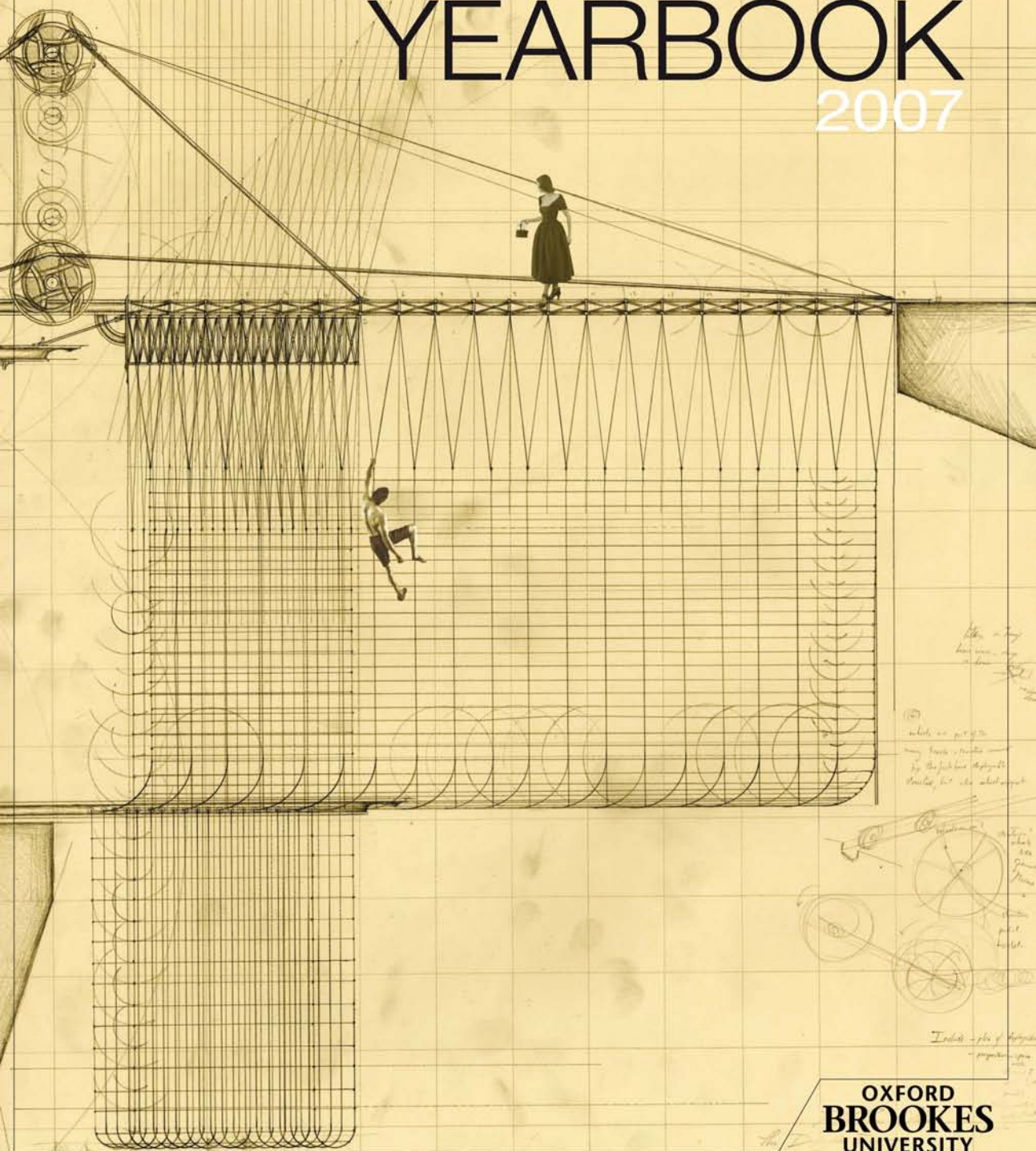


OXFORD ARCHITECTURE YEARBOOK

2007



OXFORD
BROOKES
UNIVERSITY

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The School of the Built Environment is widely recognised, nationally and internationally, for the outstanding quality of its teaching and research. The three departments in the School – Architecture, Planning, and Real Estate and Construction – figure consistently in the league tables as being among the best in the UK and, looking at the work from the Department of Architecture presented here, it is not hard to see why our graduates are valued so highly. In the year in which we celebrated the 80th anniversary of the foundation of the Doric Club – the immediate precursor to the establishment of the school of architecture here in Oxford – we can safely say that the school continues to live up to, and exceed, the ambitions of its founders.

Prof John Raftery
Pro Vice Chancellor
Dean, School of the Built Environment

Welcome to the second edition of the Oxford Architecture Yearbook, which showcases student work carried out in the 2006/2007 session. Included is student work from all levels of the department – the undergraduate studios, the Diploma/Masters studios and programmes, and the research degree programme, as well as the RIBA Office-Based Examination.

This year has seen a number of exciting innovations at both postgraduate and undergraduate levels. Two new Masters' programmes (also available to Diploma students) were launched, the M.Arch in Advanced Architectural Design and the MA in International Architectural Regeneration and Development (IARD). To judge from the work produced to date, both are already establishing their own distinctive agenda. Links between undergraduate and postgraduate have been further strengthened with the BA studio in Development and Emergency Practice, introducing undergraduates to the disciplines of post-disaster development taught on the acclaimed CENDEP Masters programme.

Other highlights include the participation of our first year students in the Hide in the Park event organised by the RIBA for Architecture Week and the success of Samantha Sherwood in the competition for the New Forest Treehouse education centre, which shortly starts on site.

As can be seen from these pages, the department pursues a wide and inclusive agenda, creating a rich learning environment in which students can develop to the full the skills and abilities they need to interpret, and to re-shape, the world they inhabit.

Prof Mark Swenarton
Head of the Department of Architecture

First Year

BA Hons Architecture/Interior Architecture

Adam Cowley, Jane Anderson, Laura Petruso,
Andrea Placidi, Colin Priest, Steve Seary, Liam Young
plus Ana Aroujo, Takero Shimizaki, Anna Hart

Christopher Abraham, Alexandra Adamson, Nicholas Addrison, Emmanouil Ajendakis, Maryam Alavi-Mozneb, Alexandros Alexandris-Kyriazi, Sofia Alexeli, Amittai Antoine, Irina Antonova, Michelle Ashenden, Georgios Aslanidis, Paul Avery, Adam Baker, Clare Baker, Will Ballard, Elizabeth Barnes, William Bayliss Brown, Karma Bdeir, Holly Beazley, Shelley Borland, Lynsey Brough, India Bryant, Charlotte Buckley, Neil Burgess, Adam Burnett, Alison Cadman, Yiqu Cai, Louise Cann, Jon Cartwright, Amanda Chan, Yuen Sum Chan, Jing Chen, Scott Chenery, Kristine Cimane, Alexandra Cleovoulou, Dan Collier, Amy Corsan, Lawrence Cottam, Joel Cullum, Emma Cuthbert, Jonathan Dalton, Louise Daly, Gethin Davies, Sian Davies, Guy De Montfort, David Debidin, Sarah Dias, Joe Dinwiddie, James Dowding, Hannah Durham, Andrew Fenning, Richard Fernandes, Robert Fitzpatrick, Heather Fox, Carley Freeman, James Gold, Christopher Green, Christopher Griffiths, Yvonne Hamell, Johanna Hansen, Imran Harji, James Hartnett, Benjamin Hawkins, Jon Headland, Erica Helmetag, Agnes Herbern, Georgina Hodgetts, Petter Hoff, Maren Holte, Karl Hopkins, Naomi Hubbard, Thomas James, Edward Jefferis, Daniel Kealty, Katarina Klavens, Paa Kwesi Koufjie, Woon Ting Lai, Antonios Lalos, Choi Ni Lee, Gareth Leech, Paul Lewis, Lucas Losada Gomendia, Nicola Lowery, Emily Lowry, Sam Lund-Harket, Louisa Pui Yee Ma, Beth Madgwick, Georgios Makridis, Sally Marshall, Harriet Marshman, Helen Matikainen, Victoria McIlroy, Andrew McKelvie, Jonathan Medlock, Jasvir Mehat, Sheree Modeste, James Muller, Frederick Naish, George Nearchou, Yuk Bong Ngan, Jacqueline Nicholson, Bente Noeren Eriksen, Emily Norman, Dane Nutting, Carman O'Brien, Arailym Omarova, Karl Osborne, Yasemin Oz, Ayesha Patel, Natalija Pavlova, Robert Petherick, Kate Pettit, Sebastian Pitman, Ioannis Polychroniadis, Kartik Poria, Hayley Poynter, Valters Pozarnovs, Shiri Pre-el, Mohammad Rashedi, Hannah Roberts, Anna Rugeroni, Pavinder Sahota, Mami Sayo, Adele Seaward, Daniel Shail, Manpreet Singh, Nicholas Singleton, Sophie Smith, William Smith, Victoria Spencer, Pavel Stankov, Patrick Stimpson, Joseph Storey, Eleanor Tallowin, Kathrine Thoen, Oliver Thomas, Jennifer Thompson, Lea Toikka, Natalie Tomsett, May Tsang,

Duncan Van Ellemeet, Angela Vanezi, Kaspar Varmuza, Krupa Walji, Martin Walsh, Helen Warren, Alexander Williams, Daniel Williams, William Wilson, Darrell Woods, Richard Woolford, Joanna Wright, Irmak Yapan, Raymond Yee, Jennifer Young, Ka Hei Kala Yuen, Ithomi Zafropoulos, Anna Zarembo

We start with what we already know about architecture and our cities. We all have experience as a user of space, as an engager of materials, of light and shadow, of inside and outside. In first year we evaluate these past experiences and understand their worth by means of our own inventions.

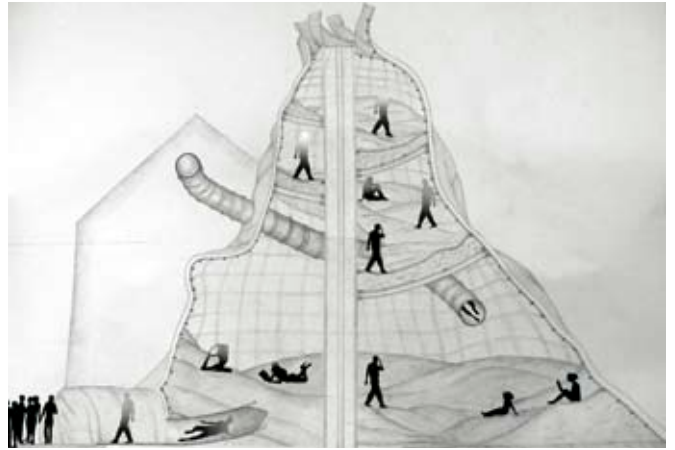
In semester one, we build outward from our own needs and desires, starting with a home for friends, a device for ourselves and a shop for our locality. This work is the vehicle for understanding the conventions of architecture and the orthographies of space.

In semester two we move forward with a gallery for a determined audience, guided

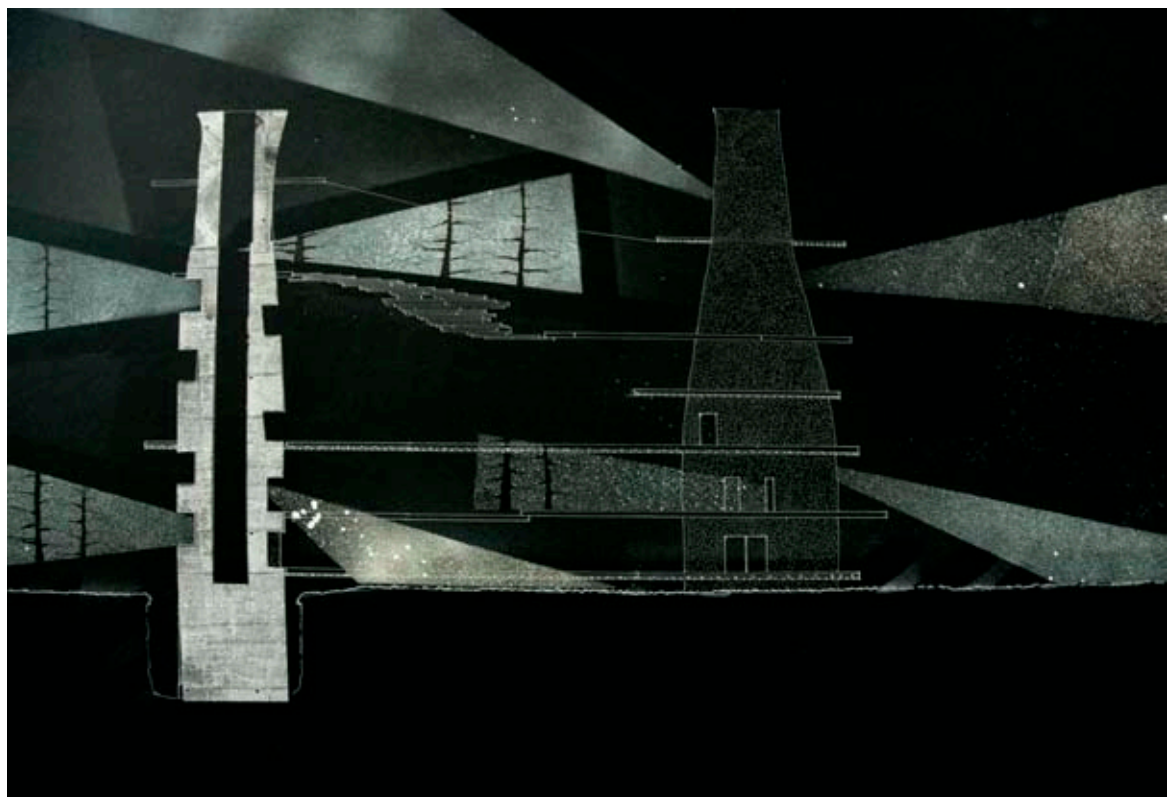


Facing page: Carman O'Brien, Gallery concept collage; below, clockwise from top: Paul Avery, 1:50 Cowley shop section; James Gold, section; Ithomi Zafirooulos, Cowley shop section; Katarina Klavenes, Gallery nest. Overleaf, clockwise from top left: Paul Avery, Cowley shop exterior at night; Joe Dinwiddie, 1:20 section detail; Agnes Herbern, 1:100 section

by a rigorous study into a chosen artist. By challenging what is considered to be an 'artist', and with our newly grounded understanding of spatial experience, we also challenge what is considered to be architecture. We continually reflect and evaluate our position as students of architecture, in relation to the conventional and the unconventional, the built world and the drawn world, the theoretical and the practical. Over these two semesters we acquire and learn skills, knowledge and critical thinking that equip us for developing as future architects of our world.







Unit B

BA Hons Architecture

Liz Jones, Adam Cowley
plus Polly Church, David Greene, Julian Williams

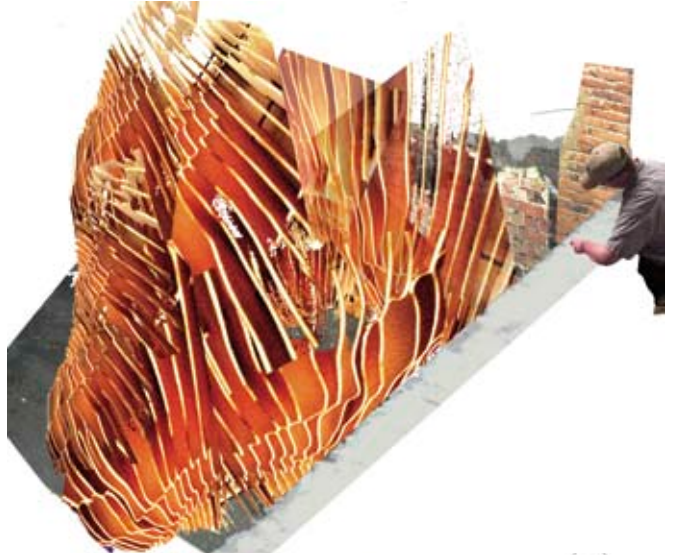
Nasser Ismail Alamadi, George Calver, Neil Carney, Richard Carr, Yaw Pong Chong, Ashley Clarke, Thomas Earls, James Ford, Robert French, Laura Gray, Amy Harris, Alexander Hills, Andrew Hughes-Onslow, Stavroula Ioannou, Thomas James, Hongjin Kim, Sarah Krekorian, Elisavet Michailou, Anne Morgan, Christine Murphy, Christopher Murphy O'Connor, Katarina Poznic, Katharine Savill, Matthew Sears, Glenn Smith, Stuart Ward, Freya Webb, Cheuk Wang Wong, Luxiao Zhou

Unit B has been exploring stability and shift in our physical environment – proposing inhabitable space in Oxford and London.

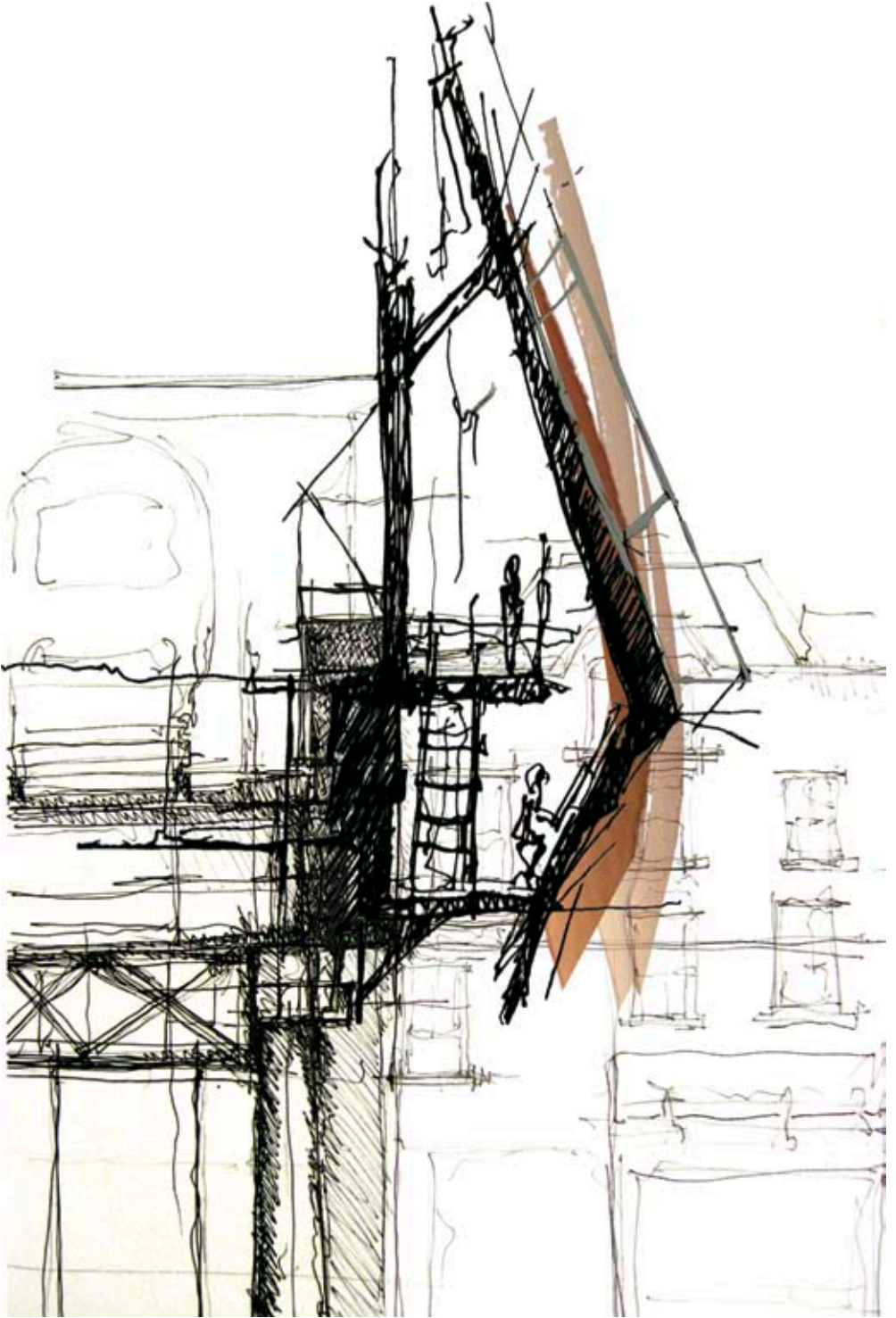
Musical notation fuelled architectural drawing and the world of jazz informed a rhythm of occupation by the Thames, the Oxford Canal and Borough Market.

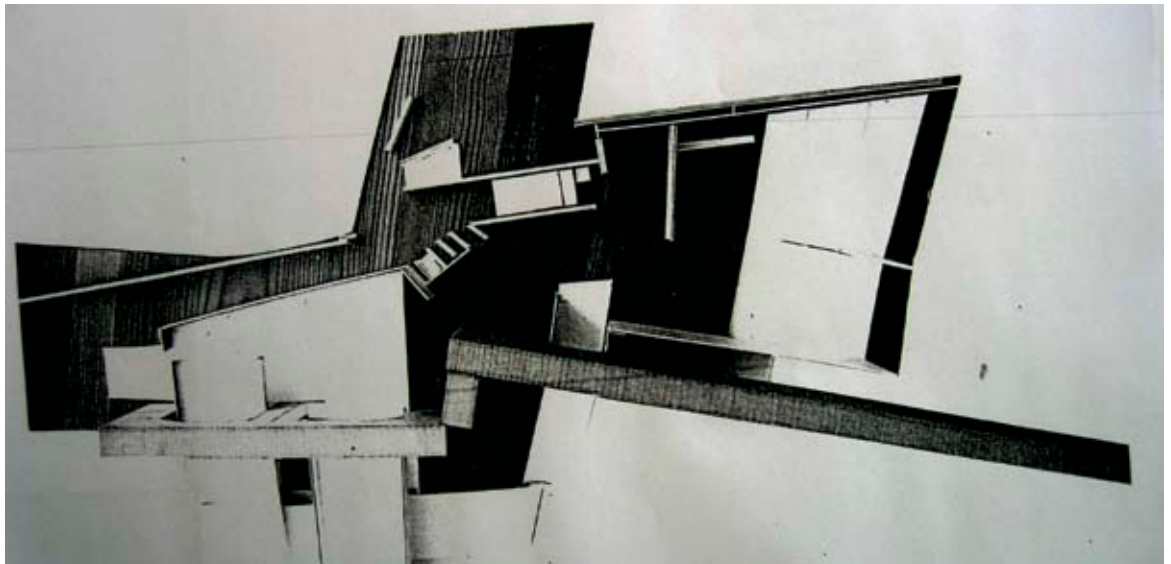
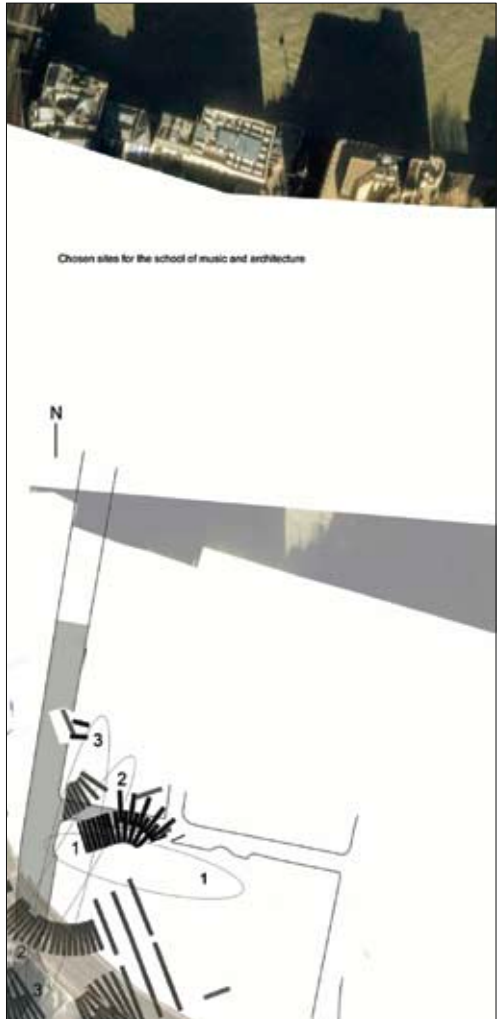
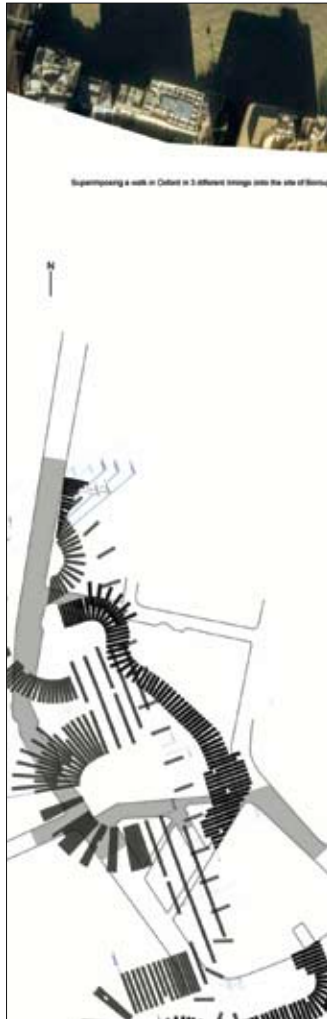
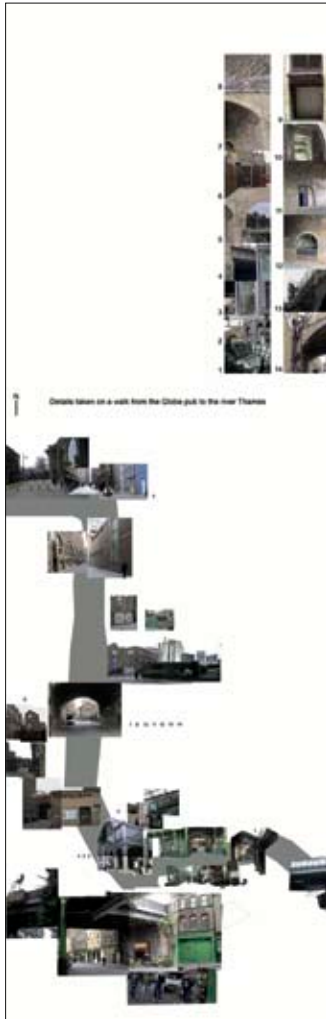
We measured, timed, sketched, filmed and drew all manner of lines.

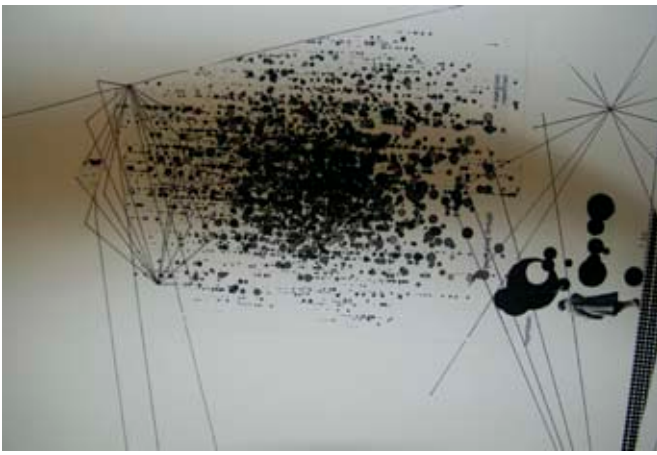
A souvenir, a picnic and a walk offered means of making place out of space. Those places were a jazz café and various institutes of learning for students of architecture and music.



Facing page, from top: Robert French; Katharine Savill; James Ford; below: Robert French. Overleaf left: Katarina Poznic, site plan analysis; James Ford, Borough studios; overleaf right, clockwise from top left: Ashley Clarke; James Ford, Promenade; James Ford, Foyer 2; James Ford, Foyer 1; Ashley Clarke, Rewrap







Unit C

BA Hons Architecture

Igea Troiani, John Stevenson

Simon Ackerman, Andrew Boyt, Sarina Crossley, Sofia Davies, Julian Day, Aimée Felton, Mark Finney, Filipa Fonseca George, Nikki Fulton, Nick Giannakakis, Dimitrios Gkiouzelis, Anika Gruender, James Gunn, Ali Ibrahim, Ian Lapworth, Amie Lyndon, Kerri Maher, Richard Mather, Carmel Munson, Graham Nicholls, Magalie Pargade, Tom Perchard, Stephan Rieger, James Serrano, Kin Tang, Catherine Warmann, Sarah Williams, Nicole Witney, Hayley Yu, Tobi Zeller, Sandra Zuvela

In *The British Landscape*, photographer John Davies documents changes in select landscapes from the north to the south of England. One consequence of his black and white photographs is the capturing of a sense of landscape use and disuse over time.

This studio was inspired in part by Davies's photography of post-industrial sites and by an interest in the quality of memory held within sites and buildings which are no longer used. The project – to design a Habitable Monument on the now abandoned Clipstone

Colliery site in Mansfield – endeavoured not just to memorialise the site but to bring a new programme to the site which could respond to the Mansfield community's unhappiness with their mining legacy. It began with students making Boyle Family-style collages and involved material and structural collapse experiments.

