



**OXFORD ARCHITECTURE YEARBOOK**

**2006**



**OXFORD  
BROOKES  
UNIVERSITY**

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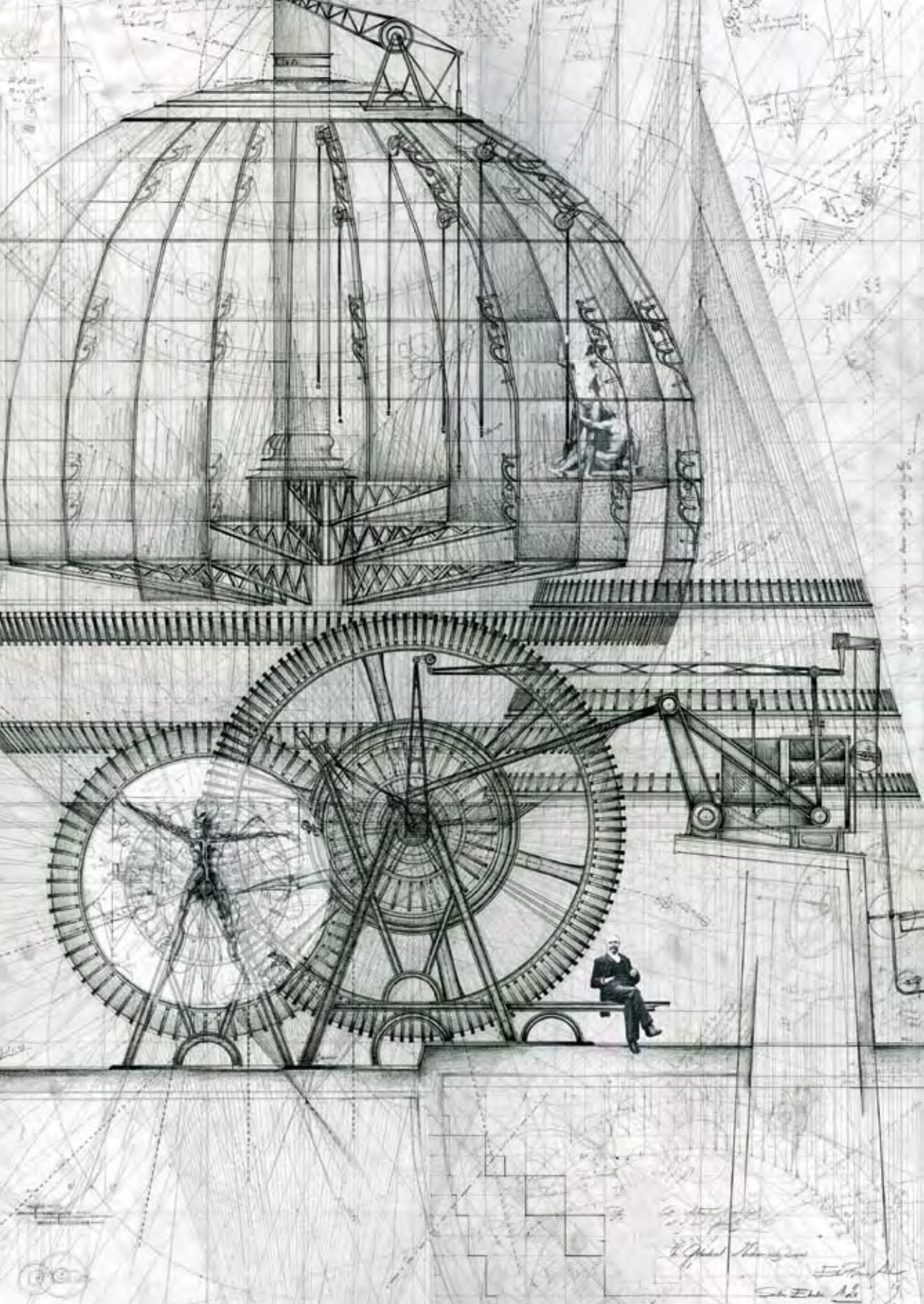
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Oxford Brookes always aspires to be 'one of the best' and nowhere more so does this apply than with the School of the Built Environment. The School and its three constituent departments – Architecture, Planning, and Real Estate and Construction – have attracted worldwide renown as centres of excellence in teaching and research and, as this publication shows, the work carried out in the Department of Architecture can compare with that of any school in the world. As we prepare to celebrate the 80th anniversary of the founding of the Oxford School of Architecture next year, the Yearbook shows how well the ambitions of its founders – for a school of the highest quality – are being realised.

Prof John Raftery  
Dean of the School of the Built Environment



Welcome to the Oxford Architecture Yearbook 2006. The yearbook showcases some of the student work carried out during the 2005/2006 academic year – including undergraduate studios, Diploma and Masters studios and programmes, and research degrees – and also gives a snapshot of our research and other activities, as well as the work of the RIBA Office-Based Examination candidates.

Oxford Brookes was recently named by the 100 leading architectural practices in the UK as the best architecture school outside London and the number two school overall. Looking at the work presented here it is not hard to see why our graduates are so highly regarded.

Since I joined the school in September 2006, I have been constantly delighted by the creativity of our students and this is the quality that, above all, I hope comes across in these pages. While as a school we always aim to be at the leading edge of architectural exploration and invention, there is no single route that we follow – no party line or house style. Rather, our studios explore a wide range of contemporary issues in design, from branding to suburbs and from thresholds to recycling, but always with the aim of arriving at a new understanding of the world we inhabit – and of the potential of architecture to illuminate and transform that world.

Prof Mark Swenarton  
Head of the Department of Architecture

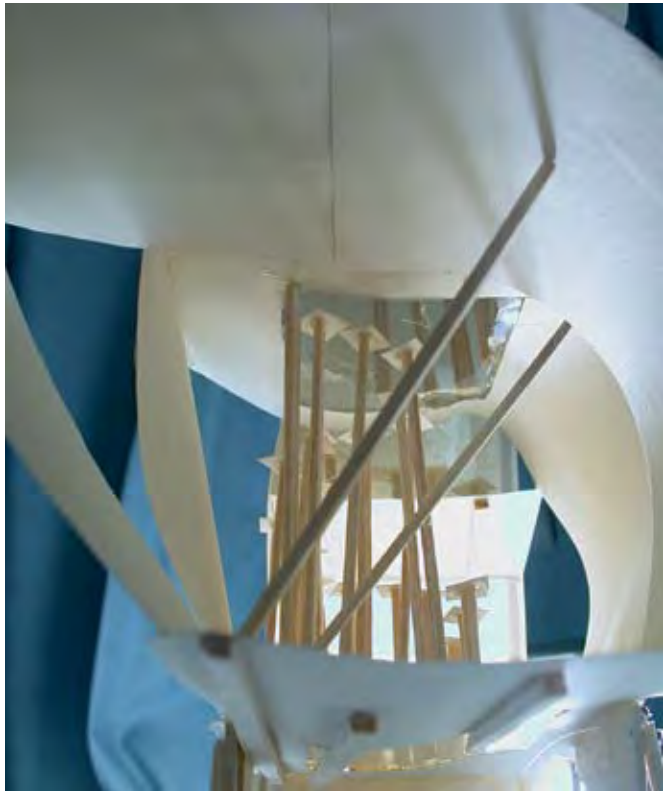
*Facing page: Ester Adrover, The Geometry Machine (DS5, Andrew Holmes and David Greene); left above: Tom Fox, XXXX (XXX, XXXXX and XXXX); left: Alison Killing, Outdoor Reading Library (XXXX, XXXXXX and XXXX).*

# First Year

BA Hons Architecture/Interior Architecture

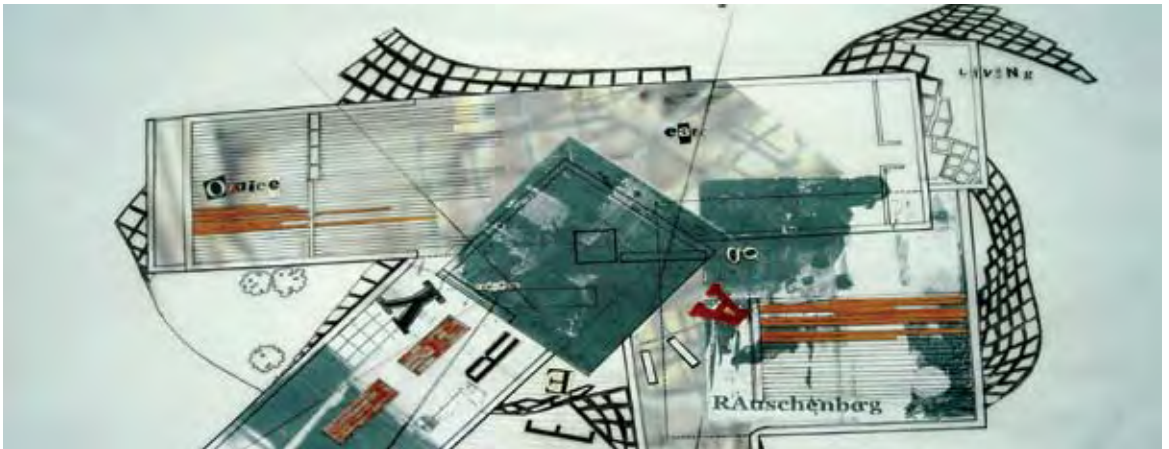
Adam Cowley, Ana Araujo, Jane Anderson, Tonia Carless, Nick Hayhurst, Andrea Placidi, Colin Priest, Takero Shimazaki

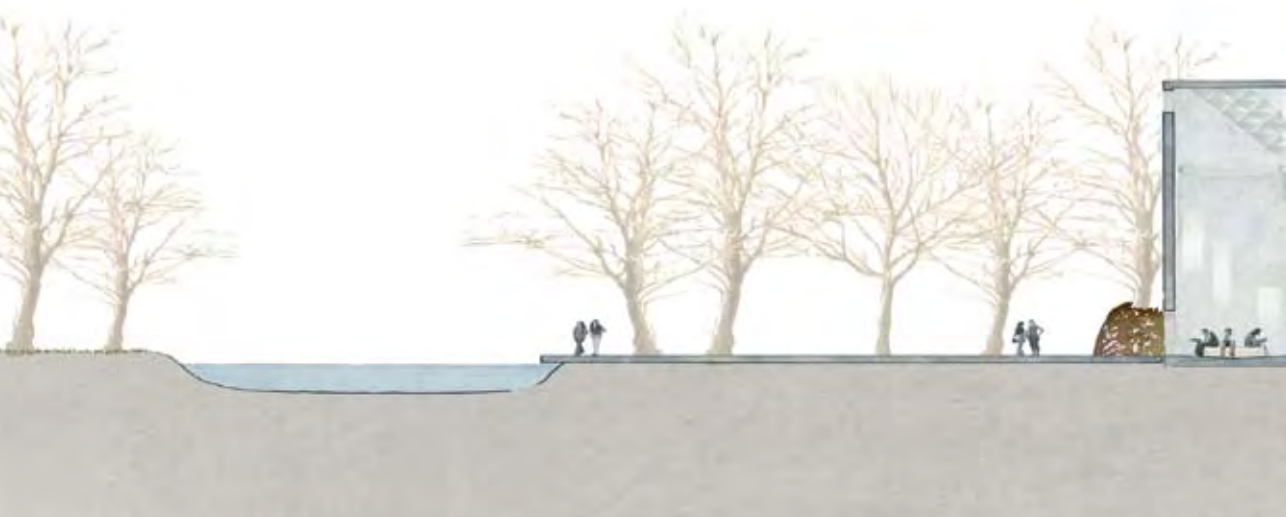
Adamu Adamu, John Ahern, Nasser Alamadi, Ioannis Apostolou, Natalie Attar, Damon Ball, Jonathan Barnard, Johanna Beltran-Torres, Libuse Berry, Oeyvind Bogen, Samantha Bouchard, Charlotte Bovis, Andrew Boyt, Jessica Bugden, Amelia Burgess, George Calver, Luke Charlesworth, Sarah Colson, Laura Crew, Sarina Crossley, Benjamin Davis, Filipa De Albuquerque, David Debidin, Erica Dix, Penny Dixon, Emma Dolman, Margarida Duarte Vieira De Araujo, Thomas Earls, Teresa English, Yinka Enirayetan, Aimee Felton, Alice Flaxman, Maria Georgakopoulou, Alexios Georgiadis, Dimitrios Gkiouzelis, Jacqueline Gniady, Laura Gray, James Gunn, Alice Gurney, Simon Harmsworth, Amy Harris, Edward Harty, Alexander Hills, Jonathan Holden, Adam Holloway, Emily Hopper, Stavroula Ioannou, Harry James, Thomas James, Andrew Jones, Theodoros Katris, Charlotte King, Scott Knight, Yuko Konishi, Gent Krasniqi, Sarah Krekorian, Ian Lapworth, Jan Lewicki, Paul Lewis, Mark Lord, Amie Lyndon, Ompei Maenobo, Linda Mahmoud, James Marshall, Angus McDougall, Erin McLoughlin, Elisavet Michailou, Carmelita Munson, Christine Murphy, Maria Myrianthous, Jacqueline Nicholson, Thomas Perchard, Richard Phillips, Sarah Popoola, Christopher Power, Anita Preszecsán, Emily Rainsford, Stephen Rieger, Samuel Rodger, Ryan Rose, Nurul Saripuddin, Katrina Searls-Dunant, Nicholas Singleton, Christopher Smalley, Sophie Smith, Yang Song, John Southwell, James Stroud, Rebecca Szwandt, Kaoru Tada, Patrick Tedham, Lea Toikka, Rebecca Tomlinson, Perran Trehwela, Thomas Turner, Rahul Vishwakarma, Christina Voss, Kelly Walker, Michelle Wardle, Catherine Warmann, Andrew Watson, Elizabeth Whitehead, Katherine Williams, Julia Wilson, Nicole Witney, Mei Yee Wong, Matthew Wood, Rebecca Woodhams, Conor Worth, Hayley Yu



The first year design studio opens avenues of exploration, invention, experimentation and production in terms of architecture and design. The mechanisms used to do this are things on our doorstep - the room in a Brookes hall of residence (hybrid device), Cowley Road (unique shop) and the Angel and Greyhound Meadow (experiential gallery). We are interested in a rigorous design process where exploration, invention, experimentation and production overlap to address our preconceptions of architecture and design; at the same time informing us of existing conditions, events and spaces.

The body of knowledge acquired during these two semesters accumulates to generate architecture of an unpredictable nature, whilst equipping us with skills and techniques that have been understood and tested. The convention becomes clear, and then we begin to challenge the convention and ask questions of orthographic space, experience and drawing. A continual reflection on the design process throughout the year anchors our understanding of location in architecture, while locating architectural proposals in the context of our city.









# Unit A

BA Hons Architecture

**François Girardin, Daniel Serafimovsky**

Beauregard Becquart, Hannah Boston, Marcus Bree, Neil Carney, Olga Delimita, Ali Ibrahim, Joao Da Silva, Pinelopi Kalavria, Despoina Kapodistria, Antonios Katzourakis, Hongjin Kim, Sebouh Kouyoumjian, Lucie Laubin, Guto Lloyd, Leighton Peach, Matthew Scammels, Dimos Synadinos, Sylvia Synodinou, Probal Tagore Braham, Kin Tang, Katrina Urbanik, Hashem Wali, Claudia White, Alexandros Zacharopoulos, Nicholas Zammit

In the first semester the purpose of exercises is to ask students to express architectural and spatial concepts, using a graphical language, models and then moving images as a relevant space-making tool.

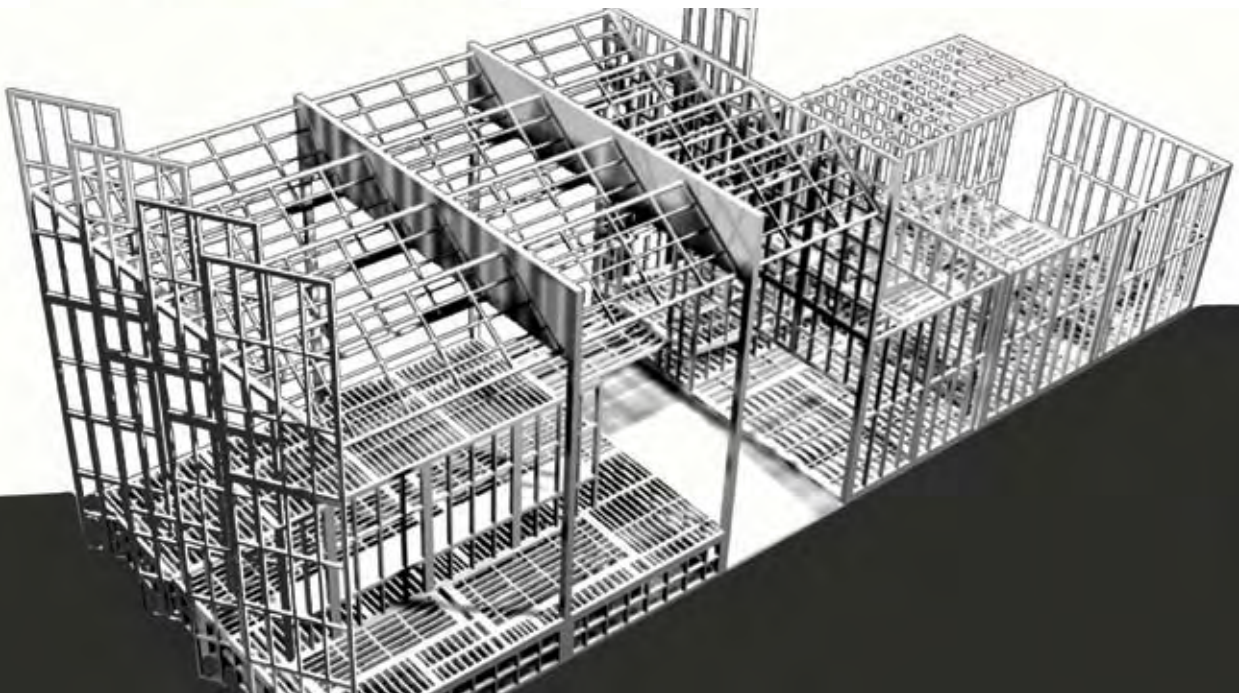
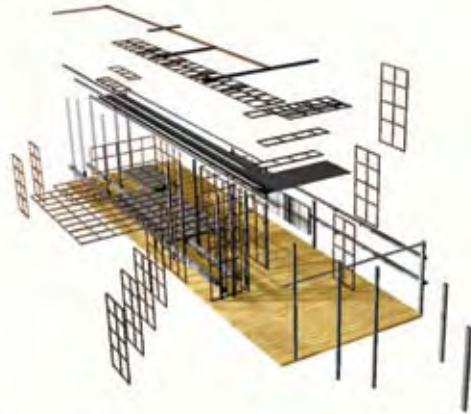
The students are then asked to exhibit their work as a small construction – a retreat – that they design, develop in groups of two, detail and price. Later on, during the second term, the retreat is reintroduced as a part of the library.

In the second semester the programme is a hybrid, located somewhere between a

library (the Thames Study Centre) and a retreat for the corporate world that provides accommodation.

The intention of the brief was to explore the notion of public/private within a building, as a fluctuating relationship. It is part-commodity, part-identity, part-negotiation, part-appropriation, but never a permanent quantity of anything.

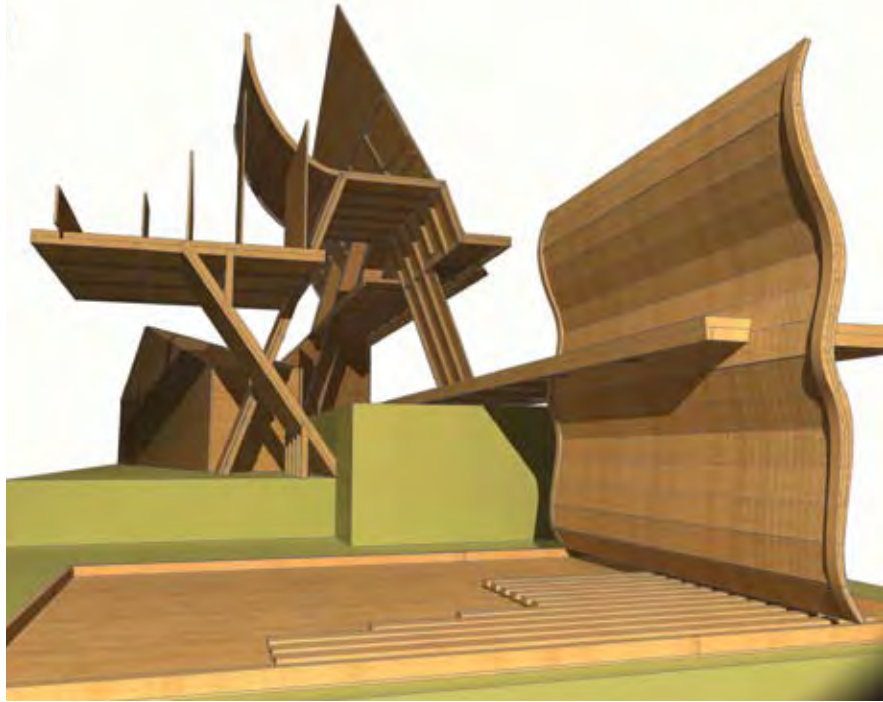
The Thames Study Centre allows companies and institutions to obtain facilities for

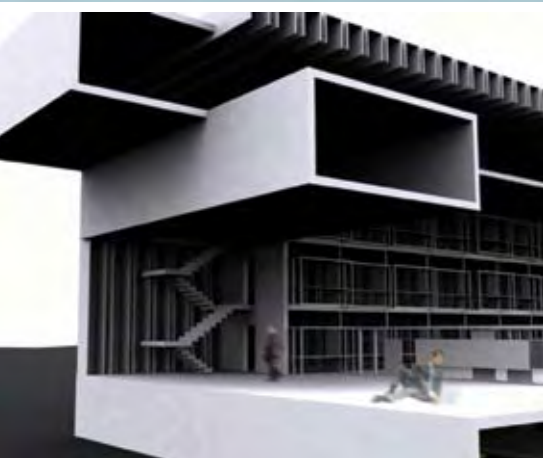
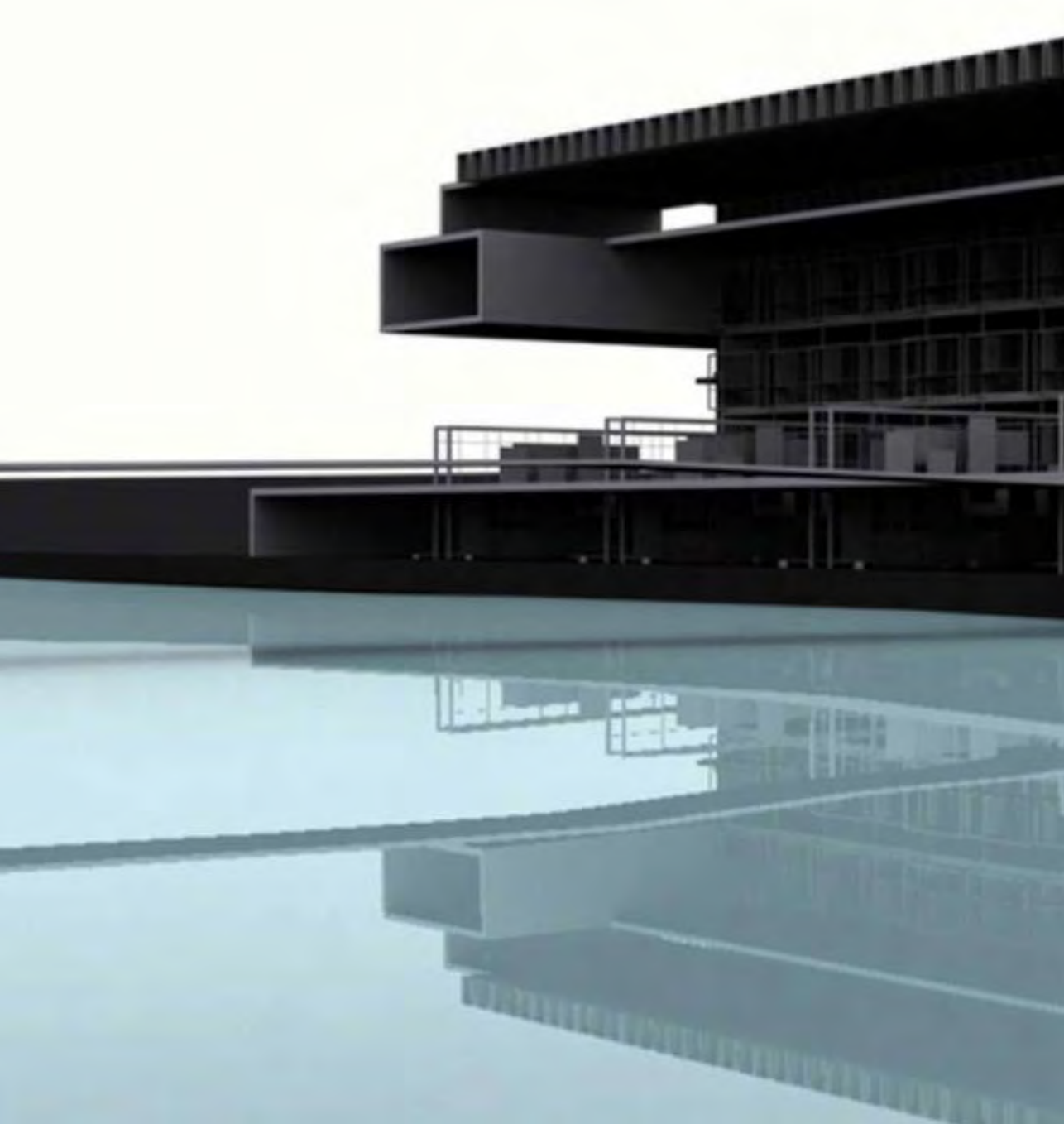


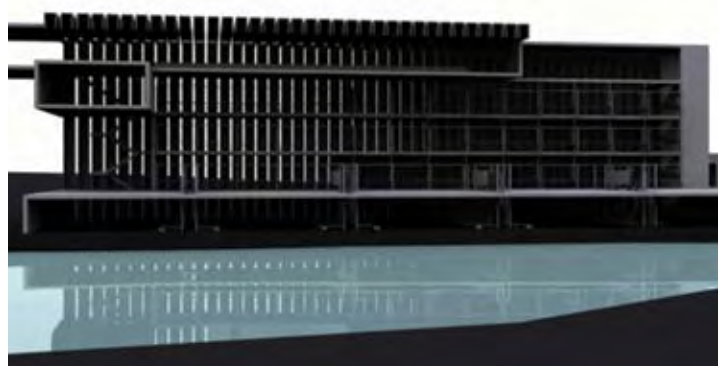
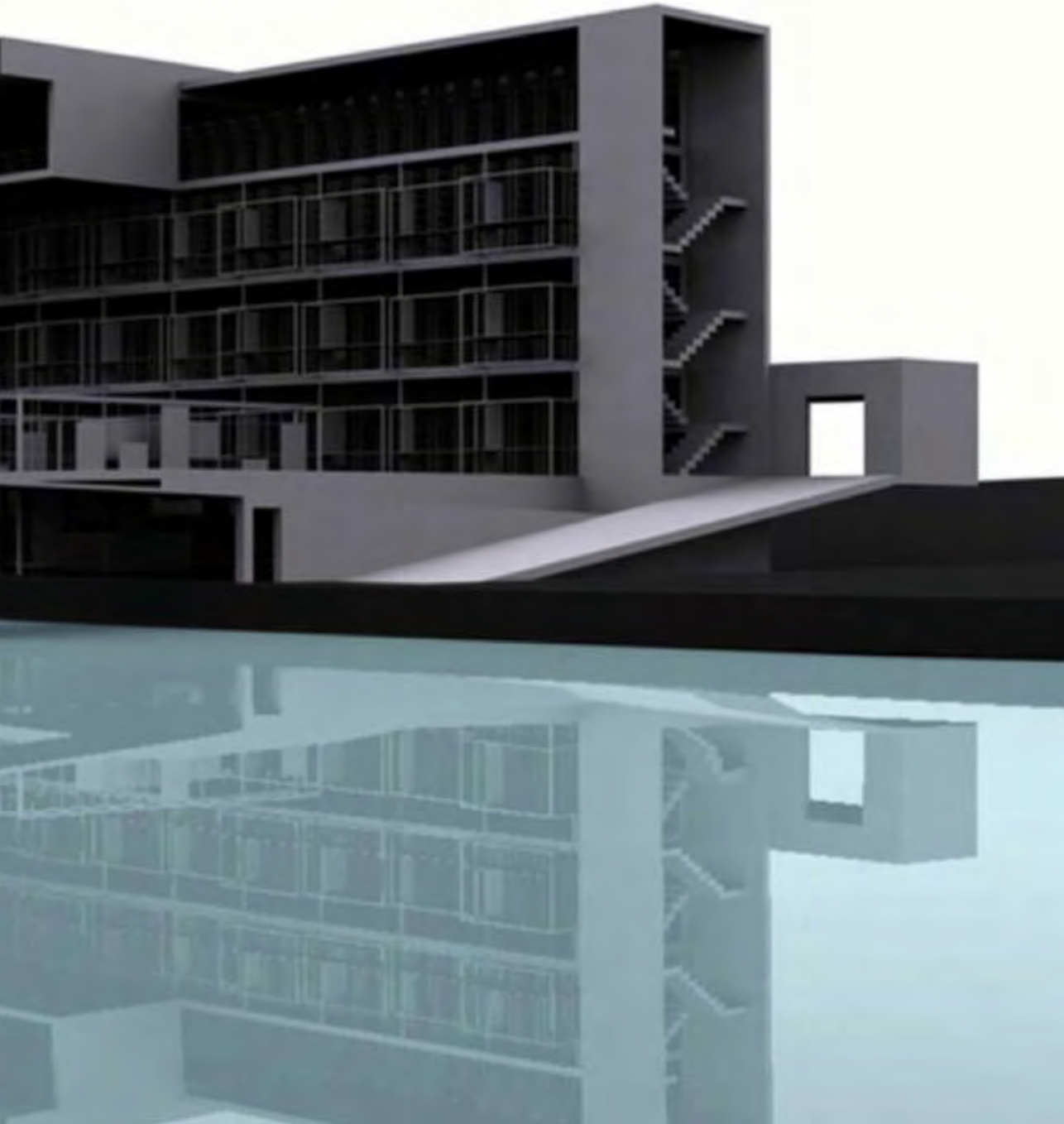
brainstorming. This is a temporary appropriation of space and technology. It would necessitate a huge investment if it were permanent yet, like a hotel, can be your domain for a day or a week.

