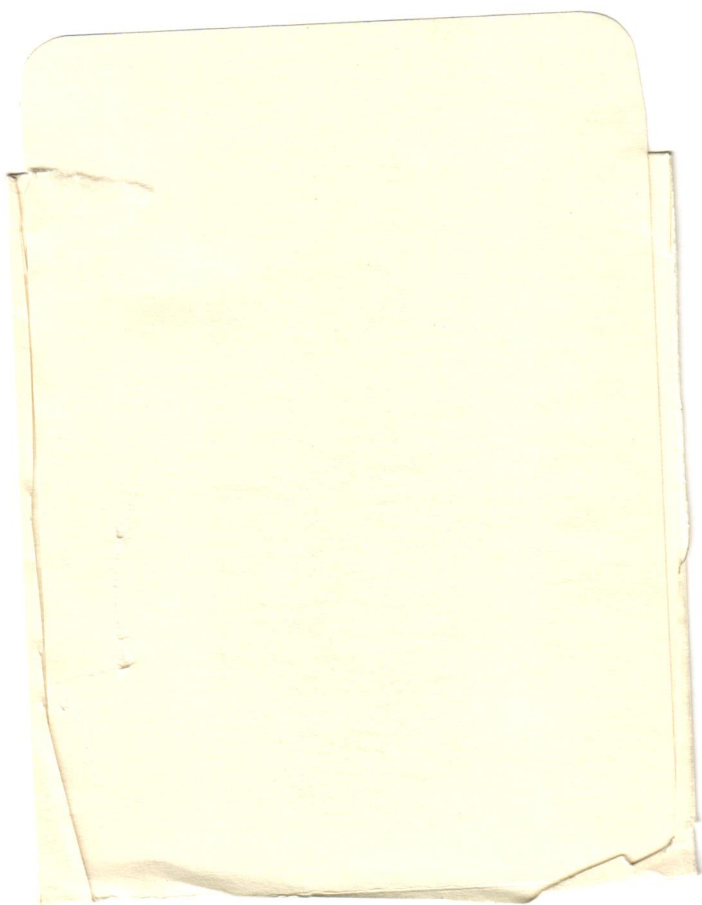


The background of the cover is a large, detailed black and white illustration of a tree with dense foliage and a thick trunk. Overlaid on the tree are several architectural drawings. In the upper right, there is a red circle containing the letters 'AJ'. In the center, there are two large, circular architectural plans, one on the left and one on the right, both featuring a central circular space and surrounding rectangular rooms. Above the left circular plan is a smaller architectural drawing of a building facade. Below the right circular plan is another architectural drawing of a building facade. The overall style is a blend of naturalistic illustration and technical architectural drawing.

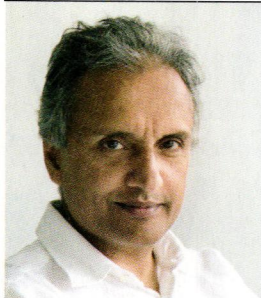
AJ

THE RIBA PRESIDENT'S MEDALS 2007

IN ASSOCIATION WITH ATKINS



MORLEY VON STERNBERG



The President's statement

'The President's Medals present an exciting and sometimes provocative picture of the future of the profession'

The President's Medals are the RIBA's prestigious student awards scheme, promoting and rewarding excellence in architectural education worldwide. The awards have this year attracted over 240 entries from 175 schools of architecture invited to submit entries. A panel of internationally renowned judges selected the award winners, which include the Bronze Medal for Part 1, Silver Medal for Part 2, and the Dissertation Medal.

The RIBA believes in investing in the future of the profession through supporting architectural education. By highlighting the work of architecture students, 10,000 of whom are RIBA members, the President's Medals present an exciting and sometimes provocative picture of the future of the profession.

The RIBA works closely with partners and I am grateful to those who have generously contributed to this programme. I wish to especially thank our sponsors and supporters, starting with principal sponsor Atkins. We are also grateful to iGuzzini, SOM Foundation, Paul Davis and Partners, Komfort Workspace and Gleeds – without which this spirited event and publication would not be possible.

Sunand Prasad, RIBA president

THE AWARDS

In addition to the Dissertation Medals, and to the Bronze Medal and Silver Medal for design, there are special awards, which are supported by individual sponsors and given to students chosen from among the finalists. These special awards include:

- The **iGuzzini Travelling Awards**, presented by lighting specialist iGuzzini and involving a trip to the company's headquarters in Italy;
- The **Serjeant Awards for Excellence in Drawing**, recognising in particular the execution of a project;
- The **RIBA Komfort Awards** for the best use of interior space;
- The **Paul Davis and Partners Awards**, sponsored by London-based Paul Davis and Partners for urban design; and
- The **SOM Travelling Fellowships**, sponsored by the international practice to allow students to pursue their interest through travel.

The judges for the SOM awards were: Nigel Coates, Martha Schwartz, Kent Jackson, Ross Wimer and Roger Kallman.

Design Judges



PETER SALTER

Peter Salter set up private practice in 1982. His architectural work has focused on cultural, residential and leisure projects. Salter's teaching career began in the 1980s when he joined the AA School of Architecture as a technical tutor in the diploma school. He coordinated the teaching of architecture technology as well as leading design teaching units. In 1995 he was appointed head of school and professor of architecture at the University of East London. In 2003, Salter began teaching at Bath University as an AA School of Architecture studio professor, while also undertaking the MSc Historic Building Conservation course. Salter has over 20 years experience as a visiting critic and lecturer.

DAVID GLOSTER NON-VOTING CHAIR

David Gloster joined the RIBA as director of education in 2006, following a long association working as a member of the RIBA validation panel and an ARB examiner. Gloster has extensive experience as a practising architect working on housing, transportation, education, and commercial projects, and the restoration of listed buildings. He also worked as an academic for 20 years at the Architectural Association and London South Bank University. Gloster has spoken at the Society of Architectural Historians, the Society for the History of Technology, the Nineteenth Century Studies Association, the Institute for Historical Research, and the Royal Town Planning Institute.



CHARLIE SUTHERLAND

Charlie Sutherland studied architecture at the Mackintosh School in Glasgow. On graduating he joined the office of James Stirling, and worked on the Tokyo Forum, the Paris Library and the Temasek Polytechnic in Singapore. Following the death of Stirling, Sutherland continued in the office as an associate with Michael Wilford and Partners, and was responsible for the competition design for the New British Embassy in Berlin and the Sto K in Weizen, Germany, both of which were shortlisted for the Stirling Prize. In 1997, he established Sutherland Hussey Architects with Charlie Hussey, and completed projects such as Turas in Scotland, which was shortlisted for the Stirling and the Mies van der Rohe Prize.

JÜRIG KONZETT

Jürg Konzett was born in Switzerland. He studied civil engineering and from 1981-88 worked for Peter Zumthor at Haldenstein, Switzerland. He then became an independent consultant structural engineer. Today, Konzett leads an engineer's office of 19 people along with partners Gianfranco Bronzini and Patrick Gartmann. The office's main activities include designing structures for buildings with architects, and working on projects for bridges and bridge repairs. Konzett teaches at the University for Applied Sciences in Chur, Switzerland. He lists his most important works as: extension of the school for timber engineering at Biel; and the Traversina Footbridge in the Viamala Gorge near Thusis.

Design Part 1

WINNER BRONZE MEDAL

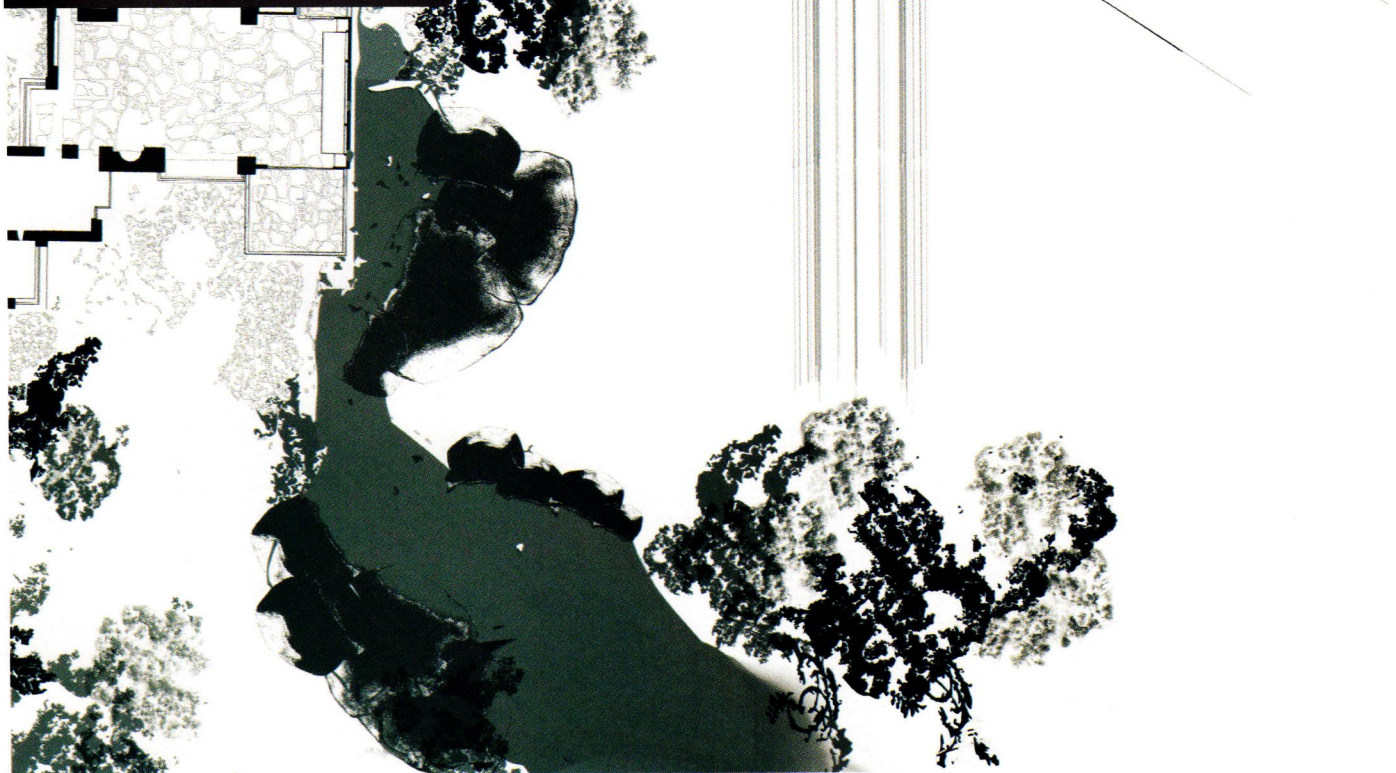
AMANDINE KASTLER

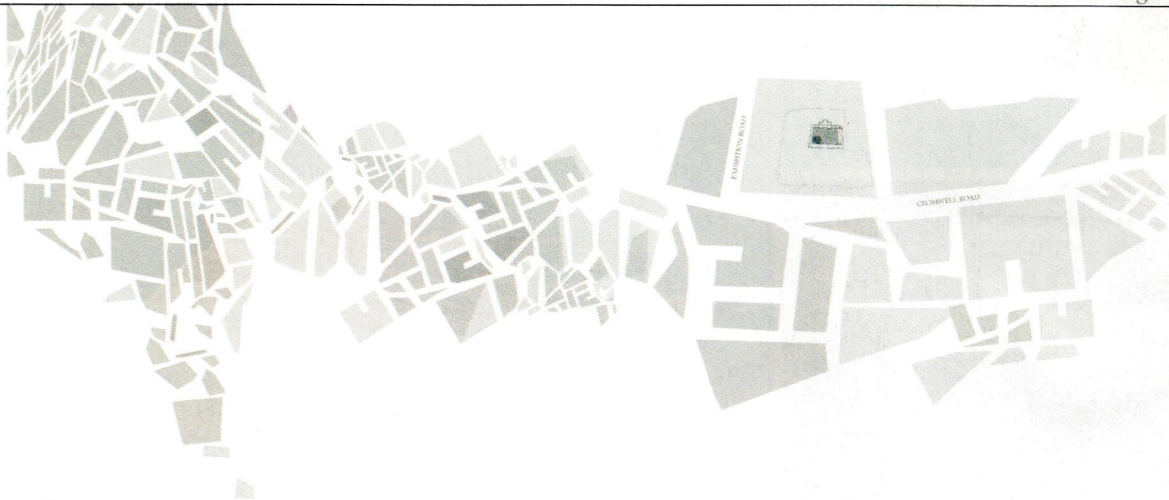
ARCHITECTURAL ASSOCIATION

PROJECT THE CABINET OF CURIOSITIES

TUTORS OLIVER DOMEISEN/
FRANCES HIROMI MIKURIYA

'Designed to store figurative marble sculptures and small sacred silver objects, the newly constructed architectural body shares the exuberance and sculptural qualities of the pieces it houses. The ornamental language is developed from a material investigation originating from the traditional craft methods employed to create the stored objects, which are adapted into contemporary building processes, giving expression and new meaning to the "Cabinet of Curiosities". The anthropomorphic container refers to John Ruskin's theory in *The Lamp of Beauty* (1849), that out of all natural forms, imitating human form is the noblest. The visitor is invited to view the objects in a visceral and experiential atmosphere, rethinking the legitimacy of the neutral white cube and the museum as a site of timeless preservation.'



