



Yearbook 2011

School of Architecture

OXFORD
BROOKES
UNIVERSITY

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Introduction - A Year Centred on People and Innovation

I welcome you to the School of Architecture Yearbook 2010-2011. This School is committed to enabling the individual to flourish, and to producing a graduate who can work on the global stage. The reputation of the School is constructed on diversity of approach with open debate; we are committed to educating the designer who can envisage the future. Across all years you will see the culmination of students and staff working together to address complex and challenging projects.

This School is an extraordinary place to study and to work, something we often forget. With a strong studio culture, an inspirational rapport between staff and students, a diversity of approach, a commitment to transparent links between teaching and research and a belief in innovation and exemplary quality, the School of Architecture is second to none. You will see from the studios at undergraduate and postgraduate level that we have engaged in live projects, one to one builds, local community projects, the international agenda, and advanced conceptual design.

A huge thank you to all staff and students in the School for their commitment to their work this year. Visitors and guests - thank you also; with your input to the School you continue to enrich our offering.



Matt Gaskin
Head of the School of Architecture

Special mention

An enormous message of gratitude goes to Humphrey Truswell who retires this year. Humphrey has run the workshop for a great many years and has played a critical part in the School's success and in making this an enjoyable yet challenging place to work and play. All staff and students, present and past, send Humphrey a huge thank you for his dedication and commitment to the job and his ability to cut through to the essence of an issue to get the job done. Many thanks, we will miss you.

Events

Under the scorching July sun, volunteer year one architects and interior architects from the OB1 LIVE summer programme, designed and installed a prototype bench in an underused public space along Stratford High Street for the International Student Architecture Festival 2010.

September welcomed a lecture by Passivhaus architect Olaf Reiter, which attracted over 120 practitioners, clients and students interested in finding out how to reduce the carbon footprint of buildings. In parallel, an exhibition of 24 projects submitted for the International Passivhaus Architecture Award 2010 were displayed.

ART and City International Architecture Workshop at Universitat Hamburg in October with participants from Barcelona, Istanbul, Limerick Sheffield, Stockholm, Okinawa and Hamburg with Thomas Arnold, Advanced Architectural Design (MArch).

In January Chetwood Architects hosted a 'Sci-fi Eco-Architecture' exhibition in their 'Green Room' at 12-13 Clerkenwell Green, London showing postgraduate work from Design Studio 1, engaging with environmental catastrophe and fragile environments in New York, London and Iceland.

Found in the dark rainfall of February between Buckley and Abercrombie buildings, year one Architects & Interior Architects designed and constructed a pop-up cinema from recycled materials, and choreographed foods for the school of architecture to enjoy.

March saw the opening of a Pavilion designed by Unit H student Christian Spendier at the ECO-Build showcase, in partnership with TRADA.

We also watched the 9th Human Rights Film Festival organised by students from the Centre for Development and Emergency Practice. This year, films focussed on the role of the arts in shaping our understanding of global issues, sparking a large involvement from local art organisations.

April saw a seminar centering on ideas about social entrepreneurialism and basic skills needed to set up individual social enterprise, organised by undergraduate design studio leader Melissa Kinnear of ASF-UK. Titled: *Social Enterprise: Lessons for architects - alternative forms of practice in an evolving context*, a variety of practitioners were invited to speak including Publicworks and tutors from the department.



Unit H Sustainable Pavilion Construction
Photographs by Rob Boltman

2010-11 was an exciting year for OxArch, the student society for those interested in design and the built environment. With over 200 members the society is one of Brookes' largest. The primary aim of the society has been to add another level of interest for the student architecture community. A new series of 15 lectures throughout the year was run, alongside life-drawing in collaboration with the Art Department, and the Sustainability Live Workshops. Social events and day trips to sites of interest have also been part of our activities.

Active both within the School and the local community the society enriches the experience of its members while at the School, and rewards everyone's hard work with an Annual Ball, often attended in themed costumes.

This year OxArch invited a plethora of guests to speak in their evening lecture series around the theme of Local: Global. Speakers were asked to discuss what this concept means to them, and its relation to their work.

The year started with Saul Hewish from Rideout speaking on creative art for rehabilitation. Saul's aim is to tackle our failing prison system. Working alongside prison staff and offenders, Rideout has produced art-based installations and future prison prototypes.

Ian Abler from Audacity set out a hands-on afternoon workshop to ask us the question, how many new towns will you build when you qualify?

Attention to detail was the focus of Tom Emerson of 6a Architects' presentation of their award winning projects Raven Row and the South London Gallery.

Andrew Matthews of Proctor Matthews led us through the challenge that is producing high-density low-carbon housing within the stringent UK planning system and on a tight budget.

2011 saw Honorary Fellow Chris Wilkinson of Wilkinson Eyre Architects present from his huge portfolio of national and international architecture.

John Christophers spoke about his experiences of designing, constructing and living within the UK's first retrofit Zero Carbon House.

February welcomed engineer Jane Wernick, of Millennium Wheel fame, providing an insight into the structural workings of some truly extraordinary designs.

Professor Martin Gledhill from Bath University, an experi-

enced architect, spoke about symbolism and spirituality in architecture.

March saw Neil Armitage of Re-Format present an impressive range of architecture, graphic and urban design from both the public and private sector.

Neven Sidor from internationally renowned Grimshaw Architects was one of the highlights of the series. Pioneers in high-tech architecture, Grimshaw have gone on to produce many landmark buildings.

The last lecture of the semester brought international fashion designer Sir Paul Smith to Oxford Brookes. A menswear icon for the last 30 years, Sir Paul discussed the making of his now global brand.

Ox Arch Lecture Series Posters



This year OxArch has been able to introduce over 70 students to varying low-impact construction techniques and practical hands-on construction skills. OxArch Sustainability group organised seven inspirational workshops for students, on different types of sustainable construction ranging from rammed earth to bamboo and green roof construction. Each workshop allowed students to get to grips with the practical hands-on skills needed to build with each material, as well as providing some background theory behind the practice. Each workshop is facilitated by highly skilled and experienced practitioners who lead their field.



A series of lunchtime talks were also held by AAD tutors and invited speakers to discuss topics around ideas of wonder and magic.

thaumatography*

lunch-time talks in
the red room (room 408, 4th Floor - Abercombe BLDG)

#1 Andrew Holmes	March 16
#2 Jonathan Hagos	March 23
#3 Thomas Arnold	March 30
#4 Joel Chappell	April 27
#5 Delcan Molloy	May 4
#6 Toby Shew	May 11

 13:00 / 13:30

*thaumato-, thaumat-
Greek: wonder, wondrous thing, exciting wonder; miracle, miraculous, magic; a thing to look at; sight, spectacle

2010-11 Lecture
Series Poster
(right)

Sustainable Construction
Workshops
Sophie Morley Pictured
(left)

Sustainable Construction
Workshops (left)

PLA/:LIVE

Pullens Lane Allotments and Oxford Architecture students also embarked on a collaborative project in 2010-11 to design and construct a number of new facilities for allotment holders. This began with ideas for a small catalyst project - a compost toilet, which evolved into a final design, built through a series of workshops with a group of dedicated volunteer students and skilled professionals. The design is based around the reuse of a cable reel and incorporates reclaimed bricks, locally sourced timber and a green roof. It is hoped this will help the group fundraise for the ambitious next stages of the project which include greenhouses, covered communal area, BBQ, kitchen and store.

Team members: Sophie Morley, Ben Powell, Alex Towler, Simon Beaumont, Charlie Fischer, Célia Macebo, Makbule Oktay, Andy Edwards

Competition News

DipArch Graduate George Wilson was awarded a Commendation in the Royal Institute of British Architects (RIBA) President's Medals Student Awards Dissertation Prize 2010 for his final year thesis, titled *Mourning the People's Princess: Public Grief and the Consecration of Space*. Mixing personal accounts, testimonials and scholarly scrutiny of research in the field, the study plots and critically analyses a range of spontaneous memorials created to pay tribute to Diana. It argues that these memorials are a crucial way in which people grieve and that their value is important for architects to understand.

Natasha Lofthouse was runner up in the 'Spirit of Detroit' photography competition hosted on Facebook and supported by the engineering firm Buro Happold, working in partnership with World Architecture News and exhibited in Newman Street.

Matt Townsend, a recent Brookes University Architecture BA graduate, was awarded second prize in the international Bauhaus Solar Award 2010 for his innovative *H2sOlar - Solar powered water filtration facility*. In the first round, Matt was shortlisted by the international, highly qualified jury as one of 12 international winners (2 from the UK, 1 from Japan, 1 from Austria, 8 from Germany) from over 90 submitted works.

Graduating students George Calver and Joe Williams were listed in Wallpaper Graduate Directory 2011 in the top 29 students.

Simon Beaumont's proposal for a Home Allotment reached the 4th stage of judging for 'Design for Dwell', a competition aiming to support and encourage young British designers. Home Allotment provides a solution for people who don't have access to outdoor space. The design fits into any room in a contemporary and modern home and allows people to engage in something unquestionably British: the allotment.

Congratulations to you all.

Construction Completed (left)



Simon Beaumont Home Allotment (right)



First Year

Year one is a place where existing skills and knowledge of the world are mixed with fresh experiences and approaches to design. It sows the seeds for and sets the context against which all future learning can be measured. The studio acts as a testing ground where new ideas can be experimented with and gives vital opportunities to reflect on what is being learned and what purpose it can be put to. Different skills are shared to find ways to communicate original ideas using different media. The principles of contemporary technology are established alongside a cultural context for past and current architectural endeavours. The nature of what it is to be a future designer is questioned. The scope of design projects is set deliberately wide to encourage exploration and development of individual areas of interest. The ambition of each brief requires designers to use their creativity and flair to meet the challenge. Inside and outside the studio context we speculate upon the spatial extents of contemporary architecture and interior architecture.

Jane Anderson and Colin Priest
Year One Leaders for Architecture and
Interior Architecture 2010-11

Year One Studio - *Projected Spaces*

Jane Anderson, Colin Priest, Emmanuel Dupont, Stephanie Schultze-Westrum, Colin Smith, Mick Scott, Amanda Li Hope

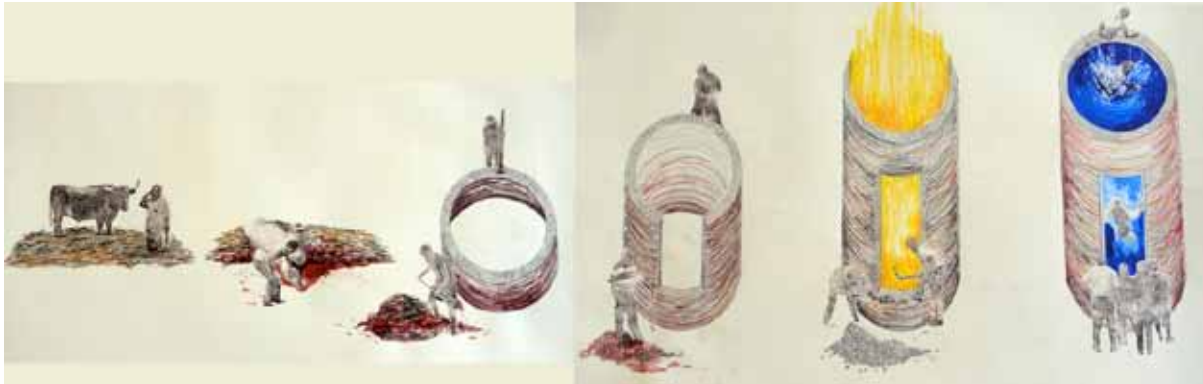
Nadhira Abdul Halim, Hadil Abdulwahab, Dorota Adamczyk, Marta Adamiec, Harriet Ainscough, Zeina Al-Derry, Jamal Aleem, Camilla Andresen, Thomas Atkinson, Samaneh Arghavani, Colin Austin, Joshua Aylett, Henry Battey, Enrico Beer Boimond, Christina - Zili Bekiari, Emily Berry, Matthew Betts, Daniel Bianchi, Emma Boswell, Richard Bryant, Hester Buck, Sarah-Jane Bushen, Donata Buzinskaite, Sam Calder, Sara Carpenter, Luke Carver, Ewan Cashman, Duncan Catterall, Charlotte Chambers, Stefania Chytirogliou, Oliver Cleveley-Jones, Matthew Cook, Christopher Cooke, Rebecca Cornish, Maria Damoutzidou, Molly De Courcy Wheeler, Tam Dibley, Matjaz Dolnicar, Sara Dudgeon, Maria Dumitru, Lindsay Duncan, Elliott Ehrenberg, Leigh Ellis, Jordan Enaboifo, Christos Erotocritou, Gemma Evans, Patrick Fernandez, Geoffrey Finimore, Anthony Fitheoglou, Margaret Forrester, Federico Franconi, Chee Hou Goh, Jennifer Gray, Diana Grecu, George Guida, Melissa Hack, Jonathan Hallam, Limal Harris, Aaron Harwood, Nicholas Hatcher, Harry Hawkins, Georgina Haycraft, Matthew Hinkins, Valentina Ioannou, Roshan Jayatissa, Frans Khan, Hannah Kayes, Annabel Knightley, Ara Ko, Henry Kong, Macsen Lake-Edwards, Antonina Lassithiotaki, Winson Lau, Alexandra Lawrence, Chi Lam Leung, Mia Lewis, Alison Lloyd, Alex Macfarlane, Hamish Macpherson, Jennifer Macro, Wandrille Madelain, Thomas Mansfield, Timothy Martin, Marianne Mehdizadeh, Plamena Momcheva, Jennifer Moran, Victoria Morton, Iva Nedyalkova, Dominic Norman, Alexander Nqai, Laura Oliver, Zoe-Maria Osborn, Maria Panagiotou, Philip Park, Sean Payne, Lucy Peart, Samuel Pew Latter, Liga Piraga, Shiva Pouryousef Khameneh, Nicola Pring, Shahgari Ramachandran, Chris Reid, Paul Renwick, Francine Ganter Restrepo, Joe Robey, Andrea Roe, Hamid Saghaeiannejadesfahani, Simon Sandford, Shreni Sanghvi, Richard Sansom, Antonia Santoro, Jonathan Shmulevitch, Karisma Shoker, Rosemary Sinclair, Michael Siwek, Jonathan Snell, Sania Sohail, Susanne Stavseng, Risa Tadauchi, Tristan Taylor, Rebecca Thorne, Dimitrios Tsagkaridis, Jessica Tubb, Hallam Tucker, Helena Tunbridge, Matthew Turner, Aasmund Vinje, Sophie Walker, Christopher Wejchert, Matthew Williams, Richard Williams, Ruby Wilson, Elizabeth Witney, Christopher Yah, Kuralay Yesmukhanova, Marisa Zeolla, Izabela Zoryk

This year we focussed our attention on the inherent spatial potential of both the reality and the unreality of projected filmic space. In the first weeks of semester one, within the context of a live project for Film Oxford, we actively engaged with questions of 'how to watch'. By designing accessible scenarios and presenting to the clients through film, the everyday and the extraordinary materialised. From here projects grew individually up and

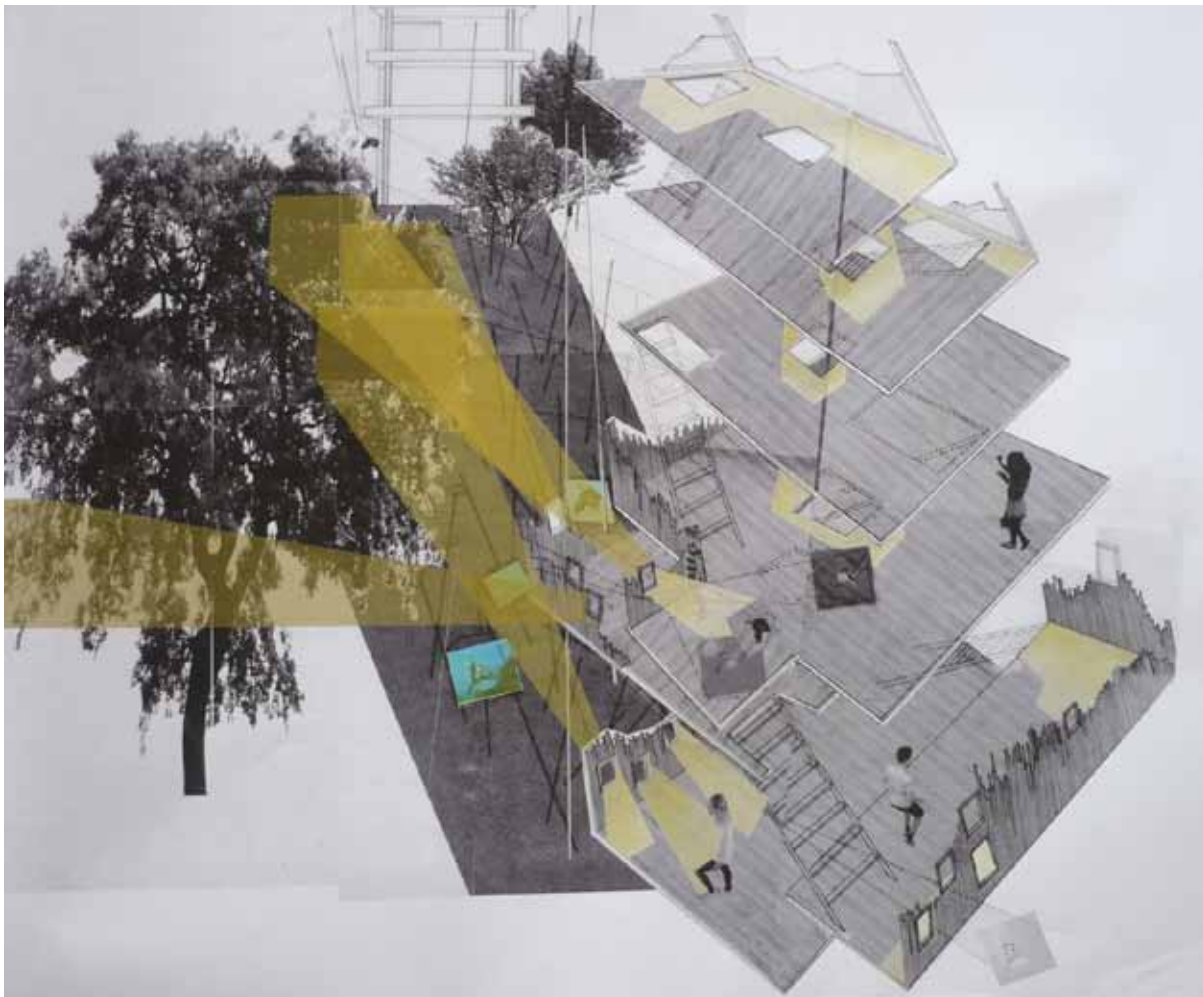
around the existing building fabric as speculative film houses. Semester two opened with the design and build of a pop up cinema for the School of Architecture. Steadfast against the ensuing and unpredictable elements we moved swiftly to Headington Hill Park to envisage an Arcadia on the edge of the city. Along the way we visited Cardiff and also took in some new and familiar sites on our annual field trip to Berlin.

Limal Harris
Pollenation



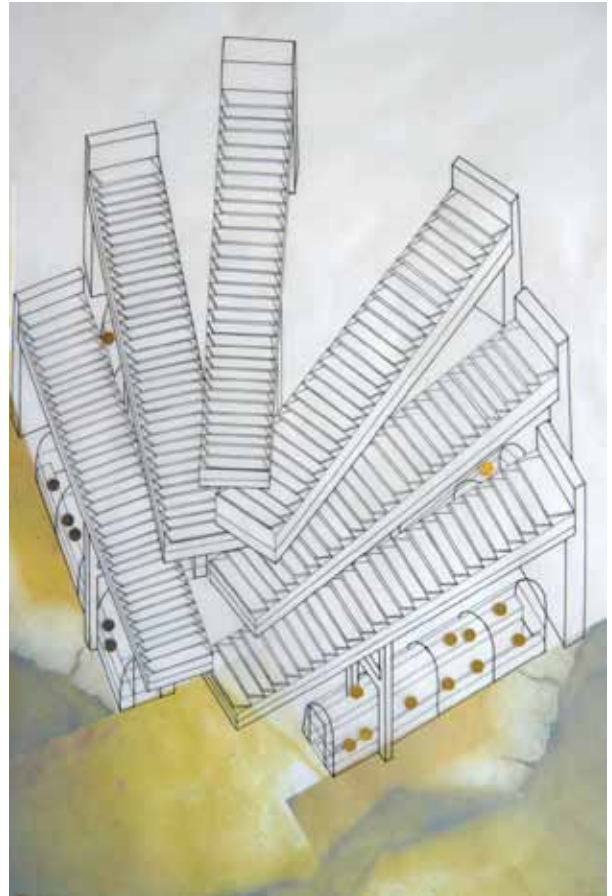


Jonathan Shmulevitch
Ritual Plunge Pool



Aasmund Vinje
Bird Towers

Live Projects
Now Showing
(left)



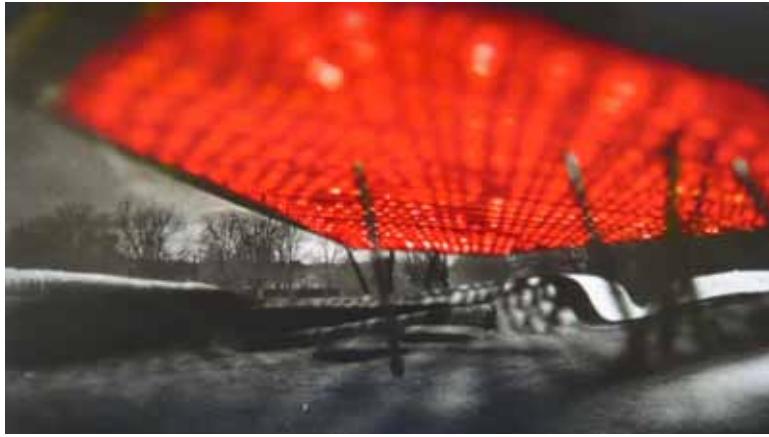
Jenny Gray
Ghost Orchid Houses
(right)

Matt Turner
Stalker





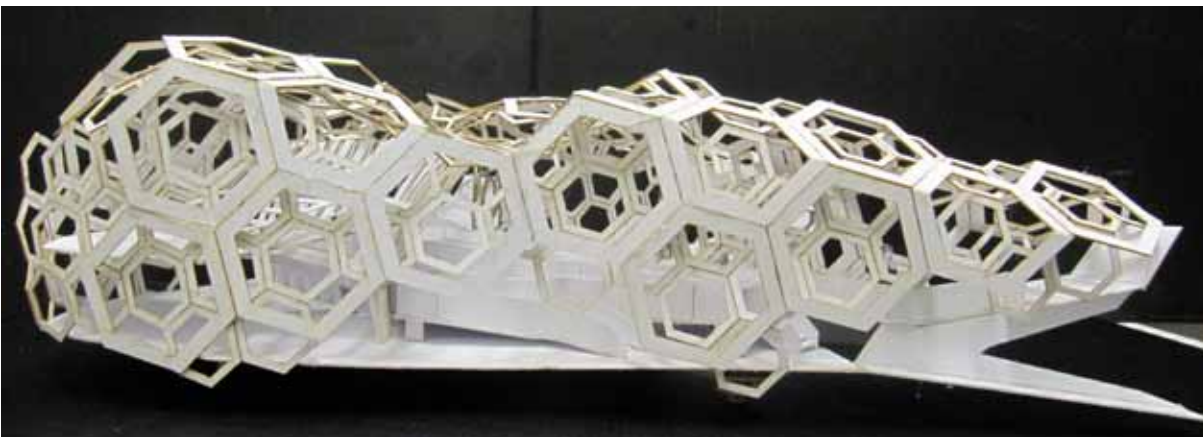
Ruby Wilson Blurred Boundaries (left)



Matt Hinkins Crazy Golf (right)

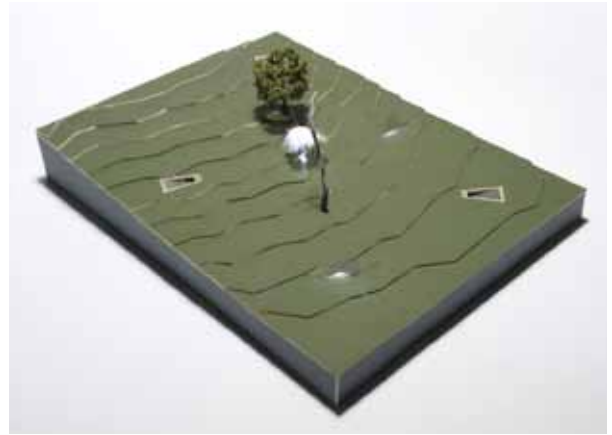


Sam Pew Latter Kinetic Shelters



Chee H Goh Bird Song Sanctuary

Ewan Cashman
Fog Scape
(left)



Patrick Fernandez
I too lived in Arcadia
(right)



Henry Kong
Land Lines
(right)



Shahgari
Ramachandran
The Winery



Undergraduate Units A-I

2010 started with a presentation day from all the undergraduate design studio tutors covering ideas from social and material organisation to time based ecologies, process manufacturing to developing social agency, digital metamorphoses to spatial dialectics, sustainable visions to harvest architectures and curated interiors.

With preferences allocated, students in years two and three were united to pursue an area of study set by their unit tutors. While the designs of projects are tailored to the different needs of years two and three, projects naturally grow in complexity as the years pass and conclude in the work, presented in the following nine units, known as units A to I respectively. Representational techniques and precedents of technology are taught in parallel to design, as are issues in history and theory, and a cultural context module about cities, culture and society. With the final year comes the dissertation, the culmination of history and theory and cultural context modules, offering a valuable opportunity to explore an individual and unique line of research enquiry. Towards the end of the year the module, Preparation for Practice provides grounding in professional knowledge, ideal for those on the brink of seeking their Part One placement.

Studio culture is embraced through the shared open studio context, with conversations taking place informally

around desks and formally through the cross unit critiques periodically throughout the year.

Field trips this year by respective Units were as follows:

- A: Ruhr Valley
- B: Rotterdam to Malmo
- C: Venice
- D: Istanbul
- E: Venice Biennale
- F: The Azores
- G: Switzerland and Austria
- H: Barcelona
- I: Rome

It is worth noting here that throughout the year our residence of work, the Abercrombie Building, has been vibrating from the construction of our new campus. Sometimes irritatingly but predominantly in good humour we have witnessed cranes with huge steels glide past surprised visiting critics, harlequin concrete trucks delivering foundations, and compactors that rattled the majority of our brains. We have endured and simultaneously imagined and experienced real building – an exceptional year!

