Manchester School of Architecture Yearbook 2014

MSA 2014

Contents

Introduction

The School of Architecture is a place where imaginaries are identified, explored and the conditions for realisation are sometimes fulfilled. We take the imaginary seriously, because it is an essential precursor to realisation. The process of active design occurring within a critically precise and investigative context summarises how we approach our work. The School is a space that offers different opportunities to explore the limits of the possible.

The past three years have been one of dynamic change for the School, a process that has involved regular radical reconfiguration of our studio space and testing through experience of radically different working environments. Each move has allowed significant reflection and evolution of design studio practice and has enabled a greater understanding of the intersection between space and place that supports practice. We are now located in a new iteration of the familiar Chatham Tower, moving from the temporary, but rich, experience of the Shed which is in turn metamorphosing into a space for trans-disciplinary practice, the Digital Hub. This period of movement has stimulated our exploration of the uses of space to create new opportunities for our work.

The process of reoccupation of the Tower was initiated by hosting the annual conference of the Standing Committee of Heads of Schools of Architecture in April 2013, followed by the formal ribbon cutting by the President of the RIBA, and alumnus, Stephen Hodder MBE. Plaudits for the new Benzie/Chatham building have subsequently followed including awards for best concrete, best educational building and short-listing for the Stirling Prize. Connections with our alumni are actively focussed through MSA+ www.msaplus.org, a live forum developed specifically to connect the School and the profession.

This year has seen the school continue its work engaging with live collaborative projects to help shape the city around us. The Gate 81 project was significant in saving Preston Bus Station from demolition, Events Project 23 transformed St. Mary's Church Stockport for the Making Headway fashion show, MArch project Reciprocus is being presented by students in Zagreb at the time of writing as the winner of the international Think Space competition. The National Trust's Dunham Massey Garden is the location for a number of pavilions commemorating the fallen of World War 1.

Internationally our research focussed project based connections with partners in Europe, Cuba, South America, the Middle East and China continue to develop. The opportunity to partner with global academic collaborators, governmental institutions and private organisations reflects the international reach and make up of our students and staff, and our diverse territories of practice.

Professor Tom Jefferies
Head of School

BA Architecture

The 'act of imagining' lies at the core of architectural design. This is not a romantic or aesthetic notion; to imagine means to bring-forth and make sense of, worlds on behalf of others. The first task of the architect is to make sense of reality, and this is the ethical ambition of the BA program at Manchester, where the primary function of architecture is to structure and orientate human experience. Despite the atomised nature of late-capitalist society, the need to reaffirm common, shared horizons has never been greater and more urgent. The relevance of 'imagining' today lies not in its autonomy, but in its effective articulation of relationships between people, places, material resources, environments, and last but not least, culture and its tradition.

Architects look upwards amid air, downwards into material earth, backwards through time, and forwards onto emerging social and technological possibilities. Architecture is a combinational ecology of these four orientations. They can also be referred to as the spatial-material, environmental, social and historical imaginations. Architecture sits at the crossing point of this contemporary fourfold, and negotiation requires a multi-layered imagination. The introduction, cultivation, and more importantly,

the integration of these four orientations is the main purpose of the BA programme at MSA. The works contained in the following pages, which culminates in the third year Atelier structure, are ways into a profession that is socially, culturally and imaginatively engaged.

Dr Darren Deane
BA Architecture Programme Leader

Year 01

BA1

Vik Kaushal
Laura Sanderson

Richard Dargavel
Matt Pilling
Will Stewart
Emily Crompton
Stephen Connah
Jo Hudson

Stephen McCusker
Julie Fitzpatrick
Andy Rogers
Geoff McKennan
David Connor
Richard Morton

First Year at Manchester School of Architecture is focussed on the complex and unique relationship between being, site and space. Projects have tested ideas at a number of scales on urban sites in Manchester stretching along an extended Oxford Road Corridor between the recently refurbished Central Library and Leonard Cecil Howitt's iconic Toastrack. The starting point for the year was to look at architecture in a slightly more abstract manner, by considering a space for an animal. Through the design of an urban habitat, the idea of considering the specific qualities of the user was introduced. Examining how the relationship between man and animal has manifest through time, by researching the history of art, anthropology and architecture, led to the uncovering of some interesting themes, from sacred spaces to domestic spaces, training spaces to observational spaces, examining spaces to testing spaces. A series of later projects challenged these ideas further with the design of a moveable home for the owner, designed to consider ergonomics, spatial requirements and the unique characteristics of a given person, a community building designed with a series of assembled spaces and finally the design of large scale visions for the city which draw together the themes of the year in a series of giant drawings.

Laura Sanderson
Architecture Year 1 Leader

HABITAT explored the relationship between a specific being and an urban site through the design of a home for an owned animal. Each project began with an understanding of the anatomy and habits which are unique to each being.

FABRICATE introduced the idea of volume through the detailed large scale modelling of the habitat project. Each model considered materials, form and light to progress ideas spatially for a small exhibition in the Art School.


EXPEDITION developed ideas of site analysis by travelling to either Berlin or London on an architectural trip. Skills of diagramming and photography were developed through the creation of a journal and a constructed line composition.

TRANSIENCE explored the ideas of movability and the notion of 'home' through the design of a mobile house as small as a carparking space. Each project began by considering the human form and specific ergonomics and personality of the owner.

SIMULACRA changed perspectives by looking at a constructed reality to reimagine the whole of Oxford Road in the future. Final images were displayed on the Big Screen in All Saints Park in collaboration with Corridor Manchester.

ASSEMBLY considered a number of specific volumes of space assembled to create a building. Starting with the research of earlier projects, the spaces were designed to consider the functionality both individually and as a collective.
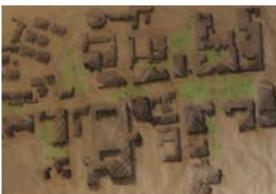
REVELATION challenged the idea of scale through drawing uber visions and site plans which stitched together a series of earlier projects. Drawing tests were recorded in an experimental sketchbook before the final art works were created.
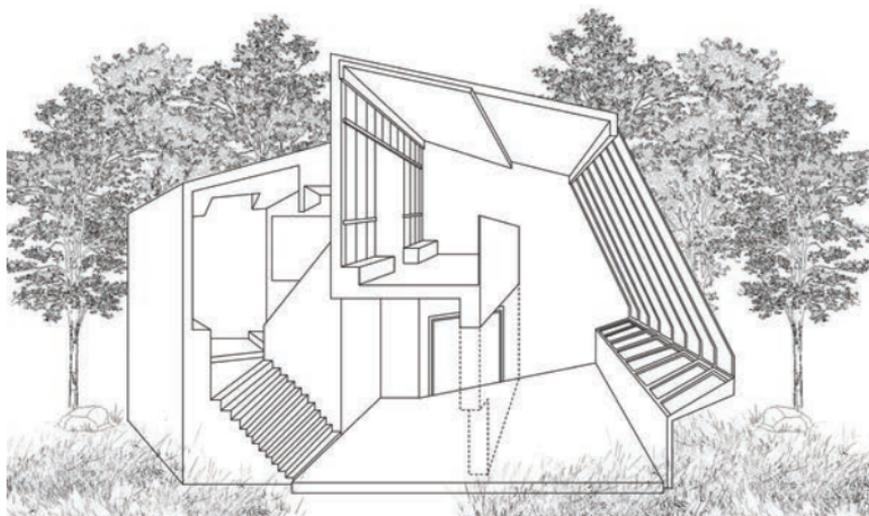
HABITAT
Sarah Wong

Red Panda Habitat

HABITAT
Rosa Turner Wood

Bug Habitat

FABRICATE
Olivia Gallagher

Peacock Habitat

FABRICATE
Thomi Steliou

Eel Habitat

FABRICATE
Lobna Elagouz

Fish Habitat

TRANSIENCE

Naysan Foroudi

Home for a Fisherman

TRANSIENCE
Bogdan Stanciu

Home for an Actress
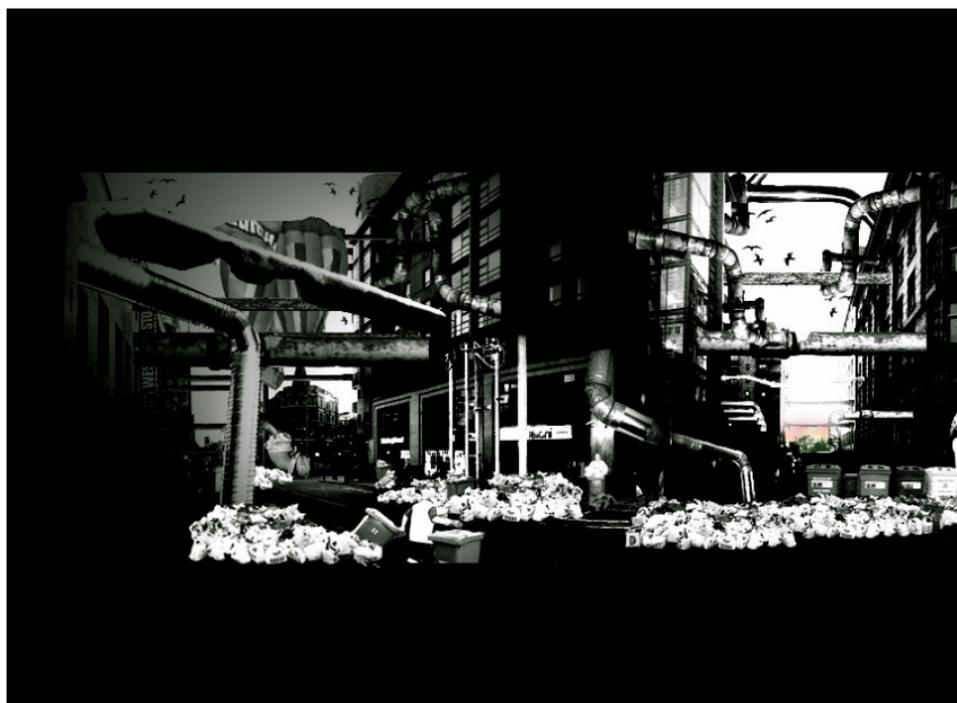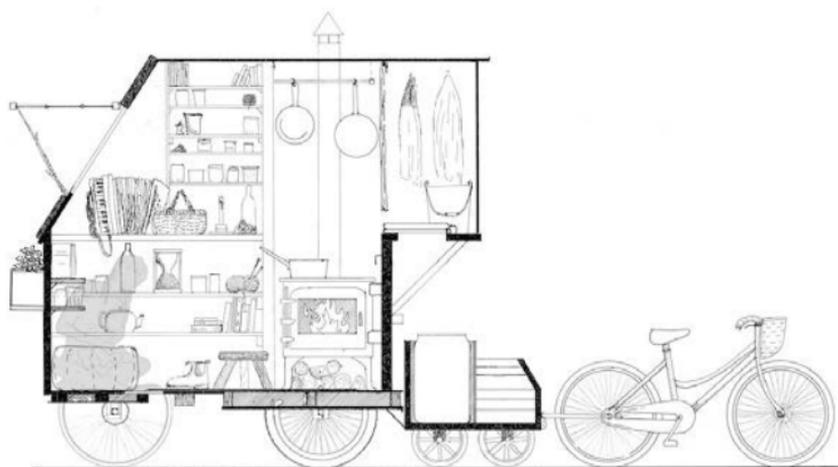
TRANSIENCE
Colin Keays

Home for a Cyclist
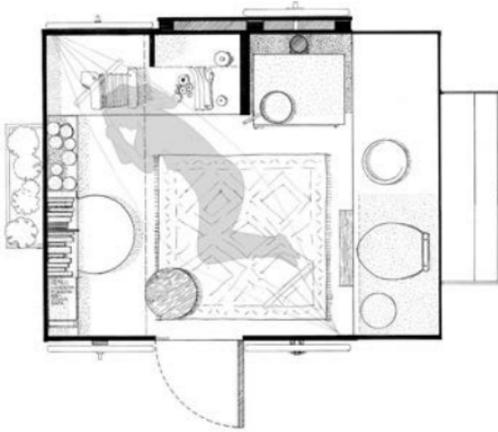
SIMULACRA
Claire Greenland

Revised Pipework
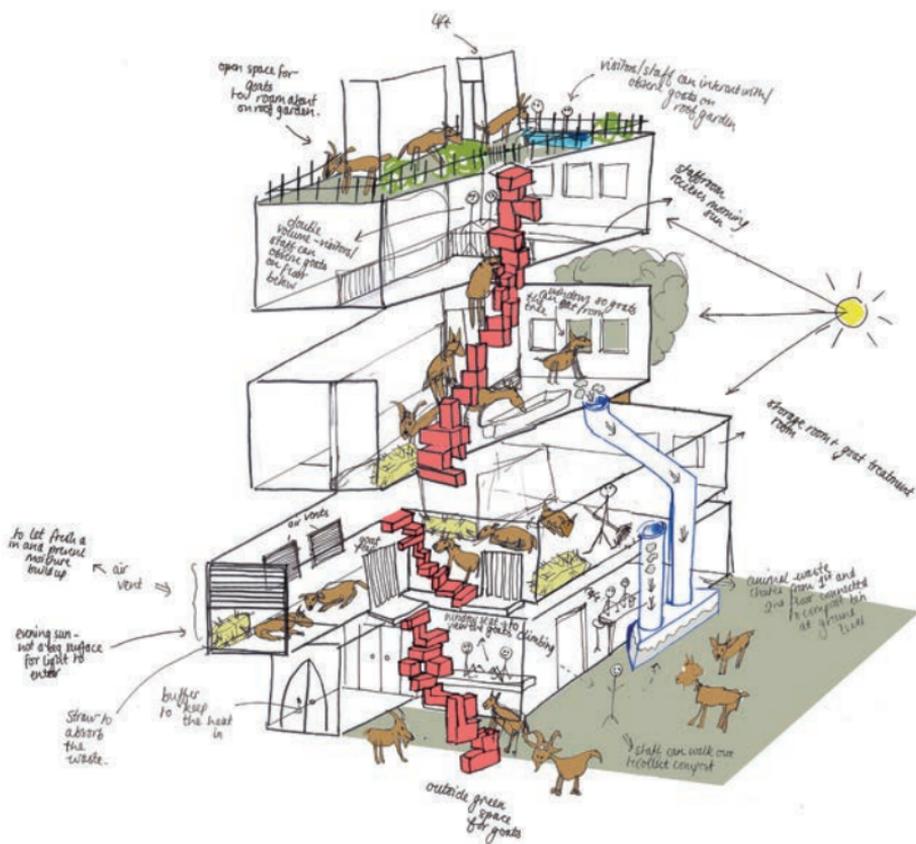
ASSEMBLY
Rahaf Abdoun-Machaal

Building Diagram

ASSEMBLY

Iustina Nicolae

Perspective in Context

ASSEMBLY
Jake Stephenson-Bartley

Elevation in Context

REVELATION
Shidan Hagos

Moveable Structures

Year 02

James Robertson
George Epolito

Stephen Connah
Ronan Connelly
Ashley Hunt
Dragana Opacic-Wilkinson
Urun Kilic
Dominic Sagar
Matthew McKenna

Claire Bandy
Griff Evans
Giamila Quattrone
Mani Lall
Maryam Osman
Fari Bajgiran

The second year of the BA (Hons) Architecture programme occurs at a unique point in the undergraduate school; allowing students to be both retrospective and prospective in their academic development. Students have progressed through the year, renewing, reinforcing and extending skills acquired in Year 1, before increasingly anticipating the culture and expectations of Year 3. It was envisaged that a studio culture would emerge, that was both creatively technological and technologically creative.

The underpinning academic strategy this year has been concerned with the notion of 'framing' and 'structuring'. Both terms have a spatial and technological meaning, and conceptually, this dialectic has underpinned the year. We have been concerned with developing a fluency in both the language of technology and aesthetics, and understanding their overlapping genesis. The year has also revealed an underlying inquiry into how, as architects, we can navigate through the design process.

The students began the year by creatively reviewing and reinforcing skills learned in Year 1, such as

diagramming, graphical analysis and architectural drawing conventions. These skills were then enriched through subsequent design exercises. These exercises were twofold; the first were about focusing on the design of constructional components in isolation - devoid of context - with the specific intent of resolving the relationship of the parts within a specific component. The second were had students simultaneously investigating in groups, the territory of Levenshulme - a specific context which they would revisit periodically during the course of the academic year. Students were eventually asked to review the previous work designed in isolation and to contextualise it with new issues such as programmatic selection and development with territorial analysis; the latter of which would serve as a preview to a similar process in the following academic year.

Woven into the explicit framework of the year was an implicit intention of instilling the value of a meaningful and reflective iterative design process, ie. of continual review, experimentation and questioning.

The entire year's work was underwritten by the reflective Integrated Design Report, which had as its core aim, the recording of the key relationships and connections within the design process, and to make apparent the transitions between design investigation, design development and design resolution.

It is hoped that the Second Year experience as a whole has been a meaningful preview to the students' graduating year ahead.

James Robertson
Architecture Year 2 Leader
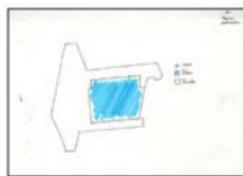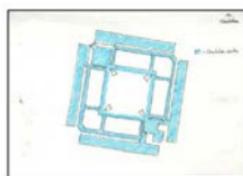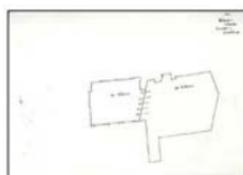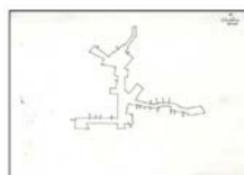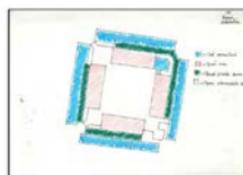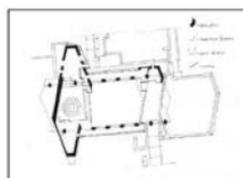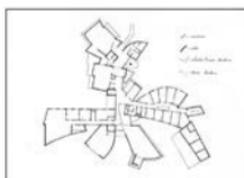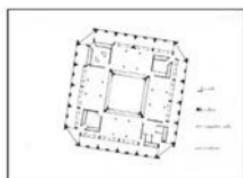
Isolated: **Translate**
Emanuel Pop

Analysis of building plans to explain and to reveal underlying patterns, strategies and hierarchies.

Diagramming existing building plans

Contextualised: **Translate Emanuel Pop**

Translating plans onto site to create 'outside rooms'

Graphical translation and interpretation of plan information onto a site in Levenshulme. The image also demonstrates the alteration of scale and material qualities of plan information to become landscaped elements.
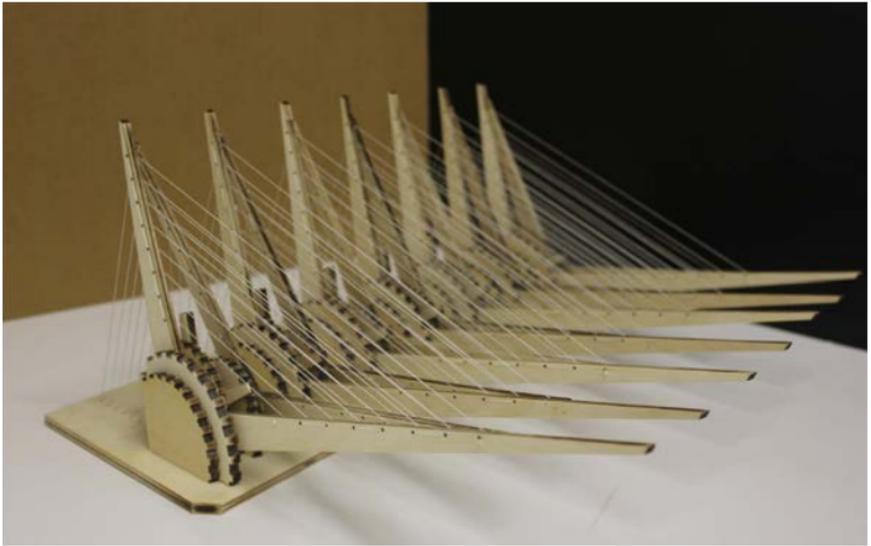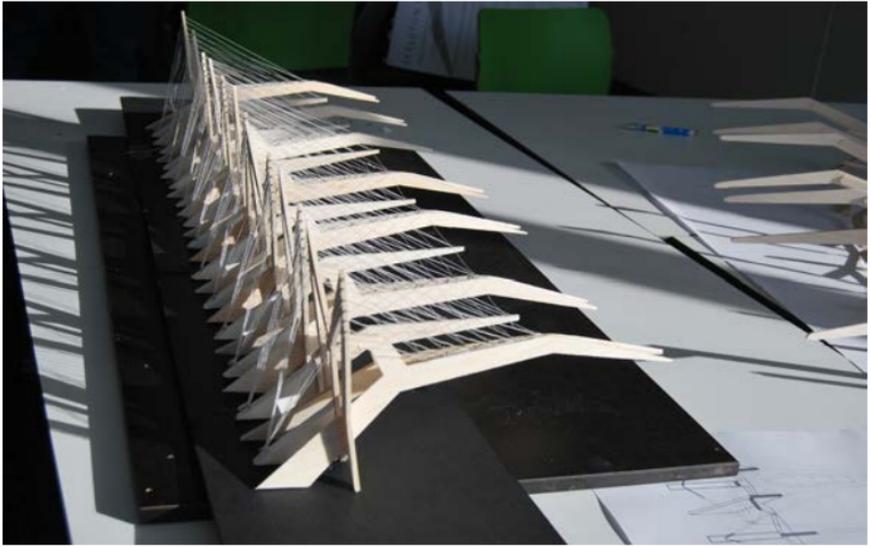
Isolated: **Skeleton Logic**
Pascal Loschetter (top)
Emanuel Pop (bottom)

Investigation of the technological and aesthetic characteristics of repetitive structure.

Repetitive frames
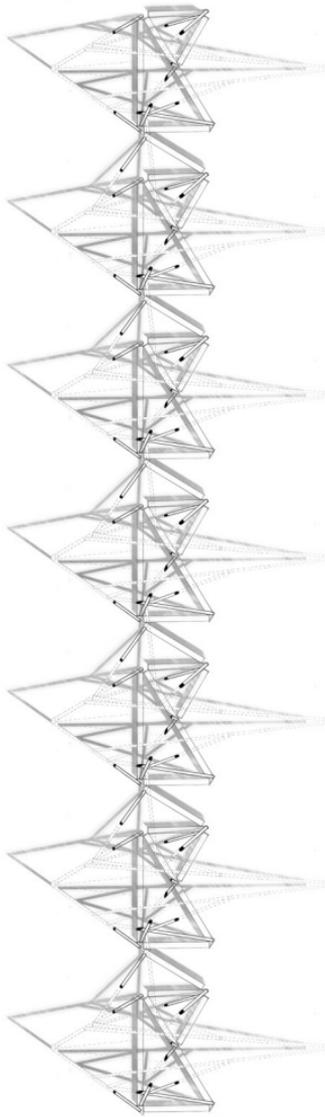
Isolated: **Skeleton Logic**
Zuzanna Godek

Drawn interpretation of repetitive structures to reveal order, rhythm and hierarchy.

Repetitive frame plan
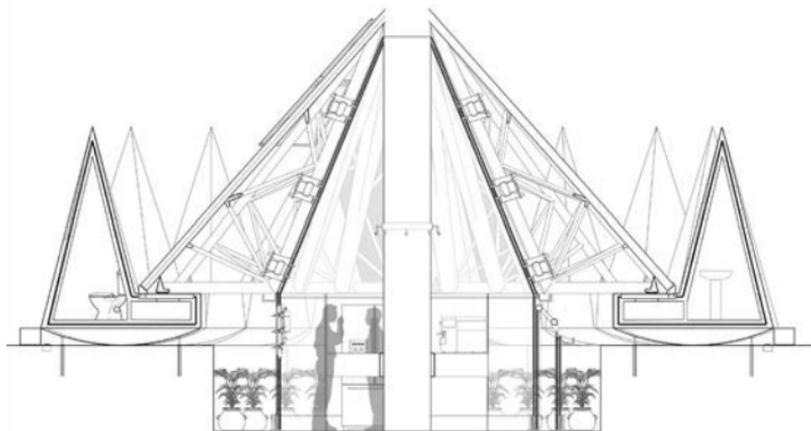
Contextualised: **Skeleton Logic**
Ryan Millar

Investigation of the possibilities of repetitive structure in the framing of space; and preliminary investigation into the relationship of structure to skin.

Framed pavilion

1:100 @ A1

Contextualised: **Skeleton Logic**
Pascal Loschetter
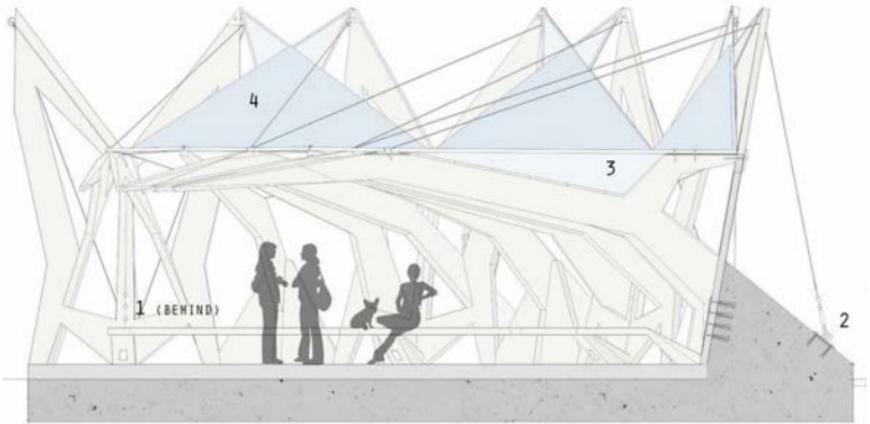
Outside rooms and framed pavilion

Alteration and enrichment of original outside rooms with repetitive structure, and structural | spatial exploration of a small pavilion.
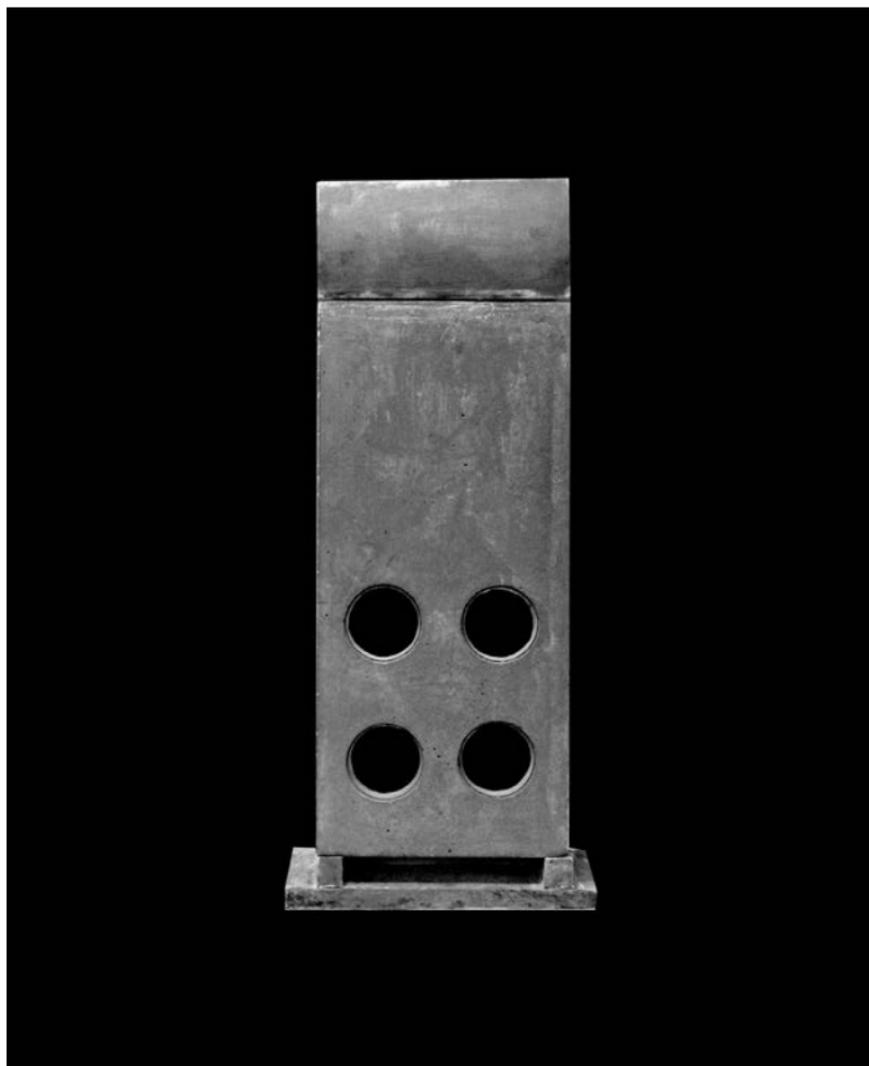
Isolated: **Light & Heavy Constructs**
Daniel McLean

Solid facade model

Creative interpretation of heavy materials through model-making following exploration and analysis of precedent.

