

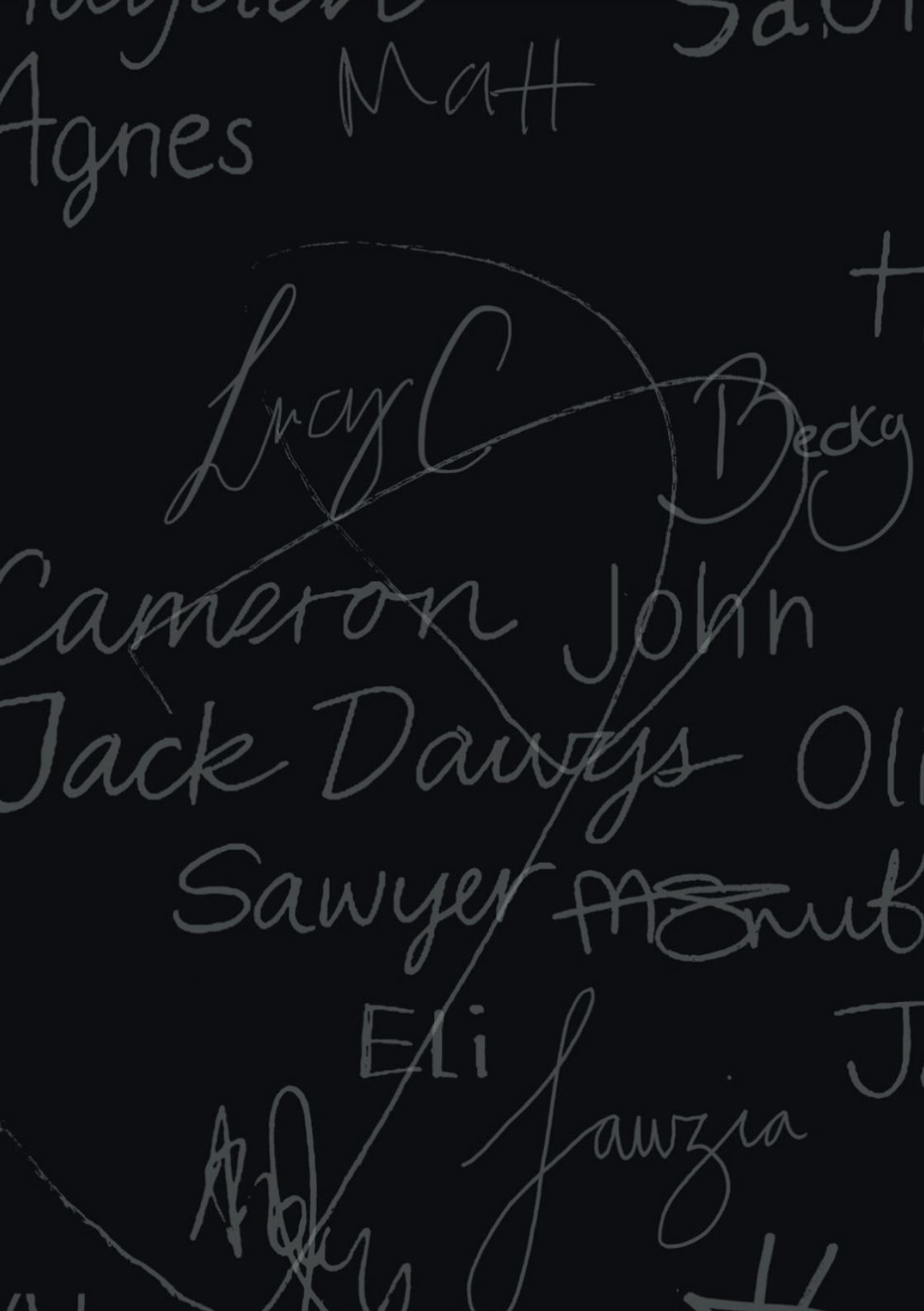
We Made This:

SCHOOL OF ARTS
& ARCHITECTURE
END OF YEAR SHOW
2025

This show is a celebration of the individual in the act of making — of hands, minds, and voices at work. It is a declaration that in an age of acceleration, automation, and generative everything, creativity begins with empathy.

Each piece of work in this show is a response to the world — a form of attention, a trace of care, a spark of resistance.

We shape futures.
We build meaning.
We make space.
We Made This.



Our School of Arts & Architecture End of Year Show 2025 Sponsors:

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Acknowledgements

Chloe Street Tarbatt

Head of School of Arts & Architecture

This is a very special year for us at the University of Kent as we inaugurate our first 'End of Year Showcase' as the new School of Arts and Architecture. I am delighted to present the work of our students from this interdisciplinary School of creative and industry focused subjects, displaying work from architecture, spatial interior design, graphic design, art history, drama, film and media. SAA arises from the merger of two smaller Schools: ADP (Architecture, Design and Planning), and Arts (Film, Media, Drama, Music and Audio Technology, and Art History). Although fresh off the ground since January 2025, this fusion of subjects is already inspiring new creative collaborations among both staff and students, and bringing together this showcase will inevitably stimulate further cross-pollination across our courses. Another special event this year is celebrating the special achievement of our BA Architecture graduate – Victor Williams Salmeron – who won the coveted RIBA President's Medal, Bronze (2024) for his final Architecture BA project "forget me not - an exploration of decay but perhaps also the beauty of ageing gracefully and the part that plays in place and identity". This is an incredible honour for Victor, the School, and his design tutor Victoria Lourenco.

SAA is a welcoming school with a rich social life activated by the creative production of its students, the quality of its facilities, its welcoming physical environments, and the dedication of its academics and technician. Our exceptional design, performance and filming studios offer a welcoming, friendly and versatile environment where students across a wide range of disciplines can learn and experiment,

enjoying dialogue with their peers and tutors. The mix of subjects fosters creative cross-collaboration and dissolved outdated disciplinary silos, and we have enjoyed bridging our neighbouring buildings, bringing a new range of fresh vibrant activities to our shared plaza area. We are very lucky to have a graphic design team led by Matt Dixon and students developing the theme and branding of our show; providing a cohesive framework within which the expression of individual courses has been curated.

SAA are strongly committed to civic mission and educating our graduates to help shape a better world; embedding social justice, sustainability and a global outlook in all our teaching. We take great pride in helping nurture our students to discover themselves; providing the core academic, professional, and technical skills that enable them to flourish as confident professionals. We harness the power of creative innovation to support the growth and success of our local region and beyond through progressive interdisciplinary research, meaningful civic engagement and a teaching portfolio that carefully balances theory, practice and skills acquisition to support graduate careers of the future. Through our Live Projects and external collaborations, we have developed fruitful partnerships with Local Authorities and public institutions including Medway, Swale, Thanet, Dover, and Canterbury. Our students engage with the challenges of this community engaged approach to learning, and we hope the exhibition presented here offers creative inspiration and tangible value to UoK leads, local stakeholders and the numerous

regional partners we have worked alongside.

Whilst the merger of SAA is a very welcome step, change never comes easy and the success of our transition is entirely due to the ongoing commitment and dedication of our incredible team of academics, technicians and professional service colleagues. It's simply not possible to mention everyone by name here but a massive thanks to all those who have helped us achieve our collective vision for this multi-disciplinary school, and have supported our students in their success!

We are incredibly proud of all our SAA graduates of 2025.

Yours sincerely,



Chloe Street Tarbatt
SAA Head of School
(ARB, FHEA, Senior Lecturer)



KADSA

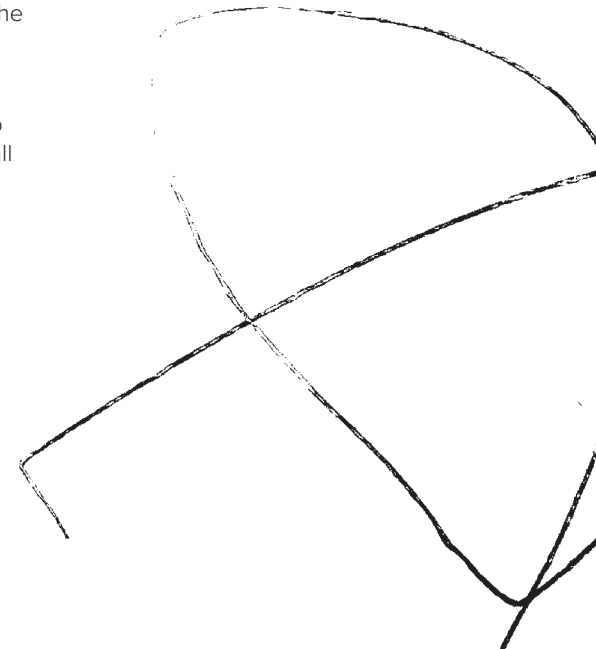
On behalf of the 2024/25 committee, we'd like to congratulate all students across the school for reaching the end of the year. We hope that you found it both challenging and rewarding. Every page of this catalogue is a testament to the dedication of our students and their thoughtful, poetic, and technically rigorous projects.

This has been a strong year for the association, which saw a series of diverse talks given by first-class thinkers and designers, such as: Michael Mueller – Partner at Alison Brooks; Simon Henley - founding Director of Henley Halebrown; Albena Yaneva – Professor of Anthropology and Architecture at Politecnico di Torino; Hooman Talebi – Professor of Spatial and Interior Design at Kent; Nadine Wagner – Partner at Mae Architects. In between crits and tutorials, we built camaraderie through an assortment of social events, from bar crawls to movie nights, strengthening the connections that define KADSA.

As well as congratulating our students, we'd also like to give a big thank-you to all the members of KADSA 24-25 and all the faculty at Marlowe for making so much possible.

Well done, and all the best,

Marco and Thea
KADSA Co-Presidents



Arts

Jayne Thompson Director of Studies, Arts

Each year, the End of Year Show offers a vital moment of reflection and celebration across the School of Arts. It's a chance to recognise the incredible energy, resilience and creativity of our students, and to look forward with renewed purpose. This year is no exception. In fact, it feels particularly timely to consider the power and potential of the arts at a moment when culture, technology and society continue to shift and re-shape around us.

Our programmes in Drama, Film, Media, Music Technology and Art History have not only embraced these shifts, they have led the way in showing how artistic practice, critical thinking, and creative research can respond to an increasingly complex world. As Director of Studies, it has been a privilege to witness this dynamic work unfold.

Across all disciplines, our students have shown a clear sense of direction and urgency. In Media, they've explored how to make today's media landscape more ethical and inclusive, producing everything from podcasts and apps to guerilla campaigns and live briefs. In Film, they've combined critical knowledge with filmmaking craft, telling powerful stories within tight constraints, some of which are now reaching festival audiences. Drama students have created original performances that push the boundaries of form and theme, tackling issues with nuance and ambition. In Art History, students have not only interrogated visual culture through a global lens, but curated exhibitions and acquired artworks, contributing directly to Kent's cultural life. And in Music Technology, students have worked at the intersec-

tion of sound, wellbeing, and innovation, engaging communities and experimenting with the potential of audio to foster positive change.

What links all of this work is a shared commitment to experimentation, to care, and to thinking deeply about the world we live in. It's this mix of criticality and creativity that makes the arts such a vital space of inquiry, and such a powerful force for change.

Looking ahead, I feel confident and inspired. Our graduates leave Kent with more than just skills or knowledge: they leave with a sensibility. One that is collaborative, questioning, and ready to contribute to the future of the arts with purpose and imagination. The creative industries remain a cornerstone of the UK economy, and our students are exceptionally well placed to shape its next chapter, not just as workers within a system, but as makers, leaders, and thinkers.

To everyone exhibiting or performing this year: thank you. Your work is thoughtful, urgent, and full of promise. And to the families, friends, partners, and staff who have supported them: thank you too. The arts are always a collective endeavour, and this show is a testament to that spirit.

Congratulations to the Class of 2025.

BA Media

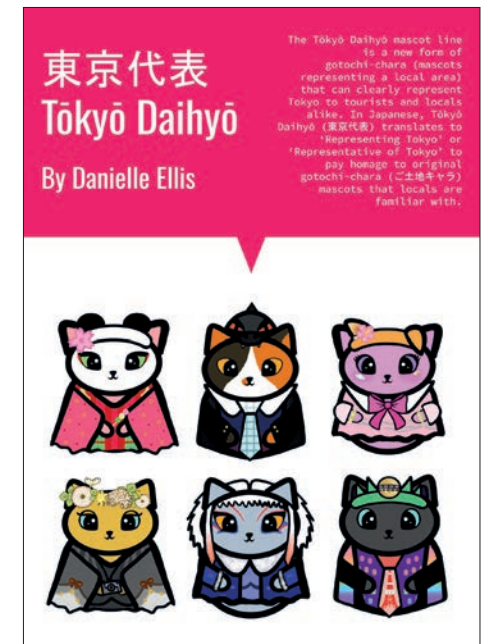
John Wills

Course Director, BA (Hons) Media

Media at Kent offers students a cutting-edge degree programme rich in scholarship and critical theory, while crucially helping students develop their own personal and unique creative skills (and significantly enhancing their career prospects in the process). Our students move through their years of study learning about the central role media plays in determining the world around us, and the associated problems and opportunities posed by this. Students are encouraged to actively consider how they can take more individual responsibility, and help make today's media world more ethical, more inclusive, more considerate of gender, sexuality, race and class, and be used to tackle unique crises like climate change.

Students also learn a range of creative skills, including filmmaking, scriptwriting, marketing, advertising, photography, and app design. They create portraits, documentaries, and all kinds of factual entertainment; they produce video essays, blogs, vlogs, podcasts and webpages. Many take the opportunity to enrol on 'A Year in Television' where they work with KMTV at our Medway Campus, a unique programme that offers invaluable insight into television production, which we are very proud of. Others add 'A Year in Industry' as well as 'A Year Abroad' to their degree experience.

In their final year, our students spend considerable time developing their own industry projects, including creating a marketing brief, a live presentation, and a design brochure. Student projects this year have covered everything from furniture to fashion, from baggy jeans to brand mascots, and from guerilla marketing for football teams to 'mood based' book reading apps. Examples of student work (including in film, photography, and brand design) can be found at this show.





BA Film

Kaveh Abbasian

Course Director, BA (Hons) Film

Step into the world of film through the work of our talented students, who've spent the year exploring what it means to tell stories on screen. This End of Year Show brings together a range of productions from across the Film BA at the University of Kent, from short dramas to documentaries and everything in between.

Our course covers a broad mix of topics that reflect the richness and variety of global cinema. Students look at film history and theory, from early silent films and experimental cinema to contemporary blockbusters, while thinking about how films shape, and are shaped by, wider questions of culture, politics, identity and technology.

Alongside this, creativity plays a big role. Students learn the ins and outs of filmmaking, screenwriting, editing and sound, while also thinking about how digital media and new platforms are changing the way we make and watch moving images. There's space to try things out, find a voice, and develop a personal approach to both critical and creative work.

The result is a degree that blends thinking and making. Our students don't just study films; they produce them, work collaboratively, and begin to understand how screen industries operate in the real world.

This year's show includes a selection of films from five of our practice-based modules: *Introduction to Filmmaking* (Stage 1), *Genre Filmmaking and Documentary Filmmaking* (Stage 2), and *Factual Entertainment and Microbudget Filmmaking* (Stage 3). You'll also see some behind-the-scenes material, such as film stills and storyboards, from the *Microbudget Filmmaking* projects. The show also includes a selection of our Film MA projects, including one film that has its world premiere in June 2025 at the prestigious RAI Film Festival.

We're really pleased to share this work. These films reflect the effort, imagination and teamwork that our students bring to their projects; often working to tight budgets and tighter deadlines, and still finding smart, inventive ways to tell stories.

To all our students: you've done brilliantly this year. And to our Stage 3 students in particular: we've loved seeing how your ideas and confidence have developed over time. As you move on to whatever comes next, we hope you look back on your time here with pride and joy and carry your creativity forward. You've earned it.

Opposite: Stills from *Smiley Faces* (2025). A film by Harvey Ryan, Chloe Crocker, Quinn James, and Bradley Walters.



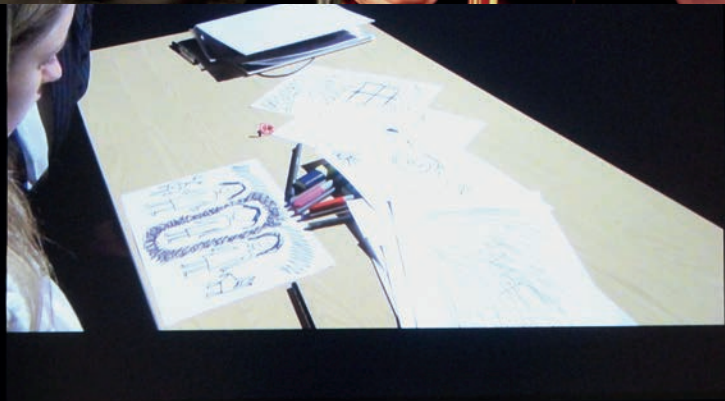
Roanna Mitchell

Course Director, BA (Hons) Drama

Students on BA Drama, Theatre and Performing Arts and BA Drama and Film engage with an exciting range of approaches to theatre, including acting, puppetry, physical theatre, musical theatre dance, popular performance, adaptation, performance technologies, writing for performance, directing, community theatre and stand-up comedy. Traditional academic study goes hand in hand with practical creative work, and we work hard to prepare our students to become versatile 'actor-creators', with a 360° skillset that meets the demands of the contemporary creative landscape. Our employability activities include our Arts Internship module and our flagship Graduate Theatre Company scheme in partnership with the Gulbenkian Arts Centre.

The best of the work from both of these festivals is showcased in *Gulbenkian Picks*, a free event happening at the Gulbenkian Arts Centre at 1:30pm on Saturday 7 June. We are extremely proud of our students and constantly surprised and delighted by the work they produce. We hope you will join us at *Gulbenkian Picks* and share our delight.

Students regularly present their performance work to live audiences, and this culminates at the end of the academic year with the First Year Festival, and the Creative Canvas Drama Festival. Creative Canvas sees third year students work independently to create original performance pieces building on ideas and techniques they have been introduced to in their time with us.



BA Drama



Opposite: *HEALS* (Holly Ringer and Susannah Maynard)
Queer Musketeers (Niamh Hayden and Sophie Tyrovola)

Art History



Jonathan Friday

Course Director, BA (Hons) Art History
MA History and Philosophy of Art

Have you ever wondered what's involved in curating an art exhibition? Would you like to work in an art gallery, museum, or archive? Our undergraduate and postgraduate degrees give you the opportunity to put your knowledge into practice and develop work-related skills that prepare you for a career in the arts.

For over 20 years, the University of Kent has provided innovative and interdisciplinary teaching in the visual arts. Our undergraduate programmes explore artists and movements from a global perspective, ranging from Renaissance painting and Japanese printmaking to contemporary installation, performance, and multimedia art. At the postgraduate level, our courses support students in analysing the complex intersections between art history, art theory, and aesthetics. You will be encouraged to engage with visual culture critically and creatively—asking not just what we see, but how we see, why we interpret images the way we do, and how art can challenge, reflect, or transform the world around us.

We are proud of the quality of our teaching, reflected in consistently high student satisfaction scores—including a 100% overall satisfaction rating in the 2021 National Student Survey. We have an excellent team of academic staff to help you realise your potential. As an undergraduate and postgraduate student, you'll work closely with academic advisers who offer not only pastoral support but also tailored career mentorship and guidance.

A distinctive feature of our programmes is the opportunity to get involved in the creative arts industries. Why not develop your curatorial skills in the Studio 3 Gallery—a professional-standard exhibition space located in the award-winning Jarman Building—or contribute to the acquisition of artworks for the Kent Print Collection—a student-led project where you participate in the selection, acquisition, and display of new works of art? You can also extend your degree programme by a year through a work placement or by studying abroad at another university in Europe or the US. As part of our postgraduate degree, you will have the opportunity to spend a semester at our Paris School of Arts and Culture, located in the historic Montparnasse district at the heart of the city.

Lastly, you will benefit from our close links with other creative disciplines—including Drama, Film, Music, and Architecture—enabling collaboration and interdisciplinary projects. Whether you're designing a cross-media exhibition or analysing the relationship between sound and image, Kent supports you in experimenting across art forms.

Art History and History and Philosophy of Art at the University of Kent are not just about studying art—they are about understanding it, questioning it, and contributing to it. Whether you're passionate about historical artefacts or contemporary practices, the programmes provide a supportive and inspiring environment in which to grow intellectually and professionally.

Opposite: *Inner Lines | Outer Traces*. Student photography exhibition at Studio 3 Gallery, March–April 2025.