Colin Priest and Sarah Stevens
Year Two and Year Three Leaders for Undergraduate
Degree in Architecture 2010-11

Unit A Studio - *Complicit Infrastructures*

Carsten Jungfer, Colin Priest

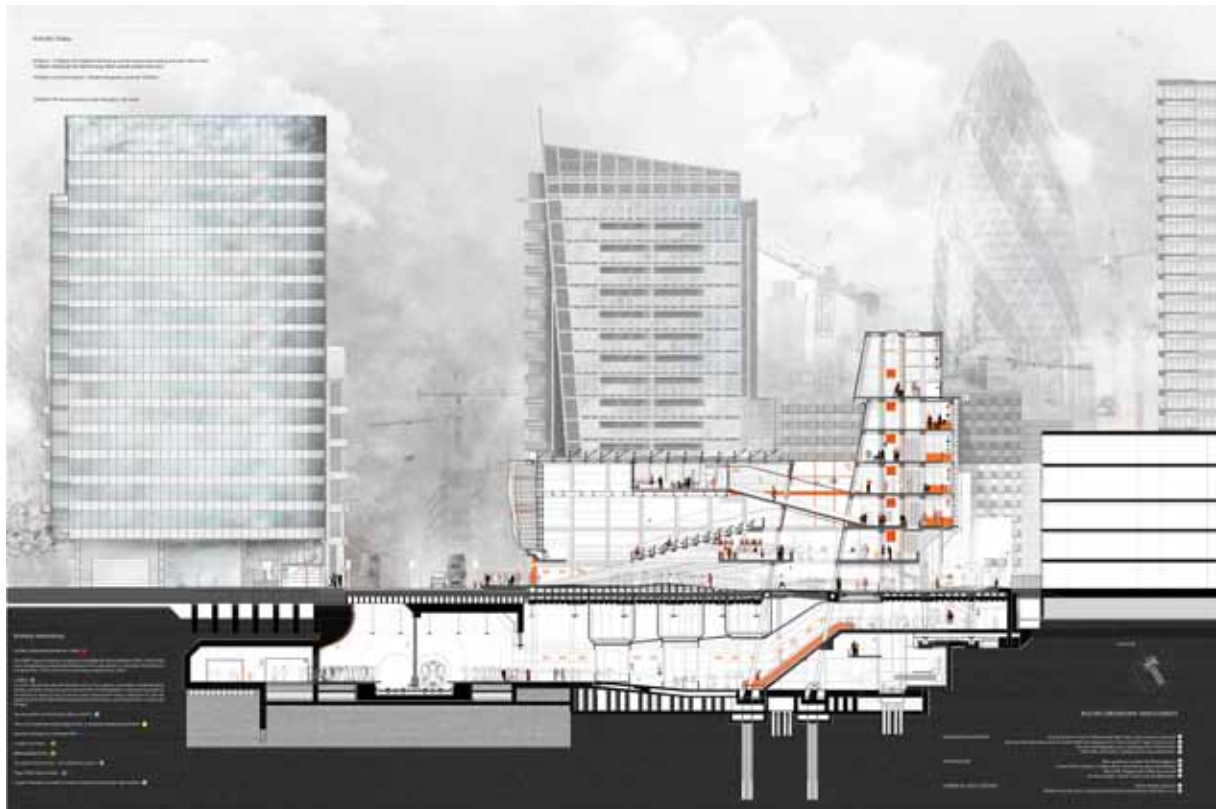
Dino Dale, Jerome Edwards, Louis Fleming-Gale, Joseph Giddings, Jonathan Gillett, Greg Griffiths, Sam Harper, Wai Hong Hew, Justin Khoo, Joanna Latham, Fraser Leach-Smith, Clement Maitre, Tegen Montgomerie, Eleanor Nichols, Bharat Pankhania, Joe Penn, Michael Pozerski, George Regnart, Matthew Rosier, Alim Saleh, Ralph Saull, Stephanie Spiteri, Rena Tsangari, Anastasia Tsoka, Laurence Walter, Thomas Wildbore

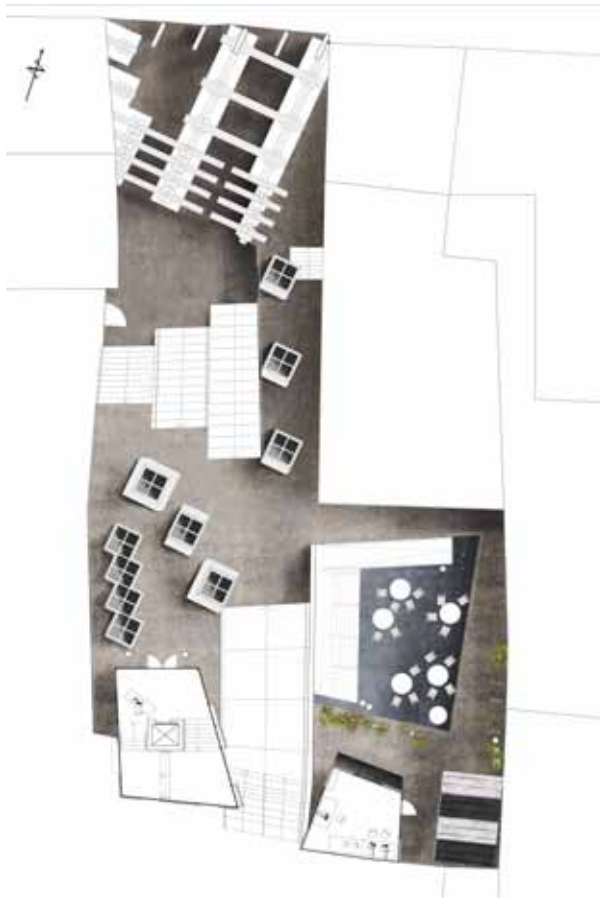
This year we investigated the shifting social, spatial and material conditions of opportunity across Whitechapel that emerge as a result of hidden, informal and criminal activities. In reference to Adolf Loos' writing in 'Ornament and Crime' we engaged in the current practice-based and theoretical dictum 'form follows performance' to re-discover the core values of architecture – space and material. Drawing on personal experience and site observation, responsive strategies were tested at body scale and respectively developed into architectural proposals that pro-actively

addressed underlying cultural conflict. The designs explore programmes of co-existence, hybrid typologies and material innovation, manifesting 'complicit infrastructures' that contribute towards the re-definition of a new social and spatial order that reconciles metropolitan and local scales.

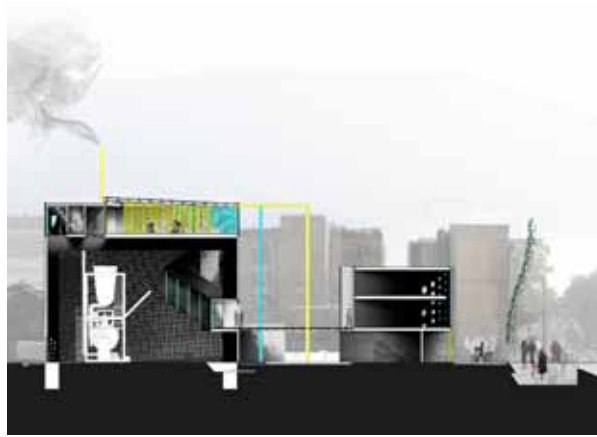
With thanks to: Sophia Aleixo, Jane Anderson, Christina Godkinsen, Barti Garibaldo, Tak Hoshino, Kenny Kinugasa-Tsui, Anna Mansfield, Georgios Makidis, Ayesha Patel, Bruno Silvestre, Nick Simcik-Arese, Toby Smith, Mike Stephens and Julia Wedel.

Laurence Walter
Instant Response
Initiative
Looking West





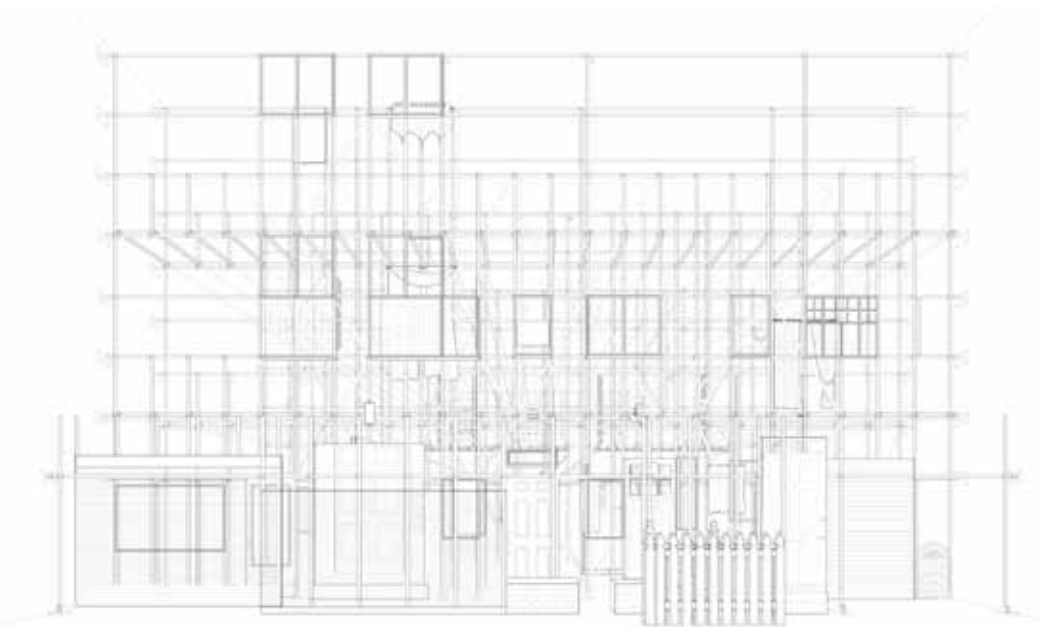
Tom Wildbore
Denning Point
Community Centre
(left)



Joseph Giddings
Fuel & Gym
(right)

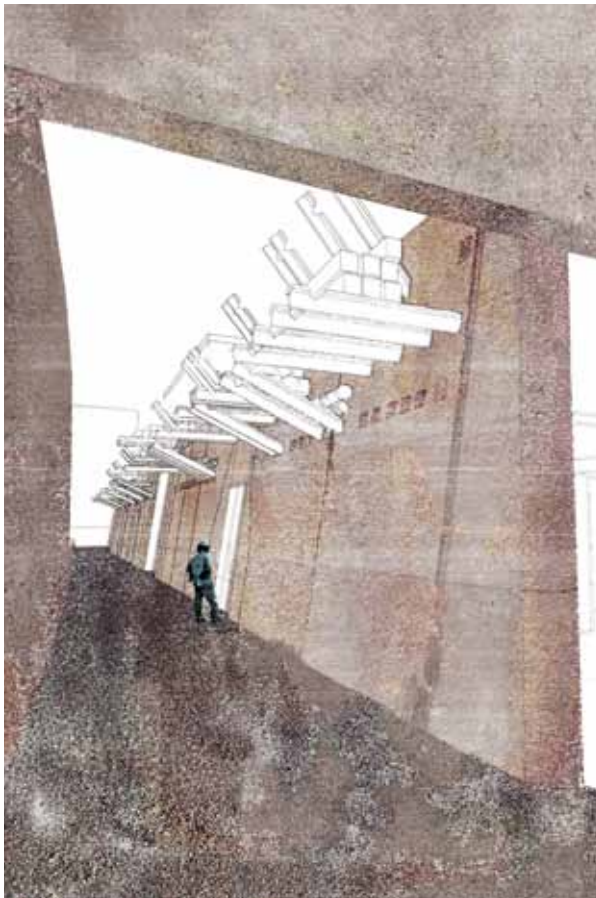


Clement Maitre
Mental Health Citadel
(right)



Stephanie Spiteri
Good Housekeeping

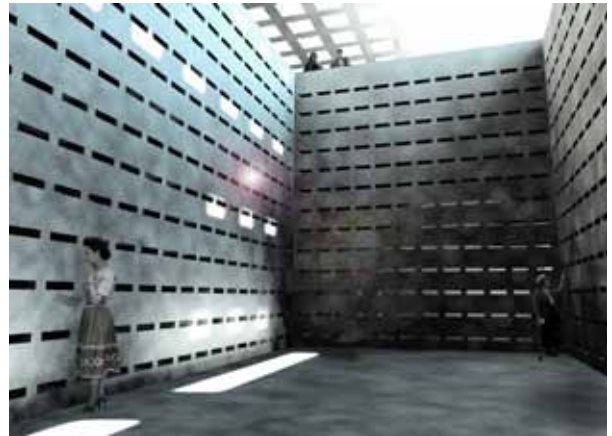
Joe Penn
Reclamation Park
(left)



Eleanor Nicholls
Whitechapel Reading
Rooms
(right)



Joanna Latham
Interior of Whitechapel
Will Makers
(right)



Louis Fleming-Gale
Dance Centre interior





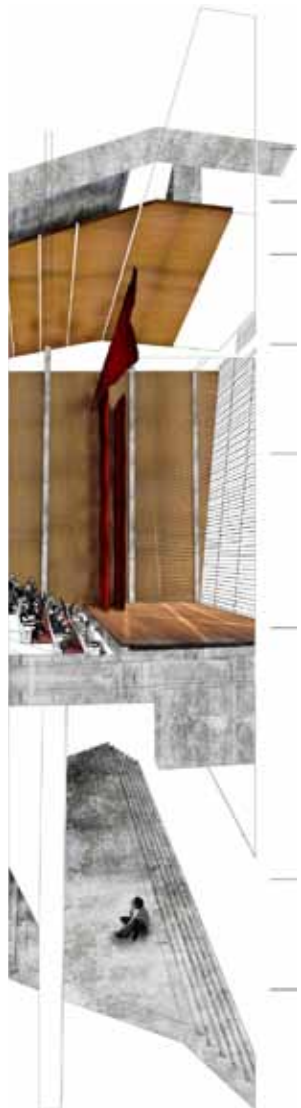
Hong Wai Hew
Community Police
Station

George Regnart
Burlesque Theatre
(far left)

Fraser Leach-Smith
Domestic Refuge
(left)

Michael Pozerskis
Highlighting Yellow
Sections in Contest
(right)

Dino Dale
Cycle Skyway
(right)



Unit B Studio - *Dangerous Realities*

Sarah Stevens, Patrick Bonfield

Anna Beer, Imogen Blaikie, Sophia Boyd, Joseph Brown, Edmund Drury, Richard Farrelly, Guy Fielding, David Jones, Chase Kaars-Sijpesteijn, Misha King, Sophie Lewis, Charlotte Maden, Joshua Molnar, Jack Morton-Gransmore, Wai Sie Ng, Deborah Odita, Marissa Ogbeide, Jonathan Paley, Ben Pollock, Alistair Rennie, Ava Richardson, Shaun Ryder, Tarek Shalaby, Federico Sher, Guinevere Stephens, Joshua Thomas, Grace Wong

They built their cities of memories, constructed of thought, hope and aim, giving physicality to their dreams so they almost became real. As generations passed, the layers grew, until they were encased in a weave of memories and beliefs, a tapestry of ideology so thick and dense it was able to shield them from reality itself. The phantom reality was born, materialistic consumerism at its helm and money at its heart.

Many ideologies have sought domination of the world's population, but arguably one finally succeeded: consumerism. It placed materialism as the source of happiness

and the resultant over-consumption placed humankind's future in jeopardy. We now inhabit a phantom reality, our relationship with reality itself has become so severed it can be equated to a foreign country. This year we began by opening portals to reality in the consumerist heart of London, Oxford Street. Once there we constructed Embassies for Reality to conquer their host through encouraging the migration of minds.

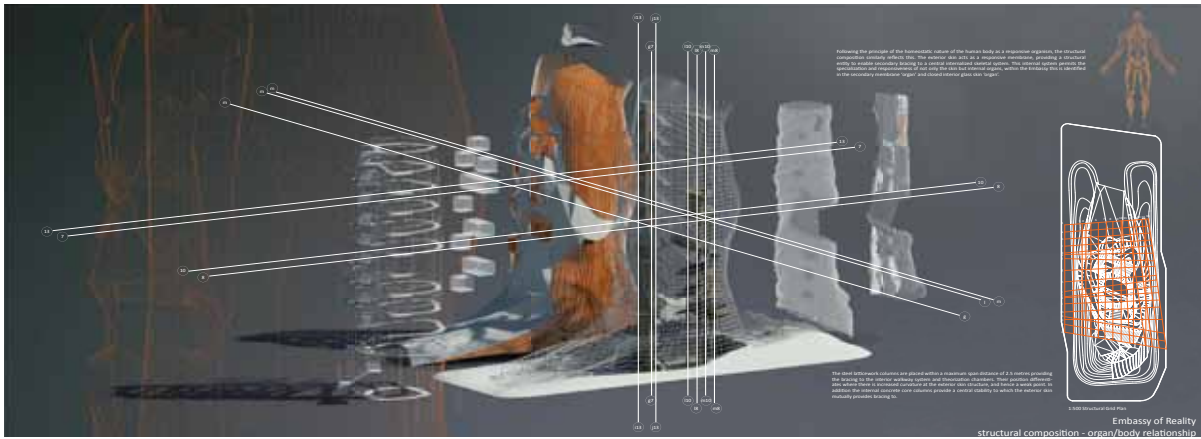
With thanks to David Grindley, Angus McDougall, Karen Simpson, Charlotte Knight, Francis Hunt, Hannah Davies, Tai Antoine, James Smith and Humphrey Truswell.

Edmund Drury
Records Office of
Existence
(left)



Jonathan Paley
Record Office Plan
(right)



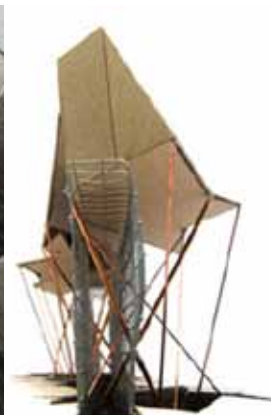


Jack Morton-Gransmore
Embassy of Reality



Jack Morton-Gransmore
Embassy Interior
(far left)

Edmund Drury
Embassy Interior
(right)



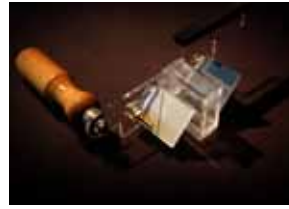
Ava Richardson
Embassy
(left)

Shaun Ryder
Model
(right)

Federico Sher
Embassy Interior
(left)



David Jones
Reality Viewer
(right)



Richard Farrelly
Records Office
of Existence
(right)



Misha King
Records Office
of Reality
(left)



Jack Morton-Gransmore
Records Office
View
(left)



Jonathan Paley
Reality Viewer
(right)





Federico Sher
Detail
(left)

Guinevere Stephens
Concept Image
(right)

Edmund Drury
Embassy Detail
(far left)

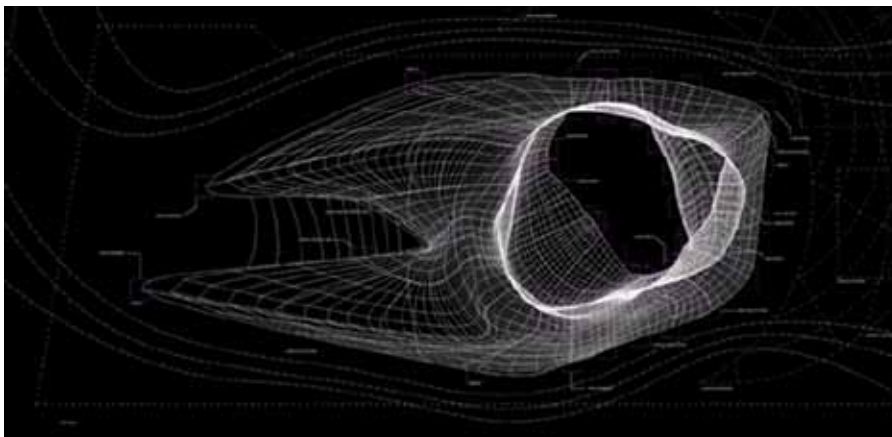
Federico Sher
Touchstone
(left)

Joseph Brown
Records Office Interior
(right)

Joshua Thomas
Embassy of Reality
(left)

Misha King
Reality Viewer
(right)

Jack Morton-Gransmore
Embassy
Development
(left)



Unit C Studio - Redress; Live/work/shop

Tonia Carless, Rashid Ali

Nurhidayah Ab Razak, Akcasu Atamert, Harriet Callaghan, Raluca Cirstoc, Ned Collier Wakefield, Alessandra De Mitri, Will Fisher, Carley Freeman, Sarah Jane Harrop-Griffiths, Bryony Henson, Vaagisha Kapur, Thomas King, Kah Lee, Yiing Jiun Ng, Charlie Palmer, Emma Parsons, Ieva Rutkauskaite, Naomi Sayers, Chloe Skry, Michal Stepien, Henrik Thomassen, Johan Torklep, Behcet Yeniguc, Anna Zezula

The programme has explored the reintroduction of manufacturing into residual urban spaces along Commercial Street, in the Spitalfields area of London. We have addressed ideas of 'city making' through reforming existing spaces. The intention has been to waste nothing, with everything being re-formed.

We have developed an architectural 'gleaning', examining that which society has cast off, where retrieval has happened either out of necessity or activism. In seeking out leftovers we have been learning to adapt and have been hunting for an architecture and an urbanism which might give us a personal connection with the world. We have been both spatial and material hackers, cutting into the city and through this process have considered the disappearing boundaries between architect and consumer or user.

The unit field trip was to the Venice Biennale 'People Meet in Architecture.'

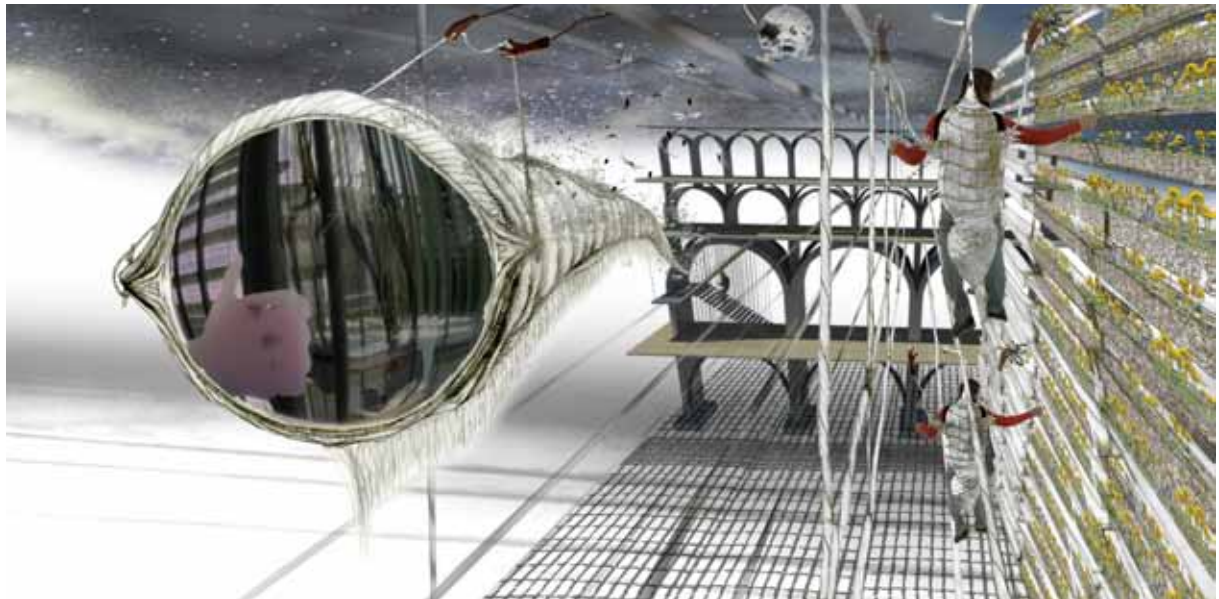
Representation has focused upon the making of detailed, exquisite plans and the found object, or 'ready-made', as architectural recovery of existing drawings.

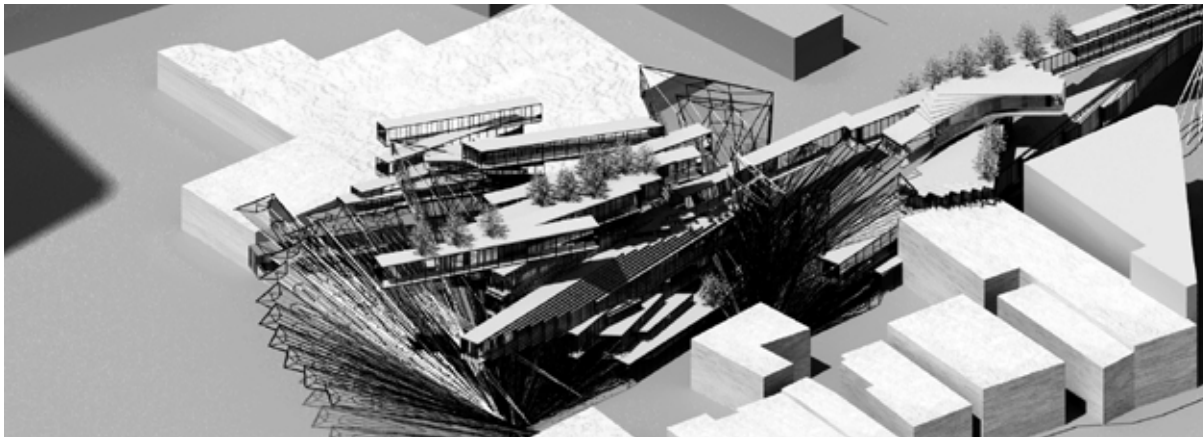
Students have overlaid their own brief onto the programme through an extension, conversion and new build body architecture, using materials that extend or prolong the life cycle and seasonally and functionally adjust, as well as using new technologies to enhance sustainability. This has been developed into proposals for a live-in factory (sweatshop), manufacturing unit and shop.

Outcomes include projects which follow the manufacturing lifecycle from raw material to point of consumer exchange, and offer radical proposals for live/work spaces in the city, including a menagerie, laboratory, farms, market and rooftop city occupation.

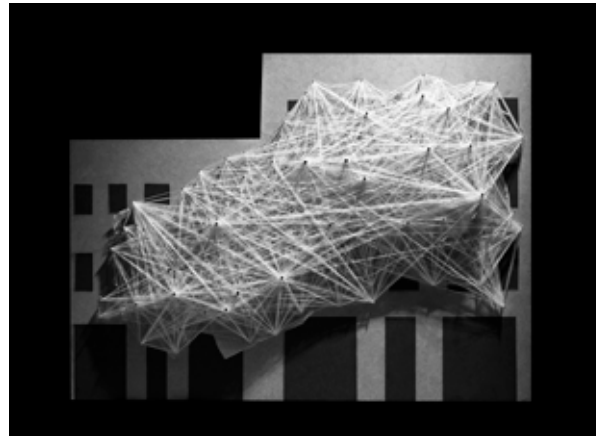
With thanks to: Dancho Azagra, John Comparelli, Sally Daniels, Maita Kessler.

Henrik Thomassen
Pavilion



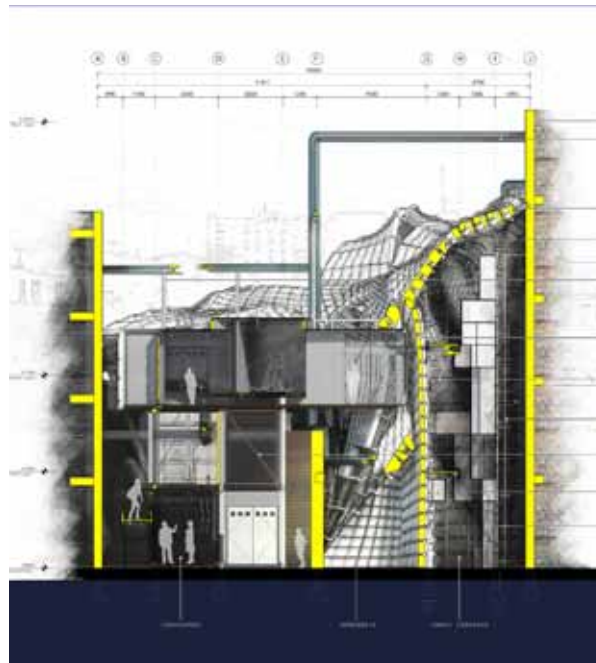
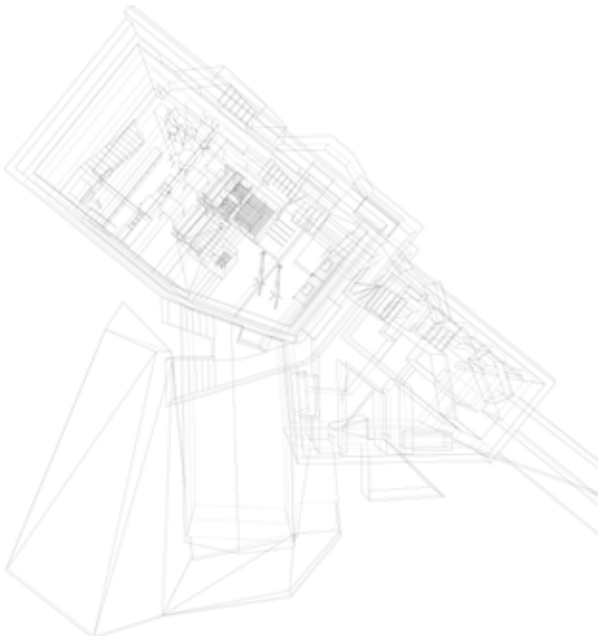


Anna Zezula
A City Within a City



Raluca Cirstoc
Nettle Manufacture
Bird's Eye View
(left)

Will Fisher
Weaving Model
(right)



Will Fisher
Plan
(left)

Kah Lee
Menagerie Section
(right)

Johan Torklep
Section



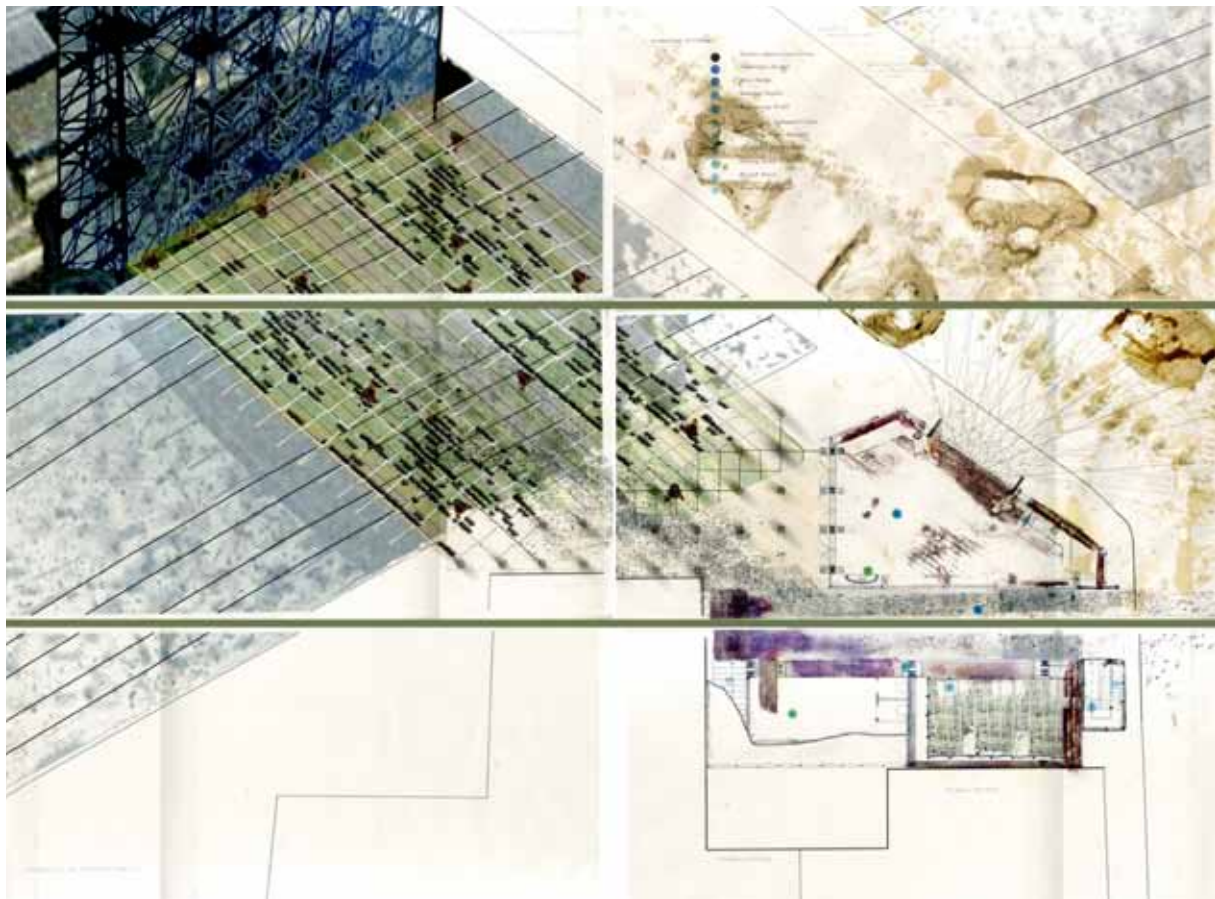
Ieva Rutkauskaitė
Heart Aid Shirt Front
Elevation
(left)



Kah Shuen Lee
Shelf Life
Shop Menagerie
(right)



Henrik Thomassen
Outfit to Enable
Movement



Charlie Palmer
Rooftop Occupation of
the City
(left)



Emma Parsons
Garment Extension
(right)



Unit D Studio - *Participation, Innovation, Placemaking*

Melissa Kinnear, Harriet Harriss

Ali Habibi, Anna Popielarska, Brooke Gasaway, Christelle Tassevil, Eugenie Sainte Cluque, Farahin Binti Fadzlishah, Hit-en Patel, James Spittle, Karl Osborne, Lucinda Prophet, Luigi Castelli Gattinara, Marianna Podolets, Marko Milovanovic, Robert Bridges, Ryan Kingsnorth, Sarah Beven, Savraj Singh Virdee, Stephanie Lewis, Takanori Hanai, Thomas Hall, Thomas Smith, Tilie Kaim, Tom Reynolds, Virginia Cosenza, William Peck

Unit D students are presented with a unique opportunity to work in contexts, to address the challenges that poverty and exclusion presents, through imaginative and responsive design solutions. The unit promotes a methodology of working in collaboration with resource-poor and powerless people and in partnership with multiple stakeholders. Through design and innovative thinking, unit D seeks to enhance poor people's participation in public affairs and propose new models of ethical architecture and inclusive citizenship.

