
msa
2007

The Manchester School of Architecture is a Joint School of the University of Manchester and the Manchester Metropolitan University.

A catalogue of work completed in the School during the 2006/2007 academic year.

The past few years have seen Architecture Schools in the UK challenged–compromised between the conflicting demands of the Research Assessment Exercise (RAE) on the one hand and increasing regulation on the other.

Now, as regulation aligns itself with European norms and we see perhaps the last RAE in its current form, we can now look forward to the recovery of the creative diversity and experimentation that should characterise our Schools of Architecture.

Manchester School of Architecture (MSA) is now well placed to strengthen its contribution to the national/European arena. In contrast to the general climate of economic and institutional constraint, MSA has recently received considerable investment in new staff and a new architectural research centre (MARC): we are focussed on nurturing the visual culture of the School, and we are looking to design research as a key driver.

But what makes MSA distinct?

Firstly, the city. Manchester itself gives MSA a vital impulse. It is a School whose culture is founded on its dialogue with the city's creative industries and with the architectural profession itself. This year saw the launch of MSA Squared, an innovative organisation that links the School (MSA) and The Manchester Society of Architects (The MSA). A new diploma unit msa-projects was established specifically to interface with the city – and this year it set up a studio within the Museum of Science and Technology. We will shortly publish the inaugural MSA^2 Yearbook, an annual review that will monitor the architectural culture of the city.

Secondly, the School looks to gain distinction by the nature of the design work that it produces – MSA maintains a balanced approach to design across the School: it is, on the whole, not driven by any one abstract theoretical position, rather, it structures choice. The work tends towards a synthesis of a range of cultural issues, rigorously tracing paths between strategic thinking and material resolution – a creativity that deals, from beginning to end, with the real conditions of architecture.

Finally, the programme structure itself will make MSA distinct. MSA is unique in being a joint School between two Universities and this year saw the joint validation of under graduate courses by Manchester Metropolitan University and the University of Manchester extend to a new MA in 'Architecture and Urbanism'. Linked to MIRIAD (Manchester Institute for Research and Innovation in Art and Design) in the Faculty of Art and Design and MARC (Manchester Architectural Research Centre), the MA will engage a rich and diverse debate about future cities. The MA culture will flavour the BA and interface with the BArch – itself building on the success of the School's four Colleges and diversifying to make more space for experimentation.

Overall the BA-BArch-MA are now closely integrated, offering a variety of flexible routes towards professional qualification and/or academic research, reflecting our concerns for widening participation and new patterns of learning.

We look forward to making the distinct experience that MSA now offers its students engage fully with a common European platform, allowing student mobility, exchange and cultural diversity.

This catalogue accompanies an exhibition at the CUBE gallery, Manchester, held as an event in Architecture Week 2007. The 'Best of the Best' show was selected, organised and designed by MSA students – we hope that the resulting vitality is evident in the display.

David Dernie
Head of MSA

BA (Hons)
First Year 6
Second Year 16
Third Year 30

Mohammed Ahsen Jamic

Year 1 Leader
Eileen McGonigal /
George Epolito

Full time staff
Stefan White

Part time staff
Helen Aston
Siobhan Barry
Julie Fitzpatrick
Grahame MacDougall
Anthony Ogbuokiri
Mick Ollis
Dominic Sagar

First Year

One of the main objectives of the First Year Course is to open up the student's sensory perception. Students learn how to use their own intuition and different forms of refined analysis to interpret each given problem and begin to develop their own working methods for both conceptual and precise communication.

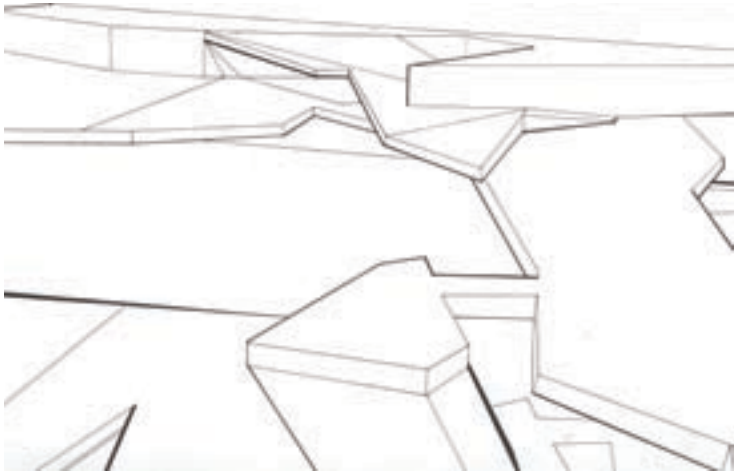
The year 1 programme dealt with the realm of spatiality, from the body to the world and from the experience of the understood to ideas of the new, linked by the theme of 'dwelling'. The studio explored this spatiality through a series of projects of increasing scale in which students were encouraged to develop an understanding of the constraints and possibilities of the act of making. The studio investigated design as the making of space that joins construction and human action and the projects were directed towards the construction of concrete relations between concepts and experience. This process of making space relied on the exhaustive testing of spatial, tectonic and experiential ideas in model and drawing, and a complimentary distrust of verbal description, as it attempts to relate spatial form and experience.

Term 1 began with students working on a series of spatial constructions within the specific context of Manchester, relying upon their perceptive identification with the site, accepting and enhancing the cultural meanings revealed and implied by the contextual fabric of the site. These attitudes were then applied to the design of the Reading Place project – a space of ideas, memory and information – a reading place retreat within the city.

In term 2 models continued to play an essential role in the process of developing as well as communicating a fundamentally physical and pragmatic concept of architecture based on sequential operations, contrasts and disassociation between elements. The programme was a house located on *Scheepstimmermanstraat* in Amsterdam which provided family accommodation and a workspace for one parent. Students questioned traditional views on home, family and the role of architecture in providing appropriate spaces.

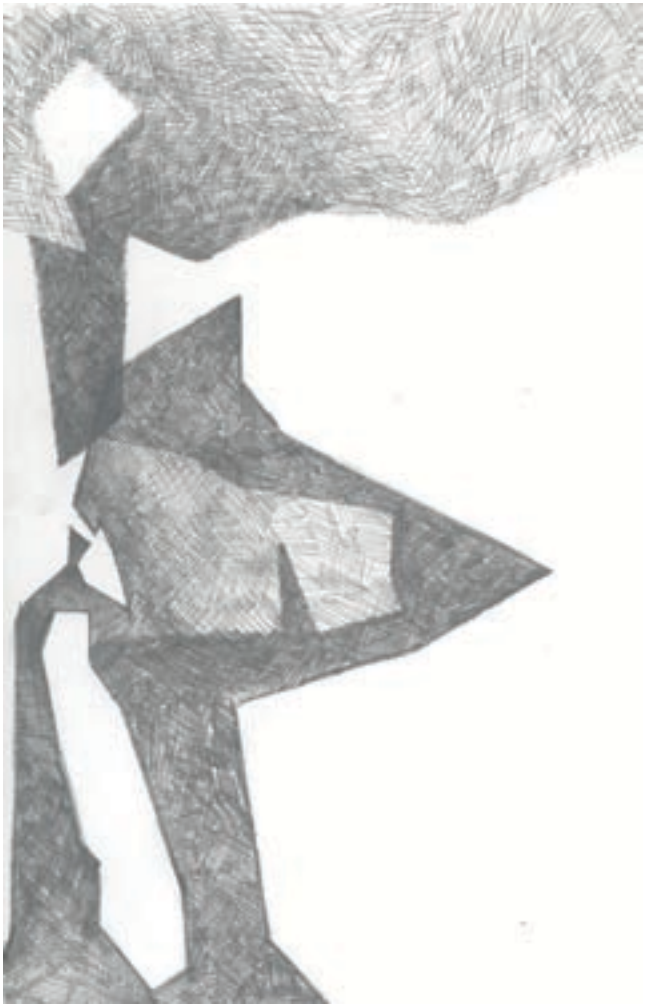
From these projects, the student came to understand that it is not form alone, but insight into the nature, order and experience of space that we can each offer to the discipline of architecture. The programme emphasised the development of personal process, not personal forms and focused on spatial construction, not formal products.

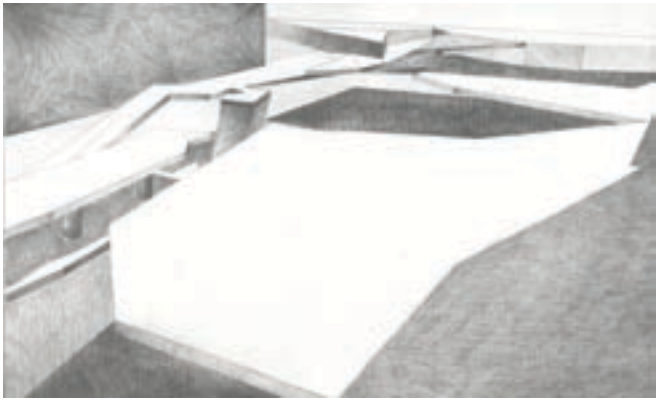
Maja Sybicka

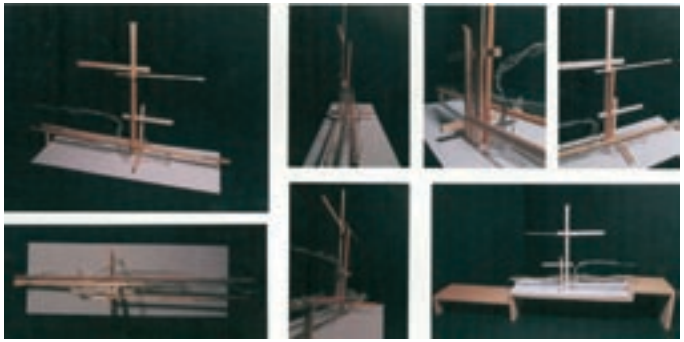


Simon Bellamy

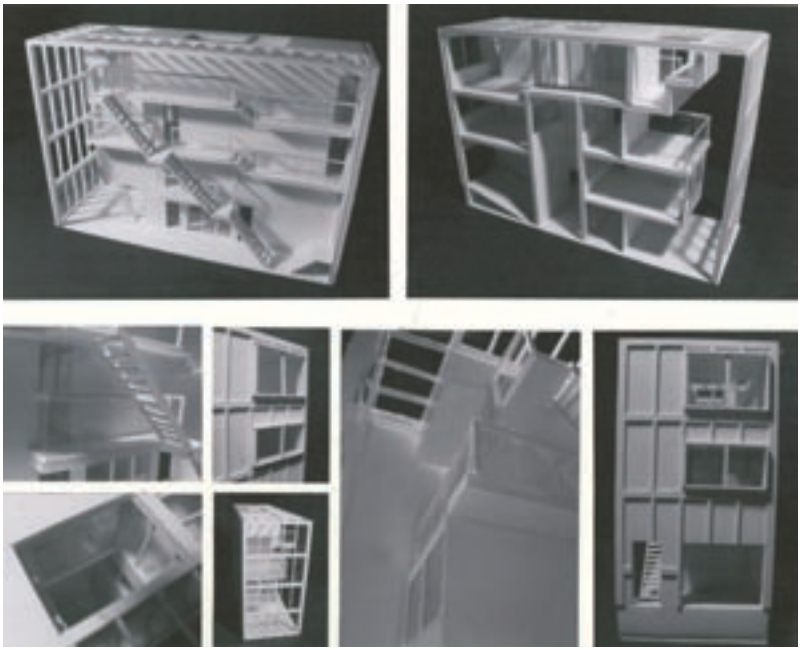
Simon Bellamy



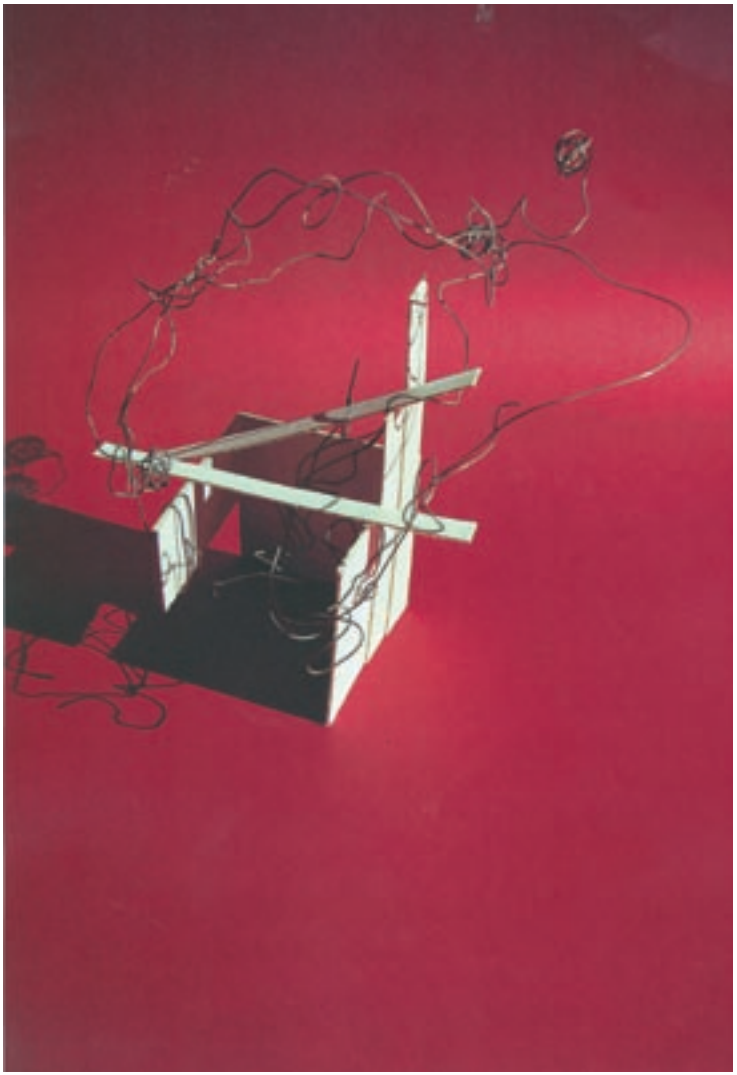


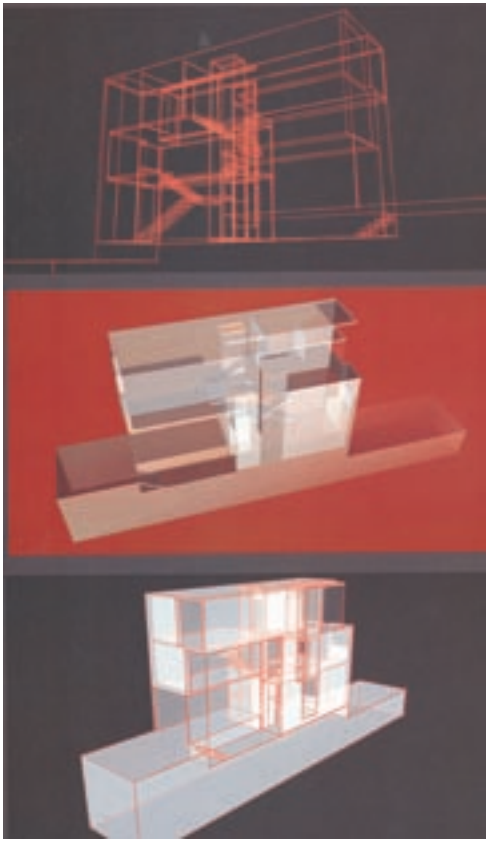


Rongxiao Han

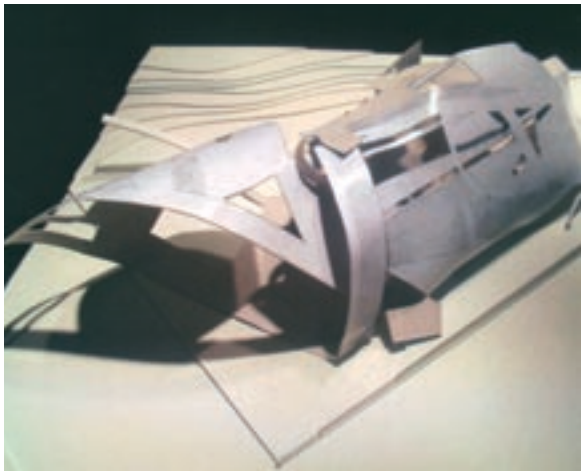


Gregory van den Donk





Maja Sybicka



Mohammed Ahsen Jamic

Year One models

Emma Price

Year 2 Leader
Eileen McGonigal

Full time staff
Andrew Crompton
George Epolito
Geoff McKennan

Part time staff
Helen Aston
Ric Frankland
Mick Ollis
Dominic Sagar

Second Year

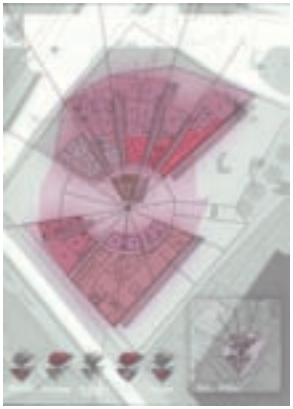
Year 2 allowed students to further develop their own design process and critical thinking skills, testing these skills within two projects of greater programmatic complexity and constraints. The context of the projects required greater analysis than those in Year 1, with projects being set in both Barcelona and Manchester. The student was expected to study the possibilities that this analysis suggested and respond with a detailed and particular design solution. In Year 2 the student was expected to take responsibility and initiative in the development of their own design values and attitudes and began to formulate their own value system in regard to architectural design, in preparation for Year 3.

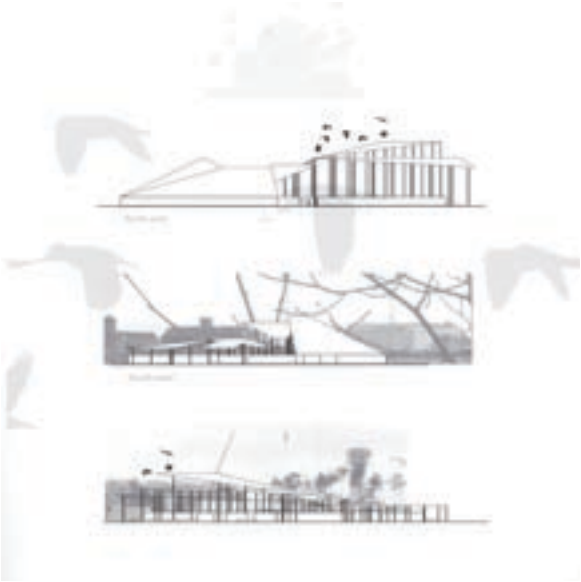
Term 1 began with students exploring the relationships between architecture and music. As a society we concentrate more on the eye than the ear in our perception of space. The objective of this project was to concentrate on another sense in beginning the design process and to design a space based on a specific piece of music. How can we design a space for music if we do not listen?

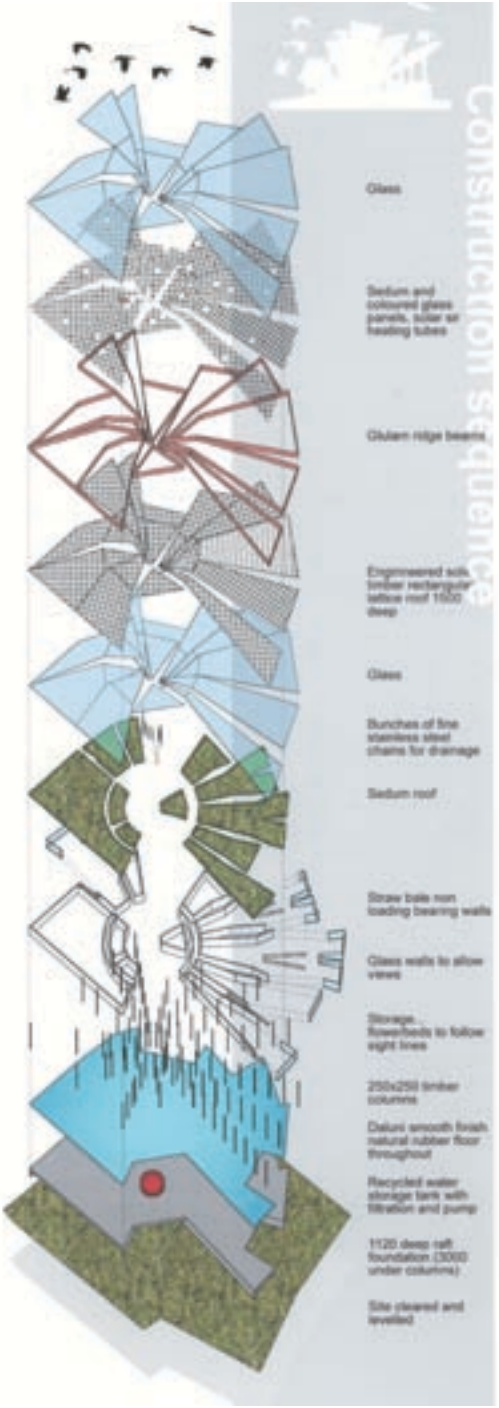
Students questioned how to translate the principles of the music into an architectural language and how to translate sound, noise, acoustics, melody and harmony into spatial ideas and constructed space.

This exploration was followed by the main project for term 1 – the design of a house for flamenco guitar music in Barcelona, the *music casa*, a project of specific context, both physically and musically.

Term 2 continued the theme of the relationship between space and the senses. The term 2 programme was the design of a primary school for children with special education needs, located within New Islington, Manchester – a new community being developed on a previous council estate. Students explored the role of architecture in creating inspiring learning spaces for those with impaired senses.





