

# GRADUATE YEARBOOK

## 2018-19

UNIVERSITY OF THE WEST OF ENGLAND

DEPARTMENT OF ARCHITECTURE AND THE BUILT ENVIRONMENT



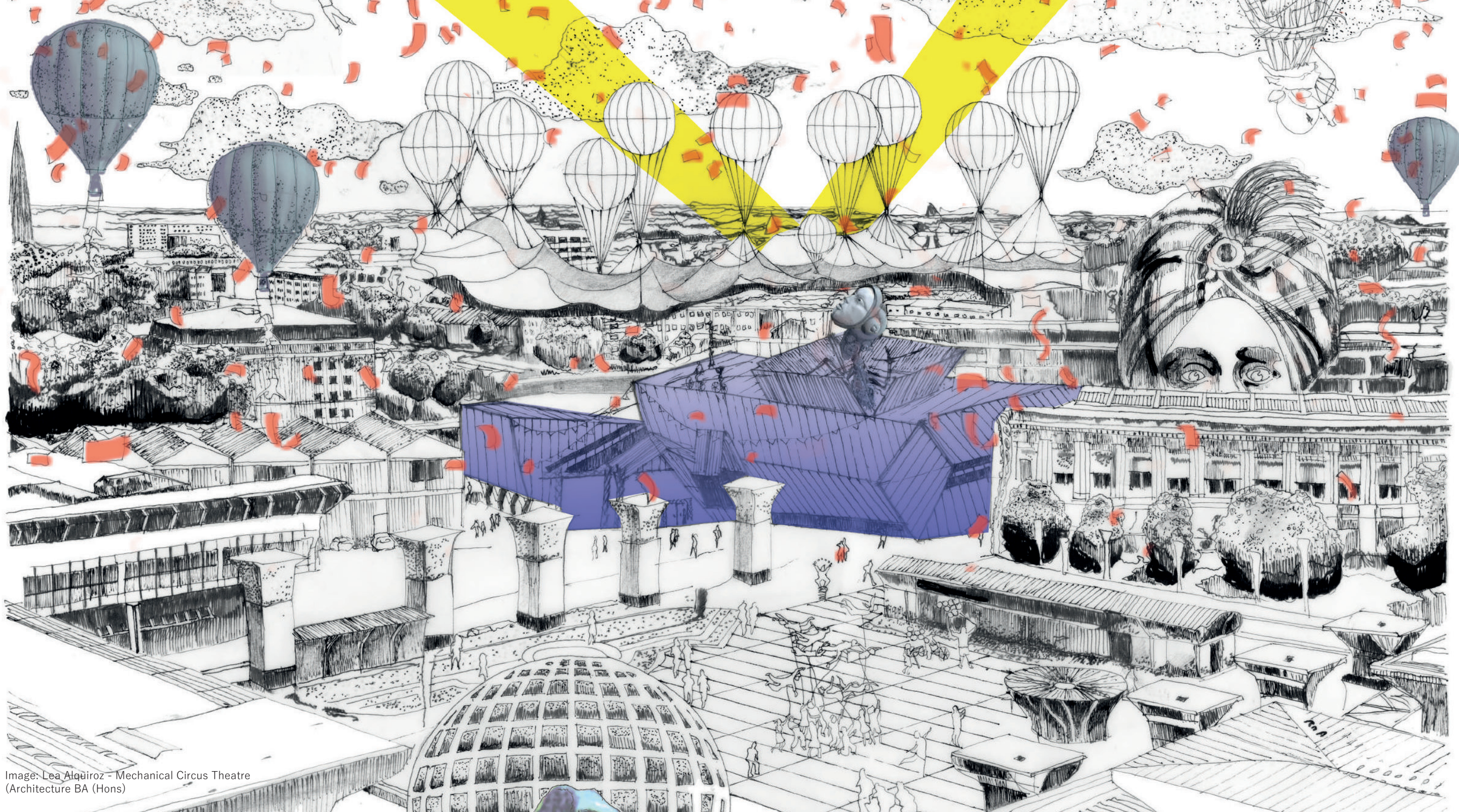


Image: Lea Alquiros - Mechanical Circus Theatre  
(Architecture BA (Hons))



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For further information visit: [www.uwe.ac.uk/fet/abe](http://www.uwe.ac.uk/fet/abe)  
Follow us on twitter @uwearch

Cover Image: Oliver Berry (MArch 02)  
Editor and Graphic Design: John Griffiths

UWE Bristol would like to thank the Technical and Administrative team for their continued support and input throughout the year. We would like to thank all our contributors and those involved in the planning and production of the Graduate Degree Show, as well as everyone who helped to compile this yearbook.





# WELCOME!

UWE Bristol's Department of Architecture and the Built Environment has positioned itself as the home of interdisciplinary professional teaching in the south west. We see practice-based and academic study as complementary modes of learning and our portfolio of courses maintains strong relationships with practice and industry.

We offer a multi-disciplinary suite of architecture programmes that respond to and challenge the assumptions and conventions of current practice. Using research and expertise across the Department our architectural courses seek a transdisciplinary teaching model that can meet the ever-changing needs of an increasingly complex built environment.

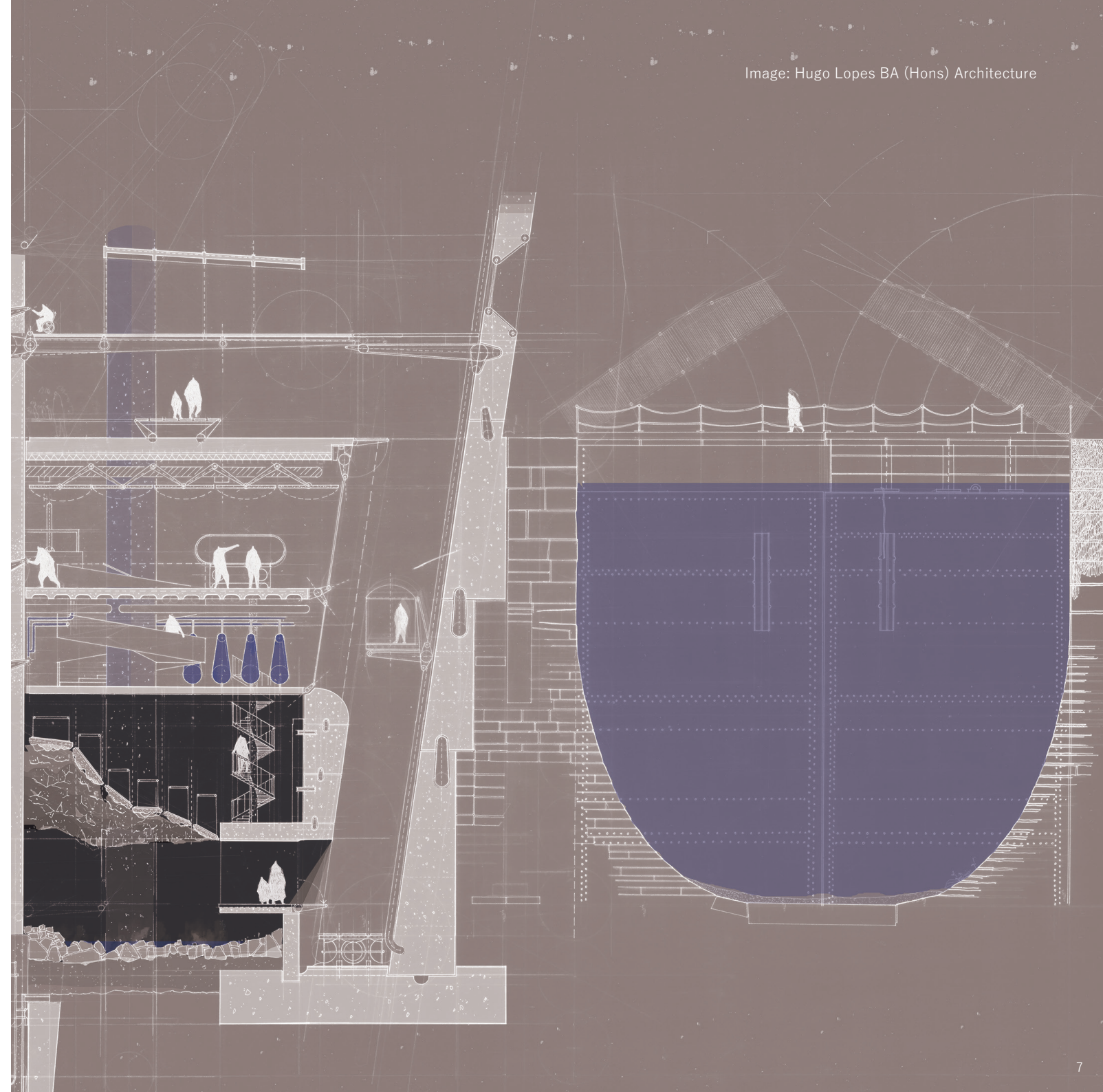
The success of our Department depends on our committed, dedicated and dynamic team of academics, associate lecturers and technicians. This team has developed a clear and focused identity that is much-appreciated by both industry and the academy. We believe that fun, energy, dynamism, as well as a good dose of self-criticism, are the key ingredients for a thriving school; and with these qualities we cultivate a strong and independent voice across the UK and beyond.

I hope you will enjoy the fabulous work our students show here. We are proud to see the distinctiveness and personality of each individual student's work and we also hope a sense of contemporary and interdisciplinary thinking shines through.

Elena Marco

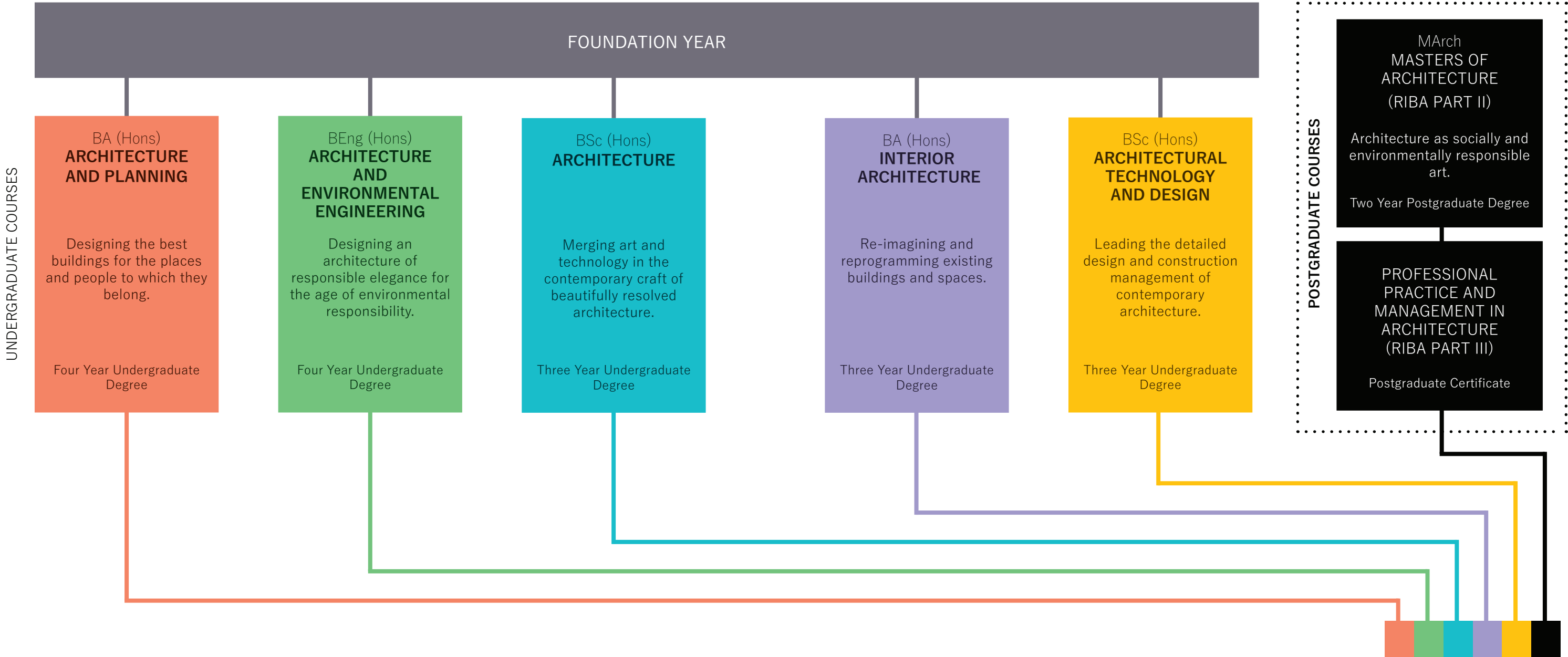
Head of the Department Of Architecture And The Built Environment

Image: Hugo Lopes BA (Hons) Architecture



# OUR COURSES

The Department of Architecture and the Built Environment at UWE Bristol offer five undergraduate Architecture and related courses as well as a Postgraduate Masters leading to RIBA Part II and a Postgraduate Certificate leading to RIBA Part III.





# MArch MASTERS OF ARCHITECTURE (RIBA PART II) / TWO YEAR POSTGRADUATE DEGREE

Programme Leader: Dr Rachel Sara

'Architecture as socially and environmentally responsible art'

The Master of Architecture programme aims to educate critically engaged architectural professionals with an ethically responsible attitude towards society, clients, users, and the environment. This is realised through a community-based activist approach exemplified in the first year through an emphasis on live projects. The live project work this year established student work in connection with a wide variety of local and regional partners, including: The Creative Youth Network, Little mead Primary School, Shape Our City, Bristol Civic Society, Frome town council, Coleford Regeneration, Avon Wildlife Trust, The parks Forum, Brislington Green trail.

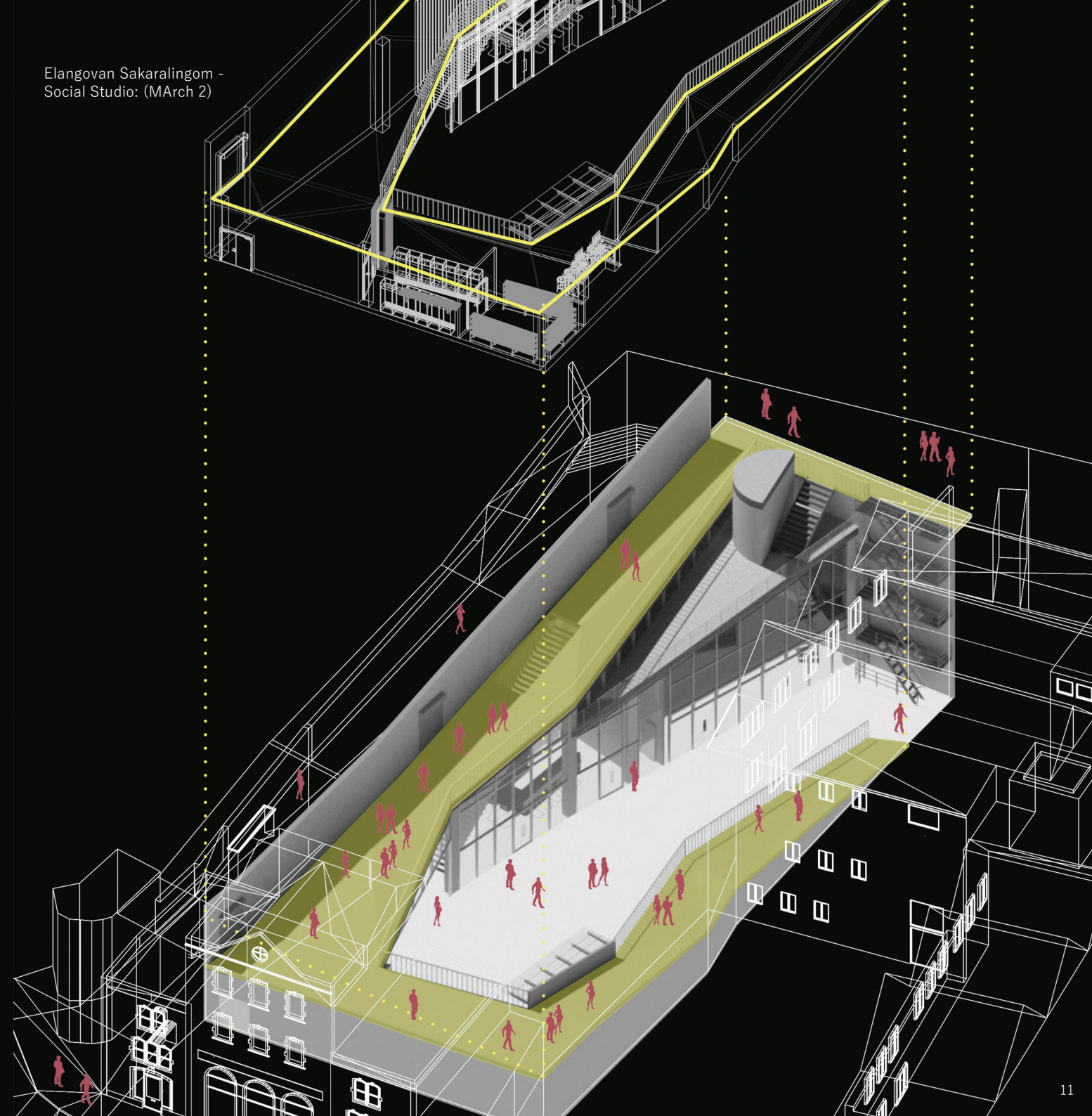
(for more see: <http://www.hands-on-bristol.co.uk>) and the later chapter on Live Projects. This very 'real' engagement was followed by a more in-depth development of the live projects or a more typical studio-based project, which asked students to explore architecture through one of three projects exploring: Live projects continued with Sally Daniels; A Forest Guild with Scott Hills; Bristol Rising: Myths, Follies and Shadows with Sophia Banou and Matthew Hynam. In the second year students are able to choose between three specialist studios exploring: socially driven architecture with Tonia Carless and Rachel Sara; conservation/creative re-use with John Comparelli; and healthy urbanism with Louis Rice. These studios allow students to work in small groups to generate collective knowledge through their individual thesis design projects.

This design work is strongly connected to professional practice modules in first and second year, which begin to prepare students for the Part III course, as well as Cultural Context modules, which help students to establish a theoretical and cultural understanding for their work.

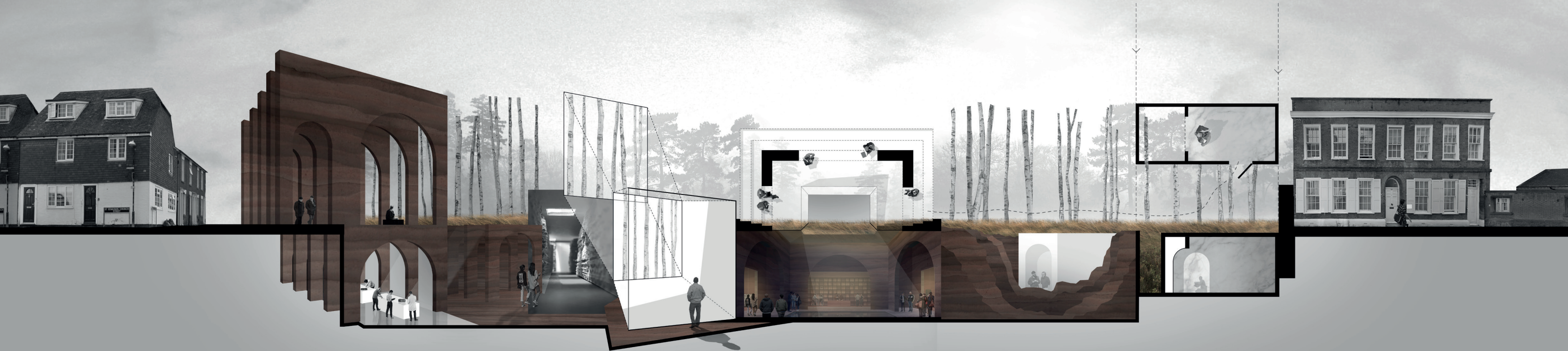
The Architectural Representation and Modeling module and the Design Research module prompt students to develop work to be communicated through two exhibitions (See examples of the work exhibited in the Design Research chapter). This year we held the fifth annual Design Research symposium to launch the exhibition.

The following pages represent a sample of work from each of the graduating specialist studios.

Elangovan Sakaralingom -  
Social Studio: (MARCH 2)







# CONSERVATION UNIT DESIGN STUDIO B:

**Tutor: John Comparelli,  
with help from Louise Conti, Maisie Jenkins, Ben  
Thomas, and Charles Wellingham**

## Introduction

The MARCH Conservation Unit continues to place itself within and adjacent precious historic fabric. The project briefs below were vehicles the students used to develop their own particular philosophies toward conservation. They chose one of those 'competition briefs' to developed in the second semester with exercises, such as the 1:1 Drawing, The Brief Brief and Heritage Statement, set to sharpen their nascent ideas on conservation.

### Salt Lane Car Park Site

This historic and inner city development site has languished for a decade. Your brief is to repair the chequer (city block) with a new range of mixed-use buildings. These are likely to provide accommodation and space for employment.

### Market House

The Maltings and the Central Car Park are both about to be redeveloped. The Market House, infamous for its proximity to the recent Novichock attack, sits between the proposed Maltings quarter and the recently refurbished Market Square. The revitalised connection between these two parts of Salisbury is critical.

### Lisbon's Alfama Site

Pressure from increasing tourism within a neighbourhood of Lisbon's historic Alfama district led to the decanting of residents and their homes left to ruin. You are to re-inhabit this site with new programs particular to the community and appropriate to the hilly site.

### Sri Lanka

The students returning from their visit to Sri Lanka brought a humbling picture of poor but proud fisherman on the remote west coast. Theo' has chosen to restore the historic pearl industry with a new, self built village of housing, industry and market.





**Matthew Tseu**  
**Made in Salisbury**

The scenario sees a Salisbury born, internationally respected hi-fi manufacturer with humble beginnings return to its roots on Salt Lane where it all began. The aim, to become the go to destination for audiophiles around the world.

Hi-fi is defined as the high quality reproduction of sound-to hear it as the artist intended it to be heard. This mecca for music lovers will shelter the entire spectrum from when music is written to the moment sound enters the listeners ears. In theory, this will ensure the quality is retained throughout the process something fundamental in the mechanics of hi-fi manufacturing.

01 The world we live in is becoming increasingly noisy, finding time to contemplate and shut off is becoming a rarity. My architectural response seeks to adopt a design approach that creates moments for contemplation and the creation of solitude within an urban landscape.



01. Solitude in the urban landscape

02. Arched cloisters

02



01



02

Issy Metcalfe-Smith - 01: View down main arcade

02: Entrance to Thermal Baths and Spa





### A Theo Scaramanga - Grain of Sand

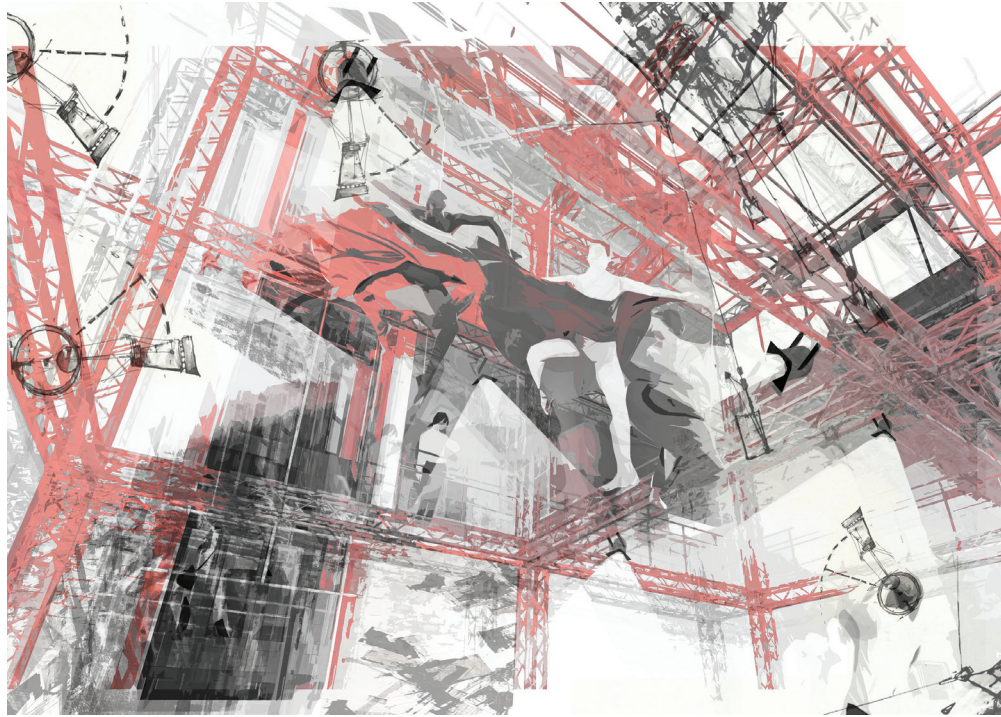
This project is set in the fishing city of Chilaw, Sri Lanka. The coastline is historically famous for its oyster pearls. Due to overfishing during the Dutch and British occupation, the oyster population has been decimated. A Grain of Sand looks at how a lost industry can be reintroduced to provide a new revenue stream for the local community. The project is a systematic framework that allows the local community to take ownership. The framework provides the essential services whilst the community occupies the space.

### Project timeline:

- The council builds a bridge to reconnect the fishing village to the rest of the city.
- Pearl farming towers grow up around the bridge.
- As the pear industry grows small temporary markets appear on the bridge.
- The farmers organise a Pearl Framing Guild and the markets become a permanent feature on the bridge.
- This new lagoon village grows up to become the pearl capital of Sri Lanka.







**Fred Barnett - Lisboa: Palacio Divertido**

01. A conceptual collage which explores atmosphere, activity and articulation of space amongst existing ruins, forming a 'stage set' for performance.



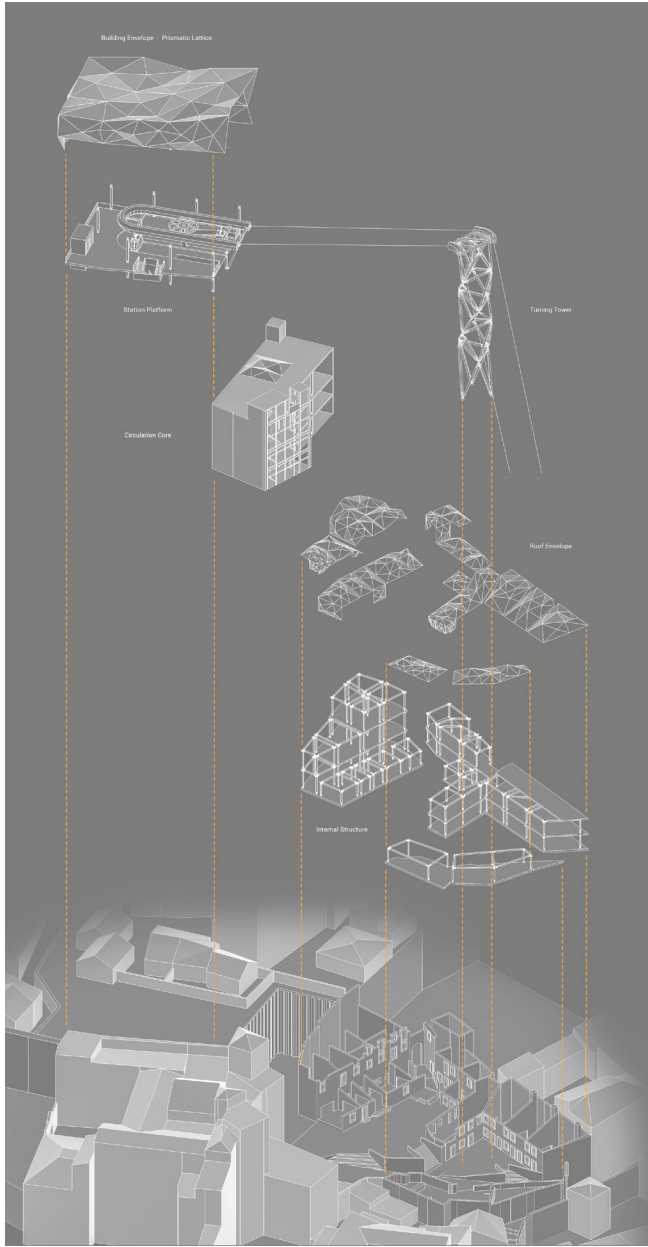
02. A long section through the site, whereby the proposal is read as a series of cascades responding to the context.

03:  
This external axonometric presents the proposal as a cohesive entity that is integrated into the landscape of the Alfama district.



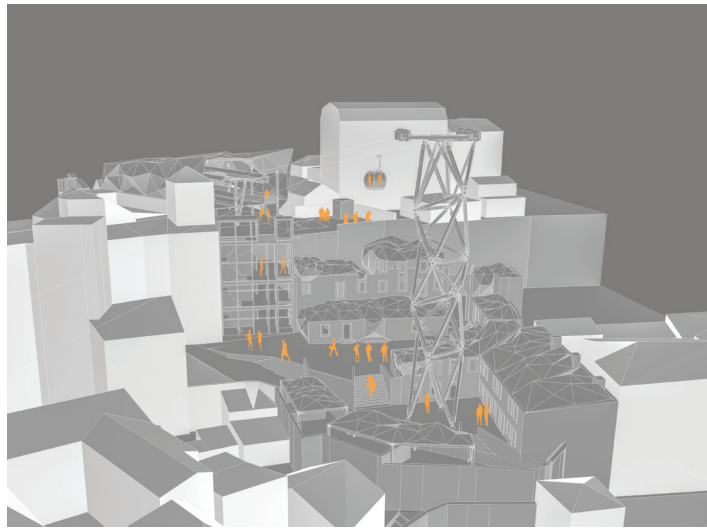
03:





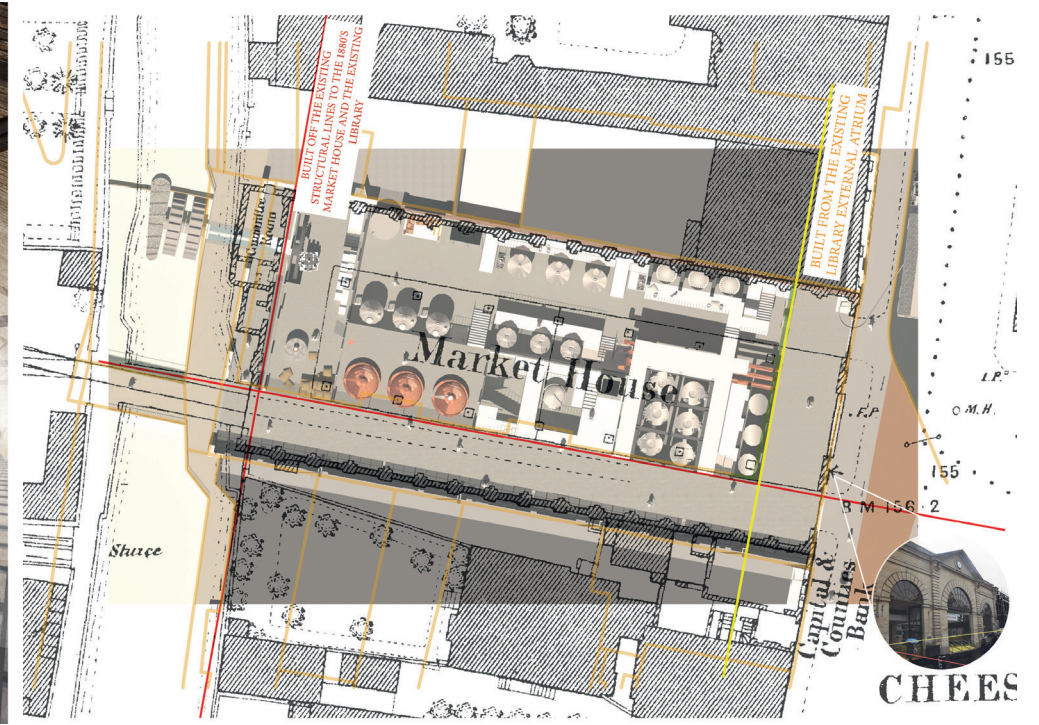
Giacomo Consolini - Sao Jorge Cable Car Station

In the past decade, the number of tourists coming into the Portuguese capital has increased exponentially. Although this is proving financial benefits to the local economy, it is also developing new stresses on Lisbon's public transportation systems. In particular, with the main tourist attraction located atop the Colina de Sao Jorge, this entire zone has been subject to congestion and overcapacity.

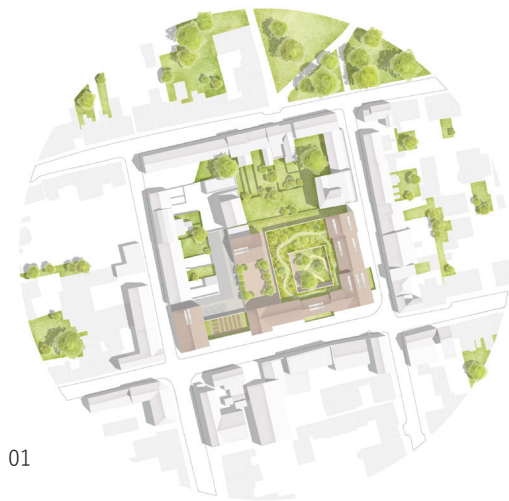


Oliver James Filer - The Brew-House

01. Internal Visual showing the Public walkway through the building. 02. Ground Floor Plan showing relationship with its historic site (1880s) 03. Cross Sections Showing Public walkway (Right), Bar/Cafe (Top) and Brewing Zone. 04. Long Sections showing the linear relationship between Brewing and the Public.







01

**Sarah Lee** - Salt Lane Centre for Wellbeing



02

01. Proposed Site Plan

02. Technical and Experiential Section



01

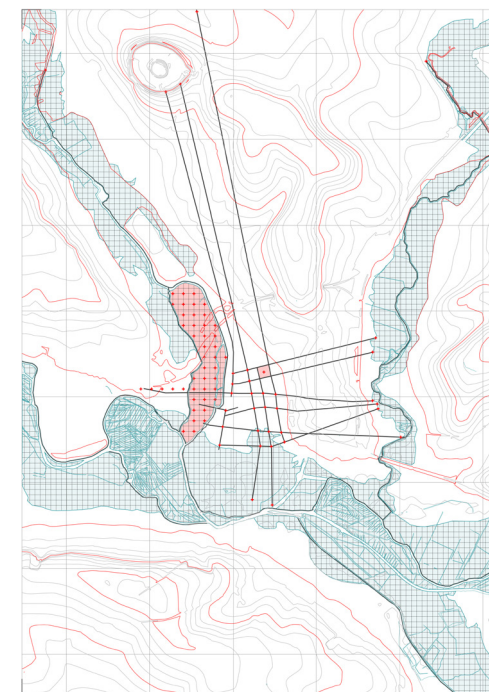
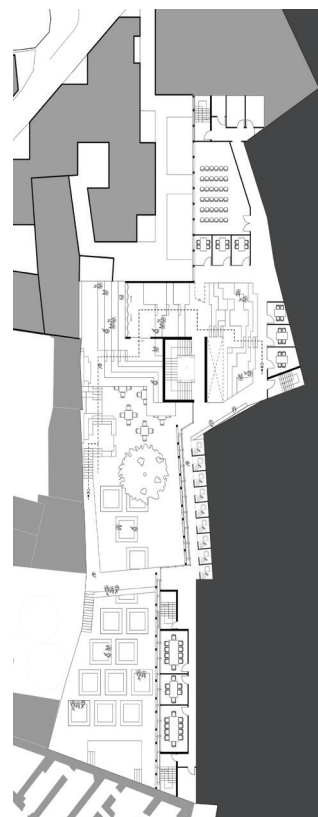
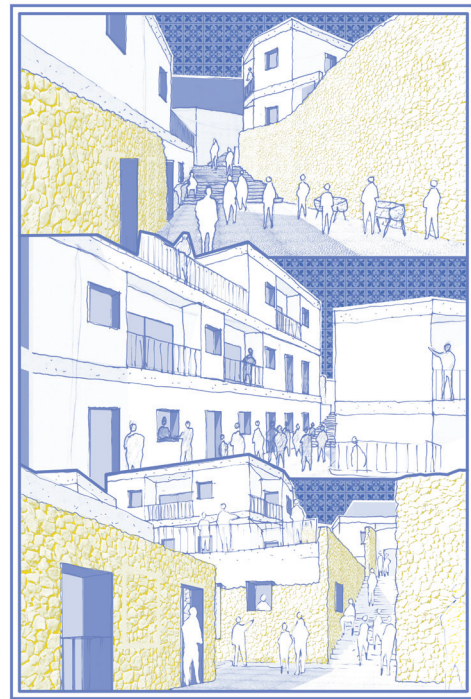
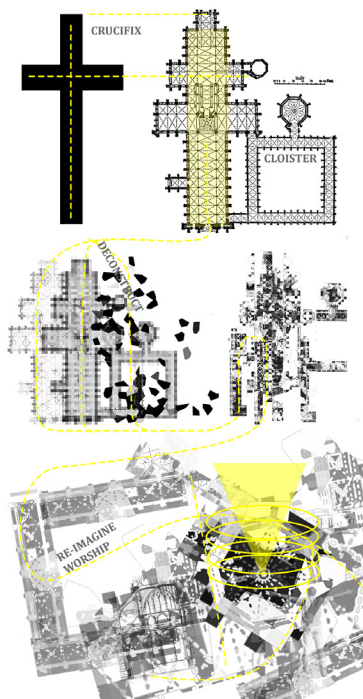
**Maciej Kasperek** - Centro comunitário de Lisboa

01. Feature Staircase in Plan

02. East Elevation



**Helen Beresford** - Faithful Revival



01. Generating a city masterplan through the deconstruction and collage of Salisbury.  
02. The Restaurant: hidden amongst the trees, the restaurant is deeply rooted to its landscape.



**William Hicks** - Beyond Post-Modernism: A Primitive Vernacular



# URBANISM UNIT

## DESIGN STUDIO B:

Studio Tutor: Dr. Louis Rice

### Healthy Cities?

“A whole god—damned nation of assholes driving automobiles, eating, having babies, doing everything in the worst way possible” Bukowski  
Can we design healthy cities or healthy architecture? This is raised as a question and a provocation by the urbanism unit. There are claims that designers can make people healthier and happier, but the evidence for this is heavily contested. Meanwhile the general population is getting more and more unhealthy; this is caused by a broad range of factors implicated in contemporary behaviours and unhealthy lifestyles. Air pollution, noise pollution, visual pollution, eating too much of the wrong stuff, sedentary lifestyles, sleeping badly, stress, allergens, pathogens, carcinogens related to the built environment mean that combatting this problem is very complex. Different actors, cultural and social groups have divergent attitudes towards health and the built environment. The solutions (if there are any) may need to vary from context to context accordingly. The unit adopts the widely accepted World Health Organisation definition of health: “a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity” as the departure point and arrival space for their design proposal. The students produce an overall masterplan as a group and then develop individual projects that explore the notion of ‘healthy architecture’.

Bukowski, C. (1982) Ham on Rye.  
World Health Organization (1946). Charter of the World Health Organization. Geneva: World Health Organization.

