



DEPARTMENT of ARCHITECTURE
UNIVERSITY of CAMBRIDGE

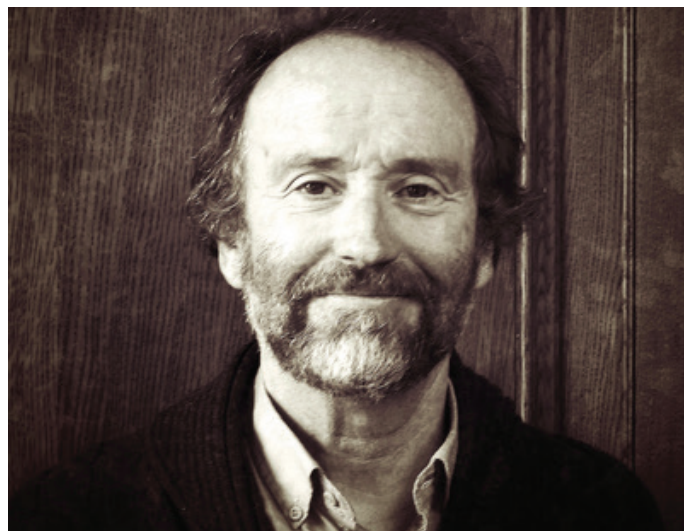
NEWS

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Edited by Dr Max Sternberg and Marisa Grove
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Welcome

- Professor François Penz

The circadian rhythm of our department varies according to the seasons. October was full of excitement: the induction week, the first lectures and supervisions. Some colleagues came back while others went on sabbatical and a new student cohort appeared, looking remarkably like the last one. Our new Sir Arthur Marshall Visiting Professor, Patrick Keiller, gave his introductory lecture. By November we were full on, all hands on deck. Ben Derbyshire, the new president of the RIBA gave a talk. Early December came the mid-year reviews. A student fell in a Venice canal on a field trip but was thankfully unharmed. Following an intense week of admission interviews, we organised the Martin Centre 50th Anniversary Conference. It was a crucial event to bridge the generational gap – it acted as a memory transmission - and it was heartening to see so many young colleagues, PhD students and postdocs attending.

January saw the start of our charette season that Spencer de Grey, Visiting Professor, ran as ever in a masterly fashion. February was dominated by the start of the USS pensions strike that took everyone by surprise and affected all aspects of our teaching. The department was like the Mary Celeste as Design Fellows and staff took to supervising in cafés, bars and colleges and it went on until the end of Lent in March. Following the end of term, the Berkeley MPhil charette was able to take place for the 3rd year running, and normality resumed.

Just prior to the start of Easter term, we appointed Dr Nicholas Simcik Arese as University Lecturer. Thanks to the tireless commitment of the Design Fellows and academic staff, the effect of the strike was mitigated and the undergraduate written exams took place as planned at the end of April. The key event in May was our Strategic Research Review. This was well-received thanks to a tremendous effort by all. In June we welcomed a visit by the Vice-Chancellor, Stephen Toope, the first visit by a V-C to our department in living memory. This was followed, in the second week of June, by the well-rehearsed pattern of Tripos examinations, with the primary focus on portfolio presentations. The academic year was signalled by the ARCSOC London exhibition and the open days. We are about to commence the new academic year.

It has been my first and penultimate year as Head of Department. And thanks to our fantastic students, my wonderful colleagues, our outstanding researchers and PhDs, our truly inspirational Design Fellows and our committed support staff, it has been a pleasure and a privilege to be in this position.



India's Slum rehabilitation housing - Dr Minna Sunikka-Blank

This research project 'Gender and household energy: female participation in designing domestic energy in India's slum rehabilitation housing' is funded by the British Academy Knowledge Frontiers Programme, and it asks how women are currently included in the design and delivery of slum rehabilitation housing schemes in India. The research is led by the Department Architecture (Dr Minna Sunikka-Blank) and a collaboration with the Departments of Geography (Dr Charlotte Lemanski), Engineering (Dr Ruchi Choudhury) and Judge Business School (Prof Jaideep Prabhu) and the Indian Institute of Technology (IIT-B) in Mumbai (Prof Ronita Bardhan).

Fieldwork is being undertaken in Mumbai in April and September 2018, in collaboration with NGO partner Doctors For You (DFY) and the Mumbai Metropolitan Region Development Authority (MMRDA). The research is linked with the British Academy Cities & Infrastructure programme project "Energy innovation for low-cost housing in India and South Africa: strategies for interdisciplinary and cross-institutional dialogue", led by Dr Charlotte Lemanski in Geography, and Ramit Debnath's research on well-being in Indian urban slums, funded by the Gates Cambridge Trust.

The research team has launched an inter-departmental research group GENUS (Global Energy Nexus in Urban Settlements) that will be hosted at CRASSH (Centre for Research in the Arts, Social Sciences and Humanities) in 2018-19. GENUS seminars and reading groups will take place at CRASSH starting in October 2018. They are open to all.



Women's involvement in UN sustainable development goals 7 (energy) and 11 (safe, resilient and sustainable human settlements) remains an under-researched area, especially in the urban context. This research adopts a gendered perspective in exploring energy use, household practices and adaptation of new technologies in slum rehabilitation housing in India. Drawing from the interdisciplinary expertise of engineering and social sciences, the project aims to understand 1) quantitative energy use, household air pollution and environmental conditions in the housing units, and 2) female occupants' comfort, cooking and childrearing practices, needs and aspirations. It investigates knowledge exchange between policy makers, developers, designers and female occupants focused on strategies to increase women's participation in the design process.