This year, in partnership with tutors and students from the Istanbul Technical University, the unit focused on a site in Fener-Balat, Istanbul where we used participatory mapping and video techniques to catalogue and understand the community's needs. The students then took that understanding back to the studio and evolved projects

for community facilities that embraced four core principles - provide, enable, adapt and sustain (Nabeel Hamdi). Students were encouraged to investigate a catalyst intervention to kick start the longer term project, design 'core' facilities, implement enabling strategies for the community to extend and improve on the 'core' provision, build in adaptability, and address the social, economic and environmental sustainability of the project over its lifetime.

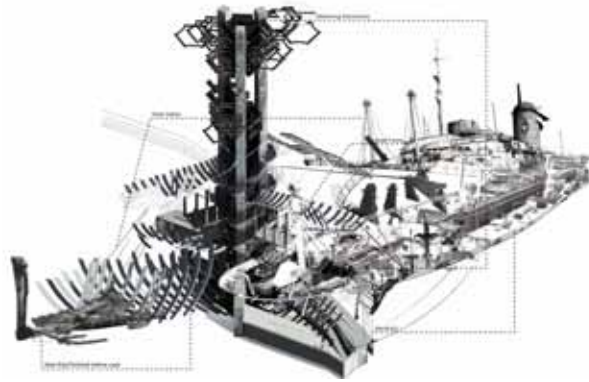
With thanks to: William Flinn, Nabeel Hamdi, Peter Newton. Tutors in Istanbul: Ozan Avci and Aslihan Senel. Tutor for alternative site visit in Birmingham: Jeni Burnell. Permaculture: Phil Pritchard. Tools for community engagement: Sophie Jopling and Michael Scott. Participatory video: Megan Lynagh and Marleen Bovemars.

Lucinda Prophet
Atmospheric Clay
Workshop Section





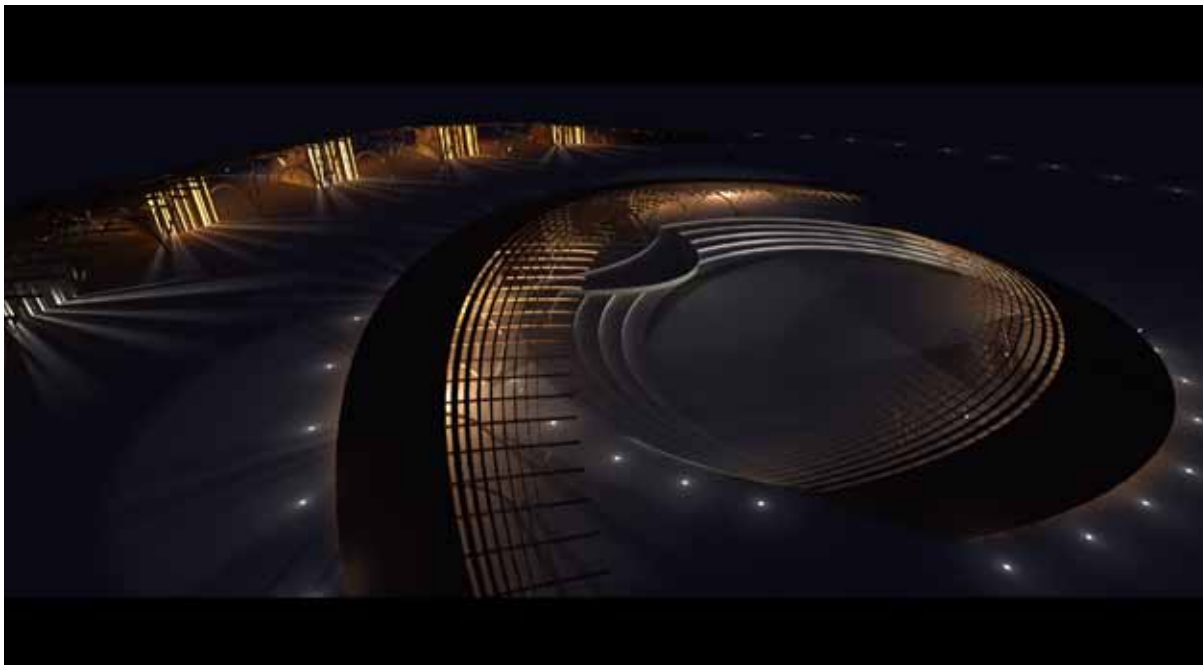
Marko Milovanovic
Tower of Memory
(left)



Marko Milovanovic
Environmental
Strategy
(right)

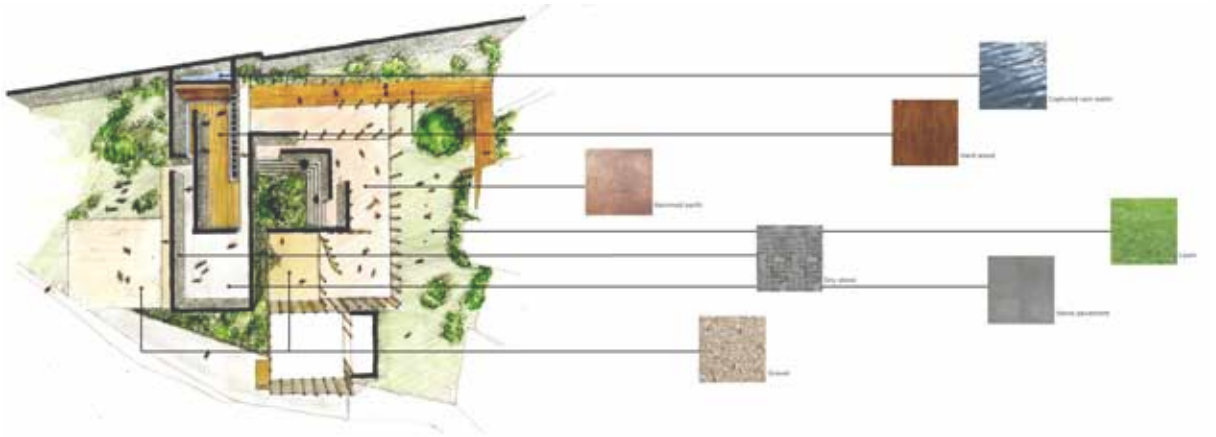


Virginia Cosenza
Music Studio
(right)



Luigi Castelli
Stadium of Wood

Tilie Kaim
Being Human: Plan
and Materiality



Anna Popielarska
Shadow Theatre



Marko Milovanovic
Science Stadium



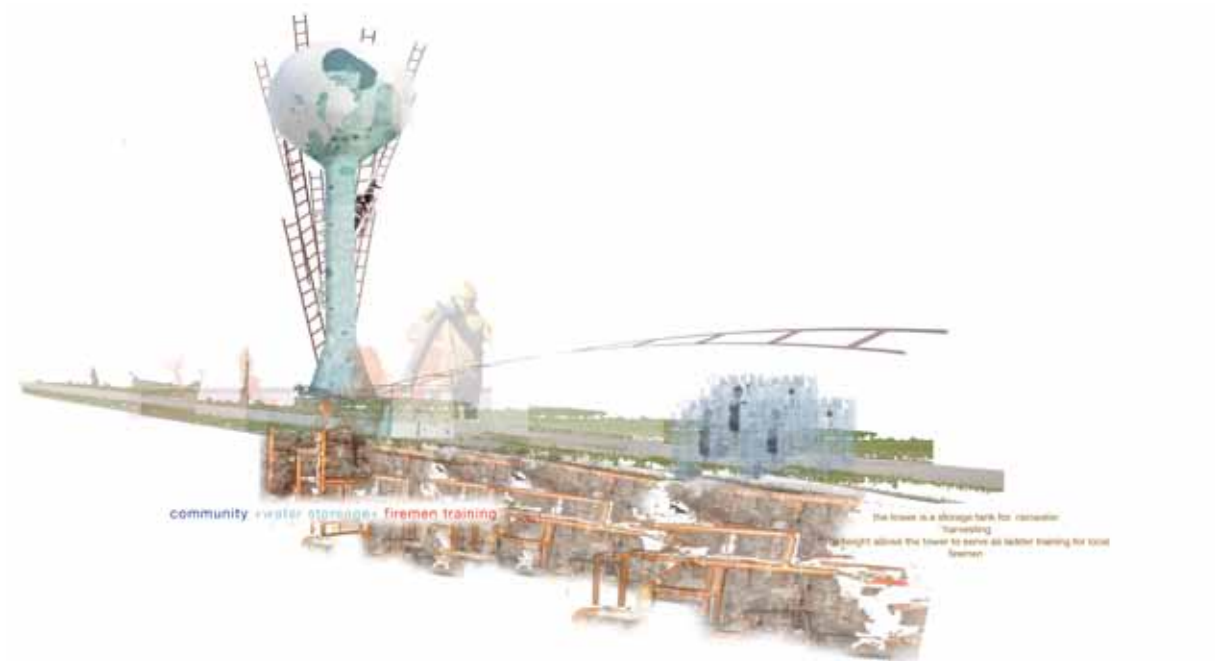
Ryan Kingsnorth
Swimming Pool
Section



Lucinda Prophet
Edible Stadium:
Occupied Section



Brooke Gasaway
Fireman's Playground



Luigi Castelli
Women's Centre



Unit E Studio - *Constructing Celebratory Spaces*

Kenny Kinugasa-Tsui, Justin C.K. Lau

Rodolfo Acevedo Rodriguez, Oliver Beros, Eugenie Bliah, Paul Boldeanu, Juliet Burch, Joseph Chilvers, Elliot Cohen, Joess Dos Santos, Stephanie Forbes, Lauren Fresle, Matthew Gibbs, Qendrim Gjata, Harry John Grocott, Helena Howard, Huda Jaber, Elizabeth M Johnson, Chiok-Junn Li, Christos Markides, Stiliyana Minkovska, Stephen David Mon-Chipman, Konstantinos Papaoikonomou, Hannah Pells, Matthew Sawyer, Daniel Sweeting, U To, Jonathan Wilson, Amy Wong, Sarish Younis

The digital experimentation of unit E focuses on a digital design methodology that is driven by the spatial, poetic and scientific investigations of botany: an organic computational design process that is constantly fluctuating to engage with human input of personalities and the designer's emotions. The desire to flourish, manifest, tribute, honour, and celebrate creates a fertile condition for lifting spirits and constructing optimism in architecture.

'Constructing Celebratory Spaces' investigates the extent human beings could go to celebrate an event, and the subsequent architectural creation that facilitates such powerful forces that can ephemerally transform the city on an urban scale.

The brief aimed to define and construct spaces that reflect the incidents relating to a celebration, encouraging designed spaces for optimism, humour, colours and opulence. From these qualities emerge a fertile condition to celebrate and assemble developmental directions for human environments.

Unit E made a study trip to Venice to experience the celebratory event of the Architecture Biennale. Students were asked to analyze the way the exhibition spaces were accommodated in Giardini, Arsenale, Arsenale Corderie, and the Pavilions. Students also drew personal interpretations and stories in the city, and defined their individual sites in Venice for the main design project.

Enriched by the historical and cultural context of Venice, the main project is to design a building that would accommodate long-term spaces to house permanent inhabitation of exhibits, as well as flexible spaces to house temporary exhibitions. A primary technological concept would explore relationships formed by the cultural activities in flux, with the historical references to trading, production and scientific development to include bio-sciences, greeneries, food production, climatic ecologies, and bio-diversity, as a hybridized cross programming element to the Great Celebratory Building.

U To
The Venetian Replica
Paintings Centre
The Flying Paintings



Unit E Studio



Sarish Younis
Venetain
Chromatography
Laboratory
(left)



Sarish Younis
Venetain
Chromatography
Laboratory
(right)



U To
The Venetian Replica
Paintings Centre
The Flying Paintings
(left)



Sarish Younis
Venetain
Chromatography
Laboratory
(right)

Christos Markides
Water Tension: Devine
Intervention



Helena Howard
Pilgrimage of an Artisan
Fisherman- Venetian
Algae Fish Farm
(left)



Helena Howard
Pilgrimage of an Artisan
Fisherman- Venetian
Algae Fish Farm
(right)



Helena Howard
Pilgrimage of an Artisan
Fisherman- Venetian
Algae Fish Farm





Amy Wong
Celebrating Spaces of
Food and Gastronomy
- Venice Cook School,
Farm and Market
(left)



Amy Wong
Celebrating Spaces of
Food and Gastronomy
- Venice Cook School,
Farm and Market
(right)



Daniel Sweeting
Harnesses Excavation:
The Merchant's
Lost Ship
(left)



Daniel Sweeting
Harnesses Excavation:
The Merchant's
Lost Ship
(right)

Unit F Studio - The Edge Condition, a Topographical Approach to Architecture

Bruno Silvestre, Anna Mansfield

Valentina Billios, Oliver Cradock, Jamie Crapnell, Lawrence Deane, Suzanne Duncombe, Jasmin Eastwood, Konstantina Faltaka, Joanna Minto, Jack Hardy, Jonathan Hasson-Doggrell, Ana Laura Mohirta, Louisa Preece, Katie Rudin, Kaegh Allen, Maria Apostolopoulo, Merete Claudi-Nielsen, Chloe Dawber, Joshua Evans, Marco Moretto, Constantine Lemos, John Marshall, Amin Rahman, Miranda Squire, Abigail Whitelaw, Farah Yusof

'...only when architecture and landscape discover the full scope and complexity of their relationships to each other, only when gardens and buildings acknowledge and seek to express their topographical character, will both recover their standing role in contemporary culture.' (David Leatherbarrow, *Topographical Stories, Studies in Landscape and Architecture*, 2004)

Unit F is interested in the potential for buildings to bare poetic qualities in symbiosis with the urban fabric or the natural setting. We explored the relationship between the built form and its physical, cultural and social context, and the overlap between architecture and landscape, and what these disciplines hold in common – topography. The unit investigated the edges in two extreme conditions – the cliffs and volcanic ridges of an Azorean island and the line where 2012 Olympics infrastructure meets the urban fabric of the High Street and Fish Island in Stratford.

In the Azores we approached topography as a cultural framework. The dramatic configuration of the land defines culture – the way people use the land, build, and ultimately live. In the on-going transformation of a landscape we take as permanent but isn't, we learned that both nature

and humanity are perpetual agents of change. Along the boundary between the Olympic Park and Stratford, we considered the problematic resulting from the unique edge conditions where post-industrial landscape meets accelerated change. In our initial field work we studied Stratford in section, produced films and designs for a public space. Having established the connections with the Azores project, the unit developed design proposals for three Stratford edge sites, considering issues of urban temporality: the timelines of landscape (seasonal) and mutation in the urban fabric (progressive); the transient nature of the Olympic event (ephemeral); and the marks that the legacy will leave on the ground (permanence). In both projects the students designed a place of production and exchange to accommodate local industries.

With thanks to: the University of the Azores, the offices of Alvaro Siza and Eduardo Souto de Moura, Pedro Borges, Sergio Fazenda Rodrigues, Celina Vale, Isabel Albergaria, Jorge Kol de Carvalho, Ren Ito, Korey Kromm Ros Diamond and Sophia Aleixo.

Constantine Lemos
Art Centre Perspective
Stratford





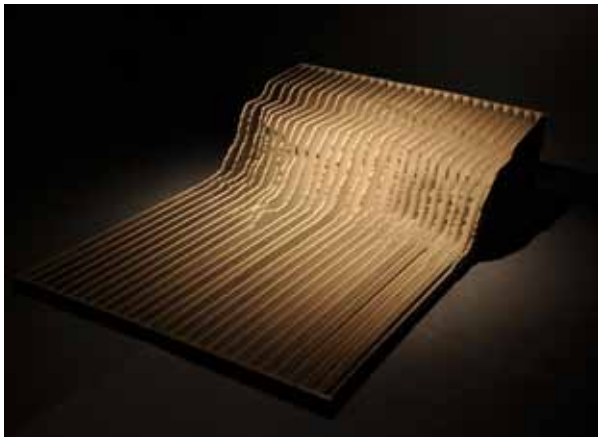
John Marshall
Canal View
Stratford Scrap Store
(left)



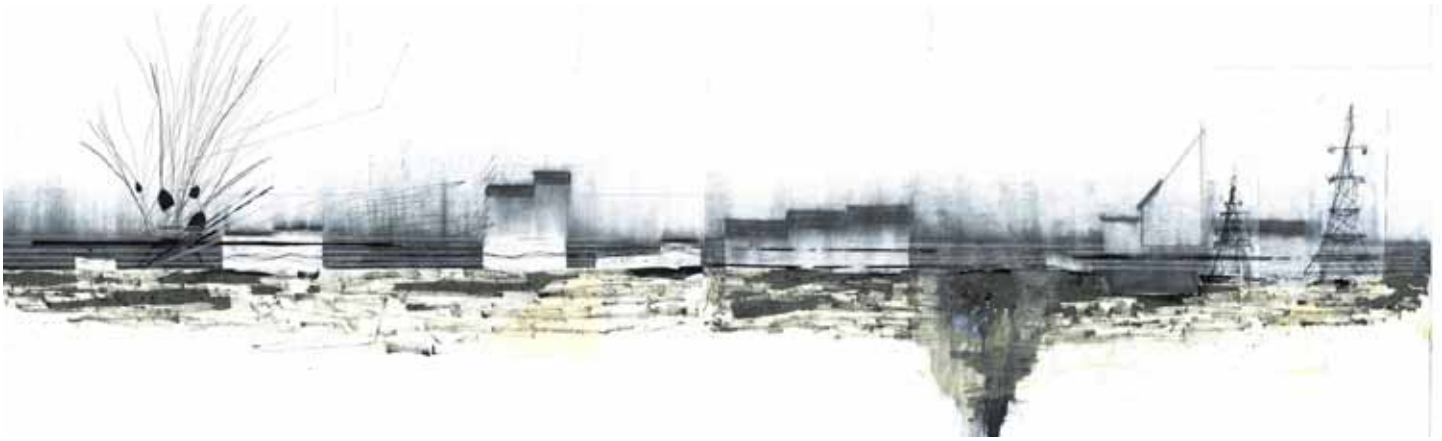
John Marshall
Sections
Azores Fish Restaurant
(right)



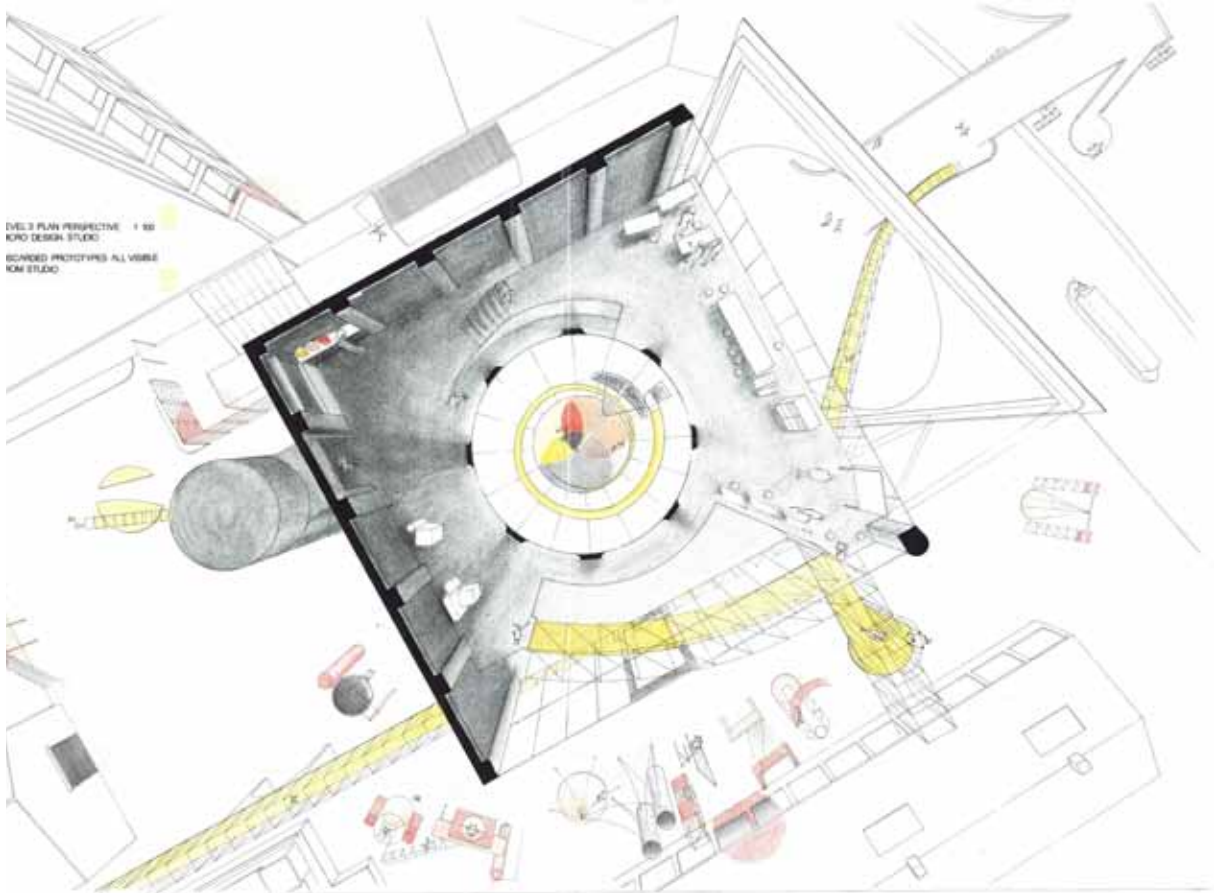
John Marshall
Contour Model
Azores Fish Restaurant
(left)



Constantine Lemos
Section



Oliver Cradock
Stratford Section
(above)



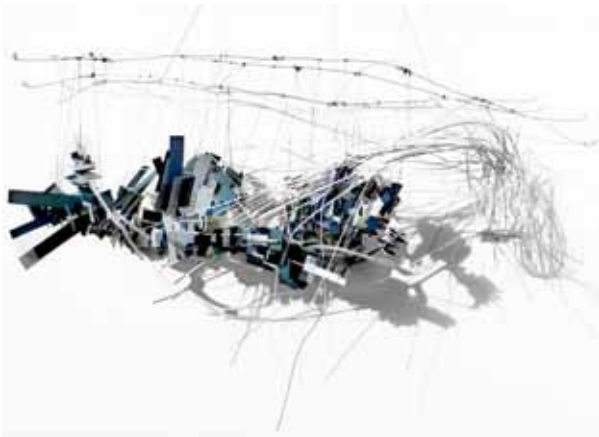
Jack Hardy
Playworks Level 3
Plan

Laurence Deane
Stratford Section

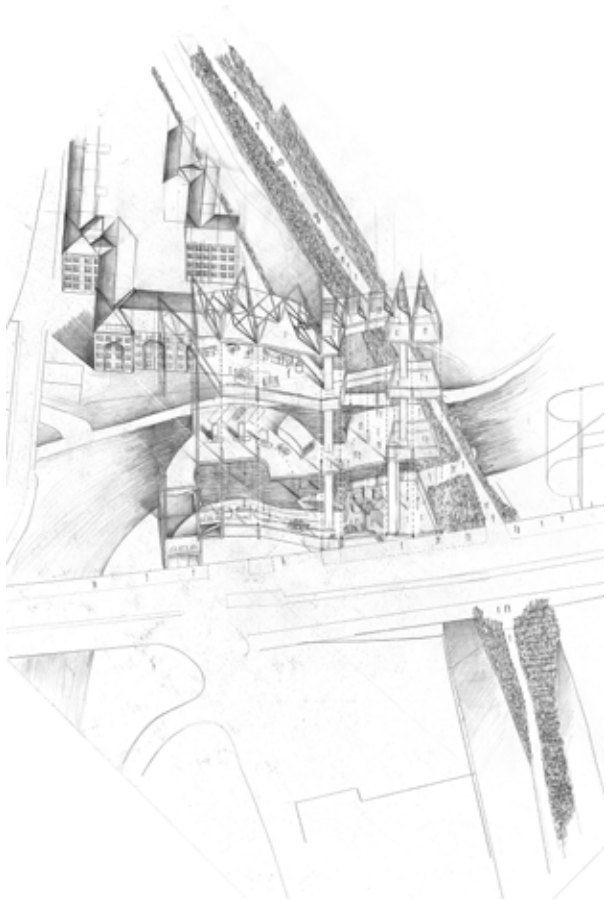


Unit F Studio
36

Valentina Billios, Oliver Cradock, Suzanne Duncombe
Group Concept Model



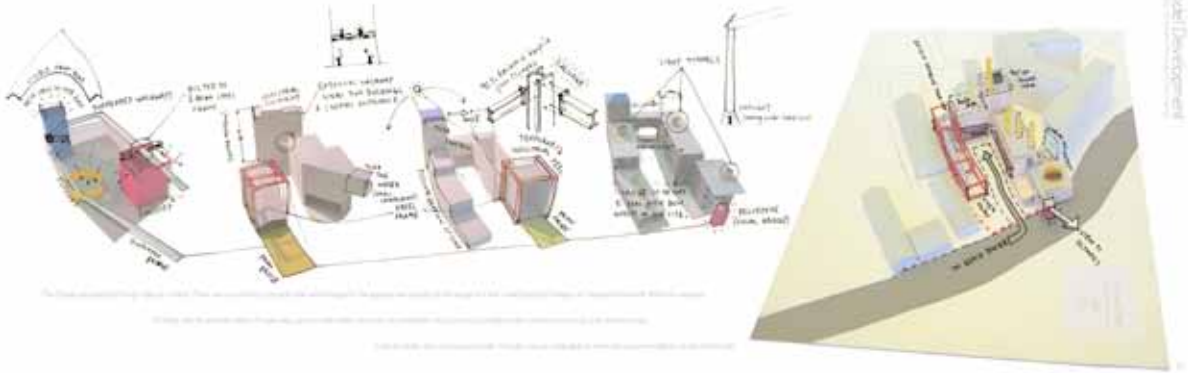
Suzanne Duncombe
Exploded Axonometric
of Stratford Bio-diesel
Fueling Station/Spa
(left)



Oliver Cradock
Section Perspective
(right)



Kaegh Allen
Model Studies
World Art House



Unit G Studio - *Experimental sustainable design*

Toby Smith, Fionn Stevenson, Jonathan Pile

Ale Koengeter-Hohnston, Alex Richardson, Anar Nurseitova, Ayiannis Christofides, Chris Braeckelmann, Ciara De La Cour, Dave Cooper, Debbie Botham, Edi Dias Dos Santos, Ergit Bedalli, Gavin Fraser, Ioannis Sakkis, Jack Case, Jonathan Low, Jonathan Motzafi-Haller, Karla Johnson, Katie Johnson, Li Qun Tang, Paul Avery, Tash Barry, Vincenzo Di-Trolio, Yuliya Marina

A radical architectural response to climate change; zero-carbon and bio-regionalism are the springboards to experimental construction and materiality to fuel an architecture of place and process.

