



SCHOOL OF ARTS & ARCHITECTURE 2026



University of
Kent

School of
Arts and
Architecture

CONNECT celebrates student work from across Architecture, Graphic Design, Spatial and Interior Design, Film, Media, Drama and History of Art, spanning our Foundation, Undergraduate, Postgraduate Taught, Postgraduate Research and Apprenticeship programmes.

Our School of Arts & Architecture End of Year Show 2026 Sponsors:

del Renzio &del Renzio



The image shows a modern, well-lit student living space. On the left, there is a desk with a black office chair, a desk lamp, and some books. In the center, there is a kitchen area with a bar and two stools. On the right, there is a bed with a patterned blanket and a backpack. The space is bright and airy, with large windows and modern decor.

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Student Work

Acknowledgements

Chloe Street Tarbatt

Head of School of Arts & Architecture

Welcome to the School of Arts and Architecture Graduate Show 2026.

This year's exhibition is a special one. Not only are we celebrating the remarkable achievements of our graduating students, but we are also marking the first full academic year of the newly formed School of Arts and Architecture. Bringing together disciplines from across the creative arts, architecture, and humanities, the School has created new opportunities for collaboration, innovation, and interdisciplinary thinking. The breadth of work on display reflects the energy and ambition that this new community has already generated.

This spirit of collaboration extends beyond our Canterbury campus. This year has seen the strengthening of our partnership with Xianda College in Shanghai, creating exciting opportunities for international exchange, shared learning, and cross-cultural creative practice. As the creative professions become increasingly global, these partnerships help prepare our students to work confidently across cultures, disciplines, and borders. Xianda College graduate work is included in our show this year as part of this collaboration.

The result is our most ambitious exhibition yet: a vibrant showcase of creativity, technical skill, imagination, and critical thinking. Across Architecture, Spatial Interior Design, Graphic Design, Film, Media, Drama, Art History, and our postgraduate programmes, students have explored some of the most pressing questions facing society today, while imagining new possibilities for the future.

This is also a landmark year for the University of Kent. As the University celebrates its 60th anniversary and the Kent School of Architecture marks twenty years since its founding, we have an opportunity to reflect on a history of creative education while looking ahead to the next chapter. The University of Kent merges with the University of Greenwich on 1st August to become LASE-UG and we look forward to enjoying new collaborations with new colleagues, and to becoming part of the 3rd largest University in the UK.

Alongside these celebrations, we also acknowledge a significant moment of transition. This year sees the graduation of the final cohorts from several long-established programmes, including History of Art, Music & Audio, and Journalism. These subjects have made an important contribution to the University's cultural and intellectual life, and we are proud to celebrate the achievements of their final graduating students.

The creative and professional industries continue to evolve at an extraordinary pace, and our students are entering a world full of both challenges and opportunities. Through live projects, professional collaborations, industry engagement, placements, and international experiences, they have developed the skills, confidence, and resilience needed to shape that future. Their work demonstrates not only talent and ambition, but also a commitment to making a positive impact on the world around them.

Every project in this exhibition represents years of hard work, experimentation, collaboration, and personal growth. Together,

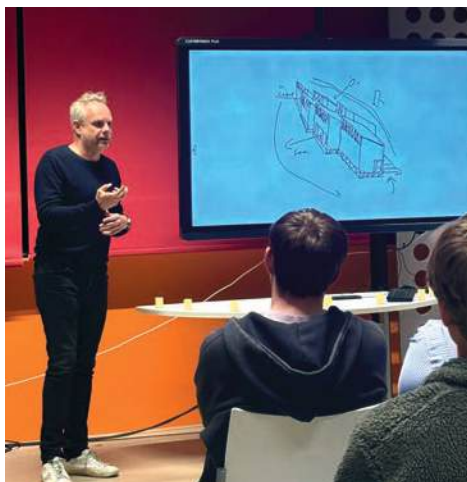
they offer a glimpse of the next generation of architects, designers, filmmakers, performers, researchers, and creative leaders.

Thank you for joining us in celebrating their achievements. We hope you enjoy the exhibition, discover something unexpected, and leave inspired by the creativity, ingenuity, and determination on display.



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





KADSA

As a committee, we'd like to acknowledge and congratulate all of the effort and commitment every student has shown this year. This catalogue exemplifies their incredible work ethic, dedication and skillsets in their respective practices. It has been a pleasure to study alongside you all.

KADSA hit some great milestones this year, all aimed at improving student experience and connections. We launched our new initiative – Studio After Dark – and had the pleasure of hosting a plethora of social events, like our movie nights and pub crawls. We launched some new merch, trended on TikTok and wrapped it all up with our Midsummer Masquerade Ball!

We also had the pleasure of organising this year's After Hours lecture series, with a range of varied and fascinating guest speakers. This included Guy Hollaway from Hollaway Studios, Roz Barr from Roz Barr Architects, Edward Powe and Patrick O'Keeffe from StudioFolk, Takeshi Hayatsu from Hayatsu Architects and Tommy Hexuan Yu from Sybarite. Thank you to all the guest speakers who gave their time to make these lectures possible.

We also want to thank all of members who joined us at these events – it was a privilege to share with you. Finally, thank you to the amazing staff at the SAA for your commitment and support this year, and the End of Year Show team for their hard work on Connect.

All the best,

Julietta, Grace, Alisha, Mahrou, Chayil, Sam, Erimentha and Hiren x

ARTS

Roanna Mitchell Director of Studies, Arts

I have been honoured to take up the role of Director of Studies for our Arts subjects this year, supporting an incredible team of staff and students. Our Arts subjects comprise Film, Media, Drama Theatre & Performing Arts, and – for the last year – History of Art, and Music & Audio Technology.

Our students consistently surprise, delight and challenge our thinking with the work they make and their creative interrogation of the world. We teach them, AND we learn from them as they find their voices, becoming more and more sure-footed: framing and re-framing, revealing fresh perspectives, entertaining, grafting to master their business and their craft.

They write, direct, compose, perform, film, curate, direct, choreograph, edit, produce, record, photograph, market, design, budget, promote, mix, facilitate, broadcast, review, manage, improvise, collaborate – so many more verbs, and the End of Year Show gives just a small taste of their variety of work.

Looking back over this year in particular, it's been one of beginnings, endings and transitions for us in Arts.

Beginnings: We've seen the successful launch of two new Arts Courses - The MA Promotional Media and the MA Performance & Theatre Making. Both are producing cutting-edge new work, which we are excited to see through to September.

Endings: We are sore-heartedly saying goodbye to two much-loved subjects at Kent, and their final cohorts on the BA History of Art and BA Music & Audio

Technology. Both have a place in this catalogue, and we celebrate the achievements of their students and staff with great admiration.

Transitions: We are also celebrating the first full academic year as our newly merged School of Arts and Architecture, with the exciting cross-disciplinary collaborations this brings. A marker for this was Jonathan Shalit OBE's keynote address to our whole School, with its strong message of encouragement for collaboration and for the value and fertility of entering the Creative Industries.

To our Arts finalists:

We remember where you started on day one with us, and are excited for where you're going next. Congratulations on your journey, and on the perseverance that brought you here. It's been a privilege to accompany you for some of the way (and will be a treat to see some of you return for further study), and we celebrate your achievements! As the song goes, 'Every new beginning comes from some other beginning's end'.

Listen here: Closing Time (Semisonic)



BA MEDIA

John Wills

Course Director, BA (Hons) Media

The End of Year Show is a celebration of our students and their absolute dedication to artistic creativity and academic scholarship. As course director for Media, I am lucky enough to have spent time with many of our final year Media students coming to the end of their undergraduate studies. I also work closely with Kaveh Abbasian, my brilliant colleague in Film, and we collectively oversee Film and Media joint degree students as well, who share modules across the two disciplines.

Our everyday lives are saturated in media culture - we live heavily mediated lives, clued into our social media personas, hooked into constant news feeds and entertainment reels, and struggle to escape digital culture just for a few minutes in the day (the average person checks their phone at least 100 times a day). Media students at Kent cover the pros and cons of living in such a world, tackling everything from gender biases in social media stories and challenging the manosphere, to investigating ideas of flow and immersion in video games. They create all kinds of creative content, from podcasts and journalist-style blogs to game and film storyboards. Many also enrol on our 'Year in Television and Online Broadcasting' working with KMTV at our Medway campus.

The diversity and wealth of student contributions are amazing. For example, final year students in our *Fans and Fandom* module produce over 80 video essays, exploring academic concepts through the lens of the media they are passionate about. Drawing on a wide range of fandoms, including *Studio Ghibli*, *Death Note*, *Godzilla*, *Minecraft*,

and many more, these projects combine critical analysis with personal engagement, demonstrating both scholarly insight and creative expression.

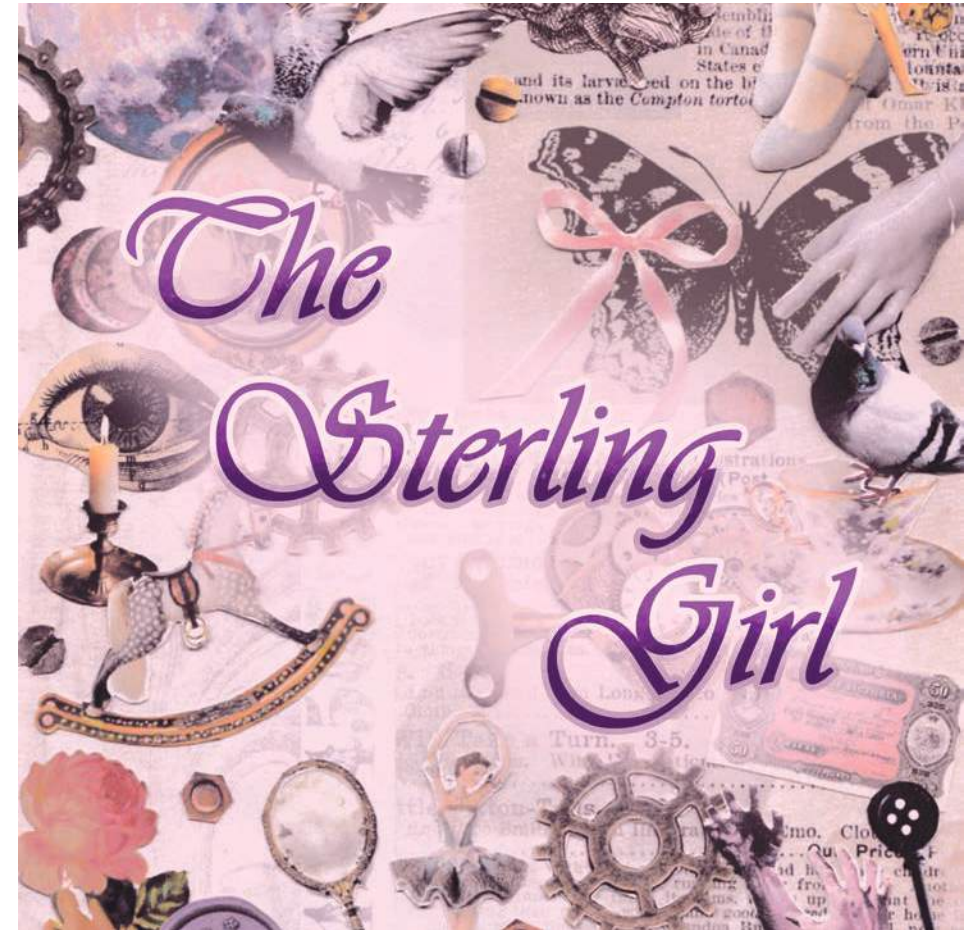
In the final year Independent Industry Project, our core module that melds career preparation with a creative portfolio, students work on a range of fantastic projects in media, film, creative writing, promotional media, photography and social media campaigning. Examples this year include a screenplay exploring neurodiversity, a film about women's football, a piece of creative-critical writing on social media and body image, a documentary about women in boxing, a poetic documentary about paleo-art and a social media campaign for ethical branding and manufacture in the fashion industry.

Congratulations to all our final year Media and Film & Media students, and we wish you the best of luck in your future endeavours.



Amelia Alcock

This project explores 1990s-inspired fashion photography through urban street settings and editorial styling, Influenced by photographers including David Bailey and Paulina Wesolowska. I experimented with flash photography, unusual angles, and texture to recreate the grunge aesthetic Kate Moss and other high fashion models portray. Inspired by Bailey's approach to photographing fashion in everyday environments, I directed my model to interact with the street setting, creating atmospheric and expressive images. The project combines candid urban scenery with stylised compositions to create a strong visual juxtaposition.



Nico Hill

A standalone steampunk-horror-fairytale audio drama, from a neurodivergent mind full of Angela Carter stories, Del Toro films, and Decemberists songs. Sable Wayland, a disgraced toymaker, is accused by her paranoid village of replacing wealthy young Etta Sterling with a robot replica, when their friendship begins to alter the girl's behaviour.

Inspired by folkloric myths of 'changeling children' with a steampunk twist, the narrative explores the challenges and catharses of autistic women in the Victorian era. The piece is performed by an all-neurodivergent cast including Nico Hill (Nico Emmet) as Sable, writer, and director. Follow [the.sterling.girl](#) on Instagram and [the Sterling girl](#) on Tumblr to be notified of its release!

BA FILM

Kaveh Abbasian Course Director, BA (Hons) Film

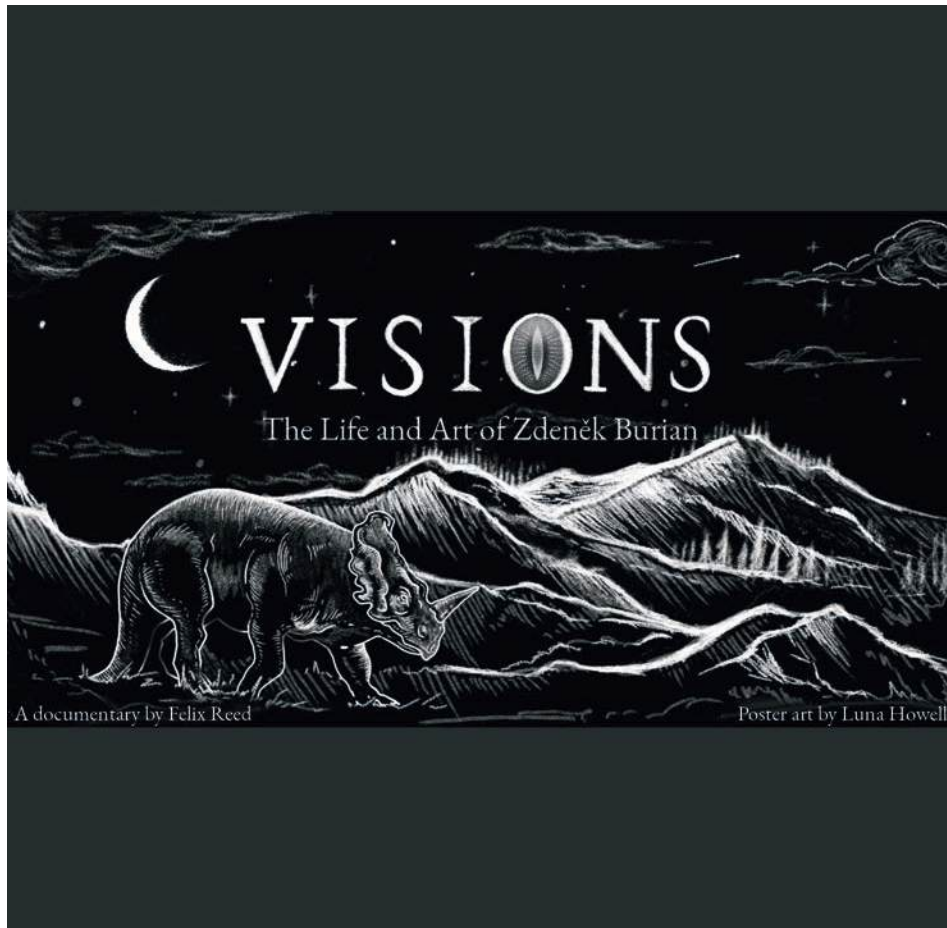
The End of Year Show offers a rare chance to see how our Film students have spent the last three years thinking about, arguing over, and carefully crafting moving images. I work closely with my colleague John Wills in Media, and together we also support our joint Film & Media students, whose work often sits in the fertile space between cinema, television, online platforms and emerging screen cultures.

Film at Kent treats cinema as both an artform and a way of thinking about the world. Students encounter a wide range of global film histories and practices, from silent and experimental work to contemporary blockbusters and festival cinema, while asking how images shape — and are shaped by — questions of culture, politics, identity and technology. Across their degree, they learn to read films critically, to situate them within wider debates about power and representation, and to reflect on their own position as makers within today's screen industries.

Practice is central. From the first year onwards, students work in crews, learning how to write, shoot, record sound and edit, and how to collaborate under real pressures of time, resources and creative difference. In final year modules such as Microbudget Filmmaking and Factual Entertainment, they propose and produce short films and documentary-style projects, refining scripts, negotiating locations, working with participants, and finding inventive ways to turn constraints into style. The work emerging from these modules ranges from intimate portraits and playful genre pieces to formally ambitious explorations of place, memory and social justice.

This show brings together a selection of work from across the BA Film programme, alongside projects from our postgraduate Film students. You will see films made on limited means but with a strong sense of vision, as well as stills, posters, storyboards and other production materials that reveal the thinking and labour behind the finished pieces.

For me, it has been a privilege to watch these filmmakers grow in confidence, craft and critical awareness. To all our graduating students: congratulations! We hope you carry forward the curiosity, care and collaborative spirit that shaped your time here, and continue to make work that challenges, moves and surprises the audiences you meet next.



Felix Reed

VISIONS is a short documentary exploring the life of the Czech palaeoartist and prolific illustrator/painter Zdeněk Burian. Burian's life was plagued by hardships, living through both the Nazi and Soviet regimes, and working with limited access to fossil materials and state funding. Burian is considered the European counterpart to the prolific Charles R. Knight, producing beautiful and highly influential artworks of prehistoric life. He showcased both the majesty and brutality of prehistory, but never crossed into the realm of the fantasy, basing his reconstructions of extinct fauna on the contemporary natural world rather than the antediluvian monsters or evolutionary dead ends that dominated the classical palaeoart period.



Photo: Nathan Eaton-Baudains

BA DRAMA

Jayne Thompson

Course Director, BA (Hons) Drama, Theatre and Performing Arts

It is always a privilege to celebrate the achievements of our final year students whose studies conclude with the End of Year show. Throughout the year Stage 3 students have demonstrated creativity, resilience, collaboration, and professionalism across a range of modules designed to prepare them for careers in the theatre, creative industries, and beyond. Students have produced work individually and formed pre-professional theatre companies developing not only artistic practice but also the organisational, leadership, and communication skills essential for employment in a wide variety of sectors.

The Autumn term saw a series of outstanding performances in the Aphra Theatre and Jarman Studio. Students showcased their directing skills, physical theatre companies created exciting and inventive work reflecting ensemble discipline and collaborative devising practices. Acting Shakespeare students produced compelling performances demonstrating technical skills and engagement with classical texts. In Spring the work produced by the theatre companies in Community & Participatory Theatre demonstrated the transformative power of Theatre and the Arts to engage with diverse audiences, providing an invaluable experience creating and managing their own theatre companies whilst working with community participants. Our stand-up comedy students brought energy and originality to performances staged in the Gulbenkian Arts Café. Many students took advantage of the Internship module, gaining valuable professional experience and the opportunity to build confidence, networks and industry awareness. While practice

and performance remain central to the programme, students have also engaged critically with theatre history, theory, and contemporary debates throughout their degree. In their final year the Psychology of the Arts students bring these strands together, reflecting critically on creativity, performance, audience engagement, and the wider social and psychological dimensions of artistic practice.

As the year draws to a close, the Creative Project which runs over two terms, has enabled students to operate as independent theatre-makers, producing original work from conception to performance. As pre-professional companies they have managed budgets, developed scenography, created performance texts, and negotiated the practical demands of collaborative production processes. A selection of the shows takes to the main Gulbenkian stage as part of the End of Year Shows.

As the University celebrates its 60th anniversary, it has been particularly rewarding to see several finalists contribute to major events and outreach initiatives. They have played a significant role in organising and managing the Fashion Show held in partnership with Fenwick of Canterbury, while others delivered drama workshops in local schools, extending the impact of their learning into the wider community.

Together, all these achievements reflect an inspiring year of creativity, professionalism, critical engagement, and collaboration, and we look forward to seeing the exciting paths our graduates pursue in the future. Congratulations and Bravo class of 2026.

Drama at Kent is proud to present the Creative Project Festival 2026, a showcase of work by our final-year students. This year's programme is comprised of entirely new shows written, designed, directed and performed by 10 brand-new theatre companies. Performances in June comprise students' final examinations for their BA degrees.

