

PROXIMITIES: INHABITATIONS: IDENTITIES:  
Interior Design RCA 2017-18



**Royal College of Art**  
Postgraduate Art & Design

# Introduction

Professor Graeme Brooker  
Head of Programme

Interior Design has both a long and short history at the RCA. Sir Hugh Casson established the original programme in 1951. It was retitled 'Environment Design' in 1972, and became part of the new programme of 'Architecture & Interiors' in 1983. In 2012 the new MA Interior Design programme was launched and the work in this publication is from the 2017-18 academic year. It captures the third year of the student work under my guidance, and what I consider to be another excellent year of progress for the programme and its participants.

In essence, the programme is designed to engage its participants in exploring emergent ideas and issues concerning distinct aspects of the design of the interior. This incorporates research, practice and making work that explores the diversity of human occupation in numerous environments, extending from the room to the city. The programme encourages the view that the interior is an interface between its occupants and the built environment, and it supports the notion that the interior is an agent for social change.

The programme values speculation, analysis and rigor with regards to the thinking and making of all aspects of the design of interior environments. It challenges its participants to formulate their own rigorous and critically independent responses to these fundamental concerns. This is often undertaken via the reworking of existing structures, the creation of temporal installations and the formation of permanent interventions. All of these practices involve the construction and communication of particular spatial identities using space, objects and materials.

The two-year Interior Design programme is located in the school of architecture. Its work is undertaken in its own design studio and is supported with lectures, seminars and workshops. Working with external partners is an intrinsic component of the programme. Collaborations with external partners such as Framestore (October 2017), IKEA (March – June 2018), Grosvenor Estates (2017/2018), Ian Chalk Architects/Denmark Street Project (2017-18), have all enriched the work of the programme. The practice mentor scheme is now fully developed. It is a system that assigns all students with a mentor with whom they meet 4 times a year: twice in practice and twice in the college.

Looking forward, and in response to the increasing difficulties of initiating creative start-ups in London, we are in discussions with our mentors to look at how they may incubate start-ups through studio spaces and a deeper mentoring role.

In essence, the two-year programme is formulated to provide an experience that challenges its participants with rethinking their approaches to the subject of the Interior. The first year experience examines the fundamental principles of understanding interior space. The work undertaken in 'proximities' explores existing sites, 'inhabitations' examines ways of occupying space, and their material personification is established through 'identities'. The second year is undertaken through the lens of a platform: a space that declares a distinct proposition about the interior. Students chose to locate their work and their final project within their chosen platform.

The title of this book is what we view as the fundamental aspects of the design of interior space. We hope that you enjoy the work you see, and we look forward to sharing it with you in the future.

**For more information please go to:**

[www.rca.ac.uk/schools/school-of-architecture/interior-design/](http://www.rca.ac.uk/schools/school-of-architecture/interior-design/)

# Year 1 — Introduction

Ian Higgins, Senior Tutor

## Interior Design

The first year emphasises experimentation and innovation through a 'foundational' approach to the study of the interior. Students examine and develop ideas in response to what are considered to be some of the fundamental elements and principles of the interior. These have been developed into three key areas of work that are each explored in a particular term: 'Proximities', 'Inhabitation' and 'Identities'.

### **PROXIMITIES** (Autumn Term)

Site, place, situations, locations, contexts and relationships between people, communities and buildings, along with the spatial and atmospheric interfaces between them, all are proximities that can provide agencies to influence the design of the interior. The analysis and understanding of these proximities affords the designer the possibility to generate new meanings, understandings, spaces and elements. The documentation and subsequent translation of this material can be utilised to affect the design of the new interior.

### **INHABITATIONS** (Spring Term)

Occupancy, interactions, participation, dwelling, their edges, lines and boundaries, are forms of inhabitation that can be analysed and developed to create new ways of thinking about being in the built environment. These can be reflected in a number of ways, ranging from designing new and innovative uses of space through to the adaptation of existing buildings, elements, spaces for new forms of inhabitation.

### **IDENTITIES** (Summer Term)

Surfaces, matter and materiality, both applied and found, are the detailed and inscribed overlays that narrate the stories of proximities and inhabitation. A successful detail or a constructed identity will be able to portray an account of the entire content and trajectory of a project. The legacy of such material considerations and their application will also form the basis for any future appropriations of a site. The creation of distinct and significant identities forms the fundamental understandings of a designed interior space.

At the mid-point of the year the School-wide 'Work In Progress' exhibition provides an opportunity to share the programme's activities with the rest of the College and is used to show the college what the programme is undertaking.

All of year one is underpinned by a school-wide elective lecture and seminar series. The Interior staff offer 'Re-Use', to this menu, a weekly series of lectures, talks, seminars that underpin the current project being undertaken with key ideas, texts, theories and discussions.

A year-long dissertation is undertaken in the Critical and Historical Studies (CHS) module.

### **Tutors**

Shai Akram / Ian Chalk / Kevin Haley / Ian Higgins / Steve Jensen / Ben Kelly  
Roy Lowe / Neil Mason / Olga Reid / John Small / Elly Ward

Year 2 — Introduction  
Professor Graeme Brooker  
Head of Programme  
Platforms

At the start of the second year students integrate and work vertically with the first year and will undertake a series of collaborative short projects in mixed groups. This year we worked on two projects, Twitter in collaboration with the Natural History Museum, and FRAMESTORE, a live project to design the atrium of the new HQ for the world famous CGI company in Chancery Lane. After the study trip (Berlin), students joined a platform in order to pursue their personal thesis project.

The focus of the work in each platform is concerned with developing an innovative project that explores an aspect of interior design at a level appropriate for a Masters project. This work may be a single interior design project, involve an extended piece of research, a series of smaller exploratory projects or a combination of these approaches. This work is formed and developed by the student and then incubated and realized in the chosen platform. The project culminates in the material developed for the final show that you see both in this book and in this exhibition.

Each platform is designed to emphasise a particular way of thinking or aspect of the design of the interior. Students are invited to vote to join a platform with a system based on their preferences after presentations by each platform tutor. Platform themes are the provocations or generators of ideas that students utilise in the development of their research and are expected to use to assist in the determination of their own practice interests and professional identities.

**There are currently five platforms. They are;**

Interior REUSE

Interior MATTER

Interior DISPLAY

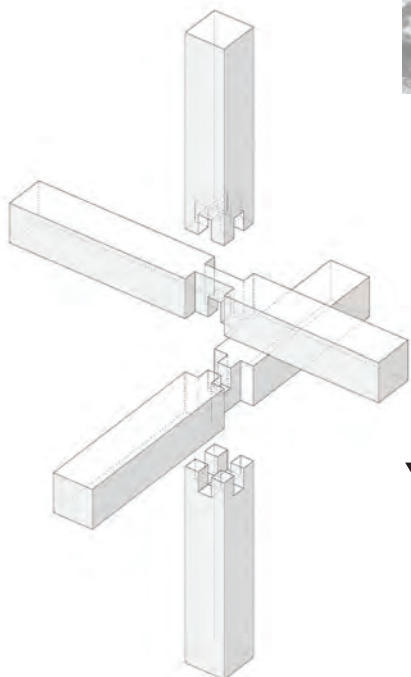
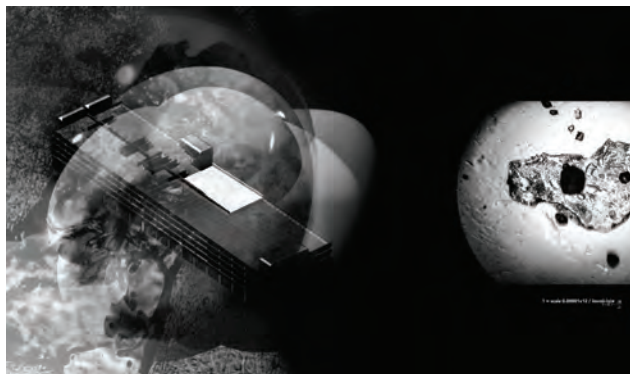
Interior DETAIL

Interior URBANISM

This is the work of each platform.

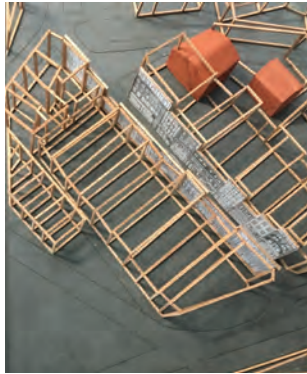


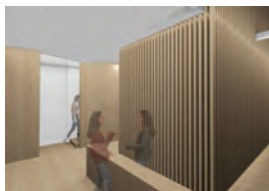
WORK IN PROGRESS

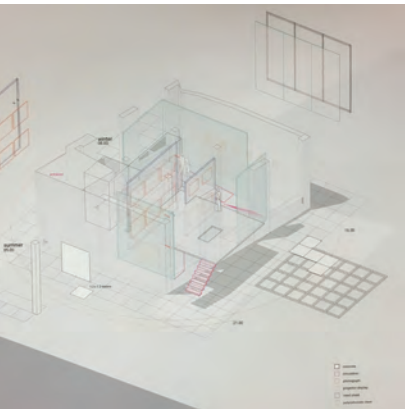
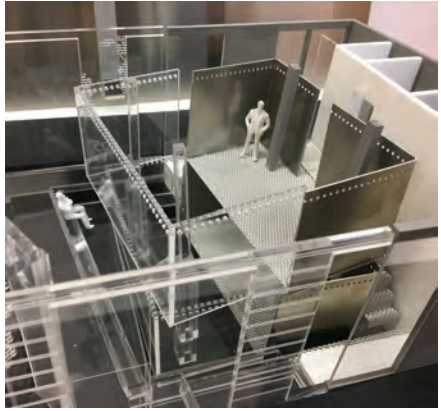
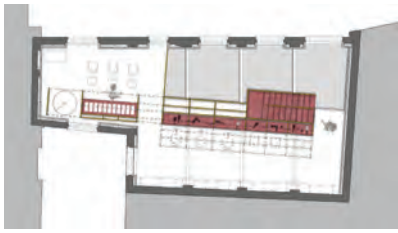


