

BA INT OR ERI URE ARCH ITECT DES IGN &

THE LEEDS SCHOOL OF ART,
ARCHITECTURE & DESIGN

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INTRODUCTION

Our exhibited degree work marks the culmination of three year's dedication, exploring interior space through design projects which focus upon the remodelling and re-purposing of inherited space.

Using a myriad of creative skills students 'sculpt' contemporary interior landscapes, in direct response to context with the emotive and narrative power of an art form.

The design studio provides an art school haven for creative anarchy, intuition and maker-mavericks whose greatest asset is their unique artistic temperament. Embracing a personal manifesto, students shape architecture and create spaces which tell stories, toy with emotions, cause tingling sensations....



Evolved throughout the third year of study, projects create a synthesis of theory and practice based on individually selected host spaces and personal briefs inspired by substantial research. Fascinating projects include 'Sleeping Secrets' dedicated to marine archaeology in a Victorian subterranean baths and '17 Jewels' a Watchmaker's Guild in a former fire station.

As highly innovative makers, graduates enter the world of design practice equipped to pursue each new challenge with distinctive imagination and confidence.

We wish them many successes.



MELANIE ETCHART HERNANDEZ
MANIFESTO

NATALIE NORMAN
MANIFESTO

[MANIFESTO. noun.](#)

[/ˈmænɪfɛstə/](#)

[A written statement to publicly declare your intentions, motives, or beliefs. From the Latin manifestus — to manifest, to clearly reveal, to make](#)

LIVE PROJECTS & THE CITY

Second year students have recently undertaken a 'Live' Design Project in Edinburgh in collaboration with award winning Property Developer - Chris Stewart Group. The Banking Hall of the Register Building, (formerly owned by The Royal Bank of Scotland), is being reimaged as a new Fringe Festival Performance Venue. Tutors leading the project Vernon Thomas and Dennis Burr organised a study trip to Edinburgh for students to meet the client, survey and record the building and visit interior architectural precedent including Mackintosh's House for and Art Lover.



THE SITE VISIT



RESEARCH CULTURE

Staff

Joanna Geldard – Contextual Studies Lecturer

As contextual studies lecturer across the design courses Joanna works 'between.' Similarly, her art and research practice works takes an interdisciplinary approach that is at the edges, between disciplines, significantly between art and architecture. Originally from a performance background, movement and the mechanics of movement and space have operated at the centre of her approach. Whether that be drawing into spaces, installations or dealing with the representations of the body and space, it is an exploration of the experience of space; spatiality. This fuels work in passageways and across borders that could be described as unnoticed and even decentred from the built environment. During a Practice-led PhD she has been working in Edgeland spaces. These are defined as rural/urban swathes that work as tidal flows where industry and manufacture leave abandoned ruins and where pockets of land rupture to reveal scars, trapped embankments and zones that perforate and puncture our towns and cities.



DAVID CULLETON

Many of these are mere glimpses as we transition between one zone to another, often they remain at the periphery of our vision. In 2002 Marion Shoard a cultural geographer noted that it is artists that can offer a fresh way to represent and operate within these spaces – Joanna's work responds to this call. In tangent with this Tim Ingold an international anthropologist wrote on the nature of lines in *Lines* (2007) and as a drawer and mover Joanna was interested in how dynamic lines as art activity and installation could function in these Edgeland sites to move them from nostalgic ruins, street art and graffiti to fresh representations and spatial sites of creative acts. Jane Rendell an architect and critic noted in her seminal book *Art and Architecture: A Place Between* (2006) that interdisciplinary insertions, from an art perspective, could question what architecture could be. She refers to this kind of activity as critical spatial practice.

Joanna's work takes the dynamic lines found in action drawing to reflect and comment on how we might occupy and live with these spaces. Taking the diagrammatic approaches from architecture, planning for spaces and the diagrammatic and action approaches found in Fine Art, work has culminated in a series of drawings, installations and drawing performances that contour and construe Edgeland spaces as 'blubilds.'

From etched glass houses that embody voids and abandoned sites to focus on the lack of occupation, to performed processions that activate weed covered car parks; she draws and cuts into these passageways to reflect on the potential of Edgelands.

