

**Yearbook  
2020**

# AVA

**BSc Architecture  
MArch Architecture**



University of  
East London



# ARCHITECTURE

## ARB/RIBA Part 1 and 2

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MArch Architecture (ARB/RIBA Part 2)  
Programme Leader: Isaie Bloch

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Anna Minton  
Miho Nakagawa  
Debra Shaw  
Bridget Snaith  
Renée Tobe  
Vanessa Vanden Berghe

### Technical & Environmental Studies teaching staff:

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Marek Glowinski  
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Hwei Fan Liang  
Michele Roelofsma  
Jeff Tidmarsh  
Guest critics:  
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Paul Hyett, HKS  
Alfonso Padro, HKS

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Isaie Bloch  
Jennifer O'Riordan  
Paul Nichols

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Alessandro Antinucci (MArch student)  
Sabrina Binti Azman (MArch student)

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Stephanie Schultze-Westrum  
Jeff Tidmarsh

### Guests and thanks:

James Banks (CIAT)  
Hanaa Dahy (BioMat ITKE Uni Stuttgart)  
Grant Dyble and Sarah Holt (ARB)  
Sheila Kennedy & Frano Violich (KVA MATX)  
Andreas Kipar (LAND)  
Jon Lott (PARA – Projects)  
Michael Ramage (Light Earth Designs)  
Craig Robertson (Allford Hall Monaghan Morris)  
Jennifer Killick (RIBA)  
Bryan Young (Young Projects)

### External Examiners:

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Carolina Bartram  
Catherine Du Toit  
Cathy Hawley  
Kate Goodwin  
Philip Turner  
Sebastian Wood

This year 19/20 has been an exceptionally challenging year, with the COVID-19 pandemic and lockdown of all UK universities earlier in March. All tutors and students swiftly transitioned to online teaching and learning, which was daunting at the beginning. However, by embracing all the possibilities and opportunities made available via virtual learning, students were able to produce exceptional design proposals. We have been delighted to witness the evolution and production of thoroughly developed projects in which students have been able to apply innovative, analytical and experimental design strategies. Our students have been able to demonstrate exceptional understanding of numerous modern and traditional approaches towards design concepts and processes; applying logic, imagination, and innovation.

The professionally accredited Part 1 and Part 2 programmes at UEL produce directed, responsible and socially aware graduates that understand architecture as a beautiful, radical tool to make 'place' and engage with the complexities of social and environmental interaction. Through the programmes, our students develop a rigorous and strategic understanding of context encompassing social and environmental, physical and non-physical concerns, enabling them to make engaged and critical architectural proposals. Our teaching is centred on the interface of social and spatial structures, on people and place. Our location in East London gives unique opportunities to understand, critique and reimagine how regeneration and redevelopment impact upon existing places and communities, bringing case studies from across Europe and beyond back into a critical reflection on London and its future. At the core of this education are our design units in Years 2 & 3 and 4 & 5, each of which provides students with a particular thematic and methodological approach to design, and as a whole contain a diversity that stimulates critical awareness.

In Year 1 the teaching is centred on a sequence of design projects that work through from the scale of the body to the scale of the city. The year aims to provide a broad platform for exploring creativity and introduces a set of skills and standards that range from surveying and technical drawing, to sketching and model making. Embedded within the schedule of projects are lectures, seminars and practical workshops that provide an introduction to the social concerns of architecture, knowledge of historical context, and understanding material properties and capabilities. The year is structured to guide every student along these first steps on the path to becoming an architect, building confidence and developing a strong sense of purpose and direction.

In Years 2 & 3 the design units lead an iterative design process that is driven by creativity, imagination and critical self-reflection. The course is designed to educate students to think seriously about the world around them, to consider occupiers and users, buildings and spaces with an approach that is both critical and poetic. The supporting strands of History and Theory, Technical and Professional Studies, Computing and Representation, inform and enrich an integrated design approach. Students test and apply learned knowledge, practical skills and critical enquiry to a personal architectural proposition; this forms the basis of the architectural education. The technical teaching instils an appreciation of site and context, the art of construction, economy of structure and the nature and complexity of materials, using knowledge-based lectures and analysis of precedent as a route to integrate this understanding in the unit-based design proposals. Our hands-on approach to a poetic materiality is characterised by exploratory modelmaking in all years and 1:1 construction particularly in Years 1 and 4.

The aim of the MArch programme, in Years 4 & 5, is to stimulate students to become critical agents in the social production of space. Enriched by practical experience after their degree, postgraduate students expand their technical, professional and theoretical knowledge. Their competence creatively converges in a design-process that challenges the boundaries of architecture in its social, economic and political context. Within this process students transform complexity into elegance, animate aesthetics and organise space for social use. Preparation for professional practice integrates essential technical, philosophical, regulatory and practical knowledge as baseline skills that enable the final thesis at BSc and MArch to critically extend beyond the RIBA requirements. Decision making and technical innovation develop from and relate to wider socio-political contexts, grounding the design work and the critical task of detailing to make tangible connections to wider architectural ideas.

# First Year

## A Space For Reading & Learning

Kristina Hertel, Reem Charif, Toshiya Kogawa, Charlotte Harris, Christian T Groothuizen, Stephen Baty, Renee Tobe, Vanessa Vanden-Berghe, Debra Shaw, Michele Roelofsma, Nasios Varnavas, Aurore Julien

### A space for reading and learning

How and where do we read? How much space do we need to read? How do we create space around us when we read? Do we enjoy to read alone or in company? Which environments and spatial conditions stimulate reading and allow us being fully immersed in a book?

### Portable reading rooms - Reading in the Landscape

This year's briefs explored different scales of reading spaces. After engaging in those initial questions through drawings and 1:1 spatial testing, students were given a live a competition brief, to design a site-less, portable reading room for 2. What started from a very personal place, was expanded and the ideas taken to the coast, and cliffs of Margate. Reading in the landscape, - library on the edge, was the follow-up brief, for a design of a small library space for a very specific site context, and introduced children as the client.

### Deptford Creek - New learning spaces and library on Creekside

This years London site lies in an area of predominantly post-industrial state of development, with a series of larger art institutions, i.e Trinity Laban School of Dance, and Cockpit arts, in the immediate neighbourhood. It occupies an ex gasworks, and now brownfield site, flanked by the London & Greenwich

Railway to the north, and sharing a soft border with Deptford Creek to the East.

Our client is the occupant of the site, the Creekside Discovery Centre, an educational Charity, engaging and educating a mostly young audience in urban wildlife, and the environment of the Deptford Creek itself. Students had the task to replace their current building, an early example of green-architecture, with new learning spaces, allowing for an expansion of the previous room programme, and including a library / reading-room / archive as a new core space for the centre.

Designs were informed by spatial concepts from precedent studies in Barcelona, and London, as well as sourcing from the earlier projects in term 1.

### Students

Ahmad Feroz, Charles Mendoza, Doua Khila, Ionut Stefan Apostol, Korell Llaudes, Naima Khan, Rova Taha, Sonia - Elena Stefanescu, Sumaiyabinte Ismail, Victor Telecky, Christos Karamanos, Haider Ali Khan, , Tobi Yeoman, Yucel Karatas, Jennifer Glowacka, John Paul Nasayao, Ahmed Khan, Silvia- Mihaela Gramada, Shmoon Mohammed, Esra Karakoc, Balla Ngom, Adrian Grant, Bahar Bozyigit, Mohammed Hamza Ahmad, Cristina Rosculete, Ebru-Deniz Gunduz, Joseph Monroy, Mohammed Mubin, Paula Mema, Simone Pamio, Stephanie Stocks, Taylor Stephens, Rysharn Hewitt-Singh, Brandon Williams, Gaurav Patel, Hamda Jama, Patryk Filuk, Zoe Kalou, Le'quan Bailey, Musfca Rahman, Filip Szyplula, Orinkleo Heta, Mahbubur Rahman Tahmid, Alan Paragioudakis, Joseline Daniela Sarsoza Yanchaliquin, Lea Mae Cuizon, Luyindula Magonda, Maddassar Kahn, Nasir Latif, Muhammad Taj, Seyed Mohammad Ali Rezvani, Zaki Nayif, Asad Mohamud, Ainsley Moffat, Carl Reyes, Kacper Jajuga, Josephine Nyanteh, Muhammad Imran Al-Madani.

### Critis and Collaborators

Emil Anderson, Adam Cheltsov, Issac Cobo Y Displas, Rob Houmoller, Rosaly Kortz, Carsten Jungfer, Anastasia Karandinou, Hiroyuki Kurashima, Colin O'Sullivan, Michele Roelofsma, Sib Trigg, Keita Tajima, David Unterhofer, Bjorn Wang, Ramsey Yassa.

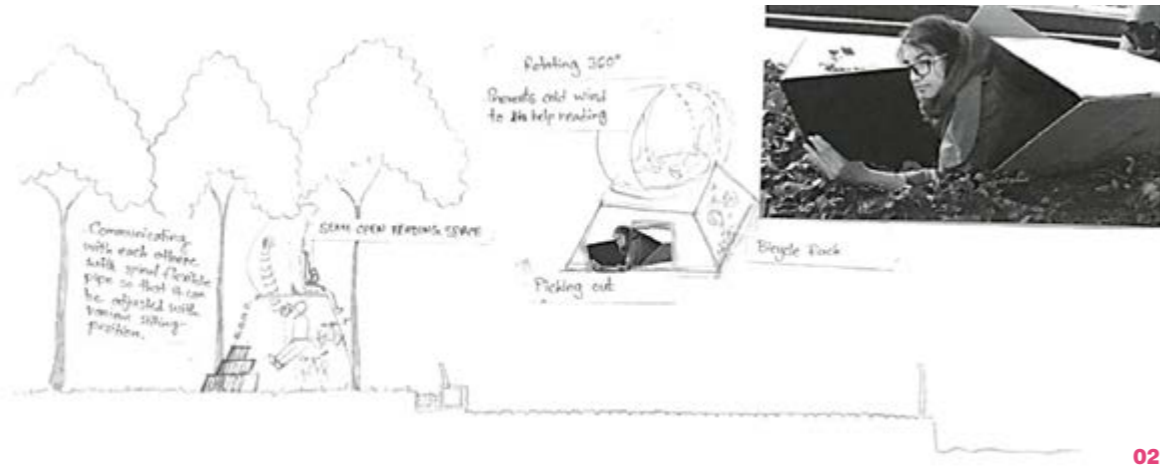
### Special thanks to:

Ricardo Flores & Eva Prats, The Team at Deptford Discovery Centre, UEL workshop staff and UEL printing studio.

@uel\_first\_year\_architecture [Instagram]



01 Pressure Point Extension study; Hamda Jama 02 Testing personal reading space; Sumaiyabinte Ismail 03 1:1 study Model of reading space; Jennifer Glowacka 04 Childrenslibrary fro MArgate beach; Charles Mendoza 05 Time collapse Margate Edge; Silvia Mihaela Gramada 06 Handless, wind swept reading space; Silvia Mihaela Gramada 07 Open and enclosed conditions study model; Hamda Jama 08 Reflected Extensions reading room model ; Taylor Stephens



02



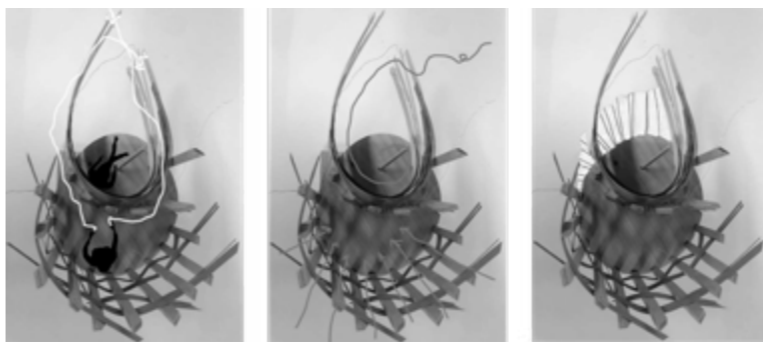
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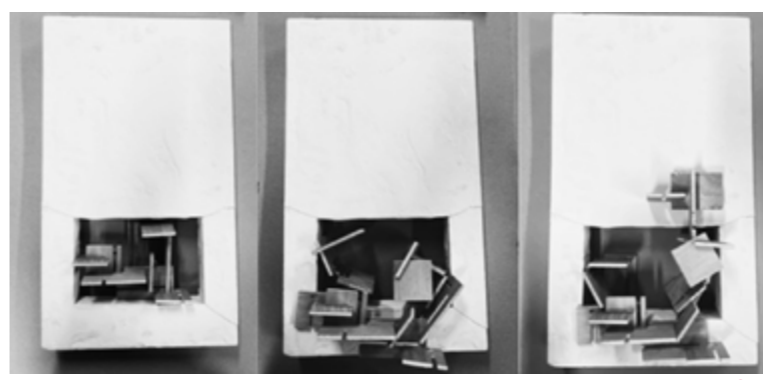
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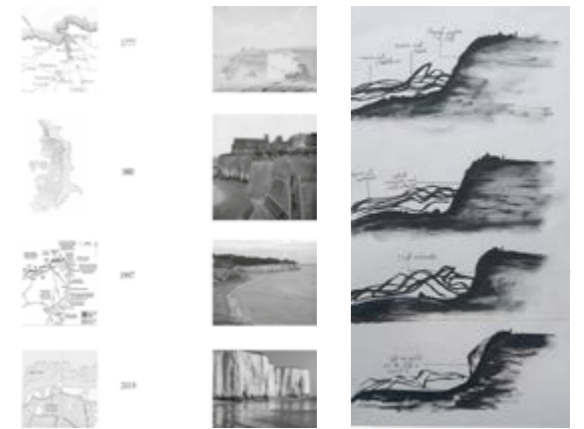
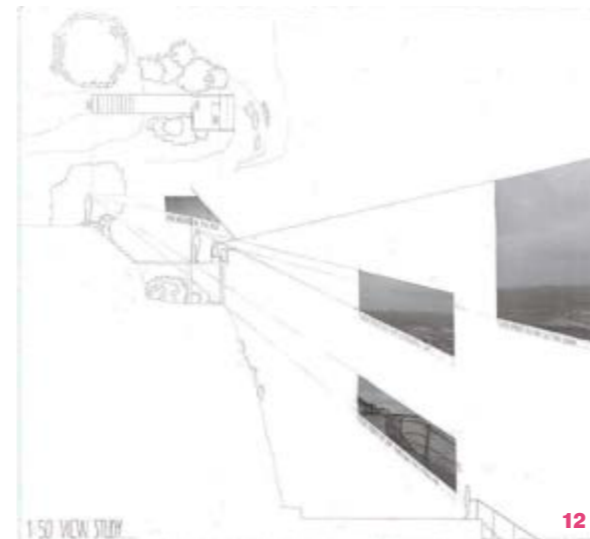
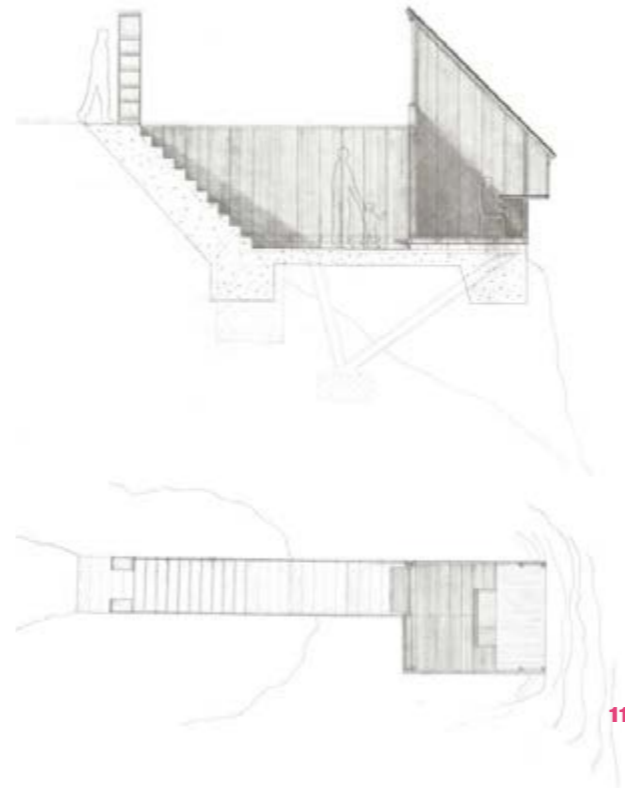
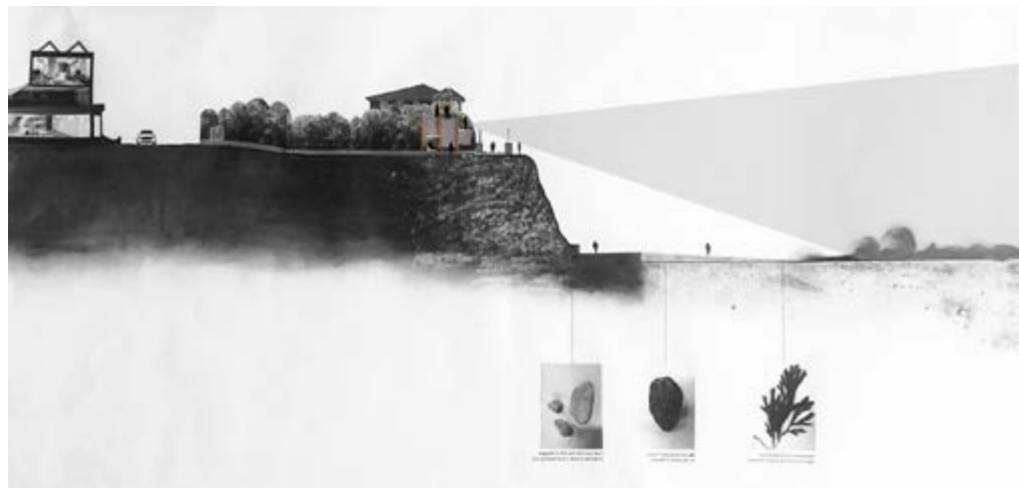
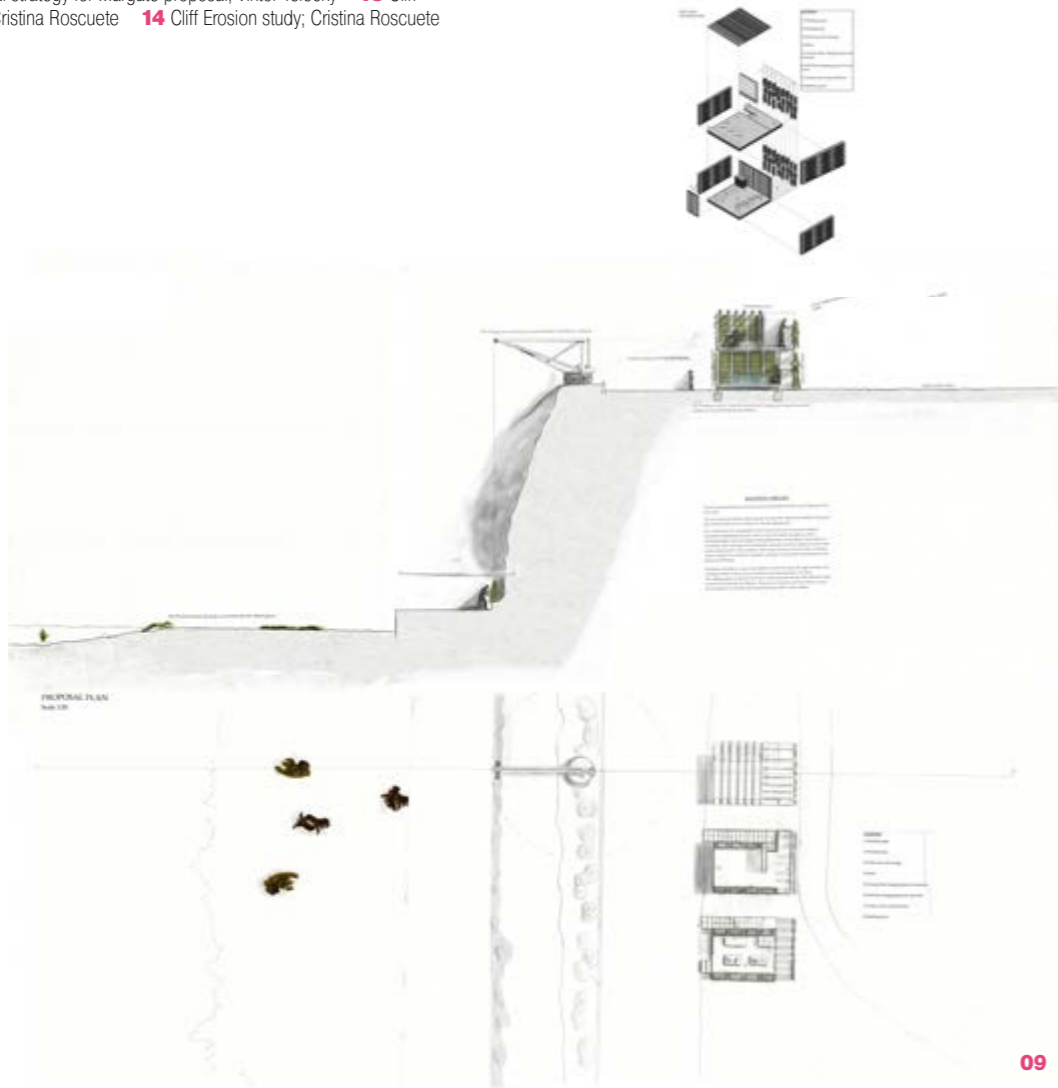
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09 A Library from the Sea, proposal composite drawing; Simon Pamio 10 Garden square community reading room; Jennifer Glowacka 11 Proposal for a small reading space on the cliffs of Margate; Viktor Telecky 12 Spatial strategy for Margate proposal; Viktor Telecky 13 Cliff Erosion Library; Cristina Roscuete 14 Cliff Erosion study; Cristina Roscuete

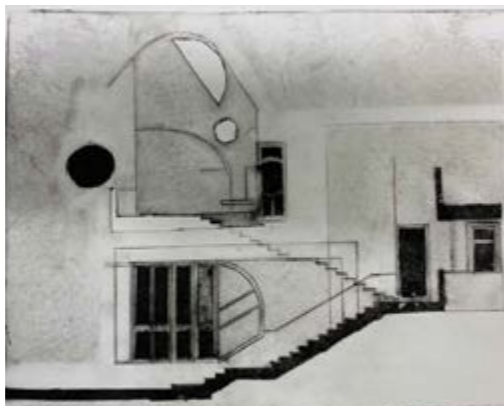
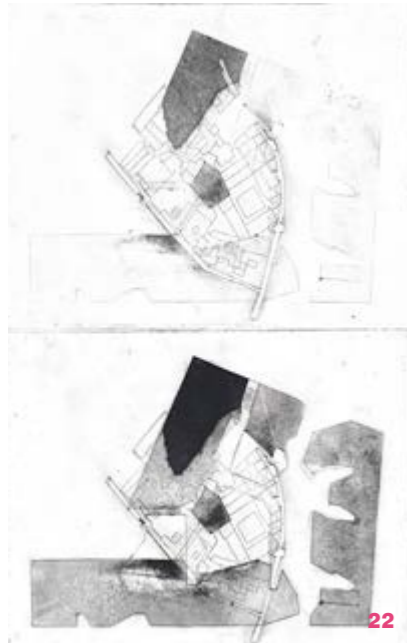


15 Reading Room view; Patryk Filuk 16 Edge condition analysis; Patryk Filuk 17 Settling Up, Final proposal section Margate reading room, Patryk Filuk 18 Edge Definer; Reading room proposal; Paula Mema 19 Reading Room re-placement testing; Hamda Jama 20 Margate Reading Room testing and Analysis; Bahar Bozyigit 21 Reading Room re-placement concept collage; Bahar Bozyigit

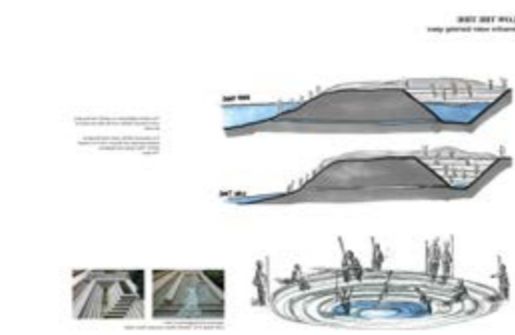
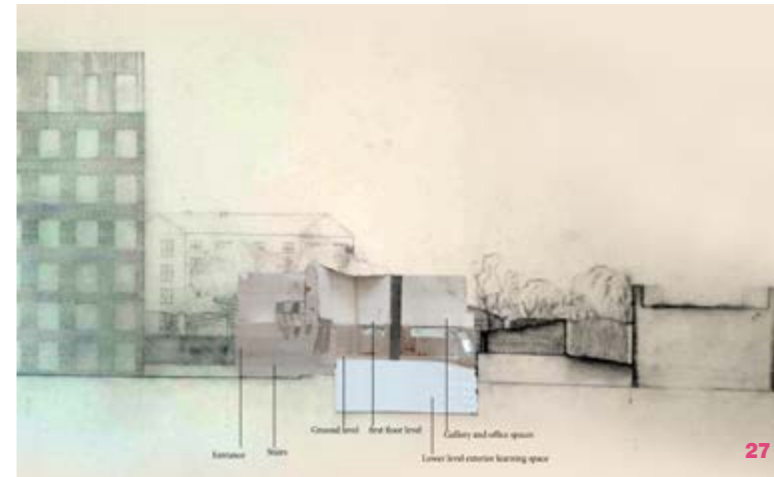
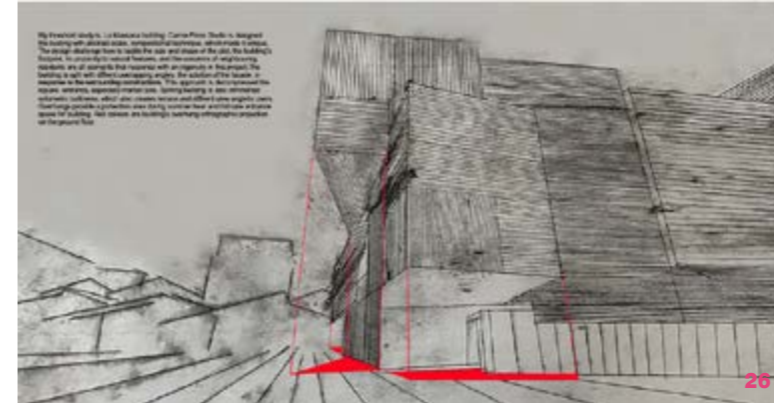




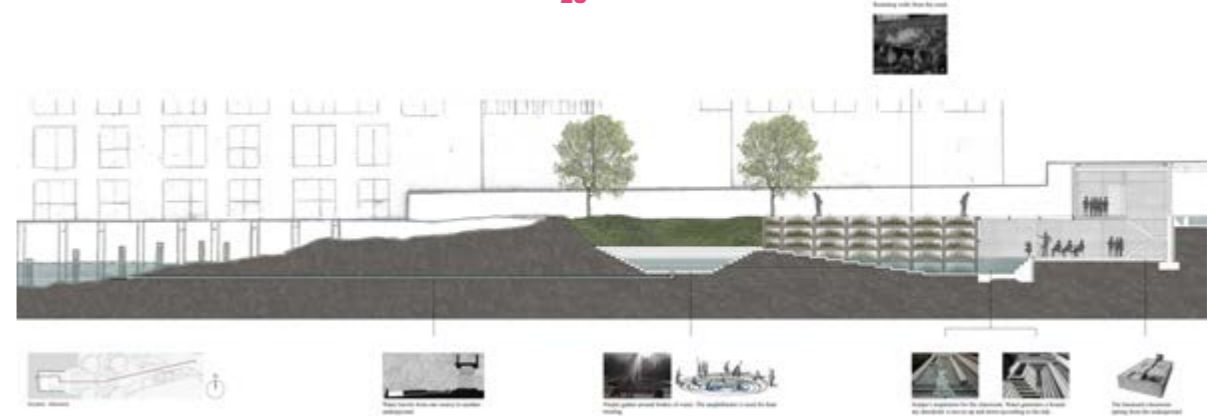
22 Edificio 111 study print; Carl Reyes  
 Gallery Courtyard space; Robert Venning  
 Hamda Jama  
 25 Proposal Collage; Hamda Jama  
 Massana Barcelona; Yucel Seckin Karatas  
 27 Testing the precedent study cast in Deptford Creek site ; Ahmad Feroz  
 Appearance and Disappearance of water; Simone Pamio  
 29 Study print South London Gallery; Le'quan Bailey  
 30 Dynamic Waters proposal Section for Depford Creek site; Simone Pamio



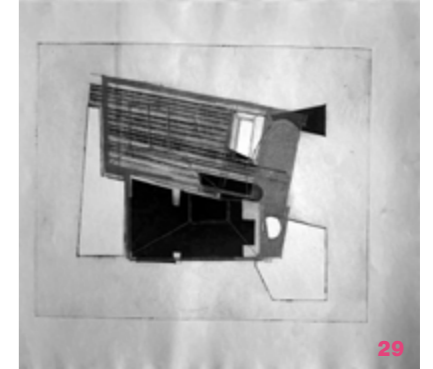
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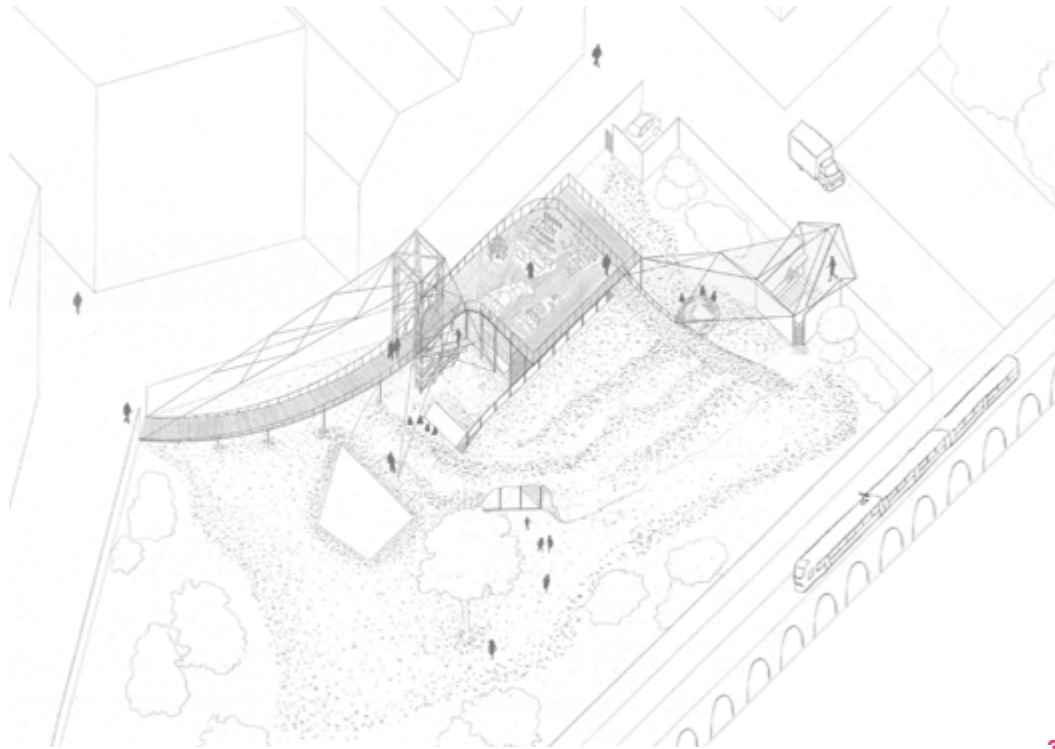


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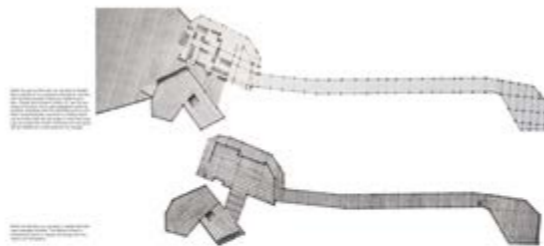


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31 Urban Axonometric of Deptford Site New Learning Space proposal; Viktor Telecky 32 Visual Voyage, proposal plans of Final Proposal; Paula Mema 33 Visual Voyage, proposal inhabited section of Final Proposal; Paula Mema 34 View over the industrial edge of Deptford Creek from first floor Classroom of the new Learning Centre; Viktor Telecky 35 Print of Precedent study Edificio 111, Barcelona; Viktor Telecky 36 Model-study of Edificio 111 Courtyard, Barcelona; Viktor Telecky 37 Groundfloor plan of new learnign space for Deptford Creek; Korell Llaudes.

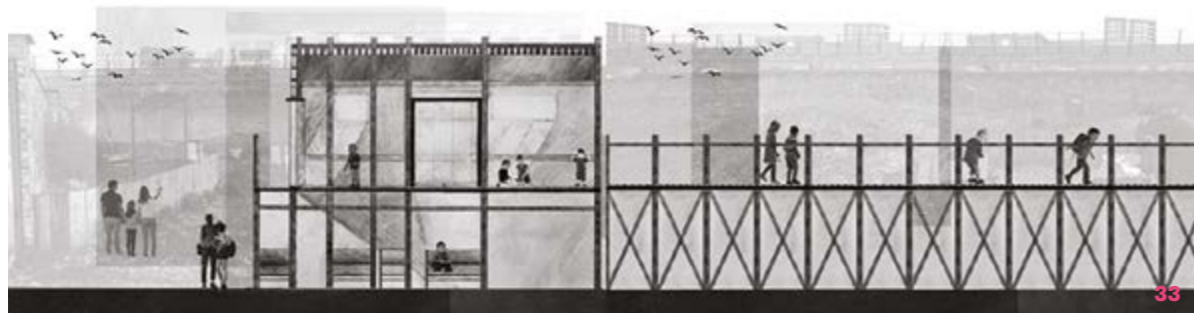


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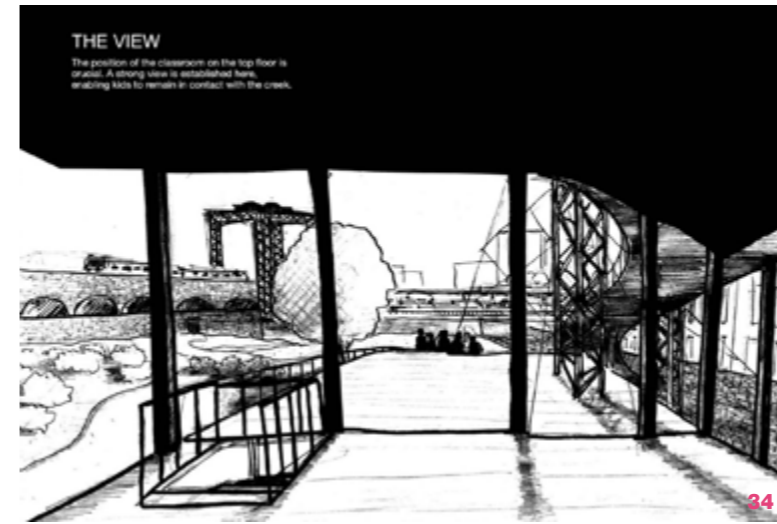


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Journey brought to life.  
Through the collage of the proposal which the site also can have due to their location within the  
space. Through the proposal in the end showing you in a more detailed way the journey through the site.  
We in a nutshell.