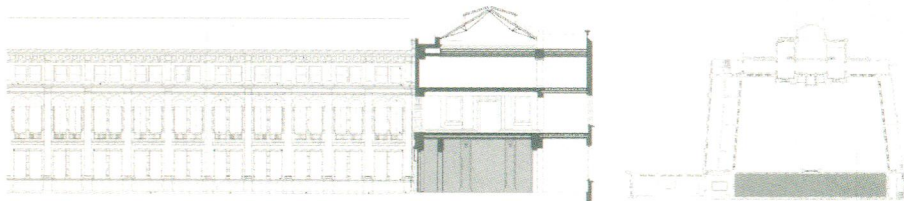


*'A brave scheme –
as an architectural
intervention it is
very interesting'*

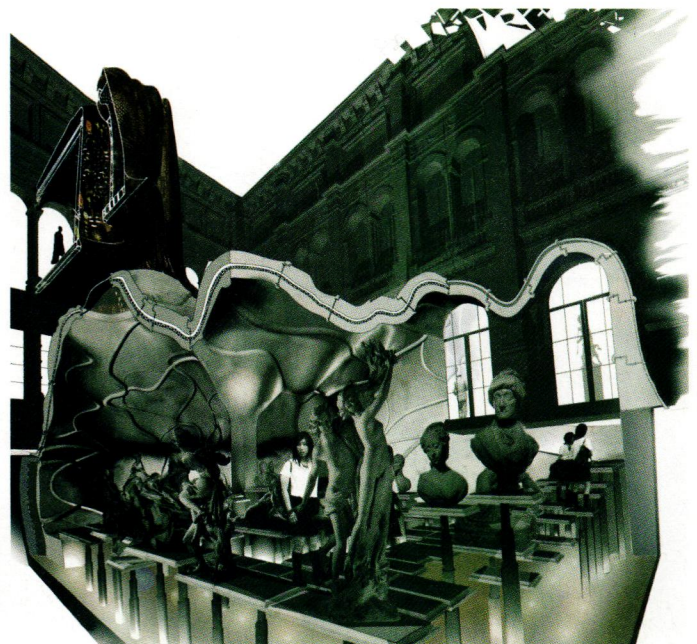
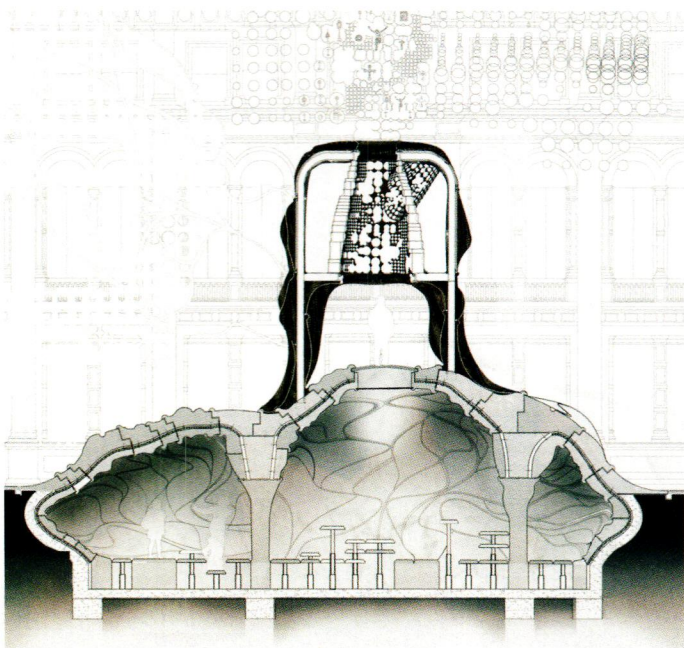
Peter Salter



SOUTH SECTION QUADRANGLE
section above and detailed plan



EAST SECTION QUADRANGLE
section above



**COMMENDATION BRONZE MEDAL
WINNER KOMFORT AWARD**

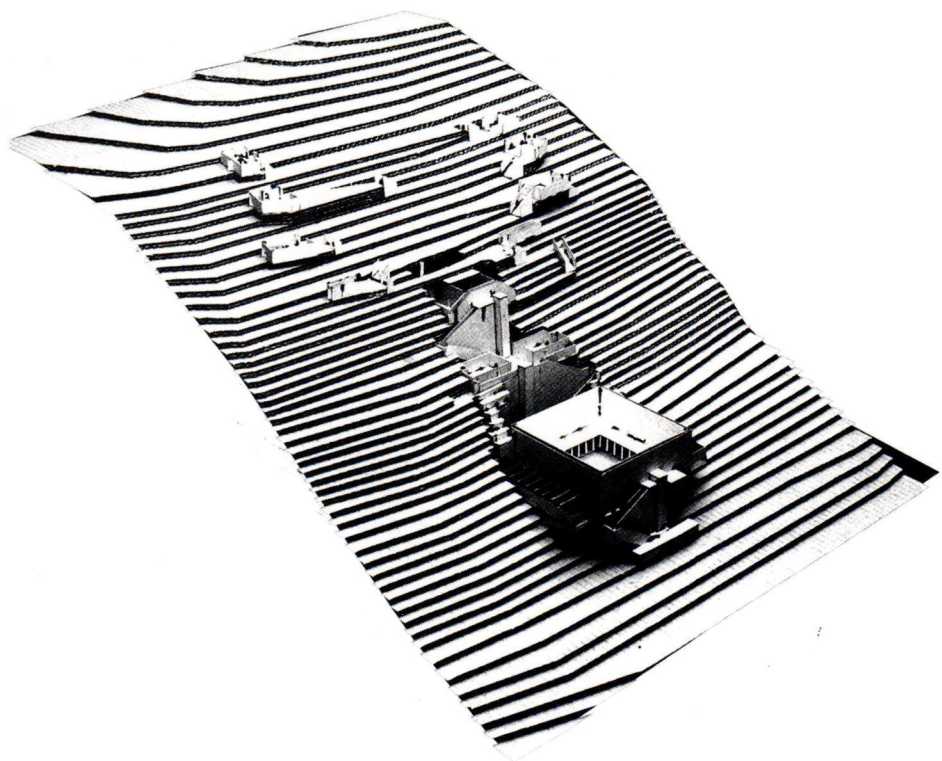
ANDREW STREET

UNIVERSITY OF PLYMOUTH °

PROJECT THE LOST SOUL HOTEL

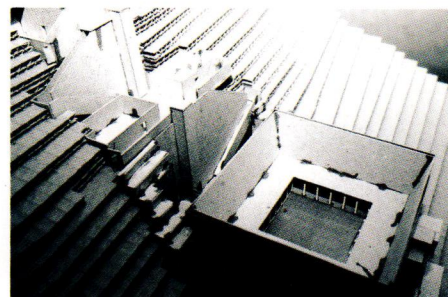
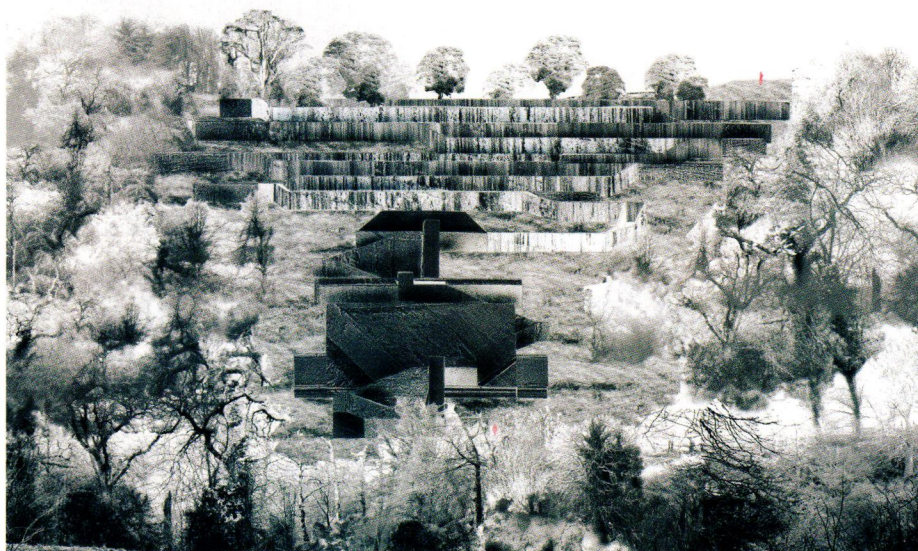
TUTORS JEREMY GOULD/
GURSEWAK AULAKH

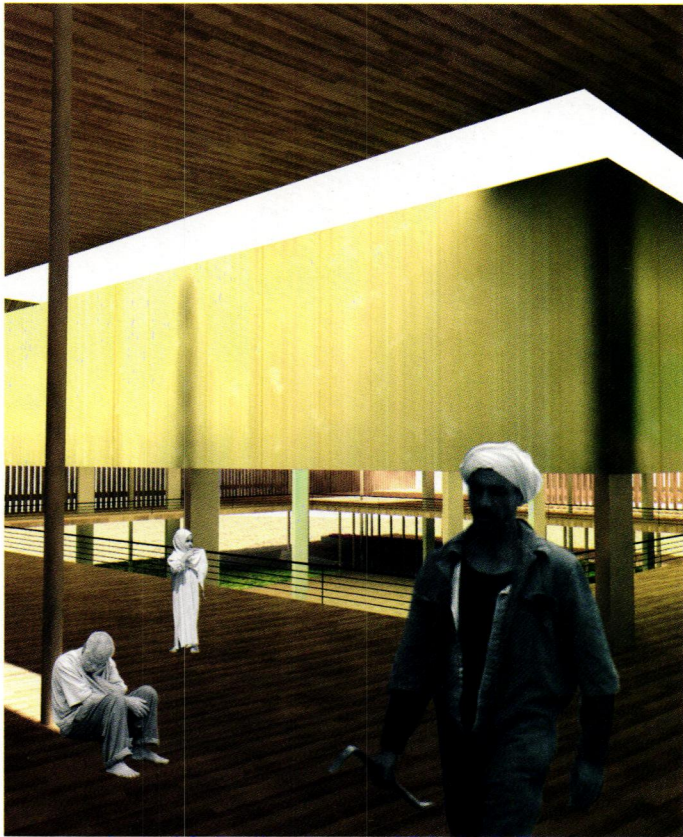
'A place was created that would take people away from their everyday lives: remove the comforts that we take for granted; teach them how to dedicate themselves to caring for something else. Caring for something other than ourselves is a very giving act of kindness. Hopefully by allowing people to give life, they will find the enjoyment in giving and caring. So when they return to their everyday life, they can see the good things and they are aware of the faults. The one single reason for this building existing is to keep the existence of the butterflies prolonged.'



*'Very cool and
nicely observed'*

Charlie Sutherland





*'A good social agenda,
sensitive to traditions
and understanding
of the climate'*

Jürg Conzett

COMMENDATION BRONZE MEDAL

SEIF SHAWKY

ARAB ACADEMY OF SCIENCE AND TECHNOLOGY

PROJECT BLURRED BOUNDARIES – A COMMUNAL CENTRE IN KHAN EL-KHALILI, CAIRO, EGYPT

TUTORS BASIL KAMEL/LOBNA SHERIF

'An anarchic Khan El-Khalili is in dire need of a "relief valve", a spatial medium to inhabit and personalise. The communal centre acts as a collective heart, restoring autonomy and solidarity within the community. "Landmark" architecture would create a clear-cut centrepiece isolated from its adjacencies; rather a "blurred boundary" is formed through the gradual densification/manipulation of built matter, making the transition between exterior and interior almost imperceptible. A permeable envelope composed of raw low-grade wooden studs coincides ideally with the site perimeter. Within this envelope, alabaster from nearby Beni Suef is used to create a translucent radiating library.'



**WINNER PAUL DAVIS AND PARTNERS
AWARD**

AKRAM FAHMI

UNIVERSITY COLLEGE FOR THE
CREATIVE ARTS, CANTERBURY
PROJECT URBAN SUSTENTION
TUTORS JOHN BELL/OLIVER
FROOME-LEWIS

'The rigid programme lies quiet. Lies dormant, awaiting the dawn. A new dawn. Awaiting the light to pierce its cavernous depths. It waits for the influx. The tremor of sound. The awakening hum of the generators echoes through its sterile floors and its de-uniformed walls. Delicate and intricate. Deep in secrecy. Deep in moral and ethical questioning. These mummified laboratories stand in contrast to the exposed matrixial mediating layer above. The binding of two entities, the manifestation of reformed romantic farming ideals delicately placed and forged in a fine fur, coating the urban landscape in a socio-economic intensity.'



RIGID PROGRAM - THE STREET

Workers transitioning through the rigid program, interweaving mummified spaces, concealing themselves from the world, areas of deep secrecy, and deep ethical and moral questions. The workers are like, continue their journey through this layer, slipping off these structures to investigate, day and re-creating the chronologies of these cells, transferring and injecting, then as they leave cleaning and forgetting these ethical implications, time for home.



TEMPORAL PROGRAM - PUBLIC - PARK - INTENSIVE - EDUCATION

The top layer of this landscape is the public domain, integrating social re-education and leisure in and through a viable and intensive farming condition, each taking from the other, learning and adapting, surely the visual and haptic psychologies will collide here in a vast expansion of human re-education, and the recognition of the reality of urban intensive farming and the realization of the need for bio research into genetic modification if we are to live for through the next 100yrs.



