

BA (HONS) INTERIOR DESIGN  
ISSUE 3  
VIEW FROM THE PARK:  
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# BA (HONS) INTERIOR DESIGN VIEW FROM THE PARK: ISSUE 3



PROGRAMME STRUCTURE					
	Level	TERM 1		TERM 2	
YEAR 1	4	<b>IND401</b> Interior Design Principles I Proportion, Materials and Structure (20 credits)	<b>IND402</b> Interior Design Principles II Colour and Light (10)	<b>IND405</b> Interior Design Principles III Form, Function and Ergonomics (20)	<b>IND406</b> Interior Design Principles IV Joints and Junctions (20)
		<b>GBL401</b> Global Perspectives (10)			
		<b>IND404</b> Communication Skills I (20)			
		<b>IND403</b> Interior Histories (20)			
In Year 1 students learn the principles of interior design and in Year 2 they put these principles into practice. In Year 3 the students identify a specific area of interiors that interests them and they work on self-initiated projects.					
	Level	TERM 1		TERM 2	
YEAR 2	5	<b>IND501</b> Interior Design Practice I ReHab ReUse (20)	<b>IND502</b> Interior Design Practice II In Detail (20)	<b>IND505</b> Interior Design Practice III Nomadic (20)	<b>IND506</b> Interior Design Practice IV Event (20)
		<b>IND504</b> Communication Skills II (20)			
		<b>IND503</b> Interior Theories (20)			
	Level	TERM 1		TERM 2	
YEAR 3	6	<b>IND603</b> Interior Design Study Live Project (20)	<b>IND604</b> Major Design Project Feasibility (20)	<b>IND605</b> Major Design Project Realisation (40)	
		<b>IND602</b> Portfolio and Professional Studies (20)			
		<b>IND601</b> Dissertation (20)			

In Year 1 students learn the principles of interior design and in Year 2 they put these principles into practice. In Year 3 the students identify a specific area of interiors that interests them and they work on self-initiated projects.

INTRODUCTION

FOCUS:  
INTERIORS EDUCATION,  
A PERIOD OF CHANGE  
AND TRANSITION



Introduction

Welcome to ‘View from the Park’, the third issue of our Interior Design annual that celebrates the work of our graduating students and showcases the events and achievements of the year. For our graduate group this is the culmination of their learning on the Interiors course at Regents, a period of change and transition that enabled them to develop their diverse abilities and skills.

This transitional period on the course prepares students for a creative and professional career in interiors and promotes the creation places of leisure, culture and social exchange. We believe that good interior design positively affects everyday lives and well-being and is of vital importance in changing the world.

Our students are passionate about design and we want them from the very start to begin to develop the confidence and curiosity to engage with issues that they care about. A holistic and vibrant educational experience enables our students to mature into successful, independently minded interior design practitioners, who seek innovation and have the determination to make a difference.

We are proud to celebrate the achievements of our current and graduating students that in this transitional learning experience they have worked alongside peers and tutors with commitment and enthusiasm. Through design projects we encouraged students to raise questions and to develop a position in their approach towards design. Working in partnership with the local community, organisations and industry practitioners, our students build relationships with clients and explore new ways of working while maintaining a sensitive approach to engaging with place. Community engagement projects give our students an awareness of the impact of intelligently designed spaces on the people that use them. Human interaction with space and the design of experiences is placed at the centre of all our endeavours.

In the time this graduating group have been with us they have seen their ‘Nomadic’ objects displayed with retailers in support of Marylebone Interiors Day and they have had the chance to work on a live project with the Zoological Society of London in the first year of their studies gaining first-hand experience in working with a client.

In term two our Year 1 students impressed their client with their proposals for Surma Community Centre in Camden and in the first term worked in collaboration with the Proctor Group using their Roofshield membrane to create interactive structures that explored proportion, body and space.

Students spend the majority of their three years on the programme exploring adaptive reuse and transformation of architectural interior space. This year our Year 2 students have been investigating new uses within the courtyard of the Wallace Collection Gallery in London and have spent term 2 on Event design, where they have designed and collectively built the end of year exhibition following a theoretical investigation of the theme ‘between the ordinary and the special’.

The industry-facing nature of the programme, which makes use of the teaching team’s extensive industry network, provides a dynamic platform for our students. This platform offers a support system, reveals opportunities, enables our students to reach out to the ‘real’ world and encourages an alternative way of looking at it. We are teaching the next generation of interior designers that will have the confidence and curiosity to engage with issues that they care about, globally and locally, and instilling a vision to transform the world through design.

Laoura Englezou MA (AA)  
Course Leader Interior Design

“The industry facing nature of the programme, making use of the teaching teams extensive networks in industry, provides an authentic and focused education for Regents students. Interior Design graduates are well rounded and industry ready, coupled with a theoretic appreciation of the subject, which is a growing strength within the programme. Their preparedness for industry is apparent, with an understanding of technology, detailing, design intervention and regulatory frameworks very apparent and a strong design process appreciation.”

Paul Ring, Northumbria University,  
External Examiner 2014-18

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74 BEAUTY NYEMBO NKULU  
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80 CREDITS AND THANK YOUS



“I have always loved London, and it has been a dream of mine to live and study in the capital. I am drawn to London’s diversity and creativity. I like to visit galleries and see exhibitions but I also take inspiration from the old and new architecture along London’s streets and the beautiful interiors in all the stores.”

Emily Karen Hutchins, Year 1 Student

Photo: Oscar Nord

# Authentic Learning Experience

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04/05





AUTHENTIC LEARNING  
EXPERIENCE

PROJECT:  
**SURMA CENTRE**  
CLIENT:  
**BENGALI WORKERS ASSOCIATION**  
SITE:

**SURMA COMMUNITY CENTRE**  
**1 ROBERT STREET**  
**LONDON NW1 3JU**

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IND401 IND402 IND405 IND406

GEL404

IND404

IND403

In term 2 Year 1 students were invited by the Bengali Workers Association to develop proposals for the ground floor and outdoor area of the Surma Community Centre in the London Borough of Camden. The Surma Community Centre offers a range of community activities and services including information advice and guidance in areas around employment, training and welfare benefits, as well as older people’s services and youth provision.

The project required students to develop a design proposal for new welcome area, café and multi-functional co-working space at Surma Centre. The Surma Centre is a vital part of the local infrastructure and is heavily relied upon by the community. Some of those who visit the centre rarely leave their homes unless it is to make use of the facilities that the centre provides. The Surma Centre is already a place where people go to socialise, get advice and learn new skills, but a redeveloped centre could benefit the health of the wider community.

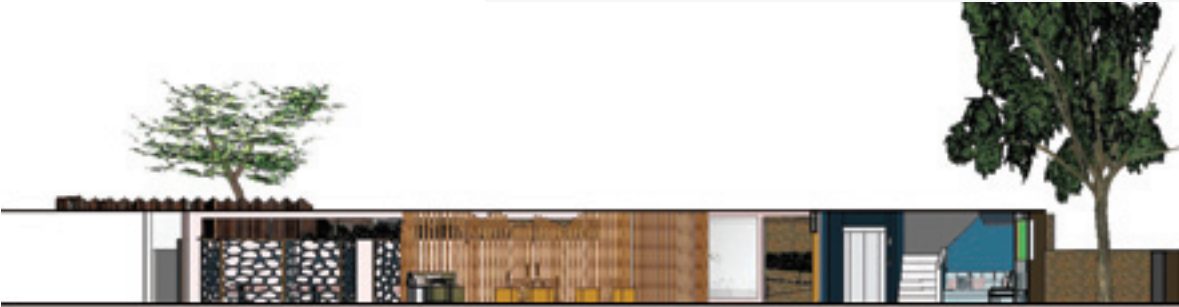
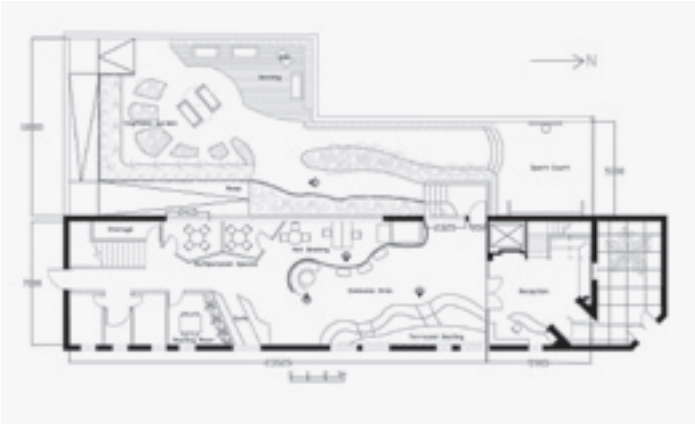
This was a live project that has provided an opportunity for students to develop their communication skills and gain first-hand experience in working with a client. The main client for the project is Nassar Ali, who is the Strategic & Operations Director for the Bengali Workers’ Association at the Surma Community Centre.



ABOVE  
Year 1 students site visit to Surma Centre.



RIGHT  
Students and tutors meet with their client Nassar Ali.



ABOVE  
Students present to their client on campus.

TOP  
Courtney Welham's proposal for the ground floor welcome area, including café and business hub.

“Having been given the opportunity to take part in this live project, it has really helped us understand how to work with a client and create a final outcome designed for their needs. It was especially rewarding presenting our proposed designs to our client and seeing their response, as well as receiving encouraging and useful feedback. I have really enjoyed this experience and I can’t wait till our next live project.”

Courtney Welham, Year 1 Student

This project has given students the opportunity to investigate function and ergonomics, learning about the principles of how buildings are designed to accommodate the needs of people. Students were required to regard the Camden Local Plan and our client's objective, however, they were encouraged to be as creative and ambitious as they like.

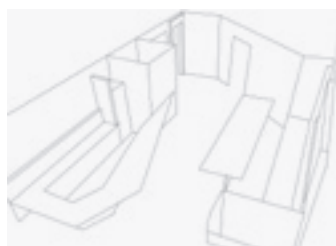
"Bengali Worker's Association (BWA) is based at Surma Centre in the Regents Park Ward, one of the most deprived wards in the borough of Camden.

We were provided with invaluable support from Year 1 Interior Design BA (Hons) students from Regent's University to help conceptualise a new layout for the building.

The work was undertaken within a period 6 weeks from initial briefing to conceptual design. The thought process and creative thinking that went into the final presentations absolutely blew me away. All four designs incorporated a collection of themes and design that told a narrative about the work we undertake as a charity and how it embodies the spirit of a community centre that touched every aspect of our brief.

We will be taking all options into consideration in undertaking the work based on the design principles provided by the students. BWA service users, staff and trustees are ever so grateful for the hard work and creative input of the students and tutors in helping turn our vision and aspirations into a reality."

Nassar Ali, Strategic & Operations Director, BWA



**ABOVE**  
Perspective drawing and visualisation by Year 1 student, Emily Hutchins.



"Design is about people and good design delivers on people's needs. The Surma Community Centre project was a great opportunity for learning how to do just that."

Mercy Cherotich Sossion, Year 1 Student



**ABOVE AND ABOVE RIGHT**  
Mercy Sossion's concept of connectivity explored through intersection and interlocking models.



**TOP**  
Mercy Sossion's conceptual visualisation for a dynamic entrance to the centre.



**AUTHENTIC LEARNING  
EXPERIENCE**

PROJECT:

**NOMADIC**

CLIENT:

**THE HOWARD DE WALDEN ESTATE**

SITE:

**MARYLEBONE RETAILERS:  
ANOTHER COUNTRY, DESIGNERS  
GUILD, LEWIS & CO, LITTLE GREENE,  
MCGLASHANS, SKANDIUM AND  
THE CONRAN SHOP**

5

IND501 IND502 **IND505** IND506  
IND504  
IND503



ABOVE

The Year 2 students are all smiles after their presentations at the Regents Park campus.

Year 2 students worked with retailers at the forefront of Interior Design to support the yearly event ‘Marylebone Interiors Day’. The free and open to the public event, steered by The Howard de Walden Estate, celebrated interior design excellence. Students developed parasitic objects which were positioned outside each participating retailer. This unique family of objects, constructed with wooden pallets and recycled materials, also acted as a signage system for the day.

“Nomadic objects helped me to develop my confidence in design. Through testing many design options and interviewing people on Marylebone High Street I realised how much pedestrians react to colourful objects. It was a challenging design process yet I managed to create an object which I believe is colourful, transparent, recyclable and nomadic. People were able to ‘stop, smile, and enjoy’ by seeing the street differently through my lenses with various colours.”

Beauty Nyembo Nkulu, Year 3 Student



ABOVE

Makarem Kwsai setting up her ‘nomadic’ object for public display on Marylebone High Street.

OPPOSITE TOP

Beauty Nyembo Nkulu looking through her colourful lenses.

RIGHT

‘Whisper chat’ in between parabolic reflectors by Dalal Alkhaja.

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10/11



## AUTHENTIC LEARNING EXPERIENCE

FOCUS:

### INTERIOR DESIGN PUBLIC LECTURES

1



Thursday  
September 28 2017

# Public Lectures

The Interior Design public lectures series are organised to broaden our students' intellectual and cultural experience. The individual evening lectures are entitled 'Industry Insight', 'Talking Tutors' and 'One Year On'.

The talks are a great chance for our Interior Design community, students, staff, alumni, friends and guests to get together on a regular basis.

With 'Industry Insight' we invite practitioners from a multitude of disciplines so students are fully engaged with the potential of the interior.

"Even though we work in a completely digital design space it's essential to engage with and understand all the analogue skills, such as sketching and model making, to ensure that you remain in-tune with the physical environment and always carry a tape measure."

**Phil Dolman,**  
Dolman Bowles, Founder and Director



Tuesday  
February 20 2018

"The retail industry is fast paced and currently going through an interesting and exciting transition, increasingly focused on holistically considered spaces that put customers at the heart of the experience to foster community in all channels. I was honoured to be invited to present a lecture. It's always good engaging with future practitioners and it was great to share knowledge with such an interested and committed bunch of students. I thank the students for an engaging insightful discussion that prevailed."