These interstitial spaces offer richness in habitat, magnify their ruinous nature, throw up the debris of our own over production and create a wilderness of complex lines that create an alternative blueprint to the rational planning of our towns and cities. They are sites that act as rooms, studio and stage to perform architecture, a practice that cuts through, inserts and draws these spaces in order to re-frame them and question their presence, function and value.

Joan Love – Studio Tutor

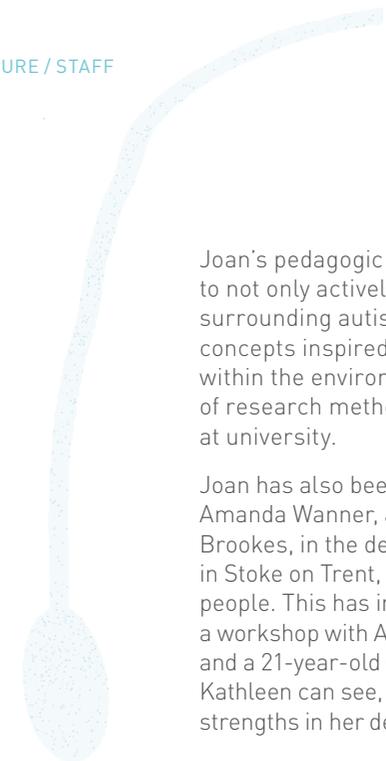
Joan's current design research stems from an interest in how a specific sensory environment can enable children with autism to access learning more effectively. Joan has a detailed and working knowledge of the needs of young people with autism and runs a Live design project with a group of first year students, from BA(Hons) Interior Architecture and Design.

In its fourth year, the project involves the design of a school for autism in Leeds, which continues to grow and develop as current research into the field emerges. Current autism issues are explored by discussion with expert teachers and by case study visits to different Yorkshire schools for autistic children. This year the students have visited 2 new specialist Leeds schools both which opened in September 2015:

The first case study was the conversion of part of the old Cookridge Hospital into The Lighthouse School, a Free school for autism:



The second is a new build, West Oaks, Woodhouse learning, a specialist autism School, built by Leeds City Council:



Joan's pedagogic approach encourages the students to not only actively engage with the real life issues surrounding autism but also to explore creative design concepts inspired by the sensory difficulties found within the environment. She believes that the seeds of research methodology can be set in the first year at university.

Joan has also been working alongside fellow tutor, Amanda Wanner, and a third year student, Kathleen Brookes, in the design of a Ceramics School located in Stoke on Trent, specifically aimed at autistic young people. This has included setting up and running a workshop with Anna Whitehouse, a local ceramicist, and a 21-year-old young woman with autism; so that Kathleen can see, first hand, some of the issues and strengths in her design brief for her Final Major Project.



KATHLEEN
HELPING THE STUDENT
TO PROCESS LOCALLY
DUG UP CLAY



PRESSING DIFFERENT
FOUND OBJECTS INTO THE
PROCESSED CLAY:

Amanda Wanner – Studio Tutor

Alongside architectural commissions, Amanda has collaborated with Artists for over 10 years. She is currently working with Engineers and Professional Ceramicists to generate ceramic building components which address issues of environmental sustainability and bridge emerging digital file to factory technology and traditional craftsmanship skill.

She has been a collaborator of ECALab (Environmental Ceramics for Architecture) since it was founded with Rosa Urbano in 2011. Since its inception ECALab has developed a number of research projects leading to several prototypes of ceramic day-lighting and thermal-control technology. This work has been widely presented in numerous international seminars, conferences, journals and exhibitions.



Learning and Practice

Our art studio learning harnesses individual motivation, celebrates and nurtures, eccentricity and embraces an holistic appreciation of the architectural environment through a synthesis of theory and practice.

BIG DRAWINGS DAY



PRACTICE VISITS WITH ALUMNI



SHED KM

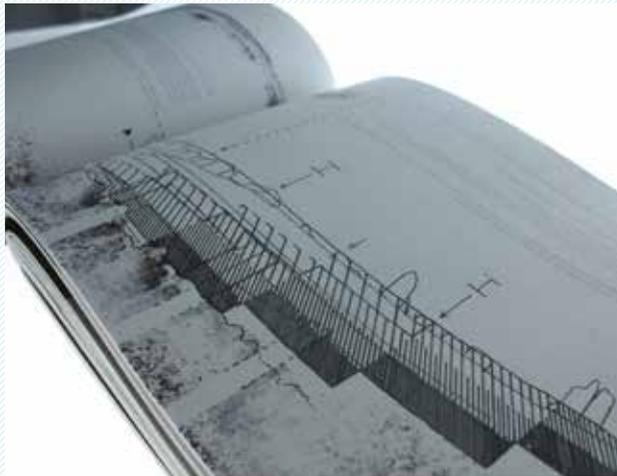


UNIVERSAL DESIGN STUDIO

Illustrated design research compendium

Once we believe in ourselves we can risk curiosity, wonder, spontaneous delight, or any experience that reveals the human spirit.