CREATIVE PROJECT FESTIVAL 2026



Hn'M *The Afterparty*

Harry Ainsworth; Maria Henderson-Jarvis; Nicole Noakes

Friday 5th June 2026, 3pm, Aphra

Mara, Simon and Lena met at university and they have lived together ever since. But tensions have been bubbling beneath the surface. As they set up for a party these tensions erupt. Old wounds are opened, the unspoken is spoken and new truths are revealed. How long can a friendship last? Can their history keep their friendship together? Or is this the end for them?

...Can't wait for the afterparty.



Royal Traitors Company *The Historical Traitors*

Leoni Bower; Astrid Conlan; Ipek Koksali; Amelie Jenkins;
Ben Tostevin; Tilly Stearns

Friday 5th June 2026, 4pm, Jarman 1

The Historical Traitors by RTC is a high stakes, psychologically strenuous competition among the world's most memorable historic figures. The players are trying to work out who they can trust so they can beat the game. However, when these characters are all put in a room together, something unexpected happens. Expect twists, expect turns and, most importantly, expect comedy.



The Beauty of Action Diaspora

Azaria Gayle; Jonathan George; Yemi Majekodunmi

Monday 8th June 2026, 3pm, Jarman 2

Diaspora is a poetic exploration of identity and untold history. A British Caribbean boy takes an ancestry test, uncovering three homelands connected to the brutal slave trade. As he searches for the truth, he confronts one question: What is his African identity? Includes strong language and artistic depictions of historical violence.



Clueless All in a Day's Work

Bonnie Turk; Megan Salter; Caitlin Wydenbach; Heather Phipp

Monday 8th June 2026, 4pm, Aphra

The modern working environment is complicated, but hey, it's all in a day's work. With real testimonies from teachers, a retail assistant, nurses and more, All in a Day's Work uncovers the pressures, humour and humanity behind everyday job roles.

Content warnings: death, Bullying, Illness.



C4 Leshy

Reain Pretha; Tim Volynkin; Hayley Meller

Tuesday 9th June 2026, 9pm, Campus Woodland (Meet at the Jarman Building)

An immersive night-time forest experience where a guided tour descends into psychological horror as the forest is disturbed. The audience moves through darkness and uneven terrain as they find their way out.

Warnings: no running, stay with the group, low visibility and intense themes throughout.



Holmies *To Wrongly Believe*

Zhaklin Kirilova; Ophelie Terry

Wednesday 10th June 2026, 3pm, Aphra

To Wrongly Believe is a comedy take on classic detective stories, following a mid-level detective and a lead detective. They work, attempting to solve what one believes to be an incredibly serious case. Tensions rise when it is revealed that someone may have been more involved than she had originally mentioned...



Sam and Bailey *The Prison*

Sam Churchward; Bailey Jenkins

Wednesday 10th June 2026, 4pm, Jarman 1

The Prison is a surrealist rap-infused musical about a prisoner going through the prison's rehabilitation system in the UK, and just how ineffective it is. It stars Sam Churchward as The Prisoner and Bailey Jenkins as The Warden, and is a conversation about empathy and redemption in a twisted world

Content warnings: suicide, violence, sexual violence, drug abuse, police brutality, strong language, contains flashing lights and loud noise.



Joy State Theatre *Joy Boy*

Lourenco Borges-Junior; Josh Roberts

Thursday 11th June 2026, 2pm, Aphra

In a dystopian future numbed by artificial happiness, two prisoners are forced into an experiment where survival means compliance. As the effects of “Joy” begin to fade, reality fractures, revealing a brutal system built on control. With a promise of freedom on the line, can they survive until the end?

Content warnings: strong language, depictions of violence, loud noises, psychological distress and themes of suicide.



Keyboardbutnospace *Live Goes On*

Jacob Puttick; Wyatt Quinnell

Friday 12th June 2026, 3pm, Forrest Studio

In a world where people live forever, a man responsible for a mass culling is brought onto a live talk show to discuss his ethical standpoint. In this overpopulated world, what morals remain, and is there any hope for humanity to one day thrive?

Content warnings: violence, death, reference to murder, psychological distress, swearing.



THE HEARD WHEN THE AXE FALLS

Esme Foster; Fin Adams; Monica Callaghan; Marshall Romano

Friday 12th June 2026, 4pm, Jarman 1

Deep in a Forest Cathedral stands the Witness Tree. An ancient upside-down tree, connecting the above and below realms. The tree is alive with spirits of water and air, of the moon and half-light. Voices that guide or deceive. As alliances shift, the tree continues to witness.

BA HISTORY OF ART

BA (Hons) History of Art

For well over a quarter of a century, the University of Kent has had a proud history of teaching and researching Art History, or History and Philosophy of Art as it was formerly known. Generations of academics have not only played an important part in the subject, both nationally and internationally, but they also innovated and helped it develop and evolve. Staff and students helped to diversify the curriculum, acknowledging the value of artists from diverse backgrounds and cultures. Just as importantly, and possibly even more radically, they moved Art History away from being purely about criticism and interpretation, introducing more practical and proactive approaches. Both staff and students have been involved in curating art, staging exhibitions both locally and nationally, also creating their own drawings and photography. The successful MA in Curating allowed students to put on exhibitions in the School of Arts (as it then was). They managed to wrangle some impressive loans.

History of Art at Kent, then, has not just been about studying art. It's been about understanding it, questioning it, and contributing to it. For students interested in both historical artefacts and contemporary practices, our courses have provided a supportive and inspiring environment in which to grow intellectually and professionally. The earlier emphasis on philosophy also spoke to the course's interdisciplinarity and its grounding in vital questions about the value and place of art in our society. History of Art staff were central to the Aesthetics Research Centre, which hosted speakers and research from across the world.

We are very sad that this year will see the final cohort of Art History students graduating from Kent, but we want to celebrate what staff and students have generated here over the decades, and the legacy they leave behind. One tangible example of this is the Kent Print Collection. Since 2005, this fantastic selection of prints has been curated by students under staff supervision and used as the basis for a brilliant series of exhibitions, many as part of the Curating MA.

Despite this being the final cohort, we are as proud of what these students have achieved in their time with us as we are of all the many generations of Art History students who have studied for their degree at Kent. Their exhibition – the final student-led exhibition to be staged – can be viewed in Jarman Studio 3 Gallery, with guided tours on 19th June. We congratulate these brilliant students and their staff and wish them well for the future.



Can the Other Look Back?

(Back row) Elspeth Buchanan, Alice Mossemeneear, Sophie Spandler, Mina Robinson, Ari Kamara, (Front row) Nyah Azim, Isabella Berryman, Hannah Alsford, Isabella Cracchiolo

Studio 3 Gallery, Jarman

BA Art History students present *Can the Other Look Back?*, an exhibition which explores prints from the 19th century to the present day, displayed in Studio 3 Gallery. The title offers a question of visibility. The exhibition addresses disability, womanhood, migration, queerness, working-class and racial identity - identities all of which have been defined as 'the other' by the dominant norm. In collaboration with the cohort's diverse experiences of 'otherhood', this exhibition invites audiences to reflect on their own identity. New prints have been acquired by the cohort to enrich the current print collection and to leave a collective legacy behind.

BA MUSIC AND AUDIO TECHNOLOGY

BA (Hons) Music and Audio Technology

At the end of this year, we mark the graduation of our final cohort on the BA Music and Audio Technology course at the University of Kent, and wish to honour the achievements of its staff and students. Based at the Medway campus, the course established a strong reputation for academic excellence, industry engagement, and graduate employability. Music at Kent achieved 81% overall satisfaction in The Complete University Guide 2023, and graduate outcomes were also particularly strong, with Office for Students data showing that Kent Music graduates earn above the national average compared with students completing similar courses elsewhere.

Students on the Course benefitted from extensive industry-facing opportunities, securing placements and employment with leading organisations across music, film, gaming, recording, and media production. These included internships and professional positions with companies such as Sony Records, Warner Bros. Studios, Twickenham Film Studios, Envy Post Production, Halo Post Production, Alchemy Mastering, Enhanced Music, and Cannibal Films. Graduates have progressed into careers in audio engineering, sound design, game development, music publishing, studio production, and film soundtrack work, both in the UK and internationally.

During their studies, students' experiences were formed working across three professional recording studios, a sound studio, and a portable/flexible Music and Audio Sound Theatre (MAAST) with an immersive multi-speaker system. A rich programme of guest lectures and masterclasses delivered

by internationally recognised industry professionals made for a distinctive learning environment, including producers, composers, engineers, performers, and executives associated with artists such as Ed Sheeran, Adele, Amy Winehouse, Blur, AC/DC, Kate Bush, George Ezra, and Bob Marley, alongside leaders from organisations including the BBC Radiophonic Workshop, the Music Managers Forum, the Ivors Academy, and UK Music.

Crucially, the Course has been delivered by a very high-quality academic team led by Richard Lightman, whose members combined active industry practice with internationally recognised research expertise. Music staff held roles across music and creative industry bodies, including UK Music, PRS, PPL, the Ivors Academy, Music HE, the Musicians' Union, the Music Producers' Guild, and the Council of Music Makers, contributing directly to national music and creative industries policy development. Staff also contributed, along with colleagues in other Arts subjects at Kent, to the hugely successful REF 2021 submission, where the research and postgraduate research environment was graded 100% 4*, as were just over 50% of published outputs.

This close integration of research, professional practice, and industry leadership provided students with a high-quality, contemporary, and professionally connected learning experience. The staff and students will be sorely missed; we send them all our deep appreciation, and congratulate them for their significant achievements. We know that they will continue to contribute to music and beyond in all kinds of bold, creative and imaginative ways.

DESIGN

Matt Dixon

Director of Studies, Design

In a moment increasingly shaped by automation, uncertainty, and rapidly shifting technological landscapes, design education faces important questions surrounding authorship, responsibility, and human experience. Within this context, our Design programmes continue to champion a clear ethos: Big Ideas, Beautifully Made.

This year's show theme, Connect, feels especially fitting. It speaks not only to relationships between disciplines, practices, and industries, but also to the conversations and collaborations that sit at the heart of creative education. It reflects the importance of shared learning between students and staff, between peers, between design and society, and between education and the professional world beyond it.

Across both Graphic Design and Spatial & Interior Design, we encourage students to think critically, act with purpose, and develop ambitious responses to the world around them. The work presented here reflects a wide range of interests and approaches, united by a commitment to thoughtful making, experimentation, and meaningful communication. Over the past year our students have explored questions surrounding identity, ecology, technology, community, accessibility, culture, and participation. They have worked across print, moving image, spatial practice, branding, installation, digital environments, and interactive experiences, often moving fluidly between analogue and digital processes. Increasingly, they understand design not simply as the production of artefacts, but as a way of shaping experiences.

Conversations surrounding AI and emerging technologies have continued to shape aspects of our teaching and curriculum development. Rather than positioning technology as something to either reject or unquestioningly embrace, we encourage students to engage with these shifts critically, ethically, and creatively, asking what meaningful, human-centred design practice might look like within a rapidly changing world.

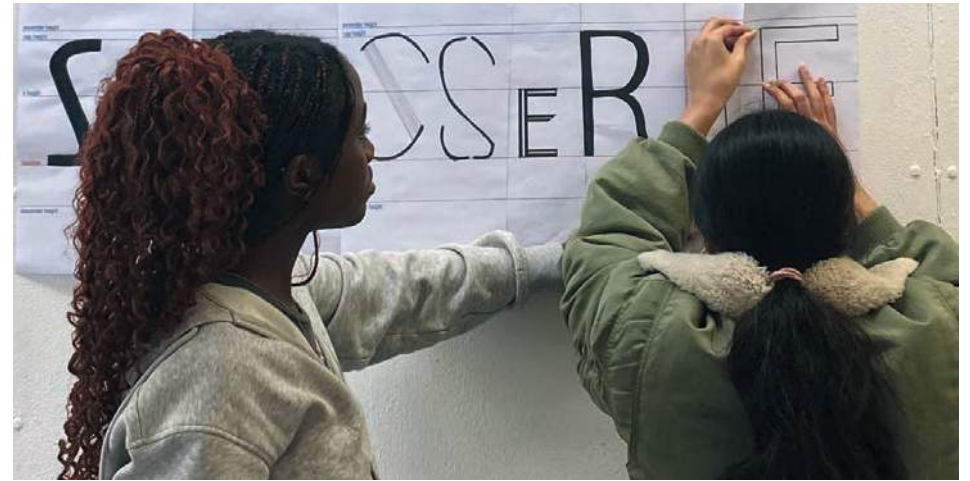
Industry engagement has continued to play an important role within our courses this year. Through live briefs, mentoring, portfolio reviews, visiting lectures, and studio collaborations, students have connected directly with contemporary practice while developing confidence in navigating future creative careers. We are deeply grateful to the many practitioners, collaborators, alumni, and creative partners who have contributed their time and expertise throughout the year.

I would like to sincerely thank colleagues across the School, and especially Becky Thomas, Becky Upson, Hooman Talebi, and our newest colleague, Hafsa Olcay, who joined Spatial & Interior Design this term, for their ongoing care, energy, and commitment to our students and courses.

Most importantly, this show celebrates the creativity, resilience, and ambition of our graduating students. The work presented here represents not only final outcomes, but also the conversations, uncertainties, testing, discoveries, and persistence that sit behind creative practice. We are proud of what they have achieved and delighted to share it with you.



Photo: Nathan Eaton-Baudains



BA GRAPHIC DESIGN

Becky Upson Course Director, BA (Hons) Graphic Design

Here closes another amazing year on the BA (Hons) Graphic Design course at the University of Kent, as we proudly celebrate our next graduating cohort!

It has been an honour to oversee and watch these students grow and flourish as thoughtful, creative, and ambitious designers over the past three years. With this work showing not only their astounding talents, but also how they've developed the skills to communicate ideas with critical thinking, ethical consideration and real world application and purpose.

The work on display as part of Connect showcases our students work alongside the students of the School of Arts and Architecture. We hope you enjoy exploring their projects as much as we've enjoyed seeing them take shape.

With another academic year coming to a close, our course grows a year older and our talented team of practitioners continue to play a vital role in the course, generously sharing their industry experience across a wide range of disciplines. With industry connections and experience, allowing our students to take part in an exciting range of live briefs across all stages of the course. This year's students have worked in close partnership with industry collaborators including the BOing Festival, Lantern Studio, Blaze Signs, The London Transport Museum and The Gulbenkian/iCCi.

With the forming of the new school, our students have been part of a multidisciplinary collective of creatives, which we hope has opened their horizons to the ever evolving creative industries and world of

possibilities that await them. This year has allowed us to develop our modules and course structure to give students not only the technical skills needed for industry, but a critical knowledge of the impact they have as designers on the world around them and how they can utilise their ambitions to take their next steps after their time at Kent.

It has been a pleasure to both teach and know all the students graduating this year and we have enjoyed being on this journey with you. On behalf of Becky T, Matt and myself, we wish you every success in your next chapter. We will eagerly await to hear your stories as you embark on your next adventure.



Kiani Patel

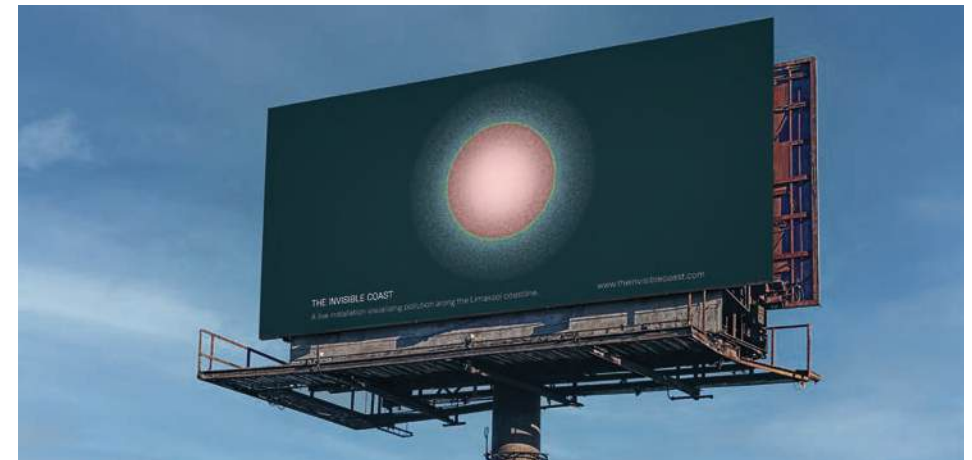
Stage 3

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Bite Club is a community-driven restaurant trail designed to support independent restaurants through exploration, and shared dining experiences. The project promotes the finding of local restaurants that would be otherwise missed using wayfinding, maps, stamps and a Bite Log. Stamps are earned by customers when they dine at participating locations, making dining an interactive experience that drives foot traffic and engagement. Once done, users are members of the Bite Club and receive a Bite Card that gives them 10% off at all participating restaurants. The project intends to foster stronger connections between local communities and independent businesses through playful branding, tactile design and storytelling.



Kristian Georgiou

Stage 3

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Email: georgioukristian04@gmail.com

Limassol's coastline is increasingly treated as a site of economic value, with rapid coastal development driving gradual and invisible ecological change. The Invisible Coast is a live installation that visualises air pollution along the coastline, making environmental stress impossible to ignore. The particle system evolves as pollution levels change in real time, communicating data through colour, light and movement. The work is aimed at Limassol residents, people directly affected by coastal development but with no easy way to see or understand its impact.



Kristina Botezatu

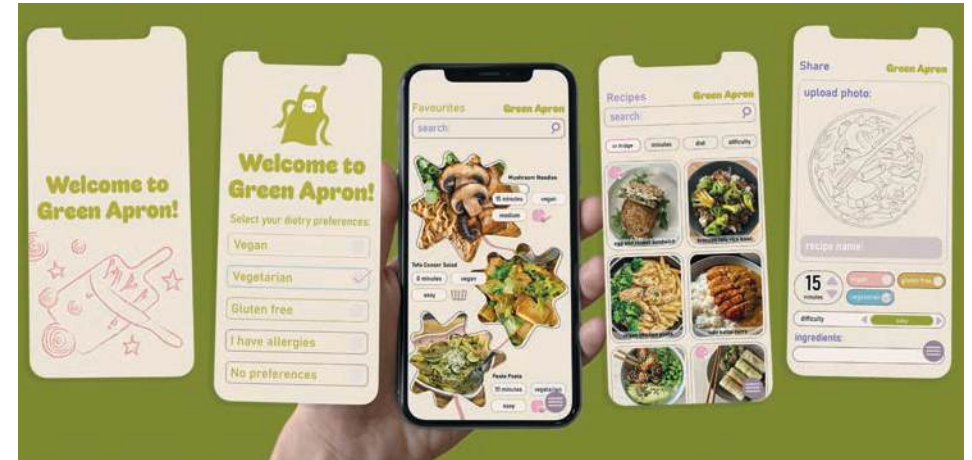
Stage 3

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This project focuses on creating the brand identity for the second-hand fashion store *Outfit Repeater*, exploring visual branding elements such as logos, colour palettes, and overall aesthetic, alongside a series of out-of-home (OOH) campaign posters designed to promote the brand.

Outfit Repeater challenges fast fashion culture by normalising outfit repetition and positioning second-hand clothing as a tool for self-expression. The brand aims to reduce thoughtless overconsumption of clothing items in a more nuanced and engaging way.



Eleanor Carlyon

Stage 3

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Green Apron is a plant-based meal inspiration platform and produce delivery service that prioritises fresh ingredients and bespoke meal suggestions. At its core, the brand was created to introduce its audience to the people and stories behind the food and have an authentic, generational feel. The subscription service aims to demonstrate to a large population of students and twenty-somethings the fun and passion of cooking simultaneously with the health benefits of going green. To further reach the student demographic, a custom foodtruck has been designed that will park on campuses to promote the brand ethos and provide samples of some of the most popular dishes.



Samuel Deeprise

Stage 3

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The Right to Protest is an animation that highlights the importance of protest and encourages people to help protect it. In the UK, our right to protest is currently under threat due to new laws constraining our ability to protest peacefully. The animation aims to show this in a visually interesting way while also sending a hopeful message: if we come together, we can make a change. (Full animation can be seen on my Instagram)



Shonagh Hales

Stage 3

Email: shonaghales@yahoo.com

Meet the Empire is an illustrated children's non-fiction book that introduces readers aged 7-10 to all 18 penguin species and the diverse habitats they call home. Through graphic, screenprint-inspired illustrations and interactive elements, the book encourages curiosity, environmental awareness, and a deeper understanding of penguin biodiversity beyond Antarctica.



Shaya Mohamed

Stage 3

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Mixed Up is a careers magazine for creative graduates to refine their skills and promote their work. Graduates have the opportunity to learn the different aspects of editorial by taking turns developing the editions and sharing their work. The service will be promoted to the graduates through social media and talks at universities and will provide them with all tools they require.

The magazine will be free to view online by all the creatives with the addition of a subscription service for employers and partners to receive early access to the editions to fill vacancies.