The programme was a series of retreats, one or two floors high, that house a space for study and a space for contemplation. Those buildings are grounded in the landscape. They are clustered together and represent an individual logic of occupation. Part of this composition is the library which deals with

a larger scale and a more permanent and collective occupation.







# Unit B

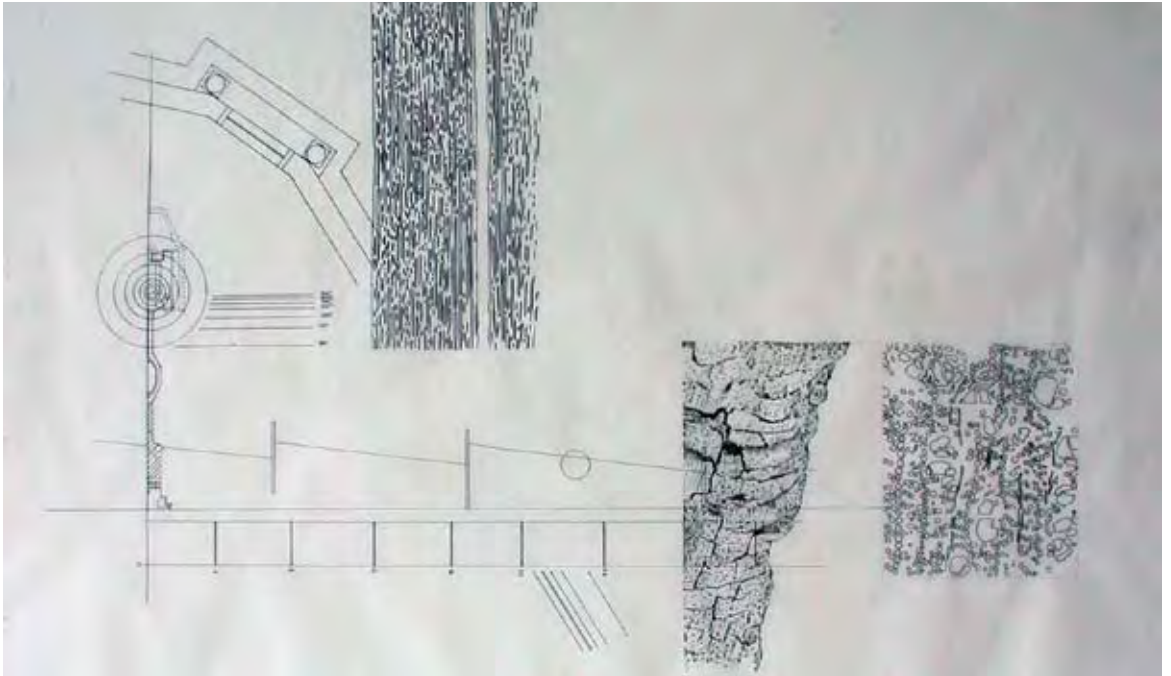
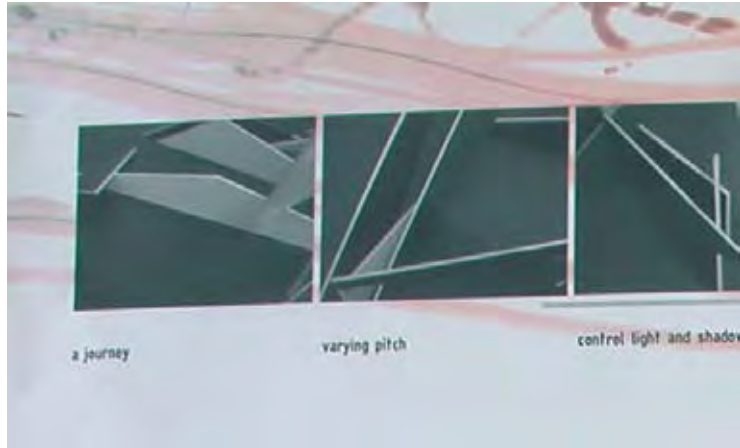
BA Hons Architecture

Liz Jones, Adam Cowley

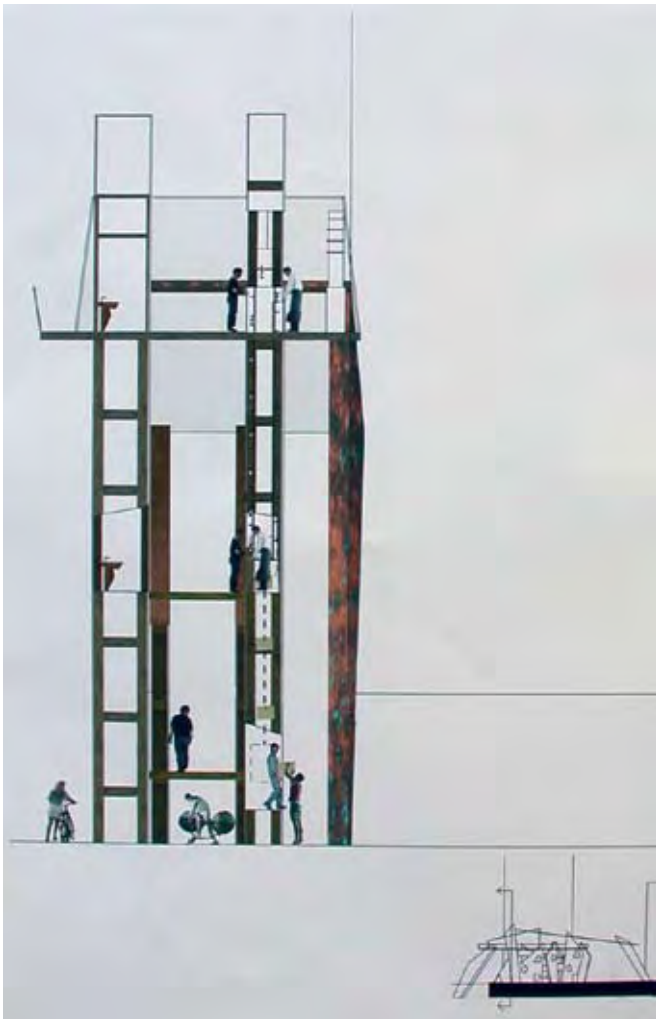
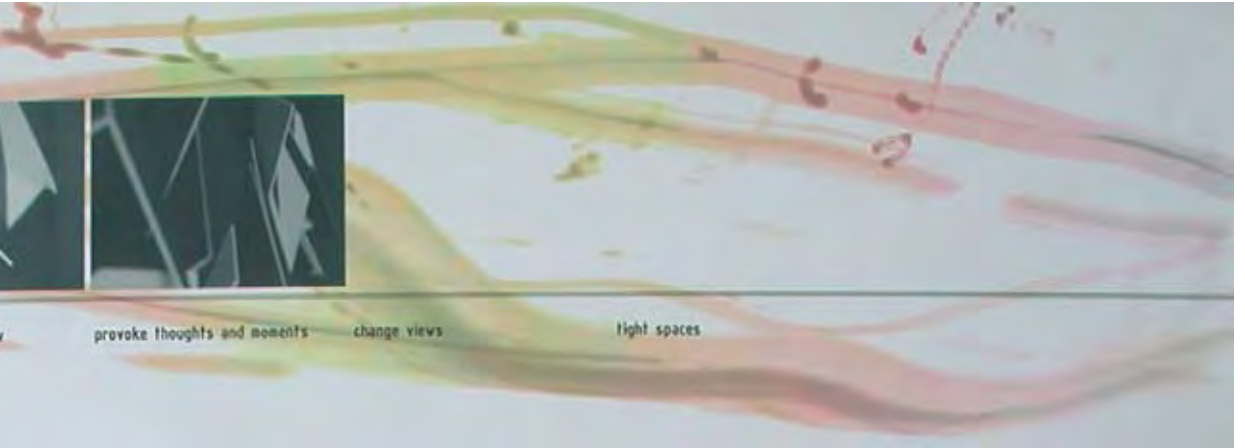
Simon Ackerman, Ali Alfaham, Anila Amarasinghe, Anne Armelle, Michael Benjamin, Hayley Blundell, Paris Cotstapas, Julian Day, Surna Dookhit, Tom Easdown, David Edwards, Christian Fleming, Mafalda Franco, Colleen Jose, Michail Kalamenios, Anjum Khan, Jeffrey Ko, Kerri Maher, Shami Mendis, Clare Murray, George Orjanidis, Katarina Poznic, Marcin Rosinski, Mina Samangooei, Daniel Scriven, Rebecca Tomlinson, Lorraine Wong

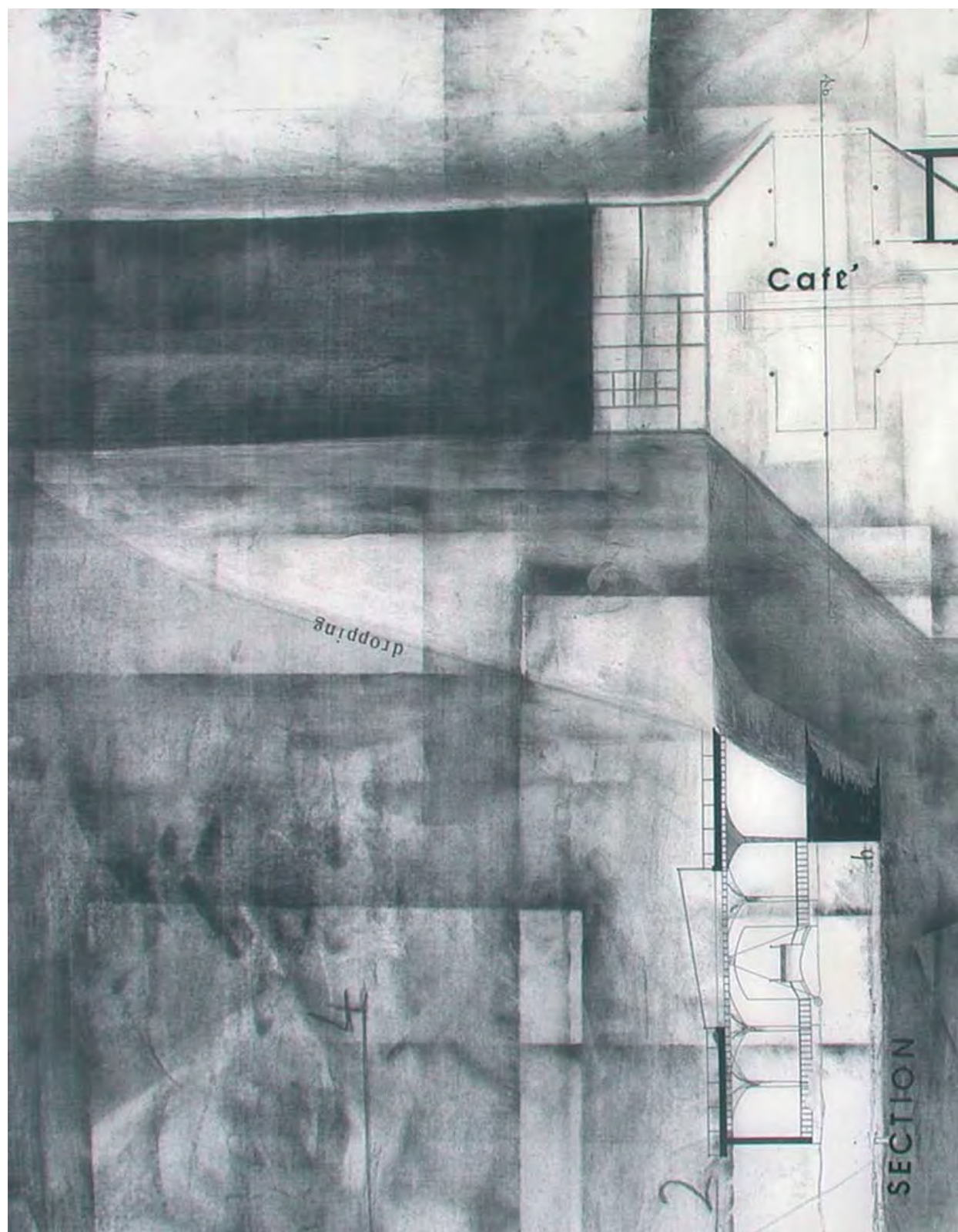
## Jazz Fusion

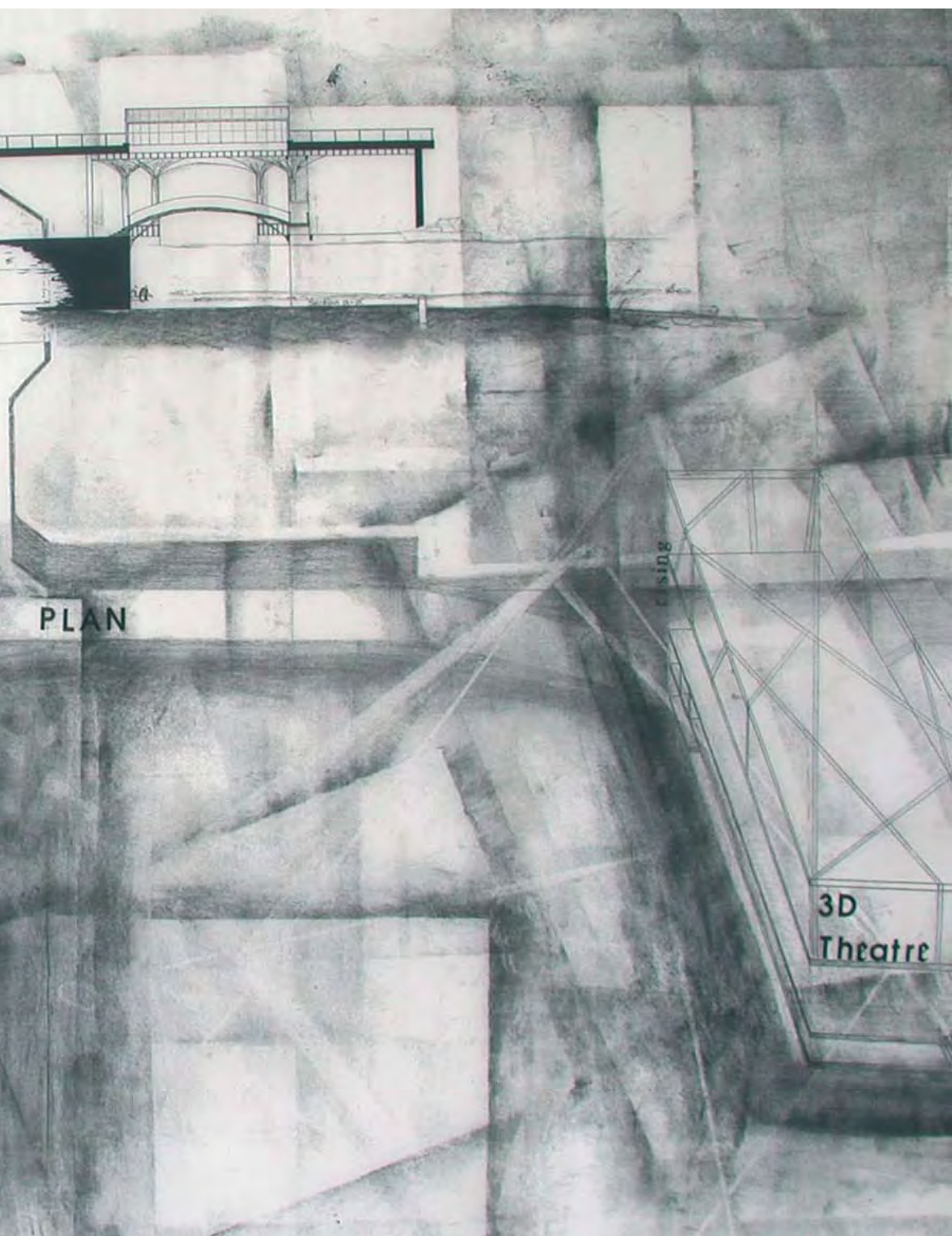
Rhythm, syncopation and the shifting landscape are all elements that inspire music as well as architecture. Using stability and change, architectural interventions scar and shift the urban fabric. Jazz fusion merges and blurs the boundaries of performance and space-creating architectural environments that encourage creativity and discovery.



Facing page: ?????; Clare Murray, Diving pod, plan and section; ???????? below: Colleen José, Soul Music Venue; Ali Alfahim, Portable Restaurant, section. Overleaf: Samah Hussein, Water Cafe, section







PLAN

3D  
Theatre



# Unit C

BA Hons Architecture

Igea Troiani, John Stevenson

Stefano Ambrosoli, Matt Ball, Matt Barbour, Mallika Bhattacharya, Porson Chung, Lewis Critchley, Alope Datta-Chaudhuri, Alice Edmondson, Jonathan Emery, Alistair Fleming, Phillip Fry, Mike Halliwell, Amy Hollands, Mark Houghton, Demos Ioannou, Larsson Kabukoba, Christina Kearns, Okan Kaleli, Ajay Kumar, Conor McGahon, Cecilia Mak, Stu Mansell, Freya Please, Joe Robinson, Ryohei Shima, Katrina Urbanik

In the first semester, students in Unit C examined the relationship between landscape and memory. Inspired by the following quotation, they searched Oxford looking for abandoned wasteland sites and converted them into pleasure parks:

Terrain vague - 'The cultural experience of the great city is made up of a human fabric in which the survival through time of the signification of places should not be underestimated...Only by according equal attention to the values of memory and absence

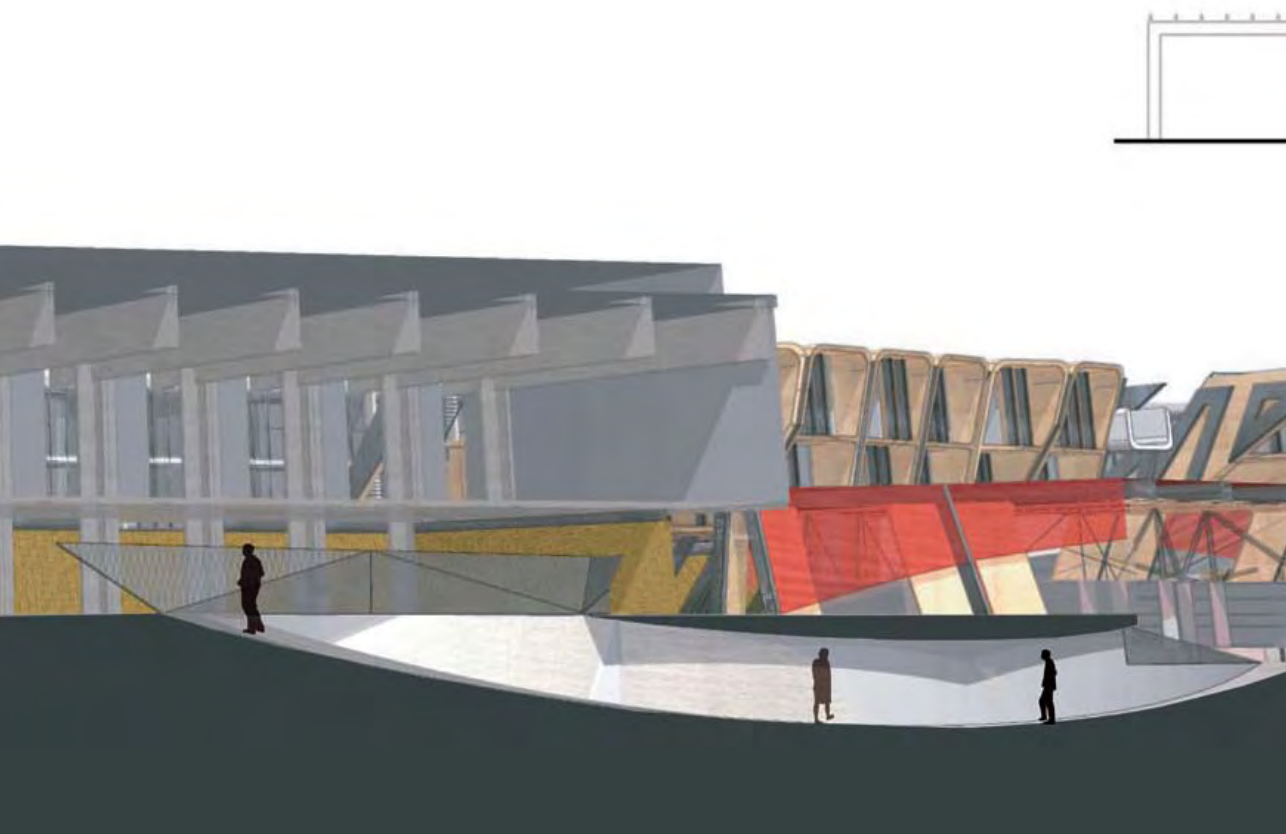
and the values of innovation will we be able to maintain confidence in a complex and plural urban life' (Ignasi de Solà-Morales,1995).

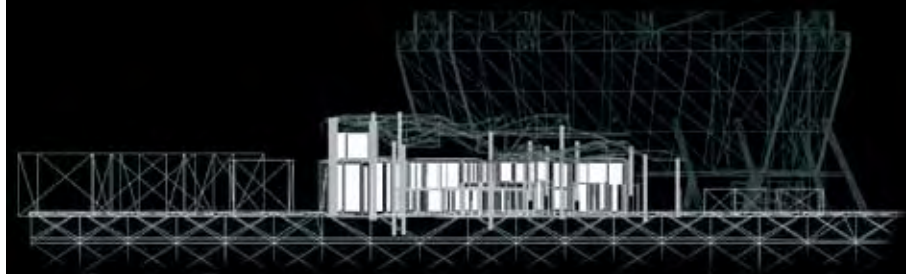
In the second semester, students in Unit C examined the relationship between landscape and urban infilling. Given one of three Oxford University sites – the Sir Thomas White building, St Catherine's College, and the Florey building – they tried to sympathetically 'jam' more building onto 'sacred' sites – a modern phenomena of architectural practice.



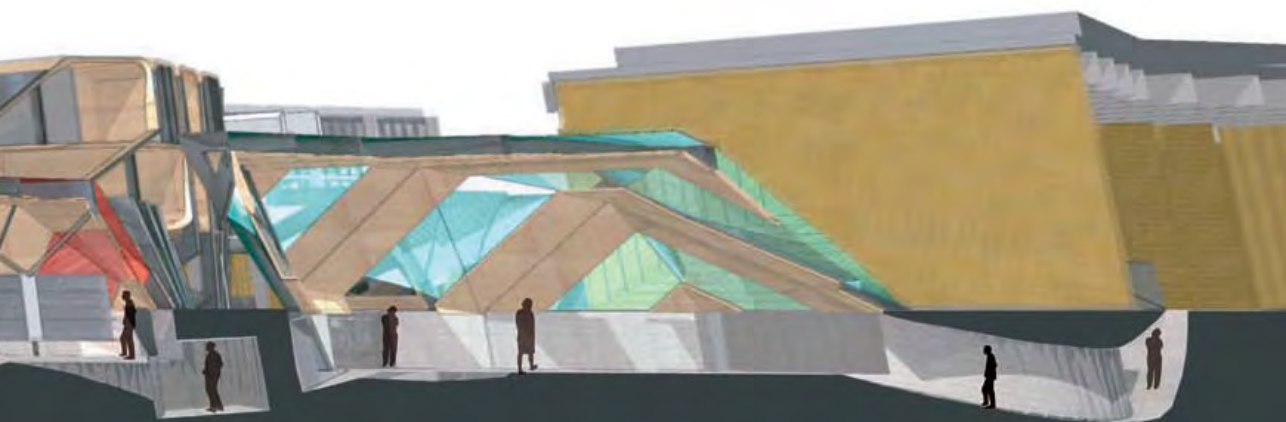
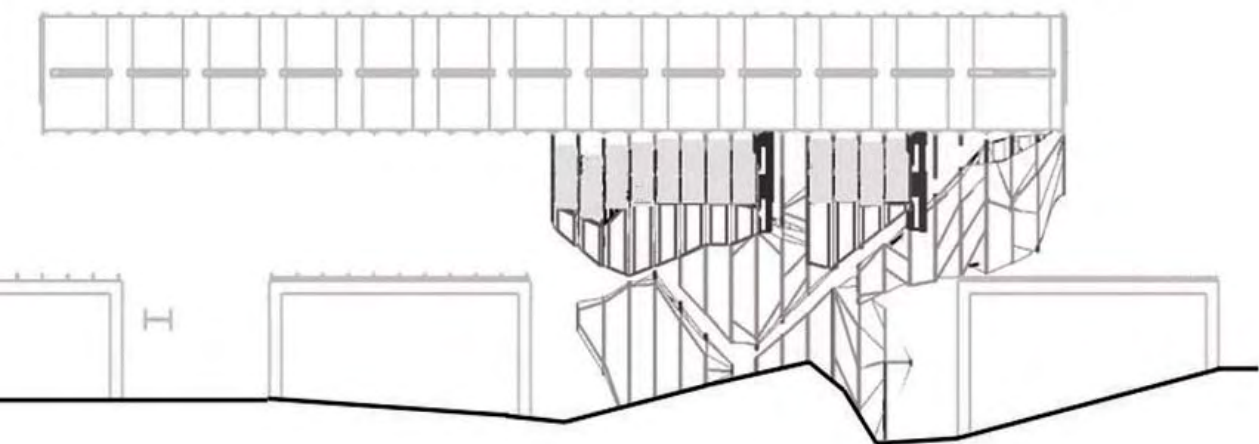
Facing page: Lewis Critchley, abandoned cement works; Mike Halliwell, Shipton-on-Cherwell cement works; below: Lewis Critchley, Shipton-on-Cherwell cement works; Lewis Critchley, abandoned cement works. Overleaf, clockwise from top left: Alice Edmondson, Jamming the Florey building, perspective and section; Stu Mansell, Jamming St Catz







\_\_design



# Unit D

BA Hons Architecture

Taseer Ahmad, Adam Howard, Peter Williams plus  
Pierre d'Avoine, Lara Michael

Tamsin Adams, Louisa Beaven, Georgia Chatzimichali, Stuart Evans, James Ford, Robert French, Hannah Guy, Mark Hanley, Christina Hayward, Chris Jennings-Petz, Daniel Lloyd, Dave Merchant, Jon Miller, Paul Nicholls, Dimitra Papaioannou, Ravi Ramkalawan, Katie Savill, Matt Sears, Peder Skavlan, Andrew Smart, Oliver Ward, Zoe Webber, Sarah Williams, Susan Williams, Sandra Zuvela

The focus of the programme was dwelling and home, collective and individual. What is it to dwell? What is home and where is it? Unit D looked at places to stop, conditions of living, habitual activities, ways of dwelling, a sense of place and the routes of social interaction. Students investigated notions of dwelling, settlements, movement, memory, shelter and home. They addressed the relationship between cultural diversity and subjectivity with architecture and material culture.