**Adam Brinkworth,**  
Brinkworth, CEO



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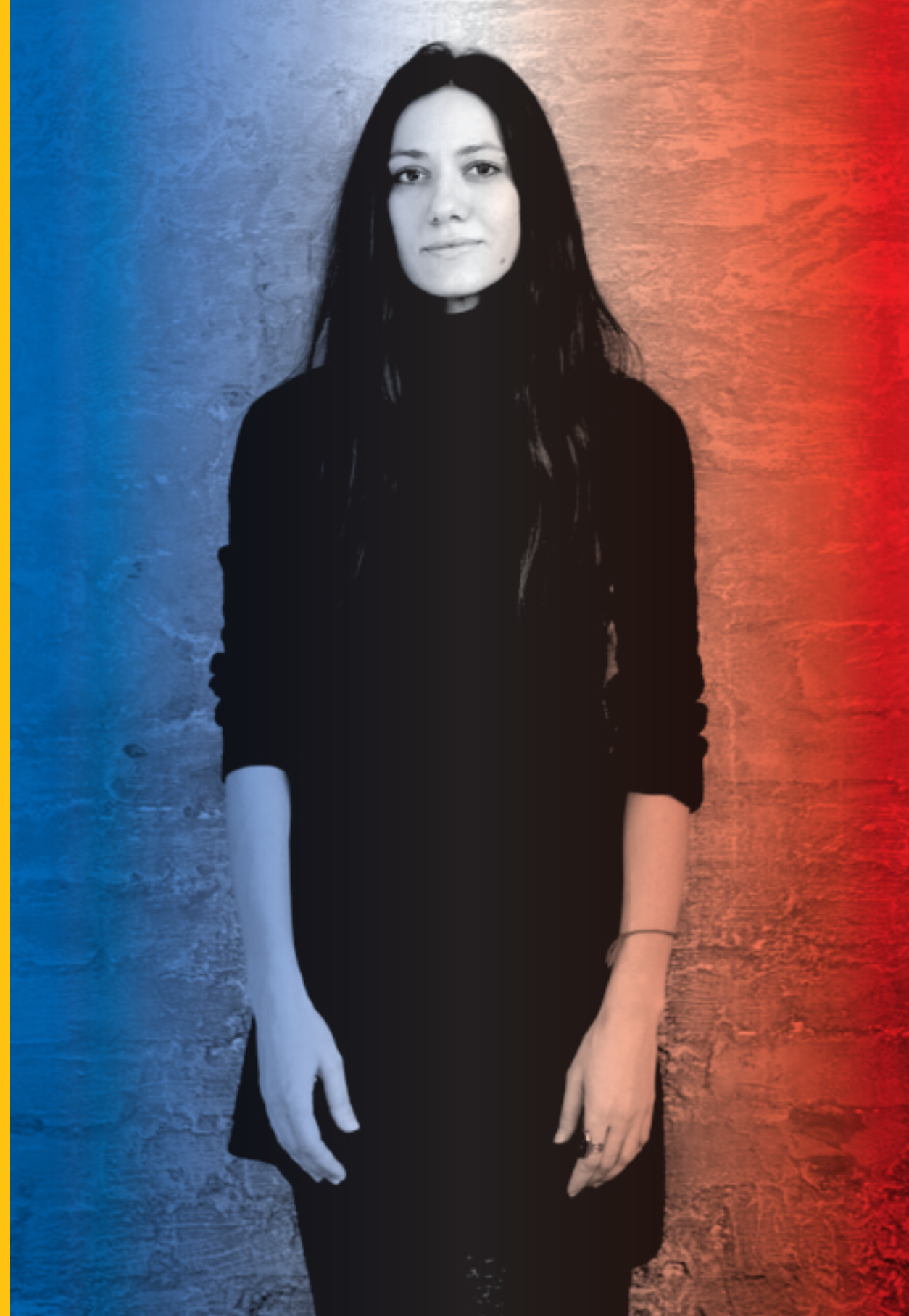
Wednesday  
October 18 2017

## Public Lectures

This is a new addition to our Industry Insight talks where we focus on the international interior design scene. The talk is part of the Year 3 Professional studies module which is open for all interior design students to attend. This year's international guest speaker, Tamara Muradova, who visited us from Archipropa Studios in Moscow, gave an eye-opening talk on architecture, interiors and contemporary culture in Russia.

"A modern urban landscape has a mosaic structure – a blend between epochs and cultures that evokes in any architect a special perception of the space. A global city is a complex living system with its natural processes of birth, evolution and extinction. It seems logical that just as in the cycle of nature, where a chain of interactions between elements is perfectly constructed, in architecture, worn out and dilapidated buildings are being replaced by new ones. My talk to Regent's University students was focused on the notions such as memory, nostalgia, meditative perception and almost unconscious analysis of historic layers. We made together an imaginary journey through time epochs and visual aesthetics based on our architectural projects and this talk was an inspiring experience for me."

Tamara Muradova,  
Archipropa Studios, Founder



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Our students are taught by some of the best practitioners and with ‘Talking Tutors’ it’s the turn of our Regent’s University visiting lecturers to show the work they produce when they are not teaching the designers of the future.

“I have an obsession to make things, to translate ideas into reality. The way I work is about build-ability and the translation of thoughts into space, stuff and things. With 25 years of practice experience through which I have explored architecture, interiors and product and coming from an analogue time working in the digital age I believe model making and materials are the core and essential component in a design process, avoiding digital engagement until the creative foundation is secure.”

Steve Jensen,  
Steve Jensen Design

“The importance of being flexible applies not only to the design process but equally important in the idea of what is possible in one’s professional career. Forego any preconceived limitation of what you cannot do and imagine yourself foremost as a designer; open to a world of new design challenges.”

Jerome Tsui,  
Eighteen Twenty Eight, Director



Thursday  
October 5 2017



Wednesday  
February 1 2018

Public Lectures

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Our ‘One Year On’ talk is extremely popular with our students. This is where we invite one of our recent graduates to talk about their experiences on the Interiors programme, how they got their job and how their first year in practice has been.

“When I was at Regent’s University, I enjoyed the ‘One Year On’ talks the most as I felt I could relate more to them. There is comfort in knowing that someone went through similar experiences and knowing the unknown is somehow reassuring. Given the opportunity to share the good, the bad and the turning points of my time at Regent’s University (Ria graduated two years ago) with the students has provoked a great sense of nostalgia and connectivity.”

Ria Darai,  
Household, Interior Designer

“The tutors on my course were real mentors and I always felt supported and inspired by the people around me. It becomes a little unit and you can pull together to get through any struggles you find. My confidence grew over the three years on this course and has made me the person I am today.”

Zoë Bailey,  
Morey Smith, Interior Designer



Thursday  
October 12 2017



Thursday  
February 8 2018





“From the famous art galleries and museums, to the iconic heritage landmarks and modern architectural masterpieces London itself presents a wealth of inspiration to aspiring young artists and designers like me.”

Bhavika Singla, Year 2 Student

Photo: Brunel Johnson

# Our Programme in Detail





OUR PROGRAMME  
IN DETAIL

FOCUS:  
**INTERIOR DESIGN  
PRINCIPLES: INTRODUCTION**

MODULE LEADER:  
**LAOURA ENGLEZOU**  
LECTURER IN  
INTERIOR DESIGN

4

IND401	IND402	IND403	IND404
IND401			
IND404			
IND403			



**OPPOSITE**  
Mia Tsujimura Hjaere's  
interactive structure  
designed to display  
Heatherwick's 'Making'  
book.

In Year 1 students complete four Interior Design Principles design modules that introduce them to thinking creatively about space. In the first module students explore and experiment with the fundamentals of interior design such as 'Ordering, Proportion, Materials and Structure'. Students learn through a series of practical three-dimensional design projects, engaging in research, generating concepts and testing ideas through modelmaking to develop their proposals.

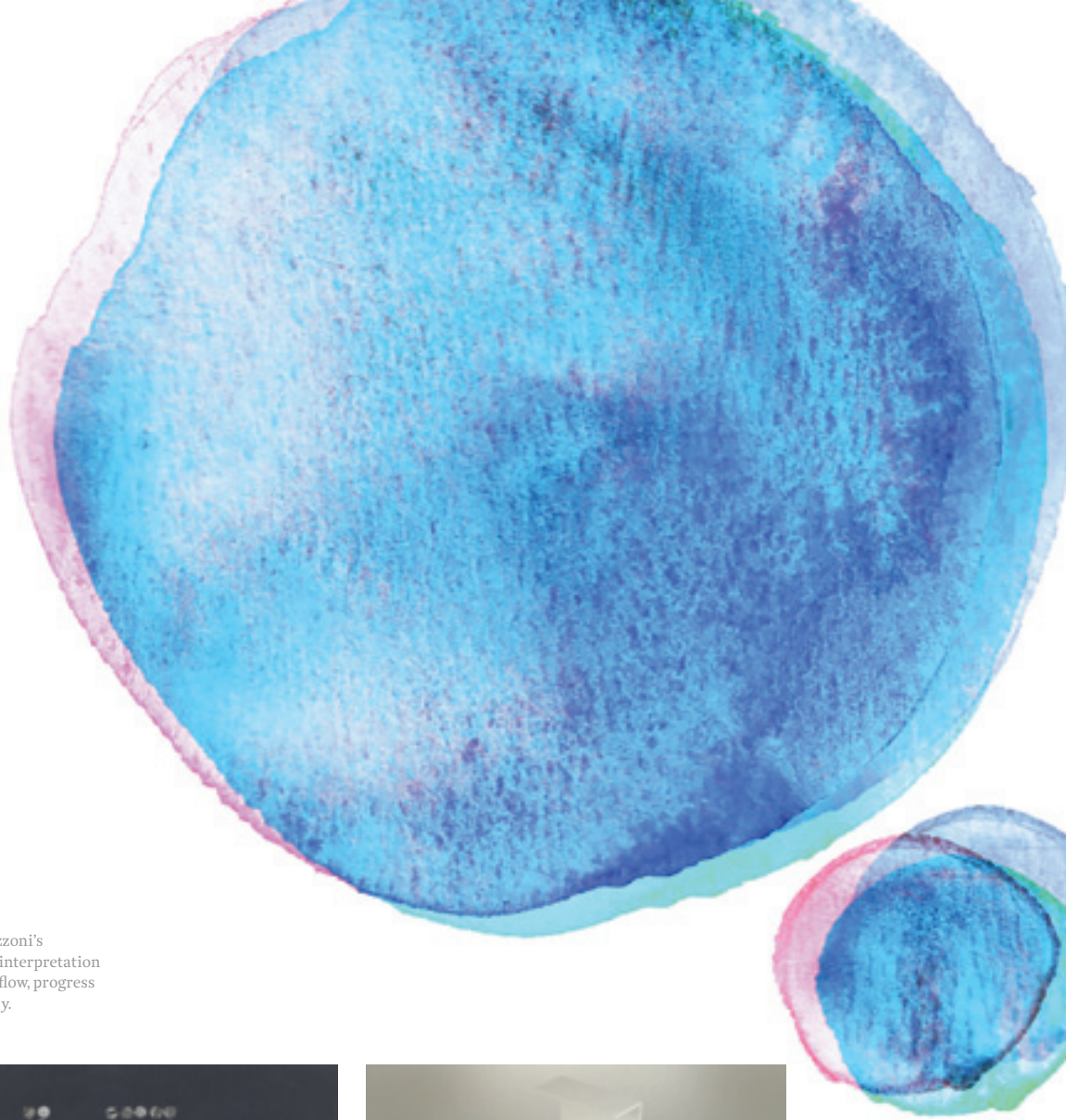
Working in groups for the last two weeks of the module, students had the opportunity to investigate basic structural principles within an interior design context. Drawing from experience of working with ordering, principles and proportion in previous assignments, the 'Structure' project allows for students to apply what they have learned to design and build a 1:1 scale structural frame to support and display an object.

The second module focuses on using the mediums of 'Colour and Light' to articulate three-dimensional form and interpret a spatial experience. Students are required to define spaces that have a character, a mood, a feeling and a meaning.

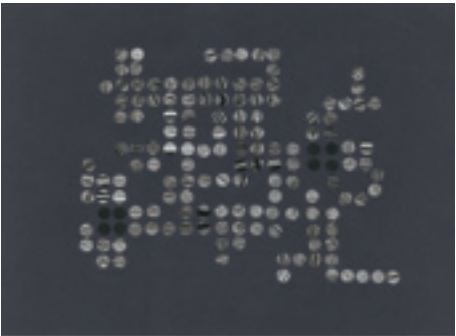
Through a series of quick projects students start to spatially explore colour and light as mediums for creating atmosphere, conveying meaning, evoking memories and emotional experiences. Students had the opportunity to work on a collaborative project with specialist paint company Little Greene where they teamed up with local retail outlets for the creation of a series of striking window installations on Marylebone High Street.

"The spatial constellation of the slabs varies the orientation of the light, generates shadows and reflections. It tempers the mood of the light and gives depth to the room. The constantly fluctuating lights gives the impression that the building is breathing."

Peter Zumthor



**RIGHT**  
Martina Bazzoni's  
conceptual interpretation  
of active as flow, progress  
and vibrancy.



**ABOVE**  
Nujood Alshareef's  
composition of points as  
abstract representation  
of a grid.



**ABOVE**  
Alena Covey's model  
exploring Modulor as a  
proportional system.



## OUR PROGRAMME IN DETAIL

### FOCUS:

**INTERIOR DESIGN  
PRINCIPLES: FUNCTION,  
ERGONOMICS, MATERIALS  
AND JUNCTIONS**

### MODULE LEADER:

**LAOURA ENGLEZOU  
LECTURER IN INTERIOR  
DESIGN**

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IND404			
IND403			

In the second half of the year Year 1 students were asked by the Head of Estates to develop proposals for the design of the university's reception at their Regents Park campus. The entrance area plays an incredibly important role for the university, not only does it need to function for its many types of user but it represents its first impression and must communicate the history, philosophy and ethos of the university. This project was part of the third studio module which investigates 'Form, Function and Ergonomics' and where students develop their first design project learning about the principles of how buildings are designed to accommodate the needs of people.

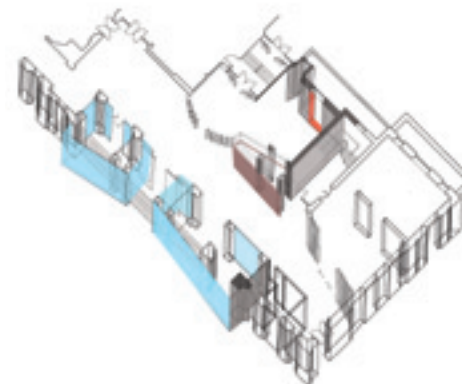
For the last Year 1 studio module, 'Materials, Joints and Junctions', students develop an understanding of the physical materials used, how they are sourced and how they are applied. This module prepares students for a rapidly changing world and encourages designers to adapt and evolve design development processes depending on the problem to be solved, to be inquisitive and to speak with an element of authority.

In understanding how spaces are, and can be, constructed, enables students to investigate, explore and use materials to create joints and junctions details and begin to articulate interior elements. Using investigation and experimentation in earlier assignments to inform and drive a design solution, students were required to use selected materials to articulate an 'interior element' that has a use. The project asked students to consider the area of retail design and in particular the development of a proposal for a functional interior unit within a shop (i.e. pop up, display stand).



#### ABOVE

Emilie Carr's proposal for the Regents Park campus reception area explored bold angular forms.



#### ABOVE

Olga Donica's axonometric drawing explored volumes and thresholds within the Regents Park campus reception area.

