





## ARCSOC is

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**the University of Cambridge Architecture Society**

Space is political. As architecture students we read into and design spaces dependent on their experiential implications. It's subjective; how we experience space will depend on our bodies and our histories. The history that informs the spaces we inhabit in a white supremacist society thus creates racialised spaces. ■ Navigating the University of Cambridge as a Black, Asian or other Minority Ethnicity student is a complex process. Celebration from families accompany righteous feelings of taking up space and narratives of having transcended the racist systems of oppression that work to keep us away from such places. But this is coupled with the arrival into a traumatic landscape of memorials and colleges dedicated to and enabled by colonial projects; a place of hoarded resources where the bursaries bestowed on some of us to enable access to it are derived from ongoing racialised exploitations elsewhere. The celebration is soured. Not just by an attendance of a college dedicated to the remarkably racist Winston Churchill, or sightings of the Benin Bronze Okukor inexplicably displayed in Jesus College's dining hall until recently, but by the constant expected attitude of silent gratitude from BME students. You are here, you have made it. Shut up. ■ Black students specifically, are exhausted. Exhausted of being told things 'aren't about race'. Exhausted by having to consider the counter-arguments to our own lived experiences, both when reporting the still common racist experiences we encounter (being denied access to our own colleges, getting yelled slurs at in the street or clubs, having our hair fondled), and when documenting them academically. This perpetual gaslighting precipitates a realisation that this initial celebration of reaching the space likely delved from the hundreds of years of colonialism and white supremacy that have devalued our own cultures and set up Cambridge, a western institution, as an idol of elite success. ■ Within the Architecture department, imbalances and systemic racism are institutionalised in the methods of teaching. Lectures prioritise Eurocentric ideas, with non-Western architectures remaining grouped or referred to in an afterthought of optional lectures. In this the idea of a breadth of Western architectures to study and learn from are juxtaposed with non-Western 'others' which might only be referred to as vernacular. Indeed this mirrors the groupings of BME people into a group of 'other' against the default of whiteness. In doing so, the multiplicity of individual and varied Black, Asian and other ethnicity experiences becomes neutered. Indeed anti-blackness exists within all ethnicities, such is the conditioning of white supremacy in its creation of a diametrically opposed Black other. ■ This approach to teaching produces architects guided by these principles, something particularly important when considering how our education may make us complicit in designing racialised spaces. We might posit ourselves as conscious and virtuous

creatives against the evils of corporate professions, but many of us will soon find ourselves employed by practices as agents of gentrification, aiding in the same processes of spatial redecoration and overhaul, for private benefit (and social detriment), that contribute to crises such as the Grenfell Tower fire. ■ Cambridge's focus on context-specific architecture can only go so far when explored unilaterally in Western settings. Movements to decolonise the curriculum focus on attempting to diversify the geography of the architectures covered, and understand the influence of colonialism on 'post'-colonial architectures. Resistance to this often formulates in the form of a need to 'teach the basics first', despite the determination of which knowledge is considered fundamental being a subjective process informed by historic White supremacy. And yet we are left with a situation where individual research theses are left to fill the gaps of topics that ought to be covered in lectures. This becomes uncomfortable as these dissertations can begin to occupy a status of commodifying or exploiting the traumas of racism, colonialism and patriarchy in the name of presenting an 'original' thought that will be bestowed by praise and accolades from this elite White institution. ■ Decolonisation is complex. We might have a desire to feel represented, but simultaneously we

# BLACK LIVES

recognise that decolonising the curriculum of a Western institution serves to reinforce the validity of Cambridge's colonial pedagogy. Decolonise movements question the University's lack of 'universality' in its course content, but in responding through diversification, the University seeks to re-assert itself as a valid body for universal study. This study itself is colonial, with the systems of classification and knowledge production often behaving as civilising missions, as much as a celebration of non-Western architectures, urbanisms and other phenomena. Thus an impassive issue is noted with asking institutions formed around White supremacy to destroy their own foundations and return value and autonomy to non-Western pedagogies. ■ More broadly the architecture profession is dogged by inequality and inaccessibility. RIBA identify that 19% of architecture students are from BME backgrounds, but this reduces to 6% of qualified architects in the UK. Indeed, roughly half of the Cambridge Architecture Graduating Year of 2020 are from BME backgrounds. Unpacking what facilitates this phenomena points towards the exclusive nature of its representation. The image of the architect as a middle-class White man is self-fulfilling; many of those who do not fit feel disengaged, and those of us who choose to study it despite this are met with endless lectures about the

mentioned middle-class White men. The mental health issues deriving from architecture's studio culture for Black students are poorly understood by counsellors and staff who cannot empathise with their racialised experiences. Those such as Elsie Owusu, who criticise the lack of diversity in the field, are met with the fierce hostility that many from Black backgrounds unsurprisingly anticipate. Hence amongst all of these factors, the mere presence of non-White and non-male architects becomes a protest in its own form. ■ However, representational politics are greatly limiting; existence is political, but is not the extent of activism. Measures of access however cannot stop at visible diversity; Cambridge's Architecture cohort may be diverse, but when investigating the low number of Black students from comprehensive state school backgrounds, a clearer and more holistic view of race- and class- based exclusivity can be painted. ■ The complex intersections of race and class (class cannot be discussed without race), are such that it is often the wealthier Black students (such as myself) who, whilst equally subject to the racial traumas and hostilities, are given the opportunity to 'transcend' race and access these institutions. A tamed respectability is applied to those who are present but quiet. Thus the neoliberal myth of equitability is perpetuated without challenging the underlying

# ES MATTER

systems of discrimination and patriarchal White supremacy inherent in the selection process, which are inextricable from the experienced racism. ■ The course remains exclusive in a multitude of ways; the opacity of the application process (common to most Cambridge courses) that leaves prospective students not operating in particular circles without some of the simple tips that would greatly improve their chances; the cost of materials and the under-discussed cost of the lifestyle of architecture students; the expected £50,000 of debt, from tuition alone, that a student might expect to inherit upon fully qualifying; and the low starting salaries that might render architecture an unviable career for lower-income students who bear the weight of social 'mobility' on their shoulders. ■ Those of us leaving Cambridge this year graduate unceremoniously. This interrupted conclusion ironically mirrors the remarkably abrupt social awakening to a continuous malaise. ■ 2020 has been a strange year. The insufficiencies of grouping ethnic minorities into a unified other has been exemplified in the focused anti-East Asian racism heightened by the COVID-19 pandemic and the racial wealth and health gaps that have exacerbated death rates amongst Black communities. The resurgent Black Lives Matter protests fit into a long line of civil rights actions

that have sought to destroy the underlying systems of White supremacy and capitalism, whilst also highlighting how different minorities have a role to play in the specific anti-Blackness that fundamentally comes from colonialism. ■ For Black students this time of protest has been met with a multitude of emotions. The small strength and opportunity for change derived from these protests accompanies questions of why only now, several hundred years after sustained anti-racist campaigning, other people are taking notice. The ephemerality of the movement is not feared, but known. Yet to make the most of this moment demands an urgent navigation and reliving of traumatic experiences and images. This is an immediate emotional toll unfairly demanded of by Black students to the time signature of White awakening. ■ These protests are about anti-racist action and redistributions of wealth and power. ■ These protests are not an opportunity to virtue signal, nor a chance to solely initiate a self-serving academic discourse that forms part of one's personal growth and development. These protests are not about black squares. For Black students, and Black people at large, this protest is a constant truth; those who choose not to engage for their own well-being are fatigued from the battle that they have been fighting for much longer. Yet for those who are not Black, this silence is violent in its acceptance of the destructive systems of racial oppression that disadvantage and murder Black people every day. ■ These protests are angry. Peace is for a peaceful society; any protest must disrupt in some form. Now is not the time to rest and passively envisage a utopia of holding hands across the hill. These images tame the frustration of the protest, posing simple kindness as a solution to hundreds of years of systemic violence. Solidarity is better expressed in joining the active fight to expose and address the existing and specific inequalities facing black people. ■ These protests are permanent. Committing to activism for a convenient moment in time makes for less a movement than a useless flash. ■ Yet amongst all this systemic oppression, amongst spaces marked out by gradually toppling symbols of exclusion, Black students have found and made places to thrive. These celebratory spaces make enclaves from the hostility. These social groups, cultural festivities and organising collectives form a unified community in Cambridge, providing the support, respite and understanding not found elsewhere. This reflects the experience of Black communities around the world who, despite being told how little we matter, have formed networks and cultures of commonality and value anyway. ■ In this final way, these protests are a celebration. Black people are hurting but in the protest of our self-affirming continued existence, we are thriving. We know we matter, we're just telling you.

## ARCSOC 2020

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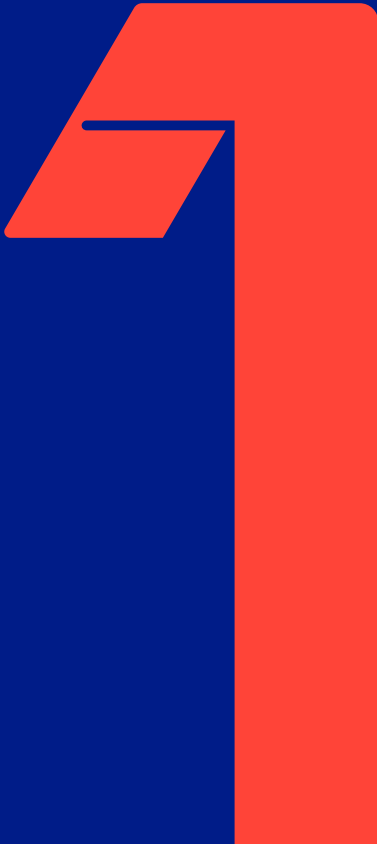
## Welcome

The Annual Exhibition of Cambridge Department of Architecture marks the end of the academic year and celebrates the collective work of the students. It is organised by the students through the Architecture Society, ARCSOC. They raise funds through sponsorship and events and manage the whole process throughout: editing the catalogue and curating the exhibition.

This year I took over as Head of Department from François Penz. In Michaelmas, we introduced digital portfolio submissions for all Undergraduate years (which proved timely when physical portfolio hand-ins became impossible later in the year) and we increased the provision of free materials for students. We also launched a complete overhaul of our curriculum, responding to calls for diversity and to the global challenge of the Climate Emergency. MAUD will become a new MArch, signalling it as the natural continuation of the BA, while still retaining its special status as a research-led degree leading to the PhD. Meanwhile, the new Architectural Apprenticeship will provide working graduates with a purpose-designed route to Part II and Part III without fees and while earning throughout. We are now submitting proposals for a part-time Masters in Screen Media and Architectural Visualisation and for a Foundation Summer School, and we are looking at ways to create a Digital Fabrication Workshop.

Of course, these changes have been completely overshadowed by global events which have included Extinction Rebellion; the Black Lives Matter movement; strikes in UK Universities over pay and pensions; and, most evidently as we publish this catalogue, the COVID-19 pandemic. 2019–20 has been an unforgettable and extraordinary year in so many ways. Those graduating this year face particular and unprecedented challenges, but, as this catalogue of work produced under such difficult circumstances demonstrates, they are talented and resourceful. I would like to take this opportunity to thank the whole Department for working together in these difficult times to make it happen and to wish all those leaving us this year the success they deserve.

**Dr James W. P. Campbell**  
Head of Department



## Year 1

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

### Studio

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

a week throughout the year and at the end of the year studio tutors present the students' completed portfolios for examination. The portfolio carries 60% of the overall mark.

### Field Trip

In the Easter vacation, First Year travels abroad on a compulsory week-long trip to a European city. The trip involves visits and lectures on the famous buildings of the chosen city and its surroundings. During the trip, students are expected to keep a sketchbook of observations which forms part of the portfolio submission at the end of the year. The costs of the trip are covered by funds from the Faculty and Colleges. The 2020 trip to Venice was unfortunately cancelled due to the COVID-19 pandemic.

### Lectures and Written Papers

The first-year architectural history and theory courses provide an introduction to the development of architecture and architectural theory from the ancient world to the present day. Lectures on construction aim to introduce students to the building site and provide a basic understanding of building materials. These are supplemented by coursework

and site visits. Lectures on structural design introduces students to basic structural calculations. Exercises are set on building and testing structures to destruction. Finally, lectures on environmental design introduce bioclimatic design principles and cover the calculation of lighting factors, fabric heat losses and reverberation times within a basic introduction to building physics. Coursework in Easter term enables students to begin to test the environmental performance of their own design projects.

### Papers offered in 2019–20

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

## First Year

### Tutors

Costandis Kizis (Studio Master)  
Francis Fawcett  
Raphael Lee  
Jim Ross

### Students

Fern Acheson	Andrew Hynes
Miriam Agiru	Abdullah Khan
Mila Allemann	Jan Kozlik
Juliet Babinsky	Joshua Langfield
Hannah Back	Yuxin Li
Meera Bahree	Rianna Man
Imani Bailey	Precious Ndukuba
Caspar Bhalerao	Sarah Portsmouth
Dionne Bimpong	Samuel Ricaud
George Birch	Lalia Saidy Khan
Alexandria Bramley	Ioana Sandu
Sebastian Carandini	Pantea Sarparast
Mauricio Chamorro Osejo	Daisy Shelton
Qi Chen	Takuro Shirasaki
Jay Chew	Felix Slark
Victoria Chong	Céleste Spratt
Honor Clinton	Hannah Emilia Stott
Siena Cornish	Sayma Sultana
Theo Fitzpatrick	Will Syder-Mills
Veronika Gabets	Hoi Ling Tang
Sylwia Gajek	Sang Hon Wee
Haytham Hamodi	Ted Wynne
James Harrison	Jingzhi Yang
Mary Holmes	Dorothy Zidkova

### Critics

Jeffrey Adjei	Monia De Marchi
Doreen Bernarth	Francesca Del Aglio
Shumi Bose	Ursula Demitriou
Matthew Bovingdon-Downe	Ivi Diamandopoulou
Alex Butterworth	Pol Esteve
James Campbell	Alvaro Fidalgo Martin
Barbara Campbell-Lange	Jocelyn Froimovich
Max Cooper-Clark	Marcos Garcia Rojo
Spencer de Grey	Yelda Gin

Janet Hall  
David Isern  
Platon Issaias  
Lily Jencks  
Marilia Kastrouni  
Maddie Kessler  
Hamed Khosravi  
Katerina Kourkoura  
Sofia Krimizi  
Kyriakos Kyriakou  
Christiano Lamarque  
Nuria Lombadero  
Louis Lupien  
Tyen Masten  
Victoria McReynolds  
Johanna Muszbek  
Bodo Neuss  
John NG  
Hik Nissanke  
Max Nunez  
Arantza Ozaeta  
Helena Paca  
Freddie Phillipson  
Armando Rigau  
Alex Rhys Wakefield  
Dan Rhys Wakefield  
Ingrid Schröder  
Sofia Singler  
Marwa Shykhon  
Mary Ann Steane  
Teresa Stoppani  
Nico Stutzin  
Erika Suzuki  
Christian Swallow  
Filippos Toscas  
Sevgi Turkan  
Simon Whithers  
Nikola Yanev

**Collaborators**

Marwa Shykhon  
Stefan Wolf

The ARCSOC team, who organised student-run workshops on drawing and image-making skills.

**Special thanks**

Steve Matthews (University of Cambridge)  
Hiral Patel (University of Cambridge)  
Steven Duke (Director, Carter)  
Robert Gurnham (Carter)

Nick Arese, for organising the Venice trip, which was sadly cancelled due to COVID-19.

Aldo Aymonino  
Jane da Mosto  
Enrico Fontanari  
Deborah Howard  
Carolyn Smith  
Teresa Stoppani

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

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

## **Michaelmas Term: A Hundred Years of Houses**

### **1. Draw and Make**

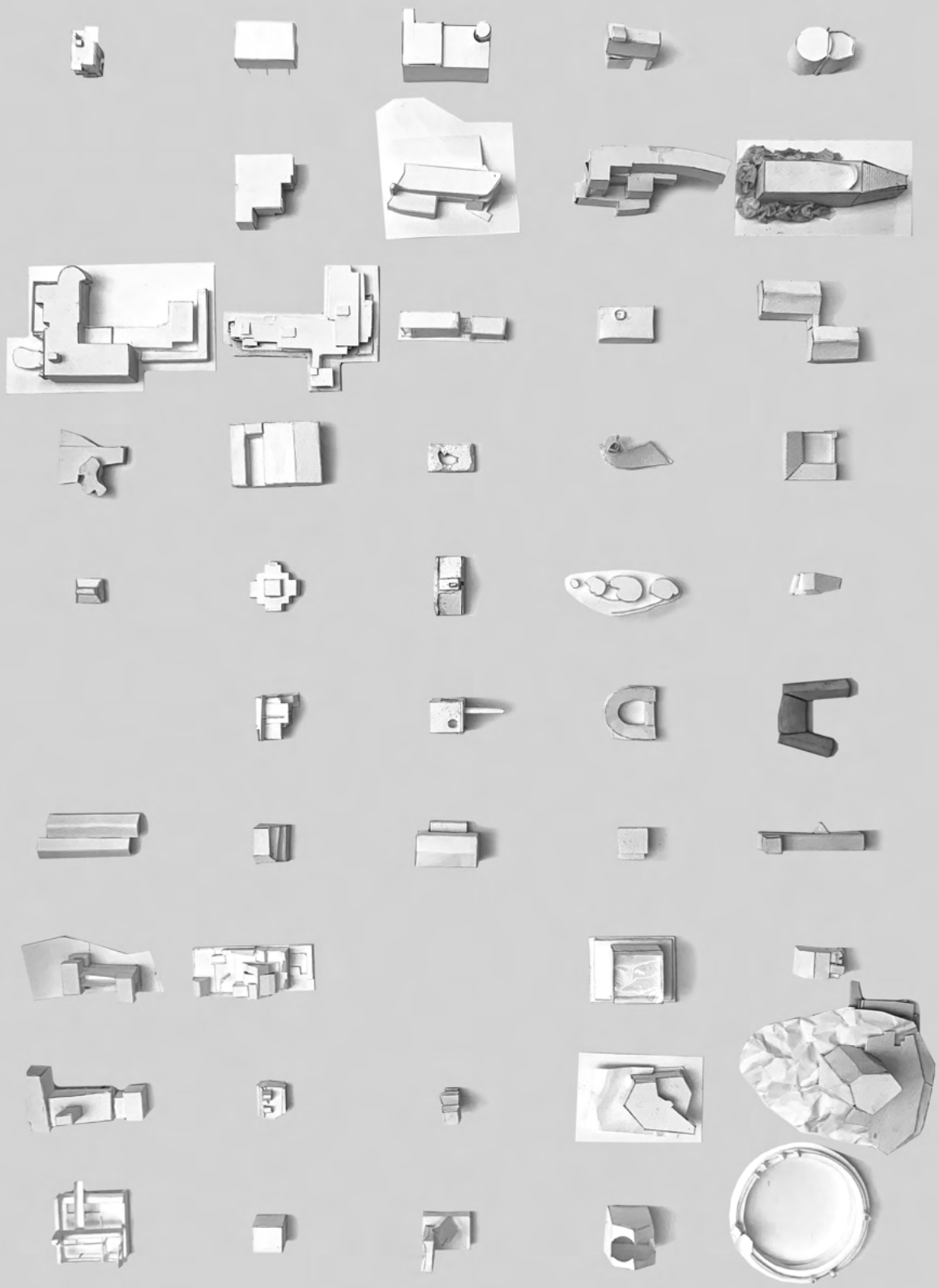
The students studied a collection of fifty houses of the last 100 years (five per decade), chosen from various locations across the globe and celebrating the variety in architectural expression after modernity.

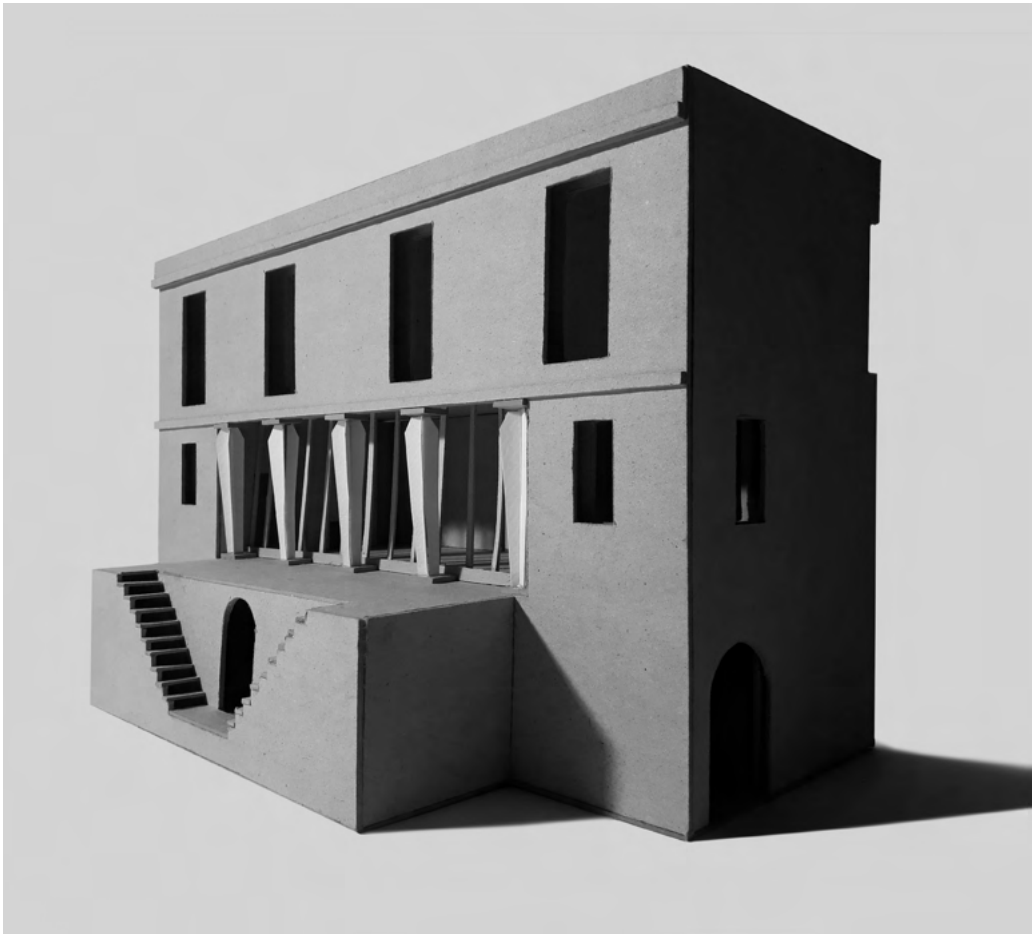
In parallel to the analysis of the case study houses, students developed important and useful skills by working with drawings and models: using scale, drawing in plan, section and elevation using architectural conventions, exploring 2D and 3D space in combination, representing spatial relations with diagrams.

### **2. Split and Combine**

Brief 2 built up on the previous brief through a collaborative exercise in pairs. Students were asked to split the house they had been working with and combine it with one of their colleagues'. The result was 24 hybrid houses, which merged spatial and tectonic characteristics of both case studies, in an architecture reminiscent, yet not mimetic, of its origins.

By putting together proposals of functional and formally interesting houses, students were trained in dealing with programme and circulation, and in exploring forms through model iterations.





Haytham Hamodi





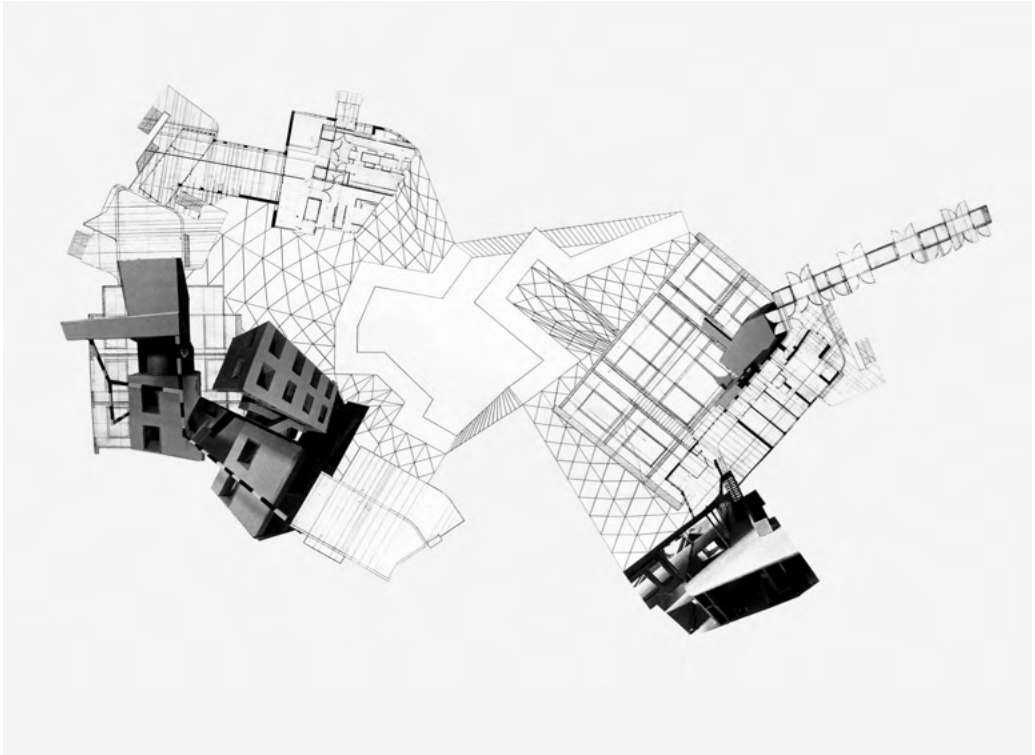
Sebastian Carandini



Céleste Spratt



Sayma Sultana



Precious Ndukuba



16 Mauricio Chamorro Osejo



Ioana Sandu

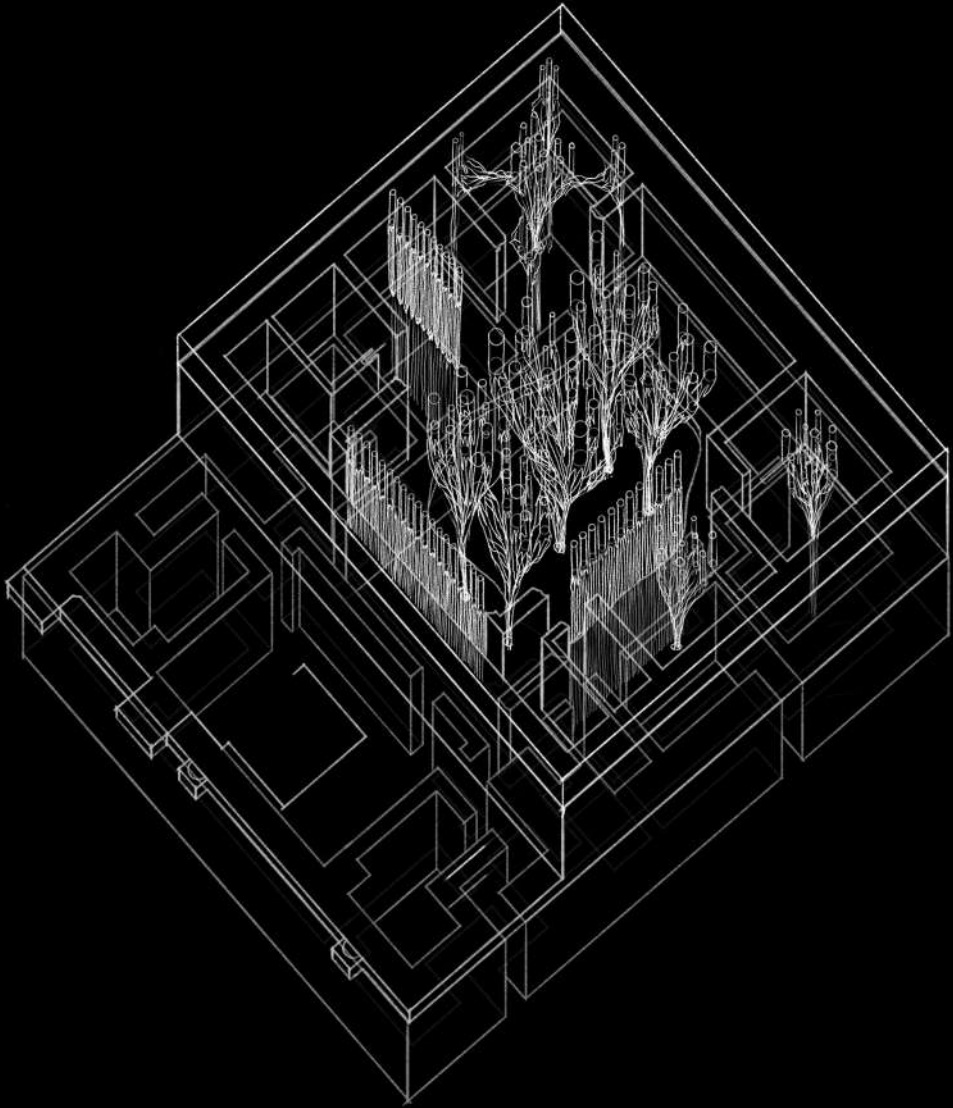
## Lent Term: Dark to Light

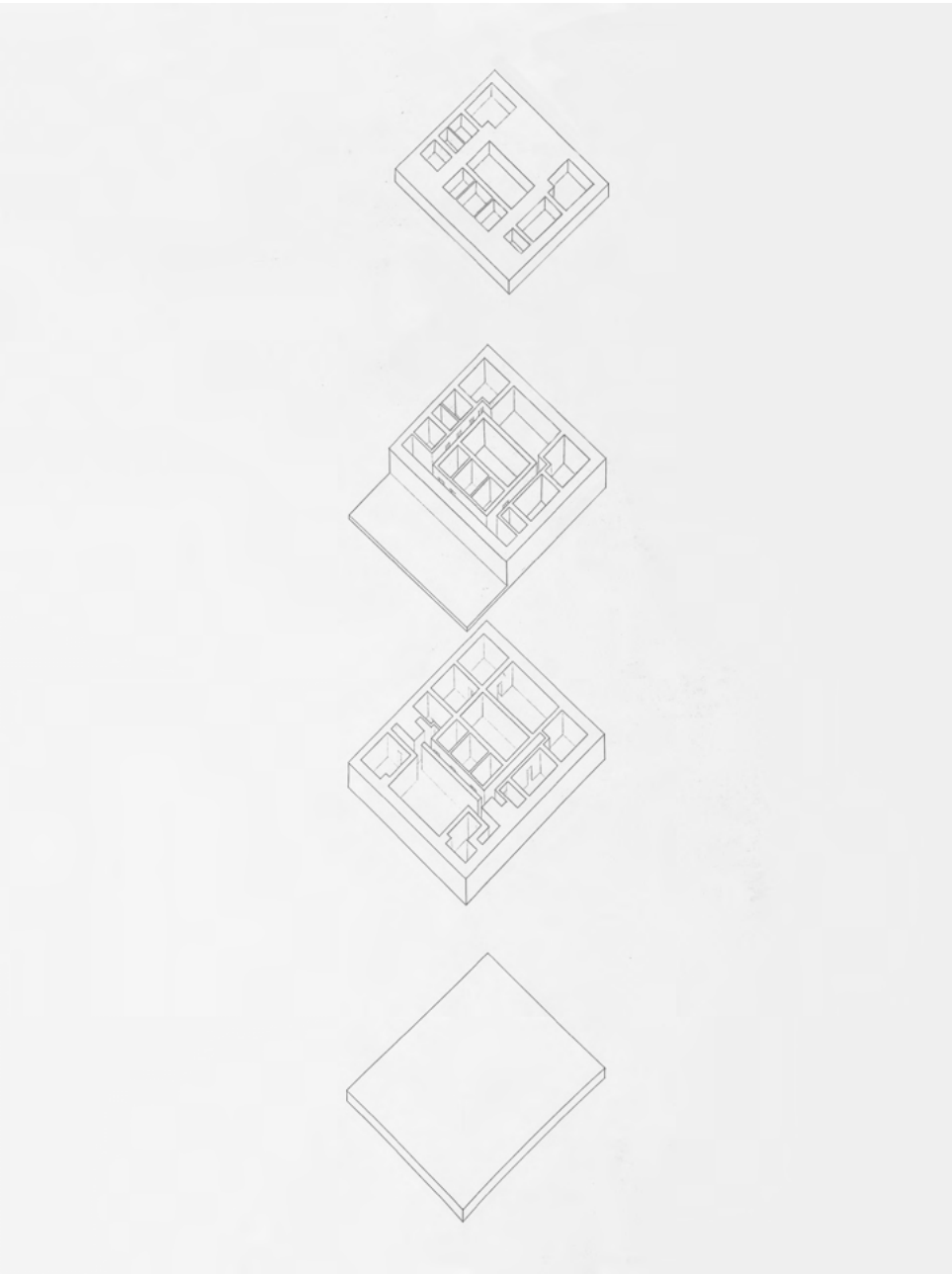
### 3. Make and Filter

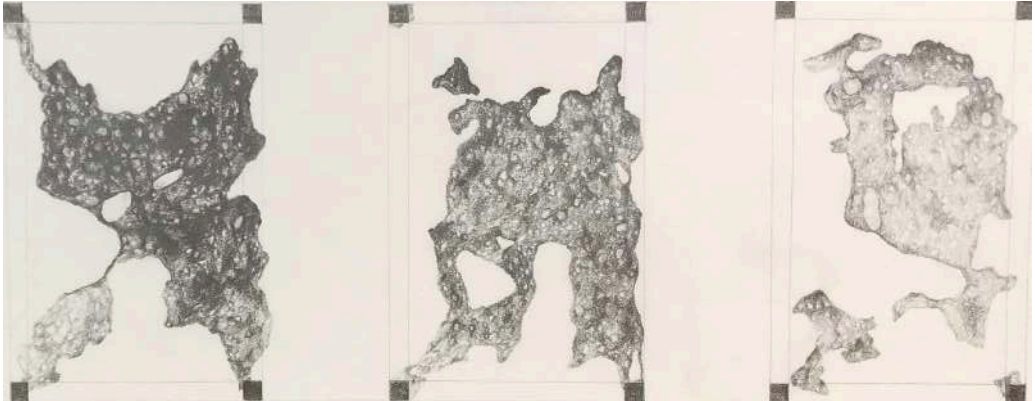
Material exploration was the theme of Brief 3. Students were asked to make a light-filtering object, in the dimensions of a typical brick, out of a low-cost or found materials. These included socks, cucumbers, gummy bears and human hair and were nothing like conventional building materials. The results were registered through photography and drawing, in a direct scale-less spatial translation of a material experiment.

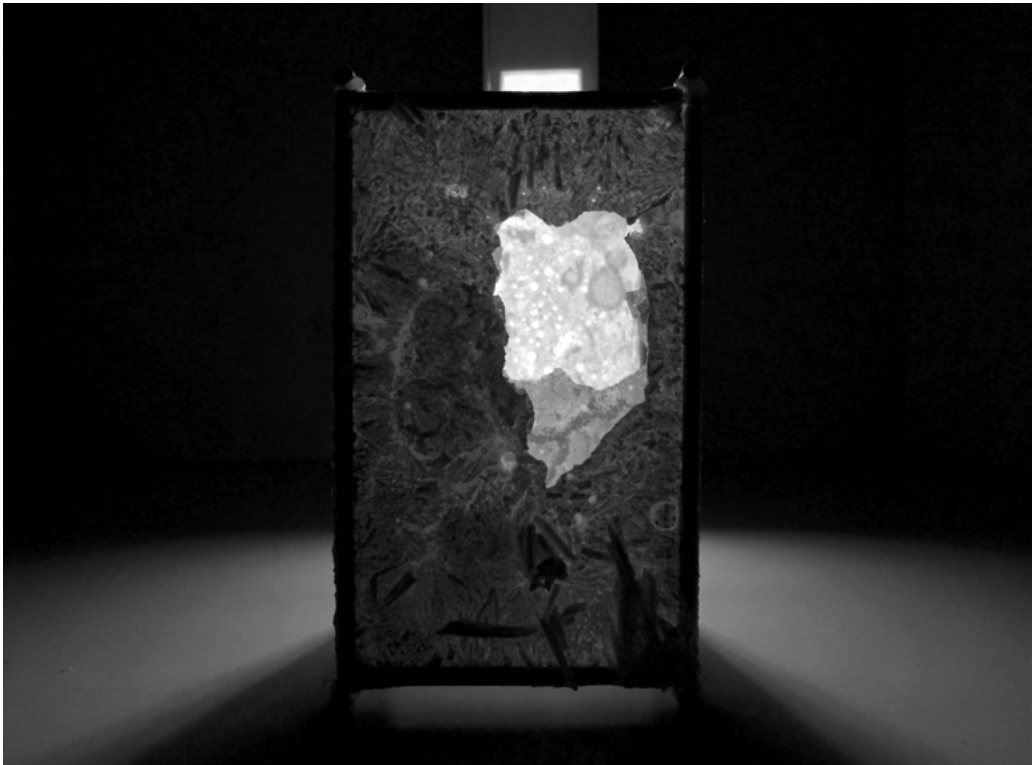
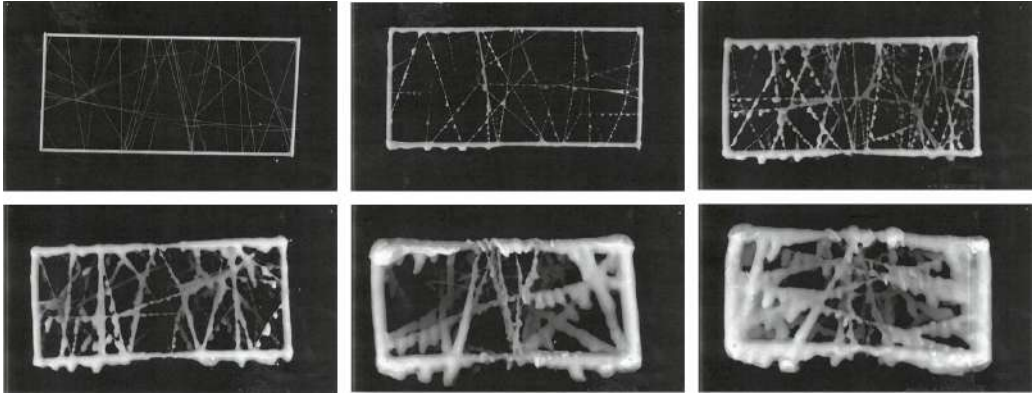
### 4. Break and Enter

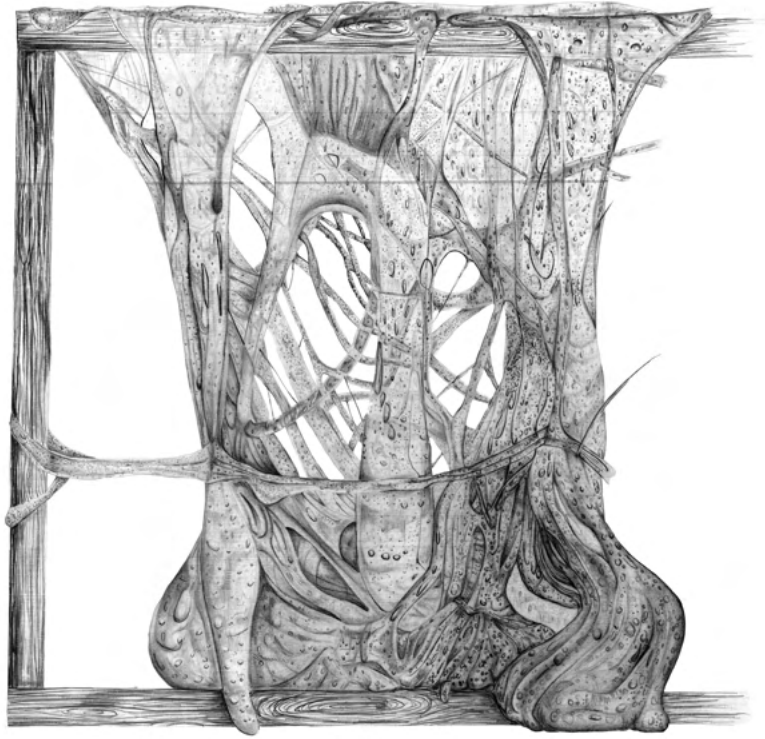
The object produced in Brief 4 became the tool for the introduction of light into Cambridge's darkest building: the city's nuclear bunker. After visiting the bunker and familiarising themselves with its physical character and its history, students were asked to "break and enter" into the building by changing part of its concrete structure with new elements, stemming from Brief 3, that would let sunlight in. Students reformed the bunker into either a library or an eatery, having also to reflect on the relationship of their proposal with the physical and historical Cold War context of the former bunker.