Unit D addressed and described cultural attitudes

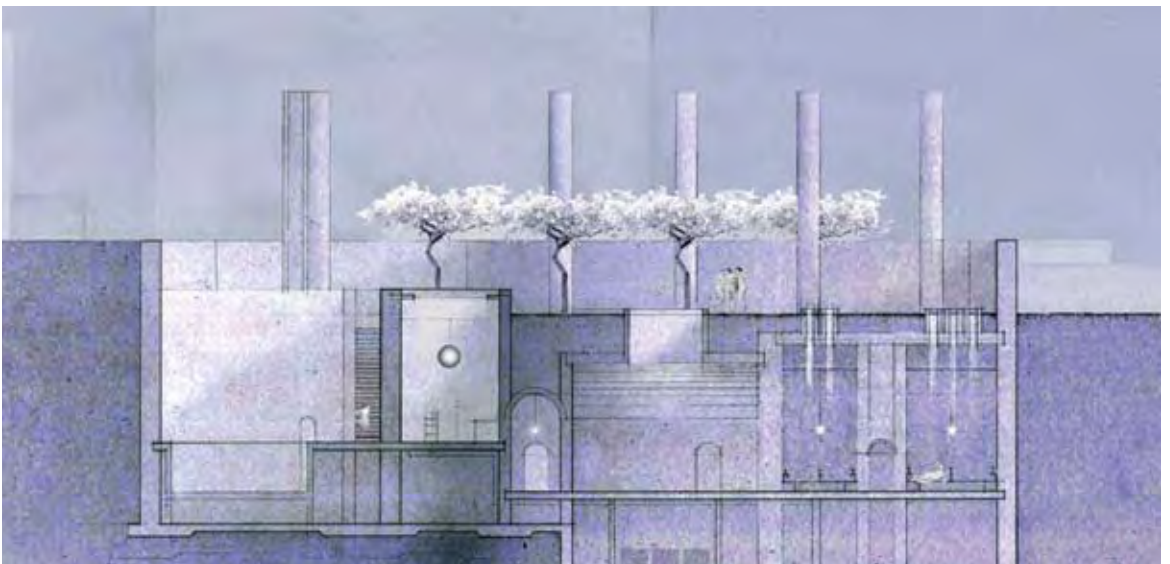
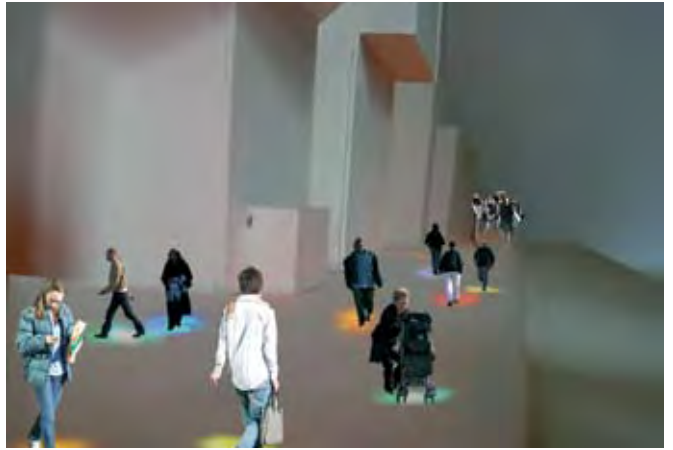
and other dominant influences which may have had a relevance to the way they currently inhabit their space, as these may be traced from experiences of other spaces they have inhabited. Attitudes to climate, public spaces and facilities; the relationship between public and private domains; niches of religious ritual; attitudes to natural plantation, colours and images on walls; and choice and location of furniture were all considered.

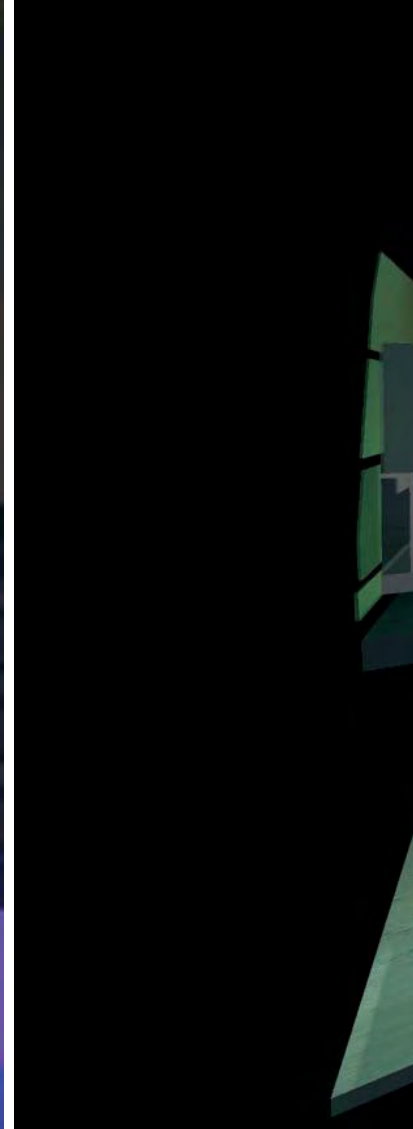
Unit D employed many strands and pathways of exploration: practical, historical, sociological

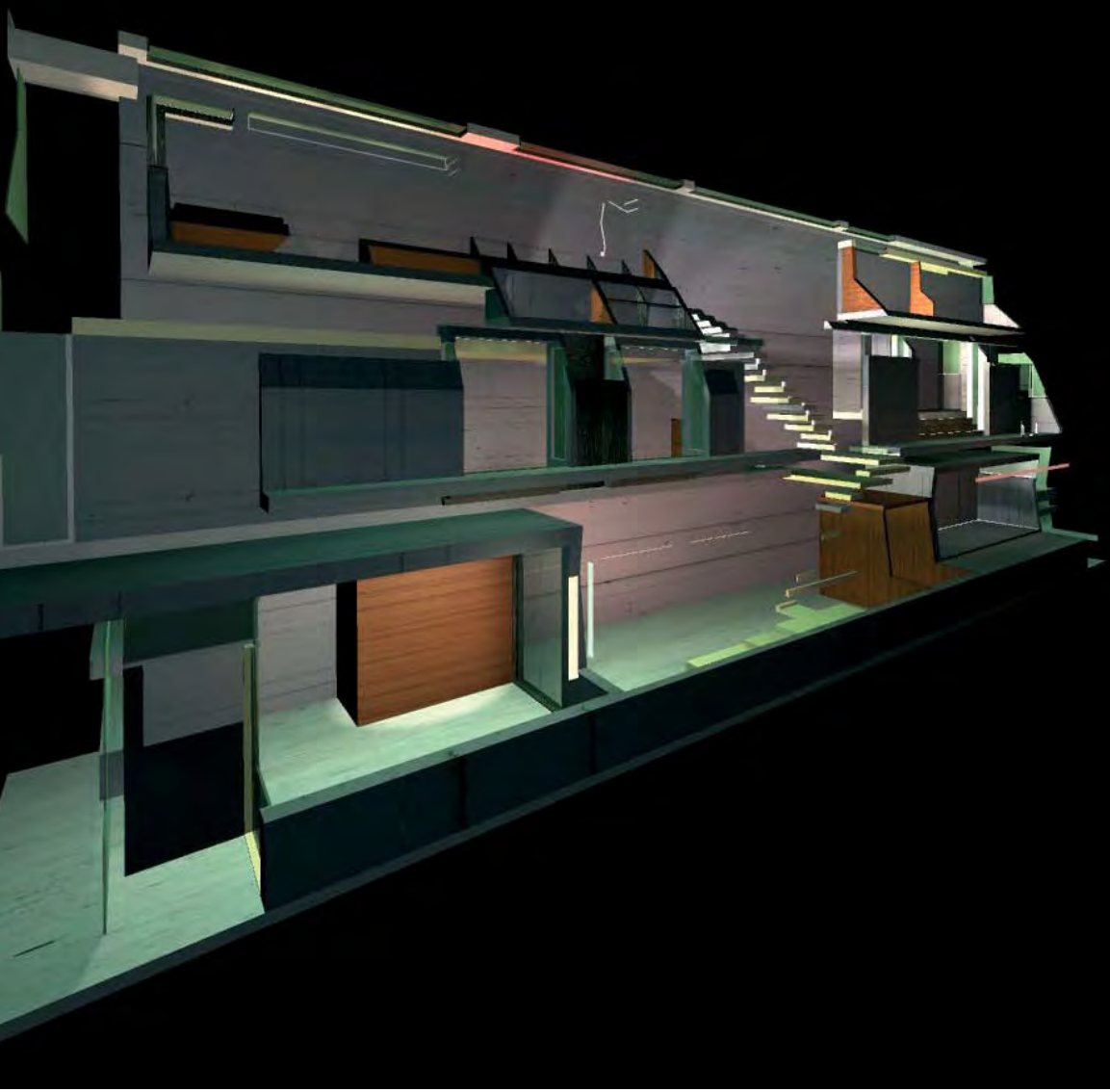


Facing page: Jon Miller, *Dwelling in Holloway Road*; below, clockwise from top right: Louisa Beaven, *Collective Dwelling*; Zoe Webber, *House for Gloria Steinway*; Hannah Guy, *Public Baths*; Hannah Guy, *Holloway Road Painting*. Overleaf, clockwise from top left: Paul Nicholls, *House for Brian Alker*; Stuart Evans, *House for Sinead O'Connor*; Stuart Evans, *cross sections*; Paul Nicholls, *Paranoid study*

and philosophical. The common thread related to the concept of collective dwelling as a place of interaction, and private dwelling as a place of withdrawal and refuge – the notion of cultural identity as a process and work in progress.







SECTION FROM THE CENTER TO THE BACK



SECTION LOOKING TO THE BACK





# Unit E

BA Hons Architecture

Steve Bowkett, Tonia Carless

Alexandra Apostolidou, Sam Coad, Maria Chamorro Tojeiro, Ed Dieppe, Virginia Moreno De Dios, Bryan Harris, Christen Hjorth, Abigail Hodge, Andrew Hughes-Onslow, Daniel Illum-Davis, Aishatu Kaigama, Ioanna Kanellou, Bella Kotak, Elliott Krause, Leon Kuforiji, Kymme Laird, Leon Mushore, Chloe Oades, James W Painter, Alison Redmond, John Scallon, Heather Slater, Rebecca Williams

'When we walk on the streets of Tokyo, we find amazingly small buildings between streets, along widened roads and spaces between tracks and roads... they illustrate unique ideas with elements of fun without yielding to their unfavourable conditionals such as small sizes and widths. Their laudable presence reminds of something and one day I realized that they are like pets' (Yoshihru Tsukamoto).

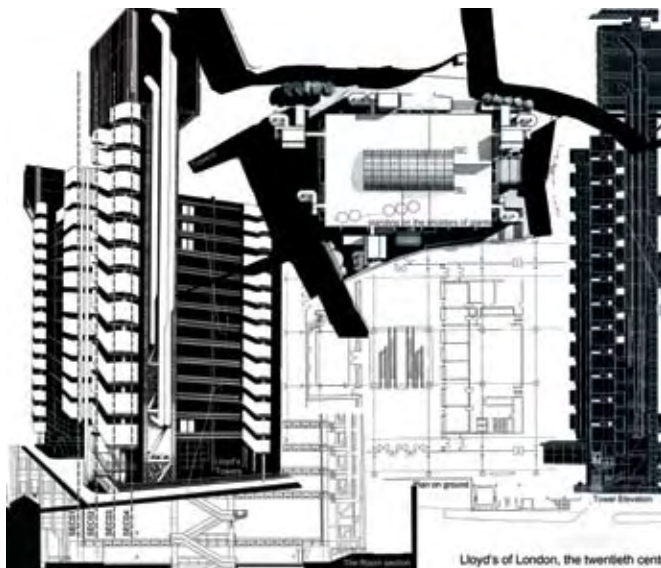
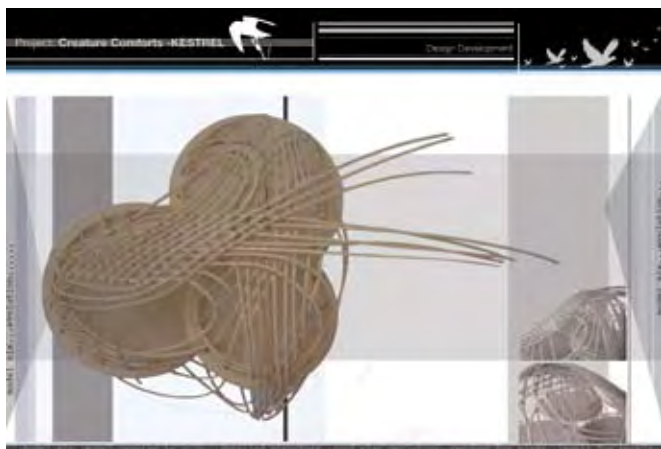
We explored and analysed the relationship between people, animals and the urban landscape. These investigations incorporated

both metaphorical and literal interpretations of what might be called 'Pet Architecture'.

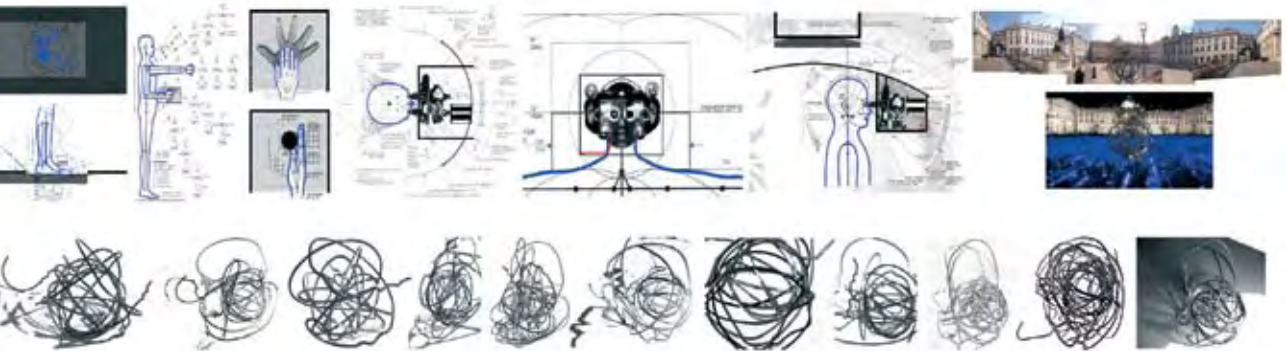
So do pets really look like their owners or is there a symbiotic connection between them? What is the relationship between owner (host building) and 'pet'? Does the 'pet' sometimes change its appearance dependant on the time of day or season, or is it nearly always asleep? Is it singular or part of a family? Is it tame, wild, or even exotic? In February the unit took a field trip to Tokyo and Kyoto in search of 'Pet Buildings'.



Facing page: Elliot Krause; below, clockwise from top left: Rebecca Williams; Bella Kotak; end of year show; Elliot Krause. Overleaf, clockwise from top left: Elliot Krause, visualisation and model; Alison Redmond, sketch studies; Abigail Hodge, visualisation







# Unit F

BA Hons Architecture

**Andrew Holmes, David Greene**

Simon Beaumont, Antonio Berongoy, Richard Carr, Faye Chantler, Ashley Clarke, Rob Fairfield, Tim Fisher, Michael Fostiropoulos, Tom Fox, Nikki Fulton, Filipa George, Hind Gharib, Marina Illum, Francesca Lee, Ben Leslie, Dipeka Mistry, Christopher O'Connor, Philip Robinson, Paul Seemarks, Glenn Smith, Luke Smith, Michael Stradling, Katrina Varian, Robin Waterman, Clea Whitley, Luxiao Zhou

## The Zoo in Space

The computer made possible the satellite, which ended nature in the sense that it has been understood for the past three thousand years. From the moment that the first satellite transmitted images, Earth became a Zoo in Space and nature became the content of a man-made environment.

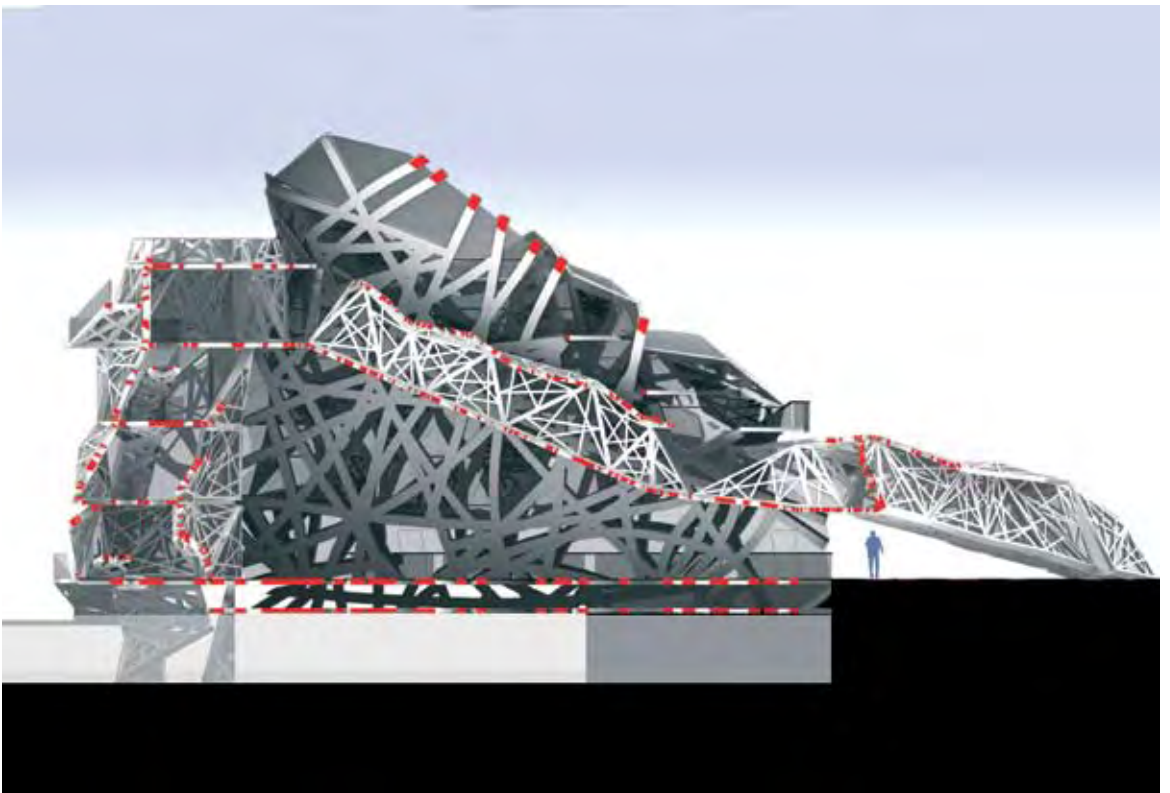
The programme asked the student to combine the habitat of an animal with a restaurant. The kind of place in which a given animal or plant naturally lives or grows. Such places may be

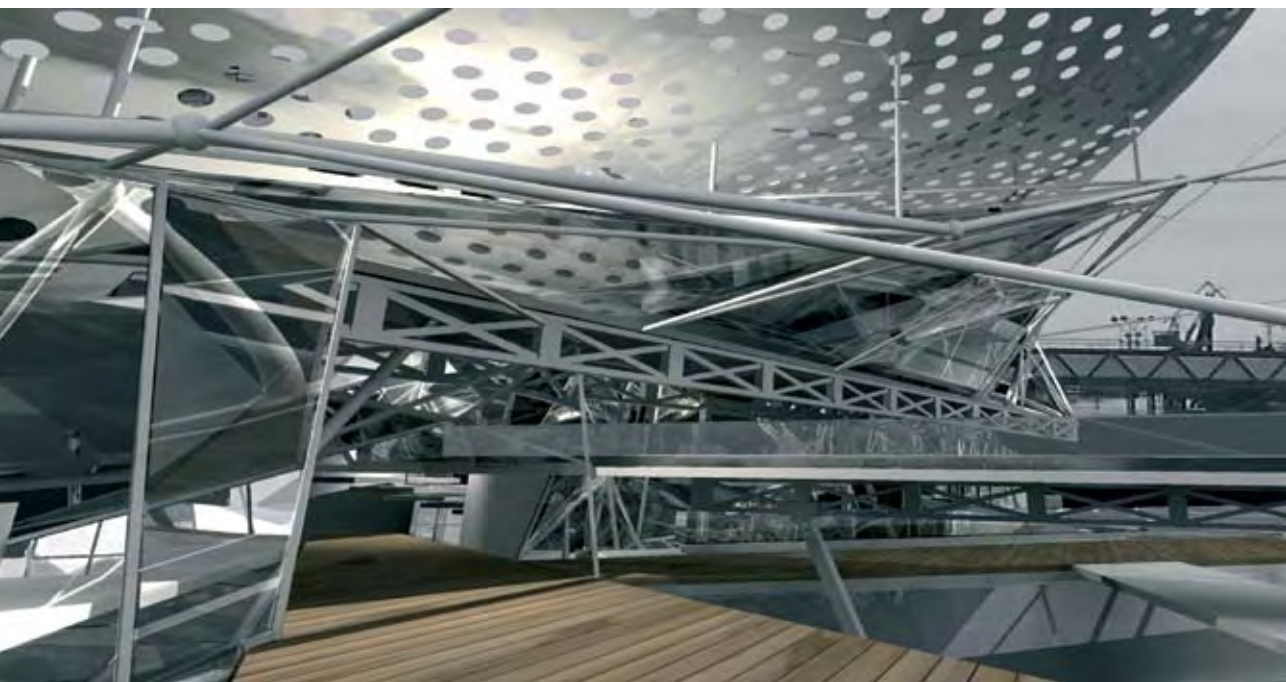
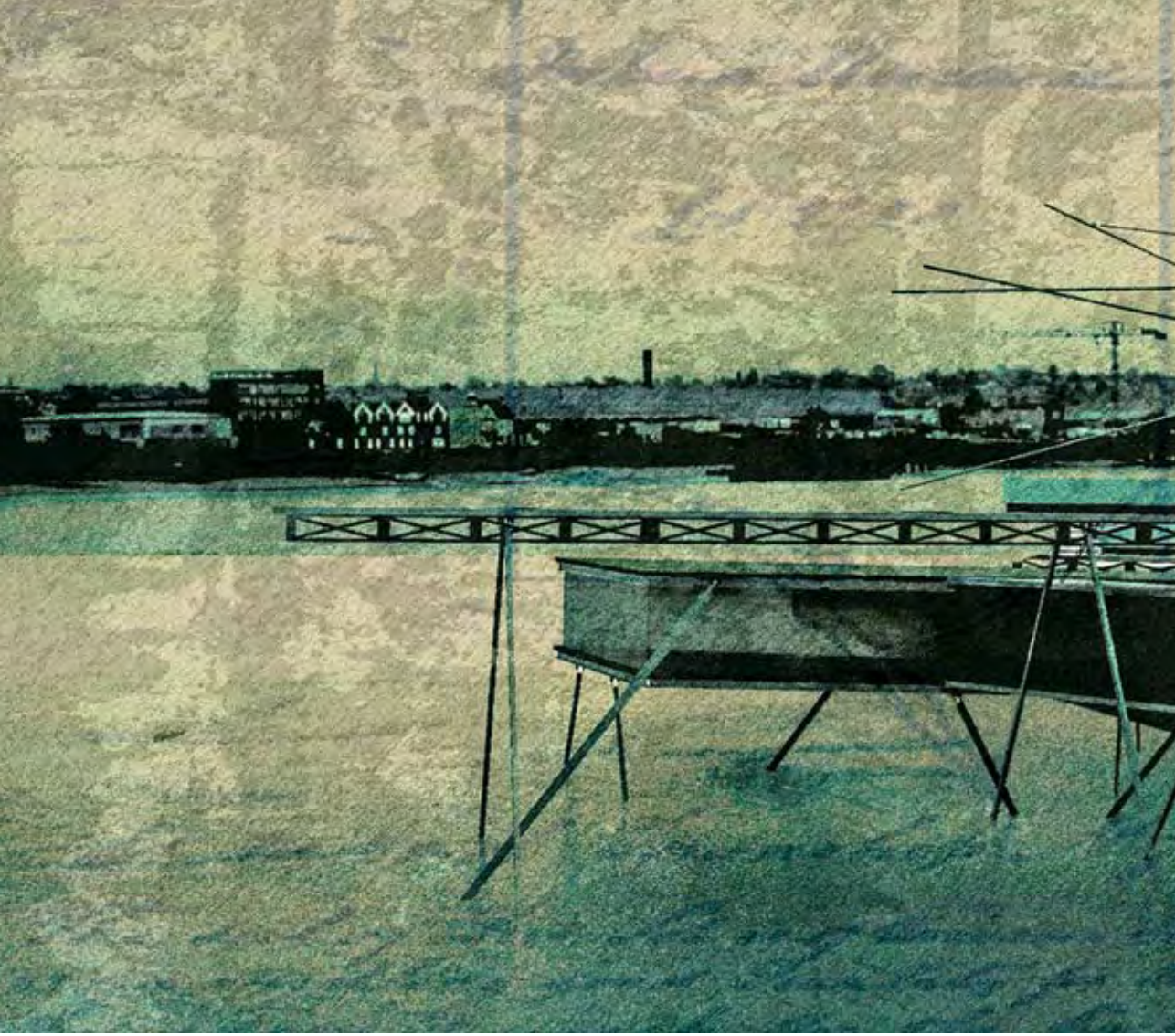
psychic as well as physical.

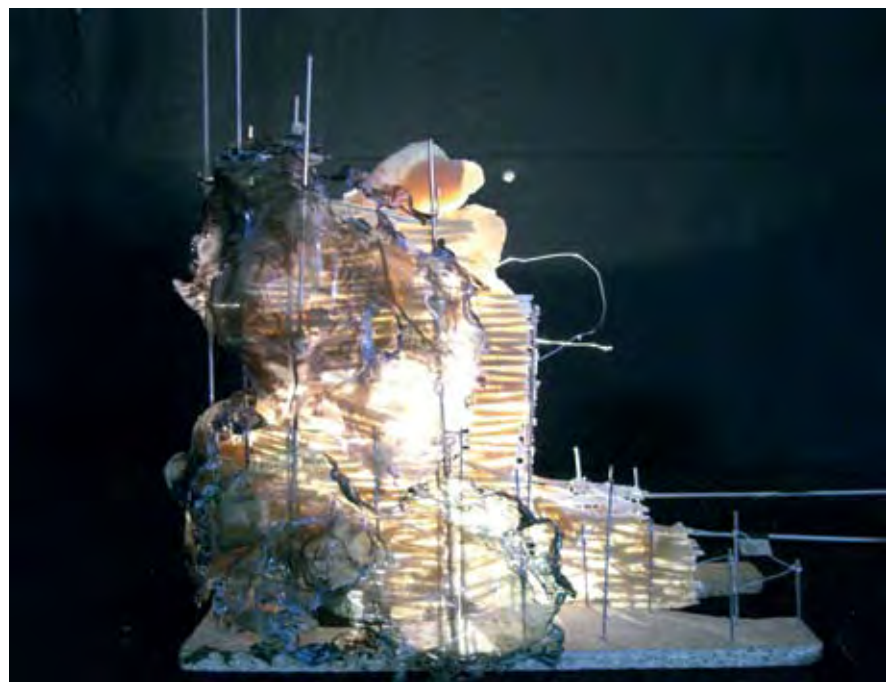
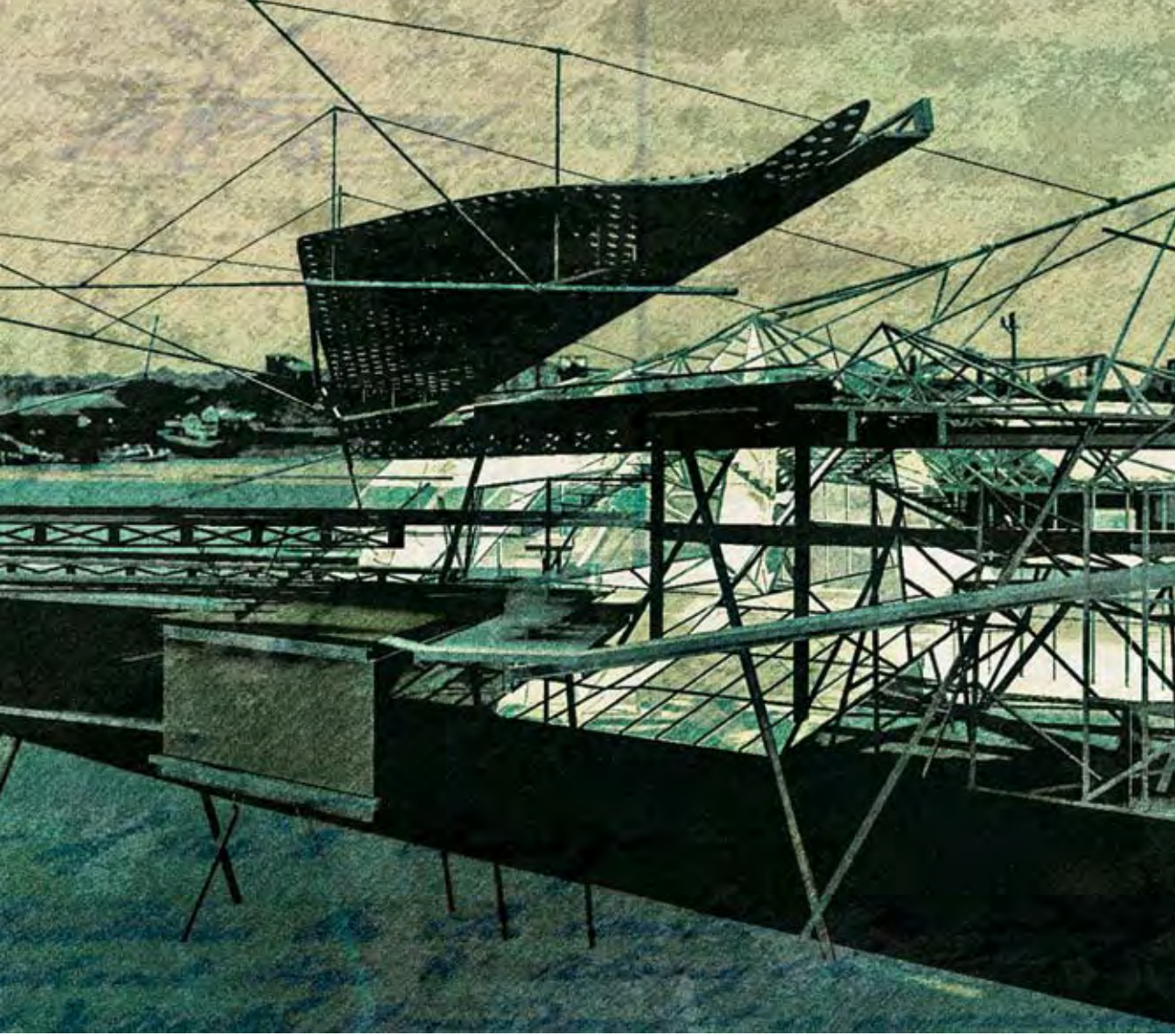
The common element connecting all things we call architecture is a commitment to structural logic, often involving innovation at a level of technique and/or materials. The structure is the skeleton that provides the underlying form of the thing. The giraffe does not look like the fox, yet they are made of the same materials.



