

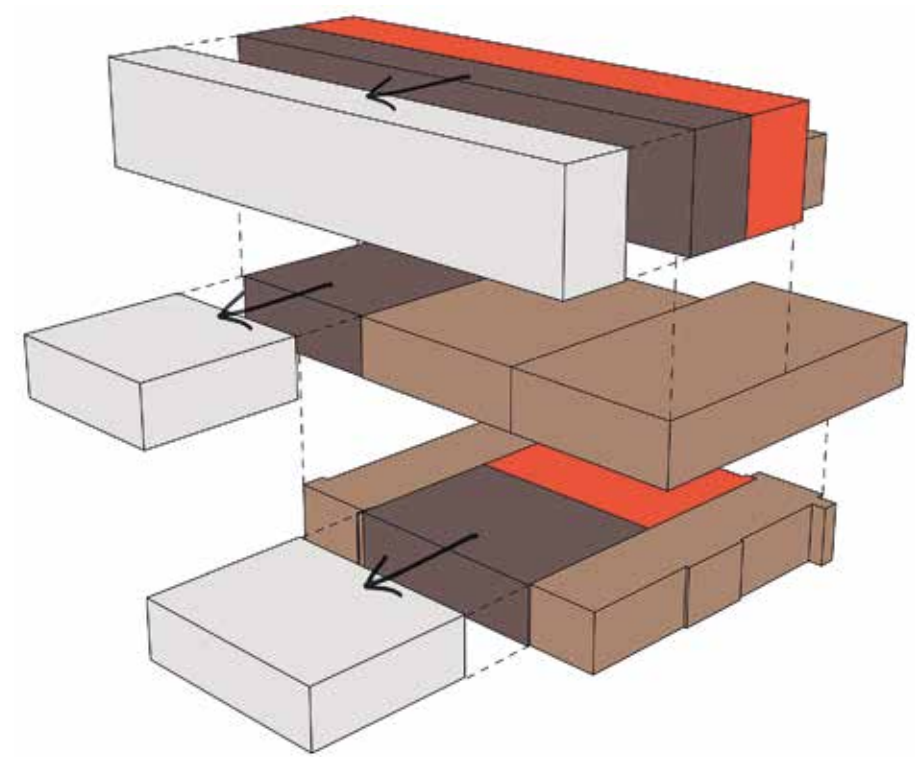
draft two

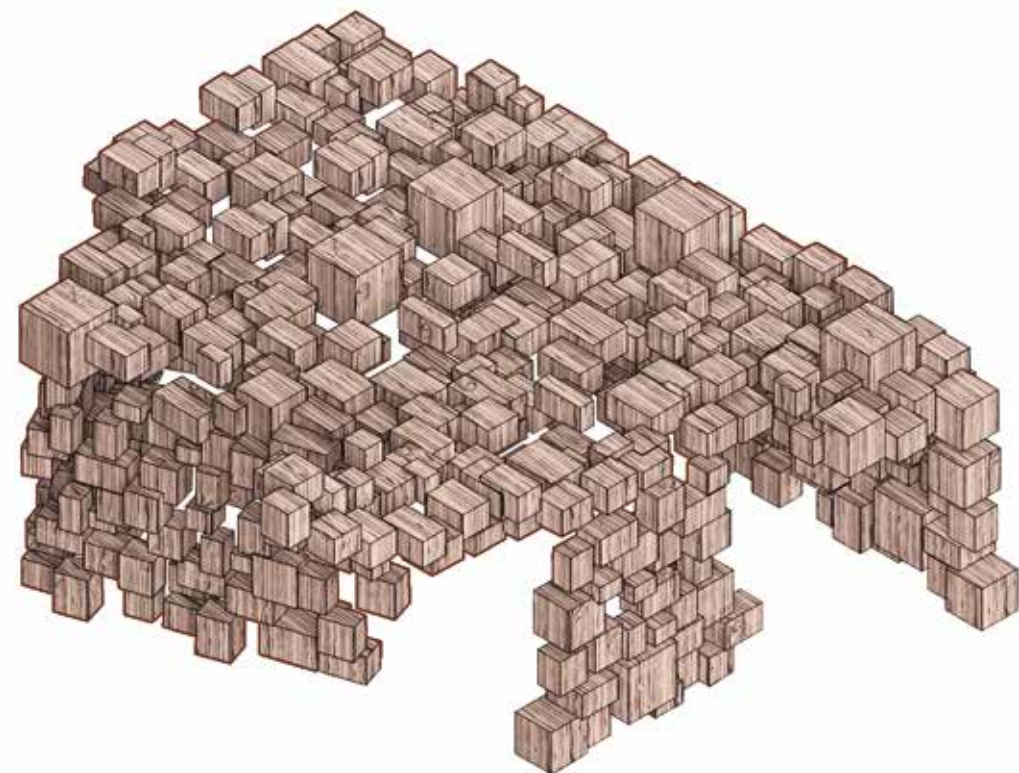
a collection of ideas,
processes and projects
from those passionate
about interiors.

June 2016



project

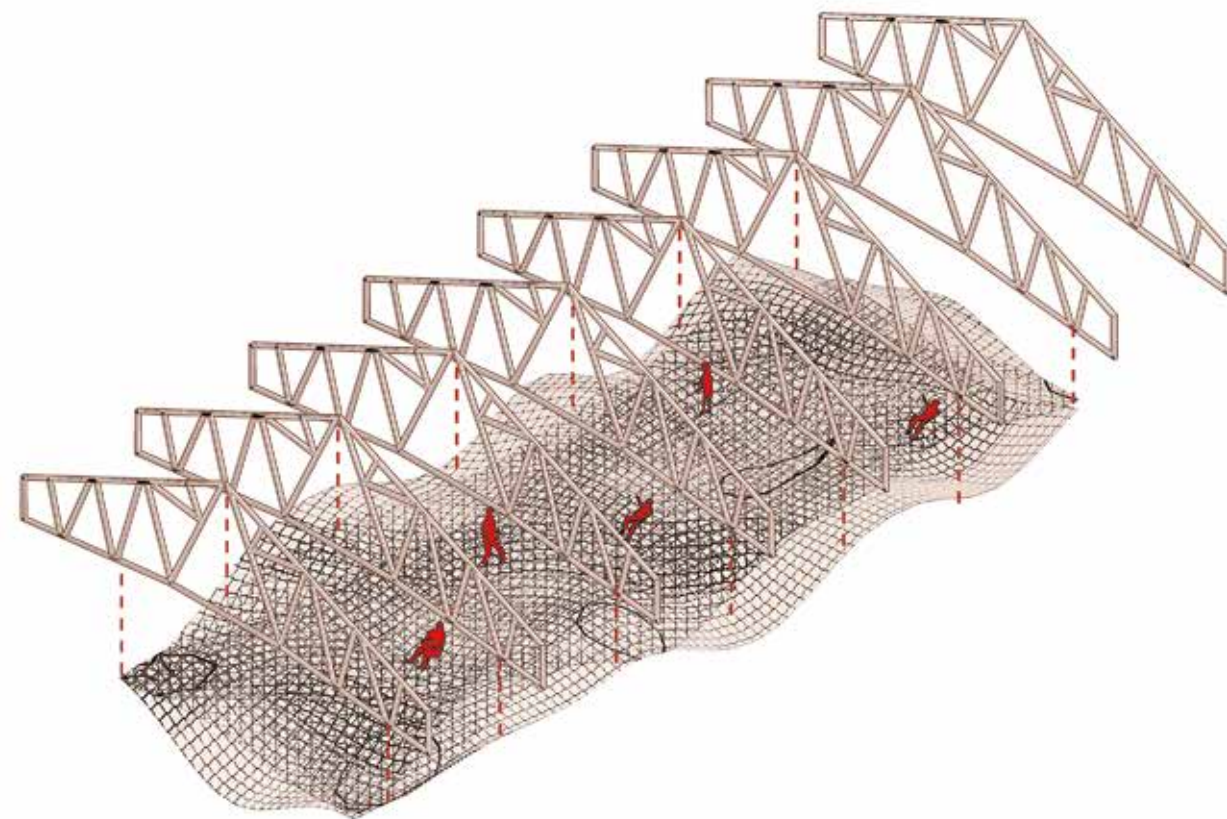




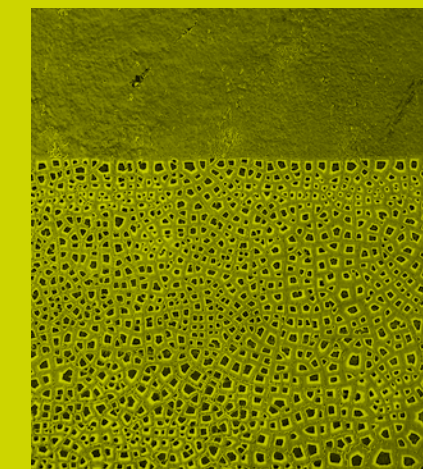
Project(ing) draft

When we decided to call the second issue of draft magazine *Project(ing)*, we had in mind two different interpretations; on the one hand, the title offers insights into the diverse *projects* emerging from our Interiors programmes, which range from the speculative and imaginative, to the plausible and playful. On the other hand, it explores, through themes and visions, the multiple meanings associated with the suffix *pro*. To *pro-ject* is rooted in the Latin *projectum*, meaning to “throw forward” but to us is also linked to the meaning of *pro* as “in favour of”.

Our discipline of the Interior inherits existing spaces, and works with these: the site is the way in—we (literally and metaphorically) scratch the surface of the architecture in an attempt to understand the spaces and buildings we are confronted with; we look back in time to understand the genealogy of the site, to then *project* forward and revive it through re-use and adaptation. For us the user is also key, and thus ‘pro’ embodies thinking in favour of somebody else. This year we’ve been dealing with a multitude of different users in an attempt to produce new and better behaviours—‘draft’ aims to capture the excitement inherent in the processes of designing these. (FM & BK)



destructive



**a call to reconsider
the lost art of the
decorative wall finish**

decoration

Fire, and its effects, can be so very decorative, delicate and beautiful.

I have a friend who lives in an apartment block in Berlin, one of those turn of the century (the previous century that is) solid brick and stone blocks that line the streets in ribbons through much of middle Europe, yet are virtually unseen here in the UK. He lives on the fourth floor and there is no lift, only a timber stair wrapping tightly around a narrow, tall stairwell. The staircase is carved in oak and elm, thick with simple ornament, heavy with creaking solemnity. This communal staircase that runs up through the middle of the block is blackened with fire damage, streaked and sooty. When visitors arrive for the first time it can be bewildering, you step through the door from the street and instinct urges you to step straight back out again, the impulse is to run from risk.

The story, as my friend tells it, is that some years ago a disgruntled resident who was being turned out of their apartment, had piled their possessions in the entrance lobby awaiting a removals van. The van duly came and everything was loaded onboard, everything except the refrigerator—it simply wouldn't fit. In a moment of anger and retribution, the departing resident set fire to an unwanted Hawkwind T-shirt (aren't they all) and threw it into the refrigerator, he then jumped into his van and drove away.

Refrigerators are dangerous things, they are packed with inflammable insulation, and when burnt, give off toxic fumes, add to this the fact that every home has one, and they are the one appliance never turned off, and are rarely, if ever maintained. Accidents happen. The London Fire Brigade says that, since 2010, seven people have died, and 71 been seriously injured, by fires directly attributed to refrigerator malfunction.

The refrigerator in that Berlin lobby burnt like an acetylene torch, spewing thick noxious smoke up through the stairwell. My friend works from home and he was tapping away at his desk when the smoke came to his apartment, first invisibly as fumes, and then as a chokingly solid black wall as he opened the door to the stairwell.

My friend had a 4 year old child with him in that apartment, and of the twelve apartments in the block three were occupied on that working weekday, one with a single mother and her newborn, the other two with elderly residents. He got everybody out, everyone lived, although most required breathing support from the ambulances when they arrived. He doesn't like to talk about that day. One gets the impression that, for a while there, he didn't know whether it was possible to get through it all, whether he was strong enough, brave enough.

But this isn't a story of the dangers of domestic appliances, or the importance of fire escape routes and integrated, hard wired smoke detectors, it is a tale of beautiful destruction. The fire trucks were there in minutes, the fire extinguished, the actual fire damage was restricted to the floor and ceiling over the refrigerator, but the heat had been intense and the staircase was black with a greasy residue. All this happened many years ago, the 4 year old has grown and is studying Latin at secondary school and the day of the fire is distant in the memory. But the stairwell still remembers, and it shows its scars.

It seems that, however rash the disgruntled resident (and eventual incarcerant) had been, he'd had a point when it came to the apartment blocks owner—the man really didn't take as much care of the building as he should. Years on the stairwell walls are still blackened and one can still catch the smell of smoke on the air. The walls have been washed and the timber balustrade wiped, but there has been no repainting, no repolishing—every surface shows the damage the heat did that day. On the lower floor no amount of scrubbing could remove the discoloration, the paint on the walls appears baked. The paint here was oil based in areas, water based in others, the varnish old, the wax thick, and all deeply layered and interweaving around the surfaces of the interior.

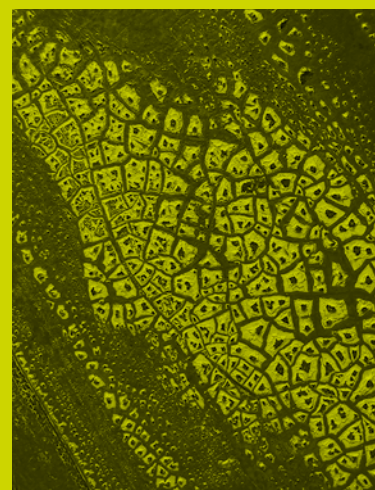
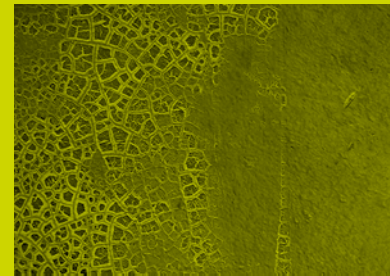
As you climb the stairs you see where the paint has deformed, begun to find its viscosity again, creeping flow as it began to slide down the face of the wall. Higher the paint has cracked and split, transforming into crazed and warped patterns as the heat pulsed up through the narrow stairwell. *(see accompanying photographs by the author)*

And it is beautiful. Something so destructive, yet caught at the moment before the damage was done, every surface frozen in the process of its metamorphoses.

Interior decoration has long dallied with painted wall effects, with the early 1980's being a particular moment when such techniques as ragging, bagging, sponging and combing were common place in homes, bars and restaurants across the land. Now, these craft approaches to decoration seem like a stylistic embarrassment, veering from the true path of modernism, with its insistence on honest materials and inherent colour, but I wonder whether we as designers have lost out on an opportunity. If we think, for a moment, about fashion design, can we imagine a stylist deciding that appliqué and embroidery are 'out of date' and therefore irrelevant, never to be used again? Surely a creative designer continually updates and reinvents but never prohibits, there should be no censorship in imagination.

