

# IAIN JAMIESON

## INFORMATION

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## ABOUT ME

I am a design obsessed person who takes every opportunity I can to learn new skills, experience different cultures and ways of working within the world of architecture. With a range of experience from a diverse set of studios located in the UK, Beijing and Amsterdam. With a particular interest in the fictional architecture of film and gaming, and the role that narrative can play in the development of the contemporary city. I am keen to build on my previous experiences to create architecture that is both technically resolved as well as joyful in design.

## EMPLOYMENT

**Goldsmiths University | London | Unit Tutor - MA Design | Nov 2021 – present**

Teaching on the radical post-disciplinary programme helping students to push the boundaries of what design can be and do. My teaching challenges the role and norms of traditional design towards an emerging practice.

**Freelance Architect and Designer | London | Sole Trader Architect | Aug 2021 – present**

Working as an ARB registered architect, I have undertaken a number of smaller projects as the sole designer where I do everything from concept to completion. This includes managing clients, handling budgets and appointing contractors.

**MorenoMasey | London | Architect | May 2022 – Dec 2022**

**Karma Kitchen** - Working to deliver the transforming of a number of industrial spaces into commercial kitchens which support both established and start-up companies.

**Creative Giants | London | Design Associate | Dec 2019 – Oct 2021**

Working as a key member of the company I worked closely with the directors to successfully head up the in-house design branch of the Creative Giants.

**Visitor Information Centre** - Leading up the project to cover all aspects, from developing a brief closely with the client and designing a 'sculptural' form, creating visualisations and a full and detailed drawing set and Design and Access Statement to achieve planning. Also leading a tender process to find a top quality fabricator to deliver the scheme.

**Pool Meadow Bus Station** - Working closely with Coventry City Council and Architects Studio MUTT, I ran an open call competition and commissioned artworks in order to elevate a run down bus station in Coventry.

**Emil Eve | London | Architectural Designer | Aug 2019 – Jan 2020**

Working as a freelance designer for Emil Eve I became a key member of the team for the 6 months, primarily leading Stage 4 technical detailing for a series of residential refurbishments.

**Manbey Grove and Narford Street** - Developed the design from the planning application to coordinate feedback from the client and produced a Stage 4 drawing set for the client to tender out to building contractors. Liaised with the structural engineer, MEP engineer and insulation specialists to include, underfloor heating and rainwater harvesting systems.

**DSDHA | London | Part II Architectural Assistant | Aug 2016 – Jul 2019**

Successfully collaborating on a variety scales from public realm to cultural projects. A valuable member of the studio for over three years, positively contributing to different teams and wider studio ethos.

**Exchange Square** – Acquiring valuable communication skills and building productive relationships at design team meetings and when presenting to the client. Specifically evaluating park design through collaboration with Arup to resolve unique loading issues on site and negotiating existing site levels to provide step-free access.

**Broadgate Plaza** – Effectively delivered second phase of public realm interventions.

**Finsbury Avenue Square** – Gained valuable experience from conception to the construction of street furniture and temporary retail units. Pro-actively worked within a tight time frame and successfully coordinated technical information for tender packages, as well as employing attention to detail, learning strategic approaches to public realm design.

**Aldworth James & Bond | London | Architectural Assistant | Jun – Aug 2015**

**CloudFlare London Offices** – Effectively produced technical 3D model and construction drawings for the fabrication of flexible workspace fit out.

**Buro Ole Scheeren | Beijing | Architectural Assistant | Mar – Sep 2014**

**Shenzhen Luo Hu District Renovation Competition** – Efficiently produced concept designs at high-speed as a key player on a small team to develop two commercial high rise towers, a three stage theatre, large scale retail and public realm for the city.

**Dove Spatial | Cheltenham | Architectural Assistant | Sep 2013 – Feb 2014**

**Sports Hall Prototype** – Worked closely with Fenton Holloway engineers as an independent designer at construction firm to develop tensile membrane structures on an extremely tight budget.

**UNStudio | Amsterdam | Model Maker | Dec 2012 – Jul 2013**

**Model Making** – Successfully led a number of competition models and collaborated on concept design schemes. Systematically researched and tested 3D printing techniques as well as contributing findings to 'Knowledge Platform'.

## EDUCATION

Architecture Postgraduate Diploma Professional Practice (Merit) RIBA Part III | University of Westminster | 2020 - 2022

MA Architecture RIBA Part II | Royal College of Art | 2014 – 2016

BA Architecture (First Class) RIBA Part I | University of Liverpool | 2009 – 2012

Art Foundation BTEC National Diploma in Fine Art | University of Gloucestershire | 2007 – 2008

## SKILLS

Rhino | SketchUp | MicroStation | Vectorworks | AutoCad | 3dsMax | Unity Engine | Photoshop  
Illustrator | InDesign | Twin Motion | Premier Pro | Model Making | Hand Sketching | Microsoft Office

## FEATURED WORK

Competition Winner - Over Here | Victoria Station Cycle Parking for the London Festival of Architecture | 2021 - 2022

Competition Winner - The Two Seater Rule | City Benches for the London Festival of Architecture | 2020

The Economist Services Axo | Royal Academy Summer Exhibition | 2017

Life in Technicolor: 11 trippy visions of the future by student architects | Guardian.com | 2016

Concrete Kitty | The Deindustrial Revolution | London Japanese Embassy | 2016

Frank Horton Prize For Architecture | First Prize | 2010

References available on request





# INFORMATION CENTRE

**COMPANY:** CREATIVE GIANTS  
**CLIENT:** COVENTRY CITY COUNCIL  
**DATE:** OCTOBER 2020 - JULY 2021  
**LOCATION:** STATION SQUARE, COVENTRY



# COVENTRY VISITOR INFORMATION POD

CREATIVE GIANTS - 2021

RIBA WORK STAGES 1-6

At the end of 2020 Creative Giants were appointed to design a show-stopping visitors information pod ready for the City of Culture 2021. During the tight time frame I developed a brief with the council and quickly created a number concept designs before selecting the favourite scheme to progress with.

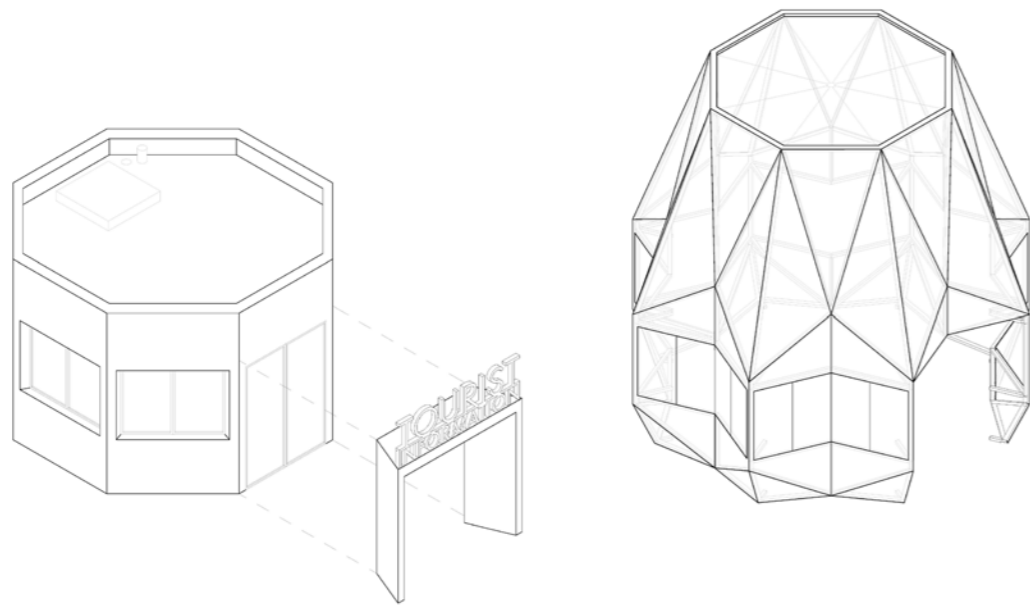
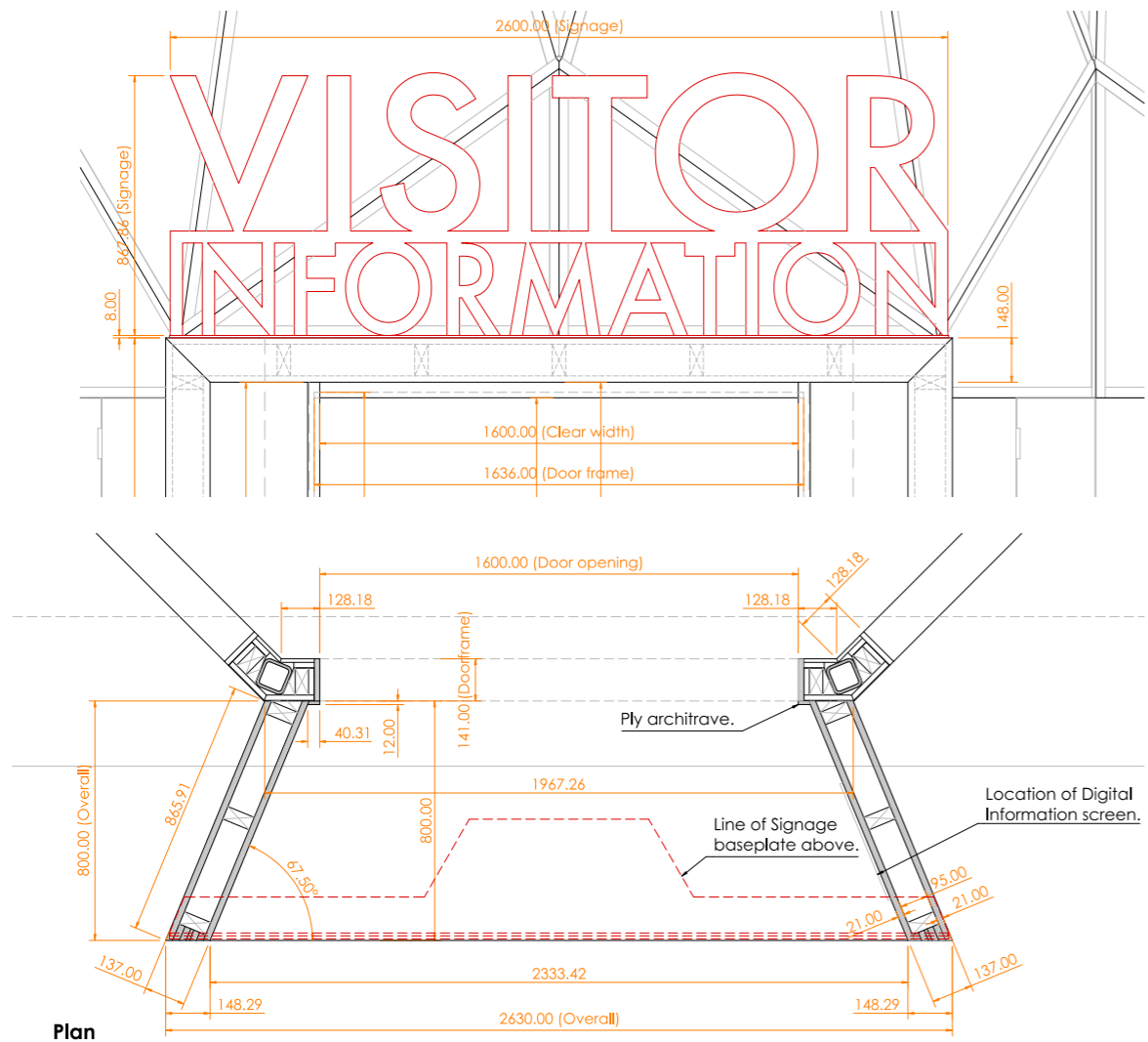
The massing scheme is designed as a response to the character of the city, site conditions, flexibility, and construction method. Using a simple building structure to create a sculptural shell around. The Pod acts as an instantly recognisable artwork and speaks to Coventry's brave & wonderful architectural history, in particular building on the ethos of the small scale buildings that no longer exist.

I compiled the relevant drawings and documents in order to achieve planning permission. Also presenting the proposed designs to all relevant stakeholders and providing images to be communicated with the general public as early as possible.

Working closely with the fabricators Millimetre, the pod was developed to be fabricated off-site and craned into position to create a speedy build time.











# 'OVER HERE'

**CLIENT:** NETWORK RAIL & LFA  
**DATE:** OCTOBER 2021 - JUNE 2022  
**LOCATION:** VICTORIA STATION, LONDON



# OVER HERE - POP UP CYCLE PARKING

FOR LFA - 2021-2022

'Over Here' is a multi coloured bike rack to help resolve a common commuter stress for cyclists at London Victoria Station.

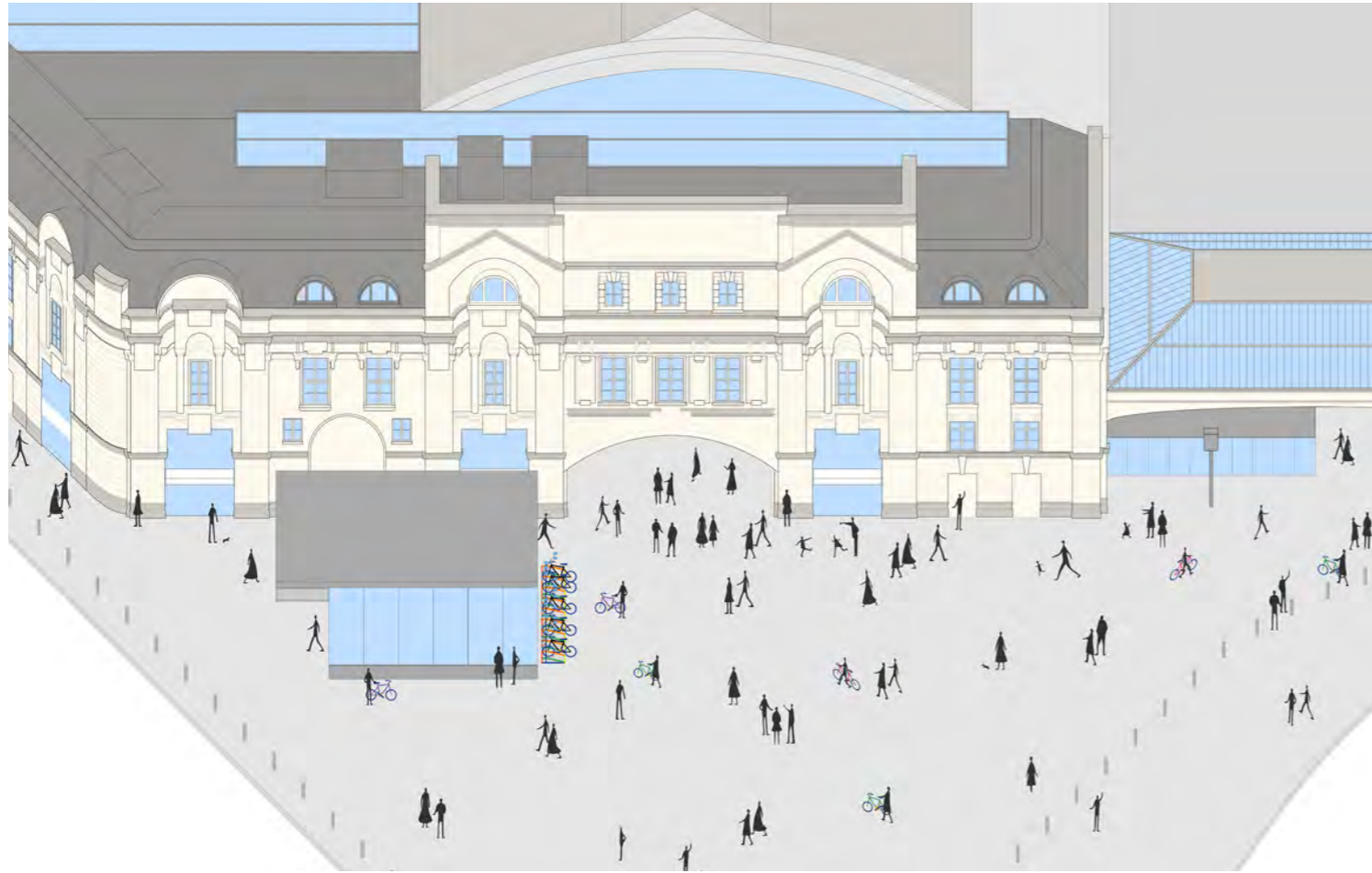
When parking up, the bike's front wheel pushes a counter weight, which in turn moves forward an artist designed marker to indicate when a stand is in use. 'Over Here' makes finding a space to lock up quick and easy when rushing for your train.

With the design created by myself, I allowed space for collaboration within the scheme. Both the shapes in the parking markers and the colourful backdrop have been designed by the artist Zoë Power, who's aesthetic and use of colour will help bring some much needed brightness to the grey backdrop of London.

Fabricated by Jon Lloyd, 'Over Here' was in place for 3 months this summer for the duration of the London Festival of Architecture 2022.