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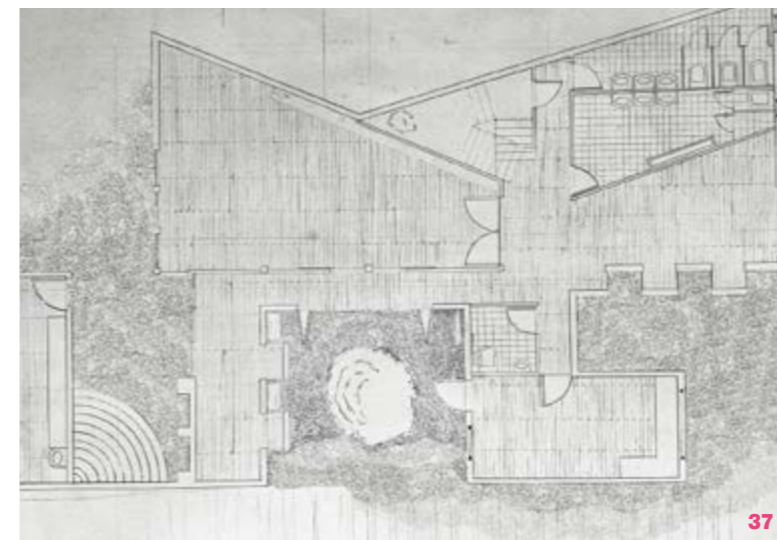


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When experimenting, the given scale stops being important. The open and spacious courtyard transforms into a small seating area that can hold a body. The atmosphere of the very same object shifts from the feeling of roominess to the exact opposite. Building blocks form seating areas (1), surfaces to place a drink (2) or shelves to store books (3).

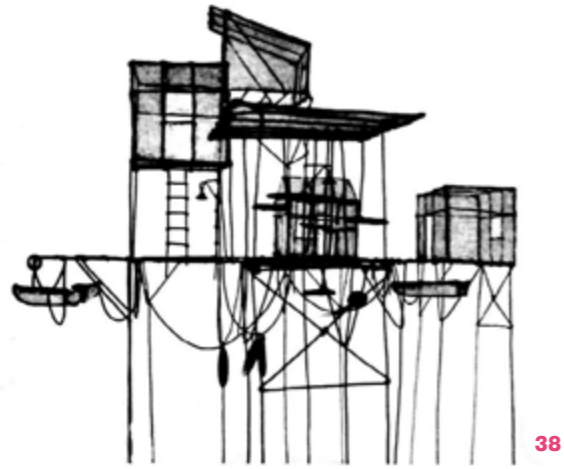
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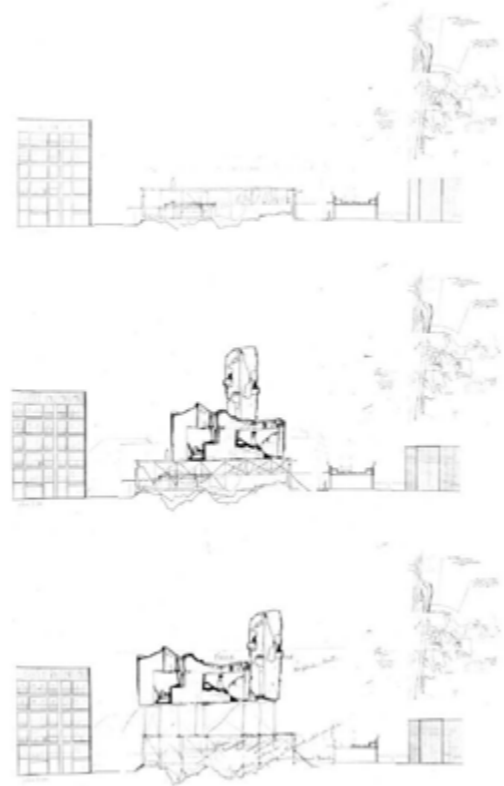
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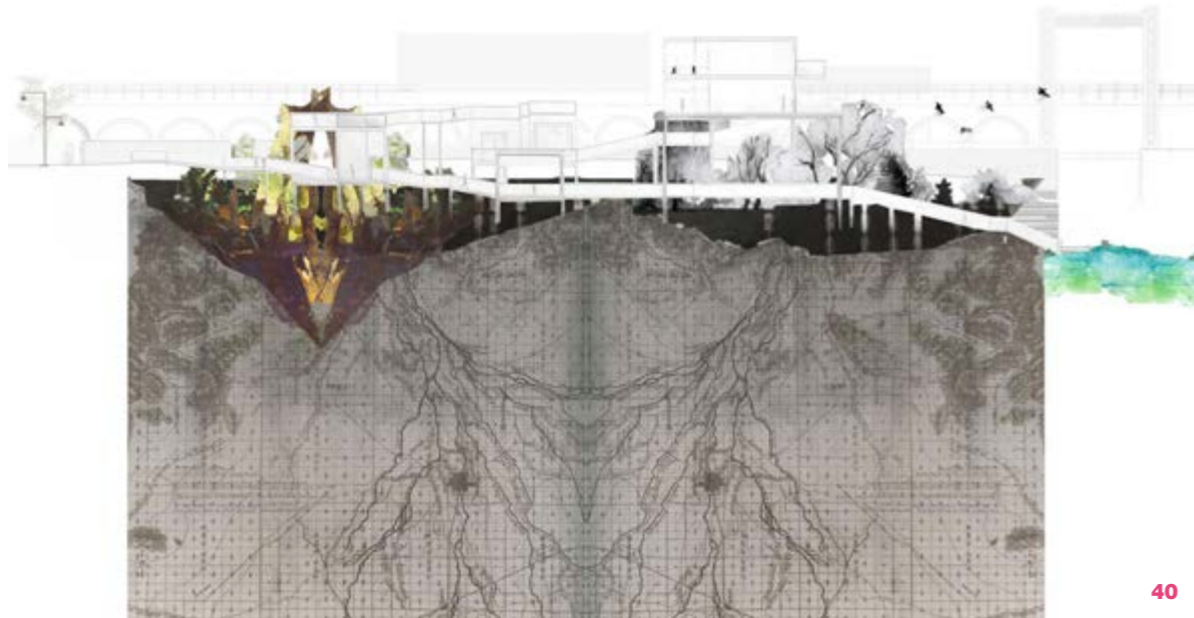
38 Excavation/elevations analysis; Silvia Mihaela Gramada 39 Excavation/elevations analysis; Silvia Mihaela Gramada 40 Sectional study over time and tide; Silvia Mihaela Gramada 41 Dancing Thresholds Final section; Patryk Filuk 42 Dancing Thresholds Perspectival section; Patryk Filuk 43 Proposal axonometric; Patryk Filuk 44 Landscape perspective; Patryk Filuk



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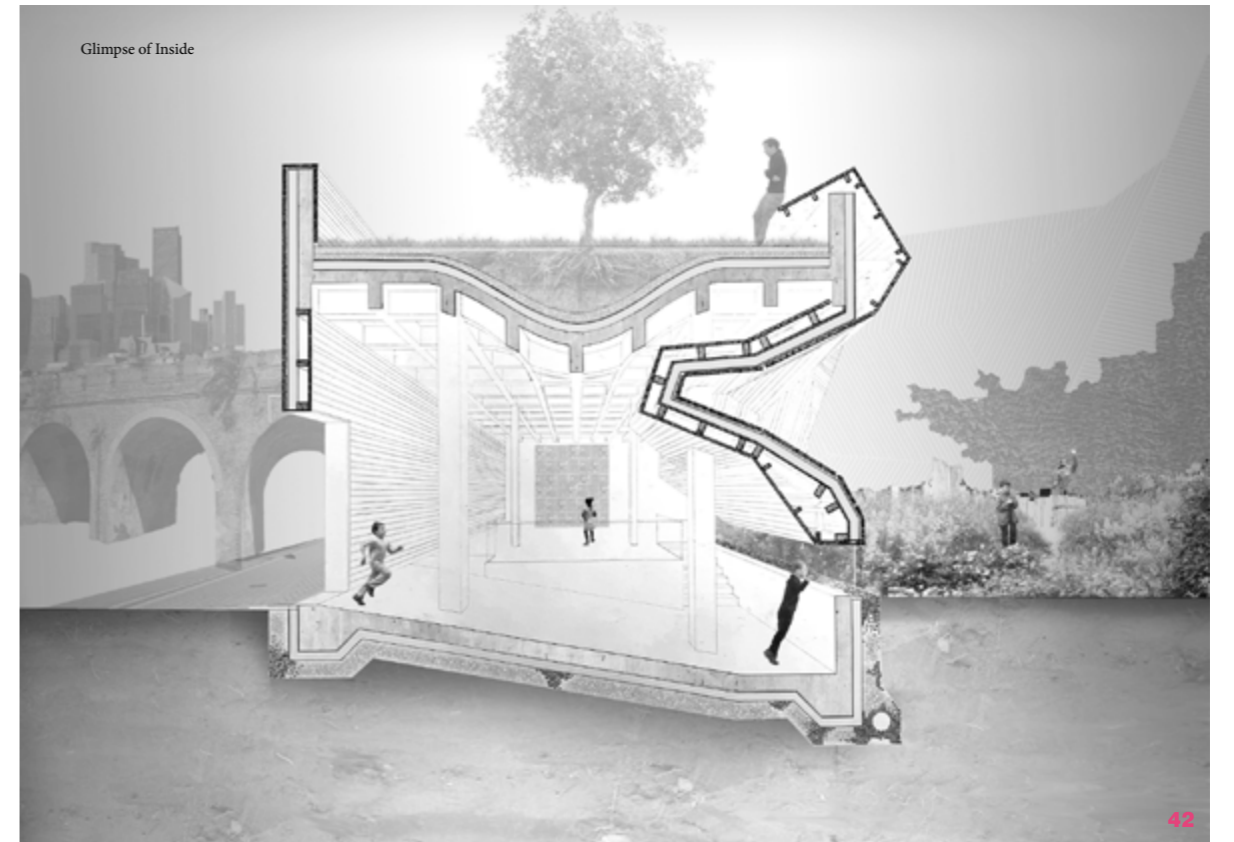
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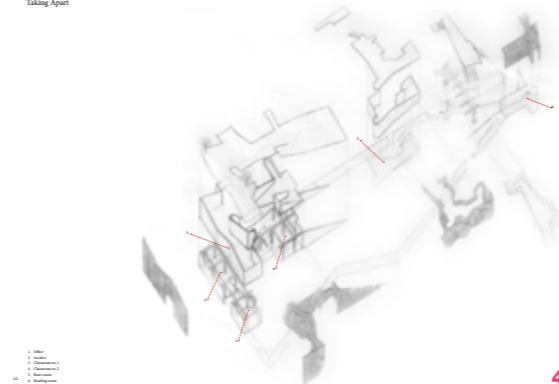


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Taking Apart



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# First Year

## Stephen Lawrence Bursary

### Bursary Applicants 2019/20:

Charles Mendoza (45), Bahar Bozyigit (46), Ahmed Khan (47), Josephine Nyanteh (48) Esra Karakoc (49), Simran Maria Pires (50), Rova Taha (51), Korell Llaudes (52), Muhammed Abdul Mubin (53).

On the evening of 22 April 1993, Stephen Lawrence, a 19 year old from South East London was racially attacked and murdered because of the colour of his skin. Due to institutional racism it was only 18 years after his death that two subjects were charged with and imprisoned for his murder. Racially motivated attacks continue. This year, on 25 May, 2020 George Floyd, a 46 year old black American was killed by policemen. His last words were: I can't breathe.

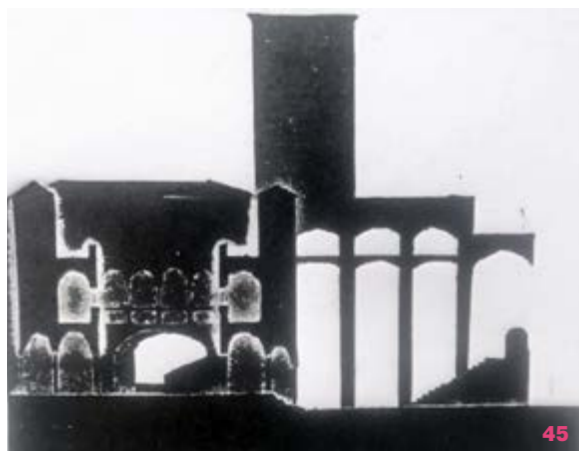
Each year UEL awards the Stephen Lawrence Bursary to two first year BAME students to support them not only in their studies but also through mentoring. Previous and current recipients from higher years form the judging panel. This year's recipients are Korell Llaudes and Charles Mendoza. Black lives matter; everyone deserves to breathe.



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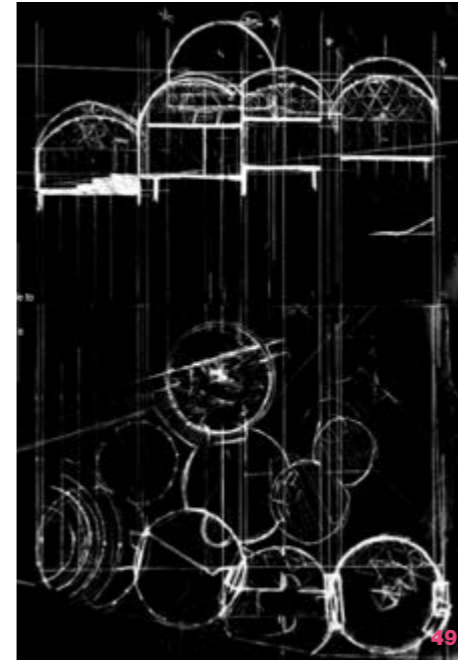
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# Unit A

## Civic Infrastructures

CARSTEN JUNGFER, FERNANDA PALMIERI

Henri Lefebvre understands the formation of space as the outcome of collective action and therefore as “social product” itself. Unit A is interested in collaborative processes that support the production of space in urban contexts. Our agenda is to promote learning through engagement in live project sites and create opportunities for knowledge exchange with external partners and communities. Through a research-led design approach Unit A methodology proposes to use architecture as a tool to investigate and think critically, challenging students to develop spatial proposals that focus on the improvement of the social and sustainable urban fabric.

This year we continued our collaboration with the London Borough of Hackney and selected Homerton’s civic realm as our study area. Homerton presents today a heterogeneous urban fabric that lacks a sense of shared identity which is aggravated by a series of transitory spaces with high volumes of vehicular through-traffic and air pollution dominating the public realm and causing close-by neighbourhoods to remain disconnected from each other. Despite the fact that Homerton is home to a large, young and diverse population, it lacks civic spaces to dwell, spaces for cultural exchange and recreational activities.

While Hackney Council is the biggest land-owner in Homerton, the light industrial area surrounding Homerton station is privately held and it is currently subject to high pressures of speculative private development. The predominant model for urban

change in the area remains the privately financed residential development, driven by capital gain only. While this mode of regeneration is known to deliver some improvements, it also contributes to a non-equally distribution of positive effects, leading to further urban fragmentation and poor public realm.

What if architecture could be geared towards generating social and environmental value placing people and places before profit? And where are the opportunities to create a better connected, more sustainable and inclusive Homerton? We set out to critically think and respond to those questions. Students experimented with alternative approaches to spatial production of civic spaces through architectural interventions that focus on the generation of social value, positive impact to adjoining public realm, well-being and future adaptability, responding to found conditions by addressing spatial, social and sustainable opportunities for 15 project sites across the study area. During the year students participated in a number of events with external design professionals, members of Hackney’s planning department and local stakeholders, exchanging their knowledge and design thinking, thereby contributing to the ongoing public debate.

This year’s field-trip to Lille, Roubaix, Dunkirk and Lens allowed us to research and experience a number of outstanding civic spaces and buildings to understand how they work in their respective contexts. The dialogue about those precedents

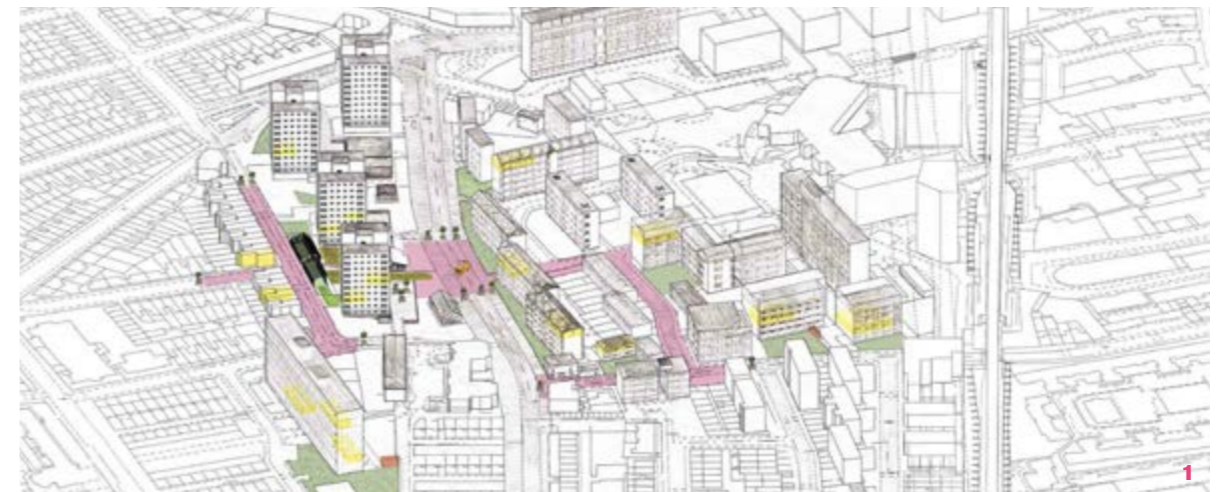
### Students

Y3: Alaina Williams, Alfred Hatch, Gabriel Llonor, Guy Mukulayenge, Harry Zimmerman, Julian Imossi, Kalin Petrov, Leticia Martins, Mariam Touray, Rositsa Vangelova, Sachini Palliyaguruge, Sena Bektasoglu, Solara Hiwot Kiros, Theodor Bjerke, Zahraa Shaikh, Zaira Banaag, Zeena Ismail  
Y2: Aleksandra Hoffmann, Ali Mohamed Elnour, April Adrien-Greenwood, Junicila Cardoso Santos de Oliveira, Muayad Tuma, Nathalia Alejandra Cardona De Castro, Thomas Joy

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### Special thanks to:

Visiting Critics: Blanka Hay, (London Borough of Hackney LBH), Conor Keappock (LBH), Cory Defoe (LBH), Dickon Hayward (Material Works), Felix Xylander-Swannell (FXSA), Kristina Hertel, Larry Evans (LBH), Lily Dowse (Build-up), Miranda Botcherby (LBH), Mo Wong (MOCT Studio), Norbert Kling (zectorarchitects), Rosa Rogina, Shenique Bass  
Contributors: Alexis Dawson (Le Grand Sud), Aya Elshaarawy (L’Arbrisseau), Clive Main (St Barnabas Church), Emilie Durigneux (SEM Ville Renouvelée), Francesco Bernabei (LBH), Huan Rimington (Build-up), Julien & Jeraldine (Mediatheque La Madeleine), Lizzie Bird (LBH), Luke Billingham (Hackney Quest), Naima Gaye (Flow), Paul Monks (Core Arts), Remi (Lycée d’Hoteliers), Robert Helmholz



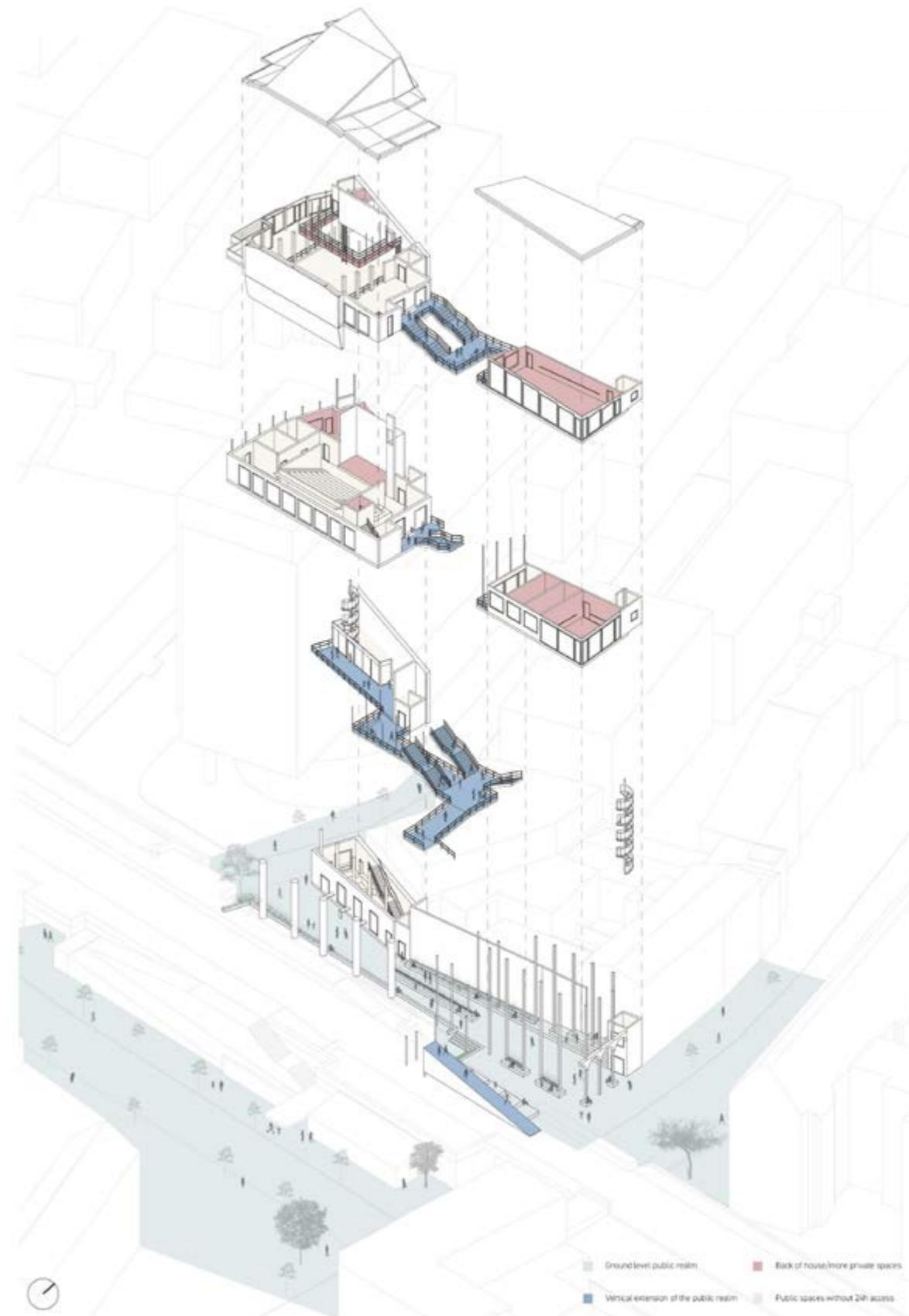
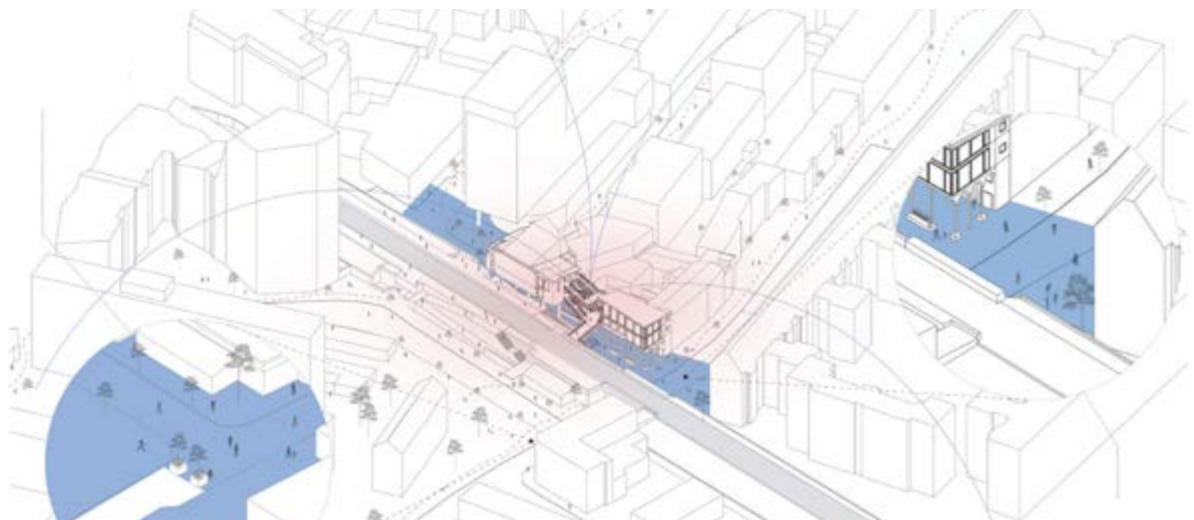
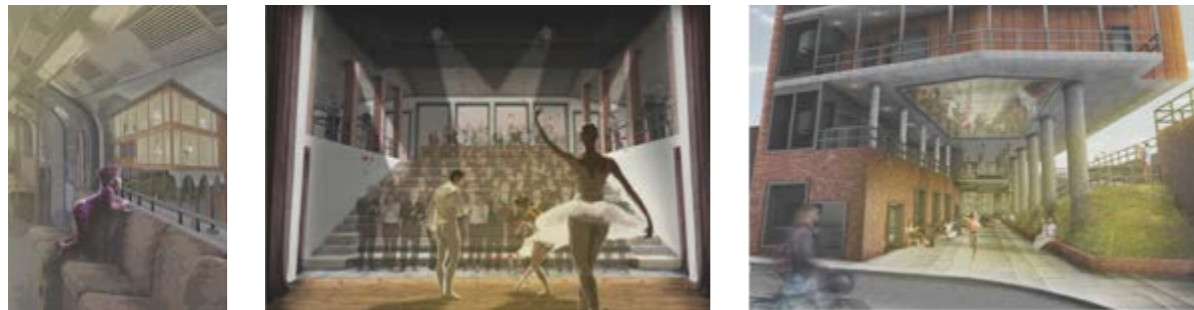
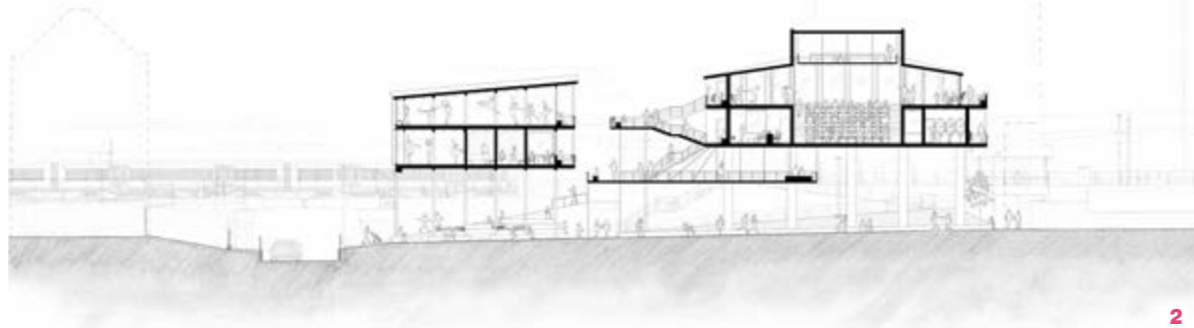
became the shared point of reference for individual design proposals in Homerton. Students developed their own briefs and projects based on the idea of civic infrastructure as shared places of collective activities and reproduction of social life, places for learning, recreation, well-being and local production. There is an openness that unites all proposals by engaging multiple users-groups across extended timelines into the everyday of Homerton. The projects explore a bandwidth of architectural, strategic, sustainable and contextual thinking, including ideas of urban greening tackling air-pollution, renewable energy loops with bio-digesters and self-build, which informed and drove the proposals which included a bicycle workshop, swimming pools, climbing centres

and sports hall, scout-hub, nursery, library, well-being hub, urban culture centre, research centre, community gardens and cafes, educational facilities and a dance and performance hall connected to the existing railway infrastructure.

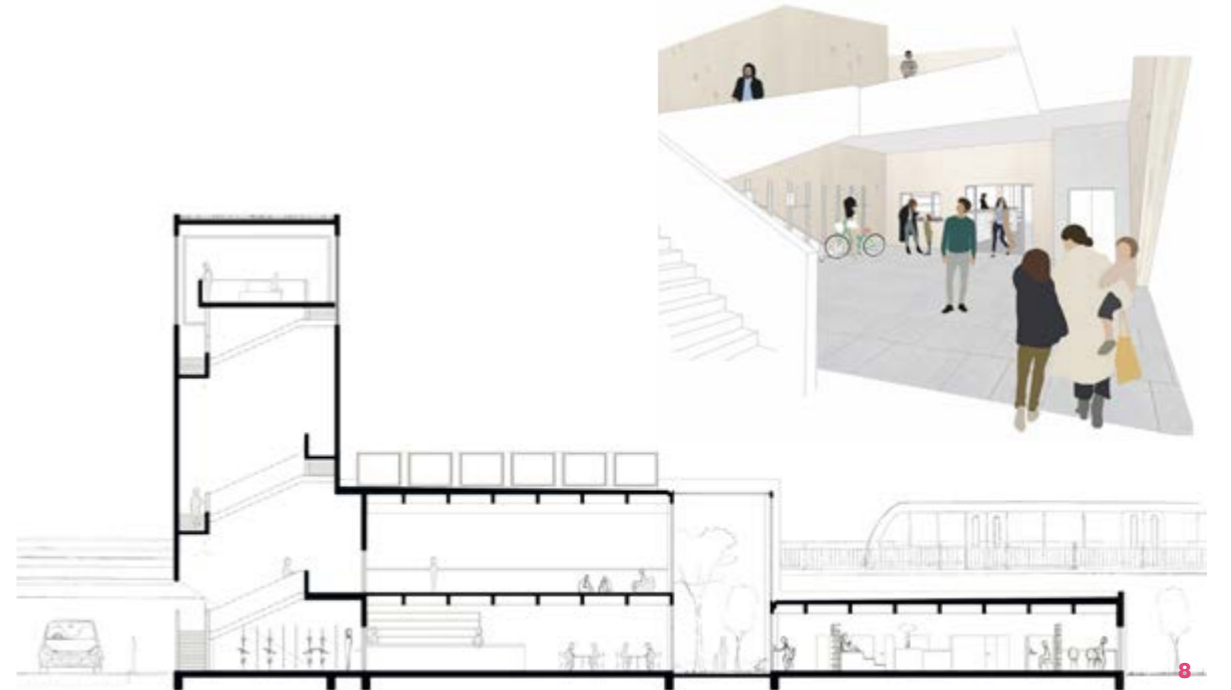
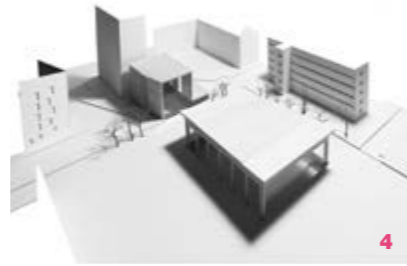
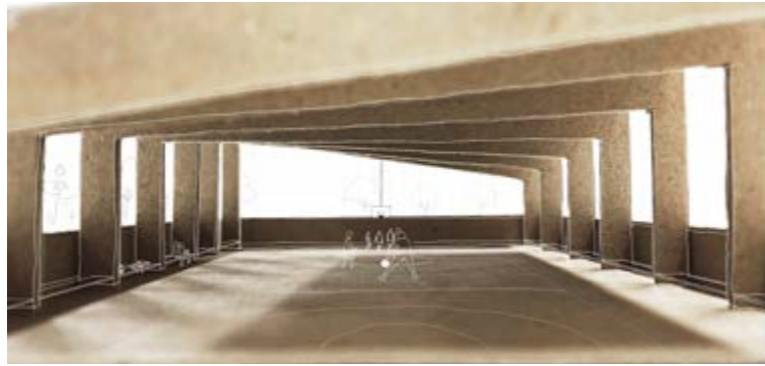
The need to improve urban living, to decentralise activities, create local networks of mutual-aid and tackle urban inequality have never felt so urgent as now, facing the coronavirus pandemic, that disproportionately impacts dense and deprived urban environments. We believe that the student work developed this year makes meaningful contributions to the debate about the future of our cities, more specifically, to our future as a more decentralised, equitable and sustainable London.



**1** Urban strategy drawing by Alfred Hatch: incremental upgrades to Gascoigne and Wyke estates introduce new types of green spaces and public realm in combination with civic programmes relating to gardening, local grown food and production of renewable energy through bio-digestion **2** 'House of Dance' is a proposal for a local performance space and rehearsal studios above a new public square with entrance to Homerton's overground station. A network of public walkways traversing multiple levels hangs beneath the hull of the building to enhance and encapsulate public access and multiple relationships between ground, station platform and the building. This new type of venue will allow various local groups performing arts groups and schools to converge in one place, creating a vibrant and creative hub in the centre of Homerton, by Thomas Joy (entire spread) **3** 'Eco-Spiral' is an extension to Homerton's Library, upgrading and extending existing functionality. The small building unfolds along a vertical journey with spaces to read, dwell and reflect along the way. Forming a new entrance and event-space onto Brooksby's Walk, it connects to the 1st floor and to the new roof garden and play-space on top of the existing library, by Muayad Tuma.







