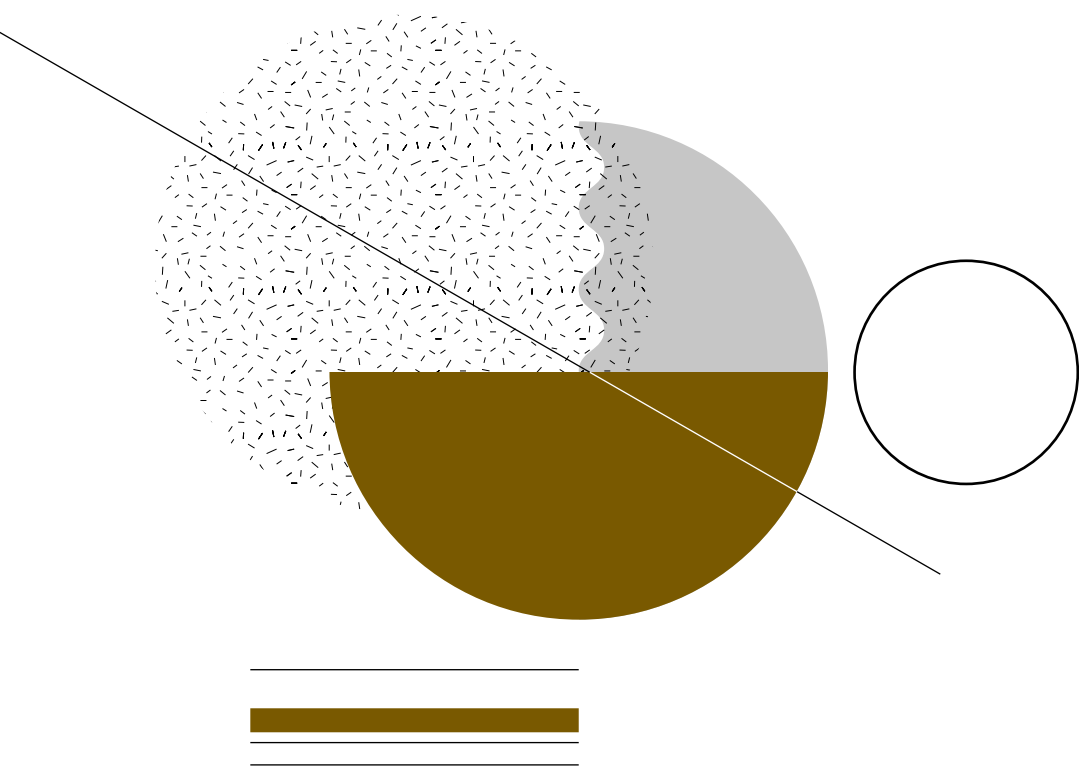


PROXIMITIES: INHABITATIONS: IDENTITIES:
Interior Design RCA 2018-19



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 2018-19 academic year. It captures the fourth 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. The practice mentor scheme is now in its fourth year. It is a system that assigns students with a mentor with whom they meet 4 times a year: twice in practice and twice in the college.

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/

Partners

Many thanks to our great partners and collaborators for 2018-19.

National Trust / Allies and Morrison
Royal Academy of Arts / Information Experience Design (IED)



Year 1+ 2 Element Project Reviews



Interior Futures + IED Students @ Royal Academy



Allies + Morrison Reviews

Year 1 — Introduction

Steve Jensen Year One Leader

Interior Design

The first year supports a foundational approach to the study of the interior providing a structure to experiment and explore creative ideas through different cultural themes. Students are then invited to examine and develop these ideas in response to the fundamental elements and principles of the interior. These elements have been split into three key focus areas 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 is used to show the college what the programme is undertaking.

All of year one is underpinned by Media Studies which forms part of the MA Architecture, City Design, Environmental Architecture and Interior Design Programmes.

The unit examines how the analysis and use of media can help develop our critical understanding of spatial design. Students utilise a vast range of media and conceptual approaches – including photography, filmmaking, sculpture, graphic design, photogrammetry, performance and product design and fabrication – to explore and develop their work, alongside this menu, a weekly series of lectures, talks, seminars that underpin the current project being undertaken with key ideas, texts, theories and discussions.

A yearlong dissertation is undertaken in the CHS module.

Tutors & Visiting Critics

**Henry Harker / Steve Jensen / Tania Lopez Winkler / Reiko Yamazaki
Laura Stewart** | Kevin Brennan / Ian Chalk / Laoura Englezou / Jim Eyre /
Jeremy Glogan / Ben Kelly / Roy Lowe / Neil Mason / Staf Schmoel / Vicky
Richardson / Katherine Skellon

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 the 'Elements' project. After a study trip(Venice), and the Across RCA project, students elect to join 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
MATTER
DISPLAY
DETAIL
FUTURES

This is the work of each platform. —————>

Dissertations
2018–2019

Alex Masters

Curves: The Fabric of Life and Architecture
Can design follow natural contours?

Designing space is to create living art; I see a living body when looking at a building. I see the waves of fabric flowing from the side lines and think of the city as a sea. Rolling in tides of bricks and poly-filler and letters from old flames and U-bends and roller blinds and spare bolts and wilting ferns and half-burnt tea-lights and old lovers and gutters and cans of chopped tomatoes and half-read 'Classics' and spatulas and bags for life that were used for a second and bowls painted at 'Paint Ceramics and Chat!!!' and rotten trainers and dry granola and fridge magnets from Sicily and hats that never looked good and single socks and missing cats and toaster racks ...

This world that we inhabit is multifaceted, and in motion; always in the process of becoming. In the writings of philosopher Gilles Deleuze, this moving world is a body of infinite folds and surfaces that twist and weave through compressed time and space. A piece of art or architecture can reinforce sensations of belonging or alienation, invitation or rejection, hope or despair. We intertwine and attach emotion to things and spaces, but more than that, Deleuze describes us, space and our minds as comprising of folds; we are one and the same.

The environmental psychologist Lily Bernheimer says that we like places reminiscent of 'the gently varying height of bluebells, the tidal ornamentation of the shoreline, the landscape of wind sculpted trees'. Such places are more digestible to humans - too much order is boring. I think this is what fabric introduces into a space; curves, movement, variation. Or a feeling of something natural, something like ourselves. This sowed the seed for this exploration - the thought that architecture so often forgets the soft. It forgets the soft humans that need soft, inviting environments.

Maria Pace

The Ecstasy Of Emptiness

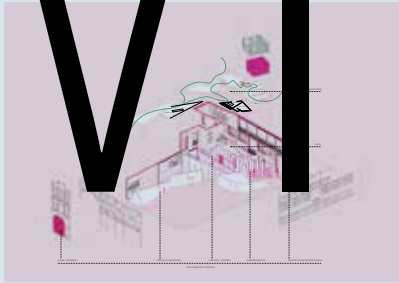
This dissertation focuses primarily on the implication/ notion of emptiness as a means to facilitate understanding. In my research, I am looking into how emptiness is intertwined in the daily activities that we carry out, in the way we think and in the spaces that we inhabit and how it creates certain conditions that affect our interactions. My view is that Emptiness is an entity in itself, more alive and 'full' than one might deem it to be. To understand emptiness is to understand and question your initial beliefs about space.

The subject is explored through both its philosophical and physical connotations, placing particular emphasis on how each trait impacts our cognitive abilities in relation to space and the entities within it. These studies range from sensory perceptions to rational, cultural and spatial perceptions and finally to the perception of the self.