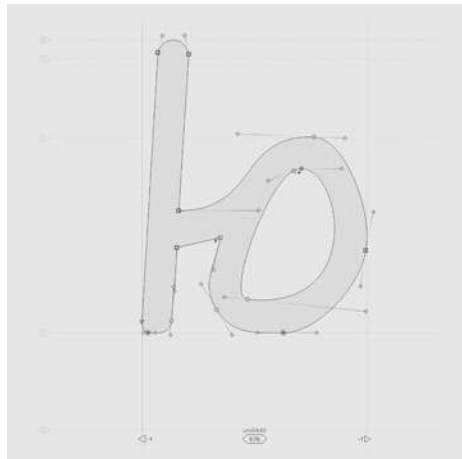
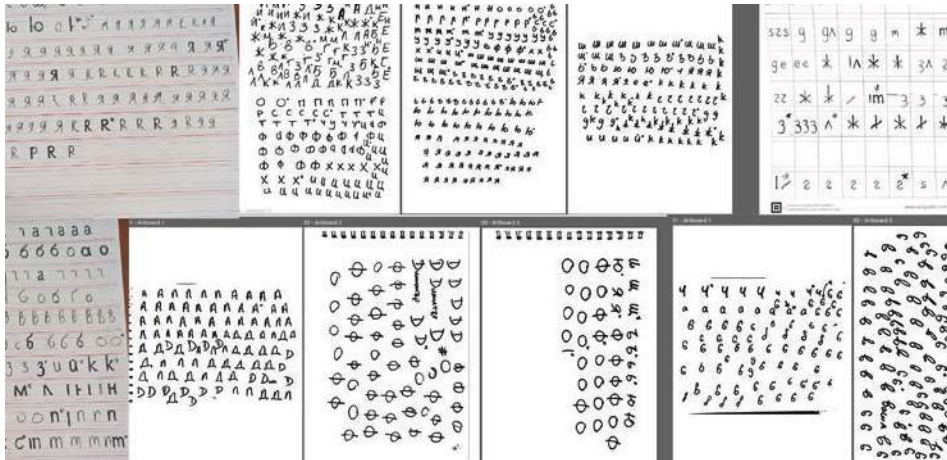
Oreofe Songonuga

Stage 3

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Email: oreofesongonuga@gmail.com

This Was Avoidable is a personal and public health awareness campaign born from grief. Dedicated to the memory of my mother, a casualty of Nigeria's failing healthcare system, this work confronts a crisis claiming over 80,000 lives monthly, more than 2,600 every single day.

Through bold typographic posters and large-scale urban mock-ups, the campaign demands accountability. Where one doctor serves 4,000–5,000 people, survival becomes a matter of geography, not medicine. The IV drip flatline and the cracked, weeping map of Nigeria visualise a nation mourning preventable loss.

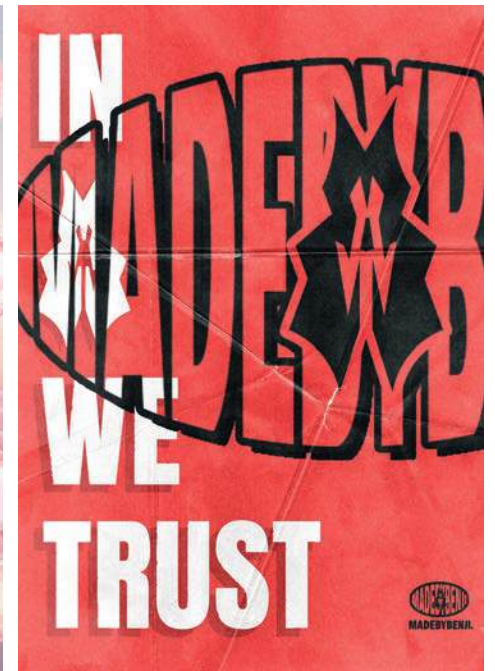


Dimitar Terzov

Stage 3

This project represents the individuality of Bulgarian identity through our glyphs. Digitally, most Cyrillic fonts are in the Russian standardised form. My aim is to address this through the digitisation of characters unique to the Bulgarian alphabet. When downloading Bulgarian fonts online, the ones with unique letter forms are only available in italics.

The typeface 'Standard Bulgarian' re-establishes these missing glyphs whilst announcing the uniqueness of the Bulgarian identity. Each typeform celebrates this individuality through idiosyncratic stroke widths and asymmetrical forms.



Benjamin Wamba

Stage 3

Instagram: @madebybenji_
Email: Benjaminwamba8@gmail.com

These posters explore personal identity, self-expression, and independent creative practice through bold graphic forms and distinctive branding, and drawing on influences from fashion, music, and visual culture.

Included is a celebratory piece responding to Valentine's Day, and *Inbenjiwetrust*, a personal reflection on self-belief and resilience – exploring the idea that trust and confidence can begin from within.

BA SPATIAL AND INTERIOR DESIGN

Hooman Talebi

Course Director, BA (Hons) Spatial and Interior Design

This year has been marked by change, intellectual momentum, and new challenges. The introduction of the EM25 curriculum brought a new rhythm to the programme, with fast-paced ten-week modules, eight intensive weeks of teaching, and little room to pause. It required quick adaptation, stamina, and focus from both students and staff. At the same time, the new structure brought fresh vitality to the course, strengthening the relationship between modules and creating a more connected learning journey across research, design development and making.

The year also began with an unexpected period of transition within the teaching team. What could have unsettled the programme instead became a moment of collective care, adaptability, and renewed focus. I am deeply grateful to Simon Basketter, Kasia Czapiga, Fiona Raley, Priya Martin, Marzena Swed, Fabrice Bourelly, Nomai Thompson-Cox, and Giovanna Piga, whose expertise, dedication, and generosity helped sustain the spirit and ambition of SPIN. Their contributions brought theoretical, historical and technical depth to the students' learning, opening new ways to think about design and spatial experience. I would also like to thank Matt Dixon, Rebecca Hobbs, and Lloyd Lee, whose insight enriched the students' work.

We were also delighted to welcome Hafsa Olcay at the start of the Summer Term. Her passion, intellectual rigour, and enthusiasm bring fresh perspective to SPIN and point towards an exciting next chapter for the course.

As before, we continued to see the university itself as an active site for design thinking. Stage Two worked with the Jarman Building, Stage One explored Elliott Hall, and all stages came together around a shared site. This year, the Library became our collective focus, encouraging cross-stage learning, peer exchange, and dialogue across the programme. Stage Two designed a new hub for the School of Law, while Stage Three speculated on future ways the Library might support learning, community, and institutional life. These projects allowed students to engage closely with the spaces around them and imagine how they might become more generous, inclusive, and alive.

To our twenty Stage Three students: congratulations. Your journey has been particularly special to me, as many of you began the programme in 2023, the same year I became Programme Director. It has been a pleasure to see you grow in confidence, develop your voices, sharpen your design thinking, and expand your skills. You have shown resilience, curiosity, and generosity throughout the year. I am proud of what you have achieved, and excited to see how you will carry your ideas and creativity into the future of spatial and interior design.



Tamara Reid

Stage 3

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Hollow reimagines the Templeman Library at the University of Kent as a post-apocalyptic environment overtaken by an alien 'Mother Plant.' At its centre is *Blooming Blossom*, a micro-spatial pod inspired by a blooming flower, reinterpreted as a living organism that responds to its surroundings. Using Rhino 8 and Unreal Engine, the project combines custom modelling with FAB assets to create a decayed, immersive environment. Materials, lighting, particle effects, and sound design, such as dust, natural daylight, purple glow, and ambient noise, work together to build a haunting atmosphere. Subtle traces of past civilisation suggest the space was once inhabited but is now abandoned.



Ellie Scott

Stage 3

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

Both projects explore how atmosphere, material, and light shape spatial perception and behaviour within the Templeman Library. *Glow/Flow* began this investigation through an atmospheric workspace formed by warm, organic pods and cool, structured open areas, supporting different modes of working from creativity to precision. The *Big Project* extends this through the concept of threshold as spatial activation, using disorienting geometry, circulation, and materials to shape moments of emotional withdrawal. Crying pods, study spaces, and group areas are distributed within a continuous system, where material transformation and layered light conditions destabilise perception. Across both, transitions in form, light, and enclosure influence how users move, feel, and engage with space.



May Green

Stage 3

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The Vegetable Patch is an Unreal Engine environment set within the Templeman Library. Originally developed from a micro-spatial Glow Cocoon designed in Rhino, the project transformed the library into an overgrown vegetable-patch inspired by the cocoon's resemblance to an aubergine. A mysterious glowing substance spreads throughout the space, causing vegetation and produce to grow to unnatural scales, with some forms appearing strangely alive. Using lighting, sound, materials, and environmental storytelling, the project guides viewers through a playful but chaotic journey toward the glowing cocoon hidden at the centre of the scene. The project explores atmosphere, immersion, and spatial narrative through digital world-building and interactive design.



Deborah Asuquo

Stage 3

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The Lantern Garden is a micro-spatial sensory pod designed as a calm retreat from the intensity of the library. Inspired by Isamu Noguchi's Akari lanterns, the gourd-shaped pod uses a translucent paper-like shell, bamboo-style ribs, and warm internal lighting to create a soft, cocoon-like atmosphere. The open entrance keeps users visually connected to the surrounding space, allowing the pod to offer privacy and stillness without feeling fully enclosed. Set within a Zen-inspired indoor garden, this project transforms the Templeman library into a quiet sanctuary for rest, grounding, and decompression.



Min Zhun Ong

Stage 3

For this project, I designed a microspatial object that allows students to personalise their surroundings, supporting privacy and control within a shared space in Templeman Library. The interactive design enables users to reposition panels to block sightlines, minimise distractions, or adjust lighting conditions for greater comfort. Rather than simply inserting the design into the existing setting, the entire space was reimagined using Unreal Engine to create a more distinctive and engaging environment. A futuristic approach was adopted, developing a narrative driven by the form itself. The domed structure suggested a spacecraft, inspiring an outer-space setting where the library functions as an immersive environment aboard a spacecraft.



Uwaila Ebizugbe

Stage 3

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Blooming Light is a micro-spatial system designed for the Nexus area of the Templeman Library at the University of Kent. The project transforms the space into a hidden "secret garden", where a guided path unfolds into a series of semi-enclosed study pods, each defined by a distinct atmosphere. Developed using Rhino and Unreal Engine, the project explores how light, materiality, and spatial sequencing can shape emotional and sensory experience. By balancing openness and privacy, Blooming Light creates an environment that supports focus, quiet interaction, and a sense of discovery within the library.



ARCHITECTURE

Victoria Lourenco Director of Studies, Architecture

I recently asked AI to estimate how many words might be spoken in a year of architecture studio teaching. Assuming an average speaking speed of 150 words per minute and counting tutorials across our programmes, the answer quickly became extraordinary. Even with conservative assumptions, architecture studio teaching generates well over 48 million spoken words each year.

Yet those millions of words represent only part of architectural education. They are the conversations between students and tutors that shape projects, challenge assumptions and develop ideas. They do not include lectures, reviews, workshops, feedback, emails or the countless other exchanges that support learning across the School.

More importantly, architecture is never communicated through words alone. It is expressed through drawings, models, images and making. It emerges in sketches over trace paper, conversations around physical models and design reviews. Often, the most significant moments occur when a drawing, diagram or model communicates an idea more clearly than words ever could.

This movement between conversation and representation remains at the heart of architectural education. Every project in this exhibition has been shaped through thousands of exchanges between students, tutors, critics, guests and communities. Through questioning, testing, reflecting and revising, ideas gradually take form and projects begin to develop their own voice.

That culture extends beyond the design studio and across the wider architectural subjects within the School. Alongside Architecture, this exhibition reflects work

connected to Urban Planning and Resilience, Architecture Visualisation, Architectural Conservation, Architecture and the Sustainable Environment, and our Level 7 Degree Apprenticeship students.

This year's exhibition arrives at a particularly important moment for design education. As conversations around artificial intelligence, climate change and the future of critical thinking continue to evolve, the work presented here reminds us of the enduring value of design thinking. Architecture teaches students to work through complexity, balance competing needs and imagine alternative futures while remaining grounded in the realities of the present. Perhaps most importantly, it teaches students to ask better questions and to critically evaluate the answers they receive, whether those answers come from a tutor, a precedent, a policy document or a Generative Pre-trained Transformer.

The projects gathered here wrestle with reuse, climate, community, housing, heritage and technology, showing students testing ideas with care, nerve and architectural consequence.

An End of Year Show is never simply an ending. Like the design studio itself, it marks a point of reflection within a much longer process. It allows us to consider what has been made, what has been learned and what still remains to be explored. For students, it marks the beginning of the next stage of their journey. For staff, it is an opportunity to revisit, reflect and refine our own practice and carrying those lessons forward with humility. That, after all, is the process of the design studio itself: to make, to reflect, to listen, to revise, and then to begin again.



Bridge and Model Making Workshops

Now in its third successful academic season, the Wednesday afternoon workshops continue to be a well-attended extracurricular enhancement activity. This year, the workshop advanced across four distinct disciplines: academic research, design refinement, statutory compliance documentation, and cutting-edge digital surveying.

This work is made possible through the generous support of our funding partners: **The Rochester Bridge Trust, Ardtornish Estate, World Monuments Fund, and the Heritage Lottery Fund.**

Workshop Lead
Ronald Yee

Workshop Staff
Sam Westbury (SAA)
Colin Cresser (SAA)
Mark Vogel (Mech. Engineering)
Omar Dawaba (Mech. Engineering)

Key Activities & Research Highlights.

Resource Efficient Structures Research: Experimental prototype "split-beam girders," designed, constructed, and destructively load-tested in partnership with the Engineering Department to evaluate material & dimensional efficiency.

The River Erewash Footbridge: A comprehensive design suite featuring a 1:10 scale model and 1:2 scale material sample panels. These physical artefacts successfully helped secured Planning Application approval for the workshop's third student-led bridge-build project, scheduled for onsite construction this summer.

The Acharn Suspension Bridge Survey: A landmark structural appraisal and digital preservation project utilizing LiDAR scanning technology was the highlight of the year. Not only did our students experience real snow for the first time, but our research also revealed that this abandoned structure is the world's oldest surviving mono-cable suspension bridge, a discovery which has led to the rewriting of the accepted historical timeline of modern suspension bridge development!

Participants
Ellie Chow
Krishnapriya Bhaskaran
Chayil Chung
Dylan Craig
Oliver Menhennett
Jake Shorter
Mateusz Goska
Megan Whitley
Maija Facey-Hay
Esme Thompsett
Jemaya Walters
Evie Childs
Amare Edwards



Chatham 'Urban Room Pilot' 2025/26

The Chatham Urban Room pilot brought together the University of Kent School of Arts and Architecture, Medway Council and Nucleus Arts to create a collaborative space where local communities, stakeholders and decision-makers could explore and discuss the future of Chatham. Building on the success of Urban Rooms established elsewhere in the UK, the initiative sought to enhance wellbeing, support economic regeneration and strengthen civic engagement through a series of workshops led by academics and practitioners. Addressing themes including hidden heritage, adaptive reuse, wellbeing and child-centred design, the programme encouraged meaningful dialogue around the Chatham Design Code developed by BPTW and adopted by Medway Council, helping to connect local aspirations with the town's future development.

The programme of workshops took place from November 2025 through to May 2026 at a physical 'pop-up' location in a shop on Military Road, Chatham, hosted by our project partner, Nucleus Arts. The workshop content demonstrated the breadth of perspectives required to shape the future of a place; through creative engagement methods, participants were encouraged to explore Chatham's identity, heritage and potential, while considering how design can respond to the needs of existing and future communities. Themes such as wellbeing, inclusivity, sustainability, heritage-led regeneration and child-centric urban environments provided a framework through which local knowledge and lived experience could inform wider discussions about development and change.

Central to the Urban Room ethos is the belief that successful placemaking emerges through meaningful dialogue between communities, practitioners and decision-makers. The pilot therefore sought to create opportunities for participants not only to learn about the forces shaping Chatham's future, but also to contribute their own ideas, experiences and aspirations. Through exhibitions, talks, workshops and collaborative activities, the Urban Room became a platform for collective reflection and exchange, helping to make planning and regeneration processes more transparent and accessible.

The project also highlighted the important role that universities can play as civic institutions, acting as facilitators of knowledge exchange and community engagement. Staff and students from the School of Arts and Architecture worked alongside local organisations, creative practitioners and community groups to develop and deliver activities that connected academic research with real-world challenges and opportunities. In doing so, the Urban Room provided a valuable testbed for new forms of collaboration, enabling participants to explore how design, creativity and participation can contribute to positive social and environmental outcomes.

Importantly, the pilot was never conceived as a single event or temporary intervention. Instead, it formed part of a wider ambition to establish a lasting culture of participation in Medway, building on the principles promoted by the national Urban Rooms Network. By creating spaces where conversations about place can happen openly and inclusively, the Chatham



Chatham 'Urban Room Pilot' 2025/26

Urban Room has demonstrated the potential for community voices to play a more active role in shaping future development and regeneration across Medway.

As Chatham continues to evolve, the Urban Room has provided an important forum through which diverse voices can be heard, shared and valued. The pilot has established strong foundations for future collaboration between the University of Kent, Medway Council, local cultural organisations and the wider community, demonstrating how creative engagement can foster a stronger sense of belonging, encourage civic participation and contribute to the development of a more inclusive and resilient town. Through this process, the Chatham Urban Room has not only supported conversations about the future of Chatham but has also helped to build the relationships necessary to realise that future collectively.

More info at:
www.chathamurbanroom.org.uk

University of Kent Project Team:

Chloe Street Tarbatt (Academic Lead)
 Marwa Al Khalidi (AAI Academic Coordinator)
 Richi Mohanty (AAI Research Assistant)
 Howard Griffin (Project Manager)
 SAA Stage 3 Architecture 'Live Project' Leads:
 Victoria Lourenco (Architecture Director of Studies)
 Gerald Adler (Stage 3 Coordinator and Course Director)

Nikolaos Karydis (Autumn Term MC)
 Silvio Caputo (Spring Term MC)
 Rebecca Muirhead and Shaun Huddleston (Summer Term MCs)

SAA Academic Workshop Leads and contributors:

Hooman Talebi: 'Childs-Eye View of Built Environment'
 Henrik Shoenefeldt: 'Working with the Marginal Heritage of Chatham'
 Fiona Raley: 'Adaptive Reuse: Three Victorian Buildings'
 Silvio Caputo: 'Wellbeing and the Green City'
 Marialena Nikolopoulou: Presenter at Project Launch
 Nikolaos Karydis: Presenter at Project Launch

Medway Project Team:

Duncan Berntsen (Urban Design Director)
 Nick Oakes (UR Project Lead)
 Anjuli Strange (Medway Regeneration Lead)
 Hannah Goodman
 Dan Yonji

BPTW Architects:

Scott Adams
 Chris Warren

Project Partners and Funders:

Historic England
 Nucleus Arts
 Medway Council



BA ARCHITECTURE

Gerald Adler

Course Director, BA (Hons) Architecture

Welcome to BA Architecture. In this exhibition you will see the graduating students' own selection of drawings and models that best represent their endeavours and a smaller, curated show of non-graduating students in Stages One and Two. As is our practice and commitment, Kent remains the principal focus of our design projects, with Stage Three reverting to the Medway Towns after a year's hiatus. We have been working closely with Medway and have taken our cue from Chatham town centre and its Design code. I will leave it to the Stage One and Two Coordinators to outline the work of their students.

The major changes this year affecting BA Architecture and indeed the School and University are the new School structure and academic year and modules. This is the first full year of the enlarged School of Arts & Architecture, and the change has been relatively seamless, at least as regards the student experience. We are beginning to benefit from the many and varied skills and personalities, particularly those of colleagues in the former School of Arts. Drama has been working with our finalists and running workshops to enhance architecture students' abilities to present their work with confidence and imagination, particularly at the end-of-project reviews.

I am writing this halfway through summer term, and this is the single most significant enhancement to the course. Whereas in previous years this would have been a rather fallow period with most modules having been completed by the Easter break, now students have a complete term of new work to take them up to the end of year show. This means that there

has been a net increase in teaching (spare a thought for us staff!) and a much more rounded and complete experience for students, particularly those non-graduating years.

The change in year structure, three 10-week terms, in place of two 12-week and a final six-week summer term, has come with a much-overhauled module structure, of two 20-credit modules per term. These modules come as a complementary pair, one pair per term. One of them is always a design module, the other a complementary academic module with a focus on, for instance, construction, environmental design, or history. Each student now has greater focus, dealing with two modules at any one time, with a carefully calibrated timetable that avoids clashes as far as possible. Another change concerns the digital teaching sessions which now run throughout the year.