4 'Homerton Sports Centre' aims to deliver critically needed recreational facilities for the local youth: The multifunctional sports hall with auditorium together with climbing centre is shared between Berger primary school and various sport groups, Zaira Banaag. 5 'Air Lab' is a sustainable building proposal and political statement of relevancy (covid-19), that aims to educate, monitor and reduce air-pollution across Homerton, by Solara Hiwot Kiros. 6 'The 'Well-being Centre' is extending Homerton Hospitals' rehabilitation ward to the corner of Chatsworth road. It offers a range of shared spaces for patients, visitors and locals to engage in collective activities including a communal hall and kitchen, library, cafe, youth club and a roof garden, Guy Mukulayenge. 7 The 'Hospitality Academy', provides further education and work experience to young people with programmes related to professional cooking, baking, food, drink and event servicing. The academy includes a restaurant, bakery and coffee shop that are run by trainees, Rositsa Vangelova.

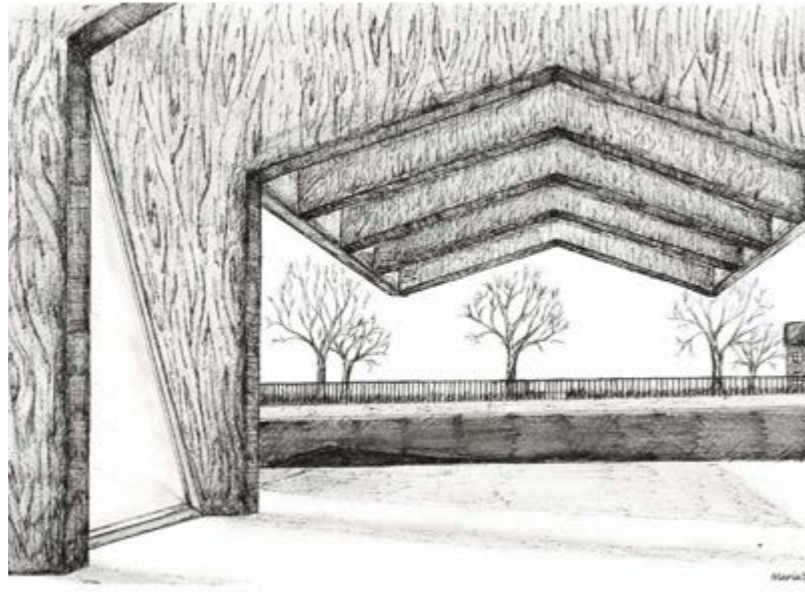


**8** 'The Beacon' is for Homerton's children of different age groups and aims to provide a safe and attractive after-school environment: spaces for workshops, quiet learning, an internal garden and an observatory to enjoy panoramic views across East London's neighbourhood, Aleksandra Hoffmann

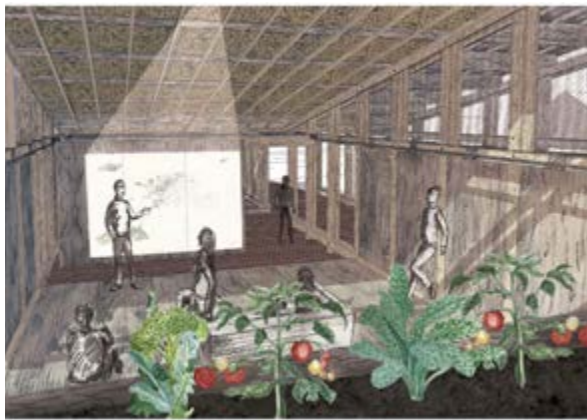
**9** "Homerton Hall" is an adaptable multi-use building that aims to serve Homerton's diverse population as a place for cultural exchange in the widest sense: Markets, performances and events, exhibitions, community space. As central anchor point for the community, it activates Homerton Grove Park, links up with Chats Palace and Castle Cinema, extends Chatsworth Road Market and connects Clapton Park area, Mariam Touray.

**10** 'Hub Homerton' is a strategy that engages with Homerton's industrial building heritage to promote community focussed and sustainable modes of regeneration, Theodor Bjerke

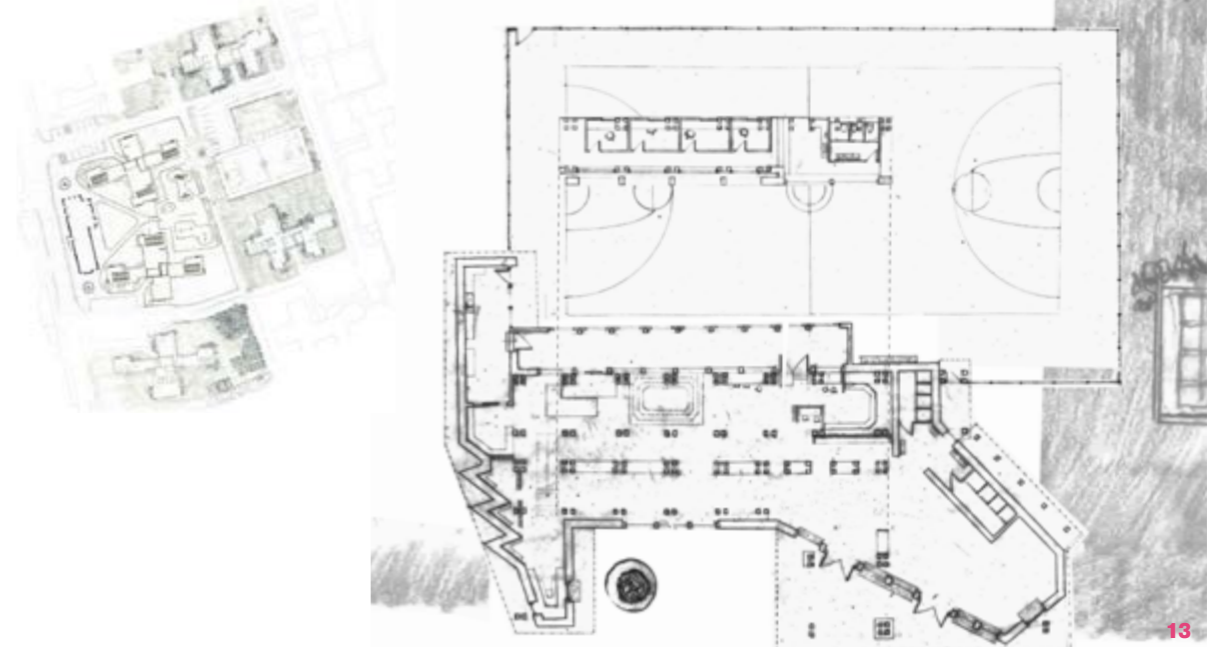
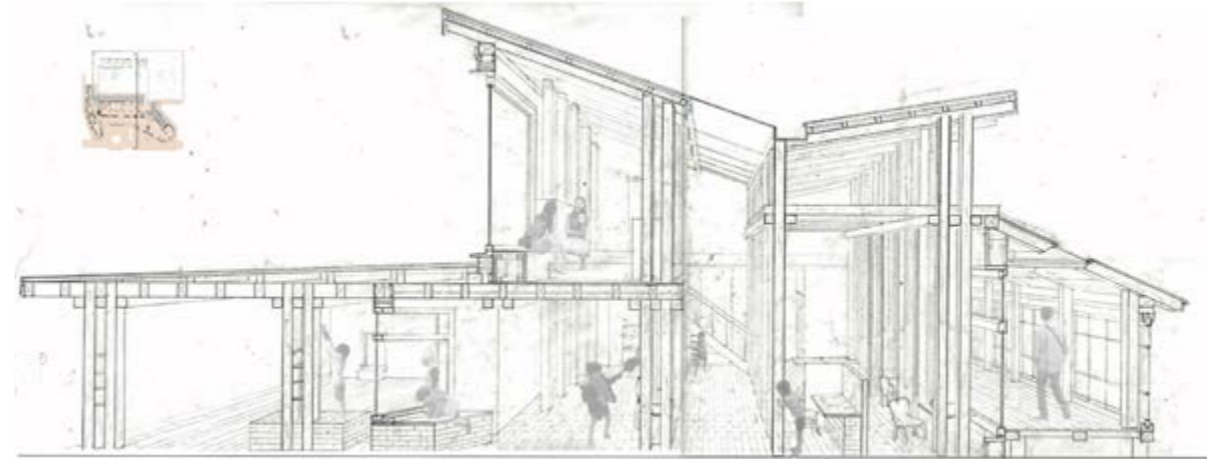
**11** 'Green Route' propagates the idea of growing more sustainable neighbourhoods through knowledge transfer, Kalin Petrov







12 'Homerton Green House' is a multi-dimensional design strategy that critically rethinks the urban residential neighbourhood, in the context of the current climate emergency. The proposal engages multiple local stakeholders to work collaboratively to reduce environmental impacts, produce local food, generate renewable energy through waste, promotes self-build processes and environmental activism and sets out a plan for a radical green vision through tree-planting, Alfred Hatch 13 'Play-scape' propagates opportunities for unexpected encounters, places to dwell, chance discoveries and better spaces to play at Banister House Estate. The strategy seeks to upgrade existing community facilities and surrounding public realm. It carefully places a new nursery building into the centre of the local community. The architectural language of folding external walls, generous thresholds and dramatic use of the roof forming a distinct spatial sequence, support the users to experience an ever expanding field of playful discovery and storytelling, by Zeena Ismail





# Unit C

## Climate Responsive Design: Silvertown Regeneration

DR. HEBA ELSHARKAWY, DR. HAITHAM FAROUK

The current global sustainability agenda supported by momentous bottom up initiatives such as Extinction Rebellion, Global Climate Strikes, etc. raises the significance of low carbon design. Hence, creating low carbon buildings through more efficient use of resources helps reduce harmful greenhouse gas emissions and enhances people's health and wellbeing. Unit C sought to develop thoroughly considered architectural propositions that aspire to achieve low to zero carbon design. The unit ethos supports the UK Architects' declaration for climate and biodiversity emergency where over 600 architectural practices signed the pledge to '*adopt more regenerative design principles in our studios, with the aim of designing architecture and urbanism that goes beyond the standard of net zero carbon in use*'.

We have been working in collaboration with London Borough of Newham, Greater London Authority (GLA) and Lendlease on this live project located in Silvertown, on the industrial Millennium Mills site. We explored climate responsive design through passive design strategies, with a focus on the influence of daylight and designing with the sun on people's spatial experience, wellbeing and comfort. We also investigated various materials of low embodied energy and sustainable construction techniques to ensure a low-zero carbon footprint of the new-built scheme. The programme included visits and meetings with the developers, contractors, architects and members of

Silvertown community to discuss and exchange ideas and further develop the design proposals.

Our study trip was to the Centre for Alternative Technologies (CAT) in Machynlleth, Wales. The key objective of the study trip workshops and sessions was to start us thinking about climate responsive design, sustainable design techniques, and environmentally-friendly materials that can inform our design projects.

The trip started with a CAT site introduction and tour which covered the history of the site and of CAT and introduced the key sustainability themes used on site from renewable energy through to a wide variety of examples of environmentally responsible buildings. We were inspired to think about the different material properties required for building. We were then introduced to low carbon footprint alternatives to more commonly used materials and the concepts of embodied energy and legacy. We were then shown various low embodied energy materials and saw examples on site – the Sheppard Theatre the highest rammed earth walls in Britain, made using 320 tonnes of graded earth! We were also reminded of the current UK government's target to reduce CO<sub>2</sub> emissions by 80% by 2050 and consider 'what will Britain be like without carbon emissions?'. This was followed by straw bale building and earth building practical workshops and getting hands dirty. We also experimented with cob, clay plasters and adobe as potential building materials.

### Students

Year 3; Abu AbdulMahzar, Chelsea Anderson, Glenn Altarejos, Taha Faour, Suha Kardaman, Valerie Morgan, Victor Velev

Year 2; Abdulmajid Omar, Alten Gomes, Chun Kiu Michael Ngam, Czerrina Salayog, D'Andre Clarke, Dilnaz Mohammed, George Gabriel Ionescu, Laila Rose Kricha, Louis Linnemann, Luke Milsom, Lewis Oscar Curtis, Muhammad Tawfik, Oscar Frith, Sumaya Sheikh-Ali, Vatsal Javiya, Lewis Smith

### Special thanks to:

Visiting Critics: Vasiles Polydorou (Allford Hall Monaghan Morris AHMM), Min Yang (Foster and Partners), Richard Briffa (Nucleus Design Studio), Mina Hasman (Skidmore Owens and Merrill, SOM), Ben Ward (Skidmore Owens and Merrill, SOM), Rachael Owens (Buckley Gray Yeoman), Carl Callaghan, Catherine Phillips.

Technical Studies tutors: Hwei Fan Liang, Christian Groothuizen, Jennifer O'Riordan, Marek Glowinski, Jeff Tidmarsh, Dr. Aurore Julien.

Collaborators: Jessie Lenson, Lendlease, Kellie Tonkyn, Regeneration and Planning, London Borough of Newham, Paul Allen, Kit Jones, John Urry, Centre for Alternative Technology,



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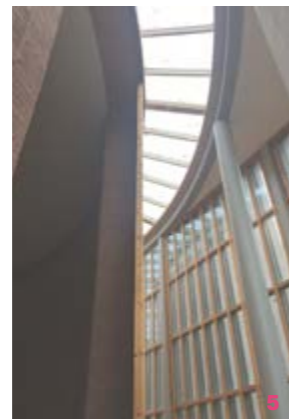
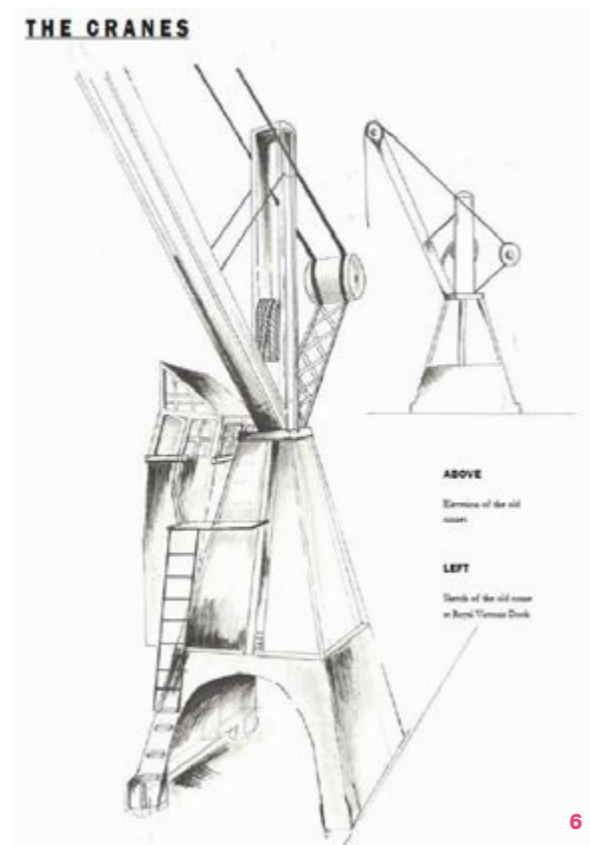


1 Panoramic view collage of the Millennium Mills site, Laila Kricha  
 2 Location of the site within London, Suha Kardaman. 3 Personal interpretation sketch of the Millennium Mills and the project site, Lewis Curtis  
 4, 5 Study trip to the Centre of Alternative Technologies investigating various sustainable materials: cob, rammed earth, strawbale, adobe, and visiting the Sheppard theatre which has the tallest rammed earth walls in the UK. 6 Brittonia Village historical cranes sketch, Abu AbdulMahzar 7 Personal reflections of Silo D on site, Chelsea Anderson  
 8 Wildlife on and near the site at Tottenham Marshes, Abu 9 Watercoloured sketch of the Grade2 listed MM and SS Robin boat, Gelnr Altarejos.  
 10 Handrawn sketches of the historical maps of Silvertown; 1930, 1960, and 2019, Dinaaz Khatun. 11 Design concept development and feasibility studies, Michael Ngam. 12, 14 South facade and section of the design scheme, Michael Ngam. 13 Axonometrics of one-bedroom and two-bedroom flats, Michael Ngam. Axonometrics



**TOTTENHAM MARSHES**

Tottenham Marshes consists of a large expanse of rough grassland with wildflowers meadows, accessible areas (paths) and scrubland.

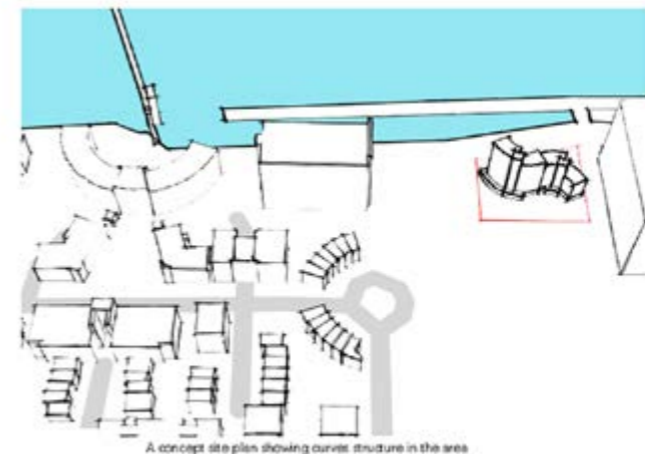
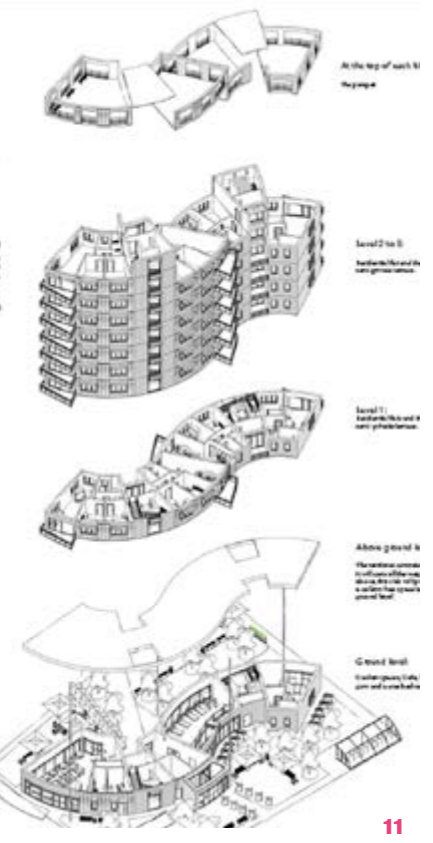


1930: During the first world war Silvertown faced a huge explosion in 1917. However east London rebuild the factories. The biggest flour factory, Millennium mills, that was built in 1905, it had been redesigned as well. The number of residential area increased such as the factories.  
 1960: Silvertown faced again other explosion during the second world war. However, the Millennium mill had been redesign. The industrial area nearby had been changed into multiple warehouses. Most of the factories towards the riverside closed down and it was transformed into residential area. Also, some of the finger dock had been converted onto a solid area. The industries closed down due to the economic decline.  
 2019: Nowadays Silvertown does not have any industries apart from the Millennium mill and silo D. The industrial area next to the Millennium mill it has been transformed into a modern area, Britannia village. Also, the other side of the dock it has been transformed into an exposition centre, Exoc.

**Concept development**



Stage 1: Public spaces: Using the building to separate the public and private spaces as well as common and master garden.  
 Stage 2: Circulation: To minimize the site of the circulation, flat structure 2 double curve into circulation block, so that it would not block the solar gain to the flat.  
 Stage 3: Concave curve: A concave curve could increase the south facing facade so that double curve it could greatly increase the floor solar gain to the building.  
 Stage 4: Double curve: To respond the curve and the site, the double curve will greatly increase the surface area of the building exposed to the sun. Also the double curve will allow the building to beat wind dynamic.  
 Stage 5: Connection: By leaving the gaps on the ground floor, it will be able to connect to the site, allow the site to connect to the main entrance and master to access. The flat structure of the flat on the ground floor will give more access to the residents and direct sunlight to the space.



A concept site plan showing curved structure in the area





Sketch 1/100



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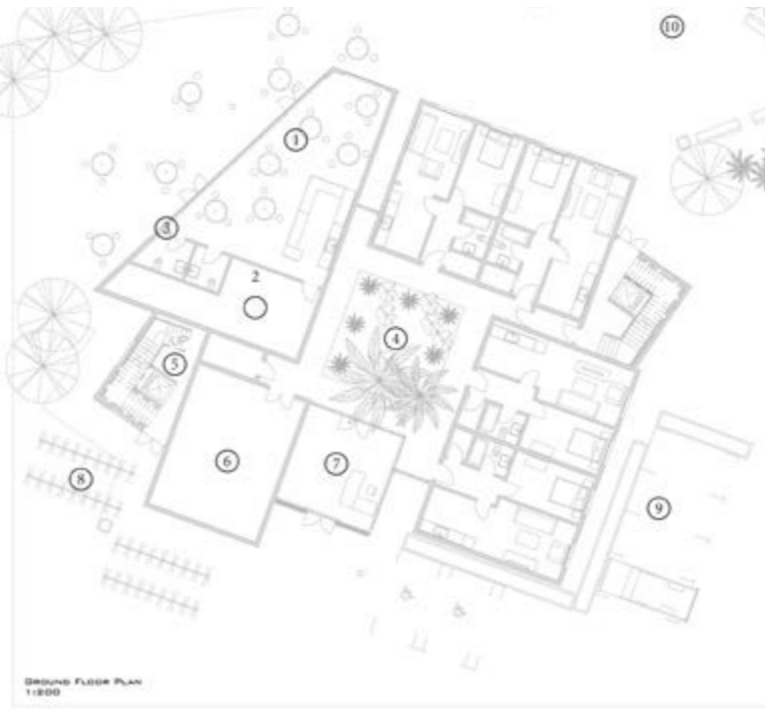
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GROUND FLOOR PLAN 1:800

- ① CAFE
- ② CAFE (KITCHEN)
- ③ CAFE (TABLET)
- ④ ATRIUM
- ⑤ CORE
- ⑥ PLANT ROOM
- ⑦ RECEPTION
- ⑧ CYCLIST PARKING
- ⑨ CAR PARK
- ⑩ OUTDOOR GARDEN



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**15** Ground floor plan illustrating the indoor and outdoor cafe seating spaces, associated facilities, gym, horizontal and vertical circulation and a one-bedroom flat, Michael Ngam. **16, 17** Approach to the waterfront cafe, & solar shading strategies for south facing elevation including balconies and louvers, Michael Ngam. **18** Ground floor plan showing the cafe spaces, residential entrance and central atrium, Muhammad Tawfik. **19** 3D model explorations for using containers as a modular construction system, Luke Milsom. **20, 21** Layout and north facade, Muhammad Tawfik. **22, 23** Visuals of the project created with insulated shipping containers, Luke Milsom. **24** First floor plan showing vertical circulation cores and flats layout, Laila Kricha. **25** One-flat and two-flat prototypes, Laila Kricha. **26, 27** Visuals of the vertical greenery on the structure exoskeleton, Louis Linneman. **28** Outdoor waterfront cafe space, Dilnaz Khatun. **29** View from the terrace, Dilnaz Khatun. **30** Exploded axonometric illustrating cafe levels, two-bed and one-bed flat layouts,

and roof terrace, Dilnaz Khatun. **31** Bird's eye perspective illustrating the stepped project form for solar exposure, Dilnaz Khatun. **32** Ground floor plan illustrating the waterfront cafe in the north, and flat layouts, Dilnaz Khatun. **33** Ground floor plan of the Cultural Centre which includes a cinema theatre, gym, workshops and office spaces, Victor Velev.



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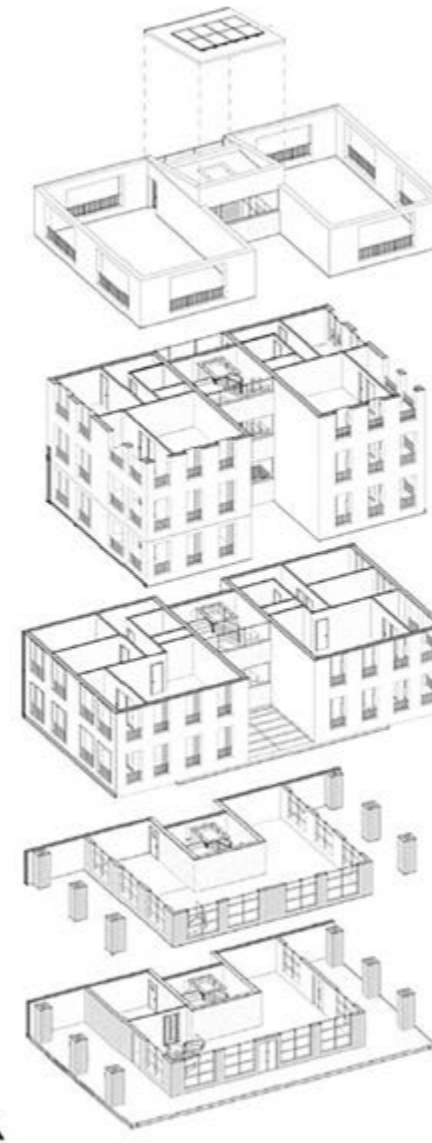
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**34** Project Motus; which includes a gym, sauna and swimming facilities, view from the docks, Suha Kardaman. **35, 36** Inhabited sections, Suha Kardaman. **37** Sustainability ambitions in Project Motus, Suha Kardaman. **38** Elevation of the Community Leisure Centre, Abu Abdul Mahzar. **39** Ground floor plan illustrating the swimming pool complex, cafe and library, and **40** Exploded axonometric demonstrating the structural system and materials, Abu Abdul Mahzar. **41** Ground floor plan of Project McLean; illustrating students accommodation (bedrooms and shared living/kitchen spaces), cafe and garden and **42** Section, Glenn Altarejos. **43** External view of Project McLean, demonstrating the containers inserted into the structural timber frame., and **44, 45** Sectional perspectives illustrating the structural system and materiality, and **46, 47** Students life in bedrooms and living spaces, Glenn Altarejos



34



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Using Photovoltaics to generate electric power using solar cells.



Promoting Cycling and walking into the site rather than the use of cars to reduce the emission of greenhouse gases.

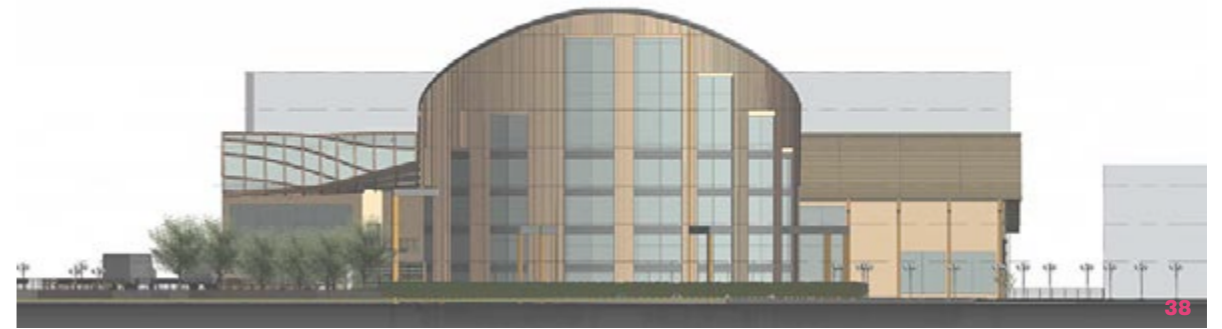


Plant more trees around the site to emit more oxygen, take in more carbon dioxide from around the site, as well as reduce the noise that is coming from the nearby Airport.

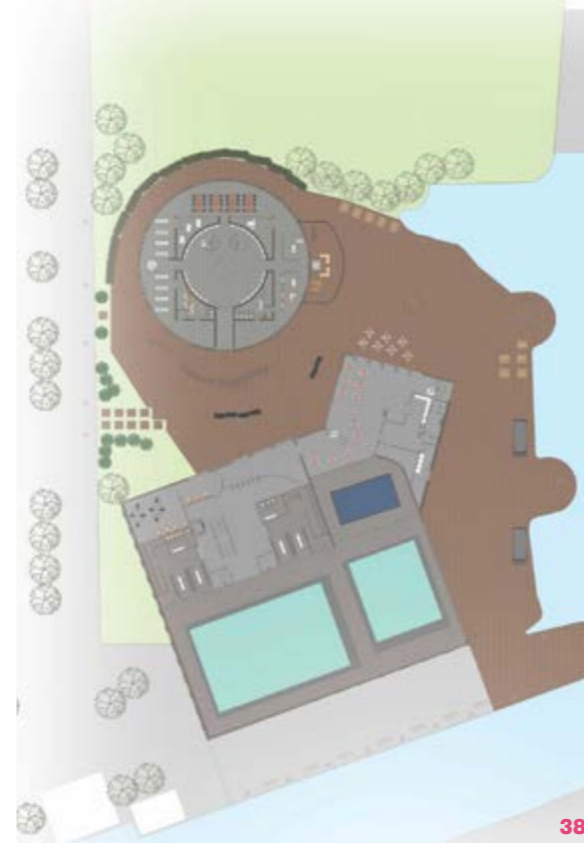


My project should bring more people together. The community isn't connected and I aspire my project to become a space for unification

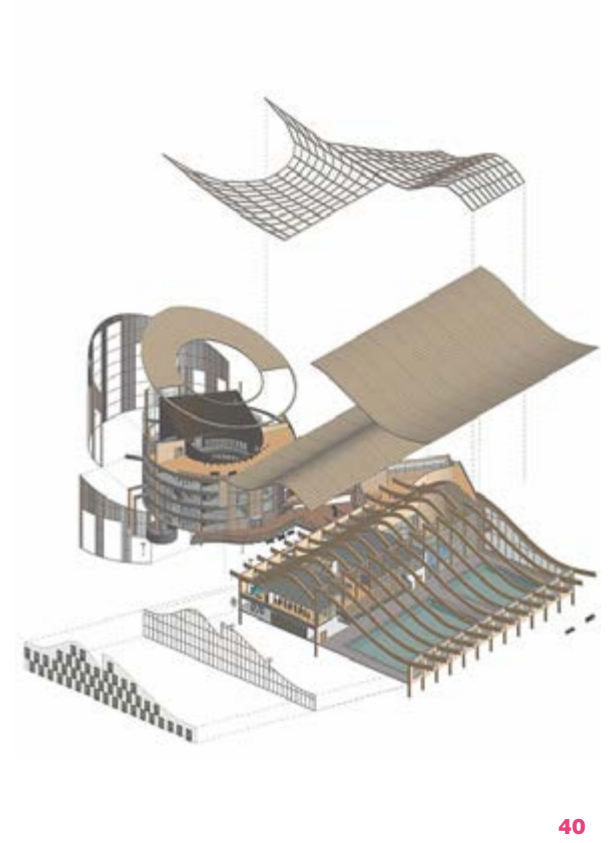
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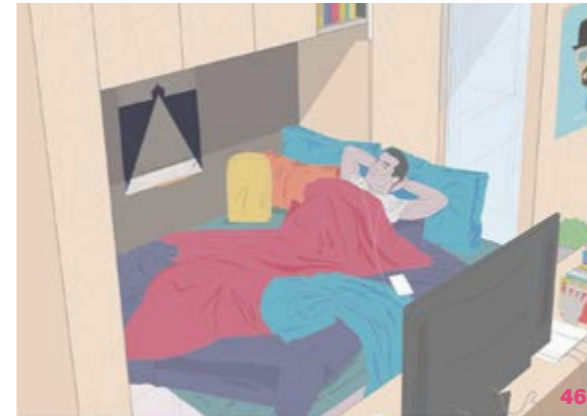
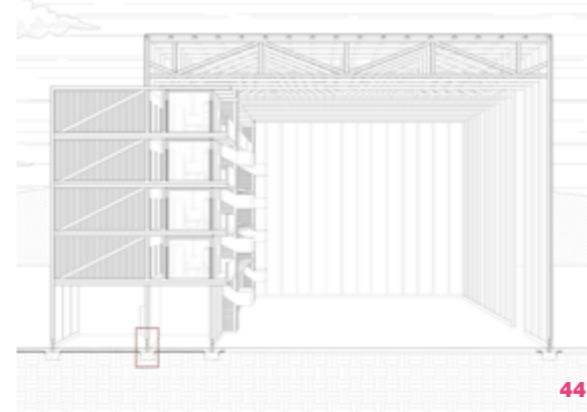


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# Unit E

## “URBAN AEDICULE “

MICHELE ROELOFSMA & ALEX SCOTT-WHITBY

The unit developed a framework within which to study architecture based on the creative tension between a personal architectural plan and a given site.

Preoccupation with environmental and social issues concerning highly-charged urban contexts encouraged the development of an intellectual platform through which to explore the year's projects.

The unit's discussion focused on developing an architectural proposal and urban and strategy for a site in Thessaloniki, Greece.

The starting point of the discussion was the recession and the Green policy of the Mayor of Thessaloniki, Mr. Zervas, who aimed to bring a 'green agenda' to Thessaloniki by 2020, an ambitious but mature set of interventions to make the city more modern, friendly and sustainable. The environment determines the quality of life, the daily functioning, the citizens' performance and the attractiveness of a city.

Environmental policy is not a luxury. It is about the standard of living, the present and the future of us all.