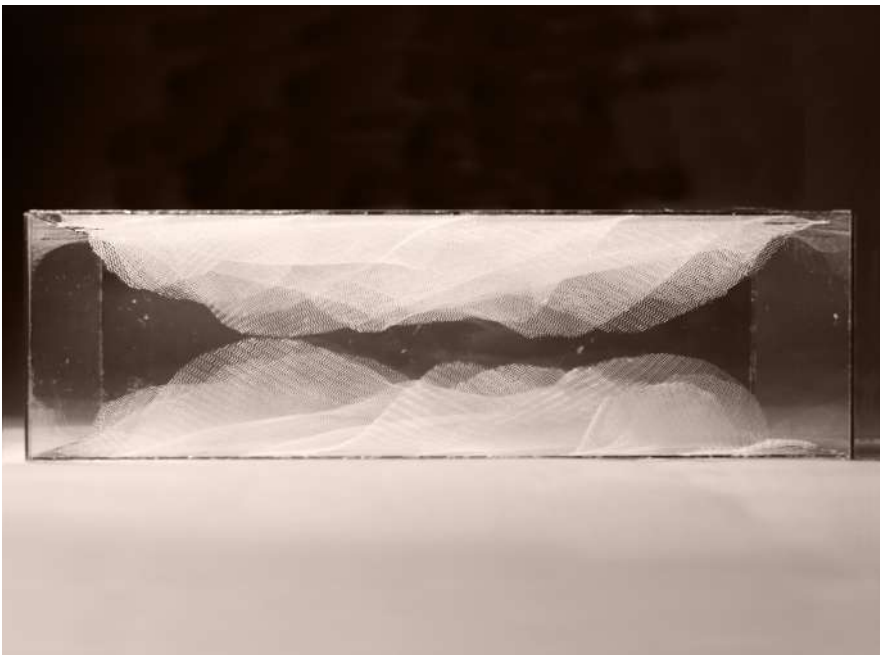




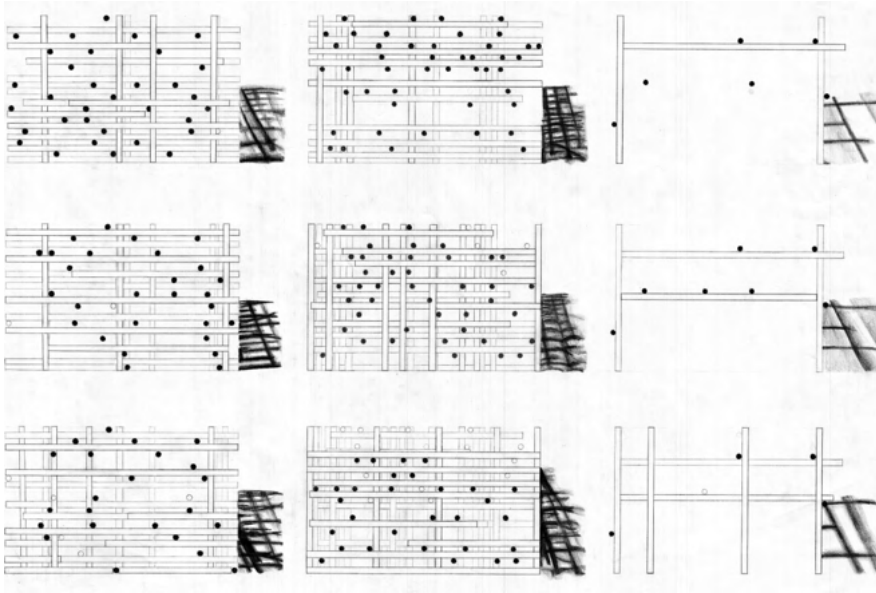


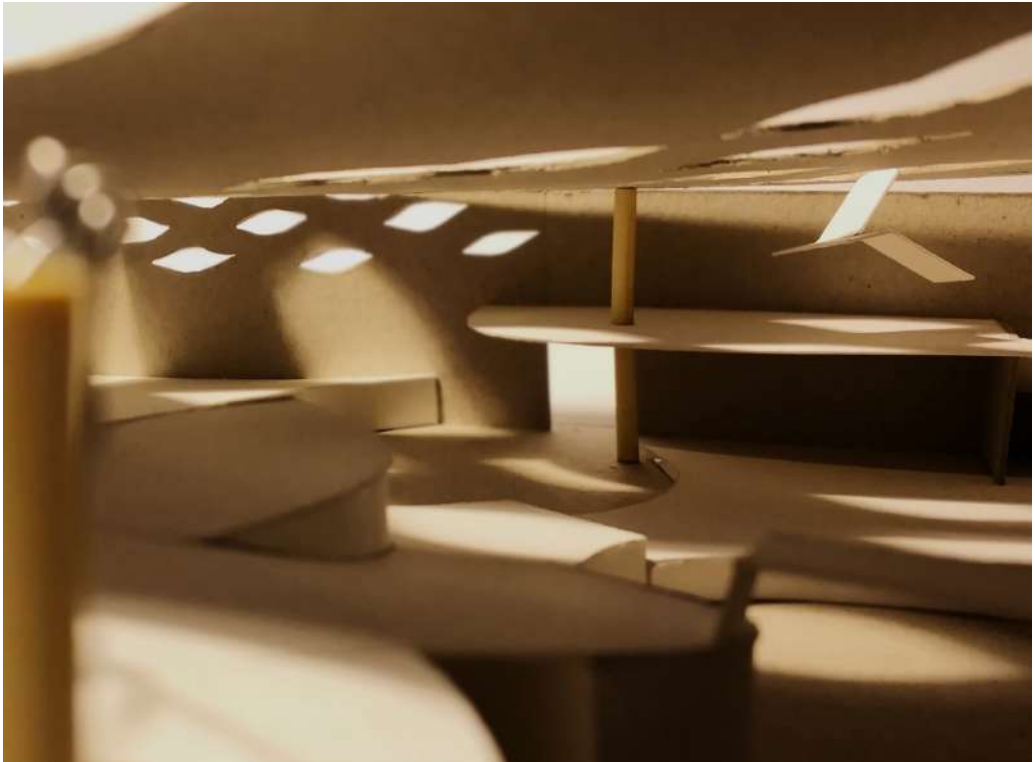




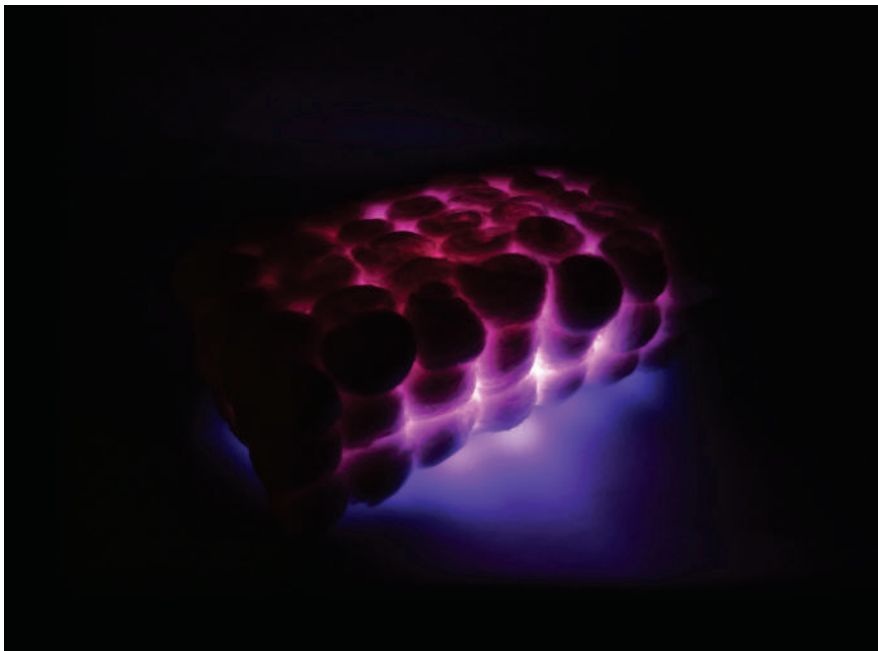


Samuel Ricaud  
Jay Chew





Siena Cornish  
Yuxin Li





## Easter Term: Facts and Fictions

### 5. Living in a Ghost Town

Teaching Easter term online was an opportunity to work within remote locations that students and tutors would only visit virtually. Students embarked on an imaginary expedition of ghost towns around the globe; abandoned towns, evacuated for various reasons ranging from natural disasters to war and conflict. Students were asked to propose a temporary living environment. The contextual analysis of the project was informed by fictional elements (stemming from given literature and cinematography), producing an amalgamation of facts and fictions.





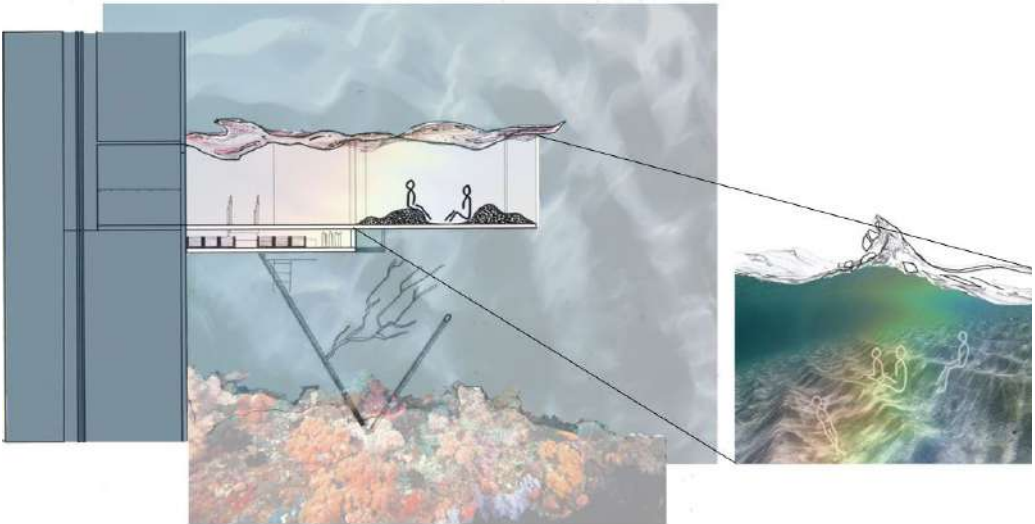
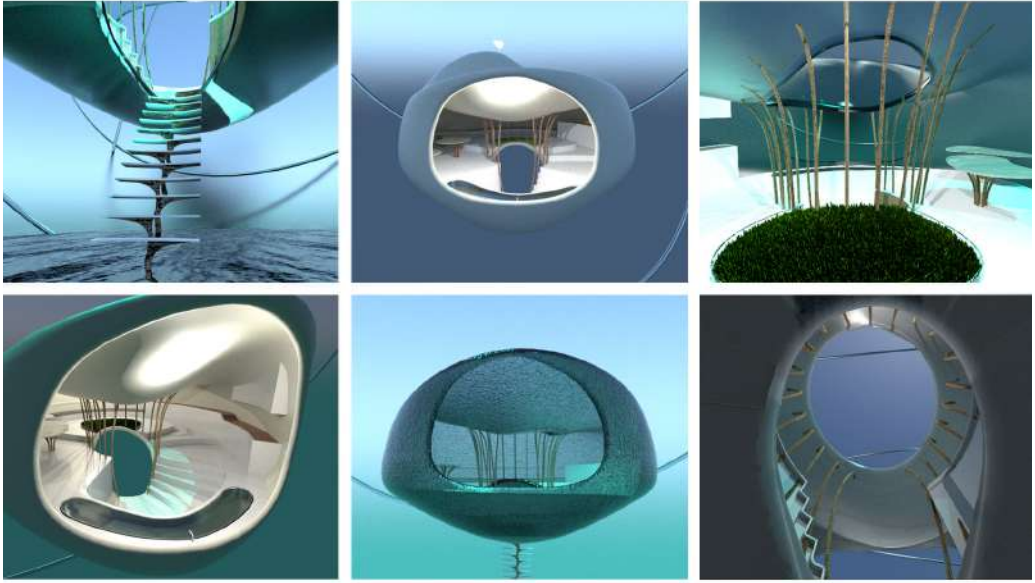
Meera Bahree  
 Jamie Harrison

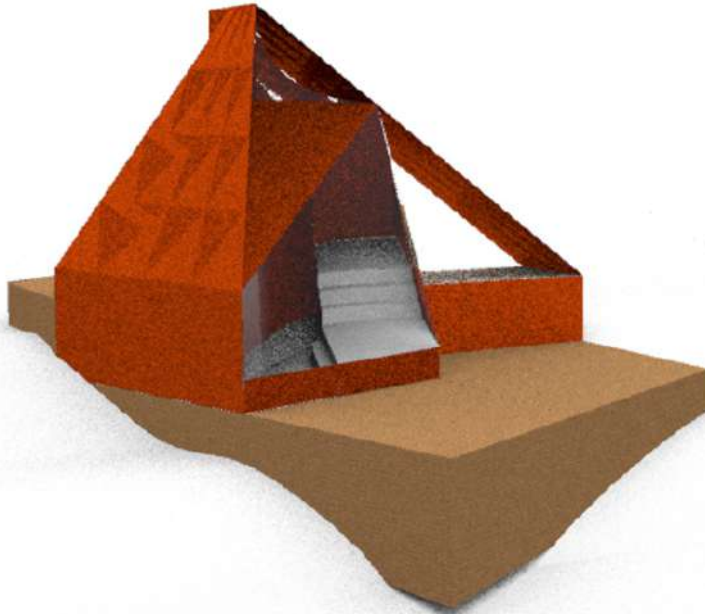
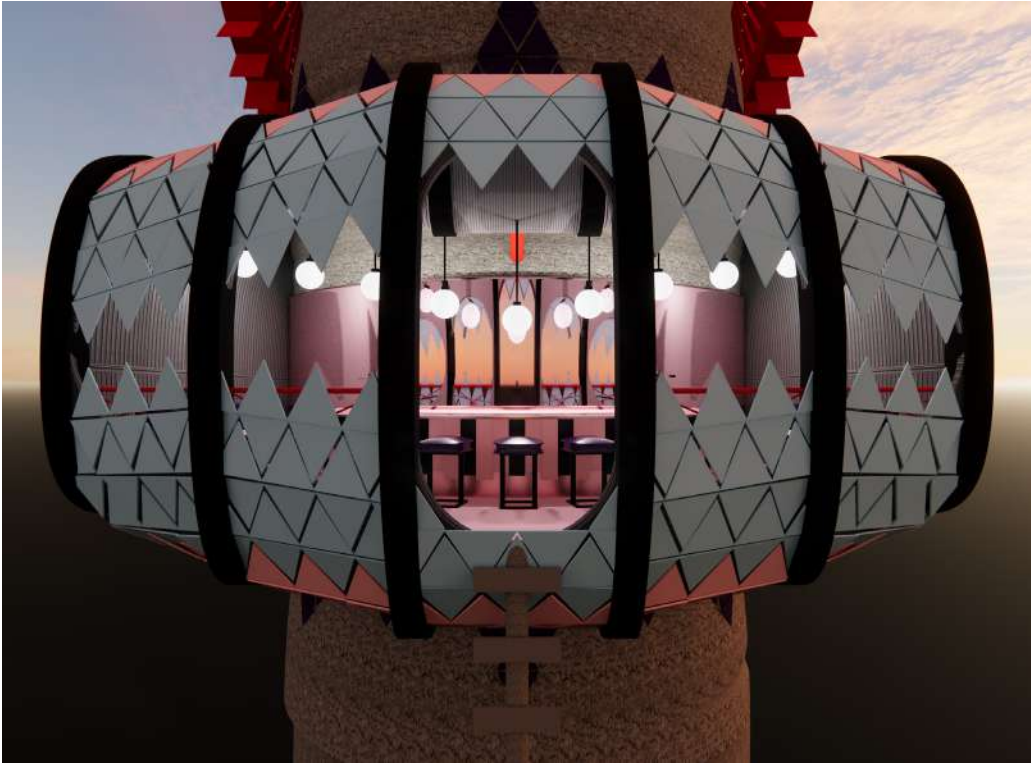


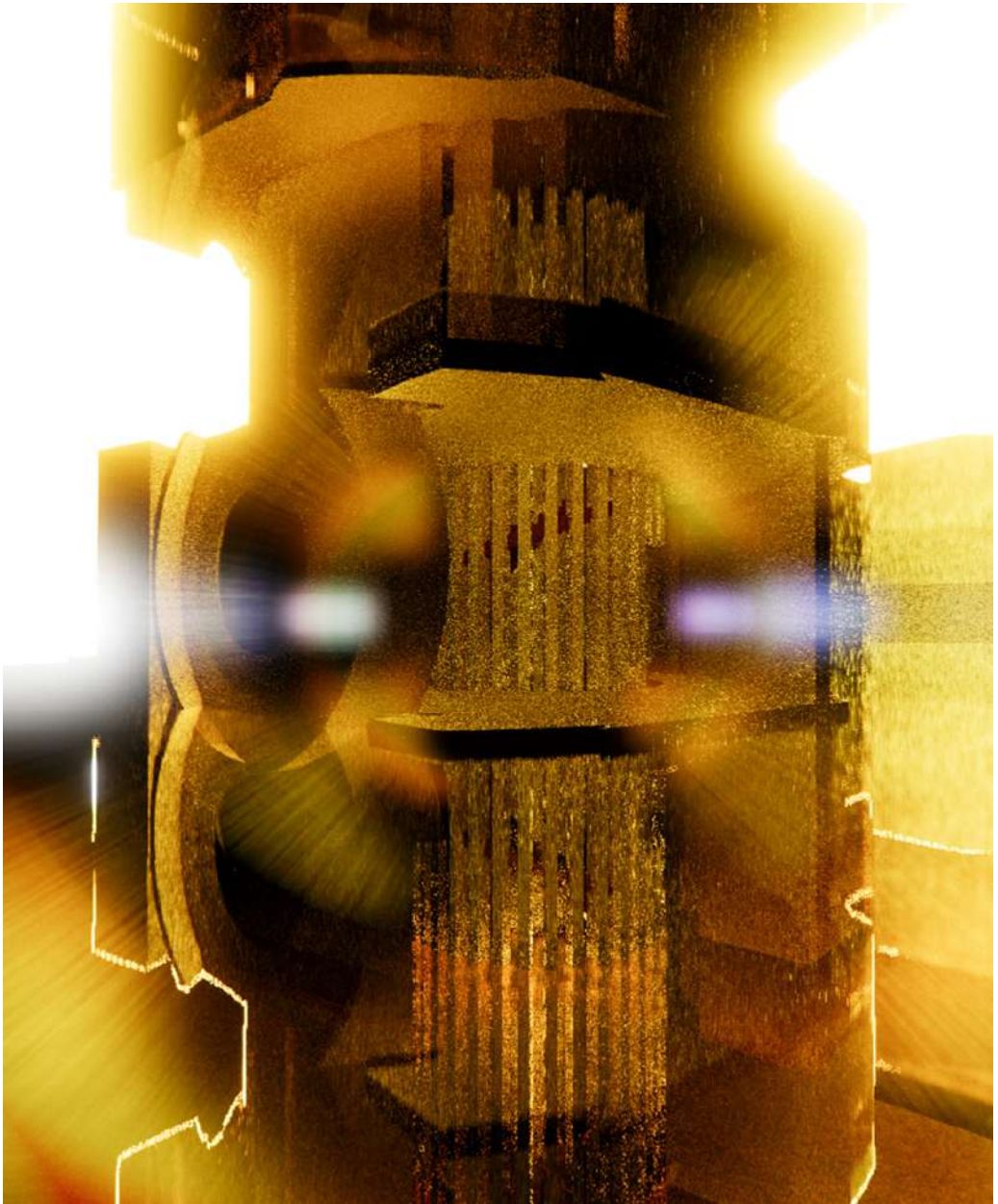


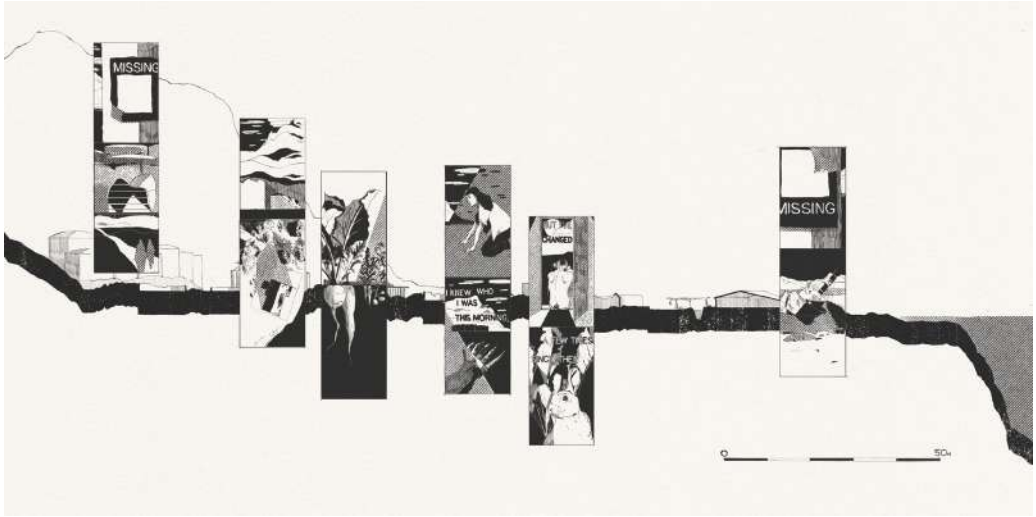
Sang Hon Wee  
Rianna Man





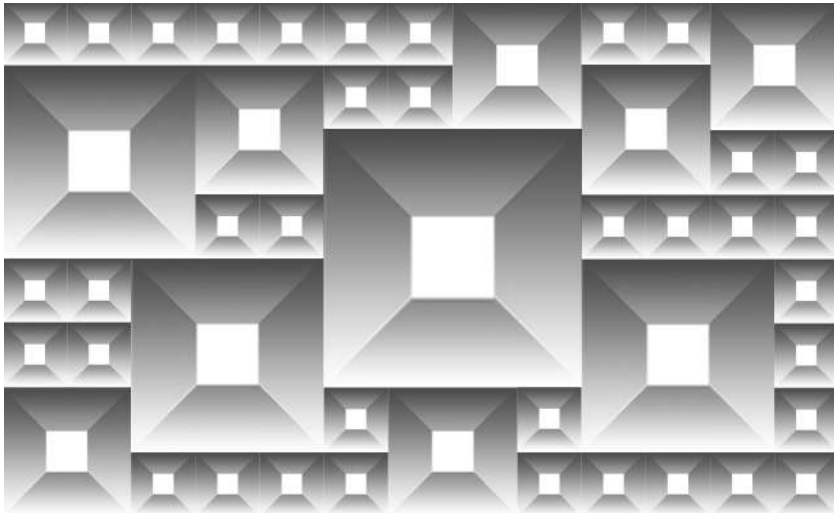




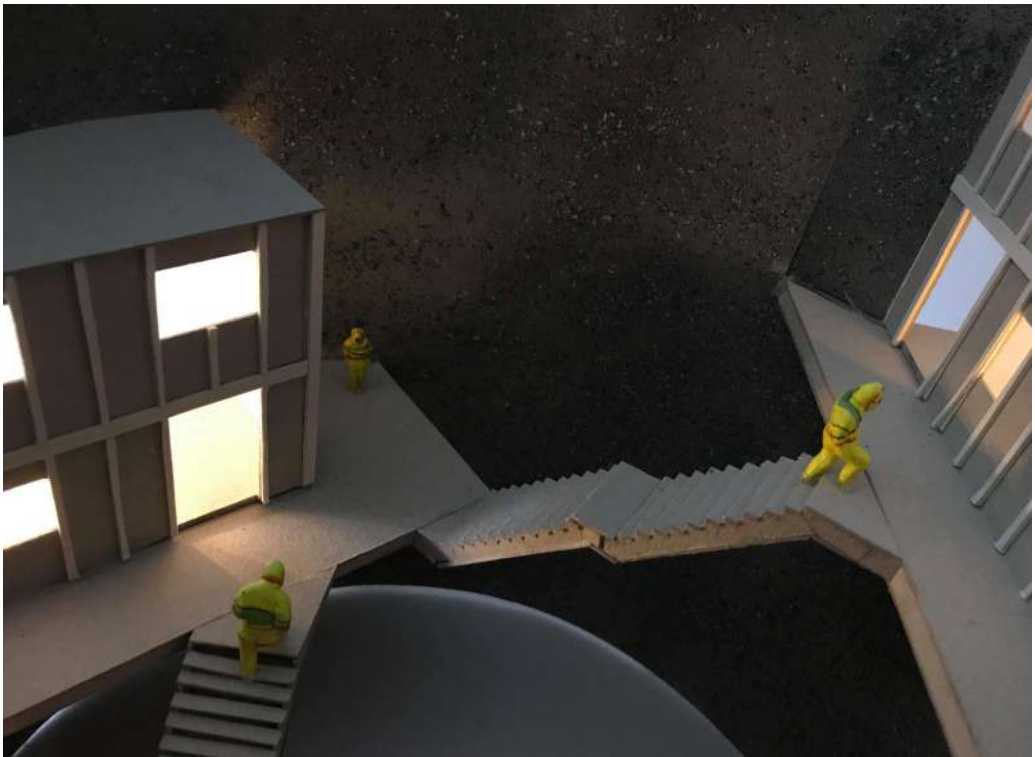
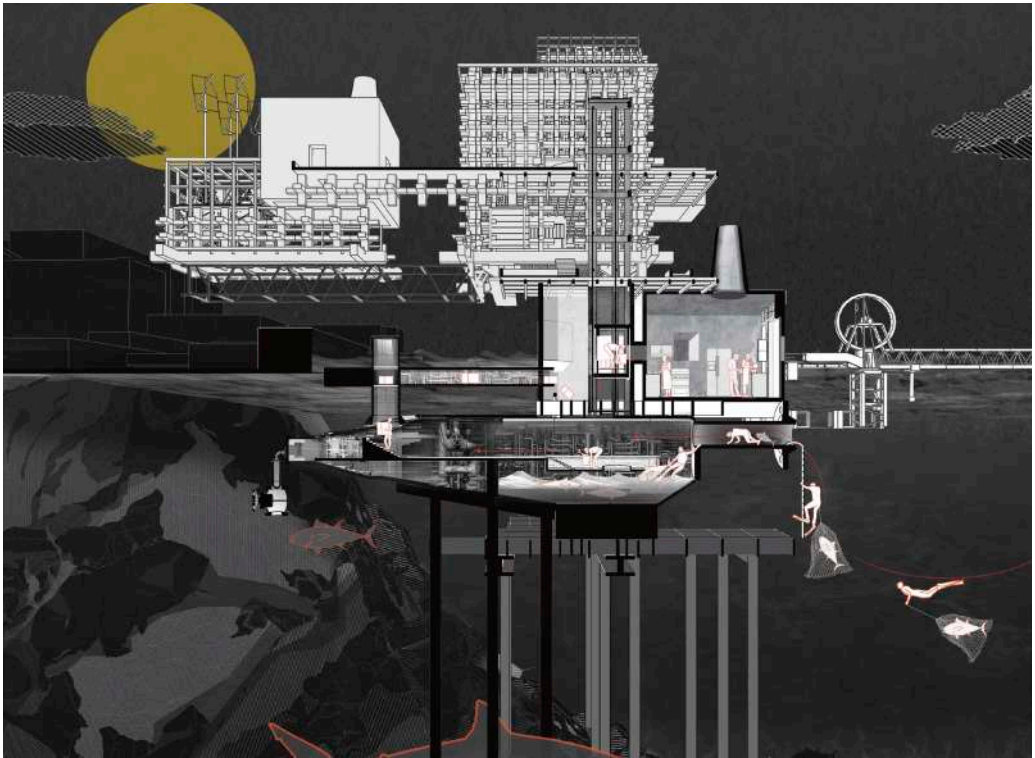




Mila Allemann  
Caspar Bhalerao







Qi Chen  
Joshua Langfield



## Year 2

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

### Studio

Second-year students are divided into three units (typically 10–15 students in each) following slightly different programmes on a shared site. Projects are set ranging in scale, from mapping studies and interior interventions, to a medium-sized building at the end of the year. The emphasis is on integrating Studio output with the technical skills learnt in First Year and in ongoing lecture courses. Students are expected to demonstrate a greater awareness of social issues and theoretical frameworks, and show a greater understanding of how their designs would be built. They are expected to produce drawings using professional CAD packages such as AutoCAD and Rhino, and to have developed the ability to criticise their own work and the work of others. As in First Year, studio days are timetabled twice a week throughout the year, and at the end of the year studio tutors

present the students' completed portfolios for examination. The portfolio carries 60% of the overall mark.

### Lectures and Written Papers

The second-year architectural history course draws on the specialist knowledge of researchers in the Faculty and invited lecturers. Paper 1 comprises two essays submitted as coursework during Michaelmas and Lent terms. These essays address topics related to the core history and theory lecture courses, with the aim of preparing students for the dissertation that they will complete in Third Year. The rest of the lecture courses are assessed through written examination at the start of Easter term.

Second-year construction lectures work systematically through the range of options available to the modern architect. The first term looks at interiors and the second focuses on the design of structural elements and the building envelope. Lectures in structural design introduce students to more complex decision-making issues, including the design of steel and concrete structures. The environmental design course builds upon First Year to apply the students'

knowledge to particular building types and situations. The three technical papers are integrated with studio work through coursework, submitted as part of the portfolio at the end of the year.

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 2019–20

Paper 1: Essays on the history and theory of architecture, urbanism and design

Paper 2: The history and theory of architecture, urbanism and design

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

Paper 3: Principles of Construction

Paper 4: Principles of Structural Design

Paper 5: Principles of Environmental Design

## Studio 1

**Tutors** Tom Benton & Carlos Sanchez

**Students** Yeliz Abdurahman  
Beyyinah Ahmed  
Charlotte Bird  
Rachel Caul  
Adam Hall  
Francesca Jones  
Bence Lipcsei  
Maryam Popoola  
Maya Suvarna

**Critics** Christopher de Vries  
David Leech  
David Rademacher  
Takero Shimazaki  
Mary Ann Steane  
Richard Wentworth

**Special thanks** Alice Cuttriss  
Stan Finney

## Where to Land: Departures and Arrivals between Forts and Ports

This year Studio 1 worked in and around Felixstowe in Suffolk. Felixstowe Town and its Port have become increasingly disconnected as the technology of global maritime trade has become more automated. Learning from City-Ports across Europe we questioned if their relationship could be more civic. Working in groups we developed a strategic architectural ambition for the Landguard Peninsula and the Port's perimeter fence that allowed us to situate a series of small interventions across a wide territory.

We started the year by researching and recording the physical and metaphysical qualities of the existing ground with a set of drawings, models, and exploratory photographs. This research quickly informed and ran alongside the design projects.

### **1. Do you wish you were here?**

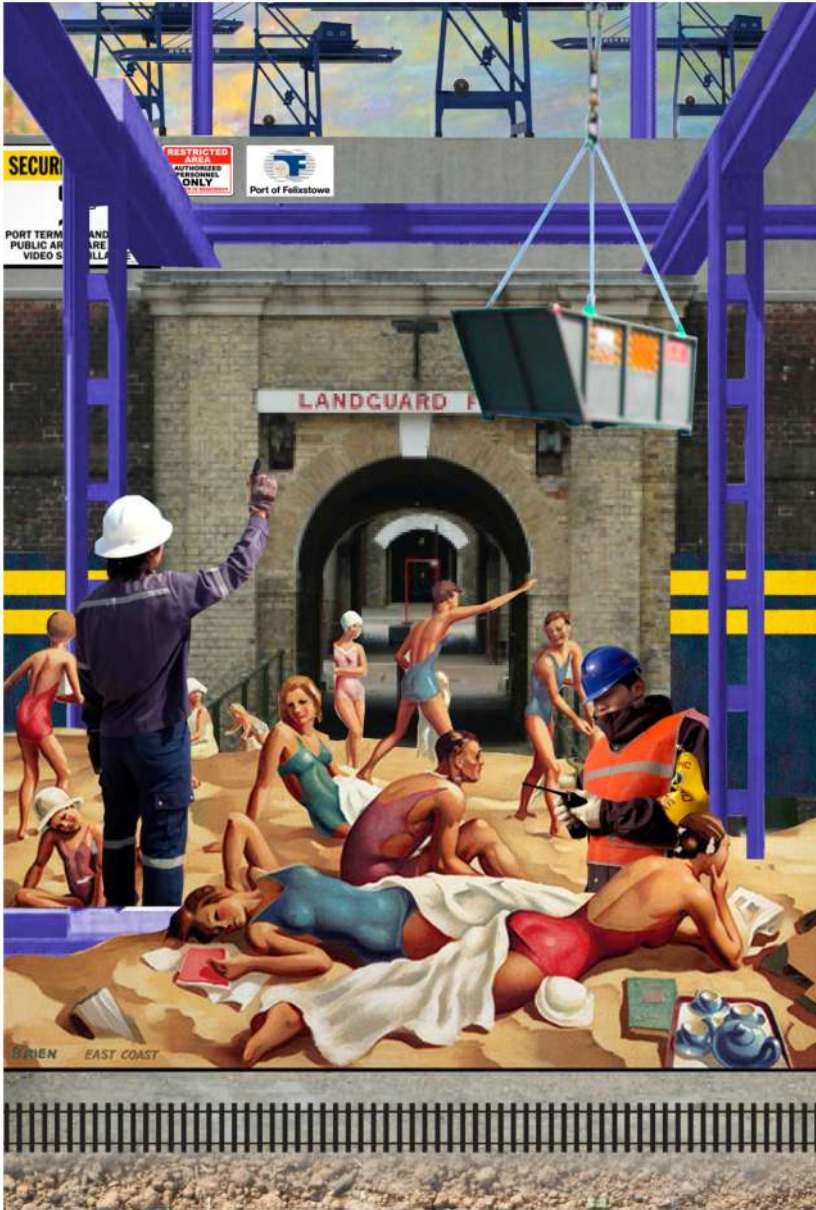
The first project consisted of a series of small public buildings along the eroding Suffolk coast, acting as a threshold between public life and the sea. The individual site for this first project was selected by each student during the initial research into the five ecologies of Felixstowe's shoreline. We focused on how buildings are put together; how one prepares the ground to make a building and the potential for construction and structure to make a gesture beyond itself.

### **2. Tribes and Territories – A House of Exchange**

The second project developed what was learned in the first term. We designed large community owned buildings along the perimeter fence of the Port, harnessing and benefiting from its micro-economy and energy. These buildings bolstered the cultural life of the town and its threshold to the Port. Students were encouraged to develop an individual thesis defining the place and specific nature of their proposal. Combining careful observation with joyful improvisation, we sought new architectural possibilities in the world that surrounds and sustains our activities.

The studio is interested in material expression, encouraging students to develop large scale physical and drawn constructions alongside two-dimensional design work.