Read more at: <https://www.geog.cam.ac.uk/research/infrastructure/genus/>



Alvar Aalto's church architecture in Germany - Dr Max Sternberg

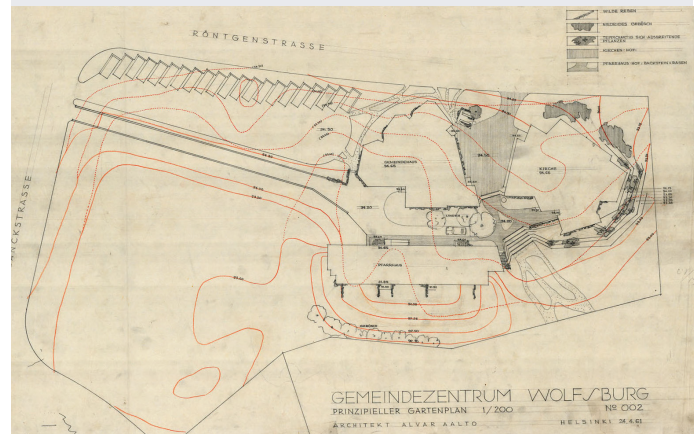
Dr Maximilian Sternberg received a Cambridge Humanities Research Grant for a project entitled 'The civic and the sacred: Alvar Aalto's churches and parish centres in Wolfsburg (1960–1968).' Together with PhD student Sofia Singler, Sternberg is examining Alvar Aalto's urban ecclesiastical projects in Wolfsburg in relation to the role of religious identity in urban developments in West Germany. Even though Aalto is widely recognised as the leading Nordic modernist architect of the twentieth century, his German church designs have received little attention in the Anglophone or Nordic literature. This study seeks to redress this imbalance by analysing how Aalto adapted his approach to sacred space and religious communal facilities, developed in Finland from the 1920s, to the specific circumstances and challenges of 1960s West Germany.



Atelier Alvar Aalto, 1962. Heilig-Geist-Kirche und Gemeindezentrum, Wolfsburg, Germany. Interior view looking toward altar. Photograph by Sofia Singler, 2018.

Aalto's Finnish religious projects suggest that, in addition to church officials and the architect's office, national and local governments, industry and businesses, planners and parish members, among other actors, critically influenced post-war ecclesiastical architecture. The churches in Wolfsburg were Aalto's opportunity to develop the ideas he had formulated in Finland in a number of key projects and competition entries, most notably the churches and parish centre complexes at Seinäjoki and Vuoksenniska, in a transnational Lutheran context.

Through a close reading of Aalto's church and parish centre complexes of St Stephanus (1960–62) and Holy Spirit (1963–1968) in Wolfsburg and the conditions that shaped them, this study sets out to identify similarities and differences between the Finnish and German post-war Lutheran contexts, thereby interrogating and characterising spheres of international, national and local influences that shaped post-war religious architecture.



Atelier Alvar Aalto, 1962. Heilig-Geist-Kirche und Gemeindezentrum, Wolfsburg, Germany. Site plan. Original at 1:200. Copyright: Alvar Aalto Museum.

Aalto's architectural interpretation of the complex relationship between the sacred and the civic in the post-war period sheds light on the wider search for the communal and humanist meanings in late modernism.



Atelier Alvar Aalto, 1968. Stephanuskirche und Gemeindezentrum, Detmerode, Germany. Exterior view, west façade. Photograph by Harald Raebiger, c. 1990. Copyright: Alvar Aalto Museum.

Read more at: <https://www.martincentre.arct.cam.ac.uk/research/history-and-theory/alvar-aalto-church-architecture>



Rwanda International Cricket Stadium

- Dr Michael Ramage

Some 1,500 people—including Rwandan president Paul Kagame—are expected to attend the opening of the country's first international standard stadium on Saturday 28 October. The event will feature a match between teams led by former England captain Michael Vaughan and South African record-breaking cricketer Herschelle Gibbs.

Although cricket is one of the fastest growing sports in Rwanda, the country has not had, until now, a pitch that was appropriate for hosting international matches. Rwandan teams could only compete internationally by travelling to other countries, while Rwandan fans were unable to watch their own teams in action on home ground.

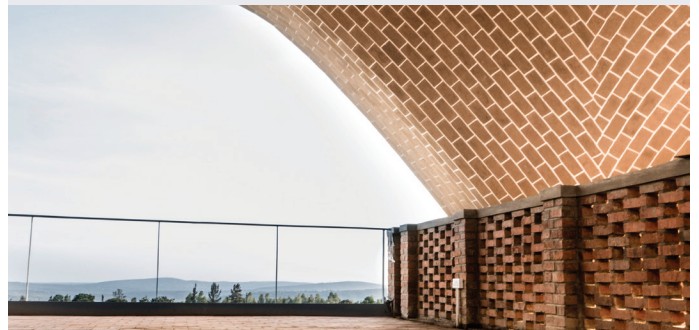


The new cricket grounds in Gahanga, a southern suburb of the Rwandan capital, Kigali, are the result of a partnership between the Rwanda Cricket Stadium Foundation—a British charity—the Rwanda Cricket Association, the Government of Rwanda, and architectural firm Light Earth Designs (LED), co-founded by Cambridge lecturer Dr. Michael Ramage.

One of the new grounds' most recognisable features is a pavilion consisting of three vaults constructed with 66,000 handmade tiles made by local workers using locally-sourced materials. The vaults' shape mimics the parabolic geometry of a bouncing ball, and echoes Rwanda's hilly topography.



These instantly recognisable vaults are the final product of research carried out by Dr. Ramage, from the University of Cambridge's Centre for Natural Material Innovation, with Ms Ana Gatóo and Mr Wesam Al Asali. They build on Dr. Ramage's earlier work alongside Dr. Matt DeJong (Cambridge) and Prof. John Ochsendorf (MIT).



Dr. Ramage and Prof. Ochsendorf had pioneered the pavilion's characteristic soil tiled vaulting with architect Peter Rich of LED, at the Mapungubwe Interpretative Centre in South Africa. Adapted for the Rwandan context with Mr Tim Hall, LED co-founder and project lead, the vaults rise out of the cut soil banking formed as the pitch was levelled, integrating seamlessly with the landscape. The banking creates a natural amphitheatre with views over the pitch and the wetland valley beyond.



The project is part of a 5-year initiative led by Light Earth Designs to assist Rwandan development. It aims to encourage the use of home-grown, labour-intensive construction techniques, thereby lowering the carbon footprint of local building projects, enhancing local skills and helping to build the local economy.

