

## Introduction

This year has seen the Manchester School of Architecture further develop its mission to connect our work with community. The challenge that students of architecture and landscape architecture face when they enter education is to position themselves within wide ranging disciplines with very diverse possibilities for practice. The role of the School of Architecture is to situate practice, to provide the necessary structure and intellectual content to enable individuals to understand what is important to them in their work, and then support the development of practice to master the skills necessary to succeed. The critical identification of the architectural idea, the foundation from which practice can develop is what the School supports.

This yearbook brings together highlights of the 2012-13 academic session, a period which has seen us develop and engage with the opportunities provided by our temporary home in the Shed whilst participating in the process of defining the new School of Art, where we will relocate to later this year. The clear relationship between space and forms of design practice has been reinforced through our time in the Shed. Its open and fluid spaces encourage both planned and accidental sharing of knowledge and discussion. We intend to develop this model in our new home to support our development of the omni-dimensional studio as a space for practice.

The academic distance that students travel from entering first year, assimilating widely different backgrounds to study the extensive discipline of architecture is inspirational. The capability of our graduates demonstrates how the School provides the

context for individual excellence within a collective desire to develop and evolve architecture and landscape architecture. Student's academic and competition successes have been achieved from a context of extensive presenting, publishing and building prize-winning work by our entire staff team. This reflects the School's composition and the reach of our graduates, who practice in every continent. This book celebrates the input and effort of everyone involved with us in the past year.

This yearbook celebrates the diversity and range of practice that we undertake. Architecture and landscape architecture provide the means to explore fundamental issues of defining and occupying space and how this engages with society and culture. Practice implies the acquisition of skill and knowledge, but importantly the acknowledgment that work is emergent and open ended. The aim of the Manchester School of Architecture is to define vehicles of research and modes of practice that allow us to explore past heritage and possible futures. Our graduates are equipped to engage and succeed in a professional context that is exciting, challenging, fluid and dynamic, and in doing so develop new paradigms of practice in architecture and landscape architecture that drive the discipline forwards.

Prof. Tom Jefferies  
Head: Manchester School of Architecture



This is the second year that First Year at Manchester School of Architecture has been a cohort of nearly two hundred, with a joint programme for architecture and landscape architecture students studying together.

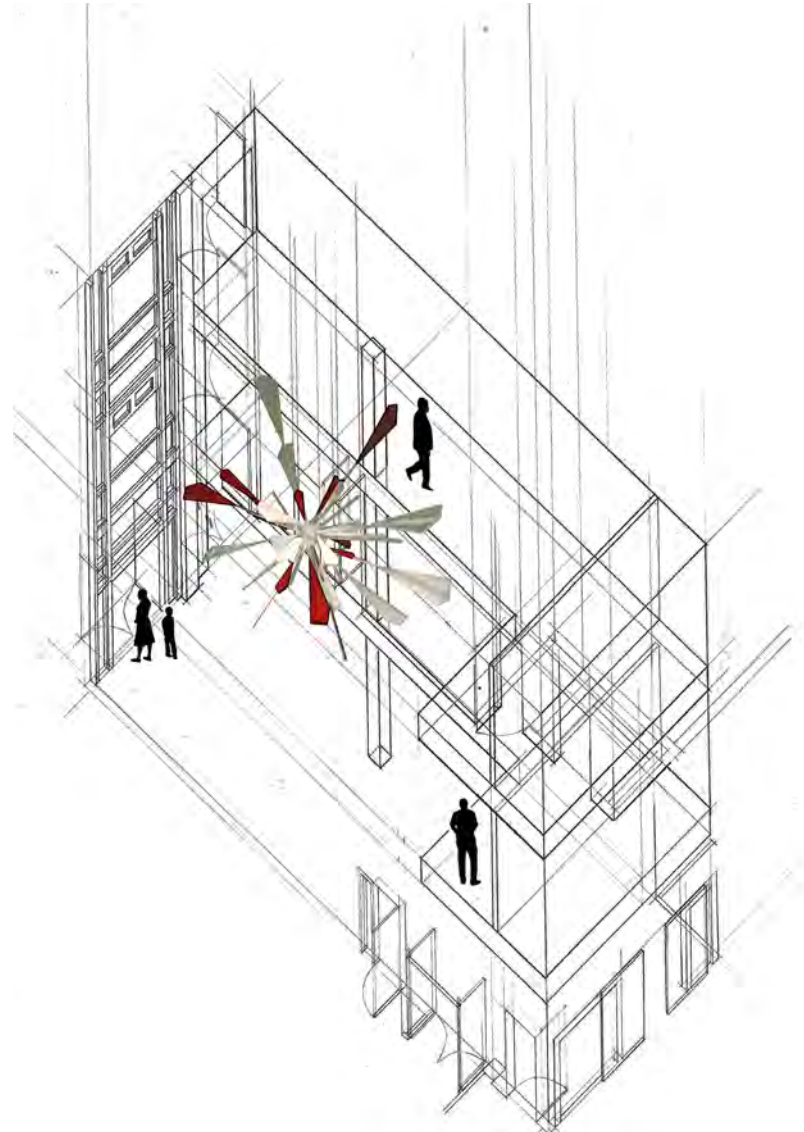
This year the challenge for Year 1 students has been to explore architectural and landscape practice on varying scales ranging from the body and the human scale to neglected UMIST Campus.

Term 1 started with a week long explorative Mancunian Flaneur Project. It used sketching, diagramming, photography, film making and research for students to explore the city whilst discovering some architectural gems of Manchester. Students were asked to design and exquisitely craft an architectural garment, which required them to think outside of their current understanding of clothing and architecture. Garments were required to consider not only scale and proportion, but structure, materials, façade, skin, stitching, space, volume, details, folding, draping, wrapping, movement etc... and most importantly the body as site.

In preparation for a study trip to Berlin in October, a project was launched in which small groups studied and researched a wide range of German architects from the 19th and early 20th Century, through to contemporary and emerging forms of practice. 'Petcha Kucha' style presentations then took place in front of the whole year group during a day of lectures.

Year 1 Architecture were also invited to design and build an architectural installation for the three storey entrance space of the new building for St. Ambrose Barlow School in Salford. All students visited the construction site contracted by Laing O'Rourke in a highly organised rotation of health and safety talks, BIM presentations and site visits. The live project ran as a competition for the whole year and from a total of 175 proposals, a long list of 24 entries were further developed within the 12 studio groups. These were then whittled down to a short list of six, and then pitched to a panel from St. Ambrose School and the MSA.

One project was chosen which was manufactured as an installed by the students



Facing page right: Bodyspace, Georgina Erotokritou  
& Sarah Walcott - Bodyspace  
Facing page middle: Oliver Cutter, Garment Sketch  
Above: Matt Jones, Axo



in the Faculty workshops and installed in January. For the rest of the academic year, the architecture and landscape students undertook the challenge of exploring the UMIST Campus to develop a group vision for the site, resulting in proposals for small atelier studio buildings, which could inhabit the newly invigorated campus. Once individual projects were proposed the students were required to produce drawings to a large scale and beyond their expectations, so as to test and experiment with all of the valuable techniques and skills developed throughout the year.

#### Studio Staff:

Helen Aston, Luca Cespely-Knorr, Emily Crompton, Rick Dargavel, Eddy Fox, Vikram Kaushal, Steve McCucker, Richard Morton, Maryam Osman, Sarah Renshaw, James Robertson, Laura Sanderson and Becky Sobell

#### Humanities

James Robertson, Dr. Darren Deane, Professor Tom Jefferies and Dr. Ray Lucas

Technologies:  
Rick Dargavel and Colin Pugh

Graduate Teaching Assistants:  
Scott Bearman, Eira Capelan, Devonne Coll, Hannah Dixon, Sara Dowle, Paul Gallacher, Matt Jarvis, Richard Jeffries, Jennah Kinsey, Laura Minca, Mayling Nuttman, Sophie Samuels, Stephanos Spirakis and Luke Tyson



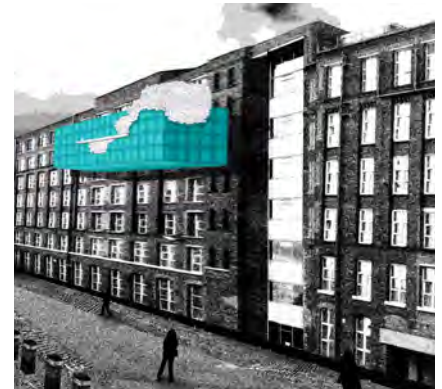
Above: Jacob Graves  
Below: Haseef Muhammed, Umist Section  
Overleaf: Sarah Walcott, Public Realm Study, UMIST

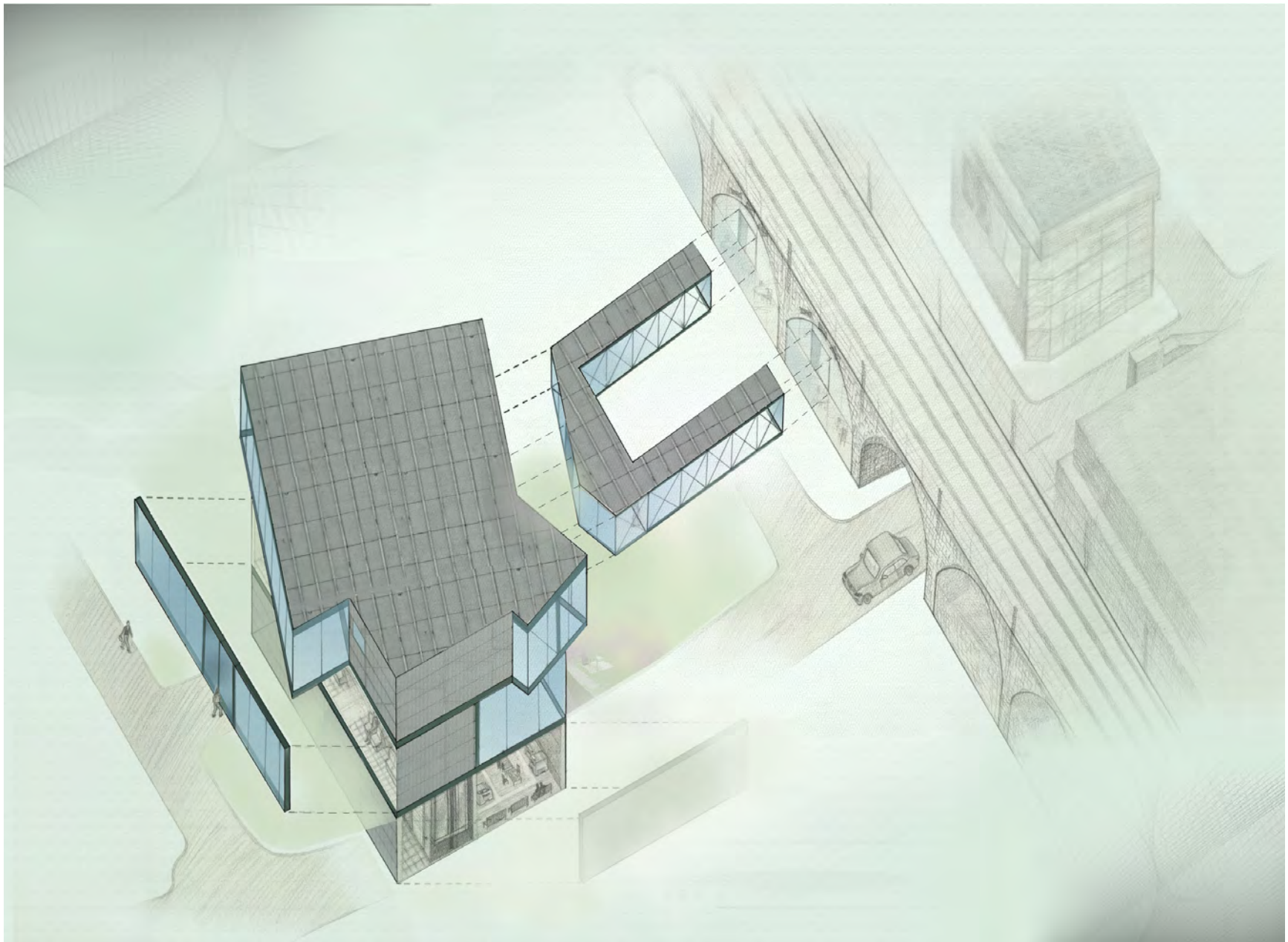
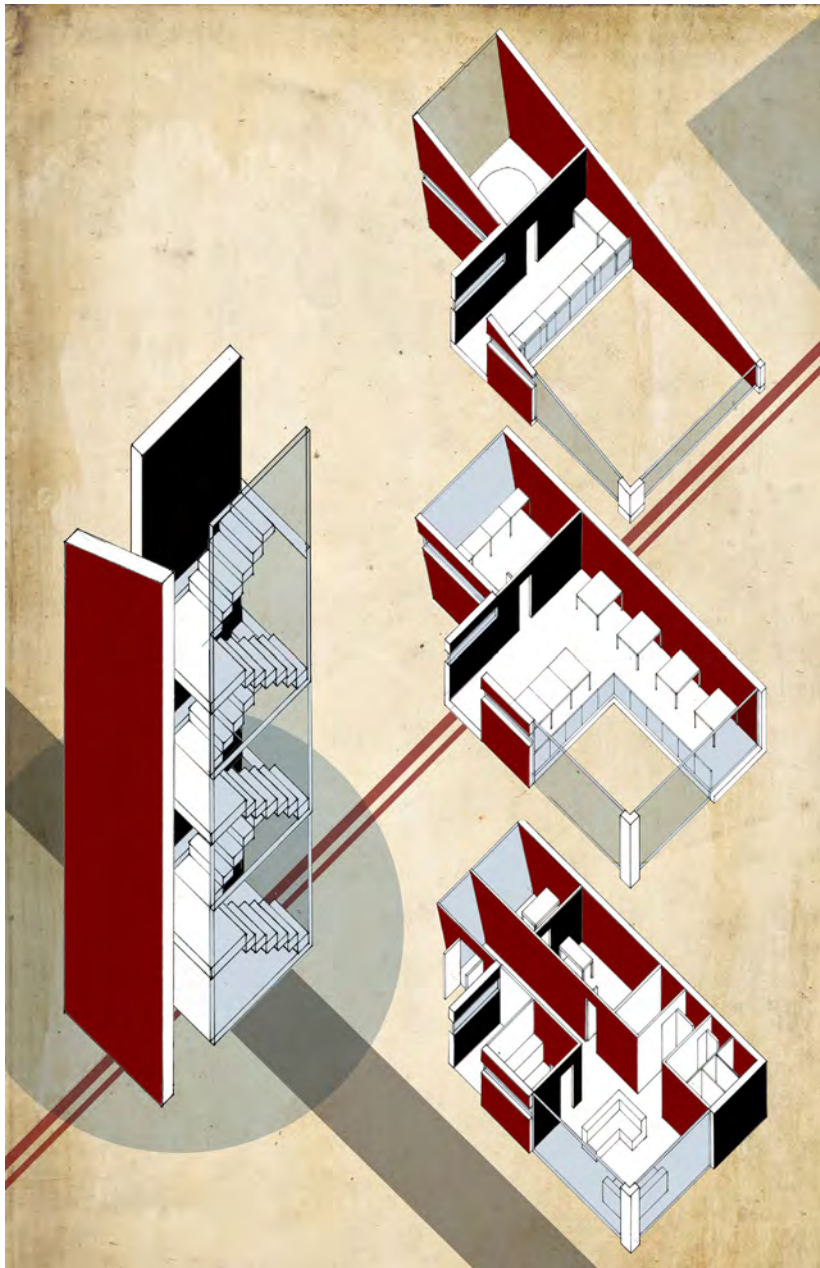


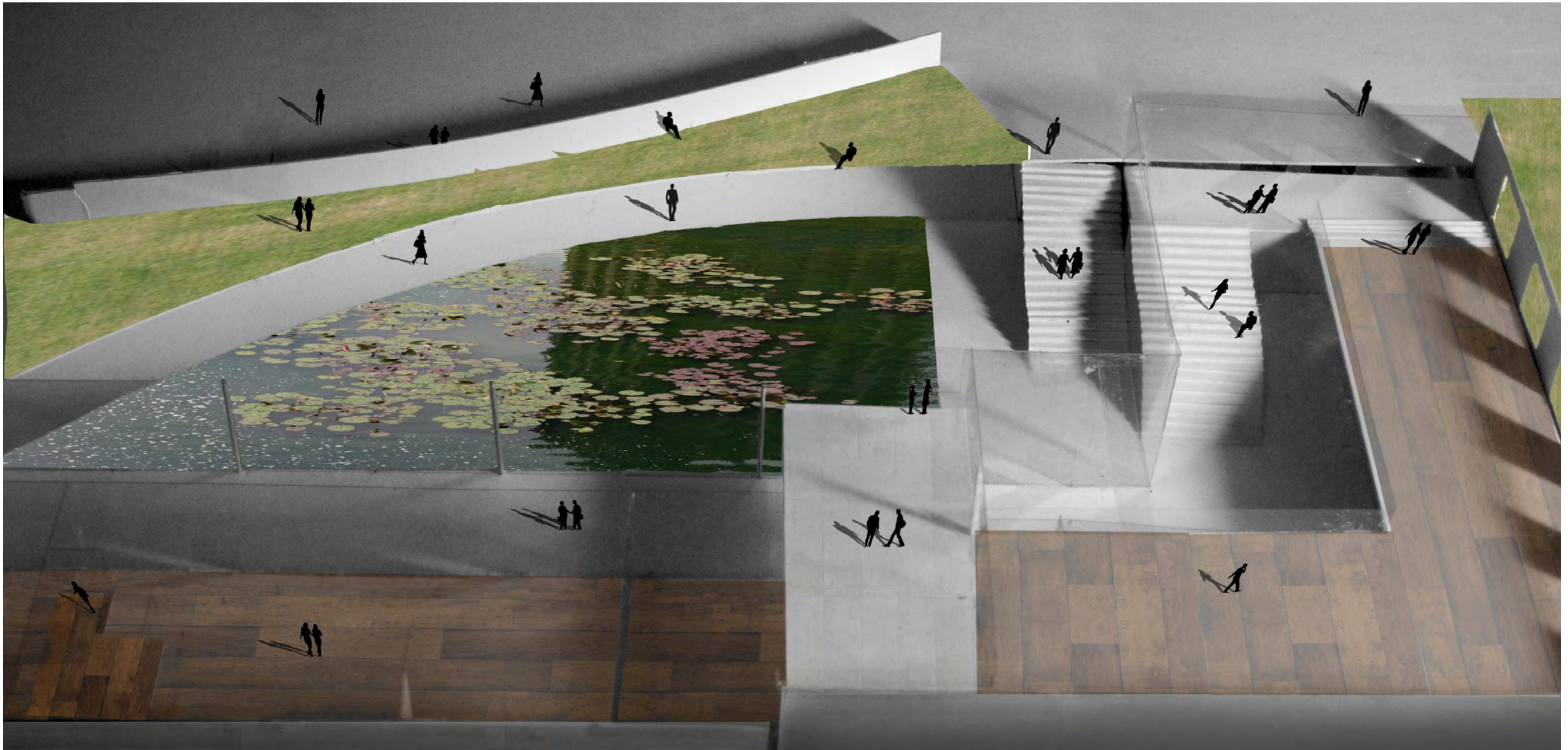




Facing Page: Sarah Walcott, Site Plan Collage  
This page:  
Top: Sarah Walcott, Section  
Middle: Peter Bell, Axonometric  
Bottom: Alicia Booth, Final Section  
Overleaf/fold-outs: Matt Jones, Vayara Kuneva & Kate Wrigley









Above and Facing Page: Year 3 - Atelier AACC Show-Build and Exhibition Space



In 2012-13, BA3 initiated a whole-year project that engaged group agenda building to generate strategic architecture approaches in the contemporary city from the perspective of seven different ateliers.

The overarching theme was investigating contemporary city characteristics, their origins and possibilities for use and exploration in the near future. The focus of research was on Manchester's urban trajectories, considering the city as a growing site of social agency and a center for activity, work, consumption, production, politics and living.

Agenda/Context | Group agenda's were used to develop individual programmes that connect to an urban territory. The big and small programmed activities drew upon people and societal practices including their activities and events.

Context/Programme/Site | Sketch plans, sections, models, video recordings were used to analyse sites to find key context connections, environmental considerations and emergent site conditions that had relevance to the programme, context and agenda. Students used this research to develop an assemblage of programmed spaces supported by environmental, experiential and programmatic qualities.

Site/Material/Performance | In the resolution of a formal proposition, students were tasked with translating the schemes programmatic and spatial organisation into a material assemblage using research, creative explorations and testing to design a building in context through iterative models and drawings at a range of scales. Investigations into material culture were informed by theoretical texts issued by ateliers, studio lecture series and reading lists. Studio activities, such as explorations into materials at 1:1 scale involved use of the wood, glass, metal, ceramic workshops to make material connection with structure, form, space, texture and light.

Curate/Make/Show | Students researched, tested and developed graphic architectural communication to draw and model a resolved design scheme.

The use of presentation tools, techniques and compositional practices was essential to the portfolio communication. Decisions made through the editorial and making process shaped the design in context. From this perspective, making and reflecting upon the process of communication had the potential to refigure and strengthen design.

Students designed, fabricated and

assembled a group show that presented their atelier ideas for an audience to read and experience. The content of the show and portfolio presents the context and depth of thinking of each student and also provides access to a broad body of work in an exhibition library. The organisation of atelier exhibition spaces gathered within one room challenged each atelier to show their architectural approaches within the constraints of a 30 square meter cube. This dense configuration of space communicated a cultural context similar to that of the studio experience. The shows approach to group working supports practices that are developed through the three years of the BA Architecture course. Student groups were involved in research of exhibition typologies, analysing the show space, designing exhibition scenography and making showpieces and literature for display.

Year Staff:

Amy Hanley (Year Leader)  
Stephen Connah (Deputy)  
Dr Darren Deane (Programme Leader)  
Dr Ray Lucas (Humanities Coordinator)

Atelier Staff:

Atelier 1: 3xD -  
Dragana Opacic  
Atelier 2: AACC -  
Geoffrey McKennan, & Matt Pilling  
Atelier 3: *Coexistence...in Theory* -  
George Epolito & Dan Farshi  
Atelier 4: *Continuity in Architecture* -  
John Lee & Grace Choi  
Atelier 5: *Momentary City* -  
Stephen Connah & Ronan Connelly  
Atelier 6: *The Processional City*  
Darren Deane  
Atelier 7: *work | space | place*  
Amy Hanley & Stephen McCusker



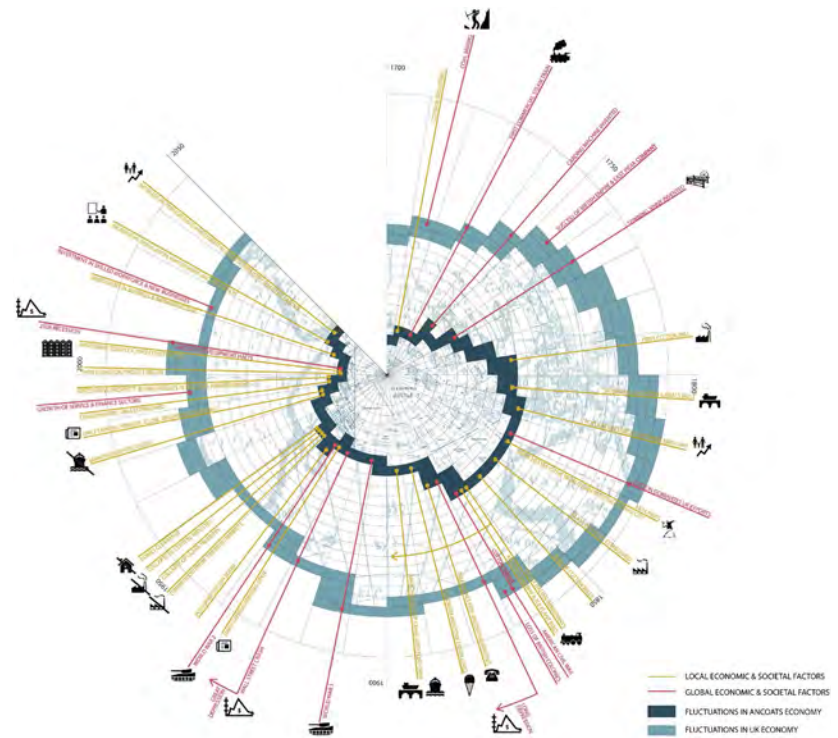


3xD is the shortened version of the full atelier name [D]ata[D]erive[D] >> we are akin to a pedigree dog or horse, with a show name and a pet name. The title alludes to the attitude of the atelier towards the exploration of the urban situation and makes reference to the work of Guy Debord [the dérive >> 'a mode of experimental behaviour linked to the conditions of urban society']. 3xD is more a method than a polemic >> architecture, its meaning and its realisation is a highly subjective undertaking, as such 3xD seeks to reveal the latent conditions of urbanism through the processing and mapping of data sets to afford a level of analytical objectivity.

Analysis is commonplace in architecture, less evolved as a technique is the synthesis of data into meaningful commentary that is able to be developed into programmatic, formal, material and spatial strategies. 3xD uses data synthesis to create new topographic pictures of socio-economic landscapes to inform architectural intervention at a range of scales. The method is based on an understanding of earlier movements in the arts and architecture >> land art,

stadtlandschaft, landscape-urbanism and spatio-formal optimisation >> we accept and embrace the city as a continuous field in constant flux and employ contemporary methods of graphic visualisation and novel computation as a means of conceiving and defining a time based approached to production.

This year, five years into the double/triple dip recession in the UK we chose to examine an area of Manchester known as Ancoats. Ancoats offers up exemplar moments of pre and post crash urbanism and provided a rich territory for the exploration of late capitalism in a depressed state. Originally an industrial area, Ancoats is home to some of the most important mill buildings in the world, many were restored and redeveloped in the late C20 boom. The mills were served by two canals [Ashton and Rochdale] which were proposed to be connected by a new waterway as part of Urban Splash's New Islington Millenium Community, masterplanned by Will Alsop. The basin was dug and filled, but before the main swathe of housing could be built the economic conditions



ABOVE: Supergraphic to show economic activity in Ancoats over time. Groupwork.

BELOW: Conceptual image indicative of conditions researched in urban study zone. Groupwork.





ABOVE: QR Code link to 3xD web presence.

FACING PAGE: Conceptual image implying shoots of recovery. Groupwork.

dramatically changed and the apartments that would flank the new inlets remain drawing board dreams. The remnants of the former community that inhabited the demolished Cardroom Estate still have a small voice and to the north of the site some post-war residential development survives. Thus the students were met with a depopulated, dispersed and desolate condition rich in heritage, spirit and ambition. It is around these themes that projects emerged from considered group analysis and synthesis.

Schemes in 3xD this year can be loosely classified as reparative, restorative, recuperative and revolutionary >> responses that are reflective of the conditions that were exposed and explored. These include: fish farming, a superfood sanctuary, a protest forum, creative manufacturing that has education at its heart and archival buildings for DNA and local heritage reinforcing the value of memorial in times of deprivation. Each scheme seeks to provide some form of urban repair through realistic and measured intervention.

-  **E**llie Baker
-  **S**am Beddingfield
-  **D**aniel Bramah
-  **M**iruna Dunu
-  **M**ichael Eze
-  **K**iril Kirilov
-  **P**aulina Kowalska
-  **R**ebecca Mwanja
-  **I**rina Nikova
-  **V**anja Odajdin
-  **M**aciej Olszak
-  **M**ichael Orengo
-  **S**andra Schenavsky
- 

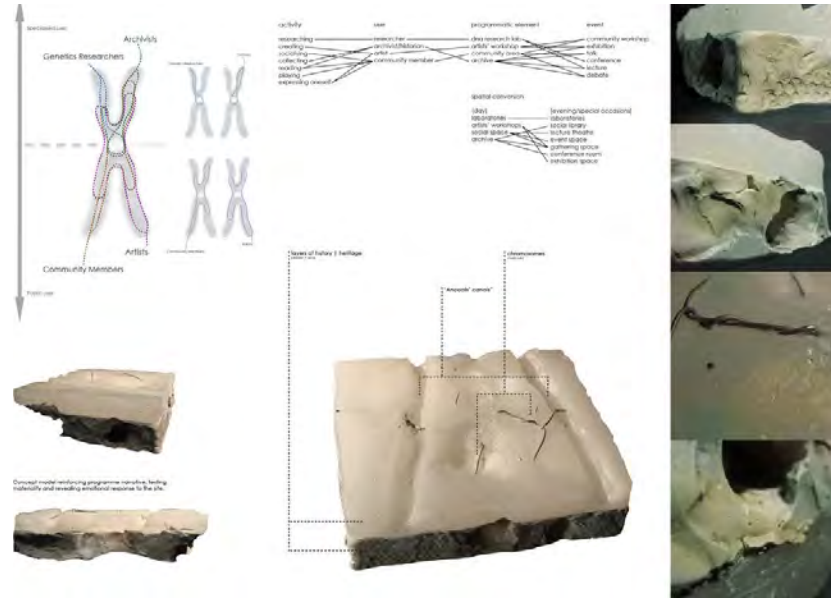


# RISE AFTER THE FALL

THE REGENERATION OF ANCOATS BEGINS NOW

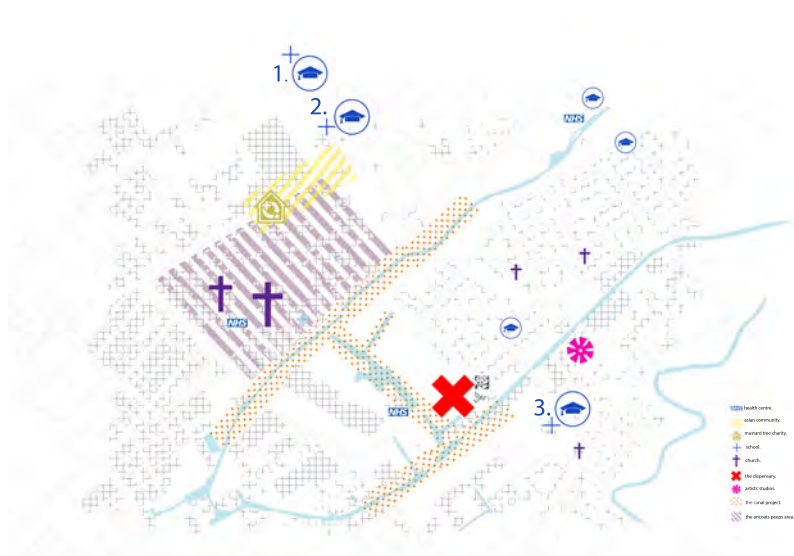


ABOVE: Illustration to show situation of Ancoats within broader morphology of the city of Manchester. Groupwork.

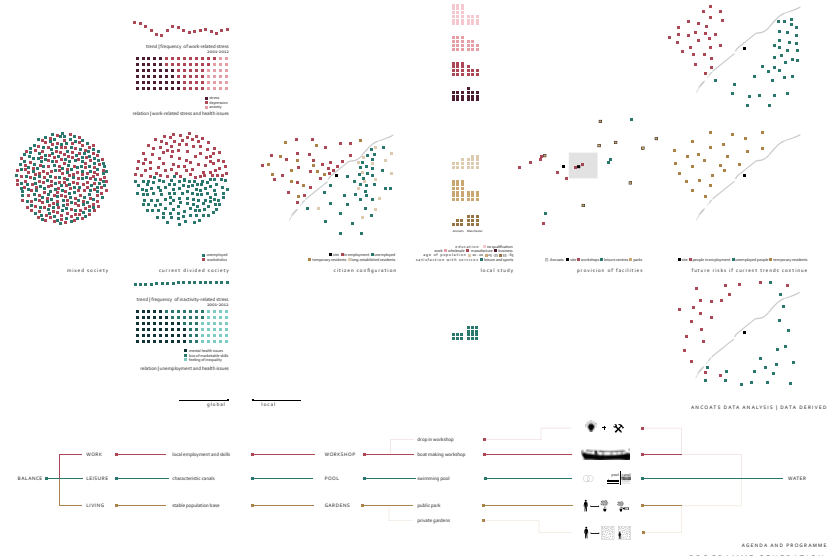


ABOVE: Model studies. Miruna Dunu.

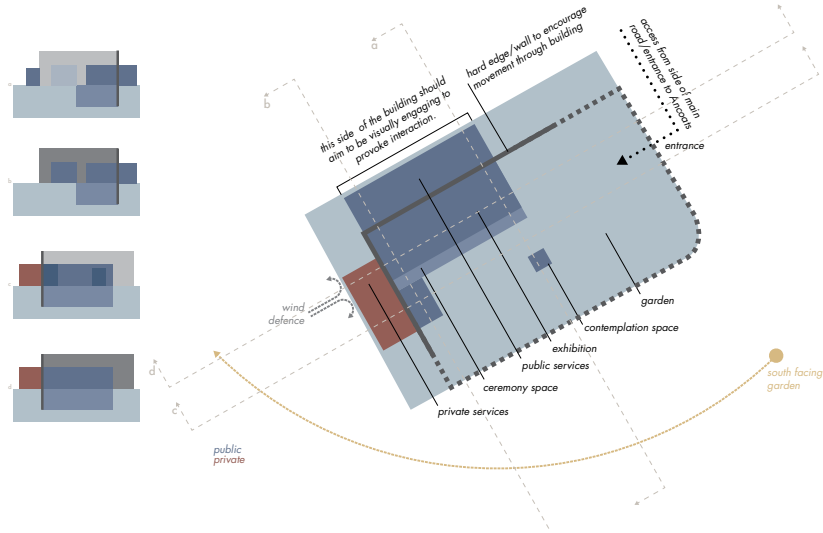
BELOW: Analytical diagram to show location of community facilities and activity. Miruna Dunu.



BELOW: Diagrammatic study of social issues utilised to generate programme. Sandra Schenavsky.



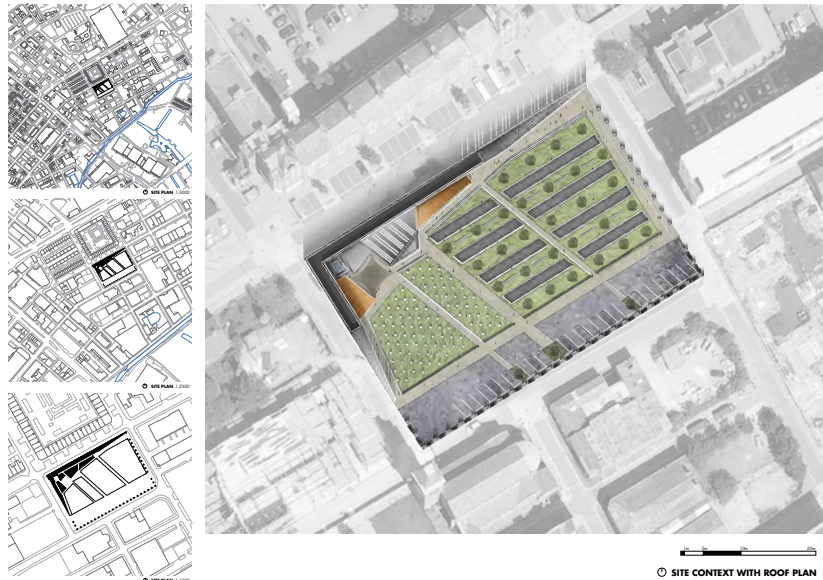
BELOW: Site analysis and opportunities. Sam Beddingfield.



BELOW: Conceptual image to show design intent. Maciej Olszak.



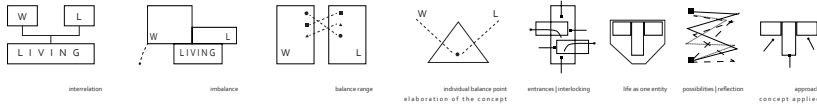
BELOW: Site organisation and site plan. Urban Memory and Heritage Centre. Sam Beddingfield.



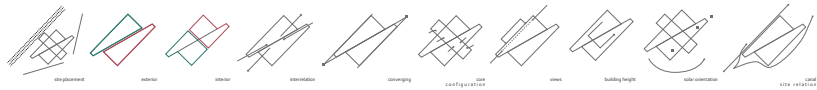
BELOW: Masterplan. Superfoods Sanctuary. Daniel Bramah.



THIS PAGE: Urbalance. Sandra Schenavsky.



ABOVE: Programme/form studies.



ABOVE: Formal organisational studies.



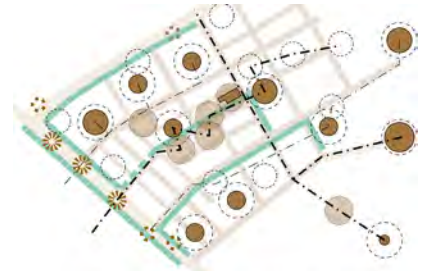
ABOVE: Material study - Elevation.

BELOW: Perspective.



PROTESTANT REFORMATION, AMERICAN REVOLUTION, FRENCH REVOLUTION, HAYMARKET AFFAIR, SUFFRAGETTE MOVEMENT, CIVIL RIGHTS MOVEMENT, SAVE OUR SONS (S.O.S.), STONEMALL RIOTS, TANANEN SQUARE PROTESTS, ACT UP AIDS PROTESTS, SEATTLE WTO CONFERENCE PROTESTS, ANTI-GLOBALISATION PROTESTS, IRAQ WAR PROTEST, FIRST INTIFADA, IRANIAN PROTESTS, ARAB SPRING, UNION PROTESTS, OCCUPY.

ABOVE: Timeline of protest movements. Rebecca Mwanja.



Ancoats Interconnecting places  
a future possible paths of movement with an inclusion of night illumination of streets. Paths interconnect places of interest for various groups, the more varied the more active the path is.



ABOVE: Programme and proximity diagrams and potential zonal interconnectivity. Paulina Kowalska.



ABOVE: Perspective. Communication Institute. Paulina Kowalska



ABOVE: Urban park.



ABOVE: Building approach



ABOVE: (Re)Gen: Ancoats. Miruna Dunu.

BELOW: Building and programme in context.



BELOW: Perspective. Ancoats Recreation Centre (ARC). Irina Nikova.





The future is now. Farmers are already having to cope with climate change. On the whole, architects are designing to mitigate climate change. We propose the combination, designing to adapt to climate change whilst designing to mitigate its' effects. How does climate change shape the polymorphous contemporary city?