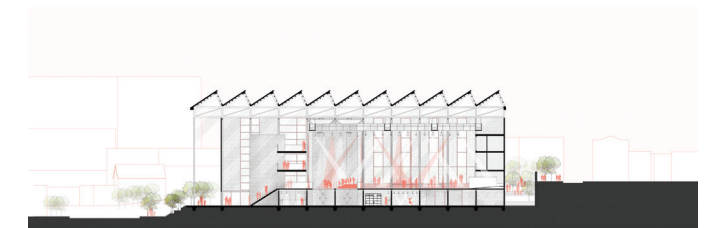
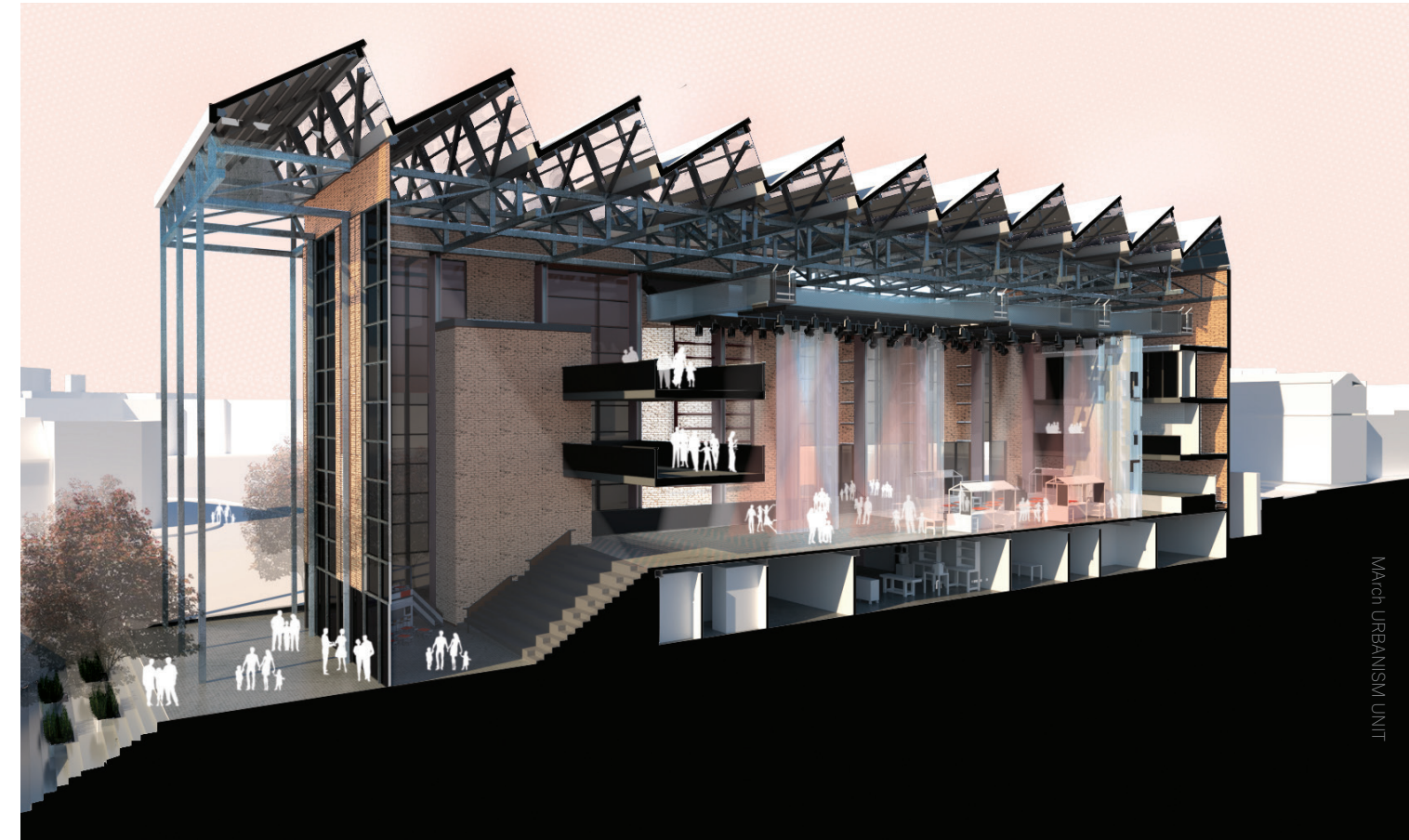






**Tara Saxby - Nature Unification**

Nature Unification is an organic model for healthcare which has the intentions to improve the physical, social and mental health of the community by implementing natural health treatment and integrating mind, body, building and nature to create an ecological whole. The facility provides a multi-functional programme including a GP practice and spa facilities to create a revolutionary approach to health and wellness. The partnership will promote natural healing which is fundamental to those who suffer particularly with mental health issues. The holistic intervention proactively integrates better prospects of health into the design, by using an organic architectural approach which immerses the user in a landscaped environment. The integration of theories biophilia and minimalism, strives to unify space, interiors and exteriors to create a harmonic built environment not separate or dominant from nature, but as a unified whole.



**Sajindran Morthan - Receptive Space i Theatre + Market Hall**

The two main programmes of this project consists of a flexible theatre and a food market. The vastly contrasting nature of both these programmes seek to complement one another. The nature of a space in which a market is located in is temporary, it appears in the day and disappears at night. The theatre provides an opportunity to fill in the gaps of usage to allow the site to be utilized throughout the day and night.





### Alexandra Wye - Death in the Healthy City

Through our master-plan, the urban unit developed key principles about health and the city. Health was measured across Physical, Social and Mental, all of which were addressed and focused on, in what we believed a healthy city could be. In my personal project, I choose to focus on the social and mental health of the city, in regards to examining our unhealthy relationship with death. Death in our current society is seen as a taboo subject, it is something to be feared or ignored. This has been reflected in the architecture created for death, they are buildings of reserve or platitudes. I wanted to challenge this idea within my design, to develop a place of mourning and grief, but also of closure and memory. Inspired by other cultures approach to death, meditative architecture and research into what makes us healthy. Death in the Healthy City.



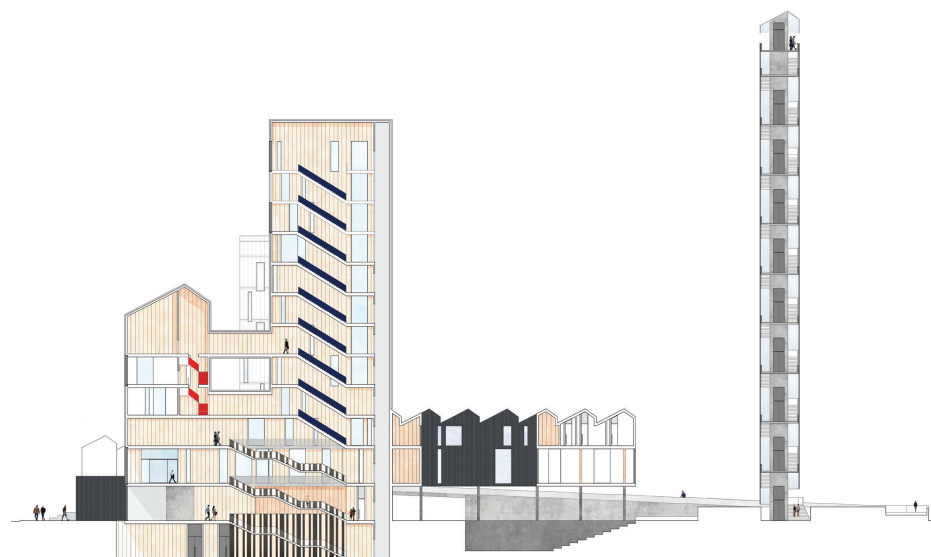
### Anupa Puri - Community Hub

Community hub that consists of communal, recovery, learning and socializing spaces to promote health and well-being. It also creates a feeling of belonging within a family.

The aim of this project is for togetherness where people, activities and values are weaved together and support each other. It encourages the community to meet, interact, share and exchange experiences, knowledge, values and more.

01: Entrance floor Plan (Ground Floor Plan)  
02: 3D Section





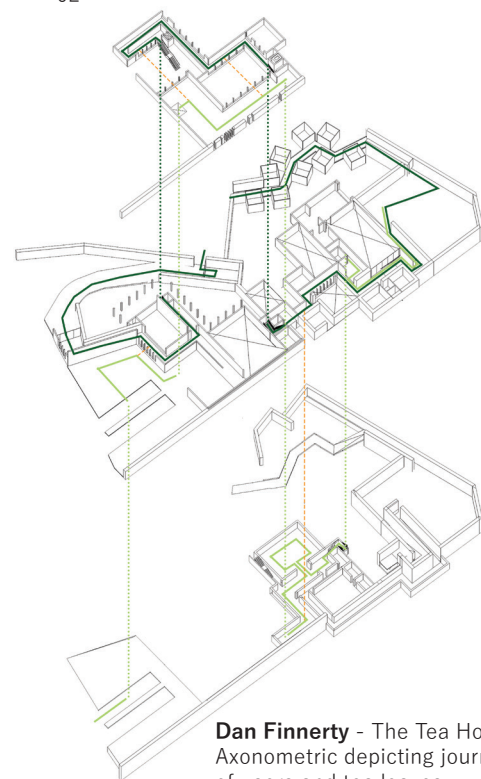
Chloe Allen - 01



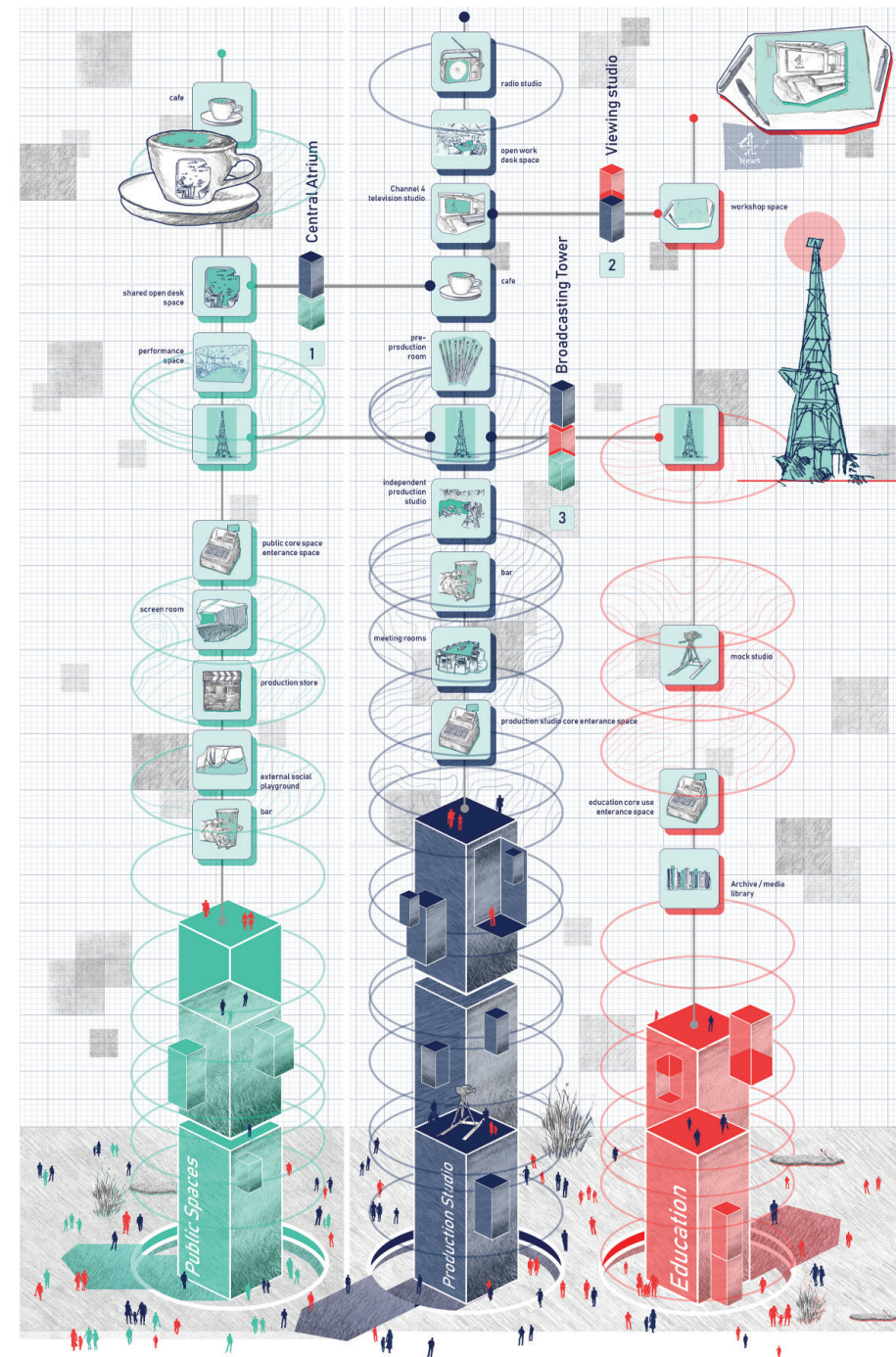
02



Bradley Beament - Heelen Centre



Dan Finnerty - The Tea House  
Axonometric depicting journey  
of users and tea leaves



03

Chloe Allen - The Old Market  
Broadcasting Centre

01. Broadcasting Centre building section  
through atrium space

02. Building program mapping illustration

03. Curtain frame structural section and  
façade elevation

ENTRANCE AND  
FRAGRANCE SHOP  
GROUND FLOOR

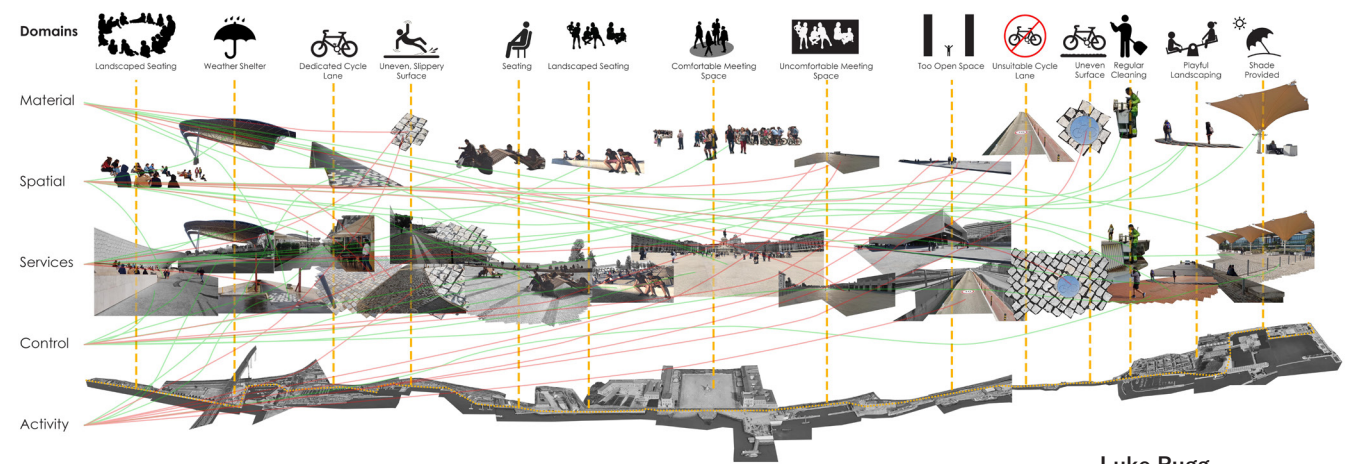


Luke Rugg





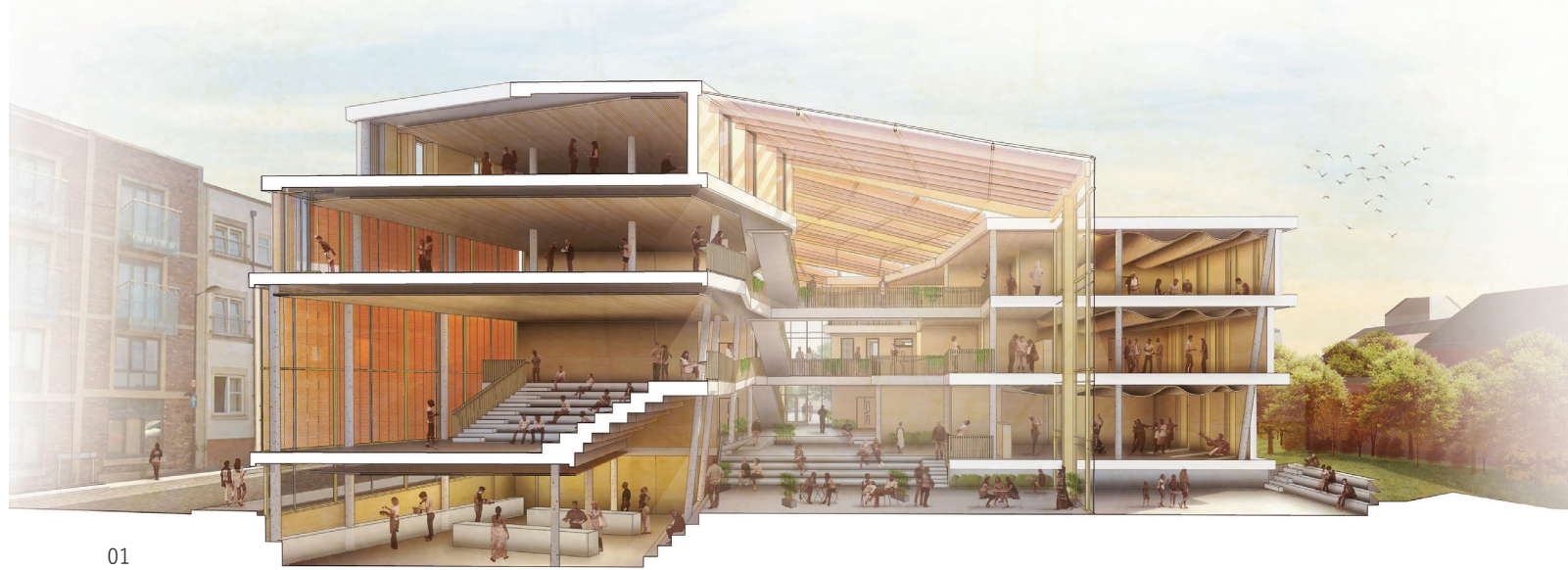
Luke Rugg



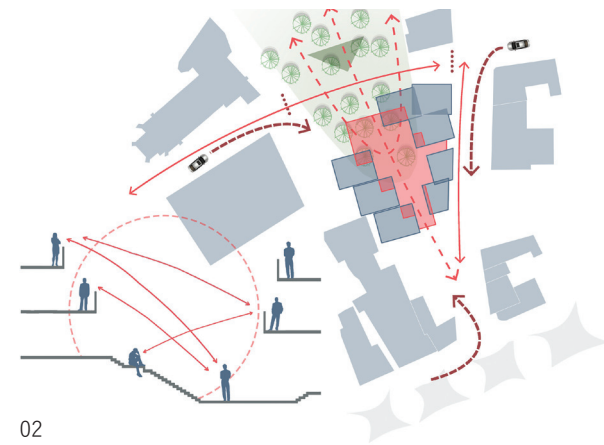
Luke Rugg



Verity Moulder - Wade community academy



01



02

Matthew Cox - Old Market Language Exchange

01. This project explores how architecture can encourage communication and integration of different social and ethnic groups, in order to foster greater social cohesion and a multilingual and culturally diverse society.

02. The proposal provides facilities to celebrate and learn about Bristol's rich cultural heritage and diversity, including an exhibition space, community gathering spaces, community kitchen and activity spaces.

03. The different languages will be celebrated through the use of language symbols manifesting themselves in perforated panels throughout the interior and exterior of the building.

03



March URBANISM UNIT



# DESIGN STUDIO B

## SOCIAL STUDIO

### PERFORMING THE CITY

Tutors: Tonia Carless and Rachel Sara  
with help from Joseph Copp and Aine Moriarty  
Special thanks to Set designer Sue Pearce from Bristol University Theatre Studies department, Nick Spollin and Hannah Klewin from Gathering Voices and Alice Sara, Clare Baker and Ronan Kozokaro from Trinity Laban Conservatoire.

This year social explored the idea that the city is a performance space and is a result of public action and processes. This develops the social agenda of the active and engaged city - how cities are produced and [per]formed to develop a bridge between social, theatrical and architectural forms. We worked with Bristol Theatre Archives, dancers and musicians from the Trinity Laban Conservatoire of Music and Dance and exhibited our explorations in Crono Project, Lisbon, the Architecture Centre, Bristol, and Tate Modern, London.

This year we began by mapping 100 performance spaces in Bristol (published in book form) to explore ideas of what makes a performance space. We then worked to consider alternative solutions for 2 sites within Bristol – the Bristol University Wickham Theatre and Gathering Voices Community Arts organisation in Bedminster.

In the second semester we undertook a 2 week collaborative workshop with dance and music students and practitioners from Trinity Laban conservatoire of Music and Dance entitled Between Apart. The project aimed to find new performative architectures through an interdisciplinary, public site sensitive performance project and workshop model. The projects developed new methods of drawing, representing and making architecture through drawing machines, spatial devices, and acoustic, lighting and other material studies in time and space. The projects were used as a feedback mechanism into the semester 1 work to enhance and re-programme the architectures in relation to the city and its users.

The final projects explore a range of performance architectures, including a ballet school, a dynamic rough theatre and a framework for self-build workshops and housing, many re-using and extending existing performance space and materials as an embedded approach to social and material sustainability.







MARCH SOCIAL STUDIO

37

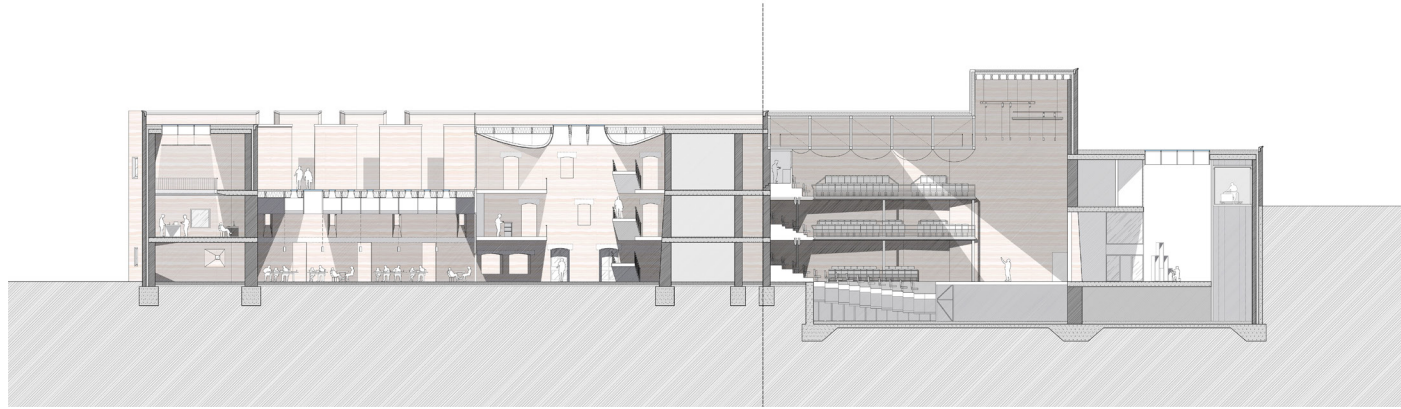
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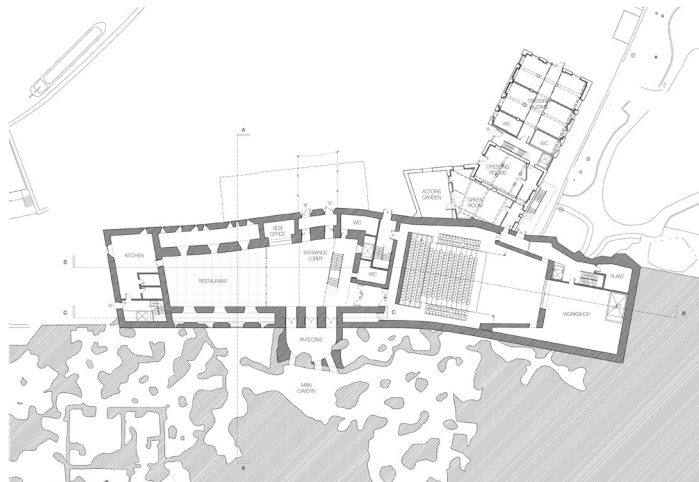
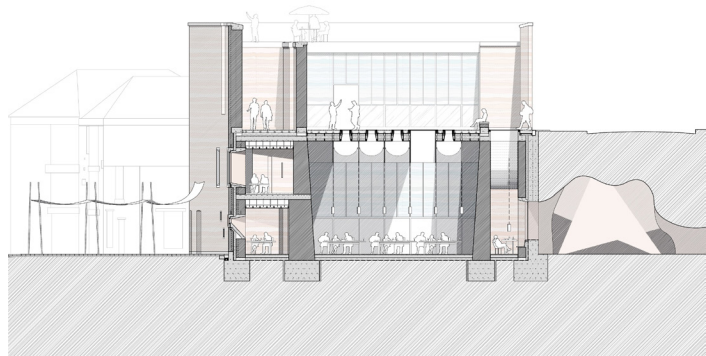
37







01



03

**David Caldwell -**  
A Tale of two Theatres - Take root or take flight

As the economics of property tightens its grip on Bristol more and more performance venues are forced to close by pressures from new developments and decent, secure housing becomes increasingly unaffordable. But as this formal cultural life declines, we are seeing a rise in the amount of informal and unlicensed performance events and an increase in the amount of people living informally in in vans, caravans and tents. This project explores this dialectic through two very different theatres.

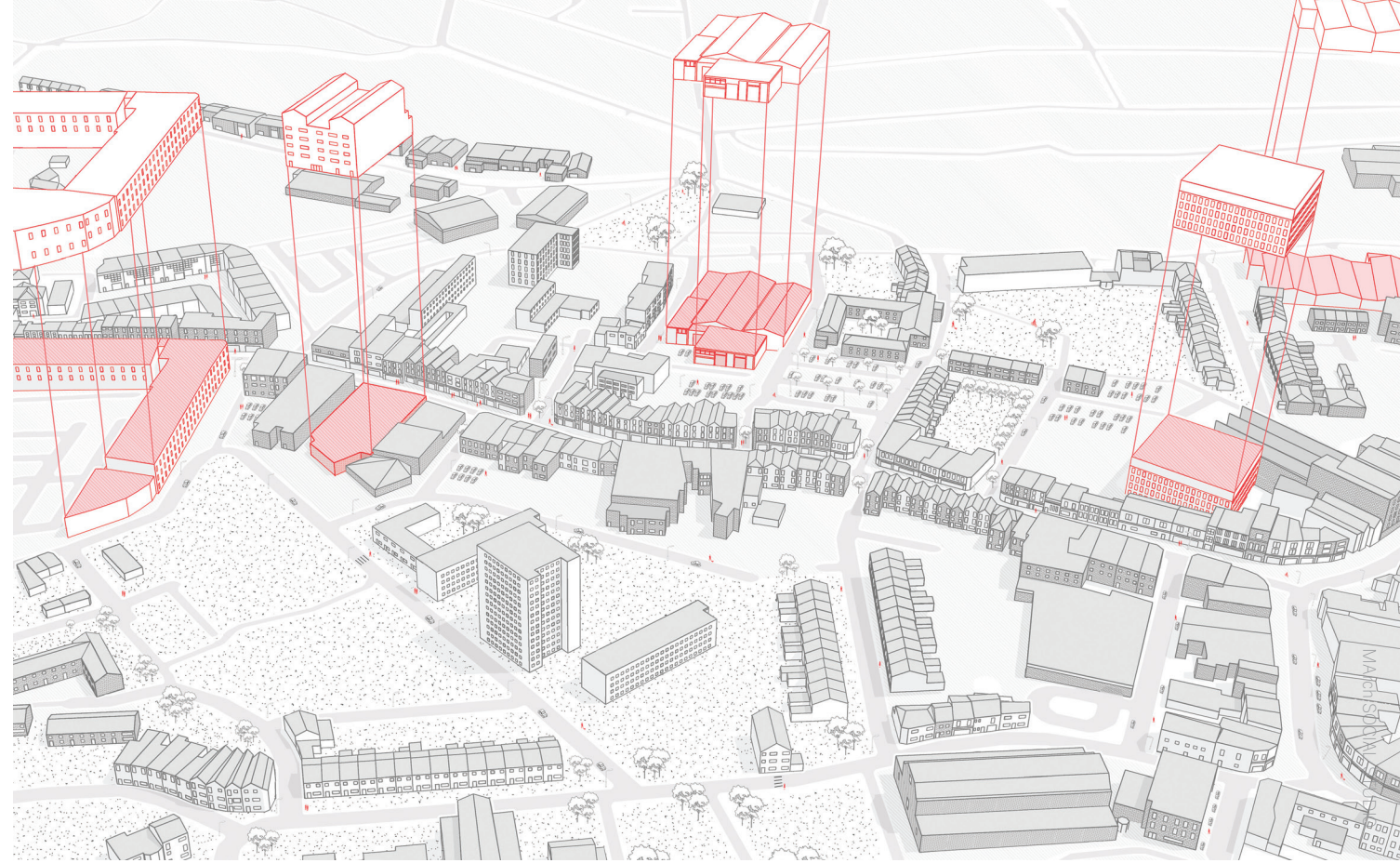
The Holy Theatre defies the commodification of land by becoming part of the landscape. It is built into and out of the Redcliffe caves and is designed to reinvigorate the ceremony of formal theatre.

The Rough Theatre takes flight from the politics of land and ownership. Inspired by the van dwellers of Bristol It is at once a kitchen, social hub and stage for a travelling theatre troupe.

01. The Holy Theatre, Long Section. A Theatre designed to reinvigorate the ceremony of formal performance.

02 . The Holy Theatre, Section. Built into and out of the Redcliffe Caves.

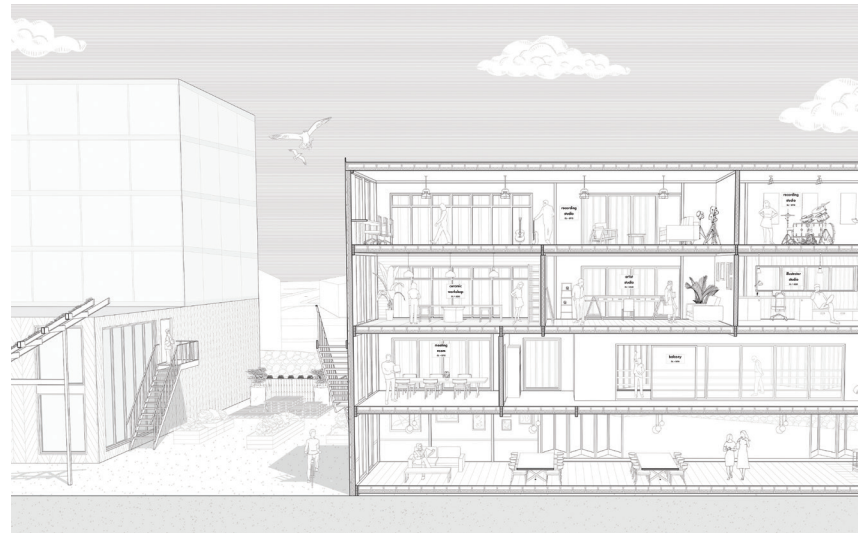
03. The Holy Theatre, Ground Floor Plan. A Theatre designed to reinvigorate the ceremony of formal performance.



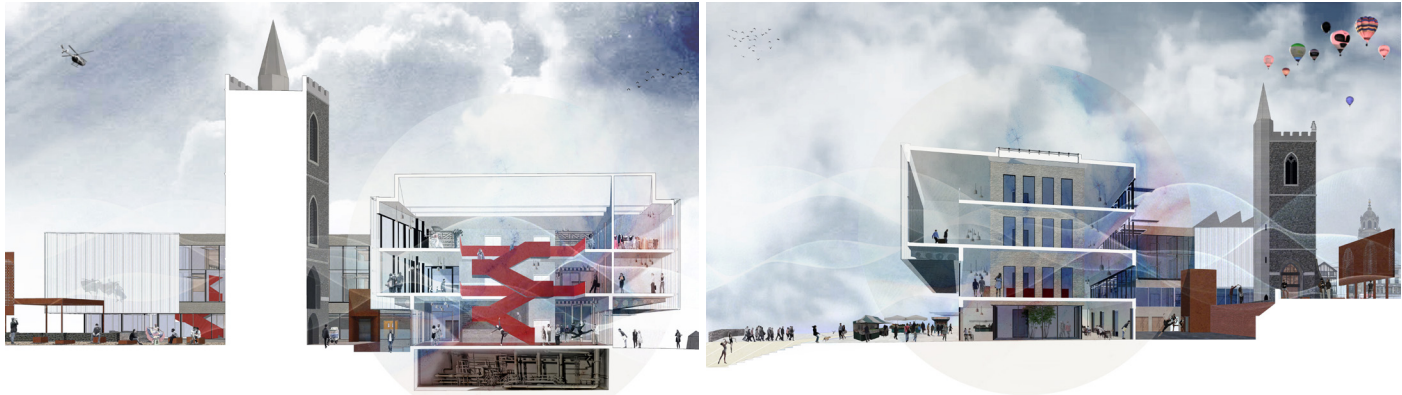
**Ellie Rowe**

01: Exploded axonometric drawing of the hidden Narratives of Bedminster for an initial site analysis investigation.

02: Perspective technical section diagram of the project's final design.

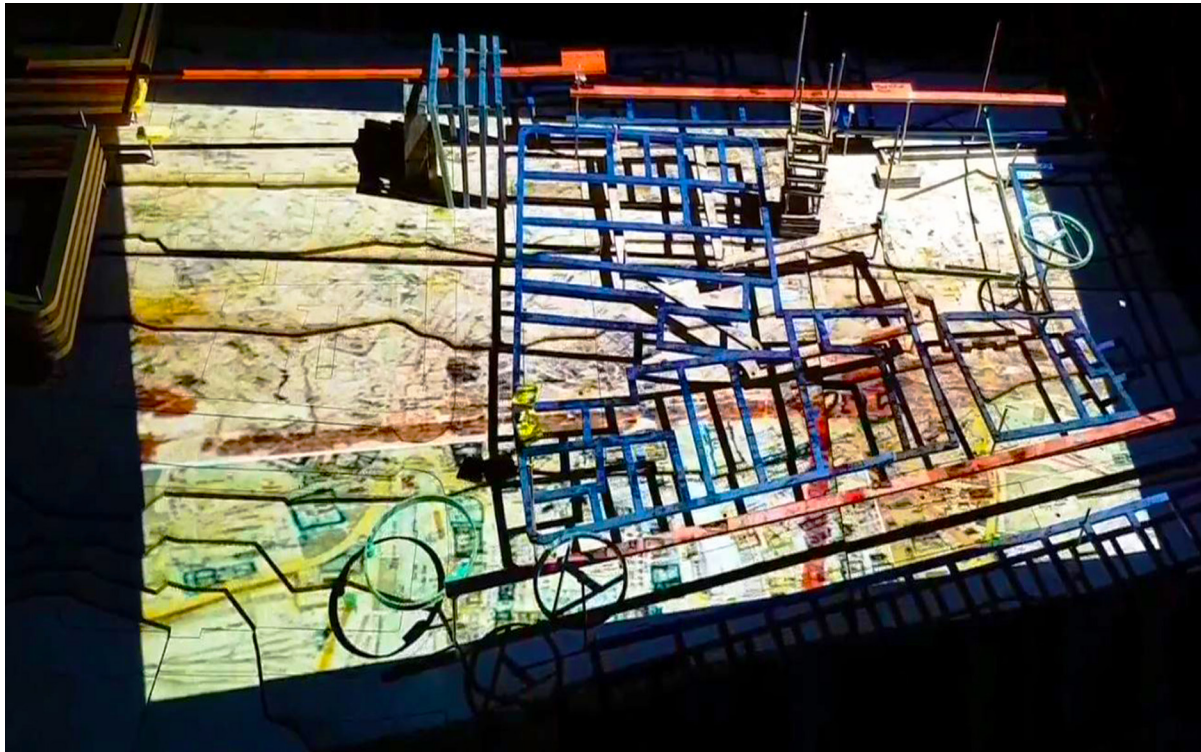






Ellis Chan - The Courtyard Market Theatre

The Courtyard Market Theatre is about introducing theatre as a new layer to St.Mary-le-Port's historical role as the centre for commerce and market. The project aims to allow both market and theatre communities to perform within Bristol's old city. Through re-inhabiting and integrating St.Mary-le-Port church as part of the design proposal, the Courtyard Market Theatre aims to encourage people to look at the city as an 'urban scene' where the 'urban drama' flows from inside the building to the outside. (Mumford, 1937). The project is developed by layering of performances, and by looking at theories of space and time as well as past and present, to create an authentic architecture to help St.Mary-le-Port to become the rightful heart of Bristol City again.

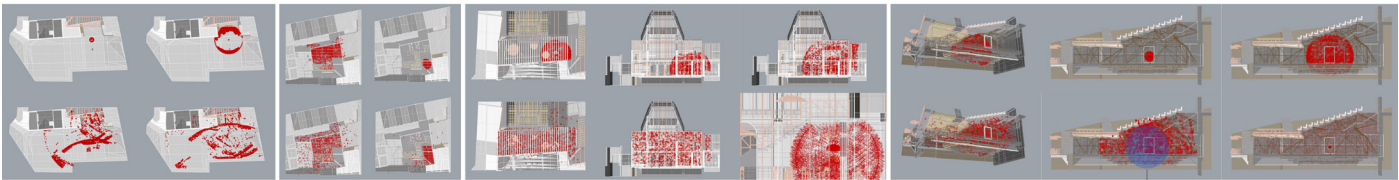
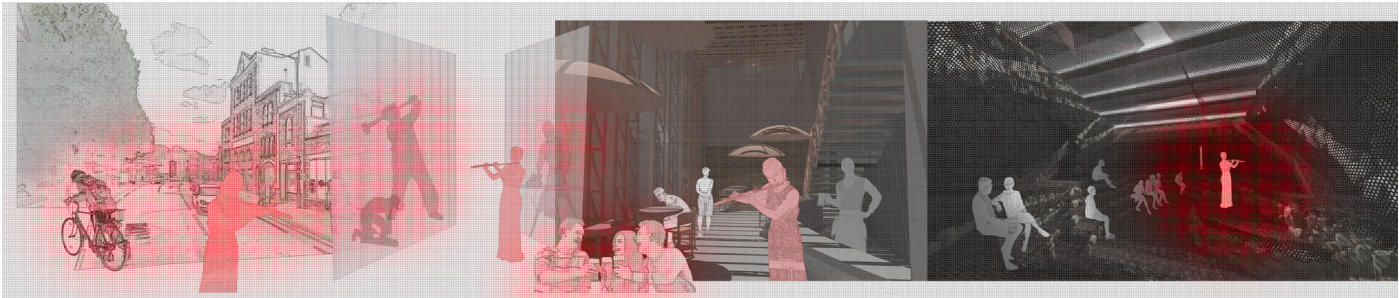


James Olley - The theatre of light

Chronogram - Time Based Representation - A Flautists First Person Perspective

0:00 0:05 0:12 0:19

Listen to the accompanying soundscape to follow along.



**Street - Park Row**  
Large reverberant space, high level of pedestrians and traffic. Sound is drowned into the busy context.

**Workshop**  
Sounds of craftsmanship are muted but heard from the street.

**Entry Lobby/Corridor**  
Sounds from the street dissolve, and hammering from the workshop grounds rhythmically throughout the small space.