Thanks to Izzy Adams, Marwa Al-Khalidi, Anske Bax, Becky Beach, Chris Burrows, Silvio Caputo, Colin Cresser, Patrick Crouch, Muzz Dadabhoy, Ivan Del Renzio, Yuliia Frolova, Valentine Goesel, Cris Lamarque, Manolo Guerri, Mark Hall, Michael Holms Coats, Rebecca Hobbs, Shaun Huddleston, Chris Jones, Nikos Karydis, Rob Keen, Victoria Lourenço, Andy MacFee, Moses Malekia, Roanna Mitchell, Richi Mohanty, Rebecca Muirhead, David O'Connell, Patrick O'Keeffe, Edward Powe, Alan Powers, Fiona Raley, Giri Rengathan, Jef Smith, Chloe Street Tarbatt, Hossein Teymoori, Richard Watkins, Sam Westbury, Peter Wislocki and Ron Yee.

Stage Three

To return to Stage Three, the whole year was dedicated to a 'Live Project' based in Chatham working with partners in Medway Council and at BPTW Architects, and ran concurrently to the Pilot Urban Room project taking place there, which student design work will contribute to. We began with the new Urban module with its masterplan area straddling the river valley of Chatham town centre. For the first fortnight we were joined by students from Kogakuin University, Tokyo led by Professor Ito. The complementary module was Research, the outcome of was a rich corpus of extended essays and creative artefacts, some of which we can see in the exhibition. In the spring term the design module called for a hybrid building (hybrid in its uses) that related to each student's preceding Urban project. The architectural design scheme is brought to its conclusion in the summer term in Major Design Project 2. The complementary modules during these two terms are Professional Practice and Detailing 1 and 2.

Gerry Adler

Stage Two

We welcomed Stage Two with the first of six modules over the academic year, Landscapes. Located along the River Stour, students designed a small café and gallery, exploring the principles of landscape design. As part of the University Food Foundation, 'Full of Beans', a kitchen garden was included to supply the café. The Early Modern module, Renaissance to Neo-classical architecture ran alongside the design module.

The spring term introduced the Climate & Sustainability module which related to the design Module, Communities. This was located alongside the Creek in the historic town of Faversham, where the potential for flooding was considered in the design

of flats. On the site was a 15th Century warehouse which formed the final design module in the summer term, Adaptive re-use. Students were challenged to adapt the building to a boathouse using an archaeological report carried out by Canterbury Archaeological Trust. A selection of students' work will be exhibited in Faversham Information Centre in mid-June. The parallel module, Modernity, covered 19th & 20th Century architecture.

Rebecca Hobbs

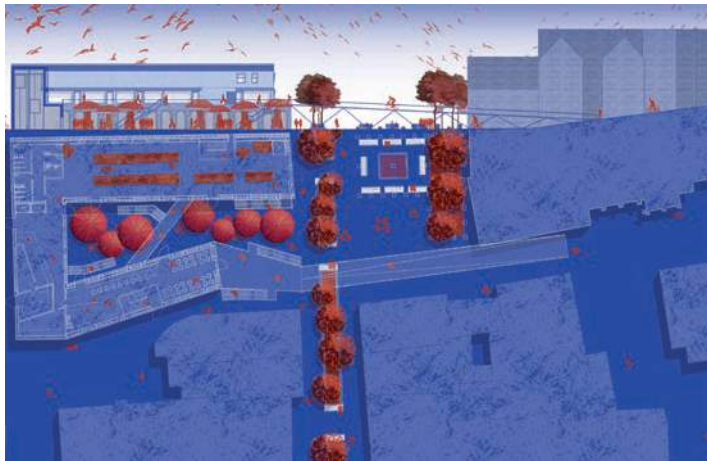
Stage One

Our autumn term brought our incoming architectural students their first opportunity to design a small dwelling space, situated in woodland on the southern edge of the university campus.

With this forest cabin typology, the newly-acquiring design skills, awareness of drawing conventions and precedent principles were expressively applied, over the dynamic backdrop of artistic exploration provided by our artist-in-residence, Patrick Crouch.

Following our virtual trip along the Crab and Winkle Line from Canterbury, spring term arrived in the coastal town of Whitstable. Here, we continued to develop the dwelling design skills on larger programme of habitation: a multi bedroom house, sited over an existing seafront café, the redevelopment of which provided the basis for the summer term's consideration of structural, material and environmental principles of building construction.

Jef Smith

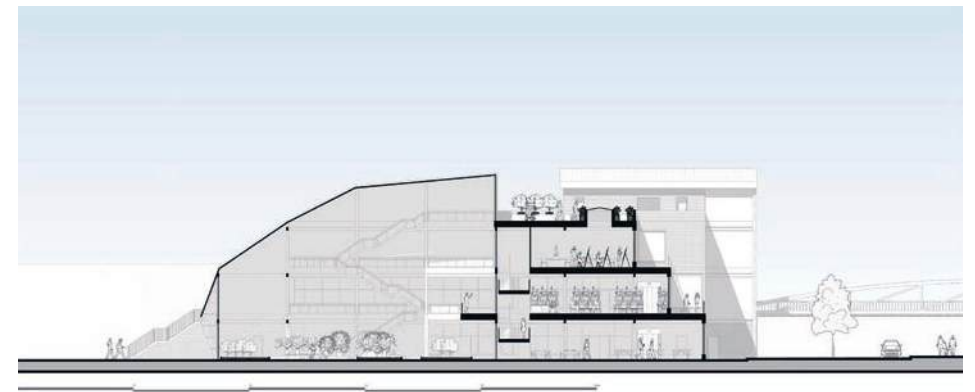


Joseph Wheeler

Stage 3

Instagram: @hyugajoe

Located in the heart of Chatham's high street, my project sought to reinvigorate the lost sense of community in the town. My proposal was a hybrid building, combining the selling and producing of local goods in a community-market, as-well as making it a socio-educational hub where locals can learn from one another about their craft and business. The building features a reused brick plinth ground-floor, representing the heart of Chatham and its past being what holds it up. An extensive ramp connects the first-floor market zone to the basin-shape of Chatham's topography and reinforcing the connections between the high streets ground level and the upper level of my building.



Ismail Widyatmoko

Stage 3

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To turn over a New Leaf, is to move on for the betterment of oneself. Entering the next chapter, maturity develops. Chatham is a victim of the automobile in a place where it should be made for people. Roads and car parks are abundant throughout the town. To tackle this, the New Leaf project aims to reintroduce green spaces and agriculture back to Chatham's Highstreet as well as creating a local and sustainable economy through growth, both in creating produce and knowledge. Through this, Chatham will live up to Kent's reputation of being "The Garden of England".



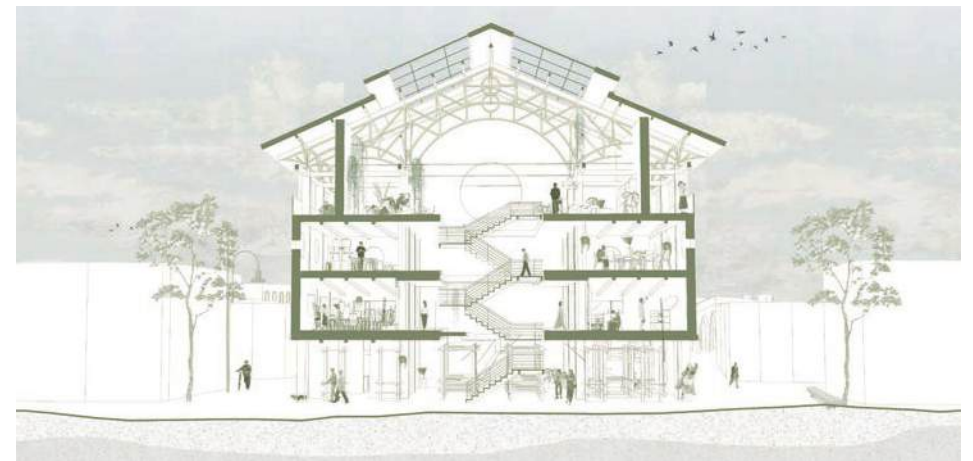
Houda Chen

Stage 3

LinkedIn: [Linkedin.com/in/houda-chen-93904230b](https://www.linkedin.com/in/houda-chen-93904230b)

Email: Chenhd.gy@gmail.com

This project is about the Proposed hybrid building in Chatham city central, UK. It is an answer to the Chatham Design Code published online by Medway Council, responding to what people want in Chatham wants for the Area. The proposed building includes three activities: bookstore, small scale library, and most importantly, a tea house. Based on the idea of Third Place theory and a play on words of 'Hybrid', by blurring the basic meaning, this proposal is to introduce Chinese culture to the UK, replacing alcohol and caffeine for something more efficient, much healthier and much cheaper to produce, while providing different functions to Chatham folks' needs.



Chayil Chung

Stage 3

LinkedIn: [Chayil Chung](#)

Instagram: [an.arch.chy](#)

Responding to Chatham's inactive frontages and its need for social and creative spaces, the proposal introduces a mixed-use Market Hall and Creative Centre to Chatham's high street. With accompanying artist studios, learning workshops, cafe, library and garden lounge, people can gather, create and exchange in an easily accessible environment that supports local commerce, creativity and community interaction. A central atrium visually connects the spaces and invites pedestrians to occupy each floor. A robust timber structural grid, incorporating wooden joinery methods, supports the varied programmes, allowing the space to evolve and adapt with the community.



Callum Hunter

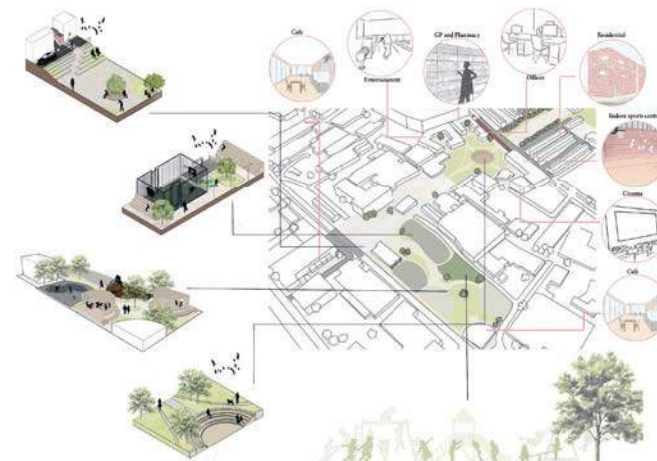
Stage 3



In today's current climate, one in five children in the UK experience a probable mental health condition that results in feelings of anxiety, isolation and poor mental health.

My proposal for Chatham City Centre aims to combat this by providing a hybrid space where Chatham's Youth can socialise, exercise, receive consultation for their mental health, and assistance in accessing any additional support they may need.

Equipped with a sports hall, consultation rooms and a large, central atrium with seating booths and calming vegetation, this youth centre will provide a safe space for the young people of Chatham to improve their physical, mental and social health.

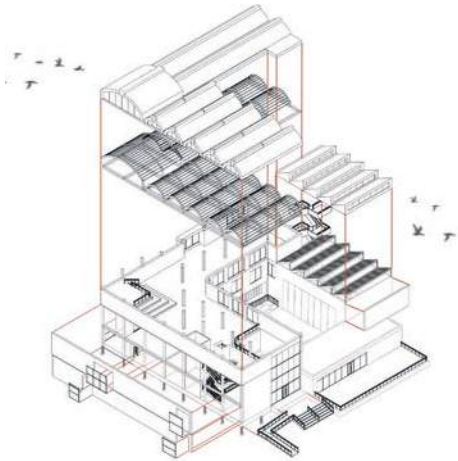


Zara Ali

Stage 3



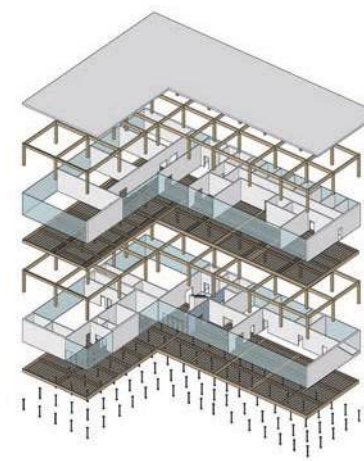
Following the Chatham Design Code, this project proposes the regeneration of Chatham town centre through the creation of a more inclusive, community focused urban environment. The scheme aims to repopulate the high street by introducing accessible public spaces, enhancing connectivity and re integrating nature within the area. Existing routes were adapted with ramps to improve accessibility, while new amenities including market spaces, parks, sports pitches and seating areas were incorporated to encourage social interaction and community engagement. The proposal seeks to create an inclusive and sustainable public realm that supports the wellbeing of residents and strengthens the identity of Chatham as a civic and social centre.



Alisha Goddard

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Chatham OPEN functions as a hybrid library and music centre, supporting local musical and artistic talent and giving a range of educational and community support to the area. With a cafe, auditorium, a range of bookable rooms and study spaces, the building aims to redefine the traditional definition of a library, bringing new purpose and gain to the town. The site sits within my proposed urban development, the Old Bourne Passage. This intervention aims to foster and nurture connections between the High Street and Great Lines Park in Chatham, using water as a wayfinding guide.

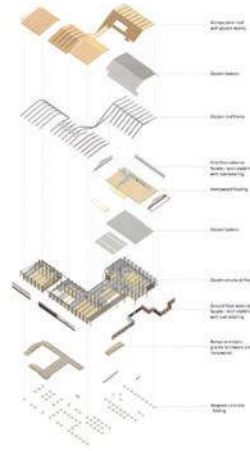


Sebastian May

Stage 3

The choice of the Chatham Skills and Development Centre as my focus is driven by a commitment to restorative architecture—design that restores dignity to those it serves. Unlike the current job centre, which exposes users to the public gaze of the main road, this hybrid building prioritizes privacy and psychological comfort.

By integrating adult classrooms, workshops, a library, and a nursery into a single cohesive hub, the project aims to replace the stigma of "assistance" with the empowerment of "opportunity." This design is a personal endeavor to create a sanctuary where residents can access support and education in a space that feels like a community asset rather than an institutional requirement.



Elizabeth Malikova

Stage 3

My proposal responds to the lack of guidance in Chatham's design code under the key theme of 'A City to Learn and Grow'. Chatham's NEET rate for 16-17 year olds has significantly increased to 6.6% in 2025, with many believing they are not suited for traditional academic routes. So, my project provides an opportunity for young people to gain level 2, 3 and 4 qualifications through constructing the building itself. It consists of a training centre, public cafe and trainee showcase building. After construction, the programme may expand into other underutilised sites in Chatham. Programme Alumni are trained to teach future trainees, creating a sustainable model for skills development.



Amélie Beushaw

Stage 3

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Situated within the transitioning urban fabric of Chatham, this proposal reimagines the historic almshouse as a 21st century ecosystem of care and cultivation. By weaving a professional kitchen, community market and specialised germination lab into a traditional walled garden, this design creates a safe, productive sanctuary for both the young and elderly. A place where the rich history of Chatham meets a sustainable, forward-looking future. Here, the cloister inspired architecture and the Kent Peg Tile protect a delicate internal microclimate where food, education, and community resilience are grown in tandem.



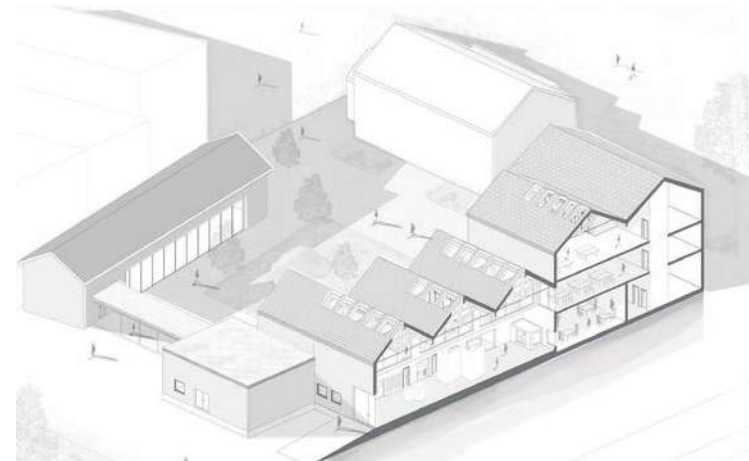
Hiren Khare

Stage 3

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Major Design Project 1 was an opportunity for me to use the skills I developed throughout my undergraduate studies to resolve a design that solves the existing issues within the site in Chatham. During my site visit, the lack of community infrastructure and the disconnect between students and elderly was apparent. This naturally brought the opportunity for me to use my findings from the Urban project to try to reconnect my target demographics by implementing a community centre and a Tavern. These spaces beautifully connect through the bridges over the Brook and the Great Lines to present key viewpoints and journeys over the landscape, fulfilling coming of age. After construction, the programme may expand into other underutilised sites in Chatham. Programme Alumni are trained to teach future trainees, creating a sustainable model for skills development.



Mae Johnson

Stage 3

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This proposal reimagines Chatham's creative economy by transforming a former timber yard into a hybrid building centred on making, learning, and exchange. Once a material threshold for shipbuilding, the site now becomes a place where professional scenic production for local theatres, through set-piece making, sits alongside community craft. A scenic workshop, public makerspaces, and artist studios form a layered environment where skills are openly shared, supporting adult upskilling and reducing unemployment in Chatham. The building's staggered, visually interconnected form draws on Malcom Knowles' Andragogy theory, using split levels to encourage peer-to-peer learning, with the workshop acting as an active teacher for the upper floors.



Johann Felippetto

Stage 3

By fostering talent and creating pathways to future employment, this project aims to restore carpentry and provide a welcoming environment for local talent and those eager to learn about the craft. It also provides a solution to the construction industry's ageing workforce. Additionally, the building has hybrid spaces, such as hands on learning areas that are followed by exhibition areas that highlight and praise student work.



Adaeze Cox Thomas

Stage 3

My Building Level point, a space to level and relax your mind as well as socialise is a community building to help the working age demographic as they are the highest segment population in Chatham. The ground floor consists of local art sculptures to bring whimsy to Chatham and a connecting gallery store with café & bar. The second floor is a community hub with games, letworking and supportive workshops to help balance work and life, with a immersive exhibit for de-stressing. The second floor pertains to increasing the creative mind, consisting of art/ design workshops a mental health clinic and sauna/gym, to increase stress reduction. In conjunction with Chatham's design codes - bettering Chatham's community.



Katie Hinton

Stage 3

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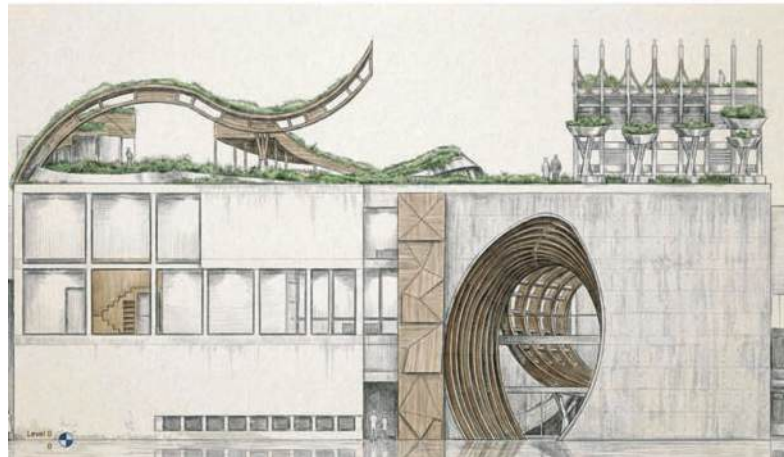
Responding to Chatham's need for improved community wellbeing and accessible creative spaces, this proposal introduces a mixed-use Music and Arts Centre on the site of a former car park. A new pedestrian Route reconnects the high street and the pentagon to this site through a busking alleyway, creating an active threshold that draws people into the site through sound and performance. The building accommodates rehearsal spaces, a concert hall, black box theatre and workshops, supporting creative industries. Organised around a central atrium where music is produced encouraged and expressed, the scheme enhances movement, visibility and environmental performance while activating the wider public realm.



Nikos Milios

Stage 3

Symbiotic Care, a concept deriving from two terms, the biological term symbiosis and Care Architecture. A prolonged interaction between various species that evolved into mutually beneficial systems. This relationship has co-evolved in three patterns driving ecological balance; Mutualism, Commensalism, Parasitism. In contrast, modern society often sets apart generations with designs favouring youth while placing the elderly in isolated care facilities. Located in Chatham, the proposal suggests a University for the third age with its participants running and organizing tutorials, workshops and gatherings for people of all age groups interested to join, transforming into an ecosystem of exchange, where care is evolving and shared.



Hwiwon Lee

Stage 3

This hybrid building in Chatham explores movement through light, water, and spatial sequence. Public and semi-public programmes are layered to guide circulation. A curved roof and central atrium reflect maritime identity, while green roofs, rainwater reuse, and planted elements enhance environmental performance and strengthen connections between architecture, landscape, and urban context. This building emphasises the transformation of horizontal water movement into vertical spatial structure. A wave-like roof expresses fluidity across the site, while a central circular void translates this motion into vertical experience. Green roofs and integrated planting reinforce environmental performance, linking landscape, structure, and spatial circulation.