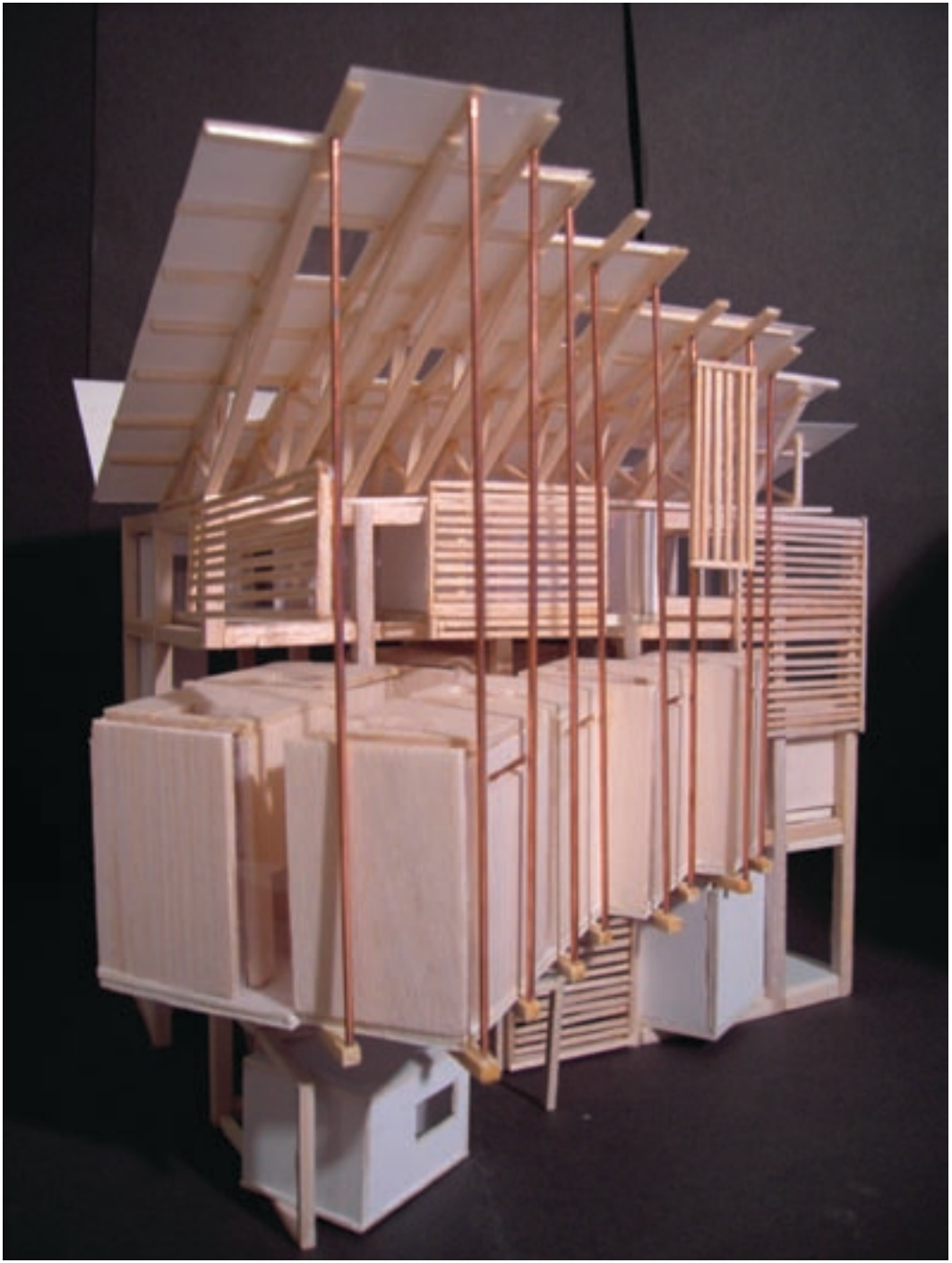


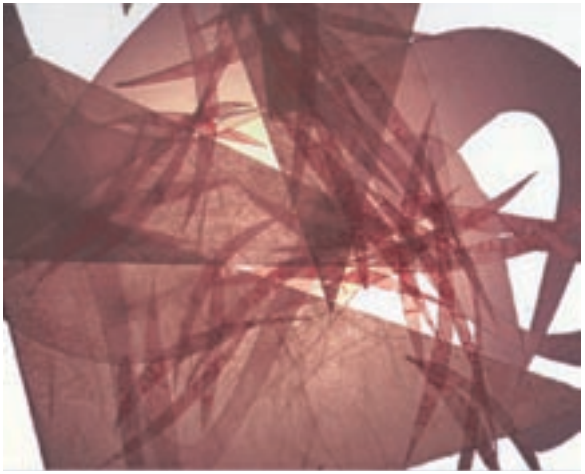
Jennifer Coppin

Victoria Swan

Victor Hagstrom

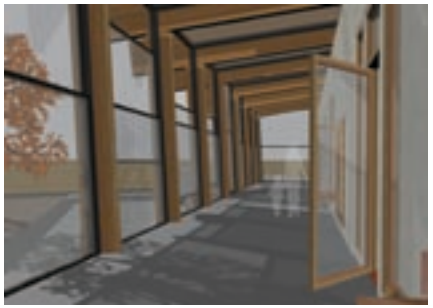
Emma Price

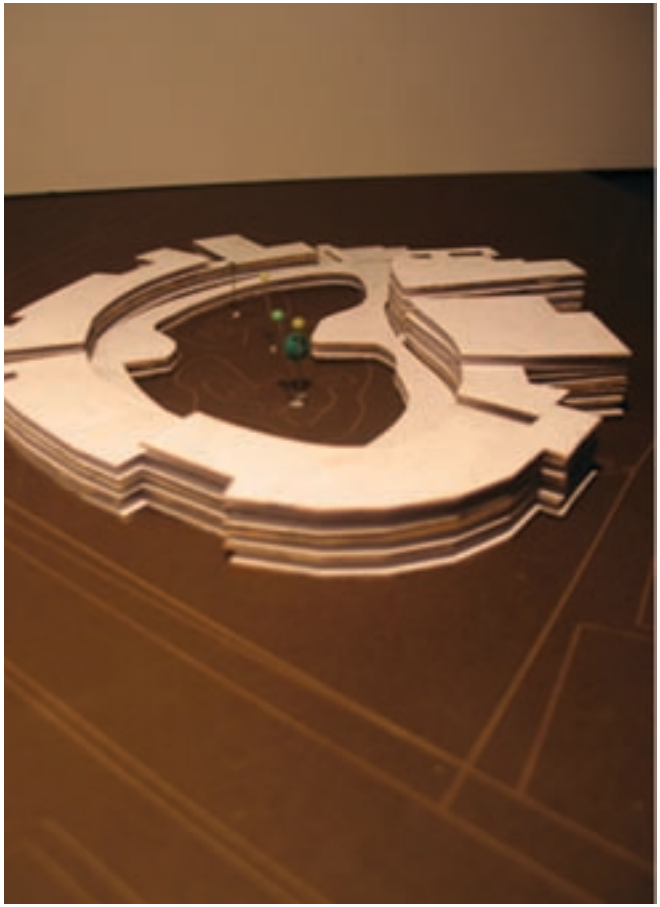


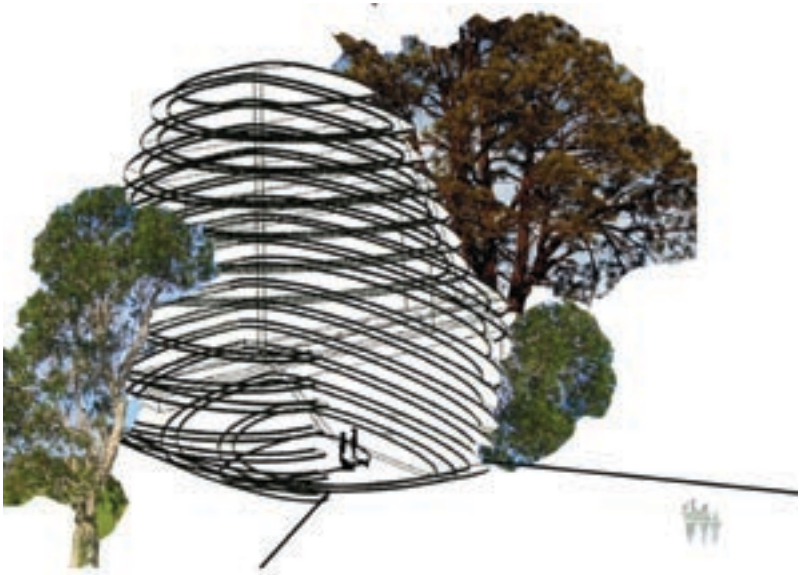


Claire Gardiner

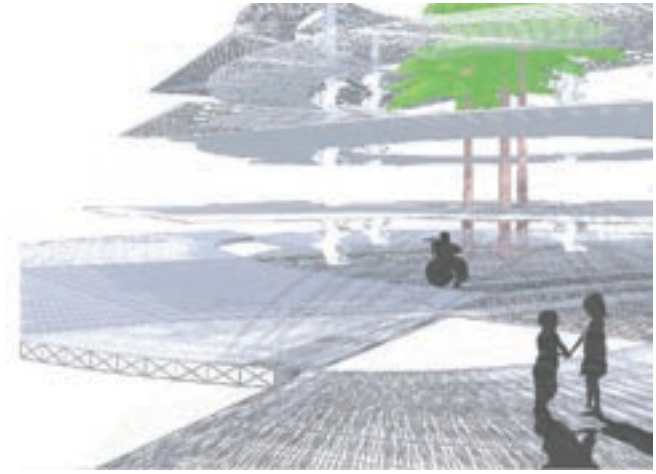
Claire Gardiner

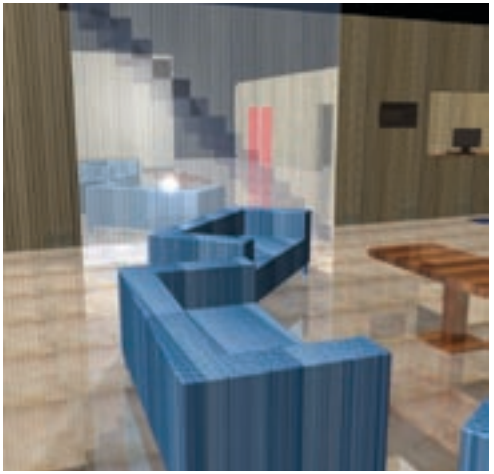


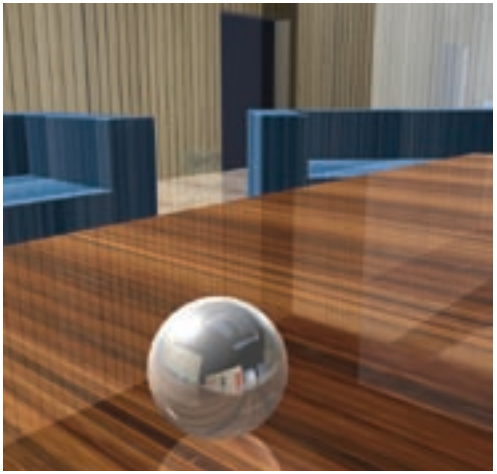


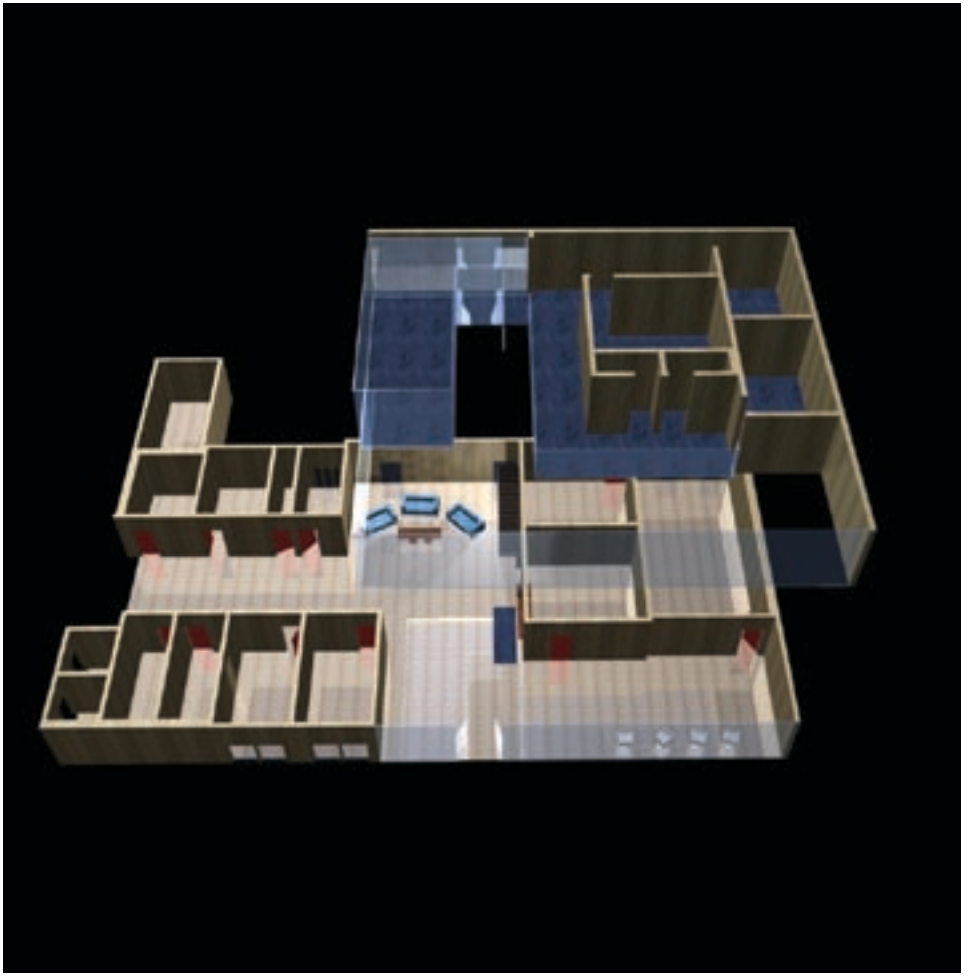


Parvinder Marwaha

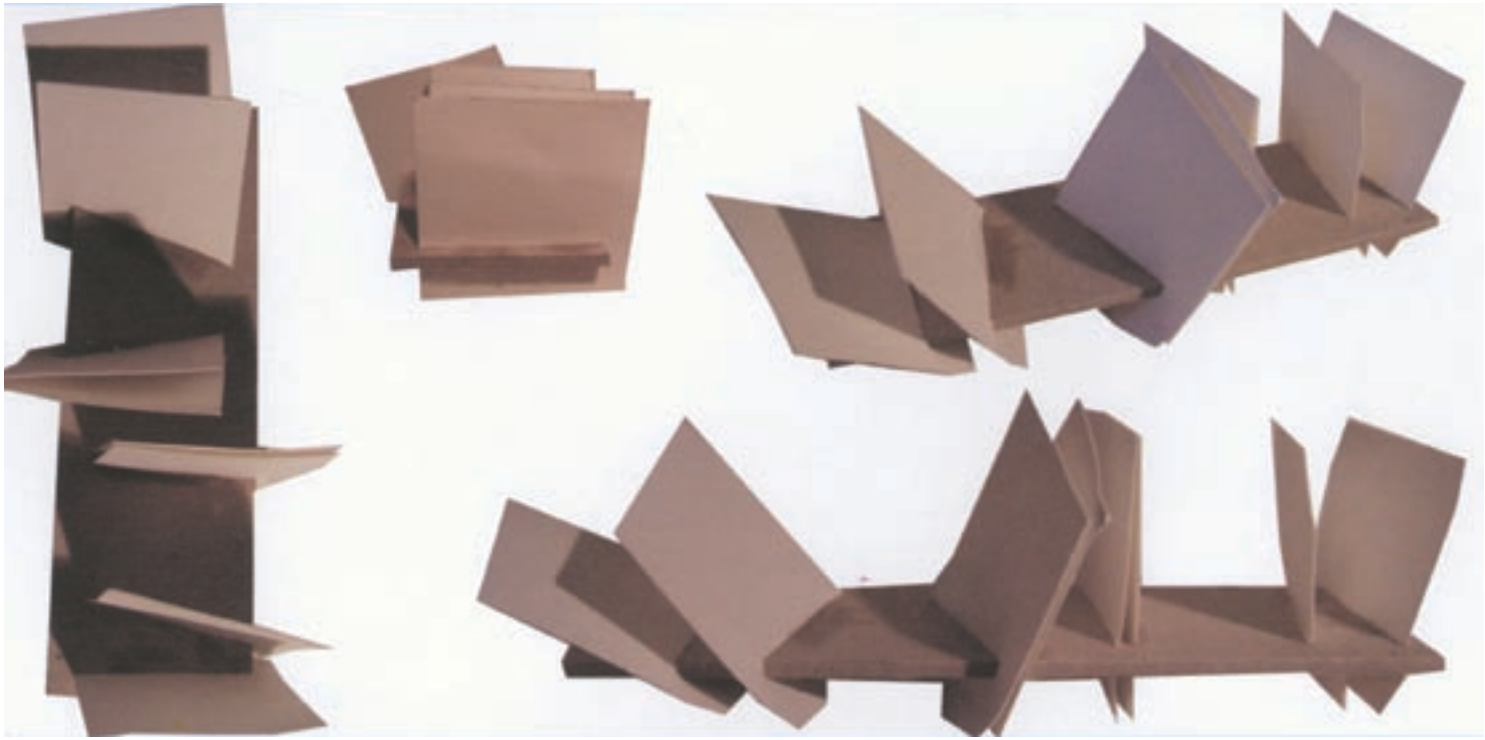




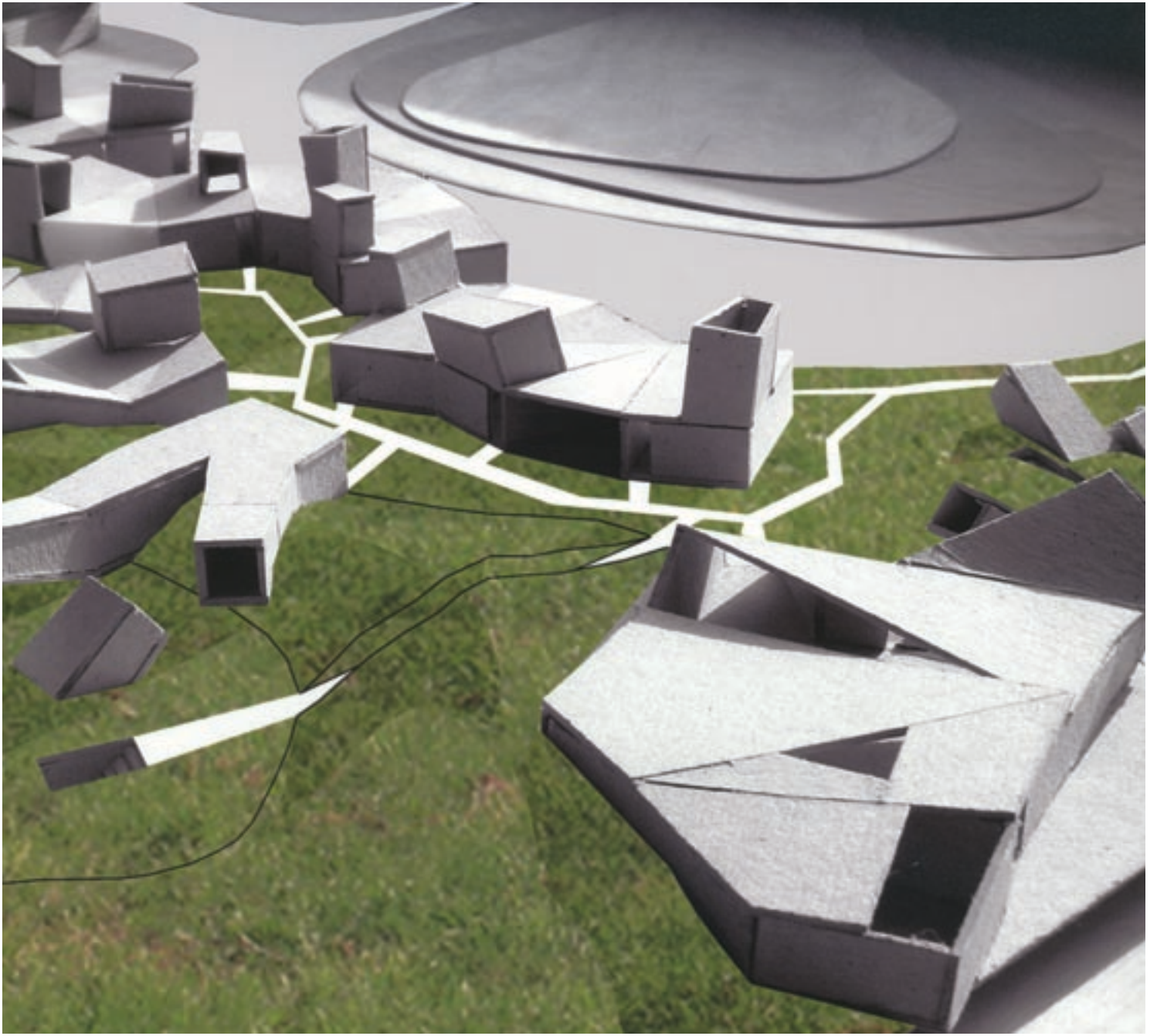




Dominic Cheuk

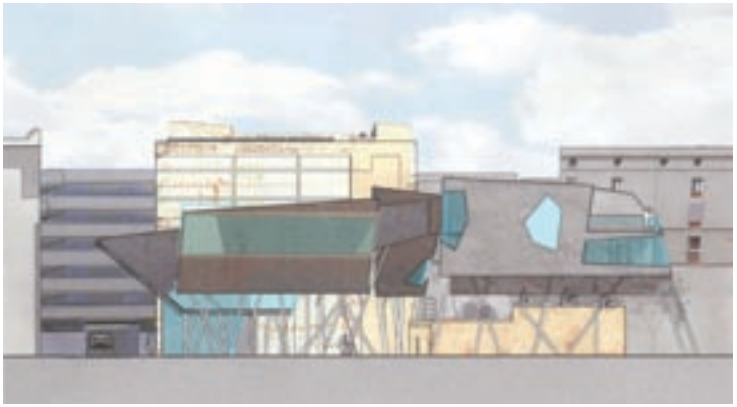


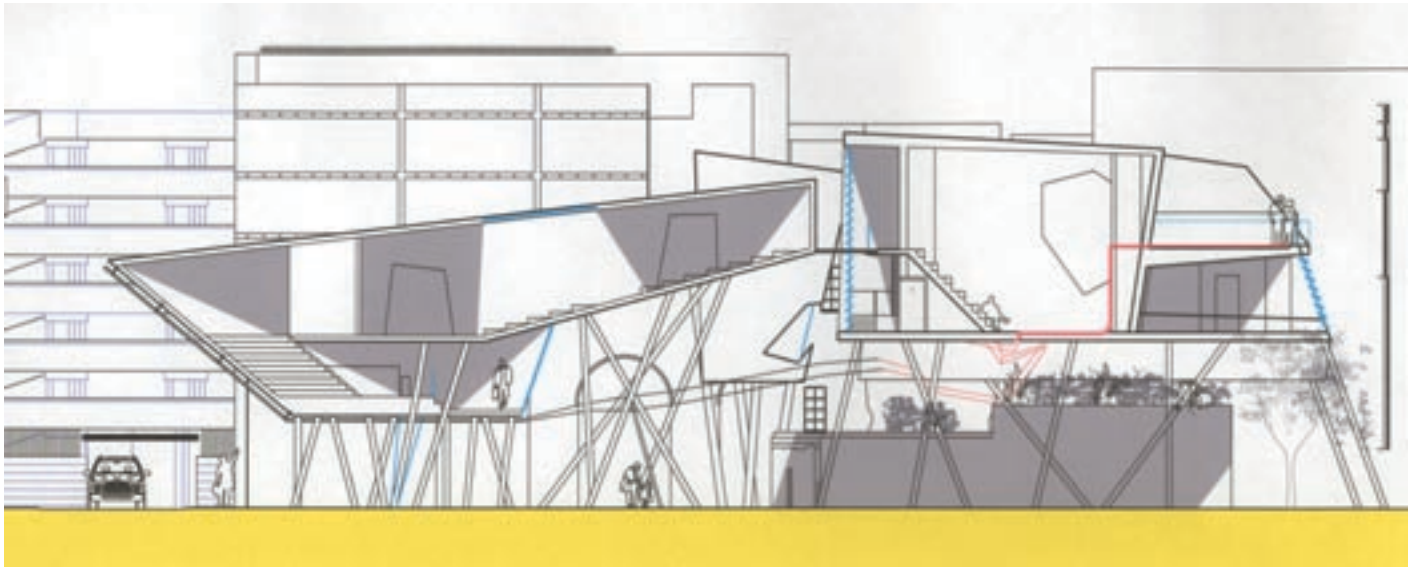
Emma Rutherford



James Rai

Mike Chadwick





Romulus Sim

Year Leaders
Nick Dunn
Nick Tyson

Teaching Staff
Richard Brook
Ming Chung
Rick Dargavel
Nick Dunn
Mark Emms
Craig Martin
Geoff McKennan
Markella Menikou
Colin Pugh
Nick Tyson

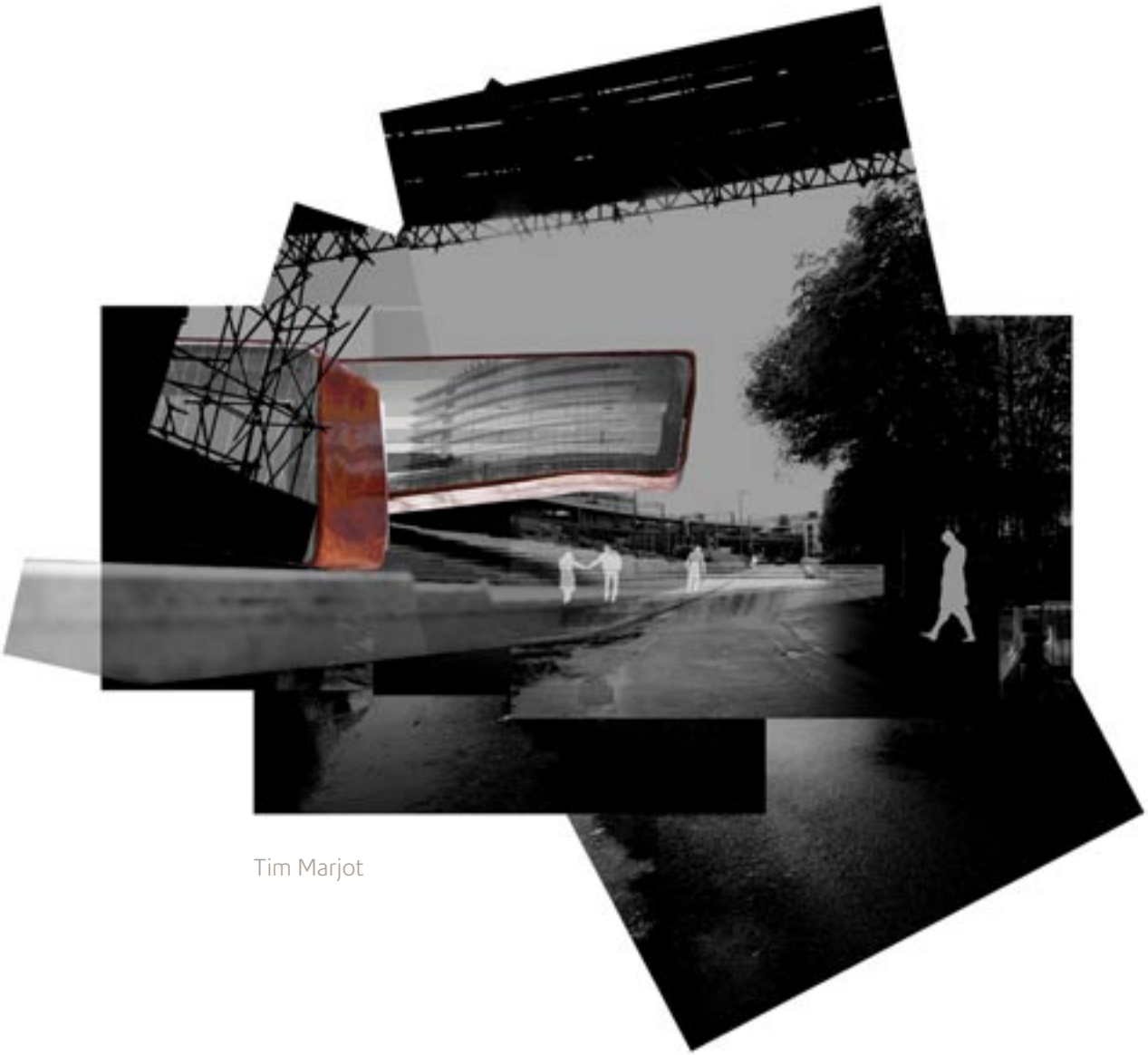
Guest Critics
Andrew Bamford
Harbinder Birdi
Michael Brookman Amissah
Ronan Connelly
Griff Evans
Pauline Gribben
Amy Hanley
David McCall
Ian McHugh
Edward Rutherfoord
Satwinder Samra
Mike Shepherd
Andy Wallace

Third Year

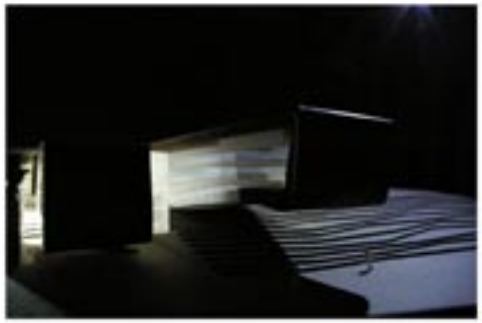
Year 3 allows students to establish their theoretical position through a variety of projects of greater programmatic complexity and constraints. The projects began with analysis and critical evaluation of various arterial routes between the M60 motorway and the city centre of Manchester. Various methodologies including metric and psychometric mapping techniques were used to record both our emotional experiences and factual data to inform our understanding and develop personal narratives of the city. This understanding of context was then further developed through the design of an intervention which acted as an instrument to activate latent qualities of the sites under study and enabled us to reinterpret our experiences pragmatically and symbolically and further develop a theoretical framework for city exploration. This framework was enhanced by study visits to various cities including Amsterdam, Berlin, Liverpool and Madrid.