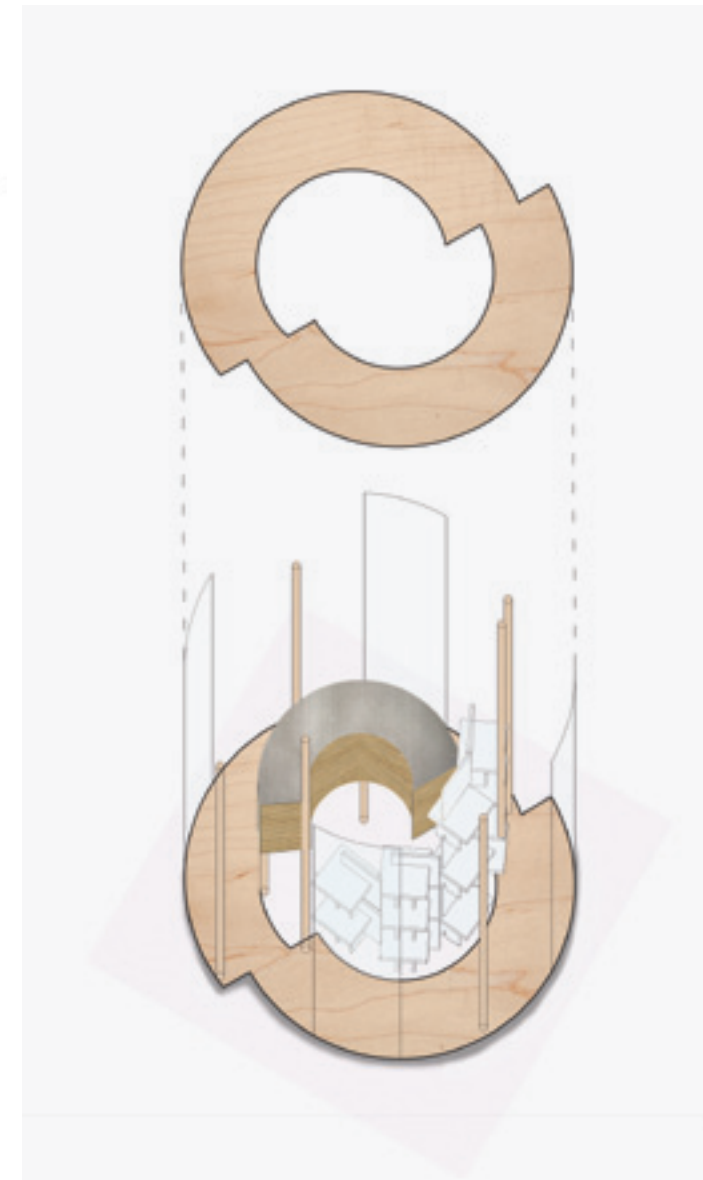


#### ABOVE

Eva Juhasz Gehlot used digital and analogue model making methods for her proposal of a functional display unit as part of the materials, joints and junctions module.

#### ABOVE RIGHT

Mia Tsujimura Hjaere created an isometric drawing to communicate her proposal for a pop up flower shop.



## OUR PROGRAMME IN DETAIL

FOCUS:

**INTERIOR DESIGN  
PRACTICE: INTRODUCTION**

MODULE LEADER:

**RENTARO NISHIMURA**  
LECTURER IN  
INTERIOR DESIGN

5

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IND504

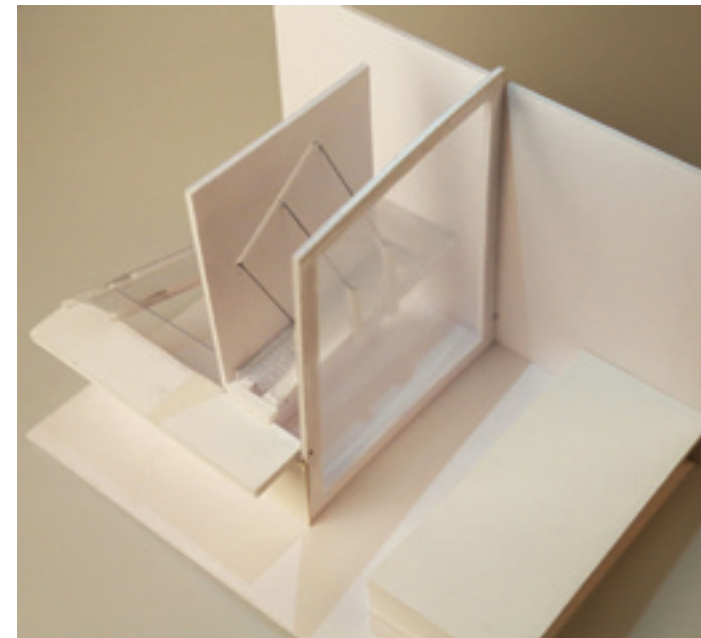
IND503

In Year 2 our students focus on the creative process behind design rather than a predetermined output and respond to a variety of briefs that are not restricted to any single sector of the discipline. By placing an emphasis on process, students are challenged to leave behind preconceived ideas about material outcomes and are asked to explore new projects in multiple ways.

Through a combination of words, images, drawings and objects, students are encouraged to develop their own approach to the discipline and required to craft their ideas by hand, as well as digitally and mechanically. Students explore projects at various scales from a site analysis at the beginning of the year to designing a fully realised environment at the end of the year.

In the first studio module, 'ReHab ReUse', students are given an opportunity to engage with an existing building and adapting it by introducing a new use. These schemes are developed further in the next studio module called 'In Detail' where students focus on an area of their scheme in greater detail and create working drawings for specifications of design and materials.

In the third studio module, 'paraSITES' students are provided with the opportunity to develop a piece of furniture from initial conception to construction. For the last Year 2 studio module, 'Event', students develop an exhibition for the School's end of year show. This is an opportunity to work with other disciplines and departments on a live project with the reality of real clients, budgets and construction methods.



**ABOVE AND RIGHT**  
Azure Lamusse's scale  
models of a suspended  
platform structure.



**ABOVE**  
Dalal Alkhaja's section  
drawings of her community  
centre proposal for reusing  
the Marylebone Library  
building.

## OUR PROGRAMME IN DETAIL

FOCUS:

**INTERIOR DESIGN  
PRACTICE: EVENT**

MODULE LEADER:

**RENTARO NISHIMURA**  
LECTURER IN  
INTERIOR DESIGN

5

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INDS04			
INDS03			

In this vertical studio Year 2 students design the end of year show that exhibits the final year students' 'Major Project'. Year 2 students develop a scheme from initial concept to a fully constructed and realised environment. Students are given the opportunity to learn budgeting, time management, construction/dismantling methods with a real client, the final year students.

As a starting point students were given timber rods and plywood sheets as materials for creating display structures. They tested and developed their structural ideas using scaled models under the guidance of interior design lecturers and designers Nick Rawcliffe and William Warren. During the project students worked at various scales from 1:5 scale models to testing details at 1:1 and were guided by experienced practitioners.

Year 2 students worked closely with final year students tailoring their display structure to their client's requirements. The resulting display was exhibited at Regent's for a month, which included being part of the popular yearly event 'Marylebone Interiors Day', before relocating to Brick Lane for the 'Free Range' show which was visited by over 2,000 people many of whom were industry professionals.

"Our event design project was definitely one of the most rewarding projects we've done. Not only did we learn to work and cooperate as a design team, but we were able to see the final outcome come to life at the graduate show after all our hard work. Our 'nomadic' exhibitions were really successful and the project really brought us together as a year group."

Phoebe Jones, Year 3 Student



ABOVE

The realisation of the end of year exhibition enjoyed by many guests.





**ABOVE AND RIGHT**  
Year 2 students work  
together to design and build  
the end of year exhibition.





## OUR PROGRAMME IN DETAIL

### FOCUS:

## INTERIOR THEORIES: DESIGN CONNECTIONS

### MODULE LEADER:

## JOS BOYS LECTURER IN INTERIOR DESIGN HISTORY AND THEORY

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IND504  
IND503



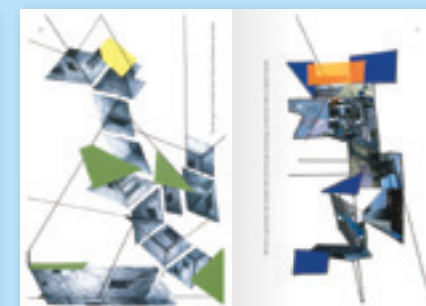
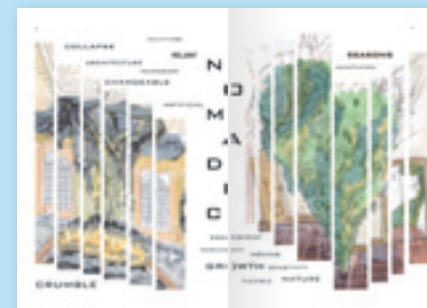
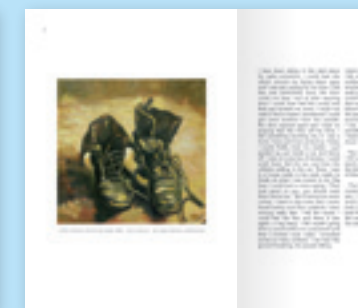
ABOVE AND OPPOSITE  
Example pages from  
Nomadic, produced by  
Year 2 students as a group.

Unpacking, opening up, taking apart, revealing, understanding, relating, re-ordering, adapting, evolving, disentangling, unfolding, re-assembling, moving, shifting, re-orienting, transforming...

In the second semester Year 2 students, in the Interior Design history and theory module, explore in more depth the concepts that animate the final shows; and create a booklet of associated ideas and images.

For the 2017 exhibition booklet the focus was on the nomadic, mobile and adaptive – on making objects and spaces that pack and unpack for different situations. The texts and illustrations here are also about unpacking ideas, information and knowledge: aiming to deconstruct and reconnect issues in new ways; and opening up creative and critical ways to voice ideas about, and analyses of, aspects of interior design. Students stretched themselves to express their ideas in a wide range of formats, such as flash fiction, collage, poetry, manifestos, flowcharts and photographic essays.

The resulting booklet, 'Nomadic', explores experiences of nomadic ways of life (both intended and involuntary); temporary and adaptive forms of building; and opens up a multitude of nomadic-related ideas and practices. In the process we question definitions of permanence, temporality, creativity and the potential languages of interior space and the objects it contains.





**ABOVE**  
Mia Tsujimura Hjaere  
drawing at the Banqueting  
Hall, Whitehall, as part of  
IND403 Histories.

## YEAR 1: CLOSE LOOKING

Interior Design Histories starts with developing skills in looking closely at the world around us. We can see the history of interiors not just in museums and in books, but also in the very fabric of the city. All around us in London are examples of how interior designers and architects – in the past and in the present – build on and innovate through, a shared history of design vocabularies about form, space and detail. As well as being introduced to the major styles of western architecture and interiors from the Ancient Worlds to 20th Century Modernism, students spend time closely examining interiors from different historical periods, so as to also develop their observational, sketching, photographic, verbal and writing skills.

## YEAR 1: EXPERIENCING THE INTERIOR

In semester two Interior Design Histories begins to investigate how interior spaces affect our emotions as well as meet our needs; and develops skills in both critical and poetic interpretation. We look at the different ways people engage with interior space – as clients, designers, writers, critics and inhabitants – and how this changes through time and place. We are particularly interested in the histories of the domestic interior. This is because interior design as a discipline originally grew out of individuals developing expertise in interior furnishings and decoration, many working for improvements in the design of house and home. Changing approaches to, and styles in, domestic interiors, also tell us a lot about how wider debates around everyday life, culture and society became translated into built space.



**ABOVE**  
Anne Hohmann's IND503  
Theories: Bernard Tschumi  
and Parc De Villette, Paris.

**TOP**  
Olga Donica's IND503  
Theories: Lina Bo Bardi  
and Sesc Pompeia.

**LEFT**  
Eva Juhasz Gehlot's IND503  
Theories: Droog and Hotel  
Droog, Amsterdam.

## YEAR 2: DESIGN INTENTIONS

Interior Design Theories begins by exploring and discussing how different architects and interior designers have generated their ideas and approaches, focusing on the modernist and contemporary periods worldwide. We look at the contexts in which designers work, and the factors that influence them. And we explore how their approaches affect the interior spaces they design. Students also develop their abilities in presentation and academic writing.

## YEAR 2: DESIGN CONNECTIONS

In semester two Interior Design Theories investigates what kinds of research can help us better understand the relationships between design intentions, interior space and occupants' experiences. Students develop their own ideas about what kinds of issues interest them, in preparation for their third year history and theory dissertations. This sets the scene for increasing self-confidence and self-direction, and gives everyone an opportunity to consider their own personal and career development across the field of interiors. Students develop their abilities to articulate ideas effectively in both text and image, and to research and analyse complex historical, contemporary and theoretical matters.

## OUR PROGRAMME IN DETAIL

FOCUS:  
**COMMUNICATION SKILLS I**

MODULE LEADER:  
**NACHO MARTI**  
LECTURER IN INTERIOR  
DESIGN

4

IND401 | IND402 | IND403 | IND404

IND404

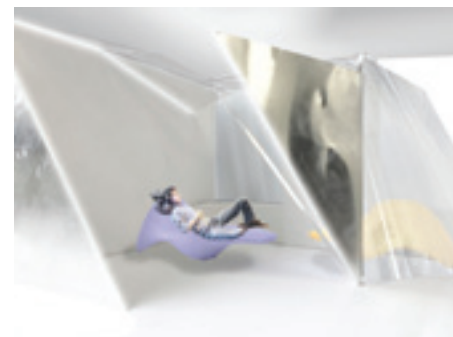
IND405

The module introduces Year 1 students to architectural orthographic and perspective drawing. During the first part of the course, students learn to survey spaces and represent three-dimensional spaces in two-dimensional drawings using hand-drawing techniques. Students develop their spatial awareness while gaining understanding of concepts such as plan, section, elevation and scale as well as learning the technical drawing conventions used in the industry. In the second part of the module, students are introduced to digital representation techniques using 2D AutoCAD, Photoshop and Illustrator.

The sessions are practical in nature and are supported by a series of lectures that are both informative and inspirational. The lectures highlight the importance of communication skills in the Interior Design profession and show numerous examples of beautiful and effective drawings from leading designers. By the end of the module, students will draw confidently in 2D AutoCAD and will be able to use various digital rendering techniques in Photoshop and Illustrator.