# FELIXSTOWE

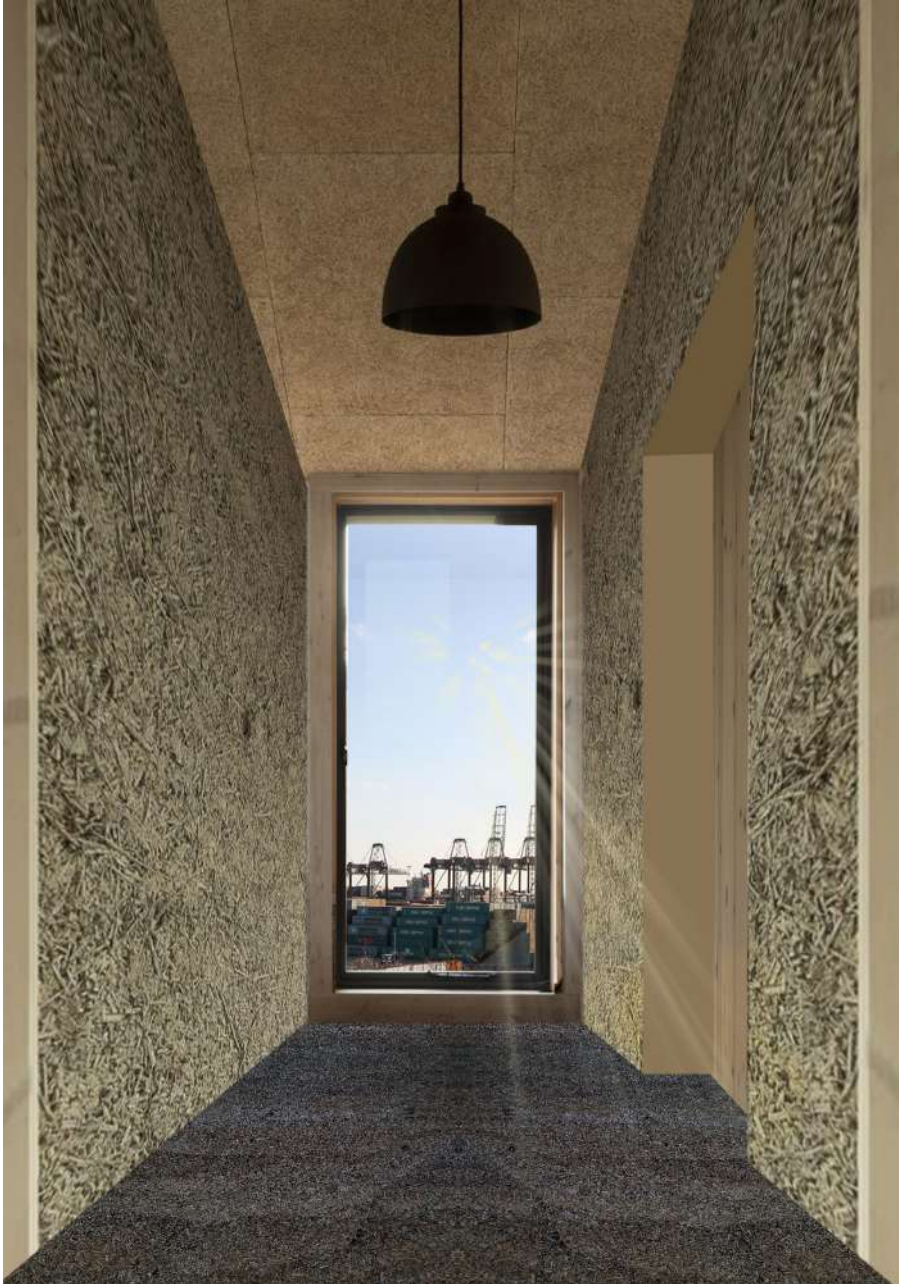
IT'S QUICKER BY RAIL





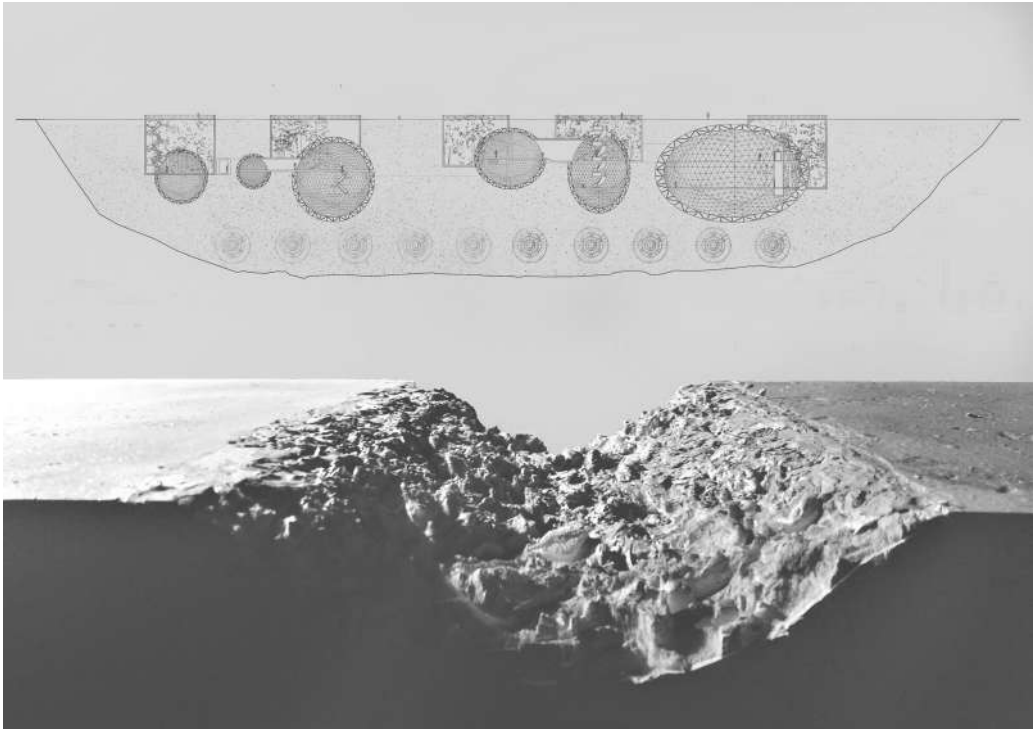


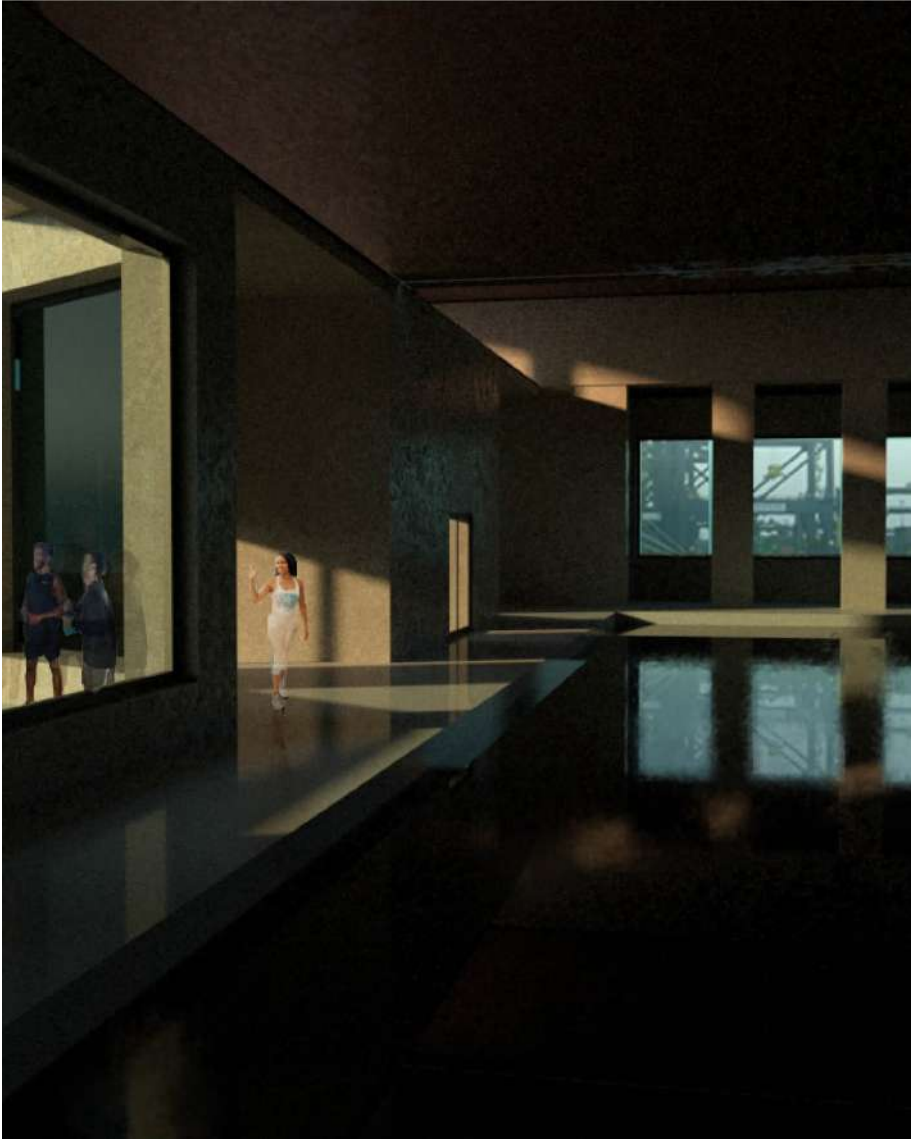












## Studio 2

### Tutors

Anna Andrich & Oliver Cooke

### Students

Alias Jarrel Buchanan  
Mila Giovacchini  
Tia Grant  
Millie Johnson  
Eleanor Lee  
Mykola Murashko  
Lydia Roe  
Daniel Sars  
Ksenia Slutskaya  
Barbara Urmossy

### Critics

Mark Breeze  
Greta Hauer  
Jenny Jones  
Federico Perugini  
Sofia Singler  
Tijn van de Wijdeven



## Sites of Production

Felixstowe is a small seaside town and the UK's largest container port. It is a landscape of data clouds and seagulls, mega vessels and ice cream vans carpeted with semi-detached houses and big boxes. The studio operates in the blind spot of these complex layers with the ambition to carve out a new landscape for experimentation and experience. Our architecture challenges type, scale, and form in a local and transnational context to ask how architecture plays out at this intersection.

Following on from our work in Rainham in 2018/2019 our interest in the periphery continues – to what extent should this territory be defined as an edge, understood merely as the end of one thing and the start of another? Perhaps it is more generous to recognise this intangible hinterland as a place that makes everything else happen; the sites of production that support the rest.

Projects include a contraband theatre, a Schaulager II, an apiary, a walled garden of conditions, a collective farm, a bioethanol stock exchange, an apple warehouse, a nuclear waste ruin and a woodland cemetery that mitigates the port's CO2 emission.























## Studio 3

### Tutors

Marcie Larizadeh & Ed Wilson

### Students

Marcus Fernandes  
Gail Lewis  
Amy Qianqian Ma  
Millie Mitchell  
Manika Patel  
Helena Robless  
Jasper Stiby  
Bushra Tellisi  
Gréta Panna Tóth  
Dot Zhang

### Collaborators

William Jeffries  
Gul Kacmaz Erk  
Janina Schupp  
Lisa Shell  
Mary Ann Steane  
Koen Steemers  
Andy Toohey  
Simon Tucker  
Christopher Wilson  
Rob Wilson

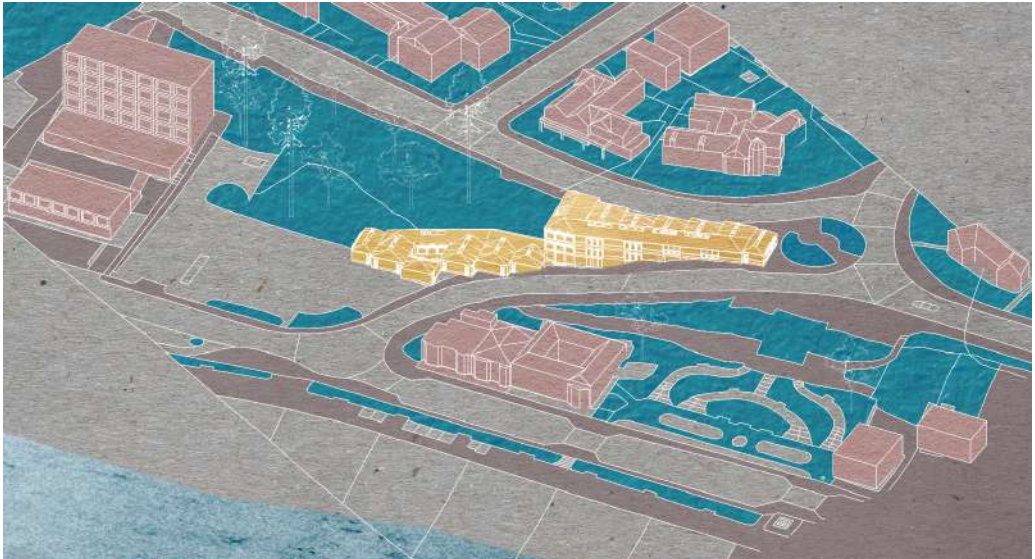
## Shared Space

This year Studio 3 has undertaken projects that investigate the potential of shared space in the coastal town of Felixstowe. We have looked at the ability of architecture to bring people together and exchange ideas in everyday situations, as well as the collective impact of individual actions on a shared ecology. A considered approach to building within a fragile environment has been mirrored by an investigation of character, narrative and cinema and their relationship to the language of architecture.

Our first project started with detailed drawing of nearby buildings to investigate the existing context and used the fictive construct of individual characters to imagine how residents of Felixstowe might inhabit the new architecture proposed. We continued to develop in detail the design of a small group of dwellings on empty sites in a section of town that together imagined the future life of this neighbourhood.

Our second project used film as a means of understanding the particular landscape of the coast of Felixstowe. Students studied film precedents that relate to the narrative of the sea and made individual films of their response to this landscape. We continued by modelling the site with proposals that tested interventions in scale and material and the potential for new forms of public space. In the Easter term, projects were developed to concrete proposals from a wide range of individual briefs that interpreted the provision of cinema and workspace in a new public building.

Through these projects we have sought a grounded link between the projects and the community for which they are proposed, as well as models of architectural form that are relevant to contemporary society and a fragile ecology.







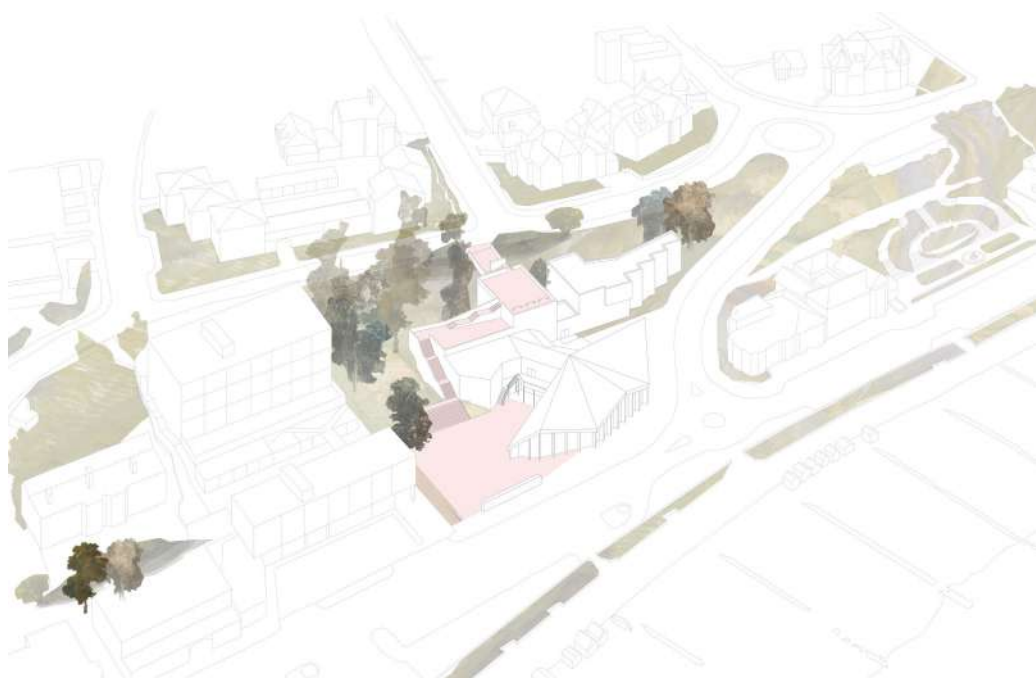


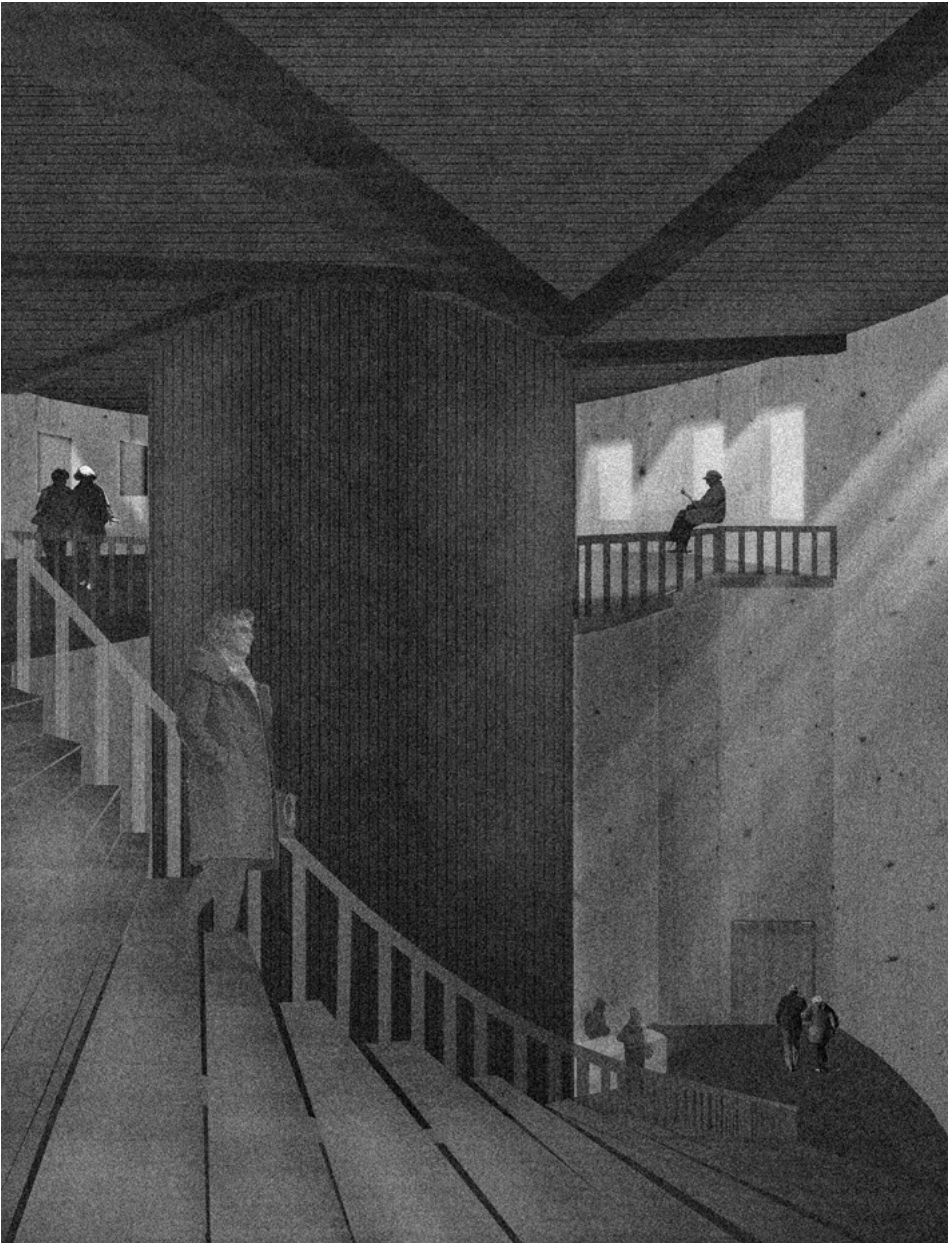
















## Year 3

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

### Studio

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

### Dissertation

Students are required to write a dissertation of 7,000–9,000 words. The choice of subjects is



broad and limited principally by the availability of a supervisor who is competent in the particular topic. Dissertations will typically focus on subjects raised in the different lecture courses: the historical and theoretical aspects of architecture and urbanism, as well as technical studies in structural design, environmental design and construction.

### Lectures and Written Papers

The third-year architectural history and theory course offers a wide range of specialist topics. Students are generally expected to attend all the lectures, but may choose which topics to cover in the written exam. In addition to weekly lectures, students may opt to take supervisions for which they are expected to carry out basic preparation.

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

required to keep a case study notebook throughout the term which counts for 20% of the overall mark.

The Architectural Engineering course is taught jointly with the Engineering Department and takes place in Michaelmas term. It is marked wholly on coursework. Students work in groups with final-year Engineering students to design a skyscraper, with a focus on materials and building performance. This year, students worked with Transport for London to design a timber tower above an existing Tube station. The course reinforces the relationships between design and analysis in order to encourage designs that are robust, plausible and elegant.

### Papers offered in 2019–20

Paper 1: Advanced studies in historical and theoretical aspects of architecture and urbanism

- The Architecture of Expos
- The Culture of Images
- Current Topics in Urbanism
- Exurbs and Enclaves
- Modern Medieval
- Narratives of the Modern City
- Recording the Social Life of Cities

Paper 2: Management, Practice and Law

Paper 3: Advanced studies in construction technology, structural analysis and environmental design related to case studies

Paper 4: Architectural Engineering

## Studio 1

### Tutors

Nikolai Delvendahl & Eric Martin

### Students

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Aleca Peh Haeger  
Bryan Ho  
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Margarita Kobrina  
Joanna Lake  
Feran Olanrewaju  
Freya Robson  
Christian Swallow

### Critics

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Rory Hyde  
Mary Ann Steane  
Paolo Zaide

### The Future Libraries Initiative working group

Josie Baum (Civic)  
Lianna Etkind (Civic)  
Kate Hodgkinson (Civic)  
Emma House (Civic)  
Jonathan Robinson (Civic)  
Owen Garling (Cambridge County Council)  
Christine Norman (District Library Manager for Cambridge City)  
Debbie Price (District Library Manager of Fenland and Cambs)

### Consultants

Matt Bagnall  
Marek Glowinski

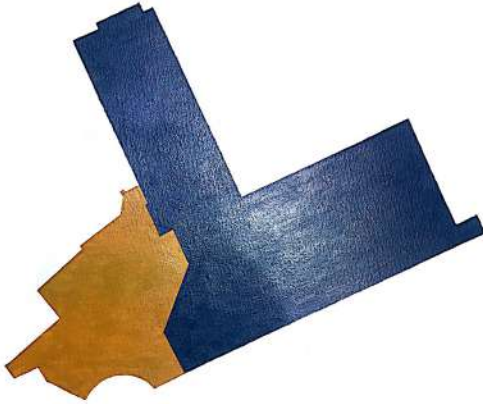
### Special thanks

Brian Boylan  
William Sieghart  
Damon Smith

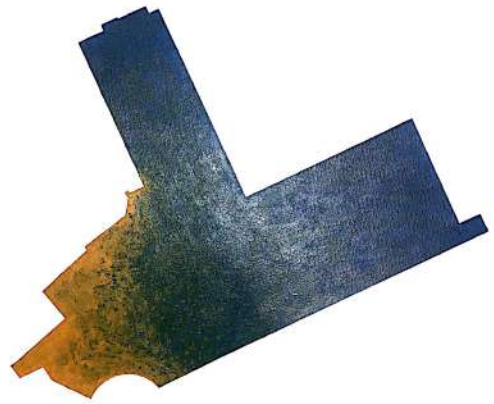
## Public Life?

This year Studio 1 broadened the area of study to a regional level, covering the Cambridgeshire and Peterborough Combined Authority, whilst giving continuity to key lines of investigation using the breadth of information generated by the students in previous years. The Studio worked in collaboration with Cambridge County Council and Civic to investigate public libraries in the region and to formulate proposals for their future, as part of a project called 'The Future Libraries Initiative'. Thematically, the studio explored the need for free public spaces in cities – places where people can gather and different degrees of interaction can take place. Rather than looking exclusively at open spaces, we also focused on covered spaces and buildings that create 'urban living rooms'.

The context of the study was set against the ongoing erosion of public spaces, the collapse of traditional retail in the high streets and the commodification of leisure time. We posed the question whether it is possible to have a place in today's cities, that can encapsulate the Greek ideal of the agora as a place not only of interaction between people, but also between the individual and the State. Public libraries are one of the last places where this kind of interaction still occurs in a non-transactional way, hence their relevance. As described by Civic: 'This is an opportunity for local government to re-imagine its relationship with citizens, and build a new type of contract between the Council and the public, where libraries can serve as platforms for community-centred public service delivery.'



Discrete



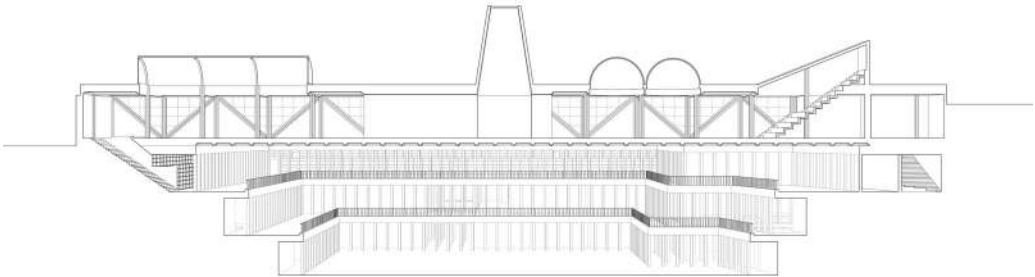
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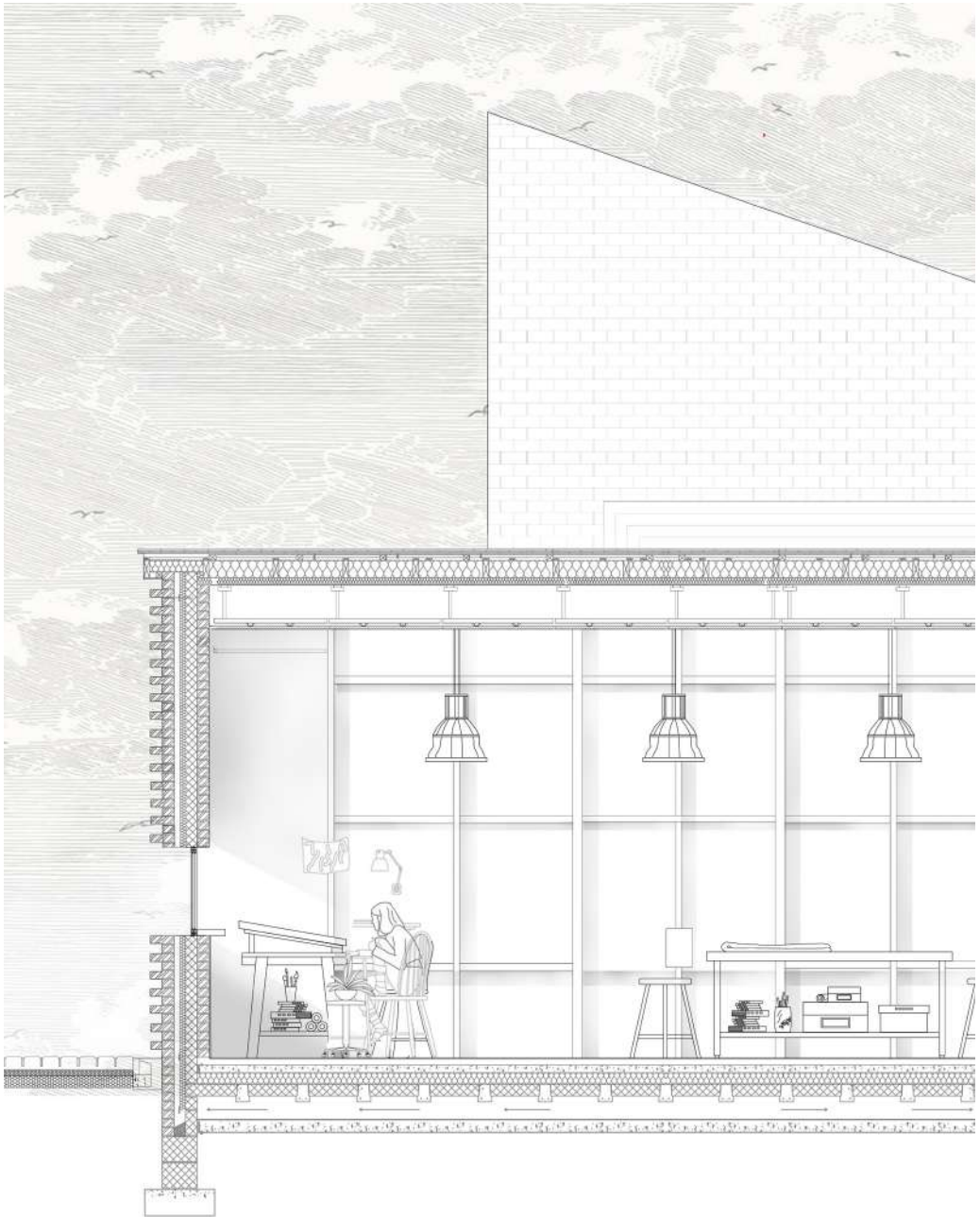
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Deconstructed