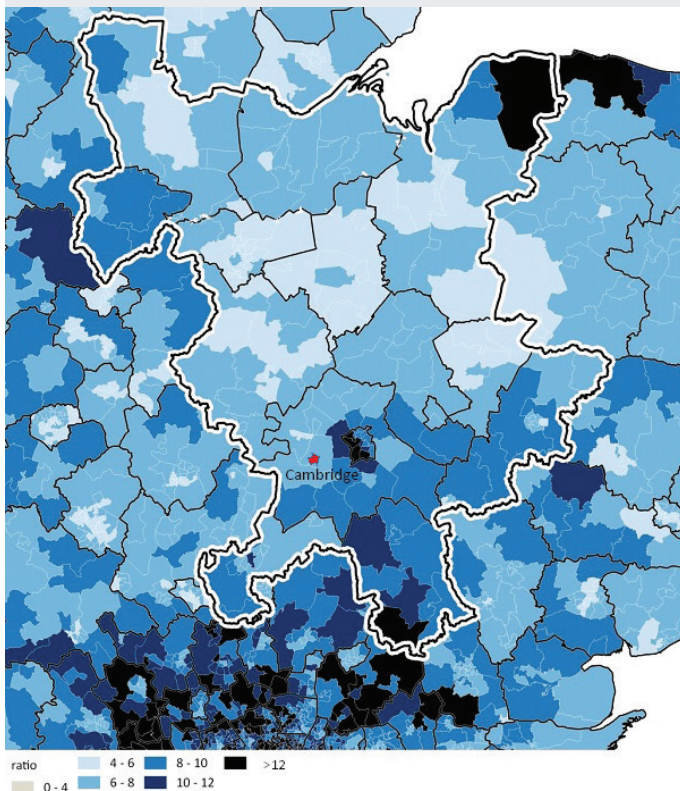
Read more at: <https://www.martincentre.arct.cam.ac.uk/research/natural-materials-and-structures>



Cities and Transport Research Group: a new generation of urban models launched

- Dr Ying Jin

During the academic year we have launched our new generation of computer simulation models for cities and transport systems in the first round of policy studies. This new generation of computer simulation models were developed within interdisciplinary UK research council programmes of ReVisions (2007-2012), Energy Efficient Cities (2008-2013) and the Cambridge Centre for Smart Infrastructure and Construction (2011-2020) under the leadership of Marcial Echenique, Koen Steemers, and Ying Jin.

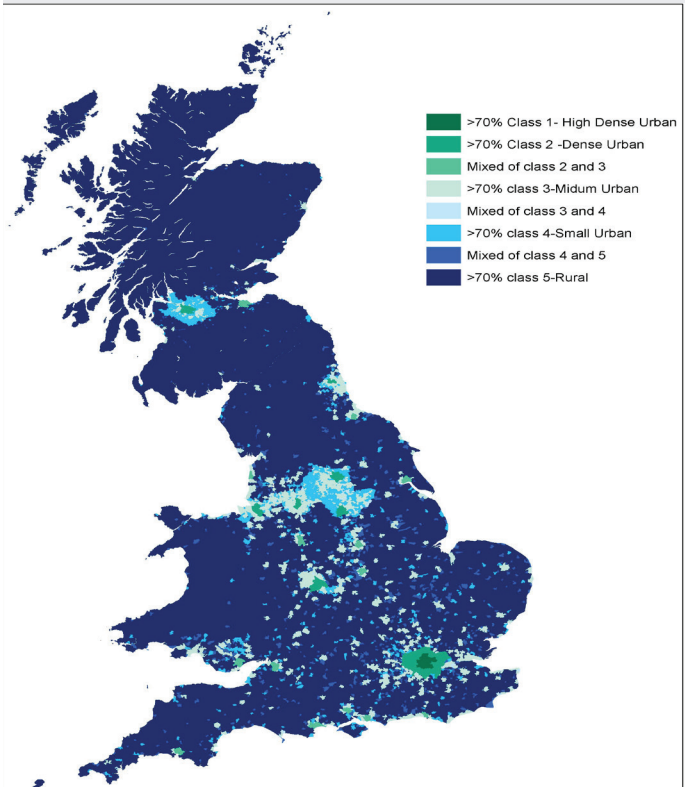


Steve Denman works out a housing affordability ratio by dividing median house prices by the average annual household take-home income. Housing affordability is much to do with imbalance of growth – 15 miles to the north and east of Cambridge housing is not as unaffordable.

The new modelling suite is christened LUISA. It has developed the Martin Centre's land use and transport modelling into a broader urban information architecture for investigating how choices made by citizens, businesses, governments and institutions interact and, in places where there are conundrums like housing unaffordability and traffic congestion that do not respond to 'silver bullet' interventions, what could be done through wider collaboration in design and planning.

The first LUISA application is suitably close to home. It started for the same Cambridge area that the Department's previous Cambridge Futures projects worked on, with sponsorship from local business group Cambridge Ahead and engagement with local governments and community groups. It has now expanded to include the newly established Combined Mayoral Authority of Cambridgeshire and Peterborough to provide a factual assessment of the current conundrums and new planning and design ideas for an independent economic review chaired by Dame Kate Barker on the long term options of this burgeoning city region of 2m people (<http://www.cpiar.org.uk/interim-report/>).

The second application is for the whole of the UK as one super city region, where we examine how alternative spatial distributions of skills, businesses, housing, transport and web connections affect the future trajectories of development of the cities and towns. Two other applications are also running in parallel for UK-sized city regions around Greater Beijing and Greater Shanghai.



At the country scale, Kaveh Jahanshahi maps how individual communities are influenced by the design of the built environment in their travel choices, using cutting-edge machine-learning techniques, for UK Department for Transport's Transport Research Innovation Programme.

Read more at: <https://www.martincentre.arct.cam.ac.uk/research/citiesandtransport>



Expanding Understandings of Urban Decline: Considering Socio-Spatial Perspectives in Detroit, Michigan

- Eve Avdoulos

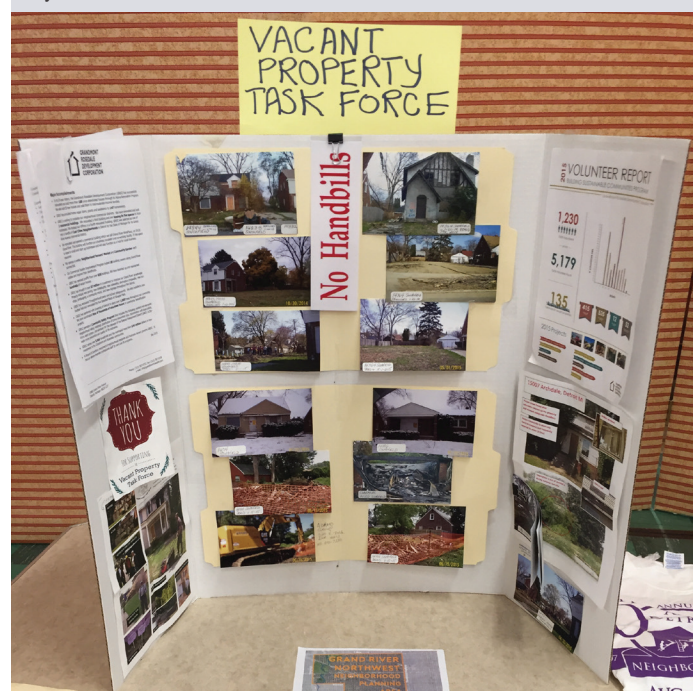
Urban decline is most commonly used as 'catch-all' term for what can be interpreted as an undesirable urban change. It is frequently comprehended in quantifiable terms, often being used to describe a city that has experienced a decrease in population, a loss of capital and a deterioration of its physical landscape. These ways of quantifiably measuring urban decline are imperative and do enhance our understanding of the characteristics and consequences of the phenomenon, however, they often leave out how the process of decline effects the everyday reality of the city's residents.