Thessaloniki has extremely poor levels of greenery by international standards and is a concrete jungle. Each inhabitant corresponds to about three sq m. of greenery, while an internationally accepted minimum is ten sq m. Students had the opportunity to make a city more sustainable for its residents and of course, more attractive to visitors. The need for green event/cultural core spaces and the desire for an exhibition/cultural centre was the start of the unit's discussion. The initial idea was to create a synergy between

the Mayor's intentions and those of humanitarian groups like Pervolarides, a diverse community run by volunteers since 2013, to grow and develop initiatives that support an increasing number of people. These people are struggling to survive and meet their basic needs and experience socioeconomic exclusion because of loss of income, homelessness or because they are classified as refugees and migrants. This is the sad reality of the crisis Greece (and other countries) have been experiencing in the last decade. In an environment where market economies regulate and degrade daily life and interpersonal relationships, Pervolarides come together to form a community that generates an alternative paradigm of solidarity and social cooperation. They create a model of inclusion through social synergies and collective actions that reflect the needs of the community today and of the society they dream of for their children. This is based on food and the relations that are formed throughout the food cycle (from seeding and cultivation, crop collection, processing and cooking, to reclaiming and re-processing food that would be wasted). During our survey visit to Thessaloniki, the students met with the client who formulated their requirements. This was used as the core of the design brief. The client was extremely happy with suggested sites, "The Old Mercado" and "The Allatini Mill". Unfortunately, despite his interest in implementing a green policy, the Mayor declined our meeting and presentation.

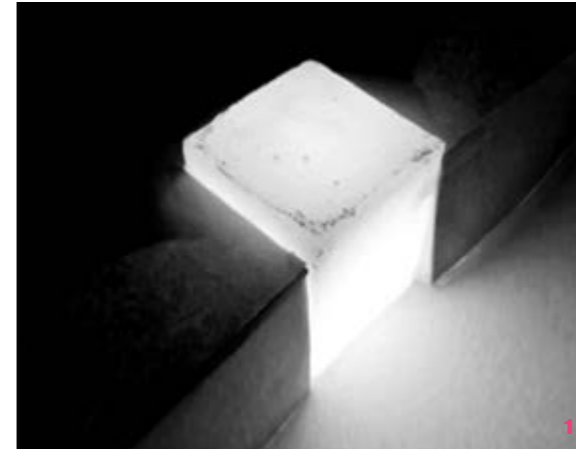
1 Dylan Cutting study "Urban Aedicule" Lincoln's Field 2 Architectural study trip to Thessaloniki, the Acropolis 3 "The Old Mercado" Thessaloniki shop unit 4 The Soane Museum, the Belzoni Chamber

### Students

**Year 3:** Oliver BROWN, Hannah CORNELIUS, Hannah SULLIVAN, YingYing-Amy ZHUANG, Thomas DULIEU, Dylan CUTTING  
**Year 2:** Nazia BEGUM, Kiana SHOKRANI CHAHARSOGHI, Bushana ODAYAPURATH, Mateusz SASS, Amy-Chloe LEESHUE-BOOTH, Amna ZAIDI, Ahmed ABUELMEAZA, Delrick ADIKARI, Riyad HOSSAIN, Maria ZEGHERU, Florentina-Nadina IVANESCU, Mourtada BABOUKARI, Georgia HOGGINS, Izaak SALLOWS, Aya NASR, Pavlos GIANNOPOULOS, Georgios KASTANIDIS, Ezichiebuka EWURUM

### Special thanks to:

Pervolarides of Thessaloniki TEAM; -Filipos Polatsidis, Georgios Balatsos, Martin Teymori. AKMI -Architecture Team; Dr Athanasiadou Elena, Dr Chourmouziadou Pepi, Mr Charistos, Dr Kotsoglou, Mr Charistos Vassilis, Dr Kotsoglou Anastasios  
Visiting Critics; Contributors; Charlotte Harris, Juan D'ornellas, Charles Brown Cole, Owen Hopkins - Soane Museum, Kalikratis Eulogimenos, Yasar Shah, Nick Franklin

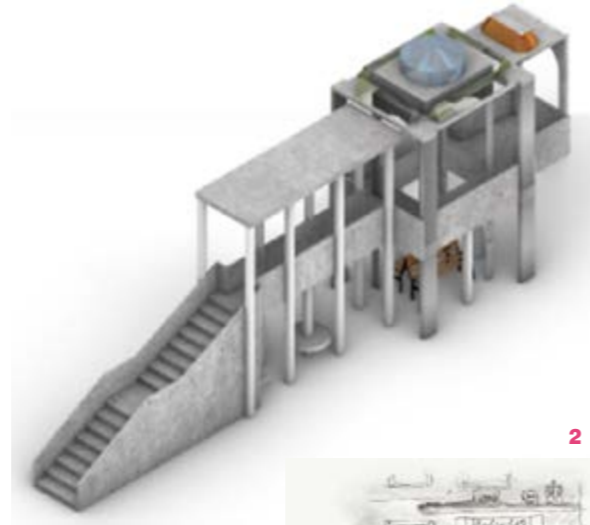




The Soane Museum the introduction project. Students were asked to study their favourite part of the museum and use the study as a "seed" for audicule proposal for "The Lincolns Field food hand out point

1 Soane Model by Ahmed Abuelmeaza 2 Proposal for Lincolns field "Urban Audicule" by Aya Nasr 3 Study of the passage way in the Soane Museum by Kiana Shokrani Charsoghi 4 Plan of the Journey in the Soane Museum by Aya Nasr 5 Platform space based on study of the mirrors and space in The Soane Museum 6 Model Collaged on the Site 7 Lincolns Field evening Food Handout by Hannah Sullivan

Next page: 8 Study Painting Soane Painting represents hidden in between rows of arches narrow tall space, flame and reach still figures by Amna Zaidi 9 Study of the Journey through the spaces in The Soane by Nadina Ivanescu 10 Model of the journey to the favourite place in Soane by Hannah Cornelius 11 Model of the Colonnade full of spacial qualities by Amna Zaida



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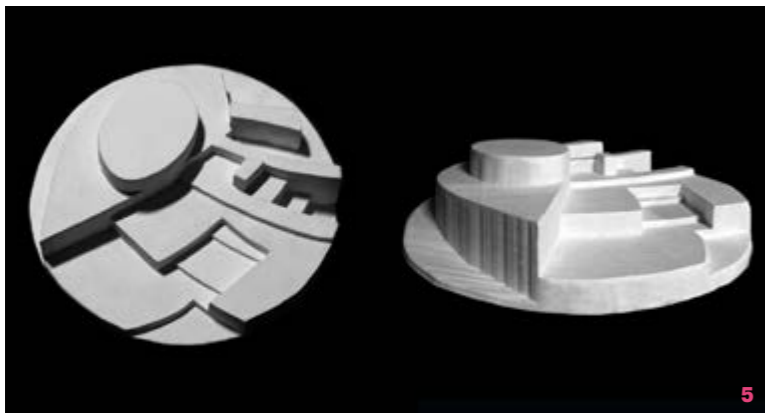
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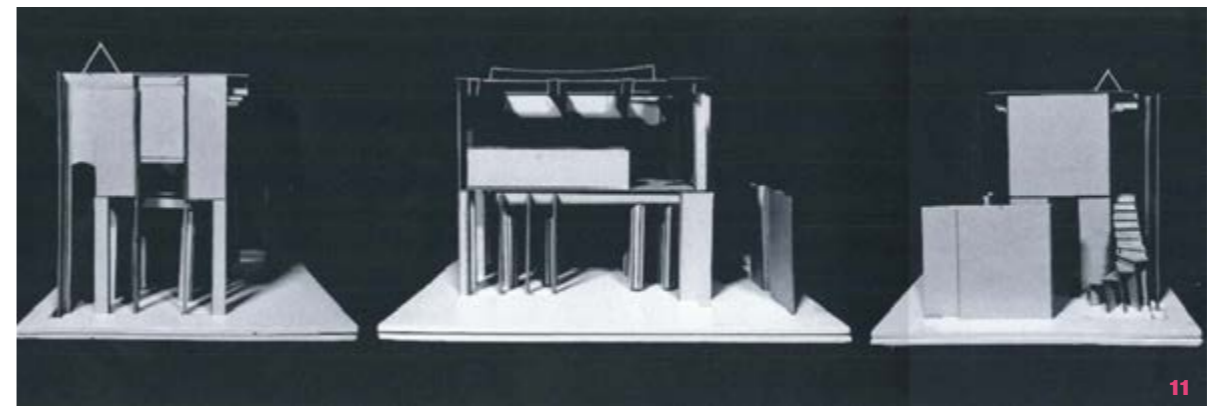
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As I entered the crypt, it felt like I was surrounded with darkness with only glimpses of natural light. I felt I had entered an ancient tomb. I could only make my way through the space by narrow passages consumed with shadows. The only light bled out of the narrow spaces between the walls. The only glimpses of daylight came from what could have been a huge crack in the ceiling of the crypt, but as you discover the sarcophagus, it's as if you have entered the burial room filled with artefacts and treasures kept for passing into the next life. It's as if you're an explorer working your way through an ancient ruin captured in time. The narrow slithers of space between the walls could have been secret passages into undiscovered areas, but instead acted as light wells. This is in juxtaposition to how you feel this space and how it should really feel, being narrow and claustrophobic. The light is instead used to highlight different aspects in the room, like the sculptures, and it creates a grand feeling and is all consciously placed around the crypt with a concentration of importance on that, which is illuminated.

Oliver Brown



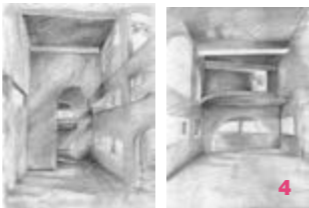
This dark narrow long space is part of the South Drawing Room. It conveys nostalgia as it reminded me of home and childhood when I would hide in the closet or under tables. It is fascinating how a new and unique space you just walked in can bring the familiarity of home and be comfortable with it. With all the confusion and overwhelming from the museum, this is the spot that I would hide in and ease my mind. Some would say its claustrophobic, but its height of 4 meters gives you that extra free space of comfort. It makes me feel compact and tight, while at the same time it feels cozy and safe, giving a sense of closure that I enjoy. The space also gives me power as it is tiny and I can easily keep track of everything, while larger spaces are more for observation and do not have the same control. There are others who like to spread in the largest open spaces, but is that really the human instinct? Do we ever really grow out of 'squatting under the tables' and hiding ourselves in small dark spaces? Would you like to feel like an ant or a giant in a space? Standing at one end, it gives the illusion of a separate room as entrances are vanished by the perspective. Visually, even though the place is almost 230 years old, it doesn't look like it. By the materials, style and colours chosen, the architect managed, to this day, to keep the house looking a bit modern. It may give for some the appearance of old house like 30 years old, as one would reimagine their childhood spent at a grandparent's house. The colours present in the space conveys a lot of emotions. The dominant warm colour being yellow on the walls, brings a sense of joy and happiness, while the dominant cool colour green on the columns and curtains makes one think of growth, nature and wealth. The source of light is an interesting one, with most of it being natural sunlight from the large windows and artificial light from inside of the room. Sense of touching wise, you got hard and soft materials throughout the hallway. If you would walk barefoot straight and keep a hand on the south wall (with windows), your feet will feel soft from the carpet, with one of the foot sometimes touching the metal rack on the floor, while the fingers shifts between the softness of curtains and the toughness of glass, wall and column. All windows opened amplifies the soothing sound of wind passing through tree branches and birds singing, with also some noises coming from pedestrians and the motor of the vehicles passing. One can smell the fresh air from a sunny day. The rest of the Drawing Room smells like old carpet and paintings. The hallway is the middle point where one can smell both old furniture and fresh air. The journey to get here is by going through basement to get up. It is the shift from a vertical journey to a horizontal one. The main entrance for the public is from number 12, but to get to number 13, one must go through basement.

Amy Zuang Yingying



Thessaloniki Project is working towards a proposal for the PERVOLARIDES Community; Cooking/food prepare that is reclaiming food. These products are processed, repacked or cooked into hot meals. Reprocessing fresh food, redistribution food, urban gardening, where they grow food as well as share methods of food cultivation and processing of organic household waste into gardening compost and fertilizer. Other activities include bee-keeping and olive collections. Connecting producers and consumers through a scheme which facilitates access to affordable, locally produced organic food, while ensuring that producers are guaranteed an ongoing demand for their production at a fair price. Educational spaces training activities and workshops (food cultivation, food processing, bee-keeping, etc.) that support the development of vocational skills and the creation of employment possibilities Two possible locations in the walled City location A. Old Mercado, or location B. Allatini Mills Site.

1 Site "Old Mercado" in the walled City location A on the map 2 Massing model Green House and Cooking and Teaching Facilities by Delrick Adikari 3 Fragment study model Roof vegetable gardens and teaching rooms by Mourtada Baboukari 4 Proposal Kitchen Space, and shop by Amna Zaidi 5 Court yard space + event space by Amna Zaidi

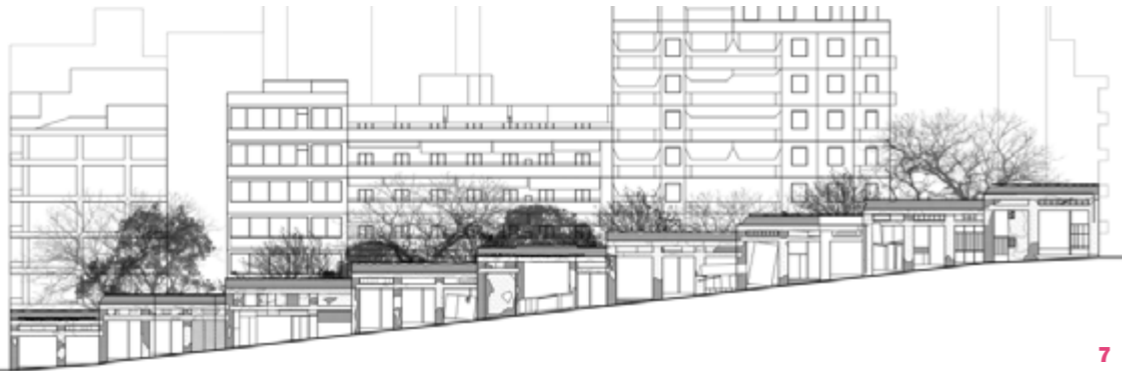
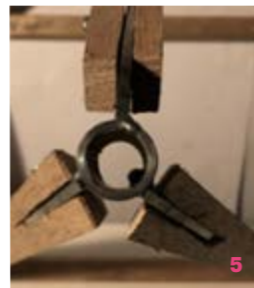


Allatini Mills Site B  
1 Allatini Mills site, "The Old Mill" 2 Pavlos Giannopoulos 3-4 The Allatini Mill

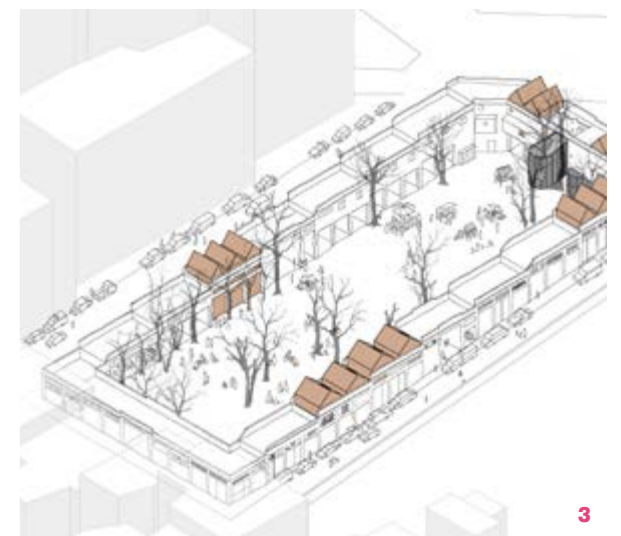
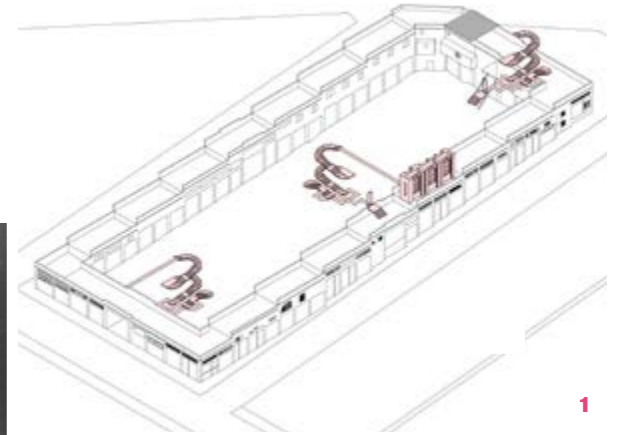
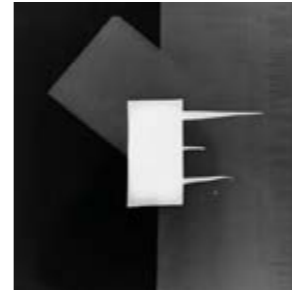




Delrick Adikari-1 Massing model study 2 Long section over the Mercado site 3 Model fragment of the workshop, education and garden spaces 4 Ground floor workspace 5 Detail joint Thomas Dulieu- 6 Idea Sketch garden space and events 7 Long elevation 8 Section North Education space 4' An indepth look at the Old Market Site's activity in relation to proposal insertion and proposed shops. 5' Interior view of Dining Area showing how the space is used, by Amy Zhuang YingYing



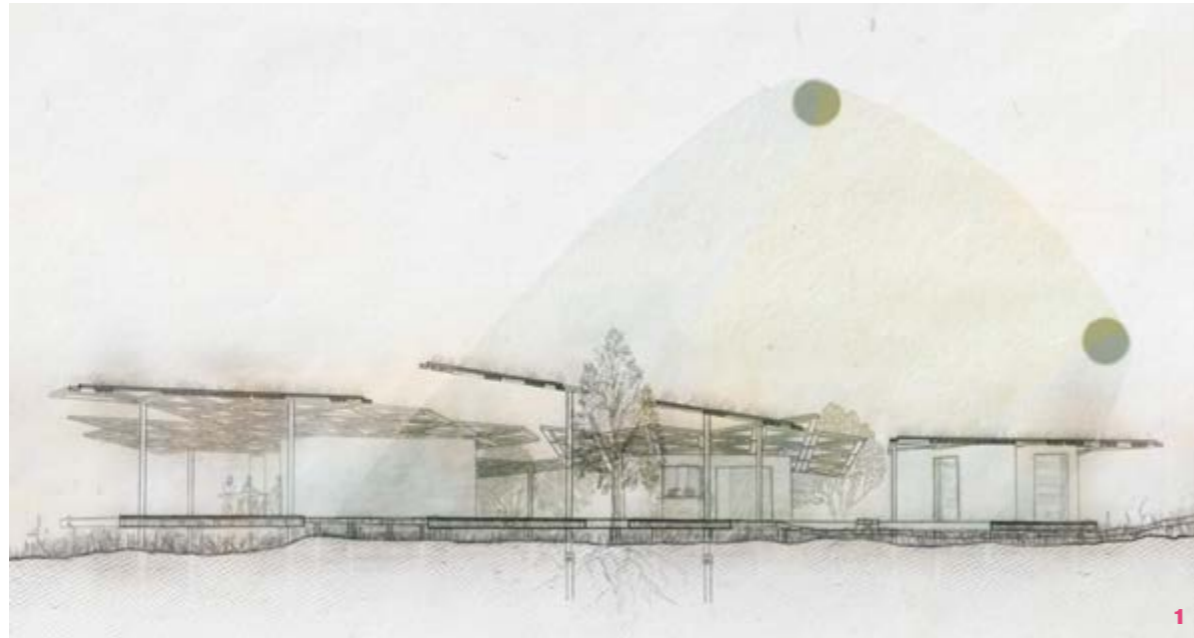
Amy Zhuang YingYing: 1 Isonometric Old Market with location of possible interventions based on Soane Study 2 Small interventions accommodation, workshops, education spaces, prefab pieces 3 Gradual Population of the site with a limit 4 Long East section accommodation, kitchen dining spaces and workshops 5 Entrance space on north leading to the Dining Room based on the Soane Studies. Dylan Cutting: 6 Four studies



Many adhoc structures are thrown all over the site giving an odd shanty town vibe. Some of the most exiting structures are built at the head of the grounds. Nearly three stories tall propped up on fine steel rods, looks ridiculous but there is a simple enjoyment from this view. It is certainly the height relationship that makes it such an oddity. Voided Photogram Creating a form with the absence of anything makes it far easier to visualise the project in a real world setting. These forms created at night when use will emit a light from within like a dim beacon, by Dylan Cutting.



Hannah Sullivan Proposal for Thessaloniki Pervolaridis: **1** Section **2** Plan of proposal **3** Exploded axonometric



1



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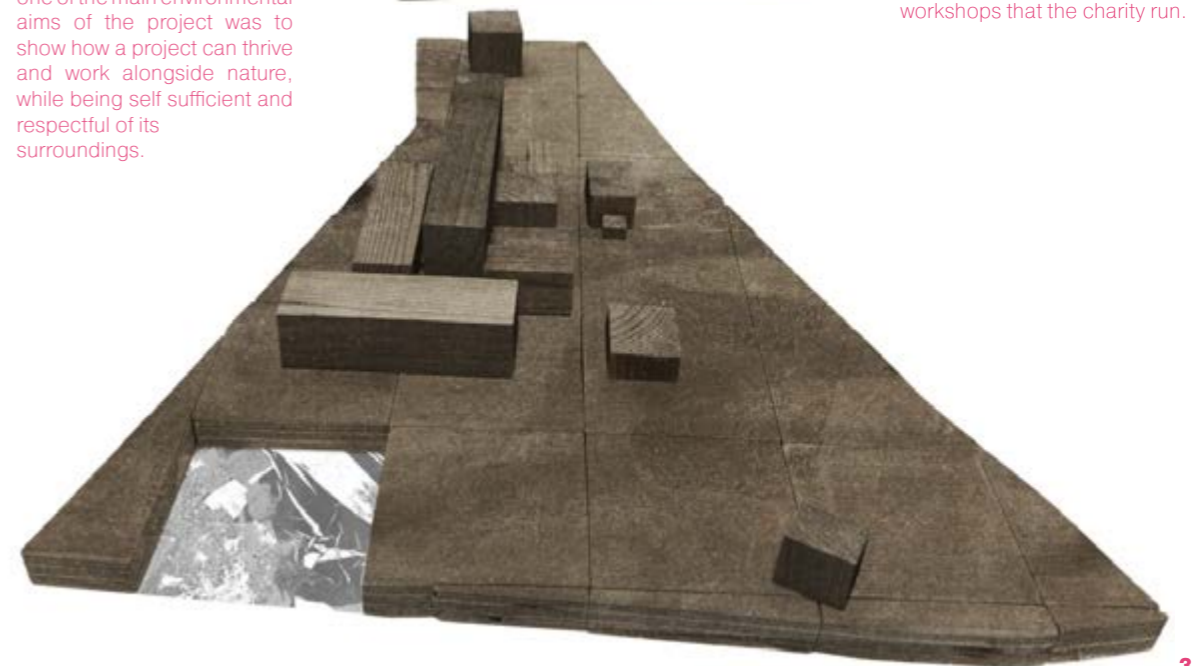
The Gardeners of Thessaloniki City  
 Location: Thessaloniki  
 Allitni Mills  
 Brief : Food Hub  
 Location:Thessaloniki,  
 Project: Allatini Mills Food Hub  
 Client: Pervolarides charity  
 Users: The community



This project's aim was to create a 'safe space' within the heart of the outer city community of Thessaloniki city. A community run NPO kitchen set in the heart of an abandoned old mill site was created to support those in need of food while protecting the land it sits upon. Thessaloniki has a very disheartening level of international greenery and so one of the main environmental aims of the project was to show how a project can thrive and work alongside nature, while being self sufficient and respectful of its surroundings.



Each segment of building is elevated above the ground plane with minimal foundation use to protect the existing site. The spaces within the proposal are centred around the main kitchen area where many can congregate and cook together, expanding from this are storage areas and a large workshop area that caters for the many workshops that the charity run.



3



# Unit G

## PENINSULA ECOLOGIES

HWEI FAN LIANG AND CHRISTIAN GROOTHUIZEN

Unit G combines dual interests in temporal and ecological aspects of architecture. We are interested in taking a cinematic approach to narrative architectures, as well as exploring our role within the social and natural ecologies of the city.

This year we continued to explore the future of cities: We are an increasingly urban species with the majority of the world population now living in large urban centres. We explored how these ever-expanding cities could enable other species to thrive alongside us – and the ways in which this could be mutually beneficial, creating new strategies for urban living in a changing climate.

Where the River Lea meets the Thames it winds and meanders, forming the Leamouth peninsula. Once home to East London industries ranging from shipbuilding to food processing, the peninsula is now being regenerated into high-rise neighbourhoods, adjacent to an existing community of artists and makers at Trinity Buoy Wharf and surrounded by the Thames tidal river edge and other post-industrial wildlife habitats and havens. We explored the role of cultural and artistic activities, as well as the potential role of non-human occupiers, in this place of contrasts and contradictions.

Students developed individual propositions each weighted towards a personal approach to urban biodiversity, ecological infrastructures, integrating food production, or the role of the arts and artistic practice in connecting communities.



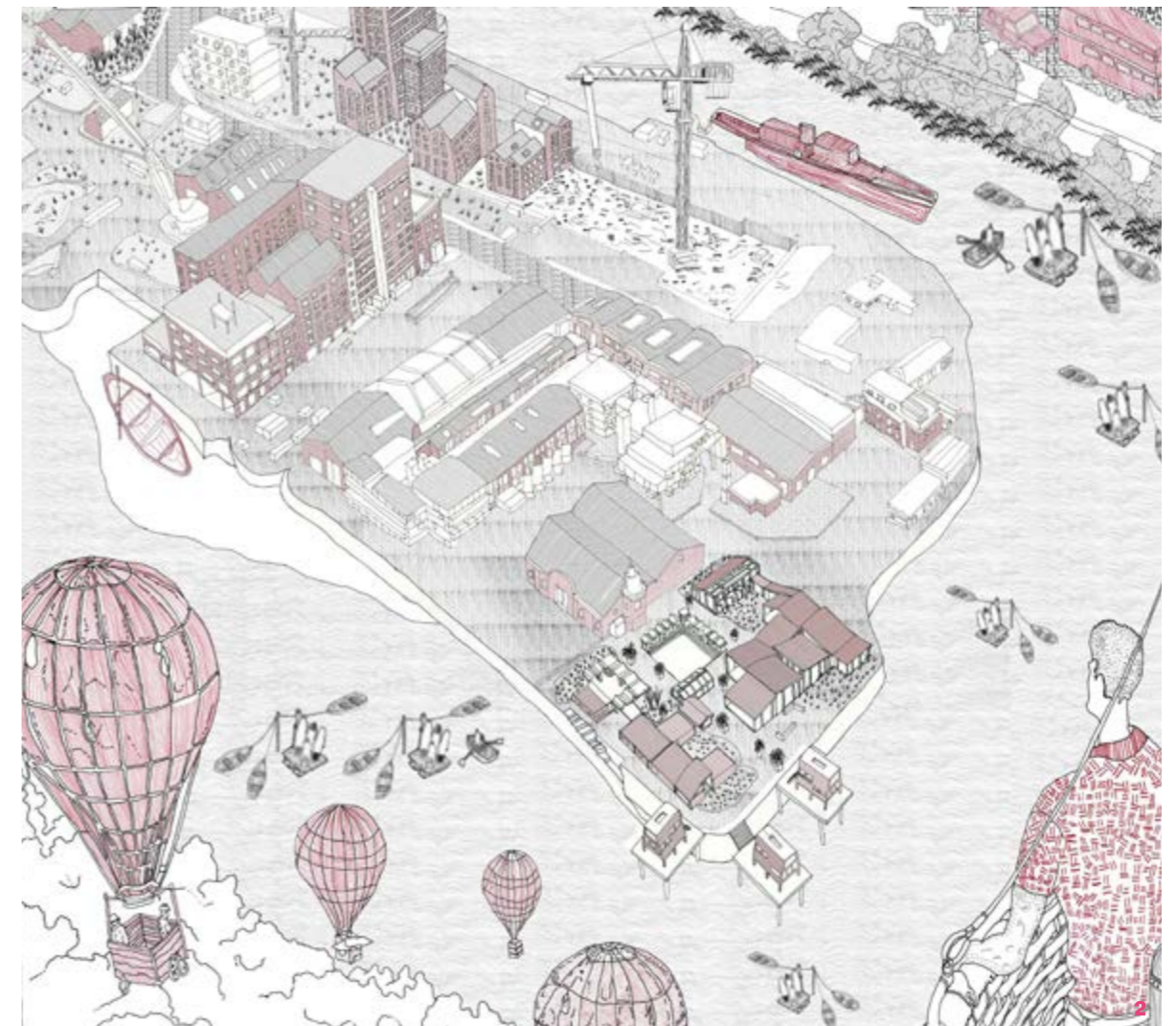
### Students

Year 3: Alex Palus, Cassius Cracknell, Constantin-Adrian Sirboiu, Daniel Kwaku Poku-Davies, Dominika Kupczyk, Eugene Yu Jin Soh, Hakeeme Zain, Jamal Uddin, Jared Kaleta, Jessica Corelli, Lee Aglae, Mandeep Roprai, Matthew Meyjes, Natalia Labuzinska, Shan Koon Koon, Stefanos Troullides, Teodora Manolescu, Yessica Rincon Toro  
Year 2: Arif Khalid, Daniel Meier, Kiran-Preet Singh, Matthew Burford, Sarah Alkhazraji.

@unit\_g\_uel [Instagram]

### Special thanks to:

Visiting Critics: Alison Crawshaw, Anna Gibb, Anthony Powis, Bruce Irwin, Dhara Bhatt, Harald Trapp, Ian Mackay, Jayden Ali, Jenny Kingston, Josh Heather, Kit Stiby-Harris, Nick Franklin, Olga Lucko, Simon Tucker, Suren Prabakaran, Susan Withers, Will Bishop-Stevens, Will Lindley.  
With thanks to: Ian Felton (Trinity Gallery / Unity Arts), Justin Masterson (English National Ballet), the Drawing Matter archive, Caroline Nash, Darryl Newport, Elizabeth Westhead and Stuart Connop.



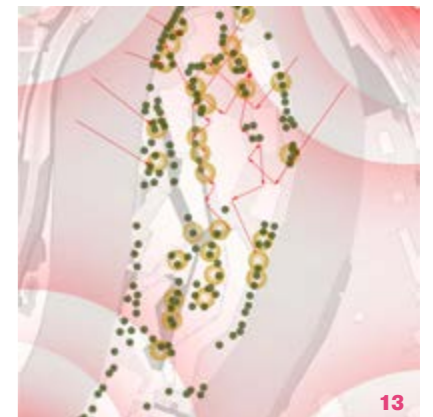
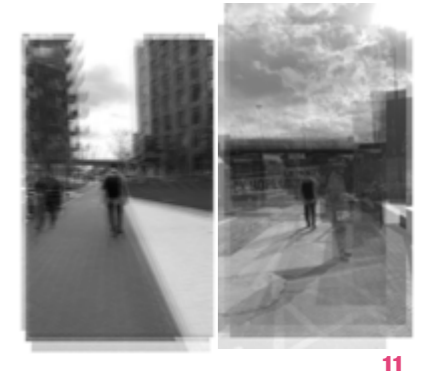
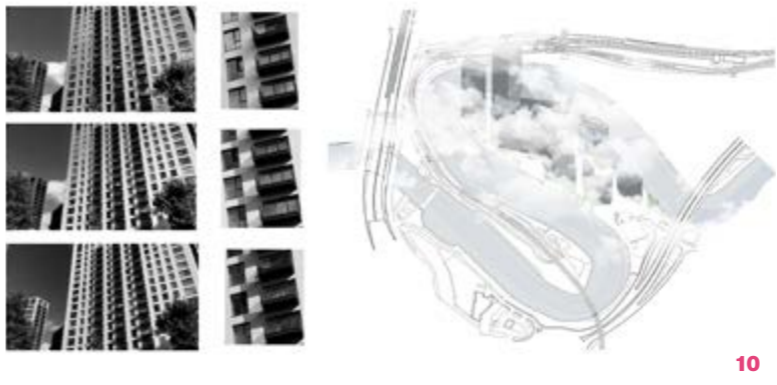
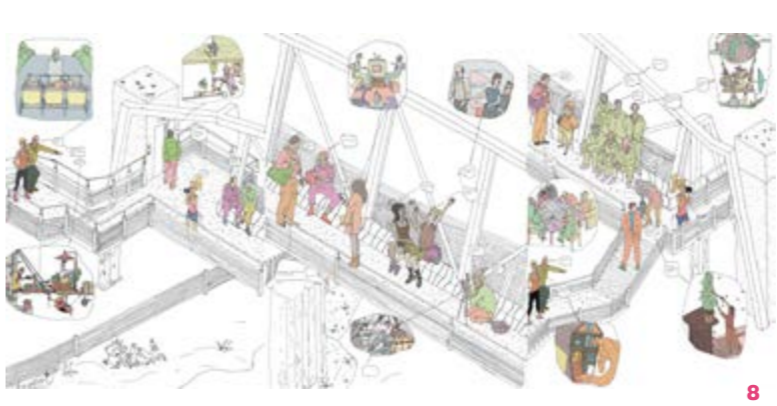
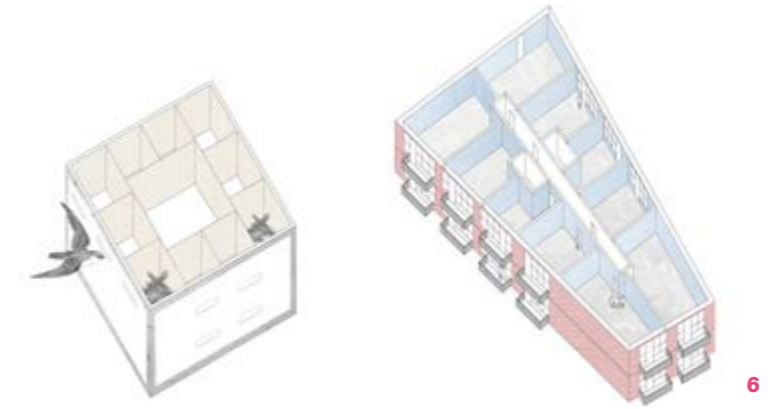
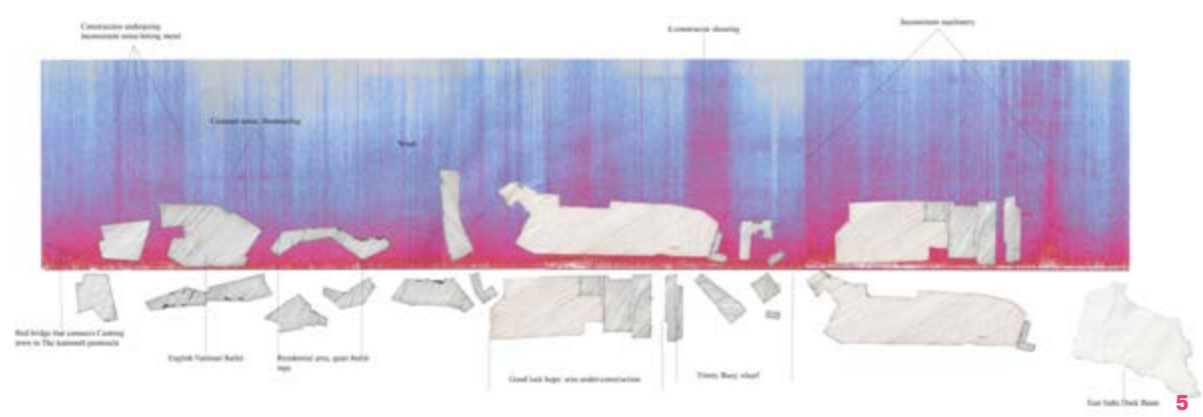
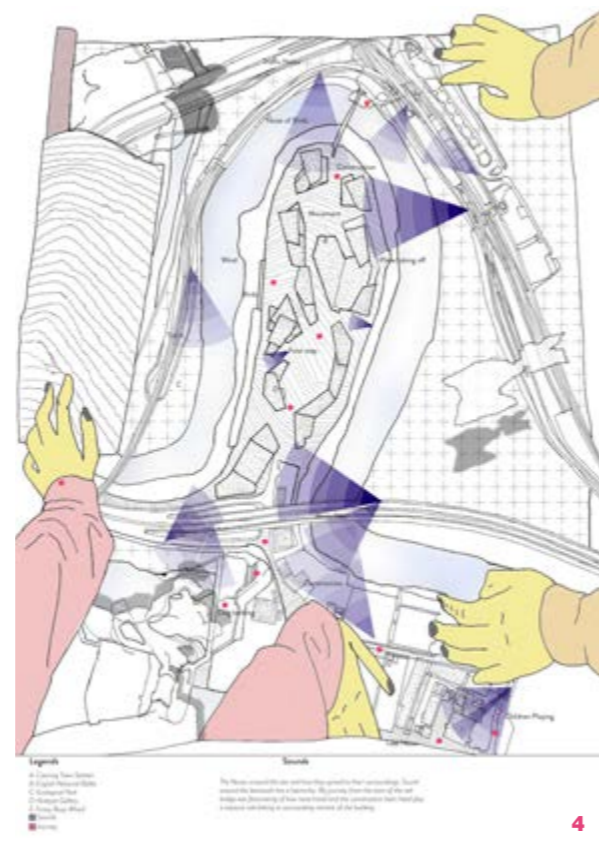


Our first explorations of the existing places articulated observations and interpretations through film and drawing – looking for spaces ‘in between’, the qualities of light and sound influenced by the natural and built landscape, and the atmospheric and ephemeral within the tactile and tectonic.