The atelier takes as a starting point the concept of the mutuality of an animal and its environment and uses this as analogy for architecture and its location. Describe one and you can define the other. The 16 'Schumacher Briefings' are regarded as key research topics for the city. The 9 characteristics of life are regarded as key design generators for architecture. Solutions are inherently dynamic, they aim to manipulate environments within cities by working with natural forces rather than against them - climate is a major contextual generator with minimal energy use as a target and bio-mimicry is a major response.

This year we focused on Castlefield, part of the city developed in a tradition which could be referred to as 'accretion', the steady build up of objects of urban

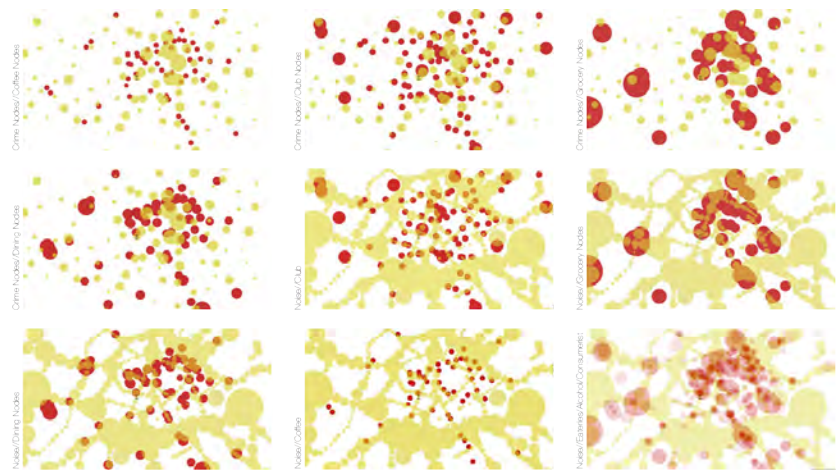
landscape. Some areas are frozen with their collections left untouched from a particular time. Castlefield thus resembles the museum. As Sartre says in his Sketch for A Theory of the Emotions, the world of our desires, our needs and our activities, appears to be all furrowed with strait and narrow paths leading to such and such determinate end, that is the appearance of a created object.

Our lives depend on a nuclear reactor 93 million miles away, which both lights and warms our planet. The sun has a surface temperature of 5500°C. That of the Earth is a great deal cooler but it can still reach levels that humans find difficult to tolerate. The hottest air temperature ever recorded on Earth is a searing 58°C, measured in the shade in El Azizia, Lybia, in september 1992. Temperatures over 45°C are recorded routinely during the summer months in central Australia, the Gulf states and Sudan, and objects exposed directly to the sun can heat up even more so that metal becomes too hot to touch and sand burns the feet. The effects of solar heating can also be considerable in cold environ-



● Doug Meadway\_ Castlefield Location Plan

● Nick Stone\_ 'Diagrammatic Cartography'



ments. The sun warms the snowfields of Everest to 30°C, polar explorers may suffer simultaneously from sunburn and frostbite.

The atelier used several group projects to investigate the nature of change focussing on the work of the sculptors/architects Bodys Isek Kingelez, Jean Tinguely and Rube Goldberg. Student groups were given future scenarios with which to respond. These scenarios described extreme environments such as extreme drought and poverty or extreme wind and extreme control.

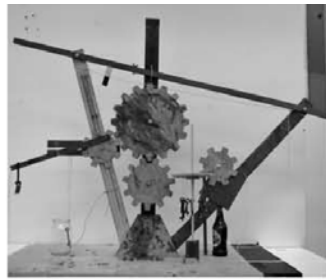
Visiting architects and engineers who have contributed to the atelier this year are Mike Hitchmough (3D Reid), Luke Petty (Chapman Taylor), Kevin Gilsenen (Buro Happold), Eamon Doyle.

**\*\*STOP PRESS\*\***

Central European cities are struggling with floods again as the Danube and Rhine react to excess precipitation.

The schemes are the result of explorations of the following scenarios:

- Extreme Noise & Food Shortage
- Extreme Dark & Excess Choice
- Extreme Wind & Extreme Control
- Extreme Precipitation & Unreliable Power
- Extreme Heat & Technological Revolution
- Extreme Cold and Excess Waste
- Extreme Drought and Poverty



● Larissa Weinman\_ Visualising Sound

● Group proposition \_ Castlefield of the Future?

● Group Sculpture\_ Investigating Change

● Doug Meadway \_ Material Exploration



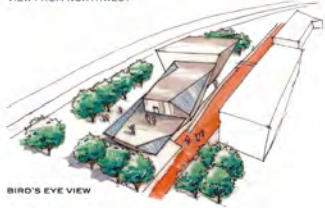




VIEW FROM NORTHWEST



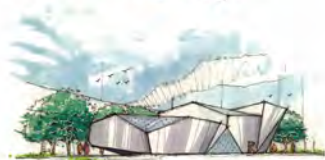
VIEW FROM NORTHEAST



BIRD'S EYE VIEW



BICYCLE LANE VIEW

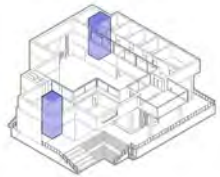


VIEW FROM SOUTHWEST



WATER MUSEUM - EXHIBITION SPACE

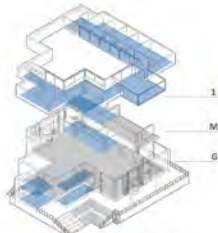
● Dan Shen\_ Concept Sketches



Elevators



Emergency staircases and doors



Public access Private access

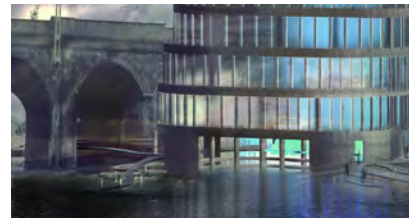
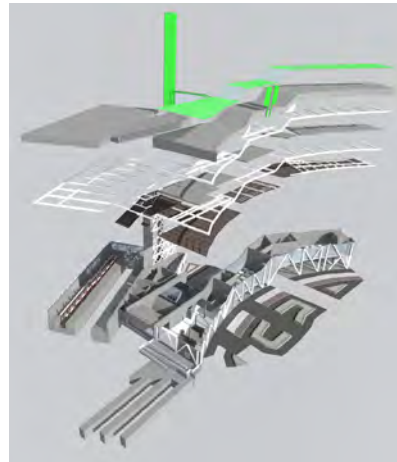
● Siti Sazali\_ Axonometric Diagrams

● Ivana Tosheva\_ Southern Elevation and Cross Section



● Vilte Kulikauskaitė\_ Southern Elevation

● Muhammad Kammaludin\_ Exploded Axonometric

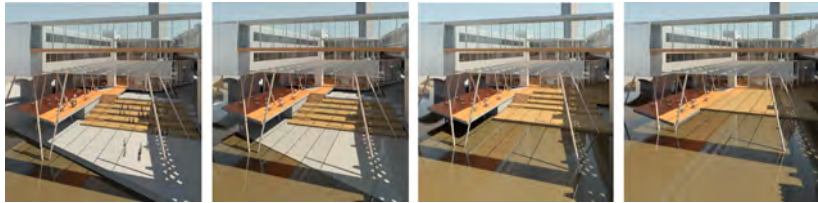
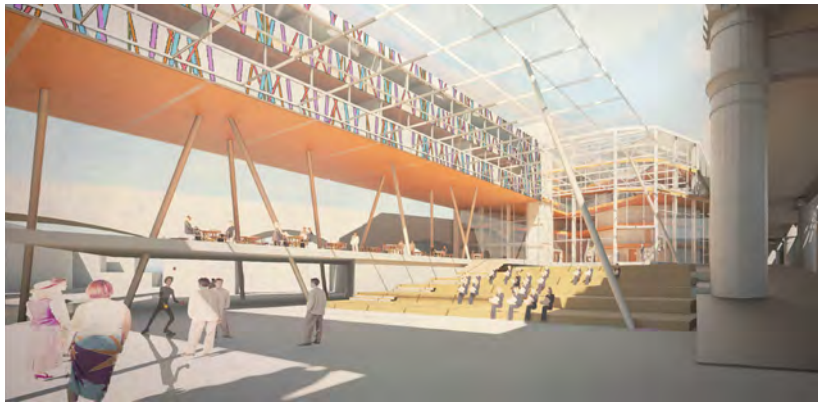


● Zeina Shareef\_ Temporary Exhibition Space

● Anastasia Orphanidou\_ Flooded Public Plaza

● Irina Adam\_ External View of the Water Tower





● Octavian Silaghi\_ Public Plaza adapting to rising water levels

● Dalia Juskaite\_ Inner City Golf



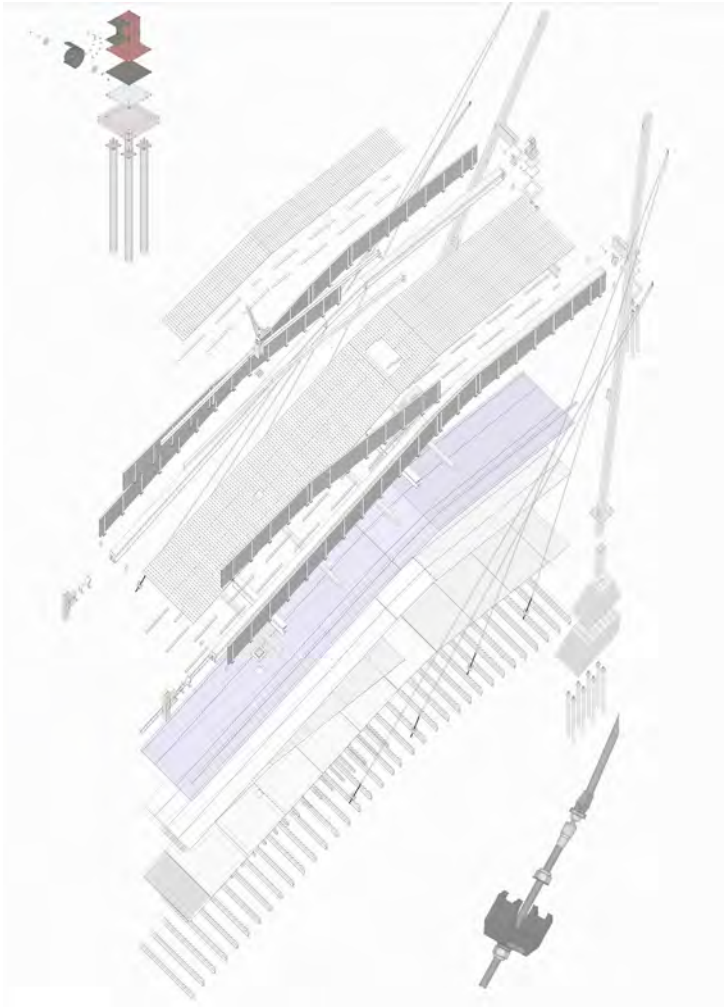
● Alexandru Trofin\_ Internal view and roof-top 'Summer Gardens'

● Damien Clayton\_ Approach across the bridge

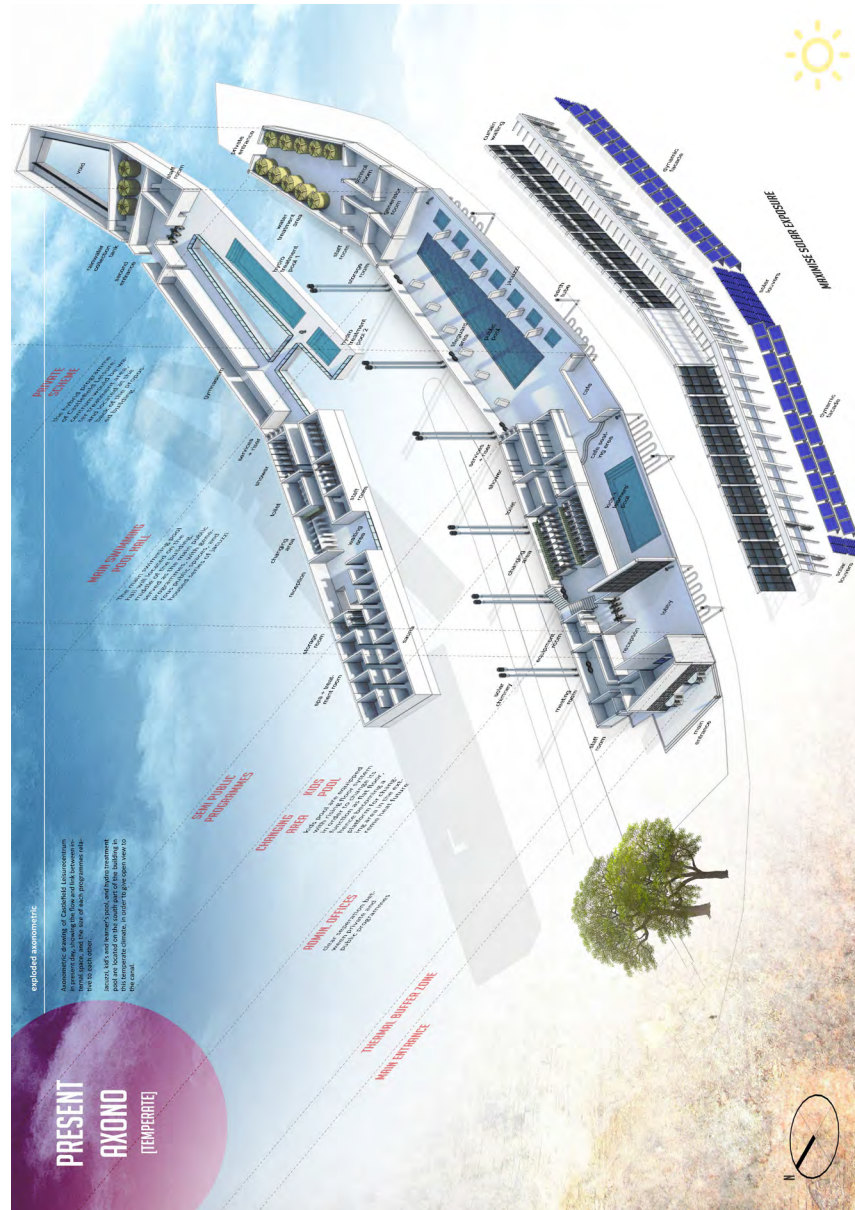


● Doug Meadway\_ 'View of a Local Festival'

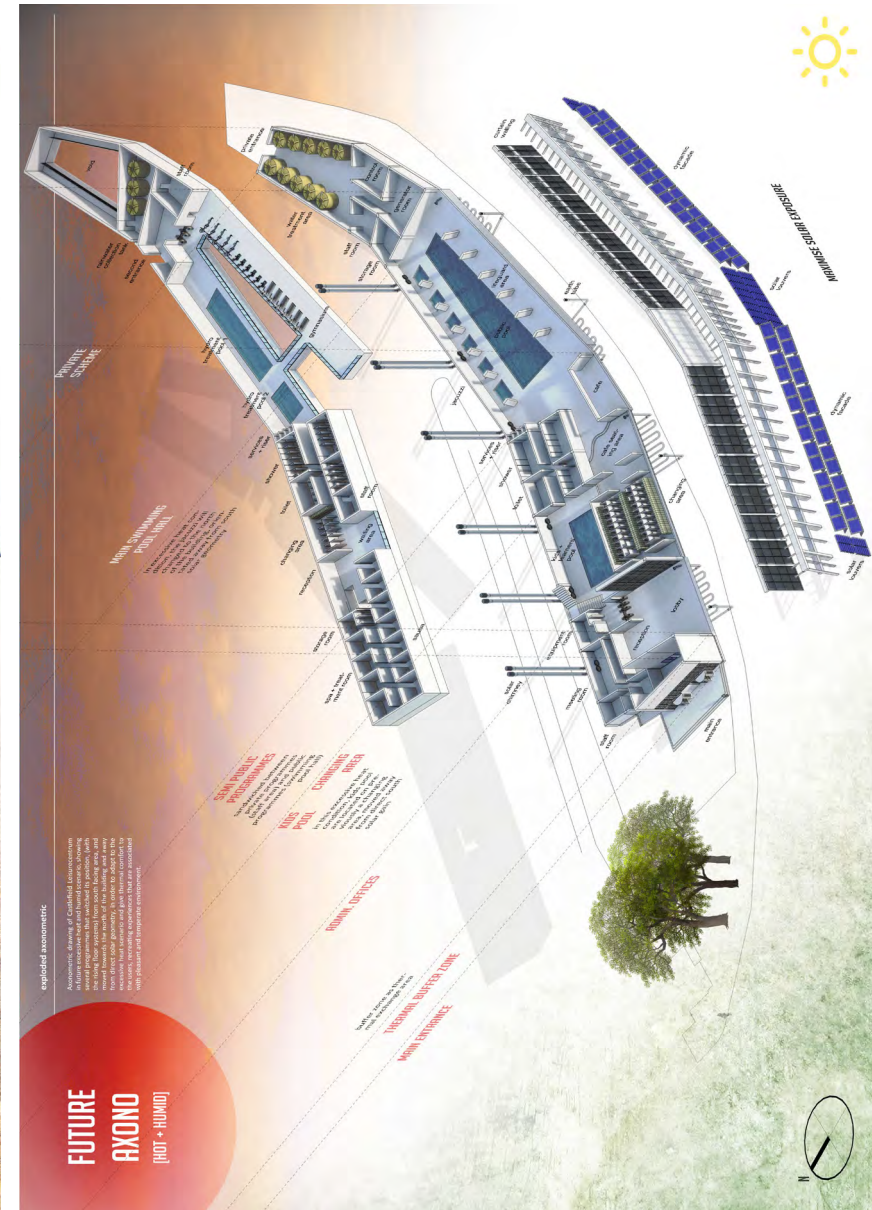




● Nick Stone\_ Exploded Axonometric and Westerly Elevation

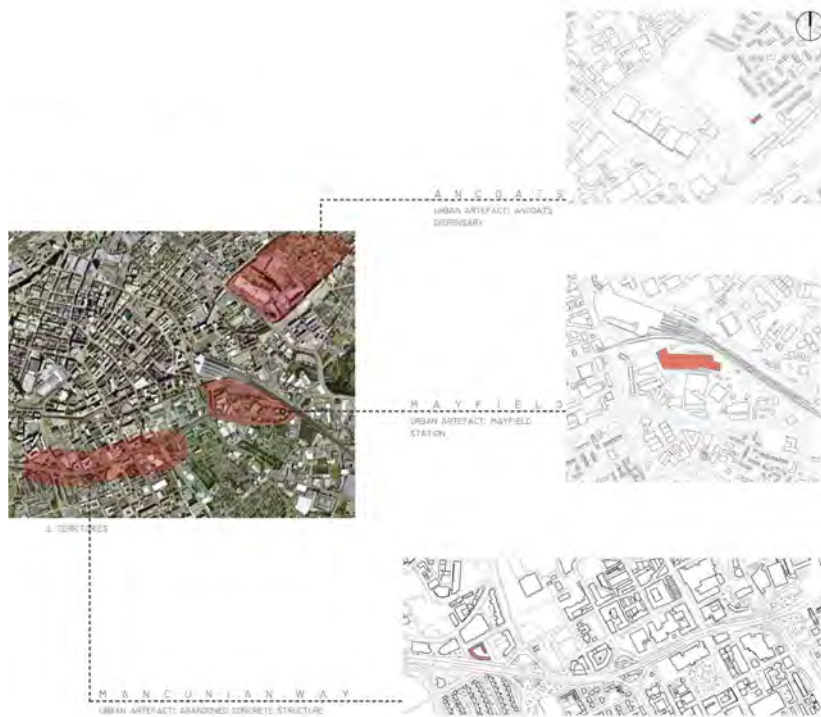


● Mohammad Bakar\_ Axonometric diagrams describing the buildings adaptive strategy





Exhibition Banner\_ Montage indicating Castlefield and all seven of the scenarios that have been explored through the students work



“... projects seemed intent on fleeing the real world of people and places, scale and context; retreating instead into fantasy realms of convoluted forms with no seeming purpose ... scaleless worlds of splintered shards and riverine landscapes, in which forlorn mechanisms had been implanted like post-apocalyptic ruins of a distant-future race ... visual complexity masking conceptual thinness.”

Oliver Wainwright –Towering Folly,  
The Guardian Online 30 May 2013

At first glance the work executed in the Coexistence ... in Theory Atelier

stands as a prime example of what Wainwright laments as a disturbing trend in architecture schools in the UK. Yet scratching underneath the surface reveals a more profound conceptual basis of the work, a basis which celebrates the fictional realm that the academic setting affords students in pre-professional BA programmes. The projects, in fact do not mask a conceptual thinness, but reflect creative problem solving with regards to the physical and metaphysical qualities associated urban ruins/artefacts, time, and memory. Each



INFRASTRUCTURE  
Shown through  
the glowing areas

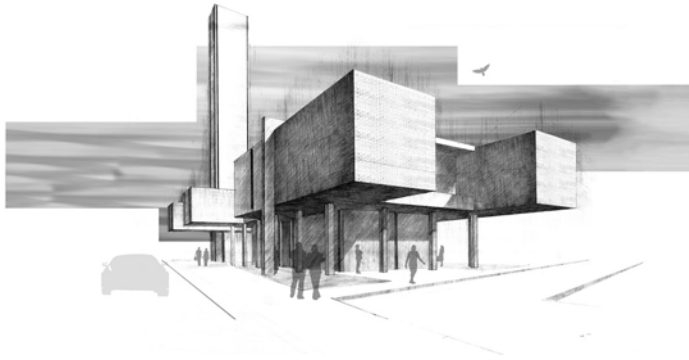
Opposite: Three territories - Daisy Baker  
Top Left: Territory response, Mayfield - Aoife Coigley and 1:1 detail - Orlando Diver  
Top right: Mancunian Way Territory model photograph - Sam Esses  
Middle: Mayfield Territory Plan - Gavin Chan



Bottom Left: Ancoats Territory Response Video still. - Rumen Stefanov, Oana Ilnitchi, Lina Keturkaite & Andreas Daniel  
Bottom Right: Final Exhibition



Left: Urban Layers, Ancoats - Rumen Stefanov  
 Right Top: Experimental model, Mayfield - Joseph Hamblin  
 Middle: 1:1 detail models, Mancunian Way - Min Duc Le  
 Bottom: 1:1 detail and section and axo, Mayfield Martin Van Wijk

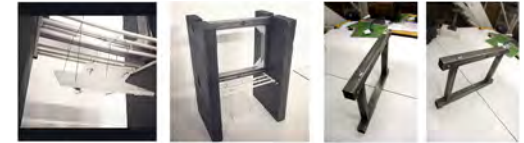


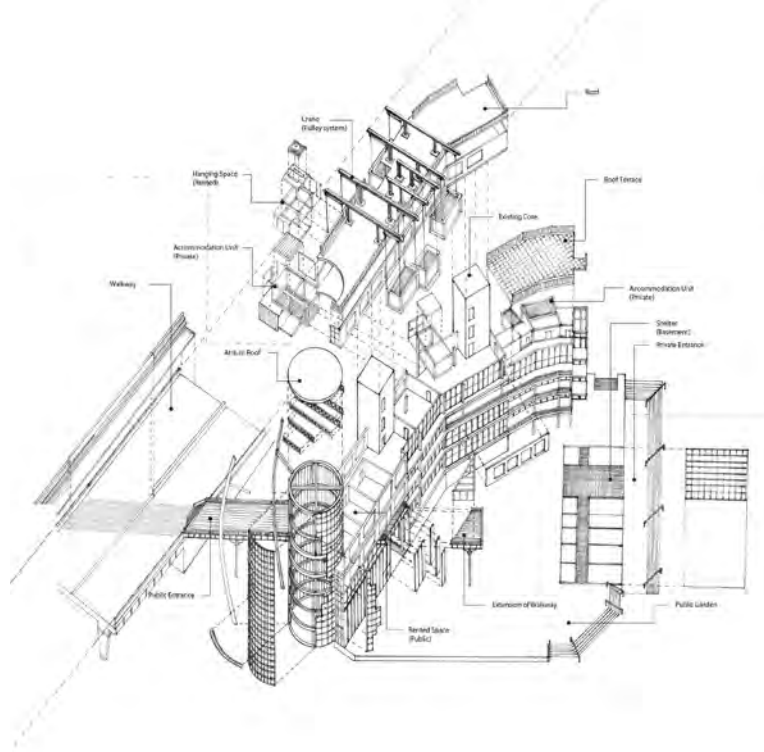
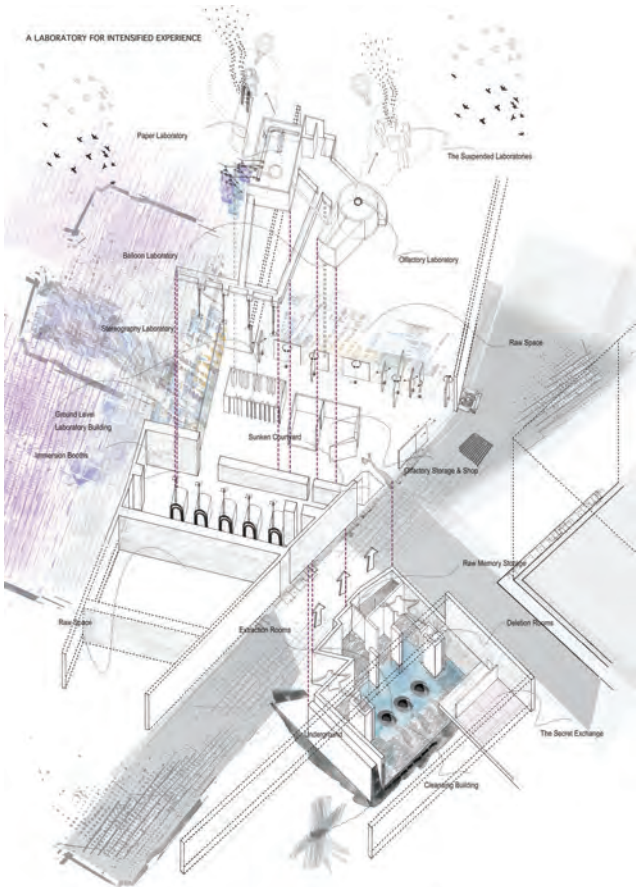
territory chosen to investigate forced students to reconcile Manchester's history, the palimpsest of meanings associated with it, and the future of the city. Solving problems in the more immediate future (the main concern of the profession) was not of primary concern to us; we focussed our efforts instead on visions of near and distant futures.

Our goal as educators within the Atelier, thus, was to provide an intellectual framework, an infrastructure, into which students could plug their ideas as they addressed said issues. Theoretical readings were chosen to provoke debate within the studio group as a whole and within their smaller Agenda Groups, as set out by the Year Leader. The resulting discourses prompted individuals to further their personal theoretical ambitions through self-directed investigations in film, literature, etc. We purposely encouraged students to pose rhetorical arguments set within a Dialectic form of Logic as a counter to the empirically based arguments to which they had grown accustomed in their prior studio experiences. In so doing, theory became the means of engaging and motivating students to question boundaries, both physical and intellectual.

Of course there is a danger in this approach which could feed into Wainwright's concerns. If theory is regarded as the thesis position in our pedagogical Dialectic, then we needed to introduce what we felt was its opposite, its antithesis, in order to keep students grounded. Exercises in experimenting with physical models were introduced simultaneously from the onset. This forced students to explore ways of synthesising theoretical issues with those of scale and tectonic expression throughout the entire process, not as a means of development in a linear manner. Students were not allowed to remain within the comfortable world of "talk-itecture", but were instead challenged to question their own boundaries in order to grow intellectually and in their ability to employ an ever expanding set of skills.

In the end, through a rigorous process of tactile experimentation, the most successful proposals demonstrated the ability to reconcile sites loaded with a palimpsest of meaning with rhetorical propositions - a *coexistence ... in theory*, we would argue.

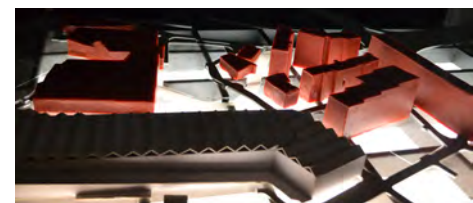




Top, Middle and Lower Left: Untitled, Mancunian way - Sam Esses  
 Lower Right: Mayfield Territory model photograph - Joseph Hamblin

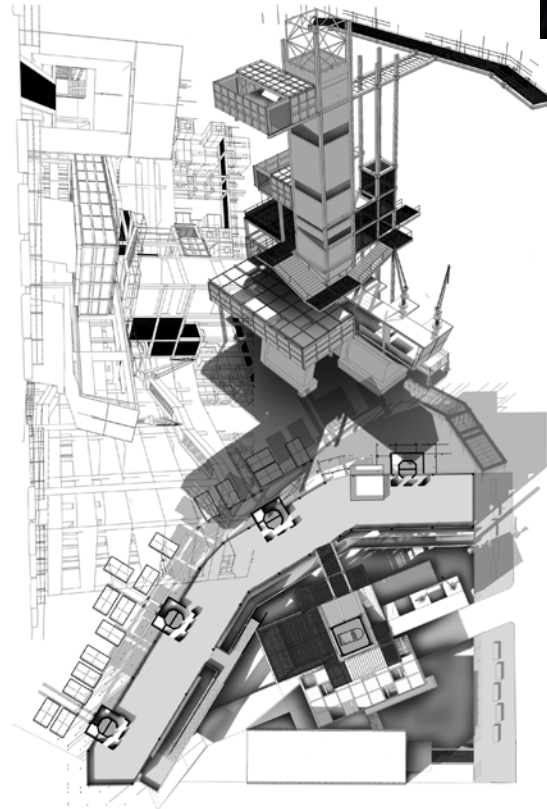
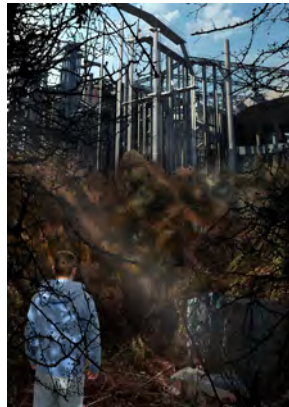


Top: A Laboratory for Intensified Experience, Mayfield - Aoife Coigley  
 Lower Left: Facade progression, Ancoats - Edmund Davies  
 Bottom: Facade casting models, Ancoats - Edmund Davies





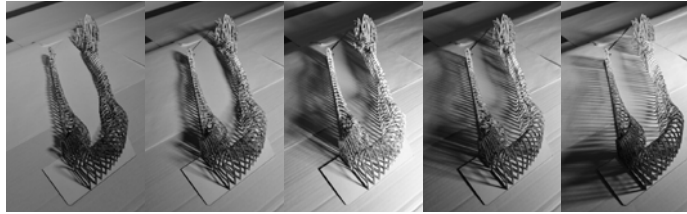
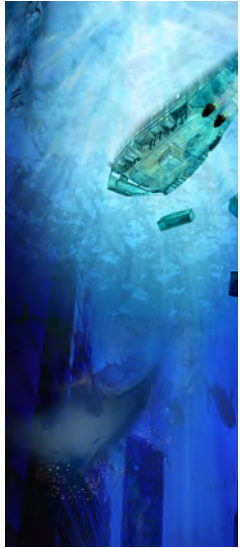
Top: redefining boundaries, Ancoats - Andreas Daniel  
 Middle Left: Occupy Mayfield - Gemma Holyoak  
 Middle Right: Mayfield Contemplation - Orlando Diver  
 Bottom : Coerce X, Mayfield - Tristan Evans



Top and middle : Broken Vision Slum, Mancunian Way - Min Duc Le  
 Bottom - Pause Movement Pods, Mayfield - Sarah Murphy



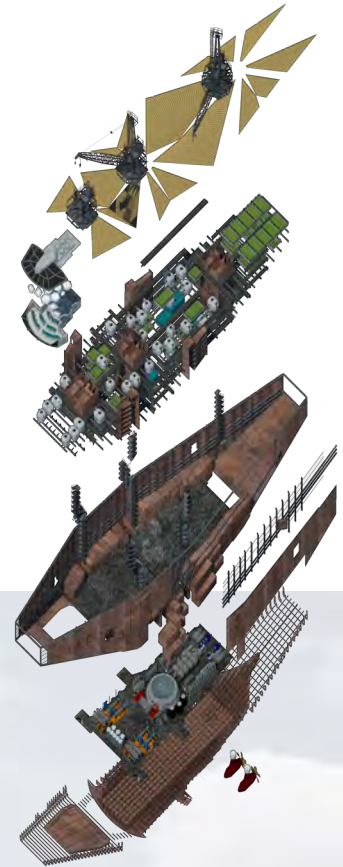




This Page: The Ark, Mayfield - Basil Wong

"Logic will get you from A to Z;  
imagination will get you everywhere."

- Albert Einstein

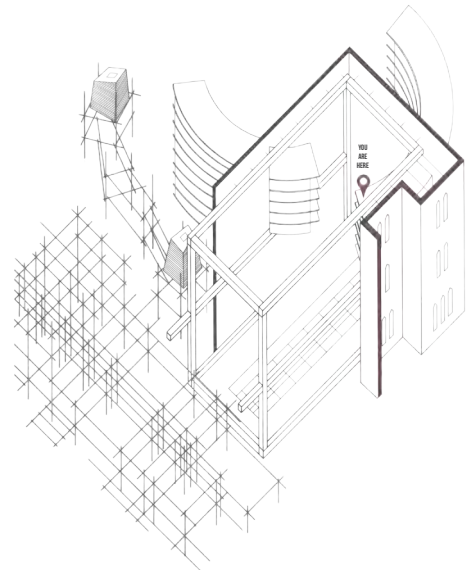


# SPATIAL SUPERIMPOSITION



“overlapping perspectives create multiple vanishing points, opening a condition of spatial parallax”

Holl, Steven



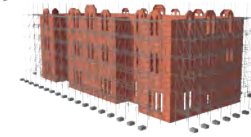
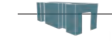
1:200 Opened axonometric  
Dispensary structural superimposition

The existing Ancoats' dispensary brickwork facade is retained and punctured in many places to allow for the different buildings and their associated activities and users to observe and acknowledge each other.



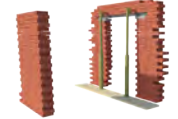
A view into the dispensary from the elevated level of the ocellary library

## THE DISPENSARY: RETAINED AND RECONSTRUCTED



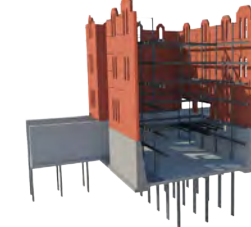
**FACADE NETWORK: SCAFFOLDING FRAME | I**

Temporary fabric steel support system to provide lateral stability, resist wind loads and allow differential movement during construction. Only fabric frame structure that allows for open ground floor levels. Frame allows for installation of thermal walls, flooring and basement construction without damage to existing facade.



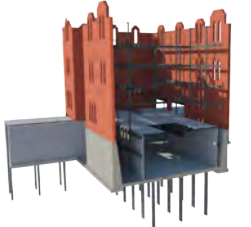
**FACADE PUNCTURE | II**

Access along specific facade line 100mm deep for strong steel attachments 17mm apart from which stone cladding is fixed and steel is exposed by finishing brick. The secondary brickwork can then be removed to create an opening and the access panel replaced.



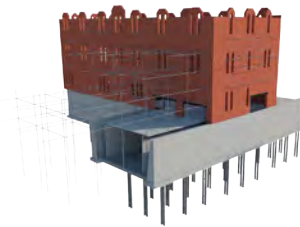
**PRIMARY STRUCTURE: STEEL FRAME FACADE SUPPORT WITH HORIZONTAL BEAMS | III**

Hot-rolled structural SPS steel columns with hot-rolled universal beams in a 4000mm x 2000mm rectangular grid. Corrosion-protected with concrete cladding and stone cladding. Steel frame to work with concrete formwork with a steel plate cover and to allow concrete to be cast in place. Steel frame for facade brickwork structure and to allow concrete to be cast in place. Steel frame to work with concrete formwork and to allow concrete to be cast in place. Steel frame to work with concrete formwork and to allow concrete to be cast in place.



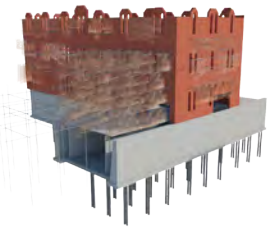
**PRIMARY STRUCTURE: BASEMENT ROOF | IV**

Precast and cast-in-place reinforced concrete ceiling structure. Reinforced concrete ceiling structure. Reinforced concrete ceiling structure. Reinforced concrete ceiling structure.



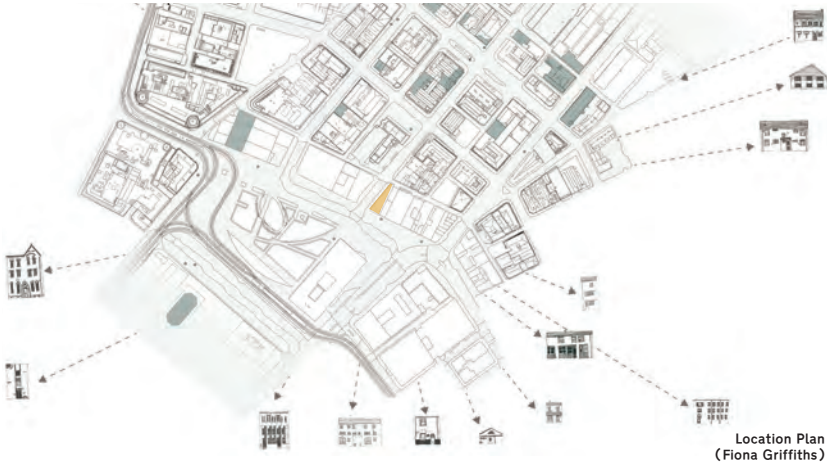
**SECONDARY STRUCTURE: SCAFFOLDING STRUCTURE | V**

Steel frame scaffolding system in a 3000x2000mm grid formed with galvanized steel and wall studs. Scaffolding system in a 3000x2000mm grid formed with galvanized steel and wall studs. Scaffolding system in a 3000x2000mm grid formed with galvanized steel and wall studs.



**EXTERNAL CLADDING: GLASS PANEL SUSPENSION | VI**

Reinforced external glass panels suspended from steel cables on horizontal walling. Reinforced external glass panels suspended from steel cables on horizontal walling. Reinforced external glass panels suspended from steel cables on horizontal walling.