**Bar/ Main Lobby/ Circulation Core**  
Sound qualities alternate as you move through the space. Hierarchical forms within the large space focus the sound, creating a sense of a smaller, more intimate space.

**The Cave**  
A short corridor descends into a cavernous space, you find yourself suspended over raw rock and rubble by a taut perforated metal surface that echoes as you walk across it.

Sounds are focused toward the centre of the amphitheatre like space.

The sound of your performance is quickly absorbed into the complex and jagged edges of the space, creating a remarkably crisp acoustic for the size of the space.

Technical and Tectonic Section

This representation depicts in greater detail the build up of materials to create three unique and highly contrasting performance spaces.

The Theatre of Light

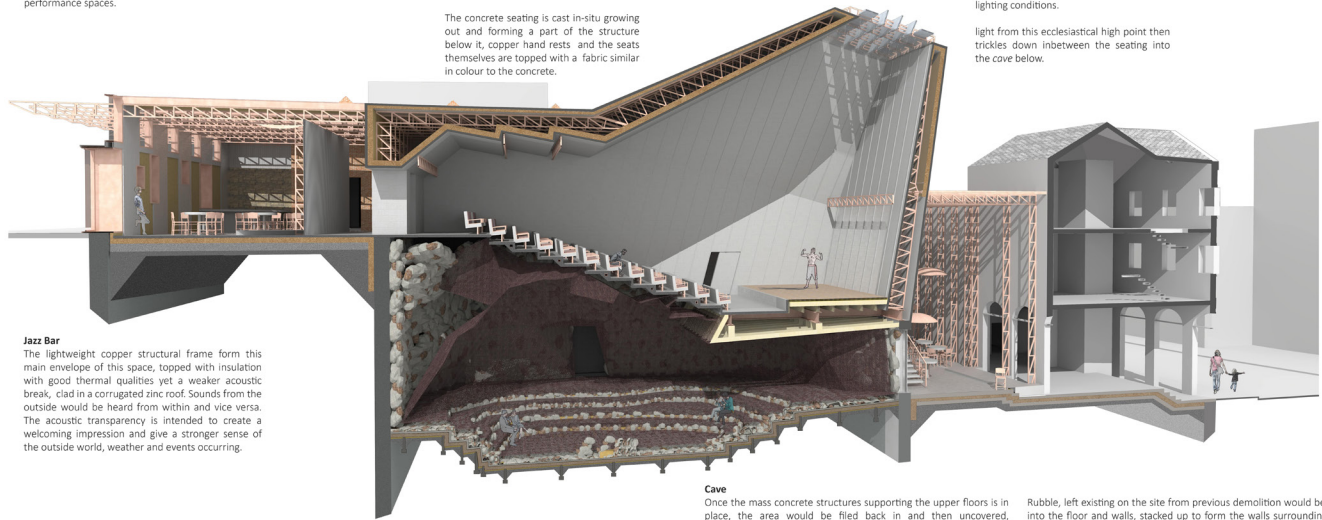
Light (In colour) and smooth in texture concrete in-situ panels lock in between the copper structural frame. Small copper fixings would be seen inbetween the panels.

The concrete seating is cast in-situ growing out and forming a part of the structure below it, copper hand rests and the seats themselves are topped with a fabric similar in colour to the concrete.

Lighting

As examined (above) the copper frames extend from the structure of the theatre creating a lattice of rotating metal panels that can be adapted to create a multitude of lighting conditions.

light from this ecclesiastical high point then trickles down inbetween the seating into the cave below.



Jazz Bar

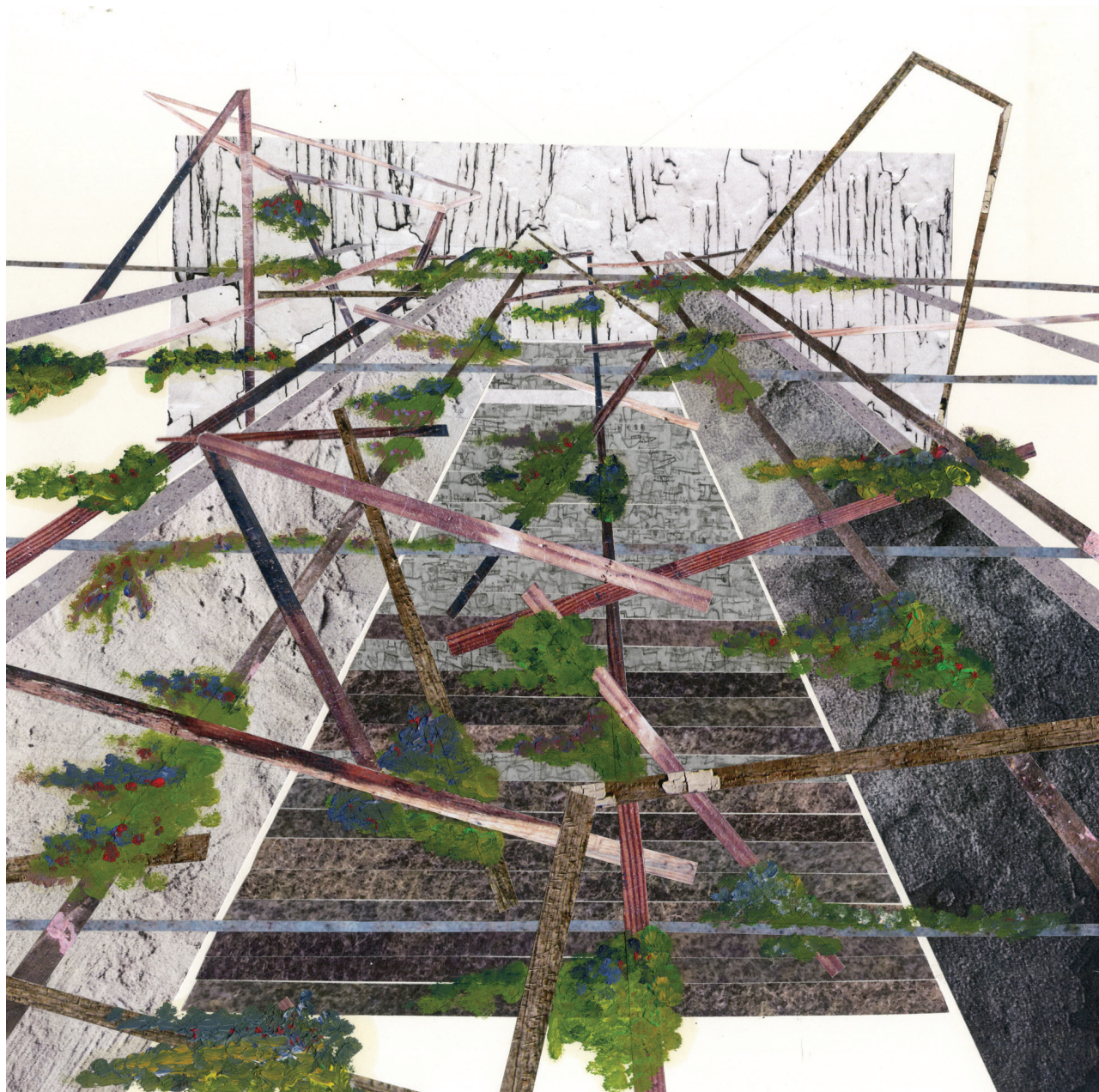
The lightweight copper structural frame form this main envelope of this space, topped with insulation with good thermal qualities yet a weaker acoustic break, clad in a corrugated zinc roof. Sounds from the outside would be heard from within and vice versa. The acoustic transparency is intended to create a welcoming impression and give a stronger sense of the outside world, weather and events occurring.

Cave

Once the mass concrete structures supporting the upper floors is in place, the area would be filled back in and then uncovered, terraformed and dug out to create an amphitheatre. This form would then be layered up with blockwork, concrete and insulation (+ appropriate tanking) to form the seating.

Rubble, left existing on the site from previous demolition would be cast into the floor and walls, stacked up to form the walls surrounding the space. Finally, copper mesh is stretched, and made taut over the entirety of the space creating comfortable moulded places to sit as well as creating a heightened sense of enclosure from the blanketed copper formed up the walls and over your head.





**Oliver Berry** - The Thoroughfare Stair

A collage showing recycled elements growing around the walkways like moss. The 'moss' expands over time, engulfing the building

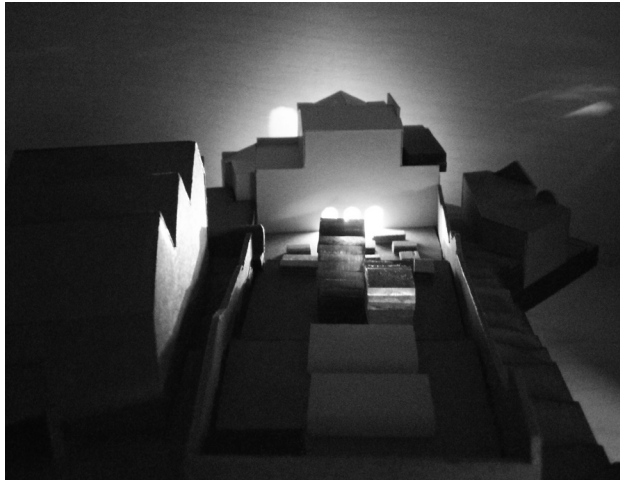


**Oliver Berry** - Explorations into the variability of process generate a fractured response to site.



**Elangovan Sankaralingom**  
The project aims at experimenting a conversation between the city and the theatre using the concept of promenade.





01 - 03



**Helen Bennett - Lighting the Performance**

01. Initial site analysis model within a 'viewing box' which restricts views across the site and controls the level of light.

02. Interior model of the main stairs up through the building that overlooks the proposed theatre.

03. Interior model of the top floor public bar and the key connection space into the existing Wickham Theatre.

04. Conceptual images representing how J imagined light to spill out of the existing building onto the busy pathway outside. It also suggests some of the activities that would be happening in the new proposal.

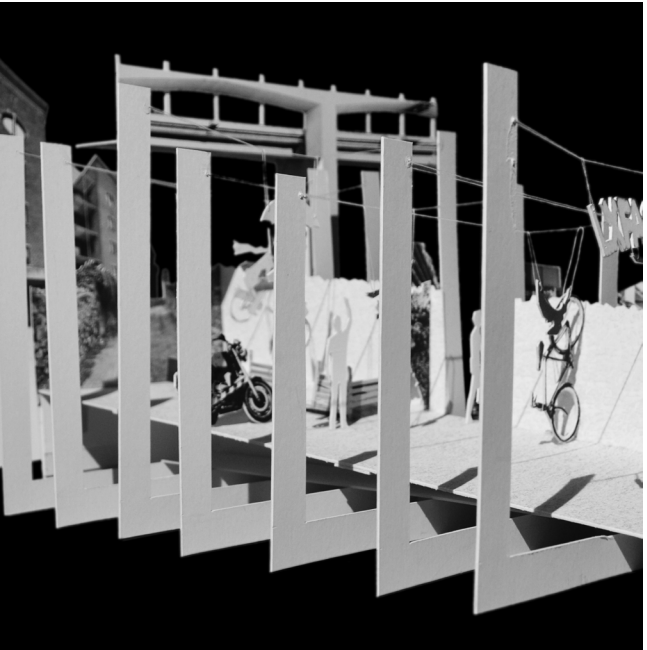


04

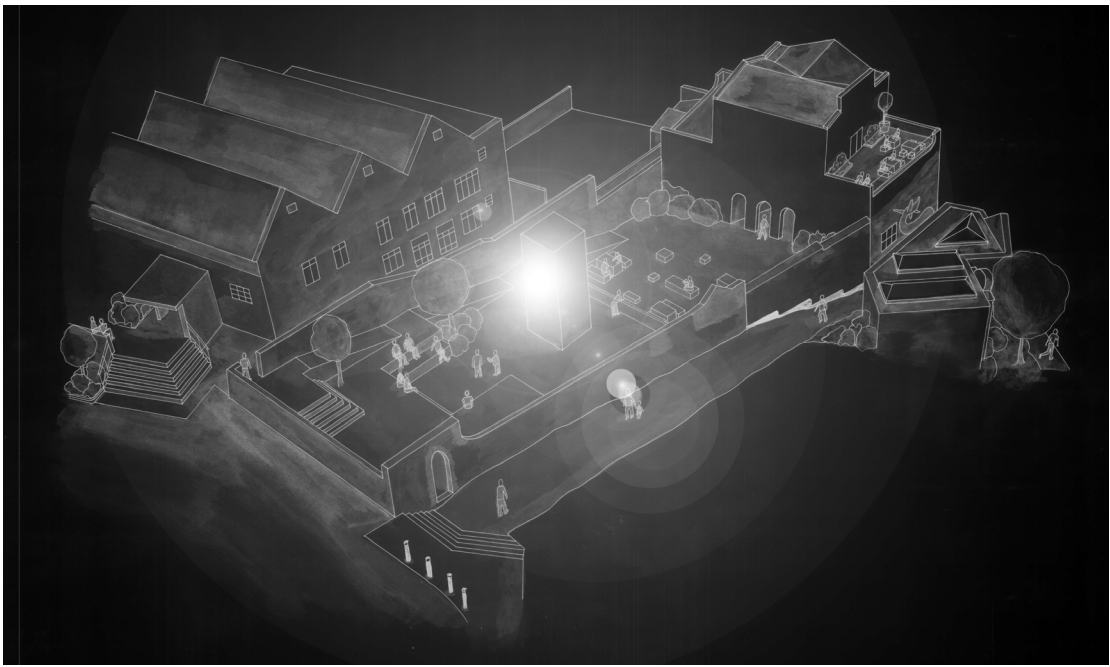


**Alexander Evelegh -**  
01. Bristol as a Formal vs Informal city

**Alexander Evelegh - 02 & 03.** Overlaying the informal street onto the formal.



**Alexander Evelegh 04.**  
The adaptable shipping container city





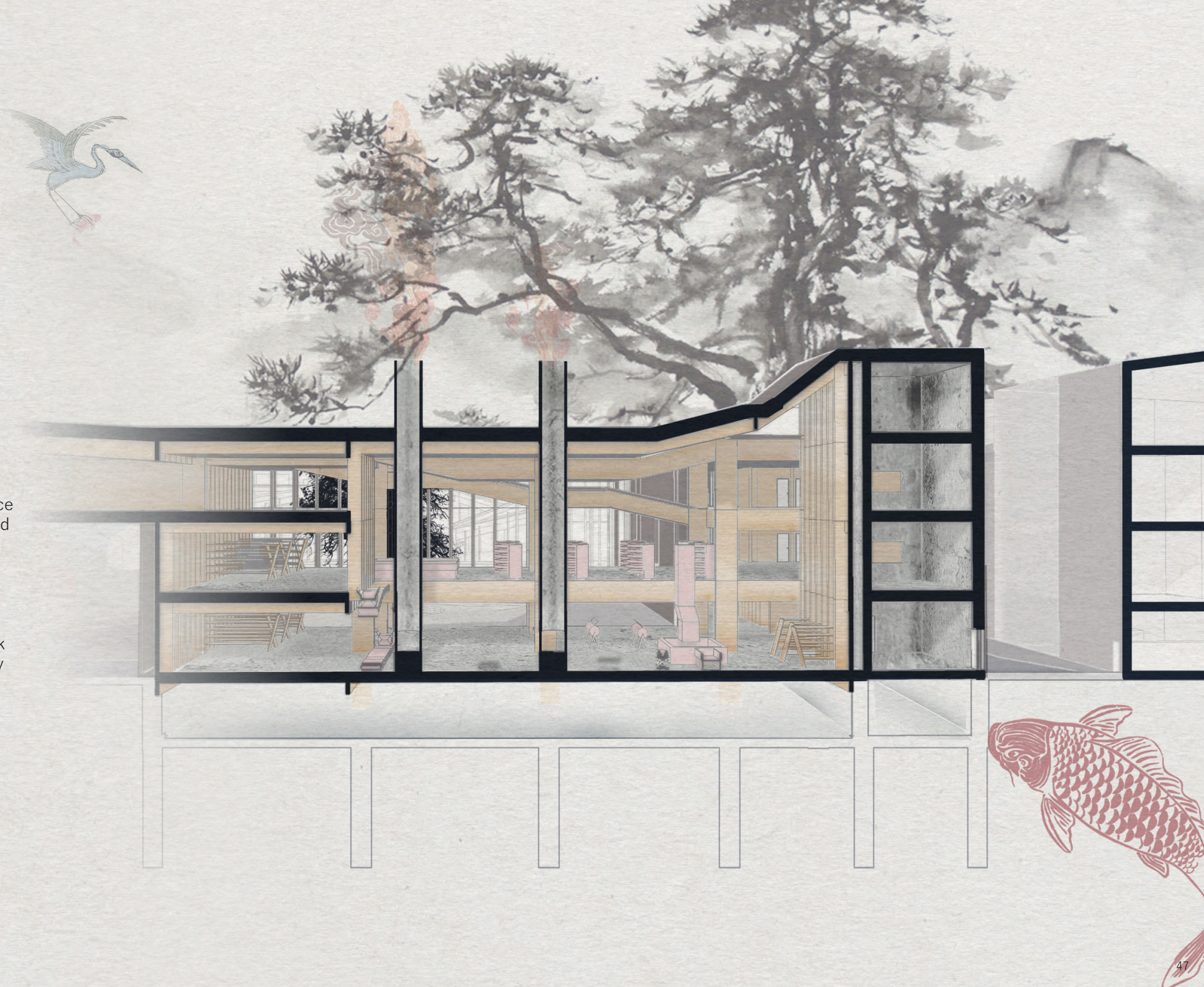
# BA (HONS) ARCHITECTURE & PLANNING

## FOUR YEAR UNDERGRADUATE DEGREE

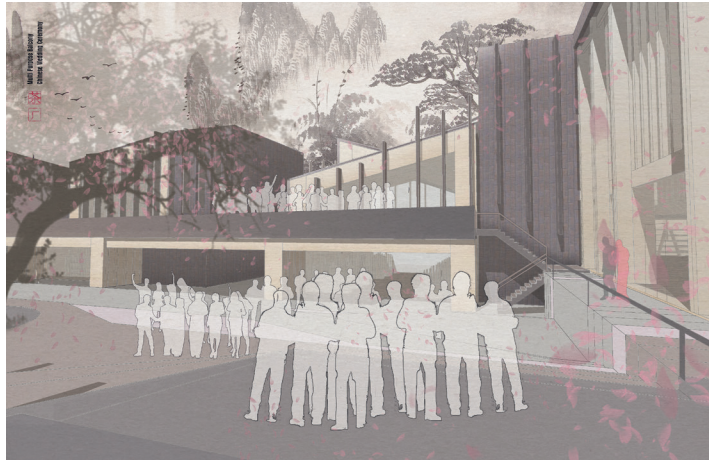
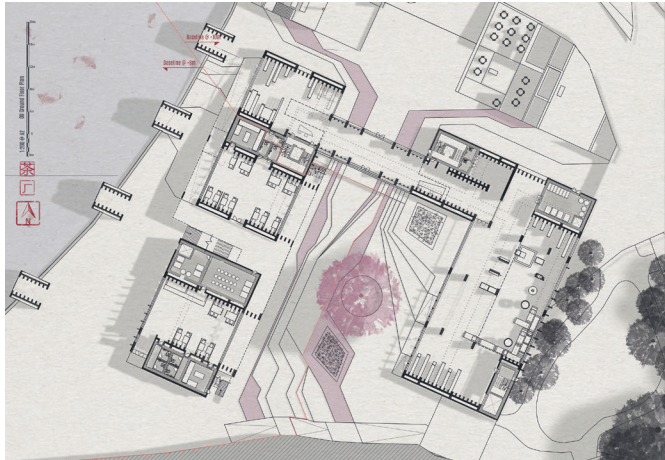
Programme Leaders: Jonathan Bassindale and Mike Devereux

This is a unique dual accredited degree that qualifies students in both architecture (ARB/RIBA Pt1) and urban planning (RTPI). Students work across the full range of scales, from the wide urban context to the detailed and technical, as they design both cities and buildings. The emphasis is on understanding place and designing buildings that can make a real difference to the ways in which we experience our surroundings – both the interior and exterior environment. The studio based design modules are complimented by a seamless set of contextual courses covering technologies, histories, and theories that all feed into creative and stimulating design projects. Traditional and contemporary professional skills – drawing, IT and communication are taught throughout. Study visits in the UK and abroad, as well as the option to study in Europe for a year along with a built in work placement make this a course with a real focus on education, employability and, of course, enjoyment.

This year the fourth year studio focussed on the area in Bristol between Temple Meads Station and the Arnolfini with a brief to design a 'Confucius Institute' for the city. The project started with the design of a masterplan before the students moved into building scale and then down to detailed building components."







### Sam McLellan - The Tea Factory

The Tea Factory is a social enterprise which combines light industry with vocational learning opportunities to create a mixed-use site, outputting tea-based products provide jobs at all skill levels with the intention of uniting the polarised neighbourhood of Redcliffe around social principles inspired by the philosopher Confucius. Situated on Redcliffe Wharf, the building responds to its context by using the historic land formation and its namesake of the red cliffs to generate a form that blends into its landscape. Using “Gonshi”, the study of rock formations which display characteristics denoting beauty and balance in Chinese culture, the building’s rocky exterior undulates across the site, pausing to allow glimpses into a softer tectonic found internally. An integrated technical strategy sees services and heating and cooling solutions sandwiched between the primary and secondary structural components, allowing great flexibility with maintenance and future alterations.

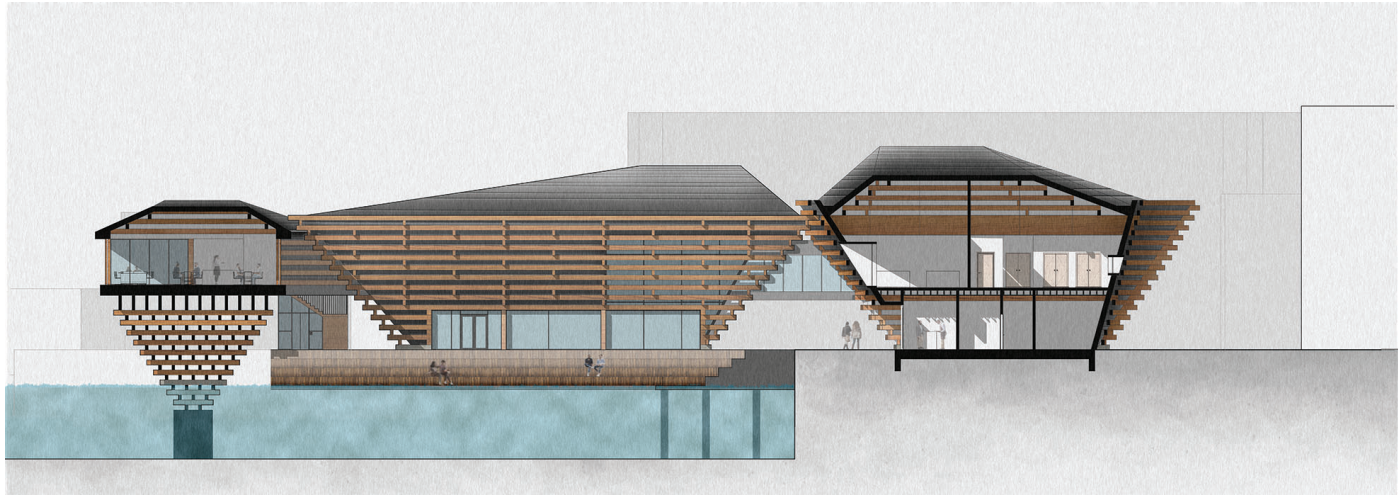


### Elissa Harte - Recovering From Opiates

Confucius Institutes are traditionally defined as public educational organisations operating in affiliation with the People's Republic of China, with the aim of promoting Chinese language and facilitating cultural exchanges. Confucius Institutes continue to garner negative press surrounding their attachment to universities and are being forced to rethink their approach or close their doors for good. This project aims to begin to repair Britain and China's scarred relationship, long defined by the opium wars. Bristol and China aim to work together by focusing on a community-based institute, working with those still affected by heroine and opiate addiction. Founded in Confucius' core belief that you are only as good as what you do for your community, this institute aims to create quality recovery and learning space for addicts to reintegrate within the community. The project draws on the Chinese vernacular of courtyards and the connection to nature often explored within healing architecture.

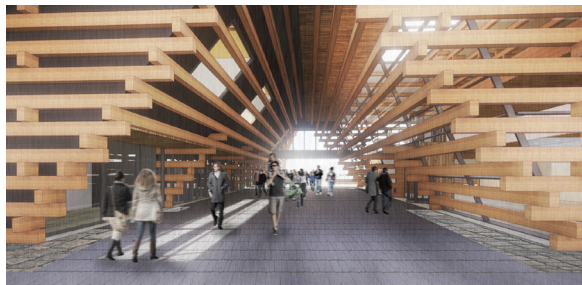






#### Sam Willett - Confucius Culinary Arts Institute

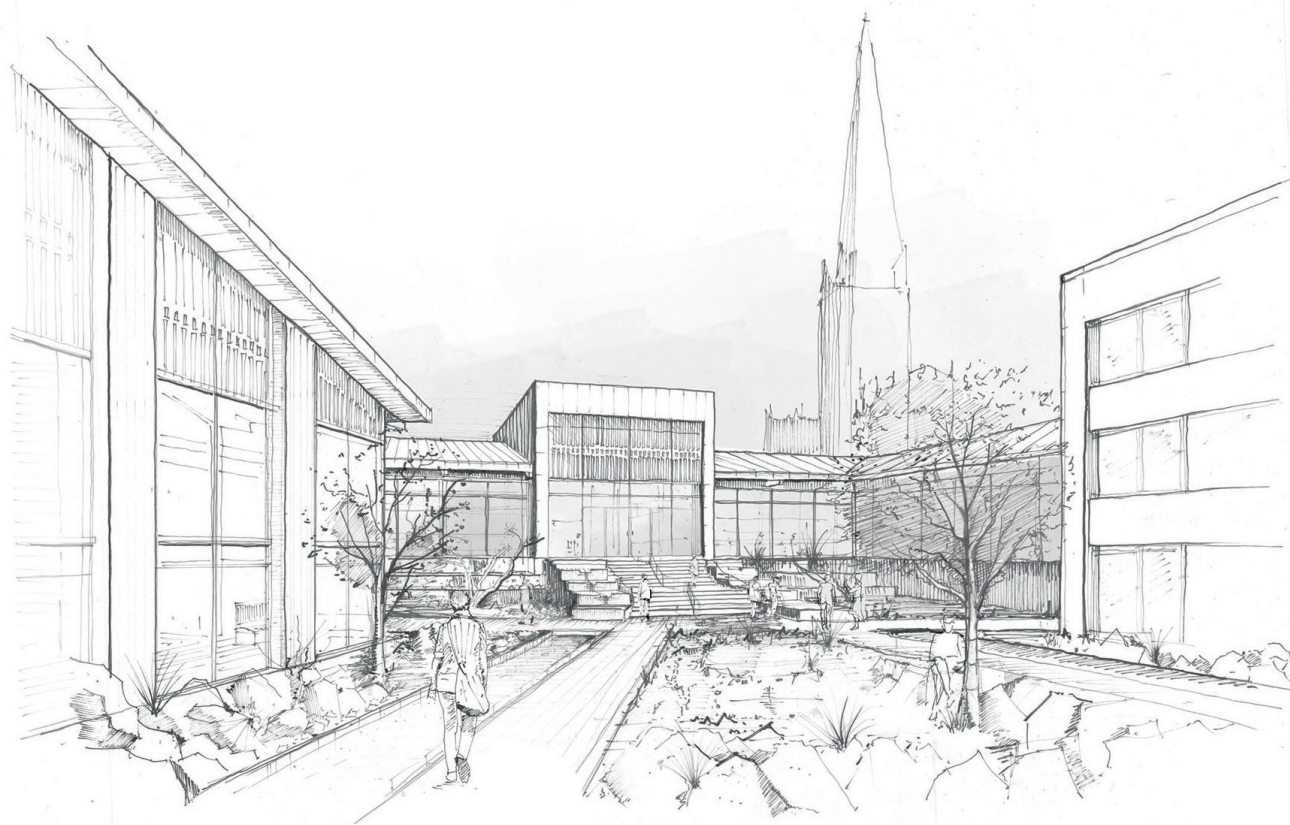
The Confucius Culinary Arts Institute aims to break the norm of the standard model of Confucius institutes that are generally rooted within already established educational systems of universities, colleges and schools. This is achieved through having a public focused programme of the building through a street food market and restaurant that celebrates the diverse range, of both forms and regions, of Chinese cuisine. The market aims to act as a catalyst, bringing vitality to this area of the harbour and forming as a node that extends the already vibrant bar and restaurant scene of the floating harbour. This will complement the educational programme of the institute that specialises in the Chinese Culinary arts, serving as a hub at many levels from producing qualified Chinese chefs to the enthusiasts that want to immerse themselves more into Chinese food culture. As a whole the project aims to achieve the fundamental goal of Confucius institutes of promoting Chinese culture and learning but to the wider society rather than a focused audience, typically found within existing institutes.



#### Stephen Loveday - Confucius Institute and Gastronomic Centre

Confucian philosophy is deeply reflected in Chinese food culture. Combining a Confucius institute with a gastronomic centre in Bristol creates a great way to celebrate this while bringing people together through the common love for food. The site will give visitors the opportunity to experience a journey with food. This begins with the small city farm where people can engage in the process of growing food, the food market hall then gives visitors the opportunity to buy good quality local food products, cooking classes are available to teach visitors what can be made from those foods, and finally a restaurant is on-site to provide visitors with a great dining experience. The building itself is designed around a large Chinese garden that leads down to the waterfront inspiring a new green space. The biophilic design ties together with Confucian philosophy to create a healthy community space for all people to enjoy while simultaneously promoting Chinese culture.

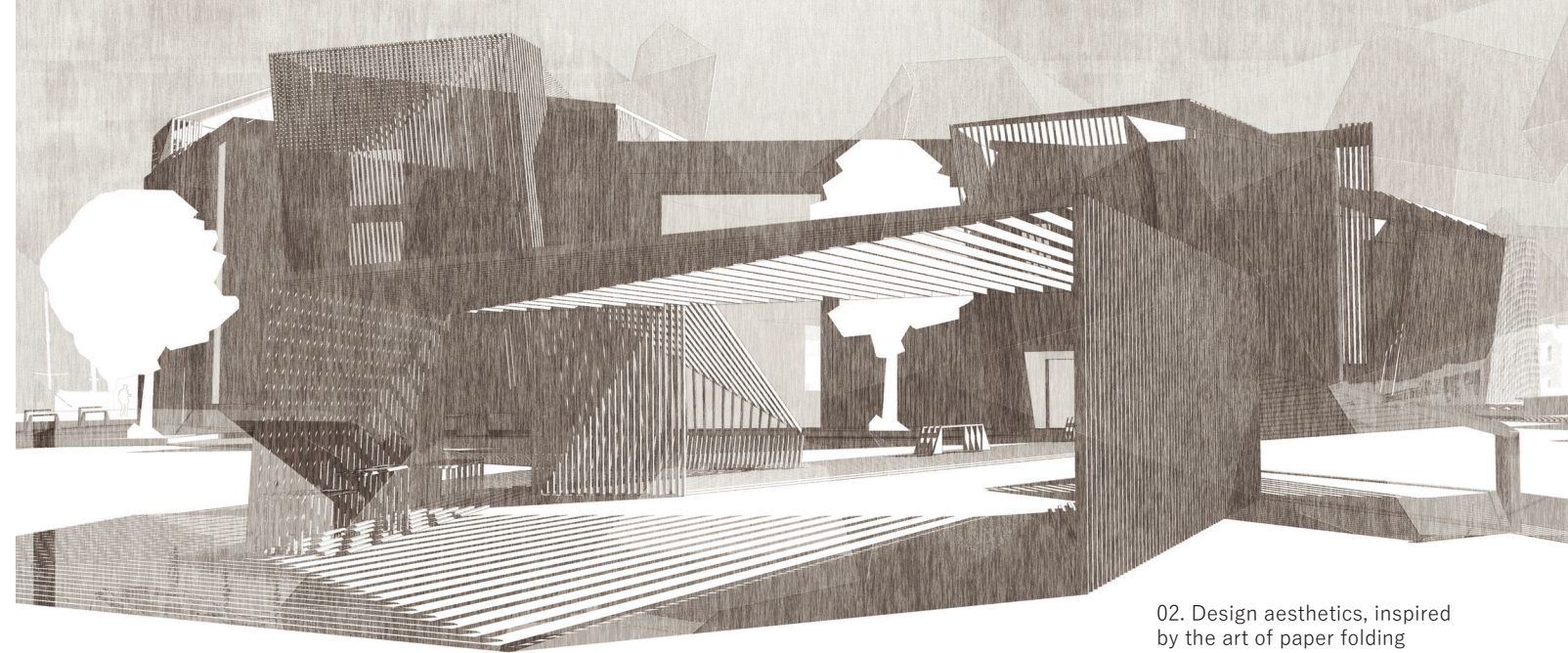




**Stephen Loveday** - Confucius Institute and Gastronomic Centre



**Anastasia Angeli** - 01. Confucius Institute / Paper folding



02. Design aesthetics, inspired by the art of paper folding

**Anastasia Angeli** - Confucius Institute / Paper folding

The scheme for the Confucius Institute in Redcliffe Wharf aims to become a focal point in the area, encouraging social interaction, curiosity and diversity through connecting people from the local and the wider community with handcraft, Chinese Paper Folding in particular.

The art of Chinese paper making and paper folding lies in the heart of the project. It is not only the main use but also a conceptual driver of the scheme. Key features of paper that were acting as a driving force in the design process are: State of being folded / unfolded - Transient nature - Repetition of form and legibility.



03. Elevation in context





### Mayowa Daniel Aganna - Culinary Institute

My concept is to redefine how a building can be utilised in education, by providing spaces and facilities that are specifically designed to show students the reality of their chosen profession.

The mud dock site is a car park located on the riverside in Redcliffe with a beautiful view. My aim was to design a building that utilises the whole site for a mixed-use scheme as well as the main culinary educational facility. Greatly inspired by the book *Life between Buildings* by Jan Gehl, I explore the cube form and experimented with the various shapes, surfaces and levels one can gain by using many cubes. I believe this multi-levelled scheme where work, leisure and learning are intertwined, is a forward-thinking way of how the communities of tomorrow can grow and thrive.

### Owain Williams - Bristol Bonfucius Institute and Library



**Owain Williams** - A space to inspire and enlighten, a library for world literature and learning



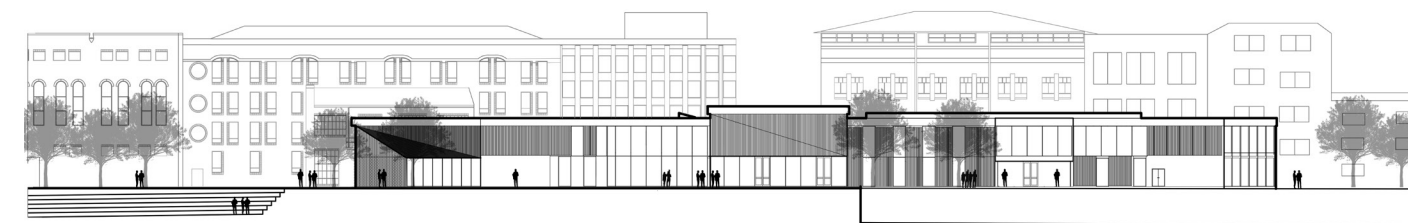


**Amber Kamugisha** - The Glass House, Bristol Confucius Institute of Glass Art and Culture

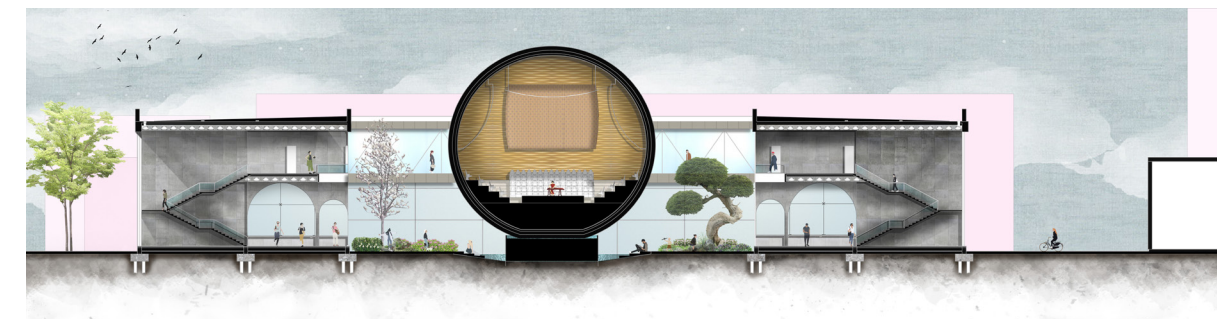
Art, past and present, varies between cultures. Heritage and local events will shape what is created by natives. Sharing a knowledge of the arts can provide us with a deeper understanding of cultural backgrounds, bringing nations closer together. The Glass House will provide a place for the exchange of culture with a focus on the Chinese arts.

The site of the proposal, the Bristol harbourside, once flourished as a bustling imports and exports hub, for a trade business that is a defining characteristic of the city's success. One of the products manufactured locally was glass. By combining the Confucius Institute with a glass workshop for the teaching and production of glass art, I intended to honour the past industries of Bristol. The teaching of traditional Chinese decorating techniques will integrate China's rich glass history. The central brick cone is a form taken directly from the historic glass factory chimneys, a feature that once dominated the Bristol sky line.

The scheme houses the mixture of uses under one roof, creating a facility for cultural enrichment.



**Chimobi Jonathan Udemezue**



**Cindy Frawatan** - Music Confucius Institute.

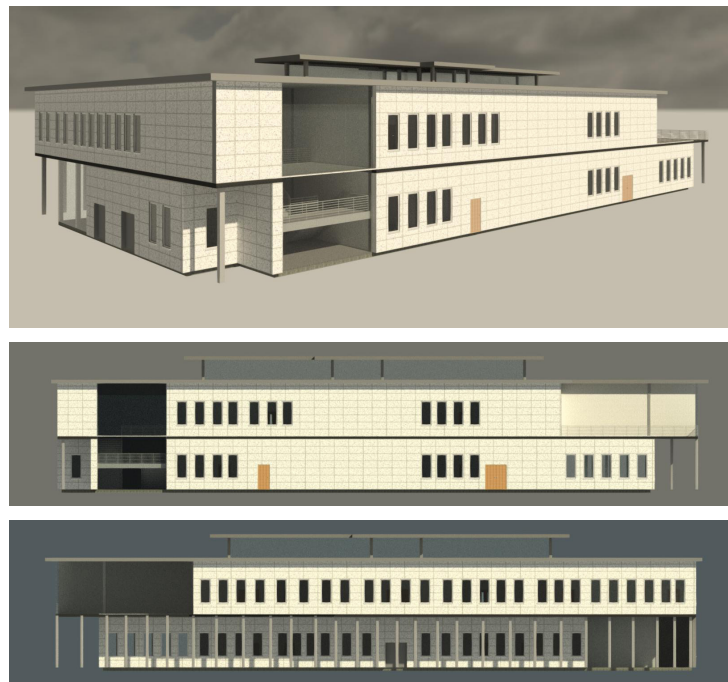
Long section of the institute.





