

07.25

# Joshua Dalsan

ARB PART 2 ARCHITECTURAL  
ASSISTANT



# JOSHUA DALSAN

ARB Part Two Sustainable Architectural Assistant

## EDUCATION

**MArch Of Sustainable Architecture**  
CENTRE FOR ALTERNATIVE  
TECHNOLOGY | 2025, Wales  
Qualification - TBC

**BArch of Architecture**  
UNIVERSITY OF  
WESTMINSTER | 2022, London  
Qualification - First Class Honours

**L4 Foundation Diploma in Design**  
RAVENSBOURNE  
UNIVERSITY | 2019, London  
Qualification - Merit

## TECHNICAL PROFICIENCIES

Advanced / Fluent

- ArchiCAD | 5+ years
- AutoCAD | 5+ years
- Adobe Creative Cloud highly skilled in Photoshop, Indesign and Illustrator | 5+ years
- Photography | 5+ years
- Technical hand drawing & sketching | 5+ years
- Physical Model Making | 5+ years
- Twin Motion | 5+ years
- Architectural Surveying | 2+ years
- Sustainability Design Tools | 2+ years - including WUFI & VELUX to inform environmentally responsive architectural design.

Intermediate / Developing skills

- Timber frame carpentry
- Rhino
- Vectorworks
- Sketchup
- Unreal Engine
- Microsoft Suite including Excel & Word

## SOFT SKILLS

- Organised with a focused mindset
- Kind person, thrive in social environments
- Emotionally intelligent and empathetic listener
- Highly intuitive and perceptive
- Naturally inclined to take on leadership duties
- Creative minded with a keen eye of detail
- Disciplined with the ability to help others develop
- Self aware and patient towards long term goals

## LANGUAGES

English | Native  
French | Basic  
Bulgarian | Beginner

## REFEREES

**TIM NORMAN PRAHM**  
Architect | Norman Prahm Architects, London  
Contact: tim@normanprahm.com

## PROFILE

I am a dynamic, adventurous individual with a caring nature. My education and professional journey have fostered a deep empathy for both people and the environment, fuelling my passion for designing sustainable, resilient communities. I hold a deep respect for nature, meaningful connection, and creative expression. I believe architecture, at its core, is shelter, a safe space that brings people together. It should respond to the land, rooted in sustainability, and shaped by both traditional practices and modern technologies. Architecture must serve not only people but also the ecology and climate it inhabits. I'm eager to dedicate myself to a purpose-driven team, creating spaces that strengthen families, nurture communities, and deepen our connection to nature.

## PROFESSIONAL EXPERIENCE

### Team Member

**CSONS** | May 2024 - Ongoing, Ludlow

- I have gone beyond expectation to contribute to the exceptional work flow of the number one food and beverage business in Ludlow.
- I have successfully balanced the needs of multiple people around me during moments of high stress exposure, remaining calm, friendly and sincere.
- My highly efficient contribution has been integral to achieving record levels of financial intake for the business.

### RIBA Part One Architectural Assistant

**HUGO HARDY ARCHITECTS** | May 2024 - June 2024, London

- I created high quality atmospheric visualisations for the architect to be used at publication level.
- My visualisations were and needed to be sensitive enough to capture the historic nature of the site and contemporary new proposal.
- I worked on a freelance contract, negotiating fees, employing excellent time management and excellence in client-practitioner communication.

### RIBA Part One Architectural Assistant

**TREVOR HEWETT ARCHITECTS** | October 2022 - May 2023, Ludlow

- My position has exposed me to a wide range of projects situated across rural, agricultural land and sites with a high level of heritage importance.
- Developed detail specification for the adaptation of a country pub to be expanded into accommodation.
- Closely involved with bringing a proposal for a large country house to Listed Building consent.
- Gained first hand experience surveying multiple existing buildings including a grade II listed cottage and a series of agricultural buildings involved with the running of a farm.

### RIBA Part One Architectural Assistant

**NORMAN-PRAHM ARCHITECTS** | August 2022 - October 2022, London

- My assistance to the architect helped to progress a new extension to a London town house.
- Successfully developed a series of working drawings up to RIBA stage 3.
- Learned skills in Vectorworks.

### Junior Space Planner

**DRAWING CIRCLES LIMITED** | July 2017 - November 2022, London

- I produced packages of drawings for contractors to work from and I excelled in creating beyond photo realistic visualisations.
- Excellent technical skills learned from experience of ArchiCAD and AutoCAD.
- Developed company marketing strategies including but not limited to the business website.

## WORKSHOPS

**PITTWATER SUMMER SCHOOL** | February 2023, Sydney Australia

- One week long immersive architectural workshop facilitated by the 2002 Pritzker Prize recipient Glenn Murcutt, AIA Gold Medal recipient Richard Leplastrier, understudy of Jorn Utzon and fellow AIA Gold Medal recipient Peter Stuchbury.
- Participated in intense group working to produce a new proposal for the existing workshop facility.

## ACCOLADES

**DEZEEN SCHOOL SHOWS** | July 2022, London

- My year three project 'Our Farm: The Adaptive Reuse Of Rhyl Primary School', was selected to represent The University Of Westminster as part of the Dezeen School Shows 2022.

**RECIPIENT OF "BEST YEAR 1 PROJECT - COMMUNITY, CRAFT & CIRCULARITY" AWARD** | July 2020, London

- My project 'Alone Together', was recognised as the project that best addressed the needs of the community.

# CONTEXT

## Shelter



**3**  
The Mortimer  
Forest  
Management  
Centre

## Craft



**10**  
Gweitdy  
Coetir

## Listener



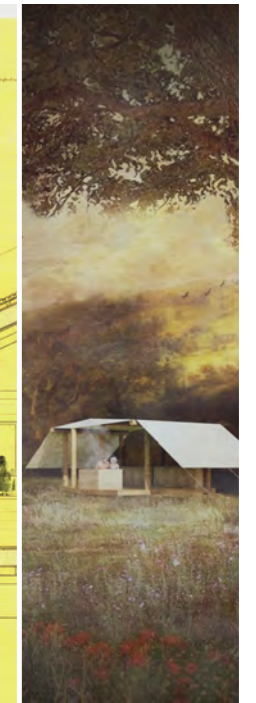
**13**  
Observational  
Drawing

## Community



**16**  
The Ruin &  
Blaenau  
Ffestiniog School

## Nature



**19**  
Ty'r Rhedyn  
Workshop &  
Architectural  
Visualisation

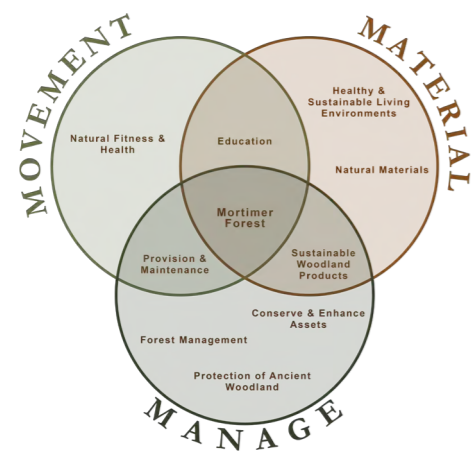
Over the past six years, I have understood the importance of architecture as shelter, craft, listening to the site as a tool for design, community and having access to nature, all of which have come together to help form who I am and what I value. My goal has been to align both my academic and professional work with these values. This journey has involved deep reflection on who I am, both as a person and as a creative professional.

I have chosen to curate this portfolio through these themes. Each section showcases selected project work that I feel best represents the essence of the value and how it relates to my process and identity as a designer.

During the time I have spent at CAT and in the rarefied surroundings of the Snowdonia National Park (Eyri), I have learned a great deal from that landscape to the extent that some of my values may have been reshaped and a better understanding of 'place' experienced.

**Read Online:**  
<https://bit.ly/44CKrol>

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Ludlow, Shropshire



**Key**

- 1. Portico & Entry
- 2. Reception
- 3. Foyer
- 4. Cafe
- 5. Assembly Hall
- 6. Community Hall
- 7. Group Workshops
- 8. Low Intensity Exercise Studio
- 9. Community Kitchen
- 10. Courtyard
- 11. Wood Working Workshop
- 12. Study
- 13. Library
- 14. Forestry Depot Storage
- 15. Accessible Parking

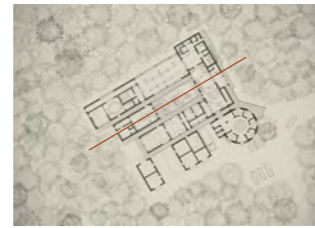


**SHELTER**

**The Mortimer Forest Management Centre  
Final Design Project  
The Centre for Alternative Technology**

I believe architecture, at its core, is shelter, a safe space for people to come together around a shared interest. It should respond to the land, be rooted in sustainability, and be shaped by both traditional practices and modern technologies. Architecture must serve not only people, but also the ecology and climate it inhabits. To create shelters that don't fight against the environment, but instead work in harmony with it.

The Mortimer Forest Management Centre utilises English and Welsh grown softwoods through Brettstapel construction. The building reflects a commitment to essential protection and enhancement of the ancient forest, sustainability and community focused activity as a remedy to social isolation. The project is set in Mortimer Forest, Shropshire, over 2500 acres of ancient forest.



Section A-A

Cutting through the courtyard, the plans are to have shrubs and trees friendly towards bats and other biodiversity. A community kitchen can be seen on the right with vaulted ceilings.