*‘The tectonic applies to a series of art forms ... such as utensils, vases, dwellings and meeting places of men, which surely form and develop on the one hand due to their application, and on the other due to their conformity to sentiments and notions of art.’*

For the past few years the Northern Quarter has proved to be a rich source of stimulation for the Continuity in Architecture Atelier. A rugged environment of rag trade commerce, shabby improv, and art school chic, it retains the can-do northern swagger which much of the rest of the city has had buffed smooth by boom-time braggadocio.

CiA chose a site on the junction between the NQ and the city proper. Apart from Lever Street itself, the end-of-terrace site has a frontage at its south end onto the peculiar playground of Piccadilly Gardens. This public space - always slightly less well-behaved than EDAW’s masterplan ever envisaged - is addressed obliquely, leaving the puzzling question of which building face would be the principal facade. At the same time, the challenge of shifting in scale from No1 Piccadilly -

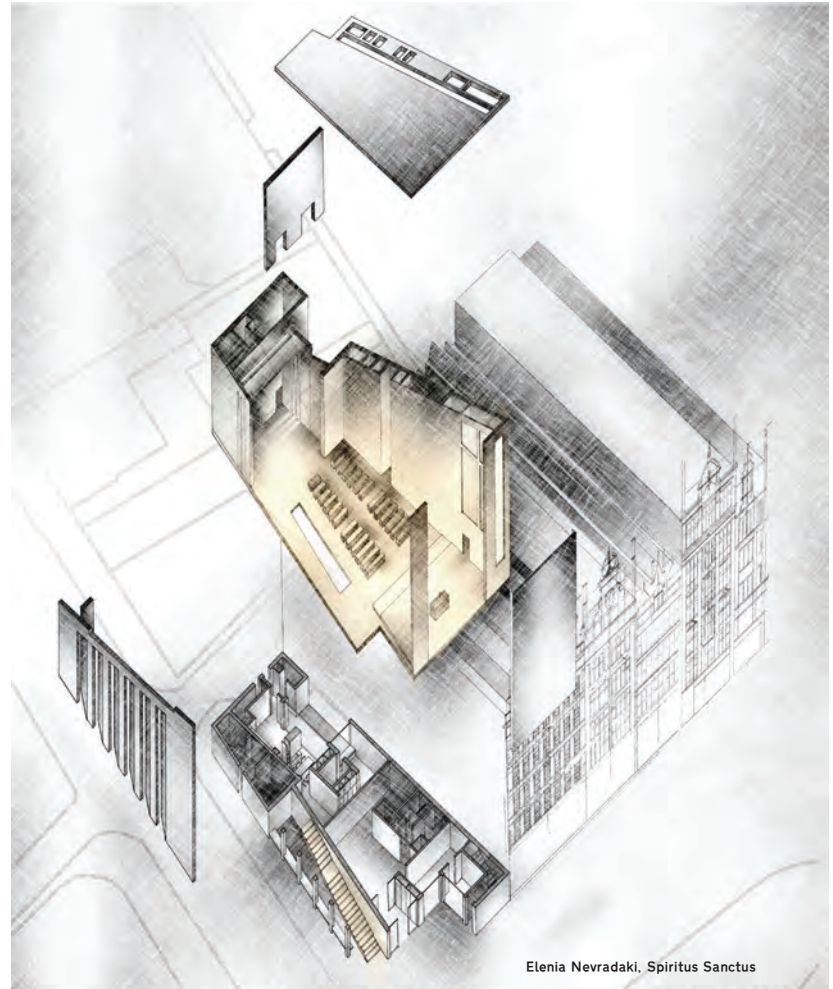
Allies & Morrison’s steroidal ‘Manchester warehouse’ - to the modest early Victorian domestic terrace was considerable - and all this whilst not disregarding the flamboyant frontality of the Portland stone-faced commercial properties to the east.

The architectural response would only succeed if it captured that Northern Quarter exuberance without constraining it - or worse, systematising what was found to be so liberated and liberating.

Building programmes derived from an agenda-building exercise took this seriously, imagining the possibility of an antiques market, a village hall, a computer games museum, a brewery, a debating society, a cycling education hub, a furniture prototyping works, and much more besides. In-depth studies of exemplary building precedents that focused the gaze on how to read a plan and analyse a suite of volumes



Marta Szczepaniak  
Capsule Hotel & Spa



Elenia Nevradaki, Spiritus Sanctus



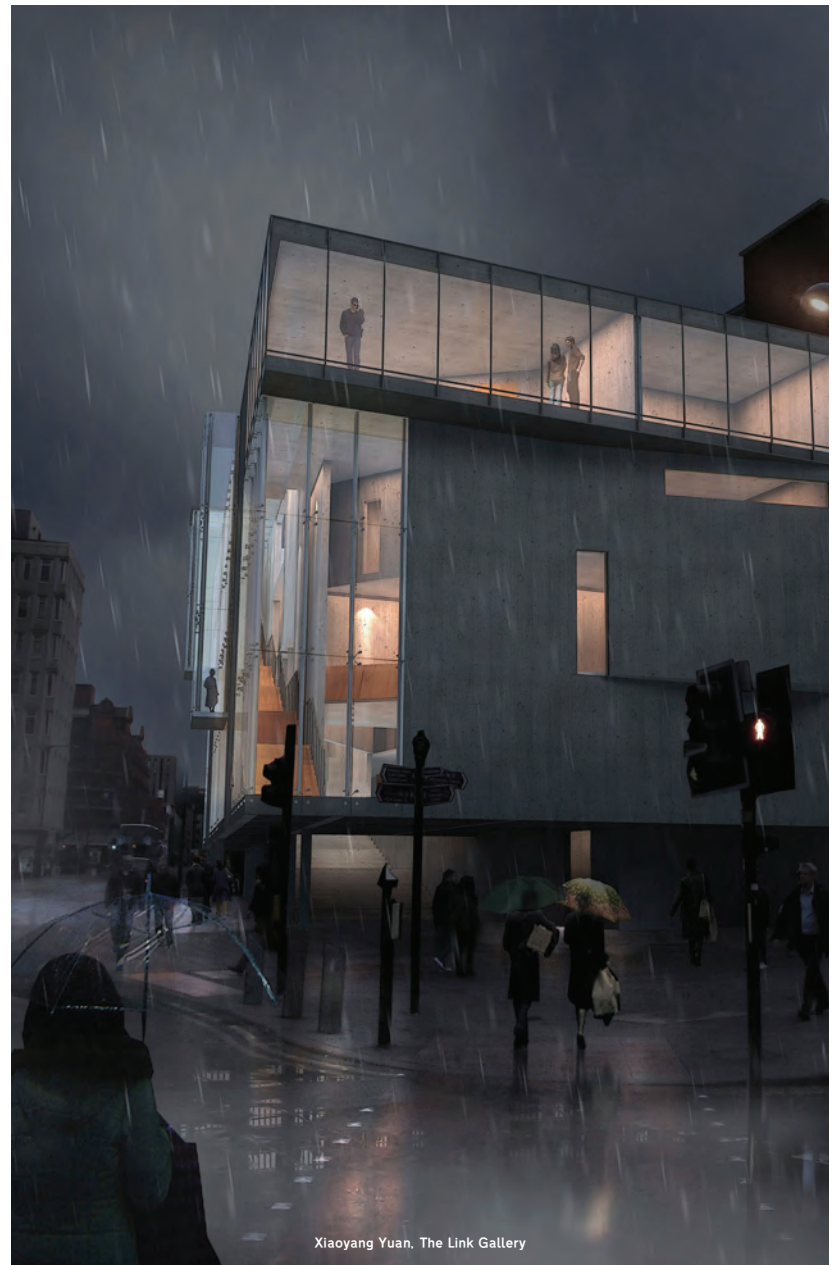
Karl Jefferson, Children's Literature Centre



Minjun Liang, Antique Experience Hall



Fiona Griffiths, Sanctuary



Xiaoyang Yuan, The Link Gallery

yielded pleasing results. Clever circulation sequences became a repeated motif of our work, with sweeping staircases threaded through a series of interlocking voids often bathed in delicate natural light.

There was experimentation - the artful deployment of the humble brick, reorientated, cut, carved, perforated and projected. It neatly gave expression to the neighbourhood's spirit of improvisation - taking something base and giving it dignity and renewed vigour. With its essence of arrested decay, corten steel seemed to represent a desire to see the somewhat stalled recovery of the area reach a steady state. Those who used sandstone did so without tipping into institutional petrification by hammering and otherwise undermining our preconceptions about Manchester's bedrock. Glass continued its decline as the go-to material of modernity, displaced by an ongoing enthusiasm for the boundary wall - and a thick wall, at that.

Many found the space between spaces - expanding the building's interstitial zones - to be a fruitful endeavour, delivering memorable window seats, loggia, terraces and porches.

We've enjoyed nurturing a desire to engage in the craft of architecture, with 'making' in all its forms warmly embraced. This continued CiA's passion for representation as a mode of enquiry into the relationship between the physical nature of construction, and the people who make and occupy that spatial environment.

For the students, it's been another stimulating year of creative expression, technical resolution, and - we hope is clear - an emerging, calm architectural maturity.



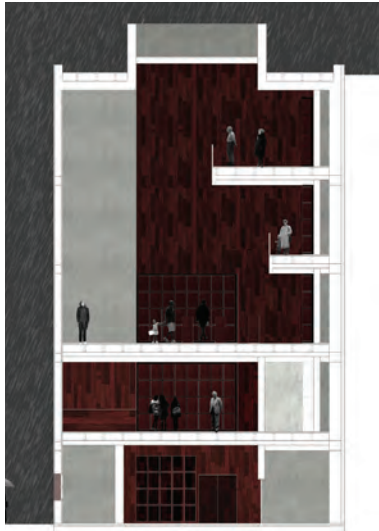
Diana Muresan, Home



Laura Hill  
Re-educate Re-generate



Flora Hodson, The Village Hall



Ketil Rage, Analogue : Digital



Ned Jolley, NQ Crafts Centre

Iulia Ciomu, Wunderkammer

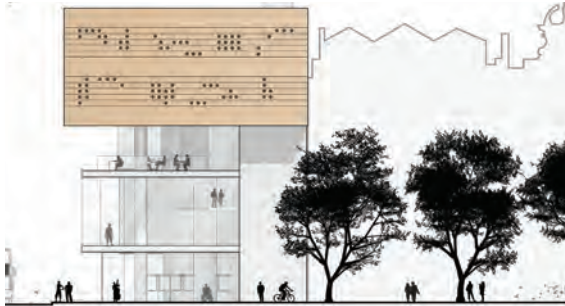


Kristian James, Fabrication House



Brian Chan Chun Yin, Subcultural Corner

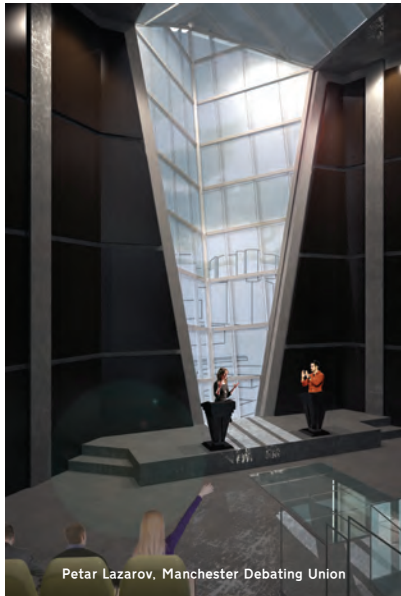
Gary Sikhosana,  
Emporium of Artisan



Nathaniel Barnes, Resonance



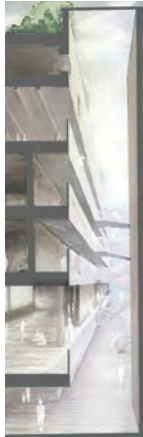
Raluca Pop, Northern Fiction Library



Georgia Koliandri  
Fashion Frame Theatre



Petar Lazarov, Manchester Debating Union



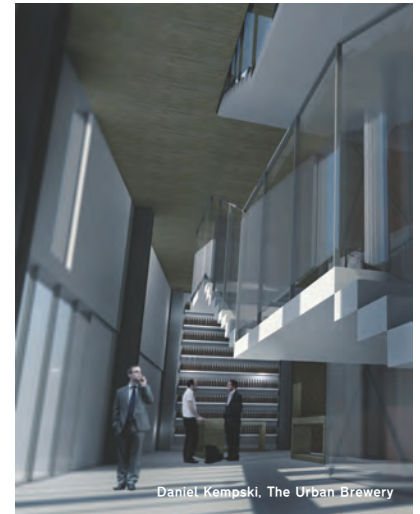
Shay O Donnell  
Livewell Foyer



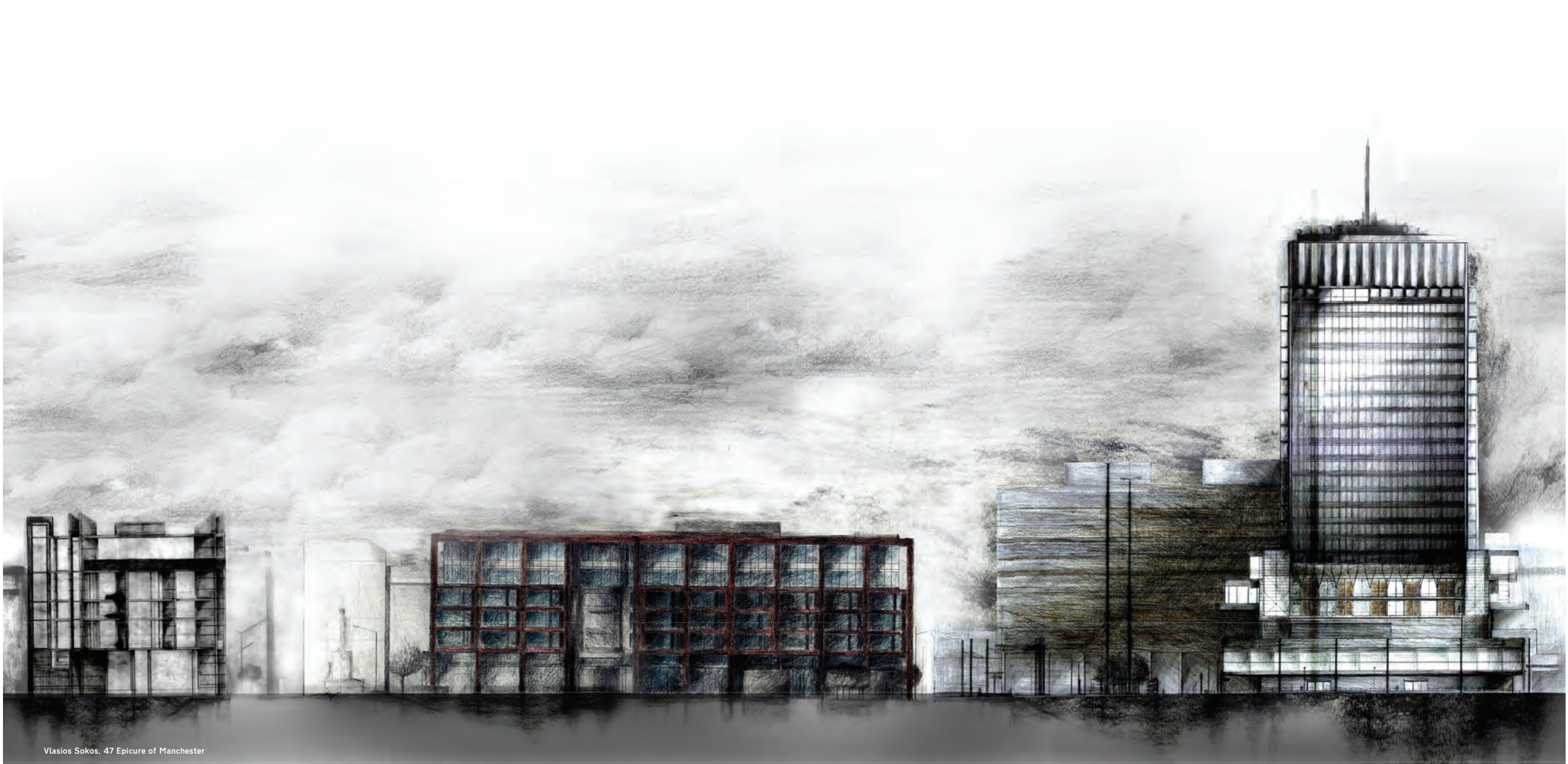
Hannah Thomas, The Memory Bank



Farha Nabila Halimuddin,  
Skygarden Flats

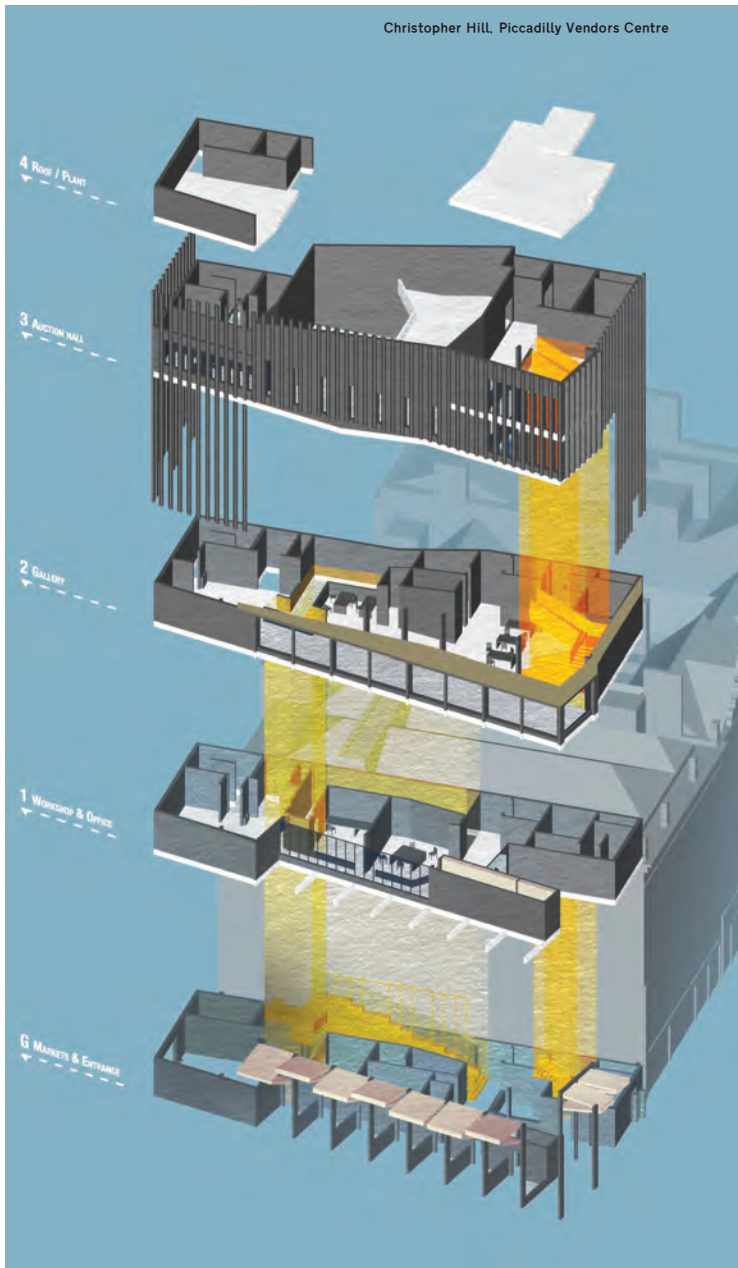


Daniel Kempksi, The Urban Brewery

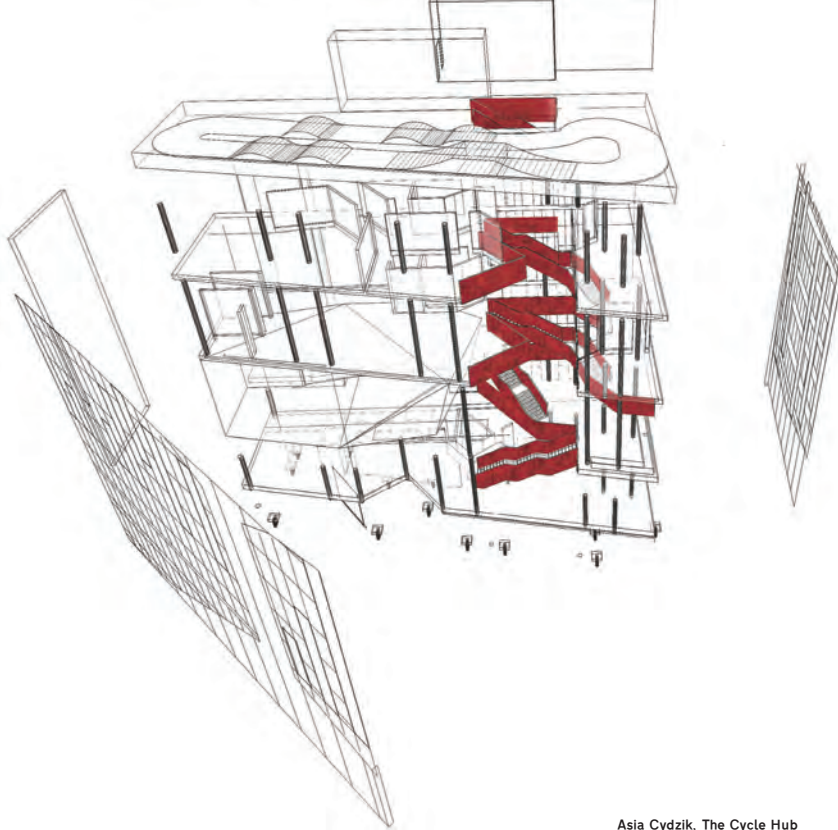
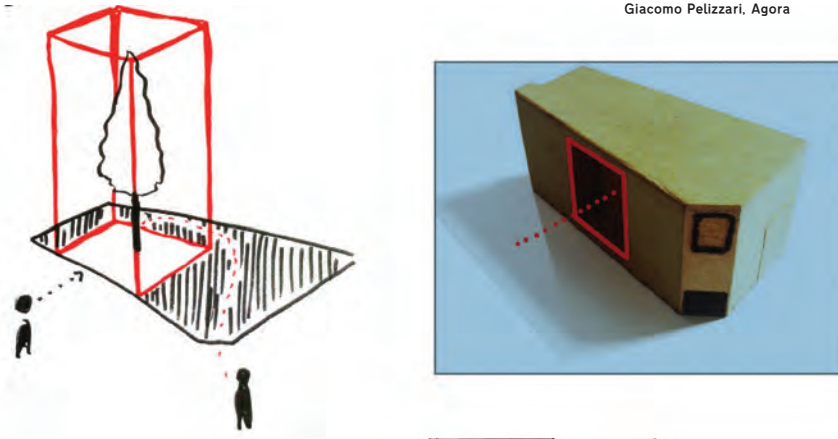


Vlasios Sokos, 47 Epicure of Manchester

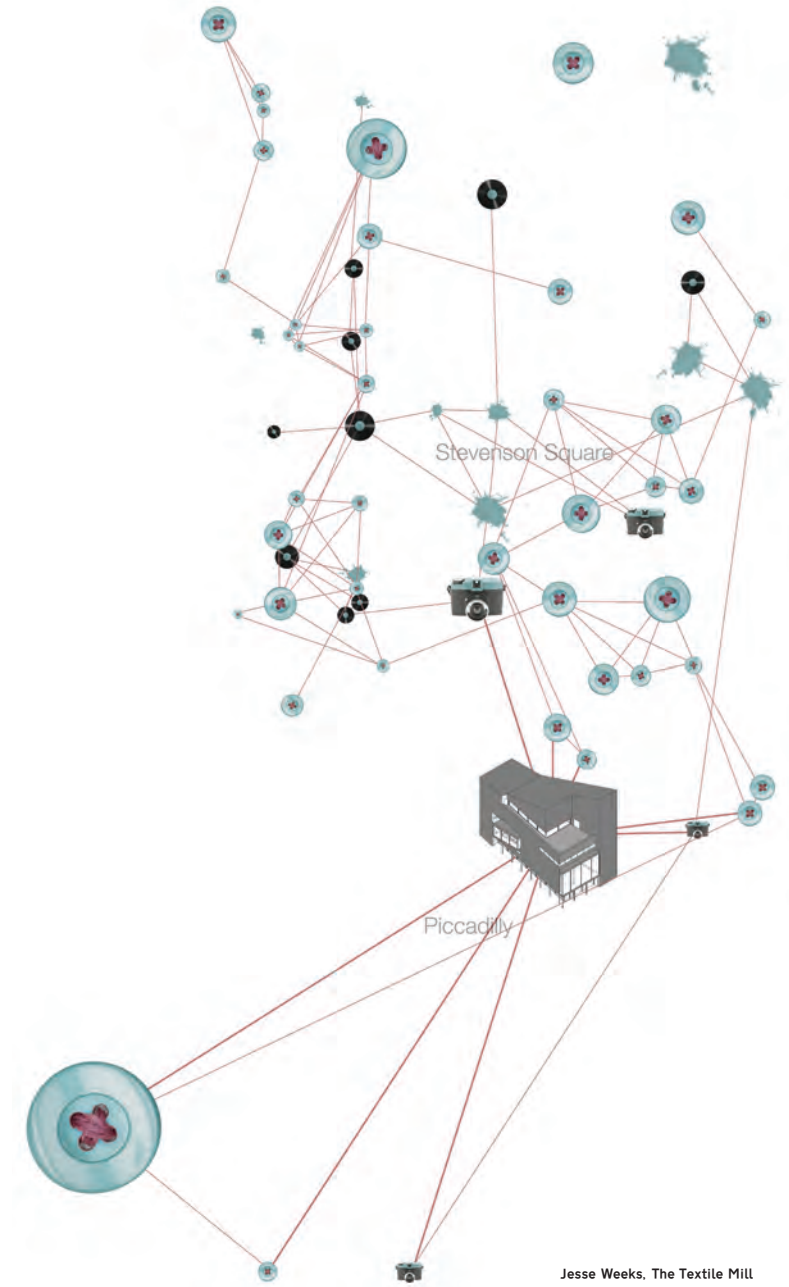
Christopher HILL, Piccadilly Vendors Centre



Giacomo Pelizzari, Agora



Asia Cydzik, The Cycle Hub



Jesse Weeks, The Textile Mill



“To adapt existing definitions, to create new ones, and to speculate on the potential for different actions and different interventions, new methods have to be invented—methods of observation, of modelling, of communication, of programming. This involves a retooling of practices—practices that build, plan, manage and govern, practices that teach, investigate, speculate and narrate.”

*Urban Flotsam, Raoul Bunschoten, Chora*

Our world has become fantastically unpredictable. With worldwide social unrest, a broken economic model, climate change and depletion of natural resources, our cities and social fabric are rapidly re-adjusting. Set within this mutable context, Momentary City students turned urban detectives to look for the smoking gun that might evoke this contemporary condition. Tracking down subtle everyday traces in the city with dedicated fieldwork, they reset the contextual model of the city, setting the critical backdrop for this academic cycle leading to 26 proposals across 4 sites just north west of Manchester city centre.

A culture of making is placed at the heart of Momentary City studio teaching enabling students to develop their own sensibility as designers giving rise to a strong praxis. Whether making a drawing, physical models or a 1:1 exhibition space, we cultivate the primacy of the hand with the mind in the design process; this develops a curiosity about how spaces and things might fit together.

A strategy of programmatic as well as material thrift has been a strong current in this years proposals, demonstrating an appropriate response to the studio agenda for the year. Some schemes look at

processing or recycling at the scale of the city, addressing global concerns about our industrial exploitation of finite resources while challenging our attitudes towards waste and manufacture. Others have shown concern over the crisis in mental and physical health of both the young and old in these straitened economic times. Difficult topics concerning migrant communities, homelessness, prostitution and drug use have been areas of interest while others have taken a subcultural strand, manifesting networks relating to the more marginalised social movements within the city. What they all have in common is that they all tell a short story about how Manchester is now and where it could be heading.

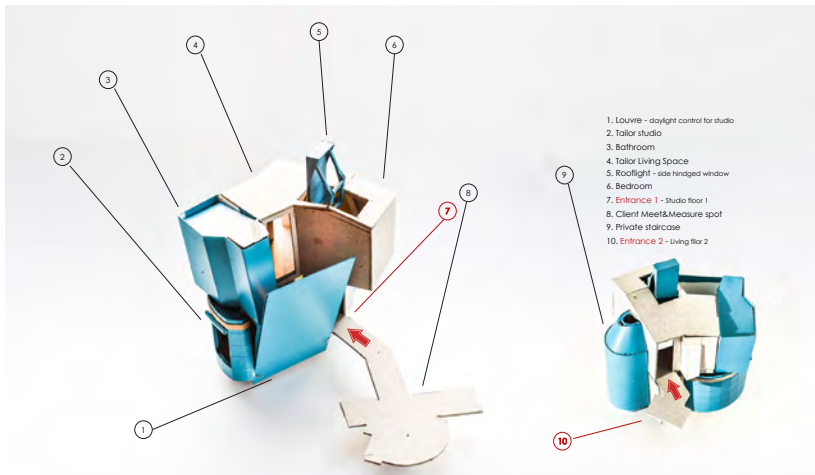
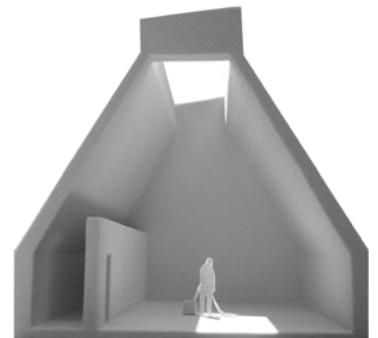
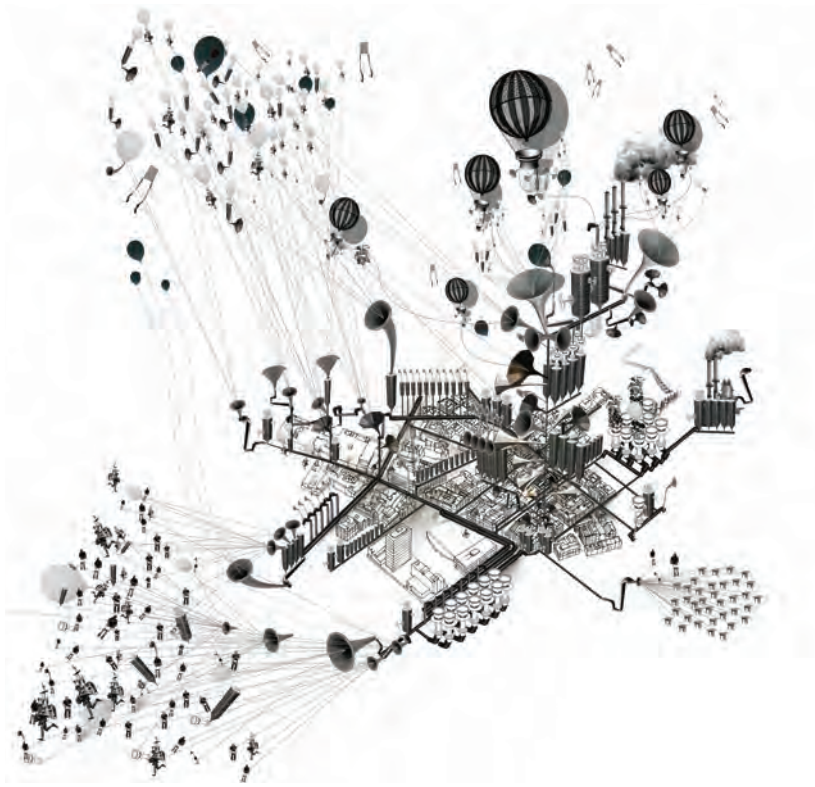
We believe that all architectural speculations should say something about our liberty and the human condition - about what it is to be living in this place, in this time. The students have used programme and proposition not just to describe a building but to locate a story back into the city and ask the question ‘what if?’



This page: Emily Fribbance, The Fiction factory

Atelier Members

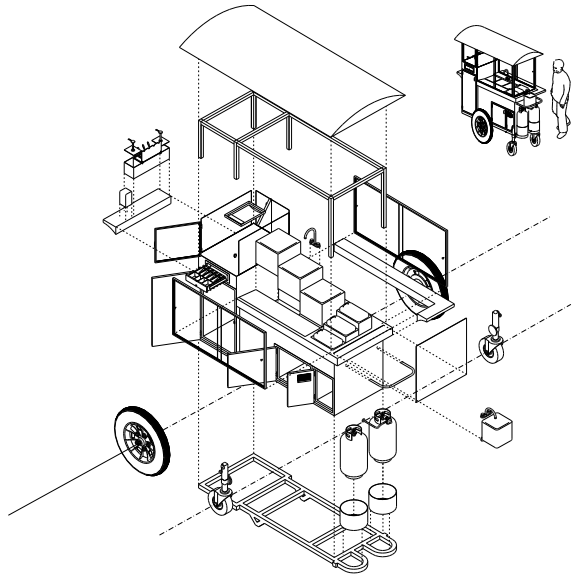
- |                  |                 |
|------------------|-----------------|
| Ji Min Lee       | A.H. Ahmad      |
| Peter Lee        | Hilmy           |
| Ashlin Milton    | Katharine       |
| Emilija Panova   | Bracey          |
| Dominic Patel    | Sean Broadbent  |
| Amy Pearce       | Cheryl Chin     |
| Julie Prior      | Peter Charles   |
| Oliver Savorani  | Dew             |
| Jing Wendy Wen   | Mihail Dinu     |
| Dhivya Yogarajah | Richard Durber  |
| Siew Yong Lim    | Ewa Effiom      |
| Michael Yosief   | Emily Fribbance |



Facing page: Jonathan Wong, Spectrum Spillage, Mihail Dinu, Skins

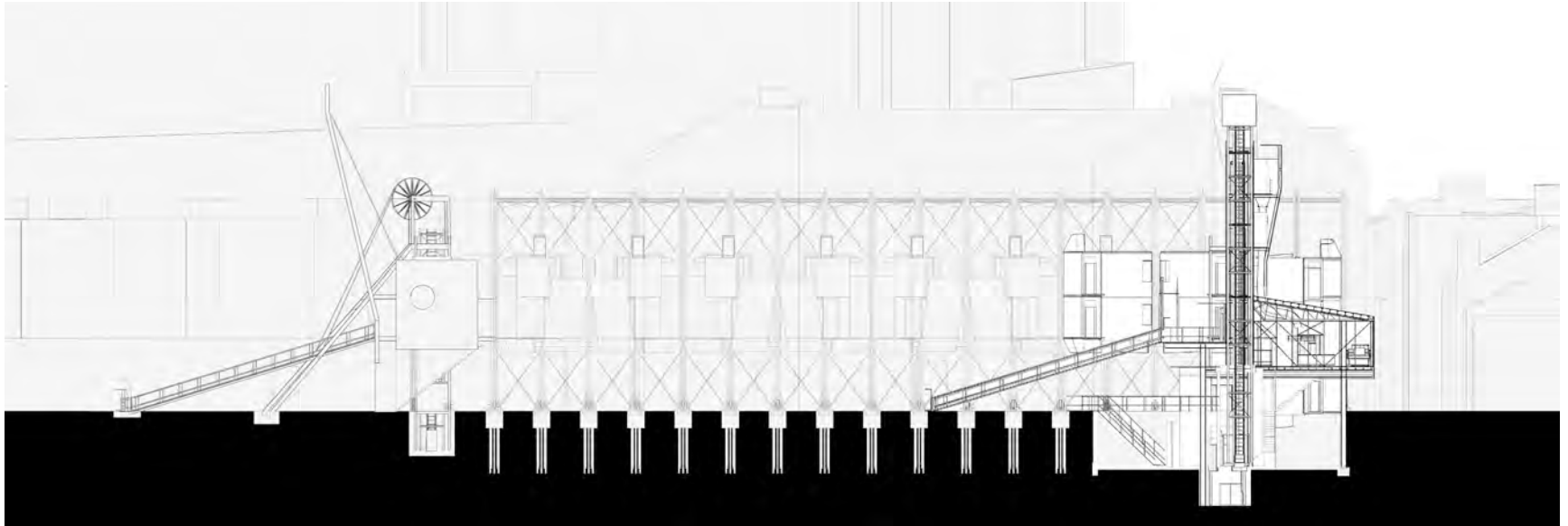
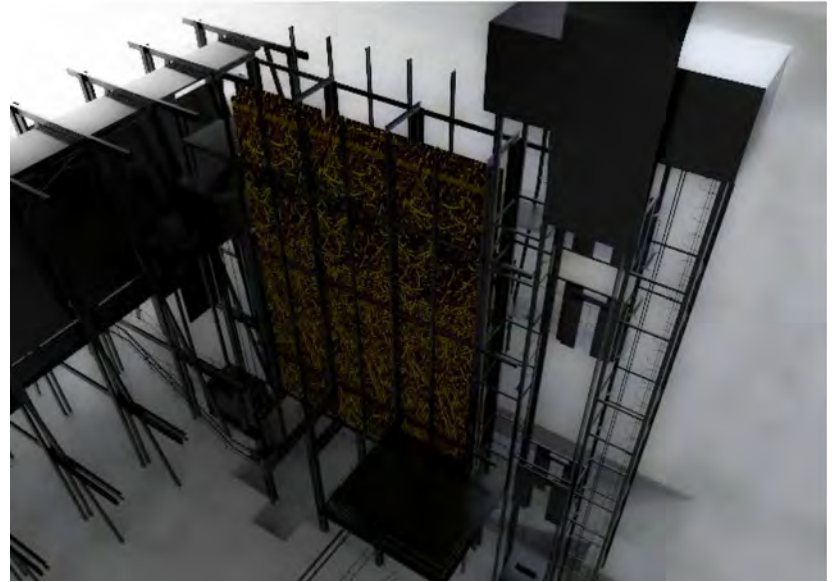
This page: Oliver Savorini, Base Camp, Emily Fribbance, The Fiction factory, Peter Lee, Mother Superior, Robert Gilbert, Muscle Power Depot