# EXCHANGE SQUARE

**COMPANY:** DSDHA  
**CLIENT:** BRITISH LAND  
**DATE:** DECEMBER 2017 - AUGUST 2019  
**LOCATION:** BROADGATE ESTATE, LONDON



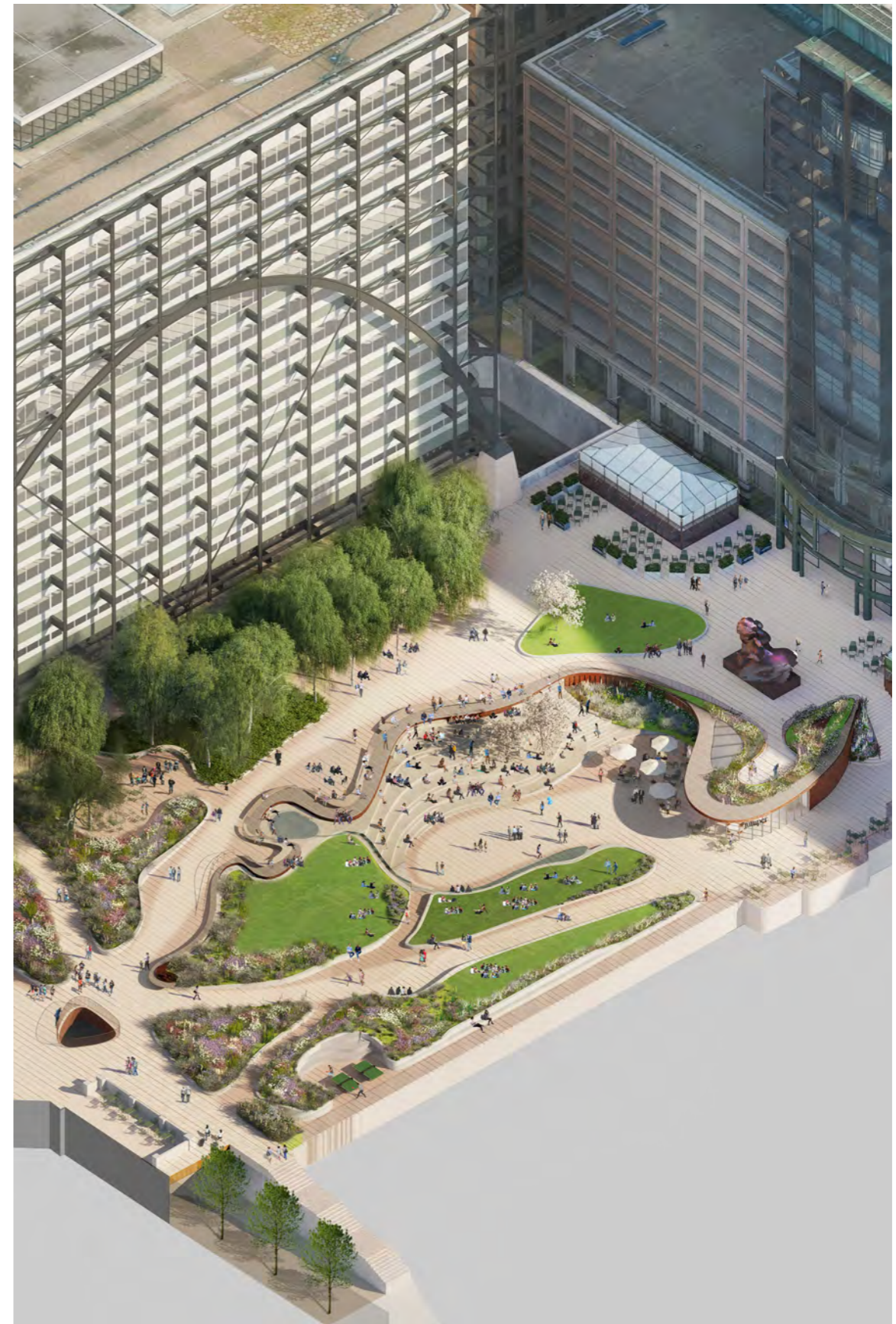
# BROADGATE'S EXCHANGE SQUARE

DSDHA - 2016-2019  
RIBA WORK STAGES 1-4

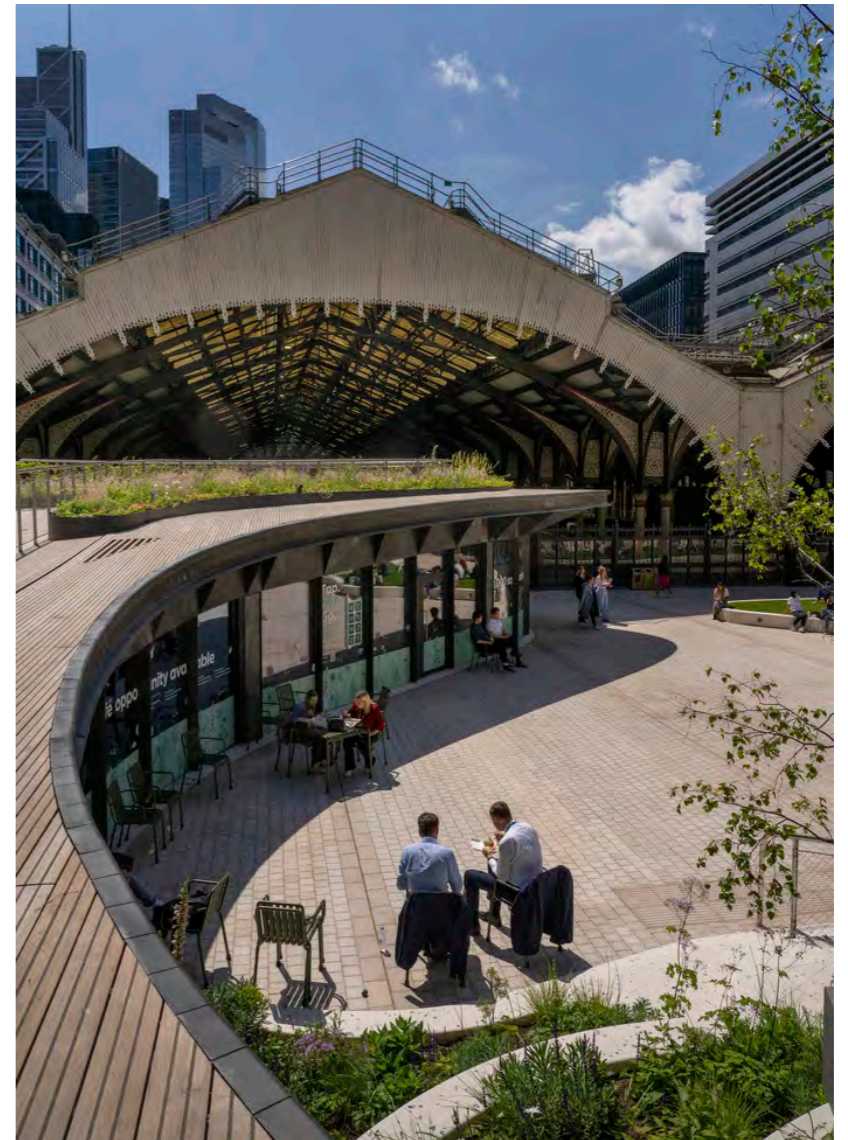
Adding a major new public park for the City of London, Exchange Square is re-imagined as a bucolic landscape and generously planted green space, suspended above the tracks of Liverpool Street Station. Unfolding across several levels to create a more natural topography for the site, due to complete later this year, it will provide opportunities for rest and relaxation and a unique place in the City for a balance of nature and culture.

Working from the very start of the project in 2016 through to Stage 4 detailing, I helped inform many design decisions, with the final proposal focusing on adding places to dwell, not just pass through. For the latter stages of my time on the project I focused on the retail unit and the Corten steel 'line' which runs across the entire length of the site. This led to a close relationship with the engineers at Arup due to the difficult load restrictions that limited the site.

A comprehensive analysis of pedestrian movement helped to identify barriers to access – including steps, changes in level, lack of visual contrast and changes in tactility, and poor signage – in order to provide a space that is accessible to all.



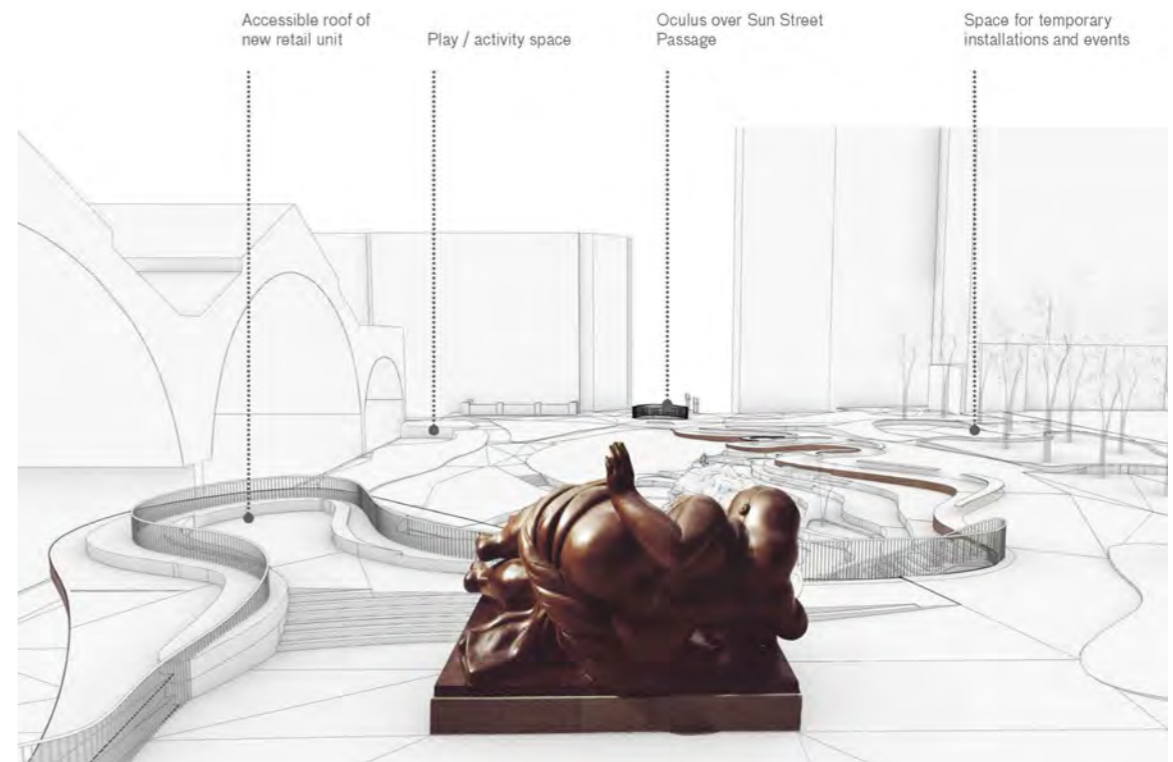
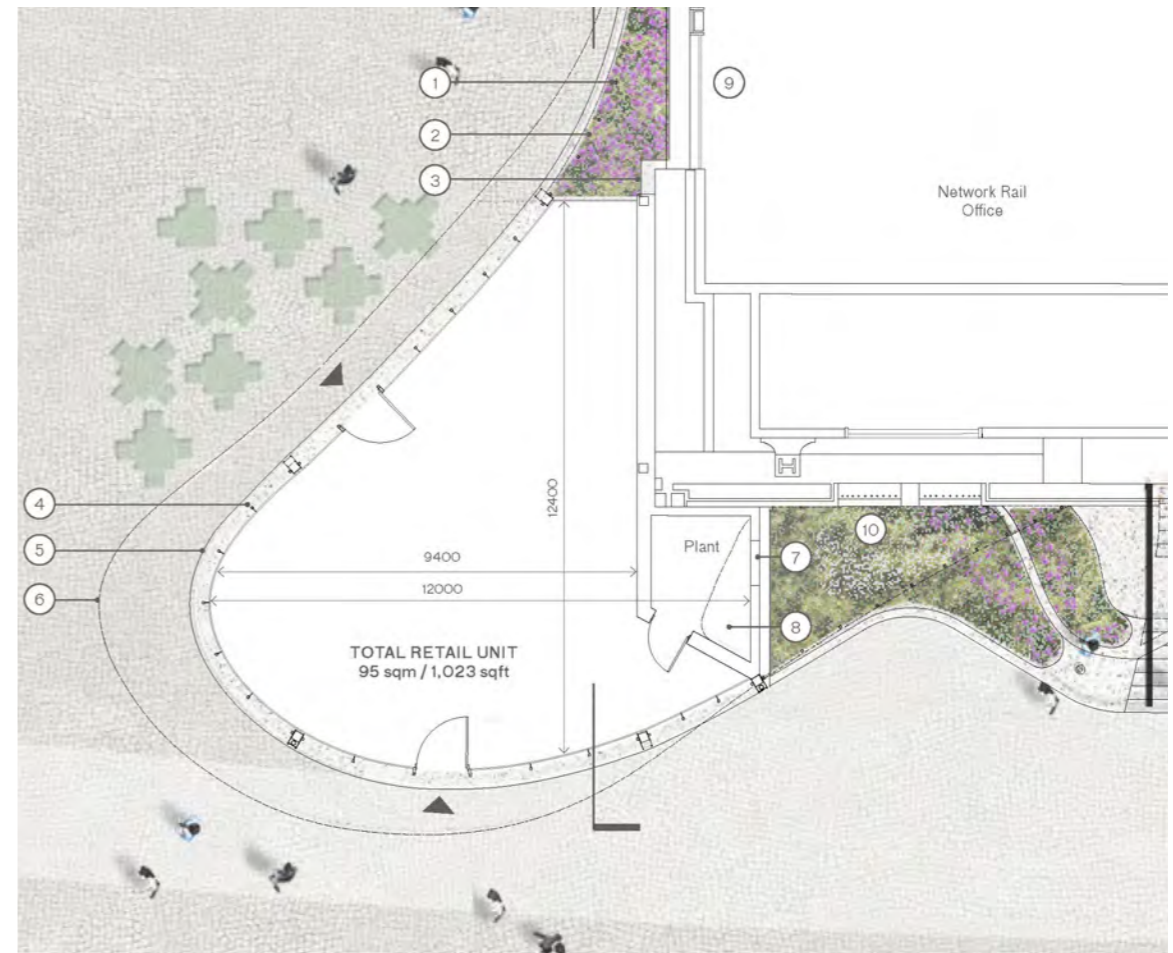
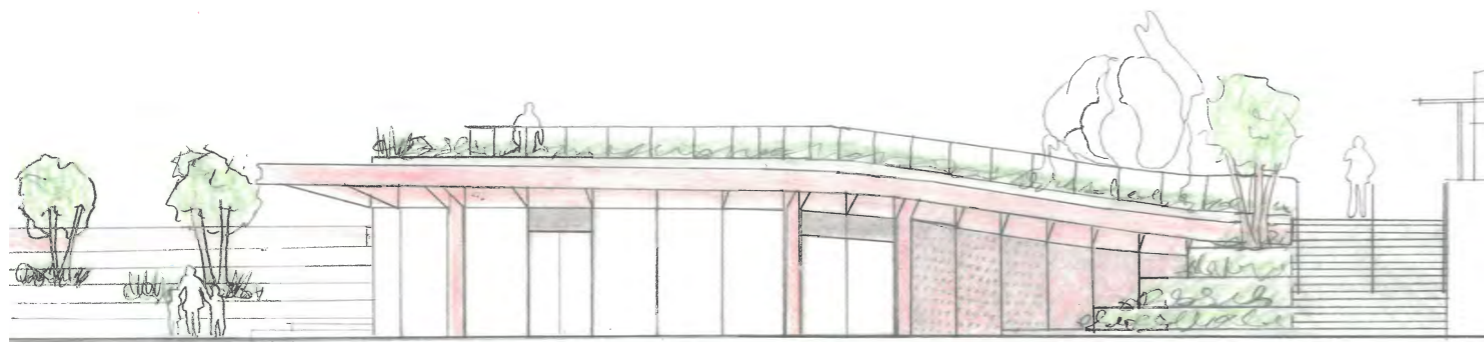
