Above. Proposed site plan and location  
Below. Photograph of the view from the site

**Key**

- 1. Foyer & Cafe
- 2. Courtyard
- 3. Communal Kitchen
- 4. Forestry Offices



Section B-B

The proposal begins with a circular communal gathering space made from locally sourced stone, inspired by Alpine trail architecture. It welcomes visitors and includes both private studios and areas for group gatherings.

Forestry Commission England, the client, now has new work facilities with views over the forest and the courtyard below.

**Key**

- 1. Assembly Hall
- 2. Cafe
- 3. Foyer
- 4. Accessible Lift
- 5. Forestry Offices
- 6. Staff Room



## SHELTER

Inspired by local vernacular architecture and celebrating building circulation, the building creates inclusive spaces that cater for meaningful discussions about ensuring a healthy future for the forest, and provide high quality working environments for the continued sustainable management of the ancient woodland. The building aims to pioneer sustainability using natural materials to shape a procession of spaces that include a communal hall, communal kitchen, cultural exhibition centre and offices.

The project occupies the existing Forestry England management site found at the start of the Whitclif Loop, a tranquil setting and start of a series of trails into the forest. The site overlooks the valley towards the Shropshire Hills at 230m above sea level, encompassed by a mixture of evergreen and broadleaved forest.

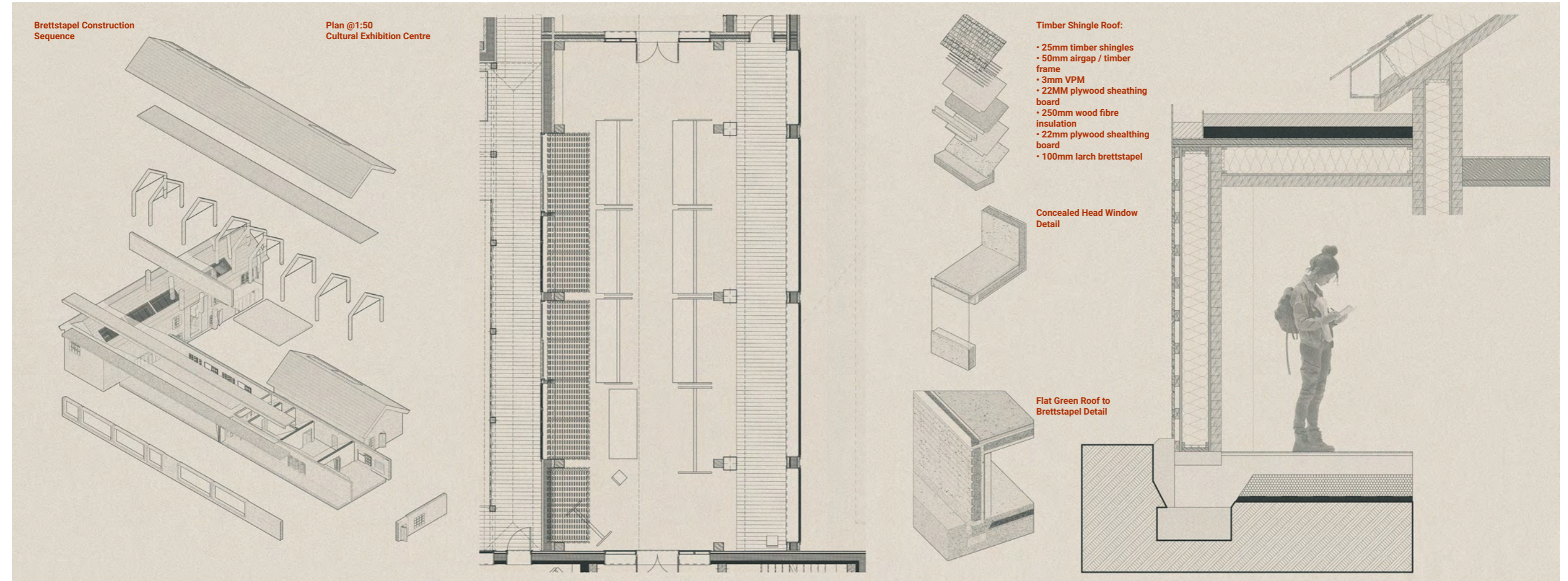
# SHELTER

The building is constructed following the Brettstapel method, a forward-thinking construction technique which could present a different model for sustainable timber management.

Framed views across the valley and into the forest have been thoughtfully curated with some making use of a concealed head window detail, giving the appearance that the glass continues seamlessly to the ceiling. This creates a balanced and minimalistic feeling within the building that both enhances light and openness.

Right. An early 1:20 study model used to explore the junction of the concealed head window detail. A final visual that shows the result of the detail and a construction sequence below.

“WALES ALONE IS EXPECTED TO PRODUCE UP TO 3 MILLION CUBIC METERS OF SOFTWOOD”



# SHELTER

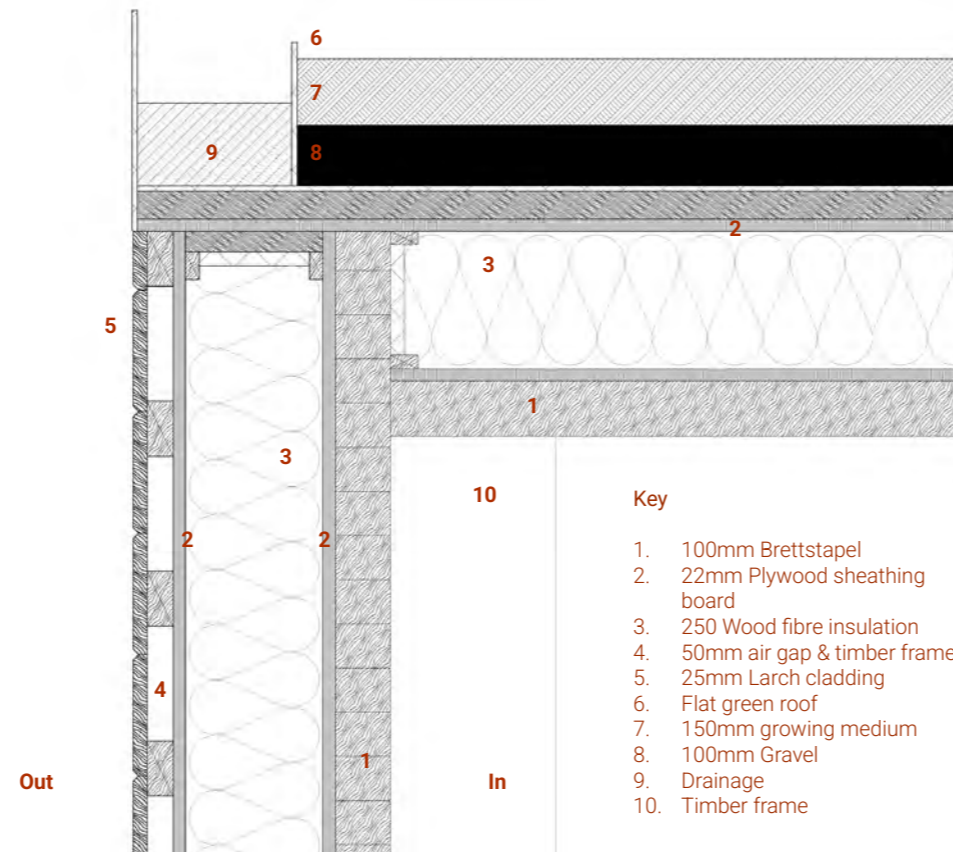
Brettstapel today is often considered in association with Germany, though humans have been building this way for many years.

Softwood timber, such as Larch as is selected for the building, is layered in a vertically stacked arrangement and then dowelled together using traditional joinery. Panels are then made for structural elements. There are both pros and cons to the method, while there are no adhesives involved in the making of the panels, special facilities are required, including labour and potentially transportation costs of panels to site.

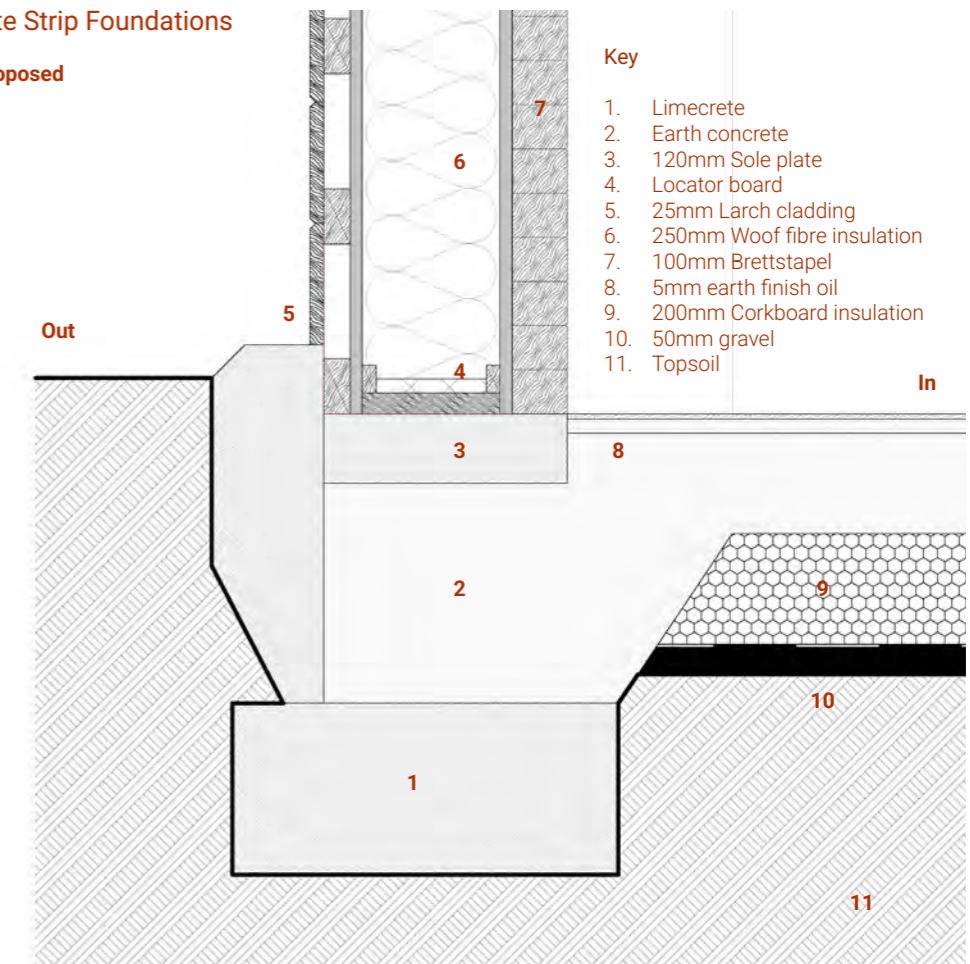
Considering the high quantity of softwood available in the UK, Brettstapel could become an alternative approach of using timber within sustainable construction.