Using the city of Detroit, Michigan as a vehicle to arrive at a more integrated understanding of this phenomenon, my research seeks to expand our notion of urban decline by considering a socio-spatial perspective in order to highlight various inequalities and challenges that the residents of Detroit currently face in their everyday lives. Processes of urban decline not only affect the demographics of a city and economic capital, but alter the city's spatial and structural fabric as well, in turn creating new challenges for the city's residents.

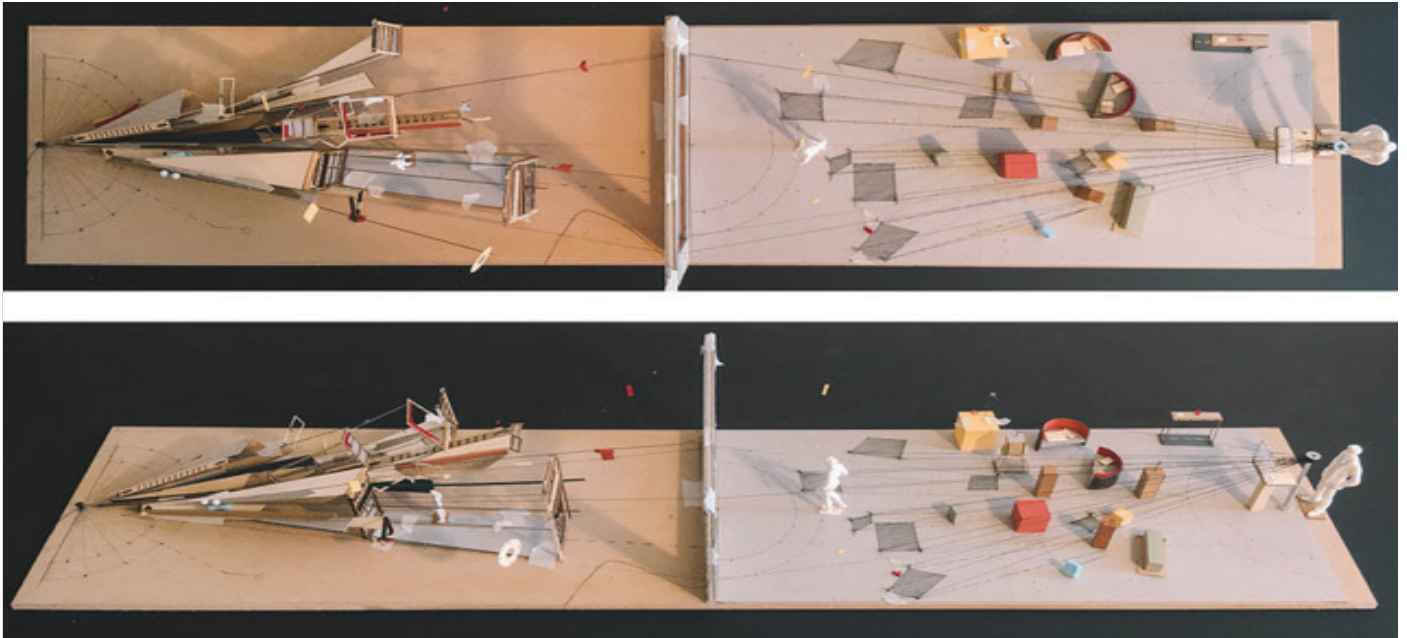
Issues such as mobility, infrequent public services, and access to facilities and amenities (including but not limited to major grocery stores, professional health services, libraries, schools and recreational and leisure facilities) are thrust to the forefront of urban living. Focusing on two neighbourhoods in northwest Detroit, this research examines how these challenges affect different areas of the city and how different communities deal with these challenges.



Theorising about urban decline in Detroit deepens and clarifies our understanding of various historical processes as well as obstacles being faced today, but also relates to the choices and challenges that focus on the future of the city as well. Decline is not simply a reversal of growth, but rather a phenomenon that alters the urban socio-spatial fabric. Therefore, we must look to re-conceptualise processes of decline to consider different ways of negotiating the future of the city.



Read more at: <https://www.urbanconflicts.arct.cam.ac.uk/people/eve-avdoulos>



*/screen/
the intersectional element of architecture
- Stefanos Roimpas*

My PhD thesis investigates the intricate topic of architectural meaning and study of its constituent signs. Under the guidance of Prof. François Penz I am focusing on the encounter between surface and space as exemplified by a recent observation: the insertion of the filmic screen among the repertoire of architectonic elements.



Image description:

Physical model of two spaces intersected by a screen. The territory on the right is a three-dimensional space occupied by objects and people. Its logic is determined by measurement and scale. The space on the left is the virtual or outside behind the screen. It is a place governed by proportion and speed of transmission. Their dialogue signifies the dual articulation of vision where the vanishing points of eye and I can be seen on the right and left side accordingly. In other terms, the model becomes a tool to investigate

a) the real effects of the virtual (gaze-I) and
b) the virtual effects of the real (vanishing point-eye).

From a semiotic perspective, the screen is determined by three ways of appearing (off, static image, moving image), three typologies (on wall, as wall, projected on wall) and finally three modalities (movement in single frame, spatio-temporal shifts, simultaneous multiple frames). Within architecture it enacts the split subject of viewer and occupant corresponding to a projective and topological understanding of space. This dual relation of architectural space to subject shows itself both as an image and a field of objects. It presents the fascinating case of a positional equivalence between I within space and eye towards the surface of the image occupied simultaneously.