This page: Robert Gilbert, Muscle Power Depot Mihail Dinu, Skins

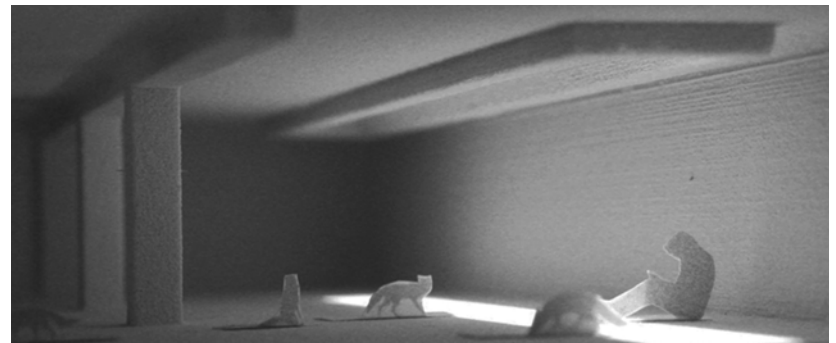
Facing Page: Mihail Dinu, Skins





This page: Jing Wendy Wen, Re-cycling Cube, Jing Wendy Wen, Re-cycling Cube, Dominic Patel, Urban Repository, Ashlin Milton, Eat Healthy, Live Healthy, Stay Healthy

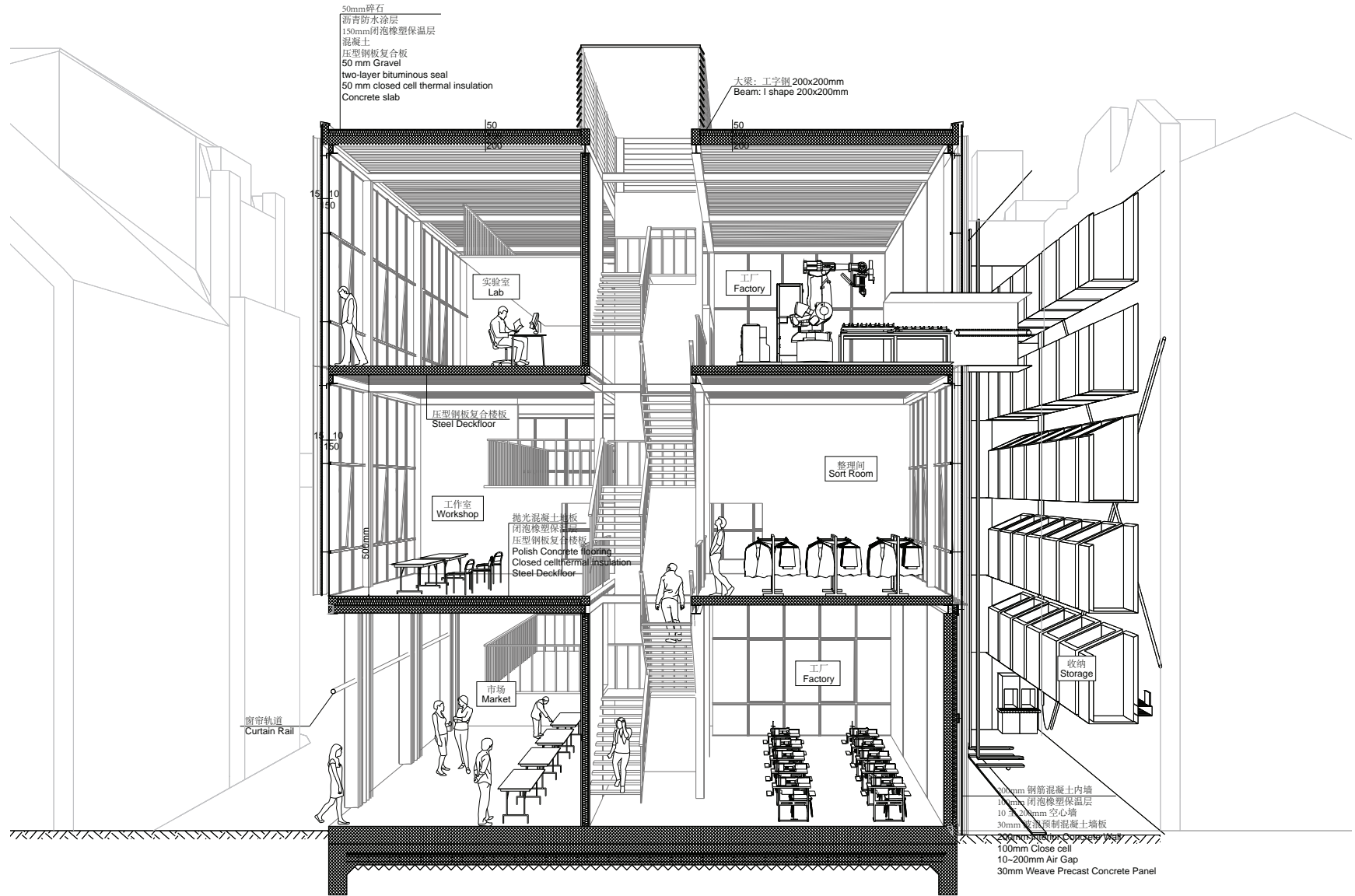
Facing Page: Andrew Jackson, The Homeless Depot, Peter Lee, Mother Superior

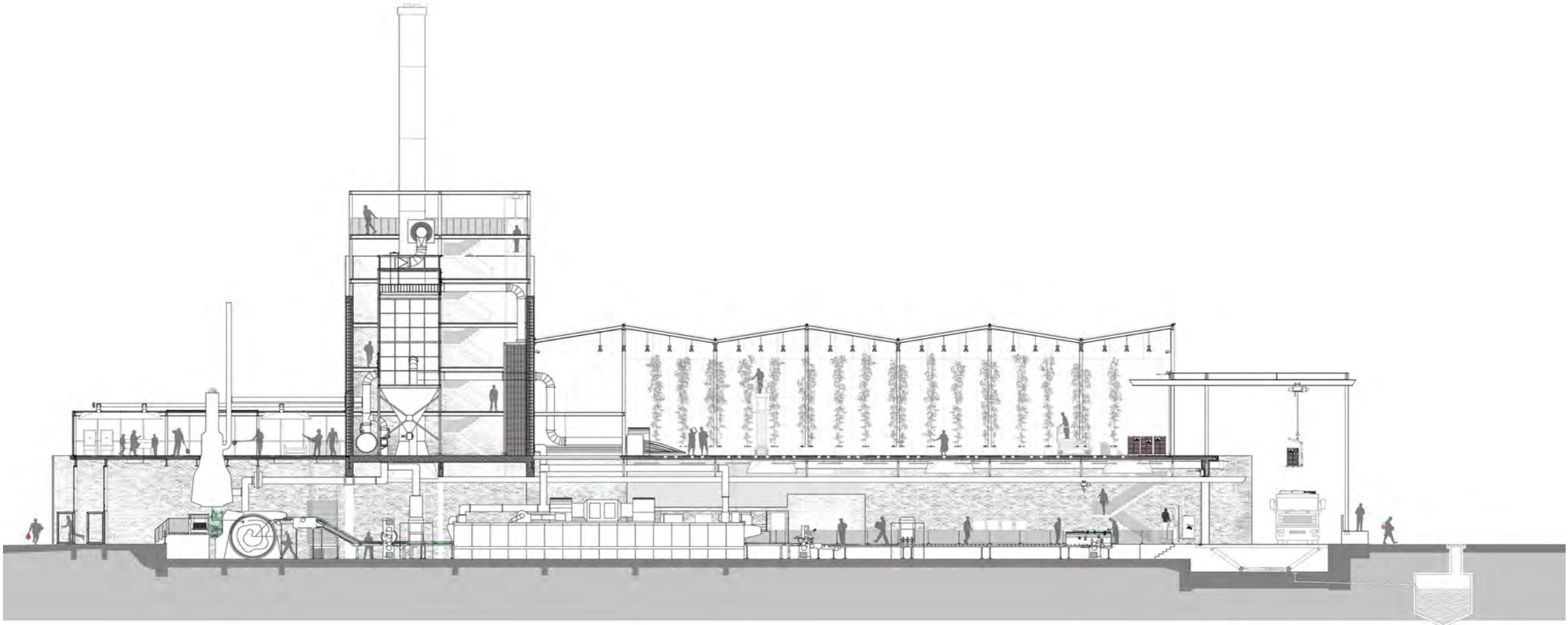




This page: Peter Charles Dew, The Re-Machine, Andrew Jackson, The Homeless Depot

Opposite Page: Jing Wendy Wen, Re-cycling Cube

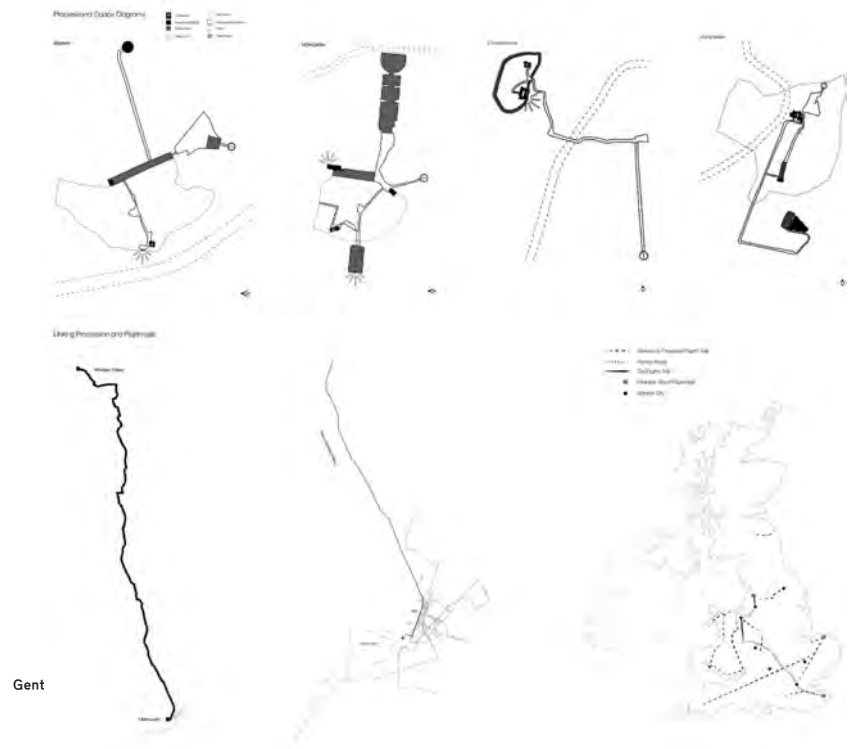






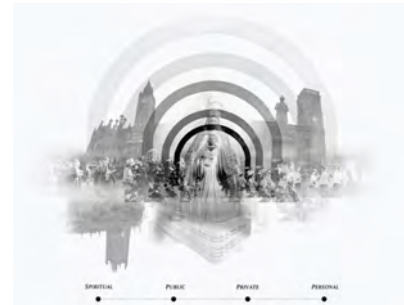
The latent order of processional space intertwined with Manchester's industrial infrastructure was the core interest of Atelier 6. Our objective has been to disentangle and reveal the civic patterns of urban relationships that 'erupt from the otherwise even surfaces of social life' during processional events. Guided by the theoretical framework of ritual settings, our specific focus was the structure and texture of civic processional space. More specifically, how architecture assists in the mediation between symbolic and quotidian situations. The capacity of architecture to discretely accommodate occasional situations in the midst of the consumerist city has guided our approach to programme and use. The purpose of the architectural proposals collected here can be described as 'lateral supporting frameworks' that enable temporary patterns of social movement to crystallise into permanent institutional structures and figures. Laterally articulated space brings a sense of 'bounded-ness' to the urban realm, and as such modestly tempers the idea that the city can be defined solely in terms of networks and flows. All of the projects

shown here may be defined in abstract terms as delayed movement. Far from outdated, institutional patterns of hierarchical movement, processions are, in the words of Victor Turner, urban "anti-structures" that allow for a temporary, inclusive reordering of the city. We examined how the macro-programme of social drama, or festive space and time, both modifies and interferes with, the micro-programmes of everyday architecture. In terms of the creative process, our main point of departure is the idea that architectural design deals with the poetic orientation of civic spaces and rooms in the city. Rooms are considered both 'intense and immense': they form the intrinsic element of human dwelling. At the same time, they 'unfold' outwards and exceed their own boundary. Over the course of the year we were fortunate enough to directly participate in, and thus undertake a close reading of, a live collective event (Marian Celebration, 2012). Long-forgotten drawing types such as 'Boustrophodonic projection' ('back and forth like an ox-plough'), provided us - amongst other things - with inspira-



Gent

Top: Comparison and Precedents (Pilgrimage, Procession and Promenade) Rachel Bow  
Right: Processional Residue, Manchester (courtesy of Eamonn Canniffe)  
Below: Processional Artefact Aura Study, Brett Dobson



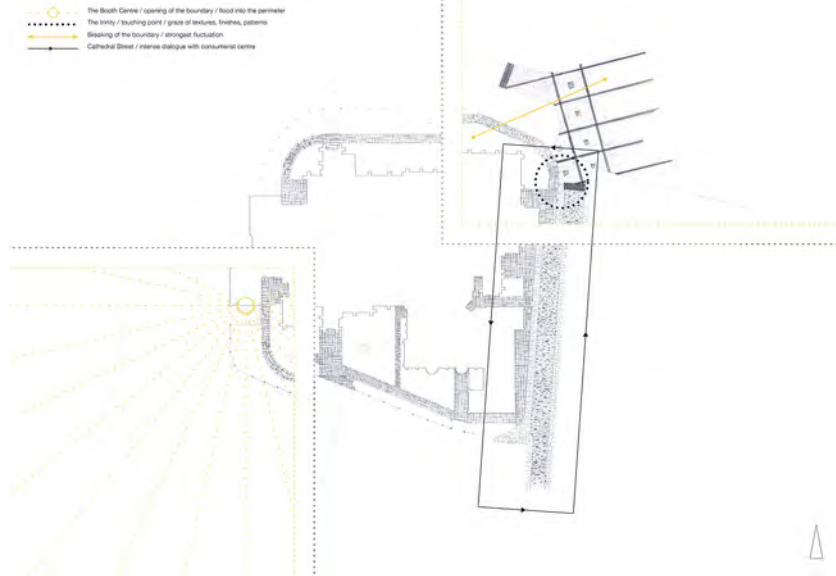


tional starting points. After much thinking and doing, Atelier members eventually arrived at the following definitions of the Architecture of the Processional City: "Procession is an activity unifying people. It can be an act of commemoration, protest, a celebration, in other words represents the voice of the community. Procession is an expression of culture and identity, representation of what people believe in. Procession is people temporarily taking control of the space and creating a temporal mark, a phenomenon, that changes the space around it, changes the daily routine of the city, its infrastructure and community beyond the participants. Only the unified motion of people has the power to change non-spaces, such as busy roads, never normally experienced by people as a save surface to walk on, to become an actual space. An intimate space, because existing only temporarily and shared with other people, usually strangers. Processions erase social boundaries. Processional activity reveals new connections and dialogues between spaces, sites and buildings. It reorders the settings into a new sequence of

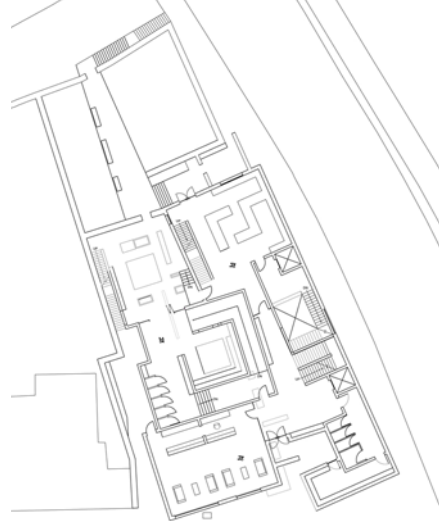
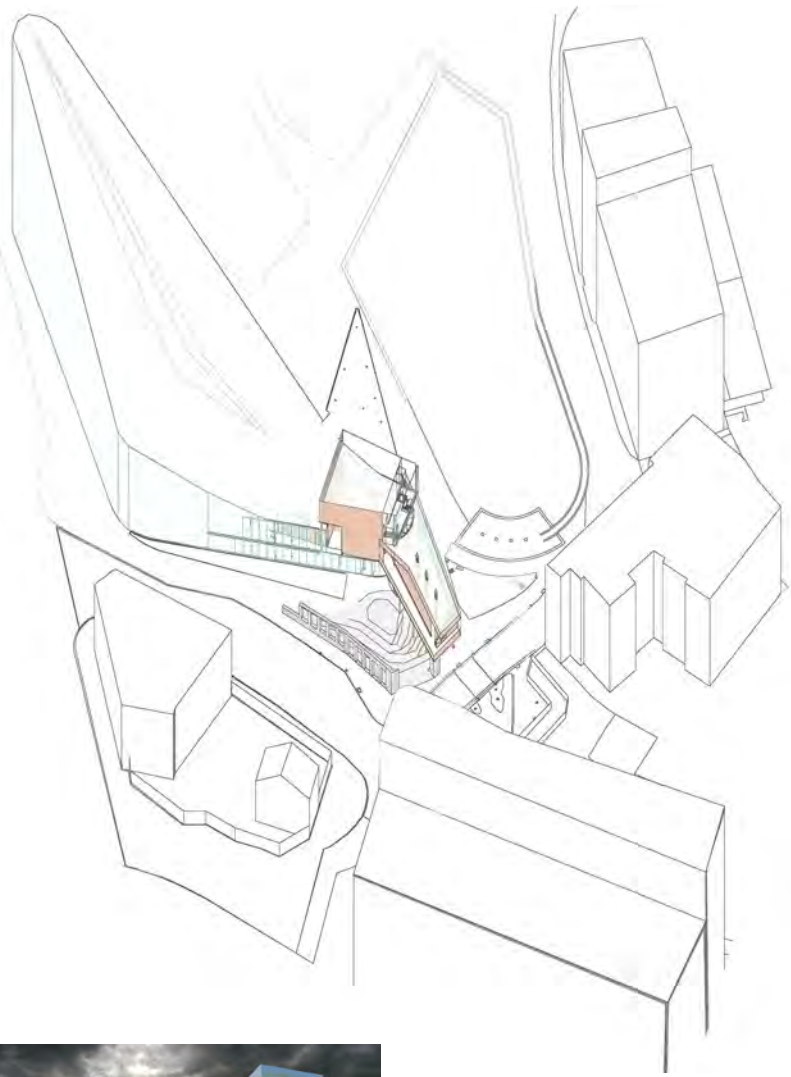
experiences that emphasize connections and links between locations that may not ordinarily be observed in a regular urban setting. Another description of a procession is inhabited infrastructure. This is derived from the spatiality of the event expressed through the occupation of the city streets. But this also brings humanization of neutral places. Through walking people experience the disheveled order of the urban fabric. At these points of impact the peripheral of one condition is met by the inception of another, forging the space between two spaces - a threshold. The phenomenon of the city severs our perception of these thresholds consenting us only to subconscious realization. However, the solemnness of a procession intensifies and brings a clarity to these territorial metamorphosis' and psychological happenings, via a choreographed sequence of movements through a series of spaces. The invasive nature of these proceedings can also dis-rupt, destabilise and even reconfigure territorial boundaries by unifying these spaces under one ceremonial event, quietly re-ordering the city.



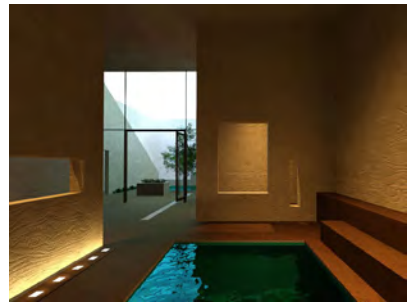
Above: Marian Procession Codification (Adjacencies & Agencies) Below: Cathedral Threshold Analysis, Rasmus Pikk



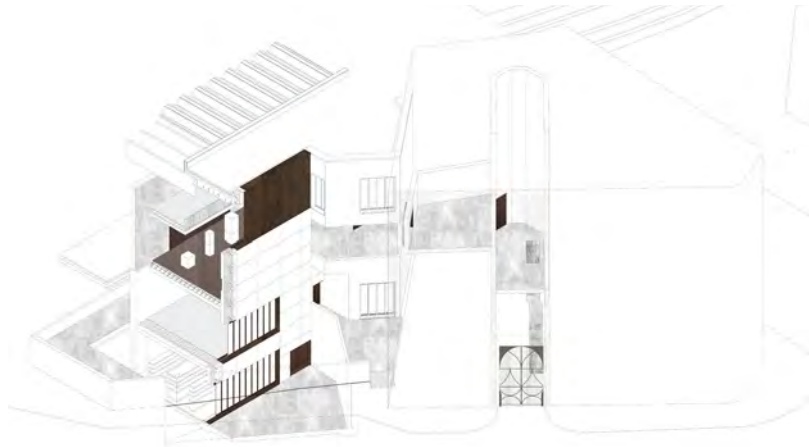




Above: Internalised Processional Staircase, with Plan.  
 & Left: Pilgrims Pool, Rachel Bow  
 Below Left: Auction House, Brett Dobson Wedding  
 Functions, Lora Dimova  
 Below Right: Ritual Play Rehearsal Room, Plamena



Above & Left: Back-to-Front, Urbis Re-development.



Top: Urban Landing, Auction House/Victoria Station, Brett Dobson  
 Middle: Costume Workshop and Archive, Kate Parker  
 Bottom: Farah Mohd-Jais, Administration Building



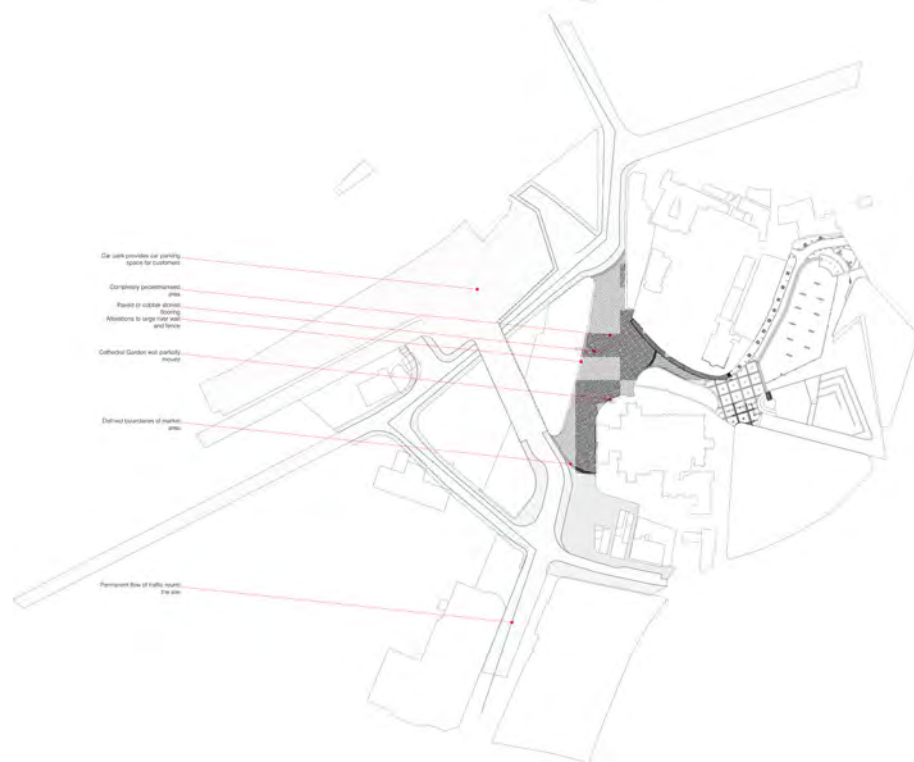
Right: The Battle between Carnival and Lent, Peter Brueghel  
 Below: Prediction of Conflict between Market and Procession  
 Bottom: Cross-grain Interference, Luke Carnaby



Building Functionality

Predicting programme

My scheme is made up of many different elements, each is used at different times of the day throughout the year. For example the service lifts and loading bays will only be used in the morning when stock is delivered, however the stock rooms will be used more regularly as people collect their stock for their market stalls throughout the day.





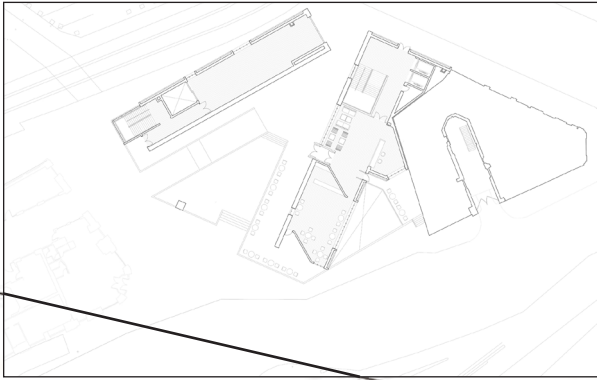
Rasmus Pikk

Street Order to Equipment Order

Existing Geometry - Plot Daryavanon

Brett Dabson

Distribution



Above Inset: Auction House Plan. Brett Dabson

Above: Adaptation of Existing Processional Field. Brett

UNFOLD →



Hybrid Axo of contextual Hem



Work Space Place Agenda Posters, Student

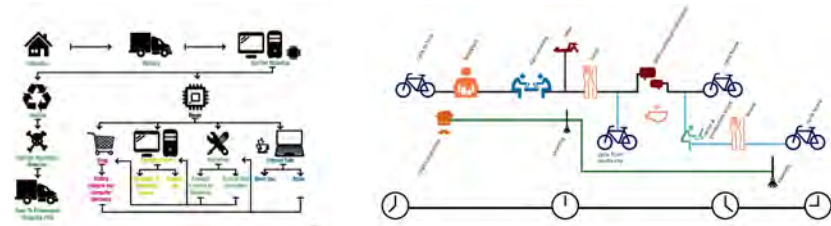
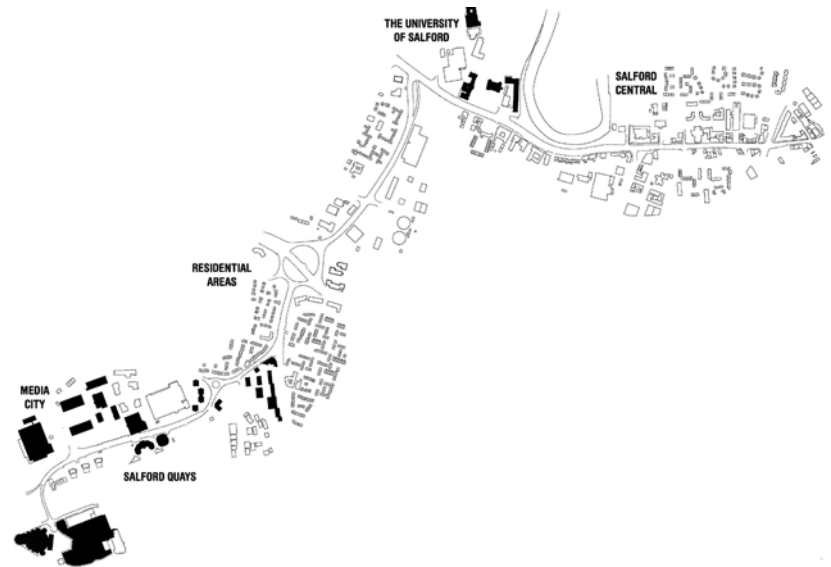
Work |space | place explores the contemporary transformations in work practices that connect and shape the linked cities of Salford and Manchester to inform architectural interventions.

The insertion of media city in Salford Quays anchors BBC North on “Salford Quays near Manchester” with a new approach to working for employees. While considered a creative community, the BBC’s relationship with Salford University differs in terms of scale and resource from local initiatives emerging out of scenes local to Chapel Street. They all share facilities & generate digital media events that connect with the lives of students and professionals, artists and residents, vicars and pop-stars. The commercial branding and development of Salford supports the promotion of Manchester as an international city increasing its presence in the global economy. The linked cities have different qualities that are often overlooked in the race to categorise and are in a unique situation within UK due to their proximity. The poly-nucleic form of Manchester’s urban quarters, and Salford’s

business communities raises the question of Salford Central’s potential as a new centre of activity.

work | space | place interest in the people, places and activities that engage work practices are at the centre of the ateliers approach to programme and urban territory analysis. Our approach to architecture is based on asking questions and forming responses that aim to enfranchise people and the linked cities overlooked places. Questions about the existing zoning of programme are used as a tool to investigate existing urban nodes and quarters within the linked city. Student-led research into local and global working practices utilises precedents, journals, urban mapping, interviews, and film based interventions to interpret the linked cities urban infrastructure, programmatic organisation and socio-economic identity to form group agendas.

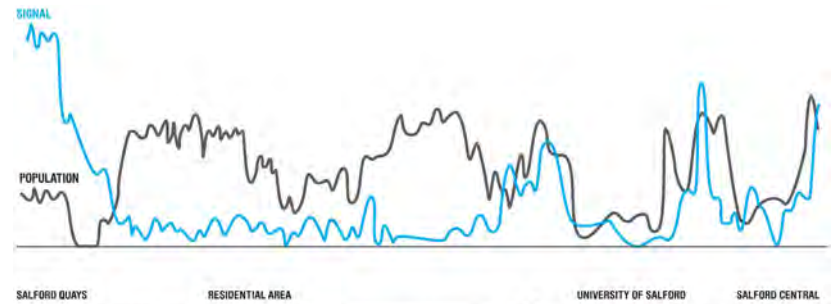
Our atelier approach to work practices considers the role of ubiquitous software, digital geographies, and creative production. To access and engage Salford and Manchester’s existing urban condition

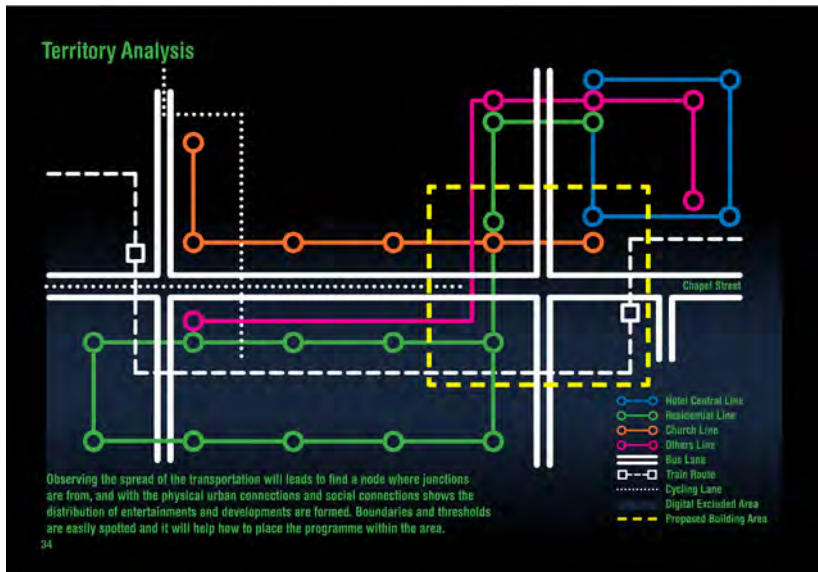


Top: Salford Nodel Points, Abigail Dixon, Akmal Khadir, Khai Wen Ooi, Jeanne Pang & Abdul Qayum

Middle Left: Computer Recycling Centre, Jeanne Pang

Middle Right: Engagement Empowerment Hub (EE), Akmal Khadir



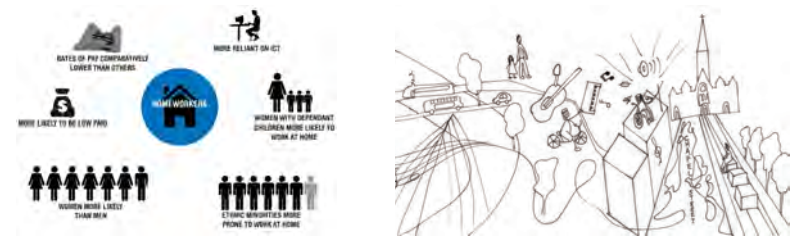
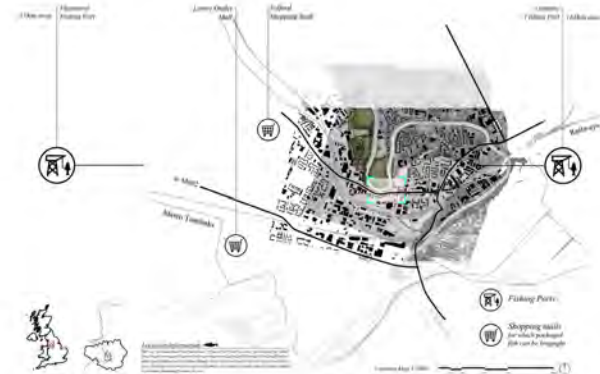


Top: Chapel Street Territory Analysis Diagram.

the atelier group listened to people active within Salford's creative practice culture. Guest seminars from the co-author of code space Martin Dodge, Sky News journalist Nick Martin, Salford based music producer and co-founder of Un-convention Jeff Thompson and Reverend Andy Salmon of St Philip's church and live music venue, introduced research themes for programme possibilities and investigations into the urban territory.

Three transects, Chapel Street, the A5063 and the River Irwell were explored by foot, car and boat to find latent physical, digital, social boundaries between the linked cities and Salford's business communities. Student group agendas proposed shifts in social mobility, computational technology, production, entertainment, learning and teaching, work space and time based global connections that would inform new work practices on

Chapel Street. Student design projects integrated shifting work practices through the development of building programme design and the material assemblage of a built form situated in context.

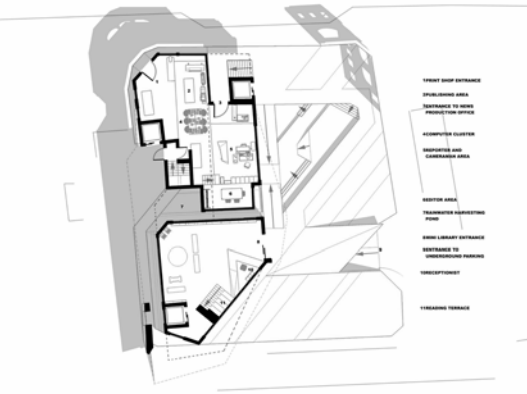
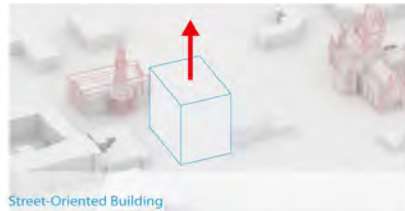
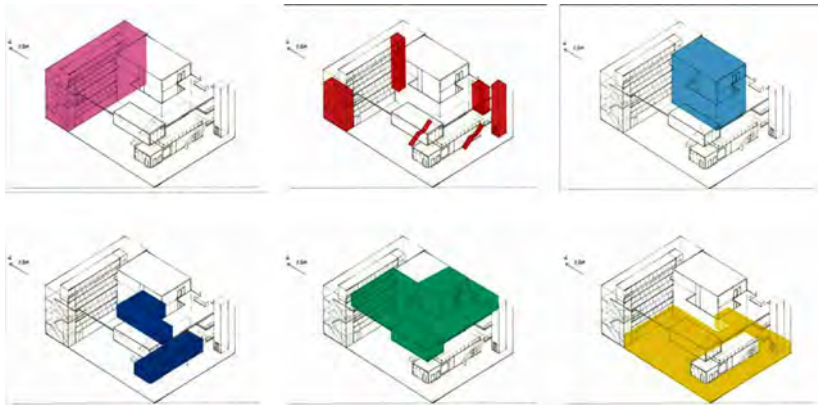


Top: Expanded School in Salford - Programme Development, Daryn Tamashayev  
 Lower Top: Salmon Fishing on the River Irwell - Context /Programme/Intervention, Shenpei Ha

Middle Left: Home Working - Analysis Diagram, Abigail Dixon



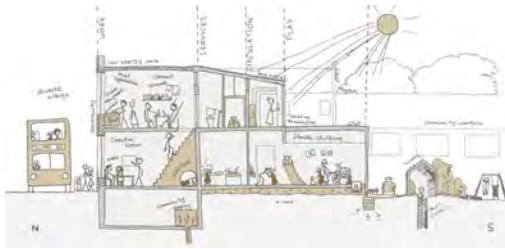
Left: Data Space - Internal Perspective, Abigail Dixon  
 Right: Exchange Hub - Internal Perspective, Jana Kefurtova



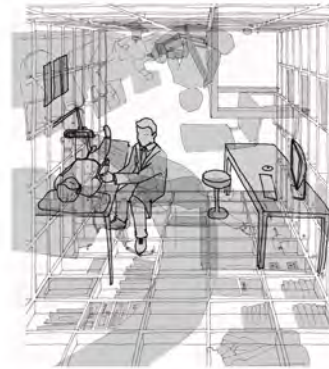
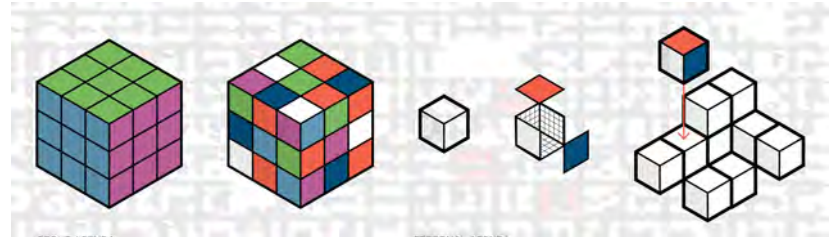
Top: Buffer Zone - Matrix House News - Models in Series, Sharol Sahlin  
 Left: Buffer Zone - Matrix House News - Ground Floor Plan, Sharol Sahlin

Top: The Sleep Battery - Building Zones, Kelvin Pankhurst  
 Middle Left: The Sleep Battery - Chapel Street Cleared Site Perspective, Kelvin Pankhurst  
 Middle Right: The Blue Media Net - Chapel Street Cleared Site Perspective, Zhi



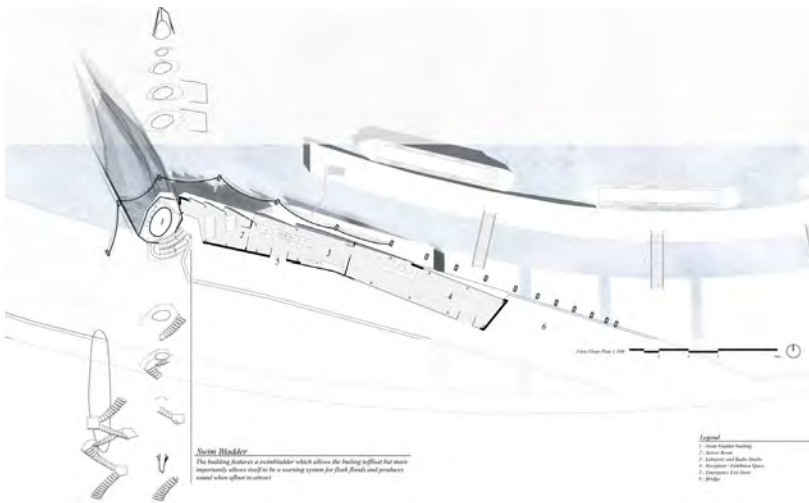


Left: Community Co-Working Centre - Summary Diagram, Jennifer Sewart  
 Middle: Community Co-Working Centre - West Perspective, Jennifer Sewart  
 Bottom: Community Co-Working Centre - Ground Floor Plan, Jennifer Sewart



Top: Open Source Customisation - Project Summary Page, Jack Hughes  
 Bottom: Degrees of Modification - Internal Perspectives, Jack Hughes

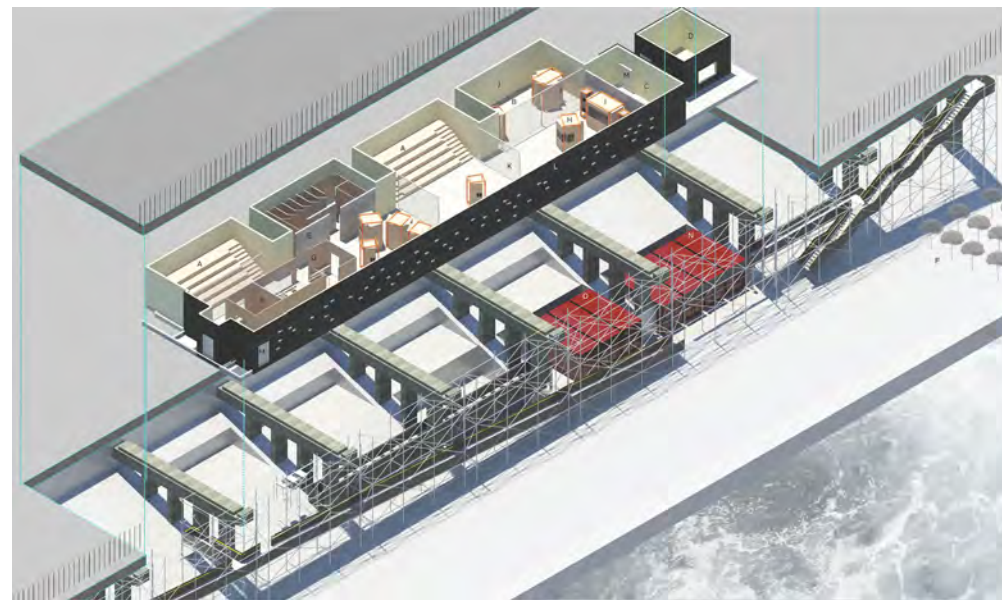
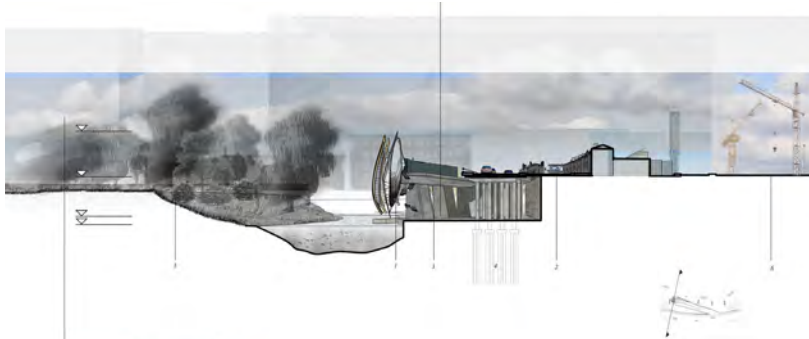




**Swim Bladder**  
The bladder between a motor which allows the boat to float but more importantly allows staff to be a working space for fish, birds and produce used when off the river.