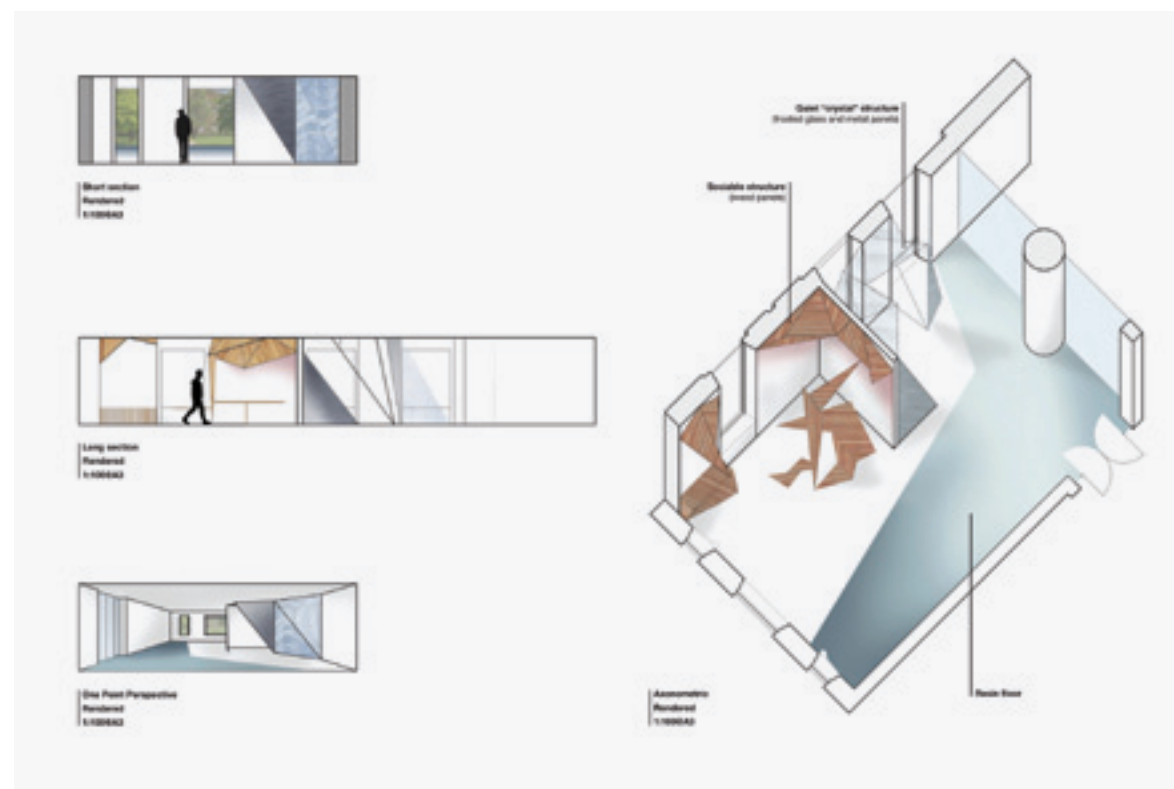
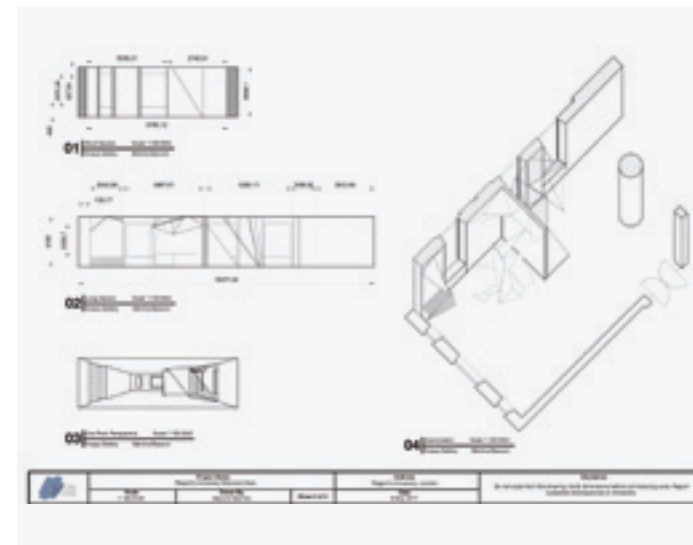


**ABOVE**  
Manar Shehab Saeed's  
hand-drawn isometric  
drawings of the Regents  
Park campus reception area.



**ABOVE**  
Martina Bazzoni's  
photoshop visual using an  
image of her scale model.

**RIGHT AND BELOW**  
Martina Bazzoni's drawings  
show her proposal for the  
Regents Park campus  
reception area.





## OUR PROGRAMME IN DETAIL

FOCUS:

### COMMUNICATION SKILLS II

MODULE LEADER:

**NACHO MARTI**

**LECTURER IN INTERIOR  
DESIGN**

5

IND501 | IND502 | IND505 | IND506

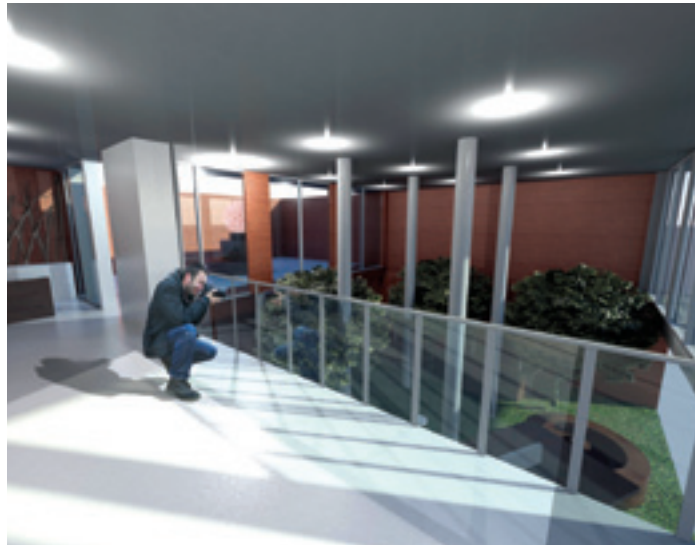
IND504

IND503

# Communication Skills II

The module helps Year 2 students to develop a personal and effective graphic communication style while refining their CAD skills. During the course, students polish their concept and working drawing skills by exploring digital representation techniques in Photoshop, AutoCAD and 3D Studio Max. While the course is conceived as a sequence of hands-on practical sessions, a series of lectures give students a theoretical background in architectural drawing and expose them to the seminal examples at the forefront of architectural visualisation.

The communication skills acquired during the course are used by students to represent and test design ideas related to the design module. At the end of the year, students will have a detailed understanding of 'concept and working drawing packages', the conventions used in the industry, and will be confident CAD users.



**ABOVE**

Dalal Alkhaja's CAD render of her community centre proposal for reusing the Marylebone Library building.

**OPPOSITE**

Phoebe Jones's CAD renders of her café with communal botanical garden proposal for Marylebone Library building.



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## OUR PROGRAMME IN DETAIL

FOCUS:

### PORTFOLIOS AND INTERVIEWS

MODULE LEADER:

**SOPHIE UNGERER**

LECTURER IN

INTERIOR DESIGN

6

IND602 | IND604 | IND605

IND602

IND601



ABOVE

Emma Macleod enjoys an interview with senior creatives from SAY Architects and CGL Architects & Designers.



ABOVE

Melanie Nohra talks through her work.

ABOVE RIGHT

Odin Dolmark goes through his folio.

VIEW FROM THE PARK: ISSUE 3

38/39

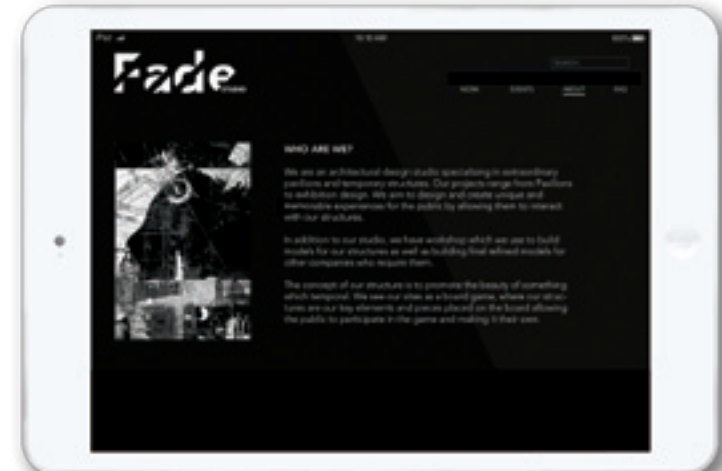
Portfolio & Professional Studies is the final Communication Skills module at Level 6 and designed to help prepare the final year students to leave university and join the professional design community. Students are taught tools, skills and strategies to help them navigate this exciting next stage of their journey into the professional world.

Students are asked to develop their individual business ideas and identities, which are used as a vehicle to teach the knowledge and skills required to set up their own design business. This is also an opportunity for students to develop an understanding of the diverse design community which they are about to enter and to consider where within it they might locate themselves in the future. This year's proposals ranged from interactive exhibition design to high-end residential design practices. Students also develop a comprehensive portfolio of work they have completed throughout the programme. Practitioners from the design industry are then invited to share their advice on how to apply for a job and to undertake 'real' interviews with the students in order to prepare them for job interviews.



ABOVE

Phoebe Jones's development of a brand identity for her business which includes a practice name and logo for business cards.



ABOVE

Dalal Alkhaja's website design and identity for her business proposal.

OUR PROGRAMME  
IN DETAIL

FOCUS:  
DISSERTATION:  
SETTING AN AGENDA

MODULE LEADER:  
JOS BOYS  
LECTURER IN INTERIOR  
DESIGN HISTORY  
AND THEORY

6
IND603
IND604
IND605
IND602
IND601



ABOVE  
Decay/weathering of  
city surfaces.

Dissertation

Dissertation is the third and final ‘Histories and Theories’ module at Year 3. It asks students to embark on an intense process of investigation, reflection, and writing that can deeply inform and enrich their final design project. By building up a substantial knowledge of an area of particular personal interest, students develop their own agendas for their interior design development and practice, both at Regent’s University London and beyond into the future.

To do this students produce an extended piece of academic writing that can also demonstrate their abilities to structure arguments effectively, to write clearly and to offer a compelling read.

ABSTRACT 1

STUDENT:  
BEAUTY NYEMBO NKULU

QUESTION:  
DESIGN AND LOSS: AN EXPRESSION OF MOURNING

Nowadays the subject of death, grief and mourning tends to be treated as taboo – as something not to talk about – despite the fact that is an inevitable experience for everyone.

In my dissertation I look at the implications of loss for Interior design, and at what designers can contribute throughout this process. I investigate the interior and exterior aspects of mourning by exploring individual perspectives, and societal and cultural contexts, as well as the current state of design of places and rituals of death and mourning.

I firstly write about my personal experience. Secondly I look at the different rituals of grieving in western society, and finally I look at some funerary design, for example by Carlo Scarpa. It becomes clear that the design of these spaces must have essential qualities that can contribute to the celebration, memory making, and healing process of the lost life. This thesis is not about finding a solution to issues around the death-denying in society but about opening up new possibilities for Interior design to creatively support people at this most difficult of times.



ABOVE  
View into Folie,  
Parc de Villette by Bernard  
Tschumi, Paris, 1987.

ABSTRACT 2

STUDENT:  
DALAL ALKHAJA

QUESTION:  
DESIGNING THROUGH POETRY AND PHENOMENOLOGY:  
EXPLORING INTER-RELATIONSHIPS BETWEEN PURE  
INTENTION, OCCUPATION, EXPERIENCE, AND THE  
BEAUTY OF THE DESIGN PROCESS

I’ve always believed purity represents beauty and honesty, but the simple thought of something pure could also represent the idea of potential. Throughout this thesis I explored how honest a building can be towards its’ pure intention, through investigating the design process, occupation and perception of its’ users. To do this I investigated The Maison De Verre (Chareau, 1932) and Parc de la Villette (Tschumi, 1987) as exquisite examples of a pure design intention. How does this purity relate to their dramatically choreographed spaces, and how are they were perceived by all types of users hosted in the spaces?

This direct observational method is informed by consideration of theory. From a phenomenological approach, the users of Chareau’s cinematographical work and Tschumi’s choreographed spaces, transform these spaces. I argue that both these buildings represent versatile opportunities through the purity of the spaces’ intentions. I conclude by using a poetic method of questioning or a poetic manifesto, which could be used as a tool for developing concepts and designing.



ABOVE  
Collage by Makarem Kwasi.

### ABSTRACT 3

STUDENT:

**MAKAREM KWASI**

QUESTION:

**CAPTURING THE SURREAL COMPLEXION**

The provocative nature of surrealist paintings has always intrigued me in unsettling ways. But beyond the physical forms and mysterious underlying meanings, it was always the use of certain colour palettes that appealed to me, generating the urge to investigate the reasons for using these specific colours rather than others. In this thesis I first concentrate on orange and blue hues, to better understand the kinds of effects that surrealist colour can create, as well as going on to explore other aspects relevant to interior design.

By interpreting the works of Salvador Dali, Giorgio De Chirico, Max Ernst and Yves Tanguy – as well as others who might not always be considered surrealists such as Antonio Gaudi – I have been able to explore ways of using colours and forms in interiors and architecture that has been overlooked generally. My aim is to form an area of research that can guide designers in fresh and unusual uses of colour and form. This might be by incorporating an unexpected juxtaposition to afford exaggerated awareness, or by creating surreal effects that can work to unsettle moods, to draw emphasis onto specific spaces or to shock the audience into a realm of hallucinations.

### ABSTRACT 4

STUDENT:

**PHOEBE JONES**

QUESTION:

**THE CONCEPT OF WA: LIVING HARMONIOUSLY IN JAPAN AND ITS RELATIONSHIP TO CONTEMPORARY AND TRADITIONAL JAPANESE DESIGN**

RIGHT

A scene from Yasujiro Ozu's  
Tokyo Story, 1953.



After visiting Japan, I was intrigued to extend my understanding of the country in general, from the way the people interact with each other, to how they interact with their surroundings. In my dissertation, I explore the significance of a Japanese social construct, Wa, an emphasis on living in unity. This is foreign to many of us, coming from a western society that enforces the positives of individuality and autonomy. Japan, as a country, rarely welcomes alternative thinking mechanisms, and has rigid roots within its history and traditions. Consequently, this makes Japanese culture a point of fascination; so this work hopes to help me comprehend alternative but perfectly functional social systems.

In particular I have investigated how the idea of Wa – harmonious living – has been applied to architecture and design in Japan historically, and how Japanese traditions and philosophies have been adapted for a contemporary Japanese society. To do this, I have explored how Wa shapes the form, and the function of different spaces, both 'public' and 'private', traditional and modern, while comparing these ideas to the avant-garde, Metabolist Architects of post-war Japan. I conclude by considering how these ideas of society and design could be adopted creatively and valuably in the West.



“Coming to London and undertaking this journey has been challenging but for the most part enlightening. I’ve experienced different cultures, arts and activities. My main dilemma is and will always be my unquenchable thirst for London.”

Beauty Nyembo Nkulu, Year 3 Student



Photo: Luke Stackpoole

## The Graduates



## THE GRADUATES

FOCUS:

### MAJOR DESIGN PROJECT

MODULE LEADER:

**STEVE JENSEN**  
LECTURER IN  
INTERIOR DESIGN

6

IND603 | IND604 | IND605

IND603  
IND604  
IND605

# Major Design Project

Visitors to the Interior Design exhibition at 'The Department Store' and at the Interior Educator's show at Free Range saw the culmination of students' work on the Interiors Programme.

This year's Interior Design final year students have been 'Looking inwards rather than outwards'. At a time when others strive to invent the new, on the edges of our city, their task was to challenge the edge within and strive to repair and reconnect the inner city.

The beauty of our city stares at us but is sometimes hidden by the scars of time and the unwillingness to re-create within the realm of our historic backdrop. The shock of the old is too much for most so it is often ignored and forgotten.

