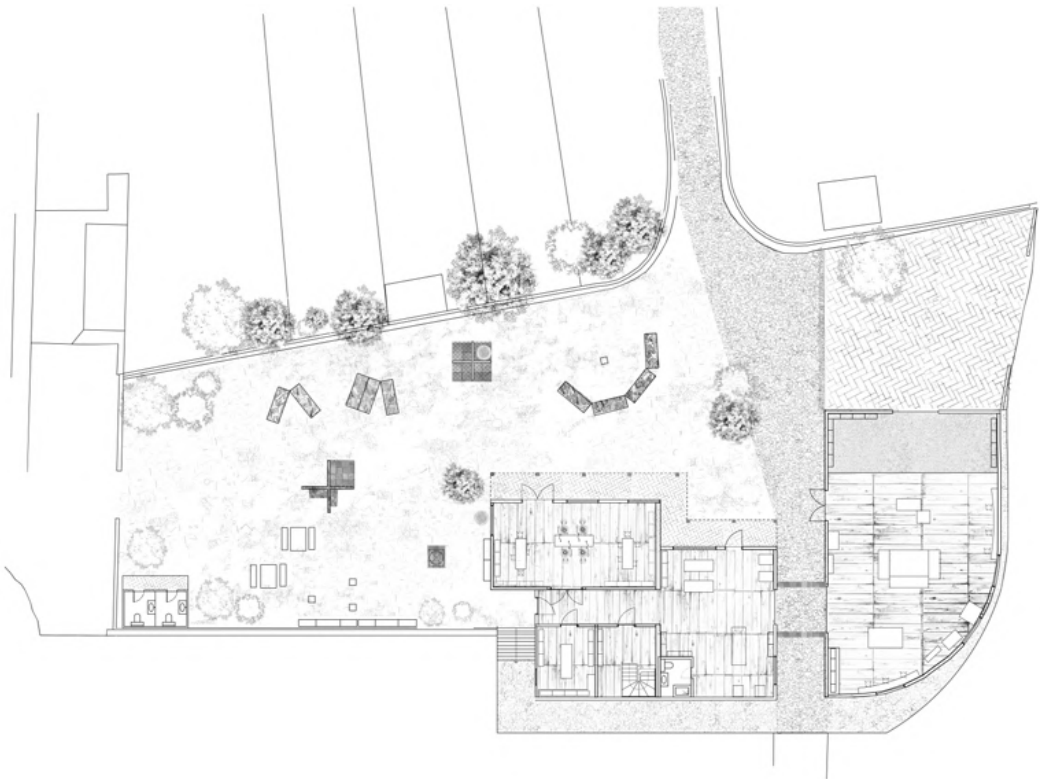
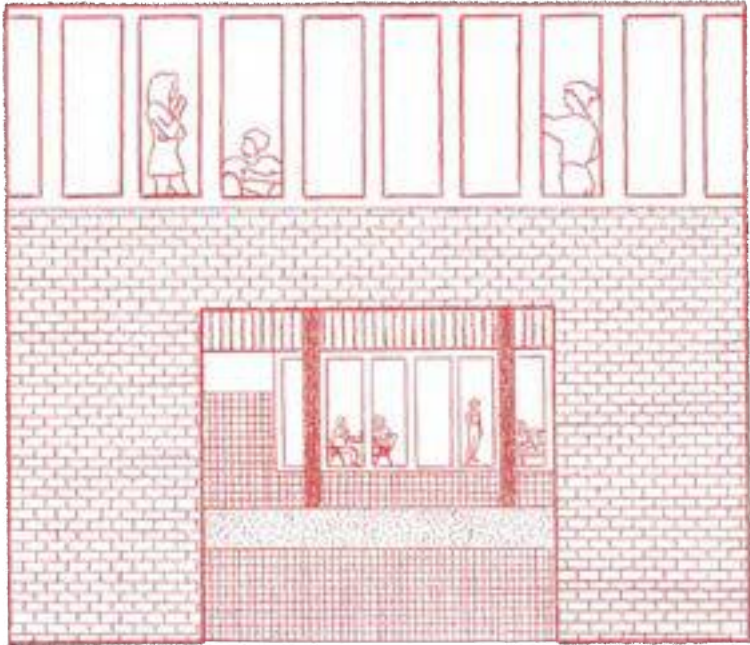


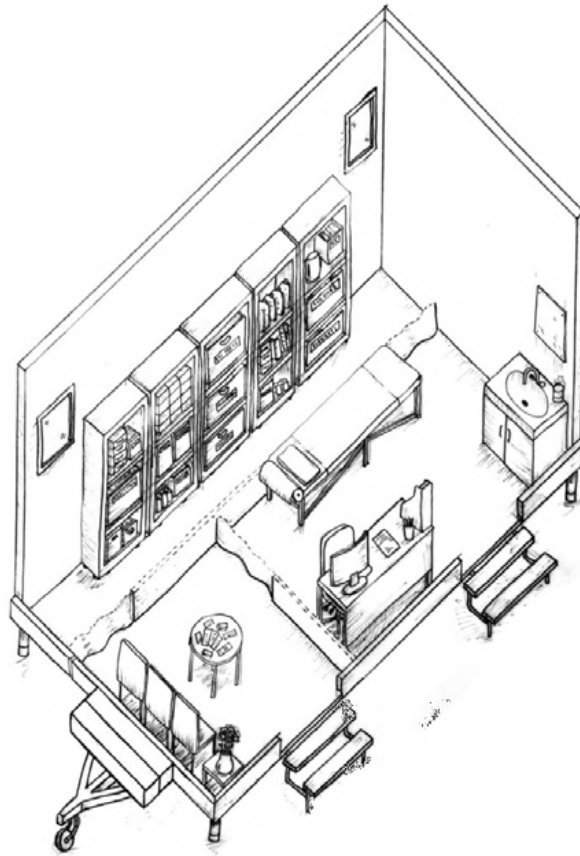














YEAR THREE



STUDIO

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

DISSERTATION

Students are required to write a dissertation of 7000–9000 words that carries 20% of the overall mark. The choice of subjects is broad and limited principally by the availability of a supervisor who is competent in the particular topic. Dissertations will typically focus on subjects raised in lecture courses: the historical and theoretical aspects of architecture and urbanism, as well as technical studies in structural design, environmental design and construction.

LECTURES AND WRITTEN PAPERS

The third-year architectural history and theory course offers a wide range of specialist topics. Students elect several modules and attend a series of lectures on the module. As part of the department's shift away from written exams students are now assessed on a seminar presentation they research and give at the end of the term. In addition to weekly lectures, students may opt to take supervisions for which they are expected to carry out basic preparation.

In addition, students take three technical courses, each lasting a term. The first of these covers aspects of professional practice. Construction, structures and environmental design are taught holistically in the context of a live, large-scale build project. Students are taken to visit two buildings during Lent term and lectures are given by designers and other professionals involved in the project. Students are required to keep a case study notebook which counts for 25% of the overall mark.

Papers offered in 2021 - 22

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

- Architecture Outside the Norm
- The Culture of Images: Moving Image and the City
- Current Topics in Urbanism
- Global Urban Studies II: Exurbs and Enclaves
- Modern Medieval
- Landscape Urbanism

Paper 2: Management, Practice and Law

Paper 3: Advanced Studies in Construction Technology, Structural Analysis and Environmental Design Related to Case Studies

Paper 4: Architectural Engineering

STUDIO 1

TUTORS

Nikolai Delvendahl & Eric Martin

STUDENTS

Fern Acheson
Meera Bahree
Abdullah Khan
Sam Ricaud
Felix Slark
Céleste Spratt
Sayma Sultana
Tang Hoi Ling Helen
Jingzhi Yang

GUEST CRITICS

Florian Roithmayr
Brgs Lenz
Paolo Zaide
Ze'ev Feigis
Alex Giarlis
Blossom Young
Gonzalo Herrero Delicado
Mary Ann Steane

SPECIAL THANKS

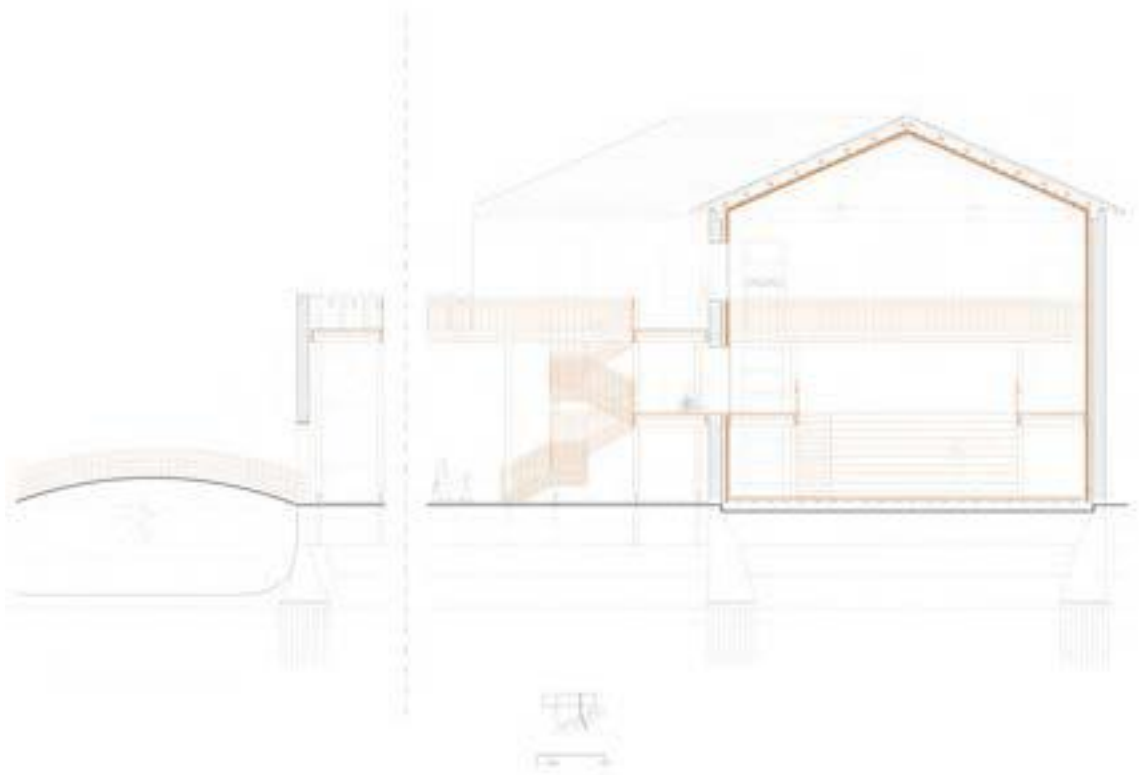
Howard Spivak, *Spivak Architects NY*
Marcel Baettig, *Bow Arts Trust*
Michael Owens, *Bow Arts Trust*
Blossom Young, *Poplar HARCA*
Massimiliano Bigarello, *La Biennale di Venezia*

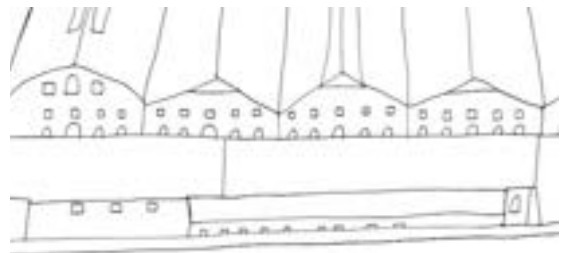
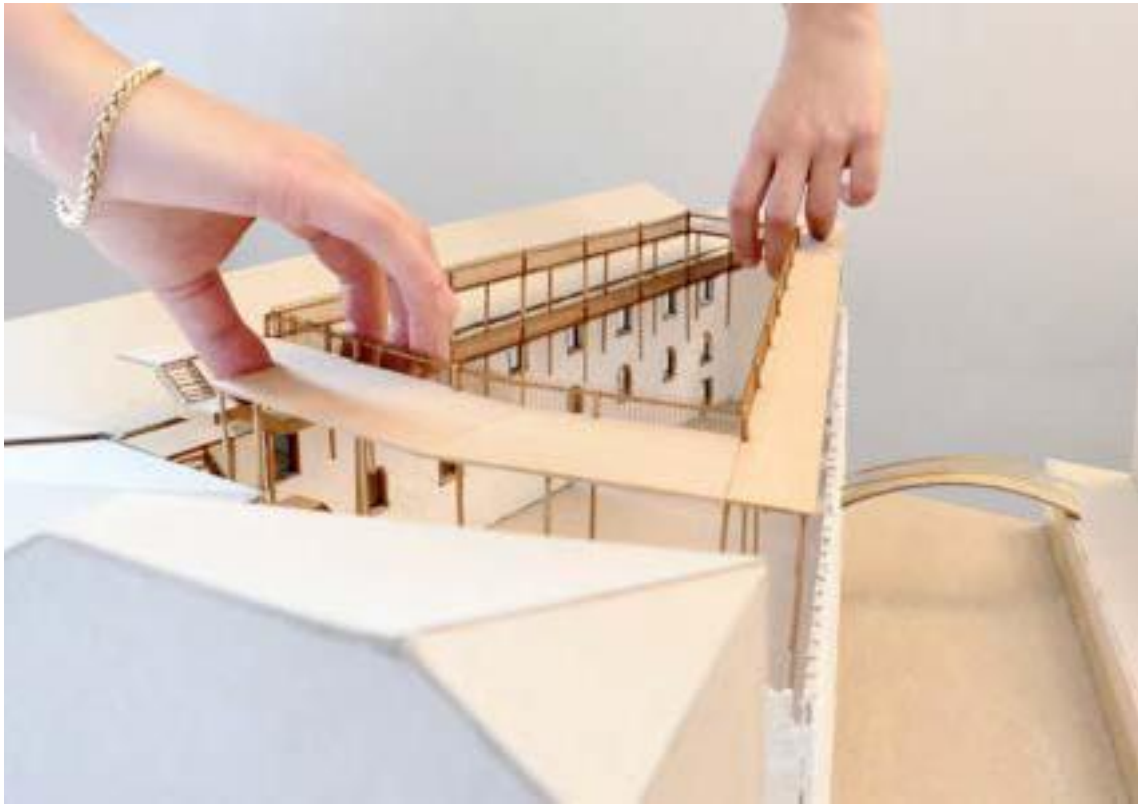
BUILD NOTHING

This year Y3 Studio 1 studied how Arts and Culture can be the real substance for regeneration by taking a different approach: instead of proposing and designing new buildings, we focused on how we can we make the existing, either buildings or parts of cities, work better for us. Using Art as a guiding principle, we explored themes of adaptation, optimisation and responsiveness.

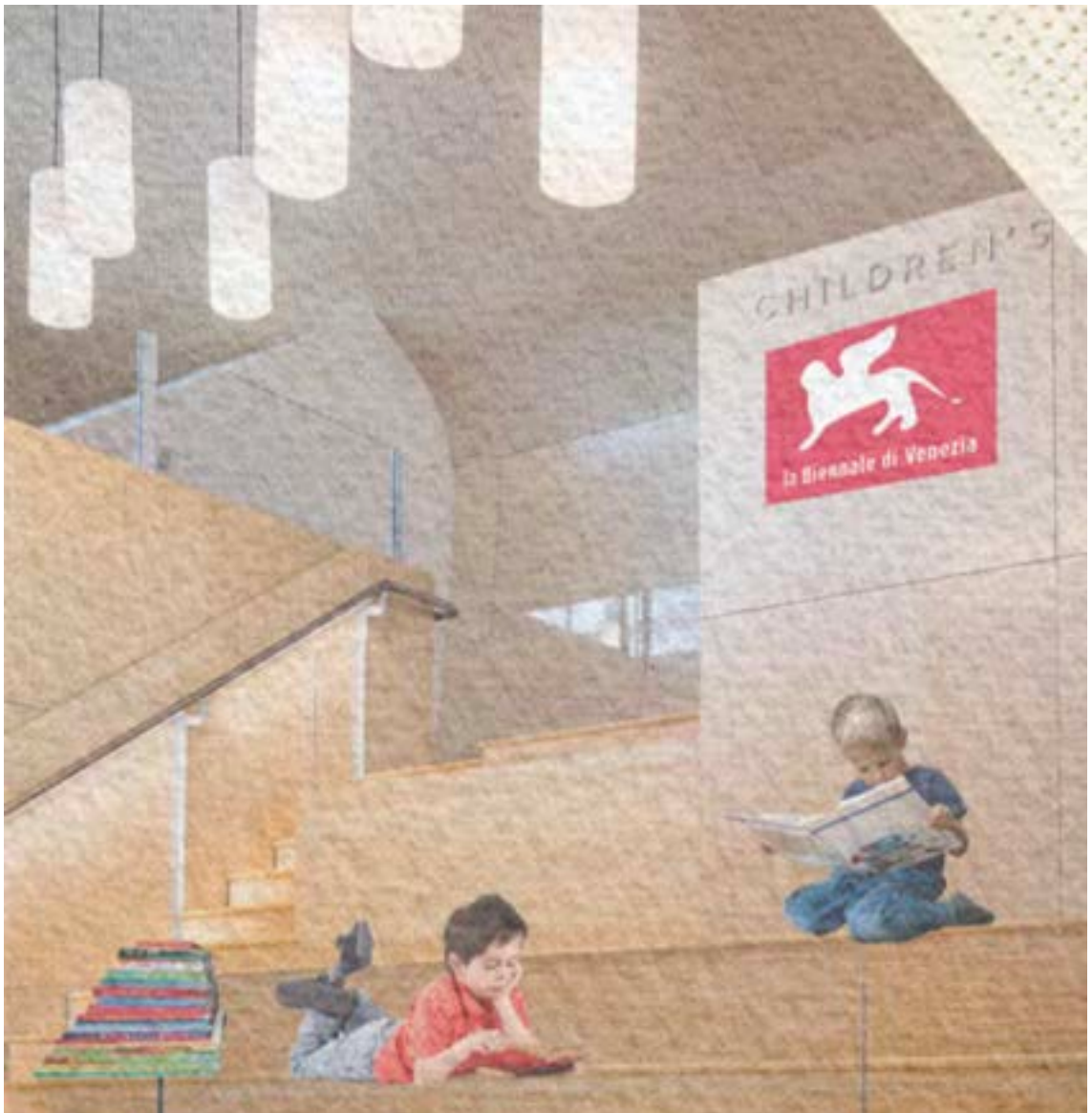
Pursuing the idea of discreet interventions with a big impact, our aim was to set an agenda that optimizes the use of resources and maximizes social value by creating spaces that welcome new residents and visitors whilst consolidating existing communities. Intended as a provocation, the studio's theme 'BUILD NOTHING' did not imply an approach of not designing objects or buildings, on the contrary, our efforts were concentrated on understanding the essence of an existing condition in order to create proposals that were completely new, but 'invisible', meaning they could be perceived as if they had always existed within their context.

The students were asked to explore three different scales: the room, the building and the neighbourhood in three different geographical contexts, New York, Poplar (East London) and Venice, each corresponding to one of the academic terms. This structure offered the opportunity to explore one theme and to test ideas in different circumstances with an increasing degree of complexity. The briefs were modelled around projects that we have carried out in practice, acting as case studies and providing an informed basis for the proposals to be developed. Film and moving image formed a key medium of choice for Studio 1, but as a methodology rather than theme. The departmental study trip to Venice offered our studio the opportunity to physically survey the chosen site for the Easter term.









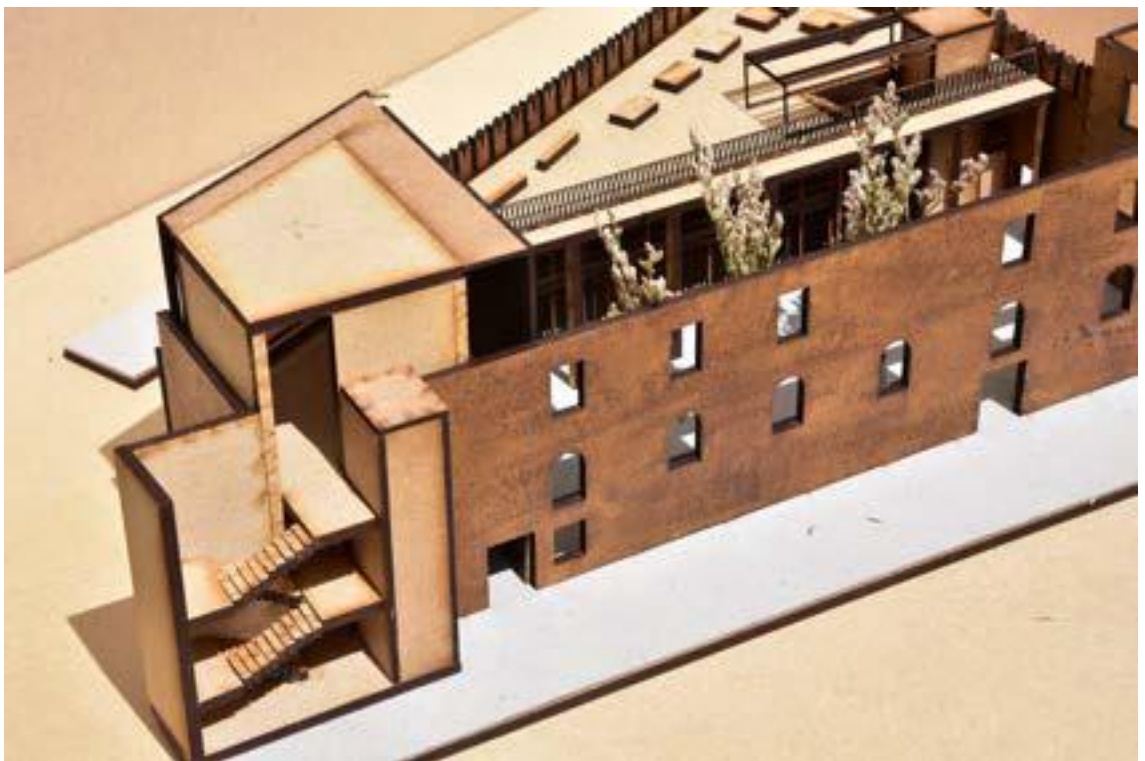






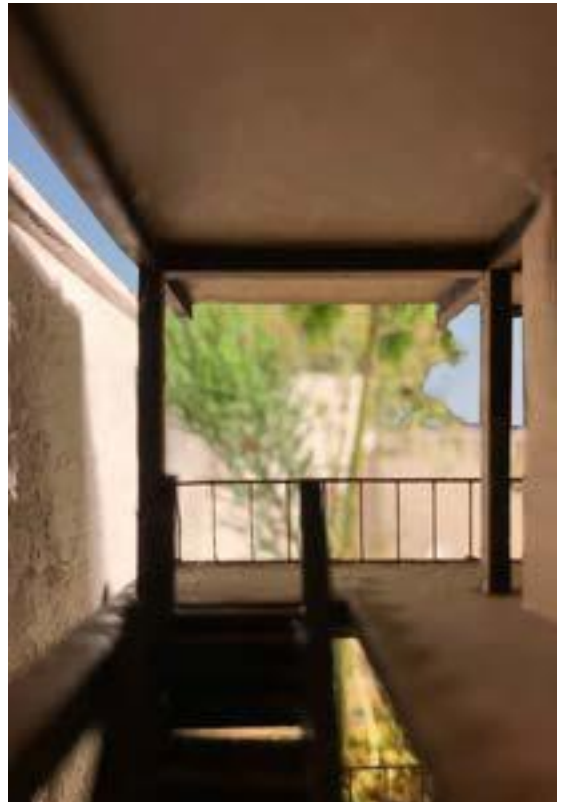


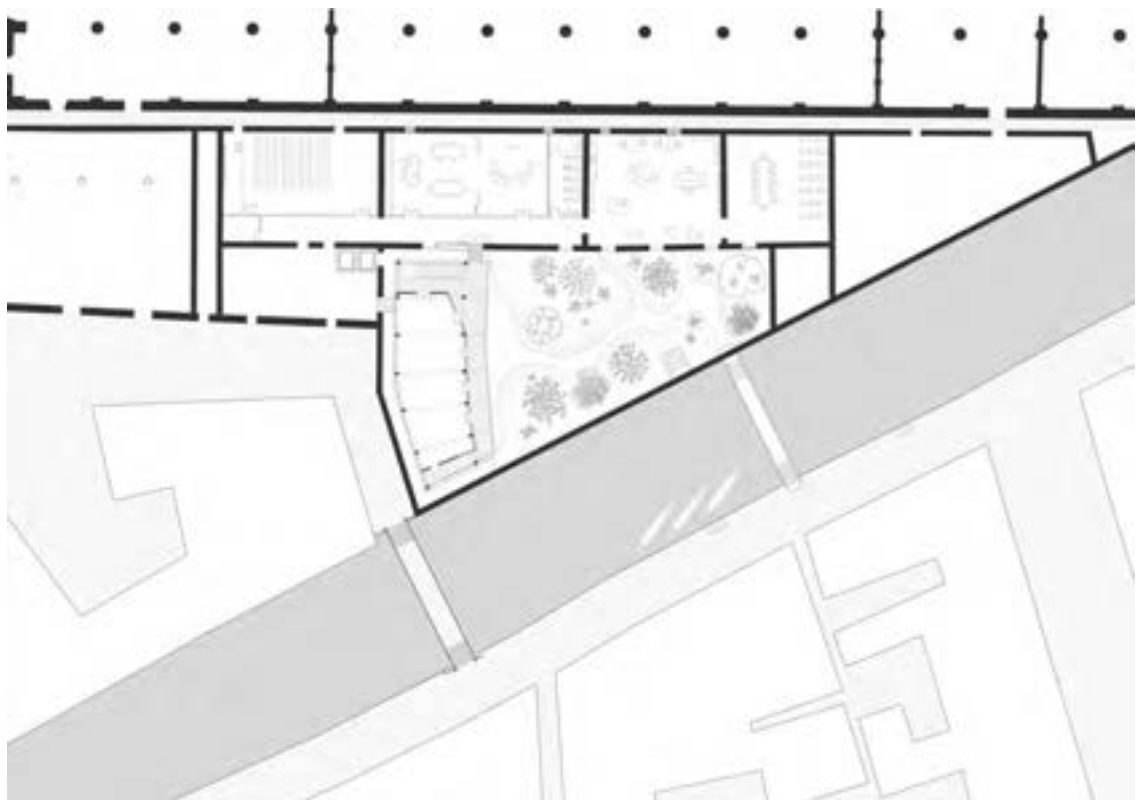
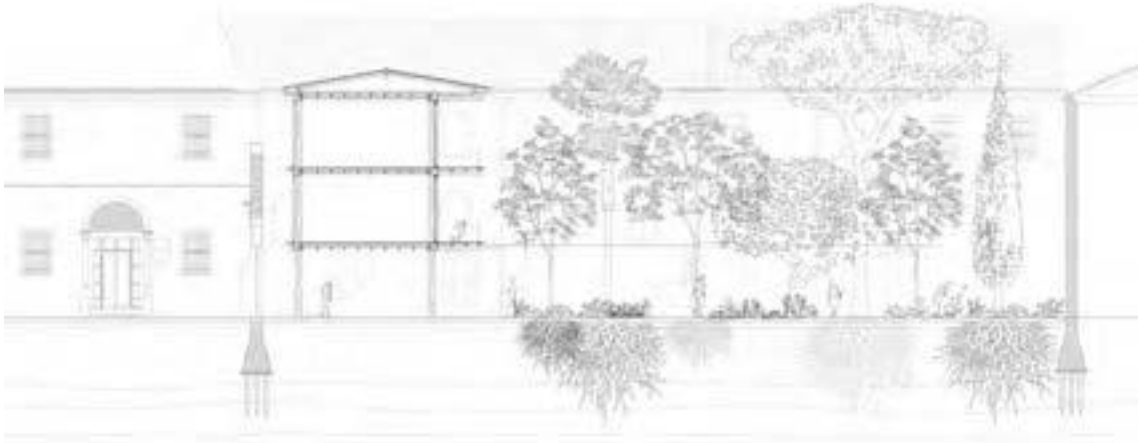




















STUDIO 2

TUTORS

Freddie Phillipson & Laurence Lumley

STUDENTS

Mila Allemann
Caspar Bhalerao
Mauricio A. Chamorro Osejo
Honor Clinton
Theo Fitzpatrick
Adam Hall
Jamie Harrison
Andrew Hynes
Mollie Ring-Hrubešová
Ioana Sandu
Takuro Shirasaki
Ted Wynne

WITH THANKS TO

Lesley Mcfadyen, *Birkbeck, University of London*
Andy Matthews, *Portland Town Council*
Mark Godden, *Albion Stone Quarries*
Jonathan Cook, *Jonathan Cook Landscape Architects*
Natalie Simmons, *Jonathan Cook Landscape Architects*
Pierre Bidaud, *The Stonemasonry Company*
David Derby, *Price & Myers*
Philip Christou
Nina Lundvall
Roz Barr
Ingrid Schröder
Emily Greeves
Pierre d'Avoine
Liam Ashmore
Emily So

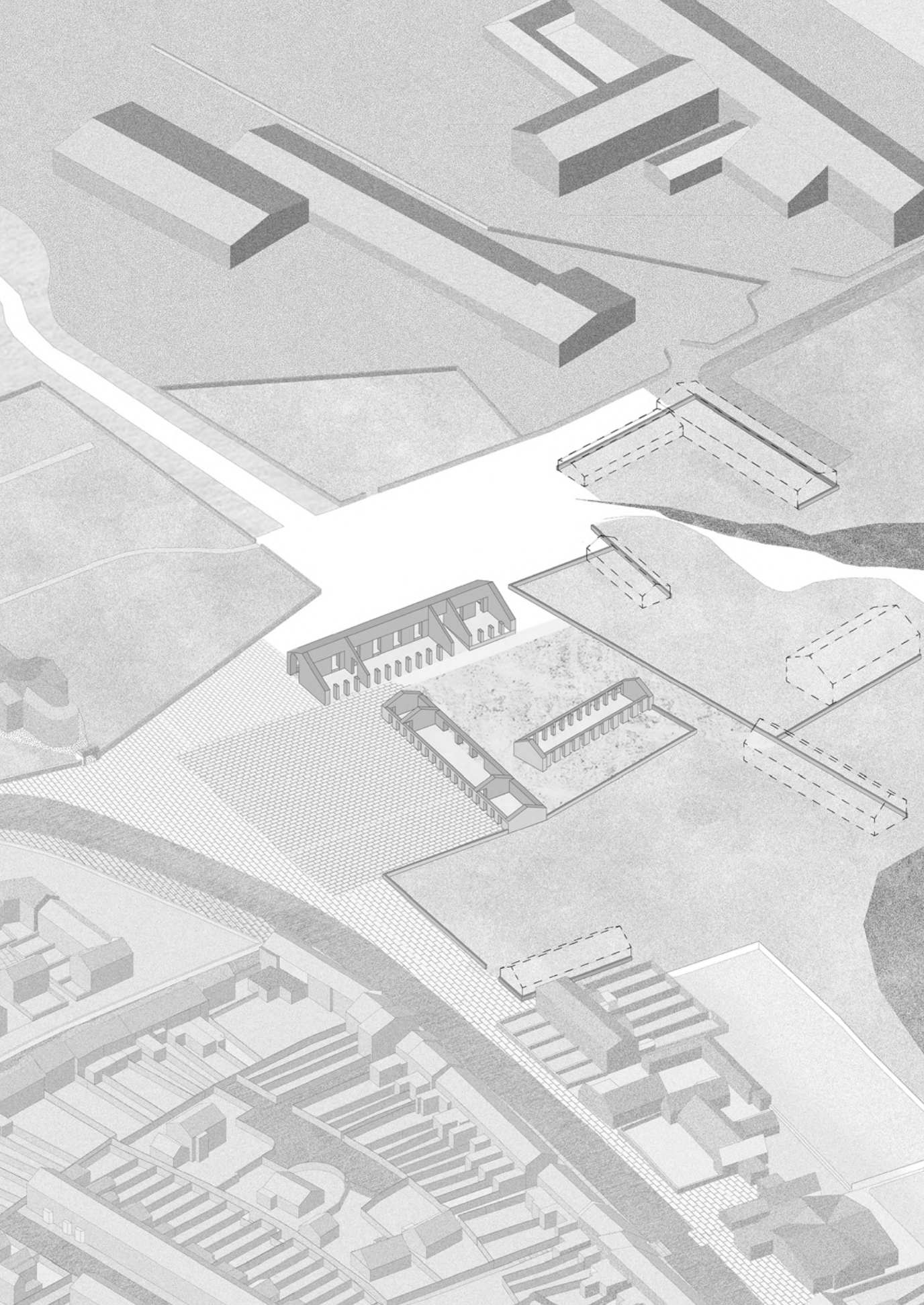
SPARE PARTS

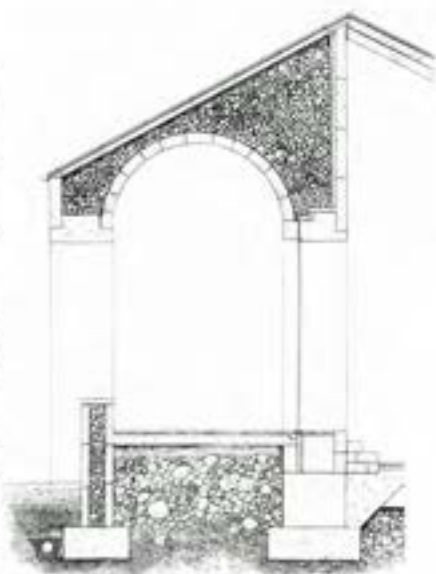
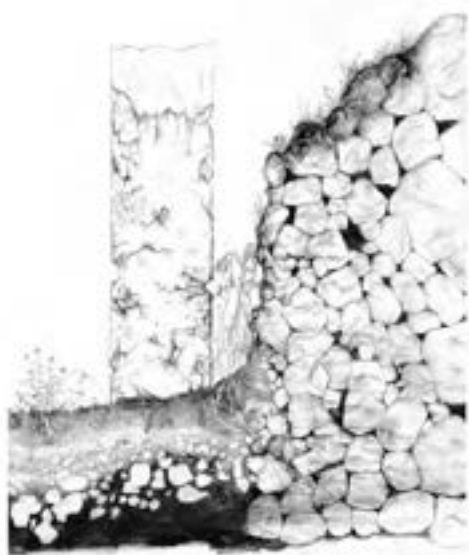
This studio explores architecture as topography: the continuity between distinct settings, or places, with which we are involved. The Isle of Portland, scarred and shaped by its famous quarries, has served as the territory for our investigations.

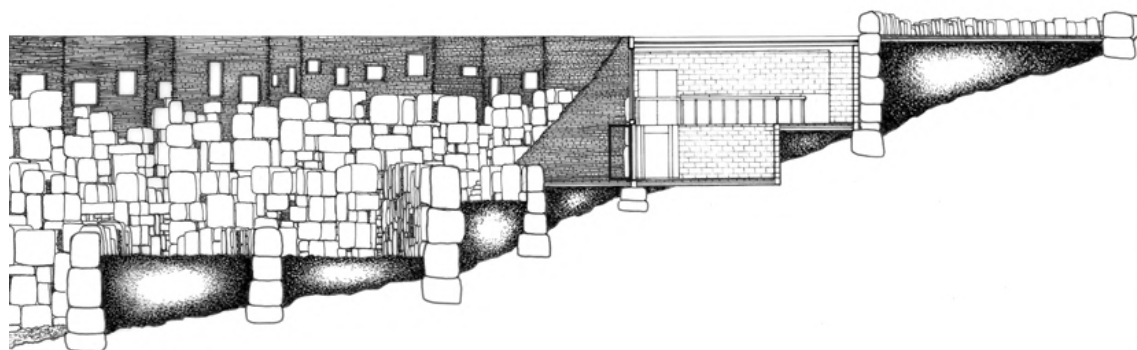
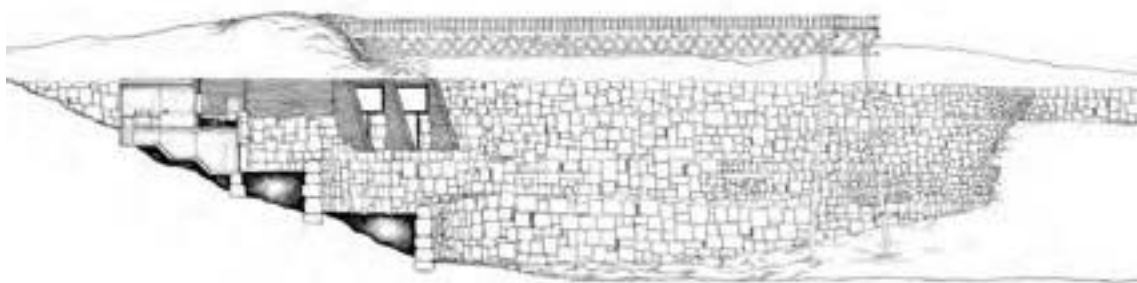
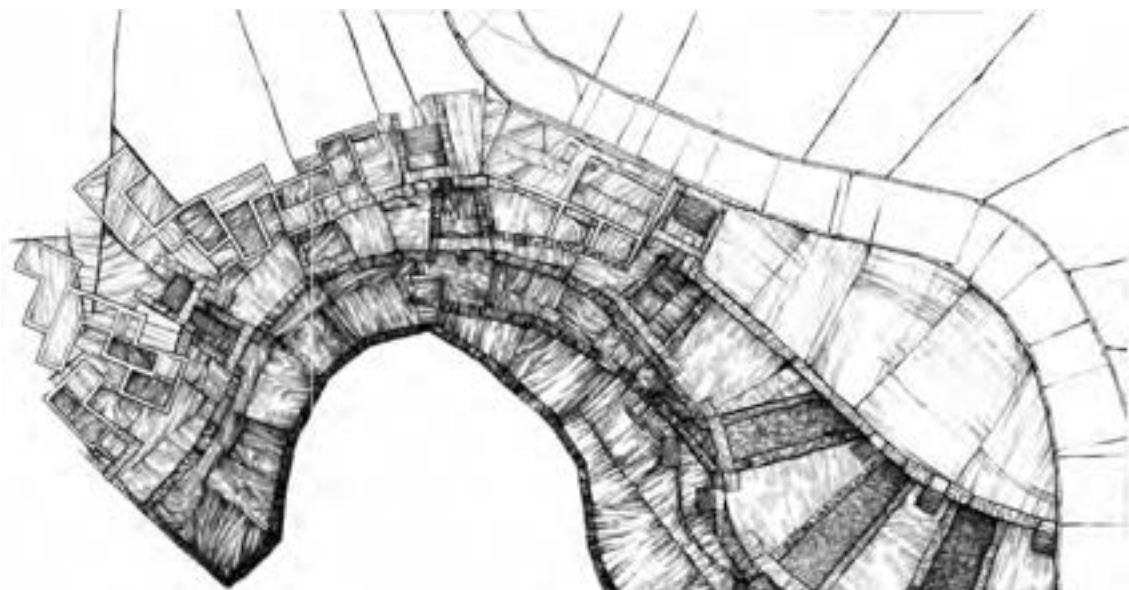
Both cumulative and anticipatory, topography is mostly hidden, or latent, and unfolds gradually through direct experience. It can be perceived in an urban block or even a single room, but is most apparent in the landscape, where the tension between disparate buildings or settlements has the power to suggest, rather than enforce, boundaries. Renewed attention to life outside the major cities of the U.K., the current ambivalence towards where we work, and ongoing ambitions for 'development' within our globally limited resources, provide fresh imperatives to examine what constitutes a topography. How can the terrain be intelligently directed towards inhabitation? What kinds of collective life are possible outside of received models of urbanity? We wanted to look again at the role of architecture in sustaining topographic order through time.