**Cindy Frawatan** - Music Confucius Institute: Courtyard View

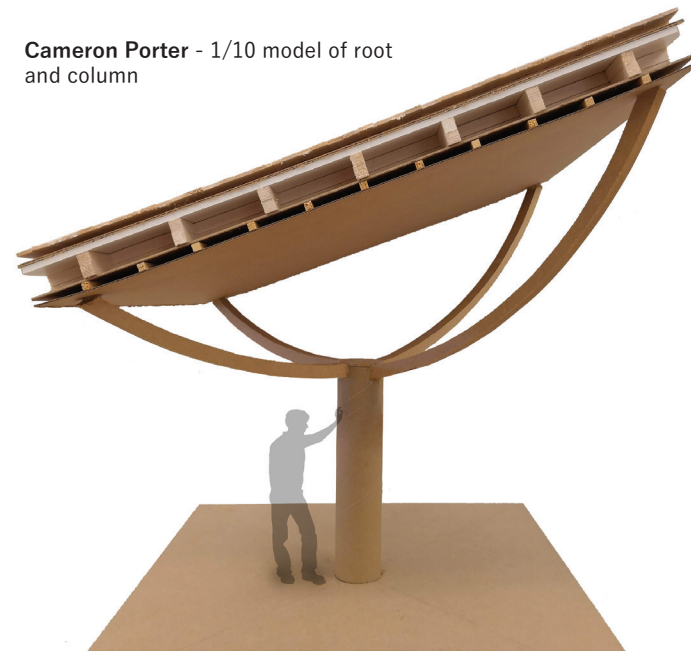
**Audrey Kianjaya** - The Confucius Calligraphy Institute: A collage of initial ideas and materiality - North/South Elevations



**Cameron Porter** - Bristol Confucius Institute for Healing - View of garden and embracing wall / View of harbourside platform and bridge



**Cameron Porter** - 1/10 model of root and column

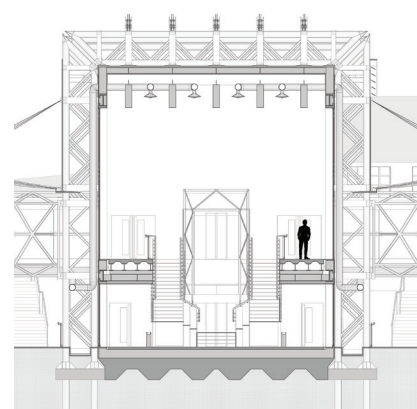
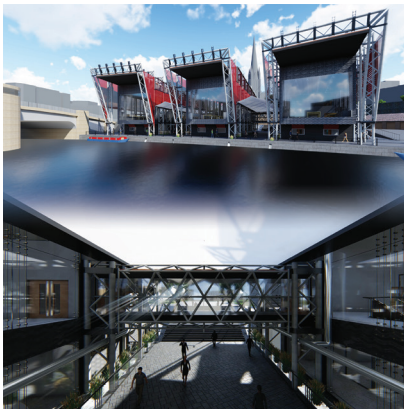


**Thomas Oldham** - Building cross section with light + Habitation





Alexandros Charalambous - Confucius Institute and Edu-tainment Centre: Exterior/Interior view & 1: 200 Scale Floor Plan



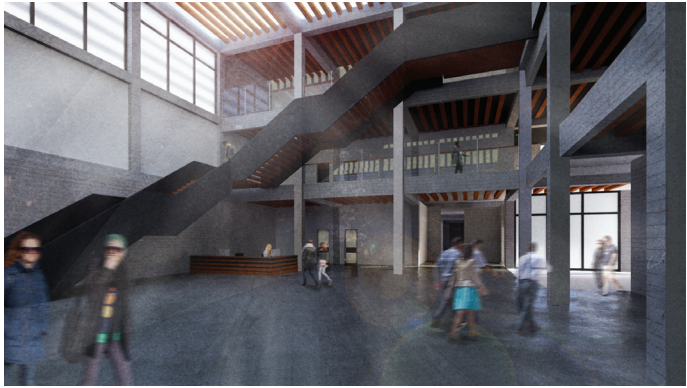
Sean Forder - Confucius Institute Design, Make, Sell: Three buildings are connected via bridges & follow the curve of the harbor



01



02



03

Kieran Copson - The Boathouse

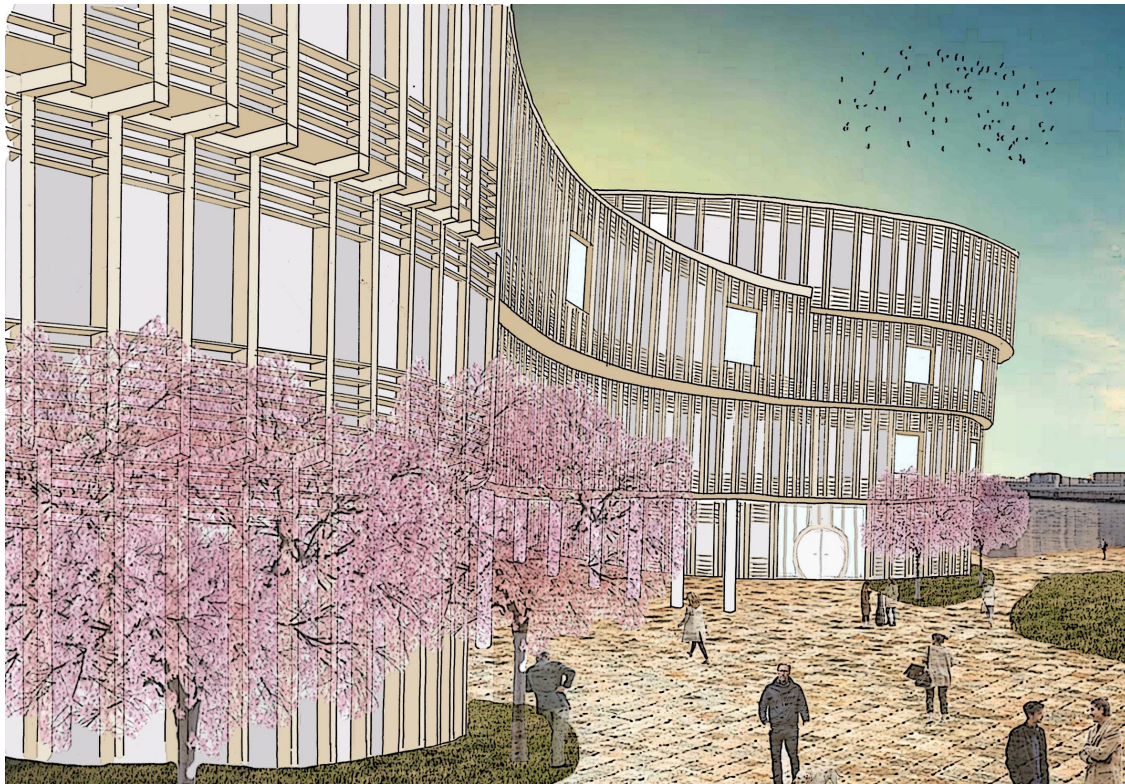
Image 01. Boat crane section 02. View of level change during the day Image 03. Entrance foyer



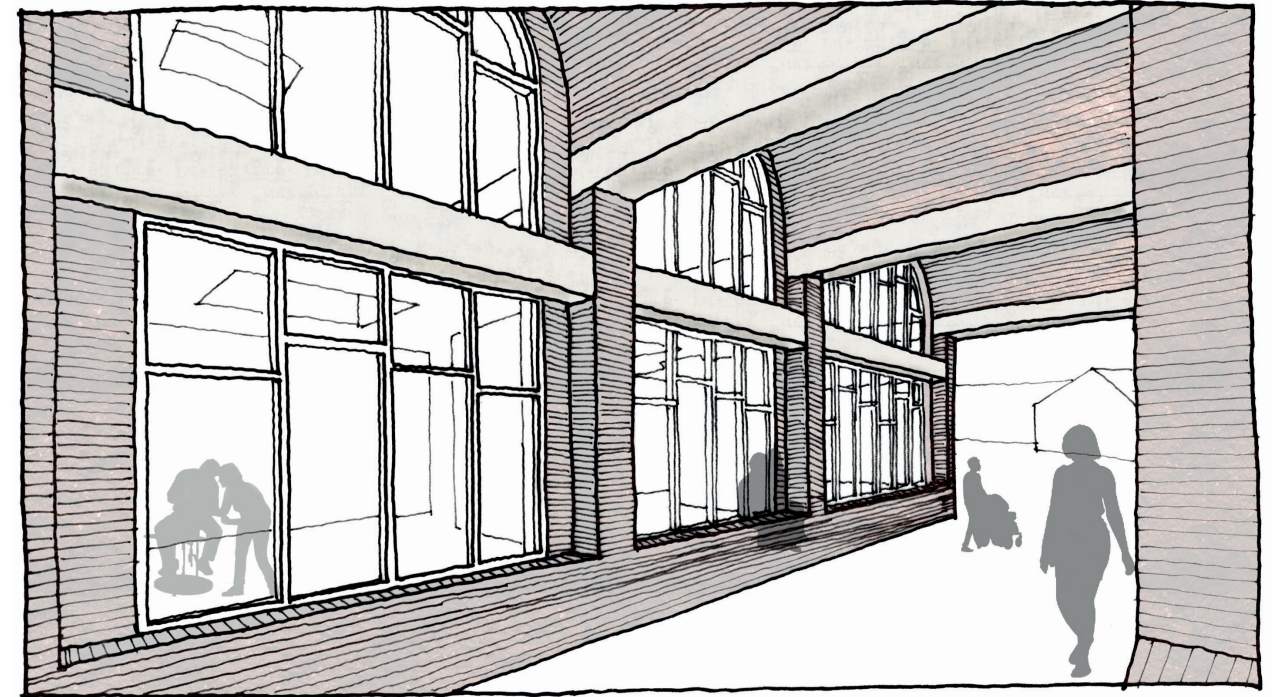


**Owen Leaworthy -**  
Confucius Institute and  
Bath House

01. Internal render  
visualising the Debate  
Chamber within the  
Confucius Institute.

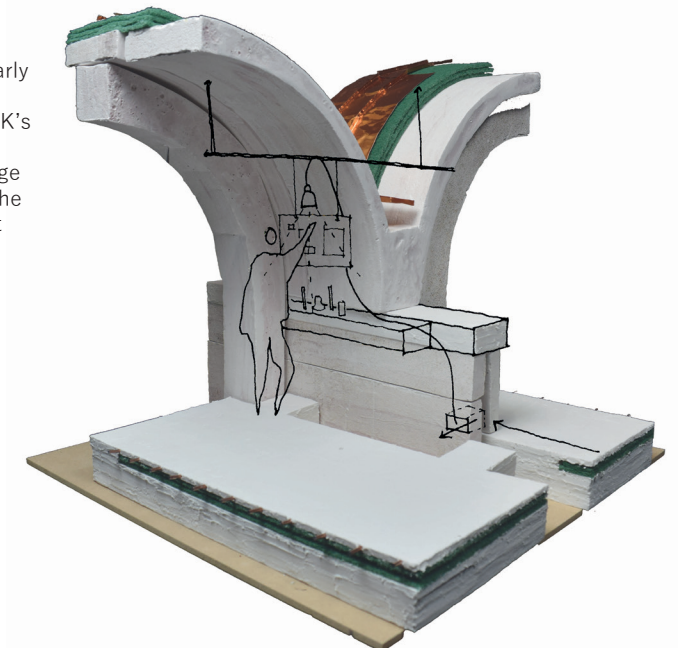


02. Artists impression  
of how the North  
facade will look in  
terms of materiality  
and atmosphere.

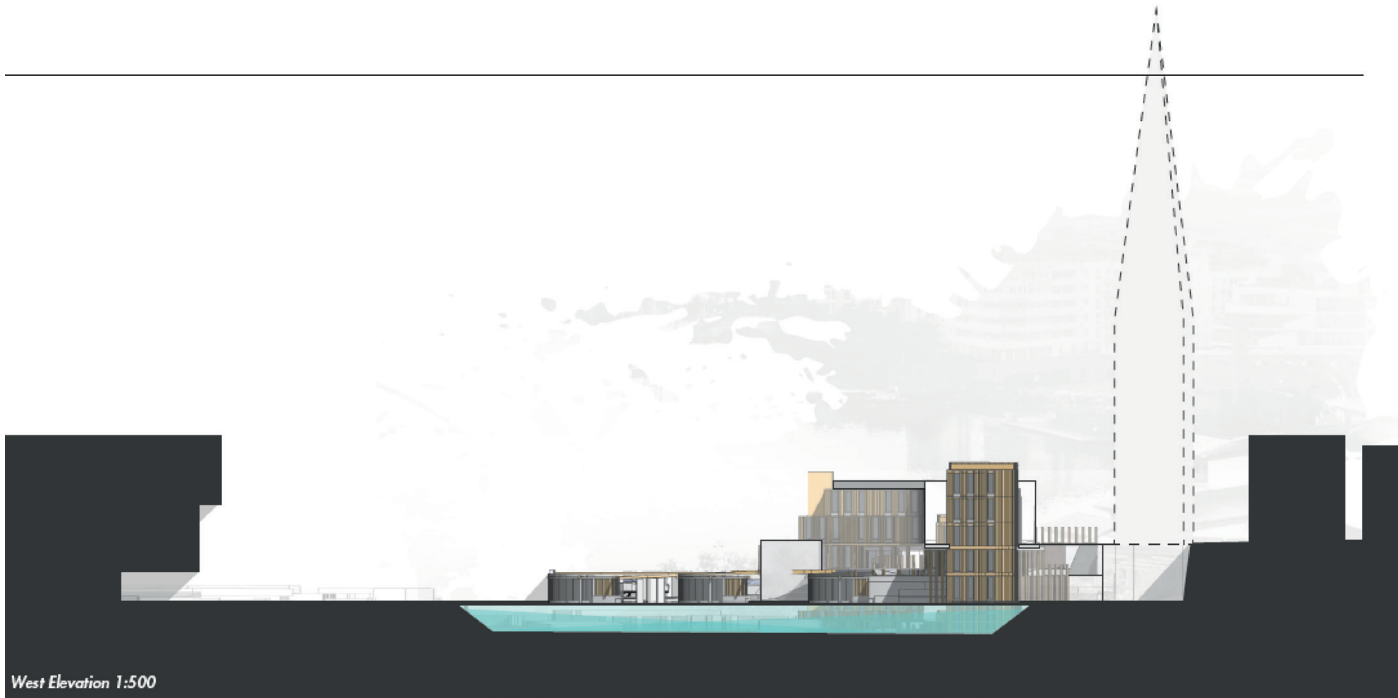


**Carys Marshall -** Bristol Confucius Institute for Pottery

As the United Kingdom prepares to leave the European Union, our relationship with other countries becomes more important, particularly to those with a global outreach and influence such as China. The building proposal is a Confucius Institute which aims to aid in the UK's relationship to China which is important for trade. The institute provides space for the teaching of the Chinese language and sharing of Chinese culture, as well as a pottery. The design of the pottery aims to connect the resident potters to nature; an important inspiration in Chinese arts.

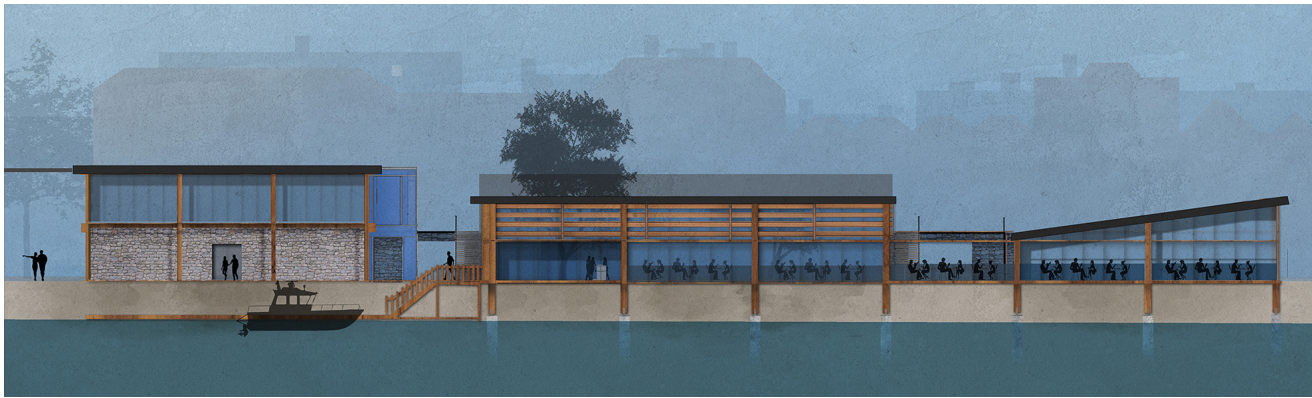
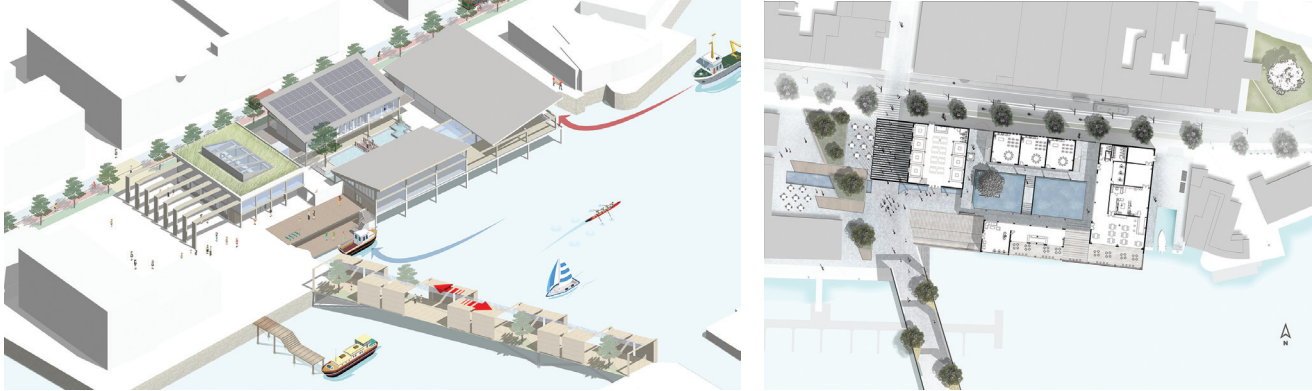
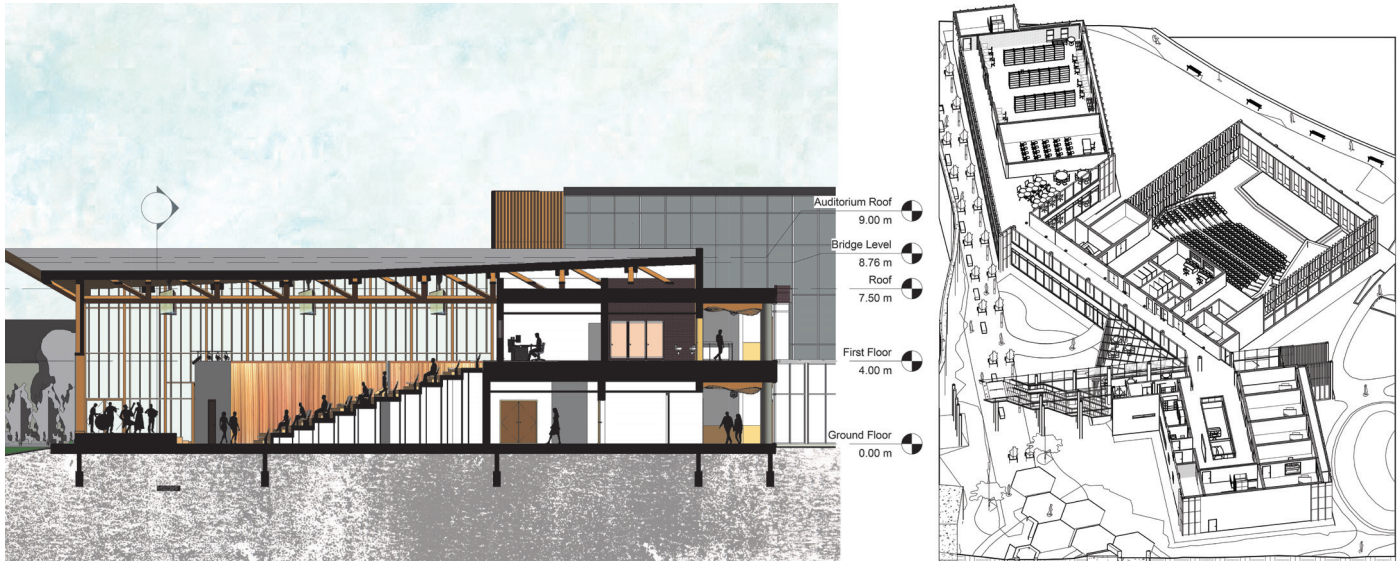






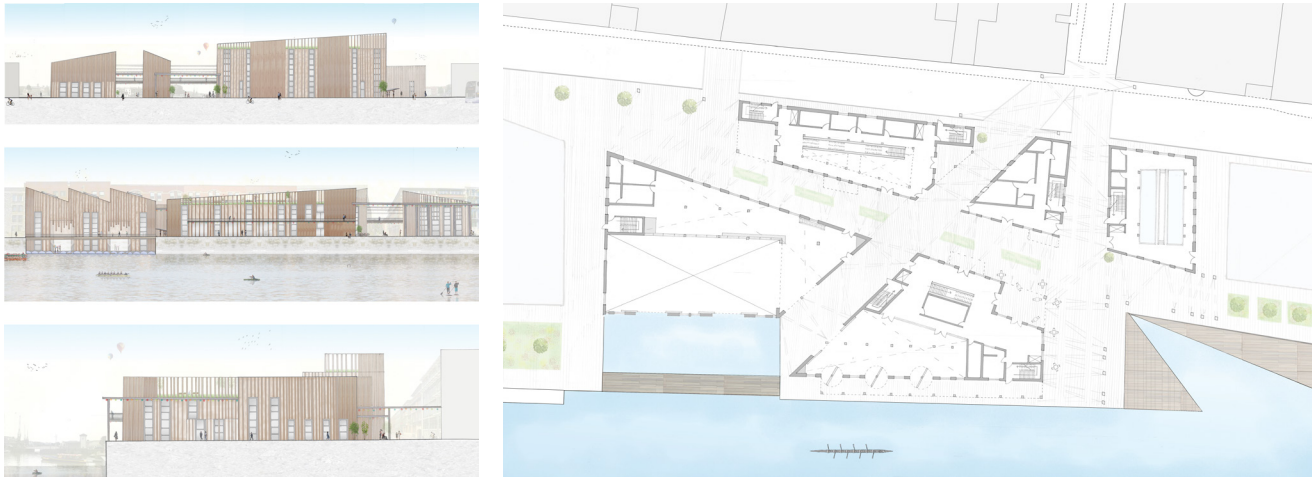
**Chen Qi** - Confucius Institute X Redcliffe: Western Elevation of the confucius institute demonstrating materiality and massing

**Ioana Odagiu** - Confucius Institute for Music



**Kurtis Buckley** - Confucius Institute Asian dining court

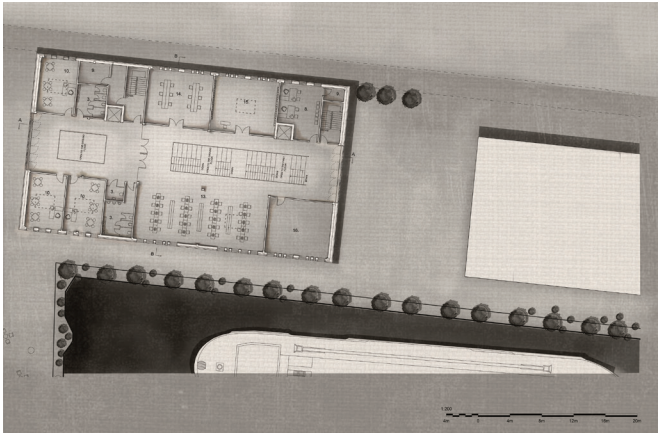
**Cherie Ellwood** - Chinese Confucius Institute for Dragon Boat Racing





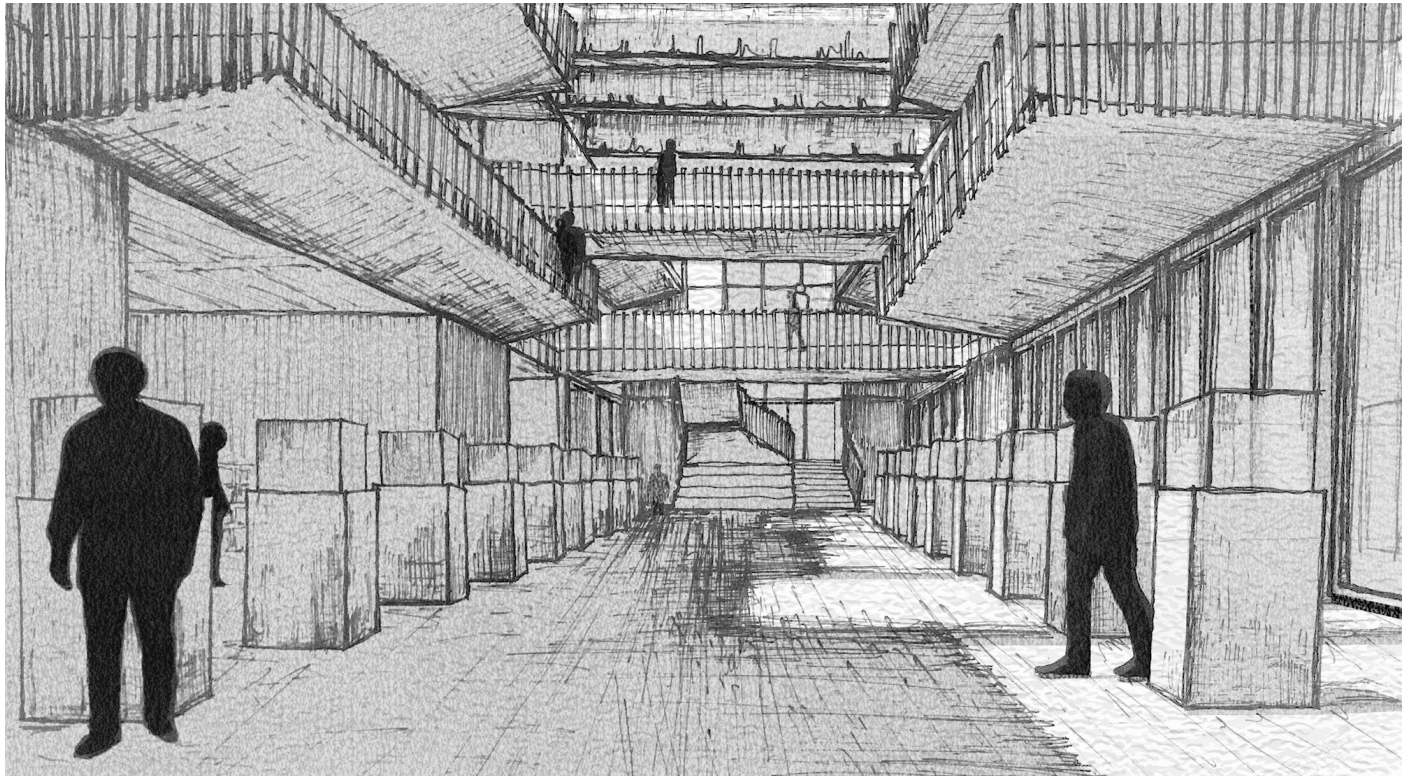


Nazanin Baghbani - The Harb - An Inner-City Hub



Shalom Ojo - Floor Plan

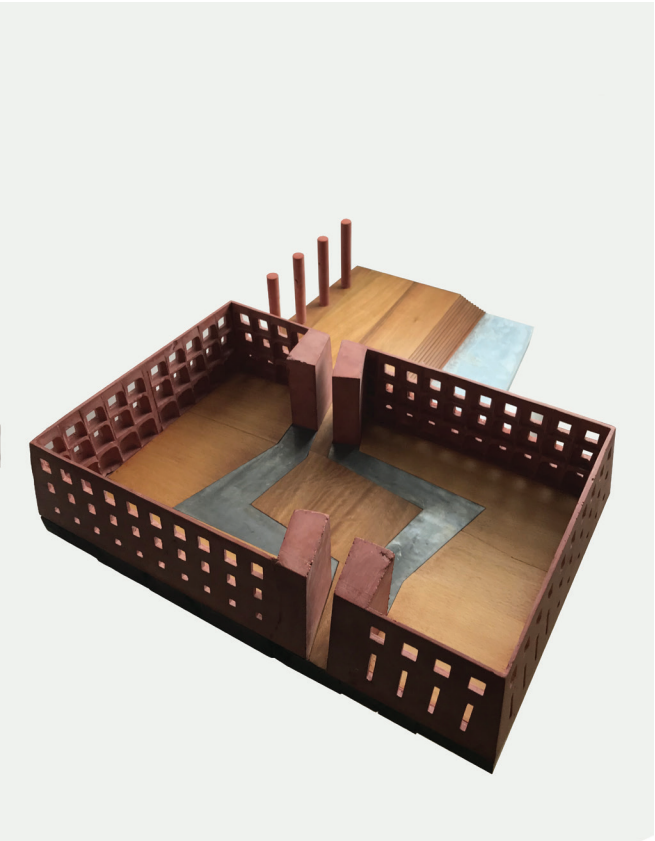
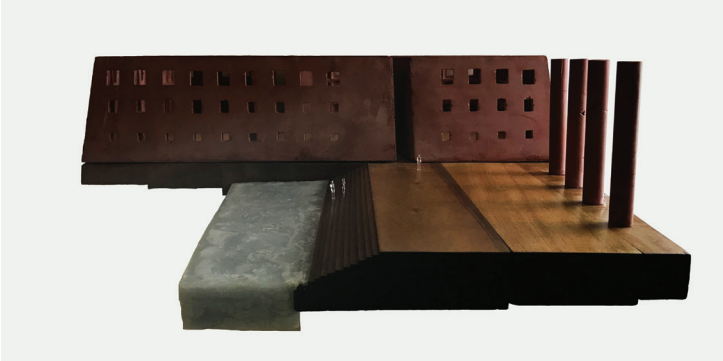
Seth Yancy Sun - Confucius Institute and CraftWorks Centre



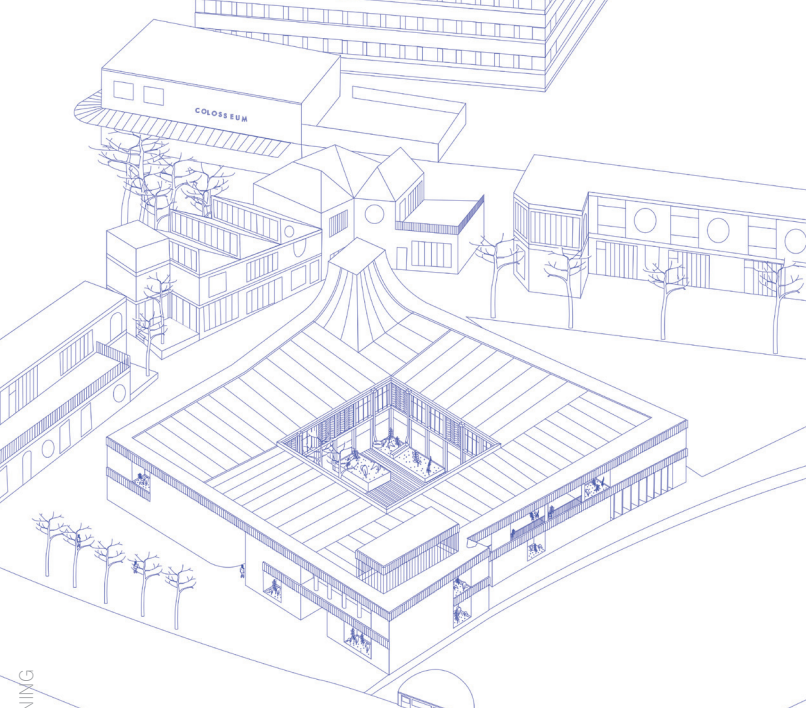
James Paton - Chinese Confucius Centre and Modern Art Centre



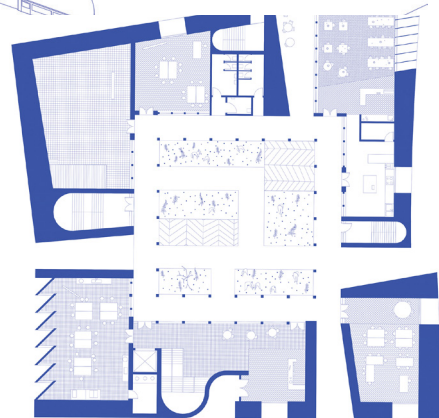
Peter Covell - Tibet Diaspora: Traditional construction methods applied to contemporary materials to celebrate understanding.



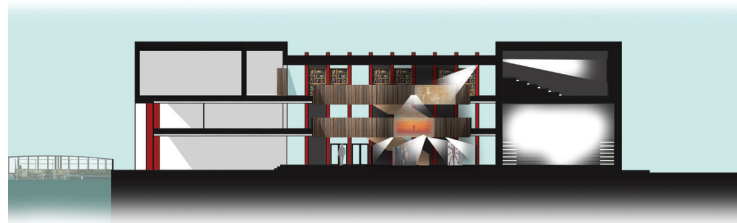




Joseph Franklin - The Porridge Yard: Plan view



Jack Bayliss - Bristol Film/Confucius Institute



Joseph Franklin - The Porridge Yard:

Confucius Institute allies ancient Confucian thought with contemporary teaching practices to help tackle the burgeoning issue of juvenile probation and rehabilitation. The holistic programme promotes both physical and mental wellbeing, with the building acting as an instrument for learning.



Shalom Ojo



MaddieNotley - Home: Bristol

An exploration of the notion of 'home' to enhance intergenerational interactions within Bristol.





# BENG (HONS) ARCHITECTURE & ENVIRONMENTAL ENGINEERING FOUR YEAR UNDERGRADUATE DEGREE

Tutors: Dr Sonja Oliveira, Andrew Peters, Paul Kirby, Dan Cash, Dr Deborah Adkins, Elena Marco

The award-winning BEng (Hons) Architecture and Environmental Engineering (RIBA/ARB and CIBSE) accredited course is a leader in its field, opening up pathways

to many stimulating careers in architecture, engineering and sustainability consultancy. This is one of the only dual accredited architecture and engineering courses in the UK, enabling students to develop inventive, creative and analytical transdisciplinary skills, creating a powerful mix of ability respected by

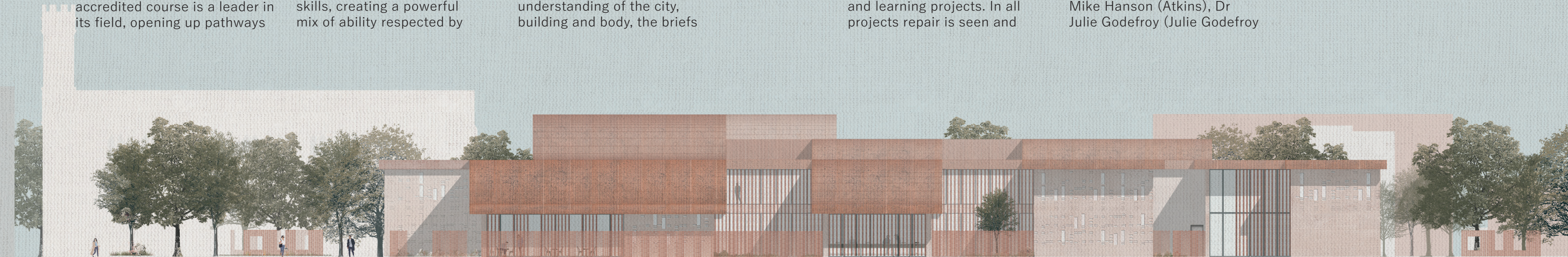
internationally leading design firms. This year our fourth-year students have been investigating the developing agenda on repair on a site in Old Market Quarter, Bristol. Working at diverse scales through a deep and critical understanding of the city, building and body, the briefs

students developed explored in different ways the emergent typologies of repair. This included repair of the mind explored through novel ideas of wellness, wellbeing and rehab to repair of the body in creative expressions of sporting, performing, horticulture, music and learning projects. In all projects repair is seen and

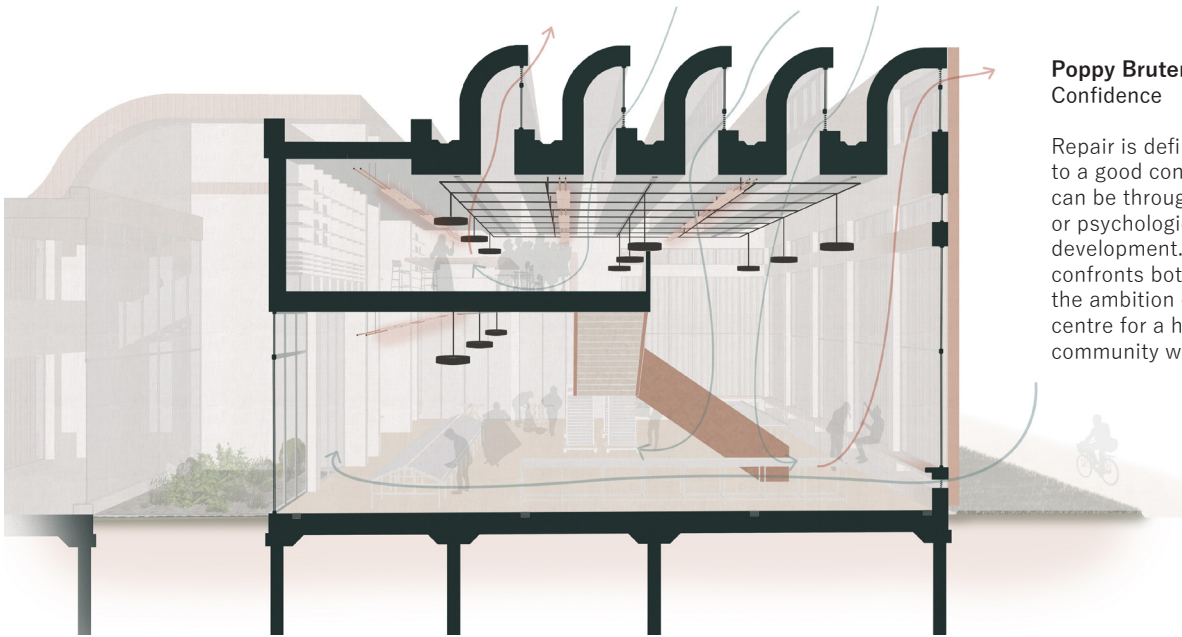
experienced in both current and future forms, taking account of particular social, economic and environmental constraints and opportunities the site posed.