**Legend**  
1. Swim bladder  
2. Motor  
3. Engine and Gear Box  
4. Reception  
5. Cider storage  
6. Apple Orchard

Top: Salmon Fishing on the River Irwell - Road Level Plan, Shenpei Ha  
Middle: River Research Laboratory Canal Boat, Shenpei Ha  
Bottom: Swim Bladder and Fish Market - Section Perspective, Shenpei Ha



**Axonometer as a Seated Venue.**

- A: seating
- B: Storage
- C: Soundproofed recording suite
- D: Office/Mastering suite
- E: Unisex toilets
- F: Reception
- G: Bar
- H: Moveable soundproofed pods for recording
- I: Moveable DJ booth
- J: Retaining wall, DPM, rigid insulation, block wall for additional acoustic insulation, waterproof paint
- K: Hinged steel gates for adaptable space
- L: Resin coated plywood rain screen on batons on plywood, DPM, rigid insulation, block wall for additional acoustic insulation with windows of same dimension (440mm x 215mm) Pierced at random, waterproof paint
- M: Fire escapes/Private access
- N: Cider processes
- O: Cider storage
- P: Apple Orchard



Top Left: Music, People and Cider - Axonometer as a Seated Venue, Micheal Baldwin  
Top Right: Physical Model of Chapel Street and Building, Micheal Baldwin  
Bottom: Music, People and Cider - Site Section of Chapel Street & River Irwell, Micheal Baldwin



Above: work / space / place exhibition  
 Students: Akmal A Khadir, Iman Abrishami, Aidin Ahadzadeganahani, Micheal Baldwin, Abigail Dixon, Zhi Gao, Lee Goddard (Exhibition Co-ordinator), Shenpel Ha, Jack Hughes, Alvin Hung, Jana Kefurtova, Andre Kelly, Alexia Koumna, Diane Kwan, James Lawrence, Khai Wen Ooi, Jeanne



Top: Modular Construction - Exploded Axonometric and Model, Jack Hughes  
 Bottom: Community Co-Working Centre - 1:500 Rapid Prototype and Wood Model, Jennifer Sewart

The Master of Architecture course is a two-year full-time or four-year part-time degree for students, providing a rich environment within which to focus their ambition, whilst further orientating them towards the profession. The course comprises studio, dissertation and professional studies. The studio course is delivered through research-driven clusters called ateliers that align areas of research activity and mutual interests via trios of staff. This enables students to develop ideological positions that are critically underpinned through seminars, workshops and symposiums. The first year enables each student to locate themselves in relation to contemporary architecture and urbanism. The second year builds upon this knowledge and developing skillset to orientate each student towards a suitable role within or beyond the parameters of the profession.

Our research-informed-teaching affords a consistent level of international competition successes, publications, exhibitions and public engagement activities, a selection of which are detailed on the respective atelier pages. Such endeavor fuels teaching-informed-research, thereby completing a cycle of leading-edge architecture education and project-based learning/research interfaces. Focused study tours and collaborative workshops happen in various international locations. We have an exchange system under the Erasmus (Europe) and the American/ Australian exchange programme. The strengths of the programme are evident in the highly creative, innovative and rigorous results in the following pages.

Dr Nick Dunn, Programme Leader

## Continuity in Architecture

Sally Stone, John Lee,  
Laura Sanderson,  
Magda Sibley, Gary Colleran.



If on a Winter's Night a Traveller...

This year we have studied two locations, one home and one away. Both have a direct connection with sanctuary and with water. It is fabled that Cartmel Priory was founded in a place where fresh water flowed in opposite directions, and Venice, for whom water is not a problem but a theme, was originally a refuge for those locals who were driven into the muddy lagoon by barbarism, brutality and heresy.

The aim of these projects was to find a formal solution to a site specific problem through the medium of contextual analysis, choice and manipulation. Ordinary things contain the deepest mysteries and the architect needs to have the capacity to condense the artistic potential of the region while reinterpreting cultural influences, for the building to show a great understanding of both place and tectonics, but also to be totally relevant to the twenty-first century; an architecture that

uses contemporary technological and is suitable for the needs of today. This means not resorting to pastiche, but designing buildings and interiors that are visually and operationally applicable to the present day. It is almost thirty years since Kenneth Frampton wrote of the importance of Critical Regionalism, Rowe and Koetter composed *Collage City* and Rossi recorded *The Architecture of the City*, and although these ideas, which emerged as a reaction to Modernism, are more than a generation old, they are now more relevant than ever. One of the most pressing concerns for today's society is how we engage with the existing situation in an appropriate, environmentally friendly and sympathetic manner. The pursuit of strategies for carbon-neutral buildings and places combined with issues of sustainability and heritage are central to all forms of design practice. The vernacular can offer great possibilities, after all, we have for centuries dwelled upon the problem of how to create controlled and conditioned environ-



Rachel Hare, Corte dei Tagliapiera



ments for social relationships in buildings. We live under the same sun, shelter from the same rain, and resist buffeting from same wind as our ancestors, and yet within contemporary architecture we devote ever more resources and seek ever more complexity in solving these problems. We believe that less attention should be paid to the gratuitously flamboyant one-off project and more focus placed upon the appropriate. We search for inspiration in the normal and we take encouragement from the familiar. We seek to enhance rather than to overwhelm, we are inspired by the strangeness of the everyday, the unfamiliarity of the commonplace. We seek to establish our position as individuals in a dialogue with the common ground. We look, not just at the design of buildings, but also at the territory around them; public space, shared space, collective space. We investigate how a relationship between constructed form and controlled space can be established. The development of form is a one-by-one practice, a building is composed of diverse concerns and different horizontal connections can be uncovered,

using the situation as the compositional driver. Programme evolves from the specific character of the site; it is something that emerges as the form of the building develops. Within a school of architecture, to construct has two different meanings, the first is the more obvious concentration upon the technology of the design, to understand the nature and ontology of the construction, to be aware of how and why a structure is built as it is. The second meaning is the production of the methods of communication. Evans claimed that “recognition of the drawings power as a medium turns out, unexpectedly, recognition of the drawing’s distinctness from and unlikeness to the thing that is represented, rather than its likeness to it, which is neither as paradoxical nor as dissociative as it may seem.” We believe that it is important that intent is shown as well as proposal. Context has dominated the design process; therefore it should play an important role in the communication. If the proposal is one element among a structure of objects and moments, situation will command the presentation.



Nick Ormesher, *In the Stillness, Wanderer, Step In*



Harry Pyo, *Rural Cooking Community Centre*



Michael Jolley, Mozzo della Comu-



Rajinder Singh Matharu, Luxury Powerboat Works



Mariaelena de Dominici, Laboratori Shylock



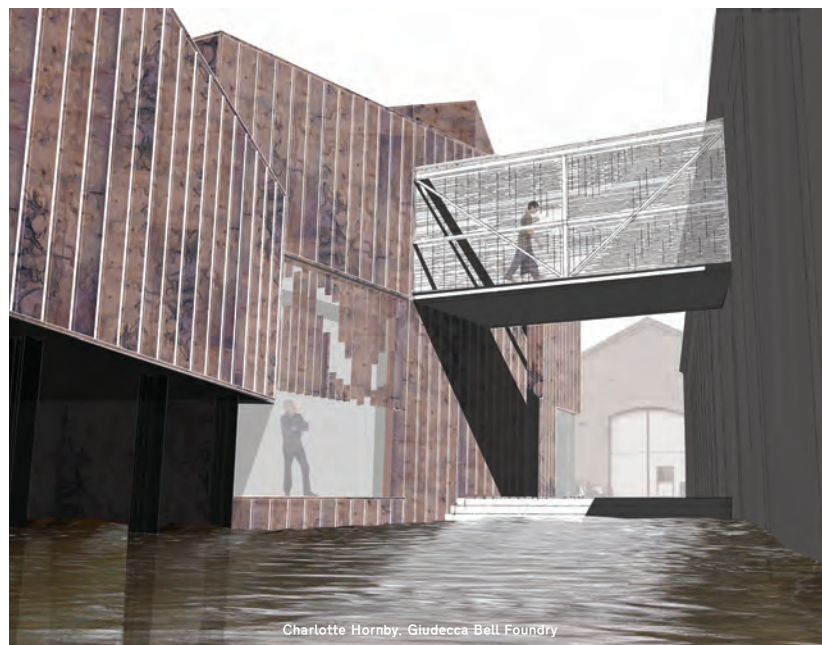
David Kofford, Scuola di Cantieri



Richard Briggs, Museo della Bissona Serenissima



Anna Lucas, Maritime Museum



Charlotte Hornby, Giudecca Bell Foundry



Sophie Cook, Venezia Film





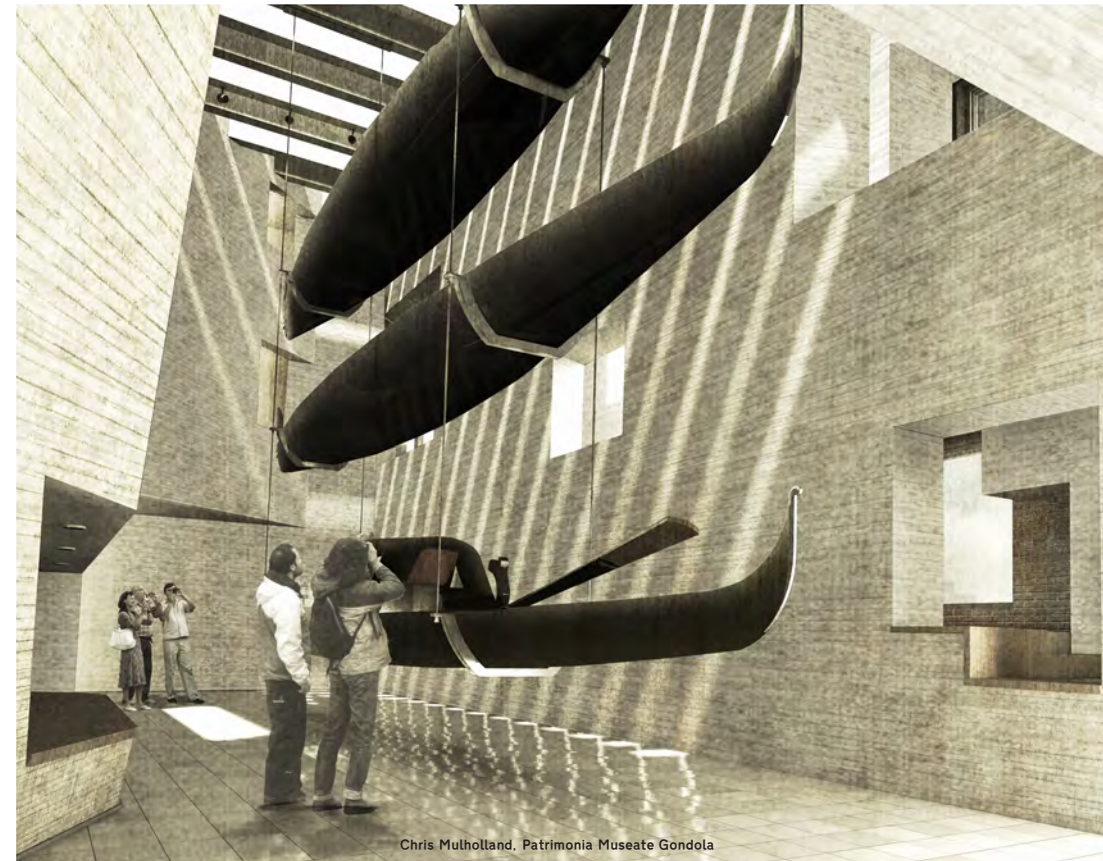
Matthew Hayes, La Biblioteca Botanica de Giardino Eden



Mariaelena de Dominicis, Laboratori Shylock



Zoe Mason, Ballo Bienalle di Venezia



Chris Mulholland, Patrimonia Museate Gondola



Ciara Walsh, Giacomo Shed Theatre

# Contested Peripheries

Rob Hyde, Isabelle Doucet  
Leandro Minuchin, Tom Jefferies



ETICA. Exterior final Render. Robert Rostron

Traditionally, the periphery demarcates a terrain that is subordinated to a centre. The notion “periphery” is, therefore, often located at the edges of (urban) centres and is often depicted through singular lenses (whether functional, geographical, social, cultural, or political) and oppositional pairs (centre-margin, inside-outside, conformist-disruptive). However, peripheries operate through multiple manifestations, and can, therefore, not be read as a singular entity or the negative of something else. Being many things at the same time, the periphery is mobile as much as it is mobilised. It is not an outside, but an exceptional inside. The periphery is a locus for the possible. Acting and intervening in the periphery can, thus, be thought of as an emancipating act. Not surprisingly, the periphery is negotiated, even “contested”. Engaging with peripheral conditions entails an analytical as much as projective approach. It requires novel ways

of reading peripheral conditions, identifying appropriate modes of intervention, and detailing interventions technologically, aesthetically, economically (feasible/affordable) and/or socio-politically. This ambitious undertaking lies at the basis of this Atelier and was tested through three intriguing political-geographical contexts: Stockport (United Kingdom), Brussels (Belgium), and Rosario (Argentina).

Intervening in the periphery presupposes not just a thorough multi-scalar and spatiotemporal understanding of the peripheral condition, but also the identification of the form and nature of interventions. As Cedric Price reminded us repeatedly, a building may not necessarily be the best solution to a spatial problem. The projects developed within the atelier evidence the complexity and ambition accompanying such interventions and



Void terminology: common words often used in contemporary planning/urban policy, council practices, documentation and political rhetoric which become generic terms devoid of substance.

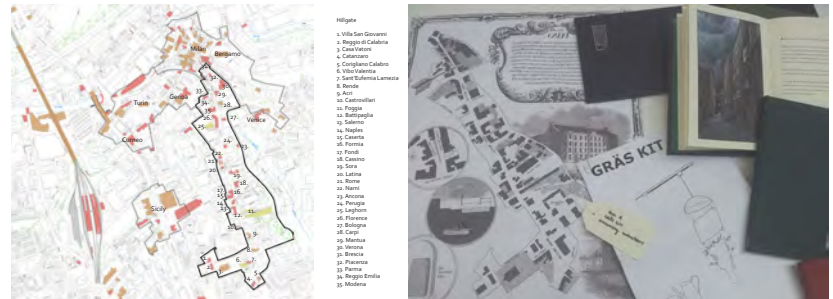


Town duplication: the phenomenon that takes place when generic planning policies are implemented on a series of neighboring localities within a region, resulting in the unnecessary repetition of infrastructure and resources.



Unique mentality: common interest which motivates the residents of given region giving them a distinct position.

The New Urban (PERIPHERAL) Dictionary, Void Terminology, Eira Capelan



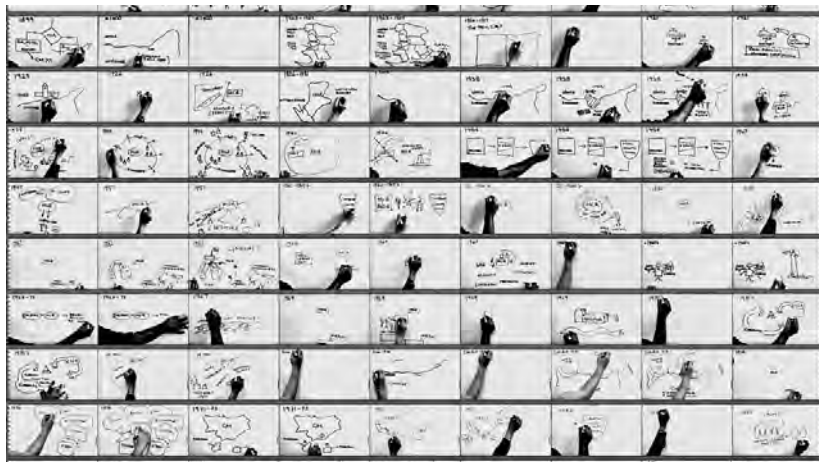
The Ministry of Future Buildings, ITALYvsSTOCKPORT & other works, Aida Rodriguez-Vega



EVENT CITY, Materplan components on Display, Panayiotis



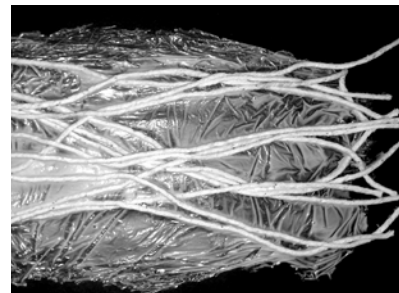
msaDANGER, Collaboration with OSA, Contested Peripher-



Shifting Boundaries. Growth of Greater Manchester. Baljit Panesar &

at times challenge linear methodological progressions such as from (site) analysis over program to building no longer hold. As such, Bryn Lee and Maryam Iqbal, for example, developed a new “code” for reading the periphery in a novel and more complex way than is allowed by traditional notational systems. The “code” figured as an analytical tool but also as a projective device, namely to develop appropriate peripheral programs and interventions. In the case of Bryn Lee, a manufacturing system allowing for a genuinely flexible architecture that is easy to assemble, expand over time, dismantle and reassemble. Emily King and Mark Turner used as a starting point a thorough understanding of processes of decay: a phenomenon that, due to its “inverted” logic of progress, is closely intertwined with the “peripheral”. Their intervention combined research with production and testing through a manufacturing system of construction panels, buildings, and even a computer game. Rob Rostron operated in an informal settlement in Rosario, Argentina, where he developed a proposal for a community

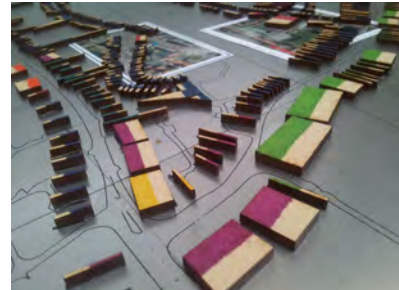
school building and used the design and construction process as test-grounds for exploring the merits of a “situated” architecture (community-driven and based on situated knowledge) and the role of what he called the “insurgent architect”. Other conceptual-analytical “vehicles” for analysing and intervening critically in the periphery include, amongst others, urban imaginaries and fiction (Aida Rodriguez-Vega), water infrastructure (Eira Capelan), fabric (Baljit Panesar and Haroon Noon), brick production (Ali Johnson), smallness (Sam Westbrook), or architectural typologies such as alleyways (Lee Herrick) and circulation space (Nur Adila Hisham and Victoire Liagre). Students explored peripheral conditions through conceptual analyses, experimental modelmaking, live interventions (in collaboration with The Office of Subversive Architecture), and fieldtrips and master-classes (Brussels, Cheshire, and Rosario).



Threads, Haroon Noon



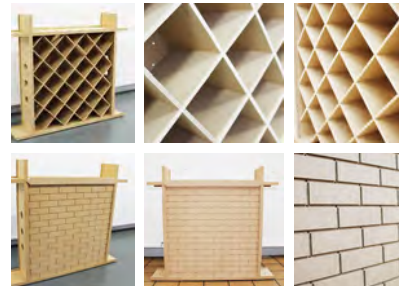
The Tool. Mapping layered relationships. Eira Capelan



Rhythmic Code Analysis, Mariam Iqbal



The Smooth and The Striated. Reading the Urban Fabric.



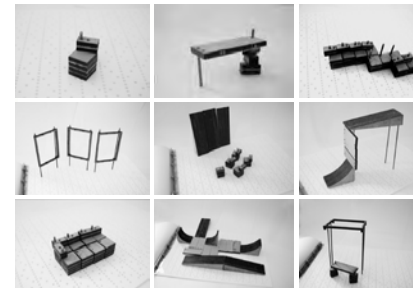
synchronoCITY. Prototype Model, Emily King & Mark Turner



The Ministry of Future Buildings. Book Shelf, Aida



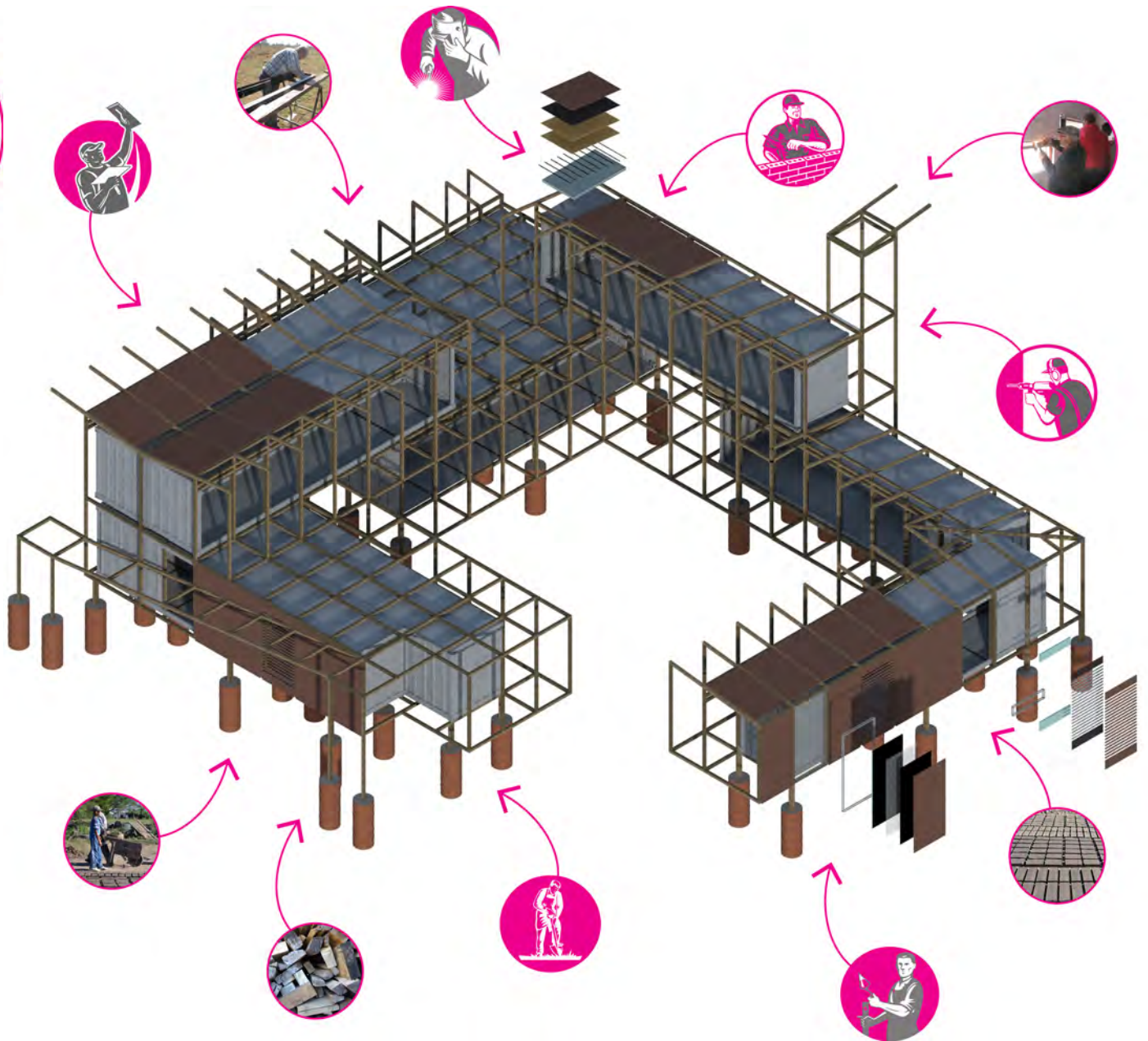
synchronoCITY. Construction Model, Emily King & Mark



DIY Model, Panayiotis Tsangaris



The Insurgent Architect



Brick Production



Brick



Local Knowledge

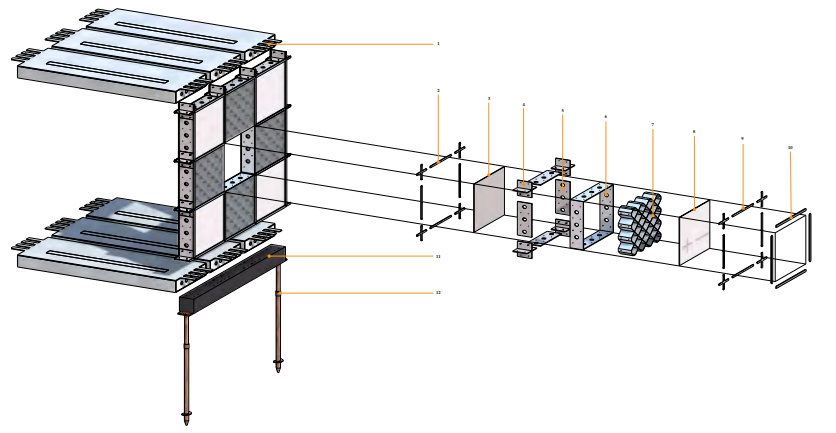
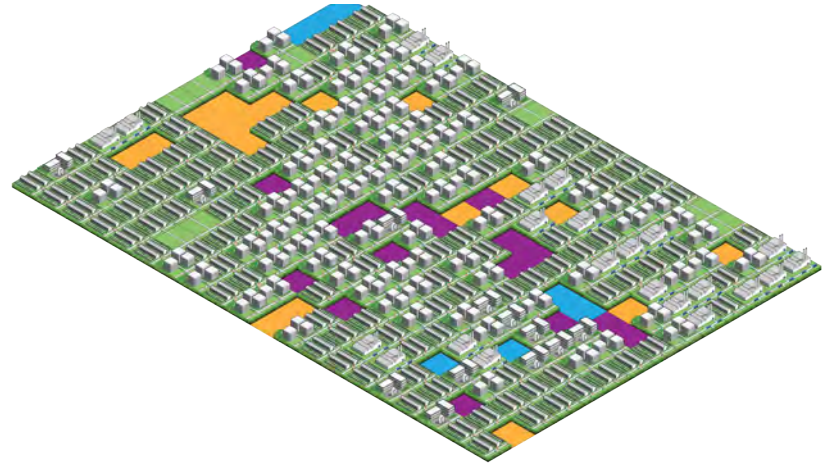
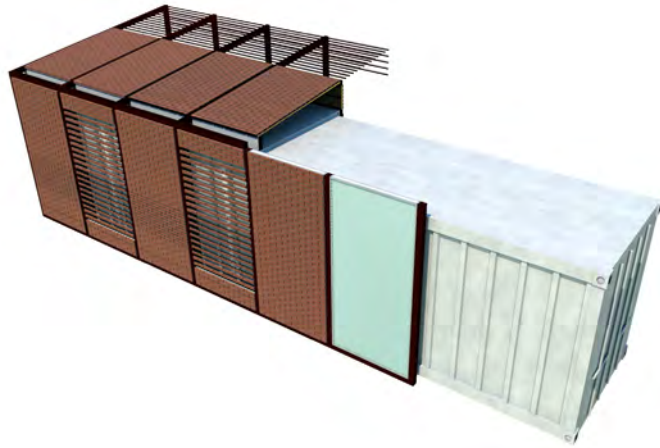


Insurgent Architect



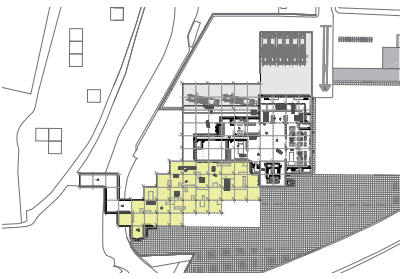
Empowerment

Empower the Community



Top: Empower the Community  
 Middle: Single Shipping Container with Panels  
 Bottom: In the Classroom, Final Interior Render  
 All images: The Insurgent Architect, Robert Rostron

Top: Stockport Typology . Detail  
 Middle: Stockport Typology . Whole  
 Bottom: Detail . Exploded Axonometric of Wall  
 All images: synchronoCITY, Emily King & Mark Turner

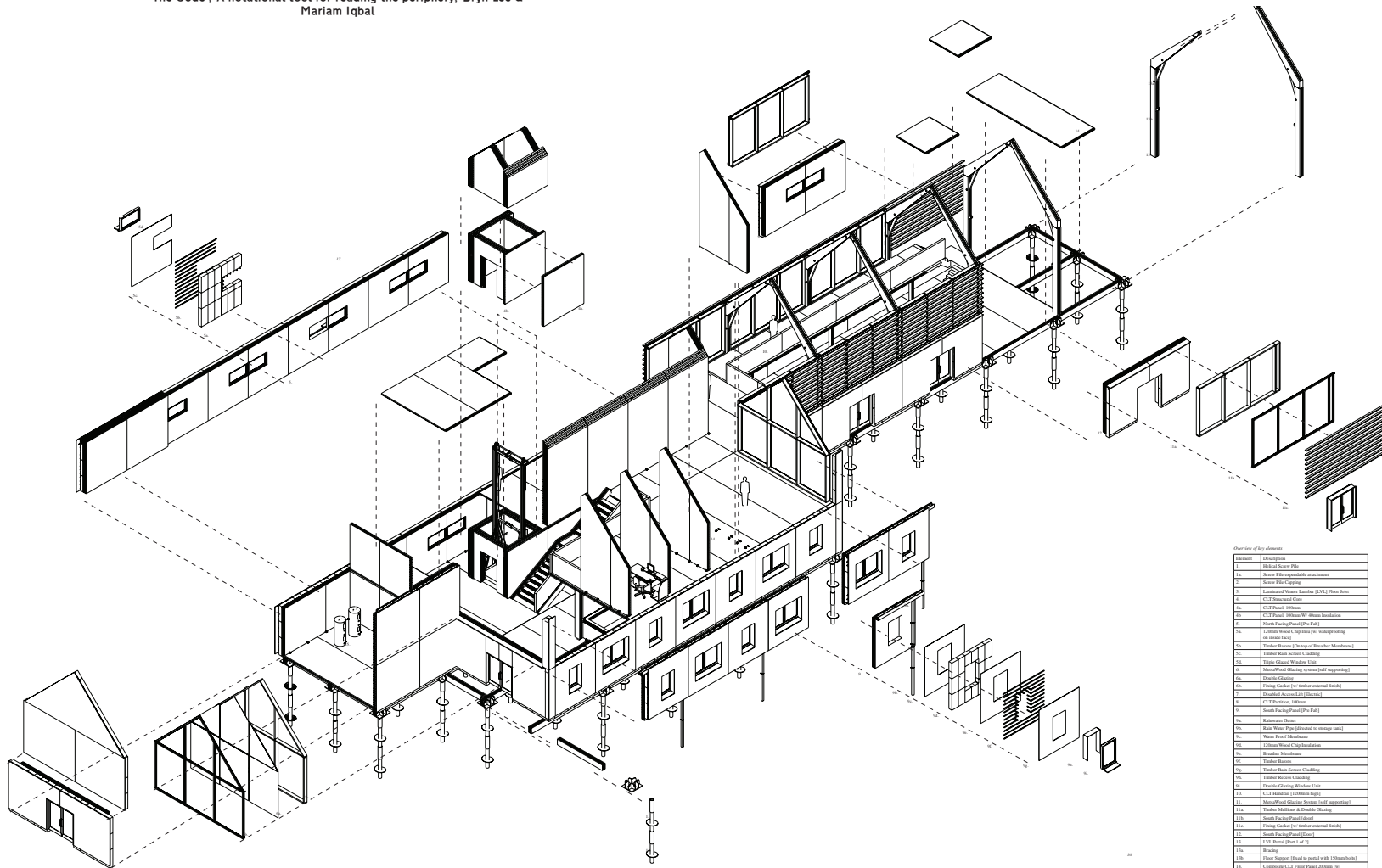


Left: Research for Urban Response Unit (RURU) and Factory for Urban Response Unit (FURU), Ground floor plan  
Below: RURU FURU, Visualisation  
All images: SynchronoCITY, Emily King & Mark Turner





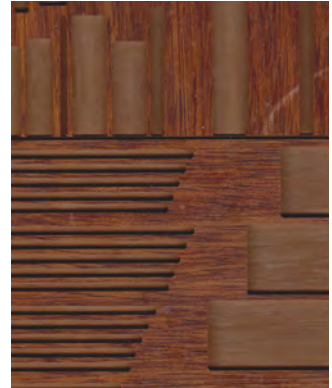
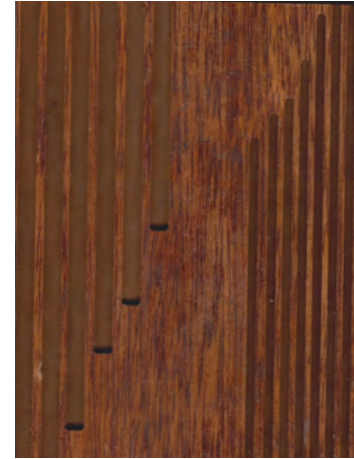
The Code . A notational tool for reading the periphery. Bryn Lee & Mariam Iqbal



Axonometric illustrating components to construction addressing modular systems & time considerations. Bryn Lee

Overview of Key Elements

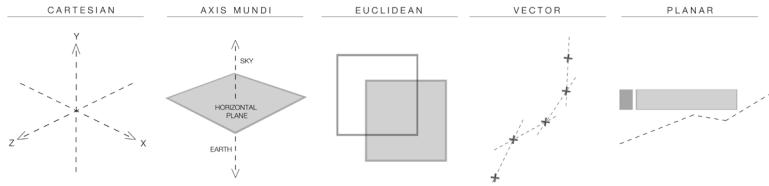
Element	Description
01	Structural Frame
02	Roof Truss System
03	Roof Pile Clipping
04	External Access Lintel (EAL) (Roof Base)
05	CLT Structural Core
06	CLT Panel (Internal)
07	CLT Panel (Internal w/ Glass Inserts)
08	North E-W Panel (2nd Floor)
09	South E-W Panel (2nd Floor)
10	North E-W Panel (2nd Floor) - supporting an under floor
11	North E-W Panel (2nd Floor) - supporting an under floor
12	North E-W Panel (2nd Floor) - supporting an under floor
13	North E-W Panel (2nd Floor) - supporting an under floor
14	North E-W Panel (2nd Floor) - supporting an under floor
15	North E-W Panel (2nd Floor) - supporting an under floor
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23	North E-W Panel (2nd Floor) - supporting an under floor
24	North E-W Panel (2nd Floor) - supporting an under floor
25	North E-W Panel (2nd Floor) - supporting an under floor
26	North E-W Panel (2nd Floor) - supporting an under floor
27	North E-W Panel (2nd Floor) - supporting an under floor



Above and Left: Code Swatches, Bryn Lee



Above and Left: 1:50 Detail Construction Models, Bryn Lee



Geometric principles diagram by Andrew Salt.

Previous projects of the Intimate Cities Atelier have formulated hybrid spatial and programmatic strategies for the City's back streets and inner urban edge-lands. Our focus this year concerns strategies for the appropriation of the River Irwell along its route through central Manchester and Salford. This walled-in legacy of the industrial revolution has created social, political and economic boundaries. It is a dead zone, a boundary rather than a border - permeability and porosity is lacking. The Atelier conceptualises the River Irwell as a positive territory, rather than a residual space, a magnet that connects to wider urban networks.