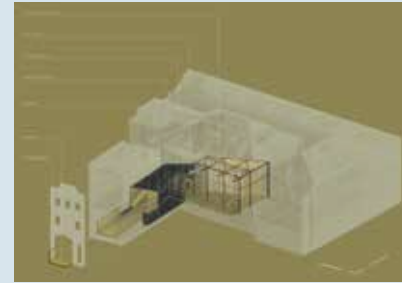
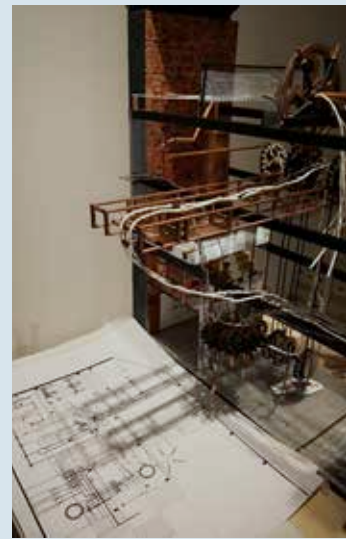
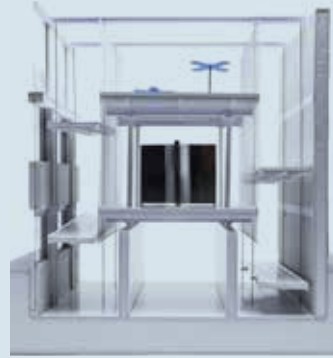
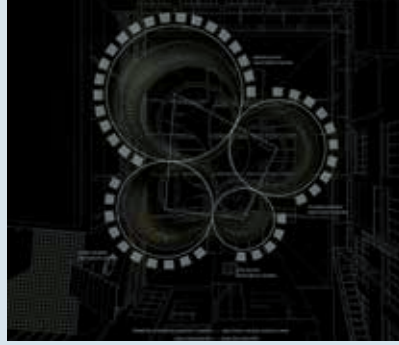
Ultimately, this piece of writing aims to be a constant journey of discovery of the different possibilities in the representation of emptiness, so that in the end rather than a single notion, emptiness transforms itself into multiple notions, each with a slightly different variation of what emptiness is.

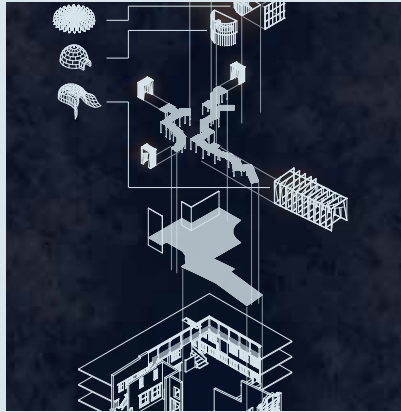
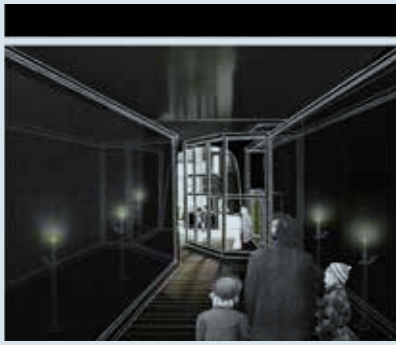


Work in Progress



WYF





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, Year One

Thank you to all our great mentors.

Stewart Dodd, Satellitte Architects / **Anna Jeffery**, architecture initiative
Lucas Tizard, Red Deer / **Yuting Cheng**, Rogers Stirk Harbour + Partners
/ **Rebecca McKillip**, DalzielandPow / **Joe Wilson**, BDP / **Anne Kuzyk**,
TP Bennett LLP / **Irina Listovskaya**, The Collective / **Brian Reynolds**, TP
Bennett / **Ian Chalk**, Ian Chalk Architects / **Anna Jeffery**, Architecture
Initiative / **Sacha Leung**, Studio Ilse / **Jason Sandy**, Flanagan Lawrence /
Mario Brown, Fitch / **Robbie Turner**, Flanagan Lawrence / **Jonas Lencer**,
drMM / **Guy Ailion**, KSRArchitects / **Leva and Mickel**, Studioliase / **Greg
Shannon**, LTS Architects / **Azhar Azhar**, Azhar Architecture / **Natasha
Lofthouse**, Zac Monro Architects / **Tina Connell**, Buckley Gray Yeoman / **Jen-
ny Andersson**, Kinnersley Kent Design / **Andy Piepenstock**, Benoy / **Andrew
Everitt**, Benoy / **Aidah Dheban**, Benoy / **Petronille Stoessel**, Benoy / **Elliott
Mitchell**, Benoy / **Manoj Patel**, Manoj Patel / **Richard Marking**, Dalziel & Pow
/ **Lottie Riviere**, Dalziel & Pow / **Philip Hughes**, Ralph Appelbaum Associates
/ **Christina Morgan**, ROAR / **Ciaran O'Brien**, Red Deer.

Practice Mentorship Mentors, Year Two

Jenny Andersson, Kinnersley Kent Design / **Joe Keating**, Checkland Kind-
leysides / **Lionel Real De Azua**, Red Deer / **Jenny Jones**, Jenny Jones /
Hayley Chivers, Adjaye Associates / **James Dilley**, Jestico Whiles / **Jonas
Lencer**, drMM / **Jaekwang Lim**, Perkins Will / **Kieran Morgan**, Found Associ-
ates / **Matt Smith**, Shed Design / **Dickon Hayward**, Material Works / **Henry
Harker**, HH+ / **Barbara Bochnak**, ITOLab / **Mijail Gutierrez**, Pringle Brandon
/ **Morag Morrison**, Hawkins\Brown / **George Apostolopoulos**,
Cross Harris Architects / **Owain Roberts**, Gensler / **Tom Shell**, Stanton
Williams / **Eddie Blake**, Sam Jacob Studio / **Harbinder Birdi**, Hawkins\Brown
/ **Suzi Winstanley**, Penoyre & Prasad / **Sophie Robson-Davies**, Squire and
Partners / **Joe Wilson**, BDP / **Phil Parkin**, Starbucks / **Paul White**, Buck-
ley Gray Yeoman / **Ian Goggin**, Gundry Drucker / **Steve Clews**, AECOM
/ **Andrew Hodgkinson**, HODGKINSON DESIGN / **Alba Fernández Arias**,
Rogers Stirk Harbour + Partners / **Holly Porter**, Surface to Air / **Anna Pizzey**,
Reel Nice / **Robbie Turner**, Flanagan Lawrence / **Richard Cowley**, John
Lewis / **Jenny Dunn**, Penoyre & Prasad.

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 from about their work. 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 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, Year 2 Interior Design, for the elegant graphic design of the posters.

Speakers

Greame Brooker
Steve Jensen
Tyen Masten
Antonino Cardillo
Martin Ebert
Katherine Skellon
Dinah Casson
Seetal Solanki
Flores y Prats
Robert Storey
India Mahdavi
Harry Nuriev
Ippolito Pestellini
Andrea Santamarina



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 new forms of occupation and use to take place.

Students

Rhea ADAIMI

Wen-Yi CHANG

Lucie DUBOIS

Sutinee PRONGMAKE

Kayla SHAW

Clay SLATER THOPSON

Rick (Xinyu) LI

Yifan WEI

Rhea Adaimi
Germany
Capital Carbon



As air pollution in the city of London increases the population and surroundings are suffocating. The need to reduce carbon emissions by the year 2030 means that there is an urgency to combating air pollution and cutting carbon emissions.

Cody Dock is an area east of London which separates a residential and an industrial district. In an old warehouse, at the border of the docks, exists Carbon Capital, an atelier space where air pollution is filtered and transformed into products.

Artisans and scientists are working together filtering the air pollution residue into a powder-like consistency, creating a new material resource that acts as a dye and ink for textiles and clothing which informs the atelier, laboratory and learning space and retail store within the site.

Through this purification process, a bubble of clean air is generated for the residents, and workers in and around the industrial area of Cody Dock, reducing the severe health risks that are attached to the effects of air pollution. Ultimately purifying London's air quality and the lifespan of the people that live within it.

Dissertation title:
Beirut, the 7th destruction.