**With special thanks to:**  
Helen Groves, Kirsty Pesticcio, Mike Hanson (Atkins), Dr Julie Godefroy (Julie Godefroy

Sustainability), Rob Delius (Stride Treglown), Ingrid Chauvet (RISE), Andy Hutton (cclbe)







### Poppy Bruten - Crafting Confidence

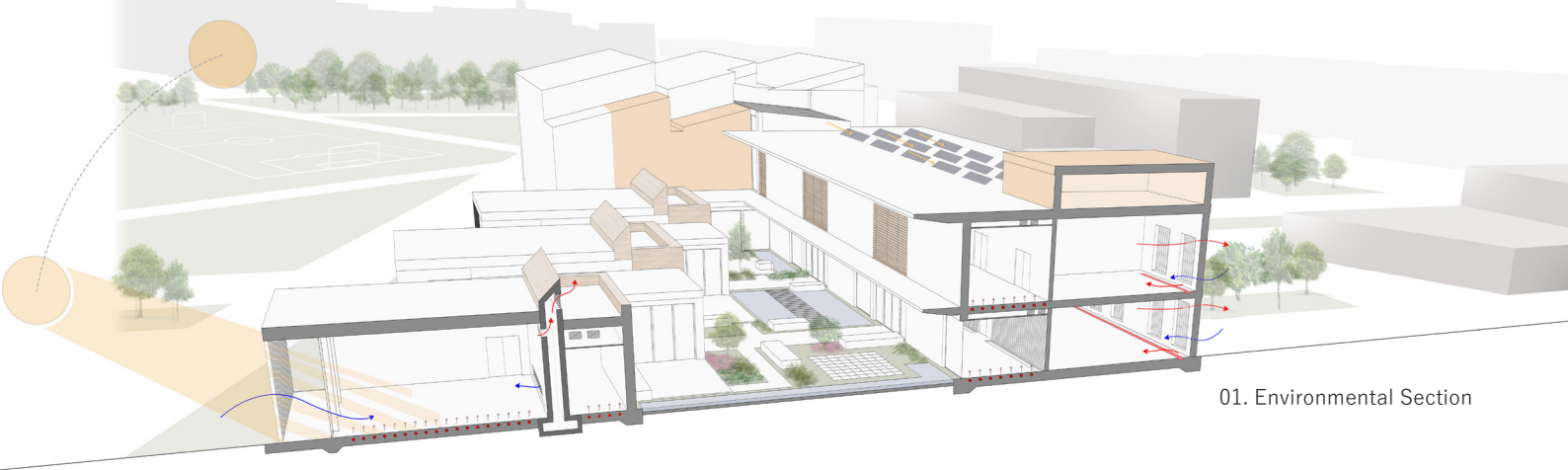
Repair is defined as restore to a good condition. Repair can be through both physical or psychological change and development. This project confronts both aspects with the ambition of developing a centre for a healthy and diverse community with a strong identity.



Connections have been established between creativity, stress-coping and mental health. This project provides a building in which self-expression can be encouraged and a sense of control and mutual help can be restored or enhanced. This textile-printing workshop connects an area of inspiration, spaces that enable creativity and a place for socialising with a central gallery spine. Manipulating light and utilising haptic materials creates unique stimulating environments throughout the building.







01. Environmental Section



02. Environmental Section



03. External Render from the new Allotments

### Waldo Olwage - The Eden Psychiatry Centre

The Eden Psychiatry Centre is an experiment in the potential for architecture to become part of the healing process for those suffering from depression, bringing them to a higher state of self-esteem, self-worth and self-actualisation. The building responds to a socially derelict site in Old Market Street, Bristol, aiming to provide a space for rest and repose in the city centre whilst also providing more energetic sporting facilities to improve overall physical health in a friendly, communal way.

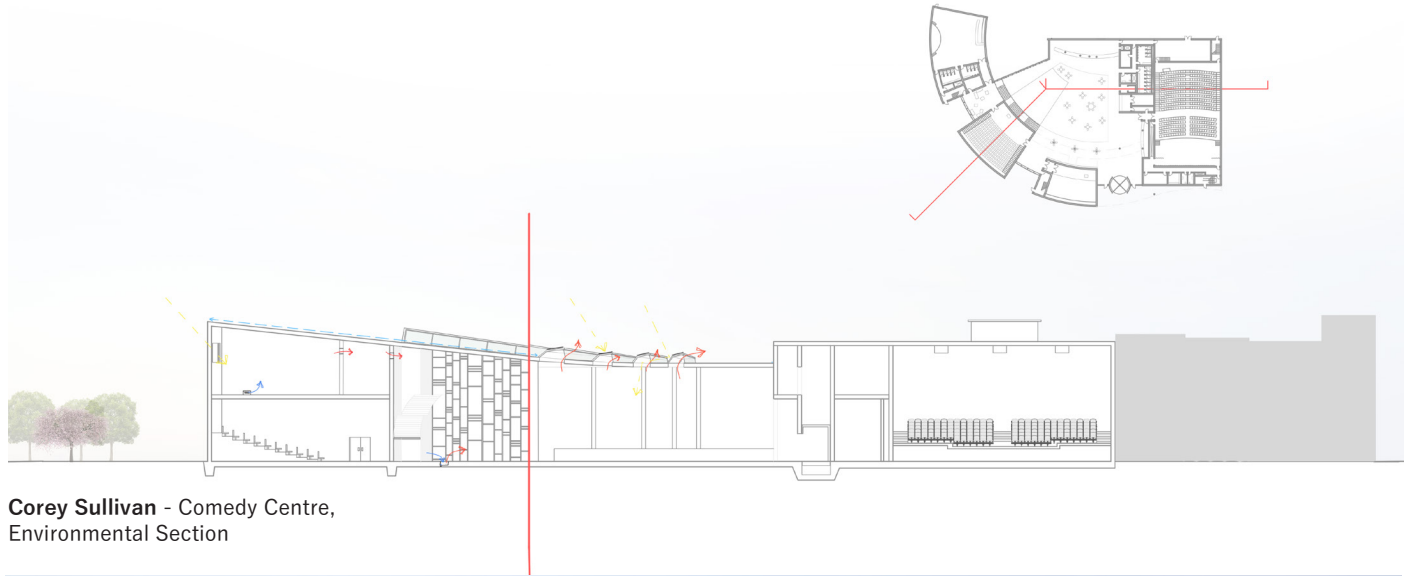
A series of hierarchical courtyards allow for the intimate conversation of the urban and natural spaces to occur, providing an evocative inside-outside feel with brilliant, warm, natural daylighting having a beneficial effect on the symptoms of depression. Natural lighting, artistic opportunities and intertwining nature became the key design drivers to create a healthy and comforting environment, aiding the recovery process. Occupant wellbeing is maintained by supplying natural ventilation through the courtyards and thermal chimneys, regulating internal air temperature and creating a healthy environment.



### Matthew Feitelberg - Crafting the beat

Crafting the Beat is a space dedicated to the diversification of Bristol's music scene, which largely consists of alternative and electronic music. The scheme focuses on Afro-Caribbean music, particularly percussion music, a significant part of both cultures. The building will serve as the cultural heart of two of the largest immigrant communities in Bristol, and become a beacon of inclusivity and diversity of this city. The building concept revolves around the rhythmic structure of Afro-Caribbean music. Alternating rhythms serve as the inspiration for the facade design, which creates a great enveloping skin around the entire building, reminiscent of the skins of the drums.

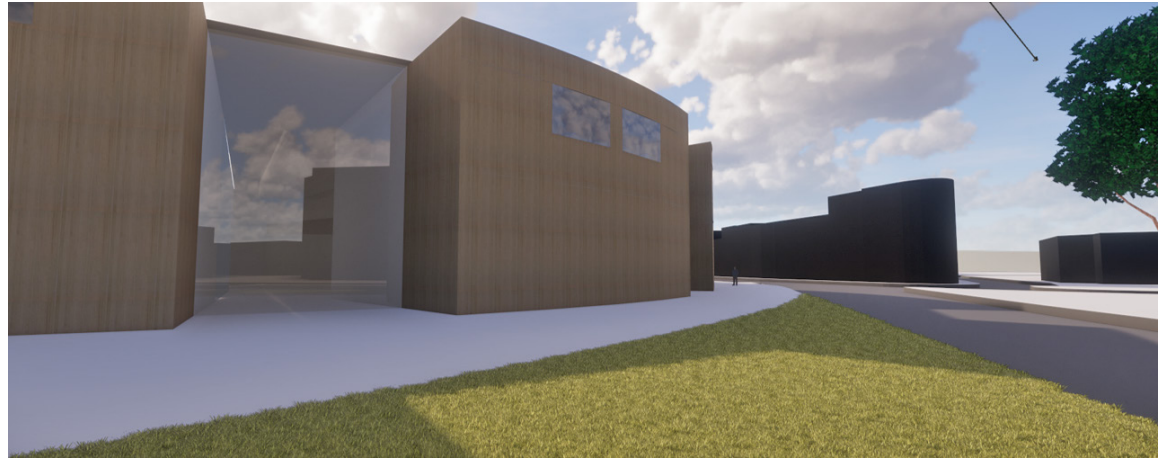




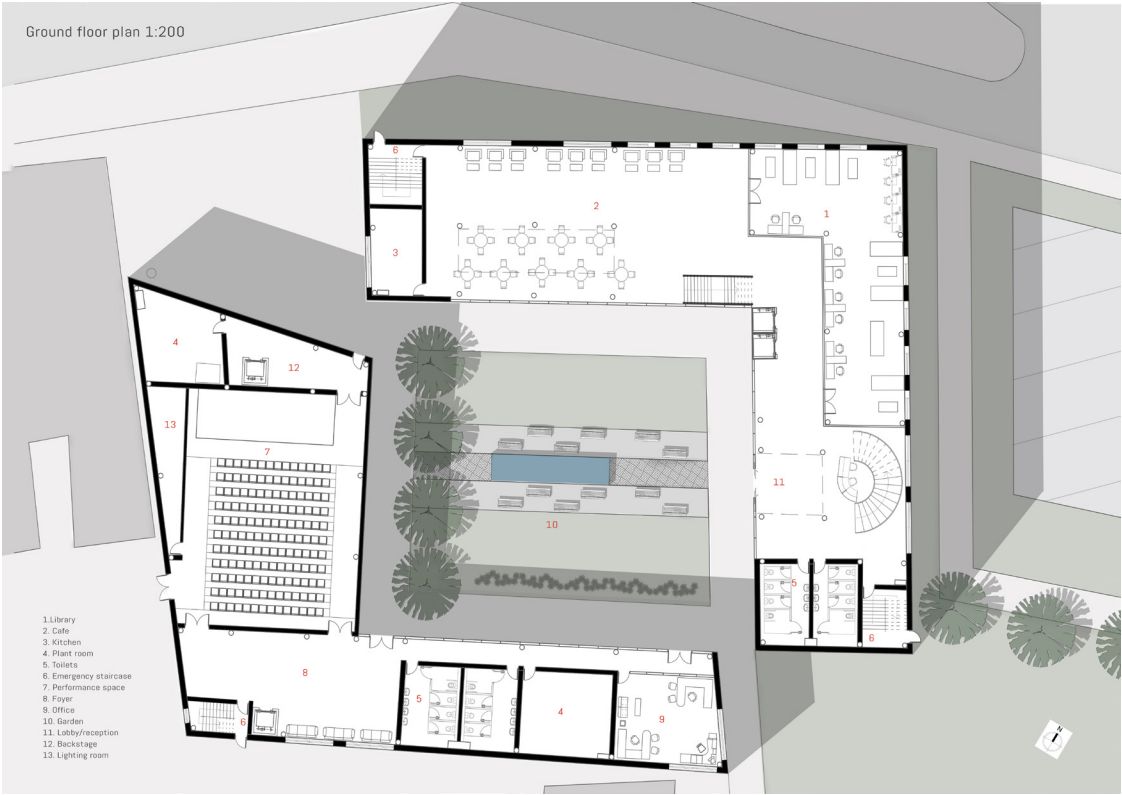
**Corey Sullivan - Comedy Centre,**  
Environmental Section



Elevation of the NW façade of the building. Parallel a main road, an oak façade curves to follow the path.

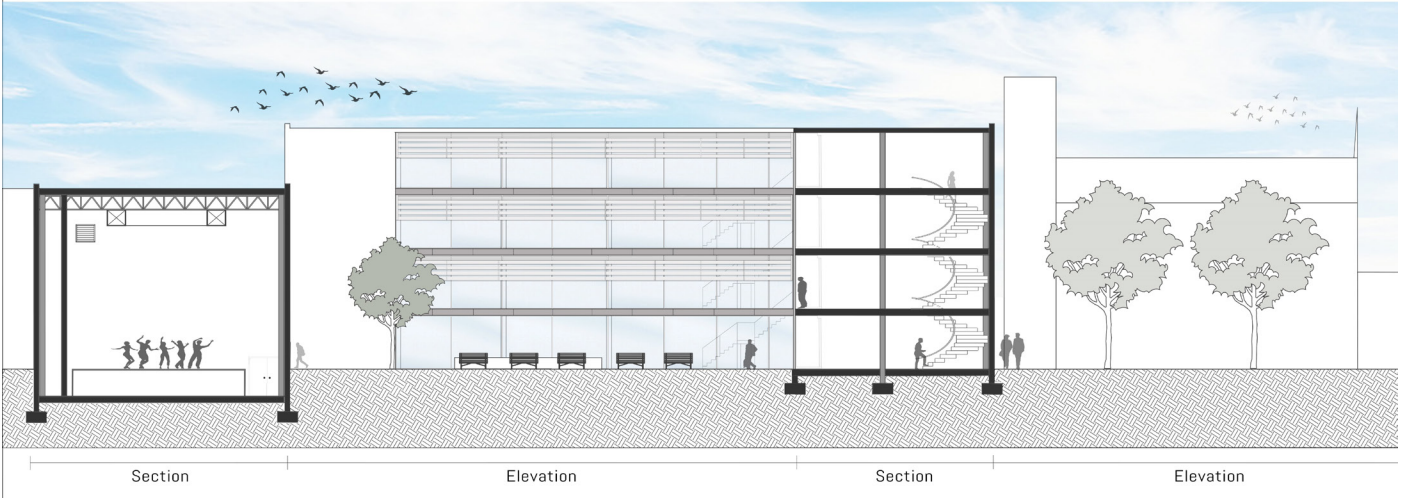


From the street,  
the building has  
the appearance  
of a large modern  
colosseum to convey  
that it is a theatre.



**Dimitar Sharbanov -**  
Academy of Performing  
Arts

Long section of the  
building and showing in  
elevation the courtyard  
and surrounding.







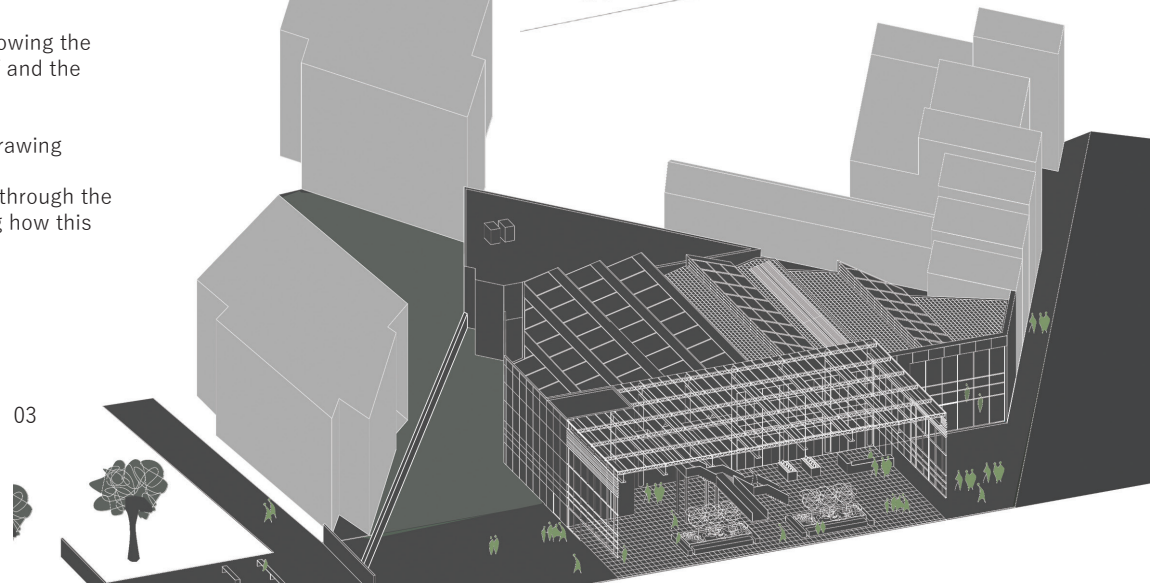
01

**Gwennlian Forwood -  
The Reflection Centre**

01. Ground floor plan, showing the two sides; the 'inner' self and the 'outer' self.

02. Preliminary section drawing

03. This section is taken through the central atrium, portraying how this space will be inhabited.

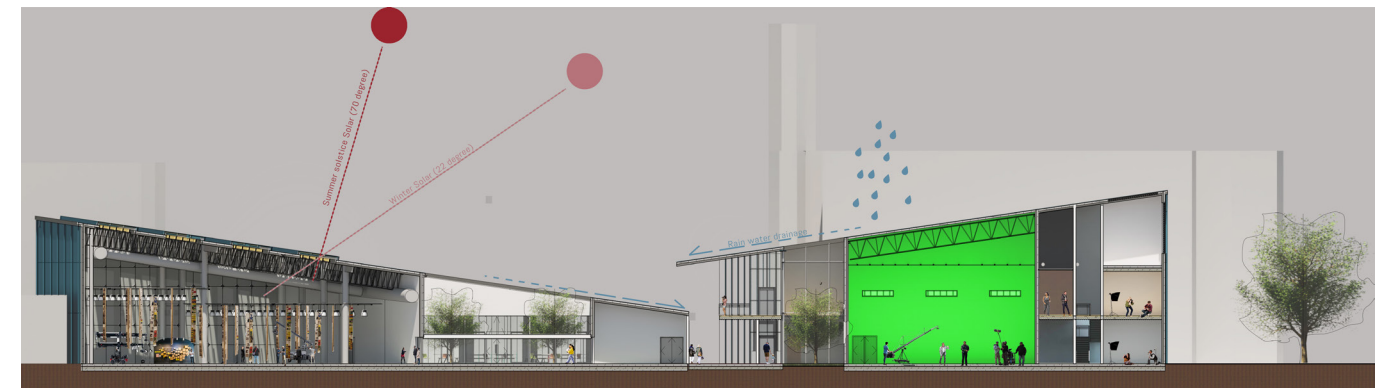


03

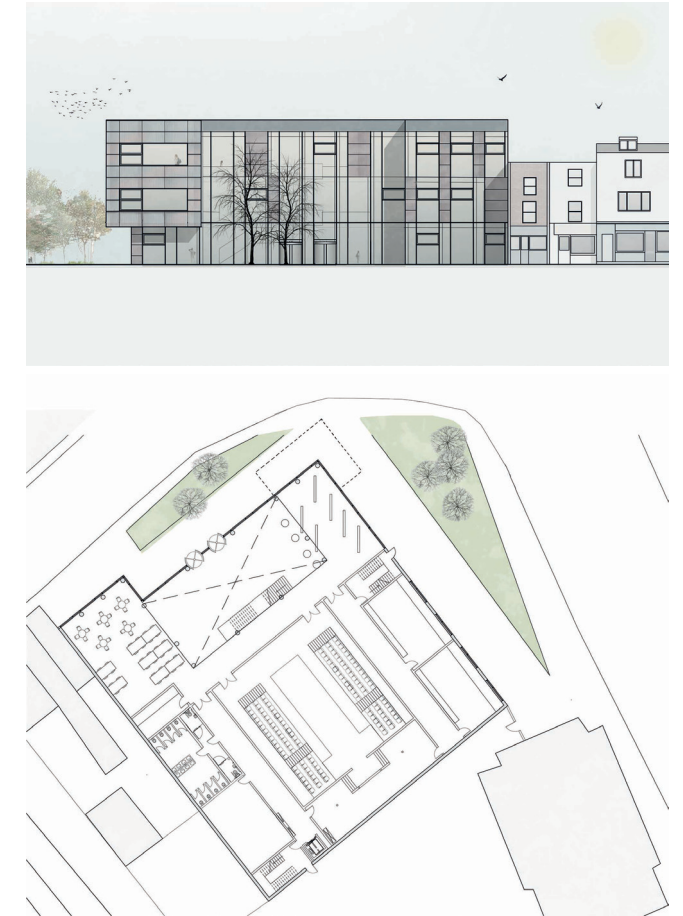


**George Kynaston**

**Zhihao Li - Moving Art - Factory of Cinematography**



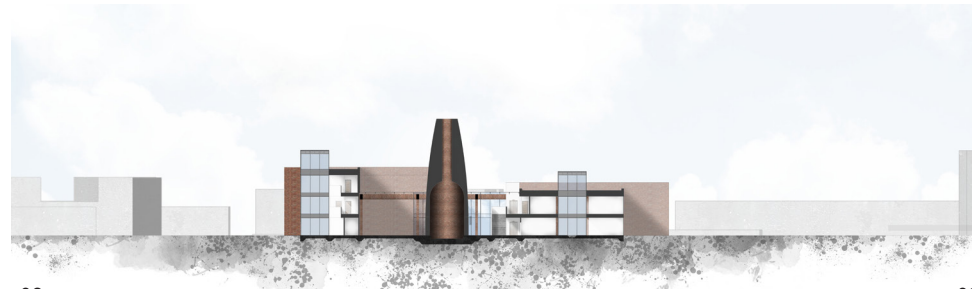
**Georgia Holgate**



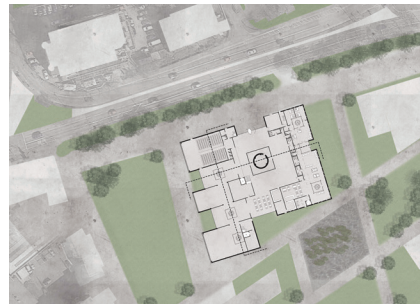




01



02

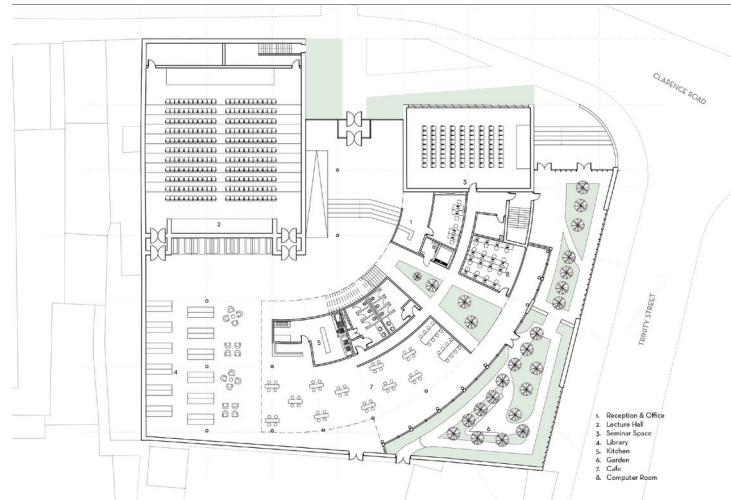


03

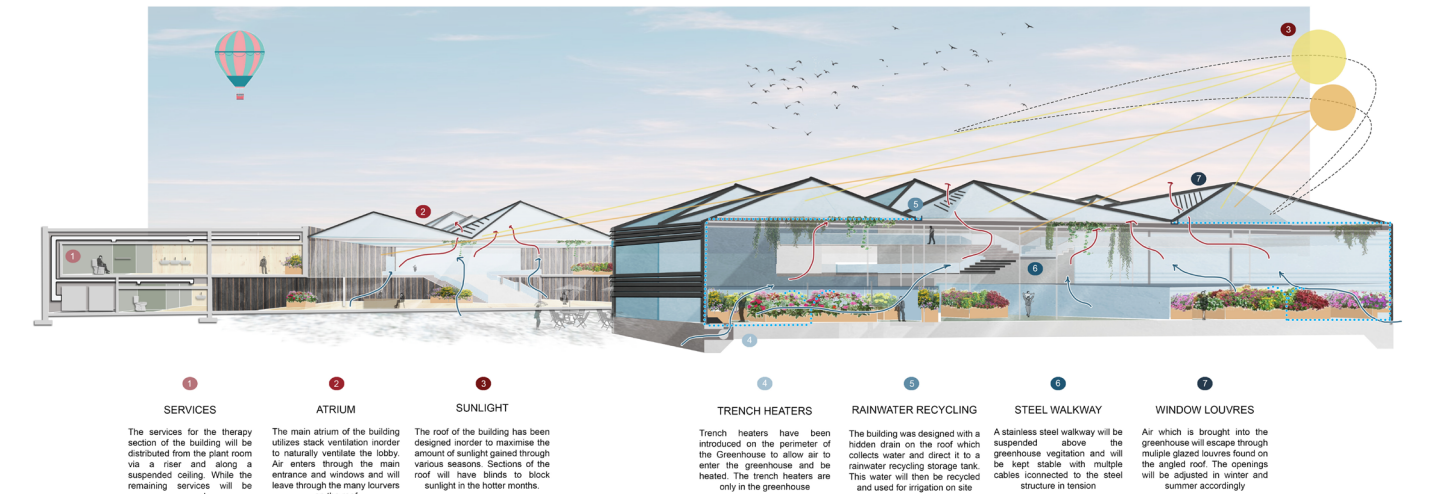
**Laura Billing** - 01. East elevation 02. North section 03. GF plans and context



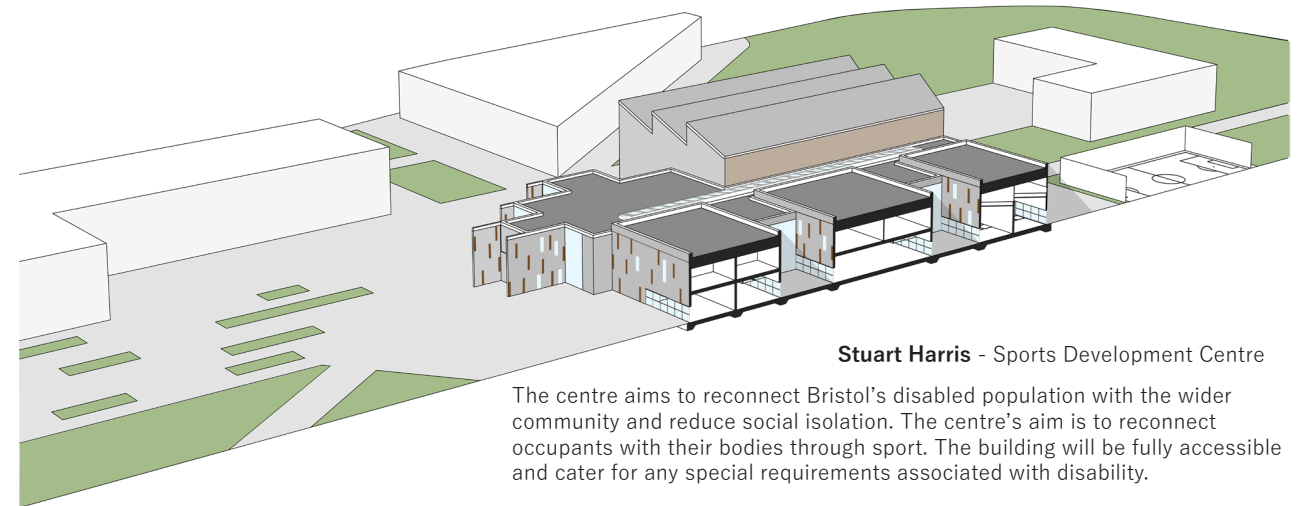
**William Ackers** - 01. East perspective of the East face of the building and its garden



02. Ground floor plan



**Luke Adamson** - Cookery classes, horticulture workshops & therapy all connected via vegetation and gardens throughout the building.



**Stuart Harris** - Sports Development Centre

The centre aims to reconnect Bristol's disabled population with the wider community and reduce social isolation. The centre's aim is to reconnect occupants with their bodies through sport. The building will be fully accessible and cater for any special requirements associated with disability.



# BSC (HONS) ARCHITECTURE / THREE YEAR UNDERGRADUATE DEGREE

Tutors: Anna Nikolaidou, Merate Barakat.

The BSc (Hons) Architecture programme aims to educate critically engaged architectural professionals with an ethically responsible attitude towards society, clients, users and the environment, giving them a set of theoretical and hands-on practical skills to develop creative and rigorous architectural design solutions.

Students develop a robust integrated approach to site, design, material, construction and detail. Art and technology are merged to craft beautifully

resolved architecture.

It is a three-year undergraduate course designed to meet the requirements for prescription by the Architects Registration Board (ARB) and validation by the Royal Institute of British Architects (RIBA) as a Part 1 qualification in architecture, an essential step towards becoming a registered architect in the UK.

## Architecture and Design Studio 3

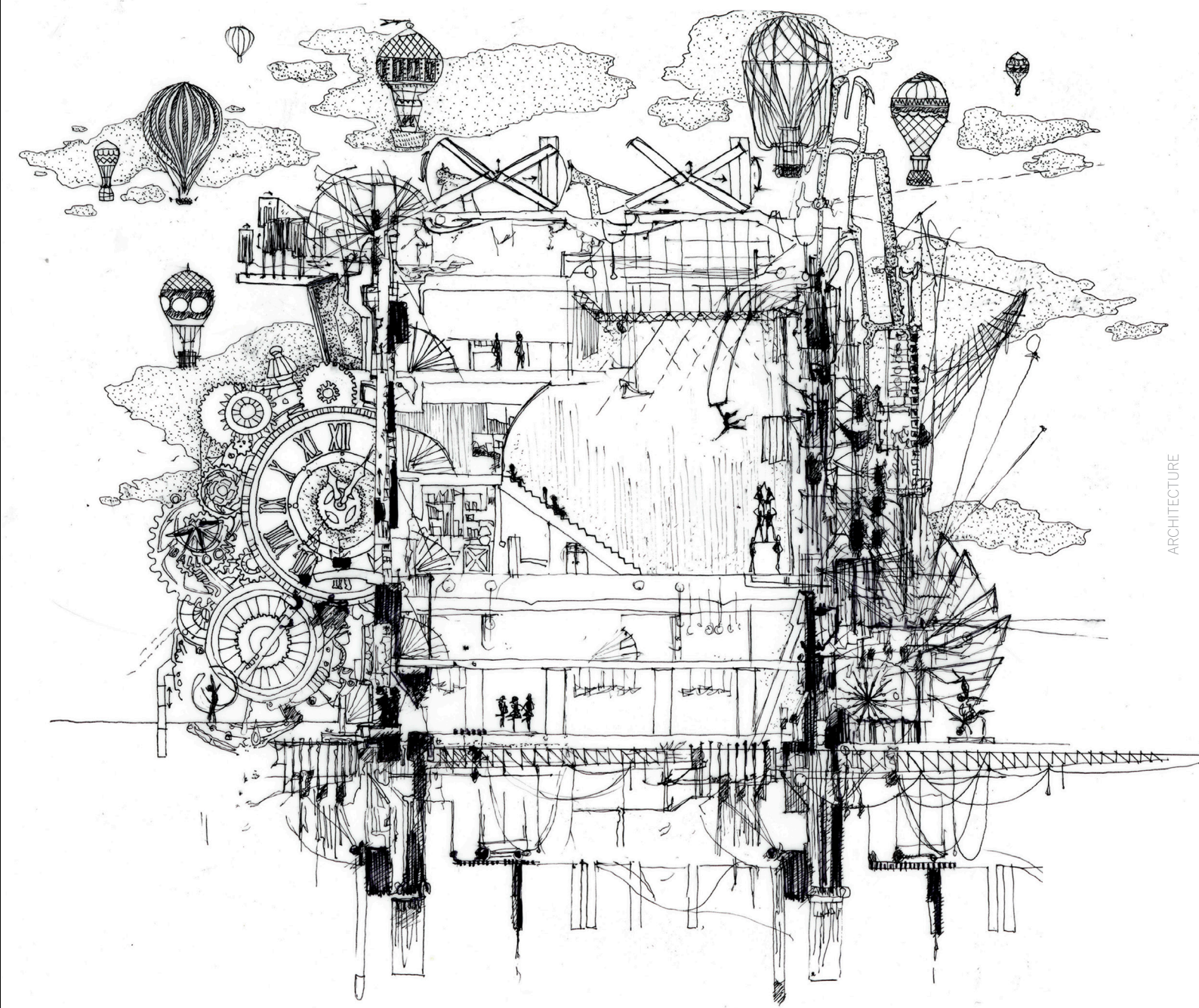
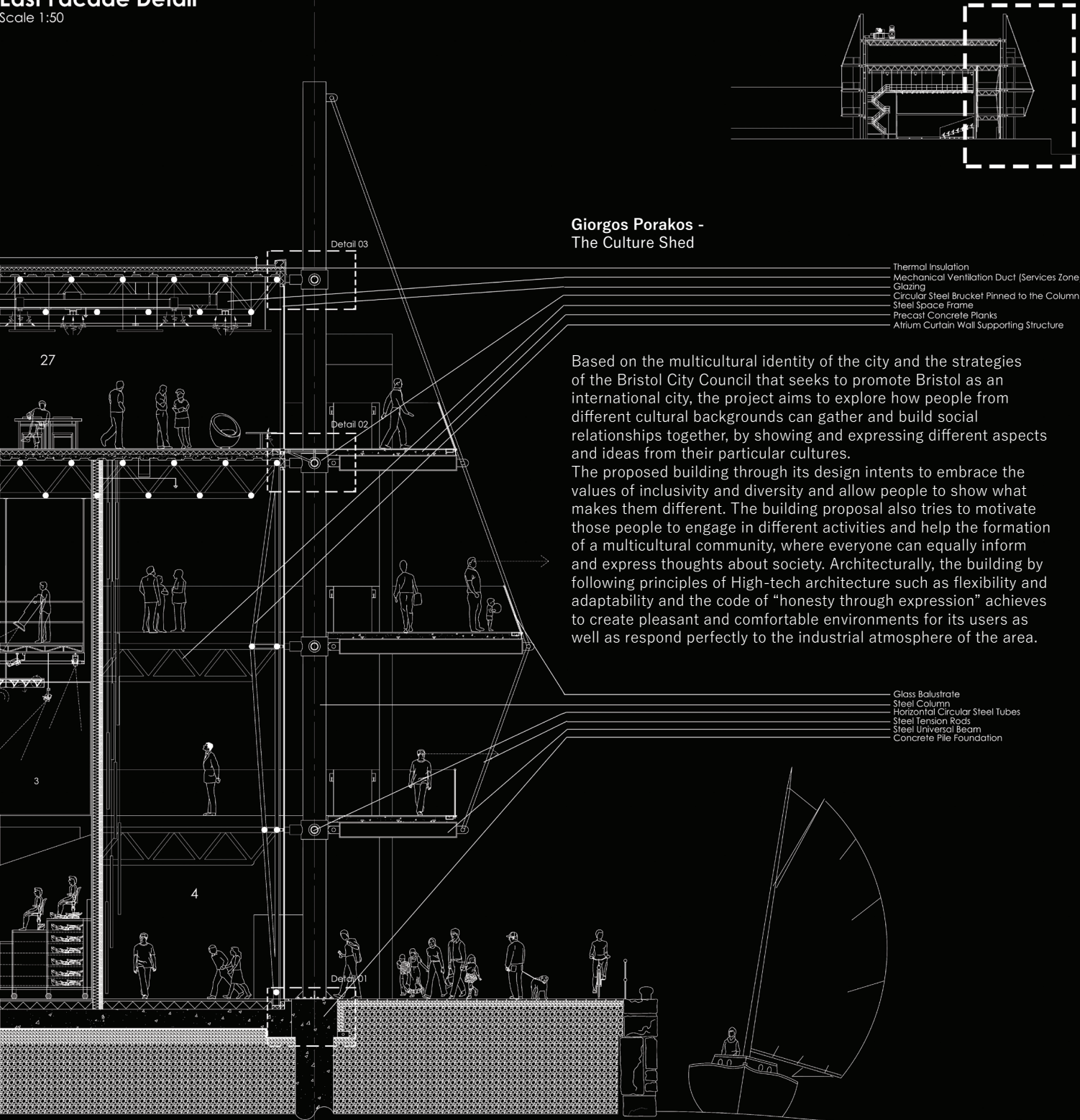
This graduating studio supports the students in developing their own distinctive design identity and

creates intellectual and well-crafted architecture. The students develop two projects. The first project considers the complex and dynamic nature of the city. The students explore the role of architecture in creating diverse, inclusive and cohesive communities in three parallel themes: Productive city, Body Architecture and Sentient City.

Three briefs, Learning, Society and Performance, challenge the second more comprehensive project.

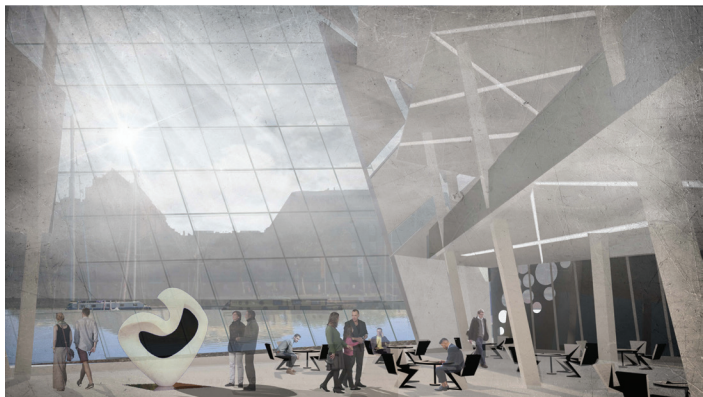
The Learning project inquires how a 21st-century institution encourages new models of learning communities, embedded in their place. The Society brief challenges pressing social issues, celebrates Bristol and promotes its position as a forward-thinking sustainable city and cultural destination. The Performance project asks the students to design a South West School of Performance, a centre for the local community.





Lea Alquiroz - Mechanical Circus Theatre



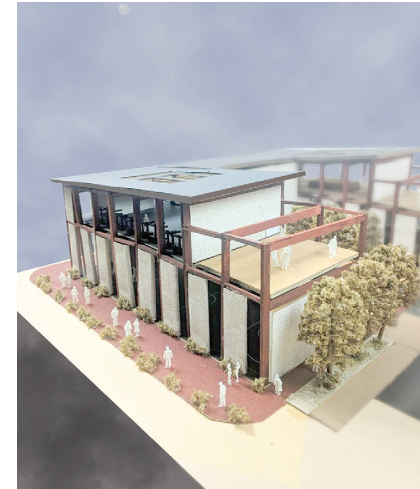


**Effimia Athanasakopoulou - Architecture**  
Institute to raise awareness for mental disorders

The stimulus of this design idea is derived from the words of Li bes kind who stated that architecture is a deeply political act, as it can only be built through agreement, through discussion, through discourse, and through a democratic view of what is best for the citizens of a city (Libeskind & Binet 1900).