Students in the studio explored various ways in which the community could be reconnected with Clipstone Colliery. Anika Gruender designed a series of landscape

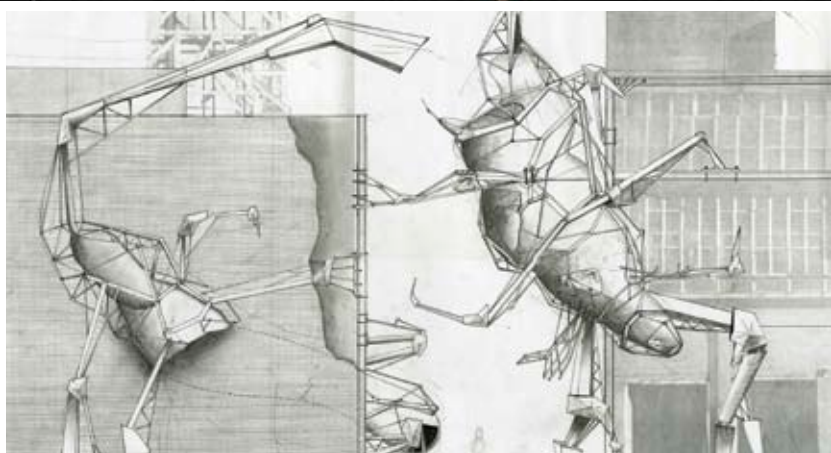
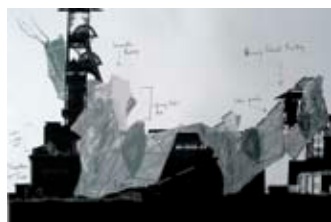
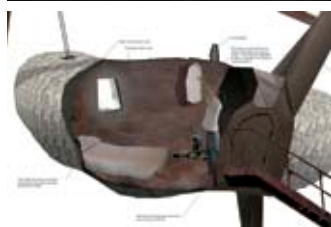


Facing page: Anika Gruender, elevation of site after thirty years; below, clockwise from top: Anika Gruender and Tobi Zeller, Boyle Family-style collage of Clipstone; Magalie Pargade, Negative monument; Anika Gruender, Observatory Sphere, elevation. Overleaf, from top left: Richard Mather; Anika Gruender, section through landscape; Richard Mather; Magalie Pargade, site cinema elevation

observatories from which people could re-view and appreciate the site. Magalie Pargade celebrated the notion of negative monuments and used the abandoned existing buildings as screens for public cinema. Richard Mather returned the colliery to a working site but adopted an environmental approach, draping the existing colliery buildings with a parasitical machine/residential structure which fed off a process of harvesting miscanthus to provide power for the Mansfield township.







Unit D

BA Hons Architecture

Nabeel Hamdi, Melissa Kinnear, David Sanderson,
Supitcha Tovivich, Charles Parrack

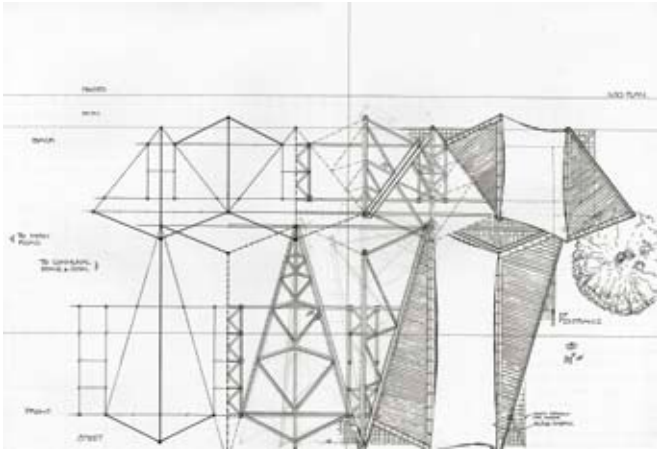
Simon Beaumont, Antonio Berongoy, Luke Charlesworth, Samuel Coad, Vanessa Crates, David Debidin, Caroline Dewast, Francisco Diaz Cerdan, Erica Dix, Penny Dixon, Teresa English, Yinka Enirayetan, Michael Fostiropoulos, Jacqueline Gniady, Alice Gurney, Abigail Hodge, Demos Ioannou, Colleen Jose, Ajay Kumar, Mark Lord, James Marshall, Erin McLoughlin, Philip Meikle, Ravi Ramkalawan, Alison Redmond, Joseph Robinson, Samuel Rodger, Teresa Rodriguez, Erika Sanz Garcia, Nurul Saripuddin, Christopher Smalley, Yang Song, Kaoru Tada, Perran Trehwela, Julia Wilson

Shelter and Settlement after Disaster
How should architects work with poorer people to rebuild their lives and livelihoods after disaster?

This question formed the basis for Unit D's work. Focusing on a low income area of Thailand's capital city Bangkok, students took on a variety of roles aimed at engaging with the 'messy reality' of poverty, urbanisation and natural disaster. At first they were the residents themselves, organised into various livelihood groups - rickshaw drivers, fruit sellers, garbage

collectors, market traders – and tasked with organising their own settlement of 120 families cramped into a tight urban space.

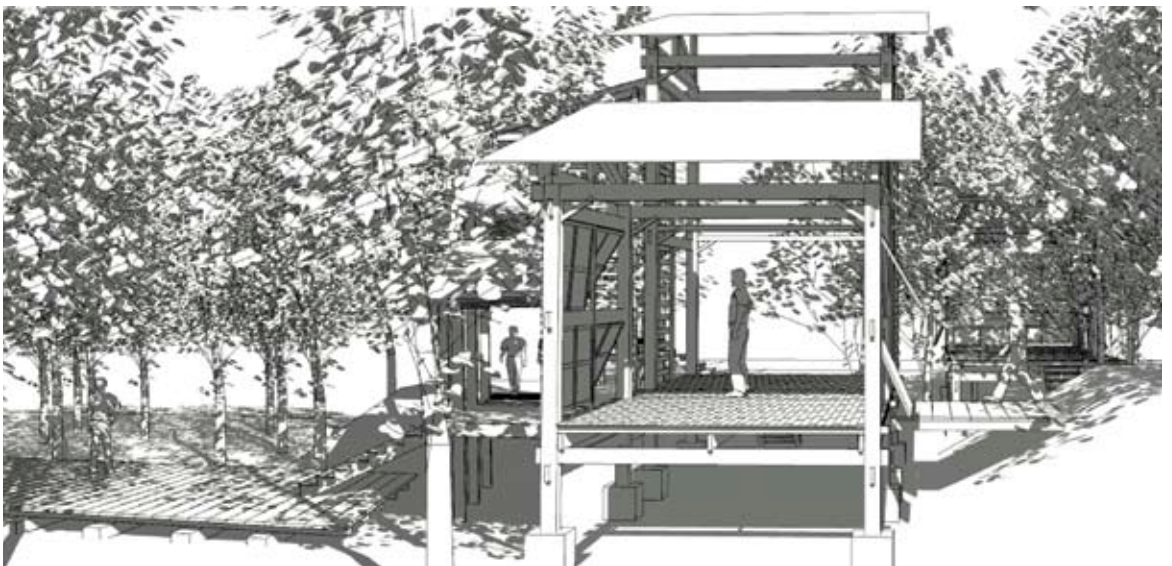
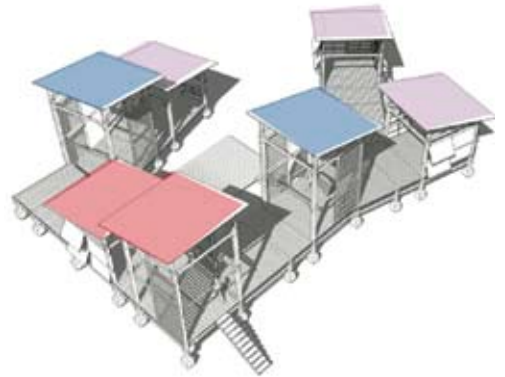
They then became designers, developing projects around the briefs they had set themselves as residents. In so doing however students needed to follow a sequence that became known as PEAS. Students were required to be Providers of designs. They were also required to be Enablers, that is, their designs were required to benefit the livelihoods of residents. Designs had to be Adaptable to

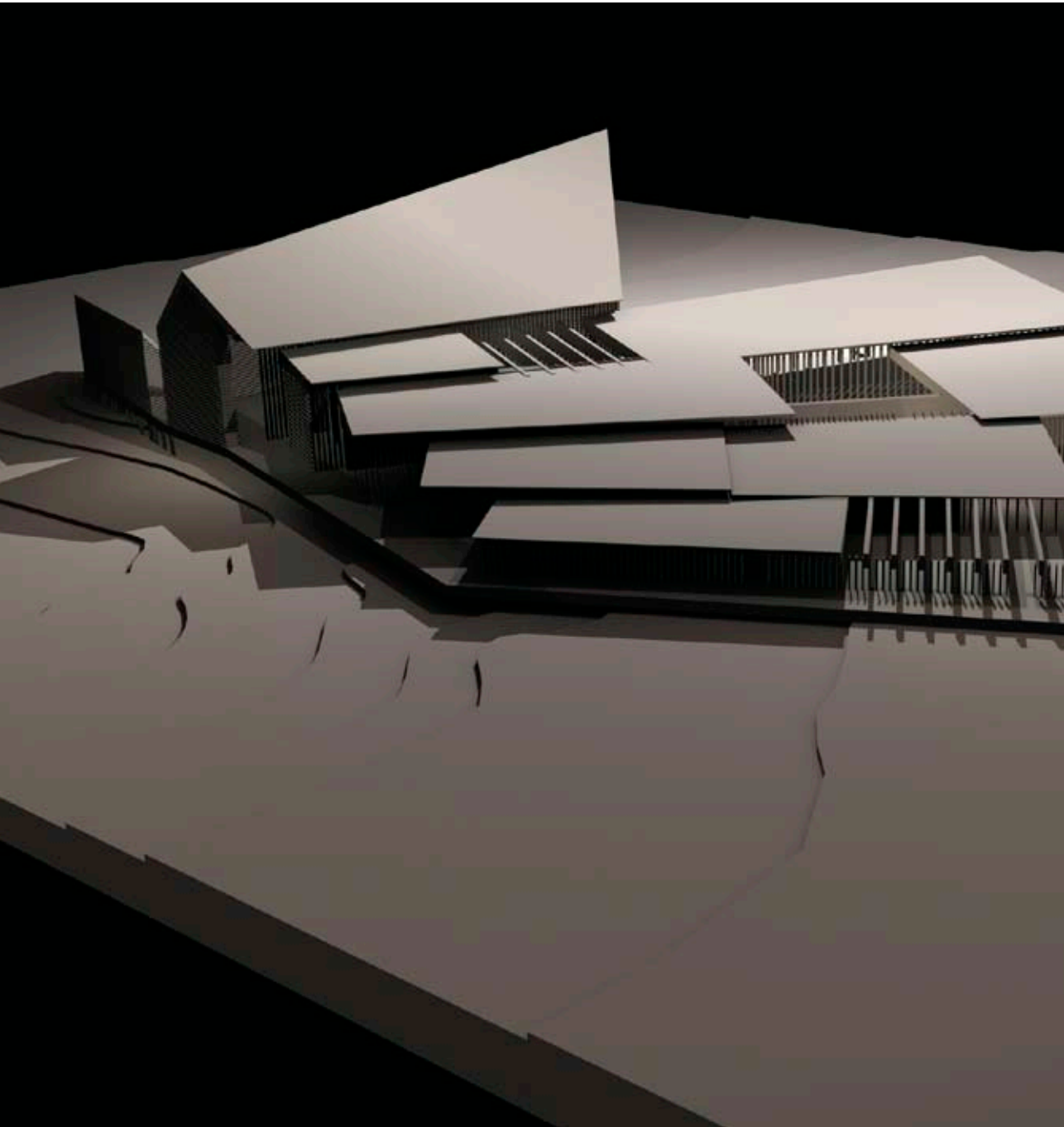


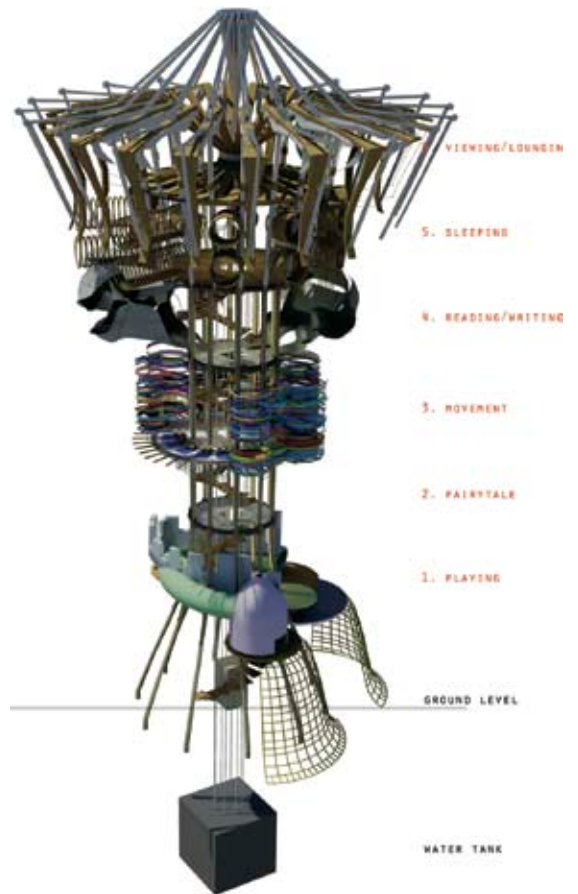
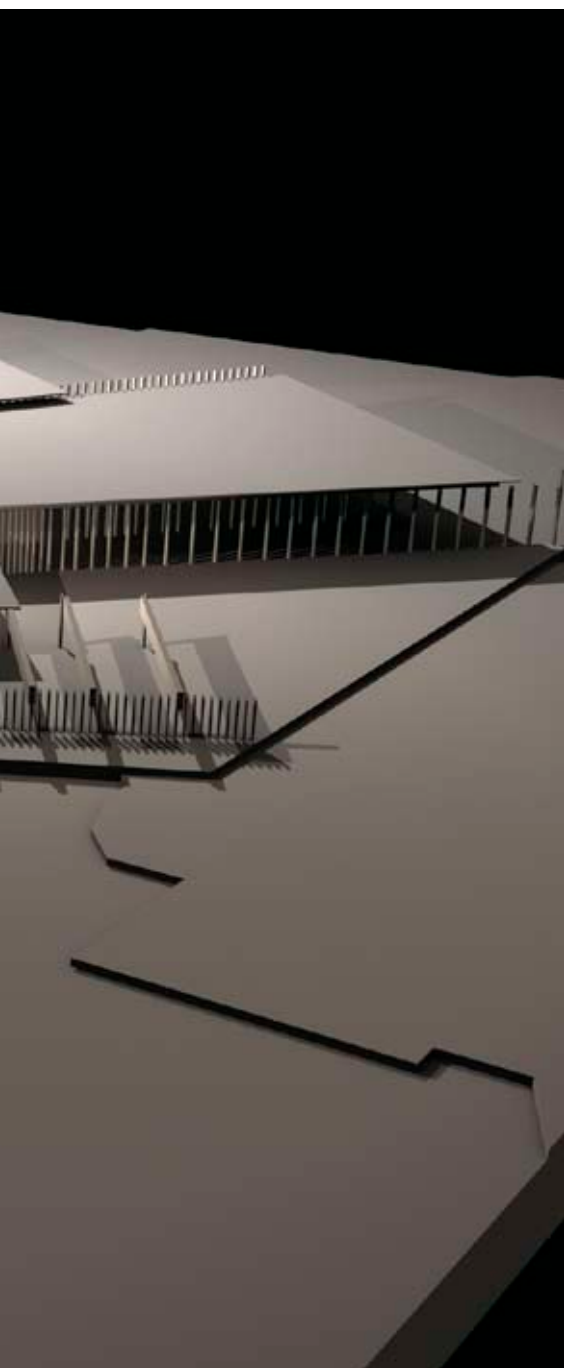
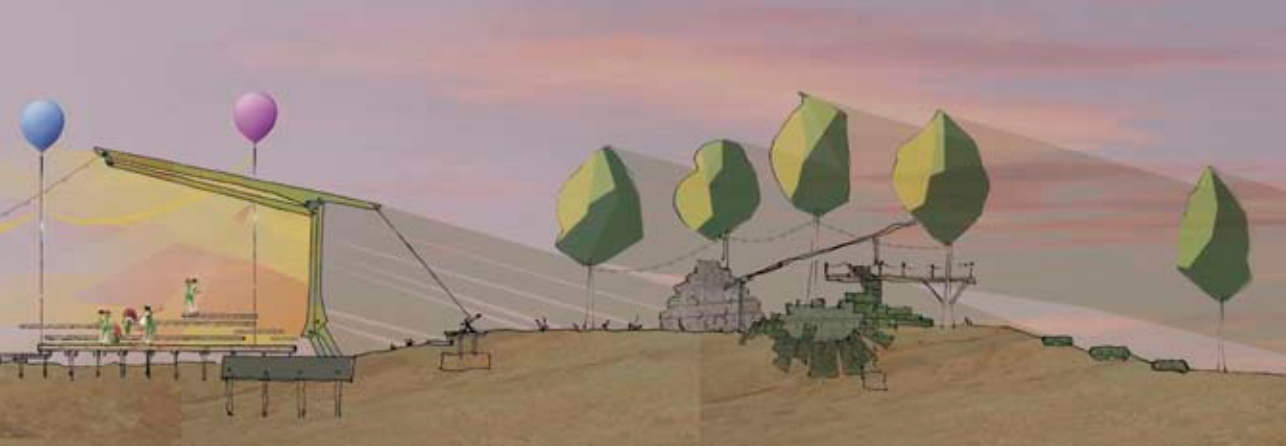
Facing page, from top left: Teresa Rodriguez, market; Antonio Berongoy, centre for solid waste management; group work, Enable; group work, Provide; group work, Provide, Enable, Adapt, Sustain; below, clockwise from top: Nurul Saripuddin, analysis of invaded site; Nurul Saripuddin, trauma support centre; Jacqueline Gniady, cardboard revolution. Overleaf, clockwise from top: Michael Fostiropoulos, community recovery project 2; Michael Fostiropoulos, community recovery project; Alison Redmond; Francisco Diaz Cerdan, Open Knowledge

the changing conditions that reflect the reality of urban life. And finally, designs strived to be Sustainable – environmentally, socially, culturally and economically.

This year was the first time the unit had been run and students were presented with challenges often outside the traditional role of the architect. To be enablers for example means handing over power, allowing others into the design process. While for some this can be uncomfortable, it is an essential approach that architects need to learn if designs are to be truly sustainable.







Unit E

BA Hons Architecture

Sally Daniels, Ronnie MacLellan,
Steve Bowkett, Marcus Toop

Natalie Attar, Laure Baubion, Christian Bergner, Oeyvind Bogen, Georgia Chatzimichali, Marcus Cubitt, David Daplyn, Benjamin Davis, Simon Harmsworth, Jon Holden, Adam Holloway, Harry James, Tom Lethbridge, Andrew Longland, Angus McDougall, Jessie Newton, Demi Papaioannou, Leighton Peach, Chris Power, Philip Robinson, Marta Rodriguez Martinez, Ryan Rose, Daniel Scriven, Phil Self, Samantha Sherwood, Peder Skavlan, Katrina Urbanik, Robin Waterman

Xylem: Wood

Semester one took 'the city' to 'the forest' by way of a national competition to design a treehouse study centre for children from the towns and cities around Hampshire.

The unit turned out an impressive range of entries, including the winner, Sam Sherwood, and runner-up, Tom Lethbridge. Sam has been working with the client to help progress the project from planning through to realisation.

Semester two brought 'the forest' back into

'the city'. For this exercise, we found two urban schools that will one day use the treehouse and that were also keen to explore ideas about outdoor learning as part of their preparation for real long-term building and landscaping projects. A series of days working or exhibiting on location marked each stage of the brief development and culminated in the final presentations.

Both these projects grew through working with local trusts (Solent Centre, Countryside Education Trust), local authorities, teachers



Facing page, from top left: Katrina Urbanik, childrens' centre; Peder Skavlan, treehouse perspective; Angus McDougall, school; Robin Waterman, childrens' centre; below: Philip Robinson, childrens' school section; Philip Robinson, school solar farm. Overleaf left, from top left: Adam Holloway, treehouse; Demi Papaioannou, childrens' centre; Jon Holden, school; Adam Holloway, living school; Tom Lethbridge and primary school children; Adam Holloway, treehouse; overleaf right: Samantha Sherwood, New Forest treehouse, winning design; Marcus Cubitt, treehouse

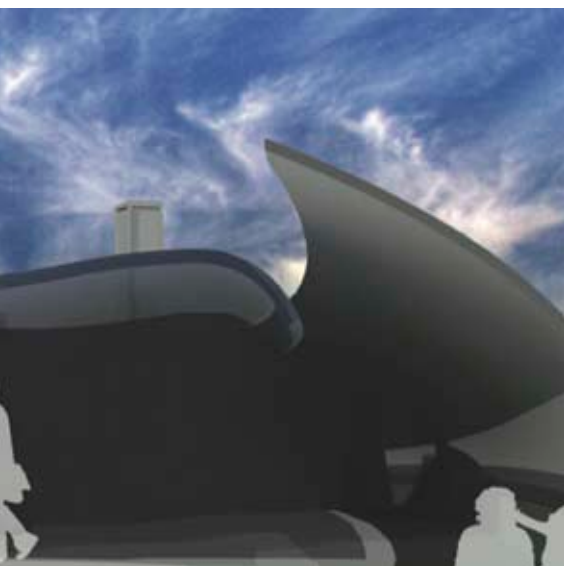
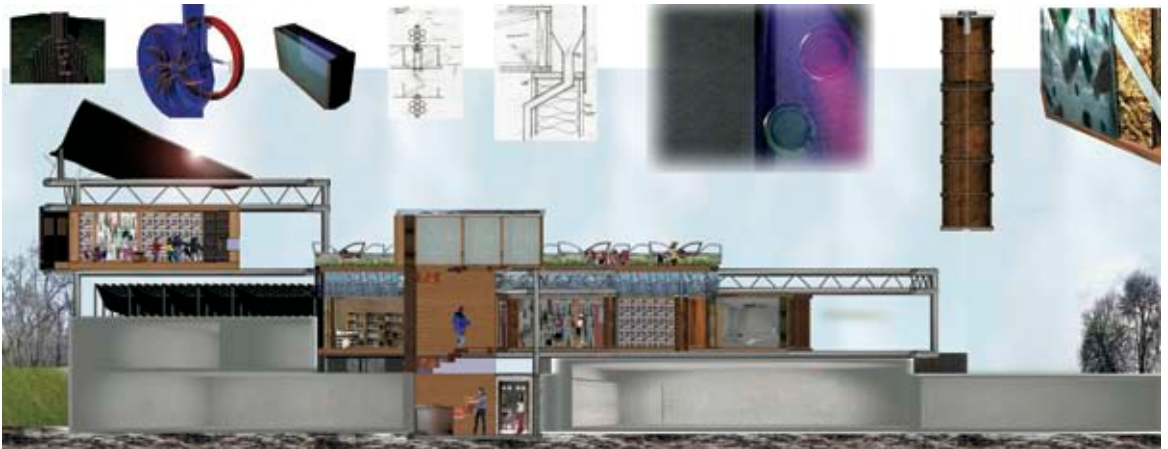
and children to build a mutually beneficial relationship. It involved unfolding a real brief with real clients and listening to, and communicating with, people outside the school of architecture.

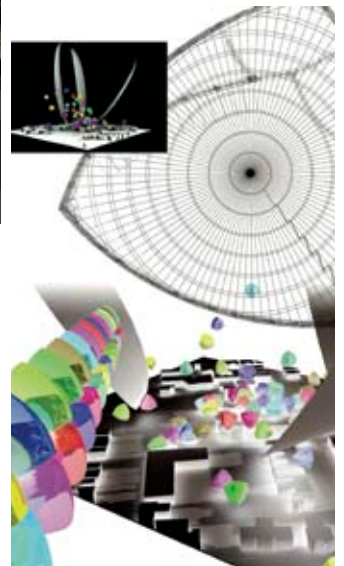
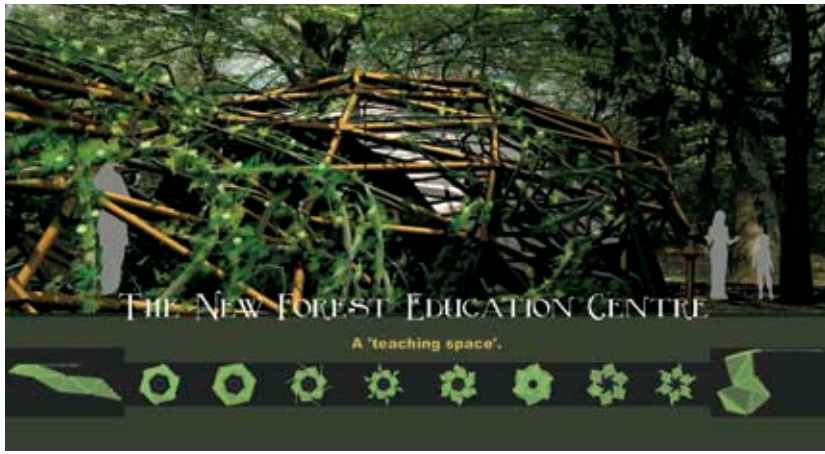
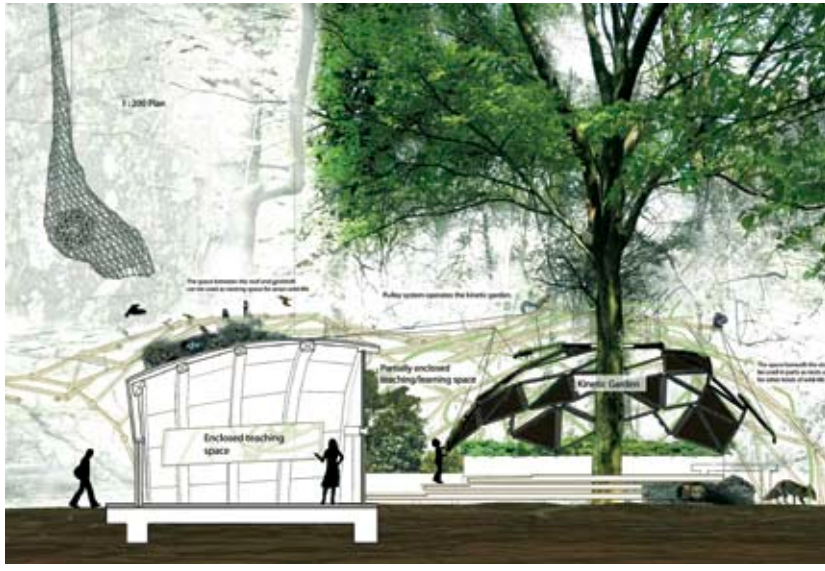
The unit was encouraged to be open and begin to recognise learning as a two-way process. Through individual and group work and by exploring the xylem theme, we questioned ideas about education and about designing places for learning and explored the notion of buildings that might grow – an architecture that

could be sown like a seed. We may also have inspired a few children who might one day train to be architects.

We hope next year to build on the opportunities afforded by working with real clients and to maintain sustainable design methodologies.

The work of the unit is dedicated to the memory of Tom Lethbridge.