Facing page: Tony Berongoy, *Bison on the Prairie*,  
*Home on the Range*; below: Paul Seamarks, panorama  
and section. Overleaf: Marina Illum, external and  
internal bar; Tim Fisher, *Turning Turtle* model









# Unit G

BA Hons Architecture

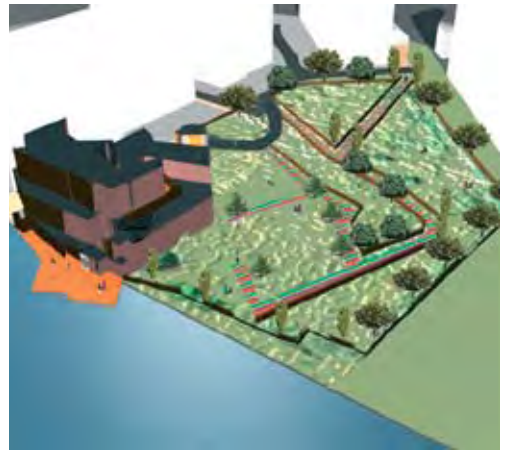
Toby Shew, Matt Gaskin

Philip Couzens, Vanessa Crates, Marcus Cubitt, David Daplyn, Sofia Davies, Philip Emmett, Mark Finney, Simon Garwood, Nikolaos Giannakakis, Alex Hinds, Graeme Jacquet, Andrew Longland, Richard Mather, Philip Meikle, Rory Newell, Graham Nicholls, Lucie Olivier, Andrea Schrader, Iain Sellar, Janine Siciliano, James Serrano, James Smith, Simukai Utete, Robert Vincent, Francesca Wadia, Stuart Ward, Harriette Wilmoth, Chong Yaw-Pong, Alice Ye Xin

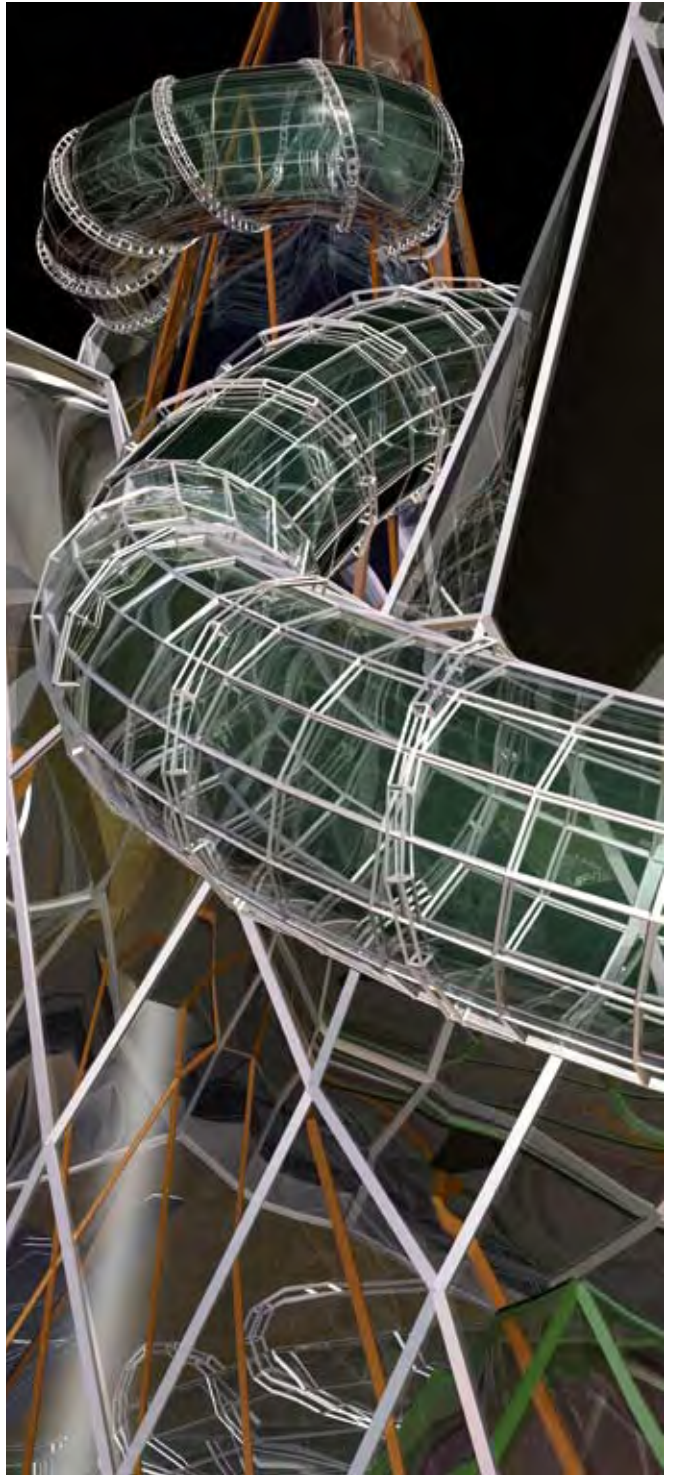
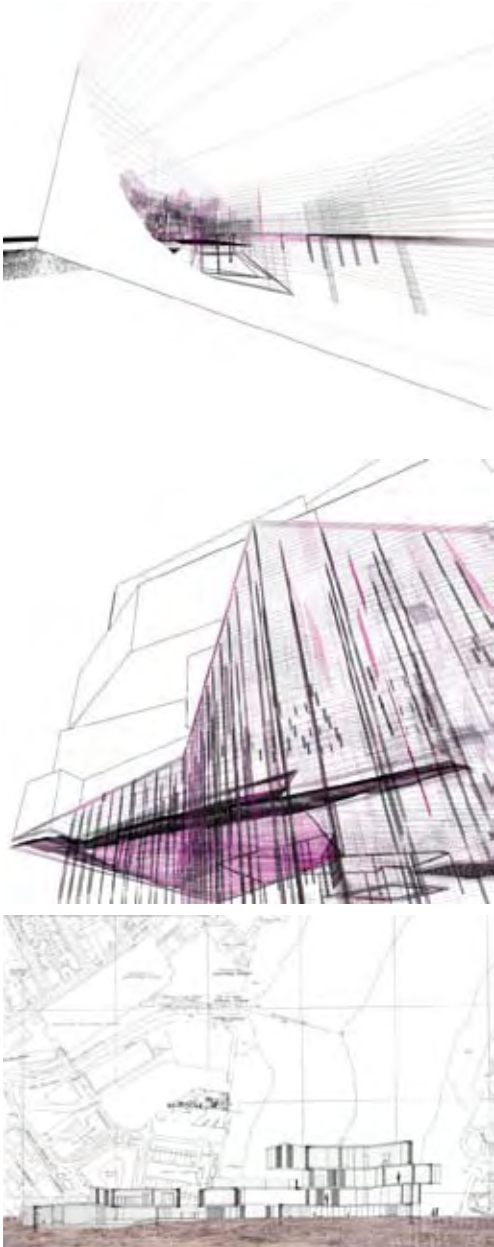
The unit explored the nature of aggressive branding coupled with the flux of contemporary culture. An analysis of brand led to the formation of a physical mechanism, the attributes of which then informed an urban intervention/strategy. In semester two the understanding of brand merged with an investigation of media. The site chosen was adjacent to Chelsea Harbour. Students augmented the brief of the media centre with their own individual agendas, ranging from anorexia/fashion magazine to debt/pawn shop.

Unit G designs combined digital and analogue techniques to form new architecture. Students were encouraged to use digital and conventional models, combined with written narrative, to produce form and space.

‘As the unity of the modern world becomes increasingly a technological rather than a social affair, the techniques of the arts provide the most valuable means of insight into the real direction of our own collective purposes’ (Marshall McLuhan, 1951).

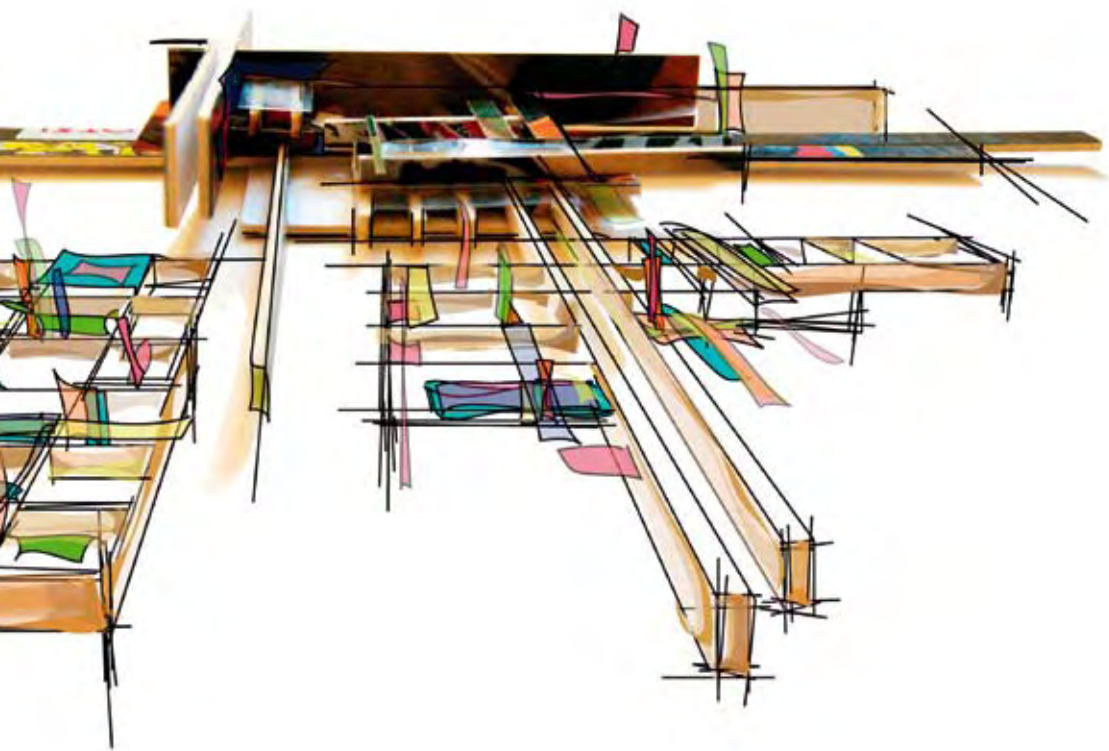


'Every discourse, even a poetic or oracular sentence, carries with it a system of rules for producing analogous things and thus an outline of methodology' (Jacques Derrida, Points... Interviews, 1974-1994).



The Initial Form.



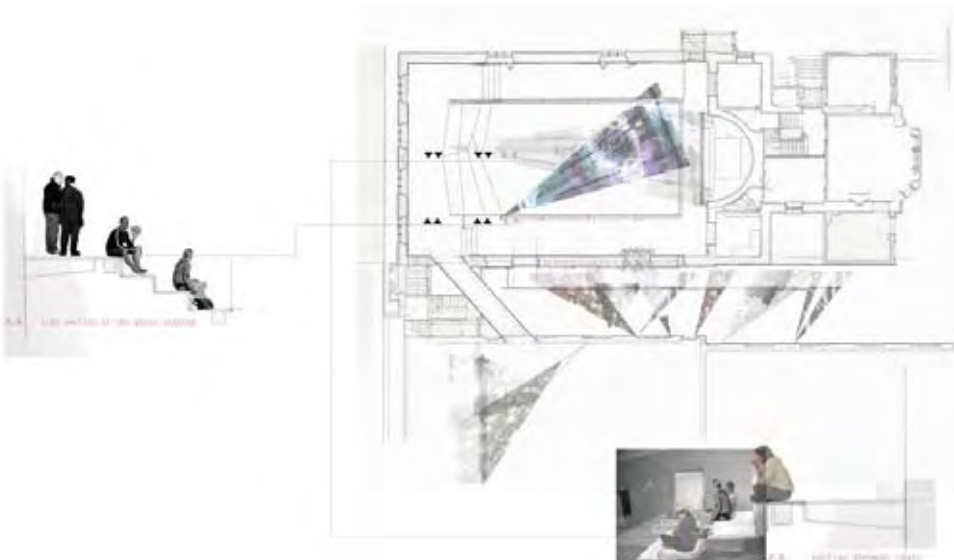
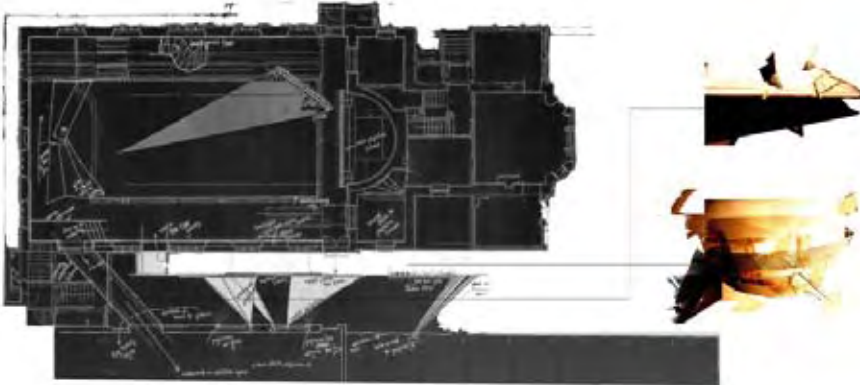


# Interior Architecture

BA Hons

Andrea Placidi, Ro Spankie, Abi Abdolwahabi, Matt Clay, Allan Sylvester, Maita Kessler, Ronnie MacLellan

Leila Addad, Anna Algne, Aran Al Qasimi, Nazi Amraei, Edward Arthur, Katharine Ayres, Jessica Barber, David Barnett, Charles Barton, Dina Bhudia, Mandeep Cheema, Pei-Shan Chiang, Joe Collinson, Heloise Darling, Fides Desacada, Robert Dunbar, Laura Encinas Ortega, Leanne Evans, Stefan Frohnsdorf, Kristy Fronis, Keiko Furukawa, Harrison Gates, Francesca Giambianco, Robert Grimm, Lucy Grover, Thomas Guy, Joanne Harcourt, Joanna Hunt, Sarah Kahn, Bente Kristiansen, Adelaide Lane, Katherine Lee, Pek Yan Low, Cardine Mackley, Rory Macloed, Dawn Matthews, Madeleine McGrath, Irene Mjaaseth, Alison Morris, Cherien Morris, Paul Nicholls, Tom Parker, Amy Paterson, Samantha Parsons, Caroline Payne, Dani Pongsawang, Ashik Popat, Luca Porqueddu, Nicola Ratcliffe, Anne Lise Reitan, Orit Sarfatti, Alison Sayward, Mari Singaas, Katherine Stokes, Trina Tan, James Taylor, Grete Tetli, Yoshikado Tsubakimoto, William Usher-Smith, Martin Vingsand, Amanda Walker, Marie Warren, Reina Yusa, Hilde Zezanski Brandsrud



'My work is more about your seeing than it is about my seeing, although it is a product of my seeing. I'm also interested in the sense of presence of space; that is space where you feel a presence, almost an entity – that physical feeling and power that space can give' (James Turrell, *Occluded Front*, 1985).

In the Interior Architecture studios this year we explored the way people experience and move through interior space. We looked at the relationship between an object and the space it inhabits; what leads the eye and then the body as it navigates a space? Integral to these investigations was the idea of illusion – that what you see from one position is not necessarily what you experience from another. These ideas were tested through a series of programmes. Students were asked to 'furnish' a variety of interiors, tied to live projects. These were explored first in model, then in drawing, and finally in full-scale form.

During the year we created a series of exhibitions, both in the UK and overseas, which were constructed and designed by groups of students:

- Oxford Interiors 2005: Facolta di Architettura di Roma TRE, October 2005
- Furnishing the Debtor's Tower, Said Business School, Oxford, January 2006
- Oxford Interiors 2006, MI Bergen, April 2006

#### Powers of Ten

The title for this design brief comes from a film, and a subsequent flipbook, by the designers Charles and Ray Eames, about the relative size of matter and objects in the universe, and the surprising alterations that can result from exponentially increasing the viewing distance to the subject. Using one of their previous design projects as a starting point, students were asked to undertake a critical journey between craft, details and constructional materials, with reference to the overall artistic and design intentions.

This resulted in a series of proposals for new displays in the buildings of Bath Museum, to showcase examples of contemporary architecture.

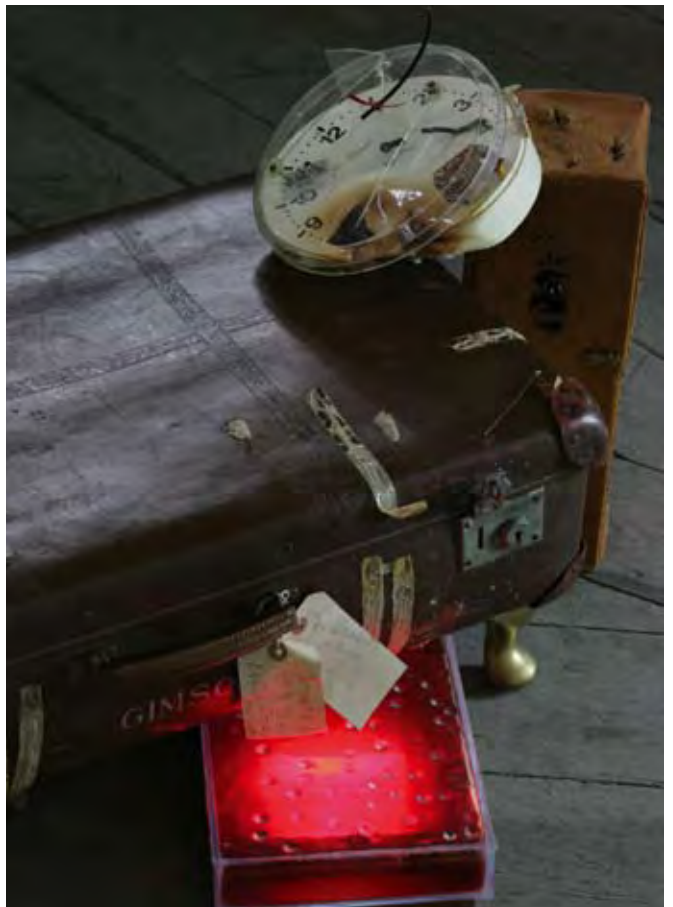


# Interior Architecture

BA Hons

## Debtor's Tower

In the first semester the second year looked at exhibition design. Starting with an abstract series of maquettes, the year group combined to build an exhibition in the studio, called Depth of Field. The ideas developed were then taken to the Debtor's Tower – an empty cell block in the newly refurbished Oxford Castle. The students constructed 1:1 exhibition furniture designed to provoke a relationship with the empty space. The installation was photographed by Kilian O'Sullivan and was later exhibited as 'Furnishing the Debtor's Tower' at the Said Business School in Oxford.



Facing page, top: Rory Macleod, *Depth of Field*; facing page, bottom: *Debtor's Tower* by Martin Vingsand/Stefan Fronsdorff/Francesco Giambianco and Orit Sarfatti/Nicola Ratcliffe/Anneuse Reitan; below: *Debtor's Tower* by Laura Encinas/Madeline McGrath/Nazi Amraei and Dawn Mathews/Kirsty Fronis (*Debtor's Tower* photos by Kilian O'Sullivan)





# Interior Architecture

BA Hons

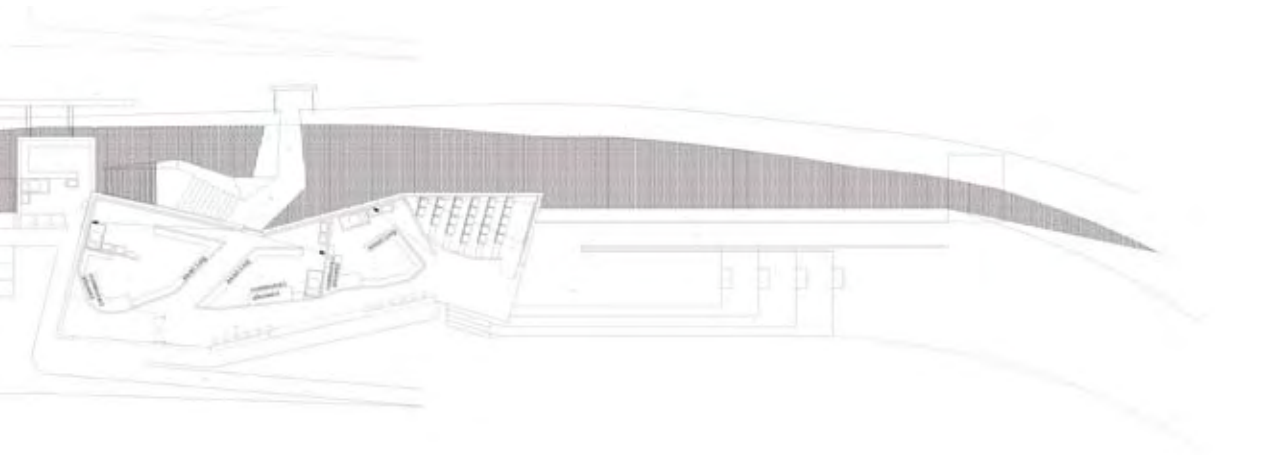
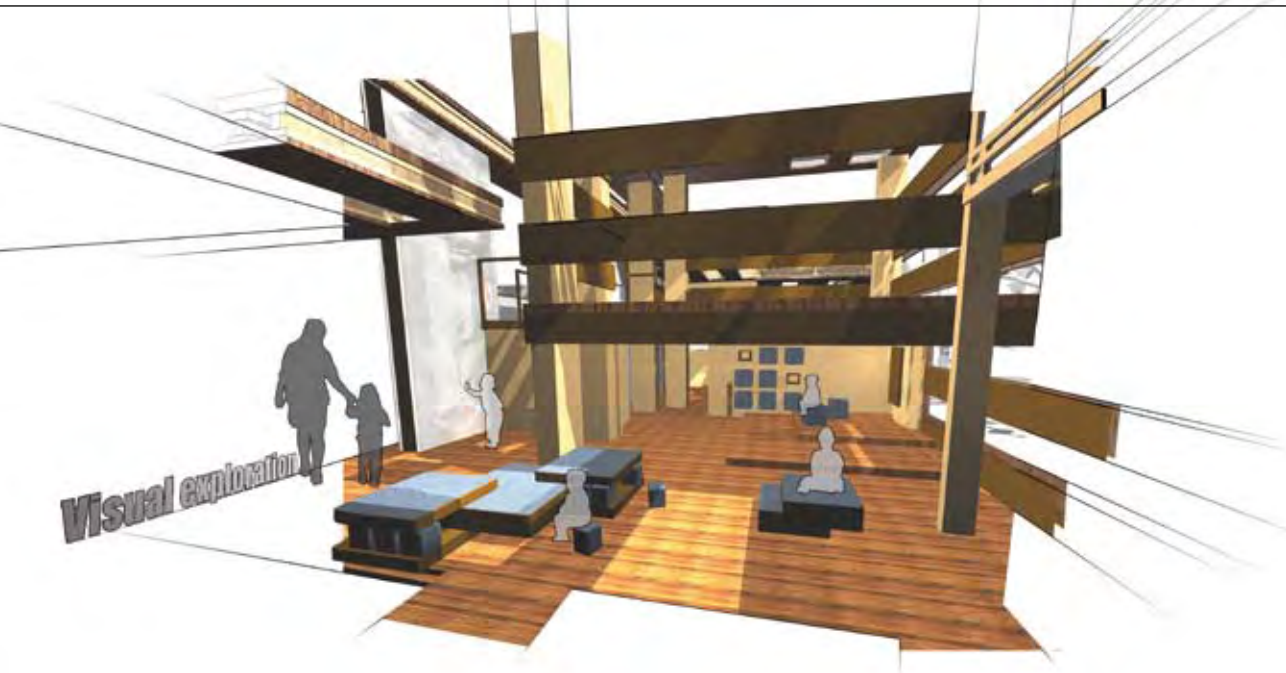
## Practice Module

'I am part of the tradition that values making, manufacturing, as the origin of thinking, rather than the tradition that seeks the abstract idea as the origin of the building activity' (Enric Miralles, 1995).

Design in practice should not differ much from the work done in the academic world. This design module provides a realistic working scenario in which the students are able to have regular meetings with clients, experts and technical staff and also visit well established design practices to draw inspiration and operative knowledge. The design briefs included an extension to a nursery, a clubhouse for a young football team and a sensory room for children aged three to five. All the briefs were drawn from the real requirements of the local community in Grandpont, Oxford.



Facing page, clockwise from left: Caroline Payne/  
William Usher-Smith/Pei-Shan Chiang; Joanna Hunt;  
below: Robert Dunbar/Edward Arthur; Caroline Payne/  
William Usher-Smith/Pei-Shan Chiang

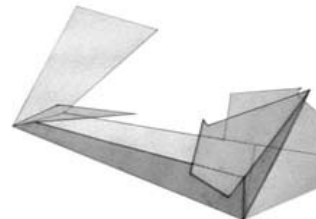
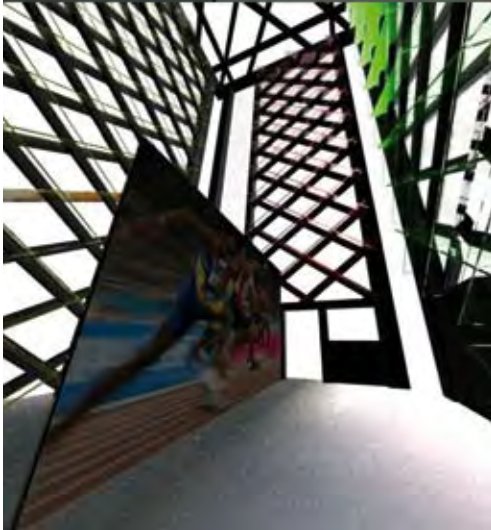
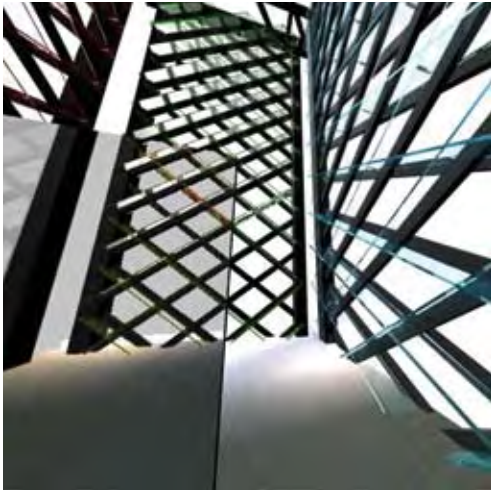


# Interior Architecture

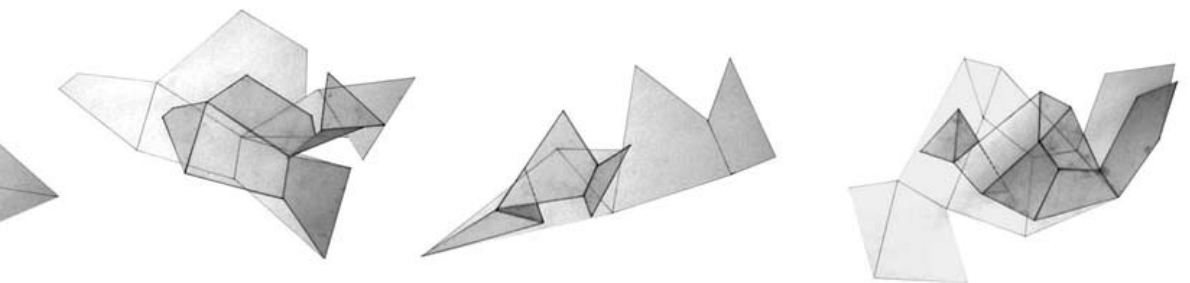
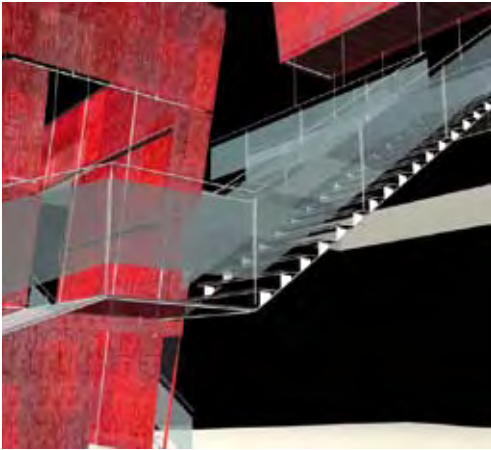
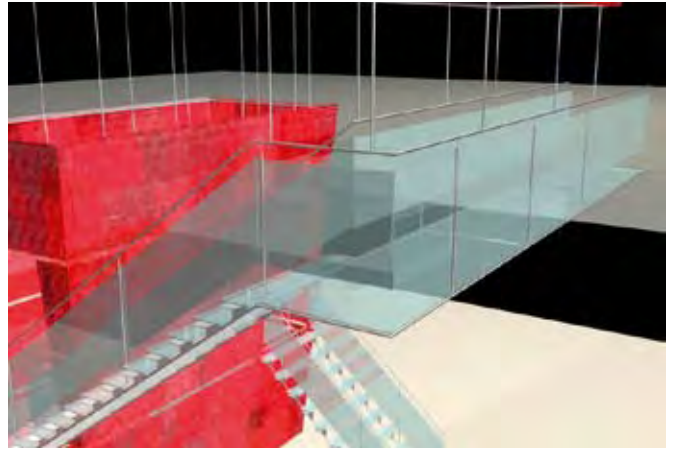
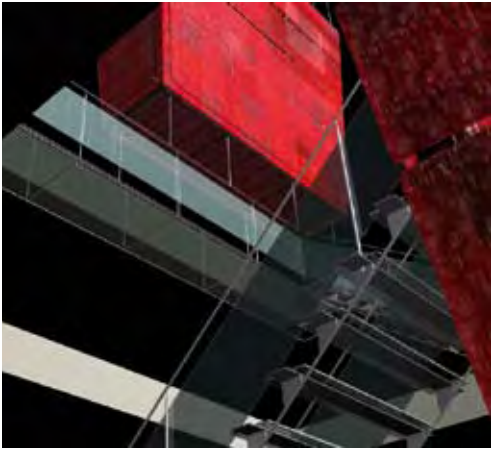
BA Hons

## Olympic Gateway

The project was set in the new station concourse at St Pancras Station in London. Students were asked to design an Olympic Gateway for passengers arriving in London by Eurostar during the 2012 Olympic Games. The form it took was their choice: an information pavilion, an internet kiosk or an inhabited billboard. Each had to be one of a multiple, with a recognisable identity used across the capital, being useful to Londoners and tourists alike and capable of being reused or recycled after the event.