Students developed personal briefs drawn from knowledge, obsessions and skills. Tutorials were augmented by workshops, and projects developed through physical model-making, tested in section to link spaces to activities.

October was grape picking, November jam making, pickling, crisps, breakfast, tortilla, buns, and more. December, a brewery tour. The road trip in January headed to Zumthor's Therme spa in Vals, Switzerland, to sample the architecture of place and its bi-products.

Produce: Tackley. The ruralcroft; a carbon neutral con-

struction and landscape inter-twining cultivation, making and living.

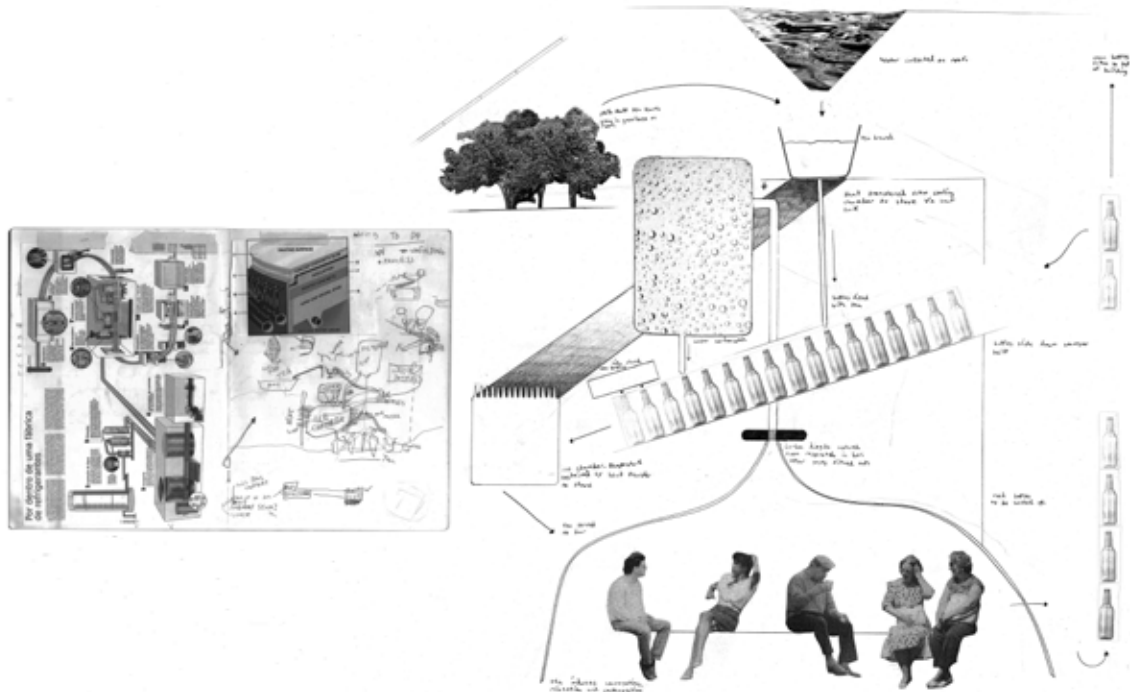
Tipping point: Oxford. Harnessing gravity and natural resources to produce local beer, wine, whiskey, tea, vodka, rum, gin, liqueur, perry, cider, brandy and lassi.

The Tipping point is an urban outpost of rural cultivation linked by boat, transforming crop to drink. A place to drink, make and think.

Unit G: walk, make, research, design, invent, question...

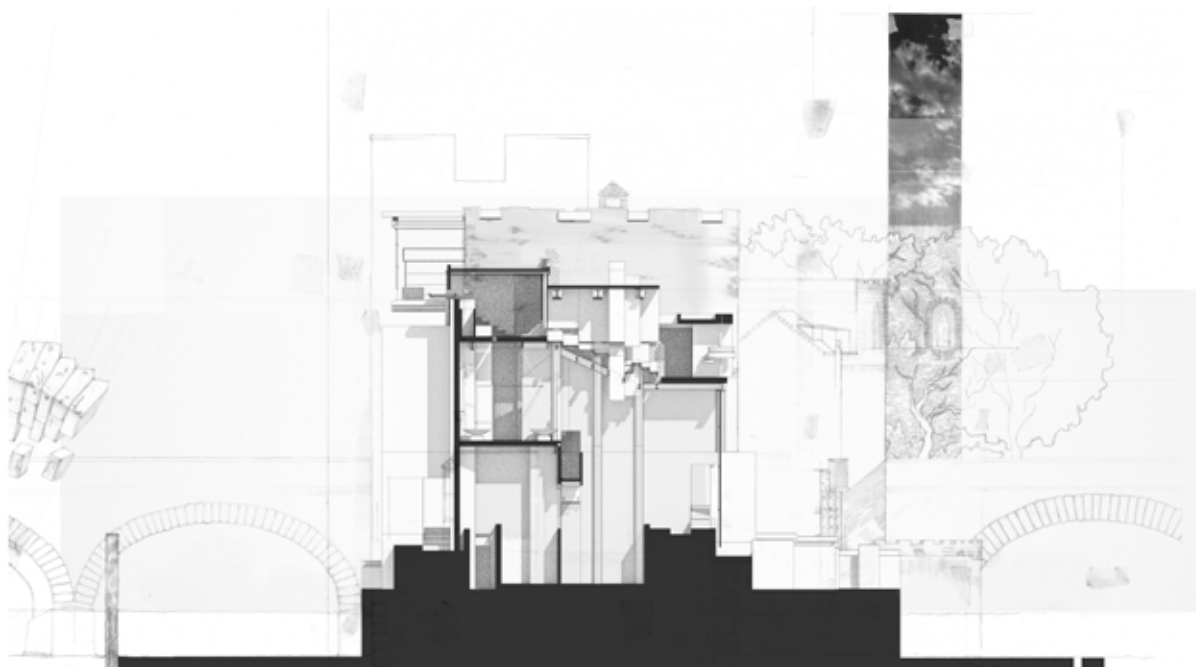
With thanks to: Andy Edwards, Chris Smalley, Christophe Gerard, Hau Ming Tse, Kieran Conway, Simon Chung, Vicky Harrison, Sarah Stevens, Justin Lau, Ronnie Maclellan and Elliott Wingfield.

Jack Case
Mate Making



Unit G Studio

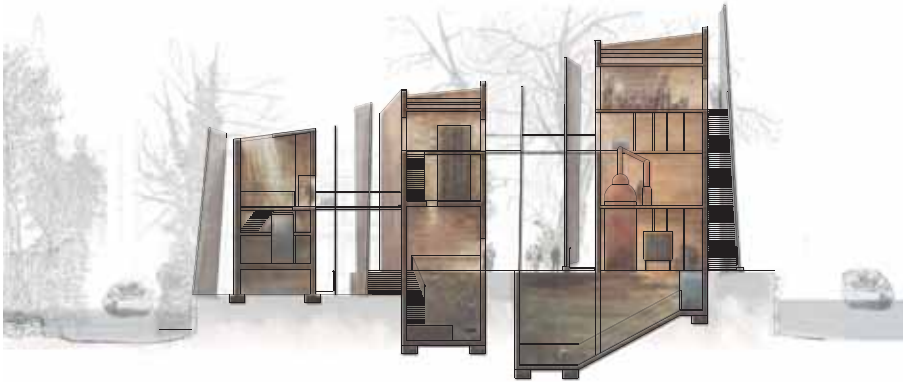
Li Qun Tang
Macro-chemist
Brewery



Gavin Fraser
Canal Truckers' Truck
Stop: ship-lap model
(left)



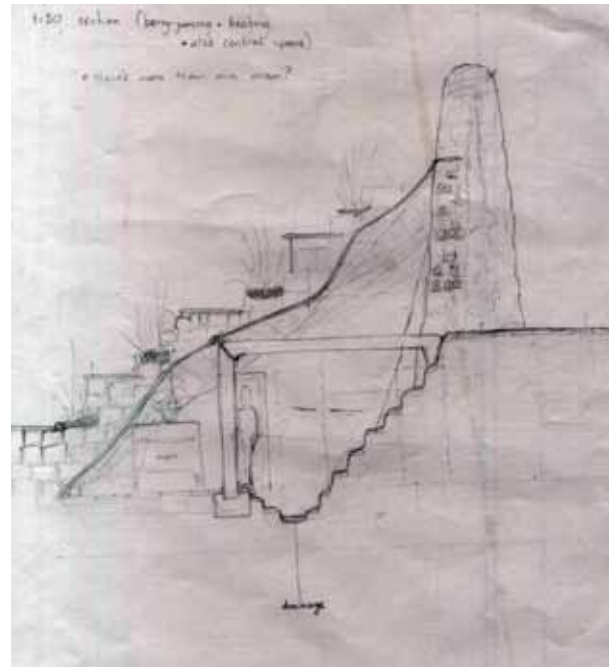
Anar Nursitova
Community Cider Spa
(right)



Gavin Fraser
Interior montage
(left)

Vincenzo Di-Trolio
Oxford Whiskey
Distillery
(right)

Paul Avery
Vinothérapie Rowing
Centre,
Concept
(left)



Debbie Botham
Bramble Jelly Croft
(right)

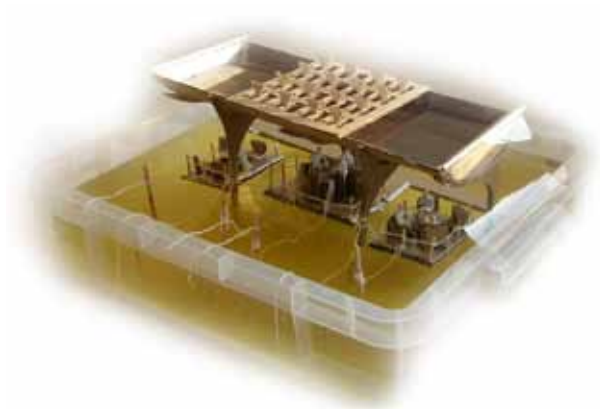
Paul Avery
Vin Sur L'eau:
Fermentation Room



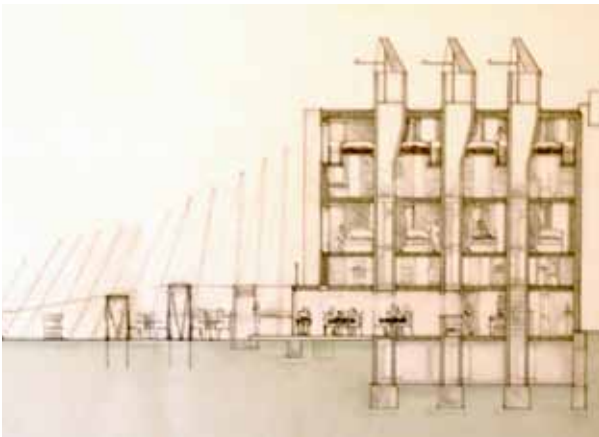
Karla Johnson
Whiskey House



Yuliya Marina
Floating Micro-brewery
(left)



David Cooper
Brewery Section
(right)



David Cooper
B+B Brewery Slot
Brewery Model
(left)



Jonathan Low
Solar Vodka: Potato
Picking Route
(right)



Unit H Studio - Pavilion

Ronnie MacLellan, Elliott Wingfield

Seb Andraos, Joe Armstrong, Olivia Bertrand, Tomi Biberovic, Rob Boltman, James Booth, Ali Clarke, Natalie Dossor, Jason Fowler, Martino Gasparrini, Geoff Howells, Nick Hutton, Tom Jelley, Kaja Knutsen, Johnny Lakin, Jon Leung, Jan-nie Or, Jung a Park, Mark Phelan, Bryony Preston, Abi Reid, Peggy Rousseau, Avi Saha, Austen Scott, Christian Spendier, Charlotte Whatcott, Lauren Wright

The focus of attention this year was the relationship between architecture and its inhabitant, whether the individual or society. Students explored what architecture connotes to people, beyond functionality, and how it creates a sense of belonging and of place. They examined how architecture transforms landscape, altering it with minimal interventions.

Unit H asked students to conduct philosophical inquiries based on the premise that reality consists of architecture as it is perceived or understood in terms of human experience, and not independent of this. To assist this process, students explored the phenomenology and its interpretation in place making and architecture.

Semester one comprised exercises focused on the creation of a pavilion for TRADA. Students explored design through models, interrogating this to reveal the essence of

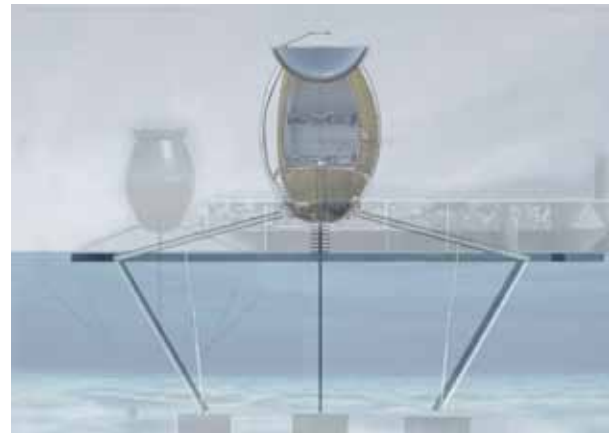
space making. The winning project by Christian Spendier, designed to display models of other student entries, was constructed at Ecobuild. Students were then introduced to site at Abbey Meadow, Abingdon by transforming their pavilion, placing it on site, and redefining the meadow through this intervention and redesign of landscape.

In semester two, students explored the relationship between the individual and water with design proposals for Lido (year two) or Spa (year three) for this same site. The premise was that people enjoy being in water; that an architecture which facilitates this heightens the experience. In proposing architecture for bathing or swimming, students were asked to design for social function, and consequently to propose a form of civic architecture befitting their interpretation of what Abingdon might become.

Rob Boltman
Destroyed
(left)



Ali Clarke
Lido
Pod Section Line
(right)





Johnny Lakin
Pavilion
1-20 Model
(left)



Jannie KY Or
Pavilion
Detail Model
(right)



Joe Armstrong
Pavilion
Model - Exterior
(left)



Johnny Lakin
Spa
Night Shot

Austen Scott
Spa
Section



Abi Reid
Spa, Gym



Avi Saha
Lido
Birdseye



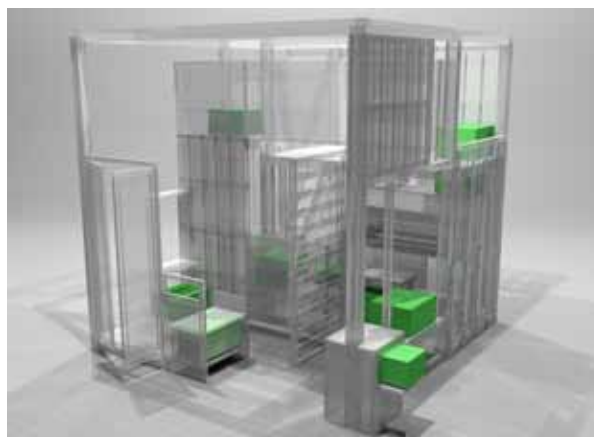
Austen Scott
Spa
River View



Mark Phelan
Pavilion
Concept Image
(left)



Bryony Preston
Pavillion
Model View
(right)



Avi Saha
Spa
Overhang



Unit I Studio - *Looking inside the Collector's Mind*

Andrea Placidi, Ricardo Assis Rosa

Zineb Benslimane, Penelope Brestrich, Maria Di Alessandro, James Evans, Heidi Gillett, Alison Gray, Michael Halloran, Harriet Holliday, Thea Jacobsen, Shenaz Mayani, Xana Murrell, Anisa Nanchett, Genevieve Peel, Laura Pickervance, Fearghus Raftery, Nathaniel Shield, Caroline Sistelli, Emir Tigrel, Monique Wyrley-Birch

'All museums carry within them the seed of their own delirium: ... an obsessive level of control can be self-subverting, while its opposite, a state of chaos, can up-end perceived notions of the museum. Messiness, category confusion, theatricality, elaborate historical layering and museological fictionalizing can, alone or in combination, go towards creating the Delirious Museum' (Calum Storrie *A Journey from the Louvre to Las Vegas*, 2006)

A museum is distinguished by a collection of often-unique objects that forms the core of its activities for exhibition, pleasure, education, and research. Museums and private collectors have strict policies for new acquisitions, so only objects in certain categories and of a certain quality are accepted into the collection.

Following on the typical Interior Architecture 'inside/outside' design approach, the initial brief was about determining the scope of the collection, and the condition of viewing, before beginning the design of the actual museum.

The students first built a visual devise to replicate an 'artist's take' on reality, and then constructed a series of three dimensional portable catalogues of the collections that showcase the pieces of the collection and establish the criteria for experiencing them. Those collection boxes were transported and exhibited in the School of Architecture at Valle Giulia as part of the field trip to Rome to study some of the new contemporary art museums that the city has been developing alongside its historical heritage.

This was followed by a site investigation exploring the complexity of the historical and contemporary fabric of the less-known part of the city of Bath alongside the Kennet and Avon Canal, the train line, and the river Avon. The landscape, now primarily a high end Georgian residential area, is articulated with a series of dramatic changes in terrain due to the natural geology and 300 years of man-made alterations.

With all these elements in place, each student designed a private museum open to the public, integrating the building with the adjacent landscape and gardens.

Project 1 – Artist's Eye. A robust, portable and adjustable device operated by the students, where the process of manipulation occurs and it is recorded.

Project 2 – Traveling Collection. The overall dimensions of the collection box were fixed by the airplane restriction for hand luggage 450x250x550mm.

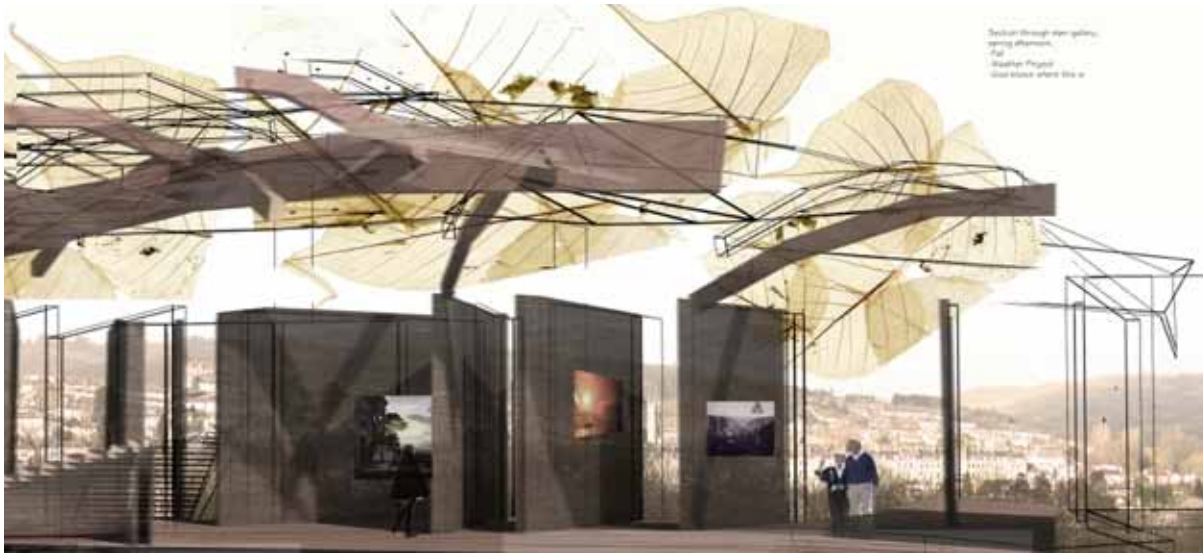
Field Trip – Rome. Visit to MAXXI, MACRO, Ara Pacis and Testaccio Mattatoio.

Project 3 – Museum for a Private Collector. Main design project plus landscape.

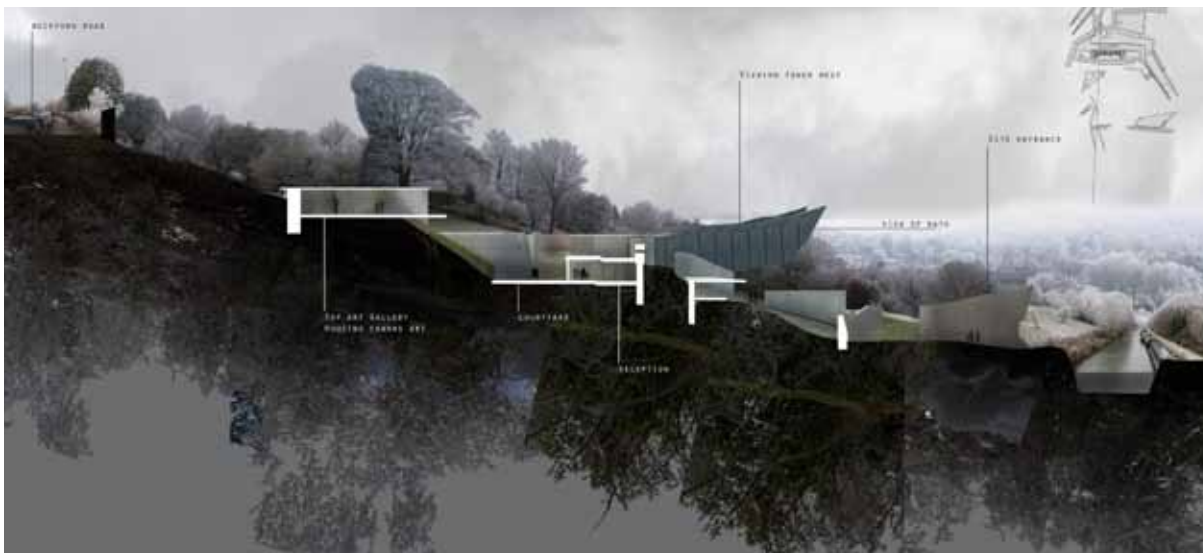
Project 4 – Portfolio. Technical drawings with elusive subjective information.

Caroline Sistelli
Land Art Device





Caroline Sistelli
Gallery

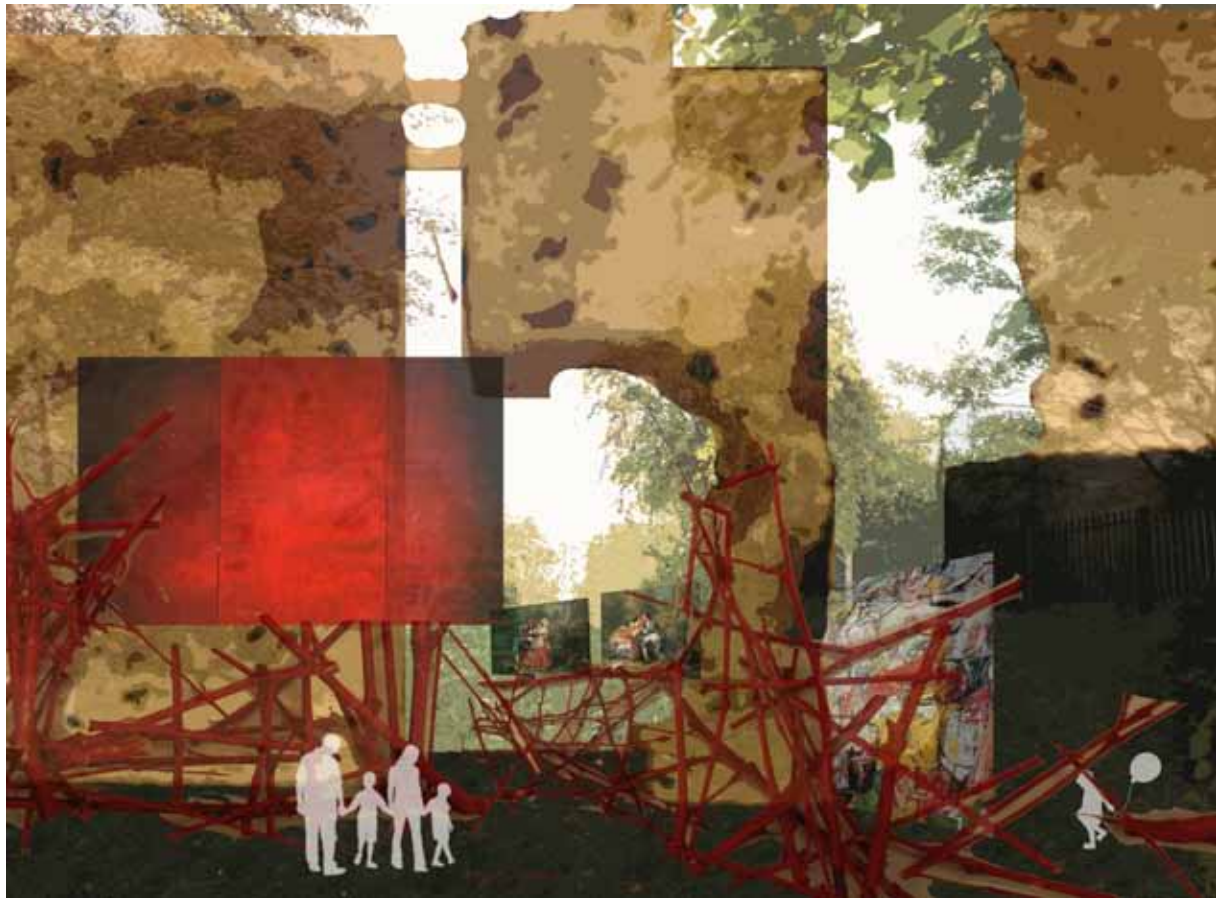


Michael Halloran
Museum and Gallery

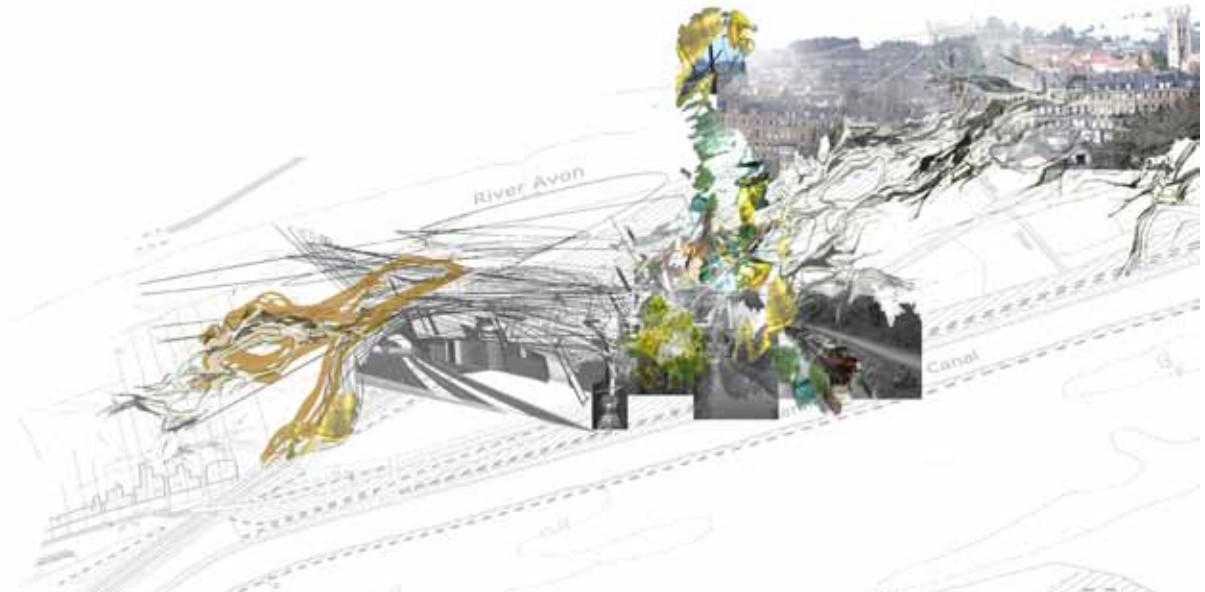


Fearghus Raftery
Collection Box

Thea Jacobsen
Interior Space Concept

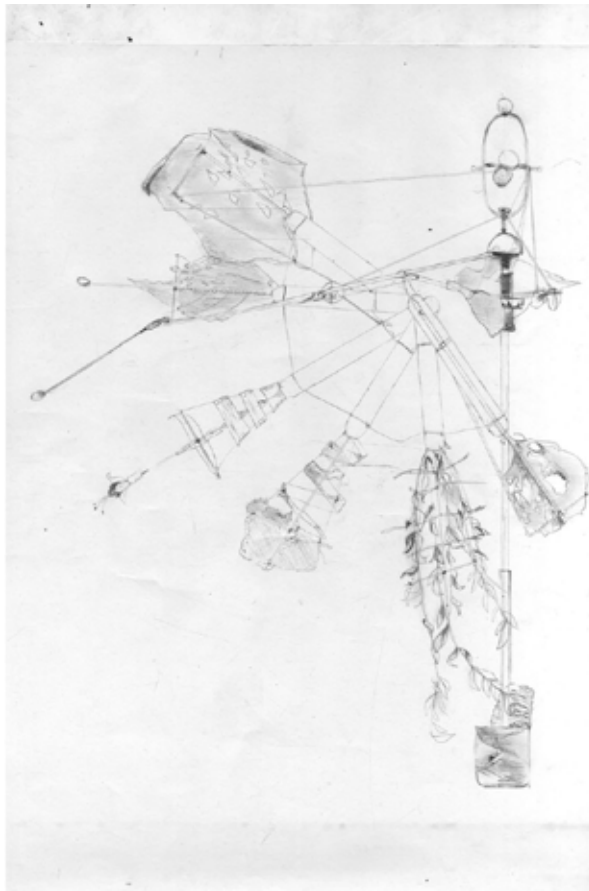


Laura Pickervance
Existentialism
Museum
Site Plan





Heidi Gillett
Lace Concept Model
(left)



Caroline Sistelli
Device Drawing
(right)



Fearghus Raftery
Concept Model
(right)



Genevieve Peel
The Collection Box
(left)

Interior Architecture

Interior Architecture is an exciting new discipline and Oxford Brookes University runs one of the best-established programmes in the country. The programme is taught within the School of Architecture, with design and technology components specific to interiors.