*Right. 1:1 detail of the Brettstapel construction method showing a wall to roof and floor to wall connection. 1:20 construction section with accompanying visual of the communal kitchen and cultural exhibition centre.*

**Concealed Window Detail**  
 Scale: 1:1  
 Status: Proposed



**Limecrete Strip Foundations**  
 Scale: 1:1  
 Status: Proposed

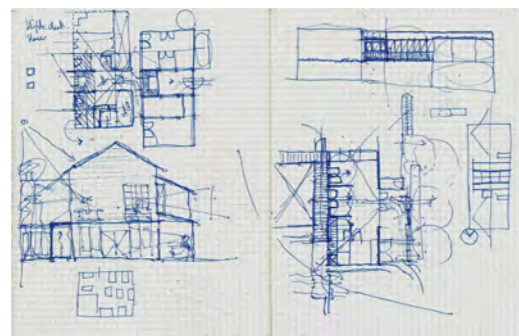
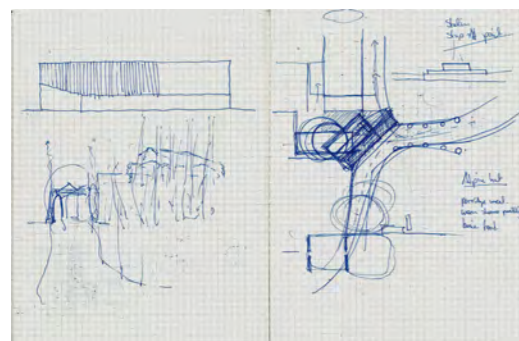
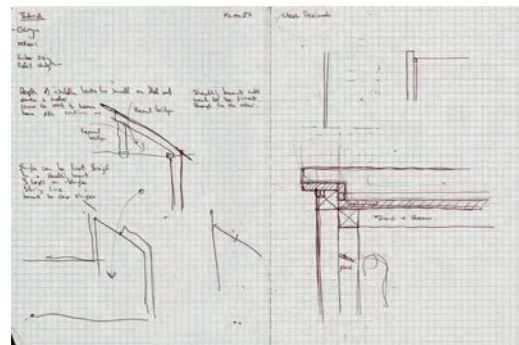


## SHELTER

A central concept of the program has been to provide communal spaces that not only provide a sense of peace and social engagement, but to empower individuals to look after their health, well-being and wider environment.

The proposal has used The Well Building Guide standards to create spaces that encourage walking, inside and out along the elongated forms of the building. The building has a range of different spaces ranging from highly social in the cafe, exhibition and kitchen, and more private, in the making studios and studies, all facing towards the central courtyard.

Below are some key study sketches, that envisioned the building as a quiet, non-obtrusive Alpine hut conceptualised shelter, set just off the main walking trail.



### Key Views

Above is a view into the wood working workshop, a space set in the forest for members of the community.

On the right is a low intensity movement studio, to encourage breaks away from work, mobility training and peace.