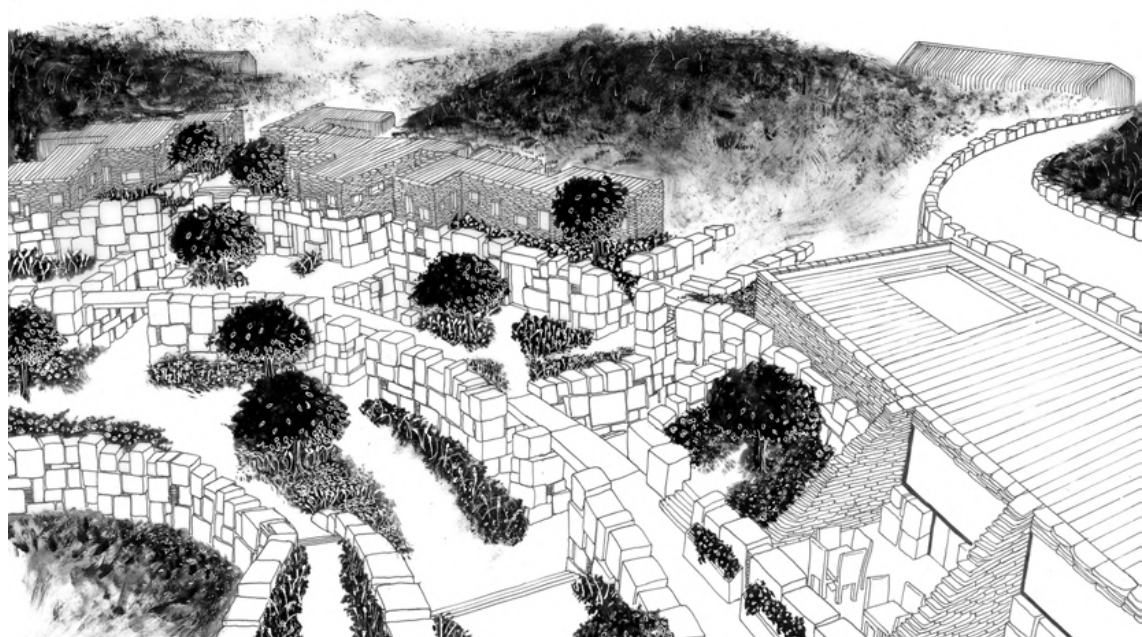
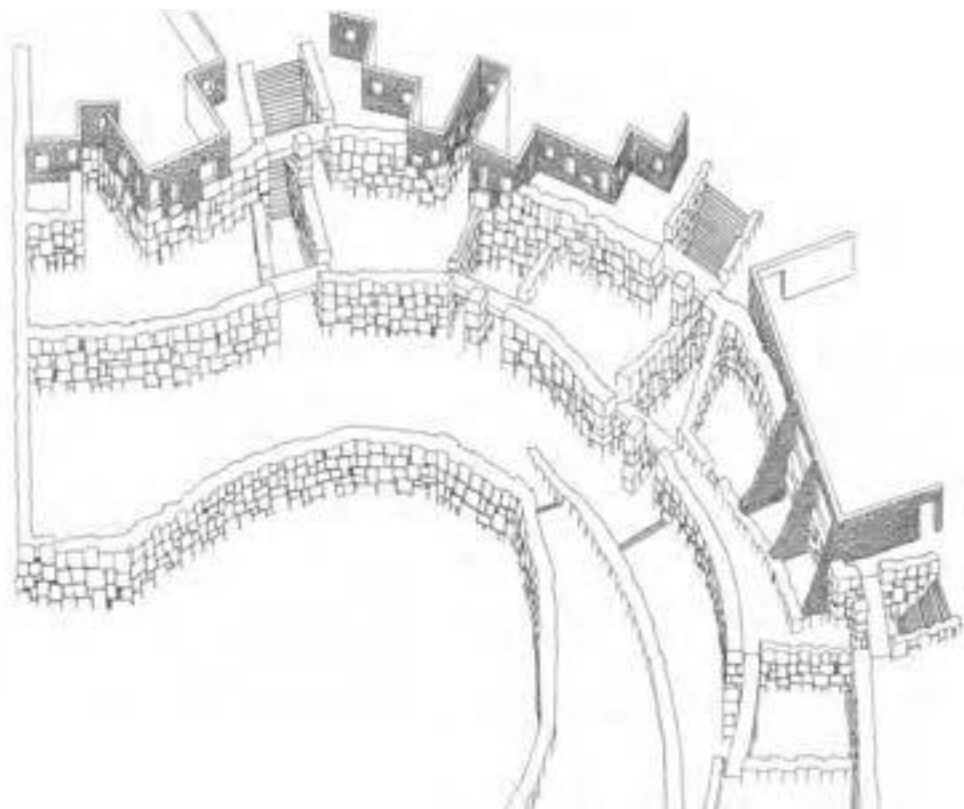
From the Mesolithic midden-heap to Norman castle-building to contemporary industry, Portland's landscape is being perpetually re-made. Some moments in its history have left distinctive material traces; others are more elusive. The common ground between Portland's territories is disjunction: eighteenth-century cemetery by the scrap metal yard, recycling facility and 'heritage' coast, young offenders' institution overlooking an idyllic cove. These distinct locales are like islands in a sea, held in tension by the underlying landform, progressively modified and oriented towards human activity so that it is impossible to separate the given conditions from accumulated patterns of settlement. To add further layers to this situation has required an 'archaeology of territory'.

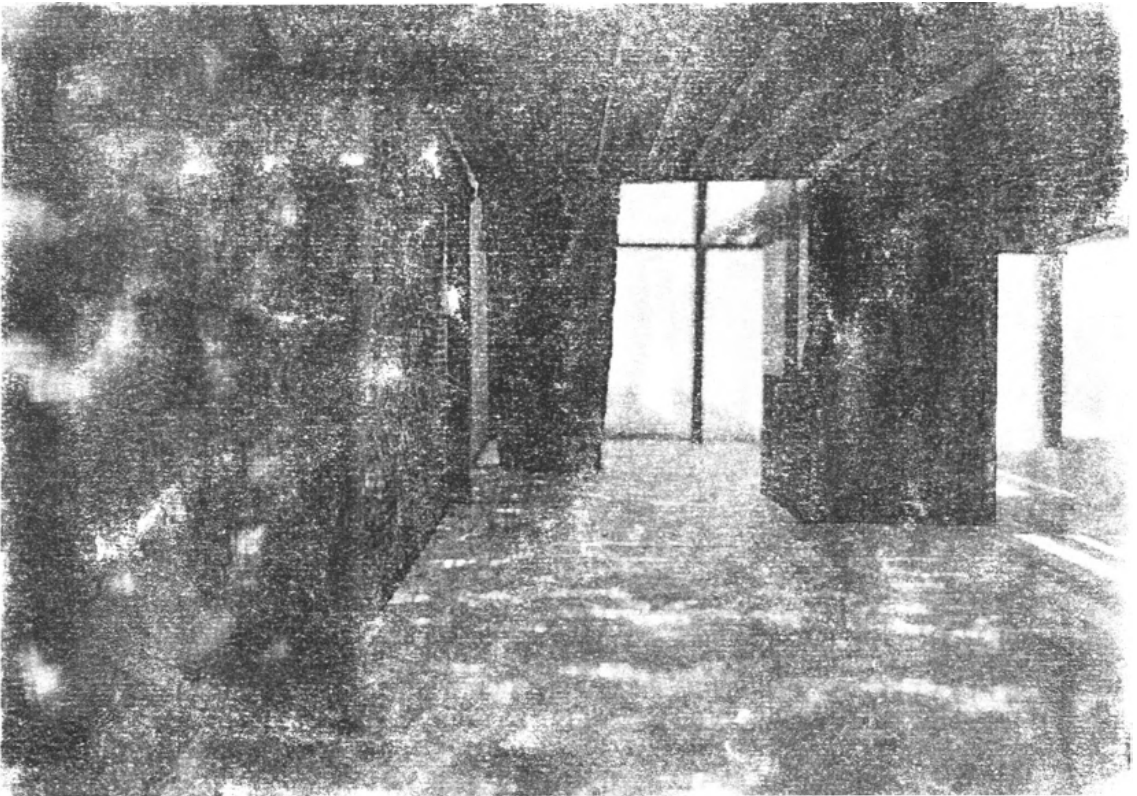
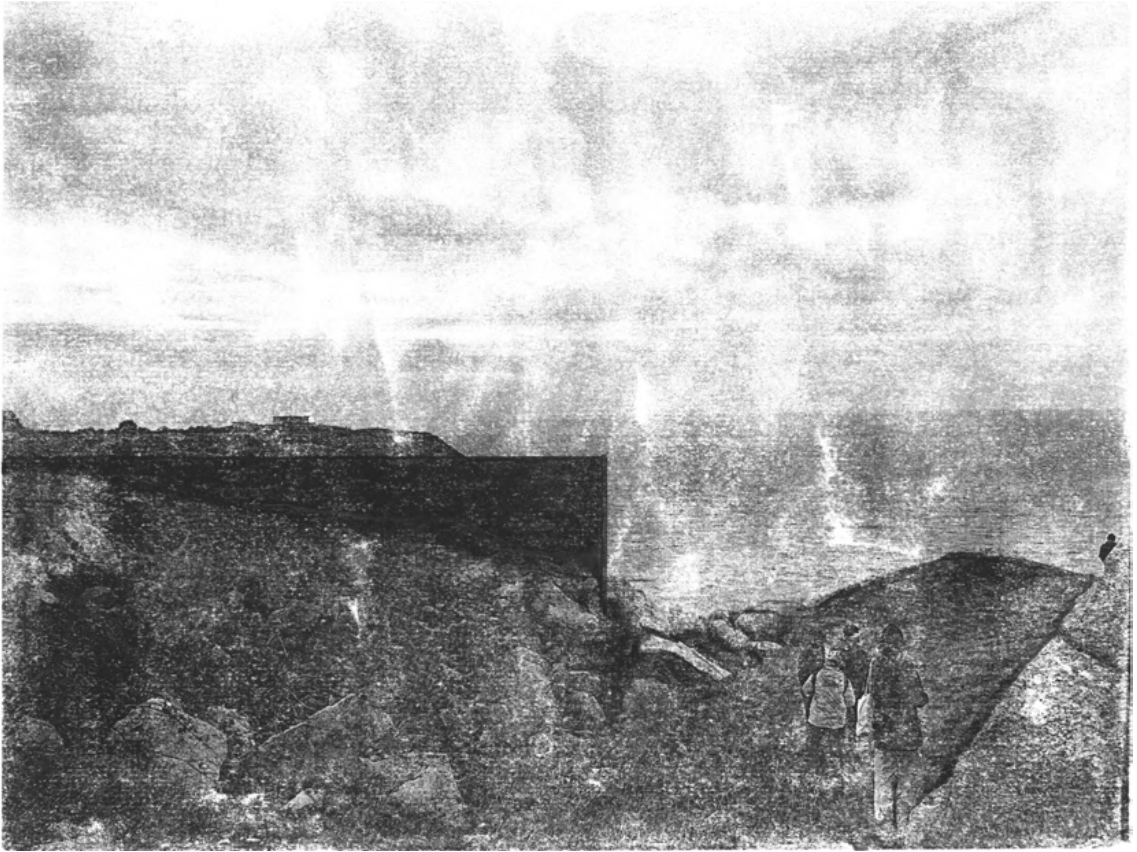
Portland has provided fertile ground for establishing a personal thesis on the nature of topographic order, not theoretically but actively through design. Developing a landscape strategy and building proposals for the edges of an existing settlement required students to work at a range of scales and to consider how the unit themes can be found in all of them. We were interested in the 'siting' of enclosures, the refinement and precision of relations between parts, and in the foundational structures which enable these ensembles to evolve through time. Alongside other media, we worked iteratively, by hand. Highly sophisticated and deeply intuitive, the physical marking of transitions – where we close or open the boundary - harnesses the most elusive and silent part of our topographic imagination.

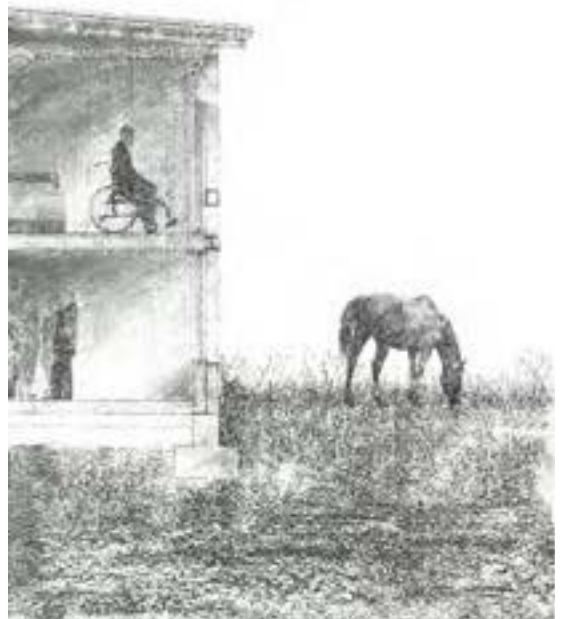














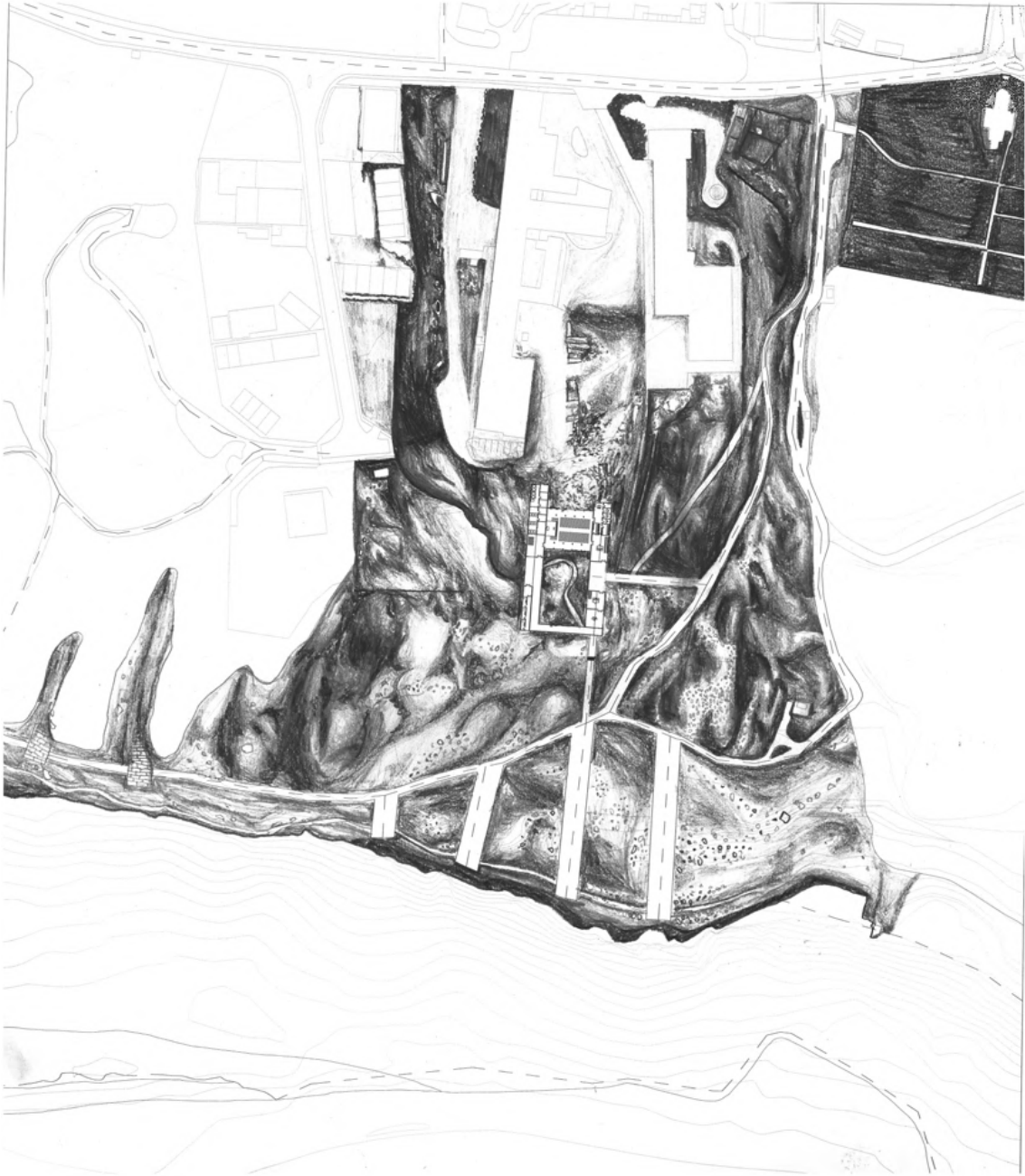






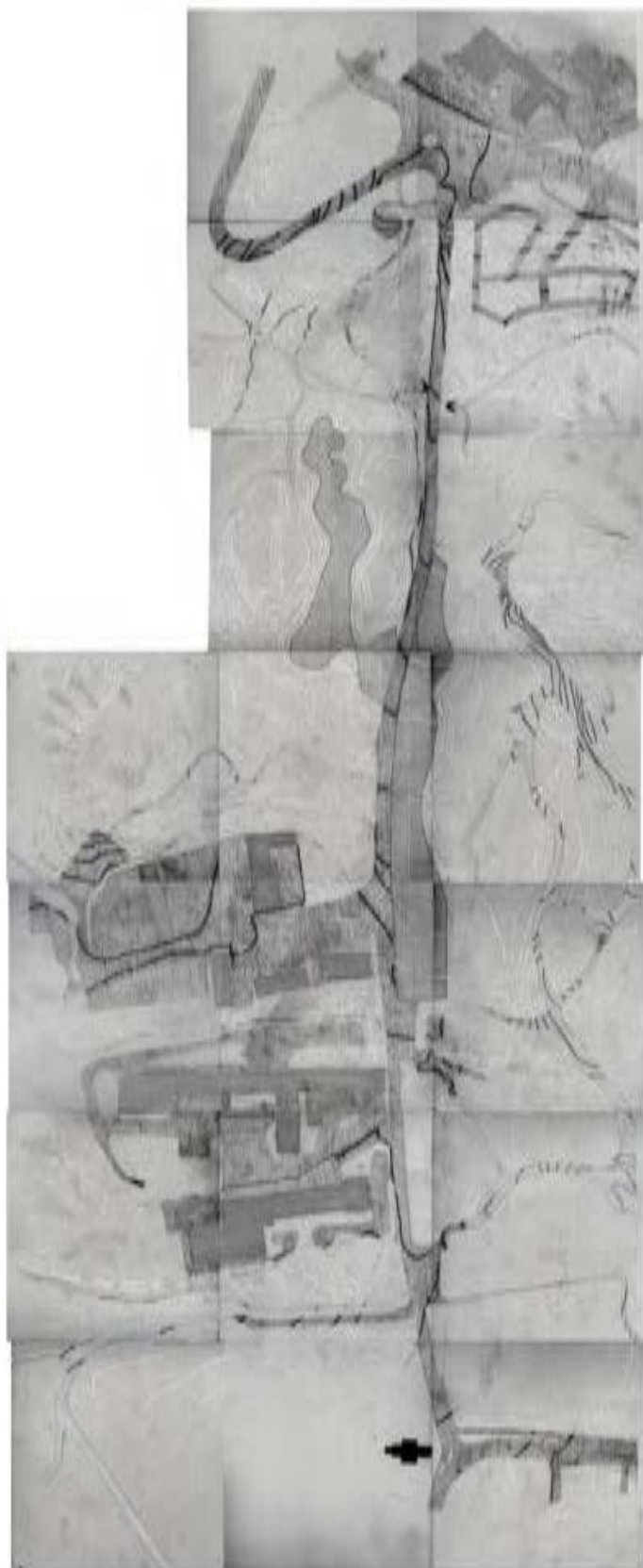




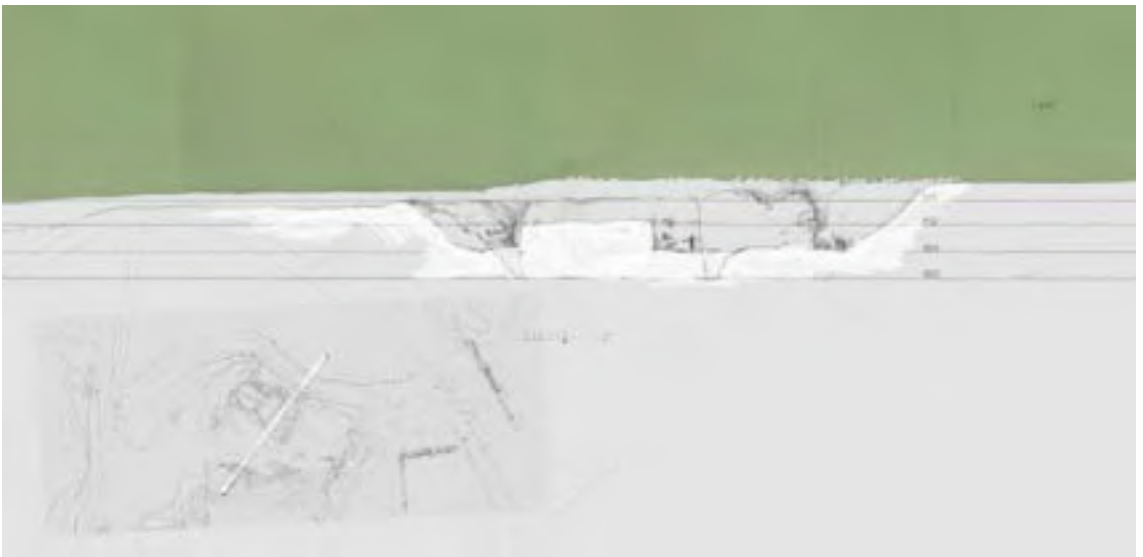
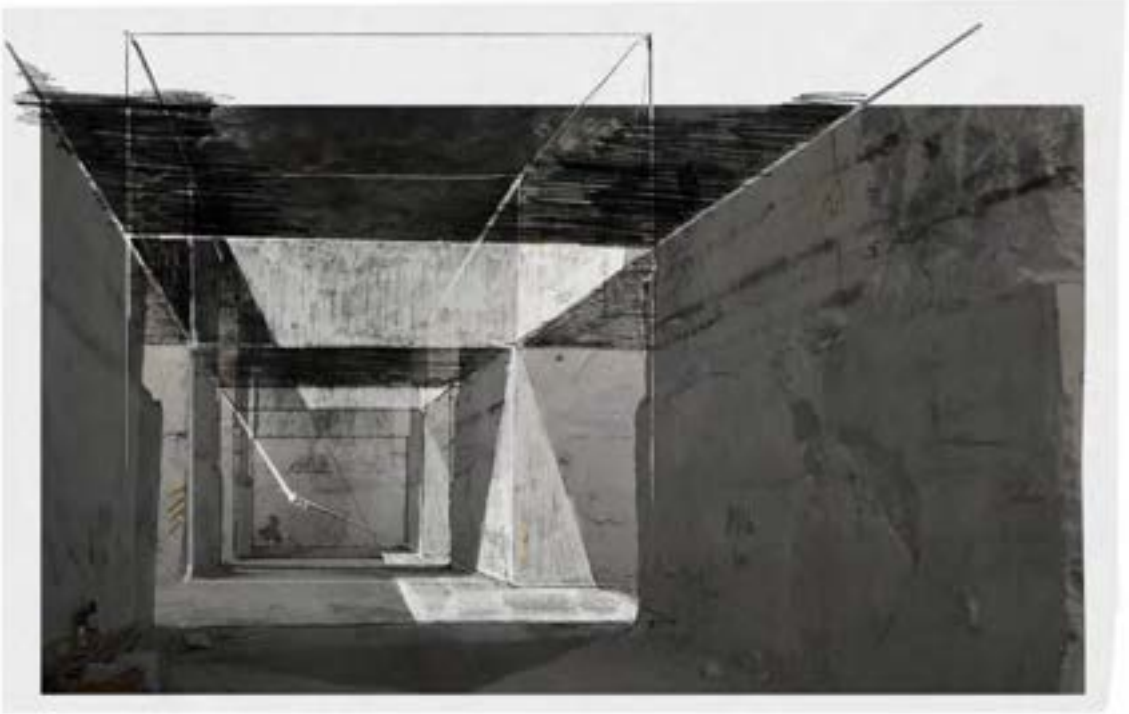




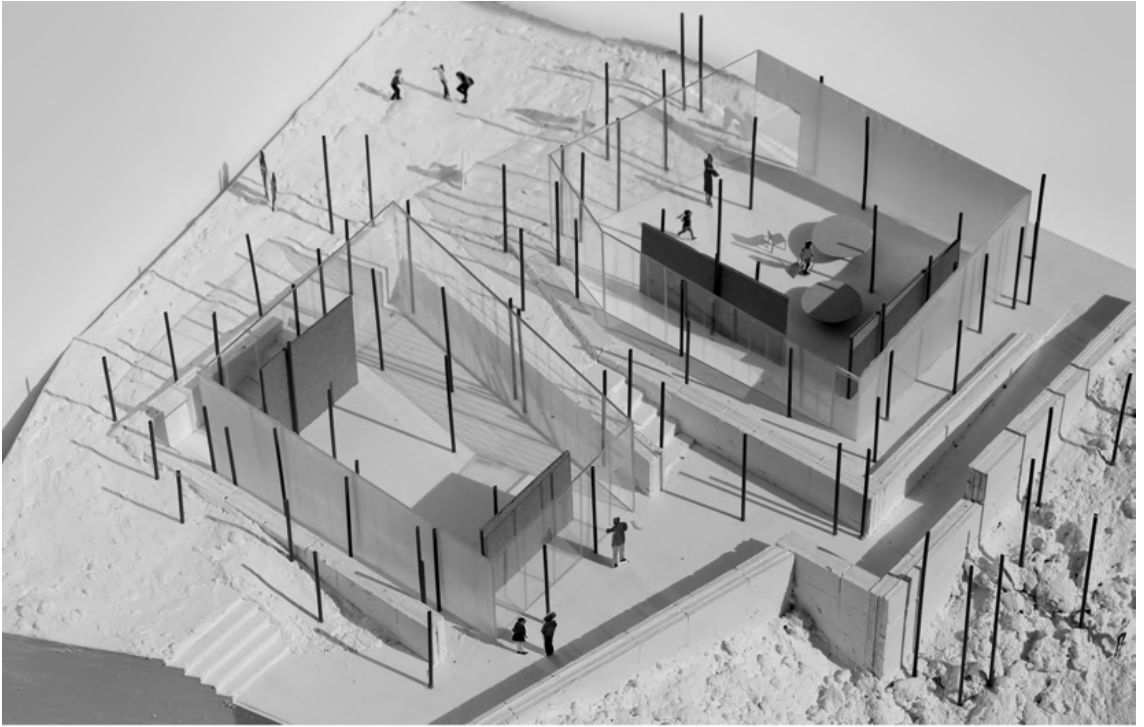


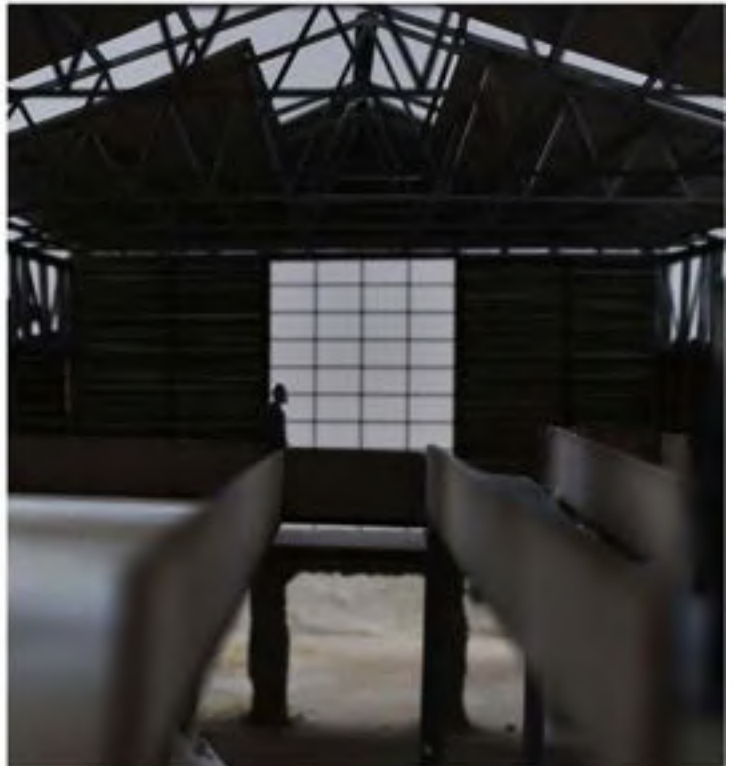


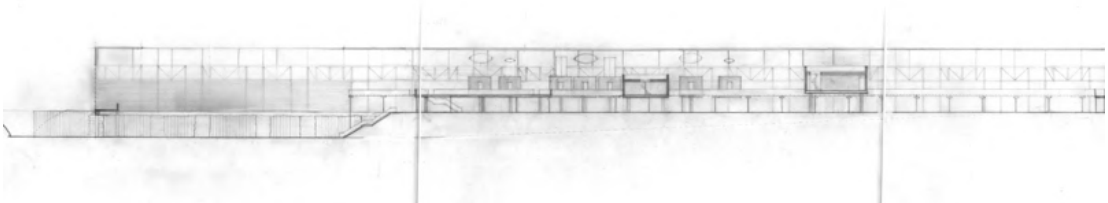
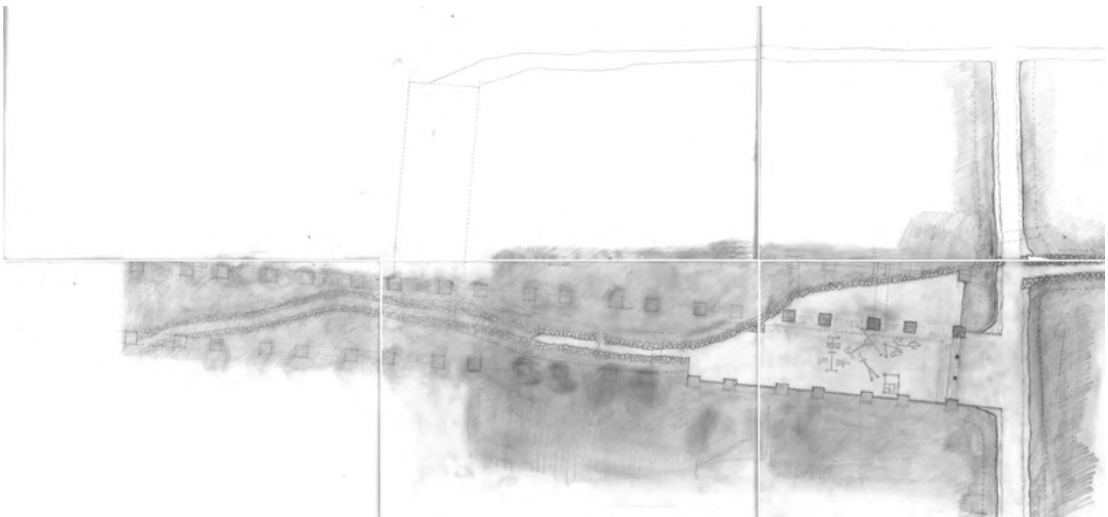
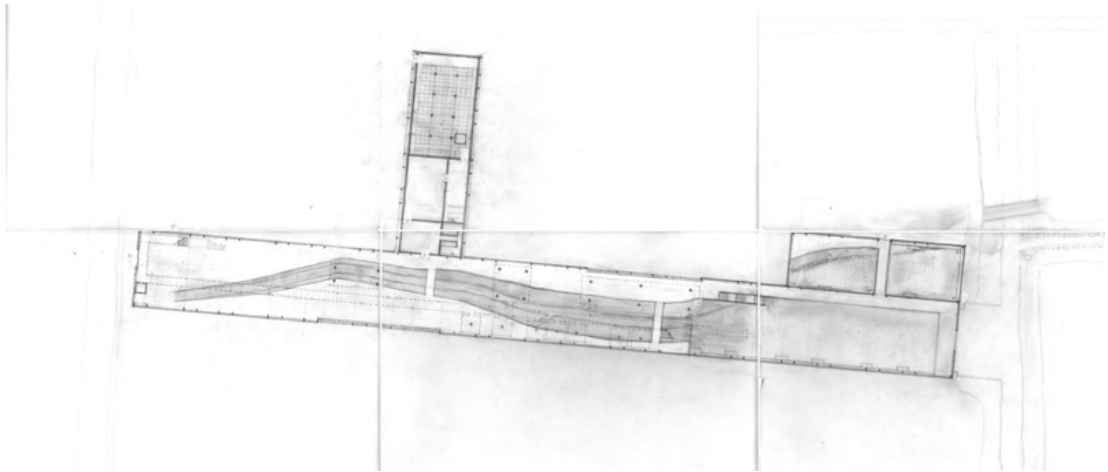
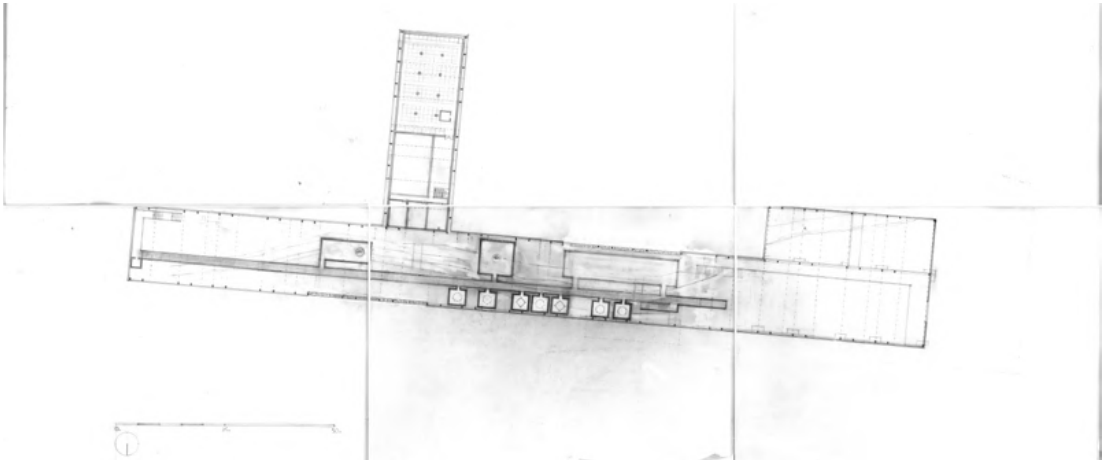


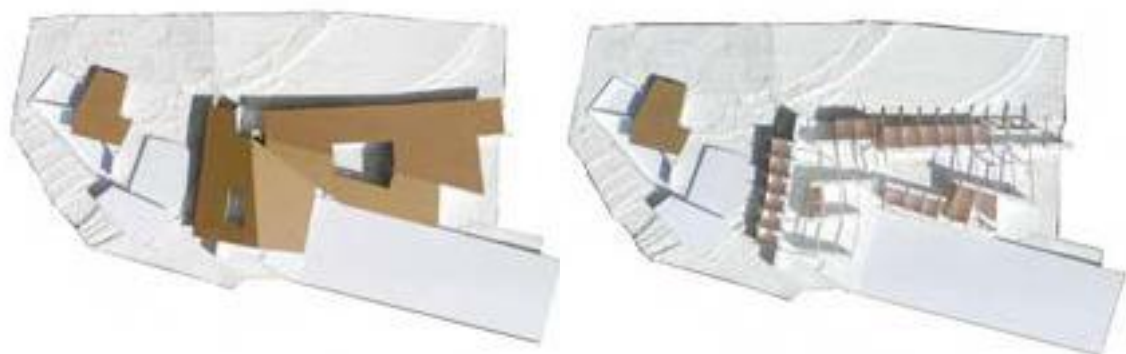














STUDIO 3

TUTORS

Margit Kraft, Anastasia Glover & Rosie Hervey

STUDENTS

Imani Bailey
Dionne Bimpong
Jay Chew
Victoria Chong
Siena Cornish
Sylwia Gajek
Mila Giovacchini
Jan Koźlik
Rianna Man
Pantea Sarparast
Daisy Shelton
Will Syder-Mills

Collaborators

Toby O'Connor
Iris Argyropoulos
Catrina Beevor
Christopher Pendrich
Paul Wood
Gemma Manache
Joe Barton
George Horne
Philip Christou
Deborah Eastwood-Hancock
Emaad Damda
Jez Ralph
Gemma Barron
Simon Myers
Margent Farm
Cody Dock

COMMON GROUND - LEA VALLEY VARIATIONS

The aim for this year was to design a locally integrated, resilient and uplifting vision that unlocks, shapes and preserves a piece of land in the Lea Valley for the next 150 years or more.

The ideal project will generate a series of rich spatial proposals with indoor and outdoor rooms of all sizes and shapes, accommodating a range of changing uses throughout the duration of your proposed time-line. Projects might be permanent structures or temporary interventions needed to unlock future change.

Buildings and structures were designed using low-carbon, local and sustainable materials with a clear strategy explaining where the materials are sourced, how they are constructed, and how they will survive at least 150 years, including repairs or potential changes in use and technology.

When changing from one use to the next, the new designs will accommodate the previous proposals as existing, aiming to add, and avoiding demolition. A successful proposal will be hard working: as many people as possible should be able to access and use its indoor and outdoor spaces safely and harmoniously, across all hours of the day.

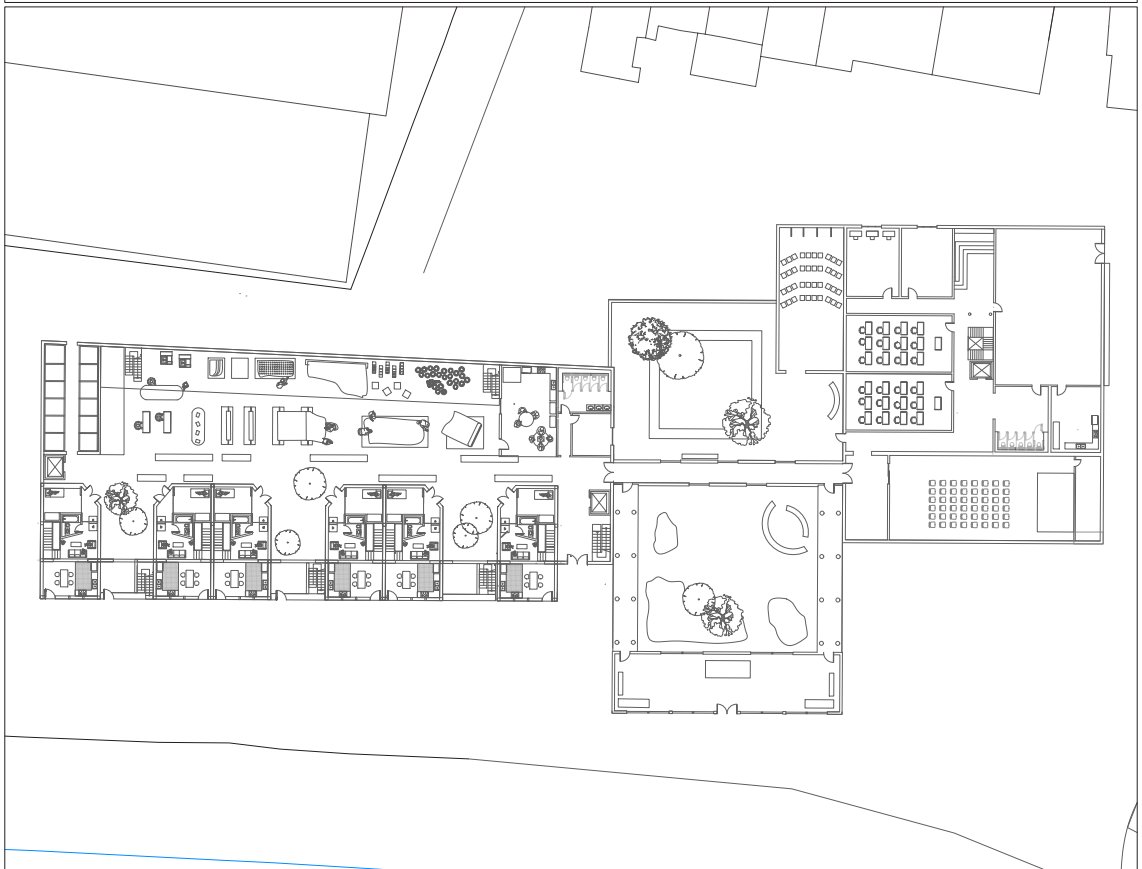
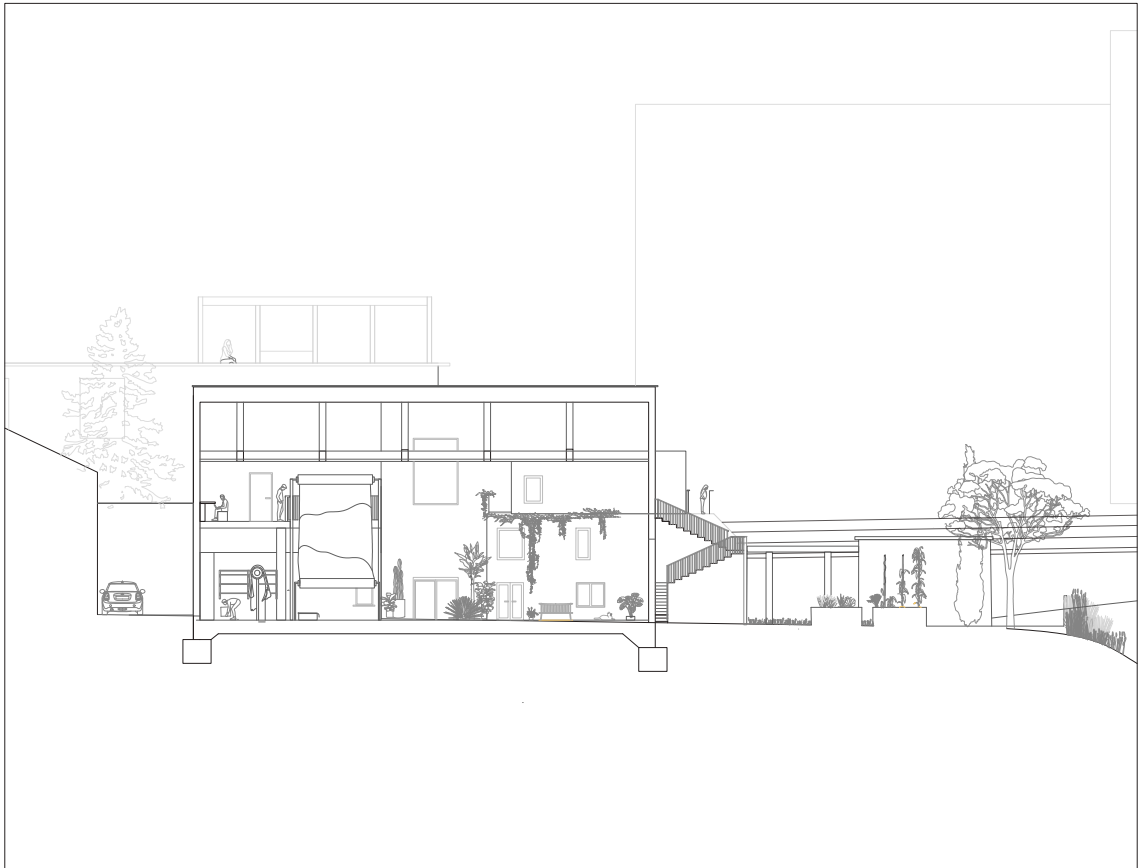
Our wider site is the final 10-mile stretch of the River Lea in London, from where it crosses the M25 to its confluence with the River Thames. Cutting through nine local planning authority areas, this is an incredibly diverse landscape, a deeply layered tapestry of historic and new emerging towns and local centres, of industry, parks, waterways, lakes and reservoirs.