A black and white photograph of a person from behind, wearing large headphones and a beanie, sitting in a recording studio. The person is looking at a computer monitor. The background is slightly blurred, showing other equipment and possibly other people in the studio.

BA Music Technology

Richard Lightman

Course Director, BA (Hons) Music Technology

Music and Audio Technology is a vibrant, inclusive community of academics, practitioners, and students who are passionate about all aspects of music and the music industry. The degree programme covers areas such as sound recording, music production, sound design, music performance, song-writing, composition and music business.

We are interdisciplinary and collaborative, and benefit from the opportunities that being part of the School of Arts and Architecture offer. We investigate the special connections music has with film, tv, interactive media and the wider creative industries. Throughout their degree the academic development is supported by a team of lecturers who combine research excellence with creative practice. We have strong links with the UK music industry and regularly welcome internationally renowned musicians, performers and industry experts to contribute to the programme which enable students to become part of a wide professional network. All these elements in combination make our music programmes distinct.

Our courses this year have integrated the latest research into music, health and wellbeing into the curriculum. Students have produced some excellent innovative and professional standard work. They have had the opportunity to work with local schools and community organisations on a range of creative, research and educational projects that explore music's potential to create positive change.

We wish our finalist students good luck as they begin to connect their music skills and experience to the wider world, and prepare for future careers in industry.

Design

Matt Dixon

Director of Studies, Design

In a time shaped by automation, acceleration, and the expanding reach of machine thinking, our Design programme remains grounded in a clear and compelling principle: Big Ideas, Beautifully Made.

This ethos runs through both our Graphic Design and Spatial & Interior Design courses. It encourages students to think boldly, work critically, and create with care; producing outcomes that are socially engaged, technically accomplished, and creatively ambitious.

Over the past year, our students have tackled real-world challenges, interrogated the role of design in society, and worked across disciplines and media. Their work reflects not just creativity and skill, but a growing awareness of how design can question assumptions, foster connection, and drive meaningful change.

As the boundaries between physical and digital worlds become increasingly fluid, we adapt our curriculum to reflect this shift. Our students learn to move confidently between screen and surface, between space and system, combining the precision of digital tools with the materiality of analogue processes. We prepare them to meet audiences across multiple environments: printed, spatial, interactive, and immersive. We cultivate a studio culture that values experimentation, collaboration, and critical inquiry. We support students to ask better questions, take creative risks, and make work that is imaginative, purposeful, and open to the world.

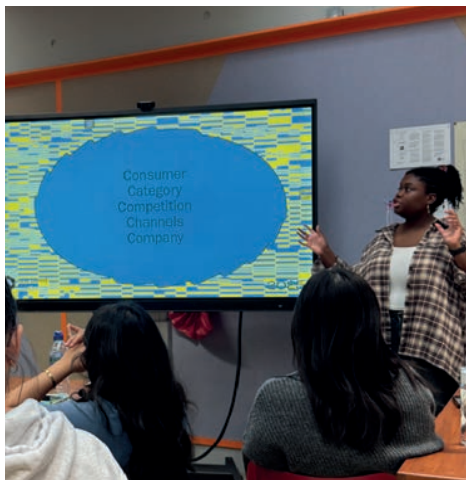
Industry engagement remains central to our approach. From live briefs and

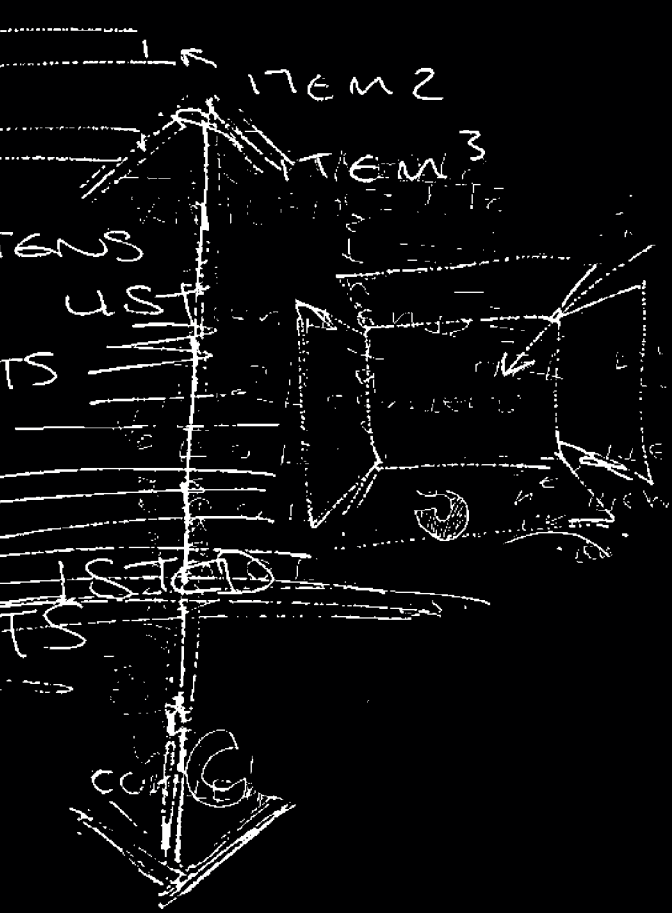
mentoring to portfolio reviews and studio visits, students work closely with professionals throughout their studies. These experiences have provided vital insight into contemporary practice while helping to build confidence, ambition, and professional networks. We are especially grateful to the many visiting industry practitioners who have contributed so generously this year. Their insight has helped anchor our teaching in the realities of current practice, whilst reminding us all what it means to be a designer today, and what it might mean tomorrow.

We're also proud to teach within the interdisciplinary context of the School of Arts & Architecture, where exchange between design, architecture, film, media, and drama continues to spark new thinking and unexpected collaboration.

As we reflect on the year, I'd like to offer my sincere thanks to colleagues across the school, and especially to Becky Upson, Becky Thomas, Bex Onafuye, and Hooman Talebi, for their unwavering commitment to the student experience.

Our show, *We Made This*, marks the culmination of a year filled with ideas, energy, and learning. It also marks a beginning, as our students move forward, equipped with the tools, awareness, and encouragement to shape their futures as creatives. We wish them all every success.





BA Graphic Design

Becky Upson

Course Director, BA (Hons) Graphic Design

What a year it's been for us on the BA (Hons) Graphic Design course at the University of Kent, as we proudly celebrate our second graduating cohort! It has been a real privilege to witness these students grow and flourish as thoughtful, creative, and ambitious designers over the past three years. The work on display as part of We Made This showcases not only their astonishing talent but also how they've developed the skills to communicate ideas with impact and purpose. We hope you enjoy exploring their projects as much as we've enjoyed seeing them take shape.

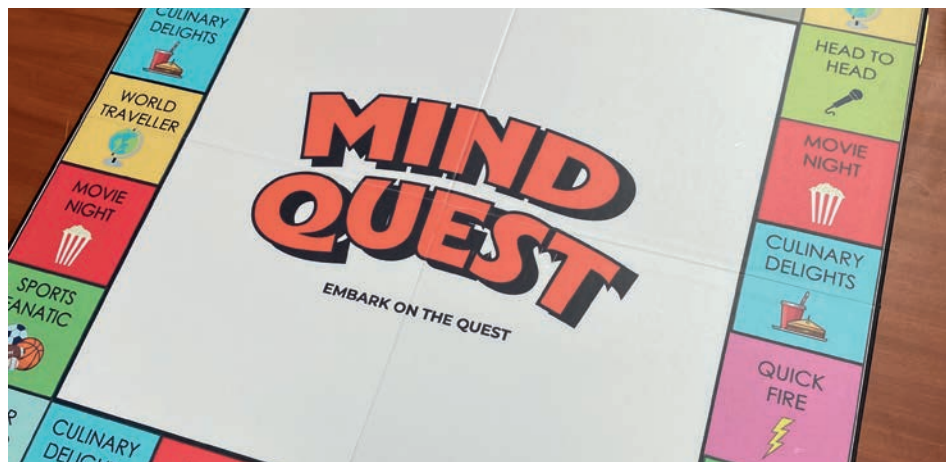
This year, we were delighted to welcome experienced graphic designer and educator Becky Thomas to our full-time team. Becky brings a particular strength in typography and a passion for the intersection of analogue and digital processes. We also bid farewell to our former Course Lead, Kate McLean, who is now travelling the world in search of new smells for her forthcoming book. Our talented team of practitioners continues to play a vital role in the course, generously sharing their industry experience across a wide range of disciplines, including UX design, event design, art and design history, and experiential branding.

This year, our students have taken part in an exciting range of live briefs and worked in close partnership with industry collaborators including the UK Creative Festival, Dyson Creative, Blaze Signs, Cactus Graphics, Typo Circle, N-Fuze, Another Acronym, Mama Dolce, GF Smith, Kent Law School, Medway Docking Station, and The Gulbenkian/iCCi. A number of our graduating students also entered the

D&AD Awards this year, an incredible achievement, and we wish them the very best of luck.

Having joined the University of Kent in 2022, it's been an honour to support this cohort throughout their journey as both lecturer and academic advisor. On behalf of Becky, Matt and myself, we wish you every success in your next chapter. We can't wait to see the mark you'll go on to make in the world.

Our doors will always be open to welcome you back!



Ashleigh Haynes

Stage 3

Instagram: Creative Flair Studios
Email: creativeflairstudios@gmail.com

Mind Quest is a bold and vibrant board game designed to make learning fun again, bringing people together through trivia, competition, and curiosity across a range of playful categories. It's designed to spark conversation, build connections, and create an engaging social experience for players. Ava's Adventure is a heartfelt children's storybook created to promote self-acceptance and understanding around autism. It follows two sisters on a gentle journey of discovery, helping young readers feel seen, understood, and celebrated. Both projects reflect my passion for purposeful design, playful in form, yet rooted in empathy, accessibility, and storytelling that resonates with real human experiences.

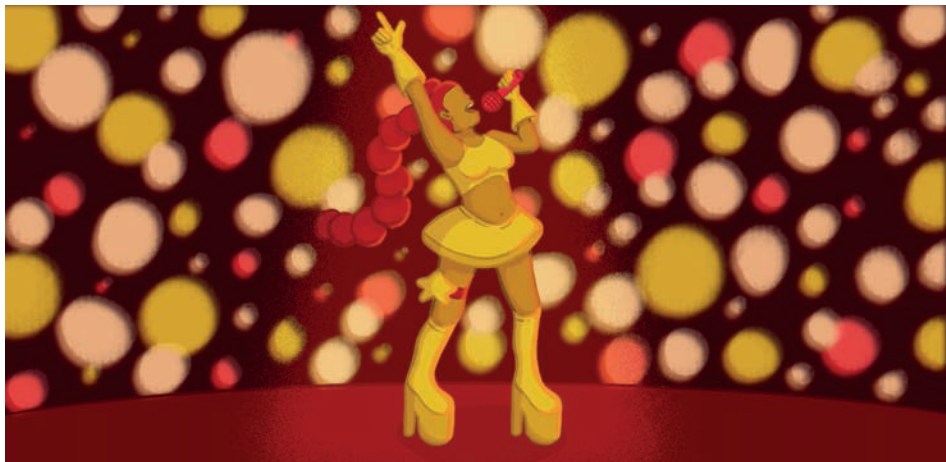


Harry Kenny

Stage 3

Instagram: Kenny.designedthis
Email: HarryKenny.design@outlook.com

This D&AD Warchild's Secret Seven: Merchants of Paradise project allowed me to have pure creative freedom highlighting illustrations conveying my interpretation of a song. Merchants of Paradise by Gregory Porter is an interesting Jazz track with a deeper meaningful message surrounding exploitation of innocent people from higher powers, with Gregory calling for their time to come when they answer to their higher beings. Its message helped shape the illustration style's flowing nature with the main melody having a swaying motion to it. Through creating the design for this album, it helped me to develop a curiosity for the correlation between the media and the artwork within design.



Precious Babatunde

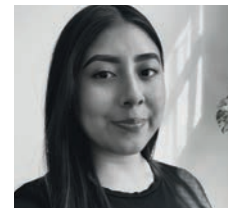
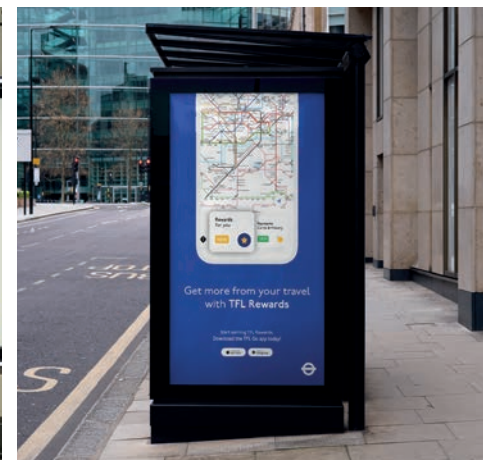
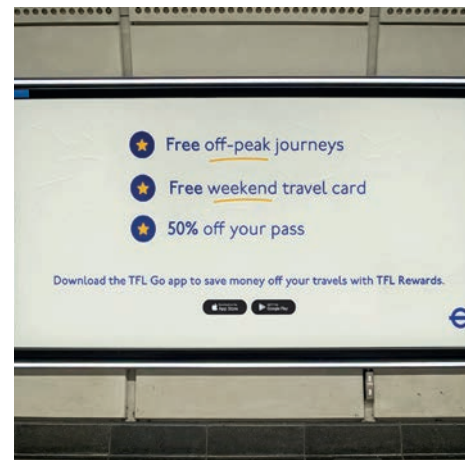
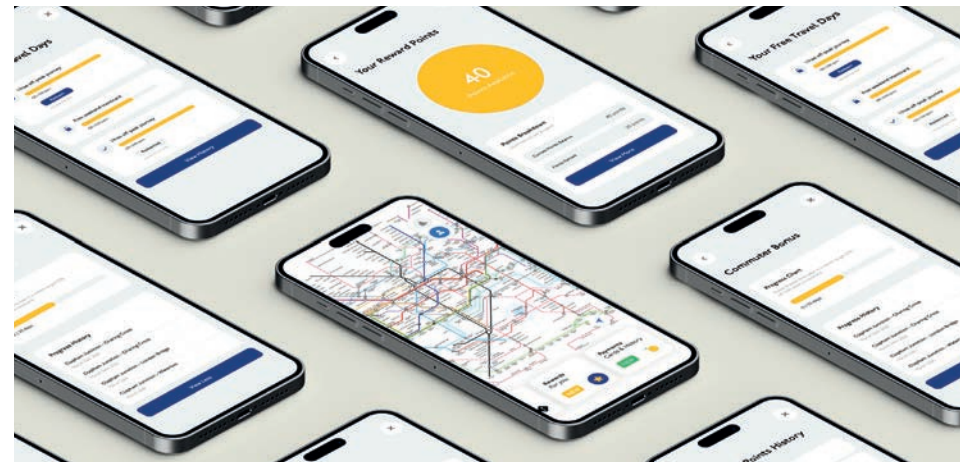
Stage 3

TikTok: @babs.tunde

Linkedin: www.linkedin.com/in/precious-babatunde-71b64b359

Email: Pre.babs04@gmail.com

Idol.exe is a visual novel style browser game in which the player takes control of "Rosalina", a singer from North London who has recently experienced a boost in fame. Rosalina has not yet fully come to terms with expectations that come with this. Along the way, the player encounters Bumi; a Rosalina superfan who has formed a parasocial attachment to her. The player will have many opportunities to either set healthy boundaries with Bumi or feed into her behaviour. My inspirations for this project were the rise of stars like Chappelle Roan and the types of behaviour observed within these fandoms; as well as narrative focused RPGs like Undertale. This game is a back door educational tool to teach young people of the dangers and consequences of parasocial relationships.



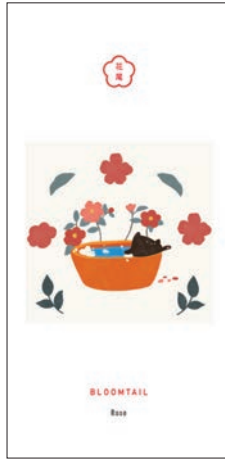
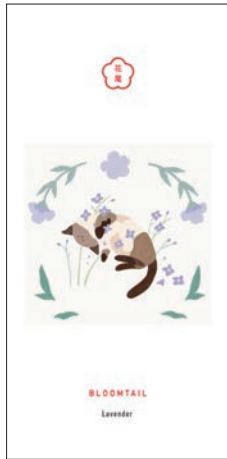
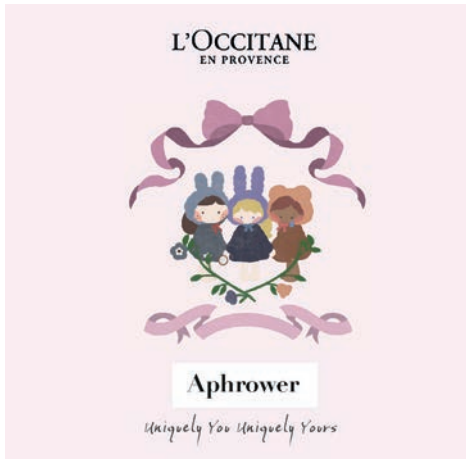
Lucy Cueva Castillo

Stage 3

Instagram: [bycuevacastillo](https://www.instagram.com/bycuevacastillo)

Email: lucycuevacastillo@gmail.com

TfL Go Rewards is a new feature within the TfL Go app designed to help users save money when travelling regularly. Public transport in London is currently at its peak of being expensive, making it difficult for many people such as low-income families, students, and those living in outer zones, to afford. This can prevent them from getting to work, attending school or staying connected with others. TfL Go Rewards offers points and benefits for frequent journeys, helping to make travel more affordable and accessible for all. The new 'Rewards' tab lets users track points, redeem free travel days and access top-up options easily within the existing app.

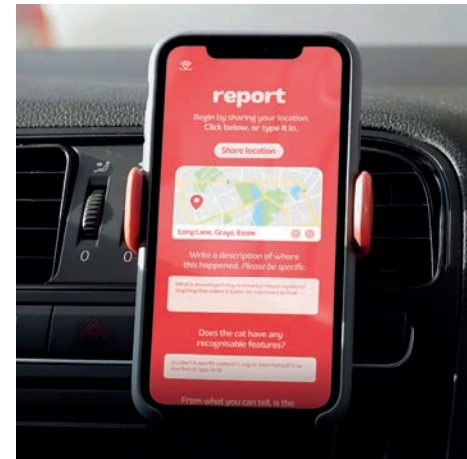


Tsz Lee

Stage 3

Email: tl437@kent.ac.uk

A Place for a Plate uses picture book stories to help children learn emotional expression and self-cognition, and to promote mental health. The book adopts a Morandi-style color design and uses a size and texture suitable for children to read, hoping to enhance the overall reading experience and visibility of the work.



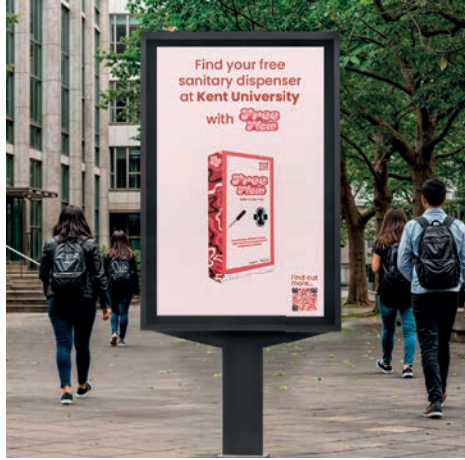
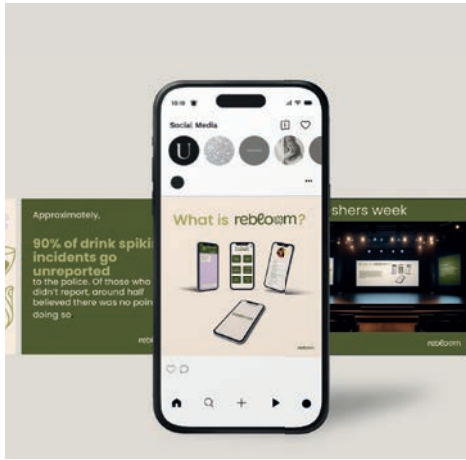
Lucy Children

Stage 3

Instagram: [lucyizabethgraphics](https://www.instagram.com/lucyizabethgraphics)

LinkedIn: <https://uk.linkedin.com/in/lucy-children>

This year, I have been working on designing brands that tell a story in every aspect – and most importantly brands that make a change in the world. These are a few of my proudest projects, including Paws – an innovative and brand-new support app for cat hit-and-run victims that brings a new level of support to a market that doesn't have it currently. I have also worked on winning project Act Vitalis for the Dyson Creative Network brief in collaboration with ACT Medical.