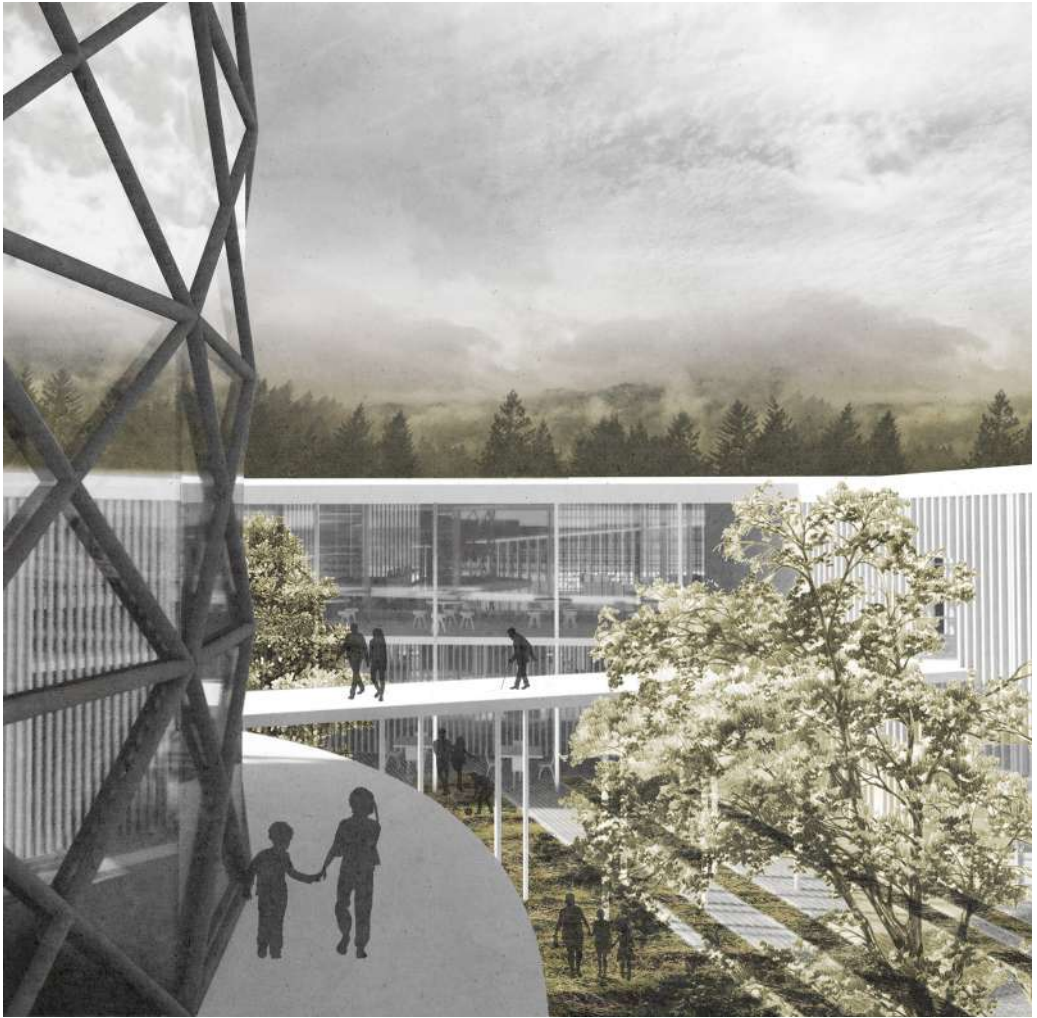


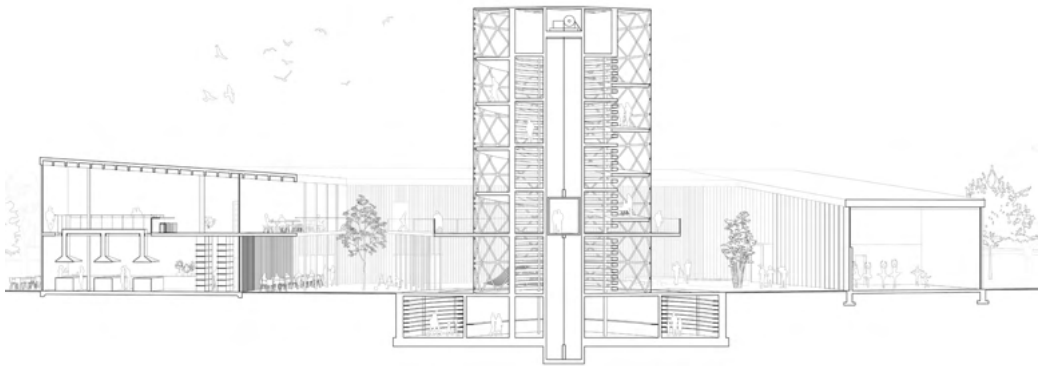


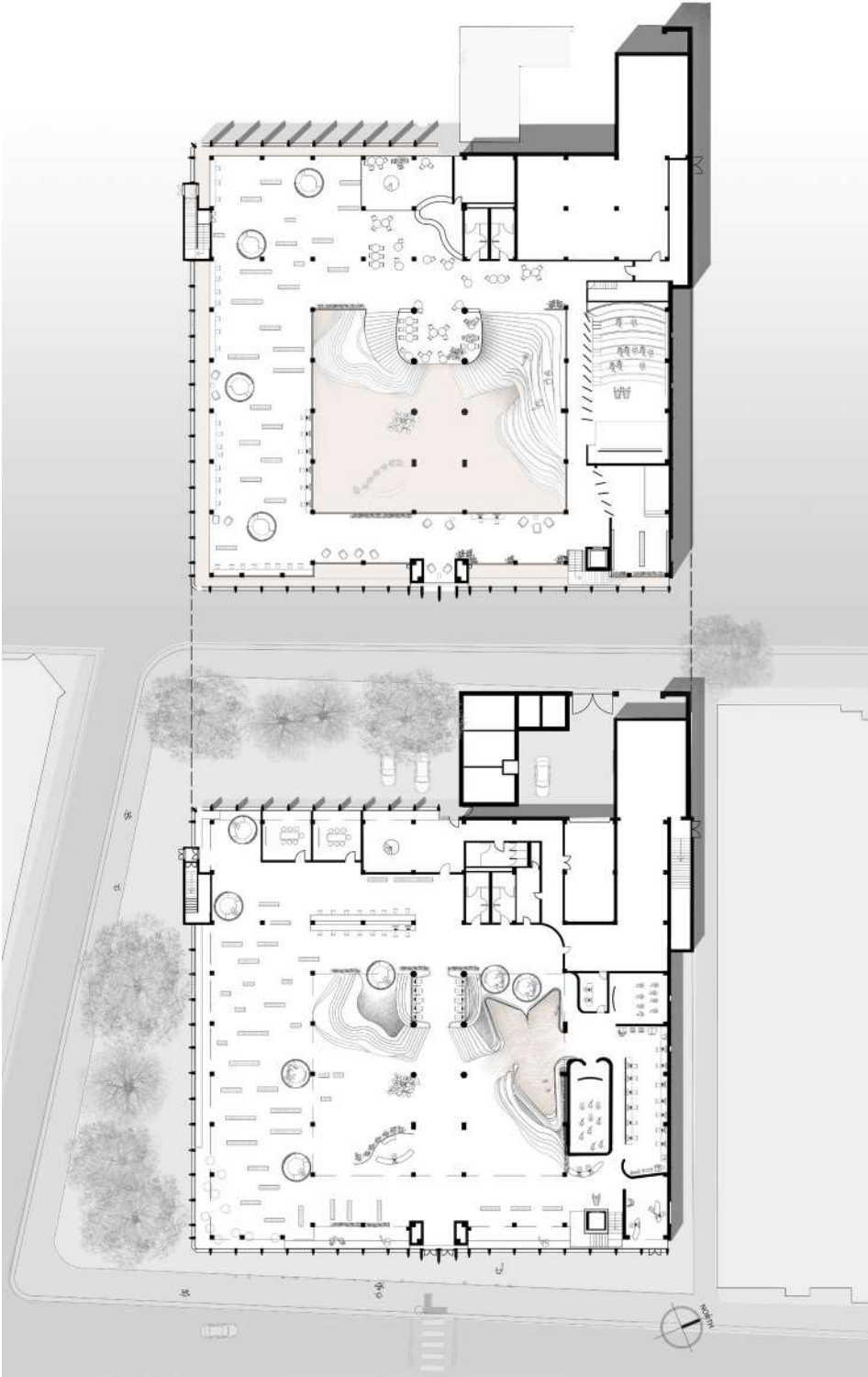








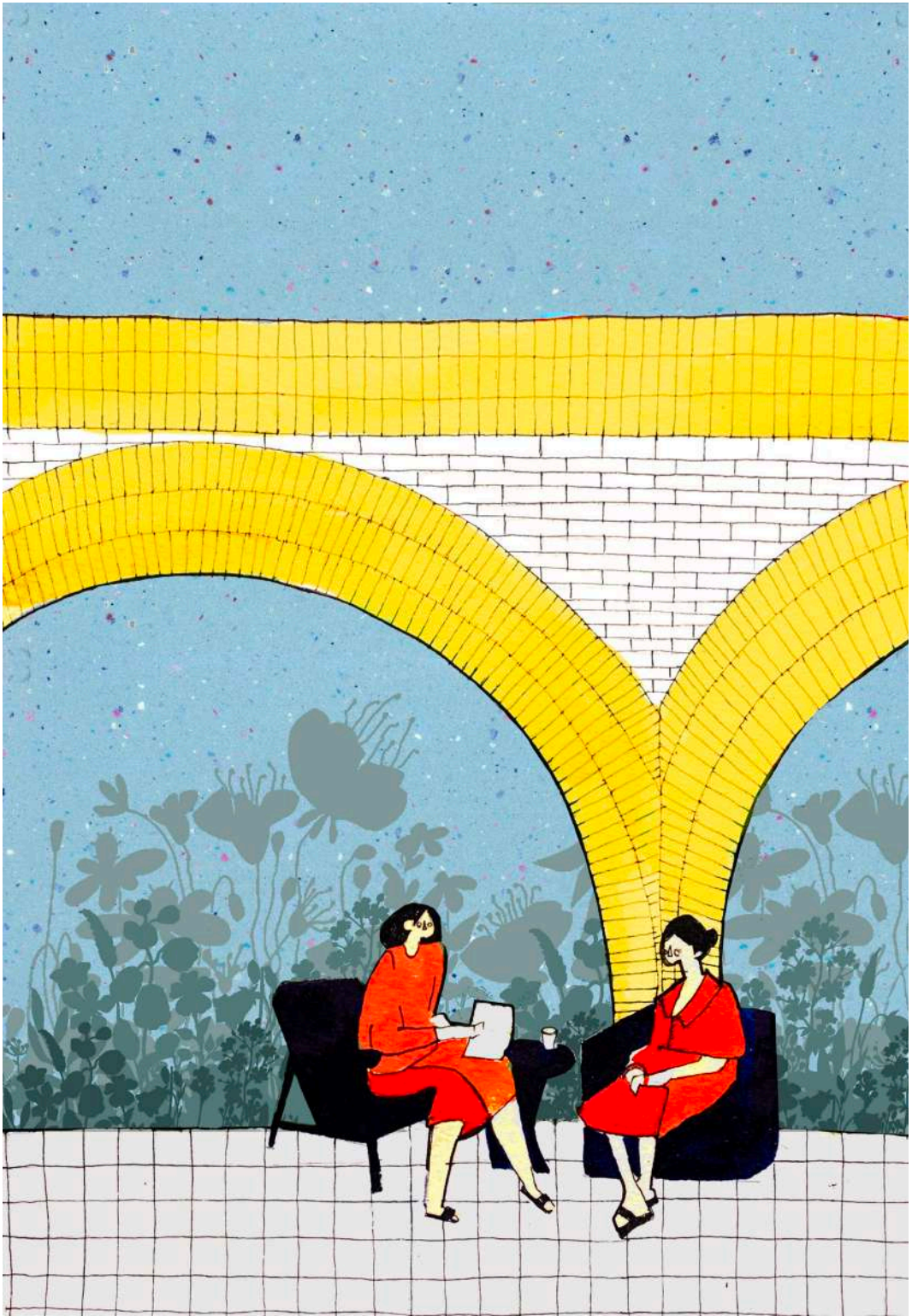




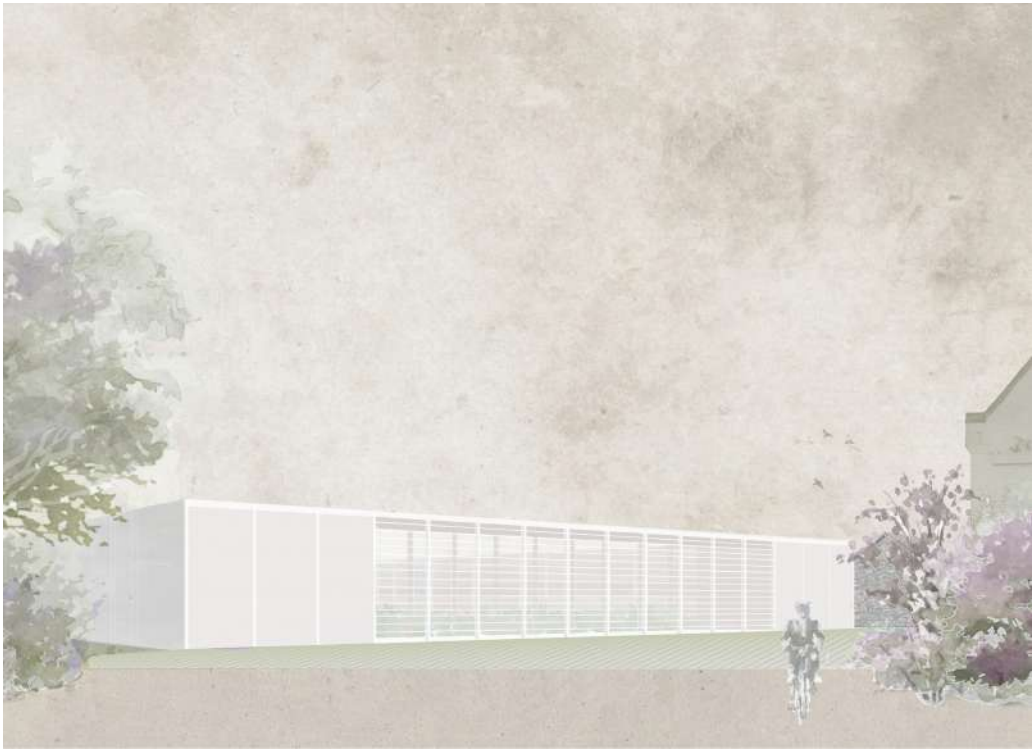


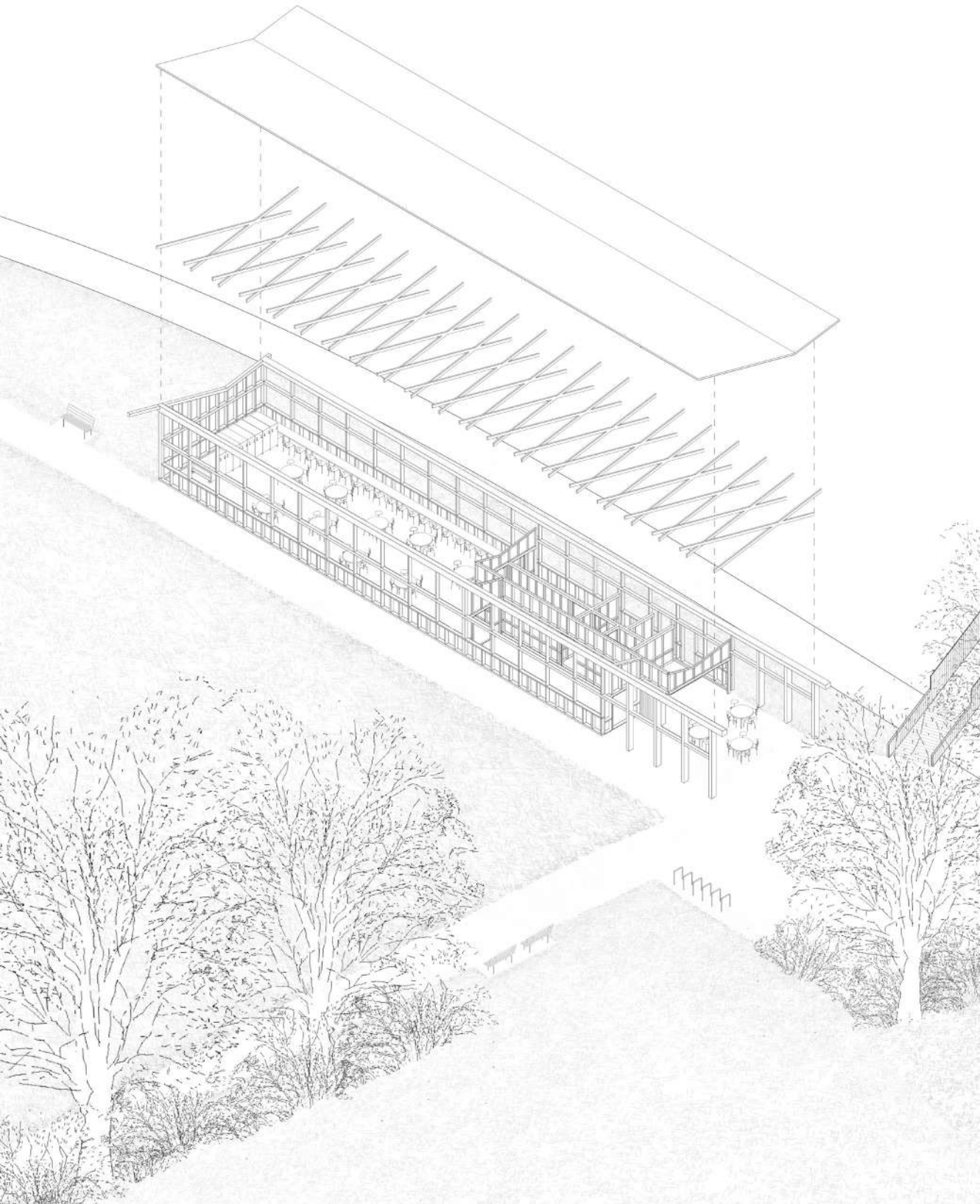








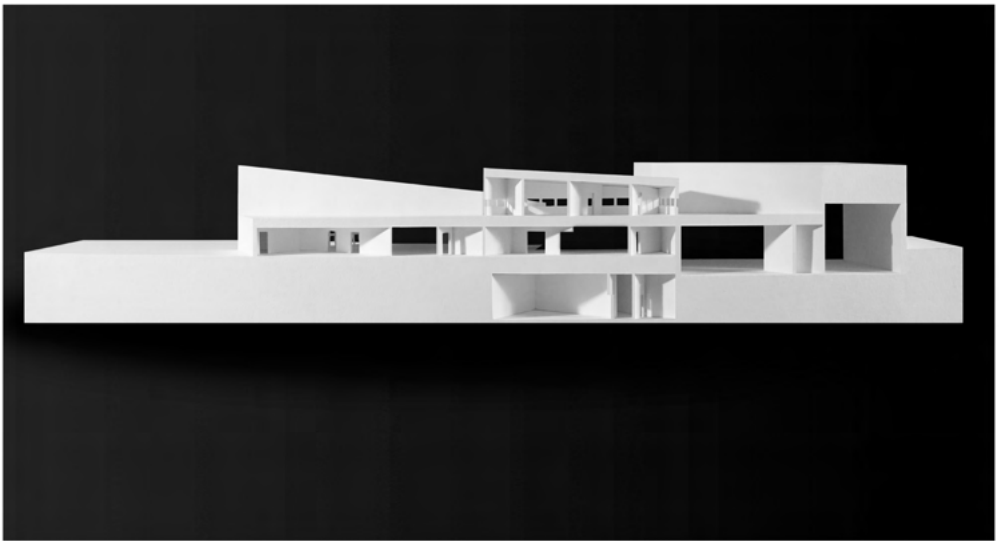
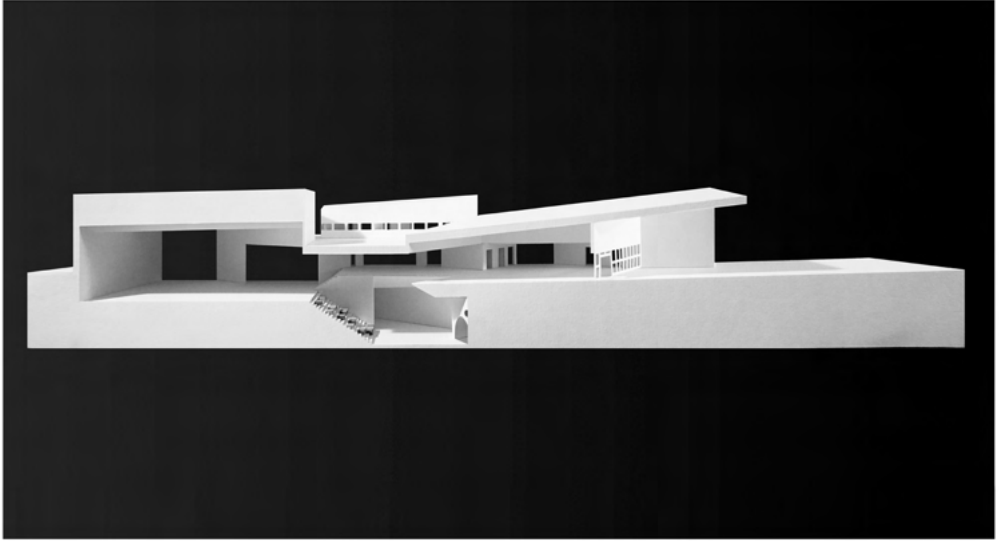


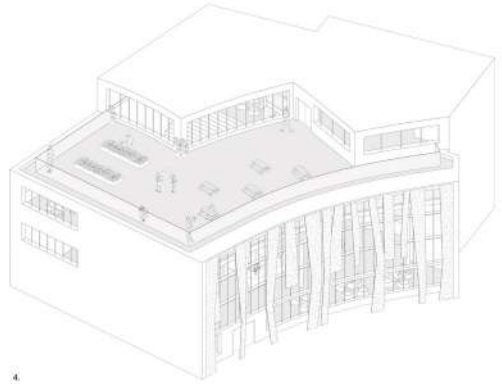
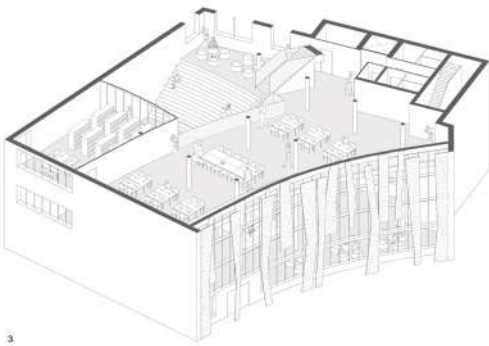
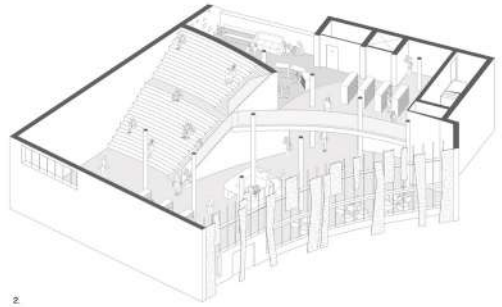
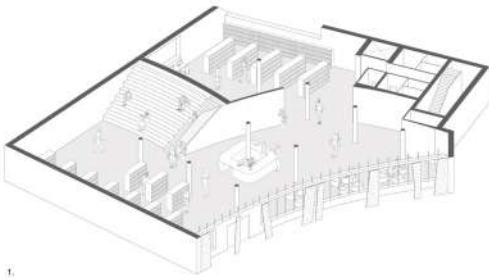


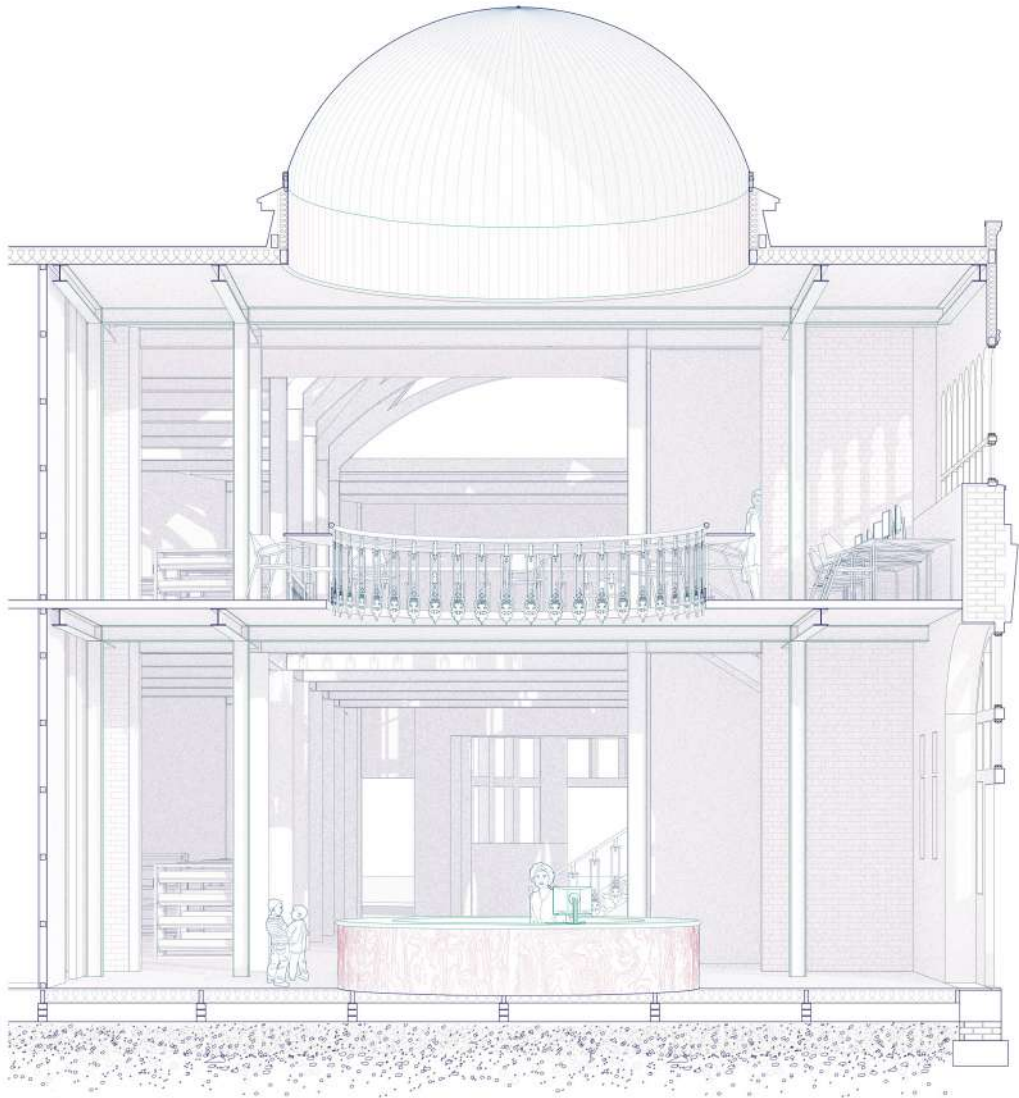
















## Studio 2

**Tutors** Rod Heyes & Prisca Thielmann

**Students** Max Cooper-Clark  
Semilore Delano  
Emma de Salis Young  
Nabil Haque  
Rify Hossain  
Gregory (Grisha) Kirby  
Stefana Kuzmova  
Danny Martin  
Isabel Mathers  
Tochi (Kanyi) Onuora  
Dan Rhys Wakefield  
Ana Smaranda Rusinaru  
Neha Sreekumar

**Critics** Dorothee Bielfeld  
Jonathan Cook  
Lorenzo De Chiffre  
Alice Foxley  
Summer Islam  
Amy Perkins  
Ingrid Schröder

**Consultants** Megan Morrison (Structure)  
Lucy Shuker (Hydrology)  
Natalie Simmons (Horticulture)  
Céline Strolz

**Special thanks** Alice Cuttriss  
Stan Finney  
Marie-Kristin Lutz  
Neil Mayo  
Angelika Pesavento  
Julia Pettman  
Marco Rickenbacher  
Zeno Vogel

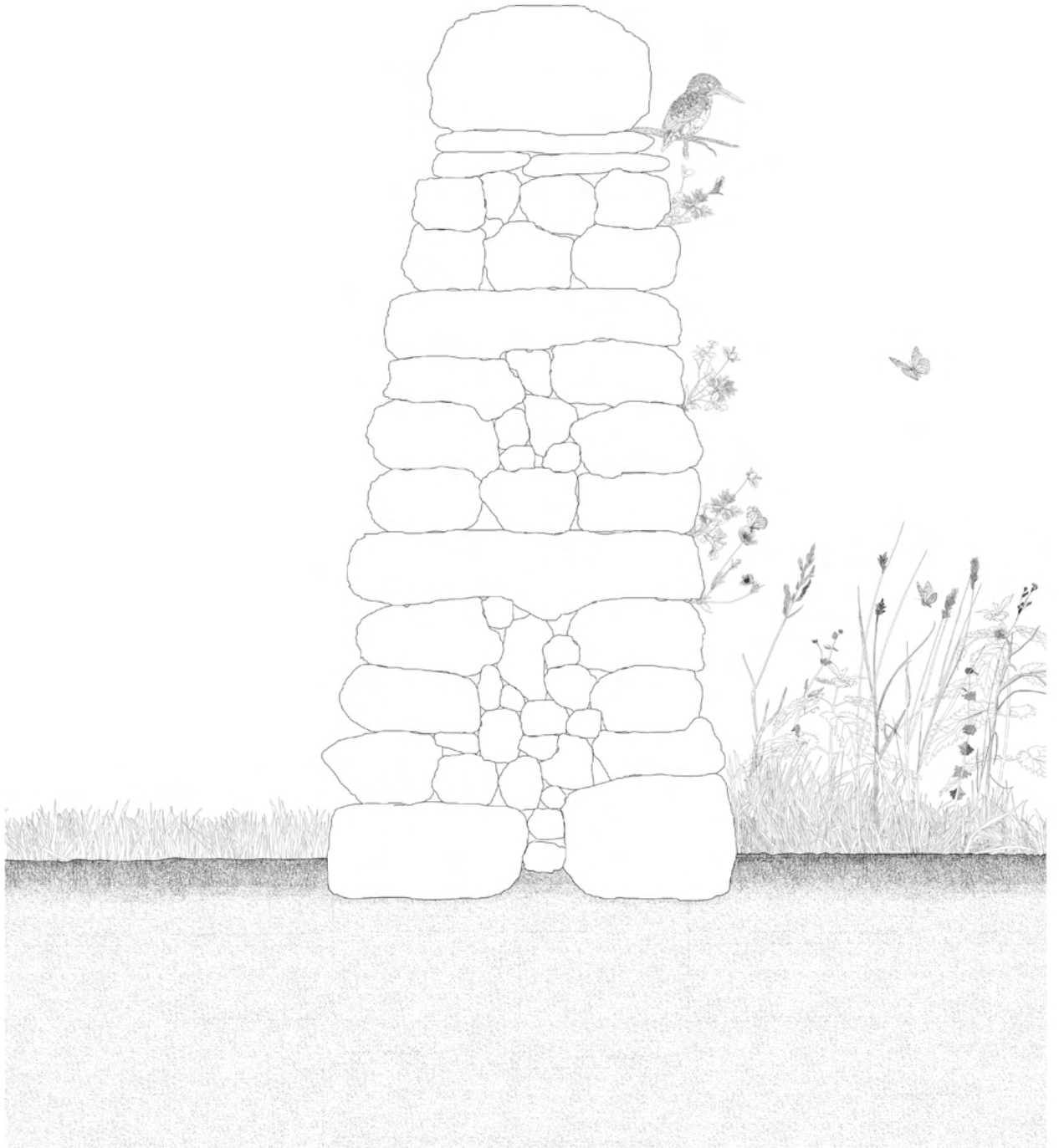
## Delight in Degrowth

In his book, *The Great Derangement*, Amitav Ghosh argues that the climate crisis is a 'crisis of culture, and thus of the imagination'. Culture generates desire for resource-hungry experiences and things while simultaneously disguising the 'catastrophic but close at hand'. In architectural practice, the climate crisis is rarely framed in cultural terms. Too often, it is understood using the rhetoric of problem/solution and mechanisms of 'tweaking'. This fails to challenge the fundamental assumptions which underpin an extreme concentration of resources. It is a measure of how much the role of architects has altered, that a discipline which was once directed at change has, at least in the minds of many practitioners, become an instrument of growth.

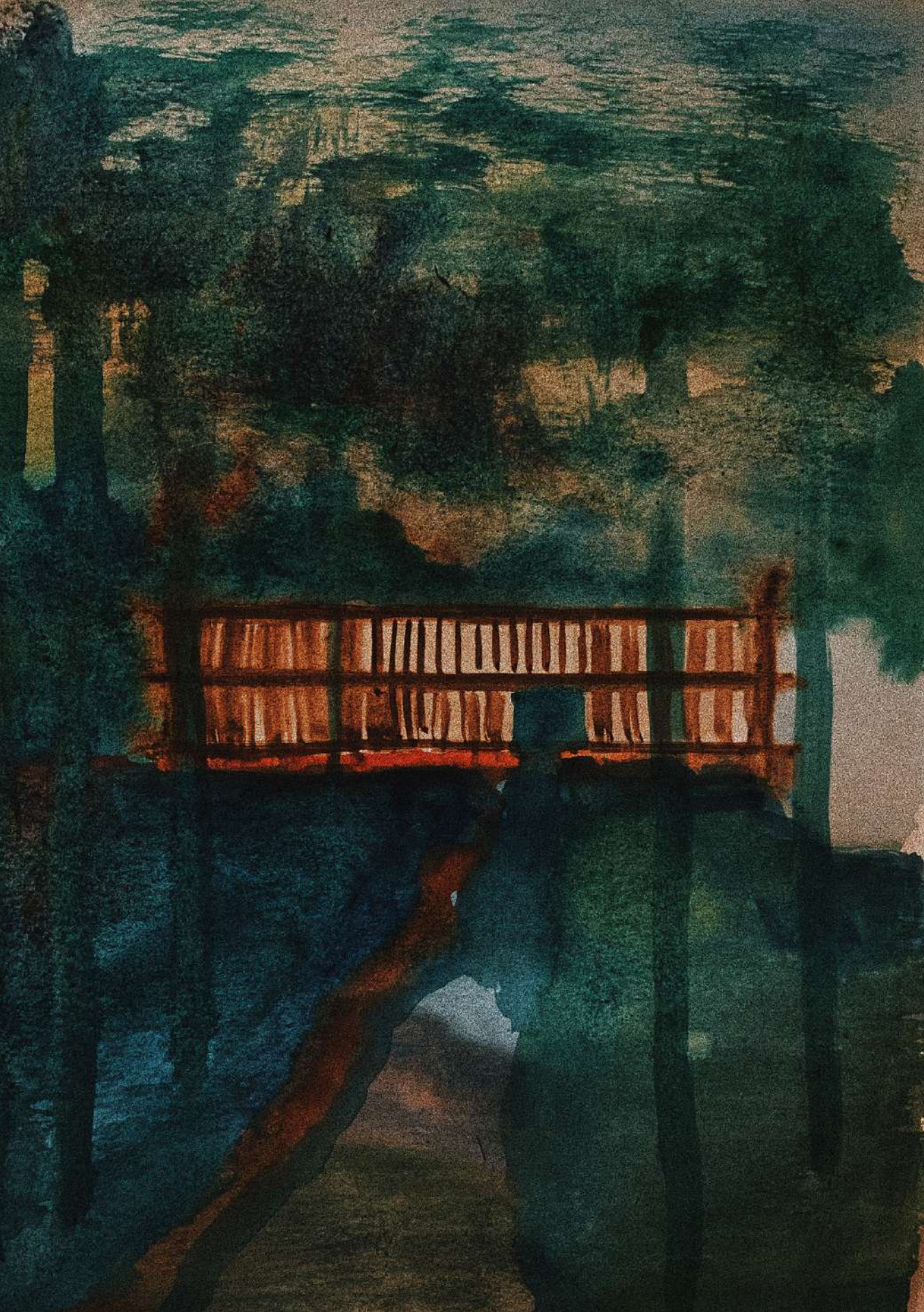
In contrast, projects of degrowth revolve around food and water, with a pre-modern focus on the basics of life. Reducing our carbon footprint is often understood in terms of 'sacrifices' – giving up the freedom of flying or driving, the comfort of central heating or air-conditioning, the pleasure of air-freighted mangoes or force-fed geese. Of course, these notions of freedom, comfort and pleasure are culturally constructed, and their true costs are obscured, exported or ignored. It is unusual to hear about the potential of the slow tempo, highly flexible, more just, low-carbon good life.

In the twentieth century, architects pioneered alternative ways of being in the world with mixed success both on paper and in practice. Such cultural work is now urgently required. We live on a damaged planet and somehow architects must get a grip on complex and fractured situations – relics from an age of fossil fuels – and suggest different ways of being.

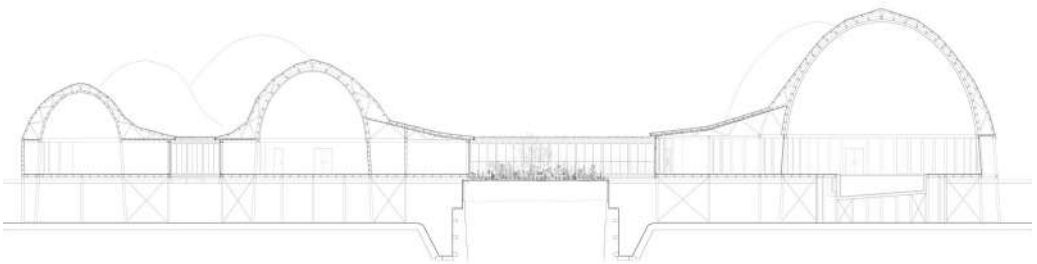
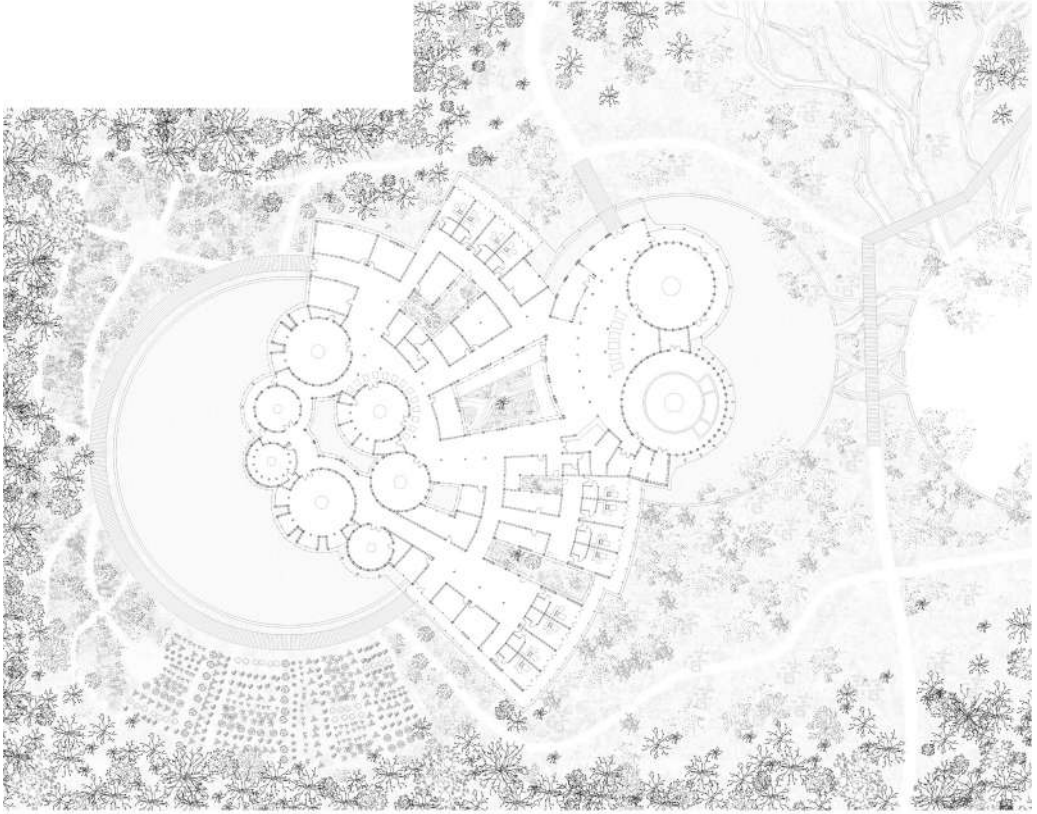
This year Studio 2 worked in Bedford on the site of the old gas works in the valley of the Great Ouse. The students designed places for physical rehabilitation integrated in a post-industrial landscape. The fundamental interests of the studio were time, energy, remediation, contingency and the vernacular. We explored processes of recovery – for individuals, for landscapes, for whole ecosystems – and asked how architects can support and frame these processes. Most importantly, we imagined ways of living differently, with no regrets, no nostalgia and no sacrifice, searching hard for the delights of degrowth.



