Y1/WIP











# Interior Detail

Ian Higgins  
Tutor

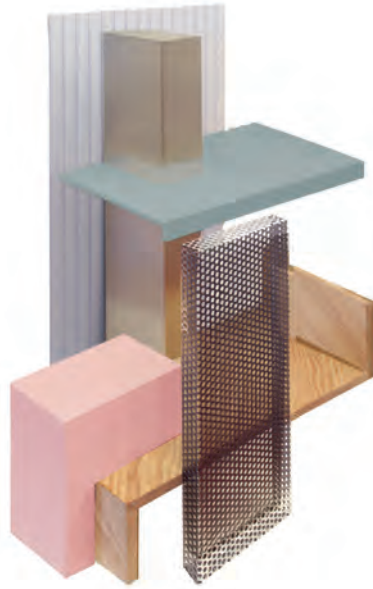
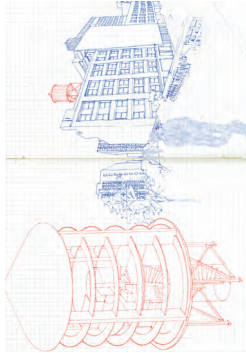
## Minifesto

This platform provides participants with an opportunity to establish the identity of interior spaces by developing proposals in detail. The platform considers form, colour, light, material, texture, pattern, finish and structure as key to making interiors that are intelligent, beautifully crafted and, above all, respond to site context whilst creating spaces that are appropriate and useful for their users. Where appropriate the platform makes connections with manufacturers and suppliers of materials, products and furniture. Projects undertaken in the platform are small scale and focused providing an opportunity to resolve an interior design proposal at scales from 1:20 through to full size. Exploratory model making and prototyping at large scales with real materials is key to this work.

### Students

Emilie Colonna d'istria  
Felix Graf  
Jingwen zhou  
Toktam Hosseinzadeh  
Assar  
Yining Zhu  
Yu-Huang,huang

**Emilie Colonna d'Istria**  
Paris / France  
The Archive Vessel



The project proposes an archive for 3D printed ceramics within a water tower in New York. Ceramic vases and water towers are both vessels of different scales that can contain water. This concept underpins the conceptual approach to the scheme.

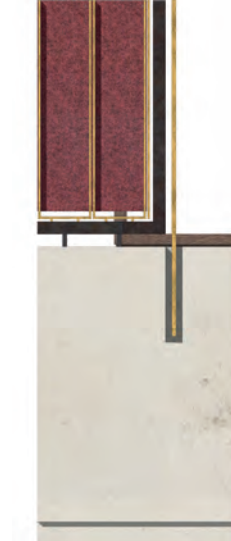
The archive would be located on the rooftop of a gallery in the Chelsea district of Manhattan. Surrounded by other galleries, the building's location adjacent to the High Line provides an ideal context to allow the archive to present itself as an intriguing addition to the skyline. Initially perceived as just another water tower, on further inspection the new structure reveals itself as something more interesting inviting the viewer to investigate further.

The 3D ceramics explore a contradiction between craftsmanship and technology and this is reflected through the design. The materials chosen explore the contrast between natural and synthetic and the three dimensional form utilises the layering and spinning processes intrinsic to ceramic production.

Furthermore a connection can be drawn between the series of the ceramics within and the series of water towers without.

**Dissertation title:**  
*Staged architecture*

**Felix Graf**  
Zenting / Germany  
A Pulpit



The project proposes a pulpit.

Within this project, I try to merge personal interests in making and sacred architecture with the Interior Detail platform's brief – to design a staircase in detail.

The design process is the key part of this project. The proposal emerged through a large series of development models in multiple scales from 1:20 scale through to full sized prototypes.

The proportions and materials of the pulpit have been carefully considered and make historical and cultural references to religion, in particular Christianity.

Travertine limestone, fumed oak, felt, brass and leather have been selected as materials with a quality appropriate for 'a dedication to God'.

**Dissertation title:**  
*On Craft. A designer's perspective*



Jingwen Zhou  
China  
Bookshop



196A Piccadilly was originally built as a bank designed by Sir Edwin Lutyens in the early 1920's. Piccadilly is an iconic area of central London with a flourishing community of sophisticated galleries, traditional outfitters, independent shops and expensive restaurants. In the second half of the eighteenth century this area was a centre for booksellers' and publishing houses. Recent technological developments have posed a threat to the traditional book but it would appear there is still an appetite for beautifully presented volumes.

The project proposes an art bookshop that will provide customers with a peaceful haven in which to enjoy the books away from the hustle and bustle of the surrounding area.

The focal point of the scheme is a central 'stairplace' that is inserted in the existing volume to provide access to a new mezzanine gallery whilst also defining an events space where newly published books can be promoted.

The detail of the scheme utilises a combination of sophisticated and simple materials: leather, brass, ash and terrazzo are complimented by more straightforward materials such as Valchromat. The manner in which these materials are combined together is inspired by the work of Carlo Scarpa.

**Dissertation title:**

*Aesthetic and happiness: how space affect emotions*

Toktam Hosseinzadeh Assar  
Mashhad / Iran  
A Drum within a Drum



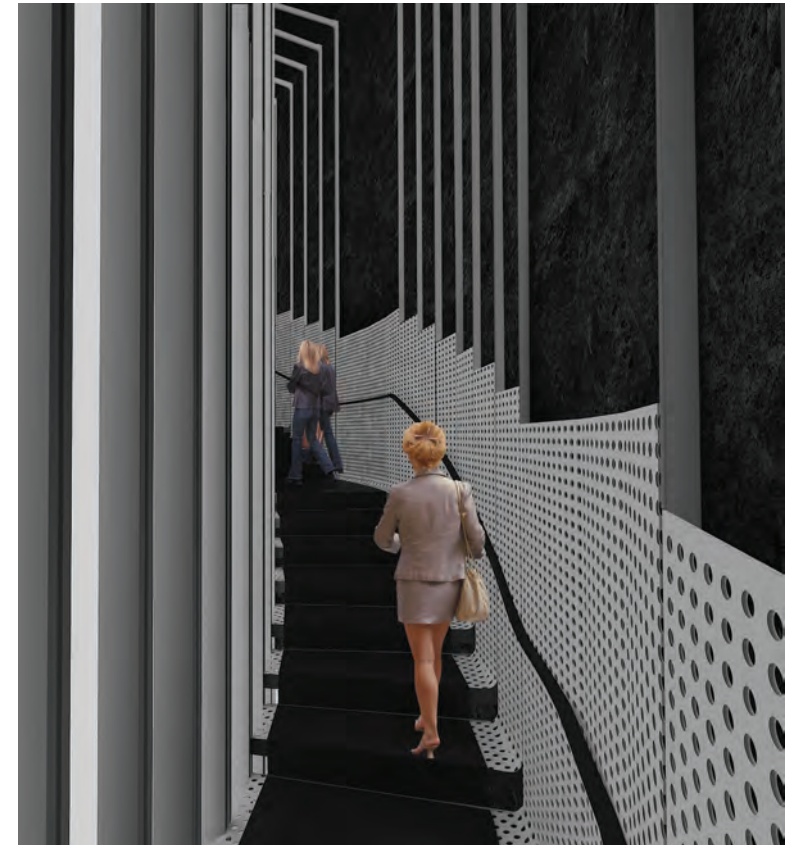
This project proposes a cinema with a 180-degree screen in the sinking shaft at the Brunel Museum adjacent the Thames in Rotherhithe.

The sinking shaft was originally formed to facilitate the digging of the Thames pedestrian tunnel by Marc Brunel and his son. This was the world's first tunnel under a river and took eighteen years to construct. The existing interior is a cylindrical underground volume that is a remarkable dark, rough textured, subterranean space. After being neglected for many years the site reopened in 2016 when it was transformed into a performance space by Tate Harmer Architects.

The strategy for this project is one of insertion – a new illuminated drum is placed within the existing drum and the void between the two is occupied by a staircase that transports cinema goers down into the auditorium and bar. As they circulate visitors are taken on a tonal journey from light to dark. The vertical fins that define the auditorium form a tonal gradation from white to black.

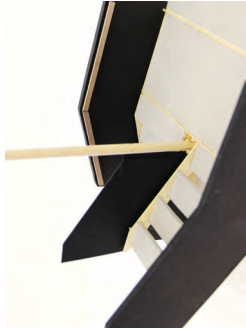
**Dissertation title:**

*Looking at the Interior of Iranian Houses through Their Windows*





Yining Zhu  
Shanghai / China  
Absolute Beginners



London's Denmark Street is known as 'Tin Pan Alley' and is renowned as the heart of the British popular music industry. During its heyday in the 1950s through to the 1970s it was the home of an array of music industry businesses including recording studios, music publishing houses, instrument shops and associated cafés and nightclubs. Many renowned musicians and bands worked, recorded and lived on the street including, the Rolling Stones, The Beatles and the Sex Pistols.

In the past decade the area has been subject to redevelopment and there is a danger that the spirit of the street will be lost for ever. Recent proposals have attempted to retain aspects of the site's popular musical heritage and it is within this context that this project is framed. 'Absolute Beginners' proposes a start-up workspace for musicians offering rehearsal space, recording studios and meeting spaces all combined with a cafe, bar and performance venue that is open to the public.