The territory of the student's design investigations and explorations was Limehouse in East London, a place rich in history and community and once one of Victorian London's most important and successful districts.

This year's work comprised of two projects which follow a narrative arc:

In the Limehouse Beacon project students were designing a satellite space for the nearby Docklands Museum, a place to reveal the special beauty and history of Limehouse to the visitor. Taking the River Thames as an inspiration, students developed their projects with personal research then through drawings, detail model making at 1:20 and material investigations.

The Major Design Project allowed students to develop self-initiated interior design proposals that focus on their personal aspirations towards the subject. Following an in depth study of three sites in Limehouse; The Star of the East Pub, Limehouse Town Hall and Husk Community Centre; students defined their own specific dual use concepts and programmes.

The wide spectrum of innovative ideas reached from an archive of Charles Dickens' unpublished letters to a Memorial Place which investigated society's ways of dealing with the loss of a loved one. Projects are communicated through beautiful architectural models, drawings, sketches, 3D visuals, materials and moving images.

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1  
The Star of the East  
805 & 805a Commercial Road,  
London E14 7HG

2  
Limehouse Town Hall  
646 Commercial Road,  
London E14 7HA

3  
Husk Coffee Community Centre  
649-651 Commercial Road,  
London E14 7LW

Limehouse



## THE GRADUATES

STUDENT:

**EMAN ABUDHER**

NATIONALITY:

**LIBYAN**

PROJECT:

**ACROSS STITCH**

SITE:

**HUSK COFFEE & CREATIVE SPACE,  
649-651 COMMERCIAL ROAD,  
LONDON E14 7LW**

EMAIL:

**EMANABUDHER@YAHOO.CO.UK**



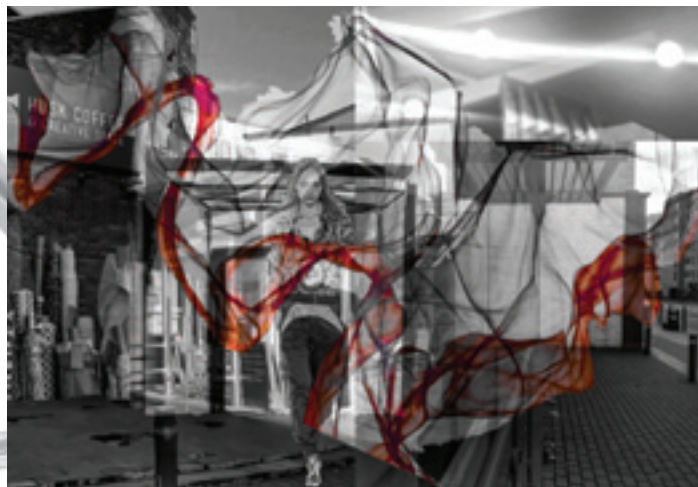
Eman Abudher

The aim is to raise the profile of fashion, fabric and sewing in the area, as a reminder and a hint to a memory for the community of which the sewing was on. Introducing it in a wave-like experience for different ages of the social community and that also showcasing new designers.

The concept was inspired by the undulating moment when we roll out the fabric and as the fabric is the heart of fashion, explored it further and work on it side by side with idea of piecing and connecting between traditional (old) and modern (new) which is expressed as stitching between different time period.

"Classicism is about remembering instead of forgetting. I'm interested in making the old new and seeing what is modern in historical things."

Thomas O'Brien



ABOVE

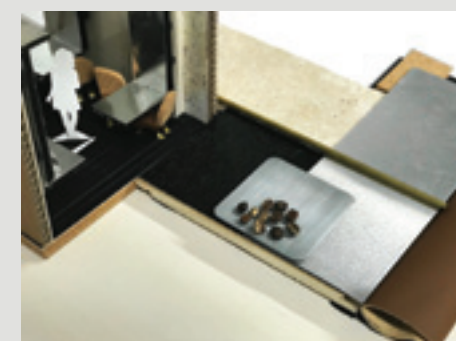
Conceptual collage describing the area's past connection to the textile industry.

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ABOVE AND RIGHT

3D model and material studies exploring surface, colour and texture.



TOP

Long section views exploring spatial linearity and reflection.

**THE GRADUATES**

**STUDENT:**  
**FATIMA AL-HAMADANI**

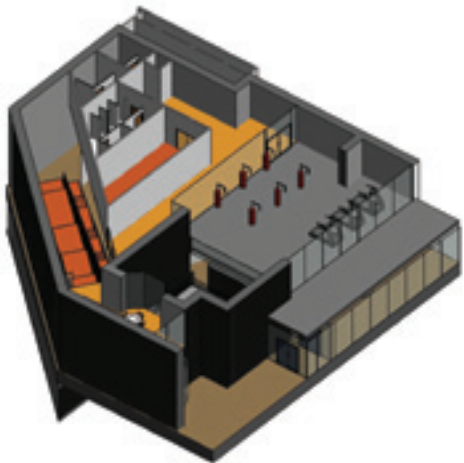
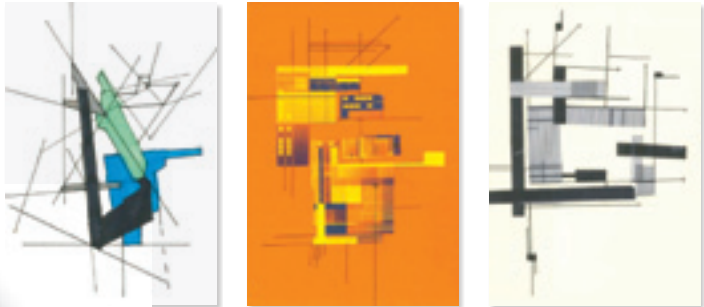
**NATIONALITY:**  
**DOMINICAN**

**PROJECT:**  
**KO-BOX**

**SITE:**  
**HUSK COFFEE & CREATIVE SPACE,**  
**649-651 COMMERCIAL ROAD,**  
**LONDON E14 7LW**

**EMAIL:**  
**FOUFOUFAB96@GMAIL.COM**

“Go Hard or Go Home” is the language used to create champions within the world of boxing. Ko-Box is a boxing gym that mixes modern ideas with brutal architecture. The flexible space provides both a public environment as an escape from the outside world and a private space which allows you to focus. I intend to create an empowering interior with alternating viewpoints. It is a dynamic and relaxed space with a variety of activities under one roof in order to engage and inspire local residents. Ko-Box includes various disciplines, strength and conditioning, group exercise classes as well as combat training. Ko is used to display when an opponent has won the game.

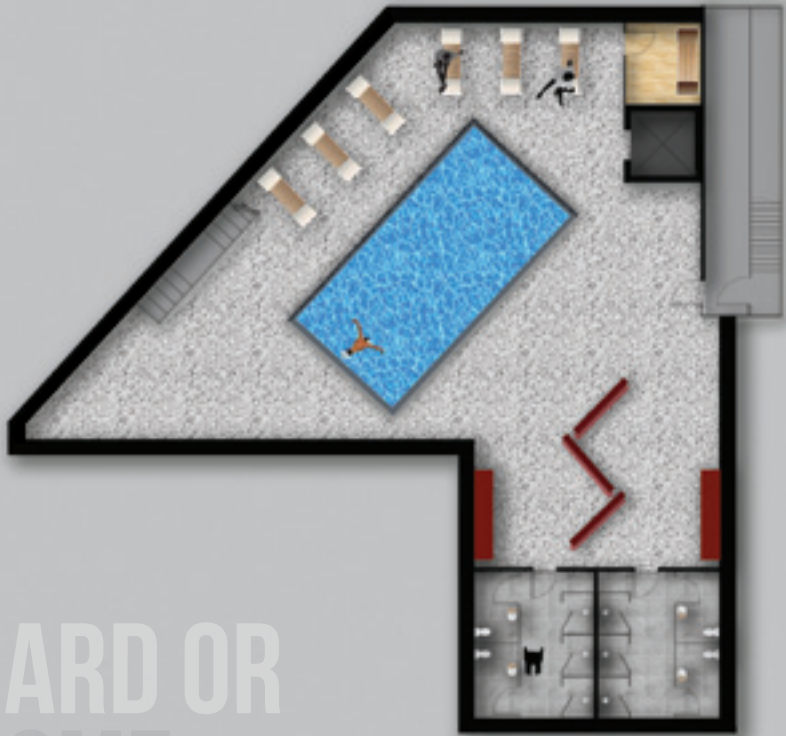


**ABOVE**  
Development render  
floorplans.

**OPPOSITE**  
CAD rendered floorplans of  
the first floor and basement.

**TOP**  
Development concept  
collages.

GO HARD OR  
GO HOME





## THE GRADUATES

STUDENT:  
**ZAINAB AL-HAMADANI**

NATIONALITY:  
**DOMINICAN**

PROJECT:  
**KNOWLEDGE EXCHANGE**

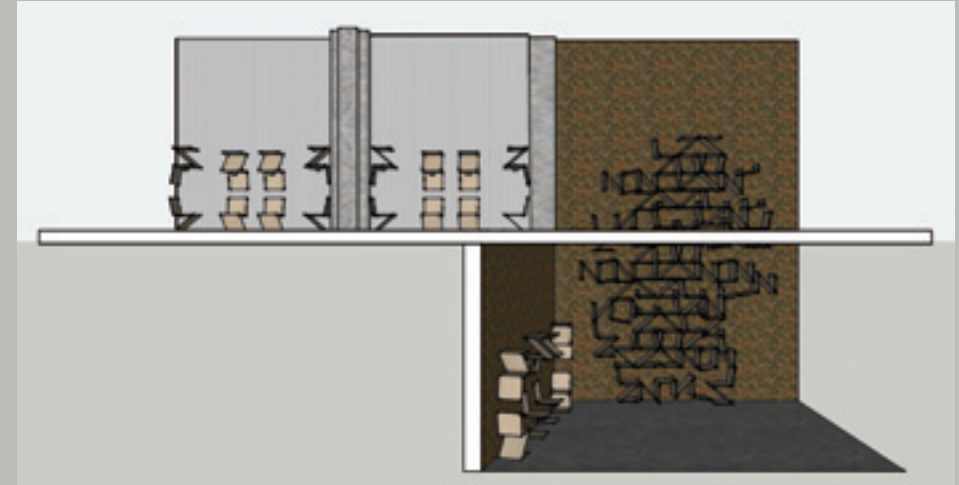
SITE:  
**HUSK COFFEE & CREATIVE SPACE,  
649-651 COMMERCIAL ROAD,  
LONDON E14 7LW**

EMAIL:  
**ZEINAB.ALI258@HOTMAIL.COM**



Zainab Al-Hamadani

The aim of this project is to exchange knowledge between the elderly and the youth. I want to create a place where people from all ages come along and share their knowledge and experiences with each other. It's their choice to choose between the more noisy/active area (café) or the more quiet and relaxed area (library) or if they feel creative and want to do some activity there is a gallery space where all the activity will be.



**ABOVE**  
Short section view  
exploring repeated  
modular geometric  
elements.



**ABOVE**  
Long section view.

**OPPOSITE**  
Diagrammatic drawing  
studies exploring pattern.

## THE GRADUATES

STUDENT:  
**DALAL ALKHAJA**

NATIONALITY:  
**BAHRAINI**

PROJECT:  
**CO-EXIST**

SITE:  
**THE STAR OF THE EAST,  
805 COMMERCIAL ROAD,  
LONDON E14 7HG**

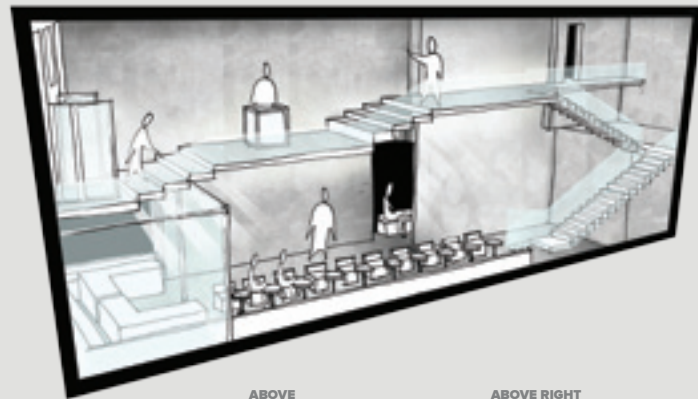
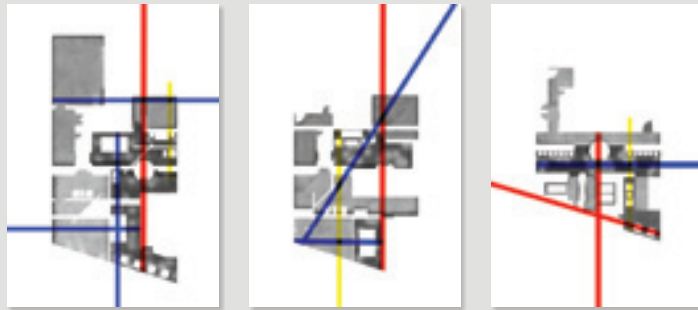
EMAIL:  
**DALALALKHAJA@HOTMAIL.COM**



Dalal Alkhaja

Through this project I explore how honest a building can be towards its' pure intention. I investigate this through creating a choreographed space, with co-existing functions without the need to compromise the initial design intention. It is a working space for locals during the day, which then shifts into an amusement hub that provides a range of activities in the evening.

My approach towards designing Co-Exist is to achieve as much adaptability to multi-functional needs with one core, solid design. This space represents versatile opportunities through its' pure intention. In addition, it is an inspiration for movement and co-existence, where the visitors would live up the building.