DEATH



GROWTH



LIFE



MATURITY

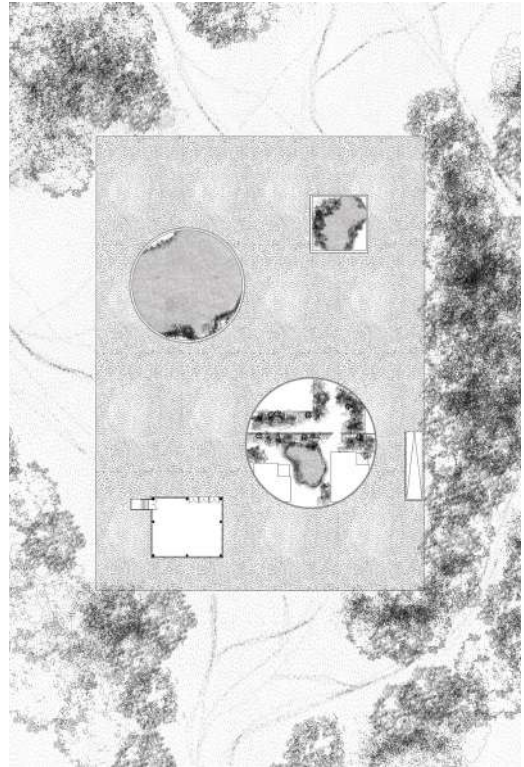
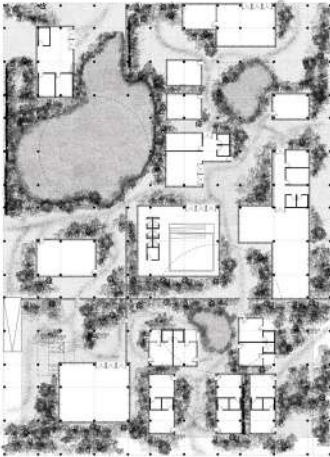


DEATH







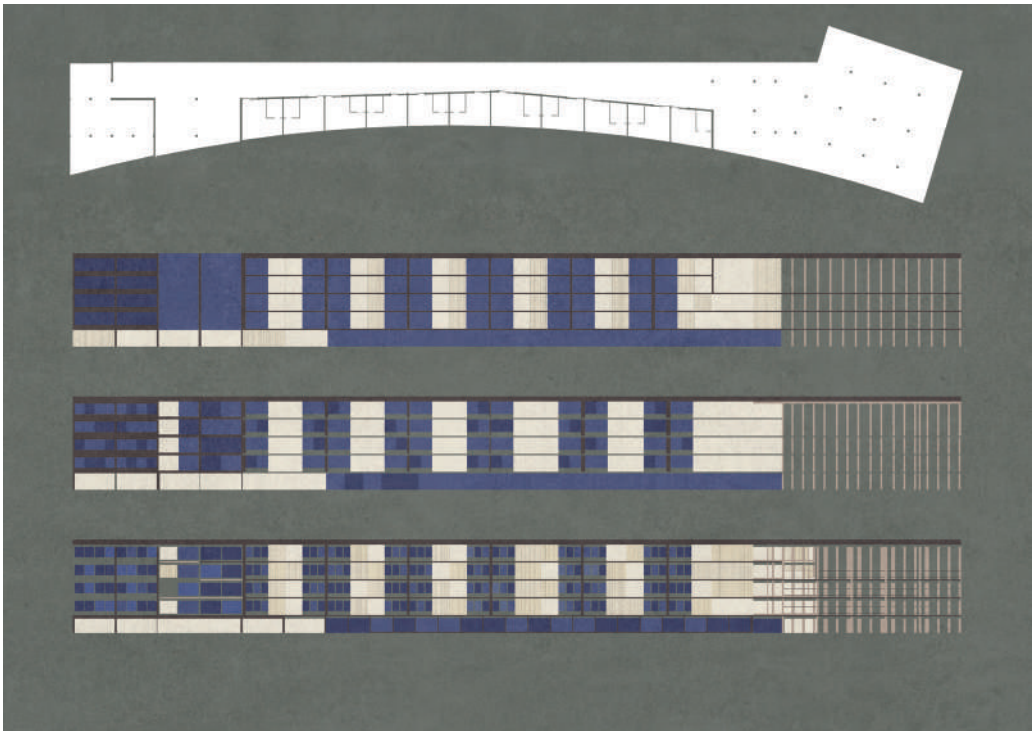


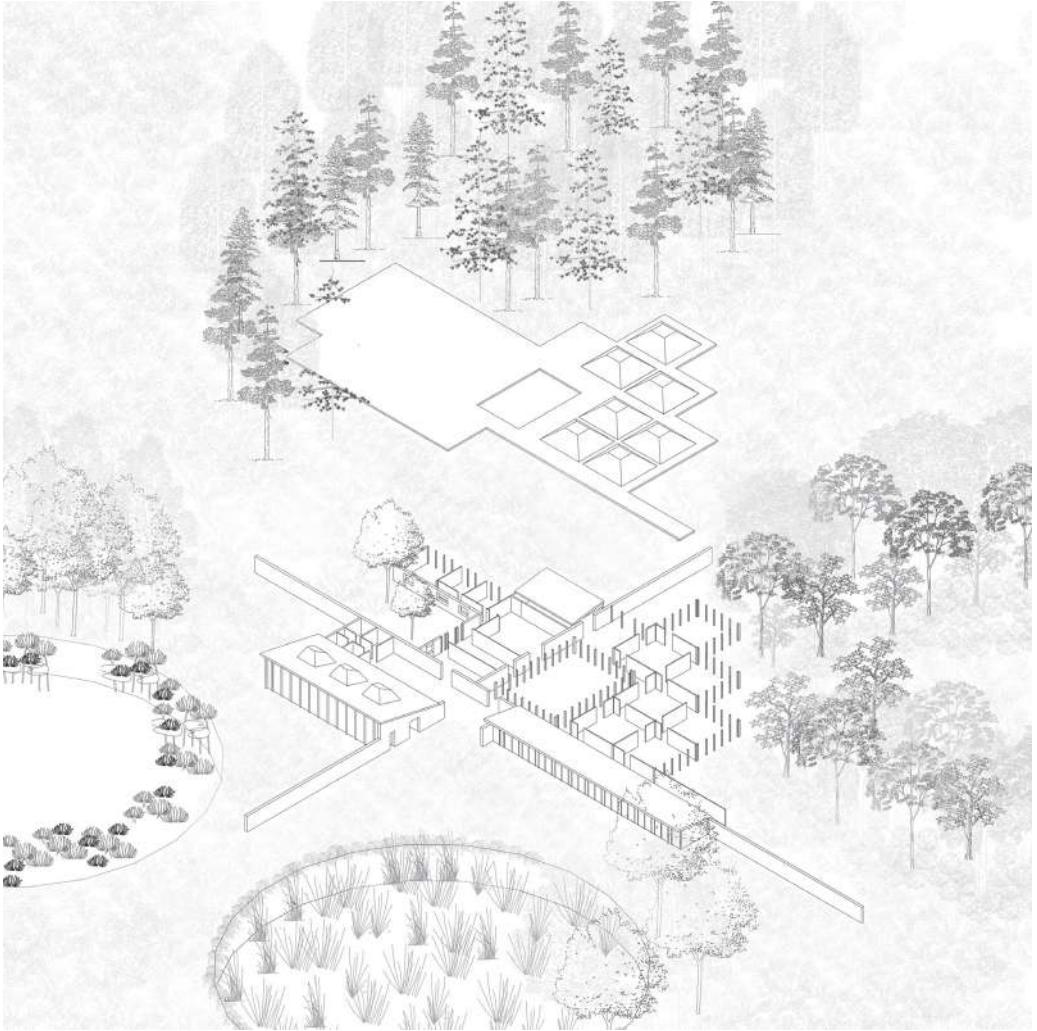














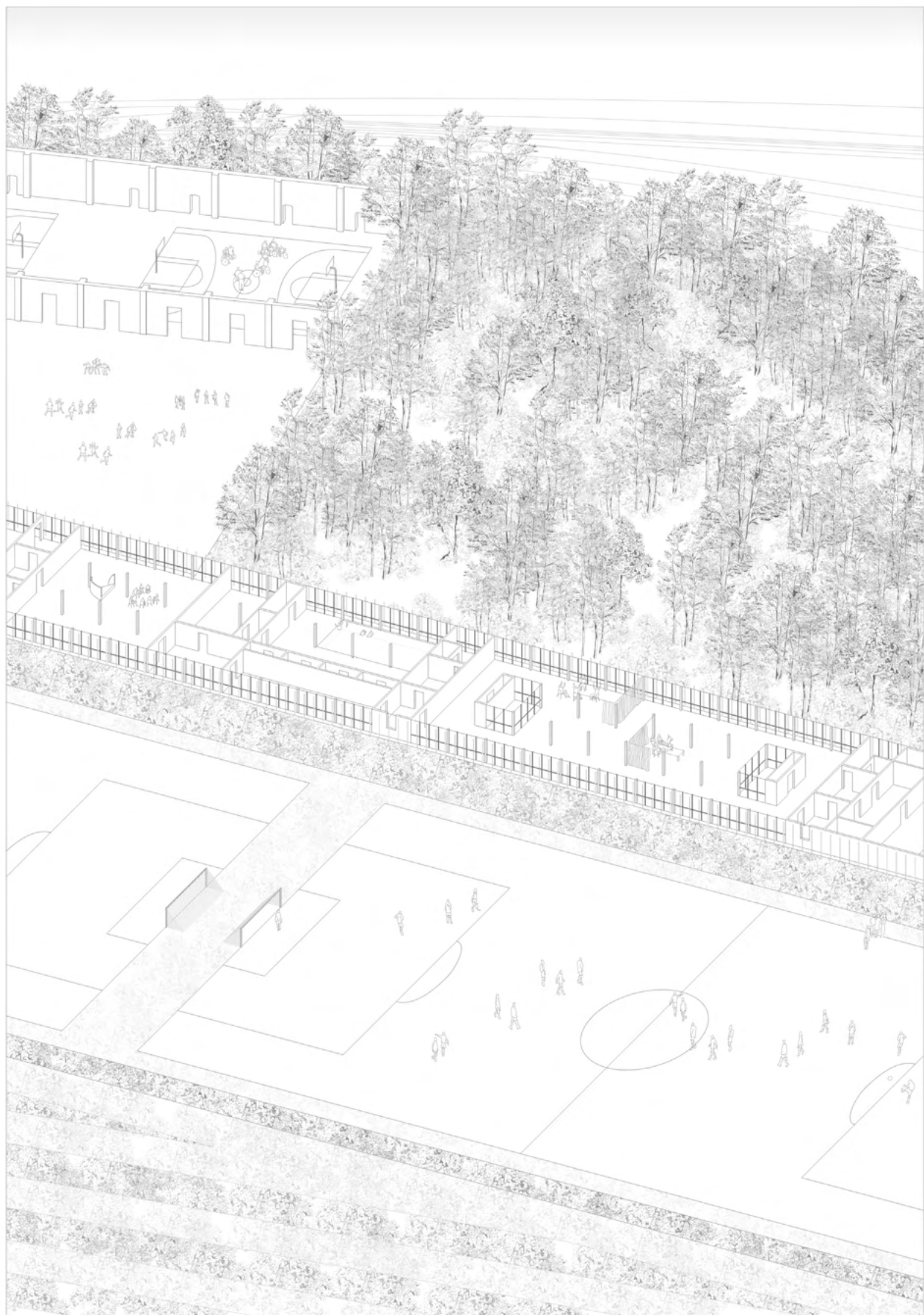


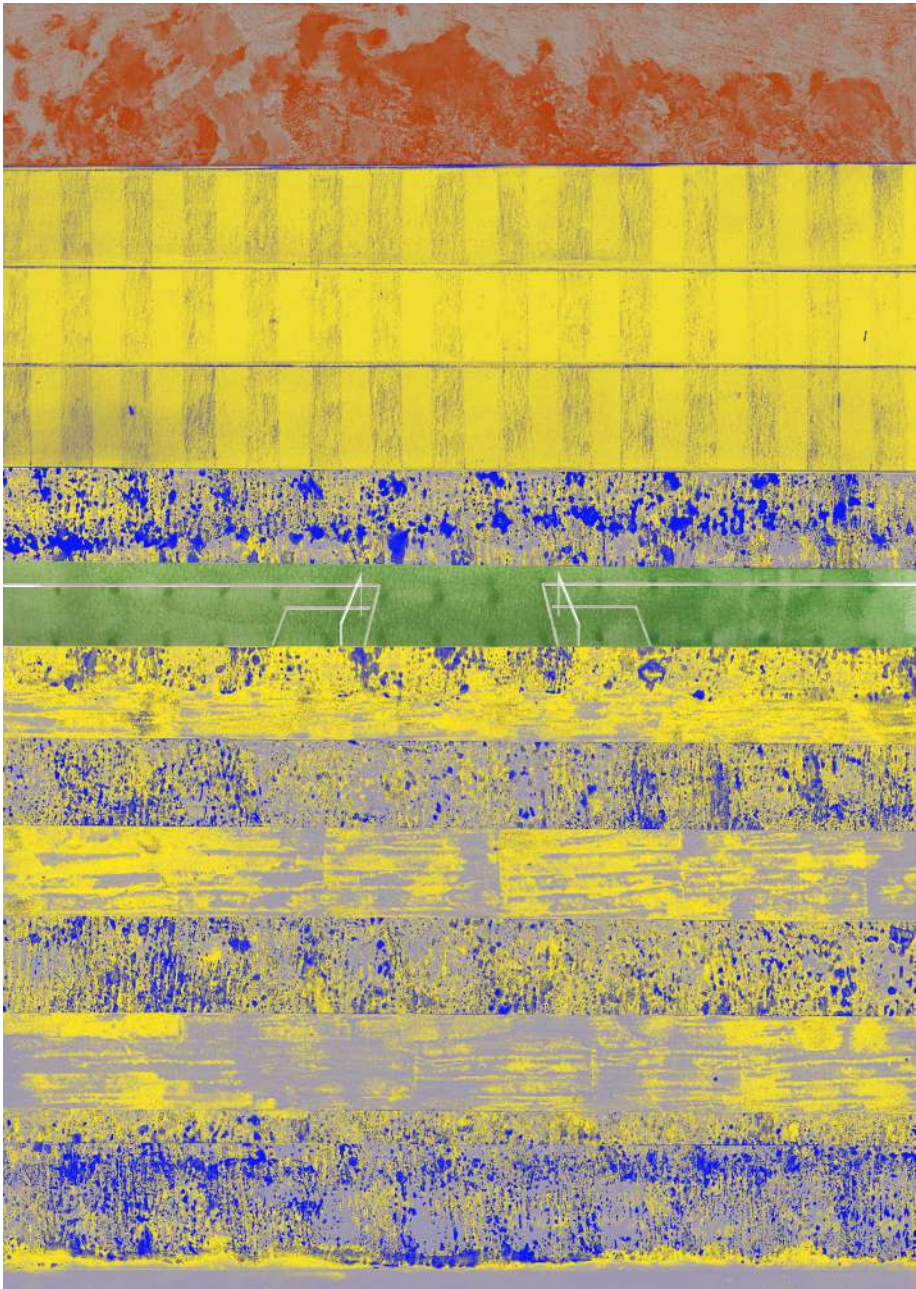


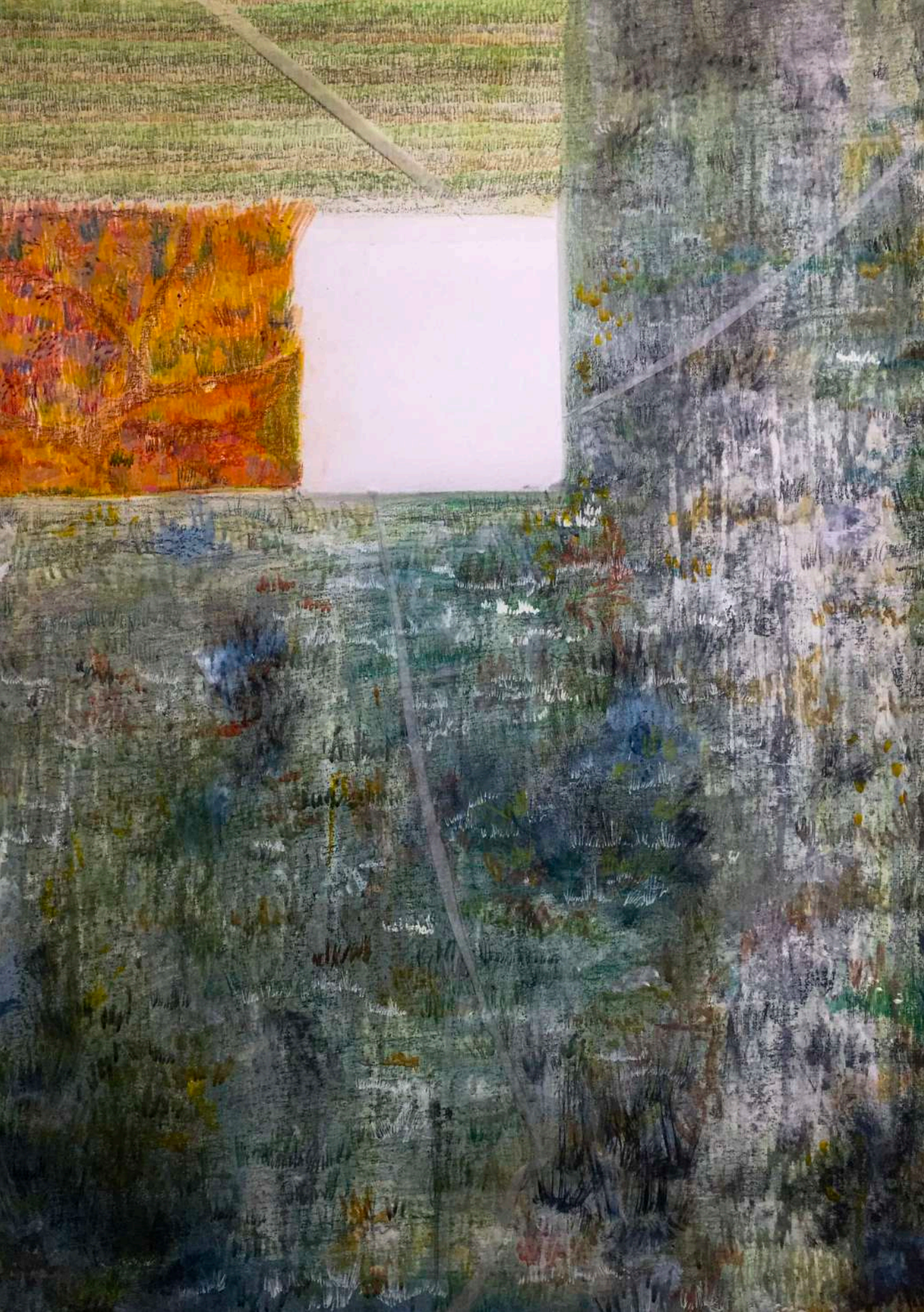














## Studio 3

### Tutors

Peter Fisher & Mike Tuck

### Students

Henry Aldridge  
Zoë Cavendish  
Harriet Fearon  
Kevin He  
Charlotte Emma Ruth Heeley  
Oleg Korolov  
Tiffany Lee  
Papawarin Pinij  
Alex Rhys Wakefield  
Jennifer Wong  
(Claire) Yuanqing Zhang

### Special thanks

Romey Edwards  
Reham Elwakil & Pop-Machina  
Ben Lovedale  
Edward Marchand  
February Phillips  
Percy Weston

## Durability and Change: Long-Life, Loose-Fit

This year Studio 3 continued to look at environmental conditions as a means to better understand our relationship to our built environment.

### **A changing context**

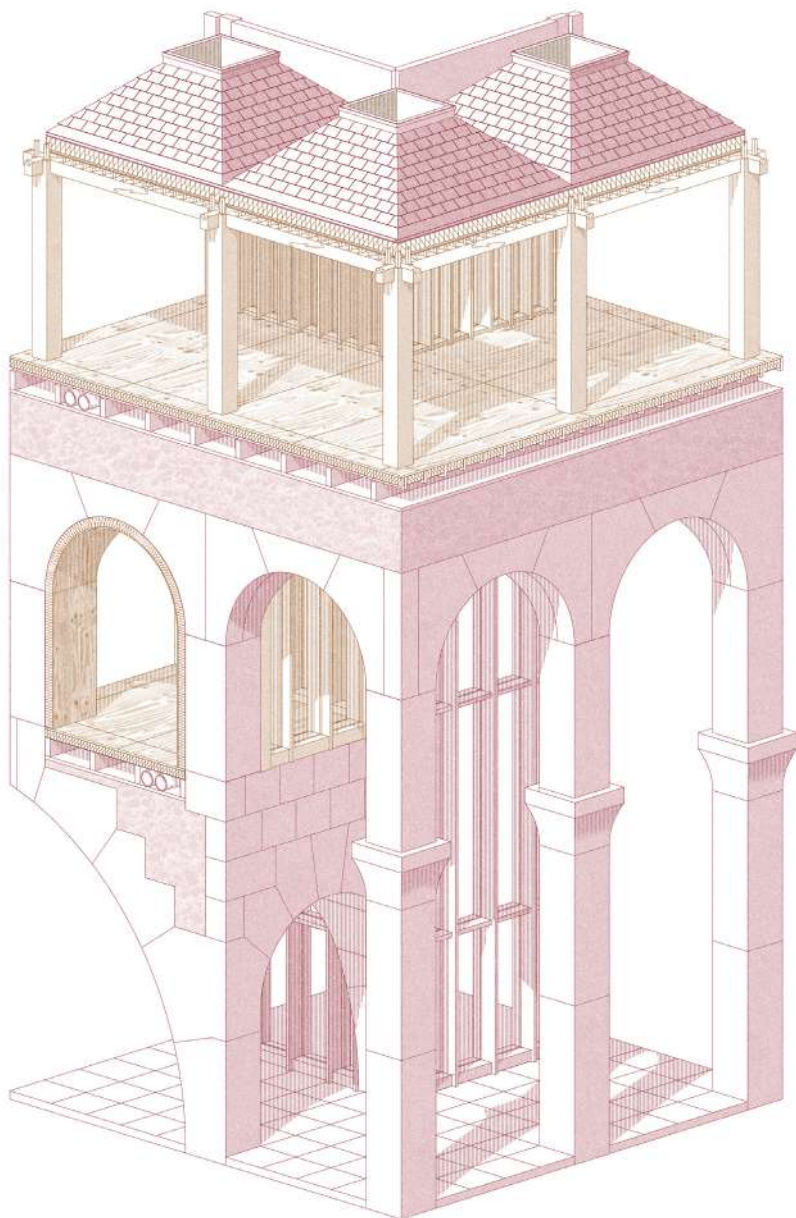
Within the last year the social and political context surrounding climate change has shifted dramatically. Declarations only count when they lead to tangible change in actions and behaviour. The cultural impact on architecture will be as profound as the technical impact – in particular the materials from which architecture is made.

### **A changing architecture?**

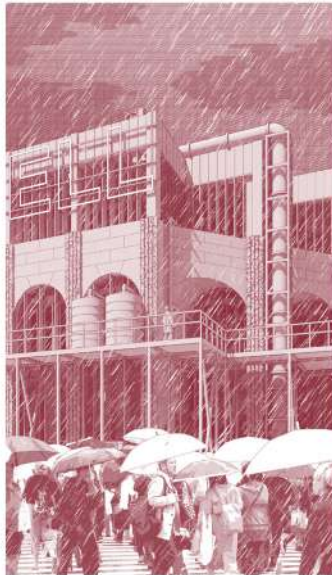
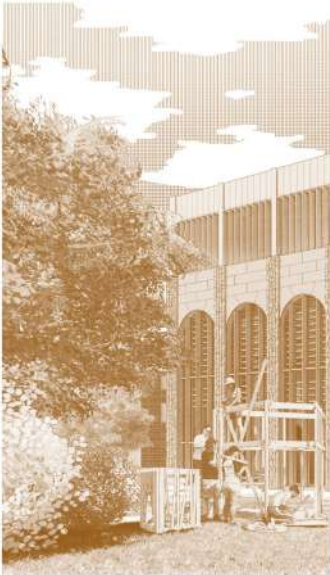
For much of its history architecture has – in substantial part – been a response to the prevailing climate and available resources. From the mid-twentieth century onwards much architecture lost a rooted connection to locality. Cities and buildings increasingly look the same. This is experiential as well as environmentally impoverishing. Architecture needs to articulate a response that questions many of the professions' norms. Simply doing less harm will no longer be adequate. The architectural profession, like so many others, will be compelled to rethink and challenge much of its own basis. There will be a fundamental shift away from shiny new buildings towards reuse and regenerative design.

### **Is there climate emergency architecture?**

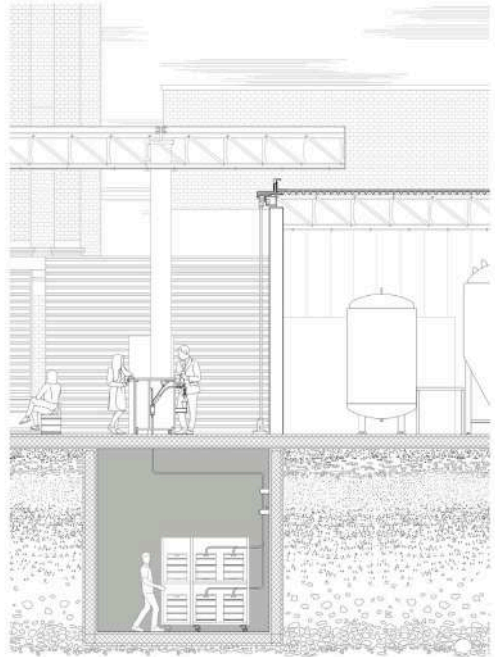
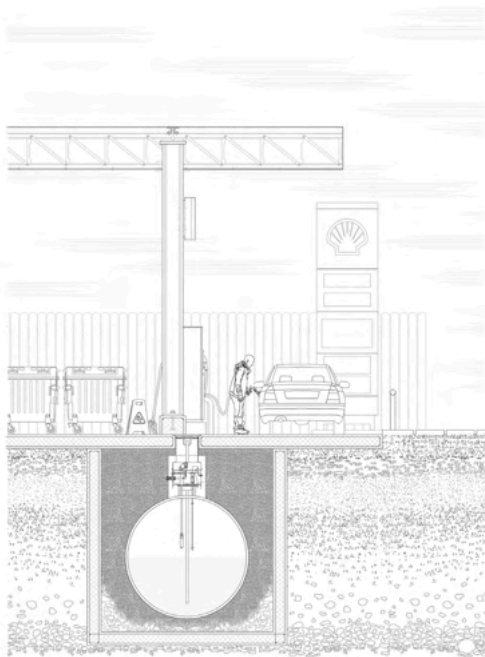
In response to this, within Studio 3 we have asked what the architecture of the climate emergency will be like. To this end have explored two connected projects that pose the question of how we build enduring buildings. And if they can't endure, how can they be re-used or re-made? We have focused on the Circular Economy and how it will inform the approach of architects in the future. How are cities supplied and how does this relate to energy & circular economy? Our cue was taken from the Ellen McArthur Foundation's Circular Cities research, also looking at the 1.5 degree lifestyle and Science Based Targets.

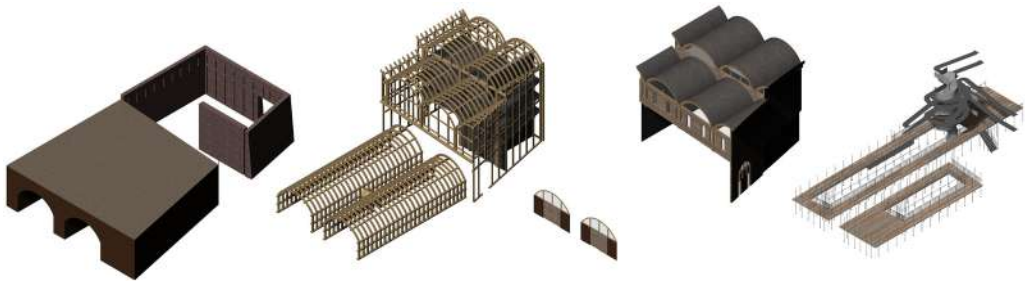


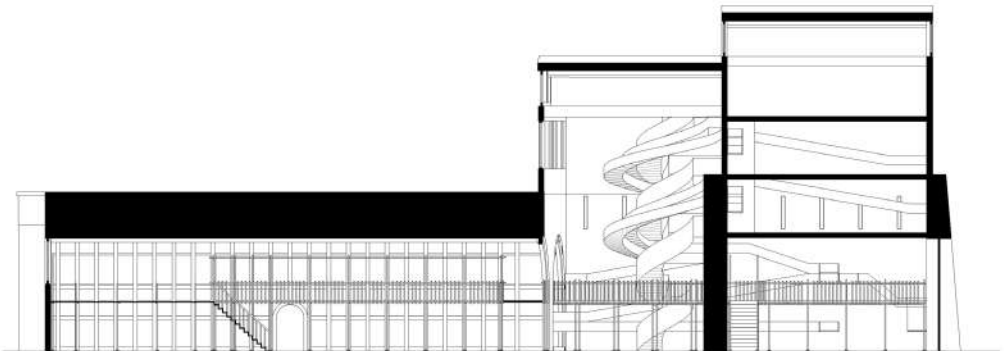




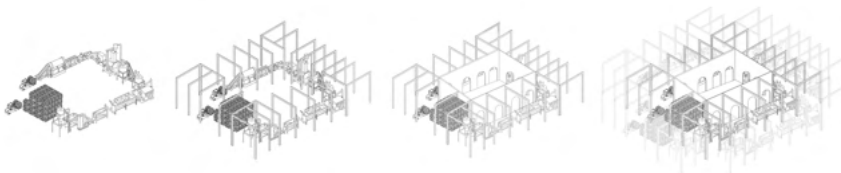


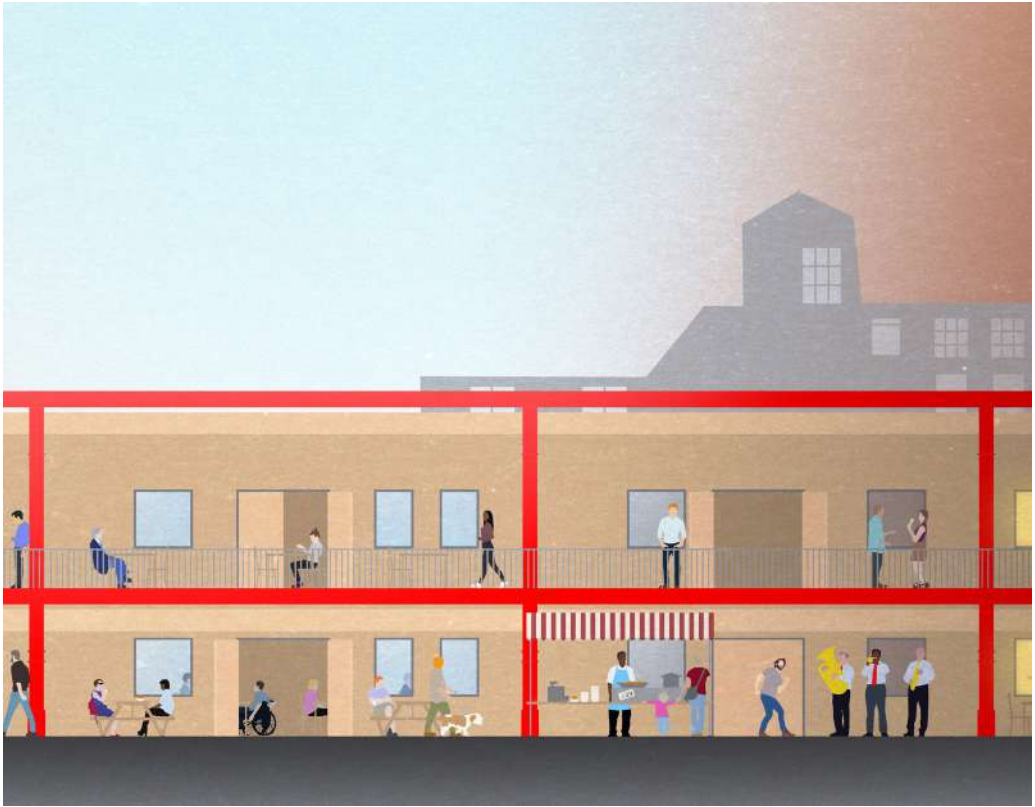
















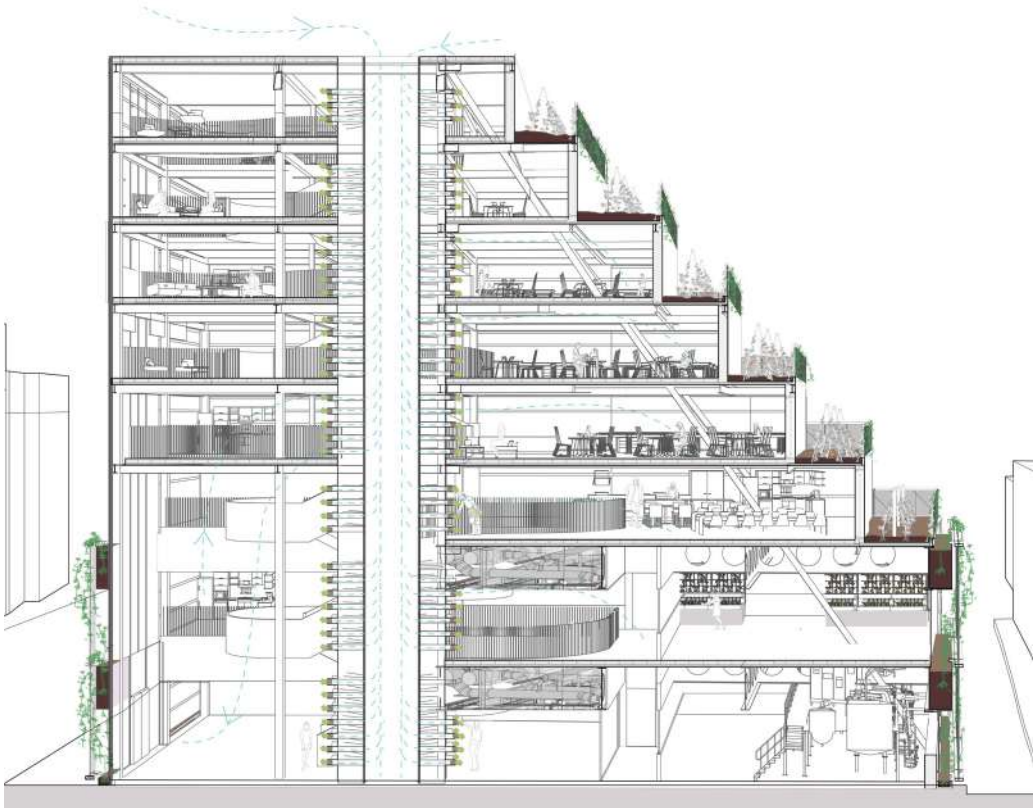








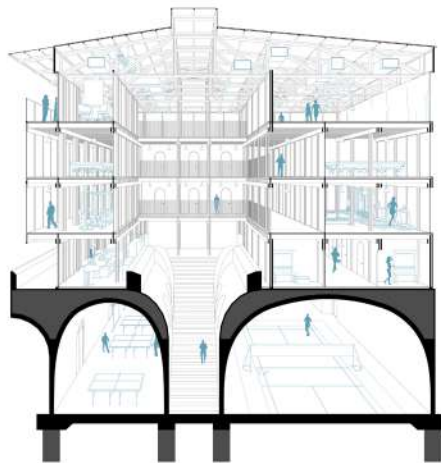
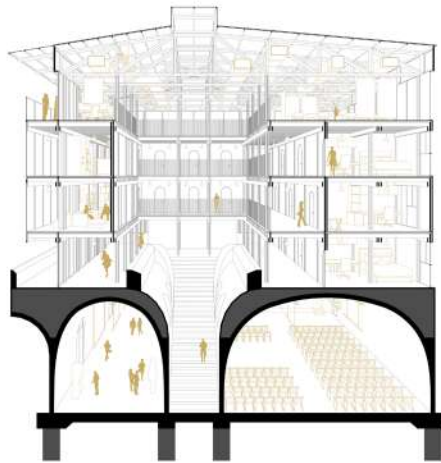
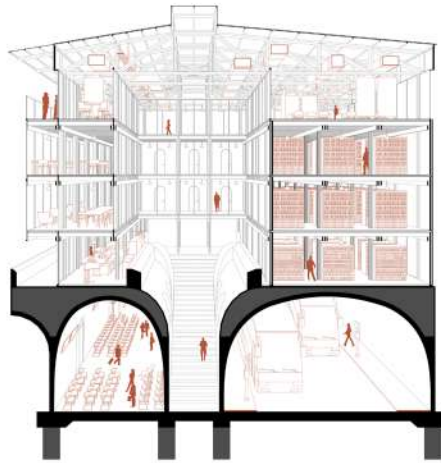




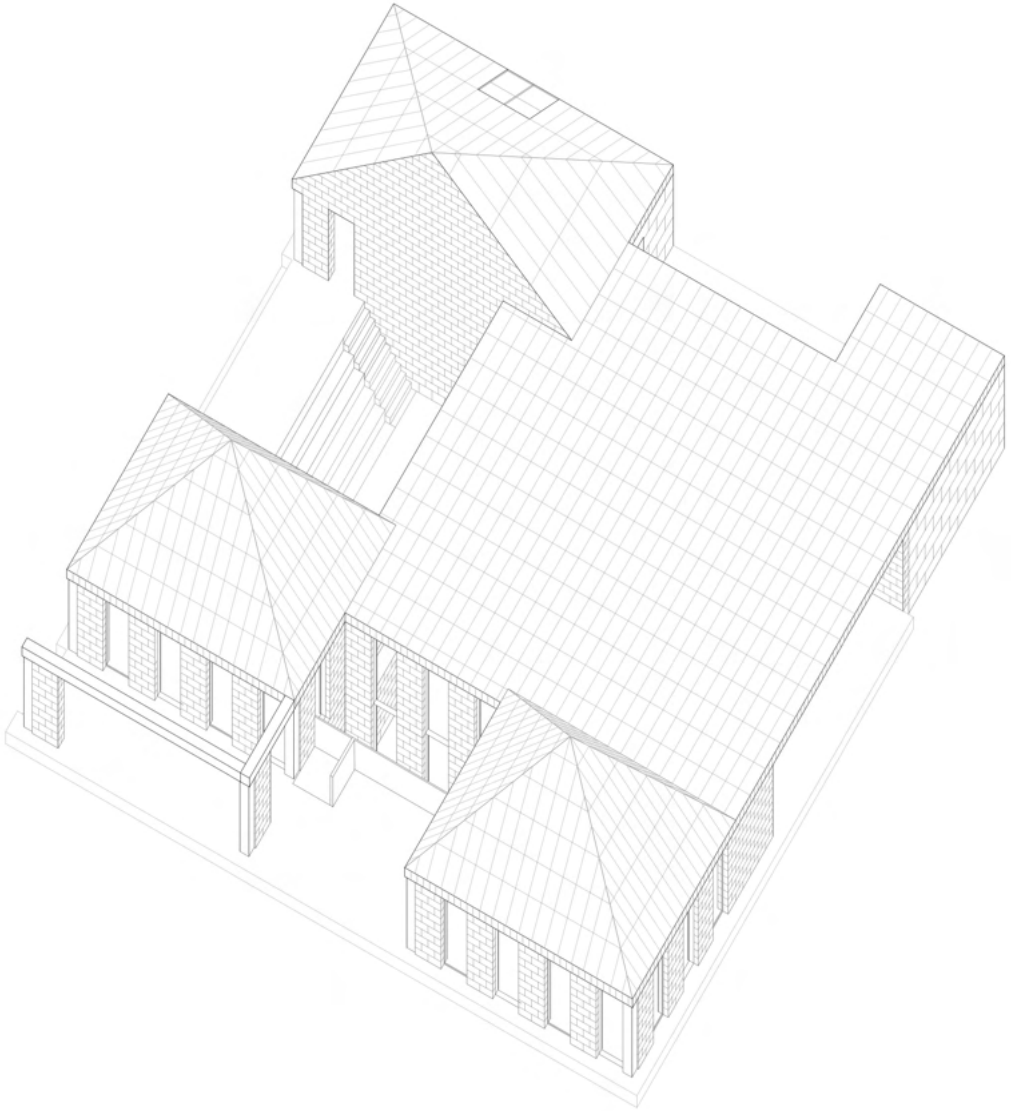


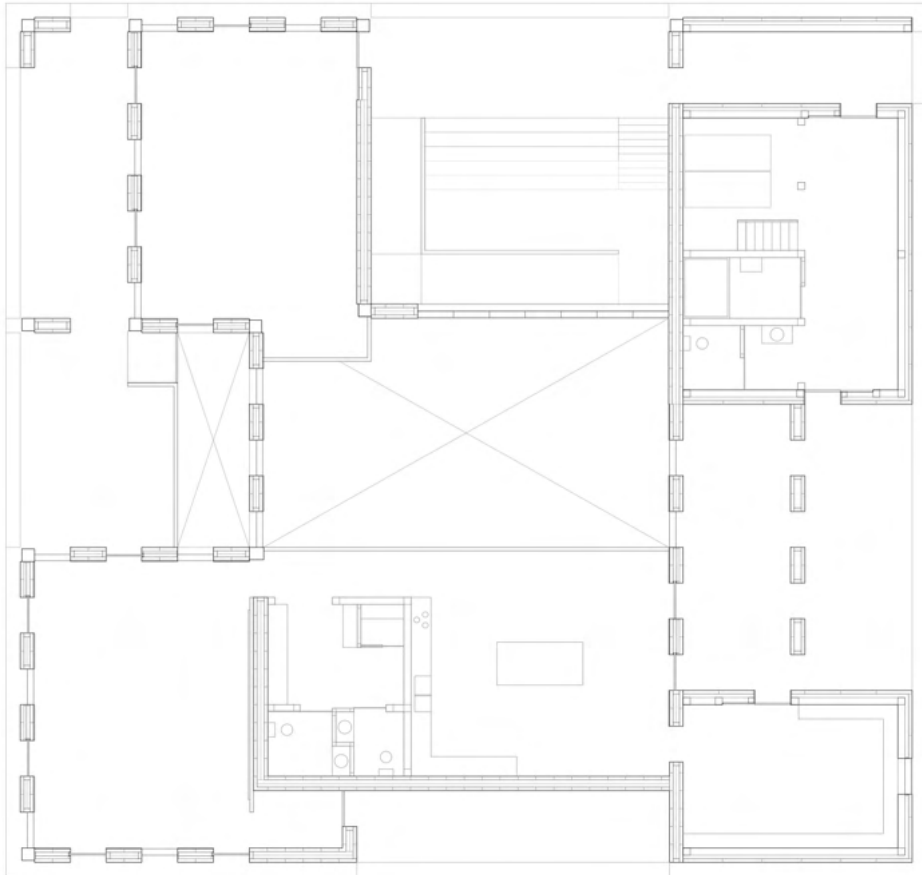












## Year 3 Dissertation Titles

Henry Aldridge	Oriental City: Essentialising Ethnic Communities in London's Urban Periphery through Planning and Protest
Charlie Bennett	Opposing Satisfaction: Camp and Queer in Architectural and Spatial Discourse
Zoë Cavendish	From solid to liquid: the changing material state of surveillance
Billy Chen	Fengshui as a social-cultural paradigm in Taiwanese architecture: a study through two 20th century archetypes
Max Cooper-Clark	Horticulture and Imperialism: Gardens as colonial apparatus in British Singapore, 1819-1919
Semilore Delano	FESTAC: trajectories of a housing project in Lagos
Emma de Salis Young	The ecological horizons of dwelling. Land-use principles and practice in the Central Andes
Harriet Fearon	Healing the Divide: Transforming the Material Legacy of Spain's Civil War in Response to Evolving Memory Demands of Contemporary Society
Zoe Gyamfi	Blacklisting the Black Belt
Aleca Peh Haeger	Rethinking the 'Smart City' Movement: Using Dystopian Science Fiction Films as an Urban Planning Consultation Tool
Nabil Haque	Brand New Day: Urban Marginalisation, Social Housing and the Identity of Grime in Bow, East London
Kevin He	Through the lens of Orientalism: the image of London's Chinatown
Charlotte Heeley	Heritage and Modernity: Bahrain's Pearling Path Project as a case study for the mediation of national identity and tourism