So this is a call, a call to all those young creatives out there to decide for themselves what place 'decoration' has in their view of contemporary design, to see beauty in surface as well as form, to recognise that most people in this world see adornment as enrichment.

Sometimes more is more. After all, there is a stairwell in Berlin with the most beautiful quality, full of delicate finishes that are resonant with meaning, and all it cost to produce was one refrigerator.



As part of this growing revival of interest in the craft and art of ceramics the challenge has been to design a contemporary exhibition to promote the work of the Spode Museum Trust, with a special focus on the copper engraved plates used in the traditional transfer process, in juxtaposition with the work of few selected contemporary ceramic artists. The site for the project has been one of the historic buildings at the Spode Factory, Stoke on Trent.



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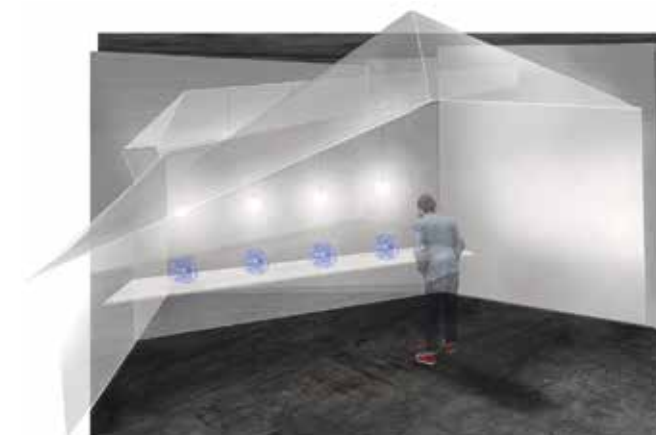
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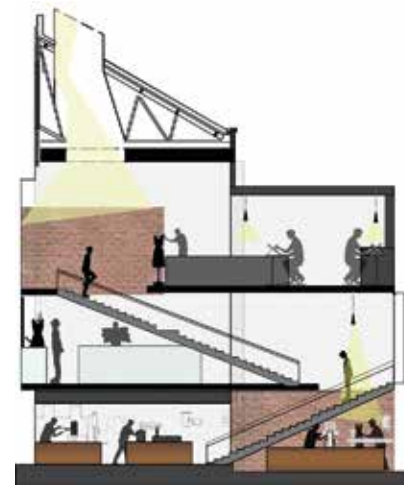


05

- 01 & 02 Nadim Feysal Axmed
- 03 Shakera Rahman
- 04 Sameeha Bashir
- 05 Patricia Poklek

'In the Next Industrial Revolution, Atoms are the New Bits' Chris Anderson, *Wired*, January 2010

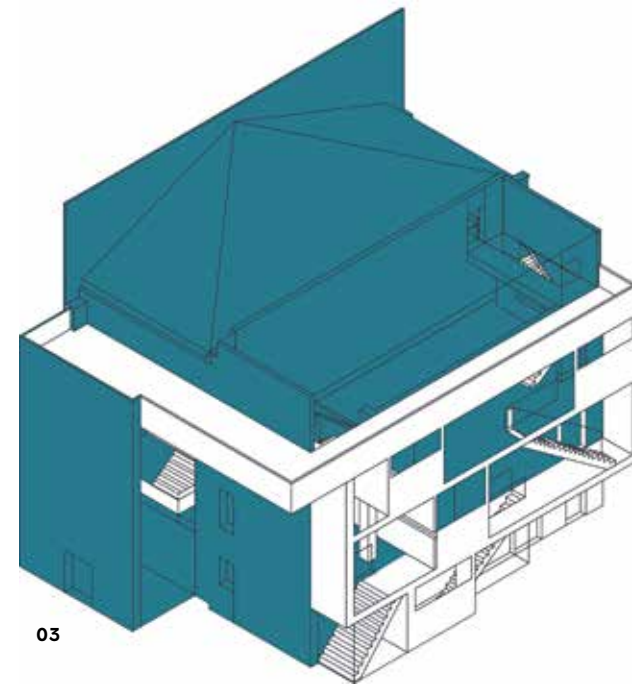
Middlesex University has plans to launch a series of incubators across London. These will each have a specific subject focus and will cater for *both* graduates and for school age young people looking to apply to university in a few years time. The intention is to broaden the university's remit either side of higher education, building bridges with the working world, local schools and the wider community. A pilot scheme is proposed for the former Hornsey Town Hall site in Haringey, north London. Key users will be the designers in residence of the new Design Course at Middlesex University, a local community of makers, young people aged 15–18 and the broader Haringey community.



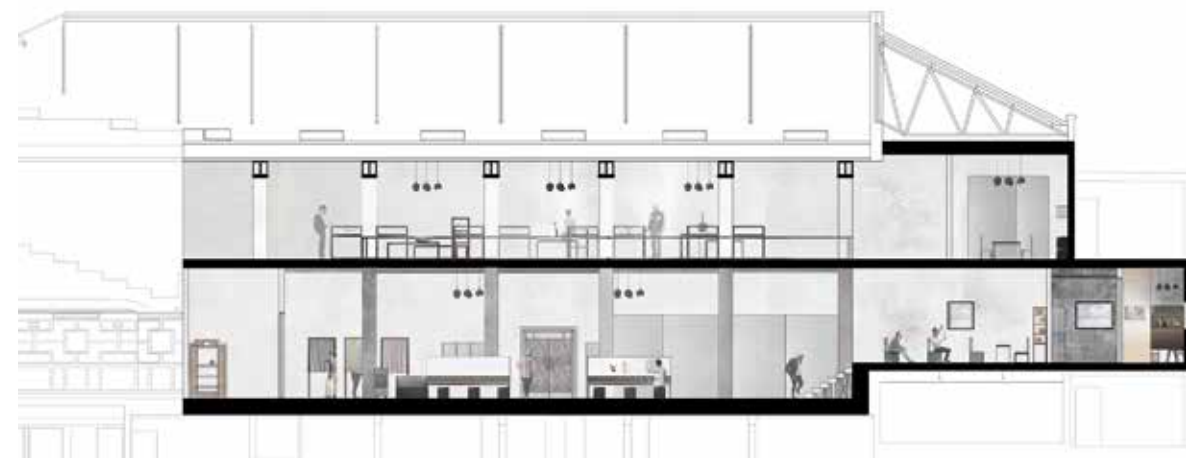
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04

01 & 02 Yusuf Degirmenci

Part of the stage and of the backstage of the building has been turned into a space for display and work.

03 Agne Mankute

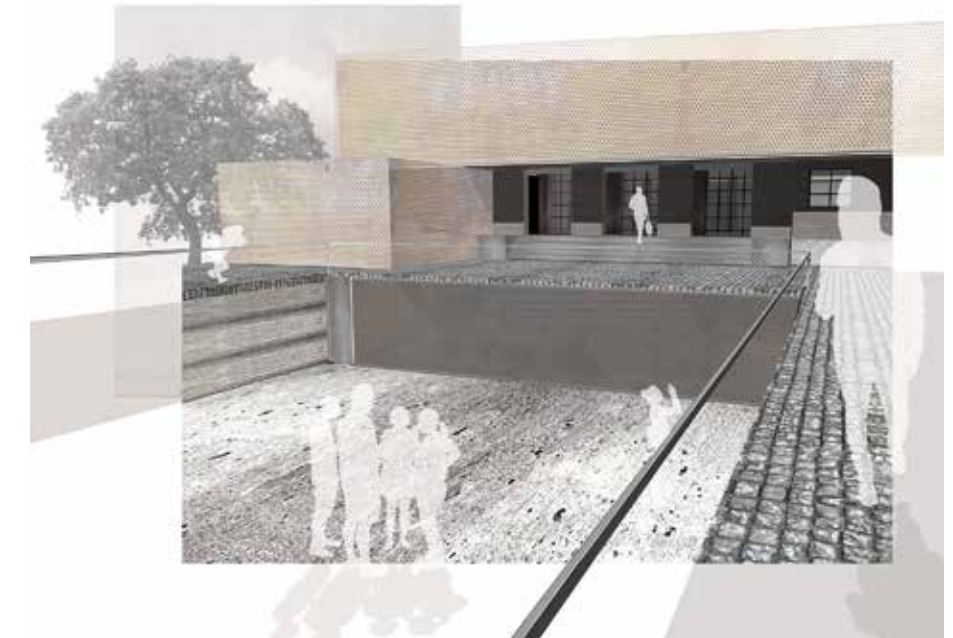
The rear part of the building, the former stage and backstage, is transformed into a layered space where the workshop activities of FabStudio are performed.

04 Karolina Magdalena Charewicz

The Assembly Hall roof is structurally supported by the insertion of a metal frame system able to host the Fablab spaces.

05 & 06 Leora Morris

Diagram explaining the design concept and strategy that produces a hierarchy by allowing some of the spaces to slide and move.



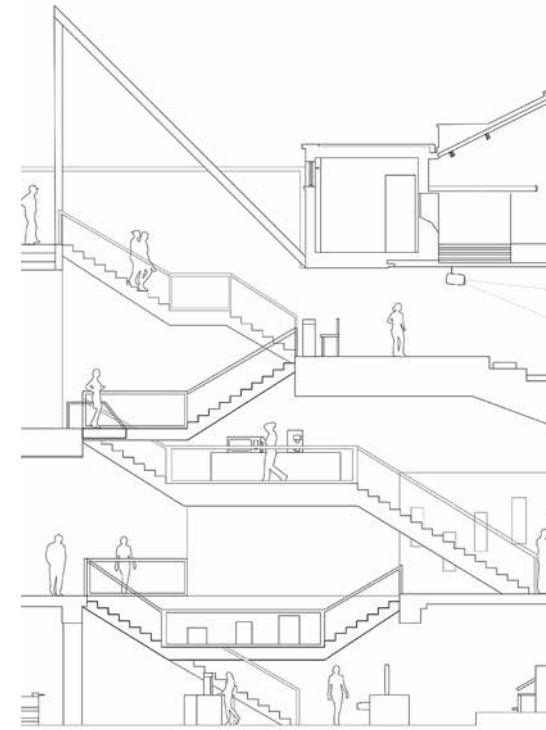
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06

01 & 02 Suelen Cesca Lebarbenchon
The part of the building facing the public entrance, at its core, benefits from a big lantern able to lighten the vertical connecting space.

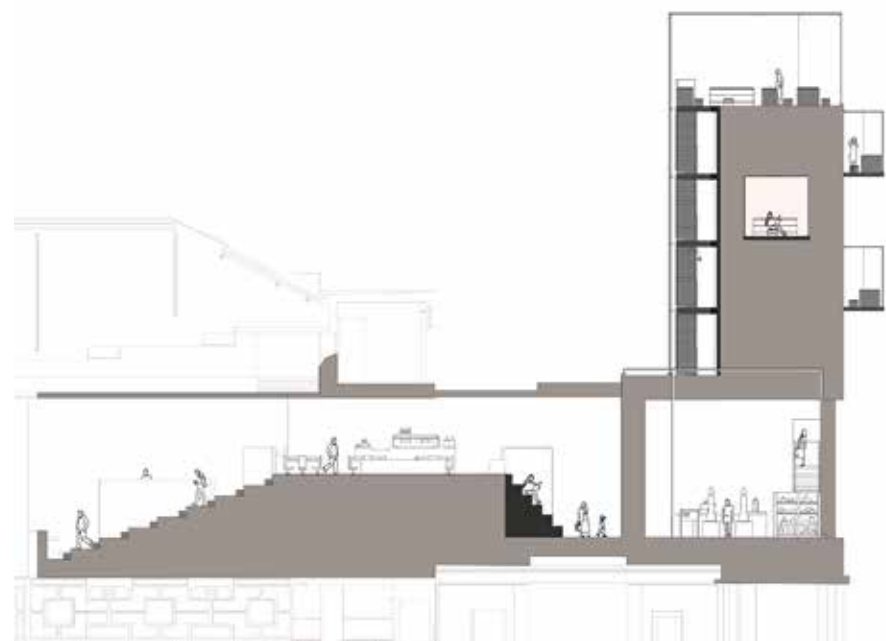
03 Joshua Addison
The tower has been extended and designed to host the designer's studio; the workshops and the shared spaces occupy a fluid space across the first floor.



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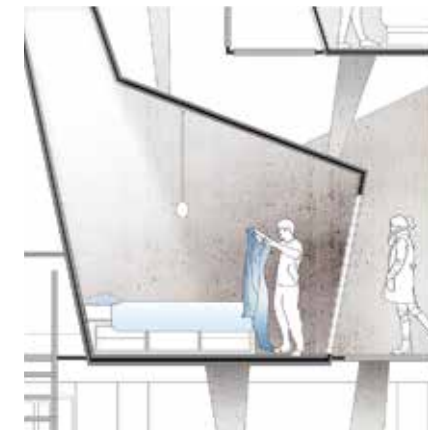


03

01 Heather Potter
Consumed: A Financial Education (visual). View cutting through the living cabins which inhabit the Main Hall, rising up and breaking out of the roof.

02 Heather Potter
Consumed: A Financial Education (detail). This section through a cabin which inhabits and dominates the main hall, shows someone living within it and its close relationship with the surrounding spaces.