Below: **3** Bird inhabitation study (Matthew Meyjes). **4** Sound mapping (Daniel Kwaku Poku-Davies). **5** Unfolded sound walk (Yessica Rincon Toro).

Opposite page: **6** Scales of inhabitation, residents of City Island (Jessica Corelli). **7** Looking up, Botanic Square (Teodora Manolescu). **8** Speculative footbridge narratives (Daniel Kwaku Poku-Davies). **9** Cast desire lines, Trinity Square (Daniel Meier). **10** Cloud shutter film study (Natalia Labuzinska). **11** Man in movement film study (Stefanos Troullides). **12** Leamouth histories (Jessica Corelli). **13** Reflected sounds (Shan Koon Koon).

Previous page: **1** “The Grow Collective” is a model for self-sustaining communities through urban food production and social exchange (Cassius Cracknell). **2** “Tidal As Pedagogy” is a creative learning school situated in the artistic community of Trinity Buoy Wharf, itself surrounded by redevelopment (Daniel Kwaku Poku-Davies).





A speculative intervention for Leamouth – a room or device or something between/both – allowed different ways of re-imagining or navigating the existing site and surroundings, sometimes leading to architectural motifs.

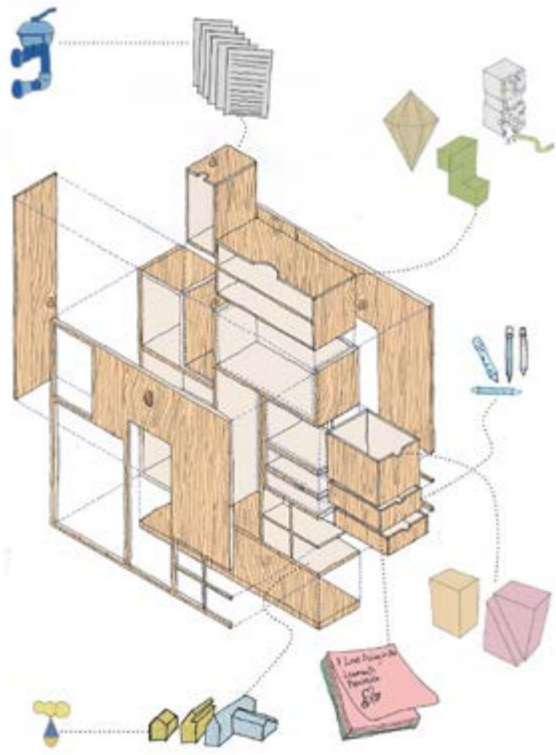
**14** "Conversation device" encourages curious strangers to engage, play and re-purpose, leading to **16** "Inside Out Classroom" concept (Daniel Kwaku Poku-Davies). **15** "Mobile Paint Palette" inspired by collecting materials for natural dyes on a walk along the Lower Lea Valley, and **17** worm's eye isometric of device interior, top-lit with shadows cast through collected objects (Matthew Meyjes).

Proposals grew from students' individual concerns about the near future of urban living, with a range of ambitions including connecting new and existing communities, making space for artistic practice, restoring river ecologies, accommodating non-human occupiers, and intensive urban farming.

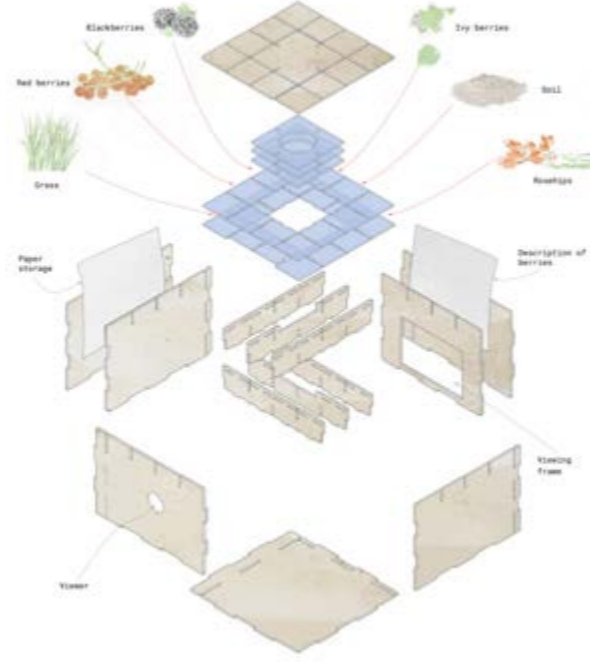
**18** Lea river restoration using managed algae production for bio-based materials, speculative collage of new footbridge connecting City Island and Bow Creek ecology park (Jamal Uddin).

**19** "Culture X Future" combines food production with cultural workshops and public spaces: **20** farming adjacent to dance studio, **21** view from vertical farm across to greenhouse and public terrace, **22 and 23** a typical afternoon in the undercroft games court overlooked by market activities in the public square (Eugene Yu Jin Soh).

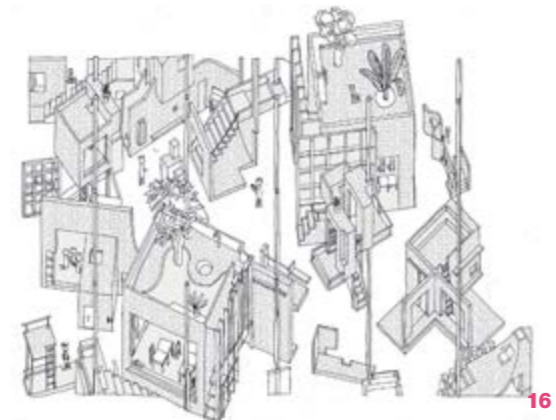
**24 and 25** A natural community art centre where produce grown on the building or foraged locally is used for creating natural dyes and artwork. The building creates a habitat for birds as well as plants, and explores themes of decay as inspired by a boat wreck revealed on the site at low tide, viewed from a hanging walkway below the gallery and studios (Matthew Meyjes).



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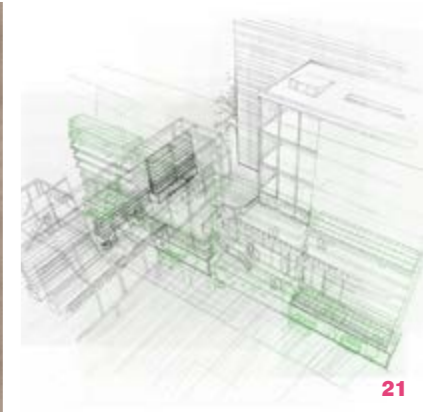
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**26, 28, 29 and 30** "Rebalancing Ecologies" algae paper and print workshop carefully rebalances social and biological ecologies such as algae blooms, waste paper management and connecting communities. The building re-uses steel beams from a nearby former warehouse, which until recently housed the residential development marketing suite (Jessica Corelli).

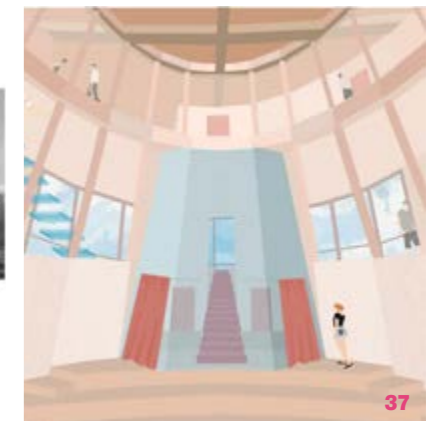
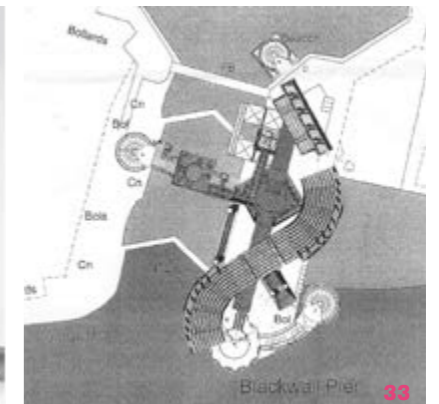
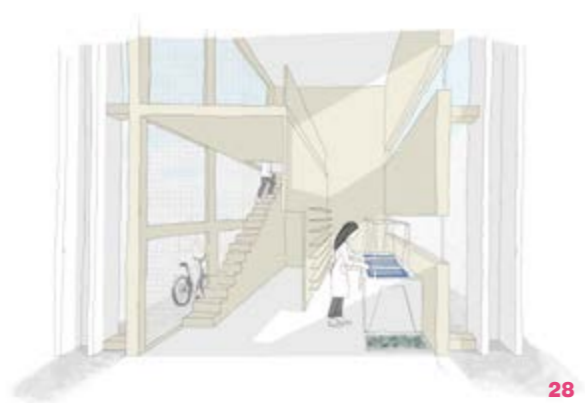
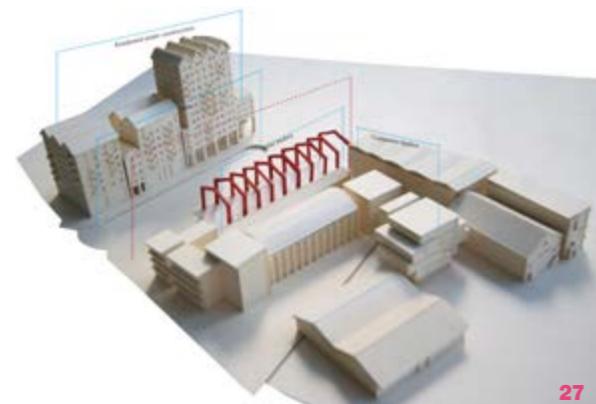
**31** "Leamouth Community Theatre" creates a space where the emerging communities of new developments can meet and create their own identity through informal and formal theatre. **27** study model of existing steel frame in context (Yessica Rincon Toro).

**32** A sequence of connected buildings fronting onto new public space contains gallery, artists' studios and riverside cafe to complement the creative industries of Leamouth (Stefanos Troullides).

**34** "Captured Visions" proposes a photography shoot studio, darkroom, digital workspace and gallery, exploring the concept of three stages of photography as aperture, exposure and projection (Natalia Labuzinska).

**35** "Glimpses of the Arts" acts as a gateway for the community around Blackwall and East India to access the arts institutions of City Island and Trinity Buoy Wharf, providing spaces for collaboration and inspiration. **33** collage plan exploring platforms for incidental viewing and performance (Hakeeme Zain).

**36 and 37** "Riverside Music Hall" takes advantage of panoramic views from the public level across the river and down into a sunken concert venue. Practice rooms for local youth music education are ringed around the first floor (Teodora Manolescu).



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**38 to 40** "The Grow Collective" is a hub for community food learning, growing and exchange, as well as a landmark for the Lea river park; the local neighbourhood becomes a productive landscape (Cassius Cracknell).

**41 and 43** "Explore East London Studios" transforms the dock basin into a sanctuary for the endangered European Eel, in combination with film studios and sound production (Jared Kaleta).

**44 to 48** "Tidal As Pedagogy" creative learning school with stimulating indoor and outdoor 'classrooms' for open-ended activities, as well as dedicated spaces for music and art (Daniel Kwaku Poku-Davies).

**42, 49 and 50** "Culture and Community Basin" is a hub for artistic activities that aims to connect artists and communities as well as reinvigorate the Thames Path (Dominika Kupczyk).



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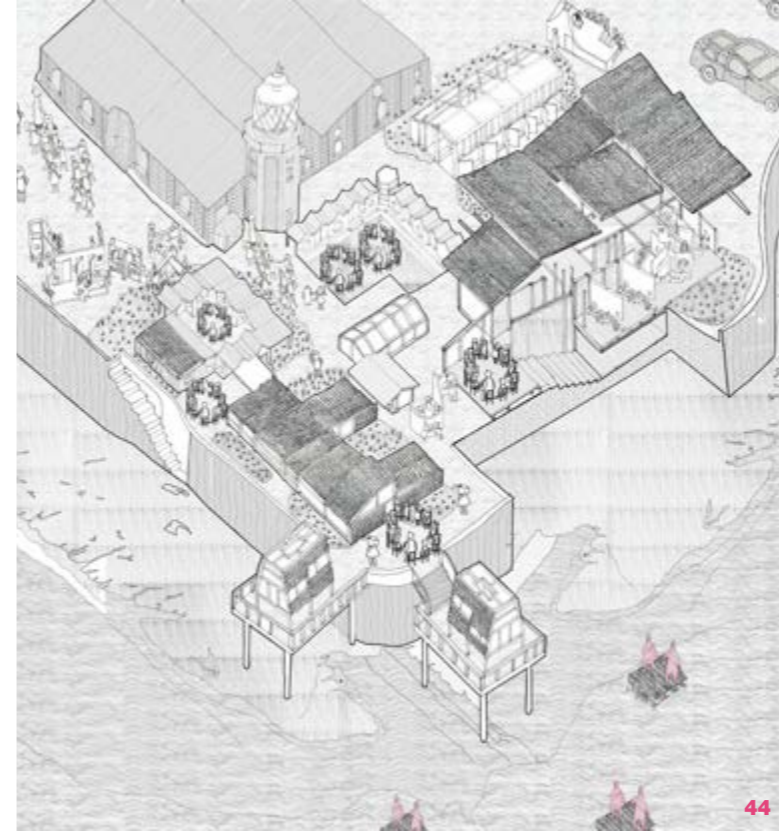
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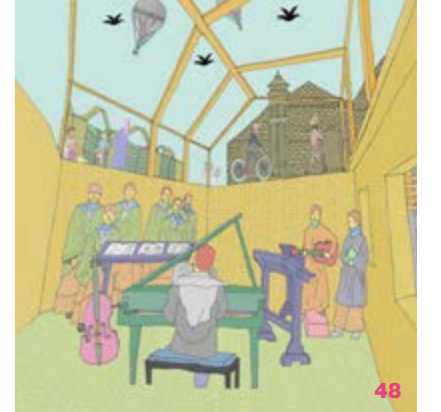
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# Unit H

## City Land Process II

Keita Tajima, Rhianon Morgan-Hatch

Unit H continued to explore the relationship between the land, its people and the city through spaces of production. We are interested in how materials of the land can be re-thought and formed to express a specific spatial sensibility and experience, enriching our architectural approach to the city and design of spaces whilst revealing the intricacies of place-memory. We work to examine the role of the architect as a collector of common heritage whilst simultaneously using this knowledge to propose urban transformations through material experimentation and the coupling of existing and proposed technologies.

This year, the unit research and projects are based in Montemor-o-Novo, a town of ancient origin in the region of Alentejo, Portugal. Like many towns in Alentejo the population of the town reached its peak in the 1950's and has been decreasing ever since. However, in the past 20 years, young artists and makers have been returning to the town due to opportunities afforded by abandoned buildings, low-cost living and access to space and resources: in contrast to life in larger cities such as Lisbon and Porto.

We have worked closely with Oficinas do Covento, the art and cultural organisation based in Montemor-o-Novo, exploring the potential of the design and construction of architecture as a series of collaborative acts, uncovering the strengths of researching and building together, particularly working closely with the residents and municipality facilitating cultural events, educational programmes, and artistic and

architectural activities in the town. Unit h students engaged in a series of material workshops organised by the OdC as well as a series of discussions about the material culture of the region, the current situation and the future possibilities of the town during our trip.

Students have explored possibilities of educational and cultural civic infrastructure that have been developed collaboratively in order to enrich the relationship between the city, its inhabitants and the landscape. With increasing awareness of the various environmental crises we are facing, we have investigated how this plays out on a local, rural level. Whilst the vernacular building methods used in the region are inherently sustainable, economical and accessible, together we have reflected on the possibilities of how embedded knowledge can improve resilience in this area against factors such as desertification that will ultimately transform the landscape and therefore current ways of life. Moving away from a view of idealistic landscapes or nostalgic rural images, the students carefully observed and uncovered the landscape and rural towns as found and through this process formed a response and propositions that look at the unforeseen future of this region of Alentejo.

We'd like to thank all of our students who have been through a particularly difficult time and despite this have managed to deliver fantastic work this year, and to everyone who has supported unit h both in London and Portugal.

### Students

Year 3; Hamidah Adesanya, Daryl Ignacio, Tashan Auguste, Dayanara Mabad, Adrian Moussaid, Barnabas Madzokere, Richard Okyiri, Ahmad Bahsoon, Spencer Dela Cruz, Hanna Tweg, Giannina Sedler, Suphawadee Maneerat, Hayat El-Hadi, George Moldovan  
Year 2; Harby Franco Fernandez, Timothy Charles Eves, Marta Macczak, Shuhada Sabri, Yulia Tanana, Haleema Ahmed, Rahat Kamal, Mahabub Alam,

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### Special thanks to:

Visiting Critics;  
Adam Cheltov, Colin O'Sullivan, Charlotte Harris, Christopher Thorn, Andrew Houlton, Philipa Longson, Olivia Page, Philip Christou, Legend Morgan, Neil Dixon, Tania Teixeira, Nikolay Shapazov.  
Contributors;  
CECHAP: Armando Quintas, Oficinas Do Convento: Tiago Frois Dias Silva and the staff. Lucile Couvreur, Mafalda do Rosario, CRU: Tania Teixeora, Olivia Page and staffs, SKREI : Pedro Jervel, Francisco Adao Da Fonseca, Studio 2 London Metropolitan University, UEL workshop: David Morgan, Daryl Brown, Mark Sowdon, University of Evora : Aurora Carapinha, Rute Sousa, Kanto Iwamura.





1 Unit h studio, after making week 2 Figure and ground plan of Montemor-o-Novo by Ahmad Bashoon 3 Site sketch by Shuhada Sabri 4 Site investigation, paving pattern by Barnabas Madzokere 5 Test model for the galley space by H.Andre Fernandez 6 Site observation on "in-between" prints by Haleema Ahmed 7 Window space collage by Haleema Ahmed 8 Proposed additional workshop space by Timothy Eves 9 Sketch proposed plans for the hillside lodges by Haleema Ahmed 10 Threshold space model exploring earthy colonnade space by Shuhada Binti 11 View of the extended workshop as a gallery by Raht Kamal 12 Material exploration of junction space by Raht Kamal 13 Extended workshop as a gallery section by Raht Kamal



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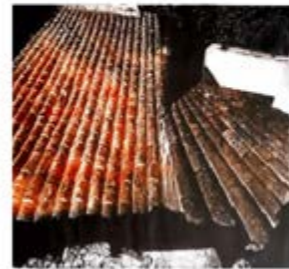
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14 Early study of proposal elevation by George Moldovan 15 Re-defining the landscape, elevation by Daryl Ignacio 16 Material experiment spatial collage by Dayanara Mabad 17 View of the incremental development of flexible studio space for makers by Daryl Ignacio 18 Prototype of self-self build housing model by Spencer Dela Cruz 19 Proposed section showing umbrella roof structure and the horizontal element in relation to the landscape by Dayanara Mabad 20 Proposed collective live and work space for Montemor-o-Novo Plan George Moldovan 21 Urban strategy exploring the new connection between the town and the landscape, Tashan Auguste 22 View of proposed kitchen garden community housing in relation to the landscape by Dayanara Mabad 23 Internal view of shared workspace in proposed co-housing by George Moldovan 24 View to the community hub and new cycle route by Tashan Auguste 25 Material experiment bamboo hempcrete canopy model collage by Tashan Auguste





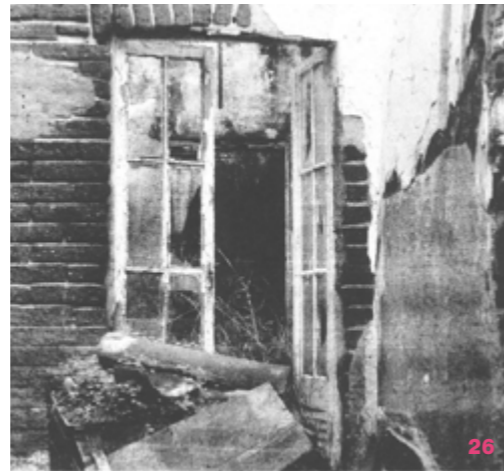
26 Former Blacksmith workshop, Print by Hanna Tweg 27 Experiment for In-situ hempcrete wall by Giannina Sedler 28 Compressed interlocking earth blocks, group work 29 Spillage of daily activities on the street by Hanna Tweg 30 Elevation of former blacksmith workshop, print by Adrian Moussaid 31 Exploded axonometric exploring the phasing and activities in proposed Community space by Hanna Tweg. 32 Testing the reflection onto the insertion of new timber frame structure into the cistern space, Model by Adrian Moussaid 33 View of the communal cistern to feed the water to communal kitchen gardens by Adrian Moussaid 34 Idea of incremental place making by Hanna Tweg 35 Material experiments collage by Adrian Moussaid



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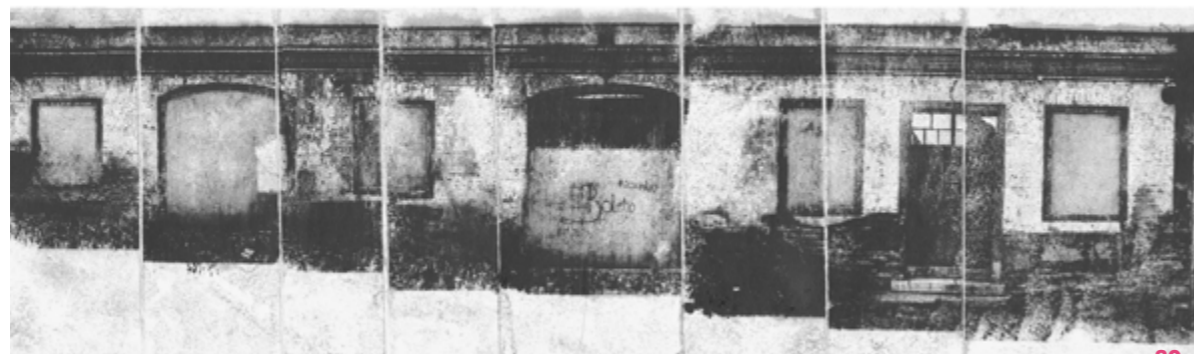
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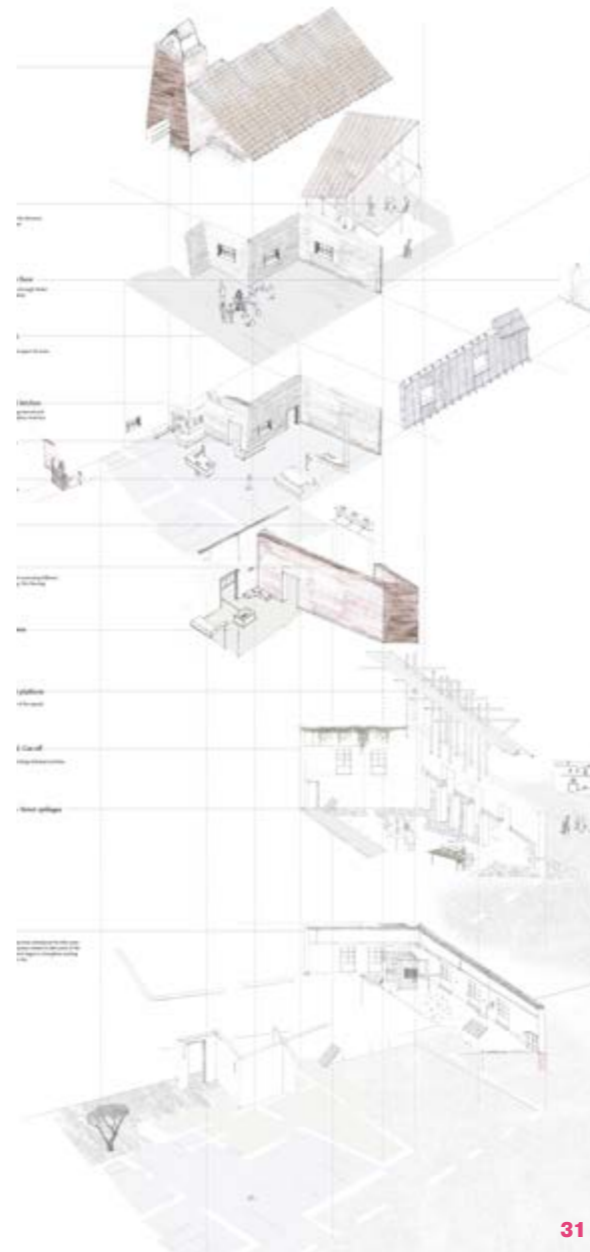
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**36** Maker's neighbourhood proposal for reinvigorating making culture of Montemor-o-Novo, communal garden and accommodation view by Giannina Sedler  
**37** Maker's neighbourhood, Blacksmith workshop internal view by Giannina Sedler  
**38,39** Maker's neighbourhood Plan and section by Giannina Sedler  
**40** Common ground, the project aimed at incrementally developing a community space based on local culture while keeping the intimacy and informality of the existing neighbourhood. View at night. By Hanna Tweg  
**41** Common ground. living room extension to the street by Hanna Tweg  
**42,43** Common ground, proposed plan and section by Hanna Tweg



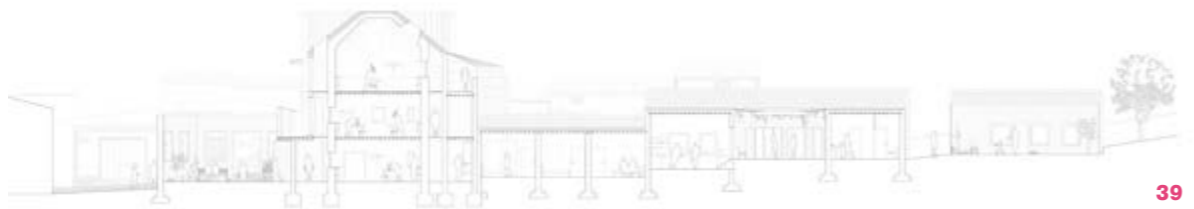
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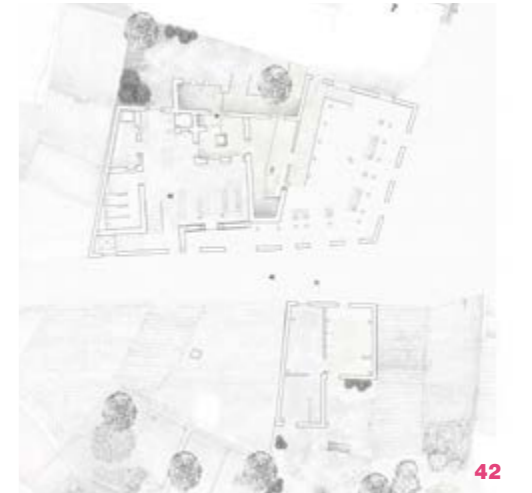
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# MArch Architecture

(ARB/RIBA Part 2)



# Unit 0

## Meanwhile in Newham...

WILF MEYNELL, SARAH BROADSTOCK,  
TOM BENNETT

We live in uncertain times. In a 1989 essay Fancis Fukuyama announced “the end of history” declaring the combination of democracy and capitalism to be the end-point of human ideological evolution - the struggle of ideas was dead and the future was sure. At least since the banking crisis of 2008, the neoliberal consensus lies in ruins. We know the system is broken, but for lack of alternative thinking, we continue to act out the empty rituals of market-based society. Inequality has reached record levels, we are witnessing again the ugly rise of ethnonationalism and infotech monopolies harnessing powerful algorithms have begun to subvert and undermine established democracies.

At the same time the impact of human economies has begun to alter the environment on a massive scale, leading some to label the current geological epoch ‘the Anthropocene’. We face an ecological and climate crisis that many experts believe our civilization cannot survive. In summary, there is very little that we can predict with any certainty. We are not sure of what the climate will be like in 10 years time, let alone anything else. History, it seems, is far from over.

There is a growing consensus that we need to find ways to repurpose the buildings that we already have. This imperative will only increase as we seek to decarbonise, resulting in an increasing proportion of the existing building stock becoming unfit for purpose without intervention and retrofit. Given the high degree of societal uncertainty and the fastening

pace of political, technological and environmental change, how can we ensure that our own architectural proposals will not quickly become obsolete?

Unit 0 investigated the overlap of social and environmental issues in order to formulate adaptive architectural proposals. We are interested in the temporal nature of the built environment and changing patterns of use and occupation - cultivating a long term perspective on issues of embodied carbon, lifecycle and re-use. Drawing upon concepts such as the circular economy, commons ownership and meanwhile typologies, students developed architectural strategies that could benefit both the environment and local communities, while embodying a resilience towards the inherent uncertainties of the Anthropocene.

Projects focused on a challenging disused depot site in East Ham, Newham, with council estates to the West and low-rise to the East. The unit looked to promote positive environments for a range of ages, ethnicities and skill sets hoping to bring the divided together, promoting skill sharing and celebrating diversity.

### Students

Year 5; Chido Mutongwizo, Ezgi Guzeloglu, Moses Lutahakana, Nuriya Malik, Sadhana Kollu, Sahar Pathan, Sarah Serrano-Bello, Wadzanai Chanel Mhuka, Aaron Williams-Grant  
Year 4; Jun Yap, Nibedita Gautam, Paulius Vaizgenis, Ritchell Marcelline, Ronahi Kaplan, Tendai Simbo

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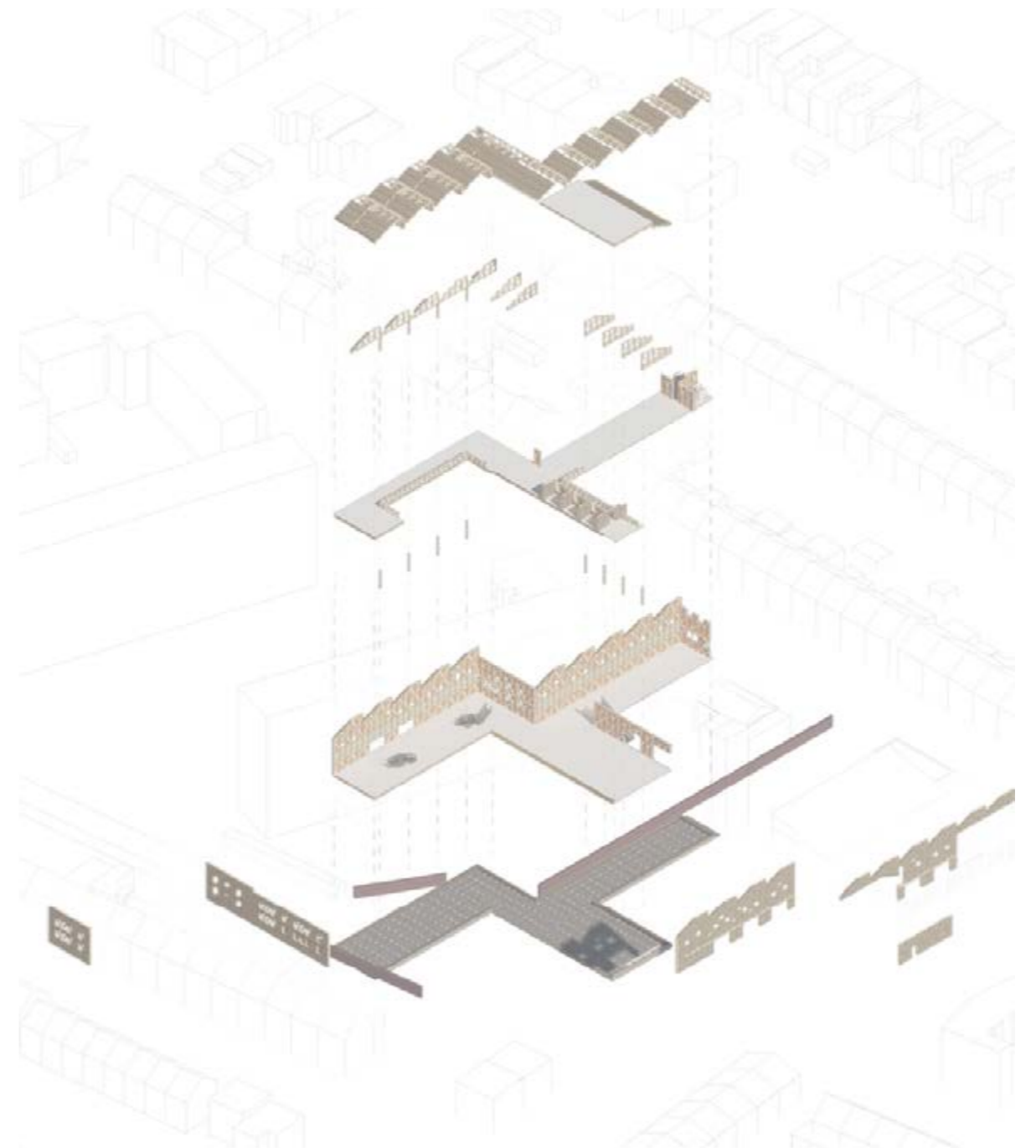
### Special thanks to:

Visiting Critics; Yanni Pitsillides (Public Practice associate at LB Newham Council), Selasi Setufe (Public Practice, RIBA trustee and co-founder of Black Females in Architecture), Helen Evans (Public Practice associate at LB Newham Council), Olivia Page, Steph Chadwick (Studio Bark)





**1** Unit 0's Project 0: 'research, re-imagine, re-fabricate' tutorial. **2** 'Rewild East Ham' by Nuriyah Malik. The project uses greening to counteract the effects of climate change and aid the mental and physical health of city residents. A safe outlet to bring together the diverse community of East Ham through nature. **3** In the UK, construction is responsible for up to 50% of carbon emissions so there is a need for change in the way we design. The 'Well-being Studio Hub' by Sahar Pathan is a self-build alternative therapy space. The project is a sensitive response to Newham having one of the highest concentrations of betting shops in the country.