Niamh Williams

Stage 3

Instagram: niamh_graphics
Linkedin: Niamh Williams

This year, I have designed and developed brands focused on tackling important social issues—projects that have not only challenged me creatively, but also made me incredibly proud. Some of the highlights include Rebloom, an app designed to support users in reporting and preventing drink spiking; Guardian Gloss, a lip gloss and balm that turns blue when it detects the presence of drugs; and Free Flow, a free period product dispenser aimed at combating period poverty. I also had the privilege of collaborating with Dyson and ACT Medical on the winning project, ACT Vitalis.

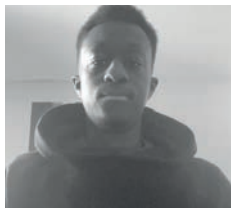


Lauren Blackman

Stage 3

Instagram: loz.visuals

During my final year at university, I developed a range of self-initiated projects aimed at positively impacting today's society. Cyber Buddies Against Cyber Bullies, is an app designed to support teenagers who have experienced cyberbullying. It offers a platform for advice, anonymous reporting, and aims to help parents and carers better understand the issue. Act Vitalis, was created in response to a brief from the Dyson Creative team, in collaboration with ACT Medical. The product subsequent won an award.



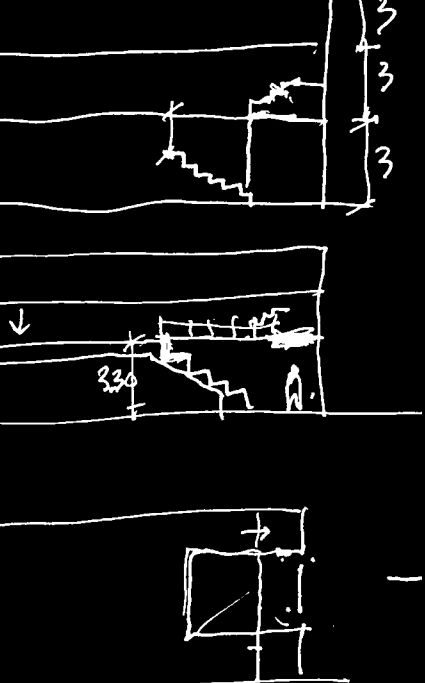
Tobi Akioye

Stage 3

Fallen Angels draws on the visual language of vintage poster design. I explored a range of psychedelic references to guide my creative process and maintain a consistent visual direction. Alongside this, I developed an anime-inspired banner for my portfolio, using photo manipulation techniques to distort imagery and intensify colour, enhancing the overall visual impact. My project *Behind the Frames: Celebrating Anime's Creative Talent* shifts focus to the people behind anime production—those who bring these stories to life. It aims to inform, inspire, and highlight the often-overlooked complexity and creativity of the animation industry.



Photo: Erin Byrne



BA Spatial & Interior Design

Hooman Talebi

Course Director, BA (Hons) Spatial & Interior Design

This academic year began with a sense of momentum, carried forward by the successful graduation of our first cohort. Their progress affirmed our shared vision and deepened our commitment to fostering a culture of curiosity, experimentation, collaboration, and continuous learning.

We set out to build on that foundation by cultivating an environment defined by dynamic exchange and creative synergy. Our focus remained on broadening students' intellectual and technical capabilities, while also deepening their engagement with both contemporary theories and historical context. Independence and initiative were encouraged as essential parts of design learning.

Technology became an essential partner in our exploration. Artificial Intelligence was not only introduced but critically examined and thoughtfully woven into the curriculum. Meanwhile, Stage Three students kept the Digital Lab alive with their ambitious use of 3D printing, elevating the quality and complexity of their models.

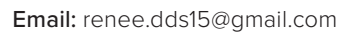
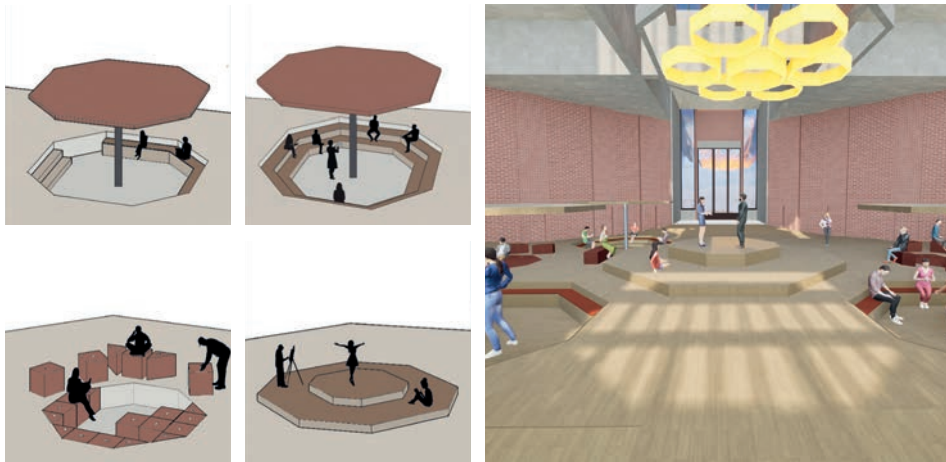
Interconnection was a central theme. We worked to weave modules together—horizontally within each Stage and vertically across all three—fostering a more layered and cumulative learning experience. This was embodied in the Spring Term, when all Stages used the Elliott Building as a shared project site. Its brutalist architecture offered both spatial richness and symbolic depth, sparking imaginative responses and peer learning. At Stage Three, the Digital Prototyping and Design Intervention modules ran in tandem, supporting and informing each other throughout.

Among the year's most grounded and meaningful experiences was our live project with Kent Air Ambulance. Through close collaboration with the charity, students had the opportunity to engage with a real client and make tangible contributions to a local community. The process was as insightful as it was impactful.

We warmly appreciate Howard Griffin, Ivan del Renzio, Rebecca Hobbs, and Fiona Cuypers-Stanienda for their invaluable support and contributions throughout the year.

Our teaching team—Simon Basketter, Kasia Czapiga, Fiona Raley, Priya Martin, Marzena Swed, and my partner in leading the course, Rebecca Onaue—brought dedication, warmth, and vision to every step of the journey. The team's wisdom, enthusiasm, and generosity extended beyond the classroom through our Tuesday Design Perspectives talks, which became informal yet inspiring spaces for sharing stories, reflecting on transitions into practice, and nurturing a culture of connection and curiosity.

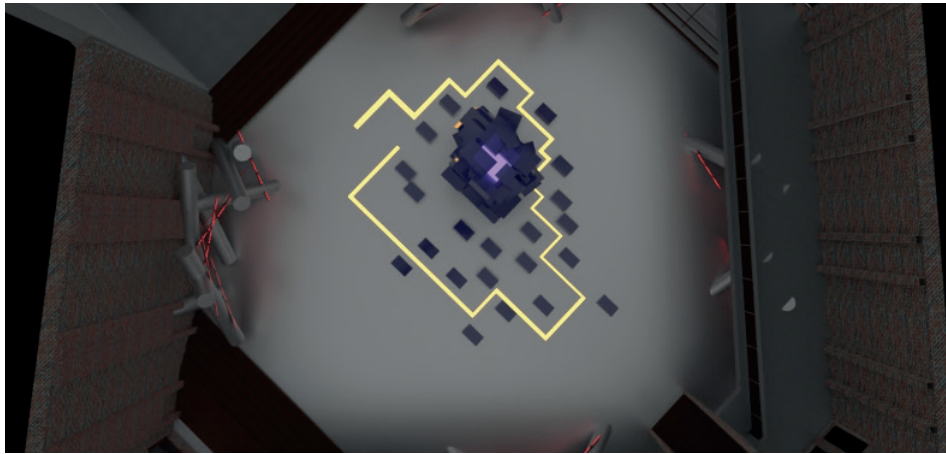
To our Stage Three students—your creativity, resilience, and sense of enquiry made this year unforgettable. When our first graduates returned in March to present their work and share their journeys, it underscored the strong, supportive community that SPIN continues to grow. We're excited to see you join this vibrant network, ready to shape the spaces of tomorrow.



My design, The Hexabloom, focuses on enriching the student experience by enhancing functionality, aesthetics, and adaptability. At its core is a dynamic flooring system with five adjustable stages operated by a hydraulic lift, placed between the original floor and a new level raised by 60cm. These platforms can be raised or lowered to suit lectures, performances, dance, or workshops. A lighter, more vibrant floor pattern replaces the existing dark surface, adding openness and clarity while highlighting staging zones. Adaptive lighting enhances visibility, and ramps replace stairs for accessibility. This reimagined floor transforms the hall into a more inclusive, engaging, and versatile environment.



After losing its sense of purpose, this project reimagined Eliot Hall through the lens of ‘Encroach’—inviting its natural, biophilic exterior to slowly inhabit the interior. This approach blurred the boundary between old and new, fostering dynamic interactions between architecture and movement. The intervention transformed underused, open areas into lush, engaging environments that invited exploration and sensory engagement. Through careful materiality and form, the design revitalised Eliot Hall as a space of curiosity and interaction. Crucially, it also provoked meaningful dialogue about how rigid spatial and architectural forms can limit the way we experience and engage with our surroundings.

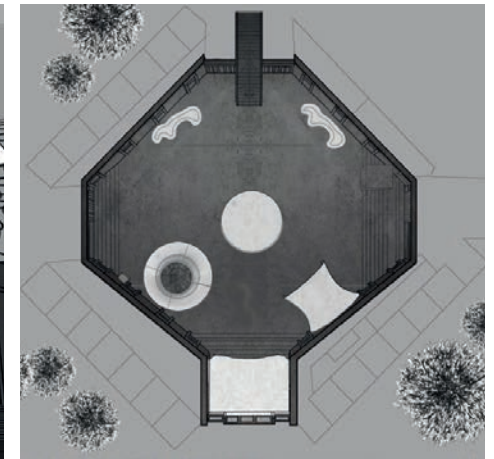
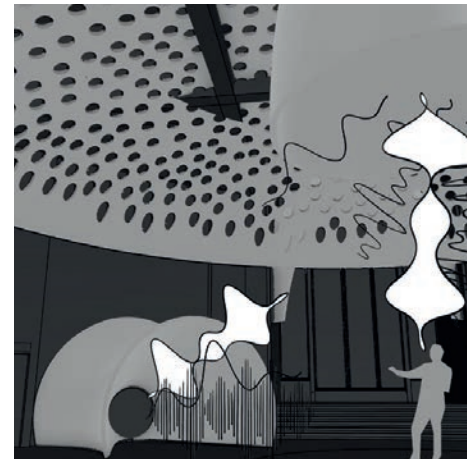


Fawzia Rahman

Stage 3

Email: Fawzia.rahman@yahoo.com

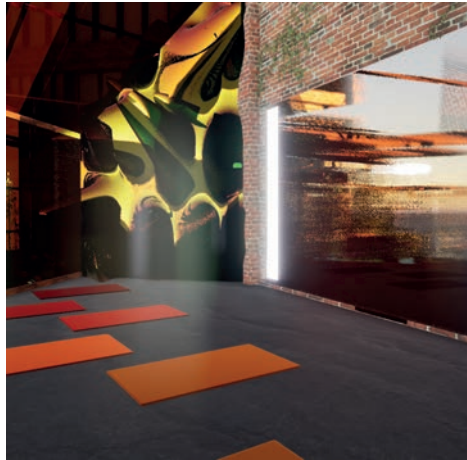
This project envisions an inclusive community space that fosters connection and accessibility. Images 1 & 2 show a cosy interior with lounge seating, communal tables, and a pool table, paired with a welcoming entrance pavilion—an adapted brick tunnel with warm lighting, seating, ramps, and wheelchair-friendly paths. Image 3 is an axonometric drawing of a pavilion in Chatham Historic Dockyard, designed for flexible use by all age groups, balancing entertainment and function. Image 5 presents a digital rendering of an immersive installation in a historic industrial space. A dark crystalline core, scattered cubes, and a glowing path evoke movement, transformation, and a dramatic, tech-inspired atmosphere.



Maisie Smith

Stage 3

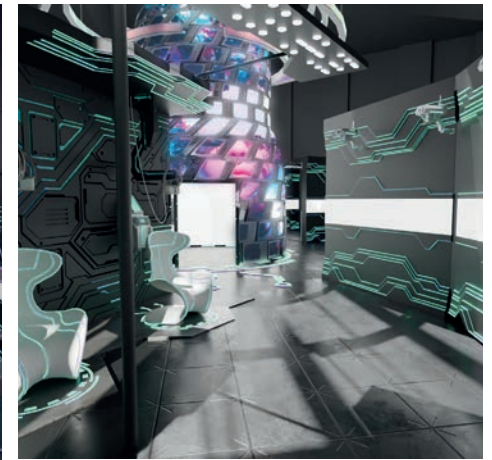
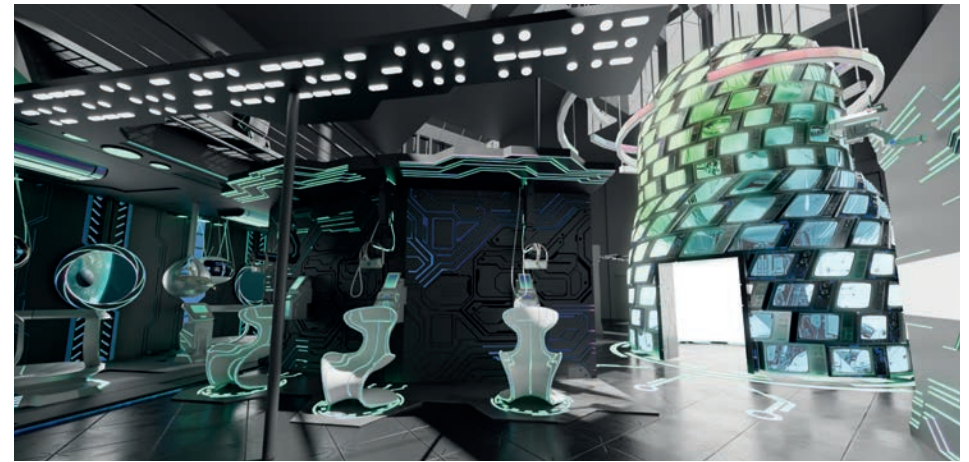
The aim is to transform the space into a more purposeful and intentional environment by enhancing the natural resonance and elevating the auditory experience to create a grander, more controlled sound. A fresh, contrasting installation will be introduced — one that adds new visual and spatial interest without detracting from the existing concept, but instead complements and amplifies its essence.



Nicole Enwonwu

Stage 3

This space began with the word “nourish,” reimagined as a spatial experience that supports both people and the environment. I transformed the existing Elliot College into a greenhouse-inspired wellness center — a place for growth, rest, and regeneration. Using biophilic design, the project is divided into four immersive rooms, each representing a human need and elemental theme: the café (Water), with wave-inspired ceilings and furniture, offers physical nourishment; the mini library (Air), featuring cloud-shaped lights and book holders, provides intellectual clarity; the yoga studio (Fire), with gradient mats and a sculptural flame installation, encourages spiritual/energetic balance; and the lounge/aromatherapy room (Earth), grounded by stone floors and stone-like tables, nurtures emotional wellbeing.



Aizad Abdus-Samad

Stage 3

For this Design Intervention and Exploration module, we were tasked with developing a program for the existing Elliott Building on the University of Kent campus. To guide and inspire our design approach, each of us had chosen a verb, mine was ‘distort.’ Using this as a conceptual foundation, I created a program centered around the use of VR headsets, allowing users to experience a distortion of their reality through immersive virtual environments.

Architecture

Peter Wislocki

Director of Studies, Architecture

Our staff and students are creative and entrepreneurial, ethical and responsible. At the heart of the School's activities lies our conviction that architectural design must meet real world challenges, and that our role is to prepare students for excellent professional practice or academic research, with a comprehensive understanding of the social, cultural, economic, environmental and environmental dimensions of the built environment.

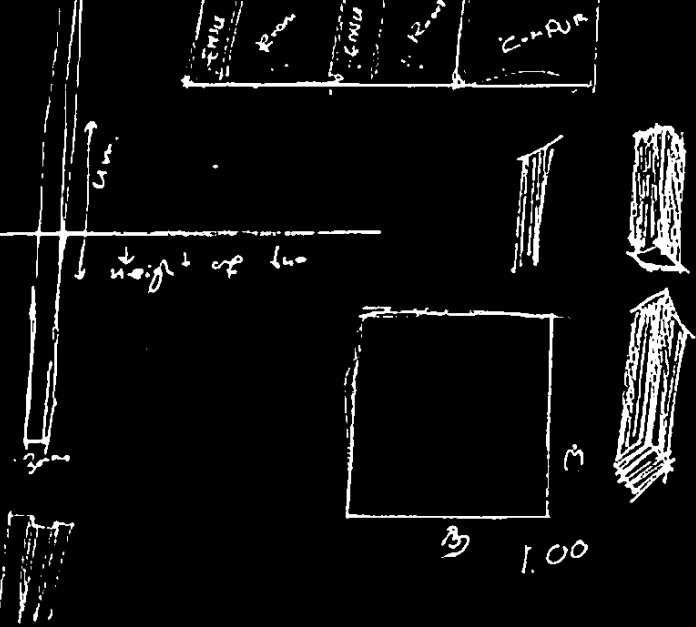
Our portfolio of independently accredited courses incorporates the route to professional registration which has been an industry standard since 1958 - a three-year full-time BA first degree, followed by a two-year full-time Master of Architecture (MArch) course, and a one-year part-time Postgraduate Diploma in Architectural Practice. Alongside these courses, since April 2024 the School has offered a Level 7 Architect Apprenticeship, incorporating the curricula of the MArch and PG Diploma in a pathway combining part-time studies with professional practice, benefitting from government funding. In a period of rapid change, apprenticeships are only one of many emerging strategies and trends, and we have taken a leading role amongst academics, practitioners and regulators, through bodies such as the Standing Conference of Schools of Architecture (SCOSA), the Association for Professional Studies in Architecture (APSA), the Royal Institute of British Architects (RIBA) and the Architects Registration Board (ARB), to steer UK architectural education as a whole in a positive, responsible and sustainable direction.

We are proud to welcome visitors to our End of Year Show, which is being displayed in our distinctive studios - where students learn from each other in a friendly, collab-

orative environment, guided by an outstanding staff team combining of practical experience and research excellence. Much of the students' work engages with real clients, communities and challenges – in a region in which the School has deep roots and excellent contacts, bringing a global outlook. Being part of a School of Arts and Architecture, we are immersed in a culture of creative enterprise spanning many disciplines.

Our graduates' employability is a paramount consideration. At every level of the School, students are in constant contact with distinguished practitioners - from those whose practice is emerging but already gaining acclaim, to Honorary Professors with international reputations, countless awards and competition successes. Interaction with such industry leaders supports a deep understanding of what practice really requires and aspires to. We work closely with leading local, national and international practices, and with professional bodies - particularly the RIBA - collaborating to offer mentoring and support. The Level 7 Architect Apprenticeship, in particular, provides a framework within which employers contribute to education, and academic research reciprocally supports practice.

Last year's graduates included Victor Williams Salmeron, who was awarded the Royal Institute of British Architects 2024 Bronze Medal for the design of an almshouse that celebrates its residents' personalities. As this catalogue goes to press it is too early to say if the 2025 graduating cohorts will include such national award winners, but the quality of the work across all of the School's accredited courses speaks for itself.



BA Architecture

Gerald Adler

Course Director, BA (Hons) Architecture

Welcome to BA Architecture. In the following pages you will see the graduating students' own selection of drawings that best represent their endeavours. In December they were delighted to learn that one of their peers from the year before (Victor Williams Salmeron) had won the RIBA Bronze Medal, and this gave further impetus to their design aspirations.

We have been particularly Kent-oriented this year, at least insofar as our studio projects go. Stage One began by the sea, inviting students to design a coastal cabin as a personal retreat by the sea in Folkestone. The major design project later in the year shifted focus to Canterbury, to the design of accommodation for an artist in residence in the Cathedral Close. The students benefitted from the synergy of our long-established Folio module which introduced them to a range of representational techniques in the visual arts.

Stage Two continued with the local Canterbury theme with a scheme for the St Radigund's area of town, with a focus on cooking and eating, while in the spring term we decamped to Faversham, with a housing project as part of the Collective Dwelling module. Both projects involved explorations of their respective built and landscape typologies, work supported by the parallel modules in the history of architecture and in technology and environmental design.