# POTTING SHED

**CLIENT:** PRIVATE  
**DATE:** AUGUST 2021 - MARCH 2023  
**LOCATION:** CHELTENHAM, GLOUCESTERSHIRE



# CHELTENHAM POTTING SHED

2021-2022

RIBA WORK STAGES 0-7

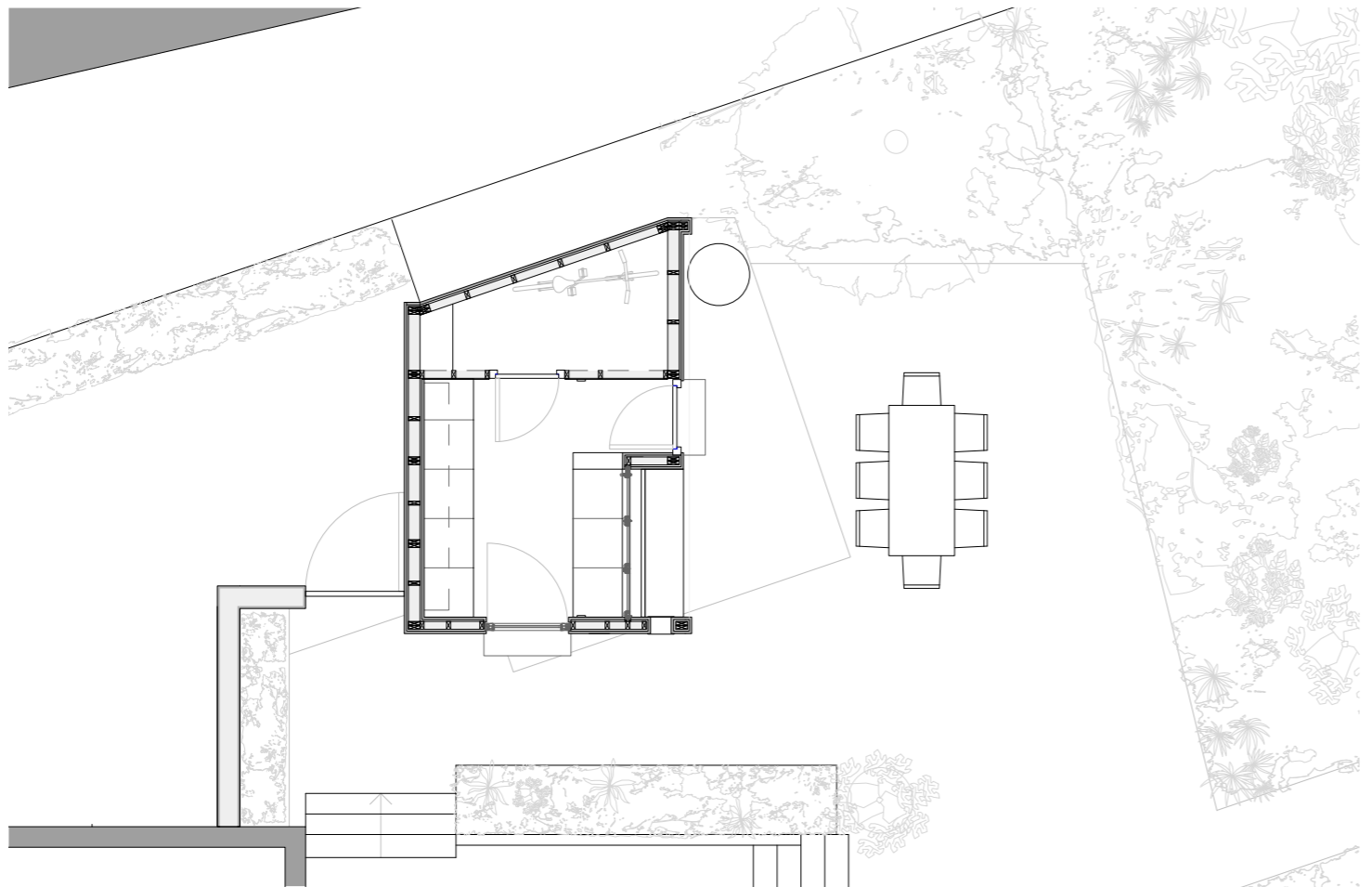
A project that I have been undertaking by myself is the Potting Shed in Cheltenham. Working with the client it has been agreed that the project is to be as sustainable as possible, with both the materials and building process to follow these ambitions. The building itself is to replace the current workshop which needs to be demolished due to a damaged foundation, due to this a new layout could be configured to work better for the site with the new proposal turning to run parallel with the house rather than with the garden fence.

The new layout has created a single pitched roof which is South-East facing with an external seating area, made from recycled plastic, to give views down the garden to gain maximum sunlight when reading a book in the summer months. The angle of the pitch also allows for solar panels to be included for the house to generate their own energy to charge their electric car.

As well as this screw piles are being used to hold up the timber frame with expanded cork cladding to keep the building as light as possible and reduce the amount of embodied carbon within the proposal.











# FINSBURY AVENUE SQUARE

**COMPANY:** DSDHA  
**CLIENT:** BRITISH LAND  
**DATE:** DECEMBER 2017 - AUGUST 2019  
**LOCATION:** BROADGATE ESTATE, LONDON



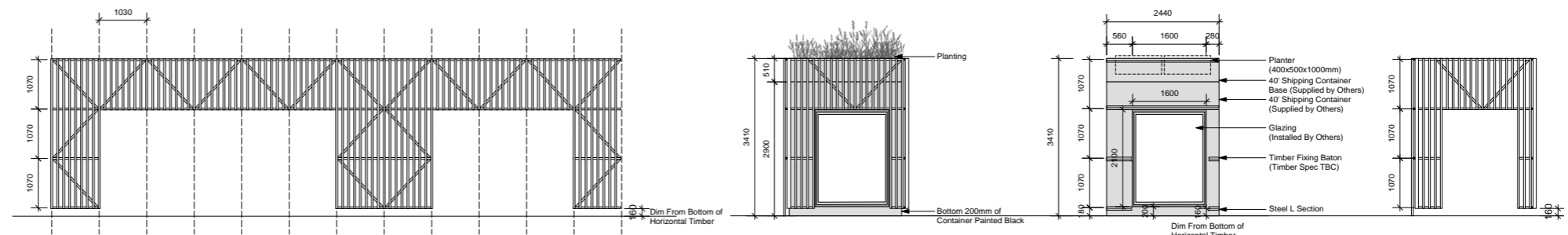
# FINSBURY AVENUE SQUARE

DSDHA - 2016-2018  
RIBA WORK STAGES 2-5

In Finsbury Avenue Square, I worked as a key member of the team who designed four temporary retail units embedded within an 'inhabited hoarding', specifically designed to enclose the construction site 1FA to maintain activity in the public space as the building was undergoing refurbishment.

All these elements have successfully changed the spatial dynamics of Broadgate's public realm, encouraging alternative forms of inhabitation throughout the day, the week and even the year, as well as opening up the campus to a more diverse audience.

In addition to this I contributed to the design and fabrication drawings of the lightweight landscape components placed in front of the active hoarding. These are timber structures that can be easily reconfigured over time, they function as planters as well as informal seating and, working at a scale between furniture and landscape infrastructure, they offer intimate niches for people to meet, work and relax, while also introducing a new distinctive natural trail throughout the whole campus.







# GOLD PEARL PRESENTS...

**MY ROLE:** UNIT LEAD  
**CONTENT BY:** GOLDSMITHS MA DESIGN STUDENTS  
**DATE:** JAN - MAR 2023 & JAN - MAR 2024  
**LOCATION:** PEARL, UCL, LONDON



# GOLD PEARL PRESENTS...

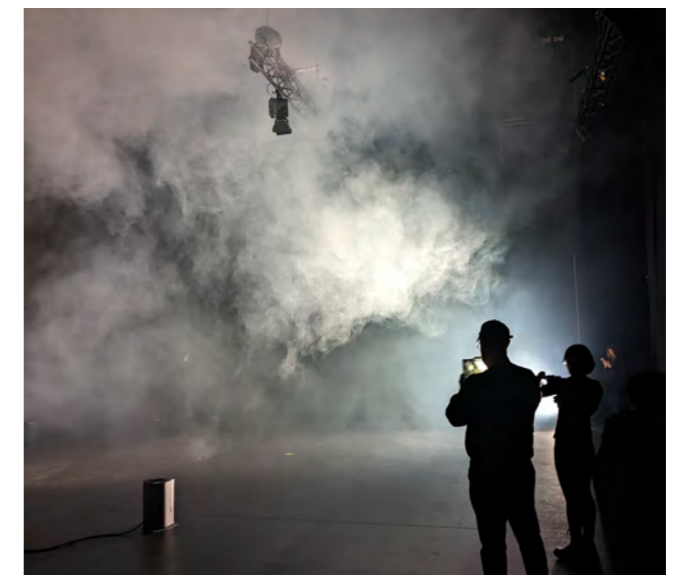
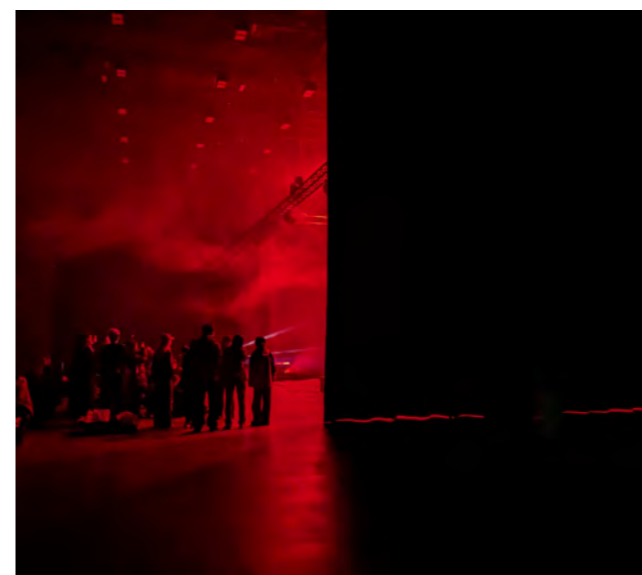
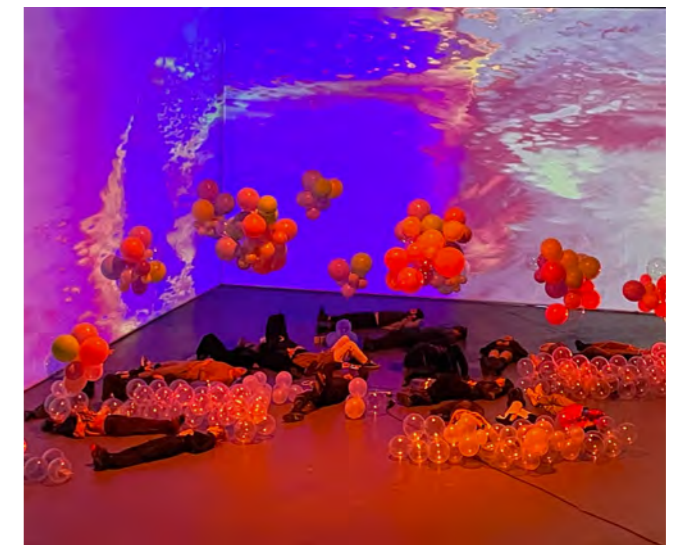
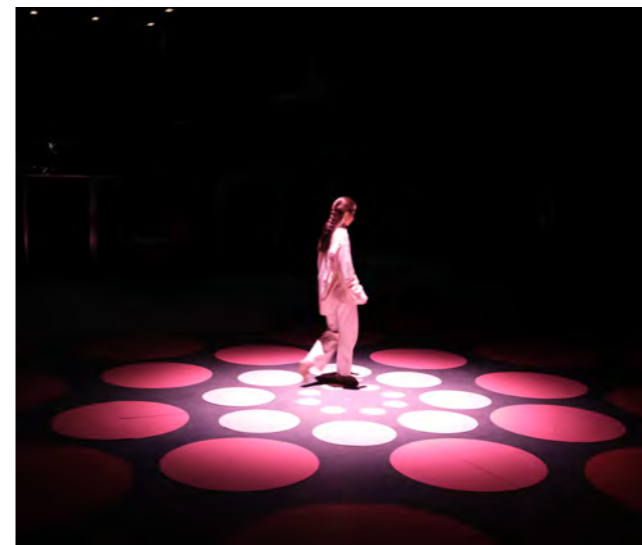
## GOLDSMITHS 2023-2024

Here is a selection of work produced by Goldsmiths MA Design students for the 10 week Transfocality Unit I created and led in the Easter Term of 2023 & 2024.

The brief I created explores 'experience design', asking the students to experiment with how they can use design to make people feel differently about a place. They recreate and intensify a range of emotions, from the delicate feeling of holding a butterfly, to the fear of being submerged in complete darkness. Initially through a series of fast paced, multi-sensory design experiments exploring how smells, sounds, light & colour, taste, and touch can have a persuading impact to heighten the emotions of people.

At the end of the 10 weeks the students build and create their experiments inside PEARL (Person Environment Activity Research Laboratory) at UCL. A 40m x 100m space where all audio and light can be controlled, giving the ability to roll sound around the space in an environment that is any colour possible.

See the film of work from 2023 here:  
<https://www.youtube.com/watch?v=iNr5XoZfZg8>







# MANBEY GROVE

**COMPANY:** EMIL EVE  
**CLIENT:** PRIVATE  
**DATE:** AUGUST 2019 - DECEMBER 2020  
**LOCATION:** STRATFORD, LONDON



# MANBEY GROVE

EMIL EVE - 2020

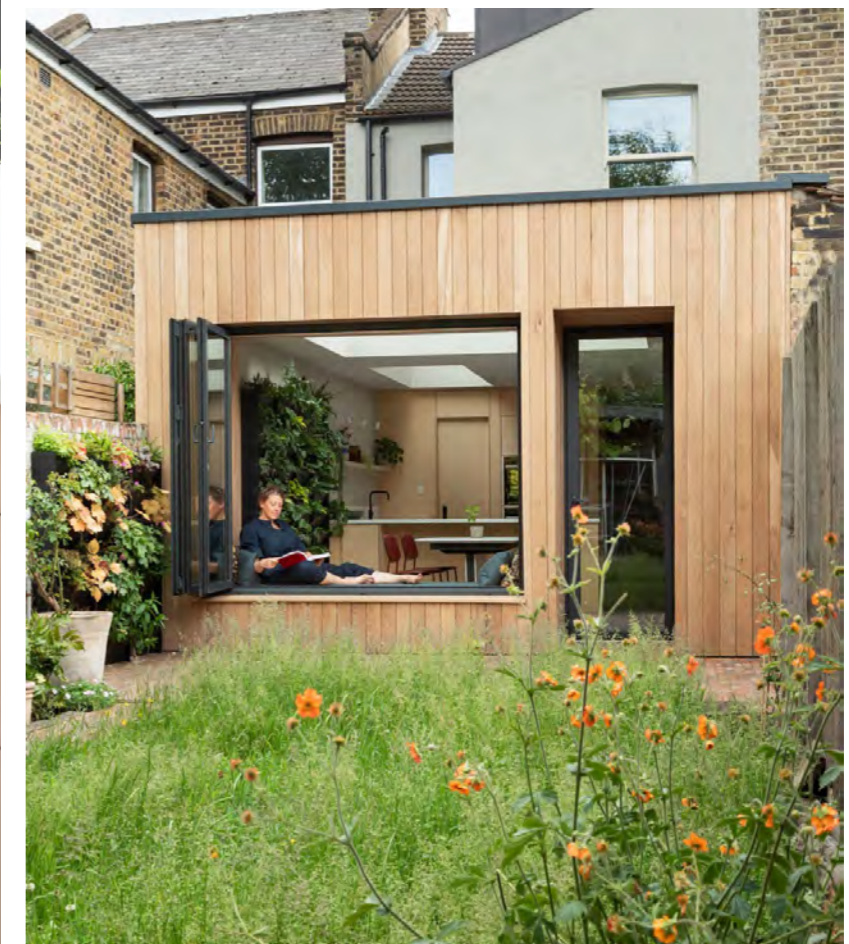
RIBA WORK STAGE 4

The refurbishment and extension of a Victorian terraced house in Stratford, London. This full house renovation includes a rear extension with large roof lights and extensive green roof and an outrigger roof extension.