**Dissertation title:**  
*Bridge and Suicide*

Yu-Huang,huang  
Taipei / Taiwan  
OXO wall panel



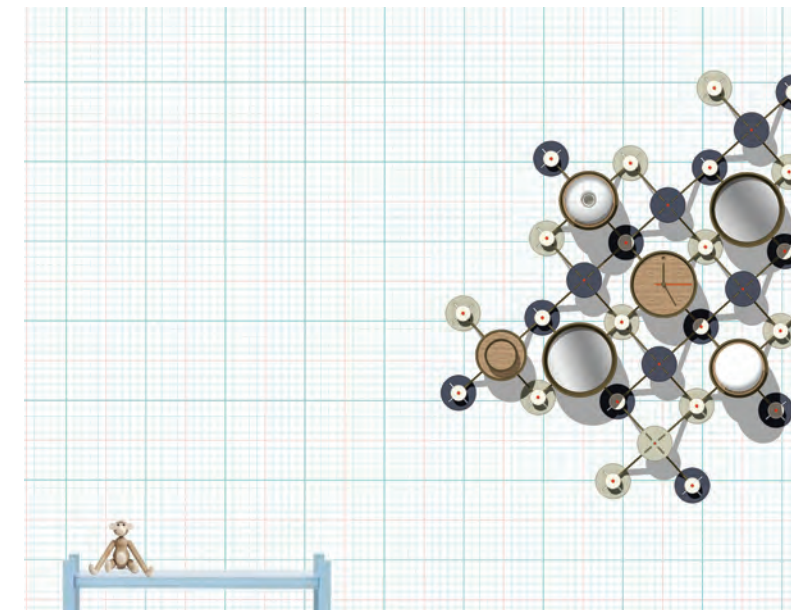
OXO is a modular and multi-functional wall panel system for the home.

The system is comprised of three principal components: a circular plate, an 's' shaped connecting arm and a cylindrical fixing that holds the elements together. Once these elements are fixed to the wall a variety of functional products can be positioned according to the user's needs. For the purposes of this project these functions include a mirror, a hook, a clock and a light fitting but the system proposes an infinite number of 'add-ons' that could be developed as part of the product range.

In terms of materials, colours and finishes the product uses powder coated steel for the plates and arms whilst the cylindrical fixings are fashioned from oak. The project presents a single colour way that utilises autumnal hues; olive greens and browns are complimented with an orange hi light. In reality the product could be available in many different colour ways organised around specific themes to help the customer.

On a personal note the project has provided an opportunity to explore an interest in modularity and the design of flexible systems. Much has been learnt about materials and the way in which they can be assembled / connected in detail.

**Dissertation title:**  
*??????*





# Interior Matter

Seetal Solanki  
Tutor

## Minifesto

To understand the matter of an interior space we must understand what it is made of; its materials. This platform will interrogate the principles and perceptions of materiality within an interior space. By revealing the inherent nature of materials, altering their function, constructing, assembling, prototyping and fashioning space through the fabrication of new materials as well as existing will ensure that meaningful change will take place. This platform encourages its participants to undertake hands-on work through multiple mediums, emphasising the articulation of interior space with distinct identities, developing a methodology and material vocabulary that is indicative of the participants chosen site in order for new forms of occupation and use to take place.

### Students

Charlotte Leroy  
Clémence de Broqueville  
Corinne Pincher  
Danping (Danna) Yu  
James Watts  
Louise Nissen

Charlotte Leroy  
Paris / France  
Mellifera

Mellifera aims to encourage more biodiversity onto the abandoned railway network on the outskirts of Paris, a building that is dedicated to harvesting and producing bee-related products such as honey and mead within an old railway station on the Little Belt. Revitalising the abandoned site welcomes a social space, shop, a bar and various spaces to taste and appreciate the many varieties of beehive materials and products throughout.

The interior design is inspired by the vertical operation of a beehive. Organised around a black central monolith, embodying the heart of the hive, are three platforms which provide a vertical flow throughout the entire interior; going from light to dark and from the busiest to the quietest.

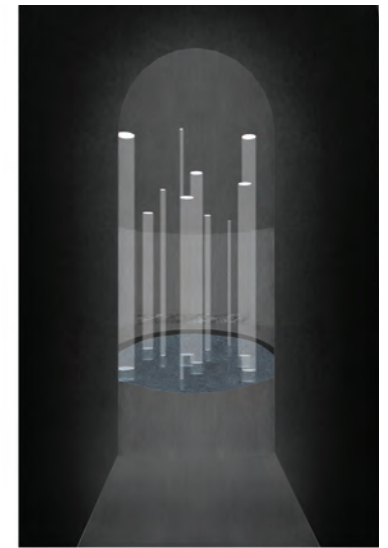
A network of copper pipes, alluding from the outside railway, provides a visual navigational tool leading from the outside in; not only framing the interior but also creating urban furniture along the Little Belt and throughout the interior through lights, railings and shelving. The remainder of the hive's production and materiality; propolis, wax and wood, is used to form tiles adorning the central monolith and the entire interior space.

**Dissertation title:**

*Parasitic scales in contemporary architecture*



Clémence de Broqueville  
Brussels / Belgium  
Solar Shelters



Solar Shelters are three pavilions, located on the ancient Silk Road in Kazakhstan, aiming to re-activate and re-energise obsolete Soviet bus stops which in the past have connected remote parts of the country into places for solar and lunar worship.

The bus stops act as gateways to new territories and have been embraced by an architecture style that has been imposed making them highly visible. This visibility has been further enhanced by securing these Solar Shelters through the Soviet bus stop gateways which celebrates celestial events throughout the Persian calendar, such as solstices, equinoxes and solar eclipses, as well as offer a place for passers-by to take respite from the sun, be refreshed with each pavilions water facilities, a place to pray and acting as a service station to travellers along the much used ancient Silk Road.

Energising these spaces through the power of the sun and water will enable passers-by to slow down during a transit state, in interior spaces emblazoning with sublime interventions through shadows and light. The materiality of the project emphasises the many raw materials that were traded throughout the ancient Silk Road as well as responding and reconnecting back to native materials.

**Dissertation title:**

*Obsolescence in Architecture*

*Researching Opportunities for Inhabitants,  
Spatial Designers and Architecture*

Corinne Pincher  
United Kingdom  
In Defence of Observation

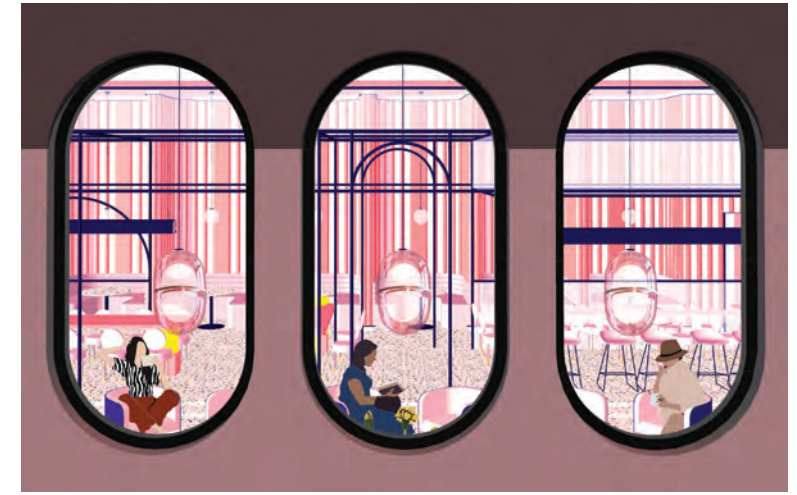
In Defence of Observation is a series of three shelters designed to frame the changing sea level, amplify rising water levels and its impact through sight, sound and shelter on the Isle of Sheppey. Due to global warming effects sea levels are rising rapidly and by 2100 it is possible they will rise up to three metres. For Sheppey this means that 61% of the island would be flooded. This project aims to encourage an attitude that accepts the potential environmental changes, and is prepared instead of fearful.

Each shelter references and respects Sheppey's defensive vernacular architecture, both military fortifications and sea barricades. Each shelter uses indigenous materials and forms, to create the shelters, which highlight the changes to the island, making them more observable, visible and in turn more tangible. The structures will offer shelter, and each shelter will be located in the threat of the change. Rather than distancing themselves from jeopardy, the user is encouraged to sit amongst the changing landscape - the more acquainted you are with your aggressor, the less you have to fear.

**Dissertation title:**  
*Architecture & Loneliness*



Danping (Danna) Yu  
Zhejiang/ China  
Postmodern Afternoon Tea Lounge



Introducing a more experiential way of understanding flavours and the provenance of ingredients, this afternoon tea lounge uses food as the key element to encourage a slower pace and more informed dining and socialising experience in one of the busiest areas - the City of London. Based on the top floor in the iconic postmodern building No 1 Poultry - a contested and somewhat forgotten site which is now reaching the age of the 'millennial' generation, finally coming into its own and now being revitalised through food.

Using colour as the main material, the lounge is organised through a multi sensory approach using smell, taste and tactility to navigate throughout the entire interior space at No 1 Poultry. The postmodern style has been further enhanced by respecting James Stirling's (the architect) mathematical geometric principles that he applied when designing the building (1997) which has now been incorporated into the interior.

Historically the City of London's main function involved trading of food, ingredients which allowed for a rich and diverse culture; this particular afternoon tea lounge will play host to a social space and place for discovery that will take you on a flavour sensation journey activating the space and connecting you to the original function of this area - food.