Wen-Yi Chang
Taiwan
A playhouse for Tree of Codes

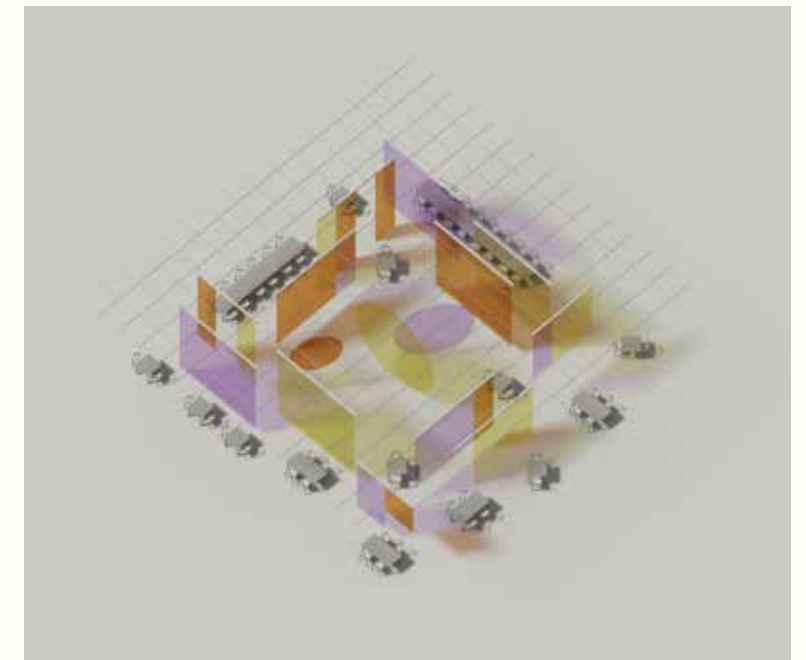
Performativity is a key component to the playhouse residing within Cody Dock, the east end of London. Whether it's the performative nature of the materials or the activity that is taking place. Food-based bioplastics that biodegrade every three months will grace the interior spaces which happen to both divide and connect.

Sound, movement and materiality of this space will inform and house the prolific dance performance "Tree of Codes" by choreographer Wayne MacGregor, set design by Olafur Eliasson and music by Jamie XX inspired by the book written by Jonathan Safran Foer.

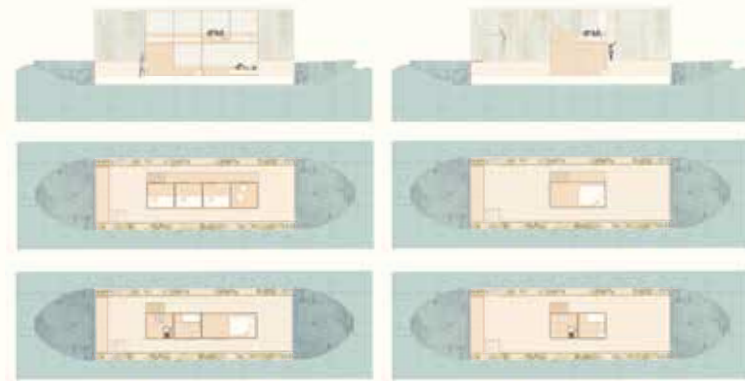
The collaborative nature of this particular performance has informed the collaborative nature within the space; the leftover seasonal ingredients within the kitchen will be used to create the bioplastic (what people eat here will affect what they see, and how they experience. Each season will vary in colour depending on those ingredients, allowing the space to be revived every three months), deceptive use of colour through experimental use of lighting and the use of 3 dimensional sound all evoking a multisensory experience.

The aim of the project is to extend the performance from a fixed stage set into a more ephemeral space, suggesting a new relationship between the performers and the viewers. A playhouse for Tree of Codes is a place for renewal reactivating Cody Dock.

Dissertation title:
*Framing everyday life for emotive responses:
The interior paintings of Hammershøi and 17th century Dutch genre painting.*



Lucie Dubois
Paris / France
Floating community, living as climate changes



As water levels rise due to climate change, scientists are projecting that by the year 2050, 50% of London will be flooded.

The current methods of living on land will not be possible and living afloat might be the only way of surviving.

Floating Community situated in the east end of London of Cody Dock gathers a number of discarded Thames Lighter boats that will create self-sufficient modes of living on water. Each boat will include water storage, electricity generated by solar power and each owning a vertical garden so that each household can produce their very own seasonal and local fresh vegetables and fruits. All of the boats surround a floating terrace that serves as a communal social space that functioning as a small and independent community.

Living on a boat is becoming quite a popular choice in London, but doesn't offer the flexibility that life requires. Inserting a modular housing structure with an open plan arrangement on this very simple yet expanding framework offers the possibility to have an interior that can suit a variety of lifestyles and households.

Floating Community is a housing scheme that can be easily duplicated protecting us from the increasing effects of climate change.

Dissertation title:

The failure of Utopia in architecture.

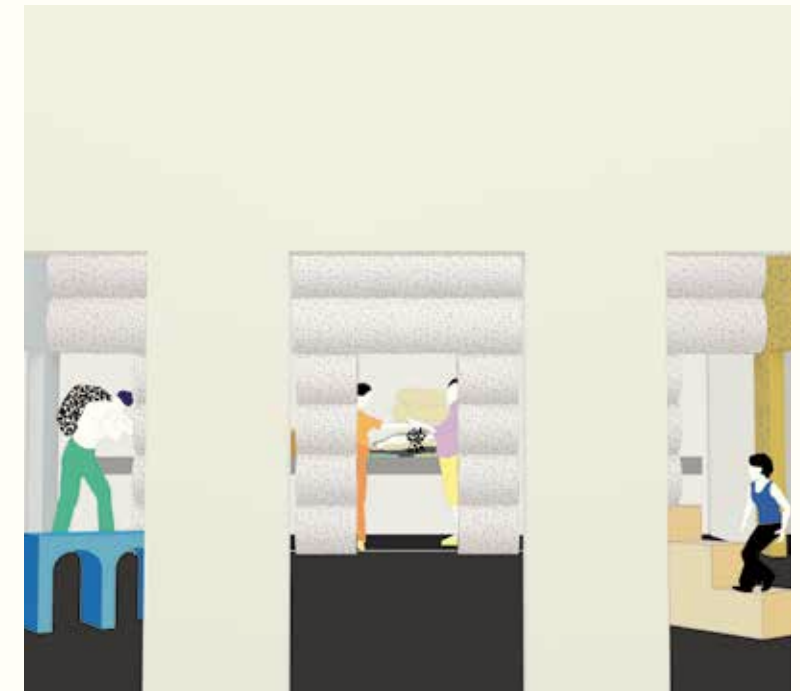
Sutinee Prongmake
Thailand
Plasticiser foundry

Plasticiser Foundry is an environment that consists of creative, flexible workshop spaces exploring and experimenting alternative uses of plastic waste abundantly found in and around the site of Cody Dock. Recycling, reforming, repurposing and reusing are the very processes of making and transforming the plastic waste into newly formed products such as homeware, furniture and wearable accessories encouraging new forms of economy within the Cody Dock community. This local intervention could offer the alternative solutions for the increasing global plastic crisis beginning at a hyperlocal scale.

The Plasticiser Foundry is comprised of flexible open plan spaces, using existing combined containers, which are designed to engage and encourage links between upskilling the local community and the valuable resources the site offers. Using various types of plastics, the Plasticiser Foundry programme creates transparent to opaque, to the geometric and fluid forms creating a wide range of uses within the interior space using a single material.

Dissertation title:

In between.



Kayla Shaw
New York / USA
Trinity Buoy Wharf Centre for the Art(ist)



London has always been a haven for creative people. From painters and potters to blacksmiths and musicians many famous creatives have once called London home. My project reimagines the stunning Grade II listed Lighthouse and Chainstore building as the Trinity Buoy Wharf Center for the Art(ist).

Respecting the original intention of the building as a large flexible open space to store giant metal buoys through the use of industrial mechanics of the past, and containers and wooden pallets of the present to transform it into a flexible event space to exhibit and share the work created within this special community, and a bar and meeting space for its members.