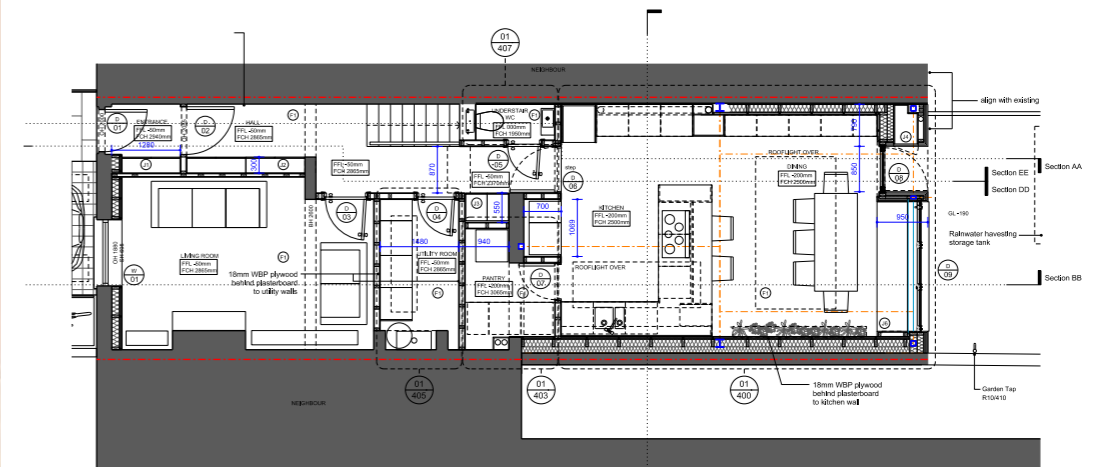
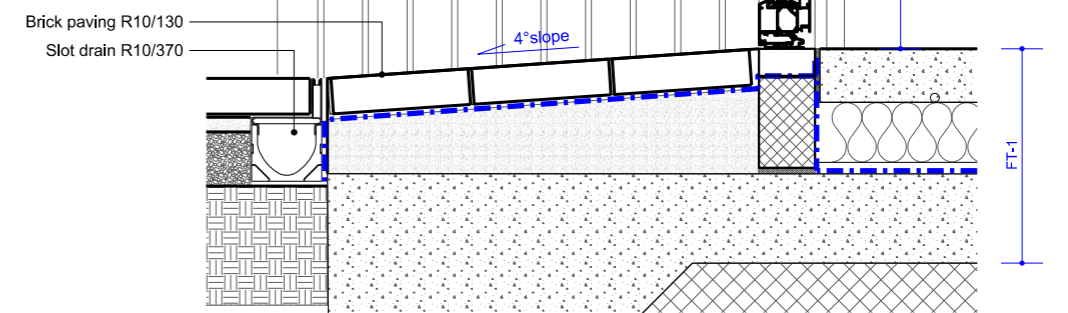
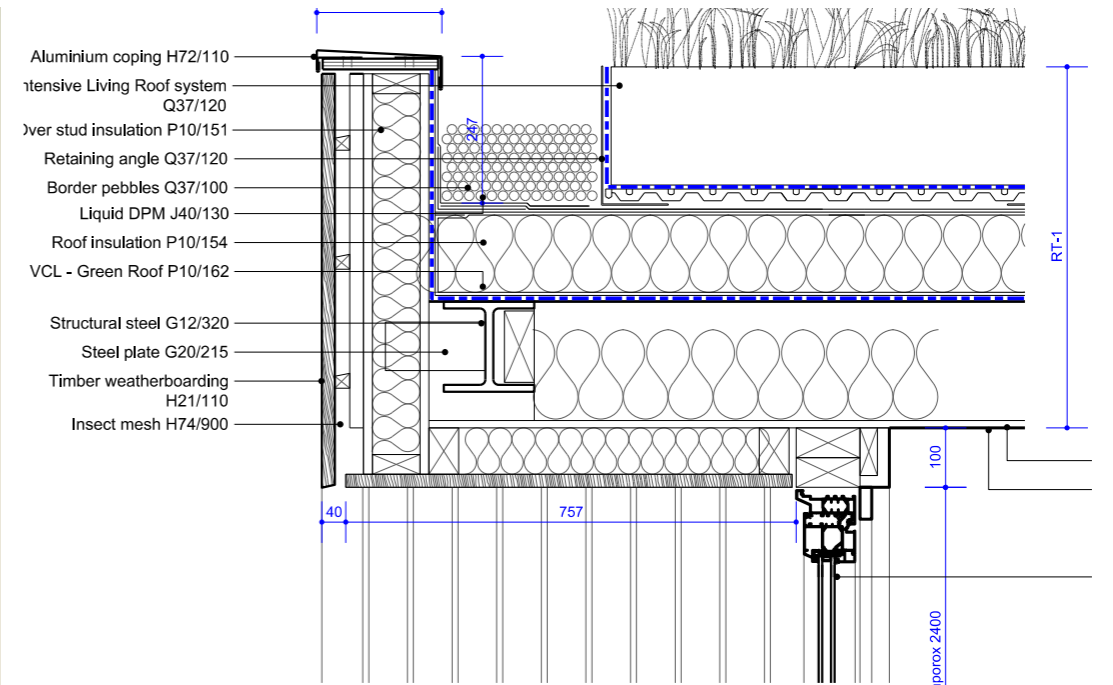
Picking this project up after it had received planning permission I spent time I developed the design to coordinate feedback from the client and produced a Stage 4 drawing set for the client to tender out to building contractors.

During this process I liaised with the structural and MEP engineers to add appropriate systems for underfloor heating and rainwater harvesting systems; this included the build-ups of the polished concrete flooring and the addition of steelwork in the rear extension roof.

The project was designed to be as sustainable as possible, working with the client to install rainwater harvesting system and using Pavatex wood fibre insulation for the insulation.











# BROADGATE PLAZA

**COMPANY:** DSDHA  
**CLIENT:** BRITISH LAND  
**DATE:** DECEMBER 2017 - AUGUST 2019  
**LOCATION:** BROADGATE ESTATE, LONDON



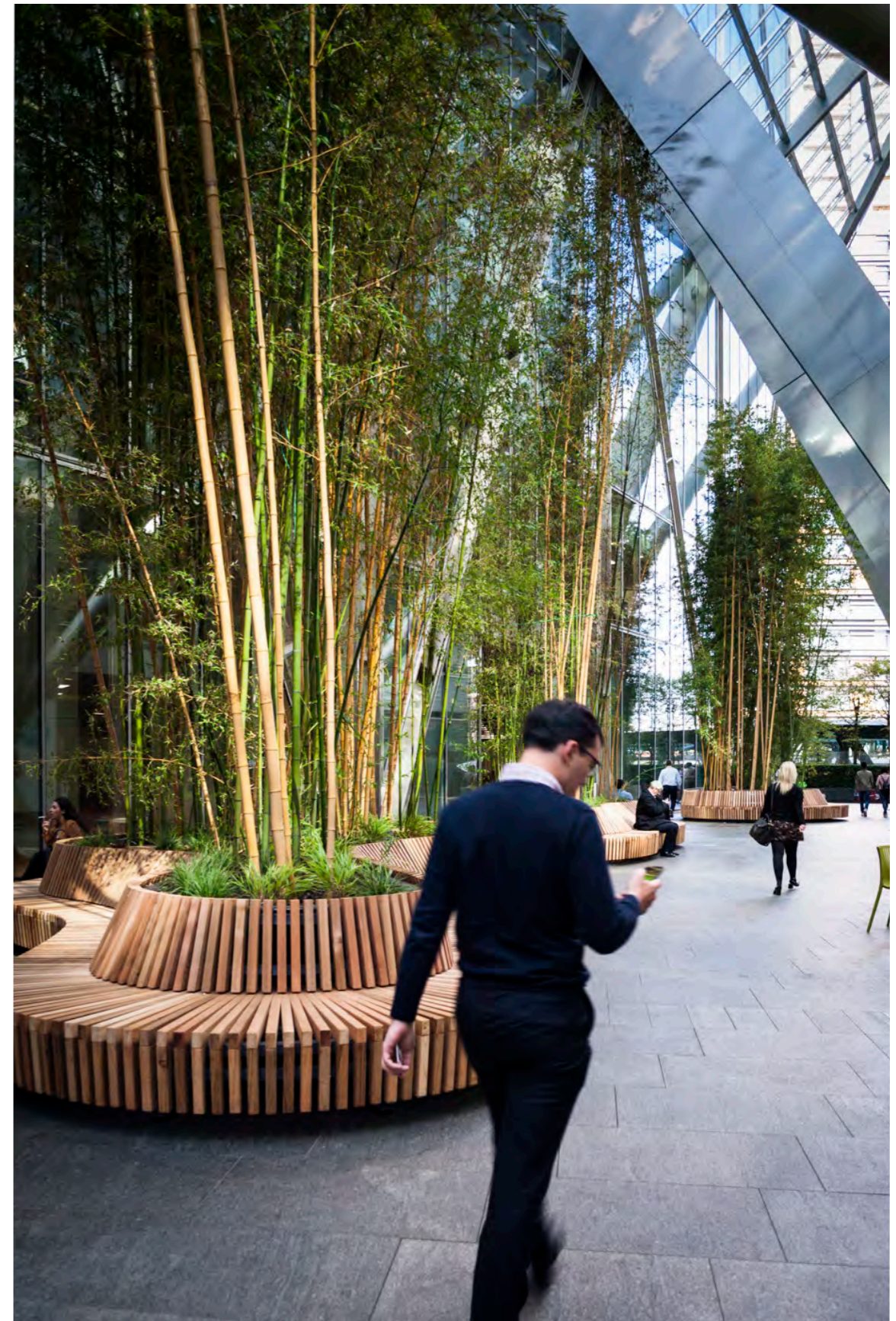
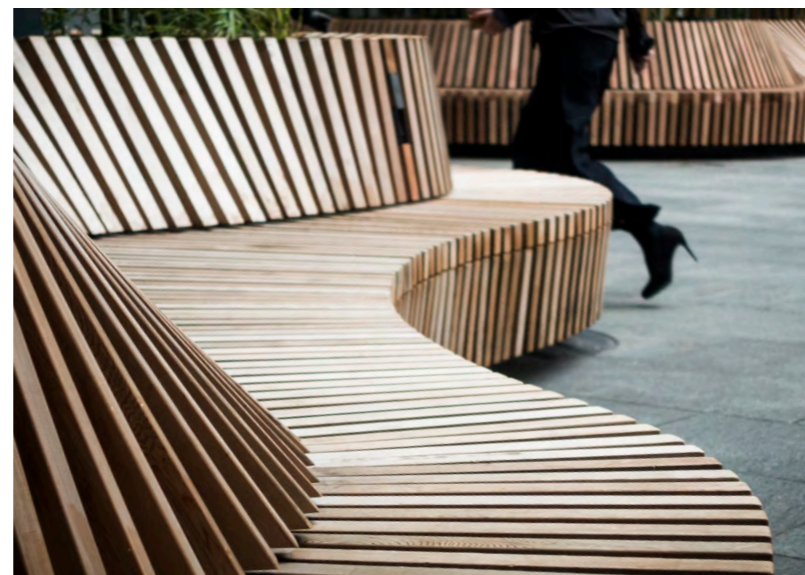
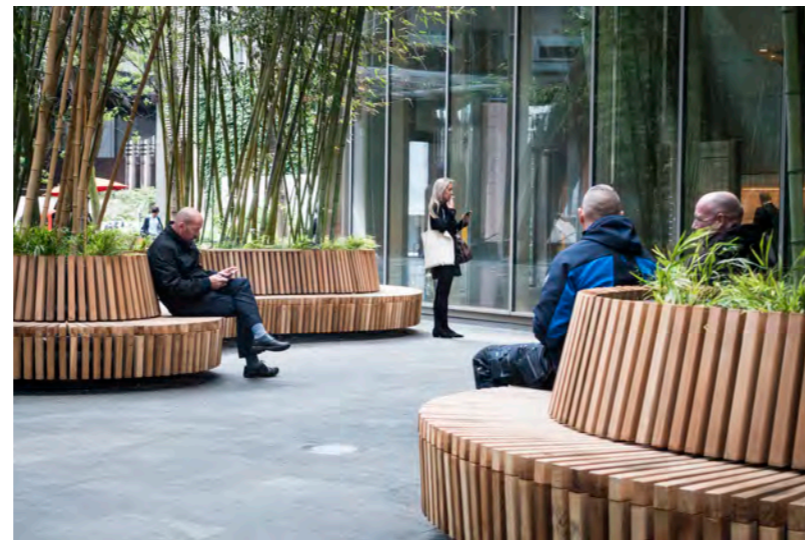
# BROADGATE PLAZA'S BAMBOO FOREST

DSDHA - 2016-2018  
RIBA WORK STAGES 2-5

Working closely with the landscape designers FFLO, I helped DSDHA to delivered a bamboo forest in the centre of the Broadgate campus' in the City of London.

The forms of the seating and the height of the bamboo successfully changed the spatial dynamics of Broadgate Plaza's public realm, encouraging alternative forms of inhabitation throughout the day, the week and even the year, as well as opening up the campus to a more diverse audience.

I first worked on the project in 2016 when British Land commissioned DSDHA to undertake a strategic review of Broadgate's public spaces and to prepare a Public Realm Framework Plan. This has been used to guide the design and implementation of improvements that place human experience and wellbeing to the fore, while addressing the changing patterns of use in London's public spaces.







# COMMUTER BELT CASTLES

**UNIVERSITY:** ROYAL COLLEGE OF ART  
**DATE:** OCTOBER 2015 - JUNE 2016



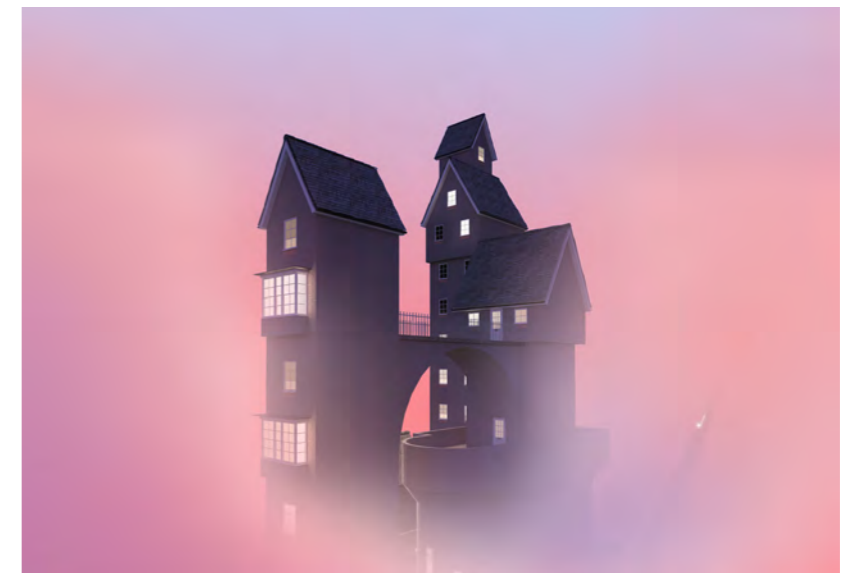
# COMMUTER BELT CASTLES

ROYAL COLLEGE OF ART - 2016

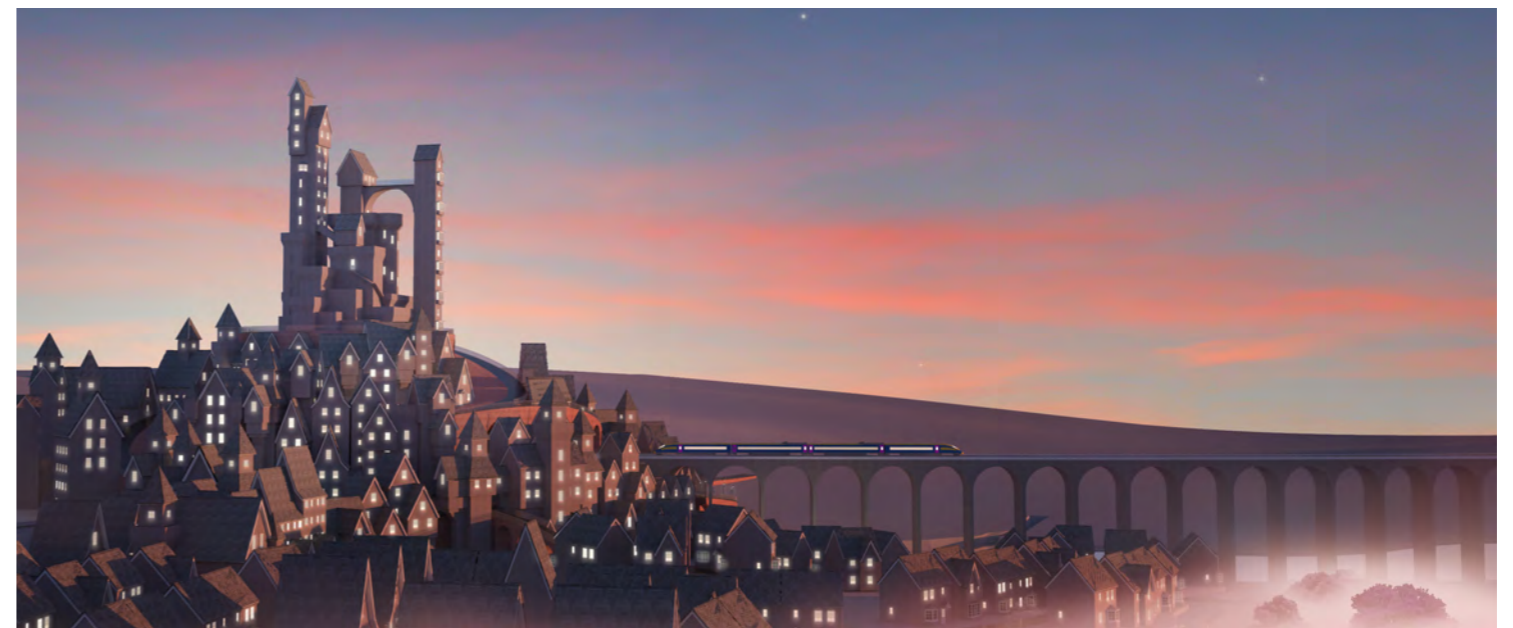
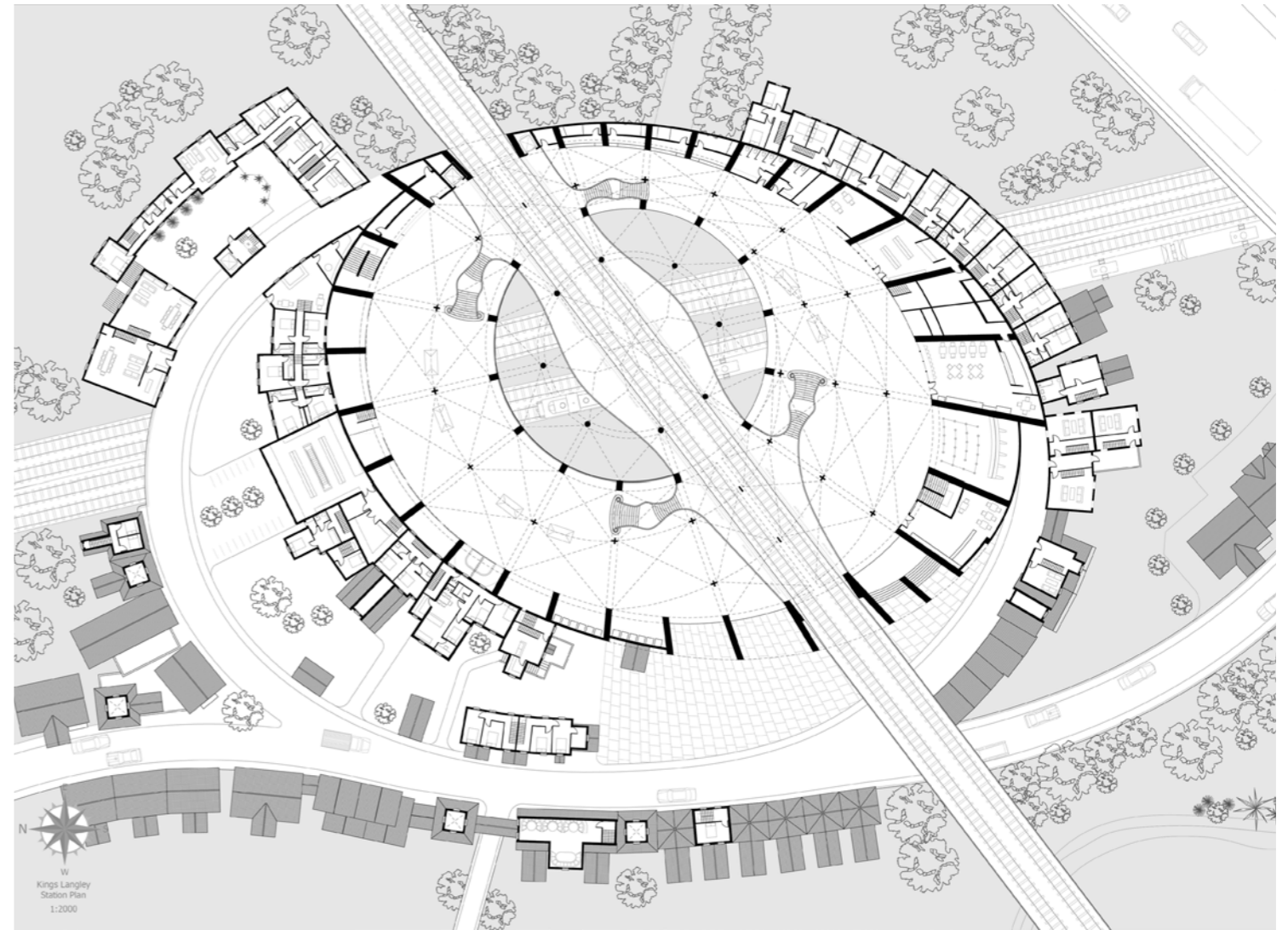
Based on the observation that priced-out Millennials might increasingly be driven to live in suburbia, Commuter Belt Castles imagines a future where volume house-builders will adapt their product to cater for a generation nourished on fictional fantasy lands.