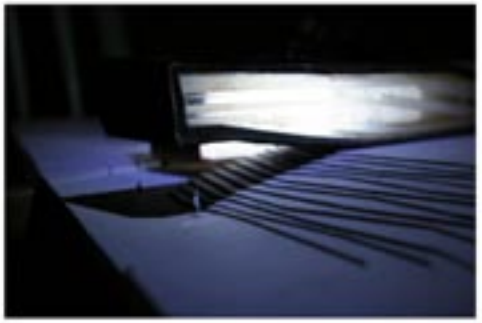
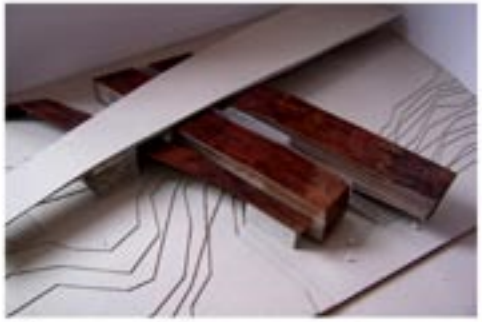
These projects then culminated in the design of a hybrid public building that included space for work as well as public event in the contemporary city. Manchester's recent re-branding as the 'original modern' typifies the emergent economic cultures within the city, a significant proportion of which are related to the creative industries and may involve 24 hour access and shared/user configurable spaces. We therefore considered how our schemes may connect back into the organism of the city and whether they can propose a culture of behaving in the city. By identifying different user relationships with our buildings we explored how people may live/work and associated cultural and sustainable aspects of the contemporary workplace. The building programmes enabled local community as well as city community connections to existing cultural and physical networks, with the potential to provide new possibilities.

Romulus Sim



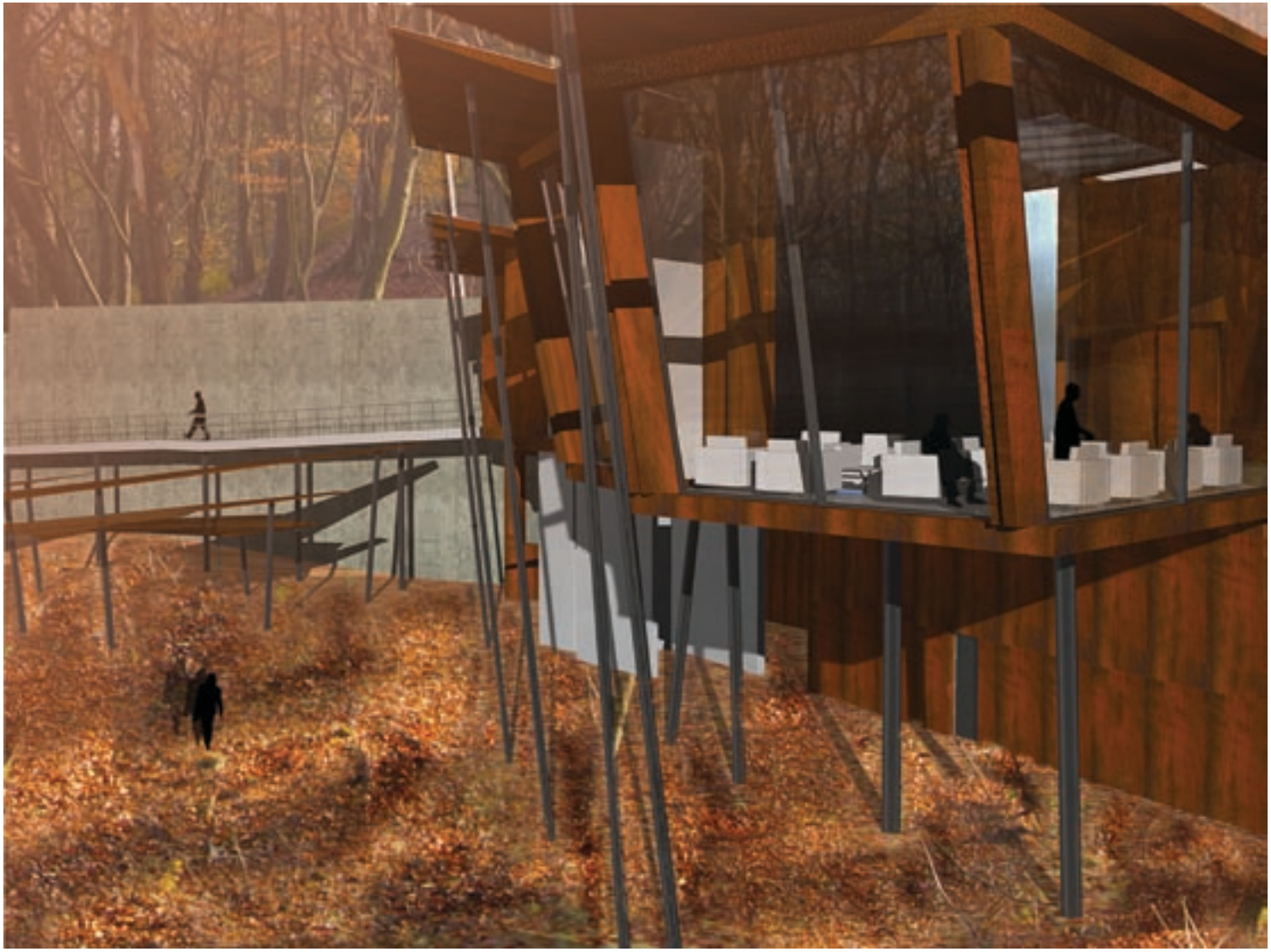
Tim Marjot

Sara-Jane Sankarsingh

Dean Walker

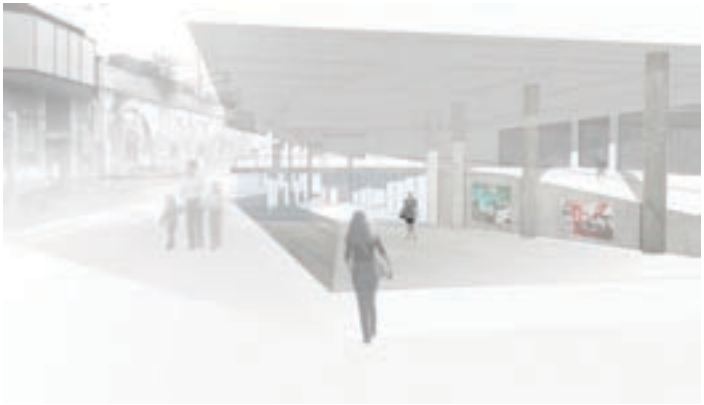


Ben Goble

Sam Chisholm

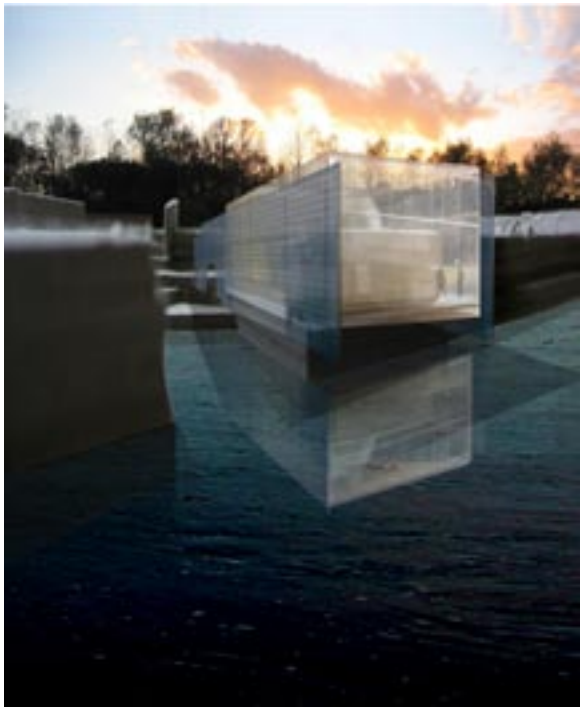
Luke McDonald

Jade Chau



David Jen

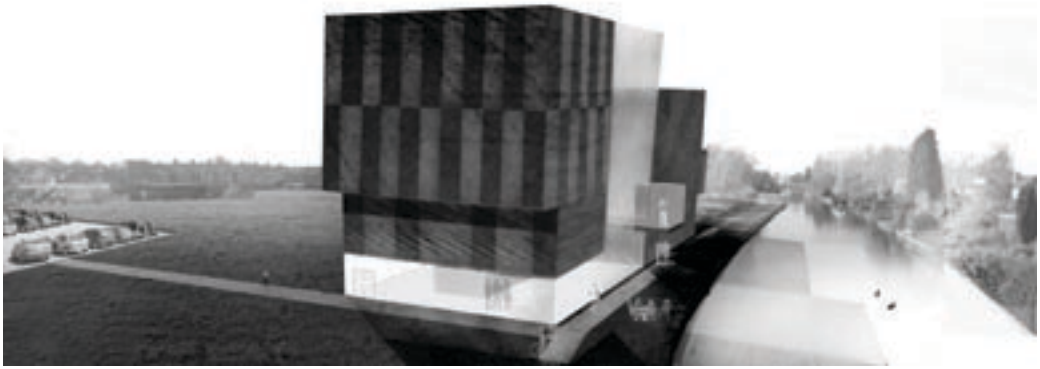
Christian Dorin



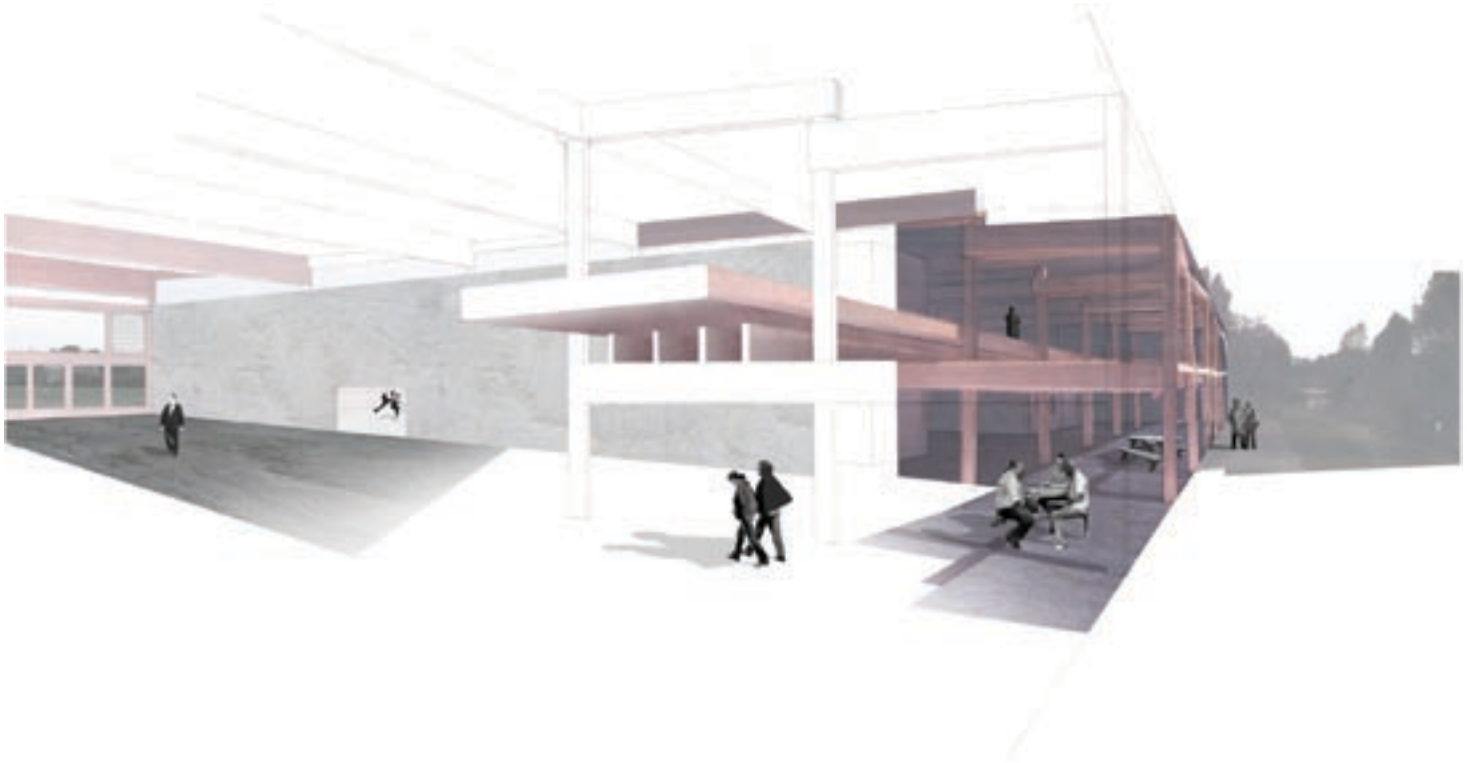
Ronald Wong

John Dent

Helen Clark

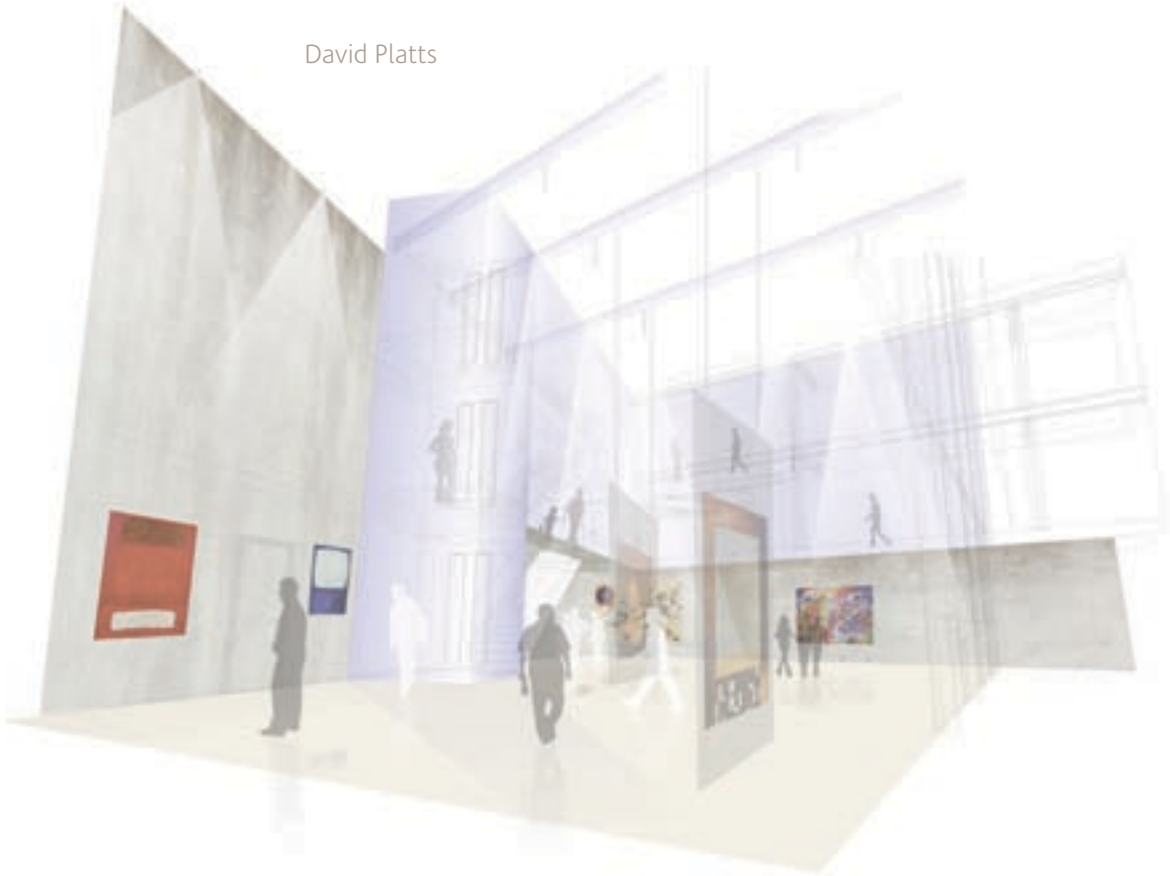


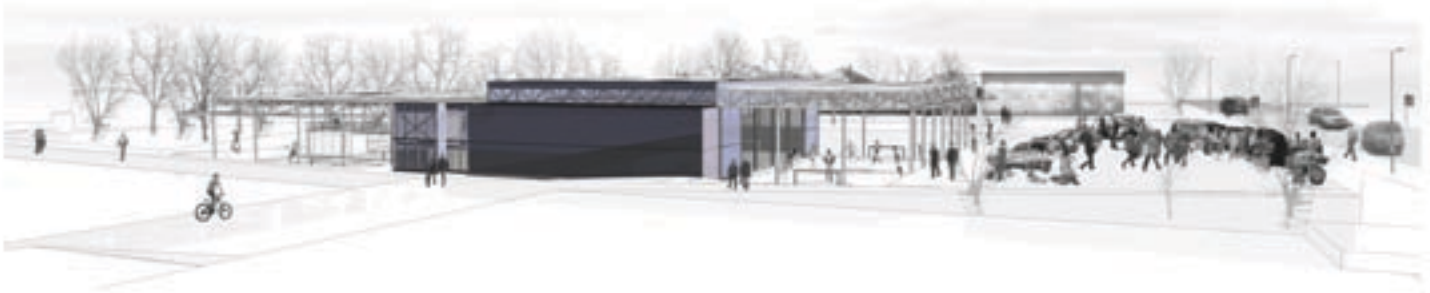
Holly Wells



Emma Gander

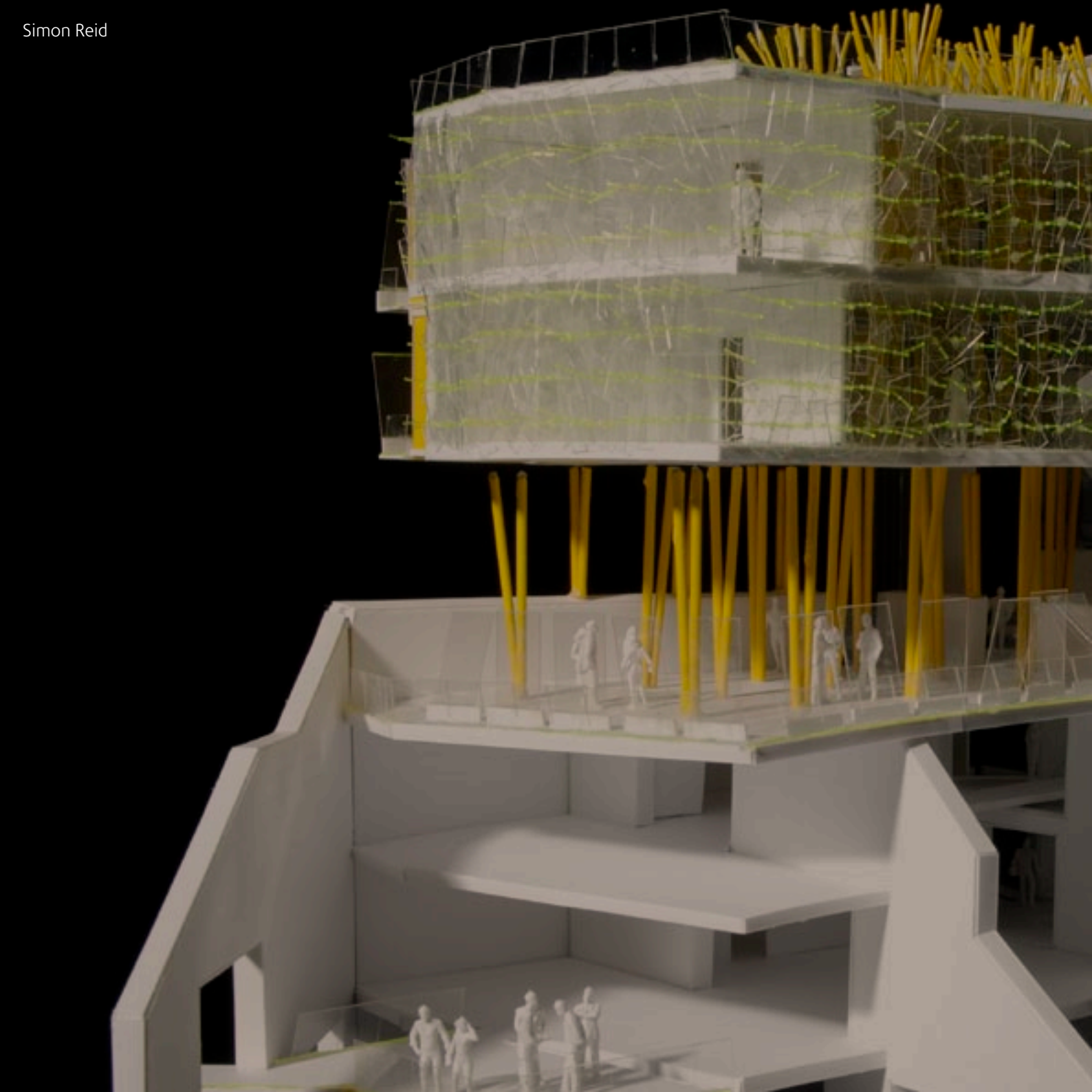
David Platts

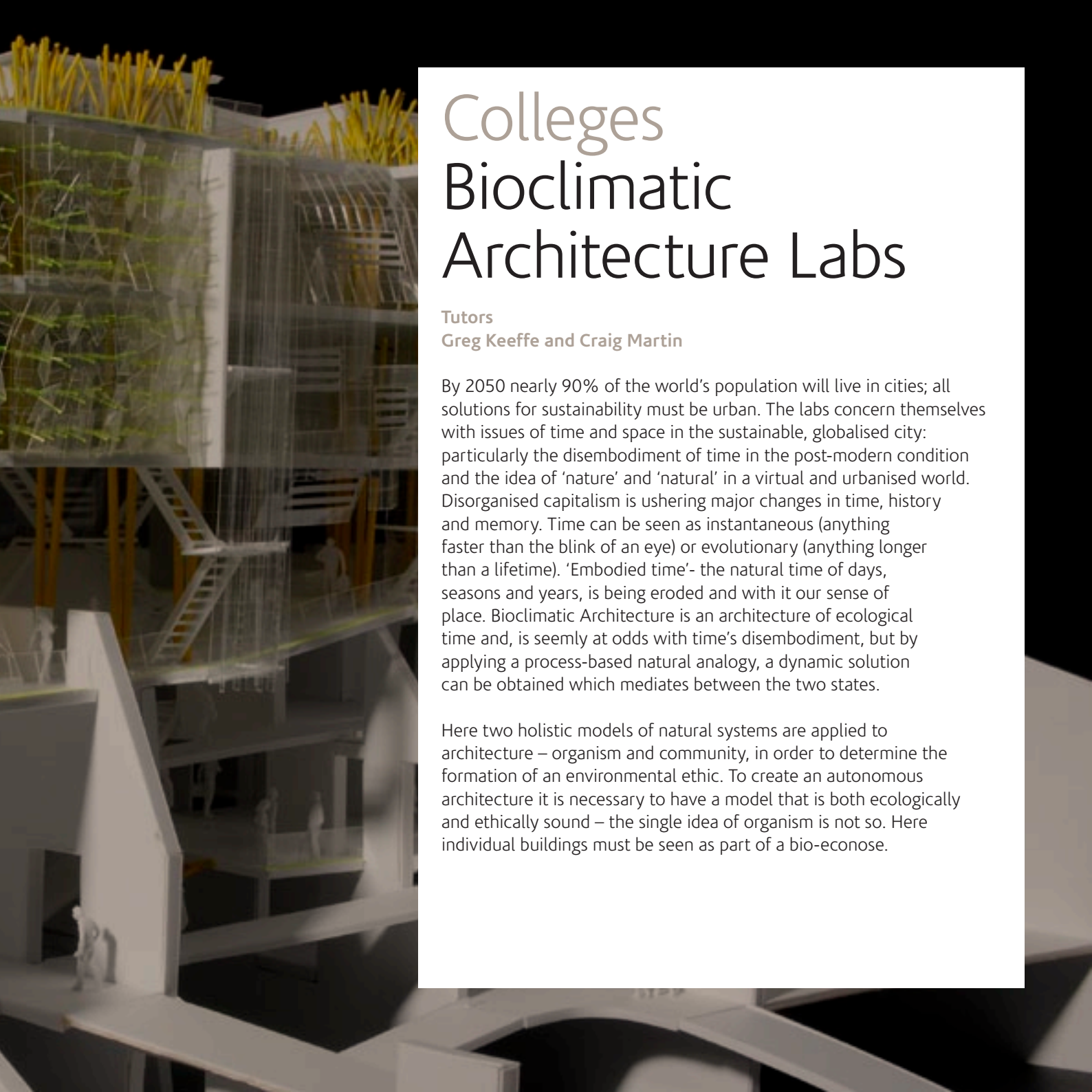




Anthony Campbell

Simon Reid





Colleges
Bioclimatic Architecture Labs

Tutors
Greg Keeffe and Craig Martin

By 2050 nearly 90% of the world's population will live in cities; all solutions for sustainability must be urban. The labs concern themselves with issues of time and space in the sustainable, globalised city: particularly the disembodiment of time in the post-modern condition and the idea of 'nature' and 'natural' in a virtual and urbanised world. Disorganised capitalism is ushering major changes in time, history and memory. Time can be seen as instantaneous (anything faster than the blink of an eye) or evolutionary (anything longer than a lifetime). 'Embodied time'- the natural time of days, seasons and years, is being eroded and with it our sense of place. Bioclimatic Architecture is an architecture of ecological time and, is seemly at odds with time's disembodiment, but by applying a process-based natural analogy, a dynamic solution can be obtained which mediates between the two states.

Here two holistic models of natural systems are applied to architecture – organism and community, in order to determine the formation of an environmental ethic. To create an autonomous architecture it is necessary to have a model that is both ecologically and ethically sound – the single idea of organism is not so. Here individual buildings must be seen as part of a bio-econose.