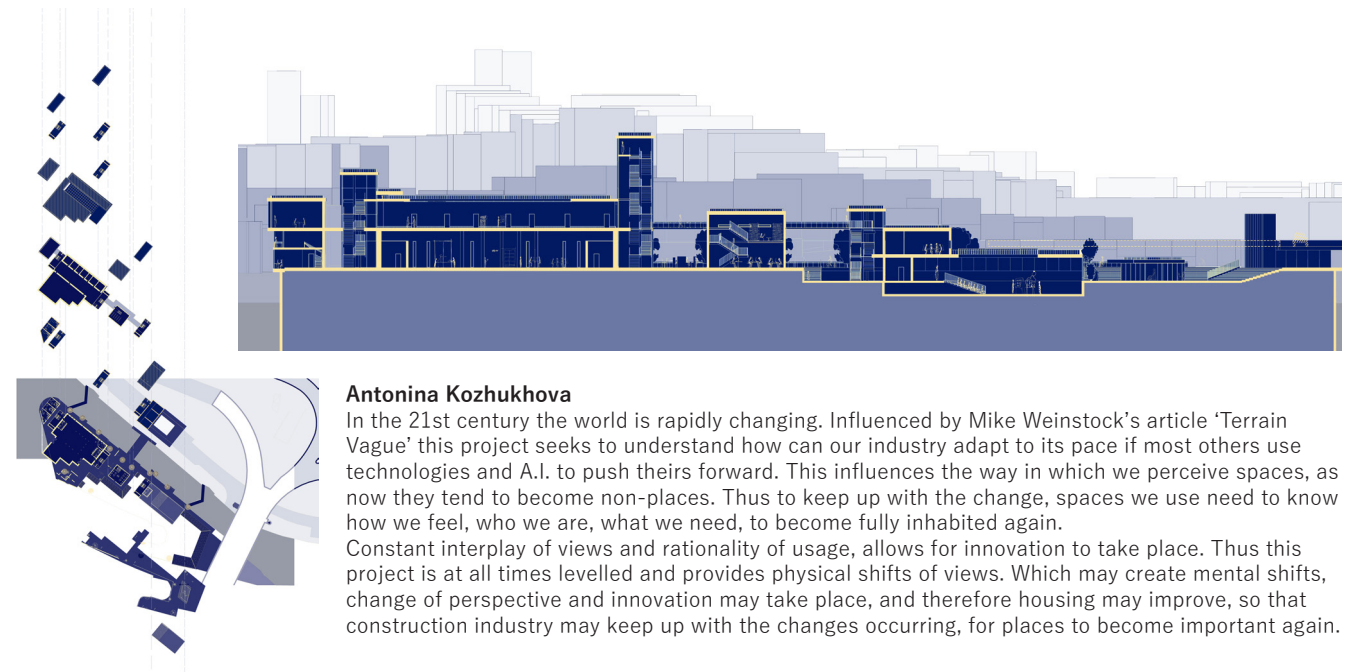
Having that on mind, three ideas formed the foundation of my design which is an institute to raise awareness for mental disorders. First, the increasing number of individuals that develop a mental disorder both in the UK and in all around the world (WHO, 2019). Second, the social stigma which still "follows- these disorders due to the lack of education regarding them and third, the necessity to integrate them physically and spiritually into the consciousness and memory of the people who live in the city of Bristol in order to eliminate social stigma in the future.

The idea was to create a building that makes you aware for these disorders through learning, experimenting and experiencing. The exieriencing floor (top floor) includes a maze where the visitor entering this maze would actually experience the symptoms of this particular disorder i.e. in the room with the eating disorder mirrors will be placed on angle to distort body image of visitors.



**Folasope Pinheiro**

Contemporary architecture often fails to provide the ideal infrastructure that promotes harmony with one's mind, body, and psyche. As Jeff Dickson stated in his poem, 'The Paradox of our Time': "Taller buildings but shorter tempers. Wider freeways but narrower viewpoints." Mental health has become a severe issue we face in our contemporary society (1 in 4 people are thought to have mental health conditions). Architects should seek to create positive mental states through their work. Buildings are not structures to feed our egos, rather they are a place of stability and certainty amidst instability and uncertainty of the outside world. We architects provide a service to our communities; how we wish to live must affect how we build. Step by step, brick by brick, drawing by drawing, we must not only see our end-users as just humans but as our brothers, mothers, children, and as ourselves.

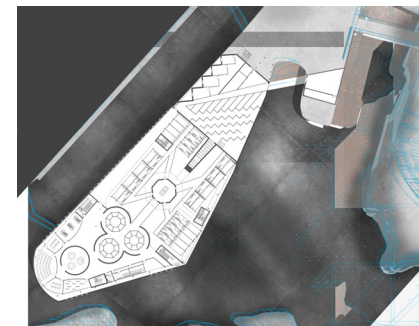
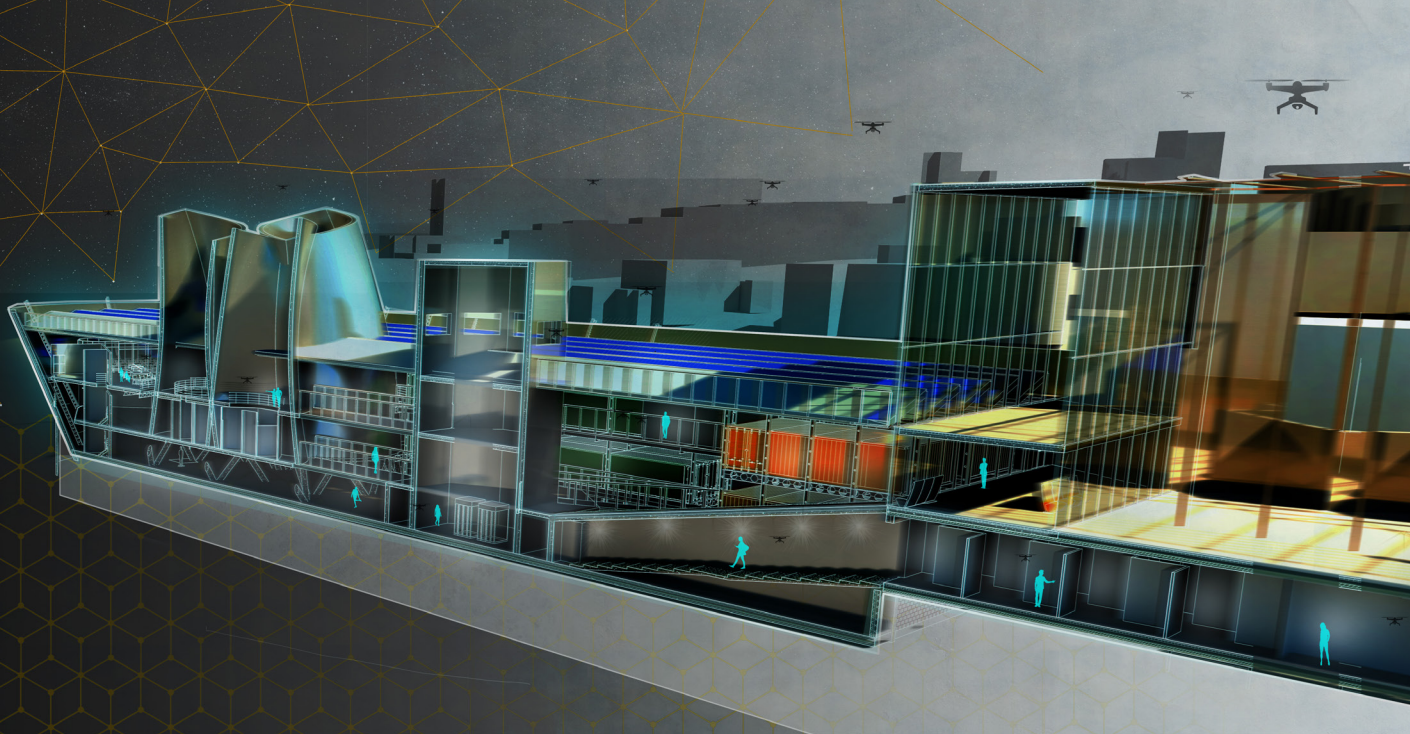


**Antonina Kozhukhova**

In the 21st century the world is rapidly changing. Influenced by Mike Weinstock's article 'Terrain Vague' this project seeks to understand how can our industry adapt to its pace if most others use technologies and A.I. to push theirs forward. This influences the way in which we perceive spaces, as now they tend to become non-places. Thus to keep up with the change, spaces we use need to know how we feel, who we are, what we need, to become fully inhabited again.

Constant interplay of views and rationality of usage, allows for innovation to take place. Thus this project is at all times levelled and provides physical shifts of views. Which may create mental shifts, change of perspective and innovation may take place, and therefore housing may improve, so that construction industry may keep up with the changes occurring, for places to become important again.





### Frederick Nott

Topia is a fully immersive, digital content provision centre for millennials. It is a semi-satirical, semi-futurist thought experiment which explores the impact of the digital age on young peoples' attitudes towards others and towards themselves, with particular reference to the increasing obsolescence of traditional societal protocol. The project asserts from the outset that the internet exists as a virtual heterotopia, it mirrors and at the same time uses modes of simulation to distort. The phone, or computer screen exists as a warped mirror to society. The ultimate aim of this project is to manifest this idea physically in real society to create a contemporary Heterotopia of the digital age in Bristol and expose the differences between the real and the hyper-real. This will therefore in turn evoke the viewer of this project, or indeed the user of this building, to think more deeply about the vast hidden influence that the digital environment is having on themselves and on society as a whole.



### Gustavo Beirao - Creatopia



### Gustavo Beirao - Creatopia

In a future where automation and robotics aid our endeavours, the need for creativity becomes the main resource humans have to offer the world, this is the world of Creatopia. The project centres around the question of what will humans do in this future and how can architecture and the built environment help us to adapt and progress further? The solution to this problem became a social hub where people can make, see and talk about art and sculpture. The building integrates these in 5 spaces (a workshop, 2 art galleries, a café and a roof terrace) each dedicated to either making, seeing or talking and as a result the social interactions between people help to teach each other about new skills in the world of art. This process of learning improves our creativity and thus helps us adapt and progress further into this world of the future.

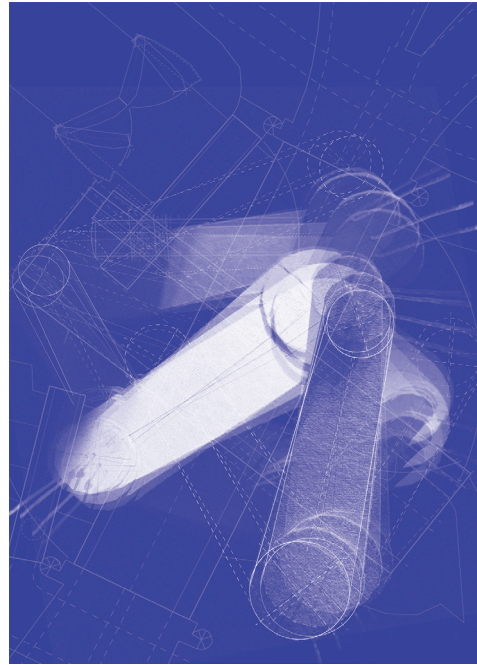
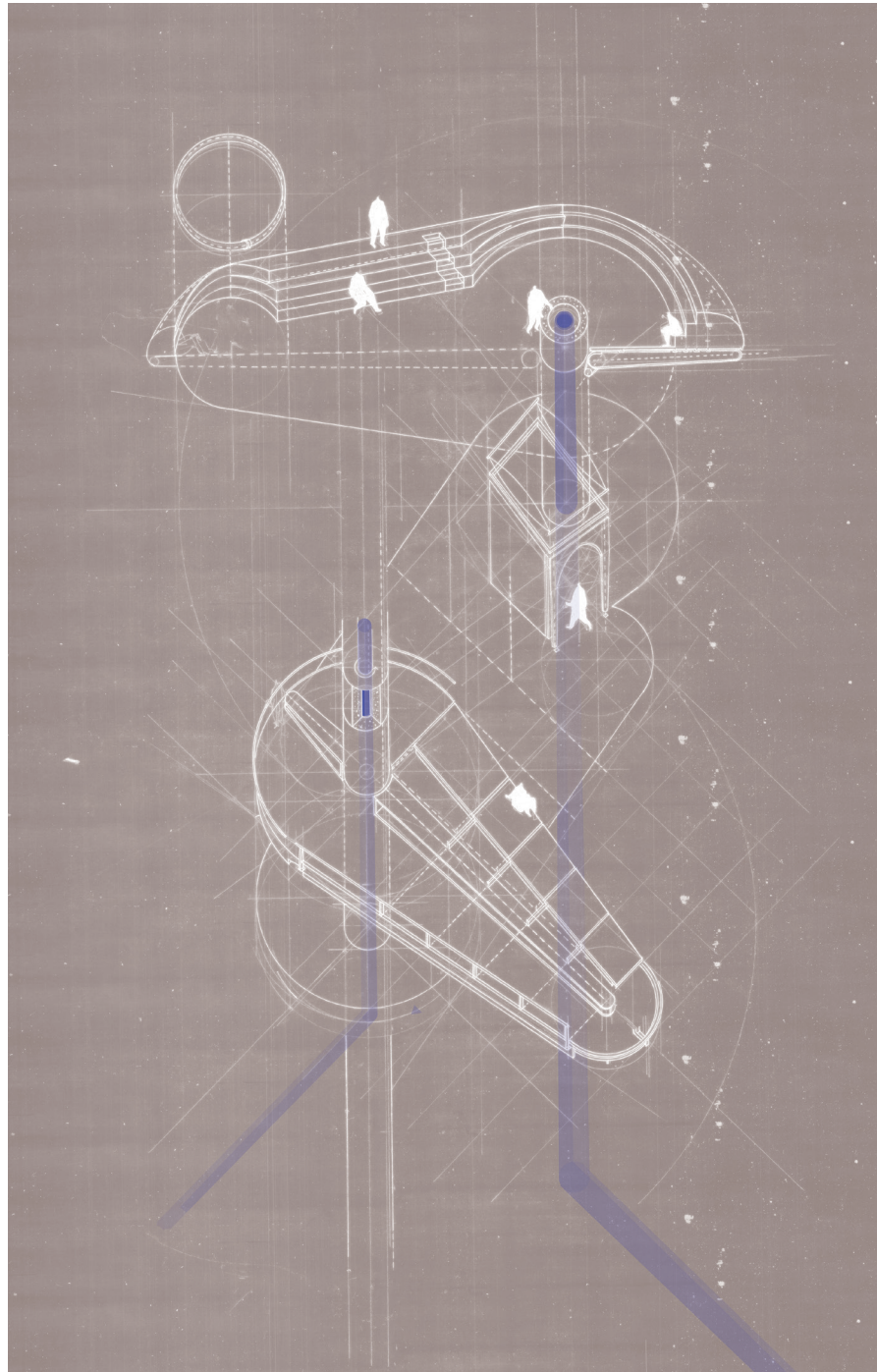
### Dk Afiqah Hannani Pg Hj Mohd Fitri - Institute of Contemporary Dance

For the final proposal, I have designed an institute of contemporary dance on Bristol's Waterfront Square, utilising the harbourside's scenic views and the neighbouring Millennium Square's cultural heritage. The institution is proposed to push the creative boundaries of Bristol to a broader extent, therefore, it intends to provide higher education for the elite who wishes to pursue dance in the professional sector, as well as offering beginners' classes for the children of Bristol.

The scheme is designed to conjure a sensorial journey for the users, embodying a contemporary dance performance with the use of light and materiality that will heighten the users' senses, thus, elevating their experience and interaction with the building. The form and elements within the building will also evoke continuative movement from the Millennium Square into and around the institute. Everyday life is a multi-sensory experience and the institute shall strengthen the connection of all the senses.







**Hugo Lopes** - Long Bristol and a Foundation of Ideas for the City Where I Live

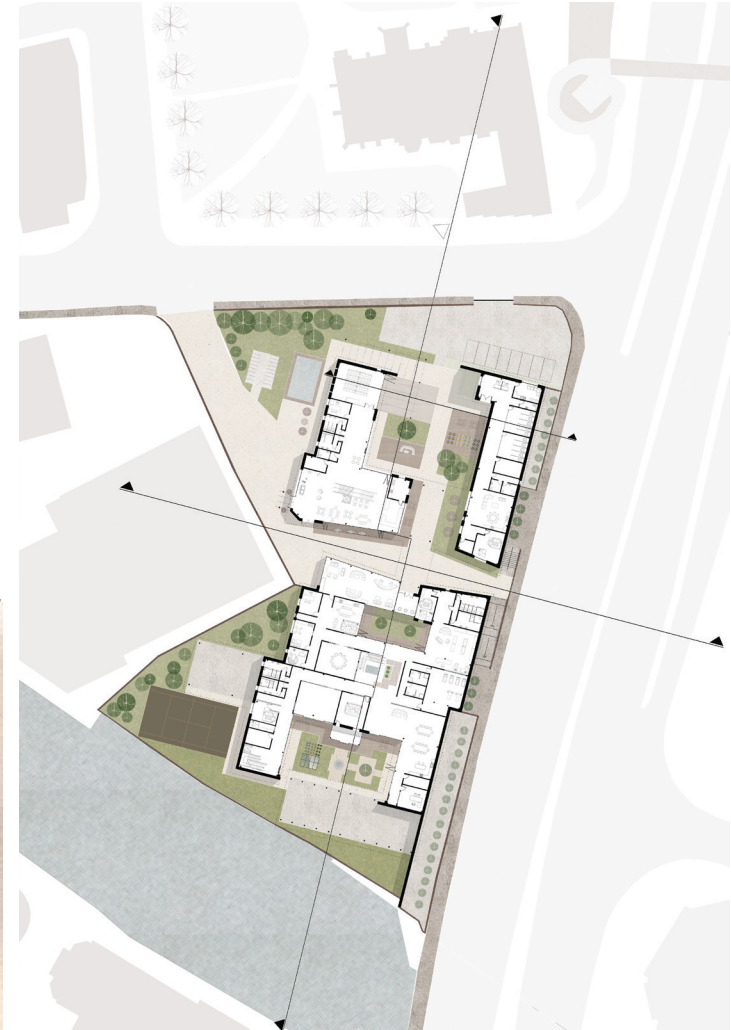
This project is a response to the rapid change of the city where I live. In the city, it was observed that there has been a gradual desire to better understand and contribute to the change by the people of the city. By assuming that ideas of the people are the instigators of the change, a Foundation for the Ideas of the City is proposed, suggesting a different time and a place for the ideas of the city.

As the project developed, it was found that to respond to the change of the city, it was important to address how it is imagined by its people. Through an exploration that starts by re-interpreting the city by mapping its ideas, this project questions the coexistence and relationship between the constant construction and re-construction of the real city and the city constructed in our minds.

**Grace Berry** - Cheese Lane Drug Consumption room - Rehabilitation Centre & Education Centre

How can architecture aid in diminishing stigma and humanising one of the most vulnerable groups in our society? This project asks us to challenge the current status quo regarding drug addiction, advocating a meaningful shift towards humanism, liberalism and education.

Several Bristol politicians are calling for legislative reform to make drug use safer, and there is a wave of public discussion towards harm reduction as opposed to criminalisation and prohibition. The project aims to manifest these progressive ideas and attitudes into a successful and responsive design – to create a multileveled, holistic and compassionate approach to the treatment of drug addicts, with the aim of de-stigmatising addiction and building links with the community. Drug consumption rooms provide a safe environment for those who do not wish to enter recovery, whilst a rehabilitation centre serves as a long-term healing environment. Educational functions shared with the public, such as a workshop and exhibition space, aim to help bridge the gap between the public perception of drug addiction and scientific reality of it being a chronic, complex brain disease.

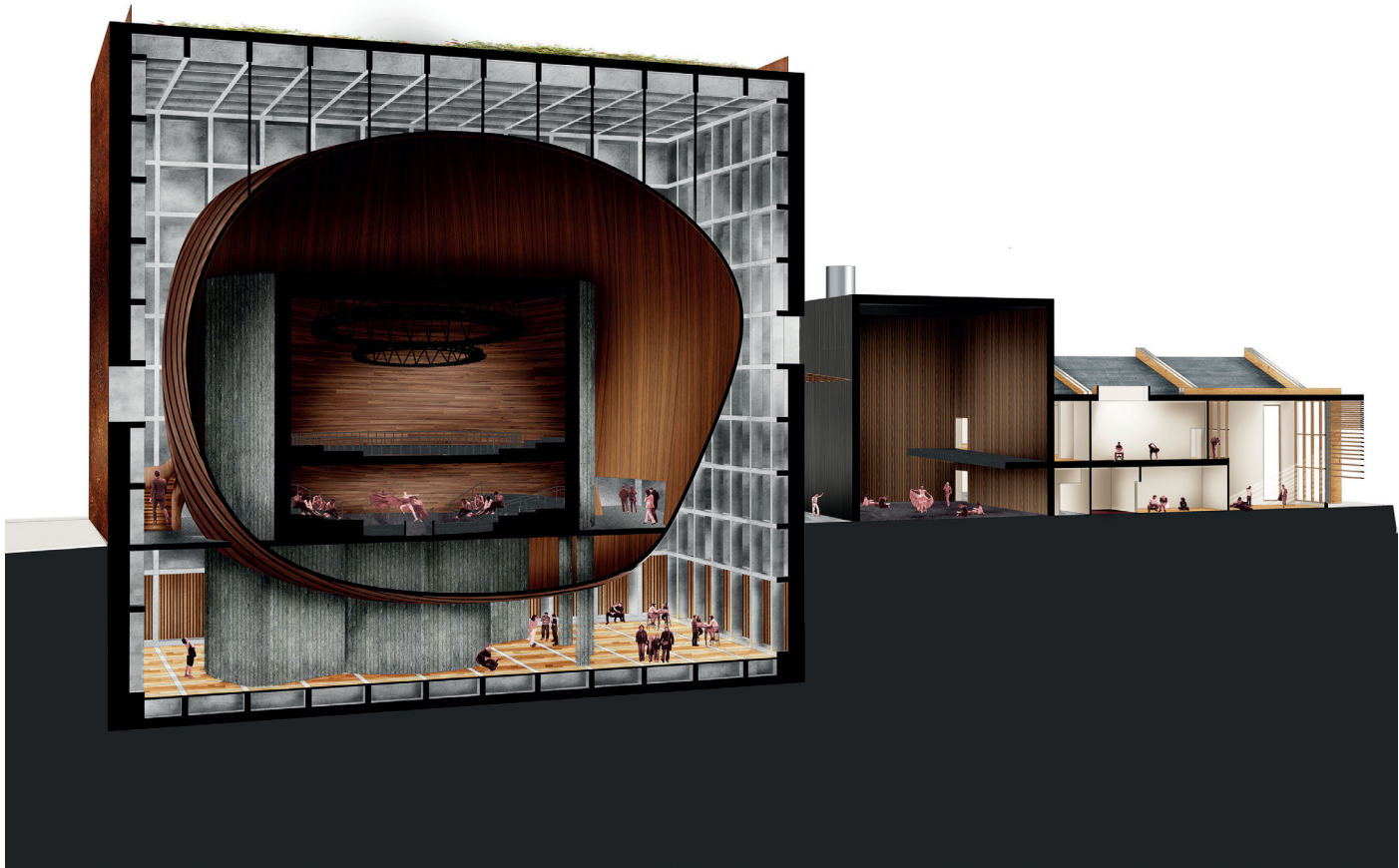
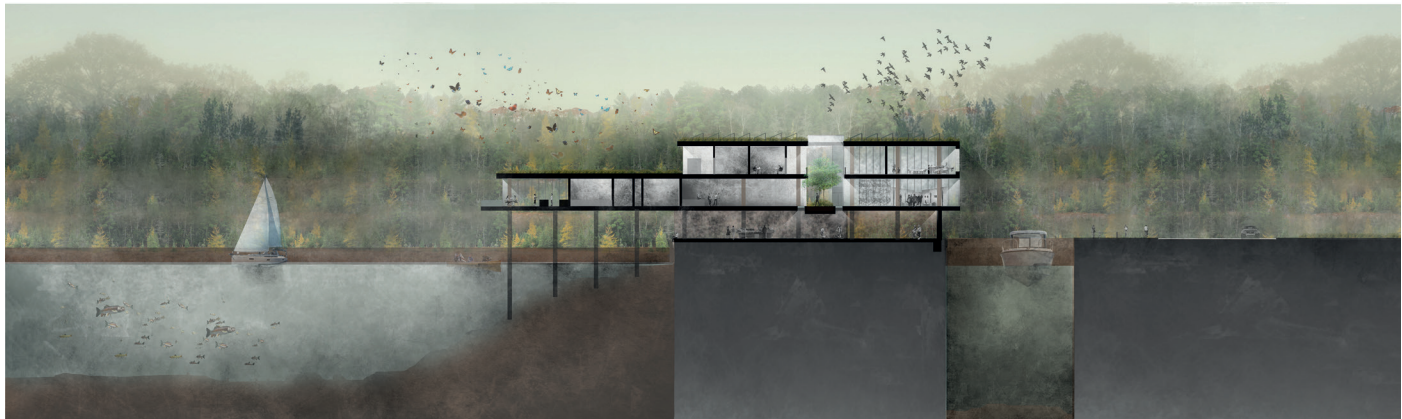






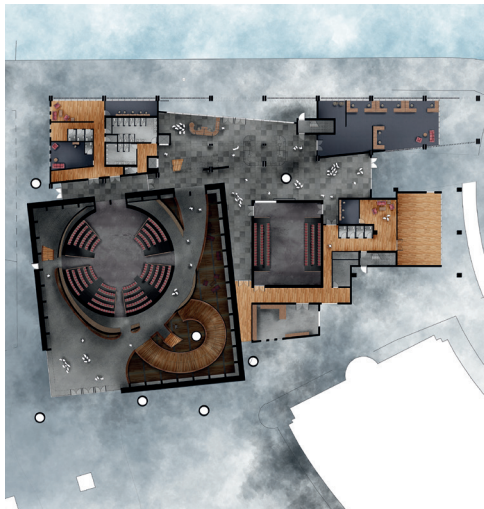
**Jacinta Barham - The Basin: Bristol's Community Climate Hub and Research Centre**

Bristol's Community Climate Hub and Research Centre is a local council funded and run educational hub with a strong focus on climatic and wider environmental issues. It is dedicated to inspiring, promoting and creating a more conscientious relationship between the community and the environment. The main role of the hub is to act as a flagship building in Bristol's campaign to become a carbon neutral city by 2030. It will further provide educational opportunities such as lectures, workshops and exhibitions, that will be facilitated by the hub in conjunction with leading climate change experts. By improving the relationship between the community and the environment, the climate hub will thus create a better understanding and approach to the reduction of carbon emissions within Bristol. With the aim to become a key focal point and influencing factor in the country's response to the inevitable changes in our climate.



**Jakub Raspl**

The Imperfect Solid is a scheme situated in the heart of the city of Bristol. The building is designed as an addition to the variety of cultural venues around the city. The aim was to add a place with a different character rather than overpower already established venues in the area. It provides a platform for artists and performers of traditional, physical and circus theatre to unite and produce a different and unique type of performance which does not have a home in Bristol yet. The key drivers of the design are breaking boundaries between a performer and a visitor, merging routes, interaction and contrast. All decisions made based on these points have been directed by the relationship between users and their experience.

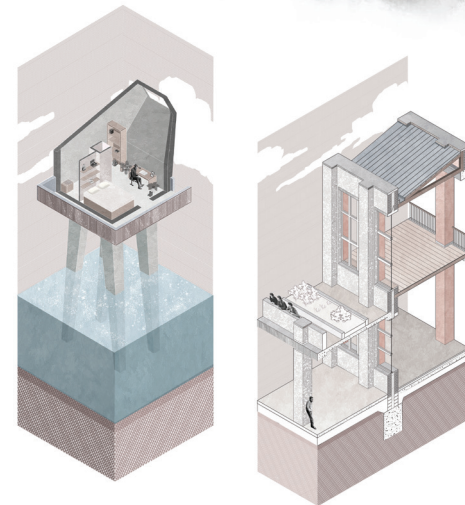






**Holly Davidson** - Female Sports and Rehabilitation Centre

**Olimpia Tinari** - The Egg Box: World Food Market

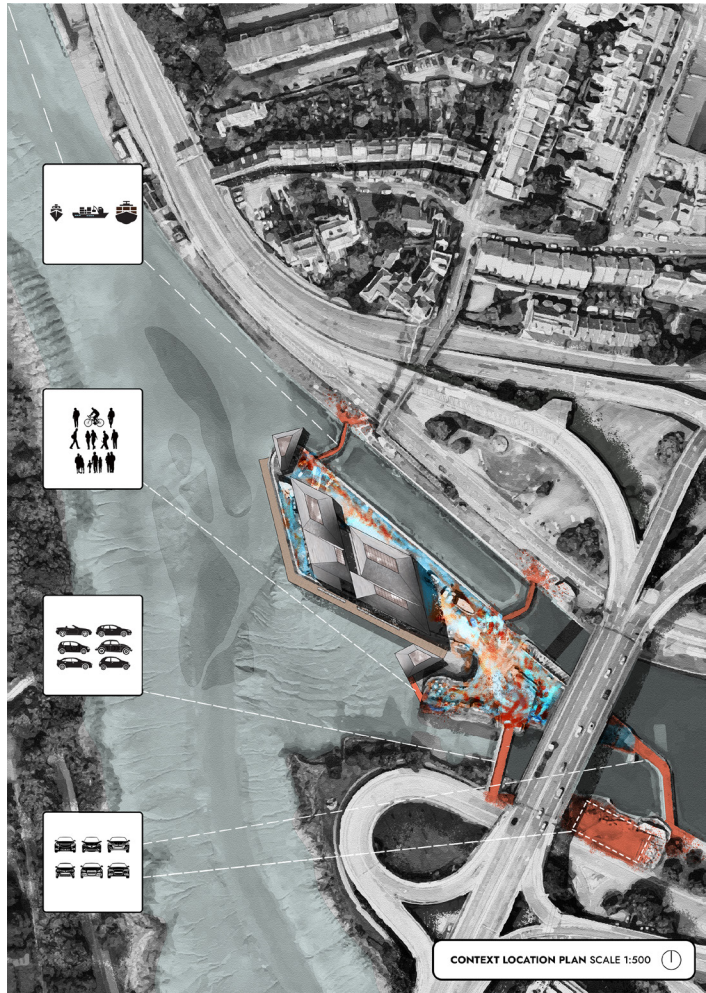


**Kieran Withey** - Neutopia

Within the scenario of this project a 'No deal' Brexit has taken place, leaving the UK in a dystopian condition. The project looks at using Sir Thomas More's Book Utopia written in 1551 as the manuscript for a new age of society within a dystopian post apoca-Brexit UK. More's Utopia provides the brief for the spaces that are needed for the society to function, these include education, the common hall, market/item store and workshops.

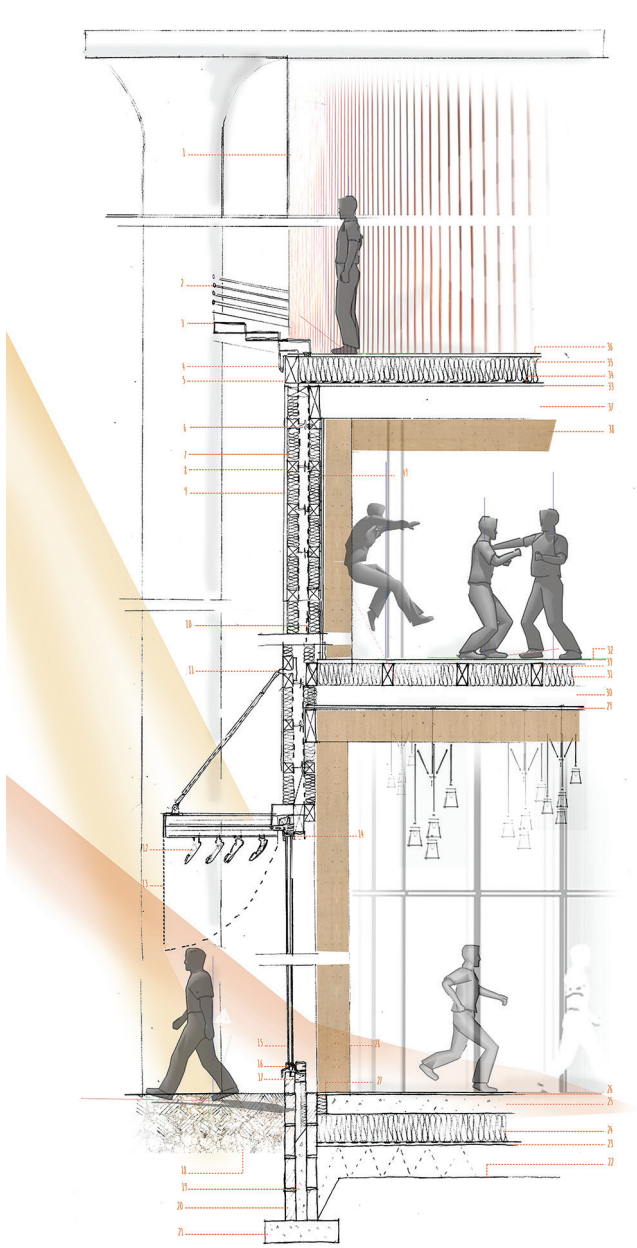
The pure and simplistic nature of society is where the language of the architecture has been found. The materiality of the project and the poetics of the tectonic aim to portray these emotions and beliefs through a simple pallet with traditional connections aim to mirror the function and monastic lifestyle of the society into the architecture.



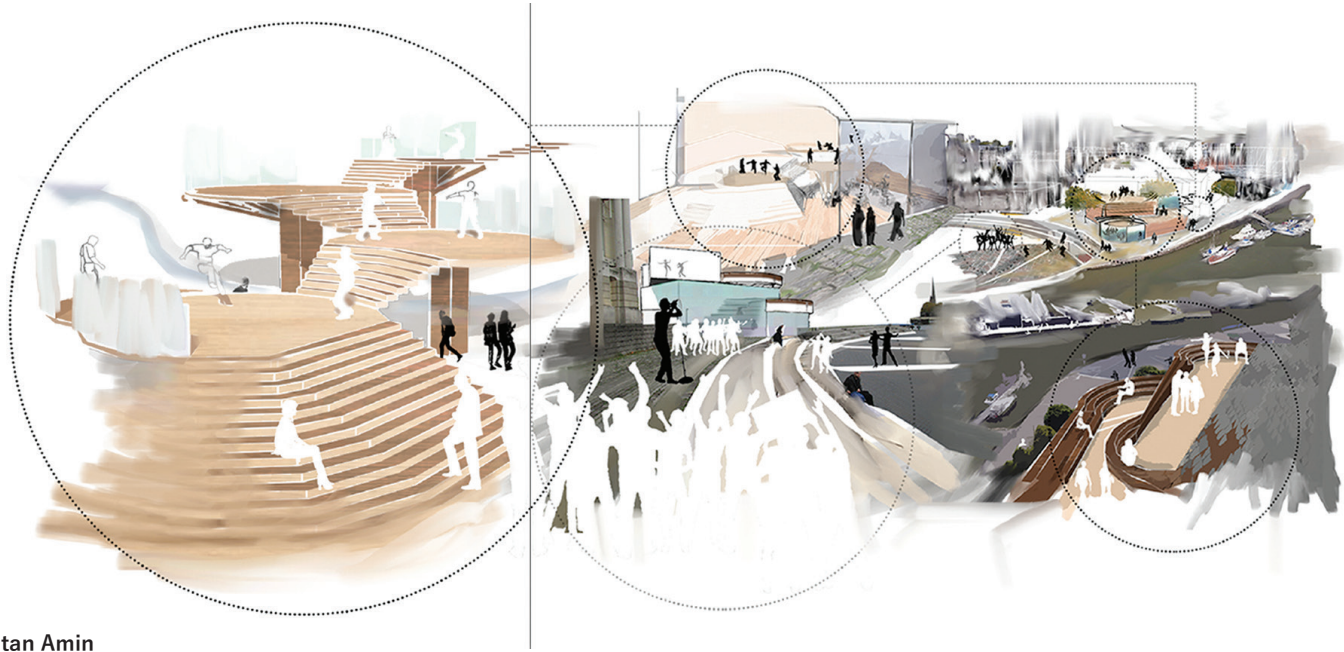


**Marwa Dulaimi - The Graffito Haven**

The 'Graffito Haven' investigates and challenges the current notions of Otherness, using user-based storytelling as a primary device of design and behaving as an architectural Vessel of Memory in the 21st century.