This dual articulation of vision incorporates, but also goes beyond, the representational aspect of perspective projection where meaning is located between the image and the referent object. For instance, Alberti's perspective conceived as seeing through a window, touches upon only the first half of the visual field which is the eye's pyramid of vision, i.e. the part constituted by optics and light. On the other hand, the I's desire as the gaze-organ without a body positions the discourse of perspective beyond the light rays through the Albertian window. It is precisely formulated as seeing through the subject and in this case meaning is produced rather than represented.

A building, the traditional output of architecture's process; has been axiomatically treated as a viewed object in all three canonical space conceptions of our discipline; namely Archaic, Classic and Modern. The core hypothesis of the thesis is that a building with a screen incorporates a signifier among a system of signs. Its surface, creating rather than solely containing difference, allows the architectural output to surpass its objective status and be regarded as a viewing subject while hinting towards a fourth space conception which will provisionally be named Performative.



Read more at: <https://www.arct.cam.ac.uk/people/stefanos-roimpas>



Impacting occupational identity and spatial justice in Bogotá

- Giulia Torino

My PhD problematizes the notion of socio-spatial segregation from the perspective of racial invisibility and the perpetuation of socio-spatial privilege and injustice that occurs alongside racial lines. I am currently conducting ethnographic fieldwork in Bogotá, capital city of Colombia.

My work is concerned with the ways in which contemporary planning agendas and marginalised practices of place-making are impacting occupational identity and spatial justice in Bogotá. By contextualising Edward Soja's spatial question in "Seeking Spatial Justice" through Decoloniality Theory and Critical Race Theory, in the historical reality of Colombia's *mestizaje* (racial democracy), the ultimate question of my research is: how would racial justice change the built environment of Bogotá? Or, vice versa, how can changing the built environment of Bogotá promote racial justice?



Through a three-pronged ethnography with local governmental agencies, Afro-Colombian social organisations and urban communities, I am investigating how discourses and practices of representation of racialised subjects materialise in hierarchical social structures in the urban space of the city. While, simultaneously, they intersect with other forms of local (e.g. class, forced displacement, the national conflict) and global (e.g. colonialism, cosmopolitanism, neoliberalism) spatial injustices and narratives. At the same time, I am investigating how, since the Constitution of 1991, the identity politics of "afrocolombianidad" has been affecting the formation of urban communities' sense of place in Bogotá.

My research will shed light on the ways in which the production of space that shapes the city of Bogotá, and in particular its peripheries, still occurs alongside racial lines. In doing so, it seeks to unveil the colonial legacy of racial injustice and white-mestizo privilege that underpins Bogotá's urbanism. A legacy that, differently from cities like Cali or Cartagena, has most often been evaded and concealed in by the "modern" and "cosmopolitan" imaginary of the capital city of Colombia.

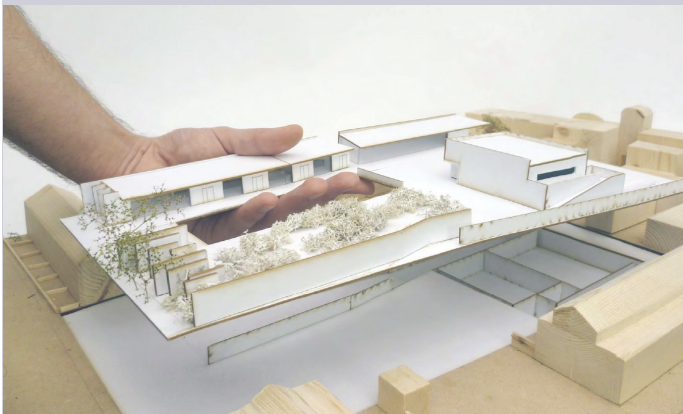


Read more at: <https://www.arct.cam.ac.uk/people/giulia-torino>



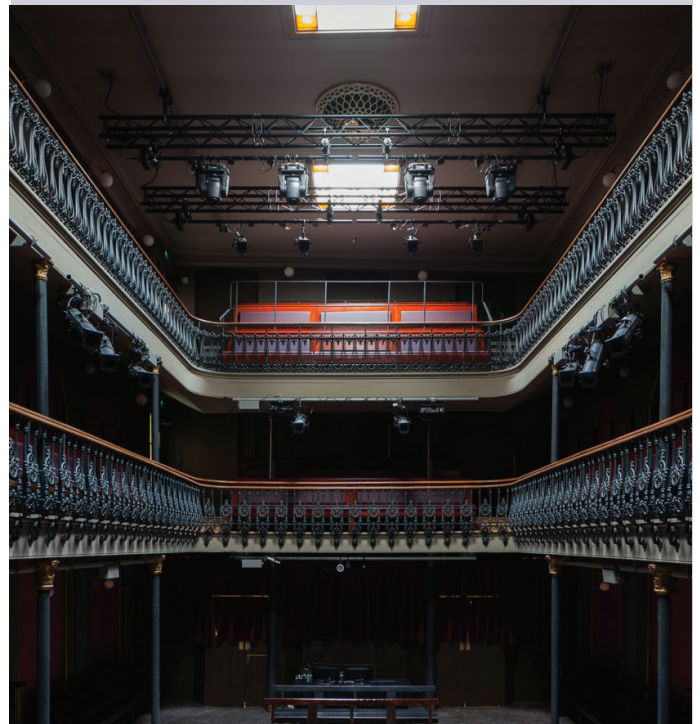
Hoxton Hall and the Ovalhouse Theatre - Edmund Wilson

I have been teaching as a design fellow with Pippa Nissen and Mary Ann Steane in Year 2, since 2013. Our projects have, through this time, investigated the role of architecture in bringing people together to exchange ideas in public space and our project briefs have encompassed proposals for the high street, hostels, museums and performance spaces. These briefs have often reflected the work of our practices in designing varied public buildings that encompass visual and performing arts.



The work of an architect does, I think, bear some similarities to the work of film makers or scientists, in that each project builds on the experience and understanding gained from previous work, but is essentially an individual experiment that succeeds or fails on its own merits. My two most recent projects in practice, the restoration of Hoxton Hall in East London and the new Ovalhouse theatre in Brixton, are in some ways similar; both professional and community arts centres, with creative workspace, but are very different in scale and have required an entirely different approach and method of working.