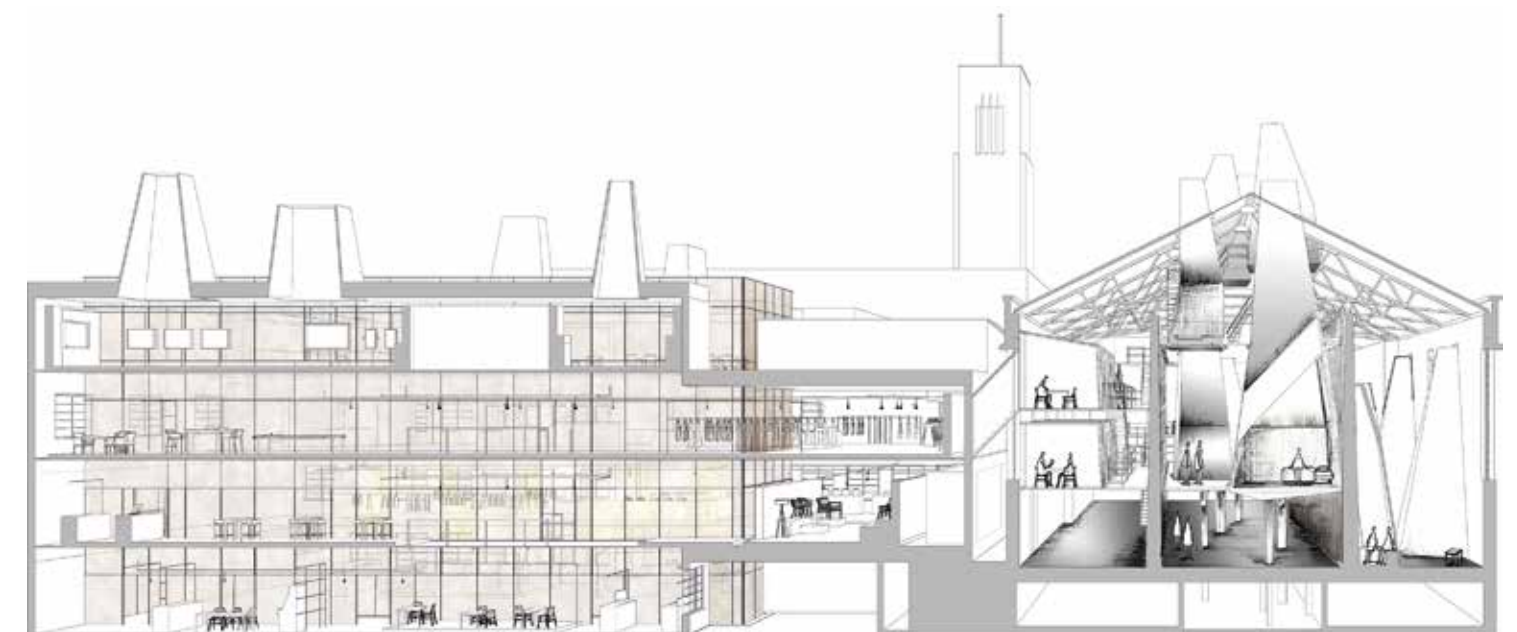
03 Heather Potter
Consumed: A Financial Education (section). This perspectival section shows the Main Hall inhabited by consultation rooms, lounges and cabins where people live, as well as the internal street shopping space.



02



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07

04 Savannah Correia
Storyboard moments show different routes taken and spaces used by the two user groups—the homeless and the wider community.

05 Savannah Correia
The homeless spend their time going through the building, washing themselves whilst capturing views of the community in these baths from their private spaces on the floors above. Here the community and homeless can vaguely see each other as they utilise their hot baths alongside one another, separated by the reeded glass wall. When the homeless are ready to join the community they can step through into the communal bath.

06 Savannah Correia
Axonometric showing the full design of the bath house that integrates the homeless back into the community.

07 Savannah Correia
Section cutting through the communal hot baths and spaces 'contaminated' by both user groups, reflected in the brass wall cladding.

08 Kwang Leong Tan
The courtyard hosts the main activities with the aim to connect all the different users; the visual shows also how the new insertion relates to the existing space.

09 Soo Theng Goh
This project reimagines Hornsey Town Hall as a private members' club, with shifting uses between day and night. A range of dramatic transitional spaces guide members to different spaces depending on the time of the day, leading them to the casino, hotel, restaurant or library.

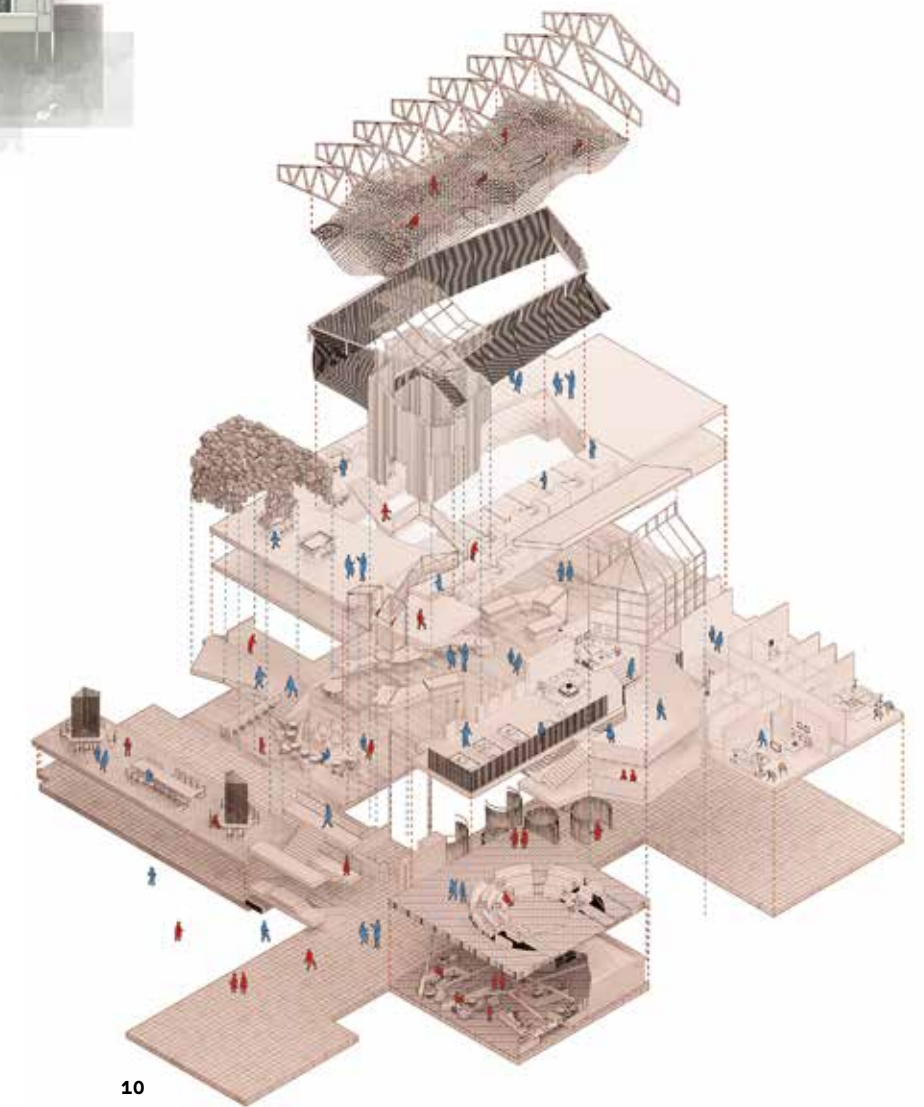
10 Soo Theng Goh
The interventions mainly focus on the vertical connection between spaces, using light and shadow as the key to create the interior atmosphere.



08



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11 Gerrylyn Saraza

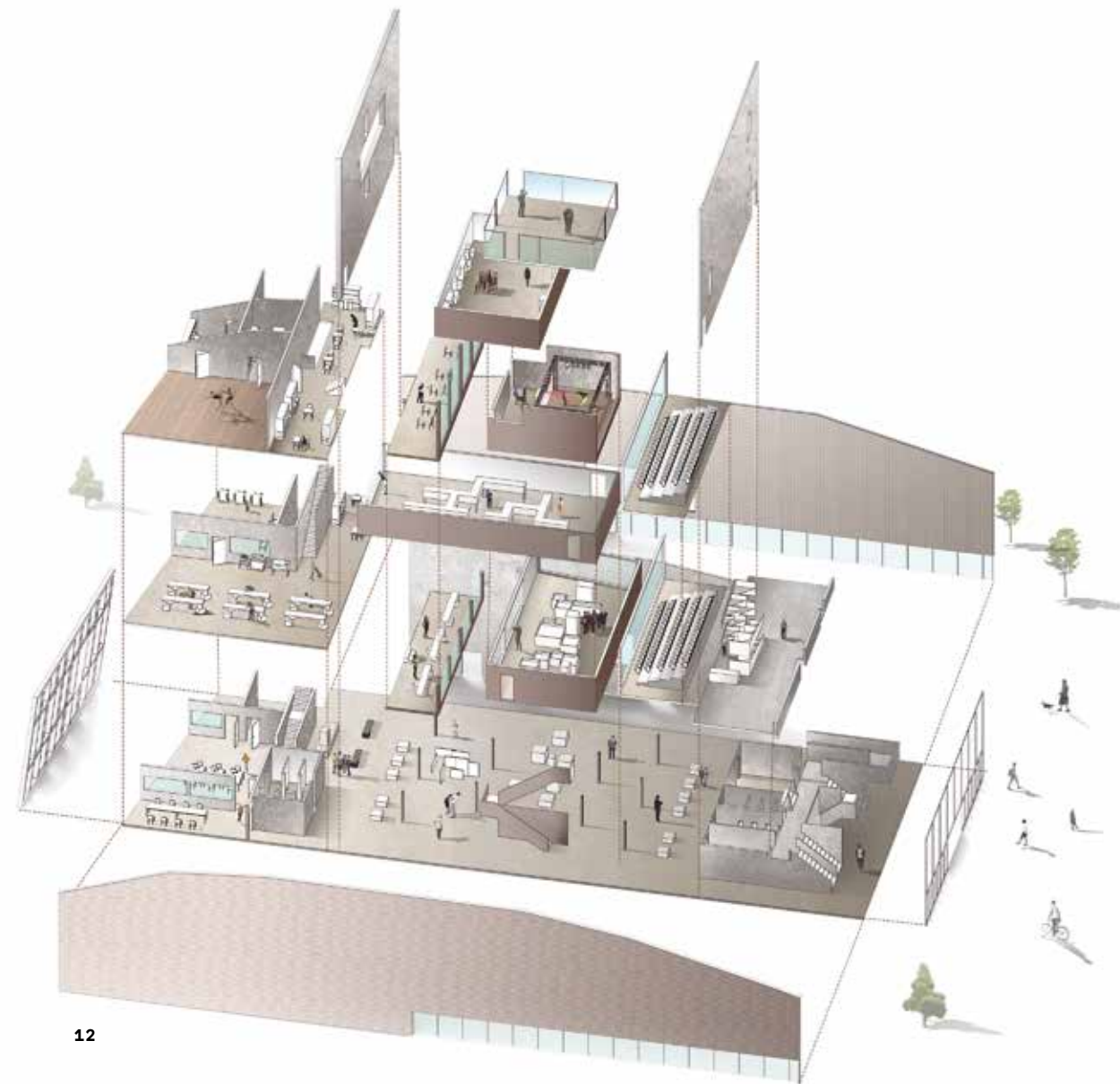
This project offers amputees the opportunity to get acquainted with new prosthetic limbs and to regain physical strength and agility through a programme of sports, such as wall climbing and swimming, and social spaces. A range of ramps cut through the Hornsey Town Hall, connecting spaces and allowing users of varying ability to move around freely.

12 Kim Deokjoong

This project, located in rapidly gentrifying Tottenham, offers a safe space for artists and other creatives to produce and share work—a new kind of cultural centre to combat the impact of London's property market on the creative sector. This axonometric shows the exhibition about gentrification that is visible through central fragment spaces and artists working to the left of these spaces.



11



12



13

13 & 14 Yeelin Chan

This workspace for designers is inserted into Hornsey Town Hall and creates new connections throughout the building by cutting into the existing building and inserting new circulation.

15 Hadeal Omar

Hornsey Town Hall is transformed into a maker space, that uses Rapid Prototyping technology to manufacture a myriad of products and components. The workshop space invites visitors to explore the new processes, and becomes a platform to engage members of the public.



14

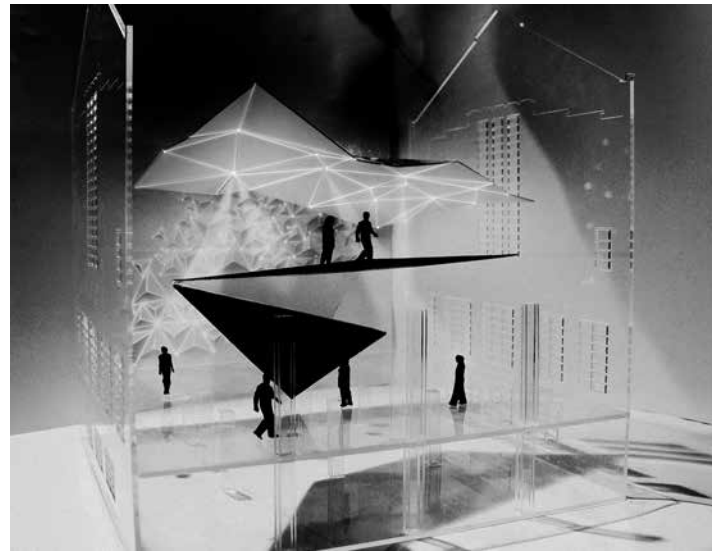


15

16 Karolina Klonowska
Sound Factory. Conceptual study of light and atmosphere of the recording space with viewing platform and suspended acoustic ceiling.

17 Karolina Klonowska
Sound Factory. View of the second floor transitional space. The copper mesh travels through the building leading visitors to the entrance of the viewing platform, creating social areas and communal spaces on its way.