Unit F

BA Hons Architecture

Amanda Marshall, Andrew Holmes

Tamsin Adams, Alexandra Apostolidou, Louisa Beavan, Mallika Bhattacharya, Maria Buontempo, Sarah Colson, Lewis Critchley, Filipa de Albuquerque, Margarida Duarte Vieira de Araujo, Bryan Harris, Alex Hinds, Mark Houghton, Andrew Jones, Yuko Konishi, Elliott Krause, Jan Lewicki, Ompei Maenobo, Jon Miller, Emma Morley, Maria Myrianthous, Paul Nicholls, Paul Richardson, Stan Seys-Evans, Hannah Sharkey, Probal Tagore-Brahma, Rahul Vishwakarma, Andrew Watson, Susan Williams, Rebecca Woodhams

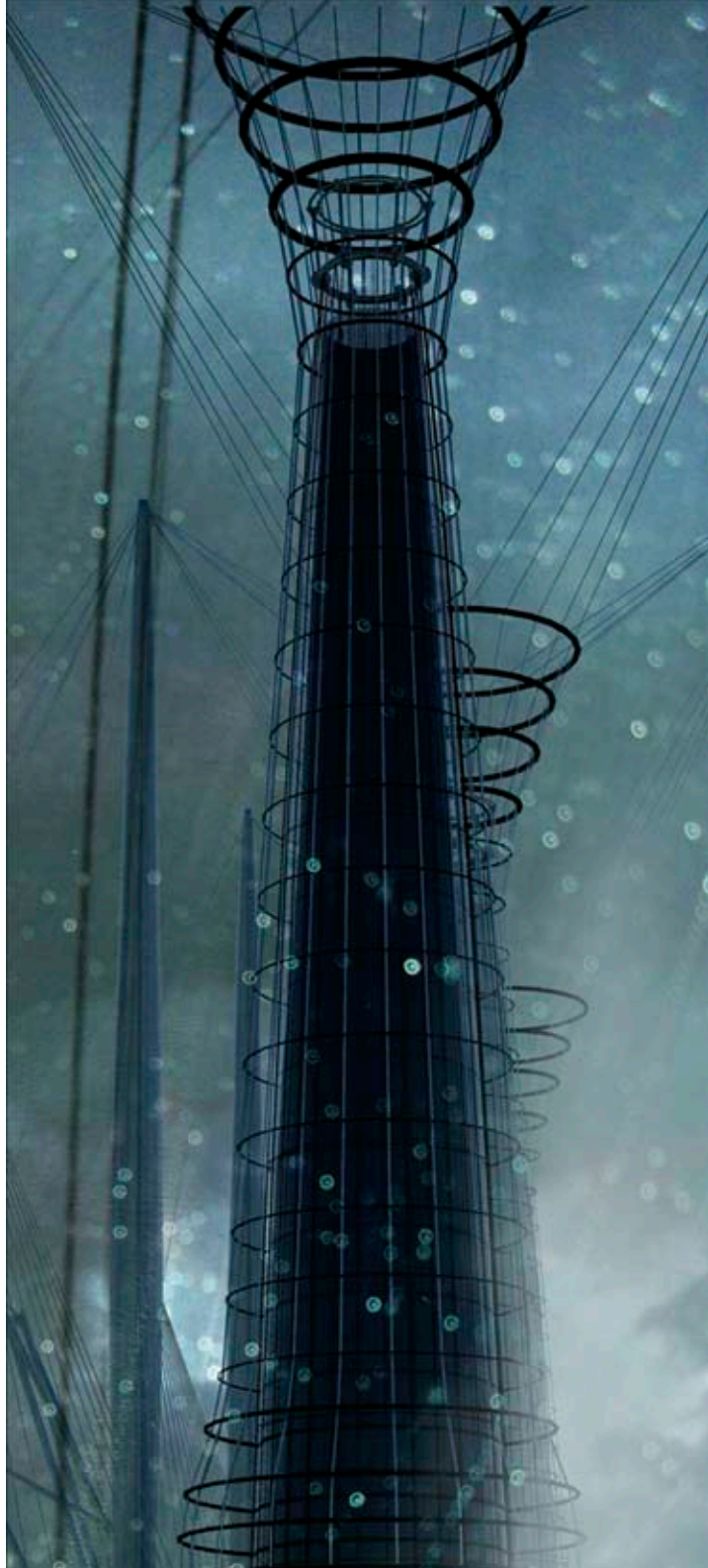
Hyde Park and Kensington Gardens in London combine to form a massive 625 acres of picturesque landscape, sited in the middle of one of the largest and most sophisticated cities in the world. The interface between the roaring bustle of the city and the profound peace of the park is startling. Here people come to escape the dense urban fabric which normally surrounds them: to stroll, to swim, to picnic, to read, to talk, to sleep on the warm grass.

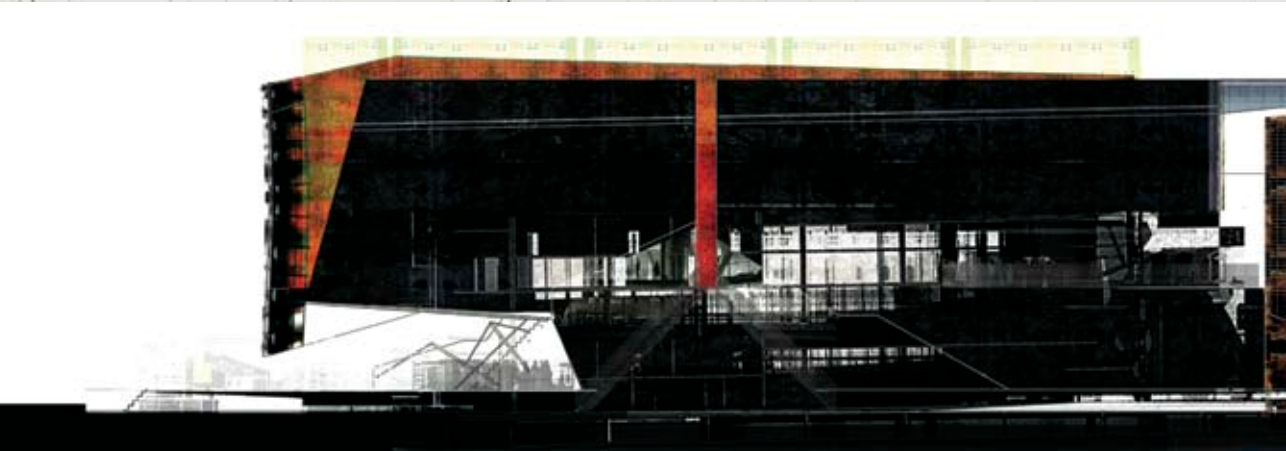
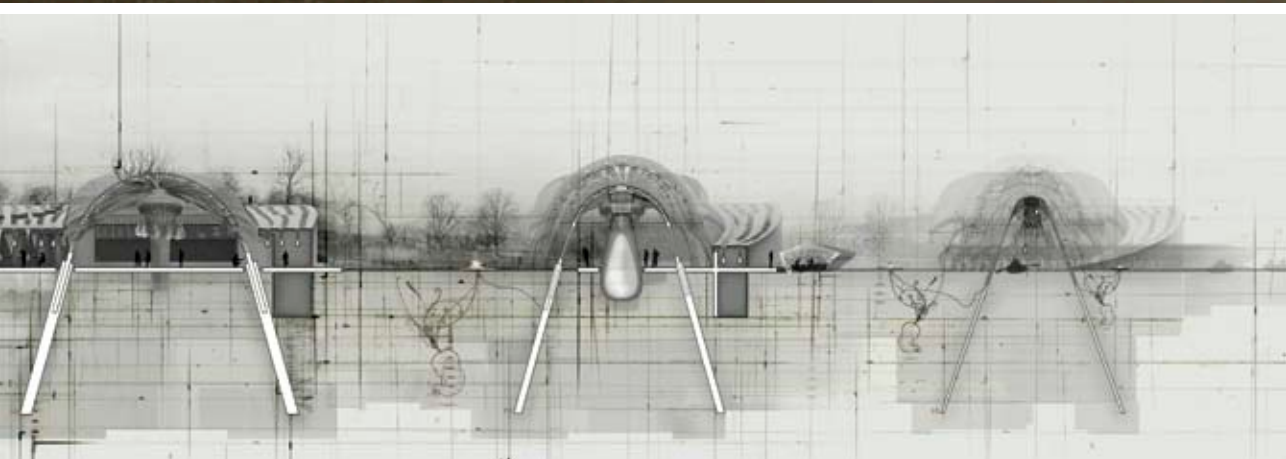
Beginning by surveying and documenting two 1930s buildings in the park, and the park

itself, a wide selection of shells, species and fossils then formed the starting point for the design projects of the year. First, an enclosure sited within either the Lido or the Serpentine Gallery, and acting as a temporary home for the collections of the Pitt Rivers and Natural History Museums in Oxford. Then, as the major project of the year, the Museum of Anthropology - the new and permanent home for these two magnificent collections.



Facing page: Elliott Krause, fishbowls and montage perspective; below,
from left: Sian Seys-Evans, perspective, oil on canvas; Elliott Krause,
water clock. Overleaf, from top: Paul Nicholls, perspective and sections;
Lewis Critchley, reflective elevation and elevation detail





Unit G

BA Hons Architecture

Toby Shew, Matt Gaskin

Joao Amorim Da Silva, Damon Ball, Matthew Barbour, Jonathan Barnard, Johanna Beltran-Torres, Michael Benjamin, Hannah Boston, Paris Cotsapas, Olga Delimita, Jonathan Emery, Stuart Evans, Thomas Fox, Maria Georgakopoulou, Alexios Georgiadis, Hind Gharib, Daniel Illum-Davis, Michail Kalamenios, Ioanna Kanellou, Antonios Katzourakis, Bella Kotak, Sebouh Kouyoumjian, Leon Kuforiji, Maria Nikolousi, Chloe Oades, William Painter, Richard Phillips, Sarah Popoola, Raz Rahmani-Shirazi, Matthew Scammels, Dimos Synadinos, Simukai Utete, Zoe Webber, Claudia White, Conor Worth, Nicholas Zammit

Unit G dealt with the cultural and political issues of cloning. Initially, students were asked to analyse and define the DNA of an architect and synthesise it with their own DNA to create form and space. Fragments of both the ideas and architectural fabric from this initial project were then cloned into the final project, the Institute of Cloning sited in Southwark, London.

Through research and investigation students worked to understand the key cultural issues surrounding cloning and genetic technology. They researched cloning techniques, ideas,

and mythologies in order to understand them and build them into their agendas. Individual student agendas were then used in conjunction with an outline brief to define the basis for the project. Students were encouraged to work with and to combine physical and analogue media, both in the representation and development of their projects.

The flexibility of the outline brief resulted in incredibly diverse projects including:

- a restaurant/hospital where you can feast upon your own, cloned, organs.

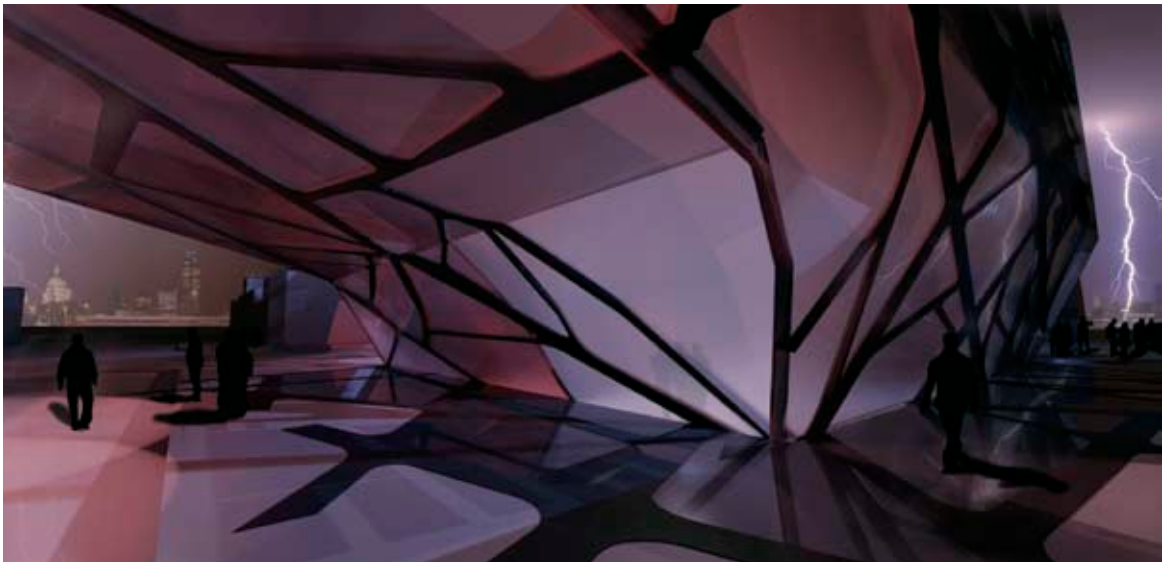


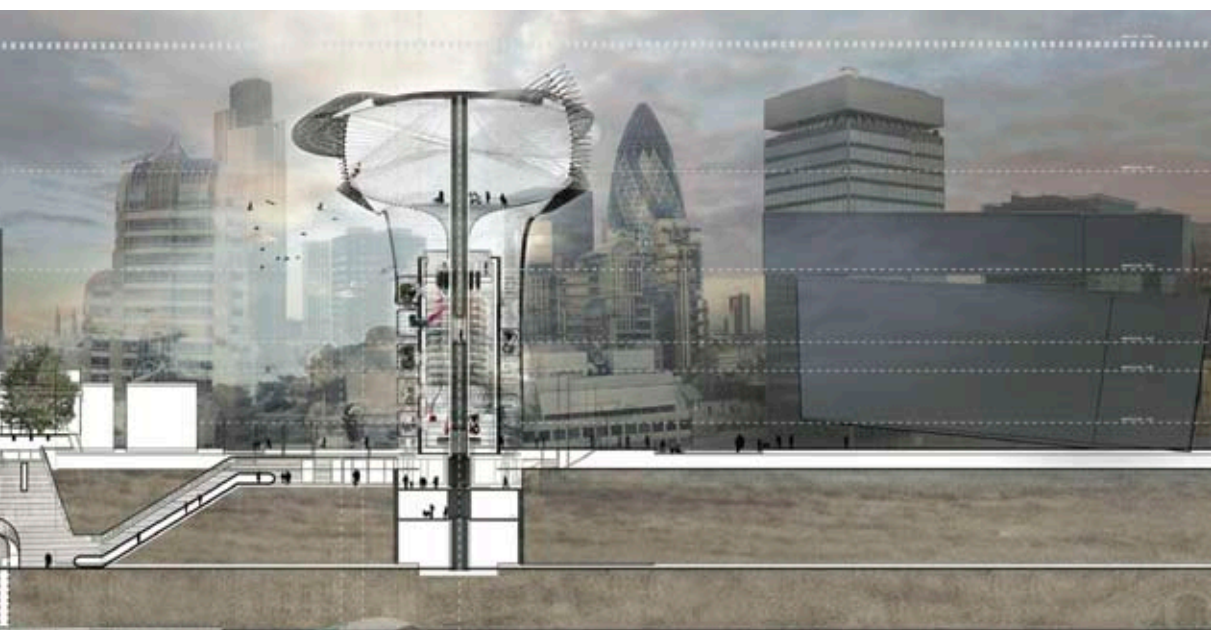
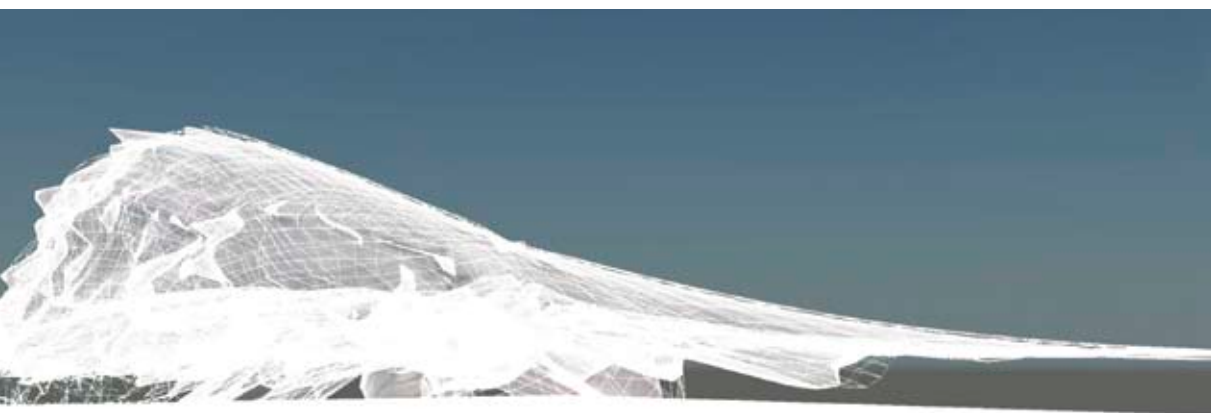
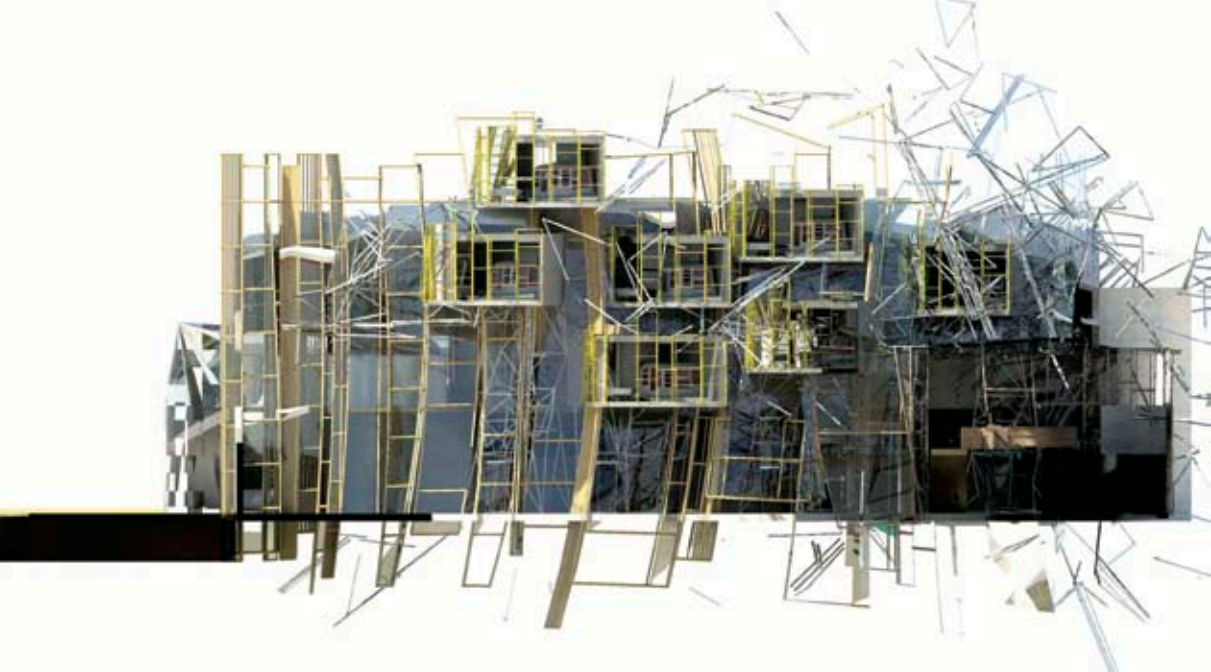
Facing page: Nick Zammit; below, from top: Zoe Webber; Stuart Evans, interior and nighttime render. Overleaf left, from top: Matthew Scammels, section and diabetic centre; Claudia White, section; overleaf right, clockwise from top: Zoe Webber; Zoe Webber; Claudia White; Zoe Webber

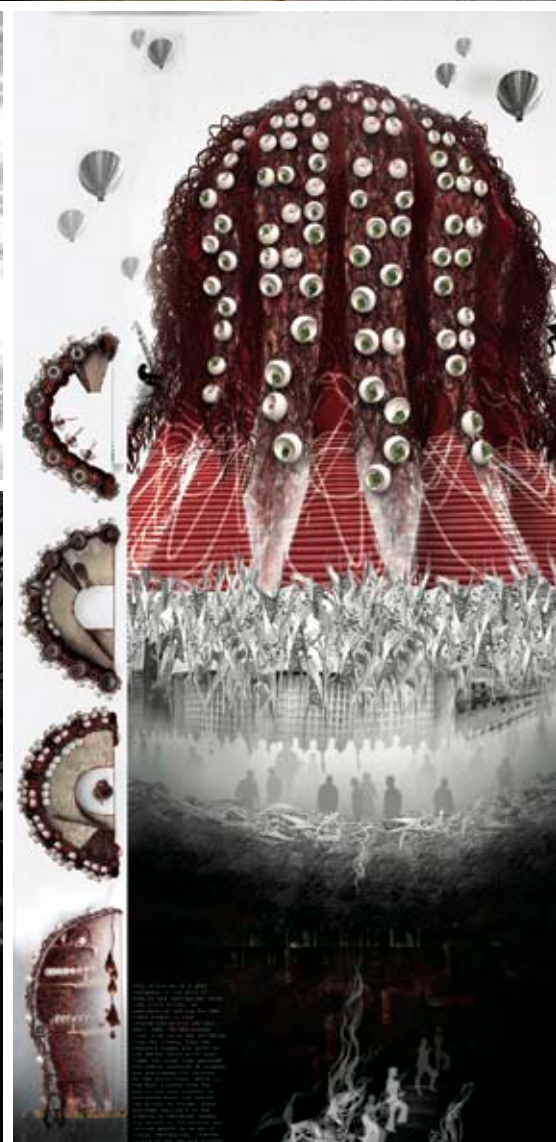
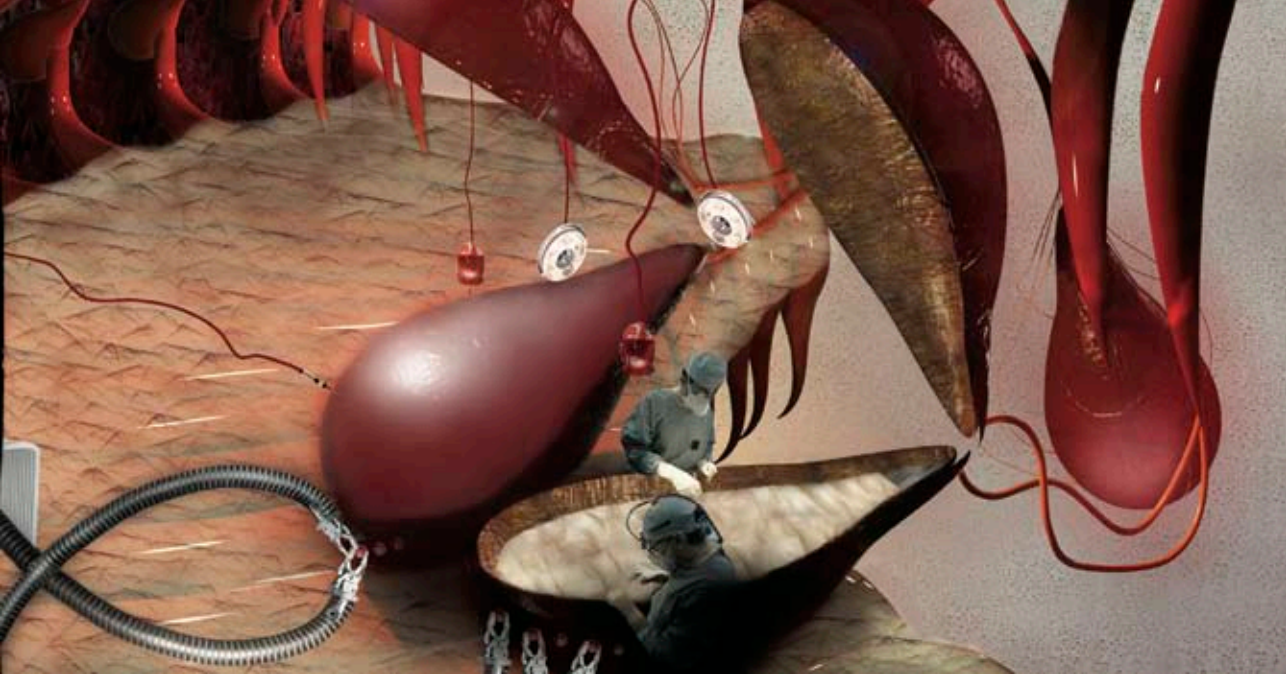
- an architecture that manufactures blood from collected samples and facilitates complete blood replacement.
- an architecture that grows transplant organs to order a form of theatre.

'Cloning will enable mankind to reach eternal life' (Claude Vorilhon).

'Cloning may be good and it may be bad. Probably it's a bit of both. The question must not be greeted with reflex hysteria but decided soberly and on its own merits. We need less emotion and more thought' (Richard Dawkins).







Interior Architecture

BA Hons

Ro Spankie, Andrea Placidi, Abi Abdolwhabi, Matt Clay,
Maita Kessler, Allan Sylvester, Mike Gilling

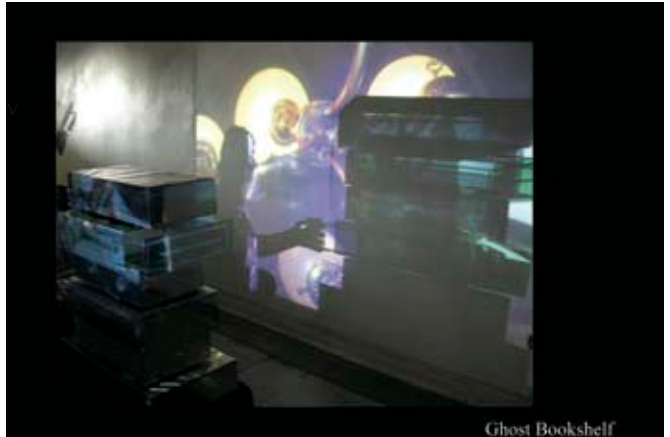
Nazee Amraei, Katharine Ayres, Clare Baker, David Barnett, Dina Bhudia, Sam Bouchard, Hilde Brandsrud, Jess Bugden, Laura Crew, Heloise Darling, Fides Desacada, Emma Dolman, Laura Encinas, Keiko Furukawa, Harrison Gates, Gent Gjikola, Lucy Grover, Ed Harty, Emily Hopper, Charlotte King, Jesly Pek Yan Low, Cardine Mackley, Rory Macleod, Dawn Matthews, Madeleine McGrath, Cherien Morris, Tom Parker, Sam Parsons, Amy Paterson, Ellen Lisa Penney, Ashik Popat, Anita Preszecsán, Emily Rainsford, Nicola Ratcliffe, Anne Lise Reitan, Orit Sarfatti, John Southwell, Katherine Stokes, James Stroud, Rebecca Tomlinson, Yoshikado Tsubakimoto, Martin Vingsand, Christina Voss, Amanda Walker, Dani Wannipa Pongsawang, Marie Warren, Kate Williams, Mei Wong

Interior Architecture is an independent degree course that runs alongside the degree in architecture, with an intake of around 25 students per year.

As a relatively new field we are looking to define the role of the interior architect, by expanding the framework available from architecture and product design, and experimenting with new materials and design solutions.

As a course we believe that interior architecture cannot be seen as the creation of a series of still lives (empty architectural spaces) but rather it gains meaning and significance through its occupation and use.

This shift of focus from the 'object' of the architecture, to the 'subject' – the occupant – places a new emphasis on position, time and view and on the reaction that the design project induces.

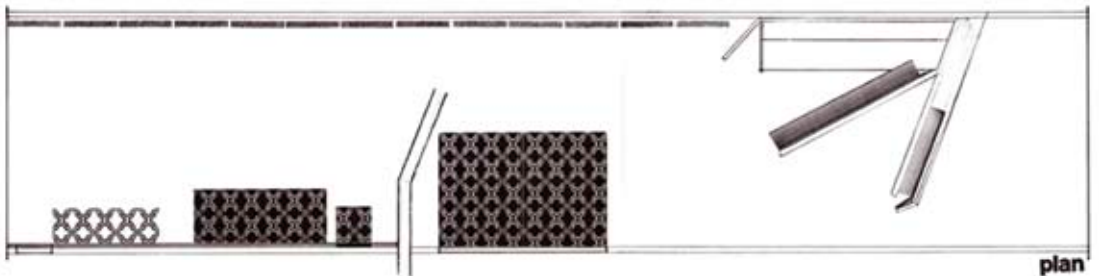


Facing page, clockwise from top: end of year exhibition; Ed Harty working on the 'ghost' cabinet; below, from top: workshop at Rome University-Valle Giulia; Kate Williams, container skin plan and elevation

Project 1 (year 2) – Thinking in the Box

Taking the international shipping container as our starting point, the second year students spent the first semester 'thinking inside the box'. What are the possibilities for the interior of a standardised container? Can it be a habitable space, a foldable surface or even a transportable skin that moves out of the box?

What is the relationship of the interior surface to its outer shell? Where does it overlap and are there gaps in between? Individual projects were developed in model, sturdy enough to travel, and flexible enough to open up on new contexts. They were then taken to a one-week workshop organised in conjunction with the School of Interior Architecture at Rome University-Valle Giulia.



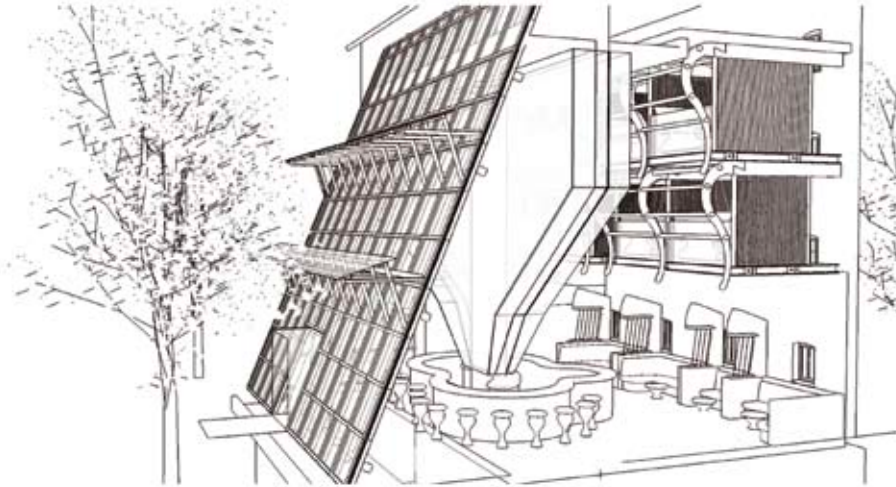
Interior Architecture

BA Hons

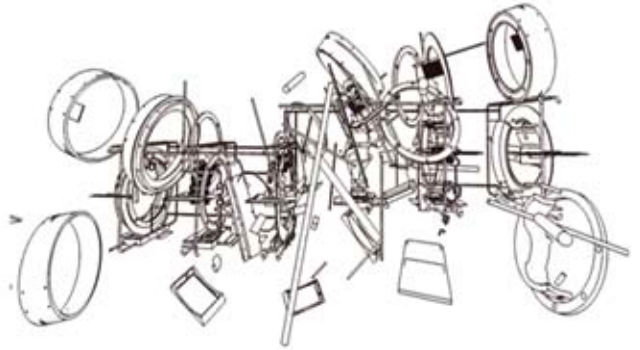
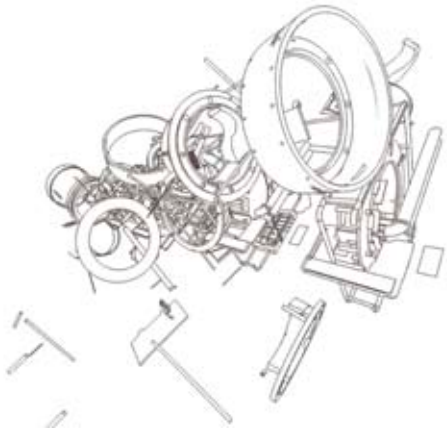
Project 2 (year 3) – Concept Bar Practice Module

By definition, a concept bar is not determined by the characteristics of the available space, but rather by a series of self-imposed design rules (also called branding or identity statements) intended to expand the consumer experience.