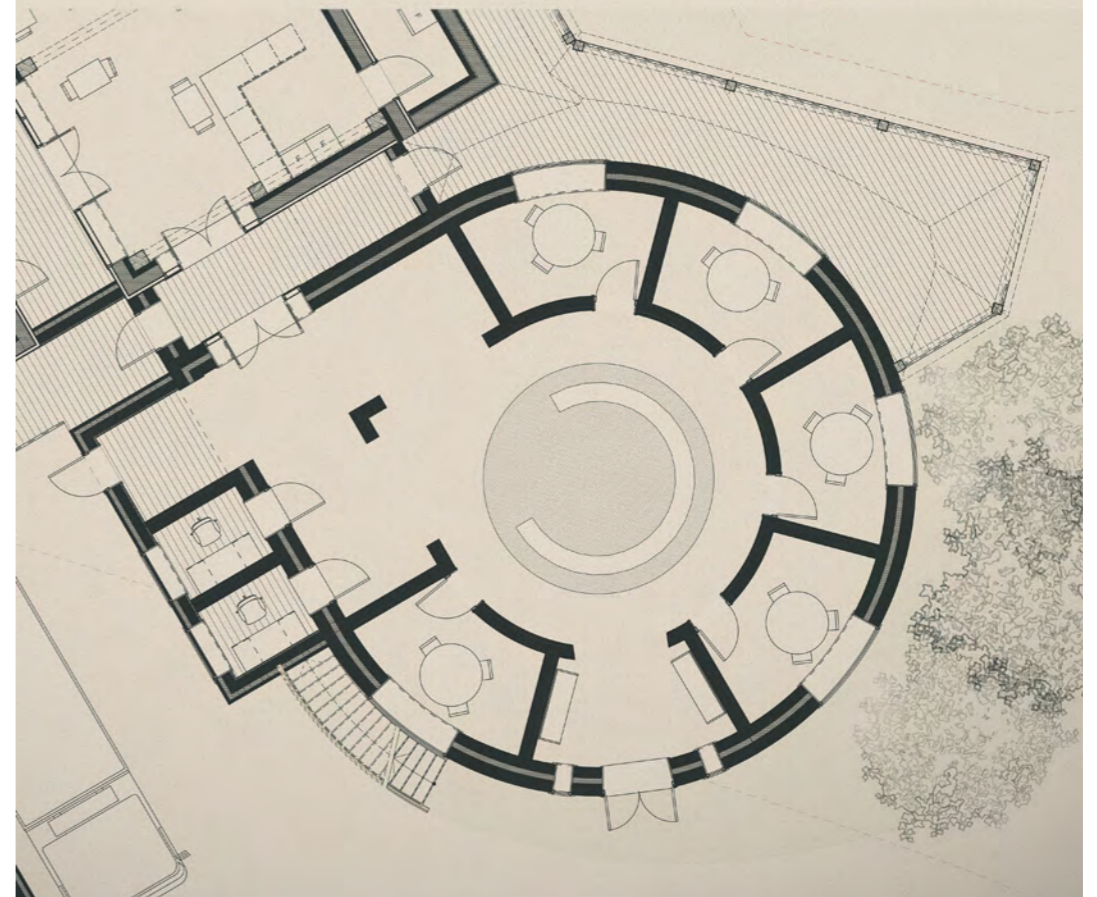
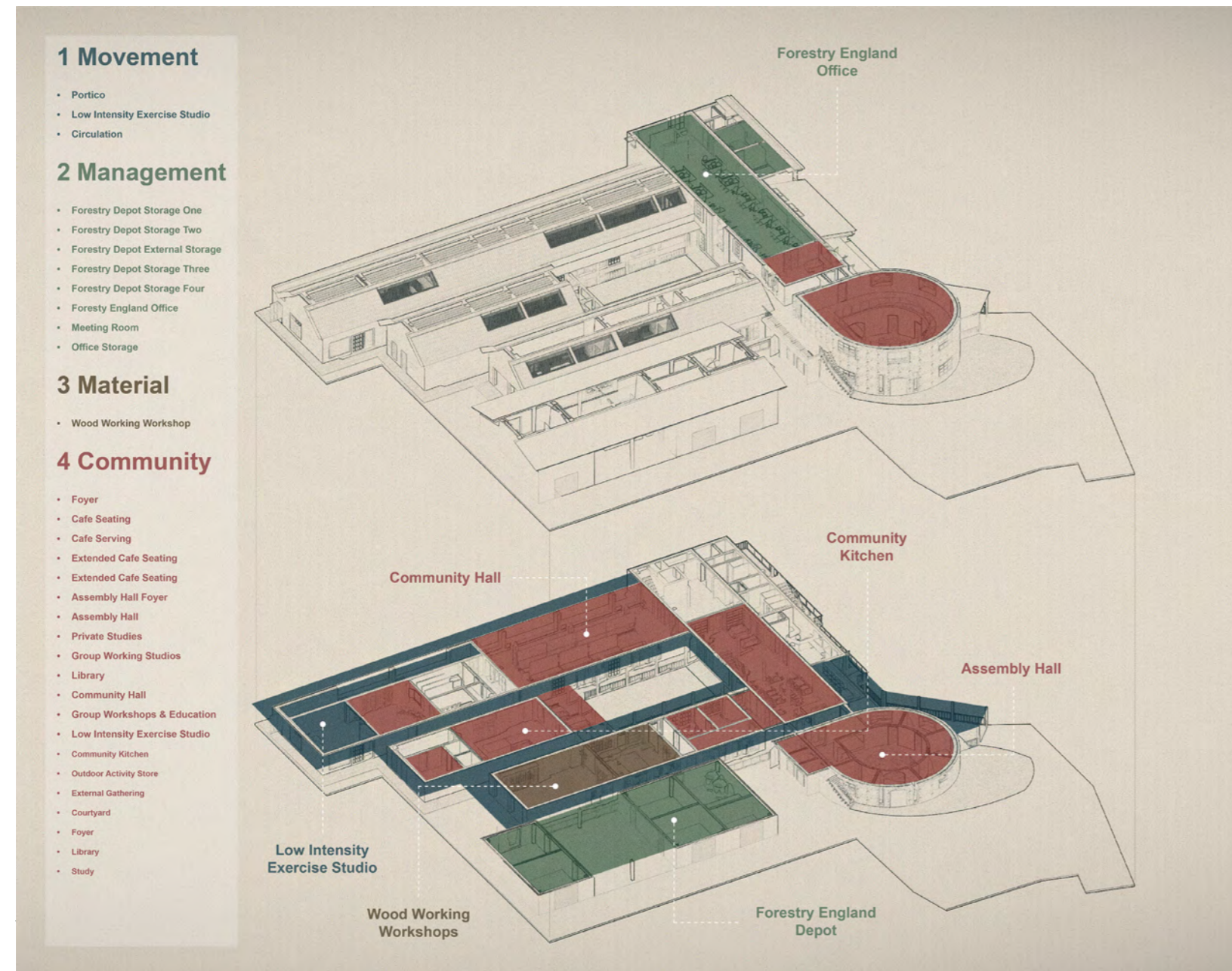
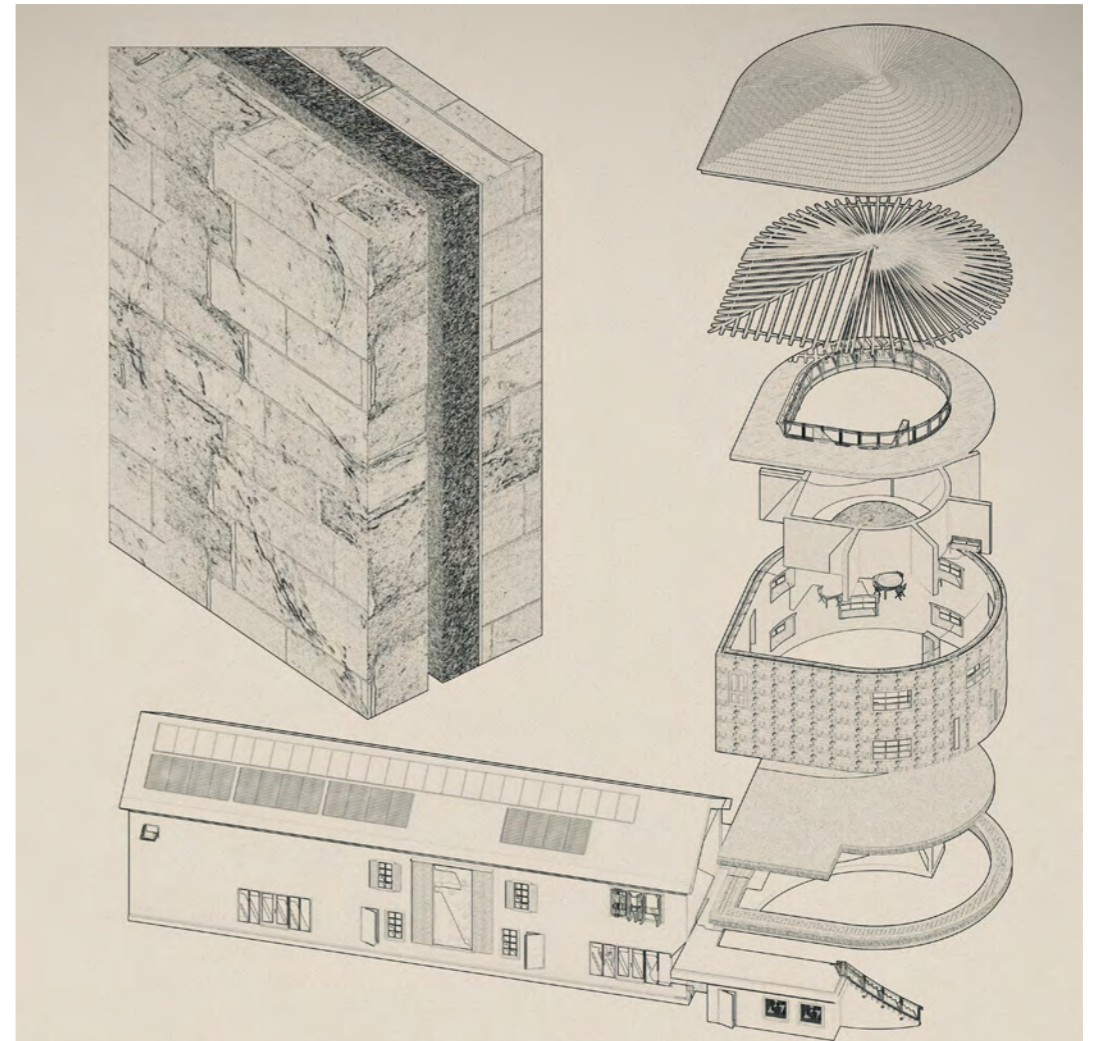
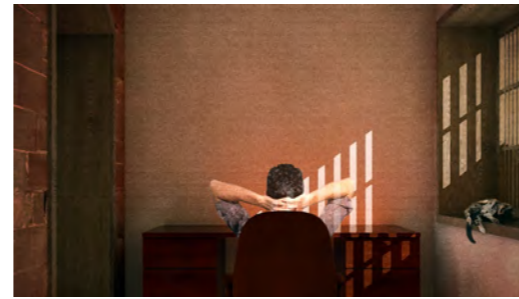
Further right is a view into the staffroom of the forestry Commission England office department.



# SHELTER

There are three key themes that support the defining of the brief; movement (the celebration and facilitation of natural human movement to improve health), management (the continued sustainable management of the forest for future generations), material (the conscious use of natural, healthy building material).

Locally sourced stone is the primary material used to build the assembly hall. It is designed around a central core used for group discussions, with small group working studios around the outside. There are also two small private studies. Exposed stone is used to build up a cavity wall with wood fibre insulation.





# The Mortimer Forest Management Centre

*PROVIDING SHELTER, FOSTERING SOCIAL ENGAGEMENT  
AND PROTECTING THE FOREST*



## Craft

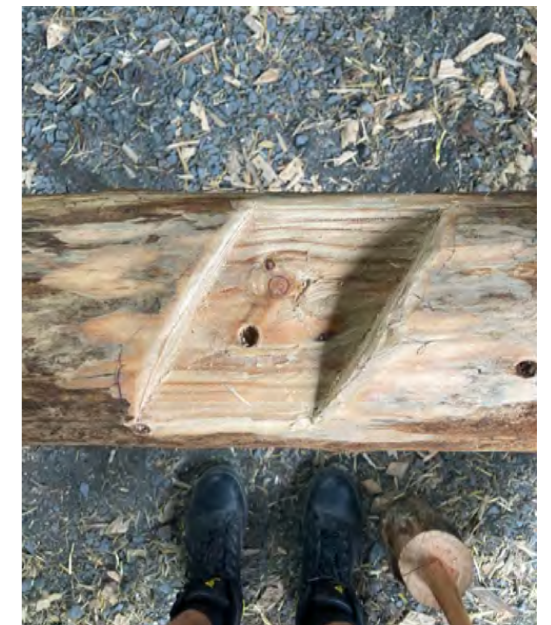
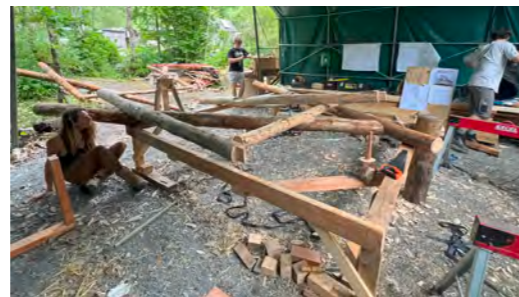
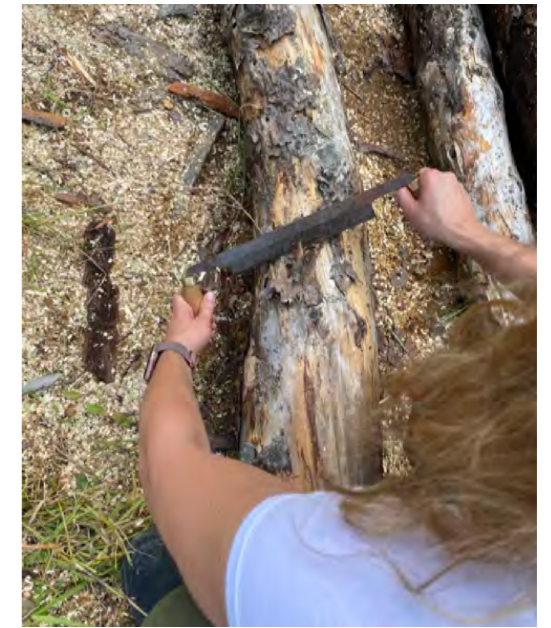
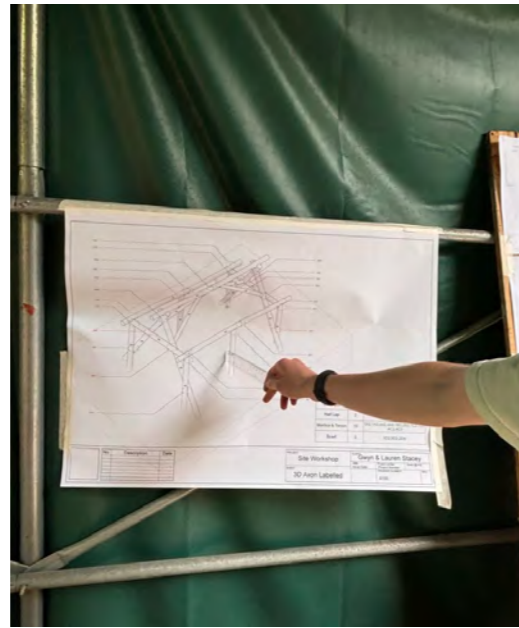
*This tension, the worry I felt in the workshop when I didn't fully understand materials or details beyond a drawing, became something I knew I had to confront. It was exactly where I needed to focus my energy.*

- Extract from my field journal 3rd August 2024

I was a key member of an 8 person team where we built the structure out of round wood and used traditional joinery. Building in the round proposes challenges, with the wood being extremely heavy to work with, but it is stronger than sawn timber. Building in the round, allows the project to have a unique character that will change over time as the wood dries.