Taking King's Langley station as its site, the design imagines a mixed-use scheme of housing, station, community services and landscapes for productive play, constructed by Barratt Homes as a medieval castle.

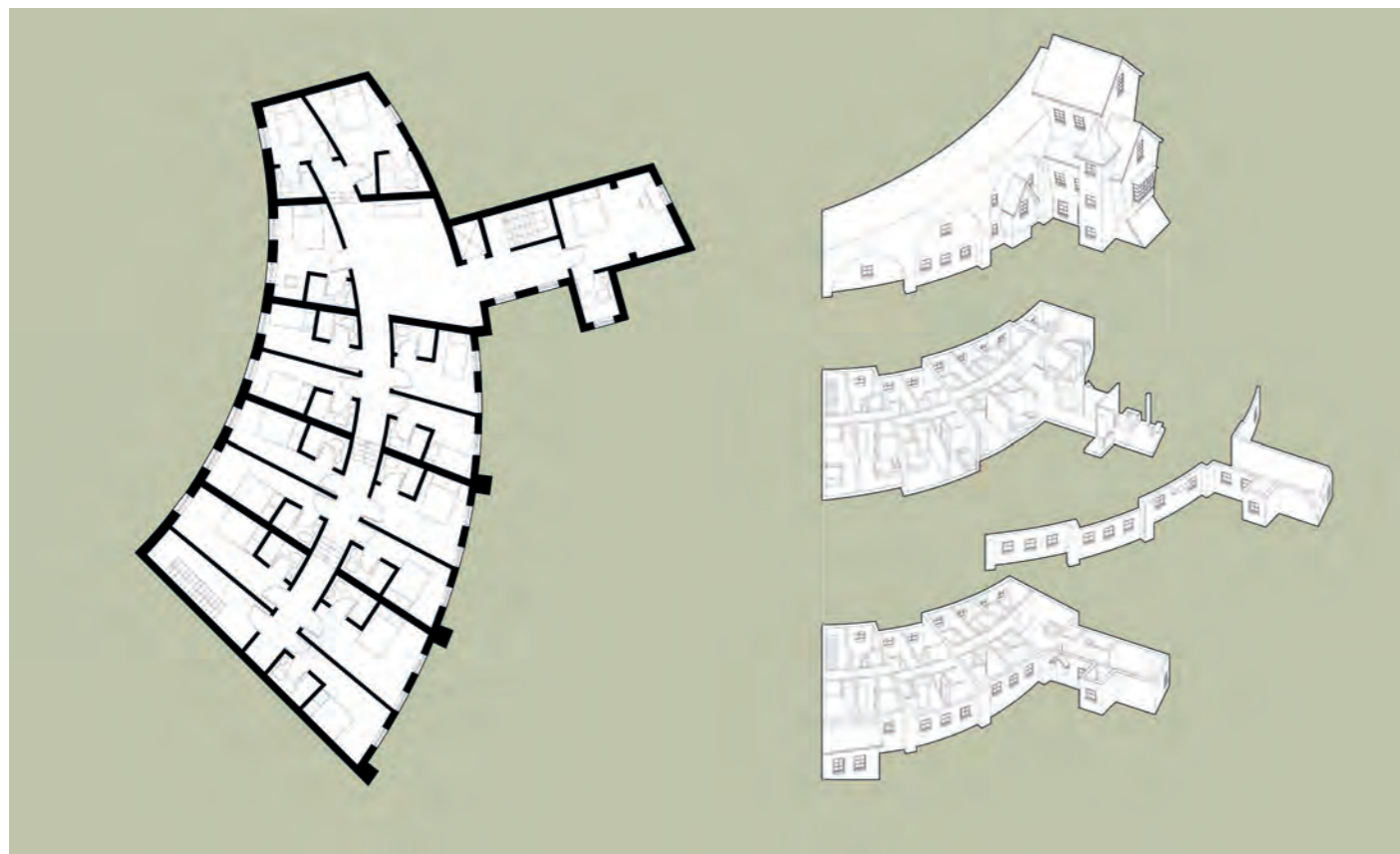
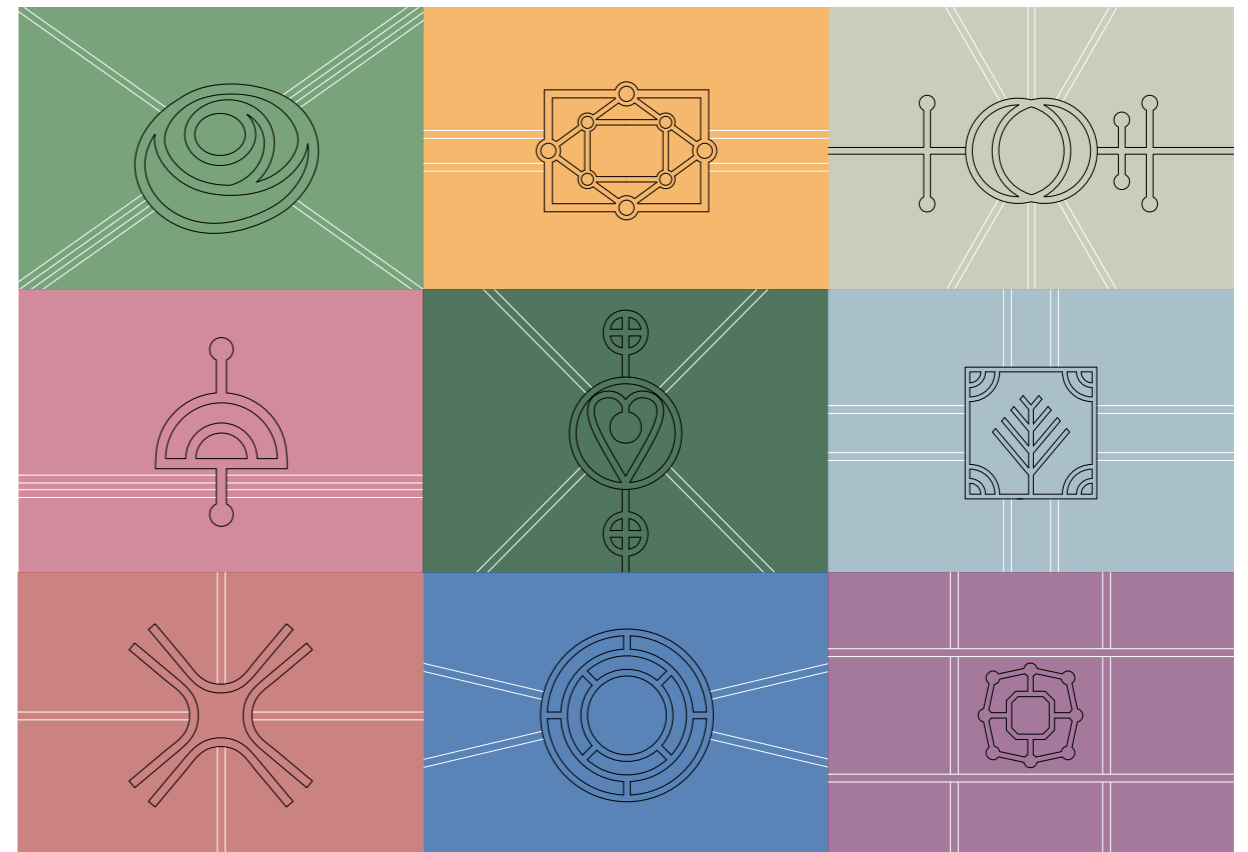
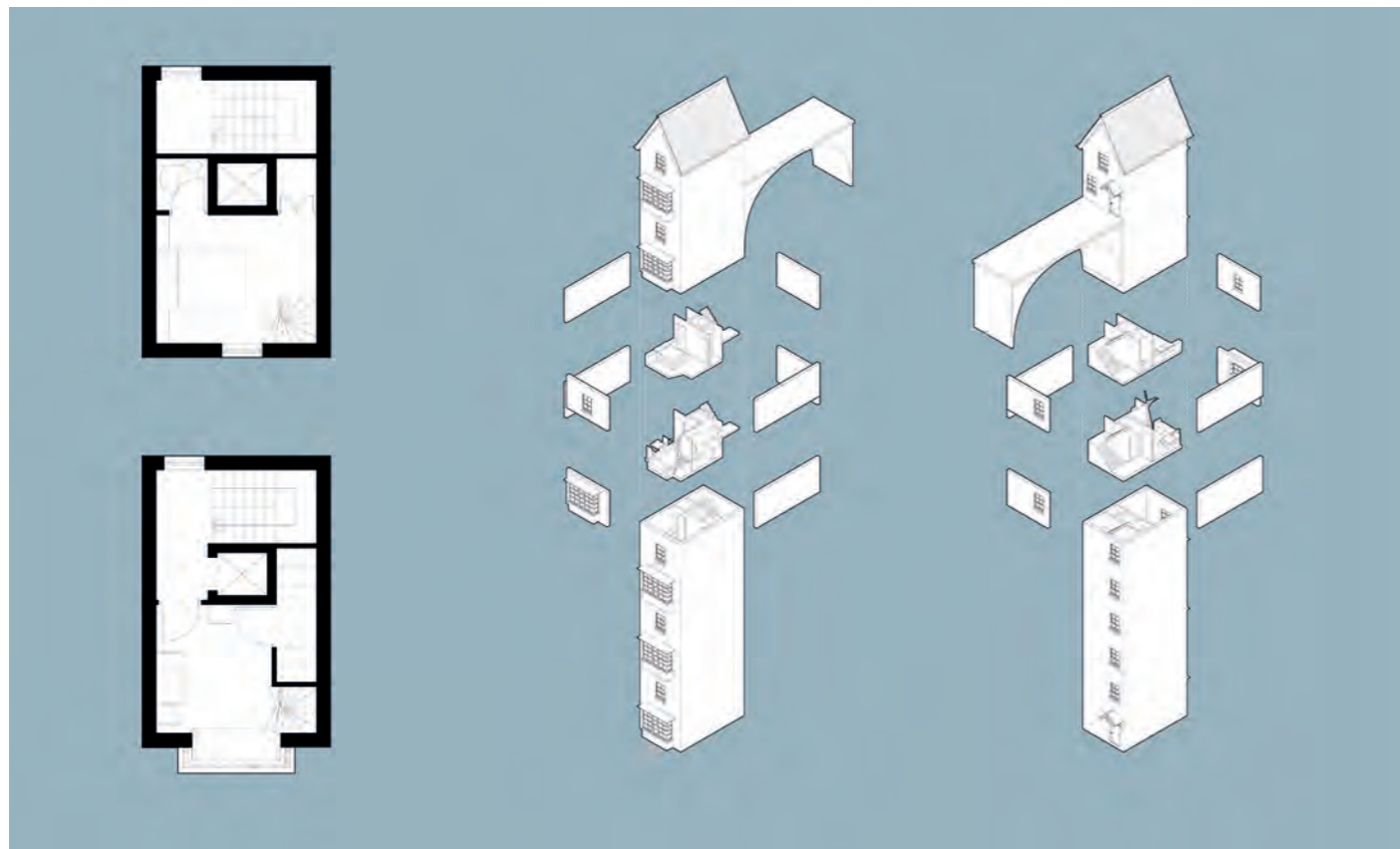
As this post-millennial generation approach working age, might the combination of extended commuting times and an increased acknowledgement of the value of 'productive play' (building play, explorative play and role-play), lead to the emergence of a new typology of suburban train station? Through extrapolating current trends of the time, this project speculates on the consequences for London's commuter-belt and imagines the design of nine such commuter stations—one associated with each of central London's mainline railway stations and all connected by a new railway line following the M25.



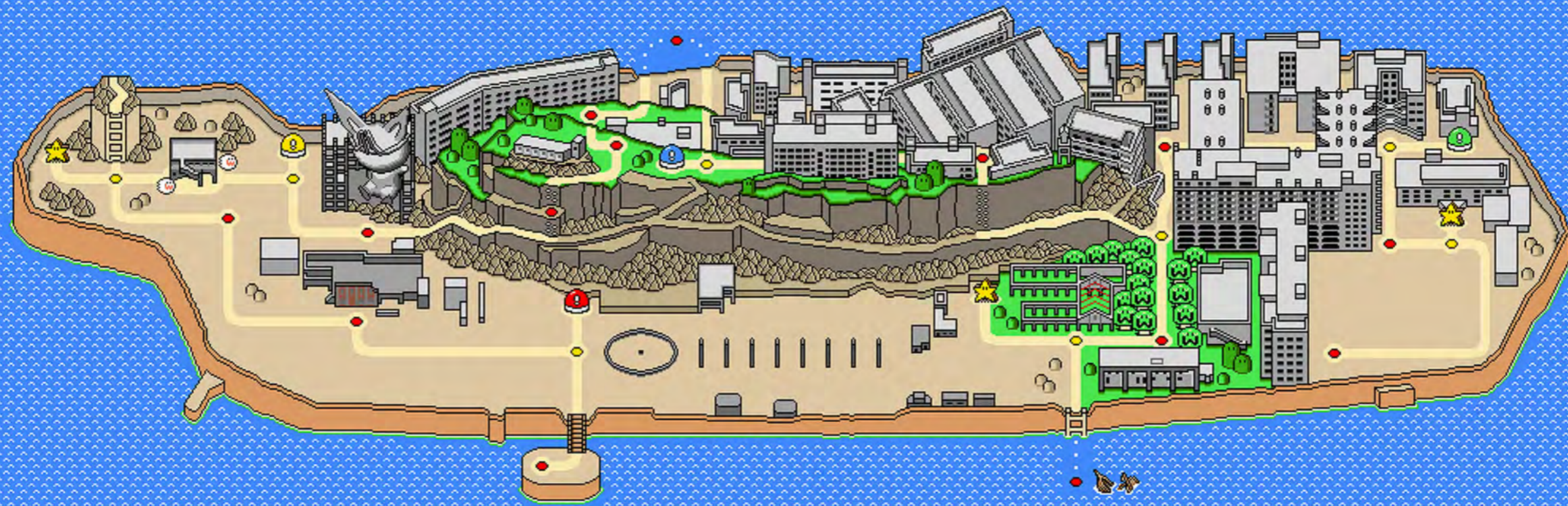












# KIKI'S GAMING CENTRE

**UNIVERSITY:** ROYAL COLLEGE OF ART  
**DATE:** FEBRUARY 2015 - JUNE 2015



# KIKI'S GAMING CENTRE

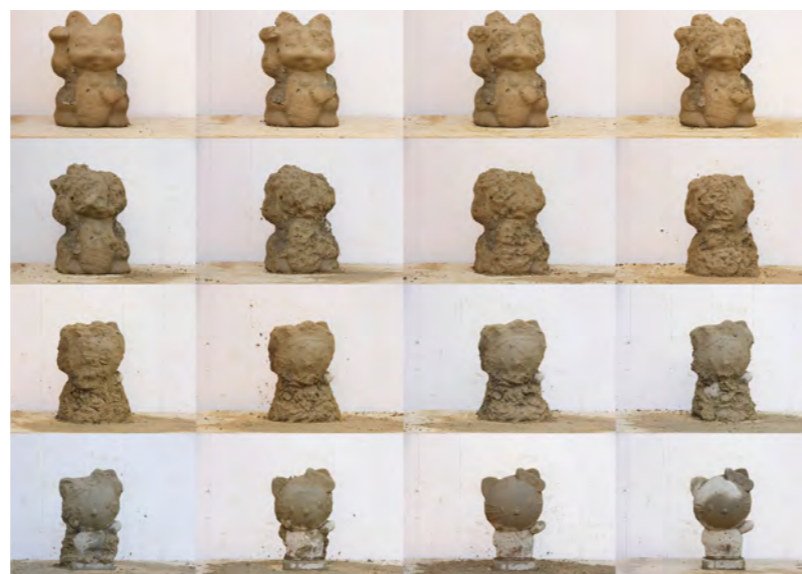
## ROYAL COLLEGE OF ART - 2016

Beginning this project by making a concrete Hello Kitty totem (which was later exhibited in the Japanese Embassy in 2015) I met with Professor Wong from Imperial College London, to look at ways of manipulating how architecture changes over time by creating a concrete which degrades more quickly in salt water.