**Dissertation title:**  
*Nostalgia Future*

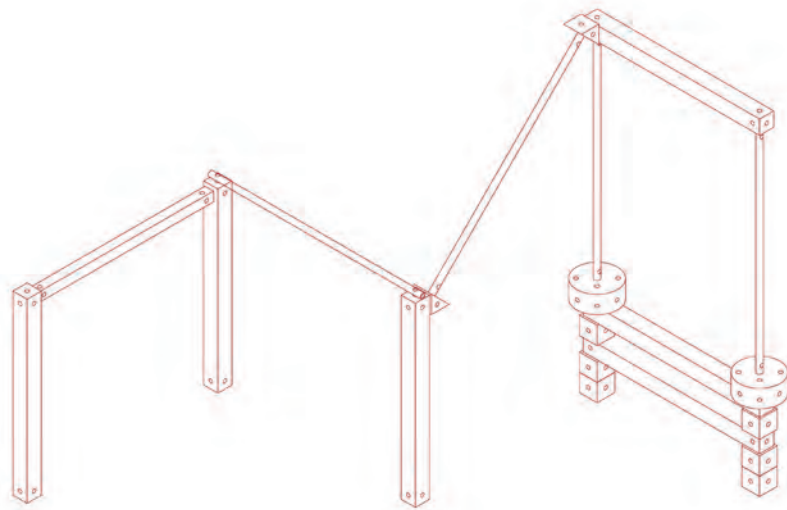
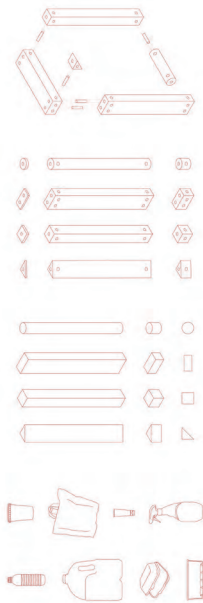


James Watts  
London / United Kingdom  
Plastic Exchange Workshop

Plastic Exchange Workshop, based in Elephant & Castle, London, will involve its local community in the co-creation of a youth and community centre through the transformation of plastic waste. Employing extrusion technology, the local community will be invited to contribute their domestic, commercial and educational plastic waste to build spaces for learning, play, and socialising. As well as receiving new items in exchange for waste, locals can observe and participate in plastic recycling processes in a workshop environment, turning a material that would once have been discarded into a tool for learning new skills, offering mentorship, and ultimately understanding the impact of our plastic use on the environment, and what can be done to change it positively. The project reuses an obsolete industrial building on the New Kent Road, giving it new life as a space for the community to learn, play and congregate. Designed as a prototype that could be replicated in other locations across London and beyond, Plastic Exchange Workshop is a small step towards addressing the shortage of space and activities for young people in the capital, and their vulnerability to gangs, crime and antisocial behaviour, through engaging with plastic pollution.

**Dissertation title:**

*Kitchen Stories*



Louise Nissen  
Denmark  
Sea Sanctuary



According to the London Air Quality Network, pollution levels are at their peak, marking a significant increase in respiratory-related illnesses. For centuries it's been believed that seawater and sea air preserved and restored good health, which has proven to be beneficial for people with respiratory illnesses.

Sea Sanctuary, located in the old Clifton Baths, Margate, is a respiratory healing centre, which aims to use seawater and local, abundant natural resources aiming to create a therapeutic environment with remedial effect, responding to the rise in respiratory-related illnesses.

The centre will be partially open to the public as well as a residence for respiratory patients which will support and revitalise the natural landscape, local and wider community through the use of seawater and seawater-related therapies such as salt inhalation therapy and rock and salt sauna therapy, relieving visitors of the many benefits sea air and seawater possesses.

Margate's prosperity and decline has been bound up with the ebbs and flows of domestic tourism. The long-abandoned and forgotten old Clifton Baths structure is also known as today's unused lido complex. Sea Sanctuary will reuse the decayed site and breathe new life into the site bringing new values and meanings to the residents, community and environment.

**Dissertation title:**

*From Chaos to Control*



# Interior Display

Professor Peter Higgins  
Tutor

## Minifesto

This platform speculates how we can construct situations that enable us to create physical spaces encouraging discourse generated by political, emotional or historic motivations . The catalyst of this platform requires a response to hotly contested issues of migration by stimulating participants into creating experiential environments. Researched narratives need to align with sympathetic city locations that provide powerful references and resonances supporting the development of sequenced organizing principles. Participants need to consider how architecture may become an integrated part of media protocols becoming the manipulated host within which stories may be told. In the luxurious position of developer/curator/designer/ auteur you will be exploiting spatial, material and communication opportunities enabling and provoking important debate and reflection on our uncertain future.

### Students

Alex(Ran) Wei  
Devan Skuban  
Nahye Han  
Shihao Xu  
Derek Sunghoon Lee  
Yun Cheng

Alex (Ran) Wei  
DaLian / China  
Arrival and Departure



The central objective of this project is to contrast and compare the way of life found in Hong Kong and London over a period of 120 years. It is an attempt to demonstrate the extreme challenges for Chinese immigrants over the early years and how in the 21st Century the world has become more internationally homogenised with fewer points of difference.

I have exploited certain properties of my building to create a careful sequence of events with a stage managed physical revelation that reflects on contemporary life.

Visitors are taken via a ramp to the upper floor which provides atmospheric representations of 1900 Hong Kong and London, the cities are full of trading and daily life but the look and feel is very different. Again using complete immersion the next level captures contrasting WWII narratives through London's blitz and Hong Kong's invasion by the Japanese which is followed by a fast track into the present day on the ground floor represented by a consumer's paradise; 'supermarket of the future'.

The final visually controlled movement through a horizontal slot into the courtyard provides the 'coup de theatre' as an architectural sculptural assembly represents the international commodification of architectural form, migration, data and place.

**Dissertation title:**  
*The Right of City*

Devan Skuban  
Vancouver / Canada  
Brexit a sense of Autonomy

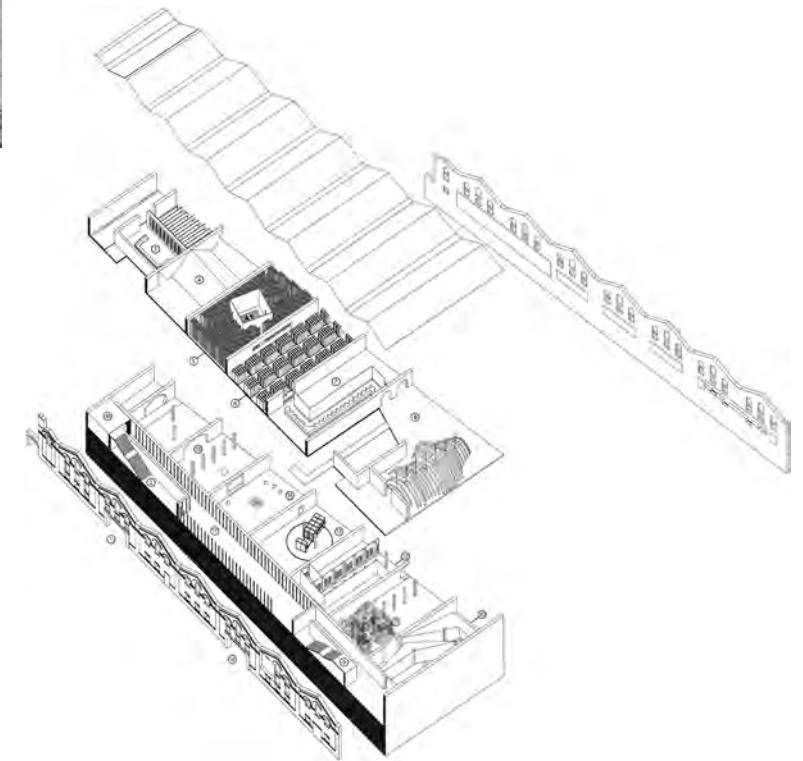


The moment Brexit arises so does a sense of confusion, on what are the actual implications of this decision, some may think of this a moment of freedom whilst others look at it as an act of wrong doing. Throughout the history of migration, many cultures that came to Britain have been accepted as well as turned away. In today's society, we've seen a shift back to the ideals that have once divided us, there is a sense of unity that is needed not only in Britain but across the world.

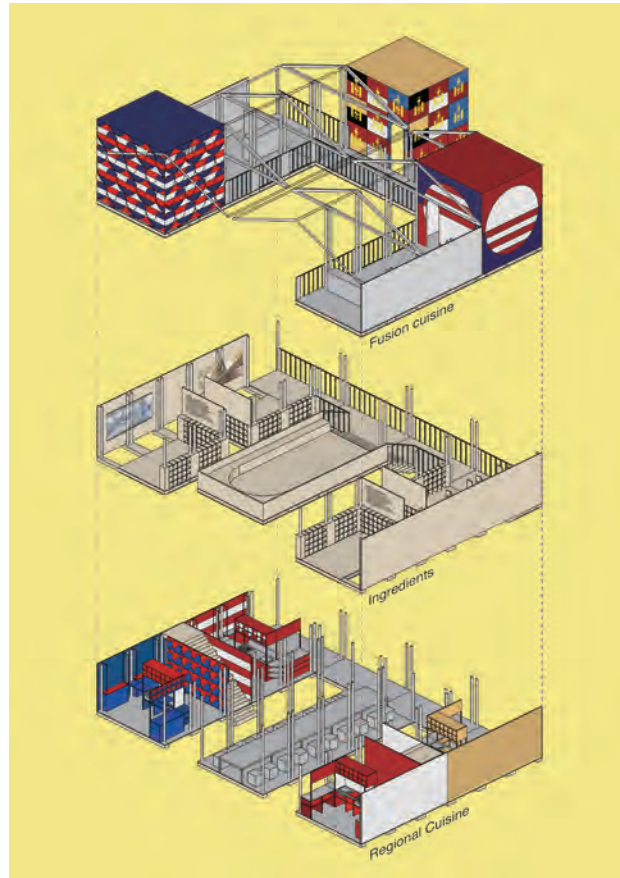
My Victorian building is suitably located in Brick Lane the epicentre of London's migration story. As auteur of this 'promenade style' experience I look to explore the sensory potential of architectural as a vehicle for communication media. The visitor experience is time based and is both collective and singular; environments are media rich, controlled, compressed, opened, hot/cold, connect as vertical devices, even penetrate the walls to the exterior street.