In addition, working in the round allows the practitioner to engage in a holistic system and gain greater understanding of the woodland in which the timber has been sourced from. Often with round wood construction, it is good practice to hand pick the individual logs to suit specific parts of the frame, and therefore a relationship with the woodland and management practices is required.

*Right. Process photography captured throughout the week. The design had been simplified to have two cruck frames.*





Above. The structure on display, unfinished.



## Listener

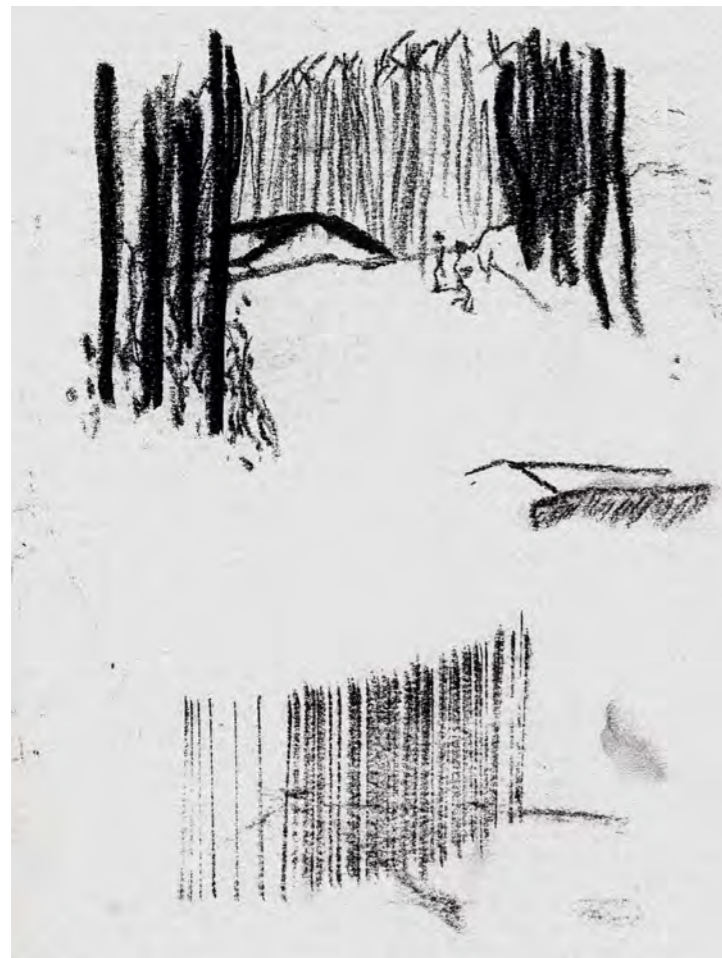
### Observational Drawing

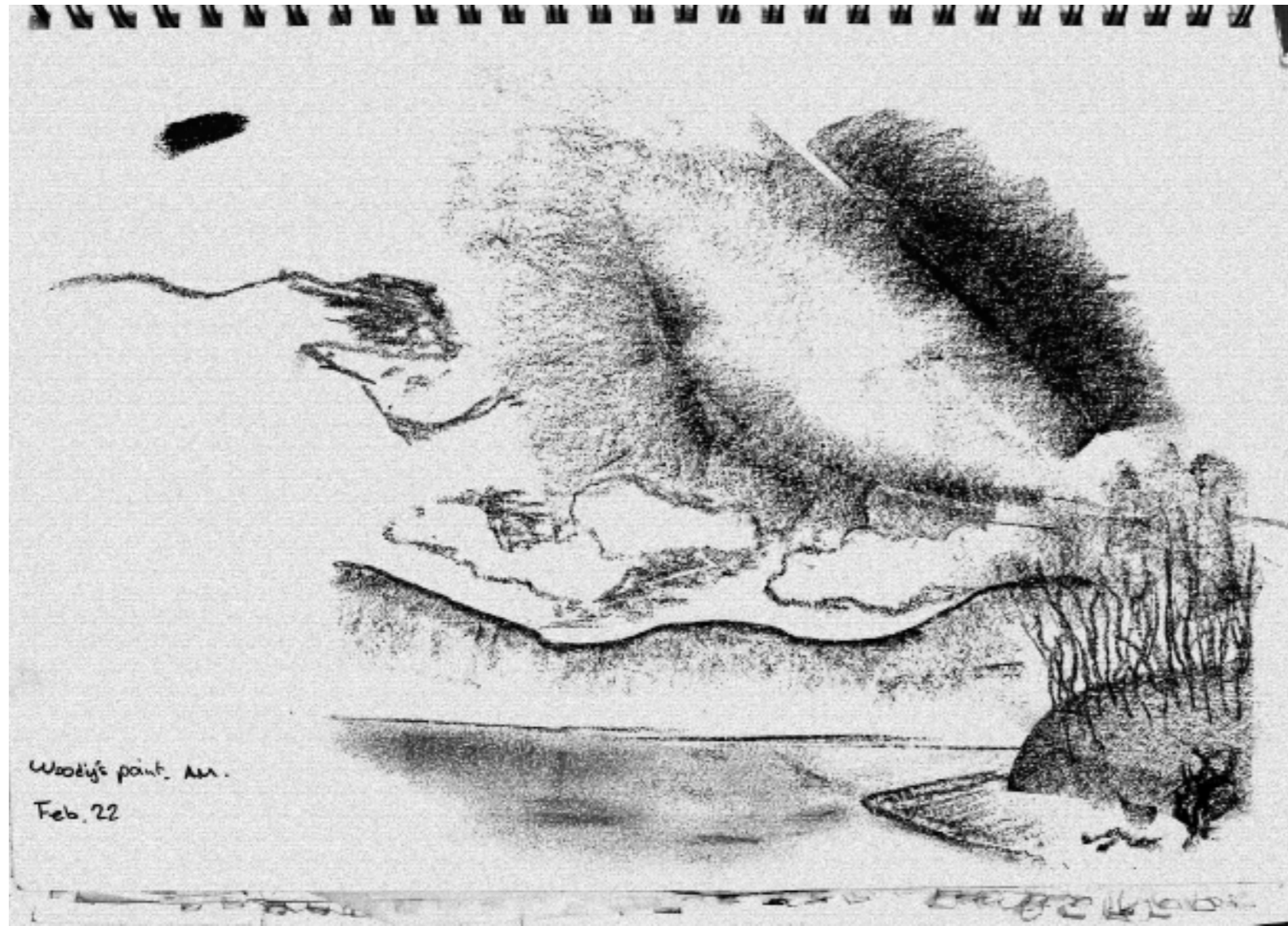
#### Personal Endeavour

My practice of architecture begins with silence, listening to the land, to the materials, and to those who will use the space. I like to spend time in the place where architecture may be built, observing and drawing what I see with rough charcoal. I sketch the landscape and terrain, study the trees and the angles at which they lean, and note the views from the site.