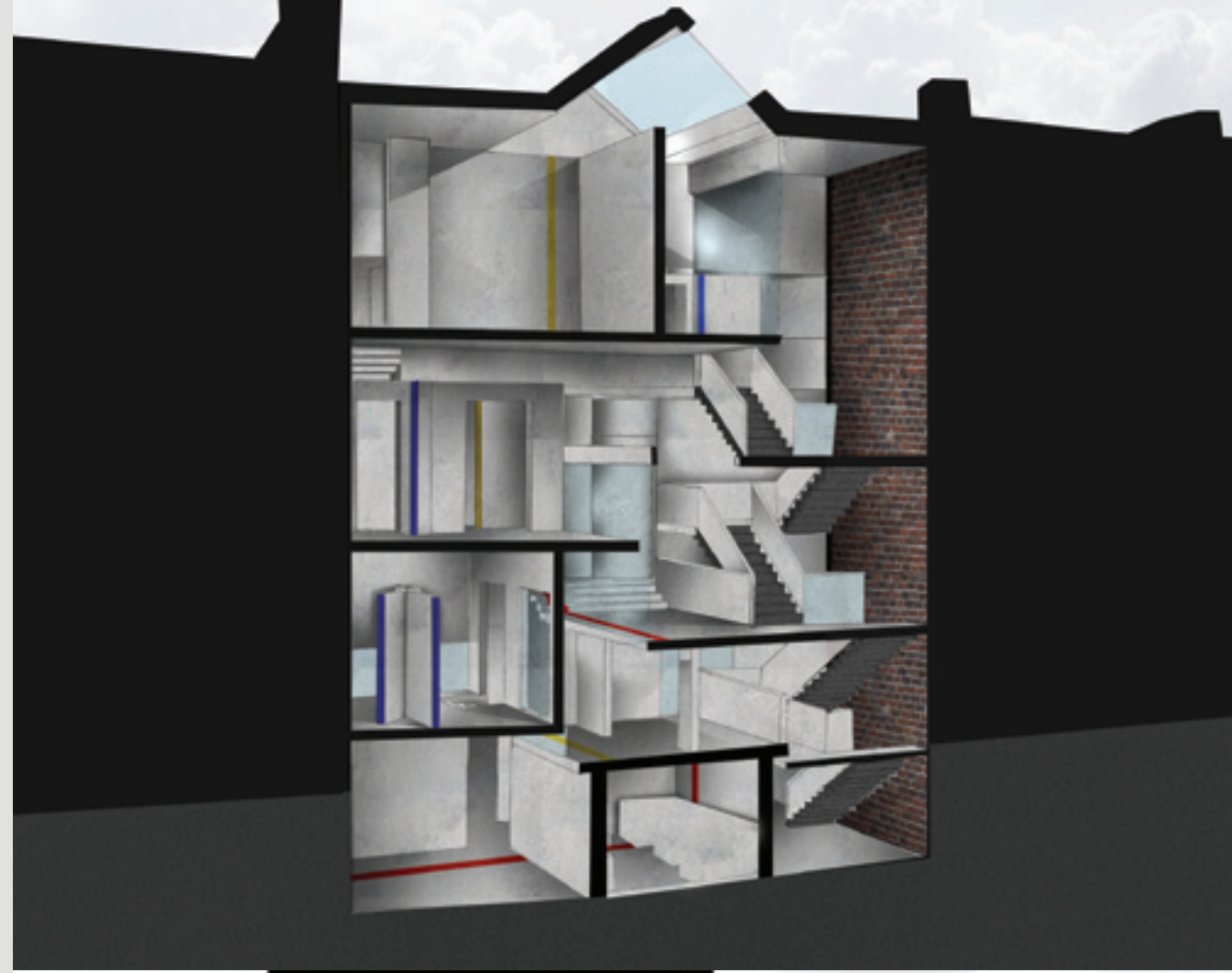


**ABOVE**  
Visualisation sketch.

**TOP**  
Conceptual schematic floorplans mapping the layers of activity and function.

**ABOVE RIGHT**  
3D sectional view communicating volumetric relations and co-existence of activities.

**RIGHT**  
Long section views exploring spatial qualities of light.





**THE GRADUATES**

STUDENT:  
**LAURENTIA BOTNARI**

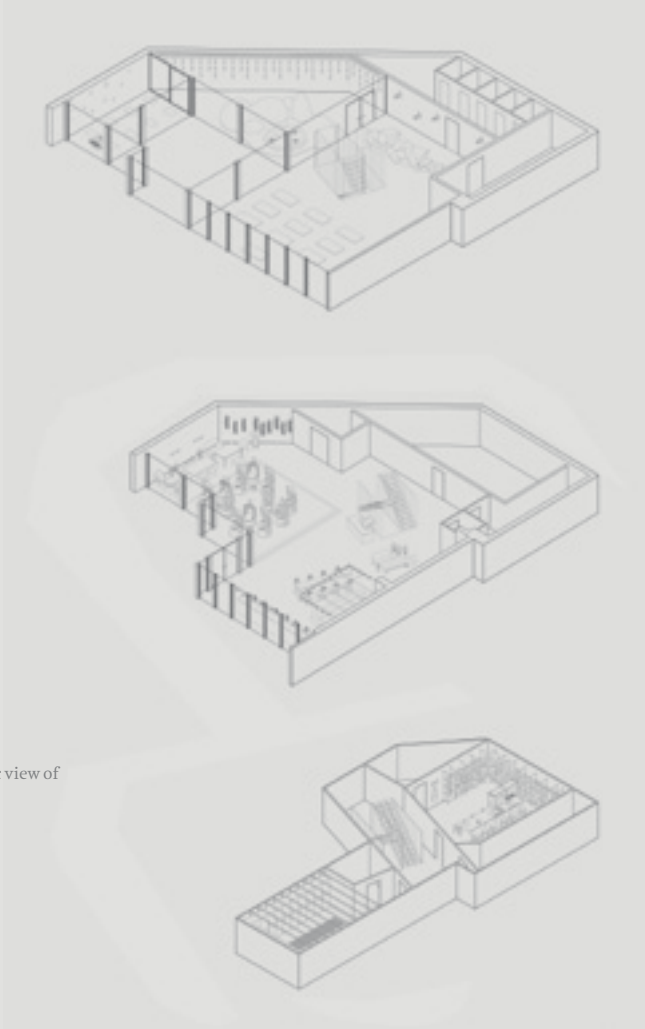
NATIONALITY:  
**MOLDOVIAN**

PROJECT:  
**OVER THE RAINBOW**

SITE:  
**HUSK COFFEE & CREATIVE SPACE,  
649-651 COMMERCIAL ROAD,  
LONDON E14 7LW**

EMAIL:  
**LAURABOTNARI@GMAIL.COM**

Over The Rainbow is a body and mind studio where people would come to escape their daily routine. Our space is based on the 7 chakras, each floor is divided so that each section represent an individual chakra. We teach people how to appreciate their lives and live in the moment. We provide an array of activities such as yoga, meditation, massage and our very own organic candle workshop. The pressures of today's society can create energy blocks, we encourage people to come and nurture their chakras at our studio.

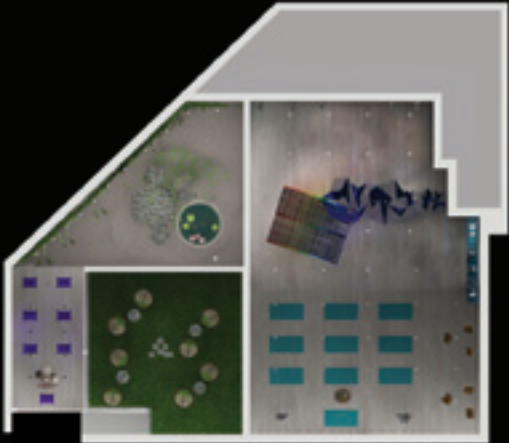


**ABOVE**  
Axonometric view of  
the building.



**ABOVE**  
Visual of the social space  
and the candle workshop.

**ABOVE RIGHT**  
Rendered floorplans of the  
top floor yoga studio and  
ground floor social area.



## THE GRADUATES

STUDENT:  
**VICTORIA CARUANA**

NATIONALITY:  
**GIBALTARIAN**

PROJECT:  
**THE DARKIVE OF  
DOCKLANDS MUSEUM**

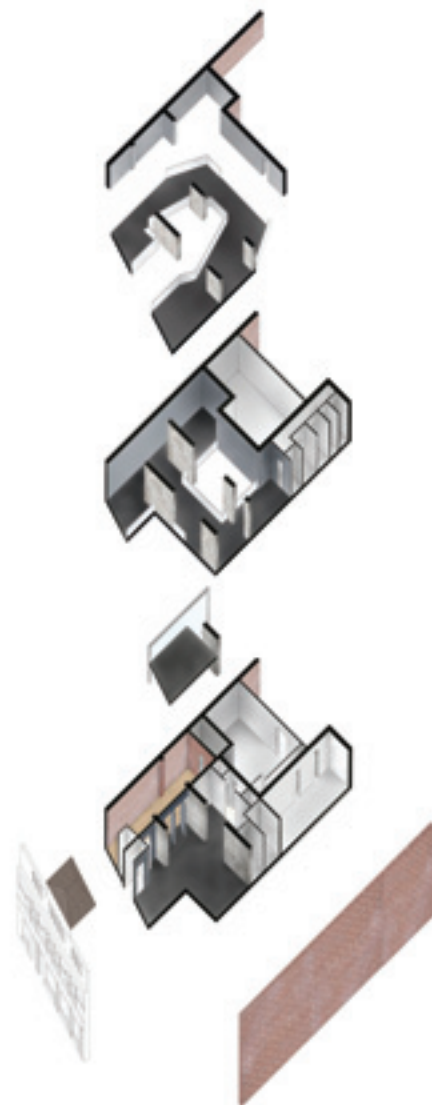
SITE:  
**THE STAR OF THE EAST,  
805 COMMERCIAL ROAD,  
LONDON E14 7HG**

EMAIL:  
**VCARUANA10@OUTLOOK.COM**



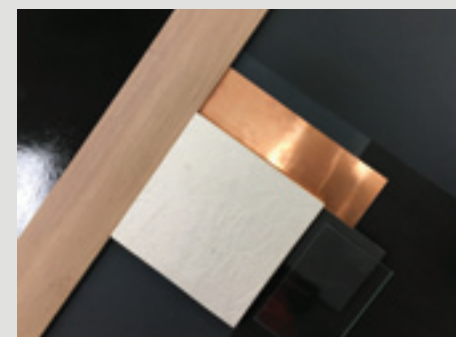
Victoria Caruana

The museum focuses on the dark history of Limehouse in the Victorian era. I will be attempting to unveil all the past memories and gruesome things, within my design, that happened publicly as well as behind closed doors in this East End borough, including aspects such as the Opium Dens, brothels, brutal executions and savage murders. I will be creating an interactive and immersive experience whilst also educating the users about this dark history bringing the host building that once was a very popular pub during that time, back to life.

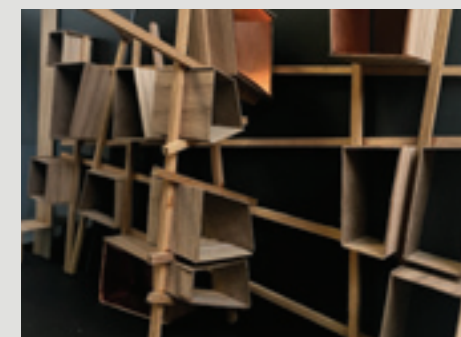


**RIGHT**  
An exploded axonometric view of the Darkive.

**VIEW FROM THE PARK: ISSUE 3  
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**ABOVE**  
Material board investigating contrast in colour and surface quality.



**ABOVE**  
Initial design study model exploring strong linearity and geometry.

**TOP**  
Short section view.



**THE GRADUATES**

**STUDENT:**  
**KRIS KRASIMIR GEORGIEV**

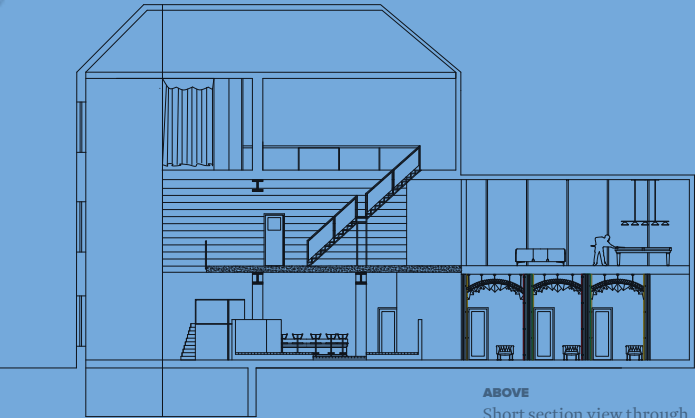
**NATIONALITY:**  
**BULGARIAN**

**PROJECT:**  
**MUSIC REHAB**

**SITE:**  
**THE STAR OF THE EAST,**  
**805 COMMERCIAL ROAD,**  
**LONDON E14 7HG**

**EMAIL:**  
**KRIS\_GEORGIEV@ME.COM**

The aim of this project is to examine the intersection between music and rehabilitation. The space I have designed will act primarily as a music studio and secondary as a rehabilitation space designed to help troubled young individuals re-enter society. Humans are a complex mechanism of emotions and we experience our surrounding and environment with all five senses, thus along with conventional therapy, music rehab will aim to help these individuals see the world in a different light, follow their dreams and hopefully change their ways for the better, be that through singing, playing an instrument or both. The music centre will consist of two fully equipped music studios, singing suites and a vinyl press room where the students will be able to create their own vinyl and sell them in the store that will be located on the ground floor and fully open to the public. The store area will be equipped with a café and a DJ booth that will play the songs recorder by the young individuals in order to promote them.



**ABOVE**  
Short section view through the music centre.



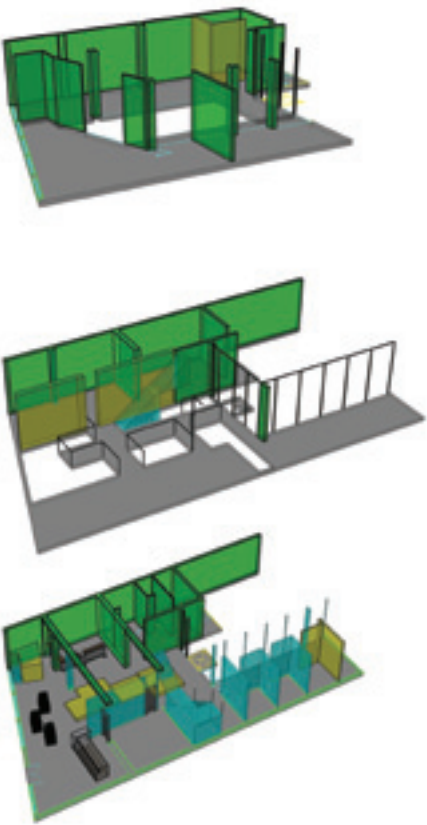
**SOUND**  
● 75 - 80 Db  
● 70 - 75 Db  
● 60 Db



**POLLUTION**  
● HIGH  
● MEDIUM  
● MEDIUM/LOW



**CRIME**  
● VIOLENCE  
● ROBBERY  
● THEFT



**LEFT**  
An exploded axonometric exploring levels within the scheme.

**ABOVE**  
Site analysis mapping crime, pollution and sound levels in Limehouse.



## THE GRADUATES

STUDENT:

**PHOEBE JONES**

NATIONALITY:

**BRITISH**

PROJECT:

**THE ART OF GROWING**

SITE:

**HUSK COFFEE & CREATIVE SPACE,  
649-651 COMMERCIAL ROAD,  
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**PHOEBES.JONES@GMAIL.COM**

One in four young people struggle with a mental health issue, and many of them feel like they don't have a way of expressing how they feel, and find it difficult to talk to a therapist. Art therapy and eco therapy are both alternative ways of helping people improve their mental health. They allow people to physically explore how they feel and be autonomous and in control of something. To collect materials and use them creatively allows people to express themselves however they chose; an abstraction of emotion without any instructions or right or wrong way. Having a community centre where young people can come and participate in these activities and have the possibility to show their work to others and explore their creativity, allows them to have a coping mechanism for the things they struggle with.

"Peace is not the absence of conflict, but the ability to cope with it."

Mahatma Gandhi



**ABOVE**

Derive, mapping a journey through drawing.