The narrative arc is perverse, at the beginning visitors enter the border and as a finale they are preparing to enter the border. Time has been manipulated as I encourage a discourse of uncertainty on the future that we face.

**Dissertation title:**  
*Spaces of Seduction*



Nahye Han  
Seoul / South Korea  
A Delicious Museum



Currently for the UK the issue of 'migration' is politically charged. This is particularly relevant to London which is recognized as a multi-ethnic, multicultural city with 8.7 million residents from 270 countries.

I am intrigued to consider a more positive response to this migration debate by using the theme of food and how it can cross historic, cultural and geographical borders bringing people together through the international language of food manifested here as 'fusion cuisine'.

My stacked structure appropriately set within a Victorian brewery factory in Brick Lane is apparently quite predictable as visitors enter a traditional food markets located within distinctive branded national pavilions. The experience unfolds as the historic context of ingredients and culinary techniques of the countries are interpreted and described at an upper level. The main attraction located on the top level of the 'sandwich' celebrates exciting new foods created by the migrational cross over of recipes, ingredients and cooking techniques, the celebration of 'fusion'.

I believe that this experimental hybrid of food market and museum can only help celebrate the benefits of diversity and cultural identity through the lens of fusion food.

**Dissertation title:**

*Shared housing : Living with strangers in a Mega-city*

Shihao Xu  
Xiamen / China  
London Chinese Migration Museum



This project traces successive waves of Chinese migration to Britain from early nineteenth century through to the present and in turn explores activities that have established themselves in this country over the past two centuries.

The Limehouse location of the centre has been carefully selected as it was historically the landing point of Chinese immigrants when they arrived at the docklands after a long sea journey across the oceans.

My concept identifies six central themes of Chinese life and culture that have become familiar to all of us within London and beyond. With this as a starting point I have threaded them through the warehouse space using the metaphor of the Chinese knot which acts as a physical manifestation forming the organizing principle for my scheme.

The treatment of the themes introduces visitors at the entry ground floor level to their Chinese historic origins by using museum style protected objects alongside media interpretations. The upper level has an intellectual and physical link with the ground floor themes which are now presented as familiar Chinese customs and retail activities that may be found on a daily basis comfortably embedded in our communities providing a valuable and important impact on British society.

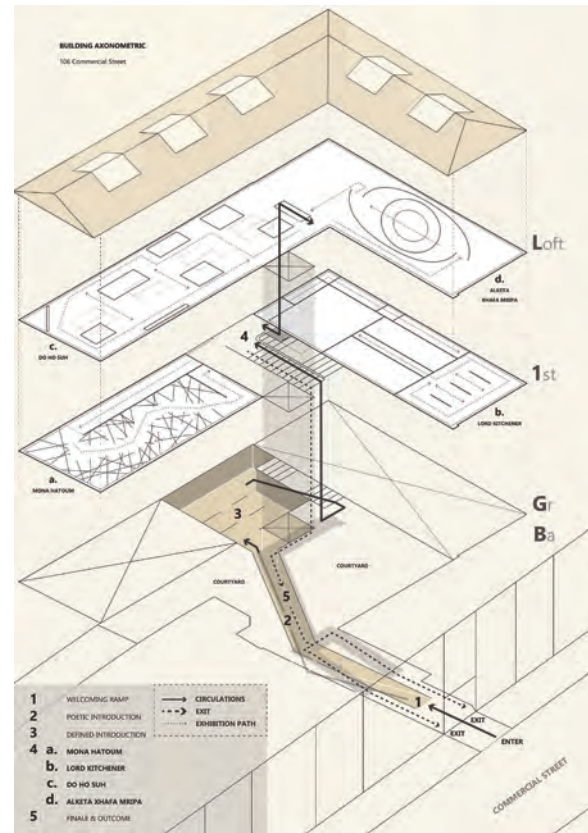
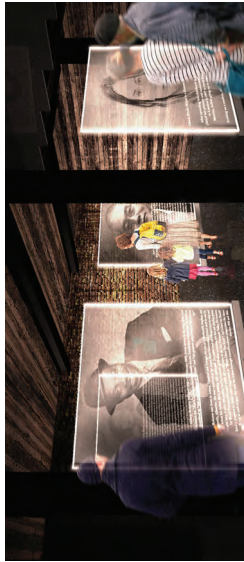
**Dissertation title:**

*Temporary Architecture : How it can transform in modern cities*





Derek Sunghoon Lee  
South Korea  
The Art of Memory,  
Migrational Ventures



This project investigates the significance of art as an effective channel to tell stories of immigration and represents how artists, with challenging migrational backgrounds are deeply affected by this in the way they make their art.

In the role of designer/storyteller, I have selected 4 very different artists who have found themselves located in the UK for very different reasons. Following an intriguing ramped entrance from the street visitors are introduced to the artists through a series of enigmatic statements set within a compressed tunnel covered with a fabric membrane.

In the main body of the building my mixed media immersive installations present contextual narratives of the artists within defined galleries each representing their memories and the impact of migration. These powerful installations are part of a vertical staircase spine of transitional spaces that provide atmospheric entrances and exits as visitors move from one space to another.

The exit sequence provides a powerful finale as visitors walk along a narrow walkway set above the tunnel. Large scale projected samples of the artist's work emerge out of the external gallery walls that flank the enclosed darkened courtyard and enigmatically roll across the horizontal stretched projection surface.

**Dissertation title:**  
*Spatial Design & The Metropolitan Mind*

Yun Cheng  
Taiwan  
GOODS IN, GOODS OUT:  
Museum of Trading History  
in the East End of London



For nearly two centuries, thousands of hundreds of traders migrated into the East End of London to seek a better life and hopefully make fortune. Through the activity of importing and exporting goods, their customs and cultural activities integrated into the local indigenous communities making the East End a centre for multiculturalism even now in the 21st century.

My project tracks the journey of raw material arriving, the distinctive manufacturing process to that is ultimately converted into the final product.

Local research determined the four themes of furniture, cloth, alcohol and tobacco.

These themes are organized into four vertical interconnected stacks within two Victorian warehouse buildings that are visually and physically connected to a volumetric courtyard space.

For the 'GOODS IN' at lower ground floor and the manufacturing process on the next level I have created museum style environments using historic objects and interpretation media. The top level 'GOODS OUT' is treated as contemporary retail/ product display. For a focal feature I have defined the large volumetric courtyard space as a notional dock and in consequence created a stylized suspended vessel that provides a café 'on deck' and a museum shop retail space in 'the hold'.

**Dissertation title:**  
*How present technology influence Science Fiction Movie*





# Interior Urbanism

Dr Harriet Harriss

Tutor

## Minifesto

The world around us is incrementally becoming more urban, a process that doesn't stop at the thresholds of our buildings, but influences interior spaces particularly. If 90% of our lives are lived indoors, how can interior design evolve into a spatial continuum to the world outside? It all began with the ubiquitous shopping mall, yet as the increasingly diverse facilities offered by museums, libraries and train stations illustrate, interior spaces now resemble exterior public spaces more and more. As technologies advance, our behaviours and interactions change, the cost of real estate rises and threats to the natural world increase, could interior urbanism become not only desirable, but also necessary and even vital to our survival? This platform seeks to consider what interior urbanism could look like in the near future: exploring the relationship between the body, the urban environment, the natural world and technology. Notions of interior/exterior thresholds, urban intimacy and sensorial disruption will be explored. The outputs generated will be visionary. They may even become a blueprint for our future.

### Students

Annabelle Camilla Ruddell  
Joy Matashi  
Ntagoma Cinama  
Penelope Dawes  
Philippa Oakes  
Ryutaro Arai

Annabelle Camilla Ruddell  
United Kingdom

The River Lea Eel nursery,  
conservation project and restaurant



Scientists estimate that across Europe, elver (young eel) numbers have now crashed to below 5% of their 1980s levels and within 20 or 30 years there may be no adult eels left either. The European eel, *anguilla anguilla*, is an endangered species and urgent steps are required to protect it. Eels were once a popular dish for the working-class in the East End of London, with the first shops opening in the 1800s serving pies filled with eels from the Thames. Due to depopulation and gentrification this cuisine is all but lost. This design project seeks to address this, by helping to increase the eel population, offering eels as a delicacy and providing a new function for a redundant tidal mill situated on the River Lea.

Hosting a supper club with the ingredients sourced from the mill and river will create transparency between the environment, food industry and community. For every eel that is eaten, ten are released. This project is a holistic approach to architecture with a focus on sustainable small-scale food production in East London and the recovery of a lost culinary tradition. The locally sourced menu, plates and ceramics used by the supper club will mirror the architectural language and location.

**Dissertation title:**

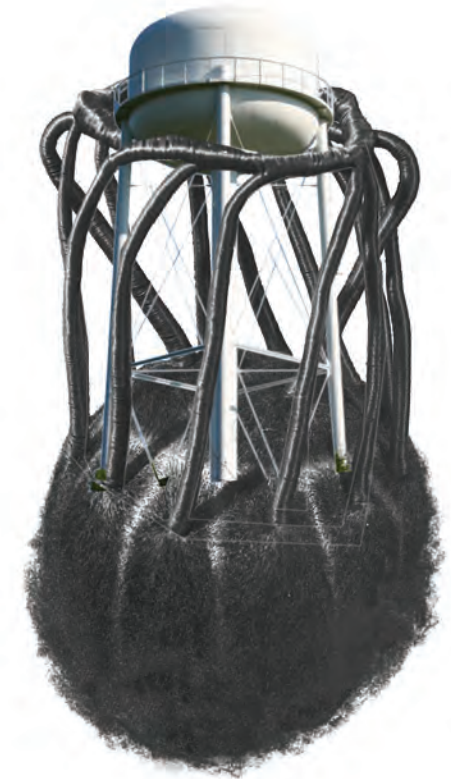
*Undressing the architect(ure)*

*Investigating the realm of the interior*



Joy Matashi  
Abuja / Nigeria

Sharp Craft



‘The Chinese attacked at the heart of the industry: the wax-print and African-print segment,’...16 factories in China [are] dedicated to churning out textiles with a “Made in Nigeria” badge sewn into them<sup>1</sup>.