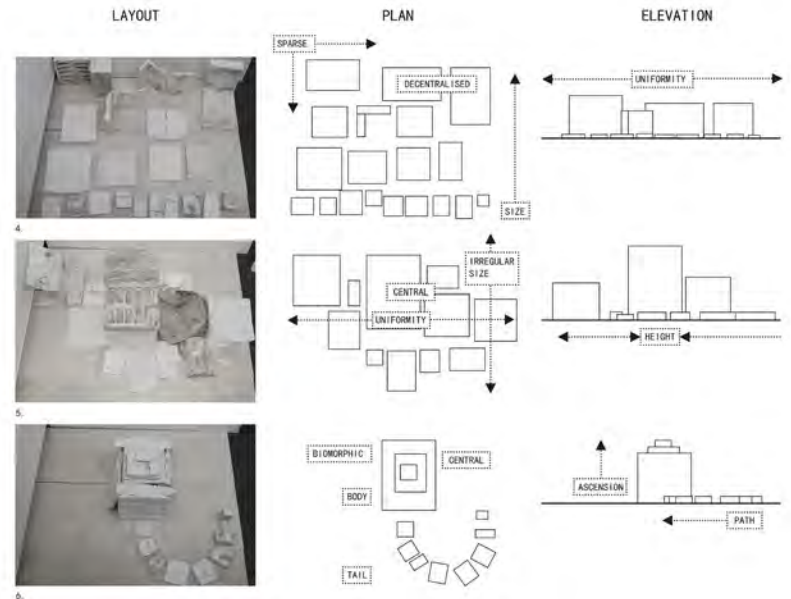
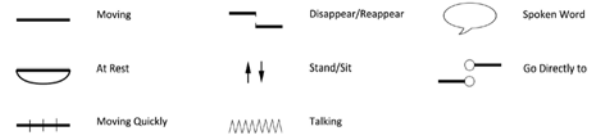
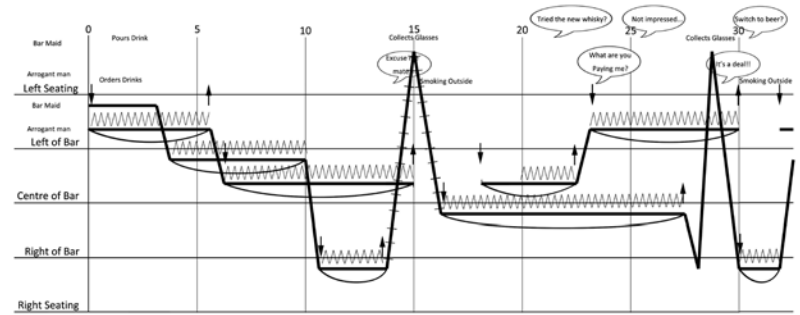
We began the project with a boat trip between Salford Quays and Manchester Cathedral to record atmospheres and sensory experiences along the river and to create a multi-media database of programmatic use and appropriations by nature and by man, to record objects and materials and to register evidence of climate, weather and wear.

Year 5 explored and represented space usage adjacent to the river in terms of

anthropological place through the lens of the eye-witness, ear witness interviewer and cartographer. We borrowed notational systems from cinema, stage, music and dance to communicate dynamic person-object-space relationships over time that could be re-enacted back in the studio. The anthropological investigation extended to an examination of material culture recorded through the physical casting of fragments, surfaces and found objects. These notations and castings then informed narratives for the design of spatial journeys that connected the river to wider urban networks.

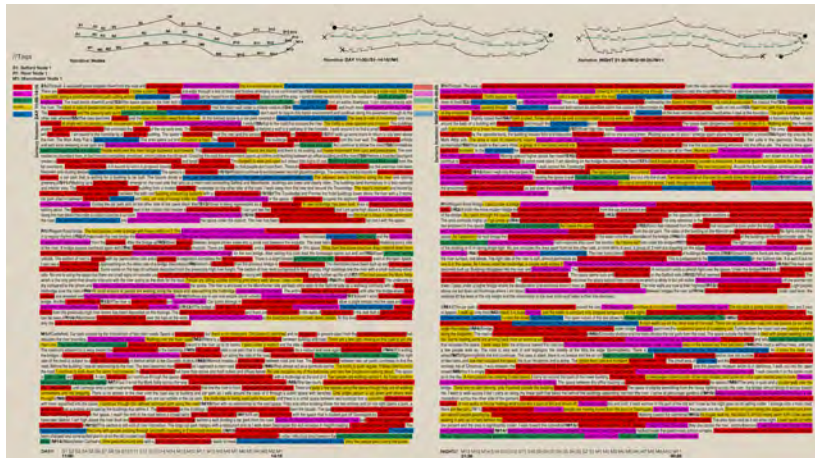
The Year 5 study tour was to Marseille, 2013 City of Culture. We heard differing perspectives of the city from AGAMP, the official urban design office, and from the editor of Widproject whose interest is more concerned with residual space. Walking the route of the Aygalades River in Marseille from the port to the outer city mirrored our interest in the River Irwell.

Initial research for the Year 6 thesis design sought to define programme generators that actively appropriated the



Top: notation of exchange by Joseph Disney.  
Bottom: arrangement of 5th Year plaster casts with diagrams by Matthew





Sensory notation by Luke Tyson with narrative text colour coded according to the sense

river for the movement of people or goods, for nature, for leisure or for its sensory or atmospheric qualities in opposition to the busy city streets.

Fundamental geometries were examined, developing attitudes to the river based on these alternative understandings of space. The resultant responses are tested and proven through rigorous project resolution, giving reality to the propositions. River and water are treated as instruments that inform programmatic and environmental strategies and interventions. Recognising the role of people as agents: as active participants in a scene, helped to develop some poetic narrative projects. Examples included A House for the Light Thief, The Memorial of the Everyday and Sanity-Sanitation.

Students:

Year 6

Lydia Argiriou, Richard Edge, James Ellis, Stella Iliia, Rachel Jenkins, Michelle Koutsolambrou, Sean Leahy, Adam Pritchard, James Sneyd, , Stefani Thoma, Maria Tsouma, Luke Tyson, Rachel Pettifer, Ma-

riella Polykarpou, Rachael Wakeham.

Year 5

Joe Disney, Chika Eruchie, Kaiyi Gu, Khairul Hasan, Emma Hughes, Dong Li, Laura Massey, Matt Northover, Andreani Pachy, Andrew Salt, Theresa Tang, Kostas Tsimikos, Charles Yue.



Initial photograph



Rail used for cast



Arrangement exercise



Initial clay model



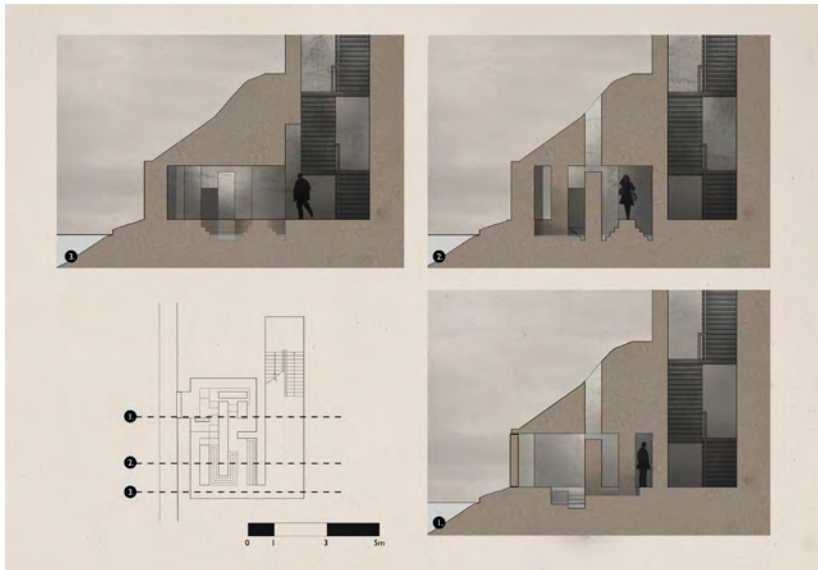
Moulds for 1:100 model



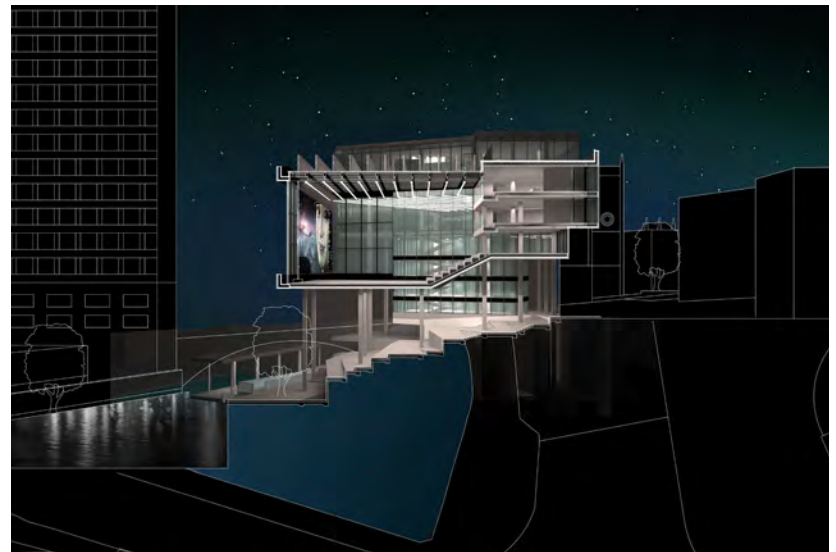
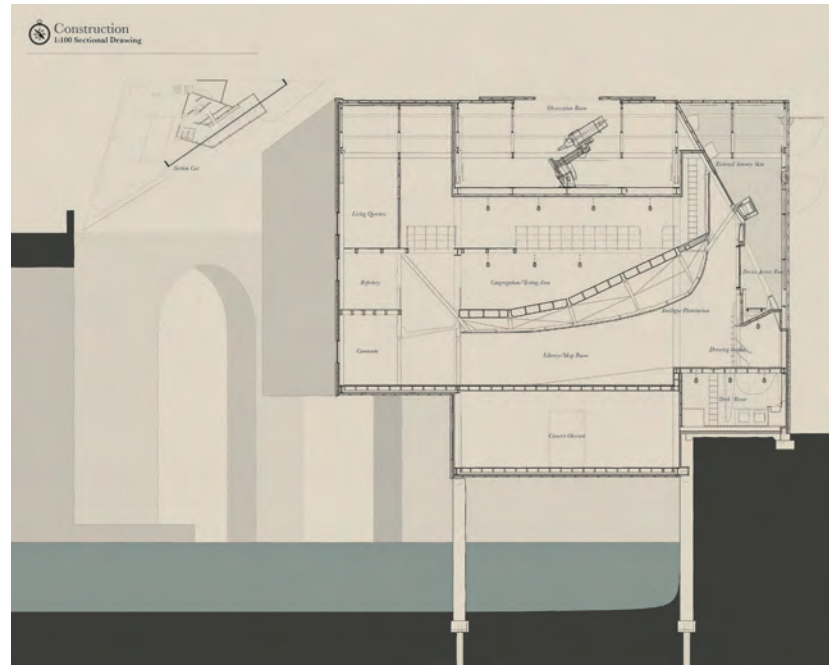
Casting the 1:100 model



Top: Design development in year 5 by Laura Massey.  
Bottom: perspective showing datum shift between Salford and Manchester riverbanks including installation



Top: sections by Matthew Northover.  
 Mid-left : Stanley Street Factory racetrack viewing platform by James Sneyd. Mid-right: Perspective Water Room by Richard Edge.



Top: section through House for the Light Thief by Luke Tyson.  
 Bottom: section from River Irwell to Deansgate by Adam Pritchard showing Nomadcity.





Plan of Sanity-Sanitation by Richard Edge.



## MSA Projects Manchester: a tale of two cities

Helen Aston, Stefan White



Jordan Taylor Moore - Year 5

Manchester is only one of several cities that have aspired to be called the 'Venice of the North', but here such idyllic comparisons serve to belie the fact that many thousands of people died navigating these canals, the hand-dug trade conduits which gave birth to industrial capitalism. Manchester from the beginning was a city that told two dramatically polarised tales of riches and rags and ultimately brought both Capitalism and Communism to the world. Polar inequalities remain in both the social and physical fabric of the city, with receding industry leaving a discontinuous urbanism and recessionary politics forcing the withdrawal of communal facilities and services.

We explore the role of urban design and architecture in improving conditions in socially and physically fragmented environments where there is little by way of the continuous historical fabric of the richer cities and towns to which we may aspire; and much less access to the opportunities which the occupants of affluent places tend to enjoy. In a city where we teach and learn how to make it beautiful

and useful, we acknowledge the paradox that if architecture does nothing to serve wider society then we all, everyday, suffer a poorer city.

In a 21st century experiencing increasingly urbanized and aged populations; climate change and sustainability; austerity and 'big society', the question of how architecture contributes to social progress must remain a central concern of contemporary practice. However, the traditional and prevalent accounts of the relationship between architecture and the 'real' of society are also polarized between arguments for formal production connected to the social only through cultural consumption or the delusional functionality of social determinism.

We begin our exploration into this relationship between architecture and society through developing an alternative methodology for architectural research which does not represent social relations as either a reductive formalism or a restrictive functionalism but instead explicitly constructs them in a living, creative enterprise.

We aim to engage directly with a wide



Stephanos Spirakis - Year 6



Robert Chilton - Year 6



Sam Morris - Year 6

range of people involved in the city's development - residents, policy makers and social agencies - and make ourselves open to be affected by these unusual meetings and encounters, using these engagements to develop ideas, inspirations and projects. Over the past seven years, in collaboration with Manchester City Council, third sector organizations, and Manchester residents, we have developed principles and practices for participatory urban design-research with the atelier methodology also being used alongside the studio in professional research contexts to produce 'ground-breaking'<sup>1</sup> and 'world-class'<sup>2</sup> participatory urban design-research contributing to Manchester City's status as a World Health Organisation 'Age-friendly City'.

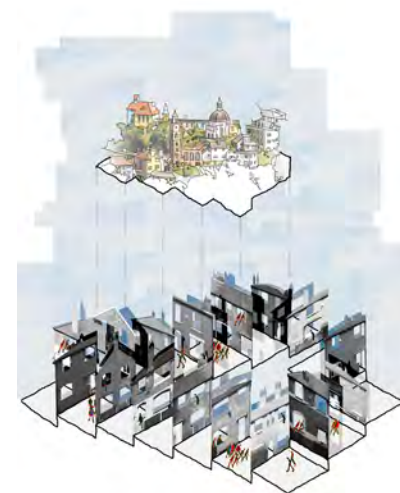
This year we began working in the neighbourhood of Old Moat in South Manchester with Southway Housing Trust alongside local residents of all ages and a wide range of private and public stakeholders. Using film-making we explored picturesque town-planning through contrasting field-observations of Portmeirion with design proposals for Old Moat which led to several students making

on-going contributions to live improvement projects for the area. A broader range of encounters were developed through a city-wide collaboration, working with artists Michael Mayhew and Jenny Savage, urban designer David Rudlin and psychotherapist Steven Potter, on the 12th of December (12/12/12) to make and transform a large-scale model (20mx20m) of Manchester over 12 hours. We participated in and instigated over forty wildly diverse events which engaged a wide range of people in discussions about the future of 'the human' in the city and these influences and connections were both used to drive changes to the urban form during the event and build on and develop each of the students diverse collaborative projects - some of which are presented here - but many of which already have a life outside of the school. Our thanks to all our partners:

- 1 Geoff Green, Emeritus Professor of Urban Policy, Sheffield Hallam University. Adviser to the WHO European Healthy Cities Network on Age-Friendly Cities.
2. Dr Tine Buffel, Belgian Ageing Studies, Vrije Universiteit Brussel



Francesca Fernandes - Year 6



May Ling Nuttman - Year 5



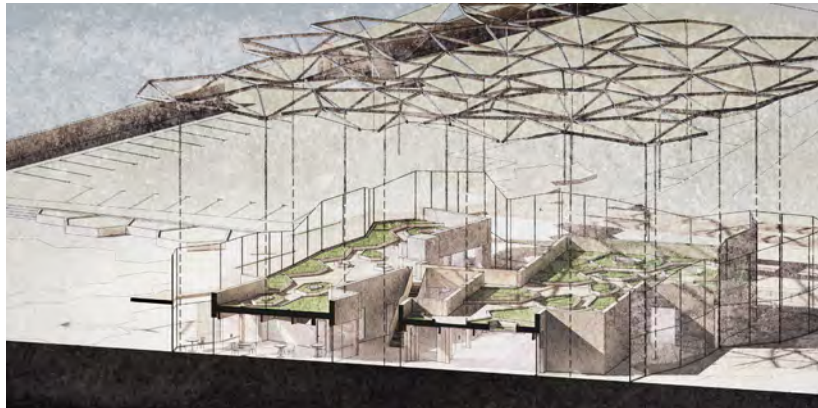
Sara Dowle - Year 6



Simon Bottomley - Year 6



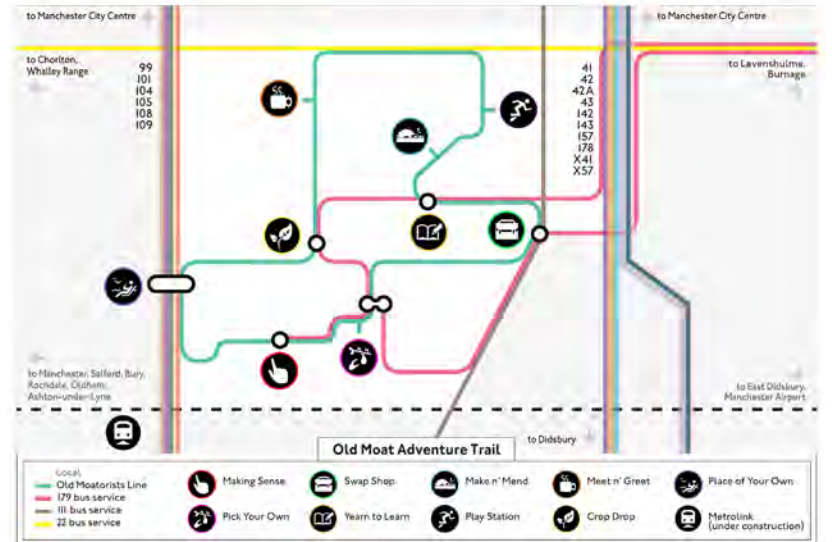
Simon Bottomley - Year 6



Hannah Dias - Year 6



Helen Flynn - Year 6



### Making Sense - Swap Shop - Meet n' Greet - Place of Your Own - Making Sense

#### Mondays to Fridays

Making Sense	0730	0835	and at intervals	2250
Pick Your Own	0736	0841	not more than	2256
Swap Shop	0745	0850	1 hour and 5 mins	2305
Yearn to Learn	0751	0856	until	2311
Make n' Mend	0757	0902		2317
Play Station	0803	0908		2323
Meet n' Greet	0812	0917		2332
Crop Drop	0819	0924		2339
Place of Your Own	0826	0931		2346

#### Saturdays, Sundays, Public Holidays

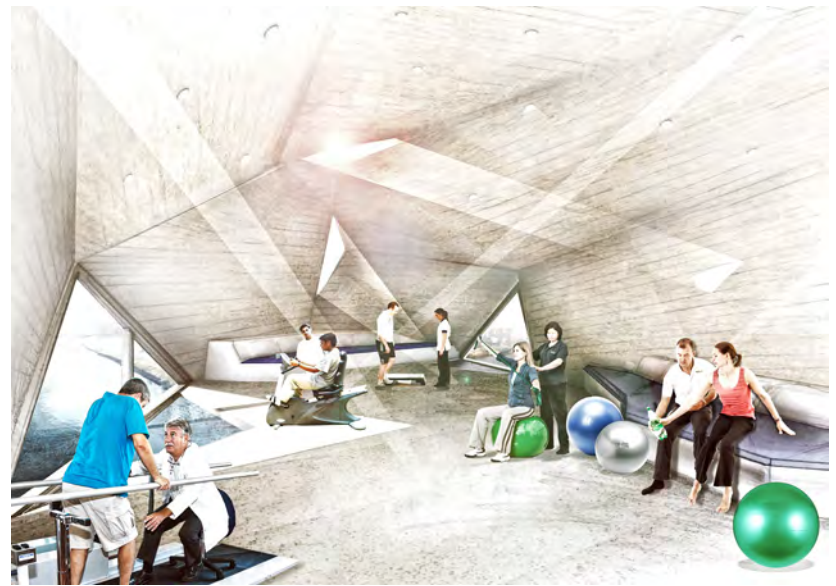
Making Sense	0830	0935	and at intervals	2025
Pick Your Own	0836	0941	not more than	2031
Swap Shop	0845	0950	1 hour and 5 mins	2040
Yearn to Learn	0851	0956	until	2046
Make n' Mend	0857	1002		2052
Play Station	0903	1008		2058
Meet n' Greet	0912	1017		2107
Crop Drop	0919	1024		2114
Place of Your Own	0926	1031		2121

May Ling Nuttman - Year 5

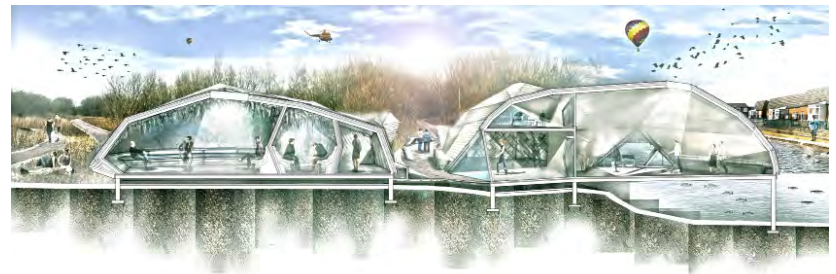




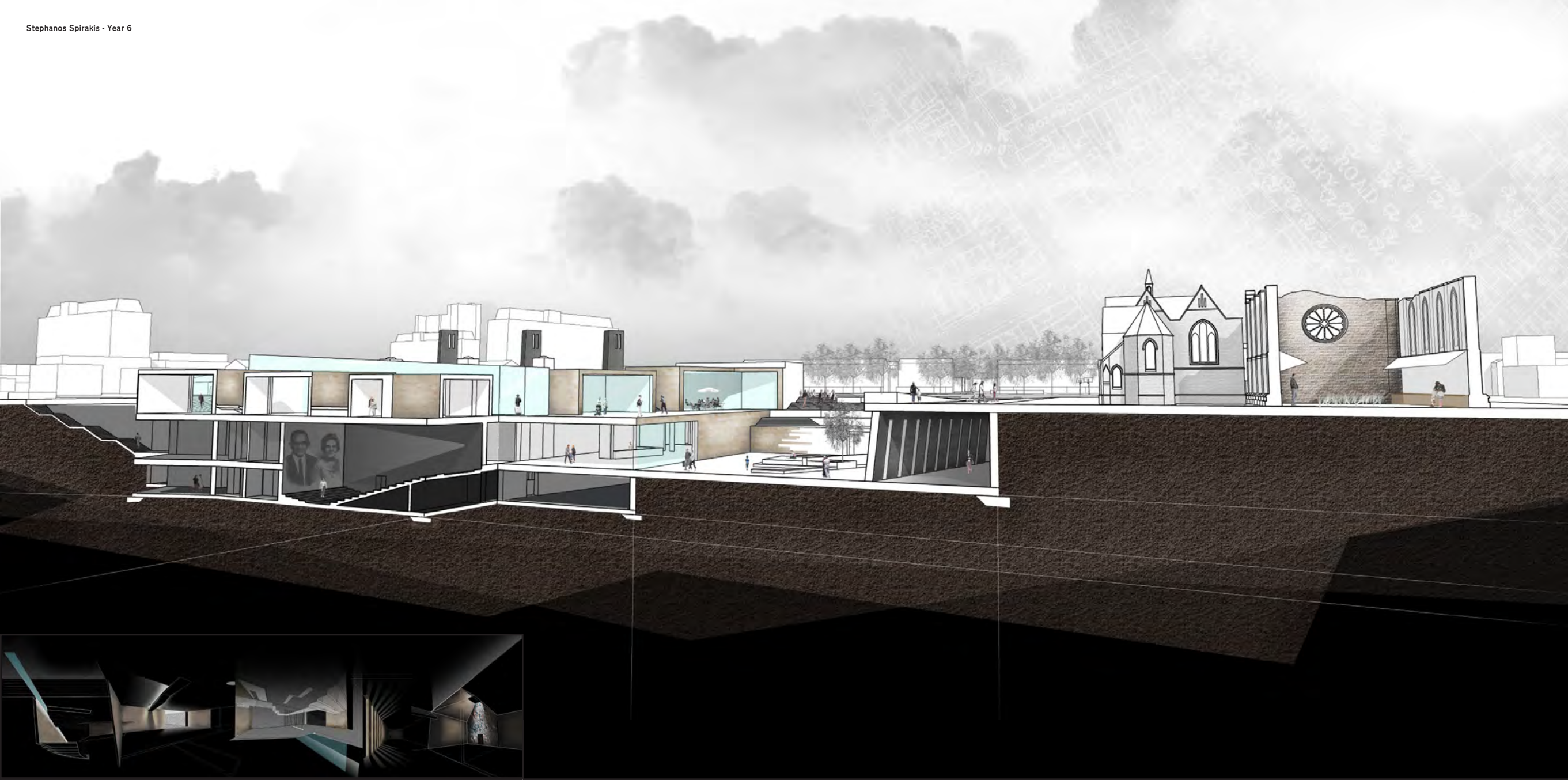
Sara Dowle - Year 6



Robert Chilton - Year 6



Derin Kinacigil - Year 6







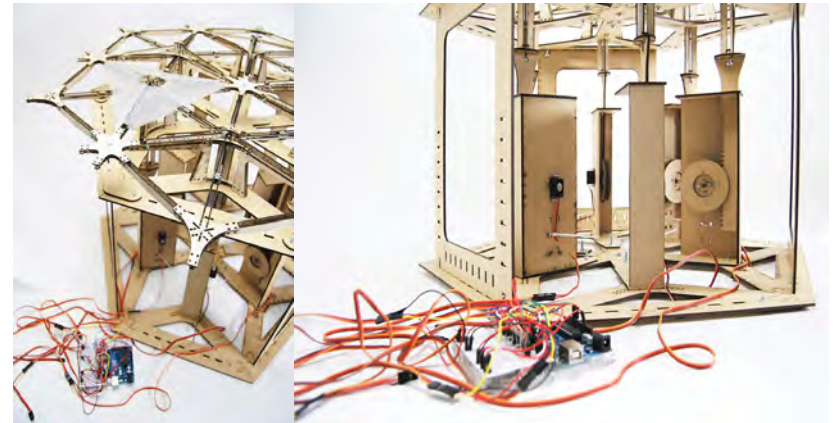
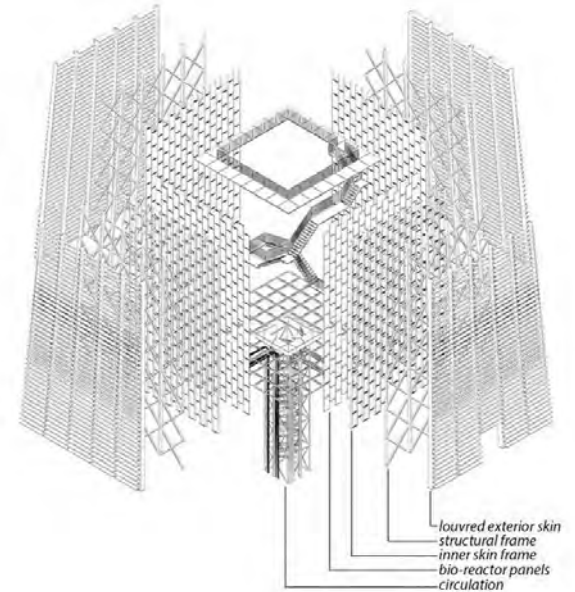
*Quod erat demonstrandum* signals the completion of a proof or argument when what was specified at the outset has been demonstratively restated in the conclusion.

Civilization is intrinsically rooted in the built environment, the development of science and technology and related societal organisation. Architecture reflects human aspiration and embodies our relationship with the worlds we know and imagine. The contemporary epoch is characterised by the development of a more profound understanding of how the human species affects the global ecosystem of which it is an integral part. This emergent field of knowledge is informed by the increasing capacity and sophistication of computational processing that enables complex models to be developed that simulate our existence and cultural operation. This evolution is beginning to affect the way we both understand space and anticipate architecture by informing the concept of developing urbanism and the capacity of our world to support civilized cultures in perpetuity. We are poised on a threshold

where systematic and holistic ecological models will promote a paradigm shift in the concept of development as it is applied to operations that take place in, on, over or under land.

The atelier is concerned with the operation of buildings over time and as a result promotes simulation as a point of departure for conceptual thinking and a methodology for presenting the flow of design construction, use and adaptation. Rethinking the ecology of building and landscape use and the instrumental competence of materials, construction and environmental systems in an increasingly urban world is a critical aspect of the unit agenda. Understanding the concept of ecology promotes the development of strategic attitudes to sustainability and ecologically viable approaches to building design, use and adaptation that meet the challenges or exceed the expectation of aspirations for our relationship with the environment in a global ecology.

qed has successfully employed international competitions (for teams and individual students) as an embedded part of



Top: The Richest Hill On Earth  
Bottom: Mashrabiya Prototype (Alexandr Valakh)



Pacific Prison (Richard Owst)

our learning culture to measure the acuity of our approach within a global discourse. This method also reinforces excellence in the communication of research led design consistent with the professional aspirations we promote in our students.

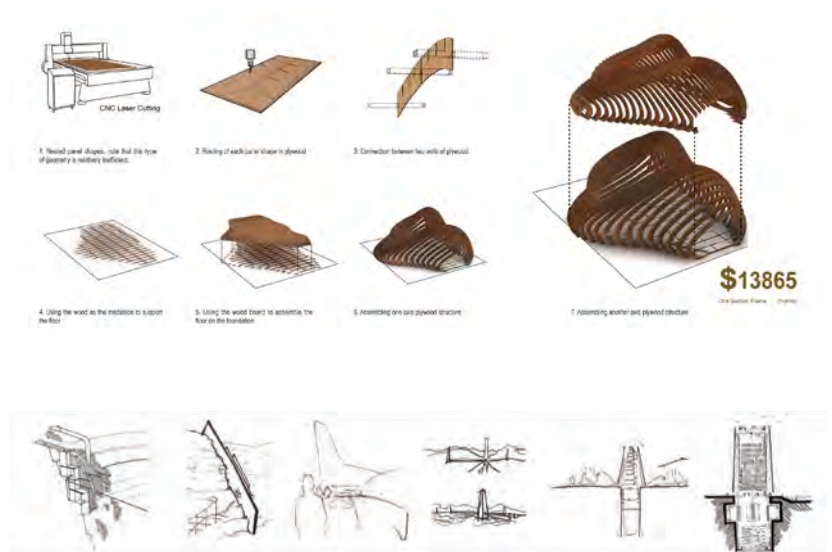
Students have also been engaged in international workshops including the 4th Caribbean Winter School: Habana, Cuba (organised by Munster School of Architecture) and a collaborative workshop with the University of Nicosia (Cyprus) that explored scenarios for the future of urbanism in Nicosia.

Live collaborations were initiated this year and included a research laboratory project in Montserrat (with atelier ten) and projections for a campus development in Manchester (with MMU).

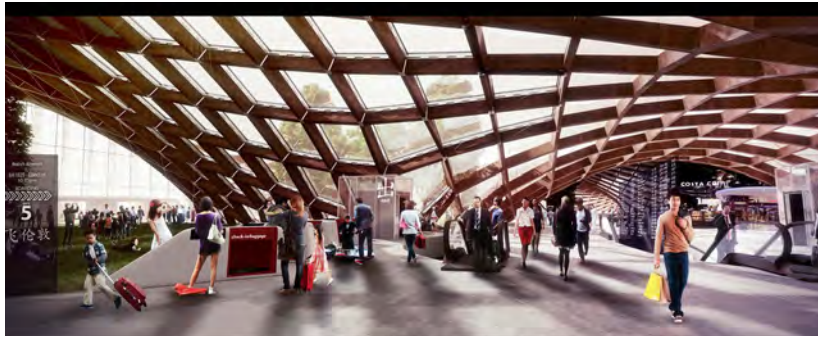
A 'Digital Fabrication' symposium (organized jointly with atelier remap) developed the computational capacity of students through hands on scripting workshops and presentations from experts in this field.

With thanks to...