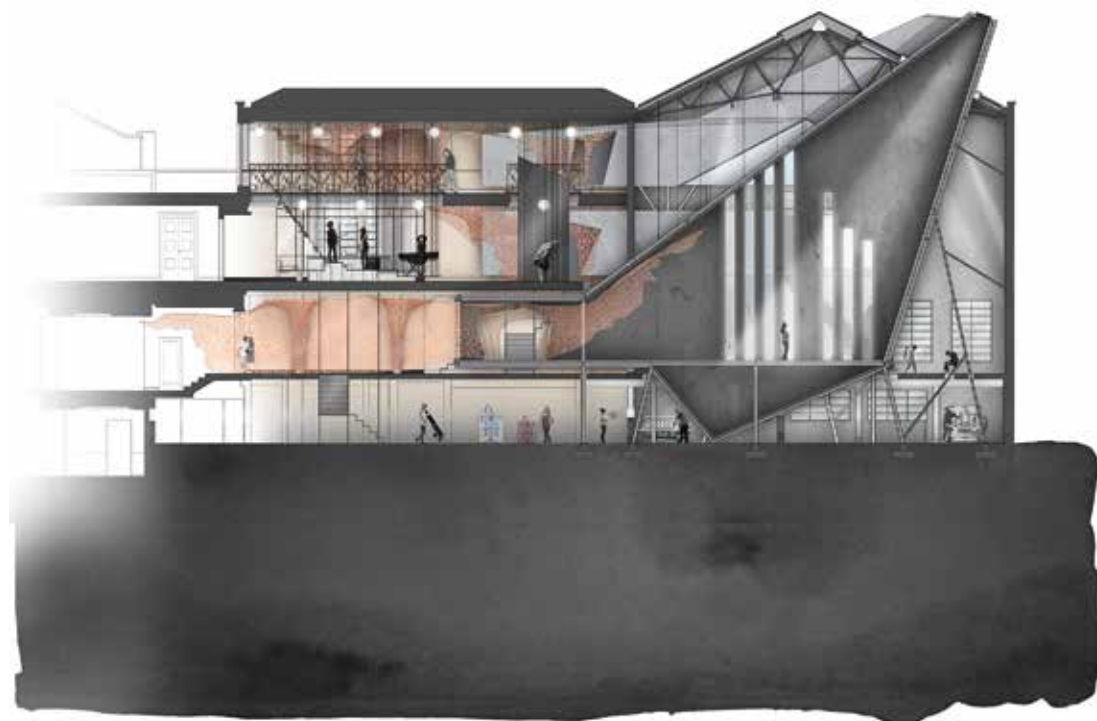
18 Karolina Klonowska
Sound Factory. Atmospheric section shows all 3 phases: Making the Sound, Exploring the Sound & Sharing the Sound



16



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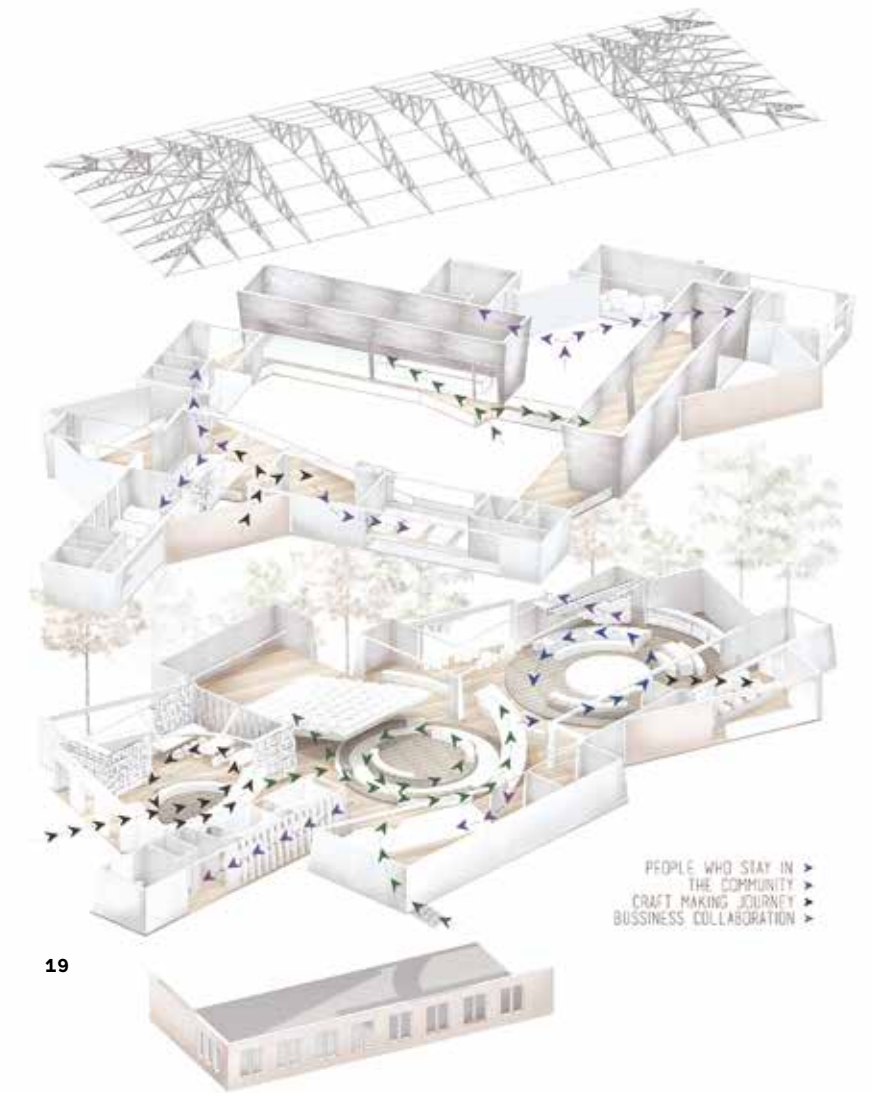


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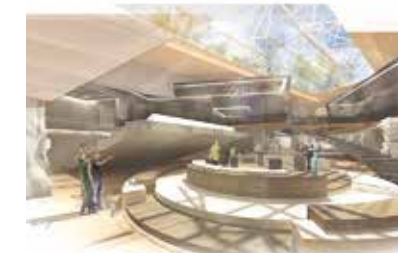
19 Wee Yan Chia
 The exploded axonometric shows the new insertion into the existing building. Live-work spaces for a range of crafts are organised around the social spaces.

20 Wee Yan Chia
 The café offers a platform for the exchange of ideas.

21 Amna Hameed
Room 'mush'. The coffee-making area allows people to brew their own coffee according to taste with a seating area close-by in this mushroom-growing environment. The atmosphere is dark and damp furthering the growing of mushrooms. The dining area is enclosed by glass screens to control the smell of mushrooms, while still allowing people to feel the darkness of the space.



19



20



21

22 Nam Kyung Mook

Visitors can explore and experience street culture and enjoy this space through climbing, parkour and skating. The structure constructed from scaffolding acts as a bridge that connects the parkour zone and skateboarding area, encouraging people to climb and sit on it.



22

23 Vanessa Silva

Local teenagers take over the curation of a programme of cultural activities at Hornsey Town Hall. This visual shows the new entrance at the side of the building at night-time when the outdoor cinema comes to life. The performance space breaking through the walls of the existing building allows for glimpses of performers to be seen from outside.



23

24 Naslie Semaj

A centre for people living with bipolar disorder, this project uses the notion of thresholds and the crossing of thresholds. Moving around the building, people get a sense of others around them, through gaps, translucent and transparent screens and sections of floor. This building creates an experience with high and low moments for visitors and patients, reflecting back on 'bipolar' as concept.

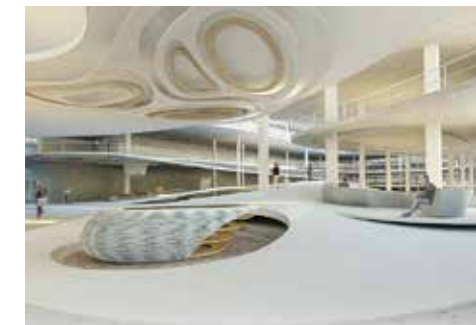


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One of the valued relationships that our interior programmes are developing with a number of collaborative partners internationally is with Hong Kong University SPACE who run our franchised programme in BA Interior Architecture. This year, the interior studio at HKU SPACE received an invitation to work on The Mills—a revitalization project currently being developed by the Nan Fung Group, Hong Kong for completion in 2018. Final year students worked on a brief that investigates preserving, conserving and adaptively re-using the Nan Fung Mills on Pak Tin Par Street, Hong Kong. The project involved site visits and students collaborated closely with the Nan Fung and The Mills Group throughout.



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01 Chan Kwan

02 & 03 Jia Sen

Our interior programmes are engaged with a number of collaborative partners internationally, developing innovative research and didactic experiments.

The work on Hornsey Town Hall involved the MSc student of the School of Design, Politecnico di Milano. The challenge for them was to design shared public space and public spaces for sharing activities.

The structure of modern towns and cities is nowadays rapidly crumbling, driven by global development, and both our physical and mental landscape is deforming: in just a few decades our most familiar environment has been transformed by the technological innovation that subverted the ideas of sensation, perception and imagination.

In fact, the spaces in which towns and cities are lived in tend to be every day more hybrid and their functional definition is becoming increasingly more uncertain or open, tied to a potential happening, which may even assume different meanings at different times for the same individual.

The interspaces may be therefore interpreted as hotspots, points in an urban social system which shows how much the real spatiality of refigured public places is becoming necessary in order to provide the perception of the physical presence and the participation in proxemic exchange between people, demonstrating the advantages of learning as a useful factor in the pre-figuration of new landscapes and future environment.

As the occasion arises, these hotspots may assume a metaphorical spatial meaning which is more congenial to the context and people: thresholds, doors, chambers, bridges, stages, etc.

The studio investigated this phenomenon through an experimental spatial design approach, from the shared public spaces to public spaces for sharing activities, testing in which way the physical aspect of public/private spaces may become the perfect places for sharing activities, catalysing in the urban shared spaces those activities mostly deemed in the public opinion as virtual/digital.

Giovanna Piccinno
School of Design, Politecnico di Milano



01



02



03

01 Quian Du, Thao Nguyen,
Ioanna Oikonomou, Marta Redigolo,
Elena Vezzali

02 Cheng Hu, Mine Kelleci,
Zhao Zhang

03 Dicle Aslan, Hang Ji,
Inez Nijs, Savina Radeva,
Simone Luijben

re-writing the site:

thinking out-loud
on the process of
writing in the studio

NH: Freewriting is a strategy for getting ideas out onto the page, to ignore self-doubt by silencing the internal editor. Through these freewriting, or site-writing exercises, we're asking students to look inside themselves and to reflect upon their emotional and haptic responses to place and space. For design projects in the studio, we use real buildings, so everything that we do is in a way sited or contextualized; part of the dialogue that we have is not only between each other, but is with the buildings themselves. And so the site-writing exercises that we undertake out in the field are really to do with kick-starting that conversation, which in turn we're always looking to reveal in our design projects as evidence of that dialogue and as an ongoing discourse. **PT:** As a way of looking at things, freewriting is very open and relaxed as a first stage. You do not exclude things because they might be useful later. It sounds easy, but it's actually quite challenging, because most of us are not used to writing like this. Then, after

freewriting, you review what you've written, select from certain bits of it, and focus on them in the next stage of writing. Thinking occurs at both stages, but different kinds of thinking. You might assume that freewriting is all about not thinking at all and being thoughtless, but in fact it's a special, open kind of thinking and catching thoughts on paper, which means you can visualise them to make selections later. **NH:** Yes—I am particularly interested in this absence of discrimination—the idea that nothing is excluded, and everything has equal value, without hierarchy—what I describe as a forensic approach to reading and interpreting existing built conditions. A forensic approach treats everything as 'suspicious' and therefore full of potential. **BK:** Yes, you might subconsciously 'unsee' things, such as graffiti in a church. That's where recording (in writing) what the eye sees has value, without filtering and giving too much hierarchy. It allows you to access the richness of a particular place through open observation and instantaneous documenting. Writing as a process here emphasises the searching of 're-search.' **NH:** This brings to mind a quote by Helene Cixous, *'To write is to have such pointy pricked-up ears that we hear what language says (to us) inside our own words at the very moment of enunciation.'*—where writing becomes a process of clarification. The challenge is that for many students writing has been used throughout their education as something by which they are judged, instead of as a tool for exploring and clarifying what think. **PT:** This is about using words to find new meanings, which relates to a concept in applied linguistics called 'Languaging'. Swain and Deters define this as *the use of speaking and writing to mediate cognitively complex activities*. It's a process of turning thoughts into things (or words) that helps individuals to develop cognitively by letting them see thoughts and then reflect on them and push them further. **BK:** That notion of de-scribing, which contains writing, is interesting here. The German 'umschreiben'—literally circumscribing—suggests you circumvent and narrow down, kettle in a particular thing through and with words—it's putting your finger on something you're not yet consciously aware of. **PT:** So what about the importance of filtering? To focus you have to edit at some point, and prioritise certain ideas over others. You start with what's called divergent or centrifugal thinking, that looks outwards to find new connections and open up new possibilities. But you also need convergent or centripetal thinking that closes down and limits your focus, so you can look in detail.

NH: Site-writing helps to capture a complex and immediate experience of a place, but how is writing useful within the design process—as a point of reflection and an editing process? **PT:** A while ago Peter Medway did some really interesting work on this. He carried out semiotic studies of how architects use writing, and found that they write a lot to shape the creation of designs. This is different to writing that's done after a design is made, which is about the design as a completed thing. It's writing *before* design. Medway found that writing seems to help architects to develop or realise a project because it makes ideas visible, pins them down for scrutiny, so the ideas can be discussed and changed (maybe). Then they are re-written and discussed again. **NH:** Writing has the potential to be both process and output simultaneously—an act of curation and assembly. I am also interested in the notion of writing as a spatial structure; perhaps in the future we could introduce the challenge of building a writing portfolio as akin to constructing a series of spaces—the students might consider the component parts of the portfolio as a series of pockets, or spaces, with thresholds in-between, that operate similarly to the links between chapters in a linear text. **PT:** If we look at Naomi's idea of writing as curating, this means reading becomes like visiting an exhibition. In exhibitions, we don't necessarily scrutinise exhibits in the order that the curator set them out in, do we? Sometimes, if a particular room is busy or we find it boring, we'll move on, or back to a different exhibit, like. In this way we find what we are interested in, through making our own choices about what to look at and when. This approach, applied to reading, can help students explore texts with more freedom. There is what's been called a *disjunction* between the world of the studio (a world of images, objects and space) and the world writing (a world of words). Thinking of text as space is a really useful way to see how close, or intertwined, these worlds really are. **BK:** Yes, it's not always easy to make the connection between the two: writing operates as a form of primary research, a series of captured observations. Particular questions might arise from that, which might then influence the design process quite directly. But the writing can also help to drive intentionality, clarifying aims before trying to set out and develop a visual and aesthetic vocabulary. Writing in that instance accompanies, or perhaps even precedes sketching, using the written description as a statement of intent in the design process.

Determining the Life of a Space

Heather Potter

© Heather Potter

Buildings and spaces have a life. They have a lifespan. They are not infinite beings. When a building is abandoned and left to be engulfed by nature or packed with dynamite and brought to the ground, then someone has made the decision to do so.

Buildings have a lifespan in the same sense as a person does. They are conceived, born, they live, become old and eventually die. When a person becomes old and sick they are given medicine. When a building becomes old and sick it’s cracks are filled, windows replaced, function re-appropriated. A person can become sicker and sicker, older and older and is in turn, given more and more medicine. At what point though is it kinder just to turn just off the machine and release them? This cycle can go on for years, decades, centuries but in the end, physical materials can only last so long.

Historic, or at least old buildings are something you see all the time in England, from living in the depths of the Norfolk countryside, home was everything from a traditional farmers cottages, to an old barn. Then to living in London where the grand, and then the not so grand, Victorian, Edwardian, Georgian streets, are nothing out of the ordinary. Where the central sky scraping glass creatures are something to stare at. All in all I’ve begun to take this for granted. I feel in Britain we have an inherent instinct to try and preserve, save and adapt these crumbling buildings. But why? I never really questioned this but just accepted that this was the ‘right’ thing to do. I want to find out whether this is a true accusation to make or whether I’ve just been very naive. Are we just a world of sentimental hoarders? Should we all be starting up our bulldozers and embracing the modernity of architecture, moving towns and cities into the now, not then?

There has been an on going battle throughout our modern history to determine what we do with unwanted buildings, there are three main routes: You can demolish and rebuild afresh, conserve by restoring to retain the original building how it was intended or rescuing, adapting and re-modeling to suit the needs of today.