Jon Potts
Ecotone

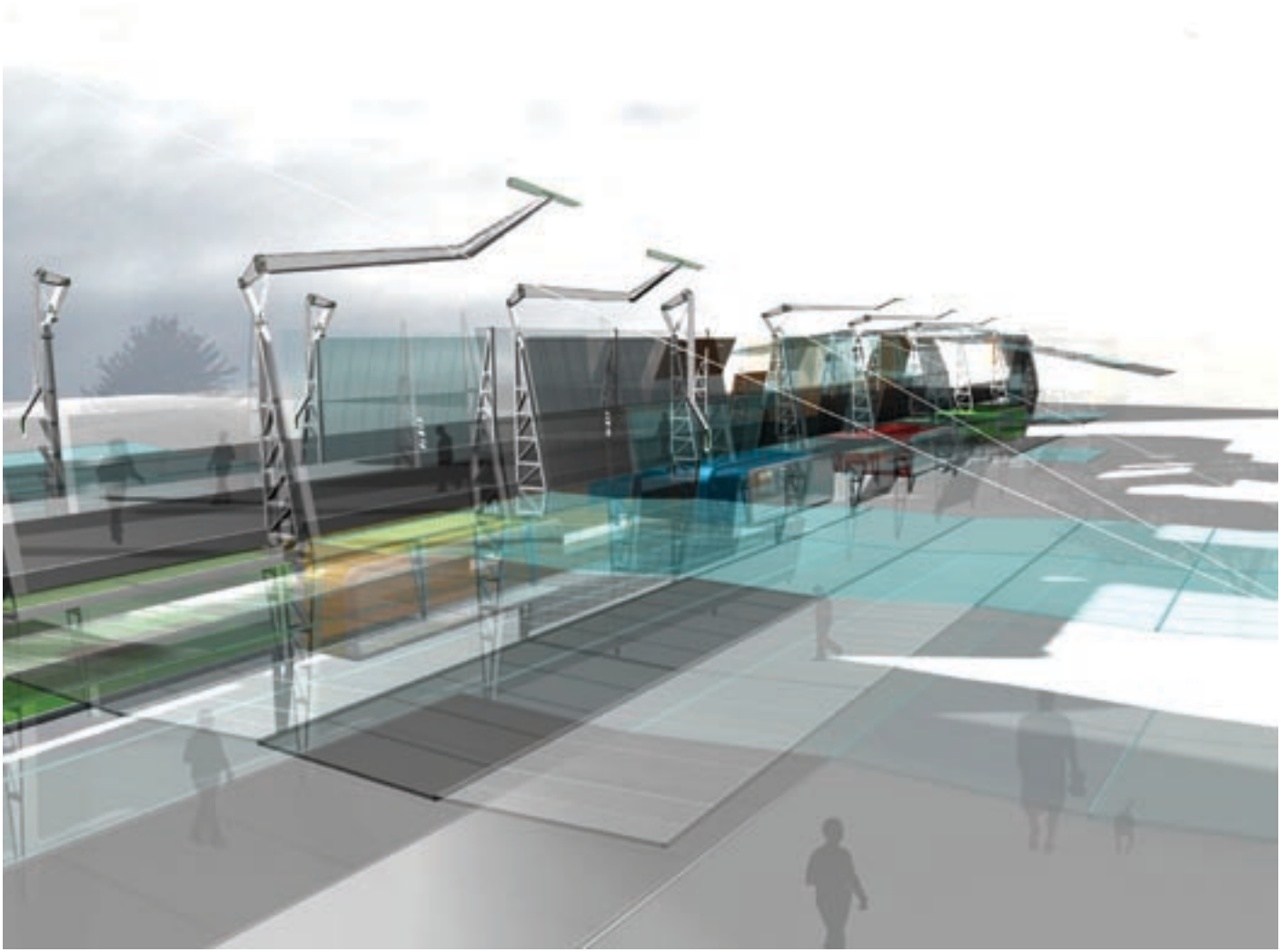
In search of a new methodology to design urban edges, research into natural edges was undertaken. A series of analogies between different types of natural edges known as Ecotones and Architectural precedents were made. Overall this research determined that in contrast to most Urban edges, Natural edges evolve and adapt in relation to their local habitats through clear understanding of their limits and balances.

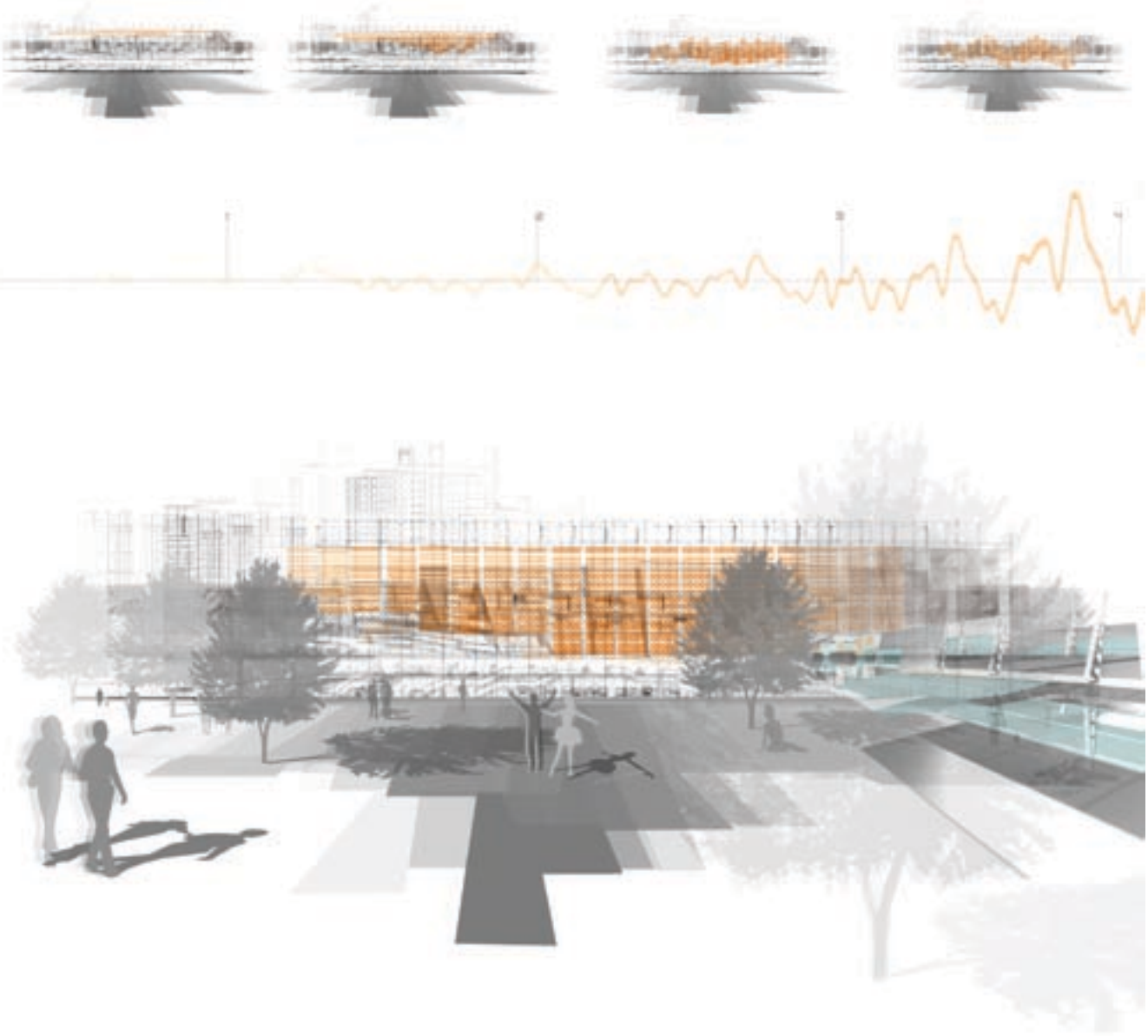
Inspired by this, a series of 'Living Edge' typologies were defined to categorize existing and devise new urban edge conditions. These are intended to be used as a starting point to the design process, allowing designers to choose a type of edge strategy that may be more appropriate for the reconfiguration of existing and insertion of new urban edges in relation to their peripheral communities.

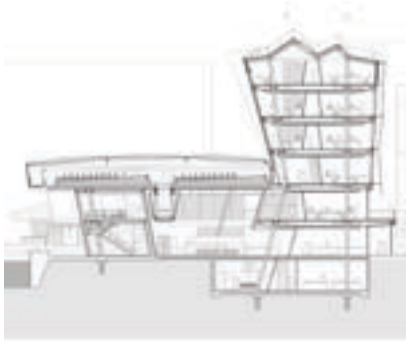
The redevelopment of Hulme from the disorder of the 1960s is an ongoing process. A major element that contributed to Hulme's decline was the insertion of the Mancunian Way and the Princess Parkway.

Prior to the development of these infrastructure edges Hulme had an extensive industrial and social relationship with the city. However this is not the case today. Hulme has become economically, socially and physically isolated from the city centre and also the university to the east. It is important for the ongoing regeneration of Hulme that these edges were reconfigured.

The vehicle chosen is a centre for performing arts. It is intended to be a key landmark building. It seeks to embraces the infrastructure edges both programmatically and physically. Functioning like an 'ecotone', it provides a series of transitions between the formal rigid creative structure of the city and diverse informal creativity of Hulme.







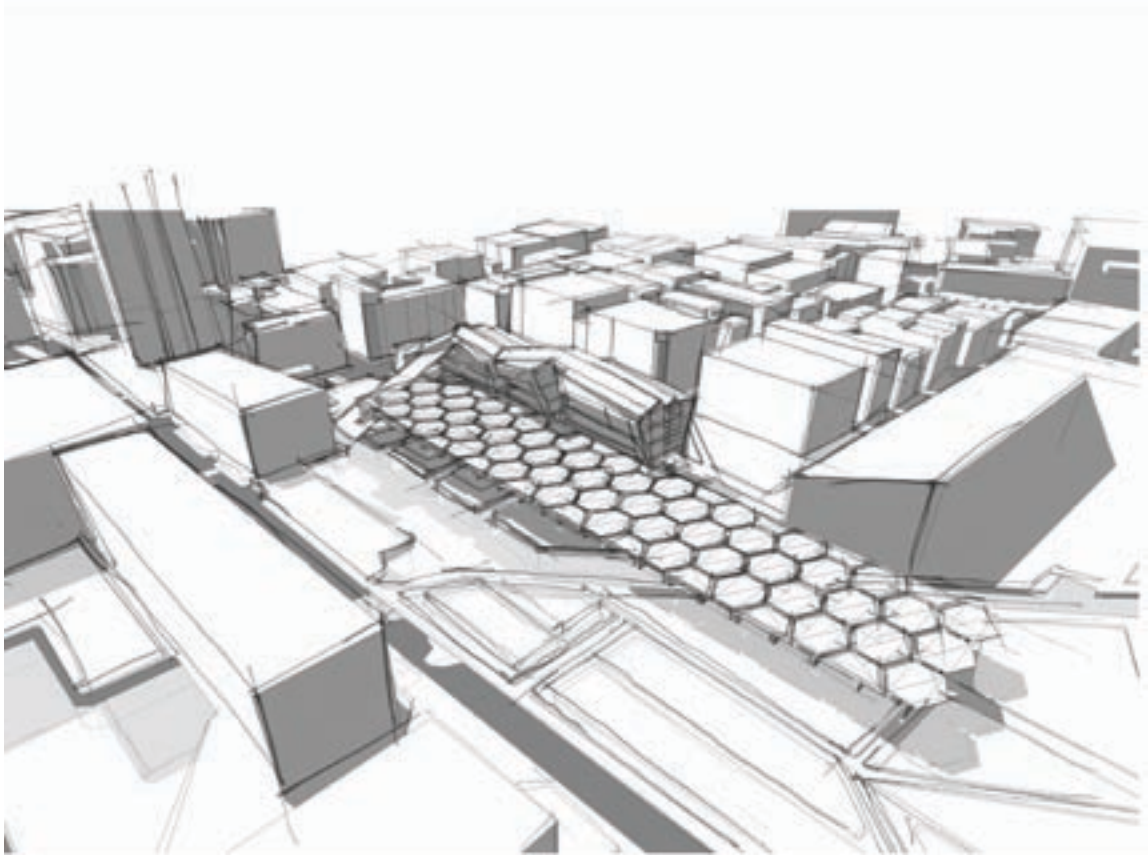
James Owen
AUTOTROPHICITY

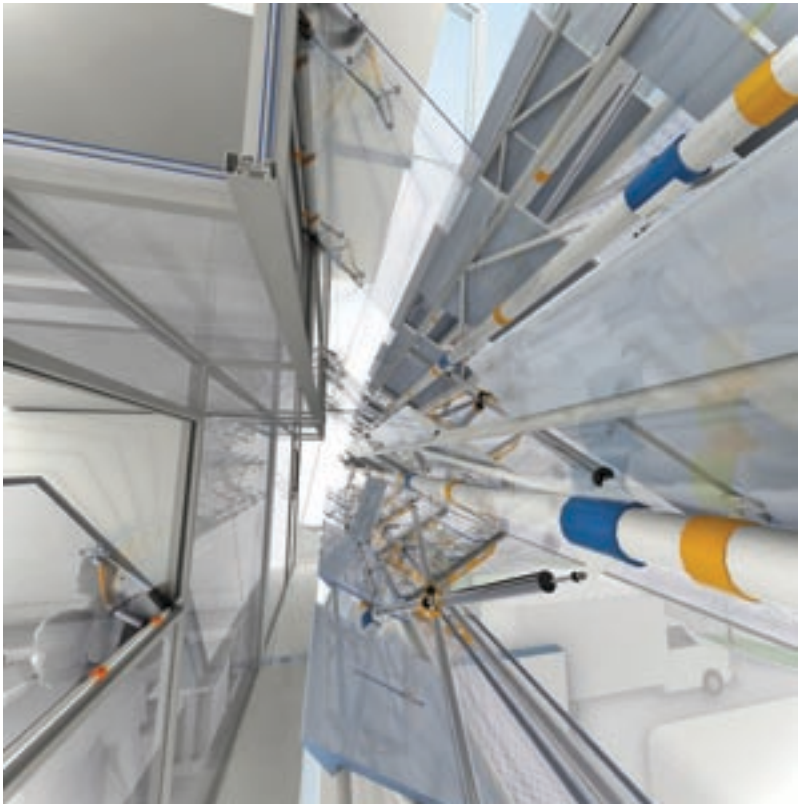
The concept of the Autotrophic City (*auto* – self, *troph* – nutrition) seeks to balance the present inorganic urban infrastructure with the addition of a productive organic urban landscape. The creation of a self-nourishing urban ecosystem that localises resources and recycles waste, will work the built environment back into the cycle of nature, returning architecture to its roots.

Cities can adopt a cyclic metabolism by extracting ecological principles occurring in a natural ecosystem. However, ecological footprint analysis shows that minimising the import of food is the key to a more sustainable city. By localising food production, urban developments like New Islington could become self-sufficient, transforming the urban ecosystem into a living autotrophic system.

The masterplan proposes a production line integrated into Manchester's Piccadilly basin. Food is grown using hydroponic systems to feed the New Islington Community.

The scheme also intends to establish a stronger connection between the city and its new community, while connection routes between the scheme's components will revive the canal networks. The main focus of the project is on the hydromarket where the produce is retailed to the citizen. The building incorporates the new United Utilities Headquarters, acting as a global ambassador for local production and other sustainable technologies. A greater affinity between man and nature is demonstrated where waste from the hydroponics and the occupants of the office undergoes a symbiotic exchange. The building becomes a metaphorical global 'animal' that is feeding off the local, while at the same time its heliotropic skin and internal processes create a mutual benefit between the two entities. Through the integration of a self-nourishing landscape that mimics processes occurring in natural systems, the scheme can act as a catalyst for post-industrial symbiosis between nature and man.





Kasif Rashid
Mancunian Way A57 (M)

Life is sustainable. Life exists by conforming to the parameters of living systems and it is by these that I've evaluated the city's structure. Through the comparative analysis of the city and living systems, my aim is to reduce the impact of humanity and propose a more sustainable methodology, living, for man indicating a sustainable response at a community (city), typological (building), and surface level (façade/ skin). This holistic, interactive approach is essential in all discussions of sustainability.

Analysing the city's structure reveals two key propositions: the disembodiment of time in a globalised world and the use of appropriate technology for sustainability onto the new cultural paradigms that are appearing, providing a connection between our bodied time and the new times of global capitalism. New Working Culture is at an abyss – new information and communication technologies are changing is status. At the heart of the changes imposed by this revolution is the notion of 'virtual space' as a separate entity to the 'real space' we inhabit. This poses the problem of having to define some kind of transition between these two greatly differing worlds; where traditionally architecture was about addressing the connection of man and climatic environment, now it must also simultaneously connect the real and the virtual.

Based on my dissertation and the findings from the above concepts are put together to determine the sustainability of cities/ building/ skin and the possibility of the aspiration of a 'living architecture' for the attainment of a more sustainable future. No longer can we consider architecture exclusively. Urban planning and architecture must become inseparable disciplines in a bioeconose. Man and environment (the real and virtual), both in an individual and a collective sense, must be able to exist equally that is mutually beneficial for both in order to achieve survival; one without the other is unsustainable.

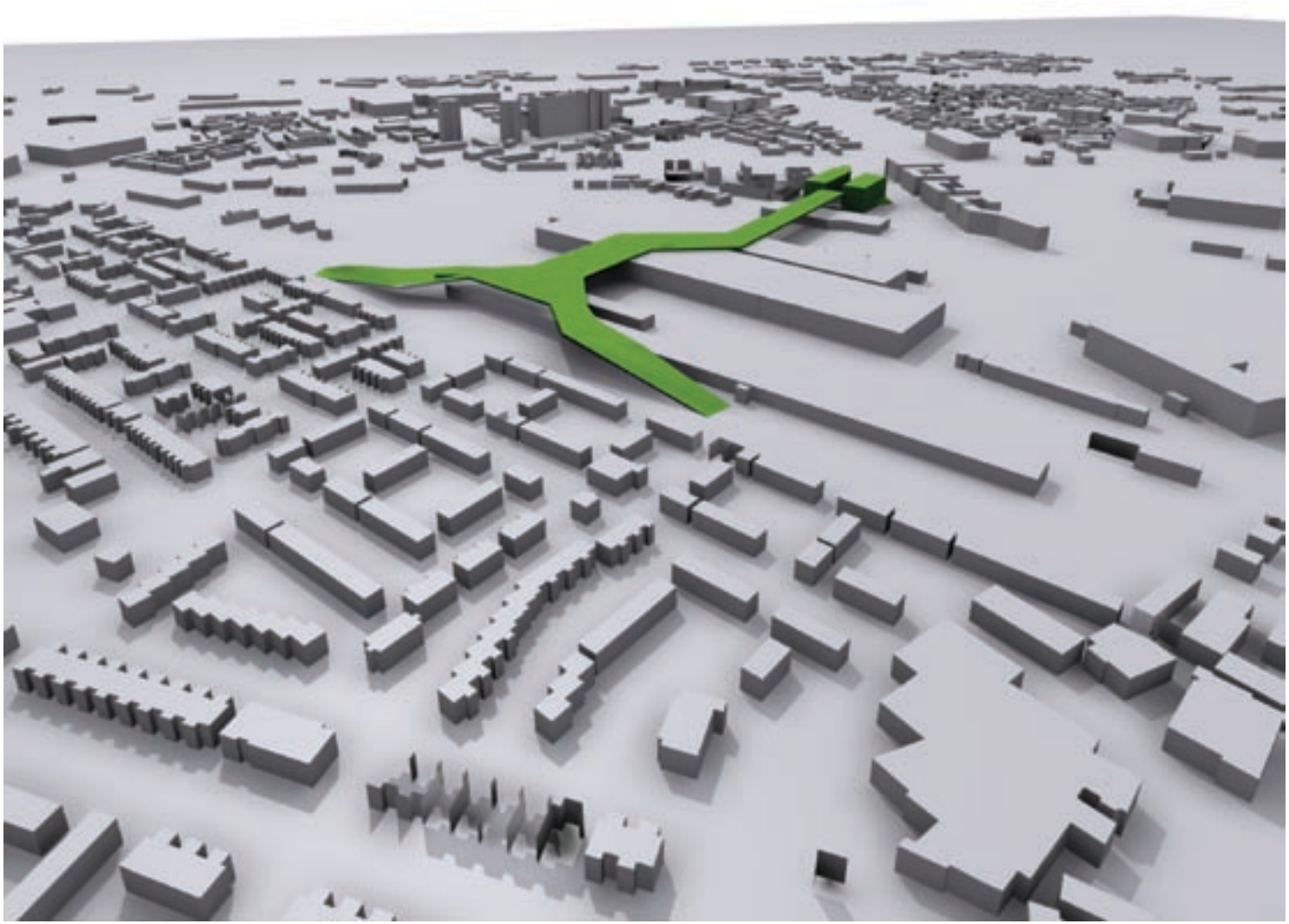
My brief, a building for a mixed use/internet based/adult learning centre stands beside the Mancunian Way: This is a frontier. The building has three interfaces between the virtual, the city and climate. The development of this skin, a series of solar-tracking photovoltaic 'scales' over a user-controlled inner skin is essential to the building's survival on the site. The system works in conjunction with top-down ventilation using wind-towers, motorised lightshelves, a contoured floor slab and a dynamic series of internet meeting pods that communicate events to the public atrium and beyond to the city.

Gary Chung
Connective Tissue

Connective tissue is widespread in the body; its principal role is to bind or strengthen organs or other tissues. Gorton and Longsight have been separated since the birth of the railway in 1840; this bifurcation needs repairing.

The connective tissue needed is green and continuously productive: The 'East Manchester High Line': the city's longest green bridge. It spans over 300 metres above a rail depot creating a new dimension to the city. The dynamic of this long stretch provides activities from allotments for the production of organic food, to a Festival Park.

The connection of populous from Longsight via the bridge, allows the new centre of Belle Vue have access to 5,00 more people, allowing the retail core to thrive, without drastically increasing its own population – a difficulty in a shrinking city.



Joe Knight
Global discontinuum

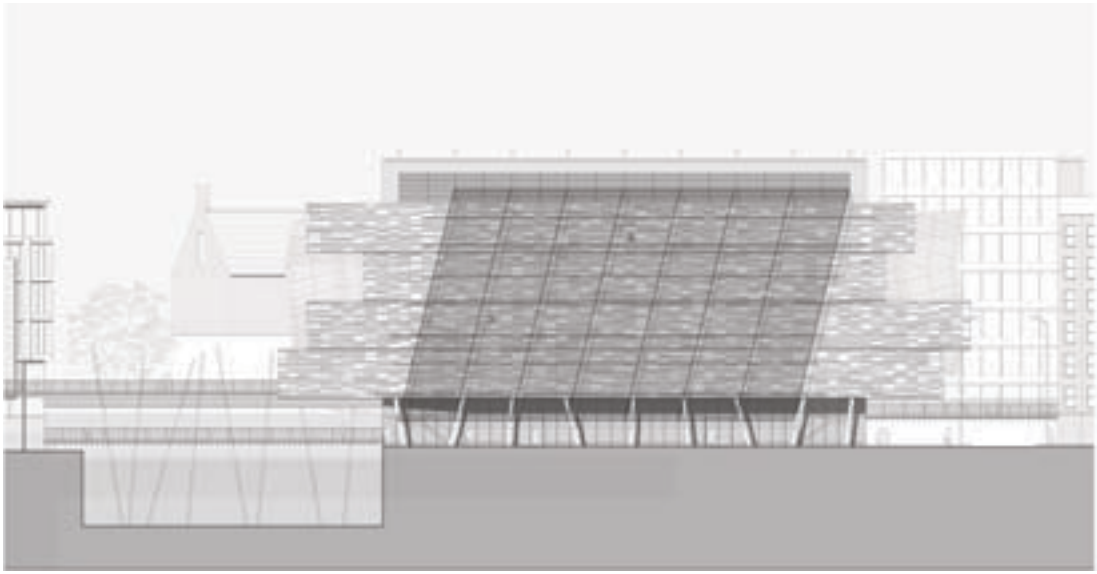
At present, in accordance with what is known as 'The Paradigm of Collage', architecture has become specialised and categorised, understood as nothing more than a collection of parts and systems in a state of static disconnection or even conflict.

Research indicates that this state of disconnection is limiting any further building complexity, and therefore, the global intelligence of the city. However, the introduction of natural systems, specifically those that embrace emergent phenomena, can greatly enhance the potential for building intelligence; thus, the overall intelligence of the built environment.

After examining ant colonies, neural networks and pseudoplasmodium, within a dissertation format, it was possible to demonstrate that in order to sustain an emergent system, no matter how diverse, a very similar set of rules (algorithms) can be universally applied. These rules could then be utilised within the thesis project as a vehicle to generate a real understanding of what a 'smart' building might consist of, as well as to formulate a more cohesive and efficient urban environmental system.

Manchester's Northern Quarter provides an ideal platform for the implementation of these rules, as although currently functioning biocidically, it demonstrates some signs of emergent behaviour. The application of the abstracted rules forms the basis for the introduction of a number of decentralised networks (including an entrepreneurial centre network) into the Northern Quarter, in order to enhance localised interactional relationships, feedback mechanisms and mutualistic relationships etc. Thus, leading to the evolution of a more sustainable, complex and intelligent environment.

Overall, the rules have been implemented specifically into a bio-cidic un-sustainable system, in order to realise a more cohesive and self-regulatory system that is more sustainable than the one that currently exists.