Creating an interior where this unique community of creatives can share their work to a wider audience gives this site and its residents purpose along with the materiality that is chosen to build it. Responding to the local vernacular and activity of Trinity Buoy Wharf the use of microalgae dyes (mimicking the algae brick walls on the Thames River, the washed up remnants on the shoreline to create a terrazzo style flooring as well as reusing a variety of shipping containers and crates to identify the spaces.

London's beacon of light will be in use once again and undoubtedly shine a light on all the wonderful array of talent and activity Trinity Buoy Wharf has to offer.

Dissertation title:
Imagined Inhabitants.

Clay Slater Thompson
London / UK
Cody Reed Co-op

Cody Reed Co-op is a community focused workshop, gallery and education space. Housed within existing shipping containers spread across an ex industrial site on the Lea River adjacent to Cody Dock. The project aims to re-educate local residents, school children and factory workers about the history of the Lea River and highlight the role that native Reeds play in the ecological survival of the river. Central to the project is the use of reeds as a primary resource which will be used in the experimental production of new ecologically sustainable materials. Using local labour to harvest existing reeds at Cody Dock will enable the regrowth and cultivation of reed beds along the Lea River. Cody Reed Co-op sits in the wider context of intertidal research as we appreciate the loss of marsh and mudland across the world. This project attempts to create a space that encourages community connection to the river through cultivation and conservation of reeds and by enabling public river access and encouraging the manufacture of reed products.

Dissertation title:
The Public Living Room.



Xinyu Li
Shanxi / China
Lost and Found (Eating as Policy Changes)



Cody Dock is in the middle of the largest regeneration zone on the planet. It's called the Arc of Opportunity." This huge ex-industrial dock not only provides an oasis of creativity to the artist and local community but also shows the opportunity to recover the ecology system.

The project proposes a series of educational spaces which are built using discarded shipping containers for local residents and surrounding schools. A lot of produce sold in the UK is being imported from other European countries and the unknown future of the UK Brexit policy deal or no deal begs the question of what we might be eating as policy changes. Lost and Found will bring more awareness to UK's indigenous, seasonal fruit and vegetables which will be explored in three spaces; one being an exhibition space that shares the origins of the produce, then a hydroponics salad bar and finally a workshop space that enables visitors to discover how to care and maintain urban agriculture within small space living.

Materials have been inspired from the hydroponic system, using pumice stone, coconut coir and natural dyes from the fruit and vegetable peels (usually a waste product) encouraging growth, abundance and an entire ecosystem from site to material and use.

Dissertation title:
Complexity of Toilet.

Yifan Wei
Xuzhou / China
Cody Work

What does a co-working space need to cater for a creative community? Cody Work aims at providing affordable, flexible and healthy spaces for Cody Dock's already existing creative community and encouraging a new set of creatives which will help regenerate new life into the once secluded site.

Sustainability is key to this site. Cody Work has reused once forgotten ship-ping containers to build the co-working spaces which are indicative of the lo-cal vernacular and the site's history of coal distribution. Focusing on coffee and paper, some of the main waste streams that occur within office buildings have been sourced from the nearby factories, recycling plants and coffee roasters. The recycled paper composite, and coffee ground are applied as solid surfaces for the main interior elements as well as for the office and café furniture.

With the use of discarded shipping containers Cody Work has the ability to expand and contract, as and when the demand increases or decreases. Allowing for flexibility and a variety of social, co-working and individual spaces that all encourage a place to create, produce and share.

Dissertation title:
Territoriality Of Human Activities In The Public Space.



Interior Futures

Dr. Harriet Harriss

Tutor

Minifesto

As technologies advance, our identities and behaviours change and the need to protect the natural world becomes an imperative, imagining an alternative future of the interior becomes an obligation rather than an option. This platform seeks to consider what the interior of the future could look like: exploring the relationship between the body, the natural world and technology. It is particularly interested in the fragile boundaries between interior/exterior, private/public, analogue/digital, natural/artificial and the impact of sensorial over-stimulus. The outputs generated will be visionary and offer a blueprint for the interior of the future.

Students

Yara BOULOS
Raya DEBS
Moying HUANG
Romy KANGE
Minju LEE
Stephanie (Shan) SIU

Yara Camille Boulos
Lebanon

Rosslyn Hill's Women's Refuge: A prototype for Post-Police Station repurposing

On average, domestic abuse affects 1 in 4 women in the UK and increased by 23% between 2017-2018. Despite this increase, 1 in 6 UK refugees have been closed since 2010 and simultaneously, 73 police stations across the capital were closed between 2017-2018. This project is situated in the near future in 2022, and proposes repurposing a former police station as a women's refuge, taking the Rosslyn Hill police station as a prototype for the remaining 72 closed stations across the capital. The Rosslyn Refuge offers a separate advice centre and a short-term (4-8 weeks) accommodation for women with children seeking refuge, blending individual pod-houses with co-living spaces, to allow time within a supportive community environment to find new homes. Rosslyn Refuge also features areas dedicated to play, a communal kitchen, to encourage supportive interactions, meeting rooms for therapy and legal counsel and flexible furniture components, to allow residents control and co-authorship over their environment.

Dissertation title:

Demonstration of Agoraphobia in movie scenes.



Raya El Debes
Lebanon

Crystal Palace Re-wilding Institute



As the planet temperature continues to increase, Greenhouse gases formed of 76% CO2 are a major contributor, 51% of which is attributed to livestock farming alone. Each day, 56-billion farmed animals are slaughtered and 200 species that go extinct, forcing us to consider not only what we eat but how where we source our food from. In 2018, a Forbes article predicted that Re-wilding was one of the most important careers of the future, as the need for those skilled in "maintaining, or increasing, biodiversity, while reducing the impact of present and past human interventions through the restoration of species and ecological processes," becomes even more important. This project is situated in 2025, and proposes to repurpose an abandoned train station in Crystal Palace.

The facilities include a production and growing space for the emergent, Re-wilding Professionals, who are tasked with re-seeding all available growing spaces and facilities for the local community to harvest, prepare and eat indigenous plant-based meals together. The facility is completely self-sustainable and includes a seed bank, hydroponic farming, and a re-pollination project. The planting programme is also designed to address vitamin deficiency issues caused by pollution in London.

Dissertation title:

Can Technology Save us?

Moying Huang
Shanghai / China
FUNERAL FUTURES

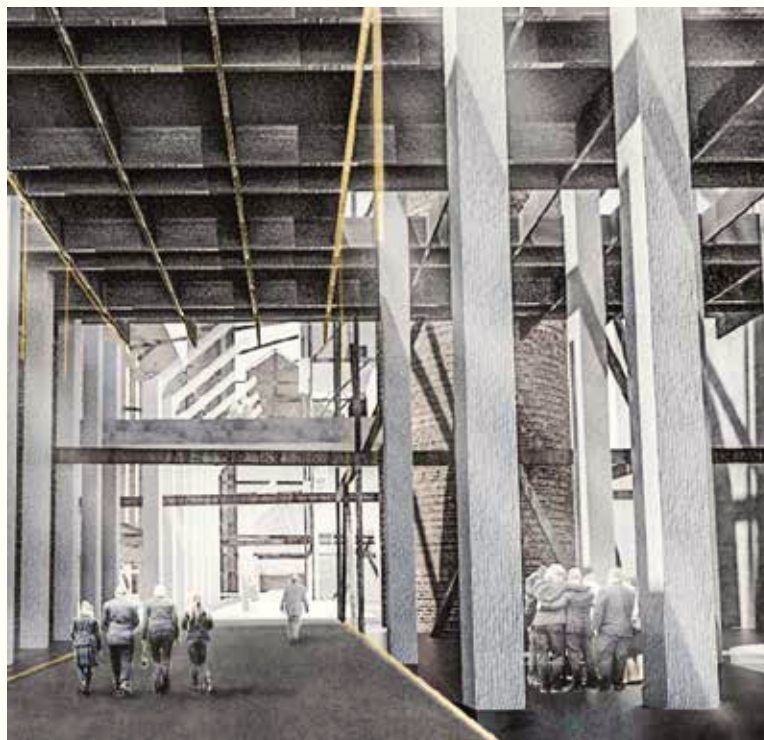
FUNERAL FUTURES: an echo-cremation facility within an abandoned and partially deconstructed former power station

According to the report, around 265 people die in London everyday and the number of cremation usage has increased from 30% in 1960 to 70% in 2018. However, during the cremation, there are toxic emissions associated with it: mercury, dioxin which could have a negative impact on health. Also, in London, there is limited space of burial, especially in inner boroughs, where such space is at massive premium. To solve these problems, I chose the liquid-cremation technology which does not include incineration and the pollution issue with it.