'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).

As a relatively new field, staff and students are actively contributing to the definition of the role and scope of Interior Architecture, experimenting with the tools available and where possible expanding them. This implies a shift of focus from the 'object' of the architecture to the 'subject' the occupant, placing a new emphasis on position, time, view and experiential reactions that the projects induce.

This also questions conventional methods of representation for architecture – Interior Architecture uses a variety of media, both digital and material, to develop and build a series of prototype details and to carry out a sustained level of research which develops into spatial design propositions.

The programme focuses on the development of a personal design approach and its application to Interior Architecture, and the definition of a critical approach to the histories and theories of spatial design. Studio

projects include the design of new public space and private interior space, and the re-use of existing building fabric. The technology for Interior Architecture and the application of design through practice are key elements of the programme which aim to develop an appreciation of design excellence and sustainability. Exhibition design is also an integral skill of Interior Architecture, and during the programme students are asked to design and construct a series of 1-1 exhibitions.

Interior Architecture supports an active international student exchange programme. In recent years we have welcomed students from Paris, Rome, Norway and the Bauhaus at Weimar. Every year we have a field trip abroad to visit some of the most prestigious buildings in the world. Recent destinations have been Barcelona, Copenhagen, Rome, Berlin, Japan, Switzerland and Paris.

Students from the programme have gone on to a variety of careers; mainly, however, they find places in architectural or interior design practices. We have also had graduates enter production design, stage design, event management and architectural journalism. Several students have chosen to continue their studies in masters programmes or other postgraduate programmes, including diploma in architecture.

Andrea Placidi
Programme Leader for Interior Architecture 2010-2011

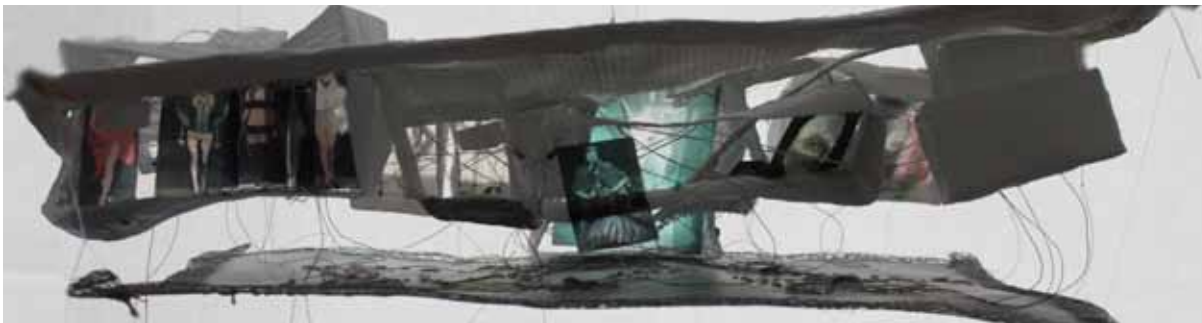
Interior Architecture

Andrea Placidi, Ricardo Assis Rosa

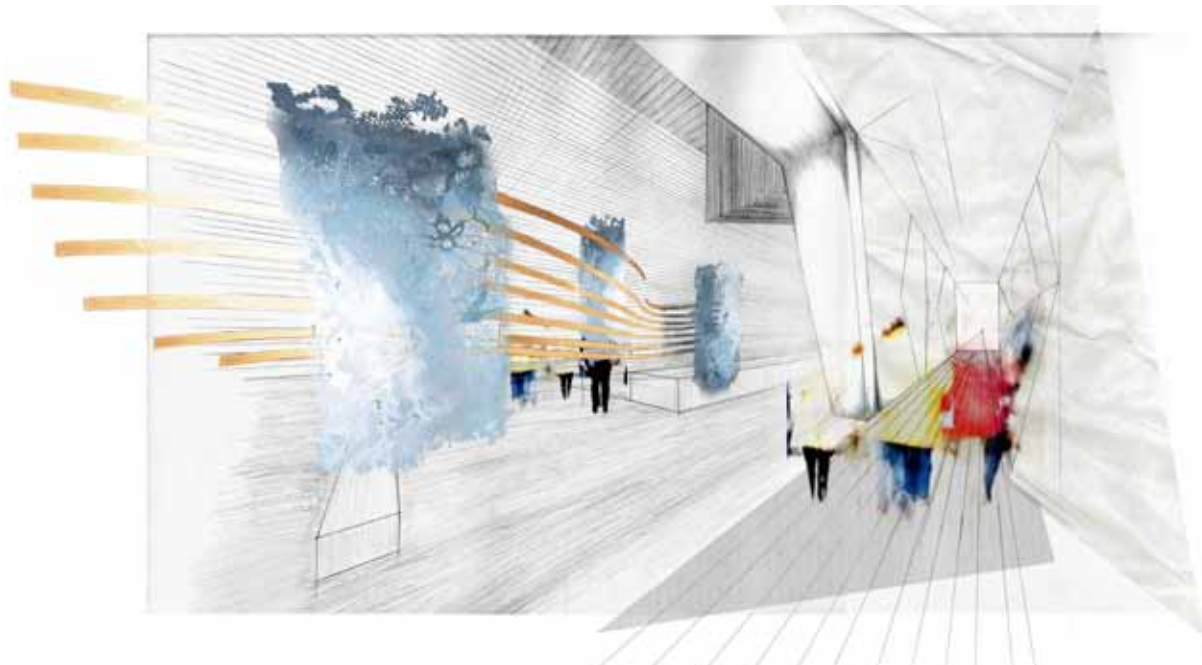
James Evans, Heidi Gillett, Harriet Holliday, Thea Jacobsen, Genevieve Peel, Laura Pickervance, Caroline Sistelli, Monique Wyrley-Birch

This year Interior Architecture, partnered with unit I, concentrated around the process of making decisions, with workshops on brief development, dealing with alternatives, clients' requirements, materiality, and the graphic resolution of appropriate means of representation. Physical and 3D models were used to both generate ideas and to define

details, alongside more conventional technical drawings, and experiments with mixed-media representation. The technology focus was on soft materials and mechanisms, where movement and seasonal alterations are permitted, and human comfort for art contemplation and participation is considered.

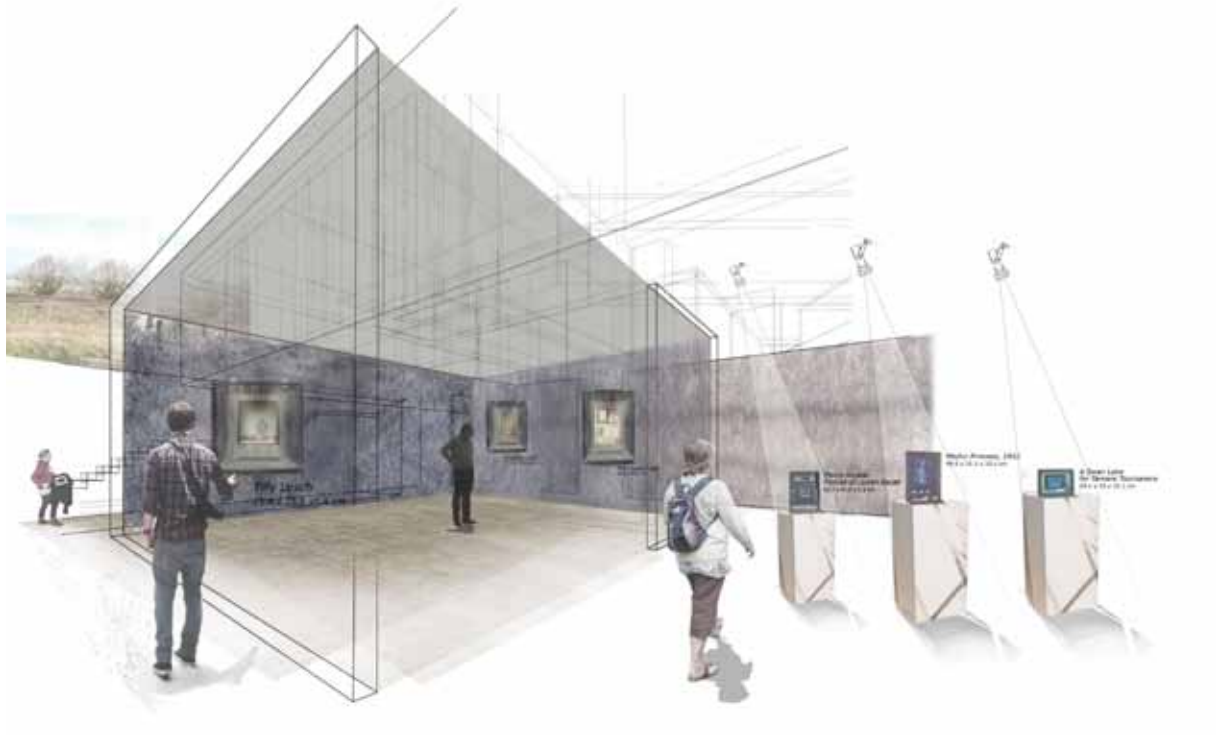


Heidi Gillett
Collection Box



Heidi Gillett
Interior Spaces

Genevieve Peel
Gallery Interior



Genevieve Peel
Gallery Section



Postgraduate

The PG Diploma in Architecture is a unique course which allows students the opportunity to develop their own architectural direction through their choice of design studio and specialisation. The studios and specialisations embrace architectural design through diverse social, environmental, cultural, urban, fine art, digital and design research agendas supported in part by field trips.

Of the Diploma Studios, DS1 travelled to Iceland. Starting in Reykjavik, they hired a van to drive to the exquisite shifting iceberg landscape of the Jokulsarlon Glacier Lagoon, passing volcanic black beaches and vernacular turf houses on the way. 'Placenomics', DS2's field trip to Detroit offered students the chance to contrast icons of poverty and wealth, progress and decline. DS3 hired a coach and undertook an ambitious eight day trip travelling from Oxford to Rotterdam to Copenhagen back through Malmo. DS4 undertook a field trip called 'The Dialectic' visiting Berlin, the object of which was to study the Freie Universitat Berlin and Chipperfield's repair of Stuler's Neues Museum, mindful of the ideology that produces a building in a time. DS5 humbly travelled to sunny Lyme Regis, Dorset.

Of the specialisations, 14 DEP students carried out a 12 day community assessment in Morjim, a village in India's Goa State, focusing on coastal climate change and the threat to vulnerable communities. SBPD students visited sustainable buildings in Austria and Germany so as to understand the construction and user implications of 'Passivhaus'.

In 2010-2011, PG Diploma in Architecture students learned the practice of architectural design is a broad socio-cultural experience which is as much about being inside as outside the studio.

Igea Troiani
Programme Leader for PG Diploma
in Architecture 2010-2011

Design Studio 1 - *Edilia: A Futuristic Experimental Society*

Igea Troiani, Andrew Dawson, Esther Rivas-Adrover

Ioannis Apostolou, Oliver Cooper, Filipa De Albuquerque, Daniel Kealty, Woon Ting Lai, David McCarthy, Nabilah Nurul Syakinah Othman, Ayesha Patel, Benjamin Powell, Stacey Verhaak, Eleanor Wells, Raymond Yee, Jonathan Todd

“Experimentation is a practice which enables action or experience to intersect with knowledge. It plays a key role in the culture and politics of modern society.”

This year the DS1 studio focused on imagining a futuristic experimental society living in the shifting landscape of Iceland, the site of which was a glacier melting into Jokulsar Lagoon. As usual for us, the studio was speculative and deliberately fantastic. Inspired by the essay, ‘Edilia’, or ‘Make of it what you will’ in ‘Spaces of Hope’ by David Harvey (1997) students were asked to reconsider the relationship between capitalist society, industrialisation, nature and human inhabitation in the future. What is a social experiment? What is the form of a future society that is a new experiment?

DS1 projects produced in 2010-2011 explored the imaginative potential of architecture which engages with extreme environmental conditions. The projects varied in style from being sci-fi and phenomenological to mechanis-

tic and vernacular/futuristic. As part of the architectural design process, DS1ers produced animations of their design, pop-up books defining their Edilian society, and clear Perspex panels in the style of Marcel Duchamp’s ‘The Bride Stripped Bare by her Bachelors, Even’. Scripts were written instead of architectural design briefs and ice maquettes were made. Experimentation was not only about the future societal vision but also of the architectural design process, in particular its trans-disciplinary methodological possibilities.

With thanks to: Kevin Singh (guest critic), Paul Southouse (guest critic); Laurie Chetwood (Supporting DS1 exhibition in December 2010); Ben Hopkins (providing films from Iceland on Screen); Kristján Garðarsson (from Arkitektur in Iceland for kindly showing us the beauty of Iceland and its architecture)

Ting Lai
Please Connect PPG



Stacey Verhaak
Edilia
(right)

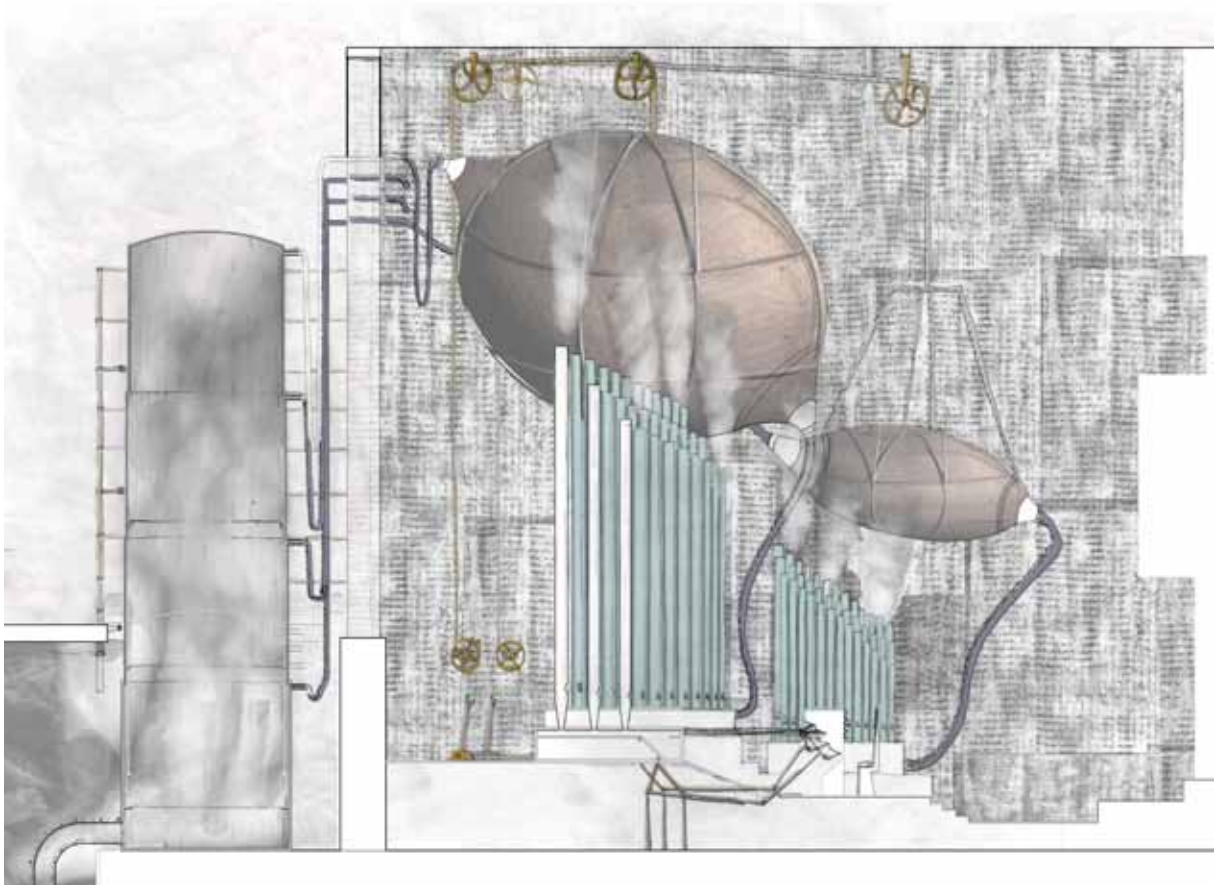


Stacey Verhaak
Exploring the Idea of a
Vertical City
(left)



Dan Kealty
Garden Niflheim





Filipa De Albuquerque
N-UrTH - Parasitic
Section
(left)



Filipa De Albuquerque
Living with radiation
(right)





Nabilah Othman
The Pan-Asian Secret
Garden



Oliver Cooper
A String of Edilian
Geothermal Shepherd
Outposts
(right)

Eleanor Wells
We Move From Work
to Leisure, Like
Clockwork
(left)



Oliver Cooper
Edilian Tower Houses

Design Studio 2 - Placenomics: The Co-locational Architecture of Tomorrow's Civic Society

Harriet Harriss, Dan Jones

Nicky Addrison, Yuting Cheng, Gregor Cernic, Charlie Fisher, Richard Fisher, Will Gamble, Blyon Jenkins, Steven Jones, Tasha Lofthouse, Andrew Mckelvie, Sam Mitson, Laura Norton, Dhiren Patel, Sirwan Qutbi

'Never let a serious crisis go to waste' (Rahm Emanuel, *White House Chief of Staff*, 2009).

Architecture and urbanism has a problem: we have lost the art of asking the right question. We have become obsessed by what we reap (buildings) rather than what we sow (good ideas). This translates into a lack of capacity to create strategically valid building and design briefs. This means less sustainable, less strategically and socially responsive cities. The big society architecture of tomorrow will be driven by a multiplicity of trends and drivers including an ageing population, growing unemployment, accelerating super diversity, reducing social mobility, economic downturn, growing energy poverty and income differentials.

Placenomics responds to this within the cities of Oxford and Detroit through a range of strategies, including working with real-time clients to develop design proposals that respond directly to social needs. Each project involved prototyping and scenario testing to develop an integrated ecology of interconnected micro-urban interventions, formulating a new kind of co-locational public service architecture forming the DNA of tomorrow's civic society.

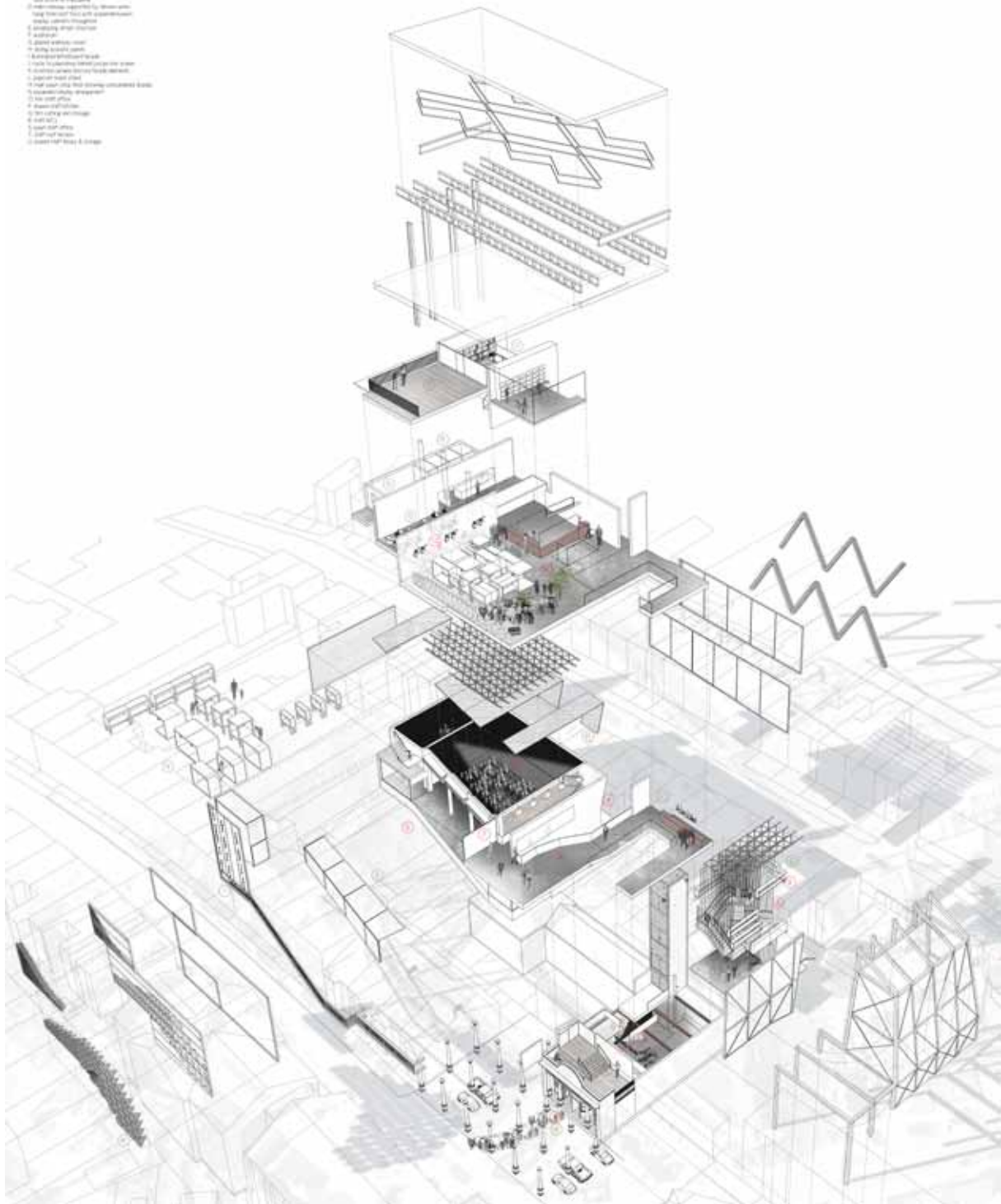
With thanks to: Jon Nicholls, Holly Porter, Suzi Winstanley, Alison Cranshaw.

Sirwan Qutbi
National Autistic Society & MIS's 'House of the Solo Cypher & League of Code Catchers'

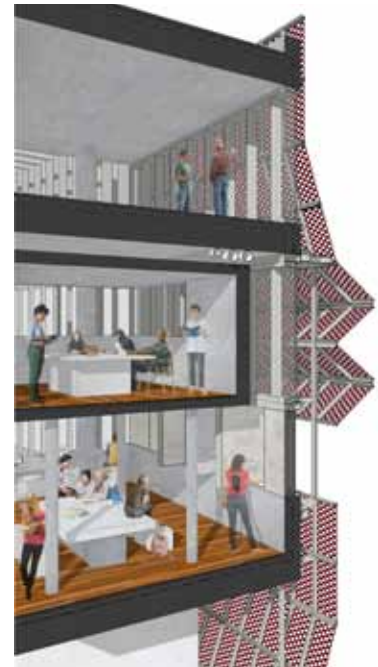


EXPLODED AXONOMETRIC VIEW
OF PMA NONETUSUAL COMPONENTS

- 1. Parking
- 2. Office
- 3. Shared usage space to collect for self-use office to improve
- 4. Information regarding the business
- 5. Long time-out for art appreciation
- 6. Public service platform
- 7. Exhibition space
- 8. Shared service space
- 9. Public service space
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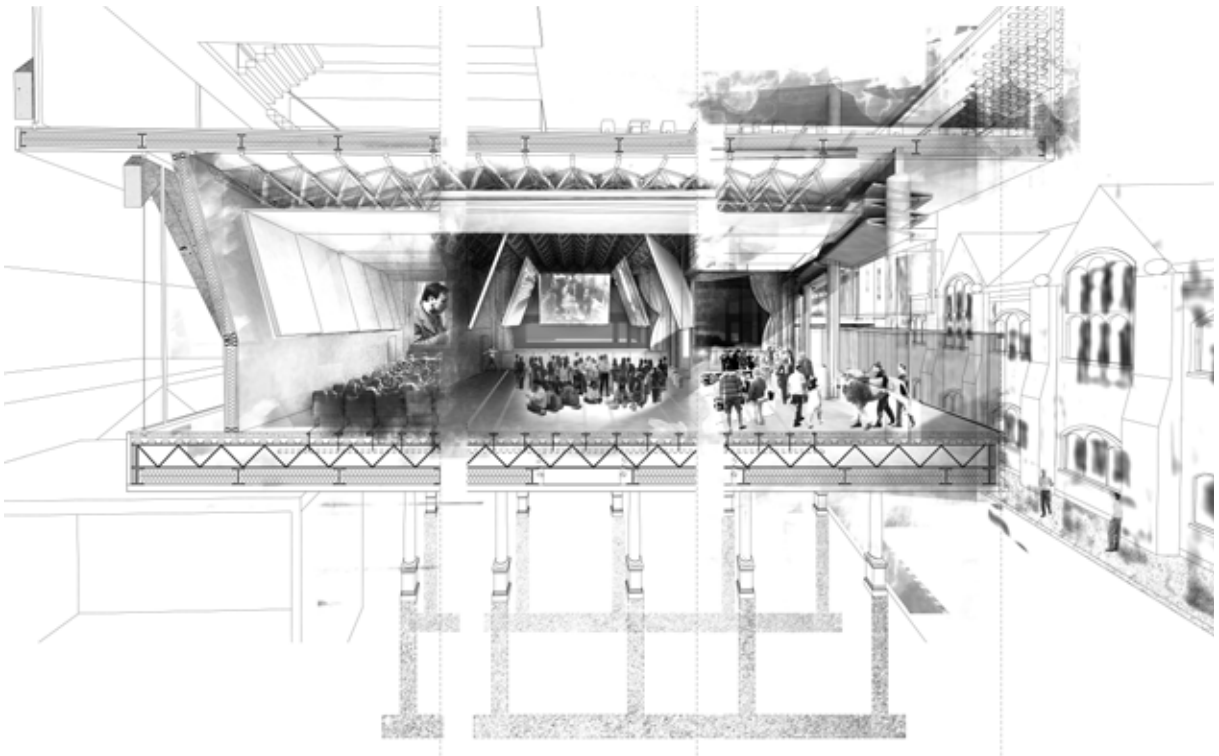


Will Gamble
Biomass City
Affordable homes for
an energy autonomous
Oxford in 2020
(left)



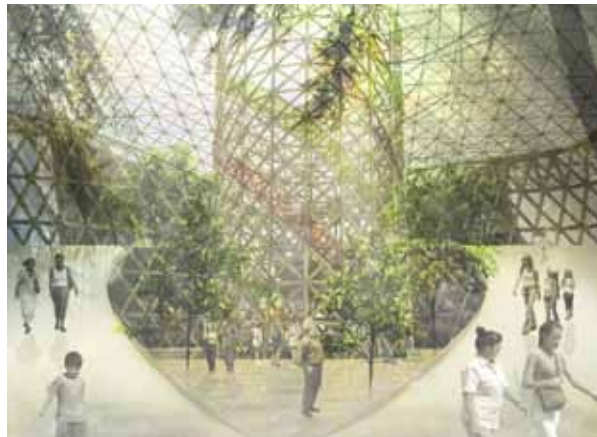
Richard Fisher
Free School Homeless
Help Centre
(right)

Yuting Cheng
Pawnshop
Picturehouse
Sectional Triptych





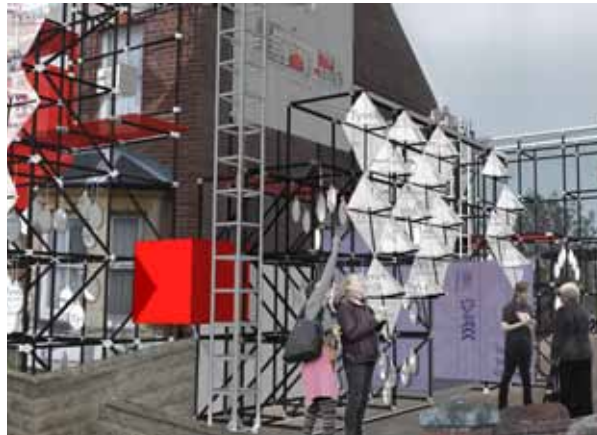
Dhiren Patel
Oxford Prosthetics
Rehabilitation &
Recycling Centre
(left)



Sam Mitson
Bio-Pavilion
(right)



Natasha Lofthouse
Sustainable Houses
Habitable Converter
Window Detail
(left)



Natasha Lofthouse
Sustainable Houses
Habitable Converter
(right)



Natasha Lofthouse
Sustainable Houses
Habitable Converter
Facade
(above)

Yuting Cheng
Pawnshop
Picturehouse
Camera Obscura
Facade Detail

Design Studio 3 - *Space and Emotion*

David Grindley, Paul Grindley

Adam Burnett, Kristine Cimane, Dan Collier, Sofia Davies , Sarah Dias, Siau Wei Han, Sainabou Jack, Sajeel Lotay, Emily Lowry, Jasvir Mehat, Vadim Salikov, Edward Sharland

Theme: alpha and omega.