My work to Hoxton Hall, one of the last surviving music halls in the country, has involved a painstaking process of research into the history of the building and into the way in which materials were used in the East end of London in the 1860s. We have not undertaken a 'restoration' in the traditional meaning of the word; floorboards and plasterwork have been left scuffed and scraped, but the building has been put back into use with the careful insertion of services and ventilation. The primary importance of Hoxton Hall is that it is a historic space that is still experienced in use as a performance space. It is not intended that its appearance today matches that of a previous point in time.



The new Ovalhouse theatre is a new building on a very different scale; 20m in height, with 9 studio theatre spaces, creative workspace for 200 people and a bar on one of the busiest streets in Brixton. The building has been conceived as a toolbox to be used by performing artists, much closer to the model of collective artists studios than a traditional theatre. Materials throughout the building are robust and honest in their use, mostly concrete and steel with an anodised aluminium 'wrap' that can be manipulated with changing coloured light. The population of spaces with artwork is left to the creating artists themselves and the future life of the building in use. I am currently leading a team that is detailing the building to start construction in November.





MAUD

- Ingrid Schröder

The MPhil in Architecture and Urban Design (MAUD) has gained momentum over the past five years, growing to a cohort of fifty in the past year. The course has evolved considerably over this period and at a time when the nature of structure of architectural education has been called into question we have been very fortunate to have been able to nurture a programme that can both align with the available areas of excellence within the wider university and provide a bridge between studio and research cultures within the department. Drawing on both, MAUD is unique in offering students a structure in which to build individual thesis projects and embark on focused graduate research as part of their design practice over a two-year period. This process is a challenge for students as they seek to refine a design research approach. However this challenge has prompted an unusually broad range of projects that experiment with an equally broad range of methodologies.



The work of the graduating fifth year reflects this range; with projects that tackle diverse briefs such as shared housing in Essex, hotel development in West Africa, and the performative potential of found space in Hong Kong. Each of these have acquired a depth and resonance through the intensity and direction of their research and design development, but have gained a significance and realism through an extended six-month fieldwork period that distinguishes MAUD from other RIBA Part 2 programmes.

The success of this period relies on the resourcefulness of the students and the network of collaborators that we have established over the past years. In each case this has afforded each student with not just a taste of the implication of their design ideas, but an active engagement with the stakeholders instrumental to their success. For Mark Shtanov, this involved meetings with local officials and landowners in Lekki, Nigeria, for Megan Rourke, establishing a New Towns think tank with local officials in Basildon, and for Siu Man executing an extensive programme of installations and performances for the Hong Kong-Shenzhen Biennale.



All images on this page:
Siu Man: 'Hetero HK' - A collaboration with author, choreographer, theatre director and others to explore the potential of 'weak' space in Hong Kong through exhibition and performance that play with ideas of permanence and the narrative of the hidden city.

In each case the course has provided a platform for students to consider the impact of their design ideas on a wider context. An increasing number of our students are using this to launch new practices and find new ways to implement the work they started as part of MAUD. We are eager to encourage this and to lend the discipline some new ways to retain a provocative voice both within the realm of academic discourse and professional practice.

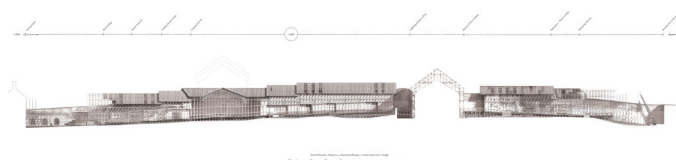
A DESIGN GUIDE FOR NEW SUBURBIA



Emma Twine: 'Living Closer Together' - an experiment in alternative housing and planning models that looks to the spare space in our suburbs as a potential community-led solution, and asks 'what if we already have enough residential space, we're just not using it well enough?'



David McEwan: 'Mythologies of Resistance in Elephant & Castle' - A projected alternative to the development models that are to radically transform Elephant & Castle. This scheme envisages the past, present and future of the area through a series of mythologies of resistance to contest the mythologies of regeneration.



Chris Hamill: 'Troubled Legacy: Contested Heritage in Northern Ireland' - This project explores how values and knowledge are transferred between generations via built heritage sites in the aftermath of trauma and violent conflict. A bi-communal school for building skills training sited in the remnants of an abandoned prison from the Troubles allows opportunities to confront Northern Ireland's sectarian past and reimagine communal building projects as sources of meaningful reconciliation.



THRESHOLD & OVERLAY
© 1998 national model of library meeting Arthur City

Natalie Stas: 'The Intergenerational City' - Reimagining the production of civic urban space in an ageing society. This project questions the visibility and integration of older generations in the spaces of Copenhagen, bringing into focus the area of conflict between the project of architecture and everyday urban life for older people. In response, it opens-up various modes of civic exchange between the city and older citizens.



Mark Shtanov: Another Hotel In Africa - This project questions the present methods of developing plots of land excised by West African governments to the indigenous villages. The key objective is to test alternative methods of planning by proposing an architectural prototype for a village-led hotel, where a local indigenous community remains the long-term owner and benefactor of the interventions.