Using this as a tool to explore how trends in architecture can evolve with the ever-changing nature of pop culture.

With my site in Japan and fascinated with the nations popular obsessions, a monumental building in the shape of a character I designed called 'Kiki' aged down to a generic anime form. The remaining mass allowed for a new set of details to be grafted on, creating the appearance of a completely different pop culture icon, a 'decorated duck'.

With the project's aesthetic heavily influenced by the pixel art of Super Mario World to emphasise my interest in the connection between gaming popular culture and its place in the real world, built environment.



### Designing concrete with short service life utilising thaumate

H. Justnes\* and K. I. Johansen

Concrete anchors for detectors used in electromagnetic surveys of seabed resources should be made with a short service life so that they will disintegrate to sludge and gravel after a few months at sea. This is partly because they should not become obstacles for later trawling after fish, but also to reduce the expensive detectors at a later stage if the resource maximum should fall. The immediate solution was to make a concrete recipe consisting of CEM I, arylidic and limestone that would convert the cementitious binder to non-hydraulic thaumate when used. It is demonstrated how sufficient compressive strength was obtained for such mixes for the first few months, after which they disintegrated completely within 6 months in sea water.

#### Introduction

Oil field surveys below the sea bed are often done by shooting electromagnetic waves from a ship and recording the reflected signal by sensors placed at the sea bed. These complete detectors are integral to concrete anchors (see Fig. 1) that enable these tools in a stable manner and subside them at the sea bed. When the survey is done, the expensive detectors are raised vertically and float to the surface, where they are picked up. This, however, leaves the steel shaped concrete anchor behind, which may end up in the water near the oil drilling field or a fish farm. In addition, if the oil price mechanism does fall, expensive equipment will be lost. The objective was to design a concrete anchor that would disintegrate completely to sludge and gravel after a few months in the sea in order to avoid both these problems. In addition the anchors should not contain any components that could pose a threat to the environment (i.e. marine life). It was decided to try to make a concrete with a binder that would transform into thaumate over time for the purpose, with an organic admixture to be environmentally safe.

#### Principles of concrete degradation

The hydraulic binder of concrete based on Portland cement is amorphous calcium silicate hydrate (CSH gel) where some  $\text{SiO}_2$  crystalline calcium hydroxide is embedded. Other less abundant minerals exist as well.

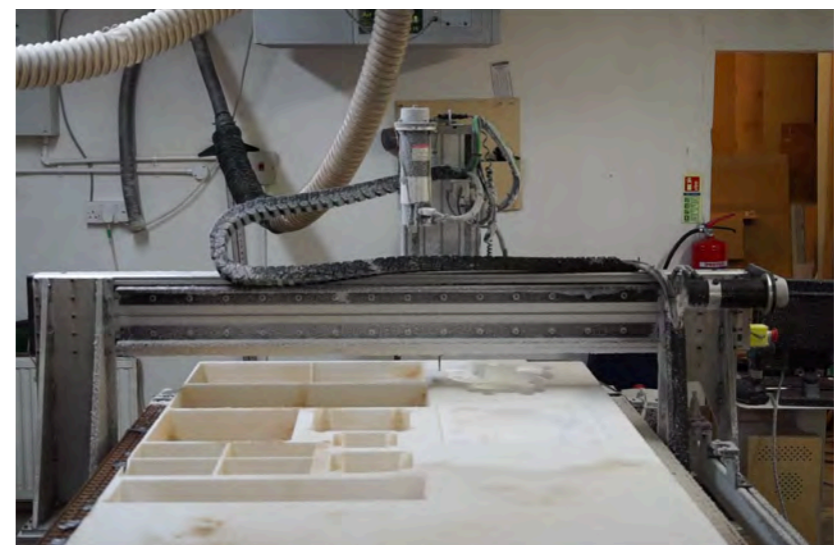
If sufficient calcium hydroxide is added to such a concrete (i.e. as thaumate like), it is known that the amorphous will be prone to degradation by sulphate attack at low temperatures ( $<10^\circ\text{C}$ ), even if it is well

slightly oxidized Portland cement is used. The binder will actually crystallize and turn into a much more CSH gel if transformed to thaumate, a calcium silicate carboxylate hydrate  $\text{Ca}_2\text{SiO}_4(\text{CO}_2)_2(\text{SO}_4)_2$  without binding properties. These components are: (i) calcium silicate hydrate from the cement paste; (ii) calcium carboxylate (e.g. addition of thaumate like); (iii) sulphate (usually leaching from the surroundings). Four categories of 'self-degrading' concrete based on thaumate formation could then be formulated: (i) designing concrete mixes with sufficient limestone filler and high water to cement ratio (w/c) to make the concrete very porous (addition of sulphate, both concrete would be suitable for marine use); (ii) adding a second 'layer' of sulphate to the concrete (e.g. 20% sulphate per mass of cement); (iii) increasing porosity with leaching salts. The concrete will probably erode from the surface and inwards.

(iv) designing concrete mixes with sufficient limestone filler and calcium sulphate on the form of either sulphate (e.g.  $\text{CaSO}_4 \cdot 2\text{H}_2\text{O}$ ) or addition. Anhydrite would probably be better for workability, in particular if it is nearly 'dead burnt' for alkali reactivity. Such concrete would be suitable for use in cold dry and will only require fresh water to start the thaumate formation. Furthermore, the reaction would take place uniformly throughout the concrete cross-section and not concentrate locally to occur.

#### Literature survey

A literature survey was conducted with focus on thaumate formation from sea water attack, since this was relevant for the objective of this study.



1. Concrete anchors in common water made to be tested at sea.

If a ship reports that thaumate begins to form a problem in concrete exposed to sulphate and in compression, immediately stop the building. Thaumatization (M2) started around 1.6 to 2 mm from the surface. The Journal of Concrete and Construction, vol. 21, no. 4, December 2002, pp. 47-51.

Concrete is widely used in contact with seawater in construction, but the risk of corrosion is high. The experience is that it is quite rapidly precipitated, especially in the case of concrete with a high amount of sulphate. This is due to the fact that the high amount of sulphate leads to the formation of a concrete sulphate 'leaf' from the calcium sulphate formed in the concrete. This sulphate leaf is formed on the surface of the concrete and it is difficult to remove. The sulphate leaf is formed on the surface of the concrete and it is difficult to remove. The sulphate leaf is formed on the surface of the concrete and it is difficult to remove.

Thaumate,  $\text{Ca}_2\text{SiO}_4(\text{CO}_2)_2(\text{SO}_4)_2$ , can be used as a binder in concrete. It is a calcium silicate carboxylate hydrate. It is a calcium silicate carboxylate hydrate. It is a calcium silicate carboxylate hydrate. It is a calcium silicate carboxylate hydrate.

The concrete was tested in a laboratory. The concrete was tested in a laboratory. The concrete was tested in a laboratory. The concrete was tested in a laboratory.

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Concrete is widely used in contact with seawater in construction, but the risk of corrosion is high. The experience is that it is quite rapidly precipitated, especially in the case of concrete with a high amount of sulphate. This is due to the fact that the high amount of sulphate leads to the formation of a concrete sulphate 'leaf' from the calcium sulphate formed in the concrete. This sulphate leaf is formed on the surface of the concrete and it is difficult to remove. The sulphate leaf is formed on the surface of the concrete and it is difficult to remove.