This framework applies to the choice of materials, details, spatial organisation, functional structure and so on. However, a Concept Bar requires more than just elegant design solutions. The students were required to produce an original design concept with a sound understanding of the practical function required to make the bar operate successfully.



Facing page, from top: Jesly Pek Yan Low and Dani Wannipa
Pongsawang, chocolate therapy bar exterior and interior;
below, from top: Harrison Gates and Cardine Mackley, (h)ear
pod bar; Tom Parker and Katharine Ayres, axis community bar



Interior Architecture

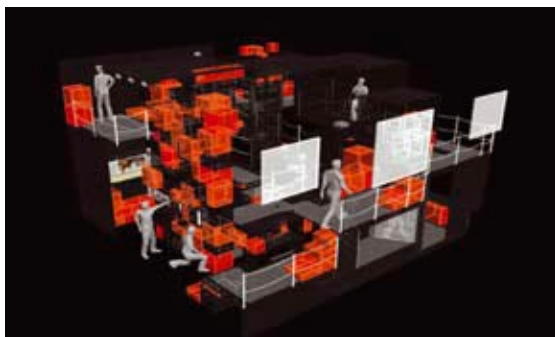
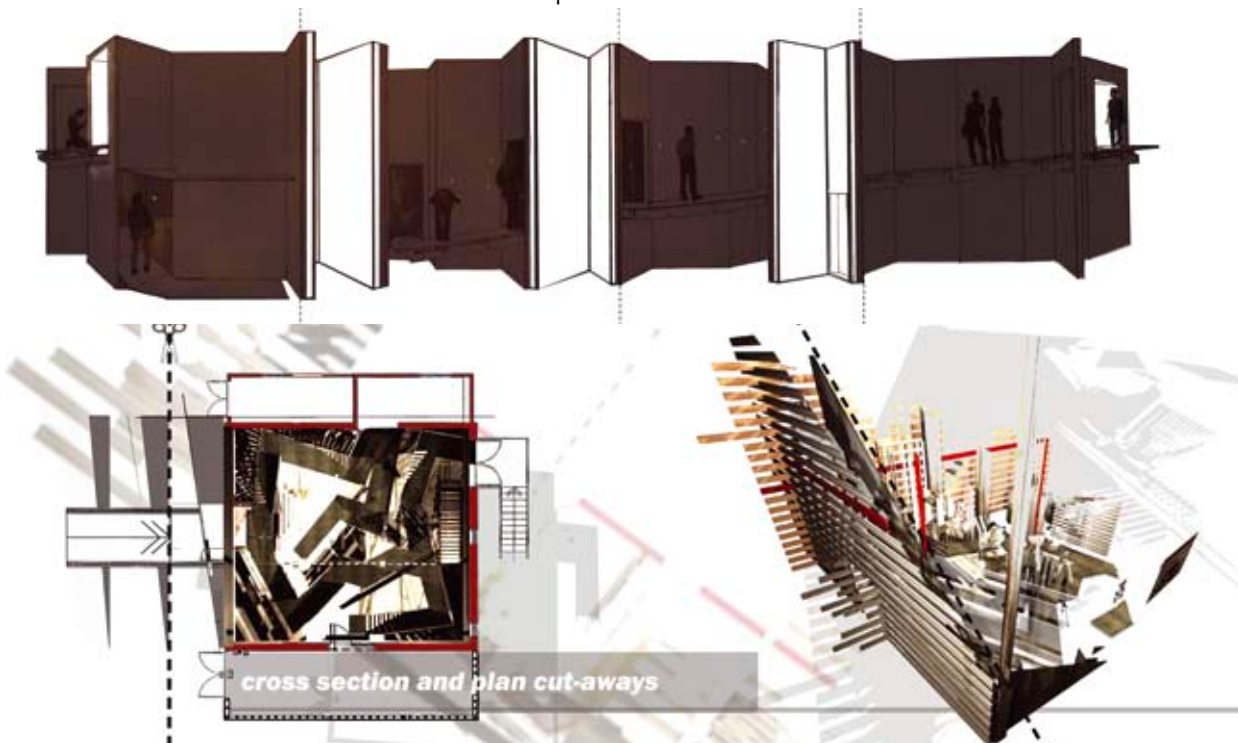
BA Hons

Project 3 – Folding Pavilion. Travelling Exhibition of Interior Architecture 9x9x6m
The design of exhibition spaces is one of the most controversial areas of architecture in practice. Against the supporters of the old 'white box' approach, recent critiques are pointing out that neutral overall design strategies can lead to disappointing and soulless spaces that give little or nothing to the artwork/pieces being displayed within them.

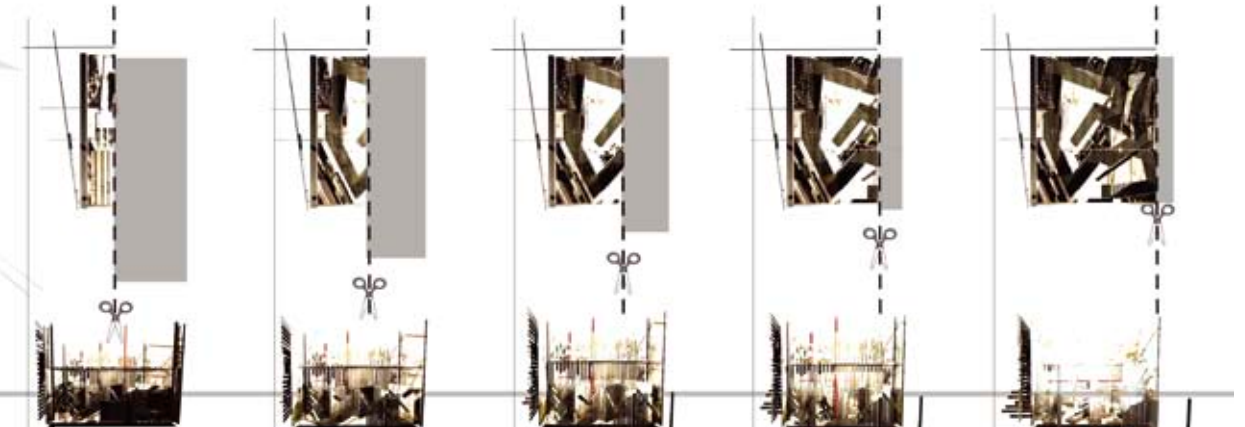
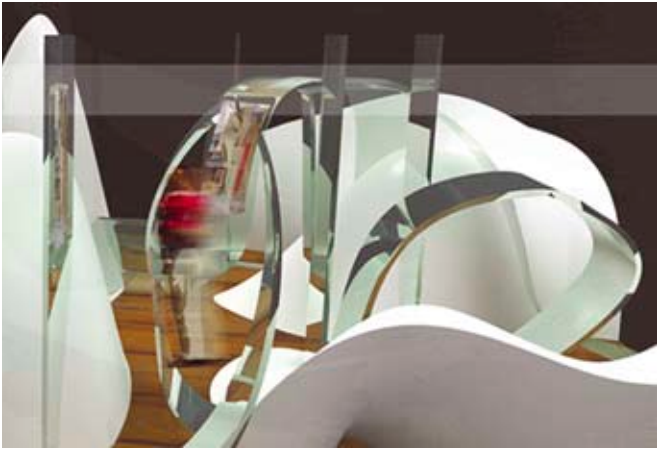
As designers, we have to produce a wider agenda for the exhibition that will permeate through into all aspects of the scheme.

The strategic question is, what is Interior Architecture? And how does Interior Architecture modify the existing built fabric?

The manufacture and design of the exhibition was done in such a way to make it feel permanent, yet easily movable and transportable.



Facing page, from top: Cardine Mackley, turning section; Harrison Gates, Strip 04; Jesly Pek Yan Low, joint section; below, from top: Rory Macleod; Amanda Walker, nomadic space exhibition



Interior Architecture

BA Hons

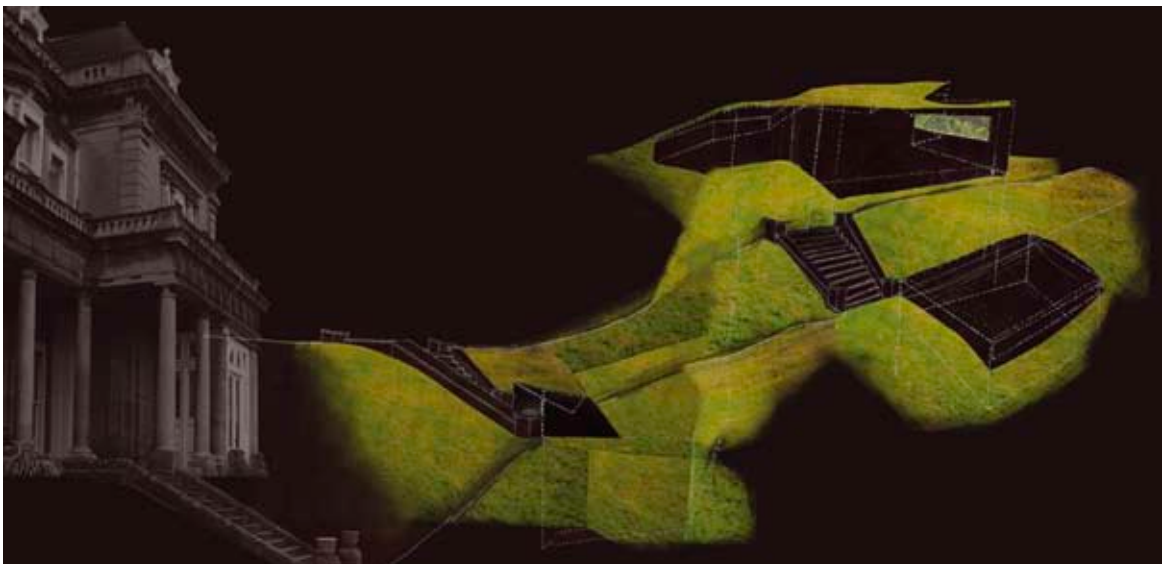
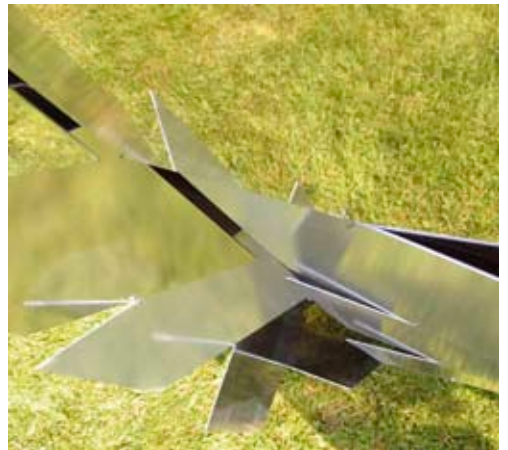
Project 4 – Playing to the Gallery

For the final project we decided to change track and instead of 'thinking inside the box', ie working within an existing building, we asked the students to work from inside out and let the interior generate the exterior.

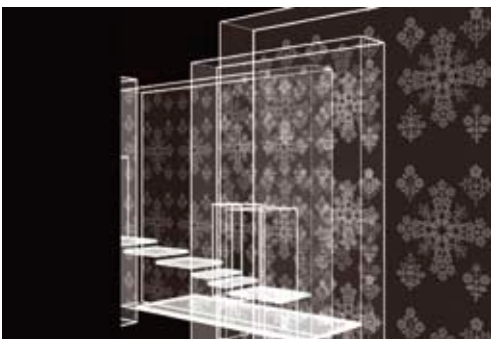
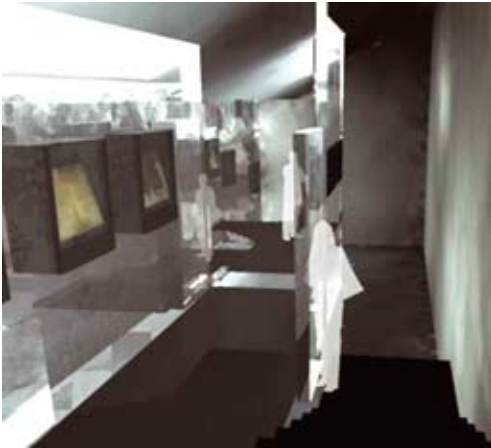
The brief was a gallery space for the University, which would display student work and the special book collection (currently housed in the library) and also play some role in the graduation ceremony.

We introduced the premise that an interior is made of an arrangement of parts, and started by designing three elements – a view, a frame and a seat, for instance.

The architecture that encloses these followed and became known as 'the ghost' because it is no longer in focus. What was important was that the student defined a special relationship of the elements, their arrangement to each other and the experience of the gallery visitor.



Facing page, from top: Katherine Stokes;
Katharine Ayres; below, clockwise
from top left: Orit Sarfatti; Orit Sarfatti;
Katherine Stokes; Clare Baker; Clare Baker



DS1

Diploma

Richard Rose-Casemore, Nick Hockley

Reshma Begum, Peter Collins, Chatchai Ditsadee, Charlotte Dunne, Dipti Hingorani, David King, Edwina Kinsella, Abigail Myers, Adam Nicholls, Clare Nunneley, Andrew Perkins, Marcus Pethica, Rezuan Razali, Sean Roberts, Rosa Simpson, Elpida Spyrou, Jonathan Taylor, Ricky To, Louise Young

Encouraging the use of diverse media, the DS1 studio puts emphasis on the 'process' of thinking and the intellectual underpinning of the design as much as the end product. We expect research to involve first-hand experiences and inspiration to extend outside architecture into the worlds of art, literature, music and philosophy.

The studio uses appropriate programmes as vehicles to explore and debate contemporary architectural theories through design and to investigate the inter-relationship between forms of representation.

Our approach involves developing a narrative disclosure of the design route. This is applied to tutorials, design reviews and to the production of a comprehensive design diary which forms the basis of the integration studies.

This year, we used the Corus Student Architecture Award brief, H2Ouse - Living on the Water. The challenge is to design a housing type for a chosen site which would otherwise be unlikely or impossible to develop: coastal, wetland, erosion prone, tidal. Whatever its form, H2Ouse will need to be accessible to a wide diversity of people of different ages and



varying capabilities, who can happily co-exist with an unpredictable water level. This type of dwelling could also be used for disaster relief, and used anywhere in the world, so it might be easily demountable, or perhaps simply constructed using local material and labour.

The community should have at least a zero impact on the environment and, despite the ever-present threat of flood, water conservation should also be a primary concern. But we also need to consider some of the romance of living on the water and some of the freedoms from conventional forms which this affords.





South Quay Docklands Light Railway Station

Canary Wharf via footbridge

Jubilee Line Underground Station via footbridge

DS2

Diploma

Adam Cowley, Anna Hart

Sally Buckby, Rachel Clegg, Nicholas Clifton, James Corris, Giordana Di Sarno, Tom Elliott, Joe Fei, Tim Gardiner, Andrew Kavanagh, James Lemanis, Sara Mairs, Rakiran Munde, Taufiq Nazarudin, Michael Scott, Naomi Shinkins, Aluette Vega Ruiz, Elizabeth Westmacott

South Bank Centre

One: event – accident, act, action, advent, adventure, affair, appearance, business, calamity, case, catastrophe, celebration, ceremony, chance, circumstance, coincidence, conjuncture, crisis, deed, development, emergency, episode, experience, exploit, fact, function, go, holiday, incident, juncture, marvel, matter, milestone, miracle, misfortune, mishap, mistake, occasion, occurrence, pass, phase, phenomenon, predicament, proceeding, shift, situation, story, thing, tide, transaction, triumph, turn, wonder (Roget's New

Millennium Thesaurus).

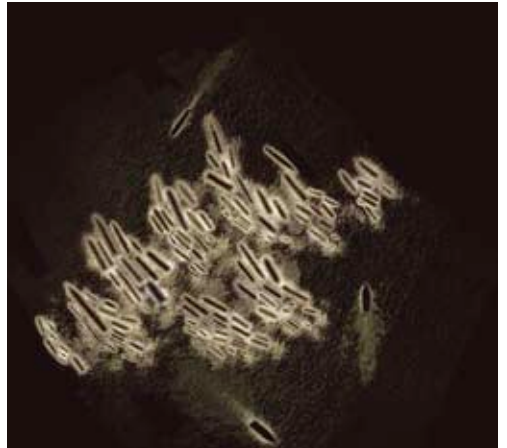
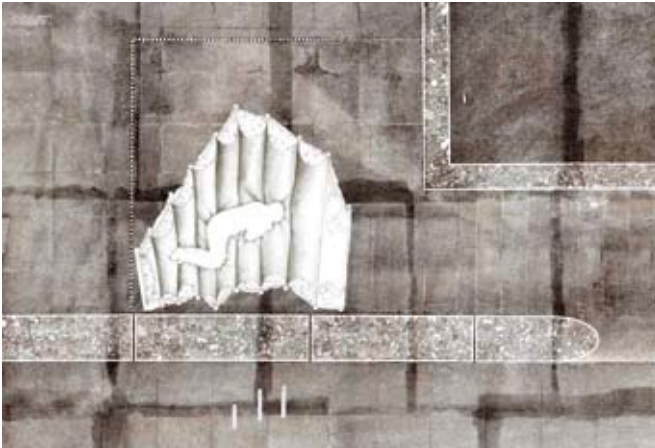
Two: re-experience – the feeling of emotions and sensations as opposed to thinking; involvement in what is happening rather than abstract reflection on an event (American Heritage Stedman's Medical Dictionary).

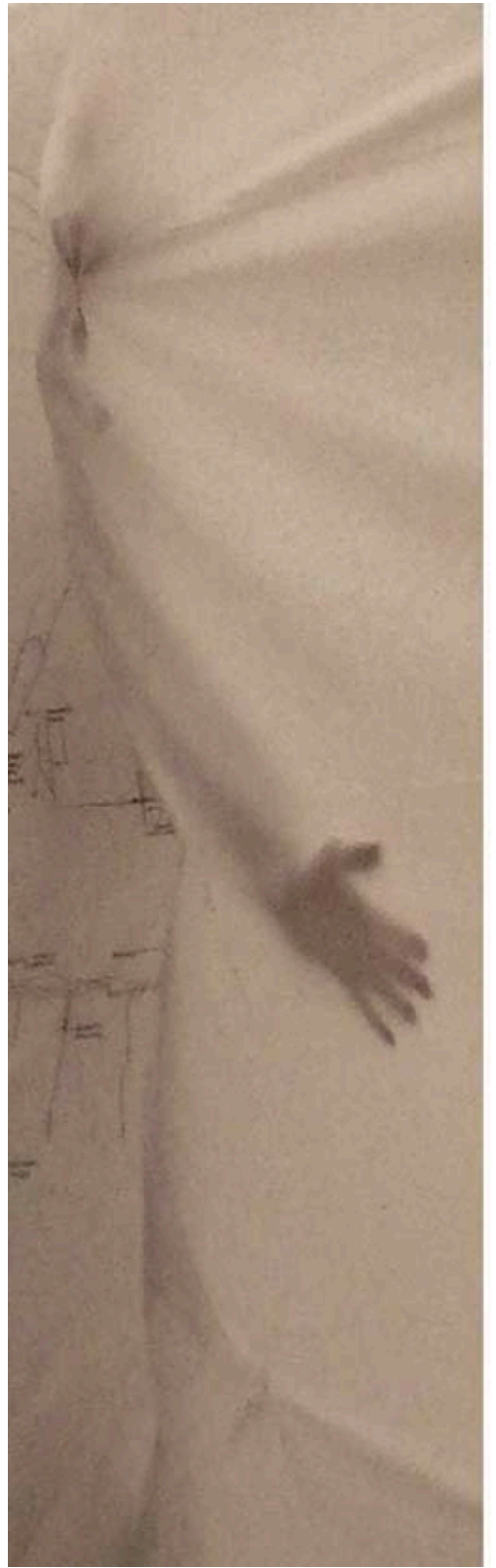
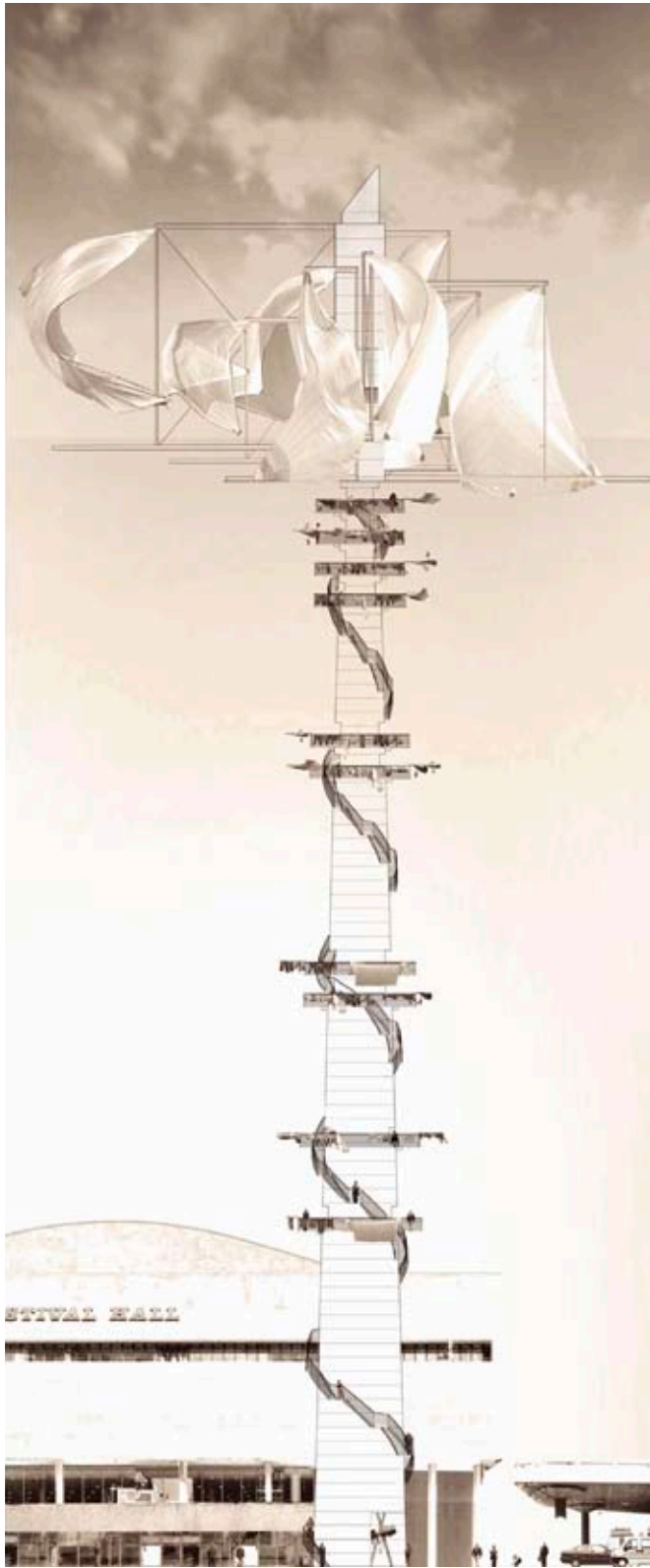
Student projects included Consequences of Movement, The Intelligent Puddle, Four Weeks, Sky Launderette, The Tree and I, Crimson Edge, Reflecting Ice Hall, Undercroft Eclipse, Meditation Set, Sound Stencil, Adrenaline

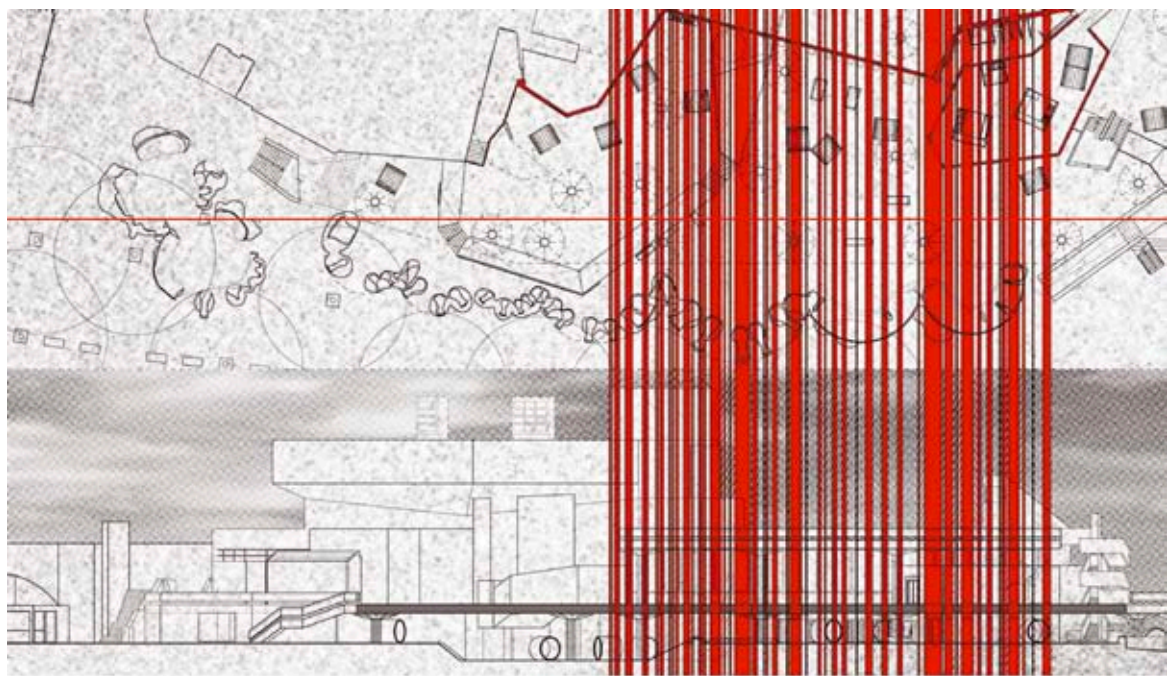


Facing page: Michael Scott, reflecting ice hall; below, clockwise from top:
Rachel Clegg, rising levels; Michael Scott, plan, section and perspective;
Elizabeth Westmacott, four weeks. Overleaf left: Naomi Shinkins,
sky launderette; overleaf right: Tim Gardiner, crimson edge

Valley, Door Symphony, Sunset Glimpse, South
Bank Decay, Rising Levels, Furtive Glances, BS
South Bank and Terrain of Sound.







DS3

Diploma

David Grindley, Sarah Stevens

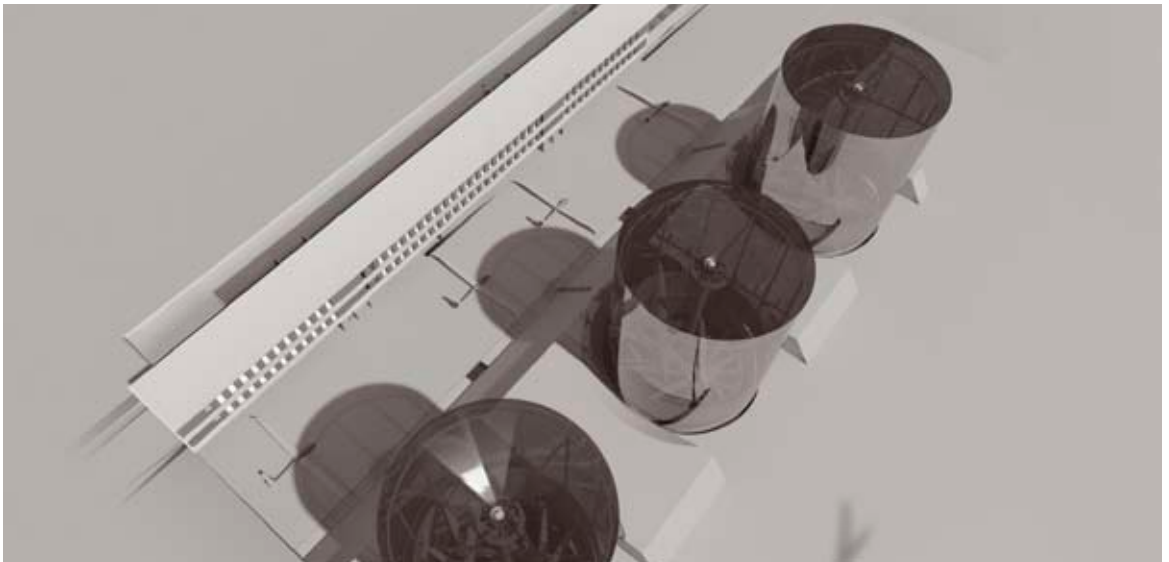
Alex Athanasladis, Irene Delavictoire, Allan French, Susie Grundy, Chris Hawkins, Andy Hudson, Rona Inniss, Maro Kassoti, Sung Hoon Lee, Iosif Levis, John Livermore, Amy Mathieson, Omar Mirza, Vince Prescott, James Shelton, Paul White, Elliott Wingfield

This year's DS3 projects explore the creation of connections: visual, physical and cultural.