Bryan Ho	The queer critique of modern architecture and urban development exemplified by the work of Horace Gifford for the gay inhabitants of Fire Island Pines
Rify Hossain	Cambridge Eco-Mosque, British Mosque Design and Sustainability
Anastasiia Kalinina	Magic Machines: The influence of Agitational Performance on the Architecture of the Vesnin Brothers' Cultural Kombinats
Grisha Kirby	Jewish Urbanism: The Role of the Street in the Formation of Tel Aviv's Cultural Identity in the 20th Century
Margarita Kobrina	Trap of the momentum: the antagonism between the centre and the periphery is being further emphasised by new projects since 2011. Is Moscow moving towards being a city comfortable for life?
Oleg Korolov	A vision for better places: grappling with traffic on Old Kent Road
Stefana Kuzmova	Built Environment Education
Joanna Lake	'Growing old, apart and together' – Senior cohousing as a facilitator for meaningfulness in the Third Age and beyond
Tiffany Lee	The emergence of social housing as a colonial device in Hong Kong in the 1950s
Danny Martin	Illusions of Grandeur: How the stage design of Kanye West's Yeezus Tour renders a fully immersive experience
Isabel Mathers	Forgetting at Freshkills: The landfill-to-park transformation as a monument to contested memory in contemporary New York

Feran Olanrewaju	BODIJA MARKET, IBADAN, NIGERIA: A DISSECTION OF A LIVING ORGANISM. Investigating how Bodija Market embodies a spatial microcosm of Nigerian societal values
Tochi Onuora	How can the NoMA area of Washington, D.C.'s Patterns of Gentrification be understood as an Intersection of Racialised Place-making and Neoliberal Policy?
Alex Rhys Wakefield	Ecstatic Capital: Acid House, Football Hooliganism and the Territorialisation of Leisure Spaces in Thatcherite London
Dan Rhys Wakefield	Headphone City: Personal audio technology, soundwalking and the experience of (urban) sonic space
Freya Robson	The Olympic Legacy: Gentrification of Hackney Wick, London
Smaranda Rusinaru	The Romanian Gypsy Palace – a work-in-progress?
Neha Sreekumar	The spatial inequality and alienating urban condition of the Greater Paris region
Christian Swallow	The Apparition of Attendance: The Durham Miners' Gala and the Performative Haunting of Memory
Jennifer Wong	The Podium-Tower Typology: Manifestation of Compact Urbanism in Hong Kong through Union Square, Kowloon
(Claire) Yuanqing Zhang	Reconciling with Traditions: Expressing National Essence in China's Modern Architecture







## MPhil in Architecture & Urban Design (MAUD)

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

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

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

## MAUD

### Tutors

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

### Year 4

Charlotte Airey  
Bobby Bruce  
Irene Carlucci  
Jefferson Chan  
Khensani de Klerk  
Kexin Feng  
Tanvi Jain  
Vishmi Jayawardene  
Tong Jiang  
Helena Jordan  
Shirley Lo  
Louis Lupien  
Joseph Marchbank

Dustin May  
Raghav Rayasam  
Lewis Shannon  
Chelsea Sia  
James Smith  
Jennifer Smith  
Stephen Smith  
Zhonghan Tan  
Jacqueline Tsang  
Laura Turner  
Max Turner  
Karen Young  
Elliott Zhou

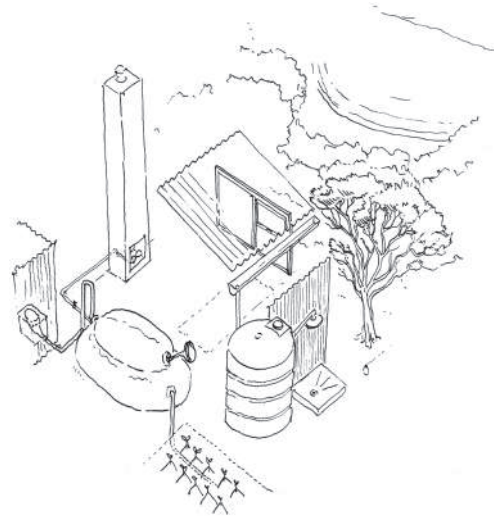
### Year 5

Yacine Abed  
Julia Cabanas  
Eric Cheung  
Jeanie Chiu  
Charlie Edmonds  
Marco Fiorino  
Ioana Gherghel  
Thomas Lee  
Henry Lyle  
Shaun Matthews  
Priti Mohandas

Emma Pandian  
Ellen Peirson  
James Alexander Rennie  
Charlie Stuart  
Shane Sugrue  
Angus Taylor  
Pedro Vieira  
Andy Warwick  
Charlie White  
Luke Yau  
Alfred Yeung

## Collaborators

Pooja Agrawal  
Felicity Atepeke  
Fabrizio Ballabio  
Matthew Barnett Howland  
Max Beckenbauer  
Francesco Belfiore  
Dan Cash  
Reinier de Graaf  
Alex de Rijke  
Alice Dunseath  
Paloma Gormley  
Sean Griffiths  
Claire Harwin  
Rod Heyes  
Nikolaus Hirsch  
Summer Islam  
Heather Jones  
Katie Kasabalis  
Nick Kendall  
Madeleine Kessler  
Guan Lee  
Mike Lim  
Andrea Mantecon  
Scrap Marshall  
Matteo Mastrandrea  
Dido Milne  
Sophie Mitchell  
Farshid Moussavi  
John O'Mara  
Freddie Phillipson  
Hugh Pidduck  
Alexandru Retegan  
Gareth Roberts  
Gregory Ross  
Evan Saarinen  
Alec Scragg  
Erlend Skjeseth  
Kit Stiby Harris  
Lukacz Szlachcic  
Simon Tucker  
Manijeh Verghese  
William Whitby  
Oliver Wilton  
Emma Woodward  
Daniel Zahry  
John Zhang

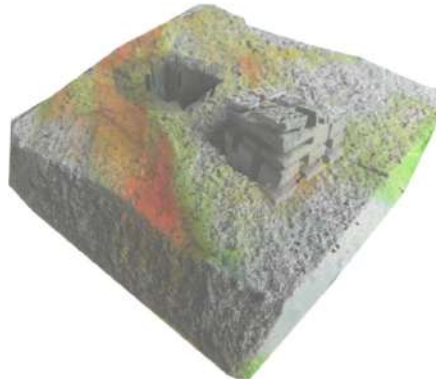
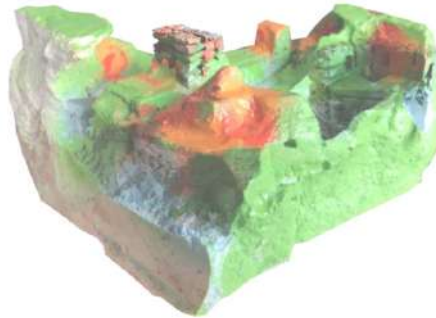


Charlotte Airey

Iconic Wilderness

New Chum Beach, New Zealand

'New Chum' is described as an 'iconic wilderness beach' by locals and the media. While the strong sense of identity associated with the beach has been a force for its protection from development, the fetishization of nature in New Zealand overlooks a history of deforestation and dispossession, as well as the labour required to restore it to this ideal. I wish to re-imagine a relationship with landscape for the 21st century which looks beyond preservation through human exclusion. This will be achieved through a grounded and temporal understanding of the histories, ecologies and identities associated with New Chum.



Bobby Bruce

Healing the Cultural Ecology of a Post-Industrial Landscape

South Wales

Once a landscape of scattered sheep farms, South Wales was a site of unimaginable significance during the Industrial Revolution but has since fallen into varying degrees of socioeconomic decline due the collapse of the coal industry. Given that coal is an environmentally detrimental fuel source and the British government is committed to reducing greenhouse gas emissions by 80% by 2050 by phasing in a low carbon economy, the future of Welsh open cast sites is in question. This project uses "Cultural Ecology" as a lens in looking at this part of Wales to inform a design intervention within its landscape.



Irene Carlucci

Croydon and the Resurrection of the Shopping Mall

Croydon, UK

This research challenges the issue concerning town centres that provide publicly accessible yet privately owned shopping centres at the core of their civic urban space. This thesis is interested in the private role within the public realm, specifically on how Croydon's town centre has and will embrace the private sector following the approval of the Westfield redevelopment plan. This subject is contested in nature and it has now become of global interest. This study locates itself within the complex debate without taking a specific position. However, its purpose is to create a safe, rightful, sustainable and environmentally forward-looking civic space, independently of who owns and manages these structures.





Jefferson Chan

Post-Colonial New Towns

Hong Kong

Half of the population in Hong Kong have been living in new towns since the 1970s. Influenced by the British's Garden City Movement, 'new towns' is argued to be a product of facilitating colonial governance – diverting people's attention from political instability to socio-economic success through infrastructure. After 'returning' to China, most aspects before 1997 have remained as promised, including new town development, yet new generations start to question the legitimacy of retaining reminiscence from the colonial era, which further raised an urge among members of Hong Kong to establish a discourse of herself instead of either being defined as a 'White but not quite' ex-British colony, or the lost and found bit of the 'Greater China' family. By means of challenging the current status of 'new towns', the thesis attempts to offer a visualized point of view towards a possible form of post-colonial Hong Kong identity.

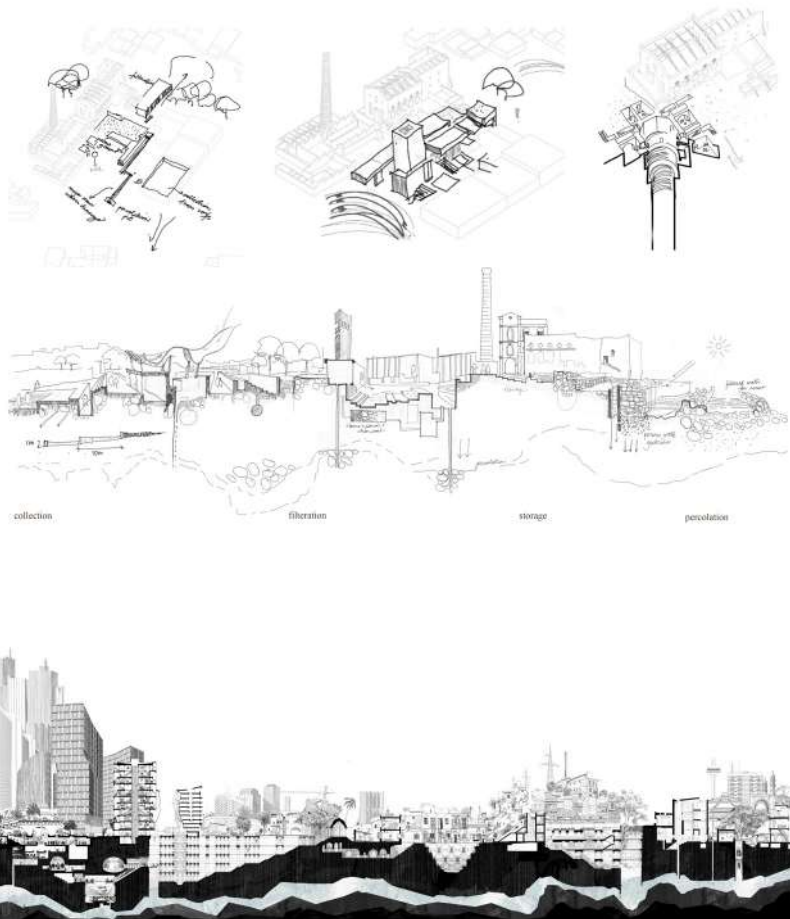


Khensani de Klerk

Public aGender

Cape Town, South Africa

This project focuses on the long-standing issue of Gender-based violence (GBV). It investigates its spatial dimensions by interrogating the relationship between public infrastructure and urban violence experienced by women of colour (WOC) in Cape Town CBD, South Africa. In the wake of the COVID-19 global pandemic the binary between the public and the domestic realm has been reinforced. The concern lies in the projection that, so long as the situation of domestic reliance remains, domestic violence threatens the physical lives and mental well-being of women and children living with abusers. This study explores architectural approaches that rethink the status quo of violence maintained by public infrastructure, speculating on a reshaping of public life that encourages safety during and after such crises. I hope this process and its outputs can contribute to growing Womanist scholarship in South Africa.



Tanvi Jain

Watering the Urban Desert

Indore, India

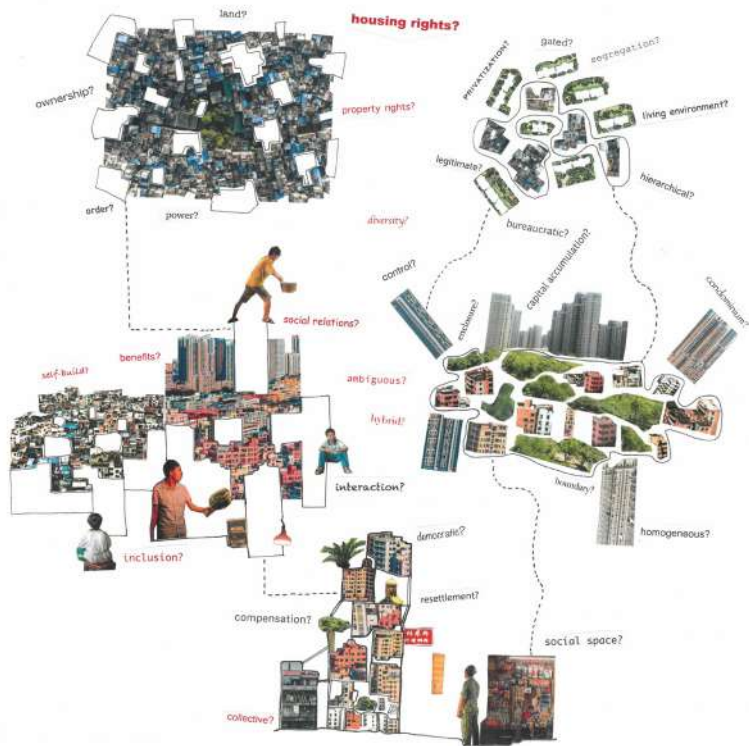
Over 1.7 billion people in the Indian subcontinent live in areas where underground water is being over extracted, leading to the worst water crisis in history. The current public health pandemic has reinforced the link between public health and water infrastructure, leading to an urgent need to create water-resilient and self-reliant urban communities. The worsening crisis also accentuates gender disparity as women of vulnerable communities expend extensive time and energy to fetch water. My research aims to investigate how the gendered dimension can shape the architecture of semi-arid cities, to sensitively empower the domestic end-user. At the regional scale, it investigates the spatial dimension of water structures to inform an urban design paradigm that works in symbiosis with water ecology and terrain. The design aims to create an alternative architectural identity by reinterpreting water containers at various scales: the domestic tank, the community well and the regional aquifer.



Vishmi Jayawardene Gendered Resistance

Katunayake, Sri Lanka

This project hopes to instigate an enquiry into the lives and lived spaces of the Rural-Urban female migrant population of Sri Lanka, predominantly employed in the textile manufacturing industry of Colombo's Free Trade Zones, their internal migrations from despondent rural oblivions and the complex implications of the socio-spatial orders they inhabit. They are neither rural nor urban, not belonging to a single identity, they ebb in and out of the urban social fabric order as they do through their interactions within the city. Occupying transient spaces that never truly belong to them, these rural women have come to define an 'other' identity of urban, the urban nomad; a disgraced identity of femininity: the 'juki' girl.



Tong Jiang

The Self-Build

Guangzhou, China

Chinese urban villages are by-products of rapid urbanisation, which can be regarded as autonomous self-built organisations based on the original rules of villages, but affected by an urbanisation model which leads them to occupy a contradictory, complex and hybrid status in the city. Due to the exceptional location and political conditions, these unique communities create new spatial and social orders that are distinguished from the capitalist paradigm and the bourgeois aesthetics. This project looks at the controversial role of self-build in current urban context, and proposes a participatory framework to reframe the self-build in a legitimate status in order to respond to housing dilemmas in China's modernisation.. We imagine self-build as a tool, which has the possibility to create a hybrid housing pattern that embraces the diversity of space, aesthetic and society.



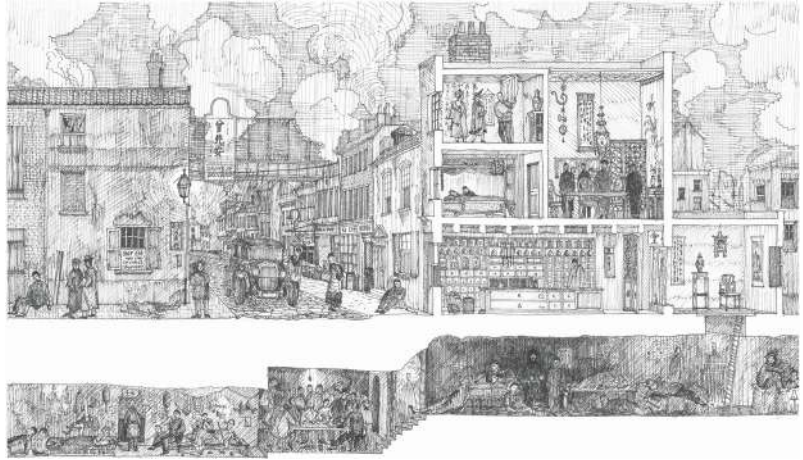
Helena Jordan

Made in the UK

Dearne Valley, South Yorkshire

A casualty of abrupt coal mine closures since the mid-1980's, the Dearne Valley has been left with a fractured labour identity, resulting in swathes of economically stagnant, neglected rural communities. 'Made in the UK' aims to explore the localised; historical, current, and potential future of labour, in order to develop alternative long term strategies, stimulating a new eco-economy through off-site manufacturing processes.

Speculating on the position of labour in a more forward-thinking ecologically aware society, this design-research reconsiders existing urban design strategies, proposing an alternative resilient future for post-industrial rural mining towns in South Yorkshire.

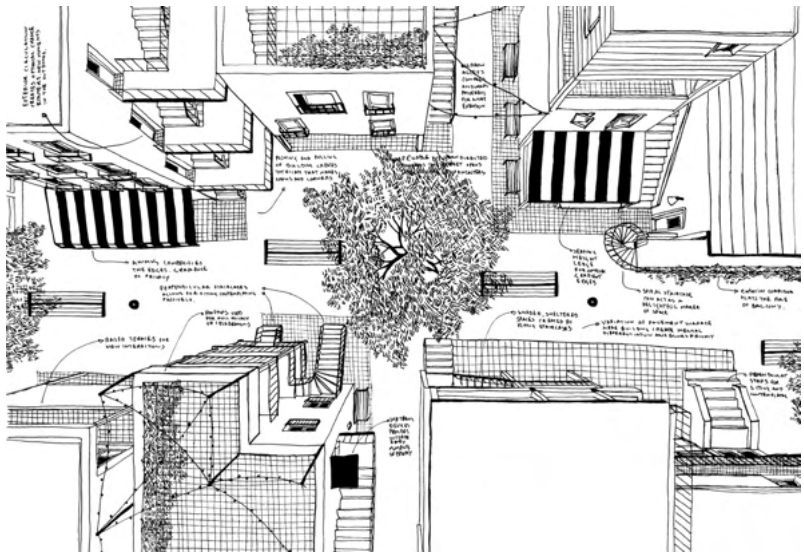
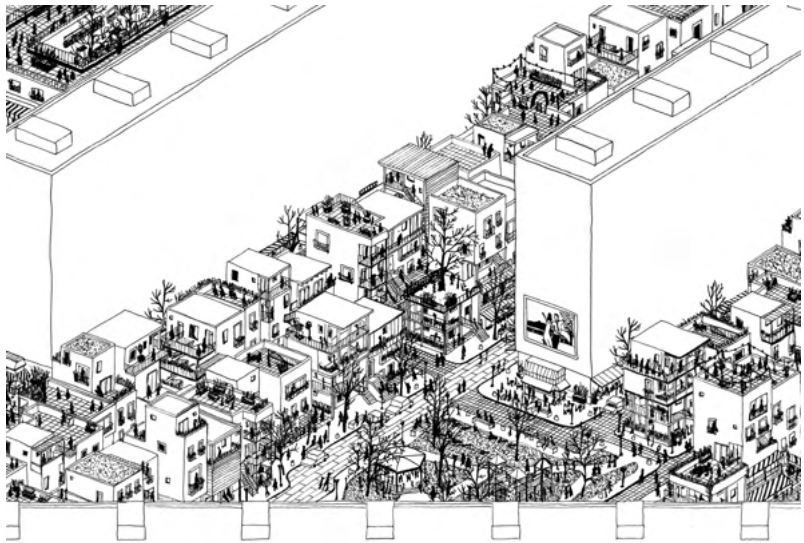


Shirley Lo

Strangeness in Limehouse

Limehouse, London

Despite having a reputation for vice, degeneracy and foreignness, Otherness lacks presence in the built fabric of Limehouse. Within fictional narratives, the imagined Limehouse openly expresses difference through strangeness and contraventions of conventional uses of space. However, in the hands of those who own the narrative discourse – those who are almost always not ‘the Other’, Otherness is used as a tool to reinforce existing claims to power, resulting in the marginalisation of minority groups, such as the historic Chinese community of Limehouse. This project learns from fictional space to explore ways of expressing the Other’s version of its own difference in urban spaces.



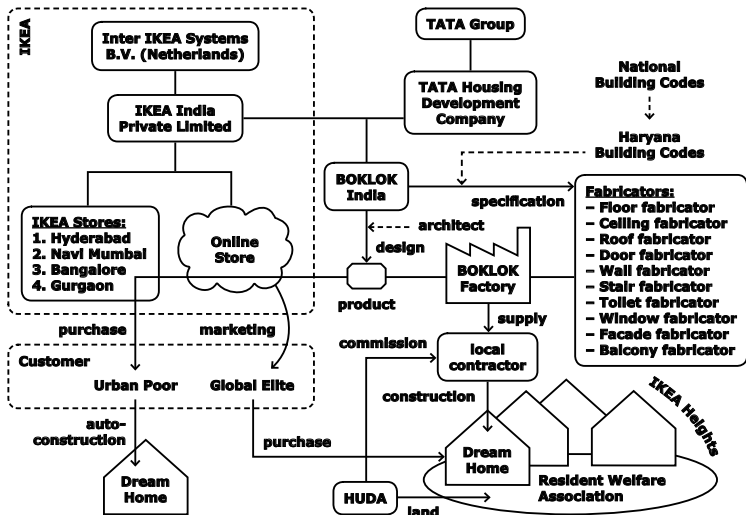
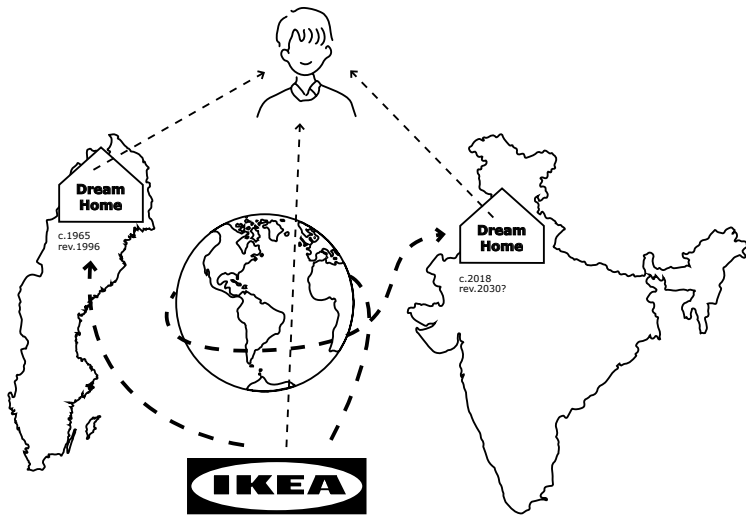
Louis Lupien

With Love Place Begins

Paris, France

Triggered by the blatant indifference towards Love, a concept loaded with resonances for the field of spatial studies, this project will attempt to expand on current research tendencies on the subject and seek to portray love as a valid and potent ontology for the field of urban studies and architectural production. In the realm of urban studies, love appears to not only open the relationship that we maintain towards potential spaces but to ground these imagined spaces in their most relational dimension. Thinking more loving worlds means thinking more playfully means thinking more open worlds. Love makes the impossible possible by setting up the process for prospective worlds to come into being.





Joseph Marchbank

On the Ikeaziation of India

Gurgaon, India

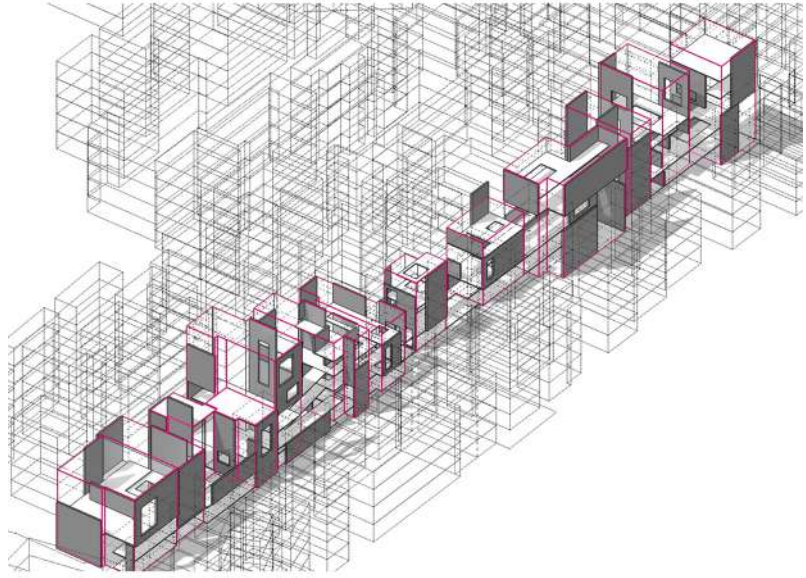
This project seeks to critically challenge IKEA's assertion that it can provide a dream home 'for the many people' in their rapidly expanding Indian market. Using the case study of Gurgaon, India's 'Millennium City', where the fourth IKEA store in India will be built, this project investigates disparate global norms of domesticity in order to suggest alternative strategies and methods for producing homes within the city's at present highly fragmented landscape of rural villages and gated luxury condominiums.



Dustin May

### Rural Resilience Within the Demise of the Hinterland

The project focuses on the hinterland and its relationship to urban development and territory. An inquiry into the social, political and environmental consequences of the built environment's use of resources – focusing on the case study of limestone quarries. By drawing upon ecology and material/human flows to conceptualise territory; the project investigates rural practices and labour to re-imagine citizens' connection to landscape, materiality and urban development.



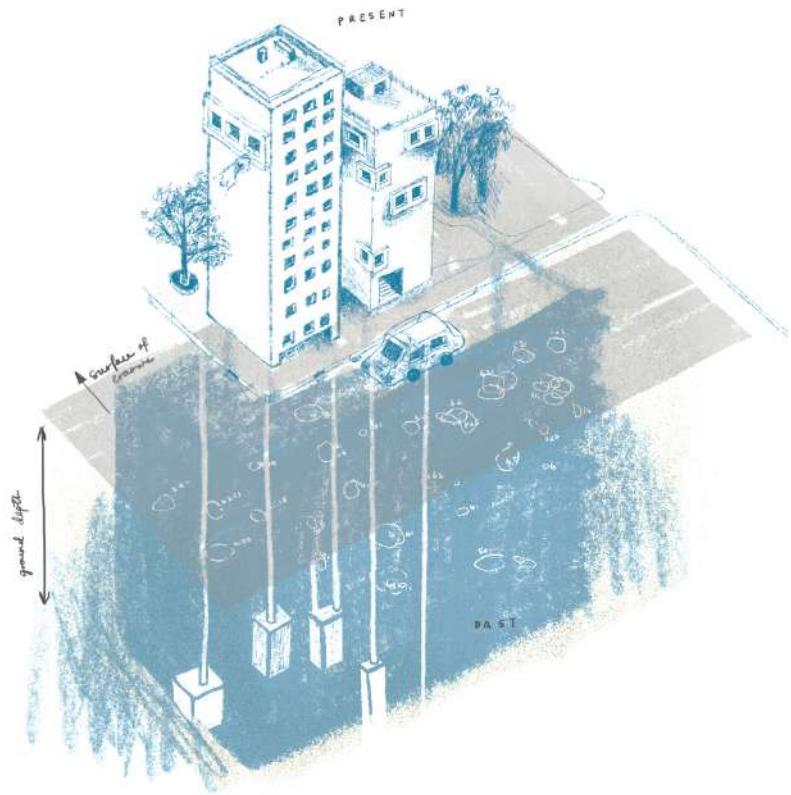
Raghav Rayasam

Island in the City

Khirki Extension, Delhi

This project looks at how Delhi's Urban Villages will negotiate transit-oriented development and smart city plans. It explores the possibility of surgically opening up these informal settlements to surrounding infrastructure to generate an immersive realm of connection between the city and settlement. Within this realm would exist an ecosystem of supportive infrastructure, functions and spaces oriented towards the younger demographic of Khirki, who occupy the precarious position of having to navigate these thresholds on a daily basis. It asks:

"How can technology, spatial design and policy restructuring be implemented to provide sustenance to the financial and cultural ethos of Delhi's informal settlements, whilst benefiting the city as a whole?"

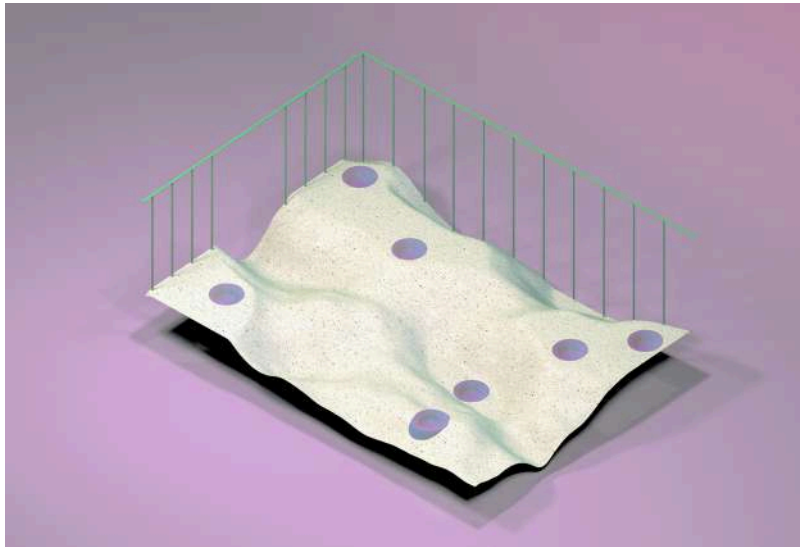


Chelsea Sia

An Elegy to the Grave

Singapore

In Singapore, a city that unceasingly pushes itself forward and upward, we find that the last vestiges of death – that which is felt and largely ungoverned – are slowly being subsumed into state heritage. Overlaying this mechanism of erasure as a corollary of progress onto the multicultural Singapore narrative, an alternative importance of the death-scape is argued for. With urban life, multi-religiosity, and the local death culture in the project's purview, it speculates an intersection between the realms of urban life and death – a practice of space that insists on seeing an authenticity about death, and imagines possibilities of a balance between the quotidian and a state-constructed order.

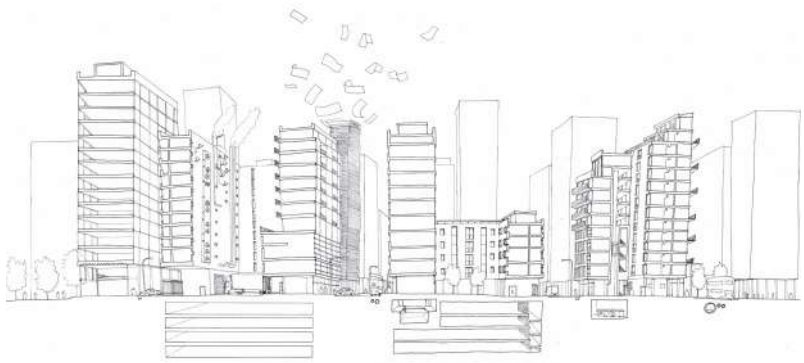
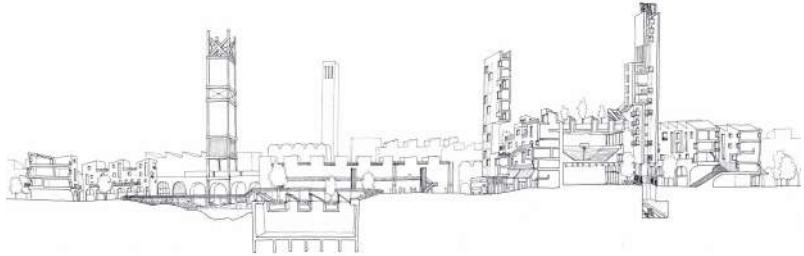


Lewis Shannon

Neurodivercity

Glasgow, Scotland

This project explores current efforts to establish Autism Friendly cities in order to develop a critical basis from which alternatives might be produced. Beginning with the premise that participation in, and the parallel creation of the public sphere, necessitates the subordination of one kind of life; the fact of mere existence, to another, a *bios politikos*. The project asserts that Autism Friendly cities are both the result and simultaneously tacit reinforcement of; authoritative constructions of normativity in predominant cultural valuations of autistic or neurodiverse people. Further perpetuating an entrenched, segregated, service-oriented dependence, rather than emancipating those it aims to support.

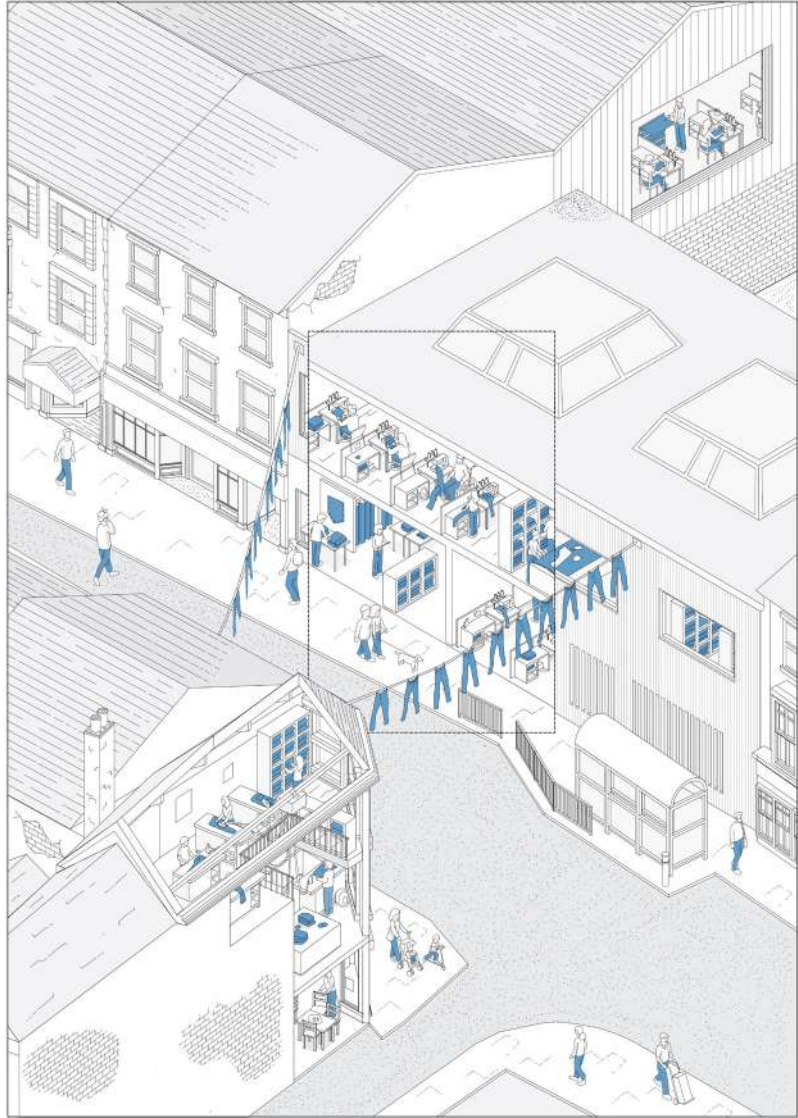


James Smith

The Values of Land

Old Oak Common, London

Urbanism has become a pseudo-financial institution, regulated and validated as such. The value of land in cities has gone beyond what can be produced, instead into what can be 'stored' by land. For the last decade, Old Oak Common has been touted as the answer to the housing shortage of inner London, as an ultra-connected business district, as a new commercial centre for London; providing over 24,000 homes and 65,000 new jobs – a promised land for the future of London's growth. By proposing strategic changes to UK planning, what architecture would be created by a system understanding space as a social responsibility rather than asset.