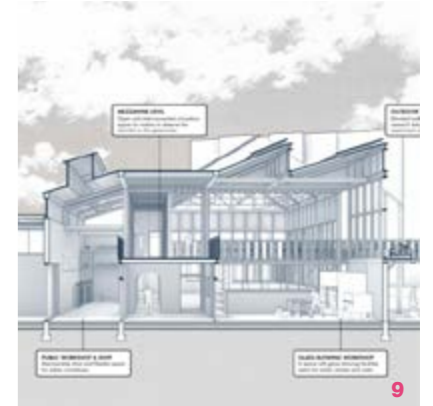
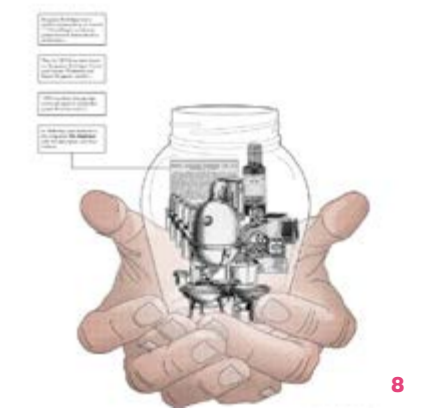
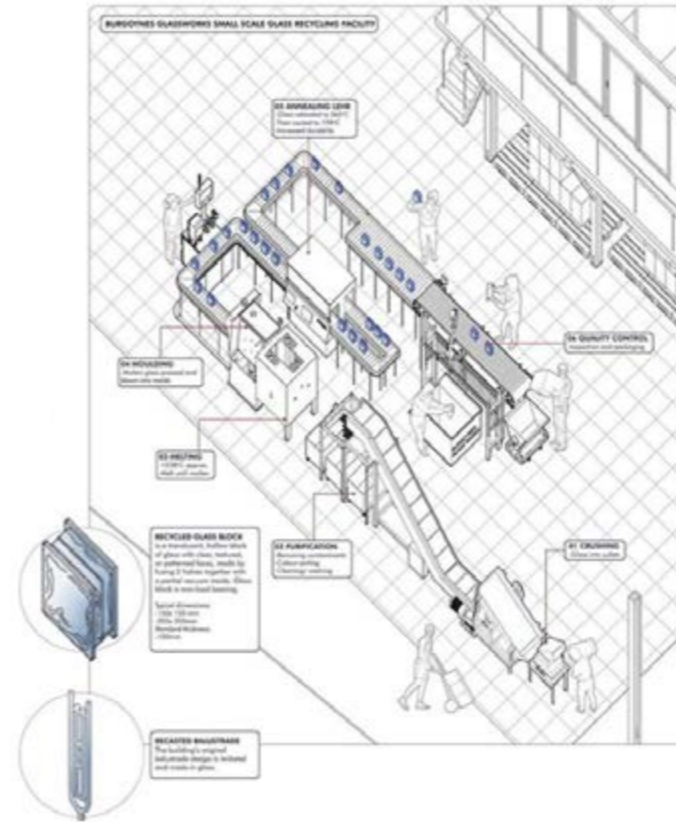




**4** 'B3 Burgoyne's Burbridge Bikes' by Paulius Vaizgenis. **5** 'P.O.I.N.T.' by Sarah Serrano-Bello. Seeking shelter or in danger at home? This project looks at youth homelessness and social recovery in the city.  
**6** 'EAST TO EAT' by Wadzanai Chanel. The community will grow, harvest and eat together, increasing the appreciation of one another, where their food comes from and what happens to it when it is not consumed. The project aims to challenge the amount of food waste and will be a place where the marginalised in the community come together in an open space that provides learning opportunities and creative freedom in growing, cooking and eating.



**7** 'Burgoyne's Glassworks' by Jun Yap, explores the circular economy not only in terms of materiality but in the social sense, where the idea of circularity is relayed through the exchange of skills and knowledge. The building, consisting of exhibition, fabrication and research space, aims to develop local talents and provide job opportunities for people from all walks of life while promoting the concept of the circular economy, starting from the local community. **8** Concept drawing - the 'Burgoyne's Glassworks' was inspired by Jun's findings about the history of the building, and seeks to protect its industrial identity. **9** Section through the 'Burgoyne's Glassworks' by Jun Yap. **10** Photomerge of existing building facade, by Nuriyah Malik. Students were encouraged to calculate and consider the embodied energy of the existing building when developing their project strategies.





How can we move from a linear material stream to a circular or even regenerative material culture? How could building processes empower communities to meet their evolving needs? Project 0 encouraged students to re-imagine a material from the site in a way that is suitable for the next economy. **11** Ritchell Marcelline, Project 0: the 'Paper Wall' is inspired by the ancient Wattle and Daub construction technique, using waste paper as part of a cyclical, biodegradable building method suitable for community construction projects. **12** Ronahi Kaplan, Project 0: 'Low Carbon Bricks' experimented with using unfired clay mixed with straw. The bricks are formed using a lego-style mould and slowly air dried. They slot together with no requirement for mortar. **13** Jun Yap, Project 0: By removing the bead from bicycle tyres the tyre can then be easily cut into smaller sheets. With bare hands, a drill, some screws and imagination, the rubber sheets can be deformed, twisted and pulled into interesting designs and creative patterns. **14** Unit 0 1:500 model

of the site: an abandoned chemical works in East Ham, Newham. **15** 25,000 people with dementia in the UK are from BAME communities. This number is expected to double by 2026 with the steepest increase expected in South Asian Communities. 'Memory House' by Nibedita Gautam is home for people with Alzheimer's along with an educational as well social platform to educate caregivers on Alzheimer's disease. **16** 'Bio-City Community' plan by Moses Lutahakana. The project's mission is to educate young children on renewable energy created from food waste through the method of using an anaerobic digester. **17** Moses Lutahakana, 'Bio-City Community' section



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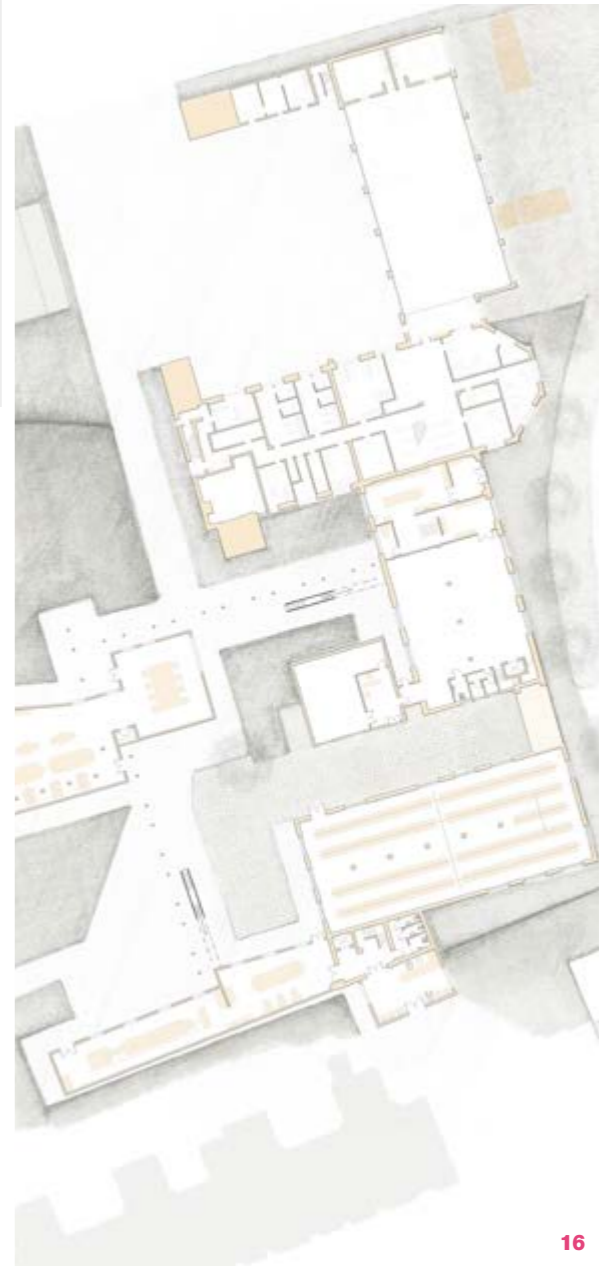
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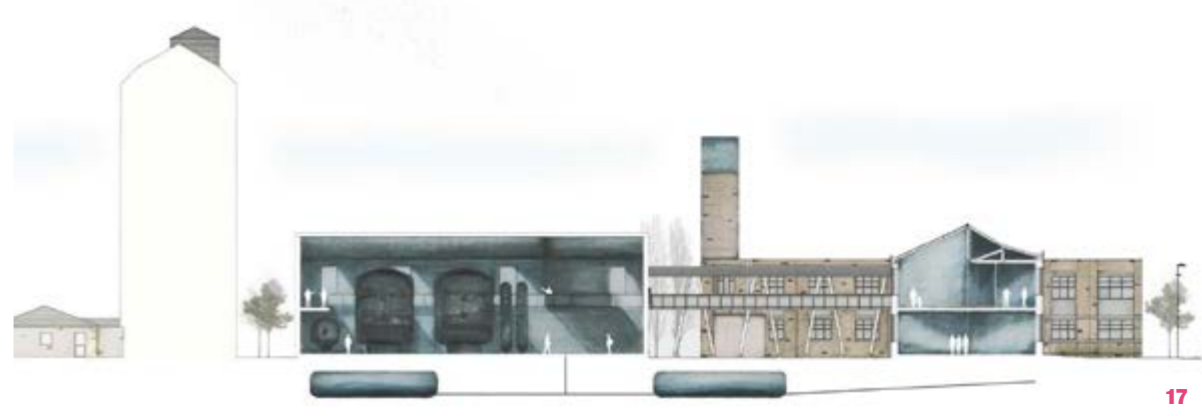
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# Unit 2

## Urban Room

Christoph Hadrys, Uwe Schmidt-Hess  
with Tony Fretton

MArch Unit 2 addresses urban and architectural conditions in locations undergoing critical change and over the years, has worked in North Africa, East London and other places in Europe.

Through a combination of research and creative practice, we propose interventions, which respond to urban challenges and introduce elements of cultural and imaginative vigour. The Unit explores extremes of interrelated scales, from urban geographies through to building and detail qualities. In this process, strategies formulate responsiveness to global contexts, site conditions, understanding of scales, architectural sensibilities, as well as structural and material realities. We aim to create social, spatial and time-based habitats and environments.

This academic year, our design research and projects focused on deprived neighbourhoods in central Athens, Greece. Within this location we explored the guiding theme Urban Room.

The research area has a diverse urban history that ranges from ancient excavations, neo-classical courtyard houses and industrial buildings all the way to contemporary apartment buildings. Despite a rich local urban culture, the area fell into dereliction during the second half of the 20th century. In recent years, it has undergone substantial urban transformations with new constructions and an influx of people. In our work,

we explored how public spaces and buildings can be Urban Rooms that facilitate this change and invigorate the city. We explored ways in which sharing and living together can be part of a synergetic urban life.

To prepare the work in Athens, each student designed an Urban Room Prototype. We researched social narratives and architectural qualities. In Athens, each student chose a site, programme and scale for their main design project.

“Synoikismos connotes, in particular, the economic and ecological interdependencies and the creative - as well as occasionally destructive - synergies that arise from the purposeful clustering and collective cohabitation of people in space. In ancient Greece, synoikismos referred specifically to the union of several smaller urban settlements under a ‘capital’ city, thus implying a form of urban based governmentality as well as the idea of an urban system.“

*Edward Soja, 2000*

### Students:

Y5: Ismaila Abubakar, Valeriya (Lera) Burmistrova, Larisa David, Nurina (Erin) Ghizan, Alexandra Goodey, Ewelina Krol, Eleftheria Lampropoulou, Lenny Lew, Christina Nika, Erdjan Ruci, Kunishige (Kuni) Shirai

Y4: Joaquim Segunda Da Gama, Linda Ilonzo, Avnore Smakiq, Jeremy Tay Eujin, Effrosyni Valtodorou

MA A+U Urban Design: Oohitha Kokkula, Anika Tasfia Ahmed Kahn

### Visiting Critics and Guests:

Fatemeh Rostami (main guest), Panagiotis (Panos) Papanikolaou (AMC Athens), Andreas Kourterides (AMC Athens), Eugenia Provelengios and Michail Provelengios (Proplusma Architects Athens), Kingsley Kerson, Michael Eve, Lisa Ha, Filip Wojtasik, Alan Chandler, Aurore Julien, Wilf Meynell (Studio Bark)

[www.march-unit2.blogspot.com](http://www.march-unit2.blogspot.com)





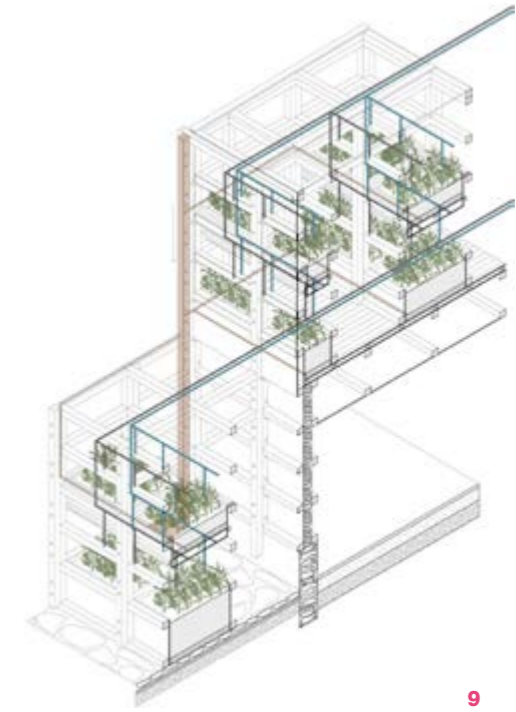
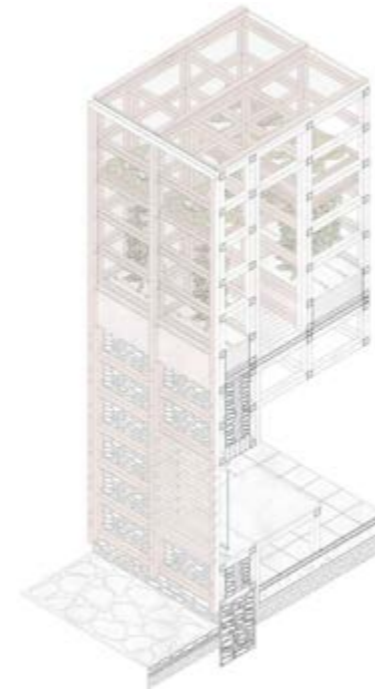
1 On the previous page, map of Central Athens, showing different student sites and open space strategies

2 Urban Room Prototype, public laundry, Valeriya Burmistrova 3 Proposed ethical fashion centre, by Valeriya Burmistrova 4 Proposed dance school, by Ismaila Abubakar 5 to 6 Proposal, house for women, by Christina Nika





7 School for adult education and public space in dialogue with existing buildings, by Alexandra Goodey 8 Modular variations, earth prints for the Urban Room Prototype, by Alexandra Goodey 9 to 11 Urban farm and gardens, self-built structure and public space, by Ewelina Kroll



8





**12 to 16** Proposed fruit and vegetable market in central Athens, comprising flexible market functions, public spaces, social facilities and farming, by Lenny Lew





**17** Urban network of participatory planning across Athens, by Eleftheria Lampropoulou **18 to 21** Civic Town Hall for participatory planning, design, play and events, by Eleftheria Lampropoulou **22** Next page, Civic Town Hall space for democracy in the 21st century, by Eleftheria Lampropoulou

“A successful work of art is not one which resolves contradictions in a spurious harmony, but one which expresses the idea of harmony by embodying the contradictions, pure and uncompromised, in its innermost structure”

*Theodor Adorno*



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# Unit 4

## Digital by default, together by design

FULVIO WIRZ, BARBARA ZANDAVALI

We now live in the most digitally connected age our society has ever experienced. Our addiction to digital communication can completely isolate people while opportunities for social interaction are progressively reducing. Can architecture become the meeting point? A bridge between advanced digital communication, entertainment and learning and this lost sense of community? How can we adapt our built environment in response to the digital progress making use of its benefits while preserving communities and physical interactions between individuals?

Libraries, mediatheques, learning centres are quickly becoming outdated. Individual learning and communication experiences are substituting collective experiences making all of us digitally connected but physically segregated. Quality architectural spaces can act as a hub which uses digital media and new technologies as a gathering opportunity for communities. Shared virtual reality experiences, media communication or learning through gaming and simulation as well as giving space to new training opportunities in cutting edge technologies like coding or 3d printing are all activities which can contribute to rediscover the role of cultural buildings in the digital era moderating the role of digital media in our lives.

Unit 4 focuses on the correlation between computational design and digital manufacturing processes where fabrication constraints and structural performance are integrated into our methodology since the initial concept. Advanced geometric

principles are going to be introduced to develop spatial solutions where structural and material efficiency are conducting to a distinctive architectural aesthetic.

Construction industry is witnessing an increased shift towards more effective production methods, already successfully adopted in other fields. Unit 4 seeks to embed these changes by encouraging students to develop a creative modular approach thus allowing a seamless integration of prefabrication and digital manufacturing within the design process.

Unit 4 fosters a systemic design methodology where function, performance and space are all treated as interrelated subsystems of the building able to influence each other while following a cohesive set of rules. This year, our students proposed buildings to target digital loneliness issues in three sites in London located in Clerkenwell and Poplar. Their approaches explored subjects as the lack of languages skills, news ways of information consumption supported by cutting edge tools as virtual reality and digital fabrication as ways to enhance local users' interactivity. The design proposals presented here are part of what we envisage for the construction field in the near future. By short, a sector that takes advantage of available technologies to overcome social and environmental issues.

CLERKENWELL AND POPLAR, LONDON

### Students

Year 4; Amin Esrafil, Lissette Shaw, Matteo Scarpellini, Metin Kocabey, Melis Cetin, Mouniratou Traore, Sanjay Venkata Krishnan,

Year 5; Jagjeet Kumar, Lahari Parvathaneni, Lokesh Emmidi.

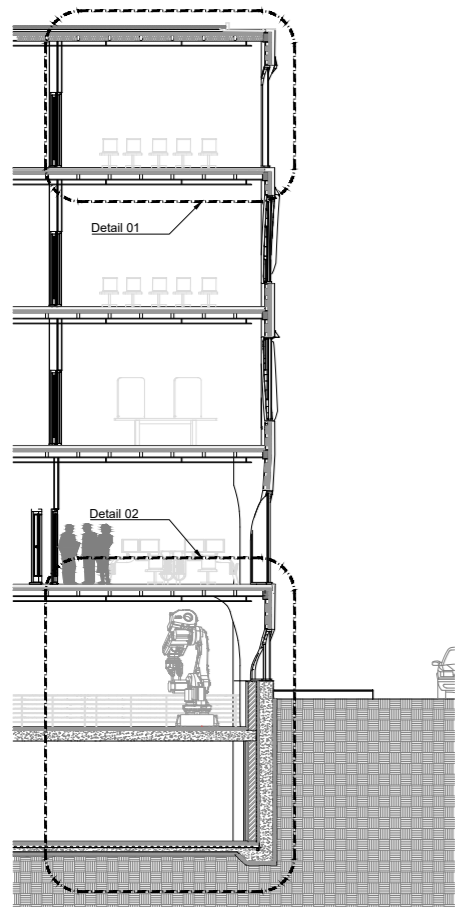
### Special thanks to:

Visiting Critics: Joao Alves (Cundall), Rasti Bartek (Cundall), Mattia Santi (Architectural Association), Francesca Silvi (Architectural Association), Davide del Giudice (Zaha Hadid Architects), Lorenzo Vianello (T&V Architects), Paola Tuosto (T&V Architects).

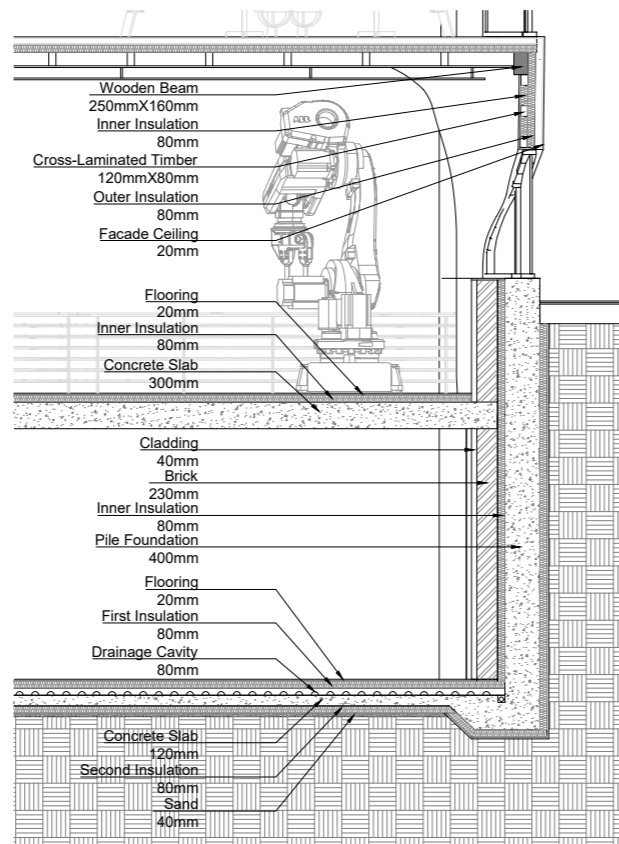




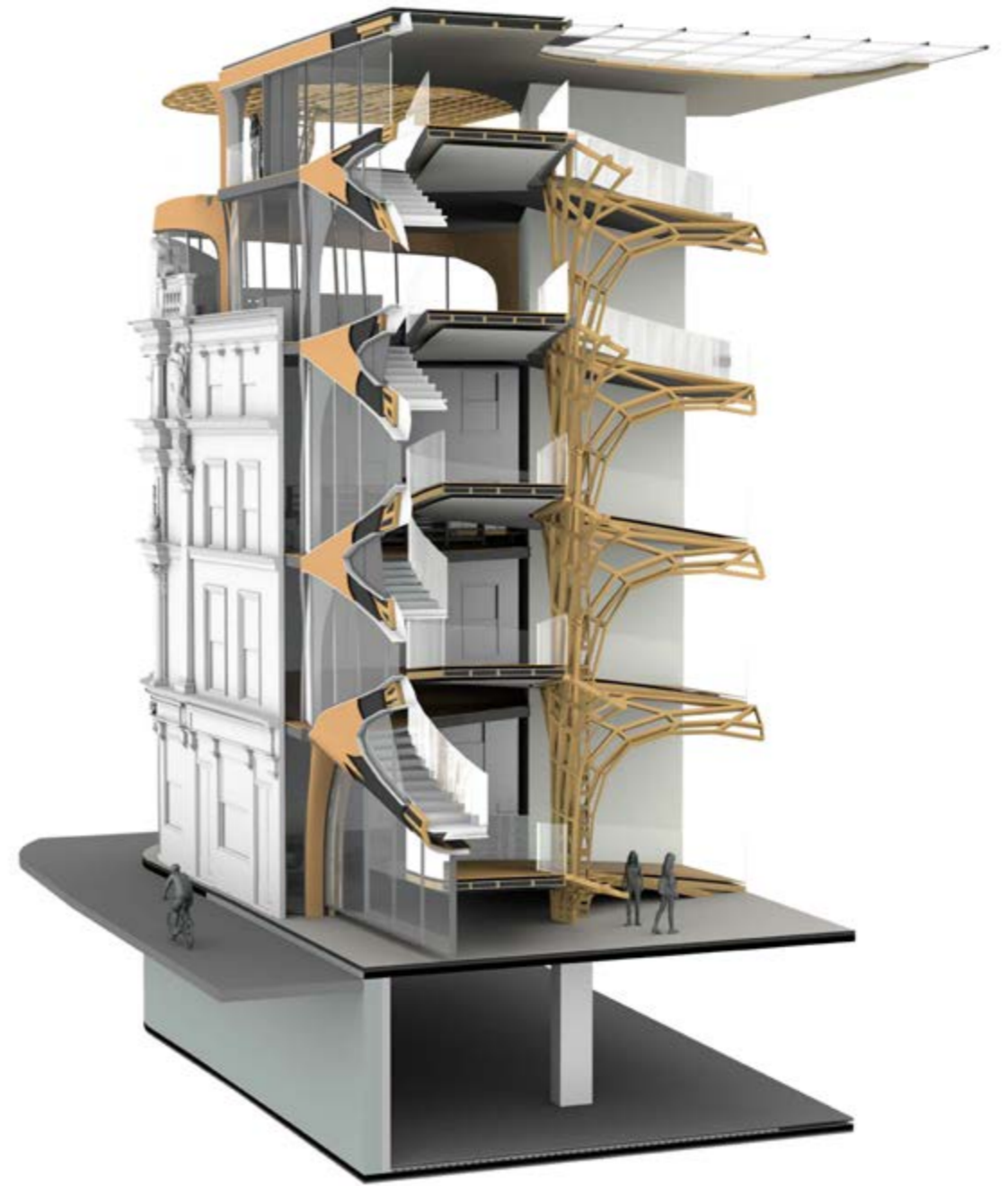
1 Mediatheque external view integrating the new and the existing building, image by Jagjeet Kumar. 2 Technical façade detail of a materials development research facility, drawings by Melis Cetin. The design uses concrete custom shapes fabricated using robotically cut moulds. 3 Technical three-dimensional detail illustrating the use of timber in the façade and structure, drawing by Jagjeet Kumar.



TS/PS/ES Wall And Slab Section Scale 1:50 @A1

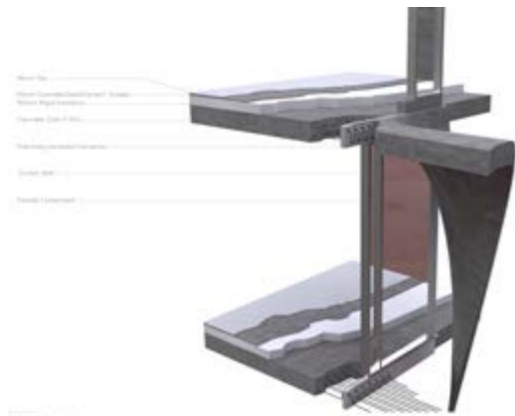


Detail 02 Scale 1:20 @A1

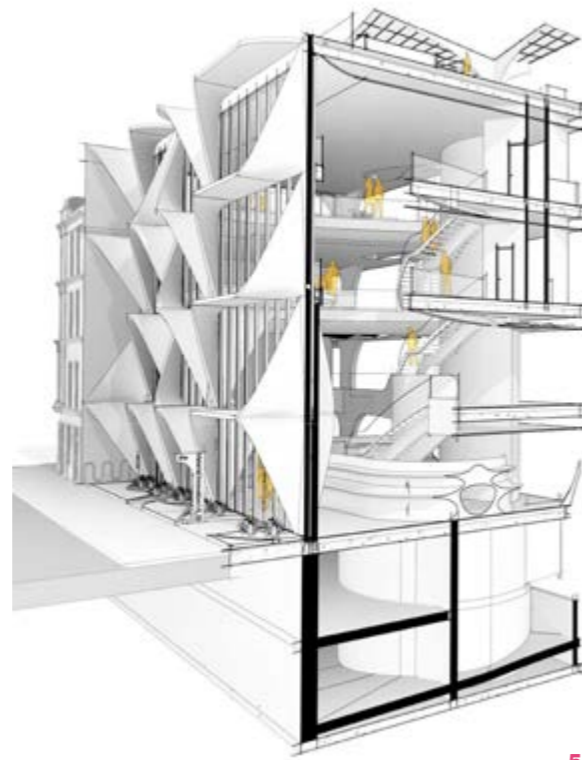




4 Technical detail showing the façade and concrete component connections, drawing by Melis Cetin. 5 Three-dimensional section showing internal spaces for the Material Development and Research Building, drawing by Melis Cetin. The internal atrium integrates exhibition and working areas creating an articulated space for different users. 6 External view of the Material Development and Research Building showing the component application in the building façade, image by Melis Cetin.



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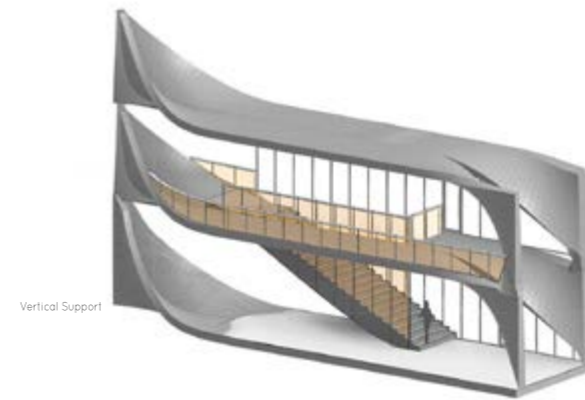


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7 Mobile pavilion design using ruled surface components, images by Melis Cetin. These images illustrate the circulation and the atrium articulation with the exhibition spaces. 8 Fabrication scheme showing the mould fabrication using robotic wire-cutting techniques. After cutting the styrofoam boards, the parts are assembled and concrete is casted inside, drawings by Melis Cetin. 9 Mobile pavilion internal view showing the atrium integration achieved using ruled surfaces, image by Melis Cetin. 10 Form generation, drawings by Melis Cetin. The pavilion shape aggregation uses operations as symmetry, scaling and rotation of one singular module.

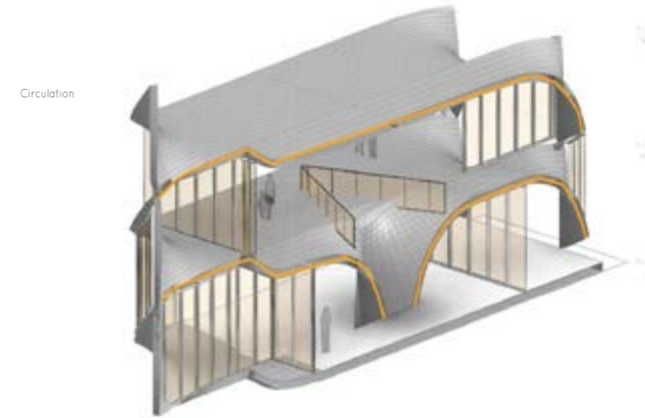


Vertical Support

Circulation



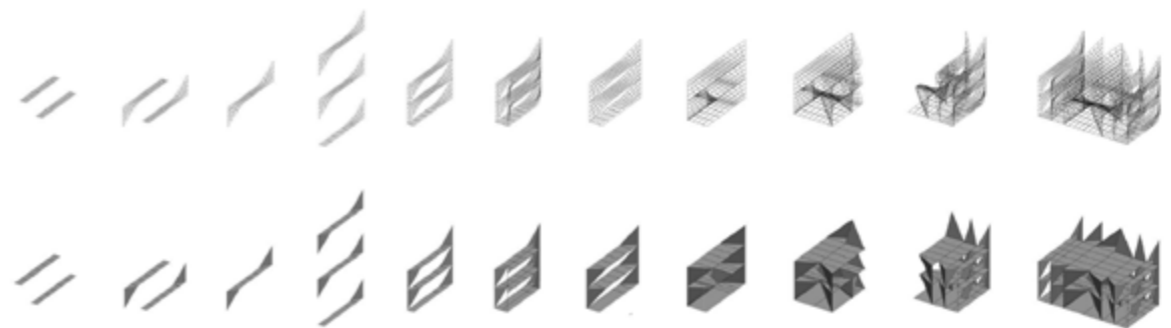
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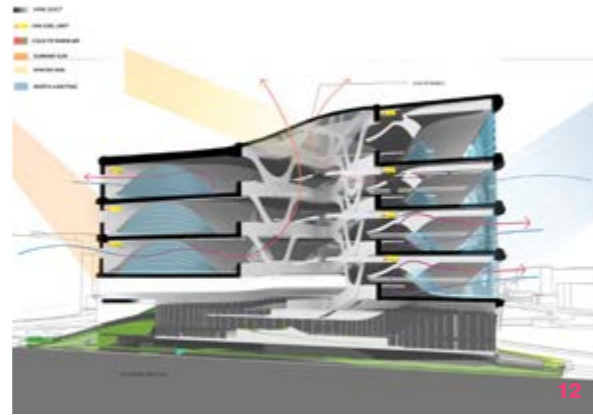
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**11** Ground floor plan showing the design's reaction and integration to the site, drawing by Sanjay Venkata Krishnan. **12** Environmental strategies scheme by Sanjay Venkata Krishnan. The design takes advantage of the atrium and main circulation for ventilation and indirect light purposes. **13** Mediateque external perspective by Sanjay Venkata Krishnan. **14** Building façade, image by Matteo Scarpellini. The structural components are positioned based on radiation analysis to protect from overheating. **15** Internal view illustrating the integration of structural components in the atrium, image by Matteo Scarpellini. **16** Bookless library project external view, image by Mounira Traore. This project explores minimal surfaces shapes into its façade and structural system. **17** Mediateque programmatic distributions, drawing by Lisette Shaw.