How do we embrace environmental issues like fluvial and surface water flooding? How do we balance the needs of wildlife habitats, industrial estates and residential communities? With these kinds of questions, the individual and collective task was to understand these places and work with sensitivity, invention and resolve to frame positive change across a full range of physical and temporal scales.

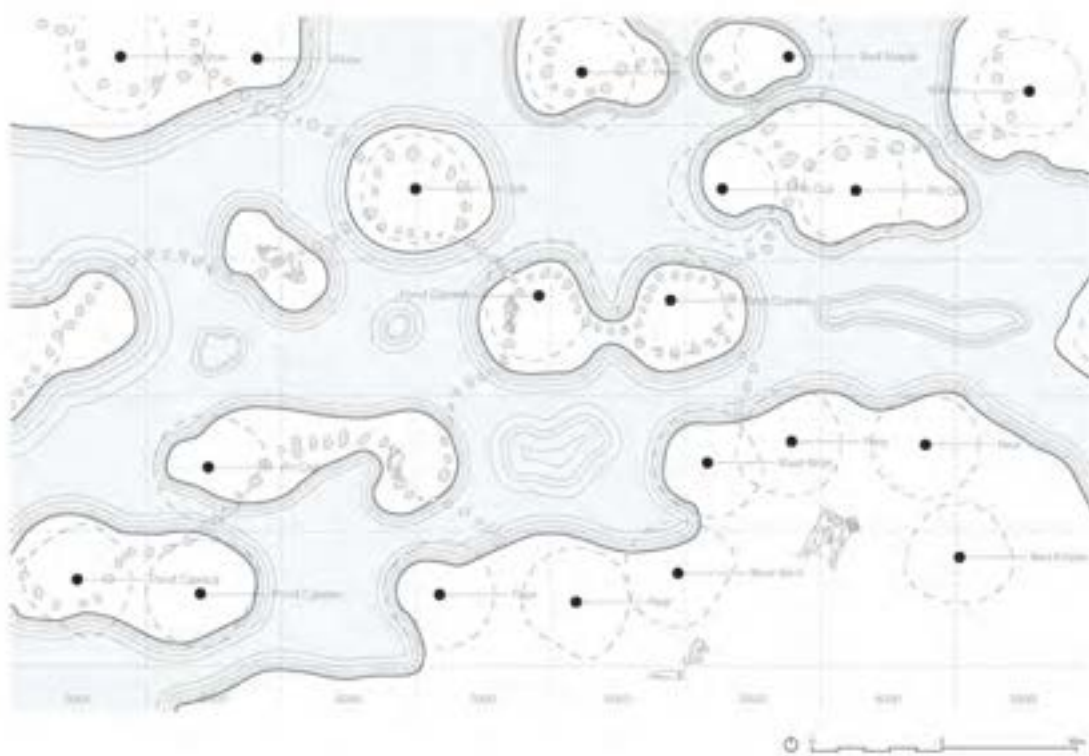
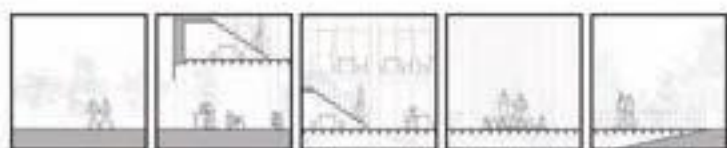












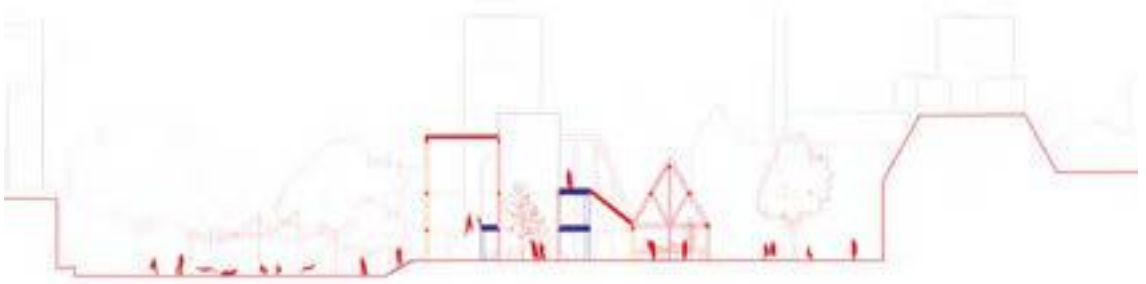






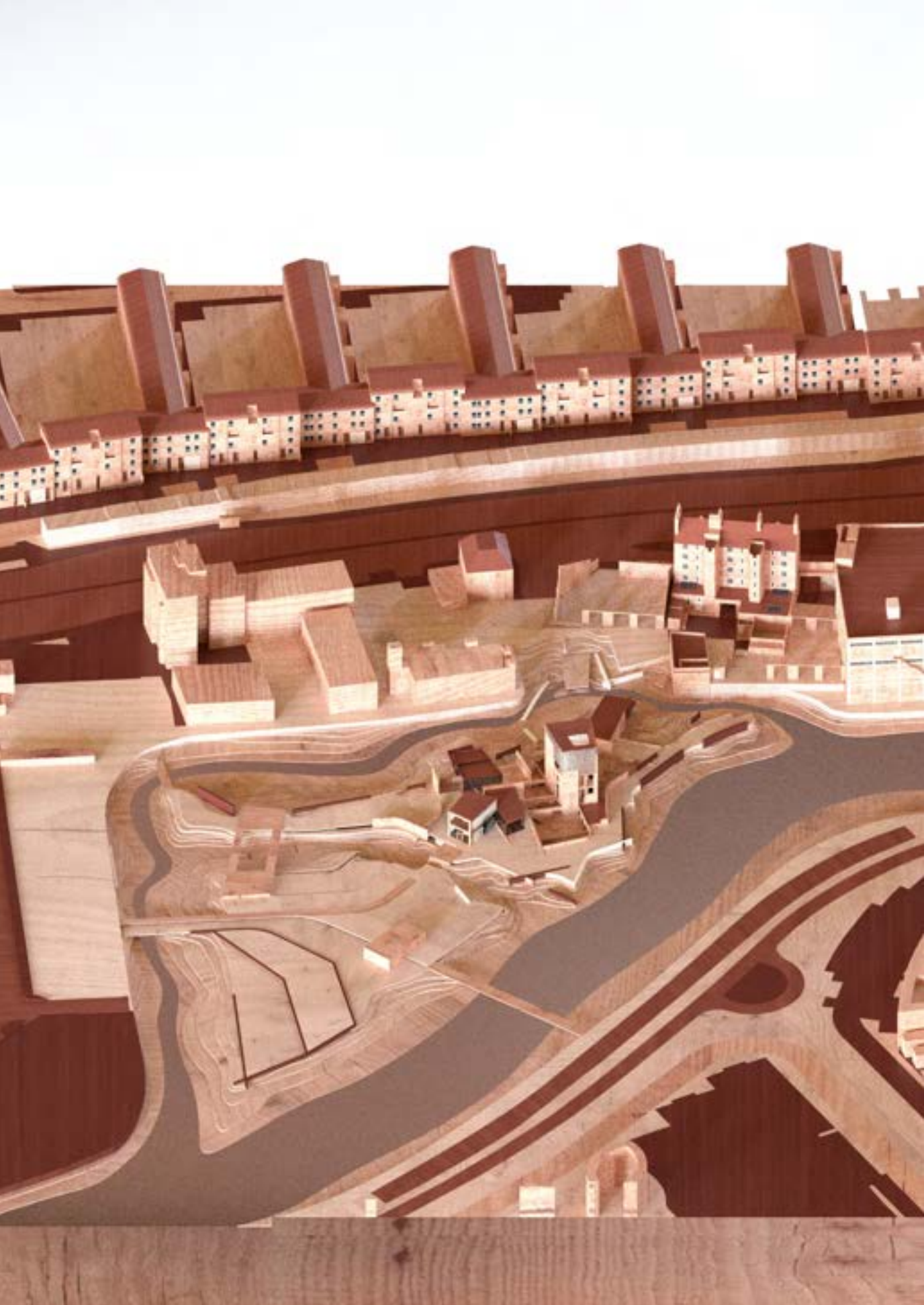


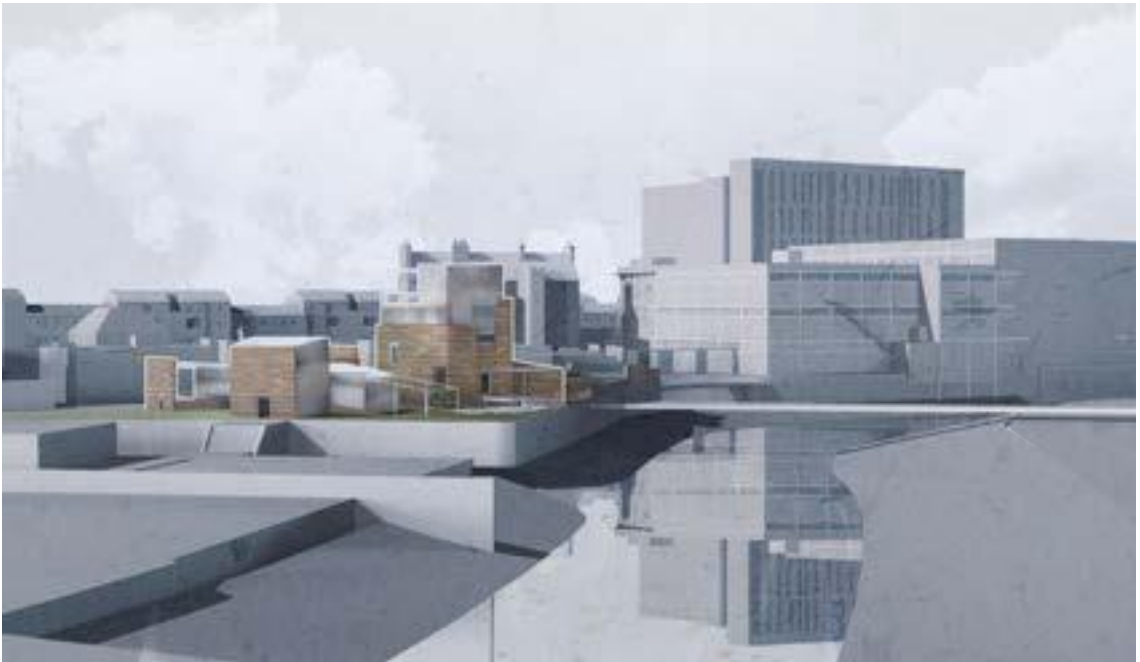










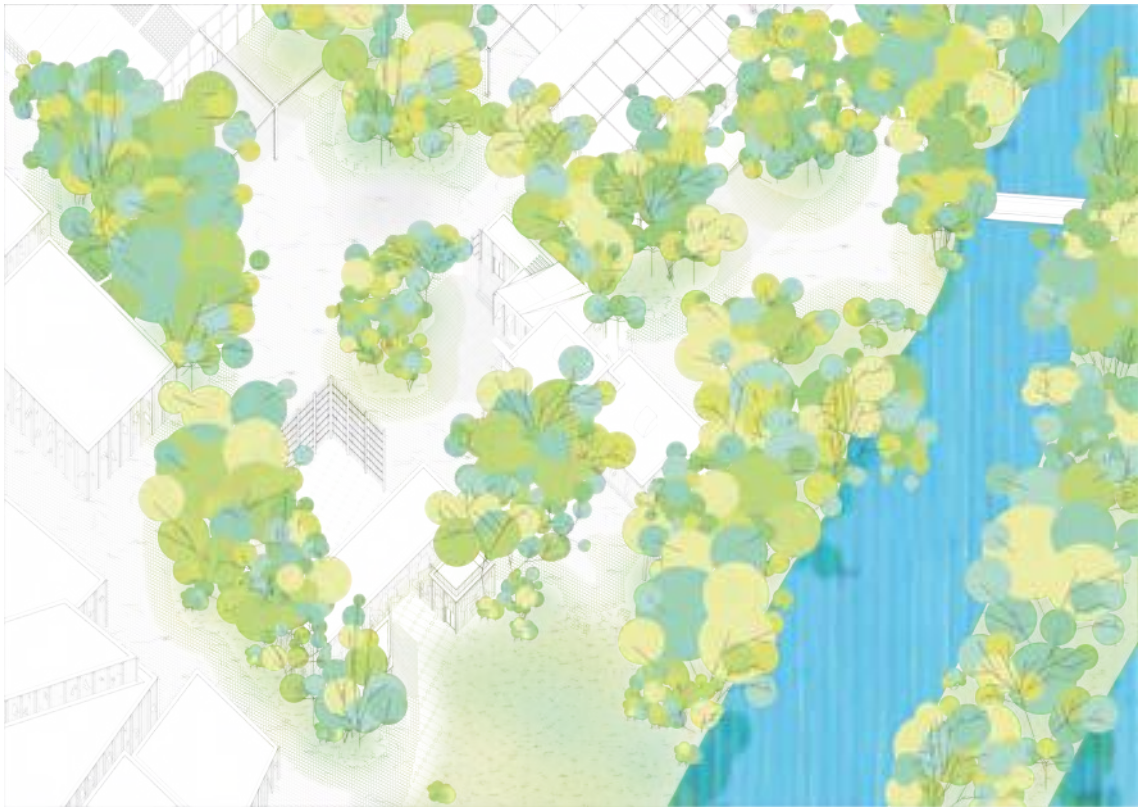


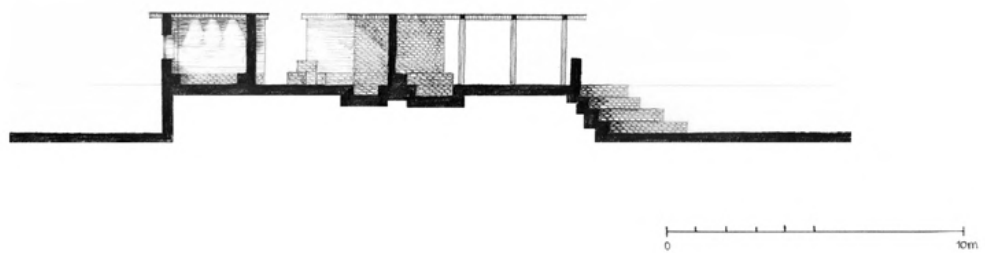
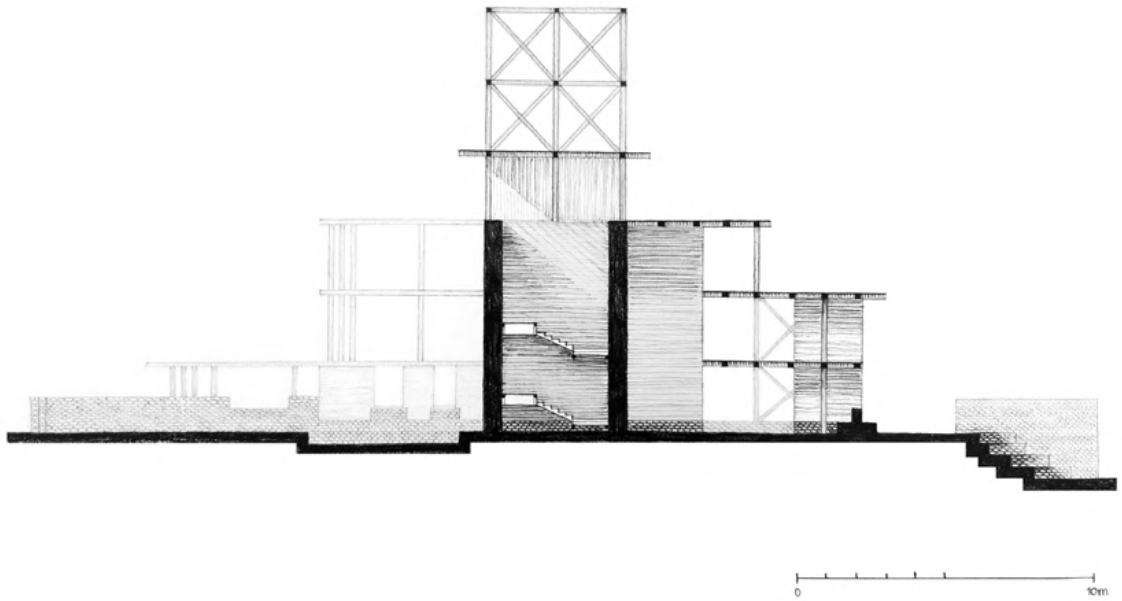
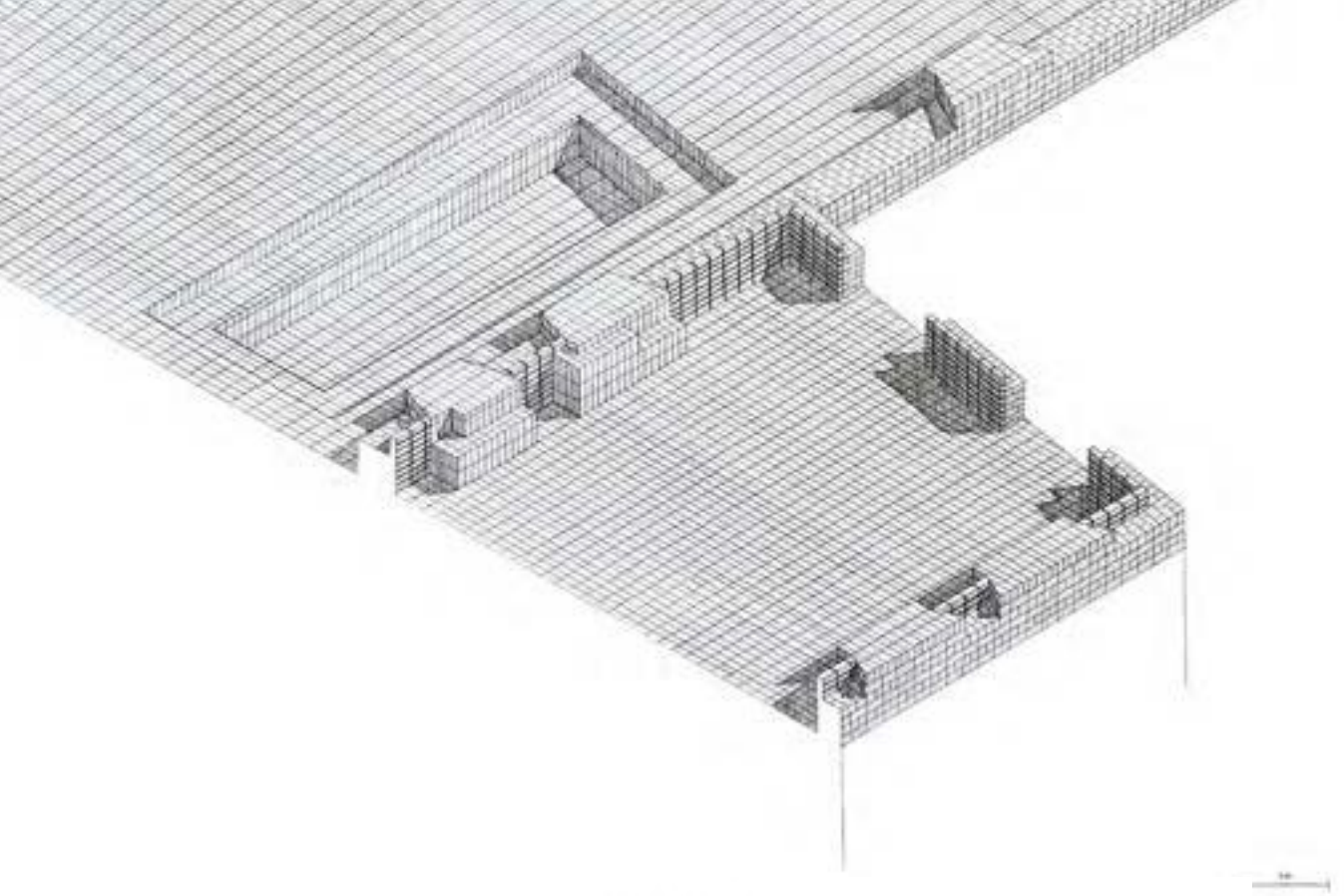




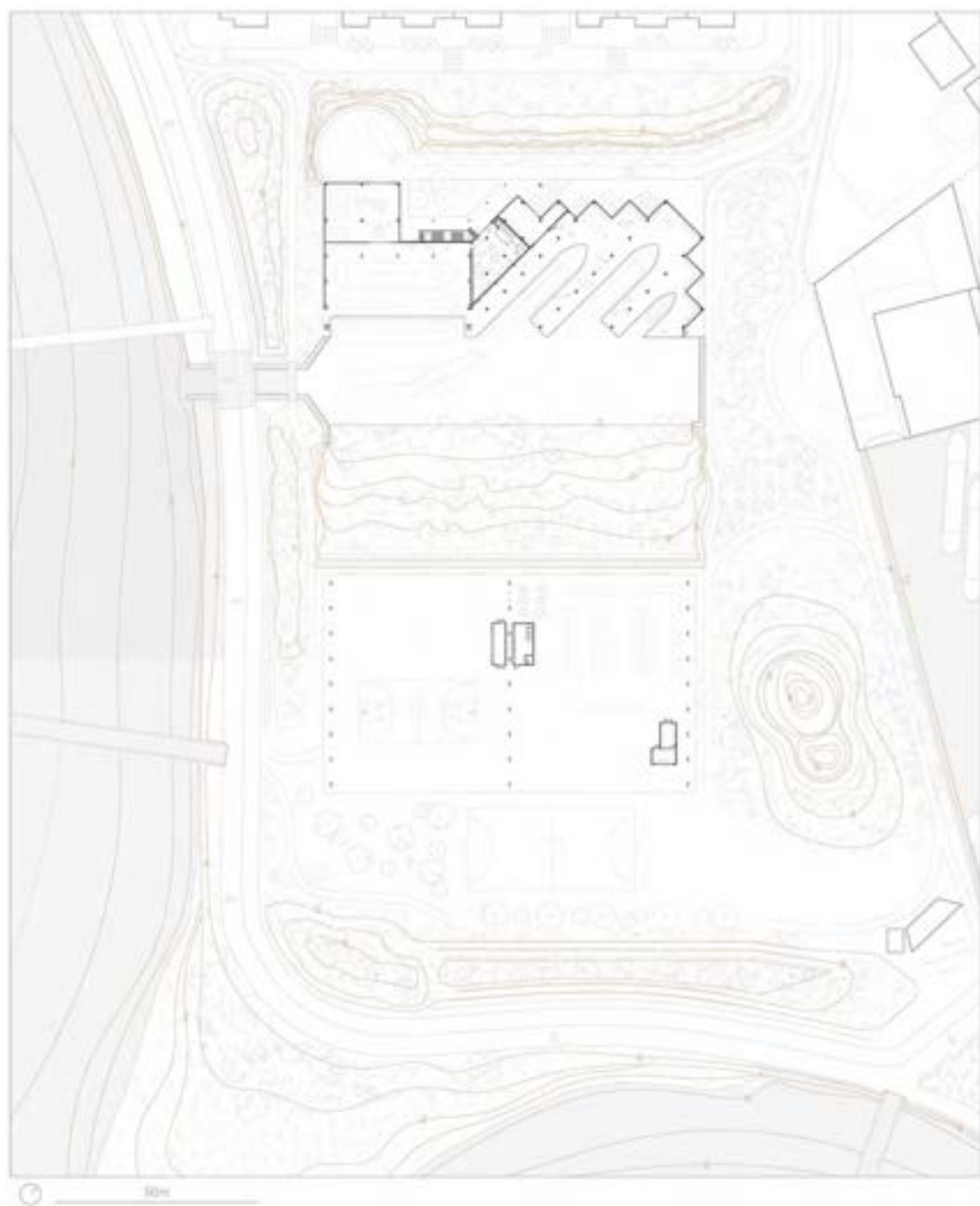


PRESERVING PEDESTRIAN FREEDOM











20m



STUDIO 4

TUTORS

Sam Nelson, Elena Palacios Carral & Maria
Lozano Lara

STUDENTS

Miriam Agiru
Juliet Babinsky
Hannah Back
Alexandria Bramley
Mary Holmes
Precious Ndukuba
Sarah Portsmouth
Lalia Saidy Khan
Hannah Stott
Sang Wee

GUESTS

David Devine
Moirra Jones
Shumi Bose
Jon Lopez
Rory Gardiner
Maria Rebecca Plaza
Ives Brown
Ioanna Piniara
Hunter Doyle
Theodora Giovanazzi
Jane Hall
Oliver Cooke
Davide Sacconi
Lorenzo Zandri
Barbara Campbell-Lange
George Massoud

NEVER LET ME DOWN AGAIN

Our studio questions the traditional single-family house as the typological paradigm for the design of housing. Our proposals aim to challenge hierarchies and gender divisions inherent in official planning and housing policies that currently dictate the design of living and working spaces. Many of these policies reduce life into a universal set of routines and rituals imposed on spaces and people regardless of culture, age, gender, race or religion. To confront this condition, we envisage spaces that do away with strict functional definitions of living, working and leisure. We designed projects for groups other than the single family, encouraging forms of collective tenure with varying time lengths, counteracting the notion of the house as private property for perpetuity. We propose spaces where domestic activities (currently deemed private) can be socialised and shared amongst groups or households – from kitchens and living rooms, to gardens and housekeeping.

The site of our projects is Harlow, a designated New Town (1947), emblematic of planning policies and building types that our projects question, especially those related to zoning strategies. At the time, New Towns responded to demands arising from over-crowded, substandard housing in London. Harlow, in particular, was to feature neighbourhoods advocating for equality, corporation, and community values. Despite such ambitions, it foregrounded a largely exclusive, single and universal model of living. Seventy-four years later, we look back at its bold legacy and propose ways of reinvigorating a dismantled dream. As such, we have worked with existing buildings initially designed to serve specific functions (single-family dwellings, office buildings, private gardens, etc.) in an effort to collectivise spaces formerly devoted only for productive or reproductive work. We imagine our projects within re-purposed structures and infrastructures, transformed to host communities where residents work, play, make, learn, resolve conflicts and live in close proximity to each other.





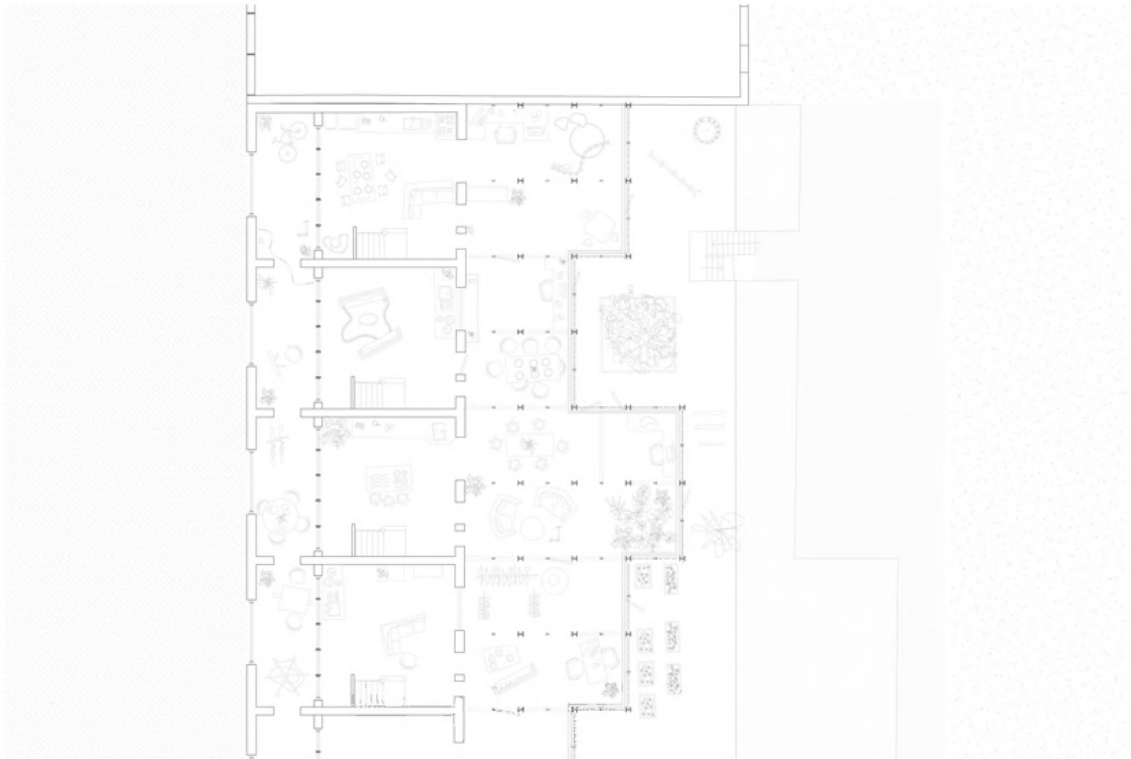
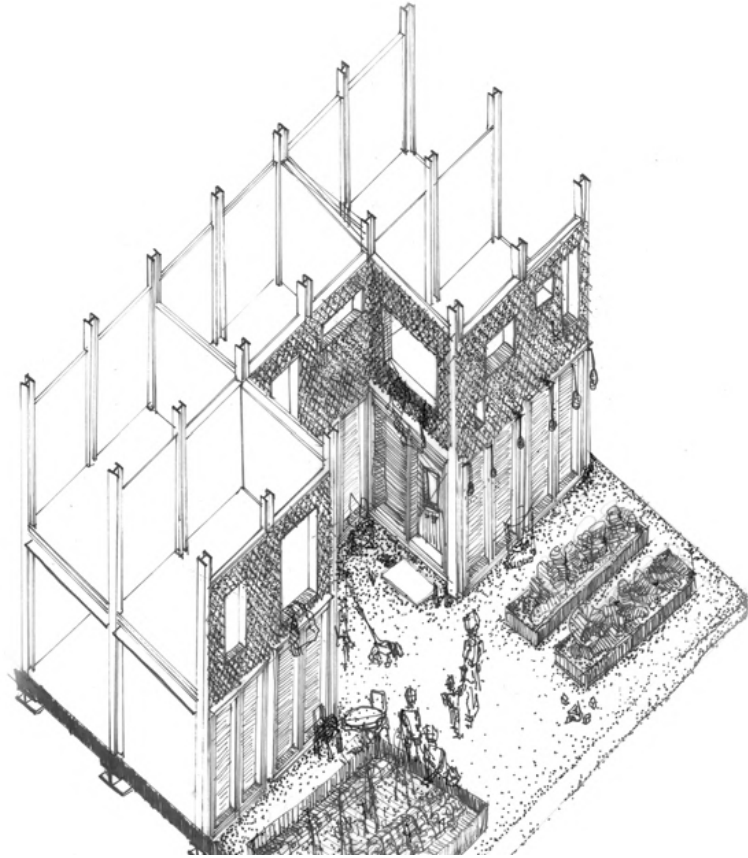




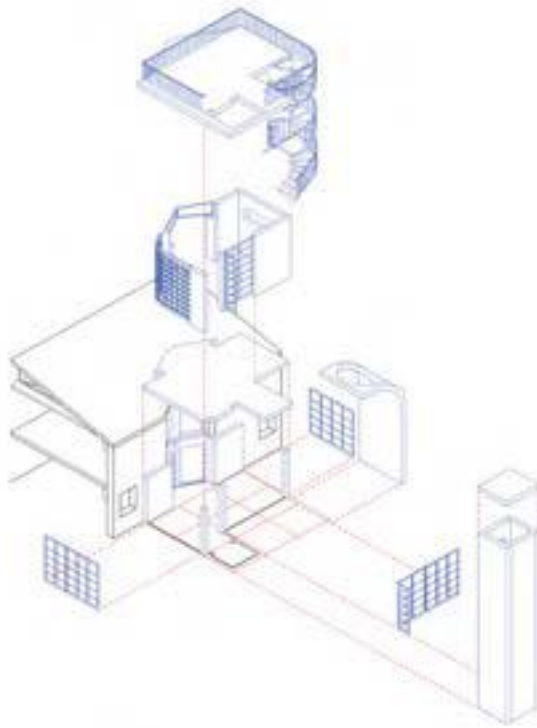




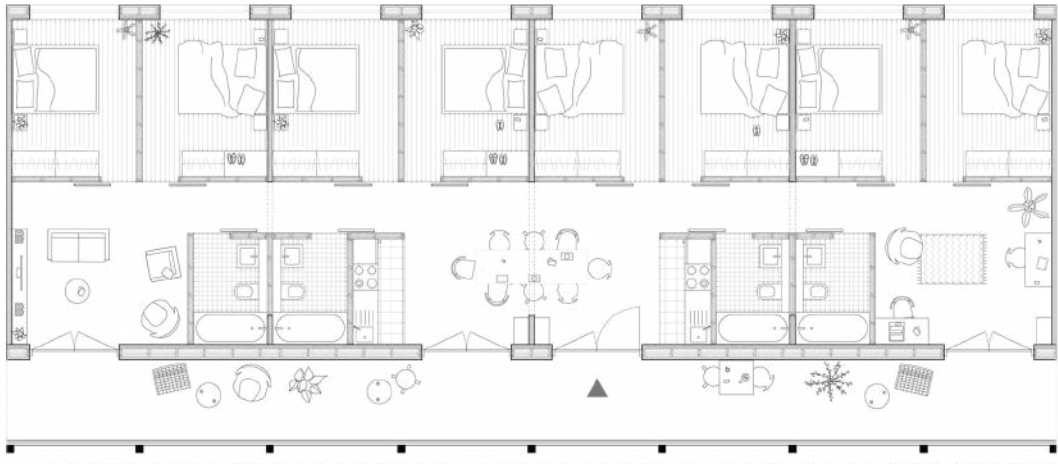






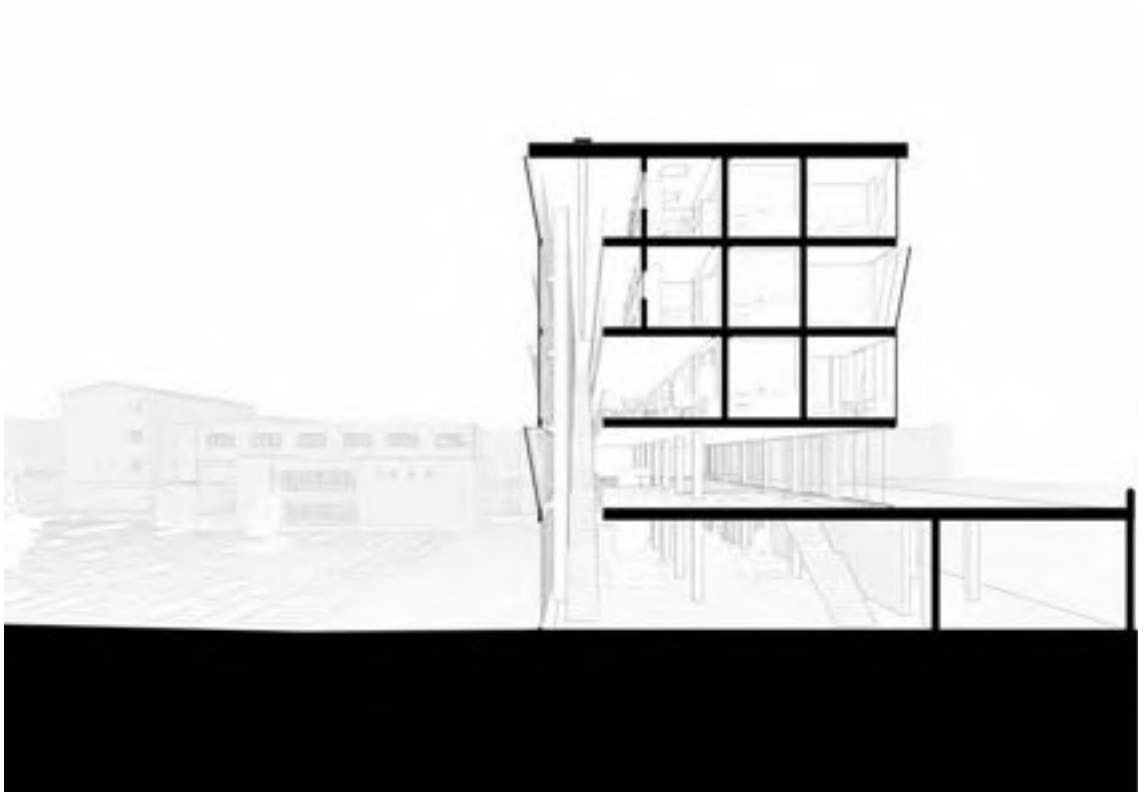




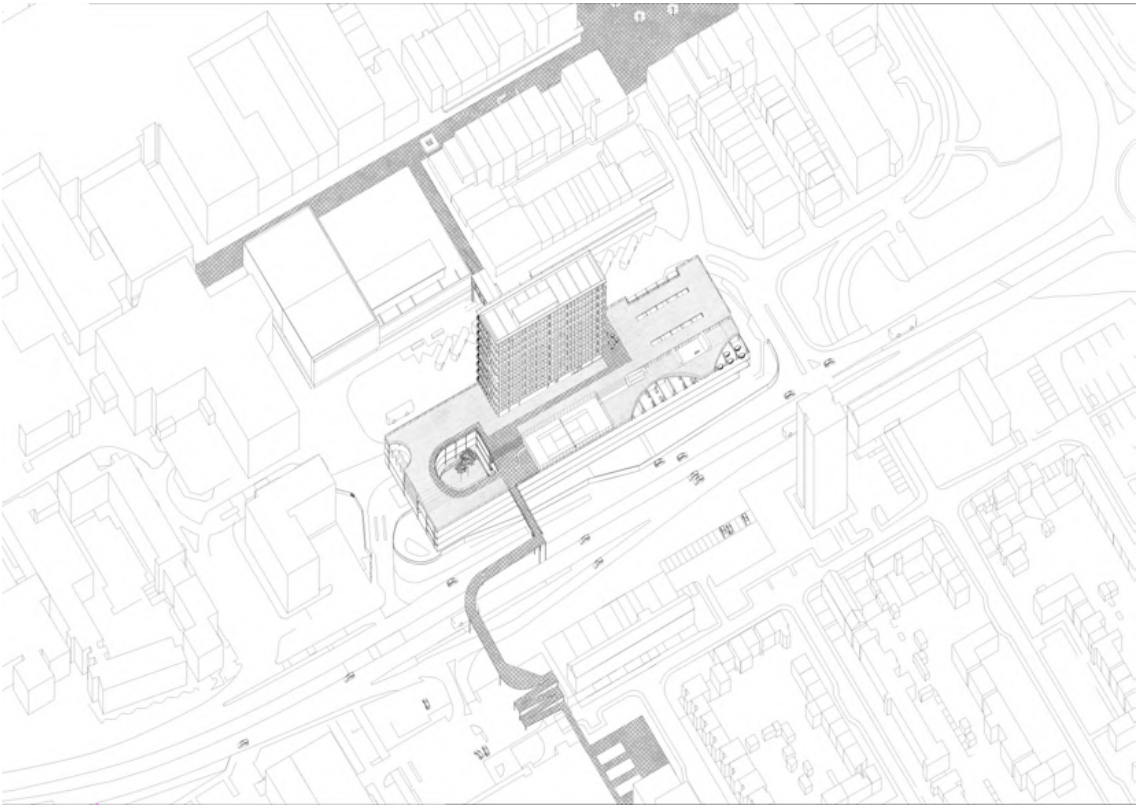


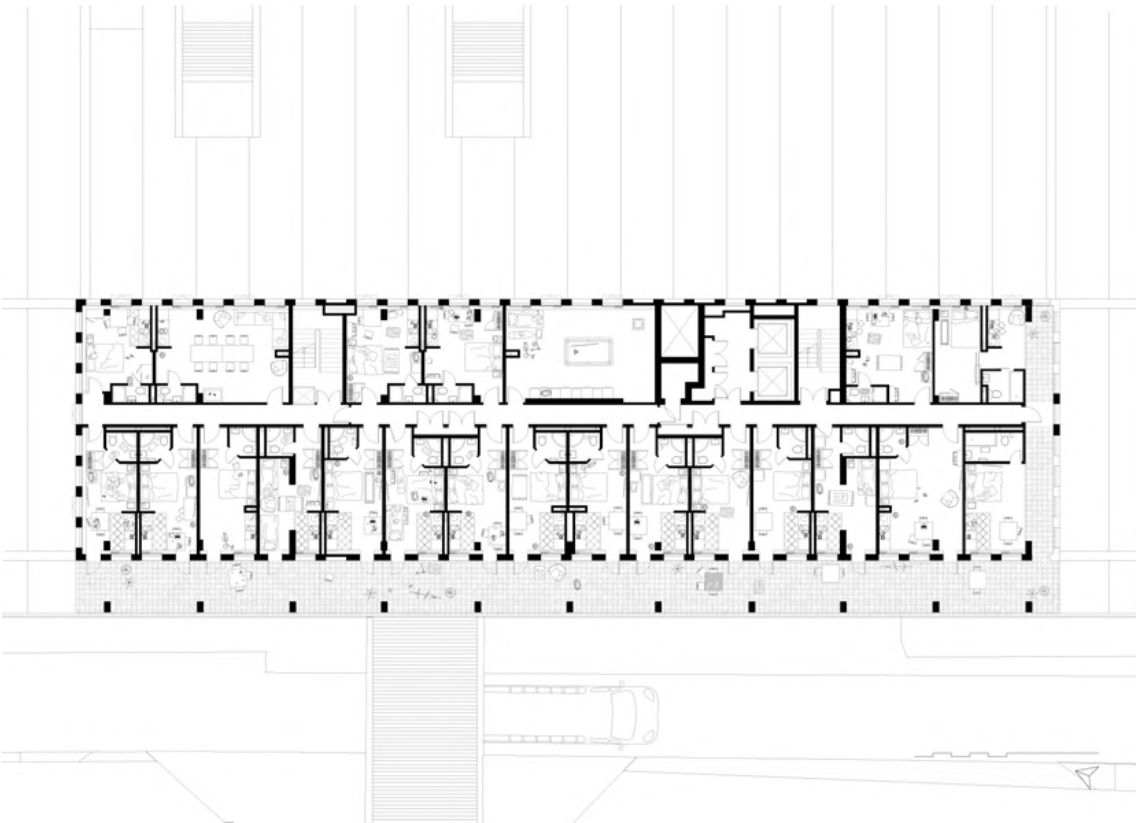


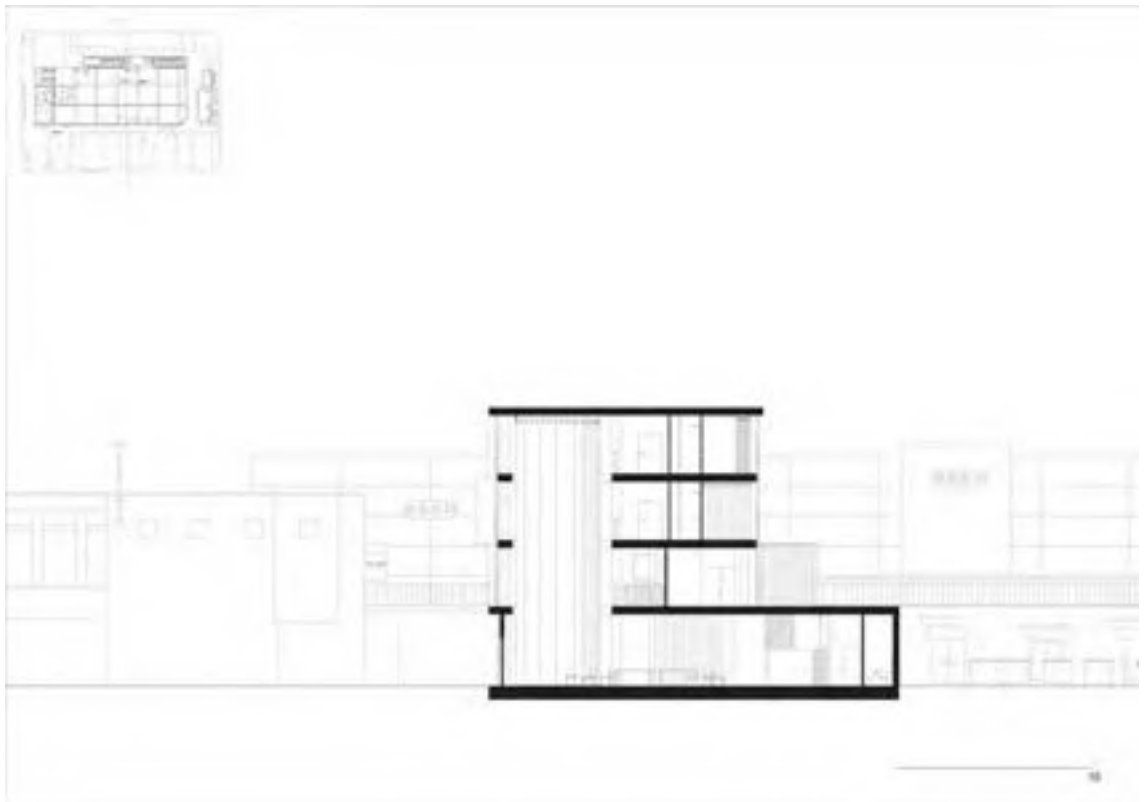












STATUTORY INSTRUMENTS

2022 No. 1284

MARKET HOUSE

Essex Youth Services

Transfer of Property Order 1980

<i>Made - - - -</i>	<i>22nd August 2022</i>
<i>Coming into Operation</i>	<i>1st October 2022</i>