(Interior Architecture)

Design Origination through Creative Narrative

Tee Bolofa

© Tee Bolofa

Entering the Headspace centre my mind is still racing. But the further I enter the space my thoughts begin to slow. The sounds and the textures begin to draw my attention to this new experience. I start to recognise that I am in a space that encourages the calming of the mind.

I sit at a table, take a deep breath and gently rest my hands on the table. First, I begin to examine the materiality of table. It is reclaimed ipe wood, and has a very warm colour. I can see the grain of the wood stretching across the table in a calm and ununiformed way. But I see a great beauty in the uniqueness that each piece of wood possesses. Giving me an understanding that although I may be different to others there is a beauty within myself.

I close my eyes and gently place both hands on the table surface. Feeling as the hardness of the table comes into contact with the palm of my hands, all the way to my fingertips. And as I expected, I feel the warmth from the wood. The warmth slowly conducted from hands and up my arms. I close my eyes and begin to slowly glide my hands across the surface. And although it is smooth, I can feel the subtle rises and falls in wood. I begin to feel that the table is gently caressing my hands. The edges of the table are angular but not sharp.

The underside of the table is also smooth to the touch. But as my hands reach the points where the legs meet the surface, I begin to feel coolness on my fingertips. And this material feels much more polished, and even to the touch. I realise that it is metal that has been so thoughtfully inlaid into the wood to form the joint between the legs of table and the top. The two materials sit so naturally with each other. Each of materials possess their own structural qualities that compliment each other.

My hands gently slide from the underside to the edges of the table once again. And I press my fingers against the corners. Then I bring my hands back to the surface rubbing my hands back and forth against the wood. The experience of sitting at this table was a much greater experience than I could have expected. For the first time in a very long time mind was not wandering back and forth. But rather, I was in the present moment. Engaging fully with my senses and my surroundings. My mind has become more relaxed and still.

(Interior Design)

Designing through Writing Materiality—Five Materials

Ashna Varma

© Ashna Varma

Smooth to the touch, matte, honed-finish, light in tone and colour. Appears to be mid-strength but has a somewhat light-feel. Narrow tiles are placed closely with very little grout in between. Appears as if these tiles could crack upon heavy impact. I would imagine the broken pieces to feel sharp, but powdery and chalky. With hardly any grain or texture, specks of light are cast across the smooth surface. Rough, tough and full of character, with a chalky texture, similar to that of limestone. Although appearing to be newly laid, these stone tiles have an older feel to them. The texture exudes a feeling of strength and weight, beautifully contrasted to the delicate autumn leaves that have landed on top of it.

Rough, heavy and solid grey stone. The bricks are not laid flush with the ground, they extend above the surface. Cemented deep into the ground with large gaps in between, they appear too deep to be classed as tiles. The word traction comes to mind, you probably could not slip easily on this, the texture allows for grip. Smooth finish, silky to touch. An air of modernity about it, a contemporary feel, yet also a sense of industrialism. As I get closer, I notice specks of different shades of grey, and whitewashed drip marks begin to show. It becomes apparent that the poured concrete effect is created by tiles. 9 long rectangular forms are inset for light fixtures.

Old, tarnished and broken brickwork. Red bricks held together by yellowed concrete. White paint patterns are plastered over it. Worn and torn; an element of history, an interesting past. Texture of lines drawn across it. Bits of broken brick and concrete have cracked off.

Circular metal beams at various angles create a geometric structure. Weighty and strong, these beans contrast against the delicate glass that is inserted in triangular patterns. The glass is framed by white linear beams that intersect at angles. Like ivy, the lattice-like structure sprouts from the ground and grows up the wall to cover the entire ceiling.

(Interior Design)

Materialism: The Beauty of Touch

Leyla Ahmet

© Leyla Ahmet

Materials help us define and distinguish a perception and first impression of a space, a place, furniture, an area. There needs to be a clear understanding of the materials and their properties, strengths and limitations. The importance of this cannot be stressed enough because materialism is everywhere, in our surrounding environments, constituting of the macro and micro, the exterior and interior, it creates an identity in our subconscious.

Materials often heighten the mood of a place and space, the tactile textures fabricates the skin of the different surfaces, providing character and effect. These tactile sensations can become the architectural language that narrates a story. Our sense of touch communicates what tangible textures we feel through the nerves in our fingertips, registering more contently in our mind.

Touching upon this sense records more intently in one’s memory, silently recording the density, smoothness, rigidity, unevenness, textures into the subconscious depths of our brain, creating a sublime experience that becomes more memorable.

The mixture of old and new is fused together in the King’s Cross area, where expansions onto exteriors as well as renovation in interiors show how they can harmonize together with its older foundation. The old has now become contemporary here, for the most part merged together with newer buildings. We can feel and understand its age through the rich materiality that reflects time honestly. We simultaneously acknowledge and recognize the heritage and history that still lingers in the area of King’s Cross, realizing the reality of anguish and affliction that fabricates its facade.

(Interior Design)

Transitional Home: The ‘Moving In’

Karolina Klonowska

© Karolina Klonowska

You are renting out a box room with a huge, cracked, round shaped industrial window that takes up the whole front wall. It looks like the window has not been cleaned for many years and it seems like if you would ever decide to touch it, it would just fall apart. The square shaped space contains an uneven concrete floor that is covered with random splits of paint, one brick external wall and three cardboard-thin walls that are full of stains and covered with peeling old yellow paint that originally was probably white. You can hear clearly what your neighbours are currently doing in the next-door unit, which can be pleasant sometimes as you can hear them practising their instruments, but at the same time, they will probably choose to do that in the middle of the night. (I have the misfortune of having techno-loving next-door neighbours who enjoy playing their music through the loudest speakers with so much bass that it makes everything in my unit shake.) The room’s ceiling is white and surprisingly clean, with one halogen light in the middle that makes everything look very sharp. There is no central heating in any part of the building so it gets extremely cold in the winter. There are unisex communal toilets in the corridors, and also the laundry room and the shower. Even though the care-takers clean the communal areas every day, with the amount of people using these spaces, they became extremely dirty. When something breaks, the janitor of the building immediately repairs it by using some old rusty nails or a duct tape. The room usually comes empty, unless there are some leftovers from the previous tenants. There is a note on your door that lays out a range of rules that you read and then proceed to ignore, just like everyone else does, as if it was obligatory. In the following weeks you convert the studio into a living space even though it is illegal for you to own the mattress that you are sleeping on. But it is all fine as you will not ever dare to spread the word about any of this to the outside world and as for the Landlord, he probably knows anyway. There is a silent agreement between you two, other tenants and the building’s care-takers. The only problem is that the Fire Brigade can come at any time to inspect the units and you will have to hide everything. If they find the mattress, you will be evicted immediately.

(Interior Design)

(Interior Architecture)

(Interior Architecture)

Naked Men and the Shard

Yuan Yuan

© Yuan Yuan

You are taking a nice warm bath in one of the luxury suites in the Shard at night and enjoying your favourite new book with candle light and the view, of course THE VIEW. “But what is that to the right side of your window?” you wonder. You can see another naked body! I guess you just got a view you had not expected. The glass panels of the Shard are designed to protrude some meters beyond the edge of the corner to give it the appearance of a ‘shard of glass.’ However, little did the designer imagine, at night with the light on, they become mirrors reflecting the views of neighbouring rooms. This is surely a stressful thing for guests who paid probably hundreds to stay here—to then be spied on at night. “You just have to remember to turn the lights off at night to avoid being spied on” (Ray Anderson, quoted by Edward Malnick in “Guests at new Shard hotel given view of neighbours.” in The Telegraph, 10th May 2014).

(Interior Design)

(Interior Architecture)

Finding Home: the Dwelling, the Imaginative & the Liminal

Savannah Correia

Other common practices that deal with recreating home are mobilizing the domestic form so that it conveys and inspires a wealth of memories of home. As the curators of our homes, we may surround ourselves with memorabilia and keepsakes in order to bind lived experiences from the dwelling to memories of past home. This ritual can be seen as a way of dressing the house in order to make it feel 'homely', rather than relying on momentarily encountering the familiar. De Quincey refers to the spatial uncanny, where "one no longer is entirely dependent on the temporal dislocations of suppression and return, or the individual slippages between a sense of homely and the unhomely."¹ In this case, surrounding one with objects that represents certain memories is a practice where one reconfigures home, as they once knew it to avoid permanent feelings of the foreign and the uncanny. "Some objects, whether banal or extraordinary, become particularly significant in practices of remembering..."²

That same summer, I saw my mother knitting on the sofa and asked her what she was making.

"A scarf." She said. "I started knitting when I was 12 to help my mum at work. We all had singer sewing machines at home and used to make embroidered clothes for babies, to sell. This also led to me to crochet, but that was just for the home."

She pointed across the living room at our table runner and explained that she had made it as a replica of the one her mother made in Portugal. "Crochet is very traditional in Portugal and is made to fill the home. It has been passed down in generations." I had no idea that my mother had made this handcrafted, meticulously thought out object. I suppose the process of creating fabric by interlocking loops of yarn, thread and other material strands, symbolises how my mother is recreating home by merging her house here and home in Portugal. To me it is just a tablecloth but for her it is something that helps define where she has come from, reminds her of her country and her loved ones. Inspired, I attempted to crochet myself.

The notion of home as a place that is imagined is an idea that clearly manifests itself in cases like my mother's where her home operates across national boundaries. The notion of feeling home sick and using home making practices to adjust to new places, establishes the fact that home is a mere construct and can be imagined to recreate feelings of home and belonging. So far neither representation of home is more valid than the other, but is a paradigm of how home and the notion of belonging is closely tied. "Home is neither the dwelling nor the feeling, but the relation between the two."³ As we have seen, you need the dwelling to avoid homelessness, but you also need the positive feelings of attachment to feel you belong to home. "...somebody who has an uncanny experience is not quite zu Hause (at home) in the matter, that is not Heimlich (homely), that the affair is foreign to him."⁴ This conceptualisation of home being constructed from the dwelling and feelings of home also means that they stand as separate—as a space and feelings of belonging. Home therefore takes form as "...a set of intersecting and variable ideas and feelings, which are related to context, and which construct places, extend across spaces and scales, and connects places."⁵

(Interior Architecture)

¹ Vidler, A. (1994). *The Architectural Uncanny: Essays in the Modern Unhomely*. London: The MIT Press. p.37.

² Blunt, A. & Dowling, R. (2006). *Home: Key Ideas in Geography*. London: Taylor & Francis. p.248.

³ Blunt, A. & Dowling, R. (2006). *Home: Key Ideas in Geography*. London: Taylor & Francis. p.22.

⁴ Vidler, A. (1994). *The Architectural Uncanny: Essays in the Modern Unhomely*. London: The MIT Press. p.23.

⁵ Blunt, A. & Dowling, R. (2006). *Home: Key Ideas in Geography*. London: Taylor & Francis. p.2.

01 Valentina Brughera

Brunnel Project. Creating an open interior form with free standing elements to relate to the furniture designer client.

02 Valentina Brughera

Brunnel Project. Exterior elevation showing glazed enclosure to existing building, thereby creating a clear new face to a well loved but dated facade.

03 Angela Bonetti

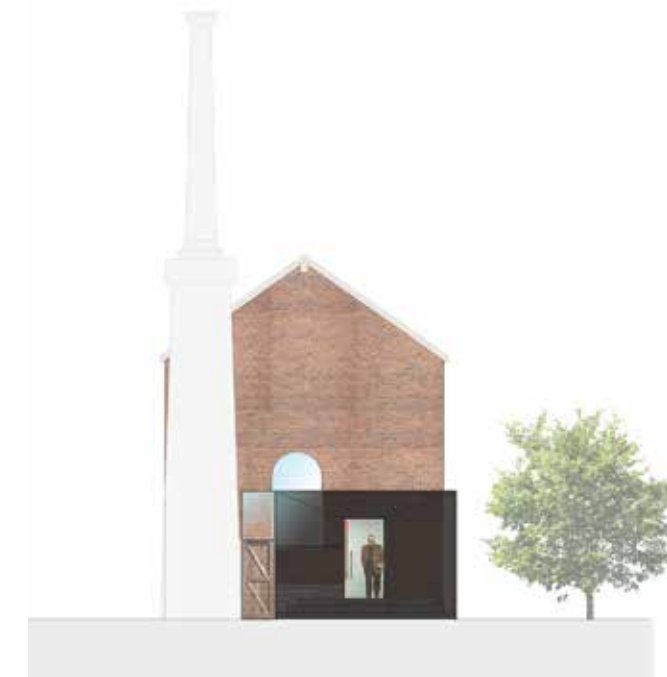
Brunnel Project. Section showing the proposed new interior with suspended, floating and freestanding elements arranged to create a rich and involving journey through the interior.

04 Kotryna Skrickyte

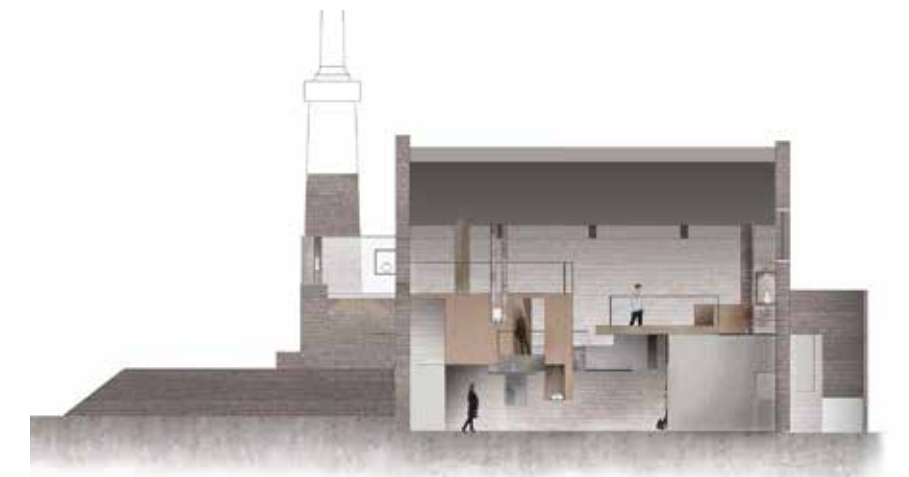
Soundbox Project. Section through the recording studio showing its relation to arrival and social areas.



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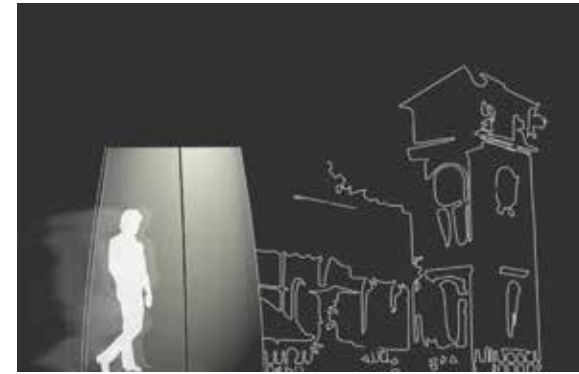


04

01 Daniela Hurmuzache
Light study for personal spaces.

02 & 03 Daniela Hurmuzache
Sketch thinking.