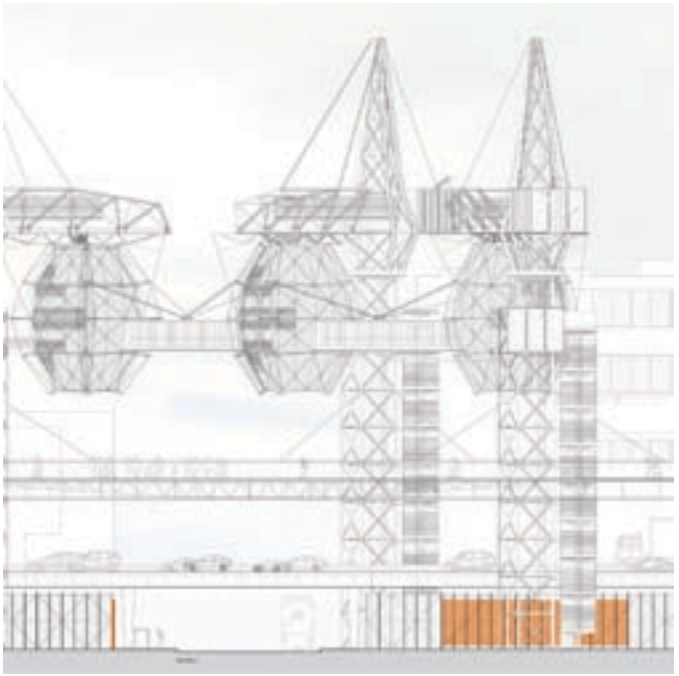
Steve Hines
Stitch

The periphery has morphed from a controlling system including man made forms confronting unbuilt territory, military schemes fortifying and containing cities, to a new status of city edge. The modern day city frontier is characterised by a ribbon of freeways and interstates surrounding the outskirts of the city, which includes the emergence of 'non spaces' within the city fabric, edge cities and the rise of urban sprawl. The combination of these factors produces a new breed of controlling periphery, which challenges the concept and existence of the city frontier.

The Mancunian Way surrounds Manchester city centre, it is a prime relief route which operates as a passive boundary controlling the direction of traffic to and from the city centre. By domineering and regulating access and entry into the city centre the structure also isolates suburbs and boroughs.

The relationship between the University, Hulme and the City is fractured; the connections rely on prime gateway routes into the city. Oxford Road is one connective route, from University to city, the flyover section of the Mancunian Way over Oxford Road is extremely dense and the remaining space exists only above and below the flyover.

A new connective relationship with city, Hulme and University using creative and cultural industries such as Fashion Design Studios and exhibition spaces, can become a lens for the global industry and allow students to promote there skills to the city while sourcing materials from the local areas such as Hulme. The space above the Mancunian Way can also become a prime pedestrian route allowing access to alternate areas of the city and controlling and maintaining air borne pollutants from the freeway and Oxford Road creating a new connective periphery.



Simon Reid
Neo-biological systems:
Manchester Exchange

'When you genuinely understand how one ecological system works, you can intuitively know others by extension. […]

We must learn to think not only logically, but biologically…'

Every living organism is based on a logic of systems, a collaboration of processes that piggy-back each other and ultimately encourage life to swarm. The whole entire system is much more than the sum of its parts. It becomes something else, something in disequilibrium – never stopping, never falling – an inclusive series of looping feedback.

This scheme derives from a logic that has generated two worlds, two holistic systems. They live inclusively in order to function systematically. Their form has enabled programme and components that can be described as habituating species, not only as a number of parts, but an all inclusive, collective whole.

World one is the roots of the building it is a world of bays and buttresses, a strata of layers that elevate the local ground to a global datum, raising the occupants to an interactive plateau, networked with Oxford Road railway station.

World two is a nest, a collector of local and global products and energies, to power and encourage a replenishing input-output cycle, by way of exchange. The human idea of bidding is something being exclusively lost in today's society, the programme allows occupants from the local community and the global city centre to bid for products in what could be described as a physical 'ebay'. From exhibiting the latest technology, to a student passing on his flat packed furniture and expired text books.

The vision for this scheme has allowed every element of the building to be inclusive of every surrounding component. The surface area is so expansive; every element of the scheme can interact, it becomes an inclusive swarm.

'We have a choice of a small number of large machines or a large number of small machines: swarm systems'.

Luke Petty
Manchester Bio Duct

The bio duct proposal aims to re-use Manchester's canals as a waste recycling network that interacts symbiotically with the city system.

Firstly an algae array was proposed for the site as it provides a biotic programme element that establishes a symbiotic relationship with the buildings inhabitants through the exchange of O_2 and CO_2.

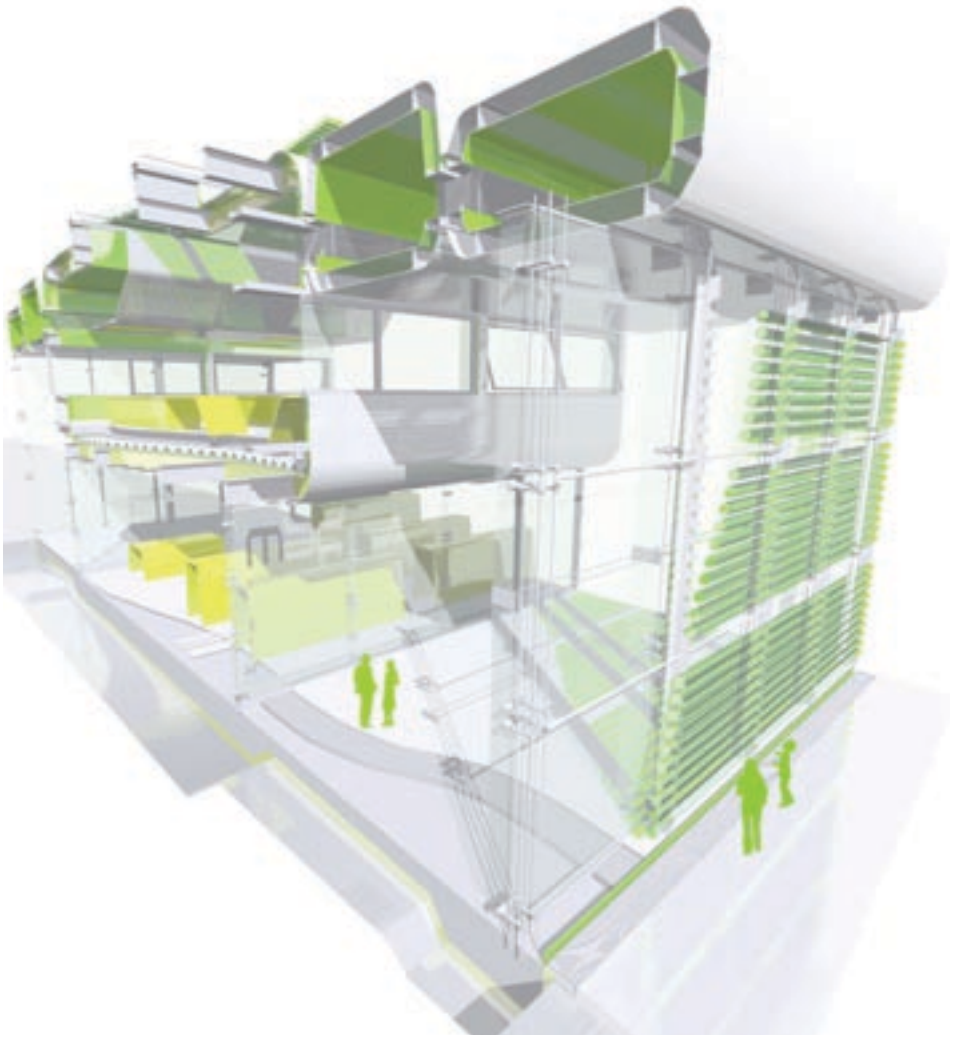
The array was then integrated with the facade of the proposal providing a level of ectosymbiotic interaction with the fabric of the building.

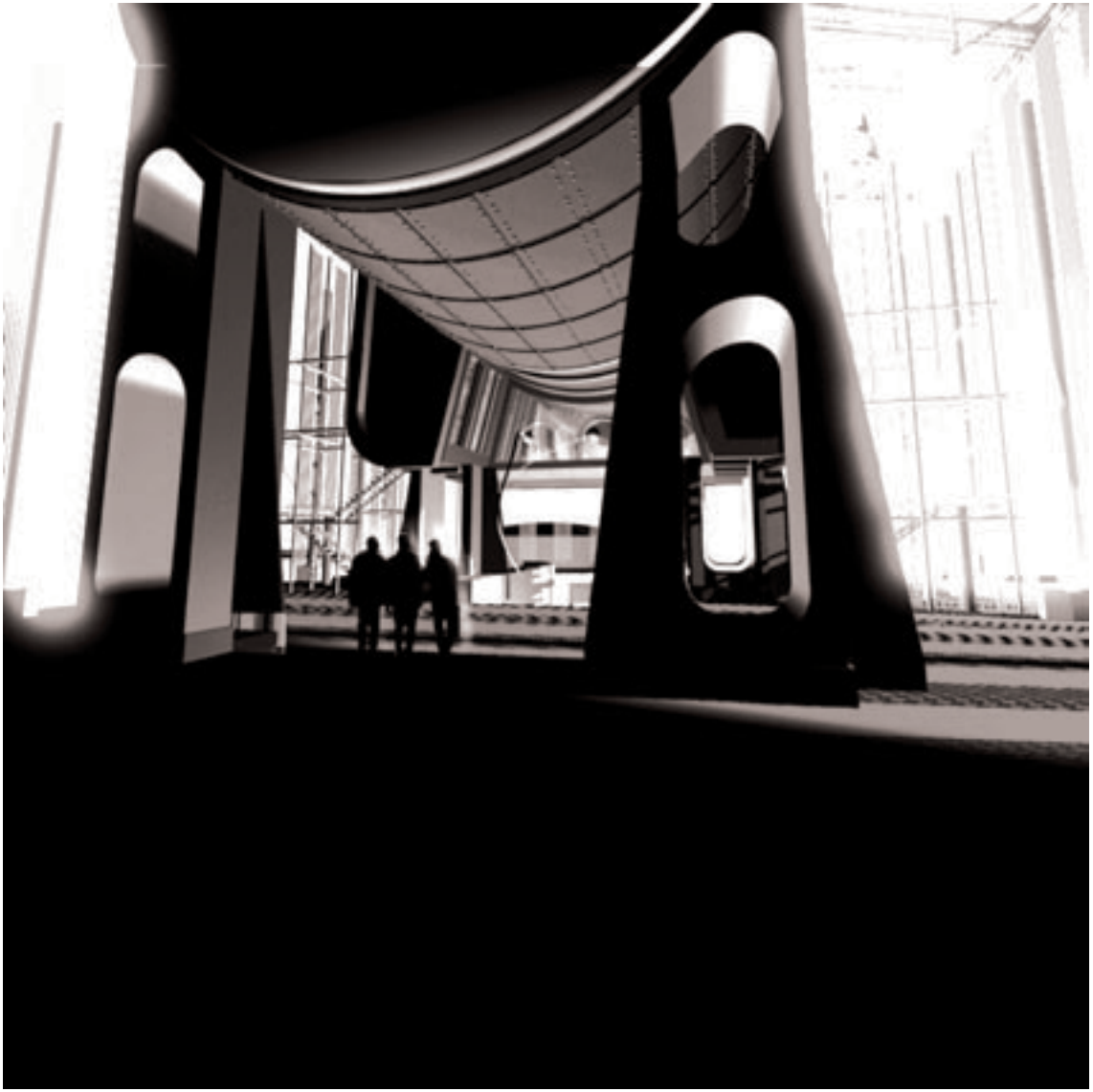
The steel oxygen furnace programme was selected as it fitted symbiotically within the oxygen producing niche provided by the algae array whilst providing a micro scale waste recycling resource for Manchester.

The programme is divided into three blocks, a public block, factory block and a docking area. The links between these blocks articulate the exchanges that take place between the local scale canal network and the global scale city.

The duct roof form links these blocks and allows for the symbiotic exchange of resources within the proposal that supports the oxygen furnace and algae array.

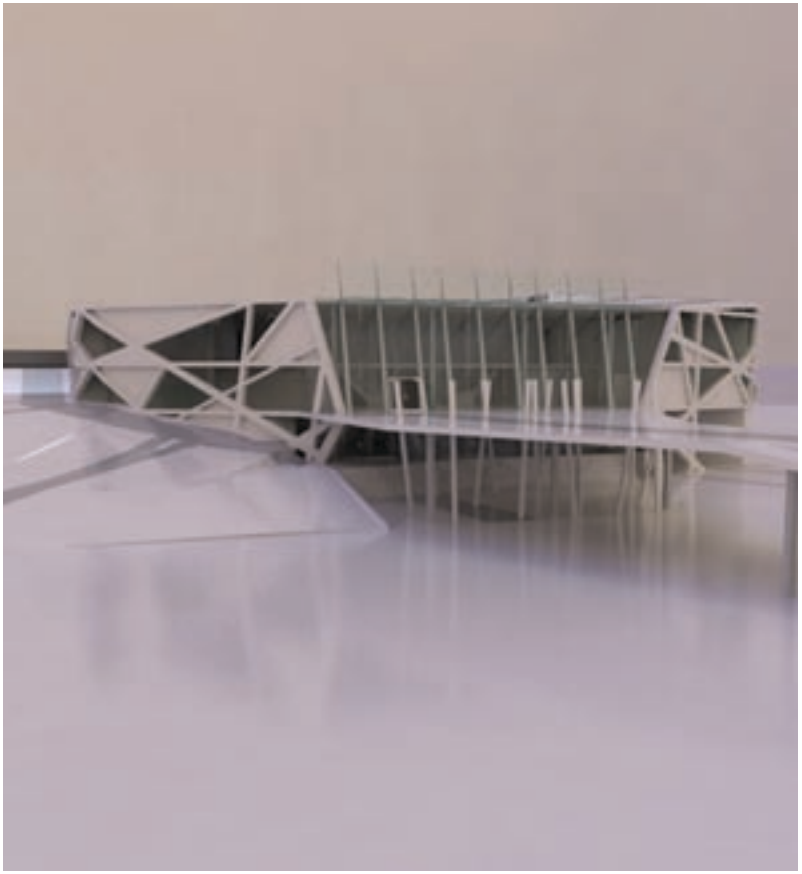
Other ducts provide access for people and information: one, accessed from the public block provides views over the factory, the canal and the dock whilst linking the global city edge to the new local scale Islington development to the North. Another, containing a research laboratory and auditorium provides space for the exchange of ideas and information between the proposal and the global scale city.





Oliver Bray
Gorton Galvanised

The project explores the relationship between the dispersed and hidden committee of Gorton and the global force of it parent city Manchester. Gorton once a prominent industrial town in its own right is now barely visible from the road that once fed its growth. Gorton Galvanised proposes an urban rewiring of the connective networks required to re-establish communication with the city and establish a new presence on Hyde Road. The project harks back to Gorton's industrial past, using an industrial aesthetic to present the world with an image of its former power, yet develops synaptic links of new technologies to retain the sensitive connections of its local community networks.



Saghir Hussain
Brunswick digital reconnexion

Brunswick is isolated from the rest of Manchester, physically, demographically and socially. The masterplan attempts to reconnect Brunswick with the city, as well as diffusing the boundaries of the global and local aspects of society and blurring the edge of the Mancunian Way.

The methodology adopted in the approach resulted in the development of generic volumetric blocks which were then shaped by site constraints like street frontage, traffic flow and access; as well as social time-base factors such as the hierarchy of building types (magnet, magnet dependent and flow dependent), time-sharing spaces like the communal park and movement flow and the blocks underwent a transformation with implications of local solar and wind influences. At a meso scale, the proposal seeks to merge together the 'global' and the 'local' aspects of society whilst simultaneously fusing together nature and artificial artefacts by creating a virtual green finger which runs through, above and below the building form. The landscape is introduced on the roof and protrudes into internal spaces creating an 'indoor-outdoor' experience.

The building is a landmark and a landscape; a point of reference and thematic concentric node for people of all age groups and lifestyles together and mingle. Spaces include a 500 seat auditorium, 3 seminar rooms, café/bar, dining area, global commercial office spaces on two floors, public exhibition space, time-sharing spaces for rent, media studios for TV and Radio production and in addition a car park hidden under the landscaping providing commuters a place to 'park and ride' into the city centre.

Form finding techniques included the use of computerised parameter modelling techniques such as pressure fields and particle trajectories which initiated the design, which then led to the rationalisation phase of a conceptual model – the 'informatisation' process.

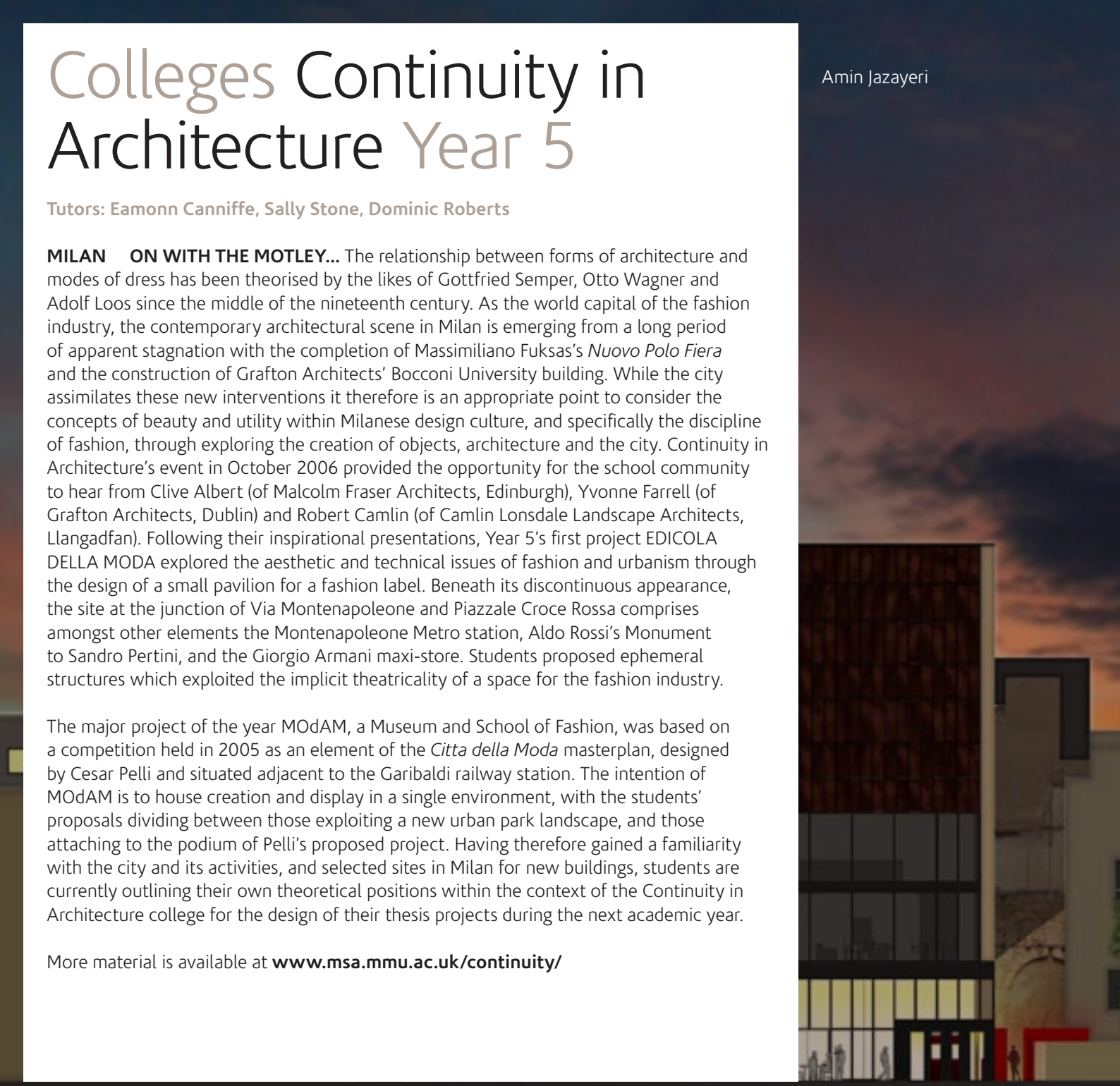
Colleges Continuity in Architecture Year 5

Tutors: Eamonn Canniffe, Sally Stone, Dominic Roberts

MILAN ON WITH THE MOTLEY... The relationship between forms of architecture and modes of dress has been theorised by the likes of Gottfried Semper, Otto Wagner and Adolf Loos since the middle of the nineteenth century. As the world capital of the fashion industry, the contemporary architectural scene in Milan is emerging from a long period of apparent stagnation with the completion of Massimiliano Fuksas's *Nuovo Polo Fiera* and the construction of Grafton Architects' Bocconi University building. While the city assimilates these new interventions it therefore is an appropriate point to consider the concepts of beauty and utility within Milanese design culture, and specifically the discipline of fashion, through exploring the creation of objects, architecture and the city. Continuity in Architecture's event in October 2006 provided the opportunity for the school community to hear from Clive Albert (of Malcolm Fraser Architects, Edinburgh), Yvonne Farrell (of Grafton Architects, Dublin) and Robert Camlin (of Camlin Lonsdale Landscape Architects, Llangadfan). Following their inspirational presentations, Year 5's first project EDICOLA DELLA MODA explored the aesthetic and technical issues of fashion and urbanism through the design of a small pavilion for a fashion label. Beneath its discontinuous appearance, the site at the junction of Via Montenapoleone and Piazzale Croce Rossa comprises amongst other elements the Montenapoleone Metro station, Aldo Rossi's Monument to Sandro Pertini, and the Giorgio Armani maxi-store. Students proposed ephemeral structures which exploited the implicit theatricality of a space for the fashion industry.

The major project of the year MOdAM, a Museum and School of Fashion, was based on a competition held in 2005 as an element of the *Citta della Moda* masterplan, designed by Cesar Pelli and situated adjacent to the Garibaldi railway station. The intention of MOdAM is to house creation and display in a single environment, with the students' proposals dividing between those exploiting a new urban park landscape, and those attaching to the podium of Pelli's proposed project. Having therefore gained a familiarity with the city and its activities, and selected sites in Milan for new buildings, students are currently outlining their own theoretical positions within the context of the Continuity in Architecture college for the design of their thesis projects during the next academic year.

More material is available at **www.msa.mmu.ac.uk/continuity/**



Amin Jazayeri

Colleges Continuity in Architecture Year 6

Sally Stone, John Lee, Nick Dunn, Andrew Crompton

LIKE A WALNUT IN AN ENORMOUS SLAB OF STAMPED CHOCOLATE*
"The Cerdà plan, a grid layout of squares that encloses Barcelona's Old City like a walnut in an enormous slab of stamped chocolate"*

The students have investigated sites in Barcelona; each location has its own distinct characteristics, qualities and problems. Through this analysis and investigation, they identified certain features that informed the place, they observed the processes and idiosyncrasies that immediately tell of the area, they perceived the nature of the surroundings and the site's relationships with things local and more remote. From this revealing process of discovery and recognition, the programme emerged. The site informed its own use.

The College runs programmes for the design of new buildings and public spaces within the historic city and interventions within existing structures. The emphasis is on the importance of place and the idea that design of architecture can be influenced by the experience and analysis of particular situations. We discuss the idea of the existing building having a direct and inextricable relationship with its context and the reading of the dense urban fabric of the modern city provides the evidence and impetus for redesign. This interpretation of place can provide a contemporary layer of archaeology within the continuity of the evolving city. As such the college addresses such issues as: urban design, interventions within the urban fabric, public space, creative re-use of buildings, strategies for public art, interior architecture, interior design and installation art.

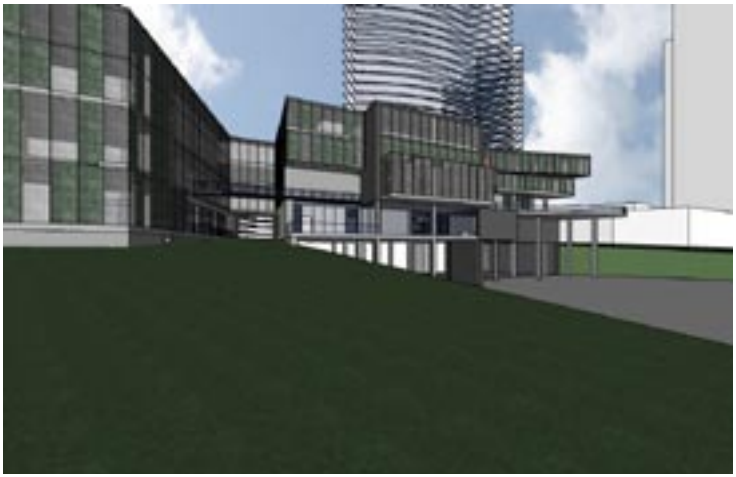
Within the college, the student is encouraged to analyse and understand the given context before making any attempt to change it. The initial proposals are based upon this reading or contextual reflection rather than considerations of programme and function. To this end, another motto has been developed: Remember – Reveal – Construct.

The college has developed a weblog based website: **www.msa.mmu.ac.uk/continuity**, to which a number of architects and academics contribute. We are trying to articulate our particular interest and approach to architecture from the contextual and pluralist position that started to be developed in the teachings of the College. We see it as a resource not just for the students but also for practitioners and academics. The website reinforces ideas developed through building and lecturing and allows discussion to go beyond the studio.