The projects this year explored the notion of opposites, in particular, the polarisation of human life into its beginning and end. Perhaps for most of us, life is not lived with a constant questioning of where we have come from and where we are going, but these two extremes are defined by significant ritual and accompanied by extreme emotions. How do we value human life?

Alpha - Birthing Centre.

Omega - Farewell Centre.

Spotting a Help Wanted ad featuring the word 'departures,' he is excited about the prospect of trying a new

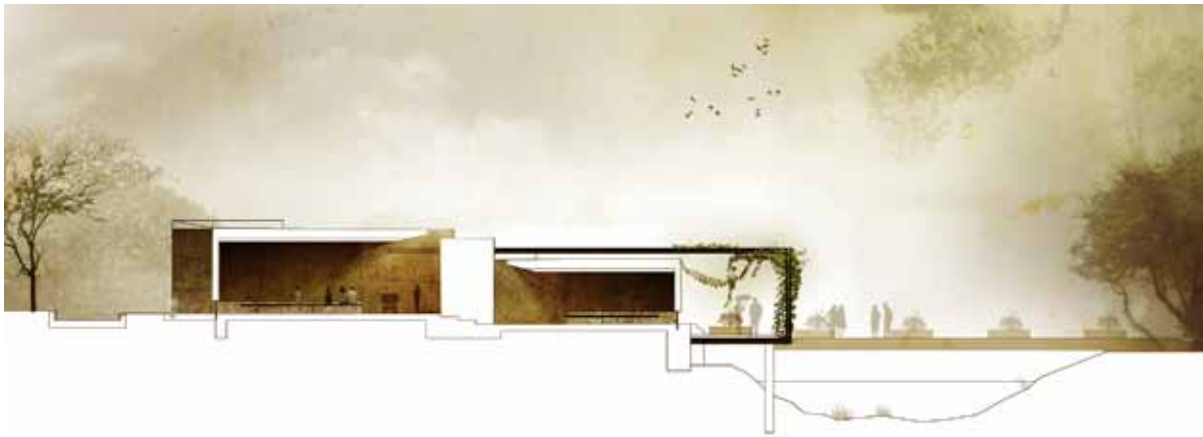
career in the travel industry. He arrives for the interview, curiously eyeing the coffins lining the back wall of the office. Daigo ventures to ask what is involved, exactly, and is stunned to learn what he has gotten himself into: the ceremonial 'encoffination' of corpses prior to cremation.

(Extract from the film Departures)

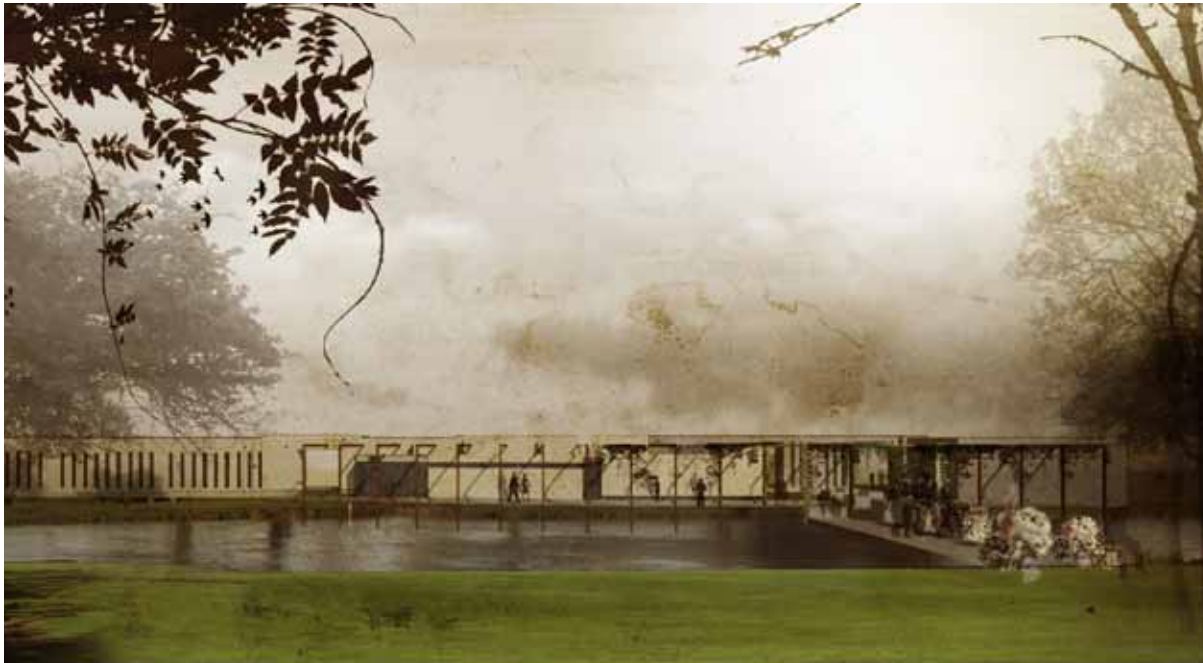
With thanks to: Chris Bannister, Adrian Morrow, Sarah Stevens.

Edward Sharland
Omega
Farewell Centre
Crematorium Section





Kristine Cimane
Omega
Farewell Centre
Chapel Section



Kristine Cimane
Omega
Farewell Centre
Chapel Elevation



Edward Sharland
Omega
Farewell Centre
Crematorium
Perspective Section

Sofia Davies
Omega
Farewell Centre
Site section



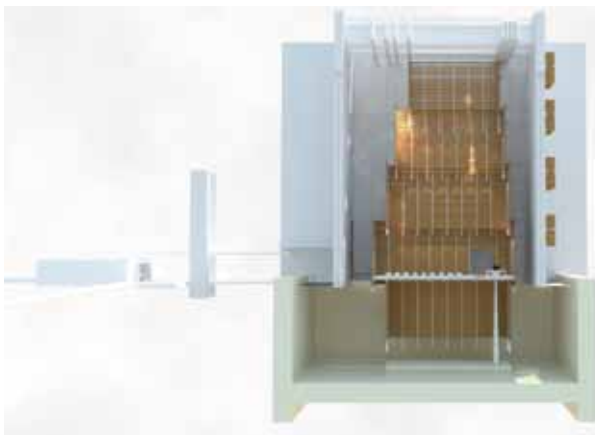
Sarah Dias
Omega
Farewell Centre
Chapel Entrance
(left)



Adam Burnett
Omega
Farewell Centre
Chapel
(right)



Adam Burnett
Omega
Farewell Centre
Perspective Section
of Chapel
(left)





Sofia Davies
Omega
Farewell Centre
Chapel section



Siau Wei Han
Omega
Farewell Centre
Landscape plan
(left)



Sarah Dias
Omega
Farewell Centre
Plan
(right)



Vadim Salikov
Omega
Farewell Centre
Chapel elevation

Design Studio 4 - *News from Nowhere*

Simon Henley, Noel Cash

Alexander Bancroft, Neil Burgess, Lawrence Cottam, Joel Davis, Robert Fitzpatrick, Chris James, Gareth Leech, Dipeka Mistry, Chloe Oades, Konrad Romaniuk, Patrick Stimpson, Trevor Taw

Our hypothesis is that there are parallels between the time we live in (the end of the first decade of the 21st century) and the time that William Morris lived in Victorian England (mid to late 19th century). In his book 'News from Nowhere', he describes a romantic vision of a future time, which removes people from the toil of Victorian industrialisation and offered the prospect of satisfying work. If capitalism is bust, or at least at the end of its tether, why we make buildings, how, and for whom, is hugely important.

DS4 imagines a series of future times in which to produce designs.

How do we do this? Firstly, by questioning technology in terms of construction and computer design, and simply and deliberately through the making of maquettes.

Backed by poetic, political, social or design driven ideologies, DS4 is about making design inseparable from the act of making. Model-making is DS4's fundamental instrument to visualise, test, map, develop, reveal, distil, record, communicate and reflect on ideas.

From the personal to the urban scale, and abstract to finite contexts, DS4 develops spatial consciousness,

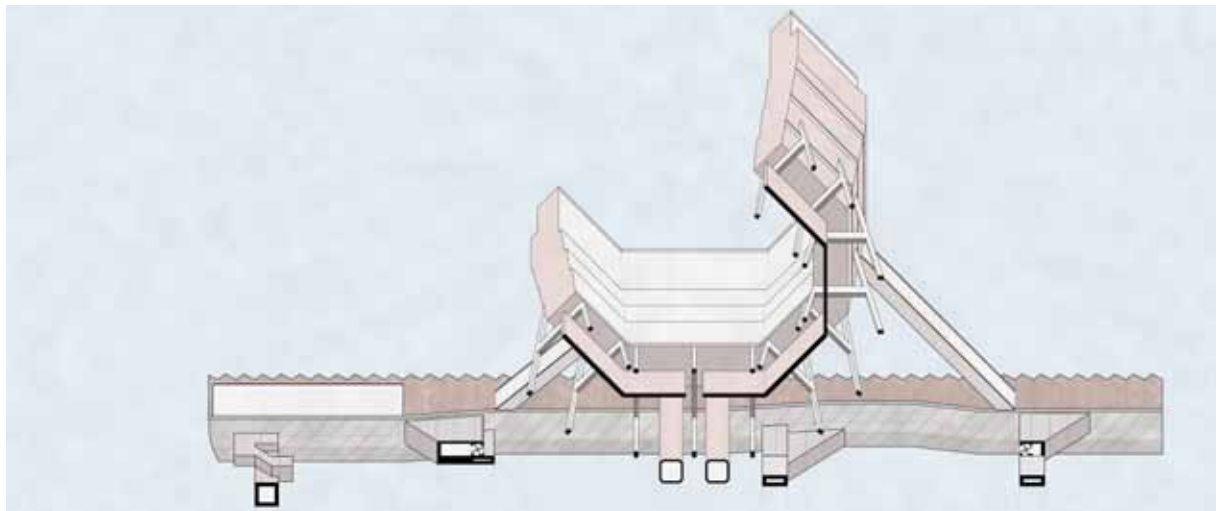
simultaneously constructing as much from light and space as from the chosen material. Reducing the scale of a project promotes experimentation with materials, texture and proportion whilst encouraging play and whimsical exploration. Developing that process helps students to understand the nature of the materials, which ultimately shapes the system and sets the rules. Constructing a resonant relationship between form and material and then onto physical reality.

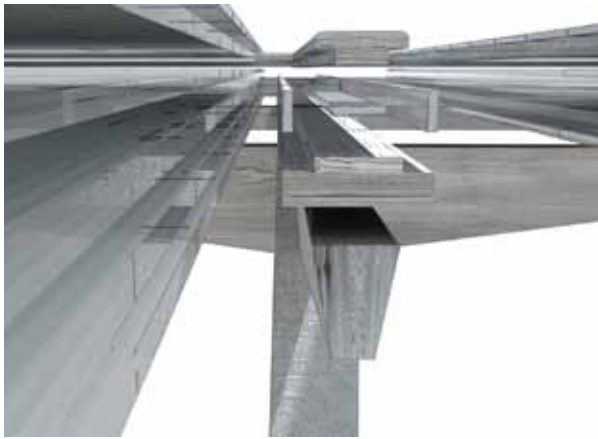
There are four projects: My tomb; The Empty Book of Me; A Seat; and University of Utopia. The latter reconsiders what a university might be – a research and teaching environment, studying the colleges of Oxford University, the English post-war University building programme and some unique university models including Candilis and Woods' Free University in Berlin (field trip – Feb 2011) and Giancarlo de Carlo's University buildings in Urbino in Italy.

There was much latitude to develop one's own brief and site for this university project.

With thanks to: Neil Deely, Sabine Hogenhout, Pierre D'avoine.

Chris James
College of Music and
Contemporary Arts
Worms Eye
Axonometric





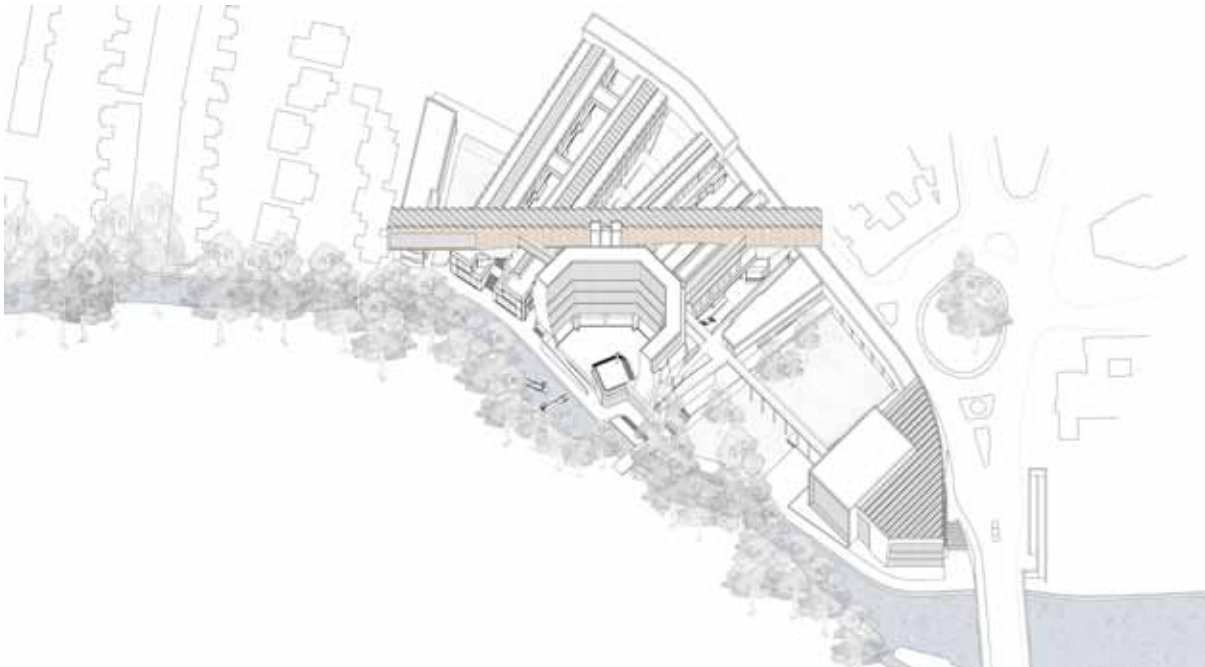
Gareth Leech
View through the
Library Tower
(left)



Gareth Leech
Exploded Column
Assembly
(right)

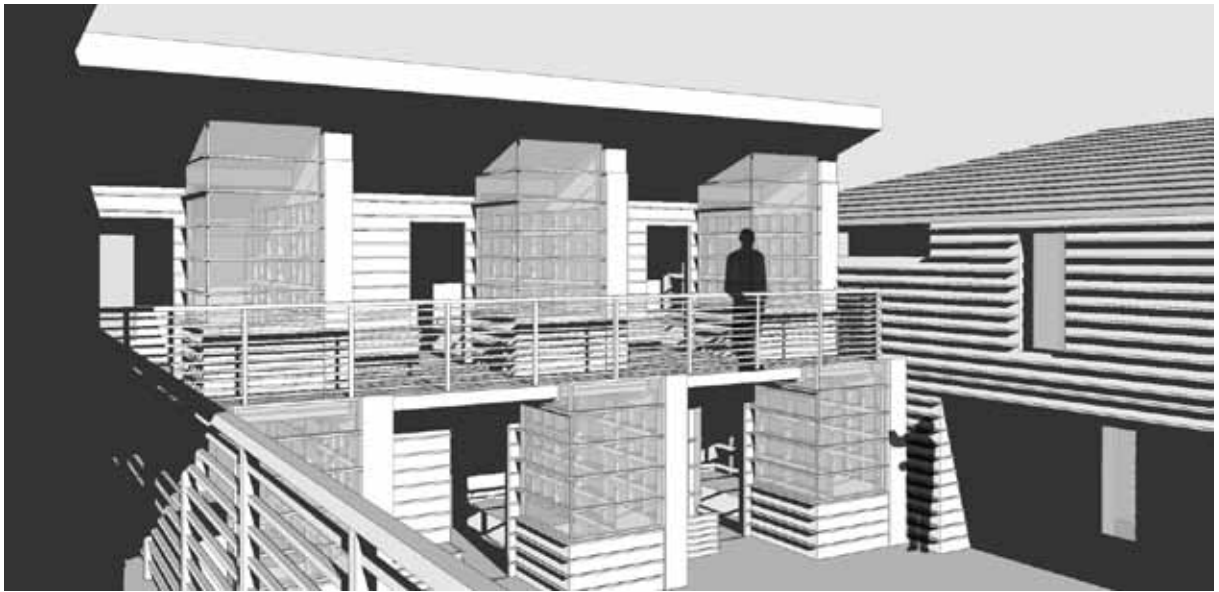


Chris James
College of Music and
Contemporary Arts
Street Perspective



Chris James
College of Music and
Contemporary Arts
Masterplan
Axonometric

Joel Davis
Housing Perspective



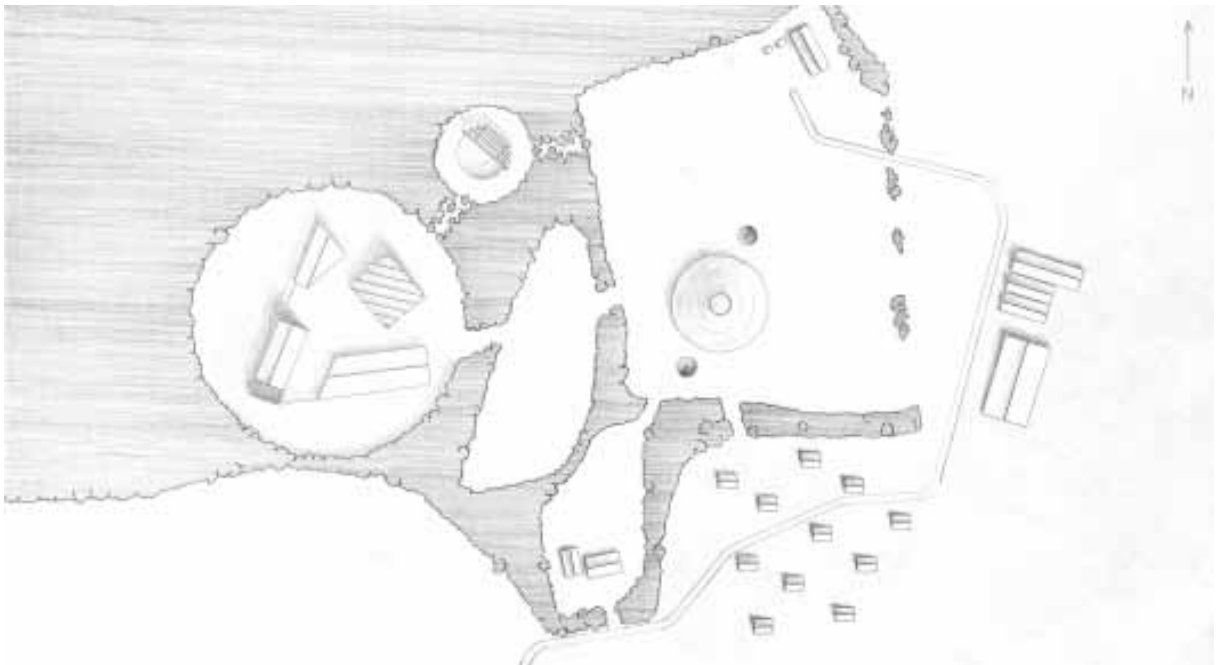
Trevor Taw
Light and Material
Study
(left)



Patrick Stimpson
College view from
Magdalen Bridge
(right)



Trevor Taw
College for Critical
Doing
Masterplan





Patrick Stimpson
College view from St
Clements



Konrad Romaniuk
Perspective from Canal



Konrad Romaniuk
Courtyard
Living in Bronze

Design Studio 5 - *Ancient and Modern*

Andrew Holmes, Thomas Arnold

Adam Baker, Louise Cann, Ross Chinn, John Da Silva, Fizan Fizri, Erica Helmetag, Eleftheios Kanakaris, Mark Lord, Angus Mcdougall, Sonny Moore, Carman O'Brien, Sheena Pandhal, David Weeks, Richard Woolford

Ancient and Modern looks at the occurrence of the country in the city. It looks to find buried traditions that lie below the surface of the modern world. Here are strange trades, and new groupings, old habits of good manners, patience, dignity and solitude, a quiet joke over a pint, and sodcasters determined to disrupt it all. It seeks explorers and their dogs to sniff around to sift the rubble of history until the vanished world re-emerges.

A significant portion of Britain's cultural identity is built on a succession of golden ages. The medieval Land of Cockayne was a land of plenty and laziness, balm to the oppressed feudal labourer. Gerrard Winstanley, the activist of the English Revolution, reclaimed common land as a slice of God-given Paradise for his Digger comrades. William Blake cast his visionary faculties back to a pre-lapsar-

ian era in which none of his present woes – industrialism, poverty, urban blight – existed. The early twentieth century saw the salvage of the Tudor and Elizabethan eras recast as 'Merrie England', a perpetual springtime of courtliness, artistic treasures and clearly stratified society. In our own time the nostalgia industry operates at fever pitch, often promoting an anachronistic hybrid of artefacts, 'Boy's Own' adventure stories, vintage confectionery, and Regency costume dramas.

The site is Camley Street in King's Cross, London, and is seen as including not only buildings, but also the sky, the plants, the river, the fabric of the whole city with its history and biography, and the people who build unlikely but firm relationships amidst the commodification that seeks to depersonalize society.

Erica Helmetag
Entering The Woods

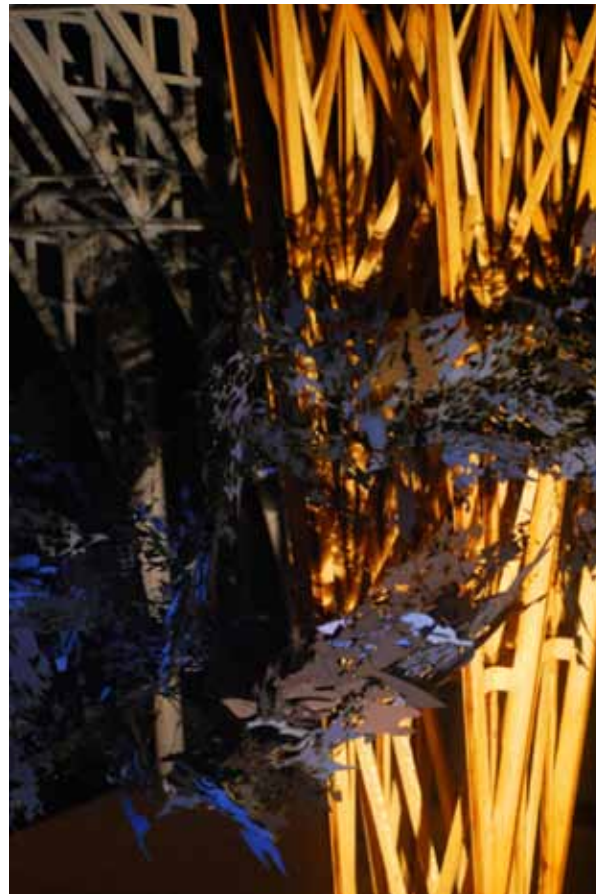




Carman O'Brien
Eternal Tea
Blossoms Room



Sonny Moore
Cocktail Fruits
Greenhouse
(left)



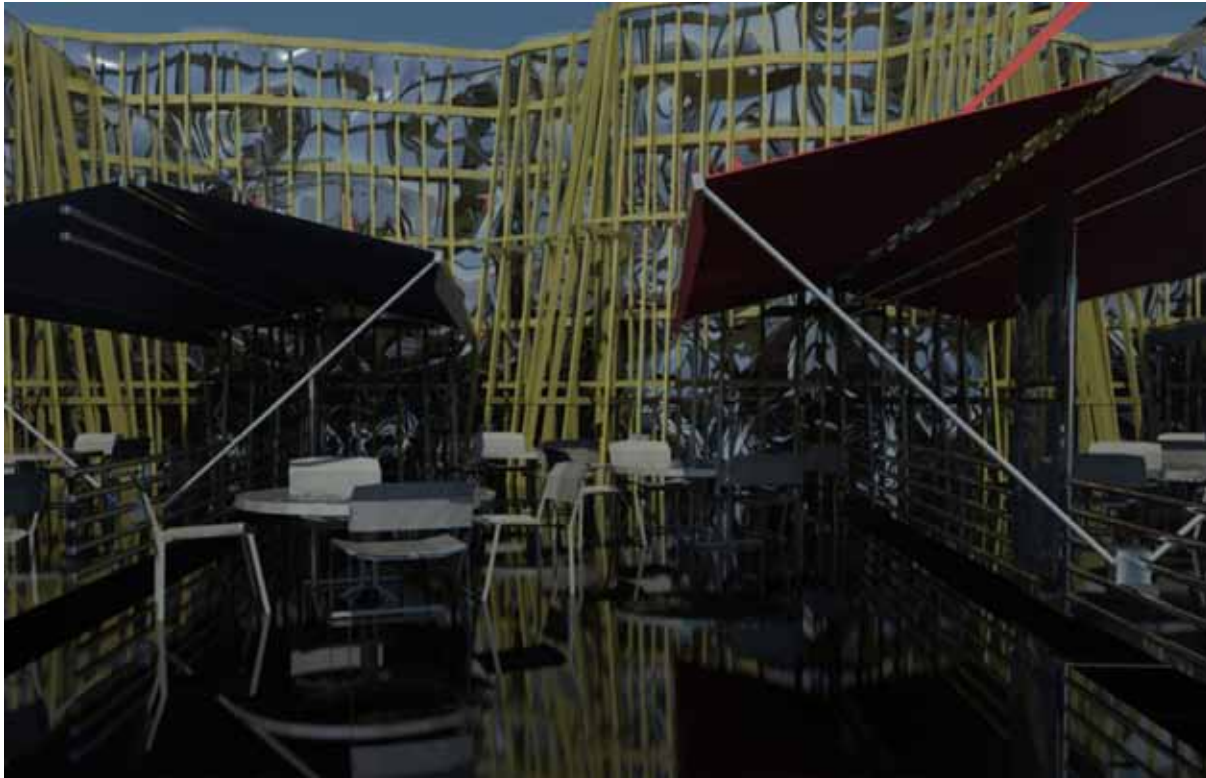
Louise Cann
Shoal Illusion
Structure
(right)

Sheena Pandhal
Chair for Watching
the Rain



Adam Baker
Negative Figure Space
Concrete Pours





Richard Woolford
Black Cabbies' Shelter



Ross Chinn
The Construction
of Sedentary Oddities
Camley Street Gardens

Design Studio 6 - Ceremony/Ritual

Toby Shew, Paul Southouse, Matt Gaskin

Mohd Safuan Bin Azman, Johanna Beltran-Tores, Richard Black, Gethin Davies, James Dowding, Hind Saleh Gharib, Alice Gurney, Louisa Ma, William Mcdaniel, Abdul Warith Zaki Bin Nasir Zihni, Timothy Price, Manpreet Singh, Christina Voss, Matthew Wardell, Darrell Woods

DS6 is interested in the social and cultural effect architecture has on the city. It is interested in building infrastructures and large-scale interventions. It is interested in new media, moving images and digital design techniques.

This year DS6 took on a contentious and challenging site on London's South Bank. Situated next to the Thames and the London Eye, Jubilee Gardens is overlooked and traversed by millions of visitors to London every year.

Students were asked to investigate ceremony and ritual and use this analysis to devise a suitable building type and use for the site. This has led to a selection of diverse proposals including a system to provide a locally sourced Sunday lunch, a proposal to build a huge ski slope and a building that analyses its user's dreams.