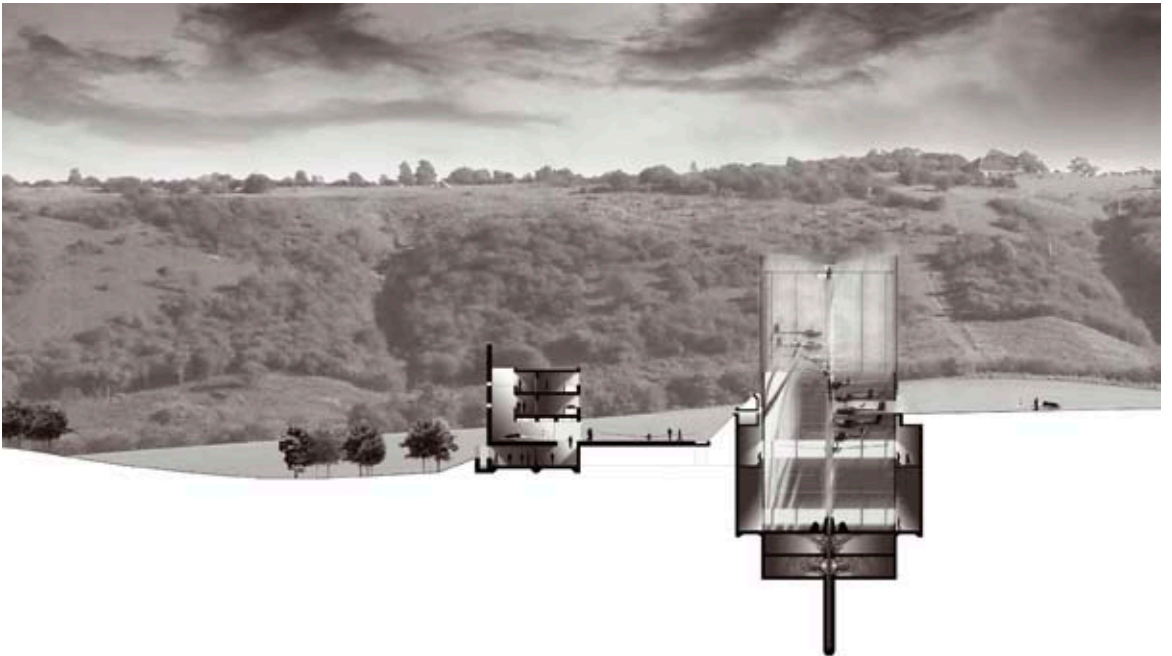
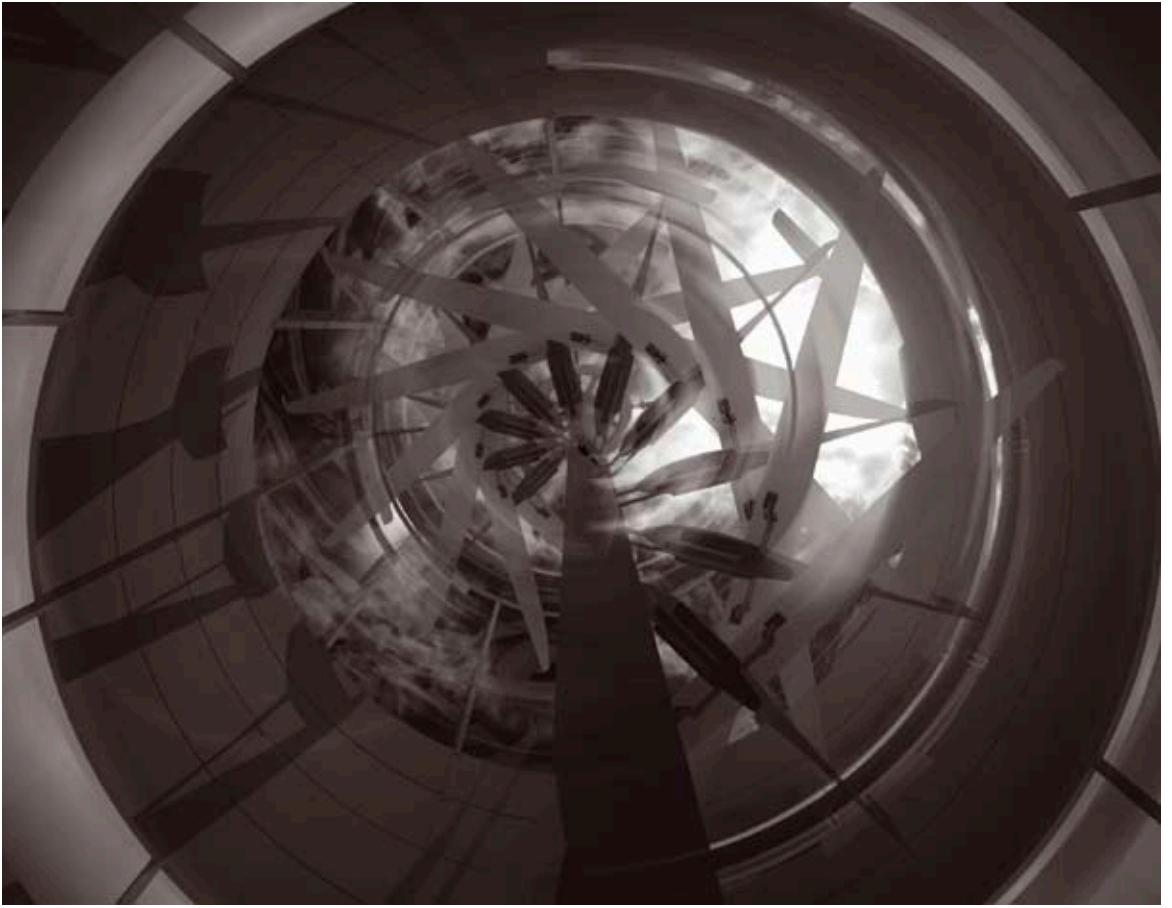
a mobile control tower and a resettlement proposal for the London Gliding Club.

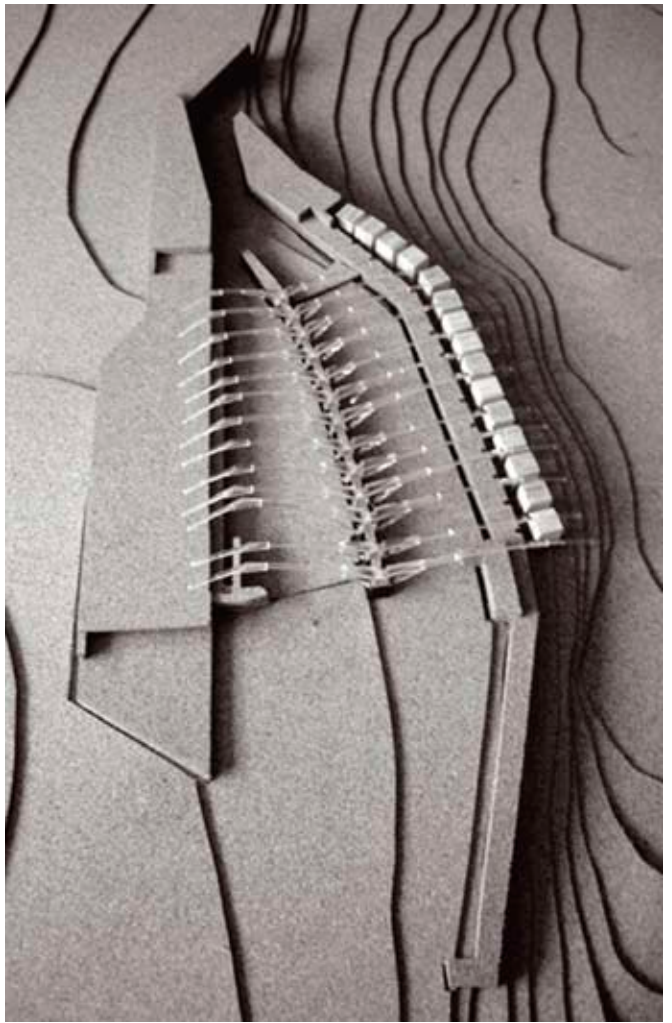
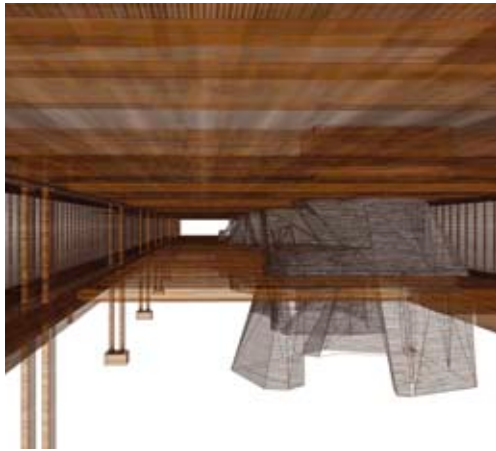
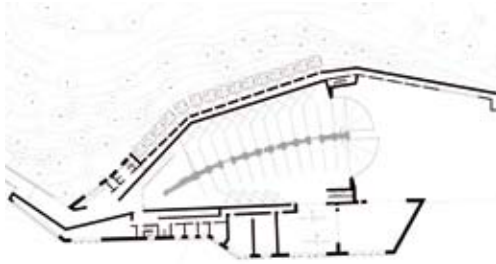
This involves an engagement with site and a concern for discerning thresholds, not just the physical point of entry into and exit from buildings but also the invisible or almost imperceptible lines and boundaries that define territories.

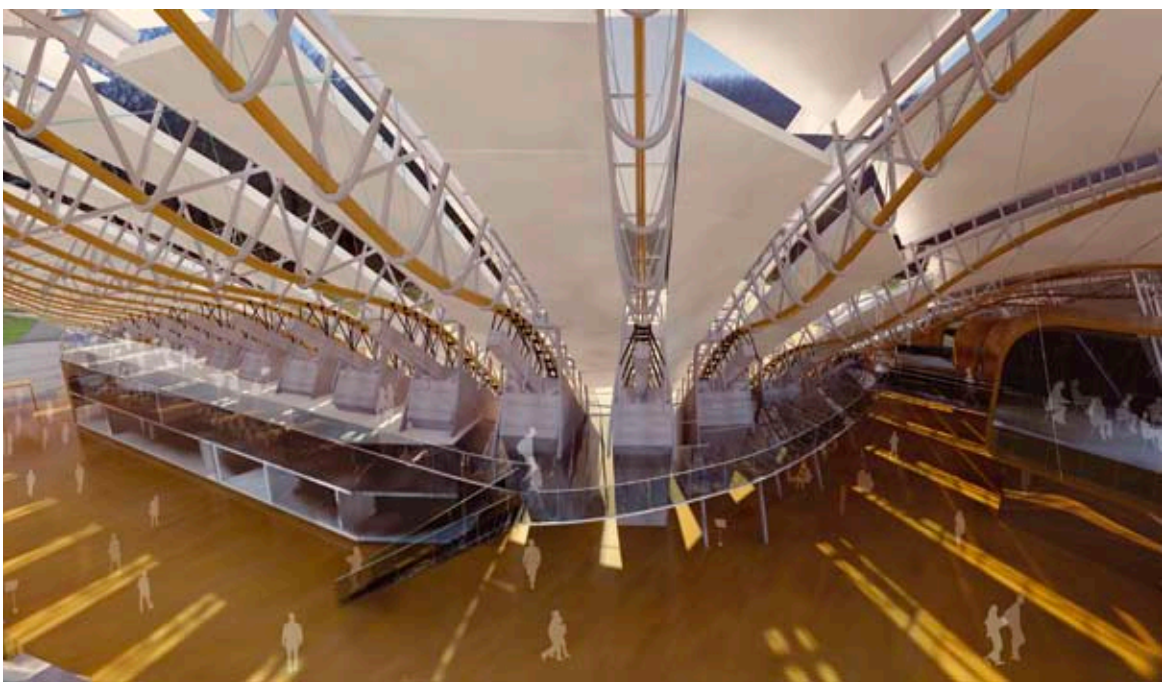
The Dunstable Downs provided the context for this exploration. Projects included the construction of a wind device, the design of



Facing page, from top: James Shelton, gliding club perspective; Chris Hawkins, gliding club perspective and aerial view; below: Chris Hawkins, glider silo and gliding club section. Overleaf left, from top left: James Shelton, gliding club plan, hanger roof, model; Paul White, gliding club perspective and interiors. Overleaf right: Elliott Wingfield, gliding club perspective section and interiors







DS4

Diploma

Ken Taylor, Toby Shew

Ali Al-Mannai, Souraya Bitar, Lauren Blakey, Larisa Capuder, Adam Darby, Laura Evans, Steven Graham, Andrew Greenhalgh, Nathan Harris, Thomas Jarman, Nia Jeremiah, Chung Sze Joyce Lau, Colin Ma, Darlington Orji, Michael Prideaux, Michael Stradling, Jonathan Todd, Alexandros Zacharopoulos

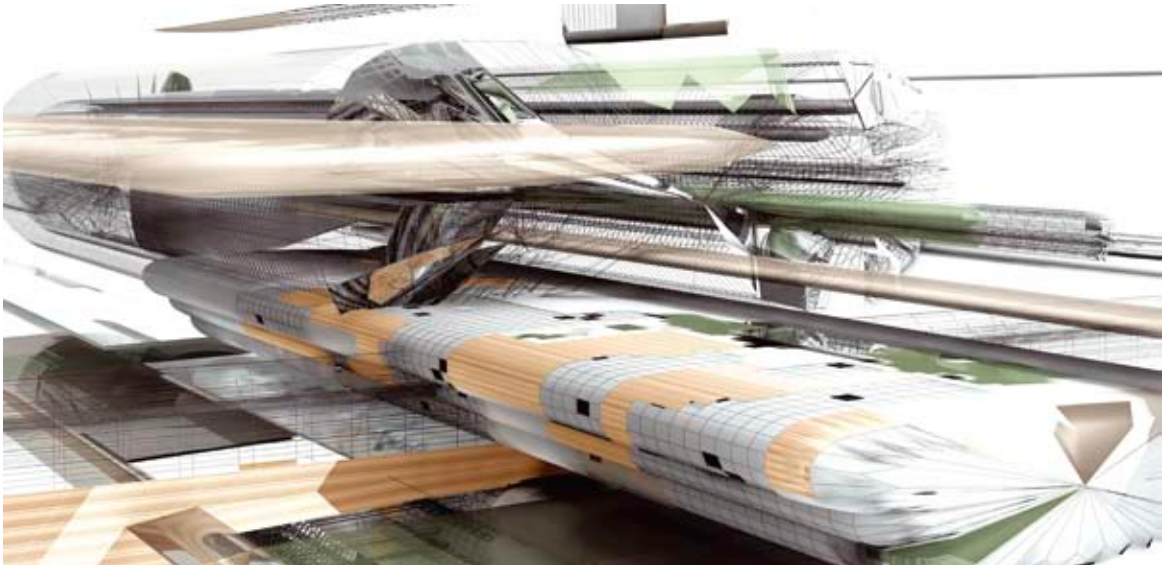
DS4 explored the making of a productive landscape, a tapestry of ground and inhabitation, drawing on the transient nature of material and cultural context.

Villages have become the new edge cities; housing developments are swathing land with clone houses apparently for workforces. This unit sought to challenge this notion. Does village have to cater for city or can it re-inherit community through design? Aims included:

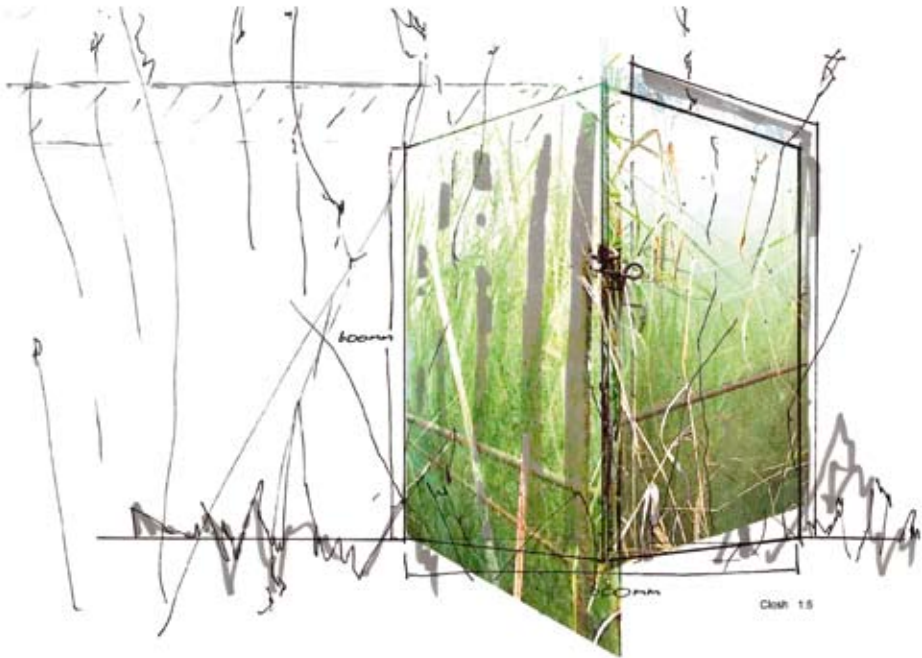
- the creation of a community at the fringe of an existing village

- to offer an alternative to mass development
- to investigate recycled materials, fusions and amalgams
- to consider place.

The first project involved an analysis of the book *Place* by Tacita Dean and Jeremy Millar and the creation of architecture from its concept, including digital techniques in representation/analysis. The second project was a proposal for a village development for Hordle, New Forest, including the creation of a community and the sub-urban analysis of village as place.



Facing page: Adam Darby; below, clockwise from top: Adam Darby; Michael Prideaux; Michael Prideaux; Adam Darby. Overleaf: Lauren Blakey, masterplan

An architectural section drawing showing a vertical cross-section of a building. The drawing is divided into several horizontal layers, each representing a different level or component of the building. The layers are color-coded and labeled with letters and numbers. The drawing shows the internal structure, including floors, walls, and roof. The text "Architectural Section" is visible at the top.



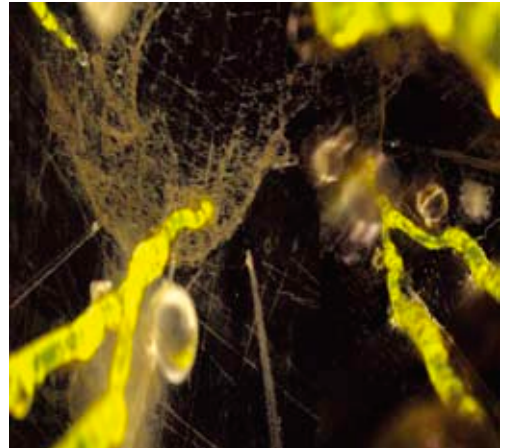


The studio is for an architecture that embroils itself in the erratic contradictory messiness of everyday life, for the elements that induce feeling. Air, water, heat, sound, smell and light become the materials that architects control.

The site context for the year was the finishing line of the Boat Race at Barnes and thus, for many students, Barnes Bridge itself. Early tasks emphasised the accumulation of the architectural possibilities of form, structure and programme that could be developed at this location. Strategies of collage and model

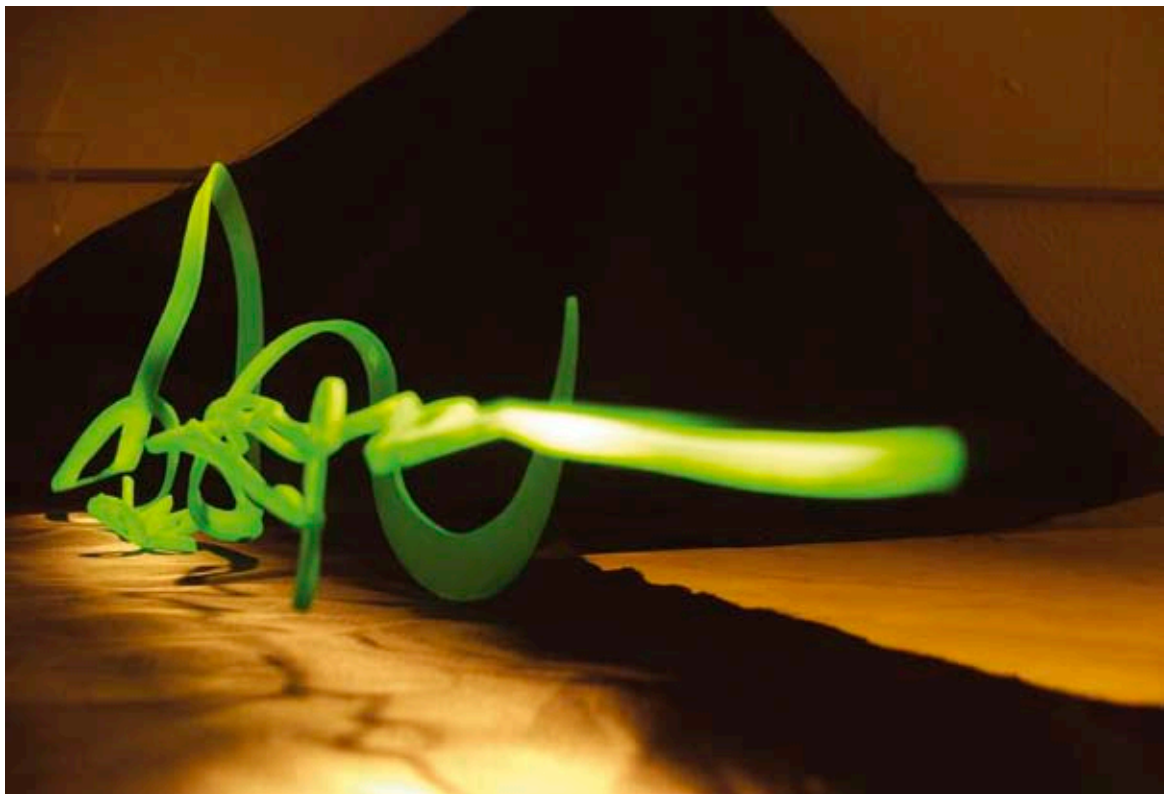
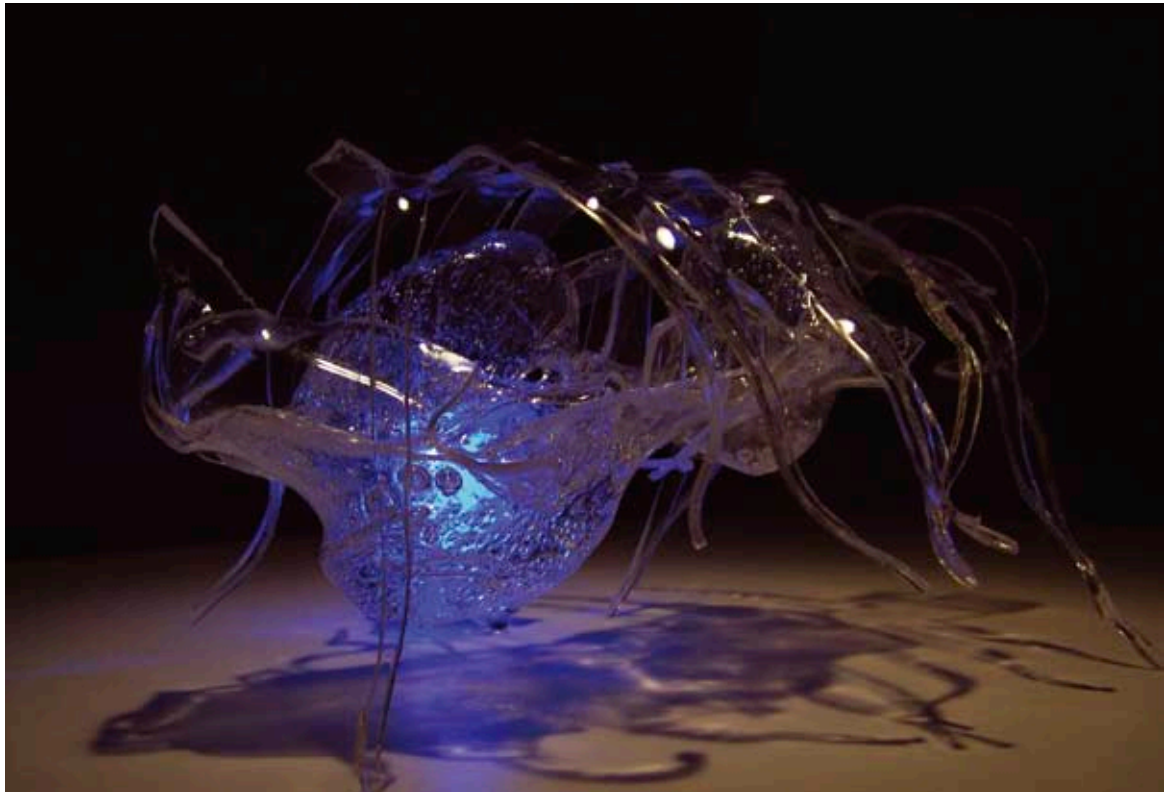
making were employed around the two themes of Lost Curiosities and Forgotten Pleasures.

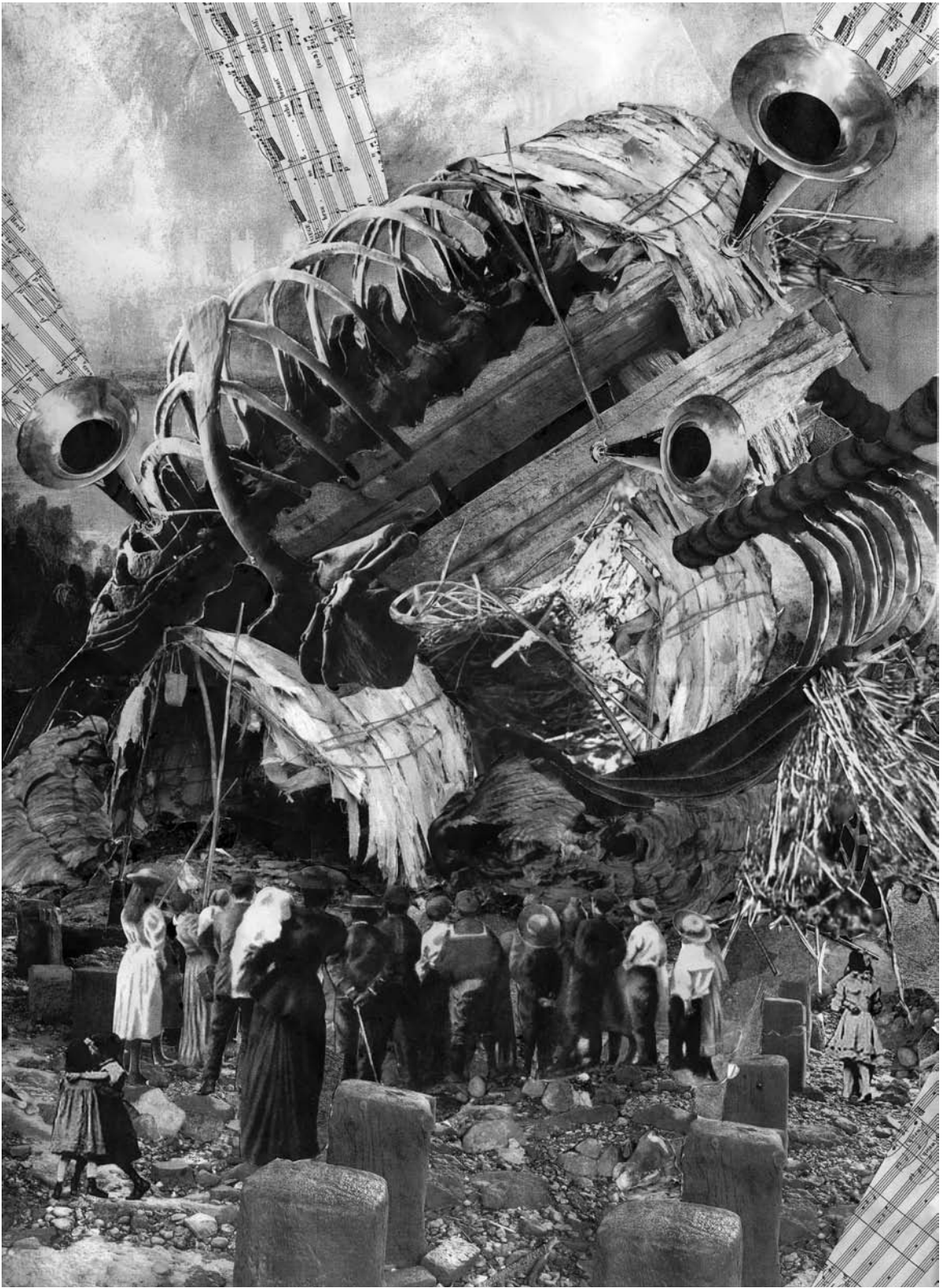
In an attempt to link the Inferno with the dreamy Paradise, we looked again at the two great occasions on which all classes mingled in 19th century London: the broiling mass on London Bridge, the animated sandwich, the town of malt with its piemen, lemonade vendors, and croquet by moonlight.