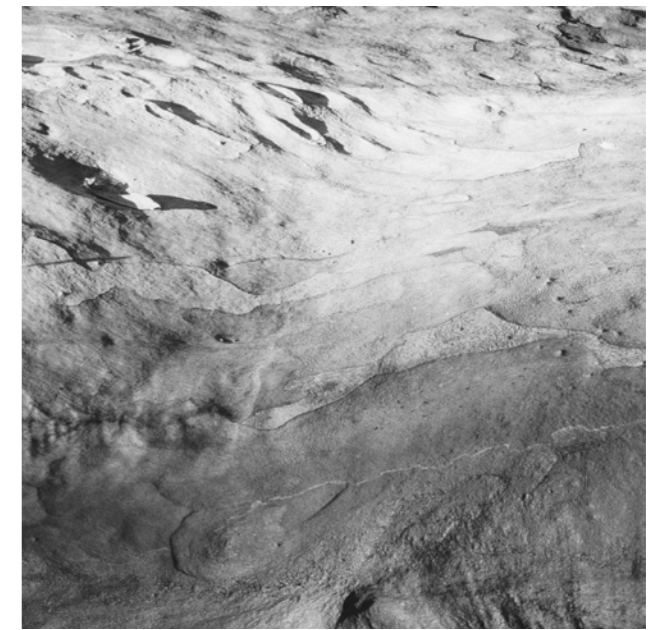
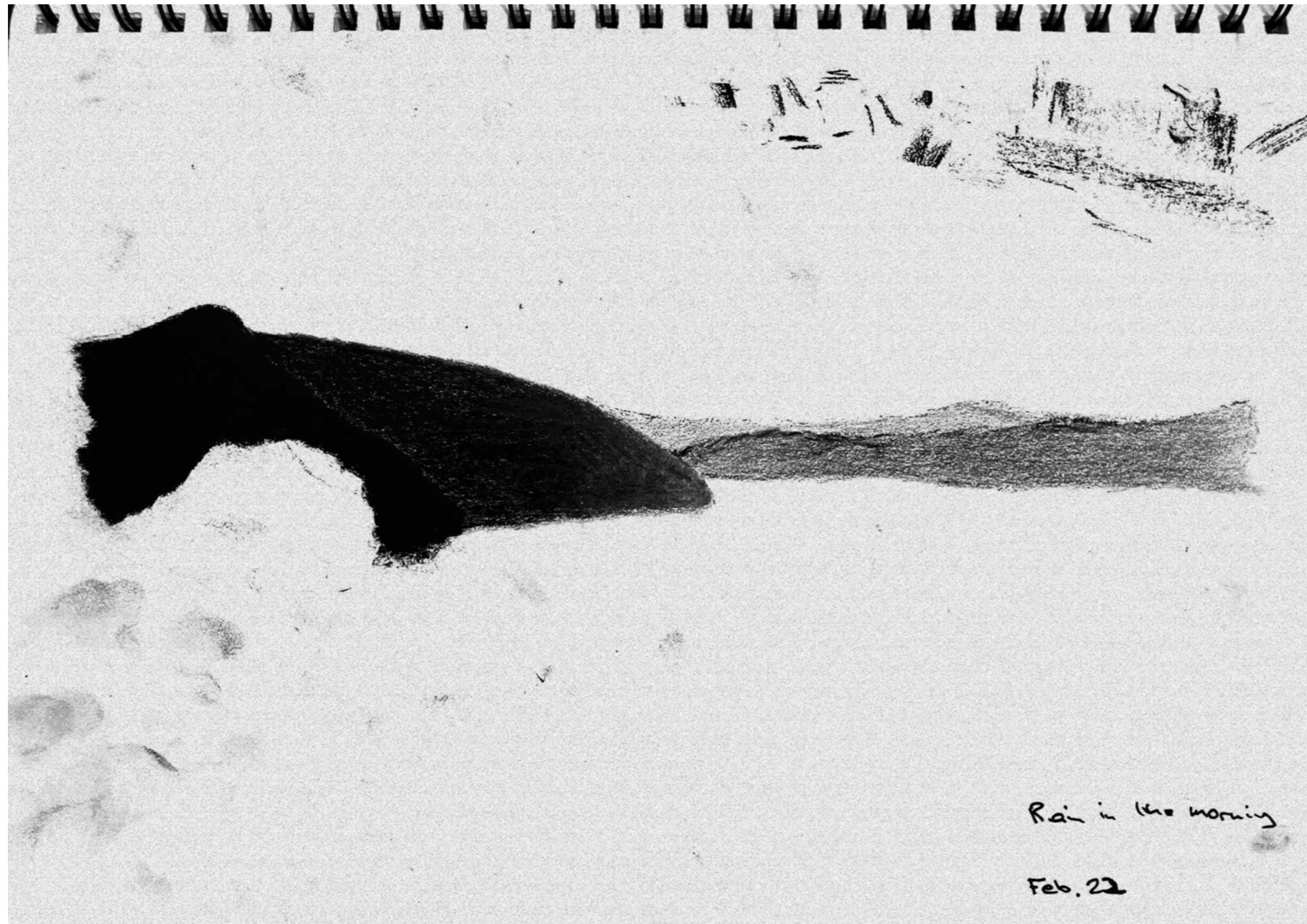
Through drawing, my aim is to develop a personal understanding of how the land has been shaped by nature over time. These insights guide a design process rooted in simplicity and vernacular expression, an architecture that can sit gently within the place and work with the elements, not against them. The nature of architecture, I believe, should resemble that of a simple vessel: a shelter built to move with the ever-changing forces of nature, wind, land, and rain.

*Right.* Drawings made on site at the start of the Final Design Project captured the gradual reveal of the site during a suspenseful walk. This sense of arrival became a key design idea.





Above Left. Observational drawing of Pittwater, Sydney, learning from Richard Leplastrier  
Above Right. Photograph taken on the site of the workshop, Pittwater Summer School, by Richard Leplastrier & Peter Stuchbury



Above Left. Observational Drawing of Pittwater, Sydney, learning from Richard Leplastrier  
Right. Photographs of interesting materials and details

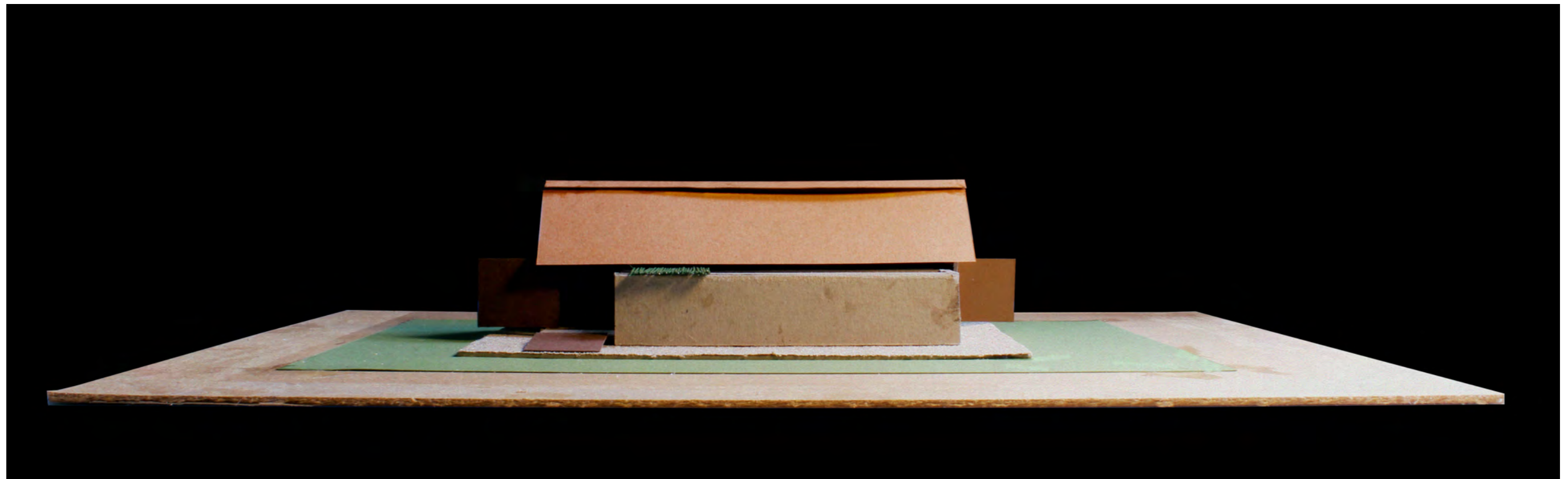
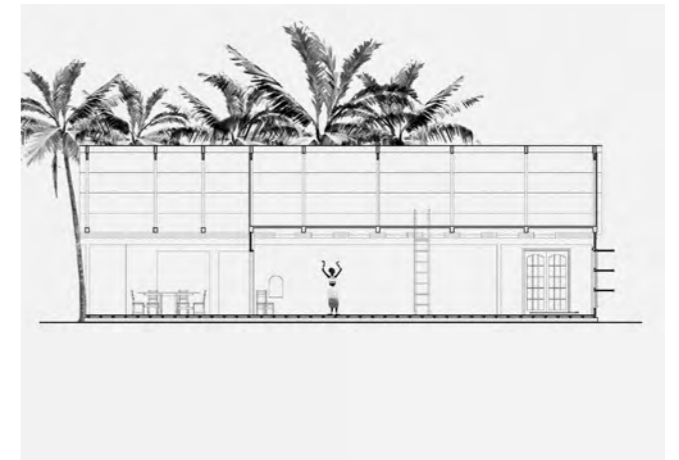
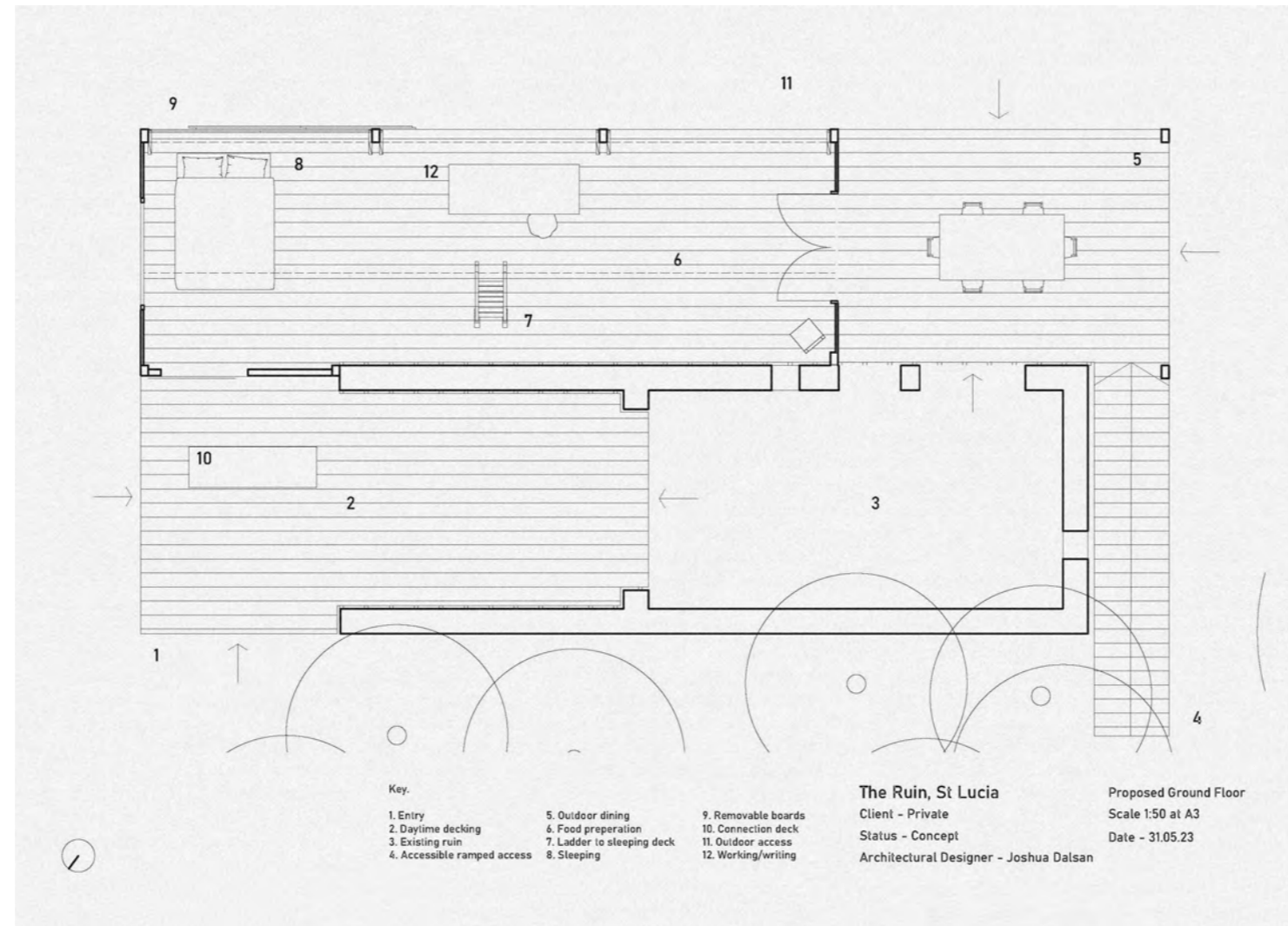
# COMMUNITY