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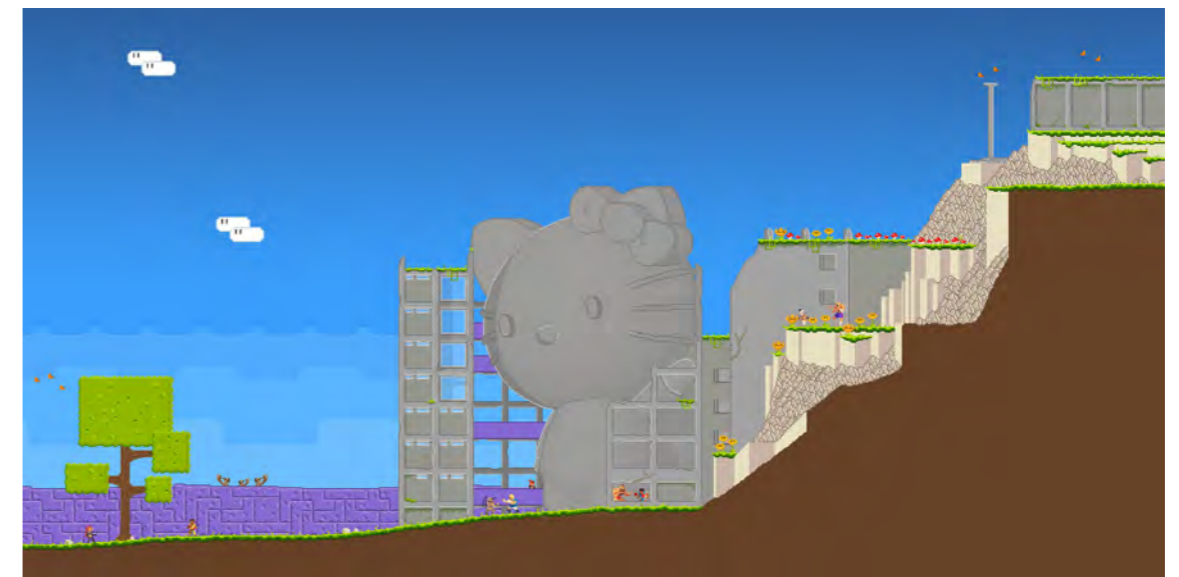
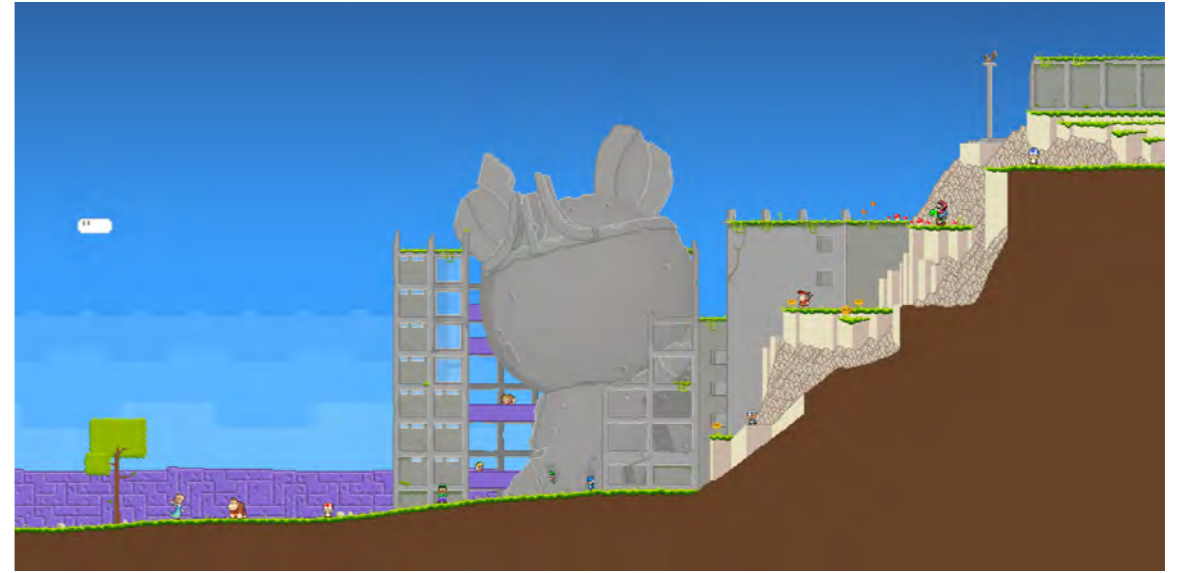
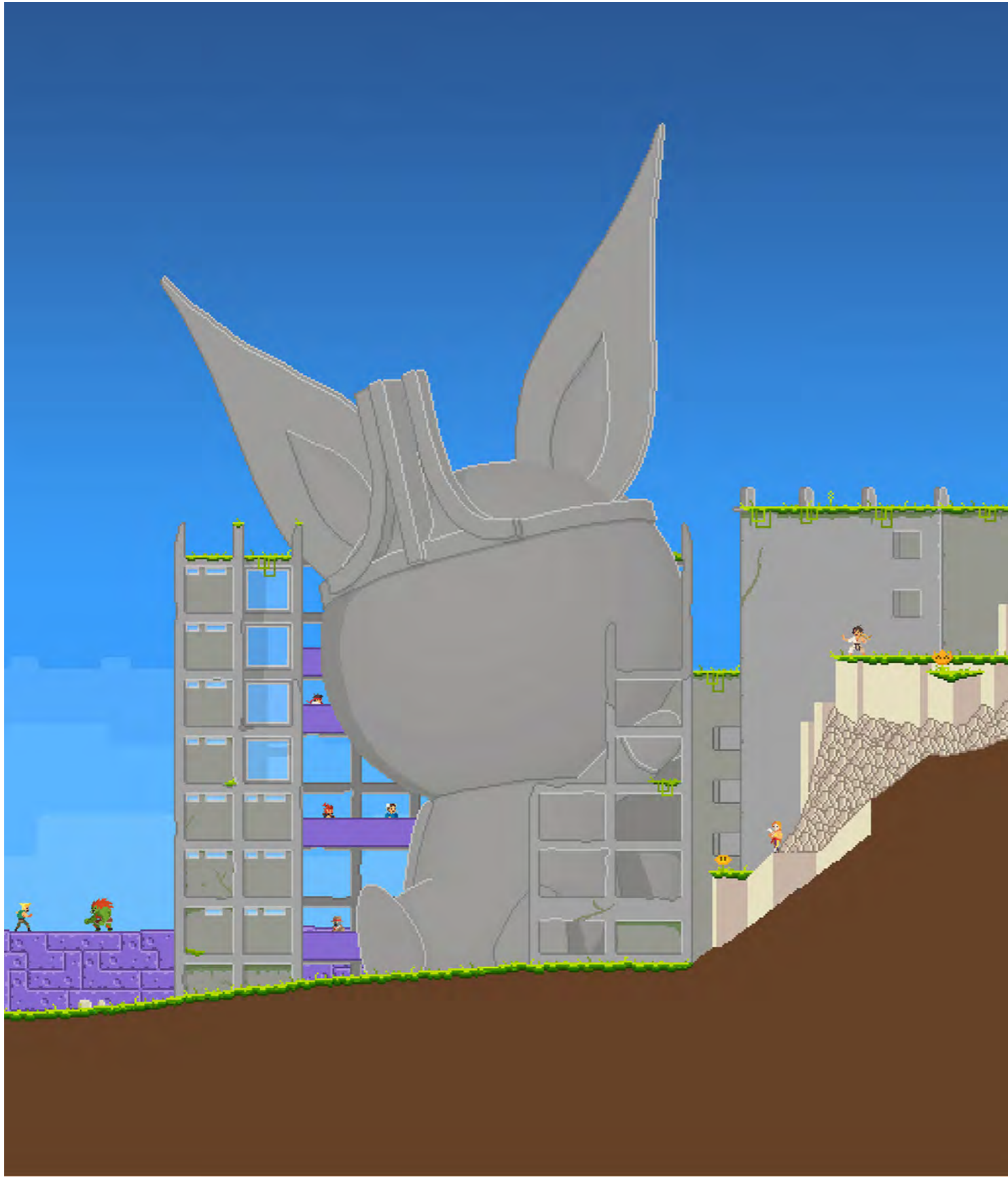
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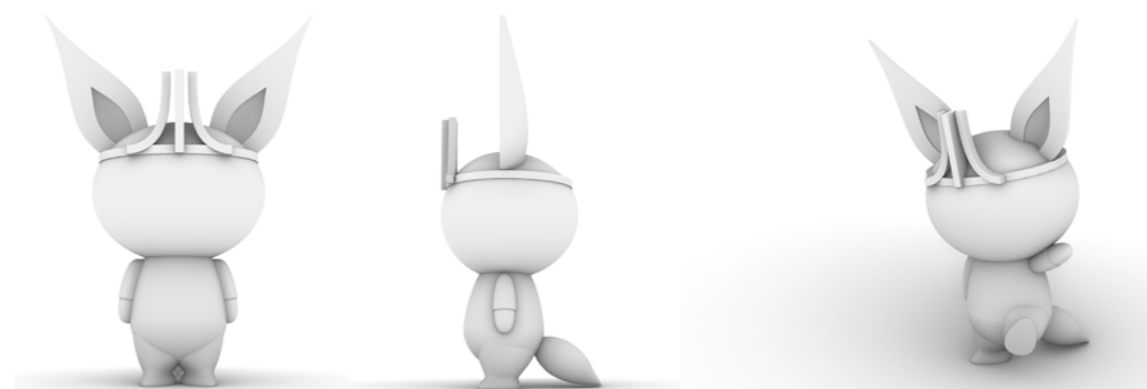
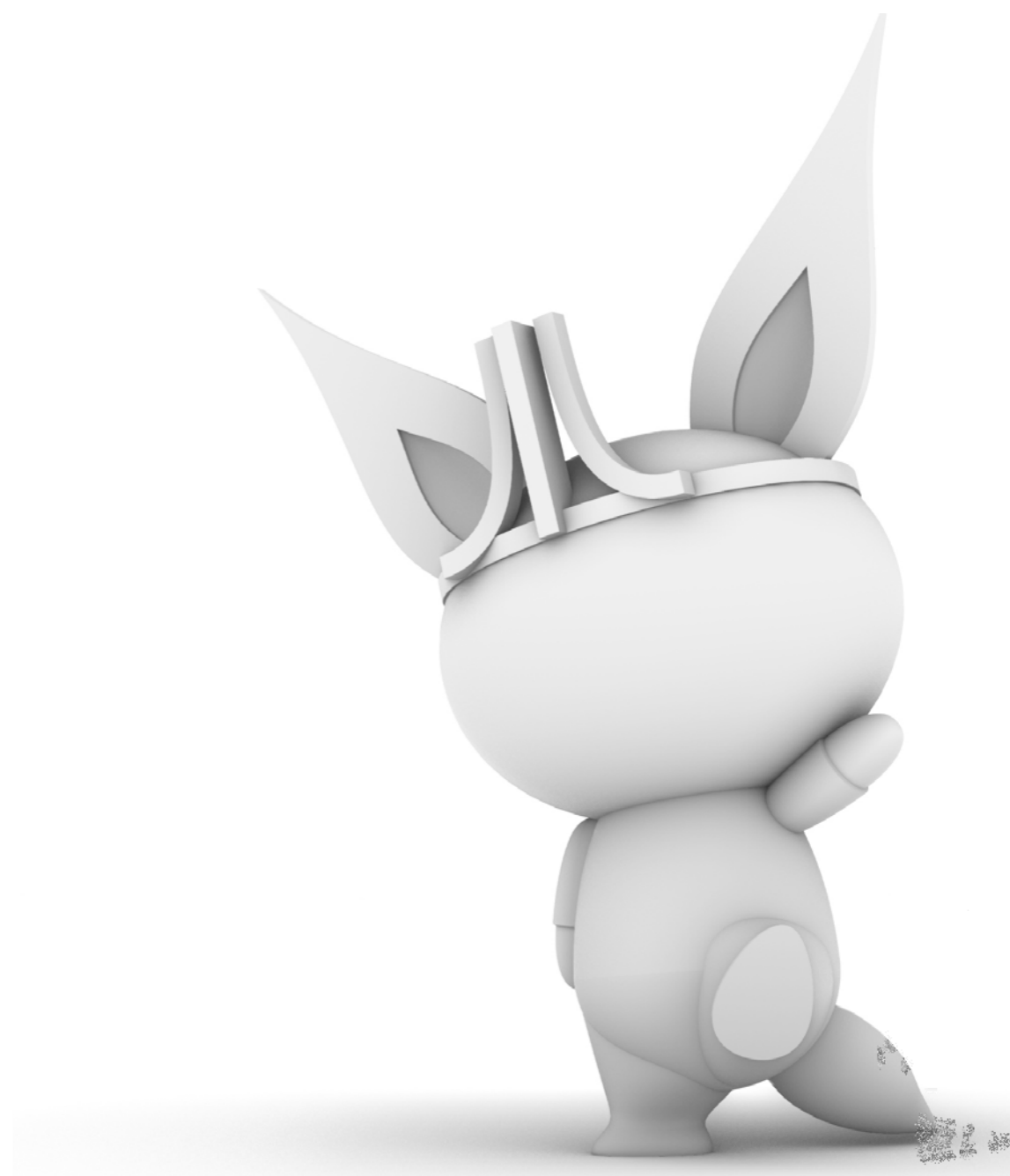
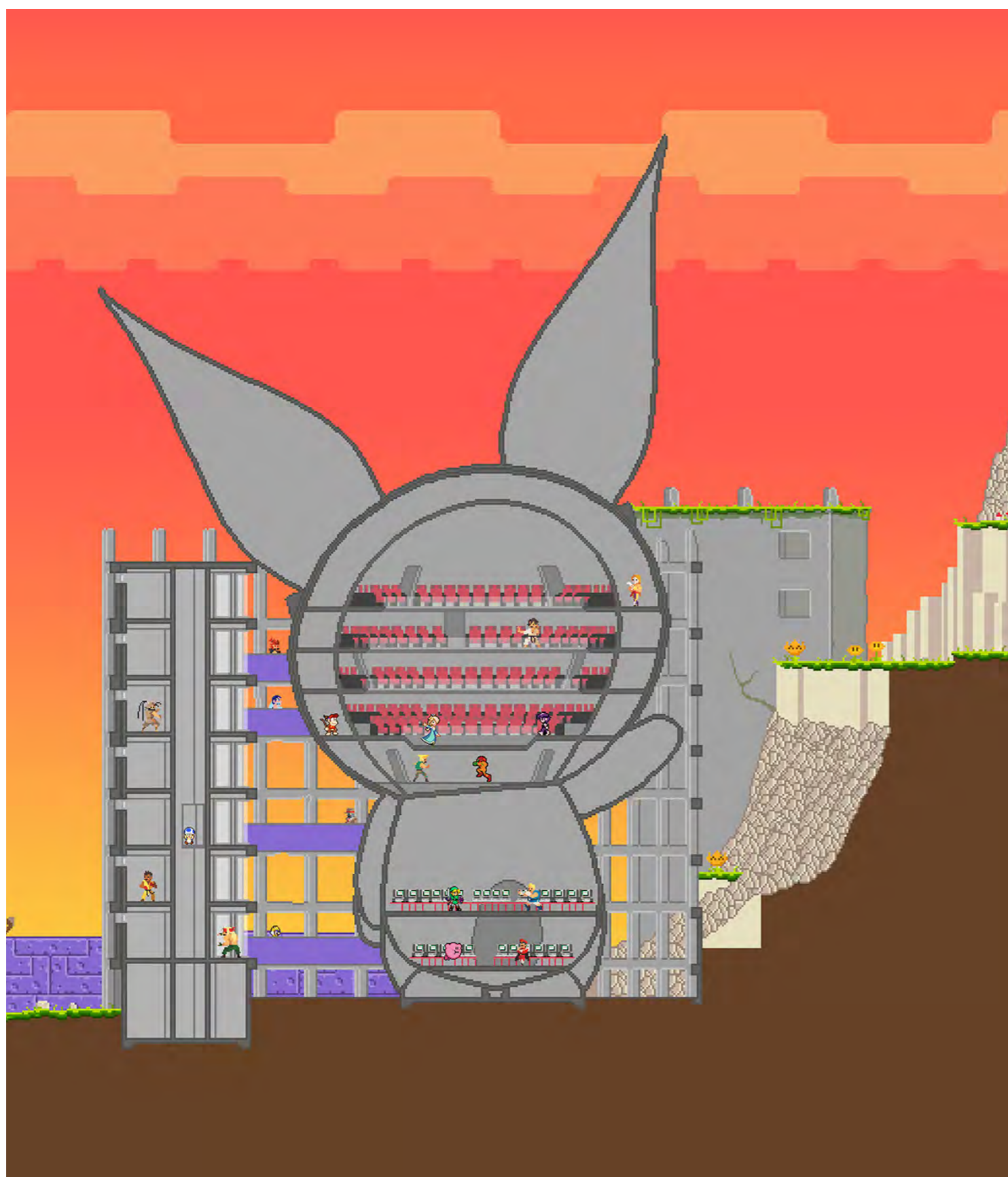
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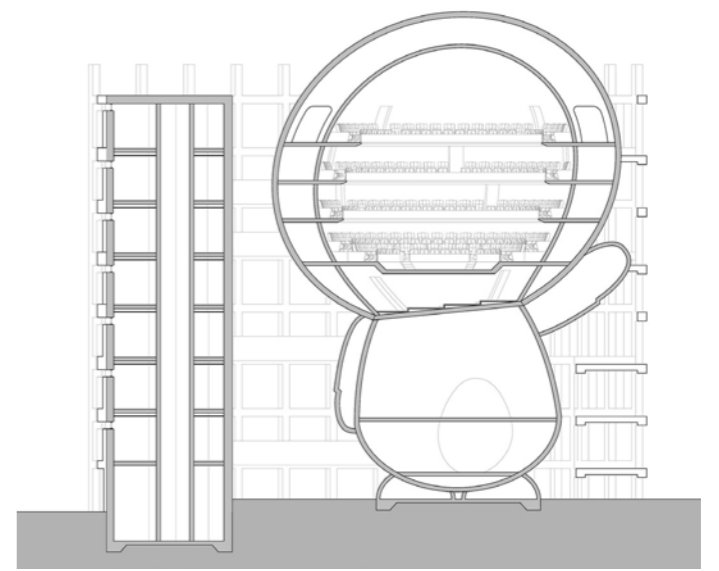
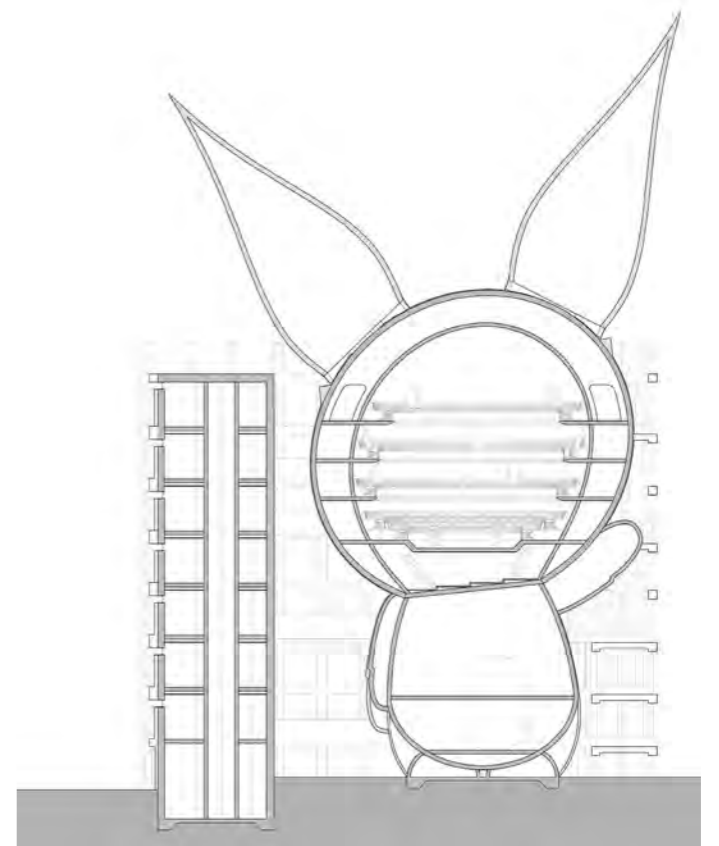
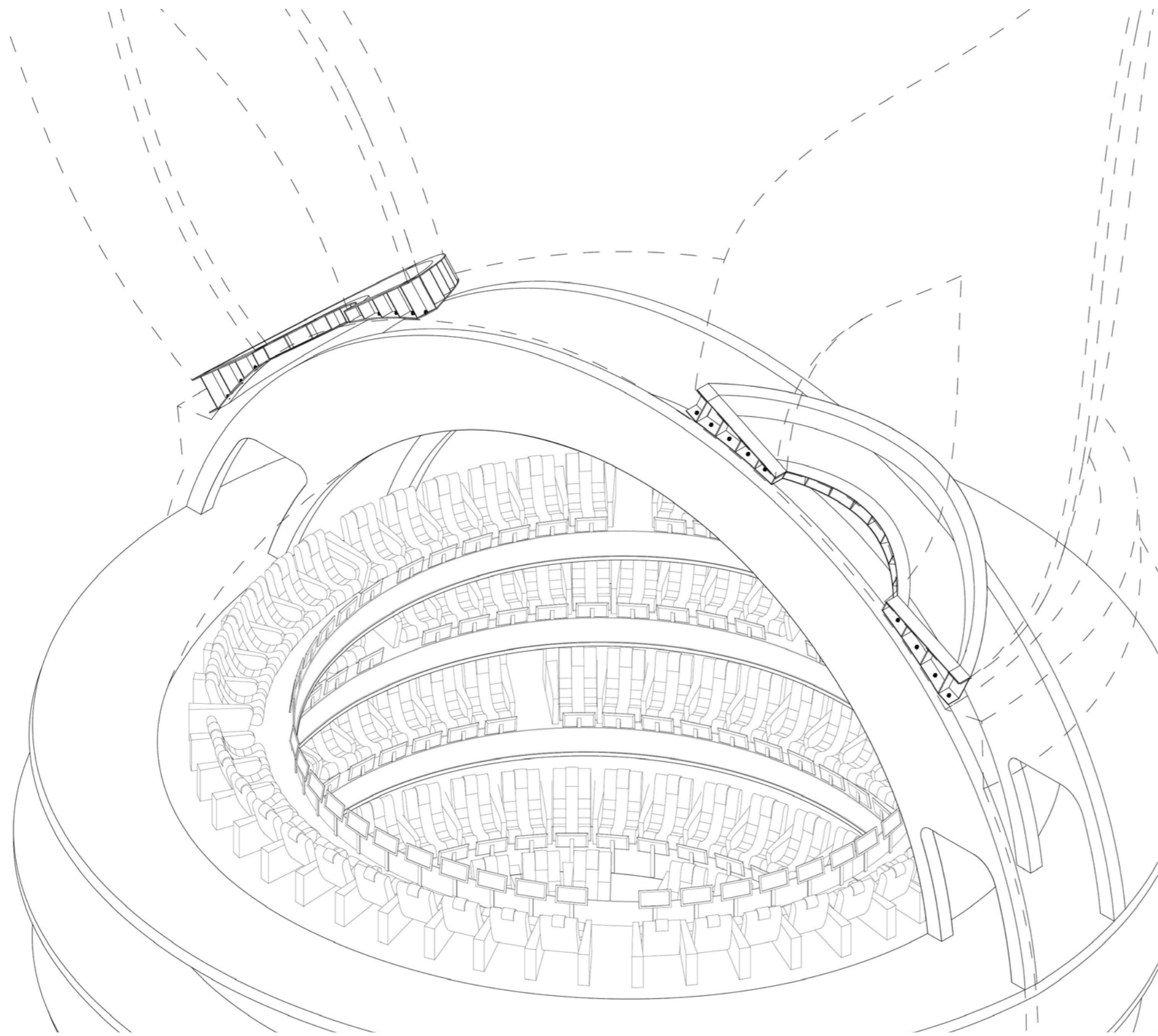




