

By studying architecture I wish to fuel my fascination and be equipped to provide an appropriate urban landscape fit and available to all.

Following GCSE Fine Art work on urban anthropomorphism, my pursuit of architecture began with my attendance at a Skill-Up workshop, after auditioning and securing funding from the Canterbury Arts Council. Led by Rory Harmer of Tate Harmer 'Architecture and the Natural World' gave insight into responsible practice. The presentation of my final model took the form of a 'Crit' for which I received a prize. I wish to further this interest in my study and practice as an architect by exploring the ecological problems architects should address.

To diversify my portfolio, I cast abstracted forms in concrete and captured the shadows. The textural richness of the material can not only be experienced through sight, but through other sensual awareness, particularly haptic. This material relationship derives from my experience of Juhani S. Pallasmaa's 'The Eyes of the Skin: Architecture and the Senses'. The contemporary significance of this text became apparent during a visit to Space Popular's exhibition at the RIBA entitled 'Freestyle: Architectural Adventures in Mass Media'. I was aware of the current hold that vision has on common architectural appreciation and the significance of VR as an architectural tool. Since my discovery of Pallasmaa, Space Popular, and experimentation with concrete, I have grown a multi-sensory appreciation of architecture.

Wider reading of Oliver Wainwright and Owen Hatherly has led me to engage with political influences on architecture. Hatherly's 'A Guide to the New Ruins of Great Britain' fuelled my distaste for 'psuedomodernist' architecture lacking human consideration, which feigns cultural contextualisation through 'vernacular'. My critical exploration of gentrification through artwork with social commentary followed. This took the form of multiple paintings celebrating municipal housing in its raw, unmolested form, and a sculpture with the distressed 'Arlington House' as subject. The latter both manipulated in Photoshop to add regeneration plans to its perimeter, and distorted by the use of layered acetate; evocative of the distortion of community in gentrified areas of the South East. I take inspiration from Wainwright's critical writings for 'The Guardian' in my blog: 'Adolescence and Architecture', which I use to research and write about local proposals or exhibition experiences. To further my critical research, I co-presented a podcast discussing the oppressive past of neoclassicism.

I demonstrated my ability to manage multiple projects simultaneously during the lockdown. These included: leading a team to design an energy generating trampoline with the company Pavegen, and receiving an Industrial Cadet Gold as a result; entering two competitions, one

artistic (UCA "YouCreate"), and one architectural (LYNT "One Day Competition" ), being shortlisted and placed third respectively; and completing my EPQ dissertation and presentation. My EPQ, entitled: 'Was Form or Function the Most Important Factor in Inter-War and Post-War Architecture?' explores the influences of the opposing sides of the well-known 20th century polemic through case studies, arriving at the conclusion that form and function are not to be regarded as mutually exclusive.

I have captained rugby at district level, sung for my school's chamber and full choirs on tour, and I am a student leader. I pride myself on this and my hard-working nature which derives from being a first-generation university applicant, and it is evident in my busking ventures and employment since the age of 12. Above all I value the ability to develop my personal interests in architecture whilst improving the lives of others. I am driven to create a real 'urban renaissance' that, in Peter Barber fashion, breaks the demonising mythology of the council estate, given credibility by Margaret Thatcher, Alice Coleman, et al.