Having learned the lessons of urban design and placemaking from our two-year engagement with Chatham Intra, we applied techniques and conceptual thinking to our own backyard. We identified two

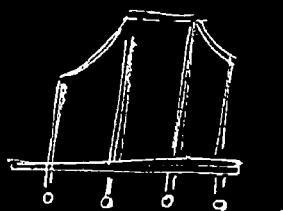
'gateways' to Canterbury extending from the two - originally suburban - railway stations to the hinterland of the historic core. Students chose to work on either Canterbury East of West and developed projects to improve urban 'porosity', environmental ambience and a sense of arrival. We continued with the Urban Room concept we had trialled in the Medway towns giving focus to the work of placemaking. The two Canterbury sites were then used in the final comprehensive design project capitalizing on the city's historical role of offering hospitality to visitors.

We worked internationally this year, hosting some 30 students and staff from Kogakuin University, Tokyo during the initial 'brainstorming' fortnight of the autumn term. Later in the spring term, we took a mixed group of students from across the BA to Barcelona. However, we did not neglect what is to be found on our doorstep, and we organized a number of local, one-day visits to London and Cambridge. We developed good practice relations, particularly with MAKE architects in London in conjunction with Stage Three.

I am delighted to find myself – once again – heading up the course. We inherited an excellent RIBA Visiting Board report and are currently putting together a dynamic programme of modules for next year. Enjoy the Show and the Catalogue!

Planning Policies:
 Historic Appraisal:
 Photograph Collage:
 Analysis of East House:
 Explain how it doesn't negatively impact existing buildings
 Road Policies, explain how green
 Travel Policies, Visitor Attraction, Transport Travel.

Structural Member
 3x3: wooden.
 5106:
 250mm
 PVC
 Cover



Stage Three

Stage Three is the culmination of the course. It is a time when students clarify the architectural direction that will find expression in their year-out experience and in their choice of Part Two course. The 'dissertation' module, Contemporary Architectural Investigation, demands critical engagement with a key interest of each student, and culminates in a dissertation or artefact. We benefitted from Damiano Iacobine's contribution from the Politecnico di Milano for his insights into mid-twentieth-century architectural culture. Hamza Jan made a first-class artefact entitled 'Palette Paradise', while Eleni Hoadley wrote the engaging essay 'Women Awake: feminist approaches to reclaiming the built environment'.

The design focus this year was on the city of Canterbury, where the urban design work of the autumn term led up to the detailed architectural design of the spring, culminating in the summer term presentations. We are very grateful to MAKE architects who explained their briefing work on behalf of the City of Canterbury to us and invited us to visit their studio in London. In addition, students were able to participate in a BA visit to Barcelona, while those who stayed in the UK were invited to Cambridge for a walking tour taking in some of its remarkable historic and contemporary buildings, not least Kettle's Yard, St John's College, Ralph Erskine's Clare Hall and James Stirling's History Faculty Library.

Nikos Karydis convened the final design module, developing the theme of 'hospitality' as an overarching concept governing the individual student schemes. If 'the city is a large house, and the house a small city', to paraphrase Aldo van Eyck who in

turn borrowed from Alberti, then our Stage Three work is a clear reference to this play of urban and architectural scales. The work was lent practical weight by Peter Wislocki's Architectural Practice and by Ron Yee's Detail modules, leading to the integration of design, materials, environmental and structural design that is worthy of a BA finalist's portfolio.

In the autumn we welcomed a large group of architecture students from Kogakuin University, Tokyo. They worked with us on the first stage of the urban design project and inspired us with their novel approaches and graphic prowess. In the spring we ran our alumni event that focused on year-out possibilities. This was further enhanced by the RIBA mentoring that we organized together with the UCA School of Architecture.

I'd like to thank all the lecturers and tutors who contributed to make the class of '24 such an enjoyable success: Marwa Al Khalidi, Chris Burrows, Silvio Caputo, Ivan Del Renzio, Manolo Guerri, Shaun Huddleston, Mark Hall, Chris Jones, Rob Keen, Victoria Lourenço, Nikolaos Karydis, Andy Macfee, Rebecca Muirhead, Marielena Nikolopoulou, Alan Powers, Giridharan Renganathan, Richard Watkins, Peter Wislocki and Ron Yee.

With thanks to: Colin Cresser and Kevin Smith in the Workshop, in addition to the behind-the-scenes support of our colleagues in the Division, in particular to Neil Evans, Cameron French and Charlie Young. Special thanks to James Redman and Joshua Knight of MAKE architects.

Gerald Adler, Stage Three Architecture



SAA Enhancement

Bridge Building Workshop

Building upon the success of last year's Ardnornish Bridge Build, the focus of our recent extra mural workshops has been to modify the "split beam girder" arrangement so that they are easier to construct and increase their capacity to cope with vehicle loading. Collaborating again with engineer HA-EY Ltd. Our latest bridge build was the replacement of a dilapidated 9m long vehicular access bridge at Black Glen. In contrast to the balmy conditions of our previous build, the weather was more typical for the Highlands and the team had to put up with a lot of mud! However, the Black Glen Bridge build was a success, and structure has received industry wide attention leading to our engagement for our next footbridge build which is adjacent to the Grade 2 Listed Bennerley Viaduct in Derbyshire.

In addition to gaining valuable hands-on construction experience, all participating students were rewarded with UoK Employability Points which accumulate towards possible Internship opportunities with participating local businesses.

Ronald Yee

Staff

Ronald Yee
Joseph Eyles
Kevin Smith (Workshop)
Colin Cresser (Workshop)

Participants (*Team Leaders)

Ekaterina Andonova
Oyamr Apochi
Ayomide Balogun
Daniel Boyce
Milly Cary
Adeze Cox-Thomas
Nehi Eigbefoh*
Eraj Fatima
Yaw Grey-Mill
Alisha Goddard
Shusmita Gurung
Oliver Hodgskin
Hamza Jan
Nikos Milos*
Moroti Olomo*
Eleen Osman
Jenan Poonawalla
Chiara Romersi*



Klaudia Dudys

Stage 3

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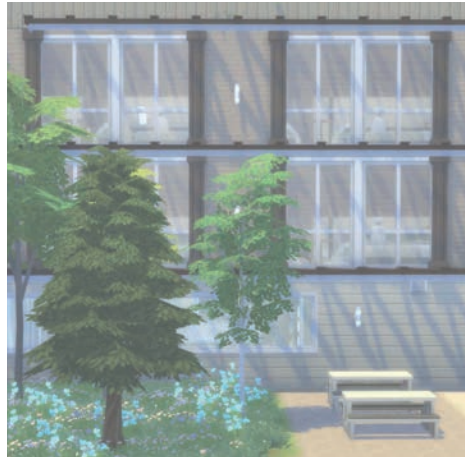
This project required a deep dive into hospitality architecture, my design envisioning the creation of a location motivated, boutique hotel in the heart of Canterbury, a city rich in architectural heritage, literary significance, and academic excellence. My target audience included travellers, scholars, and cultural aficionados. The design of the hotel focuses on Georgian architectural styles prevalent in the area, seamlessly integrating traditional design elements with modern comforts, while also providing spaces that align with the guests needs. The hotel aspires to be more than just a place to stay; it serves as a dynamic repository of the city's identity, redefining hospitality through a historical perspective, providing a stay that is intellectually stimulating, emotionally impactful, and visually timeless.



Ylishia Bubb

Stage 3

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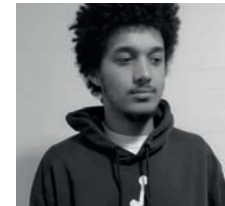


Avaani Bhatti

Stage 3

Instagram: [avaani_bhatti](#)
Email: avaani08@gmail.com

My proposal is designed to create a link between tourists and the local community. The Goods Shed hotel is a collaborative project between me and the Goods Shed. The hotel is situated adjoining to the Goods Shed and less than 10 meters from Canterbury West Station. Key areas of the project include an array of social spaces such as a games centre, heritage museum and kitchen gardens. These environments create safe and joyful spaces encapsulated by nature and fostering a sense of community and hospitality.



Yaw Grey-Mills

Stage 3

Email: Yaw.Greymills@gmail.com

Over centuries Canterbury has been a home to refugees from Europe and beyond. They enriched its culture and economy. In the last two years, due to Russia's invasion on Ukraine, more than 200 families from Ukraine, mainly women and children, have moved to the city. Faced with a shortage of accommodation for refugees, my proposal is a mixed-use design of a high quality hostel and a gallery which will celebrate the history of refugees and pilgrims in Canterbury and beyond. It will provide a valuable cultural and social experience for visitors and will help revitalise the unused area between Canterbury West Station and Good Shed. The location of the site is close to public transport and within walking distance of the city centre, retail and open space facilities.



Milly Cary

Stage 3

Email: millycary@gmail.com

The West Station Hotel, a scheme to drive out cars in the city of Canterbury, is my design proposal for our final term project to design a building revolving around the theme of hospitality. Being proposed over the existing structure of the Canterbury West train station car park, it exists to discourage the use of car travel whilst drawing attention to community and local culture. As its name suggests, its primary purpose is to accommodate hotel guests, specifically overseas tourists, however it also includes: a fine dining restaurant, cafe, workshop space and small shopping plaza, which is intended for all.

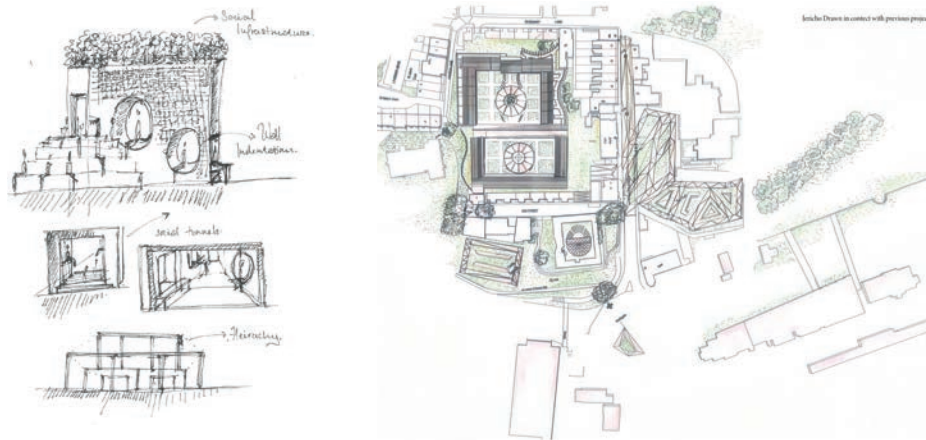
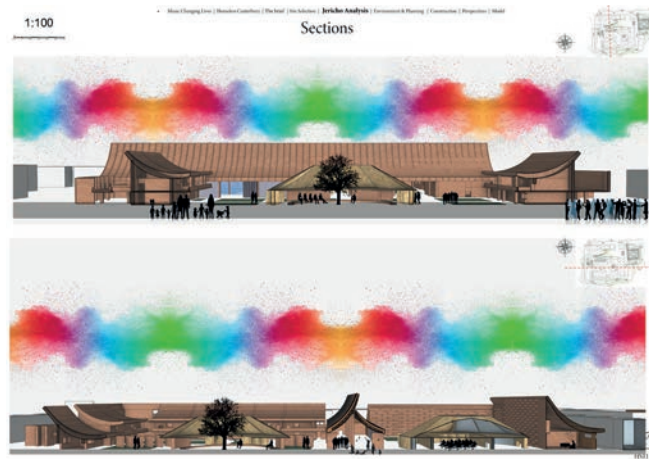


Maria Karamanidi

Stage 3

Email: karamanidimari@gmail.com

The aim of the project is to improve the eastern part of Canterbury, Kent. Key goals include solving circulation issues, enhancing social interaction, and strengthening the area's identity. The design of an urban room, an engaging exhibition space that encourages community participation, is a central component. This site is surrounded by a newly designed urban square and an urban gateway, resulting in a unified and vibrant public environment. The project incorporates landscape design to improve the site's experience and sustainability, with the goal of attracting people to gather together through these functional and meaningful interventions.

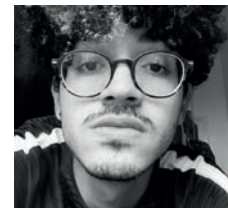
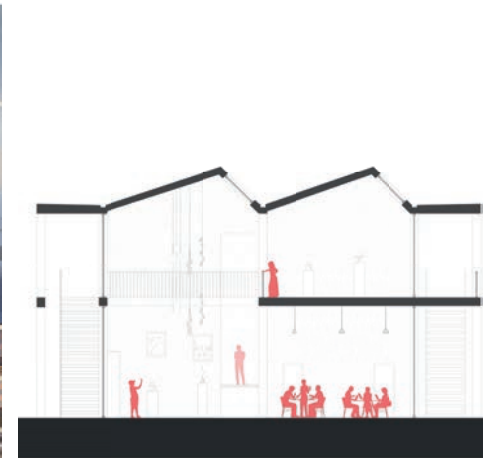


Edrisa Smith

Stage 3

Linkedin: www.linkedin.com/in/edrisa-smith-901661311
Email: edrisasmith123@gmail.com

This year, my work has centered on designing social infrastructure that fosters meaningful interaction within urban environments. Inspired by a lecture from Simon Henley, I delved into the potential of temporary structures and green interventions to activate underutilized spaces without disrupting the existing landscape. My final project, a Music Therapy Institution for destitute young adults, embodies this ethos, facilitating fluid transitions between public and private realms. Throughout both terms, a systematic geometric philosophy was at the heart of my design approaches, prioritising human-centric principles and slow, sustainable growth that respects the city's historical fabric. A key strength lies in my ability to translate ideas through hand-drawn sketches, capturing Thoreau's vision of utopia: 'Heaven is under our feet as well as over our heads.' Hebrews 11:10



Patrick Felippetto

Stage 3

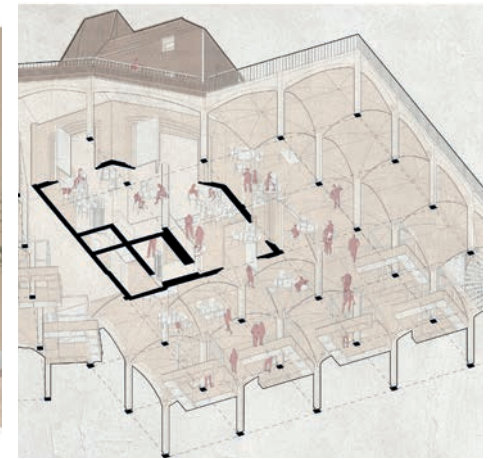
The last project of the term proposes a welcoming environment for locals and visitors that are keen to learn more about upcycling art, by incorporating upcycled plastic shingles on its façade, it celebrates the materials in an artistic way. It also incorporates a mix of spatial functions, such as the accommodation, art school and public use.



Xiaohan Yin

Stage 3

The Community Mall has three floors. Providing 40 stalls on the ground floor, which will be used for small and medium-sized enterprises or individuals to sell their products. These stalls are rented for seasonal events. A green zone in the courtyard on the ground floor for local residents and tourists to have relaxation. Performances can be organised. On the first floor and second floor, accommodation is provided for retailers who have businesses in this building. The goal is to provide a new space, a new landmark, of leisure and consumption for local residents and tourists, business opportunity for local resident and global retailers aiming to create well-designed new communities.



Hamza Jan

Stage 3

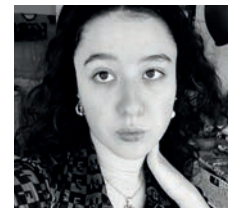
This project creates a welcoming space for seasonal agricultural workers, offering comfortable accommodation and support facilities. It includes a farmers market to showcase and sell produce grown by the workers, promoting their cultural and economic contributions. Located near Canterbury Castle, the proposal also features community gardens, a shared kitchen, and farm-based activities for the public. The design fosters cultural exchange and recognition.



Josiah Barker

Stage 3

From The Ground Upward: Nurturing The Future Of Kentish Wine. This project acts as an architectural mediation between sensory human experience and the industrial winemaking process. Combining production, hospitality, and gathering, it gives form to the emerging identity of English wine and supports its growth. Set in a region still defining its viticultural future, the building unmasks each step of the winemaking process to guests, fostering curiosity and appreciation. As climate change reshapes Kent's suitability as a wine region, the architecture responds with care and foresight, grounding the act of hospitality in environmental and social responsibility and shaping a public, sustainable celebration of place.

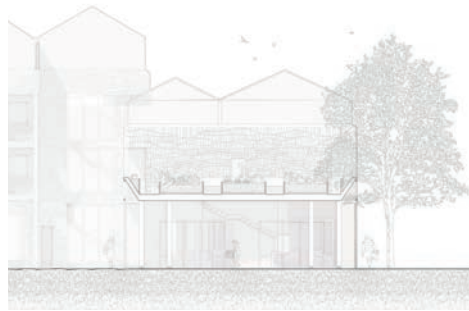
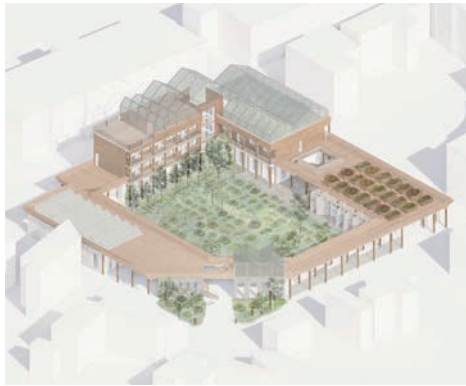


Melania Wilkin-Miralles

Stage 3

Email: mwilkinmiralles@yahoo.co.uk

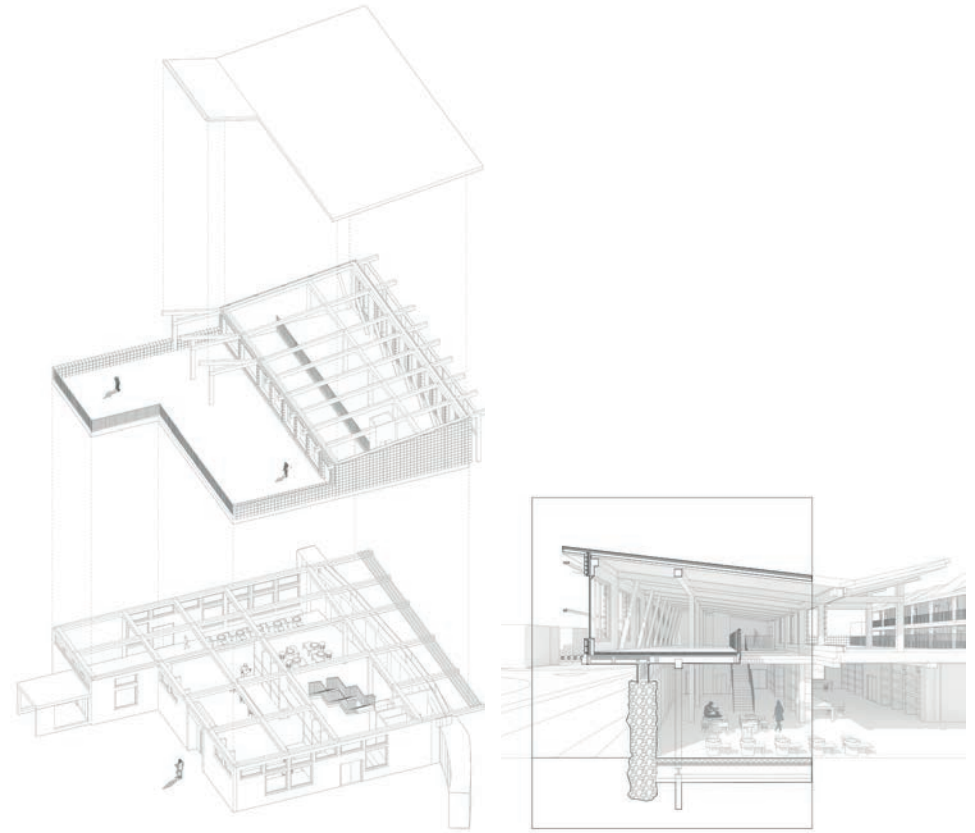
This project explores the interrelationship of architecture and community. I supported my idea of a bath house in Canterbury by studying the local voices of the community, which are rarely included in conversation about mental healthcare services. The bath house universal cultural significance enables it to be a space on familiarity and comfort. The concept of phenomenology on one's experience within the space became a critical point for the design process. In the collage 'Breath' the hand reaching out liberating the doves into the blue sky as people come together crossing the water, represents a sense of freedom and unbound thresholds that can be experienced between a building.