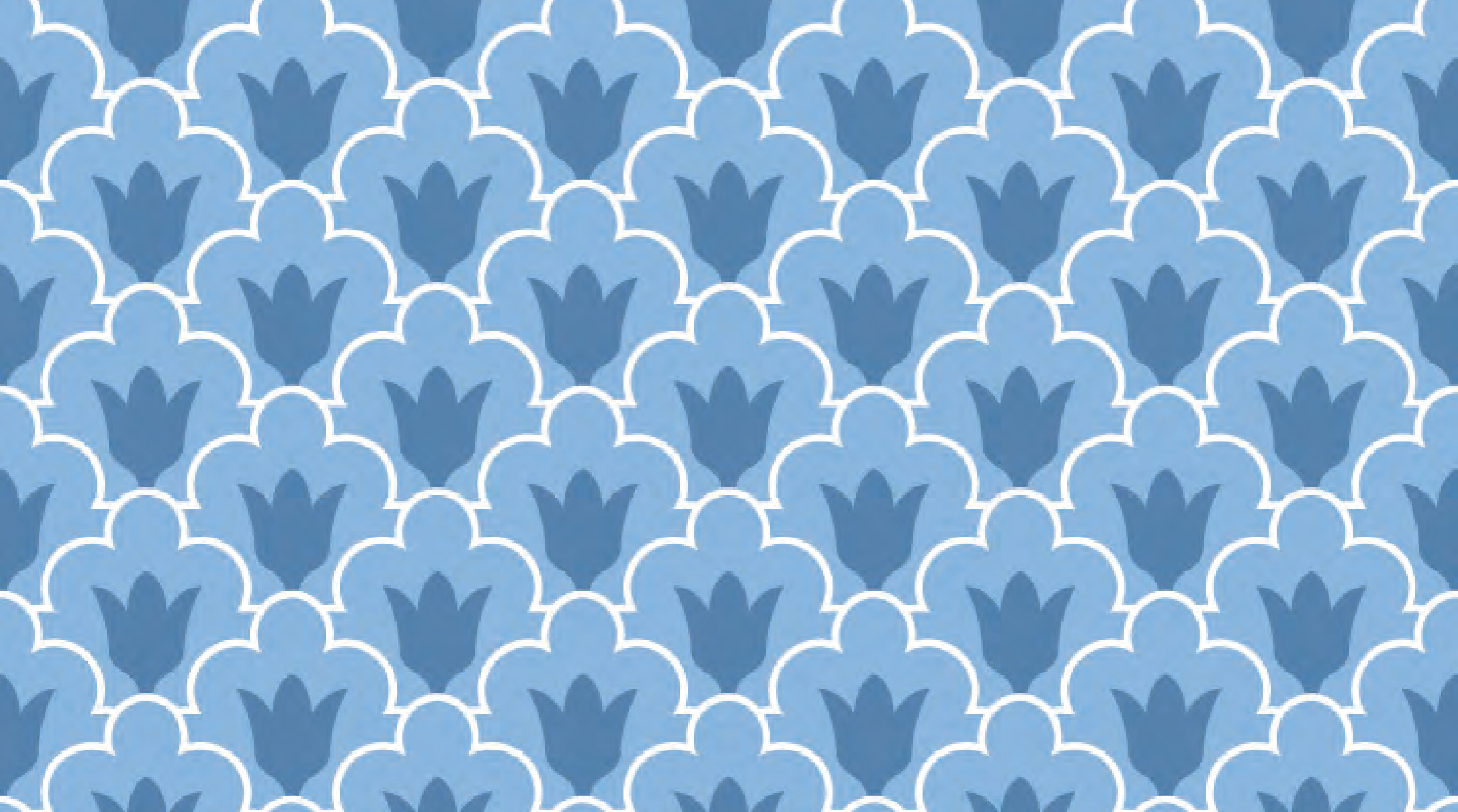












# THE TWO SEATER RULE

**CLIENT:** LONDON FESTIVAL OF ARCHITECTURE

**DATE:** JUNE 2020 - NOVEMBER 2020

**LOCATION:** CHEAPSIDE, LONDON



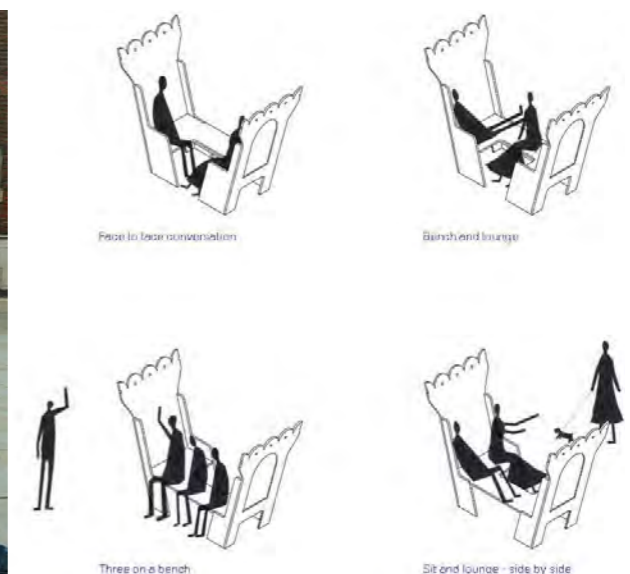
# THE TWO SEATER RULE

LFA - 2020  
RIBA WORK STAGES 2-6

As lockdown began to ease in August 2020 it was key that the bench I designed for the London Festival of Architecture responded to the pandemic and made socially distanced socialising easy and comfortable when interacting with one another.

Designed by myself and crafted by Dave Drury, The Two Seater Rule is a piece of public furniture that can be enjoyed in a sociable way while still keeping a safe 2m distance.

Created so that it can be comfortably used by all ages, the bench has two throne like chairs that are over 2m apart with a relaxing 12 degree angle on each back; one side with an arm rest and space to place your feet on the ground allowing an easy transition from sitting to standing, the other with a connection to the other side making it perfect for lounging and putting your feet up. As well as its ability to be shared with a friend (or even a stranger) at a safe distance, The Two Seater Rule can also be enjoyed by a social bubble with multiple ways of arranging people along the length of the bench.







# KKC SHENZHEN

**COMPANY:** BURO OLE SCHEEREN  
**CLIENT:** KINGKEY GROUP  
**DATE:** MARCH 2014 - SEPTEMBER 2014  
**LOCATION:** SHENZHEN, CHINA



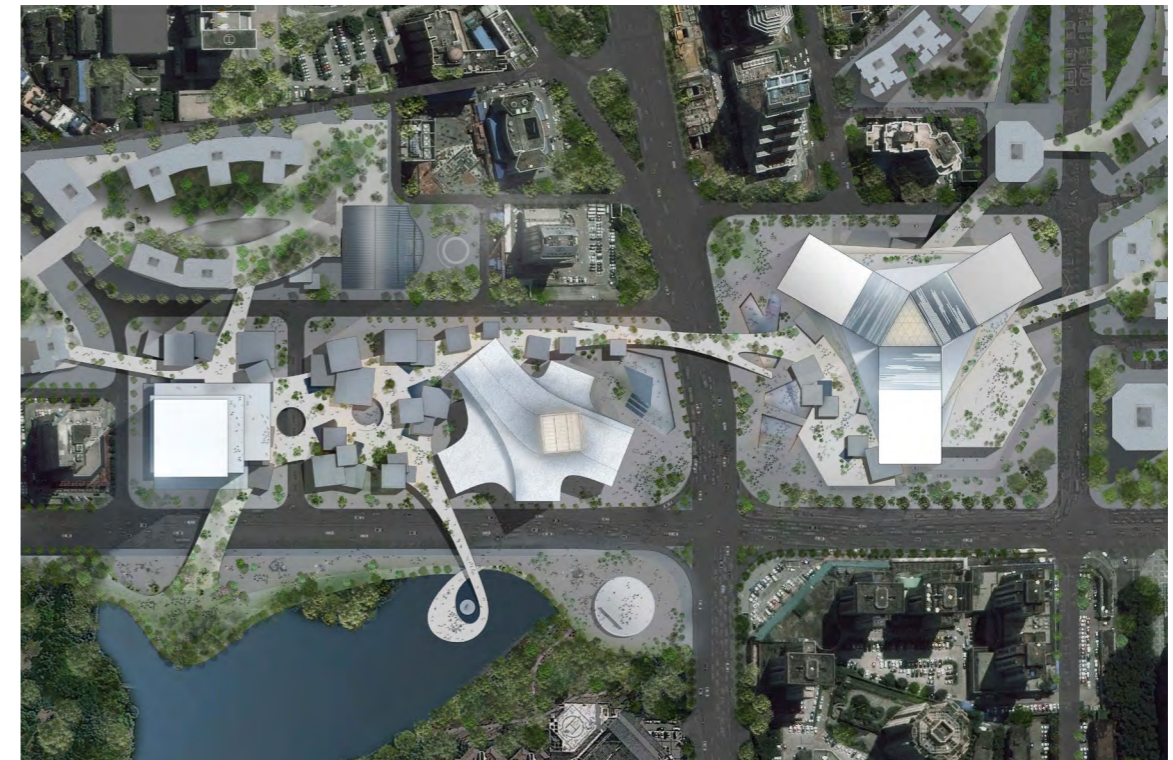
# KKC SHENZHEN MASTERPLAN

BURO OLE SCHEEREN - 2013

This concept design for a mixed-use High-rise project in Shenzhen, China consisted of two tower blocks of 660m tall and 440m tall respectively each with large shopping malls at in the plinth. In-between the towers is a three stage theatre and retail park. The masterplan is seen as a collection of objects with each design linked together with a 'connective tissue' of bridges and walkways.

Working in a team of 5 people I worked on all elements of the design for the project, with my main focus on the theatre and the central retail village which comprised of pixelated volumes which were designed echoing the grain and scale of the hutong villages. Linked with this part of the project was the bridge connections with the arts promenade and outdoor performance stage.

The majority of this project was modelled in rhino 3D with the renders produced externally by a visual artist.











**GRAND THEATRE**

Like a star in the center of public space, the new Grand Theatre bundles the dynamism of public activities and projects them back out into the city.

An energy center, rooted in the authentic meaning of culture – a living exchange and dialogue between creators and participants.

The new Grand Theatre sits like a lotus flower in a pond of public activities, surrounded by small scale pavilions, so it becomes an extension of Luchie Park – part of a public landscape.

All forms of live performance are brought together into a three-dimensional radiating sculptural form. A building in the round, the new Grand Theatre combines three theatres –

**大剧院**

作为公共空间的辐射点，新的大剧院汇集了公共活动的活力，再辐射到整个城市。

一个真正表达文化气息的中心，带动了主体和受体之间双向的文化对话和交流。

像莲花开在池塘，大剧院和小亭榭剧场，都落在公共活动区域之中，成为公园和整个公共景观的延伸部分。

所有形式的表演都在这里这个放射的立体建筑之中，新的大剧院结合了大剧场、音乐厅及多功能剧场三个表演功能于一体，实现公共性，并为城市带来文化。

每一个表演功能都占据了建筑形体的一翼，每一翼的观众都面向中心的公共空间，使大剧院占据了整个项目的中心，成为公共活动辐射的主体。

**F4 MAIN THEATRE HALLS/ F4剧院主大厅**



**CULTURAL VILLAGE**

Part of the city's memory is its small scale. Space is defined by the scale of people. Space for living together knits together a social community, like the villages of the past.

We want to recreate a contemporary version of this space, embedded in its memory, in Chinese materiality and language. The character of the small scale cultural retail echoes and abstracts the fabric of traditional Chinese rooftops and textures.

The Village acts as an extension of the park and landscape, referring to the Chinese practice of "borrowing the landscape".

We want to offer open space for the public and the people, in an active village setting with culture, leisure, and gathering places. The intimate scale of the village knits and creates a revitalized urbanism that connects the development to its site and generates a new lively experience of place.

We want to create a new cultural village that remembers and is rooted in its context and gives space back to the city.

**文化村落**

小小的村落是城市记忆的片段，人们慢慢决定空间的归属，居住中编织起社区，这就是以往的生活。

我们希望重建一个现代版的传统空间，使用中式材料和手法，使之成为城市记忆的片段。小尺度的文化商业和零售的中式传统建筑风格和肌理成为当代的回应。

村落作为公园和景观的延伸，遵循着中国“借景”手法。

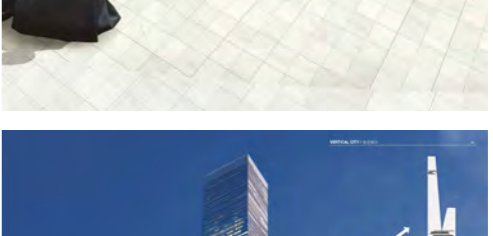
我们希望为公众提供开放空间，在一个活跃的生活场景中，提供文化、休闲、聚会的地方。小尺度的村落编织起新的城市肌理，创造一种新的城市生活，它重新激活了场所，并将空间还给城市。

我们希望建立一个与城市肌理共生的新型文化村落，它重新激活了场所，并将空间还给城市。

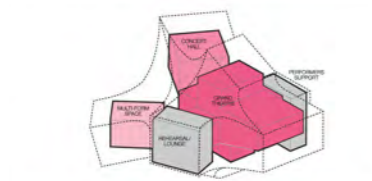
**THREE OBJECTS / 三个体量**



**CONNECTIVE TISSUE / 连接肌理**



**PROGRAM VOLUMES / 功能体量**



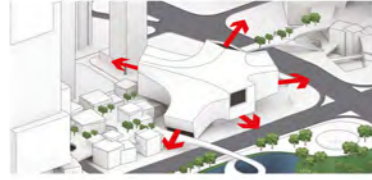
**SECTION AA / 剖面AA**



**F3 UPPER FOYER / CONNECTIVE TISSUE / F3上层大厅/连接肌理**



**URBAN DIALOGUE / 与城市对话**



**SECTION BB / 剖面BB**



**CONNECTIVE TISSUE**

The concept and memory of the village is combined with an elevated urban platform, a Connective Tissue that threads together the multiple different pieces of the district, and reunites all those elements into a new kind of public space – partly landscape, partly village.

The main components – three object/buildings, the Village, and Connective Tissue – are woven together by the Connective Tissue, which forms a continuous trajectory of access and connectivity.

An activity zone of urban flows and circulation – that repairs the sometimes disconnected and fragmented urban fabric.

The Connective Tissue not only brings the elements of the project together, but also connects the project to its surroundings – to the future residential area to the north and south, to the various levels and underground circulation, to the park.

The project is built around the public space it creates. The Connective Tissue shapes and forms the shared public space. It brings the park into the project and culture into the park.

**文化村落 / 文化村落**

村落的概念和记忆与新的城市平台相结合，连接肌理把这个地区多个不同区域连接起来，重新编织一种新的公共空间形式——一部分是景观，一部分是村落。

三个主体建筑、村落以及连接肌理编织在一起，形成一个连续路径，有着不同的出入口和节点。

一个活跃的城市公共空间——修复城市中被割裂而破碎的公共肌理。

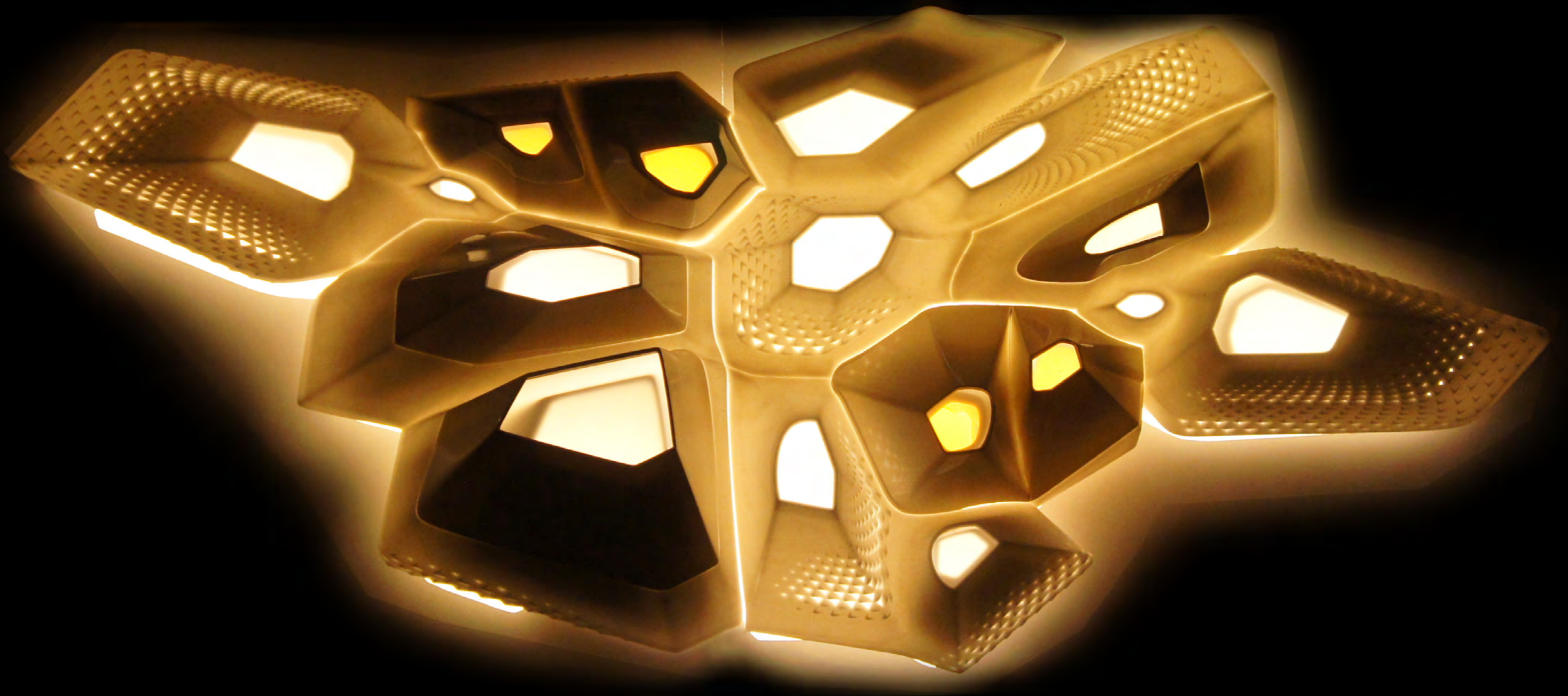
连接肌理不仅连接了项目的各主要建筑节点，同时连接到未来北部和南部的住宅社区，连接到不同平台和地下交通，连接到公园。

此项目围绕其所创造的公共空间而建，连接肌理不断激活并生成公共空间，将公园重新融入其中，又让文化融入公共空间。

**CULTURAL VILLAGE / 文化村落**







# MODEL MAKING

**COMPANY:** UNSTUDIO

**CLIENT:** VARIES

**DATE:** DECEMBER 2012 - JULY 2013



# MODEL MAKING

UNSTUDIO - 2012-2013

During my time as a model maker in Amsterdam I got to learn a lot of new techniques and hone my crafting skills using a whole range of equipment. In particular I learn a lot of skills using the 3D printers on site which helped to create the double curving forms that the office often designed.

The skills I learnt in research, collaboration and technical resolution is something I honed at UNStudio. This can be seen through my investigations into 3D printing which I contributed to 'Knowledge Platform' (UNStudio's open-source research program). In addition, I developed early conceptual prototypes and produced final presentation models. Most notably, leading the construction of Beijing Mercedes Benz Museum competition model, where I managed resources, applied attention to detail and exercised a high level of scrutiny. This is evidence of my self-starting and leadership ability in order to deliver on time.