**TOP**

Sectional model of the Limehouse Beacon.

**ABOVE RIGHT**

An exploded axonometric communicating volumetric grid formation.

## THE GRADUATES

STUDENT:

**HUBA KHAN**

NATIONALITY:

**PAKISTANI**

PROJECT:

**THE GREEN SCHOOL**

SITE:

**HUSK COFFEE & CREATIVE SPACE,  
649-651 COMMERCIAL ROAD,  
LONDON E14 7LW**

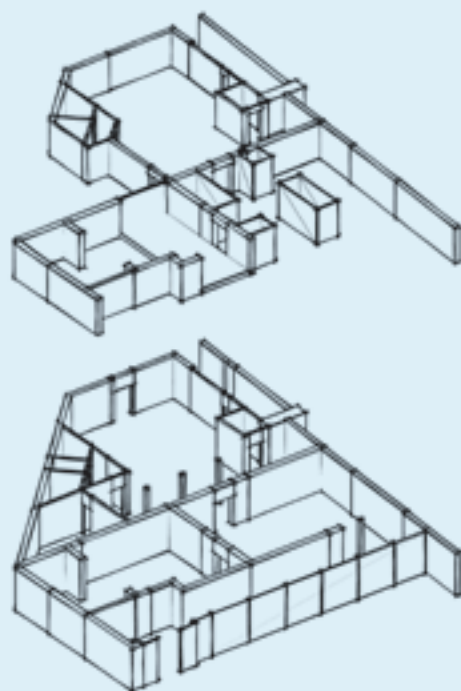
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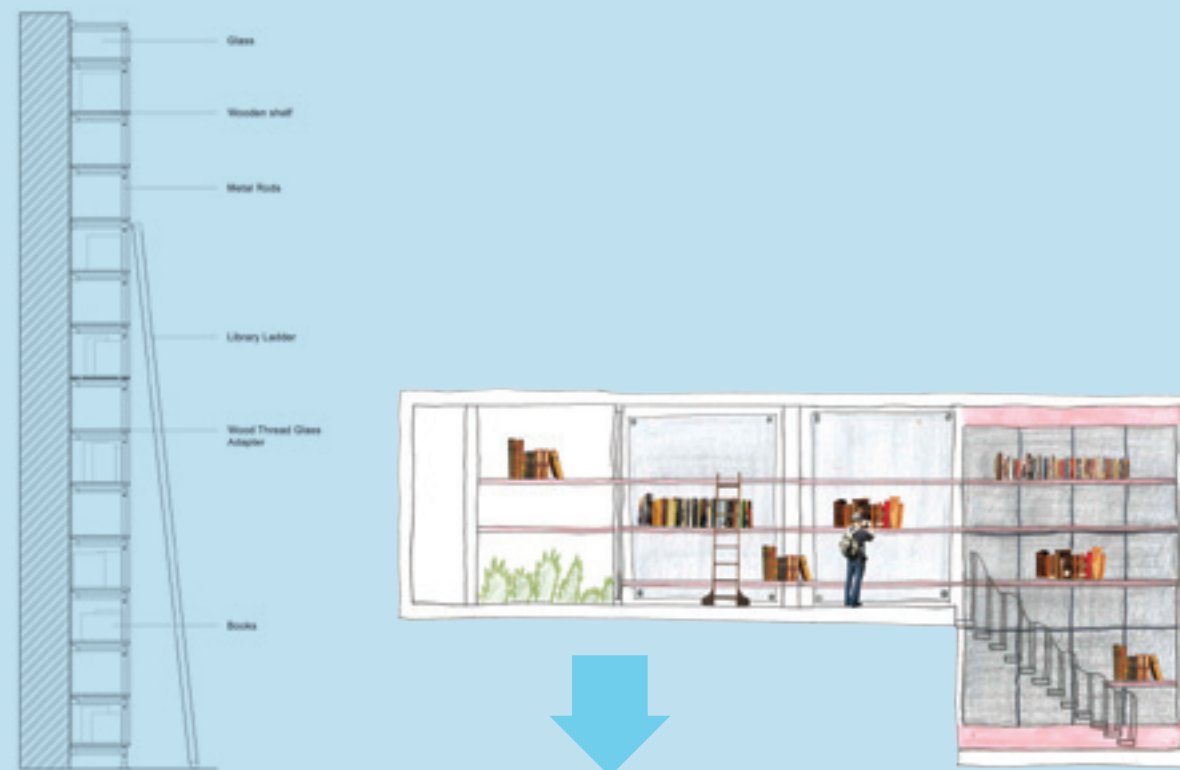
Huba Khan



The site I have selected for my final project is Husk which is located on Commercial Road, a very industrial site in Limehouse surrounded by pollution. I wanted to create a place which is pure and clean from these exterior impurities, and for people to experience a positive and clean environment in this building. The function of my building is a cooking school for young members of society where they can learn about healthy cooking and nutrition habits. The building is lifted by the vertical gardens which enables the visitors to feel the purity and lightness of the space. The building also contains a seed library and bee keeping area, so visitors can come and learn about these skills and can get involved in healthy activities.



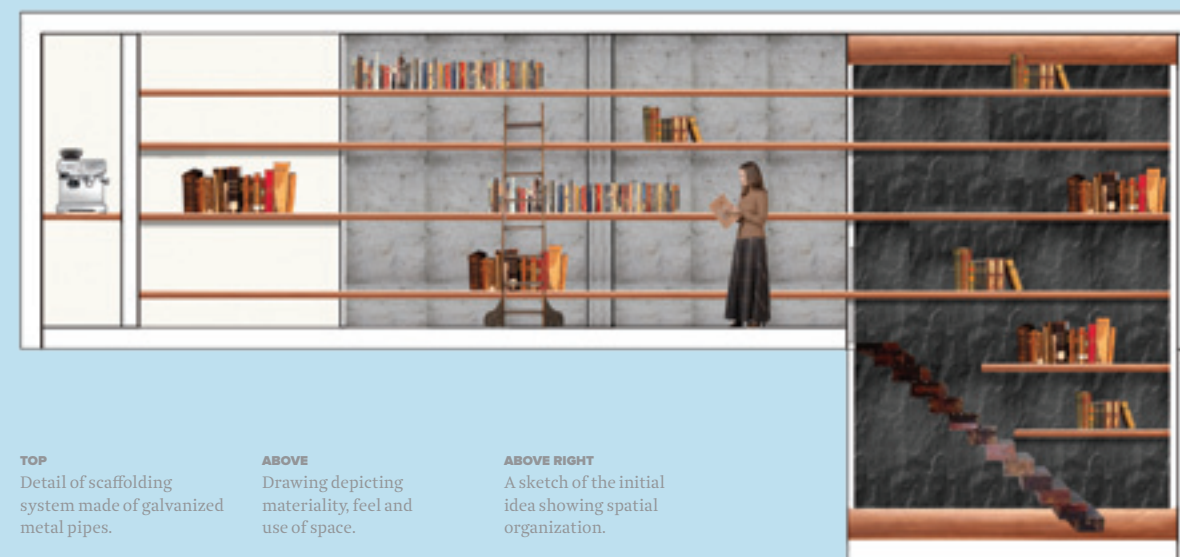
**ABOVE**  
Axonometric drawing  
exploring verticality  
of space.



**TOP**  
Detail of scaffolding  
system made of galvanized  
metal pipes.

**ABOVE**  
Drawing depicting  
materiality, feel and  
use of space.

**ABOVE RIGHT**  
A sketch of the initial  
idea showing spatial  
organization.





**THE GRADUATES**

**STUDENT:**  
**TURKAN DILARA KUBILAY**

**NATIONALITY:**  
**GERMAN**

**PROJECT:**  
**AN EVER-CHANGING ARCHIVE  
FOR CHARLES DICKENS’  
UNPUBLISHED LETTERS**

**SITE:**  
**THE STAR OF THE EAST,  
805 COMMERCIAL ROAD,  
LONDON E14 7HG**  
**EMAIL:**  
**TDILARAKUBILAY@GMAIL.COM**

When you read a book for the first time, the second time you read it, you will be amazed by how different it will sound.

The main aim of the project is to focus on ever changing architectural gestures in the building, making the visitors read the space differently every time they visit. By using pivoting walls and doors, the space will be assigned three different functions through its accessibility. The ground floor will serve as a ‘public area’ which will include a café/bar, a workshop and an exhibition space and also the staircase archive will be accessible from this floor. The first floor will serve as a ‘semi-private space’ where the accessibility will be controlled by a pivoting door inserted next to the archive, which will determine the function of the floor accordingly. This floor can be used for events, talks and parties. Finally, the third floor will serve as a ‘private space’ where no access from the staircase archive will be available.

Academics, students and scholars will be using this library like space for their studies and researches. By creating a building that can be read as a book, every visitor will be able to celebrate the past and the present on their journey through the floors.



**ABOVE**  
Site analysis mapping the surrounding, connections and points of view in Limehouse.



**ABOVE**  
Interior detail view of the staircase archive.



**TOP**  
Sectional perspective view showing accessibility and experience on the journey between levels.

## THE GRADUATES

STUDENT:  
**MAKAREM KWSAI**

NATIONALITY:  
**IRAQI**

PROJECT:  
**THE SURREAL SANCTUARY**

SITE:  
**LIMEHOUSE TOWN HALL,  
646 COMMERCIAL ROAD,  
LONDON E14 7HA**

EMAIL:  
**MAKAREMQ@HOTMAIL.COM**



Makarem Kwsai

The Surreal Sanctuary is a museum dedicated to raising awareness about endangered animal species in the UK. It is also to pay honour to the sanctity of smaller, neglected animals' lives that play an integral role in the ecosystem.

My proposal concentrates on how we may use surreal interiors and crafts such as taxidermy, to bring awareness to the currently endangered wilderness of the Limehouse area. The macabre craft will also be practiced at the site, where Londoners can sign up for workshops and give it a try themselves.

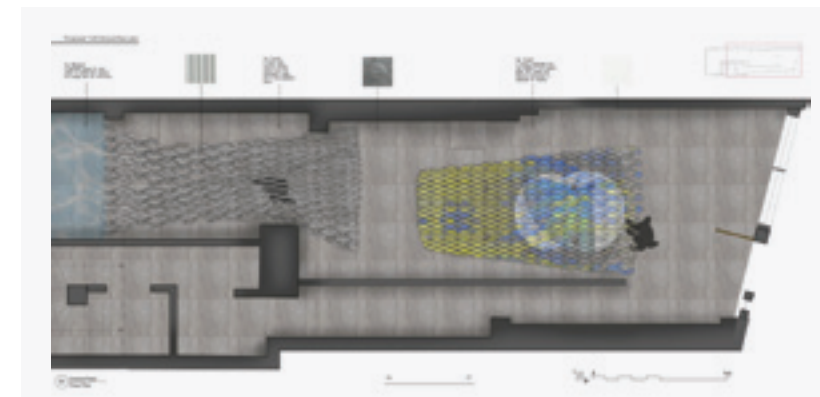
Inspired by the biological anatomy of mammals, the building is divided into sections such as 'The Spine': an archival collection of extinct species; 'The Brain': an educational centre with a youth library; and 'The Organs': Galleries exhibiting a vast collection of endangered and extinct animals.



**ABOVE RIGHT**  
Plan view of the  
Green Lattice.

**RIGHT**  
Long section view showing  
the vertical core to contain  
the Species archive.

**LEFT**  
Sectional model of the  
Limehouse Beacon.





**THE GRADUATES**

**STUDENT:**  
**AZURE LAMUSSE**

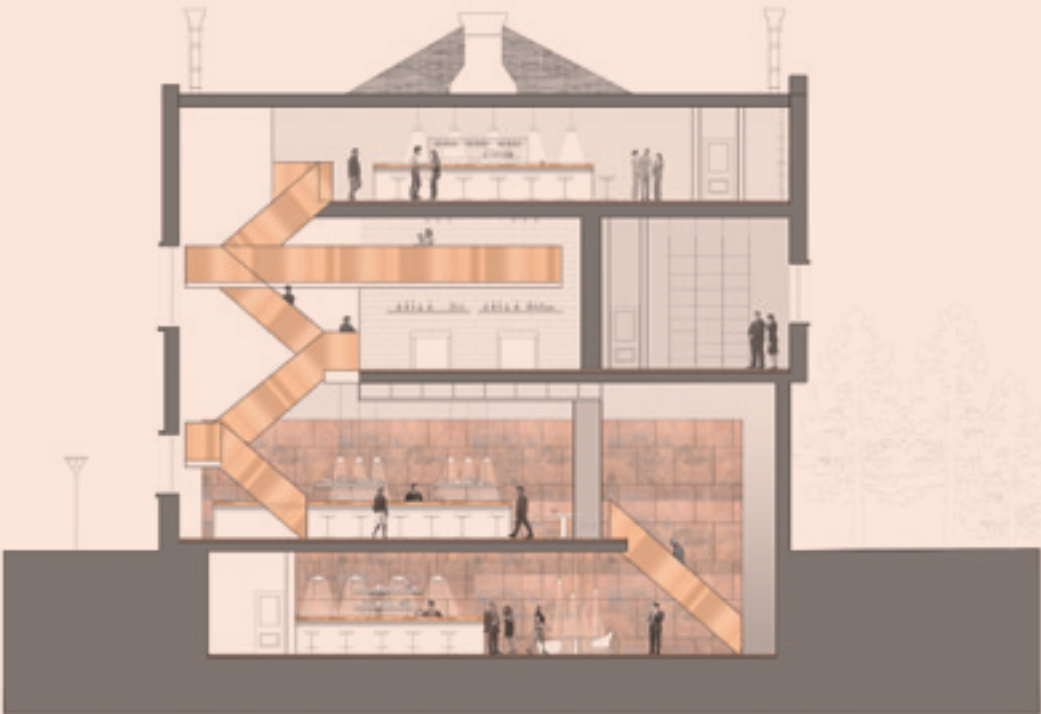
**NATIONALITY:**  
**MAURITIAN**

**PROJECT:**  
**RELIGIN**

**SITE:**  
**LIMEHOUSE TOWN HALL,  
646 COMMERCIAL ROAD,  
LONDON E14 7HA**

**EMAIL:**  
**ALAMUSSE@HOTMAIL.COM**

ReliGIN is a space dedicated to the manufacture and appreciation of gin. The scheme aims to take users onto an aromatic journey throughout the interior. The space consists of a bar and distillery that work alongside each other. The distillery hosts a tour that allows visitors to learn more about the manufacturing process as well as the art of combining aromas with the beverage, and the bar runs as a vertical journey alongside the distillery, creating a curious and exciting journey for members of the community. The design explores interlocking volumes as well as the essential material for distilling: copper.