WINNER IGUZZINI PRIZE

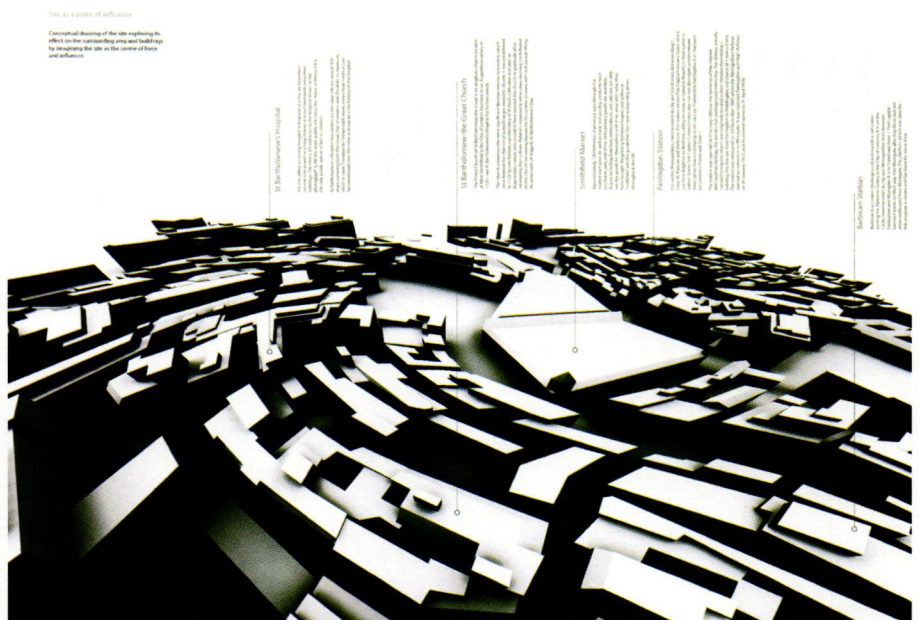
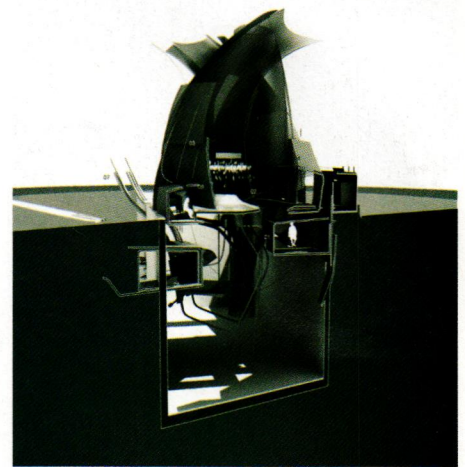
ARYA SAFAVI

UNIVERSITY OF WESTMINSTER

PROJECT EUPHONIC ENGINE

TUTORS JOHN O'SHEA/MIKE GUY

The Euphonic Engine deals with the transition of poetry from a predominantly oral to a textual tradition; the elimination of sound throughout its course; the eradication of performance; and the chance to experience it first-hand. Poetry creates its effects by dramatisation of an explicable meaning; by initiating an intimacy through musicality, recurring patterns of sound, disruptions, and by the movement and evolution of tone through a whole piece of work. Similarly, the building as a whole is experienced as series of successive disappearances and revelations where one has to deal with the notion of something which is uncontrollable and ephemeral. One has to negotiate one's own space, as what is seen is a mixture of what the eyes see and what the space is willing to show. Materiality, light and weather conditions directly influence temporal changes in the way the building is perceived and experienced. Apart from the modification of the entering volume of light, the openings and layering of the weathering steel panels diversify the sonic qualities of spaces depending on the humidity, wind, and rust. The building provides spaces for poetry to be recorded, performed and listened to, both individually and collectively, as well as archiving facilities for books and digital recordings.'



WINNER SERJEANT AWARD

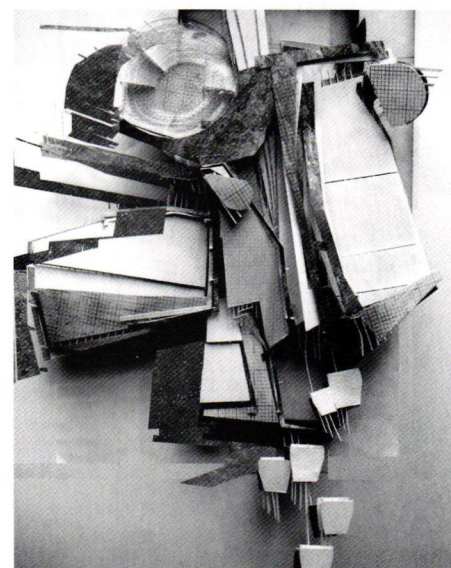
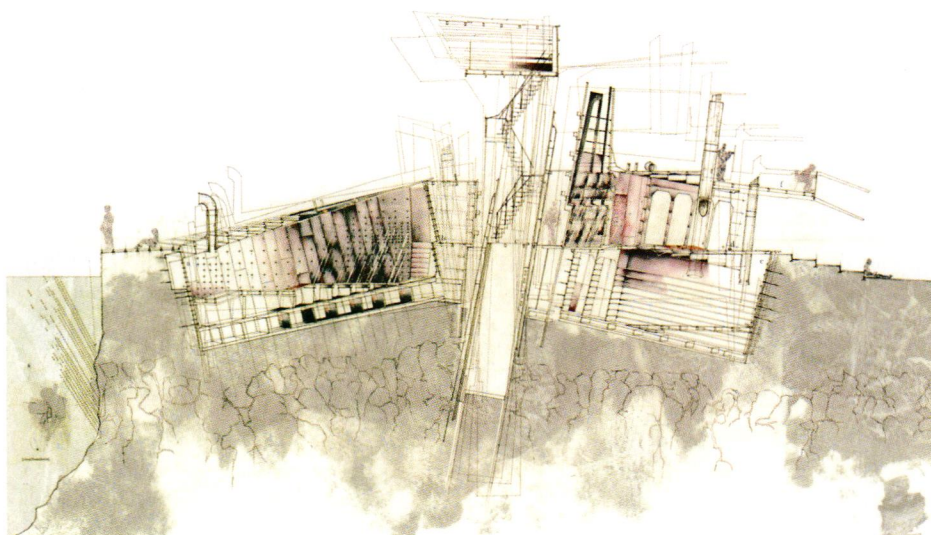
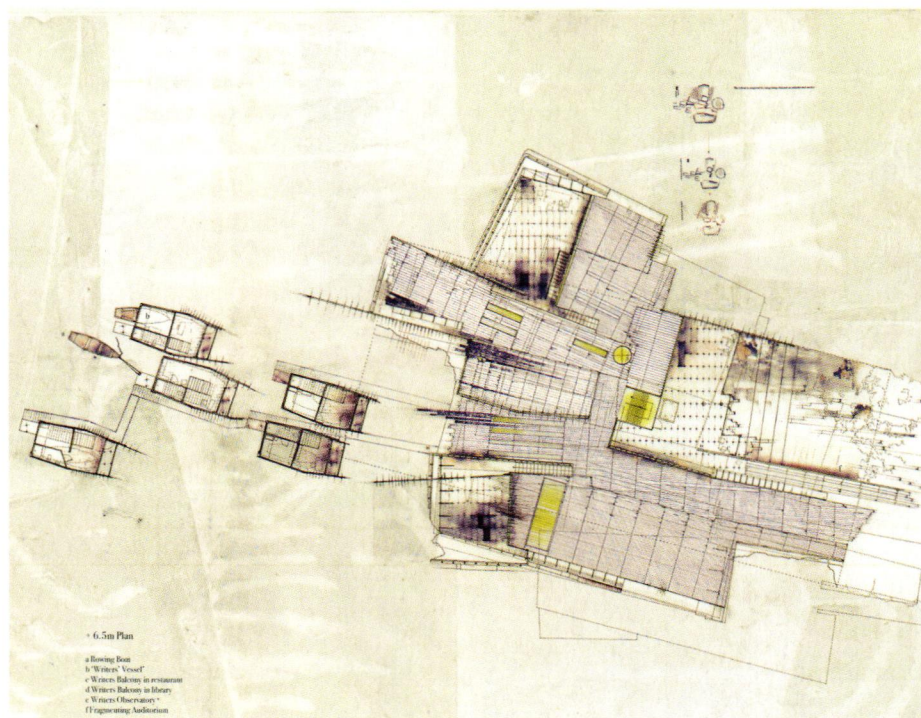
SARAH CUSTANCE

BARTLETT SCHOOL OF ARCHITECTURE

PROJECT A SCRIPT WRITER'S RETREAT

TUTORS JOHAN BERGLUND/
RHYS CANNON

'The Script Writer's Retreat is sited on the coastal edge of Barcelona. From this point one is able to escape the city and look back in a moment of reflection. This is a place where a writer can detach from the complexities of the urban landscape and find solitude. Elements of the building will gradually fragment due to corrosion, thus the retreat is progressively pushed over the boundary of Barcelona and into the drifting sea. As this occurs, the building shifts, creating a non-segregated, boundless space; an area for one to retreat from the city, sit and contemplate.'



WINNER SOM PRIZE

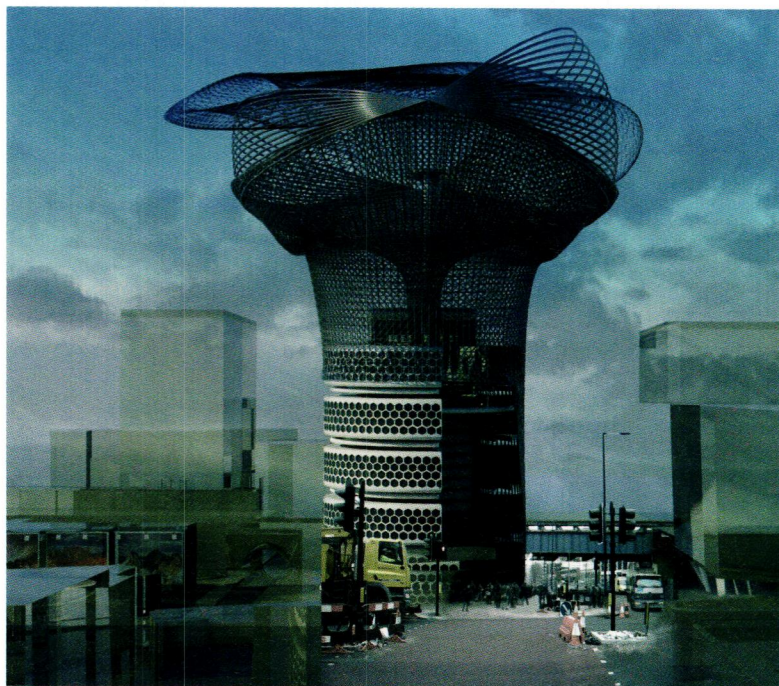
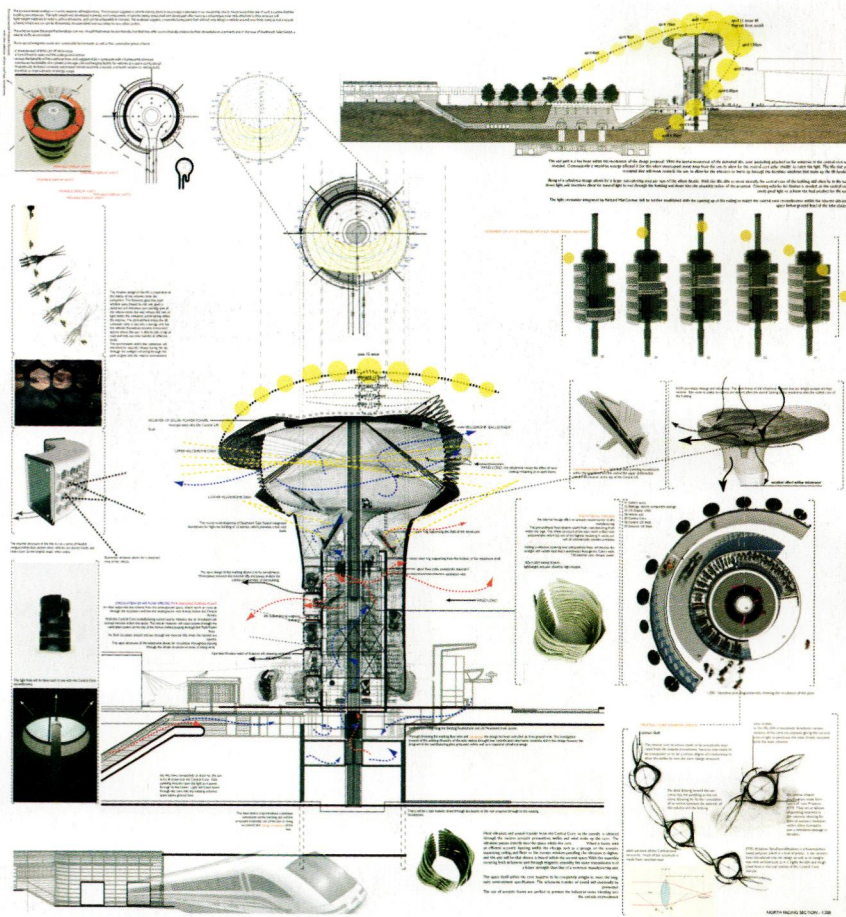
CLAUDIA WHITE

OXFORD BROOKES UNIVERSITY

PROJECT TRANSOLOGY: A VEHICLE-
MANUFACTURING PLANT FOR
SOUTHWARK, LONDON

TUTORS MATT GASKIN/TOBY SHEW

'The scheme inserts an alternative transport system as an extension to the existing use of the site, with the concept of complete vehicle sharing across the city. The concept of transology informs this architectural system and building. Transology is a "field of design concerned with the inter-relationship of mobility and the environment". In this case, it means introducing a conditioned environment, and manufacturing various modes of transport specific to the users' requirements and/or body contour. A rooftop velodrome allows for vehicle test running, while providing an envelope to views across London. This is a person-specific transport structure, extending the travel link from the local Tube station out on to London's roads, via sustainable means. It delivers an architectural catalyst for a wider structure for the city.'