Site: Wuse Market, Abuja, Nigeria.

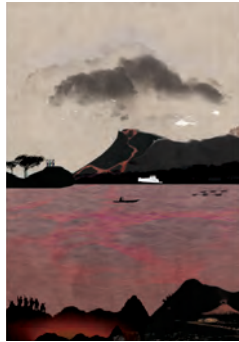
Sharp Craft combines an arts centre with a performance space, and is intended to elevate Nigerian braiding and weaving to the status of an art form. The project asserts the need for craft processes to be given the same status and recognition as Western art, and to challenge the false dichotomies between art and craft, vernacular and contemporary, culture and commerce, global and local. Nigerian textiles are increasingly produced in China and not in Africa, then sold wholesale back to the Nigerian market at a premium. Similarly, Nigerian braiders work in market places owned by Chinese investors, paying them dividends from their humble profits. To disrupt this, Sharp Craft, run as a cooperative, will enable local braiders and weavers to operate as artists, showcase their expertise and directly profit from their work. Perhaps more importantly, the finance invested by the community remains within the community, forging a sustainable economic model for Abuja that could be replicated elsewhere in Nigeria.

**Dissertation title:**

Black Hair Space

<sup>1</sup> Burgis, Tom. “Nigeria unravelled.” Financial Times, Financial Times, 13 Feb. 2015, [www.ft.com/content/b1d519c2-b240-11e4-b380-00144feab7de](http://www.ft.com/content/b1d519c2-b240-11e4-b380-00144feab7de).

**Ntagoma Cinama**  
Bukavu / Congo (DRC)  
Jiwé Maker Space, ashes to assets



Goma is the capital city of North Kivu province in eastern Congo. It is dominated by Mount Nyiragongo an active volcano situated 18 km north of the city. Nyiragongo has erupted twice within the last thirty years (1977 and 2002). The second eruption proved more deadly, as the lava destroyed 40% of the city and left 130,000 people homeless. Subsequently, many of the city's residents view the volcano as a threat, despite the benefits of its rich minerals and its material strength, making it a valuable yet under-utilised resource. Jiwé Maker Space intends to do just that. It will provide local artisans and designers with the facilities needed to explore the design potential of volcanic matter, to encourage them to see it as a creative asset, rather than a problem or a threat. Jiwé Maker Space wants to provide facilities where volcanic products can be tested, prototyped and developed at a range of scales. This project will provide much needed space for local craftswomen as well as researchers to experiment with the material, to exhibit it and to sell it. The building itself also acts as a demonstration space, showcasing the many interior applications of volcanic matter throughout the building.

**Dissertation title:**

*The challenge to educate architects and planners at the time of decolonisation (focusing on the gold coast/ghana)*

**Penelope Dawes**  
United Kingdom  
V&A Expressive Maker Space  
for Ceramics and Textiles



In 2020, the V&A Museum will open an East London site located in Queen Elizabeth Olympic Park (QEOP) with a view to continuing it's tradition of exhibiting craft artefacts and cultural icons. Whereas the V&A places emphasis on the consumption of craft (from exhibits to retail) this project prioritises cultural production over consumption, and provides a series of maker spaces intended for ceramicists and textile designers: whose works form the pinnacle of the historic V&A collections. This project gives meaning to the V&A's ambitions to create new dialogues with the public, but challenges their emphasis on collection and display. Instead, the public can witness crafts being made, and the artists are provided with a much-needed studio space in a city that has out-priced creative spaces at significant cultural cost. Since the QEOP was once a site of craft and industry that was sadly wiped clean for the Olympics, the project recovers and reinstates some of these lost activities, by embedding their materials and practices into the design of the space itself. Alongside kinetic interior elements formed of materials related to this lost archaeology, are systems that allow for the process of making to create a new dynamic patina. Each unique element, from a staircase that becomes a waterfall of waste dye water to a reinstated rail-track for the transfer of ceramics, is activated by the act of cultural production in order to reveal a historical palimpsest. The building offers a space for nurturing, sustaining, experiencing and participating in cultural production.

**Dissertation title:**

*The Catalytic Artist in London*





**Philippa Oakes**  
London / United Kingdom  
Forbidden Zone:  
Repatriating Cypriots with  
the abandoned district of Varosha



Due to ongoing political disputes between Cyprus and Turkey, it is impossible to physically enter the once vibrant tourist resort of Varosha. Since its abandonment during the 1974 conflict, all access remains remote. From an existing viewpoint in the border town of Deryneia I have explored alternative ways for both visitors and displaced residents to return via augmented and telescopic viewing systems, uncovered artefacts, and personal narratives. The project tackles myriad dualities in the political and cultural circumstances surrounding Varosha's restricted status, as well as in the methods of telling these stories. I subverted museum conventions combining voyeuristic and immersive experiences. These together convey the difficulties inherent in experiencing Varosha today as well as an understanding of what was lost.

**Dissertation title:**

*Domestic Divergence: Psychospatial dichotomies in the aesthetics of the home(focusing on the gold coast/ghana)*

**Ryutaro Arai**  
Kanagawa / Japan  
Performative activator:  
Contemporary dance space  
for Sadler's wells Theatre



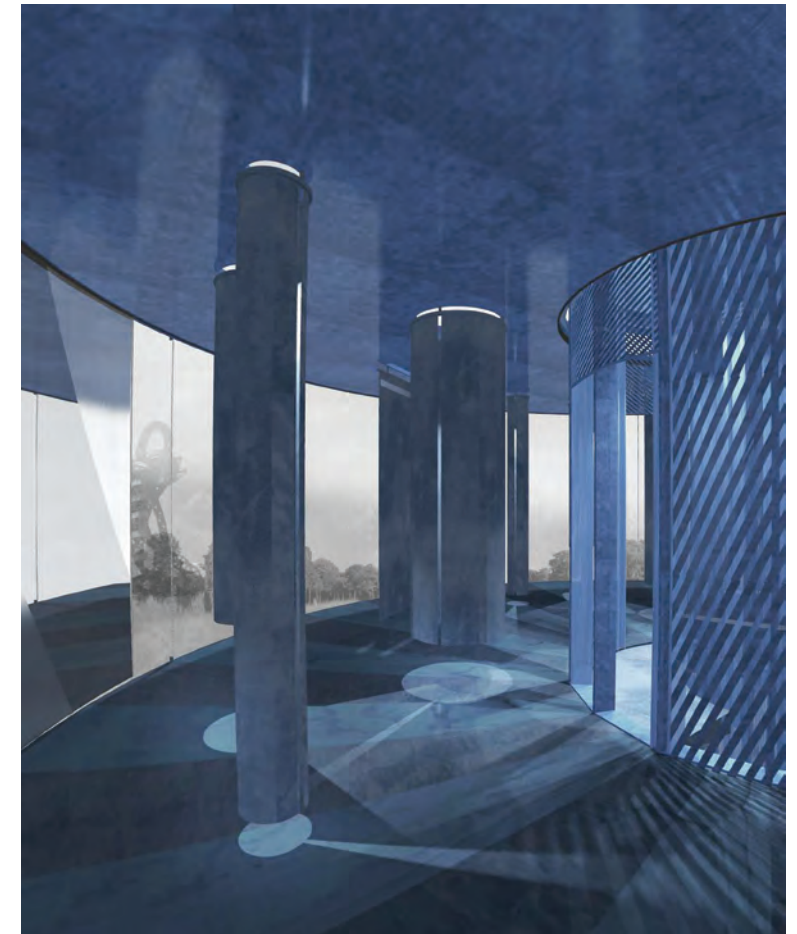
Sadler Wells Theatre (SWT) is known for its innovative risk taking, experimental performances, costume design and its passion for making contemporary dance, in all its forms, part of everyday life.

SWT is relocating to the former Olympic Village in Hackney Wick as part of a larger 'cultural campus' that includes the V&A and other creative institutions. The theatre will be situated at a site deep within the park space, a 15-minute walk from public transport. Rather than see this as a problem, this design project aims to turn the journey into a participatory dance experience, offering a series of performative interventions that connect the station to the site, and exemplify the experimental identity of the theatre, engaging the public in dance-like forms of movement, spontaneous and participatory performance, and playful moments of physical self-expression.

To encourage participants to engage with dance, five Interior spaces are created using elements extracted from SWT's archive of movement and design. Each structure provides users with enough screening to be able to dance in private, whilst the movement is simultaneously visually abstracted and translated to the passing audience.

**Dissertation title:**

*Tokyo: Recreating public social space*





# **Interior Reuse**

Professor Graeme Brooker  
Tutor

## **Minifesto**

This platform is concerned with the exploration and adaptation of obsolete matter: material that has lost its value, resources that are considered waste, stuff that is considered expendable has been discarded and is redundant. The sites of exploration will range in scale from the city, building, interiors and the elements that are found within them. All situations have in common the proposition that an obsolete environment or element, is not only a site of depredation, it is a condition for mediation, and the site of the enactment of research and design processes that will ensure that meaningful change through reuse will take place.