Facing page: Caroline Payne, Olympic pavillion, interior and model;  
Amanda Walker, Olympic pavillion;  
Caroline Payne, Movement sheet



# DS1

Diploma

## Richard Rose-Casemore, Nick Hockley

Besnik Bijo, Rhys Blake, Marco Carolei, Suleman Chand, Robert Foster, Thomas Furse-Roberts, Jacqueline Gittens, Colin Harper-Penman, Andi Kercini, Christopher Read, Eleanor Redmill, Lucy Rimmer, Rachel Slater, Maria Yianni, Louise Young

This studio is concerned with the chronicle of design development and the ways in which we record and communicate our creative journey, from the earliest idea to a fully considered work.

Introductory project: Artist in Residence.

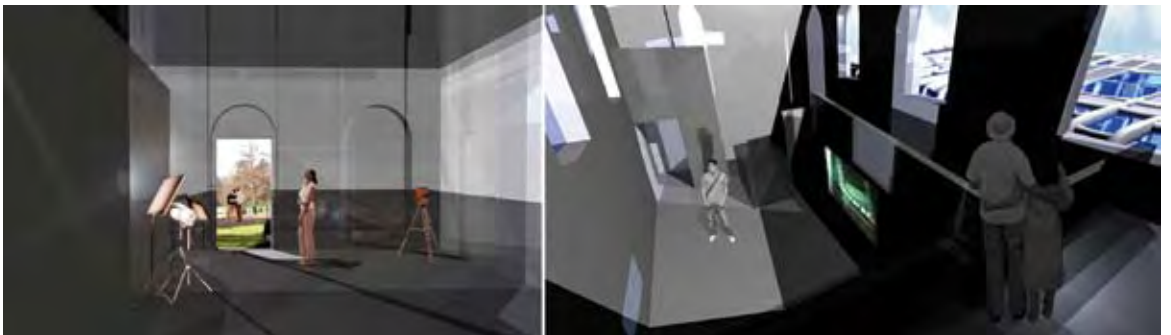
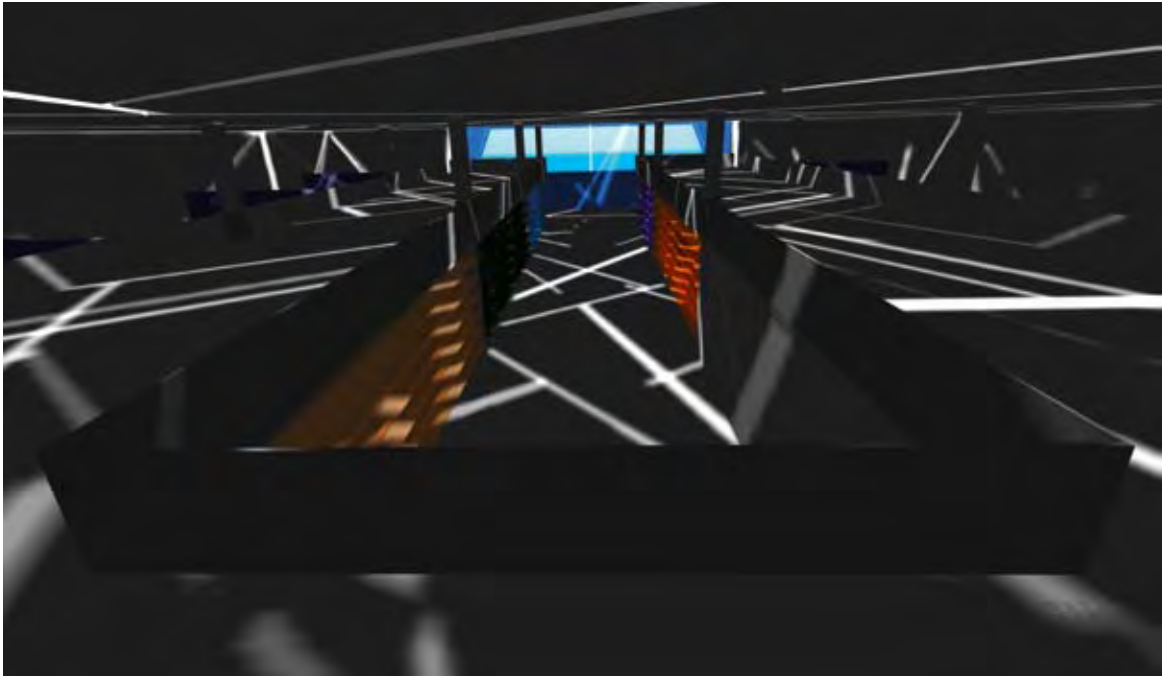
This is a half-semester project, where attention to detail is paramount. One reason for zooming in, before we pan out, is to learn that detail design is nothing more than knowing one's building intimately. It is crucial to push the limits and establish early values and attitudes

with regard to structure, construction, materials and finishes.

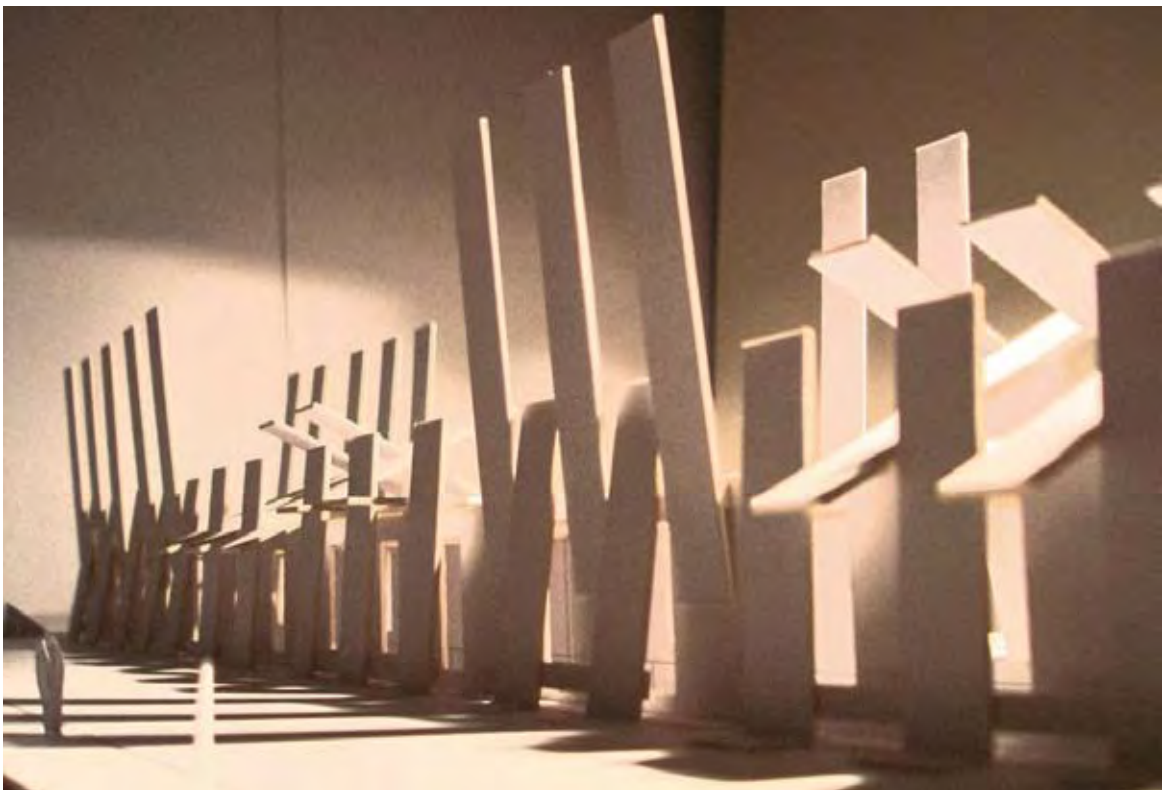
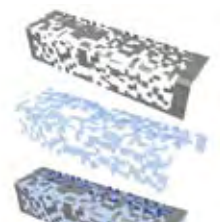
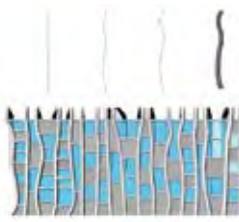
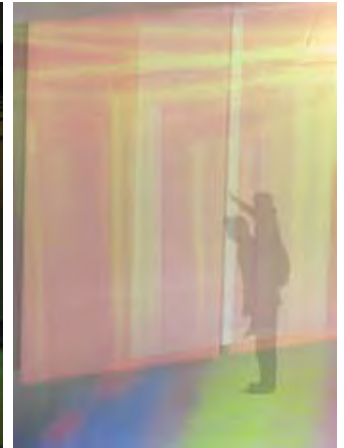
Thesis project: Museum of Design.

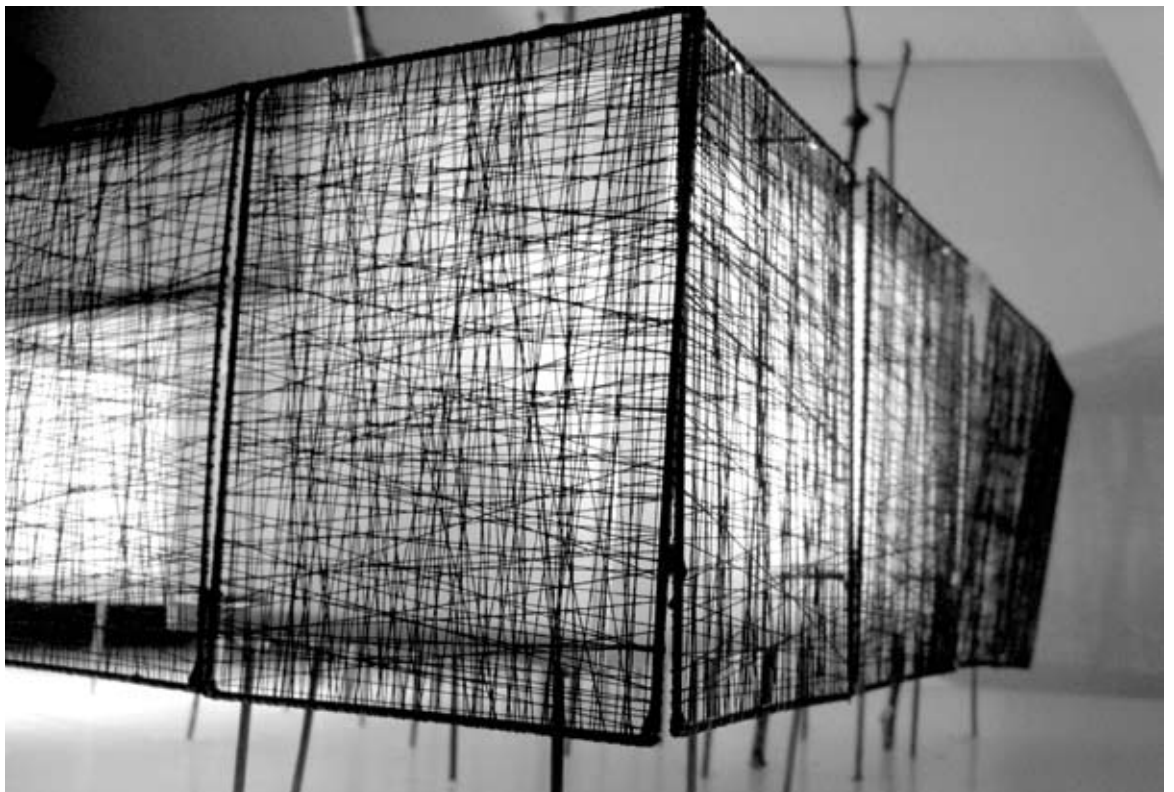
'Museums are essentially compromises... their weakness is that they are necessarily homogenized – emptied of all connotations other than art. And that is, finally, an artificial situation' (Lawrence Alloway and John Coplans, 1974).

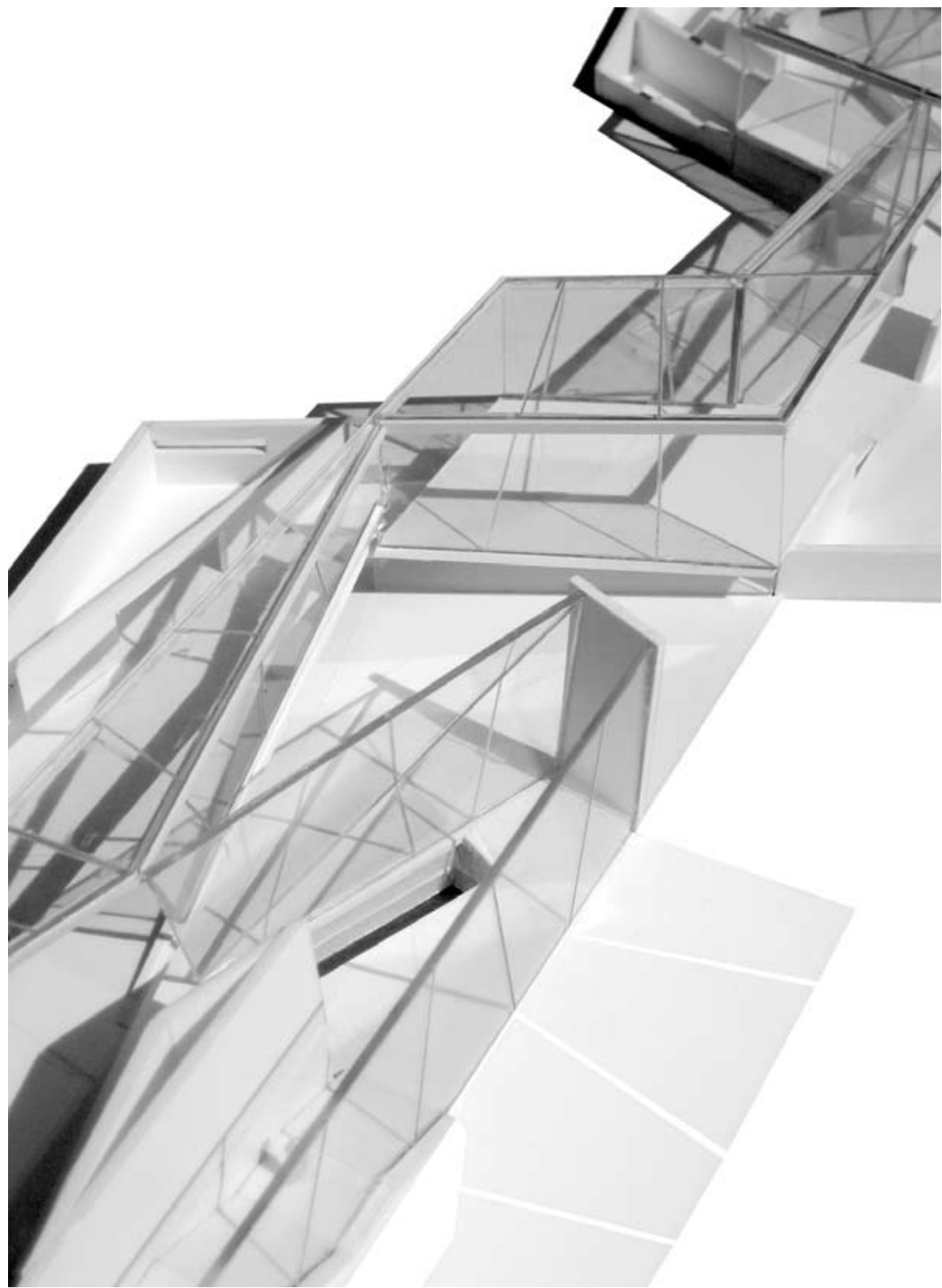
We now move from the artist as the client to the curator and the public as clients. The



emphasis shifts from 'creation' of art and design to exhibition, celebration and education. However, we are careful not to lose the spirit of the artist or that which Le Corbusier calls the 'emotion of the senses'. Students offer their own interpretation and programme for a museum design in the grounds of Compton Verney. An artist from the first project is hypothetically invited to exhibit in one gallery space and this is used as a vehicle to explore the qualities of the building.









# DS2

Diploma

## Ben Stringer, Peter Barber

Katharine Allen, Soud Al Thani, Alistair Cordey, David Crosthwait, Martyn Few, Matthew Franklin, Laura Fryer, Robin Halford, Robert Kennedy, Jennifer Kerrigan, Thomas Mann, Gary Matthew, David Morris, Paul Osborne, Matthew Richards, Claire Smith

### Village

This year we asked everyone to design a 'village', whatever that may be. It is a word that stresses social, economic and environmental relationships – contexts that the design of 'housing' often ignores. Britain is experiencing a housing boom, but it is also being let down by a paucity of vision and imaginative debate about the cultural and environmental contexts of housing.

Our site was the former American airbase at Upper Heyford, ten miles north of Oxford. It's

a large (5km<sup>2</sup>) flat and open space. There is some striking Cold War defensive architecture as well as many American facilities such as baseball pitches and bowling alleys. This site frames picturesque Oxfordshire with global politics and ideology. We chose the site because we wanted our villages to be politically and culturally experimental.

We also wanted to ask how we think about our countryside and to speculate about its future. So our village designs included programme and landscape ideas for the whole site.



Facing page: Paul Osborne, Resurgent Heyford; below: Jenny Kerrigan, Plastic Bag Weave; Alastair Cordey, Radar Village. Overleaf, clockwise from top left: Robin Halford, Rapid Response Village; Richard Mathews, PermaVillage; Claire Smith, Supermarket Village; David Morris, Village

First we looked at the quaint model village of Bekonscot; a prewar Home Counties daydream in Buckinghamshire. We designed 21<sup>st</sup> century interventions, and then moved to the chilling nuclear memory of Upper Heyford and designed delightful villages.



# 1. MASS SHELTER FROM THE ELEMENTS

## COMPONENTS OF THE QUICK RESPONSE VILLAGE

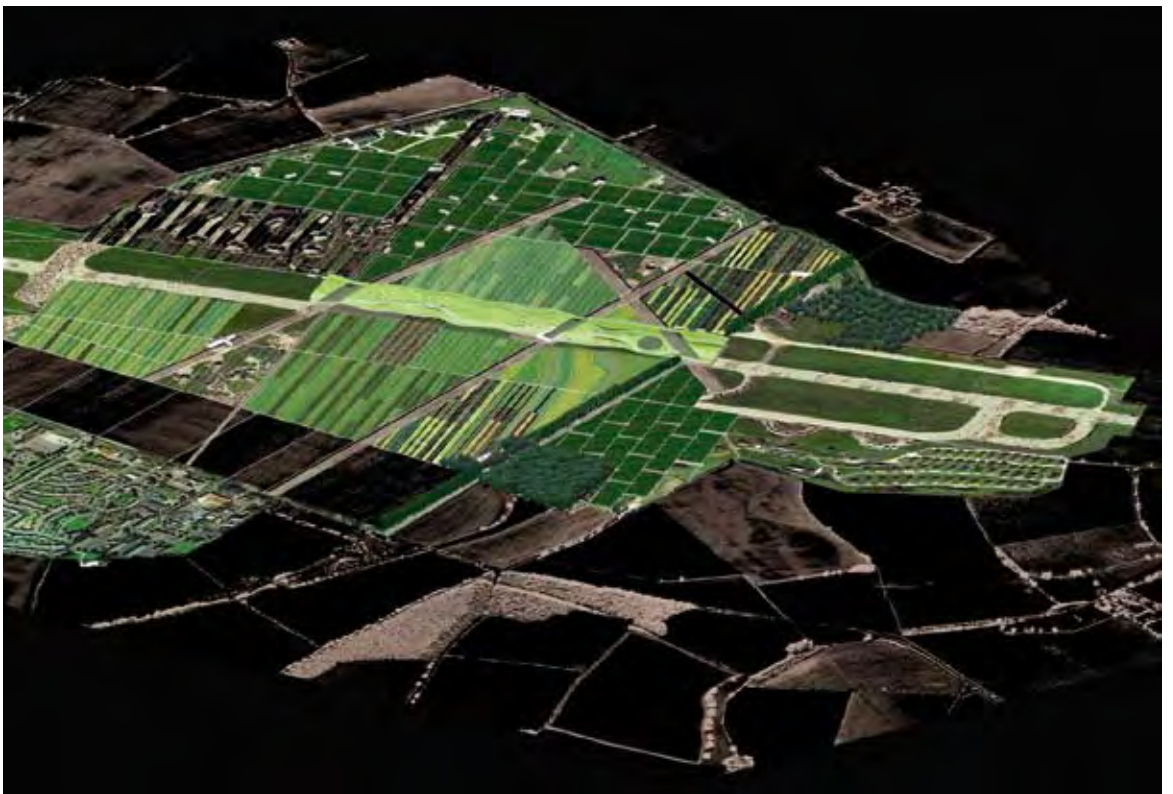
"IN 1991, 1.5 MILLION KURDISH REFUGEES SOUGHT ASYLUM FROM IRAQ. TEMPERATURES DROPPED TO MINUS 25°C. THE DEATH RATE WAS 600 PER DAY. AID AGENCIES COULD ONLY OFFER PLASTIC SHEET, TENTS AND BLANKETS. THE ADEQUACY OF EMERGENCY PROVISION WAS PATHETIC"

SHIELD A LARGE AREA FROM THE ELEMENTS WITH A STRONG, HIGHLY EFFICIENT STRUCTURE THAT IS EASILY TRANSPORTABLE AND QUICK TO ERECT. DISPLACED PEOPLES CAN THEN SET UP DAMPS WITHIN THIS PROTECTED MICROENVIRONMENT USING INDIGENOUS MATERIALS.



Perial View

Typical area of rising & rising landscape before initial reconstruction. Existing IAF (Iraqi Air Force) Terminal through (200m) on the left.



# DS3

Diploma

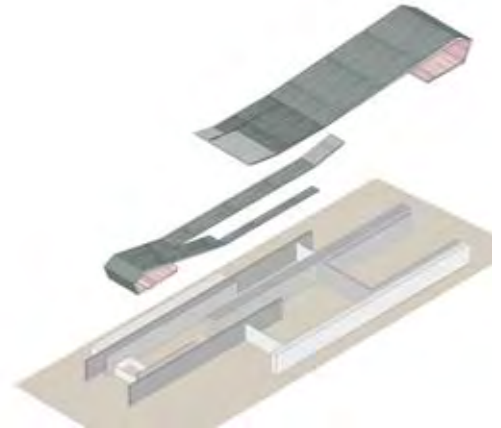
David Grindley, Sarah Stevens

Chaminda Abayawardana, Rachel Aldred, Raymond Dormer, Katie Duggan, Charlotte Gerald, Ffion Gruffydd, Laura Ivanschitz, David Macdougall, Charalampos Mantzouranis, Andrew Needham, Maria-Alexandra Papadaki, Euthimia Ratsou, William Ringer, Sarah Robinson, Sofia Tasouli

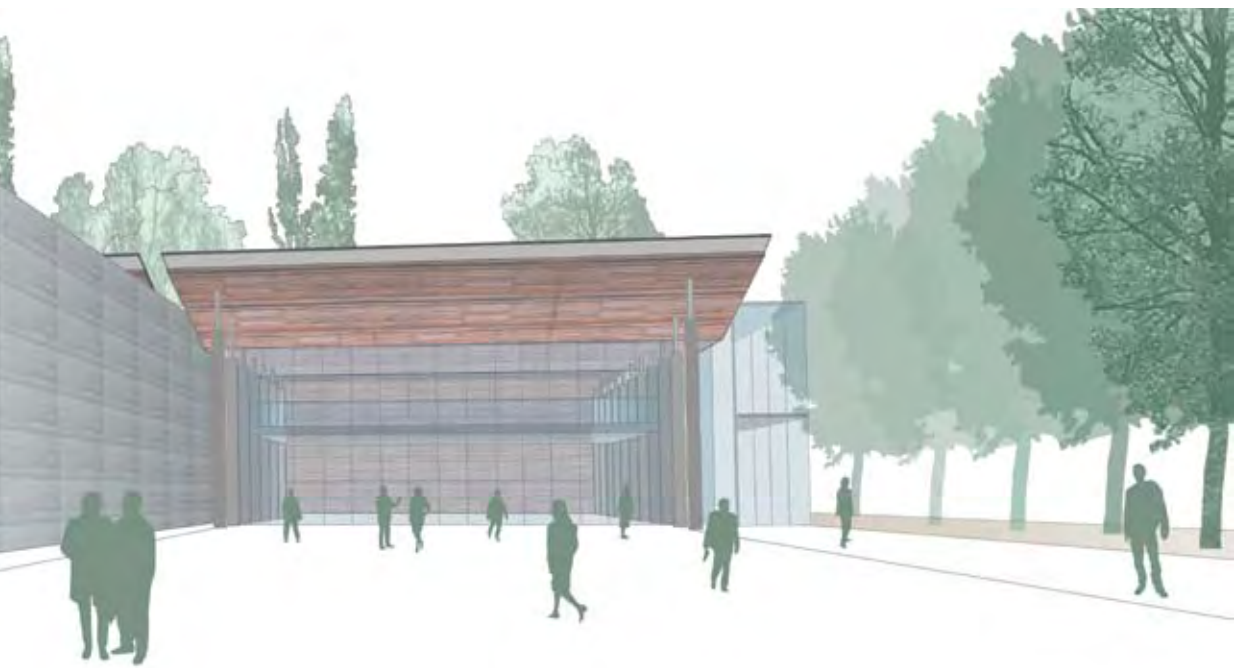
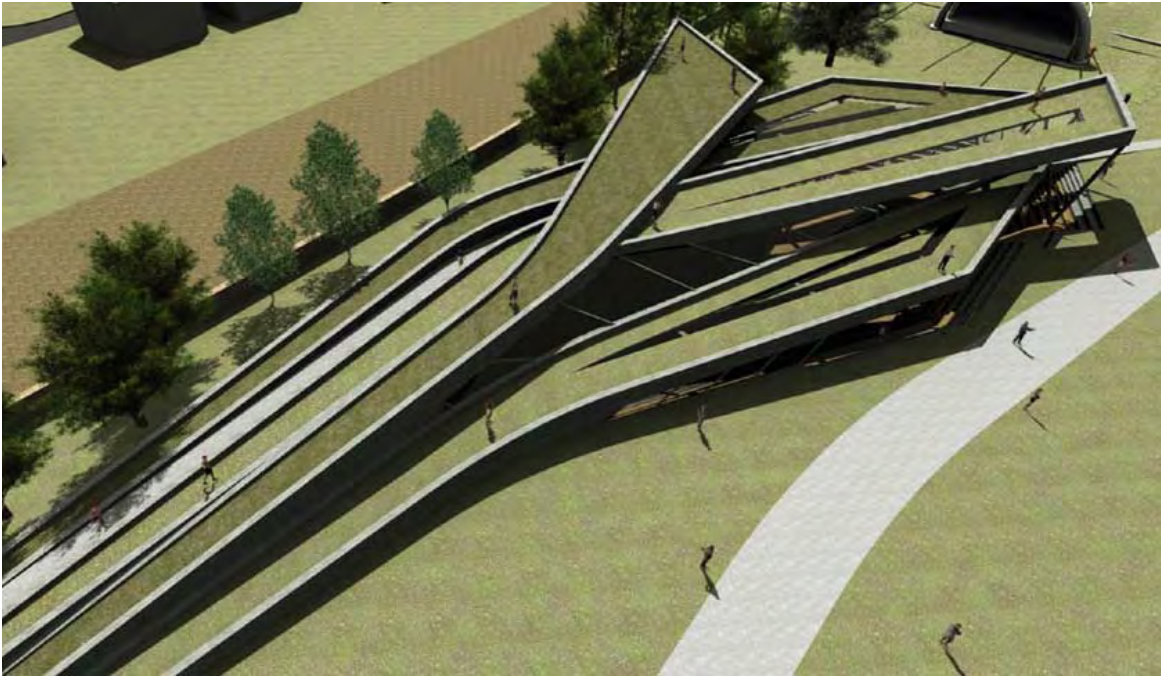
While architecture is very clearly about enclosure and space, making it encompasses relationships between the surrounding physical and cultural contexts. In this era of globalisation, many buildings have been designed as universal, single-use 'objects', which lack sensitivity to their unique location. We also live in an increasingly self-centred and dislocated world; architects have a responsibility to engage with society in an effort to encourage a more inclusive architecture. Buildings need to do much more than fulfil a simple (formal) brief, they should