- Fielden Clegg Bradley Studios (Richard Priest, Tom Jarman)
- Foster + Partners (Mark Atkinson)
- Grimshaw Architects (Eduard Ross, Tanya Dee)
- Sheppard Robson (Alex Solk, Jimi Estevez and James Jones)
- SOBE (Prof. Arto Kiviniemi, Dr. Tuba Kocaturk)
- Markella Menikou and Adonis Kleanthous (University of Nicosia)
- Ian McHugh (Green Triangle)
- Jodi McLeod (Michael Hyde and Partners)
- Jonathan Fovargue (Eurban)
- Corinna Gage (atelier ten)
- Dr. Chris Bryan (Environment and Sustainability Institute, University of Exeter)
- Dirk Krolkowski (Rogers Stirk Harbour)
- Dr. Danny Richards (MMU)
- Patrick Drewello



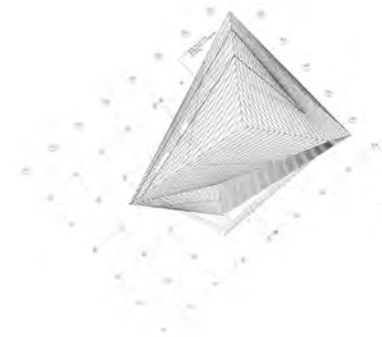
Top: Theatre (Vince Chen)  
Middle: The Richest Hill on Earth  
Bottom: Wind Turbine Factory (Claire Hamilton)



Tianjin Airport (Lorcan O'Connor)



Left: Tianjin Airport (Daniel O'Hara) Right: Cuba Regeneration (Georgina)



- The Richest Hill On Earth  
Richard Jefferis, Zoe Hobson, Lorcan O'Connor, James Slocock
- Chernobyl ARKs  
Alexandr Valakh, Daniel O'Hara, Warren Lampson Suen, Vince Chen, Beki Baylis
- Diadem Dead Sea (MSA Student Award)  
Sandy Birdi, Georgina Walker, Zuben Markanday, Christian Wren
- Juke Box  
Benjamin Elford, Daniel Foster, Claire Hamilton, Sophie Heaford
- eMotown  
Joanna Hiew, Ompei Maenobo, Jemie Ejekam
- RefugeE, New York (2nd Place Winners)  
Omer Osman, Gin-ye Luu, Meor Naim Salima Mithi
- Lifespan, Prague (Honorable Mention)  
Mohamed Haisam, Nick Dunlop, Hannah Dixon, Richard Owst
- Arts Silo  
Jennifer Yan, Monica Ong, Tika Shaw Lorena Chan
- Sustainable Theatre Design, Cardiff 2013  
-Christian Wren, Benjamin Elford, Lorena Chan, Omer Osman, Vince Chen, Zuben Markanday (Shortlisted), Tika Shaw

- Monserrat Labs  
Mohamed Haisam, Nicholas Dunlop, Richard Jefferis, James Slocock, Warren Lampson Suen, Jemie Ejekam
- Trimo Bike Station  
Alexandr Valakh (Shortlisted and Honorable Mention), Danielle Foster (Shortlisted), Gin-ye Luu
- Timber in the City  
Sandy Birdi, Hannah Dixon, Sophie Heaford
- Tianjin Airport  
Lorcan O'Connor (Honorable Mention), Beki Baylis, Daniel O'Hara (Honorable Mention), Joanna Hiew, Monica Ong, Ompei Maenobo
- Pacific Prison  
Richard Owst, Zoe Hobson
- Wind Turbine Factory  
Claire Hamilton, Salima Mitha, Meor Naim



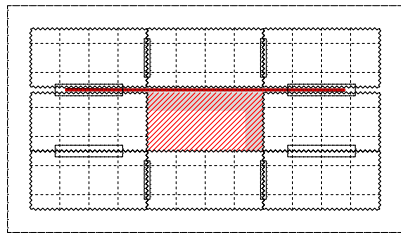
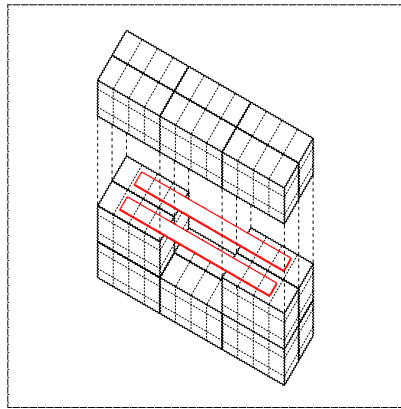
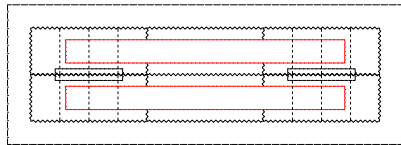
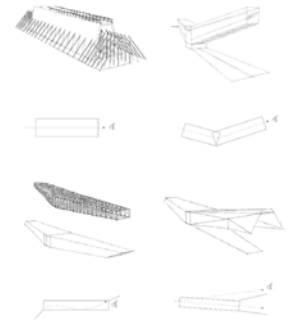
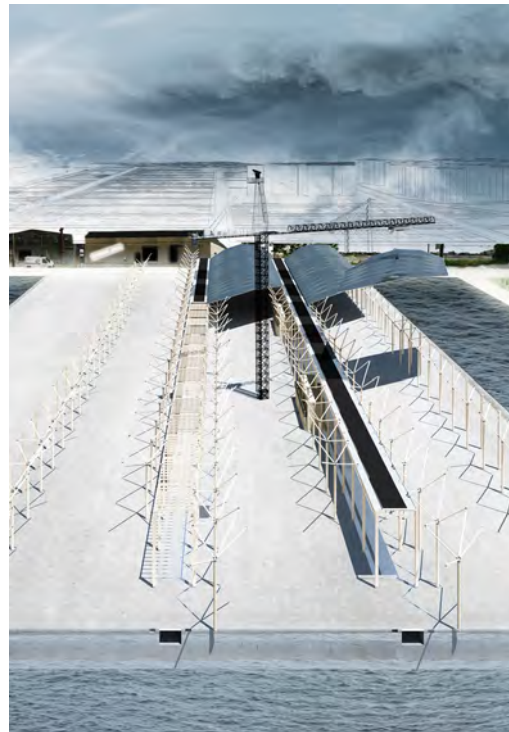
Grid development principles (From)



Network development based on exclusion of existing urban fabric

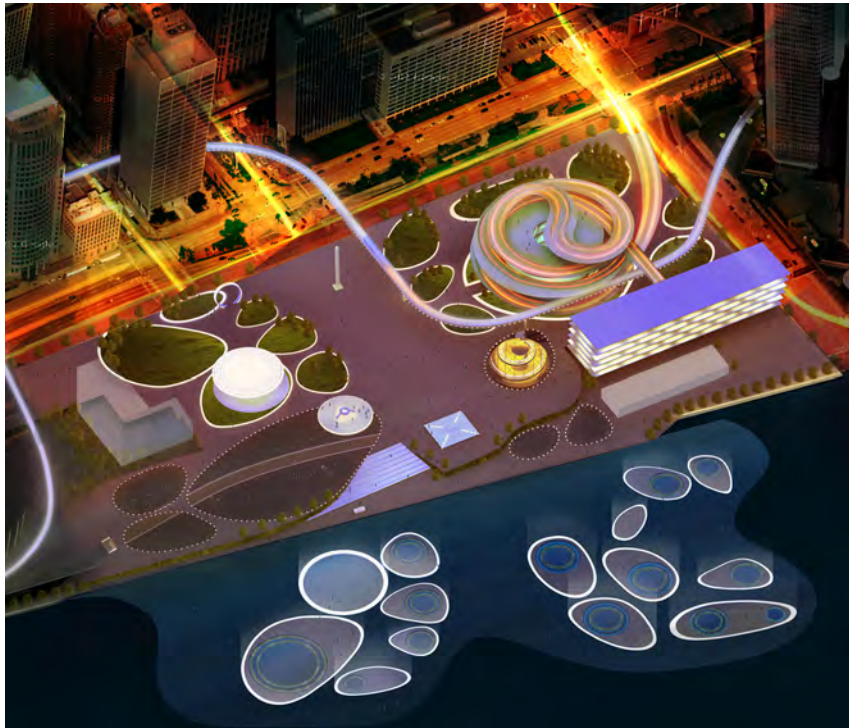
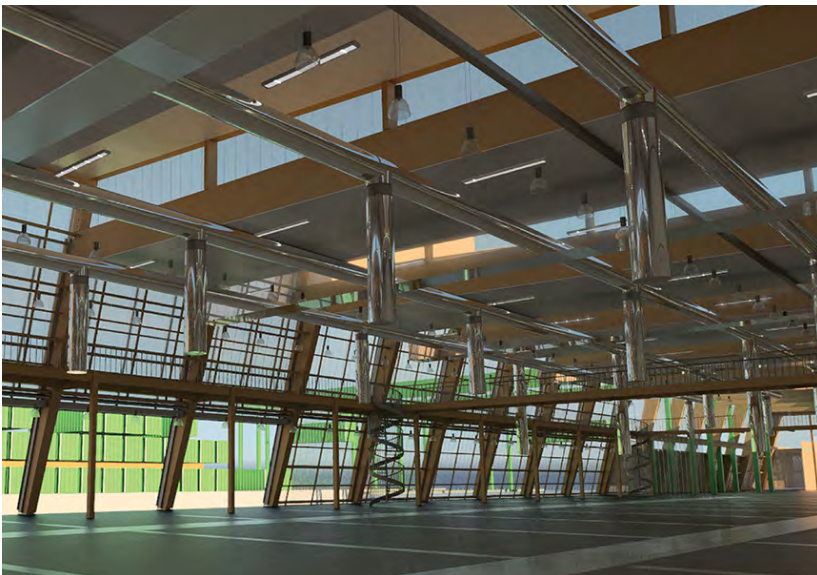


Middle above: RefugeE Bottom: Chernobyl ARKs



Top: Trimo Urban Crash (Gin-ye Luu)  
Bottom: Theatre (Zuben Markanday)

Top: Diadem Dead Sea  
Bottom Right: Diadem Dead Sea  
Bottom Left: The Flat Pack Housing Factory (Sophie)

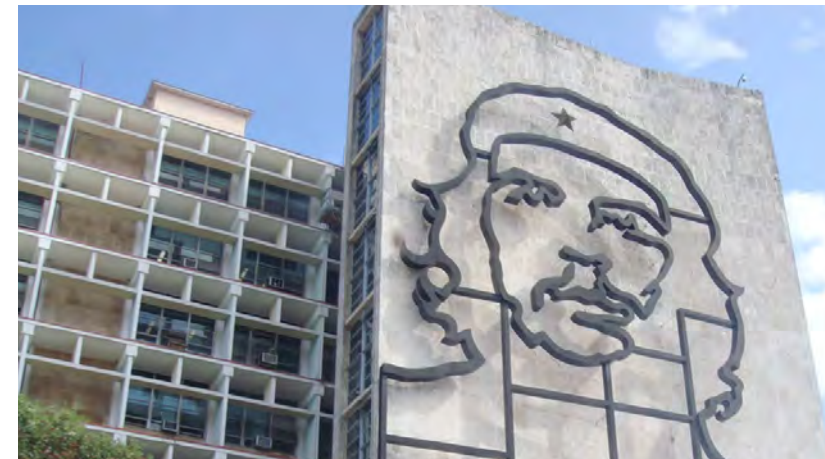
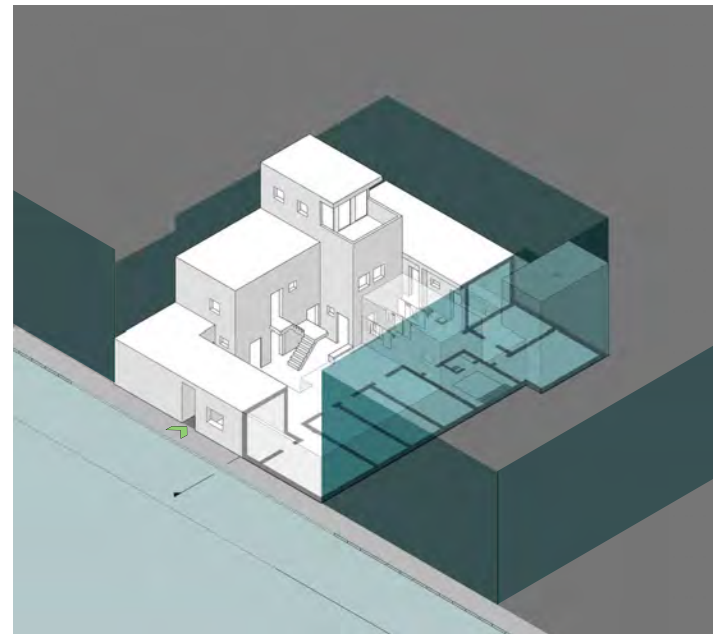
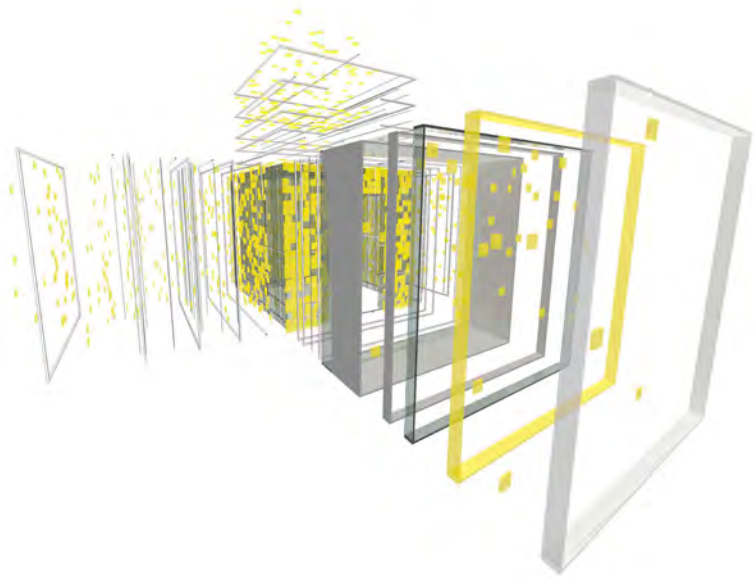


Top: RefugeE  
Bottom: Timber in the City (Hannah Dixon)

Top: Theatre (Lorena Chan)  
Bottom: eMottown

Top: Airport (Monica Ong)  
Bottom: International Workshop Nicosia





Top Left: Detroit Juke Box  
 Top Right: Cuba Regen  
 Bottom: Chernobyl ARK

Top: Cuba Regen  
 Bottom: Diadem Dead Sea



M606



TR-606

> INPUT

The research-by-design atelier [Re\_Map] utilises the mapping and visual re-presentation of data to interrogate contemporary and near future urban conditions. Intrinsic to these methods is a view of the city as a political, economic and cultural hybrid in flux and largely governed by unseen forces. This year, we have been specifically examining the post-crash urban situation using the city of Bradford as a test bed. The M606 is the motorway link to Bradford from the trans-Pennine M62 and the Roland TR-606 is one of our favourite drum machines.

Bradford provided an interesting case study for post-crash urbanism insofar as the economic collapse has left a physical hole in the city where a new shopping centre was supposed to be. Dubbed 'Wastefield' (a play on the developers name Westfield), this hole has highlighted the tight grip that the private sector has on the prosperity of cities and the powerlessness of local authorities over the same. Alongside conventional urban and architectural analytical studies, an aware-

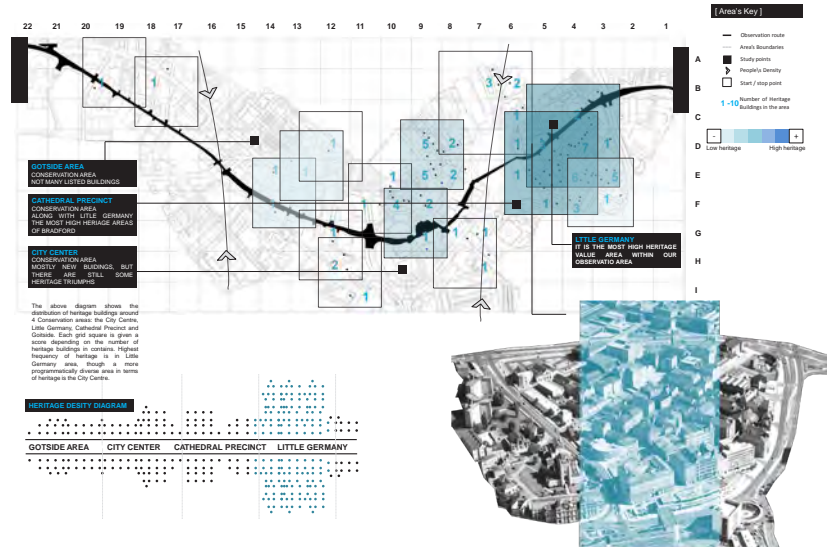
ness of the economic situation and the viability of any programme to be injected into this particular site have been vital in determining project aims. The role of the people in the [r]evolution of this pivotal site and ideas around new commons, local finance, the ownership of public space and the optimisation of capital return have all been central to discourse within the atelier this year. As a relief from the economically challenged northern landscape of the UK we visited finance capital of Europe, Basel, to encounter some high budget Swiss architecture.

>>UNIT STAFF

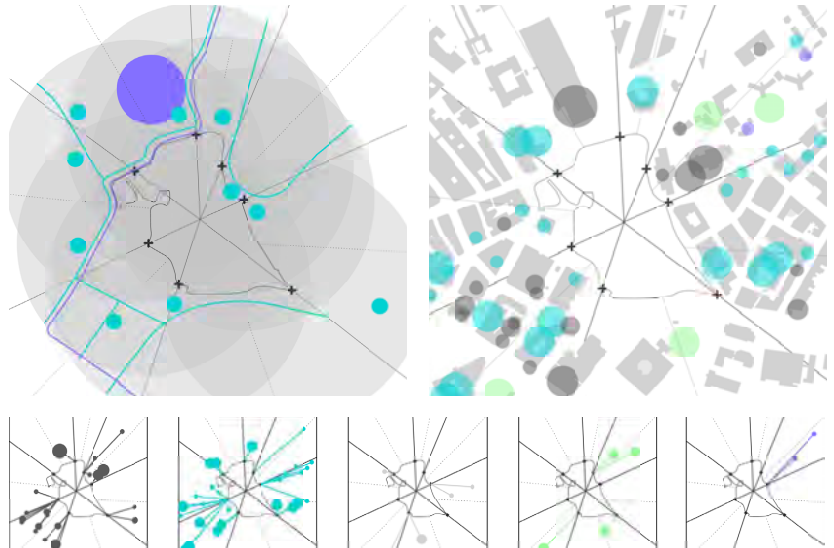
Dr. Nick Dunn  
Richard Brook  
Vikram Kaushal

>>CREATIVE CONSULTANTS

Harbinder Birdi: Hawkins/Brown  
Patrick Drewello: PhD Cand. MIRIAD  
Dr. Daniel Richards: DRI, MMU  
Stuart Wheeler: 3D Reid  
Dirk Krolikowski: Rogers Stirk Harbour & Partners



ABOVE: Analysis of heritage assets in Bradford. Charalambos Pittakas.



ABOVE: Proximity studies. Julie Tadros

David Shillito: Laing O'Rourke

## >> OUTPUT

As groups, the students explored the convergence of mapping, GPS, data and experience in three-dimensional and locational space. This first project served to develop novel methodologies of urban analysis in the context of Bradford as a means of developing critical positions. The output from this exploration was reconfigured as entries to the *Out of Balance* international infographic competition run by ARCH+. Jack Stewart, Paul Gallacher, Lin Hu, Abhi Chauhan and Fatimah Abboud were awarded the second prize from over 180 entries [facing page]. In collaboration with Hawkins/Brown and Laing O'Rourke the 5th year students developed new methods of concrete casting using parametric design, novel computation and digital fabrication methods. 5th year students also produced a number of 'creatures' – models that move and are activated by sensors. 6th year students presented design thesis projects based on their investigation and analysis of contemporary global conditions and their synthesis in Bradford. Schemes included a cryptography centre, a new bank and currency, film production studios, data centres, building technology and manufacturing and a distribution hub for a cluster of independent retailers.

The value of design-by-research and research-by-design is fundamental to the ethos of the unit as we strive to outstrip criteria and present new readings of existing situations to a wider audience of peers in the fields of urbanism, geography and computer science. Our work as academics continues to be driven by such inquiry to evolve into a wider body of critical discourse, dissemination and public engagement.

## >>BOOK

Urban Maps: Instruments of Narrative and Interpretation in the City. Ashgate (2nd edition, paperback, 2013)

## >>CONFERENCE PRESENTATIONS

*It's Just Juxtavidity*, Association of American Geographers, Los Angeles, April 2013.

*The materiality of entropy: an application of order*, Time, Space and the Body, Sydney, Australia, February 2013.

*Big Data and the Future of Cities*, Issues of Urbanisation, Guangdong, China, April 2013.

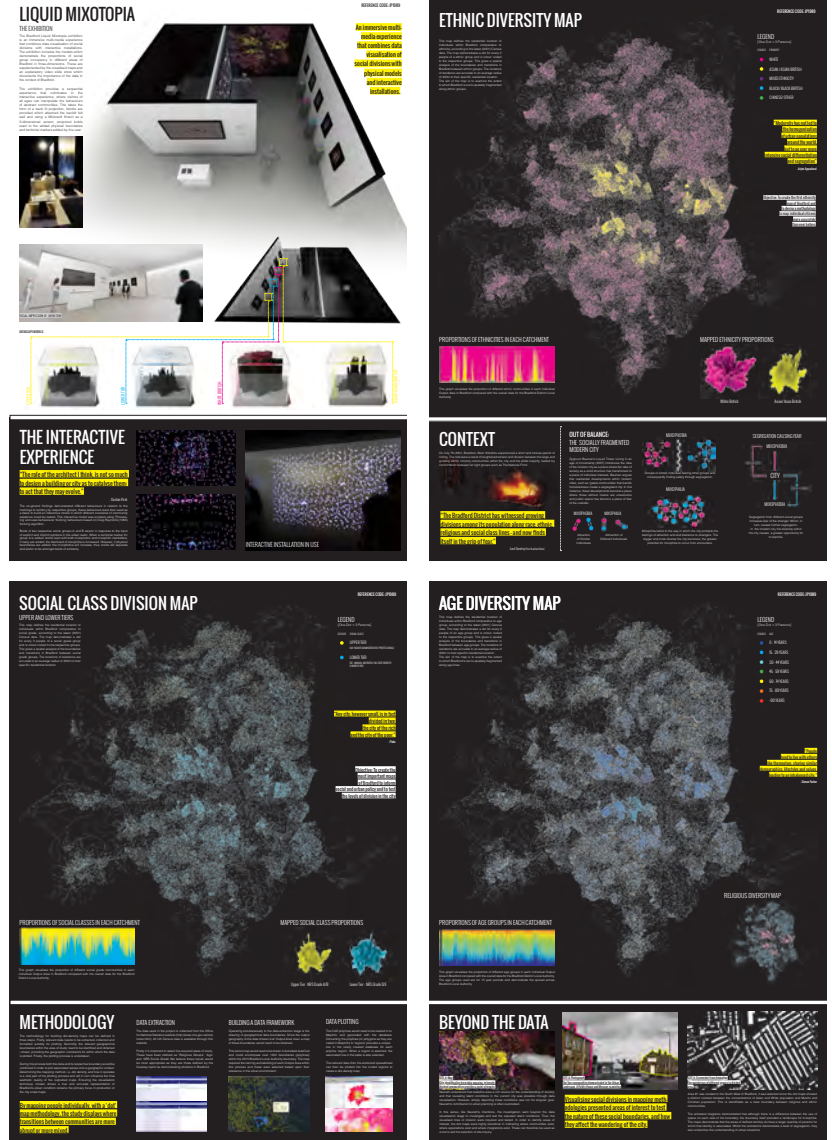
*Interactive Instruments: situated technology, intelligent terrain and design commons*, Seventh International Conference on Design Principles and Practices, Chiba, Japan, March 2013.

*Networked Communities: Urban Transition and Practices of Resistance*, Association of American Geographers, Los Angeles, April 2013.

## >>JOURNAL ARTICLE

*The End of Architecture? Networked Communities, Urban Transformation and Post-capitalist Landscapes*, Spaces and Flows: An International Journal of Urban and ExtraUrban Studies.

>><http://remap.wordpress.com/>

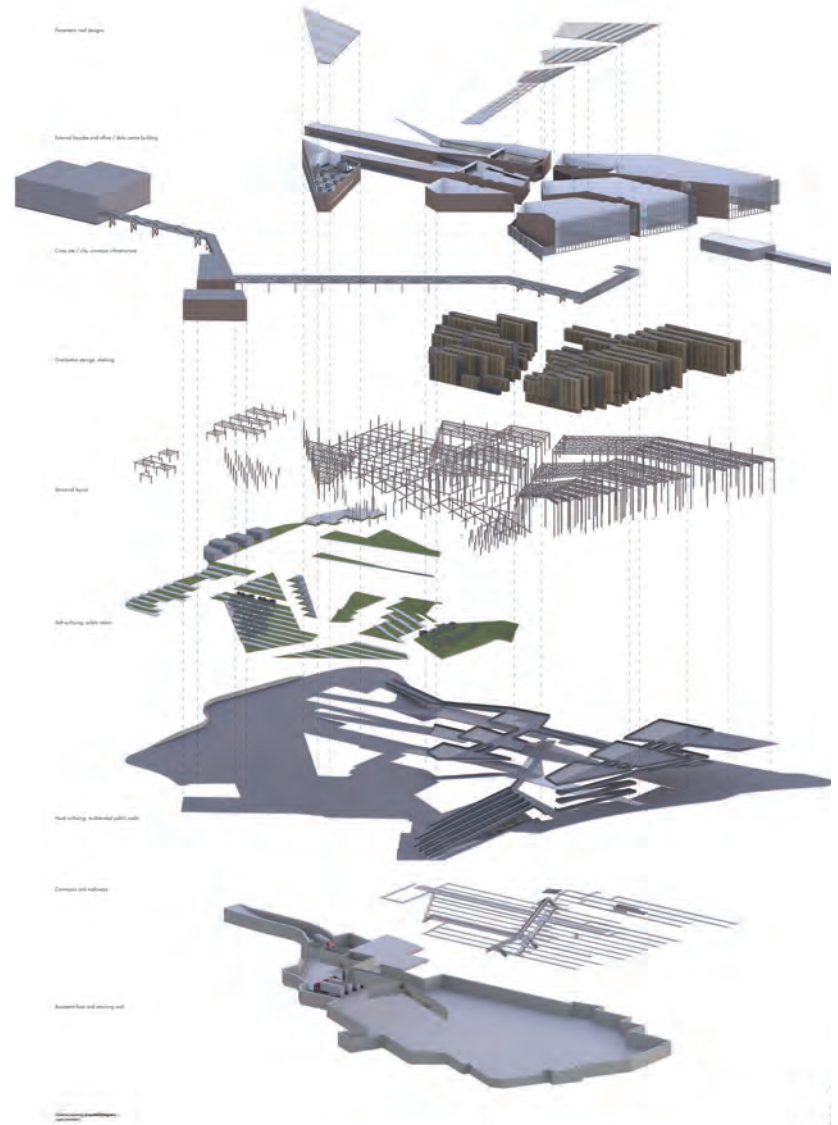


ABOVE: Out of Balance, competition entry, 2nd prize. Fatimah Abboud, Abhi Chauhan, Paul Gallacher, Lin Hu & Jack Stewart



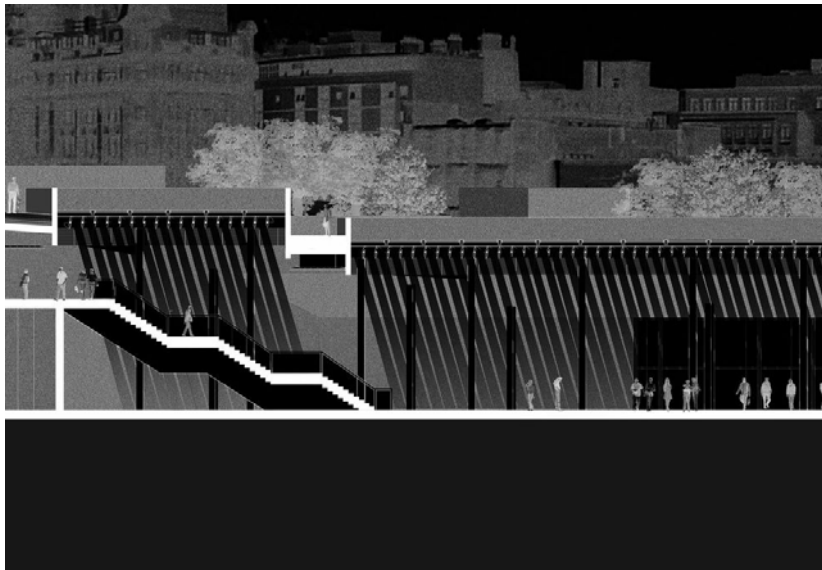
ABOVE: Hybridizer, Computational programme distribution. Jack Stewart.

FACING PAGE: Exploded scheme components. Sam Higgins.



BELOW: Prototopia. Edd Kilvert.





ABOVE: The commons for new urban cryptography.  
Edward Patton.

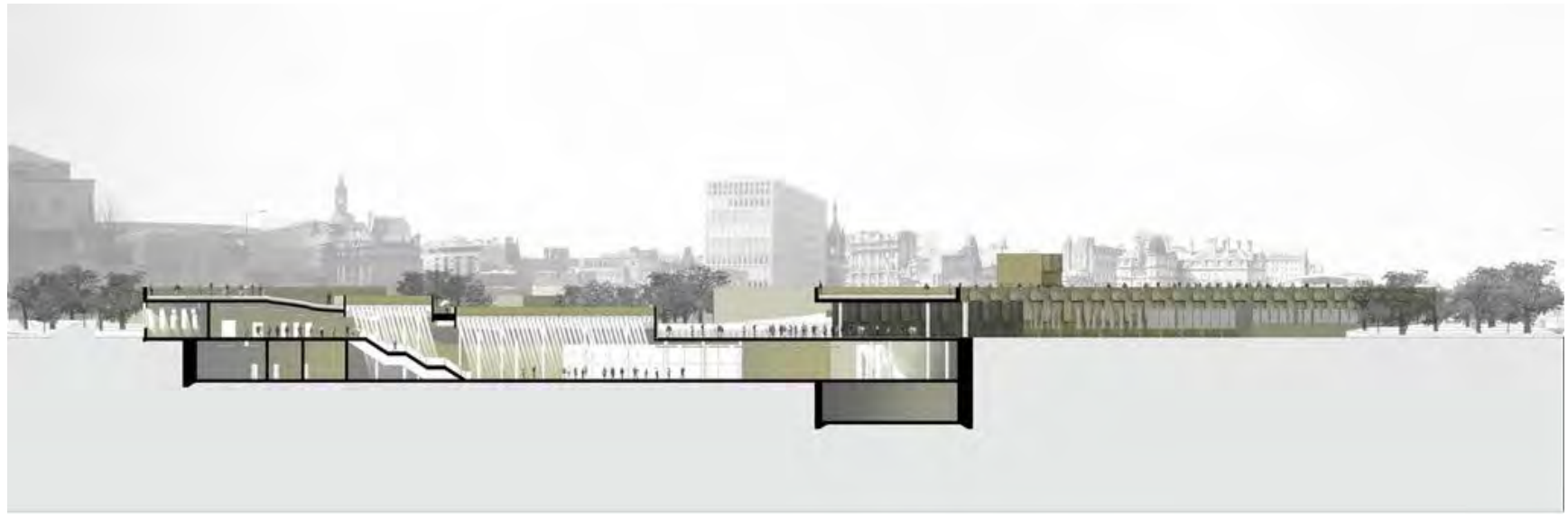
FACING PAGE: The defragmentation of Bradford.  
Jack Penford-Baker

BELOW: Paul Gallacher





ABOVE: Bradford Textile Innovation Centre. Charlie Kentish



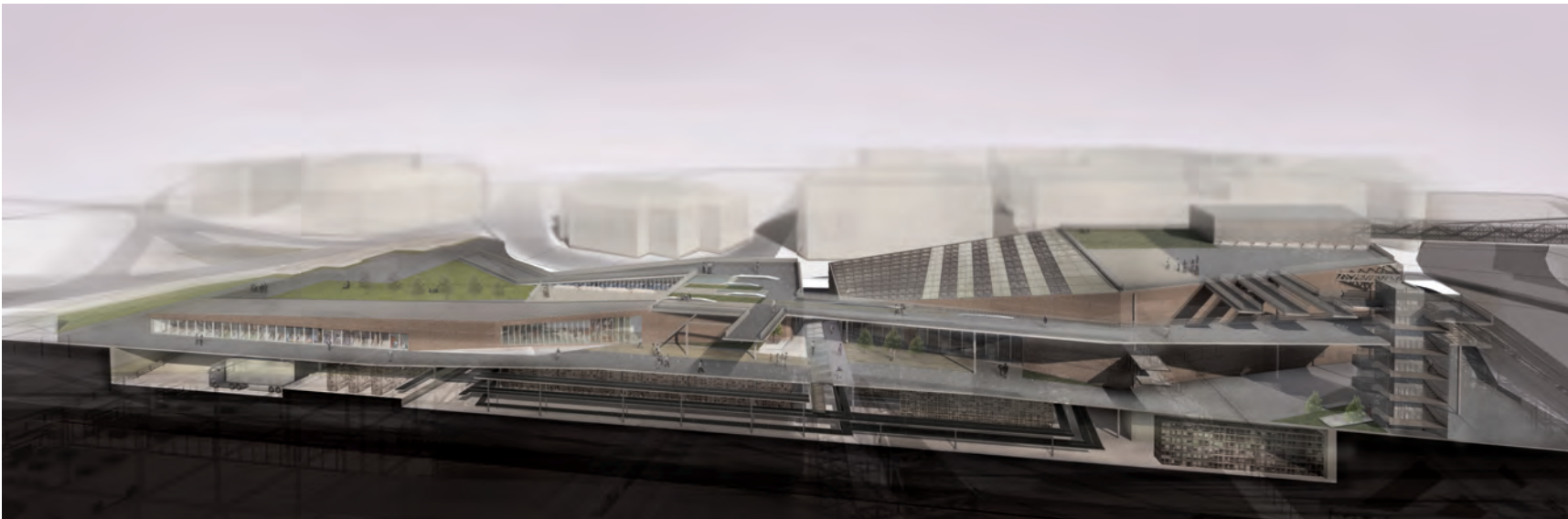
ABOVE: The commons for new urban cryptography. Edward Patton.

BELOW: Bradford Textile Innovation Centre. Charlie Kentish



BELOW: Made in Bradford. Oli Mould.





ABOVE: Just in Time Bradford. Sam Higgins.



ABOVE: Panspectric Bradford. Andrew Lum.

BELOW: Bradford: City of Film. Lisa Kinch.



BELOW: Hybrid Paradox. Jack Stewart



## LANDSCAPE ARCHITECTURE

Landscape Architecture at MSA explores the critical role of environmental processes and spatial networks in the re-configuration of an increasingly urbanised world. Our starting point is the idea of landscape as an integrative medium, capable of organising and humanising diverse social, cultural and environmental systems.

Cultural and economic forces are made manifest in changing landscapes at the local scale but only comprehensible at a regional or global scale. The landscapes of today are only the uppermost layer of a historical palimpsest which can be read into its contemporary form and function.

Landscape Architects must deal with the vast scales of historical time and geographical space as well as addressing the way in which these processes are manifest at the the site-specific scale. Students must learn to read the landscape and to understand the dynamics of both the biological and human colonisations of space, in order to reimagine and reconfigure it to meet the evolving demands of our world. The course engages closely with architectural programmes within the MSA to generate inter-disciplinary approaches to these issues, whilst retaining a strong discipline-specific identity and perspective.

### Staff:

Eddy Fox, Ian Fisher,  
Becky Sobell, Luca Csepely-Knorr  
Support Staff: Jo Phillips, Jo Hudson,  
Amber Roberts, Charalampos Politakis,  
Cristina Rodrigues



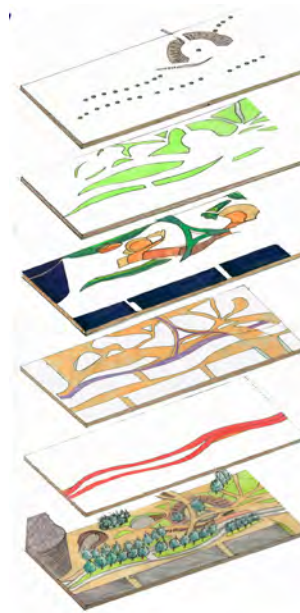
Year 1 provides a foundation of knowledge and skills on which students will build in subsequent years of the BA Programme.

The initial project uses the idea of the garment as a vehicle for exploring relationships with - and responses to - urban space, as manifested in a series of neglected sites around Manchester's Northern Quarter. Students work closely with year 1 architecture, to develop an understanding of human scale and proportion before generating individual garment proposals to reflect and respond to their individual readings of chosen sites.

A subsequent project moves to the scale of the urban quarter and begins to address larger issues of urban form, climate change and hierarchies of space. The project

looked at the UMIST campus as an exemplar of a modernist campus development, as a context within which to explore evolving ideas of urban form and function as well as new models of educational delivery and student life.

Students finish the year working on MSA Events, a series of short, intense projects working with mixed groups of students from years 1 and 2, and led by postgraduate students.



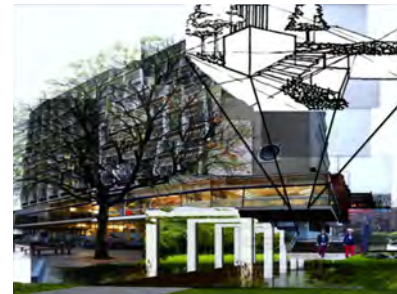
Owen Byrom, Hybrid Landscapes (Left) and UMIST vision (right - groupwork)



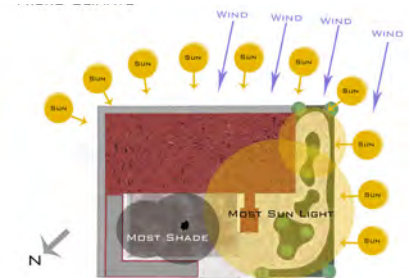
Liliya Stoeva, Amphitheatre



Linah Azzaz, Space of Intersections, Seasonal Change



Ala Bataw, Expanding the Campus, Concept Sketch



Nasr Haque, Green roof microclimate

Year 2, on the one hand, homes in on issues of construction and direct intervention within an iconic 'heritage' landscape, while on the other zooming out to look at issues of sustainable urban form within a suburban context.

The first unit worked alongside architecture students to explore reinterpretations of the picturesque within the protected landscape of the Dunham Massey winter gardens. A process of historical and visual analysis generated proposals for folly-like pavilions, and the construction of scaled prototypes. A small number of these are ultimately constructed at 1:1 scale and installed within the gardens.

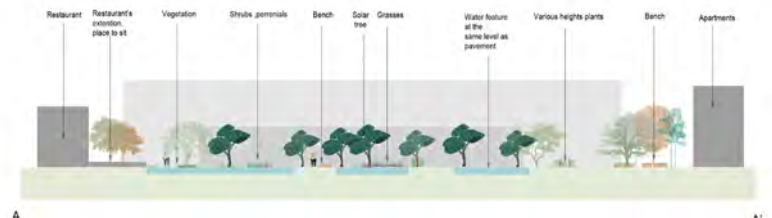
Subsequent work, in stark contrast, focussed on the relationships between

built form and spatial networks within the context of Hulme,

Manchester's perpetual laboratory of urban experiment. An exploration of urban theories informed readings of the streetscapes and hierarchy of space, ultimately generating spatial masterplans and detailed proposals, exploring a cross section of spatial typologies.

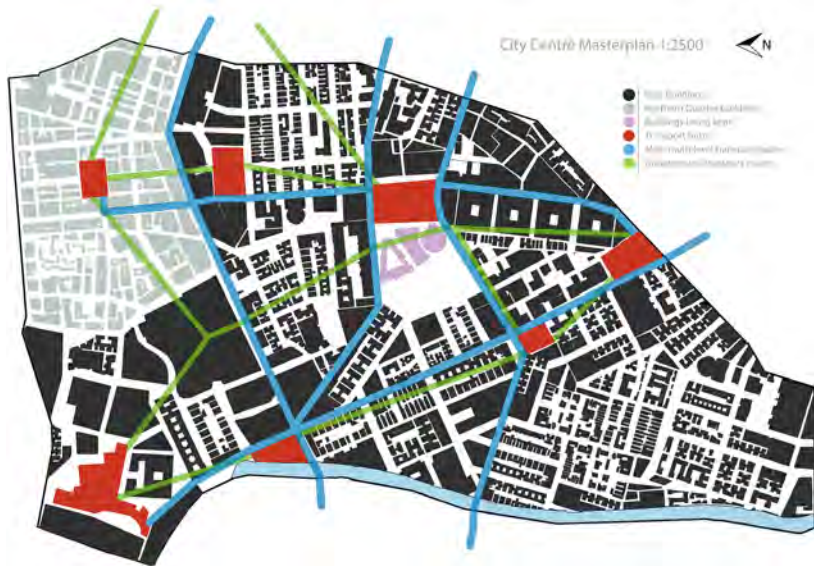


Ashley Eagles, MSA Events

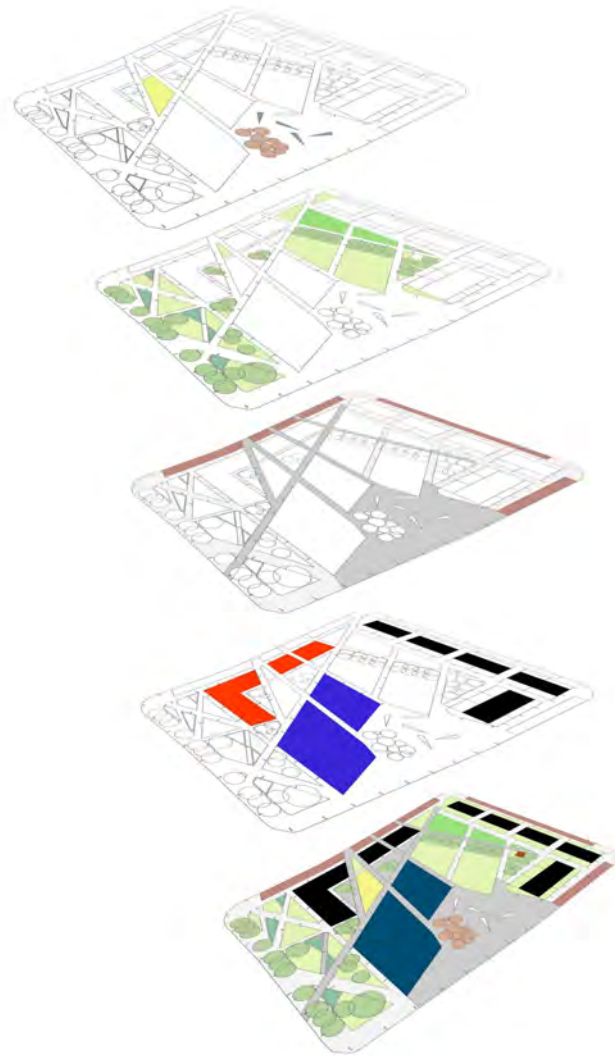


Natalia Kaminska, Hulme Sustainable Communities, Plan & Section

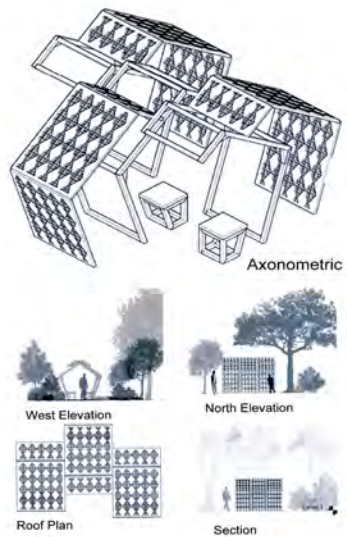




ABOVE: Sam Elstub, Ryan Barton, Charlie Caldicott, MSA Events



Charlie Caldicott, Sustainable Communities Masterplan Layers



LEFT: Taybah Malik, Cold Light Pavilion



RIGHT: Kasia Starzycka, Ryebank Playing Fields, Experi-



Above: Andy Croft, site movement study.