Isolated: **Light & Heavy Constructs**
Muna Al Fayez

Top: Post and beam model
Bottom: Post and beam connection

Exploring the transfer of loads through analysis of a post and beam precedent study.
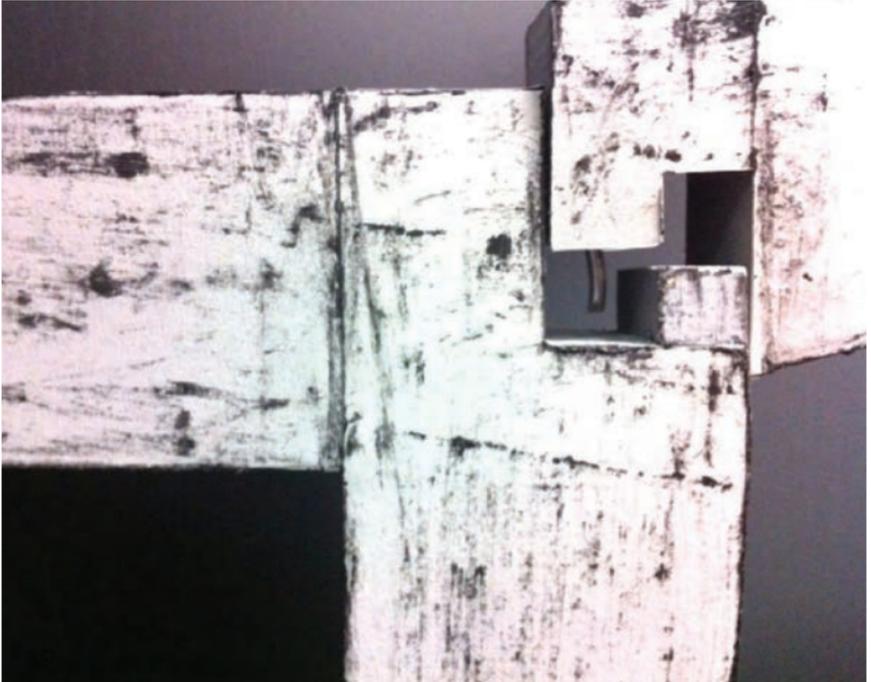
Contextualised:
Show & Tell
Jacob Graves (top)
Christopher Hatter
(bottom)

Perspective (top)
Detail (bottom)
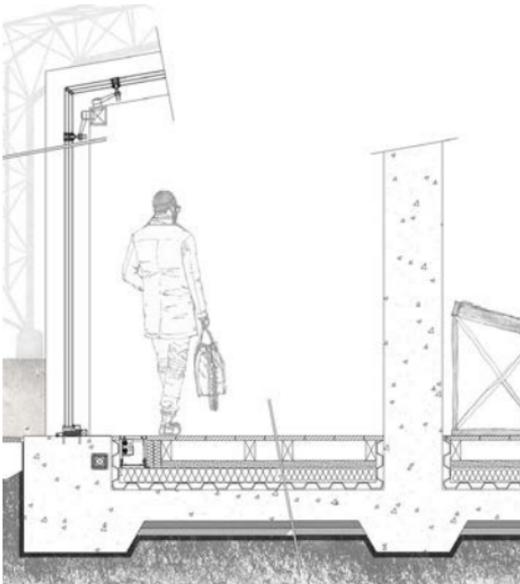
Resolution of the Levenshulme Life project - a synthesis of previous projects and new ideas to create an architectural scheme that complements the varied and colourful district of Levenshulme.
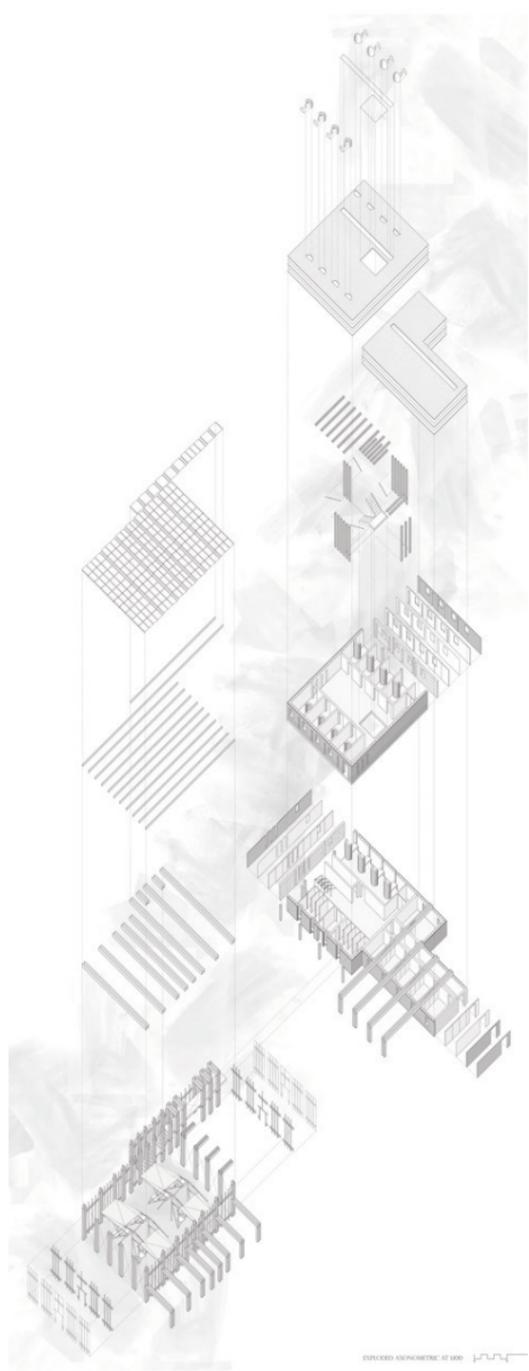
Contextualised:
Show & Tell
Zuzanna Godek

Tectonic exploded axonometric

A showing of the resolved scheme's architectural anatomy.

EXPLODED AXONOMETRIC AT 1:100

Year 03

BA3

Amy Hanley
Richard Brook

Helen Aston
Grace Choi
Darren Deane
George Epolito
Dan Farshi
John Lee

Stephen McCusker
Geoffrey McKennan
Dragana Opacic
Matt Pilling
Sarah Renshaw

BA3 Architecture is the final year of the degree and is the culmination of 3 years study. Situated within a stimulating environment, students experience Studio Design, Humanities, Technology and Professional Studies delivered by the Manchester School of Architecture's collegiate team and professionals. The Studio design project is whole year design thesis that engages group agenda building to generate strategic architecture approaches in the contemporary city, from the perspective of seven different ateliers. The overarching theme investigates contemporary city characteristics, their origins and possibilities for use and exploration in the near future. The focus of research is on Manchester's urban trajectories, considering the city as a growing site of social agency and a centre for activity, work, consumption, production, politics and living.

Agenda/Context | Group agendas 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 and 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 scheme's 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 show's 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.

Amy Hanley
Architecture Year 3 Leader

3xD

Richard Brook
Dragana Opacic-Wilkinson

3xD is the shortened form of [D]ata [D]erive[D]. We are connected to the [Re_Map] atelier in the MArch and refer to the idea within Landscape Urbanism of the city as a continuous field in flux and assume an ontology that views landscape, buildings and infrastructures as simultaneously relational and object-orientated. 3xD is a method, not a polemic on architecture. It is a mode of investigation and analysis that aims to reveal latent urban conditions that are not manifest through conventional architectural means. We augment observation and physical measure with an understanding of the data fields and their geo-location to unveil socio-political and economic situations with which to generate ideas and positions towards the introduction of an architecture in any given space. This year we have investigated the River Irk and its valley from the city centre to the outer ring road (M60). The inherent aim in the designation of the site was to understand the contribution that post-post-industrial space can make to the C21 city and its networks. Many of the projects are large in scale and connected to various networks (virtual and physical) within Manchester. There is a natural ecological bias to a number of the schemes - as one might expect in a river corridor. Programmes include, a cycle hub, a water sports

Inhabitable Route
Yusuf Shegow

Exploded scheme diagram
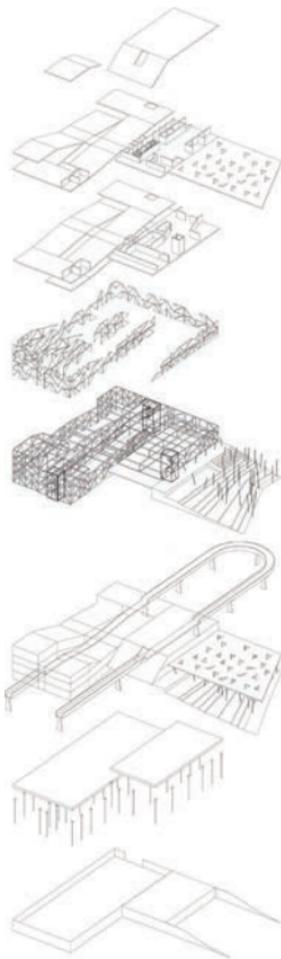
centre, a water remediation plant, constructed wetlands, open water swimming/sushi restaurant, green roof farming, eco-office/bird sanctuary and a host of other responses to the contemporary urban condition. These projects has something to say about the state of the C21 city and how this next generation of spatial thinkers might approach their own futures.

Students:
Andreea-Gabriela Mihalache, Aoli Feng, Chloi Bellou, Connor Armitage, George Thomson, Maxime Lesley Downe, Mihaela Boyanova Mihaylova, Nicholas James Elsdon, NicholasNilsen, Odunlami Oredein, Robin Morgan, Sam Christopher Power, Samual David Bennington, Sigita Zigure, Signe Perkone, Solon Solomou, Tae Hyung Kim, Xing Meng, Xu chuhan, Yash Shashank Paranjape, Yue Ma, Yusuf Shegow.
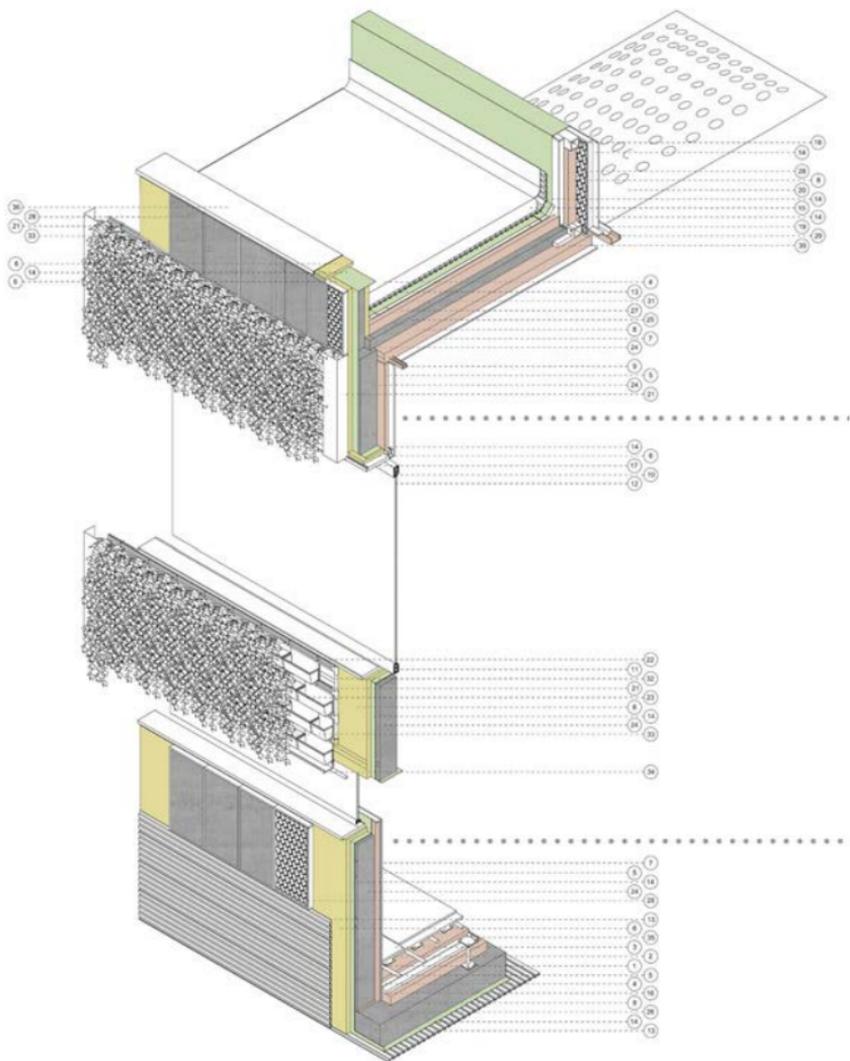
Proto Poros
Solon Solomou

Axonometric facade study

This scheme is for a hydropower, hydroponic and water purification centre based around the River Irk. The symbiotic nature of the programme allows for the development of a closed loop environmental system around which the building is organised. The scheme is carbon positive in its final form.

Cysegr
Samual Bennington

Ground floor plan

A retreat and nature reserve in the forgotten valley of the River Irk. Close to the city centre on a long abandoned industrial site, this scheme capitalises on the established brownfield habitat and aims to protect and develop this site to encourage the growth of indigenous populations of woodland mammals for conservation and education.

Valley Park
Andreaa-Gabriela
Mihalache

Site and approach hybrid

A learning resource, craft and play centre set amidst young woodland, former reservoirs and early mills. The scheme aims to retain and interact with existing physical artefacts and to inhabit these spaces with minimal intervention to celebrate the unique palimpsest of history and to provide recreational resources for the surrounding communities.

Urban Retreat
Odunlami Oredein

Building approach

A deliberately isolated retreat for stressed out city workers seeking repose from everyday strains. Embedded in a hidden part of the city, but close to the centre, this scheme aims to reveal calm through a sequence of artists' interventions and the provision of personal 'cells' for contemplation and retreat.

Dwell Synergy
Signe Perkone

View from the river

Dwell Synergy is an incubator for ethical and environmental start up companies in the Irk Valley. It also has accommodation for those from further afield who are considering relocation. The facility is intended to provide shared resources, teaching and knowledge for those wishing to invest ethically in the future of Collyhurst.

Farm
Xing Meng

Scheme view

A rice farm and wetlands centre for production and education. The visitor experience is controlled by the assembly of the building components and a series of free plan courts provide for a multitude of community activities.

Re:Boost
Aoli Feng

Scheme view

Re:Boost is a waste recovery and energy production facility with research and education provision on site. The waste is collected from existing networks within the city and the energy distributed locally to the new community of Collyhurst. The chimney acts to filter pollutants and as a signifier for the collective optimism of the future.
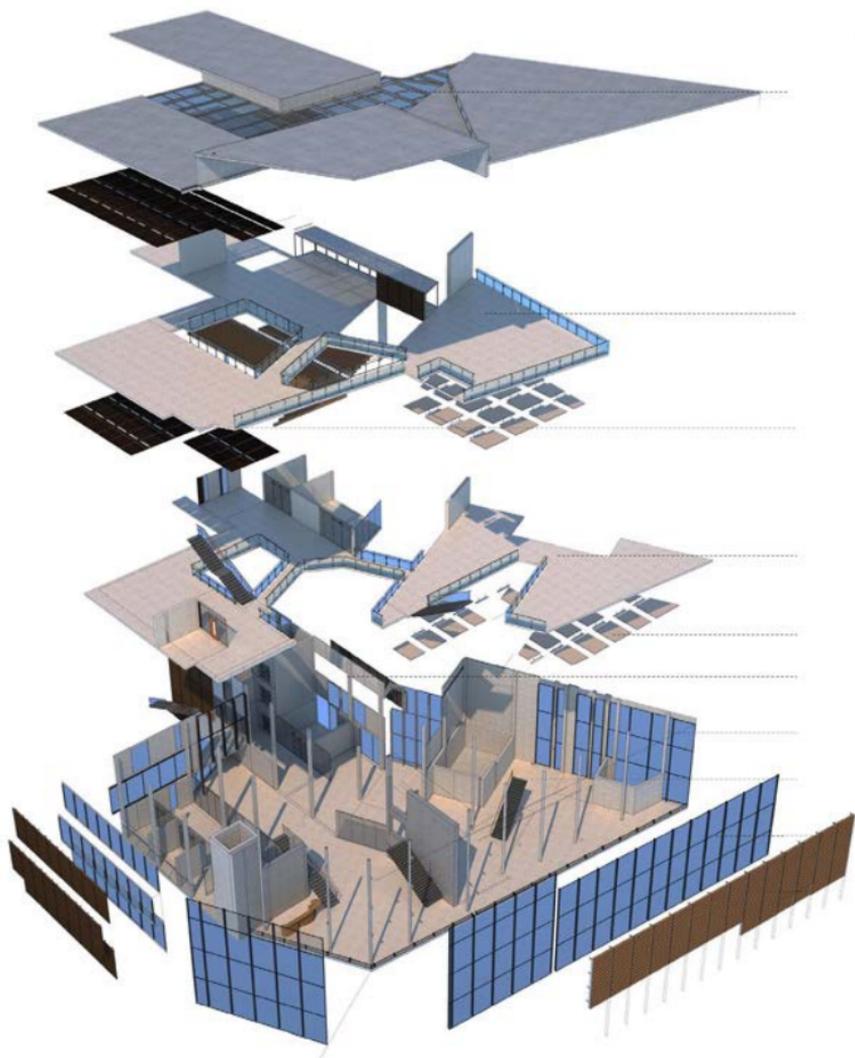
Building Futures
George Thomson

Exploded scheme

This project is a college of building technology and research. The aim is to train young people without employment and to provide contact with building industry professionals. The building is designed with three wings and a host of shared space internally to encourage interactions between user groups and to foster respect between students, researchers and contractors.

AACC

Dr Geoff McKennan
Matthew Pilling

Mike Hitchmough
Luke Petty
Joanne Winterbottom
Patrick Drewello

The atelier takes as usual the concept of the mutuality of an animal and its environment as its starting point and uses this as analogy for architecture and its location. Describe one and you can define the other.   Society is coming to realise that the animal's niche is under stress and that climate change is raising its ugly head. The future is now. We see the effects around the world and at home every year. The atelier looks at designing to adapt to climate change whilst designing to mitigate its effects. How does climate change shape the polymorphous contemporary city?   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. Students give seminars on selected texts as a way into the literature surrounding climate change.

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 focus on Stockport, part of the city developed in a tradition which could be referred to as Manchester's Croydon, but we have taken a

TECH
REVOLUTION

THE
ANSWER
IS BLOWING
IN THE WIND
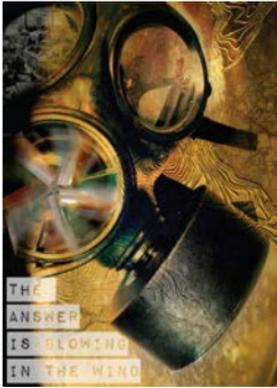
territory which is bounded by the M60; is in sight of sandstone cliffs; contains the confluence of the rivers Tame and Goyt as they form the Mersey. Drugs are in evidence and so are Stockport's homeless, a large percentage of whom inhabit the sandstone caves. The 'accretion', the steady build-up of objects of urban landscape contains world war 2 shelters and a long gone railway station. Stockport is thus a rich and complex environment in which to thrive.

Our lives still 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 Aziziya, Libya, 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 environments. The sun warms the snowfields of Everest to 30°C, polar explorers may suffer simultaneously from sunburn and frostbite.

The atelier stresses the need to design for today but with inbuilt adaptability to extremes. We thus used several group projects to investigate and model the nature of change itself focussing on the work of the sculptors/architects Bodys Isek Kingelez, Jean Tinguely and Rube Goldberg. Student groups were given future climate scenarios with which to respond. These scenarios described extremes such as extreme air pollution; extreme wind; and extreme precipitation. The students then chose to combine this with a social scenario such as extreme poverty; unreliable power or an aged population, that had some rational connection with their climate scenario.

Passive Wind Evasion Features (during extreme wind)

FLUX
George Glashier

My building possesses the ability to read the environment and make decisions on how to interact with it. My scheme can either interact actively or passively with its environment depending on the social needs and requirements of the inhabitants of the building at that time. The building design is inspired by nature, to solve human problems in an unpredictable environment.
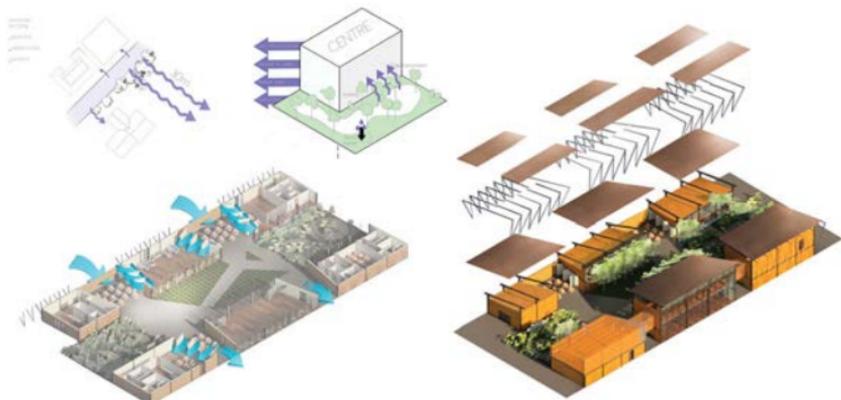
Try Something Old, Learn Something New

Helen Marie Sweeney

Today in Stockport there is already a barrier between generations and the neglect of elders. My proposal allows Stockport to develop a better understanding of their elders and provides an environment where they feel welcomed, relaxed and part of society, allowing young children to socialise and discover the value of their elders.

NORTH ELEVATION 1:100

SOUTH ELEVATION 1:100

INDIVIDUAL REFLECTION UNIT

WIND TOWER AND CIRCULATION
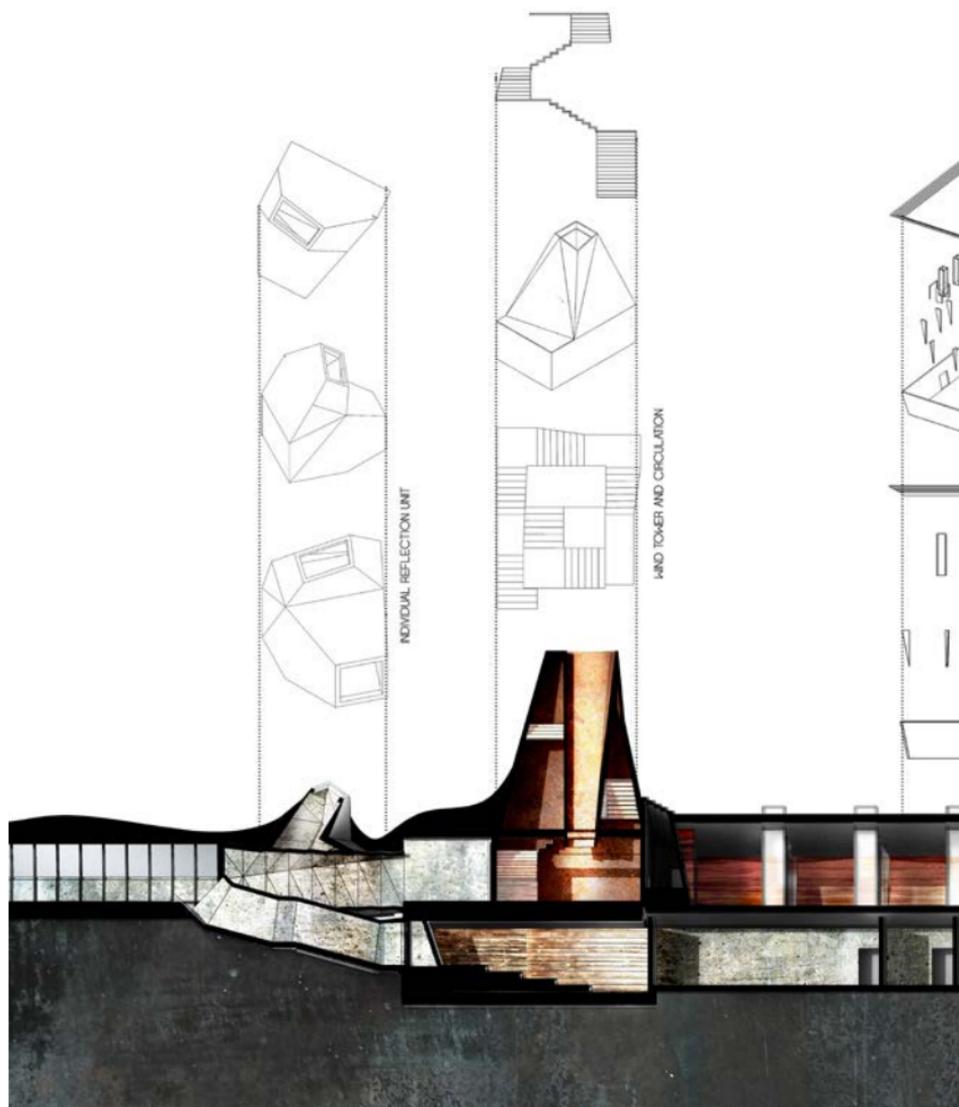
The Bunker
Robert Stanton

Stockport has a rich cultural history mostly stemming from its rapid development during the industrial era, its peak in cultural and economic activity. However, it has since lost its identity through commercialisation with little evidence of the town's cultural roots in the current urban fabric. Therefore, it is important to recontextualise Stockport, cementing its position as a unique urban environment, rather than as a mere product of globalisation.

BUNKER SPACE

GALLERY SKYLIGHTS

TWISTED UNDERGROUND WALKWAY

SECTION 1:100
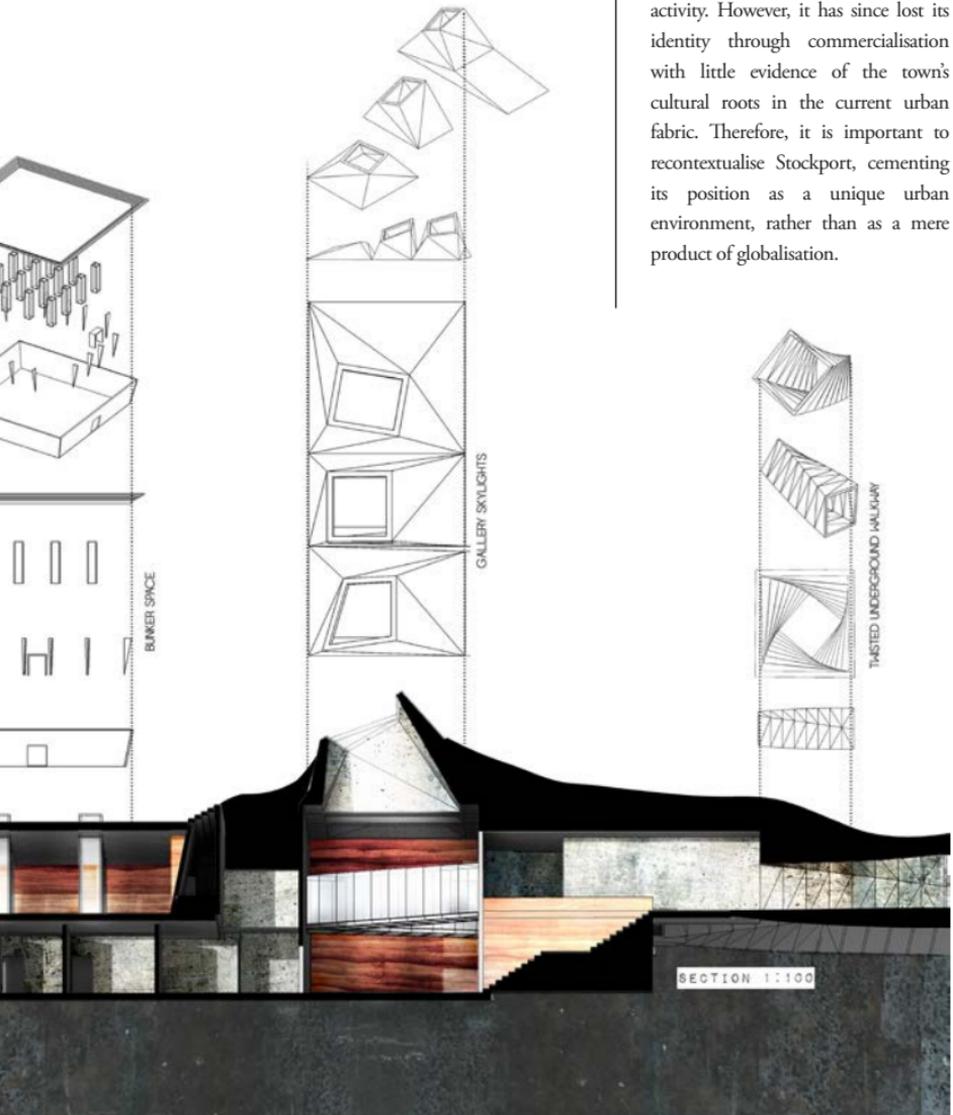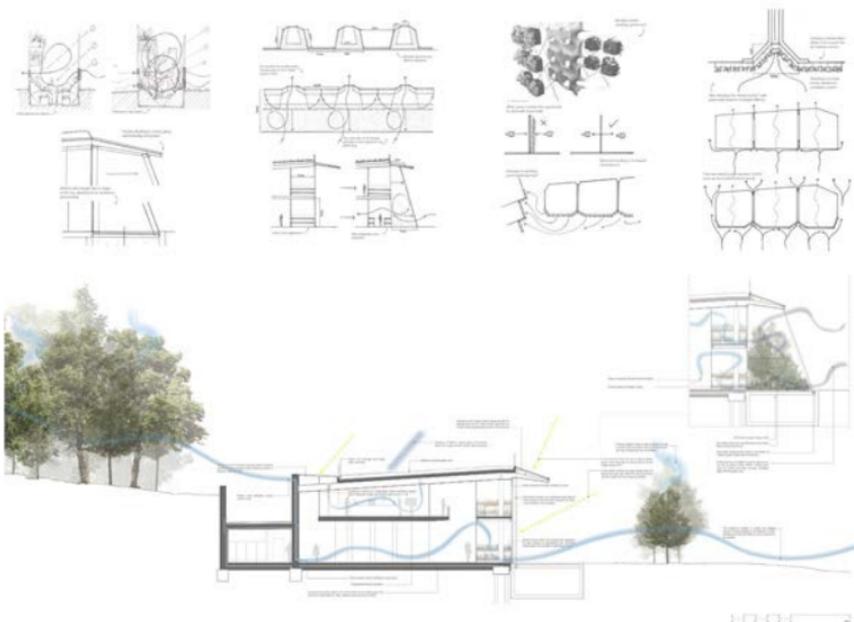
Catalyst for Change
William Parker

With extreme climatic adaptation as a key aspect of my building I have designed into my building a greenhouse/ green lung. The idea behind this is that it initially acts as an education tool for growing vegetables and plants to clean the air in ones house but over time as the air quality outside worsens, it evolves into a green lung for the building, cleaning this highly polluted air. As time goes on and air pollution becomes more prevalent throughout the UK this green house adapts to become a green lung for the building. Shut off from the rest of the building the space will fill with various highly efficient plants that have a high capacity for clearing the air.
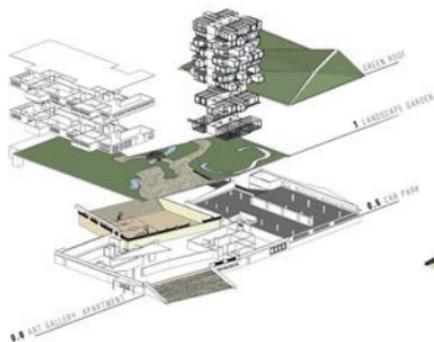
Mersey View
Karen Ka-Wai Kan

The 'Mersey View' is a residential scheme that allows habitable shipping containers to be plugged in or removed, enabling the building to grow or reduce in relation to future demand.

The Horticulture Centre
Mamta Joshi

The programme aims to be a living example of how nature within architecture can provide maximum benefits. It gives the programme the ability to evolve over time to give the scheme longevity and deal with possibility of extreme pollution in the near future.

Coexistence ...in Theory

**George Epolito
Dan Farshi**

The Coexistence … in Theory Atelier celebrates the fictitious realm that the academic setting affords students in pre-professional BA programmes. The projects reflect creative problem solving with regards to the physical and metaphysical qualities associated with urban ruins/artefacts, time, and memory. Students were forced to reconcile Manchester's history, the palimpsest of meanings associated with it, and the future of the city by having to investigate the territory of Castlefield as Non-Place: [fake] Roman Ruins (Antiquity) | Viaducts/Canals (Industrial Age) | Potato Warf Concrete Frame (2000s) | Coronation Street (Present/Near Future). 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 aim as educators was to utilise theory as a means of engaging and motivating students to question boundaries, both physical and intellectual. We sought to provide an intellectual infrastructure into which students could plug their theoretical interests as they addressed the polemical issues found within the physical boundaries of the territory. Essays were assigned in order to provoke debate within the Atelier

and within the smaller Agenda Groups. Initially we were interested in contextualising theoretical debates of place versus placelessness, local versus global, etc. set within the scales of the territory, the city, and beyond.

The resulting discourses prompted individuals to further their personal theoretical ambitions through self-directed investigations informed by external sources such as cinema, 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 accustom in their prior studio experiences.