Ralitsa Dimitrova

Stage 3

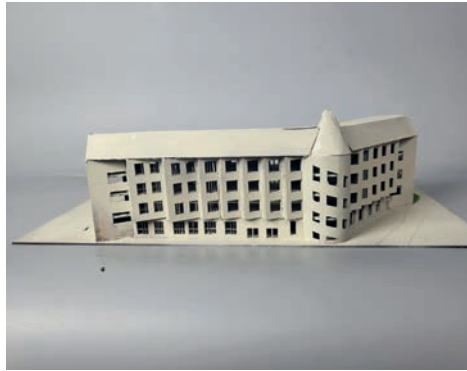
Urban living and industrialised agriculture are disconnecting communities from the land that sustains them, weakening their understanding of natural cycles and sustainable practices. This project proposes an Educational Agricultural Centre in Canterbury to restore that connection through immersive, hands-on experiences. Over a three-day stay, visitors engage in farming, seasonal workshops, and shared meals, contributing to a system that nourishes both soil and community. Accommodation includes a mix of hostel-style rooms and family suites. A farm-to-table restaurant uses produce harvested by visitors and volunteers, supported by partnerships with local farms. More than growing food, this is about growing awareness - of the cycles that sustain us, the hands that feed us, and the deep-rooted connection between soil, season, and society.



Rebecca Bownass

Stage 3

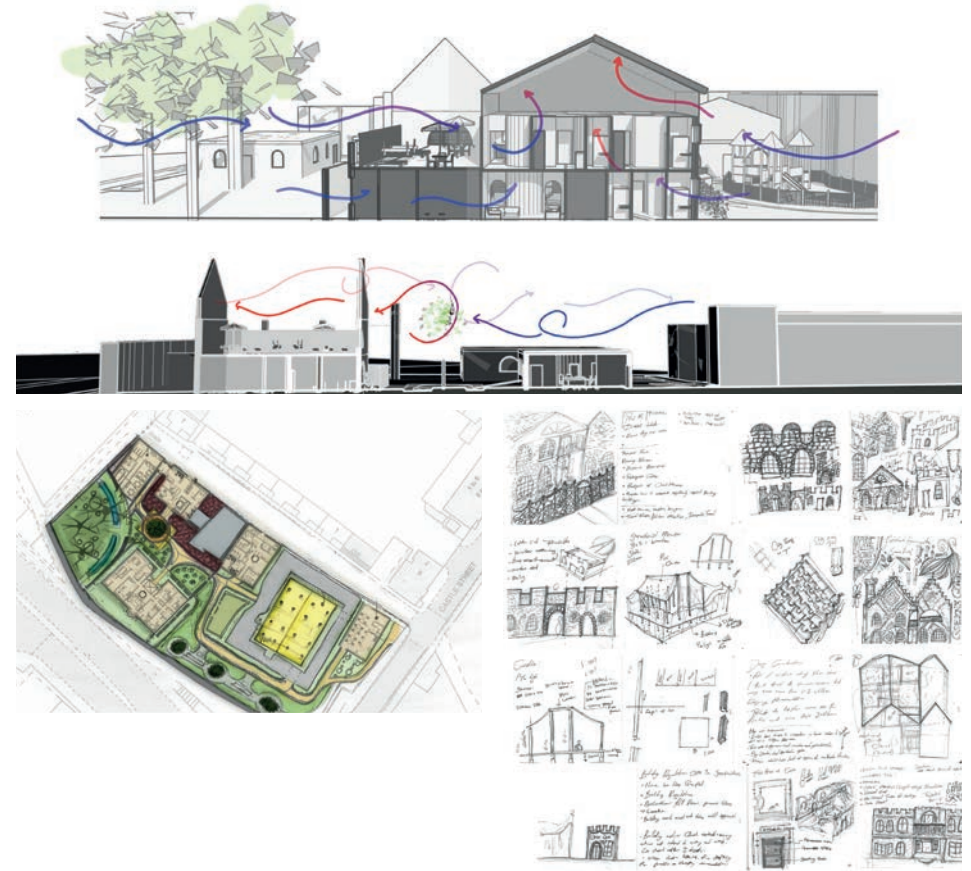
The proposal is a pottery studio located within a culturally rich corner of the UNESCO World Heritage Site of Canterbury with adjoining accommodation providing sanctuary for 9-artists-in-residence. With additional capacity for public engagement, the scheme appeals to a wide demographic of both locals and visitors, suitable to that of Canterbury. The proposal remains sympathetic to the existing forms on site, with the mimicry of Oast house chimneys, and the incorporation of the historic city wall in the pottery studio as part of the building envelope. The project wraps around the protected Oak trees on site, forming a central courtyard, a recurring spatial typology associated with Canterbury and the concepts of craft and order.



Eleanor Daniels

Stage 3

These images are all part of my most recent project 'Architectural design', for this submission I created a hostel design to be located here in Canterbury. My main objective was to create a sustainable design while also maintaining affordable prices for guests at the hostel. To do this I included several carbon strategies such as a ground source heat pump to power the under floor heating and a grey water system to collect water from showers to be reused to flush toilets. In order to blend my design in with the urban fabric, I selected the facade materials from the buildings surrounding my site, red clay bricks are found on many buildings lining castle street as well as flint stone walls being found on castle house hotel.



Sonny Kone

Stage 3

Linkedin: Sonny Kone

This project, Queen's Quarter, is a communal housing proposal in Canterbury dedicated to supporting women and children who have experienced homelessness or domestic violence. The scheme integrates eight residential units with therapeutic, vocational, and recreational spaces. I've included a selection from my design diary that documents early concept development through to final outputs, alongside a hand-drawn perspective capturing the atmosphere of the shared courtyard. The masterplan outlines how the project fits sensitively into the historic context of Canterbury, and the detailed building sections demonstrate the use of passive ventilation strategies to enhance comfort and sustainability. My work focuses on designing with empathy, dignity, and purpose, creating environments that actively support recovery and empowerment.

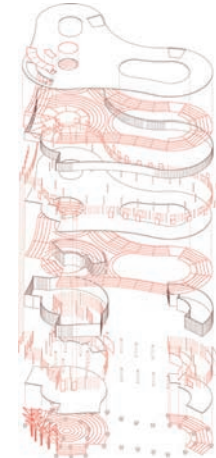


Shusmita Gurung

Stage 3

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With Kent's reputation as the 'Garden of England', my project invites nature enthusiasts into Up and About Hostel. Through repurposing the existing Oast House, the site has been transformed into a place, where locals and visitors can enjoy Canterbury's greenery, through guided hikes and foraging sessions. A workshop space runs along the historic wall, further creating a bond between the existing and proposed. One can learn traditional crafts like weaving using the found material from foraging or cook using foraged ingredients. Up and About hostel will be a place for visitors to take a break from their journey or begin their exploration.

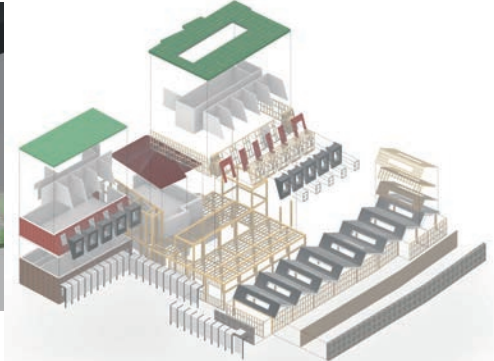


Bisade Ibiyemi

Stage 3

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Taste of Home by Oluwabisade Jennifer Ibiyemi: This project is about bringing groups of people together through the love, culture and traditions of food. It focuses on bringing international students and their families together in a place that is foreign to them, creating a space where they can still feel at home despite being miles away from home. This project proposes a strong sense of community where people can explore and learn about different foods in proposed space of a food market, experience cooking new and healthy foods in the cooking classes and socialise in the communal kitchen. This happens all while experiencing what Canterbury has to offer.



Mohammad Rasool

Stage 3

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Stone craftsmanship has become an almost disappearing craft and many aren't aware of the craft's work and efforts. Through the development of my scheme, I have proposed a new proposed educational centre alongside a community focused approach, to upskill people in stone craftsmanship and provide a space with learning facilities for all people of the wider community. The proposal will seek to enhance the public attraction of the landmarked castle, and its historic surroundings, through an on-hands experience of stone-crafting workshops alongside a series of internal and external exhibition gallery spaces; with designated space for expressing the historical culture of stone craftsmanship.



Avery Hodgson

Stage 3

Surrounded by The River Stour, the current site is only used as a car park and pedestrian pathway. The purpose of this project was to first transform the Miller's Field into thriving wetlands. Then, hotel accommodation as well as an observatory are built onto the site for visitors to appreciate the surrounding nature and to provide scientists with both a laboratory to use for on site monitoring and a place to stay. The accommodation is designed to give every customer a direct view to the river, while the observatory was designed to provide views of the site to visitors.

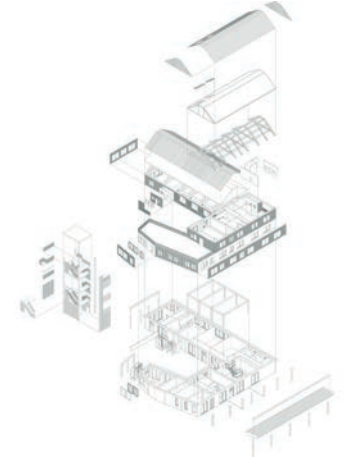
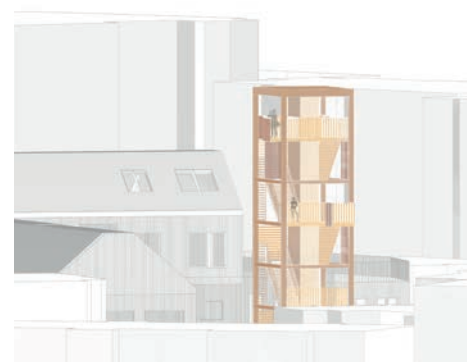


Mia Gill

Stage 3

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This project proposes a mental health retreat focused on supporting individuals with anxiety while also accommodating trainee therapists. The design creates a nurturing, restorative environment through art therapy, mindfulness practices, landscaped spaces, and therapy sessions. It balances communal and private areas, allowing guests to engage in group healing or individual reflection. Educational facilities support the training of future therapists, addressing the growing demand for mental health professionals. With anxiety rates rising, particularly post-Covid, this retreat aims to alleviate pressure on existing services in Canterbury and beyond, offering both recovery and learning in a thoughtfully designed, integrated setting.



Alexandra_Andesilic

Stage 3

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Living History is an educational hotel in Canterbury, designed for students and scholars. The project aims to allow young adults to immerse themselves in the rich history of Canterbury. The hotel provides an environment where students can rediscover the past in a present setting, while surrounded by historical landmarks framing the space. While internal spaces cater to students, with workshops and classrooms, the surrounding areas are designed for the local community, featuring natural landscaping and a viewing tower that overlooks the Roman city. The design creates a bridge between past and present offering a reflective environment focused on memory and education, in an evolving urban setting.

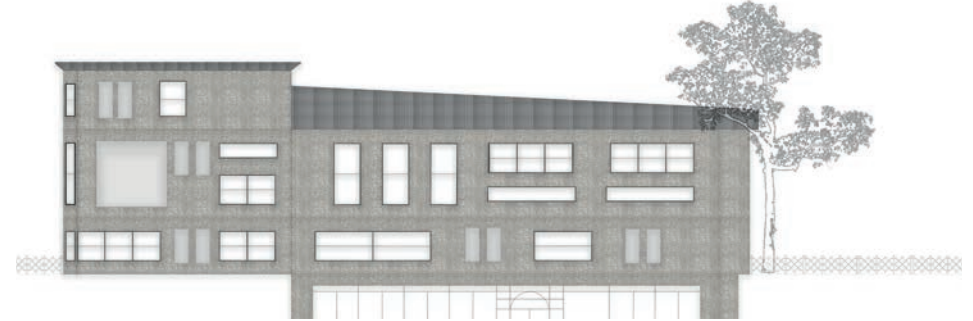


Houda Chen

Stage 3

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Maggie's Centres are dedicated to providing free expert care and support for cancer patients in the UK. The aim of this project is to utilise the Franciscan Garden situated at the centre of Canterbury to provide a brand-new Maggie's centre with a well-planned garden for the local patients. This new centre aims to improve the visitor's experience through the integrated garden, including many features including green house gardening, external yoga studio, labyrinth, and the Greyfriars Chapel. All of the activities are accompanied by newly planted vegetation and improved water features, to help to improve patients' mental wellbeing.



Odema Acacia Saleh

Stage 3

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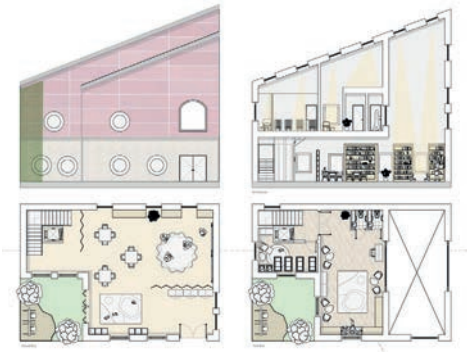
This project focuses on designing a dual-purpose centre and hostel that supports homeless individuals by providing safe accommodation and access to skills training. The aim is to help residents build confidence, learn practical skills, and transition into employment and independent living. Open to the wider community, it offers workshops and training programs for anyone interested in developing new skills or exploring career opportunities. Serving as both a transitional living space and a career development hub, the facility promotes inclusion, growth, and opportunity—creating a supportive environment that helps individuals reintegrate into society and move towards long-term stability.



Evie Pullen

Stage 3

Located in historic Canterbury beside The Goods Shed, Kentish Roots is a boutique hotel concept celebrating Kent's cultural and agricultural heritage. Its architecture blends traditional forms with contemporary design, inspired by Canterbury's vernacular style. The ground floor hosts a vibrant social hub with a curated craft market and locally sourced food stalls, offering an authentic culinary experience. Surrounding orchards and vineyards reflect Kent's rich farming traditions. Kentish Roots fosters meaningful connections between guests and place, promoting sustainable tourism through thoughtful architecture.

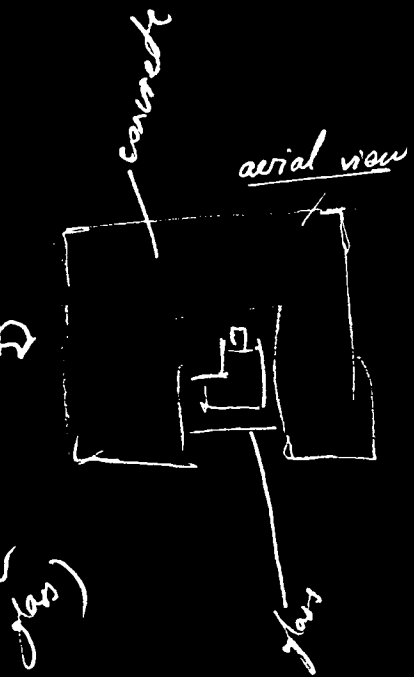


Eleni Hoadley

Stage 3

Email: elenihoadley@outlook.com

HerSpace is a community-driven collective empowering women and their children fleeing domestic violence. It offers safe accommodation for diverse families, coworking spaces, holistic services, and green areas. Centred around a crèche, the design fosters connection, dignity, and creativity through natural light, calming materials, and adaptable layouts. HerSpace is more than refuge—it's a space for recovery, growth, and solidarity. By blending support services and workspaces, the project nurtures resilience and honours women's strength. Rooted in Canterbury, it reflects a personal mission to create empowering architecture that helps women rebuild their lives within a supportive and inclusive environment.



Master of Architecture

Ambrose Gillick

Course Director, MArch

The MArch at Kent has continued in its customary way of delivering a diverse set of modules to encourage broad, detailed learning and professional-level skills and thinking. All praise to our students, whose diligence and productive creativity remains an inspiration and joy to behold. Our numbers swelled this year, making the studio a place of vibrant creativity and the students should be commended for making it their home, filling it with the sounds, sights and stuff of creative practice.

This year design modules focused on three overarching themes - Unit 1 explored **Knowledge**, Unit 2, **Work** and Unit 3, **Citizenship**. Each unit chose sites in Medway for the first semester, and sites in London after Christmas, allowing students to test ideas and modes of study and design, building towards large-scale and complex buildings on the their London sites. This produced very rich work across the board, allowing students to define the parameters of their own work, develop briefs and engage with and resolve multi-sited territorial, social and environmental constraints.

The fruits of this approach are clear, with a very visible uplift in students work. The ambition remains extremely high, but subtly and technical sensitivity has not been lost. Indeed, one might suggest, there is an reemerging profundity visible, thanks to the very excellent work of unit design leads Dr Yorgos Loizos and Faye Tamsett (Unit 1), Chloe Young (Unit 2) and Michael Holms Coats and Oliver Watson (Unit 3).

Of course, no MArch would be compete without technical, professional and theoretical inputs too, and these were ably supplied by Dr Giri Ranganathan and Matt Woodthorpe (Technology 4), Professor Henrik Schoenefeldt and Dr. Richard Kulczak-Dawkins (Technology 5), Professional Practice (Peter Wislocki), Cultural Context (Dr Ambrose Gillick) and the Stage 5 Options Module, delivered by Rebecca Hobbs, Dr Marwa Alkhalidi and Ambrose Gillick. All staff have been very dedicated as ever, and must be recognised for this.



Thea Steiro Mikkelsen

Stage 5

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The Tapestry, also dubbed the Weavers Hub is a community based Guild-led, weaving workshop and guildhall on the Isle of Dogs, London, responding to the area's social and green deprivation. Developed through a collage-based design process, the project draws from the areas logged social demographics and traditional fabric patterns to create a narrative tapestry of a masterplan and one detailed hub. Interwoven timber structures and flood-resilient detailing support a low-carbon, Passivhaus circular design. Programmed as a Weavers' Hub, the building invites the public to explore the process of weaving, from raw materials to crafted textiles. Through dedicated activity based spaces, Material Archive, library and social areas, the proposal becomes a woven response, where architecture, tradition, and community learning are tightly stitched together.

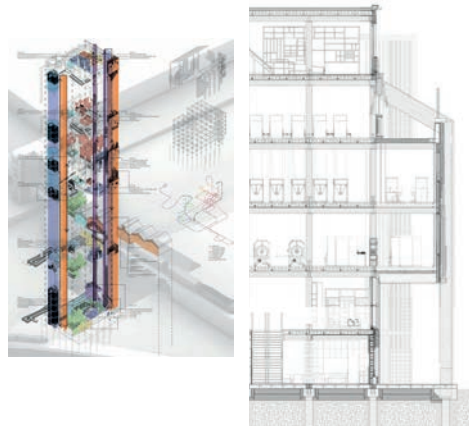
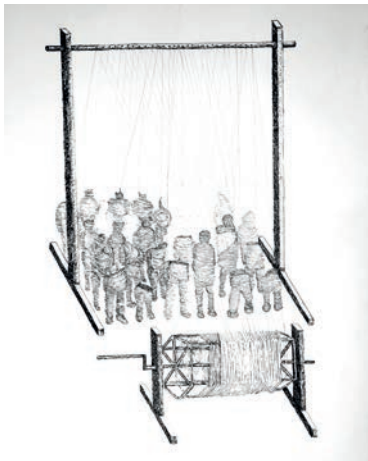
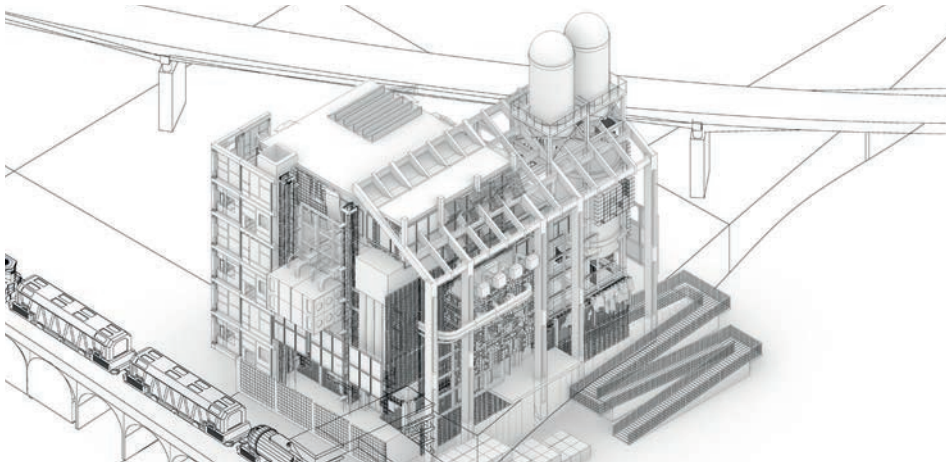


Rocky Wong

Stage 5

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This project proposes a sustainable repair and refurbishment hub located on Staffordshire Street, Southwark. It addresses urgent urban challenges including electronic waste, digital inequality, and community skill-building. The proposed building is strategically situated between a hospital and a police station near Peckham High Street, fostering partnerships for community service, equipment repair, and digital inclusion, focusing on a culture of repair, reuse, and collaboration—helping to create a circular economy for Southwark's future.