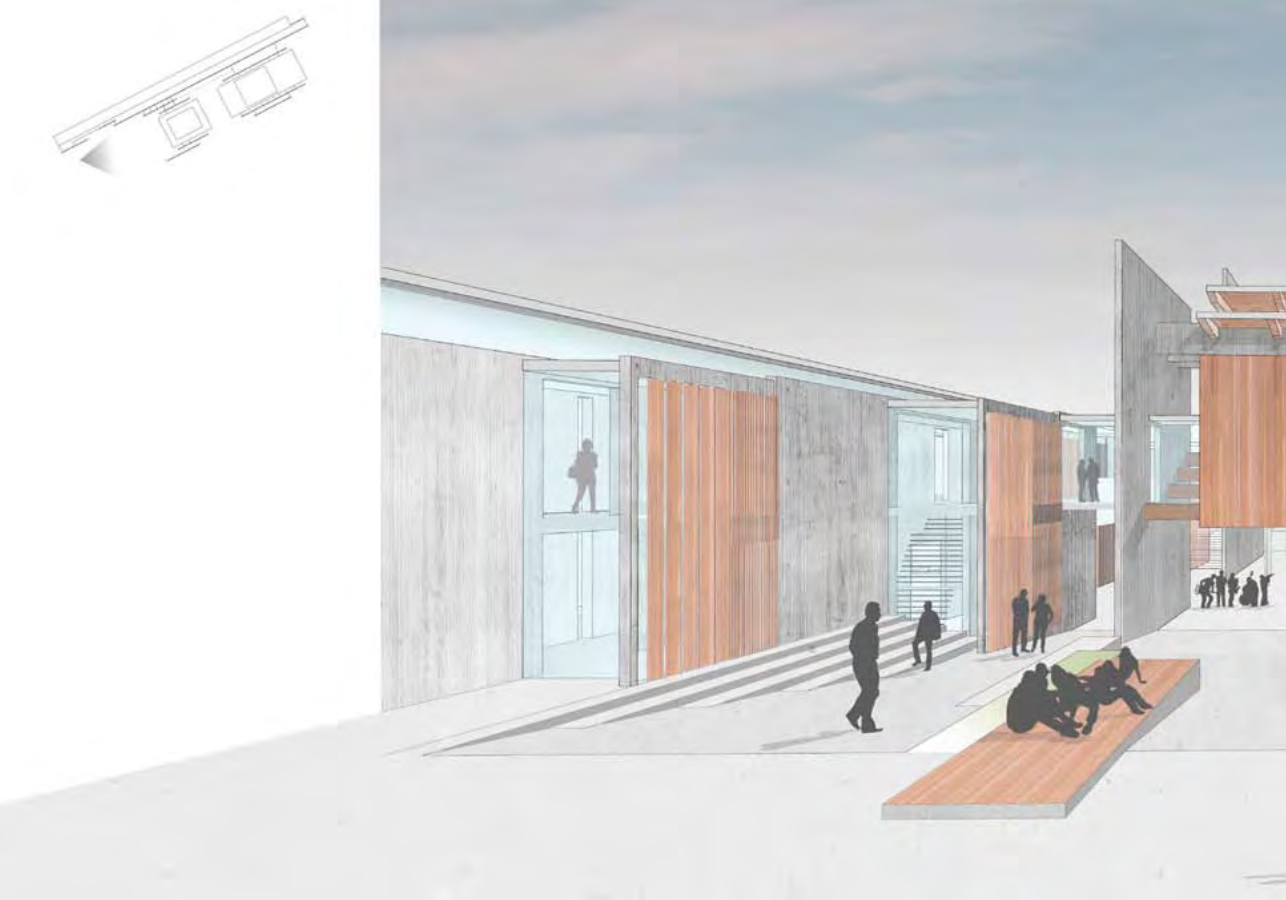
facilitate the incidental (informal) and explore the limits of architecture.

DS3 projects explore the creation of connections: visual, physical and cultural. This involves an engagement with the site and a concern for discerning thresholds – not just the physical point of entry and exit from buildings but also the invisible or almost imperceptible lines and boundaries that define territories.



Facing page: Sarah Robinson, model studies; below: Harris Mantzouranis, Skateboard aerial view; Sarah Robinson, perspective. Overleaf, clockwise from top: Ffion Gruffydd, Entrance ramp and model shots; Rachel Aldred, Bicester 1; Ffion Gruffydd, Landscape









# DS4

Diploma

Jane McAllister, Toby Shew

Christopher Benson, Veljko Buncic, Doris Chan, Sara Emrich, Manabu Imai, Sari Kaipainen, Go Kawakita, Dipesh Mistry, Jayesh Patel, Alastair Paxton, Kathrin Sattler, Stephen Smith, Adrien Vick, Alastair Wood

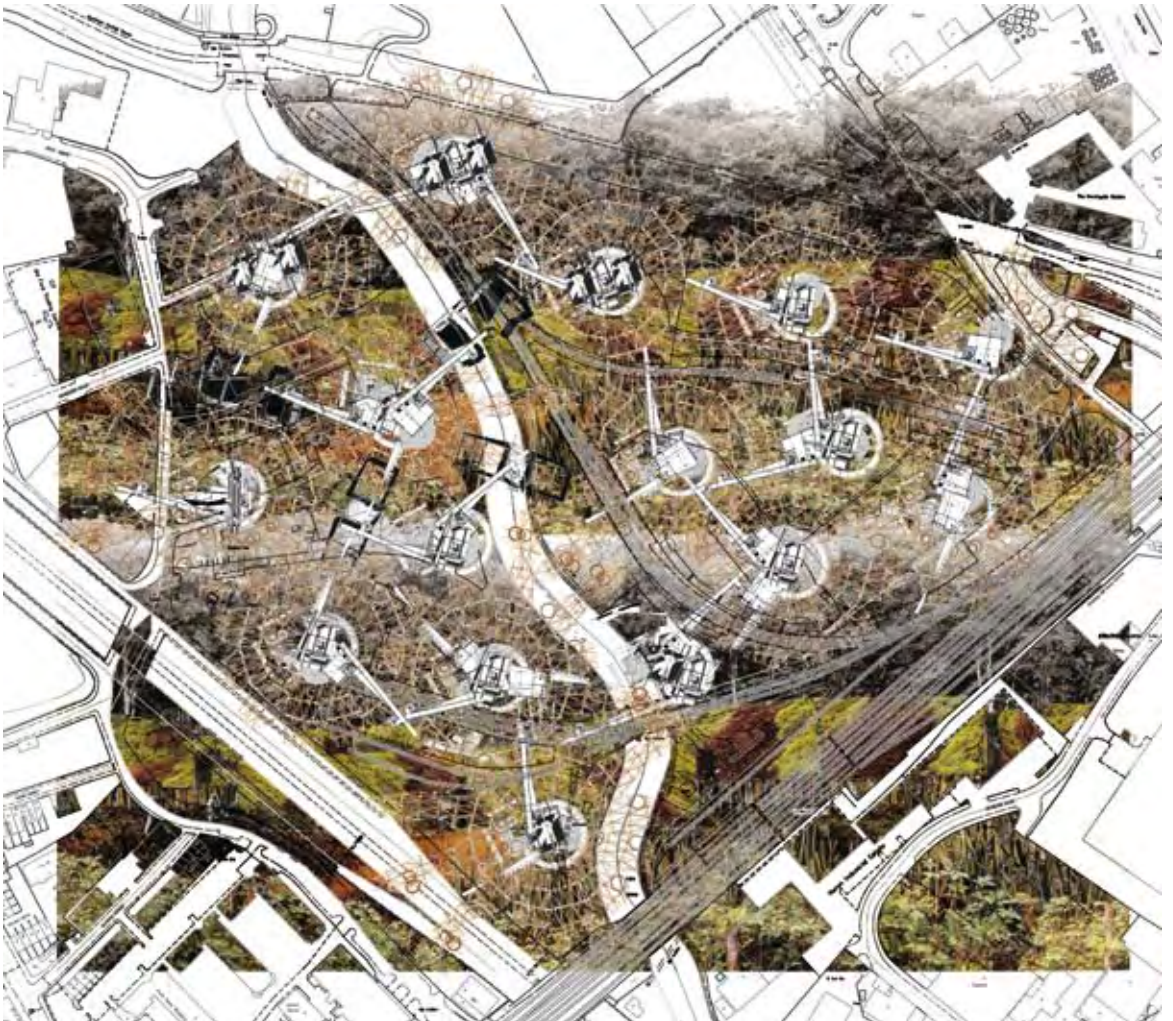
The unit's main concerns were with the making of a productive landscape – a tapestry of ground and inhabitation – drawing on the transient nature of material and cultural context.

Initiated by a new recycling industry, DS4 proposed a FabReHab live/work development at the base of the Lea Valley in east London, the site of the 2012 Olympic Games.

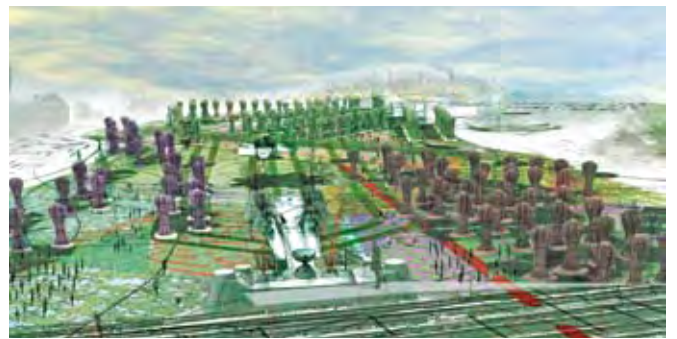
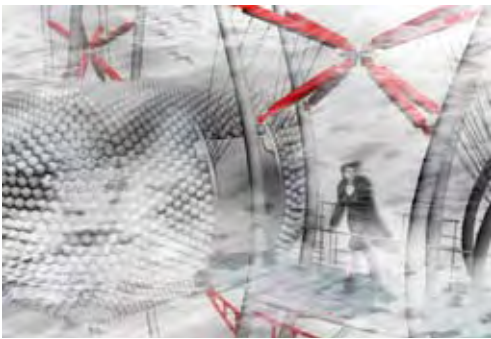
FabReHab comprised a tube-winding manufacturer, producing short-life structural

cardboard tubes to build dwellings; recycle materials dumps; and a substantial area of land to 'farm' as a community or cultural venture.

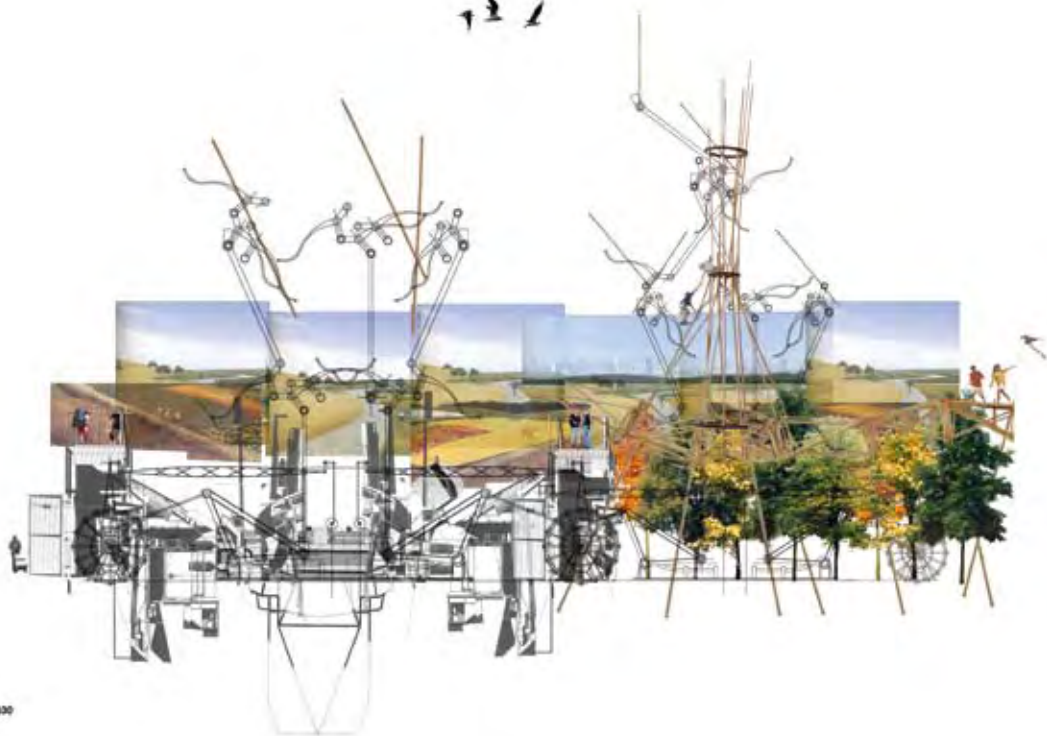
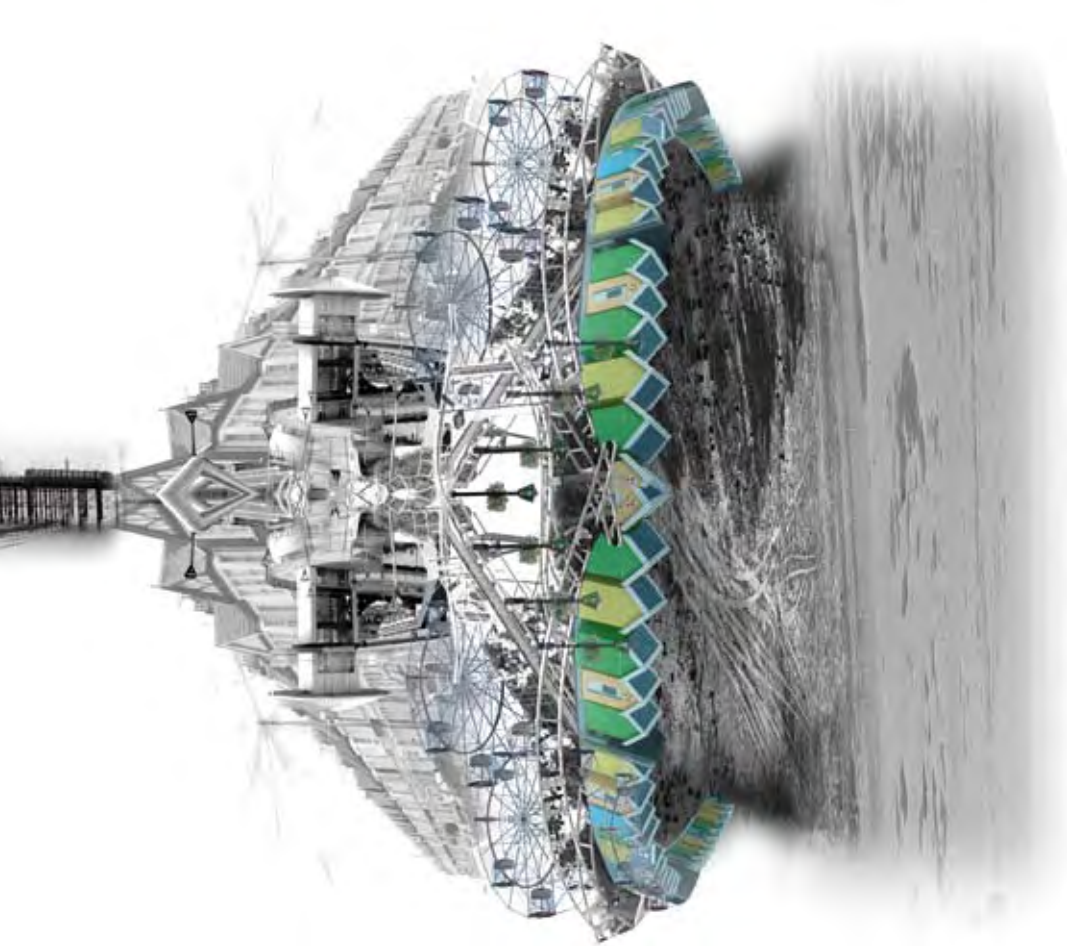
The transient population of the live/work community became the work force for the factory and the construction team for the housing, using recycled products. In this way the site was in a continuous state of fluctuation, renewal and decay.



Facing page: Alastair Paxton, Pulp Settlement;  
below: Steven Smith; Veljko Buncic, Sewage  
Village; Go Kawakita, Capsule Towers.  
Overleaf: Steven Smith; Alastair Paxton







## Andrew Holmes, David Greene

Artemis Alexiou, Matthew Beasley, Susannah Brockbank, King Shun Cheung, Edward Esdon, Charlotte Henry, Mari Inoue, Reem Khundkar, Nicola Kingsford, Michael Lambert, Peter Njuguna, Joao Ornelas, David Rees, Esther Rivas Adrover, Kealeboga Tsamaloba

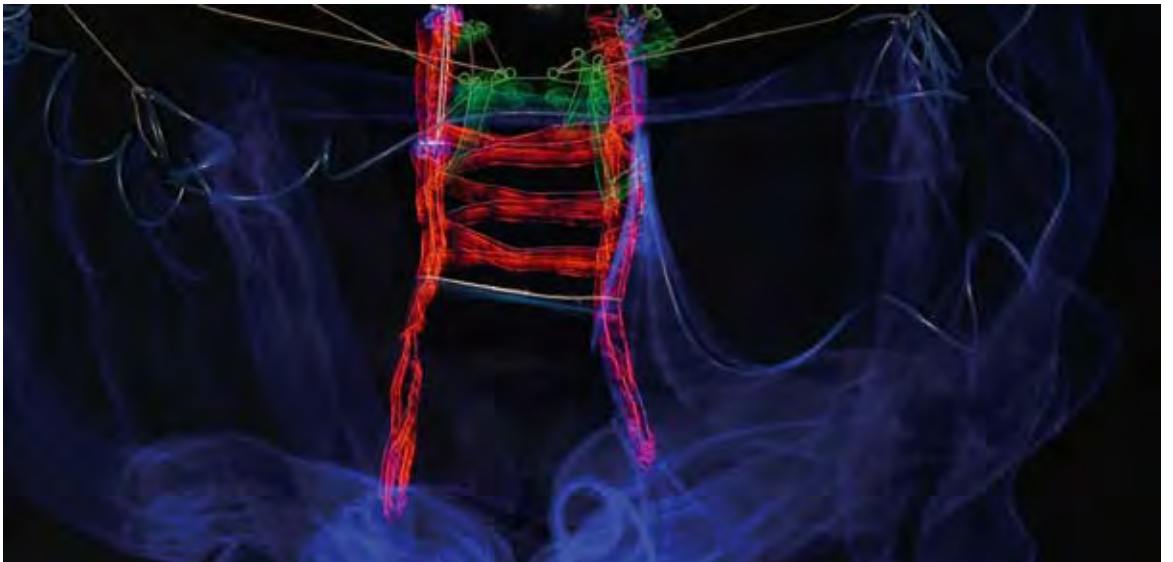
### Seasence: Crosby, Liverpool

The elements evicted from Modernist thinking are reintroduced. The elements that include feeling – air, water, heat, sound, smell and light – become the subjects of a new architecture. These are the elements that architects control, rather than the more nebulous abstract idea of space. The surface is emphasised rather than the frame.

The materials of enclosure are soft, moving, translucent. Such materials require different techniques. The designer now draws with light,

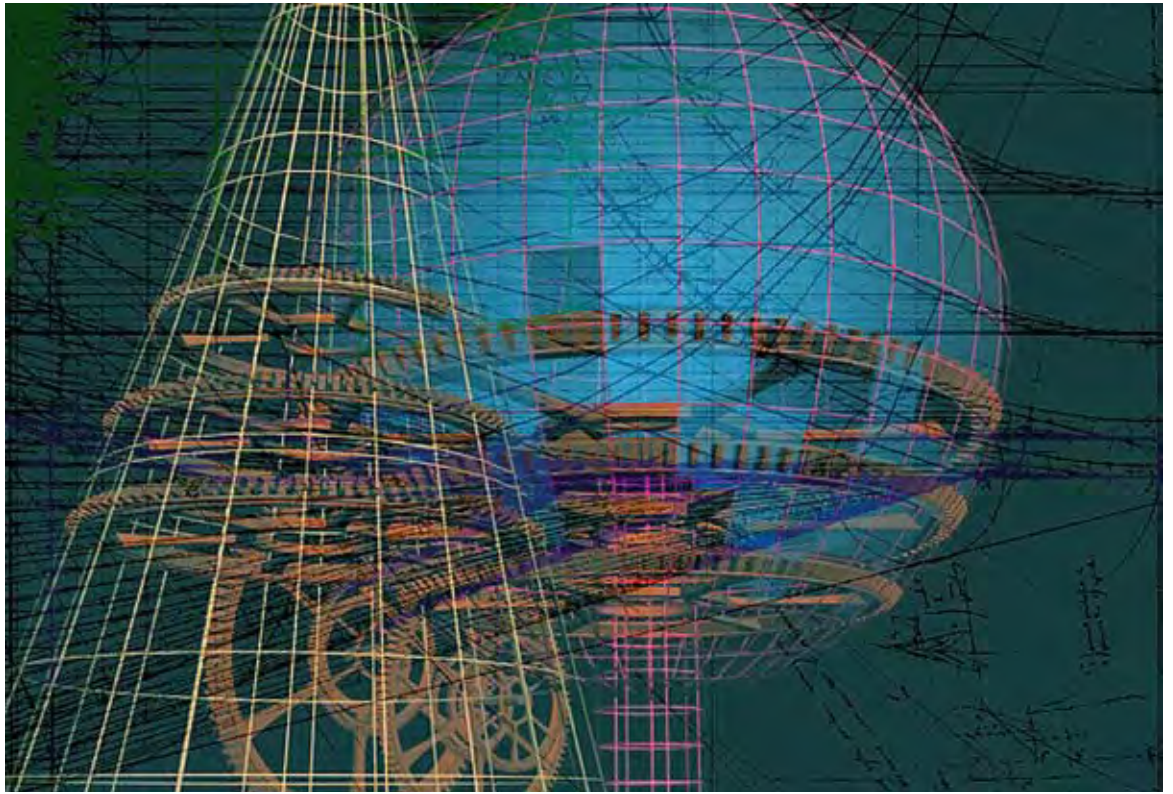
not ink, on an electronic machine that utilises light and time in its programme.

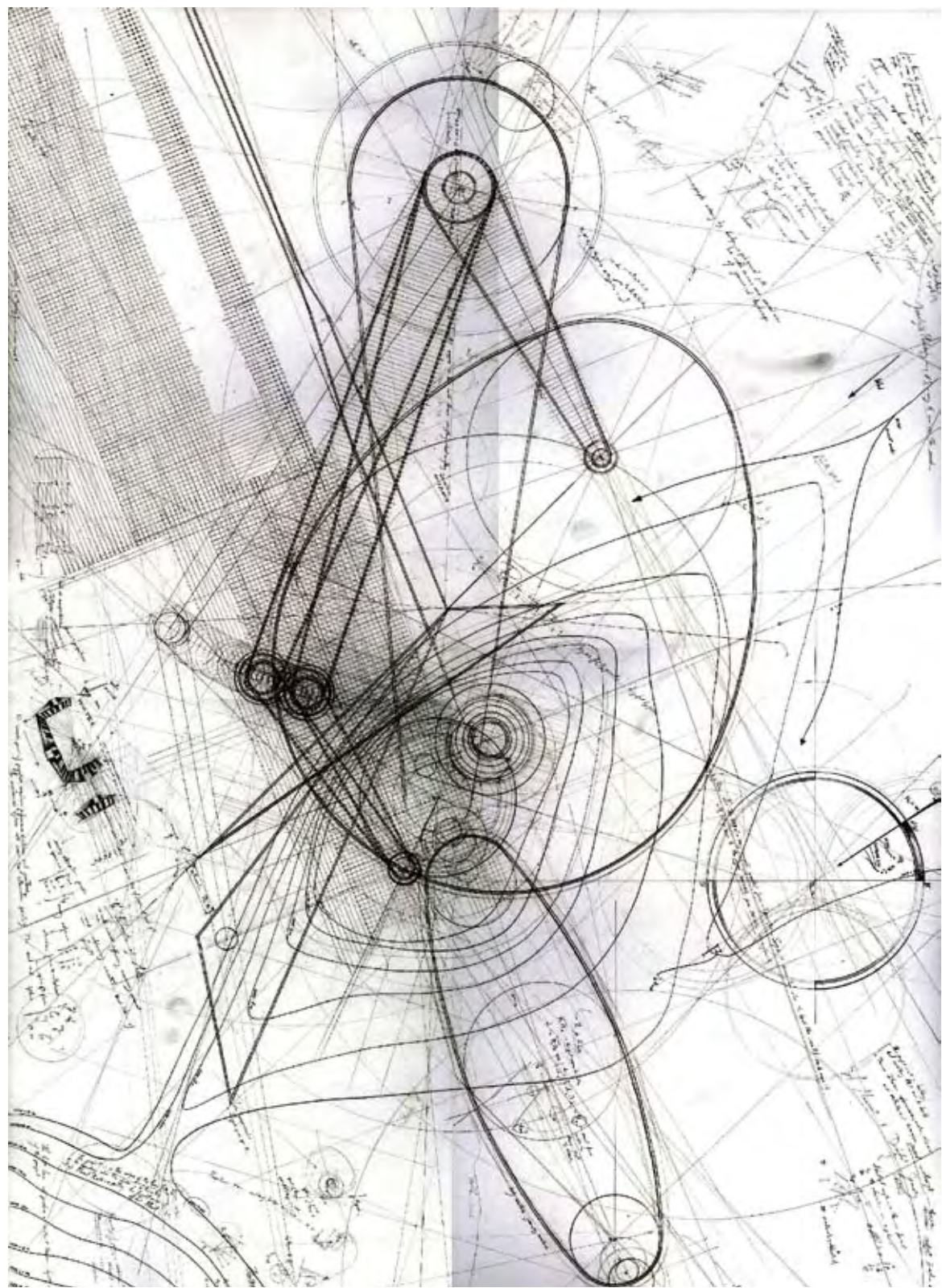
For the designer it is still ordinary stuff, but put together in new ways. In the search for the sublime in everyday life, the voyager must always exist in the present, deploying choice as an art form, sifting the evidence in a non-linear way, so that the problems encountered are turned into possibilities and capabilities.



Facing page: Charlotte Henry, *The Lost Weekend at the Campsite of Atlantis*, section; Esther Adrover, site plan of engraved copper plaza; Esther Adrover, *The Geometry Machine*; below: Joao Ornelas, *Shape Shifter*, section; Overleaf, clockwise from top: Esther Adrover, 3D model and *Movement of Components* pencil plan; Michael Lambert, spatial experience drawing and model









The emphasis of Architecture in Regeneration (AIR) is to provide students with the knowledge, skills and tools to solve problems regarding existing buildings in an urban context.