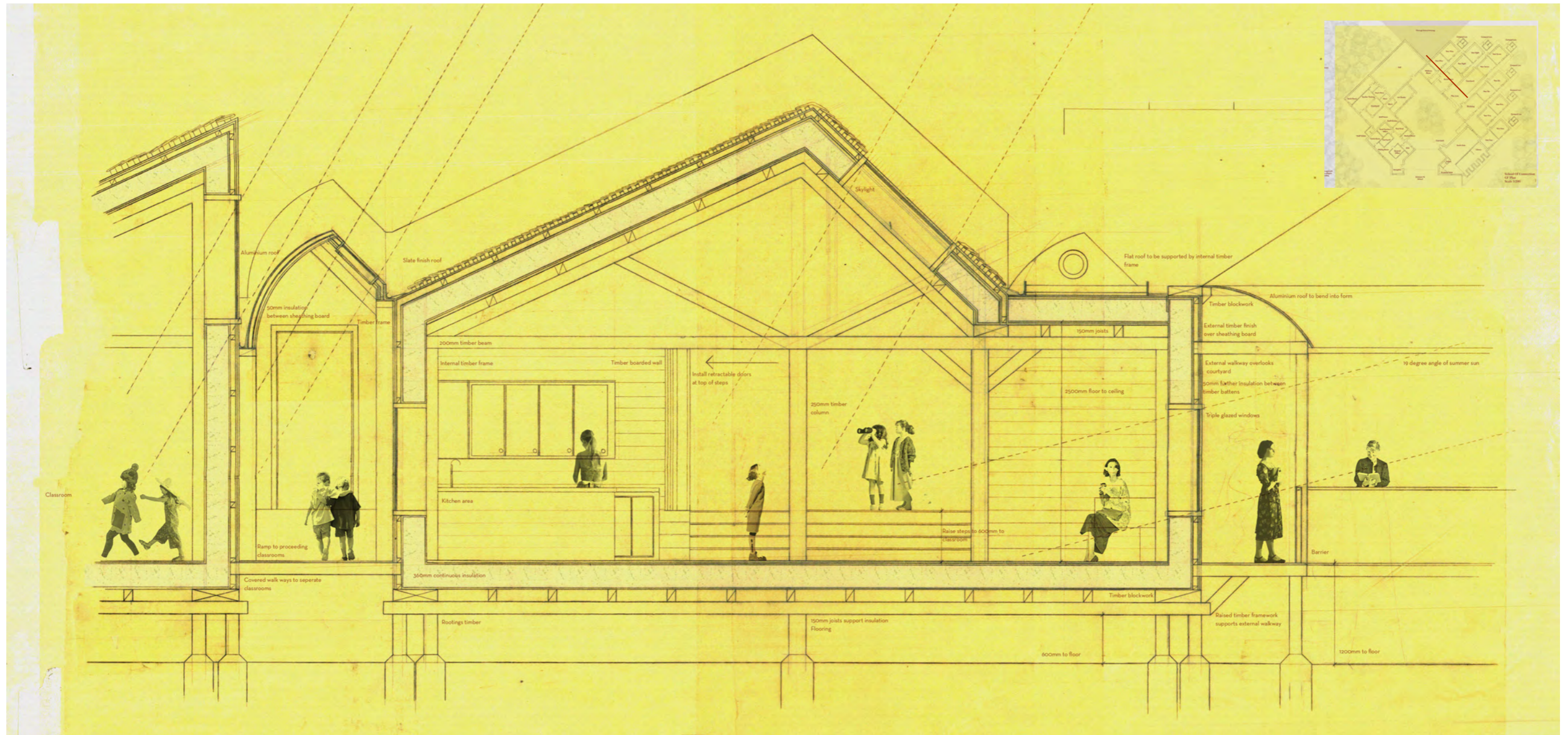
## The Ruin Personal Design Project

Today, we live in a world where social isolation is having an increasingly negative impact on mental health. This highlights the growing need for spaces that encourage meaningful interactions across generations.

The Ruin is a self led micro project set in St Lucia, the Caribbean. It takes an existing ruin on a flat rural site, currently under used by the land owners, and proposes a new community space and or a self contained small living shelter.

The building has a light touch on the site, uses simple local materials and encourages an indoor-outdoor living condition, well suited for the tropical climate. Made possible through external platforms that lead the habitant inside, the open plan living gives choice and the simple structure and large openings invite nature inside.