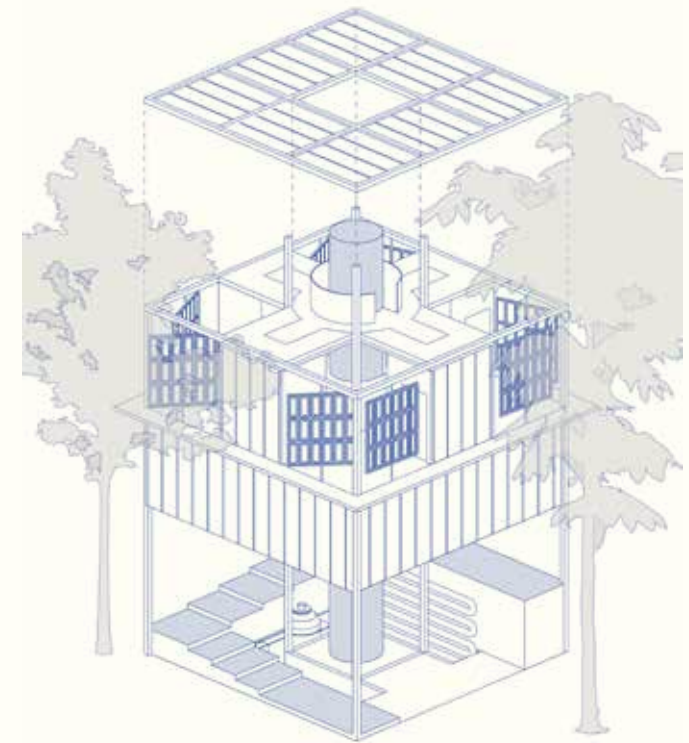
This project responds to this problem by imagining how the future crematorium in London in 2025 can be mutually efficient as well as emphatic: being able to host three multi-faith cremation services simultaneously, whilst ensuring that this future factory protects the need for intimacy, privacy, ritual and ceremony that each family deserves. Funeral Futures also features different memorial facilities, using liquid-cremation techniques to convert human matter into jewellery or sculptural icons for embedding into different votive walls or towers. The three options allow them to embed their loved ones' DNA into tree-saplings, creating a living memorial with added carbon offset value, too.

Dissertation title:

Does prison design affect the relationship between prisoners and officers.



ROMY KANGE
BEIRUT / LEBANON
AUTONOMOUS TEA + TOILET TOWER



According to future trends predictions, water will become one of the most valuable commodities by 2035. Flushing toilets that typically use 7 gallons of water per flush, are therefore likely to become obsolete within the next couple of decades. Meanwhile, at least 1780 public toilets have closed across the UK in the last decade. A freedom of information revealed the extent of the need for new public toilet typologies that are environmentally responsible and low to no freshwater. To make them free to access, they also need to be economically sustainable and generate revenue from an independent source.

In response to this data, this project aims to repurpose London's former public toilets to make them energy and waste autonomous. Launching in 2021, the public toilet situated on 99 COMMERCIAL STREET becomes the prototype for all the city's lost public toilets. It uses human waste to fertilise selected, indigenous British tea plants (such as mint, lemongrass, Bergamot and Sage) that grow on the structure of the tea and toilet tower and in the adjacent churchyard for ease of harvesting. Visitors to the toilet tea tower are invited to use the penthouse toilet facilities, intended to elevate and celebrate the toilet as a significant, sustainable and social urban typology.

Dissertation title:

Blurring Boundaries Between Privacy And Collectiveness.

Minju Lee

Seoul / South Korea

The Aging Aviary: Roof repurposing for social care co-living

Within the next 25 years, the number of people age 65 and over in London is expected to double from 5 million to nearly 10 million. Whilst there is a housing shortage for older people in London there are over 23,000 rooftops in London that could easily be redeveloped into habitable space.

Recent studies have identified that birds who live in the city have a poorer diet and suffer from stresses of bad air quality. House sparrow populations have declined sharply by an estimated 60% since 1994.

The Aging Aviary is designed as a hybrid prototype for the future and addresses all of these issues. Situated on the top two storeys of the Welbeck Street car park, the Aging Aviary is a prototype repurposing roofscapes to address the shortage in senior housing within cities. It will offer 36 seniors a co-housing living facility with multiple opportunities for bird interaction and intimacy. These include bird feeding, bird nesting, and bird-human bathing. The Aging Aviary also features a bird recovery rehabilitation facility (an aviary atrium) to allow the senior residents to help with bird healing. The Aging Aviary will help to grow London's declining swallow population, whilst simultaneously addressing the issue of loneliness and well-being within a supportive community housing environment.

Dissertation title:

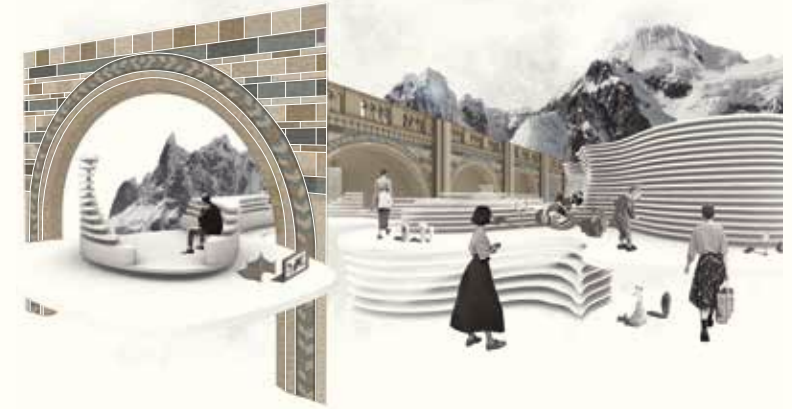
Micro-Units: Minimize Space but maximize living experience.



Stephanie Siu Lai Shan

Hong Kong

Pre-Extinction Animal Pavilion



According to recent data, 200 of the world's animal and plant species face extinction every day. Scientific evidence points to the fact that we are now living through the sixth mass extinction and that as a consequence, some of the world's most significant and popular animals will soon be lost.

Set in 2022, this project focuses on three animal species who currently inhabit Antarctica and who are at extreme risk from climate change and human activity. The exhibition is designed without signage, and instead sends the narratives to visitor's phones as they move through the space. Instead, the focus is on using immersive and empathic design to engage visitor's emotions, through exposure to the horrors these animals are facing each day in order to survive.

This exposure works beyond shock tactics, and is instead intended encourage compassion and empathy in the hope that it will galvanise the public to act in order to save some species from extinction.

Dissertation title:

Emotional Design in relation to Human Behaviour.

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 are key to this work.

Students

Sophie DEROM
Tzu-Han Hsieh
Alexandra MASTERS
Ghida SKAFF
Kristell TANBEH
Stephanie TATIMU
Tietang Wang

Sophie Derom

Brussels / Belgium

Out of Office

In recent years, whilst 'co-working' has become the norm for many, 'flexi time' and the 'virtual office' have created the 'digital nomad' as a new type of worker whose needs are not catered for. By 2022 Strategy Analytics predict that 42.5% of the global workforce will consist of mobile employees - workers that have some time to undertake work but not enough to settle into a co-working space. They operate in train stations, airports and hotel lobbies – the types of environments where **'micro-working'** occurs.