Facing page, clockwise from top left: Edwina Kinsella, the rewriting of space; Julia Bouvy, landscape lighting study; Gemma Loving, the witnessed deceit; Stephen Broadley, Barnes Bridge additions; below: Maria Hajitheodosi, retreat. Overleaf left, from top: Simon Ambrose, spatial structural study; Nicholas Kissane, Sinatra supper club; overleaf right: Stephen Broadley, collage







DEP

Diploma Special Route/Masters

David Sanderson, Margie Buchanan-Smith,
Rod Burgess, Nabeel Hamdi, Mohamed Hamza,
Brian Phillips, Brigitte Piquard

Kate Angus, Gemma Tracee Apiku, Betty Araba, Stefano Archidiacono, Martin Browning, Paul Critchley, Samantha De La Hays, Jackie Ewins, Isable Fernandez Lainez, Hande Guneykaya, Katie Hartless, Caroline Holden, Sari Kaipainen, Paul Kenya, Nathalie Khoueir, Spencer Lawley, Pritika Mandal, Heidi Ottosen, Rhiannon Price, Haldi Sheahan, Rebekah Solomon, Lucy Strickland, Lizzie Thompson, Ric Tighe, Janine Voss, Simon Wright, Yasu Yoshimura

In January students on the Development and Emergency Practice (DEP) programme (formerly Humanitarian and Development Practice) visited Gujarat to assess reconstruction after 2001's devastating earthquake that killed well over 15,000 people. Six years on thousands of purpose-built post-disaster houses lie empty, with many local residents preferring to live elsewhere. Why is this?

To try to understand this, students spent two weeks in the city of Bhuj. They met

with government officials and local non-governmental organisations (NGOs). Most important of all, they spent time in villages, undertaking community assessments including making maps, listening to people and constructing timelines of events before and after the earthquake.

They found that the answers are simple: people need to be involved in decisions that affect them and in the choice of design, layout and location of their houses. They also found that it is almost always those with less power



Facing page, clockwise from top left: students doing community assessments, Gujarat; child builders in Junawada village, Gujarat; students doing community assessments, Gujarat; Adhoi six years after the earthquake; below, clockwise from top: woman rebuilding after the earthquake in Gujarat; community assessment in Junawada village; Dharavi slum, Mumbai. Overleaf left, clockwise from top left: Junawada village; Apna Dharavi; collapsed temple in Adhoi village, Gujarat; overleaf right: temporary shelter in Anjar, Gujarat

– the marginalised, the poor, the dispossessed
– who are least included in decision making.

These simple lessons lie at the heart of DEP, which attracts students from all backgrounds to explore the ‘messy reality’ of working in contexts of war, poverty and natural disaster. Since its founding in 1991, well over 400 students from all continents have attended the programme. This year’s cohort of 27 students were from Australia, Denmark, Finland, India, Italy, Japan, Kenya, Lebanon, Spain, Sudan, Turkey, Uganda, UK and the

USA. They included lawyers, army officers, architects, teachers, a linguist, aid workers and a journalist.

Field trips and placements are offered usually to Africa, Asia and/or Europe, often working alongside CENDEP’s Global Tutors and NGO and government professionals based in Thailand, India, Peru and South Africa. Each year students organise the Oxford Brookes University Human Rights Film Festival, an event which last year secured the singer Annie Lennox as the programme’s patron.





Apna Dharavi

Our Dharavi



**Unlocking Doors
Enabling Access to Information**





EESB

Diploma Special Route/Masters

Mary Hancock, Manuel Fuentes, Rajat Gupta, Michael Humphreys, Mick Hutchins, Prashant Kapoor, Chris Kendrick, Maita Kessler, Fergus Nicol, Hom Rijal, Fionn Stevenson
Soud Al Thani, James Atack, Christopher Benson, Doris Chan, Suleman Chand, Hiten Chavda, Vincent Doronila, Manabu Imai, Mari Inoue, Kleanthi Kanellou, Evrydiki Karathanasi, Go Kawatika, Nicola Kingsford, Thomas Mann, Dipesh Mistry, Hamish Norris, Maria-Alexandra Papadaki, Euthimia Ratsou, Eleanor Redmill, Matthew Richards, Martin Skinner, Rachel Slater, Panagiota Syka, Sofia Tasouli, Adrien Vick

Buildings are responsible for around half of the CO₂ emissions in this country. Architects are therefore in a central position to influence climate change. Some buildings produce comfortable conditions without using fossil fuels for heating or cooling. The Energy Efficient and Sustainable Building programme focuses on achieving an increased understanding of the holistic problem and developing viable strategies for sustainable buildings.

Insufficient cognescence is taken of the performance of existing buildings when

designing new ones. Taught modules therefore include post-occupancy evaluation of buildings.

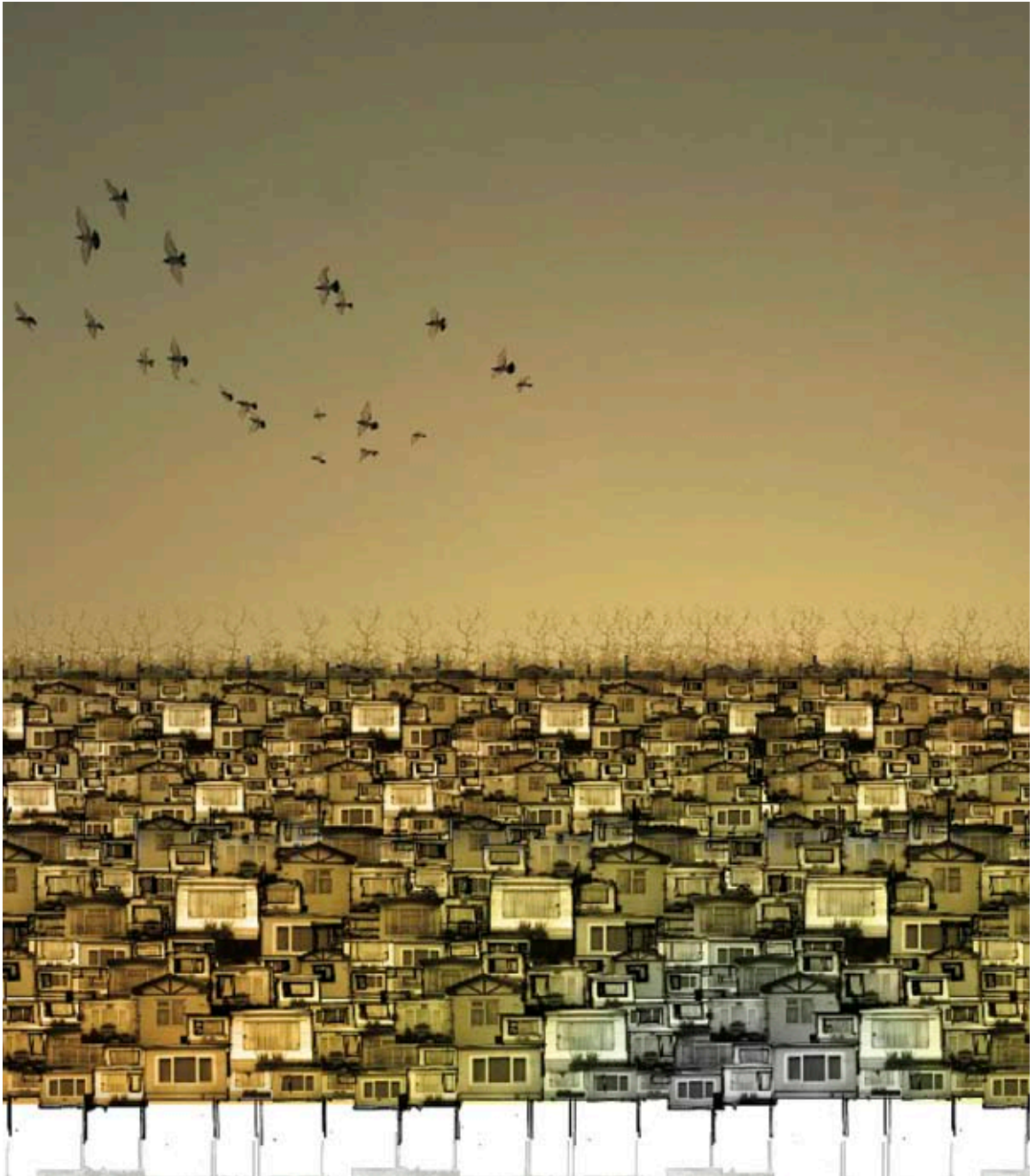
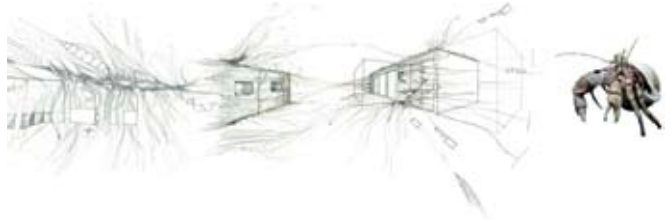
The students evaluated a range of Oxfordshire City Council buildings. In addition many buildings are visited over the course of the year to increase student understanding of the way buildings perform.

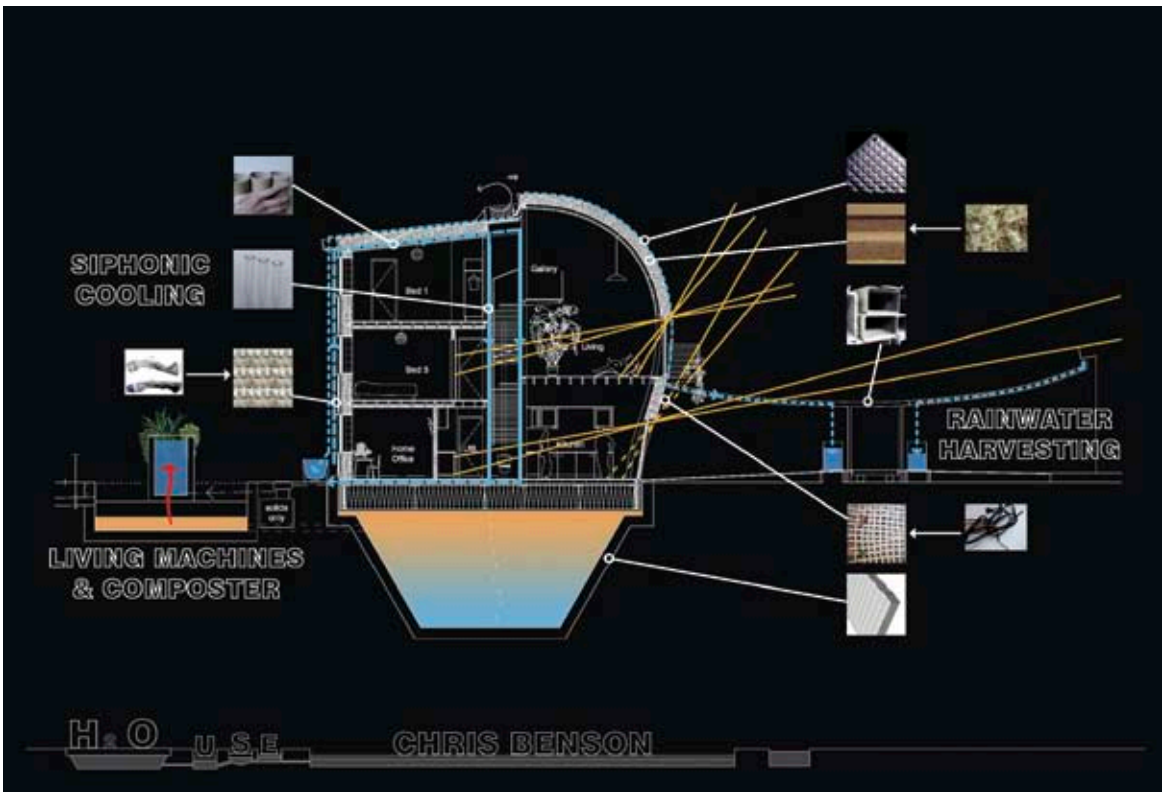
Within the sustainable umbrella the design project this year was zero carbon habitats. Proposals included refurbishment of a 1960s tower block, buildings to resist flooding and the



Facing page: Dipesh Mistry, sound barrier; below: Adrien Vick, habitat concept developed from hermit crab; Dipesh Mistry, multiplicity mobile city. Overleaf left, from top: Rachel Slater, sustainability connections; Matthew Richards, zero carbon communities; Christopher Benson, sustaining through the floods; overleaf right: Go Kawatika, designing with an algorithm

redevelopment of a caravan park following discussion with the residents.







Urban Design

Diploma Special Route/Masters

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

Chaminda Abayawarabana, Rebecca Baines, Simon Blackwell, Nicholas Booth, Rowena Broomfield, Rachel Buchanan, Marco Carolei, Sean Coghlan, Peter Corrie, Rebecca Coy, Simon Cramp, Geeta Deshpanda, Rebecca Dewdney, Aaron Dixey, Arvind Dookhun, Matthew Ellis, Samuel Fisher, Tiffanie Furlong, Annabel Gammell, David Gauntlett, Paul Gibbs, Jacqueline Gittens, Colin Harper-Penman, Nicola Huijjer, Salim Hussain, Romain Jeandrou, Philip Kassanis, Robert Kennedy, Reem Khundkar, Jessie Liang, Luis Marquez Valdes, Ray Martin, Gary Matthew, Paul McGarry, Ewan McLean, Matthew McMillan, Andrew Needham, Joao Ornelas, Julian Pye, Christopher Read, Lucy Rimmer, William Ringer, Wesley Sedman, Matthew Smith, Nora Tichy Dundon, Kealeboga Tsamaloba, Roopam Tyagi, Ling Yuv

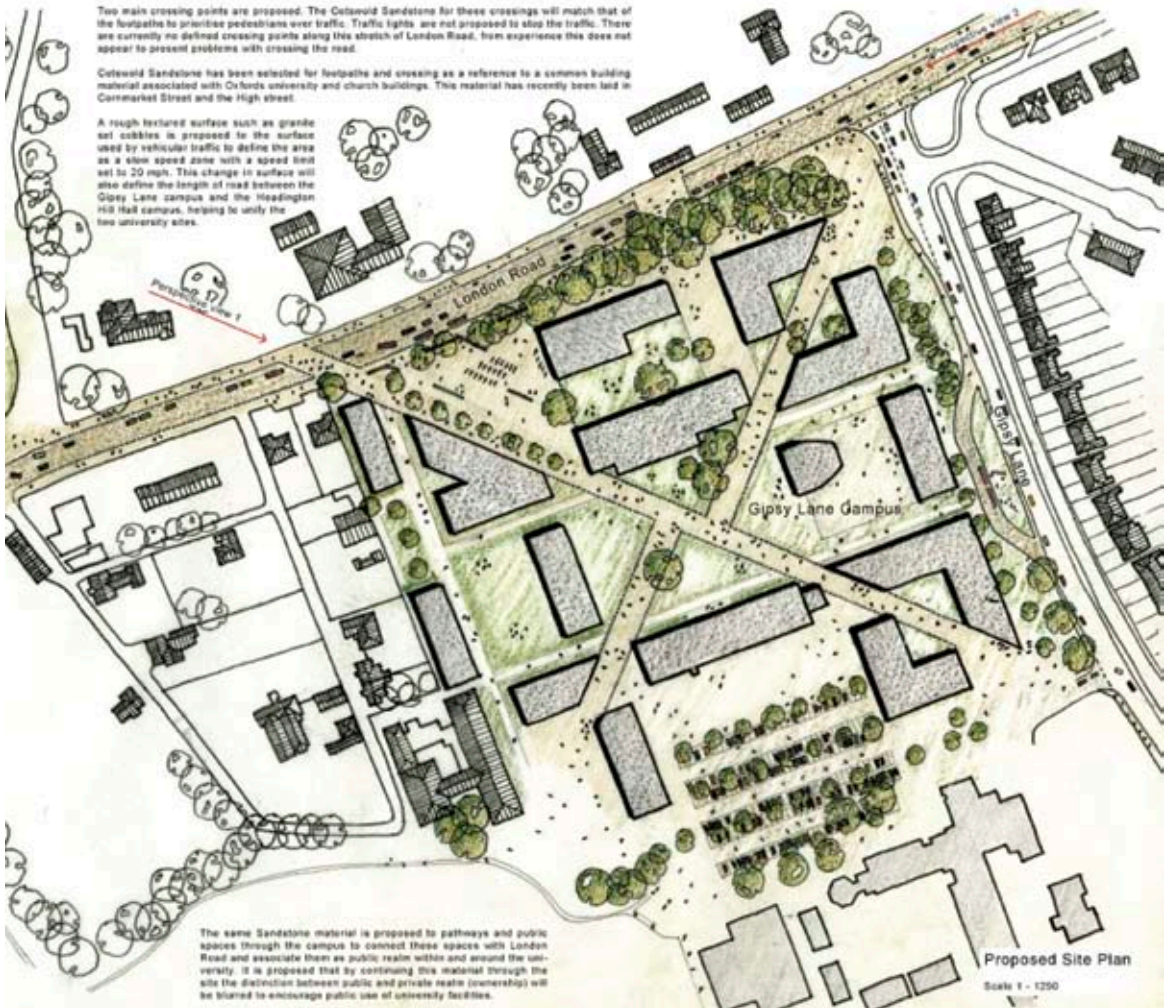
of the possibility of bringing town and gown together at the meeting point of the historic city of Oxford and the suburban edge.

Minchery Farm

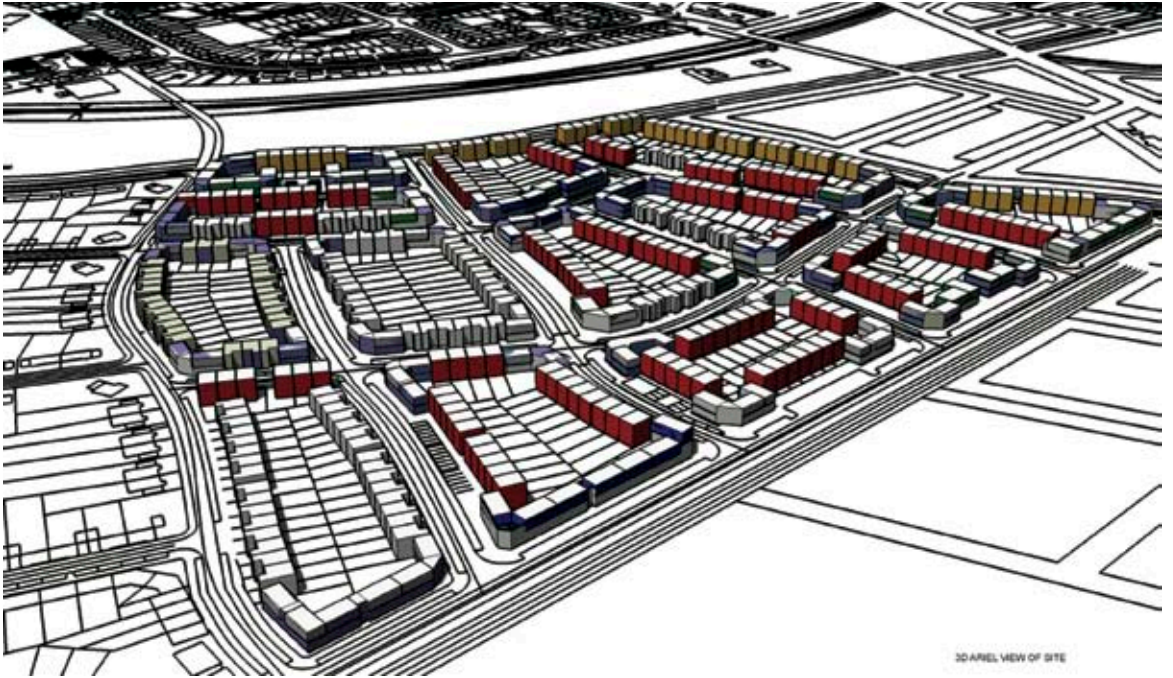
The project explored the opportunities presented by developing a large edge-of-town site, reconfiguring some existing big-box uses to respond to the needs of two deprived Oxford neighbourhoods. Proposals were required to have a strong sense of place, tackle the social and economic realities of the location, and incorporate a range of diverse uses.

Redesign of the Headington Campus

This short project addresses the ambition of Oxford Brookes University to create a setting for a higher education institution fit for the 21st century. The images show a poetic appreciation



Facing page: London Road, Headington; below: Minchery Farm, aerial view and masterplan. Overleaf, clockwise from top left: London Road view; Minchery Farm elevation and perspectives; London Road communal space (all images group work)



2 LONDON RD + GIPSY LANE VIEW

A new undulating glass surface encouraging physical and visual connectivity from street to the University. The existing tree line forms the only threshold between the building and the public; this encourages use of the university facilities.



3 COMMUNAL SPACE

The building facades facing the communal space will provide services for both students and the public.





M.Arch

Diploma Special Route/Masters

David Greene, Andrew Holmes
plus Michael Parrish, Micha Bandini

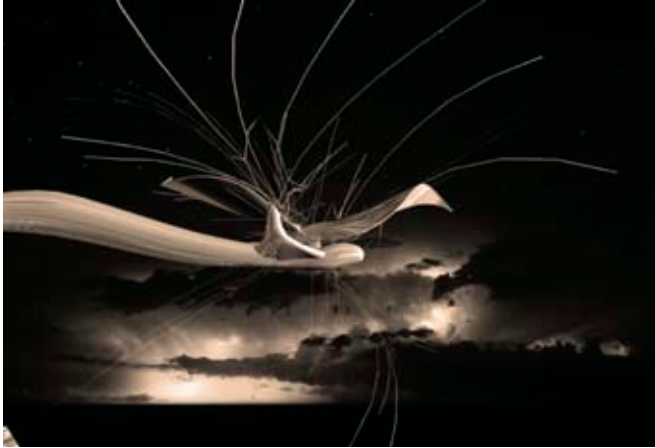
Kaur Balwinder, Faisal Bashir, Veljko Buncic, King Shun Cheung, Ed Esdon, Charlotte Henry, Jawahir Elzain, Atit Kumar, Michael Lambert, Phakorn Nilwong, Peter Njuguna, Siraj Rehman, Zhong Tian, Shaji Varughese

Wonderland

In Wonderland, architecture is made of turquoise stainless steel containing a pool of oil in a well 50 metres in diameter two metres below ground. It is like a waterfall 200 metres long and 30 metres high, feeling cool in mid-summer but seen as a long icicle in mid-winter. It is a blue sky with just one jet stream, long and thin bands of cloud at the top of the stratosphere. It is a pond 20 metres round in the middle of a patio in the centre of which there is a statue, like a column of coal, gradually melting and dyeing the water a deep charcoal

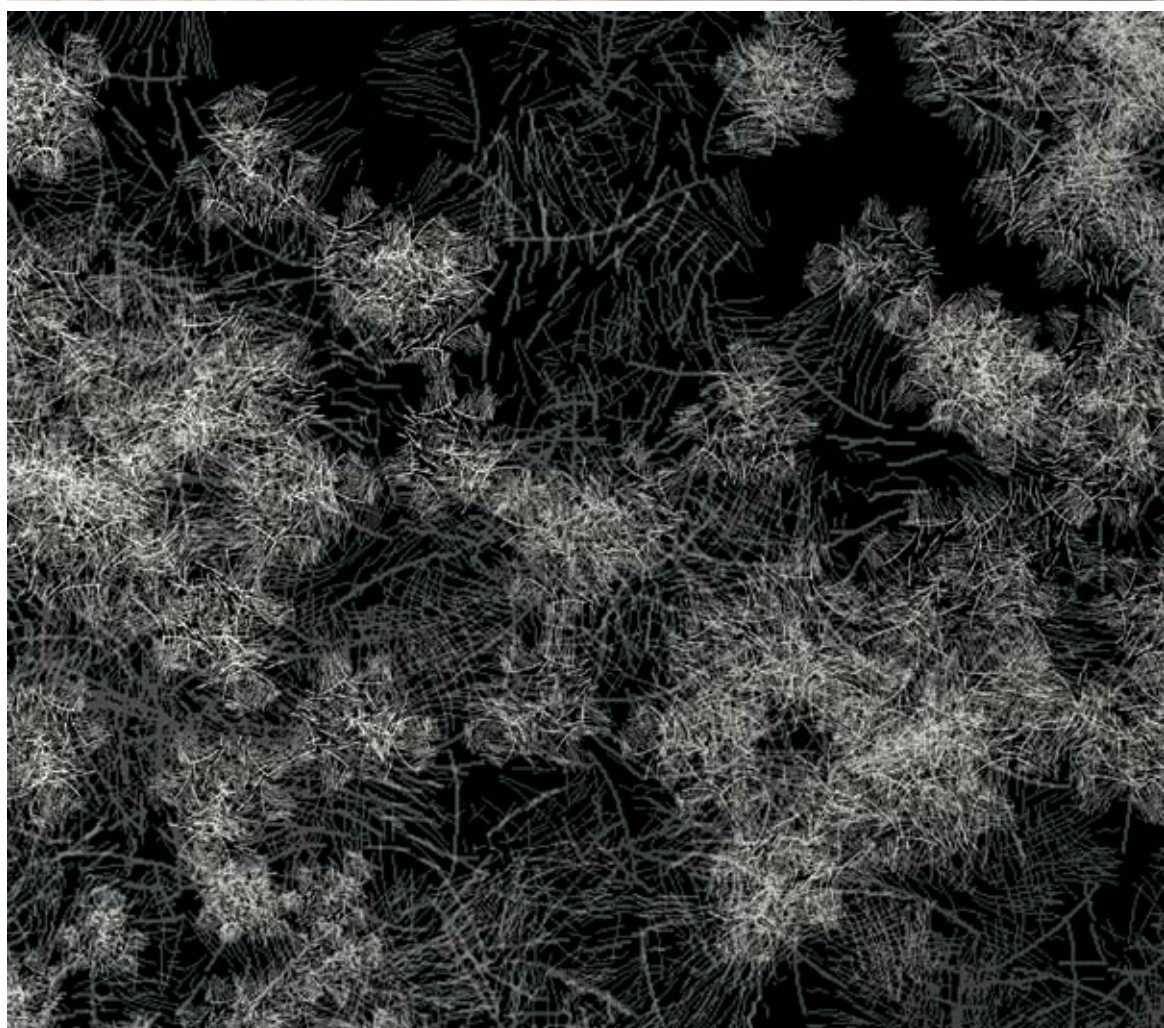
grey. It is a deck on the top floor of a tower where an elusive island can be observed before sunset. It is looking down on glittering water from the top of a waving tower. It is reflecting light on wet pavement through intersections of 500 watt halogen lamps. It is a water cannon (SKVM MK-350) with a 150 metre throw and a capacity of up to 3600 cubic metres per hour. It is a cobalt blue dye. It is a large automatic pop-up toaster with an easy-clean crumb tray co-ordinated with a kettle. It is laying down to sleep on a mat of flower petals.