Ekaterina Andonova

Stage 3

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The Platform Chatham transforms the high street into a civic stage, bringing residents and visitors together through art and performance. A centrally positioned platform defines a new public square, inviting engagement and strengthening community connections while promoting wellbeing. The architecture incorporates art therapy spaces, co-working areas, and a public café on the upper level, accessed via a prominent external staircase that enhances circulation and visibility.



Alexia Ortiz-Cadenas

Stage 3

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Set in Chatham, between the historic Emmaus Church and the high street, my proposed hybrid building combines a bakery with a mental wellbeing centre to create a welcoming and inclusive community hub. The project aims to bring together people of all ages, encouraging connection, conversation, and shared experiences to reduce feelings of isolation. It also seeks to raise awareness of mental health, challenging the stigma and taboo that can still exist among residents. Alongside the building, I proposed a shared community and sensory garden where people can grow produce, learn about biodiversity, and introduce more greenery into Chatham's urban fabric.



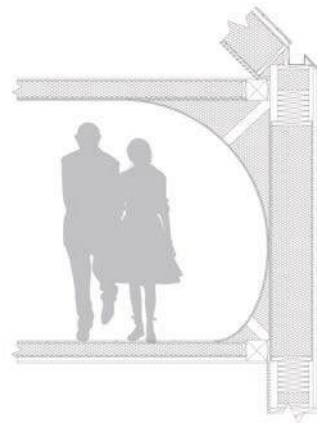
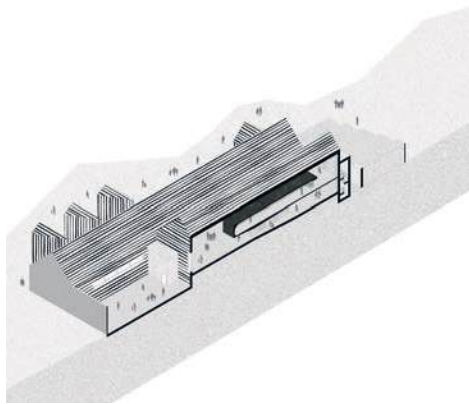
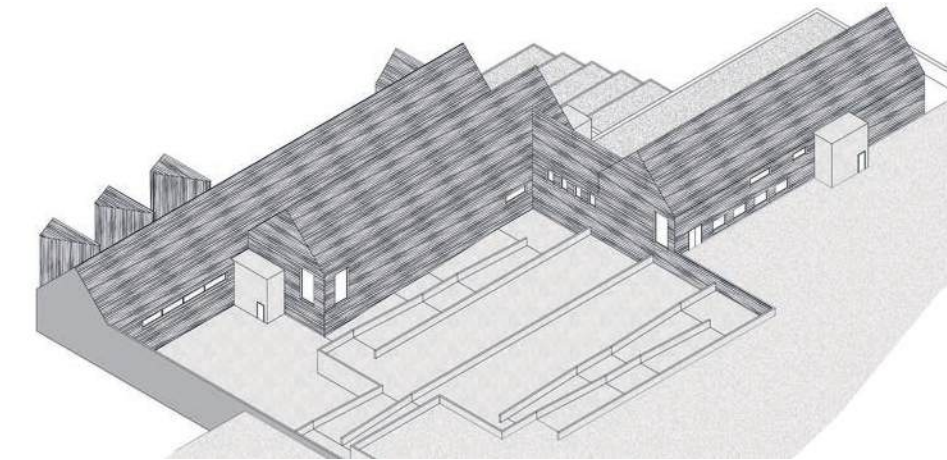
Anisha Kakarla

Stage 3

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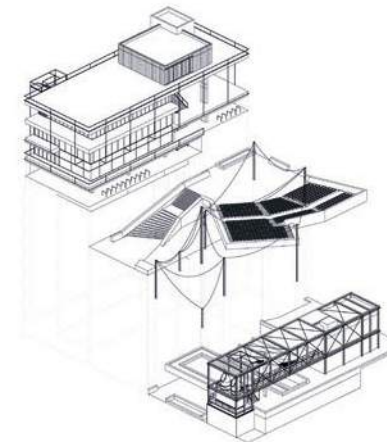
Reclaiming Chatham's industrial fabric through horticulture and wellbeing, this project proposes a community-focused hub that transforms a former dockyard into a landscape-led environment for learning, growing, and social connection. Organised around a central courtyard and a three-storey greenhouse, the design integrates architecture and nature to create a cohesive network of therapeutic and productive gardens. Sustainable strategies, including green infrastructure and SuDS, support biodiversity and environmental resilience, while immersive planting and shared spaces foster wellbeing and interaction. Together, the scheme redefines the relationship between people, nature, and Chatham's evolving urban identity.



Sam Chapman

Stage 3

Chatham Keel House is a hybrid civic building for Chatham that reimagines the town's maritime legacy through architecture, making, and learning. The proposal combines a maritime museum, craft workshops, creative studios, exhibition space, auditorium and café into one public forum. Its spatial sequence and material language draw on ship-building, using exposed structure, compression and release, and tactile atmospheres to connect visitors with Chatham's dockyard history. Rooted in the Chatham Centre Design Code, the project supports a vision of Chatham as a place to learn, grow and prosper, where heritage is active, embodied and part of everyday civic life.

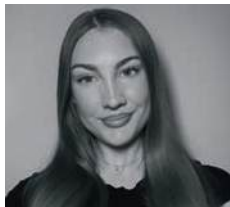


Ben Elworthy

Stage 3

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This project converts a derelict 1970s department store on Chatham High Street into an arts quarter. It retains and exposes the existing precast concrete frame, previously hidden, using it to organise new spaces within the building. These include an open-air amphitheatre, auditorium, workshops and artists' studios. By reusing the structure rather than replacing it, the proposal reduces demolition and gives the building a clear identity. The scheme aims to bring activity back to the town centre and provide accessible spaces for cultural use.



Ella Hey

Stage 3

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Reclaiming the High Street proposes a community-led civic hub in Chatham, bringing local designers and producers from the periphery to the town's central high street. In response to the social decline of traditional retail, the project creates space for process and consumption to go hand in hand. The programme includes public retail, creative studios, a roof garden, and a community kitchen to encourage local enterprise and cultural interaction. Architectural choices made using arches refer to the adjacent church to create harmony with the historic context, reinforcing the sense of place. The scheme reimagines the high street as an active, inclusive space for the community.



Kesi Eboh

Stage 3

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A socially responsive proposal that addresses local food insecurity and reclaims an underutilised urban site as a resilient community resource. The programme integrates a food hall and teaching kitchen to support culinary education, organised around a central orchard courtyard that functions as a communal gathering space. Additional uses, including a ceramics workshop and gallery, promote 'passive learning' through transparent and adaptable interiors. Year-round production is achieved through vertical hydroponic systems and climbing crops, maximising spatial efficiency and yield. By combining food production, education, and cultural activity, the scheme operates as an integrated spatial system supporting collective wellbeing and knowledge exchange.



Jenan Poonawalla

Stage 3

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This project proposes a Dance and Mental Health Centre in Chatham. It supports individuals living with dementia, Parkinson's, and wider mental health needs in response to an ageing population. Dance and movement enable expression and visibility by creating a space where people feel seen while activating the town centre as a social and cultural anchor. The design aligns with Chatham's ambition for a vibrant, healthy, and nature-led city, integrating inclusive access, public activity, and green space.



Lucien Percy

Stage 3

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Architecture often attempts to reinforce normal assumptions, finding means of defining movements, those who are welcome. Such models lead to marginalising of those who live outside of the conventional rhythm. By rhythm, I refer to the varied patterns of living daily routines, age, or working hours. The concept proposes a hybrid academic incubator in Chatham, Kent, with a self-sufficient cafe. It is designed for architecture to loosen its grips of normality, to accommodate multiple rhythms to coexist simultaneously, from daytime gatherings to evening learning for those with a 9-5 job. The building will act as a catalyst for economic and social growth, partnered with the nearby universities to reduce the 'brain drain' from Kent.



Omar Alaa Shalaby

Stage 3

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The Chatham Food Exchange reimagines the High Street as a space of production, learning, and public life. The building combines a food market, teaching kitchens, and social spaces within a timber structural grid that defines both form and experience. Food preparation is made visible, supporting informal and neurodivergent-friendly learning through observation and participation rather than formal classrooms. A sequence of terraces, balconies, and landscape interventions extends activity outward, enabling weekly market spill-outs and public events. By integrating civic, social, and productive functions, the project proposes a more open and inclusive model of urban life centred around food and shared experience.



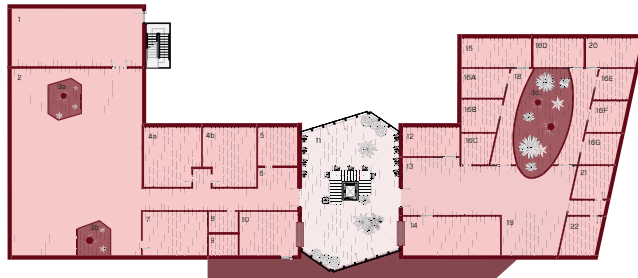
Rosa Robinson-O'Hara

Stage 3

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Chatham Community and Cycle Hubs are a direct answer to the question of how a town can be made more sustainable whilst continuing to provide vital safety and skills for the community.

The project is located along the newly created Chatham cycle network and will act as a transport link between the key services across the town. A hybrid design, the community centre brings together the sustainability ideas of 'reduce reuse, reCycle' through cycle parking and repair, a café, workshops and an exhibition space. The initial project will act as a starting point for further similar transportation hubs to be added across the town.



ground floor plan - 1:100



site plan - 1:500



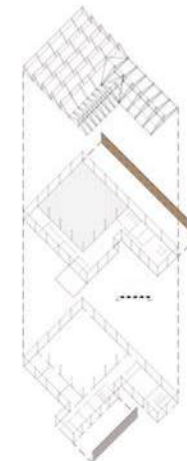
section - 1:100



Tobi Morenikeji

Stage 3

Located in Chatham, Kent, United Kingdom, the proposal forms part of a wider master-planning strategy focused on improving public health, connectivity, and community engagement within the town centre. The scheme introduces a contemporary hybrid health centre that combines clinical healthcare spaces with civic and social functions, creating a more inclusive and accessible public environment. Organised around a central biophilic courtyard, the building prioritises wellbeing through natural light, ventilation, and visual connection to nature. The project also explores sustainable construction through adaptable structural systems, low-carbon material strategies, and design-for-disassembly principles, supporting the long-term environmental ambitions of the Chatham Design Code and future urban regeneration.



Tom Crowley

Stage 3

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The project proposes a two-storey Sports and Youth Transition Centre in central Chatham, transforming an underused site into an active civic hub. The design aligns with the Chatham Design Code by improving connectivity, enhancing the public realm, and supporting a "healthy and connected city." It integrates sports facilities, wellbeing spaces, and a youth pathways centre to promote physical activity, learning, and social engagement. Materially, a robust ragstone base reflects local character, while a lightweight timber upper level expresses sustainability. The scheme also extends the design code by embedding youth-focused infrastructure and positioning sport as a key civic function within the town centre.



Mahrou Meem

Stage 3

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The Chatham Children's Centre for Arts celebrates the adventurous instincts of young people, existing as a third space between school and home that fosters their relationship with their personal creativity and talents. Residing along Brooke Street, the centre will replace the multistorey car park, setting the tone for a brighter, healthier Chatham. Within the glazed brick façade, the building hosts modular teaching classrooms; an installation gallery and a performance arts stage. With creche facilities and multi-level play spaces, Chatham parents can stay within the building where they can socialise with other families and attend parent-child workshops for family bonding.



Nehi Eigbefoh

Stage 3

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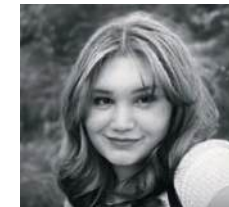
This proposed building is a cultural centre library which acts as the primary civic anchor within the new urban square developed in ARCH6002. While Chatham already contains libraries and arts facilities, this proposal brings these functions together in a hybrid building that combines spaces for learning and making. Additionally, this project aims to address deprivation by providing an accessible and neutral third place where socialisation and placemaking can occur. In light of these facts, this project aims to support the city's wider ambitions to create a 'Vibrant City of Culture' and a 'City to Learn and Grow.'



Oyame Apochi

Stage 3

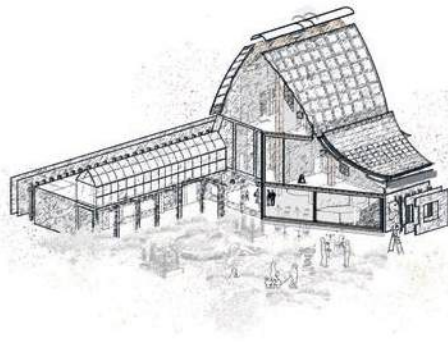
In the context of a vibrant arts scene and strong educational presence, the design proposal explores a new way of bringing arts and culture to life in the heart of Chatham. It features a community centre with a library on the second floor, a makerspace with a Fab Lab, pottery and sewing studio on the first floor, and a craft space, dance studio and cafe on the ground floor. The design approach focuses on creating social hubs on each floor that act as third space for informal interaction. One key example of this is the grand staircase on the ground floor which encourages social interaction across different age groups.



Portia Duke

Stage 3

I was inspired by the context and site location of Chatham in our final projects, particularly by the Maritime history and potential to positively influence society. My building, the Merlin, evokes the cities historical heritage through the use of visible wooden trusses that are reminiscent of the original dockyard buildings and external depictions of important local figures. The Merlin will help develop a social framework for industrial knowledge, that was once central to Chatham's identity, to be reintroduced in contemporary forms. The project creates an opportunity for ex-Dockyard workers to benefit from spaces where their dormant skills can be shared and celebrated through teaching younger people via intergenerational learning.



Oyame Apochi

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By instilling creativity into the minds of those who are suffering, they are given the tools to thrive, bloom, and blossom. Through this form of escape and restoration, 'Come to the River' provides marginalised youths a chance to a limitless future.

During the initial site analysis of Chatham, segregation ran rampant under the guise of patriotism, revealing the necessity of spaces of belonging and connection for the underrepresented. Thus, with its proximity to Emmanus Church, Riviere House came to life. Following Christian ethos, the wave-inspired building and bountiful landscape becomes a Civic Area of Health and Restoration, allowing all to 'Come, all you who are thirsty, come to the waters.'



Photo: Nathan Eaton-Baudains

MASTER OF ARCHITECTURE

Ambrose Gillick Course Director, MArch

The Masters in Architecture at SAA has been one of new beginnings, with the University-wide renewal of all modules taking effect. Planned for over a year, the MArch has delivered six new modules over three terms – three in design, and the rest in professional practice, technology and cultural context. It has, barring some teensy teething issues, been pretty good.

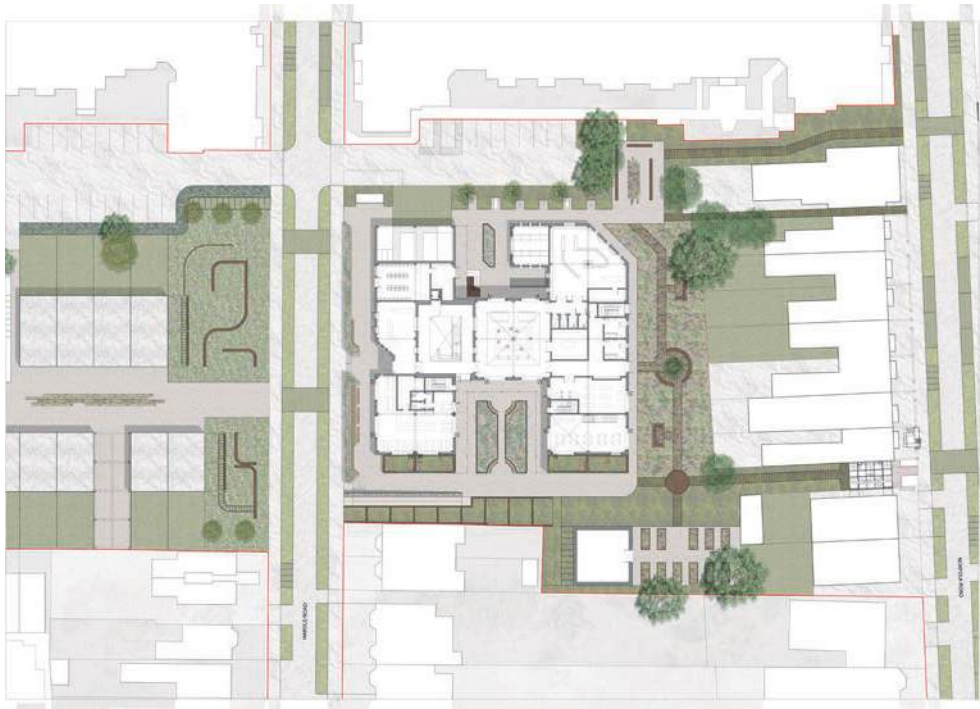
For design, this year we focused on east Kent, with three units in three coastal towns. Unit 1, led by Dr Yorgos Loizos and Faye Tamsett, focused on culture in Folkstone, Chloe Young and Ambrose Gillick's Unit 2 looked at housing in Margate and Unit 3 explored education in Dover, expertly guided by Victoria Lourenco and Matt Woodthorpe. It has produced some very good work that is detailed, contextual and thoughtful, responding to the needs and wants of the places, leavened by a dash of real life: Term 2 started with a Live Project through which our able and energised students delivered actual design outputs for actual community clients. Building on this, their speculative design work has been rooted in granular reality, which is nice.

Each of these fine seaside towns has been the subject of design proposals at urban, neighbourhood and building scales, with each student developing the brief and character of their own work, and building up a sense of the own design language. The primary goal of an MArch is the development of professional wisdom, which the complex terrain of design thinking in these places and through the design unit's modes of teaching certainly supports.

The design modules were ably supported in Stage 4 by Technology 4, delivered by Dr Giridharan Renganathan, and taught in practice by Faye Tamsett and new staff member, Agata Dixon-Smith, a cultural context course for the ages, delivered by the Ambrose Gillick with support from Marwa Al-Khalidi, with Peter Wislocki teaching Professional Practice.

In Stage 5, Professor Henrik Schoenefeldt delivered a double-dose of technology – Tech 5A and Tech 5B, working up from the urban and strategic scales of development, down to the finer points of wind-flows, details and DPCs, again with the able backing of Faye and Agata.

Thank you to the students who trusted us to teach them, who showed up. It means a lot. Thank you also to the live project clients, and those others who helped arrange, organise, resources and care for the students and us through the year.

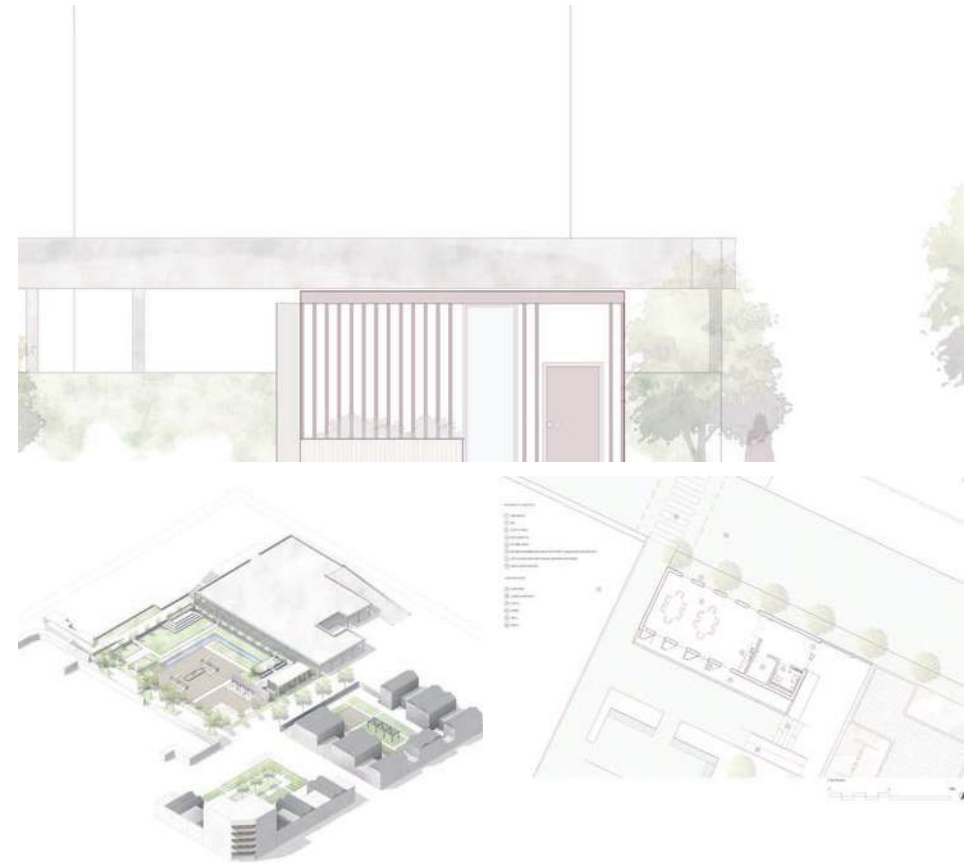


Joseph Williams

Stage 5

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Inspired by the works of Donna Haraway, Dr Jane Goodall, Anna Tsing and Paul Dobraszczyk, this project's core objective was to explore how architecture and urban design can help improve resilience - the social and the ecological - for humans and non-humans, through the development of a multi-generational, co-living and inter-species proposal. Informed by academic readings, drawing studies, modelling, and analysis of housing and urban models, it explores relationships between private, community and social amenity spaces, examining how to generate alternative spatial arrangements which redefine multi-generational, communal and inter-species living. The proposal develops community spanning generations and species, to improve social and ecological resilience against rising global and local risks.