'Created a total pseudo ecology'

Nigel Coates

'Memorable and compelling'

Martha Schwartz

ALSO SHORTLISTED AT PART 1

- Timothy Bennett, University of Lincoln
- Christopher Drummond, Robert Gordon University
- Michail Floros, University of Greenwich
- Paul Nicholls, Oxford Brookes University
- Vikram Ramkhalawon and Yi Sun, University of Greenwich
- Andrew Witt, Harvard Design School

Design Part 2

WINNER SILVER MEDAL
IGUZZINI + SERJEANT

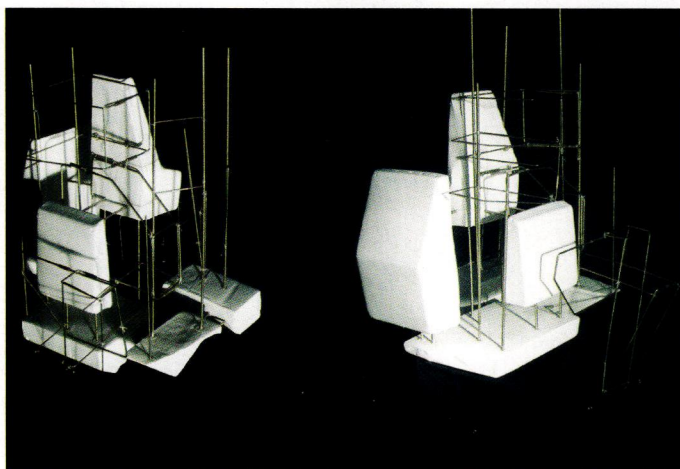
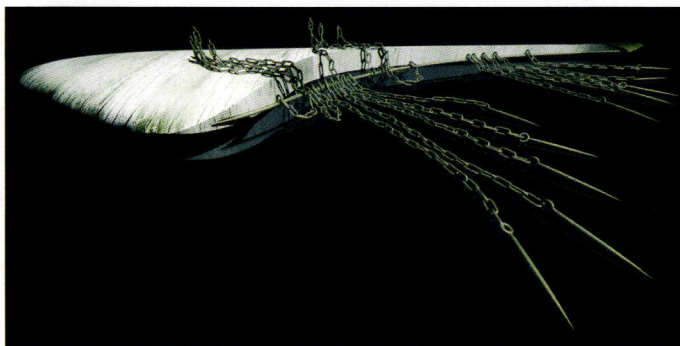
STEVE WESTCOTT

BARTLETT SCHOOL OF ARCHITECTURE

PROJECT GREENWICH PERCEPTUAL
OBSERVATORY

TUTORS YEORYIA MANOLOPOULOU/
NIALL MCLAUGHLIN

'This project investigates collecting as a facilitator of knowledge, exploring its influence upon space and form. One could argue that architecture has an epistemological function. The reformulation of Greenwich's earliest observatory, Flamsteed House, is inspired by the principles of Kurt Schwitters' Merzbau and investigations generated from Herman Melville's novel *Moby Dick*. From the narrative, Captain Ahab's cabin is examined as a spatial organism driven by mappings in pursuit of the white whale. The investigations underpin the design for the Perceptual Observatory, as its form and interior condition evolve from the qualitative and quantitative observations it collects.'



'A real tour de force'

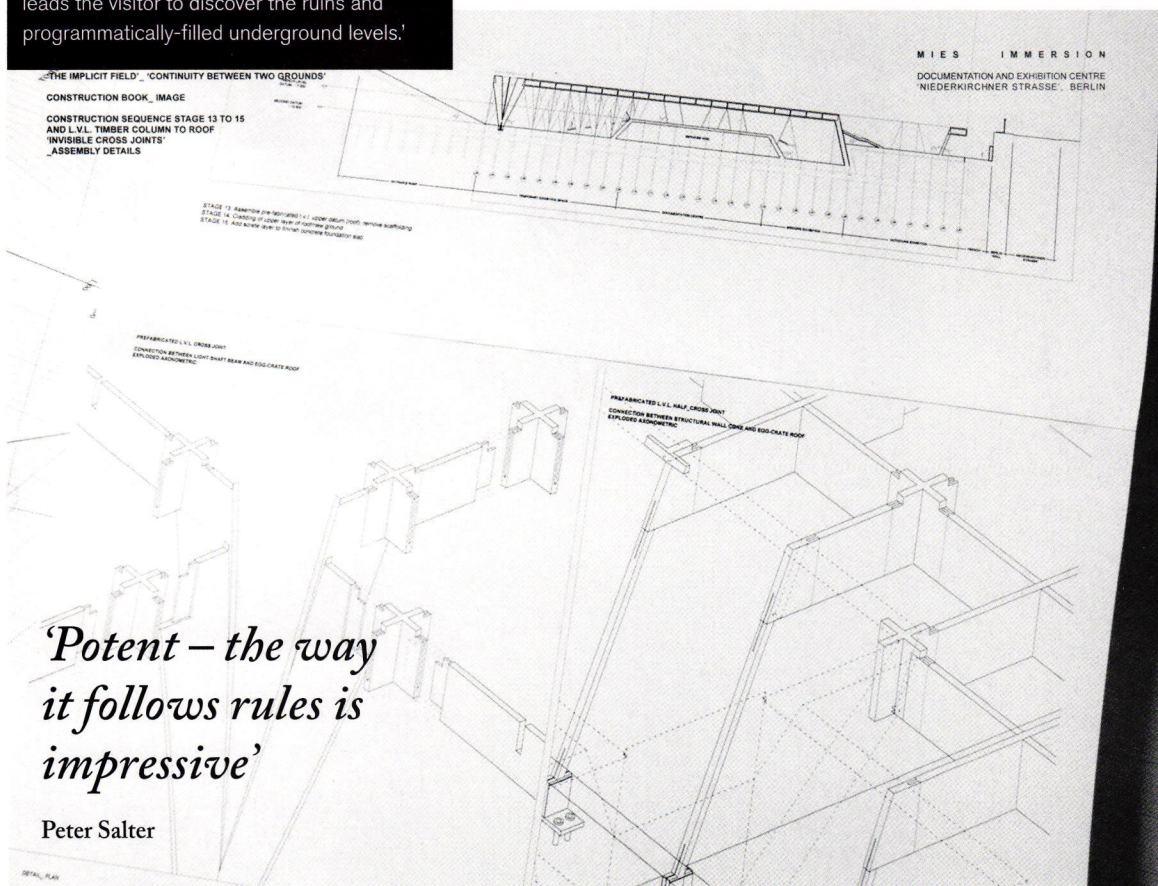
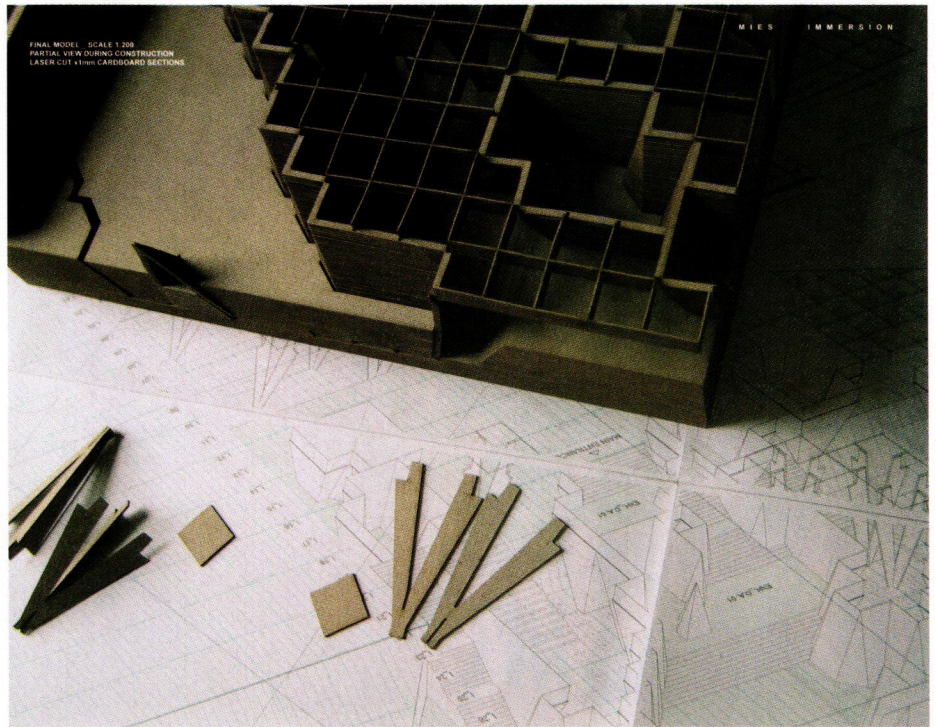
Peter Salter



COMMENDATION SILVER MEDAL
WINNER PAUL DAVIS AND PARTNERS
AWARD

ISABEL PIETRI MEDINA
ARCHITECTURAL ASSOCIATION
PROJECT MIES IMMERSION
TUTOR GEORGE L LEGENDRE

A close re-encounter with Mies van der Rohe's Neue Nationalgalerie in Berlin led to the development of a design strategy at large, medium and small scale after a series of mathematically derived "Miesian" prototypes. The building – sited in one of the largest remaining voids in Berlin – is organised around the ruins of the former Gestapo headquarters, found on site during excavations, and the void left in the space between them. A documentation centre, media library, exhibition space and auditorium are seamlessly incorporated into the topography, which retains its character as "void". A plinth on the ground level gradually leads the visitor to discover the ruins and programmatically-filled underground levels.'



'Potent – the way it follows rules is impressive'

Peter Salter

WINNER KOMFORT AWARD

ED BUTLER

LIVERPOOL JOHN MOORES UNIVERSITY

PROJECT GEOLOGICAL ARCHIVE

TUTOR DOUG CLELLAND

'Rooted in Wales' Menai Valley, the project reacts to ancient frameworks and derelict industries, connecting with the landscape – a place for geological knowledge and craft, a store and research facility to reinvigorate past activity. A disused railway cutting crosses the site, with much of the building held within it, clinging to its walls. An ancient axis intersects this cutting – a Neolithic "cursus" line, creating a place of new activity and intensity.'



WINNER SOM AWARD

ROSY HEAD

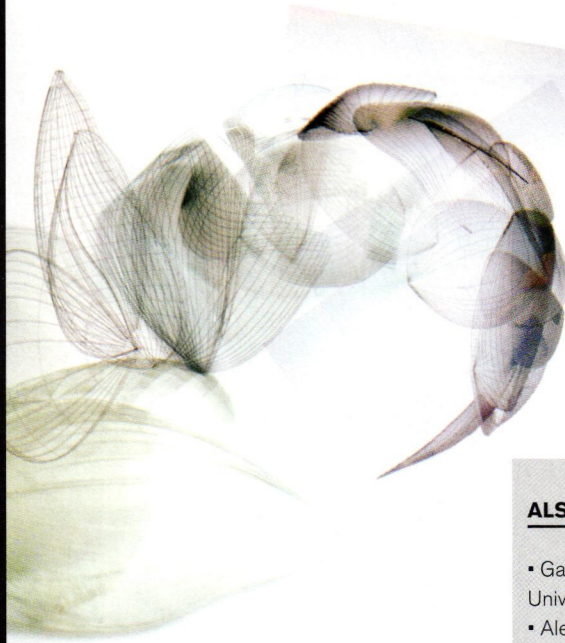
ROYAL COLLEGE OF ART

PROJECT DARK FRUIT

TUTORS GERARD O'CARROLL/

FIONA RABY

'Dark Fruit – "every new invention casts a long shadow" (Virilio). Dark Fruit investigates the contradictions between our desire for untouched, Thoreau-esque nature and our pursuit of technological advancement. Depression and anxiety are the largest causes of "measured misery" in the UK. With rapidly expanding markets for alternative treatments and organic produce, can we reconcile the authenticity of nature with the alchemic ability of nutraceutical nanotechnology? Geological core samples inform the functions. Hung vertically on hand-operated overhead rail systems, they circulate, entering public and private spaces, appearing as sculptures, artifacts, and technical resources.'



'A very original systemic approach'

Martha Schwartz

ALSO SHORTLISTED AT PART 2

- Gareth Bansor and Alexander Flint, University of Liverpool
- Alex Jones, University of Westminster
- Lucy Pengilly, Royal College of Art
- Sara Shafiei, Bartlett School of Architecture
- Stephen A Smith, Oxford Brookes University

Dissertation Judges

PETER BLUNDELL JONES CHAIR

Peter Blundell Jones is an academic at the University of Sheffield and author of several books, including *Hans Scharoun* (1978), *Dialogues in Time*, *New Graz Architecture* (1998), *Hugo Häring: The Organic Versus the Geometric* (1999), *Modern Architecture Through Case Studies* (2002), *Gunnar Asplund* (2006), and *Modern Architecture Through Case Studies 1945-1990* (2007). He curated two major exhibitions at the RIBA in collaboration with Nasser Golzari: on Hans Scharoun (1995) and on Hugo Häring (2001). Blundell Jones is a member of architectural critics organisation CICA, the RIBA professional publications committee, and the editorial board for *Architectural Research Quarterly*.



NICHOLAS TEMPLE

Nicholas Temple is head of architecture at Lincoln School of Architecture. As a Rome Scholar in architecture he researched Christian iconography and architecture; this resulted in publications and conference papers on historical and cultural aspects of baptism. Temple has subsequently researched and published on urban developments in Rome during the early 16th century. He has completed a major historical and theoretical survey on perspective, examining its influence on contemporary architectural practice. He was also a recipient of an RIBA Research Trust Award in 2004 and the Stroud Bursary of the Society of Architectural Historians of Great Britain (2003-04).

IAIN BOYD WHYTE

Iain Boyd Whyte sees architecture as a potent vehicle for cultural history, embracing visual arts, social and political history, and the building sciences. In his own research he has concentrated on cultural and architectural modernism. He is a former Fellow of the Alexander von Humboldt Stiftung Foundation and a Getty Scholar. In 1996-97 he was co-curator of the Council of Europe exhibition *Art and Power: Europe under the Dictators 1930-45*, which was shown in London, Barcelona and Berlin. Current research interests include visual cognition in the arts and sciences, and translation as cultural exchange. Boyd Whyte is currently director of VARIE, Visual Arts Research Institute Edinburgh.

DIANA PERITON

Diana Periton studied architecture at Cambridge University where she completed her diploma in 1987 and an MPhil in the history and philosophy of architecture in 1993. She has taught at Cambridge, Oxford Brookes University, the University of Central England in Birmingham and, for 14 years, at the Architectural Association, London, where she was assistant director of histories and theories. In 2004, Periton joined the Mackintosh School of Architecture in Glasgow as head of history and theory. Her current research is on the relationship between the home and the city in late 19th- and early 20th-century Paris. In 2007, she was on the jury for the RIBA International Book Awards.

WINNER DISSERTATION MEDAL

JOANNA RAPP

UNIVERSITY OF WESTMINSTER

PROJECT A GEOMETRICAL ANALYSIS OF
MULTIPLE VIEW-POINT PERSPECTIVE IN THE
WORK OF GIOVANNI BATTISTA PIRANESI

TUTOR RICHARD DIFFORD

'This paper is a study of the 18th-century Italian artist Giovanni Battista Piranesi. Known predominantly for his Carceri etchings and reputedly a colourful and interesting character, Piranesi was also one of the great recorders of 18th-century Rome. In my dissertation I have attempted to show how, in addition to being a highly skilled draughtsman, he also manipulated reality in these drawings to enhance (or falsify) our view of Rome. To do this I have applied a now little-

used technique known as "restitution". A process pioneered by the 18th-century German mathematician Johann Heinrich Lambert, restitution uses descriptive geometry to derive the metrical proportions of objects depicted in perspective. This analysis clearly shows how the artist manipulated perspective to control its visual impact on the viewer. Many sources talk about the artist's manipulation of reality – referring mostly to exaggeration of scale, moving buildings, falsifying proportions, perspective foreshortening and the combining of different viewing positions – but few offer any precise analysis. The benefit of such a study is to provide an insight into the process and thinking behind Piranesi's drawings.