E. E. Cumming



EVANGELINE MARTIN
SLEEPING SECRETS



REBECCA BRETT
THE FAIRER TEXT



CATHERINE COOK
IN STEAM

ELERI BARNETT
GELATO GALLESE



REBECCA BARKER
TOFFEE TOWN



Wearable Concept

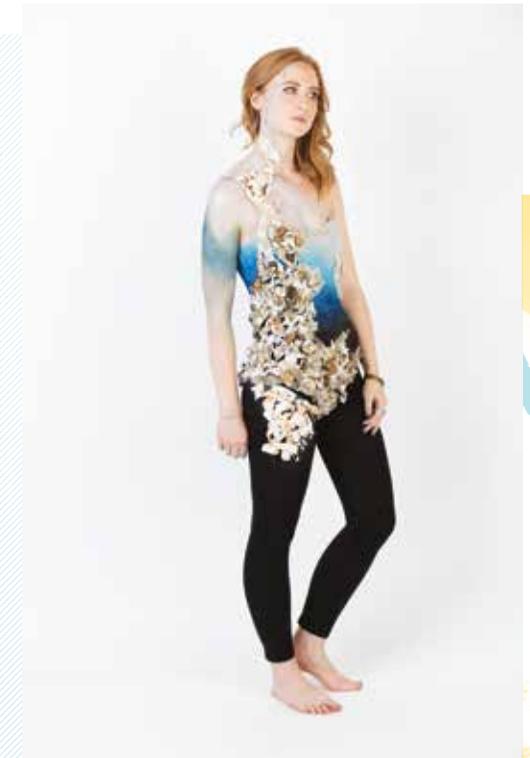
Concept and Narrative – a haptic exploration of concept and narrative underpins design 'supposals'.



CATHERINE COOK



MELANIE ETCHART HERNANDEZ



EVIE MARTIN



VICTORIA HANSON



VICTORIA HANSON



ELERI BARNETT



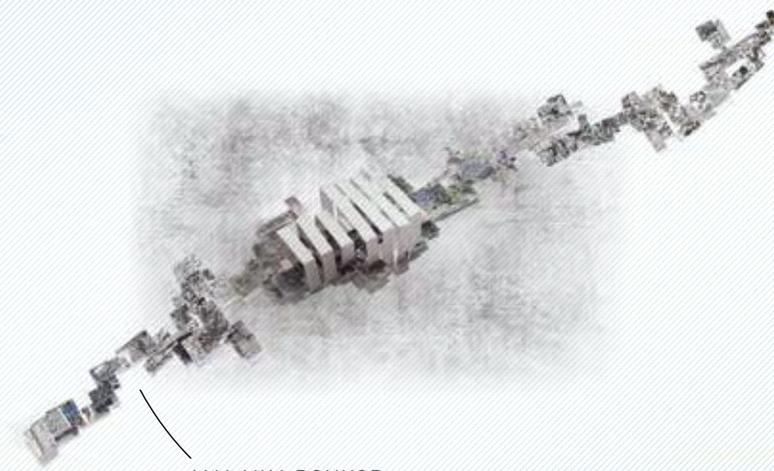
HANNAH ELLIOT

Site Concept Pieces

The imagination and daydreaming are stimulated by dim light and shadow. In order to think clearly, the sharpness of vision, has to be suppressed, for thoughts travel with an absent-minded and unfocused gaze.