'Out of Office' are a Brussels based workstyle consultant who develop strategies that explore the potential for new and future ways of working in order to help organisations achieve their objectives. This project proposes a collaboration with 'Out of Office' to create a modular system of 'furniture' that can be installed in a variety of public spaces to activate them as 'micro-working' environments. Shopping centres, transport hubs and lobby spaces could all become hosts to a tailored collection of elements that can cater for different working needs. The design proposal creates a range of options such as the communal table, the sound proof sofa, the acoustic enclosure and the standing work station that are to be arranged around a strong recognisable core that identifies the installation to prospective users. A menu of materials, finishes and colours allows this product to be tailor made to particular environments as required.

Dissertation title:

*Adaptive Re Use in Architecture:
Researching how a conversion can be successful.*



Tzu-Han Hsieh
Tainan / Taiwan
A Japanese Teahouse



Located at High Street Kensington this project proposes a Japanese Teahouse to compliment the recently established 'Japan House' cultural centre. The old Kensington Roof Garden site will be transformed into a Japanese garden within which will sit a pavilion containing the teahouse.

The proposal will create a space that offers moments of peace and tranquility within London's hectic urban fabric. Visitors are taken on a journey from the busy High Street Kensington through a sequence of spaces to the tearoom pavilion. From the Japan House space on the ground floor a lift transports people to the roof where a meandering path takes them through a bamboo garden to the pavilion itself. The journey continues in the interior through a double height reception volume and then a circulation route that wraps around the internal spaces to deliver visitors to the tearooms.

The design language is informed by the central tenets of Zen philosophy that help define the traditional teahouse. The project aims to reinterpret traditional approaches in a contemporary way and utilizes materials including bamboo and Japanese cypress.

Dissertation title:

Matter of Time in Healing Space.

Alexandra Masters
London / England
Blank Canvas

We must weave the arts into a failing urban fabric that is full of colourless, joyless, pointless holes; perfectly usable holes that are often known as 'meanwhile spaces'. The notion of 'meanwhile space' refers to vacant property that has potential for temporary use prior to development. It is estimated that unused commercial space equivalent in size to twenty- seven Westfield shopping centres exists in London.

This project attempts to suggest ways in which artists in need of workspaces can utilise vacant buildings with the potential for increased activity and vitality leading to cultural regeneration of 'dead' spaces and places. Other benefits (for landlords) include mitigated business rates, reduced insurance costs and protection of the property.

Millennium Mills is an old flour mill in East London that has been vacant for over thirty years. The proposal uses a part of this huge building as a pilot site to demonstrate how similar buildings could be activated. Artist's live/work spaces are formed through the installation of inexpensive, utilitarian modular structures constructed from plywood and polycarbonate panels. The installations sit within simple studio spaces created within the old loading bays of the mill and the system employed means the structures have the potential to be disassembled and reused in new locations as necessary.

Ultimately, cultural rebirth and economic revival can go hand in hand - the arts should be considered as vital to this process. Here is just one idea of how to patch-up our failing urban fabric. Meanwhile.....

Dissertation title:

Curves: The Fabric of Life and Architecture.



Ghida Skaff
Beirut / Lebanon
Hexr



The start-up brand 'Hexr' has created the world's first personalised 3D printed cycling helmet. This project proposes an interior shopfitting system that will enable 'Hexr' to promote and sell their ground-breaking product in a variety of different retail situations.

In recent years retailers have faced major challenges brought about by the rise in on-line shopping and current trends include manufacturers development of 'direct to consumer' channels. Pressures like these mean that the traditional shop must evolve to offer experiences and services that cannot be replicated on-line.

The 'Hexr' process involves customer's having their head scanned and the data is then used to create a helmet that is a totally personalised product that is 3D printed for each individual customer. The nature of the process necessitates the creation of an interior environment that is stimulating and experiential. Taking the hexagonal form that underpins the brand as a starting point the proposal uses this geometry to create a flexible shopfitting system that can be deployed in various retail environments. The system establishes a floor and ceiling grid between which metal frames are arranged to house product display and communication material.

A prototype pavilion is proposed for Granary Square at Kings Cross, London.

Dissertation title:

The Evolution of the Lebanese House.

Kristell Tanbeh
Beirut / Lebanon
Economic Compact Dwellings for Syrian Refugees

The 'Maison Dom-Ino' was Le Corbusier's response to the housing crisis caused by the destruction of the First World War. The prototype housing system proposed a revolutionary method of construction that allows simple structural frames to be erected quickly and economically in a variety of configurations. Subsequently the system has become a ubiquitous method of global construction that facilitates the easy reconfiguration of buildings' interiors.

A consequence of the Syrian civil war has been a crisis in neighbouring Lebanon where one in four of the country's population (around one million people) are refugees who have escaped conflict in their homeland. Families are currently residing in terrible conditions in camps such as one in the Bakaa Valley where 400 households suffer severe winters in temporary shelters without basic services.

This project responds to Le Corbusier's vision by creating an economical system that can re-purpose Lebanon's redundant and derelict concrete framed buildings as basic compact dwellings to house Syrian refugees. The proposal imagines a project funded by the IKEA Foundation in partnership with the UNHCR that encourages refugees to self-build improved living conditions.

Dissertation title:

Junk food addiction in the age of food delivery applications.



Stephanie Tatimu
Indonesia
An Atelier for a Perfumer



Carlos Place in Mayfair provides the setting for an atelier where the perfumer Jerome Epintette will create his bespoke fragrances. This project creates the atelier's interior within a context provided by Le Corbusier's Maison Dom-Ino.

The building sits below ground level allowing the roof to become a planted space. A spiraling ramp of perforated metal wraps itself around the building taking visitors from ground floor to the upper entrance level that houses the entrance lobby, reception and the perfumer's work place. The fragrance laboratory and consultation spaces occupy the lower level.

The interior is conceived as a number of layers that wrap around the interior spaces. A collection of rich materials such as weathered corten steel, bronzed glass, walnut, onyx and velvet are employed to convey a sense of quality and luxury.

Dissertation title:
The Emptiness in Architecture.

Tietang Wang

Out Of The Woods

This project proposes a studio, workshop and exhibition space for the Chinese hand craftsman Guanshuai Mao who enjoys working in a peaceful, secluded, calm woodland. Mao says:

"The world is full of noise but I want to keep a quiet and stable heart to accept the gift of nature."

The site is located in a woodland on the outskirts of Shiyan City in Hubei Province, Central China. A twenty-minute drive along a winding mountain road delivers one from the hustle and bustle of the city to the tranquil place where Mao creates his work.

The proposed building's form is derived from the Maison Dom-Ino; the columns have been subsumed into lateral walls that extend into the wooded hillside to create an exterior courtyard, half of the upper floor has been removed to create a double height studio and workshop space. The building's concrete structure has been formed using timber harvested from the adjacent woodland helping to create a connection between the new structure and the site. The interior functions are housed within a linear timber element that spans one side of the space from in to outside.

Detailing utilises a range of timbers with a particular emphasis on how the form of components respond to the dimensions of Mao's hands.

Dissertation title:

From Analysis of "Beyond Words Can Express" Character in Chengyu, Exploring the Expressive Potential of Modern Space.



Interior Display

Dinah Casson & Craig Riley
Tutors

Minifesto

This platform is about one of the key aspects of 'display' – namely the transference of meaning. However, and wherever objects are displayed, they are surrounded by elements that provide context, and context provides the framework of meaning. The work of curators and designers in museums is essentially about seeking ways to control this context. Exhibition designers, interior designers, and architects, are all engaged in the same thing. The idea of 'framing the object' applies with the cityscape, or in a building as much as in a museum.

Riya Agarwal
Jaipur / India

Reliving Postcards



Postcards have a special place in the world of communication. They are the only mode of personal communication which are public, open and subject to damage. Being made of paper, they also deteriorate over time.

The use of postcards has declined over a period of time, because technology provides us with a more efficient and quicker means of communication. And this is causing the postcard to become extinct..

Hence this pavilion, which talks about the journey of the postcard and the current situation. Natural rusting of metal is metaphorically associated with the decay and demise of the postcard.