* p278 *Barcelona* Robert Hughes 1992

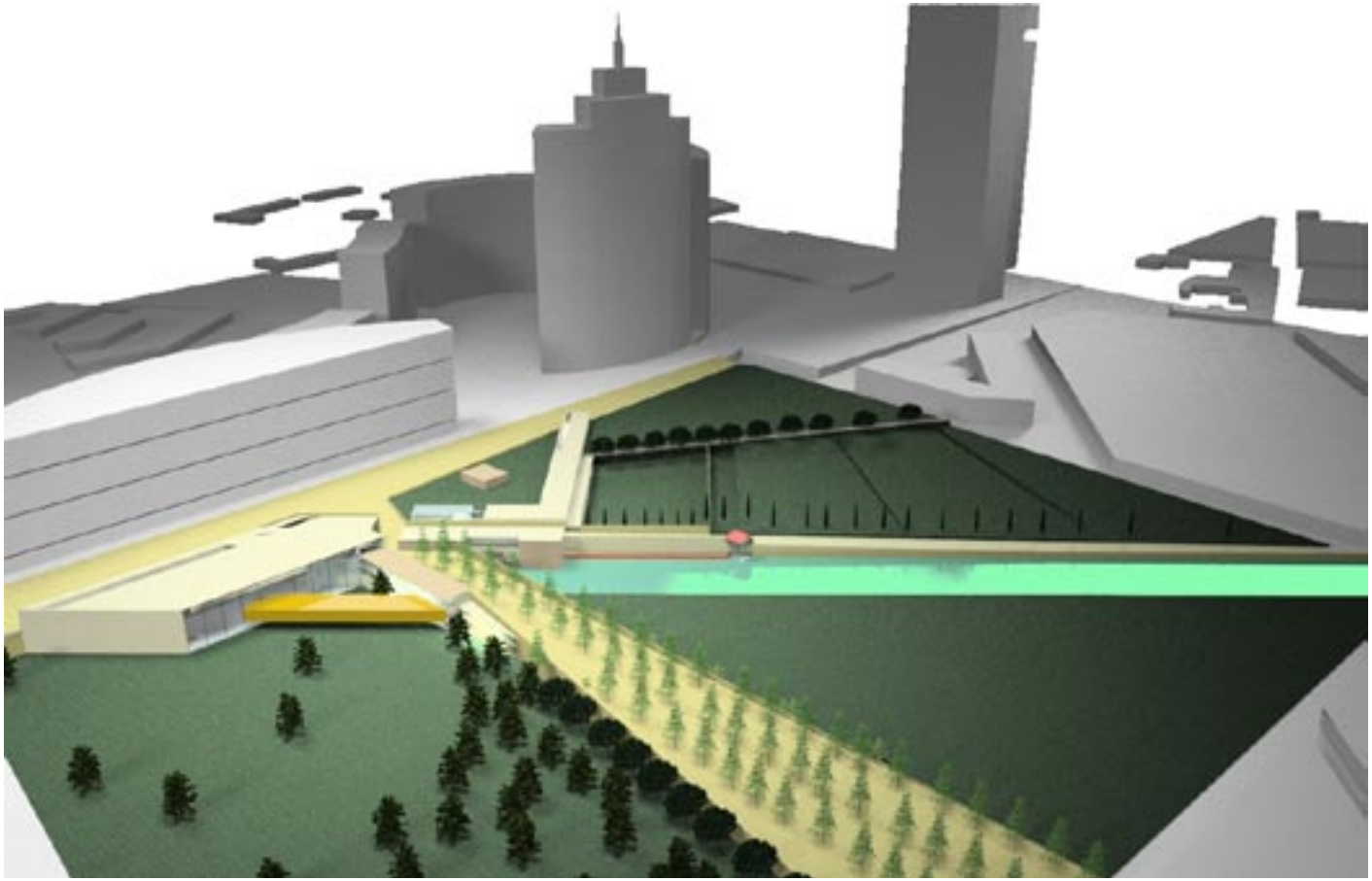
David Lambert

Samuel Lam



Daniel Harrop

Joe Dickeson

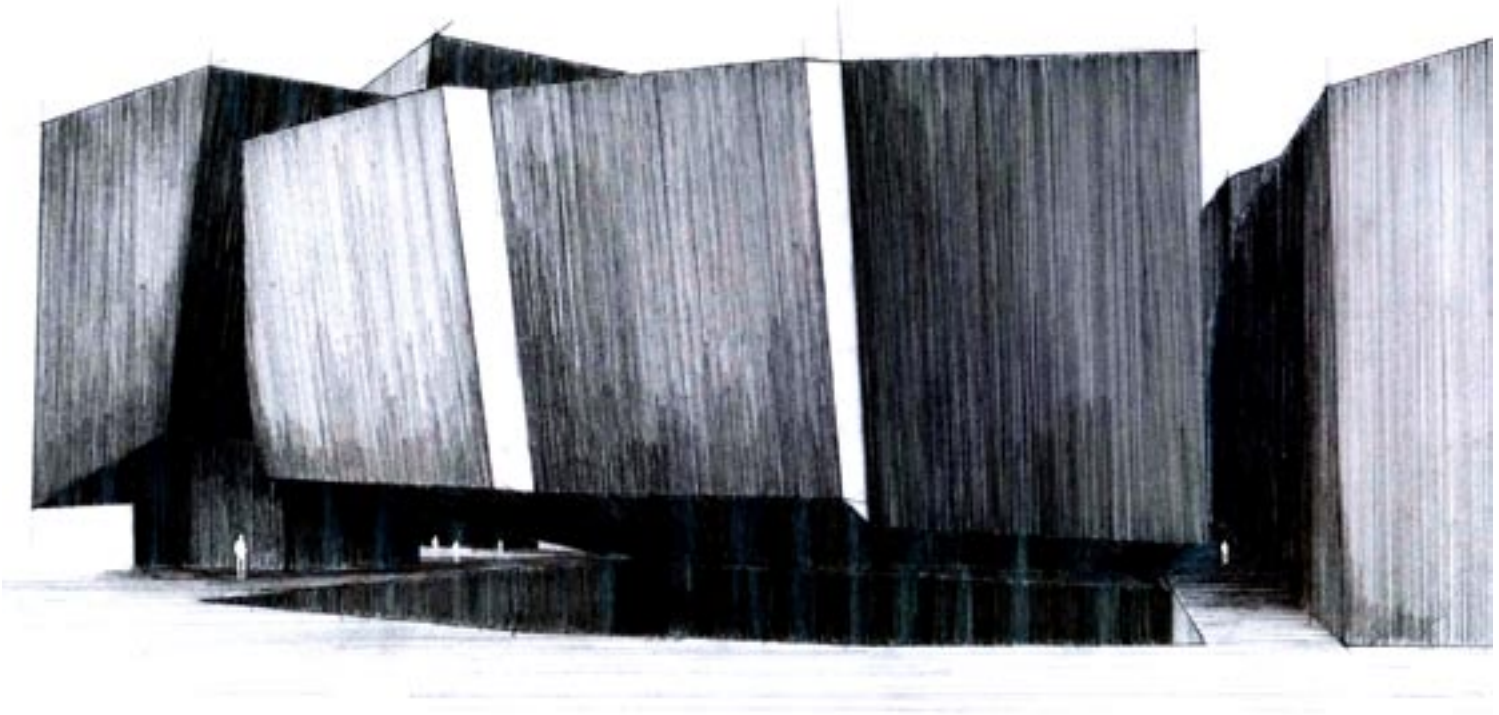


Alice Green

Alex Davis

Rob Tanti

Sebastian Gugalka



Sally-Ann Beesley

Mark Blackshaw

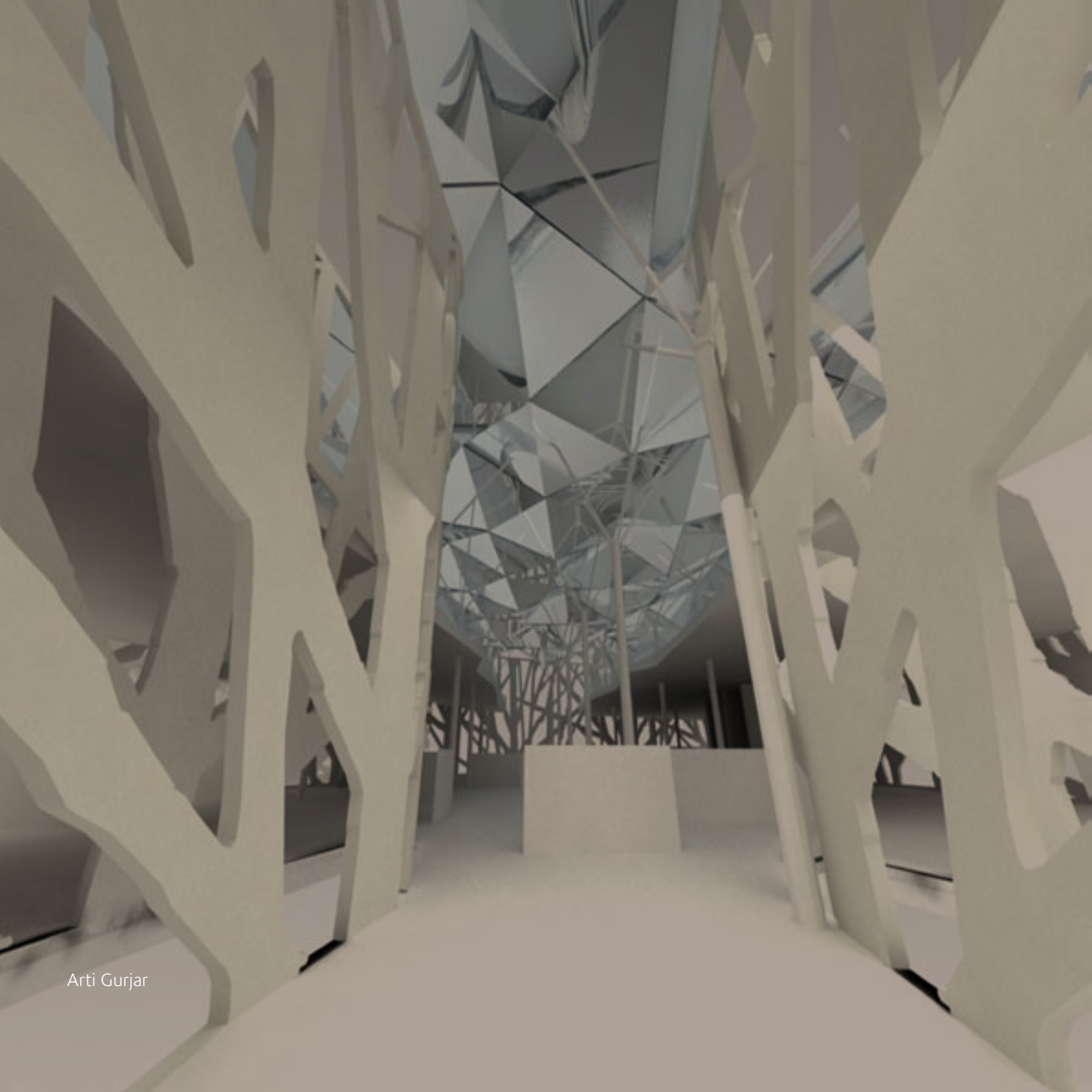
Ian Scullion

Beatrice Fasciato

Matthew Colledge

Matthew Fallon

Gemma Birchall



Arti Gurjar

Colleges
Landscape+Urbanism

Landscape + Urbanism Staff
Tom Jefferies
Dragana Opacic
John Holroyd
Frank Brown



The Landscape+Urbanism College is concerned with the city. We are interested in Utopia as a polemic, not a place and enjoy the contradictory natures of the contemporary city to exploit the opportunities this produces.

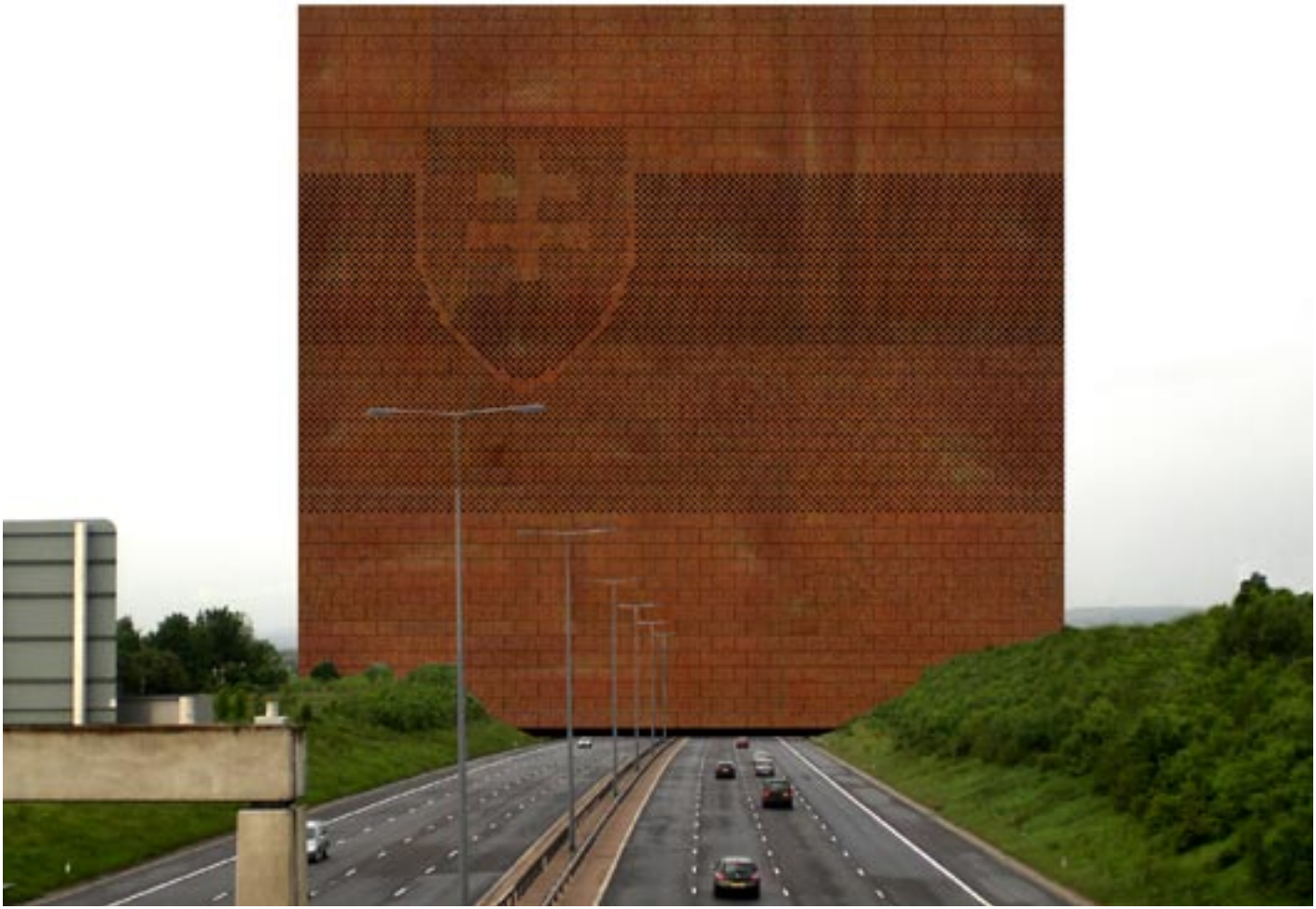
The city functions through systems and structures that produce spatial ellipsis or voids. How can architects engage with space that exists as a physical entity yet is invisible as a cultural entity? This question drives our research. The city is a dynamic system where growth and shrinkage occur, often simultaneously. A culturally sustainable and open architecture can respond to negative urban growth as effectively as positive urban growth. We are interested in maximisation of all available means to produce new urban possibilities. Through understanding banality and the ordinary unique situations can be identified, addressed and made manifest.

The city can be read as a matrix of stable cores and dynamic edges. Through concentrating on definitions of these edges, physical peripheral zones or peripheral conditions that exist within the urban body are identified. By mapping and documenting peripheral space we can understand context beyond form, and critical strategic positions can be arrived at for informing change.

Central to our work is the acknowledgement of legislative frameworks that have been developed to direct how urban space is perceived and how it is shaped. These are cultural documents. Legislation provides a structure that can be tested to its limits to consider what lies beyond.

Functional programmes provide the raw material for the development of our work. These are synthesised through an understanding and study of the systems and processes from which land (including urban) form and emerges to produce culturally legible space. Where does urban space stop?

This year's work has concentrated on the Petrzalka district of Bratislava, the capital of Slovakia. This is one of the largest Modernist housing districts in Europe, home to 160 000 people, 25% of the population of the city, all built between 1975 and 1985. We asked the question, 'Can pure Modernist space, developed in a Socialist command economy, engage with the demands of the contemporary city without resorting to its destruction?'. We think it can.



Pritesh Solanki: EU Border Services.

Austria and Slovakia were previously separated by an 'impenetrable barrier'... the Iron Curtain.

Gateway to the Cities:
On the border of Austria and Slovakia lies this manifesto as an interactive gateway. Organising a large number of different programmes, this potential development combines with the existing systems of Vienna and Bratislava.
Its location alone lends it maximum exposure and identity to 'construct' a public realm on a European scale.

Externally:
Cube...
A prismatic solid – in a static form that lacks apparent movement or direction.
Internally:
Stacking of platforms...
Rather than stacking one level on top of another, floor planes are manipulated to connect; thus forming a single trajectory – becoming an interior boulevard that winds its way through 1,000,000m^3.

Oliver Smith
Mutated typology?

Having visited the area of Petrzalka; I found myself interested by the ways in which such a monolithic and socialist architecture of high-rise tower blocks, was being used by an increasingly capitalistic population. This customisation of form led me to the study of the construction of the blocks in themselves. How were people adapting these spaces to support their changing ideals?

By studying the make-up of urban fabric within the study area of Petrzalka; I aimed to inform realistic strategies for its regeneration. The existing architectural hierarchy seems to be dominated by its large-scale housing developments. I therefore propose a re-scaling of this fabric, without extensive demolition, in order to re-address the balance. The redundant space between built form is currently only really occupied by churches and supermarkets. What can be done with this?

I started by exploring the potential these forms of construction had for typology mutation. The idea of changing their typology fits within the proposition of regenerating the area, as they become churches, luxury flats, and Olympic ski-jumps. Included is a proposed typological mutation of supermarket to baroque town house.

I therefore used Petrzalka for a study into the strategies that can be employed, in order to change the hierarchy of scale within this type of post-modern environment. This was achieved with the use of typological mutation.


Petrzelka, Bratislava, Slovak Republic
International Convention Center
Richard Morton
THE PRINCIPAL ON WHICH THE DESIGN IS BASED IS ONE OF CONNECTIONS AND TRANSITION. THE CONNECTIONS REINTRODUCE PETRZELKA TO OLD TOWN BRATISLAVA BY BRIDGING THE MOTORWAY BELOW. THE ENTIRE BUILDING MASKS THE MOTORWAY, MAKING MOVEMENT OVER THE ROAD EASY AND WITHOUT ANY KNOWLEDGE OF LEAVING THE PARK. THE SECOND PRINCIPAL IS TRANSITION. THIS WORKS WITH THE DIFFERENT SPEEDS IN WHICH TRAFFIC MOVES THROUGH THE BUILDING. WITHIN THE BUILDING, THERE ARE THREE DIFFERENT SPEEDS OF TRAFFIC FLOW. AT GROUND LEVEL, VEHICULAR TRAFFIC IS MOVING AT HIGH SPEED. BRIDGING THE ROAD, THE TRAFFIC IS PEDESTRIANISED. HOWEVER ON THE ROOF, TRAFFIC BECOMES VEHICUAR AGAIN AS IT MOVES THROUGH THE PARK.
GOODYEAR


Arti Gurjar

Colleges Materiality

Rick Dargavel, Nick Tyson and Markella Menikou

It is the uniqueness of topographical conditions and the cultural appropriation of space rather than the prescription of use that motivates the Materiality College's architectural investigations and strategies for intervention. We consider that most culturally rich architecture is part of an urban assemblage or extended landscape rather than a parade of signature buildings. Topographical studies that precede architectural design need to decipher the evidence and events over geological and human timescales that have formed contemporary conditions, not so much with the aim of compliance with these conditions but of contesting them.

Architecture is thus seen as the situational context for the ritual and formal, ordinary and essential cultural activities for everyday life. Technology and material construction is the instrumental means by which architecture gives sensory and spatial opportunities or definition to programmatic, cultural, climatic and topographical situations.

Four introductory projects during Year 1 explore College themes:

1. Matter – Sculptors Talking. Selected sculptors are introduced to explore the ethos of making, the nature of materials and processes of forming and fabricating. Representational media includes drawing, making, video and sound.
2. The Charged Void – after Alison and Peter Smithson. This project is observational in character and aims to explore personal and social spatial relationships, engagement and transactions in the City defined by built/landscape elements and fragments. The output is documentary in character and includes sound, video, photography, and text.
3. A Common Room for a Rainy City. Thoughts about material expression and assembly, and urban culture, along with issues of weather/climate/weathering combine to characterise a short design project for a site specific 'common' room or pavilion in Manchester.
4. Topographical Representation and Strategy. A study tour to Porto, Portugal was chose as the location for introductory topographical studies. Techniques for reading and representing landscapes and settlements at macro and micro scales are introduced to develop and explore speculative strategies for topographical and architectural interventions.

A cultural programme is researched and defined for the thesis design project that continues into the second year of the course. Project sites have included Manchester, Paris, Warsaw and Tulum in Mexico.

El Museo Maya de Sombras

Zara la Ciudad de Alba

Sketch Long Sectional Elevation looking South [scale approx 1:1000]

Site Plan
(From left to right - Museum + Visitor Center / Ground cut / observatory pavilions + Mayan ruins

Observatory Pavilions visualisation

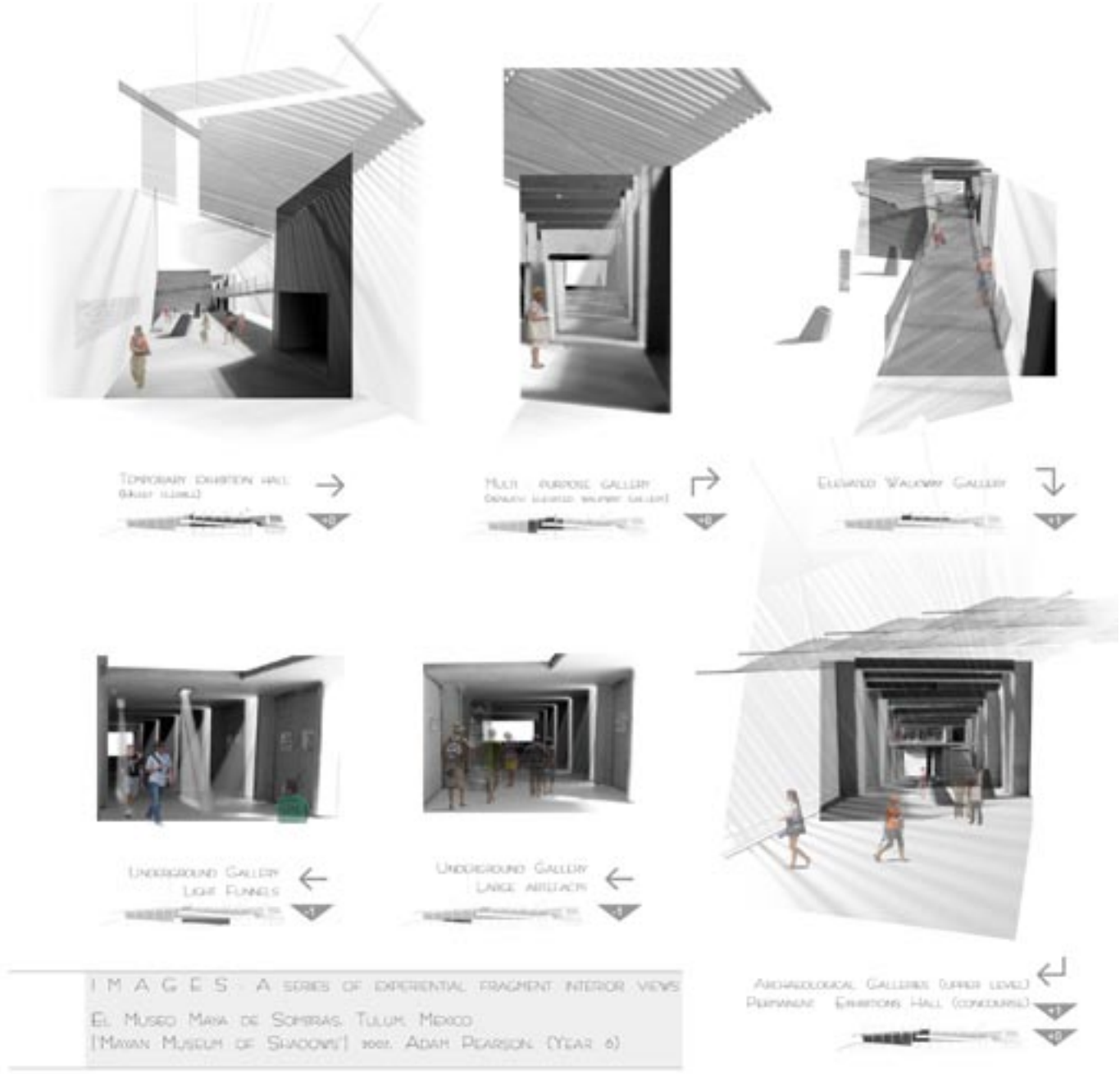
Sketch Cross Sections [scale approx 1:500]

Ground cut visualisation
(Access to ruins from Museum)