Piranesi's primary concern was for the quality of the drawing and he was, it seems, prepared to manipulate the conventional rules of perspective

in order to produce a more believable and compelling representation. In so doing he converted the traditional topographical view and instead of just providing factual information he used it as a tool to interpret reality and, in a very subtle way, influence our understanding of it.

In this study I present some specific examples of Piranesi's drawings. He composed his perspectives with such precision that I was able to employ a precise geometric tool to analyse his work, and although I have clearly proved that the images do not reflect reality (from a single viewpoint), it has enabled me to demonstrate that they are distorted using precise geometrical constructions. My aim has therefore been to present a specific and detailed analysis of his technique and to reveal the sophisticated approach to perspective employed by Piranesi.'

Piranesi manipulated reality in his drawings to enhance our view of Rome

Piranesi did not leave behind many sketches or notes explaining the way he planned his etchings, but the geometric analysis presented here reveals how the artist could have been thinking when composing these views. With his excellent understanding of perspective techniques, he would have considered the implications of drawing the bridge from one viewing position. Ultimately, however, his primary concern was for the quality of the drawing and he was, it seems, prepared to manipulate the conventional rules of perspective in order to produce a more believable and compelling representation. In so doing he converted the traditional topographical view and, instead of just providing factual information, he used it as a tool to interpret reality and, in a very subtle



way, influence our understanding of it.

In this study we are presenting just a small sample of Piranesi's work but it gives us some insight into what may have gone on behind the scenes when he was constructing his images of Rome. Piranesi's work was not accidental; everything he did was planned carefully, to the smallest detail. Otherwise, he would never have been able to achieve the expression in his etching that deceived so many Romantics. He composed his perspectives with such precision that it enabled us to employ a precise geometric tool to analyse his work, and although we have clearly proved that the images do not reflect reality (from a single viewpoint), it has enabled us to prove that they are distorted using precise geometrical constructions. Even if we assume that the restitution drawings we have constructed may have some minor imprecisions, the results are strikingly exact and everything falls in place perfectly.

It has been observed that when preparing the Carceri series, 'he almost seems to have attacked the plate direct without any preliminary drawings,' but such an approach would not have been possible in his constructed views of Rome. In etchings such as the image of the Ponte Fabrizio, he must have put a considerable amount of time and effort into planning the composition. Successful execution of these drawings must have been supported by an excellent and detailed knowledge of perspective and combined with very good judgement, which enabled him to determine what would be detectable by the viewer.

Piranesi captured both the antique beauty of Rome, its medieval ruins, as well as modern Rome in all its richness. He harmonised varied themes into a coherent and innovative portrayal of Rome. He used surveyed plans, archaeological finds and his own thoughts to develop his own artistic vision. Sometimes he enriched the existing elements with additions imagined by him that do not exist in reality. He used the restricting medium of etching with virtuosity and originality, creating new techniques, allowing him to use it beyond its traditional limitations.

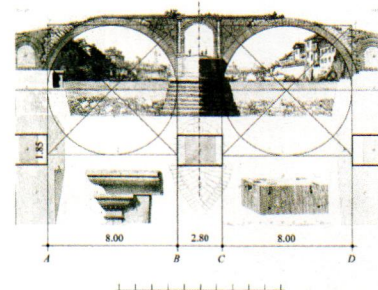
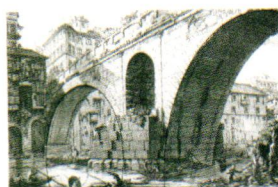
Even if we believe that the better a work of art reflects reality then the better it is, the exactness of representation has its limits. These limitations will depend upon the tools

and techniques used by the artist to construct the image, as well as the techniques used to provide its textual and visual qualities. No matter how a picture is constructed, there will always be a difference between the picture and reality. Even if the work of art is entirely created by the artist's imagination, he will certainly have been influenced by observations throughout his life. Perspective need not be just a schematic model of reality, but it can be used to represent the way that we transform vision into a picture.

'Elegantly argued'

Iain Boyd Whyte

'No matter how a picture is constructed, there will always be a difference between the picture and reality'



**HIGH COMMENDATION
DISSERTATION MEDAL**

JULIA UDALL

UNIVERSITY OF SHEFFIELD

PROJECT ARCHITECTURE BY OTHER
MEANS

TUTOR DOINA PETRESCU

"Representation" and "participation" in architecture are matters of concern. There is a crisis in our representative democracy that is articulated by the desire to engage in participatory practices. Philosopher Bruno Latour has shown in his work that these spatial and societal "things" bear on us collectively and require communal discourse. But where then,

when forced out of the traditional democratic realm, do we locate this gathering and how do we represent our contested "things" in architecture?

Speaking about socially engaged and site-specific art practice, art theorist Miwon Kwon suggests that there is not a fixed notion of "community" in need of outreach, but one which must be considered with each issue, each "thing" and matter of concern. The involvement of an artist or an architect in a project should not be seen as an attempt to be neutral and merely facilitate the needs of others; architects should bring spatial and relational thinking and action to bear on the participatory process, as a shared tool. It is important to conceive of the architect as participant, and public as well as professional.

In this way, architectural representation is not static; it is, as Deleuze suggests, an articulation that leaves traces upon what is transmitted. The architect, who often occupies a privileged position, should use each form of representation with an awareness of its particular potential; where it locates the discussion, who is invited to participate and under what terms.

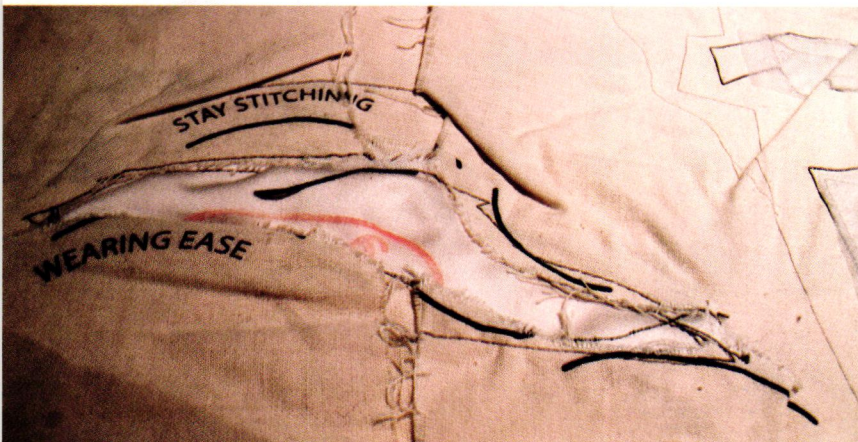
I explore this idea through a series of 'instances', and although non-representative and non-authoritative minor case studies, they are selected because of the power they have to address particular representative concerns and aspects of space and place that may not be contained within conventional forms, locations or processes.'

How do people feel that their part in architecture has real meaning?

When considering what architecture can do, we must also consider the time frame that even the swiftest, most punctual projects are working within. In community architecture years have often passed between identifying a need, raising the required funds and starting on site; within this period, people's requirements inevitably change and develop, new people arrive and other people move on, as does the wider context. As Jonathon Hill points out, 'architecture is too slow to solve problems'. Doubts can be raised as to the merits of a participatory practice that focuses on the needs of a particular group in a particular point in time without reference to how a community or situation may evolve. However, a bias towards the pragmatic aspects of design remains and this has unsurprisingly led to a certain form of participatory action that is largely based around consensus building. As Richardson and Connelly point out: 'The twin beliefs that conflicts between interests are resolvable and that mutual agreement on outcomes may be reached, and moreover, that such consensus is desirable, lie at the heart of the new participative approach to planning.'

*'The student has a position,
which is terrific'*

Iain Boyd Whyte



'Extensive research and commitment'

Peter Blundell Jones

COMMENDATION DISSERTATION MEDAL

PATRICK QUINLAN

UNIVERSITY COLLEGE DUBLIN

PROJECT TO HAVE AND TO HOLD – A STUDY OF LANDSCAPE MANAGEMENT AND ATTITUDES IN THE GOLDEN VALE

TUTOR JOHN OLLEY

'Every piece of the Irish landscape has a memory. Every wood and valley and hill has played host to generations of people whose remains have long since returned to the soil. A broken heap of stone may be the only trace of an abandoned homestead.

This piece of research delves into the memories of a piece of landscape in the valley of the River Suir, a few miles upstream from the county town of Clonmel. This landscape housed

two fortified castles, which evolved into well-appointed country houses while the surrounding land was sculpted into a pair of spectacular demesnes. For almost 300 years, the lands at Knocklofty and Kilmanahan were moulded and remoulded to mirror the aspirations of a new aristocracy. Successive generations carried out extensive improvements to the demesne core, managing land, water and vegetation.

Following the sale of the estate in the early 1980s, the designed landscape has fallen into a deep slumber. Each year, the arboreal, horticultural and architectural legacy slips further from view as nature reclaims it. Rediscovering the secrets of this lost world has involved a threefold exploration, engaging with the physical remains, with old maps and manuscripts, and with the memories of the people who knew it as it once was.'

'A virtuoso performance'

Diana Periton

COMMENDATION DISSERTATION MEDAL

DANIEL KERR

UNIVERSITY OF HUDDERSFIELD

PROJECT SUPERHISTORY – ARCHITECTURE IN THE FACE OF TIME

TUTOR JOHN BUSH

'In architecture, the product may exist long after those who have commissioned or designed it have ceased to exist. Architecture persists. This is an important attribute that can affect the motivations of architects, their clients and society. The things that affect this attribute should be understood.

Futurologies are invariably cultural and technological extrapolations of the present. The key premise of 'superhistory' is that these

standard futurologies mask the more fundamental factors, which determine architectural persistence. By investigating a future beyond an historic time scale (superhistory), the influences of culture and technology diminish. The influences that predominate in superhistory are the geological future of the earth, the persistence of information and how design can be informed by the very nature of the universe itself.

This superhistoric exploration takes the form of a science fiction screenplay based on the ideas of authors Douglas Adams and Phillip K Dick. Knowledge from the fields of complex dynamic systems, chaos theory, plate tectonics, terrestrial erosion, evolutionary phenotypes, memes and spatial geometry are combined as a narrative and analysed through dialogue.'

ALSO SHORTLISTED FOR DISSERTATION MEDAL

- Graeme Ferguson, University of Strathclyde
- Ruth Oldham, Bartlett School of Architecture

Educating the professionals of the future

The RIBA education department is committed to promoting and rewarding excellence in architectural education in the UK and abroad. The President's Medals is a good example of the work we do which recognises emerging talent.

For decades, the RIBA has been supporting professional education and research by validating schools of architecture worldwide, managing funding opportunities for students in financial hardship, and giving awards to those who show the invention and capability to develop the profession.

With the help of our members, we assess applications and give grants and scholarships to both students and researchers. An example is the RIBA Education Fund, a registered charity supporting students in need. Recently

we have relied on donations from members, foundations, and other charities to support students who would otherwise not have the opportunity to become professional architects. The Education Fund welcomes applications throughout the year from students in difficult financial circumstances – and very much appreciates the assistance our membership gives.

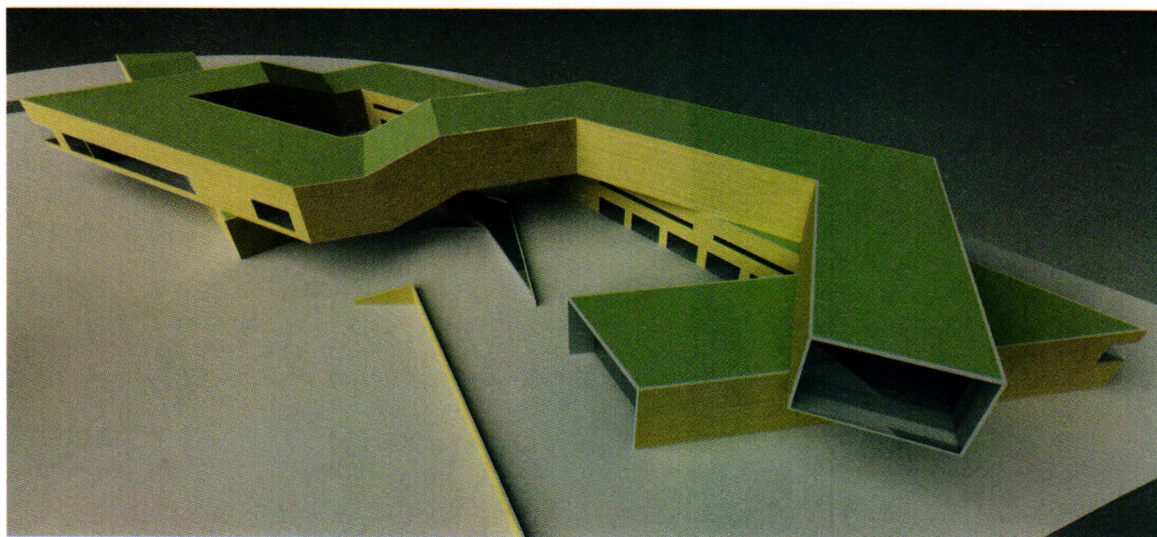
Indeed, schemes supporting the student community have often developed from members' contributions. An example is the RIBA LKE Ozolins Studentship, established from the Ozolins bequest. This is a generous scholarship awarded to a student who wishes to pursue a research degree at MPhil or PhD level.

We also manage two RIBA Research Trusts – the Modern Architecture and Town Planning Trust, and the Historical Research Trust. The interest generated by these trusts supports projects by postgraduate researchers in UK schools of architecture, and architects in practice.