Read more at: <http://cambridge-design-research-studio.com/>

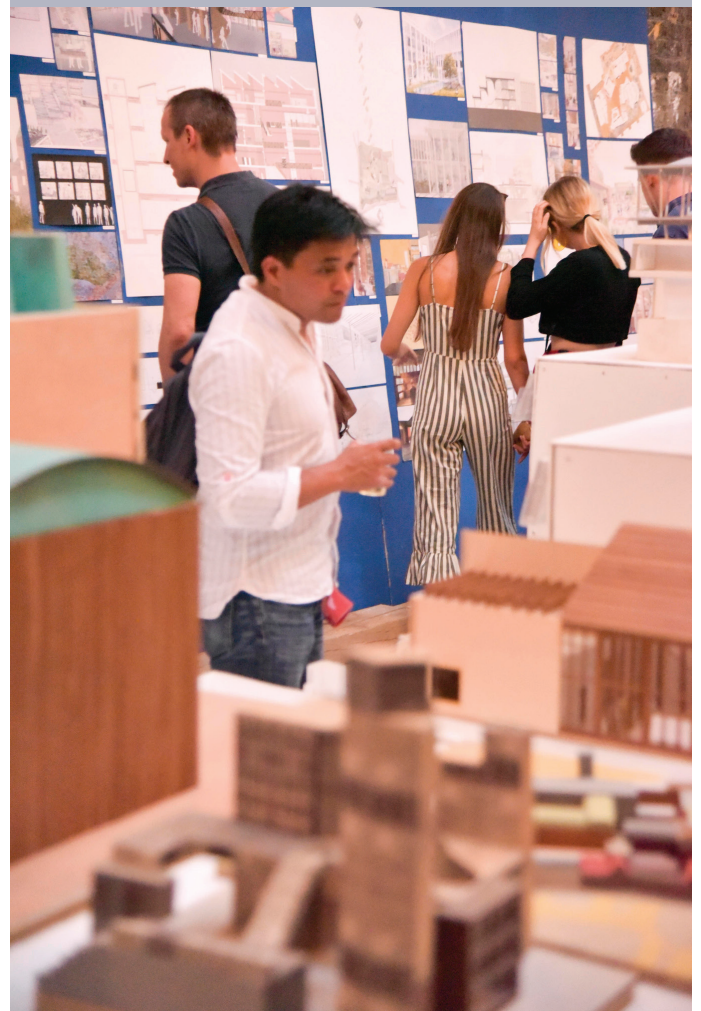


The ArcSoc Architecture Summer Show 2018 - Nicholls & Clarke Lofts, London 4-7 July

The end-of-year exhibition was held this year in a disused warehouse next to the Nicholls and Clarke Lofts. This extraordinary venue, was located down a small alleyway just off Shoreditch High Street, only a few hundred meters from Liverpool Street Station. It offered a variety of intriguing spaces, including a large top-lit triangular 20th century corrugated steel shed and a dramatic 19th century warehouse building, complete with hoists and lifting gear.

As always, the move to London was orchestrated entirely by the students through ArcSoc, with over £25,000 being raised from a series of highly successful events over the course of the academic year. The exhibition was launched with an event on the evening of Wednesday 4 July. The main space featured the third year studios. Large banners hung from the long wall outlined the themes of the various studios, while models were arranged on a series of huge tables.

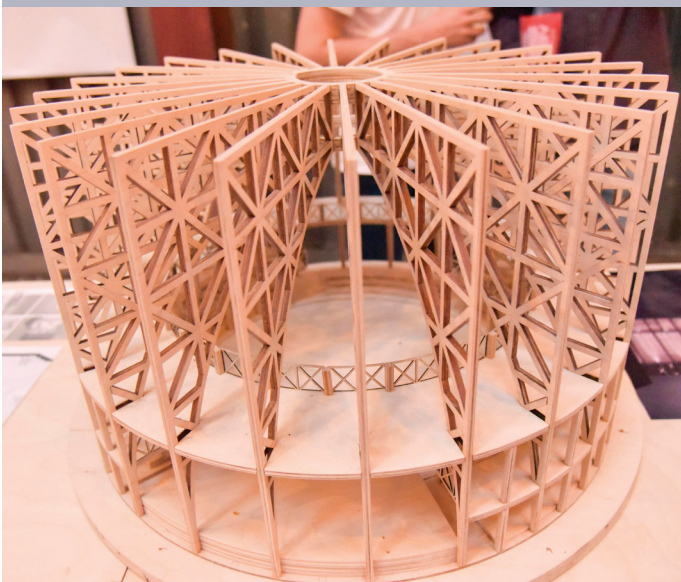
The centre of the room was dominated by a bar in the shape of the ArcSoc logo (itself modelled on the cross section of a standard architect's scale rule). The ground floor of the warehouse housed the first and second years.



The first year work was displayed on a series of huge lecterns while the design and build projects were placed on plinths like museum objects, the hanging chair proving exceptionally popular. The second year created a series of small 'rooms' out of partitions, one for each unit.



The Masters in Architecture and Urban Design took over the atmospheric first floor. This is the first year that the final year Masters students had completed and submitted in time for the exhibition and they produced a series of installations and plinths with drawings hung from the ceiling on cables.



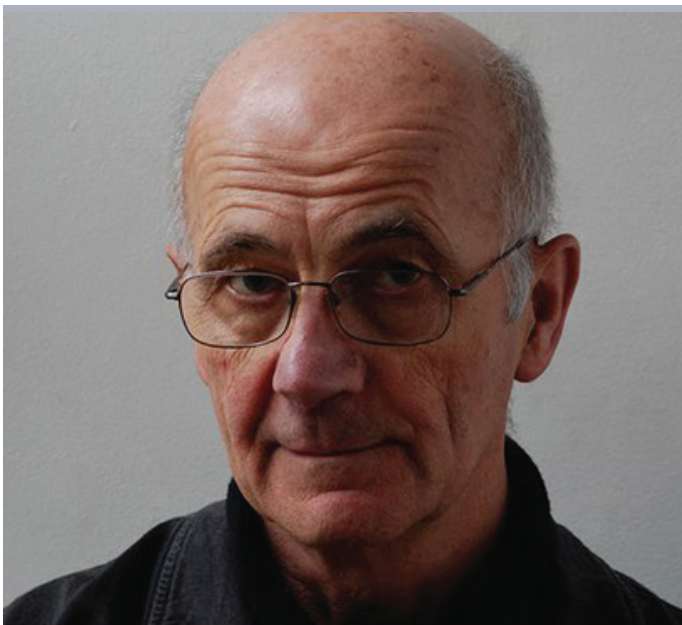
The opening night proved exceptionally popular with queues down the street to get in and the exhibition succeeded in attracting a large number of visitors over the following days. The holding of the exhibition is particularly popular with London practices who came in large numbers to find prospective employees.



The enormous amount of effort involved is a tribute to the ingenuity and diligence of the students who work so hard throughout the year to create the event, which marks the culmination and end of the year.



Read more at: <https://www.arcsoc.com/>



Sir Arthur Marshall Visiting Professor of Urban Design 2017-18

- Professor Patrick Keiller

Patrick Keiller is an eminent filmmaker, writer, artist and exhibition curator. He originally trained as an architect at the Bartlett School of Architecture, University College London, and was later a lecturer in architecture at the University of East London and fine art at Middlesex University; he has also held research positions, most recently at the Royal College of Art (2007-11, *The Future of Landscape and the Moving Image*; 2002-05, *The City of the Future*) – resulting in films, exhibitions, as well as numerous publications and books.

The first publicised event of the Professorship was an introductory lecture entitled *Film as Spatial Critique*, given in the Department of Architecture on 25 October 2017. This was an overview of four decades of practice since the late 1970s, recalling how it was initially encouraged by accounts of explorations of Paris by the Surrealist group in the 1920s and their successors in the 1950s and 60s. The lecture was illustrated with photographs and brief extracts from some of my films. The audience mostly comprised staff and students from Architecture and other departments.