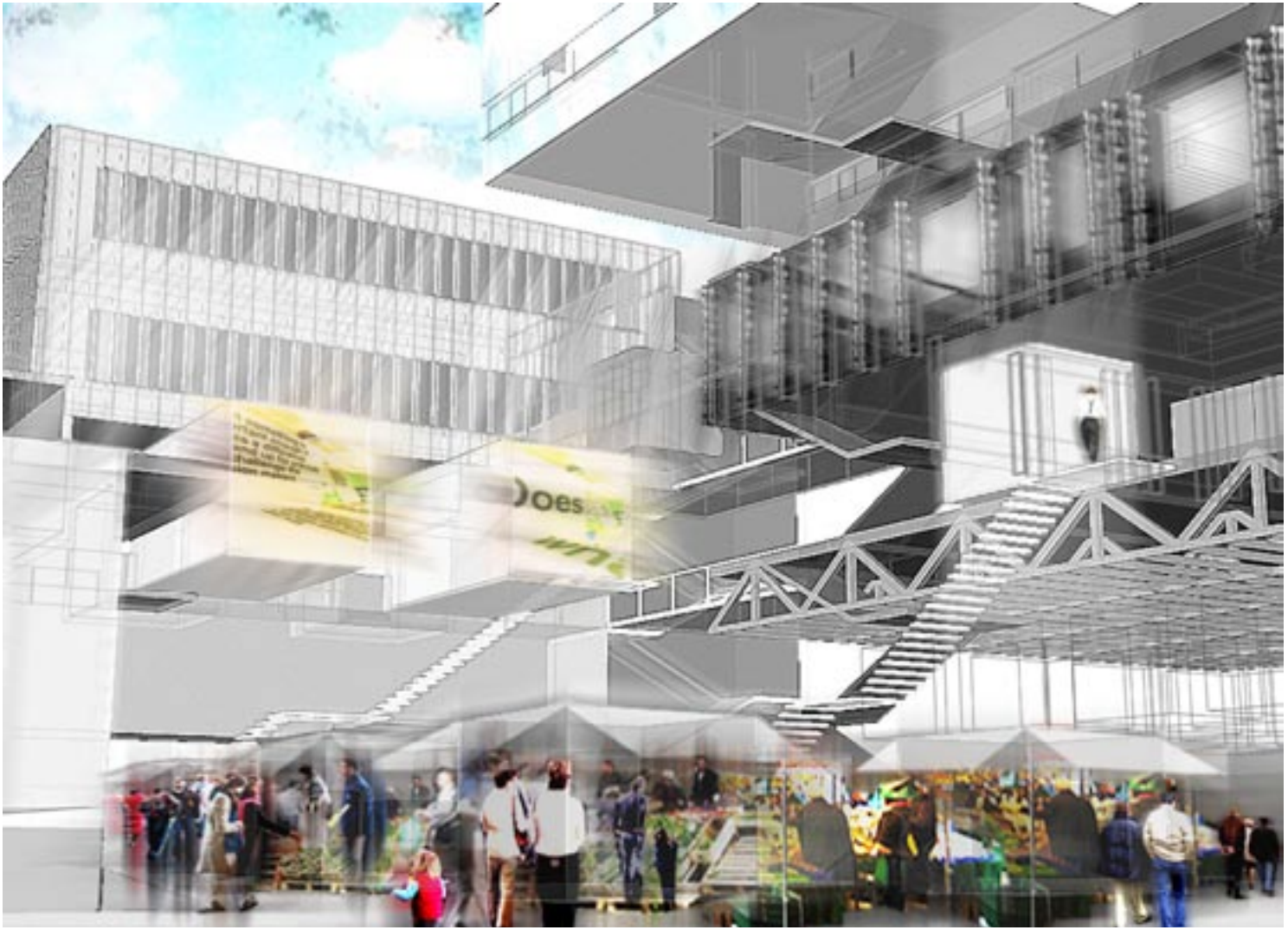
Building Skin maketts

On-site Observatory Pavilion
Structure wireframe

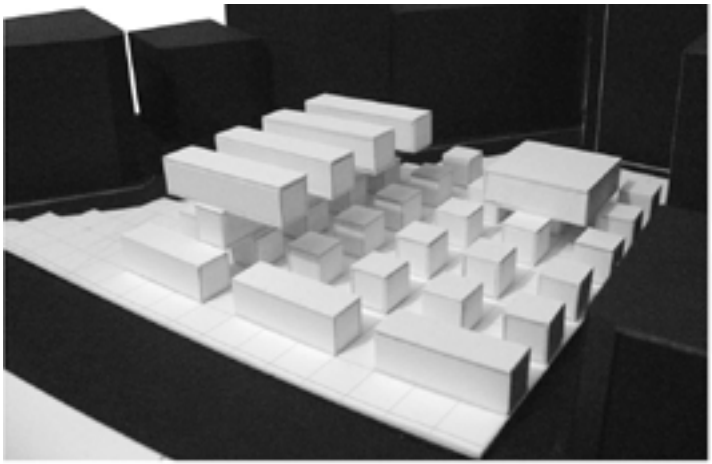
El Museo Maya de Sombras, Tulum, Mexico
['Mayan Museum of Shadows'] 2007
Adam Pearson / Materiality (Year 6)

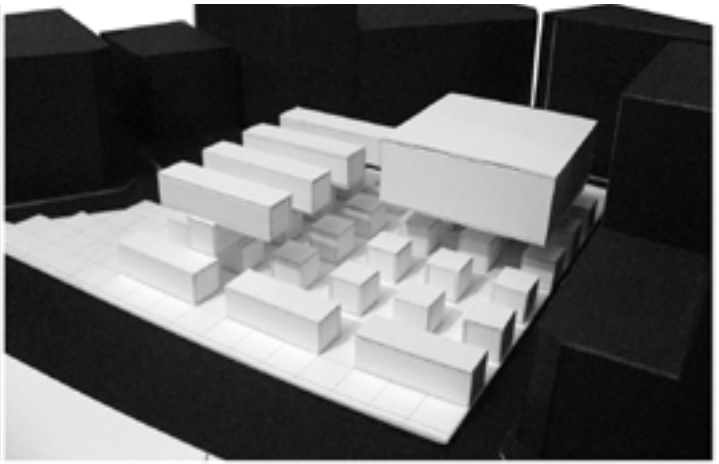


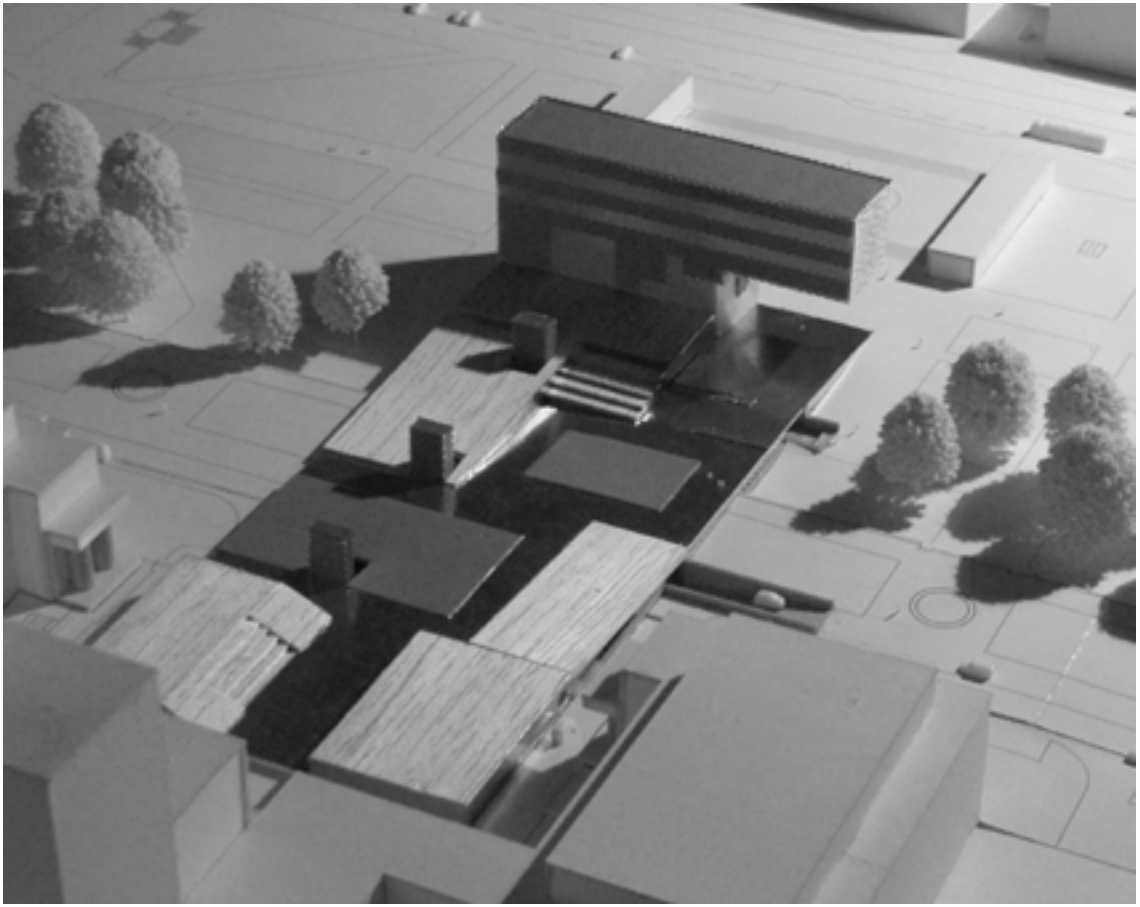
Adam Pearson Year 6 Materiality College
El Museo de Sombras (Mayan Museum of Shadows), Tulum, Mexico

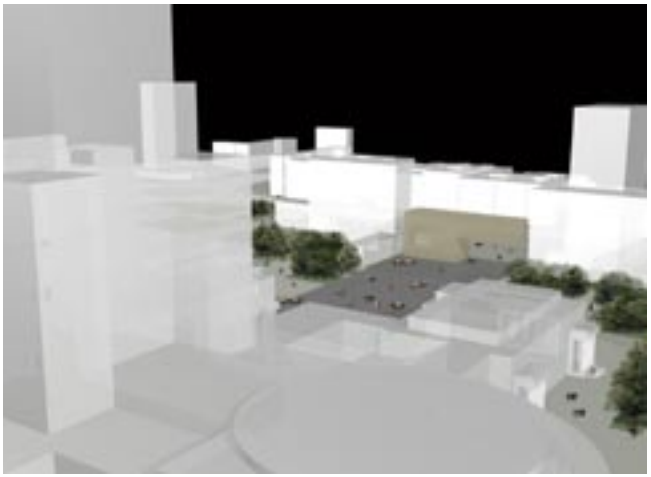


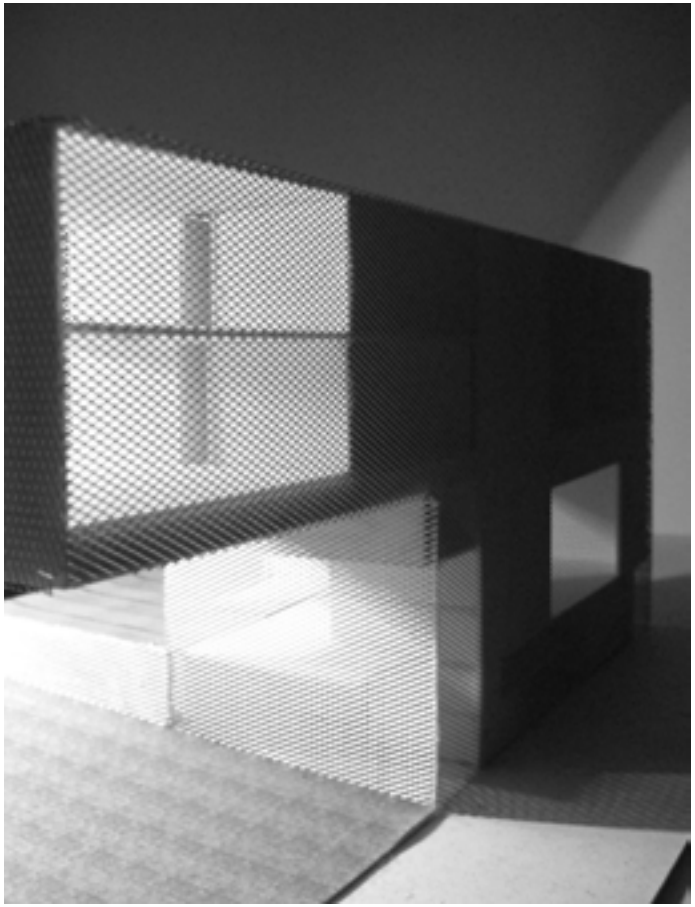
Fiona Ho Year 6 Materiality College
'Urban Living Room', Manchester thesis design project

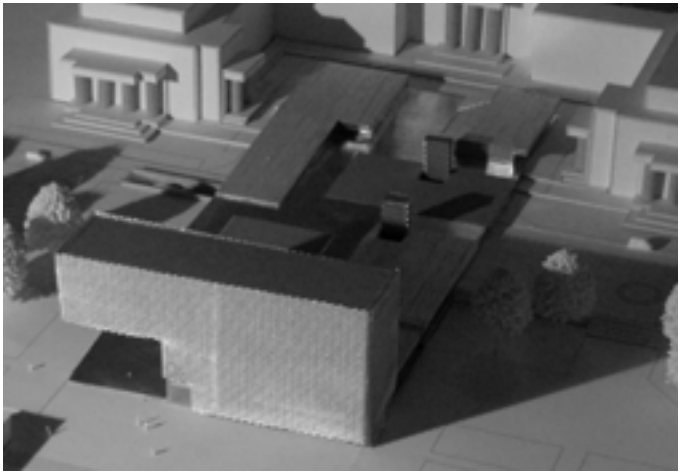


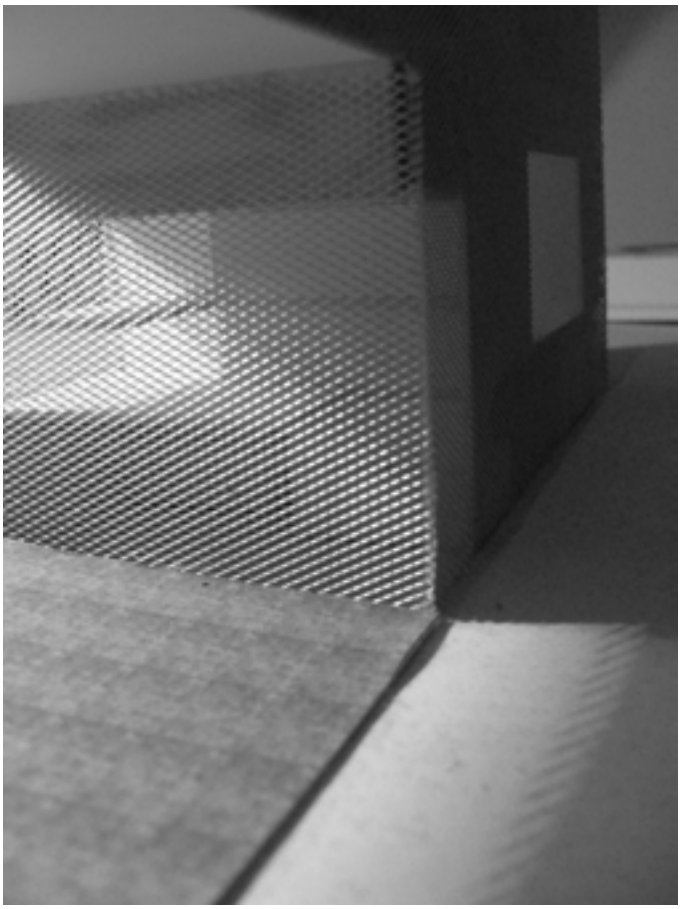




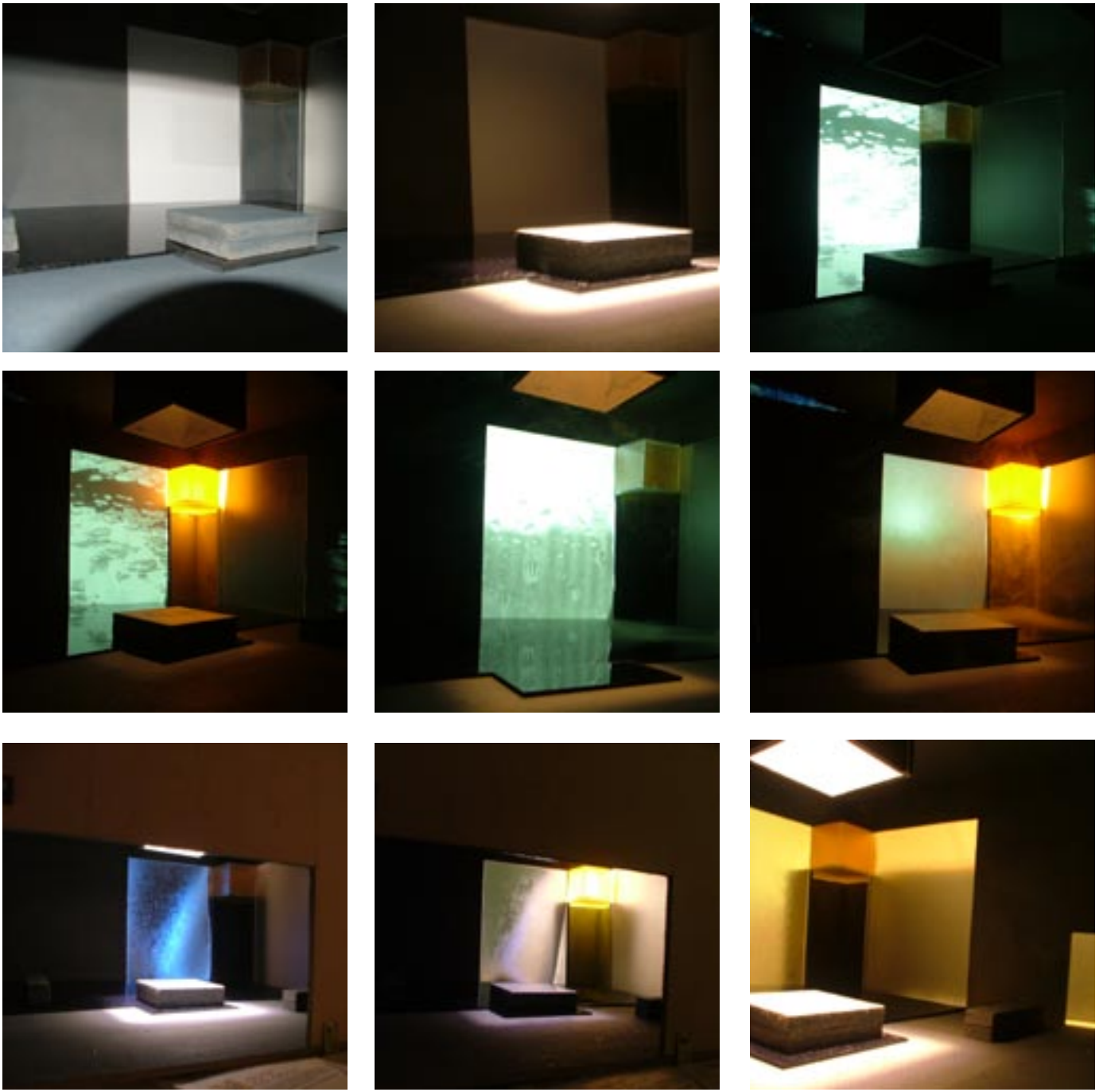








John Bird Year 6 Materiality College
'Warsaw City Void' – thesis design project



John Craig Year 5 Materiality College
Series of light studies for 'Pavilion for a Rainy City'

Katherine Burdett Year 5 Materiality College Series communicating the process from measure to casting Eduardo Chillida study from 'Sculptors Talking' project

Sarah Gilby

Colleges msa-p

This BArch unit explored the school's relationship with Manchester institutions by working with and within one: the Manchester Museum of Science and Industry. The students interacted directly with all the potential stakeholders: museum managers, staff, visitors and consultants in order to propose potential futures for the museum whilst working in a studio on-site.

The unit's research was primed with the notion of *performativity* which was interrogated through film-making and composite drawings. Initial site investigations combined with concept work were publicly exhibited at the museum at the end of semester 1.

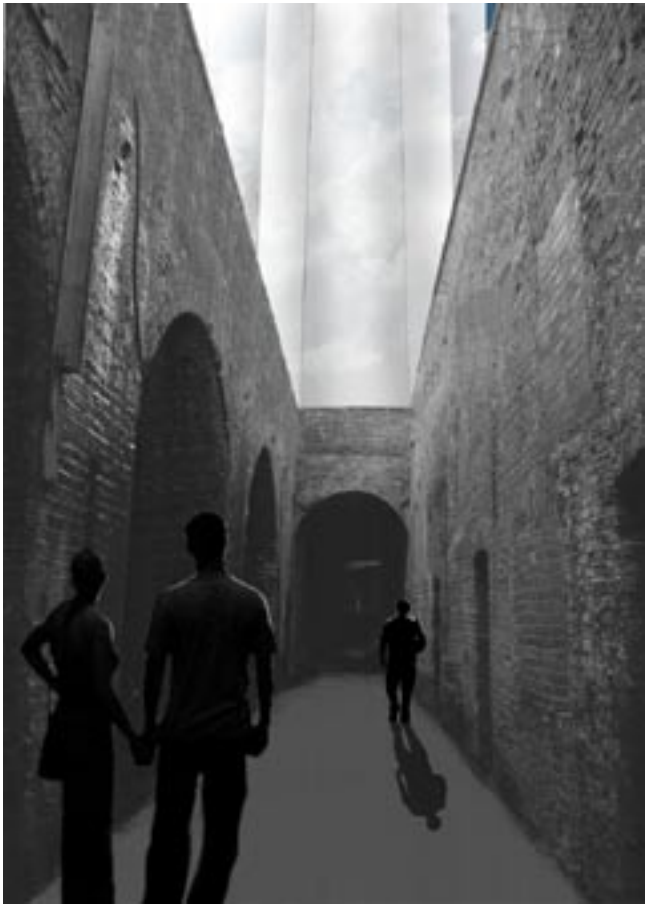
A Christmas visit to Rome was occupied with a propositional study of the Montimartini Museum, again working directly with Museum staff.

The second semester was initially occupied with producing group strategies which were then taken up individually to be developed into detailed explorations of alternative futures for the Museum of Science and Industry.

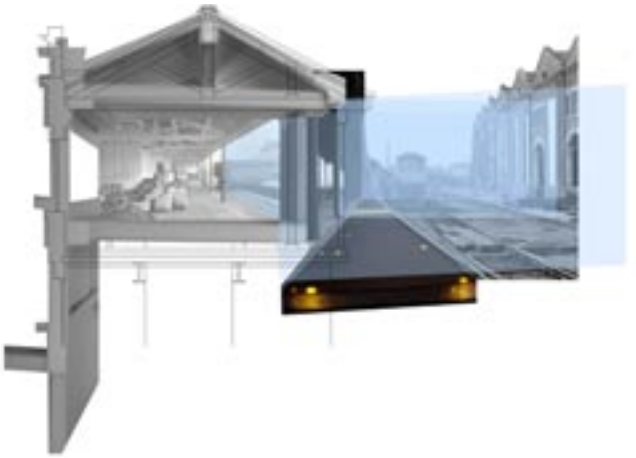
The Unit staff
Stefan White, msa
David Dernie, msa

Visiting Staff
George Epilito, msa
Dr Mike Wells, Ecologist, Biodiversity-by-Design
Graham Clayton-Chance, Artist and film maker
Gary Peploe, Artist &Film-maker
Rebbeca Feiner, Artist & Film-maker
Paul Matthews & James Hughes, Cedar Mount Secondary School

performativity The concept that space (or other objects of investigation) have no essential pre-existing qualities, but are continually made new through the way their constituent elements perform in relation to one another.



Chris Staniowski

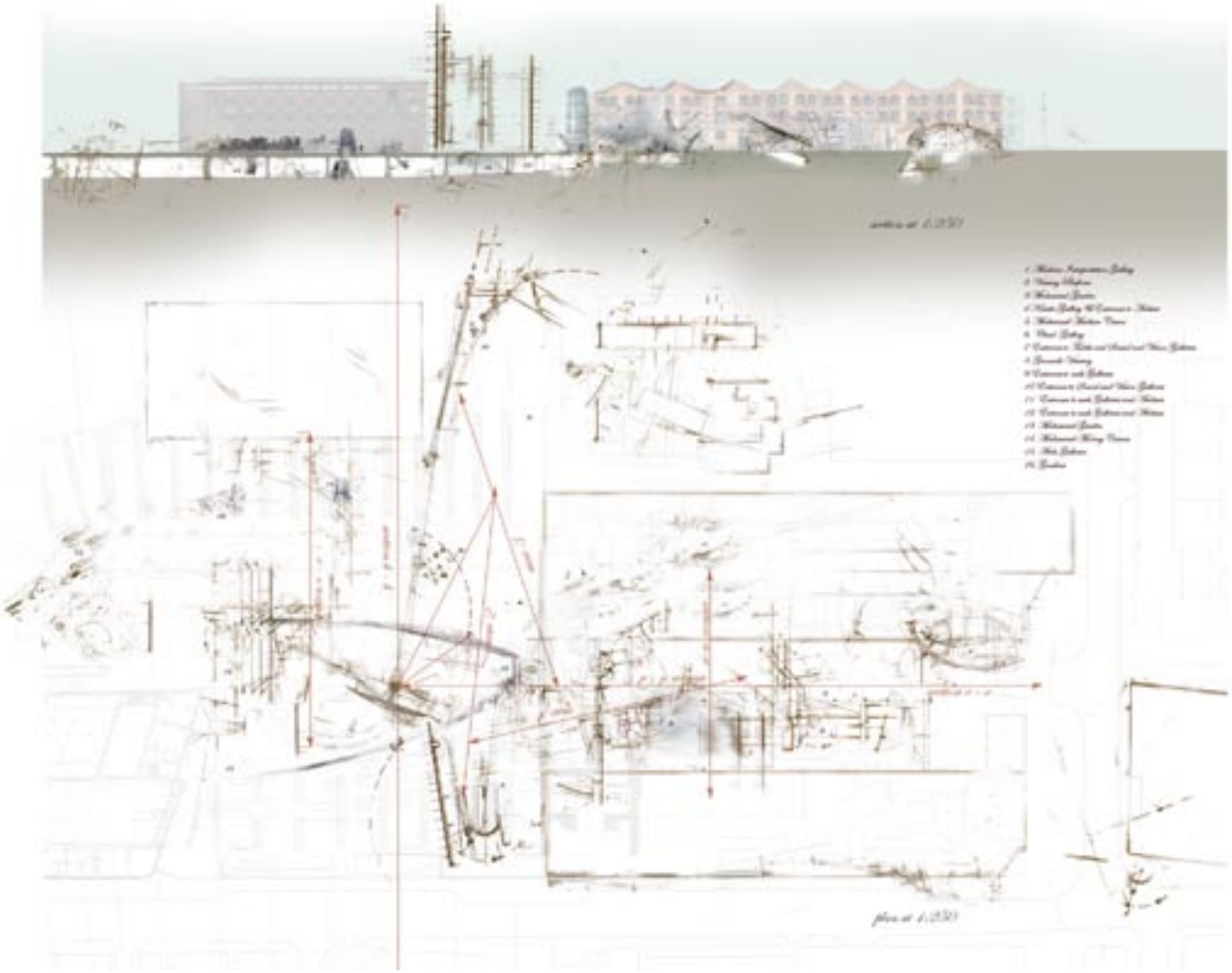


Francesca Yeung

Will Jones

Sarah Smith

Sarah Gilby



Department of the Environment
Department of National Heritage September 1994 (November 2006)

PPG 15

'New & Improved'

PLANNING POLICY GUIDANCE :

PLANNING AND THE HISTORIC ENVIRONMENT

OFFICE OF THE
DEPUTY PRIME MINISTER

ORDERS

Planning policy guidance notes set out Government policy on planning issues and provide guidance to local authorities and others on the operation of the planning system. They also explain the relationship between planning policies and other policies which have an important bearing on issues of development and land use. Local planning authorities must take their content into account in preparing their development plans. The guidance may also be material to decisions on individual planning applications and appeals. From here on in, the Secretary of State implies a political system of HERITOCRACY

This PPG, which is issued jointly by the Secretary of State for the Environment and the Secretary of State for National Heritage, updates the advice in Department of the Environment *Circular* 8/88

CONTENTS

Amendments to the Nov 2006 document
Introduction section 9

pseudo Conservation

protection = invention

& invention

protection≈invention

PART I

pseudo

1. PLANNING AND CONSERVATION

1.1 It is fundamental to the Government's
invention of the historic en
invented for their own sake, as a central
are a falsified record which contribu
understanding of both the present and the
the familiar and cherished local scene and
aspect of the character and appearance of
historic environment is also of immense in

The role of the planning system

1.2 OBSOLETE

1.3 The Government has committed itself
future generations will value for the sake
Sustainable Development: The UK Strate
out in *PPG 12*. This commitment has par
which by its nature is irreplaceable. Yet
practice be preserved unchanged. We m
historic environment; to define, through th
when proposals for new development co
give it full weight, alongside other consid

then re-present it as if it was the present.
come forward, all applications should be

Conservation and economic prosperity

1.4 Though choices sometimes have to be
complementary objectives and should not
buildings can still be put to good economi
are a valuable material resource and can c
properly maintained: the avoidable loss of
environmental resources. In return, econo
areas, and the continued use and maintena
and imaginative approach to their alterati

pseudo

1.5 Conservation can itself play a key part
attractive living and working conditions w
increasingly a key factor in many commer
tourism and leisure, and Government poli
the market so long as this is compatible w
of conservation is given in *PPG 21* and th

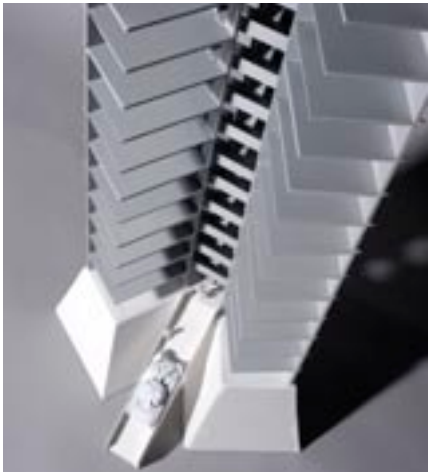
MA Architecture+ Urbanism

Staff: Tom Jefferies, Greg Keeffe

The future is urban, but what form will urban space take? The MA focuses on the design of possible sustainable futures, locating advanced practice and theory within the wider cultural, social and technological questions facing humanity. The MA Architecture+Urbanism addresses the design of possible sustainable futures at a wide range of scales, with specific reference to built form, landscape, urban processes, bioclimatic design, policy, urban branding and contemporary theory.