04 Gopitha Murugaiah
Exploding the major components
of the proposed intervention
to allow for the understanding
of the public process through
the interior.



01



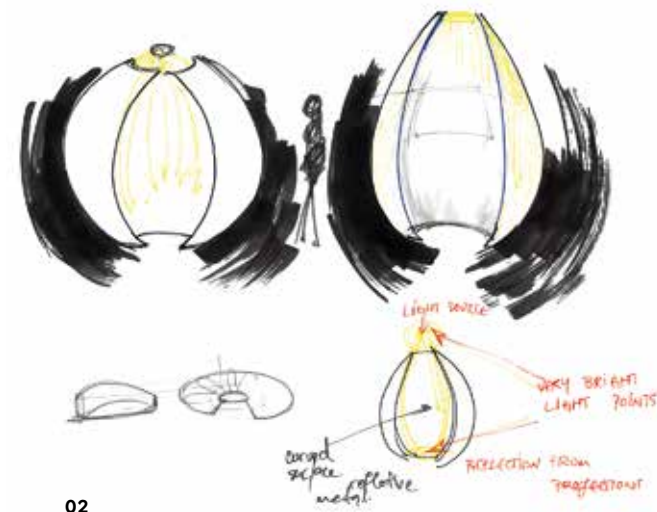
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01 Juste Keliuotyte
Tchoban foundation.
The interior reaches out.

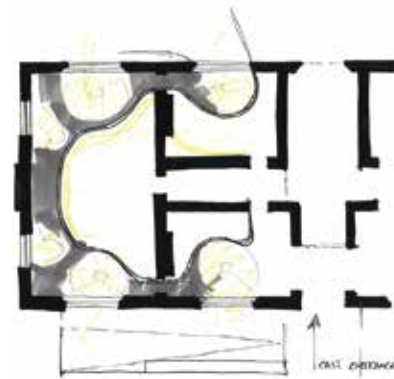
02 Gopitha Murugaiah
Westwood Project. Visual
demonstrating the interlinking
of stair and encompassing
wall, the wrapping and the
rising elements informing
the occupier.

03 Prisca Mundia
Cardboard construction
for temporary exhibition.

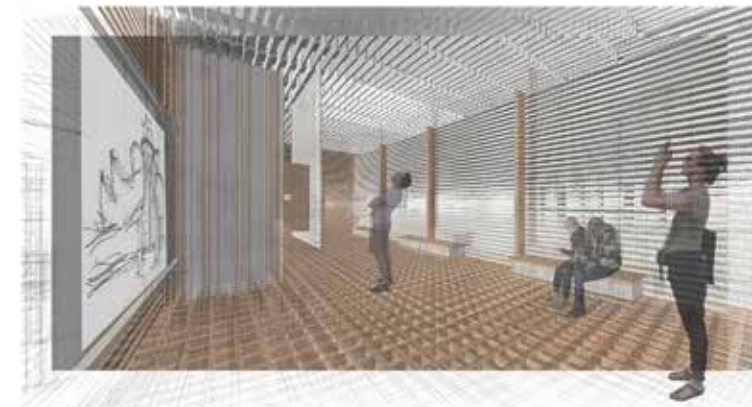
04 Prisca Mundia
Cardboard as a metaphor
for the temporal client.



02



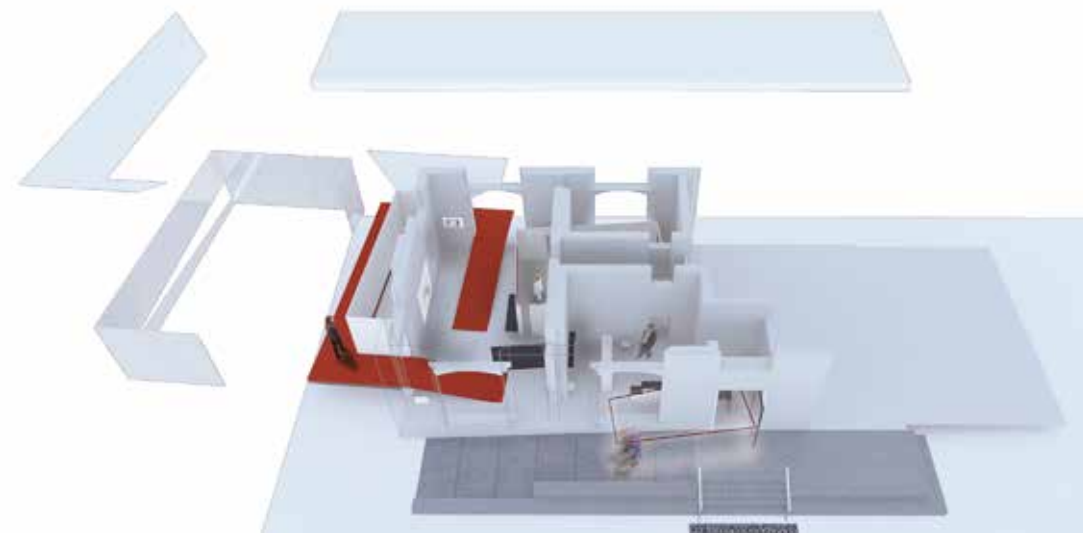
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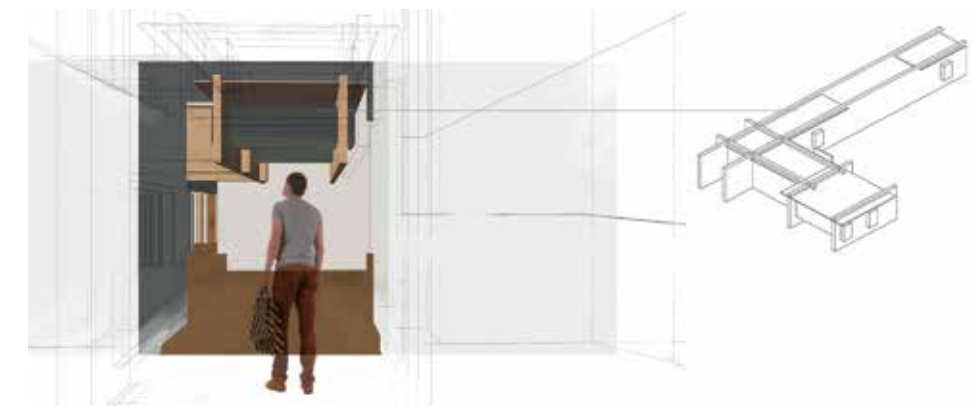
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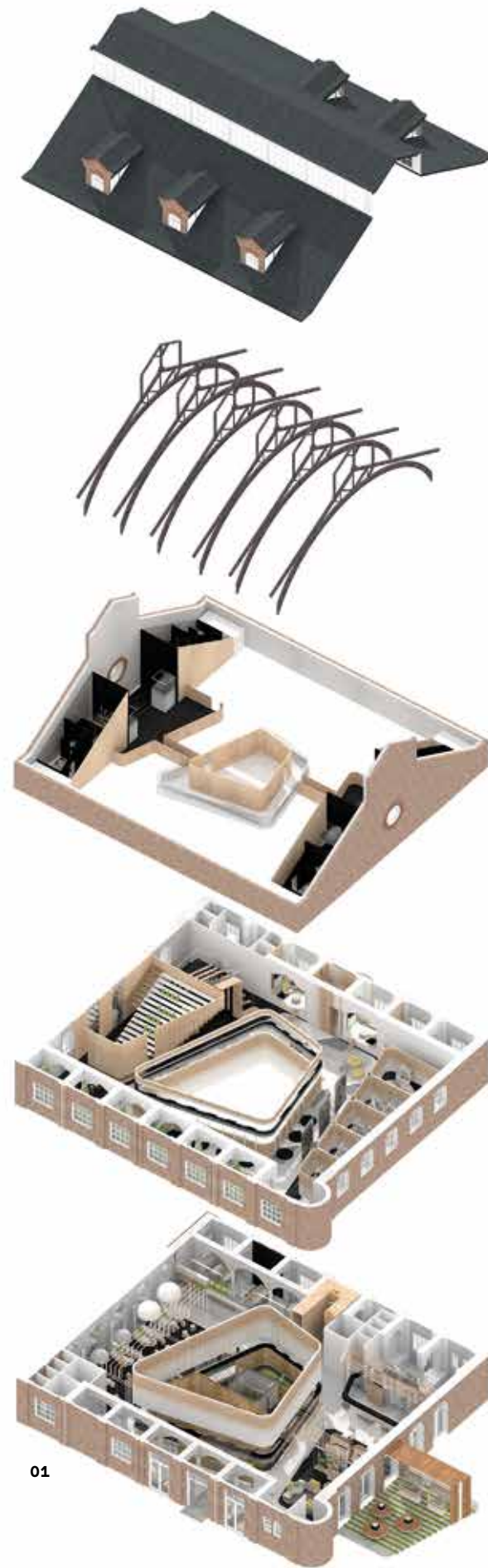


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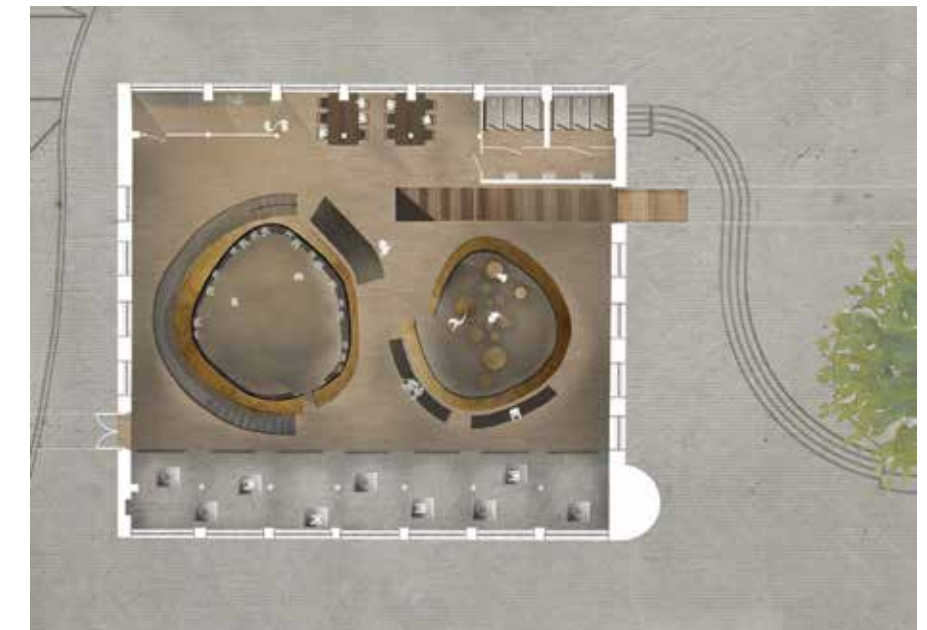
01 Lucia Branicka
Defining internal balance through formal interventions, emotive space and the counterplay between solid & shadow.



01



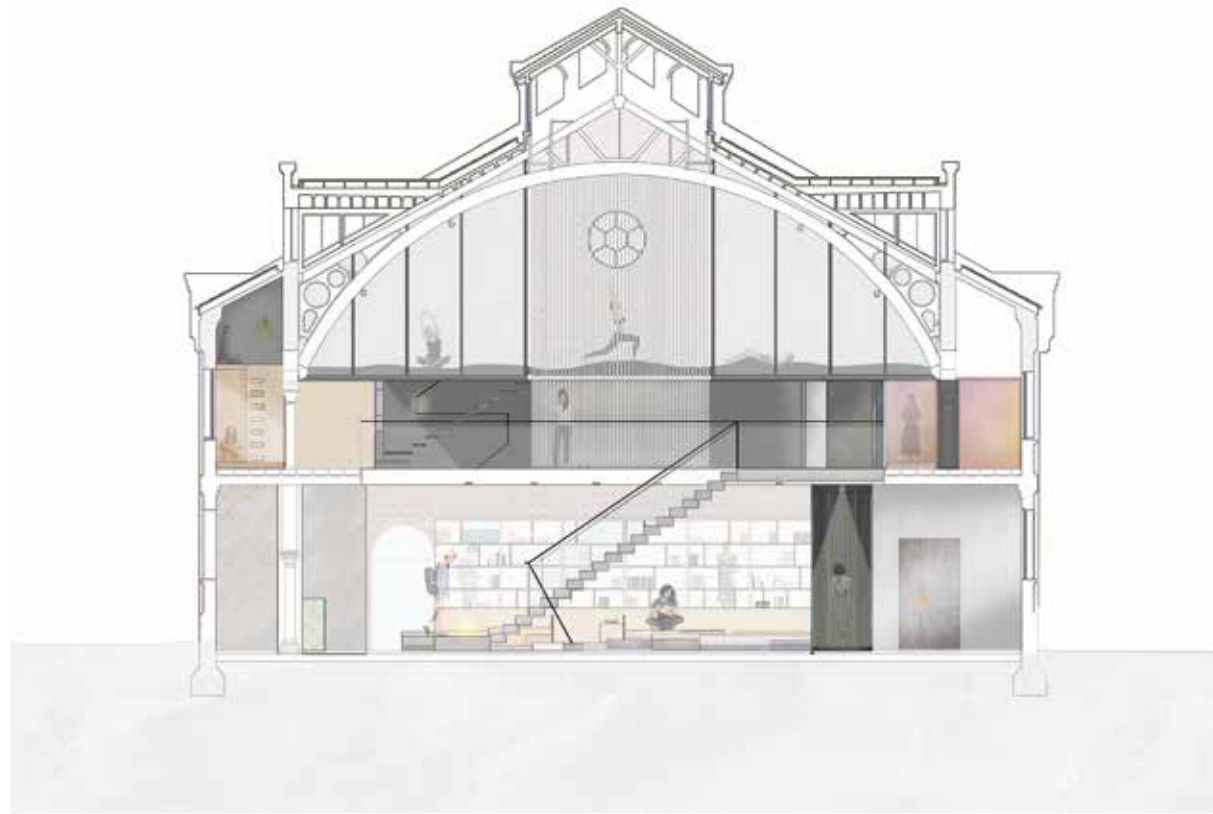
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03

02 & 03 Husna Onathukattil
First floor plan & section showing materiality within the central cones transport subtle emotion throughout the space.

04 & 05 Zahra Elyasi
 Showing the vertical relationship between learning spaces and physical spaces, between mind and bodily experience, and moments of calm, separation, connection, revealing and concealing.



04

06 Yuan Yuan
 Mini Hotel interior using materials and construction that evoke a mindful environment where each element can be identified and focused upon.