Of course, in relying on the rhetorical as an investigative tool, we realised that we were running the risk that theory could serve as a cerebral crutch for students who preferred avoiding problem solving. We prevented this situation by setting up a pedagogical Dialectic where theory, [our thesis] was counteracted by experimental exercises in constructing, [our antithesis]. Theory kept the students challenging convention, whilst constructing tectonic connections and metaphysical photomontages/collages kept their ideas grounded in the human condition. These exercises forced students to explore ways of synthesising their theoretical interests and tectonic constructs with human inhabitation, programmatic necessity and climatic constraints.

Students:
Christia Angelidou, Maria Badeva, Ben Blackwell, Polys Christofi, Polly Clements, Jillian Clifford, Ciara Fitzpatrick, Aleksandra Gavrikova, Alistair Hume, Adam Jankowski, Auguste Juozapaviciute, Jamie Kelly, Christina Manta, Courtney Mcgloughlin, Sima Oklah, Anita Olaye-Felix, Jane Perry, Gabriella Rago, Sotiris Skaros, Sophie Smith, Zhanar Yesbaganbetova, Madi Zhunussov.

BUILDING SECTION THROUGH THE ROBOT ASSEM-
BLY PLANT | THE MACHINE ROOM | LIBRARY AND
RESEARCH CENTRE
SCALE 1: 100
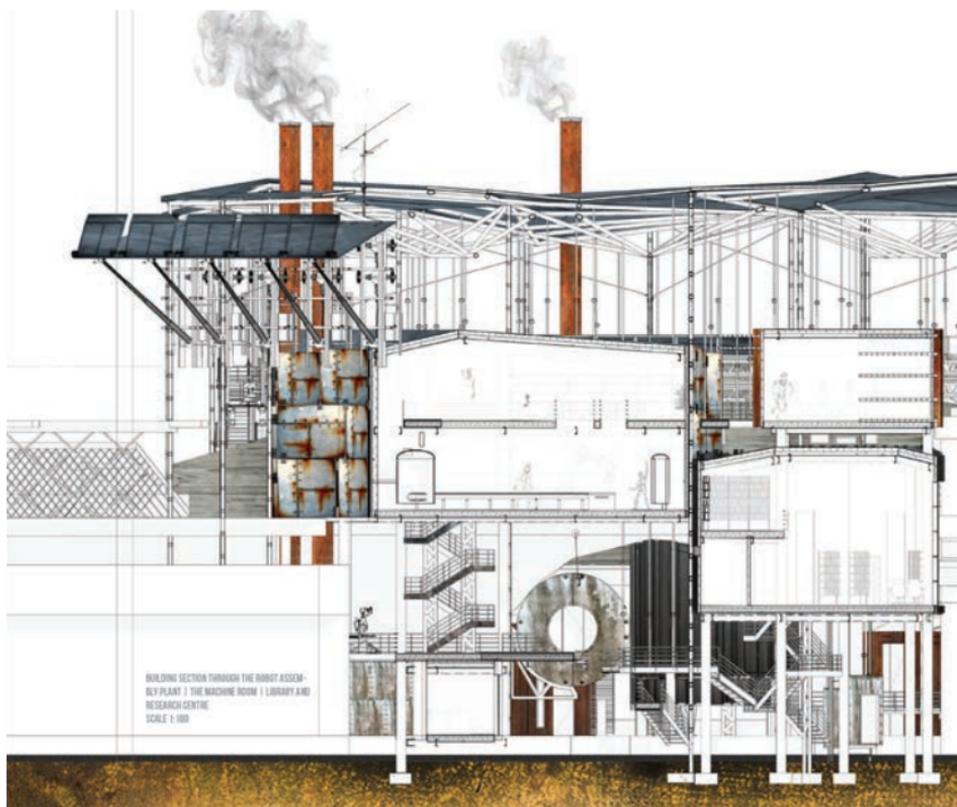
The Robot Labyrinth
Christia Angelidou

The proposed 'underground' robot factory / network, is to share a quality of transformative energy with the public, questioning human evolution as a result of technological advancements. Gradually, the seeming chaos of disposed industrial leftovers, recycling and work places will change into a well-oiled, robot factory with a logic of its own. This present-day collaborative network will dynamically organise and reorganise around social issues, political actions and events, to fully disassemble and reassemble.
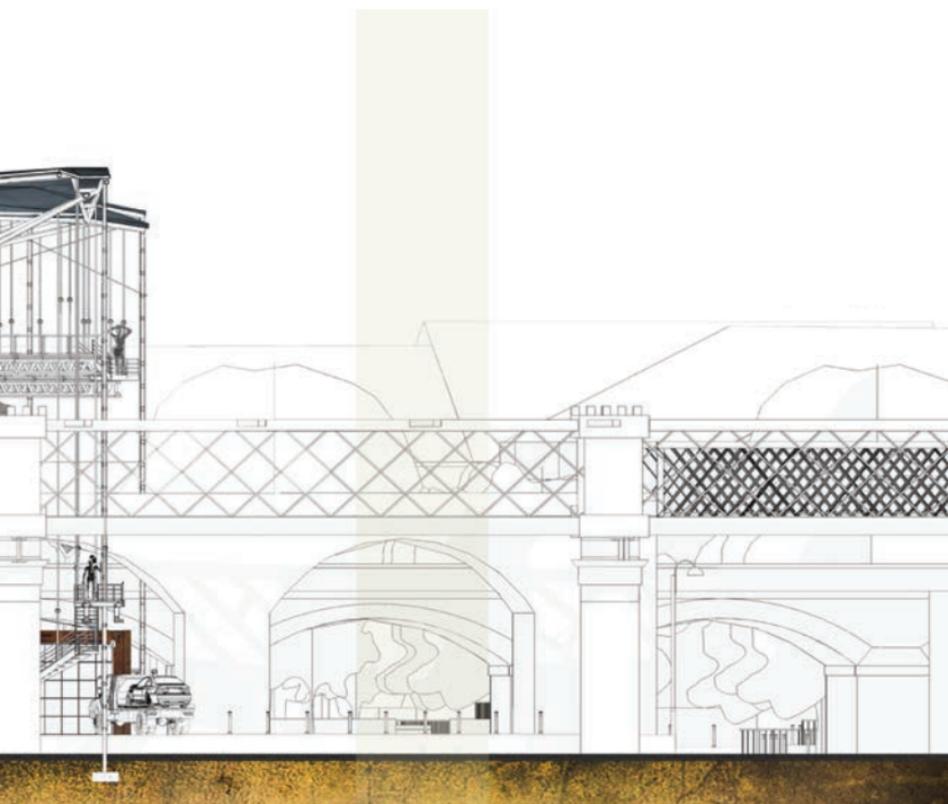
The Augmented Reality Rehabilitation Centre
Alistair Hume

The Augmented Reality Rehabilitation Centre is proposed for a hypothetical future, in which augmented reality has severed our direct experiential connection to our surroundings. It aims to explore the relationship between digital and physical space, and articulates a dialectic program, that teaches users to celebrate context and history, whilst embracing the potential of a digitally enhanced spatiality.

Place for Activists
Mariya Badeva

The project was dictated by considerations of fiction and reality intertwined with deep research into activism taking place within the territory of investigation-Castlefield, Manchester, UK. The site: the former film set of Coronation Street is reconstructed to combine activist rallies, media and printing facilities where activists reshape reality with shared ideologies. The project responds to the growing number of people and organisations who fight for the right to protest against certain ideals and transform the artificial reality we live in.

Transience | Permanence
Jane Perry

In a future reality where globalisation has created a population of constantly travelling people, this infrastructure allows people to plug-in their transient homes, in the form of train carriages, boats or road vehicles, and become part of a permanent community.
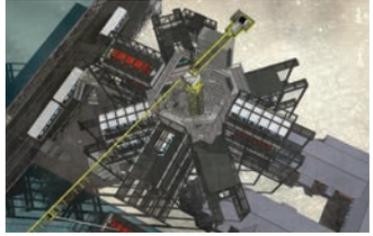
The Coronation Street Studio Tour
Adam Jankowski

The master plan for Granada is to turn it into a movie-inspired theme park and for The Coronation Street Studio Tour to be its flagship attraction. The ride would tell the story of the wonders of television and cinema as well as educating guests in the ways in which entertainment is made for the silver screen.

Medical Research and Well Being Centre
Augustė Juozapavičiūtė

The project is a heterotopia that overcomes the concepts of death and social inequality by celebrating the infinite relevance of health, creating a platform for a dialogue and interaction between people in a setting of a cleansing ritual. Three overlapping circulation routes of terminally ill, homeless and public shape the spaces by informing the experiential journey of coexisting realities.

An Infinite Present
Christina Manta

The project consists of nursing homes and treatment facilities for amnesia patients, based on the Maggie's Centre model, while also providing an experiential centre for family and visitors. The project raises awareness of the instantaneous world we are living in, which can be described by a certain "loss of temporality". It does so through a series of spaces which instill a sense of familiarity and comfort, proceeding to expose people to the coexisting realities of an infinite, hallucinatory present.

SAGRADA FAMILIA | HETEROTOPIA

THE VOID
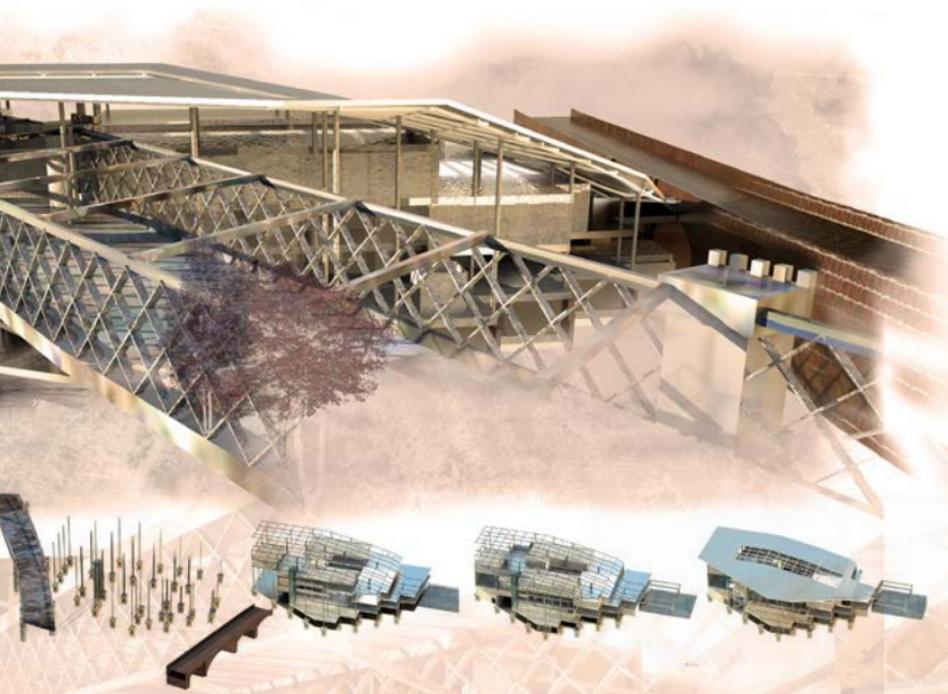
Continuity in Architecture

John Lee
Grace Choi

Emma Tanti
Phil O Dwyer
Ramboll UK

'Architectural continuity is the product of our interaction with the constructed world, a world that at once connotes a recognition of the past as well as an anticipation of the future.

Architecture emerges as an outcome of a dialogue maintained with our surroundings.

We need to look at them to act.'

Rafael Moneo 'Against Indifference as a Norm'
(from El Croquis 'Rafael Moneo')

In television, a Continuity Announcer has the requisite linguistic skills to glide seamlessly from 'Top Gear' to 'The Story of the Jews'. On film sets, a Continuity Supervisor ensures that the cigarette seen in the protagonist's right hand in the balcony shot remains there when we cut to the room.

So on the one hand, continuity contains within it the idea of inserting an intermediary between two dissimilar objects, with the purpose of enabling them to be viably concatenated. On the other hand, continuity seeks to maintain the momentum of a narrative, through observing the

conventions of storytelling, during the twists and turns of time.

It ought to be unsurprising therefore to find that the Continuity in Architecture Atelier explores the development of building propositions that create a coherent and viable link between dissimilarities in urban form and character, and also dissimilarities of past and future.

The work of the Atelier in 2013-14 has had as its territory Piccadilly, and two sites with differing discontinuities. The site on London Road abuts a sturdy neo-palladian bank building, currently a void in a street frontage that is the vestibule to the City Centre. The site on Dale Street has its borders an unpromising surface car park, weak late-modern buildings, but also historic canal infrastructure and some fine warehouses.

Out of a considered contextual analysis came two-dozen projects that look backwards and forwards, but also side-to-side.

'We need to look at [surroundings] to act.'

Site B: Dale Street

Site A : London Road

Students:
Karina Abu Eshe, Amin Ahmad, Mohd Arif Aiman bin Mohd Jolkapli, Zhor Boukerrou, James Donegan, David Eccles, Maliwan Hicketts, Matt Iliffe, Simina Ionsecu, Dafini Karagyozova, Michael Kennedy, Steve Kirk, Carol Kwan, Scott Lewis, Christina Hristova Lipcheva, Simon Mitchell, Sophie Morgan, Conor Morris, Afrah Qureshi, David Sadik, Aizat Saprudin, Todor Shekerov, Rachel Spink, Guy Thompson, Annie Yaseen.

Above Left:
3D Print Factory
Christina H Lipcheva

Top:
Cycle City
Rachel Spink

Above Right:
From 'Non Place' To Place
Karina Abu Eshe

Centre for Creative Ideas
Dafini Karagyozova

The Food Bank
Scott Lewis
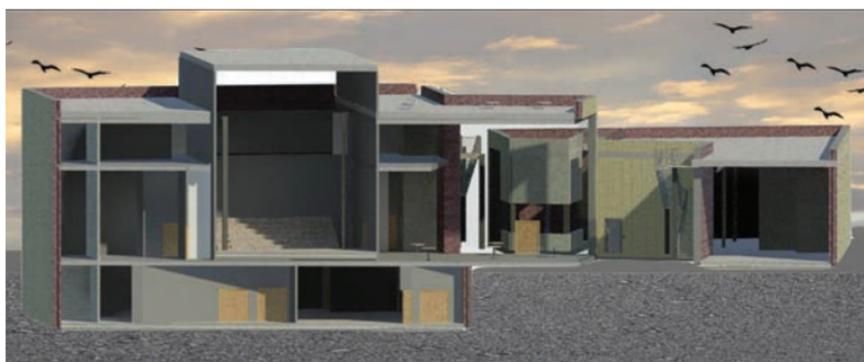
Manchester Sequential Art Centre
Carol Kwan

Club 27
David Sadik

Top:
NQ Art Gallery
Simina Ionescu

Centre:
Link Art Centre
Zhor Boukerrou

Above:
Urban Oasis Teahouse and Garden
Guy Thompson
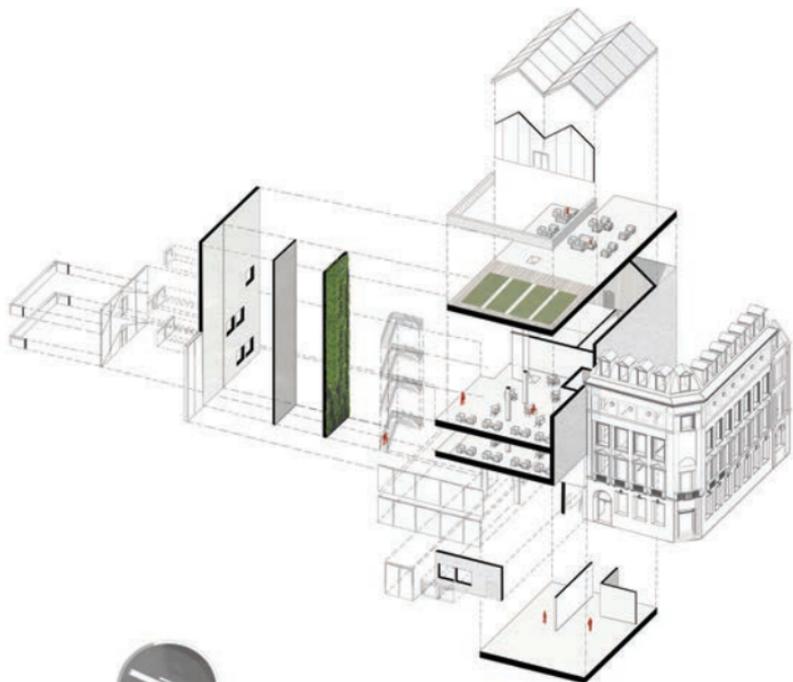
Top:
The Urban Gradient
Annie Yaseen

Above Left:
The Manchester Astronomical Society
Michael Kennedy

Above Right:
Creative Hub
Aizat Saprudin

Public Relations:
The False Facade
James Donegan

Manchester Apotheosis
Matthew Iliffe

United We Stand
Amin Ahmad

Fossil
Todor Shekerov
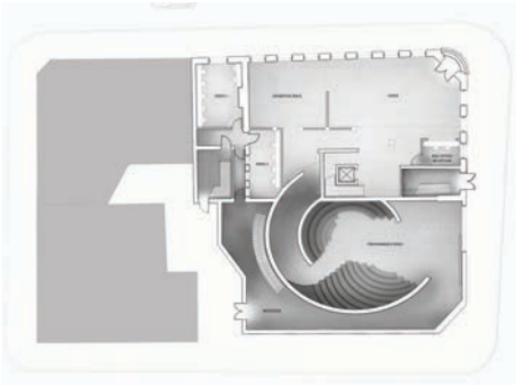
**Manchester
Storytelling Centre**
Sophie Morgan

The Bohemian Market
Simon Mitchell
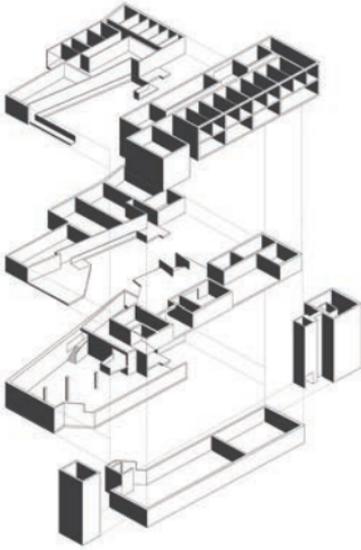
Top Left:
Archway Brewery
Steve Kirk

Top Left:
Dale Wharf Art School
David Eccles

Above:
Home
Conor Morris
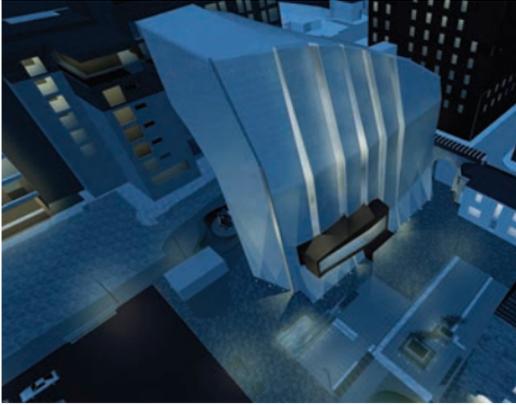
**Manchester
Innovation Hub**
*Mohd Arif Aiman bin
Mohd Jolkapli*

Spa 5
Afrah Qureshi

Below:
Urban Retreat
Maliwan Hicketts

MSA Praxis

Helen Aston
Sarah Renshaw

MSA Praxis investigates real communities whilst using the architectural, research and creative skills of the students in parallel with the deep local knowledge of residents. As one of the poorest wards in Manchester, Cheetham Hill experiences extremely high levels of both social and physical deprivation, resulting in a fragmented and splintered built environment. Since the recession, where local service provision has been reduced, relocated or removed, the consideration of the 'social' is a necessary act for architecture students.

All projects were generated through a varying degree of contact and collaboration with residents of Cheetham Hill, and the only parameter stipulated was that the students were required to work on housing, in addition to a community resource that was identified and chosen individually The student's early group investigations helped them to determine, define and refine their own ideas into a project while immersing themselves within the community.

At the beginning of the year questions were raised through discourse addressing the historical, current and future role of the architect which enabled responses by the collective body to propose and transform the social, political and economic conditions of the community of Cheetham Hill. It
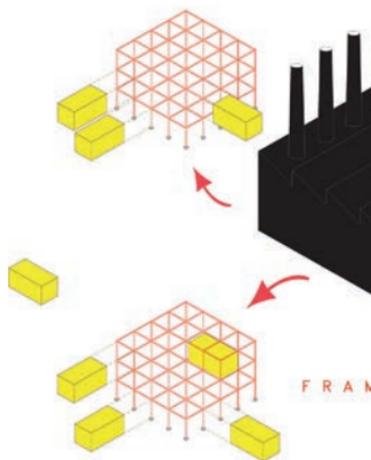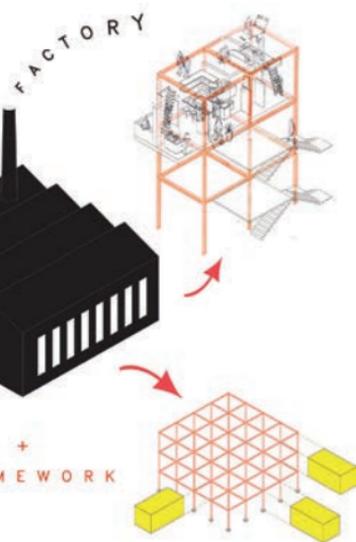
aimed to place the student in a position where they challenge, understand and propose an architecture, where the role of architecture is not just building on a site. We also posed the question of how overtly gendered roles within a deeply rooted profession and a community might shape that community or possibly drive change in creative practice.

In response to the briefs and discourse the students have mapped the gendered territories of Cheetham Hill, suggested a responsive and relevant accessible Master and/or Mistress Plan and written a Manifesto/Womanifesto of architectural practice. In order to propose options for the possibilities of shared space within the local area, groups of students have collaborated with individuals, local community groups and Abraham Moss School, organising and running their own workshops and events in an attempt to not only understand the issues of residents but to document the multiple voices of Cheetham Hill. At times when large-scale territorial mapping had been required individuals were then asked to draw an interstice or threshold of their proposition for a site at 1:1 scale. This not only allowed the atelier to challenge their design processes and find alternative ways of communicating the 'issues' and artefacts of everyday lives but we reviewed the work collectively using the silent review method with no vocalisation but through drawing onto the drawing.

Students developed their building propositions by using participative techniques grounded in both theoretical texts and practices at the same time as freeing themselves from a dictated theoretical brief created in an abstract location such as a School of Architecture. They became their own architects of their own projects developing the brief in response to real issues and getting to know the area though real situations. Ultimately not creating projects driven by a polemic but proposals grounded in current live connections with stakeholders who completely understand the particulars of that place.

Factory + Framework
Joe Smith

Putting the means of producing space in the hands of local people.
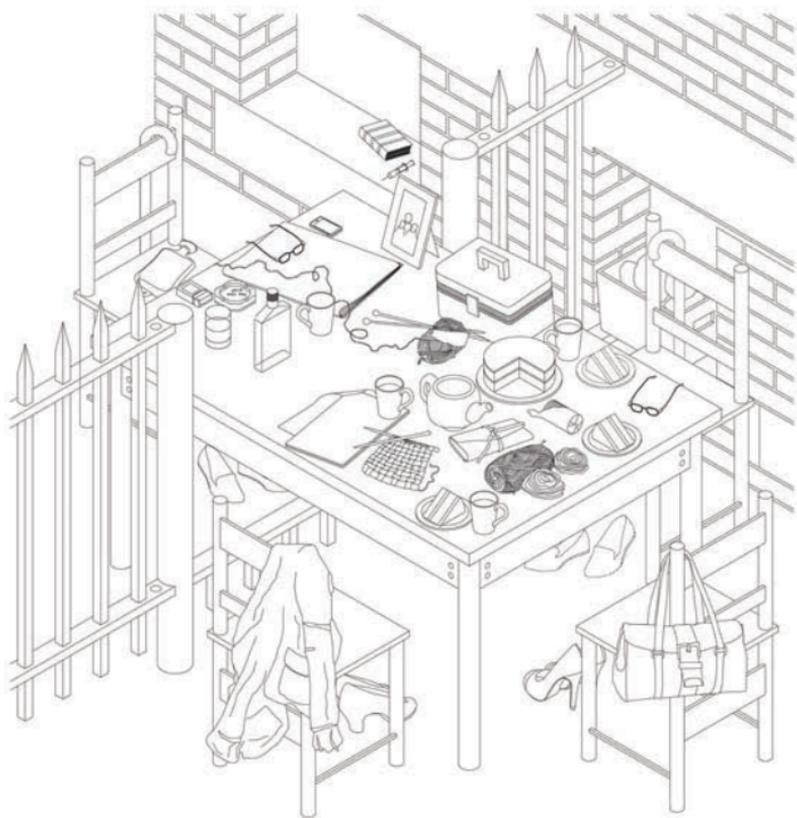
Knitting Knurture
Sophie Hodges

Study of internal habitation

An intercommunal exchange which enables people to talk and share ideas using knitting and craft.
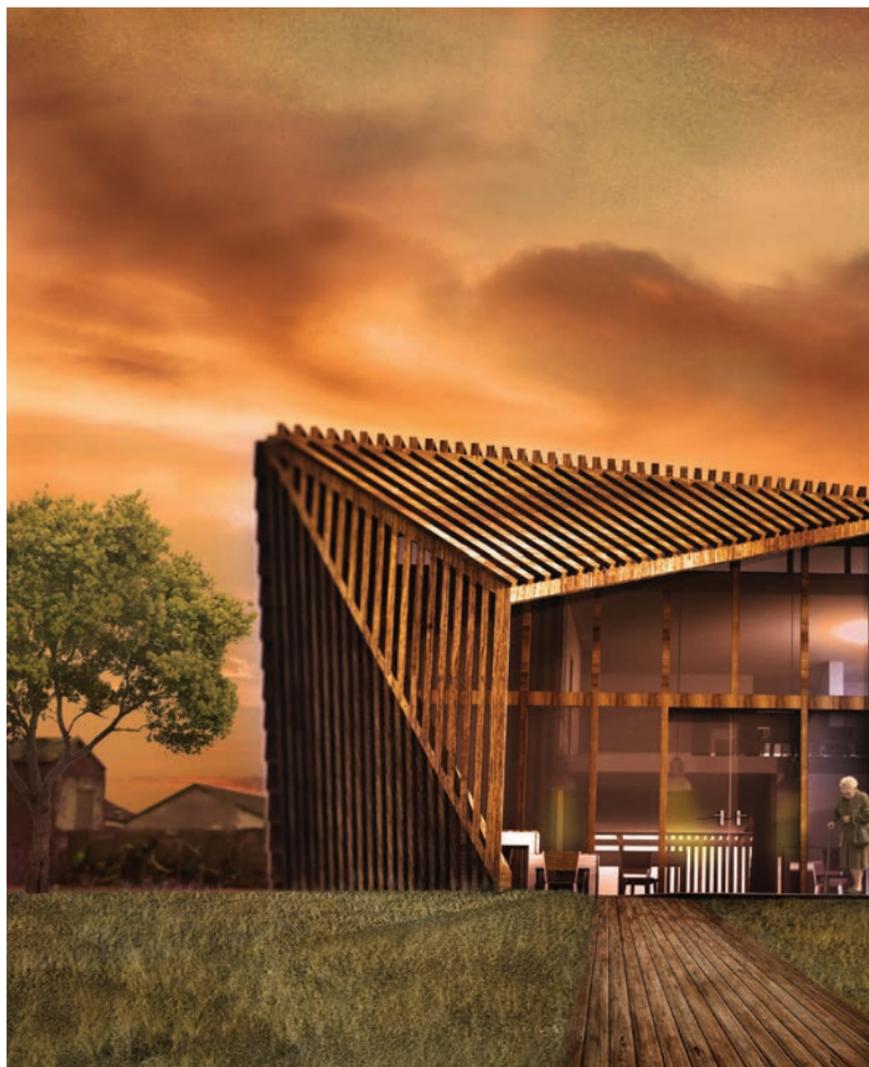
Kitchen Town Hall
Katy Foster

External perspective

Bringing the kitchen out of the home and into the Town Hall encourages interaction between neighbours and the wider community of Cheetham Hill.

PRIVATE OUTSIDE SPACE

SEMI-PRIVATE OUTSIDE SPACE
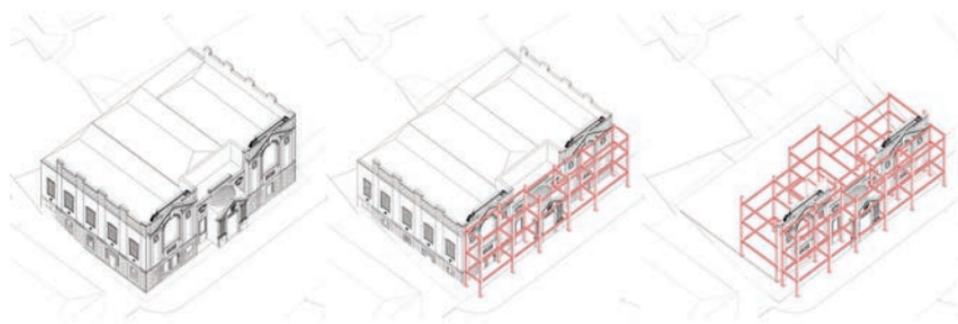
PUBLIC OUTSIDE SPACE

Intercommunity
Catherine Bason

External perspective

An intergenerational, multi-lingual cross community education centre with intergenerational housing.

Capitalising on the everyday... Laundry
Konrad Koltun

Construction Sequence

A housing estate for relief from the everyday struggles incorporating Cheetham Hill Laundrette.

Text in image: "Expert citizen / Citizen expert" (Unity is a myth - Manifesto) 2014
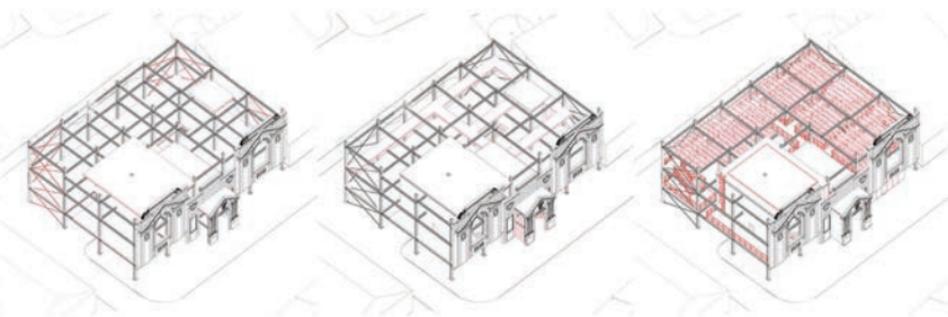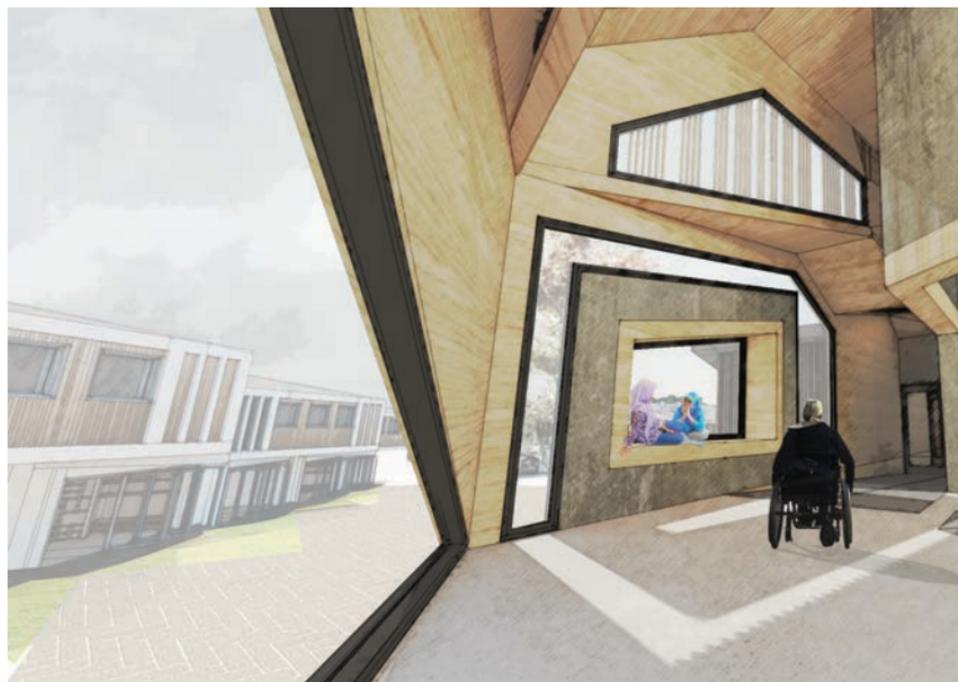
Access to Homes and Work
George Williams

Internal perspective

A social Co-Housing scheme used to enable relationships between disenfranchised citizens and construction industry specialists with the aim of enabling self-build housing and construction training.