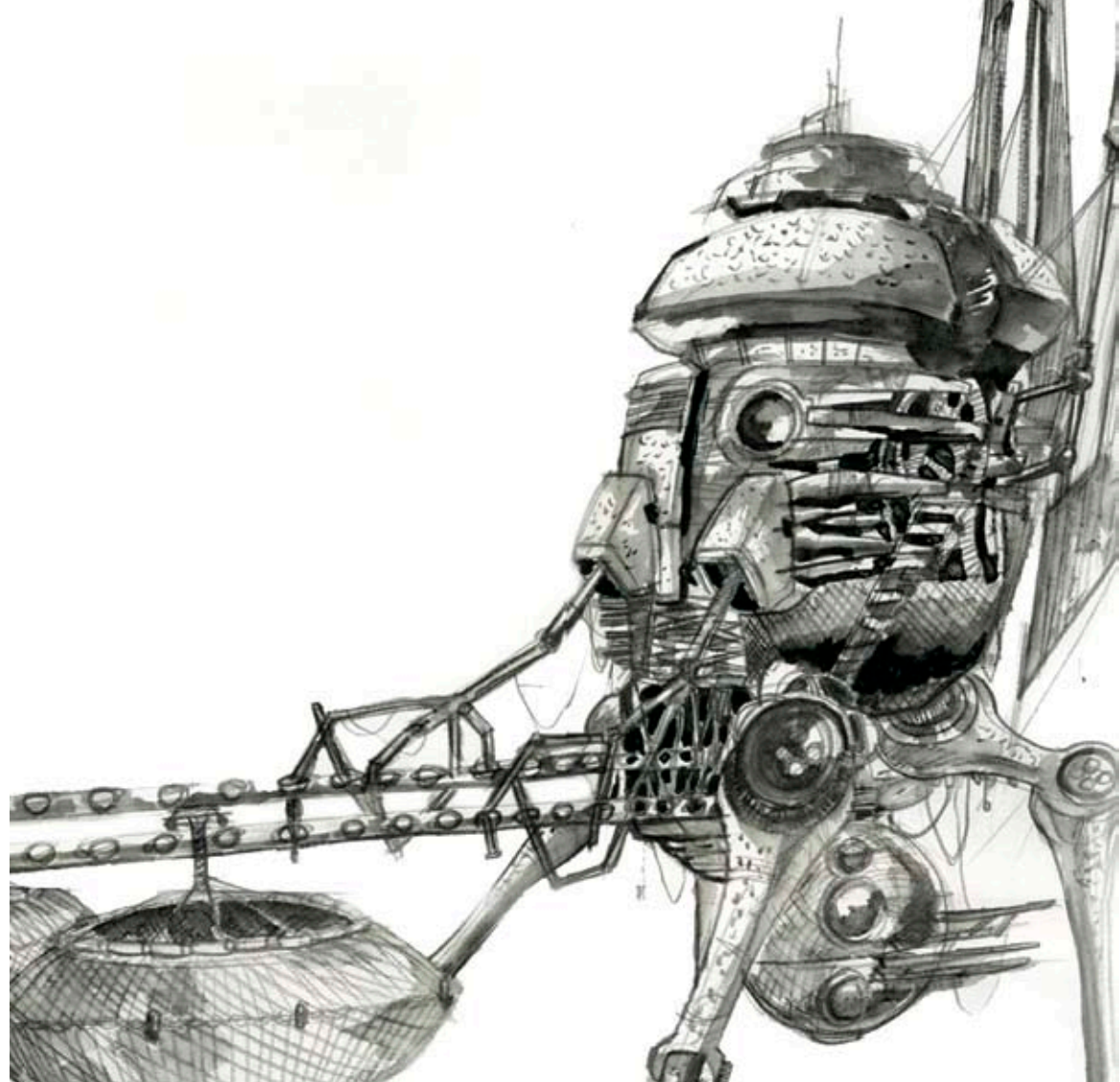
After Claes Oldenburg and Hiro Otoshi



Facing page, from top left: Shaji Varughese; Charlotte Henry, knitting co-operative workroom at night; Michael Lambert, Gotham city tower; Faisal Bashir, landscape; below: King Shun Cheung, obsessive curiosity. Overleaf, from top left: King Shun Cheung, bouillabaisse; Phakorn Nilwong, fish farm hotel detail; Kaur Balwinder, structural study; Veljko Buncic, hypnagogic pattern study







IARD

Diploma Special Route/Masters

Aylin Orbasli, Marcel Vellinga, Geoffrey Randell,
Paul Oliver, Matt Gaskin

Besnik Bijo, Rhys Blake, David Crosthwait, Raymond Dormer, Katie Duggan, Tina John, Andi Kercini, Jennifer Kerrigan, Charalampos Mantzouranis, David McDougall, Alastair Paxton, Sarah Robinson, Lamya Tolefat, Nares Washirapantsakul, Nisha Yadav, Maria Yianni, Ping Zheng

The International Architectural Regeneration and Development programme aims to provide students with the knowledge, tools and skills that will enable them to play an active role in the re-use, enhancement and regeneration of the built environment, including vernacular architecture. The regeneration and development project is the opportunity to put the theory into practice through a number of 'real' projects.

In the first semester students explored the options to re-use a corner building in Witney

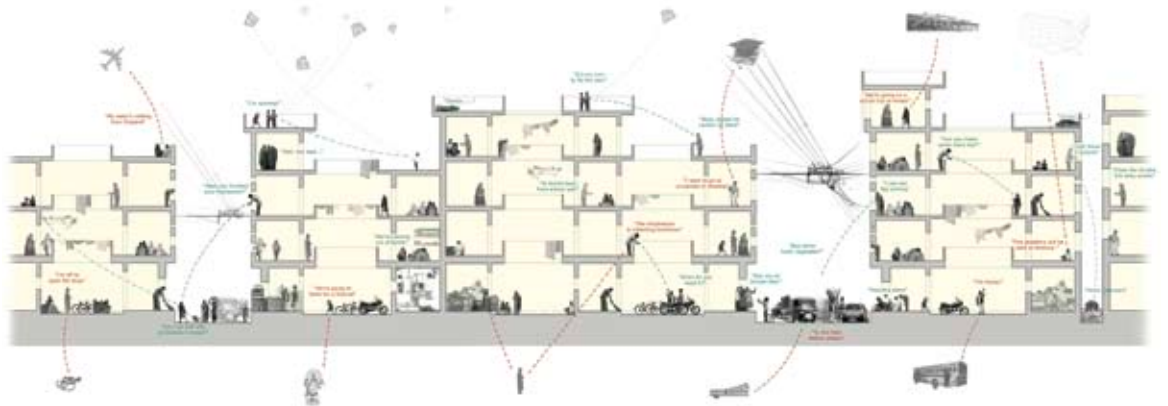
and to develop its hidden backyard through the retention and development of some existing buildings and the insertion of new additions.

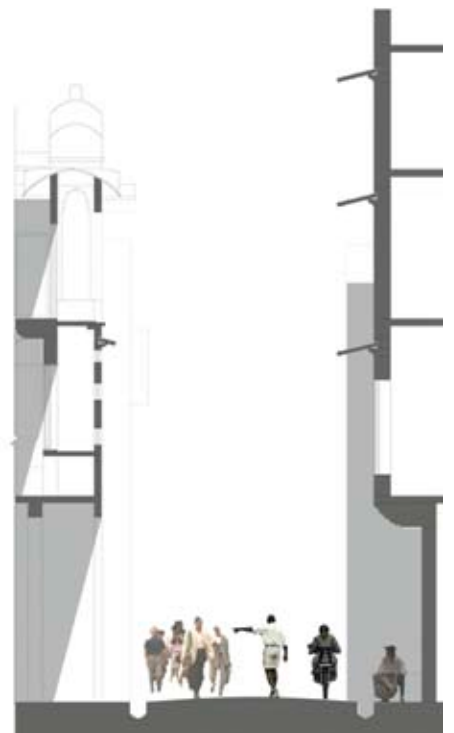
In the second semester, working alongside the Jaipur Virasat Foundation, the students undertook fieldwork in Jaipur in India and developed design proposals for urban improvement schemes for the Chowkri Moda Khana quarter of the walled city. One of the aims of the project was to explore ways in which sensitive architectural interventions can support sustainable development and urban

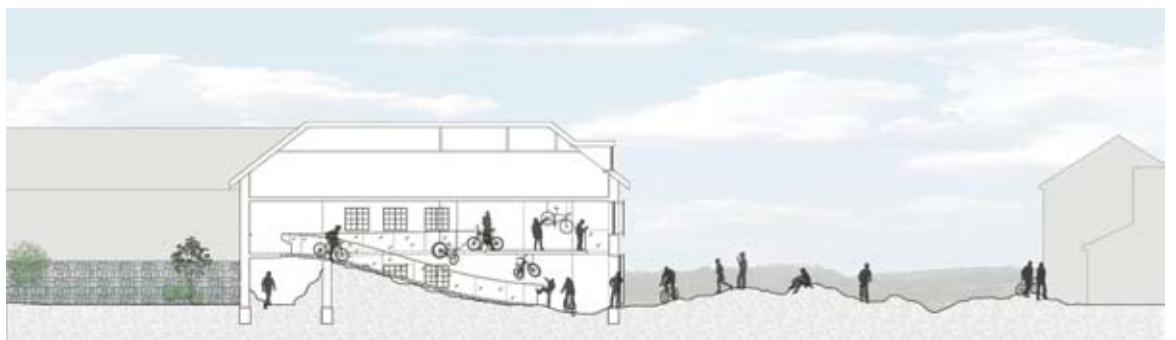


Facing page: Jennifer Kerrigan, Witney; Tina John, Witney section; below, clockwise from top: Raymond Dormer, Jaipur; Jennifer Kerrigan and Sarah Robinson, group work; David McDougall, Jaipur; Katie Duggan, Witney. Overleaf left, clockwise from top left: Sarah Robinson, Jaipur; Nisha Yadav, Andi Kercini, Besnik Bijo, Charalampos Mantzouranis, Jaipur group work; Katie Duggan, Coventry; overleaf right: Sarah Robinson, Witney; David McDougall, Witney

renewal in densely populated and historically significant areas. At the same time, two of the MA students joined a study group in Vietnam, where they worked on urban conservation proposals for the World Heritage City of Hoi An.





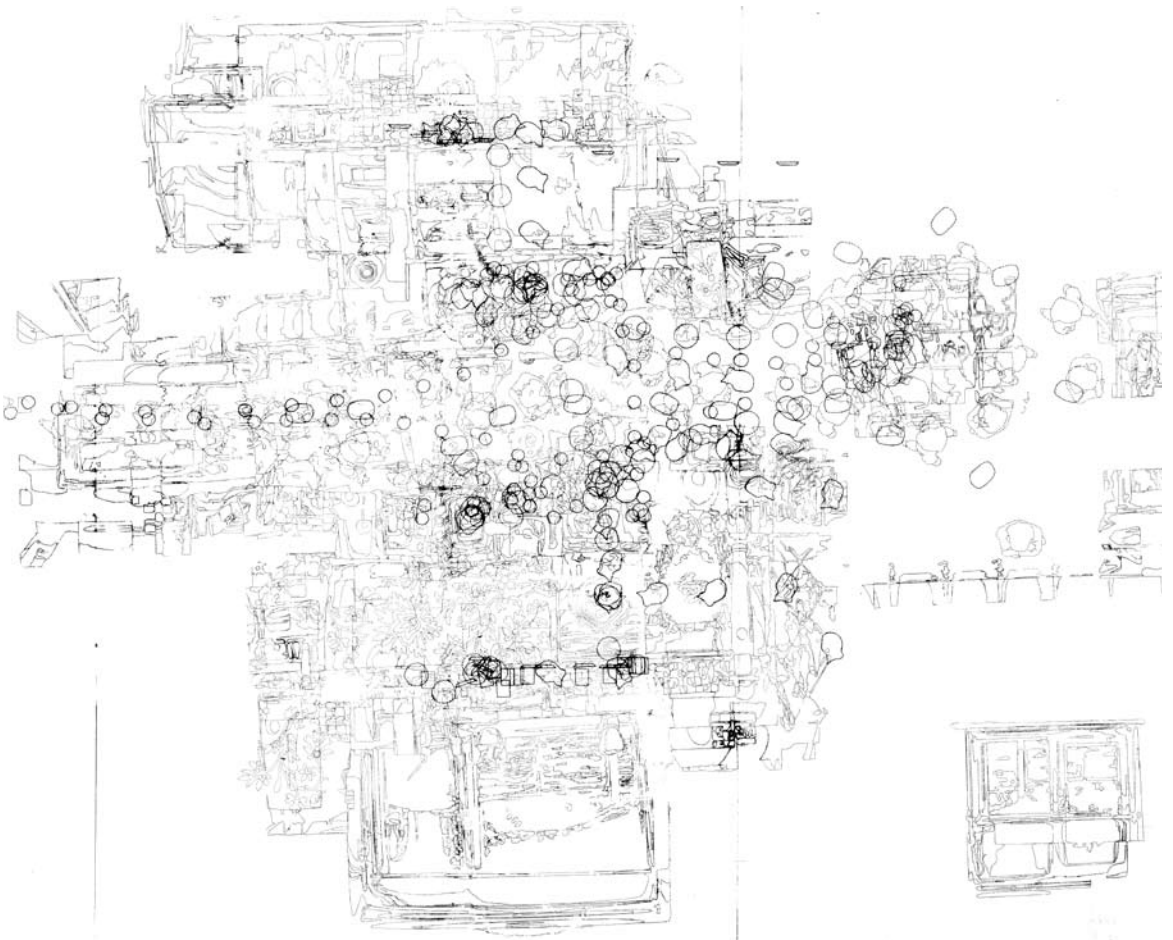


Ben Stringer, Jane McAllister

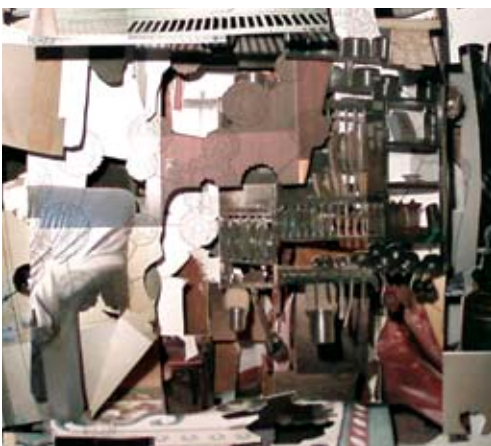
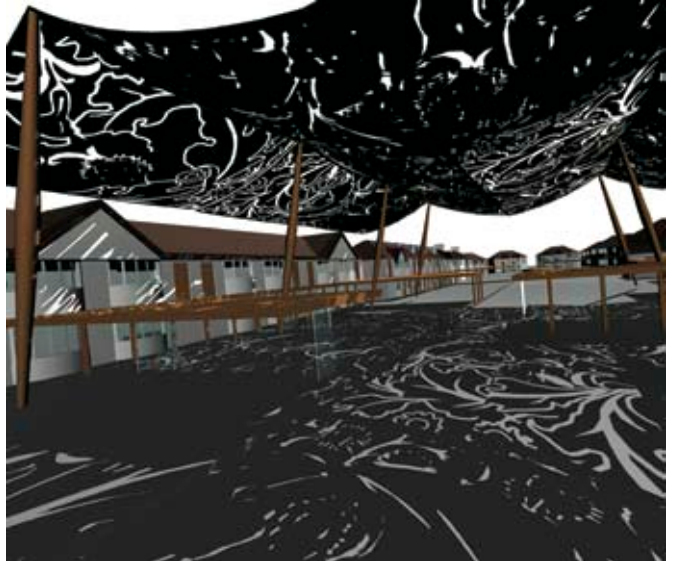
Kirsty Adams, Kay Boardman, Alistair Cordey, John Crowder, Giorgia Di Sarno, Robert Foster, Laura Fryer, Ffion Gruffydd, Michelle Harvery, Steven Kennedy, Clodagh Lord, David Morris, Paul Osborne, Claire Smith, Stephen Smith, Robert Stannard

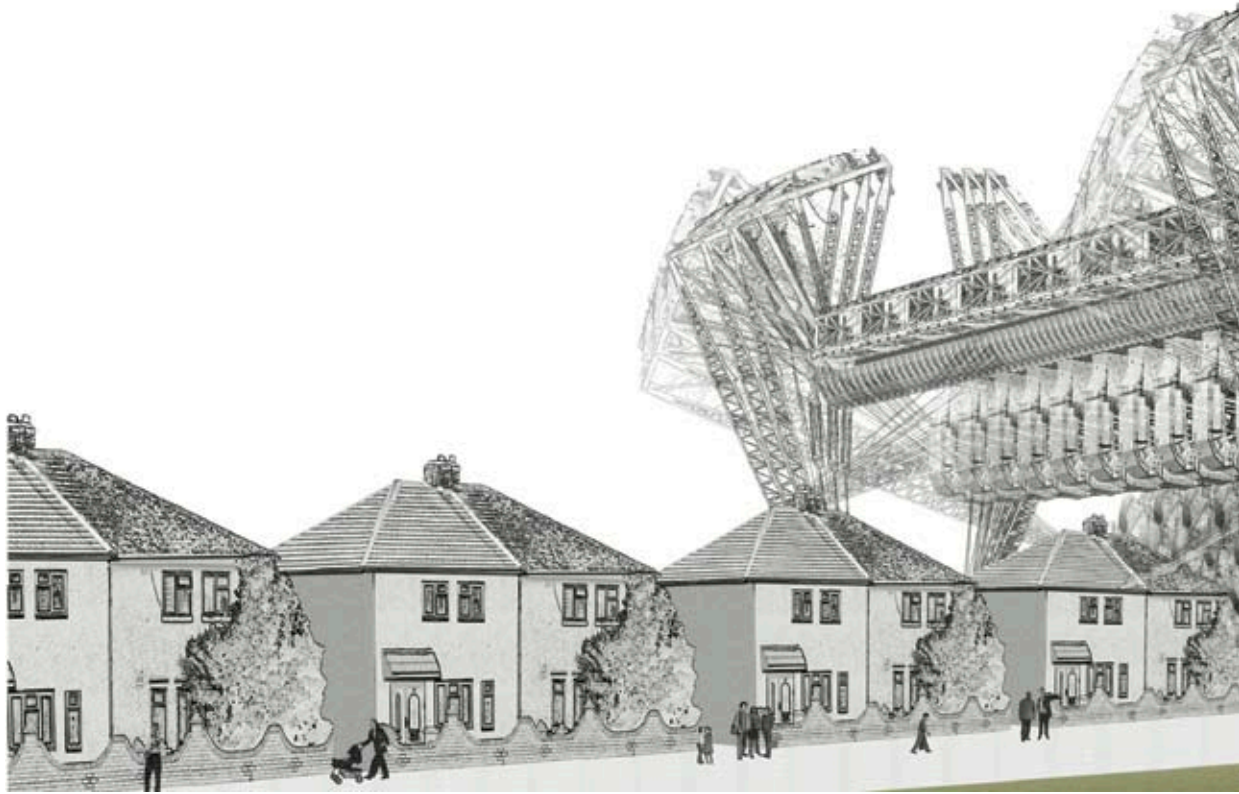
Sonnet for Suburbia

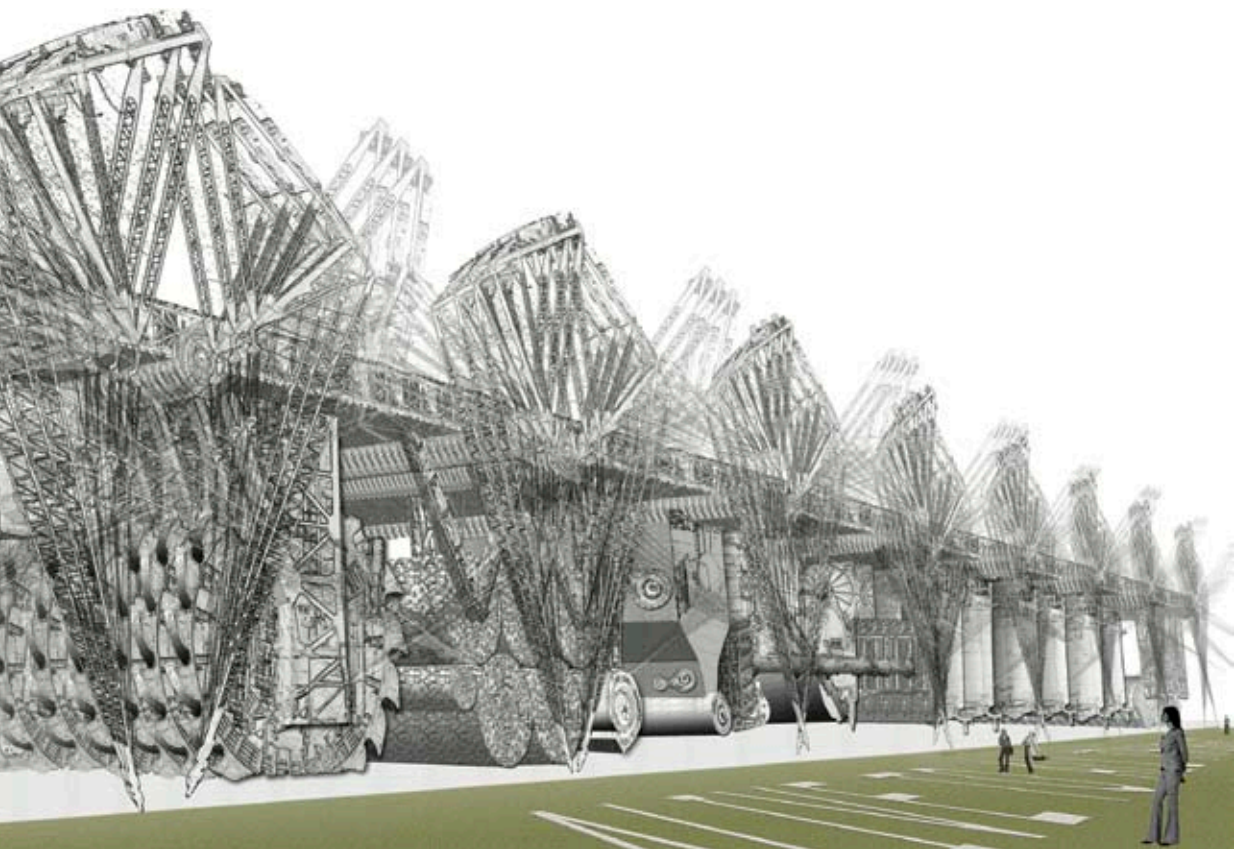
*North Circular – all alive with fire.
The risk that a single stairway may be
Blown to smithereens, spirits desire.
Roses, lilies! Again I talk to thee
And set flames to the sky, we aim high.
The Borough depends now, as much as ever,
On at least two escape routes to comply
With soul as strong as a mountain river.
I see it getting worse by a fraction.
The guidance overall is summarised:
Increasing height, more complex provision,
The living beings of your own fireside.
Enhance the competitiveness of business,
Now this could take you back to Genesis.*



Facing page: Claire Smith, mobile; Kay Boardman, kitchen mappings; below, clockwise from top: Claire Smith, caravan shrine; Alistair Cordey, tent; Stephen Smith, symbol logistics; Ffion Gruffydd, folded drawing; ACS in Chandigarh, India. Overleaf, from top: Robert Foster, metro-muncher perspective; Robert Foster, mobile; Claire Smith, henna hands







Major Study

Diploma Special Route

Matt Gaskin, Helena Webster

Esther Rivas Adrover, Artemis Alexiou, Katherine Allen,
Tom Furse-Roberts, Thomas Graham, Robin Halford

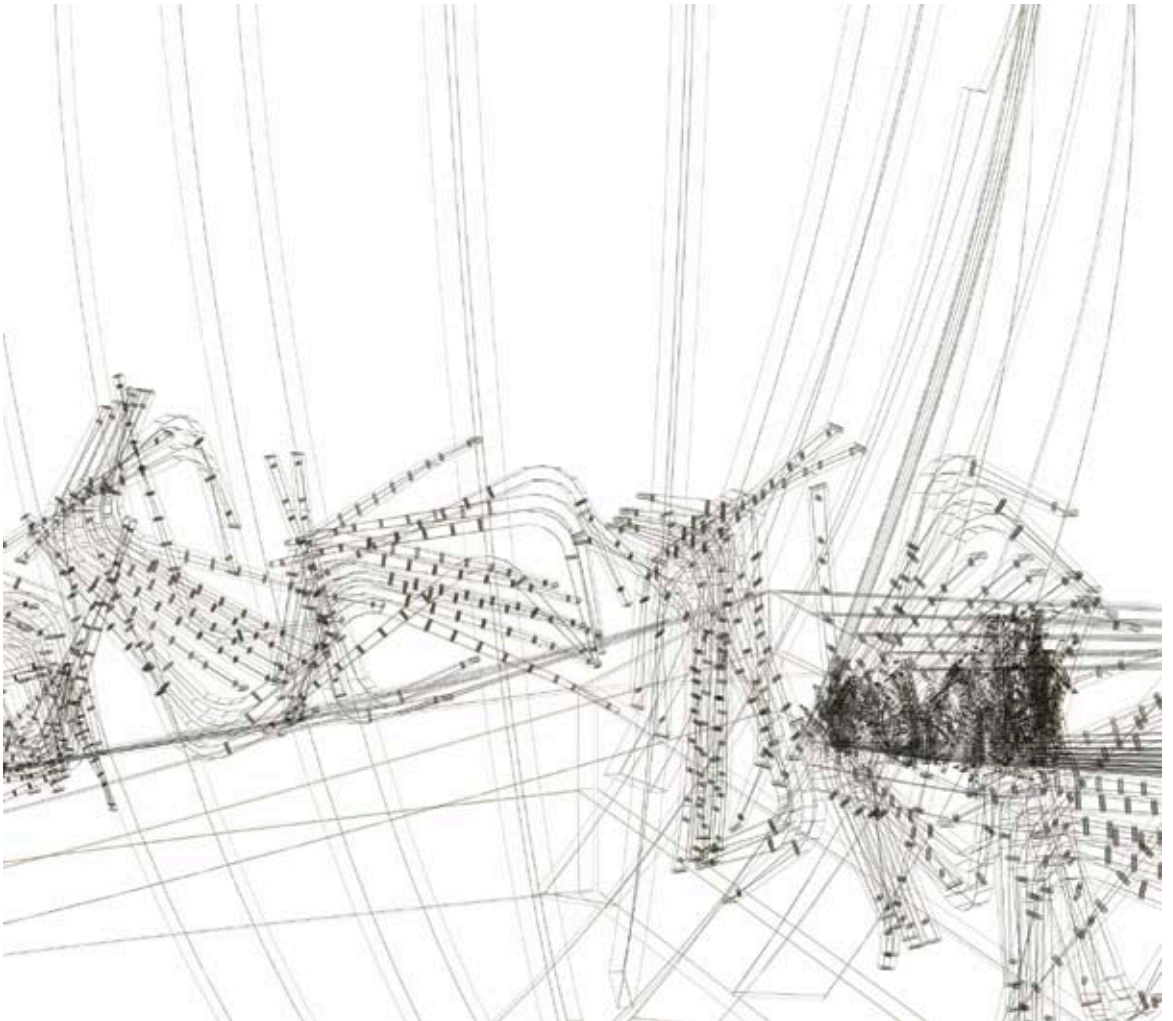
The Major Study provides Diploma students with an opportunity to undertake year-long research projects into any aspect of architecture and the built environment. Students are encouraged to choose projects that aim to extend the existing knowledge and understanding in the field of architecture.

Throughout the Major Study programme the students and tutors work together to develop research skills and to support individual students in defining and researching their particular projects. The Major Studies students

this year continued the long tradition, engaging in rich and varied subjects and producing quality text and/or design outputs that demonstrated a high level of criticality and originality.

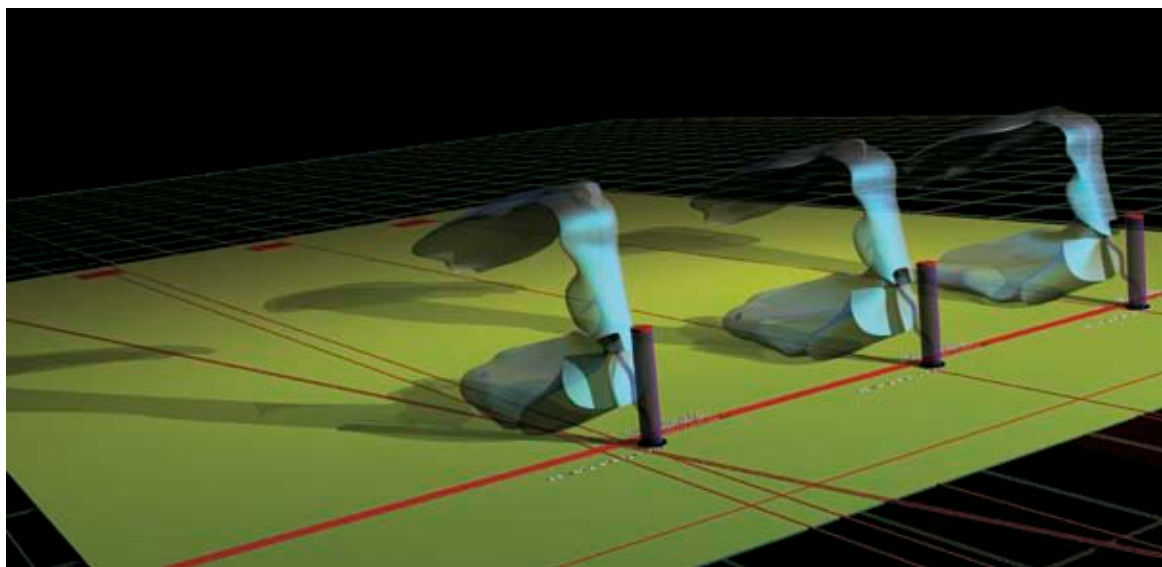
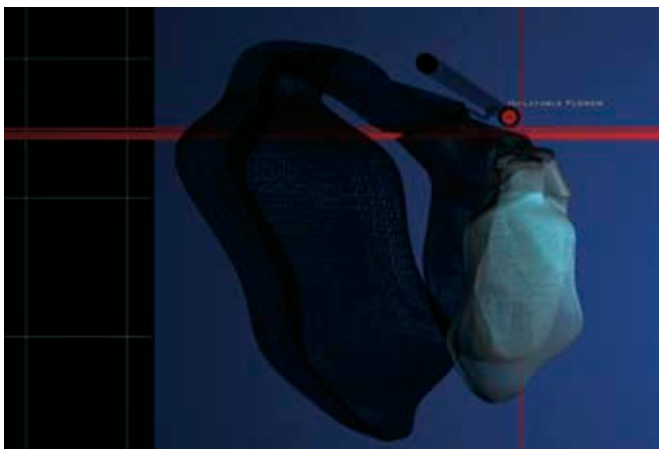
The titles this year included:

- Transformable Architecture: Deployable Structures (Esther Adrover Rivas)
- Living Room: Dressing the Domestic Space with Self (Artemis Alexiou)
- The Cultivation of Creativity in Architectural Education (Katherine Allen)



Facing page: Robin Halford, Redhill Street Bridge, Manchester; below: Esther Rivas Adrover, deployable urban shelter; Tom Furse-Roberts, monument.
Overleaf: Esther Rivas Adrover, Space

- The Struggle of Style (Tom Furse-Roberts)
- Home From Homelessness (Thomas Graham)
- Voyages of the Mafeking: an Archaeology of Canal Boats (Robin Halford).