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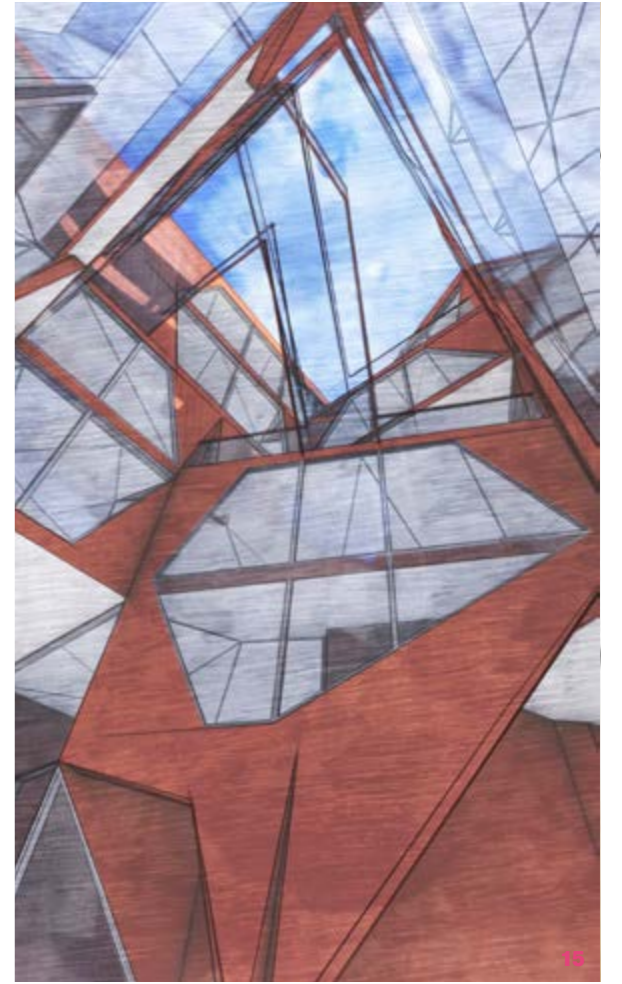
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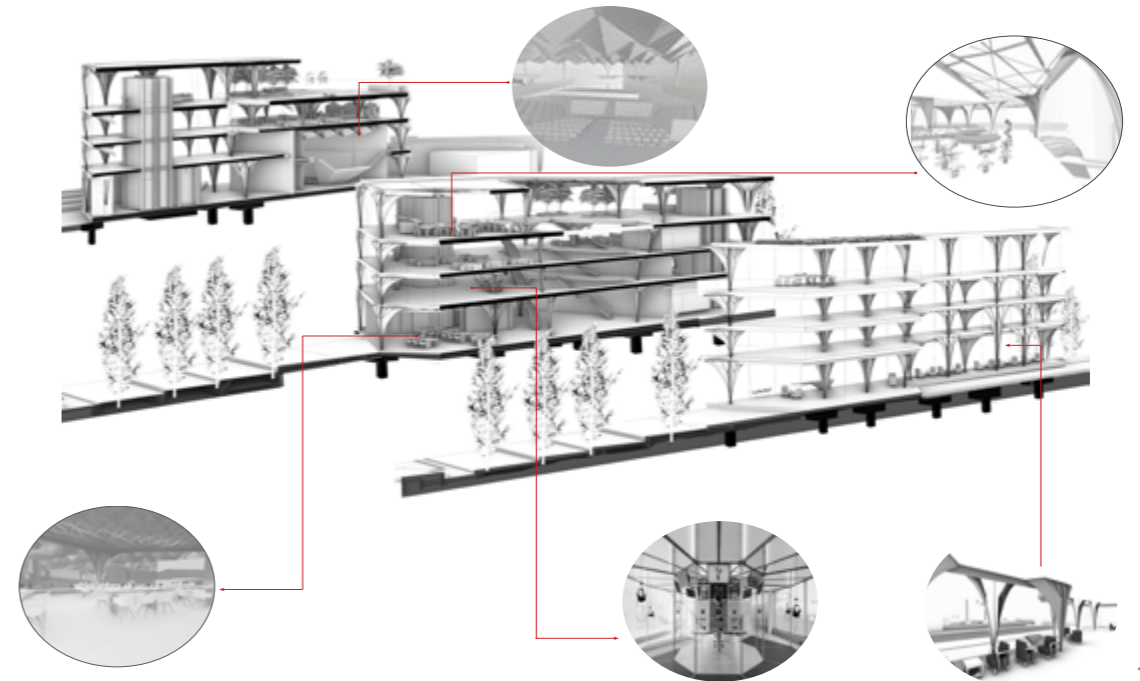
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# Unit 5

## The Happy City

Carlo Cappia, Maria Alessandra Segantini

### Contribute to C+S School Manifesto!

Public space is being eroded on a daily basis all over the world. Given a lack of political will to tackle the issue, might architects play their part in rectifying it? Carlo Cappai and Maria Alessandra Segantini, co-founder of C+S Architects believe so and engage with the students of Unit 5 to test the power of design in tackling the urgencies of the contemporary in the social, environmental and economic spheres. They advocate designing buildings with a consideration of communal uses beyond those of the main brief. This, coupled with flexibility to endure changing occupation needs and sustainable construction technology to address low-carbon strategies, can make them an asset to communities for generations.

Due to their monofunctional character and very specific programmes, safety regulations and compulsory uses, 'public' buildings such as schools, law courts and administration buildings are often less public than those that are privately owned. This commonly creates a misunderstanding about the potentials that could be generated inside them. By refusing to adopt a purely functional approach and working to hybridise their layout and spatial model, public buildings can not only fulfil the requested brief but also become rich opportunities to generate different scopes: a possibility which is crucial in a moment of economic and environmental crisis. The hybridisation of spaces can be turned into a long-term economic and human resource for individuals and

communities, incorporating new economic concepts that involve time and knowledge and not only GDP. The sustainable construction approach can contribute to reduce CO2 emissions.

What is happening in the contemporary digital and multicultural world of networks? Could schools be reinvented as new hybrid tools shared by the communities around them? Could they be imagined as manifestoes to educate new generations in a more sustainable and economically fair perspective? Could they be reimagined as a network to reduce pollution, CO2 or fight inequalities?

Considering their compulsory use, and their being part of an existing network where a multicultural experience happens naturally, schools are new powerful testers within cities. Working to enhance school buildings' potential, C+S Architects with Unit 5 will question school typologies and construction tools focusing to tectonics to reinvent schools as sustainable, welcoming and open public spaces.

**We are planting schools to grow a Happy City!**

### Students:

Nurul 'Aqilah binti Ali, Alessandro Antinucci, Ahmed Ashour, Sophia Capitaio, Sadaf Fatima, Michael Kibalabala, Hilal Koztepe, Muhammad Waie Hazwan Bin Zainal Moin, Raul Mormeneo, Marina Rossello, Lipika Roy, Nasar Ullah Sherbaz, Yozdhan Terzi, Joshua Ylm

### Visiting Critics:

Jo Berben, Eef Boeckx, Camillo Botticini, Matteo Capecci, Alice Cecchini, Roman Jolij, Alessandra Lione, Franco Tagliabue

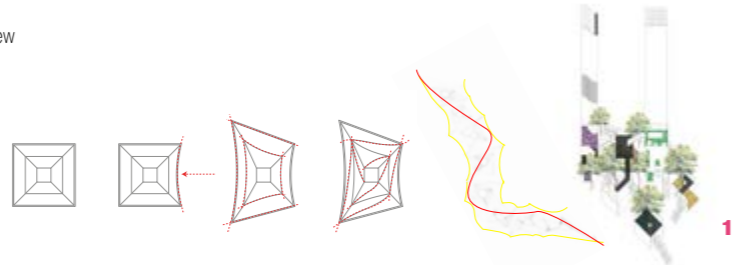
[www.uel23ua.blogspot.co.uk](http://www.uel23ua.blogspot.co.uk)

Muhammad Waie Hazwan Bin Zainal Moin 1 Section BB  
2 Perspective view 3 Concept diagrams

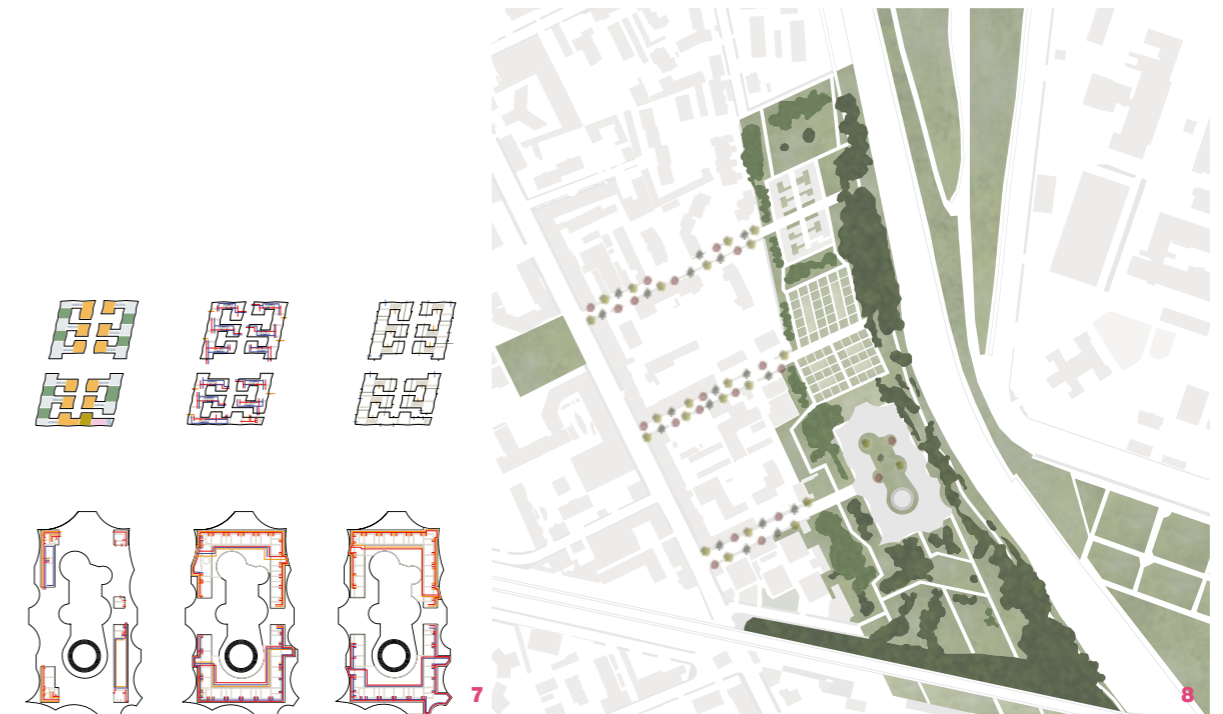
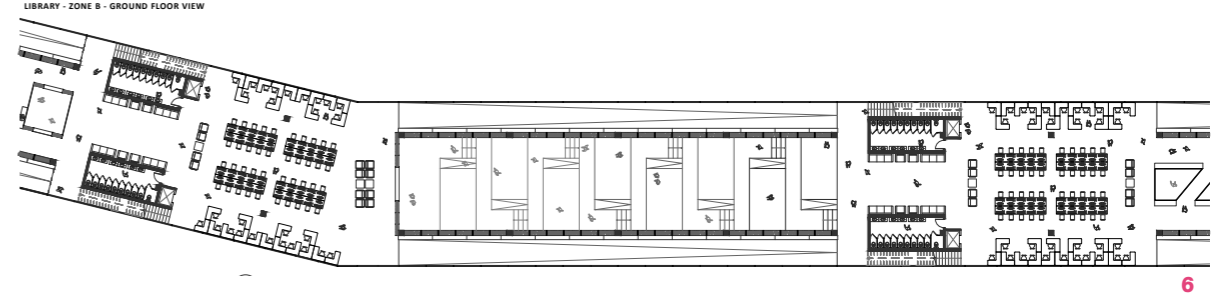




Joshua Yim: 1 Concept diagrams 2 Perspective view  
Nurul 'Aqilah binti Ali: 3 Concept diagrams 4 Perspective view  
Raul Mormeneo: 5 Perspective view 6 Plan  
Marina Rossello: 7 Concept diagrams 8 Masterplan

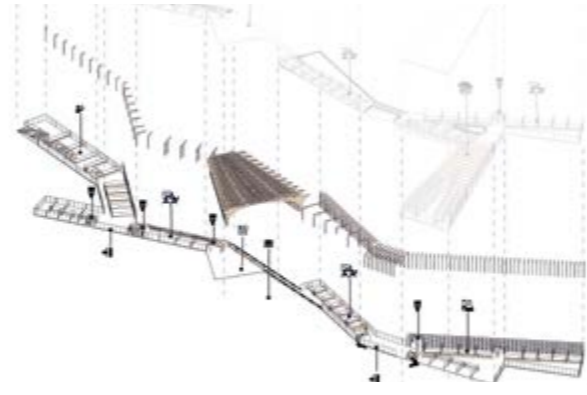


JOSHUA YIM - U1629784  
TUTOR : CARLO CAPPAI  
MARIA ALESSANDRA SEGANTINI  
UNIVERSITY OF EAST LONDON

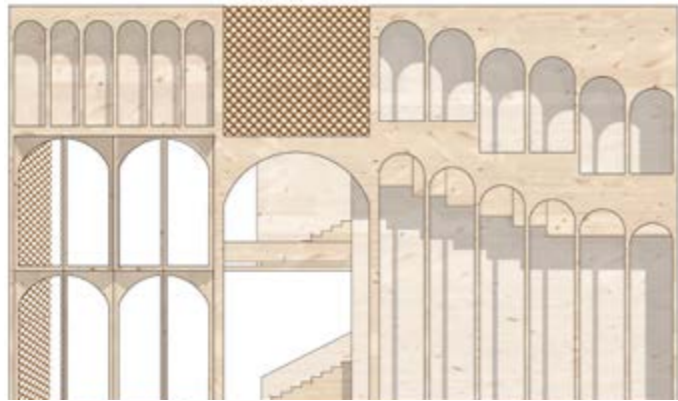




Sadaf Fatima: 1 Axonometry 2 Elevation 3 Axonometry, detail  
Lipika Roy: 4 Elevations Ahmed Ashour: 5 Section 1 6 Section 2  
Alessandro Antinucci: 7 Masterplan



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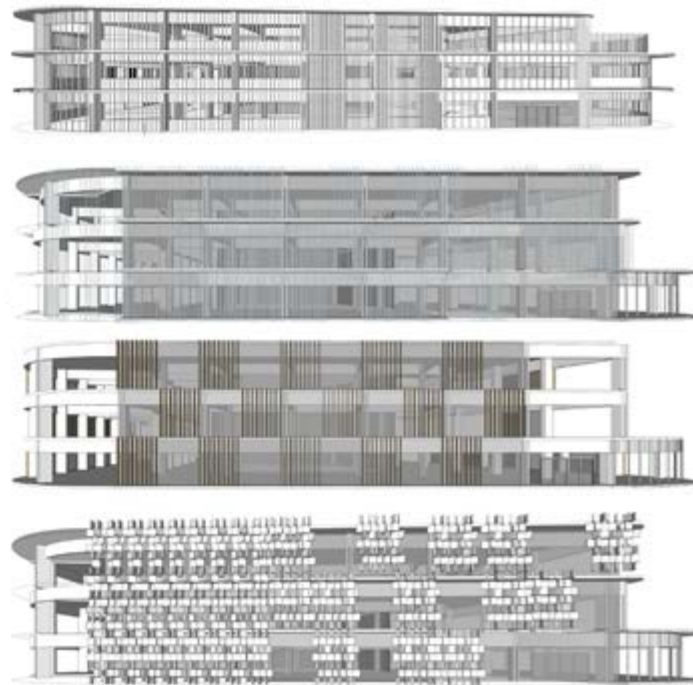
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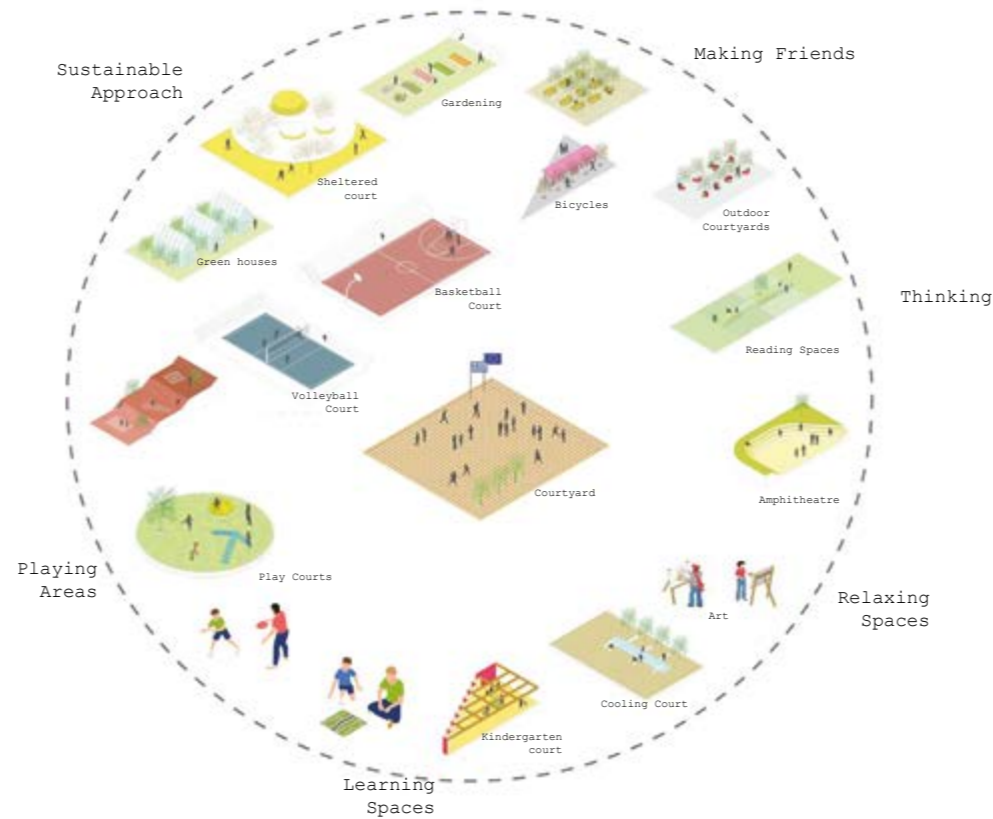


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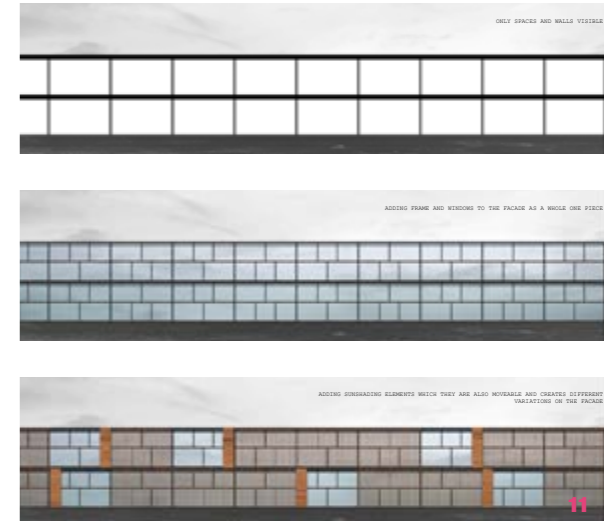
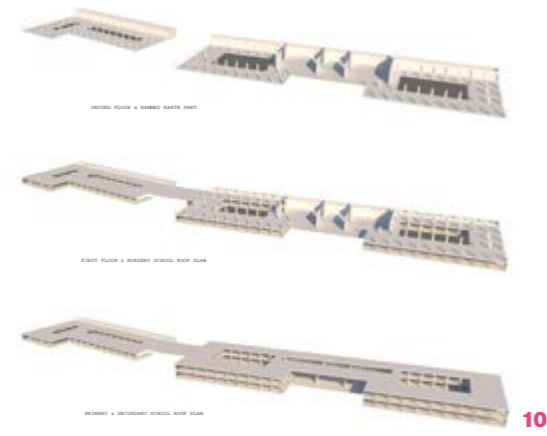
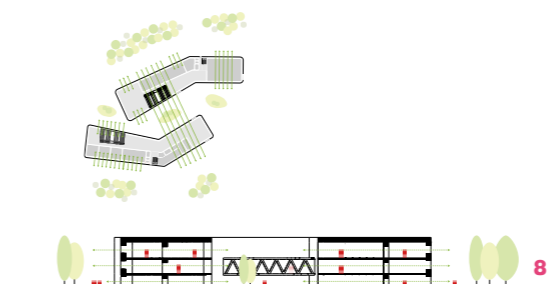
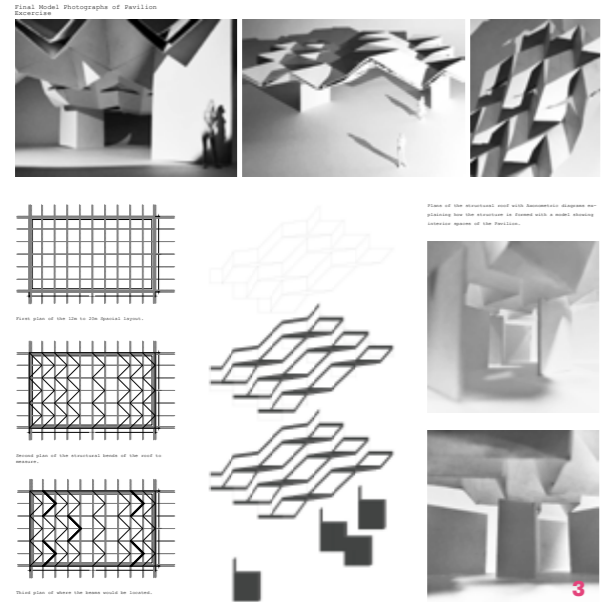
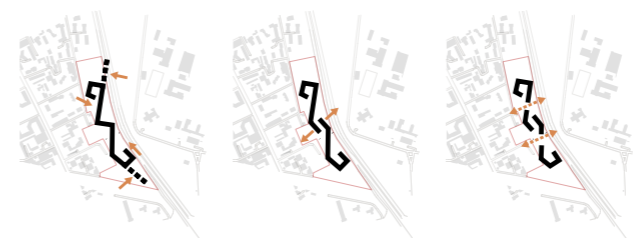
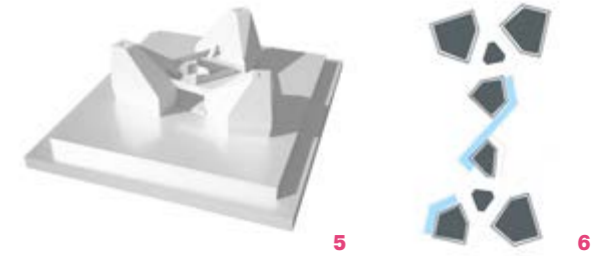
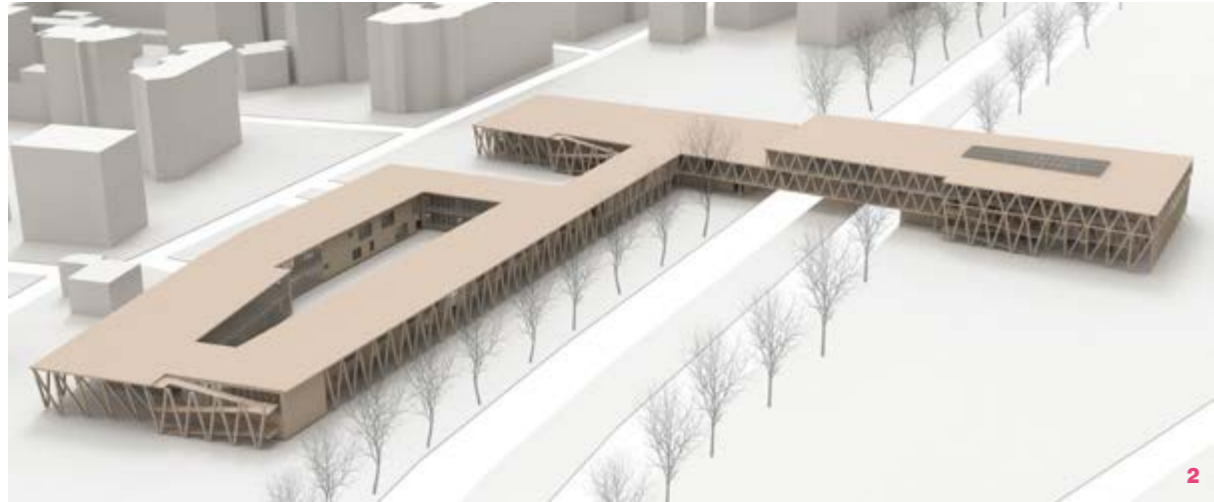
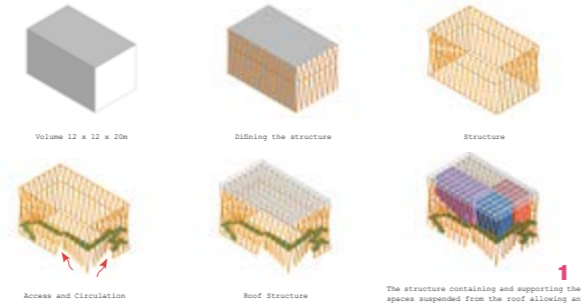
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Michael Kibalabala: 1 Concept diagrams 2 Bird view Hilal Koztepe: 3 Concept models 4 Plan Nasar Ullah Sherbaz: 5 Model 6 Concept diagram 7 Perspective views Sophia Captao: 8 Concept diagrams 9 Masterplan Yozdzhan Terzi: 10 Axonometry 11 Elevations details





# Unit 6

## Just Do It

Isaie Bloch, Jakub Klaska

Education together with housing costs have become the most substantial items families' budget face within their lifetime. Families relate their planning to the cost of education, its duration and location in the ultimate belief that education brings about change. The growing complexity and sophistication of our civilization presents new challenges to our educational system. Do we as educational institutions cater solely for the needs of our past and current industries and/or do we educate pupils and students in order to take greater authorship and disrupt current direction of travel?

Educational typologies have slowly become one of the most overlooked and obsolete typologies in our profession. Due to the increasing inability of the public sector to fund any substantial progress in this field, education is currently occurring in un-informed generic structures developed to cater for an industrial society. Considering the already established shift towards a post-industrial society (the post-industrial society is the stage of society when the service sector generates more wealth than the manufacturing sector of the economy) we believe architects should investigate the implications on the educational typology especially in the light of the manufacturing sector being on the brink of full automation.

We will aim to prove that architecture can affect the learning process at the deepest level. This ultimate belief will fuel our investigation on educational typologies. Our spatial explorations will account for diversity of human characters and the inherent curiosity human beings possess. Catering for complex problem solving, emotional intelligence, creativity, critical thinking, judgement and decision making over STEM (Science, Technology, Engineering, Mathematics) oriented learning. Much like the learning process we will aim to comprehend, learn and author the art of construction. More specifically looking into timber construction and its by-products. Our design process will take a deep interest in the art of construction and direct application of learnt principles back into design. Such approach leads to full authorship at the deepest level and gives us total control over the architectural proposition. This opens a great opportunity to contribute to more sustainable futures both politically, environmentally, socially and economically. In order to develop architecture of considered expression we will employ design strategies that synthesize the inner logics of how to deal with material and construction processes as to produce comprehensive architectural propositions.

### Students:

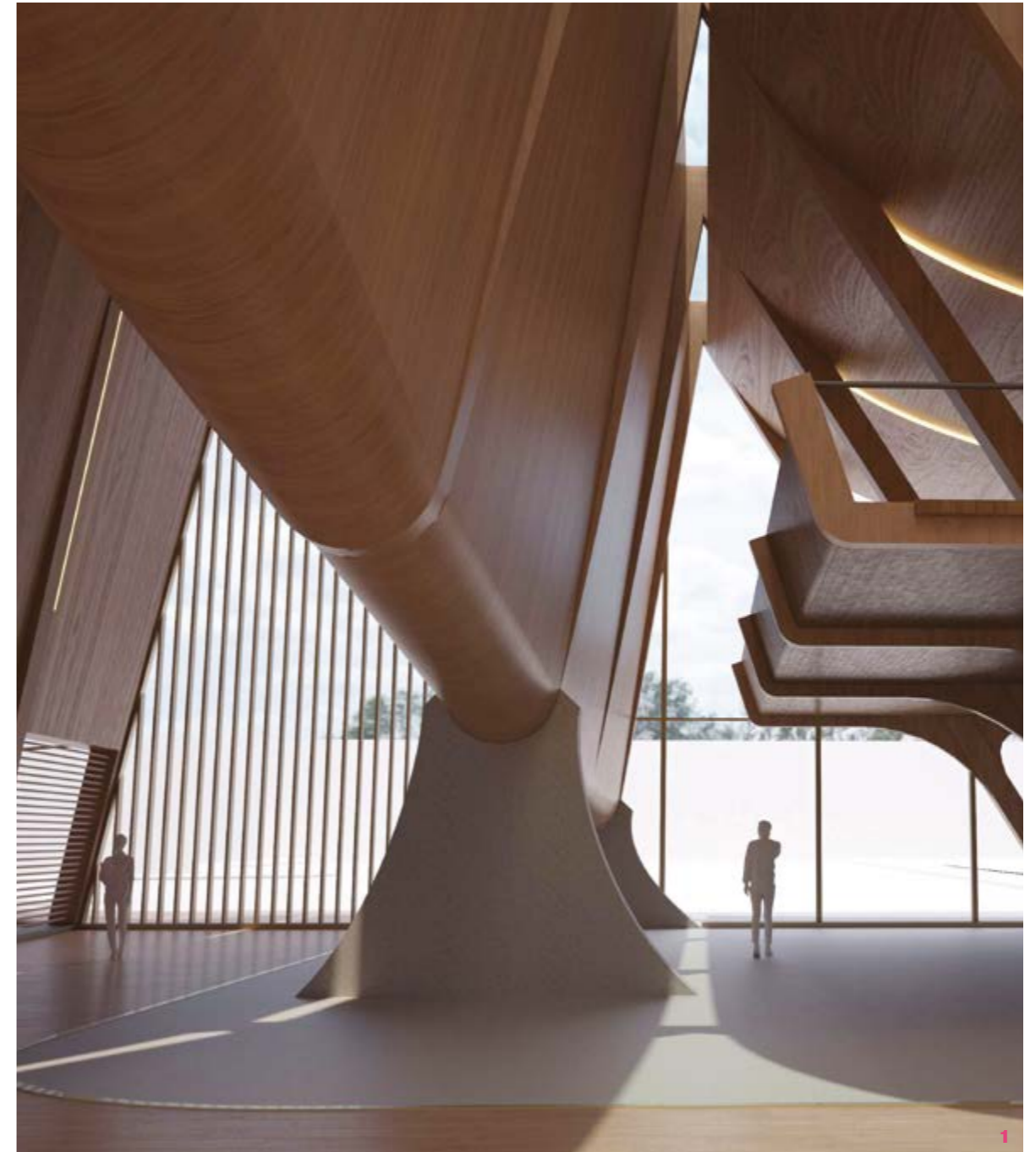
Y5: Sabrina Azman, Punit Babu, Eugene Goh, Paul Joseph, Anjum Khan, Paul Marshal, Nadhira Patel, Amirah Suhaimy, Haakon Askim Vatne

### Visiting Critics:

Teoman Ayas, Carl G Callaghan, Martin Gsandtner, Armor Gutierrez, Christoph Hadrys, Filippo Nasseti, Fulvio Wirz, Chiara Zaccagnini, Barbara Zandavali

Y4: Joshua Anderson, Alexandra Jones, Hsien Jing Lee, Stefi Papachristou, Chetan Patel, Diana Rupinska, Habib Sahel

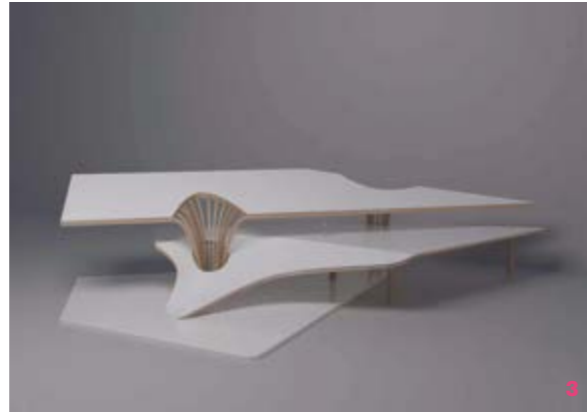
Unit 6 argues for an architectural ontology based on sharpening the tension between architecture and its parts. Investigating the production of space through tectonic studies. Increased computational capabilities enable us to push our understanding of architecture as a relationship of objects into an unexpected new domain of complex and well crafted spaces.