Dafni Markantoni

Stage 5

A glimpse into this year's project in the Architecture Master's department, beginning with the development of the site's landscape strategy. The project reintroduces greenery into Margate while exploring the importance of material studies within the existing urban context.

During Term 1, the proposal focused on reducing an underused car park to create space for a green leisure park. In Term 2, the project evolved to incorporate the massing of housing within the landscape design. An existing residential hub on site became the starting point for the development and conceptualisation of these homes.



David Johnson

Stage 5

The project investigates how car-centric, 20th century scars in the Urban Grain of Margate Old Town can become home to 'timeless' mixed-use housing developments that facilitate connections between people through the multi-generational typology, and networks of movement through their tight integration into the masterplan. The Site sits on a central location consisting of a mixture of dis-used industrial land and car garages. The project aims to develop a framework that re-imagines domestic and urban space as interconnected, multi-generational, and beneficial for all inhabitants, while also reconnecting Cecil Square with Old Town proper.



Annie Taylor

Stage 5

Hybrid Domesticities: This thesis explores designing housing to support multi-generational living, fostering social cohesion and everyday care. It examines how spatial programming can balance the distinct needs of all ages while enabling meaningful interaction across private, semi-social, and collective spaces.

Using the living room as a lens to study shifts in domestic life, the project acknowledges its contemporary erosion due to spatial compression and isolation. Rather than a fixed room, the thesis redistributes its social qualities—hospitality, rest, and gathering—across the building, proposing housing frameworks that actively cultivate reciprocity and long-term social resilience among generations.



Marks Belinovs

Stage 5

Saxon Wharf is a Deptford co-living and repair hub that transforms unused urban space into shared housing and productive workshops. It supports electronics reuse through a repair café, storage, making spaces and working pods. The project brings residents, makers and designers together to live, repair, learn and collaborate.

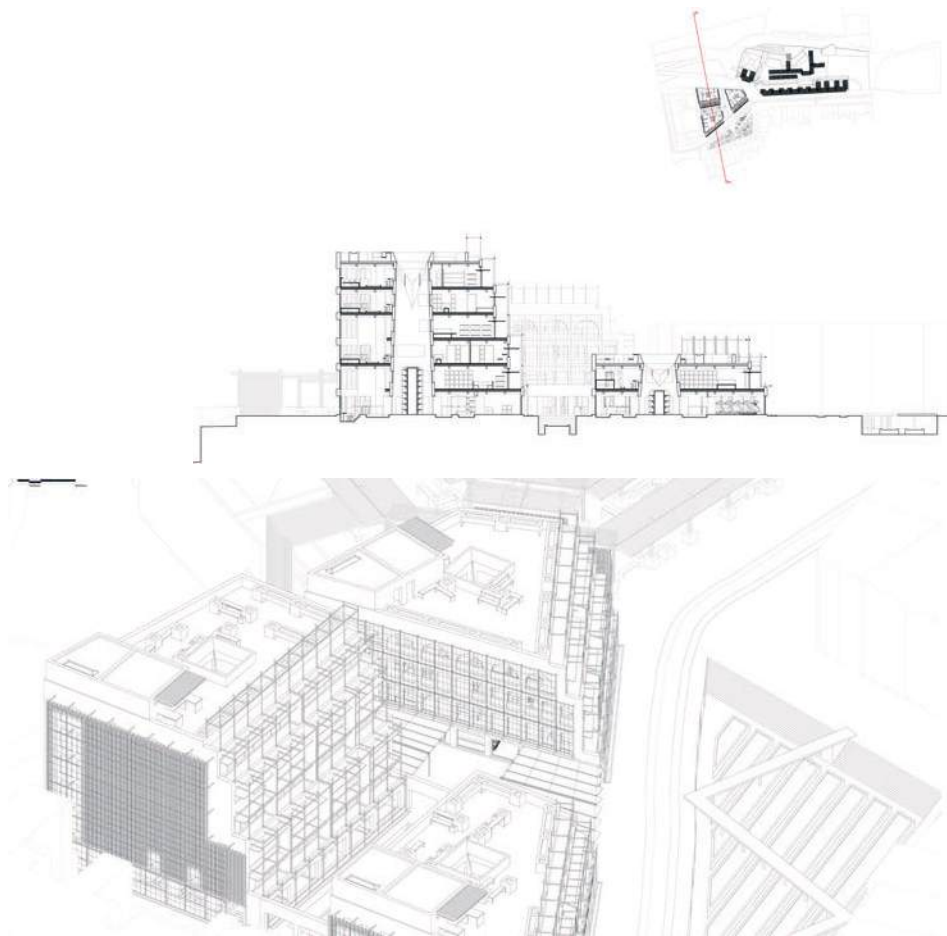


Noor Qabazard

Stage 5

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My project title is *The Aquatic Rehabilitation Centre*. Through this project, I aim to create a therapeutic and educational environment centred on healing, movement, and wellbeing through water. The proposal combines public wellness spaces with healthcare and learning facilities within a calm architectural atmosphere. It includes swimming education, physiotherapy clinics, hydrotherapy spaces, and specialist training facilities that support both physical rehabilitation and professional development. I have integrated spaces for relaxation, stress relief, and sensory comfort through pools, thermal bathing areas, natural light, and quiet environments. A public café, poolside social spaces, and an urban garden extend the project into the community, creating a civic destination that promotes social interaction, water safety, wellbeing, and healthier urban lifestyles for visitors and residents alike.



Cameron Baillie

Stage 5

The proposal explores how collective housing can emerge from the act of growing food. Organised around a central hydroponic tower functioning as a lightwell, ventilation chimney and social anchor, the scheme uses shared kitchens to encourage communal interaction and collective living. In response to the site's coastal exposure, a planted secondary façade acts as environmental protection against solar gain and strong sea winds while extending food-growing from the interior into the external envelope. The project connects to a wider urban masterplan proposing community-led growing infrastructure throughout Margate, using urban agriculture as a tool to improve wellbeing, reduce loneliness and reactivate a declining coastal environment through shared social and productive activity.



Toma-David Mudure

Stage 5

The New Market reimagines a car dominated site in Margate as a civic ecology of living, working, and social exchange for emerging creatives. Responding to rising rents, transient living, and the lack of long term creative infrastructure, the proposal introduces a mixed housing typology of co living apartments and maisonettes organised around shared workspaces and communal landscapes. Inspired by the writings of Jan Gehl and Emanuele Coccia, the scheme prioritises human interaction, flexibility, and collective life through spaces for growing, wellness, play, and collaboration. Integrated green networks, public amenities, and adaptable live work environments create a sustainable urban community that encourages residents not only to settle in Margate, but to remain and thrive there.





Elija Halil

Stage 5

Potemkin Archive investigates the fragmented civic core of Dover through postmodern theory, architectural memory, and urban repair. Responding to wartime destruction and post war reconstruction, the project reintroduces fragments of lost buildings as spatial devices that restore continuity without replication. Drawing from ideas such as the Decorated Shed and the Potemkin condition, the proposal critiques superficial reconstruction while exploring adaptive reuse, ecological regeneration, rooftop urbanism, and pedestrian first movement. Centered on Roman Lawn, the scheme creates a layered civic landscape for learning, gathering, and public life, positioning architecture as an archive of memory and a framework for civic reconnection.



Photo: Tim Soar

POSTGRADUATE TAUGHT PROGRAMMES

Oscar Zhou

Director of Studies, Postgraduate
Taught Programmes

The School of Arts and Architecture is proud to be home to a vibrant and dynamic community of Postgraduate Taught students across an exceptional range of programmes. In February 2025, I was deeply honoured to be appointed as the School Director of Studies for Postgraduate Taught (PGT) courses. This position has given me the privilege of overseeing nine outstanding programmes, each showcasing the depth, creativity, and innovation that define our school. Supporting our talented students and dedicated faculty as they push boundaries, innovate, and make meaningful contributions across disciplines has been an incredibly rewarding experience. Our End of Year Show is a celebration of everything that makes this community so special—a community built on inclusivity, collaboration, and creativity. It's an opportunity to reflect on and honour the remarkable achievements of our students and staff, whose passion and dedication continue to shape not only academic excellence but also the broader cultural and civic landscape.

Internationalisation has been central to the vision of the School of Arts and Architecture, with 2025/2026 marking a major milestone in our global engagement. A highlight has been the establishment of a strategic partnership with Xianda College of Economics and Humanities, Shanghai International Studies University (Xianda). In November 2025, Xianda's senior leadership visited Kent and recognised the School as their top UK strategic partner. Building on this success, on May 25, 2026, our Head of School, Chloe Street Tarbatt, had the honour of visiting Shanghai to inaugurate Xianda's prestigious Graduate Exhibition, titled "Reborn: New Wave, New Voice". This event celebrated the creative excellence of both institutions and strengthened our

partnership further. A key outcome of this collaboration has been the signing of a UG-to-PGT progression agreement in February 2026, paving the way for Xianda students to join our PGT programmes. We look forward to welcoming the first cohort in 2027 as we continue to expand the School's international reach and influence.

This year, we celebrate the remarkable achievements of our graduating PGT students with immense pride. Their vision, ingenuity, and professionalism have laid the groundwork for bold, transformative contributions to the cultural and creative industries. I would like to express my heartfelt gratitude to our exceptional PGT course directors and our dedicated teaching teams. Their expertise, dedication, and tireless efforts have fostered rigorous and inspiring learning environments. Through their guidance, our students have gained the skills, knowledge, and confidence to thrive in their disciplines. A special thank you also goes to our industry and organisational partners, whose invaluable support has enriched the learning experience. By bridging the gap between academia and practice, they have provided our students with the tools to excel in an ever-evolving global landscape.

Above all, I extend my deepest gratitude to our PGT students. Your creativity, determination, and integrity have set a benchmark of excellence. Throughout your time with us, you have contributed so much to our community, and the outstanding work you have produced is a testament to your talent and dedication. It will undoubtedly continue to represent you as you step into the next exciting chapter of your professional lives. You should take immense pride in all you have accomplished. Congratulations!

MA PERFORMANCE AND THEATRE MAKING

Roanna Mitchell

MA Performance and Theatre Making

Building on a long history of specialist postgraduate courses in Theatre, Drama and Performance at Kent, this year was an exciting one as it marked the launch of our newly developed MA Performance and Theatre Making.

Led by staff who are passionate about providing a creative education with real integrity, we are very proud of this course. With its distinctive emphasis on a holistic curriculum, the course develops students as performers, makers, thinkers, leaders, innovators and entrepreneurs, all within a context that fosters collaboration and generous citizenship. The Course facilitates these facets of a creative career in the following ways:

As performers: Our students undertake rigorous performance training with leading experts in psychophysical practice

As makers: Students engage in intensive theatre-making laboratories to experiment with, develop and strengthen their dramaturgical practice

As thinkers: Students cultivate their critical faculties by studying performance contexts, viewing a wide range of ground-breaking work, and investigating theoretical frameworks.

As leaders: Students train in best-practice facilitation skills, developing their capacity for leadership and inclusive community engagement, in line with funders' expectations.

As innovators: Students conceive and produce a public festival of cutting edge new work, pushing boundaries and strengthening both their creative identity and professional portfolio.

As entrepreneurs: Students take a business-focused approach to their creative work, developing industry-readiness by studying key approaches to marketing, branding, funding applications, networking, and through work-based learning on an industry Placement.

Over this past year, our students have produced an eclectic range of work, including radical adaptations and site-specific performance, a very dark radio play played live in the theatre, a powerful one-woman show in which the actor puts herself on public trial, a short-film homage to transitory meetings, and a piece of new writing interrogating bystander culture in the context of domestic violence.

Their studies were enriched by master-classes and workshop sessions including with puppeteer Yun Geng, Suzuki method specialist Jingsheng Gu, Jem Wall (Brighton's Hydrocracker), site-specific theatre company Dante or Die, Stan's Café, the Playground Kent festival team, Sidonie Carey-Green (Body as Data project), and the Gulbenkian Theatre.

As we approach the end of year show, an exciting set of creative Dissertation projects is in full swing. We are delighted to celebrate the work of this vibrant international cohort to date, and very much look forward to what they will produce next!

LOUD KNOCKING

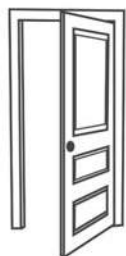
A play by Mai Elphinstone

CAST: MAI ELPHINSTONE: AMANDA - JOHN CROFTS: JOE, BEAU, DUG - ANDY VARGA: CINDY/KIMBERLY

WRITER/DIRECTOR: MAI ELPHINSTONE

TECHNICAL SUPPORT: REYA WATTS, ALEXA AMET, 'CHARLIE' HSIANG-YU HSU

WARNING: THIS PLAY CONTAINS THEMES OF SEXUAL VIOLENCE, KIDNAPPING, GUN VIOLENCE, AND STRONG LANGUAGE.



- 2006 • SOCIAL ACTIVIST AND COMMUNITY ORGANISER TARANA BURKE, STARTED THE ME TOO MOVEMENT
- 7/8/2016 • THE 'ACCESS HOLLYWOOD TAPE' WAS RELEASED TO THE PUBLIC, WHERE DONALD J TRUMP SAID "GRAB 'EM BY THE P--SY"
- 8/11/2016 • DONALD J TRUMP IS ELECTED AS PRESIDENT OF THE UNITED STATES.
- 15/10/2017 • THE NEW YORK TIMES PUBLISHED A DEFINITIVE INVESTIGATION BY JODI KANTOR AND MEGAN TWOHEY. IT DETAILED DECADES OF SEXUAL HARASSMENT, UNWANTED PHYSICAL CONTACT BY FILM PRODUCER HARVEY WEINSTEIN
- 15/10/2017 • ALYSSA MILANO POSTED A TWEET ENCOURAGING SURVIVORS TO REPLY WITH "ME TOO" IF THEY HAD EXPERIENCED UNWANTED SEXUAL ADVANCES. IN 24 HOURS, IT HAD BEEN RE POSTED ON FACEBOOK 12 MILLION TIMES
- 4/9/2018 • THE CONFIRMATION HEARINGS FOR SUPREME COURT JUSTICE BRETT KAVANAUGH TOOK PLACE. THE HEARINGS DESCENDED INTO CHAOS, AS DR CHRISTINE BLASEY FORD GAVE TESTIMONY THAT KAVANAUGH HAD SEXUALLY ASSAULTED HER AT A HOUSE PARTY IN 1982. FOLLOWING THESE ALLEGATIONS, PROTESTS FLOODED THE SENATE OFFICE BUILDING AND BECAME A FOCAL POINT FOR THE #METOO MOVEMENT. WOMEN SILENTLY WALKED THE HALLS DRESSED IN RED CLOAKS AND WHITE BONNETS. ON THE FIRST DAY, 70 PEOPLE WERE ARRESTED FOR DISORDERLY CONDUCT. KAVANAUGH WAS LATER APPOINTED AS USA SUPREME COURT JUSTICE, 50-48 VOTE
- 30/9/2018 • IN 2018, IN A QUIET TEXAS NEIGHBOURHOOD, RESIDENTS HEARD KNOCKING AT THEIR DOORS IN THE MIDDLE OF THE NIGHT. NOBODY ANSWERED. AFTER CHECKING THE RING DOORBELL CAMERA IN THE MORNING, THEY DISCOVERED A WOMAN, WEARING ONLY A BAGGY T-SHIRT AND SHACKLES, WAS THE ONE KNOCKING FOR HELP. SHE WAS NOT FOUND.

IF YOU OR SOMEBODY YOU KNOW IS AFFECTED BY THE THEMES IN THIS PLAY, YOU CAN CONTACT THE RAPE CRISIS CENTRE FOR ENGLAND AND WALES AT RAPECRISIS.ORG.UK OR CALL: CALL THE SUPPORT LINE ON 0808 500 2222

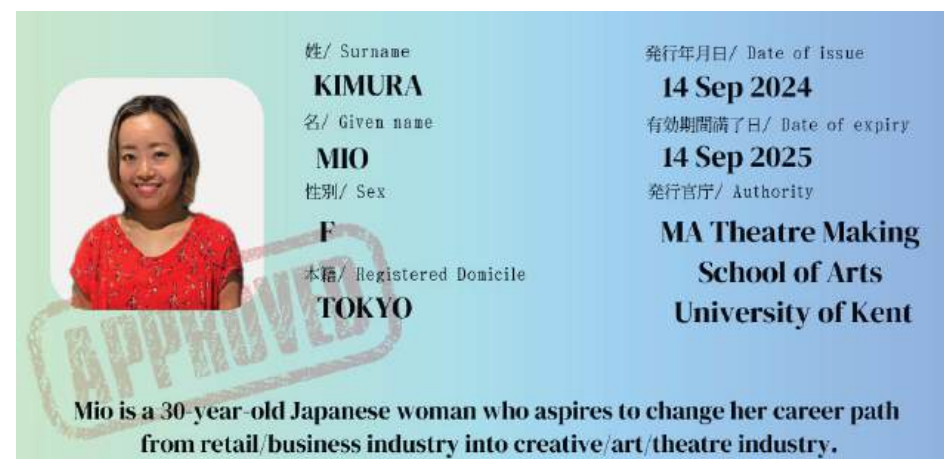
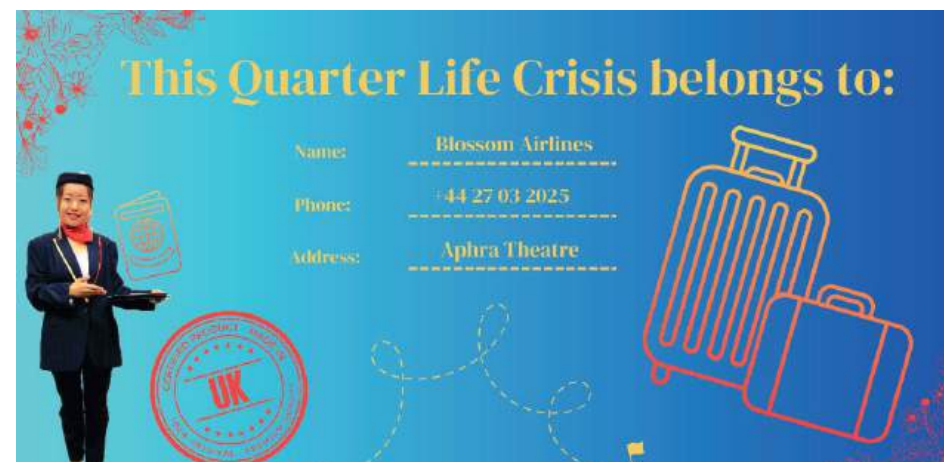


Mai Elphinstone

2018, in a quiet Texas cul-de-sac, Amanda is jolted awake by loud knocking at her door. She covers her ears, 'Don't let them in!'

Peering at her doorbell camera, she spots a girl in an oversized T-shirt, a handcuff clamped around her wrist. The girl's eyes plead for help as she bangs on the door, but dread and flashes of her past grip Amanda.

Both women are alone, haunted by the shadows of their past and the powerful men that linger in them. Victims of horrific trauma, trapped in a game of vulnerability and courage.



Mio Kimura

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This one-person, semi-autobiographical comedy, titled *Flight 2025: Quarter Life Crisis*, is an interactive show which centres around the anxiety that young adults experience, particularly in their mid 20s to early 30s. My aim was to raise awareness on the topic by situating a life journey in an international flight, and the crisis as turbulences for metaphors. Some elements were based on interviews to my peers as well as mine, who had all experienced the crisis, especially as international students in the UK. It also features celebration towards my heritage, by creating bilingual dialogues in Japanese and in English with the same meanings, which appreciates the minor language in the UK.

MA FILM/FILM WITH PRACTICE

Lavinia Brydon and Shona Illingworth Course Directors, MA Film/ Film with Practice

This year marks nearly 50 years of Film at the University of Kent, where our unique integration of film history, theory, criticism and practice prepares our students with the essential combination of analytical and practical skills for future careers across the rapidly expanding creative and cultural industries.