The Secretary of State for the Environment (hereinafter called “the Secretary of State”), being satisfied after consultation with the councils of every county and every district in which the whole or any part of the area of the new town of Harlow is situated, that the purposes for which the Harlow Development Corporation is established under the New Towns Act 1965 (a) (hereinafter called “the Act”) have been substantially achieved, hereby, in exercise of powers conferred by sections 41 and 53 of and Schedule 10 to the Act and now vested in him (b), and of all other powers enabling him in that behalf, makes the following order:—

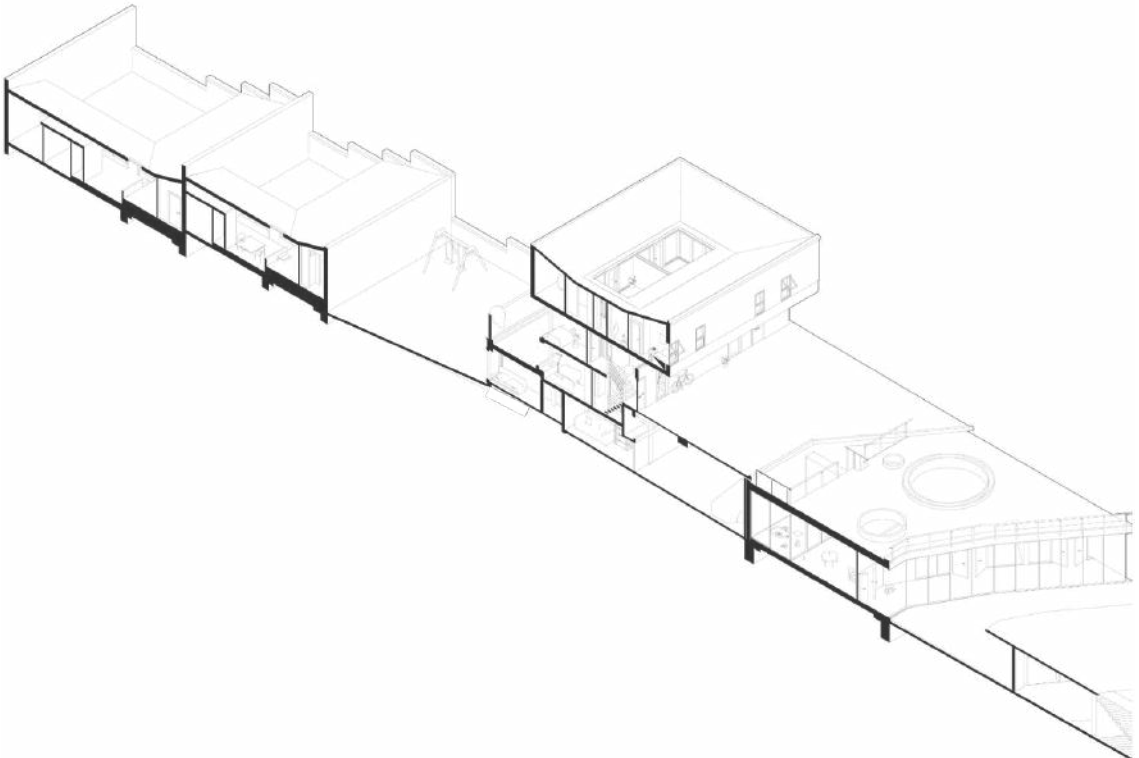
1.—(1) This order may be cited as the Essex Youth Services & ECC (Transfer of Property and Dissolution) Order 1980 and shall come into operation on 1st October 2022

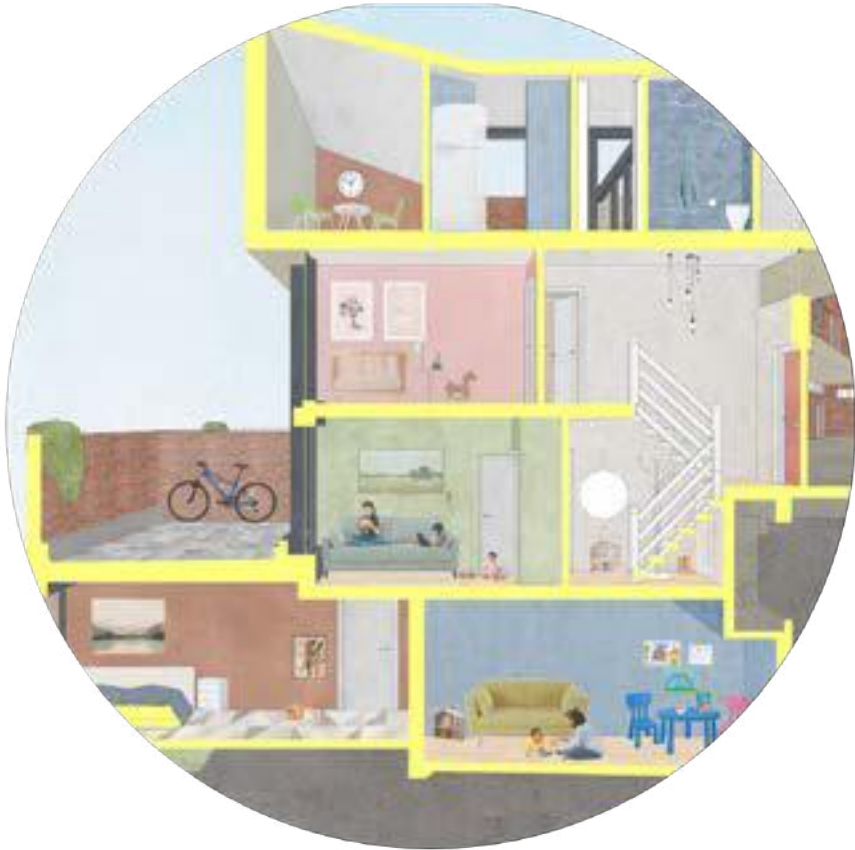
(2) In this order—

“the Commission” means the Commission for Market House

2. On 1st October 2022 (hereinafter called “the transfer date”)—

(a) there shall vest Essex Youth Services the property of the Market House





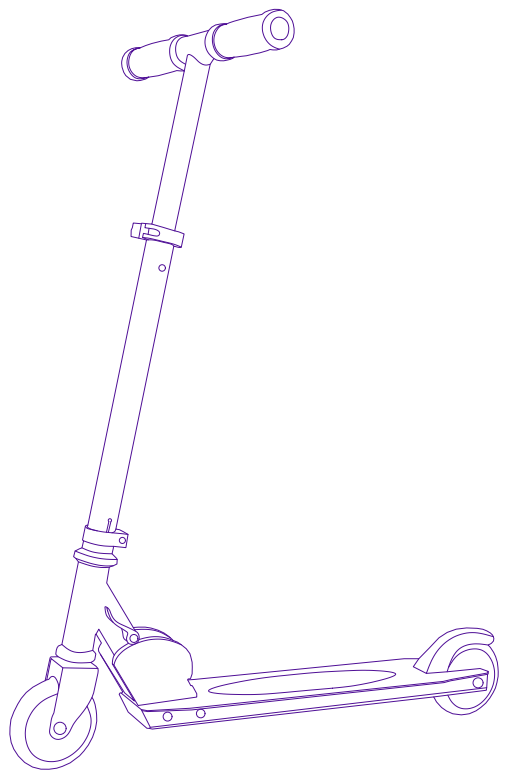
YEAR 3 DISSERTATIONS

Fern Acheson	Memory, landscape, and material culture in Hyde Park: continuities and discontinuities in the narrative environments of Hyde Park's memorials
Miriam Agiru	Bougie Britain: An analysis of how Rap and Hip-Hop music catalyses the adoption of bougie culture as a means for socio-spatial mobility among the young Black British community across London
Mila Allemann	On recent changes to the streets of Beijing: self-built infrastructures at the threshold of neighbourhood units and planning erasure.
Juliet Babinsky	Happy Halls: Designing Student Accommodation for Mental Health and Wellbeing
Hannah Back	Assumptions and consequences: a contextual feminist analysis of Robin Hood Gardens' failure
Meera Bahree	Heritage at stake? Heritage perceptions and postcolonial urban planning in New Delhi's Central Vista Redevelopment Project
Imani Bailey	Expressions of identity politics in urban space: the spatialisation of race and memory in Brixton
Caspar Bhalerao	Parkour, Play, and the Neoliberal City
Dionne Bimpong	The Erasure of Collective Memory in Notting Hill's West Indian community
George Birch	Arcology is not a Megastructure; a Rhizomatic Application of Soleri's Arcology Philosophy to Tokyo
Alexandria Bramley	Visualising Architecture: An Investigation into Representations of Public Memory in the JSAH
Mauricio A. Chamorro Osejo	Yanayaku's Sustainable Precarity: Forces Of Culture And Time That Converge In An Amazonian Indigenous Community.
Jay Chew	Chinese Spaces in Johor Bahru - Spatial Contestation within a Racialised Landscape
Victoria Chong	The Political Nature of Infrastructure: H14 and H16 bridges at East Wick and Sweetwater
Honor Clinton	Positive Learning Environments In Timber

Siena Cornish	Ripple Effects in Memory and Space: a study into the curated events of Bristol's Edward Colston statue
Theo Fitzpatrick	The Architectural Applications of Aby Warburg's Mnemosyne Atlas
Sylwia Gajek	Beyond Postmodernism: Investigating Sacral Architecture of Communist Poland
Mila Giovacchini	Un-gentrifiable Marseille? Neil Smith's gentrification in Marseille's city-centre: case study of the rue de la République.
Adam Hall	Rehabilitating Prison Architecture: Exploring how UK Prisons align to rehabilitative ambitions
Jamie Harrison	Governmentality in Disguise: Representing, Securitizing and Fragmenting Urban Space in Rio de Janeiro through the Centro de Operações
Mary Holmes	In search of queer space: an exploration of 5 Patrick Pool, York
Andrew Hynes	How can the characteristics of comics be utilised by the architectural representation?
Abdullah Khan	More than a facade: the speaking role of architecture in the representation of Buckingham Palace in Netflix's The Crown
Jan Kozlik	Gaj: Where Unwin's ideas meet Le Corbusier's
Bence Lipcsei	From Container to Chinatown: Spatial Strategies of Chinese Traders Transforming Brownfield Sites in Budapest
Rianna Man	The Happiest Place On Earth: Simulation and Manipulation in the Design of Disney Parks
Precious Ndukuba	Building Back Home, An Architectural Reading of Manliness, My Father and His Remittance Home
Sarah Portsmouth	Bringing Wilderness to the City: The architectural value of conserving and restoring biodiversity in the Teesmouth
Sam Ricaud	Critical Regionalism: the social case for architectural phenomenology
Mollie Ring-Hrubešová	Formula 1: A Critique of London's Council Housing Estate Regeneration Schemes

YEAR 3 DISSERTATIONS - CONTINUED

Lalia Saidy Khan	The “Birth” of Modern African Film: How spatial representations in Senegalese film in the 1960s and 70s speak to a complex, fragmented and hybridised postcolonial culture
Ioana Sandu	The Influences On The Evolution Of The Neo-Romanian Style Between 1900-1930
Pantea Sarparast	Spaces for Learning: Architecture as a Connection Between Students and England’s Secondary Schools
Daisy Shelton	The Tiny House Movement: Commercially driven or philosophical quest for the ‘Good Life’?
Takuro Shirasaki	Rewilding Through Dwelling
Felix Slark	Music, Identity, and Activism within the Housing Projects of Watts, Los Angeles
Céleste Spratt	The Urban Ruin of Grenfell Tower: a spatial embodiment of memory
Sayma Sultana	Defining a Non-Architecture: The Architecture of Bengal Renaissance
Will Syder-Mills	Optimising the Hospital with Humane Efficiency: How to cross the quality chasm without falling into a disciplinary pit
Tang Hoi Ling Helen	Convergence of Architecture and Fashion: Investigating the Transient Design of Guerrilla Stores
Sang Wee	Scenario for a Human Drama: Women and Domestic Space in Korean Cinema
Ted Wynne	What was the relationship between the growth and configuration of 19th century Chicago and changes to the U.S. continental interior?
Jingzhi Yang	Cinematic Postmemory: Reproduction and Reclamation of Memory of the Cultural Revolution through Spaces in the Fifth Generation Chinese Cinema



MPhil in Architecture & Urban Design (MAUD)

Cambridge Design Research Studio (CDRS) is a collaborative institute of design research within the Department of Architecture at the University of Cambridge. It builds on work established in the MPhil in Architecture and Urban Design and provides a platform for continued research, live projects and publication.

The design-research MPhil degree has professional accreditation (RIBA/ARB Part 2) and builds on and expands the previous Diploma programme. This is a course that enables each student to identify a unique thesis topic and to test the possibilities of using a set of design proposals as a research methodology. This course provides a platform for bringing together the research interests in Cambridge with its studio objectives. The means by which this happens is continually evolving and places the debate about the relationship between research and design at the centre of the school. Each project is an individual exploration of contemporary issues in the built environment consolidating months of research, discussion and interdisciplinary collaboration in a design proposal.

The course is structured in two parts, the residential period dedicated to the intensive study of the cultural, theoretical, and technical factors shaping each thesis topic, explored through a rigorous set of design tests and culminating in a full written thesis and project portfolio; and the second, a fieldwork period (after two terms of study) in which the implications of outline proposals are examined on site, or within a professional context. These components provide an opportunity to explore distinct design approaches in various settings, whilst offering a sound framework to pursue meaningful research. Each project is treated as potentially 'live' and students are encouraged to carry their projects through to fruition after graduation within the structure of the Design Research Studio.

MAUD

TUTORS

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

YEAR 4

Veronica Casey Fierro
Ellisse Dixon
Charlotte Mary Evans
Chidozie Ezeh
Matthew Feitelberg
Aws Hamad
Grace Izinyon
Haziq Khairi
Henri Kopra
Galina Lyubimova
Maria Mendoza Guerrero

Maximilian Mulvany
Hoi Phone Pong
Nabiha Qadir
Charlotte Ronsman-King
Samuel Walton
Xidian Wang
Gabi Watkins
Joshua Wiseman
Jingxin Yang
Margaret Zhou
Annan Zuo

YEAR 5

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

Matthew Lindsay
Yan Hei Lung
Sophia Malik
Dustin May
Ryan Myers
Ama Ofori-Darko
Stephen Pearcy
Eloise Piper
Joe Ridealgh
Michal Saniewski
Charlotte Smith
Kieran Tam
Iiris Tähti Toom
Zizheng Wu

CRITICS

Hugh Craft
Emma Twine
Carlos V N
Zarah Haider
Shane Sugrue
David Kohn
Chris Pierce
Barbara Campbell Lange
Emily Priest
Liam Ashmore
Tom Housden
Summer Islam
Scrap Marshall
Sylvie Taher
Yannick Guillen
Daniel Koo
Gareth Roberts Martin Sagar
Simon Smith
Mike White



Veronica Casey Fierro - ReDefining the Department Store

Weymouth, Dorset

The old department store is reaching a stage in its life where it is coming to an end. However, as the construction industry comes to the realisation that we can no longer tear down the buildings which don't keep their function. Therefore, we are left with a vast array of large mass buildings without purpose. Long heralded as the 'death of the high street', department stores have contributed to the decline of high street footfall. But, there has recently been a renaissance for the friendly local store; aided partly by the pandemic when people were forced to explore and shop within a 5-mile radius of their homes.

Perhaps now the department store should not only be repurposed but also repositioned within its role on the high street. This project proposes a way for the 237 empty carcasses to become catalysts for change to not only the high street but community it serves. Somewhere to generate interest and stimulate the high street economy for the local businesses and neighbourhood to almost take the high street back to the Victorian era, where people made and produced on-site. 'A place for making' not only products, artwork, food and innovation but also connection and community.



Coventry, England

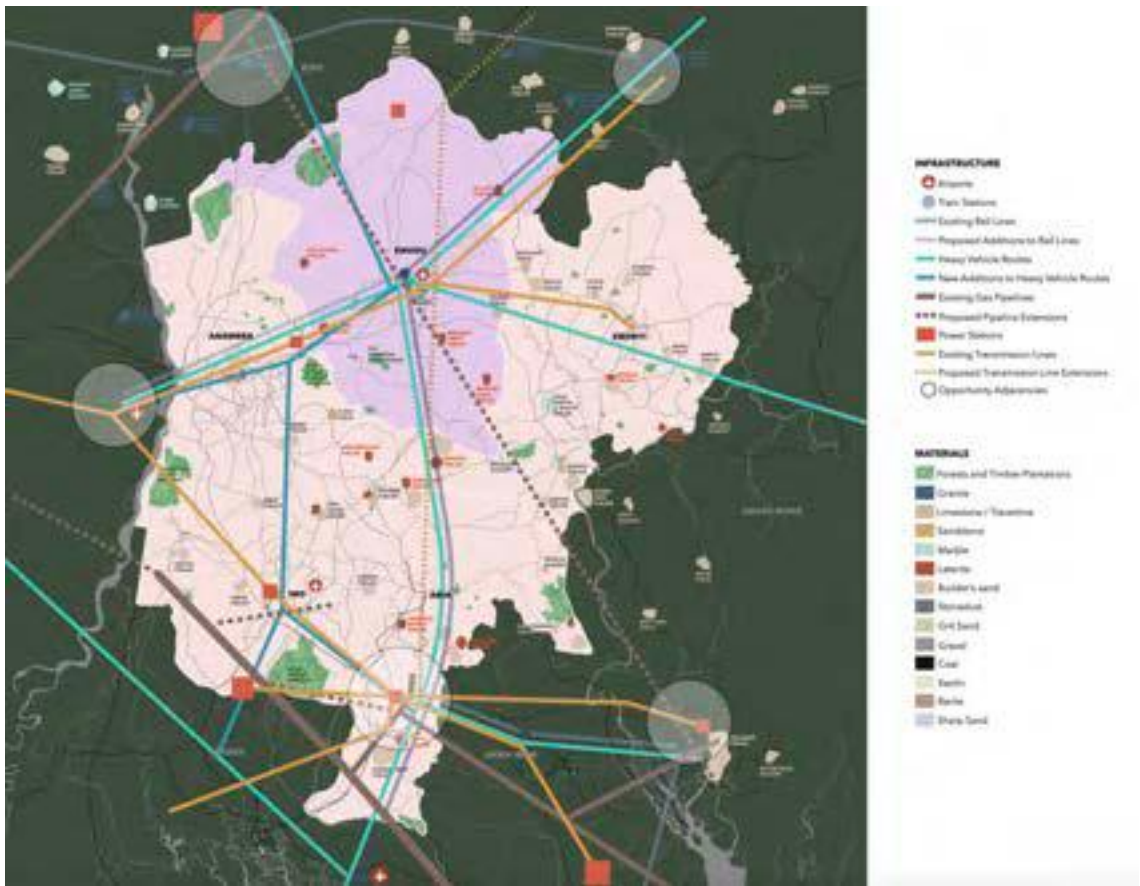
Ellisse Dixon - Concrete Jungle to Urban Wetland

In an ever more urbanised world where current predictions see 66% of people living in urban areas by 2050, many are arguing that the days of nature and urbanity being seen as opposing forces should be over and new urban design should emerge in which humans and nonhumans are seen as equal players.

In the City of Coventry where access to green space is well below the recommended average and with the fastest growing population outside Greater London, there is a need to look at the city's approach to green space in a way that benefits both humans and nature.

The project will offer up a phased approach to establishing a green plan for Coventry via the development of an anchor site in the centre of the city involving the uncovering of the currently culverted River Sherbourne.

The anchor site for the design will focus on a series of under-utilised and disused basements throughout the city and the opportunity for a new 'green plane' whose uncovering of the river will offer citizens improved access to green space as well as opportunities for new multi-use spaces providing both job opportunities and educational and recreational facilities.

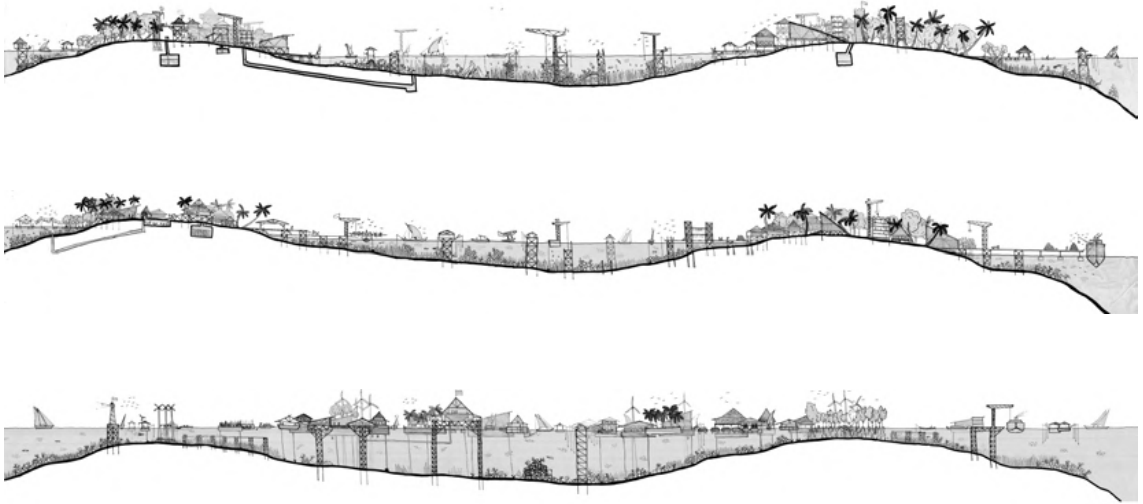


Chidozie Ezeh - Archinomics

Enugu, Nigeria

Developing nations are not incapable of spurring development from within. Amongst the Igbos of Nigeria, crafts played key historical roles in cultural, social, and economic development. Such craft-based traditions can be understood as systems of regional industrialisation producing not for markets and commerce but for culture and collective memory. With this attitude now threatened by the globalized industrial system, can a development strategy emerge from the cultural and craft traditions of the Igbos?

A system which, through self-organizing, can be integrated into modern industrial systems that incentivise sustainable practices from the level of the individual to the level of the institution. This paper aims to introduce and describe the relationship between crafts-based Igbo culture and political economy. It will also propose a way of rethinking critical regionalism in the urbanism of Igbo cities, within the developmental, economic, and environmental framework of the emerging globalisation of environment.



Naifaru, Maldives/Grand Cayman, Cayman Islands

Matthew Feitelberg - Above Water

In an ever more urbanised world where current predictions see 66% of people living in urban areas by 2050, many are arguing that the days of nature and urbanity being seen as opposing forces should be over and new urban design should emerge in which humans and nonhumans are seen as equal players.

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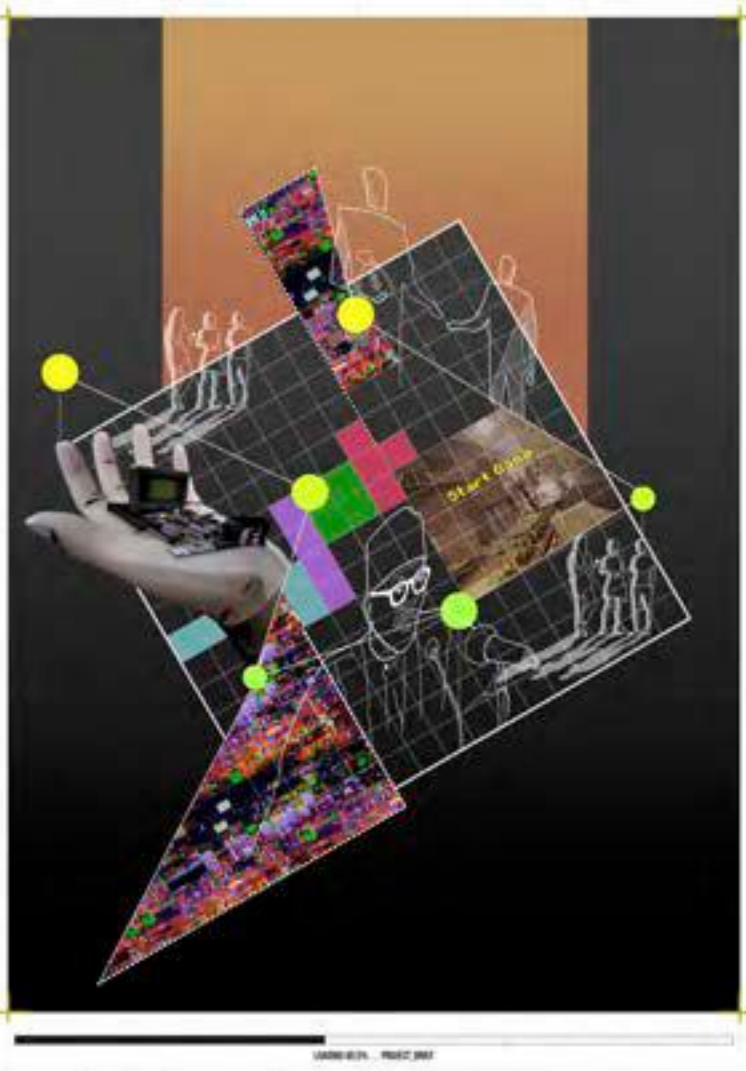
The anchor site for the design will focus on a series of under-utilised and disused basements throughout the city and the opportunity for a new 'green plane' whose uncovering of the river will offer citizens improved access to green space as well as opportunities for new multi-use spaces providing both job opportunities and educational and recreational facilities.



Aws Hamad - Room to Street to City

Baghdad, Iraq

This project proposes a new sanctuary for cultural engagement by combining a multifaceted design school with public spaces that includes exhibition spaces, café, library and archive. To incubate civic life in Baghdad urban fabric, the project engages with local inhabitants, crafts people and other instrumental agents. In trying to appraise, rehabilitate and challenge the existing and the new, the project questions the prevailing urban conditions and interrogates current design methodologies. As a physical intervention, the project responds to the local and larger context whilst encapsulating ideas of preservation and ecological enhancement. Value is placed in locality, with an exceeding focus materiality and construction methods.

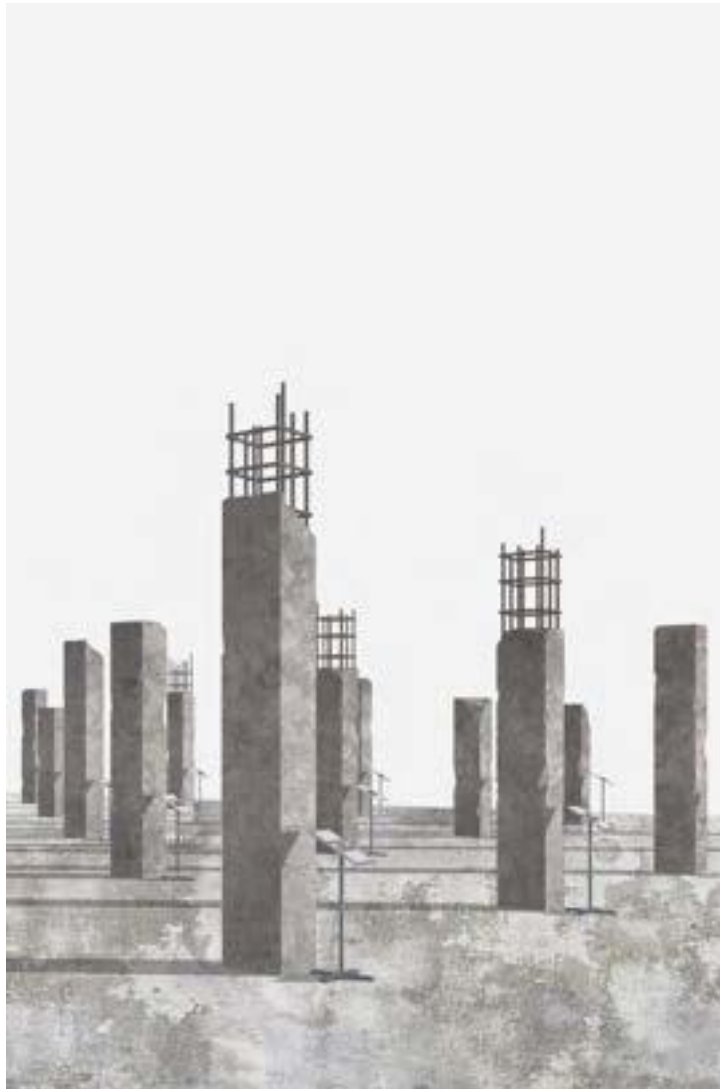


Abuja, Nigeria

Grace Izinyon - Bridging the Cyber & Physical

The practice of public participation through gaming has experienced a dramatic growth during the past 20 years, especially in urban planning agendas. The creation of serious games have formed the narrative of using gaming platforms to spatially create as a virtual community. The nature of public participation in general is longstanding in democratic nations but the introduction of different forms of the process is evolving. Despite the development, there is a lack of explored studies that investigates the values and relevance of gaming participation in urban planning.

The project aims to investigate digital gaming as a form of public participation in the urban planning development of Abuja through exploring the transitions of virtual ideas to physical productions in different fabrication scales. This form of hybrid participation takes a new nature of community involvement in the development of their environment, through its interchangeability of physical and virtual methods at any stage of the participation process. The project proposes a youth hub/centre, open park, and factory for on-site fabrication, to become a central point for the digitalised development of the urban fabric of Abuja.



Haziq Khairi - Health, Heritage and the City

Kuala Lumpur, Malaysia

At the edge of Kuala Lumpur's city-centre 'Golden Triangle' area, Plaza Rakyat has stood abandoned for a generation. With tower cranes unmoving and steel rebar left exposed, its concrete remains have become an inadvertent memorial to excess and mismanagement, an unfinished building with a sky ceiling. Now, the city contends with its resuscitation. Commercially-motivated schemes for a new Plaza Rakyat propose a ubiquitous complex of high-rise towers in an area increasingly inundated with such architecture, further excluding the involvement of lot owners and the local community in the site's future. In its dormant longevity, the site has developed a unique urban and social condition centred upon the particularities of abandonment, ownership, and redevelopment. Does Plaza Rakyat possess a 'heritage' of its own, derived from collective values associated with its past and present? With disused urban spaces linked to lower levels of urban health, what are the wider wellbeing implications left in the aftermath of Plaza Rakyat's dereliction?

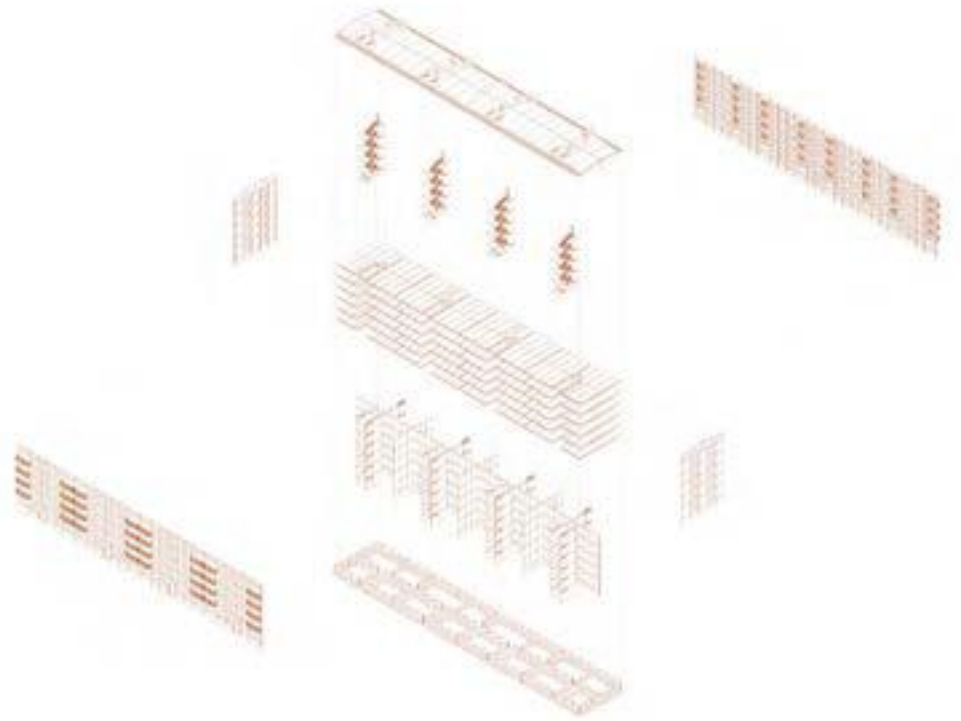
This project intends to contribute towards existing literature pertaining to the relationship between heritage and urban health. Through an interrogation of authorised heritage discourse in Malaysia, an experimental preservation-based methodology will be implemented for the rehabilitation of Plaza Rakyat. Consequently, in considering the intangible heritage and values associated with the site, the potential for furthering positive urban health and wellbeing outcomes in the surrounding community is to be explored.



Tallinn, Estonia

Henri Kopra - Cultivating Contingency

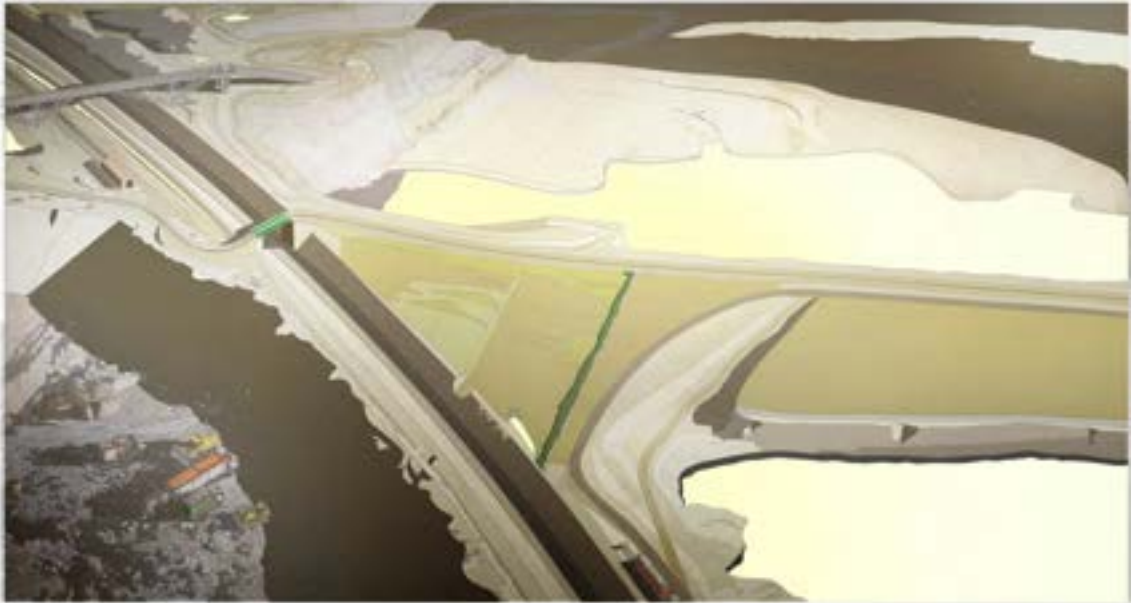
In post-soviet cities, growing one's own food has, until recently, been a matter of survival. In contrast to the precarity under Soviet rule, supermarkets now dominate the domestic food chain, functioning as quasi-cultural centres. While food as substance is absent from formal development strategies and its production becomes increasingly detached from the everyday, community gardens emerge to satisfy the demand of green-fingered residents. My research considers two aspects of food urbanism. The first is that of efficiency and urgency – the necessity to diversify our food supply systems in face of climate and ecological crises. The second is that of value, that is domestic food production and its resultant relationship to landscape as an intangible heritage practice in need of active preservation. My studio project proposes an urban compost farm and market as a formal piece of community infrastructure that closes the food waste loop and provides valuable local employment. Cob is explored as a flexible vernacular material that embodies 1% of the carbon emissions of conventional construction materials while being compostable at the end of its lifespan.