Since 1999, the education department has managed a generous legacy from the architect Ernő Goldfinger, awarding four scholarships to young Hungarian architects who have used these to finance a year of study or work in the UK.

We also have a successful partnership with the architect John McAslan. This has developed the RIBA ICE McAslan Bursary, supporting architecture and engineering students and graduates committed to the progress of environmental and community

Right Recipient of the RIBA Goldfinger Scholarship 2007: work by Gergely Kovács



development in the UK or abroad.

Established in 2005, the bursary has so far supported nine individual or team projects for improving or modifying the physical environment and infrastructure in discrete, but disadvantaged, local communities.

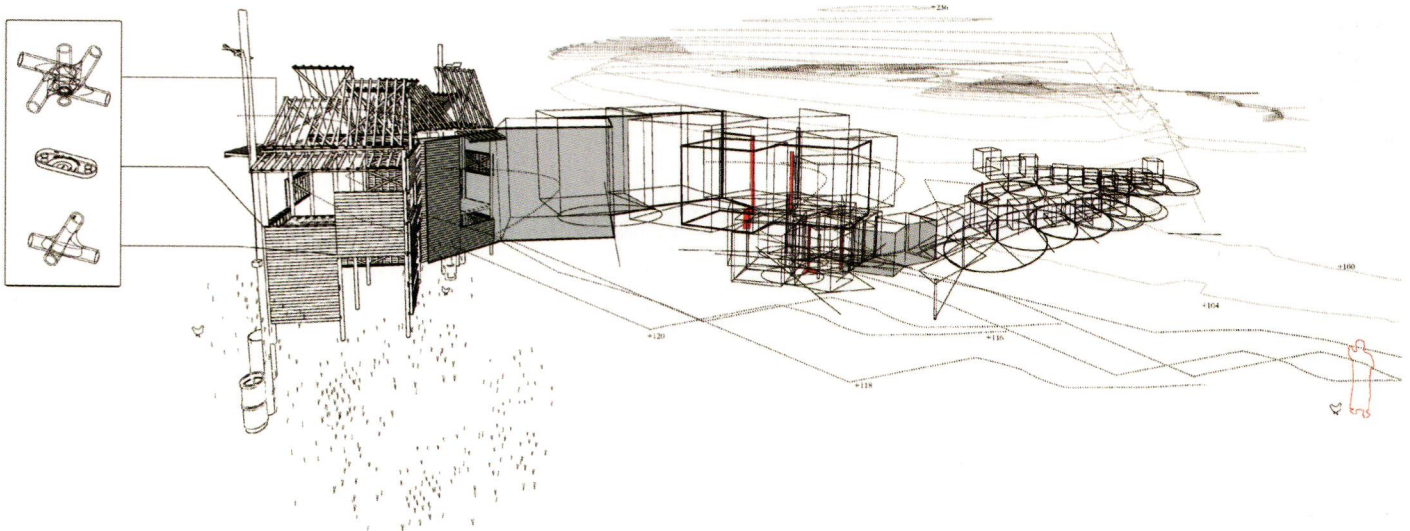
And since 2006 we have managed the RIBA Norman Foster Travelling Scholarship – a £6,000 grant awarded to a student from any RIBA-recognised school of architecture in the UK and abroad. This funds international research on a topic and in locations of the student's choice.

We are very grateful to all RIBA members – especially donors such as the Goldfinger family, John McAslan, and Norman Foster – who have worked with the RIBA education department to show such impressive commitment to the development, promotion, and reward of architectural education and research.

David Gloster, director of education, RIBA

Below Recipients of the RIBA McAslan Bursary 2007: Asif Kahn and Julia King's project 'One Year House: Refugee Housing on the Thai-Burma Border'

Right Recipient of the RIBA Norman Foster Travelling Scholarship 2007: Ben Masterton-Smith's project 'Emerging East: Exploring and Experiencing the East Asian Communist City'





BA (Hons) Architecture (Part 1)

BA (Hons) Interior Architecture and Design

Graduate Diploma Architecture (Part 2)

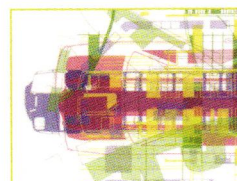
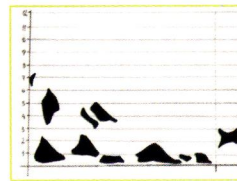
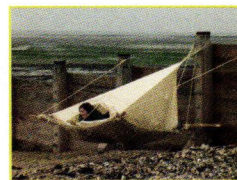
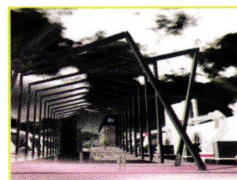
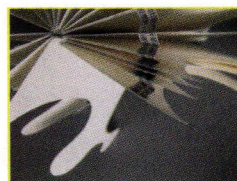
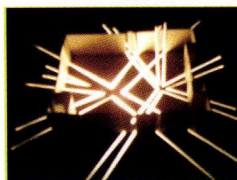
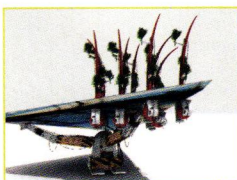
MA Spatial Practices

MA Digital Ekistics

Located within a specialist art and design institution, **Canterbury School of Architecture** occupies a special place in spatial design education, a place which encourages innovation in theories and practices. Key to our approach is transdisciplinary working, expressed in the opportunities we provide to explore design through interaction with a range of media and methodologies. Students generate projects that are challenging and which reflect clear theoretical positions as creative designers.

Students are engaged with contemporary cultural issues at many scales, from micro techniques of the body articulating space to macro strategies for the megalopolis. The courses we offer nurture critical thinking and are dedicated to investigation, experimentation and collaboration, generating the ability to not only react to design opportunities but to become part of an environment responsible for creating them. Our courses offer exciting and constantly evolving approaches which encourage students to adopt radical personal positions that will stretch the boundaries of tomorrow's architecture and design.

At Canterbury, staff research feeds into design studios and coursework, and students' explorations and discoveries question and shift research directions. Practitioners from various fields lend their support and expertise to the courses; in addition, the multi-story series of public lectures and events further sustains engagement in contemporary debates.



In addition to our undergraduate courses, we have a vibrant postgraduate community which includes the Graduate Diploma (Part 2) course in Architecture, and two new and challenging masters courses.

The **MA in Spatial Practices** provides students with opportunities to investigate critical issues of site and the spatial, which may be institutional, discursive, architectural, specific or performative. The course is contextualised within contemporary debates around how spaces are produced, performed, theorised and gendered, extending the boundaries of contemporary art, architecture, performance, cultural theory and spatial practices.

Our **MA Digital Ekistics** addresses theoretical and practical issues for users and designers in persistent massively multi-user virtual environments from positions of architectural and urban design, in an arts focused context. The course addresses, from critical design positions, the rapid developments within these semi-mimetic 'worlds', where gravity is optional, structural logics are informed by tessellation rather than moment or load and environmental design is decoupled from climatic variables.

Canterbury School of Architecture,
New Dover Road, Canterbury CT1 3AN,
0044 (0)1227 817376, www.ucreative.ac.uk
university college
for the creative arts



The Caribbean School of Architecture (CSA) is a special place, the only architecture school in the English-speaking Caribbean, and which has both the undergraduate Bachelor of Arts in Architectural Studies (BAAS) and the professional Masters of Architecture (MArch.) fully validated by the Commonwealth Association of Architects (CAA) since 1993.

Mandated by the Architects of the Caribbean to train professional architects for the region to international standards, the school has trained graduates who work in places as diverse as China, Ghana, Portugal, Dubai, UK, USA and much of the Anglo Caribbean. Tutors at the school come from both academia and the professions.

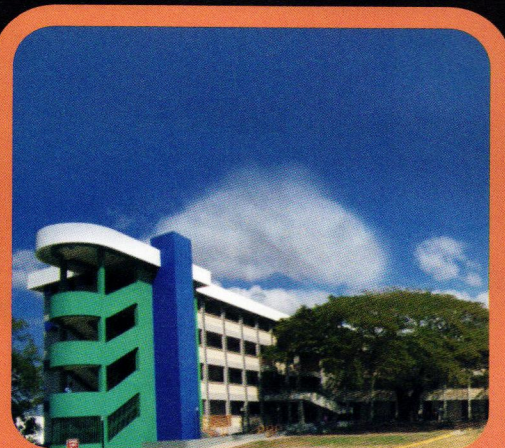
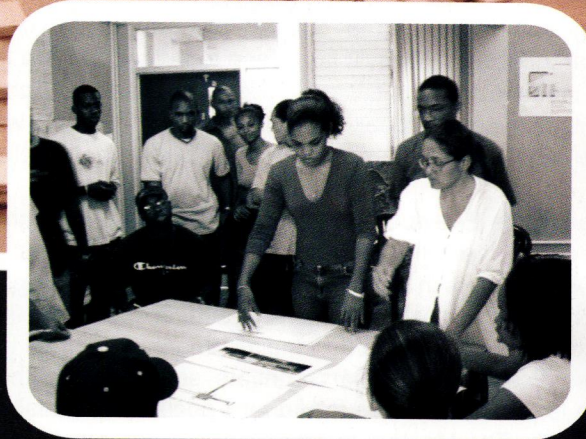
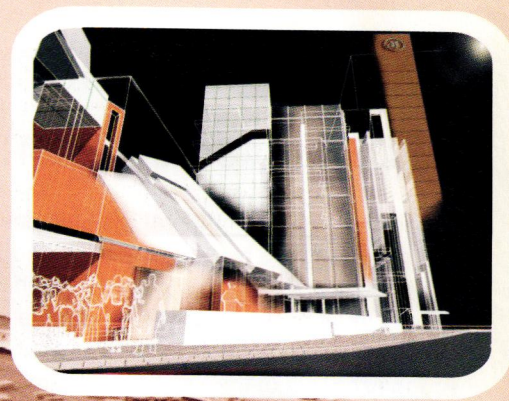
Continuously evolving programmes offer the traditional courses delivered in architecture schools internationally but with an emphasis on the uniqueness of our circumstance presented by history and geography. Issues of multi-cultural, post-colonial societies in a tropical setting of small island developing states (SIDS) require special considerations of size, scale, material usage, climatic adaptation, responses to traditional historic association and cost as factors in design, while facing up to the responsibility of sustaining our existence in a rapidly urbanizing and globalized world.

CSA maintains strong international links and seeks to forge new ones.

Annual study tours are made overseas for 2 weeks during the third and fourth years of the BAAS and the first year of the MArch. They have taken students to the Dutch, French, Spanish and English speaking countries which surround Jamaica.

CSA welcomes international students and has graduated students from as far afield as India, Nigeria and the UK and boasts the largest number of overseas students at the University of Technology, Jamaica.

If you would like to study in a warm, friendly, island setting, in an architecture programme that is internationally recognized and fully validated in the English Commonwealth please give us a call at CSA or check on the University website.



CSA

The Caribbean School of Architecture, Kingston, Jamaica

UEL Architecture at 1:1

Architecture programmes at the University of East London are ranked among the highest in the UK and achieved an 'excellent' rating in the latest government teaching assessment – the highest level possible. Graduates have won numerous awards including RIBA Silver Medals, European Competitions and the Young Architect of the Year Award. Architecture is organised on the Atelier system to support a creative friction between theory and practice. Most of our teachers are active in practice as architects.

Architecture at UEL is part of the School of Architecture and the Visual Arts (AVA), located in purpose made building on the Docklands Campus, designed by one of our staff. The building itself is industrial in nature to reflect for the School's long standing tradition of experimental making as a learning strategy.

The UEL Architecture Programme is recognisable by its 'hands-on' approach to architecture, working with the physical exploration of materials and the processes of site and context. As a counterpart to our preoccupation with the physical, the School also has a number of dedicated Computer Studios which explore more theoretical and virtual models of architecture. The School attracts students from a vast range of countries and communities.

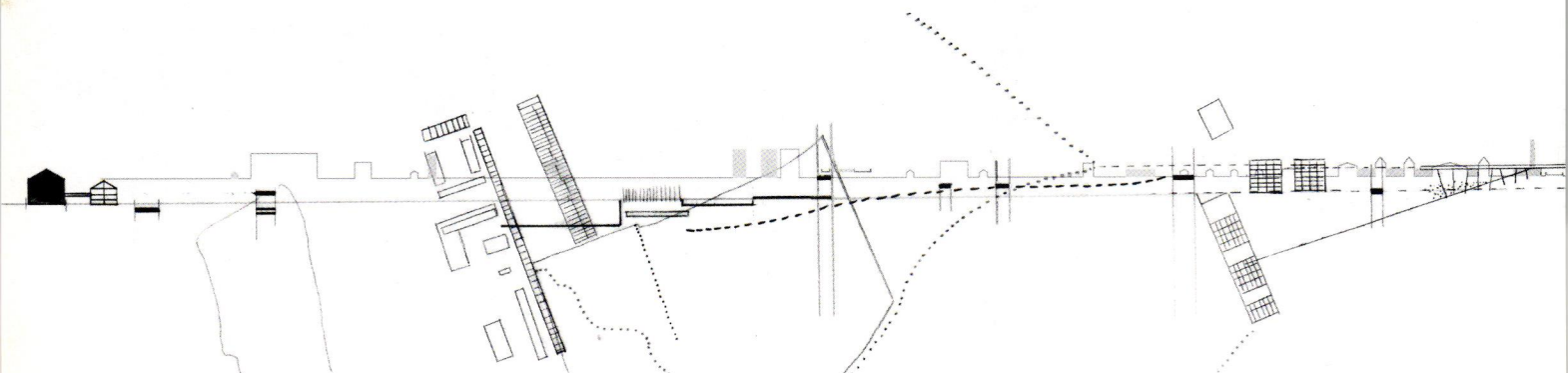
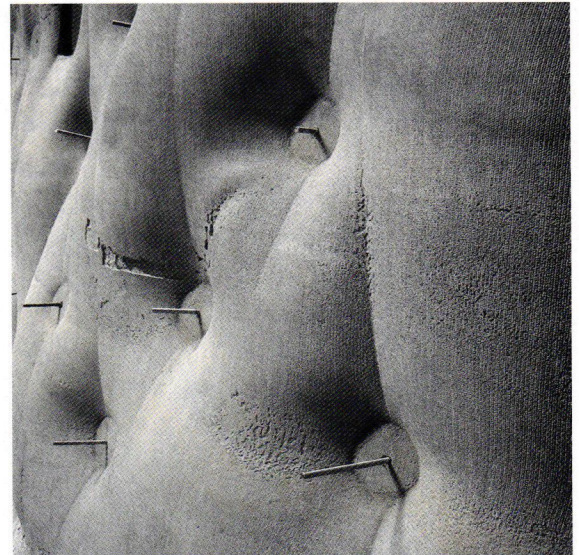
The programme provides a cultural platform on which to develop architectural ideas. It is a place to reflect, a place that enables ideas to become critical. Every member of the School community is expected to take responsibility for their own work and to contribute to the development of innovative architectural ideas.