John Kirtley

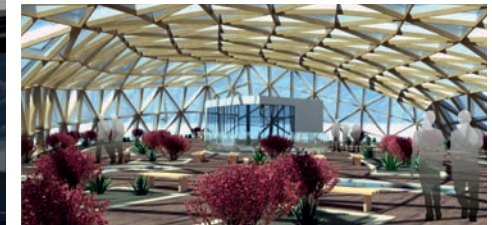
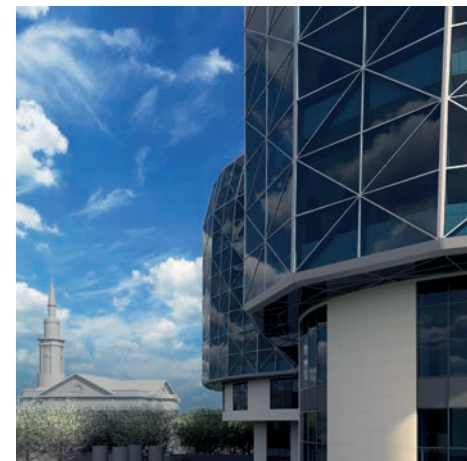
Stage 5

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Textiles and clothing serve as powerful symbols of identity, reflecting culture and social standing. Traditional textile production, deeply rooted in local practices, embodies community heritage and artistic traditions. However, fast fashion has disrupted this connection, treating clothing as disposable and leading to significant environmental damage and the erosion of localised identity. This linear “take, make, waste” model contrasts sharply with the potential for renewal and the celebration of textile craft, highlighting the urgent need for transparency regarding textile waste issues and a reclaiming of cultural identity.



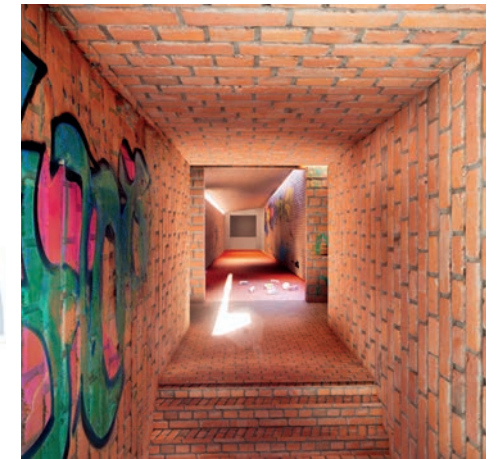
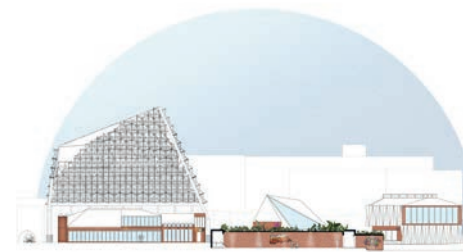
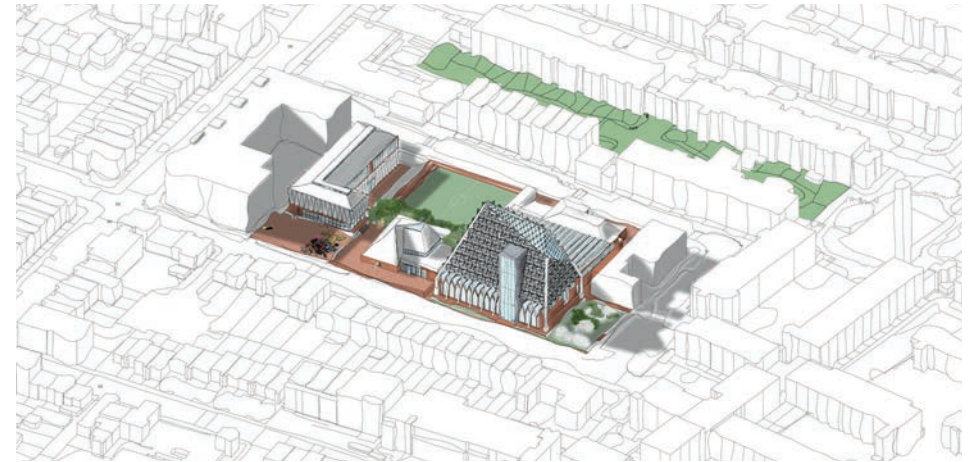
Nathan Yau

Stage 5

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As digital technology becomes part of everyday life, data centres are becoming essential to human civilisation. Rather than a typical server farm, this project reimagines data centres as a piece of urban infrastructure that serves as a business hub for local firms and provides waste heat to the local network. Like the libraries of old, they hold and share knowledge. With thoughtful design, they can be more than a piece of infrastructure but a part of the city that supports both digital and physical life.



Aroz Saed

Stage 5

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'Urban Wildlife' is a proposal to reintroduce and protect wildlife within Camberwell, London, through a biodiverse architectural scheme closely linked with Burgess Park. In response to increasing neglect and a lack of care facilities, the project provides integrated habitats: bird nests within a vertical thatch façade, while the horizontal plane accommodates 'hedgehog drawers', and 'fox hides'. The building explores human-wildlife interaction through varied experiences; sunk, shrunk, double heighted and a play between indoor-outdoor spaces. An educational component exists within, extending local SILs school programs and offering veterinary learning spaces. This project acts as both sanctuary and seed, aiming to regenerate urban ecosystems and foster coexistence between humans and wildlife.

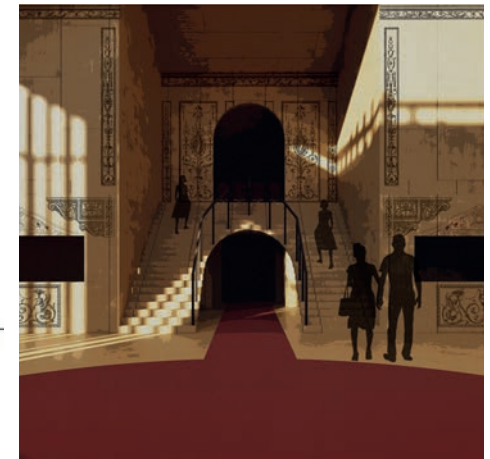
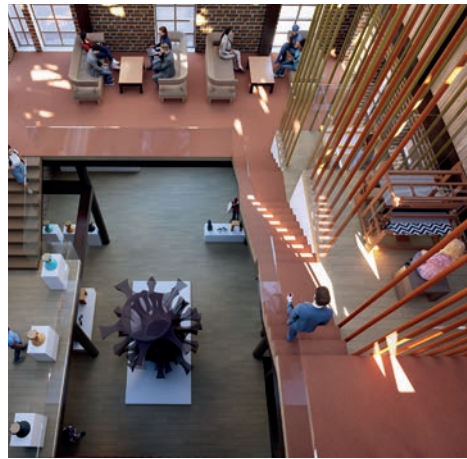
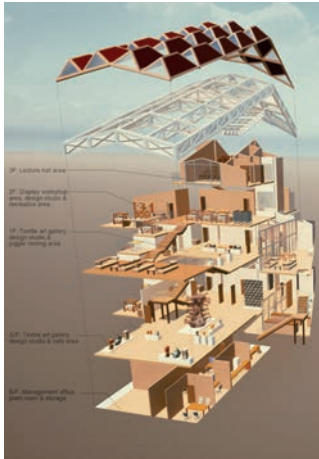


Segilola Apooyin

Stage 5

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Rooted in the vibrant and diverse street culture that South London is well-known for, the project encompasses an eclectic mixture of the formal interior and informal exterior, blending and playing with the boundary between the two. Camberwell's street culture encompasses a mix of underground art, independent shops, and a thriving creative community - however, long histories of anti-social behaviour and knife violence have historically ailed the neighbourhood of Peckham. This project, located at the Damilola Taylor Youth Centre, a facility poignantly tied to this painful legacy, aims to blend these elements while still honouring the gritty realism of its urban context.



Joshua Chau

Stage 5

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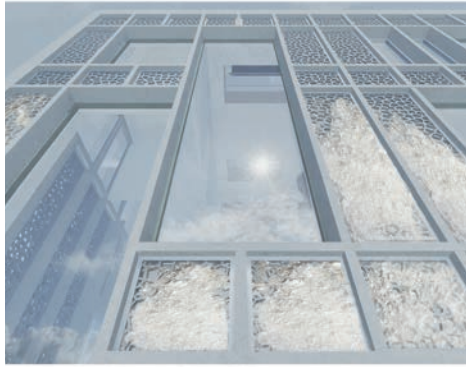
Daniel Mayall

Stage 5

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The project site is located in Peckham near Peckham Library. The existing building currently serves as an exhibition gallery and studio space. The project aims to reuse and transform it into a community textile art gallery. G&1/F: market and textile art gallery to attract people; 2/F: recreative and workshop areas to interact with visitors and demonstrate weaving techniques; 3/F: lecture hall area provide lecture to support visitors in becoming independent textile designers. The circulation becomes an overlap space to demonstrate how to become an independent textile designer. The project retains the existing brick wall structures, building atop them to integrate old and new spaces into a cohesive new development.

This project targets young offenders and individuals from lower socio-economic backgrounds, using drama and musical theatre as tools for personal growth, self-control, and inspiration. It aims to channel their energy into creative expression while opening pathways to potential careers in the performing arts. Bird in Bush Theatre embodies this mission through a thoughtful blend of classical and modern architectural styles. Classical elements evoke the grandeur of historic theatres, while modern techniques create a more accessible and relatable environment. This combination ensures the space is inspiring rather than alienating, helping the target audience feel welcomed and empowered rather than intimidated.



Zoe Symonds

Stage 5

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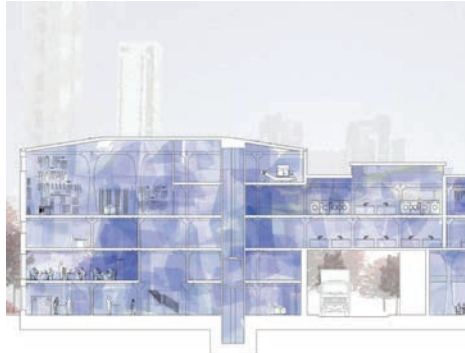


Ka Sin Yeung

Stage 5

In a world of uncertainty, where global warming is winning and the chances of reversing the damage caused by mankind are becoming a dream rather than a goal, people's health is deteriorating. Looking back to methods used 5,000 years ago, we can turn to the salt of the earth to help us improve the lives of those most at risk of pollution and stress. The Salt Therapy Centre on the Isle of Dogs, set on the historic slipway of the Millwall Basin, will enable local people to come and improve their breathing, their stress levels & have skin therapy using one of nature's own cures.

This project explores the psychological connection between people and space, carefully developing each step from concept to physical model. The design process focuses on user needs and experiences, aiming to create flexible environments that respond to different psychological states. The final work presents a balance between function and emotion, offering a thoughtful vision of adaptable and meaningful architectural spaces.

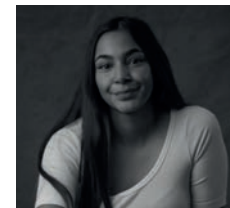
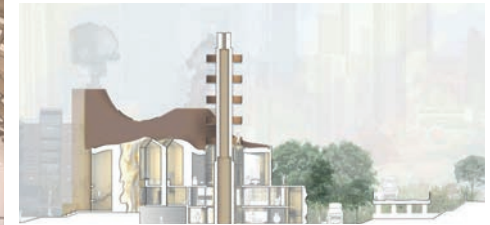


Mackenzie Barrall

Stage 5

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The Make and Mend Studio, located in the Isle of Dogs, transforms discarded clothing from large retailers in Canary Wharf into a living textile library, from which participants learn to dye and sew new garments from scraps, or mend and alter their existing wardrobe. Acting as both workshop and resource center, the space promotes hands-on, accessible education through sustainable clothing practices. The architecture itself embodies these ideas through structural panels and columns which are shaped using stitched fabric molds. The complex becomes a bridge, linking intimate personal learning, with large-scale material process to celebrate the texture and craft of slow fashion.

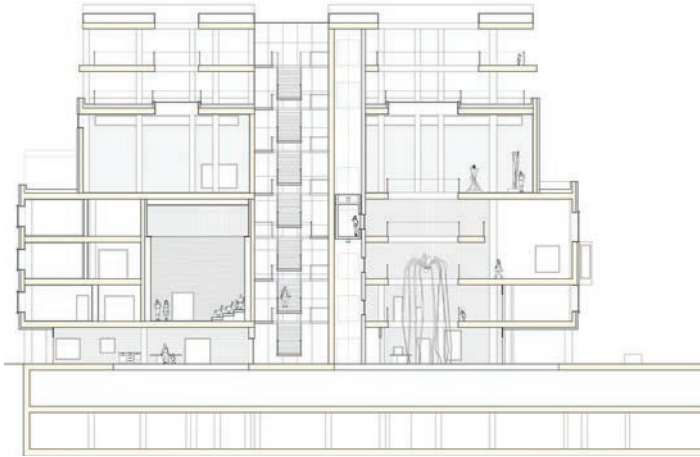
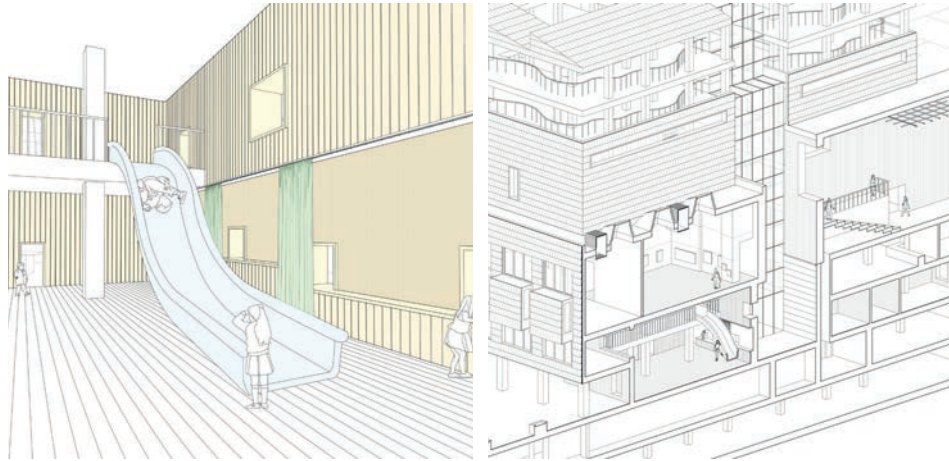


Kimberly D Silva

Stage 5

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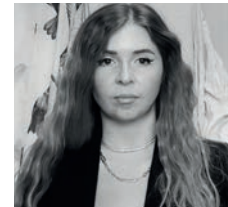
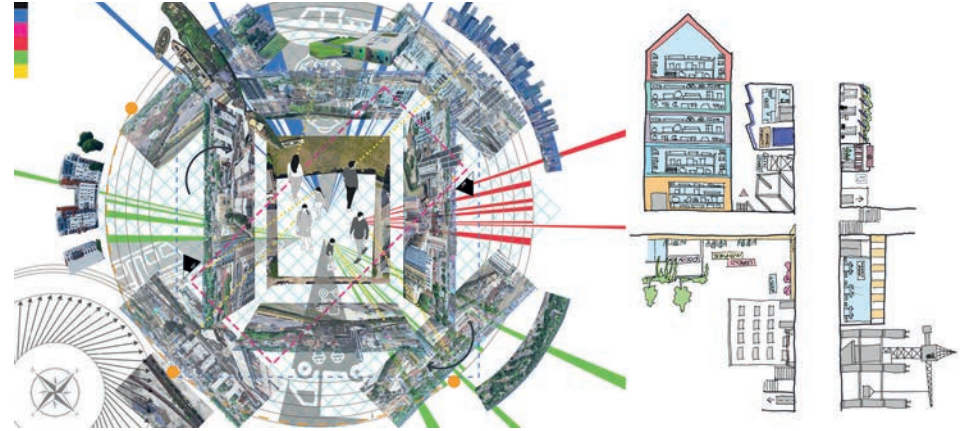
This project proposes a bespoke ceramic tile factory located on the Isle of Dogs, designed to unify the area's eclectic architectural character. The factory will produce unique ceramic tiles, while also serving as a creative space for local artists and art enthusiasts, fostering collaboration and innovation within the art industry. The building's façade incorporates elements that promote biodiversity, with features supporting local wildlife, such as bird and bee boxes. Additionally, the materiality of the structure reflects the Isle of Dogs' industrial heritage, creating a seamless blend of craftsmanship, sustainability, and community engagement.



Kai Rose

Stage 5

My project this term explores the intersection between the Arts and Special Educational Needs and Disabilities (SEND). My carrier was the Camberwell Incredibles, an arts charity that works with individuals with SEND. I chose the currently disused Camberwell Magistrates Court as my site, which I aimed to transform from a place of judgement into a space of acceptance. The scheme features a mixture of public spaces, exhibition spaces, and performance spaces that can be used the Camberwell Incredibles, other community groups, and the Wider public. Through adaptive-reuse, the project reimagines the former court as a civic hub, enhancing its relationship with the surrounding public realm.

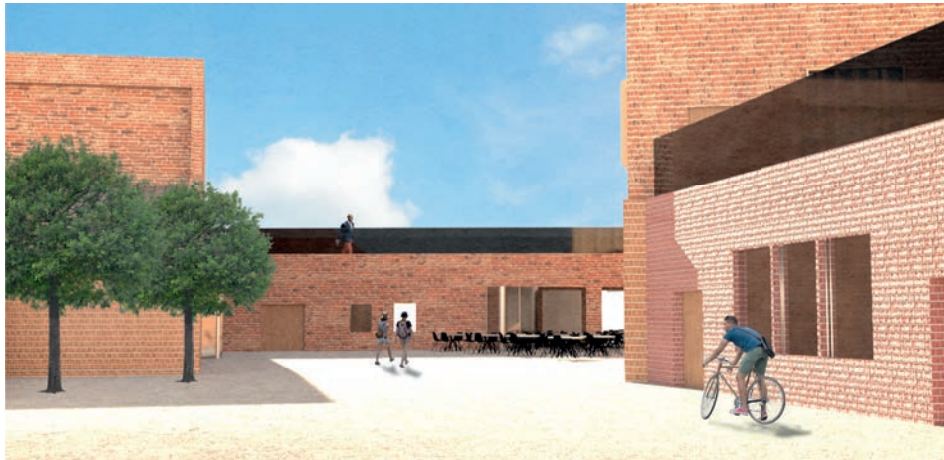


Georgia Hoggins

Stage 5

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'Back to Work' in Chatham and Deptford sparked the creation of a civic-minded architecture firm with a material bank at its core. This speculative workplace collects and redistributes materials, promoting adaptive reuse and circular construction. It hosts playful workshops for children and adults, fostering creativity, collaboration, and shared learning with professionals. From a construction pit, the project rose into a seven-storey material tower with a cantilevered floor and shaded garden. Its ground level is a vibrant public space where community learning and design converge reimagining work not just as labour, but as collective civic engagement.



Icy Yu

Stage 5

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Located in Deptford, this project is a transformation of an existing building. By rethinking spatial design, it explores the evolving relationship between architecture and the changing needs of contemporary work environments.

Peter Wislocki

PG Diploma in Architectural Practice

RIBA Part 3

The PG Diploma in Architectural Practice provides a Part 3 programme alongside architectural BA Part 1 and MArch Part 2 programmes offered by the University of Kent's School of Arts and Architecture (SAA)

As such, the course benefits from SAA's diversity of academic knowledge and research, and the cross-fertilisation between the disciplines of its staff. SAA is strongly rooted in Kent while pursuing a broad outlook, and the Part 3 course reflects this, with staff and students mostly based in the region but professionally active across the UK and beyond.

The PG Dip's core curriculum is based directly on the RIBA/ARB criteria for Part 3 graduates, and the lectures and seminars directly address these criteria, which are common to all equivalent courses in the UK. It is, however, intended that, within these criteria, the Kent PGDip has the following USPs:

- Exploration of professional practice in the widest context of creative enterprise, business models and development strategies
- Contextualising UK practice within international markets, based on the staff team's personal experience

After six years the course has matured, and is consistently attracting candidates with exceptional prior professional experience. The informal, interactive seminars greatly benefit from the diversity and quality of this collective experience, and contribute to the very high standards of work produced by each cohort, as has been recognized by the RIBA and other external examiners and assessors.