Galina Lyubimova - Na Mikrorayone

Moscow

The project pursues two objectives. Firstly, it seeks to bring the diversity of the city fabric use to the local communities, ranging from artist workshops to communal greenhouses. Secondly, repurposing the structure would create a precedent of working with the Soviet prefabricated architecture instead of demolishing it and starting anew. The approach could be extrapolated to repurposing the structure for any use. The point that is being made, even if it is somewhat formalist, is that the existing Soviet architectural stock in the Post-Soviet cities can be repurposed to solve a multitude of local issues. There is no need to demolish these buildings and waste hundreds of tonnes of reinforced concrete that is capable of carrying the loads for another century, only to build with the same reinforced concrete, on a larger scale, on the same plot.



Cambridge

Maximilian Mulvany - Digging Up The Future

This project considers the future of Cambridge's material culture through its long tradition of digging, a forgotten history of delving down to build up, creating itself from itself.

Below the green fields into which Cambridge is planning its next major expansion lies the material clunch, a forgotten chalk rock that was used for projects from Kings College, Chapel locally to Westminster Abbey & Windsor Castle nationally.

As Cambridge transitioned to a city of brick and imported stone and finally concrete, the ignominious end of clunch was to be crushed and burned for cement clinker and finally, forgotten. Into the vast flooded pits to the East of the city I propose to exhume clunch as its once-and-future sustainable super material.

Through construction in clunch and rammed chalk of a new kind of college in the city, one that is both quarry, exemplar, constructional laboratory and a live site that educates through the building of itself I hope to trigger a New Stone Age in the city's housing. A sustainable future for the city's existing building culture of forms, precasting and block construction.



Hoi Phone Pong - The third landscape

Hong Kong

POLIS-STATION is a plug-in “urban theatre” that appeals to the awareness of intercultural empathy, in the hope of building a cosmopolitan city that genuinely supports diversity and inclusiveness. It locates at the heart of Xiaobei Global Marketplace in Guangzhou, China, under the main highway infrastructure, consisting of multi-layered streets and stages that crossed from the central pedestrian bridge to the entrance plaza of Dengfeng Village. The idea was to create a transgressive “street theatre” connecting those two places with the most dynamic cross-cultural interactions in the itinerant area, by speculating on the porous interface at the subaltern spaces of infrastructures. It is favoured by the pedestrian nature of the daily transnational encounters, which is able to provoke pure discussions with empathy between local and foreign cultures. It is a “theatre for all” regarding people-based transnational encounters as radical performances of everyday life.

A sense of agnosticism towards future inspired me to incorporate the artistic-cultural manifestations of everyday transnational encounters as the true protagonists of the architecture. More and more police stations are impossible to empower a global city. It is the occasional everyday cross-cultural encounter with mutual understanding on the streets that contributes to the genuine cosmopolitan reality of inclusiveness.



Banglatown, Brick Lane

Nabiha Qadir - Banglatown Reclamation

Banglatown, Brick Lane, is a place of rich and complex history, existing as a centre of migration for several different communities and diasporas since the 1680s. Today, the local community are fighting against a new proposal, where the Zeloof family, owners of the Truman Brewery, seek to develop an empty car park of the

Brewery into a five-storey complex containing four floors of corporate offices and a ground floor shopping mall. The proposal has caused an uproar with the local community, with fears it will catalyse the decline of an already disappearing Banglatown, driving up rate and rent prices for businesses in the area and accelerating a changing demographic of visitors in Brick Lane.

With the Save Brick Coalition seeking alternative proposals to the Truman Brewery Shopping Mall, this project will explore alternative community led proposals, with a focus on providing trading spaces and widening access to Bangladeshi Muslim Women who have historically been neglected in restaurant trade in Banglatown. Whilst Brick Lane is changing, this proposal aims to mediate new buildings that are detrimental to marginalised immigrant communities, and old buildings that are not accessible to women, looking at alternatives to the typical brick, concrete, steel, and acrylic components of an existing Spitalfields and exploring ways of retaining the existing streetscape using low-carbon methods of construction.



Charlotte Ronsman-King - Future Fenlandia

The Fenlands, UK

The project proposes a collective field system of small-scale farmers which relates to an architecture of water channeling, shared equipment storage and worker accommodation in Waterbeach, Cambridgeshire. A transition to Paludicultural crops taps into new industries and markets including water resistant construction materials. The project tests these materials in the design and construction of the storage and accommodation facilities which can be moved and reconstructed according to field cycles.

Supporting the project, the pilot thesis analyses incremental and catalytic change in flood policy and identifies a window of opportunity to implement a co-operative system which is based on the premise that disaster floods lead to unavoidable and necessary change. The project proposes to utilise disaster floods as a catalyst for significant land-use change toward a co-operative farming model which benefits local farmers, residents, wildlife and landscapes in the Fenlands.

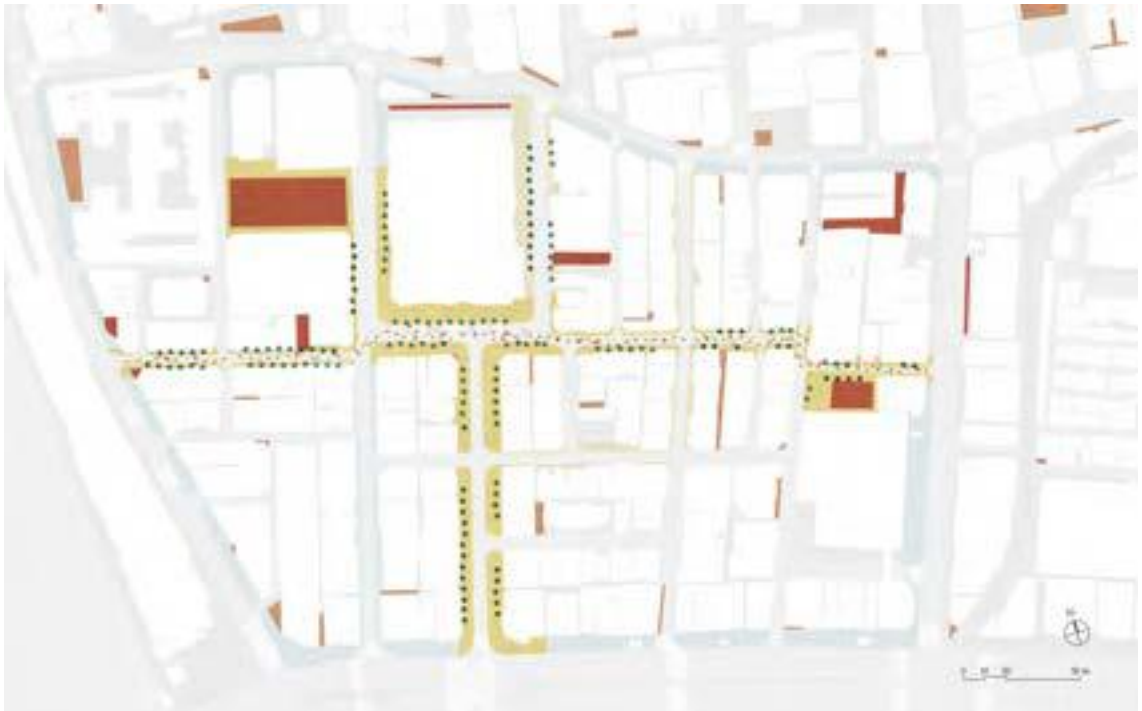


The Lincolnshire Wolds

Samuel Walton - A Biodegradable Estate

The UK Government's 2017 Industrial Strategy White paper states "Whole new industries will be created, and existing industries transformed as we move towards a low carbon, more resource efficient economy". Since then, the government's declared aim of net-zero carbon emissions by 2050 alongside widespread recognition of the scale of the environmental crisis have given added impetus to the search for a new more holistic approach interlinking the reform of the UK construction and agricultural industries that is the subject of this study.

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



Xidian Wang - INDIVIDUAL, COMMUNAL, PUBLIC

Tokyo, Japan

A group of single mothers in Tokyo currently face a significant housing poverty problem, and some of them are even living in Internet café cubicles as shown in the NHK documentary *Women in Poverty: The Impact of the New Chain Reaction*. As with other poverty issues, the cause of this phenomenon is a negative cycle formed by policy, socio-cultural, economic, and physical space conditions intertwined together that is difficult to break from.

This study aims to explore how design can be used to better improve the living situation of single mothers with low-income. Specifically, it investigates the current systemic injustice against these mothers, their daily life patterns, the concept and necessities of home, and proposes a design of a shared transitional community including shared living and working space in the Kabukicho district.

This study suggests a hypothetical co-operative that helps mothers move out of poverty through shared life. The spatial study, participant observation, interviews, and focus groups will be conducted to analyse the real needs of single mothers in poverty. Different design strategies, from policy to architecture to art, will be investigated. Eventually, a supportive community will be generated from the urban leftover spaces.



Milton Keynes

Gabi Watkins - Retrofitting Utopia in Milton Keynes

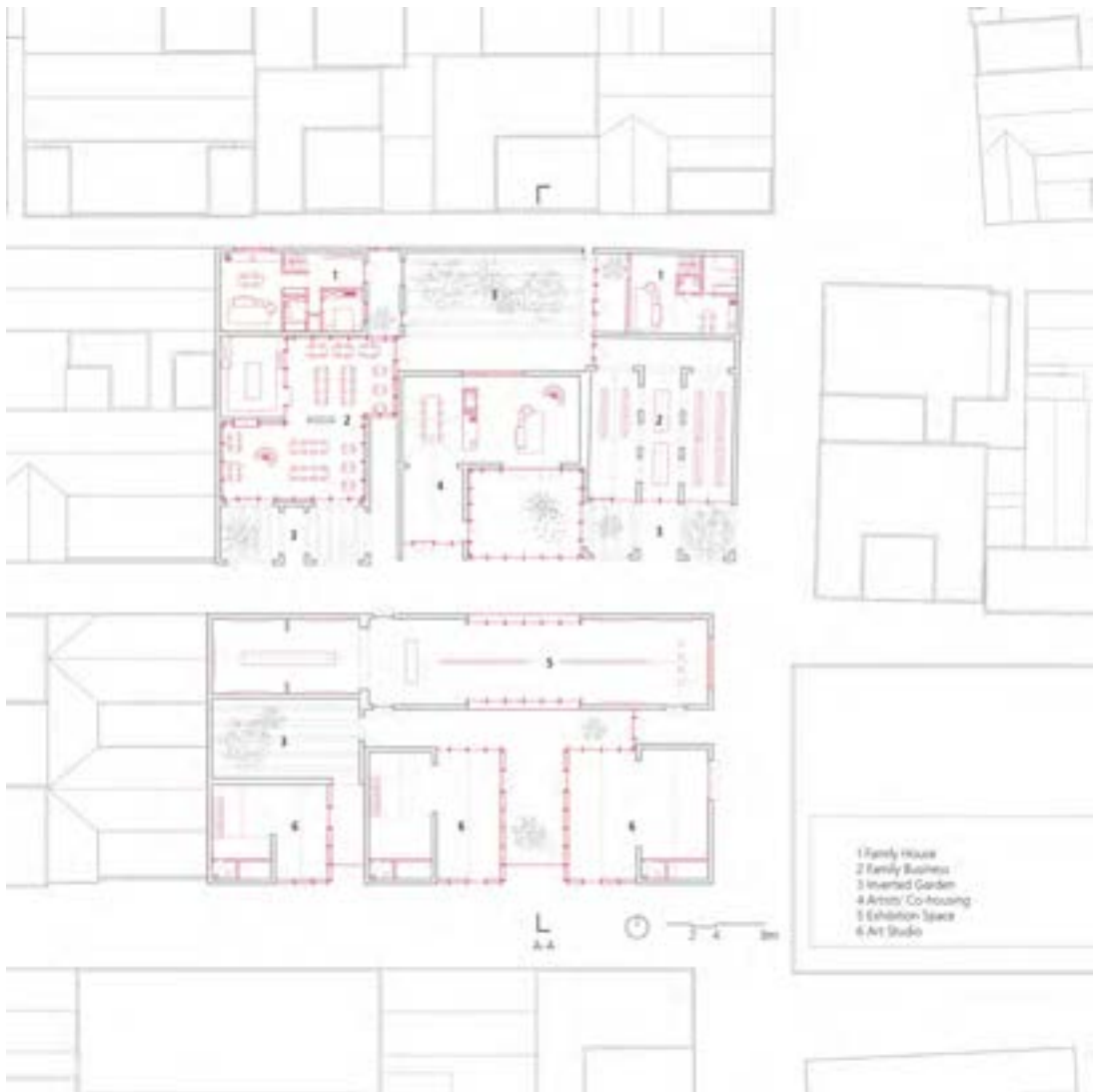
The Plan for Milton Keynes assumed 100% car ownership, resulting in an over-rationalised grid-road. This not only restricted an estimated 82% of women who did not have regular access to a car in 1976, it widened the access gap. While journeys for car owners improved, women and other less-mobile groups were hindered by isolated bus stops, underpasses, and disorganised bus services. This design project seeks to activate these overlooked spaces in the city as part of a retrofit of a network of urban commons. Overlapping communities share facilities at a number of social 'New City Clubs', inhabiting their local underpasses, to share knowledge and materials. Each specific underpass social club serves a different urban common with a unique goal decided by the locals. The urban common show in this project is a trailblazer for the retrofit, focusing on repair and reuse of local materials. The locals are guided by a process advisor; a designated Spatial Practitioner, a position funded by Section 106 contributions of peripheral private development expansion areas. This process is intended to increase genuine participation, while improving access to the city.



Joshua Wiseman - Transitional Landscapes

Lea Valley, London

This project researches the conditions of urban land throughout the Lee Valley. Specifically, it focuses is on the site appropriate regeneration of port-industrial sites along the River Lea. This first stage focuses on the conditions found at the 18th century gasworks in Bromley-by-Bow. The design project responds to these through the proposal of a urban ecology research centre and landscape park.

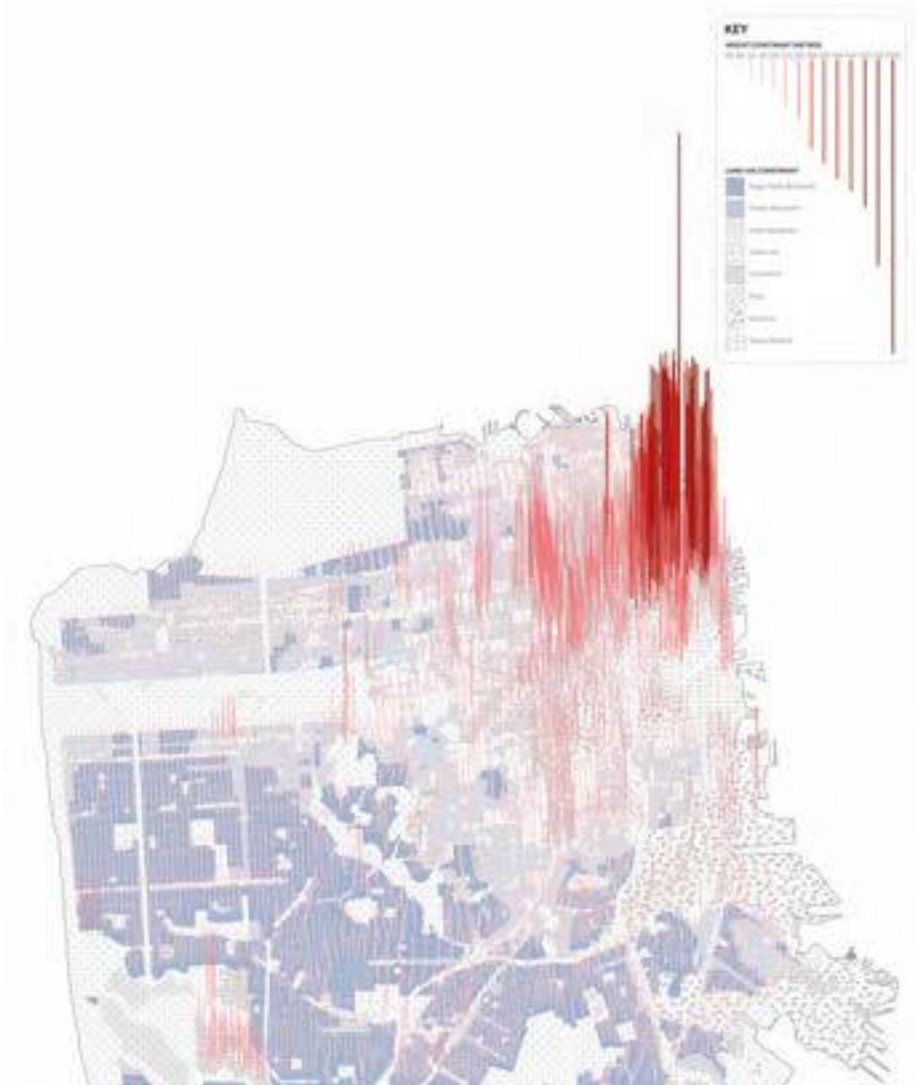


Beijing

Jingxin Yang - Artmaking on the Fringe

After two decades of organic growth, Songzhuang Artist Village, located on the urban fringe of Beijing, has become the largest artists' colony in China. In 2020, the newest planning proposal for the art district came out in response to the relocation of Beijing's sub-center. The scheme projected more than fifty percent of the built fabric to be demolished for the construction of new residential buildings, cultural centers, and international galleries. While it provided an efficient agenda for the cultural economy, the planning scheme lacks care for existing artistic networks and everyday social exchanges on-site and risks draining out a productive art scene through gentrification.

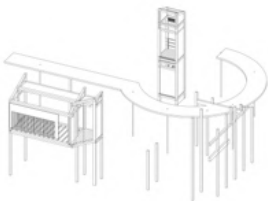
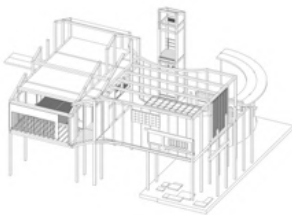
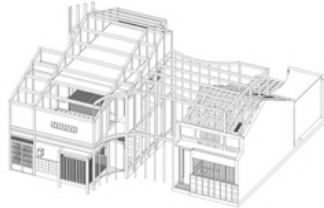
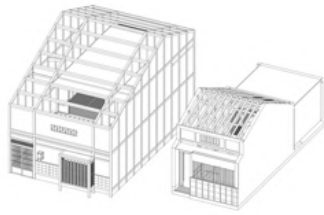
This project investigates the architectural means to preserve the artists' space of living and making in the government-led urbanization process. It aims to propose a surgical and dispersed framework of art-led development with care to the existing structures to replace the pervading demolition and reconstruction practices. An adaptive reuse strategy will be generated according to the artists' spatial needs. The strategy will point to structural and tectonic methods for upgrading existing buildings across different scales.



Margaret Zhou - Towards the Co-Familiar

San Francisco, USA

In 2021, Governor Gavin Newsom signed Senate Bill 9, allowing up to four units to be built on historically single-family zoned plots in California, effectively ending decades of exclusionary single-family zoning in the State. With the ebbs and flows of changing and increasing populations in the city of San Francisco and a crucial need for accommodating communities that are at high risk of falling out of the housing system, the single-family house has been given a spotlight and pivotal opportunity for new definitions surrounding ideas of ‘family’, domesticity, housing models, and neighbourhood participation. As traditional boundaries surrounding singular plots of land fall away, investigations into the contextual models of single-family housing reveal a ‘horror’ of familiarity with the systems that have shaped domestic life and labour, while identification of approaches to shared living provides insight into alternative living models that can accommodate intergenerational, multi-household sharing of space. This project investigates conditions of commoning between families within residential neighbourhoods. It aims to demonstrate that there is a potential for a participatory architecture beyond zoning limitations in which neighbourhood engagement, inclusion, and environment, can co-exist more effectively in the Sunset District of San Francisco to evolve with changing city needs.



Kyoto, Japan

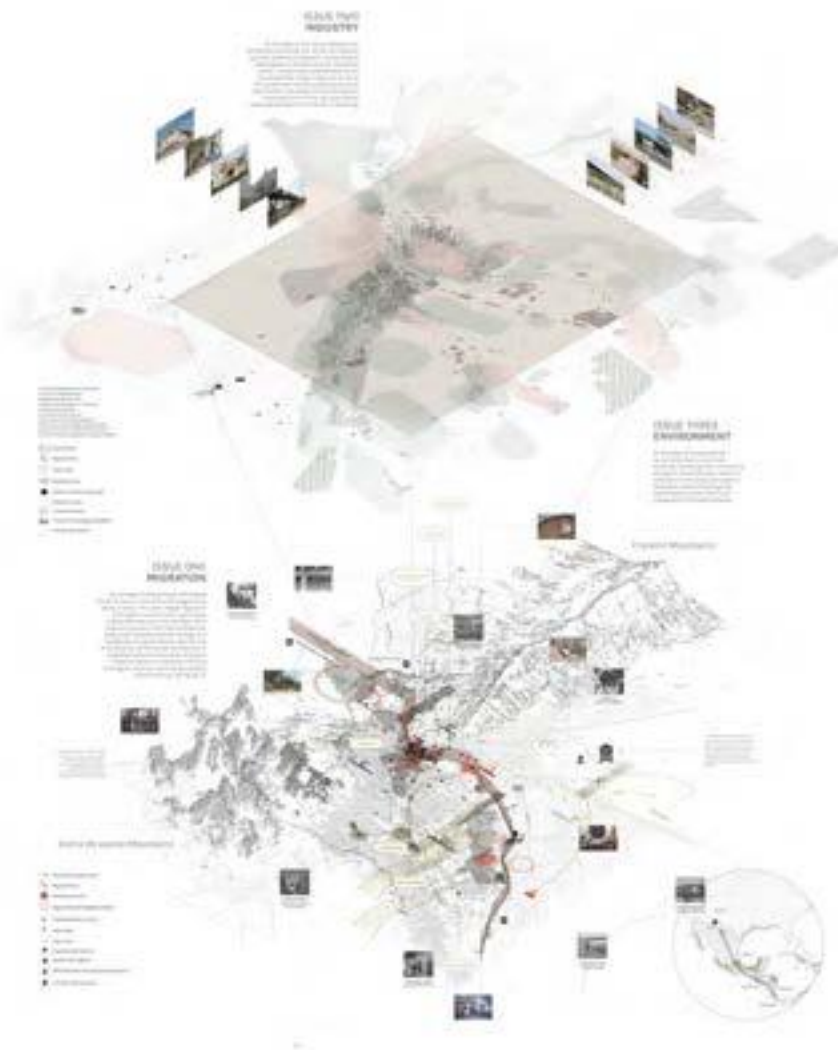
Annan Zuo - Exploring the Possibility of Non-anthropocentric Architecture in Landscape Recovery

Humans' tragic defect in ecology is their anthropocentric vision, the compulsion to exploit, violate and conquer. It is inevitable that human territories in a shrinking society are to be retaken over by nature, but it does not mean the gesture of our departure should still be anthropocentric – passive and indifferent.

This project experiments with a non-anthropocentric vision of architecture through transforming Fukakusa and Kanshuji – two districts between mountains in Kyoto that are undergoing land and property abandonment process – into a sanctuary for the Sika Deer population and vanishing local culture.

In the first phase (2040), with shrinking communities still inhabited by the elderly, a well-functioning community is to be sustained through resident-led demolition and material reclamation processes. In the second phase (2040-2060), abandoned fields are to be reforested and managed; environmental hazards from abandoned properties will be reduced to the minimum with the implantation of purification systems and ecological workshops. In the third phase (2060-), when the entire district is emptied from human inhabitation, the original Satoyama landscape will be restored, and with the preservation of historical structures, traces left by humans are deconstructed, transformed and merged into nature.





El Paso/Ciudad Juárez

Lou Elena Bouey - *At the edge, there is a place*

This design thesis the US-Mexico border and its challenges facing climatic breakdown and mobilities. Through the study of the border cities of El Paso (United States) and Ciudad Juárez (Mexico), it outlines the borderland as an essential and particular urban and architectural typology, offering a multidimensional reading of a contested space that reveals itself as a more rhizomatic, productive urban continuum - a precinct space that, rather than merely an edge, should be invested in. Though shaped by extraction and violence, it is also a space of exchange and insurgence for and by migrant populations - something increasingly spatialised by them. This design work focuses on dignifying the process of squatting at the border, identifying and weaving a new transborder network of spaces and productive spaces that retrofit derelict industrial infrastructure and equip migrant families with environmentally resilient and durable homes and community spaces with the ultimate goal of plot ownership. Drawing on the numerous skills of the many rural and indigenous Central American migrants who reach the border, it innovatively experiments with lowtek, DIY modules and fit-outs using upcycled or locally sourced natural materials such as straw, clay, or industrial discards, creating nested and increasingly un-hidden worlds in the inbetween.



Benjamin Carter - Spaces of Edification

Manchester, UK

This project seeks to physically and programmatically restructure the former UMIST Campus, balancing the economic imperative for reinvention with the environmental imperative for retention. Judicious decisions concerning the value of the existing buildings drive this project. The design emerges from over a year's research into the spatial qualities of modernist architecture and postwar campuses, producing an informed alternative to comprehensive redevelopment.

The ambition for the project is to create a city micro-district, overturning the single use university campus in favour of a mix of uses and an amplified sense of urbanity. New uses are found for old buildings: lecture theatres become cinemas, large labs become sports halls, tower blocks become communal apartments - saving a vast quantum of embodied carbon. At the heart of the campus a new civic and cultural centre - the Aula - anchors public activity within the district. The former campus becomes its own city within the city.

The objective of this dual reinvention/retention strategy is to introduce a critical mass of inhabitants and workers into the campus whilst preserving its unique attributes, in order to adapt the campus from an institutional enclave into a mixed use urban quarter.







London Borough of Enfield

Hadley James Clarke - The Industrial Cooperative

The dilemma of how to dispose of a dining chair that has recognisable value beyond that of waste highlights a systemic inability to recognise forms of value. Whilst the owner of the chair might recognise value in what they are disposing, through a lack of clear and convenient spatial solutions, the individual cannot recognise this value. This is an oversight of value. The industrial cooperative is a council owned cooperative that connects and opens waste resource streams to industrial workers through the introduction of specific architectural typologies and spatial sequences developed on land able to recognise value in wider social uplifts and the creation of terroir. The Industrial cooperative is therefore a model, shown in the London Borough of Enfield but able to be replicated in across urban industrial landscapes.



Grey Grierson - Reconstructing Luossavaara

Kiruna, Sweden

We live in an era of unprecedented urbanisation, reliant on systems of extraction that operate at a planetary scale. However, in the shadow of megacities, there are equally unprecedented consequences for the landscapes that supply the raw materials. Located in the heart of northern Sweden, Kiruna is being simultaneously destroyed and rebuilt to enable the continued extraction of iron ore. As a result, a third of the population must relocate. This project explores the relationship between architecture and memory by speculating on Kiruna's future transformation. The proposal is a city masterplan and landscape formed around a new design approach to the past, based on reconstruction and performance.

Although radical, the proposal is grounded in the tangible challenges of the region examined during a prolonged field work period. A critical re-examination of the established mnemonic practices of Kiruna and Malmberget is interwoven with an investigation of new advancements in digital replication and reinvention. Informed by the unique architecture of the region, the proposal operates at the threshold between instability and permanence in order to imagine an alternative future.





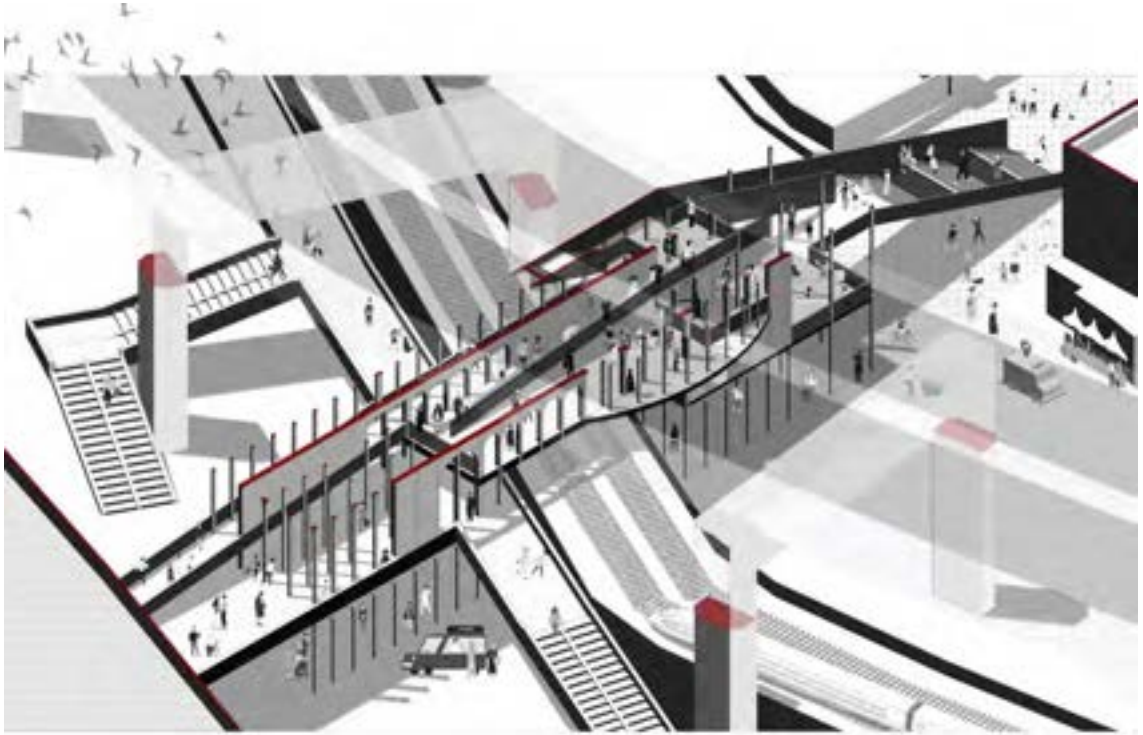


Ibiza, Spain

Finn Harries - Food for Thought

Over the last decade the island of Ibiza has lost 75% of its agricultural land to creeping urbanisation, rising land prices and a global food economy that undercuts the price of locally grown produce. This shift has left the island and its community vulnerable to future disruption and disconnected from the source of their own nutrition. Therefore the project explores how design can support a transition towards greater food sovereignty and community resilience by retrofitting and adapting an old cattle ranch into a regenerative farm and local food hub.

The broader research interrogates the nexus between food production and the built environment. These two industries combined contribute up to 65% of global greenhouse emissions, making them two of the biggest contributors to the problem but also two of the best leverage points for driving large-scale, disruptive change. The research thesis presents a framework for transitioning towards regenerative methods of design, by advocating for localised, closed-loop systems of producing food, shelter, energy and water, where waste becomes a resource or a source nutrition to be constantly cycled back into the system whenever possible.

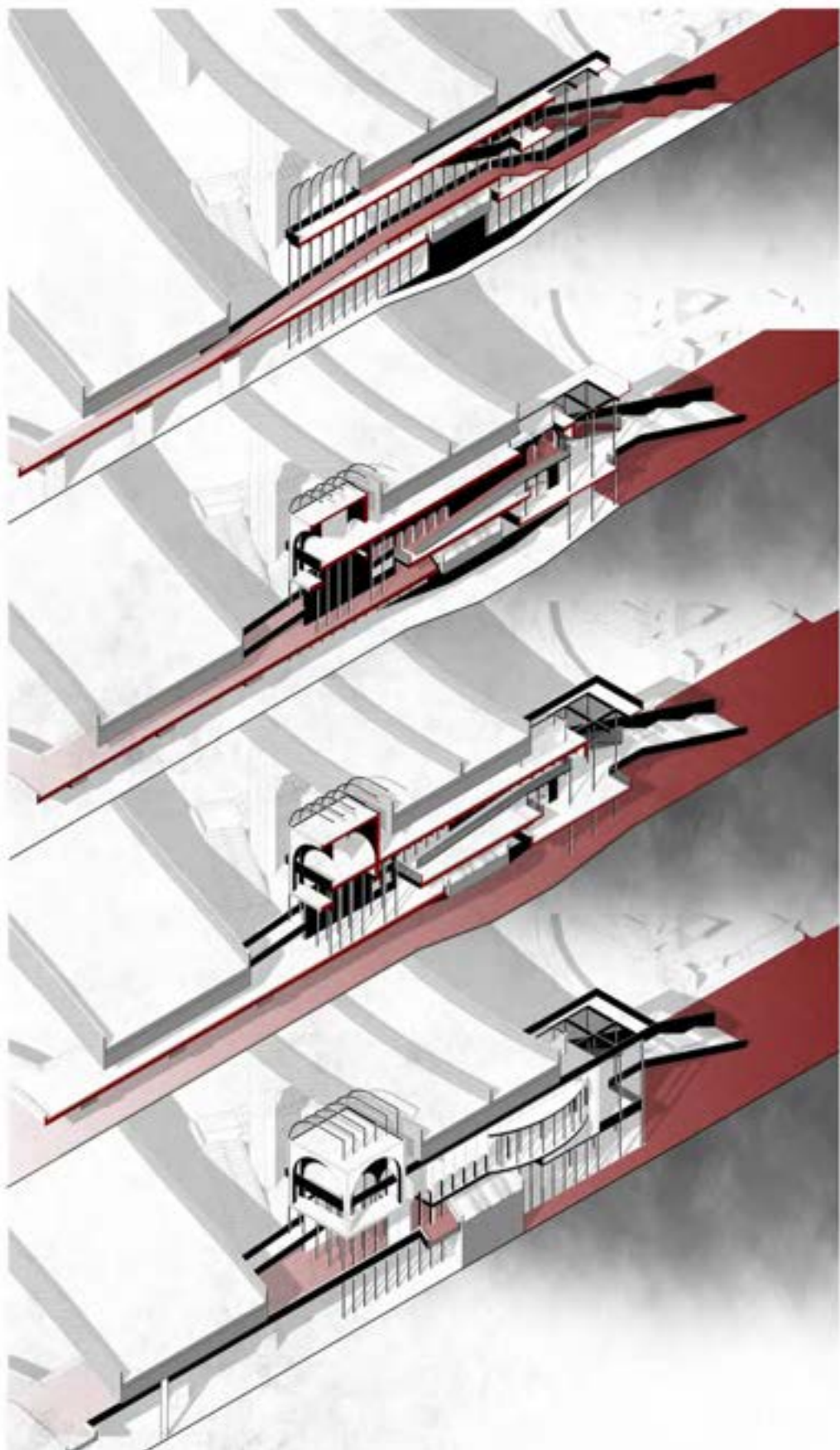


Weixuan He - POLIS-STATION

Guangzhou, China

POLIS-STATION is a plug-in “urban theatre” that appeals to the awareness of intercultural empathy, in the hope of building a cosmopolitan city that genuinely supports diversity and inclusiveness. It locates at the heart of Xiaobei Global Marketplace in Guangzhou, China, under the main highway infrastructure, consisting of multi-layered streets and stages that crossed from the central pedestrian bridge to the entrance plaza of Dengfeng Village. The idea was to create a transgressive “street theatre” connecting those two places with the most dynamic cross-cultural interactions in the itinerant area, by speculating on the porous interface at the subaltern spaces of infrastructures. It is favoured by the pedestrian nature of the daily transnational encounters, which is able to provoke pure discussions with empathy between local and foreign cultures. It is a “theatre for all” regarding people-based transnational encounters as radical performances of everyday life.

A sense of agnosticism towards future inspired me to incorporate the artistic-cultural manifestations of everyday transnational encounters as the true protagonists of the architecture. More and more police stations are impossible to empower a global city. It is the occasional everyday cross-cultural encounter with mutual understanding on the streets that contributes to the genuine cosmopolitan reality of inclusiveness.







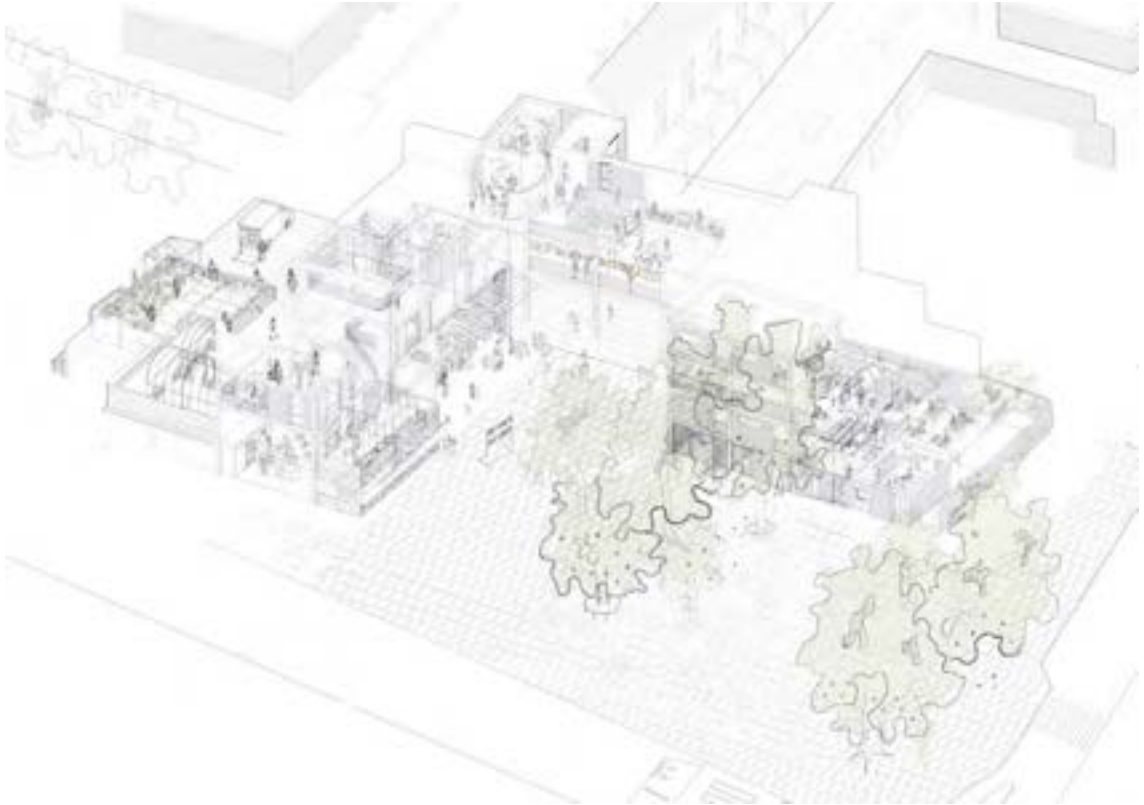
India

Tanvi Jain - Stepwell Urbanism

This project proposes a series of decentral spaces for water in the peri urban areas of Indore to revive local water ecologies and (re)localise water dependence. As Indian cities rapidly urbanise, the increasing dependence on energy-intensive water transfers are exacerbating the effects of climate change and fuelling the water crisis. Spatial strategies for water management are explored to mediate between these two seasonal extremes and revive local flows through multi-scalar interventions for water collection, recharge and filtration.

At the regional scale, the seasonal stream is revived and rewilded.

At the neighbourhood scale, the design of the central plaza references the ecological, cultural and social workings of the rich and diverse legacy of rainwater harvesting structures of the subcontinent. Apart from supplying water, it harbours delightful qualities and offers opportunities to engage with seasonal water. This foregrounding of water infrastructure would enable acclimatisation to flexible usage patterns based on seasonal water availability. Practices of aquifer replenishment that cultivate cycles of use, renewal and repair are placed at the heart of urban design, policy-making and economic decisions through an imagination of a place that strives to engage and negotiate with over- and underground water flows.