Drawing on extensive expertise, including award-winning research across the Film Department, we are very excited this year to further develop advanced screenwriting for film and television as a key component of our MA Film programme, as well as introducing a dedicated module on the histories of world cinema, which makes use of educational resources from the British Film Institute (BFI).

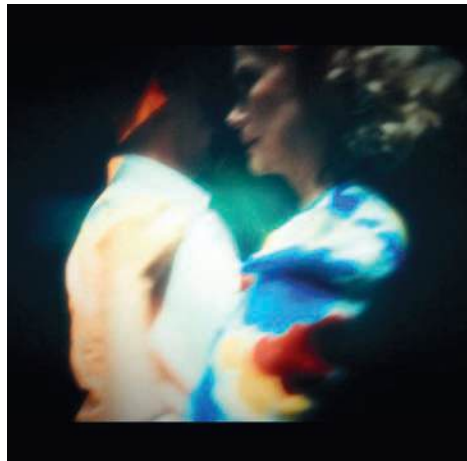
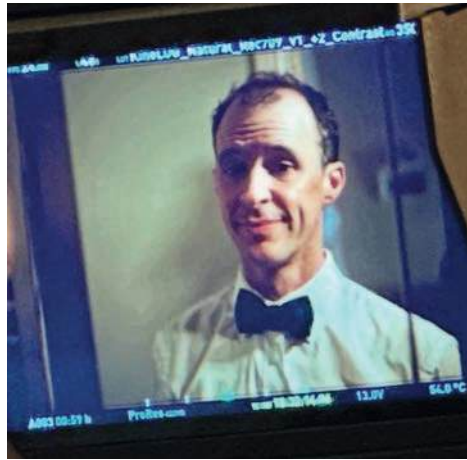
Our students' in-depth research and analysis of a wide range of films and screenplays (fiction and documentary), alongside consideration of key film debates and diverse film industries, as well as the production of short fiction and documentary films, leads to highly distinctive portfolios of work that showcase their skills, expertise, critical voice and creative vision. These portfolios join a dynamic body of practice and written work produced by successive cohorts of MA Film students at Kent.

Working with our community of active film researchers, filmmakers and screenwriters – Dr Antonio Lázaro-Reboll, Dr Frances Kamm, Professor Murray Smith, Dr Lawrence Jackson, Professor John Wills and Dr Alex Marlow-Mann – alongside our film and media technicians, Andrew Boothby, Daniel Hayward and Joshua Lithgow, who are also practising filmmak-

ers and sound engineers, our students develop comprehensive academic and practical training in areas that range from film marketing to audience research, from videographic criticism to fiction and documentary film directing, and beyond.

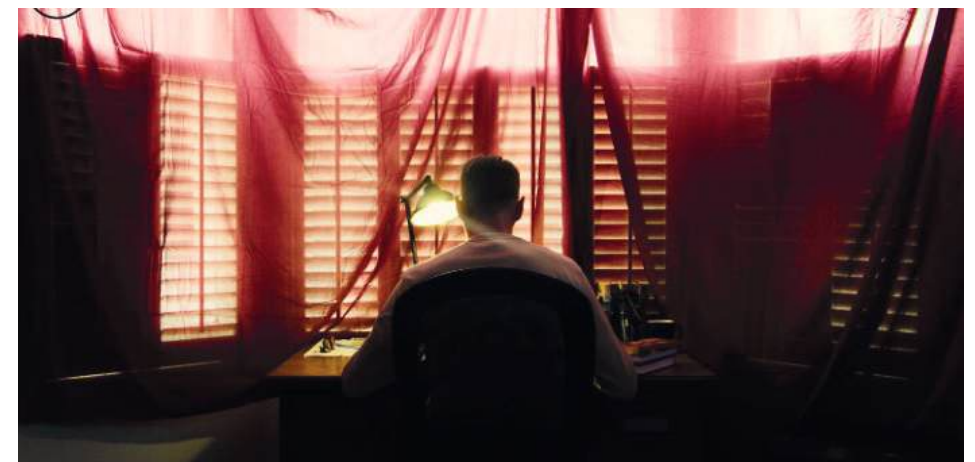
It is a collective pleasure to celebrate the successes of our recent MA graduates including Nibras Bin Sayed, whose short documentary, *On Margate Sands*, premiered in competition for the Wiley Blackwell Student Film Award at the RAI Film Festival in 2025, and Abigail Crutenden, whose short fiction film *Exeat* will soon be screened at KIFF2026, the Kingston International Film Festival. We very much look forward to celebrating the completion of films by this year's students, which are currently in production. We also champion those students undertaking extensive research across the summer as they complete their dissertations.

It is an absolute pleasure to recognise the extraordinary and diverse work of our MA Film students. We thank our teaching and technical team, and our students, for collectively creating such a productive, enjoyable and dynamic environment and for maintaining the exceptional passion for film and filmmaking that is such an important feature of our MA Film programme.



Clare Cox
Date Night

My film *Date Night* explores the theme of coercive control. This one date represents in microcosm the stages of coercive control that I researched in Jane Monckton Smith's book *In Control*. I wanted to explore a less realistic interpretation of this, through the performances and the mise-en-scène. Stan's character demonstrates many facets of this behaviour using a heightened performance style, influenced by Charlie Chaplin and Buster Keaton. Using physical comedy and magic to overtly charm Ann, only to then descend into controlling behaviour. Ann's character gradually becomes physically shrunk. The red light at the end represents the force of Stan's energy enveloping Ann's life. Influences were David Lynch, Alfred Hitchcock and Hollywood musical movies such as *Top Hat*. Maitreya Janis' score drew on '1930's big band' and Django Reinhardt.



Images (top to bottom): Abigail Cruttenden, *Exeat*; Daniel Husk, *Whispers in the Grove*; Naill Bultitude, *Simon's Projections*



Images (top to bottom): Ke Zheng, *Bird in Cage*; Andrew Linford, *Death Becomes Him*; Chen Wang, *S-2084*



MA PROMOTIONAL MEDIA

Oscar Zhou Course Director, MA Promotional Media

The MA in Promotional Media at the University of Kent is a forward-thinking and dynamic programme designed to explore the evolving landscape of promotional communication in the 21st century. This course equips students with the critical tools and practical skills necessary to navigate and shape the complex world of media, PR, advertising, marketing, culture and communication.

This year's cohort has exemplified exceptional creativity, intellectual rigor, and an unwavering commitment to pushing the boundaries of promotional media. Through a combination of coursework, collaborative projects, and independent, industry-oriented initiatives, our MA students have tackled some of the most pressing and contemporary issues in the field. These include the role of social media in activism, the ethics of influencer marketing, and the transformative impact of AI on promotional strategies. One of the programme's defining strengths is its focus on real-world applications. Students have had the invaluable opportunity to work on live briefs in collaboration with organizations and industry partners, gaining hands-on experience and critical insights into the challenges and opportunities within the promotional sector. These partnerships have not only enhanced their professional skill sets but also allowed them to make meaningful contributions to the field, effectively bridging the gap between theory and practice.

The projects showcased in this year's exhibition are a testament to the diverse talents, creativity, and dedication of our MA students. From innovative campaigns designed to capture the identity and

community spirit of a student-led film club to a compelling promotional video for our very own Gulbenkian Arts Centre, these projects reflect the critical and creative ethos of the MA Promotional Media programme. They highlight the ability of our graduates to combine academic excellence with practical expertise, positioning them as future leaders and innovators in the ever-evolving media landscape.

As we celebrate the remarkable achievements of this year's graduates, we are filled with confidence that they are exceptionally well-prepared to make a lasting impact in their creative careers. Their vision, ingenuity, and professionalism serve as a foundation for shaping the future of promotional media in bold and innovative ways. I would like to extend my heartfelt gratitude to the incredible teaching team — including Dr Ben Cocking, Dr Kaveh Abbasian, Dr Heidi Colthup and Dr Jeremy Scott — for their unwavering dedication, expertise, and guidance. A special thanks as well to our organisation and industry partners, whose invaluable support has been instrumental throughout this journey. Above all, my deepest thanks go to our graduating students. Your creativity, determination, and integrity have set a standard of excellence, and the outstanding work you've produced will undoubtedly continue to represent you in the months and years ahead. You have every reason to be proud of your accomplishments. Congratulations on this milestone, and very well done!



Amarachi Ezenwekwe

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I am thrilled to present *The Lupino Project*, a promotional video I created for the Lupino Film Club. Designed to capture the club's vibrant identity, activities, and community spirit, this engaging piece was driven by in-depth interviews and dynamic visuals. I oversaw every stage from conceptualisation and on-location filming to editing highlighting the club's passion for film, collaboration, and welcoming atmosphere. This project has been an incredible opportunity to further refine my skills in promotional video production, interview-led content, and narrative editing. I'm proud that *The Lupino Project* will be featured during the EOYS screening, showcasing my work on MA Promotional Media programme and celebrating creativity.

MA ARCHITECTURAL VISUALISATION

Fabrice Bourrelly

Course Director, MA Architectural Visualisation

This year marks another chapter for the MA in Architectural Visualisation. Having taken over from Howard Griffin last year, 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.

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 students' exceptional work, their projects 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 and their outstanding efforts.

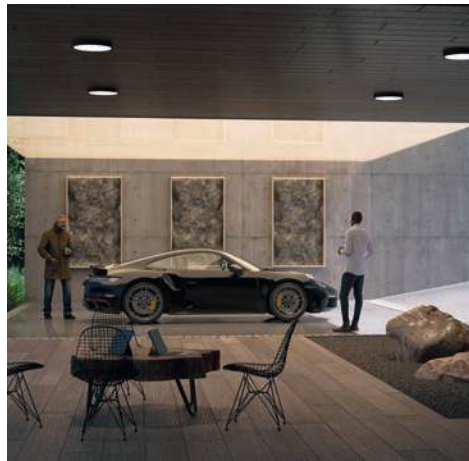
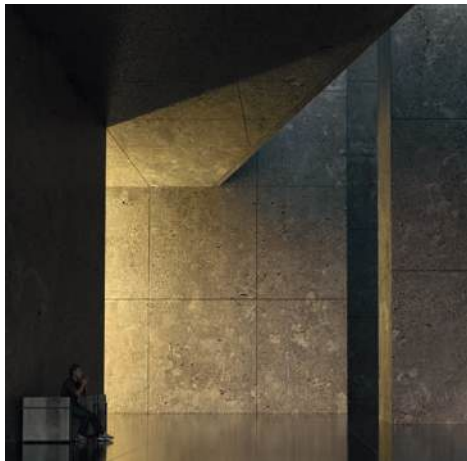


Nikhil Dhiri

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The projects I have worked on include The Eames House designed by Charles and Ray Eames, 4x4 House by Tadao Ando and a concept Villa sketch designed by Nader Soubra. These architectural visualisation renders were created in 3Ds Max using Corona Renderer as part of my MA Architectural Visualisation course. The project explores contemporary minimalist architecture through a combination of exterior and interior visualisations, focusing on natural lighting, material realism, and spatial atmosphere. The renders demonstrate my ability to create photorealistic environments using advanced lighting techniques, detailed material workflows, and carefully composed camera perspectives.



Abbas Qureshi

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This year has taught me the importance of how art influences how we perceive the world and the images we create. The images above showcase some of the visualisation projects I developed using 3ds Max, Corona Renderer and Photoshop. Featuring a range of projects, including visualisations of Golf Grove (Dubai Hills Estate) by NGS Architects, and other architectural adaptations of brutalist and minimalistic spaces.



Alwyn Gigi

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Three architectural visual narratives developed in 3ds Max and Corona Renderer explore atmosphere, materiality, and cinematic spatial storytelling, engaging with reconstructed heritage, contemporary architectural interpretation, and speculative design. One project revisits the Tholos of Delphi in Delphi, Greece, focusing on monumentality, texture, and the sensory reconstruction of ancient architecture, developed using references from Assassin's Creed Odyssey alongside historical sources. Another reinterprets the Church on the Water by Tadao Ando in Japan, emphasizing stillness, reflection, and the interplay of light, structure, and landscape. The third proposes a speculative museum in Rajasthan, drawing from regional architectural language to imagine a culturally rooted yet cinematic spatial experience.



Jasper Makawiti

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This portfolio features images from three visualization projects I worked on this year. The first is a historical digital reconstruction of St. Mary's Church, Recluse which focused on merging historical documentation with technological precision as a tool for structural conservation. The Central Park Tower Penthouse in New York and Sub-Saharan Villa explore how photorealistic imagery in Archviz can be used for architectural marketing to establish context, highlight premium materials, lighting and textures. These projects embody my interest in narrative-driven architectural imagery and the ongoing enhancement of my visualization skills using 3ds Max, Corona render, Photoshop and other digital tools.



Nadine Taki

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These renders, created as a work in progress during the Architectural Visualisation MA program, explore sacred spaces across time from an architectural perspective, inspired by a multicultural background, from the Temple of Solomon to the Church of Light by Tadao Ando and into an envisioned future sacred space. Using Autodesk 3ds Max, Corona Renderer, and Adobe Photoshop, the project explores realistic visualisations of sacred architecture through monolithic form, light, and atmosphere. Portrait composition is adopted to emphasise scale and height, while the absence of visible figures allows the viewer to experience the spaces with a stronger personal connection. AI tools were experimented with to add assets in the Temple of Solomon and generate the envisioned space.

MSc 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 principles, philosophy and policy, alongside the study of the environmental performance and long-term sustainability of historic buildings. This is followed, during the spring term, by the study of structural appraisal and the planning framework for historic buildings. In the summer term, students focus on repair, intervention and adaptive reuse, engaging with live projects that allow them to apply conservation principles to real buildings and current professional challenges. The delivery of these modules is enriched by site visits, guest lectures and project-based teaching.

During the last academic year, we visited several historic sites and conservation projects, including the Church of St John,

Chatham; the Chatham Urban Room, co-developed by Medway Council and the University of Kent; the Church of St George at Ramsgate; the Sheerness Dockyard Church; the Church of St Mildred in Canterbury; and Canterbury Cathedral, where students were given a specialist tour of recent conservation works. These site visits gave our students the opportunity to engage with key specialists and stakeholders involved in the preservation, interpretation, and adaptive reuse of historic buildings and places. 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. Our students have written about some of these site visits on our blog: <https://blogs.kent.ac.uk/conservation/>

This year, we also collaborated with the Church of St Stephen in Hackington, near Canterbury, giving our students the opportunity to work on a live conservation project. The church, which originated in the Norman period and was modified during the Gothic and Tudor periods, is a building of considerable architectural and historical significance. Working with the custodians of the church, students researched the history of the building, analysed its fabric and significance, and began developing conservation strategies for its future care. This material will contribute to the preparation of a new conservation plan for this important medieval building. 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: Nikolaos Karydis, View of the Church of St. Stephen, Hackington

MSC ARCHITECTURE AND THE SUSTAINABLE ENVIRONMENT

Marialena Nikolopoulou, Course Director, MSc Architecture and the Sustainable Environment (IHBC approved)

Following a major programme overhaul, our students are tackling some of the most urgent challenges facing the built environment: climate resilience, sustainable buildings, net zero carbon, and the health and wellbeing of occupants. Through a multidisciplinary approach spanning architecture, building science, conservation, and urban design, the programme equips graduates to shape more sustainable futures and pursue diverse professional pathways, including careers as specialist sustainability consultants.

In the autumn term, students explore both the history and future of environmental design. Professor Henrik Schoenefeldt leads the study of historic buildings and past environmental technologies – a module shared with the Master's in Architectural Conservation – while Dr Richard Watkins introduces the principles and methodologies of environmental design, alongside the role of advanced systems in delivering low-energy buildings. Through extensive literature reviews, archival research, and detailed analysis, students critically investigate buildings from across the world and across time.

In spring, students move from theory to practice through 'living labs' focused on monitoring and modelling building performance. In my module, they compare housing challenges and standards across different eras, combining environmental data collection with lived experience to gain a deeper understanding of how buildings truly perform. Their findings directly inform environmental modelling and simulation work. Teaching is supported by Dr Huda Elsherif – sustainability consultant and graduate of our

programme – alongside PhD researcher Jingxuan Yang, who guide students in the use of specialist software and advanced simulation techniques.

A newly introduced Retrofit Design module, led by Dr Giridharan Renganathan, challenges students to reimagine existing buildings for a net zero future. By assessing refurbishment strategies within contemporary climate policy frameworks, students develop innovative retrofit solutions that respond to both environmental and societal needs.

In the third term, the programme expands in scale – from individual buildings to urban blocks and neighbourhoods. In the Sustainable Design module, led by Dr Giridharan Renganathan with Ivan Del Renzio, a local architect specialising in environmental design and RIBA Mentor, students designed retirement housing for middle- and low-income communities, integrating urban farming and environmental sustainability to address the needs of an ageing population.

Another new addition, Resilient Cities, which I designed and lead, examines how urbanisation is reshaping urban climates and influencing how we plan, design, and build resilient communities. Developed as a joint module with the MSc in Urban Planning and Resilience, the module creates a dynamic interdisciplinary dialogue around climate-responsive urban solutions, from urban morphology and materials to nature-based strategies. Through activities ranging from urban climate walks to assessments of adaptive capacity at neighbourhood scale, students engage directly with contem-

porary urban challenges. The module benefited from contributions by an exceptional team of experts, including Oliver Rock, Associate Partner and Director of Landscape Design at HTA; Katharina Erne at HTA; Dr Gemma Jerome, Senior Lecturer in Urban Planning and Resilience; and Professor Carmen Galán Marín from the University of Seville and Visiting Professor at the University of Oxford.

Now, having completed the taught component of the programme after a year of rigorous debate, collaboration, and hands-on learning, our students have embarked on their dissertations – applying their research skills to real-world challenges and advancing new ideas for climate-resilient built environments.

Taking learning beyond the classroom (below): a curated walk led by Katharina Erne and Oliver Rock from HTA across Canterbury's regeneration sites—from the Castle grounds to Dane John Gardens, the bus station and the city wall – bringing theory to life, materials, planting, and sensory experience of place.



MSc URBAN PLANNING AND RESILIENCE

Marwa Al Khalidi

Course Director, MSc Urban Planning and Resilience (RTPI validated)

This year marks an exciting and transformative new chapter for the MSc Urban Planning and Resilience course. The transition to MSc status under EM25, alongside the introduction of innovative new modules that complement and extend our core planning foundation, has unlocked significant new potential for both the course and its students. Together, these developments have shaped a programme that is more dynamic, forward-looking, and intellectually rigorous than ever-designed to respond proactively to both national priorities and global challenges that continue to reshape our built environments.

Urban Planning and Resilience as a discipline is evolving rapidly, and our course reflects that evolution. It engages directly with some of the most urgent and complex issues of our time: from climate adaptation and urban risk to digital transformation and governance systems, positioning our students at the forefront of contemporary planning practice.

While the course continues to evolve, our commitment to excellence remains unwavering. Fully aligned with RTPI accreditation standards, we ensure that our students, coming from a wide range of academic and professional backgrounds—are equipped with profession-ready insights, advanced technical knowledge, and the practical and analytical skills required to thrive in the planning sector.

A defining strength of the course lies in its strong connections to practice, as well as an outstanding network of experts and practitioners from across the public and private sectors, students are exposed to a

wide range of contemporary perspectives. This engagement has enabled students to explore cutting-edge topics such as new and emerging approaches to resilience, the evolution of digital planning tools and systems, and the ethical, technical, and governance challenges associated with the growing domain of cyber resilience.

A key milestone this year has been the successful renewal of approval from our RTPI validation body and its 'Planning Education Board', reaffirming the relevance, quality, and impact of our programme. This achievement not only validates the strength of the course, but also highlights our continuous commitment to maintaining the highest professional standards and ensuring that our graduates remain highly competitive in an increasingly demanding and rapidly changing field. Equally important is the richness and diversity of our student cohort, many of whom bring valuable professional experience from the public and private planning sectors. Their perspectives, insights, and lived experiences significantly enrich our interactive seminars, creating a vibrant and engaging learning environment that benefits all.

Finally, we celebrate our graduating students. Their achievements, creativity, and dedication stand as a powerful testament to the transformative impact of the course. They remind us of the value of providing not only professional and technical education, but also an inspiring and forward-thinking learning experience, one that empowers the next generation of planners to lead with confidence, responsibility, and vision.

PG DIPLOMA IN ARCHITECTURAL PRACTICE. RIBA PT 3

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 PT 2 & PT 3

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 OBA, the founding partner of Allies and Morrison, former RIBA President Angela Brady OBE, Tony Kettle of celebrated architects Kettle Collective, and James Burland, a celebrated technological innovator and former Managing Director of Arup Associates, have taught alongside leading 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.