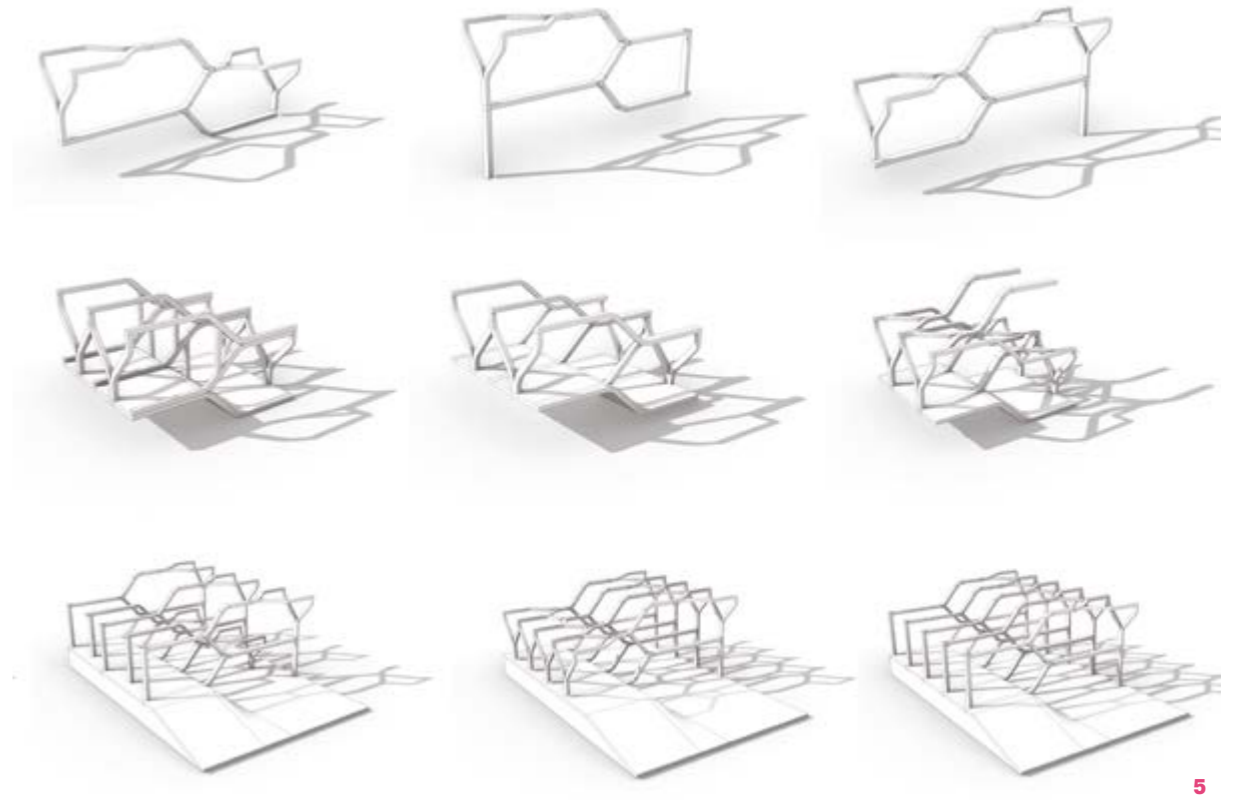
During the first term, students will focus on the topological organisation of surfaces following four given Design strategies. These spatial models are intended to develop unique spatial qualities on architectural macro scale following the original qualities of the precedents, which later on will be addressed in terms of structural and tectonic behaviour on meso scale. The given case studies consist of multiple categories and design strategies. Such as: Grid shells **2**, Spatial wood Joinery **13, 17**, Articulated surfaces and Differentiated sections **1, 11, 16, 3, 10, 12, 14, 15**. Student work by: Punit Babu, Sabrina Azman, Paul Joseph, Haakon Vatne, Joshua Paul Anderson, Amirah Suhaimy, Paul Marshall, Nadhira Patel.

This initial exercise will simultaneously increase both modelling skills, spatial skills and design skills. Successful iterations will always include the core qualities of the initial reference, human scale, semi-enclosure, circulation, directionality, etc.



Following this first plastic exercise, students are asked to physically build their proposals on 1/10 or 1/5 scale in groups of 3 to 5 students **7-8**. By doing so students will be able to come up with a more in depth catalogue of operations, spatial conditions and building methods which will later allow them to iterate those further into complex yet feasible architectural proposals. The groups are ran as micro offices within the Unit structure as to increase group dynamics and productivity.

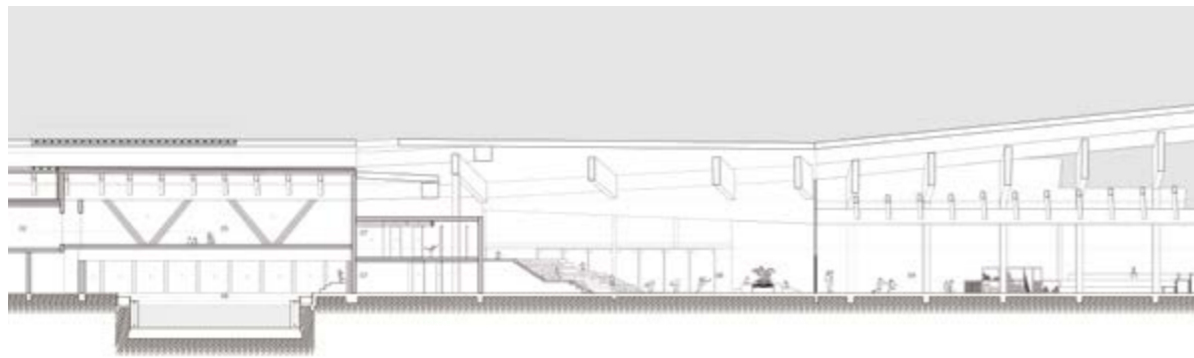
**5-8** Chunk model, exploring iterative spatial agregations. All members have to be solely designed out of engineered timber with a minimum of steel connections and all have to be planar. Thus providing a cheap production process and rapid deployment on site.



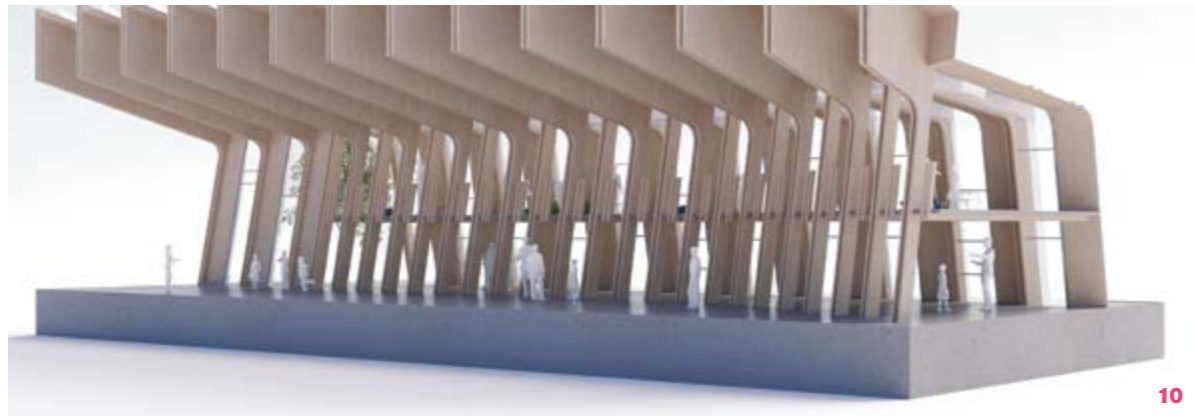


**9** Anjum Khan. This project encourages the child's innate need to learn through play. By reconnecting them to nature and providing a physically engaging environment to be educated in. Allowing them to be children at the right time in life and giving them the opportunity to experience a deeper level of learning, which is multi-dimensional and tactile. **10** Joshua Paul Anderson. The stacked and layered sheets of engineered timber simultaneously act as structure as well as solar shading. The structure inherently defines the built form and as such produces a fully integrated design approach. **11, 16** Paul Joseph. This ecologically conscious design of a school for human skills in the age of automation, is a school for fabrication and wood-working. The proposal is predominantly designed using timber and has an emphasis on the management of timberwaste that is generated from the construction and use of the building, essential in creating a circular economy.

**12** Amirah Suhaimy. The garden plays a crucial role in everyday life and has a significant impact on our physical health and mental wellbeing, especially with young children. This timber project increases the exposure young students have with their natural environment in London's dense urban tissue. The program also encourages healthier lifestyles through increased physical activities designed into the layout of the building. **13, 17** Sabrina Azman. In order to break the prejudice against vocational education, this project not only provides equal exposure between general and vocational education but also encourages learning through making. This project uses timber as the building material due to its benefits to a more sustainable future. It has less or no waste on site as it is a dry process and is arguably the material of the future. Due to its urban setting, prefabrication construction is ideal due to low noise pollution and a faster construction process. **14** Paul Marshall. **15** Nadhira Patel.



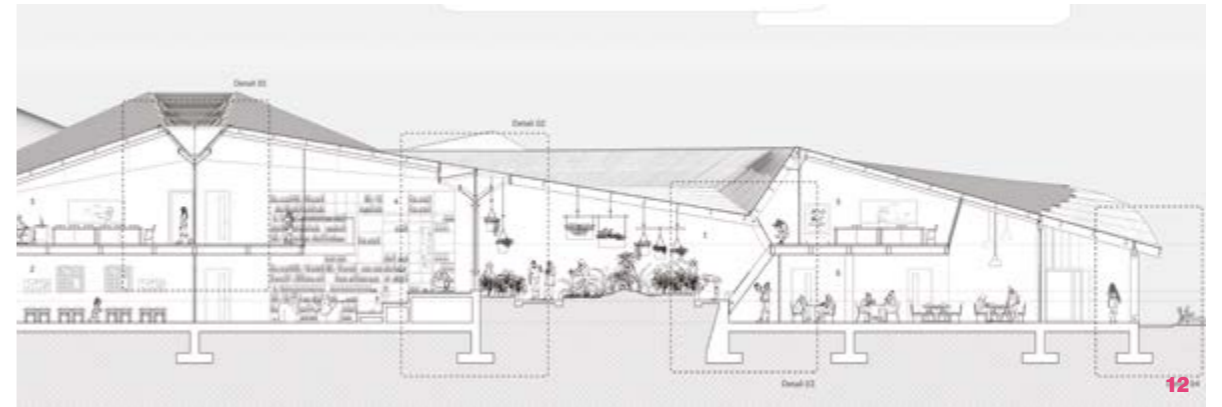
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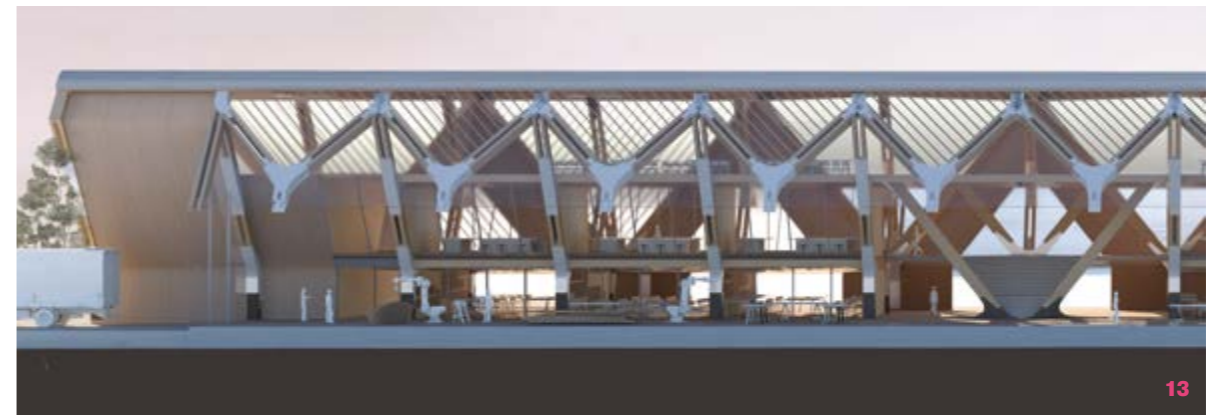
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# Unit 8

## Skopje: What's next?

Armor Gutierrez Rivas, Rosa Rogina

Unit 8 perceives architecture as a social and political practice, and therefore promotes mobilisation of architectural thinking and making as a tool to engage with current matters of concern, both local and global. It explores how can architectural design process be expanded beyond its conventional role and be utilised as a tool for a wider social, economic and cultural change. The unit looks more closely into territories of spatial and/or social tension and attempts to unpack and address these complex contemporary conditions. By balancing in between identified real-world context and radical imagination, the students in Unit 8 are encouraged to use the identified tension as a main driver for their design proposal.

This year students in Unit 8 are investigating a new typology of youth club for Skopje, North Macedonia, that examines the role of the youth in modern public life and its potential to challenge some of the current local and/or global matters of concern. By designing schemes that promote sustainable ways of building and living, students in unit 8 are asked to explore what architecture for and by a new generation can be, who Skopje is for and what its future hold.

Skopje is a city of many spatial, social, political and environmental paradoxes. While immensely suffering from the collapse of Yugoslavia, public sector corruption, highest pollution levels amongst European capitals cities and high unemployment rates, the city is currently experiencing a high peak of the government-funded construction boom resulting

in an overflow of neo-classical and neo-baroque large statues, fountains, decorative bridges and false facades. Failures in modern politics that are being directly transmitted through architecture alien to local culture, people and their socio-economic status, have led local people to be increasingly detached from their urban surroundings. If the challenges that Skopje poses to future generations are directly impacted by the entanglement of local politics and built environment, can the local youth instead of surrendering to the overall feeling of disillusion use architecture as driver for a social, political and environmental change? By learning from and building upon the social model of a Yugoslavian youth club, unit 8 critically investigates and proposes a new institutional typology for Macedonian youth. While designing spaces for debate, collaboration and collective management of shared resources, students in unit 8 are actively encouraged to explore the local vernacular in terms of typology, construction methodology and materiality. By using architecture as a form of resistance, this year's projects will serve as a testing ground for the local youth to define how does a more democratic and sustainable future for Skopje look like.

### Students

Year 4; Nur Azzahra Mohamad Adzlee, Lum Si Chu, Jhenae Fullerton, Chun-Li Reid, Chutimon Suetragulwong, Natdanai Wareerinsiri, Siew Horng Brian Wong  
Year 5; Nik Afiq Amadi, Giorgos Andreou, Guillermo Cano, Nik Hazrul Haiqal, Dominique James, Mix Xu Lee

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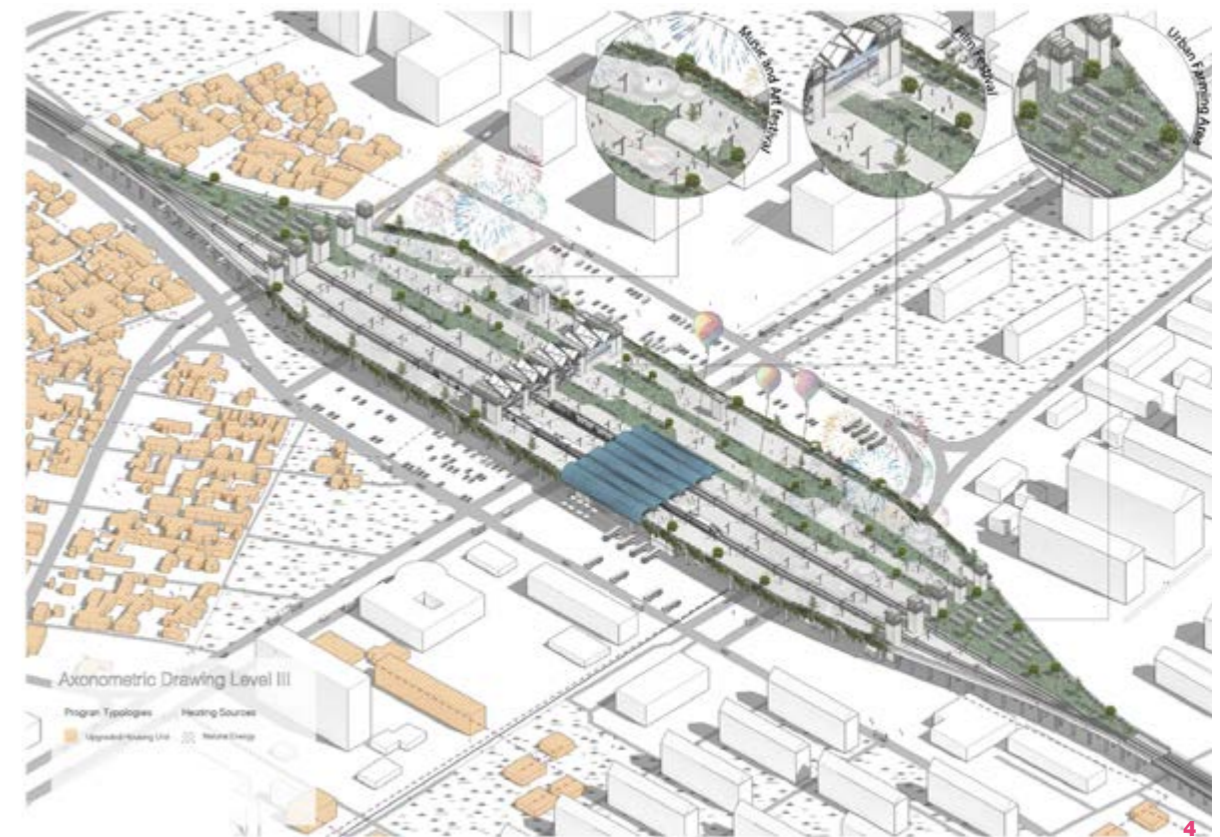
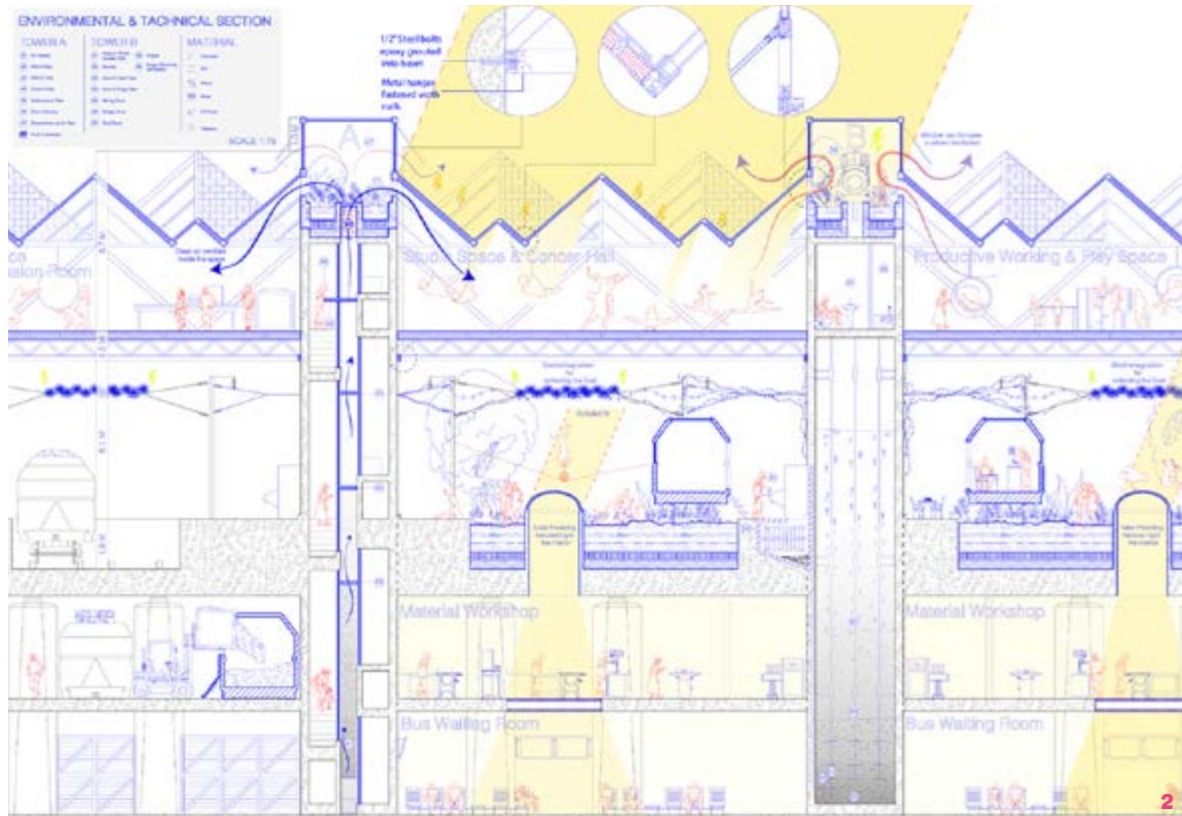
### Special thanks to:

Visiting Critics; Leithan Brimah (Bell Phillips Architects), Carsten Jungfer (UJEL Unit A), Sam McDermott (Karakusevic Carson Architects), Clare Richards (ft'work), Sofia de los Rios (COS), Adelina Koleva, Vlado Deskov (University American College Skopje), Maksim Naumovski (University American College Skopje), Harald Trapp.



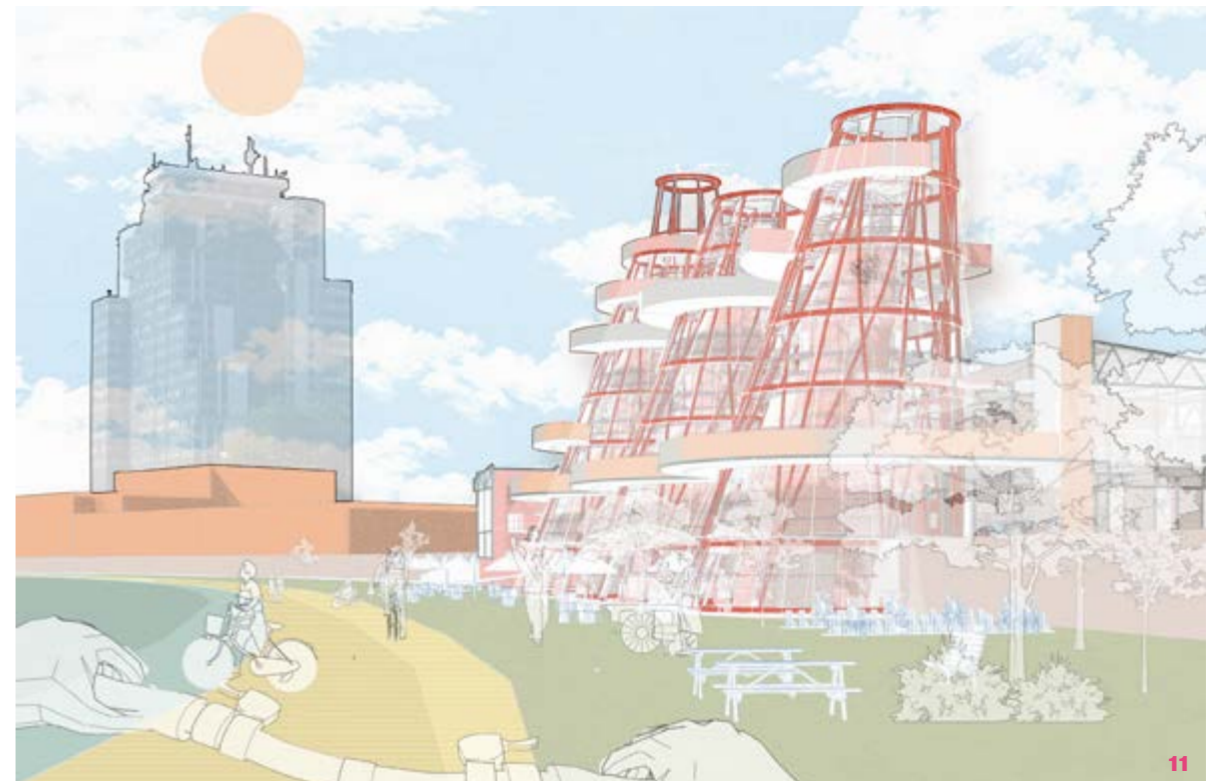
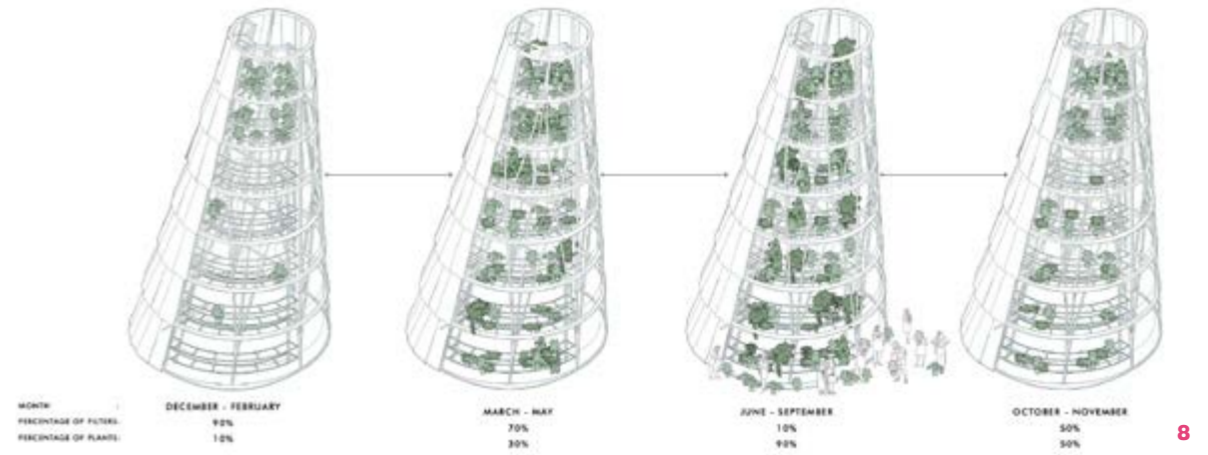
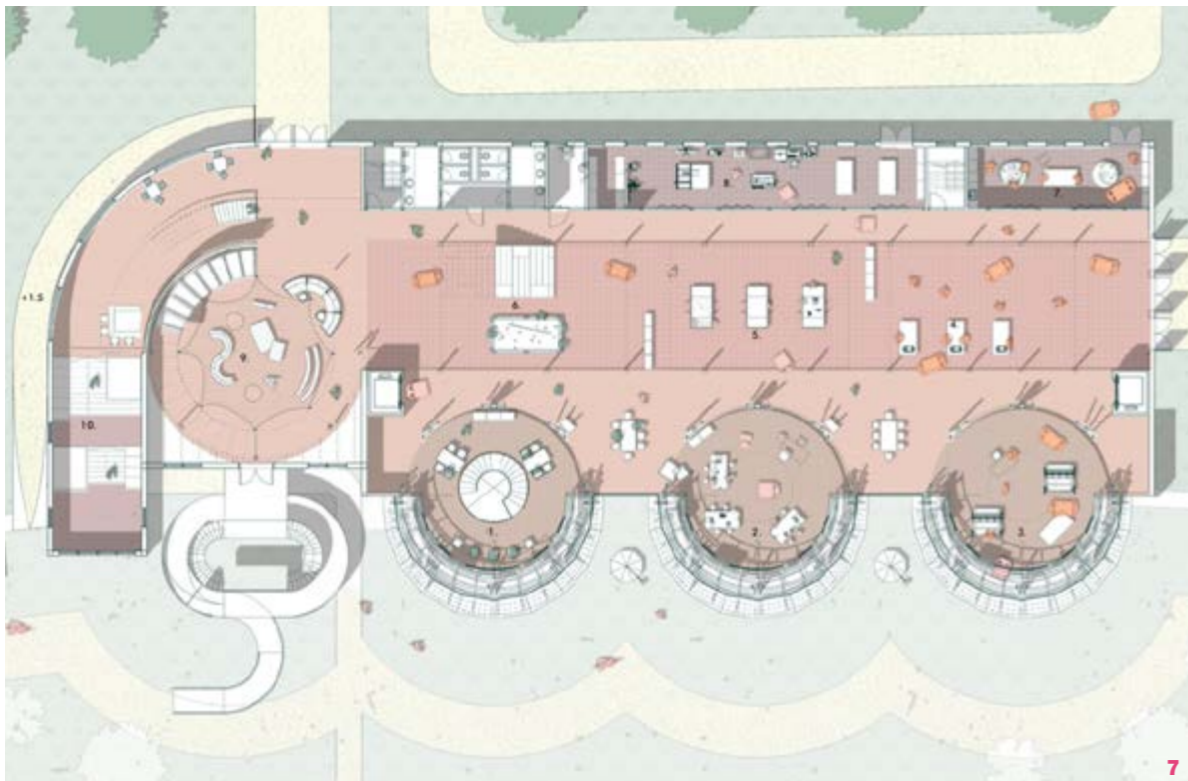
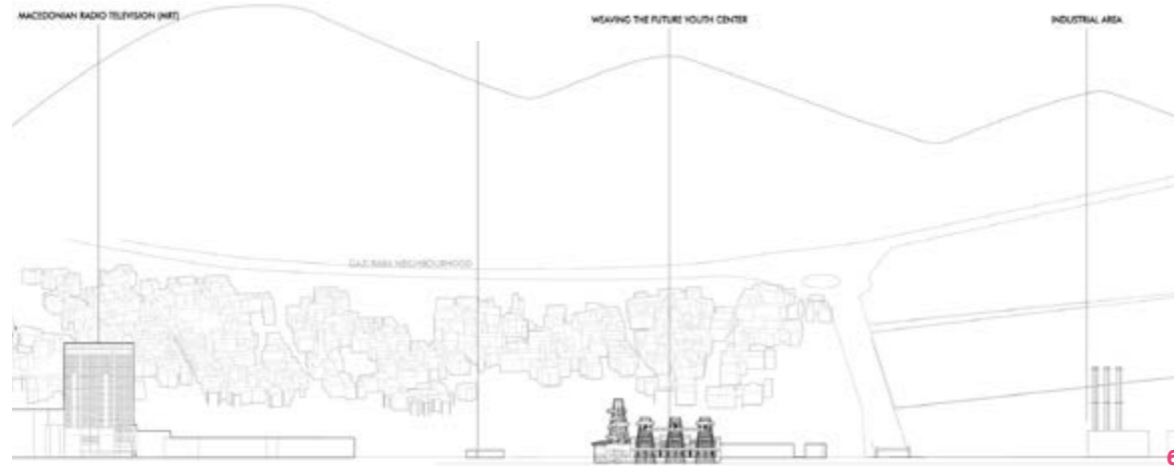
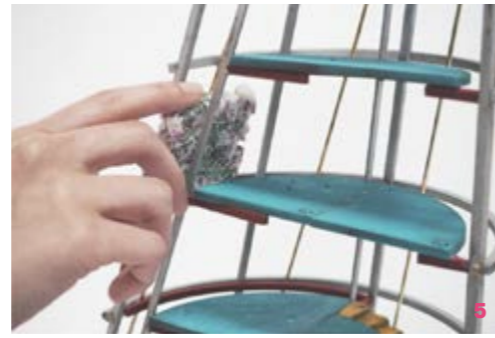


1 Visual of the proposed regeneration of Skopje train station with abandoned tracks transformed into an elevated urban park 2 Technical and environmental section highlighting the bio-gas and air filtering improvements to existing towers 3 Step by step diagrams of the project phasing and material sourcing linked to existing industries and infrastructures across the country. 4 Axo view of the overall intervention and the proposed impact to the urban surroundings. Project and drawings by Natdanai Wareerinsiri.



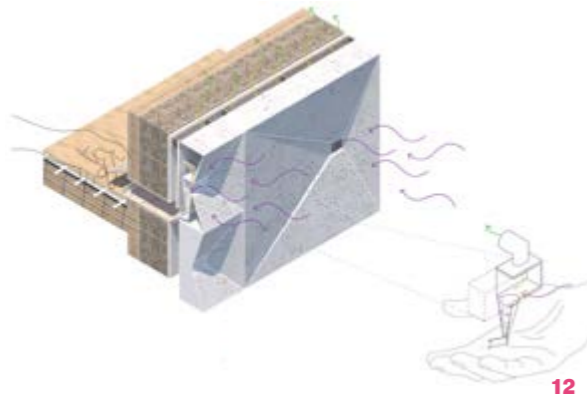


5 Physical sectional model of one tower and facade prototype testing made out of recycled textiles 6 River elevation with the proposed Weaving the Future youth club in its urban context 7 Main access plan showing connectivity across levels 8 Transformation of the tower greenhouse during the year and air filtering pollution plants give away scheme 9 Interior visual of the screen printing and textile making workshop 10 Interior visual of the vertical playground tower 11 Welcoming view at river level with the air filters facing south. Project and drawings by Nur Azzahra Mohamad Adzlee.





**12** Detailed design of the air purifying brick and filter. Each brick works as a cyclone PM collector which will force the particles and dust to be pushed down and be collected at the bottom of each floor's wall. **13** View of the internal courtyard showing different activity. **14** View of the building from across the river. Project and drawings by Giorgos Andreou.



**15** Aerial view of the masterplan including Youth Centre and rentable mixed use units, recreation ground and cafe extension. **16, 17** Exterior views of the youth centre facilities. Project and drawings by Dominique James.





**21** Aerial view of the proposed youth centre that is part of a wider urban strategy to provide protection against flooding. **22** Aerial view of the building showing its interaction with the river and its changing water levels. **23** Section study comparing current and proposed river levels. Project and drawings by Nik Hazrul Haiqal.

**24** 'Breathe' is a proposal for a youth club that provides users with an understanding about the long-term effects of poor air quality and teach about sustainability and having an ecological attitude toward the future as well as taking practical steps in improving air quality. Project and drawing by Jhenae Fullerton. **25** 'Y.C.T.C' promotes social engagement between traditional craftsmen's and the youth, offering the opportunity to gain a quality of learning through a non-traditional form. Locally produced ecooling ceramic

tiles help with cooling hot air to cool the interior spaces as well as decreasing the amount of direct sunlight entering the building. Project and drawing by Chun-Li Reid. **26** To tackle poverty and food waste issues in the Old Bazaar, the proposal merges a youth club and a foodbank collecting, reusing and composting daily food scraps from nearby restaurants. Project and drawing by Brian Wong. **27** 'Waste to best' is an educational youth centre facility with a waste trading platform and workshop. The project aims to promote active recycling, through which people can transform plastic waste into building material such as brick, tiles or even insulation, Project and drawing by Chutimon Suetragulwong.