07 Chloe Edwards
 Designing the place settings as the ultimate tactile connection between the interior and the visitor, to touch is to make yourself aware.

08 Ching Ching Lee
 Section shows new interventions nestled within the existing building, a metaphor for the mindstate of the user.



06



07

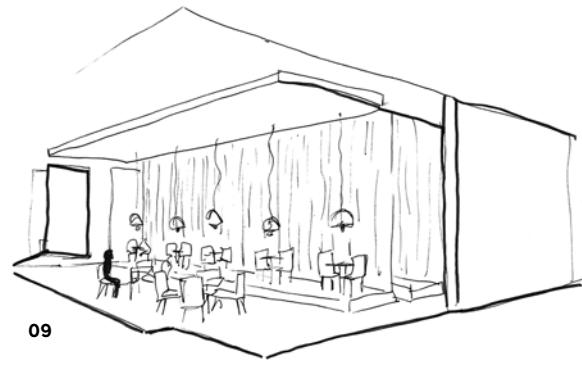


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08

09 & 10 Evelina Vasiljevaite
Social seating area explored from sketch to final visualisation, showing the central feature of the waterwall.

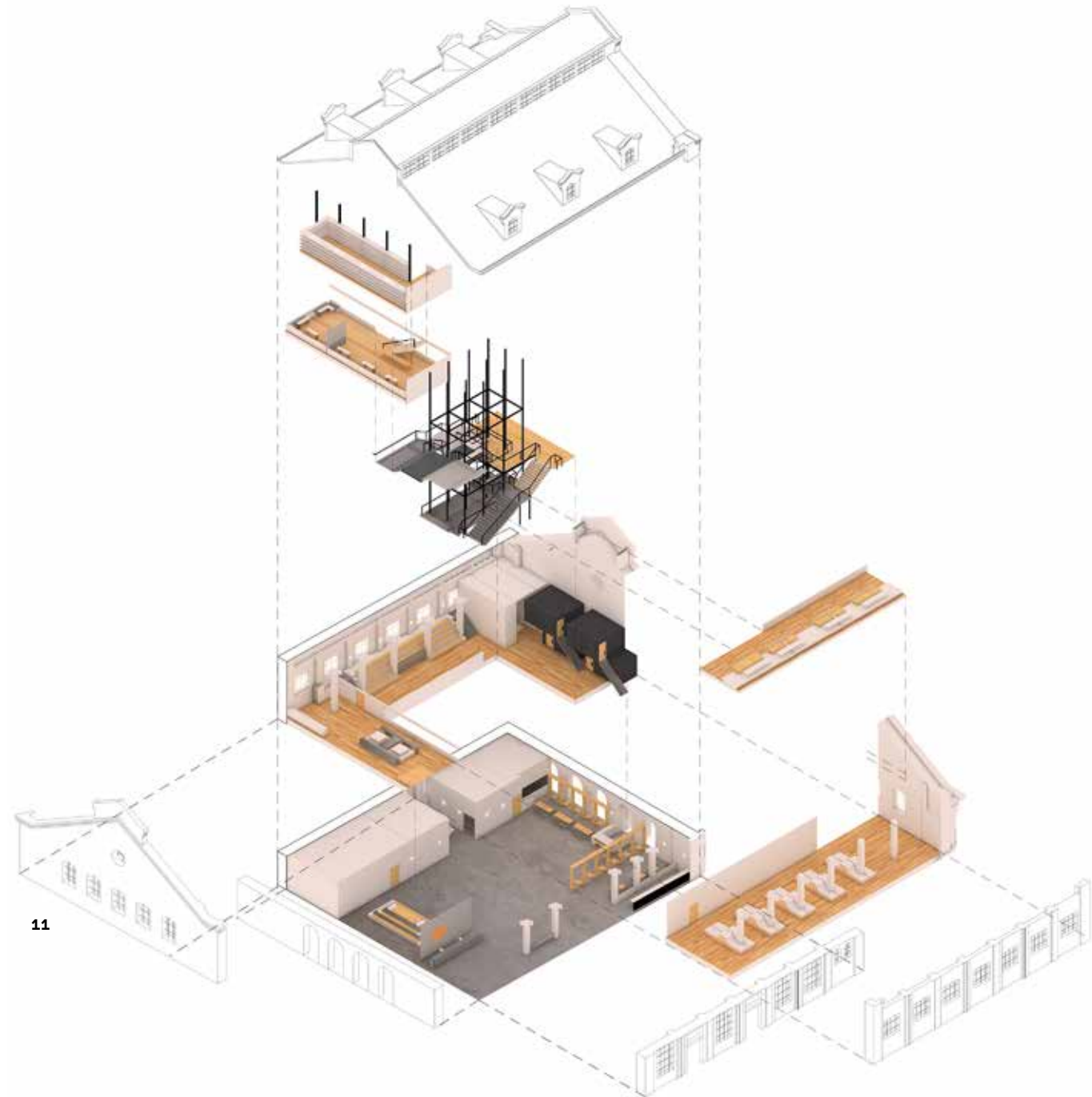


09

11 Sheyhuei Chan
Isometric and visual showing the constructed core staircase which rises through the space and to which all other areas respond, reflect and relate.



10



11

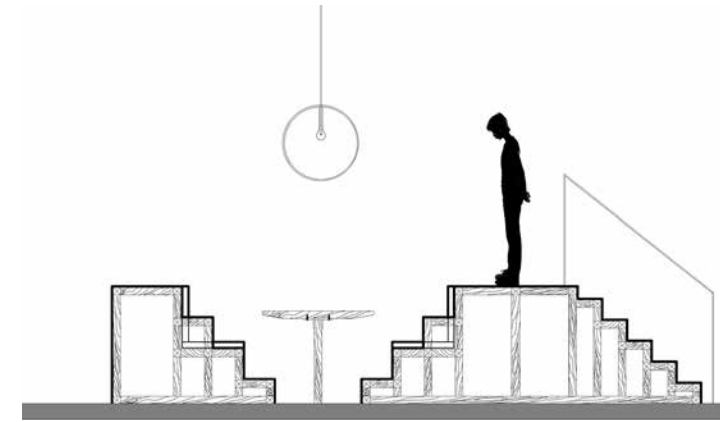
12 Saule Sinkunaite
Free sketching to explore and resolve relationships between core activities and overhead hotel element.

13 Chrissy Panayiotou
Section through Sunken Cafe, the visitor seeks and must find their place through the courage to climb.

14 Nurten Enver
Adaptable screens and partitions encourage the user to take control of their working space, no only in terms of enclosure but also light and shade.



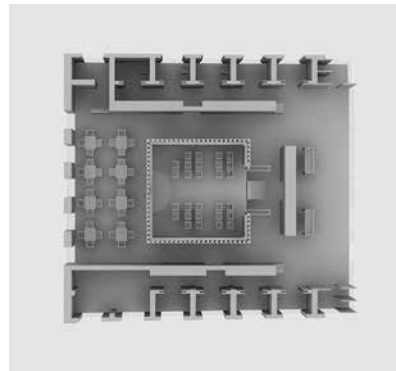
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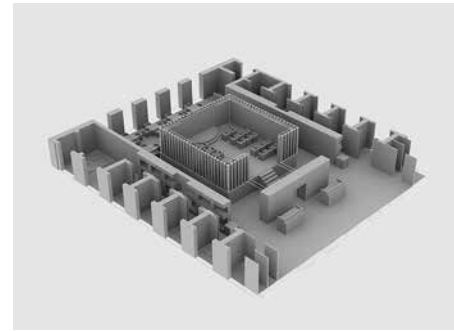
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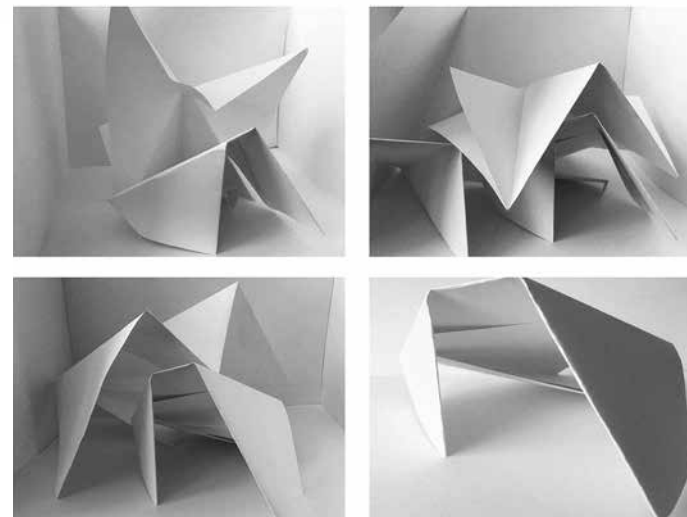
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18

15 & 16 Pedram Nourbakhsh
Exploring symmetry within the massing of the space using simple modelling.

17 Ali Kamil
The central area, with its elements of character, allows for the visitor to choose their place to suit their mindset.

18 Aylin Gundogdu
Conceptual modelling to explore the question of levels within stressed space and the connected mindful interior.

01 Karina Aranowska
Using object colour to highlight the social aspects of the space against the dark timber wall finish.

02 Ruey Shin Lim
The use of the 'open box' form in staircase, seating, lighting and enclosure reflects the openness of mind being reached for by the visitor.

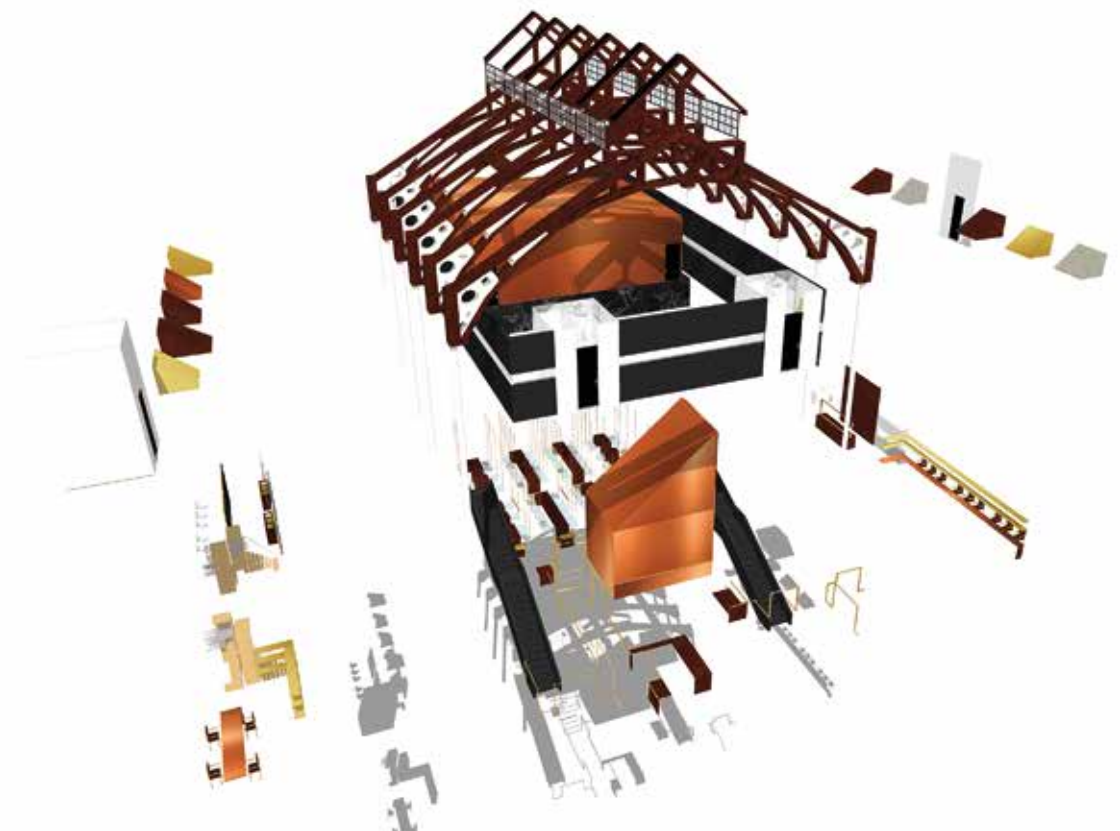
03 Eleni Gerasimou
Exploded view to highlight the combination of material and form within the emotional experience of the space, specifically the varied metal finishes used.



01



02

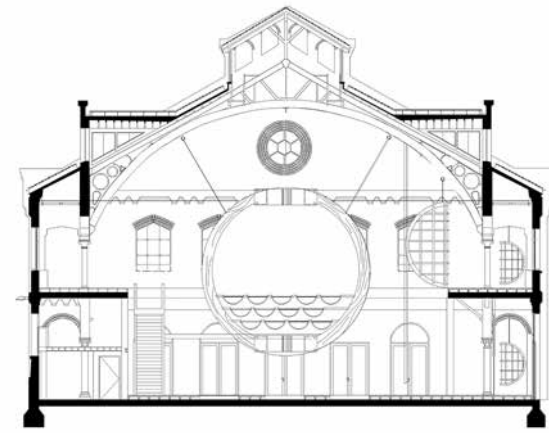


03

01 Maria Arpapi
Headspace Project. Section showing the suspended lecture space centred within the existing building, the sharing of knowledge acting as the heart of the design.

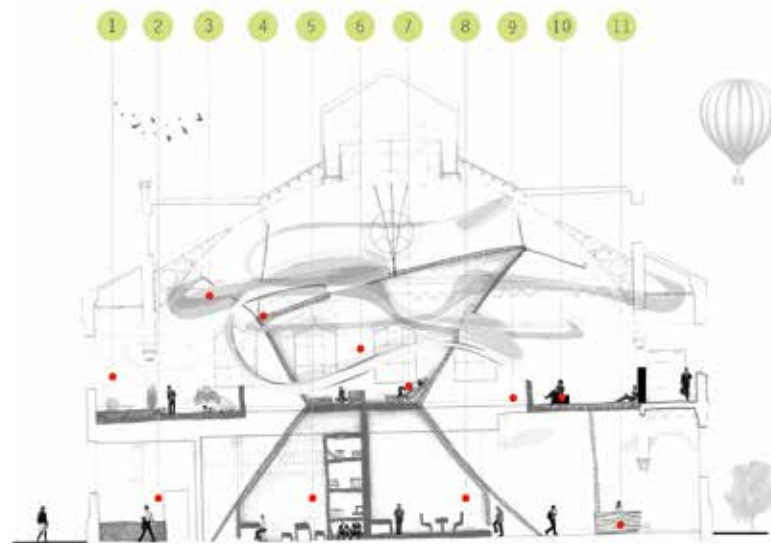
02 Norie Magkidong
Headspace Project. Showing the contiguous development of the core design elements through section, visual and detail.