The Yard
Warren Walker

Elevation

A young people's hub and community sports facility with supported housing for vulnerable young people.

Community Co-Working
Adelina Nedelcu

Top: External perspective
Bottom: Exploded axonometric
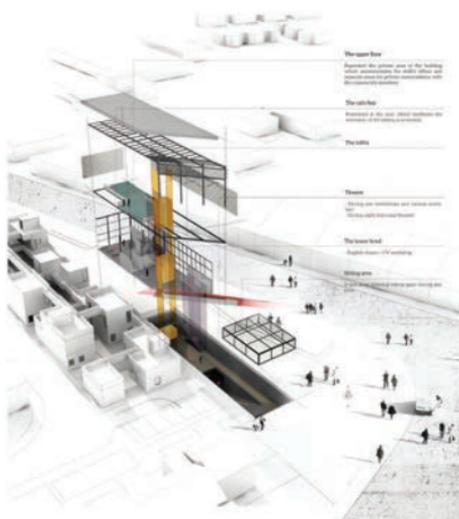
An integrated housing and learning centre for vulnerable displaced immigrants who have recently arrived in Manchester.

Melting Pot
Will Priest

Top: Dining area
Bottom: External perspective

An allotment initiated Co-Housing scheme with dispersed model of growing healthy food within the community of Cheetham Hill, operating as a catalyst for social interaction and community cohesion.

Processional City

Dr Darren Deane

The *Architecture of the Processional City* looks at architecture from the human perspective, tailoring design to the movements, relationships and modes of existence of its individual occupants. Initial research was undertaken as inhabitants of this perspective. Examining the live procession became a springboard for our subsequent work, relating each level of analysis and diagramming to careful observation of human interaction and movement. This focus frames our atelier approach not only to design but also to representation.

The cosmograms presented with the projects illustrate how the scheme is nested within numerous modes of existence. This describes the schemes as a product of commingling near and far environments, with levels of meaning, instead of as objects in space. This environment effects and is affected by the dynamic interplay of the schemes. Although all twelve are based on the same site, there are marked variations in the respective zones of attention.

These variations are also registered in the differences to be found in their modes of representation. Spatial horizons of involvement include: *foreground* (scheme activated); *middle-ground* (scheme activates and

creates a dialogue with the site); *background* (how the scheme would activate the implicit context). The latter is important in predicting the impact of the design on the historical, cultural and environmental life of the city. A threefold synthesis of the past, present and future is what helps define how the schemes are socially interconnected and meaningful.

Our cosmograms reveal a relational field, depicting spheres of influence discovered in earlier group analysis of a case study, the Marian Procession. This initial case study formed a crucial part of our site analysis but, on a broader scale, the recording of lateral involvement during this social event aided in hypostasising the ductile nature of outdoor rooms. The cosmograms represent these outdoor rooms as landscapes articulated by purposeful relationships. The buildings presented here operate within a broader ecology relating to the programme of the processional and the everyday city. As explained by H.W. Parke in Festival of the Athenians:

> *The importance of processions in the public worship of the Athenians is well illustrated by the fact that they erected a special building in connection with these events.*

Visual portrayal, whether diagrammatic, orthogonal or realistic, was undertaken through a contemplation of a number of case studies. Lateral spatial movement is implicit within the typology of representation. Cosmograms, processional diagrams and visual sequences are legible iterations of this process. Embedded within this practice is the belief that design is the creative orchestration of procession, encompassing a start and culmination point but emphasising the actions in between which build the ritual significance.

Curation
Linxin Li

Orientation within the building

This crafting workshop and painting studio was conceived through a study of orientation in the city. The form of the building and position of the entrance and windows are orientated according to the context, which aims to connect the building to the city and orientate users back to the city when they are inside of it. Inversely, in the tower block, the different realms are separated from each other at four corners on a floor and connected by the circulation space and mediated by the hearth in the centre.
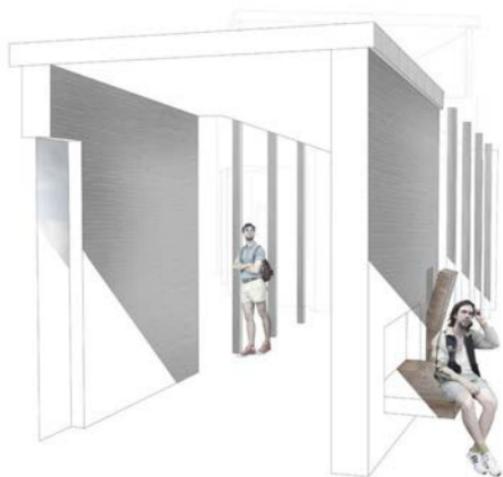
[Postural]cession
Brodie Kane

From spatial aspect to material prospect:
Top: Juice bar
Bottom: Studio

This proposed *Chiropractic Clinic* addresses the city in the same way as posture addresses a corespondent. Posture signifies a complex iteration of person and status, defining hierarchy and position, making processional activity readable. Rehabilitation, relaxation and education are three key elements of the programme and design, providing a place of respite and contemplation from the chaos of everyday life.

Sanctuary

Offering

THE ALIBI

Discernal
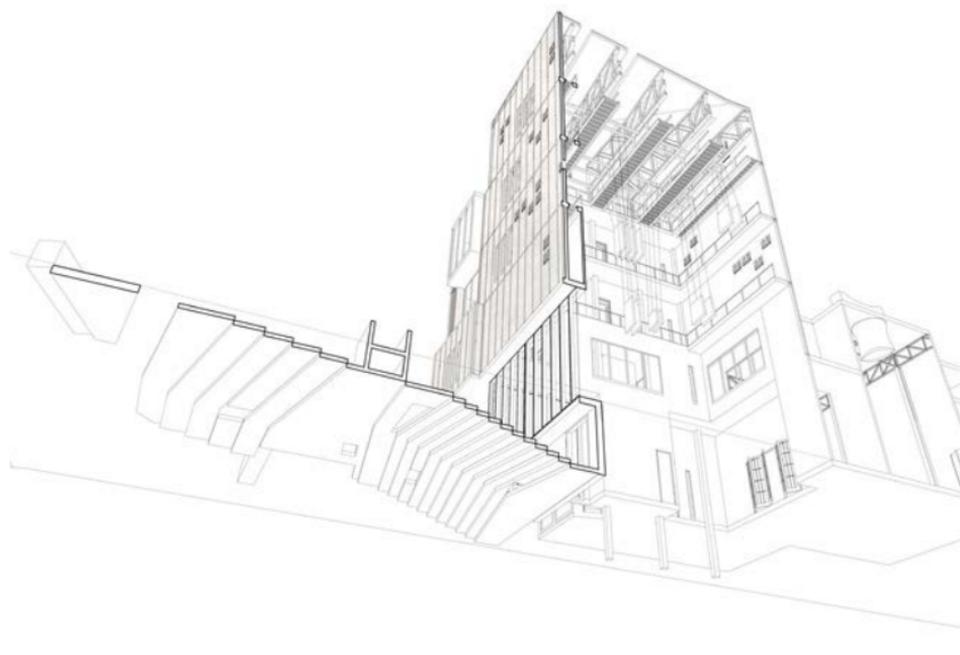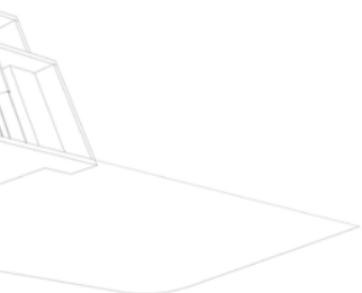
Baring the Device: Civic Flytower
Raphaé Memon

Worm's eye perspective

The programme of the *Civic Flytower* is primarily back-of-house construction and assembly of street furniture/ set pieces. The main occupants are artefacts in production, and as they gradually process through their build stages from workshop to assembly space to the street, the building mirrors this thinning out until it dematerialises and hands itself over to the street. The street is the stage.

Flormation
Georgina Mitchell

A space of sanctuary and offering

The building 'offers itself to the city' with symbolic objects, sensual surfaces and spaces that many different people would want to interact with and congregate within together. Flowers were chosen as objects that symbolise the act of offering as they are also associated with peace, sanctuary and gesture. The courtyard is a functional and symbolic focal point within the building; a central unit to provide a both a social space and a flower growing facility for the florist part of the building.
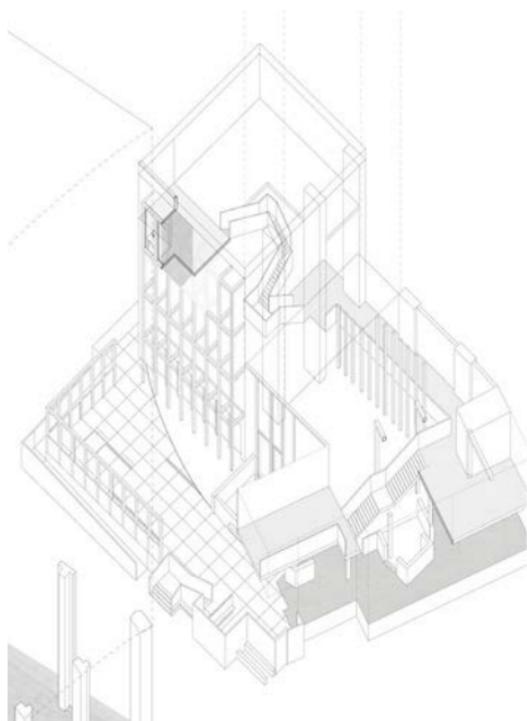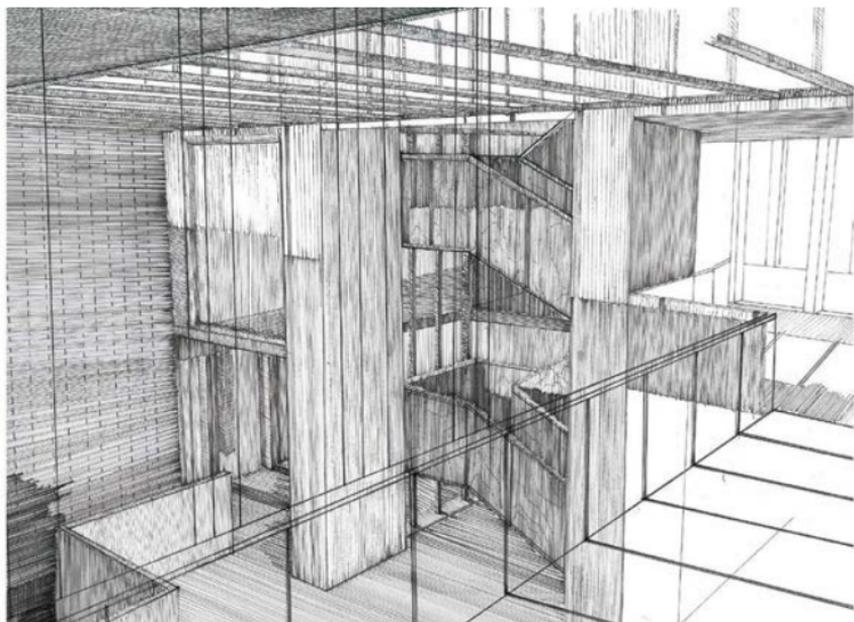
Writers' Block
Tom Brownill

Top: Circulation, dynamic unity
Left: Detail of a cosmogram

This scheme investigates and develops the relationship between reader and writer, forming a School of Writing with an onsite publishers and bookshop. At the rear block writing cabins hanging over the public square puncture the heavy box structure. The scheme's harshness is also softened by the use of an elaborate spatial sequence that begins in St Peter's Square and makes its way through the building. The sense of movement in the design softens the boundaries between sections of the scheme and creates a dynamic unity instigated by the subject.
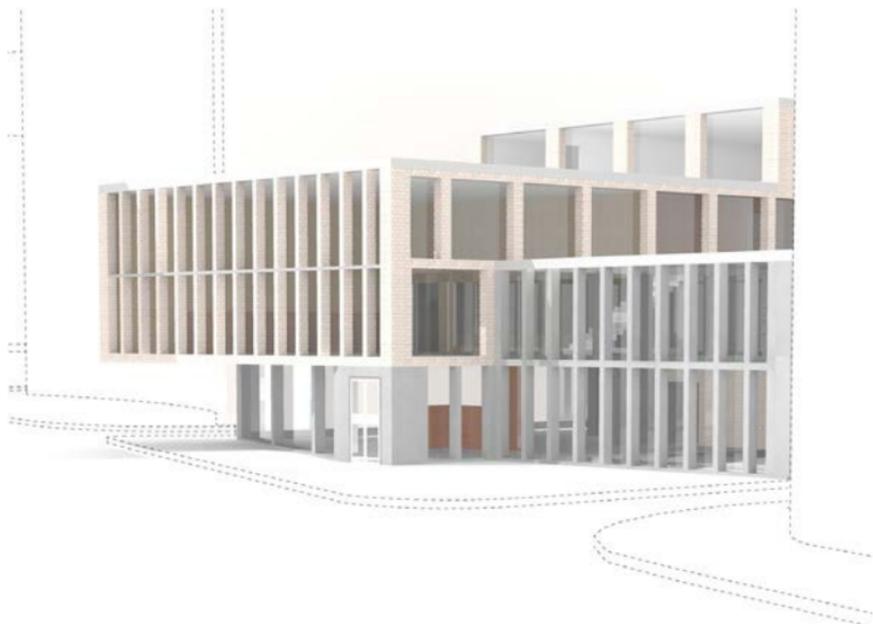
Civic Dining
Peter Chinnock

Top: Sreet facade
Top left: Street oriented dining
Bottom left: Beginning the
vertical procession

Intended to extend the scope and reach of Manchester's food festival, the building houses a restaurant which provides a passive environment for visitors to escape the hectic 'fast food lifestyle', realising the concept of a contemplative retreat which emerged from the voidal nature of Remembrance Day procession. Additionally a cookery school provides a balanced contemplative and active journey through the idea of 'vertical procession'.

Auration
Clara Cheung Dip Wan

Section cut through the civic aura block

Auration is a goldsmiths located in St. Peter's Square, at the civic heart of Manchester. Similar to the iconography present in processional activity, goldsmiths are symbolic mediators that create a dialogue between the history of institutions and the urban environment by adding value or re-shaping an object. Gold is the main theme that poetically sums up the conflict between civic life and collective life, history and the present, in the midst of intertwining modes of existence.
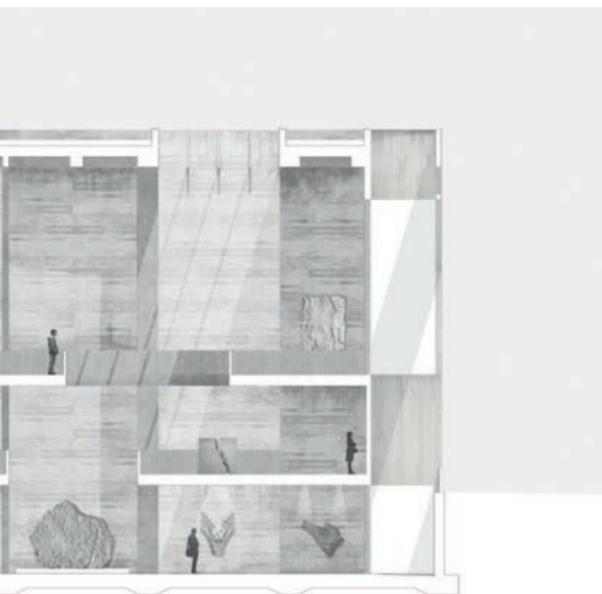
Lithification
James Taylor-Foster

Longitudinal section

Lithification is a house for stone fragments in Manchester's civic centre. Combining gallery spaces with workshops for stonemasonry, the building's programme is hinged around a tripartite relationship between stone as symbol, material and object. The spaces which consolidate these three spatial threads create a communicative dialogue between street and threshold, node and surface, person and occupation. The scheme seeks to integrate with, rather than reconfigure, the symbolic fabric of the city.

Work Space Place

Amy Hanley
Stephen McCusker

We are a code focused atelier using agenda and manifesto methodology to create unique architectural design solutions to multiple design scenarios. Orbiting around Chapel Street, Salford our designs and interventions respond to the urban landscape with a deep grounding of code and technology.

Work Space Place has explored the role digital coding has played in the experience, operation and organization of the city in conjunction with buildings and infrastructure. The atelier's geographical focus is the border between Salford and Manchester located in the city centre. The border condition highlights discontinuities and edges to organized structures in a dense built location of social, economic activity. Within this frame of reference W.S.P design projects engage the digital and physical characteristics of the urban conditions that play a part in the everyday lives of people in the city.

The students' projects, engage existing digitally augmented activities, geographical landforms, urban infrastructure and key landmark buildings that connect both cities through site interventions. Building programmes communicate interpretations

SALFORD
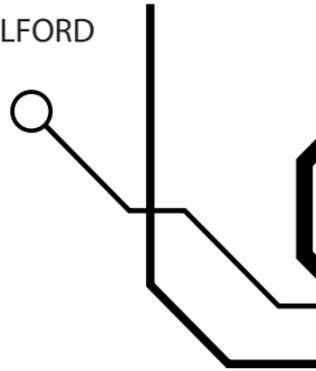
Transitory Code

Code Journal

Tomorrow Party

Re-Code

IN[control]

Codescape

MANCHESTER
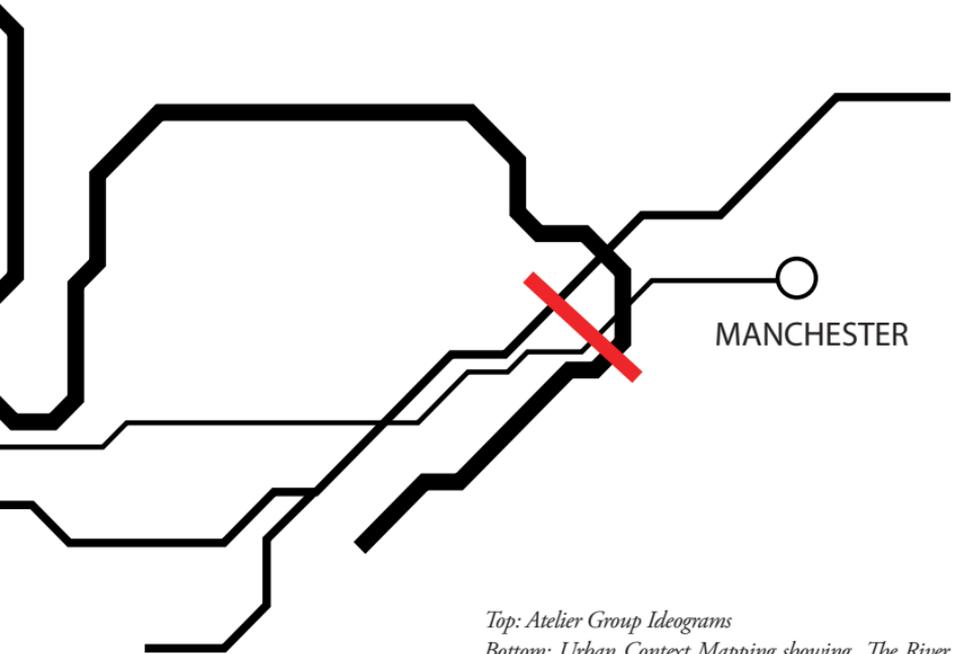
Top: Atelier Group Ideograms
Bottom: Urban Context Mapping showing The River Irwell, Chapel Street, Rail Networks and the Site Intersect.
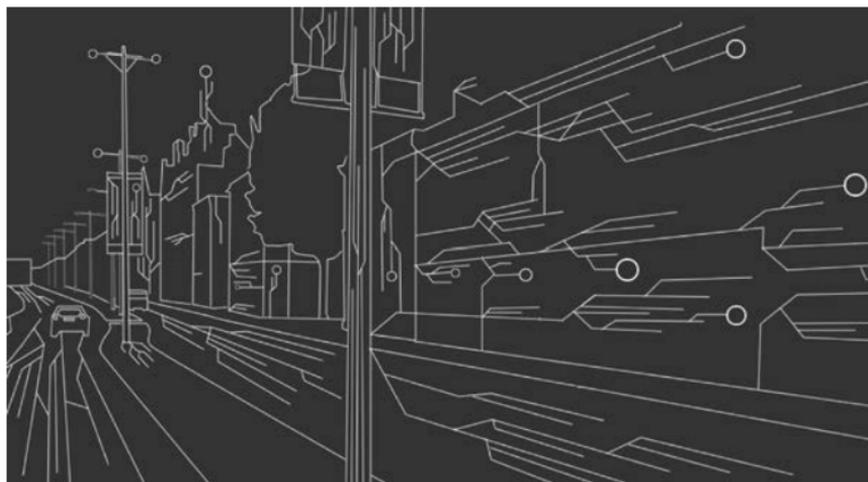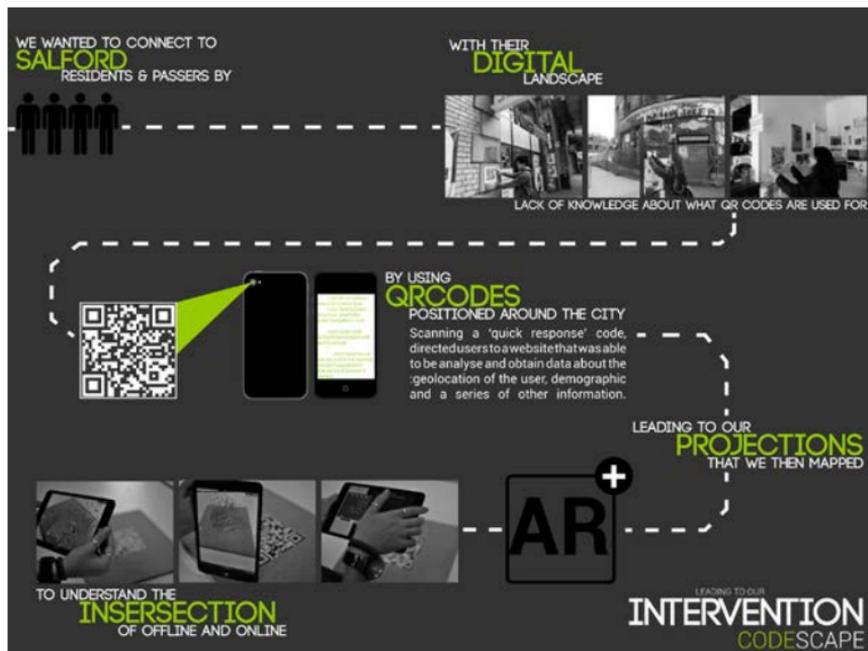
Codescape Pamphlet

Top: QR Intervention, Bottom: Coded City Image

Harry Harrison, Jianing Chang, Eleni Zygogianni and Panikos Pittakas

The CodeScape Atelier group explored the digital landscape to develop an approach to code and architecture.
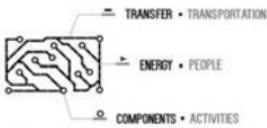
ARCHIVE ORDER
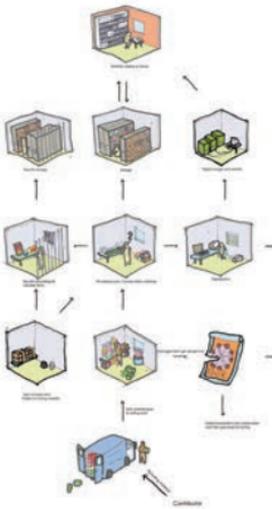
of shifting urban practices, shaped by code, people and the physical environments.

The operation of the city as a coded environment connects with architecture design precedents, writings and urban strategies concerned with memory, data, archiving, modes of experience, acting and recording in the city.

Listening to people active in Manchester and Salford's creative practice culture and professionals in the building industry has continued to play an important role in the atelier's design practice with guest speakers, Professor Nick Dunn, Reverend Andy Salmon of St Philips Church and Venue, Music Producer, co-founder of Unconventional Jeff Thompson, Architect Leo Harris and Engineers Ruffy Ruan and Matthew Chantzidakis have contributed to group discussion and student projects.

Students:
Brenda Brooks, Jianing Chang, Wei Ee Choo, Christopher Doherty, Harry Harrison, Samuel Holden, See Sern Khor, Egle Kriauciunaite, Cheuk Hang Lee, Ruochen Liu, Edward Mack, Sotiris Menelaou, Mary Phey Chen Oon, Oliver Pozegic, Panikos Pittakas, Jennifer Louise Routh, Vladas Simaitis, Benjamin Smith, Jessica Spencer, Samuel Steel, Nicoletta Theophanous, Alan Tong, Eunice So Hay Wei, Eleni Zygogianni.

Top: Coded Transfer Diagram, Codescape Group
Middle: Programme Development, Mary Phey Chen Oon
Bottom: Re-Code Atelier, Workspace Mapping Excerpt
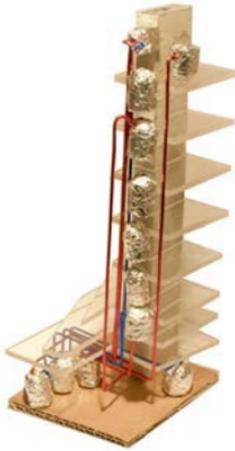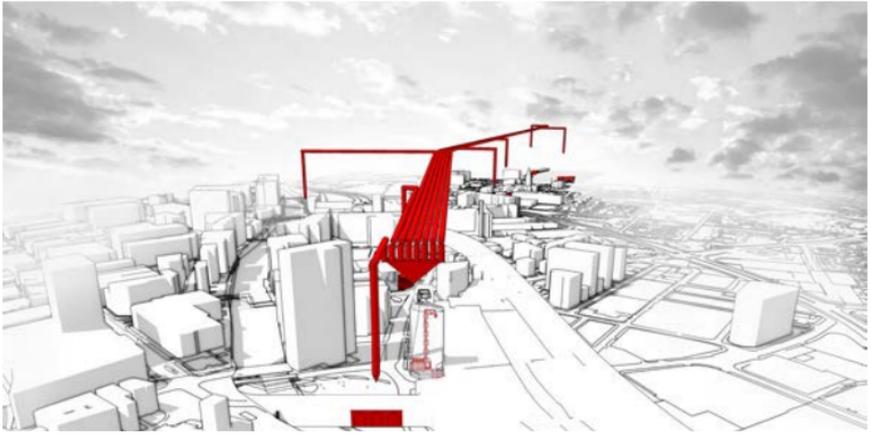
Brewing the
Community
See Sern Khor

Top: Urban Strategy
Bottom: System Metabolism
Right: Section

By taking the 'transitory population' of Salford, we can look at a select cross-section of those at the extremes of digital and physical dependence. Through a greater reliance on coding, can the importance of physical location be reintroduced? The Brewery is a physical landmark linking pubs on Chapel Street to the transitory people located in the adjacent hotels, corporate coffee houses to transition from the ubiquitous to the real.
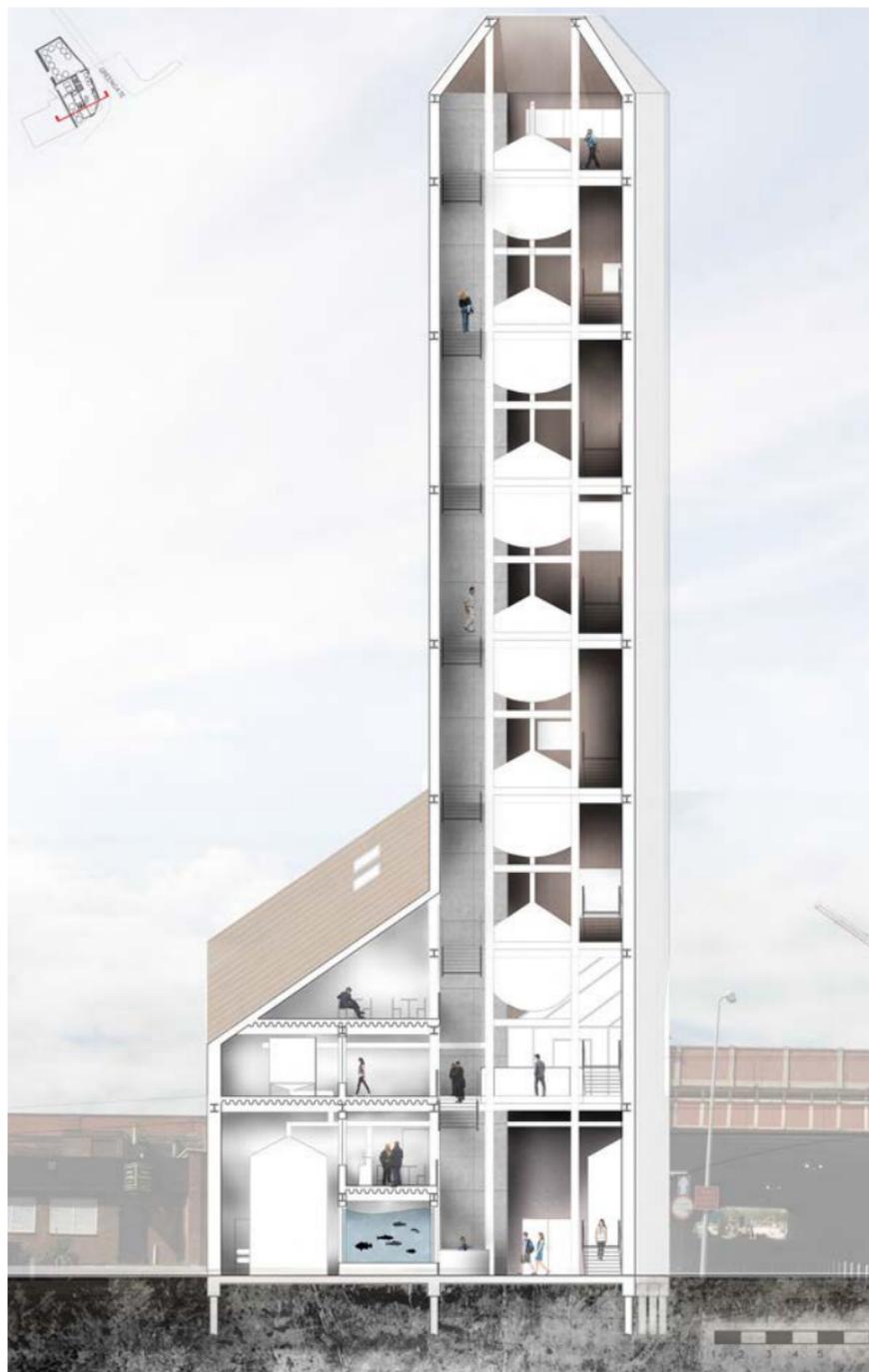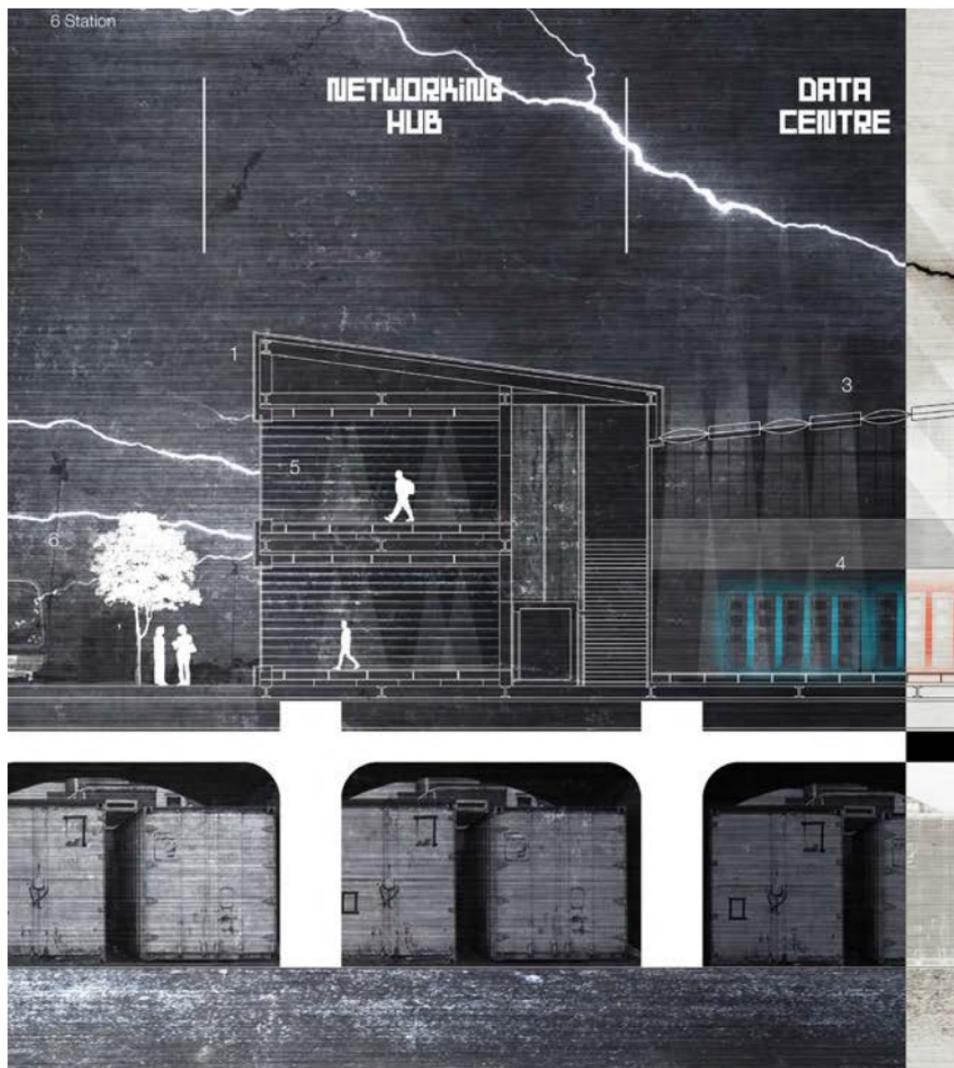
Chapel Street Data Centre
Christopher Doherty

1:50 Section, Twenty Four Hour Programme

The Chapel Street Data Centre explores the manifestation of code in the city and the physical qualities of networks, topography and journeys.