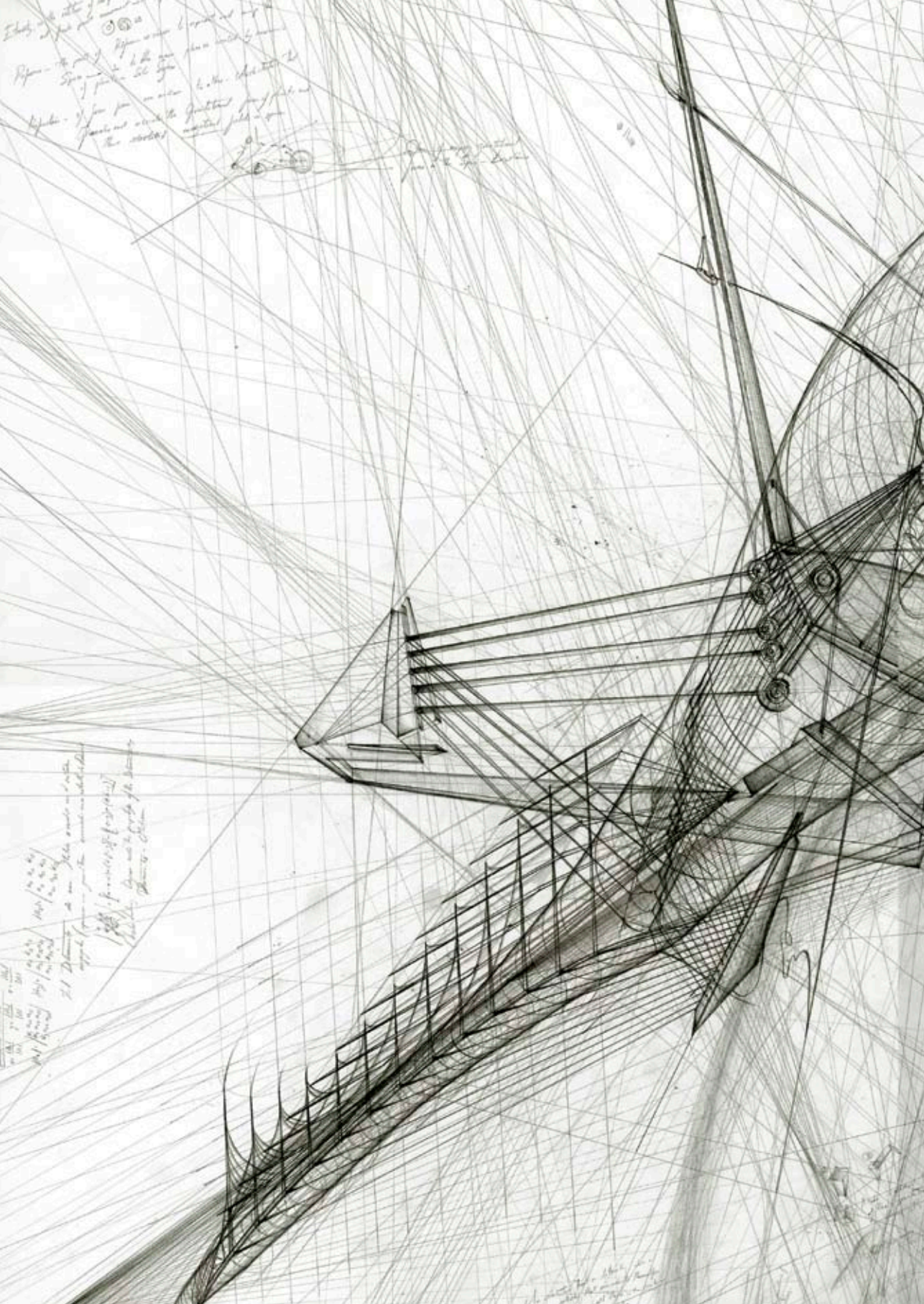
Each of the other 2
Papers - the part of
Spine - the part of
the cover

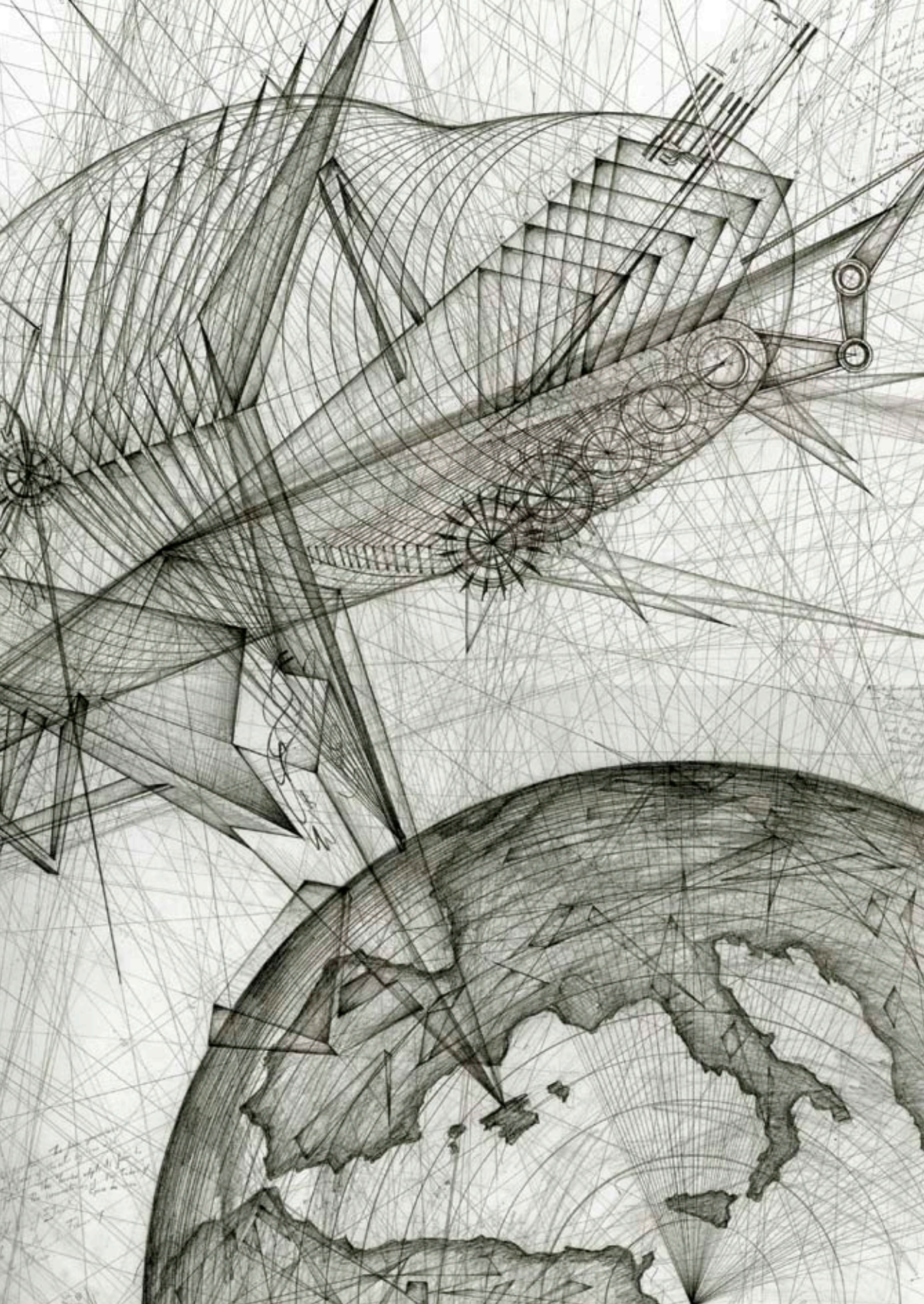
③③



Diagram showing the
position of the spine

1.1. Diagram of the
spine of the book
with the cover and
the part of the spine
which is covered
by the cover
The diagram shows
the position of the
spine of the book
with the cover and
the part of the spine
which is covered
by the cover





Research Degrees

MPhil/PhD

Elizabeth Burton, Lynne Mitchell, Margaret Ackrill, Bousmaha Baiche, Rob Beale, Rod Burgess, 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, Mars Street, Igea Troiani, Marcel Vellinga, Nicholas Walliman, Katie Williams

There are currently 39 full-time/part-time UK, EU and International students within the Department working to complete one of the three Research Degree routes offered: MPhil, MPhil transferring to PhD or PhD Direct.

Current titles include:

- Low energy tourist construction: utilising passive heating and cooling methods in hot mild-wintered climates – the true concept of eco-tourism
- Relationships between privacy, social interaction and design in sustainable housing developments in the UK
- Private dwelling in rural homestays: a case of Northern Thailand

Our research students join a supportive environment and are allocated a supervisory team appropriate to their individual subject. A dedicated research training programme is run during the first year to provide training in research methodology and methods. Weekly research seminars enable students to share ideas and get feedback in an encouraging environment.

Due to the large community of researchers and scholars within the School of the Built Environment, it is a place where there is lively debate, considerable activity, and a friendly interest in those undertaking research here.

Dr Nicola Dempsey, *The Influence of the Quality of the Built Environment on Social Cohesion in English Neighbourhoods*

This thesis examines the relationship between the quality of the built environment and social cohesion in English neighbourhoods. High quality built environments are promoted in urban planning and design in the UK on the

grounds that they support positive social activity and behaviour, but there is a severe lack of empirical evidence to support such claims. A series of objective and subjective indicators at the neighbourhood scale were produced and measured using site surveys, household questionnaires and semi-structured interviews. The findings indicate that the quality of the built environment does contribute to social cohesion in English neighbourhoods, but that the strength and nature of the association differs between different features of quality. Residents' perceptions of quality of the built environment are most consistently associated with social cohesion, followed by the level of maintenance of the built environment and, to a lesser extent, the level of natural surveillance in, and attractiveness and character of, the neighbourhood.

Dr Michael Shyr-Yann Lin, *Developing design policies for linking urban conservation and urban regeneration in the historic urban areas of Taiwan: the case of Yen-Chen district and the Ha-Ma-Sen area of Gu-Shan district, Kaohsiung city*

Over the past two decades, the Taiwanese experience of redevelopment in urban areas suffered from a lack of socio-cultural concern with previous urban renewal. Moreover cultural heritage protection had a weak relationship to Taiwan's planning system. Accordingly this research aimed to develop design policies to link urban conservation and urban regeneration, to reconcile the demand of redevelopment with the ideology of historic protection in Taiwan's historic urban areas.

The findings of the research are presented by establishing a design policy framework. It prescribes good practice in design policy at

each stage of the policy process. These criteria are then applied to the interactive relationship between policy users and other related policies. By doing so, design policy is made more capable of approaching a holistic outcome, achieving both a good quality of design and economic vitality and meeting socio-cultural concerns.

The conclusions to the research suggest that, in the current Taiwan planning context, to ensure a robust policy framework Taiwan's local governments should put more effort into two key issues: strengthening political support and the provision of educational programmes.

Dr Hee Sook Lee, *The Continuity of Pre-Islamic Motifs in Javanese Mosque Ornamentation, Indonesia*

This research assesses the continuity and significance of pre-Islamic ornaments in Javanese mosques from the 15th century to the present day, as a result of syncretic Islam, composed of animism, Hindu-Buddhism, and Islam. The four motifs are symbolic prehistoric tumpals, Hindu-Buddhist kala-makaras, lotus

buds, and scrolls. Tumpals signify the Cosmos Mountain where gods abode; kala-makaras protect the temples of the gods; lotus buds denote creation; and scrolls imply the start of life. Using the elements and principles of design (tumpals by line, kala-makaras by shape, lotus buds by form, and scrolls by rhythm), the findings revealed their continuity across pre-Islamic and Islamic periods in Java. Hindu-Buddhist symbolism allowed the motifs to continue, mingled with Islamic aesthetics in idea and form. Their influence depended on creativity of local genius in each epoch.

Lotus buds and tumpals showed significant continuities, while kala-makaras and scrolls changed from temples to mosques, to conform with the Islamic art tradition.



RIBA Office-Based Exam

John Stevenson, Matt Gaskin, Mary Hancock, Mike Hill, Maita Kessler, Ronnie MacLellan, Ray Ogden plus Charles Darby, Ronald Green, Peter Norman, Martin Pearce, Melanie Richardson

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

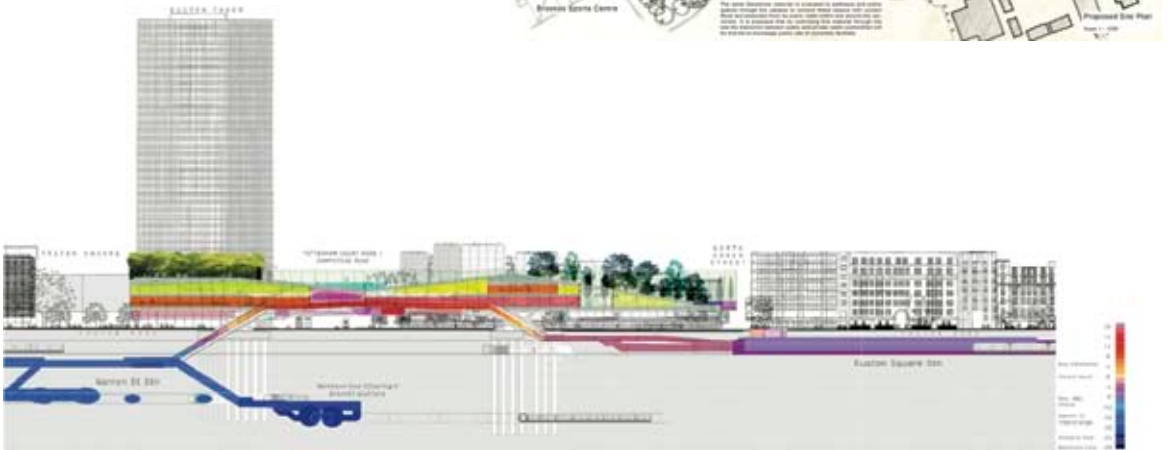
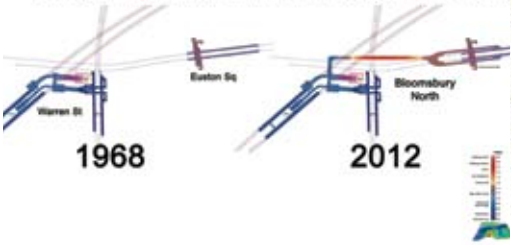
programme. In the Office-Based Examination, formally assessed academic and project work is supported by learning through the experience of architectural practice, with candidates' offices fulfilling a vital role as the nurturing background to their study and work for the examination. The candidates,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

There are currently about 200 candidates on the Part 1 and Part 2 programme. The 2006 RIBA Visiting Board recommended to the RIBA Education Committee the continued validation, without conditions, of both Parts 1 and 2 of the programme, which was prescribed by the Architects Registration Board in January 2007.





Above-ground link offers efficiency and an opportunity to step up



Events 2006-2007

- The Politics of Making, 17th-18th November 2006. Organised by the Department of Architecture and held at St Catherine's College, Oxford, the 3rd annual Architectural Humanities Research Association (AHRA) international conference attracted more than one hundred delegates, with speakers drawn from all parts of the world, including Belgium, Denmark, Ireland, The Netherlands, Romania, Turkey, Canada, the USA, Australia and New Zealand, as well as the UK. The papers were likewise wide-ranging both geographically and in terms of subject matter, ranging from the training of architects in seventeenth century Paris, to the planning of post-Independence Beijing in the 1950s, to the construction of the West Bank wall by the Israeli government today. Keynote speakers included Tony Fretton, David Harvey and Lorenzo Romito. The organising committee comprised Adam Cowley, Matt Gaskin, Mark Swenarton, Igea Troiani and Helena Webster and the conference was sponsored by the Concrete Centre and the

Oxford Institute for Sustainable Development. Selected papers from the conference have been published in a double issue of ARQ (Architectural Research Quarterly) while the book of the conference, *The Politics of Making*, edited by Mark Swenarton, Igea Troiani and Helena Webster is due for publication by Taylor & Francis in September 2007.

- Greening Events and Energy-Efficient Cities for Lasting Legacies, 7th-8th February 2007. Co-organised by Dr Rajat Gupta of the Department of Architecture in association with the British Council and others, this UK-India symposium held in New Delhi attracted some 400 delegates from the worlds of architecture, engineering, business and government. The conference considered ways in which cities could adopt renewable and sustainable energy strategies, in particular for major international events like the Delhi Commonwealth Games in 2010. Representatives from about 20 Indian cities participated, whilst six mayors declared



their support for greening cities and events, as part of the closing ceremony. The conference was followed by meetings between UK speakers and the Mayor of Delhi on 9 February to discuss how the concepts of greening events and cities could be put into practice in the city.



- 5th Annual Human Rights Film Festival, 26th February-10th March 2007. This year's festival was opened by singer Billy Bragg with a screening of *Gem Slaves: Tanzanite's Child Labour*, an account of child labour in Tanzania's tanzanite mines. The theme of this year's festival was Freedom and Belonging and the films ranged from short documentaries to full-length features. Best known among these was the Oscar-winning 2005 film *Tsotsi*. The festival is run by students on the MA in Development and Emergency Practice programme, who organise the event and secure the films.

- Doric Club 80th Anniversary Dinner, 25th May 2007. Oxford Brookes alumni from as far

afield as the Scandinavia and the USA, as well as various parts of the UK, gathered for an evening to celebrate the 80th anniversary of the foundation of the Doric Club – the event that led in 1929 to the establishment of the Oxford School of Architecture. Sponsored by brick manufacturers Ibstock and Oxford builders and developers Kingerlee, the dinner took place at St Hilda's College, overlooking the river and adjacent to the building originally occupied by the School of Architecture. More than a hundred people attended the dinner, which followed on from the opening of the end of year exhibition by John Outram of John Outram Associates and formed part of a programme of events extending through the weekend. The commemorative T-shirt for the event was designed by architectural cartoonist and Oxford Brookes alumnus Louis Hellman.

- Among the speakers in the Department of Architecture Guest Lecture series 2006-7 were: Will Alsop (SMC Alsop), Jeremy Dixon (Dixon Jones) and Trevor Osborne (Trevor Osborne Property Group), Bill Dunster* (Bill Dunster Architects), Max Fordham* (Max Fordham llp), Stephen Greenberg (Metaphor), Stephen Hodder (Hodder Associates), Michael Hutchins (Sonnergy), Tim Macfarlane (Dewhurst Macfarlane), Paul Monaghan (Allford Hall Monaghan Morris), David Morley (David Morley Architects), Paul Oliver* (Oxford Brookes University), Nili Portugali (Nili Portugali Architect), Peter Randall-Page*, Ian Ritchie* (Ian Ritchie Architects), Deborah Saunt (Deborah Saunt David Hills Architects), Alan Stanton and Paul Williams (Stanton Williams), Lynne Sullivan (Broadway Malyan) and Graeme Williamson* (Block Architecture).

* Oxford Architecture Society lecture



Hide in the Park

Laura Petruso, Liam Young

Laurie Cottam, Hannah Durham, Duncan van Ellemet, James Gold, Ben Hawkins, Will Smith

Oxford Brookes University was the only school of architecture invited to take part in an architectural installation in Battersea Park in London organised by RIBA London as part of Architecture Week 2007 (15th-24th June 2007).

Architecture Week is a ten-day national celebration of the built environment that provides an opportunity for people of all ages to engage with local architecture and encourages them to take ownership of their spaces. This year's theme, *How green is our space?*, aimed to encourage people to question how they use their surroundings, how they travel, what they consume and what the consequences are.

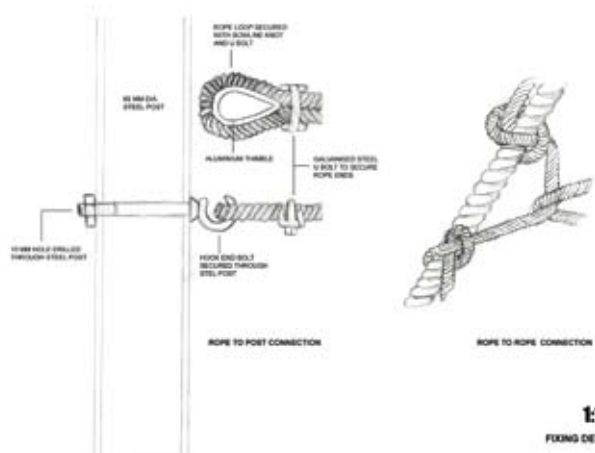
Hide in the Park was RIBA London's contribution to Architecture Week. The aim of the installation was to draw attention to the breaks in the urban fabric – the green spaces that already exist in the city. By building small hides from which to watch wildlife in the park and view activities on the lakes at Battersea Park, the installations provided a place where people could interact with birds and animals without being noticed by them. The structures all used sustainable materials and accentuated the importance of preserving nature and our environment.

RIBA London invited six firms of up-and-coming architects and one student team – from Oxford Brookes University – to design and build the hides, working with the RSPB to develop the brief. Each team then interpreted the brief to come up with their own design. The hides had to be child-friendly, provide access for all and respond to their surroundings. The Oxford Brookes team comprised first-year students led by tutors Laura Petruso and Liam Young. RIBA London contributed £1000 to the design and build of each hide, which effectively constituted the budget.

At the end of Architecture Week, the hides were removed for storage and subsequent re-erection for use by schools and community groups. The Oxford Brookes hide is currently being stored in a new urban art space under the Westway on Portobello Road in London before being re-erected in Portobello Green, a small park next to the famous market.

Rather than designing a static inert building of solid walls, the Oxford Brookes students were asked to question just what it means to enclose a space in the landscape, *writes Liam Young*. The hide is formed from a natural fibre rope made entirely from plant material. The bird hide is imagined as a 'swarm' or 'flock' of knots that begin to dissolve into their context.

Rather than completely conceal the watcher behind opaque partitions, the identifiable silhouette of the watcher is disrupted by a filtering weave. The natural material of the hide decays across a period of time and composts down into the soil of the site at the end of the birdwatching season. Some remnants of the rope remain just long enough to be used as nesting material for the birds of the next season, at which time a new structure is erected to complete the cycle.



Prizes/Nominations

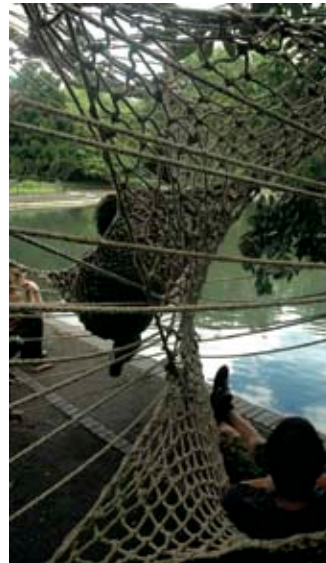
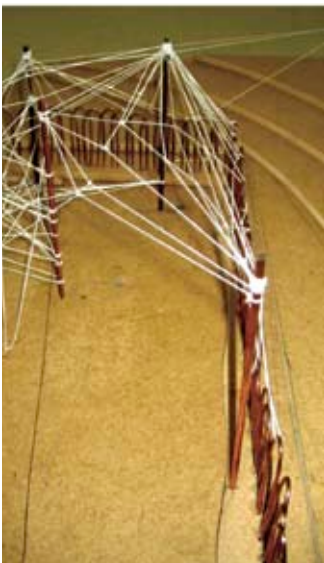


BA First year: RIBA Oxfordshire prize for best portfolio, Joe Dinwiddie; school fund prize for best overall performance, Ithomi Zafiropoulos; Paolo Placidi memorial prize for best progress in interior architecture, Michelle Ashenden.

BA Second year: school fund prize for greatest ability in environmental science & technology in comprehensive design, Adam Holloway; Doric Club Oxford prize for the best portfolio, Nurul Saripuddin; sponsored prize for interior architecture, Edward Harty and Emily Rainsford; Berman Guedes Stretton prizes for greatest ability in environmental science and technology, Hannah Sharkey and Adam Holloway; Tom Lethbridge memorial travel award, Jacqueline Gniady; Douglas Riach DRA prize, Kaoru Tada.



BA Third year: Leslie Jones prize for best overall performance, Paul Nicholls; Leslie Jones construction prize, Claudia White; Lloyd Northover sponsored prize for outstanding portfolio in interior architecture, Amanda Walker; Doric Club Oxford prize for best year portfolio, Mark Finney; Leslie Jones memorial prize awarded by the RIBA for most progress in building construction, Phil Robinson; RYB:Konsult prize for portfolio showing the most important contribution to sustainability, Vanessa Crates; Hays Architecture prize for best performance in design, Paul Nicholls and Elliott Krause; Scott Brownrigg prize for best hand-drawn 3D visualisation, Robert French; Douglas Riach DRA prize for best dissertation, Zoe Webber; RIBA Bronze Medal nominations, Claudia White and Paul Nicholls.



Diploma: Layla Shamash 'leading edge' award, King Shun Cheung; energy efficient architecture prize, Christopher Benson; Reginald W Cave prize, Thomas Furse-Roberts; Fielding Dodd prize, Sarah Robinson; RIBA South student award, Esther Rivas Adrover; graphics prize, Michael Lambert; Hunter Johnston Doric prize, Joao Ornelas; Scott Brownrigg prize, Christopher Hawkins; REID architecture student prize, Stephen Smith; RIBA Silver Medal nominations, Kay Boardman, Stephen Smith.

RIBA President's Research Award for outstanding PhD (2006), Rajat Gupta.

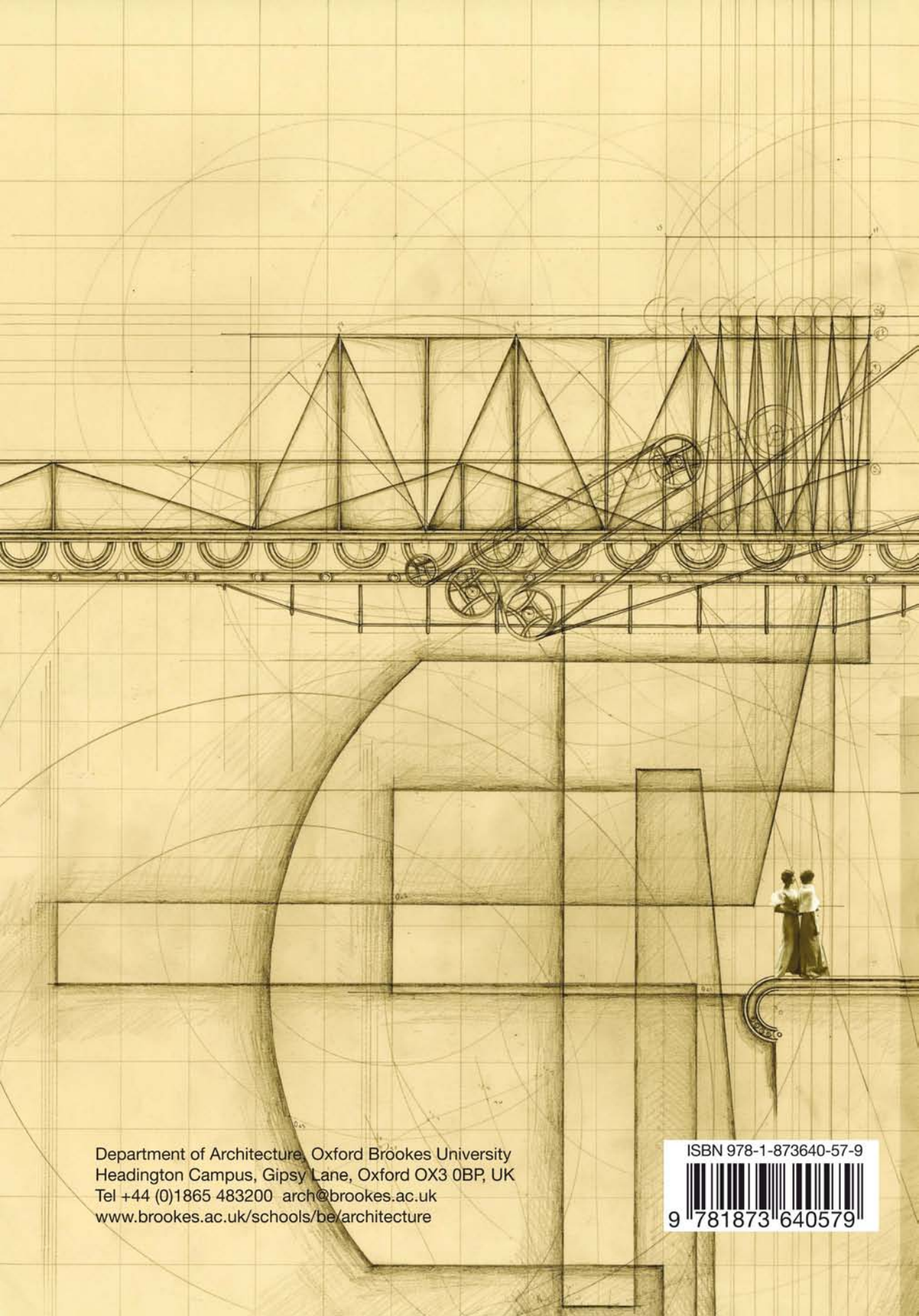
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* Joint Centre for Urban Design

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Department of Architecture, Oxford Brookes University
Headington Campus, Gipsy Lane, Oxford OX3 0BP, UK
Tel +44 (0)1865 483200 arch@brookes.ac.uk
www.brookes.ac.uk/schools/be/architecture

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