The exhibition design encourages visitors to incorporate postcards back into their lives. By doing so, this personalised and physically rich medium of communication will help us to save some special room for love and emotions in our digitalised world. Let us look through to the past to reimagine a better future.

The last Postcard in the hand suggests we RELIVE or DIE. It is our choice.

Dissertation title:

The Next Step.

Students

Riya ARGAWAL
Jiayu CHEN
Agniete GRICIUTE
Eryk JEZIORSKI
Maria PACE
Lulu (Lu) WANG
Yige ZHANG

Jiayu Chen
Zhengzhou / China
The River Lea Eel nursery,
conservation project and restaurant

The design of this temporary pavilion is centred around the Chinese dumpling. The dumpling is a traditional food that plays an important role in Chinese people's lives. In particular, it represents the reunion of the family, as, on Chinese New Year's Eve, up to four generations of each family will make, cook and eat dumplings together around the dinner table.

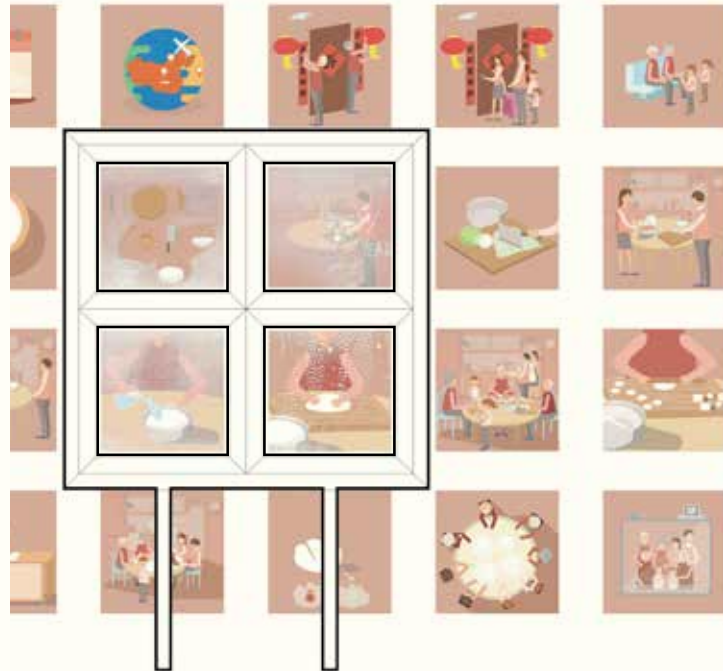
My pavilion is located in London's most celebrated food market, Borough Market. Here people experience food and learn about the food cultures of different countries.

My concept is to use the traditional Chinese residential space known as a Hutong as the form of my pavilion. A street, which connects two rows of high and low staggered spaces, provides an immersive narrative journey about dumplings, which people can buy to cook at home or to taste in the shop.

Visitors first learn about the story of the dumpling through an installation, where they can watch a film through a window that appears to look into a warm interior: the glass is wet with condensation. They then take a journey through three spaces that track the journey home: The Way Home; Communication and Heritage; and Reunion. The different installations allow visitors to experience the atmosphere of a Chinese family reunion.

Dissertation title:

Design Happiness Space for WOJU.



Agniete Griciute
Kaunas / Lithuania
I've got a feelin' (Sensual Healing)



Sex is awkward and uncomfortable to talk about. Sensual Healing encourages the repair of the wounds we have, embracing ourselves and gives a moment even to educate children in a fun and non-controversial way. My ambition is to provoke discussion on identity, engagement and empathy. A safe space for sharing. Essentially it is a playground for all ages without prejudice, because when we challenge our preferences and self-discovery, it is clear that this is not welcome either here - or generally in life.

My semi-derelict Victorian warehouse is suitably located in Limehouse which nestles among what once were infamous opium and sex dens. I am choosing to leave the building as it is, mostly because it has its own identity and history - like every person - and this shows a level of respect that we should demonstrate towards our partner, and our children, and their preferences.

I look to explore the extreme emotions of the visitor whilst enabling them to look deeper into themselves, discovering elements of fantasy, safety, touch, nostalgia, narcissism and warmth. The visitor experience is time based, which is collective and singular with a free flow that exploits a material rich environment that harnesses a haptic curiosity.

So, let's bring together everyone in a safe manner, by-passing carnal desires; let's exchange moments that can be shared, that teaches all of us to love and embrace again through a state of collective empathy.

Dissertation title:

THE JOURNEY IN BETWEEN:

An Analysis of Narrative and Atmospheric Spaces.

Eryk Jeziorski
Poland
Halfway Home



“Your every letter. Each one, a bright beam of light and joy in a dark time of sadness.”

Zofia Zawadzka, 19th August 1950

Exploring the notion of loneliness in a big city, Halfway Home is an exhibition of handwritten letters that invites people to discover their desire for love & intimacy, exploring vulnerability as a guide through the never-ending quest to find happiness.

The heart of the gallery is a hand-bound collection of over 270 letters to Roman Zawadzki, a Polish officer, immigrant, faithful husband, beloved son, and a best friend. Dated between 1942 and 1951, these letters range from mundane package requests, through concise questions of health, to extremely personal and emotional declarations of love. Full of loneliness, nostalgia and longing for love, it is a deeply captivating representation of the past and in turn, an inspiration for better understanding of the present.

By studying Roman’s correspondence with his wife, I was inspired to compare these beautifully expressed emotions of separation felt by people back in the day, to my own feelings experienced today.

Dissertation title:

Searching for objective beauty – how my ugly home became a work of art (focusing on the gold coast/ghana).

Maria Pace
Malta
The Unraveling Of The Cross

The project explores the Maltese Cross as a figurative representation of the identity of the island of Malta. The church of the Jesuits in the capital city Valletta, is transformed into an exhibition space which explores and communicates the heritage, belief systems and norms that are semantically embodied by this symbol and little understood. Taking the 8 points of the cross as a starting point, the significance and meaning behind it in relation to Malta is analysed and broken down into four themes- Shifts, Facades, Resilience and Community. These inform and inspire the core of the exhibition where the unraveling of the meaning behind the cross, slowly leads the way to the unravelling of the form of the cross which attains spatial dimension inside the church, further communicating the significance behind this celebrated national symbol.

Dissertation title:

The Ecstasy of Emptiness.



Lu Wang
China
Innovation of Chinese traditional shadow play



Chinese shadow play is one of the most precious parts of the cultural heritage of China, however it is largely forgotten. This installation is proposing to save this lost culture. It not only aims to attract the rising generation, but also aims to create new narratives for the puppeteers who need some new source of inspiration. The main structure is inspired by the origins of the Chinese shadow play which is the Chinese lantern. A unique puppet show which is shown on the façade of the building helps to attract people inside, where they can learn about the history and enjoy making these puppets for themselves. The shop provides all they need to make their own puppets at home.

Dissertation title:

Demolishing Traditional Architect.

Yige Zhang
Jinan / China
Tea Experiences

Defined as a temporary pavilion, the project is based in central London and aims to provide an opportunity for the tourists and local people alike, who, because they do not belong to any religion, still need a secular place for self-reflection and contemplation. The project is inspired by, and focuses on, the process of Making Tea because of its ability to generate calm and relief.

From researching the significance of the British tea chest, the project features several; these inter-lock and connect – and even appear to break through the windows. These are made from bespoke materials designed to hold the smell of tea. These boxes on the lower floor, together with a lighting control system, create two levels of experience through the concept of the crepuscular moment. As an integral part of the journey through, a tea-making work-station is provided, with a choice of teas and on-tap hot water, as well as a place to drink and enjoy the final cup.

The whole journey of the project starts from a crowded and chaotic street, and ends with a pure, simple and natural spiritual moment provided by a garden on the other side of the site.

Dissertation title:

Lonely Elderly Chinese and Interior Design:

The Case of Interior Design Projects for the Elderly.



Interior Reuse

Professor Graeme Brooker
Tutor

Minifesto

Radical Heritage: Rethinking Clandon Park.