RAMP | WALKABLE ROOF | ENTRANCE

TWENTY FOUR HOUR PROGRAMME

The walkable roof structure allows people to disembark from the station and circulate over the building. Views down into the data centre, through the ETFE roof ensures the presence of the data can always be tangible throughout the journey through the scheme.
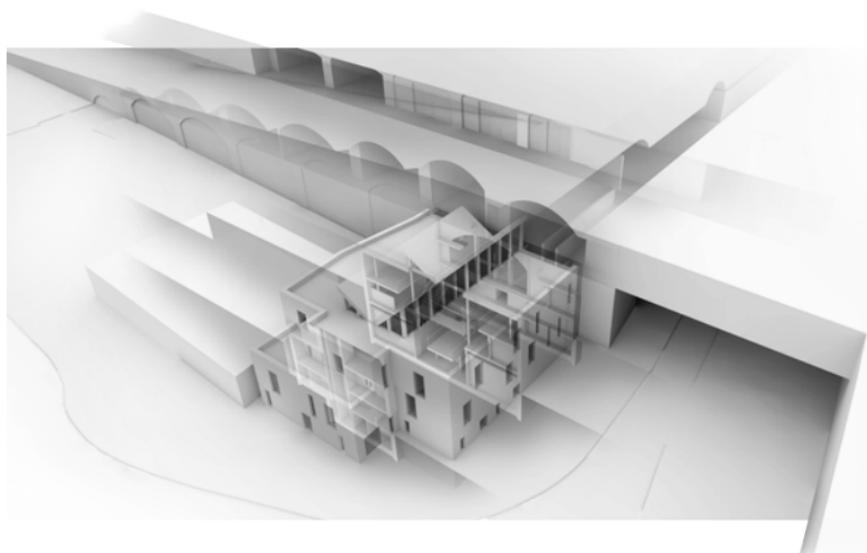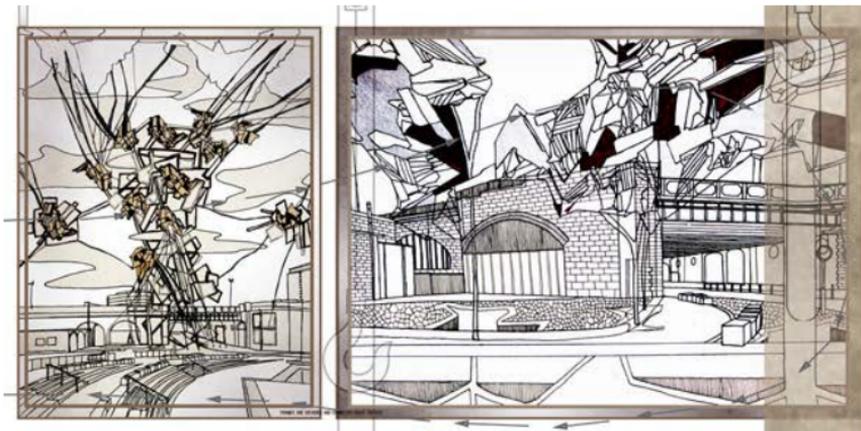
Green Gate Media Archive
Samuel Steel

Green Gate Media Archive connects to the Chapel Street media network. The building stores physical material and data for access and use in the production of media projects.

Top: Formal Development,
Eleni Zygogianni
Bottom: Perspective Image

MASTERPLAN OF THE 7 CABINETS SCALE 1 500

GALVER STREET

VICTORIA STREET

VICTORIA BRIDGE STREET
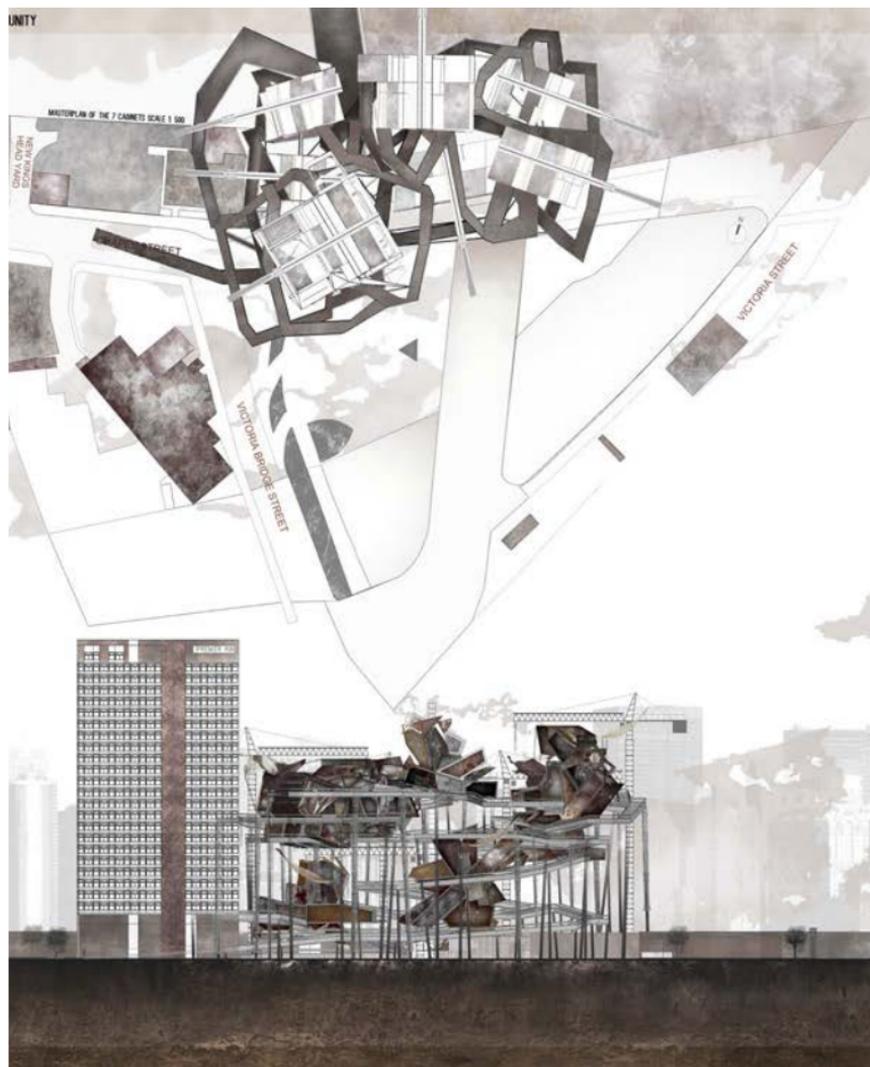
The 7 Cabinets of Wonder
Eleni Zygogianni

*Above: The Aerial Synthesis
Community
Top Left: Concept of Anti Gravity
and Creation of Form*

The experiential concept of synaesthesia is explored through the programme, spatial order and materiality of the 7 Cabinets of Wonder, an imaginary space destination.

MArch
Architecture

Post-Graduate architectural education is entering a turbulent period; there are proposals to rethink the current system, to become compliant with Europe, to allow free entry at Part 2 level, and even to move the emphasis from an academic stance to a more vocational one. But architectural education is not purely about the creation of architects, especially at MArch level. Higher education should broaden the mind, experience and understanding. Architectural education should, of course, promote an advanced level of technical resolution and professional acumen, but ultimately, its role is to encourage the development of cultured, educated and creative individuals, who can establish a level of maturation of thinking that will form the basis of their professional career. Models of co-creation, combined with interdisciplinary and international cooperation, teamed with the nurturing of local expertise can diversify creative approaches to the future.

The value of the architect within society has, over the last generation, drastically changed; architects need to be thinkers, facilitators, accomplished organisers, leaders. Architectural education can prepare future architects for their expanded position. Architects can think laterally, they are excellent problem solvers, they

know how to work within a team, they can lead, and they are visual people who understand technology and the consequences of the digital revolution. Architectural education has to be relevant, practical; and most importantly, it has to be valuable.

Sally Stone
MArch Architecture Programme Leader

Contested Peripheries

**Rob Hyde
Dr Leandro Minuchin
Dr Laura Coucill
Athena Moustaka
Professor Tom Jefferies**

**Kevin Logan
Andrea Cooley
Laura Stafford
Dan Newport**

CP

The atelier set out to investigate the peripheries as a critical category for architectural thinking and production. Often restrained to geographical coordinates, signalling the presence of detached fragments or terrains marginalised from expanding metropolitan cores, established views on the periphery in urban and architectural theory have associated the term with forgotten and disconnected material landscapes. Presenting a critique to these geographical positions, the studio sought to move beyond binary oppositions (inclusion/exclusion, centre/margin) and develop a catalogue of techniques and concepts suitable for transforming peripheral processes.

The peripheries are never fully a complete outside. They delineate a topological ground; a fabric of process and uncertainty. The studio proposed addressing the peripheries through the principles of instability and incompletion. Instability in relation to the fragility of names, concepts, and territories; the zones that are fully open for radical transformation and thought, the landscapes of sudden change, the offices, hideouts, vacant spaces and warehouses demanding a moment of experimentation. Incompleteness, in reference to forms; the unfinished status of projects, identities and spatialisations always unfolding and

the disconnected debris of those processes that have come to a halt. The peripheries are treated almost as a fatality: a beautiful collection of fragile socio-material processes that never fully accomplish a true closure, an ending. They register that indefatigable task of experimenting and glorifying the moment of construction and materialisation, only to realise that program and form should never seek to consolidate or fixate function.

For this year the unit took as a theme the notion of affordability as an attempt to question and problematise the ubiquitous processes of commodification associated with the production of contemporary urban spaces. For that purpose, students were encouraged to develop material strategies that challenged established financial, political and constructive systems underpinning architectural production today. For this year we used the Manchester Ship Canal as a case study, highlighting the importance infrastructural networks have in the articulation of socio-material relations. The studio engaged with different regional stakeholders linked to the ship-canal and developed

a critical understanding of the Atlantic Gateway project.

The unit relied on established and expanding collaborative networks to inform, challenge and develop students' projects. This year the atelier continued its involvement with the Social Movement GIROS and participated in the running of an interdisciplinary seminar in the Faculty of Political Science of the National University of Rosario, in Argentina. As an outcome of this year's study trip, the unit established links with alternative practices in Amsterdam and Rotterdam. Accompanied by Kevin Logan from Maccreanor Lavington Architects, we investigated the assembling and value of alternative material networks with Superuse and examined the potential of non-conventional architectural organizations with visits to DUS, Vitibuk and Killing Architects. With talks on the development of Ijburg and a seminar delivered by Seamless Territory, the trip also served as a vehicle to unbundle and illustrate the tensions that surround the relationship between materialisation, politics and territory.

Students:
Year 5
Emma Bricet, Carlson Jean Charles, Patrick Cronin, Marium El-Sayed, Melissa Haniff, Orestis Kyriakides, Aidi Affendi Kusim, Iraklida Nikolaou, Constantinos Papaioannou, Carmelia Paramasivan, Atiqah Nabilah Aidi, Lyana Wanis, Ellie Shouer,Chris Trundle, Katherine Williams.

Year 6
Eira Capelán, Nicholas Dunlop, Ron Graham, Lee Herrick, Mariam Iqbal, Zuben Markanday, Curtis Martyn, Haroon Noon, Baljit Panesar, Aida Rodriguez-Vega, Alice Taylor, Panagiotis Tsangaris, Christian Wren.

The scheme won the Zagreb Society of Architects 'Think.Space Culture Competition'.

Reciprocus
Haroon Noon
Mariam Iqbal
Curtis Martyn

Reciprocus relies on an ambitious plan to give new purpose to areas that have been typically neglected by recent developments in late capitalist societies. It addresses a system of waste and discarded resources – be it in human skills or material culture – by way of adaptive reuse and forms of planning that welcome bottom-up initiatives. Based on local exchanges and idealistic community engagement, the projects collectively interact through an engaging architectural fiction focused on amplifying the inefficiency of contemporary society, acknowledging architects as mediators of new creative techniques.

Water Culture Lab
Ron Graham
Zuben Markanday

Water Culture Lab investigates the affordances of water as a constructive surface. The potential of 'dynamic geography', which allows architectural and social infrastructures to reconfigure and relocate is explored as a means with which to mitigate local deficiencies in uneven geographical distribution of wealth along the Manchester Ship Canal. At a global scale, it facilitates sustainable oceanic resource husbandry and the establishment of new 'spaces of hope' for the genesis of novel political, social and economic institutions and regimes.
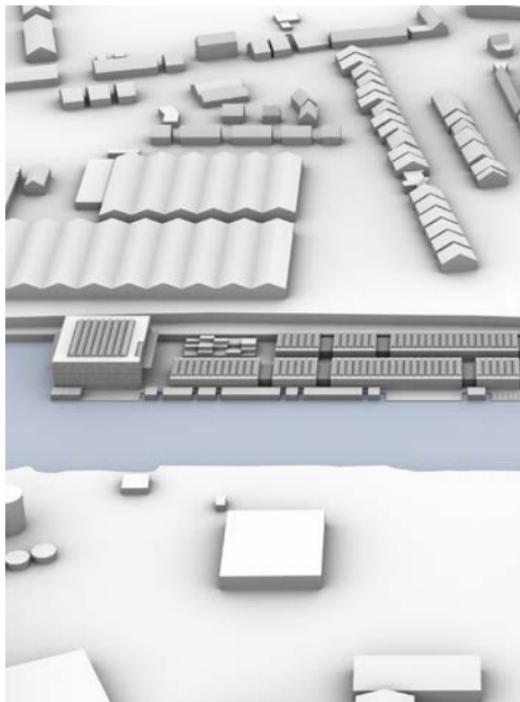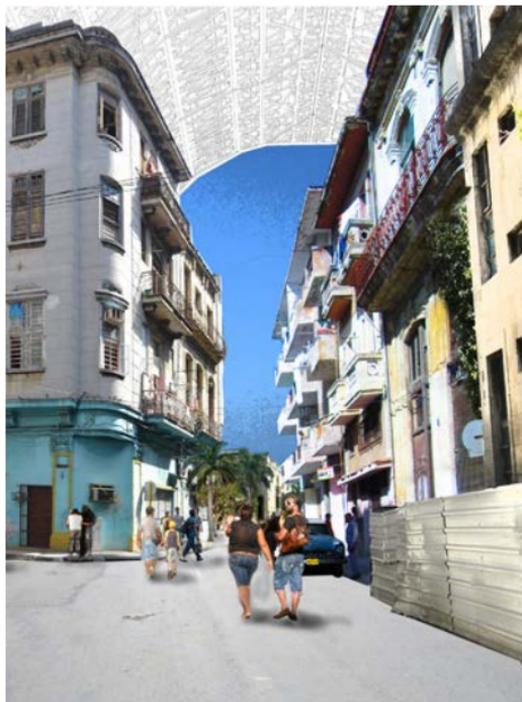
Imagination Works: Curating The Imaginary Through Dissection And Dislocation
Aida Rodriguez Vega

Music, painting, art, literature, they are all given value for being exhibited on a podium. Imagination Works presents a strategy for the enhancement of how people perceive architectural heritage by analysing a series of imaginaries from two case studies. Through dissection and dislocation, hidden imaginaries that strengthen our experiences of Architecture are brought to light. Welcome to Havana in Stockport at Imagination Works.
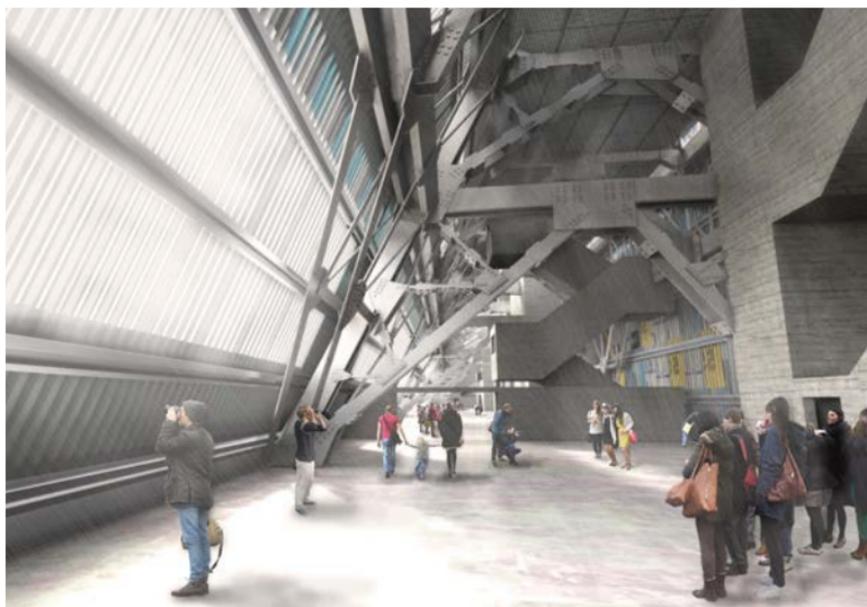
The Counter Iconic
Panagiotis Tsangaris

The project investigates how architecture can afford and facilitate counter iconic tactics. The reason why this is considered fundamental is the proliferation of the iconic inscriptions that destabilize social fabrics, using the notion of the social condenser as a vehicle to think about subverting the processes of iconic elitist developments. The project begins to think of communal housing as a way of challenging the dispersion of the counter icon and challenging the means of solving the current UK housing crisis.

The Construction Guild
Lee Herrick

A multifaceted prefabricated panel facility, based in Warrington. The Guild operates an open system in which the local surplus urban fabric is harvested for its standardized building components, which in turn are re-appropriated within the Guild. Here, by tapping into the local supply and trade knowledge, a new architectural solution is assembled. One that articulates mass production with craftsmanship and provides a platform for affordable standardised components to transform the current state of the Construction Industry.

UK ENERGY
INDUSTRY
2013 Q2

IMPORTS

INDIGENOUS
PRODUCTION
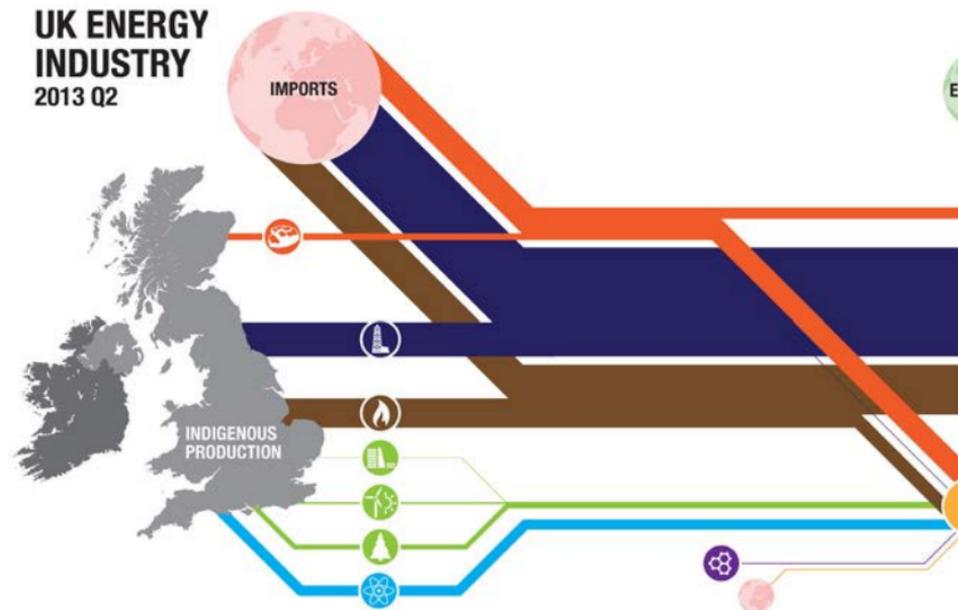
Facilitating Architecture
Eira Capelán

The central result of a two-year, comprehensive socio-political site analysis of the deprived settlement Nuevo Alberdi in Rosario, Argentina, is an incremental document - a manual - which details the construction steps and materials involved in producing a speedy and resilient dwelling for the neighbourhood. The housing typology physically enacts a material resistance to the urban conflicts that confront the settlers in on a day-to-day basis. The image shows an applied example of the manual's agency on the territory.
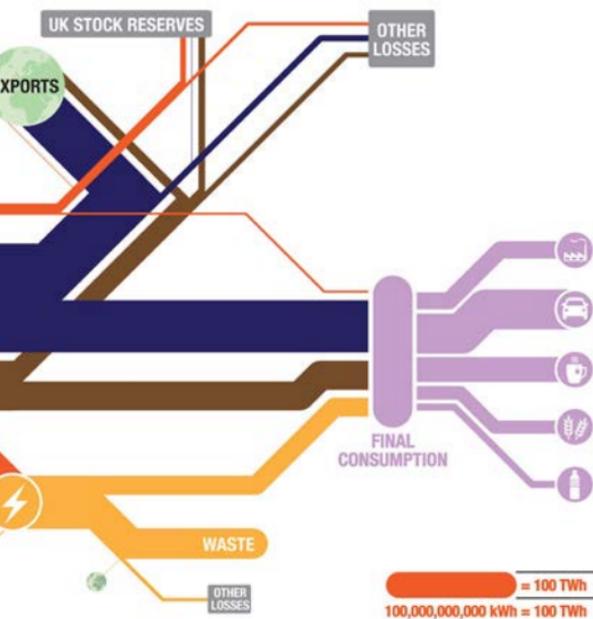
A Shale of Two Sides
Christian Wren

The project addresses one of the most politically, socially and environmentally contested topics in the UK today – fracking. The debate on the process is so polarized; obtaining reliable information on the matter is near impossible due to impartiality of information. Set in a probable near future in which the industry is established, this thesis explores what has fuelled the public's distrust, dealing with tensions of visibility and issues of trust. The final proposal is not just a scheme that addresses these concerns, but a proposed overhaul of the fracking industry at a political and economic level.

**Rethinking
Regeneration by
Reprogramming**
Baljit Panesar

The research looks at placing value on local production, craft and making as an alternative driver for the regeneration of Warrington's declining High Street. The design emphasis reprograms a derelict cabinet factory as an incubator which looks to facilitate and empower the existing creative networks by providing an open community workshop and start-up space with mobile and flexible workspace units.

Our Naked Industry
Nicholas Dunlop

The aim of *Our Naked Industry* was to try and rectify the negative image that manufacturing industries have in the public's eye. It does this by creating a landscape where residential and industrial programme are intermingled and codependent, with both industrial and domestic systems exposed allowing the users to see, then understand and value their importance.

Plug-in Spontaneity - Ellie Shouer

The Right to Housing - Katherine Williams

Architecture, Protest and Materialisation - Constantinos Papaioannou

Continuity in Architecture

**Sally Stone
John Lee
Laura Sanderson
Dr Alan Lewis
Gary Colleran
Dominic Roberts**

Littoral Inspirations: Encounters With The Lagoon

Colin Rowe and Fred Koetter describe 'the city as a didactic instrument' (Collage City), that is, a place in which a desirable discourse can be formulated and it is through these conversations that the evidence for the argument of interpretation is collected. The reading and understanding of the message of the city or of the individual building provides the basis for the discussion. Architecture can facilitate the exploration of identity through the examination of the specificity of the context in which it is embedded. The constructed environment is often charged with narrative content, certain elements come to the fore, while others are more modest, more unassuming, but no less important or carefully considered. These mechanisms tell stories, they engage the imagination, they enable, through the construction of space, time and sequence, the development of new forms and places.

Hotel del Arsenale
Lauren Green

Continuity in Architecture has examined two sites; each has an entangled relationship with the fluctuating environment on which it is situated. Grange-over-Sands sits upon the inconsistency of the River Kent at the northern edge of the vast and treacherous mudflats of Morecambe Bay, while Venice was formed upon the mosquito ridden muddy promontories which appeared and disappeared within the watery safety of the silent Lagoon.

Students:
Year 5
Jawaher Alabdulla, Helen Cross, Sarah Capper, Michael Crozier, Tom Dewey, Joe Fowler, Joseph Granata, Laura Hayes, Holly Hadfield, Adam Jones, David Rhys Jones, Bryony Lee, Paschalia Paschali, Nurfatinah Mohd Rashidee, Samuel Rutter.

Year 6
Matthew Arnold, Thomas Bend, Daniel Bishop, Harry Brown, Claudia Caneva, Arina Cernysovia, Katy Hickson, Lauren Green, Jenna Kinsey, Rebecca Prince, Charlotte Rosier, Abdul Umar, George Yallop.