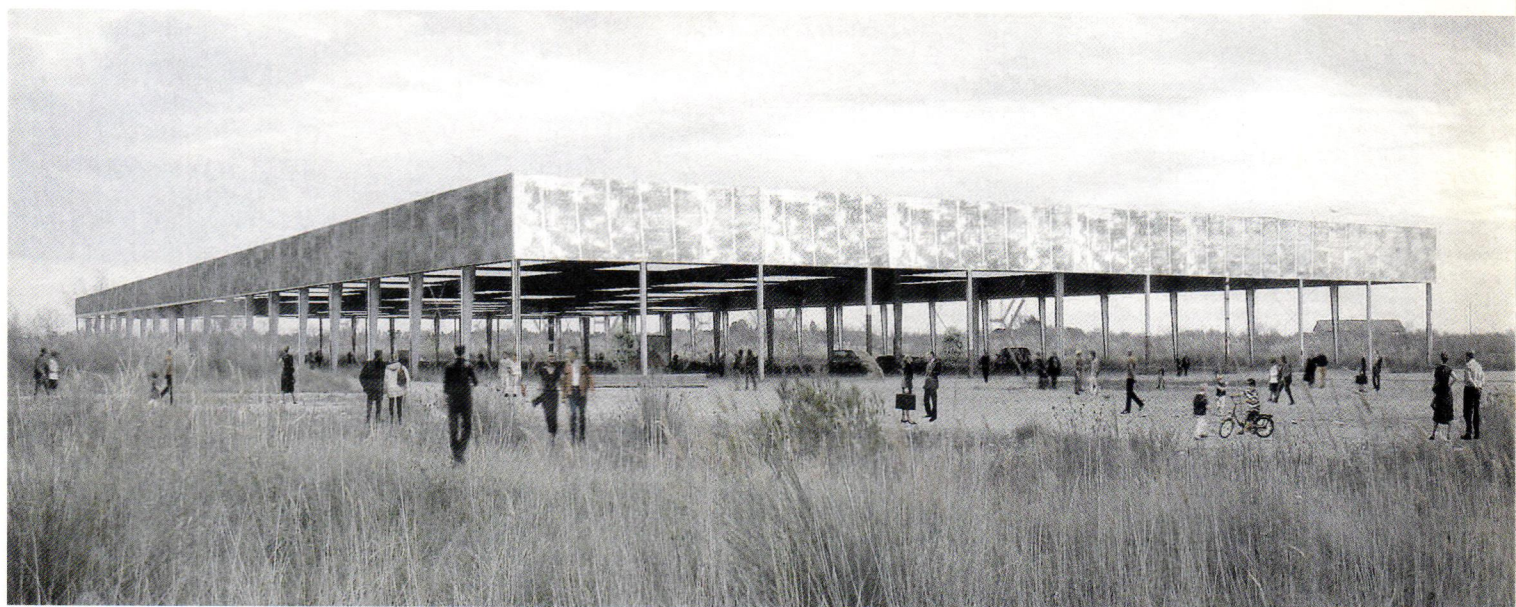
In addition to the Extended Degree and Diploma programmes accredited by the RIBA, Architecture at UEL offers an international Masters in Architecture programme. It is designed as a forum for specialist research and debate within the field, directed towards design professionals primarily within the built environment, either in public or private sector, or for those who wish to pursue a career in Higher Education nationally or internationally. The Masters in Architecture programme is also validated to provide the first taught element of the Professional Doctorate in Architecture programme, one of the first of its kind.



Images: Material Matters Conference/ Workshop, 2004
© Karoline Mayer and Christoph Hadrys

Drawing: Charlotte Harris Diploma in Architecture, 2007





Collage: Kiyoaki Takeda Diploma in Architecture, 2007

Extended Degree and Diploma programmes

The **Masters in Architecture** programme offer the following specialist awards:

MSc Computing & Design, explores the role of computers in architectural design.

MSc Material Matters, explores and develops new and sustainable materials and forms of construction.

MA Sustainability & Design, explores environmental theory and practice in the field.

MA Alternative Urbanisms, explores and develops new forms of urban practice, through design projects and theory.

MA Interpretation & Theories, takes a current perspective on issues of criticism and interpretation in architecture.

MA Landscape Architecture, explores and develops new forms of landscapes, through design projects and theory.

and supervises PhDs and Professional Doctorates.

AVA

School of Architecture and the Visual Arts
University of East London
Docklands Campus
4-6 University Way
London E16 2RD

for further information visit

www.uel.ac.uk

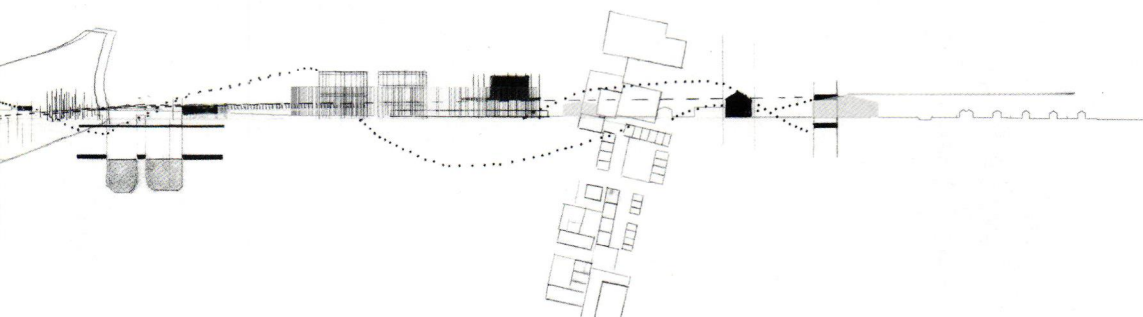
or call

+44 (0)20 8223 3295

email: c.wade@uel.ac.uk

UEL
University of
East London

AVA
www.uel.ac.uk/ava





Kingston University London
Faculty of Art, Design & Architecture

Postgraduate programmes in architecture and landscape

Our postgraduate architecture and landscape courses at Kingston University are offered within the context of a creative, arts-based faculty, with access to up-to-date workshops, digital media facilities, the largest specialist art and design library in southwest London, and our own environmental science facility, Archilab.

All the programmes are taught by a dynamic and experienced team of committed practitioners and specialist lecturers. The Faculty of Art, Design and Architecture is home to a vibrant interdisciplinary research community with many opportunities for postgraduate students to participate and contribute to ongoing debates.

Graduate Diploma in Architecture (RIBA Part 2)

PgDip Professional Practice of Architecture (RIBA Part 3)

MA Professional Practice

MA Architecture (Thinking Building)

MArch Architecture (Design)

PgDip Landscape Architecture

MA Landscape and Urbanism

MA Architecture and the Creative Economy

MA Landscape Urbanism and the Creative Economy

Master of Design by Research

PhD by thesis and practice-based PhD

Tel
Email
Visit

020 8547 7327
designpostgrad@kingston.ac.uk
www.kingston.ac.uk/designpostgrad

lincoln school of architecture

Lincoln School of Architecture is situated in the historic city of Lincoln, in visible range of the ancient cathedral. The School is located in an award winning building designed by Rick Mather.

Lincoln, as well as being a pleasant place to live and work, also presents opportunities to explore design issues facing contemporary cities. We are committed to socially and environmentally sustainable development both locally and globally.

Design and research is at the heart of the Lincoln School of Architecture. We are designers working in design studios to create imaginative and practical building designs that draw upon the historical, cultural and technological aspects of the built environment.

All professional courses in Architecture are currently validated by the Royal Institute of British Architects and prescribed by the Architects Registration Board. We offer a huge breadth of study with programmes from BA to PhD; including:

- BA (Hons) Architecture
- BA (Hons) Interior Design
- Bachelor of Architecture
- Master of Architecture
- Postgraduate Diploma in Practice and Management in Architecture

Based in the School of Architecture, the research ethos of the Centre for Sustainable Architecture and Environments focuses on sustainability in its various dimensions, including the mitigation of the built environment's impact on global climate change and the contribution architecture and urban design can make to the creation of sustainable communities.

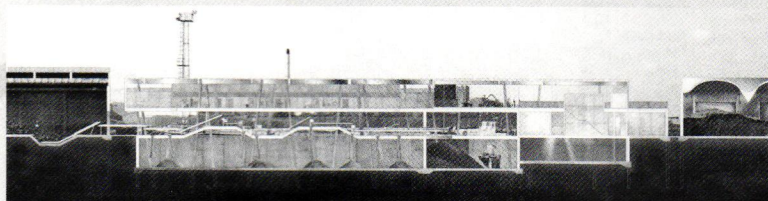
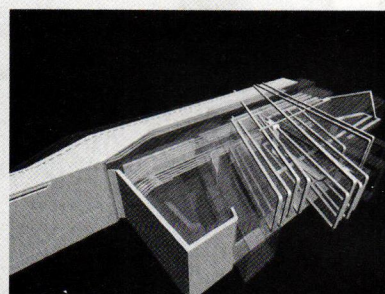
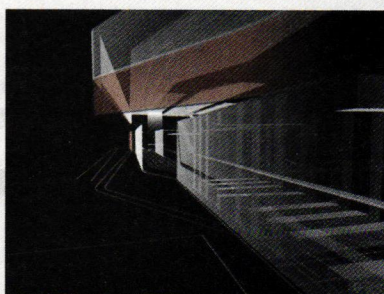
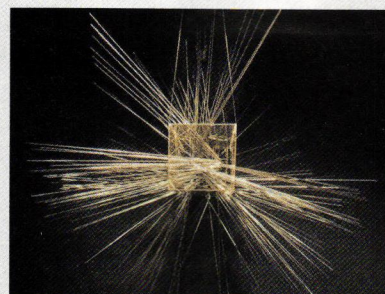
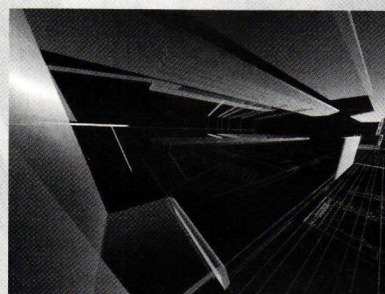
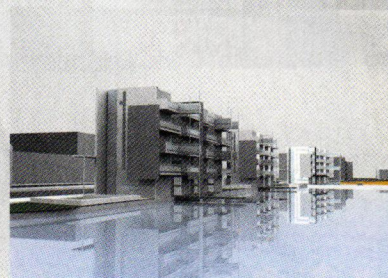
T: 01522 837171

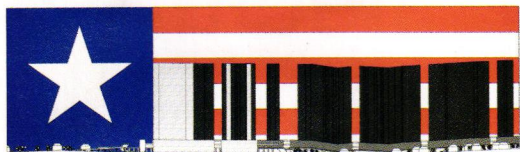
E: aadmarketing@lincoln.ac.uk

W: www.lincoln.ac.uk/aad

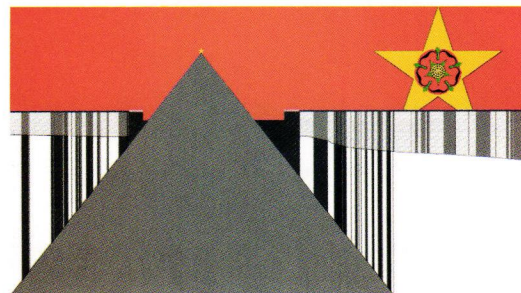


UNIVERSITY OF
LINCOLN

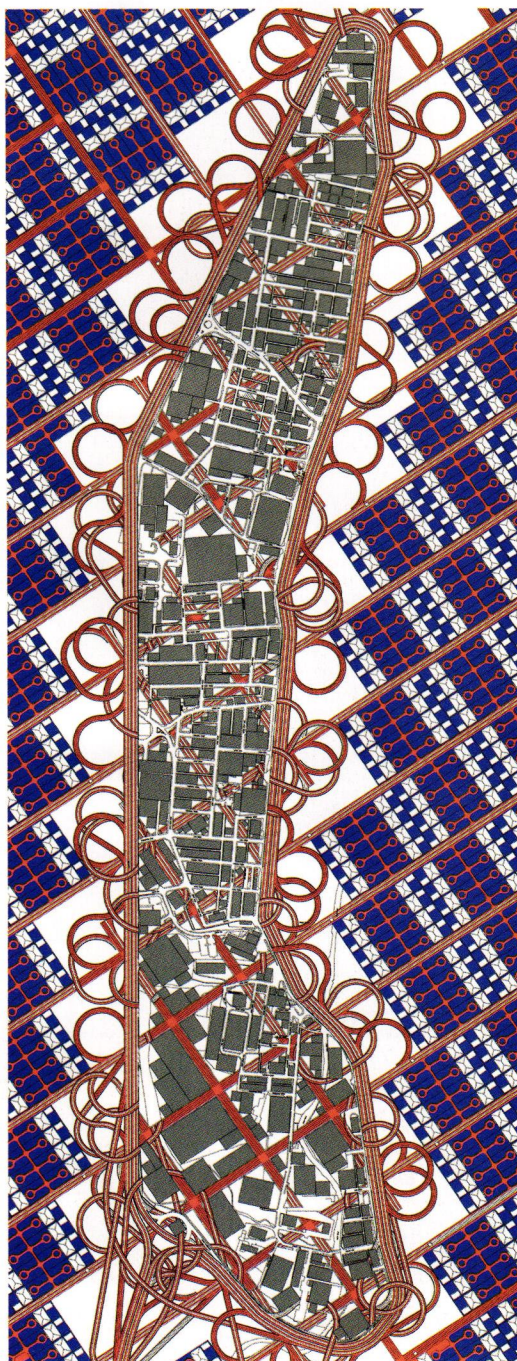




MA



Architecture + Urbanism



The future is urban, but what form will urban space take? The course focuses on the design of possible sustainable futures, locating advanced practice and theory within the wider social, cultural, economic and technological questions that face humanity. The MA Architecture + Urbanism uses research by design to propose sustainable urban futures at a range of scales, referencing built form, urban processes, bioclimatic design, landscape, policy, urban branding and contemporary theory.