Year three of the Landscape Architecture B.A. and the Graduate Diploma in Landscape Design cohort has studied the continual flux of Trafford Park and established proposals to insert new ecological and aesthetic layers into the economic fabric of the world's first industrial estate.

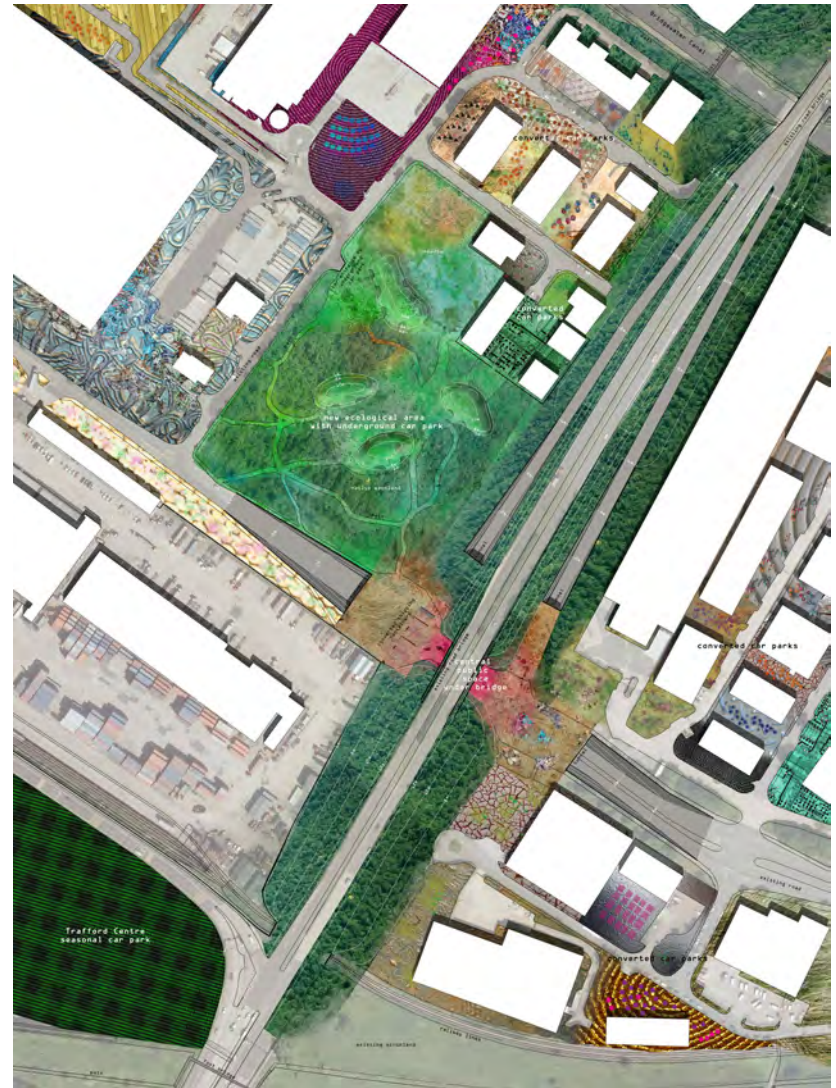
Over the twentieth century the revolution of transport infrastructure continued alongside increasingly rapid cycles of building change in Trafford Park. The canals were replaced by railways, which have since been superseded by roads. As businesses change, new buildings are built, leaving many indeterminate spaces. The resulting landscape is one of perpetual change but singular use; that of economic activity.

We recycled gaps in the economic management of the landscape to address the problems of ecological and non-motorised access networks that have been fragmented by traffic. Underpinned by in-depth studies of aesthetic character and phenomenological experiences of Trafford Park, we proposed ways of appending frameworks for new sequences of human activity, alongside other fauna and flora. Our aim was to provide opportunities to increase biological and social diversity, and

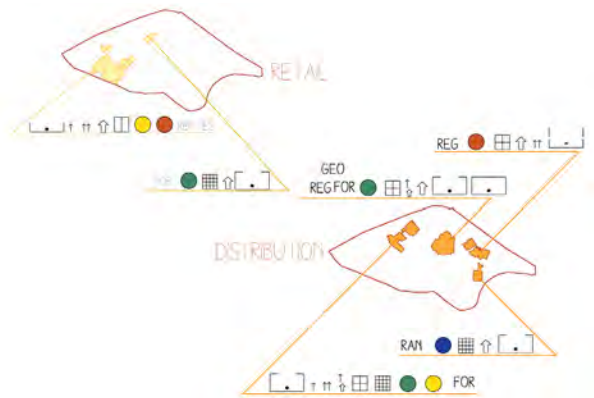
maintain functional flexibility.

The resulting landscape architectural schemata vary in the functional and aesthetic opportunities they afford. However, they are united in their attempts to collaborate with the current customs of Trafford Park.

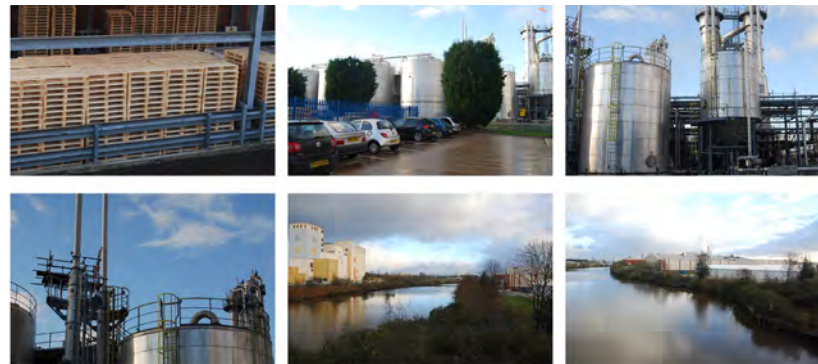
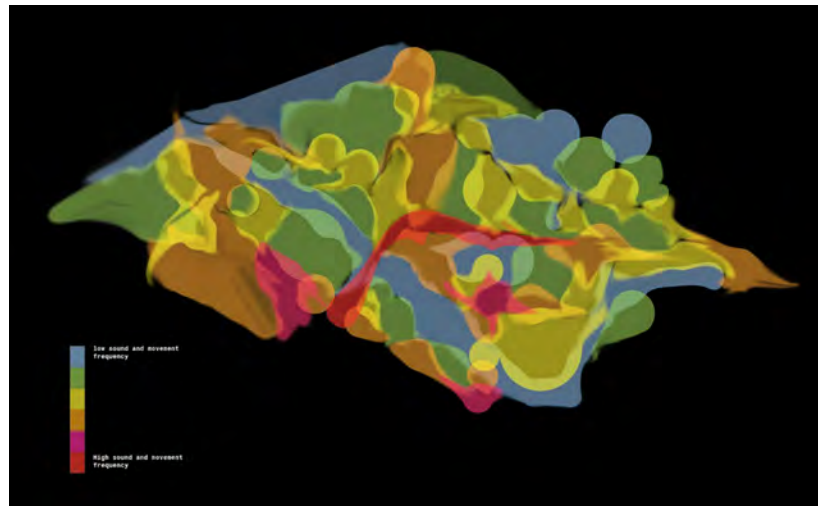
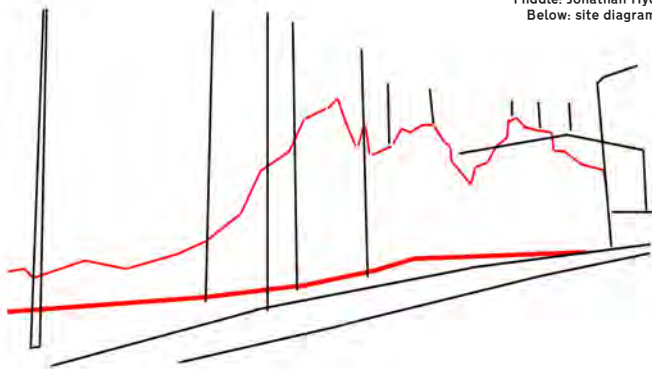
With thanks to:  
 Eddy Fox  
 Luca Csepely-Knorr  
 Joanne Hudson  
 Joanne Phillips  
 Charalampos Politakis  
 Paul Cureton  
 & our other collaborators



Above: Sophie Thompson, new aesthetic plan.



Top: aesthetic character assessment by Tom Dagers.  
 Middle: Jonathan Hyde, line study.  
 Below: site diagram, Andy Croft.



Top: movement study, Will Green-Smith, Alican Gokmen & Julija Simkute.  
 Middle: Will Green-Smith, photo survey.  
 Below: concept sketch, Andy Croft.

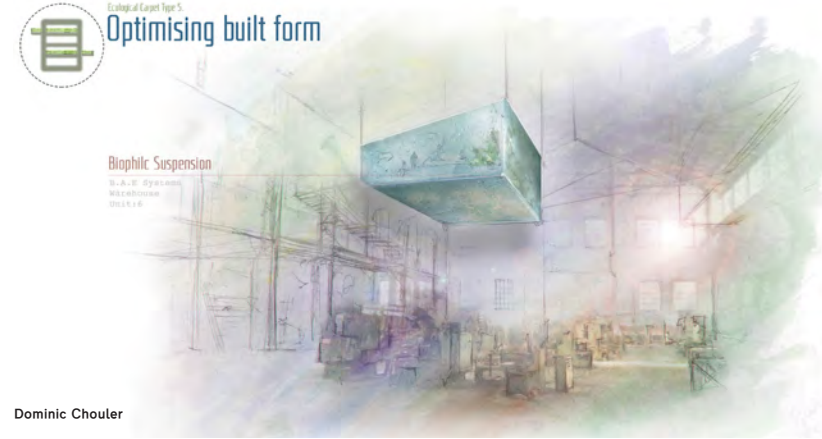




Optimising built form

Biophilic Suspension

S.A.E. Systems  
Machinism  
2013 & 14



Dominic Chouler

The course provides a stage for innovation and experimentation in designing processes of complexity and multiplicity, to support future change and opportunity in the landscape.

The theoretical and operational discourse of landscape urbanism contextualises individual theses. This year, locations in The Wyre, Eden Valley and Idanha-A-Nova, Portugal, provided the staging for the development and application of student propositions.

Students are challenged to utilise landscape as a medium to explore opportunities for resilient and adaptable design solutions to problems which are multi-scalar, inherently complex and trans-disciplinary.

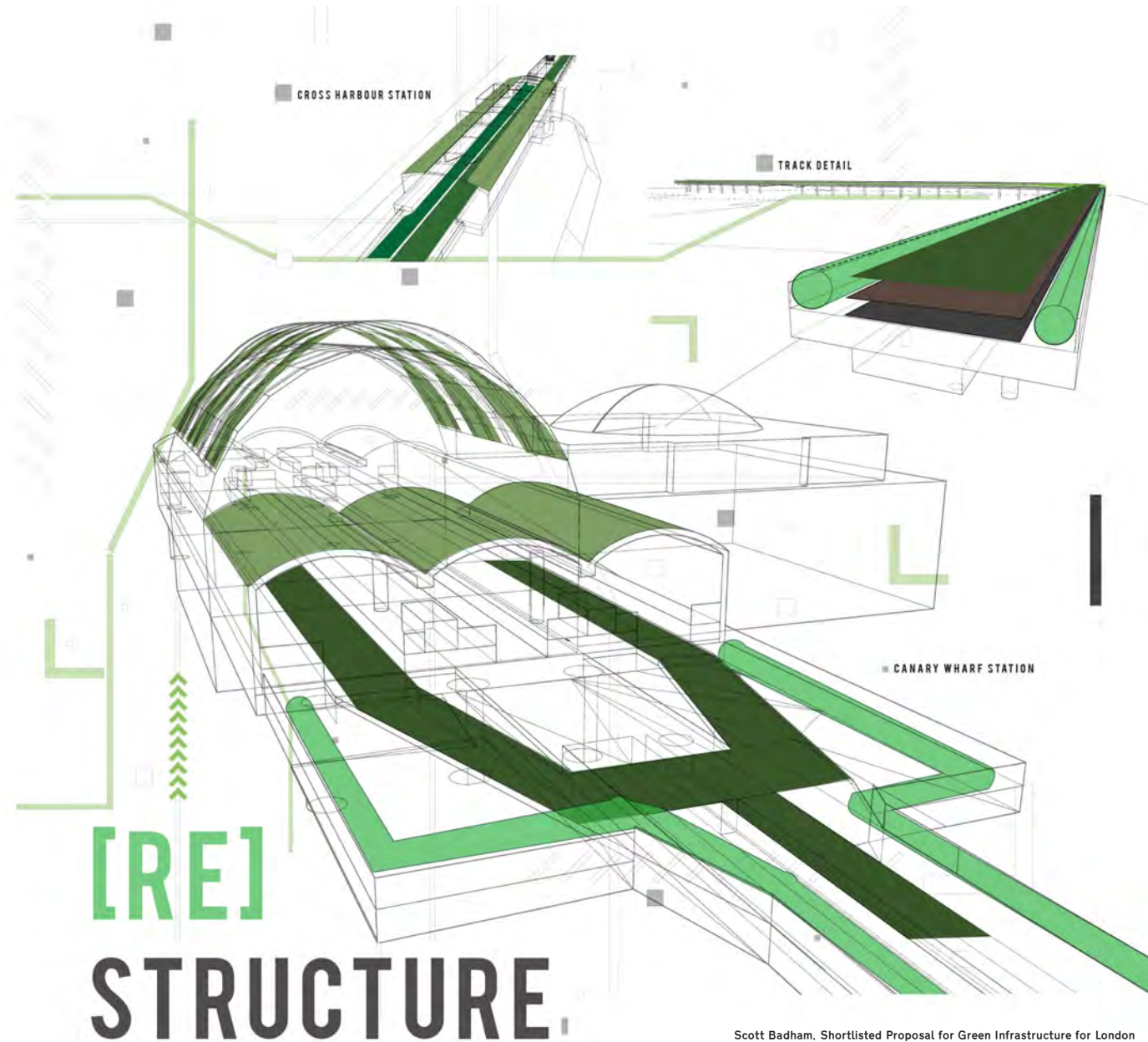
**Collaborations and competitions**

- Exhibition of student work "Design for Desertification International Conference in Portugal, 24-28 June 2013.
- A High Line for London, Green Infrastructure Ideas Competition (shortlisted).
- Transiting Cities International Design

Ideas, Australia; Royal Academy Summer Show (short-listed for exhibition).

**Staff Research**

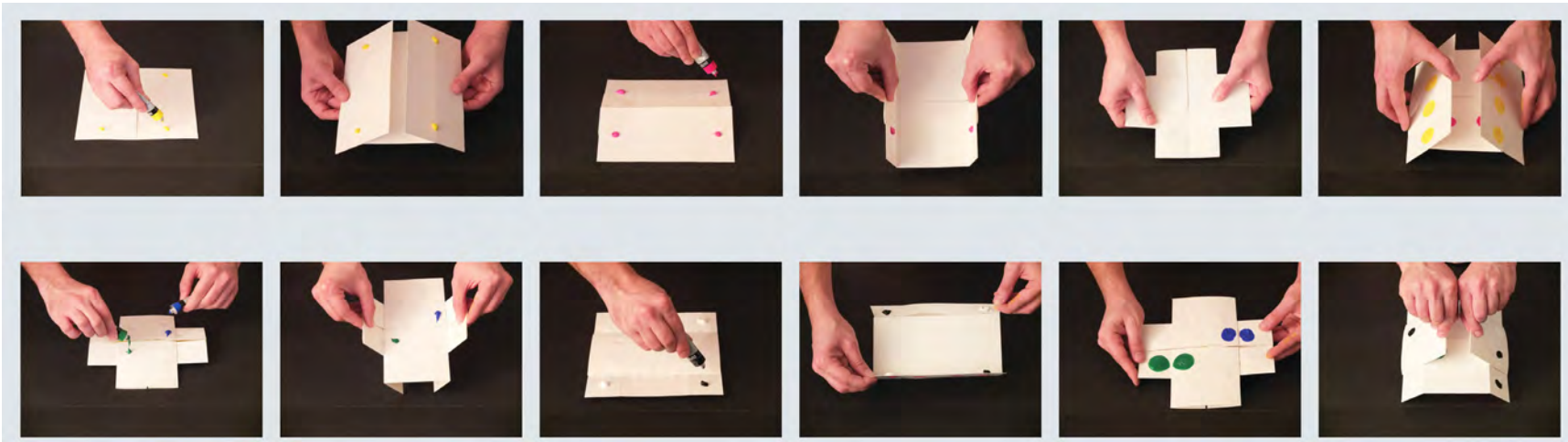
- Prototype Ecologies: Paper delivered to World in Denmark Conference.
- "Shared Wisdom in an Age of Change" Paper published in IFLA conference proceedings 2013, .
- 'Reprogramming Plantation Forestry in Portugal as a Means of Re-urbanising the Interior', Abstracts for conference 'Urban Forestry in Transition, Estonia, Oct. 2013 and 'Decoupling Ceremony and Territory - A proposal for Urban Woodland Burial as Performative Infrastructure.



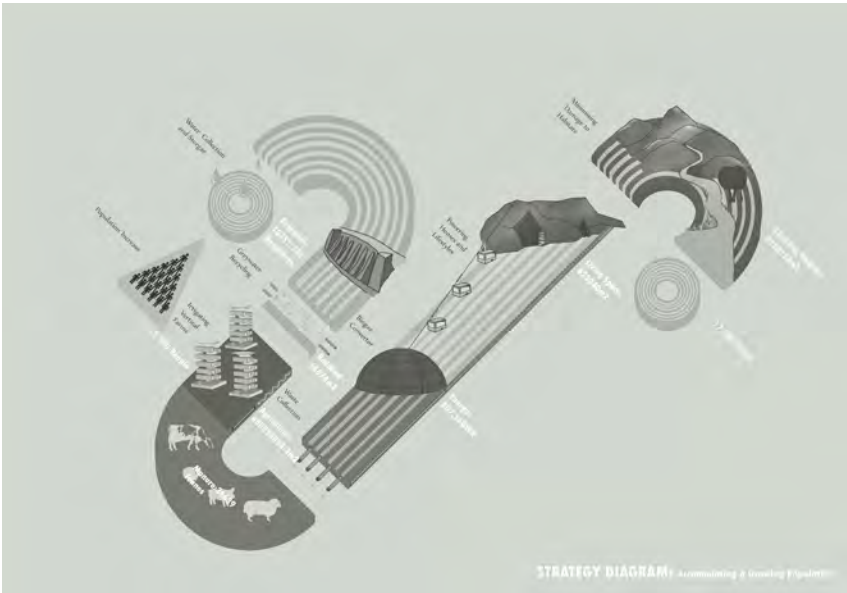
[RE]  
STRUCTURE

Scott Badham, Shortlisted Proposal for Green Infrastructure for London

# UNFOLD



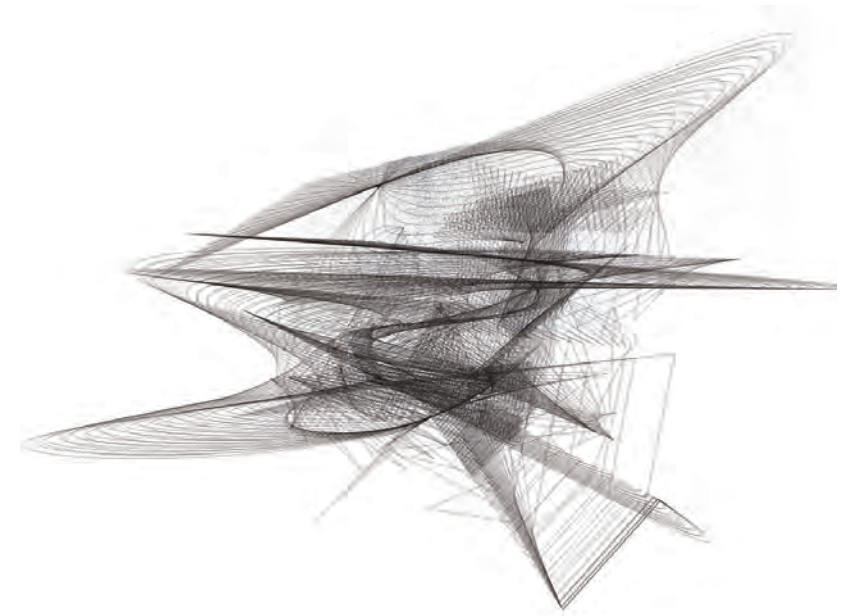
James Alexander, Maquette



Sophie Lewis, Strategy Diagram



Ninon Weber, Concept image



Scott Badham, Rapid Earth

## AUGMENTED VISITOR CENTRED - UNDERSTANDING THE LANDSCAPE



Sophie Parker-Loftus

The MA Architecture + Urbanism course is a taught postgraduate course conducting research into how global cultural and economic forces influence contemporary cities. The design, functioning and future of urban situations is explored in written, drawn and modelled work which builds on the legacy of twentieth century urban theory and is directed towards the development of sustainable cities. The MA A+U began with the exhibition and 3rd Annual MA A+U Colloquium with presentations by former successful graduates. The new cohort then commenced their work with an initial project building on the Corridor Manchester work of the previous year. A 2012 innovation is the introduction of an MA A+U dissertation which formalises student research themes. The global range of research conducted in the programme is indicated by the locations for this year's thesis projects - Limassol, New York, Taipei, Naña, Manchester, Lagos, Toulouse, Shanghai, Llandudno, Xian Yang, Havana, Qianhai, Runcorn, Madrid, Nanjing, Paris and Qing Dao. The international focus of the programme is demonstrated in the student-led, Fourth Annual MA A+U Symposium DENSIFY, participation in the Caribbean Winter School in Havana, a visit from Masters students from Fribourg and an invitation to participate in an Architecture + Energy workshop in Szczecin in May 2014. With thanks to visiting critics David Britch, Gavin Elliott, Isabel Britch, James Dyson, Jonathan Davidson, Julie Fitzpatrick, Robert Camlin, Russell Light and Sally Stone.

Eamonn Canniffe, Programme Leader



The Fourth Annual Symposium organised by the students of the MA Architecture + Urbanism programme at the Manchester School of Architecture was held at CUBE Gallery in Manchester on May 2 2013. Following on from three successful previous symposia Hive Minds 2010, Get Over It! 2011, and Consumed: 2012, this year's theme was DENSIFY and it explored responses to the issues around urban density in the twenty-first century city.

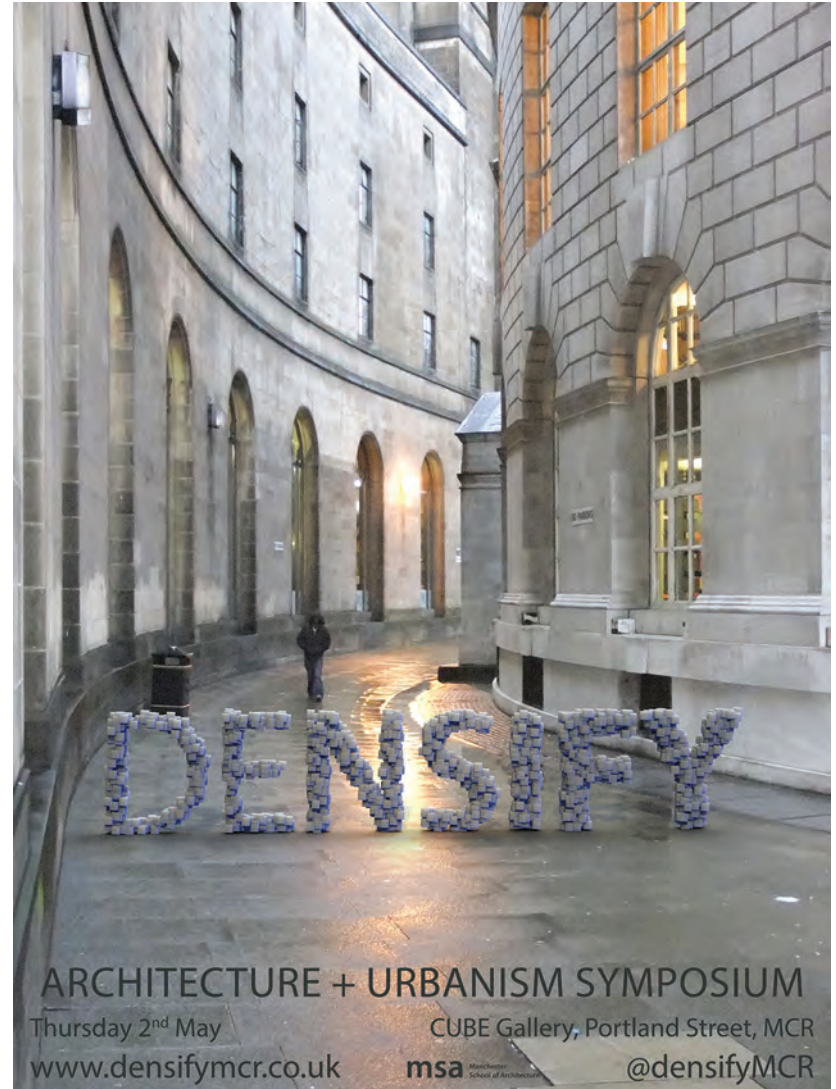
This year's chairman landscape architect Robert Camlin initiated the presentations by referring to Ruskin and evoking the idea of the 'book of the land', with the city as the epitome of human intervention in nature. Questioning the theme he asked whether, following the intensification bubble experienced in Ireland, the dense city might also be a fragile city. However with its value as a form of home the city is also a site of neighbourliness and culture and he concluded by asking if we are at a change point in how we make cities.

Patrick Arends of Mecanoo gave an example of the densification of a cultural programme by introducing the audience to the new Library of Birmingham, where the stacked forms visible on the exterior provide the foil to a great public interior space. Exploring the issue of context, a difficult subject given the city's varied urban form, he cited the history of Birmingham's metal trades as being the inspiration for the gilded filigree of the new institution's facades.

Widening out the discussion to explore

the cultural aspects of density, Rachel Cooper of the University of Lancaster remarked on the significance of design decision making and the life of cultural quarters over time. Her research had explored how people conceived of density, both as a positive factor and a negative one, and considered its effect on psychological well-being, remarking on the aspiration towards densification but the constant requirement for respite from its problems. The first scheduled debate then started with questions about the importance of volume, the centripetal pull of the cultural heart, issues surrounding the limits of proximity and the changing influence of new technology. Dependency on existing infrastructure was raised, as well as the lack of vision betrayed by the ubiquitous application of mixed use commercial development, and the role of the town as a space between city and country. Moving on to the consideration of formal and informal cultures, and the importance of a sympathetic relationship between the fabric of the environment and the drivers of procurement and development, leading to the question 'how do we redefine the idea of profit?' Rachel Cooper asserted that bats and underground tunnelling have their place in the managing of density.

After a convivial lunch David Height of Arup Associates talked about the constant movement of cities, changeable because, quoting from Geddes, their life is a drama. Talking about the research undertaken by Arup, in terms of energy resources and issues of human health, he questioned



Densify Poster - Tom Sydney

whether urban opportunities are a myth, a result of aspirations which cannot be met. Asserting that density is something human society needs, he asked what a flexible typology for density would be and 'how dense can we get?'

Cany Ash of Ash Sakula then discussed strategies to counteract the culture of waste, illustrating her practice's ideas with examples of design proposals for New Covent Garden Market, Ovaltown 'zone of tolerance' (where anything was possible - in planning terms) and the Plaistow high rise competition. These concepts were then further explored in projects for dense low-rise housing in Ouseburn (currently in the process of realisation), a provocative re-imagining of Leicester waterside and the Canning Town Caravanserai initiated in 2012.

The scene was then set for the final presentation by Marco Casagrande, whose work grew from his own despair with conventional practice. His strategy of 'urban acupuncture' was demonstrated by projects and realised work from Lapland, Venice, Yokohama, Montreal, and a floating sauna in Norway. In Taipei he redefined the illegal architecture through projects such as 'Treasure Hill' and praised the power of an 'army of anarchist grandmothers'. Since, in his view 'nature understands the city' his work reoccupied the relics of industrialisation and de-industrialisation to embrace the ruin with inhabitation, illegal communal gardens and farms, declaring that 'some architectural control must be given up'.

The concluding debate raised questions over mixed use and the scale at which it might be applied in relation to density, mining new value from existing contexts, and questions regarding the positive values of suburbanisation. A suggestion was

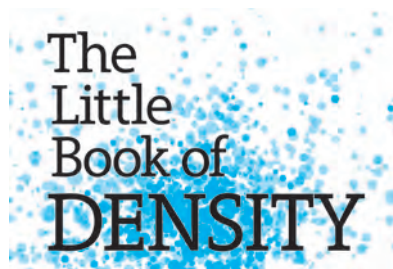
made that a third generation city might be found in a densified suburb, performing an act of architecture with direct political engagement and anarchy as an architectural mechanism. Questions were asked as to what other cultural forms could provide a stimulating provocation towards densification and what are the limits of optimism in relation to education, environmental justice and equity. It was recognised that density is most a problem in the developing world, and it was proposed that architects were best used to create 'trojan horses' to achieve something covertly which would not otherwise be sanctioned. Finally it was agreed that research and design provide the potential to create the necessary new investment models and types of occupation that support a culture of whole life densification within the body of the city.



Robert Camlin chairing the symposium



Library of Birmingham by Mecanoo



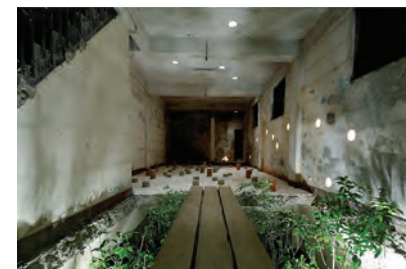
Rachel Cooper / Chris Boyko



Japanese layering by David Height and University of Cambridge Department of Architecture



Ash Sakulas Ouseburn scheme



Marco Casagrandes Ruin Academy



STEP 1

Site  
Existing open space

STEP 2



STEP 3



Site  
Existing open space  
New open space

STEP 4



STEP 5

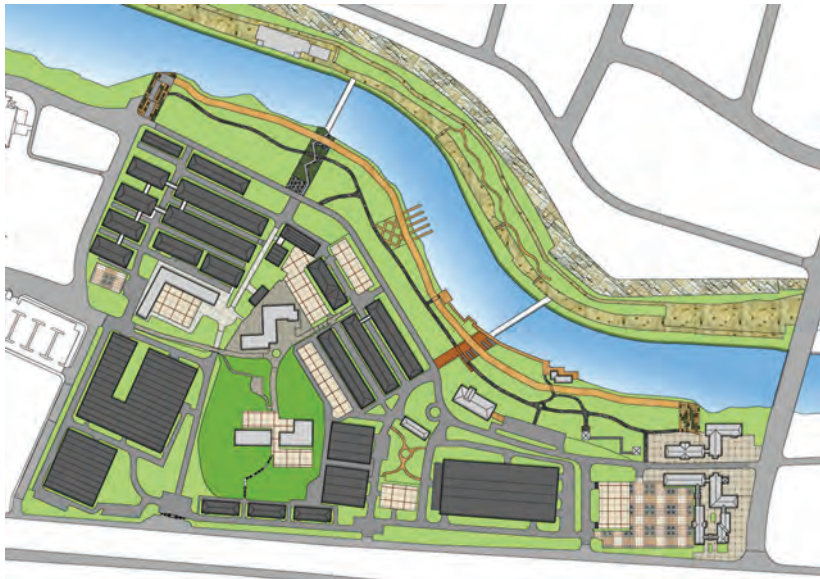
Site  
Existing open space  
New open space  
Green



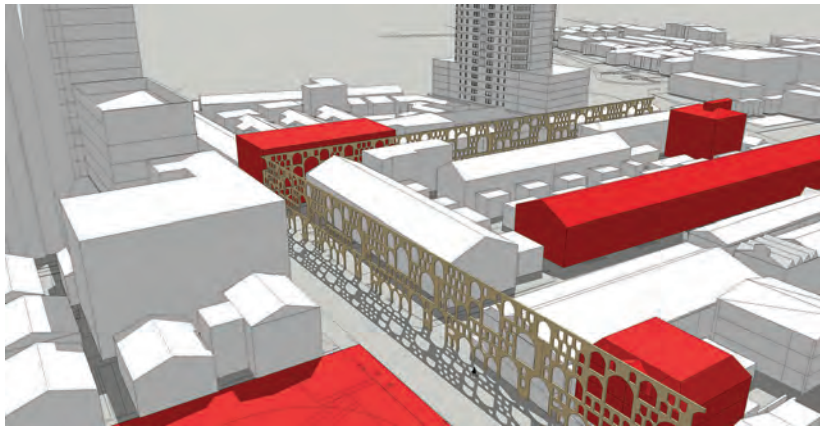
Havana Winter School Project - Curtis Martyn



Whitworth Park Capriccio - Rebecca King



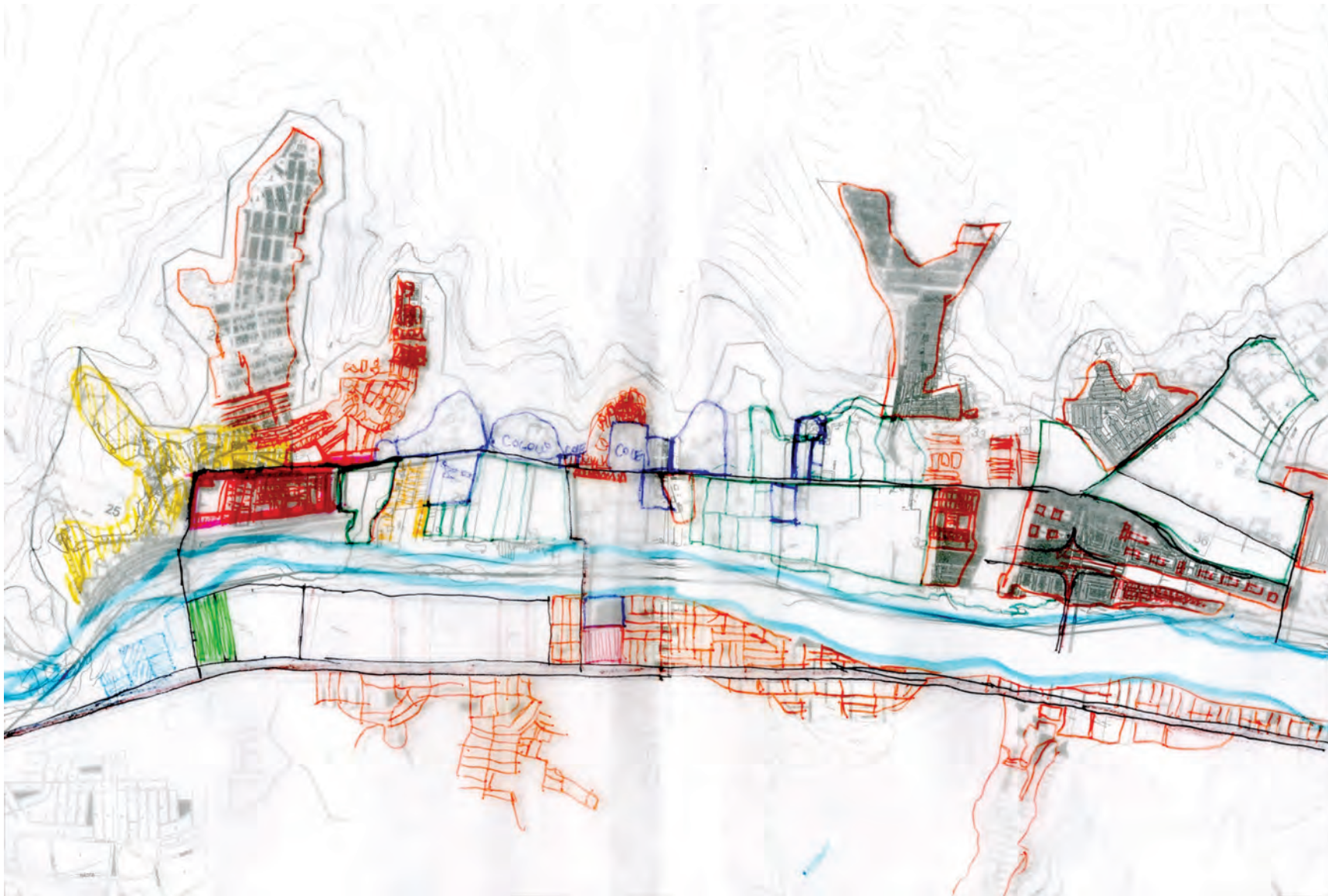
1865 Renewal Project, Nanjing - Shiyuan Qin



Jewish Quarter in Shanghai - Xi Chen



Makoko - Justina Olufunmilola Job



aa. urban analysis - Juan Del Castillo



Above: Bike Upright, Simon James  
 Below: The Secret Garden - Che-Yu Liu  
 Right: The Graphene Way - Matteo Casaburi



Ben Danks

Dharmit Dhokia

As a tutor one expects to hear of a student's achievements out in practice so it comes as nothing less than tragic to hear that Ben Danks who graduated from BArch last year was killed in a car accident on Sunday April 21, whilst at a wedding in South Africa. Ben was born on 23 March 1988 and lived in Cookham Dean. He started his architectural education with us at the Manchester School of Architecture in 2006, he graduated with a BA (hons) 1st Class in 2009 and in 2012 he graduated with a BArch with merit. Clearly a clever guy and a good designer, Ben played a full part in the activities of the Bioclimatic Architecture Atelier, whether it was studying tugs on the Manchester Ship Canal during the six hour cruise from Manchester to Liverpool or making professional presentations of work every week. I also had the pleasure to teach him in one-to-one tutorials in which he displayed enthusiasm in confronting the rigours and complexity of a challenging project. His final year proposition for a museum and gallery of print, which would print itself and its landscape is the sort of thing that the media in all its forms regard as the future and it is a great shame that Ben will not be here to see it realised as a construction method of the present. Ben was an enthusiastic traveller and it is particularly sad that it was whilst travelling that he should be killed. For us at the MSA it is sad that his potential will not be realised in practice and that his creative life has been cut short. He will be missed by us all.

Geoff Mckennan