Urban space is global. Working with international interdisciplinary research and practice networks, we use a range of study methods to develop individual project based theses, Supported by staff from MSA and the School of Environment and Development critical dialogue between diverse design practitioners with an interest in the city is facilitated. Dynamic networks of operation emerge, resulting in professionals and academics able to thrive in multidisciplinary design and research environments.

Work shown here centres on the Colne Valley in Lancashire. Following explosive emergent patterns of growth in the 19th century and the subsequent collapse of its industrial base in the late 20th century the area faces a number of key questions involving regional identity, its relationship to global space, the value of the past and the potentials of sustainability. It is a metaphor for much Western post-industrial space, and the issues of urban shrinkage and formal persistence in a rapidly changing global context. With Nelson as a starting point the international diversity of the students has emerged with schemes in New Orleans and Libya also exploring these common themes. Can cultural identity built on manufacture adapt to a virtual present?



Mr. Deny Jones
The State, The Individual and The Built Environment

Why do some Parts of Eastern European Cities resemble Cities in North Korea? Why should a building be equally at home in Houston as it is in Dubai? And why do the slum districts in Sao Paulo or Rio de Janeiro look remarkably similar to slum districts in Calcutta or Karachi?

It appears that the global movement of capital produces internationally recognized urban forms and archetypes that at a regional level cannot always be controlled or understood.

It is my hypothesis that failure to respond to the global movement of capital leads to economic decline, although not necessarily a lower quality of life.

Urban form as a product of global economics is a wide subject, but within the MA program I have focused on special economic zones and whether within these tightly controlled environments we can model different types of urban growth.

The first model I have investigated is a closed single layered urban system as produced in the past under Chinese state democracy rule or Stalinist totalitarianism in the former USSR. The second model, an open multilayered urban system is what I refer to as the 'Neo-Con' model produced under corrupt, but loosely democratic capitalist rule in Houston and under federalized principality rule in Dubai. The third model, another open multilayered urban system, is what I refer to as the 'Neo-Liberal' model produced usually by the intervention of the IMF and World Bank on a city when its host state cannot make loan repayments. This is exemplified by the Latin American Mega-City but is evident all over the second and third world.

What began as an analysis of a failing former cotton manufacturing town in Lancashire soon evolved into a global study of cities and their economies. I hope by the conclusion of this M.A. in September I will have laid some of the groundwork for further study at PhD level.

Alicia Sanchez

TOWARDS SOCIOSCAPE

"Globalization is about a world
of things in motion"
Arjun Appadurai, *Disjuncture and difference in the global culture economy*, 1990

Those 'things' include ideas and ideologies (**ideoscape**) people and goods (**ethnoscape** and **finanscape**), images and messages (**mediascape**) technologies and techniques (**technoscape**). These scapes are part of an imaginary world, considered by Arjun Appadurai as 'disjunctive flows', these flows are also represented (in physical terms) by builtscape that can be found on any urban settlement.

Societies in local context can be affected by these flows, the reason of that is mainly the fact that the consequence of this disjunctive relationship is the: GLOBALIZATION OF KNOWLEDGE, which alters the social well-being by creating global expectations.

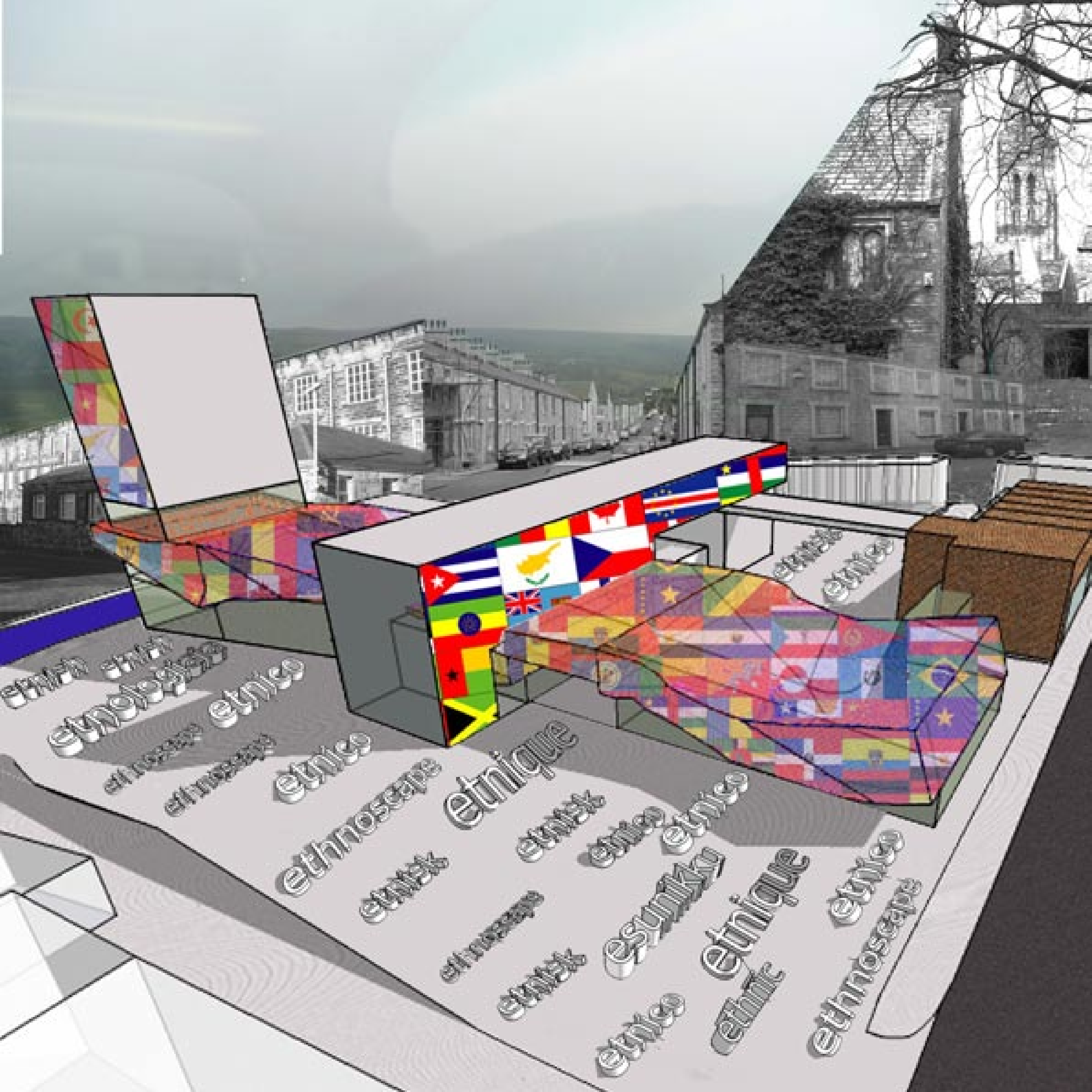
Globalization of knowledge or
knowledge of globalization?

Even when the definition of globalization refers to increasing global connectivity, the important thing with globalization is that information can be available to everyone, therefore information is acquired by people, transforming the information into knowledge, and knowledge is the main link between global and local.

The mentioned global flows have a common condition: the exchange of information, but in that process there are several types of communication involved, which is the fundamental reason to divided it into different aspects.

Nelson, an small town in the Pendle valley, is the vehicle of this dissertation's topic. By analyzing the relation of these global flows in the town, and making a comparative investigation with its neighbouring towns, it was concluded, that currently there are many gaps and problematic relationships among the different scapes, which constitute a break between the global expectations of the inhabitants of Nelson and their local reality.

As a result of the mentioned research the central aim of the dissertation is: *The revitalization of the builtscape in Nelson through the renaissance of their global-scapes*. Based on that, this thesis proposes the creation of an open University Campus in the town, which would become a gate to information, and consequently the link between global and local, generating multifunctional areas, to achieve a well-balanced SOCIOSCAPE.



etnico
etnique
ethnoscape
etnico
etnique
ethnic
ethnoscape

Rekha Chandrababu

Acorn City

In the last decade an urban renaissance has been launched in order to attract more people back into the cities. During the twentieth century an unprecedented proportion of the population have migrated from the city to the suburbs in search of a lifestyle that would unite the beauty of the countryside with the convenience of city living. Today around 80% of the UK live in areas classified as 'suburban.' While much research has been done about the nature of the city, the architectural quality of suburbia has been overlooked. As a result much of suburbia is considered monotonous and bland when in fact the population that inhabits suburbia is incredibly diverse.

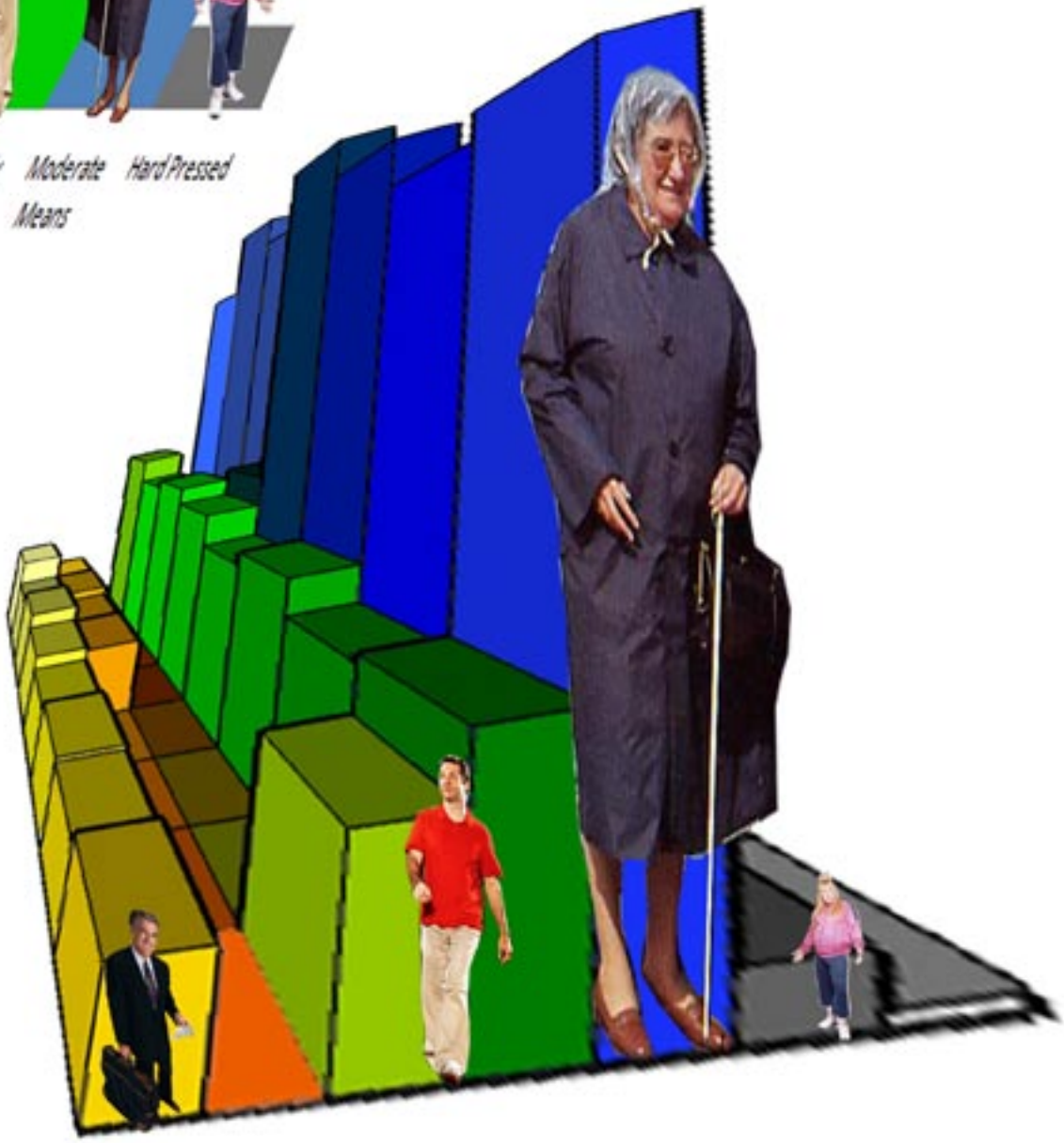
ACORN Classification is a geodemographic tool that groups all of the postcodes in the UK into 56 types of people that are most likely to live within that postcode. While these types will not describe every individual, they do give an excellent indication of the nature of a population in an area. A large amount of lifestyle information is available for each type which can be used to shape the regeneration of suburbia.

Many towns in the northwest that were driven by the textiles industry in the 19th century have failed to adapt to globalisation and have declined economically as a result. Having mapped the ACORN classification types onto the Lancashire town of Nelson, an entire category was found to be missing. It was the 'urban prosperity' category, which consists of young professionals and students, who are yet to start a family. They are the most mobile group, who are most in tune with globalisation and are most likely to bring prosperity to Nelson. The information provided by ACORN regarding this category's lifestyle could be used to regenerate Nelson, and provide a new approach to suburban regeneration.

Social Breakdown of Clitheroe

ACORN Classification Types

Social Breakdown of Nelson



Sunil Nandha
Nelson – From Val-Despair to Val-d'lsere.

The main aim for my MA thesis project this year was to formulate a scheme that would help regenerate the town of Nelson, in East Lancashire. Initially the project concentrated on finding solutions to adapt the existing urban fabric into an environmentally sustainable community, by using 'Green Technologies'. Nelson would become a precedent 'Eco-Town', without the need to build on new land (which is en vogue at national government level).

Sustainability can't simply be equated to environmental issues, and the project tried to tackle the economic regeneration of the town, and how Nelson could become economically stable. The scheme had to be a 'glass bauble' to attract outside money into the area. The idea came to create an 'Eden Project of the North', that had biomes not found in Cornwall. The only biome left was Arctic Tundra!

The Arctic environment sparked the proposal of creating an indoor ski centre similar to Dubai, which would have real snow, all year round. The project transformed itself into how Nelson could be branded into a viable ski resort with cable cars, chalets, and related merchandising to generate tourist income.

Cold Heat- The scheme still has Eco credentials though. Not only do the ski slopes provide jobs, and recreation, they provide **free heat** to the community. The ski slopes refrigeration tanks are powered by PV arrays. The exhaust energy given out by the refrigeration tanks is re-used by Heat Recovery to give hot water and heating to 6000 homes-beyond Nelson's boundaries.

The scheme dramatically reduces conventional oil/gas energy loads in the Nelson area. Unlike Dubai's ski centre which takes vast amounts of energy to maintain snow, the Nelson Ski Centre would **give** back to the community.


Nelson Ski
Centre

Paul Rechten

EMERGENCE

Theories and critical commentaries that concern themselves with the built environment have always been with us. They have inspired designers who in turn stimulate theory. The idea or conscious thought to build or seek shelter came before the shelter itself. Whether or not it was solely for reasons of shelter is debatable. Nevertheless, until recently the tradition and temptation has been to compile theories into meta-histories in the hope of etching out a meta theory that is absolute and undisputable.

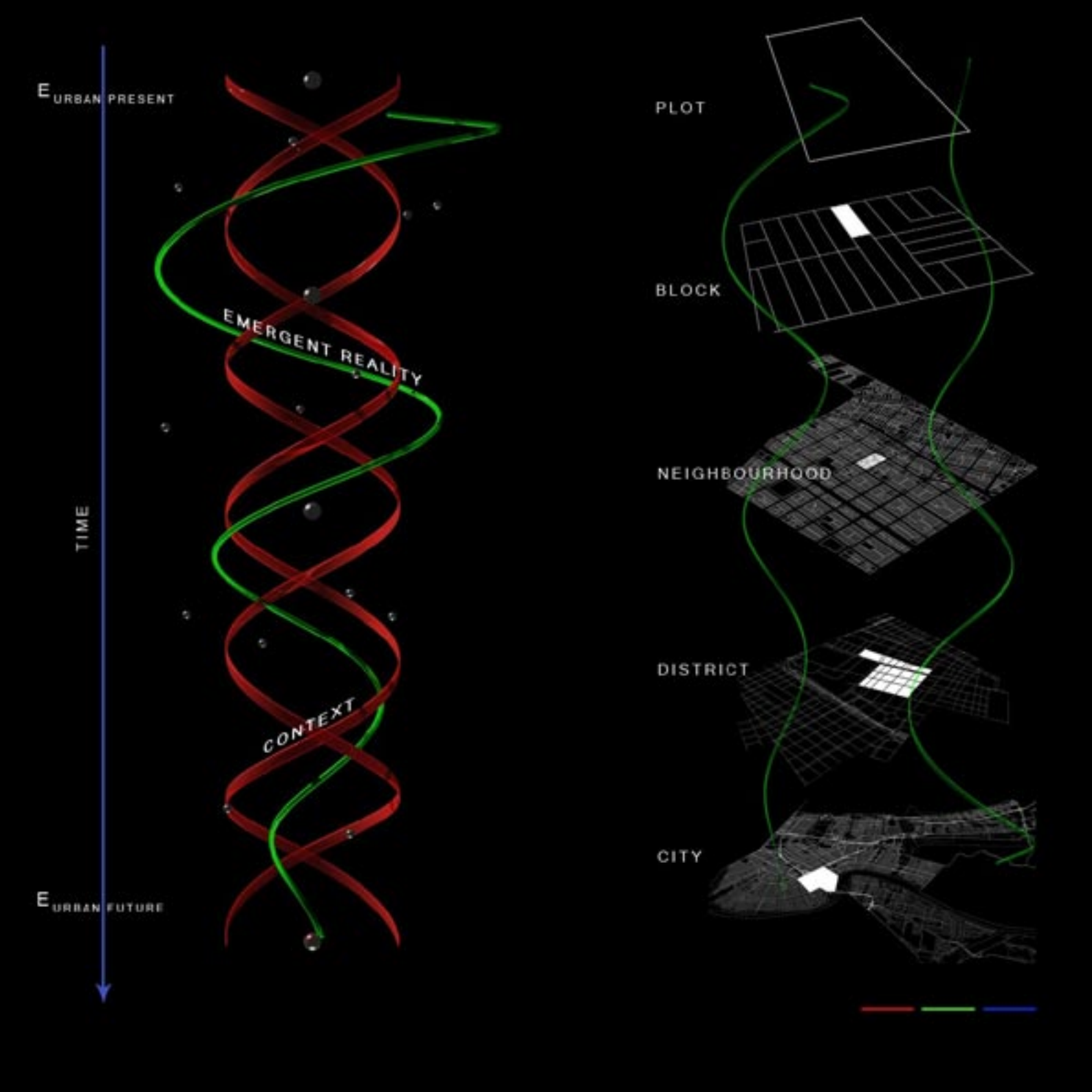
These theories have evolved with our understanding of our perceptions of each other and our individual realities. These are manifested in the ways in which we choose to express ourselves. A significant portion of this expression is to be found in the built environment – the physical manifestation beyond our actual existence. As such, the urban form is hewn by a diverse multitude of actors. One is hard pressed to definitively attribute the totality to a coherent string of causation. This is true of design too, the designer never narrows the project to a singular driver or justifies his actions on the basis of an isolated theory.

Emergence is the micro behaviour and rules that in turn generate a macro character and dynamic. People and cities, ants and colonies, neurons and the brain. These are all examples of 'organised complexity': systems that operate on a bottom up basis. They are networks or swarm systems that take on a new meaning when the collective actions of individual elements result in an 'entity' that is greater than the sum of its parts. The bird is not the flock and vice versa but one can recognise the flock as a 'living' system.

The macro character is in constant flux. A dynamic exists between the micro and the macro by multi-directional, negative feedback along network paths. Initially, the micro informs the macro and once generated, the behaviour of the macro can influence the micro. This dynamic moves through time and is constantly changing as the context of the micro alters. In effect, it is organised complexity that never absolutely stabilises.

Emergence bases itself on nodes, routes and the feedback between the individuals. The recognition of this non-linear development can, I believe, be used in the design of cities and their fabric. After all, there is no linear history, rather a collection of threads, influences and events that, although seemingly detached from the network when experienced at the time of their happening, can be analysed in hindsight and found to be directly involved in the progression of the urban totality. The city is the emergent realisation of mankind's existence in all its variety.

It is possible to acknowledge emergence as a dynamic state of regulated instability in which life and creativity thrive. One can aim at a 'future' but it will never be realised. Time will change the behaviour and character of the system and with it the 'future' will change. To be static is to be dead. To be alive is to be constantly emerging.


E URBAN PRESENT
TIME
EMERGENT REALITY
CONTEXT
E URBAN FUTURE
PLOT
BLOCK
NEIGHBOURHOOD
DISTRICT
CITY

Ray Mather
Future Nostalgia_the honey productive city

The great mystery of nostalgia is its tendency to become exacerbated with progress. The past unavoidably becomes a surreal place seen retrospectively in soft focus. A place constantly longed for.

The town of Nelson is arguably severely 'infected' by nostalgia; there is an intense case of hypochondria at play but with no current cure. The intense mythologisation of the 19th century terraced house as desirable has created an uncontrollable residue of hyper-heritage, based on an insistence on the unlimited designation of 'heritage assets' …a utopia for the past.

I am interested in what characterises nostalgia. What are the limits? If Nelson is an example of 1890s nostalgia, then what would 2007 nostalgia be like?

In observing present day nostalgic symptoms worldwide, there is a realisation that globalisation has clearly intensified the condition. The worldwide 'Slow Food' movement has been instigated as resistance against globalisation. Having originally evolved out of provincial Italy, the main focus is on gastronomy. The ethos simply states that life should be lead far slower than at present – too much efficiency is undesirable.

_Project_money grows on bees

The intention is to make Nelson 'slow'. By restoring moor land and planting an expansive region of botanical varieties, the town can become 'ultra-biodiverse'. Furthermore the landscape then becomes eligible for the production of a new commodity – honey. By initiating the world's first Beekeeper Community in Nelson, a new layer of nostalgia can be transplanted within the built form; a new built environment, supporting a new lifestyle.

A bee will forage for nectar within a radius of 2 miles of its own hive. With each bee colony in early summer comprised of one queen, one thousand drones and fifty thousand workers, the expansive underused spaces of Nelson along with its periphery become indulgent flower gardens. [If each Nelson resident is responsible for their own hives (100 each), there is potential for an £80,000 annual income (Source: The Economic Value of Bees in the UK).]

Nelson becomes Nelstalgia; a re-branded version superseding its previous state as cotton industry relic. Come and gaze at the 'beehive-barges', floating 'slowly' down the Leeds and Liverpool canal. Smell, taste and buy honey here, it has become a place to shoot grouse and wander the moors …a place to be eternally nostalgic!

A special thank you to our Associate Lecturers & Support Staff

Model Photography by Ade Hunter and Charlotte Rea, Manchester Metropolitan University
Designed by Derren Wilson and printed at Belmont Press

ISBN 1 900756 40 4

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