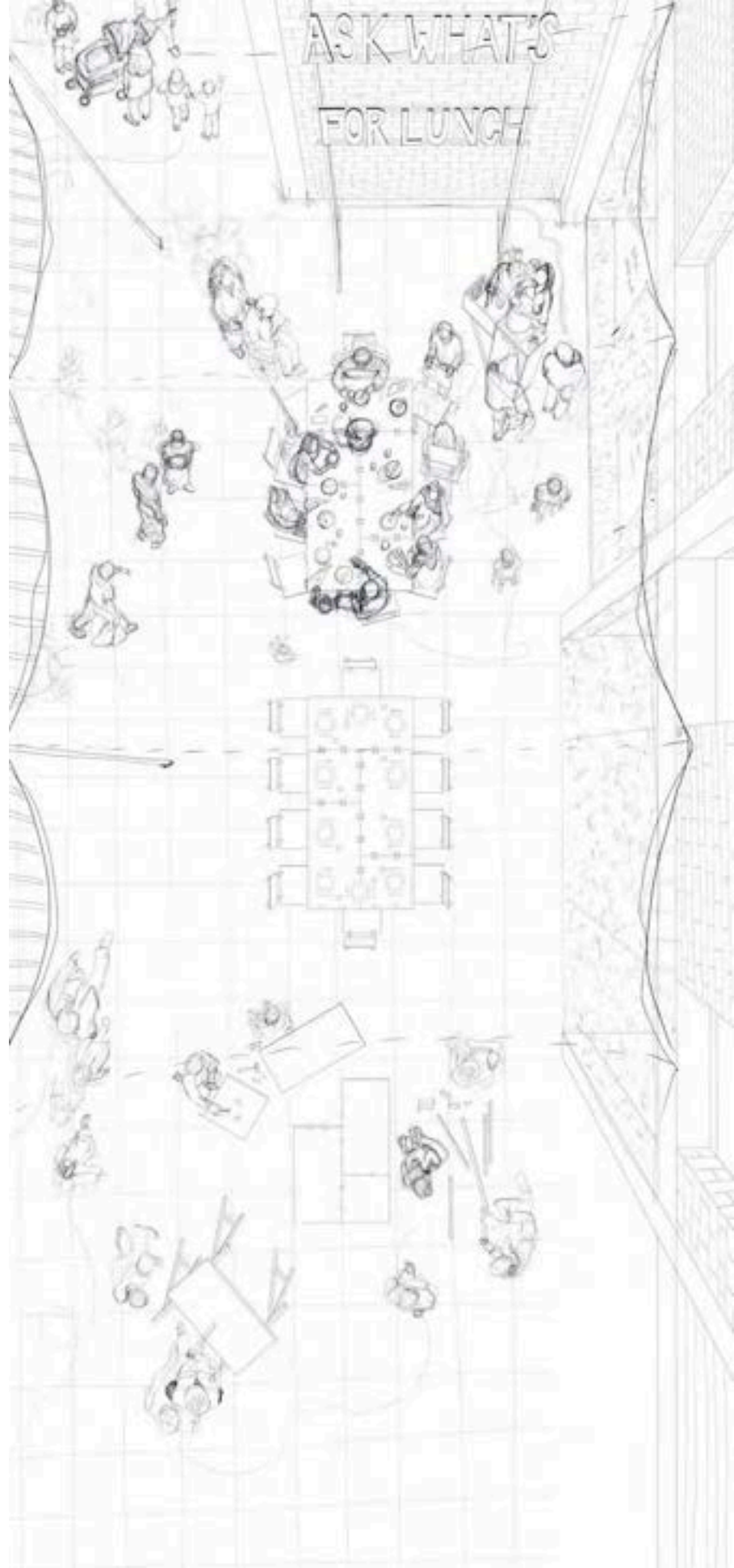
Rachel Kelly - The Shared Table

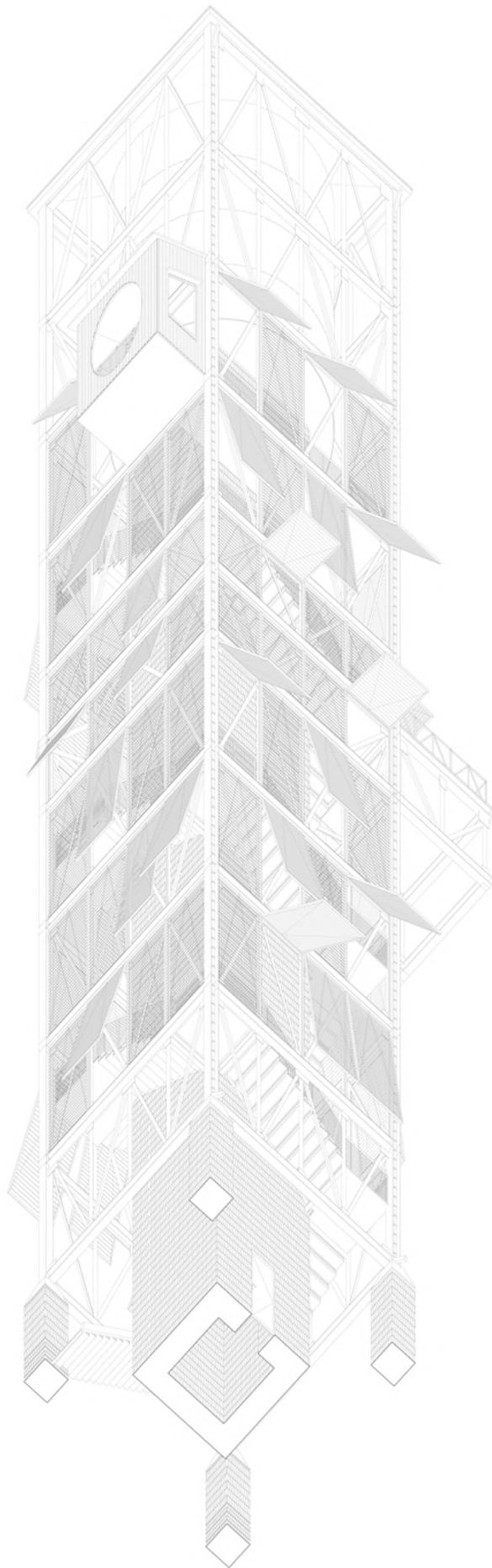
Poplar, East London

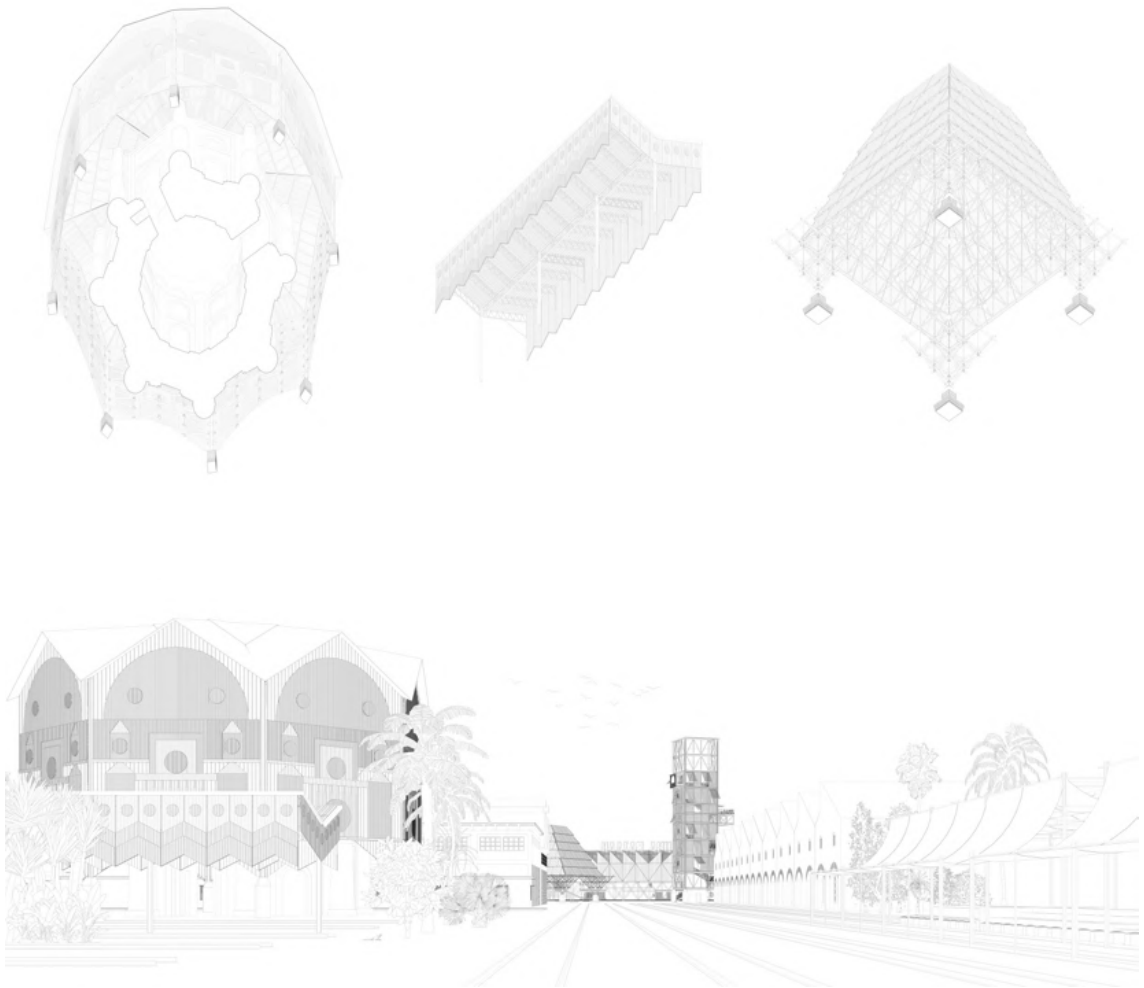
The Shared Table is a project outlining the development, and community inhabitation, of collective social eating, cooking, growing, and making spaces in Poplar, East London. Unlike the food bank model of addressing food insecurity, this project considers an approach that recognises food as something that is inherently interconnected or ‘embedded’ in the complexity of everyday life.

The project is rooted in design research that uses theoretical ideas of ‘embeddedness’ as a tool to analyse alternative means of food sharing. The Shared Table considers what these social theories might mean for architectural design. Inhabiting an empty 1960s housing estate on the outskirts of the Lansbury Estate, the project develops slowly over a period of years. A series of interventions are placed within the existing frame structure – like furniture for moments of ritual. The architecture emerges from a recognition and respect for the existing; both in terms of its material and social context.

Moving forward from Covid and onwards through other challenges, its essential for food aid initiatives to not be seen as rallying calls in times of crisis but instead tangible way of reimagining how we live collectively and share food together in cities.







Pakistan, Lahore

Yousuf Khalil - Urban Canopies

This Research investigates the intersections between British colonialism, bureaucracy and poverty in Pakistan's Railway communities. After 75 years of independence from its colonial masters, Pakistan is still beset with a majority populace that lives in enduring poverty. Inherited colonial bureaucracy and its impact on the management of land and resources is presented in this study as a persistent factor in consigning working class communities to live in squalor. Particular emphasis has been placed upon examining how railway communities are pre-ordained to a rigid position within society, in which they are made to live in colonial era 'state sanctioned slums'. In response to an anthropological survey of railway communities in Lahore, this project proposes a series of architectural interventions that aim to counter inordinate bureaucracy coupled with stringent zoning to allow the revival of declining industrial railway land and its communities. The Mughalpura Workshops, a former British colonial era locomotive repair facility, is the focal point of this case study, which represents a microcosm of Pakistani society. This design-research project reimagines the Mughalpura Workshops and associated railway land in Pakistan in a manner that embraces the informality of everyday life, creating the fabric to connect the communities that it ultimately serves.



Lide Li - Engage to Empower

Nanjing, China

This project aims at exploring the planning and design possibility of a creative infrastructure to transform China's current top-down smart city/tourism planning into one with bottom-up citizen-driven innovation using Menxi, Nanjing as a case study. The project is set against the 'Massive Demolishment, Massive Reconstruction' redevelopment model commonly applied in Chinese historical districts. It intends to provide a new urban regeneration paradigm that includes a citizen-driven cultural creativity network and a participatory community platform in order to keep the area's everydayness and cultural roots. The physical intervention of the scheme is an institute named Digital Engagement Center. By engaging local residents and cultural organizations in the process of cultural service/product production, this institute will empower residents with the right to envision the city. It is discovered that Menxi has a unique alleyway system connecting people's daily lives. Thus, the design introduced a new inner alleyway system to old structures located in the center of the area. It connects the originally separate buildings and densifies the interaction between different stakeholders to make co-creation possible. Apart from the design, an actionable planning scheme, collaboration network, and operational plan are provided for a smarter Menxi area with citizen inputs.

Mexico Area | From Top-down Smartness to Citizen-Driven Innovation



1

A CITIZEN-DRIVEN CULTURAL CREATIVITY NETWORK

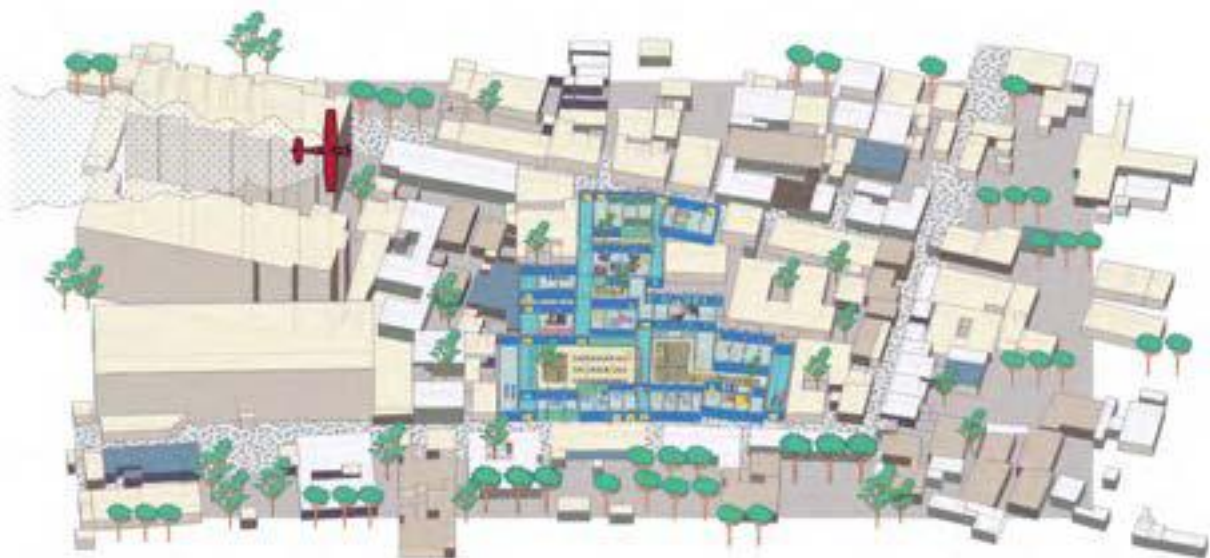
2

A COMMUNITY PARTICIPATORY CENTER TO KEEP THE EVERYDAYNESS

3

A URBAN REGENERATION PARADISE

Mexico Area | From Top-down Smartness to Citizen-Driven Innovation



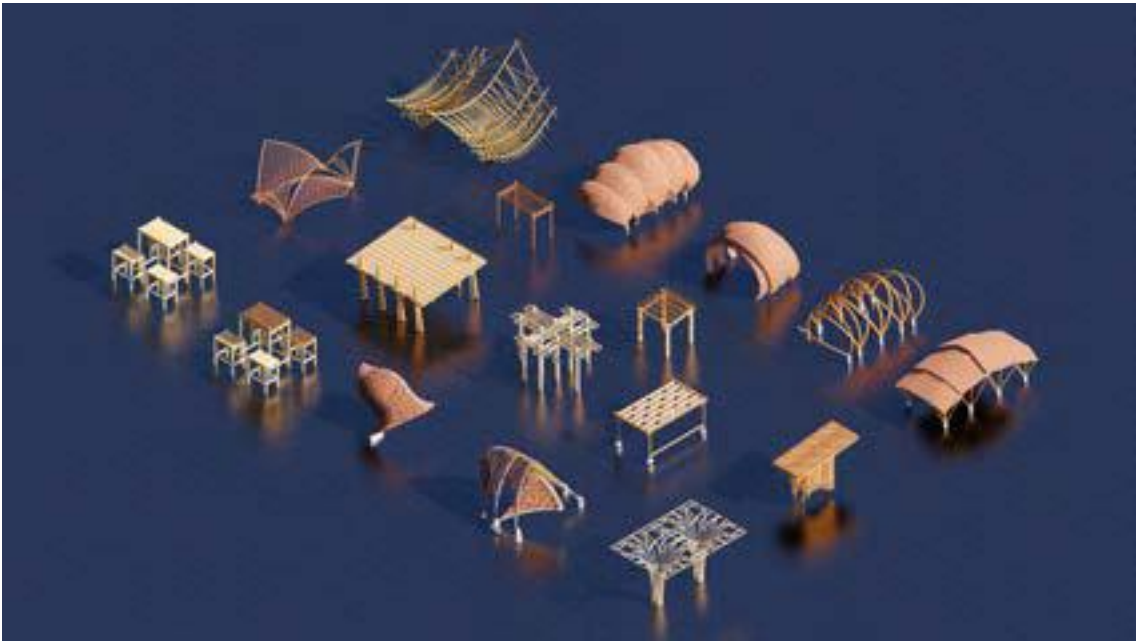




London, United Kingdom

Matthew Lindsay - Kensal Green Cemetery Woodland

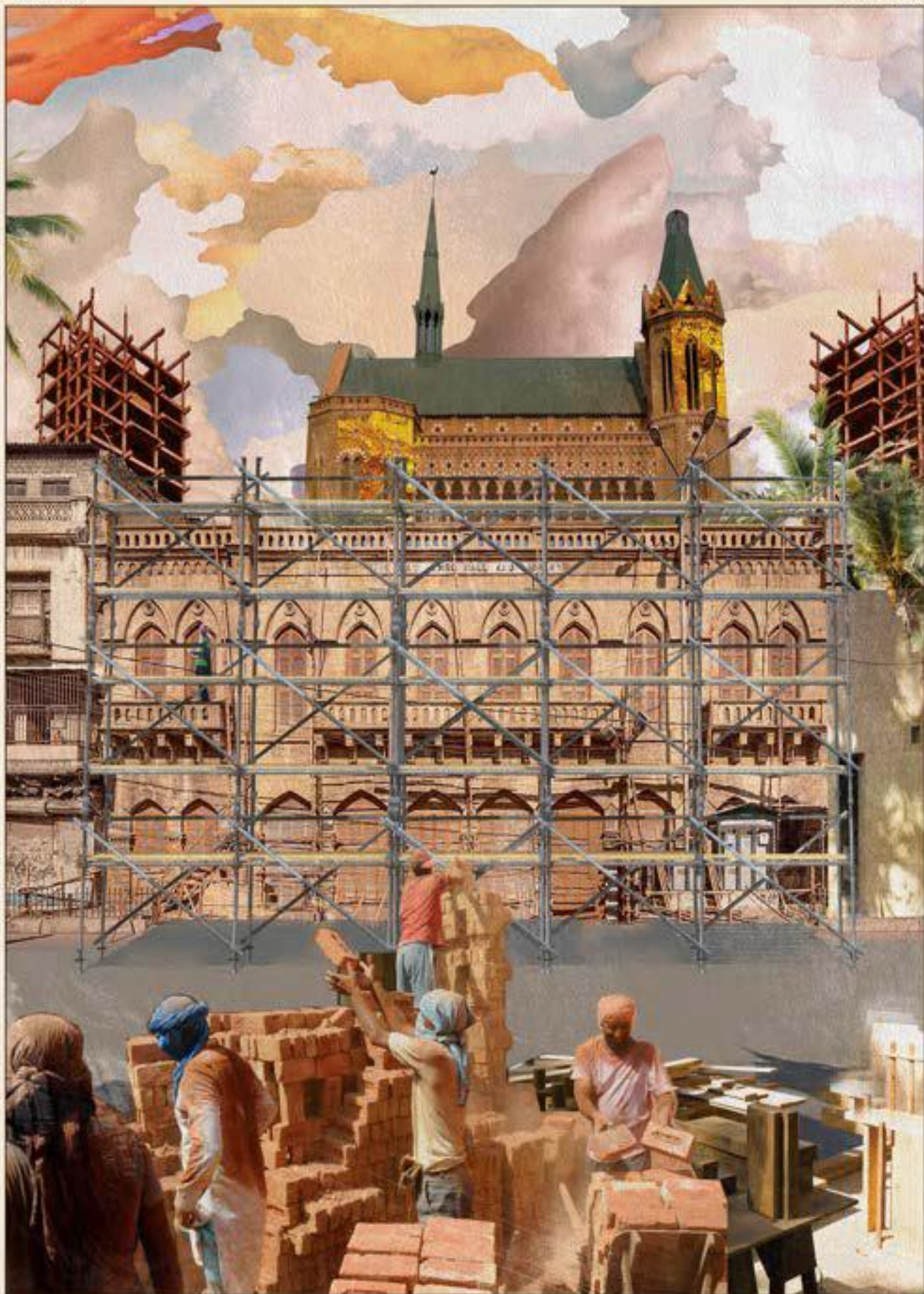
In response to the overwhelming spatial demand of traditional burial and the environmental damage of cremation, this proposal projects the landscape of Kensal Green Cemetery (1832) one-hundred years into the future. All existing individual memorials have since been replaced by the careful implementation of native flora and fauna. Bodies, rather than being buried or cremated, are now placed within a vessel, one of the breathing, oscillating pavilions that sit within the newly wooded landscape. Over the proceeding 30 days, bodies are recomposed into nutrient rich soil and ceremoniously spread within the woodland or the wider networks of forests, meadows, wetlands and habitats that require it. Channels are introduced at 50 meter intervals along it's north-south axis, anticipating the undulating ground plane whilst simultaneously facilitating the creation of various constructed or natural processions. A new ritualistic practice emerges that implicates the wider landscape as a collective monument to generations past, present and in perpetuity. The objective realities and management of it's ecosystem become the basis of a memorial practice that recenters the human body within a transversal web of non-human agents in the spirit of a more harmonious relationship between mind, body and planet.

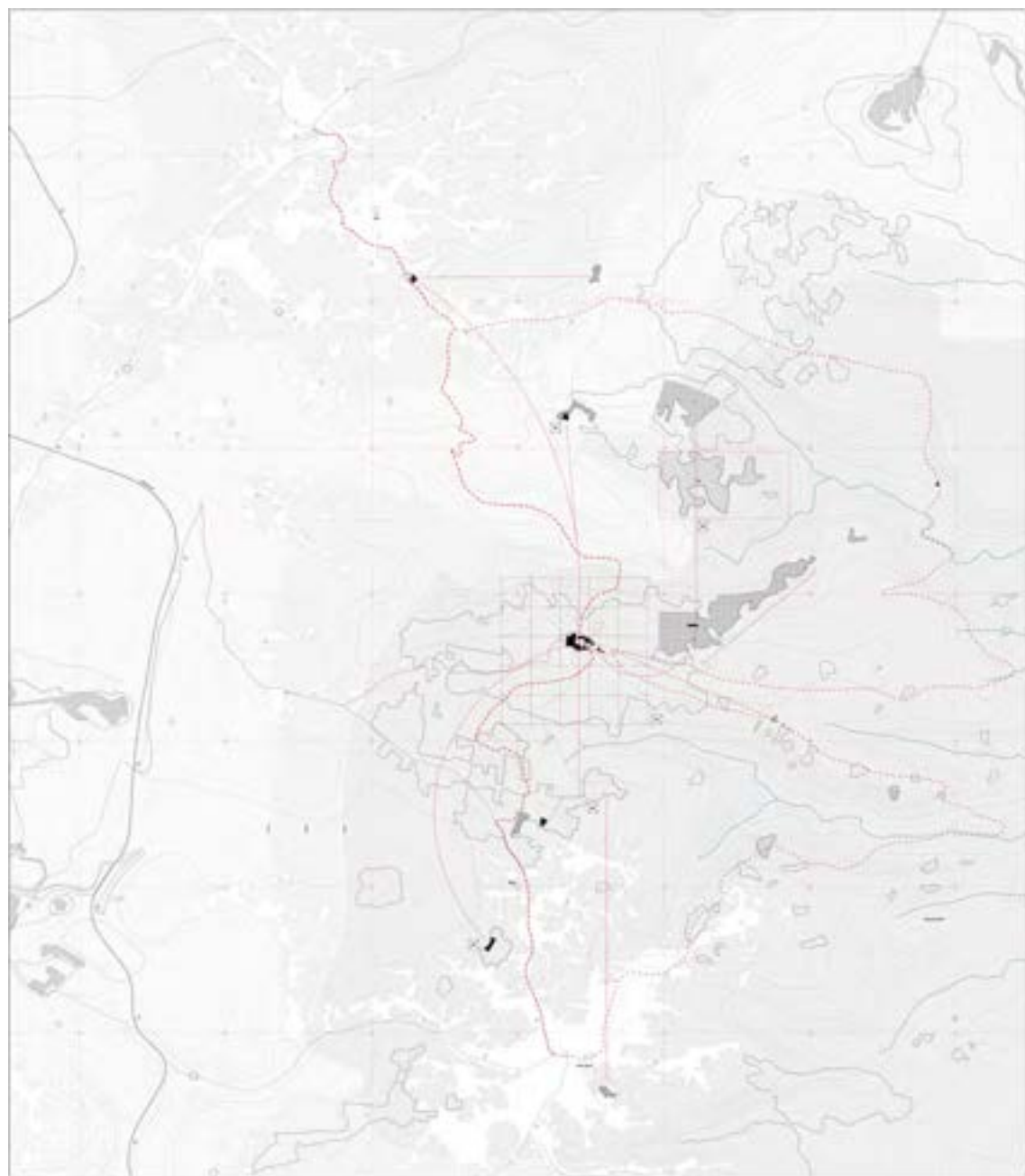


Sophia Malik - Heritage not Inherited

Karachi, Pakistan

The historic buildings of Karachi are in disrepair. Though they are listed, they are not protected effectively. Destined for one of two fates; they either suffer demolition or fall into ruin. The current situation presents an opportunity to catalyse a shift in building culture by promoting a sustainable use of heritage. To unlock the embedded value, protection is reimagined through a user-centered lens. By examining indigenous low-carbon techniques as a means of promoting the use of these structures, the divide between sustainable reuse principles, and the protection of existing structures in the face of climate change can be bridged. This project advocates for the utilisation of listed heritage buildings through material use of bamboo, earth and lime, and strives to contribute to the often-overlooked notion that architecture can be reformative and can help facilitate a positive shift in values.







The West Bank, Palestine

Dustin May - Landscapes of Extraction

This project is a counterproposal reimagining the transition of an existing quarry site on the outskirts of Hebron into a land management centre. In exploring the relationship between material production and landscape conservation, the proposal critiques the region's current exploitative stone industry to emphasise the interconnection between social and ecological resilience.

Developed through research, the design connects materials and construction details back to the landscapes that enable them. In moving away from eco-abuses embodied by the Anthropocene, the project focuses on the underlying structural systems and slow violence that underpin and connect material accumulation to spatial control.

Understood through Jerusalem Stone, the industry is Palestine's single largest industry to GDP; however, up to 74% is exported to Israel. This outsourcing of materiality is a reinforcing mechanism that exploits periphery communities and environments to enable territorial control and settlement expansion.



Ryan Myers - The Spirit of Ukiyo

Tokyo, Japan

Japan embraces and encapsulates the global definition of modernity—high tech metropolises and world-leading technological innovation. Parallel to this, the narratives Japan tells itself about its technological affluence—that the nation arose from the restoration of imperialism during the Meiji period—reveal deep attachments to remnants of a feudal past. This oscillating internal conflict of conception of modernity can be viewed as a direct result of Japan's desire for a national identity. The complexity and construction associated with the yearning for an identity has resulted in a significant transition towards the technological advancement of the nation. The Japanese government's attempt at the regionalisation of research and development has caused an exodus toward suburbia, resulting in the failure of research parks to create a successful environment of innovation and integrate into the Japanese landscape. This design research speculates and theorises as to the possibility of an alternative to the current research park typology—one that is inherently Western and under-serves the needs of the contemporary Japanese population, by considering a new form of urbanism formulated from a reframing of this typology into a new programmatic landscape through the manipulation of existing and diminishing infrastructures.







Cambridge

Stephen Percy - Agritecture

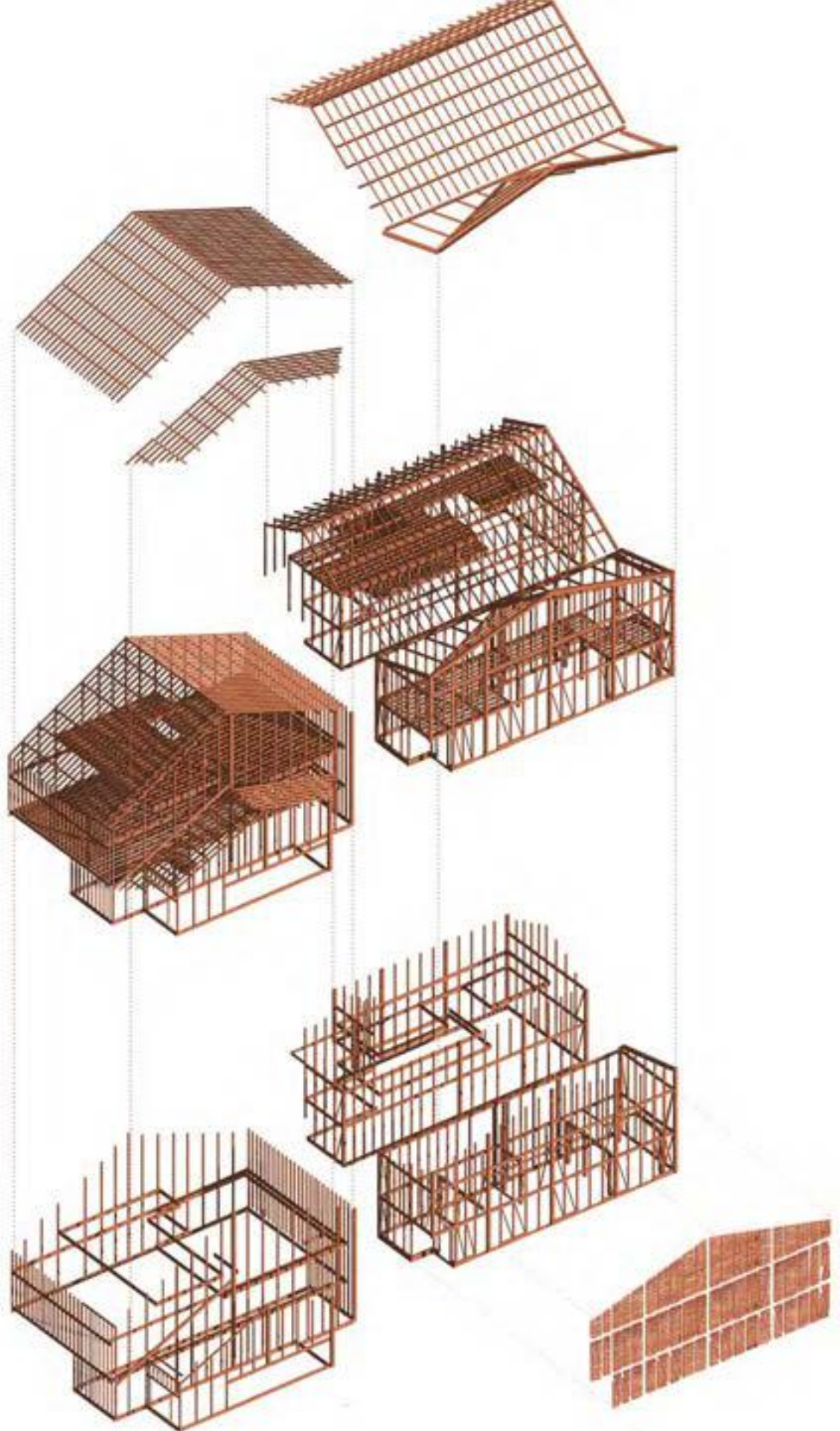
The project seeks to foster and celebrate an industrial hemp renaissance in the UK. It aims to achieve this by demonstrating how hemp can be a vehicle for post-industrial remediation, repair and repurposing. To do this, passive hemp cultivation and drying infrastructure has been designed as a solution to existing carbon intensive practices and socio-political red tape, as well as acting as a catalyst for the democratic adoption of hemp by UK farmers nationally.

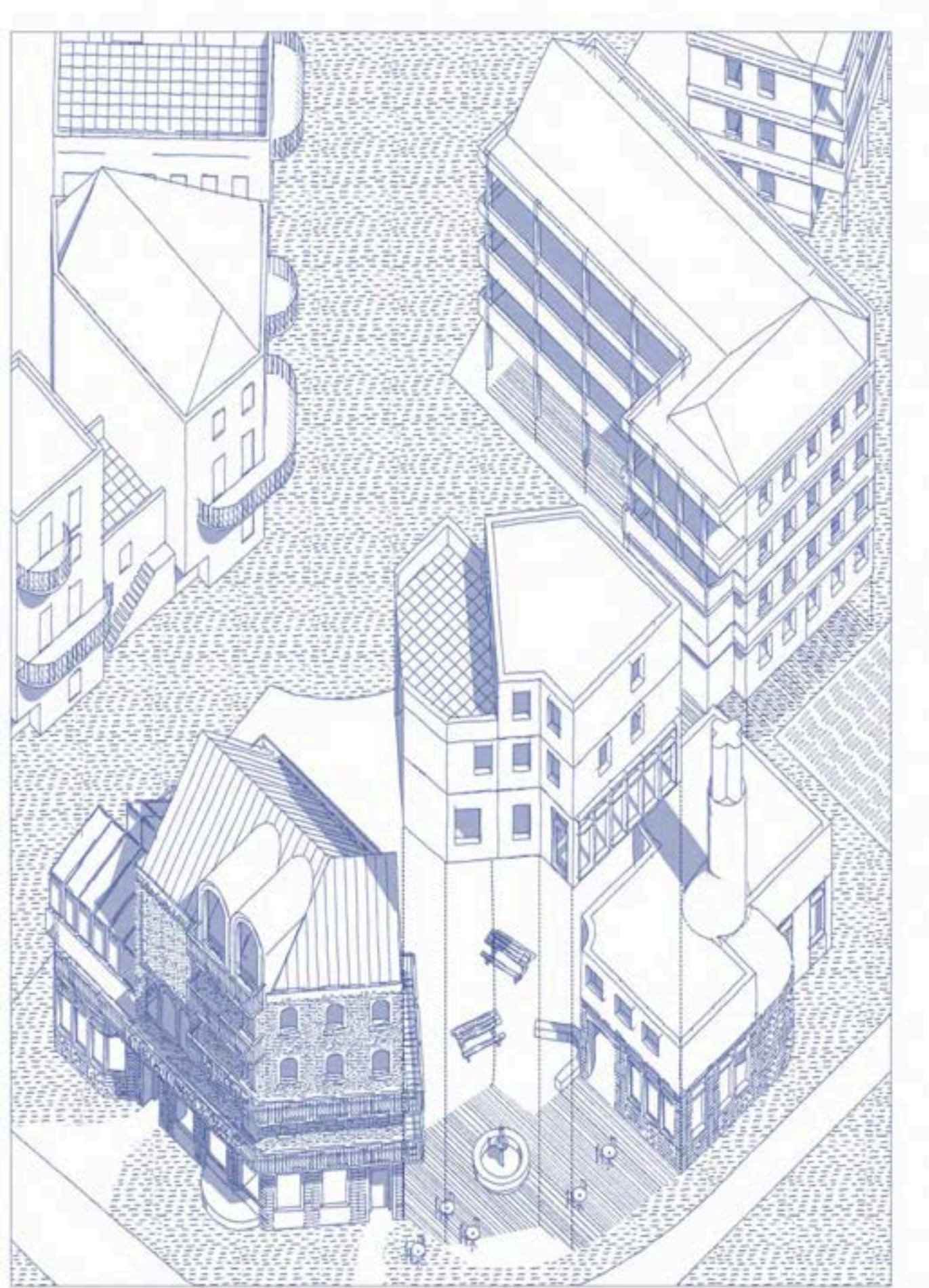


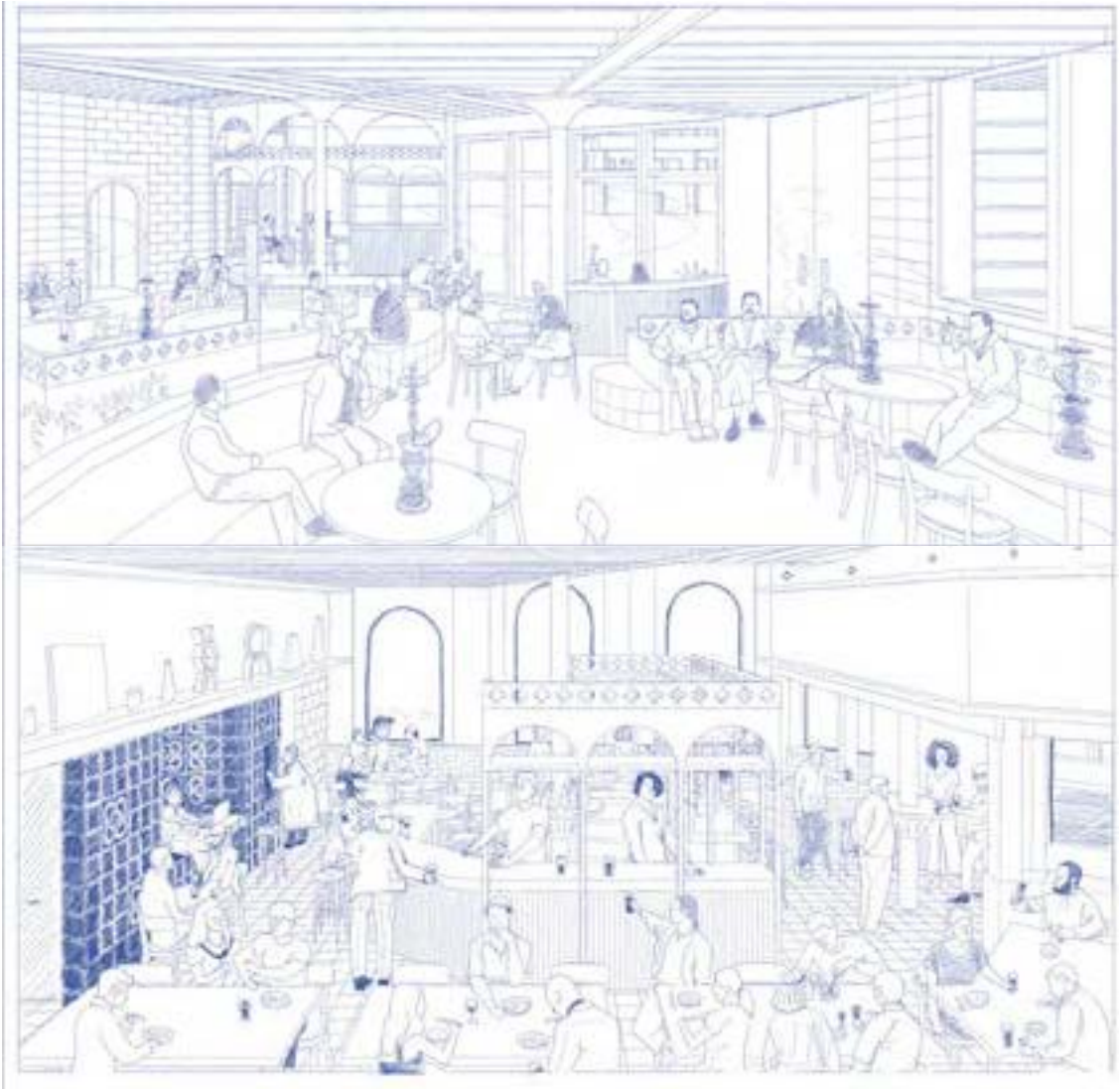
Eloise Piper - A City of One's Own

Istanbul

In Istanbul, informal or *gecekondu* settlements (self-built squatter houses built on urban land by rural migrants) have been targeted by governmental urban transformation. This is largely because of their *de facto* ownership, resulting in mass demolition of *gecekondu*s and displacement of residents, formalisation of ownership and commodification of land. It has widely been acknowledged that Urban Transformation Projects (UTPs) reproduce social inequalities by ignoring socio-spatial needs, reinforcing economic instabilities and devaluing property ownership defined by use rather than legal relation. This project accordingly examines gendered experiences of UTPs through spatial and property analysis in Başibüyük, a *gecekondu* settlement in Istanbul which has undergone urban transformation, in relation to women's commoning practices of care and repair. The proposal develops a strategy for the community to capitalise on self-built space and collective ownership in order to empower women in particular. For example, a co-housing cooperative with communal facilities, emphasise shared caring relations, as to mitigate women's individual responsibility for social reproduction. Furthermore, the workshop allows for incremental, autoconstructed space and encourages the creation of the commons through repair. It also provides training on self-built Turkish *hımış* construction with compressed earth bricks, as an earthquake resilient technique. Alternative property models have a role in design that overcomes certain gender inequalities and creates an environment which has a much-needed degree of legal and physical stability.







Carlisle, England

Joe Ridealgh - A Piece of the Pub

This project proposes a model of building new housing estates that embeds community-owned pubs as the social core of each neighbourhood. A counterproposal to the 10,000-home garden village planned to the south of Carlisle, it builds on the city's rich history as a testbed for both pub and housing reformation (in the State-led 'Carlisle Experiment').

The project demonstrates the massive social potential that a contemporary pub reformation can offer through the vehicle of community ownership. Supported by drawn analysis and interviews at 18 community-owned pubs (COP) that have emerged in England in the last 10 years, this project enacts one of the many possible trajectories of the pub as a diverse and inclusive community space.



Michał Saniewski - Transformative Reconstruction

Falerone, Italy

This project focuses on the future of Falerone, a medieval Italian town damaged by a series of tragic earthquakes five years ago. The wider aim is to propose a strategy for resilient conservation and its gradual reinhabitation. The question that has to be addressed is how to live with the earthquakes, for there will be many more to come — and how architecture can become a source of hope, rather than a source of fear, for the local population?

A new crafts school is proposed as an experimental hotbed to develop earthquake-resistant construction techniques. To facilitate this, the architect has to move beyond the boundaries of conventional practice and become not just a designer, but a civic leader — a mediator between the citizens and authorities, a catalyst for moving projects from concept to completion. In a context as complex and delicate as this one, the architect has to find ways of engaging community in the process of reconstruction — physical reconstruction of urban fabric, but also symbolic reconstruction of place identity.

The strategy proposed here — a set of principles, an architectural toolkit — even though highly bespoke, could be later adopted as a model in other Italian towns struggling with similar problems.