Image (top right): Amelia Braby



THE GRADUATE SCHOOL

Manolo Guerçi Director of Graduate Studies (Research)

The School of Arts and Architecture (SAA) has a vibrant community of around seventy PhD students, the University's third-largest doctoral cohort. Students at different career stages work across five programmes: Architecture and Design; Media Studies and History of Art; Film and Drama; Journalism; and Music and Audio Technology. They are supported by fifty-four supervisors within SAA and across other schools. Over the past eighteen months, significant developments have strengthened our research culture. The reintroduction of the PGR research allowance supports students' research activities, while the new Community Building Fund, established with SAA Director of Research Professor Paul Allain, promotes collaboration and engagement. Funded activities range from research-sharing initiatives to arts, crafts and informal gatherings. Graduate seminars and Work-in-Progress (WIP) sessions continue to provide valuable opportunities for students to present and discuss their work.

This year, SAA welcomed ten new PhD students, including five international and five UK students. Among them are two AHRC-funded researchers: one investigating *Echoes of Displacement: Polish Émigré and Visiting Theatre on the London Stage (1939–1989)*, and another undertaking a Collaborative Doctoral Award project, *Coastal Heritage and Socio-Economic Decline on the Isle of Sheppey as a Vehicle of Regeneration*, in partnership with Christopher Moore of Hillcrest Conservation Consultants.

Recent SAA PhD graduate Chris Moore continues to collaborate closely with the School and act as an ambassador for both SAA and the University. Through the Henrician Archaeological Research Foundation (HARF), which Chris and I co-founded to

support heritage-led regeneration projects in Kent, a related postdoctoral position has also been established for next year.

SAA has secured a further AHRC Landscape Award-funded PhD project in Arts: *Returning to the Photographic Albums of a Mother in Exile, 1939–45: Personal Photography as a Source of Historical Experiential Knowledge*. Interest from doctoral applicants worldwide remains strong across traditional and practice-based doctoral routes, both areas in which SAA has a consistently strong record of successful completions, as well as through publication-based submissions.

The School continues to pursue new funded doctoral and postdoctoral opportunities, including a Leverhulme Centenary Doctoral Scholarship on *Ecological Creativity*. Recent postdoctoral appointments include Dr Richard Belcher and Dr Mariana Pereira, contributing to the *European Nature and Health* project under the supervision of Dr Silvio Caputo. Internationalisation remains key, including the development of PhD co-tutelles with Rome Tor Vergata and Lille, alongside broader research exchanges. Colleagues are currently working with Xianda College of Economics and Humanities, Shanghai International Studies University, on a framework that aims to fund fifteen international PhD scholarships.

As students join, progress and graduate, I congratulate and thank them for their contributions, alongside our supervisors and colleagues across the Graduate Researcher College. With equality, diversity and inclusion at the heart of our community, I look forward to further strengthening our graduate culture and maximising the opportunities offered by the new London and South East (LASE) University Group.



Dominic Hedges

Instagram: @dominic.hedges

Email: dominichedges@gmail.com

Will You Love Me Tomorrow? (2025) was created as part of Dominic Hedges' doctoral thesis, *The Imaginary Child on Stage*. Performed by a cast of children and adults, this song-driven play followed a climate researcher who, after a devastating personal tragedy, becomes trapped within her own therapeutic intervention. Her world is inhabited by children living with climate trauma, each unsettling her sense of reality and challenging what she believes to be true. Reflections on the creative process formed part of an autoethnographic case study exploring the artistic and directorial choices involved in positioning the child on stage as a disruptor of the spectator's gaze, drawing on Jacques Lacan's psychoanalytic theory.



Internationalisation has always been at the heart of the vision of the School of Arts and Architecture. I am deeply honoured to introduce and celebrate our esteemed strategic global partner, Xianda College of Economics and Humanities, Shanghai International Studies University (Xianda College of SISU). Founded in 2004 and located in the vibrant city of Shanghai, Xianda College is recognised as one of the first full-time independent undergraduate colleges approved by the Ministry of Education of the People's Republic of China. This distinguished institution was jointly established by Shanghai International Studies University (SISU) and Shanghai Xianda Investment Co., Ltd. Notably, in 2021, Xianda College was selected for Shanghai's prestigious early-stage cultivation programme for institutions authorised to confer master's degrees—a testament to its excellence and commitment to academic growth.

Xianda College operates across two campuses, located in the Hongkou and Chongming Districts of Shanghai.

Currently, the college proudly offers 31 undergraduate programmes spanning seven academic disciplines and enrolls a thriving student body of over 10,000 full-time undergraduate students. With a steadfast commitment to internationalisation, Xianda College continues to chart an ambitious path of global engagement. The institution actively incorporates advanced educational concepts and management models, drawing from the best practices of outstanding higher education institutions both domestically and internationally. This partnership represents a shared commitment to fostering global excellence and innovation, and we are thrilled to collaborate with such a forward-thinking and accomplished institution.

Oscar Zhou, Director of Studies,
Postgraduate Taught

Established in 2020, the School of Arts and Media represents a dynamic evolution from the Department of Digital Media Art and the preparatory School of Arts and Design. With a forward-thinking mission, the School is dedicated to cultivating interdisciplinary, practice-oriented creative professionals who are equipped to thrive in a rapidly changing world. Rooted in the guiding principle of being "technology-driven, media as a medium, and art as a form of expression", the School of Arts and Media has emerged as a comprehensive and interdisciplinary institution. It currently offers five undergraduate programmes—Digital Media Art, Environmental Design, Visual Communication Design, Journalism, and Advertising—all structured within a rigorous four-year academic framework.

These programmes are thoughtfully divided into two primary academic areas: Arts and Media. The synergy between these areas is central to the School's philosophy: Arts provide rich content and diverse forms for Media, while Media infuses humanistic thought into Arts, creating a vibrant ecosystem of influence and innovation. The School distinguishes itself through its commitment to "industry-academia-research collaboration" and "internationalisation". Its teaching philosophy is both research-informed and practice-oriented, ensuring students are prepared to meet the demands of the creative industries. To support this vision, the School has established state-of-the-

art on-campus experimental teaching, research, and innovation centres, including: Motion Capture Laboratory, LED & Green Screen Studio, Modelling & Materials Laboratory, Colour & Light Environment Laboratory, Cultural, Creative Design & 3D Printing Laboratory, Digital Science & Art Research Laboratory, Research & Exhibition Laboratory for Traditional Brand Revitalisation, and Film & Television Post-Production Laboratory.

In addition to its cutting-edge facilities, the School has forged strong partnerships with leading industry organisations and enterprises, establishing off-campus practice and teaching bases. These include Shanghai Television Station (STV), China National Society for the Promotion of Arts and Culture, Newspaper Group, Shanghai New World Co. Ltd., Longmen Grottoes, Shanghai Design Centre, Youth Daily, Shanghai Oil Painting and Sculpture Institute Art Museum, Shanghai Duolun Museum of Modern Art, among others. These collaborations provide students with invaluable opportunities to gain hands-on experience, bridging the gap between academic learning and professional practice. The School of Arts and Media stands as a beacon of innovation, creativity, and collaboration, preparing the next generation of creative professionals to shape the future of arts and media on a global stage.

Prof Yuelan XU, Deputy Head of School, School of Arts and Media



REBORN
new wave, new voice
重启：浪潮·新声

XDAC GRAD SHOW
Nova Fusion Art Season

05.25-07.11 2026

上海外国语大学贤达经济人文学院
艺术与传媒学院2026本科毕业展
首届星潮·无界艺术季

主办：上海外国语大学贤达经济人文学院
开放时间：10:00-17:00 (16:30停止入场)

上海外国语大学贤达经济人文学院 XDAC 艺术与传媒学院

Time surges ever onward; media evolves without pause; youth strides forward, unceasingly.

The School of Arts and Media is proud to present the End of Year Show 2026, held in collaboration with the University of Kent. Guided by the core theme, "Reborn: New Wave, New Voice", this exhibition celebrates the passionate originality and professional expertise of a cohort of young creators. It embodies a critical dialogue that resonates with the spirit of the times, engages deeply with the city, and moves boldly in step with the boundless possibilities of creativity.

At the heart of our mission is a steadfast commitment to an educational philosophy that blends international vision with practical application. By bridging industry practices with meaningful local engagement, we cultivate interdisciplinary, versatile talents who are equipped to thrive in today's dynamic world. This exhibition is a testament to this commitment, showcasing the creative achievements of students across five disciplines: Digital Media Art, Environmental Design, Visual Communication Design, Journalism, and Advertising. More than a celebration of academic success, this event highlights diverse aesthetic expressions, cross-disciplinary creative thinking, and real-world application. It also integrates our innovative Fashion Media academic minor, a distinctive and vibrant addition that transcends traditional artistic boundaries and dissolves the limits of

media. Through this pioneering inclusion, the exhibition unlocks the creative momentum of young talents, exploring new dimensions of art and media in this era of transformation.

Five disciplines converge and thrive like a surging tide; the new academic minor empowers them, and fresh talents break through traditional boundaries. Each project is a culmination of hands-on exploration in the classroom, and every creation is a spirited exclamation of youth, passion, and dedication. What we call "Reborn" is the act of revisiting everything we have learned, reflecting deeply, and preparing ourselves anew for the challenges and opportunities ahead. What we call "New Wave" is the courage to navigate uncharted waters in the digital-intelligent age, standing boldly on the crest of creative possibility. What we call "New Voice" is the cross-disciplinary dialogue of youth—an unmistakable attitude that refuses to be confined or categorised.

With professionalism as our foundation, creativity as our wings, and the times as our canvas, we have broken through disciplinary barriers and attuned ourselves to the clarion call of this era. Now, as the waves roll in, the new voices rise. May this exhibition serve as the starting point for a brand-new journey. To all our students and Kent collaborators—carry forward what you love, walk steadily and kindly, and let the world witness the brilliance within you.



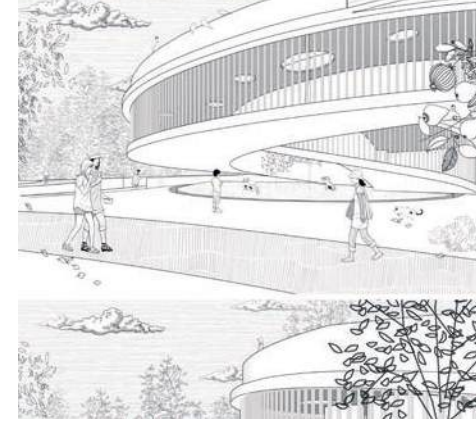
Lit

Youyi GU and Zhiyong HU
Supervised by Xin WAN

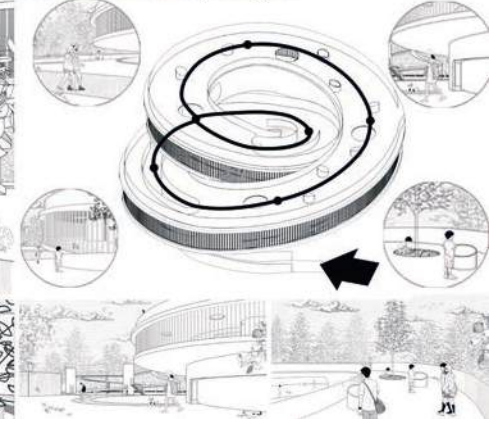
Digital Media Art

Lit is a virtual reality interactive visual design project centered on the theme of autism. The work is presented from the perspective of a child with autism. By interacting with objects in a room, the child gradually lights up the space, and then enters the world inside the child's drawings.

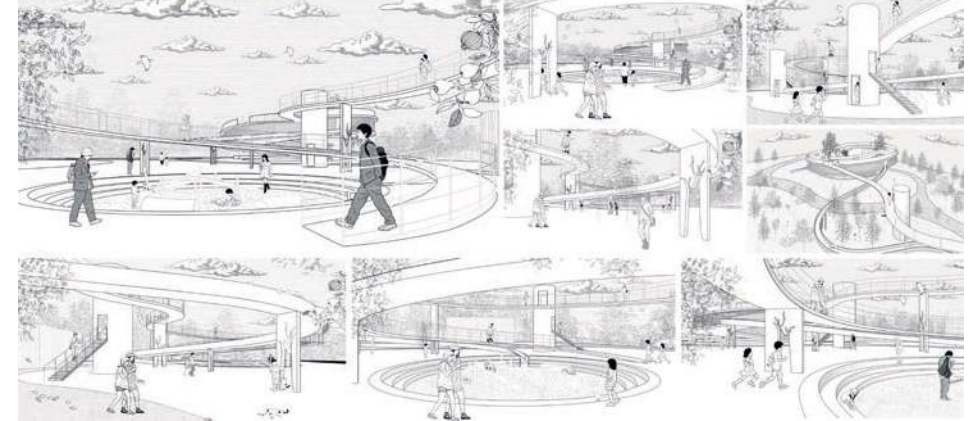
室内效果 Indoor Effects



流线分析 Moving Analysis



室外效果 Outdoor Effects



Animal Crossing

Zihao YAN and Zhijie DENG
Supervised by Yuelan XU

Environmental Design

Through the modular design of the red panda exhibit at Shanghai Zoo, the project aims to improve animal welfare, emphasize animal-friendly principles, and break away from traditional approaches to animal display and science education, allowing visitors to feel immersed in the environment and enhancing their viewing experience.



The Lingering Charm of Jinling

Wanying WANG
Supervised by Jianan QIU

Digital Media Arts (Graphic Design)

The Lingering Charm of Jinling—Visual Identity Design for Nanjing's Intangible Cultural Heritage centres on eight cultural heritage items, including Jiming Temple, Qinhuai Lanterns, and Yun Brocade. Traditional motifs are reinterpreted through a contemporary design language. Employing symbolism, the design abstracts architectural features such as temple eaves and lantern curves into geometric forms. These are combined with a traditional colour palette of gold, black and blue, forming a visual system that balances historical gravitas with modern aesthetics. The work aims to use visual design as a bridge to facilitate the contemporary dissemination and innovative preservation of Nanjing's intangible cultural heritage.



Eternal Voices of Shen

Jiaxuan LU and Ruijun CHU
Supervised by Yuwei QIN

Digital Media Art

As the core dialect of the Wu language family, Shanghaiese is increasingly falling out of use, facing a crisis of transmission. The work is titled Eternal Voices of Shen—where "Shen" stands for Shanghai, and "voices" (sounds) echoes the word for "life," conveying the wish for endless continuity. The installation collects Shanghaiese and other sounds of the city, integrating them with urban landscapes and contemporary art. Through interaction, audiences can engage with these sounds intimately, prompting reflection on the city's development. By merging digital art and technology, the work explores the sounds of Shanghai in depth, aiming to help more people understand and cherish the rich, diverse culture of the city.

School of Arts & Architecture

Pro Vice-Chancellor:
Prof. James Hopker

Head of School:
Chloe Street Tarbatt ARB, FHEA

SAA Academic Staff and Roles 2025/26:

Dr Kaveh Abbasian (Course Lead: BA Film BA, Film and Media)

Dr Marwa Al Khalidi (Course Director: MSc Urban Planning and Resilience, Architecture)

Prof. Gerald Adler ARB (Stage 3 Coordinator: Architecture BA, Architecture)

Prof. Paul Allain (School Director of Research and Innovation, Drama)

Dr Lavinia Brydon (Course Director: MA Film, Film and Media)

Fabrice Bourrelly (Course Director: MA Architectural Visualisation, Architecture)

Dr Silvio Caputo (Director of the Centre of Sustainable Built Environment, Architecture)

Dr Maurizio Cinquegrani (School Director of EDI, Film and Media)

Dr Ben Cocking (Film and Media)

Dr Heidi Colthup (Film and Media)

Dr Marta Colombo (Art History)

Matt Dixon (Director of Studies: Design, & Stage 3 Coordinator: BA Graphic Design)

Dr Oliver Double (School Director of Recruitment and Admissions, Drama)

Dr Jonathan Friday (Course Lead: BA and MA Art History)

Dr Ken Giles (Course Director: Foundation Programme, Architecture)

Dr Ambrose Gillick (Course Director: MArch Course Lead, Architecture)

Dr Manolo Guerri (School Director of Graduate Studies, Architecture)

Rebecca Hobbs (Stage 2 Coordinator: BA Architecture, Architecture)

Prof. Shona Illingworth (Course Director: MA Film Practice, Film and Media)

Dr Lawrence Jackson (Film and Media)

Dr Gemma Jerome (Planning and Resilience, Architecture)

Dr Frances Kamm (School Director of Education, Film and Media)

Dr Nikolaos Karydis ARB (Course Director: MSc Architectural Conservation, Architecture)

Dr Margherita Laera (Deputy Head of School, External Engagement, Drama)

Dr Antonio Lazaro-Reboll (Deputy Head of School, People & Planning, Film and Media)

Richard Lightman (Course Lead: BA Music and Audio Technology)

Victoria Lourenco ARB (Director of Studies: Architecture, Architecture)

Dr Shaun May (School Student Experience Lead, Drama)

Mary McNulty (Drama)

Dr Roanna Mitchell (Director of Studies: Arts; Course Director MA Performance and Theatre Making, Drama)

Prof. Marialena Nikolopoulou (Course Director: MSc Architecture and Sustainable Environment, Architecture)

Dr Alex Marlow-Mann (Film and Media)

Dr James Newton (Recruitment and Admissions Lead: Film and Media)

Dr Hafsa Olcay FHEA (Architecture and Spatial Interiors, Design)

Dr Sophie Quirk (School Ethics Lead, Drama)

Fiona Raley ARB (Architecture)

Dr Giri Renganathan (Architecture)

Dr Cecilia Sayad (Film and Media)

Prof. Henrik Schoenefeldt (Architecture)

Dr Jeremy Scott (Film and Media)

Prof. Nicola Shaughnessy (Academic Co-Director iCCI, Drama)

Jef Smith ARB (Stage 1 Coordinator: Architecture BA, Architecture)

Hooman Talebi (Programme Director: BA Spatial Interior Design, Spatial Interiors)

Becky Thomas (Stage 1 Coordinator: BA Graphic Design)

Jayne Thompson (Course Lead: BA Drama, Theatre and Performing Arts, Drama)

Becky Upson FHEA (Course Lead: BA Graphic Design)

Dr Freya Vass (School Assessment and Misconduct Lead, Drama)

Dr Angie Varakis-Martin (School Employability Lead, Drama)

Dr Richard Watkins (Architecture)

Prof. John Wills (Course Lead: BA Media, Film and Media)

Peter Wislocki ARB (Course Director Level 7 Architect Apprenticeship; Accreditation and Professional Education Lead)

Dr Ronald Yee ARB, RIBA, FHEA (School Technical Lead)

Dr Oscar Zhou (School Director of Studies PGT, Film and Media)

SAA Practitioner Tutors:

Izzy Adams ARB
Bob Allies ARB
Simon Basketter
Nick Bax
Angela Brady ARB
Fabrice Bourrelly
Chris Burrows ARB
Ian Chalk
Michael Clark
Sid Connor
Patrick Crouch
Kasia Czapiga ARB
Muzzammil Dadabhoy ARB
Ivan Del Renzio ARB
Agata Dixon Smith
Caroline Eastwood
Huda Zeinelabdien Ta Elsherif
Yulia Frolova
Valentine Goesel
Rowan Guyver
Mark Hall
Andrzej Hewanicki
Michael Holms Coats ARB
Shaun Huddleston
Chris G. Jones ARB
Tony Kettle
Rob Keen ARB
Rachel Kirk
Cris Lamarque
Giorgos Loizos
James McAdam

Andy MacFee ARB
Cariad Martin
Pryia Martin
Laura Middlehurst
Richi Mohanty
Rebecca Muirhead ARB
Dlara Naqi
Francesco Nicolardi ARB
Patrick O'Keeffe ARB
Giovanna Piga
Prof. Alan Powers
Ed Powe ARB
Fiona Raley ARB
Joseph Robson
Jade Spranklen
Marzena Szwed
Faye Tamset ARB
Hossein Teymoori
Kirsten Thompson ARB
Nomai Thompson-Cox
James Vigar
Bradley Wheatley
Matthew Woodthorpe ARB
Jingxuan Yang
Chloe Young ARB

Professional Services:

Jahanara Ahmed (Student Success Development Manager)

Becky Beach (School Administration Officer, Academic Operations)

Caroline Challans (Head of Academic Operations)

Angela Clark (People Partner)

Mary Daly (Academic Operations Manager)

Moses Malekia (Senior Technical Services Manager)

Charlotte Malkin (Programme Administration Coordinator)

Ben Martin (Quality Assurance and Enhancement)

Kim Mulholland (Student Success Development Manager)

Jack Pennock (Clerical Assistant, Academic Operations)

Jo Pennock (Senior Finance Business Partner)

Polly Rose (Programme Administration Officer)

Suzanne Stokes (People Adviser)

Technicians:

Andrew Boothby (Senior Technician, Arts)

Colin Cresser (Technical Specialist, Workshops)

Daniel Hayward (Technician, Film)

Joshua Lithgow (Technician, Media)

David O'Connell (Technical Specialist, Architecture)

Tim O'Grady (Senior Technician, Drama)

Frank Walker (Senior Technician, Music)

Sam Westbury ((Technical Specialist, Workshops)