Juhani Pallasmaa

REBECCA BRETT



MALAIKA DONKOR



JONATHAN MORELAND

ROSEANNE MARSDEN

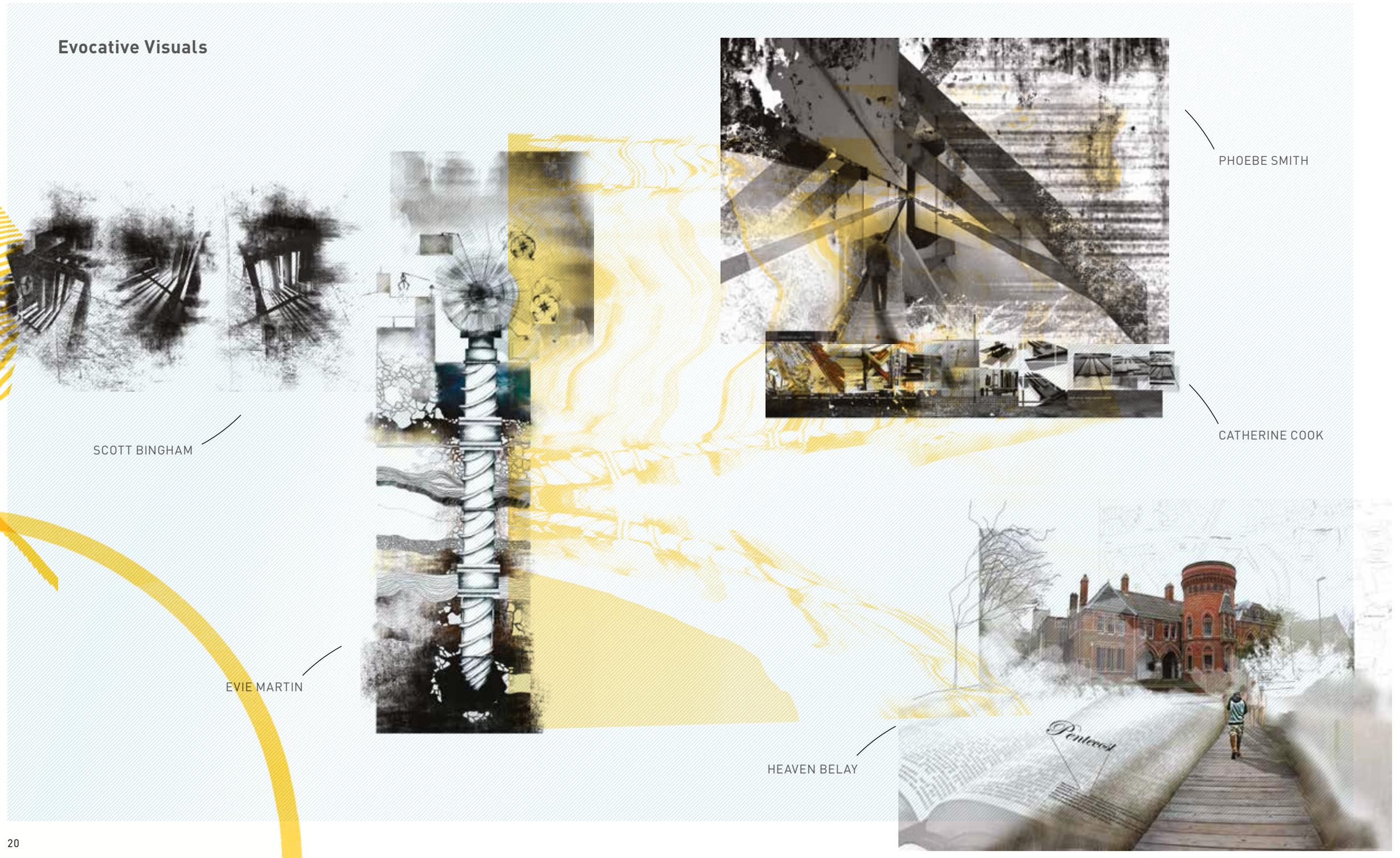


EVIE MARTIN



JONATHAN MORELAND

Evocative Visuals



SCOTT BINGHAM

EVIE MARTIN

PHOEBE SMITH

CATHERINE COOK

HEAVEN BELAY

EVIE MARTIN
SLEEPING SECRETS
PROCESS DRAWING



We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time

T.S.Eliot. Four Quartets.

UCAS CODE W251
INSTITUTION CODE L27

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**LEEDS
BECKETT
UNIVERSITY**

Opening minds
Opening doors