03 Szymon Olechny
House of Illustration Project. Drawing exploring the understanding of three differing exhibition areas showing the development in detail as the visitor progresses through the interior.

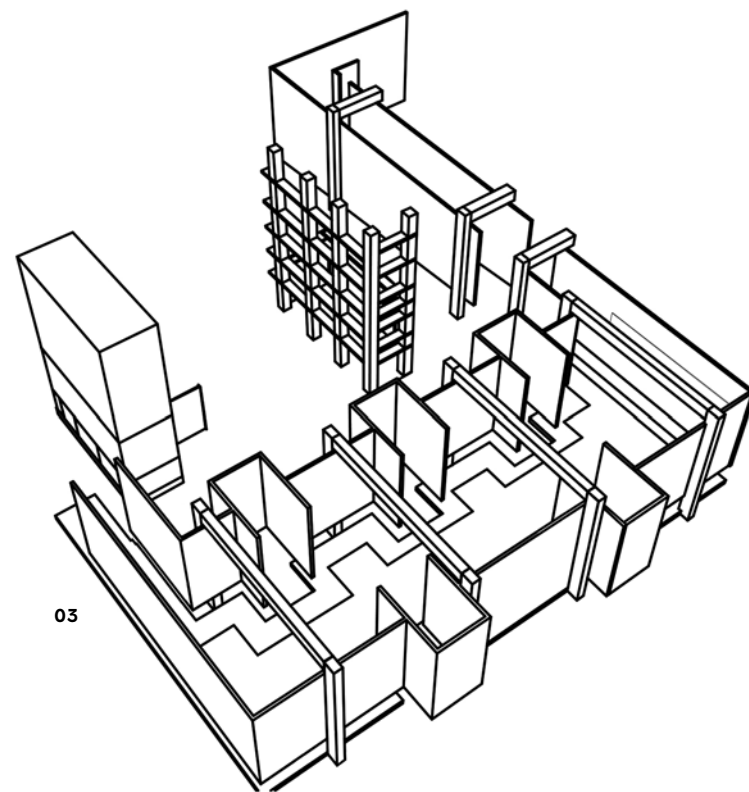


01

This project focuses on the opportunity to investigate structure and learn about the principles of how things stand up (or perhaps more importantly why they don't fall down!). The students in groups designed and built a StudyHide for exhibition in the Atrium in The Grove. The StudyHide was built full size using the following materials: Correx (corrugated plastic), corrugated cardboard, Tyvek (synthetic paper like material that does not tear), lengths of 25mm x 38mm softwood. The StudyHide is a freestanding structure that provides a sense of enclosure for one person while they study with a footprint with a maximum surface area of 3 square metres.



02

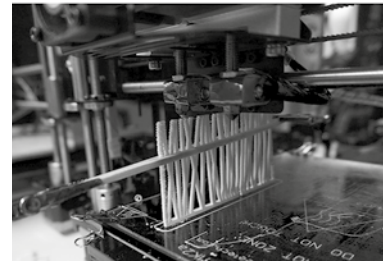


03



01, 02 & 03 Natasa Lojinda

Exposing The Hidden. Revealing and exposing the hidden space within a building for public use and multi-functional facilities that will enrich the local multi-cultural community.



01



02



03

community

futures

and

re-use
of hornsey
town hallutopia

The beginning of the twenty-first century has seen growing interest in how 'modern' heritage is considered—its contribution to our understanding of the past, the way it is approached by academic research, and its place in the evolution both of landscapes and of societies. Much effort is still required to give this past, and especially its material remains, the social recognition it deserves, and how it can make contributions to contemporary society in terms of sustainable development, urban regeneration, architectural invention, local economies, culture and education—including the role of the citizen. We often seek to conserve this particular urban heritage because it means something to us, it often reflects our generation and we want to keep that meaning for future generations, but *what precisely does heritage mean to today's societies? What importance do we attach to the past? What influence can heritage have on the way we experience the everyday that also reflects our collective identity?*

A starting point is Bazelman's *Redefining Heritage* concept¹ which seeks to reflect the widening of values attaching to the material past. These values all need equal consideration in designing the re-use of a community heritage building.

The heritage re-use project thus starts from the proposition that getting at the meaning of places should not reside with professionals alone, but with the people who use/have uses and who construct their own meanings out of places and buildings. As Bluestone observes: *'we need a system for taking measure of and working with the reception side of cultural heritage, conservators can take an active role, however they also need to be open to the possibility that the places they conserve for one purpose may take on very different meanings over time'*² (2000).

The heritage adaptation phenomenon has typically been considered from an architectural/ conservation (aesthetic/functional) perspective and from the imperative of economic viability and exploitation. However, surprisingly, a cultural dimension has been missing from this field—one that considers the historic foundation, evolution and cultural values and identities attaching to these spaces of the civic past; their symbolic and innovative qualities;

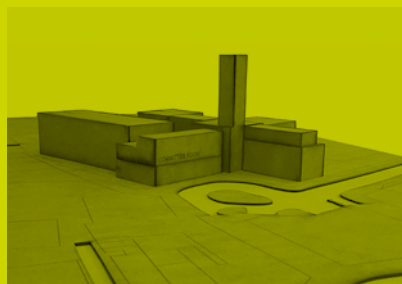
and how these might be transformed into sustainable re-use for a wider community benefit. This recognises that re-use too often looks to a reductive conversion option, for example as exclusive hotels, corporate offices and residences, that both excludes many residents/families, especially from the 'public' realm and communal spaces, and tends to under-value their historic significance, bypassing the opportunity for productive and community use through cultural and creative activity, including start-ups, micro-and social enterprises.

Hornsey Town Hall 'Arts Centre' The model and precedent of the arts centre presents a particular opportunity for both responding to current and prospective community and cultural needs, and for a sensitive adaptation of this listed building which can be flexible and viable over time. Any mono-usage—whether cinema, theatre, hotel or housing—effectively closes off these possibilities and is less likely to reflect the needs of resident or cultural communities. The town hall-arts centre conversion is also a proven re-use option. They are architectural opportunists with over 80% of arts centres in the UK housed in second-hand buildings, from churches, drill halls, factories to town halls, with over half of urban arts centres based in buildings over 100 years old. They are also economic and efficient due to their multi-use/purpose function and they are masters of disguise in terms of their programme, attracting a wide mix of audiences and users, more so than other cultural facilities. As well as flexible and adaptable use of space, the temporal dimension offers the opportunity for complementary usage at different times and also evolving over time—during temporary 'meanwhile' use, and as the Town Hall re-establishes itself as a community resource which will change as cultural and other uses emerge. The preference for choosing existing civic structures for cultural use is no accident, nor just a case of economic and political opportunism. Their symbolic importance is also based on a deep history of the sites concerned with previous usage, buildings and often sacred and even profane significance. This can be captured in the notion of a sense of place or 'genius loci', not just embodied in the building, aesthetic and spatial features. As Norberg Schulz maintains: *the place is the concrete manifestation of the world of life, and as an instrumental art, architecture is the art of place'*³.

In the 1920s the council had bought the long, wedge-shaped site of the present Town Hall. It contained Broadway Hall (destroyed by fire in 1923), Lake Villa and some cottages. The Council laid it out as a public park with a playground. By 1929 the Council had a plan to build their offices above the Broadway frontage, subsidised by shops below. However, its main civic functional use lasted a little more than 30 years, from when it's decline as a municipal (and occasional cultural) centre gradually commenced, which accelerated as Haringey Council's occupation reduced whilst the building's fabric and structure deteriorated. Interest in 'saving' and adapting the Town Hall has been a growing concern during this period of decline and neglect, with several attempts at design schemes raising expectations, only to be dashed each time. The latest council-led proposal is to effectively 'sell' the building and public square (on a 125 year lease), with a private housing development at the rear of the building/car park and with housing also encroaching into the historic building itself. Surprisingly it has been the current period of temporary occupation that has seen the latent demand and focus for a range of community, cultural and business uses, including a putative HTH Arts Centre organisation, as a location for film shoots, weddings and the annual Crouch End Festival. New community organisations and networks have been formed arising from this prospect and perceived threat from the privatisation of this community asset. For the latest position and community vision for this building go to: www.hthas.org.uk.

So in conclusion, flexibility over cultural facilities and future uses may require flexible design—informal spaces, as well as dedicated production and participatory facilities to accommodate local needs over the life-cycle. This should offer residents and other stakeholders: 'the freedom to decide for themselves how they want to use each part, each space'—and as Hertzberger goes on to suggest: 'the measure of success is the way that spaces are used, the diversity of activities which they attract, and the opportunities they provide for creative reinterpretation'⁴.

As we celebrate both the London Festival of Architecture (with the theme of 'Community') and the Crouch End Festival, we hope that our exhibition will stimulate interest in the value and contribution that this building makes to the neighbourhood and wider area, and to the creative design ideas that it has inspired. This year also celebrates the 600th anniversary of Thomas More's 'Utopia' so we are also particularly pleased for our exhibition to have been selected by the AHRC to be part of their *Community Futures & Utopia Festival* (www.ahrc.ac.uk/newsevents/events/calendar/connected-communities-festival-2016/).



¹ Bazelman, J. (2014) *The Valuation of Cultural Heritage: A Roadmap*. Dutch Heritage Agency, Amsterdam.

² Bluestone, D. (2000) *Challenges for Heritage Conservation and the role of Research on Values*. In: *Values and Heritage Conservation*. The Getty Conservation Institute, Los Angeles.

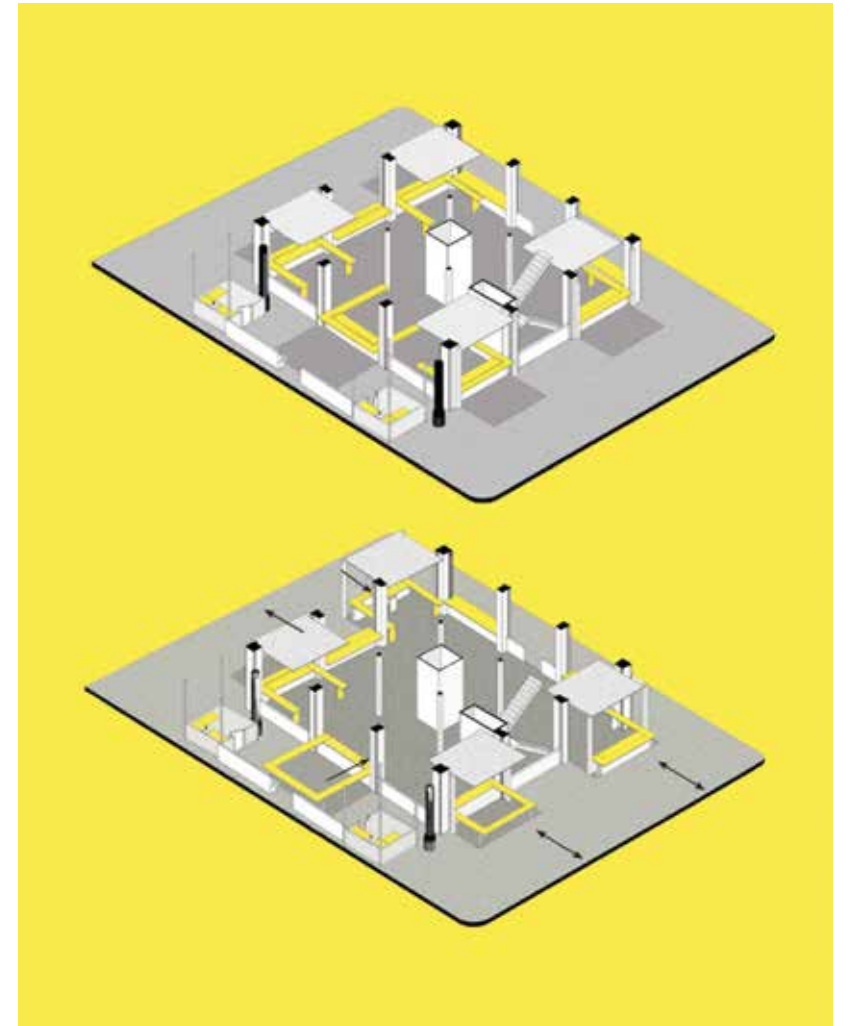
³ Norberg-Schulz, C. (2000) *Architecture: Presence, language, and place*. Milan, Skira.

⁴ Hertzberger, H. (1991) *Lessons for Students in Architecture*. Rotterdam, Uitgeverij.

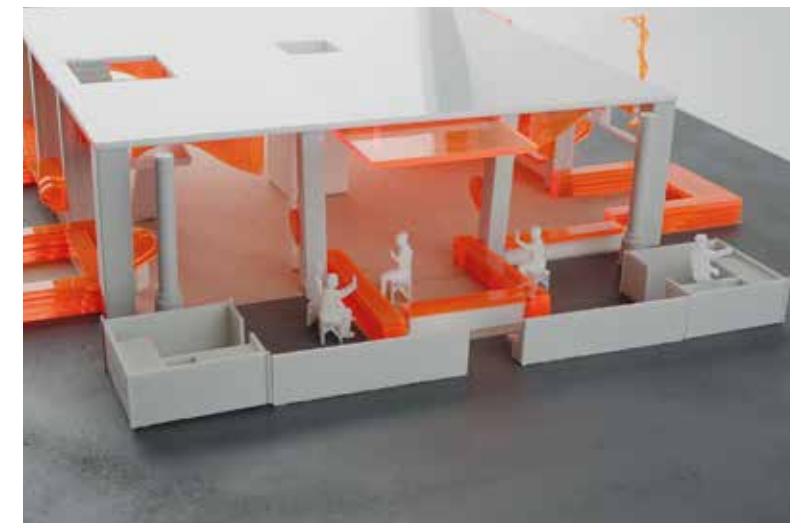
04, 05 & 06 Polyvios Miliotis *Common Space*. Exploring possibilities for re-appropriating common and private spaces within the urban fabric to facilitate the social design and use of sustainable and affordable public environments.



04



05



06

08 Jorda Coriton

Speaker/Space. Investigating acoustic objects, conceived as instruments, to compose atmosphere within public spaces. Exploring acoustic manipulation to construct soundscape environments and non-physical space.

07 Alexandra Abuchalbe

Theatre of the Street.

Investigating the street market as a theatrical scenario, and as an interior in which the existing form and use are interrupted through performance.



07



08

09 Chayanika Bhalotia

Inside/Outside. Exploring and celebrating the experience of pedestrian streets within the city by creating pockets of transitional space and occupation linking buildings and the street.

10 Mafalda Vilaca

Revealing Spatial Authenticity. Exploring the adaptive re-use of space through responsive 'skins' that reveal and conserve the authentic identity, voice and narrative history of buildings.

11 Carol Chan

Into the Void. Infilling unused, in-between urban space, constrained by and responding to elements of sites and streets to facilitate a network of intervention spaces for refugees.



09



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11



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