**Katan Amin - Using dance and movement as a medium to prevent isolation by building relationships**

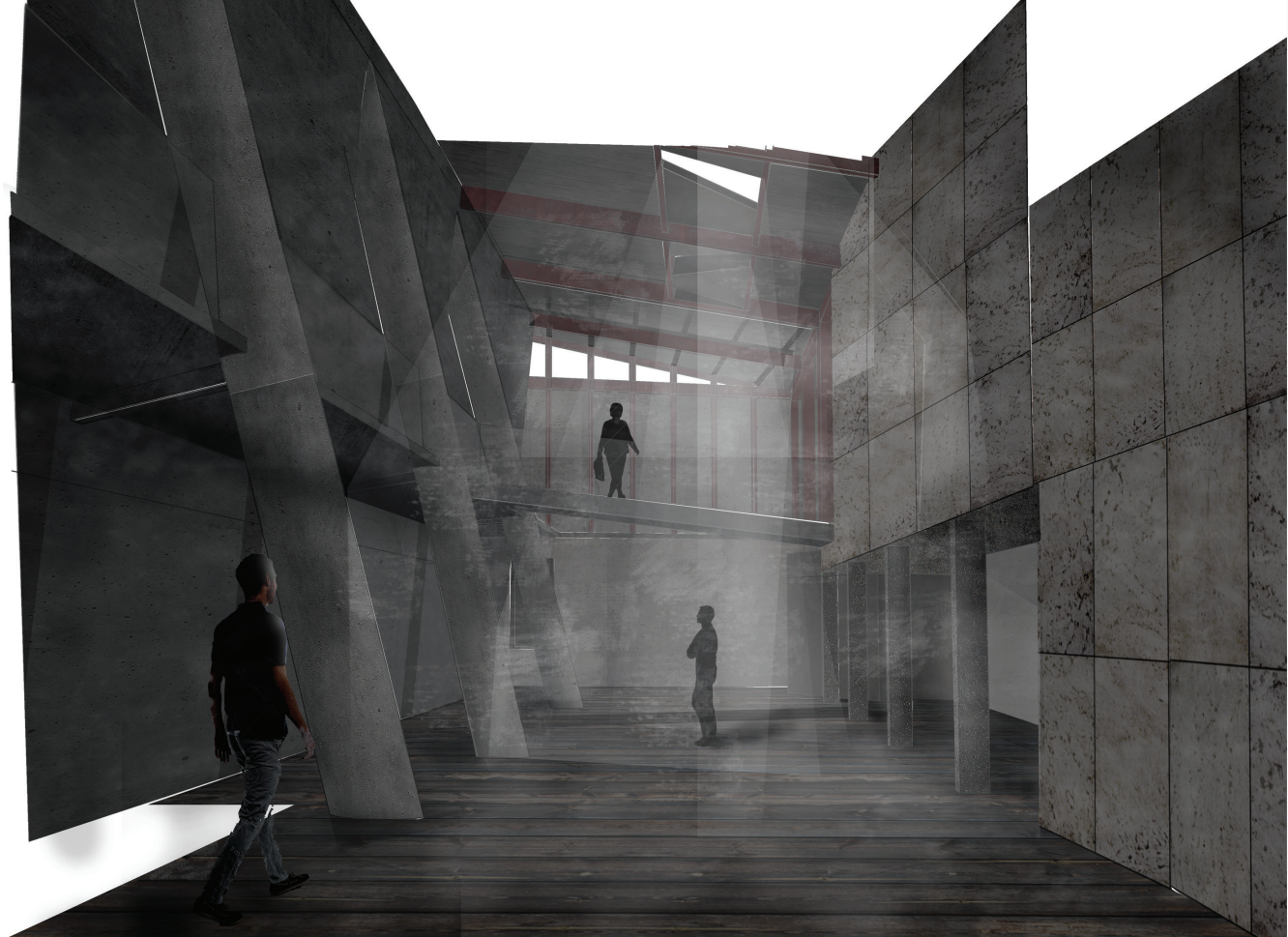


**Katan Amin**



**Philip Bannister - Collage of the broken history of castle street park**





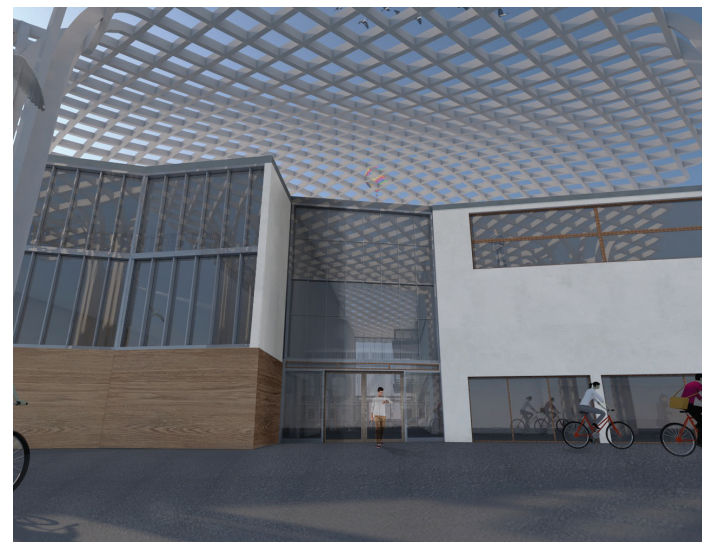
**Philip Bannister** -  
Experiential view (Foyer)



**Bethan Griffiths** - A  
point to start



01



02

**Praise Iornongu** - Bristol's Beacon Hall

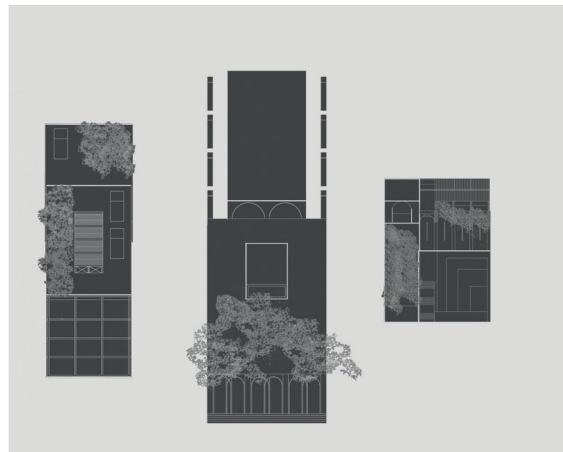
01. Internal view of performance space, aiming to show atmosphere and views  
02. View of undulating roof and atrium entrance

**Bethan Griffiths** - A point to start

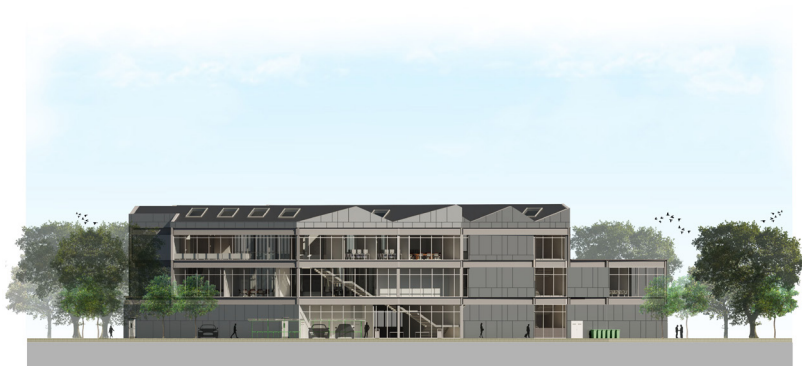
Bristol has a rich history which makes the character the city has today. One of the key elements that makes part of the city is the music. Bristol has a big underground scene that focuses on music amongst other elements. Walking around the city you will see buskers appearing through the busy streets along with a number of music venues throughout.



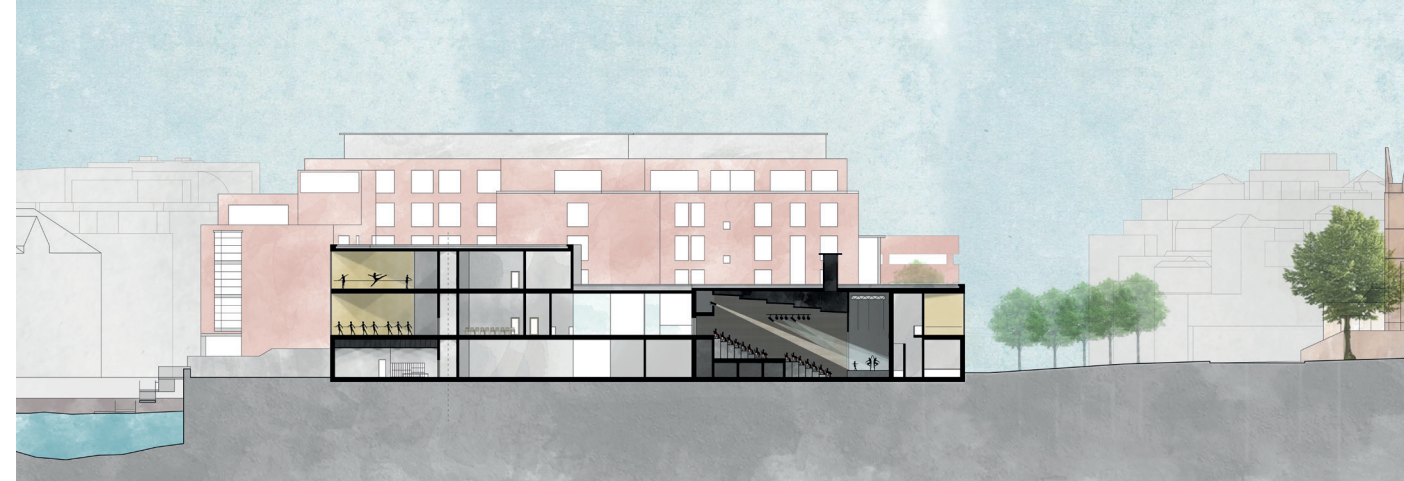




Alexander Mcclane



Dominic Sutton - Frameworks

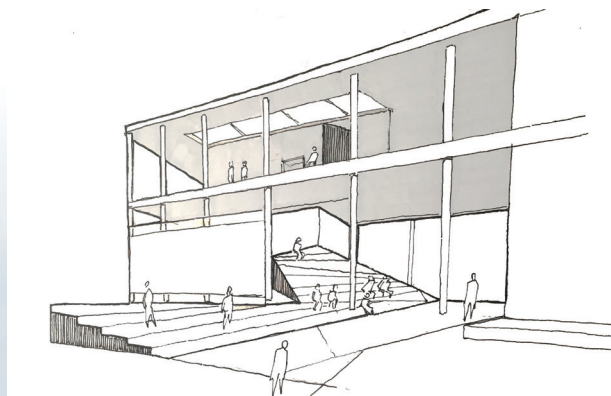


Benjamin Westmore - SWC: The South West Centre for Performing Arts



01

Amaru Blair - 01. Ground Floor Master Plan



02



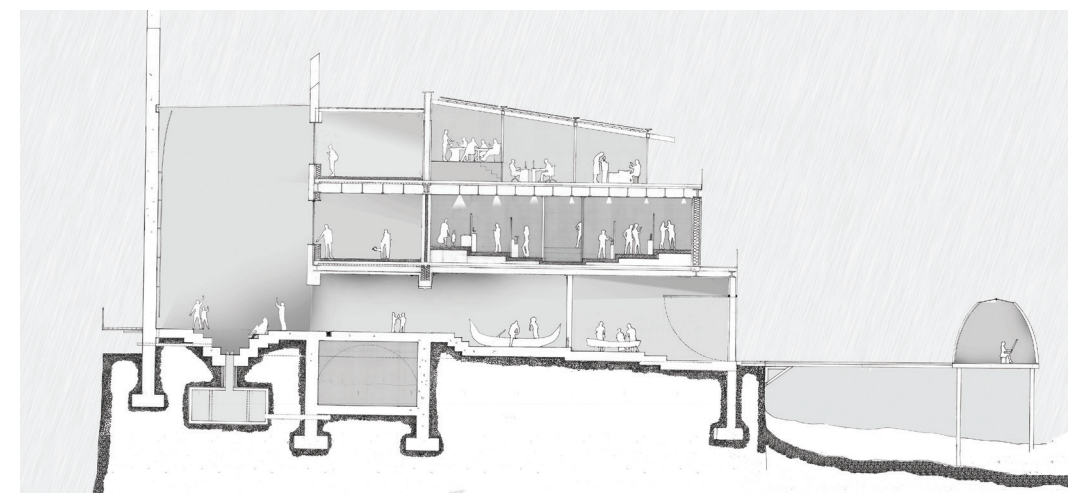
03

02. Conceptual Sketch of geometric architectural feature 03. Atrium Interior with natural system

Emilio Faccini-Yazdi -  
Bristol Opera House &  
Vocal Conservatoire



Jonathan Boettger -  
Bristol Opera House &  
Vocal Conservatoire







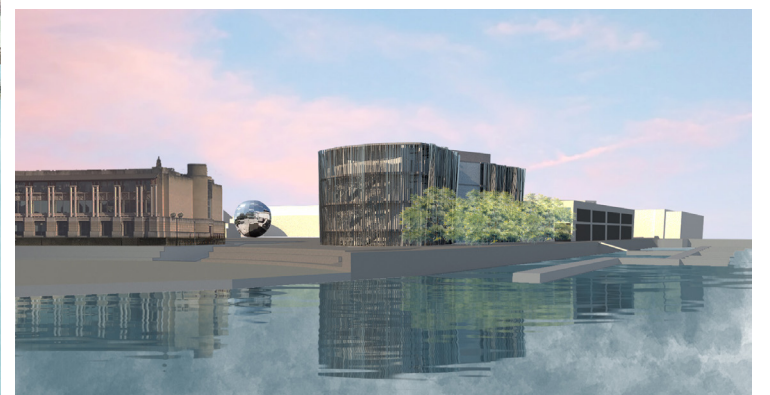
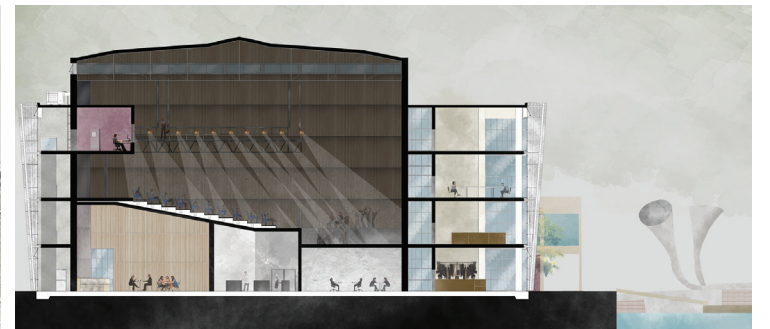
**Louis ohanlon - Bristol YOUTH City**

01. The axonometric across the site emphasises the adoption of space, with children continually interacting and repsonding to the changing environment.
02. The ground floor plan expresses the 'connectivity' of place, through its distinctively open and jagged masterplan within a large site.
03. The north-west elevation illustrates the materiality of each building, developing from the philosophical understanding of colour informing both emotion and function.

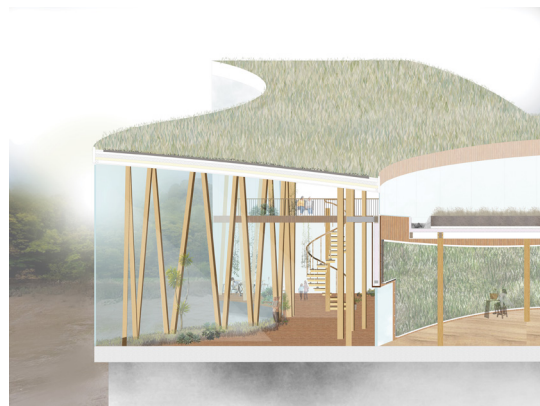


**Pui Chong - Home to Less** : The project is located next to the Lloyds HQ Building in Bristol. The project (Home to Less) is designed to improve society by providing shelter and living opportunity to street musicians. It is also designed as a destination for community to engage in music learning with street musicians

**Paco Yuen - The Wave** Inspired by the study of structure and the laws of organization of nature by exploring aspects or element of water.



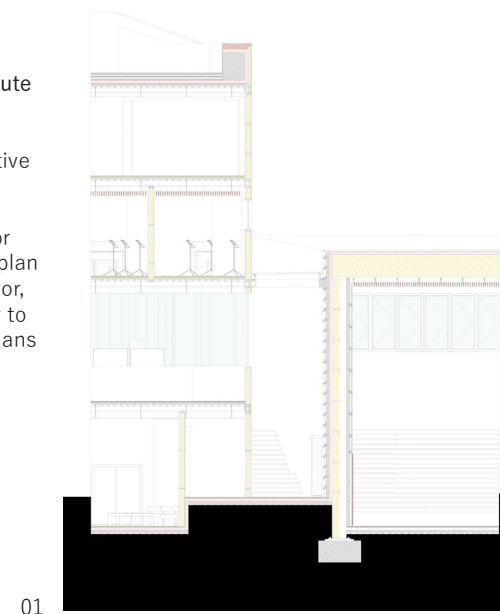




**Leong Li -**  
Bristol Institute  
of Arts

01. Perspective  
section

02. First floor  
with masterplan  
+ ground floor,  
second floor to  
forth floor plans



**Lois Chan - The Wave** 01. East elevation 02. Masterplan Ground floor plan 03. South-east perspective render



**Katherine Dodds - The Avon Gorge**  
Community Environmental Centre

In an age of mass urban development and increasing pressures on global biodiversity, architecture has the power to change things for the better. The Environmental Centre is a multi-purpose learning facility and community hub which focuses on biodiversity, the effects of climate change and the impact that climate change has on Bristol's ecology.

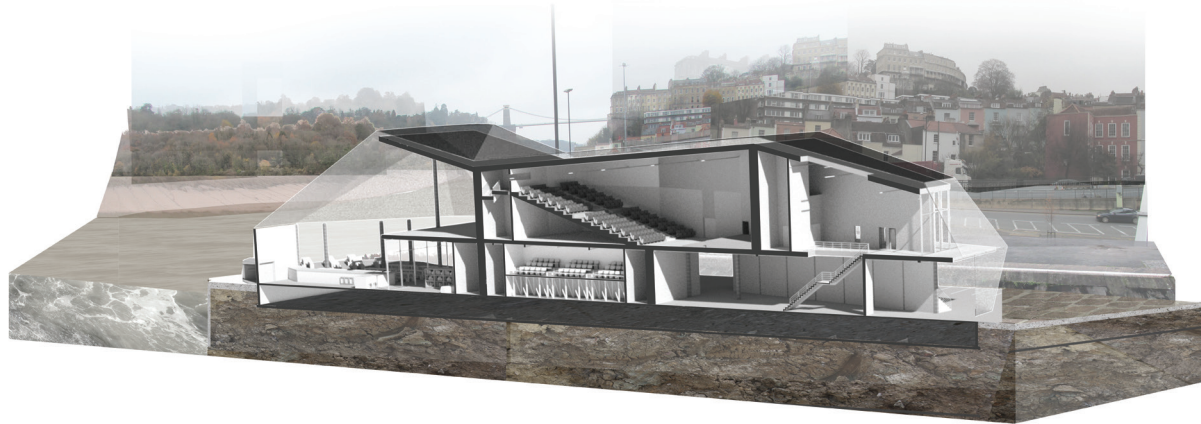
**Harrison James -**

01. Collage expressing calmness & relaxation in which the building is used for.

02. Render set within an alternative environment which allows the building to freely interact with its surroundings.







**Luke Stevens**  
- Hotwells  
Gateway for  
Multicultural  
Performance



**Luke Stevens**



**Maria Taramounta** - Frame the City, Frame the Street -  
Street Art and Exhibition spaces Centre

Bristol is one of the most well-known cities for its artistic character, as it is undisputed as a capital of street art and graffiti in the United Kingdom. Up fest, the Europe's biggest street art festival, host each year a thousand of talented street artists. Banksy by creating his career in Bristol, achieved to make the beginning of the graffiti world true. The centre hosts the Up-fest festival, promotes and supports street artists and gives them the chance to make their love of painting their profession, using and depicting their thoughts on the wall.



**William Hayward** - Artisans Asylum



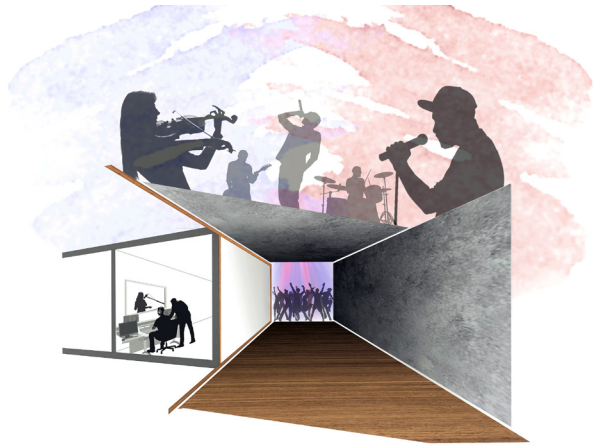
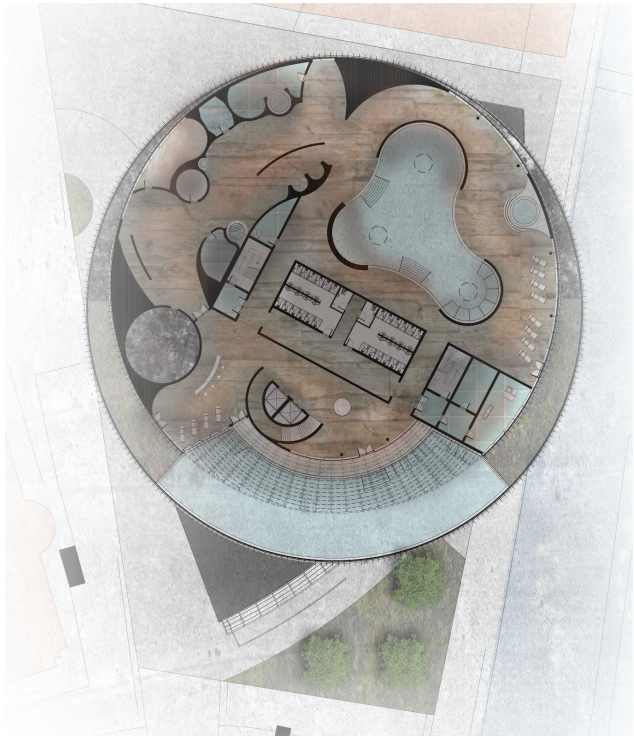




**Petra Penkavova** - Relax Centre Thermal Spa

The architectural proposal is designed to accommodate various activities and introduce large thermal spa facilities in the centre of Bristol.

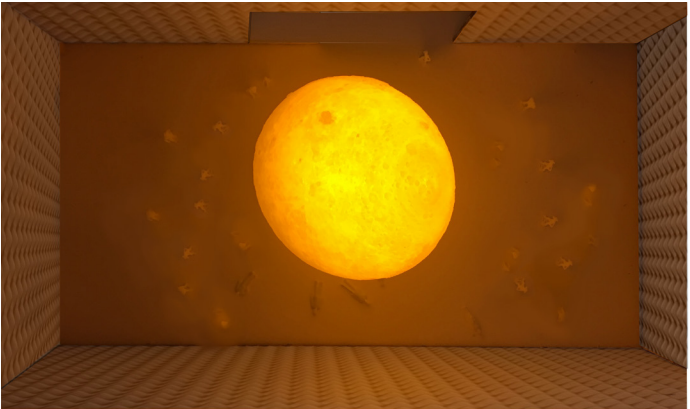
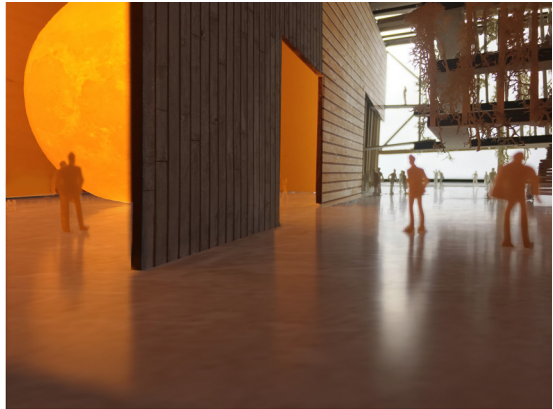
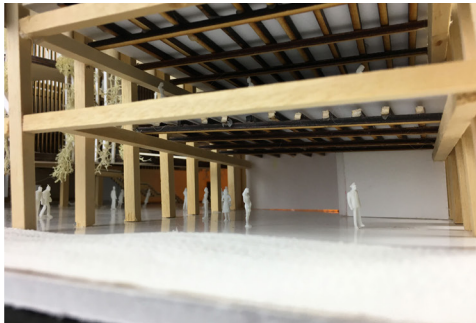
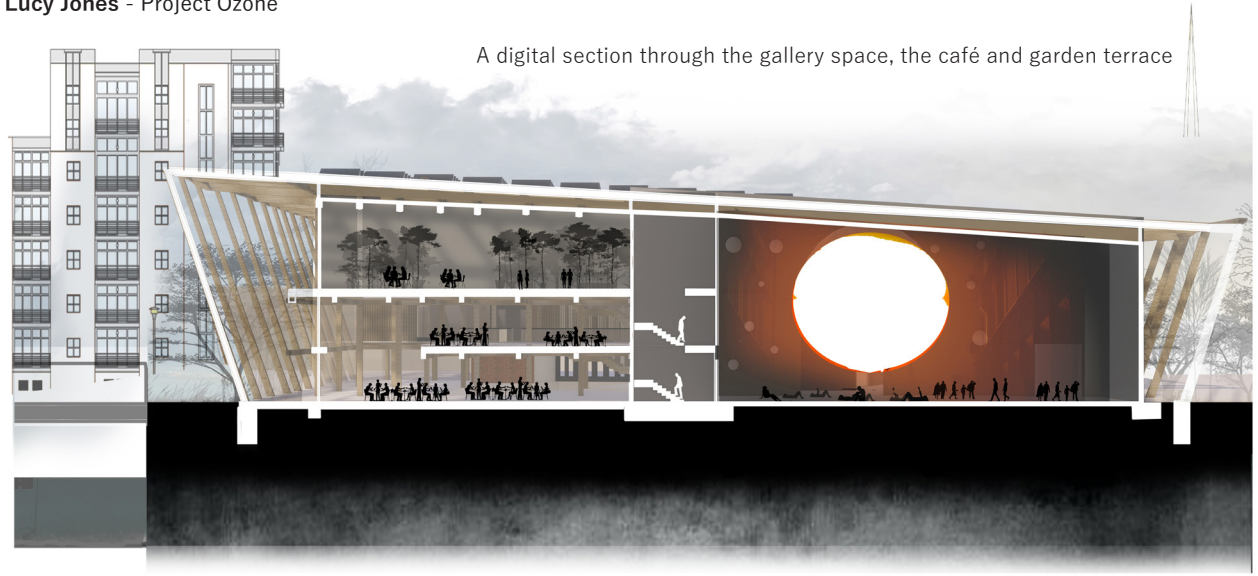
**Joseph Hopkins** - Music for the Youth: International Concert Hall



**Philippe Chateauneuf** - The spaces are divided into two sections; the private part containing recording, rehearsal and office spaces, and the public part containing a large event space/nightclub and a live music café.

**Lucy Jones** - Project Ozone

A digital section through the gallery space, the café and garden terrace







**Joshua Morris -  
Interactive Centre  
of Performance**

The project aims to encourage the existing circulation through site to interact with the façade of the building, creating sound upon impact. The materiality links to the industrial materiality seen along Bristol's Floating Harbour.



**Vikki Lai**

**Kieran Hollywood** - Immersion into a virtual world is not limited to the use of a virtual headset, how it influences architecture is now up to us.

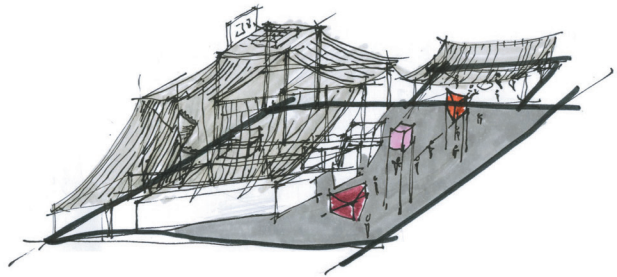


**William Harris -  
Republic of Bristol**

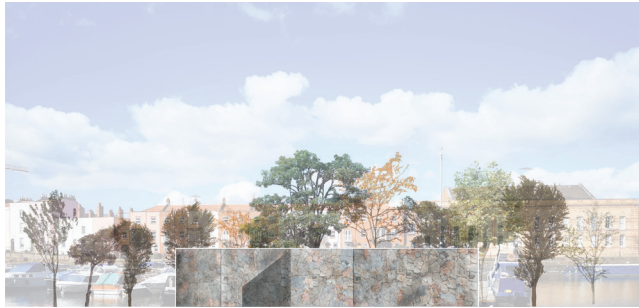
The project bridges the divide between politicians and the people, a new era of governance, 'The Politics of Belonging'.



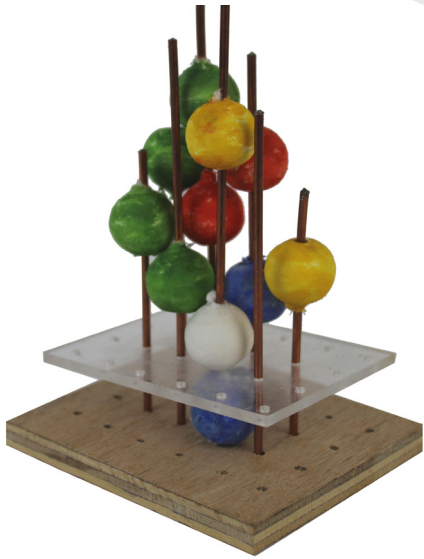




**Oana Baltariu** - The Resilience Network: A Tale of Collective Intelligence

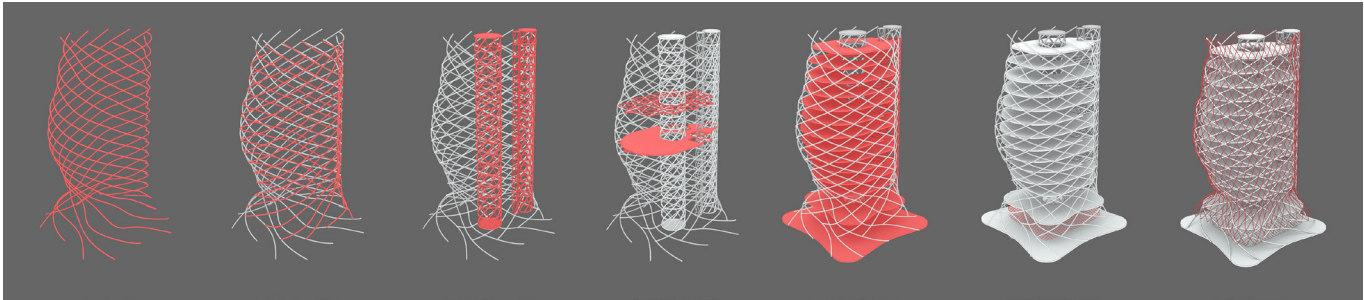


**Yasmin Adam** - My final year project revolves around the adaptation of the world and our reaction to it. The building reacts to societal problems in the local radius as well as on a global scale. How we may adapt to provide solutions for these problems and enable people to take power into their own hands.



**Jack Feighan** - Vertical Urban Farming

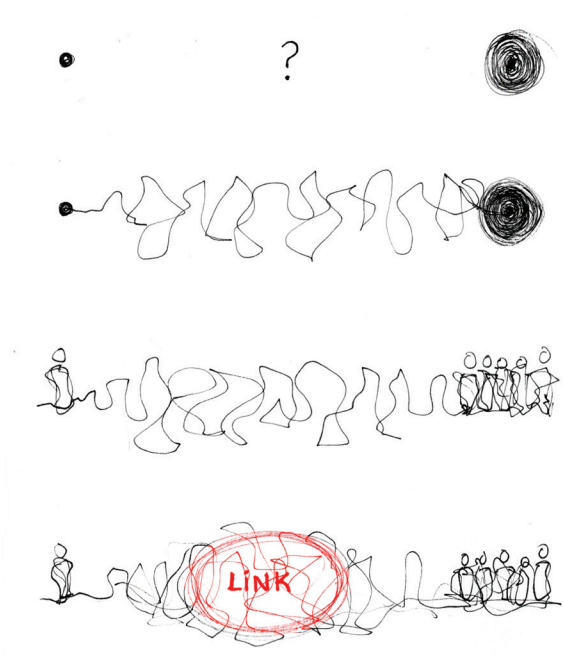
**Yoanna Mircheva** - St Augustines Arts & Crafts centre



**Jack Feighan** - Vertical Urban Farming



**Conor Lloyd** - Cultural Oasis : Convivial Integration



**Beatriz Fernandes**

**Beatriz Fernandes**





# BA (HONS) INTERIOR ARCHITECTURE THREE YEAR UNDERGRADUATE DEGREE

Tutors: David Littlefield, Tonia Carless, Jonathan Mosley, Sophia Banou, Matthew Hynam, Mina Tahsiri.

IA@UWE: reimagining and reprogramming existing buildings and spaces. Interior Architecture at UWE Bristol focuses on the following principle themes: architectural intervention; creatively rethinking and enhancing existing places; the human scale; spatial narrative.

By rethinking existing buildings and spaces, we enable them to work better or differently; never forgetting the fact that the spaces we create and recreate are designed to be inhabited and occupied by people; and that these spaces should be meaningful. We deploy a free-thinking and experimental approach . . . we try to cultivate an attitude of lateral thinking, making connections, considering things afresh in order to re-make the spaces we encounter.

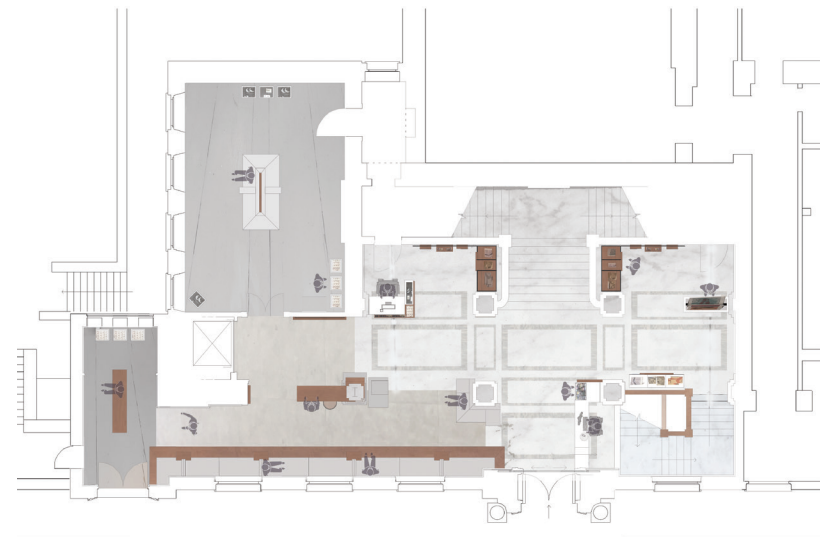
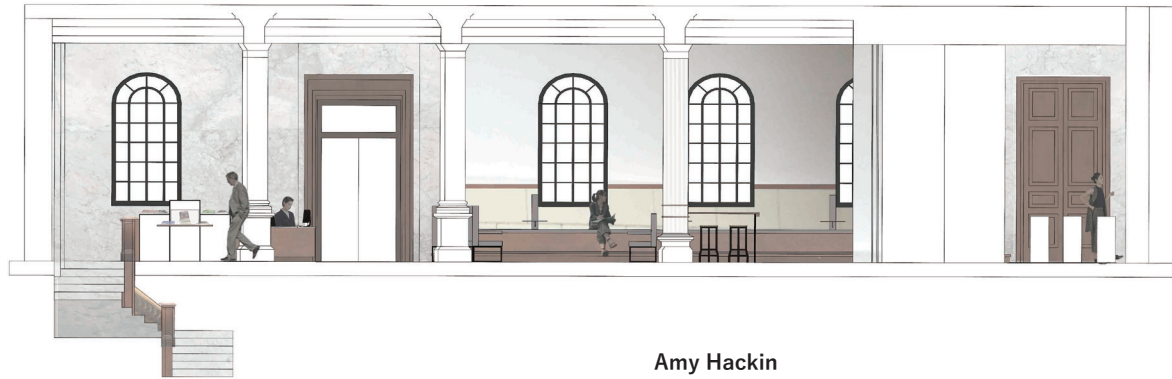
This year students from IA Design Studio 3 have worked closely with the Royal West of England Academy, Bristol. Students have considered how design can help the RWA remain a forward-thinking, accessible and dynamic place for all citizens into the future.

Visiting Staff:  
Lucy Barron, Sarah McCall-Morgan,  
Jennifer Neal, Lucy Read



Image: **Amy Hackin** Protrusions + Incisions

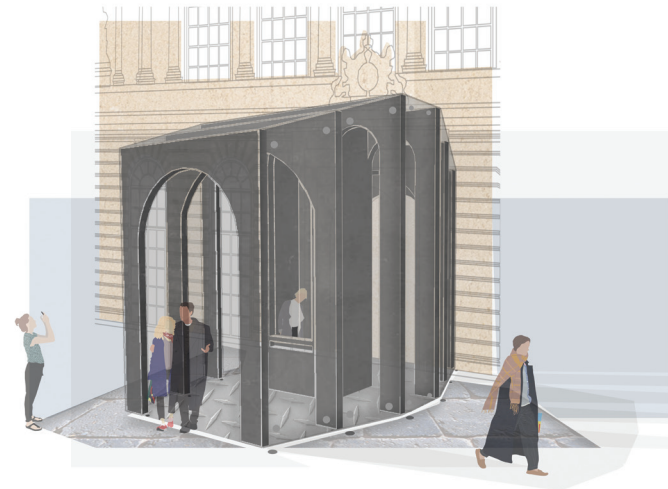
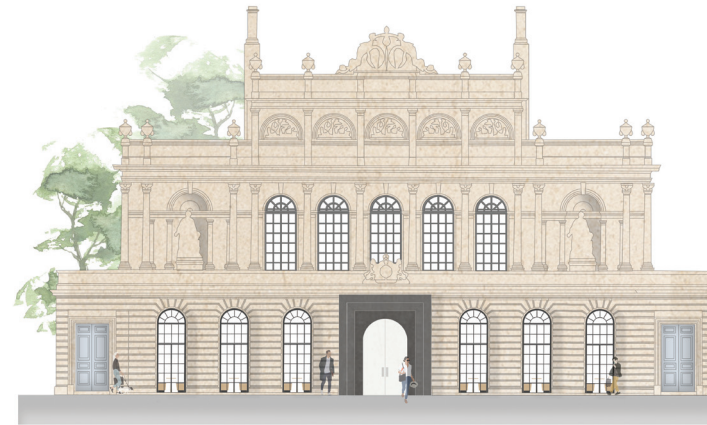




**Amy Hackin**  
Protrusions + Incisions

This scheme was designed to open up the RWA and create a more inviting entrance sequence. The existing space felt cluttered with shelves covering the marble behind - hiding the materiality and character of the building. The goal was to reveal these features, bring more light through and improve circulation.

The stripping back and addition of new elements within the project has followed through from the structure into the furniture and details e.g. hollowed out voids and protruding ledges and edges. Existing cafe walls were removed and replaced with a new column to tie the areas together and encourage users to move towards the galleries on the left. This column reinterprets the form and texture of the existing in a fresh, contemporary way and the shelving units were designed to follow the symmetry and shape of the grand staircase.



**Isabel Russell**  
Framing Thresholds

Framing Thresholds set out to resolve fundamental programming issues at The Royal West of England Academy, Bristol's first purpose built art gallery. The scheme proposed to reconstruct the galleries façade by opening the gallery onto the street through a series of extruded openings, but to design these in such a way so to capitalised on the modern customer's desire for an instagrammable backdrop. By doing so, the scheme provides an experience than will entice new visitors, without spoiling the RWA that existing visitors know and love. There are huge pull factors to instagrammable locations, with 800 million active monthly users, Instagram has fast become a worthy and free marketing tool.



A family of architectural elements was designed to promote clear circulation, create more user-friendly spaces, whilst introducing a set of juxtaposing materials that visibly highlighted the interventions within the Neoclassical contemporary art gallery. Each of these elements frame views whilst signifying the type of art the gallery exhibits, which is currently misjudged due to the building exterior appearance.





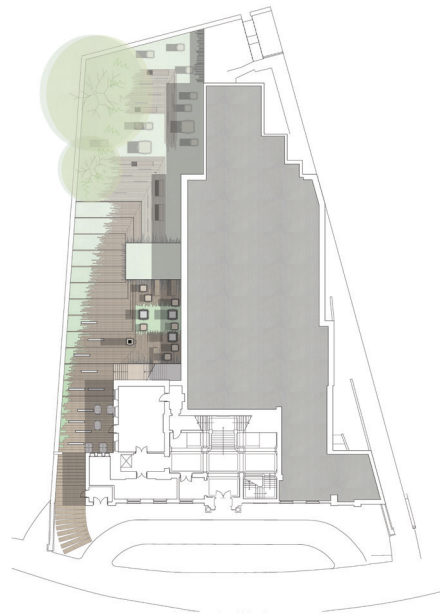
INTERIOR



### Lorien Millidge - Convergence

Convergence is a multi-functional extension onto the north elevation of the Royal West of England Academy at basement level within the garden area. The extension aims to increase the footfall to the gallery by revitalising the neglected garden space as a sculpture garden and provide key interior uses within, including an educational “messy” space for school

trips to utilise, opportunities for a range of storage options, climate-controlled archive space and a reading room. The key feature of the design would be its sculptural, stepped partial green roof which allows users to walk from street level down into the garden at basement level. This feature of the design allows for the internal extension areas to be provided without the loss of garden space. The proposal intends to provide key interior spaces, bring the garden into use and provide a calming and relaxing space for the public to be immersed in art.



### Kuzagen Valaydon -

Our final year studio project focused on the rejuvenation of the Royal West of England Academy (RWA). Celebrating its 161st year as an art gallery, I wanted to pursue a new gallery space that would present a new dynamic character by means of natural light. I also wanted the RWA to permanently change the skyline of its surroundings through tunnel-shaped ceiling elements, which was also a crucial part of the natural lighting programme. This response had the aim of attracting visitors to explore inside the RWA and to extend its existing narrative, whilst embracing the interior values it already had.

### Lena Mangels - Design Studio 3

01: New Café and Gallery space with ceiling cubes for better acoustic and lighting situation.