**ABOVE**  
Visualisation capturing a moment on the vertical journey.

**OPPOSITE TOP**  
Short section view showing the vertical bar and it's interlocking volumes.

**RIGHT**  
Long section communicating activity in the GINstillery.



## THE GRADUATES

STUDENT:

**FARIDA MAHMOUD**

NATIONALITY:

**EGYPTIAN**

PROJECT:

**THE DANCING BUILDING**

SITE:

**LIMEHOUSE TOWN HALL,  
646 COMMERCIAL ROAD,  
LONDON E14 7HA**

EMAIL:

**FARIDAMAHMOUD.96  
@HOTMAIL.COM**

The Dancing Building is a creation of a new world. A more uplifting serene dance experience. A stress-free arena that embraces wellness. A place to inspire dancers to gain motivation and explore their creativity.

I chose the Town Hall with its poetic architecture, and enormous historical windows as the perfect site to hold my vision of a ballet school. Since light is the one thing that has a great psychological effect on dancers, I wanted to manipulate the light travelling inside the space to create a unique experience. This inspired me to explore materials, to mimic the flow and movement of dancers.

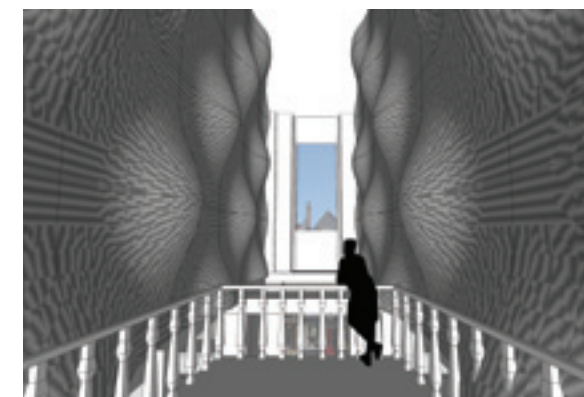
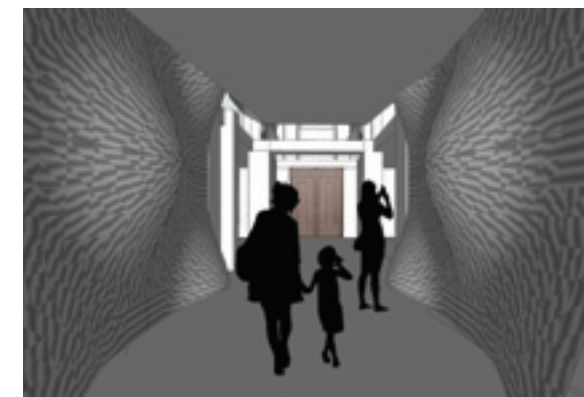
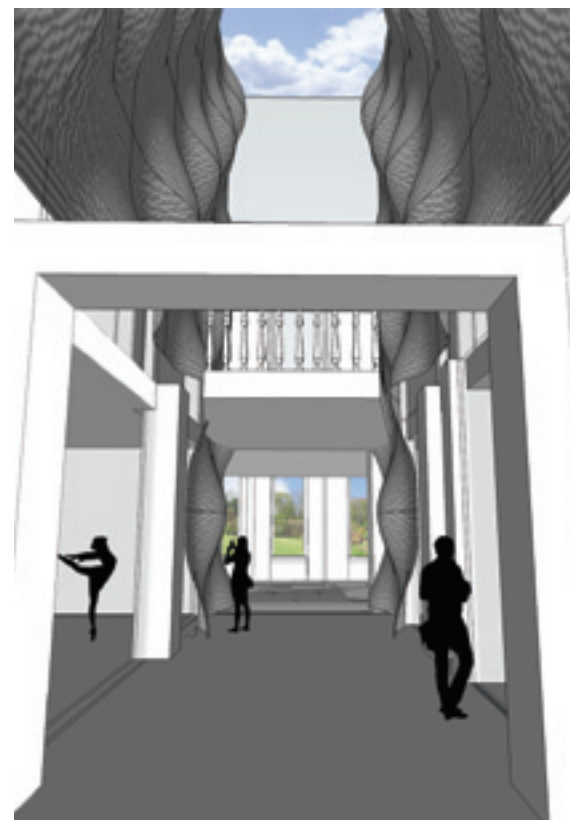
I chose to take advantage of the double-height ceiling by creating a structure within to celebrate the space but also to invite more intimate spaces for the dancers to perform within. By connecting my structure through all floors, a void is created in the centre of the building. The void provides a more open area between floors and dancers, while the added mesh structure creates a little privacy between dance studios.



**ABOVE**  
Development model  
exploring materiality  
and light.

**ABOVE RIGHT**  
Dance collage  
communicating the  
theme of flow, rhythm  
and movement.

**RIGHT**  
Conceptual renders  
exploring the threshold  
between the open void  
and more intimate  
performance spaces.





**THE GRADUATES**

**STUDENT:**  
**BEAUTY NYEMBO NKULU**

**NATIONALITY:**  
**CONGOLESE (DRC)**

**PROJECT:**  
**MEMORY PALACE**

**SITE:**  
**LIMEHOUSE TOWN HALL,  
646 COMMERCIAL ROAD,  
LONDON E14 7HA**

**EMAIL:**  
**BEAUTY.THERESE243@GMAIL.COM**

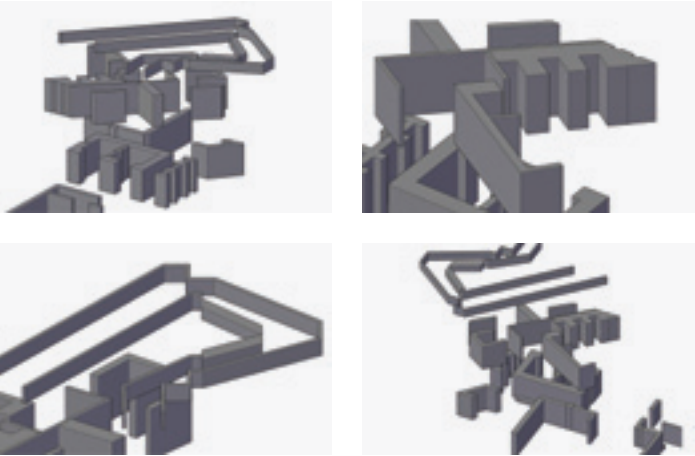


Beauty Nyembo Nkulu

My project is about the power of memory. The desire to choose how you would like to be remembered, reclaiming the power behind memory, whilst travelling on an emotional journey. The western world is renowned for being a Death denial culture. As a designer and human being, I questioned my implication in the process of mourning as an inevitable circumstance of life. I questioned how I can support society in creating a new way to be remembered when the time will come. My aim is to introduce a taboo free society where tears can be shed without question and where death becomes a new way of living. A space where people will be free to express themselves without fear of being vulnerable. Where you can decide how you would like to be remembered.

A place where lives can be admired and celebrated. A place that encourages human emotion and interaction. Where you can relax from your busy lifestyle and reflect. A place that reclaims the power of physical over digital. A place where lost life can inspire us to live everyday as if it were our last.

A memory gathering, memory making, memory empowering palace.



**LEFT**  
Axonometric drawings exploring the inside of the palace.

**TOP**  
Limehouse archive map gallery featuring bricks, dark steel, mesh and brass.

**RIGHT**  
Hybrid drawing: Journey of life from 3 different sites looking at birth, schools, nursing homes and cemeteries.



**THE GRADUATES**

**STUDENT:**  
**SOPHIE RIDDERVOLD**

**NATIONALITY:**  
**NORWEGIAN**

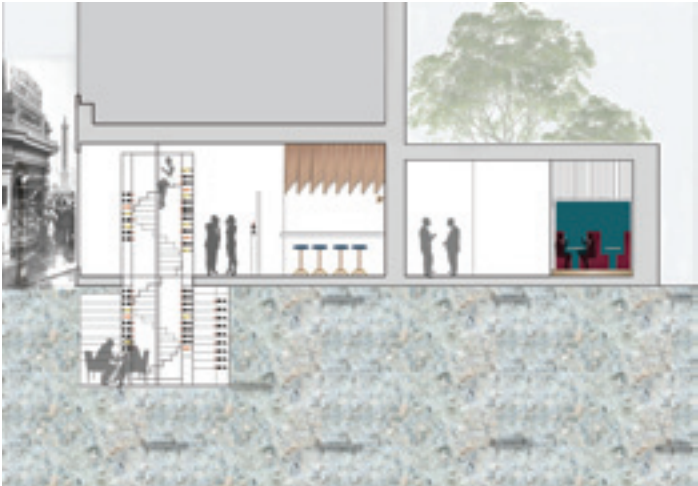
**PROJECT:**  
**ELEMENTS**

**SITE:**  
**THE STAR OF THE EAST,  
805 COMMERCIAL ROAD,  
LONDON E14 7HG**

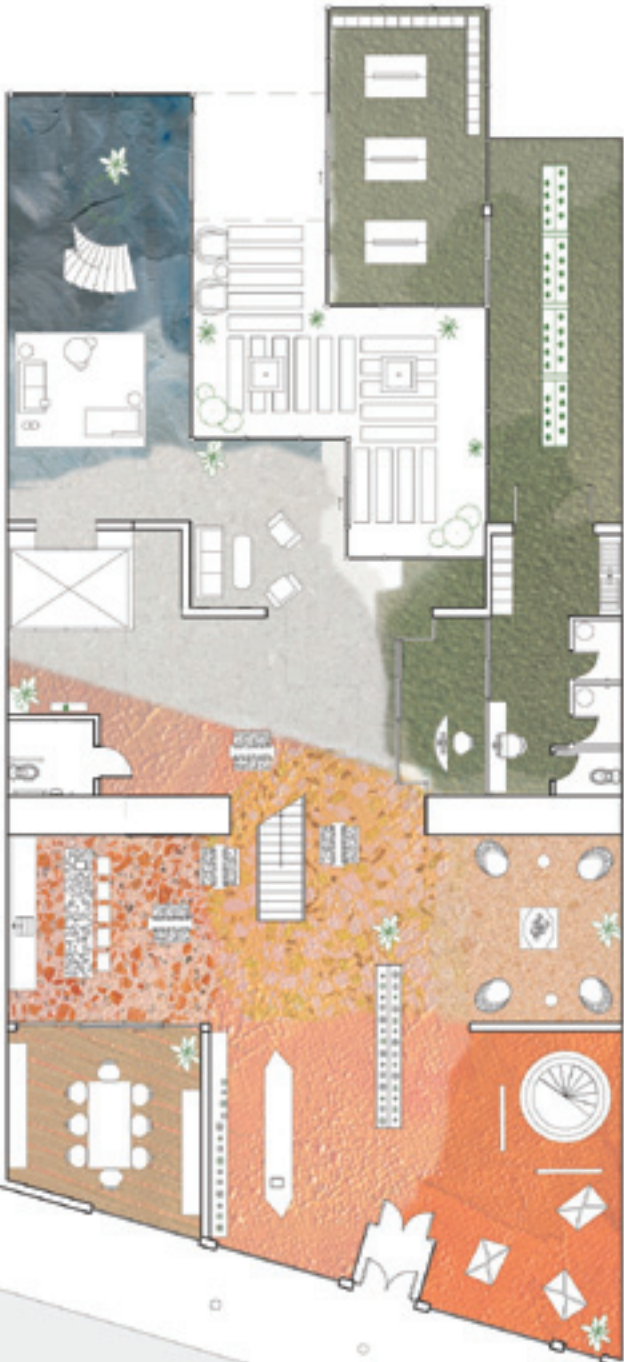
**EMAIL:**  
**SOPHIELINNEA62@GMAIL.COM**

Elements pharmacy, is where Traditional Chinese Medicine meets modern design and technology. Element’s goal is to understand and prevent illness, supporting healing and a healthy lifestyle. It is a self-reliant pharmacy. The herbs are grown in our hydroponic gardens. The herbs then go through a drying process, which then are used to make personalised concoctions through our dispensary. It is a pharmacy that comes full circle. You receive your medicine and treatments and get a chance to see and learn about the different herbs being grown and used for Traditional Chinese Medicine.

Why hydroponics? Hydroponic gardens offer a controlled environment for plants to grow. This gives the plants precisely what they need, when they need it. Providing the correct light nutrients, and temperature through all the stages of a plants growth. Hydroponics give us the ability to grow plants from all around the world, making it a perfect system to grow different herbs and roots for medicinal use.



**ABOVE**  
Section drawing of the  
Limehouse Beacon.



**ABOVE**  
Ground floor area exploring  
materiality and spatial  
organisation.

Sophie Riddevold



## THE GRADUATES

STUDENT:  
**JOUD TOONSI**

NATIONALITY:  
**SAUDI ARABIAN**

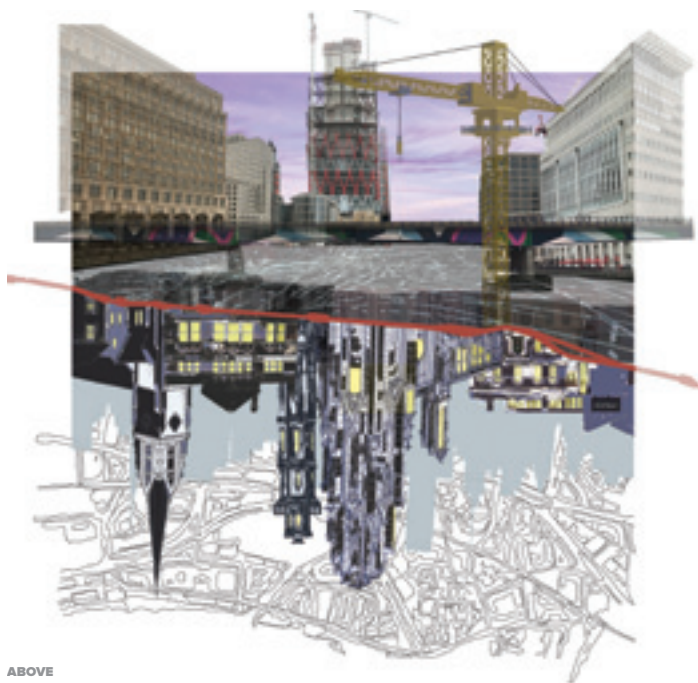
PROJECT:  
**READY MADE**

SITE:  
**HUSK COFFEE & CREATIVE SPACE,  
649-651 COMMERCIAL ROAD,  
LONDON E14 7LW**

EMAIL:  
**J.TOONSI@HOTMAIL.COM**

A community hub to support well-being, that combines the concept of healthy eating with the desire to encourage and unite the family around the table.

'Ready Made' replaces Husk building in Limehouse. My concept is to provide a shared environment, which supports cross-generational learning and the opportunity to eat healthy and share ideas. I am looking to facilitate communication in the building by keeping the internal structures within open to each other. In this way the layout of the building will compliment and extend the feeling of being open to all. As well as offering a restaurant and a freshly-prepared meals shop, the centre will offer cookery classes for all ages and ethnicities, an opportunity to sample ingredients and exchange recipes, and an environment to extend the support of shared time around a table.



**ABOVE**  
Conceptual collage  
describing the area.

Joud Toonsi



**ABOVE**  
An exploded axonometric  
of the scheme.



**ABOVE LEFT**  
The Herb Garden.



**LEFT**  
Elevation of the proposed  
Ready Made scheme.

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