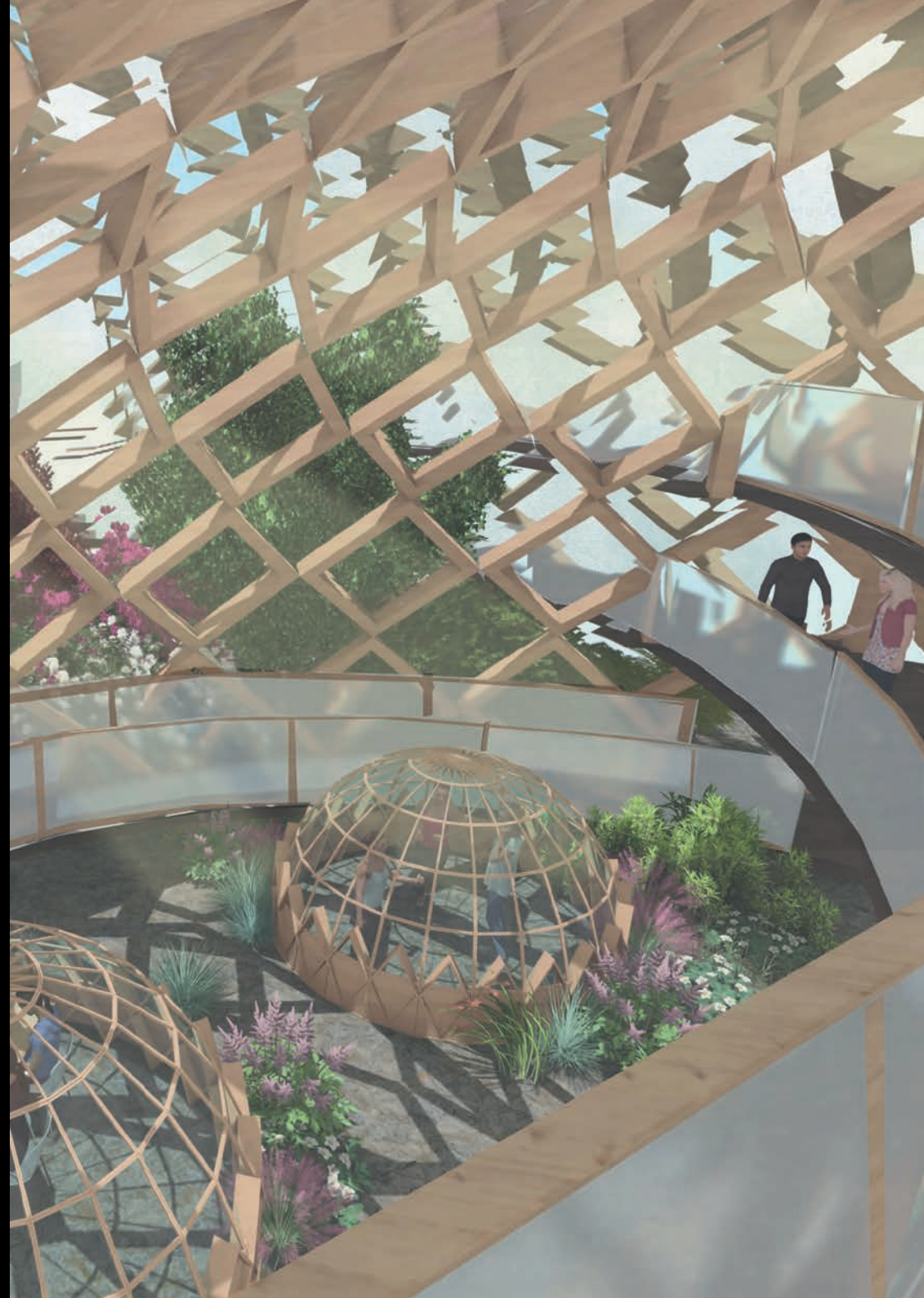
Level 7 Architect Apprenticeship

ARB/RIBA Part 2 and Part 3

The SAA's Level 7 Architect Apprenticeship offers an innovative and direct route to professional registration for talented and ambitious Part 1 graduates. Integrating all of the curriculum and learning outcomes of our well established MArch (Part 2) and PG Diploma in Architectural Practice (Part3) courses, the L7 Apprenticeship reflects the complex multidisciplinary of architectural theory and practice, synergistically combining on-the-job office-based learning with advanced academic research and experimentation. Apprentices draw on the professional maturity and technical skills acquired in their day-to-day employment to the intellectual challenges of academic assignments, simultaneously using the diverse academic resources of the University to enhance their practice.

The Apprenticeship model of architectural education recognises that many technical and organisational skills are best acquired in practice, whilst other intellectual competencies develop in more formal academic settings. This programme combines employability with aspiration, removing artificial barriers between the academic and professional communities, providing an ideal platform from which to launch a career in architecture.

Honorary Professors including Bob Allies, the founding partner of Allies and Morrison, and James Burland, a celebrated technological innovator and former Managing Director of Arup Associates, have taught alongside established academics including Alan Powers to enrich our apprentices' experience. Design projects have addressed real world challenges, and considerations of professional practice normally taught in isolation to part 3 students have been integrated with design to promote joined-up responsible and creative thinking.



The Graduate School

Manolo Guerri

Director of Graduate Studies (Research)

The School of Arts and Architecture has a vibrant community of about eighty PhD students across all programmes. As I took over this new position in January from Henrik Schoenfeld, I have become increasingly more familiar with the challenges related to managing and catering for a significantly diverse and large cohort at different stages, and have established steps to addressing those. At the same time, I have also been focussing on the many opportunities of interdisciplinarity and collaboration, which locates SAA and its graduate community as a key player for the delivery of the Kent civic agenda.

Alongside securing a new AHRC/CHASE funded doctoral scholarship in Arts for a project on 'Echoes of Displacement: Polish Émigré and Visiting Theatre on the London Stage (1939-1989)', the School has also been successful in the AHRC/CHASE Collaborative Doctoral Award Programme, for a project on 'Coastal Heritage and Socio-Economic Decline on the Isle of Sheppey', as vehicle of regeneration. This is in partnership with industry, namely with Christopher Moore at Hillcrest Conservation Consultants: Chris is a recent SAA PhD graduate who continues to successfully collaborate with, and act as an ambassador for the School and University at large.

Other such projects, such as the AHRC 'LUCIA' – Locally Unlocking Culture through Inclusive Access, involving staff across SAA, and another of our PhD students, alongside industry partners, have also been submitted with a view of supporting a Post Doc.

This kind of engagement is part of a virtuous cycle – beginning from undergraduate through postgraduate taught and PhD,

to academic early career – involving our graduate community, which sees them at the heart of what we do. This needs to be fostered and supported through the enhancement of PG culture overall, by closely engaging our doctoral students with the life of the school, including teaching and further development, extra-curricular activities, and seed-funding for research and new scholarships, following on-going successful models of collaboration.

Internationalisation is also very important at SAA, not only when it comes to broadening our global community networks, but also in terms of further development of PhD co-tutelles (SAA has currently two, with Rome Tor Vergata and Lille), alongside research exchanges overall, which are key to our Research Environment. This includes on-going work to establish a new graduate framework with Xianda College of Economics and Humanities, Shanghai International Studies University in China, which aims to fund fifteen international PhD scholarships for their current students and staff members.

With a community coming from all corners of the world, working with an equally diverse body of staff, matters of equality, diversity and inclusion are at the core of how we operate. As I delve further into my role, I look forward to strengthening our graduate culture and supporting our students. I also wish to congratulate all those who have recently graduated, and wish good luck to those at different stages of developing. Lastly, I should like to thank the student reps and all those students who collaborate with SAA in different capacities, making a significant contribution to the School and the graduate community overall.



Hala Alturki

PhD

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Urban Development in Makkah Al Mukarramah: Exploring its Historical Evolution, Present Realities, and Future Prospects. The study has progressed from examining Makkah's historical and current urban realities to envisioning sustainable planning strategies for its future in 1500 Hijri. A custom urban planning framework, developed from this exploration and based on six core sources, will guide a planned participatory action research workshop with key community members. The future vision and strategy will be shaped 70% by the framework's directives and 30% by the insights gathered through this upcoming workshop, ensuring both strategic depth and community relevance.



Michael Clark

Rowan Guyver

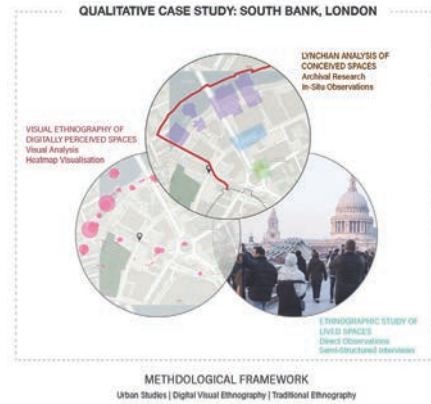
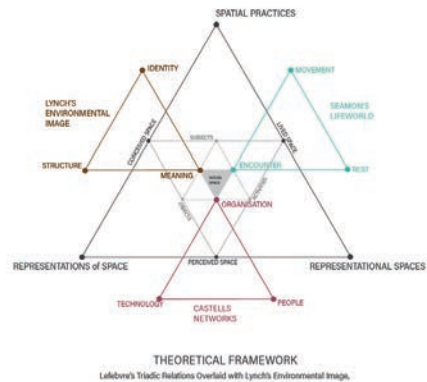
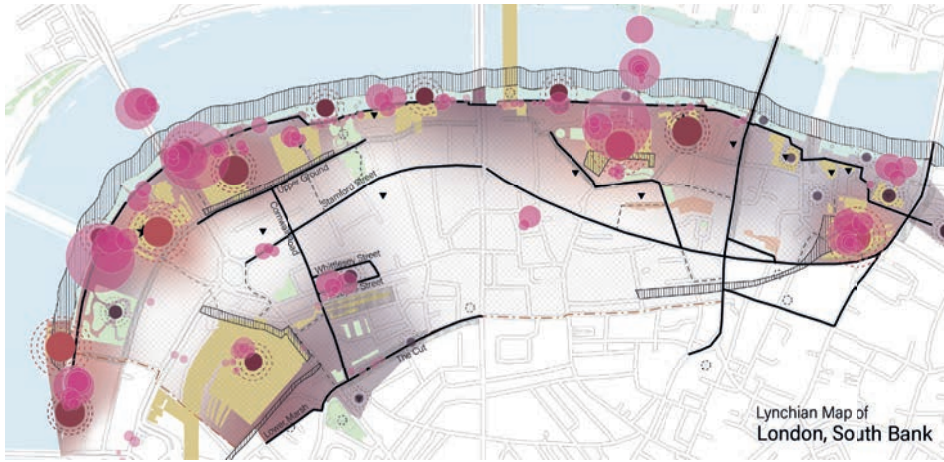
PhD

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The Lupino Film Club hosts free cinema screenings of, and discussions about, a diverse array of films. Run by Film PhD students Michael Clark and Rowan Guyver since 2022, we have shown 148 films to over 2700 attendees. Driven by curiosity and community, we foster an active site of discovery open to everyone at Kent. Our programming includes films introduced by students, screenings that allow staff to engage audiences with research, and collaborations with external organisations that unlock valuable new experiences at Kent. Above all, we want to harness the powerful communal aspect of cinema-viewing to enrich our encounters with film and contribute to a sense of belonging at Kent.



Richi Mohanty

PhD

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What does it mean for a city to be 'Instagrammable'? How do people remember their urban environment when using Google Maps? From photographs to map views, today's cities are beset with images. The phenomenon of digital mediation and mediatization is altering the logistical conditions under which people produce a mental map, perceive and experience urban life, and accumulate spatial knowledge. Overlaying Lefebvre's notion of social space with Lynch, Castells, and Seamon's ideas of the urban lifeworld, this research – funded by EPSRC (UKRI) studentship – developed an ethnographically informed methodological framework to study the digital mediation through a case study of London's South Bank in order to answer the questions posed above.



Photo: Tim Soar



Photo: Tim Soar

MSc Architecture and the Sustainable Environment

Marialena Nikolopoulou

Course Director, MSc Architecture and the Sustainable Environment

Our students address climate resilience, developing buildings which are sustainable, contributing to net zero carbon targets, and to the occupants' health and well-being, enabling them to follow different career paths, including specialised sustainability consultants after graduation.

In autumn, the focus is on (i) understanding historic buildings and past environmental technologies by Prof. Henrik Schoenefeldt and (ii) the principles and methodologies of environmental design, along with the importance of high-tech systems in low energy buildings by Dr Richard Watkins. Through extensive literature review, in-depth analysis and archival research students scrutinise a variety of buildings in different parts of the world.

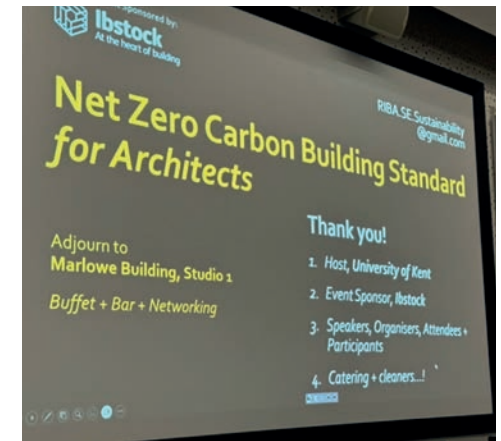
In spring, our students delve into monitoring and modelling of environmental performance of buildings, in the module I teach. Our campus, once again, offered the opportunity to study various buildings, including the award-winning Sibson building, and the Sports Centre in our Canterbury campus, the Students common room in our Medway campus, as well as private residences in Canterbury and Whitstable. Collecting data on the indoor environment and user engagement provided rich insight on the life and environmental performance of the buildings. Our supervisory team included Dr Huda Elsherif, sustainability consultant and a graduate of our programme, on the teaching of specialised software and simulations, along with Jingxuan Yang, PhD researcher.

For the design module, led by Dr Giridharan Renganathan with Ivan Del Renzio - a local architect specialising in environmental design and a RIBA Mentor for architecture students - they designed off-grid eco homes in a self-sustained neighbourhood. They explored application of sustainable design principles and technologies, along with the selection of materials using low embodied energy materials and structural systems, for the development of comfortable and healthy environments.

With the taught part of the programme completed our students are now applying their knowledge and skills on their dissertation project, where we are fortunate to be working with external stakeholders, with real challenges, and live projects. These include collaboration with Baxall Construction, on building performance evaluation in practice in two different primary schools, Iqra VA Primary School in London (Arnold Ahumuza) and St Mary's Catholic Primary School in Deal (Astrid Escobedo), as well as with the Diocese of Canterbury and the Benefice for the Benefice of St Dunstan, St Mildred & St Peter for developing a socio-technical framework for the sustainable management of historic church buildings on the path towards net-zero (Mansour Al Hriiri).

Additional projects include investigating thermally active building systems through application of pipe-embedded earth walls for community buildings (Rachel Fernandes), circular economy of wastewater management strategies for residential settings (Nikitta Reginald), and equitable sustainable architecture in municipally funded housing projects (Tom Bonner).

Outside the classroom, it is worth highlighting the launch of the RIBA Southeast Sustainability Group, which took place in collaboration with our School. Over 100 local architects and students attended the event to discuss the new UK Net Zero Carbon Building Standard and celebrate the launch of the RIBA SE Sustainability Group. A panel discussion with the speakers, included our very own Master's student and course representative Arnold Ahumuza.



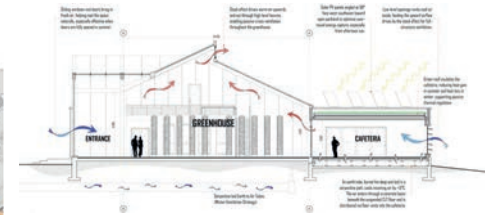


Mansour Al Hiri

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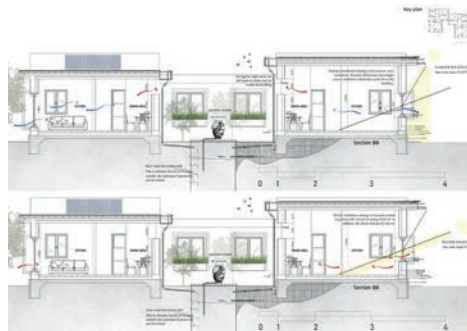
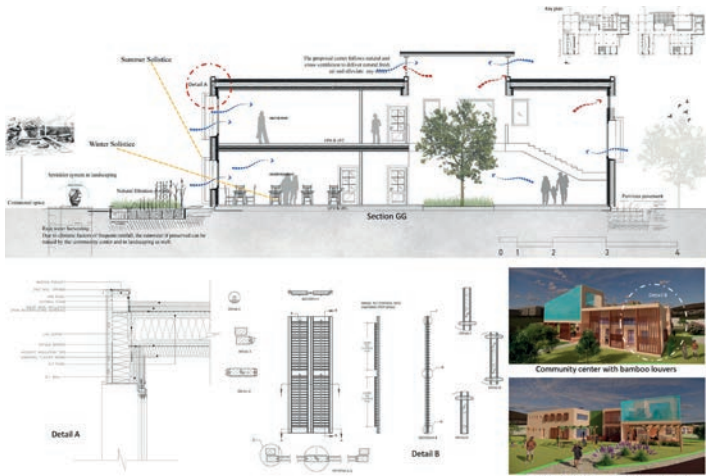
In the context of climate change, carbon emission, and the increasing demand for energy, the designer should consider the environmental challenges that take place at human. Design Off grid eco homes emphasizes minimizing resource consumption and reducing waste generation throughout a building's lifecycle and leads to a complex that is energy efficient, healthy, comfortable, flexible in use and designed for a long life. On the other hand, the indoor and outdoor spaces in this project designed be sensitive to flooding and overheating. So that residents can experience the sunshine and fresh air while enjoying the comfort they require in both summer and winter.



Arnold Ahumuza



Broad Oaks Eco-Village proposes a self-sufficient, off-grid community designed around environmental resilience and low-carbon living. Located in a flood-prone, low-rise zone, the proposed scheme integrates passive design strategies such as natural ventilation, solar orientation, and thermal mass, with environmental systems like earth tubes, green roofs, anaerobic grey water filtration, and vertical farming. Photovoltaic arrays power the village, generating a surplus for the grid. Flood risk is mitigated through permeable surfaces, elevated building pads, and recycled tyre barriers. This project showcases an approach to environmental design, thermal comfort, circular economy, and adaptability in a changing climate.



Rachel Fernandes

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The *Off-Grid Eco Homes* project by the University of Kent envisions a self-sustained, climate-resilient neighborhood designed for elderly couples. Integrating off-grid systems such as solar energy, rainwater harvesting, and waste recycling, the project promotes energy independence and sustainable living. Communal gardens and urban farming support food security and social interaction, while a central clubhouse and flexible spaces foster community engagement and well-being. Prioritizing accessibility and ecological responsibility, the design ensures a safe, inclusive, and environmentally conscious lifestyle. This model aims to empower aging residents through a supportive, nature-integrated environment that balances independence, comfort, and community.



Photo: Tim Soar



MSc in Architectural Conservation

Nikolaos Karydis

Course Director, MSc in Architectural Conservation

Based in the historic town of Canterbury, this programme combines the study of conservation theory and philosophy with an exploration of the technical aspects of repair and reconstruction. The city's stunning cathedral and medieval monuments give students the opportunity to learn from the conservation of a World Heritage Site. Ideal for those with an interest in architectural heritage, the course represents a gateway to a career in demanding professional fields such as conservation and heritage management. As the future leaders in these fields, the course's graduates play a central role in disciplines that lie at the centre of current economic, environmental and social agendas.

The varied curriculum of the course reflects the multi-disciplinary nature of conservation. During the autumn term, students gain a critical understanding of historic buildings through an introduction to conservation philosophy and policies. This is followed by the study of practical survey and preservation techniques during the spring term. The delivery of these modules is enriched by site visits and guest lectures.

During the last academic year, we visited several historic sites and conservation projects including Fort Burgoyne near Dover, St. George's church in Ramsgate, the Sheerness Dockyard church, the Chatham Dockyard, and Canterbury Cathedral. These site visits gave our students the opportunity to engage with key specialists and stakeholders involved in the preservation of these sites. Our students have written about some of these site visits on our blog: <https://blogs.kent.ac.uk/conservation/>

Workshops carried out in collaboration with Purcell introduced students to the properties of historic building materials and the techniques employed in the repair of historic buildings. We also continued our collaboration with Canterbury Cathedral and Canterbury Archaeological Trust which gave our students the opportunity to work on a live project: the survey and preservation of the Infirmary of Canterbury Cathedral, one of the best-preserved examples of its type in the UK. Built in the twelfth century and modified several times in the following centuries, the Infirmary currently survives in a ruined form but is poorly integrated with the Cathedral precinct and presents numerous conservation challenges. Our students visited the site in January and February 2025. Guided by Canterbury Cathedral and Canterbury Archaeological Trust specialists, the students researched the history of the building, analysed its significance, and drafted conservation strategies. This material was then synthesised in a new conservation plan. Having completed this project, the students are currently working on their dissertation module, which enables them to study an aspect of conservation of their choice.