This platform is concerned with the exploration and adaptation of matter that can be considered obsolete: material that has lost its value, resources that are considered waste, stuff that is considered expendable has been discarded and is redundant. These processes of depredation may have been enacted through economic, value-based processes, or by extraordinary one-off means. 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

Yuyuan CHEN
Lina LEE
Kara (Yan) LIANG
Riccardo RIZZETTO
Yikai WANG
Yilei XUE
Jiaqi Li

Yuyuan Chen
China
Linear Museum

The concept of this project is “privileged view” that shows the special view from the interior space, landscape and collections .

I copy the shape of the threshold in the architecture as an element and change the scale of them to indicate the inside circulation and visual points. There are two main straight line routes in the building which are cross from the entrance to the last room and some secondary routes are perpendicular to the two main routes . When people walk in the building, all the main visual points and collections are around the two straight routes. Meanwhile, they are indicated by the different sizes of arches. Each arch responds to a threshold or a collection, people can see the burnt texture, sculptures on façades , landscape or collections which are saved after fair from the arches.

For the collections, furnitures, ceramics, paintings and sculpture are displayed from the entrance to the last room.

Dissertation title:

Traditional Architectures and Villages in Urbanized Era.



Lina Lee
Seoul / South Korea
Wunderkammer: Memory Palace of Clandon



The objective of my museum intervention was to restore the ruins of Clandon Park without drastically changing its identity as a symbol and expression of the “Event of Fire” which was a critical moment of Clandon Park House.

The house was badly damaged by fire in April 2015, caused by an electrical fault in the basement, leaving it “essentially a shell”, with only one room, the Speaker’s Parlour, intact.

As a consequence of the fire, thousands of living historical traces: salvage discoveries, fragments, and saved findings remained in the building. Every single item has not only wide-reaching consequences for the interaction between the past, present and the future of the building but also interweaving them together. In this context, ‘remembering’ and ‘keeping’ these living traces as museum collection on site become the priority function of this place. By Offering visitors experience to pay attention to individual items’ memory: since it is always reinterpretation, but a new understanding of what was already understood in a way, the same past is remembered and interpreted again and again in their own ways.

Dissertation title:

Shoe-Off and Wearing Cultures : Through Experiencing Occupants’ Behaviour Patterns in London.

Yan Liang
China
Dialogue Wall

For me, the process of reusing an old building is like the process of creating and coordinating relationships. It is not only a new and old relationship, but also past and present, present and future, space and place. Space and nature, space and people...The purpose is creating new relationships with all of the visible and invisible things here, thus creating new dialogues.

This is a restoration project in Clandon building, which is an early 18th-century grade I listed Palladian mansion in West Clandon, near Guildford in Surrey. The house was badly damaged by fire in April 2015, probably caused by an electrical fault in the basement, leaving it “essentially a shell”. My project is create a new library in the old library of Clandon. My Purpose is trying to Store memory of this library so that vistor's can reclaim time and evoke stories that have happened here. Let people experience the feeling before and after the fire. I created a dialogue jounrny between two walls, let dialogue take place between vistor's and all of the thresholds in this space, while responding to every traces of library, the clandon building, and even the whole clandon landscape.

Dissertation title:

How to reuse the remaining space of the city.



Riccardo Rizzetto
Venice / Italy
The Museum of FutuRuins

The event of the fire removed Clandon Park House from its original role. It is not a Building anymore. Its definition is suspended and awaits for a new action to re-determinate in which semantic field Clandon Park could be considered in now. Fascinated by and reasoning from the Marble Hall first, the main room of the estate and the one for which it was famous for, the action moved from considering the event of the fire as an occasion to finally re-sew it back to architecture not stylistically anymore. "NowClassicism" (first stage, threshold project) was an insertion designed as a modular system, purposing a re-edition of the classical order of the marble hall. The order was not just a stylistic decoration cladding the brick walls any more but a device to articulate the space, imaging it to re-inhabit the rooms and creating new connections at the top levels.

Moving further, zooming out and now considering the whole building, The MOFR (Second Stage, Museum of the FutuRuins), applies the same concepts on a wider scale: a major structure is re-framing the building itself, re-establishing a dialectic with the landscape and re-purposing the House as the first object displayed in the Museum inside which new promenades are possible and some salvages are re-purposed as a "memento cādūcum esse": the common condition of caducity is what is not denied but from where all the project moves from and is oriented to. In fact, weathering is not stopped and the natural worsening of the House is assumed as the major reason of beauty and astonishment right because this is making what is here now unique and limited in time as it is going to change its status day by day, going through new stages of ruination time after time.

Dissertation title:

The Mask in Architecture: fiction/ Representation / Re-semanticization.



Yikai Wang
Yongkang City / China
Restoration LAB



The Restoration LAB is a temporary project for Clandon Park House which was destroyed by the fire. It focuses on the time between the old house and the new Clandon Park museum 5 or 6 years later. It aims to invite everyday people to contribute to experiments and to learn the restoration process during British Heritage rescuing, and then offer solutions to damaged objects and buildings.

Dissertation title:

The Self-build Housing Community in Different Social Contexts.

Yilei Xue
Shanghai / China
Ghost of the house

This project is about a temporary exhibition that tells the story of the past. Although the Clandon House is already a shell left by fire, it has many 'ghost traces' within the building showing its 300 years of rich history.

My aim is to reveal some of the incident by creating an experience of exploring these 'ghost stories', while also encouraging the visitors to interact with the building in a more intimate and vertical way.

I selected four volumes——library, dressing room, state bedroom and green drawing room, and made an installation in each of them. They are all developed from the ghost traces, allowing the past to co-inhabit the space of the present. A consistent mirror wall is introduced from the external to internal. Visitor's perceptions are changed when they drift through the mirrors and walls. Beyond that, visitors are also experiencing the space in a ghostly way. They are entering from windows and moving through walls. I organized the rooms with unpredictable circulations, so there isn't a certain sequence for the exhibition. Every room has multiple approaches to enter, thus visitors can explore their own way.

Dissertation title:

Visual Characters of the Grand Budapest Hotel's Set Design.



Jiaqi Li
China
Park of Clandon



I aim to reuse of Clandon Park from a different perspective, rather than inserting a new space into the old building or fixing the lost part in usual ways. I choose to keep the old building in its current state of ruins, combine it with the surrounding landscape, design them as a whole. Currently, ninety percent of Clandon mansion has been destroyed, due to the fire disaster, and only facade remains. This shell-like outside blurs the definition of Clandon. It has the appearance of architecture without functions. For me, it is more like a giant sculpture that is a part of the landscape.

I selected some signature rooms from the mansion, according to the space scale and original purpose design serial follies for these rooms. Then I placed them in the outdoor space corresponding to the level of the original room. Through folly, an architectural language, the mansion was linked with the surrounding landscape as a whole to form a park for people to discover. People could freely explore each folly to understand the original function and role of the corresponding room, then they can explore the mansion to feel the comparison of new and old.

Dissertation title:

Reuse Old Building from The Perspective of Psychology.

Dissertations 2018–2019

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 2018-19.

Thanks to Dr Adam Kaasa, for his coordination.

Study Trips 2018–2019

Each year the programme undertakes a number of study trips.



Venice Field Trip

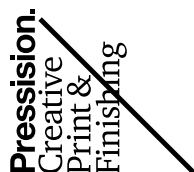
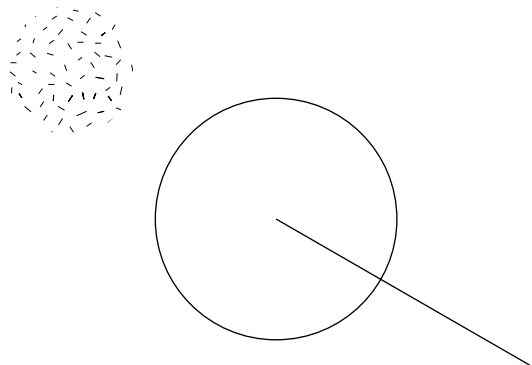


Interior Reuse: Clandon Park Site Visit



Interior Matter: Cody Dock

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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