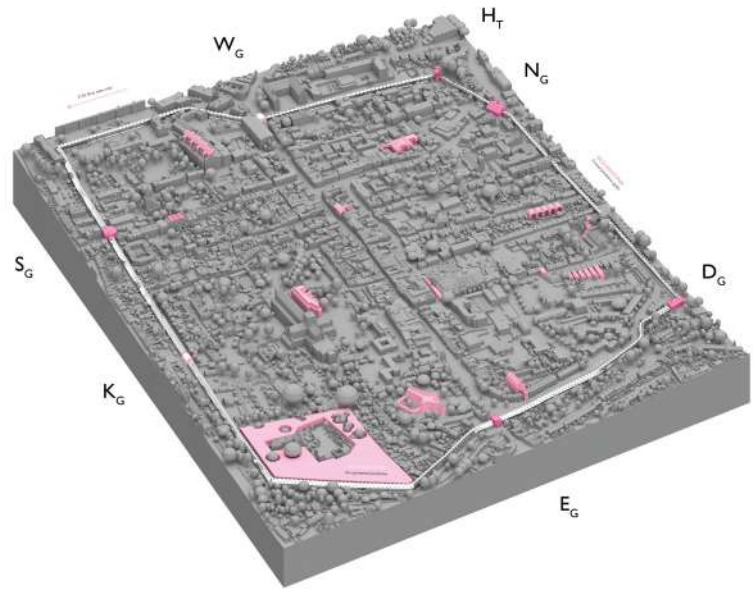
Jennifer Smith

A Nation of Shop-less Shopkeepers

Cardigan, Wales

Like many regional towns, Cardigan's High Street is slipping into decline. Whilst retail continues to shift into the digital sphere and detached and excessive consumption comes under scrutiny, the form of the high street remains relatively unchanged from 150 years ago. The high street is increasingly subject to a pervasive national nostalgia.

This project speculates on a chance to re-engage high streets with production, through an exploration of traditional and evolving maker practices within Cardigan. The high street is reimagined as a locally administered, adaptive, and representative space, exploring and challenging the relationship between regional towns and increasing globalisation.



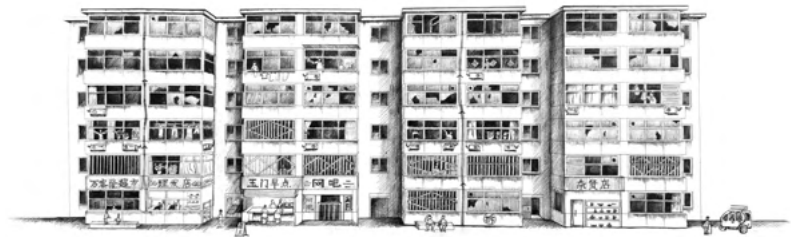
Stephen Smith

Welcome to Wintonia...

Winchester, UK

It imagines the historical city of Winchester as a new destination for heritage as the UK seeks to recover economically from both the impacts of the coronavirus and Brexit. Prior legislative shackles are removed and the old city wall resurrected as a giant looping hotel to cope with the increased tourism demand. The wall is pierced only by six gates located on the site of the original historic gates controlling access to the treasures within. The project seeks to raise greater questions about heritage – to what extent should we be dutiful and to what extent can we be brutal?



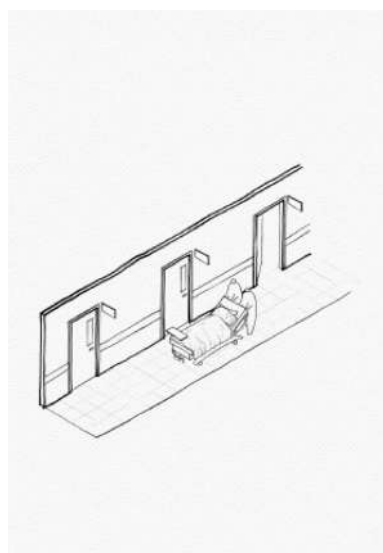
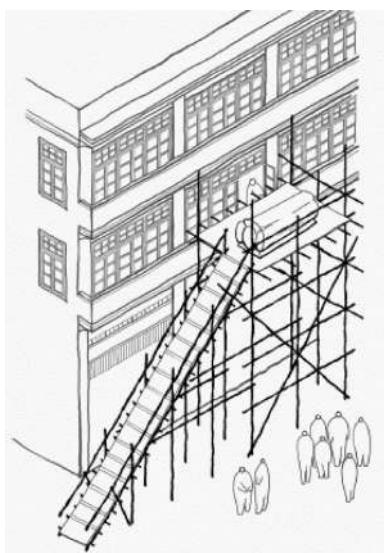


Zhonghan Tan

Rightsizing Chinese Shrinking City

Yumen, China

Among all the townships in Mainland China, 19,822 out of 39,007 are experiencing population density decrease (Population Censuses of China, 2000–2010). These shrinking townships and sub-districts were distributed in 367 cities. And the total area was 3.24 million km<sup>2</sup>, which covered about one-third of the Chinese territories. Yumen, the first Chinese oil city, has faced the population loss from 130,000 to 20,000 during the past 70 years. The concept of shrinking cities illustrates an important shift: an era of constant growth has gone. The operating system of capital is a stimulating operating system. It depends on the expectation of growth. Once the growth stops, the entire system will collapse. It's time to form the city to a size proportionate to the city government's ability to pay for itself. This project discusses this issue through urban resilience and collective community generation.

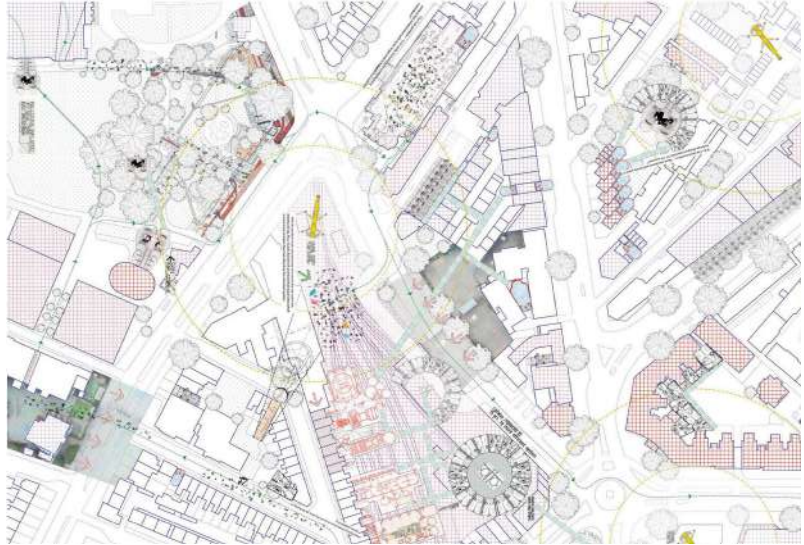


Jacqueline Tsang

At a Good Death's Door

Hong Kong

Traditions of aging and death long represented kinship and social hierarchies in Hong Kong, but as socio-political constraints developed, new traditions were imposed upon the population. Conditions were created for death to become an unnatural process and normalisation of elderly institutionalisation contributed to diminishment of elderly social role and cultural expectations, negatively perceived as waiting terminals for death. This project explores residential care home environments and their potential to define the process of aging and 'good death', investigating spatial alternatives to reintroduce residential care home environments into the city fabric as places to reconcile with and understand mortality.

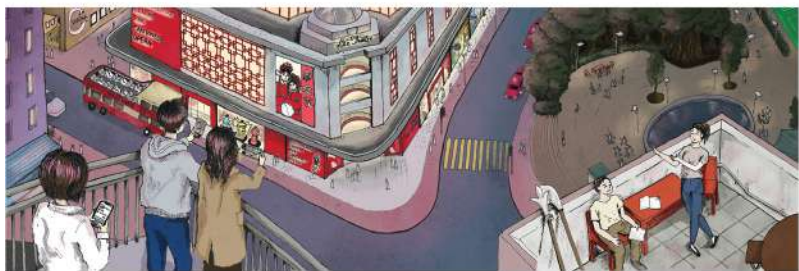
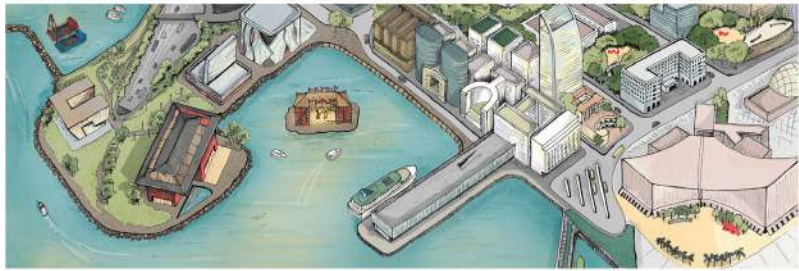


Laura Turner

Challenging the Education Retrograde

Southwark, London

This project began as an education facility which could be shared between two existing overcrowded schools in Southwark – the borough with the highest number of overcrowded schools. This has since developed into a new type of mixed-use school, where the boundary between the city and school are purposefully blurred. Shared spaces accessible to the general public feature heavily; this calls for a pedagogical overhaul where a new cohort of students, along with the existing students and community members, will integrate through the permeable edges of the school in a choreography of new, re-energised, urban learning. In inner-city London in particular, there is little freedom beyond the school gates. The London teenager is something the city both fears and controls. In this project, young people are at the forefront, and can begin to take ownership of both their city and their education, as the community becomes their youth centre, their school, and their freedom.



Karen Young

Red Boats in the Floating City

Hong Kong

Cantonese Opera is often considered a 'fading art' that has fallen out-of-sync with Hong Kong's rapid development. While there has been increasing attention directed towards the preservation of Cantonese Opera, most tangibly evident in the new state-of-the-art venues, the expression of this distinctly local artform's spatially and temporally transitory quality, spectacular character and communal spirit are diluted in its new urban manifestations. Researching through the specific lens of Cantonese Opera and drawing inspiration from live and performative arts, this project speculates the relationship between performance, Hong Kong's cultural spaces and identities, and embeds itself within the city's broader sociocultural metabolisms.



Zheng Zhou

Culture as Infrastructure

Shenzhen/Hong Kong

The project departed from observation on how Shenzhen/Hong Kong Bi-city Biennale of Architecture/Urbanism has been engaged with different forms of urban regeneration in these two cities tackling issues like the urban villages and the industrial heritages. The research intends to unveil the potential of such events to act as stimulus for urban social movement in a Chinese context. Based on a spatio-policy study of the specific sites, the project further seeks to propose an infrastructural mode of cultural production which could sustain an incremental urban regeneration process while maintaining the diversity and resilience of the local community.





Yacine Abed

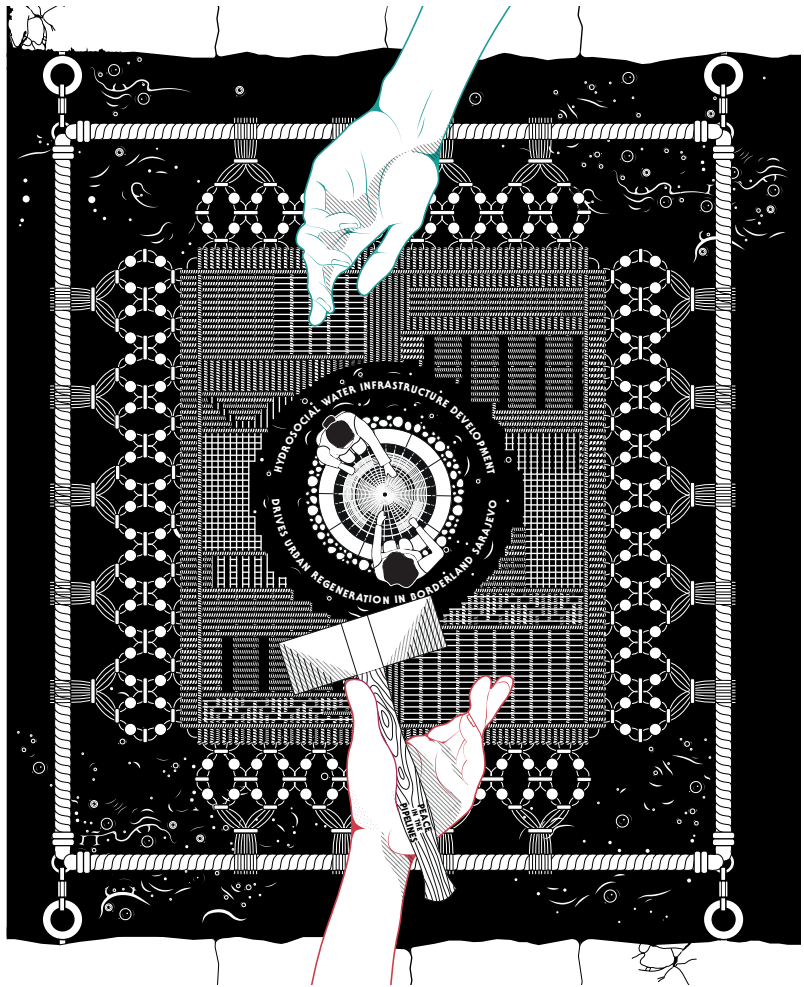
A Significant Other

Hanoi, Vietnam

The Lotte Tower is the tallest object in Hanoi. By virtue of its form, it is the city's official contemporary landmark. By effect of its function, it only engages with the wealthiest percentile of the city. Caught in the crossfire between an unsparing model for economic growth, an authoritarian regime's restrictions on criticism, and supralegal rights, it is unchangeable from within. The project therefore explores changing it from without, through the introduction of an antithetical neighbour. Advancing a design theory of critical reflection through mirroring, the proposal culminates in a library of common goods that has the potential to reach the same dimensions as the Lotte Tower. The UNEP-funded building would allow people to borrow objects and use leisure facilities at no cost, in an effort to appease the city's relentless production and consumption of low-quality goods – an issue perpetuated by manufacturing companies with headquarters in the Lotte Tower.







Joanna Burleigh

Peace in the Pipelines

Sarajevo, Bosnia and Herzegovina

Water is Bosnia's most abundant natural resource. However, only 65% of the population is connected to public water utilities. Consequently, substantial international investment is pouring into Bosnia's water infrastructure sector. Capitalising on the infrastructures' span across geographical, political, social and cultural spheres, the design and research outcomes speculate what a truly 'sustainable' water infrastructure development could contribute to the contested territory. A three-phase masterplan proposes the hydrosocial typologies of a new pipeline, fountain, pump station, reservoir and natural source. The design of this blue civic commons network spatially addresses issues of conflicting ethno-national governance, yearning for pre-war normality, social customs of ethnic division and dealing with individual and collective trauma. Furthermore, efforts to empower the politically underrepresented domestic end users are explored, through sustainable construction and maintenance rituals.



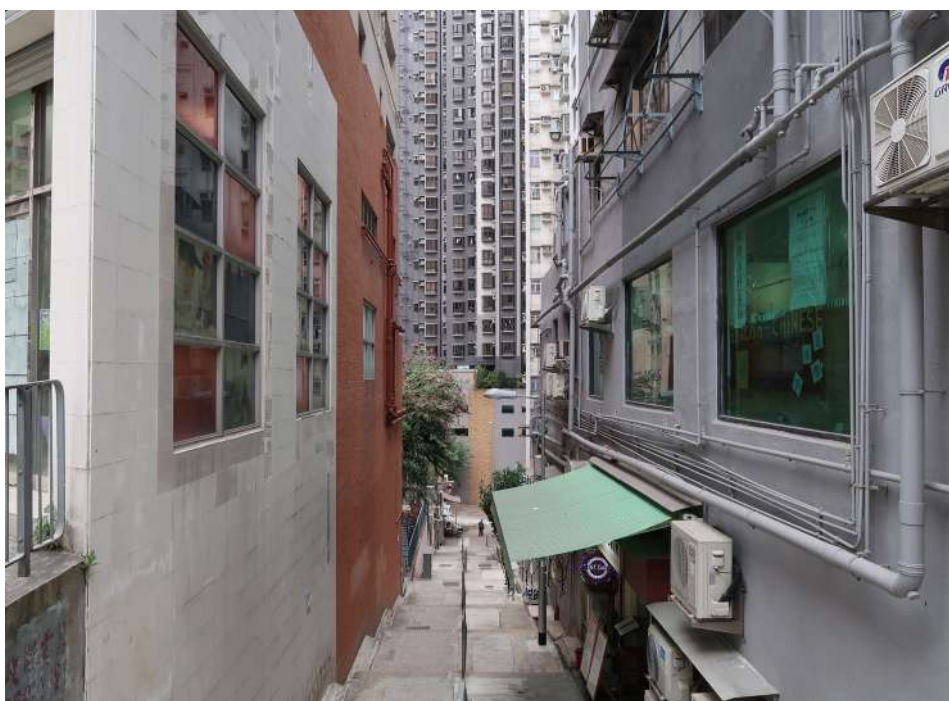


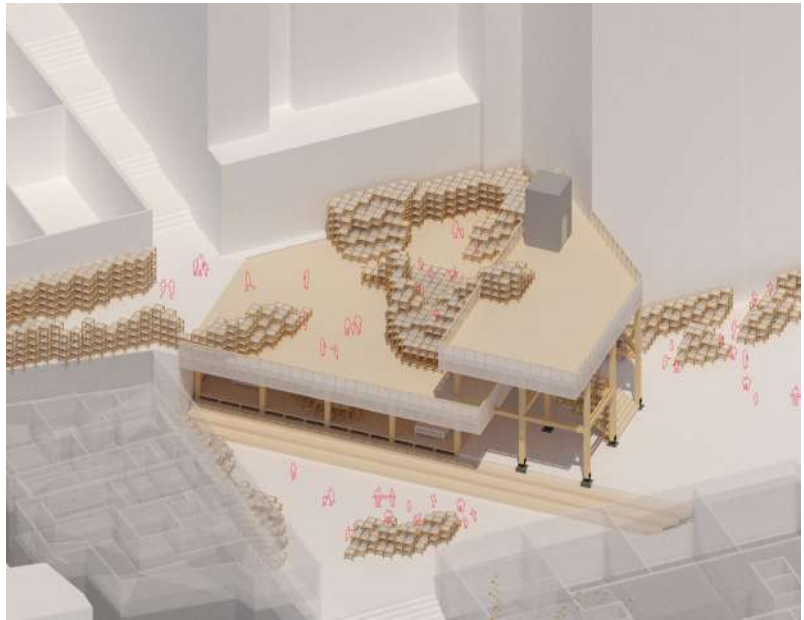
Julia Cabanas

Harlem as School

New York, USA

New York City's school system is amongst the most segregated in the United States. Many of the city's public schools are overcrowded, rundown, and underfunded, resulting in the continued marginalisation of students – many of whom are from Black and Latinx communities. In Central Harlem, the issue of school segregation is inextricably tied to gentrification and territoriality. As public schools are closed down and properties earmarked by developers all over the neighbourhood, the sense of community ownership over Harlem has started to decline. This project rethinks the school typology by dispersing learning facilities across several urban blocks, in turn challenging Manhattan's strict territoriality by transforming the school into a neighbourhood space. The proposal is a flagship elementary-to-high school for Harlem that ties multi-purpose community, cultural and education venues together. Overlaps between school and city are encouraged as both students and the wider community use the site.





Jeanie Chiu

Play Urbanism

Sai Ying Pun, Hong Kong

This project challenges the existing playground typology in Hong Kong, from the definition of 'children's play areas', to the problematic policy and implementation strategies. It questions the rigid urban boundaries between playgrounds, the street and buildings under the current planning framework and bureaucracy. Through fieldwork collaborations with the Playright Children's Play Association and the Central and Western District Officer, the project redefines play into an alternative circulation route amid the rapid urban renewal in Sai Ying Pun. As play is developed into an everyday process of making, it engages children, adolescents and young people, expands from buildings to open spaces, and activates the connecting route into a dynamic urbanism in Hong Kong.





Charlie Edmonds

Void Pedagogy

Tokyo, Japan

Due to the short life cycle of domestic buildings in Tokyo and the fragmented planning system, void space perforates the city. In rural Japan, progressive schools utilise project-based learning as a student-led alternative to standardised testing. The teachers of these schools, known as Children's Village Schools, are generally under the impression that such institutions could not operate in the city; their curricula require a level of spatial freedom that they believe cannot be achieved in Tokyo. In researching Void Pedagogy, I studied the intersection of these topics, and endeavoured to reveal the potential therein. I proposed that void space may be formally adapted for educational purposes: a de-centralised and regenerative school which encourages spatial freedom and project-based learning in Tokyo, inviting the Children's Village into the city.





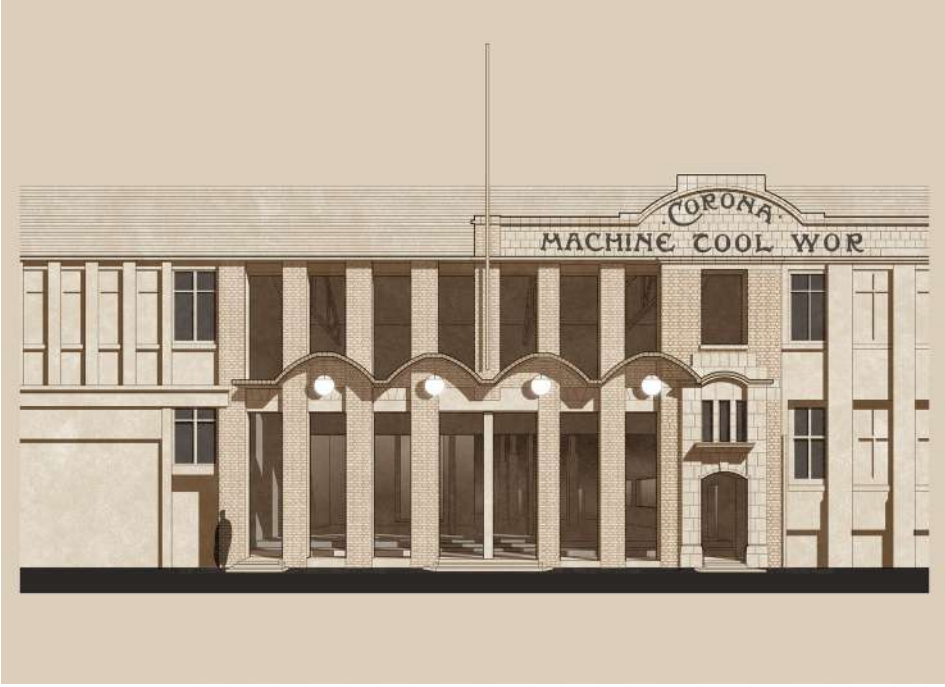


Marco Fiorino

Common Ground

Monmouth, Wales

The Welsh town of Monmouth sits on the edge of its county, just at the border between a protected landscape and a multitude of small rural agricultural centres. This project investigates both of these realities, imagining spaces where they might encounter one another. Thus, the scheme envisions a series of contemporary commons, intended to foster heightened environmental awareness and inspire critical reflection upon the artificial division between nature and culture that permeates this region and its history. Located at the edge of town, the site at the centre of this project distinctly embodies Monmouth's fractured relationship to its surrounding landscape. By creating new woodland areas near the town, the project will support the creation and management of new sources of timber, whilst also transforming the landscape in line with a water retention scheme designed to protect local towns from seasonal floods, helping to mend the town's broken relationship to its surrounding riverscape.





Ioana Gherghel

Corona Works Textile Gallery

Leicester, UK

Corona Works Textile Gallery is a corridor that cuts through the existing Corona Works factory building and explores the dynamic of the wall that separates street as the social space of the city and factory as its productive space. The wall is explored tectonically – through clay, the primal space-dividing material; metaphysically – through openings that create avenues of reconnection after spaces have been divided; psychologically – through the distance it places between members of the two distinct realms. By navigating these axes CWTG aims to modify the perception the public and the makers have of each other. Through its subtractive mechanism the proposed corridor and its cellularised walls together form an indetermined space that cuts across the existing factory, a route where exchange takes place unselfconsciously, centered on the exposed process of making, providing a much needed micropublic space where differences can be negotiated.





Christos Kakouros

Solitude Collective

Exarcheia, Athens

Solitude Collective is an assembly in Exarcheia, Athens, that proposes new methods of protesting and belonging in the city. It takes place in empty spaces that are owned and regulated by the individuals of the collective.

Materially the project takes shape by unifying all the different sites under an architectural intervention of self-sufficient materials sourced within the city from the hill of the neighbourhood. A hill acting as a clay and limestone quarry.

Solitude Collective aims to propose a new safe place for its inhabitants. A series of herb gardens accompanied with places for dialogues, confessions and meditative practices.



連卡佛  
Lane Crawford

會講天  
SPACE

LONGINES  
THE OMEGA  
PREMIER

THE HONGKONG  
JEWELLERY CENTRE

LA PERLA  
LA PERLA

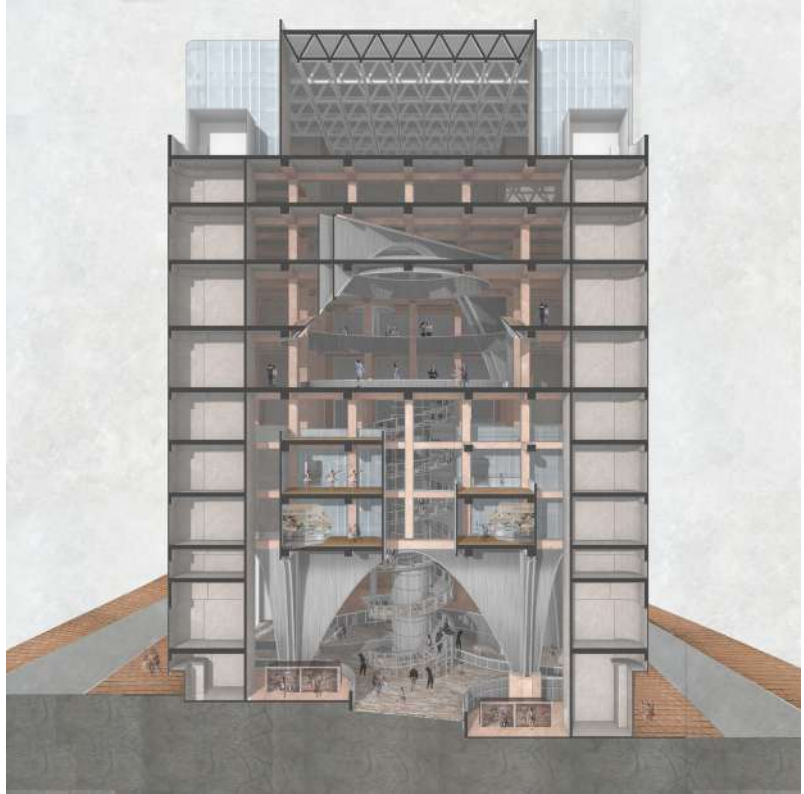
citysquare

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名錶維修

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名錶維修



Thomas Lee

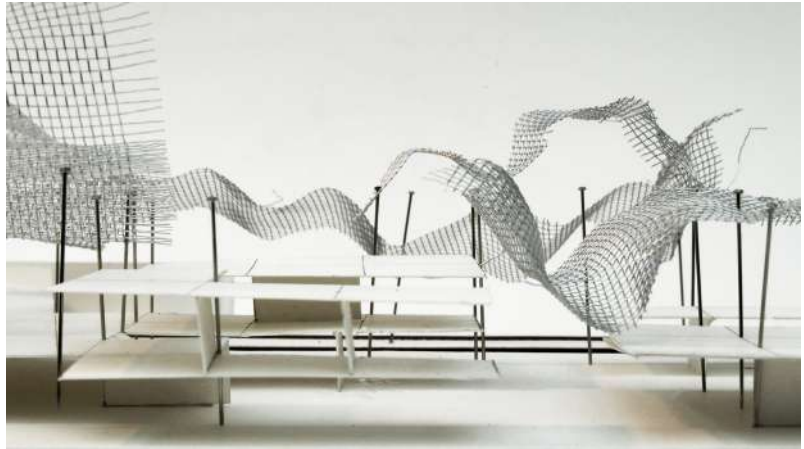
Municipal Complex 2.0

Sheung Wan, Hong Kong

The project focuses on a unique typology in Hong Kong which is called Municipal Complex. It was first introduced as one of the political response to mediate post-1967 riot society. It features market, theatre and government office stacked on top of each other in pragmatic and segregated way. With new political conflicts emerging in Hong Kong, this thesis proposes an architectural intervention proposal to not only create a better public space out of the existing building, but also reinstate its role as a political mediator in the intensifying conflicts in the city. The project takes inspirations from the protest to design a new framework of public space which encourage public participation and improvisation. Ultimately, it serves as a memorial for a continuing opposition movement and an incubator for mediated political activities.







Henry Lyle

Start Up Space

Cambridge, UK

This project looks at the provision of workspace for entrepreneurs in Cambridge. As Cambridge's knowledge economy has grown from 'a few enterprising engineers working out of houses, garages and garden sheds' to the multi-billion-pound technology cluster we know today, many have been left behind. Unable to gain access to the privileged enclaves of the ancient university nor the gated office parks of the post war era. If the town is to continue to enjoy the success brought by high tech while distributing this success more equitably throughout the town, affordable workspace for the earliest stage startups to explore new ideas will prove invaluable.





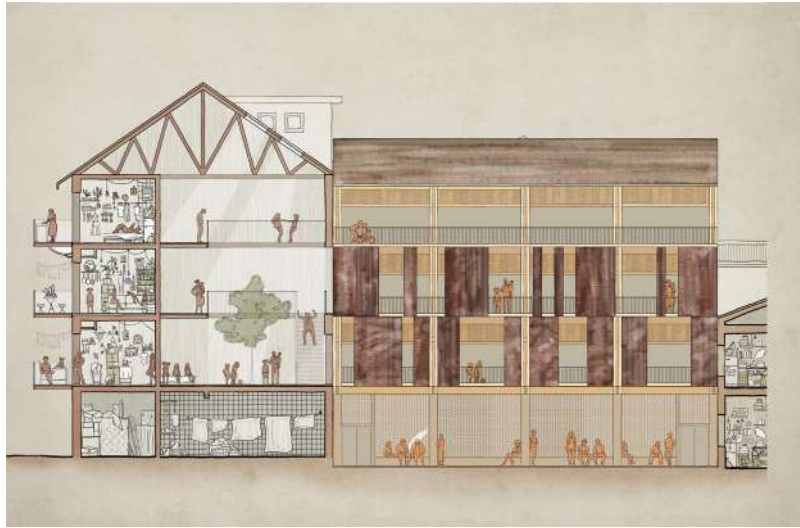
Shaun Matthews

At Home in the Lonely City

Tower Hamlets, London

Current redevelopment practices employed across the city have been identified as a significant contributor to the prevalence of loneliness, affecting most predominantly young adults, who are frequently displaced. Acknowledging this relationship and the accompanying narrative the project proposes an alternative, recognising the intangible social value of the existing conditions. Additional housing is delivered through utilising both predicted lifestyle changes and the existing morphology of a site in Poplar, resulting in integrative redevelopment. Conscious of the potential relationship between the home environment and loneliness, yet not seen as a solution, rather facilitating an opportunity for an alternative narrative for the existing residents.



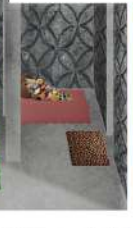
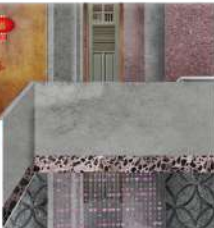


Priti Mohandas

Reclaim the City

Cape Town, South Africa

Seven hundred activists who have been struggling with the threat of evictions and homelessness have occupied the old Woodstock Hospital, transforming it into an inner city home. This proposal moves away from the 'supply and demand' housing model, aiming to understand intervention as vehicle for knowledge transfer to create an organic system that enables knowledge building, for adaptation, over time. Such a system brings to question the very role of the architect, interrogating whether the profession has the capacity to meaningfully engage with complex socio-spatial issues, and by doing so, reshape itself? The proposed interventions build community capacity for negotiation, design and self-building, addressing design ambitions unveiled through participatory process. This process fosters skill from within the community, supporting a new generation of 'specialists' who grow out of these communities, developing much needed, deep expertise, and a set of tools that can be applied to similar circumstance across the city.





Emma Pandian

Resisting the Whitewash

Singapore

The project speculates what Singapore's public housing might look like if reconfigured around the objects and furnishings of single women; addressing a niche of feminist research through the criticism of the conventional home typology. Co-housing seeks to alleviate the specific burdens faced by these women through the sharing of domestic labour and caregiving duties, with collective communal areas providing support, more space, and more flexible space for activities outside of those bound to the prescribed 'living room'. It questions the need for large-scale demolition, extending the lifespan of the block through strategic removal of precast components and a series of new interventions, whilst exploring the potential for more inclusive forms of living in a standardised landscape.







Ellen Peirson

Wish I Was There

Folkestone, UK

As English seaside resorts must adapt to cope with the loss of their core industry of tourism, and dementia hotspots continue to emerge across the coastline, this project re-stages The Grand Burstin Hotel on Folkestone Harbour as Hotel Folkestone: a home for dementia care at the seaside. In placing themselves as 'retreats' from real life, for visitors from outside, seaside resorts neglected to care for their own residents. The tourism industry created a low-paid and seasonal job market; the landscape of excess created a dysfunctional underbelly that had to support it; and resorts' existence as places to escape to at the 'end of the line' contributed to their peripheral existence from political and economic structures that govern the rest of the country. Despite this, there is a persistent nostalgia for the English seaside in the cultural imaginary. The collective memory and nostalgia which continues to shape our coastline is employed at Hotel Folkestone as a comfort to dementia patients. Now, holidays at Folkestone will never have to end.





James A. Rennie

King's Lynn: Rebuilding Identity

King's Lynn, UK

This project is a response to Historic England's 'Heritage Action Zone' scheme, that aims to use King's Lynn's attractive heritage as the lead for the economic rejuvenation of the damaged historic town centre, by using it to attract people and businesses back to the area.

The proposal is to create a series of heritage inspired serviced plots that will be situated on one of the many former 'slum' sites that now function as surface level car parks and detract from the centre's historic setting. They will be comprised of architectural fragments derived out of the town's vernacular and will help to guide and determine the character of the later infill. This alternative, architectural planning mechanism will ensure that the much-needed new development is designed and built-in harmony with Lynn's historically rich urban environment.





Charlie Stuart

The Placing of Remedy

Cambridge, UK

This project focuses on the provision of a Youth Well-Being Centre for North-East Cambridge. It is part of a wider urban response to the city's health inequalities, recognising the cost this has for both one's life chances and the local economy, and the alignment of such endeavours with sustainability. Understanding the influence that the built environment has over one's physical, mental and social health is central to these urban and architectural proposals. The form and function of these propositions will examine how architecture can house vital resources whilst actively forming a restorative setting through biophilia – demonstrating how this intersects with communicating value and worth to otherwise deprived communities.



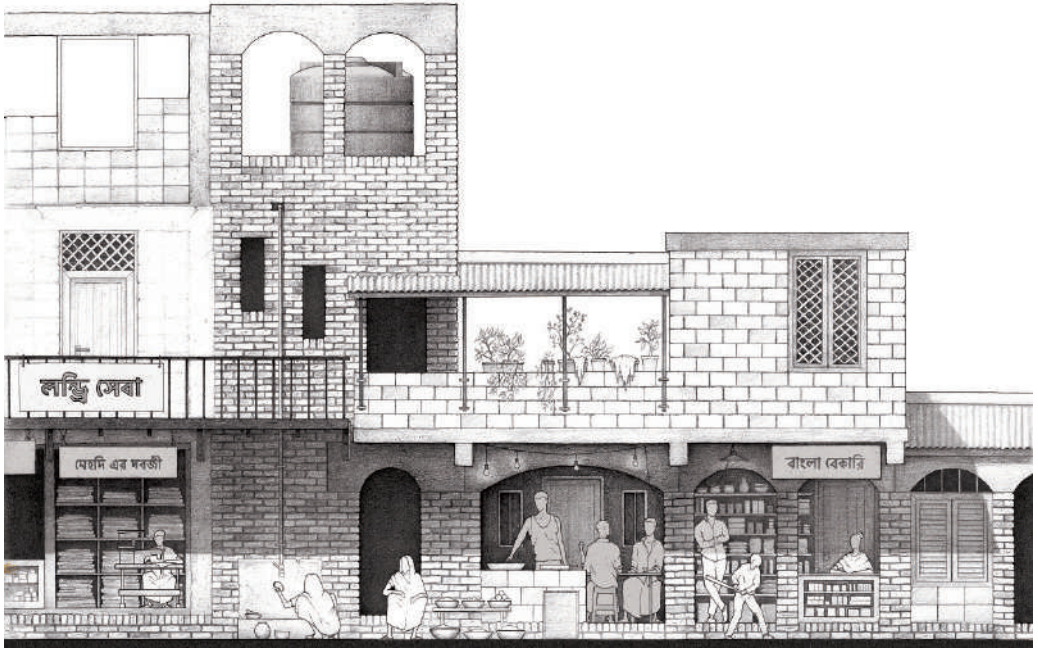


Shane Sugrue

Future Histories

Brisbane, Australia

Future Histories is a proposed annual arts festival in the Gabba Ward, a collection of neighbourhoods on the inner south side of Meanjin (Brisbane) – state capital of Queensland and the largest single municipality in Australia. Drawing attention to the latent cultural and civic potential of economically ring-fenced urban space, the festival provides a platform for designers and communities to work together in telling the past and future stories of these rapidly changing neighbourhoods. Conceived as a means of experimenting with new uses for overlooked and under-utilised sites, and as a vehicle for the expression of local cultural identity, the event seeks to catalyse an approach to planning and development built around creative participation and active citizenship.