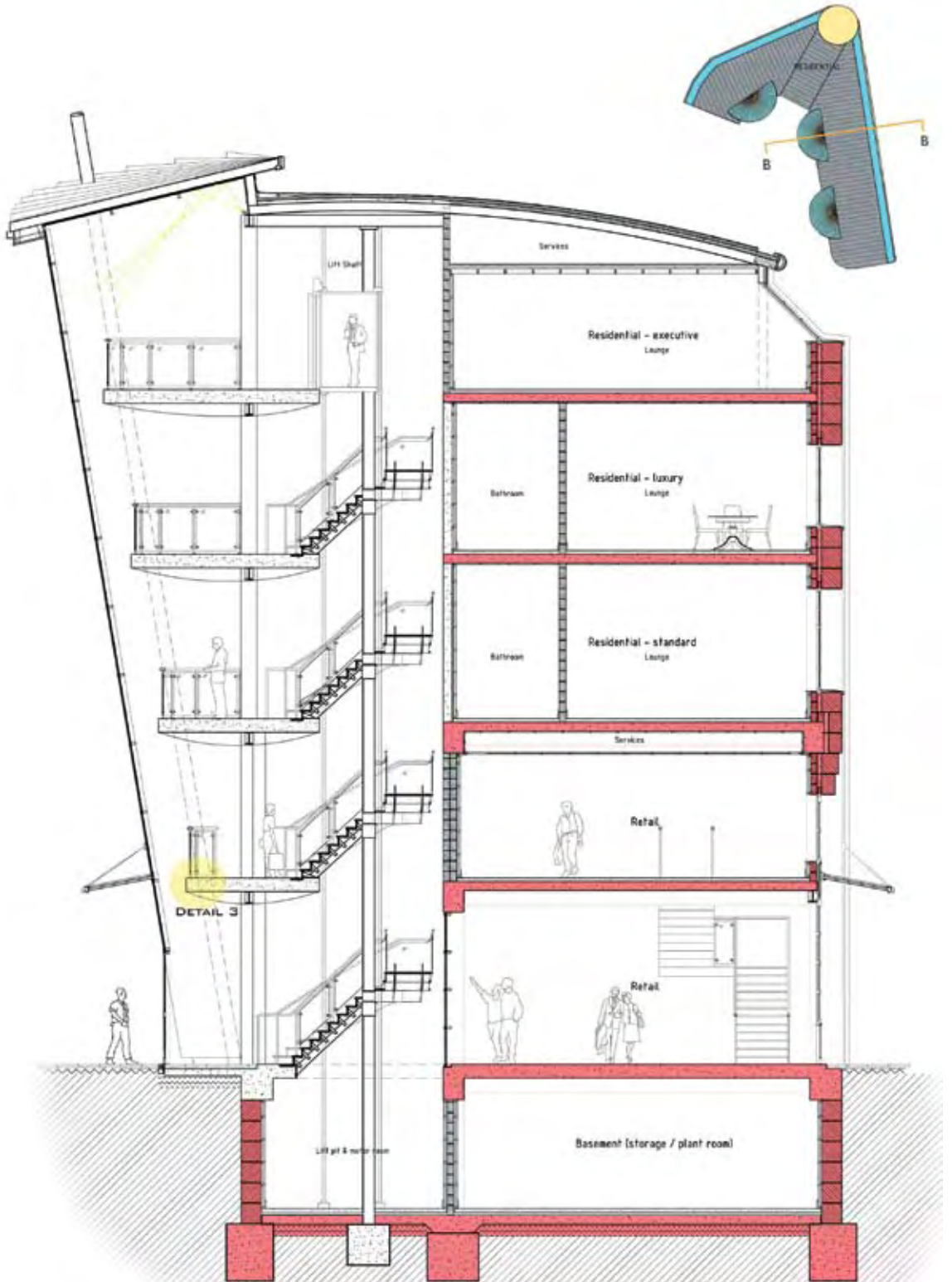
This year the student projects focused on two areas of Bristol: first the former police and fire station complex of Bridewell Island and then the site of an old monastery and Quaker meeting house called Quakers Friars. Working in groups, students made urban regeneration proposals for the area, followed by individual projects proposing interventions that would

enable the reuse of the buildings and a sustainable future for the neighbourhood.

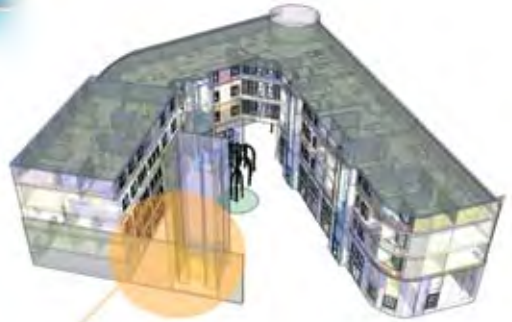
- From September 2006 Architecture in Regeneration is collaborating with the Department's highly acclaimed International Vernacular Architecture Unit to offer a new postgraduate programme in International Architectural Regeneration and Development (IARD).



Facing page: Peeraya Boonprasong;  
below: Richard Walker. Overleaf,  
clockwise from top left: Richard Walker;  
Andrea Martinez; Richard Walker

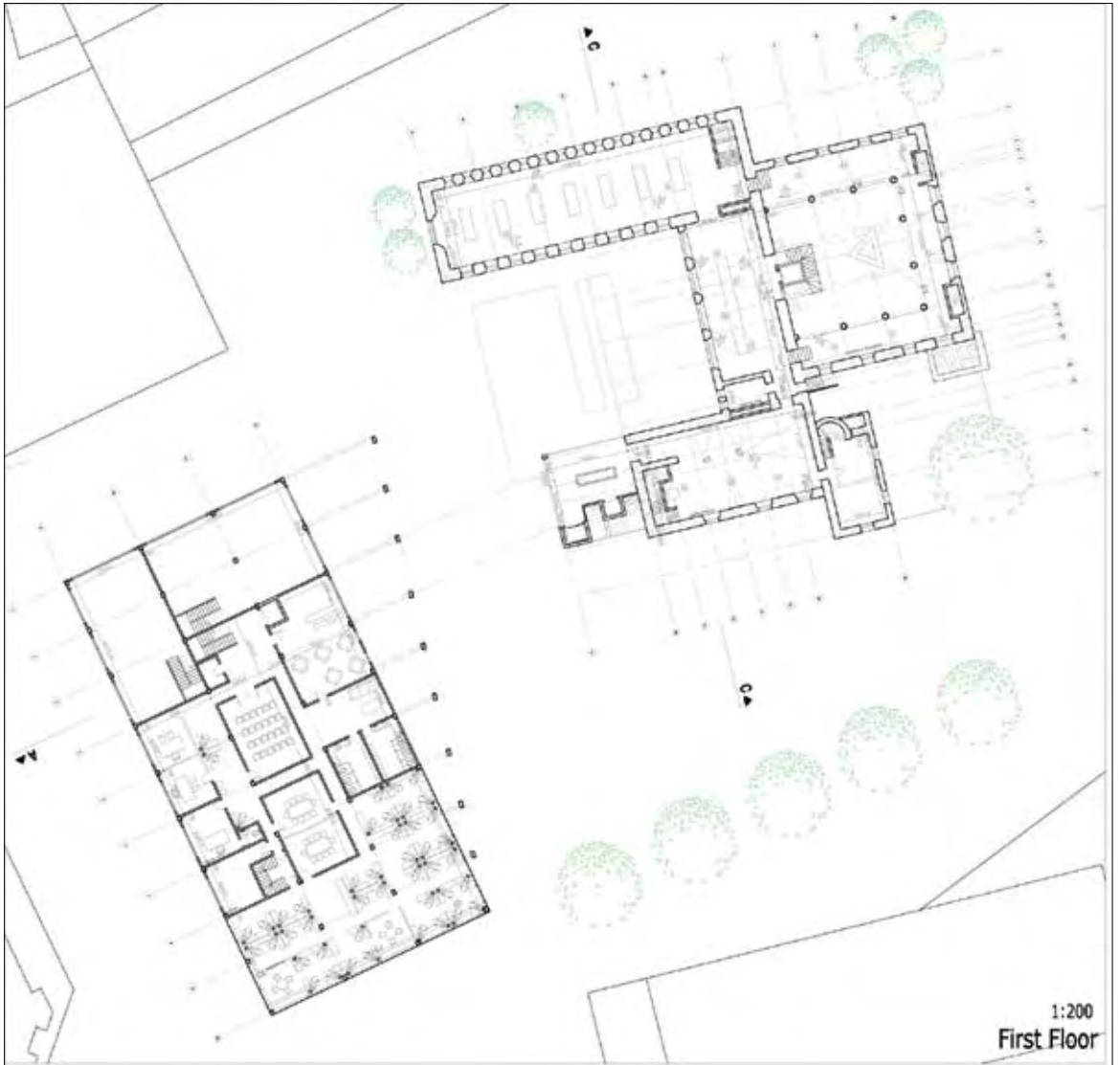


Connecting to the surroundings - Bridewell *Island*



*External Elevations*





1:200  
First Floor



1:250  
West Elevation



# EESB

Diploma Special Route/Masters

Mary Hancock, Maita Kessler, Rajat Gupta, Mick Hutchins, Sue Roaf, Fergus Nicol, Michael Humphreys, Matt Gaskin, Simon Ambrose, James Aplin, Toby Balson, Kevin Bayliss, Peter Capron, Smita Chandiwala, Jennifer Cheng, Matthew Cook, Paschalis Dellios, Tobias Elliot, Ahmadrza Forunzamehr, Matthew Fox, Jonathan Landemann, Nick Martin, Tendai Mutyasera, Teodora Nikolova, Andrea Norton, Matthew Parr, Eirini Petraki, Hossein Sadghi-Movahed, Anja Sievert, Martin Skinner, Konstantina Skreka, Dimitrios Spiridonakis, Kiruthiga Srinivasan Venkataramanan, Maria Stefanaki, Keyur Vadodaria, Vassilios Volakos

The Energy Efficient and Sustainable Building programme (EESB) focuses on making buildings more sustainable.

During the year we made a number of visits to significant examples, including: the Gaia visitor centre at Glencoe, sustainable housing schemes in Glasgow and Edinburgh, the Attenborough Centre, the Vales' Autonomous House, the House of the Future at Cardiff, Christopher Day's nursery at Nant-y-cym, and Hockerton. We made field trips to both Findhorn and the Centre for Alternative Technology and at both

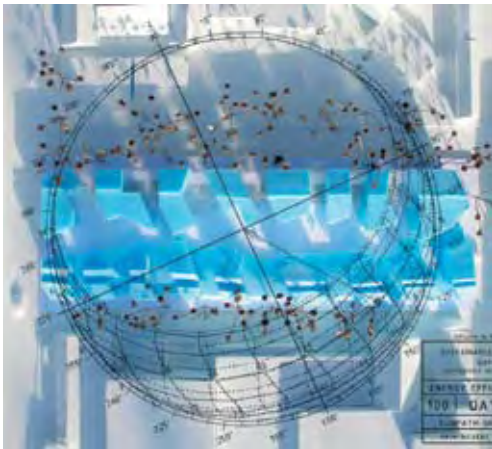
places we enjoyed participating in workshop events. The building visits are particularly important to this course as we are particularly interested in how buildings perform in use. In fact we have a module on Post-Occupancy Building Evaluation, which this year studied a group of community buildings in Oxford. The results of this study will inform Oxford City Council's management of these buildings.

The course includes a design module in semester two. The design project this year developed a range of approaches to housing

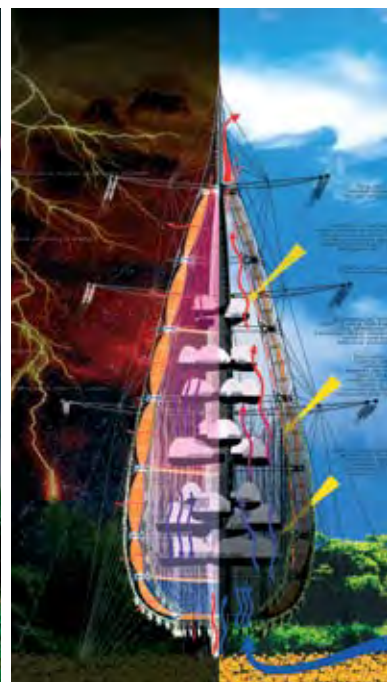


Facing page: Tendai Mutyasera, perspective; Anja Sievert, Sustainable Settlement, summer performance facade and atrium; below, clockwise from top: Anja Sievert, collage project; Tendai Mutyasera, perspective; James Alpin, Tesco Farm; Anja Sievert, daylight sun path. Overleaf: Matt Fox, Breathing Towers, night and day; Toby Elliot, perspective and day/night section

on the site behind Tesco's in Cowley. The idea was that householders could live close to the centre of Oxford in cheap, comfortable and convenient houses that might significantly reduce the cumulative effects of climate change. Proposals ranged from high tech housing to reed bed systems and from integrated wind turbines to a field of sheep on Tesco's roof.







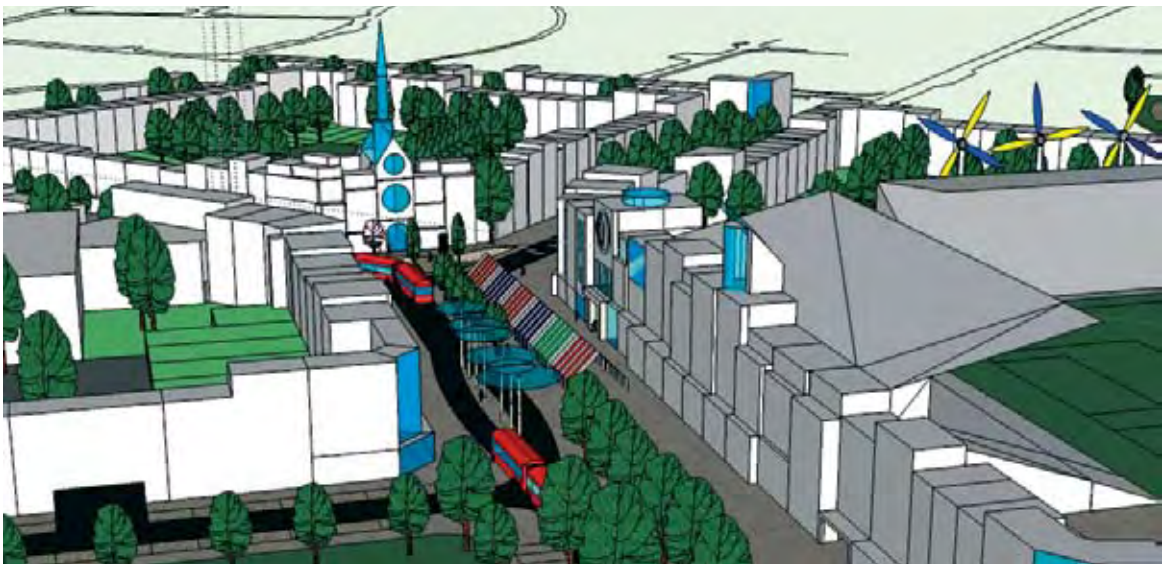


# Urban Design

Diploma Special Route/Masters

Alan Reeve, Ian Bentley, Georgia Butina Watson, Jon Cooper, Brian Goodey, Sue McGlynn, Roger Simmonds, Graham Smith, Matt Gaskin, Charles Parrack

Ayree Abdul Latiff, Saji Alexander, Ben Allgood, Daniel Atchison, Chris Bath, Nicholas Booth, Rowena Broomfield, Sandra Busturia, Mark Butler, Hao Chen, Matthew Clarke, Peter Corrie, Simon Cramp, Aaron Dixey, Samantha Dixon, Neil Double, Michelle Duque, Matthew Ellis, Matthildur Elmarsdottir, Peter Emmett, Peter Ferguson, Samuel Fisher, Cecil Frederick, Chan Fu, Kerry Futter, Paul Gibbs, Okinao Hamachi, Kenneth Harrison, Solangel Fernandez Huanqui, Amer Ismail, David James, Paul Johnston, Narayan Kannan, Philip Kassanis, Rebecca Kiddle, Hamish Kilford-Brown, Aglaia Krigkou, Stephen Law, Boing Liang, Hao Lin, James Mackness, Aya Matsumoto, Paul McGarry, Matthew McMillan, Val Osborn, Christiana Palmiris, Jaina Parmar, Nimrod Ping, Yu Ren, Michael Rogers, Alahji Samateh, Mirella Saraiva-Ainsworth, Tina Schmidt, Laura Stevens, Emily Stretton, Zong Tian, Nora Tichy, Rob Wells, Simon Wise



### Minchery Farm Expansion

Working for the first part of semester one in groups, and subsequently on individual schemes, the focus of this project was a redevelopment of the Oxford Science Park and the Kassam Stadium site in south Oxford.

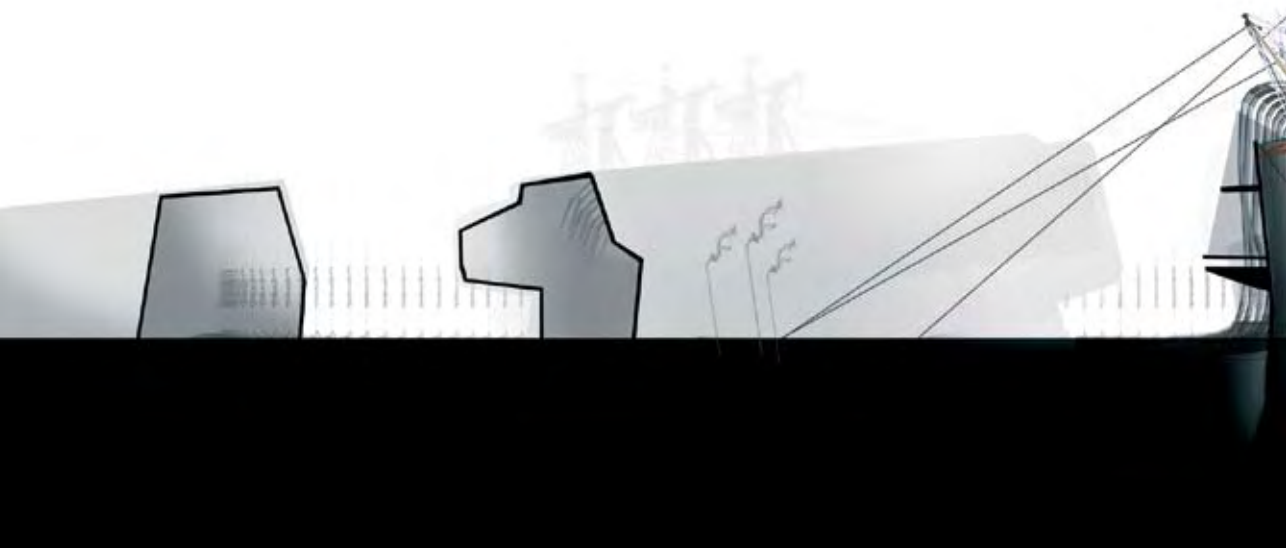
The challenge was to mend the site physically, while offering urban design solutions that would begin to address the existing difficulties of the area. A number of masterplans were produced by groups and individual students involving mixed-use schemes, improved transport linkages to the immediate and wider area and a new sense of place. The architecture sought to convey a new identity which was neither patronising of the past nor condescending to the future.

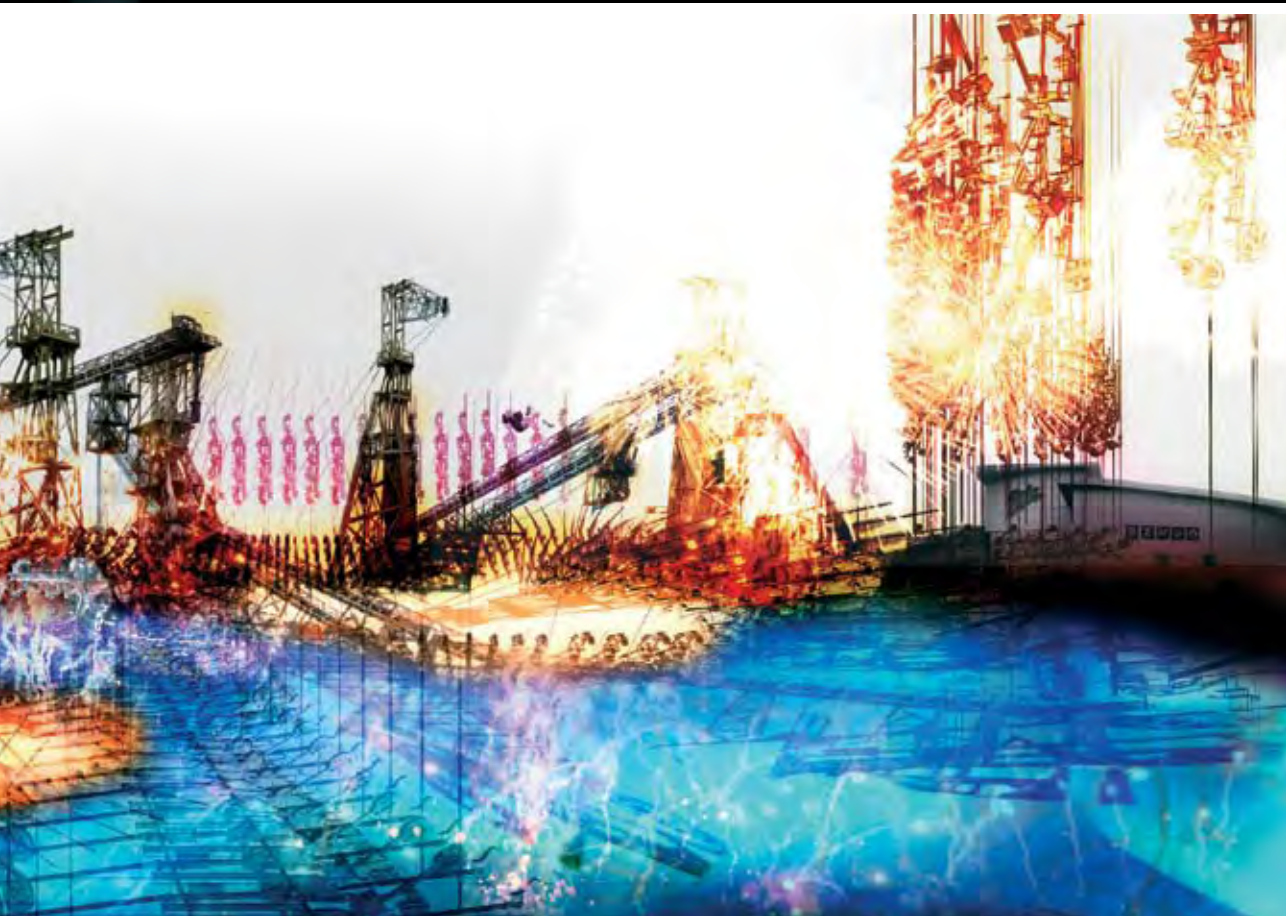


### Design for the London Olympics

The principal design project for semester two focused on the issue of large-scale flagship developments and the challenge of creating design that is both international in reach and local in form. The prospect of the 2012 Olympics at the Lea Valley in London provided a ready-made opportunity for an exploration of the contradictions and potential of such developments.







# HDP

Diploma Special Route/Masters

Brian Phillips, Nabeel Hamdi, Brigitte Piquard, Rod Burgess, Roger Zetter, Margie Buchanan-Smith, Mohamed Hamza, Matt Gaskin, Charles Parrack

Nana Aboagye, Sara Almer, Kate Angus, Matt Banks, Roba Bashir, Rovena Beshiri, Tom Bevan, Ross Bonson, Alessandra Borges, Nathan Butala, Stefano Canu, Jessica Coccozza, Isabel Lainez Fernandez, Sarah Frith, Nicola Harrison, Sara Harrison, Andrew Humphreys, Kate Hutchinson, Zak Johnson, Alison Killing, Jacqueline Natepi Lochalamoi, Nadine Miteyo Ntumba, Alana Murray, Satoko Nakaoka, Florence Natana, Leon Nyachae, Julie

The Humanitarian and Development Practice (HDP) programme seeks to open the eyes of its students to the world of the under-privileged and vulnerable.

A year of human rights law and activism and studies of humanitarian practice in violent conflict, globalisation, disaster management, vernacular architecture and participatory practice has enabled each of us to understand our role as a practitioner in a more holistic way. Every building creates social, political and economic change with repercussions on

its users and neighbours; HDP focuses on understanding the whole picture of livelihoods affected by development.

Throughout the year, techniques and participatory toolkits have been taught, deepening our understanding to appropriate and sensitive change. The emphasis is on empowering communities and vulnerable people to take a central role in initiating their own methods and solutions to resolving problems they face. On this course we have evolved an understanding of how to



Fourth Annual  
Oxford Brookes University

OXFORD BROOKES UNIVERSITY

**HUMAN RIGHTS FILM FESTIVAL**


9-22 March 2006  
Free admission  
Headington Campus, Gipsy Lane

[www.brookes.ac.uk/schools/be/cendep/humanrights](http://www.brookes.ac.uk/schools/be/cendep/humanrights)

12 days\_ 24 films

Guest Speakers include:  
**Annie Lennox**  
15 March 7:00pm\*

individual activism  
children  
human rights & beauty



Facing page: Fieldwork visit to the AIDMI, Ahmedabad; Rovena Beshiri, Sarah Frith & Aikaterina Spetsiou, *Where There is No Architect – A Design Guide for Post-Disaster Shelter*; below, clockwise from top left: fieldwork visit to the AIDMI, Ahmedabad; Development & Urbanisation study day, London; field trip to the Helsinki Committee for Human Rights, Bosnia-Herzegovina; ASF UK Summer School 2005 at the Eden Project; overleaf: Lindsey Round-Turner, St Luke's community project

identify real and key issues, to prioritise available means, and how best to respond in a manner that advantages the needy while understanding the broader context. It is this sensitive artistry of the practitioner's role that is at the heart of the course.



# defining the community

The first step of generating a participatory, community live project was to open ourselves up to what possibilities were feasible. We were two students with high levels of motivation, varied skills and had the support of staff and services at uni. In order to facilitate a live design project, we spent many weeks researching community, non-profit groups who would fit our agenda. Via various contacts, we found St Luke's, a community group centralised around a church yet open for activities to all people of any religion, race or background.

St Luke's informal atmosphere and active role within a small impoverished south Oxford community fitted our agenda perfectly. In turn, St Luke's had been actively looking for student architects to get involved with a church extension. Thus, rather fortuitously, we fitted each other's agenda perfectly.

Initially our role was mainly observational whilst we found out what the church actually did, who members of the community were, including the design steering committee we were directly involved with and thus, what we could contribute.





the further raised, open minded and committed to improving the housing of all users and facilities available





## Ben Stringer, Jane McAllister

Catherine Ablitt, Adam Bird, Kay Boardman, John Crowder, Amanda Fraser, Anna Gzika, Simon Goldstein, Tim Grice, Tina Hanson, Ahmad Fakrul Mizam Harul, Michelle Harvey, Ehsan Jahani, Steven Kennedy, Jae-Kwan Kim, Borislava Lukic Pendic, Edward Mather, Nicholas McGough, Derek Timms, Burin Tharavichitkun, Matthew Tromans, Aslihan Uludag.

### Hypersuburbia

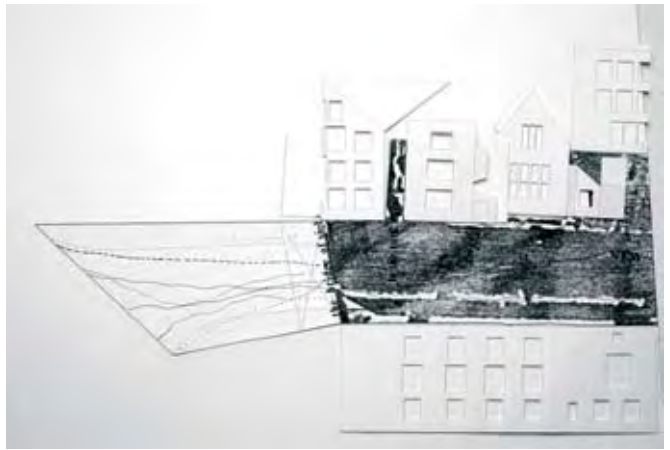
'This is a world, out on the M25, where... a new kind of transitory, transient England has to come into being' (JG Ballard).

Our subject this year was suburbia. Our lectures and seminars examined various suburbias and their representations, economies, ecologies and spatial logics. We studied Desperate Housewives, Grand Theft Auto, flowery wallpaper, Parisian riots, Canadian lawns, golf buggies, hip-hop, tail-lights and many other bits of suburbia in our attempts

to define it. We also observed modern architecture's uneasy relationship with suburbia and the consumer culture it embodies.

Our first design move was to take pictures of Bekonscot model village, which we saw as an English suburban utopia, and then to add 21<sup>st</sup> century urban cultures to these photographs using Photoshop.