Urban space is global: working with international interdisciplinary research and practice networks, a range of study methods help support the development of individual project based theses. Jointly validated by the University of Manchester [UoM] and the Manchester Metropolitan University [MMU], the MA A+U is supported by staff and resources from MSA, School of Environment and Development [UoM,] and Manchester Institute of Research in Art and Design [MMU], facilitating critical dialogue between diverse practitioners with an interest in the city. Dynamic networks of operation result in professionals and academics who thrive in multi-disciplinary design research environments.

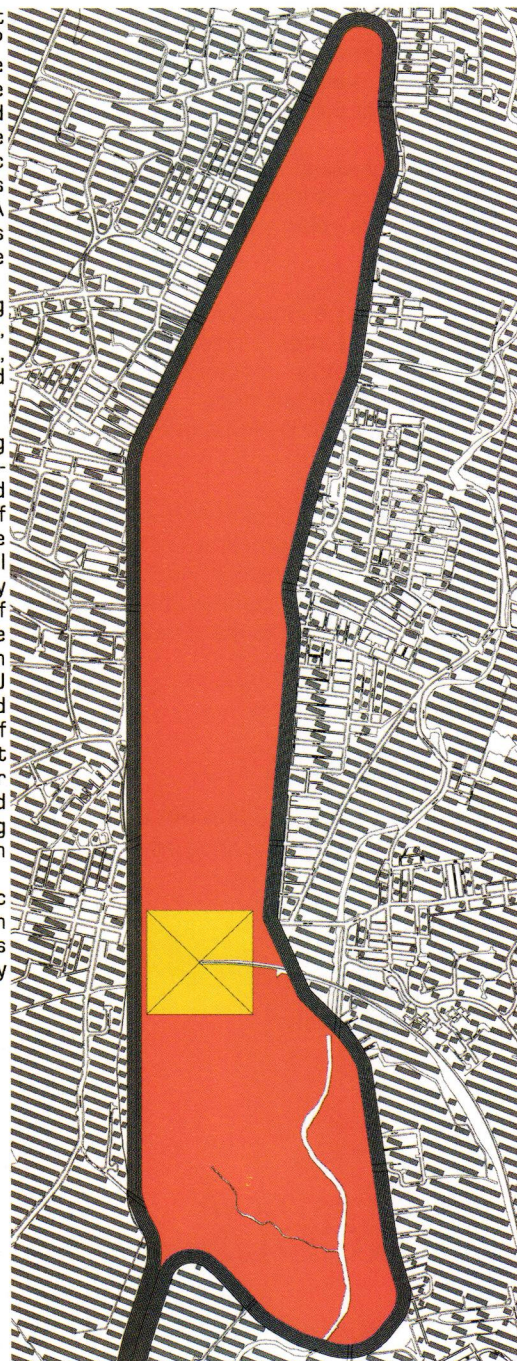
MSA: Enquiries + Applications

Tom Jefferies: MA Course Director
t.jefferies@mmu.ac.uk
tel +44 [0]161 247 6957

Gillian Ward: Administrative Officer
g.ward@mmu.ac.uk
tel +44 [0]161 247 6964

MSA
Chatham Building Cavendish Street
Manchester M15 6BR
United Kingdom

web:
<http://www.msa.ac.uk/study/ma/>



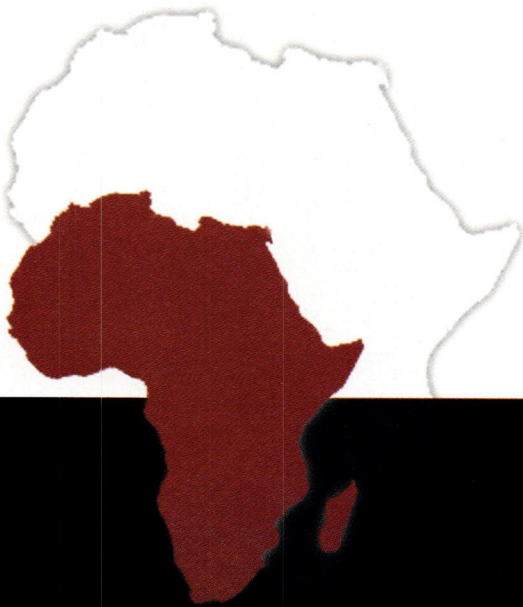
UNIVERSITY OF NAIROBI

DEPARTMENT OF ARCHITECTURE AND BUILDING SCIENCE

A DYNAMIC AND HIGHLY MOTIVATED COMMUNITY OF
ARCHITECTURAL SCHOLARS

- :: Architectural learning with an African perspective
- :: Research and training in design for Tropical Environments
- :: Scholarly focus on a rich heritage of traditional and historic architecture
- :: Academic stimulation in a dynamic and evolving urban environment

JOIN US IN PARTNERSHIP
FOR A SHARE OF OUR EXPERIENCE



University of Nairobi
Department of Architecture and Building Science
P.O. Box 30197-00100,
Nairobi, Kenya

Tel: +254 20 2724528
+254 20 2724520-4,6 Ext 246

Email: architecture@uonbi.ac.ke
dept-arch@uonbi.ac.ke

www.uonbi.ac.ke/departments/arch-build-sci



Study model by the MArch students, of the University Campus at Garthdee.

The Scott Sutherland School of Architecture & Built Environment, Robert Gordon University, Aberdeen.

The Scott Sutherland School of Architecture & Built Environment in Aberdeen has a strong and long-standing reputation for education and research relating to the design, construction, and evaluation of the built environment. It offers a uniquely integrated programme of courses and activity covering architecture, architectural technology, construction project management, property and surveying, and enjoys strong links with industry and the professions.

The Scott Sutherland School prides itself in the development of innovative courses that address the future needs of practice. This approach generates a continual demand for its graduates across all sectors of the design and construction industry and built environment professions, locally, nationally, and internationally.

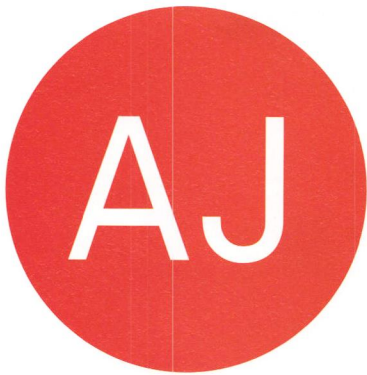
The School enjoys a strong reputation for applied research and consultancy.

The provision of undergraduate and postgraduate courses across its subject areas uniquely provides the School's graduates with a strong competitive edge, and enables them to tackle the many future challenges facing our disciplines. Courses include :

BSc (Hons) Architecture
MArch
MSc / Pg Dip Advanced Architectural Studies
BSc (Hons) Architectural Technology
BSc (Hons) Surveying
BSc (Hons) Construction Design and Management
BSc (Hons) Construction Design and Management (Civil Engineering)
Graduate Diploma in Surveying
MSc Construction Project Management
MSc Property Development

The School's identity is partly derived from the particular conditions and qualities of its location; at once a thriving and prosperous urban environment, and one that borders a uniquely diverse range of rural landscapes. This is balanced with engagement with issues and debates of interest to the professional nationally and internationally.

The School is located on the University's beautiful parkland campus at Garthdee on the south side of the city of Aberdeen, and enjoys an open prospect over the River Dee. The university is embarking on an ambitious plan to further extend and modernise its facilities at Garthdee, including the construction of a new building for the Scott Sutherland School within the next phase. Clearly this represents a very exciting prospect, and a clear statement of commitment to our subject areas.

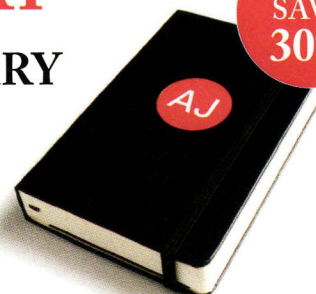


THE AJ CONGRATULATES THE WINNERS OF THE RIBA PRESIDENT'S MEDALS

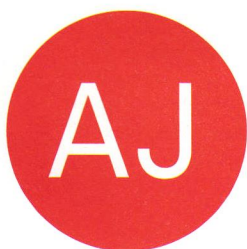
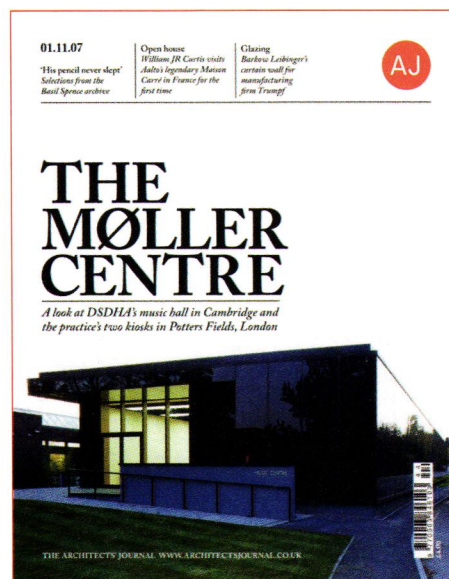
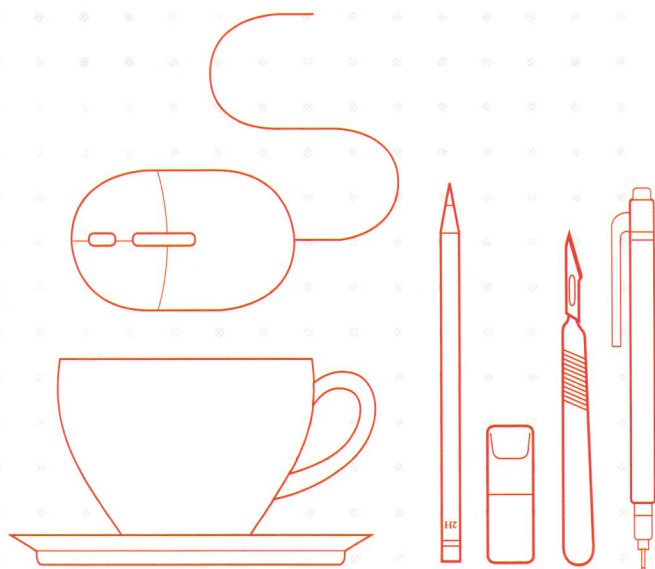
Special student offer

SUBSCRIBE TO AJ TODAY

TO RECEIVE A FREE MOLESKINE DIARY



PLUS
SAVE
30%



Essential Tools of British Architecture

As vital as your favourite pen and a cup of tea, the Architects' Journal is the perfect accompaniment for gaining expert insight into British architecture today.

With up-to-the minute news, unrivalled technical information and incisive comment and analysis, the AJ provides you with your essential tools every week.

SUBSCRIBE AND YOU WILL RECEIVE:

- A luxury 2008 moleskine diary
- A 30% discount saving £83 on the cover price
- 47 issues of AJ and 12 issues of product magazine, AJ Specification
- Exclusive online access to a newly revamped website

www.architectsjournal.co.uk

TO SUBSCRIBE:

call 0870 830 4959 quote ajrj or visit www.subscription.co.uk/archjournal/ajrj

OFFER ENDS 18 JAN 2008
STUDENT SUBSCRIPTIONS ONLY

THE DESIGN QUESTION IS CHANGING

This is an exciting time to be an emerging architect. The greatest challenge, which is increasingly reflected in the submissions for the President's Medals, is undoubtedly driven by the climate-change agenda. In response, architects are developing ways to weave carbon-efficient strategies into their designs.

Far from inhibiting their work, this changing approach can result in elegant and efficient designs that harmonise buildings and their users with the climate and culture of their surroundings. Moreover, finding new ways of doing things is becoming more enjoyable, and even fun at times.

Climate change is an example of how the design question can alter. In the years to come, we will learn how to routinely produce holistically sustainable, built-environment design solutions that provide balance between the environmental, social and economic dimensions. In doing so, we will create environmentally responsible communities that operate far more effectively.

Architects have a key and innovative role to play in this journey and will collaborate much more closely with a wider range of design professionals. The design question will continue to change over the next decade and provide an invigorating and rewarding environment, in which we must preserve the true values of design and the quality of place it gives.

Keith Clarke RIBA, chief executive, Atkins

Principal sponsor

ATKINS

Associate sponsors

iGuzzini
Better Light for a Better Life



paul davis + partners
architects urban designers

SOM Foundation

gleeds^G

Practice sponsors

Acanthus Ferguson Mann Architects
Alison Brooks Architects
Allies and Morrison
Assael Architecture
Associated Architects
Building Design Partnership
Buschow Henley
Child Graddon Lewis

Cooper Cromar
CZWG Architects
David Chipperfield Architects
Donald Insall Associates
Edward Cullinan Architects
Farrells
Feilden Clegg Bradley Studios
Fletcher Priest Architects

HOK International
Ian Ritchie Architects
Jestico + Whites
Kohn Pedersen Fox Associates
NPS Property Consultants
Penoyre & Prasad Architects
Pringle Brandon
Rolfe Judd

Scott Brownrigg
Sidell Gibson Partnership
Stock Woolstencroft
Studio Bednarski
Squire and Partners
Wilkinson Eyre Architects

THE ARCHITECTS' JOURNAL
GREATER LONDON HOUSE
HAMPSTEAD ROAD
LONDON NW1 7EJ

T 020 7728 4574

F 020 7391 3435

WWW.ARCHITECTSJOURNAL.CO.UK