### **Students**

Ya Chen, Shao (Amy)  
Andrea Nuccetelli  
Blagoya-Daniel Nikolovski  
Julia Samplawska  
Kwanruk Sukanit  
Stefanie Misch

Ya Chen, Shao (Amy)  
Taichung / Taiwan  
Herbalist Hotel, London

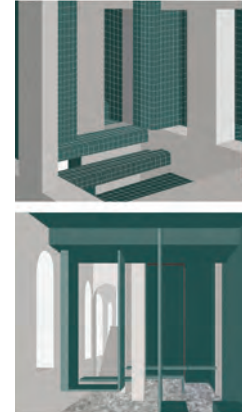


This project entails the transformation of an existing hospital building and school of medicine to a new hotel idea and design. The project is designed specifically to host Londoners and visitors who are stressed from their daily life by using herbs and their by-products, such as medicine, to visit, stay and socialize in the space. My initial strategy was inspired by a visit to the Chelsea Physic Garden and the utilization of the traditional herbal medicine show globes, and bringing them back to the site. The new hotel space now includes herb farming, making, dispensing, and various forms of using. Hotel guests can relax in this new herb world and enjoy themselves, learning to become healthier through their experience of staying in the space. As well as a residential space, the new interior allows participants to indulge in socialising, eating and drinking, all based on the herbs harvested and farmed from the exterior garden and processed in the new vertical herb farm.

**Dissertation title:**

*The interior design revolution, if we become the space inhabitants*

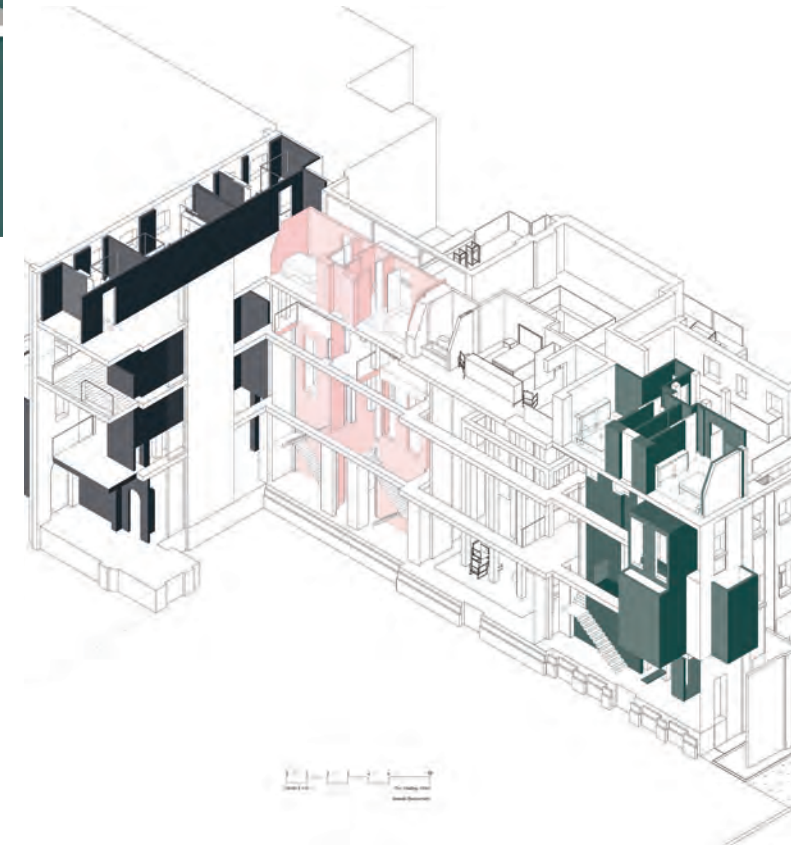
Andrea Nuccetelli  
Rome / Italy  
The Healing Hotel



The Healing Hotel / The concept involves the creation of a hotel that provides accommodation whilst also nurturing its visitors' emotional wellbeing. It is a place that is conceived to bring spiritual healing and balance through its design and the holistic, sense-based therapies it would offer. The hotel is flexible in that it caters to all kinds of clientele; from those who wish to drop in for a day or hour-long therapy, along the spectrum to those requiring long term stay and treatment. It is designed for anyone who believes in a holistic approach to achieving emotional wellbeing. The Healing Hotel is made for people who seek spiritual restoration and serenity – be it due to feelings of unhappiness or grief, loss, a stressful lifestyle or simple desire to take a mental break.

**Dissertation title:**

*The solitary interior - What is the role of the interior on the feeling of loneliness?*



Blagoya-Daniel Nikolovski  
Macedonia  
Urban bathing



Urban bathing investigates the bathhouse as a leisure space needed in the urban environment that not only promotes bathing and hygiene, but also aids in physical and mental improvement.

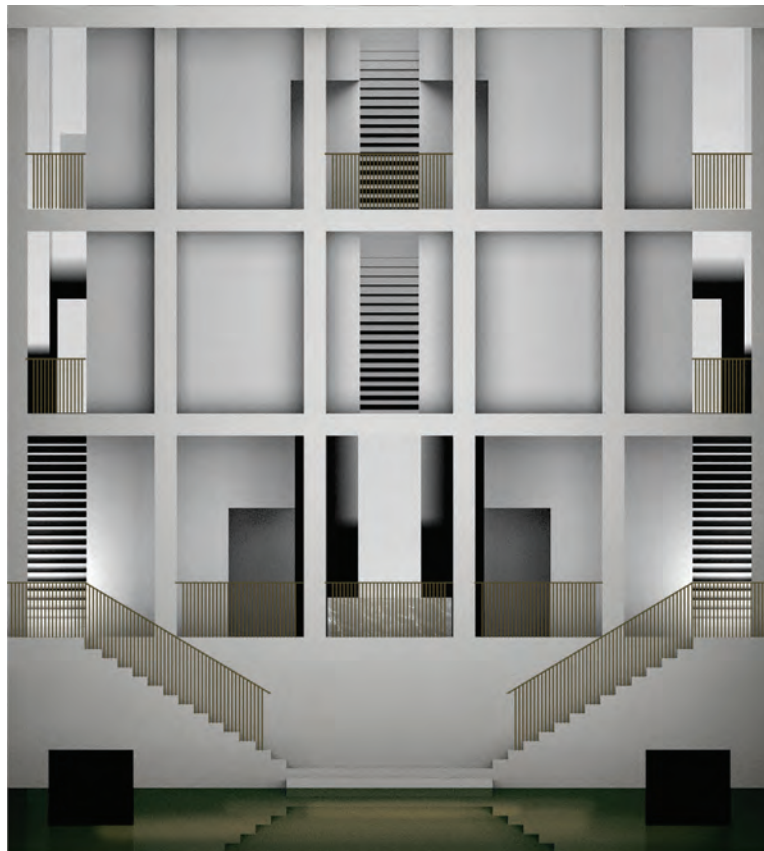
After the built of the Shard, London Bridge Borough faces rapid economic and social change, where large number of professionals travel here on day to day basis. The existing context already offers places for physical activity, but few places for more passive activities such as bathing.

Located in the west wing - Conybeare House, of the Historic Guy's Hospital, a 1800s addition, this projects creates link between the old existing Chapel and the newly added bathhouse through flooding the basement and users swim along columns, construction walls, creating architectural journey between values of how it used to be and what is following.

The users in this bathhouse are lead through a custom made journey indicated through dehydration levels, all aiming on the improved feeling and appearance after leaving the bathhouse. Besides promoting hydration, this institute offers targeted facilities that are aiming on refining ones mental and physical performance.

**Dissertation title:**

*Themed Environments*



Julia Samplawska  
Gdynia / Poland  
King's College Student Activity Centre



What will the future of education look like by the year 2030?

Student Activity Centre reinvents the traditional Student Union spaces as a huge recreational and educational complex. Located in 18th century Guy's Hospital, right next to the Shard and London Bridge station, it is part of current King's College medical campus.

The design of this project is focused around openness and collaboration to provide students with the best social and educational spaces. The existing central communication core of the building is wrapped with new inserted stairs. Thanks to cutting through the existing levels we are able to see through the whole volume of the North wing of the building. The spaces chosen and designed for this project were chosen based on the research into future generations.

**Dissertation title:**

*Identity and its importance for an individual and nation*



Kwanruk Sukanit  
Bangkok / Thailand  
Edible Plant Library



This project aims to teach a philosophy of well-being through the distribution of the unused library books and alongside food consumption.

Inspired by the famous philosopher, Ludwig Wittgenstein's theories and the idea of stress relief through food. The new integration of philosophy, urban farming and urban kitchen aims to educate and cure stressed medical students through the journey of "well-being". Enjoying and exploring nature, seeing it grow and harvesting the vegetables to cook and consume by themselves, creates a common space for socializing, whilst being in the library.

The project started with an exploration of the closure of the prestigious 400 year old Heythrop College. The strategy was intended to reuse, revalue, rejuvenate and repurpose the discarded philosophy books by integrating new interpretation of usage where users will learn philosophical theories through act of using the edible library. The site is located in the courtyards of King's College, London, Guy's Campus a place where Ludwig Wittgenstein once worked.

The edible library blended books into each section of the program, while rare books are kept in the main public circulation space highlighted by the components of the new edible plant library. A small collection of Wittgenstein's 1st edition is situated in a monument in the centre of the courtyard.

**Dissertation title:**

*The Invisible Boundary of Space Called "Home"*



Stefanie Misch  
Munich / Germany  
CO-LAB



27% of Londoners feel lonely which makes this city one of the loneliest in the world. Studies show that adolescents, young adults and the elderly are particularly at risk. As a response, this project proposes co-living to foster mutual support and togetherness. The intergenerational exchange contributes significantly to tackling the problem of possible obsolescence in society in the future equally as the platform "Interior Reuse" which is concerned with obsolescence in architecture.

The existing Old Guy's Hospital is located in the rapidly developing London Bridge Quarter. The building lends itself to co-living, giving ideal opportunities to balance social and private space as generations come together. Communal areas are located on the ground floor and in the basement giving the residents opportunities mingle with the neighbourhood and vice versa. Further away from the centre spaces become more private and discrete allowing residents to retire when necessary.

A wall of possessions unites residents of all generations offering great space for storage and display. Inserted into the existing building, this sprawling structure represents a threshold between public and private. It remains adaptable to the individual requirements of the residents using materials, furnishing and lighting according to practicability, aesthetics and comfortability.