02: New Café space with oiled oak on floor, wall and furniture



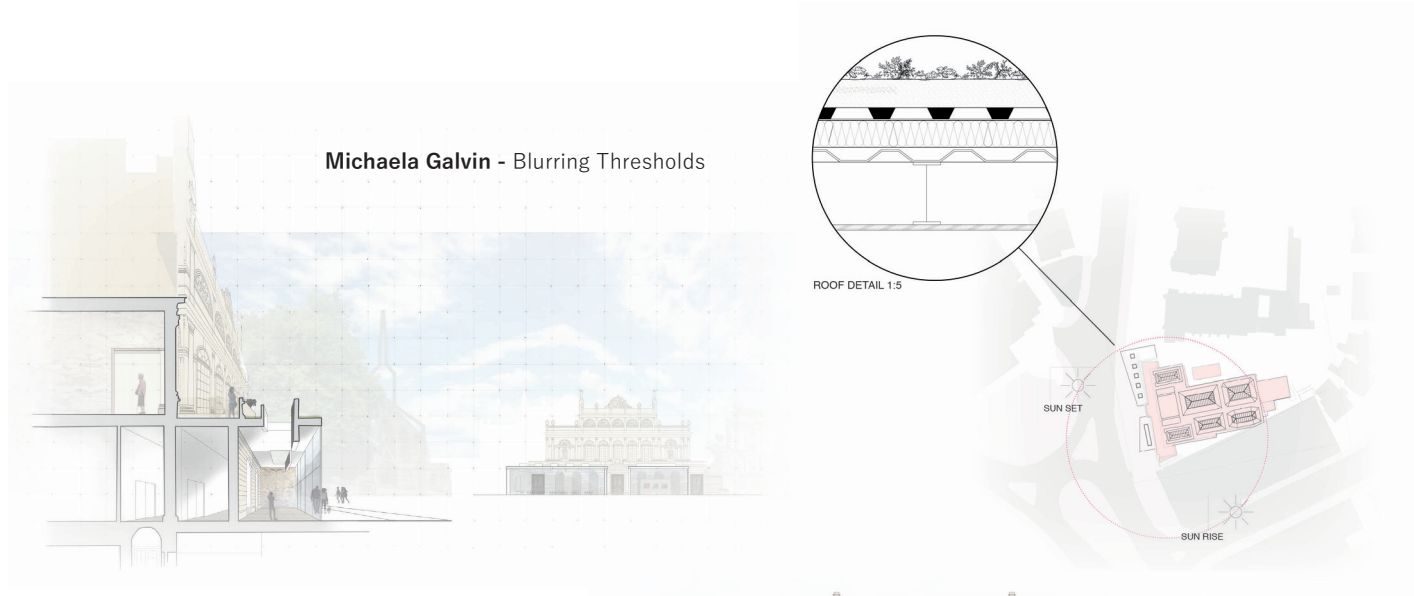
01



02

INTERIOR ARCHITECTURE

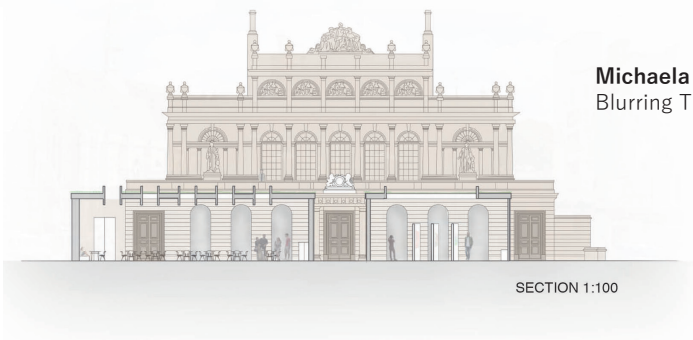




Michaela Galvin - Blurring Thresholds



Benjamin Bostridge - Extruded Fragments



Michaela Galvin - Blurring Thresholds



Amelia Picton-Jones



Bennita Ciu - Rejected Beauty



Chloe Lim - Inside | Out



Polly Sparkes - Connect





# BSC (HONS) ARCHITECTURAL TECHNOLOGY & DESIGN

## THREE YEAR UNDERGRADUATE DEGREE

Programme leader: Andrew Bourne  
Design Studio Lead: David Noble. BIM studio Lead: Andrew Bourne

'Technologists leading the detailed design and construction management of contemporary architecture.'

The BSc (Hons) Architectural Technology and Design programme equips students to be a chartered Architectural Technologist working at the centre of the contemporary construction industry. Students learn how to design buildings in detail. They develop expertise in construction technology, structural design, building science, refurbishment and Building Information Modelling. In their second and third year specialist technical studios, students learn how to develop their creative ideas with technical detail to produce refined design proposals for technical building systems and assemblies. Between these two years they are encouraged to take up the option for a year of work-based learning in industry, which stimulates a step-change in their professional skills. The graduating year includes courses in Building Information Modelling, building pathologies and construction management. Our architectural technologists develop both as designers which can skilfully communicate ideas in a variety of visualisation media and also as construction specialists able to enhance the construction and procurement process.

The first project of the graduating studio explores the detailed assembly of a 'shelter' construction system for Bristol's new Metro Bus network. The second project encourages investigation into prefabrication and modular construction through a beach-based RNLI rescue pod. The final project is a proposed new Architecture Technology,

Teaching and Information Centre (ATTIC) to be located on Bristol's harbourside. This project re-uses an existing building to investigate in detail how a new façade solution can re-purpose and extend the existing building's fabric. These projects use digital and physical modelling to develop the design and performance of structural systems, building envelope and architectural detailing. They explored how the logic of technical construction informs a particular architectural aesthetic, requiring a high level of detail resolution to generate the legible and functional structures that the industry requires.

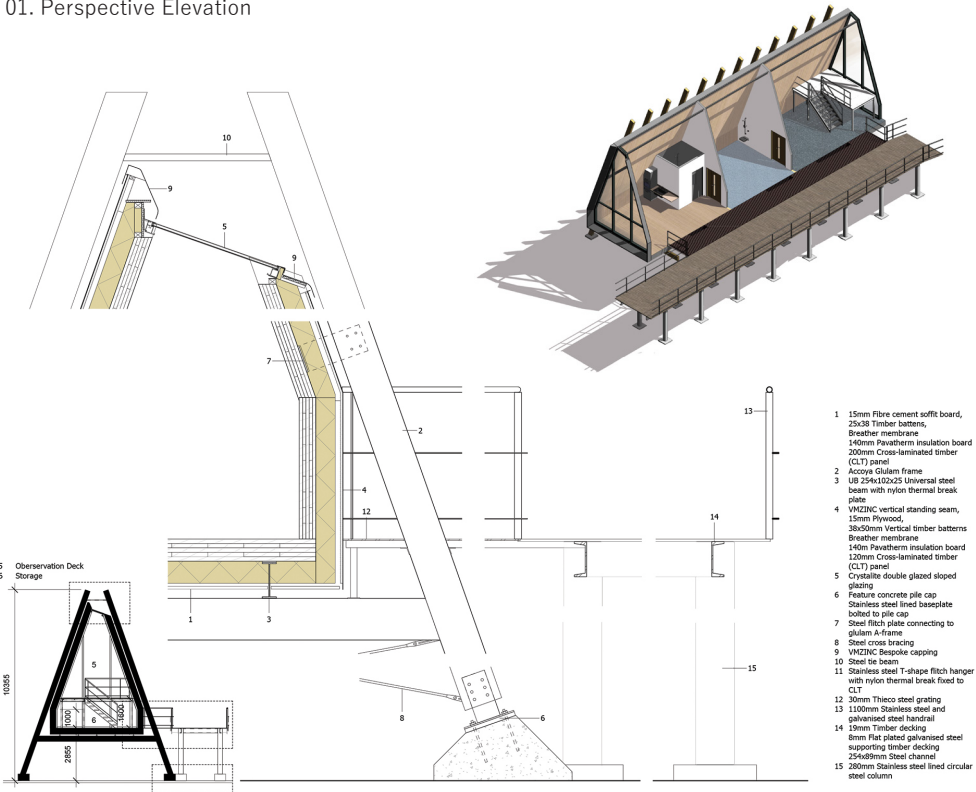


Image: Joe Hyett - Internal Observation Deck



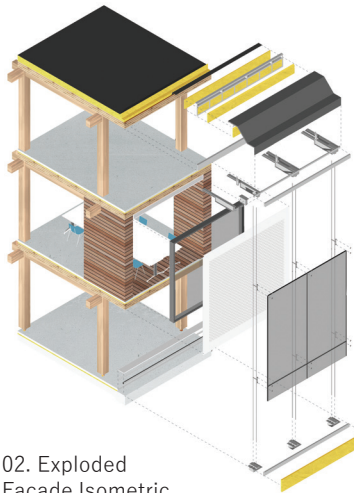


01. Perspective Elevation

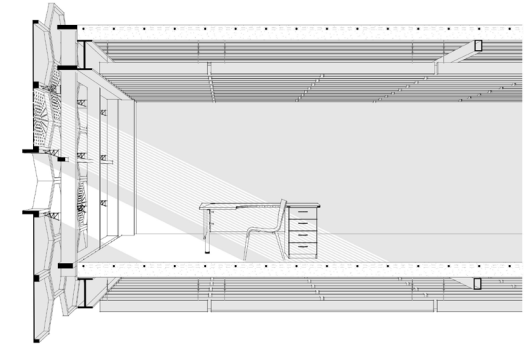
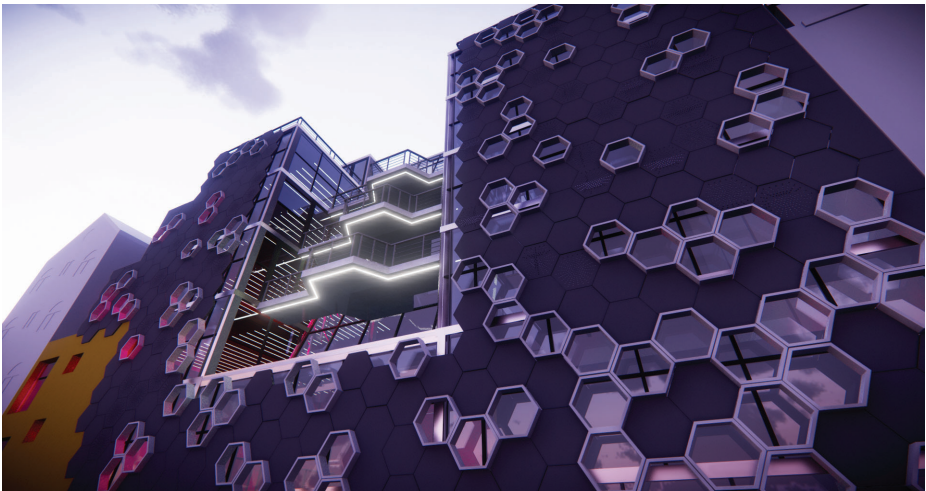


Joe Hyett - RNLI Rescue Facility

The facility has a strong presence on the 4km long beach at Weston-Super-Mare. The repeating glulam A-frame cradles the zinc clad prism within. The internally exposed CLT structure extends to a height of 7m, encasing the occupants from the outside, giving a sense of security and safety. The form parts at the eaves allowing balanced daylight to cascade within and opens at each end to allow views for the observing and resting rescue team. The facility houses an emergency treatment room, observation platform, workshop/ vehicle storage and a staff rest area. The spaces have been programmed to function efficiently during an emergency situation. The observation platform sits at the front of the building within the workshop and storage area for quick access. A rapid roller shutter door opens and allows the team to launch to the beach via the ramp. Partially offset from the facility; the ramp and pier extend back, giving direct access to the roadside.

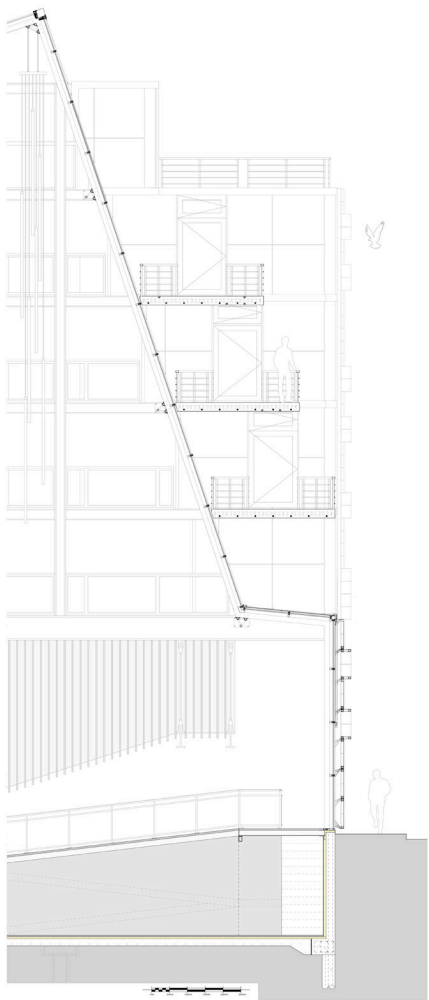


02. Exploded Facade Isometric



Jacob Wainwright - ATTIC Project

The 'Design Hive' Building is a statement to how architecture is perceived from the perspective of the different disciplines within the design community. The external appearance of the building is a bold statement of architecture in its striking aesthetic and message of how the hex-panel system is symbolic of a community working in collaborative harmony, much like a hive. Once inside, the panelised system reveals its resolution through careful design and engineering of a bracket system that can support great load and is flexible to the requirements of its application. The exposed services and structure reveal how the barebones of architecture form and fit together, offering a teaching tool for those that occupy the building, as it is a school of architectural design in the broadest sense.



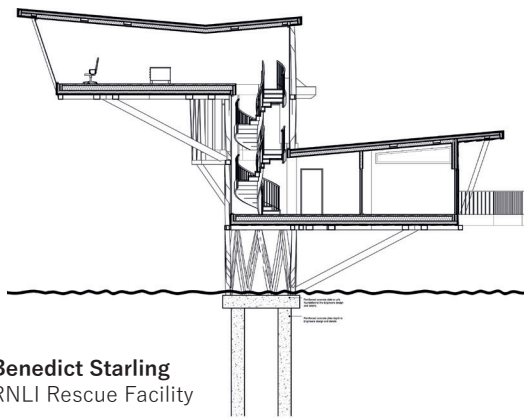




### Luke Wharton - ATTIC

The final Studio project of the course required us to design a new building in the vacant plot adjacent to the Architecture Centre in the centre of Bristol. The Architecture Technology Teaching & Information Centre, or ATTIC, is an extension of the existing Architecture Centre providing a variety of spaces for students, staff and the public. The primary focus of this project however was to develop a façade strategy that is visually appealing, in addition to providing a response to environmental factors including ventilation and solar gain.

I initially took an approach that celebrated the area's industrial past by predominantly using stone. However, to provide contrast and a more visually pleasing aesthetic, an extensive amount of glazing and timber was also used. The timber louvre panels and North-facing window surrounds were designed to decrease unwanted solar gain and to add depth and an aspect of disorder to the exterior of the building.

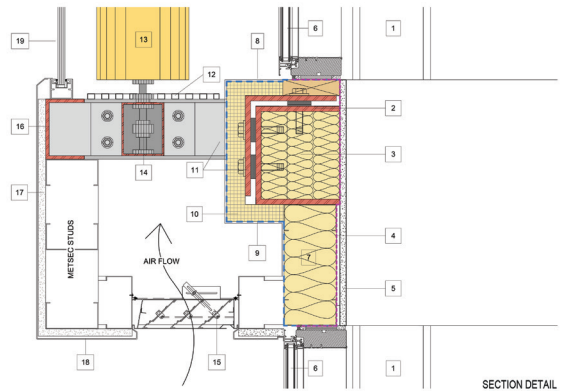


**Benedict Starling**  
RNLI Rescue Facility

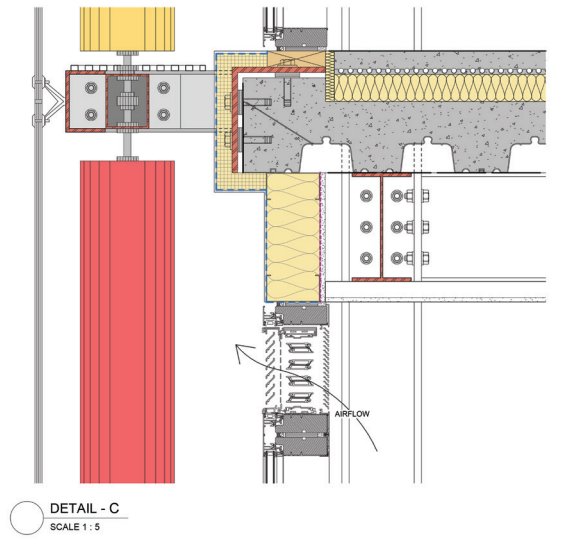


### Paul Andrada -

The idea behind this project is to design a double glass skin facade system, which allows air to flow inside and through the vertical louvres system. The louvres functions as a solar shading mechanism that rotates during different times of the day. While the double skin facade uses three adjustable louvres. These are implemented within the glass facade, one at the bottom that allows cool air in, one from the inner leaf which extracts the stale air out from the building's interior spaces and another one at the top of the facade system, which exhausts both warm and stale air out into the atmosphere. In addition to the vertical louvre system, this process utilises the stack effect strategy which controls the temperature within the building and provides natural heating and cooling. The rotating louvres also allow the building users the choice of privacy or interaction with the external elements while undertaking their academic studies.

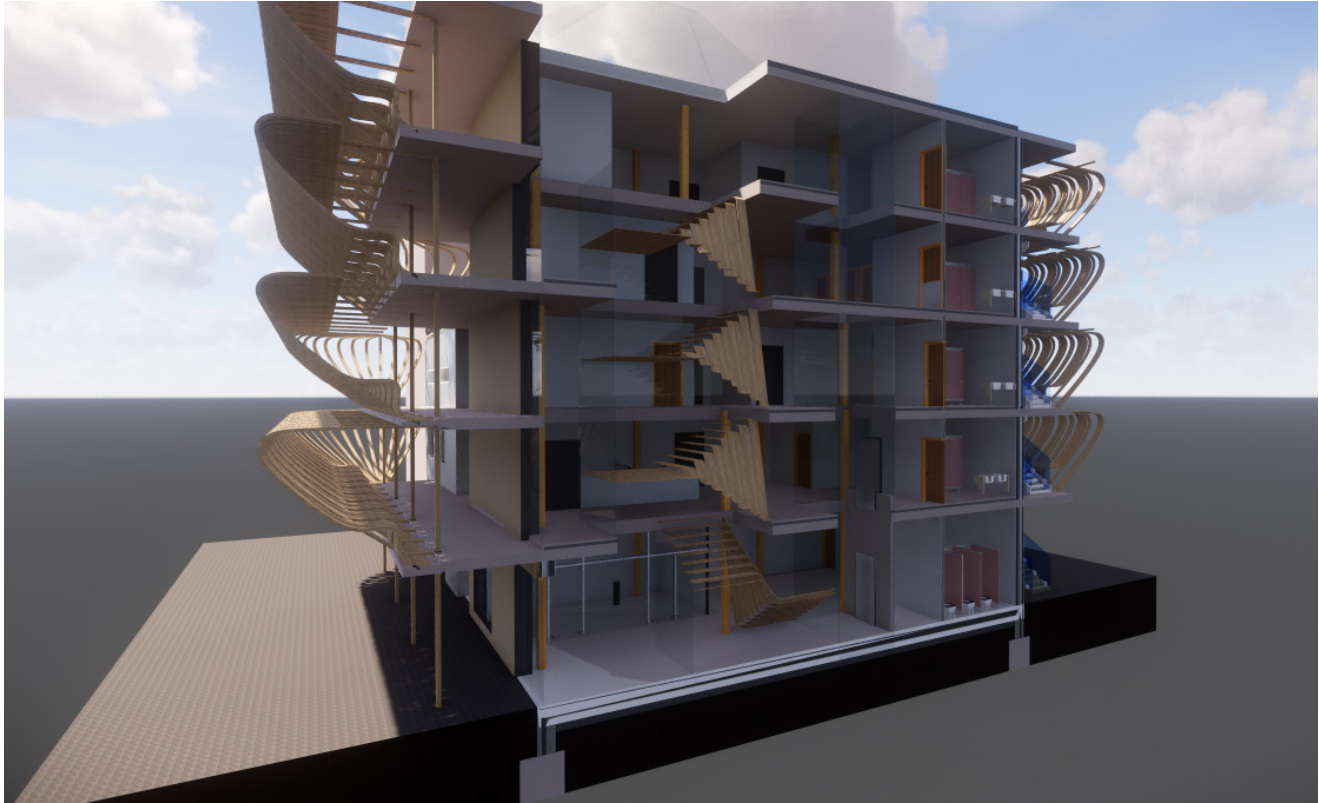


- DETAIL - B**  
SCALE 1 : 5
- |  |   |
|--|---|
| 1) - 203 x 203 x 96 UNIVERSAL STEEL COLUMN                       | 11) - RESPONCE STEEL BASE BRACKET FOR VERTICAL LOUVER & MOTOR |
| 2) - 286 x 24MM STEEL CHANNEL BEAM                               | 12) - STEEL GRILL PLATFORM                                    |
| 3) - INSULATION INFILL WITHIN STEEL CHANNEL BEAM                 | 13) - PERFORATED VERTICAL LOUVER                              |
| 4) - VAPOUR CONTROL LAYER  | 14) - STEEL BASE MOTOR FOR ROTATIONAL LOUVER SYSTEM           |
| 5) - 15MM GYPHOC PLASTERBOARD                                    | 15) - RESPONCE INTERNAL MOTORIZED ADJUSTABLE LOUVER           |
| 6) - VELFAC ALUMINUM DOUBLE GLAZE WINDOWS (MIN U-VALUE 1.8 W/M2) | 16) - STEEL C-SECTION BASE BEAM FOR EXTERNAL GLAZE WINDOW     |
| 7) - 100MM METSEC STUO WITH RIGID INSULATION                     | 17) - 15MM CEMENTIOUS EXTERNAL SHEATING BOARD                 |
| 8) - ALUMINUM PROFILE OVER RIGID INSULATION                      | 18) - BLACK ALUMINUM CLADDING PROFILE                         |
| 9) - BREATHER MEMBRANE   | 19) - ALUMINUM SINGLE GLAZE WINDOWS (MIN U-VALUE 1.8 W/M2)    |
| 10) - 50MM INSULATION OVER RESPONCE STEEL BRACKET                |   |



**DETAIL - C**  
SCALE 1 : 5





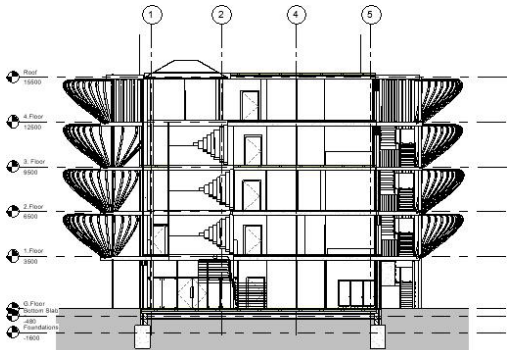
01



02

Joseph Clarke - Teaching & Information Centre

- 01 – Perspective Sectional drawing
- 02 - Exposed Balcony/walkway
- 03 - Detailed Cross Sectional Drawing



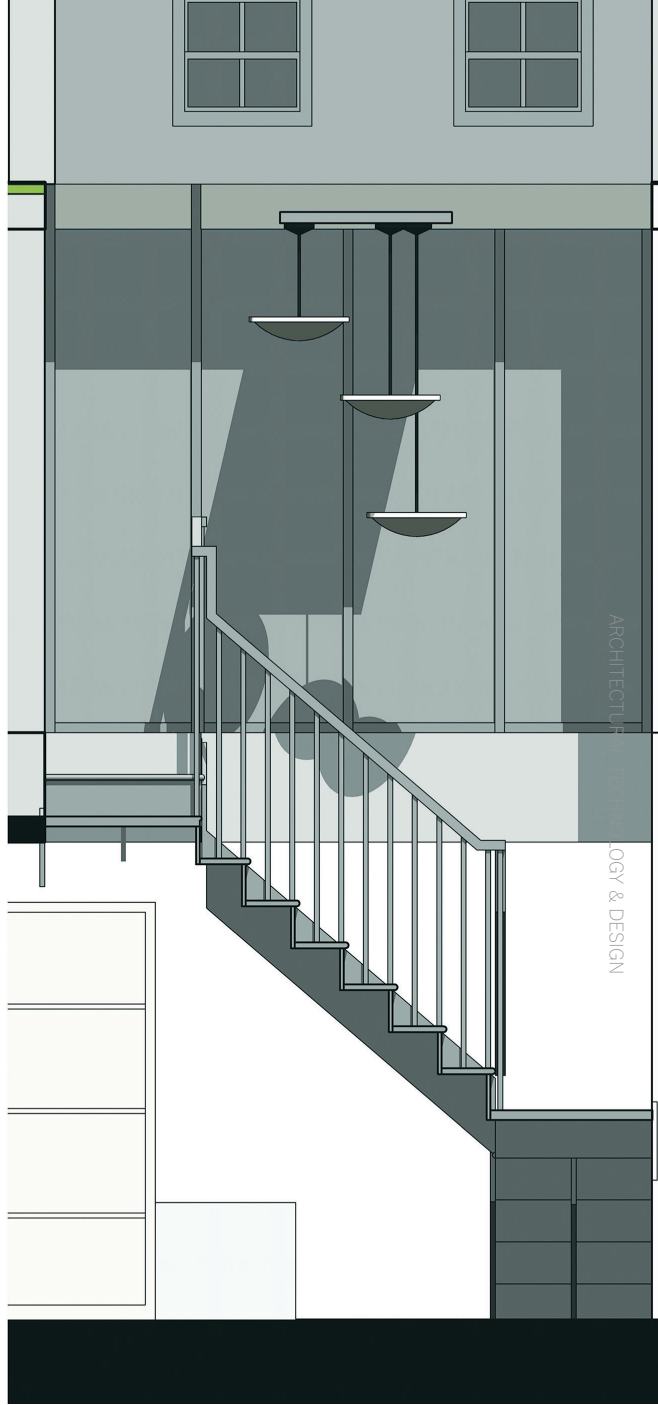
03



Melissa Taylor - London Tounhouse



Mohamed Mustafa



Melissa Taylor - London Tounhouse



FIELD TRIPS  
OUTREACH  
EVENTS  
SOCIAL

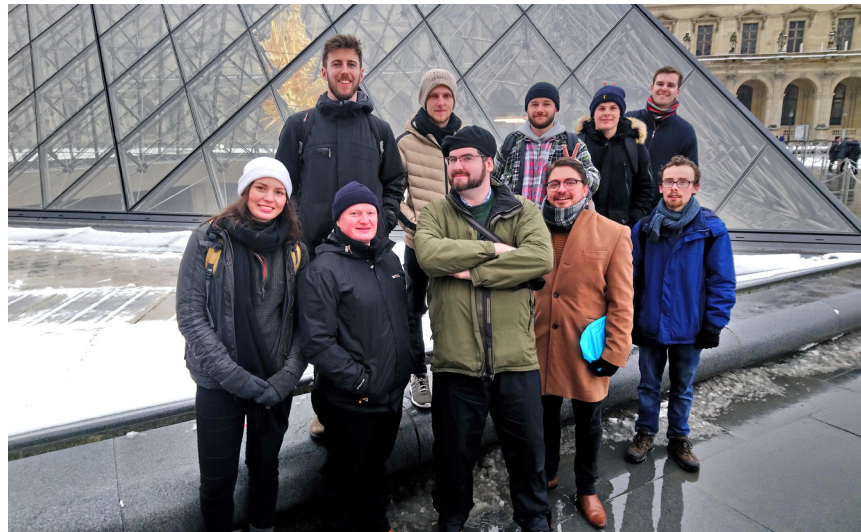
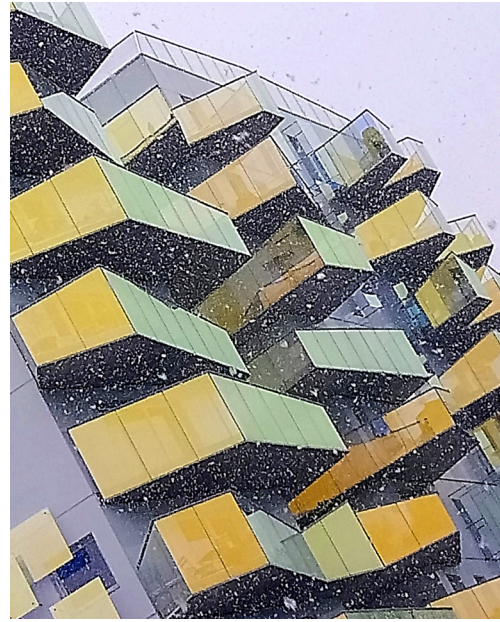






# Architectural Technology & Design: Paris

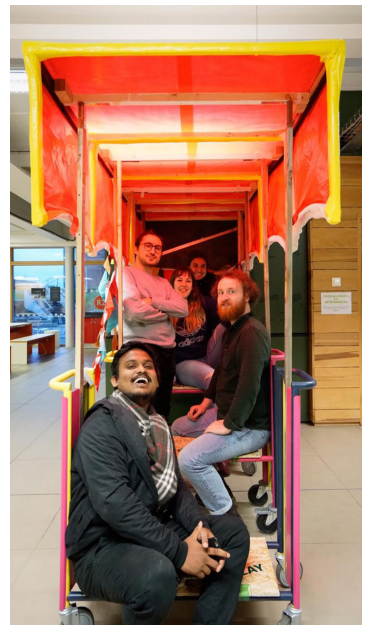
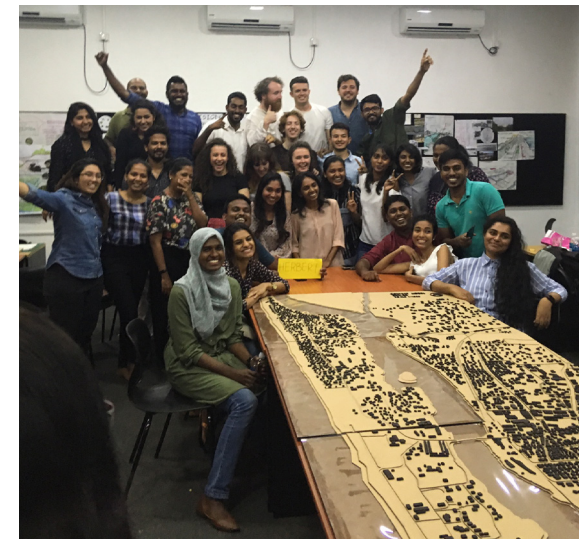
In January 2019, the ATD final year cohort visited Paris for three days in the freezing snow and winter sunshine. They reviewed a number of case study buildings in preparation for the final studio project. Each day included visits to a number of modern and refurbished buildings, investigating various approaches to building “facade” design and architectural technologies.



## Colombo, Sri Lanka - Bristol UK Student Exchange

We have a wonderful partnership with the City school of Architecture (CSA) in Colombo, Sri Lanka. For the first time this year, Students from the Master of Architecture programme had an amazing opportunity to travel to Sri Lanka in November 2018 and work with our partner students on the Masters programme in Colombo, and in return we hosted students from the CSA at UWE Bristol in January 2019. This education exchange is a new addition to the existing partnership between the CSA and UWE Bristol. The exchange began with an intensive 6 day collaborative workshop November. This phase of the exchange culminated in presentations to Colombo city architects to discuss future masterplanning ideas for the small coastal city of Chillaw. It was a wonderful experience for our students to really get to know a very different cultural setting and therefore prepare them for work in a multicultural context. Proposals included a pearl farm, performance venues and the replanting of Mangroves. Students Theo Scaramanga, Helen Beresford, Oliver Berry, Anupa Puri, William Hicks, Alexandra Wye, Matthew Cox, Chloe Allen and Matthew Tseu were wonderful ambassadors for UWE Bristol and helped to make the exchange a great success.

The return workshop visit in January to a cold UK was designed in collaboration with the UWE Bristol students to build on the experiences in Sri Lanka. We were keen to introduce an element of hands-on-making to the process. This workshop then asked students to work in groups to design and build performance stands and/or market stalls using waste materials upcycled from UWE Bristol's waste recycling hub. We then travelled to the market town of Stroud to explore how these might work in the reality of a market town. We even managed to arrange snow for them on their last day! We are looking forward to continuing the exchange next year. Many thanks to our Hosts at CSA.





# BABEL

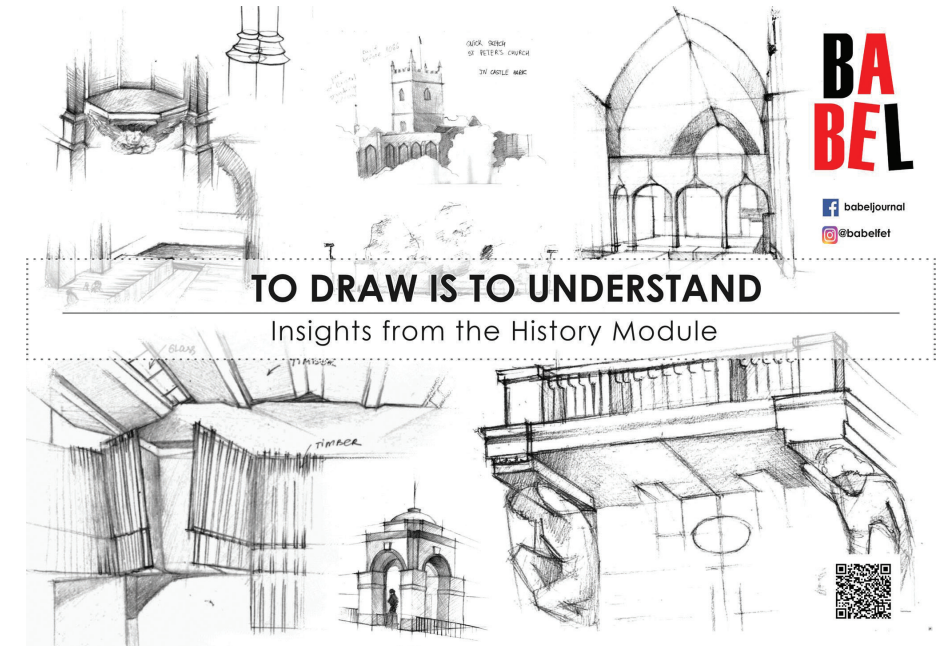
Journal of Architecture  
and the Built Environment

Supporting teaching staff:  
Dr Tonia Carless and Dr Sophia Banou

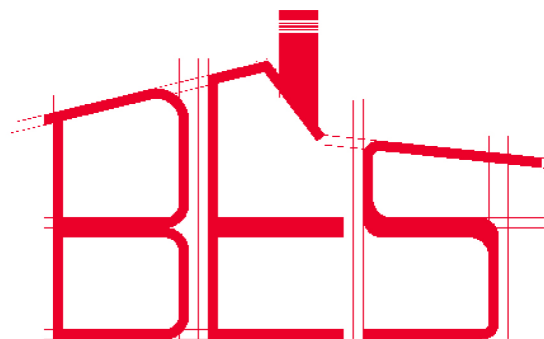
Editorial team: Ekaterina Petkova, Arina Smolina, Carla Tilley, Klaudia Kery, Bethan Mullard, Marwa Dulaimi, Benjamin Westmore, Minh-Chau Do, Karina Sobolewska

'BABEL' is a journal for the department of the Architecture and built Environment in UWE Bristol. Our mission is to share and promote work happening throughout the department, as well as to reflect on architecture today, both globally and locally. The team consist of content editors, media and communications editor and a visuals editor. Throughout 2018-2019 more than 20 posts were published, and more than 200 people viewed our posts. Our publications vary from reflecting on reviews happening throughout the studios to commentaries on exhibitions and interviews with leading architects. We are proud to promote the diverse nature of our department and the excellent work that students are producing.

Our team is expanding, and we are happy to welcome new editors for the academic 19/20. Next year this could be you!



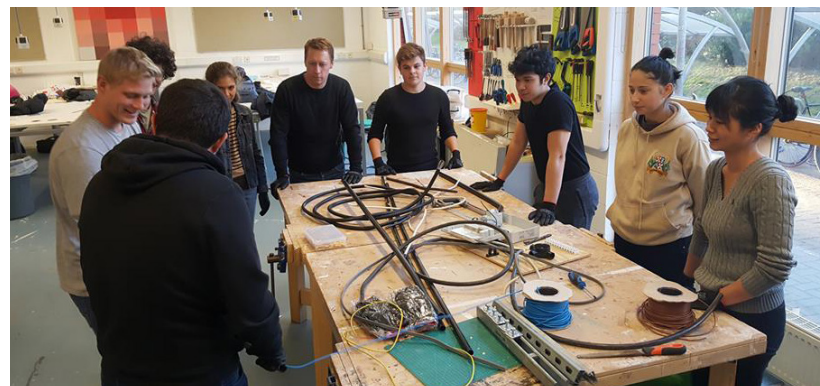




The Built Environment Society was set up with the intention of bringing together students from the many and varied construction courses that run at UWE Bristol and encouraging more interaction between different programmes and disciplines. We endeavour to enhance students' academic learning by providing as many practical opportunities as possible.

To date, these have included guest lectures about water efficiency, green wall construction and self-build communities, hands on workshops, the chance to run or join live student projects, outreach activities with local schools, visiting live construction sites, and most recently a two day trip to the Centre for Alternative Technology in North Wales to learn about sustainable construction through a series of talks, practical workshops and tours.

The society is always looking for new members and opportunities, so please get in touch if you have any suggestions, propositions or queries: [uwe.bes@gmail.com](mailto:uwe.bes@gmail.com)



## The Architecture Society



This year has been another fantastic year for the society, we had a range of activities including our annual Christmas Masquerade Ball and our own fieldtrip to Oxford, both were very popular with the students. Most importantly, we have tried to focus on the well-being of our members by creating a custom resilience workshop to help our members deal with the many stresses of studying a demanding degree like architecture, which again was very successful. We look forward to continuing to take the society further next year!





Image: Joe Hyett – Night Elevation (ATD)

## PROGRAMME LEADERS' CONTACTS DETAILS

We would love to hear from you with any questions or queries about the courses on offer at UWE Bristol

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# CONTRIBUTORS AND THANKS

We would like to thank everybody who has been involved in the production of this yearbook. We would also like to thank all of the Associate Lecturers, visiting speakers and reviewers who help make our department a great learning environment for our students.

## Thank you to our Associate Lecturers and Guests:

Aine Moriarty	Giles Boon	Louise Thust	Sarah Moore
Amie McCabe	Grant Stratton	Lucy Barron	Sam Goss
Ana Recio	Helen Cooke	Lucy Read	Scott Farlow
Anna Sturtivant	Hira Teirney	Martin Gledhill	Simon Arlidge
Carly Pearce	Imogen Hunt	Matt Holbrook	Simon Clements
Cam Kelly	Ingrid Chauvet	Matt Somerville	Sophie Coe-Tucker
Cat Martin	Jake Richardson	Matthew Rosier	Sophie Jarzebowski
Charles Wellingham	James Gray	Matthew Spencer-Small	Sophie Psarra
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Claire Miller	Josh Wood	Nick Hodges	Tabitha Pope
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Dan Farmer	Joe Copp	Paul Osborne	Tim Barlow
Elizabeth Kavanagh	Julie Godefroy	Paula Wilmore	Tim Barton
Elly Deacon	Kara de Los Reyes	Pepper Barney	Toby Smith
Eirini Grigoriadou	Keir Sweeney	Peter Clash	Tom Russell
Fergus Connelly	Klas Hyllen	Rachel Hare	Una Hifearnain
Fiona Gleed	Laetitia Delattre	Richard Davis	Vicky Emmett
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Francesca Johnson	Lewis Denison	Robin Wilson	Zoe Hatziantou
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Geoff Smith	Louis Lane	Sarah McCall-Morgan	