Lo Stuccatori: Ricostruzione e Ripristino
Matthew Arnold
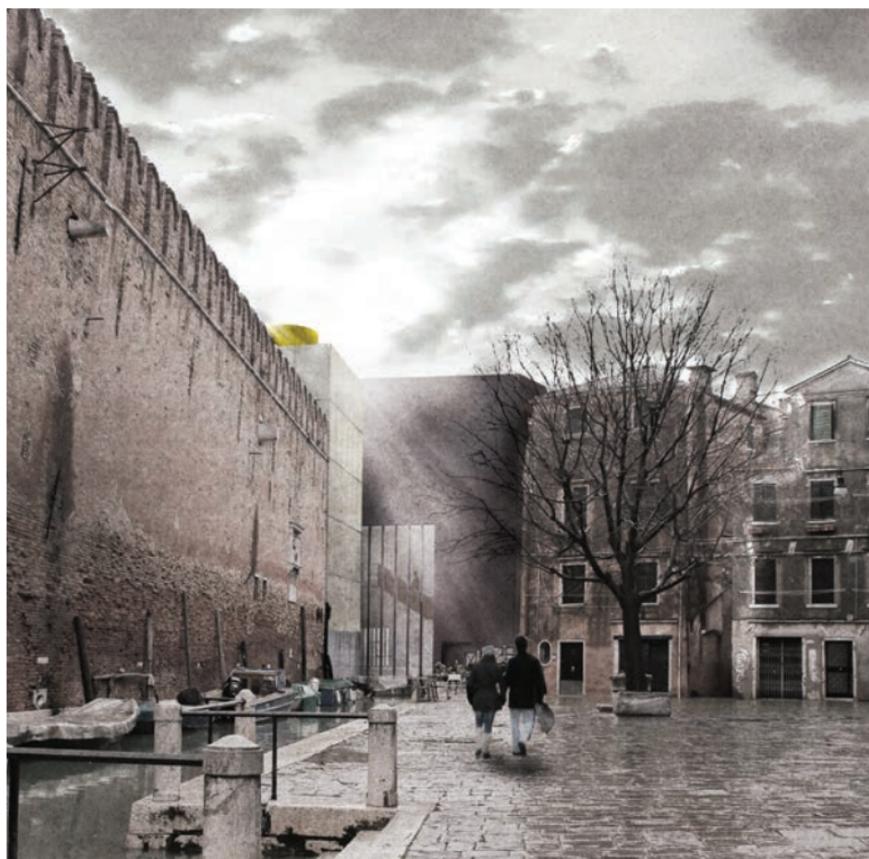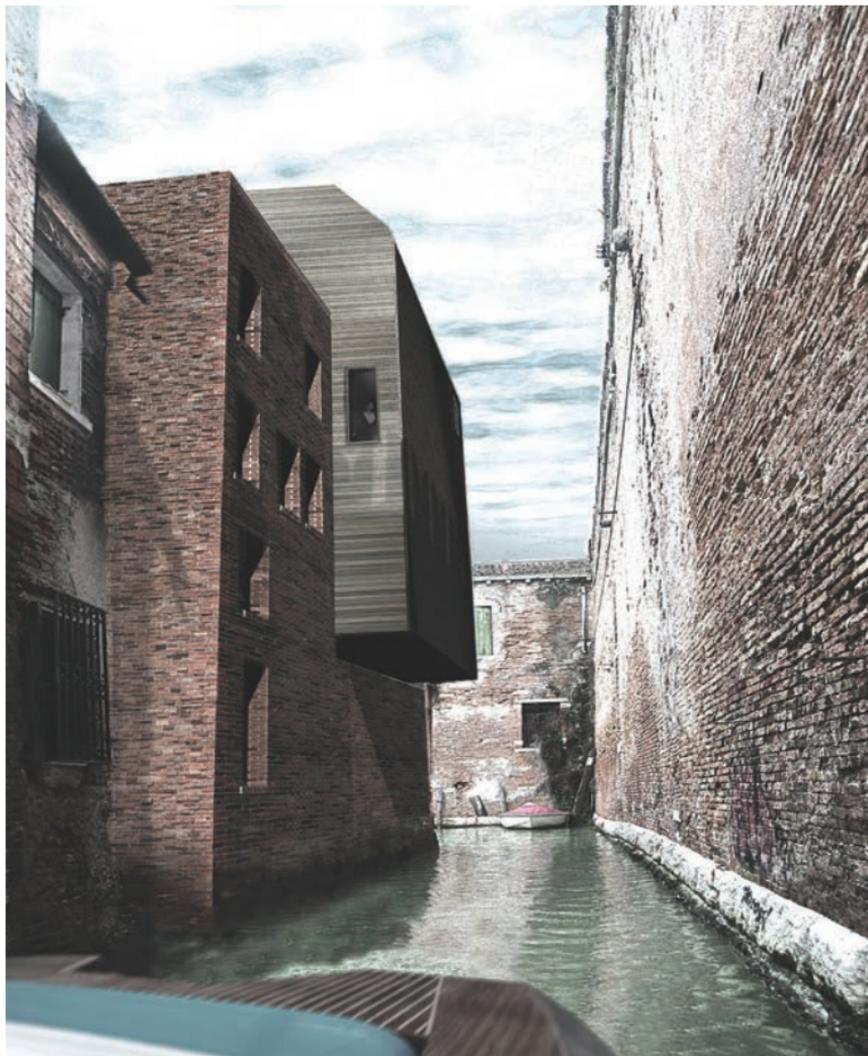
Venezia Municipo
Jenna Kinsey

La Casa Cantieri
Dan Bishop

Institute di Ricerca
George Yallop

San Martino Teatro Interattivo
Charlotte Rosier

Venice Housing
Katy Hickson
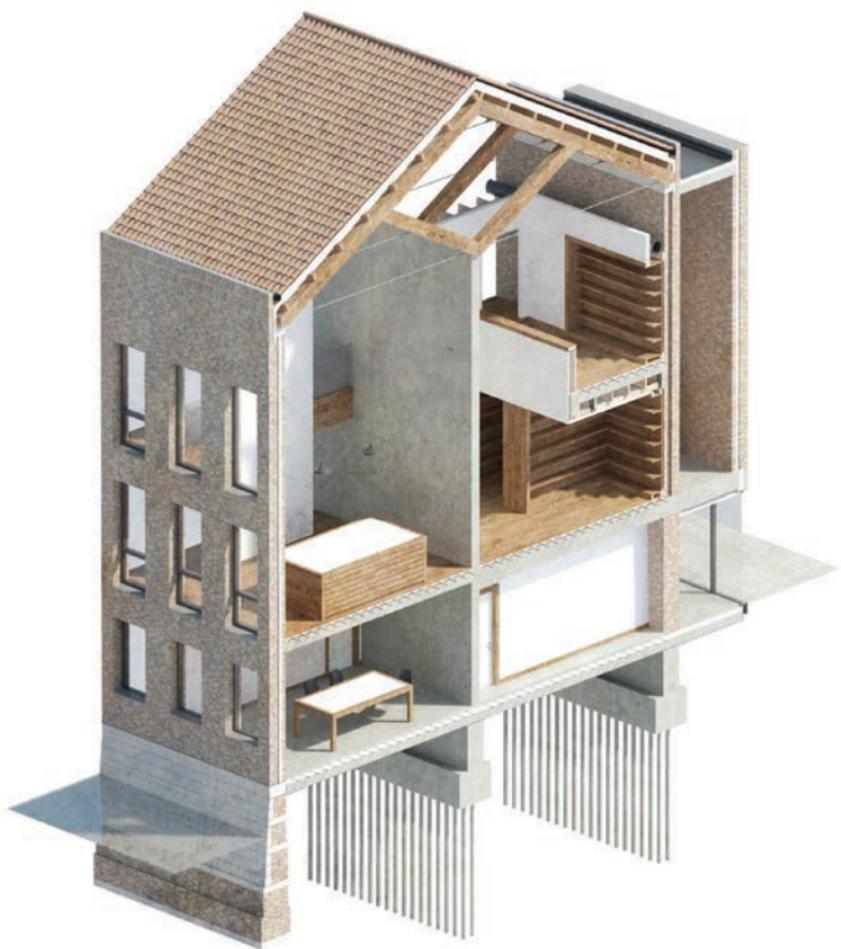
Libreria Militare
Thomas Bend

Teatro delle Rovine
Becky Prince

Belvedere del Arsenale
Arina Cernysiova
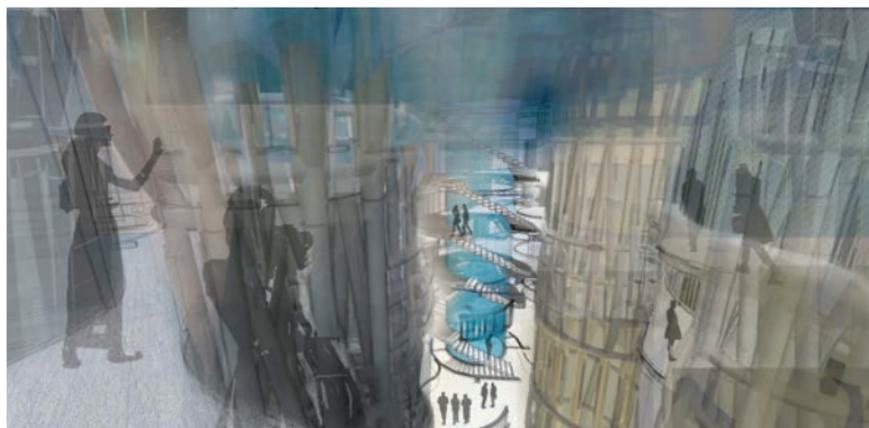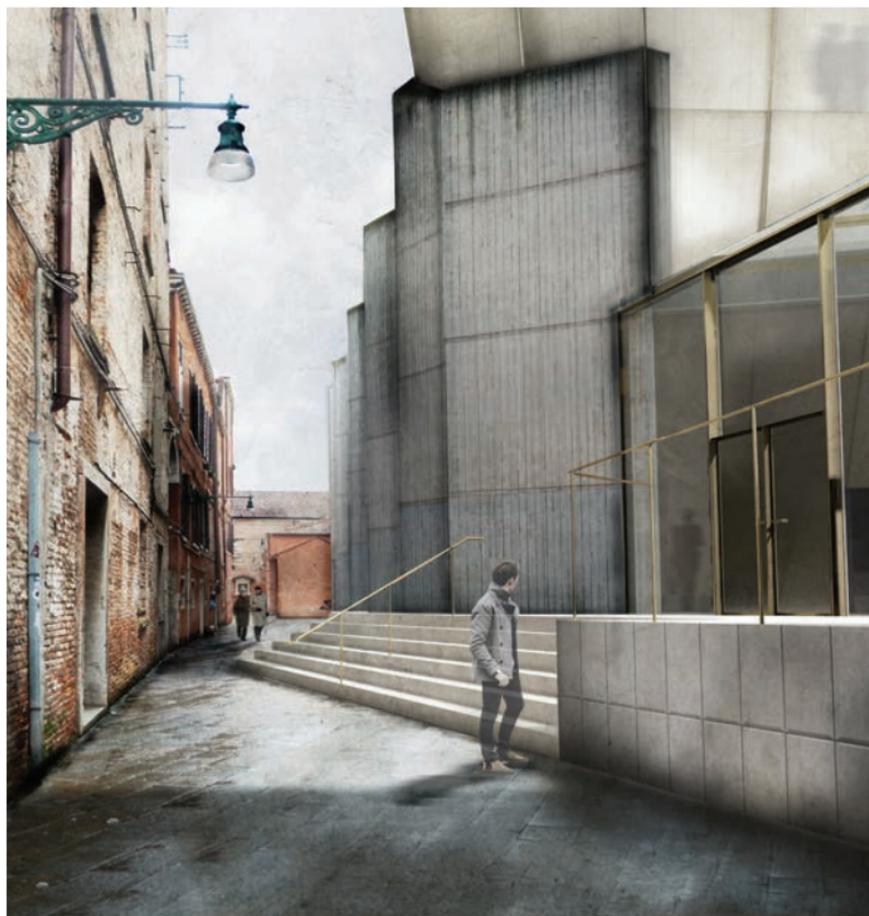
Castello Toy
Cooperative
Claudia Caneva

Erbario Del Castello
Harrison Brown

Couture di Armani
Abdullahi Umar

Venice Couture House

Intimate Cities

Rick Dargavel
Amy Hanley
Steve Connah
Ray Lucas

Dr. Lukasz Stanek
Tom de Paor
Bob Barton

Previous projects of the Intimate Cities Atelier have formulated hybrid spatial and programmatic strategies for the City's back streets, inner urban edge-lands and the River Irwell. Our focus this year was on 'stalled' inner city sites.

Manchester abounds with building projects that have come to a halt or with sites that have been fenced off preventing alternative, transitional or temporary use. This phenomenon has become apparent since the economic crash of 2008. Capital-intensive projects such as buildings have simply stalled through lack of market confidence and a lack of credit. Against this background of economic decline, we have explored emergent urbanisms, spatial agencies and speculative programmes that connect and contest these sites' relationships to the political, social and economic life of the City.

Developing urban and architectural strategies on sites where building infrastructure has been partially determined for a specific use, and where construction might or might not resume, has required students to challenge the sensibility of ubiquitous urban development and to consider issues of temporality in

Potato Wharf

Axis Manchester

River Street

architecture - the in-between programming of sites on a time line between past and future.

Programme narratives and thesis designs developed from strategy to detail, informed by theoretical readings and an awareness of plural urbanisms, tactically explored and tested through studio workshops. Students responded with a diverse range of design narratives that included 'A Monument to Consumption', 'The House of Commodity', 'English Heritage Mnemonic Facility', 'Testing the Machines of a 3rd Industrial Revolution', 'The Well', 'Make Manchester' and 'In Limbo'.

Manchester City Centre

Dale Street

Piccadilly Tower

Origin - Princess Street
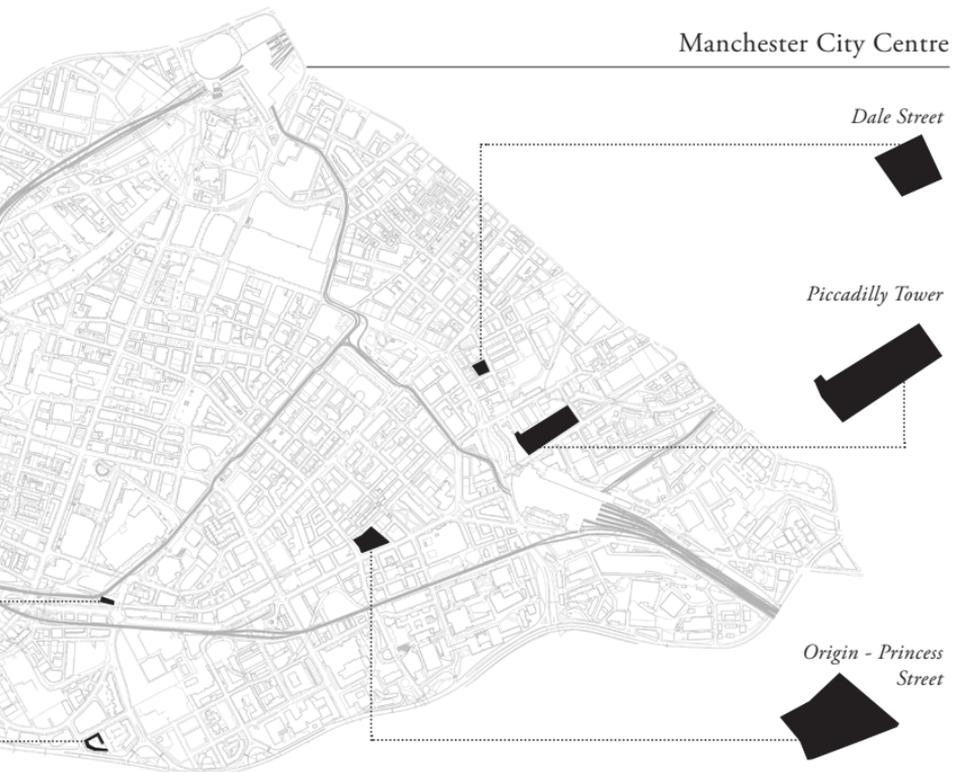
'Architecture and the Everyday' provided a seminar-based theoretical agenda in support of the Atelier's interests, introducing writings by Benjamin, de Certeau, Debord, Lefebvre and Ranciere.

Ecological studies aimed to make connections between resource management at both local and global scales, from recycling and reuse relating to architecture to the food crisis and global land grab.

This year's study trip was to Madrid. We studied adaptive architecture on post-industrial sites, found community-led appropriations of temporary sites, visited distinguished buildings and generally observed the everyday life of the city.

Students:
Year 5
Foteini Alympaki, Laura Baker, Alastair Clarke, Anwar Bin Fader, Gennai Kamata, Joseph Kelly, Maria Mavronkola, Alex Martin, Chris Murray, Alexandros Pavlides, Ahmadkhairul Sabirin Bin Ahmad Rosli, Matthew Smith, Melissa Steen, Zain Toma, Shuheng Xu.

Year 6
Abhi Chauhan, Joseph Disney, Catherine Goodall, Stefan Harris, Emma Hughes, Matthew Jarvis, Aayu Malhotra, Laura Massey, Laura Minca, Matthew Northover, Andreani Pachi, Konstantinos Tsimikos, Andrew Salt, Yuni Kartika Shaw.
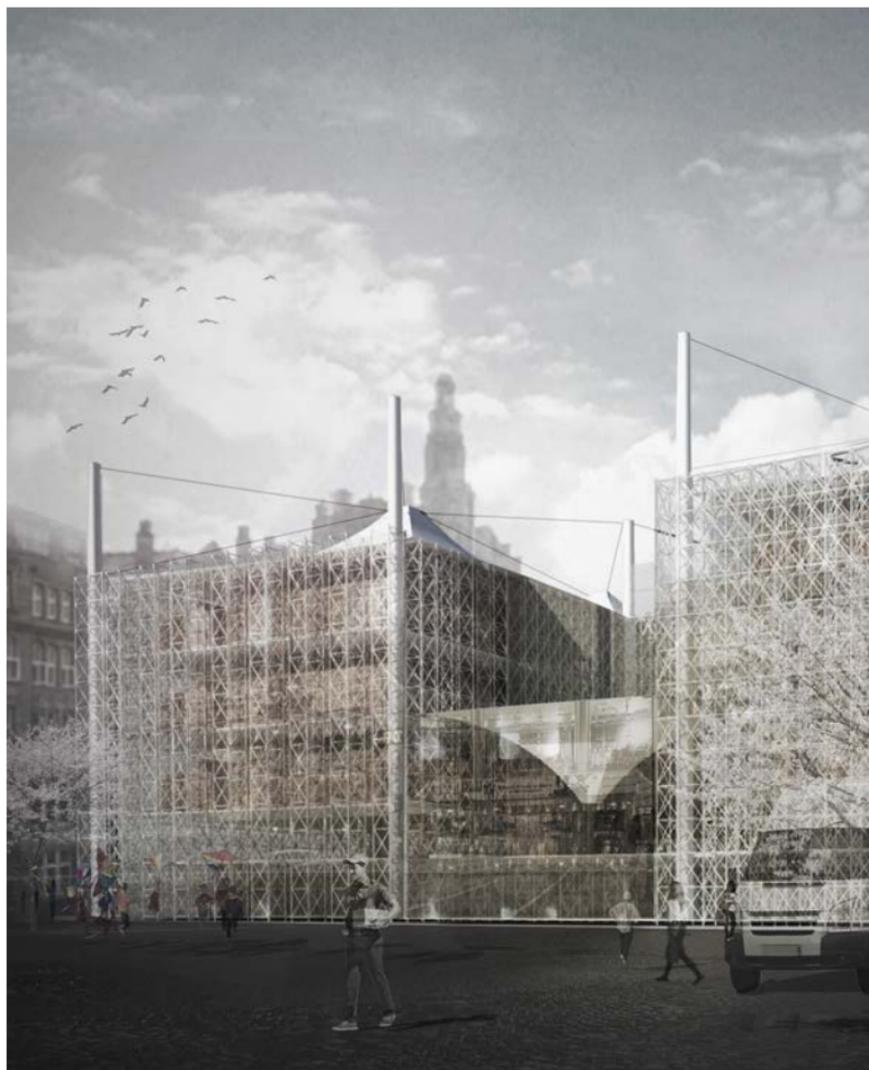
In Limbo
Laura Minca

Canal street view

Drawing on dichotomies of spatial purity and impurity, on notions of boundary, transience and spatial justice, the scheme proposes a temporary, modular structure that plugs into the existing site infrastructure – a contemporary Roma camp, aimed at providing the incoming community with a set of architectural and spatial principles that develops incrementally.

The House of Commodity
Andrew Salt

Left: The alchemist's workshop
Below: Section

Across the city commodity can be found everywhere. It is, however, often unseen: hidden amongst a realm of transitory activities that, when woven together, form the fabric of everyday urban life. The building provides an intervention for the discovery and rejuvenation of commodity; extracting the lost, found, stolen and undesired artefacts of the city to maximise their beauty and utility.

English Heritage Mnemonic Facility
Stefan Harris

Left: Mnemonic environment
Below: Mnemonic facade system

The scheme utilises architecture as a mnemonic device, preserving history by evoking the people's collective memory of Manchester and, by association, specific memories of their own lives. The aim is not to create a museum, with stark artefacts from the past, but to allude to the architecture and memories of the collective history by creating a facsimile of one's memories.
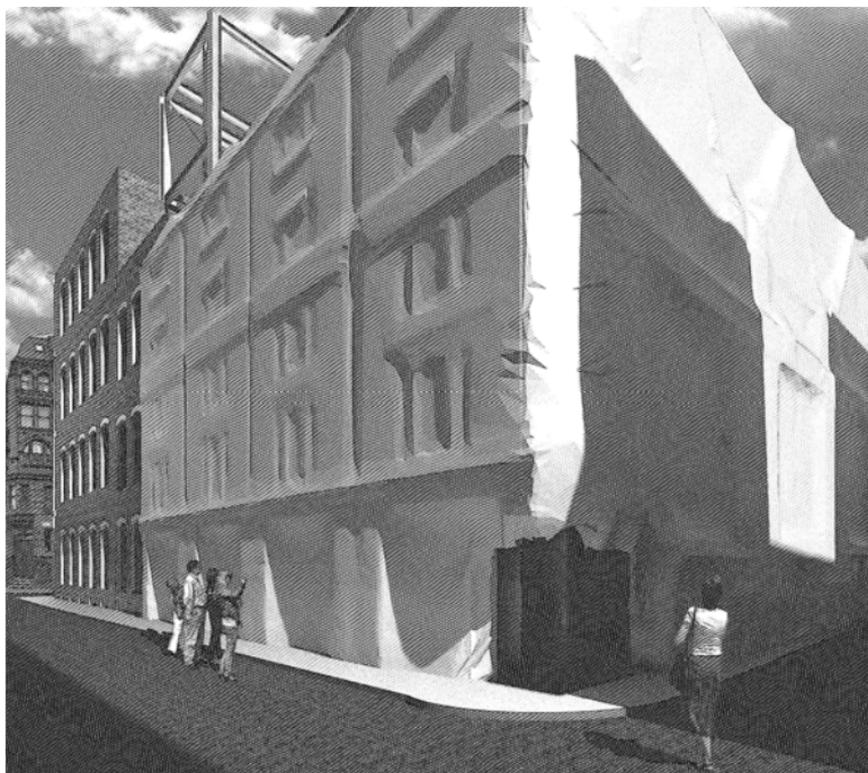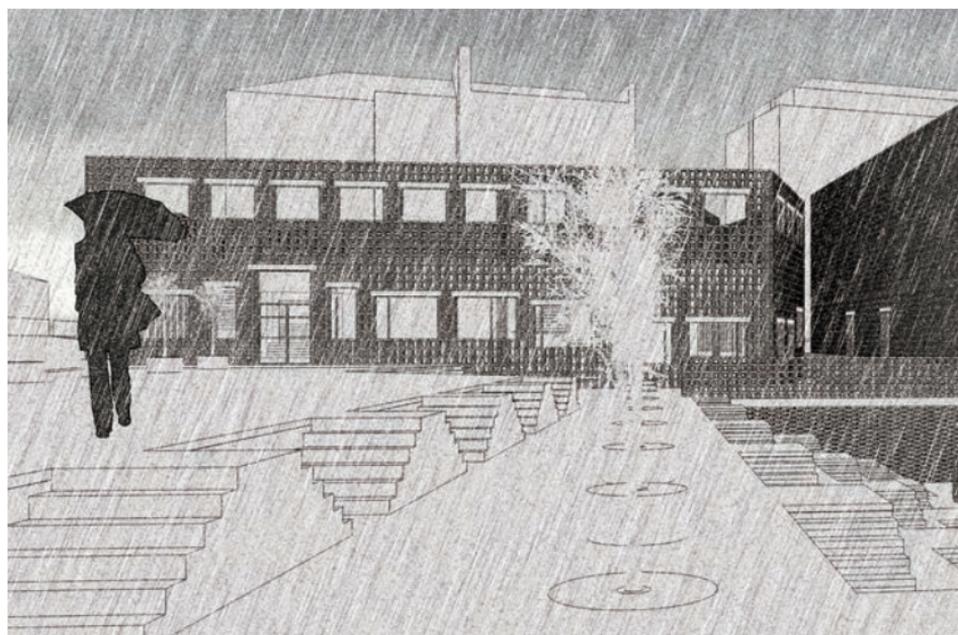
A Monument to Consumption
Matthew Northover

Whitworth Street Elevation

The inclusion of an incinerator and recycling factory in the centre of Manchester reveals the consumption that is otherwise obfuscated by the machinations of the contemporary city. At street level translucent openings in the factory facade allow the passing public to glimpse the ghost of movement within. Below this industrial activity a casino in the enclosed basement provides a setting for drunken revellers to conduct the profane ritual of gambling in a feverishly recurring drama of hope, triumph and loss.

The Well
Catherine Goodall

View from Princess Street

The Well scheme proposes turning a relic of the recession, a stalled luxury development aimed at wealthy yet transient elite, into a social and political hub for local people. A perforated brickwork building that delves into the basement levels of the site houses public baths, village shops, a community café, a launderette, and an underwater archive of locally significant artefacts. Through these programmes the project utilises the water that is intrinsic to its location by the canal.

Make Manchester
Laura Massey

Top: View from Potato Wharf
Left: Central circulation space

Make Manchester implants construction and crafting skills amongst the local population, empowering them to reclaim the network of stalled and superfluous spaces throughout the city. Education spaces and workshops play with light and shadow, opening a dialogue between the interior and exterior which is used to punctuate the inhabited spaces and passively control environments within the building in a manner appropriate for the programme housed within.

Testing The Machines of a 3rd Industrial Revolution
Abhi Chauhan

Top: External Membrane Trench
Left: Internal view

The scheme proposes a research, manufacturing and testing facility that looks into the emerging manufacturing technique of 3d printing. A stalled concrete frame on the site is used as a 'live' urban test bed for a series of 3d printed architectural components. Realised as a Masterplanning strategy the scheme engages with and connects to the redundant canal and rail infrastructure bounding the site, which are now used as a matrix of distribution. The 'edges' of the site connect to the surrounding areas by means of a reconfigurable 3d - printed public park.
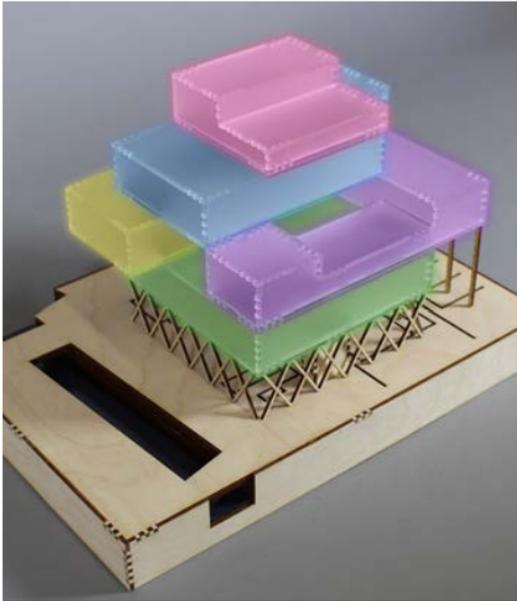
The Social Condenser
Matthew Jarvis

Left: Double skin facade
Below: Massing model

The project recognises that migration and immigration forms part of the civic and social life of Manchester, and in doing so challenges the corporate mentality of the city that sees programmes of this nature being exiled to the peripheries. By providing systems of support, the project promotes coexistence, integrates a potential problem within the city, recognises that it adds life to Manchester and respects all types of people.
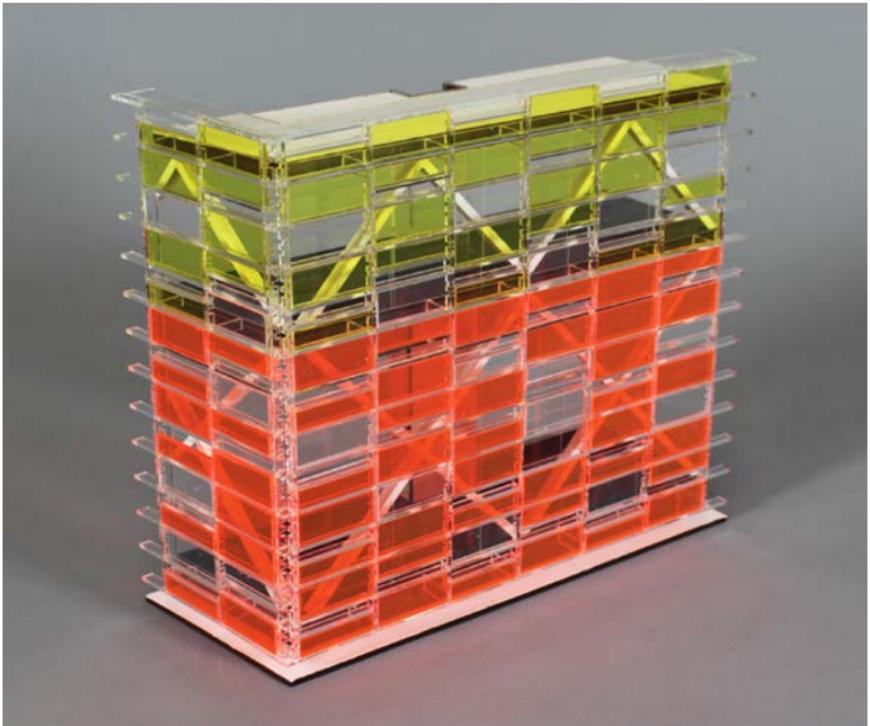
Intimate Economies
Aayu Malhotra

Presentation model of vertically stacked business units

The scheme introduces small businesses to the site, which would over time, expand and bring further investment to the area. The building form allows for expansion of the development by leaving the top of the building open for additional floors, formed around the core, to be added at a later time.

MSA projects

**Helen Aston
Deljana Issofova
Kat Timmins
Stefan White**

**North Manchester Regeneration team
Age-Friendly Manchester
Zest North Manchester Health Forum
Karenza Maclarnen
Torange Khonsari
Ian McKay**

In a 21st century experiencing increasingly urbanised and aged populations; climate change and sustainability; austerity and 'big society', the question of how architecture contributes to social progress remains a central concern of contemporary practice. Traditional and prevalent accounts of the relationship between architecture and the 'real' of society remain polarised between arguments for formal production connected to the social through cultural consumption or a delusional functionality of social determinism. We aim to avoid the representation of social relations as either a reductive formalism or a restrictive functionalism but instead explicitly construct them in a living, creative enterprise.

Our briefs do not specify site or programme, instead emphasising development of design processes, critiques and collaborations - requiring our students to develop a *project* that directs their performance. We begin by developing responses to a wide range of critical sources in parallel to planning and delivering community-engaged architectural practices. Self-directed engagements are then used to develop clients and briefs as part of a programme of multi-mode inclusive urban design-research, constructing both a social and physical understanding of context with a view to enabling the development of place responsive architectural proposals.

Our pedagogic approach is to rehearse a challenge before practicing and producing the process in a self-directed context. Engagements and collaborations alongside a wide range of techniques including montage, narrative, diagramming and film-making are used to undertake a simultaneous examination of both internal disciplinary capacities and their relation to wider society.

The atelier is often involved in professional urban design-research practice undertaken in parallel to aspects of studio activity. This year a project in Cheetham Hill, North Manchester was an open vehicle for students to practically experiment with techniques of community engagement for them to apply either as a methodology elsewhere or in direct relation to the exploration of Cheetham itself.

The approach of the MSA projects atelier is based on two key principles. The first is that communities are a material component of place, and the second, that architects are always already, citizens. Critical architecture can be defined as the history of attempts to overcome the inadequacy of accounts that place our expertise in either artistic or deterministic autonomy, instead articulating the discipline in terms of the operation of active bodies *within* a social field.