Calais, France

Kieran Tam - Brief Encounters

The culmination of almost two years of research and design development, Brief Encounters seeks to present an alternative approach to the condition of displacement at the Anglo-French border and proposes a shift away from the current exclusion of refugees from the city. Building on current humanitarian aid provision and solidarity practices, this project proposes the creation of a quarter of inclusion in the city centre connecting an existing community centre to a new intervention called the Exchange providing the migrant communities with showers, laundry facilities and a hub for the distribution of essential items. The creation of a new park and the pedestrianisation of an existing road links the two sites creating a shared space for Calais' local residents and transiting refugee communities alike and opportunities for moments of encounter. The new quarter seeks to become a space in which transiting refugees can become active participants and contributors to urban life during the duration of their stay in Calais whether it be days, months or years. This project does not set out to solve the refugee humanitarian crisis at our border but offers a glimpse of how we could radically reimagine the way refugees are supported, included and celebrated.

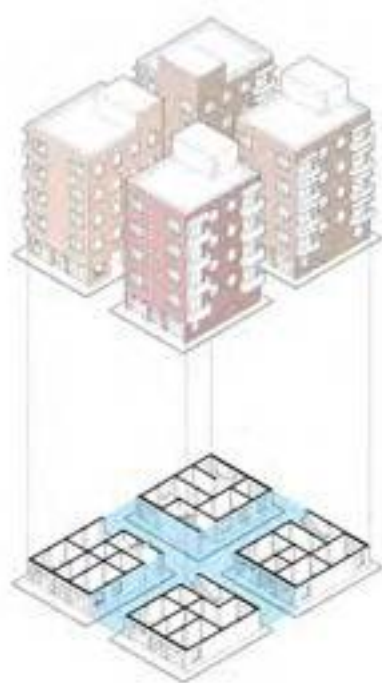


Zizheng Wu - Reinvention of Craftsmanship

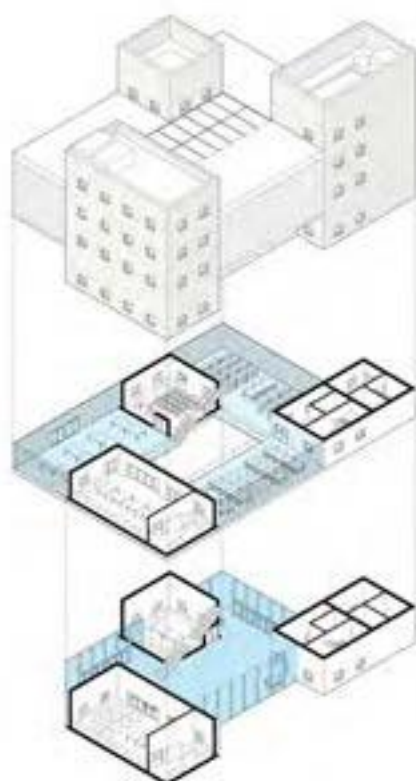
Shenzhen, China

Through analysis of the relationship between Shenzhen and its workers in a new stage of urban industrialisation, this project examines a possible reconnection between workers and the city to build up an urban identity from the updating craftsmanship.

Locating at the centre of Longhua district, this project has three parts interlocked as an educational institute: the craftsman workshop, the resource and social hub, and the open market. These dedicated spaces not only help the workers to up-skill through development of craftsmanship as urban activities, but also house as social and skill hub to integrate themselves into the current shifting city of Shenzhen.

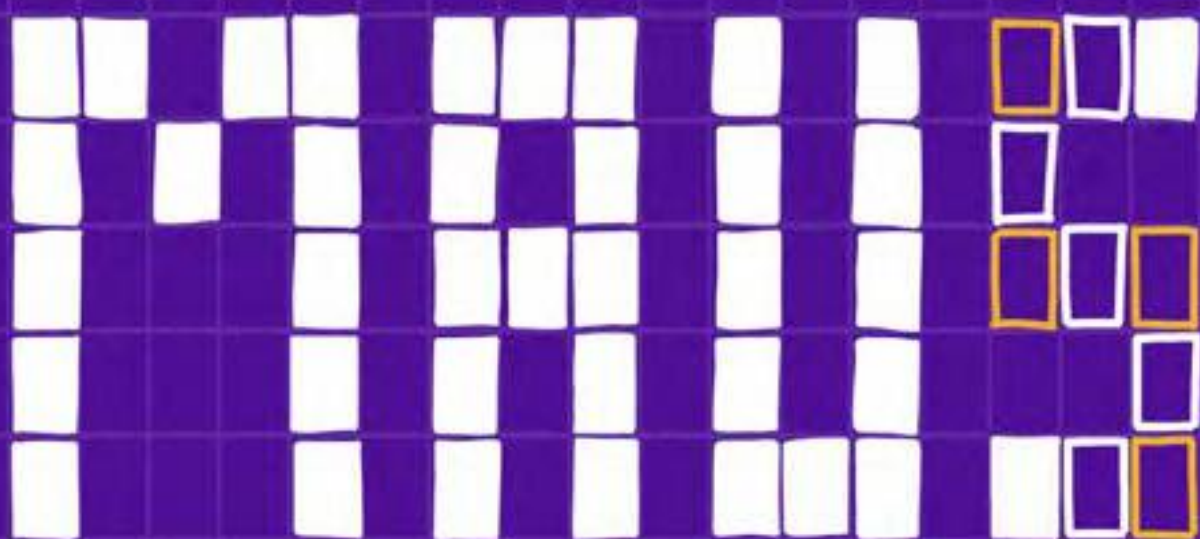


Existing local urban flow



Enhanced local urban flow





Masters of Architecture and Urban **Studies**



MPhil in Architecture & Urban Studies (MAUS)

The MPhil in Architecture and Urban Studies (MAUS) seeks to train a new generation of analytical researcher-theorists of the built environment, emphasising thinking that is as imaginative as it is critical. Over three major assignments and a dissertation in an academic year, the course focuses on cultivating a range of methods and approaches for innovative architectural research, towards work that recombines socio-cultural and technical disciplines, as well as qualitative and quantitative lenses, often in uncharted yet rigorous ways. The wide range of project approaches herewithin demonstrate that there is a new urgency for writing on architecture and the city that resists being siloed by traditional disciplinary constraints: whether examining the impact of biophillic architecture design on neuroinflammation, exploring the policies and initiatives that surround Sponge Cities in China or assessing how the intersection between historical construction techniques and modern hempcrete might unlock the sustainable potential of the material; the topics covered are diverse and varied. Amidst this rich variety of investigations, all projects enact a core value: through detailed consideration of spatial phenomena it is possible to not only be rigorous in unpacking cultural, political, or technological phenomena, but that one can frame the conditions of possibility for alternative and plural futures along the way.

MAUS

DIRECTORS

Nicholas Simcik Arese & Ronita Bardhan

STUDENTS

Ives Banerjee Brown
Shushen Chen
Alexander Demidov
Rana Elrashidy
Oksana Hetman
Yukun Li
Jeffrey Zhenhua Liu
Marina Martin
Rachel Sim
Cleo Valentine

Cleo Valentine - Architectural Neuroimmunology:

Examining the Impact of Biophilic Architectural Design on Neuroinflammation Using Quantitative Electroencephalography

Existing research in the field of architectural neuroscience has found evidence that visual exposure to biophilic architectural design forms may positively impact physiological stress responses. In turn, research from the field of neuroimmunology found that physiological stress responses have been linked to increases in neuroinflammation. However, the relationship between visual exposure to biophilic architectural design forms and neuroinflammation has not yet been investigated. In response, this dissertation comprises a pilot study investigating the relationship between visual exposure to biophilic architectural design forms and neuroinflammation. This pilot study used a 32-channel quantitative electroencephalograph to assess the relative frequency band activity of 10 participants while they were exposed to 2D digital images of two distinct buildings with varying degrees of biophilic architectural design features. This methodology aims to combine insights from the disparate fields of architectural neuroscience and neuroimmunology to present a new field of scholarship: 'architectural neuroimmunology'. In doing so, this research aligns with the beginnings of an innovative movement toward empirical, functional and feasible neurological health interventions in the built environment.

Exploring the Dialectic of Spontaneity and Organization Across the Appearances of the January 25 Egyptian Revolution, the 15-M/Indignados Movement, and Occupy Wall Street

Across the world's most chronicled protests of 2011, including Cairo's January 25 Revolution, Madrid's 15-M/Indignados Movement, and New York's Occupy Wall Street, protest marches and protest camps - assemblages of bodies and tents - appeared to have sprung up overnight. Many accounts offered by activists have debunked the notion that the encampments in these locales were pre-planned entities, while others appear to suggest a form of organised spontaneity; a structural knowledge of navigating the urban environment in a manner that results in chaos.

Further, these accounts suggest that protest events are influenced and constituted by the physical and symbolic characteristics of the city, against which protest events manifest; and the virtual mechanisms of the Internet, which protesters crucially hinge on to mobilise people. These processes, along with the overarching dialectic of spontaneity and organisation, have been relatively understudied by new social movement theorists.

This dissertation thus aims to shed light on this dialectic, arguing that protest events are underscored by an order, or rule of spontaneity. Taking the protest movements of 2011 as case studies, it explores the urban and virtual patterns of spontaneous struggle, contributing to a more holistic understanding of protest events.

Rana Elrashidy - The Coproduction of New Cairo by Marginalized Urbanites: The case of the bawab

The bawab, a common Egyptian figure, takes on diverse roles from security to domestic help in residential buildings. This archetypal role extends to Egypt's new desert cities, creating a close interface between the working and middle classes, in cities designed for middle-class exclusivity. This research will study bawabs in New Cairo, the fastest growing and most exclusive of these new cities as a lens looking into this interface. Upper middle-class families depend on the bawab during the construction and operation of their family-built houses, constituting most of the city. While the bawab is 'asymmetrically integrated' (Perلمان, 1989) as a temporary guest worker in the city (Vora, 2013) in an underground room present in almost every house, he utilizes his 'ephemerality' (Mehrotra, 2012) to diversify his role, and spatial manifestations to negotiate his presence and coproduce the new city. Through anthropological accounts and spatial analysis of the bawab's money-making practices and the residents' reactions to them, the research argues that the bawab's spatial manifestations is expected, accepted, as ephemeral urban features, negotiated and contested as permanent city characteristics. The bawabs' and the middle-class' entanglement' (Srivastava, 2019) in making New Cairo reveals an intrinsic planning paradox whereby instability and class conflict is embedded into the development mechanism of the proliferating new Egyptian cities, which continue to hinge on the promise of extreme exclusivity.

Alexander Demidov - Green Roofs:

Evidence-Based Policymaking Applied to The Resolution of A 'Scalable' Wicked Problem

Evidence-Based Policymaking (EBP) argues that basing policy decisions on evidence delivers a successful outcome. Nevertheless, when policy issues are complex, ambiguous, systemic, and controversial - i.e. 'wicked', - precedence is given to politics over facts, whereby proposed solutions are never the best, nor the only correct or permanent ones. Therefore, applying the EBP method to resolutions of Wicked Problems (WPs) seems to be a challenging and unfeasible endeavour. The complications and criticism of the literature on WPs versus the literature on EBP notwithstanding, the study argues that a combination of ideas from the literature on EBP and WPs can provide policymakers with practical advice on resolving 'Scalable' Wicked Problems (SWPs). This argument is supported by case studies applying EBP to various SWPs, that should be mitigated using green roof technology in cities.

This paper intends to fill a literature gap by attempting to merge two seemingly incompatible concepts, to spur more academic research in this area, as well as to help policymakers to properly grasp and adapt the application of EBP to SWPs. The study concludes with a discussion of policy evaluation indicators, and proposes 35 indicators to assist in evaluating not only the effectiveness of the tool used - green roofs - yet also the extent to which SWPs have been resolved over a given time period.

Shushen Chen - Design performance evaluation of a slum rehabilitation project: an integrated risk assessment system to inform policy-making

A project that evaluates the design performance of an existing low-income housing and its redeveloped scheme to assess the effectiveness of slum rehabilitation in India. This project uses simulations to analyze the natural ventilation and daylighting performance. It could help to inform better policymaking for future slum rehabilitated housing and high density buildings.

Oksana Hetman - Prefabricated housing systems: identifying design and production barriers in offsite timber-frame projects from Estonian manufacturers for Nordic markets

Rising volumes of prefabrication and offsite constructions in Northern Europe show that modular housing is gaining relevance again and might take up a big share of the building sector in upcoming years. Despite its many benefits, prefabricated construction is still facing challenges in wide adoption, especially in affordable residential schemes. This work focuses on the design-, engineering- and planning- related barriers which mostly arise in the initial pre-production stages.

Prefabricated construction systems demand a different approach to project planning than traditional construction methods. Despite being studied for many years, identified barriers of the prefabrication are still in place and often are specific to particular construction material, production facilities or geographical regions. Thus, this work narrowed down the research scope to timber as a main structural material, Estonian woodhouse factories as the production facilities in focus and the Nordic region as a sectoral case study.

The adoption of atypical for construction industry project management tools is reported as the current solution to cross-border interdisciplinary collaboration, design and planning works. It is found that there is no unified technological solution for prefabrication process management and different production teams are adapting various office-management, BIM, production specific IT tools on different stages of the process. Thus, with the rise of industrialised building processes there is an emerging need for complex technological solutions unifying various parts of design and planning processes.

Yukun Li - A holistic performance assessment framework for the Sponge Cities initiative

To alleviate urban flood issues, China proposed the theory of 'Sponge City (SC)' in 2012, which is a novel strategy for sustainable stormwater management that focuses on improving urban resilience to climate changes and environmental disasters induced by rainwater. The Sponge Cities initiative is consist of a series of national policy documents published by the central government, implying a top-down planning process. These principal documents describe how it should be implemented at the local level and guide local governments to formulate their sponge city policies. The initiative's goal is to mitigate China's growing urban inundation and pluvial flooding, as well as other urban water and environmental issues such as water scarcity, pollution, and environmental degradation. With more sponge cities under construction, policymakers and other stakeholders must evaluate the performance of local sponge city policies instructed by the Sponge Cities initiative to optimize the construction of sponge cities. Accordingly, the concerns of this study included how the Sponge Cities initiative was actually interpreted and implemented locally and to what extent the implementation of local sponge city policies has achieved the initiative's intended goals. This study adopted a quantitative approach to developing a holistic framework that uses statistical data to assess the effectiveness of locally implemented sponge city policies in meeting the requirements and goals of the Sponge Cities initiative. This evaluation framework considered the entire implementation process (i.e. planning, construction and maintenance), which is a new standpoint for analyzing the effectiveness of the Sponge Cities initiative in local implementation. The key objectives and benefits of each policy implementation stage were considered in the screening indicators.

**Jeffrey Zhenhua Liu - Participation and Environmental Simulation:
Frei Otto's Ökohaus as a Social Ecology**

Frei Otto's Ökohaus in Berlin was a project of participatory design that embodied a multifaceted interpretation of ecology as a concept for social empowerment and the reordering of political structures within an environmentally conscious framework. Otto's social and political interpretations of ecology originated from his reaction to postwar Modernist urban planning as well as his engagement with environmental countercultural movements in America. This dissertation explores the tensions between Otto's human-centered conception of ecology with the architect's anti-democratic practice of ecological simulation. Employing Murray Bookchin's ideological framework of social ecology, this work illustrates the inherent connections between Otto's social and political ambitions and his visions for an ideal ecological community. The dissertation contends that Otto's use of experimentally predetermined forms did not undermine the project of participatory design but embraced the generative conflicts between individuals and their environments in a manner that mirrored the dialectic agonism of participation. As viewed through the lens of social ecology, the Ökohaus sought to establish an ecologically ideal community that promoted environmentally conscious forms of living while reconfiguring the relationship between architecture and its subjects towards an egalitarian structure that empowered individuals to determine the shape of their own environments.

**Marina Martin - At the intersection of history and sustainability:
"Vaulting tubes" in hempcrete**

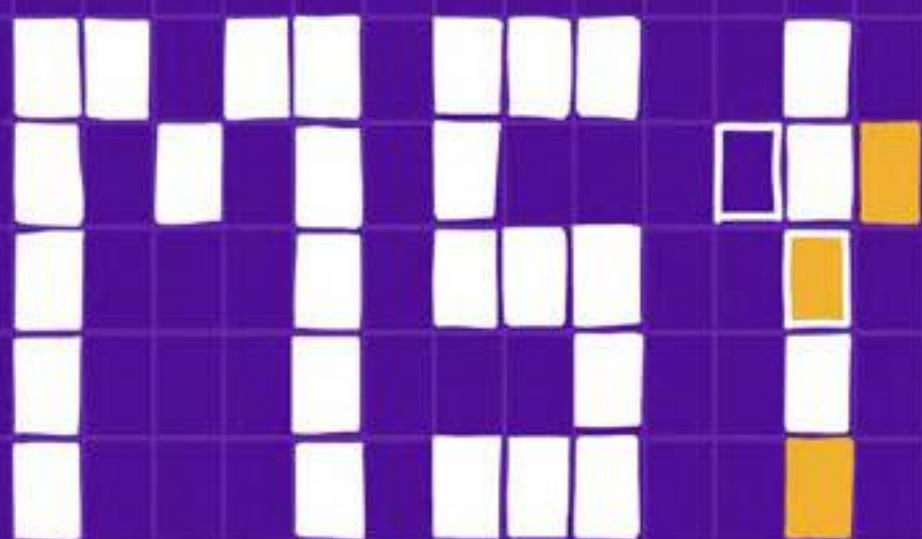
The reality of climate change requires a radical shift toward more sustainable practices in the construction industry. One approach is to reduce high-embodied carbon materials by further integrating alternative, natural materials into architectural practice.

Hempcrete is one such alternative material. It sequesters more carbon than it produces in construction but requires greater mechanical properties to be viable for load bearing applications. The low stresses involved in vaulted construction provide potential for the material to be applied structurally. The current study presents a precast hempcrete vaulting "module" inspired by an ancient technique of interlocking "vaulting tubes." The hempcrete modules designed in this study are characterized by the quick, simple assembly provided by their vaulting tube-inspired form. The combination of this simple construction technique and the environmental benefits of hempcrete indicates a promising modular construction material.

The interaction of history and innovation is a central theme of this research. This project uses a historical construction method as a lens to explore hempcrete's structural capabilities in a new way, influenced by the body of research on traditional techniques inspiring innovative design. This paper seeks to contribute to the study of hempcrete and highlight a little-known ancient construction technique for its modern potential.

**Ives Banerjee Brown - 'We Don't Have to Deal With the Resistance Anymore':
The Housing Accountability Act in the Fight Against the Housing Crisis in California**

This paper analyzes the implications of relatively recent amendments to the Housing Accountability Act (2017) in California, that aims to eliminate chronic resistance to housing projects at the local level by limiting discretion over their approval. California, like most economically dynamic regions, is suffering from the most severe housing crisis in the country in which the average house prices is 2.5 times higher than the national average. Compounded housing scarcity has been caused by unparalleled growth and state laws that protect existing homeowners over newcomers, and enable resistance through lawsuits by residents. This widespread trend at the local level in the state has led cities to prefer sprawl over density and had severe cascading impacts on economic inequality, the state's homelessness crisis, and climate change.



Master of Studies in Architecture

MSt Architecture Apprenticeship

The University's new MSt Architecture Apprenticeship, a joint venture between the Department of Architecture and the Institute of Continuing Education, has now completed its second year of operation. We are 29 apprentices, all at the forefront of a major change in architectural education. Although the residential sessions that form the backbone of the course only fill six weeks a year, the two cohorts are already making a substantial contribution to Department's annual exhibition.

The idea behind the structure of the apprenticeship course is that by working intensively for a fortnight in small groups of four or five, apprentices are rapidly upskilled in a specialist area and brought to a kind of launch pad from which they can develop or refine their own design ideas and technical knowledge as well as share them in the workplace. This takes the stress away from the crit as the principal forum in which work is assessed and creates a new system whereby apprentices can time their own progress and respond to feedback along the way whilst introducing new skills into their work in the office.

In the first year, the course begins with an investigation into research methods – that is, how to find and use specialist information; it then continues with brief creation and analytical precedent studies and is rounded off with a module focusing on natural material innovation and structure design. The first module is crucial to the course as a whole because apprentices will generally spend the first week of all the group design sessions that follow researching relevant and appropriate background information. The second module is accompanied all the way through with training in team working and collaborative methods, not only to facilitate group design sessions but also to give apprentices the tools to work more effectively in practice in all the many collaborative exercises that they undertake there. The third module incorporates digital design and fabrication as well as intensive training in embodied carbon calculations, whilst working on a real site to design an effective structure.

In the second year, apprentices begin with a façade design module in order to give them more control over their future collaborations with structural and façade engineers. The fifth module is a masterclass in urban design, and the final module of year was the preliminary stages of the design of a large and complex sustainable building on a site in Cambridge. All three of these second-year modules are launched with a week of in-depth research.

All these intensive sessions are accompanied by a continuous series of guest lectures and critiques from leading specialists.

MSt ARCHITECTURE APPRENTICESHIP

MODULE LEADERS

Module 1 - The Development of the History and Theory of Architecture and Urban Design

Dr Timothy Brittain-Catlin (and guest lecturers from the department and outside)

Module 2 - Brief Creation and Collaborative Teamwork Master Class

Bobby Open and Dr Tim Forman

Module 3 - Architectural Computing and Modelling Master Class

Dr Darshil Shah and Dr Antiopi Koronaki

Module 4 - Facade Design Master Class

Francesco Incelli

Module 5 - Urban Design Masterclass

Stephen Proctor and Andrew Matthews

Module 6 - Sustainable Building Master Class

Meredith Bowles and Mole Architecture

STUDENTS

YEAR 4

Victoria Blackburn
Lewis Cullerton
Edouard Joiris-De-Caussin
Basma El Boussaki
Andrew Elliot
James Gregan
Timothy Keeble
Eleanor Lee
Ben Millsom
Jake Pavet-Golding
Ellie Scott
Harry Wyatt

YEAR 5

Sneha Baptista
Carmela Barclay-Neil
Alesia Bloor
Meghna Deora
Melissa Dewar
Cherie Ellwood
Meryl Le Fleur
Randy Forson
Sarah-Elizabeth Geldard
Alyssa Homescu
Andrei Macaneata
Molly McAllister
Mike Merton
George Moore
Alessio Testa
Jai Watts
Talya Yigitbasi

MODULE 1 - The Development of the History and Theory of Architecture and Urban Design

This module takes the form of a continuous series of about 40 talks on subjects that range from architectural and design history, planning and planning history, infrastructure, engineering and material science. These are split into three parts:

1. Advanced Research Skills
2. The Development of Architectural and Urban History/Theory
3. Advanced Studies in Architectural Technology

Apprentices round off the module with a written assignment that investigates an historical theme. This is an essay that is between 3,000-5,000 words in length including footnotes, bibliographies and image captions, and had to be presented in a way that looked professional. All subsequent modules require apprentices to record and use their research sources in a similar manner.

The subject of the essay had to be based on the Development of Architectural and Urban History/Theory. Initially the apprentices chose a building located in a town or city. They had to describe and present the building thoroughly in its context in a way that demonstrates their understanding of it using the theoretical, methodological and research tools that they were introduced to in the module.

Their essays demonstrate skillfully written argumentation that outlines the characteristics of their chosen buildings, urban forms and related phenomena. While these issues are grounded in an understanding of a specific theoretical approach, apprentices were expected to show how these form part of a wider socio-political metabolism and operate within the current concerns of the profession.

MODULE LEADERS Dr Timothy Brittain-Catlin

TUTORS AND GUESTS	Dr James Campbell	Dr Ronita Bardhan
	Charles O'Brien	Dr Tino Mager
	Dr Alan Powers	Dr Ying Jin
	Tim Hall	Dr Jamil Nur
	Professor Murray Fraser	Dr Kaveh Jahanshahi
	Simon Chesters Thompson	Steve Denman
	John Outram	Dr Rihab Khalid
	David Rudlin	Researchers at Cambridge Centre for
	Professor Christine Wall	Natural Material Innovation

SPECIAL THANKS Tatiana Zhimbiiev & the Department Librarians
Anne Taylor at Cambridge University Library

MODULE 2 - Brief Creation and Collaborative Teamwork Master Class

This module provided formal training in collaborative teamwork and allowed the students to establish a working mode for all the group design modules over the course. The apprentices analysed a site in West Cambridge and produced a fully worked up brief in small teams, including in-depth precedent studies. The fortnight included lectures and visits led by Cambridge architect Bobby Open and was accompanied by a continuous series of teaching events devised by teamworking specialist Dr Tim Forman.

The apprentices developed an understanding of theoretical perspectives on important elements of groupwork, collaboration and co-creation. They applied concepts in practice during the studio design project through an action learning approach and developed critical insights through practice and reflection. The module had used the studio design project as a setting for learning about groupwork and collaboration. The project provided a 'laboratory' in which they contextualised their learning about theoretical concepts, understanding of personal strengths and competencies, identified goals for development, practised new skills and formed critical reflections.

This design project focused on the ongoing development of West Cambridge, a key site in the growth of the University of Cambridge. MacCormac Jamieson Prichard drew up a masterplan for West Cambridge in 1995 and the site has been built out over the past 20 years, adding to existing buildings which notably included Hopkins' Schlumberger Centre. In recent years, the adjacent North West Cambridge development has progressed based on a masterplan by Aecom, the same practice subsequently being commissioned to prepare a new masterplan for the densification of West Cambridge.

The apprentices' work had to span RIBA work stages 0, 1 and 2: strategic definition, preparation and briefing, and concept design. They were tasked to review the feasibility of alternative masterplan scenarios which are based on public feedback submitted during the West Cambridge public consultation process. By working in three groups of four, each group prepared a detailed brief and new masterplan proposal for one of the following scenarios: a regional opera company and educational institution, residential blocks, and an outpost for the University of Cambridge Botanic Gardens.

LEADERS Bobby Open
Dr Tim Forman

SPECIAL THANKS Chris Seaber
Storey's Field Community Centre





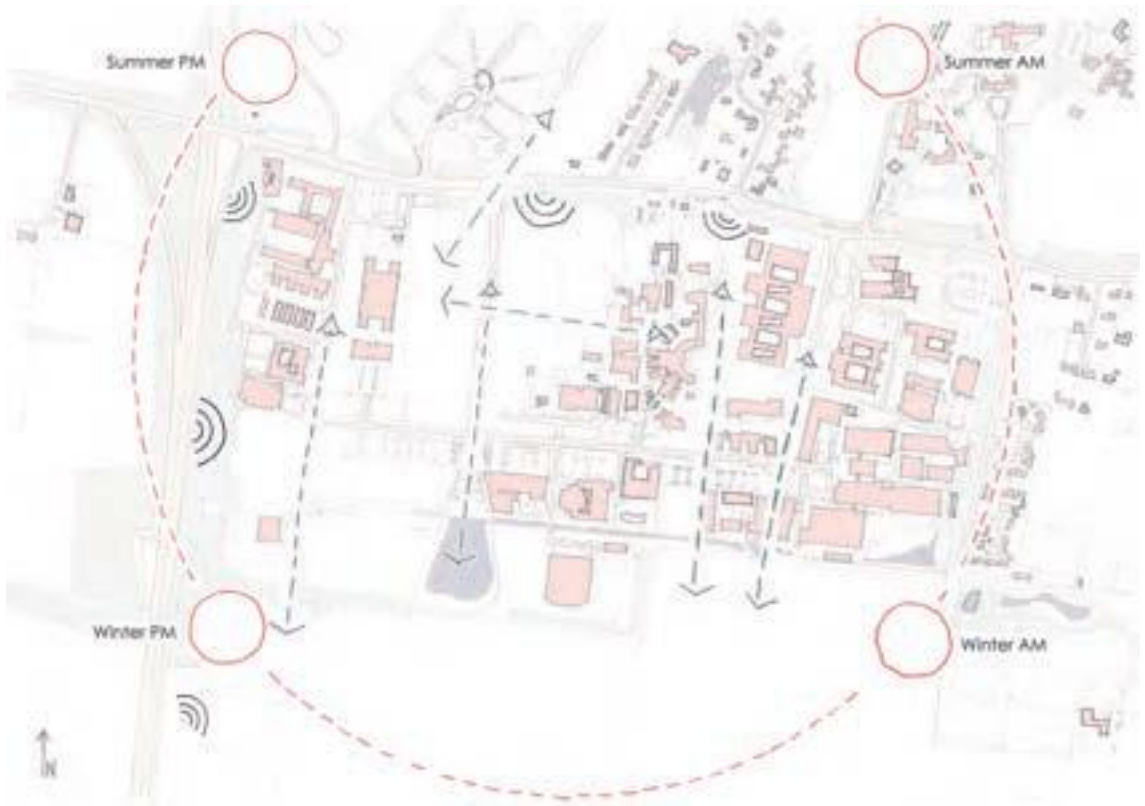
- Key
- 1 Opera House Venue
 - 2 Opera School
 - 3 Outdoor Brick Auditorium
 - 4 Outdoor Grass Auditorium
 - 5 Foyer
 - 6 Outdoor Foyer
 - 7 Playroom/Practise Auditorium
 - 8 Restaurant
 - 9 Retail
 - 10 Production Workshop
 - 11 Costume Store & Wardrobe
 - 12 Studios
 - 13 FAB
 - 14 Main Boulevard
 - 15 Box Office
 - 16 Staff Canteen



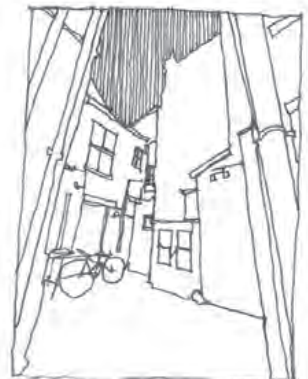
Opera House Egges Plan on Street Day

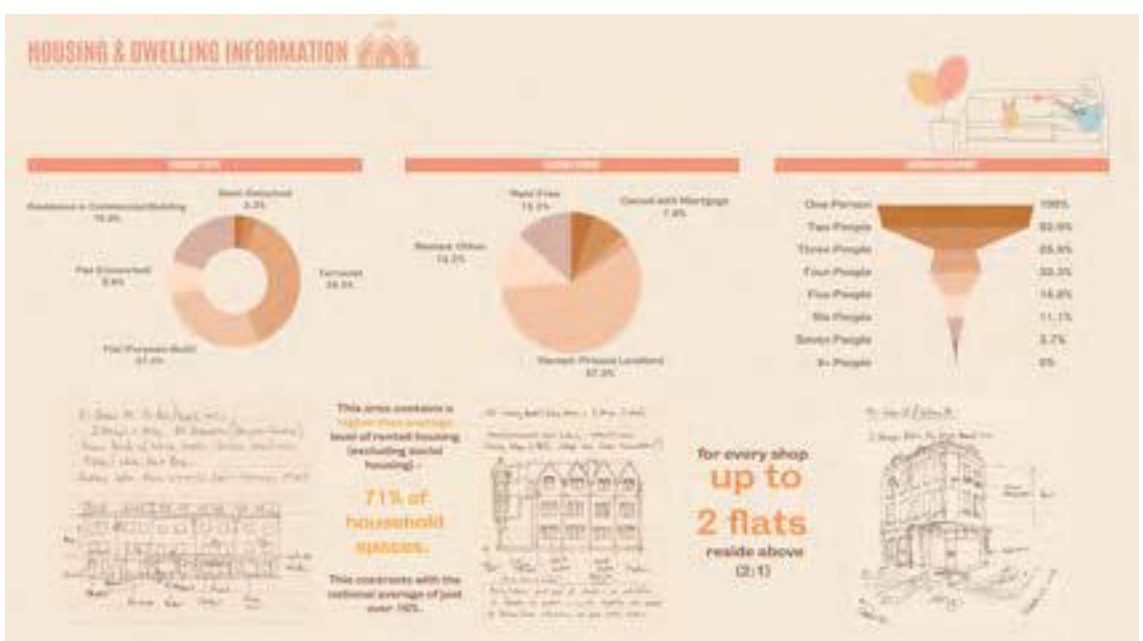
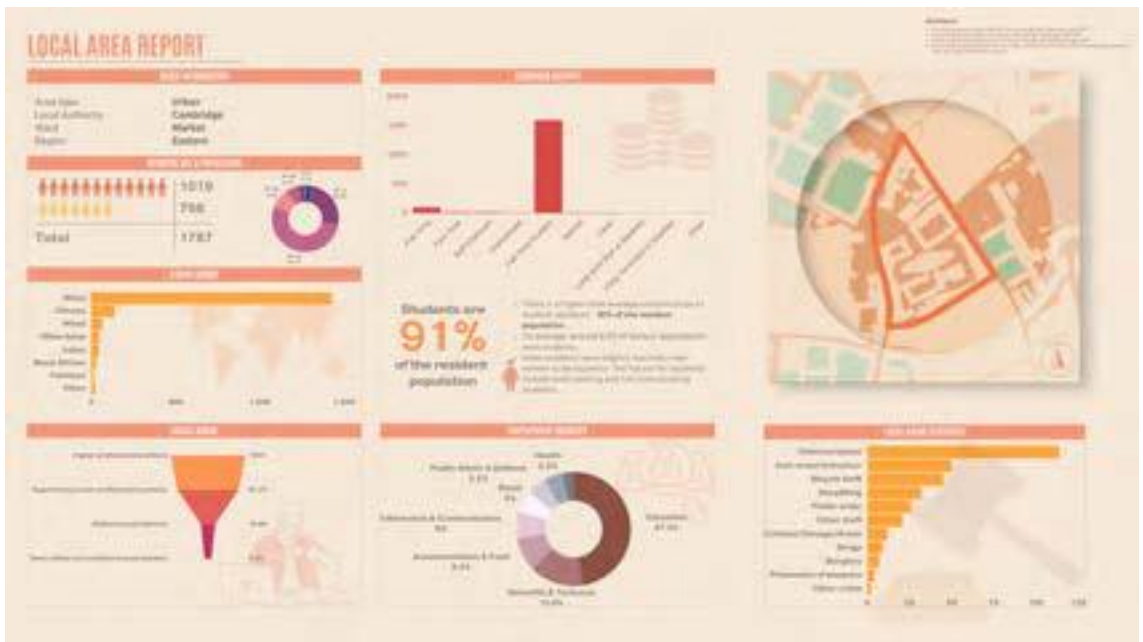


Opera House Egges Plan on Event Day















MODULE 3 - Architectural Computing and Modelling Master Class

This module, led by digital fabrication and material innovation specialists Dr Darshil Shah and Dr Antiopi Koronaki, researchers from the Department's Centre for Natural Material Innovation. The module tasked apprentices with designing a floating shelter for a site where long-term rising flood levels are of immediate concern. Set in an integrated team design project, one of the focuses was utilising computational design as an effective tool to make informed design decisions. There was a strong emphasis throughout the module on design teamwork and individual reflective thinking mirroring the situation in real-world practice.

Introduced to algorithmic design through short taught sessions on Rhino and Grasshopper, apprentices developed computational skills needed to generate their own designs in a parametric modelling environment. Iterative design explorations enable exploration of the correlation between geometry, materiality and constructability in order to examine how design decisions impact the environmental and structural performance of an evolving solution.

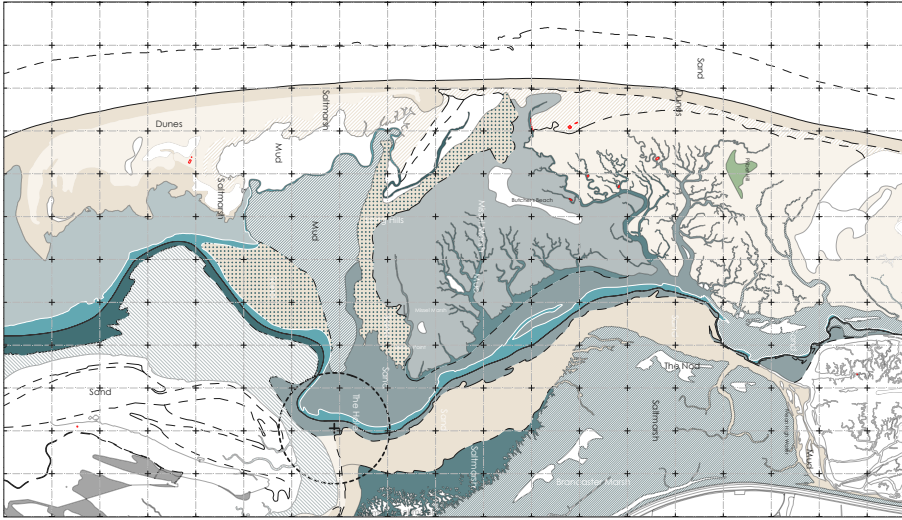
To gain appreciation of digital fabrication processes, students were then introduced to digital fabrication equipment, including laser-cutters and a 3-axis CNC router (Shaper Origin). This allowed apprentices to explore the opportunities and limitations that such digital fabrication tools offer. Thus, the course exhibited and allowed students to further appreciate the interplay between materials, digital fabrication techniques, and structural morphologies/systems.

MODULE LEADERS

Dr Darshil Shah
Dr Antiopi Koronaki

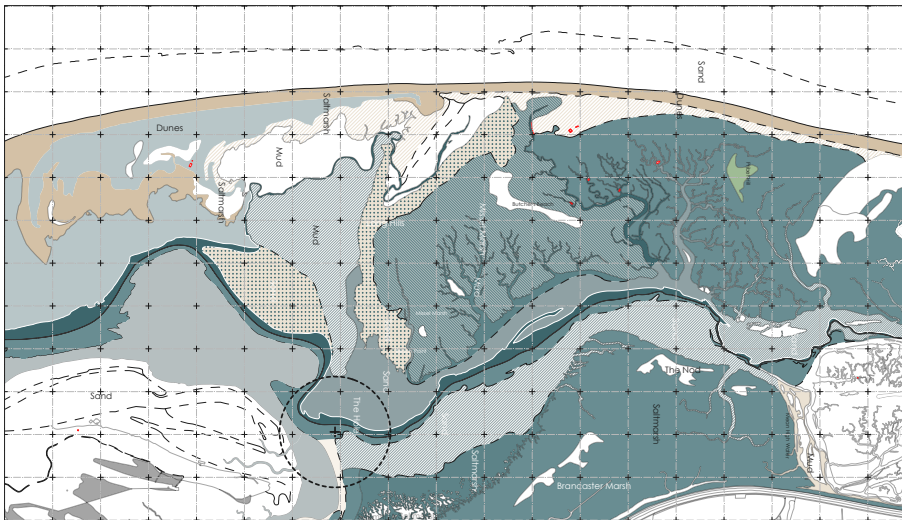
TUTORS AND GUESTS

Dr. Jan-Willem G. van de Kuilen
Ana Gatóo
Dr Dario Marino
Yelda Gin
Eva Magnisali



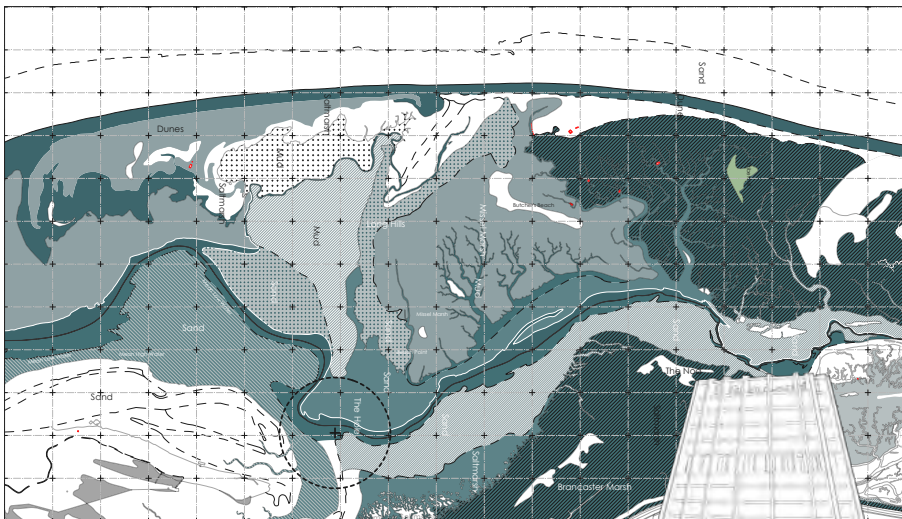
PHASE 1 - 2025

The first stage shows the first layers and the first locations where the flooding will happen within the next 3 years for the different landscape elements.



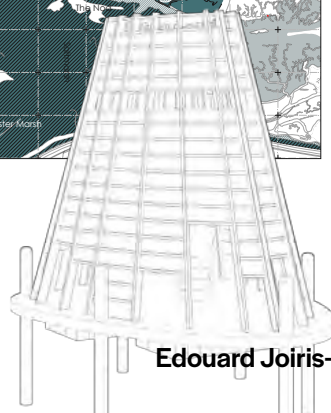
PHASE 2 - 2030

After a while, the areas where sand and grass are combined, show a stronger density and therefore less porosity for the water to be absorbed.