Matt Wardell
Ark Royal Islands





Manpreet Singh
Hokusai Landscape



Manpreet Singh
Hokusai Bird Houses
(left)



Hind Gharib
Fashion and Fur
(left)

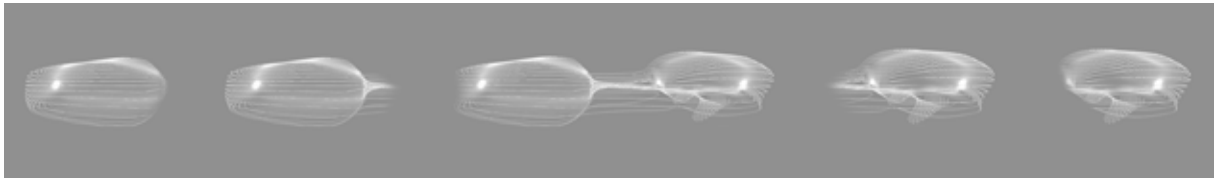


James Dowding
Server Sculpture

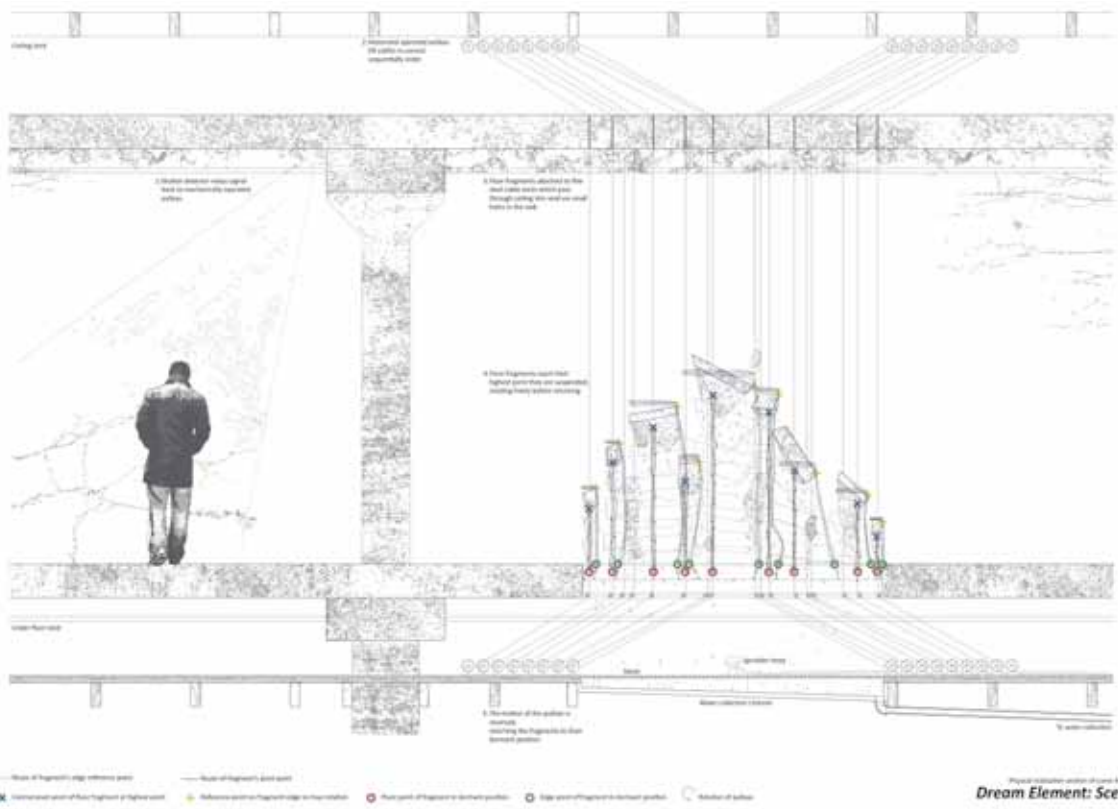
Abdul Zihni
Casino Section



Abdul Zihni
Casino Form



Will Mcdaniel
Nightmare Detail

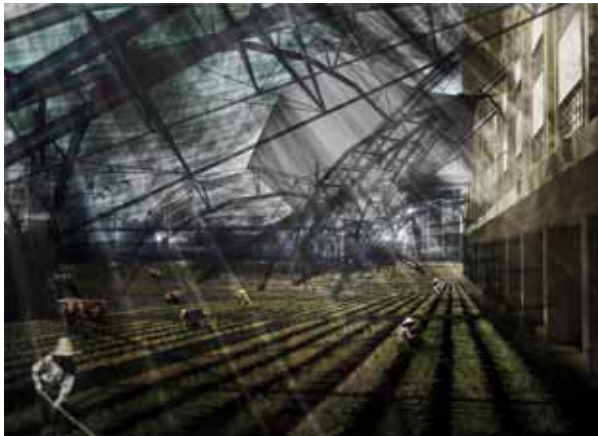


Alice Gurney
Physical Projection

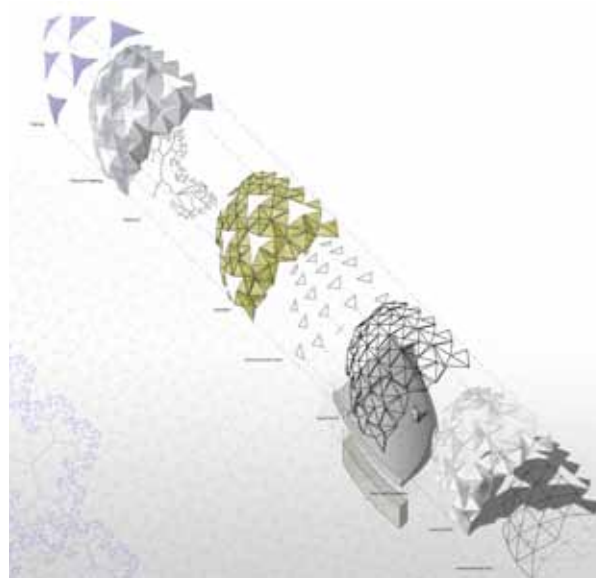




Richard Black
Sunday Lunch
Restaurant
(left)



Louisa Ma
Puppet Theatre
(right)



Richard Black
Waterloo Greenhouse
(left)



Gethin Davies
London Ski

Advanced Architectural Design - *Electric Eden*

Andrew Holmes, David Greene, Toby Shew, Thomas Arnold, Jonathan Hagos, Declan Molloy, Joel Chappell

MArch: Kashyap Bhuva, Milad Dehghani Azar, Mrudula Jois Devadas, Hoda Hassanpourdelavar, Narayana Kallutla Shankara, Chrysi Makri, Mariam Sher Muhammad, Charlee Ng, Satish Krishnan Ramanan, Ajeetha Ranganathan, Taha Elshukri, Denny Tonorahardjo, Varsha Vasantha Kumar, Sara Youssefi, Chia-Yang Yu, AAD: Norsyazril Abul Karim, David Banner, Jonathan Barnard, John Bassom, Pruthiphon Buakaew, Maria Buontempo, James Chase, Yinka Enirayetan, James Gunn, Alex Hinds, Marcella Leone, Mas Fiza Masron, Erin McLaughlin, Vinay Mistry, Abiola Oni, Christopher Power, Omar Raza, Lionel Real De Azua, Samuel Rodger, Christopher Smalley, Perran Trehwela, Michelle Wardle, Conor Worth, Rahul Vishwakarma, Justin Zawyrucha

Electric Eden looks at the movement that continues Britain's love affair with the notion of a visionary pastoral paradise, to live as if the 20th century never existed, to drop out of industrialised society and to 'get back to the garden'.

Arcadian idealism, Like John Barleycorn, dies only to be reborn, as Electric Eden, with its wide historical scope. Just as there are unspoilt bits of British countryside hidden in the spaces between the motorways, there are treasures hidden in the undergrowth of the overgrown woods of an enchanted past.

Britain's literature, poetry, art, architecture, and music abound in secret gardens, wonderlands, paradise lost,

postponed or regained. Avalon, Xanadu, Arden, Prospero's island, Tir-na-nOg, Utopia, the new Atlantis, Erewhon, and the Perfumed Garden: fictive domains that subtly swap the present for alternative speculations. An invitation to travel between time zones, retreat to a secret garden, in order to draw strength and inspiration for facing the future. Here there is a friction between conservation and progression, city and country, homespun and visionary, familiar and uncanny, concepts of tradition and authenticity.

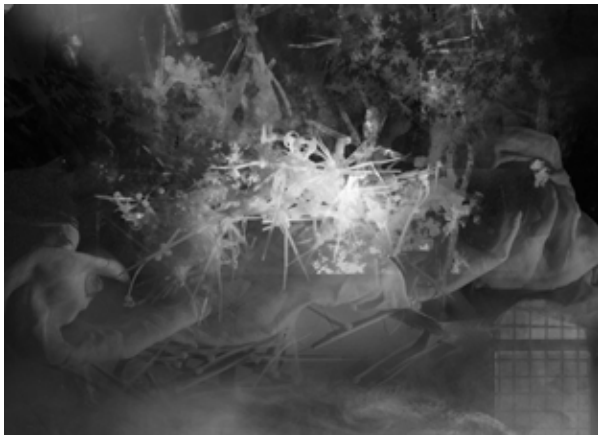
The site for these investigations was Lyme Regis in Dorset.

Alex Hinds
Eden Landscape
Collage

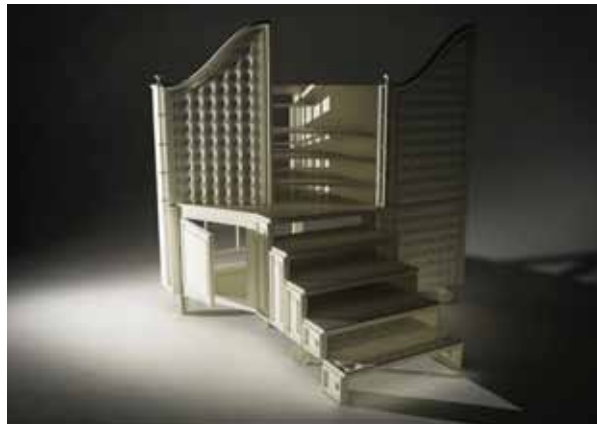




Lionel Real De Azua
Paranoic Strangeness
Plan, Lyme
Regis



Maria Buentempo
Dante's Undercliff
Plan, Lyme Regis
(left)



Conor Worth
BookcaseStaircase
(right)



Christopher Smalley
Choregraphed Cow
Landscape, Devon

James Gunn
Foggintor, Garden
Quarry Study



John Barnard
Temporal Videography
(left)



Perran Trehwela
Steam Space
(right)





Justin Zawyrucha
The Ark, After the
Flood, Lyme Regis



David Banner
Writing Room
Menabilly House
(left)



Justin Zawyrucha
The Ark, Interior,
The Roof, Lyme Regis
(right)



Christopher Power
Barometer House,
Observatory
(left)



Rahul Vishwakarma
Wave Machine
(right)

Development and Emergency Practice

David Sanderson, Richard Carver, Simon Fisher, Bill Flinn, Nabeel Hamdi, Mohamed Hamza, Melissa Kinnear, Charles Parrack, Brigitte Piquard, Leda Stott

Charity Alikuleti, Lamin Banda, Elise Belcher, Wisdom Bessie-Dente, Caelin Briggs-McNair, Jessica Carlson, Jacqueline Cartwright, Rebecca Corn, David Curtis, Giulia D'Ettore, Adam Dawson, Clare Deacon, Hilde Dunker, Lucy Faulkner, Ann Foley, Damaris Frick, Camilla Higgins, Meggie Juton, Clement Kalonga, Zainab Koroma, Crystal Logan, Amy Merone, Sophie Milton, Rabecca Moriku, Tamsin Morrison, Daniela Mota, Walter Mwaka, Phiona Nampungu, Caroline Parks, Michael Richards, Candice Roggeveen, Marine Roucher, James Sale, Pamela Sitko, David Smith, Victoria Stodart, Martina Tomassini, Katherine Weatherburn, Thia White, Chung-wei Yeh, Michele Young, Lisa Zocher. Architects: Catherine Aitken, Caroline Dewast, Simon Harris, John Lewicki, Sophie Morley, Emily Noden, Kim Swallowe, Alexander Towler.

The Masters degree in Development and Emergency Practice, which began in 1991, is known and respected for its practice base and strong culture of student and practitioner collaboration. While the programme attracts qualified architects as well as those taking the course as an optional route within the Diploma in Architecture, the programme is above all multi-disciplinary: each year students come from all kinds of backgrounds and walks of life. Architecture students may therefore find themselves working alongside aid workers, doctors, nurses, journalists and lawyers, focusing on issues relating to poverty, vulnerability and risk.

This year the programme offered for the first time a new optional module, Shelter after disaster. The module

sought to set a balance between a reflective, discursive methodology through group work and case studies and a more rigorous approach to building principles, shelter theory and disaster risk reduction. Guest speakers, mainly from practice and all experts in their field, used examples from practice and all experts in their field, used examples from, among other countries, Haiti, Pakistan, Sri Lanka, Indonesia, Cuba, Bangladesh and India to illustrate the scale, breadth and the complexity of shelter programmes. The course emphasises that there are no easy answers to shelter after a disaster and every set of circumstances is unique. There is one common factor however: that the people affected by a disaster are not victims but the first responders and the most important partners in any response.

Presentation to the
Community in Morjim



Student profile

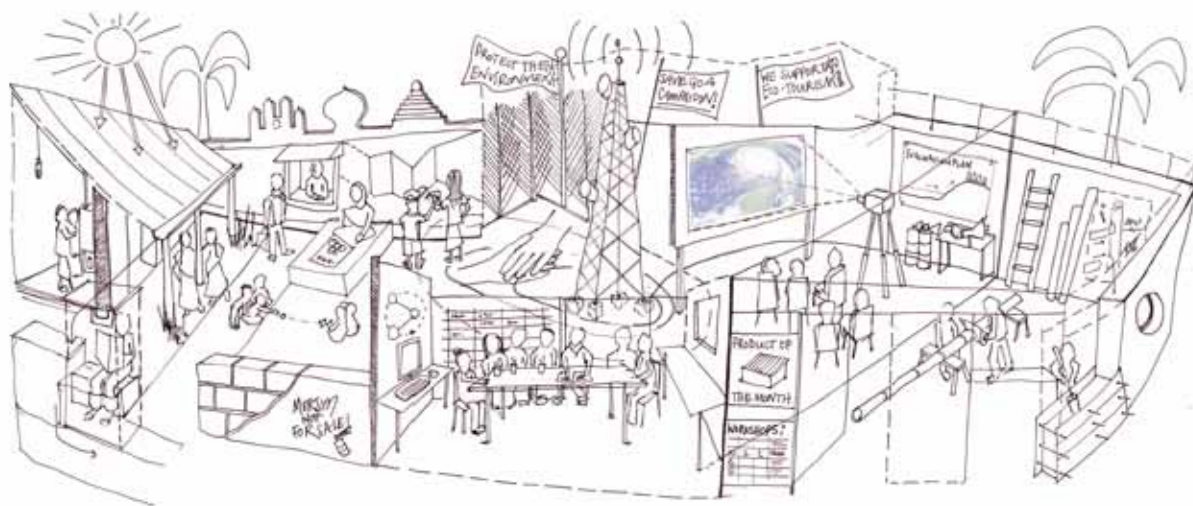
Rabecca Moriku writes, 'My experience from living in a refugee camp for 16 of my 26 years in Northern Uganda is my biggest driver and motivation for pursuing this Masters Degree in Development and Emergency Practice. I was born a year after the start of the civil war in Sudan, and therefore never had an idea of how living in your own peaceful and stable country feels like. All I remember was living in a congested refugee camp in Northern Uganda and waiting for relief aid each new month from the Humanitarian aid Agencies.'

'My admiration for humanitarian work grew stronger each passing day while in the refugee camp. I loved the aid workers and kept hoping that one day, if an opportunity presents itself, I would study to become an international humanitarian aid worker assisting many people around the world who would be in a similar situation like me, living in refugee camps as a result of either violent conflict and/or displacement due to natural disaster. For me, doing this course is a dream come true. Secondly, things have changed in my then country Sudan. The cessation of South Sudan (where I come from), from the North presents many post conflict reconstruction and development challenges for the South.'

'I intend to use my skills imparted by this course to actively take part in the reconstruction and development process of South Sudan. Though my biggest dream is to work with vulnerable communities nationally and internationally, because I feel I understand them more than most other people based on my experience.'



Sophie Morley
Monsoon Perspective



Sophie Morley
Concept Perspective

Emily Noden
Settlement Plan
(left)



Alex Towler
Catalyst Project
(right)



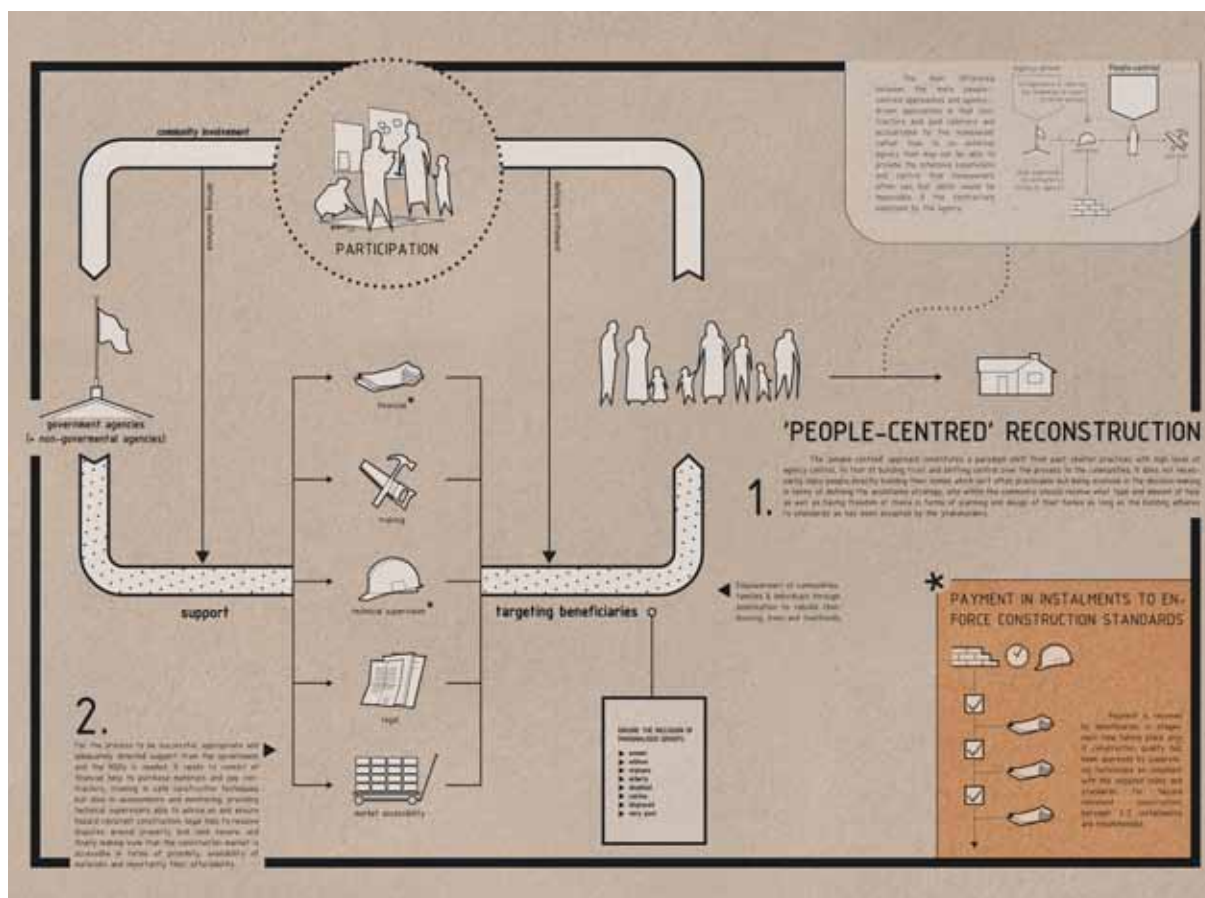
Alex Towler
Social Enterprise Logo
(right)

Simon Harris
Hebron 10.38am
Street Level



Simon Harris
Mapping Control
Networks in Hebron





Caroline Dewast,
Community Structure
Morjim, Goa

International Architectural Regeneration and Development - *The Pre-Industrial Buildings of the 'Rincon de Ademuz'*

Aylin Orbasli, Jonathan Bassindale, Ahmadreza Foruzanmehr, Marcel Vellinga

Norah Alkhamis, Kirsty Baker, Aaron Birch, Priyanka Bista, George Calver, Benjamin Cross, Anna Dulnikowska, Laura Evans, Nancy Holms Falloon, Aimee Felton, Amy Harris, Bryan Harris, Kathryn Hay, Rupert Blakemore Hitchcock, Natsuko Katakuse, Robert Kerr, Ffion Lanchbury, Cecilia Lubbock, Michael Macias, Thomas Macklen, Richard Mather, Earon Mckie, Elisavet Michailou, Keng Ng, Ane Nielsen, Joshua Noad, Kelly O'Driscoll, Katarzyna Owczarek, Tulsi Patel, Thomas Perchard, Seyed Pouresmaeil Niaki, Stephan Rieger, Nikita Shah, Natalie Shorter, Charlotte Stranks, Biba Thacker, Emilia-Dimitra Tsaoussi, Esther Vince, Christina Voss, Christopher Wenham, Nicholas Wheeler, Robert Williams, Nicole Witney

Following taught modules that provide the theoretical context in the first semester, the second semester regeneration and development project provides the opportunity to put theory into practice through a real project.

Past field trips to India, UAE and Tunisia were followed this year when the group travelled to northern Spain. They worked with tutors and students of the 'Universidad Politecnica de Valencia' in developing ideas for abandoned historic agricultural buildings in two isolated villages in the Rincon de Ademuz area, Torrebaja and Ademuz.

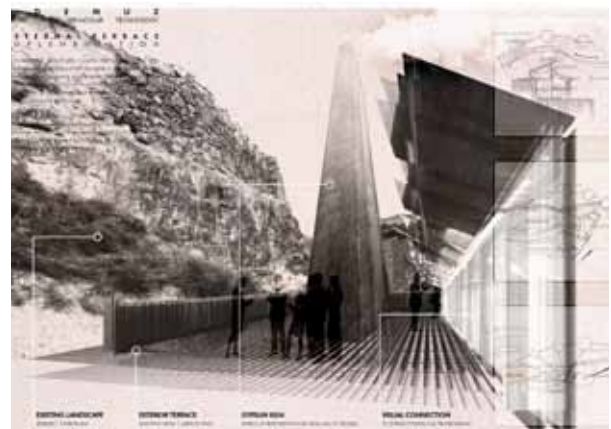
The students were encouraged to look at solutions that would support the social and economic regeneration of the area, addressing problems such as a migratory summer and winter population, unemployment due to modern agricultural methods and youth aspirations to leave the villages.

With thanks to: William Rome, Sam Woodbridge, Adam Darby, Hugh Whatley, Peter Whitehead.

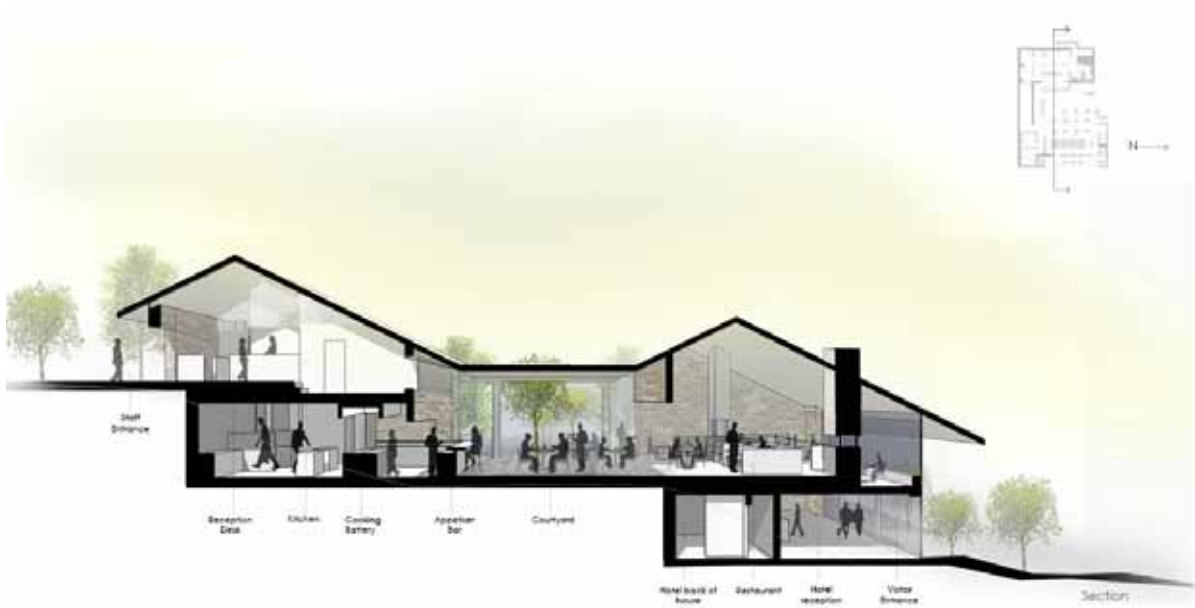
Stephan Rieger
Re-used Agricultural
Structures
(left)



Benjamin Cross
Centre for Vernacular
Technology
(right)



Cecilia Lubbock
Cross Section of
Cookery School



Aaron Birch
Hotel Approach
(left)



Ffion Lanchbury
Site Plan
(right)



Thomas Macklen
Cider Brewery
Fermentation Space
(left)



Kelly O'Driscoll
Alexander Technique
Music School
(right)



Major Study

Igea Troiani, Matt Gaskin, Toby Shew, John Stevenson, Harriet Harriss, William Firebrace

Major Study is a unique opportunity for students to undertake an independent design-research project based on a topic of their choice. This year's topics typically cover a vast range of thematic studies. Students explored their area of design research through disciplinary and/or trans-disciplinary methods using conventional writing and representation or exploratory visual or textual media. The latter category included the production of films, animations, fictitious prose written,

urban poetry, digital collages, prototypes and 1:1 models. These were produced as part of the design research dissertation project. Students who produce a Major Study develop not only their own design research skills but more valuably, begin a path of research which they aim to follow throughout their architectural career. This specialisation is a superb opportunity for motivated and enthusiastic students to develop their own career direction.

Simon Beaumont, *The British Allotment: Envisioning ubiquity in the edible urbanism of tomorrow*

Louisa Beaven, *Building Brands Volume 1: Branding Now*

Adrian Buckle, *Emergent Agency: A Tool for Transforming Urban Ecologies*

Michael Chou and Matthew Morris, *Digital Evolution*

Sam Davey, *The Argument: An exploration of 'dwelling' and its relationship to contemporary ideas of post-modernity in architecture*

Paul Dean, *Can aluminium? (be revitalised as a primary material for prefabricated homes in the UK)*

Mark Dixon, *Architecture or Revolution! A myth of the city*

Thomas Kay, *Real Hyper-reality*

Ian Lapworth, *Surface Ornamentation*

Andrew Longland, *On Nostalgic Escapism, or, Built By Bygone Manners*

Georgios Makridis, *Matter Matters*

Taufiq Nazarudin, *Kuala Lumpur States of Being Identity of Self and City*

Richard Phillips, *Virgin Territory: Privatised stimulus Capitalising on the government's big society agenda*

James Van Tromp, *Mind the Gap; Transition Taxonomy*

Catherine Ure, *Sex in the City*

Andrew Watson, *Typology and the Langue of Architecture*

Rob Woodbury, *The Social Network Service: Virtual Places in the Physical World*

Becki Woodhams, *Dystopian Depictions of Modernisation*

Hayley Yu, *Non-Photograph: The Transformation of Non-Place*

Andrew Longland
On Nostalgic Escapism
(left)



Andrew Longland
Ducker + Son
Workshop/Patterns
(right)



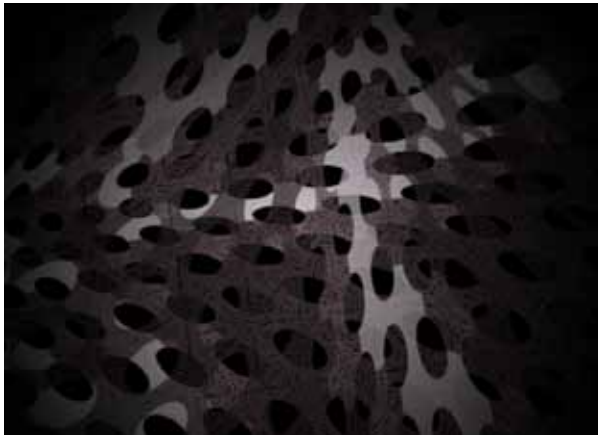
Major Study



Louisa Beaven
Building Brands
(left)

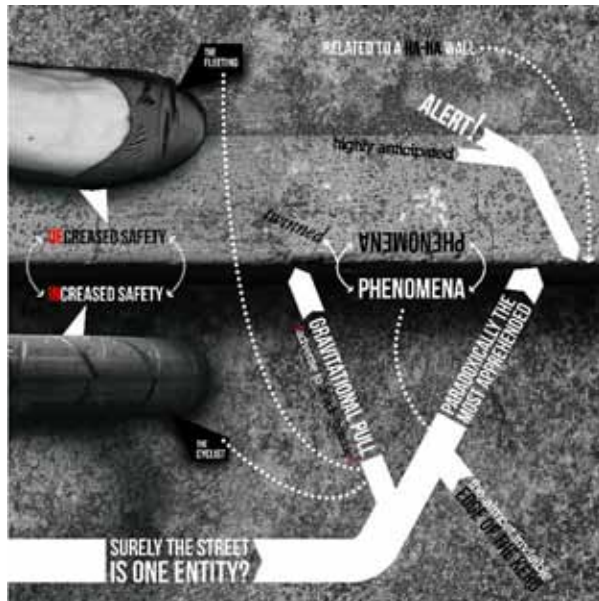


Taufiq Nazarudin
The Time Sequence
of Urban Change in
Kampung Baru
(right)



Georgios Makridis
Variation Sequence
of Nodes
(left)

Matthew Morris
and Michael Chou
Structural Staccato
Installation
(right)



Thomas Kay
Testbed Installation:
Entrance Title
(left)

James Van Tromp
Kerb Transition
(right)

Sustainable Building: Performance and Design

Paola Sassi, Carol Dair, Barti Garibaldo, Rajat Gupta, Matt Gregg, Mary Hancock, Michael Humphries, Halla Huws, Chris Kendrick, Maita Kessler, Fergus Nicol, Hossein Sadeghi, Mina Samangoeei, Fionn Stevenson, Nicholas Walliman, Shaun Wang

Gaurav Agrawal, Helena Barreto Arguelles, Andy Baylis, Shweta Bedmutha, Anubhav Biswal, Andrew Boyt, Rohini Cherian, Kieran Conway, Ana de Sousa Clemente, Penny Dixon, Andrew Edwards, Victoria Harrison, Kate Ibbotson, Demet Irving, Vrushali Kadam, Amrita Kankariya, Prasanth Koshy, Janhavi Kulkarni, Marko Milovanovic, Carla Nassab, Kuisheng Pi, Leandro Carvalho Pinto, Laura Reid, Emeline Renthlei, Shahaboddin Resalati, Sohaib Seoudy, Richa Shah, Laura Street, James Yeomans

The SBPD course has focused its studies around Oxfordshire, working with the local community and promoting sustainable designs, concepts and ideas for discussion, inspiration and development.