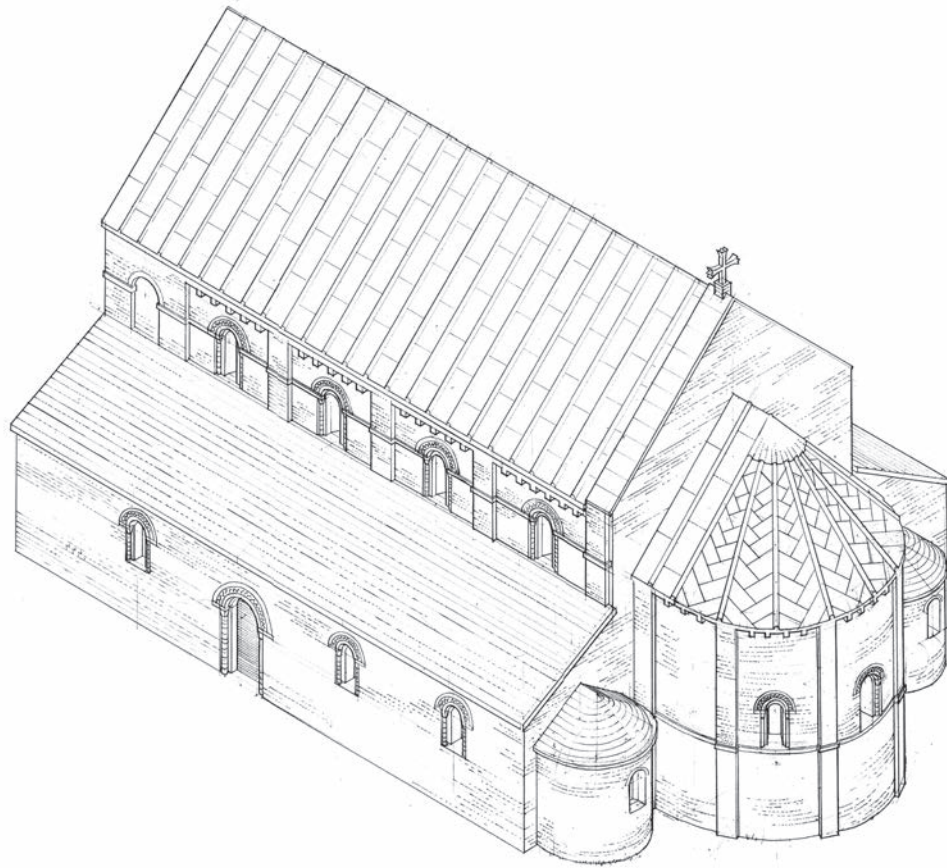
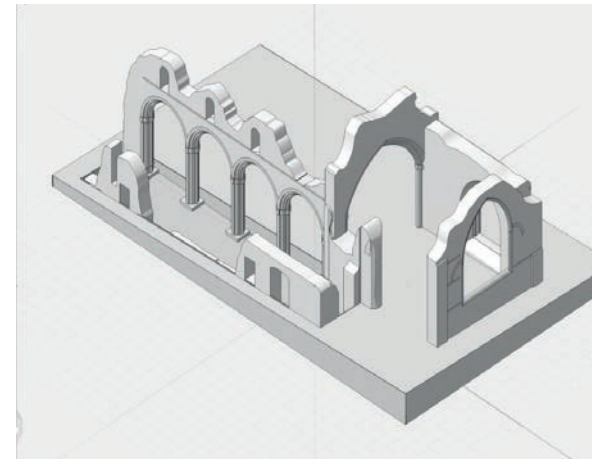
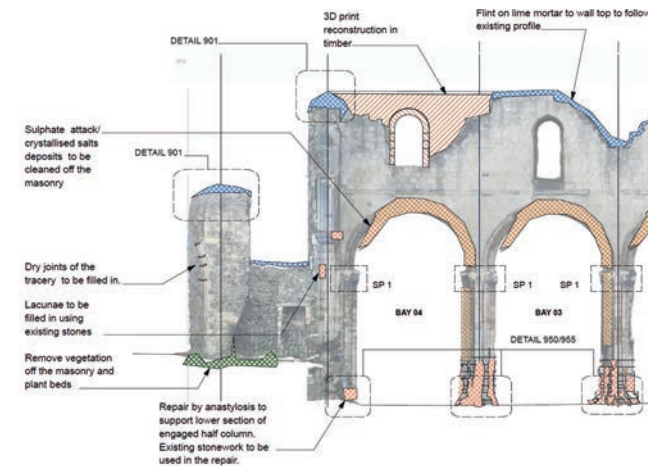


Image: The Infirmary Chapel of Canterbury Cathedral in the 1180s, Graphic Reconstruction Proposal by Dr. Nikolaos Karydis



Lucrecia Castillo de Gramer

The ruins of the Infirmary buildings of Canterbury Cathedral. The ruins reveal in the chancel, that changes in religious practice were also occasion for alterations in the fabric. As a way of interpreting meaning from sources, the walls act as a way of communicating a narrative of internal monastic conflicts, the chancel layout replaced the apse for a squared plan, Benedictine and Cistercian monks' disagreement lead to the physical transition in shaping the space in one way or another. The common view of ruins as ruins changes to convey an unexpected degree of significance.

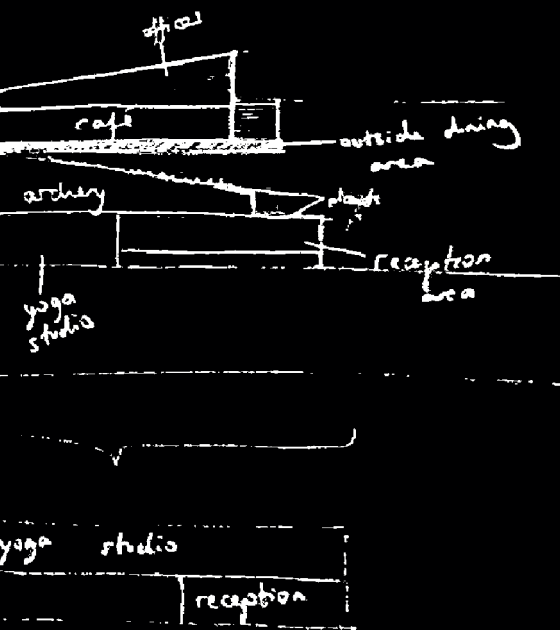


Sarah Fromel

I developed a conservation plan for the ruins of the Infirmary Chapel of Canterbury Cathedral Priory. First, the existing materials in the remains were examined and identified and the levels of significance were determined. Based on the gained knowledge and the consideration of other existing examples, a new adaptive reuse was developed. The SPAB approach was applied in the building design, which places particular emphasis on preserving the existing building structures as much as possible and clearly defining new additions to the existing building. The reused building is planned mainly in wood and brick and is intended to serve as a café with co-working space for visitors and residents.



Photo: Tim Soar



MA Architectural Visualisation

Fabrice Burrelly

Course Director, MA Architectural Visualisation

This year marks a new chapter for the MA in Architectural Visualisation. Having taken over from Howard Griffin in January, I've focused on honouring the course's legacy while guiding it toward the future of real-time and interactive storytelling in architectural design.

Our core philosophy remains unchanged: to equip students with industry-relevant tools and workflows while encouraging creative exploration across media. With continued support from practitioners including Francesco Nicolardi, Joe Robson, Caroline Eastwood, and myself, students developed a strong foundation in 3D modelling, lighting, rendering, photography, cinematic narrative, and post-production.

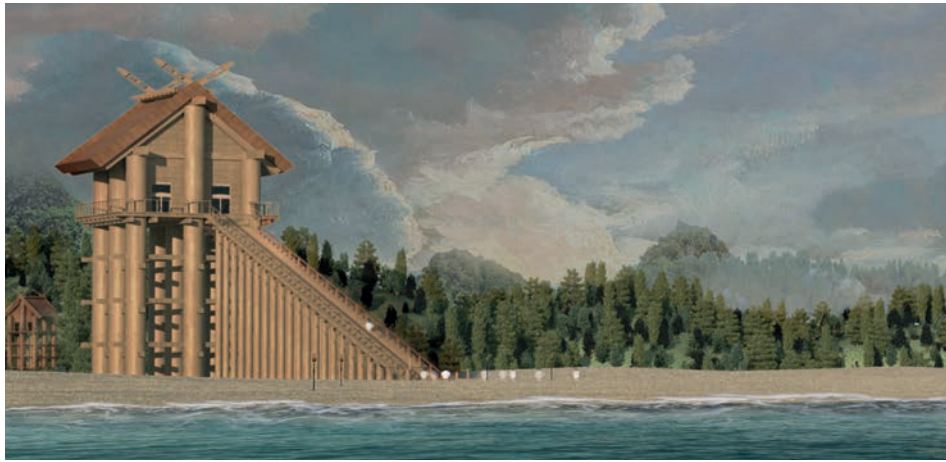
A key emphasis this year was immersive visualisation. Students engaged deeply with Unreal Engine to explore real-time rendering and interactive environments — skills that are increasingly central to design and communication workflows.

Our connection with industry remained strong, with students undertaking Independent Research Projects or placements at leading studios such as Winch Design, VMI Studios, Cityscape, and The Boundary. These collaborations provide invaluable exposure to professional practice and often lead directly to employment opportunities.

It's a real pleasure to recognise the exceptional work of **Aziza Mukhamadrakhimova**, **Romeo Netley**, **Blythe Wood**, and **Sarvesh Rajagopal**, whose projects this year demonstrated outstanding visual craft,

narrative depth, and technical ability. Their commitment reflects the ambition and diversity that define this Masters.

I'm grateful to the teaching team and our industry partners for their continued support — and above all, to our graduating students for their creativity, determination, and integrity. You've produced work to be proud of — work that will speak for you in the months and years ahead. Well done!



Aziza Mukhamadrakhimova

This year, I developed a range of visual styles through three main projects. *Izumo Taisha* reimagines a sacred Japanese shrine, focusing on historical accuracy, mood, and cultural context. *The Hive* is a speculative high-rise community that explores density and layered composition through post-production. I also created two renders of a contemporary residential house—an atmospheric exterior view and a soft-lit interior scene—both emphasizing detail, materiality, and mood. These projects reflect my ongoing interest in storytelling through architectural imagery and the refinement of my skills in Photoshop, 3ds Max, and other visualization tools.



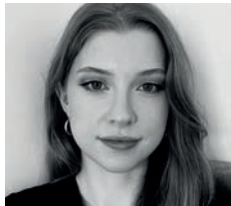
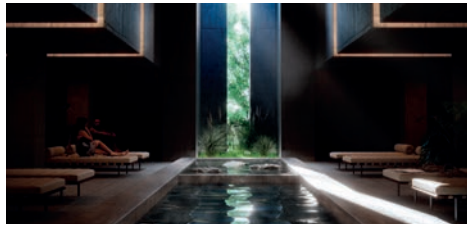
Romeo Nettey

Instagram: [cgi.romesviz](https://www.instagram.com/cgi.romesviz)

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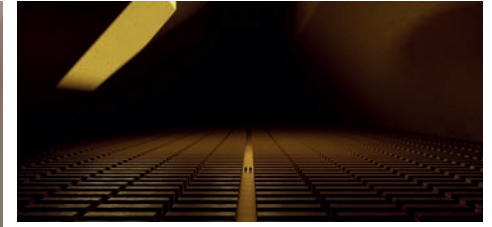
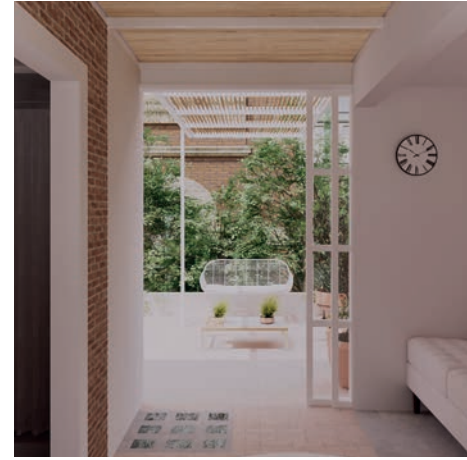
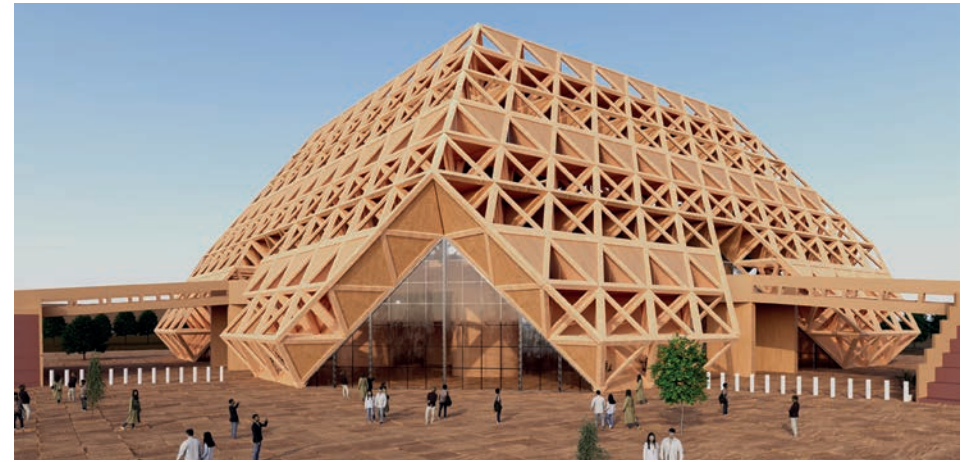
The images above showcase excerpts from three rendering projects I completed. The bathroom and living room scenes are based on an existing architectural project by Shay Cleary Architects, titled *The Residences, Sandford Lodge*. The night scene is a render of the *Youth Palace*, a building in Armenia that was demolished in 2006. The image featuring colorful buildings is a reinterpretation of a scene originally generated using Midjourney AI. All projects were fully modeled in 3ds Max and rendered using Corona.



Blythe Wood

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Email: blythewood01@gmail.com

This portfolio brings together and presents my final work for the MA in Architectural Visualisation, developed using 3ds Max, Corona Renderer, and Photoshop. It features a range of projects including an original office pod and spa design, as well as visualisations of Graham House - by Arthur Erickson and Geoffrey Massey, and Steep Housing - by Reiulf Ramstad Arkitekter. Each project explores different aspects of space, ambience and visual storytelling through detailed modelling, rendering, and post-production.



Sarvesh Rajagopal

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This project focuses on the photorealistic recreation of three architectural spaces using 3DS Max and Corona Renderer. The selected works include Narvarte Terrace in Mexico City, the Hall of Nations in New Delhi, and the Wallace Corporation Archive Building from Blade Runner 2049. My aim was to explore different architectural styles while refining skills in modelling, lighting, and material detailing. My background in architecture helped me interpret the spaces with ease and recreate the CGI's more effectively. Each scene was approached with attention to accuracy and atmosphere, aiming to balance realism with the unique character of each structure.

MSc Urban Planning and Resilience

Samer Bagaeen

Course Director, MSc Urban Planning and Resilience

As global temperatures increase, climate-fuelled extreme weather has wreaked havoc on communities around the world. In 2020 for example, record-breaking wildfires ravaged Australia, Brazil, Siberia, and the Pacific West Coast, while Central America experienced the strongest Atlantic hurricane season on record. A wildfire began on June 30, 2021 just south of the village of Lytton in the interior of British Columbia, Canada. The fire destroyed much of Lytton.

People living in cities are seeing the impact first-hand, and local leaders increasingly understand the enormous cost of failing to adapt to this new reality. In response, mayors and city officials are pursuing innovative, sustainable, and inclusive strategies to weather these dangerous climate impacts.

In June 2019, the UK committed to become net-zero carbon by 2050, and some other major economies have since done the same. To achieve this, the whole energy system needs to be transformed and fossil fuels must largely be phased out, whether they produce electricity or are directly consumed in energy services like transport and heating.

A cutting-edge curriculum

As a planning course, we believe that we cannot solve the problems we are facing now with old solutions. This shapes our outlook and our relationships.

We understand as a school the scale of the opportunity and have been carrying the professions locally with us.

On the MSc Urban Planning & Resilience, the School of Arts and Architecture convenes the best minds in the world to tackle its most urgent challenges to help realise its most exciting.

We offer our students and learning partners a unique experience in which individuals and partners with the capital, power, and influence to change the world connect with those planner-learners whose expertise and creativity are reinventing planning, property, health, finance, technology, industry, and innovation.

Our focus therefore on resilience and sustainability in planning enables students to be well placed to work in a number of emerging planning careers including planning for renewable infrastructure, climate change adaptation and roles that combine planning with resilience design and practice.



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			Priya Martin
			Andy MacFee ARB
			Paul Micklethwaite

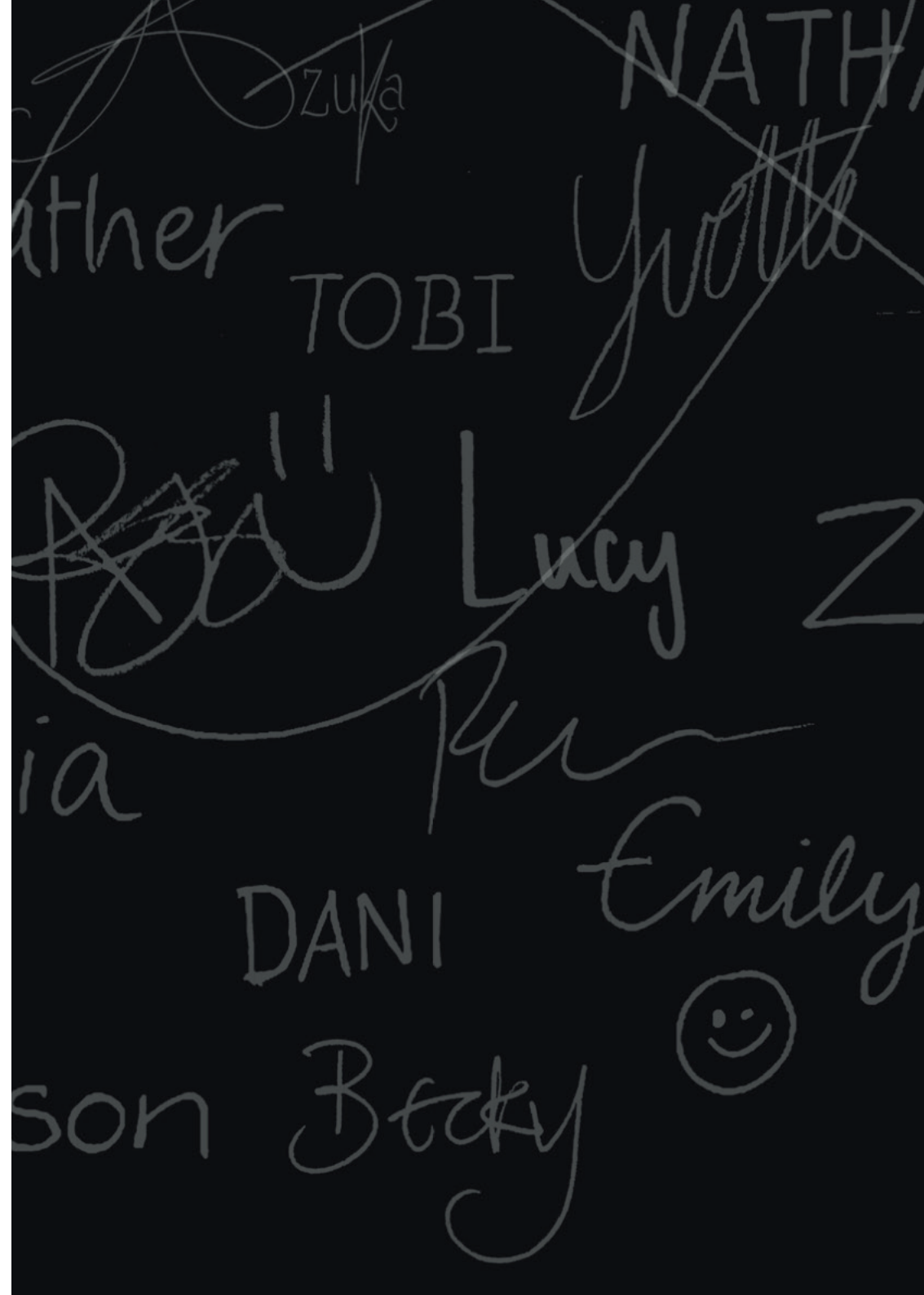
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We Made This:
A celebration
of the individual
in the act
of making
— of hands,
minds, and
voices at
work.