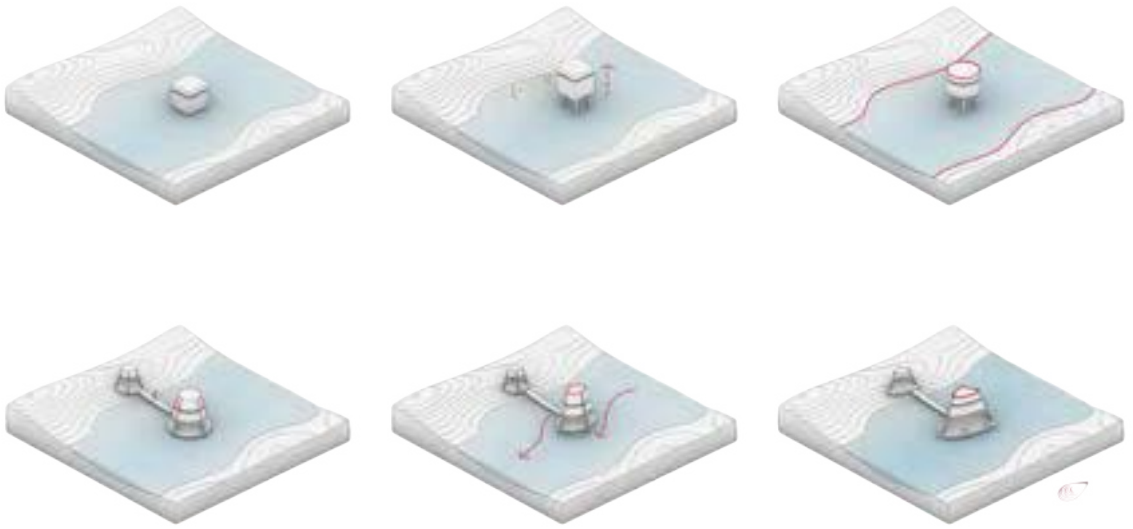


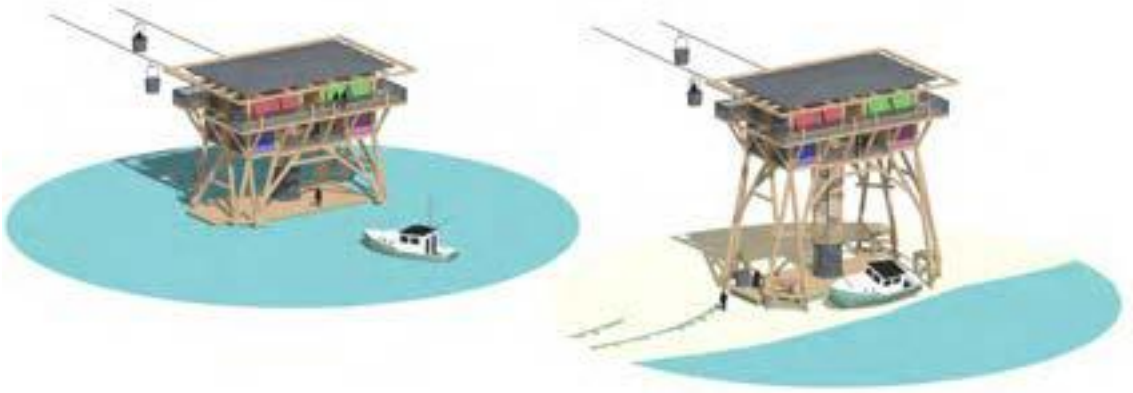
PHASE 3 - 2050

The last phase illustrates the prediction and the relationship between the different layers of materiality and the flooding by 2050 - the way how the different materials absorb the water.









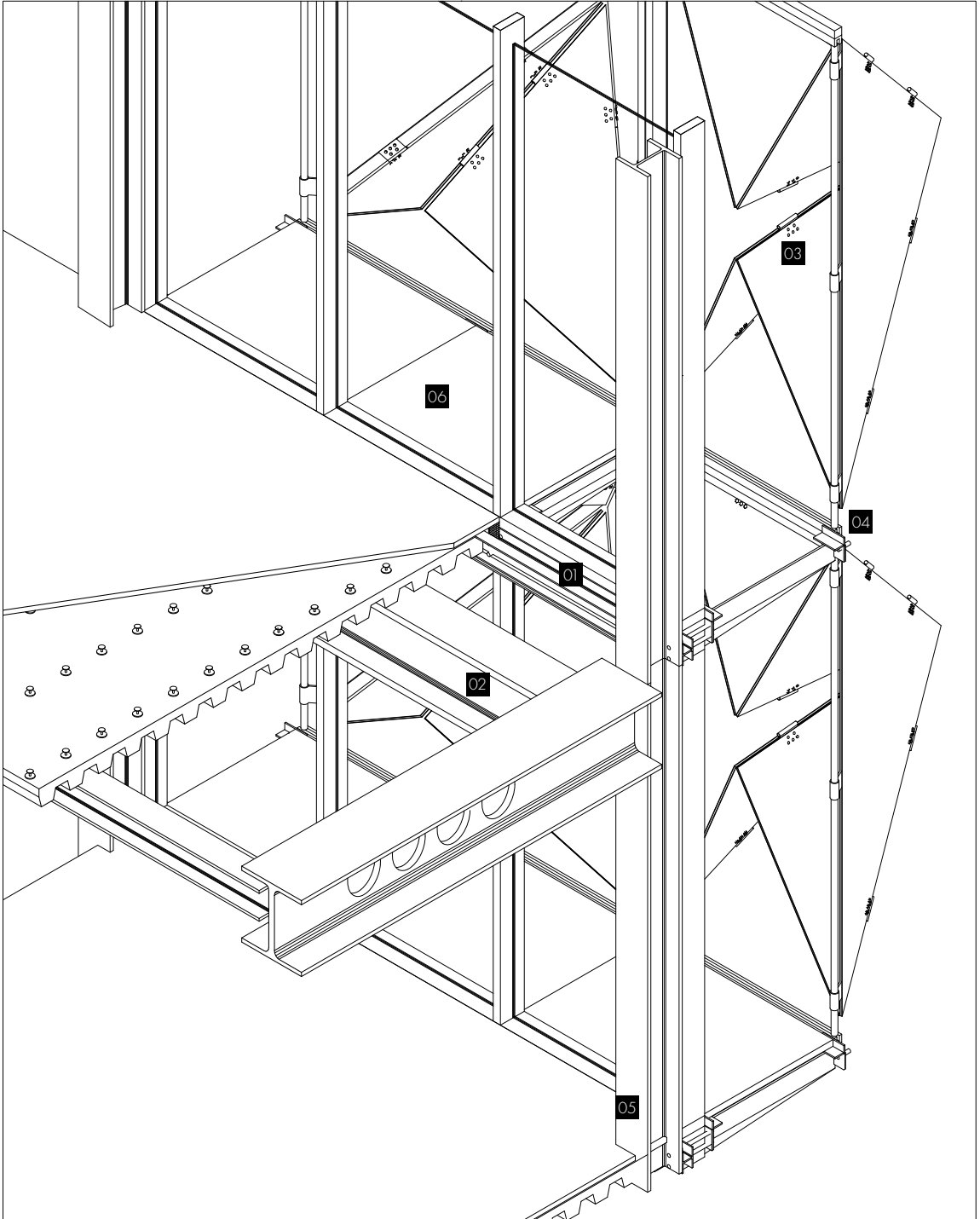
MODULE 4 - Facade Design Master Class

In this module apprentices worked in small groups to design a new façade for an existing office block in Baker Street in London. Led by Structural Engineer and Lecturer Francesco Incelli, apprentices were challenged to deliver a final presentation showing their advanced skills in the design of building envelopes and their capacity to make informed decisions by implementing engineering knowledge in the 'real-world' development of a project. The module took apprentices through the various processes involved in analysing the exposure of a building to the climate and introduced them to the components involved in building up a new façade.

Teams were tasked with the development of a façade with sound structural integrity according to the current industry standards and methods. Through learning, understanding and implementing structural design principles and codes, the teams were able to define the sizes of the main structural components of the façade system, based on the magnitude of the external actions it is demanded to withstand. Each project was also developed to respond to the specific requirements set by the building regulations in terms of thermal, acoustic performances and comfort to inform physical constraints. Finally, the project outcome focused on being buildable and therefore required proof of constructability. The apprentices were able to explain how their design is built, encouraged through specific 'construction surgery' sessions aimed at analysing structural details of a range of facades to disentangle each layer, isolate its functions and understand interfaces within the façade system.

MODULE LEADERS Francesco Incelli

**TUTORS
AND GUESTS** Harry Montresor
 Edoardo Tibuzzi



1:10 Axonometric of Floor to Facade Build Up - Module O4

Legend:

01 I-Beam 150x90mm fixed to primary structure on both ends and to C- bracket

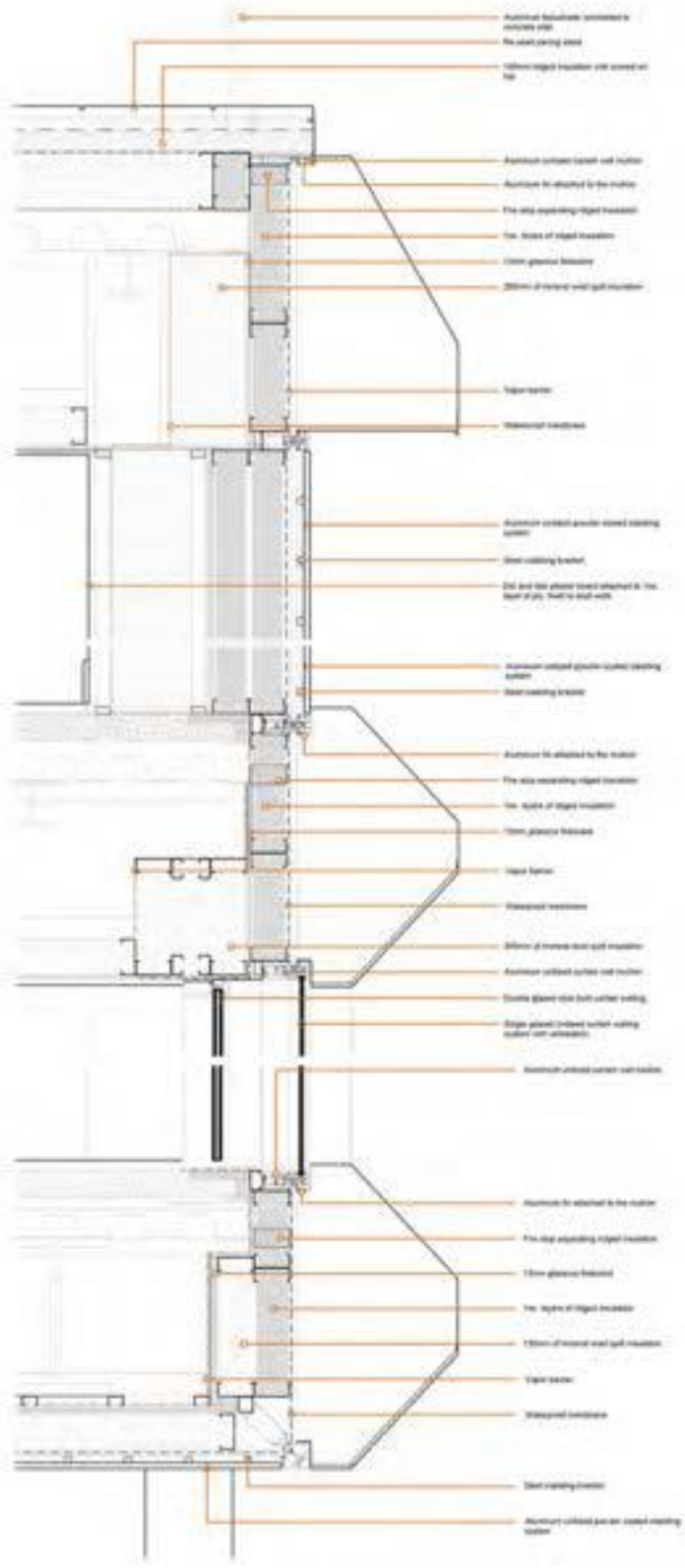
02 550mm Edge Beam

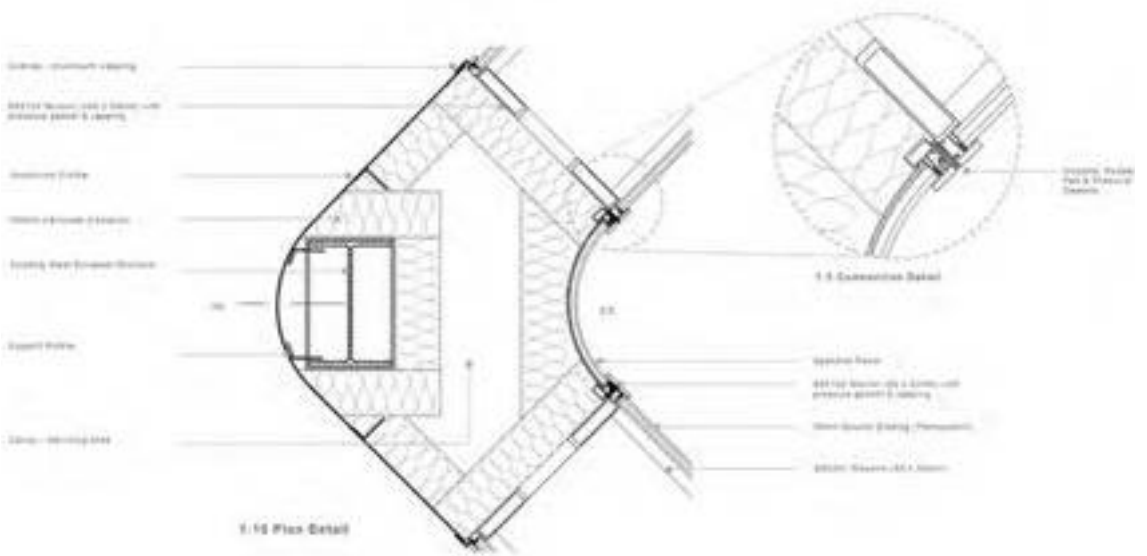
03 Rotary hinges between panels allowing for folding movement

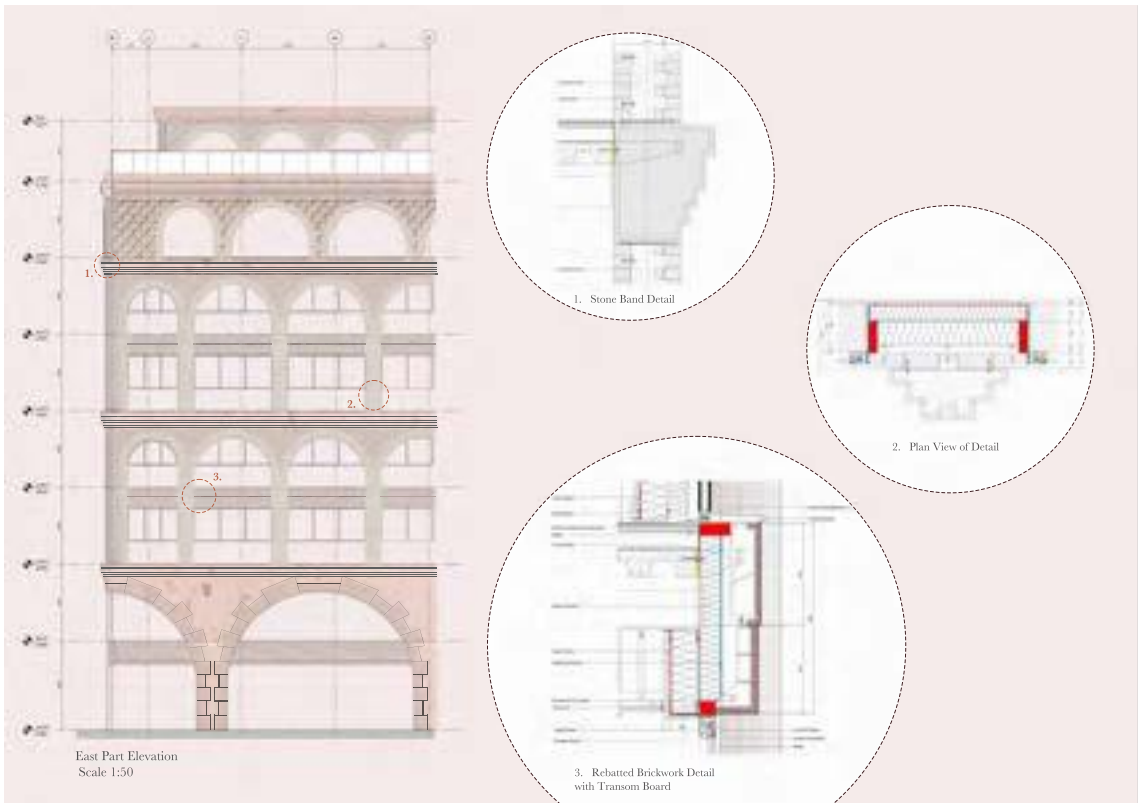
04 Poles sliding within rail system to initiate movement in the facade

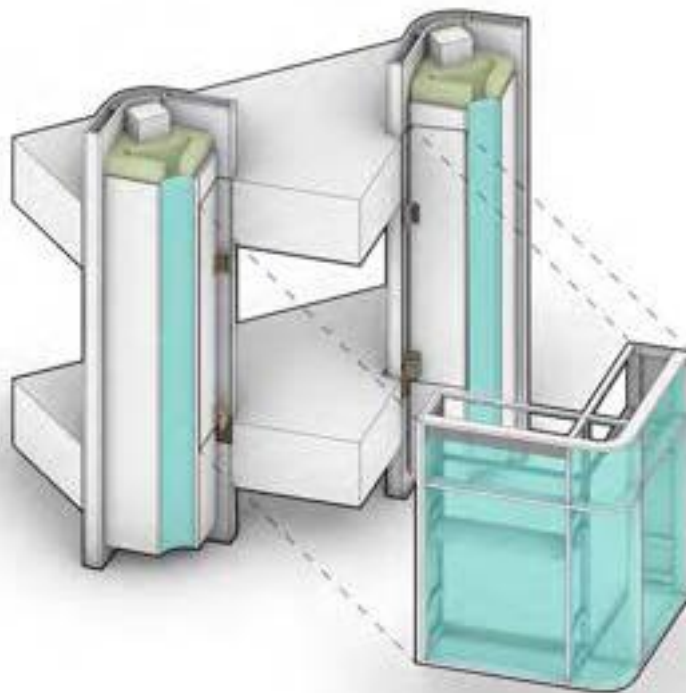
05 550mm Edge Beam

06 1000 X 200mm steel mesh panels formign service platforms









MODULE 5 - Urban Design Masterclass

Module Five set out to explore and address the significant pressure for housing that exists within Greater Cambridgeshire. Much of this pressure to develop (as with many other areas of the UK) has seen local plans assigning land on sites that adjoin existing settlements. These locations are generally assumed to be more sustainable as new neighbourhoods can take advantage of existing social, leisure, education, and transport infrastructure. However, most of these sites are developed using the ubiquitous volume housebuilder product. Module Five sets out to explore alternatives to this outdated housing model.

The brief challenged students to develop masterplan proposals for a new edge to the Cambridgeshire village of Sawston: to find innovative ways of creating a strong identity and sense of place, whilst exploring the design of new neighbourhoods to meet evolving 21st Century living patterns.

This was a demanding project, not least in the size of the area under investigation and combined with the need to analyse and distil contextual meaning from what initially appears as an existing post war anonymous suburban extension to a historic settlement. The students were then asked to explore the design of a narrative driven response to context that could inform the creation of a new village edge.

All this was condensed into a nine-day study programme which included two days of lectures, site visits and tours of new neighbourhood precedents on the edge of Cambridge. Lectures focussed on broad subjects supporting the themes relevant to the area under investigation. This included local planning objectives and policy, settlement precedents (both in the UK and Denmark), sustainable forms of development, techniques for research, as well as representing and presenting a narrative driven design approach.

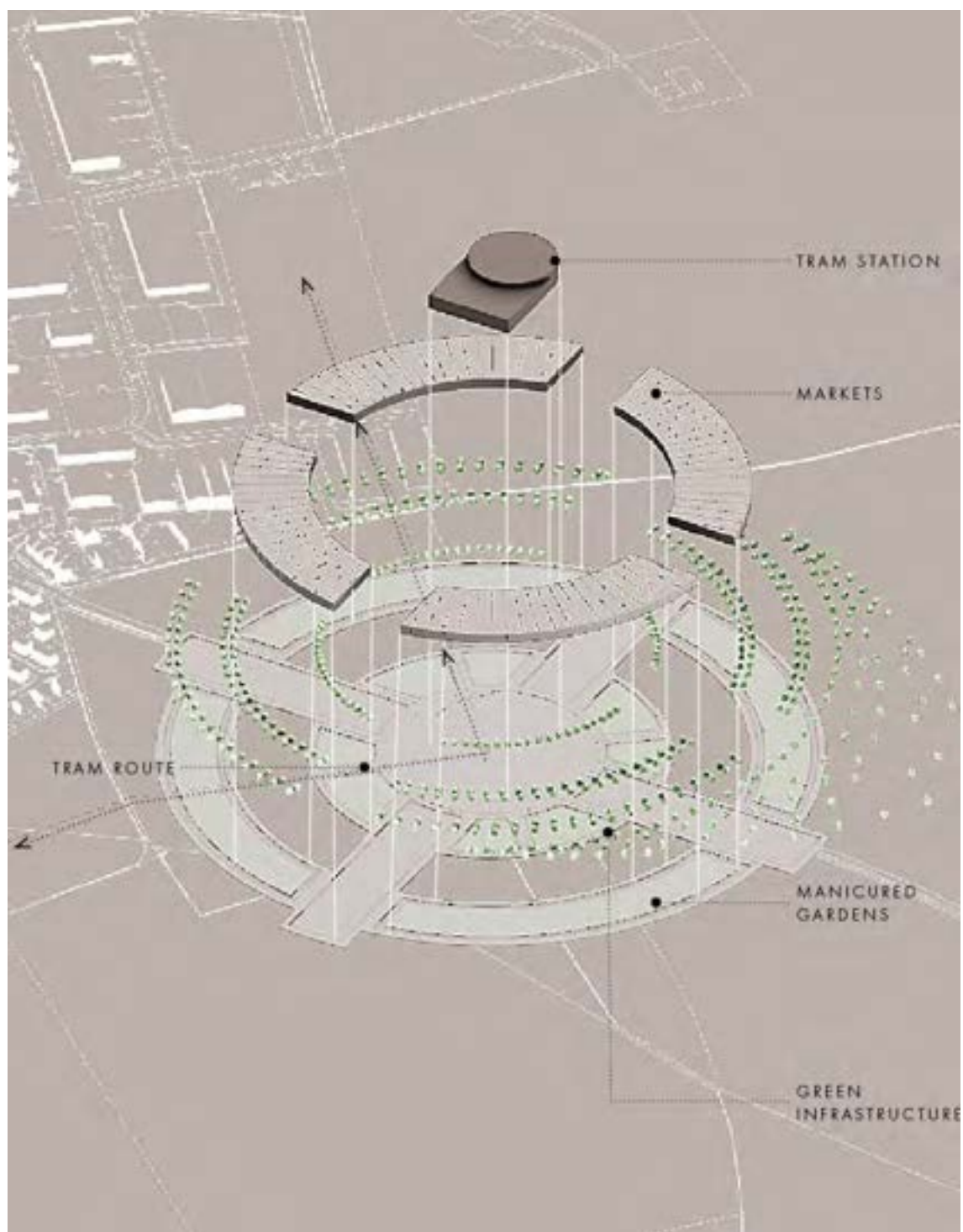
With this in mind, we welcome and applaud the level of focus and commitment by all students to this challenge. For many students this was an unfamiliar area of work and investigation and so the achievements over such a short period were even more impressive.

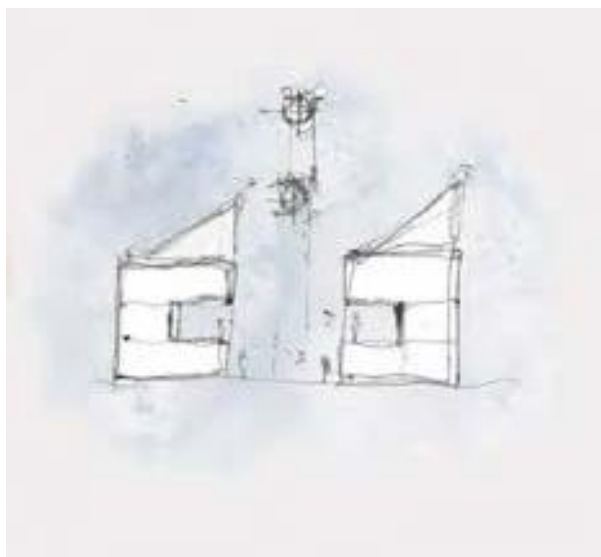
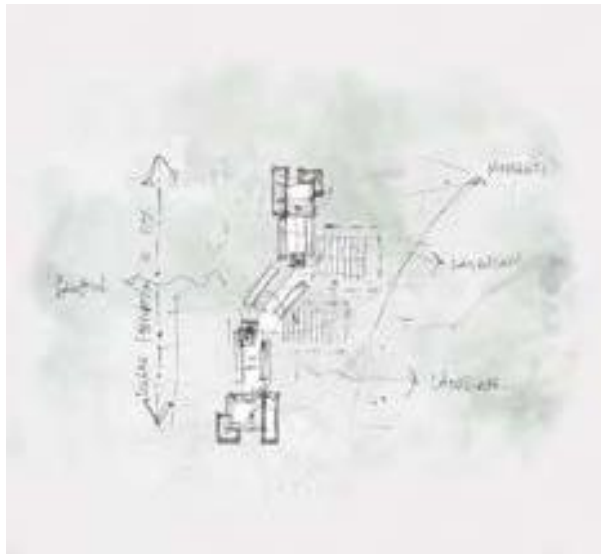
MODULE LEADERS Stephen Proctor
 Andrew Matthews

**TUTORS
AND GUESTS** Stephen Willacy
 Jonathan Brookes
 Annalie Riches

SPECIAL THANKS Dr Husam Al Waer











MODULE 6 - Sustainable Building Master Class

The module was an in-depth introduction to the principles of sustainable design, with specialist tutorials from Phil Armitage of Max Fordham and Mathai Mathew as well as Mole team members Hugh Craft and Alice Hamlin. The basis of the project was the design of a residential block at the junction of Mill Road the railway line in Cambridge.

During this module students were expected to design a complex multi-use building within the context of the need to design for a net zero carbon future. The focus of the two weeks' work was the integration of building physics into a creative design solution to a mixed-use brief. The work involved the analysis and technical consideration of building performance of the proposals and equip students with methodologies for measurements of performance at an early stage of design. The final designs each presented a well-rounded piece of contextual design that is cognisant of current legislation as well as having a clear conceptual basis for building form.

The site poses challenges typical for urban development of brownfield sites: the retention of existing historic buildings, acoustic challenges and access issues. Low energy buildings rely on solar gain and ventilation, and these are both a challenge on this site which challenged the teams to consider optimum solutions within given constraints. During this module, we explored the context in which architectural design needs to operate and consider how we understand and measure 'sustainable design'. Precedents covered exemplary projects and the degree to which they can be described as 'net zero carbon', to help inform the student's own approach to their project. Hence, the project outcomes are each framed as a holistic architectural proposal that has clear structural and tectonic intent, with thought given to material choice, structural performance, sequence of construction and overall building performance.

MODULE LEADERS Meredith Bowles
 Hugh Craft

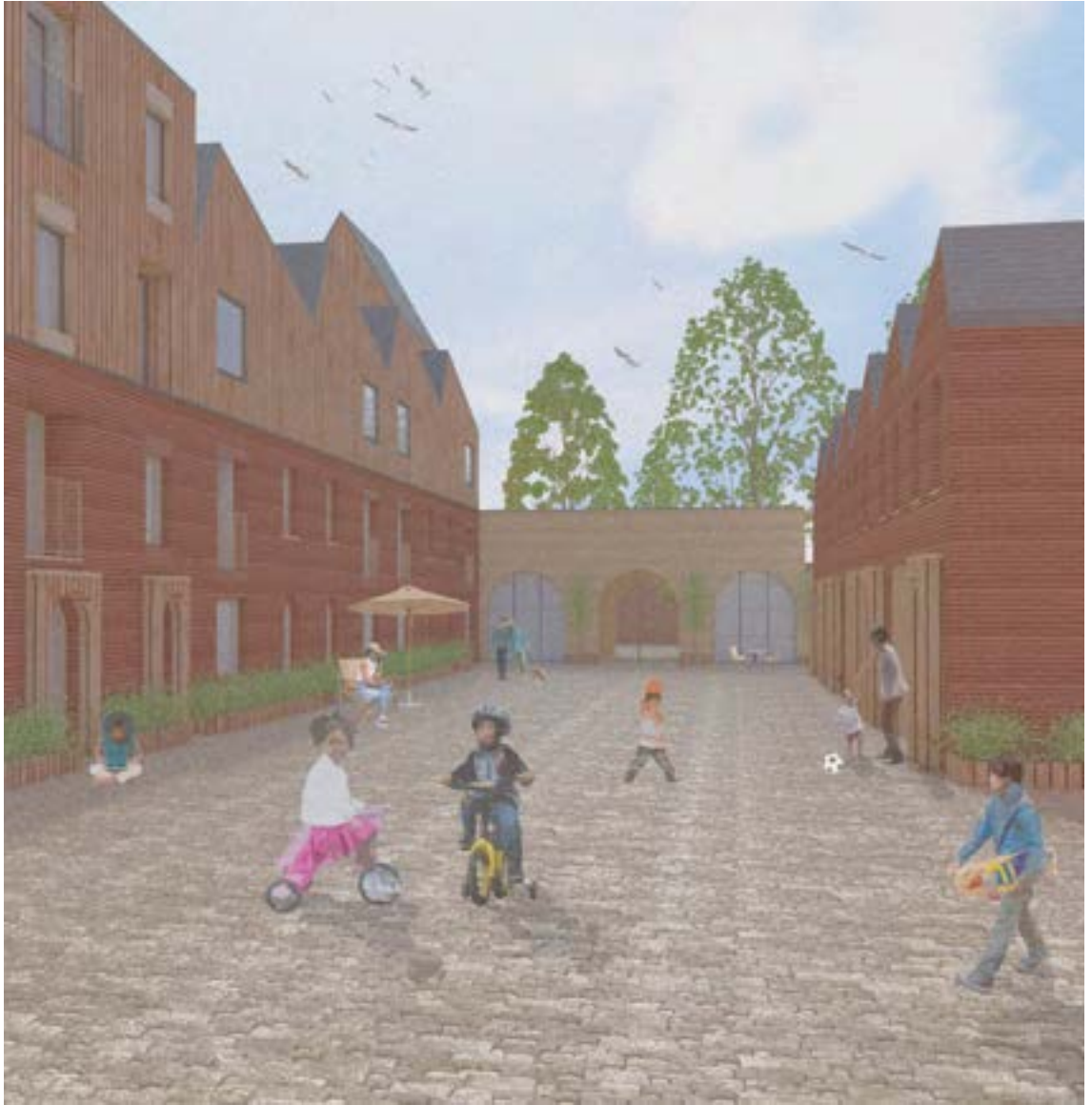
**TUTORS
AND GUESTS** Alex Reeve
 Mathai Mathew

SPECIAL THANKS Phil Armitage
 Alice Hamlin
 Piers Taylor

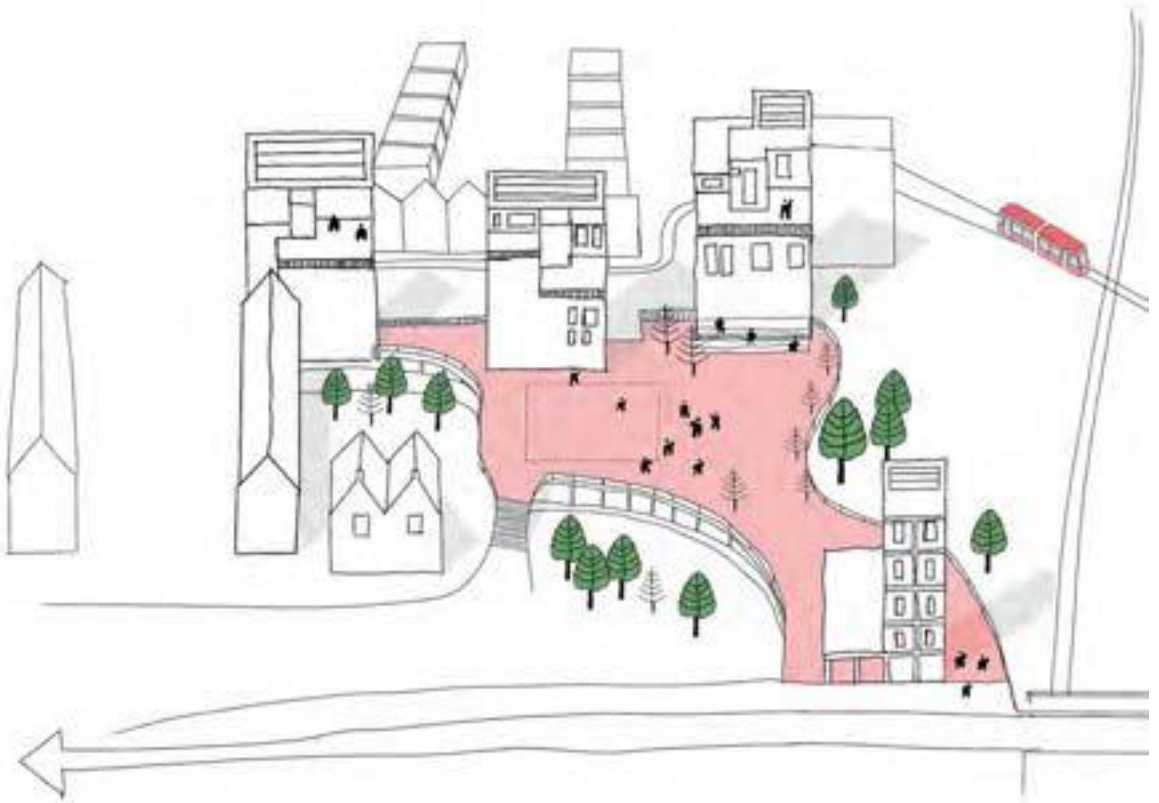












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RADIO SHOWS 2021-22

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

Programme

2021

Juliet Babinsky & Theo Fitzpatrick

- Vacuum Packed
- Yeah Baby!
- Space Invaders
- Green Eggs and Ham
- Protagonist
- Bass
- Pic 'n' Mix
- Dew
- Handwritten
- Monsters
- Strut
- Hymn
- Eleventh Hour
- Pass the Aux

2022

Cody Knight & Ella Andrews

- Our House
- Words Shmords
- Continuo
- Falling In Love On Sundays @ 3
- Guest Curation with Mo'min Swaitat
- Wake Up
- Run For The Hills
- Creepy Crawlers
- Paint The Town Red
- Written In The Stars
- In The City
- Found In Translation
- Beats To Study/Relax/CAD To
- Cucumber (Cool As A)
- Song Association



ARCSOC TALKS 2021–22

Programme

You + Pea

Sadie Morgan (dRMM)

Studio Mutt

Yara Sharif

Max Oto Zitzelsberger

FAF (Future Architects Front)

John Boughton (Municipal Dreams)

ARCSOC Talks x CAMWIB

Panel: Sadie Morgan (dRMM), Sarah Beeny, Sofia Arraiza Ruiz de Galarreta (Foster + Partners) & Jenny Buck

Katie Swenson (MASS)

Beatrice Galilee (The World Around)

Tom Gibson (Haworth Tompkins)

Carmody Groarke

Jos Boys (Matrix)



THANK YOU

In a year of reworking, rebuilding and re-learning what ARCSOC and the department could be, to end up here is nothing short of brilliant. The stunning work on show here is just a small testament to all the hard work that everyone has put in this year. Transitioning into completely new ways of working hasn't been easy and would have been impossible without the great support of the department, the ARCSOC Committee, the tutors and each other.

Firstly, to Sue Luxon, Alan Baldwin, Stan Finney, Clive Tubb, Tatiana Zhimbiev and Lucy Francis – We deeply appreciate the hard work, energy and joy you put in to not only make the department run smoothly but also just to check up on us as students. A larger thank you goes out to all the departmental staff for helping us re-build this year, I hope we have come out the other side, not the same, but better.

To Dr James Campbell, our Head of Department, ARCSOC Treasurer and all-round icon - Thank you for all your knowledge and efforts in working with us. You invest so much into the success of the department and just in one year, we have 2 new buildings and a large collection of academic promotions to show for it! But more importantly, having a department where any student can have a weekly catch-up with their HoD is extraordinary and a testament to your incredible support, so thank you, we really appreciate it.

A special thank you goes to all our design tutors, lectures and supervisors. Your drive, support and excitement for the potential of the student body is a large reason for our success. It's not always been easy, but thank you, more than I can say in words, for being with us this year. Also, a special shout-out to Ingrid Schröder, our head of design teaching who is leaving this year, thank you for your jokes, advice and stories. Good luck at the AA, you will be missed!

Thank you of course to the wonderful ARCSOC Committee. It's in the true belief that we could make something, a society so insanely brilliant, that we are here today. After years in isolation, we have made some unprecedented strides working together – I couldn't be prouder to work with you all.

Our summer show and catalogue are only made possible by the amazing support of all our sponsors, thank you for supporting all our work!

Finally, and most importantly thank you to the students. A truly remarkable group of people with blinding potential. It's an honour to have gone through all the ups and downs together. Emerging through the hugs, tears, laughs and last minute panics I look forward to the varied brilliance that will come of you all. Thank you, I'm so proud to be a part of this.

As always, ARCSOC Love,

Precious Ndukuba

ARCSOC President 2021-2022



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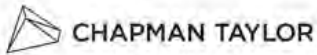
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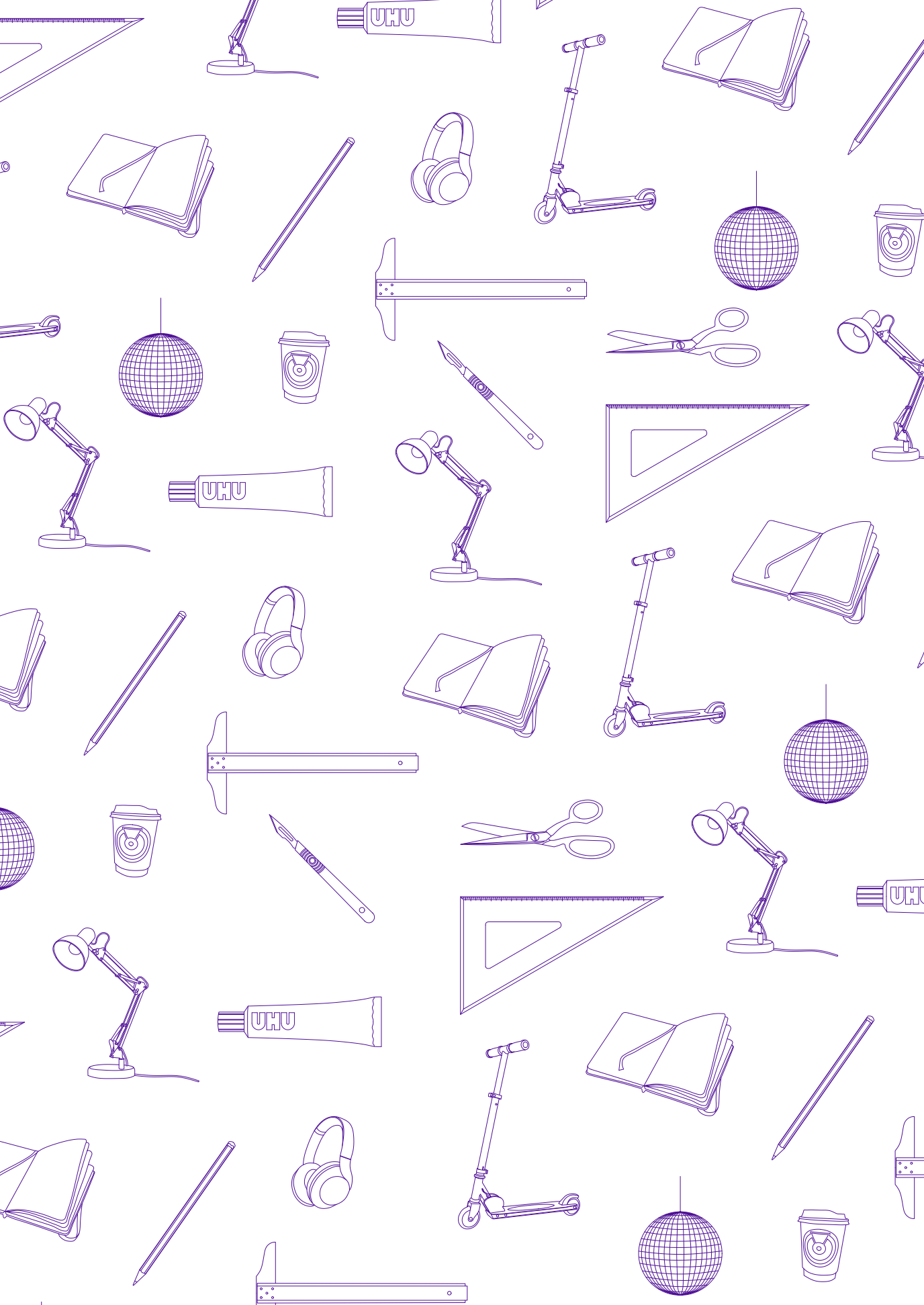
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