We explore how the acts of architects (as citizens) define the discipline through the social capabilities they choose to articulate (architecturally). For us citizen-architects choose a project which selects an architectural focus from the whole of social potential (B) through processes of articulation (C) which result in (A) - a range of products made both within existing disciplinary capabilities and outside of them. This diagram does not represent a campaign for the endless extension or dissolution of the discipline but is instead a positive response to the increasing marginalisation of the discipline of architecture (despite us living in an increasingly urbanised world) through an attempt to construct a plausible account of the relationship between architecture and society.
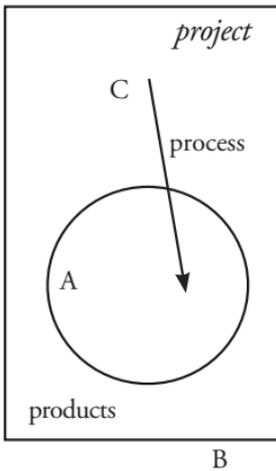
A = Set of existing disciplinary capabilities

B = Set of all social capabilities

C = Agency of individual architects
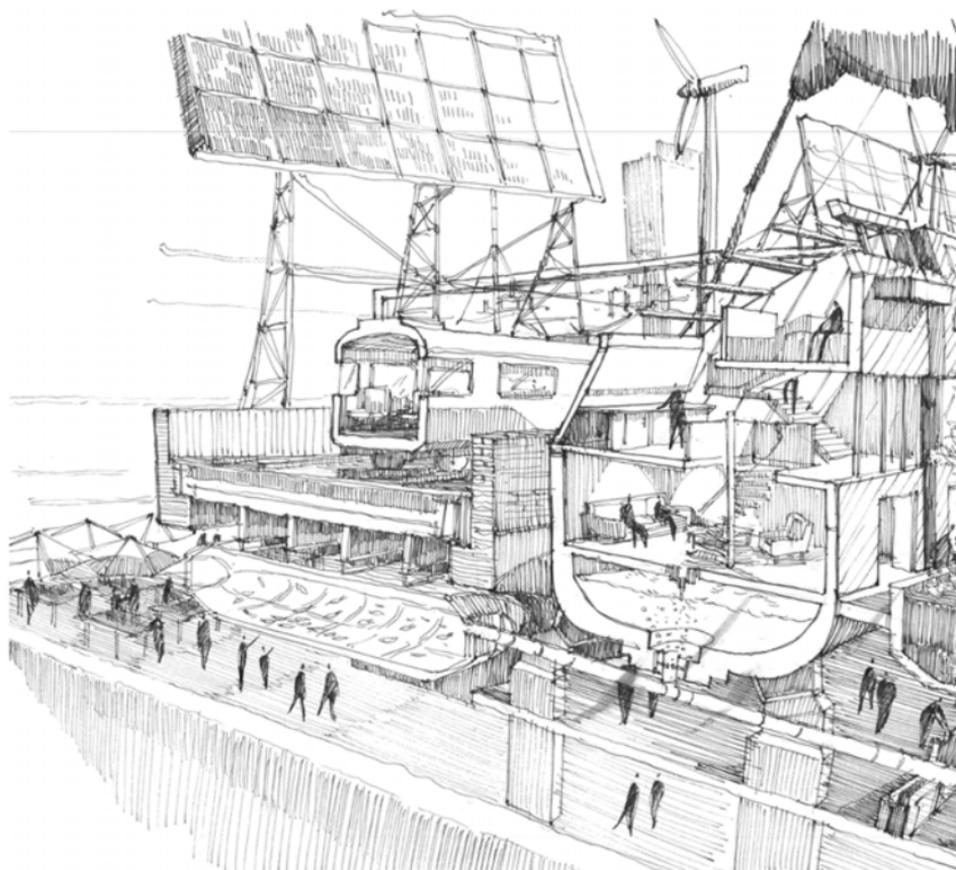
The Manchester Cooperative Cultivation Centre
Richard Coskie

Perspectives 2050

This project explores the evolution of an urban farming collective between now and 2050 when the planet is due to reach peak population. The perspectives and sections on this page show the project at more advanced stages as the social and technical experiments for city centre sustainable living begin to take over the whole city. The project has literally been 'drawn-forth' - developed through a series of time-based design iterations practically simulating the accretion of a community of place and interest.
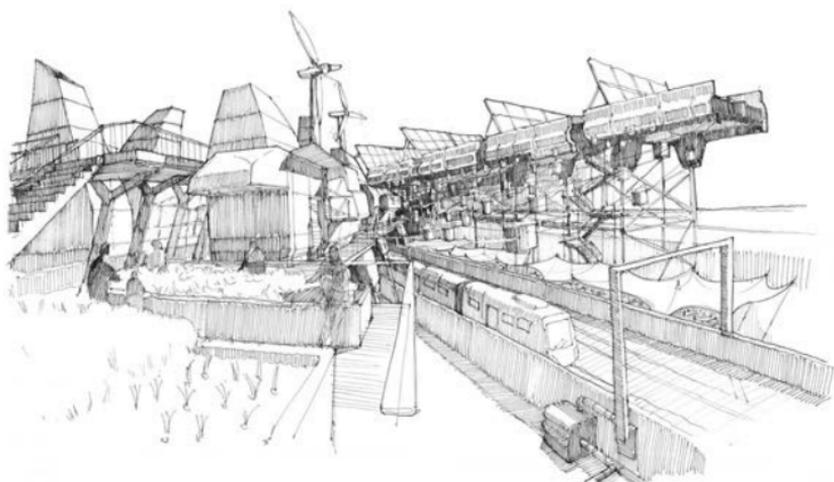
The Memory City
Jordan Taylor-Moore

Sectional perspectives showing residential and extra-care spaces

This project takes Europe' most advanced dementia care model and extends and tailors it to deal with significant issues surrounding the existing and future provision of care and housing for older adults in the UK. Designed for a range of needs including Alzheimer's and dementia care, the scheme creates restorative architectural environments through memory and nostalgia. The project proposes a new 9,000sqm facility capable of caring for 130 individuals as a living 'city of memory', offering 5 stages of care designed to recreate familiar environments that improve physical and mental health.

Stories of Cheetham: A Gendered Realm
Nur Adila Binti Mohd Hisham

Axonometric, site plans and perspective

This project responds to qualitative and quantitative research of gendered spaces in Cheetham Hill. Cheetham Hill has one of the highest number of Muslims in the region with a large Pakistani population and has a unique diversity of cultures brought by distinct phases of migration into the area. Many women in the area experience isolation due to a range of barriers, some of which are due to observance of cultural gendering of space in environmental contexts which are unable to support them. It proposes terraced houses with linked courtyard gardens creating a 'neighbourhood lane'. Facilities such as a community kitchen, nursery and workshops are provided.
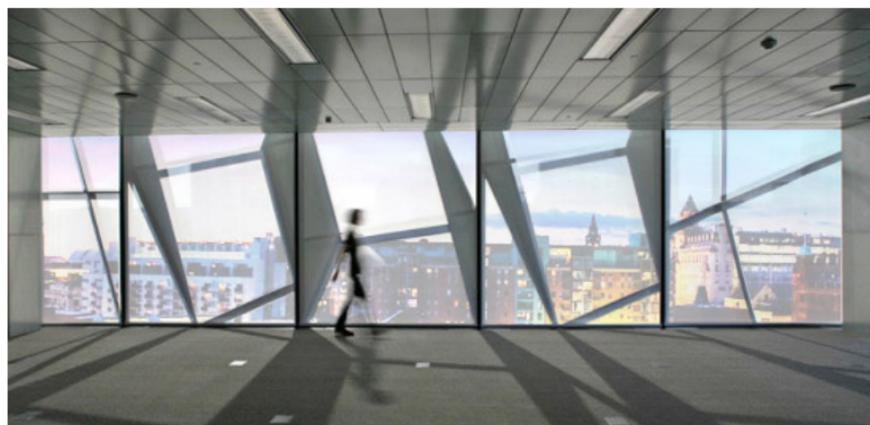
The Corridor Cascades
Adam Shah

Shopping, leisure, hotel and student apartments around a new public space for Oxford Road

This project explores an integrated social and economically sustainable development on the former BBC site on the Oxford Road Corridor. It responds to the redevelopment proposals for the corridor to propose a commercially but socially progressive mixed-use development designed to attract and accommodate increasing numbers of international students as well as desires for high quality public space near the city centre and the universities.

changing/ showers

lockers
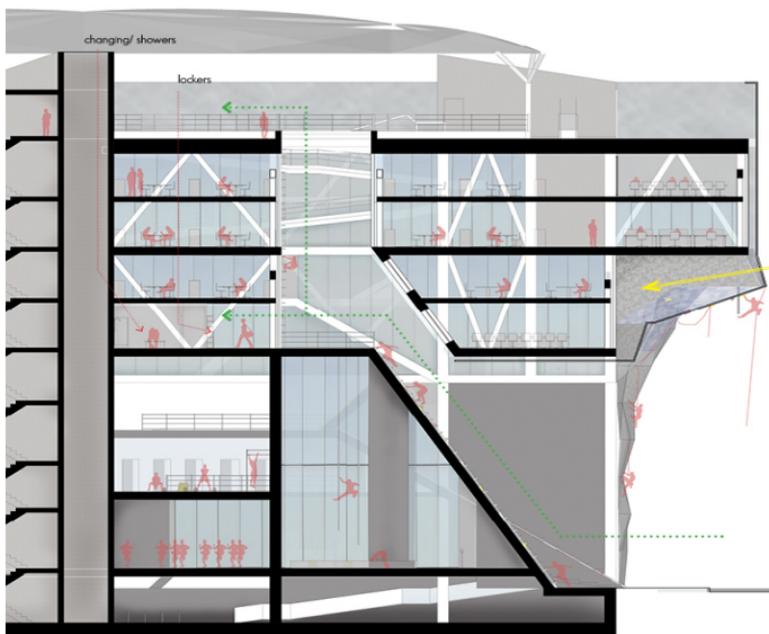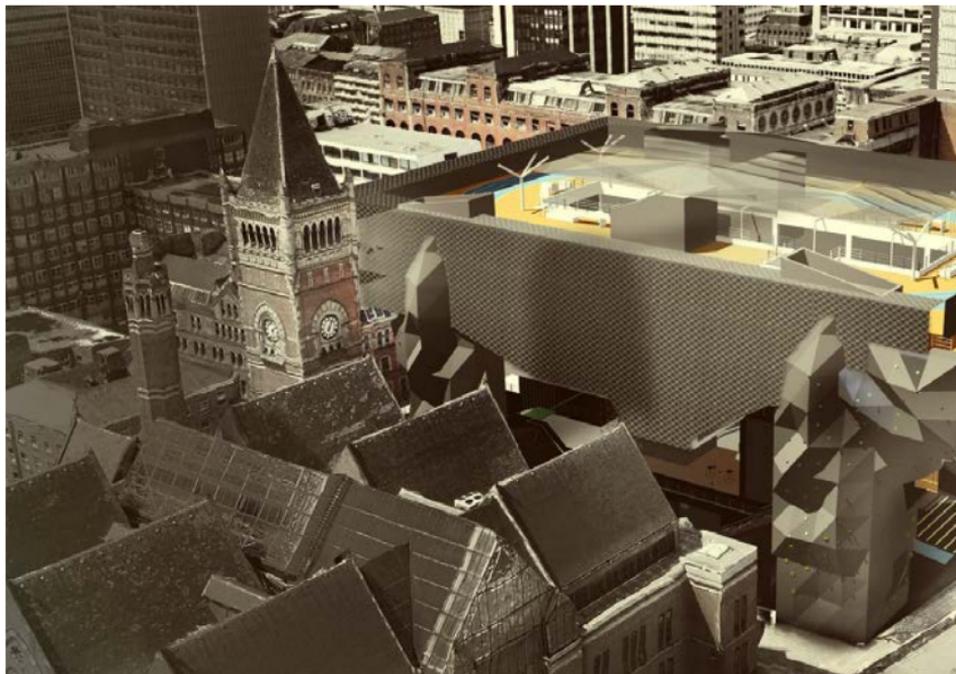
Active City
Rufus Nugent

Axonometrics of site and activity routes from wheelchair use to vertical ascension

This project examines inclusivity of opportunity for physical exercise within the urban context of Manchester through a series of architectonic interventions that engage passersby and integrate with normally sedentary activities like office work. An office program is immersed in a labyrinth of physical challenges, where users are invited to traverse the building's surfaces through a series of climbs and obstacles that include a 30m vertical climb over the tram line as well as a 150 m roof top running track.

qed
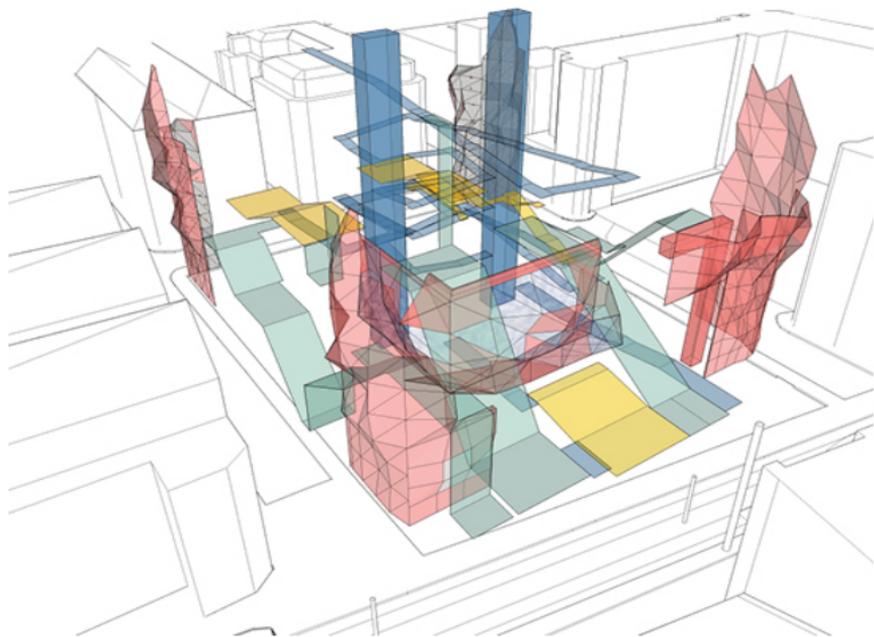
Colin Pugh
Siobhan Barry
Dominic Sagar

Q*uod 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 knowledge field is fuelled 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.

In the 2013-14 academic year qed has introduced live projects (with the National Trust) and continued to employ international competitions (for teams and individual students) as an embedded part of our learning culture developing the acuity of student understanding in a global discourse on sustainability. This methodology also reinforces excellence in the communication of research led design consistent with the professional aspirations we promote in our students. The outward facing nature of our pedagogy is enhanced through the further development of active collaborations with professional practices in architecture and related academic disciplines.

Students have also been engaged in international workshops - the 5th Caribbean Winter School in Habana Cuba organised by Munster School of Architecture and 1KHO workshops in Manchester and Nicosia with the University of Nicosia. We undertook a study tour to Cornwall including collaborative events with Environment and Sustainability Institute / Camborne School of Mines (University of Exeter), Fielden Clegg Bradley and the Eden Project. We ran a week long Digital Design Symposium (jointly with atelier remap) including lectures from distinguished visitors and hands on workshops in scripting and related software.

`pick a flower on earth and you move the farthest star`
Paul Dirac (1902-1984)
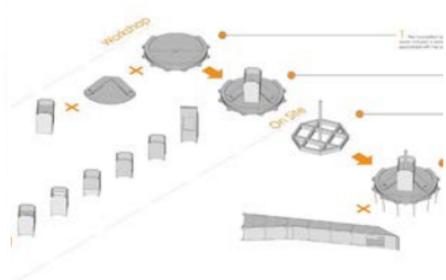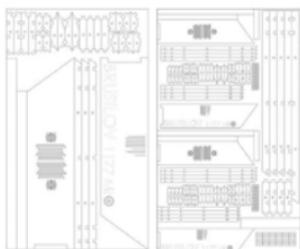
qed 'live'

An innovative collaboration with the National Trust at Dunham Massey produced a series of built projects in the gardens to commemorate the 1914-18 centenary when the building was used as a hospital for wounded soldiers to recuperate. Students were involved in thematic research, the development and presentation of designs to NT staff, developing a network of sponsors and suppliers, fabricating components and installing the projects on site.
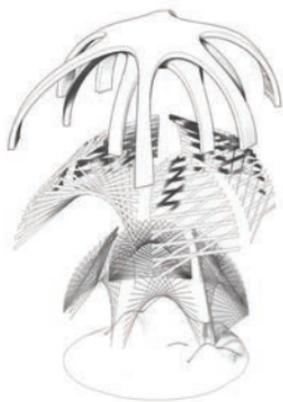
qed 'dream'

In parallel with the live projects for the National Trust qed students developed entries for the dream pavilion competition at the V&A Museum of Childhood in Bethnal Green Park (London). These projects explored material ecologies suited to design for manufacture in parallel with the experiential engagement of users with thematic programmes for small structures.
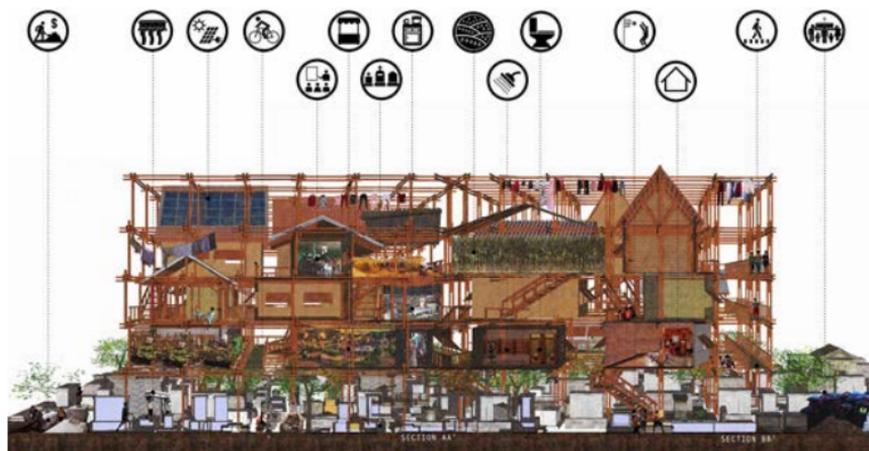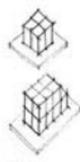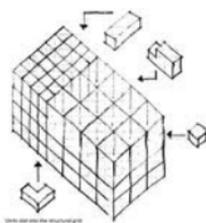
qed 'domestic'

First year students developed a suite of projects exploring domestic architecture starting with the 1KHO workshop with students from the University of Nicosia and atelier re_map (msa) and developed through individual entries to the international student competition d3 : housing tomorrow.
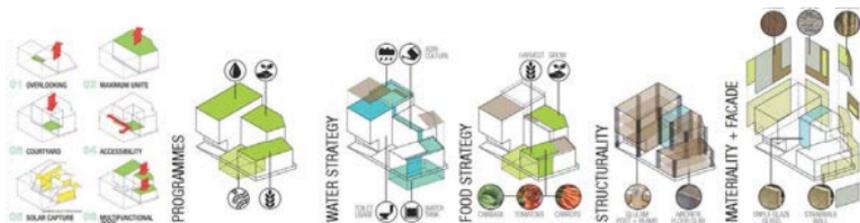
qed 'domestic'

The theme of ecologically viable models for housing was further developed with professional collaborators in entries for the Sunday Times Homes Awards: Ecohaus competition and a live project with the Biospheric Foundation in Manchester. Projects were the subject of critical development via contemporary environmental software analysis and dialogue with eco-developers.

qed 'thesis'

The investigation of future ecologies of place was developed by a final year group whose projects spanned the globe.
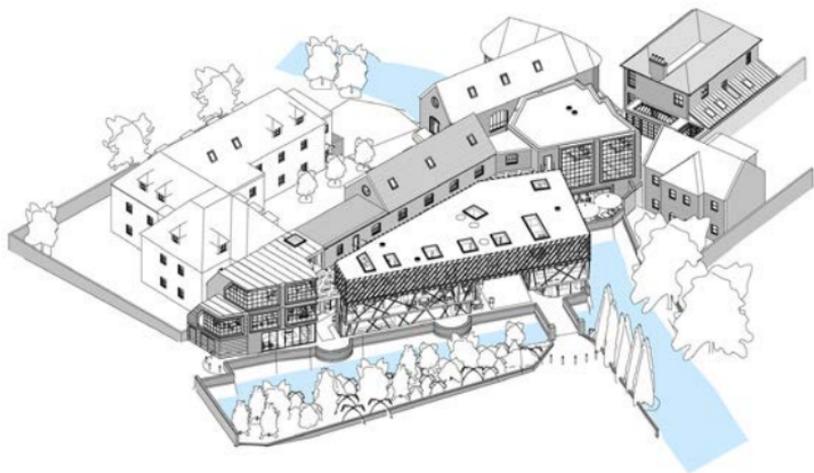
Top left:
Omi.oko.igbo (water.farm.forest)
Jemie Ejekam

Bottom left:
Qaryat Al-Sahara (Village of the Desert)
Omer Osman

Top right:
Wimborne 1
James Slocock

Bottom right:
A Celebration of Innovation
Benjamin Elford
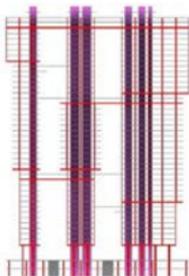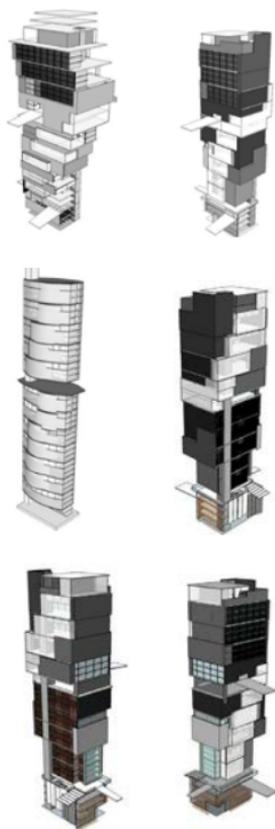
qed 'thesis'

Intensive habitational ecologies were explored by Alexander Valakh, Lorena Chan and Warren Lampson Suen in high density projects located in South America and China.
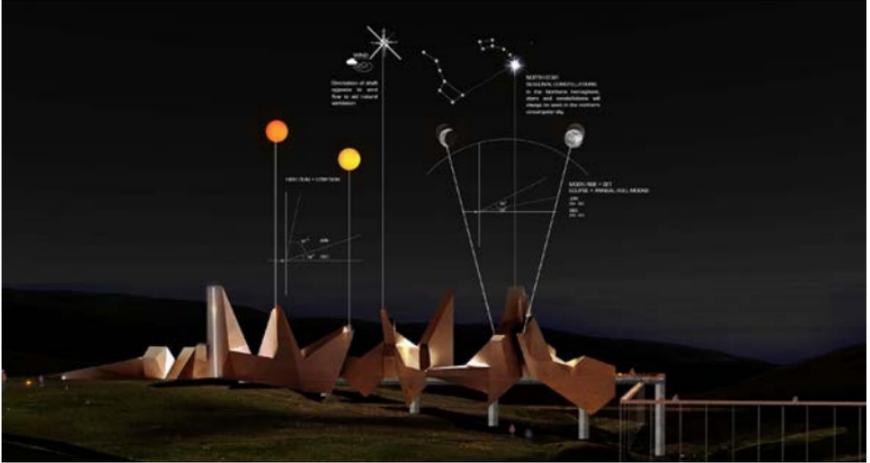
qed 'thesis'

Final year students Danielle Foster and Gin-Yee Luu produced projects in Cornwall following an atelier study trip that developed collaboration with the Environment and Sustainability Institute (Exeter University) and Camborne School of Mines both based in Falmouth.
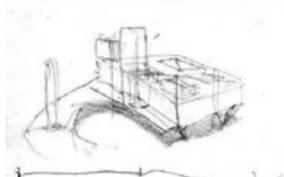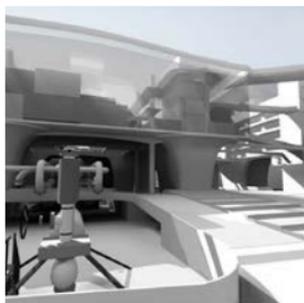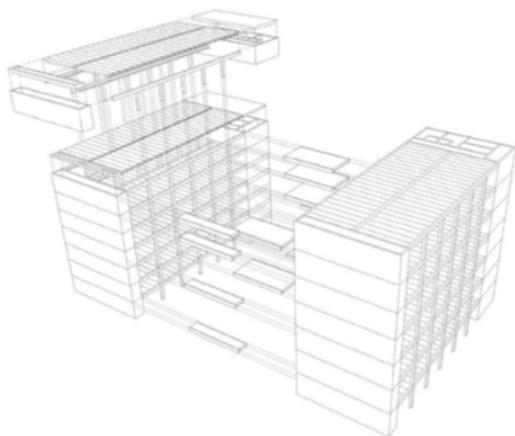
qed 'thesis'

Final year students Richard Jefferis, Albena Atanassova and Samuel Neal developed proposals for future Higher Education environments advised by live collaboration with Grimshaw Architects.

qed students

Students in this atelier typically originating from a wide variety of nations, continents and cultures are encouraged to develop projects that reflect not only personal interests but professional ambitions within the context of the atelier ethos.

Year 5
Patrick Gorman, Alan Pun, Steven Anton, Isobel Blacklock Tengkli Inda Syazwi Tengkli Zubir, Chan Ching Yee, Boyana Stoeva Dayang Fatin Abang Maamon, Chu Huan Tan, Teh Seong Cheng, Charlotte Garrett, Saidatul Syahirah Shazri, Fatin Thurayyah Binti Zolkeplay, Tiffany Man Wah Wong, Mohd Fakhruradzi Bin Tajuddin, Zlatina Spasova.

Year 6
Samuel Neal, Albena Atanassova, Eleni Economidou, James Slocock, Omer Osman, Richard Jefferis, Warren Lampson Suen, Benjamin Elford, Danielle Foster, Gin-Yee Luu, Lorena Chan, Alexander Valakh, Mohamed Haisham, Jemie Ejekam.

qed collaborators : atelier qed typically works with a wide range of collaborators whose contribution and support we gratefully acknowledge.

The National Trust (Dunham Massey)
University of Nicosia – Markella Menikou and Adonis Kleanthus
Green Triangle – Ian McHugh
Nvirohaus – Roger Burton
Biospheric Foundation – Vincent Walsh
Grimshaw Architects – Neven Sidor and Eduard Ross
Environment and Sustainability Institute (Exeter University) – Dr. Chris Bryan
Camborne School of Mines (Exeter University)
Fielden Clegg Bradley – Matt Williams and Tom Jarman

[ReMap]4599

Richard Brook
Ulysses Sengupta
Vikram Kaushal
Patrick Drewello

The [Re_Map] atelier is concerned with the role of data in architecture and urbanism – its representation and mapping. We refer to the idea within Landscape Urbanism of the city as a continuous field in flux and assume an ontology that views landscape, buildings and infrastructures as simultaneously relational and object-orientated – a non-hierarchical structure that contains independence and interdependency in an undeterminable state. We work with data and policy as a tool for understanding and for the generation of material form. This can involve computation, but does not rely exclusively on such a method.

Big Data and its communication through geo-location has, since we convened the atelier 6 years ago, become a ubiquitous part of media driven environments. As such, [Re_Map] has reacted and developed an inter-medial strategy that combines physical and virtual models for predictive and adaptive scenarios. Most specifically this is realised through the Data Dérive project where year 5 and year 6 work collectively around the theme of a given critical text to analyse the city.
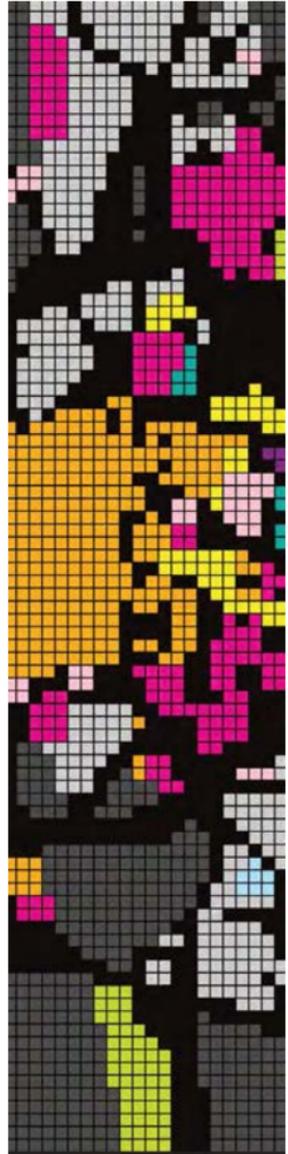
Data Dérive:
Cellular flux model
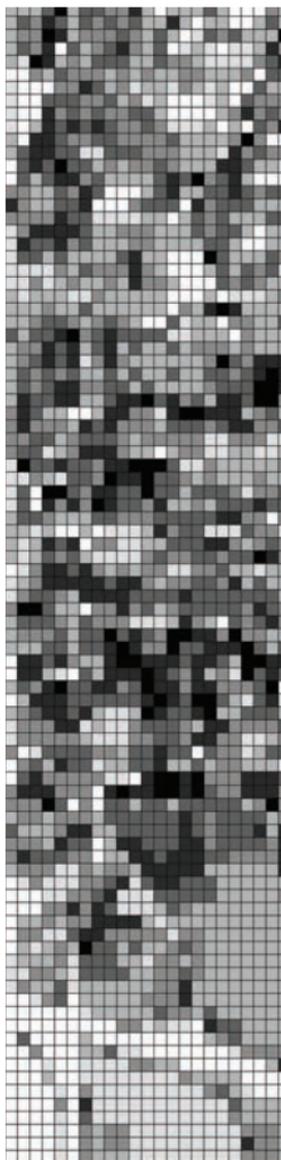
This year we studied Coventry and thematic structures included migration and immigration, innovation and research, hacking the city, 2020 carbon visions and adaptive urbanism. Coventry has 22 twin cities, most of which have suffered some form of devastation through conflict. One of these is Belgrade, where we spent a week absorbing post-war and post-conflict spatial conditions. These contexts introduced the notion of perturbance and this became manifest in a significant majority of the thesis projects. Understanding the disruption in socio-economic fields was a key point of departure as students developed their programmatic responses to the city in the C21. Included amongst year 6 projects are an archive and innovation centre designed for 1000 years, a grey economy hub, a building testing institute, an investigation into ultra-density, a rapid prototyping retail and research building and a piece of infrastructural urbanism in a junction of the city centre ring road.

Srudents:
Year 5
Weronika Grybos, Kentaroh Tsusi, Hajir Abdlrazzak Alttahir, Jonathan Ng, Muhammad Afiq Bin Abd Halim, Yinghua Luo, Xinyue Yang, Gary Whitechurch, Xuyi Wu, Ameya Bhusari, Henry Faulkner, Ben Robinson, Matthew Grindey, Bharat Tripathi, Vavara Lazaridou, Yimeng Lin.