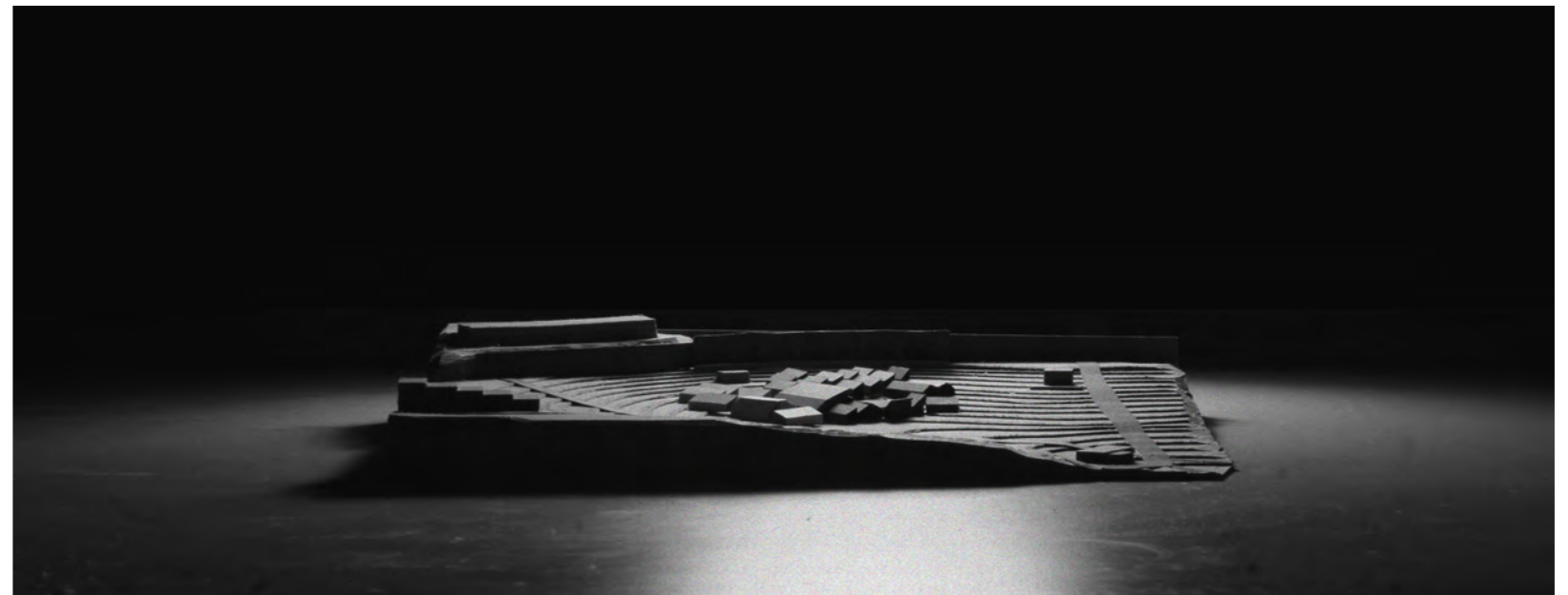


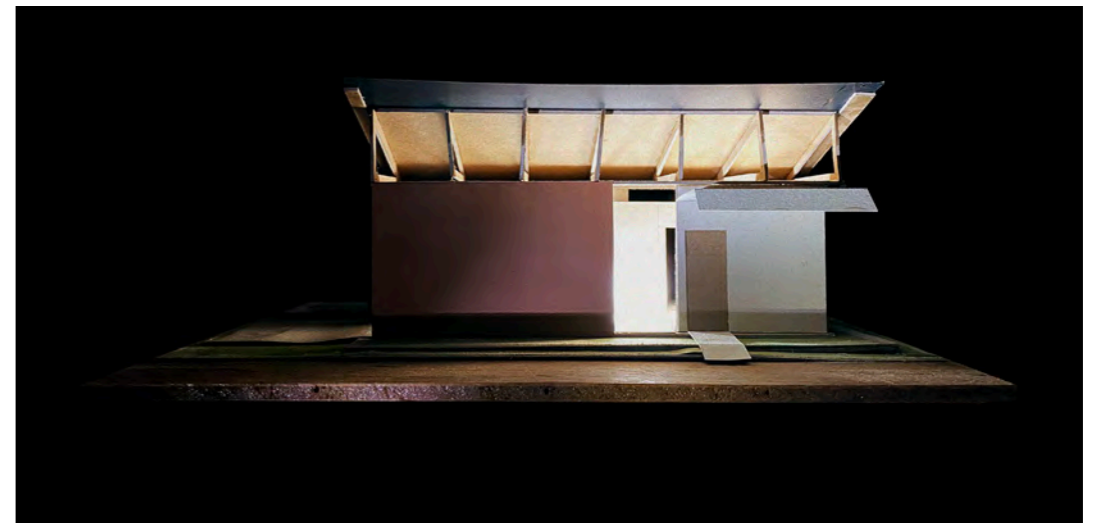


## Community

### Blaenau Ffestiniog School 4th Year Design Project The Centre for Alternative Technology

A through school in Blaenau Ffestiniog, Wales, advocates for a holistic approach to education that prioritises well-being. The school aims to provide spaces that foster curiosity, a greater sense of self awareness, supported by forest school projects.





## Community

The building uses local and natural materials including slate sourced from the landscape, timber and rammed earth.

The spatial concept of the design has been inspired by fire pits, with a series of courtyards banked by simple elongated structures on all sides to create a safe enclosure. The program of the school has been positioned through different layers from the internal heart of the school encouraging comfort, and the exterior spaces furthest away from the heart encouraging risk and play.



## Nature

### Ty'r Rhedyn Workshop 4th Year BUILD Design Proposal The Centre for Alternative Technology

*How we build our shelters can foster a deep sense of responsibility and stewardship, one that highlights the interconnectedness between our living spaces and the natural world. By caring for what we have, we place ourselves in a position to be cared for in return, by nature, which ultimately supports our health and well-being.*

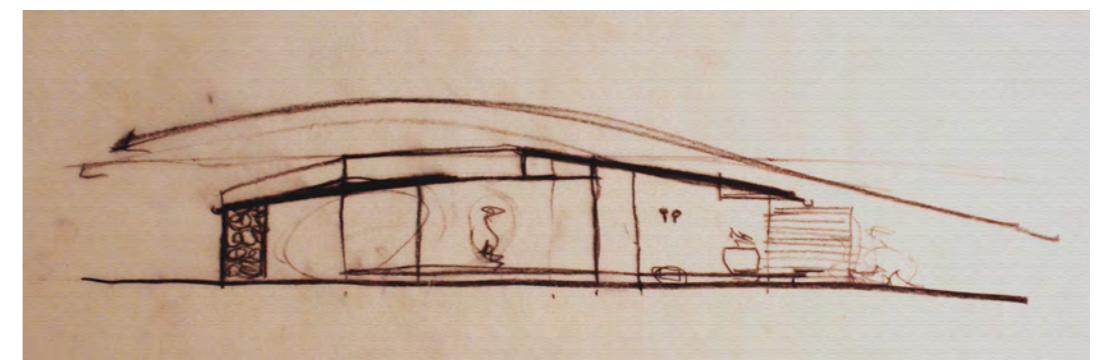
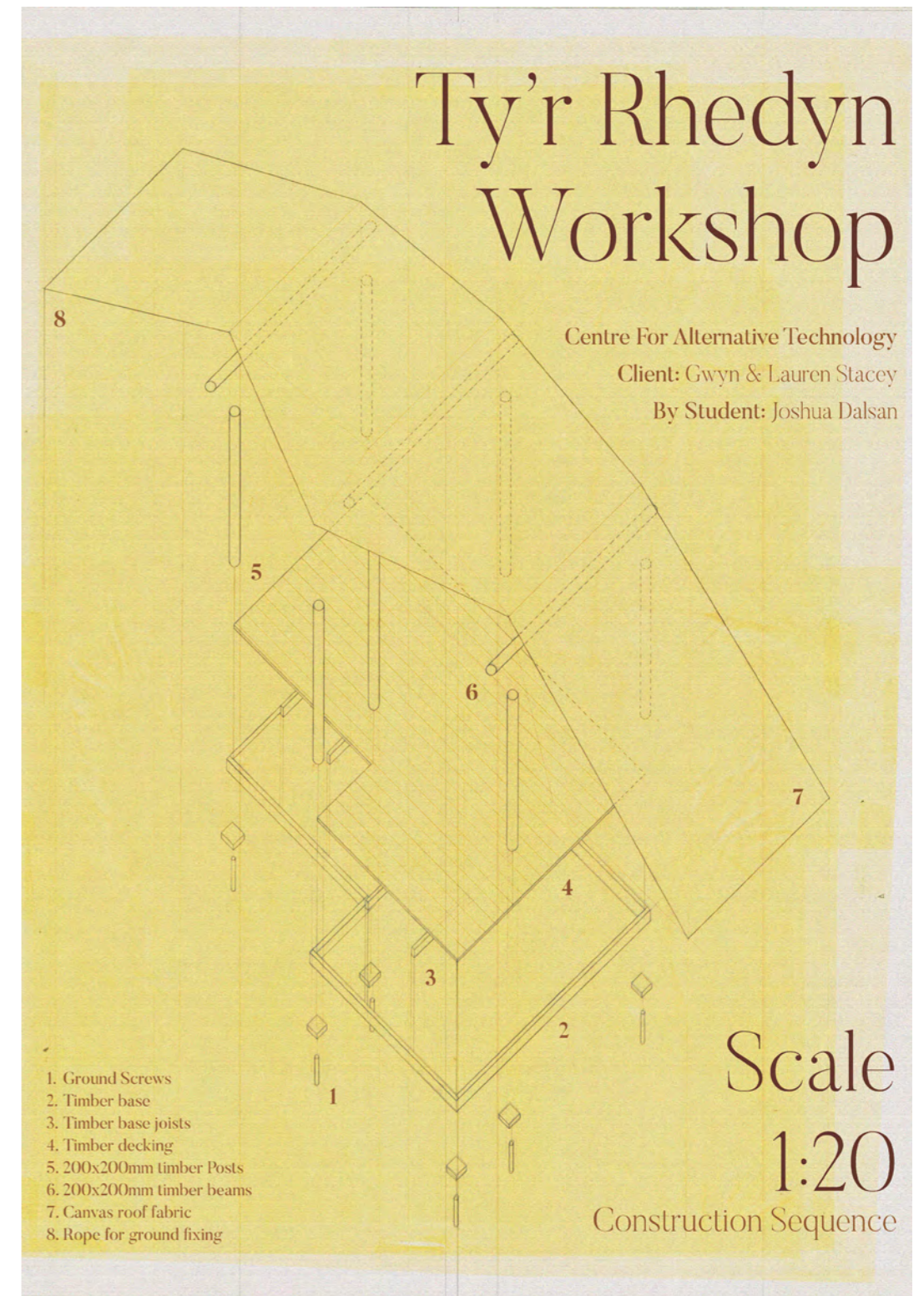
*There is a growing sense of disconnection from nature across society. Yet, architecture that invites the natural world in can remind us of the vital role we carry: to act as responsible custodians of our environment, for the benefit of future generations.*

- Notes from my field journal

Driven by a desire to maintain portability and temporary existence through material and structure, a tensile structure was my proposal for a workshop in South Wales.

The project proposes a roof structure and building orientation that is in line with the natural weathering elements of the site. It understands that the south west is mitigated against due to neighbouring hillsides and it seeks to maintain a connection to the landscape via opening up to the land, but supporting protection from the winds of the east, through a tensile roof structure that has been inspired by the function of a spray dodger on an ocean yacht boat.

*Right.* A visualisation of a simple tensile structure I proposed set in nature to be selected as one of the BUILD projects. It was never chosen, but in truth I was relieved as I would later get the opportunity to experience traditional timber frame joinery.





Above. While studying, I worked freelance as an architectural visualiser. Shown here are selected projects from Herefordshire and Wales. On the left is a visual of a health and wellbeing centre in Herefordshire; on the right is a retrofit project for the Strawbale Theatre at the Centre for Alternative Technology.