**Dissertation title:**

*It is Time to Combat Conceptions of Interior Design. A Manifesto*



## **Dissertations** 2017–2018

The RCA provides a unique environment for postgraduate art and design students to reflect upon their own practice, and to engage with students from their own and other disciplines. The role of Critical & Historical Studies (CHS) is to support the studio programmes in enabling these critical engagements to take place. The courses offered by CHS to first year studio-based MA students proposes an intellectual framework within which they can begin to establish a coherent relationship between theory and practice, their studio projects and its contexts.

The dissertation is between 6,000 and 10,000 words in length. It is a major piece of work. Here are three abstracts from the dissertations that were awarded distinctions in 2017-18.

## Practice Mentorship

Across both years of the Interior Design programme each student is assigned a practice mentor, whom they will meet with four times a year: twice in their practice and twice in the college. The mentors are practitioners drawn from numerous exceptional design practices in and around the London area. Mentors are invited to participate in reviews and shows and become part of the community of the programme and of the school.

*"I love knowledge sharing and collaboration and the practice mentor programme is the ideal platform for cross fertilisation of ideas. As an alumnus of the RCA I feel it is extremely important to share professional expertise, guidance and insights on promoting design excellence in the constraints of a commercial environment with emerging RCA talent. The programme is a fantastic opportunity to encourage my mentee to find her voice in the design debate while helping her position her design skills in the context of professional practice. Working with my mentee has been a great pleasure, her commitment to the work and engagement sessions has been exceptional, inspiring and energising. I look forward to continue working with her and seeing her develop her full potential as a practicing Interior designer".*

Mijail Gutierrez

*Design Director, Associate Principal*



# Practice Mentorship Mentors

Thank you to all our great mentors.

**Guy Ailion**, KSR Architects / **Charlie Caswell**, HBA Residential /  
**James Halliday**, Squire and Partners / **Jenny Jones**, Jenny Jones /  
**Sophie Lewis**, Conran & Partners / **Tessa Verity**, Buckley Gray Yeoman /  
**James Dilley**, Jestico Whiles / **Jonas Lencer**, dRMM /  
**Kieran Morgan**, Found Associates / **Matt Smith**, Shed Design /  
**Jo Sampson**, Jo Sampson Studio / **Morag Morrison**, Hawkins\Brown /  
**Harbinder Birdi**, Hawkins\Brown / **Francesca Gernone**, Fletcher Priest /  
**Owain Roberts**, Gensler / **Natasha Lofthouse**, Fluid Office /  
**Ab Rogers**, Ab Rogers / **Mijail Gutierrez**, Pringle Brandon /  
**Johann Schnaus**, Say Architects / **Jenny Dunn**, Penoyre & Prasad /  
**Tom Shell**, Stanton Williams / **Kevin Brennan**, Brinkworth /  
**Ciaran O'Brien**, Red Deer / **Suzi Winstanley**, Penoyre & Prasad /  
**Charlie Caswell**, HBA Residential / **Lucas Tizard**, Red Deer /  
**Gareth Payne**, Design Research Studio / **Craig Riley**, Casson Mann /  
**Mara Weiss**, Public Works / **Irina Listovskaya**, The Collective /  
**Michelle Wilkie**, TP Bennett / **Ralf Alwani**, Studio Thursday /  
**Lauren Orfali**, Satellite Architects / **Sacha Leung**, Ilse Crawford /  
**Rob Dutton**, Architecture Initiative / **Mario Brown Partner**, Virgile & Partners /  
**Robbie Turner**, Flanagan Lawrence / **Naemi Prahm**, Studioilse /  
**Greg Shannon**, LTS Architects / **Elisa Engel**, EHK / **Tut Qiheng**, BDP Interiors

# Reuse

## The school wide project

The reuse lecture series interrogated established notions of reuse within interior design and architecture. It identifies how understanding the relationship between the past and the present through a critical investigation of the practices and philosophies of reuse reveals the extent to which spatial innovation is, in truth, contrived of strategic adaptations that are not linear evolutions but are instead modifications of the past. It questioned why an interior designer's/architect's ability to engage with the past is generally viewed as a means of legitimating he/r architectural investigation, and why claiming originality against the codified material of pre-existing interior design and architecture discourse is viewed as acceptable, rather than a form of appropriation. The series demonstrated the ways in which spaces, materials, processes, politics, typologies and motifs are strategically adapted to the present, and as such, provide a heuristic tool for analysing and interpreting environmental, cultural, political, technological and social changes and the interdependencies between ideas, concepts, spaces and objects.

### Speakers

**Aidan Hall,**

Co-founder of OKRA studio

**Sorcha McGarry Hunt Phin Harper,**

Deputy Director of The Architecture Foundation

**Professor Graeme Brooker,**

Head of Interior Design

**Peg Rawes,**

Head of History and Theory at the Bartlett

**Ellis Woodman,**

Director of the Architecture Foundation

**Alex Kaiser,**

Ordinary Studio

**Alex Schweder, Ian Chalk, Hannah Barry,**

Bold Tendencies

**Catherine Ince,**

V&A

**Geraldine Dening,**

Co-founder of Architects for Social Housing (ASH)

**Hugh Strange****Ian Higgins**

# Inside/Out

## Lecture series

Each year the student reps are given a budget with which to fund a series of speakers, designers, artists, whomever that they want to hear about. The students curate, organise, advertise and manage this process and event and it's a very successful and enjoyable part of their learning.

Many thanks to both the speakers, many of which undertook the talks for free, and of course to the students for their excellent organisation and careful coercion of busy people into a room at the college to talk about their work and be questioned by curious students for a few hours. In particular special thanks to James Watts for the elegant graphic design of the posters.

### Speakers

**Adam Brinkworth**, Brinkworth Design

**Melhem Sfeir**, Zaha Hadid Architects

**Dorothee Meilichzon**, CHZON

**Hikaru Nissanke**, OMMX

**Charles Kaisin**, Charles Kaisin

**Max Kahlen**, Dyvik Kahlen Architects

**Jenny Jones**, Jenny Jones Architects

**Tom Dixon**, Design Research Studio

**Richard Gatti**, Gatti Routh Rhodes

**Jamie Fobert**, Jamie Fobert Architects

**Patricia Urquiola**, Studio Urquiola

Adam Brinkworth is the founder and director of Brinkworth, multi-disciplinary award-winning interior design studio in a studio in Bethnal Green, London, and more recently in a new office in New York. He is renowned for its experimental and innovative work for numerous clients including Karen Walker, Converse, Sonos, Supreme, Fiorucci, All Saints and many more. Adam will speak about his approach to design, utilising their projects as exemplars.



## James Watts

### **Kitchen Stories** *Distinction*

Creative writing as place making, titled in tribute to Bent Hamer's 2003 film of the same name. Four stories based on life in the kitchen-place at number seven Baytree Mews and an accompanying critical discussion consider the way place is constituted by 'both the politics and power relations that global flows entail ... and the detail of our everyday embodied and sensory engagements in our environments.' (Situating Everyday Life, Sarah Pink) Kitchen Stories explores, using a creative methodology, how everyday practices might become activist or resistant to dominant narratives. Two of the stories have recently been accepted as contributions to the third edition of the sociological fiction publication So Fi Zine. (see: <https://sofizine.com/>)

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## Pennie Dawes

### **The Catalytic Artist in London** *Distinction*

Artists, revolutionary creatives, designers, makers, architects and musicians, are highlighted in The Catalytic Artist in London to be directly responsible; through their presence, output and association; for the increased perceived value of an area of the city. This essay intends to examine the place of the artist in a London where they are both a cause and a victim of its progressive development, and then locate potential solutions through my own knowledge as an interior designer in the city. It will analyze three main issues: the harnessing of public spaces, the necessity of engaging with the community and utilizing the experience economy. All three of which could deflect the "aesthetic conjecture" created by the catalytic artist.

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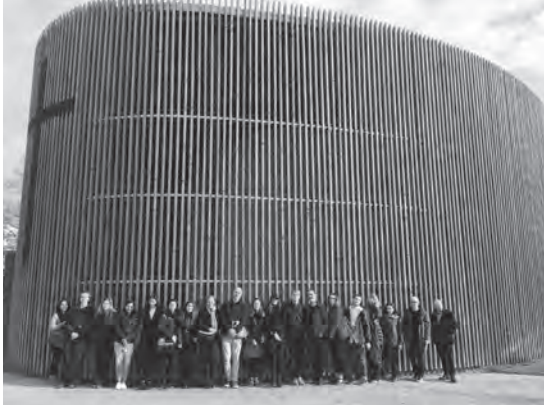
## Pippa Oakes

### **Domestic Divergence: Psychospatial dichotomies in the aesthetics of the home** *Distinction*

The human preoccupation with the idea of 'home' and the tangle of meaning it conveys to (and about) people has perpetuated itself through culture for many hundreds of years. The pervasiveness of media in the last century has escalated this fascination through cinema and literature, to a point where we may begin to piece together a rough, and often contradictory 'psychology of the house'. This essay is a brief exploration of some of the most commonly identified characteristics of domestic spaces, and their analogues in fiction. The discussion will consider what meaning for example a minimalist or an antiquarian interior may express about the Designer through the lens of collective cultural perception.

## Study Trips 2017–2018

Each year the programme undertakes a number of study trips.



**Berlin** – November 2017



**Copenhagen, Denmark** – Almhult, Sweden March 2018

# Partners

Many thanks to our great partners and collaborators for 2017-18.

**IKEA / Byredo / Framestore  
Natural History Museum / Chalk Architects**



**IKEA**



**Framestore**



**Twitter Project**

*Many thanks to our external examiner professor Sadie Morgan from dRMM.*

For more information visit  
[www.rca.ac.uk/schools/  
school-of-architecture/interior-design](http://www.rca.ac.uk/schools/school-of-architecture/interior-design)



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