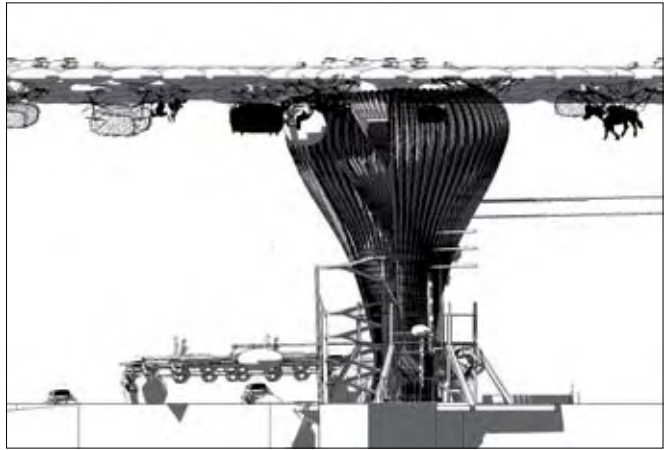
After this we became town planners for a while; we designed alternative 'belts' to Abercrombie's 'green belt' wherein we



Facing page: Kay Boardman, *Wallpaper Suburb*; Maria Michou, *Fold-Up Map*, detail;  
Derek Timms, *Genetic Suburb*; below: Simon Goldstein, *Bekonscot montages*;  
Ahmad Harun, *Suburban Sky* project, section. Overleaf: Burin Tharavichitkun,  
*Wild Belt*, interiors and entrance; Edward Mather, *Floating Suburbia*

attempted to create city edge conditions that reflected 21<sup>st</sup> century interests and issues. After this we designed projects for a large site adjacent to the M40, west of London in Hillingdon; a classic 'metroland' site.

In February we also had an amazing trip to Mumbai and Ahmedabad.







# Major Study

**Matt Gaskin, Helena Webster, Charles Parrack**

Ricardo Assis Rosa, Phil Gooby, Chris James, Mark Kelly, Edwina Kinsella, Zoi Tsagaraki, Jan Willman

---

This Special Route offers a unique opportunity to focus in detail on a subject of the student's own choice. The work concentrates on thorough research and in-depth analysis, which are honed in a series of themed theoretical discussions. The students on this route can significantly develop their critical thinking in cultural as well as architectural terms, with obvious knock-on benefits to creative thinking and design rigour.

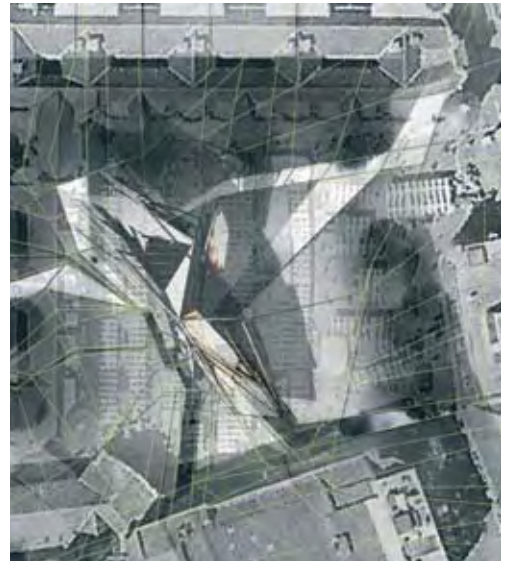
The subjects undertaken this year demonstrate the wide framework within which the route

operates. Subjects included Box vs Blob, authenticity, weathering, the three-cube principle, the architecture of the Aegean, public participation, and the Supercity.

The group, even though individually driven, generated a unique dynamic in terms of subject ownership and open debate. This was one of the strengths from this year's group. Tutors and students worked as a collective, which debated far beyond the boundaries of individual subjects.



Facing page: Jan Willmann, *Blob vs Box*; below, clockwise from top left: Phil Gooby, *Entropy*, studies; Jan Willmann, *Blob vs Box*, models and perspective; Phil Gooby, *Fish shed*



# Research Degrees

MPhil/PhD

Elizabeth Burton, Lynne Mitchell, Margaret Ackrill, Bousmaha Baiche, Rob Beale, Carol Dair, Rajat Gupta, Nabeel Hamdi, Mary Hancock, Nigel Hiscock, Michael Humphreys, Mike Jenks, Ramin Keivani, Sue McGlynn, Fergus Nicol, Ray Ogden, Aylin Orbasli, Brigitte Piquard, Shibu Raman, Sue Roof, Mars Street, Marcel Vellinga, Nicholas Walliman, Katie Williams

Research in the Department of Architecture is organised and delivered through the Oxford Institute for Sustainable Development (OISD), which includes a number of specialist research groups such as Cities, WISE (Wellbeing in Sustainable Environments), Technology and International Vernacular Architecture. Research students are integrated with members of staff working in these established research groups, whilst also being offered the opportunity to take part in taught postgraduate courses.

There are currently 42 full-time/part-time UK, EU and International students within the Department, all working to complete one of the three routes offered: MPhil, MPhil transferring to PhD or PhD Direct. Current titles include:

- The Influence of the Built Environment on Social Cohesion in Communities in the UK
- Rammed Earth Architecture: Criteria & Methods for Preservation & Repair
- Water Conservation in Brazil: Significantly Reducing Water Consumption on Buildings in Brasilia

PhDs completed during the year include:

- Dr Rajat Gupta, Investigating the potential for local carbon dioxide emission reductions: developing a GIS-based domestic energy, carbon-counting and carbon-reduction model

This thesis describes the development, demonstration and validation of a domestic

energy, carbon-counting and carbon-reduction model (DECoRuM) with the capability of counting energy-related CO<sub>2</sub> emissions from existing UK dwellings and aggregating them on a local scale. The potential for domestic CO<sub>2</sub> emission reductions can be evaluated by assessing the cost-benefits of deploying a wide range of best practice energy efficiency measures, low carbon technologies and solar energy systems. The capabilities of DECoRuM were demonstrated and validated by applying it to a case study in Oxford, comprising 318 dwellings (see images below). The results indicate that technically CO<sub>2</sub> emission reductions above 60% from the case study dwellings are possible, at a cost of between £6 to £77 per tonne of CO<sub>2</sub> emissions saved, depending on the package of measures used, and the scenario of capital costs (low or high) employed. DECoRuM is now on its way to becoming an industry standard in the UK for domestic carbon emission reduction planning. Funding has been secured for further development and market assessment, to produce a robust GIS-based toolkit to assist UK local authorities and others in counting, costing and reducing domestic CO<sub>2</sub> emissions.

- Dr Shibu Raman, Social sustainability in the city: the relationship between density and social interaction

High density, compact development is regarded as environmentally and economically sustainable and therefore argued by many as



the future form for sustainable cities. However high density living is often equated to poor quality of social life and community cohesion. This research investigates the quality of social life in high density neighbourhoods to address this critique of the 'compact city' model.

The research investigated a variety of neighbourhoods with a range of densities and forms. Data on social, demographic and spatial characteristics of these neighbourhoods were analysed using a variety of spatial and statistical tools (see images below).

The study identified a complex relationship between density and social interaction, which is influenced by both the socio-demographic and spatial qualities of neighbourhoods. It found some significant differences in the socialising patterns of people from higher and lower density neighbourhoods. In the lower density neighbourhoods, people had few strong ties but a significant number of informal contacts while in higher density neighbourhoods it was the opposite. A higher amount of social interaction and a larger number of social contacts were found in places within neighbourhoods that are well integrated. The study concluded that, in general, the density of neighbourhood could be as high as 80 household per hectare in the UK without adversely affecting the social quality of life. This finding has many implications for housing policy and the sustainability debate in the UK and around the world.

• Dr Mohammed Ali Berawi, Distinguishing Concept Types in Function Models during the Act of Innovation

The research positions itself in the field of innovation methodologies (eg value engineering/value management) that apply functional theories in the design of products, projects, services and organisations. The value engineering/value management method (see European Standard EN 12973:2000) forms a core focus for this research since it involves a systematic search for function and its use of function analysis. Despite benefits in practice, the research found there was ambiguity and inconsistency in modelling functions and what actually counts as a function within VE/VM practice.

The research combined quantitative and qualitative approaches, including the development of deduced arguments using predicate calculus, a participative action research, and three different surveys. The final results indicate that there is a consistent way of distinguishing function and process by way of a guide & flowchart. This capability enables scientific knowledge and practical knowledge to be combined in an objective and auditable way and improves our ability to generate better insights and ideas in the context of innovation. This is achieved by distinguishing concept types into 'purposes', 'outcomes', 'processes' or 'functions' and making explicit external mechanisms such as context and perspectives.





# OISD: Research

Bousmaha Baiche, Alex Bridge, Elizabeth Burton, Carol Dair, Nicola Dempsey, Manuel Fuentes, Rajat Gupta, Mary Hancock, Michael Hill, Michael Humphreys, Mike Jenks, Chris Kendrick, Maita Kessler, Ronnie MacLellan, Lynne Mitchell, Al Moataz-Hassan, Fergus Nicol, Ray Ogden, Aylin Orbasli, Shibu Raman, Sue Roaf, Chris Simpson, Marcel Vellinga, Katie Williams

The Department of Architecture is a major centre for research. It offers an active and welcoming environment for students, visiting scholars and researchers. Currently it has over 40 research active staff and 42 research students. It has an excellent reputation for the quality of its research and received a rating of 4 in the 2001 Research Assessment Exercise (RAE). It is particularly well known for its work in the fields of vernacular architecture, sustainable urban form, health and the built environment, and sustainable architecture and technology.

The Department undertakes research funded by the EU, UK government (eg DCLG, DTI), the UK research councils (eg EPSRC, ESRC), local authorities, Regional Development Agencies and industry. It also has links with over 120 universities around the world which provide opportunities for collaborative research.

The Oxford Institute for Sustainable Development (OISD) provides the infrastructure for research in the Department and for the School of the Built Environment as a whole. OISD was set up to promote sustainable development at all scales of the built environment, to provide new information through research consultancy and training, and to help transform new sustainability ideas to become reality. Professor Mike Jenks is Co-Director of OISD and Dr Katie Williams is the Department's Research Co-ordinator. OISD comprises several research groupings based in

the Department of Architecture.

Sustainable Urban Environments comprises two major research units:

- OISD:Cities undertakes research into sustainable cities. It concentrates on sustainable urban form and design, sustainability policy, land reuse, urban conservation and tourism and heritage management. The unit undertakes research and consultancy that informs practical solutions for developing and managing towns and cities. The unit has produced two books this year. Mike Jenks and Nicola Dempsey are the editors of *Future Forms and Design for Sustainable Cities* (Architectural Press). Katie Williams is the editor of *Spatial Planning: Urban Form and Sustainable Transport* (Ashgate). Research staff: Dr Katie Williams (Director), Prof Mike Jenks, Dr Carol Dair, Nicola Dempsey, Dr Aylin Orbasli.

- OISD: WISE (Wellbeing in Sustainable Environments) undertakes research into how the built environment affects the wellbeing, health and quality of life of residents and other users. The unit attaches particular importance to cross-disciplinary working, generation of relevant, practical guidance and dissemination to professional and user groups. This year Elizabeth Burton and Lynne Mitchell published *Inclusive Urban Design: Streets for Life* (Architectural Press). Research staff: Dr Elizabeth Burton (Director), Lynne Mitchell.



Architecture, Culture and Technology comprises three major research units.

- OISD: Architecture has an international profile in the study of energy and buildings. Its publications on energy efficient buildings and sustainability are recognised international references. The unit has expertise in thermal comfort, solar energy, energy auditing and the design of low energy buildings in diverse climates. *Adapting Buildings and Cities for Climate Change* by Sue Roaf, David Crichton and Fergus Nicol was published by Architectural Press in 2005.

Research staff: Prof Susan Roaf (Director), Dr Manuel Fuentes, Dr Rajat Gupta, Mary Hancock, Rev Prof Michael Humphries, Maita Kessler, Prof Fergus Nicol.

- OISD: Technology is an interdisciplinary research group working in the fields of construction technology, structures, building physics and sustainability (see overleaf). The unit is involved in both pure and 'close to industry' research. It has a broad technical skills base covering architectural, structural and mechanical engineering and costing. Nicholas Walliman published *Social Research Methods* (Sage Publications) in 2006 and the second edition of *Your Research Project* was published by Sage Publications in 2005.

Research staff: Prof Ray Ogden (Director), Dr Bousmaha Biache, Mike Hill, Chris Kendrick, Ronnie MacLellan, Dr Shibu Raman, Dr Nicholas Walliman, Dr Xiaoxin Wang

- OISD: International Vernacular Architecture Unit aims to advance recognition and understanding of the meaning and importance of vernacular architecture traditions worldwide. The unit hosts a unique library and provides a base for interdisciplinary, cross-cultural and comparative research. It undertakes research which extends the geographic, thematic and methodological scope of the field. *Vernacular Architecture in the 21st Century: Theory, Education and Practice*, edited by Lindsay Asquith and Marcel Vellinga, was published by Taylor & Francis in 2005.

Research staff: Dr Marcel Vellinga (Director), Alex Bridge, Prof Paul Oliver.

In addition to these groups, the Department is also home to scholars and research students with a wide range of research interests, including pedagogic practice, architectural history and theory, architectural psychology, design theory, colour in the built environment, development practices, urban design and history of housing.

# Technology

Bousmaha Baiche, Chris Kendrick, Ray Ogden, Shibu Raman, Nicholas Walliman, Xiaoxin Wang

## Facilitating Design Opportunity

The Department of Architecture at Oxford Brookes has a longstanding fascination with technology as an integral part of design. Whether advanced or simple, technology is the facilitator of design opportunity and the deliverer of performance. It is the device that turns design intent into reality, never divorced but always integral to the design equation.

Today there is an agenda-setting range of research and teaching that has much more than academic significance and which places Oxford Brookes firmly on an international stage. There is powerful synergy between traditional architectural ambitions and technical means, where technology and design sit comfortably within a holistic vision. Research feeds into teaching, pure research feeds into applied research, and applied research feeds into practice. The proof of success rests in the results that stem from the vibrant culture that surrounds technology in the Department.

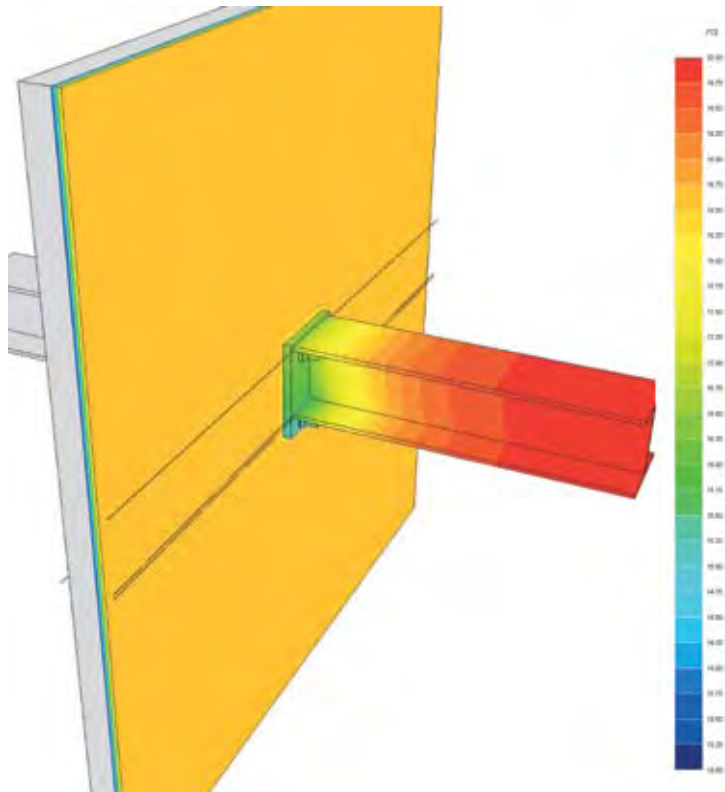
Graduates and researchers from Oxford Brookes are in great demand. Sponsored positions bring close relations with practice and industry; Knowledge Transfer Partnerships and other mechanisms are used to spin out skills from the University to world outside; and a wide range of national and international links exist with many other leading research groupings.

The portfolio of activity crosses professional boundaries as a matter of necessary routine. Technical research groups include architects, structural mechanical and production engineers, building physicists, mathematicians, IT and cost specialists and constructors. All operate within a coherent framework where boundaries can be tested, intellectual leadership gained and solutions delivered.

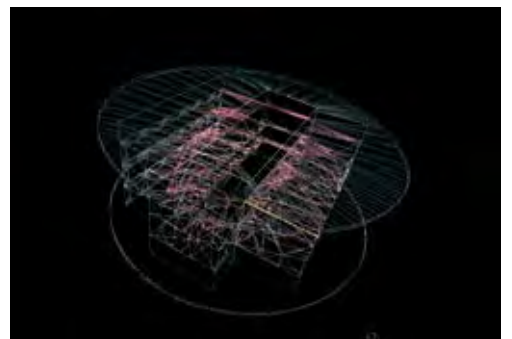
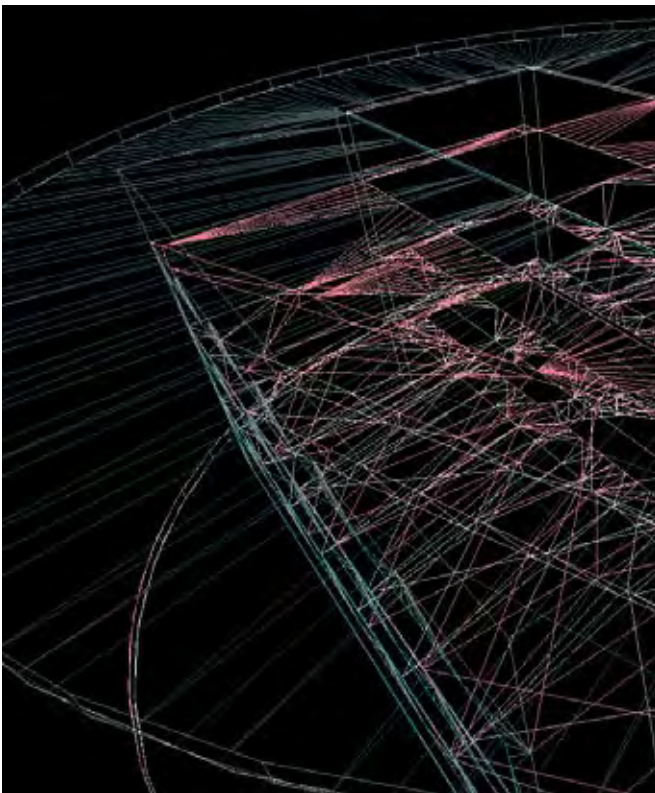
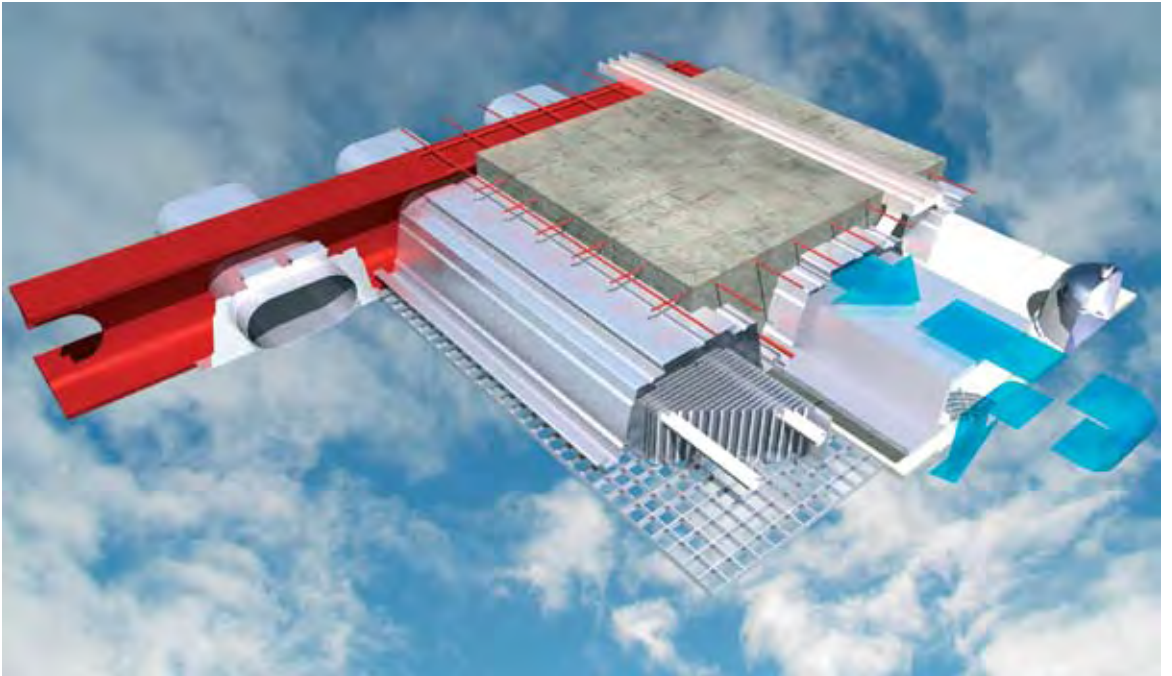
Research funding comes from research

councils, national and European governments and from industry. The department maintains its own workshop and laboratory facilities, it runs a wide range of advanced computer programmes, and engages with practice and industry. This year saw the establishment of the Corus Colorcoat Centre for the Building Envelope together with a new steel sector-sponsored chair, new appointments, a near-doubling of turnover in the area of technology and a range of important new projects.

And for the future... The mission is to maintain the broad grasp of current technology, facilitate new opportunities, be at the forefront of sustainability and modern construction thinking, and continue to find new and better ways of delivering construction solutions.



*Facing page: thermal conduction modelling; below, clockwise from top: Airdek fabric thermal storage system (RFCS EEBK project with the Steel Construction Institute); advanced steel design; lighting analysis, Innovative Office Project, Shotton*



# RIBA Office-Based Exam

John Stevenson, Matt Gaskin, Ronnie MacLellan,  
Adam Cowley, Mary Hancock, Mike Hill, Maita Kessler

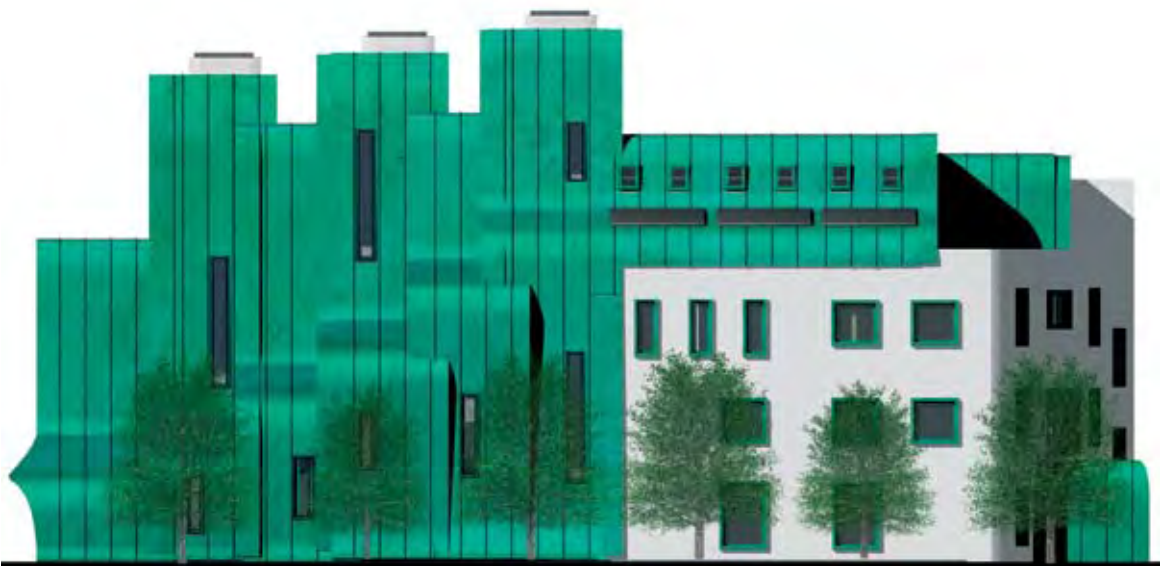
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Setting the same standards as those in any RIBA-recognised schools of architecture, the RIBA Examination in Architecture for Office-Based Candidates provides a route to qualification for those who, for whatever reason, do not wish or are unable to pursue full-time or part-time study in a school of architecture. The Examination was established in 1987 but since 2002 the Part 1 and Part 2 programmes have been run on behalf of the RIBA exclusively by Oxford Brookes University.

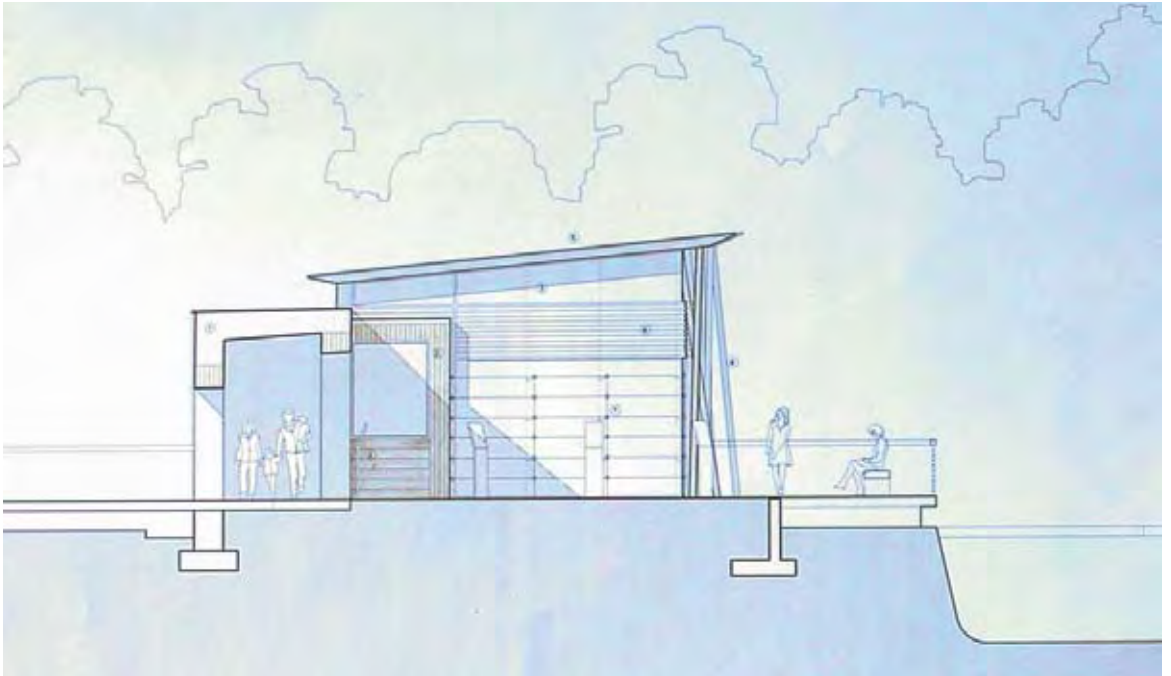
Office-based study is open to anyone who is unable to attend a full or part-time course in a school of architecture - through financial, employment, personal circumstances or geographical remoteness - and who can demonstrate their personal suitability for independent study and meet the academic and practice experience requirements of the

programme. In the Office-Based Examination, formally assessed academic and project work is supported by learning through the experience of architectural practice, with candidates' offices fulfilling a vital role as the nurturing background to their study and work for the examination. The candidates, who have to be working in architectural offices and have the support of their employers, appoint a tutor to assist them and attend at Oxford Brookes for assessments and examination.

There are currently about 150 candidates on the Part 1 and Part 2 programme. The 2006 RIBA Visiting Board recently confirmed that it will be recommending to the RIBA Education Committee the continued validation, without conditions, of both Parts 1 and 2 of the programme.



Facing page: Dominic Spray  
(Part 2); below: Michael  
Maher (Part 1), Canal and  
Woodland Interpretive Centre







Tickell, an Honorary Doctor of Oxford Brookes University, and Department of Architecture staff were at the heart of the core management team, including Sue Roaf and Manuel Fuentes (Congress chairs) and Rajat Gupta (Science Forum co-chair). The Mayors' Summit brought together over 35 mayors, senior policy and decision-makers from across the globe, including Asia, North and South America, and Australia, to address the challenges of moving towards low carbon cities. Many returned to their home cities with actual plans for implementing change, guided by some of the world's leading professionals, including designers, planners, scientists and engineers, to develop concrete action plans.

• The Department of Architecture Guest Lecture Series 2005-2006 included: Martin Biewenga (West 8), Peter Clegg\* (Feilden Clegg Bradley), Bill Dunster (Bill Dunster Architects), Jamie Fobert (Jamie Fobert Architects), Sean Griffiths (FAT), Hanif Kara\* (Adams Kara Taylor), Rowland Keable (In Situ Rammed Earth Co), Amanda Levet\* (Future Systems), Sadie Morgan (dRMM), Graham Morrison (Allies & Morrison), Robin Nicholson (Edward Cullinan Architects), Tim Ronalds (Tim Ronalds Architects), Alan Short (Short & Associates), Ken Shuttleworth\* (Make), Neven Sidor\* (Grimshaw), Theodore Spyropoulos (DRL), Jane Wernick (Jane Wernick Associates).  
\* Oxford Architecture Society lecture



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Taseer Ahmad  
Jane Anderson  
Ana Araujo  
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Peter Barber  
Prof Ian Bentley\*  
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Dr Rod Burgess  
Dr Elizabeth Burton  
Prof Georgia Butina Watson\*  
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Matt Clay  
Mark Collett  
Margaret Cooke  
Dr Jon Cooper\*  
Adam Cowley  
Bethanie Cunnick  
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Dr Diana Galletly  
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Rekha Giddy  
François Girardin  
Prof Brian Goodey\*  
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Liz Jones  
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