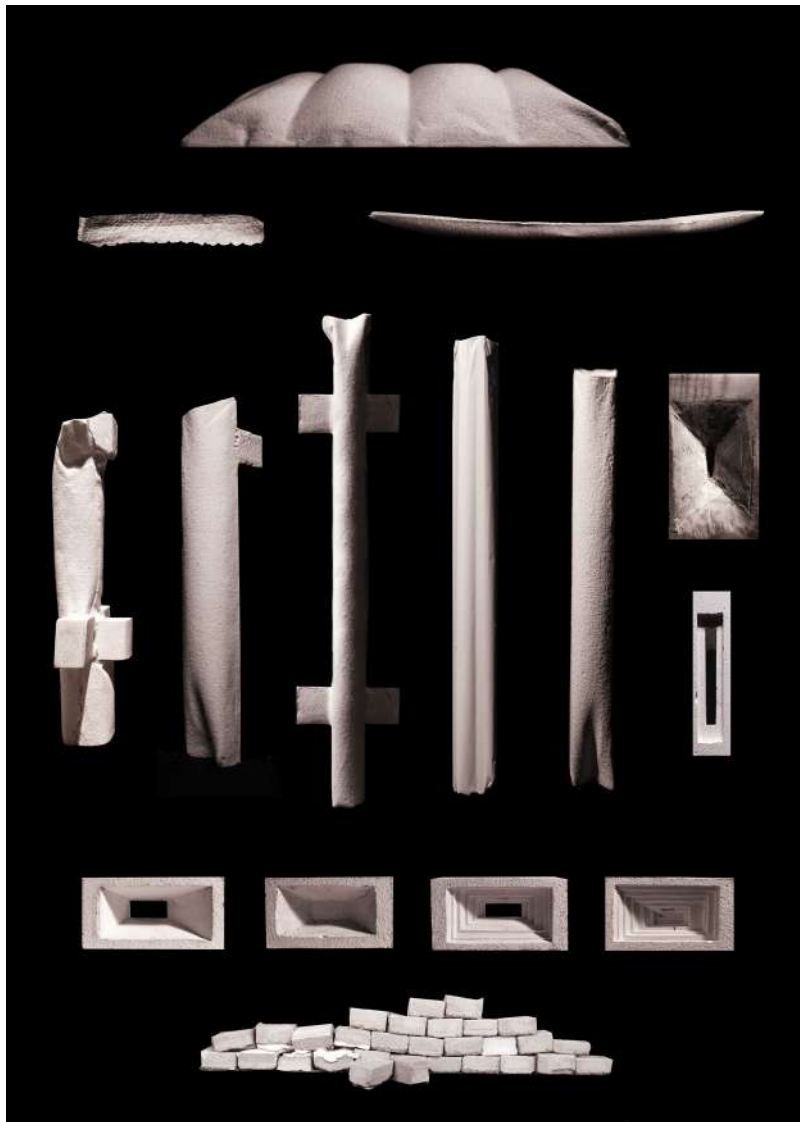
Angus Taylor

Infrastructures of Mobility

Dhaka, Bangladesh

Urban poverty in Dhaka is an issue as old as the city itself. However, recent decades of population growth, political instability and socio-economic polarisation has transformed this phenomena into a crisis of unprecedented proportion. Of the city's 21 million population, 35 percent live within informal settlements. Drawing upon six-months of fieldwork within Korail – Dhaka's largest informal settlement – the project proposes an 'infrastructure of mobility' dedicated to the local rickshaw community. Rickshaw centres establish 'spaces of legitimacy' in the form of storage, administrative and accommodation facilities, whilst cycle routes disrupt current patterns of socio-spatial fragmentation, enhance income generating opportunities, and catalysing a process of street transformation throughout Korail. In this way, the project endeavours to challenge the critical role of mobility in the production of urban inequalities, enrolling not only the slum as the site of such processes, but the city beyond so as to act upon both.





Pedro Vieira

XITIQUE

Maputo, Mozambique

Xitique envisions the establishment of an institution to support street traders in Maputo by providing access to funds, storage facilities and community spaces for street traders. The project takes its name from an endogenous financial practice of peer-to-peer lending that is common amongst members of a small community. Programmatically, Xitique is a bank; a financial bank, a materials bank and an ideas bank. The project aims to rebuild trust by offering an alternative to support the country to investors and NGOs without politically endorsing the government in the short term but promoting civic engagement between the Municipality and traders in the long run.





Andrew Warwick

Hotel Zanzibar

Zanzibar, Tanzania

This thesis investigates the social, spatial and environmental impacts of Zanzibar's recent tourism boom, and proposes an ambitious holistic strategy for Zanzibar's largest island, Unguja. The research was conducted over a 4 month period, split between the UNESCO World Heritage site, Mji Mkongwe, and the villages on the South East coast, Paje and Jambiani. The coastal research was conducted as a minor ethnographic study of Papasi beach boys, and other young men working in coastal tourism, through participant observation as a tourist. The empirical evidence collected provided the data to buttress the final design proposal, radically reordering the existing hotels in Paje, and focusing on how to make the industry more sustainable and socially responsible. The result is a scheme which engages with the historical specificity of Zanzibar, whilst physically and metaphorically dismantling the division between tourists and locals, to create a new relationship of host and guest.

Commons  
Espace commun



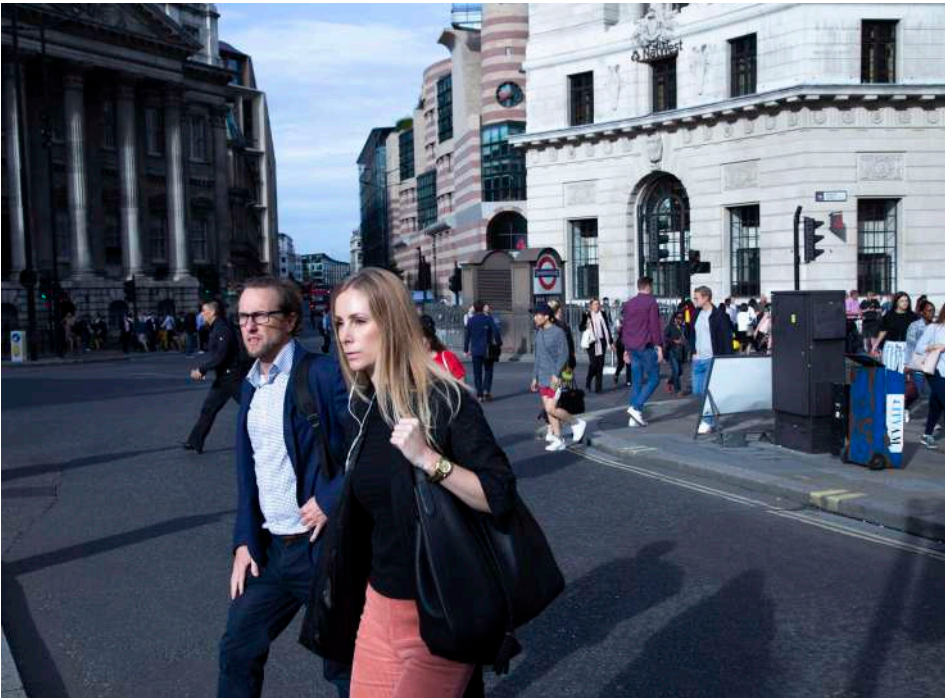


Charlie White

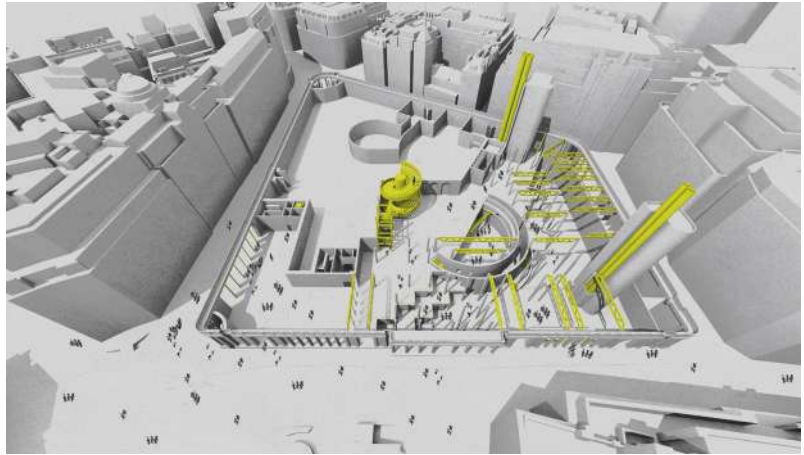
Building Science

CERN, Geneva, Switzerland

Established in 1954, the European Organisation for Nuclear Research – known by the acronym CERN – is the world’s largest particle physics laboratory. Indeed, its Franco-Swiss site near Geneva accommodates a community of some 15,000 visiting scientists from over 120 nations. However, for over 60 years, the CERN campus has developed incrementally to a position where buildings have colonised the site piecemeal. Today this method of programmatic accumulation has begun to show its limits. Incremental planning has formed a disjointed and insular urbanism that forms an impediment to current working practices. Elsewhere, obsolete ad hoc structures are earmarked for demolition; posing an unacceptable cost to the environment. This thesis investigates an alternative strategy. Through the design of a commons for CERN on the site of a decommissioned accelerator, the project attempts to demonstrate the possibility of re-use while creating space for collaborative work.







Alfred Yeung

Culture Banking

The City of London, UK

Following the arrival of cultural regeneration in the City, culture becomes a proxy war for political engagement. The project imagines the reopening of the Bank of England as a cultural commons in the City of London; divided into two halves, the banking side retains its function as the financial regulator, while the cultural side is entrusted to a community-controlled Art Cooperative. By celebrating cultural democracy on Threadneedle Street as a piece of urbanism, the public bank aims to catalyse a more democratic City. The proposal is a reaction to the City of London Corporation's attempt at making the city of banks more 'friendly and accessible'. It critiques that via the establishment of an excess of nightclubs, free viewing decks and art spaces embedded in office towers, the production of a new breed of privately owned public spaces only mask the disenfranchisement of its residents in the planning process of the capital-dominated City.



## MPhil in Architecture & Urban Studies (MAUS)

The MPhil in Architecture and Urban Studies seeks to train a new generation of analytical and critical researcher-theorists of the built environment. Over three major assignments and a dissertation in the academic year, the course focuses on cultivating a range of methods and approaches for innovative architectural research, towards facilitating work that recombines socio-cultural and technical material, qualitative and quantitative lenses, in original yet rigorous ways. The wide range of project approaches here within demonstrate that there is a new urgency for work that resists being siloed to allow for its speculative potential to manifest: whether confronting global climate change through an analysis of how Amazon delivery patterns are re-shaping our local communities, of how care homes can be improved via building monitoring technologies, of frontiers of gentrification in 'urban villages' in new Chinese cities, of property rights restitution possibilities in post-war reconstruction on former informal settlements in Damascus, Syria or reconstituting urban infrastructure as a rapid response to the COVID-19 situation. Amidst this rich variety of investigations, all projects represent a core value: through detailed consideration of spatial phenomena it is possible to not only be rigorous in revealing the conditions of possibility for cultural, social, or technological phenomena, but to prefigure avenues for imagining their alternatives.

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The kitchen is the most engineered space in the home, a space where domestic practice mixes with technological process. Of all domestic spaces, it has undergone the greatest degree of scientific testing, analysis and consequent transformation; from the fire-based cooking of our ancestors to the Smart Kitchens of today. Much of this transformation has been informed by the process of industrialisation, specifically the theories of 'scientific management' of the home pioneered at the turn of the last century by Taylorist disciples Lillian Gilbreth and Christine Frederick. Using long-exposure photography, Gilbreth, with her husband Frank, developed visually compelling methods of tracking 'efficient' human movement. The objective of their methods – called Time-and-Motion studies – was to reduce the physical movement involved in assembly processes in order to save time and effort, which they asserted would ultimately increase productivity.

But how does the philosophy of production translate to the domestic kitchen? As architects, engineers, and now technology companies, race to rethink the home of the future, this research questions the objective outcomes which govern these experiments, and investigates the potential that a form of designed inefficiency – or positive 'friction' – could have on occupant wellbeing and energy consumption. It concludes by asserting that there are alternate design approaches, including the introduction of these frictions, that are more relevant to domestic practices of the 21st Century.

Composition of time-lapse coffee making process, part of kitchen experiments within this research

Collaged with 'Girl Folding a Handkerchief' by Lillian and Frank Gilbreth (1912)



**Rebuilding Syria: how will regional and international dynamics shape the urban reconstruction of Damascus? A case study of Marota City Project**

The conflict in Syria has had devastating effects on the country, including displacement of population, destruction of infrastructure and dwellings, economic losses and general instability. Despite the ongoing conflict, the government has recognised the need for a comprehensive rebuilding process to restore faith in the nation. This research uses one of three major government-led projects – the Marota City Project – already started in the capital, Damascus, as a case study. It is an urban planning project announced in 2012, that involves demolishing informal settlements (or *ashwayat*) and replacing them with luxurious high-rise towers and commercial centres. It is intended to serve as an example for all future rebuilding projects. The theoretical framework used in this qualitative research was devised specifically for the case study. My research draws on post-conflict reconstruction (PCR) literature and experience but has been modified to include the ongoing conflict reconstruction (OCR) perspective. In investigating the different geo-political, economic and social aspects of the Marota City project, the core concepts used in the analysis are: weaponisation of land and property, security, modernisation, One-level and multi-level actors; political legitimacy, inclusivity and exclusivity, architectural design and community engagement. The research concludes that the rebuilding process manifested through the Marota City development could lead to a demographic conflict. Major contributing factors include the way the government’s urban planning laws have been used to confiscate the property of residents, leaving many without alternative housing or compensation, and the lack of community engagement in the design of the new city, resulting in an ‘international’ model that does not reflect Syria’s culture or heritage. Analysis suggests that the Marota City and other reconstruction projects are being used for the government’s own ends, including reshaping Syria’s demographics and consolidating current and post-war power.

Urban fabric of Damascus, seventeenth century, anonymous artist



Yu (Angela) Bai

### Thinking Global, Acting Local:

#### The Eco-Cosmopolitanism of Social Sustainability in China's Sponge Cities

My research investigates the social sustainability within eco-cities and Sponge Cities, treating them as established and experimental paradigms, respectively, of sustainable urbanism in contemporary China. Existing literature has identified numerous shortcomings of eco-cities arising from their international pedigree. As such, my research positions Sponge Cities as one alternative form of sustainable urbanism and a contextualised approach to sustainable urbanism in China. Supplementing postcolonial theory with an ecocritical point of view, my research traces global and local influences on how social sustainability is practiced in each of these forms of sustainable urbanism. While I do not directly compare eco-cities and Sponge Cities, my research identifies points of commonality and difference in an effort to illuminate larger discussions situating Chinese cities as sites of variegation in which global and local notions of sustainability are constantly integrated, deconstructed, and reconstituted.

My findings provide new insights into how eco-cities and Sponge Cities address local contexts, how global climate consciousness is communicated by eco-cities and Sponge Cities, and how people respond to the global and local influences contained in eco-cities and Sponge Cities. They highlight ways in which Chinese cities are adopting an eco-cosmopolitan perspective, one in which sites of local culture are meaningfully integrated into networks comprising the global ecosphere. The focus on social aspect of sustainability addresses the research gap where few studies have previously considered people's attitudes, behaviours, and experiences in China's sustainable urban projects. My work thus emphasises the importance of people-centred sustainable urbanism and invite future research to further explore social sustainability in the Chinese context.

Award-winning Sponge City, Qijiang Park, in Zhongshan, Guangdong Province

Image source:  
Turenscape





My work is based on bridging architectural theory with theories from different disciplines. I studied psychoanalysis in relation to architectural space through two theories; the uncanny and melancholia. My first essay is about exploring the relationship between the womb and the notion of the home. I studied these relationships by using the theory of the uncanny by Freud and studied the works of Bachelard and Friedrich Kiesler. Specifically, I used the Endless House and the Oneiric House projects to explore how the womb and the uncanny are represented in architectural space. In my second essay, I explored psychoanalysis further and focused on the notion of melancholia. I explored how melancholia is understood by Freud and Walter Benjamin and how it is reflected on post-industrial sites. After understanding how melancholia is reflected on individuals and communities collectively, I focused on Ouseburn Valley located in Newcastle upon Tyne. Ouseburn Valley is a known place of industrial activities and after the decline of industrial activities many workers experienced melancholia visible through physical architectural ruins and invisible lost social connections. Lastly, in my thesis I studied the notion of phantasmagoria through Walter Benjamin and explored the connections with the Situationist International. I researched the relationships between phantasmagoria theoretically and in architectural space in the New Babylon by Constant Nieuwenhuys.

Constant Nieuwenhuys  
and New Babylon Model

Wigley, M and Constant  
(1998) *Constant's New  
Babylon: The Hyper-  
Architecture of Desire*,  
010 Publishers



The home is a complex subject that is both real and imagined yet remains poorly understood. Fields including sociology, psychology, and geography highlight how 'home' has been actively ignored or dismissed by housing providers (particularly in architectural discourse) as a sentimental and unserious topic. Housing providers often prioritise monetary profit and promote highly idealised exceptional, exclusive housing that is reserved for a wealthy global elite. High architecture and real estate development have historically overlooked everyday people, their understandings of home, and their processes of becoming at home. House and home are often conflated despite various dimensions of home extending far beyond housing. This dissertation proposed a reframing of architectural discourse using an interdisciplinary literature review and discussion that attempts to refocus the importance of the home, moving away from the dominant focus on the house as form, style, and ideology. Case studies of both generic housing available to the majority and highly idealised housing available to the wealthy were investigated in New York City in an attempt to 'make real' intangible theoretical conceptions of home, focusing on the idealised expectations of dwellers and their generic realities. The literature discussion and case study findings emphasise the importance of 'the good home', which is put forward as a revised aspirational objective, accepting that the ideal is unobtainable while acknowledging that generic housing for the masses is currently woefully neglected and inadequate. The good home is understood as housing, which is made, through various means, into a home by its dweller. Such housing must allow a good home to be created and inhabited by its dweller and does not inhibit this process or state of being to occur. The good home provides a stable place in the world from which its dweller can depart and return, becoming a locus of ontological security from which the many dimensions of a dweller's home can flourish, allowing them to adequately practice home as a state of truly being in the world.

Collage of the Burj Al Babas housing development in Turkey and New York City Social Housing

Image sources: Adam Atlan, Getty Images

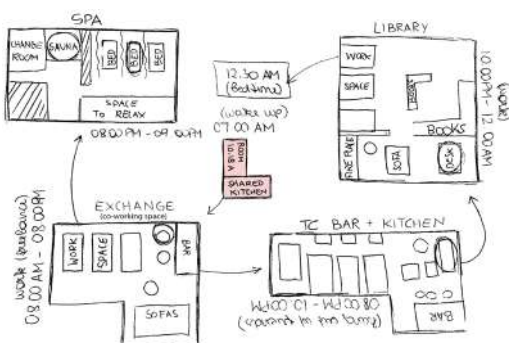


Community is the answer, but what was the question?  
 Loneliness, community and the collective living of solitary individuals

The recent panic over the so-called 'loneliness epidemic' in London promotes maximised social interaction and 'community' as the potential solution to the long-standing urban ill of loneliness. My research challenges both contemporary notions of loneliness and community through examining the lived experience of solitary individuals in the domesticated community of commercial co-living. Commercial co-living is a nascent housing option for solitary individuals who live alone without friends, partners or children. In this model, which is often targeted toward a young, transient demographic, residents have minimally-sized private rooms that are supplemented by communal space and a sense of community is encouraged through communal-based activities and events. In using The Collective Old Oak, one of London's largest and most established purpose-built co-living buildings, my research investigated a group of individuals commonly represented as lonely, who explicitly sought the community of co-living.

Through Interpretative Phenomenological Analysis (IPA) of interviews and visual activities with residents from the building, the wide variety of experiences, as well as the comparison of density allowed by COVID-19 restrictions, revealed nuances in preferences for social connection often overlooked by the narrative of loneliness. Many participants described and sketched the building as a microcosm of the city beyond, reflecting broader sociocultural attitudes toward the gender and age of solitary individuals as well as the housing challenges faced by solo dwellers in a housing market that favours partnership and family. In this environment, whilst opportunities for socialisation are provided, the residents appear to lack an integrated sense of community. Instead of a narrative of loneliness, however, what emerged was a theme of discomfort in the limiting of solitude and the spatial prompting of behaviour toward more communal activities. As solitary lifestyles are predicted to grow, as is the co-living industry, it is foreseeable that a greater diversity of people, motivated by both social and economic factors, will see co-living as a viable housing option. At The Collective Old Oak there is already evidence of this with many middle-aged single men viewing co-living as a permanent housing option. Rather than merely promoting community, the question, therefore, should acknowledge a more nuanced spectrum of personal preferences and focus on how to provide the social, economic and housing support upon which varied desires for solitude and social connection can be nurtured.

Sketch by a participant of their typical daily routine at The Collective Old Oak



Marilia Kastrouni

*Neighbourhoods of dreams. Contesting the Athenian modernisation process through Greek film of the 1960s.*

Kastrouni's work uses cinematic-based research supplemented with gender theory to analyse the contested narratives of Athens in the 1960s. After a long period of wars, a frail economy and political insecurity, Greece in the 1960s was finally dealing with a reconstruction process that aspired to restore financial stability and rebrand the national identity in modern European terms. At the time, the most popular state-backed films mediated the national policies, while the ones challenging officially sanctioned narratives of progress and prosperity faced censorship. Focusing on the performative role of women, the research aims to reveal the parts and life-worlds of the city that were systematically concealed during that transitional process. Studying several popular film archives, her dissertation culminates in a close analysis of Aleksandrakis's *Neighbourhood named the dream* (1961), a censored movie with high architectural and unique historical value that consists a crucial spatial register hitherto overlooked by other scholars.

Since the existing scholarship of urban cinematics lacks a simultaneous multiple-scale analysis, Kastrouni's study employs a methodology that concurrently makes observations in multiple urban layers. Through her work, she aims to understand both the lived-in architectural forms as well as the cinematic conventions that describe the city, the neighbourhood, and the dwelling, questioning the screened realities both for their bias but also for their genuineness. The results indicate that the multi-scale analysis, when compared to anthropological, geographical or architectural studies, can contribute to our understanding of the various aspects of the neglected, yet ever-present, notion of everyday life, the aspirations of mobility, the various politics of exclusion and the relationship between gender performativity and gendered spaces.

Left: Spatial and behavioural patterns of the popular movies of the 1960s

Right: Spatial and behavioural patterns of the censored movie *Neighbourhood named the dream* (1961)

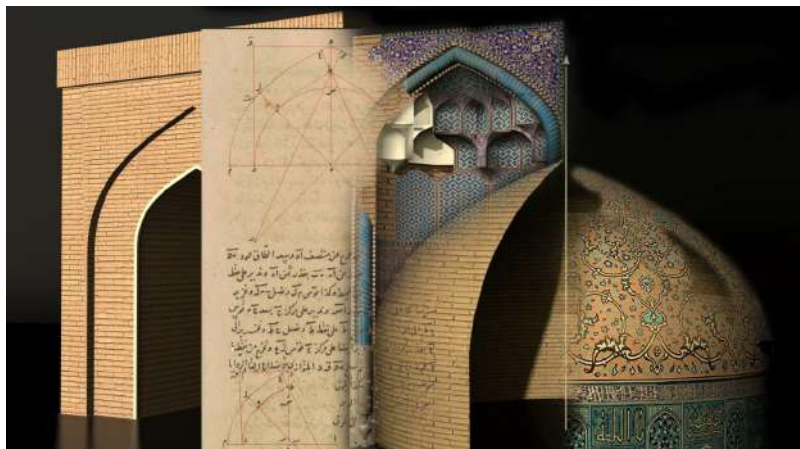


Zahrasadat  
Moeinshirazi

*Meftah Al-Hesab* the Fifteenth-Century Manuscript of Ghiyath Al-Din Jamshid Kashani and its Significance for Understanding the Pivotal Role of the Arc in the Morphology of Ceiling Structures in Persian Islamic Architecture

The thesis will discuss the *Meftah Al-Hesab* the fifteenth-century manuscript written by mathematician Ghiyath Al-Din Jamshid Kashani. By undertaking a survey of literature on Persian Islamic architecture, the ingenuity and uniqueness of Kashani's architectural notions is discovered. The review of the literature on Kashani and his explanations of ceiling structures, implied that past scholars failed to extensively discuss the practical manual he created which gives perhaps, one of the best examples of a link between theory and praxis. The research question that was generated from this review was how has Kashani's analysis of arches, domes and *muqarnas*, highlighted the pivotal role of the arc in creating Persian ceiling structures? The research will detail the events of Kashani's life which led him to write the *Meftah Al-Hesab* manuscript and uncovered why a prominent mathematician wrote about architecture. The analysis discovered the role of the arc in creating the ceiling structures Kashani explained by: first, analysing the geometrical drawings from the arches section and second, by carrying out a strength test on 3D models of the five arches Kashani defined. The domes and *muqarnas* evaluation discovered that the arc was just as important in their creation. It was concluded that the role of the arc was the key component in the creation of all of the ceiling structures of Persia.

An image by the author illustrating the importance of the arc in Persian ceiling elements



### New Energy Landscapes: Assessing the Scale and Impact of Renewable, Distributed Energy Resources on the English Village Landscape

In 2005, Ashton Hayes and Horton-cum-Peel (Ashton Hayes), a rural community in northern England in the county of Cheshire, set out 'to become England's first carbon-neutral village'. With a small, nimble population of around 1000, Ashton Hayes reduced its energy consumption and carbon emissions by 30-40% primarily through behavioural changes. Despite 78% of households participating in the program, Ashton Hayes will need to adopt renewable energy sources if it is to achieve further reductions and ultimately neutrality.

However, many of the residents are concerned about the physical implications of renewable energy harvesting equipment in the countryside of a traditional village. As a former agricultural community, many residents have chosen to live in Ashton Hayes because it represents the quintessential English village. While 98% of the population supports the move toward renewable energy, 86% of the population also expressed concern and a desire for Ashton Hayes to maintain its rural character.

This paper examines the site data collected, including wind speed and solar irradiance, to develop a conceptual model for Ashton Hayes that illustrates the physical impact of the renewable energy infrastructure on the traditional English village. The model put forth by this paper suggests an energy portfolio composed of primarily wind power with solar, biomass, and potentially hydropower to address seasonal lags.

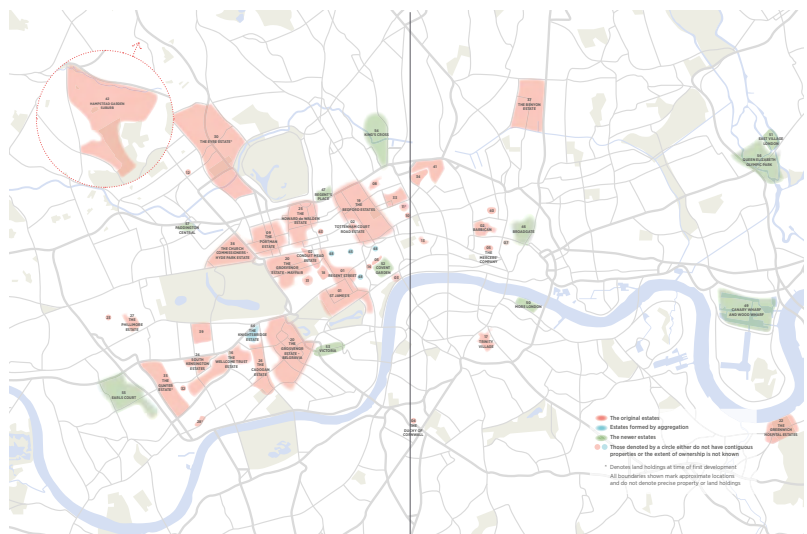
Studying the effects of energy infrastructure on the village character is timely as the national government is placing pressure on small communities like Ashton Hayes to adopt distributed energy resources (DERs) as a vital and necessary step to achieving national carbon reduction goals.



A series of papers surveyed formative periods in the evolution of London's urban space, identifying changing norms and situating present debates. Study began with the growth of the West End following the Great Fire of 1666, examined the democratization of its urban squares beginning in the nineteenth century, and attempted to contextualise the redevelopment of industrial land in the late twentieth. Directed by private interest, these physical transformations produced urban spaces that are perennially contested and register changing conceptions of the public realm. A 2013 comparison between 'Original Estates' and 'Newer Estates', used to legitimize recent development, reflects substantial continuity in the dynamics of London's growth.

London estates map

Image source:  
*New London  
Architecture 2013*



**Towards the consolidation of Athens:**

**The establishment of the 20th century metropolis and its public sphere, explored through early cinematic representation**

The transformation of Athens from a small town in the Ottoman Empire at the beginning of the nineteenth century to the capital of the new Greek Nation in 1833, and finally to a 'modern metropolis' in the beginning of the twentieth century was long and arduous. The impact of immigration, technological advancement, economic modernisation, and European influences on the physical environment has been analysed by multiple scholars. This dissertation argues, however, that the introduction of modernity in Athens cannot be solely examined in terms of the city's expansion and the growth of its population; the ways in which Athens was re-imagined as a locus of fervid and diverse urban activity must also be addressed.

Cinema, in the first half of the twentieth century played a key role in the process of re-imagining Athens, and on account of the medium's popularity, its depictions became highly influential. Being intrinsically tied to modernity, cinema was initially a key propagator of a European modernised lifestyle. This was attested to by cinematic depictions of Athens that highlighted its commercial activity and its gentrified urban space, shunning simultaneously other parts of the urban life. Gradually, more diverse views of the city, including experiences of marginalised populations, began appearing in cinema, allowing for a plurality of visions to disseminate.

Analysing the capital's modernisation through film enables us to decipher the specific qualities that distinguish its public space. This research aims to show how early Greek and international movies contributed to the association of space with various and sometimes contradictory imports; this research seeks to understand how these imports indirectly instigated different occupancies of space – from urban promenades to political demonstrations.

A still from an early Greek film

Image source:  
[www.tainiothiki.gr](http://www.tainiothiki.gr)





Myles Zhang

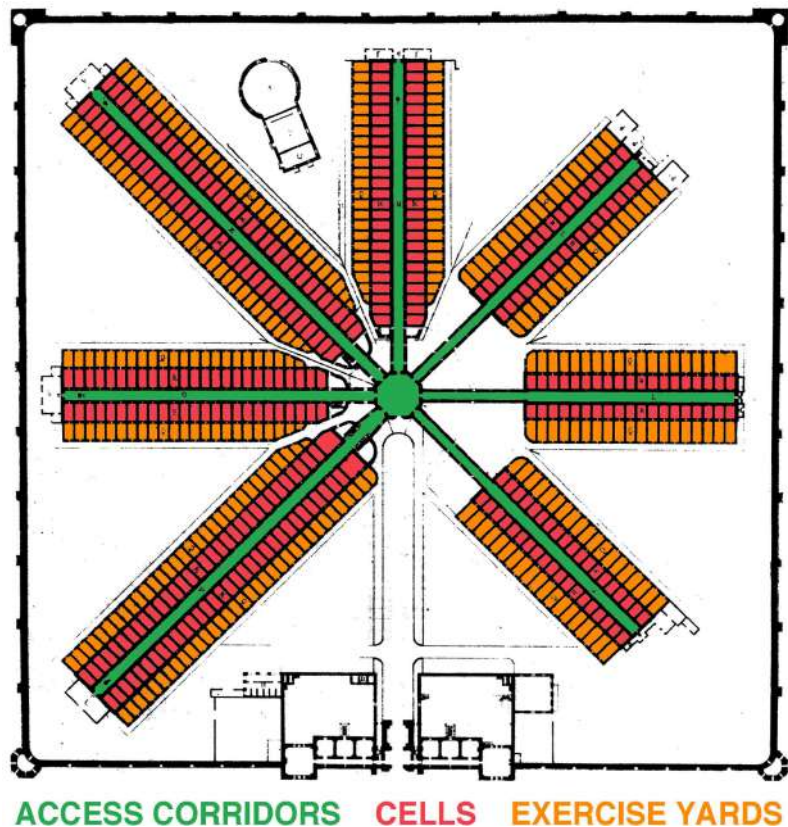
### Architecture of Redemption? Contradictions of Solitary Confinement at Eastern State Penitentiary

In the contemporary imagination of prison, solitary confinement evokes images of neglect, torture, and loneliness, likely to culminate in insanity. However, the practice originated in the late eighteenth- and early nineteenth-century as an enlightened approach and architectural mechanism for extracting feelings of redemption from convicts.

With help from a digital reconstruction of the prison's original appearance, this research examines the design of Eastern State Penitentiary. It was built by English-born architect John Haviland from 1821 to 1829 in Philadelphia, Pennsylvania. This case study explores the builders' challenge of finding an architectural form suitable to the operations and moral ambitions of solitary confinement. Inspired by Jeremy Bentham's panopticon, Haviland's design inspired the design of over 300 prisons worldwide. With reference to primary sources and to philosophers Jeremy Bentham and Michel Foucault, this research interrogates the problematic assumptions about architecture and human nature encoded in the form of solitary confinement practiced at Eastern State Penitentiary, which has wider implications for the study of surveillance architecture.

Read full-text dissertation and view computer models: <https://bit.ly/dissertation-resources>

Eastern State Penitentiary floor plan, drawn 1836



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## ARCSOC 2019–20 Programme

### Talks

Architecture and Meditation  
Vo Trong Nghia

Transpositioning  
Kjetil Thorsen (Snøhetta)

'Do we need architects?'  
Ben Derbyshire  
Reinier de Graaf  
Felipe Hernández  
Anisa Mance  
Neal Shashore  
Erion Veliaj  
& James Campbell

The Climate Crisis  
Tim Dee  
Marco Fiorino  
Daisy Hildyard  
& Peter Fisher

### Films

Stirbitch: An Imaginary (with Dr Janina Schupp)  
Film screening and conversation with the director, Dr Michael Hrebniak

### Ents

Area 51  
Bath Time  
ARCSOC Cabaret: Badlands

ARCSOC Soundsystem  
ARCSOC in the Dark: Potato Printing Workshop  
ARCSOC Radio X Life Drawing: A New Dimension in Sound

Radio

2019

Alex & Dan Rhys Wakefield

Cry  
Heat  
Numbers  
Haunt  
Choir  
Snack  
Duet  
Volume  
Flex

2020

Bushra Tellisi & Dot Zhang

ROYGBIV  
Desert Island  
Rain Machine  
Copyright  
Height  
Butter  
Orientate  
Zeitgeist  
Solitunes, Vol. 1–3  
SnapCracklePop  
Middle of Nowhere  
Clubhouse  
Action/Cut  
ANTICALM  
Cloud Nine  
Speechless  
Nightbus

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

## Thank You

It is tempting to copy and paste from previous years' catalogues (as is unspoken tradition) and say, 'and thus ends another year' of Cambridge; however, the last twelve-or-so months have not been just 'another year.' It has not been the concluding marker of our time in the Architecture Department that we had looked forward to. The usual celebrations and final gathering that we had planned (and anticipated) for the last three years has unfortunately not come to pass.

Over the past four months, as we have been dispersed from the exaggerated nearness of Cambridge to distant locations across the globe, the rooms and spaces of Scroope have found impromptu surrogates among people's homes. Studio has been replaced by kitchen tables, the workshop by the mess of people's bedroom floors and the library by those few books we actually remembered to pack. And, while our places of work have been interchanged for lesser substitutes of those we have been used to, the same cannot be said for the people we have spent the last few years beside.

If the last few months have taught us anything, it is the incredible care and fortitude of the people of the Cambridge Architecture Department. As we have come to realise, it is not necessarily the facilities and idiosyncrasies of the buildings that will be remembered fondly (although these will definitely be missed) but instead the people who inhabit its tangle of corridors and many (and there are many) stairs. In that vein we would like to wholly thank those that have allowed us to keep going both while at University but especially over this final half of the year.

In particular, we would like to thank Alan Baldwin, Alice Cuttriss, Stan Finney, Sue Luxon, Clive Tubb, and Tatiana Zhimbiev and the library team. Nothing in the department would happen without you. You are, and have been, the epitome of generosity, kindness and patience. The words 'heart and soul' do not come close to your importance to everyone who walks through the front doors.

We would also like to exceptionally thank James Campbell. We cannot empathise with how difficult it has been to continue running and reshaping the department normally, never mind in the midst of a pandemic, while also acting as ARCSOC's Senior Treasurer. Our appreciation for your invaluable support, care and communication, for

always being upbeat (despite having to put up with our weekly Zoom calls) and always listening to our suggestions truly escapes words.

To the many tutors and lecturers who have helped us navigate our disparate curiosities. Thank you for showing commitment and dedication in the face of even our strongest morning-induced disinterest. We hope this catalogue is as much a reflection of your talents and admirable commitment as it is the students you have guided over the last year.

And finally, thank you to the student body, especially those on the ARCSOC committee. You are the most amazing collection of people. Thank you for your never-ending enthusiasm and excitement, and for covering our many deficiencies as Presidents. From talks, life drawing classes and our most-successful-ever Cabaret, to the exhibition charettes, film screenings and radio shows, to even the smaller moments of making coffee for everyone in the gallery (and of course the unsurpassable ARCSOCCER season), thank you, thank you, thank you!

While the events of the last year have been both impossibly exciting and immensely difficult, we could not have made it without any of you. You will all be missed more than you can know, the last three years have been truly amazing!

Love,

**Max Cooper-Clark & Tochi Onuora**  
ARCSOC Presidents, 2019–20



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