Another public event during the Michaelmas term was the Martin Centre 50th Anniversary Conference: *Emerging Architectural Research*, on 13 and 14 December, to which I contributed a short presentation followed by a discussion with Ingrid Schröder, Director of the RIBA Part II MPhil in Architecture and Urban Design programme in the Department of Architecture. The presentation offered some thoughts on the role of material production in the UK's economy since 1997, illustrated by figures from the Office for National Statistics, locating much of the last two decades' growth in Gross Value Added (GVA) in just a few service sector categories.

During the Lent term, I gave a series of four seminars, each of which was preceded by a film screened in the Department of Architecture on the evening before the seminar. Audiences included university staff, students and some members of the public.

The seminar series was introduced as follows:

What are we to make of the peculiarities of the UK's built environment and landscape? This seminar series invites students to consider aspects of this question previously explored in four films realised since the early 1990s, and to attempt to discern to what extent the various predicaments have changed. Each lecture and seminar session will follow a screening of the relevant film.



The last screening and its related seminar were followed by a 'charette' – a brief sketch design project – arising from the last of the four films, undertaken by the MPhil in Architecture and Urban Design (MAUD) students over the weekend of 16-19 February 2018.



As for my own work, this continues to progress towards a further instalment of a series that so far comprises three semi-fictional feature length films (see seminars 1, 2 and 4 above). The fourth instalment is conceived as a book or a series of essays exploring the predicament of the UK's economy since the financial crisis of 2007-8, and began as an attempt to find out how the UK has so far managed to maintain relatively high levels of material consumption despite an economy in which about 80 per cent of economic activity comprises services and which – perhaps for this reason – records unprecedentedly large current account deficits every year. One of the project's underlying assumptions is that the UK's economic situation is unsustainable, and that at some point it will have to undergo major rearrangement, probably reluctantly and probably in a chaotic manner, an outlook that has been confirmed by the outcome of the 2016 referendum on EU membership and events since. Another underlying assumption is that wealth is a better indication of prosperity than income, and that collective environmental wealth – architecture, infrastructure, landscape, ecosystems, biodiversity, air quality, and so on – is more valuable than any accumulation of financial assets.

Staff News

- Professor François Penz

The Department's design studio teaching is co-ordinated by the academic staff and taught primarily by around 18 Design Fellows who are award-winning, practising architects with a keen interest to teach. Design fellows provide a key input into teaching by bringing a wealth of professional and teaching experience. They are absolutely central to our activities and are most-valued colleagues. The vast majority of Design Fellows are based in London and travel to Cambridge one or two days a week by train. Unavoidably, every year a few of our Design Fellows depart to re-join their practice full-time. This year three of them will be leaving us.

Pippa Nissen from Nissen Richards Studio runs an increasingly busy and successful practice and has been our longest serving Design Fellow. She has been teaching a very successful Year 2 Studio with Edmund Wilson, from Foster Wilson Architects, for five years. Ed's practice is thriving and he is required back in the office full-time. The pair formed a hugely popular team and will be sadly missed although we may see them back at some point! Similarly, Doug Hodgson will be leaving us, having successfully taught a Year 2 Studio with Colette Sheddick for three years. Doug is re-joining his practice, TDO architecture, as they have become more and more involved in larger scale projects.

Pippa, Ed and Doug have all acknowledged that their increased practice workload has expanded to the point where they are needed 5 days a week in the office. We would like to think that their time at Cambridge may have somewhat aided their success in practice. Moreover, we thank them warmly for their wonderful contribution and unstinting commitment and wish them all a very bright future!

NEWLY APPOINTED DESIGN FELLOWS:

Nissen and Wilson are replaced by Anna Andrich [Anna Andrich Architects] and Oliver Cooke [Cooke Fawcett Architects] while Conrad Koslowsky [Associate at Roz Barr Architects] will partner with Colette Sheddick. James Pockson [IDK-O Architects] will join MAUD and team up with Ingrid Schröder and Aram Mooradian.

NEWLY APPOINTED STAFF:

Dr Nicholas Simcik Arese has been appointed as our 14th University Lecturer and has taken up his position on 1st September. His research interests cross socio-cultural, legal, architectural, and linguistic practices in the production and appropriation of the city, with particular attention to poverty and migration in the Middle East. Nicholas received his PhD in Geography from the University of Oxford in 2016. He holds Bachelor's degrees in Political Economy and in Architecture from the University of California, Berkeley, a Master's in Contemporary Urbanism from the London School of Economics, and an AADipl./RIBA II from the Architectural Association. Until recently, Nicholas was a Post-Doctoral Research Associate on the PEAK Urban programme at the University of Oxford's Centre on Migration, Policy and Society (COMPAS).

We are also joined from 1st September by Dr Victoria Lee who is taking up the post of Teaching Associate in replacement of Prof. Yeonsook Heo. Victoria is an alumna of the Department and a former Gates Scholar who completed both her MPhil in Environmental Design and PhD supervised by Prof. Koen Steemers. She has an MArch from MIT and completed a postdoctoral fellowship at the School of Public Health at Columbia University. Her current

research focuses on understanding the human impact of, and the contributing factors to indoor overheating and its implications for health, wellbeing, and energy.

Dr Yeonsook Heo

- Professor Koen Steemers



It is with regret, but also with a sense of pride, to announce that Yeonsook will be leaving us to take up a professorship at Korea University - one of the nation's oldest and most prominent institutions of higher education. Yeonsook started her lectureship with us five years ago, after a spell as a postdoc at the US national laboratory in Argonne and with a PhD from the Georgia Institute of Technology.

Her award-winning research on building simulation, particularly with respect to uncertainty analysis of energy performance, was quickly rewarded with EPSRC funding and resulted in a string of high quality research papers. She has been instrumental in the International Building Performance Simulation Association (IBPSA), chairing the scientific committee of the IBPSA Conference in Cambridge in 2018.

Equally importantly, she has been a driving force behind our research group 'Behaviour and Building Performance' and the teaching of environmental design in the classroom and the studio. Yeonsook has been a wonderful colleague and teacher - knowledgeable, kind and patient - and we will miss her. It is no surprise that her career continues to accelerate and we wish her every success in her future.



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