The year started with a design workshop engaging with the allotment holders in Pullens Lane. A strong relationship with the allotment community has flourished over the year: some small buildings have been designed in consultation with them, with one building completed it is anticipated that this project will continue to develop.

Oxford's central area of Jericho, with its historical importance and symbol of community action for the city, was chosen as a focus for project work in both bioregional studies and design. In the first semester's bio-regional research the students started to create their own brief for an alternative masterplan for the area, re-discussing the canal and the boat yard, proposing alternative means of transportation, and developing strategies for food production, flood protection, local materials and resources, housing and jobs.

The Post Occupancy Evaluation (POE) module in the first semester brought together academia and practice to focus on evaluating the real performance (from a technical and occupants' perspective) of a range of schools designed by Penoyre and Prasad Architects as well as offices of Ridge and Partners. One of the offices was carried through into work in the semester two module, Climatic Design and Performance Modelling, to investigate and compare modelled and measured data.

The field trip, in the January break, took us to France, Switzerland, Austria and Germany for inspiration and innovative construction methods, a pilgrimage to five of Zumthor's buildings and a range of PassivHaus standard buildings.

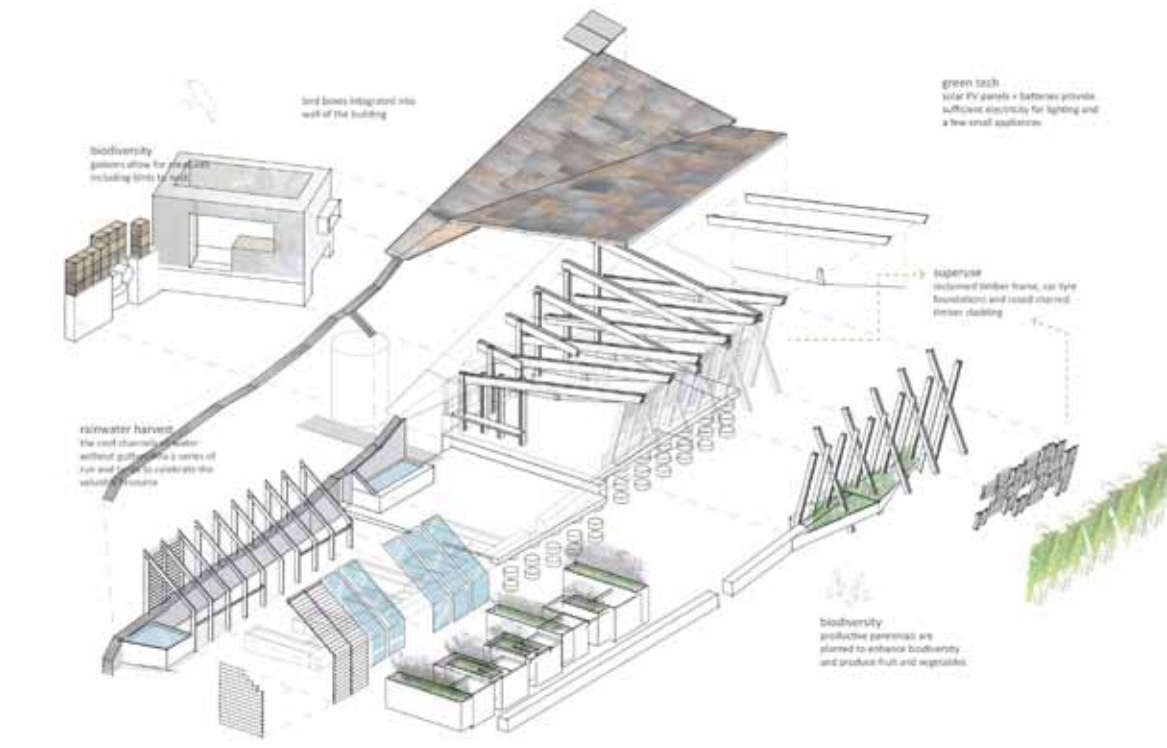
The second semester's design process incorporates all this accumulated experience, to develop the design using performance modelling and application of Low Carbon Technologies (LCBT One and Two) for renewable energy and autonomy.

James Yeomans
Jericho Through
the Ages





Andrew Edwards
Pullens Lane
Community Building

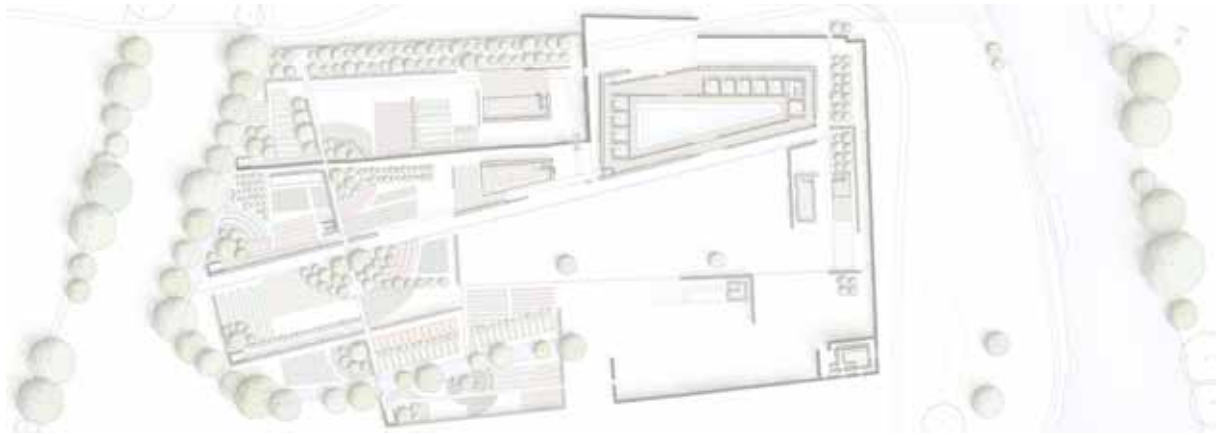


Andrew Edwards
Pullens Lane Systems
and Strategies



Kate Ibbotson
Harvesting the Sun

Kieran Conway
Godstow Monastery
Plan



Kieran Conway
Godstow Monastery
Section



Kieran Conway
Cloister Corridor
(left)



Andrew Boyd
Jericho's New
Boatyard
(right)



Penny Dixon
Kitchen and Winter
Garden: Micro-Housing,
Jericho Community
Boatyard
(right)



Victoria Harrison
Jericho's Community
Farm



Laura Reid
Housing Artist
and Art in Jericho



Urban Design - West of the West End

Alan Reeve, Ian Bentley, Jon Cooper, Tom Medcalf, Andy Burns, Brian Goodey, Laura Novo de Azavedo, Georgia Butina-Watson, Regina Lim, Maria Faraone

MA Urban Design: May Al Hinai, Zaineh Mohammad Albashir, Maxine Allington, Catarina Bentes, Eimear Blunnie, Anastasiya Denisova, Arun Prasath Dhandapani, Sarah Facey, William Gilder, Hamid Hajjafari, Pamela Haydamous, Carolin Herzog, Paul Hitchcock, Billy Hughes, Shashidhar Kadaraiyah, Frenji George Koshy, Taiwen Li, Siru Liu, Ciaran Mac-Cullagh, Farah Nur Binti Mohd Roselan, Kamilia Nahchry, Maheshkumar Navandar, Prachi Nikamm, Soroush Nikeghbali, Maryann Nwosu, Shahan Patel, Divya Patil, Ioannis Polychroniadis, Matthew Rant, Daniel Read, Halima Rhaoui, Rebecca Skinner, Sawin Tantanawat, Rachel Walmsley, JingJing Wang, Benjamin Webb, Charlotte Wilson; Urban Design Certificate: Zoe Barker; Diploma: Darren Oakley, Emma Turner; Architects: Raymond Brooks, Todor Kuznetsov, Nurul Sazlin Md Sabri, Nur Zafirah Shahidan, Ye Wang, Richard Williams

The main studio project took the west of Oxford's city centre and attempted to produce a set of coherent design strategies for re-balancing this green-field site. In particular, the focus was on handling the challenge of a site that is prone to flooding, and managing the relationship between an existing sensitive ecology with the needs of sustainable development. The students identified a number of design opportunities and motifs, including water and natural elements to underpin identity and strengthen the potential of existing residential, transport and other functions to create a vibrant and forward looking city edge. Part of the task this year was for the students to determine the boundaries for potential development and to consider the factors, both natural and otherwise, that would constrain or enable growth for the city.

As in previous years, the students worked in groups to produce an overall strategy/masterplan, and took parts of this for individual designs – re-testing these against the group vision as the project developed at a number of scales. The work explored issues of identity, townscape, commercial and social coherence and the aesthetic and sensory dimensions of place-making.

Issues projects: the other main design project, 'The global meets the local', centred around two contrasting sites in Rotterdam and London. The focus was on exploring how urban design can mediate between global development pressures, combined with the needs and cultures of immigrant populations and local place based identities.

Richard Williams
Green Botley
Masterplan





Richard Williams
Rotterdam Floating
City

Research Degree Programme

Marcel Vellinga, Bousmaha Baiche, Rob Beale, Elizabeth Burton, Carol Dair, Nicola Dempsey, Mike Godley, Brian Goodey, Rajat Gupta, Andrew Lack, Fergus Nicol, Ray Ogden, Paul Oliver, Aylin Orbasli, Brigitte Piquard, Chris Rust, Pete Smith, Fionn Stevenson, Mark Swenarton, Igea Troiani, Nicholas Walliman, Katie Williams, Elizabeth Wilson, Graham Wood

Kjartan Bollason, Alma Clavin, Sofia Da Silva Teixeira Aleixo, Susanne Dahm, Joaquim De Moura Flores, Simon Fisher, Ahmadreza Foruzanmehr, Harriet Harriss, Robert Irving, Martin Johns, Kenneth Kwarteng, Jong Hyun Lim, Morag Lindsay, Célia Macedo, Lenka McAlinden, Aliye Mentesh, Iliana Miranda-Zacarias, Paula Maukkarinen, Makbule Oktay, Barry O'Reilly, Anna Rita Petrunaro, Andrea Placidi, Jaturong Pokharatsiri, Chaowalid Saicharoent, Sambasiva Rao Sajja, Chulawadee Santad, Daniel Sant'Ana, Julia Wedel, Donia Zhang

Morag Lindsay
Communal Garden,
the Staiths

Both staff and students in the School of Architecture are active in undertaking research and consultancy work in a variety of specialist fields, including low carbon technologies, architectural humanities, technology, development practice and vernacular architecture. This results in a dynamic and thriving research environment that adds to the richness of the experience of our students and offers various opportunities for collaborative research, exchanges and study overseas.

The Research Degrees Programme is an integral part of this active research environment in the School. Approximately 25 full-time / part-time UK, EU and International students are registered on the programme at any one time, working to complete one of four routes offered: MPhil; MPhil transferring to PhD; PhD Direct; and PhD by Published Work. The aim of the research degree is to conduct a methodologically rigorous piece of research that contributes to knowledge, and to acquire competence in the definition, articulation, execution and presentation of such research.

Recent completions include:

Dr Morag Lindsay - *The impact of design on privacy and social interaction between neighbours in sustainable housing developments in England and Wales*

'My research investigated how neighbours interact with one another and whether this is influenced by their levels of privacy in so-called sustainable housing. Guidance recommends incorporating features such as shared gardens, higher housing densities and Home Zones in sustainable



housing developments partly to help foster a sense of community. However, little attention is paid to the impact on privacy. Primary data was collected across 13 sustainable housing developments using a site survey checklist to collect data on physical features of sustainable design, and a household survey to collect data on the behaviour and characteristics of the residents. Statistical analyses were used to test the nature and extent of the hypothesised relationships. The findings show that a number of physical features are significantly associated with privacy in the home and social interactions between neighbours. Not all features had a positive association, however private outdoor space to the front of dwellings and clearly marked boundaries between properties are beneficial for both privacy in the home and social interactions between neighbours.'



Dr Ahmadreza Foruzanmehr - *Vernacular passive cooling systems and thermal comfort in traditional dwellings in hot dry climates: A case study of Yazd, Iran.*

'The aim of this research has been to examine whether vernacular passive cooling systems are practicable for the provision of comfortable indoor temperatures in the hot dry climates of present-day Iran. The research identifies the main cooling systems in traditional houses in central Iran, examines their performance, and identifies the major factors influencing their success or failure for present-day lifestyles according to user perceptions. Studying traditional passive cooling techniques, to understand the sustainable strategies used in arid central Iran, has made a valuable contribution to the field. This multi-disciplinary research demonstrates the interconnections between human behaviour, socio-cultural factors and the physical environment. It has been the first in Iran to address this urgent issue through empirical research and as such it has been agenda-setting. Bringing together the internationally growing field of vernacular architecture studies with that of thermal comfort studies has made the project truly innovative and original and significantly expanded the scope of both fields of study.'

Dr Daniel Sant'ana - *A socio-technical study of water use and conservation in Brazilian dwellings*

'This doctoral research arose from the need to reduce domestic water consumption in Brazil, in a viable and cost-effective manner, to avoid water stress and promote sustainable development through water demand management. The study provides specific information regarding domestic water end-use consumption and assesses the feasibility of domestic water conservation measures for Brazilian dwellings, with special attention to different income ranges and dwelling typologies in the Federal District. Findings reveal that variables such as dwelling characteristics, income and occupant behaviour are directly related and affect both indoor and outdoor water consumption patterns, and therefore, should be considered for adequate water demand predictions, water reuse system design dimensioning and quantifying potential water-savings from conservation measures.'

Ahmadreza
Foruzanmehr
Traditional courtyard
house, Yazd, Iran

Professional Practice Part 3

Examiners: Marion Brereton, Stephen Brookhouse, Robert Dalziel, Dyfed Griffiths, John Hancock, Jerry Lander, Matthew Maier, Peter Oborn, Steve Simkins, Eleanor Sparrow, Nigel Spawton, Soo Ware, Zeljka Abramovic

The Part 3 Examination in Management, Practice & Law is the final gateway in an architect's education and training; and the foundation for life-long learning and development as a member of the architectural profession. An understanding and application of the legal and regulatory system which is the day to day context in which the architect operates is required. Many years of academic endeavour and practical experience are brought together, representing the ultimate transition from university, to office to site.

Success at Part 3 is entitlement to register as an architect in the UK with the Architects Registration Board (ARB) and to apply for worldwide corporate membership of the Royal Institute of British Architects. The term 'architect' is a protected title and can only be used by ARB registered architects.

The Part 3 course at Oxford Brookes consists of a variety of learning episodes. There are formal lectures and seminars, but also, more informal mock examinations and interviews with examiners which usually lead to lively debate on current legal issues. The experience gives candidates a benchmark of their knowledge prior to the final written and oral examinations.

Candidates from Oxford Brookes and other Schools enter the course. Entrants come from practices with a diverse range of interests and specialisations, from large scale multi-disciplinary organisations to offices with two or three practitioners. Exchanging opinions that these experiences provide is seen as an important factor in building a confident readiness to accept the final challenge that is Part 3.

A key component of the Part 3 examination is a case study. Candidates take this important opportunity to demonstrate knowledge, professional skills and decision making from first ideas, through design, construction and finally opening the doors to the end user. A wide range of projects are displayed in their case studies. Deceptively modest, small scale and low capital value jobs can have issues which call upon the professional skill and judgement of the aspiring young architect just as much as the intricate large scale development.

Part 3 represents both an end and a beginning. The candidate finally migrates from education and begins a career which carries a responsibility for quality of work, obligations to other professionals and most important of all, care for the environment.

RIBA Examination in Architecture for Office-based Candidates

Examiners: Andy Bramwell, Charles Darby, Matt Gaskin, Mary Hancock, Nick Hardy, Harriet Harriss, Maita Kessler, Ronnie MacLellan, Martin Pearce, Steve Race, Sarah Stevens, John Stevenson

The RIBA Examination in Architecture for Office-based Candidates, provides an alternative work-based route to qualification at Part 1 and Part 2. It is a unique programme

of self-directed study which is managed by the School of Architecture on behalf of the RIBA. It attracts candidates from all over the UK, Eire and other European countries.



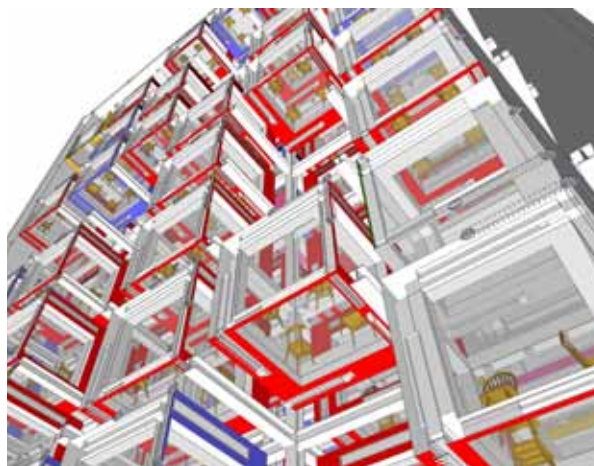
Paul Warrior
OBE Part 1
Coastal Interpretation
Centre

Paul Warrior, *Coastal Interpretation Centre*, Part 1 (above)

The 'Powder Hole' is a remote site on the coastal fringe of Redcar, a small industrial and maritime town in the Northeast of England. During World Wars I & II the area became heavily defended and now exposes the remnants of concrete bunkers lying scattered and upturned. These remnants are used as drivers to create a structure that transcends its function as a mere vessel for the storage of artefacts, considering it as a machine for provoking perceptions of heritage for the spectator.

Giles Blight, *Gallery 864 cubed*, Part 2 (right)

In urban Hackney, a gallery is proposed as a spatially interactive machine, which enables visitors to push individual rooms around the enclosing volume by use of conveyor chains.



Giles Blight
OBE Part 2
Gallery 864 Cubed

Prizes

Undergraduate:

Berman Guedes Stretton Prize	For creative originality in Design
Doric Club Oxford Prize in Second Year	For the best portfolio showing progress throughout year
Doric Club Oxford Prize in Third Year	For the best portfolio showing progress throughout year
Riach Architects Prize	For best dissertation
Riach Architects Prize	For best progress in sustainability in Yr 2
Leslie Jones Construction Prize	For greatest ability in Construction in the Comprehensive Design Project
Leslie Jones Memorial Prize (RIBA)	For the most progress in building construction
Leslie Jones Prize	For the best overall performance in Yr 2
Paolo Placidi memorial prize for Interior Architecture	For the best portfolio showing consistency and progress in Interior Architecture
RIBA Oxford Prize	Best portfolio showing consistency and progress
Richard Buckley Memorial Trust	
Ramboll UK	For originality in sustainability
School Fund Prize	For best overall performance BA (Hons) in Architecture
School Fund Prize	Greatest ability in environmental science and technology in comprehensive design project
Scott Brownrigg	For best hand-drawn 3D visualization
Tom Lethbridge Memorial Travel Award	Awarded to the student who has demonstrated a commitment to architectural studies in their portfolio and has a stated ambition to extend their learning through travel abroad
Hunter Johnston Doric Prize £50	BA or Diploma - awarded to the student who has contributed most to the life and spirit of the department
RIBA President's Bronze Medal Nomination	Two best design portfolios (Year 3)

Diploma:

RIBA President's Silver Medal	For the best major project design at Part 2
RIBA President's Dissertation Certificate	For the best dissertation at either Part 1 or Part 2
The Energy Efficient Architecture Prize	For the best application of Energy Efficient Concepts in Design
The Reginald W Cave Prize	For the best Major Study
Graphics Prize	For the best graphics presentation
The Fielding Dodd Prize	For outstanding work
RIBA South Student Award	For the highest standard of all-round excellence
Scott Brownrigg Prize	Awarded to a 5th yr student for the best perspective (CAD or hand-drawn) view explaining a project.
West Waddy ADP Prize	Awarded for the best design for the Abingdon project marking 125 years of the West Waddy practice
Spratley Studios Prize	For the best digital drawing
John Assael Bursary	
Original Field of Architecture Prize	Awarded to a fifth year student for the most original design work in Diploma

Sponsorship:

The School of Architecture is grateful for the generous sponsorship and support from Ibstock

Workshop/Printing/Facilities

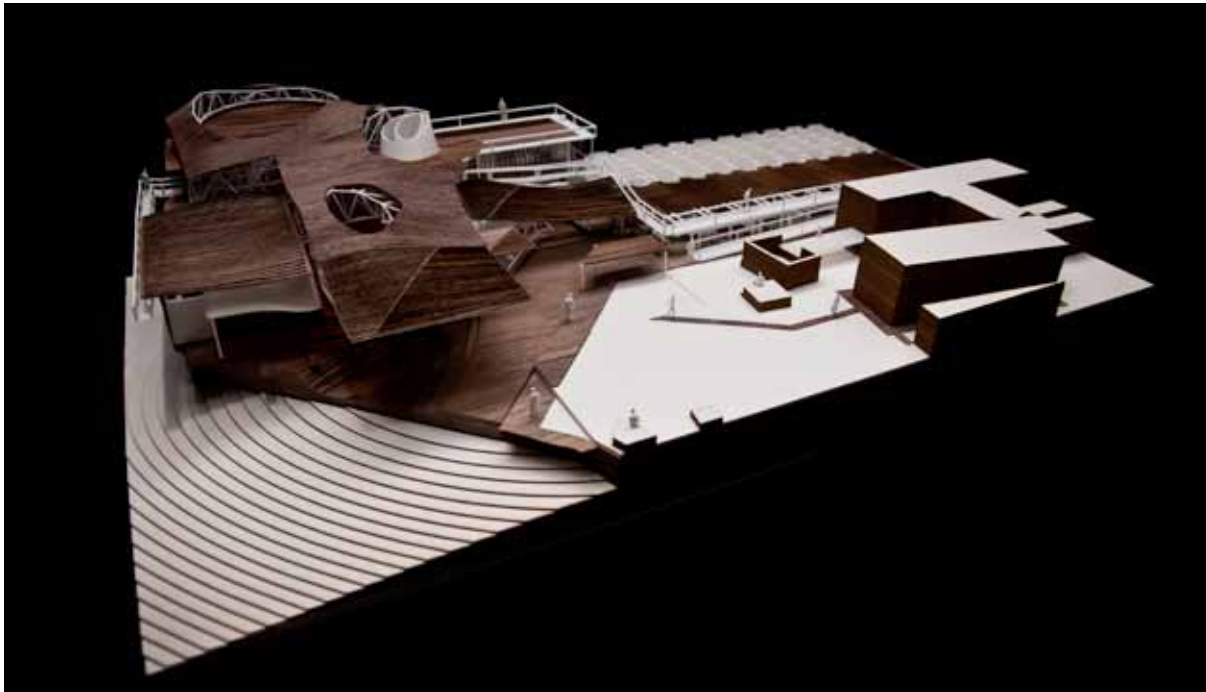
The school is equipped with a comprehensive range of support facilities that include:

Two large open-plan studios equipped for both traditional and digital working form the hub of the educational experience offered by the school are open 24-hours per day. The A3 and A4 studios are used and shared by undergraduate and postgraduate students alike. The digital facilities on site enable students to use the latest high-end software programmes including 3D Studio Max and MicroStation for modeling, together with leading CAD, web, image, and movie editing software, all running on a bank of 60 powerful workstations. Equipment and software are updated on a regular basis and are fully networked to digital projectors, a wide range of high-quality printers and plotters, and laser cutters.

The school's print room includes high-quality plotting facilities linked to the A3 and A4 studios, plus a large-scale copying machine and a 3D printer (rapid prototyper). In addition a wide range of cameras and photographic equipment is available on loan to students.

The school's workshop provides dedicated spaces for student use for machining/joining materials and model-making, under the supervision of the full-time Workshop Manager. Facilities include laser cutters plus a wide range of machinery and hand tools.

As we embark upon the completion of a new campus, connectivity between making, drawing and thinking will be even greater and can only enhance the learning experience.



Rodolfo Acevedo
Rodríguez
Constructing
Celebratory Spaces

Future

The redevelopment of the Headington Campus forms part of Oxford Brookes University's progressive 'Space to Think' initiative, which aims to place the University amongst the very best in the UK.

This series of interconnecting projects around new piazzas and courtyards represents the first phase of delivery of a masterplan designed by Design Engine Architects, who won the commission in 2007 after an invited design competition with six other UK practices. After a lengthy briefing and design period, the 24,000 m² scheme received planning permission from Oxford City Council in 2010. Work commenced on site in January 2010 and completion is due in 2013.

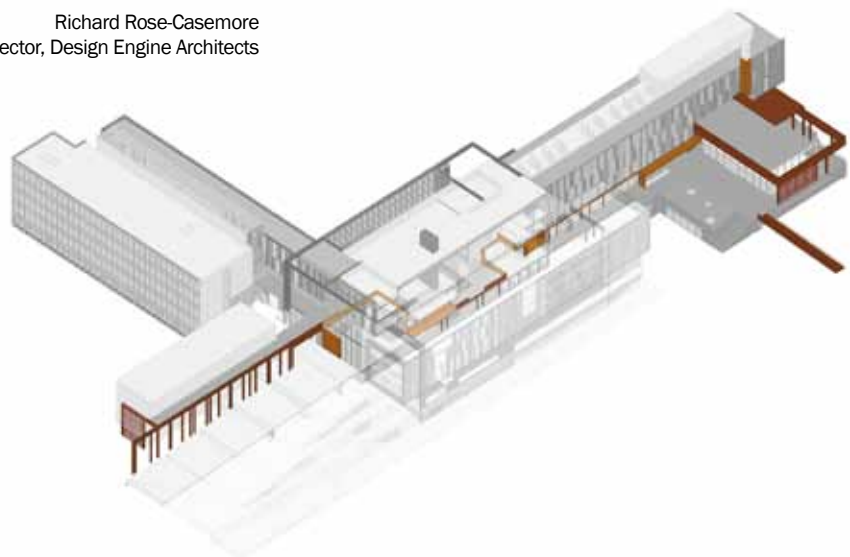
New accommodation includes a forum space and library, lecture theatres, student services centre, teaching accommodation and retail space. In addition, the original 1958 Abercrombie building will be remodelled and extended to form a new School of the Built Environment.

The Headington campus has become piecemeal over the decades and this development aims to bring new cohesion through scale, material and detail. In particular, the skin of the buildings is instrumental both in knitting the campus together in a homogenous way and in creating a range of environments conducive to each unique use.



Visualisations of the redevelopment of the Headington Campus

Richard Rose-Casemore
Director, Design Engine Architects





Staff List

*Urban Design
(Dept of Planning)

Zeljka Abramovic	Ahmadreza Foruzanmehr	Regina Lim	Steve Simkins
Rashid Ali	Bartolo Garibaldo	Ronnie MacLellan	Roger Simmonds*
Jane Anderson	Matt Gaskin	Matthew Maier	Colin Smith
Kate Angus	Rekha Giddy	Anna Mansfield	Toby Smith
Thomas Arnold	Prof Brian Goodey*	Dr Tom Metcalf	Marta Solsona
Ricardo Assis Rosa	Phil Goodliffe	Prof Byron Mikellides	Paul Southouse
Lynda Ayre	Prof David Greene	Declan Molloy	Eleanor Sparrow
Dancho Azagra	Dyfed Griffiths	Asa Moore	Dr Sarah Stevens
Dr Bousmaha Baiche	David Grindley	Prof Fergus Nicol	Dr Fionn Stevenson
Jonathan Bassindale	Paul Grindley	Laura Novo de Azevedo*	John Stevenson
Nick Beech	Prof Rajat Gupta	Peter Oborn	Leda Stott
Patrick Bonfield	Jonathan Hagos	Prof Ray Ogden	Prof Mark Swenarton
Andy Bramwell	Prof Nabeel Hamdi	Prof Paul Oliver	Caroline Tindale
Marion Brereton	Prof Mohamed Hamza	Dr Aylin Orbasli	Dr Igea Troiani
Stephen Brookhouse	John Hancock	Charles Parrack	Humphrey Truswell
Jeni Burnell	Mary Hancock	Lisa Pasquale	Dr Marcel Vellinga
Prof Elizabeth Burton	Nick Hardy	Martin Pearce	Dr Nicholas Walliman
Prof Georgja Butina-Watson*	Harriett Harriss	Jonathan Pile	Dr Xiaoxin Wang
Dr Tonia Carless	Angela Hatherell	Dr Brigitte Piquard	Vivien Walker
Richard Carver	Simon Henley	Andrea Placidi	Soo Ware
Noel Cash	Prof Andrew Holmes	Colin Priest	Helena Webster
Smita Chandiwala	Rev Prof Michael Humphreys	Paul Proudman	David Welbourne
Joel Chappell	Prof Mick Hutchins	Steve Race	Nicholas Whitehouse
Jane Cheadle	Halla Huws	Dr Alan Reeve*	Elliott Wingfield
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Dr Jon Cooper*	Dan Jones	Adrian Robinson	
Dr Carol Dair	Sheena Joughin	James Robinson	
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Charles Darby	Chris Kendrick	Hossain Sadeghi	Architecture, Oxford Brookes
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