Year 6
Ben Porter, Fatimah Abboud, Sophie Samuels, Weibin Chen, Rachel Patrick-Patel, Lin Hu, Ellis Murphy, Florette Fernandez, Devonne Coll, Tom Sydney, David Euinton, Olivia Taylor, Ryan Safa, Alexandra Neill.
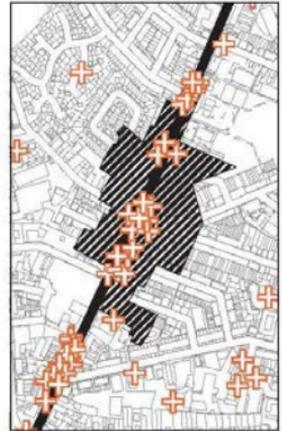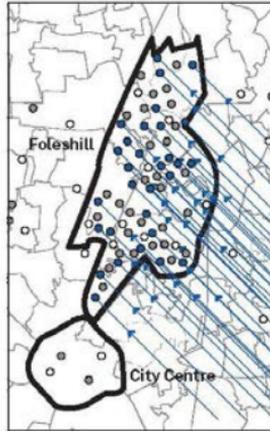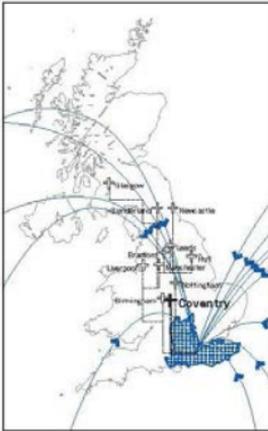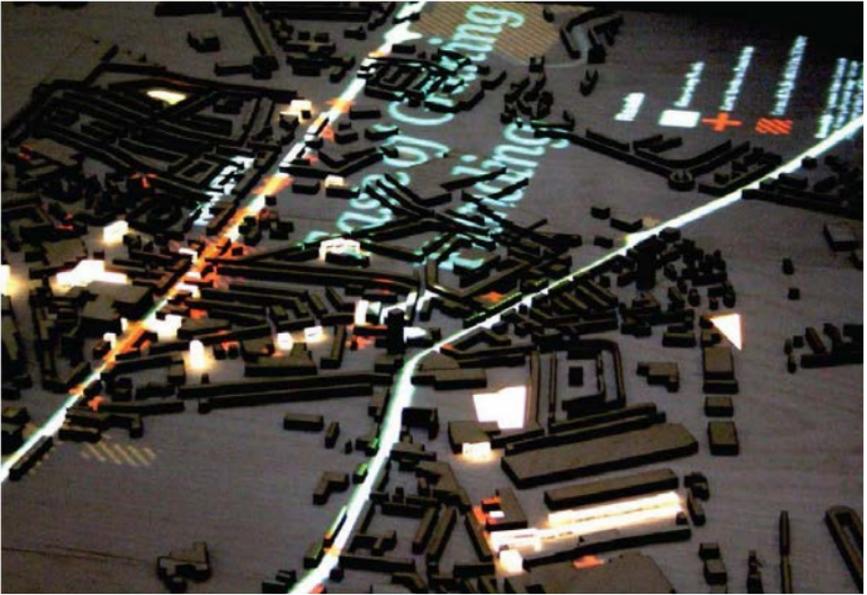
Data Dérive
Ubiquitous Borders

A group study of borders, boundaries and territories with a particular focus on migrant and immigrant communities in the Foleshill area of Coventry. Digital mapping techniques combined with physical modelling and projection revealed inequalities and perverse funding regimes that favour certain structures rather than providing support for the most needy.

COVENTRY
ECONOMY CHANGE
AND
IMPACT
1907

1907 - 1926 INDUSTRIAL BOOM

After the First World War Britain was united in industry. There were a series of major advancements in motoring technology and Coventry thrived off it. Even if many didn't last longer than a few years there were dozens and dozens of factories making cars being opened in this decade.

As we can see the vast majority of these were in the city centre. This is because the transition and acquisiton of the industry was fast so many old weaving and watchmaking factories were bought and simply converted into car manufacturing workshops.

Many of the big names in automotive history made their mark on Coventry and the rest of the world during this period. Manufacturers such as Morris, Humber

COVENTRY
ECONOMY CHANGE
AND
IMPACT
1969
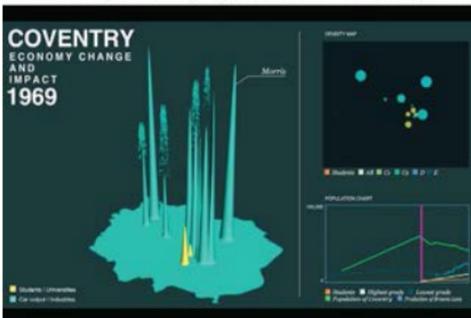
1969 - 1979 THE INDUSTRIAL BUST

It was during this period [1969-1979] that we see the biggest shift in Coventry's industrial landscape. Giant peaks come tumbling down in quick succession as British industry is put under strain by car manufacturers in Europe. The cars that were being made in England were simply not reliable enough nd this had a huge impact on the numbers sold. With sales down and government strains on taxation and inflation rates the factories could not afford to be kept open.

It was the factories in the city centre that suffered the most. Having been adapted from previous mills and factories they lacked the infrastructre and the space to develop. Factories required newer, larger machinery that meant they could make more cars, more reliably in order to survive. However, being hemmed in between other factories and businesses as well as increasingly dense residential
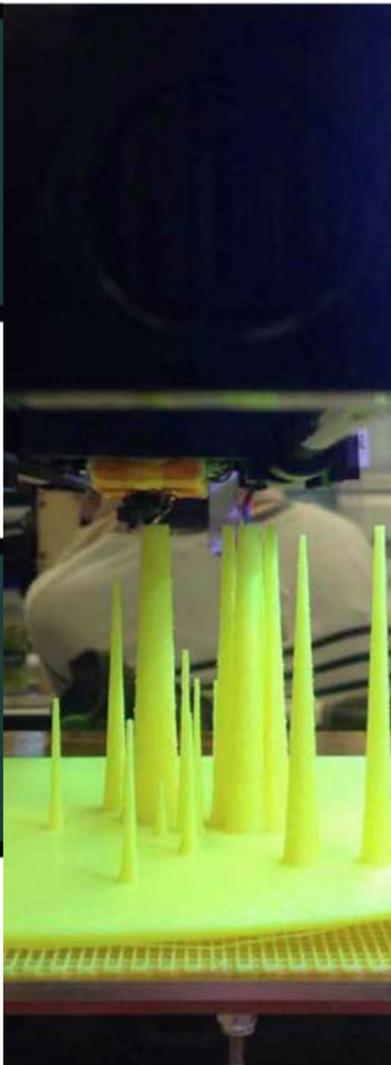
Data Dérive
Industry and Evolution

A group study into the industrial and innovation history of Coventry as a 'Mono-Industrial Vogue-Trader'. the systematic replacement of skilled manual labourers with students is creating a huge divide socially within the city. Because Coventry didn't have a system in place that pioneered change, or even absorbed it, and it depended on a single industry to support it, when the automotive industry vanished the city was left to waste.

Library and Industrial Archive Centre
Weibin Chen

Parkland Approach

This scheme is a new library and archive for Coventry on a derelict brownfield site outside of the city centre. It sits amidst a parkland setting and is designed to expand and contract according to the various programmatic demands for the storage of physical artefacts and the shrinking scales of information retention.

Power of Ten: Industrial Sanctuary
Ben Porter

Sanctuary from the desolated city

The Power of Ten provides a platform upon which industries and economies can securely grow. It embraces concepts of fixed and transient. The 1000 year library feeds the fluid, visceral seas of the temporal industrial matrix around it. It is an adaptable and infinite self-propagating organic industrial metabolism.

welcome to coventry.

Hyperdencity
Ellis Murphy

Welcome to Coventry

This thesis is concerned with the effects of densification on our cities and on the architecture within them. Investigations began by extrapolating UN population data (which extends to the year 2100) to generate the most extreme scenario which would place a future Coventry under the greatest strain; thereby forcing the architecture to respond in a way which would allow a hugely increased population to go on living a high quality of life.

The Green Share
Alexandra Neill

Quality of life

'The Green Share' proposes an alternative sustainable housing typology in which you own a share in the infrastructure, offsetting your rent against your energy consumption and production. In this scheme tenants have a chance to gain revenue from their built environment.

Future Fabricator: The Urban Test Bed
Ryan Safa

Canal crossing

Future Fabricator is a cross disciplinary research facility to develop and test the use of smart materials in building components and systems. The programme amalgamates the world of specialist research testing in smart materials and the construction and building industries in prototyping news ways for their integration can benefit future living.

Creative Coventry
Rachel Patrick-Patel

Ring road avenue / approach

Creative industries have a key role to play in helping cities in relation to sustainability and their low carbon futures. The proposed project 'Creative Coventry' combines creativity and culture together in order to raise awareness related to environmental issues and drive forward change. 'Creative Coventry' is a landscape of creativity with exhibition spaces, artist studios and a business incubator all encompassed by a sculpture park.

Healthcare Condenser
Tom Sydney

Shared court

The Healthcare Condenser will provide the facilities required to treat the specific health needs of the local community whilst also offering high quality private clinical solutions. The population of Foleshill exhibits extreme levels of diversity and accordingly suffers from equally varied health conditions. Whilst many are incurable, they are preventable through improved lifestyle choices at an early age and manageable to provide an improved quality of life.

Hacking Coventry
Devonne Coll

Welcome to Coventry

Hacking Coventry is a civic hub and infrastructural interjection that aims to provide residents of Coventry with a new type of public realm space, which they are able to 'hack' and continuously reprogramme to suit their changing needs. Based upon the basic programmes of sports, event and marketplace, the scheme's strategy employs methods so that these programmes may become interchangeable with each other, and therefore the programme can be chosen by the user.

Landscape Architecture

Landscape Architecture at MSA explores the critical role of environmental processes and spatial networks in the reconfiguration 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.

Eddy Fox
Landscape Architecture Programme Leader

BA Landscape Architecture 1

Eddy Fox
Becky Sobell

Jo Phillips

The Oxford Road corridor is the spine of the Manchester university quarter. Year 1 have explored the idea of the corridor as habitat, both human and biological, and through this to develop a vision of the adaptable and liveable city.

Students:
Toby Adams, Godwin Ameyaw, Courtney Chappell, Marika Cieciura, Isabelle de Garston, Sam Hamilton, Tom Jackson, Elliot Joyce, Julia Torr.

Revelations
Isabelle de Garston

The Flight of the Bumblebee - foraging routes to link greenspaces into a habitat network.

Simulacra
Elliot Joyce
Julia Torr

Re-envisioning Oxford Road as a biodiverse and climate-proofed urban corridor.

BA Landscape Architecture 2

Eddy Fox
Becky Sobell

Jo Phillips
Amber Roberts

Year 2 have used the multi-cultural neighbourhood of Levenshulme as the scenario for their investigations into Green Infrastructure, sustainable communities and urban connectivity. Through the use of mapping, wayfinding and modelling they have moved from the strategic to the site scale, exploring the potential for transforming communities through imagining new landscape infrastructures.

Students:

Tanzeel Aslam, Sabah Ayub, Linah Azzaz, Owen Byrom, Sean Curley, Nasr Haque, Humera Hussain, Kosmas Neochoritis, Liliya Stoeva, Carlin Trzbiatowski, Jack Vickerage.

Levy Market
Liliya Stoeva

Transforming a car park and occasional market into a new heart for the community.

Connective Strategies
Linah Azzaz
Marion Tatzber

Engineering new social and environmental linkages through a reconfiguration of routes and meeting points
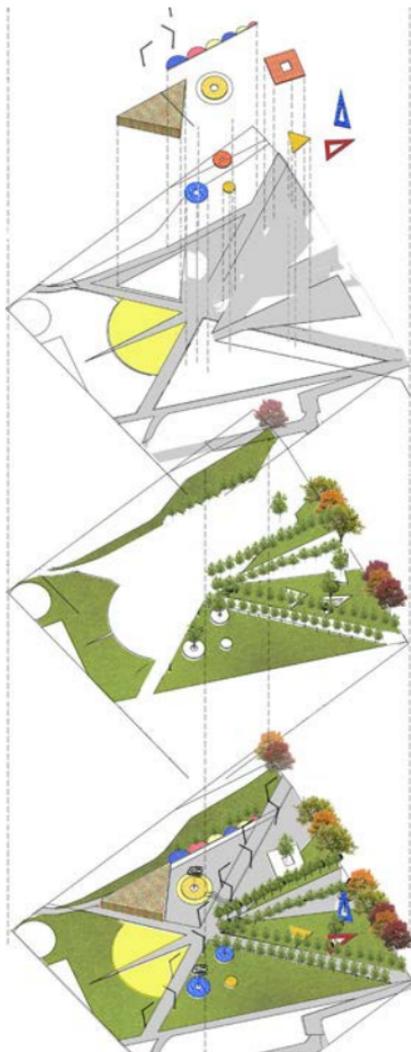
BA Landscape Architecture 3

Becky Sobell

Eddy Fox
Jo Phillips

From a medieval deer park to the world's first industrial estate, Trafford Park's history is wide-ranging and unique. Year 3 BA Landscape Architecture students engaged with Trafford Park to examine the existing environment and to propose possibilities for the future.

Trafford Park is bound by two canals, a motorway, and a railway. Inside these impermeable infrastructural boundaries, trucks thunder along the internal roads, crossing and re-crossing the historical remains of the Trafford Park light railway. Traffic on the site conforms to the rush hour peaks, and at lunchtime many men in high visibility vests leave big shed architecture to eat lunch from fast food trailers. At the edges of the site, some large-scale leisure infrastructure brings visitors from outside.

With input from an industrial archaeologist, a senior regeneration officer at Trafford Council, landscape architects, artists, theorists and others we developed a critical and constructive approach to this complex site.

Working collaboratively, we identified the lack of connectivity of landscape infrastructure and habitats,

alongside the dominance of motorised vehicles. We proposed opportunities for non-motorised transport networks and a desire to increase the diversity of Trafford Park's daily occupants. Individual approaches to the disconnected landscape of Trafford Park varied widely, but the overarching themes of connectivity and diversity continued throughout. The resulting schemata, and the connected meta-themes, echo our original common ground.

Students:

Ryan Barton, Sian Bury, Charlie Caldicott, Sam Elstub, Mohammad Farhadi, Natalia Kaminska, Sean MacMahon, Taybah Malik, David Misselwitz, Julia Steinberg, & Alex Wood.

The Bridgewater Canal
image: David Misselwitz
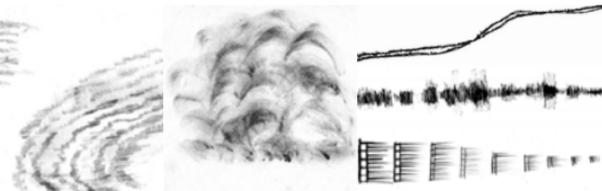
On the Cut
Sian Bury

Movement Recordings along Bridgewater Canal

The canal, historically referred to as 'the cut', acts as a seam.

Green Veins
David Misselwitz

Broken Watermirror and Corten Docks

Green Veins is a new network of dense and diverse vegetative corridors spreading through Trafford Park. It combines three programme points in one structure: safe and pleasant non-motorised path systems, connected habitats of all kinds, and space for a diverse range of activities unfamiliar to Trafford Park.
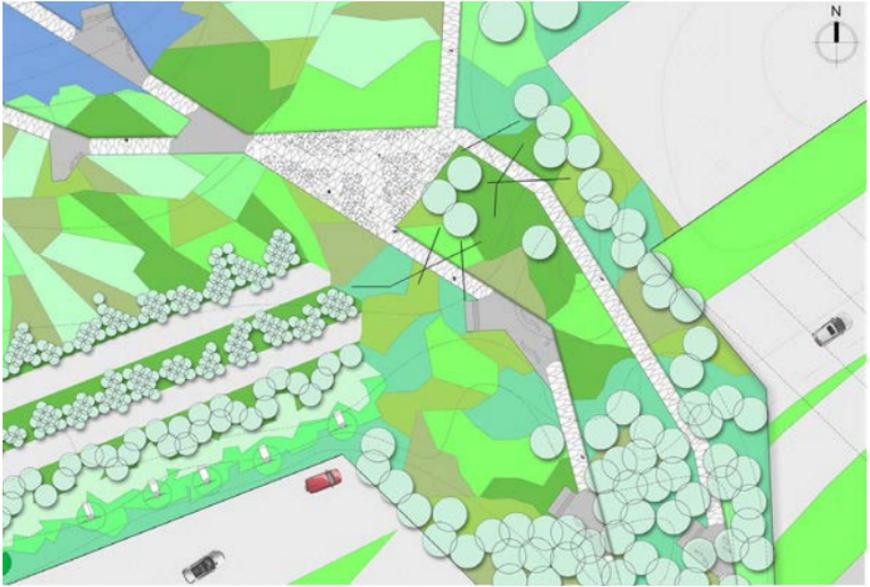
Greenway Programme
Charles Caldicott

Top: Wetland Greenway Plan
Bottom: Greenway System

Greenways connect isolated areas of vegetation across the North West. The creation of different habitats promotes biodiversity, and increases the number of flora and fauna species through implementation of complex planting systems. The scheme creates income to fund its own expansion.
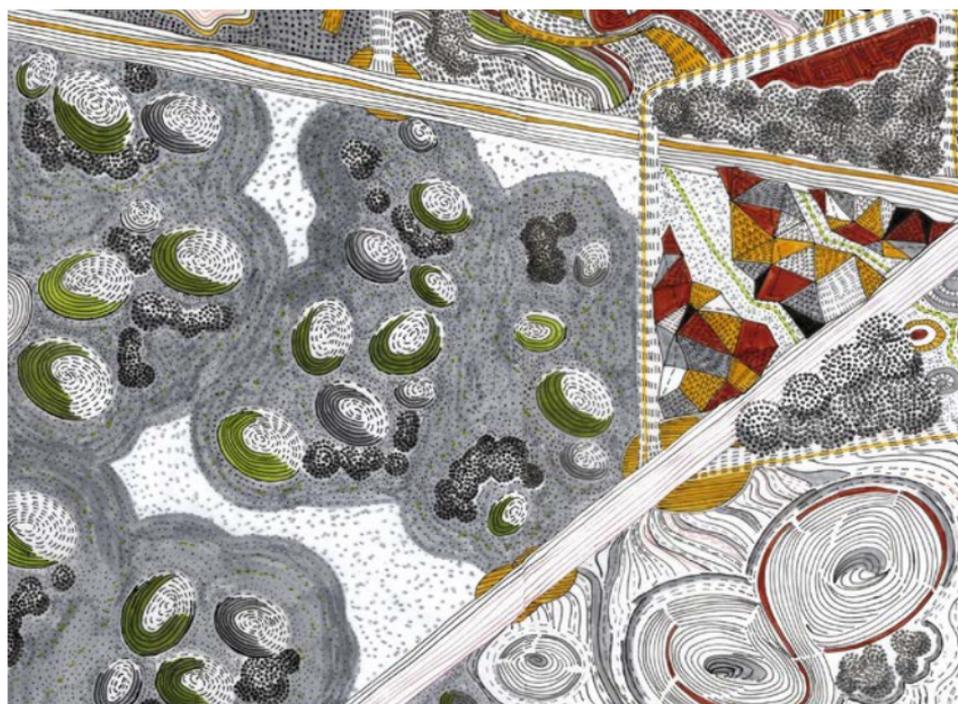
Cycling Infrastructure
Sam Elstub

Far left: Sprint Track Cycling
Top left: Site Section
Bottom left: Cycle Route Context

Canal infrastructure that runs through the centre of Trafford Park has been used as a linear route for cycling and vegetative networks. A sprint track and a cyclo-cross course connect the site with surrounding territories and visitors.

Navigation. Colour. Community.
Julia Steinberg

1:200 abstracted plan

Proposed planting and material colour is used to help navigation through the existing monotonous landscape of Trafford Park. The play of convex and concave elements form seating, platforms and a skate park.

MA Landscape Architecture

Ian Fisher
Eddy Fox
Cristina Rodrigues

In the United Kingdom the presentation of "the landscape" is idealised through notions of the picturesque and the adversarial relationship between urban (bad) and countryside (good). This perception privileges history and culture, but ignores the contemporary complexity of the relationship between varying intensities of contemporary urbanism and the multiple territories that these occupy.

The theoretical discourse of Landscape Urbanism is the principle framework for student engagement. This is combined with an innovative approach to its application at the level of design practice as a means of offering multiple opportunities that oscillate from the strategic to the particular. Strategic landscape design embraces cross-disciplinary thinking and encompasses everything from economics to ecology. This provides the framework for adaptive, resilient and heterogeneous landscapes that have measures of performance embedded in to their process at multiple scales in space and time.

MA student projects based in the North West of England and Portugal, at a regional scale have indicated that the Landscape Urbanist approach

has the potential to address many problems. The work displayed in the following pages uses trans national preoccupations with current issues, such as rising sea levels, the artificiality of CAP regulations, desertification and Rurbanism (rural/urban dichotomy) to offer solutions, which place the relationship between ecological systems and anthropocentric activity at the centre of future landscape identity and performance.

Ecosystem Study
James Richardson

QR Code
photo: James Richardson

The study of a selected ecosystem over a calendar year involves observation of experiential and botanical change as a means of underlining the relationship between process, place and experience.

Hydrologic Park
Chris Cox

Right: Axonometric
Far right: Visualisations

The Wyre flood plain is at risk from fresh and salt water flooding. This project attempts to respond to the potential environmental indeterminism by embracing the unpredictability of change, creating opportunities for reprogrammed relationships between anthropocentric and biocentric systems.

The park becomes a place of adventure alongside a semi "re-wilding" of reformed and responsive ecologies. Multiple opportunities for transient, permanent and mobile ecotones create diversity and ecological richness.
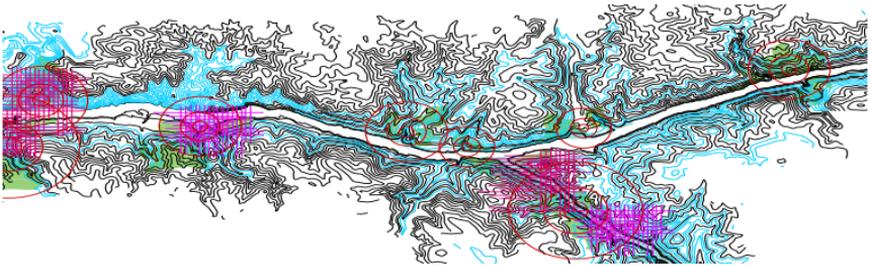
Design For Desertification
Sean Savage

Flexible Structure

This project seeks to establish an emergent urbanism on what is considered an inhospitable terrain of topographical extremes. Various water retention systems are proposed, which retain water within a number of parallel valleys. Dependent on gradient, these systems develop intensive agriculture or water storage. The emergent urbanism is directly linked to the "productivity" of these systems and evolves as a suspended three-dimensional grid, in which various sub-structures for living, processing can be inserted.
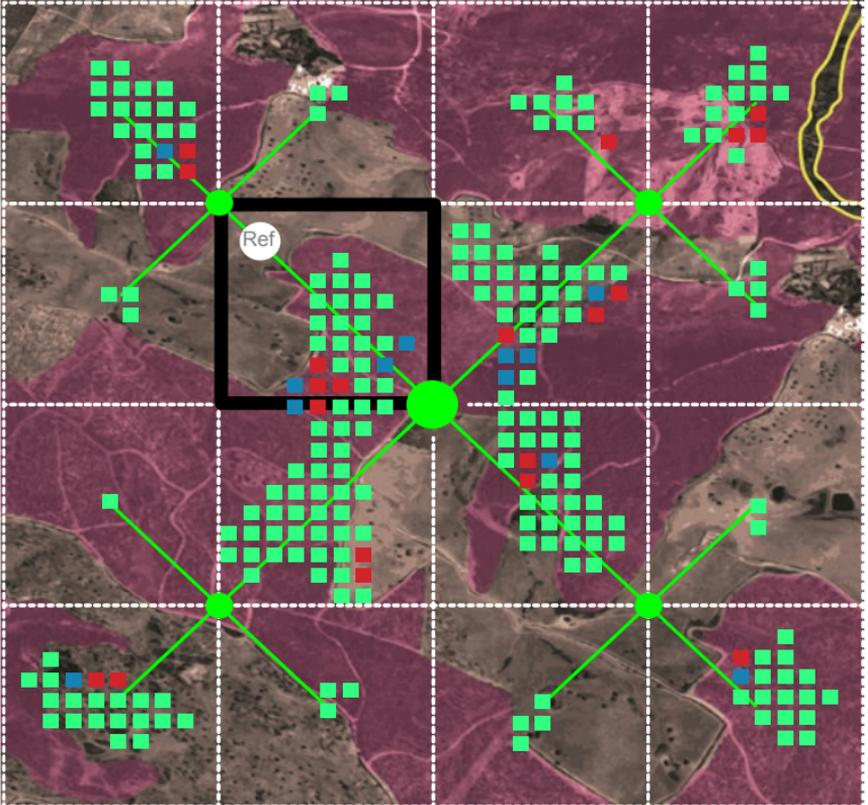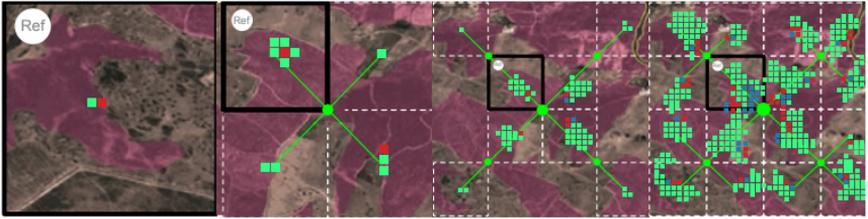
Design For
Desertification
Craig Mitchell

Devolved Urban System

The degradation of the land following plantation felling is used to introduce systems which will recharge the soil/water complex as a first stage in establishing a new devolved urban system, which is resilient and adaptable. The key component is the establishment of a series of "land bowls", which through the use of water retaining polymers and artificial seeding mats aim to re-establish the complex Iberian woodland system. Overlaid and interwoven into this structure is a secondary system of highly productive plants, which will supplement the Iberian woodland complex.

MA Architecture + Urbanism

Eamonn Canniffe

Robert Camlin
Pilar Cos
James Dyson
Julie Fitzpatrick
Ulysses Sengupta

Mike Taylor
Patrick Thomas
Mark Turner

The MA Architecture + Urbanism course is the Manchester School of Architecture's taught postgraduate course which conducts 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 resilient cities.

The international focus of the programme was demonstrated in the public sphere this year by the students' organisation of the Fifth Annual MA A+U Symposium MANUFACTURING UTOPIA: Happiness in Emerging Environments, held at Manchester Art Gallery on 1 May (a report on which follows).

This year's design work began with the Fourth Annual MA A+U Colloquium featuring presentations by several of the successful graduates. The new cohort then commenced their work with an initial projects on sites in Manchester entitled 'The City in Winter'. The global range of urban research conducted in the programme is indicated by the locations for this year's thesis design projects, which are New York,

Aleppo, Ebbsfleet, Havana, Stockport, Zhengzhou, Canary Wharf, Qianhai, Manchester, Copenhagen, and Utopia. These projects will be presented at the Manchester School of Art MA Degree Show in September 2014.

Students:
Zhenyu Yang, David Chandler, Seton Wakenshaw, Yubing Xie, Reece Singleton, Meisoon Jumah, Wenhao Yue, Anna Krysa, Aidin Ahadzadegan Ahani, Aissa Sabbagh & Xiao Weng.

MA A+U
Symposium

The Fifth Annual MA Architecture + Urbanism International Symposium was held at Manchester Art Gallery on 1 May 2014 with the theme MANUFACTURING UTOPIA: HAPPINESS IN EMERGING ENVIRONMENTS.

In his opening remarks the symposium chair PAUL SHEPHEARD referred to the renaissance quest for utopia (prior to Thomas More's first use of the term) as being represented in Vasco da Gama's voyage to discover Eden. It was an attempt, albeit an inevitably frustrated one, to make the world a better place, although the methods to achieve that aim might fall into hard and soft options, where the former category overlaps unpleasantly with totalitarian agendas. Shepheard predicted that the day's presentations would fall into the 'soft utopia' category in the morning, leaving 'hard utopia' to form the basis of the afternoon.

The first speaker ANASTASIA KARANDINOU preceded her own research by showing the recently deceased Hans Hollein's 'mobile office' project from the mid 1960s where he looked forward to utopian environments which were essentially ephemeral in nature. Her research into the digital possibilities of installations and their relationship to sensory experience was seen as augmenting architecture's potential to define space beyond the visual and the material. She raised the question as to whether we can reconstruct the experience of a city from its fragments, a recovery perhaps dependent on a utopian reliance on technology.

Having thereby revealed herself as falling into the
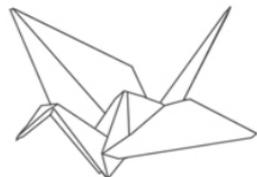
'hard utopia' category, James Burton and Oliver Farrell of WHITE PAPER GAMES continued the theme of fragmented memory in describing the process of creating their games design company's first release Ether One. Adopting the scenario of a struggle against dementia, their provocative presentation emphasised the need to create an emotional engagement with an environment, actual or virtual, which was an implicit riposte to the rational utopianism of more familiar architectural products.

In the roundtable discussion that followed there was a clear generational divide between those made uncomfortable by these digital utopias, because of their potential for submission to political control, and those who saw them as offering new possibilities for experience and experimentation. John Grindrod suggested that the structure behind digital experience, games or installation environments, could be more interesting than their immediately seductive appearances. What was emerging, however, was the connection between utopia and some form of therapeutic remedy to a malign condition, urban, societal or mental.

After informal lunchtime discussions PIPPO CIORRA explored 'architopia', an expression of 'utopia lust' which linked it as a critical device with the political context. Presented as social, monumental or technological alternatives he explored the history of Italian architecture through a utopian lens which saw architects designing for a society which was not there, but was in their heads. His challenge as a curator was to present it as a 'tabula no rasa', an anamnesis of projects the motto of which might be that 'badly applied utopia produces ruins'.

JOHN GRINDROD contrasted this frustrated utopia with the achievements of British new town of the post war period. Ambition matched with realism was responsible for producing a modicum

of the happiness mentioned in the symposium subtitle. Although differences could be explored in detail in Harlow, Cumbernauld and Milton Keynes he asserted that the broad direction of these new settlements was a benign provision of improved living conditions for the working people of industrialised cities. Their resulting form could be seen to reflect the political phases of, respectively, the postwar consensus, the 'white heat of the technological revolution, and incipient Thatcherism (an individualistic utopia).

Declaring herself to be pragmatic rather than utopian ODILE DECQ discussed by way of introduction her practice's work in the context of some installation projects. She then moved on to lead the audience through a mixture of cultural and commercial projects in Paris, Rennes, Lyon, Rome, Tangiers, and Nanjing and her next (educational) utopia the new architecture school Confluence. All were characterised by Decq's strong spatial, material and chromatic sense which creates a very personal vision of architectural possibilities. Perhaps the most beguiling of these was the private commission of a black yacht which recalled the image of the voyage of discovery with which Paul Shepheard had begun the day's discussions.

In the final roundtable, although there was some disagreement about the interpretation of the utopian project, it was agreed that the fascination with the idea of utopia, of an ideal city, was still very powerful. Pippo Ciorra predicted that the 'architect as demiurge' would be evident, under the direction of Rem Koolhaas, in this year's Venice Architecture Biennale, where new urban visions would be displayed to beguile the architectural community, drawing the day's discussions to an optimistic and convivial conclusion that the quest for utopia remains one of architecture's fundamentals.

Winter Garden, Salford
Wenhao Yue

Penthouse View

Utopia
Anna Krysa

Concept Image

Great Northern Square, Manchester
Yubing Xie

Aerial View

Regeneration of Canary Wharf
Xiao Weng

Urban Morphology
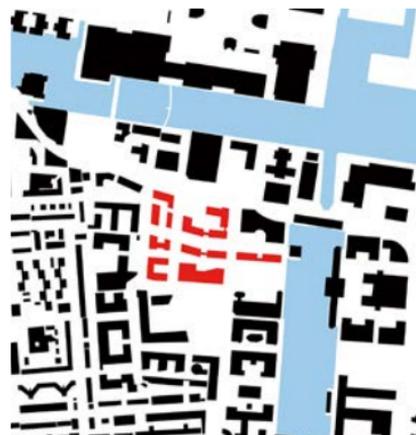
Mancunian Way Gardens, Manchester
Zhenyu Yang

Concept Image
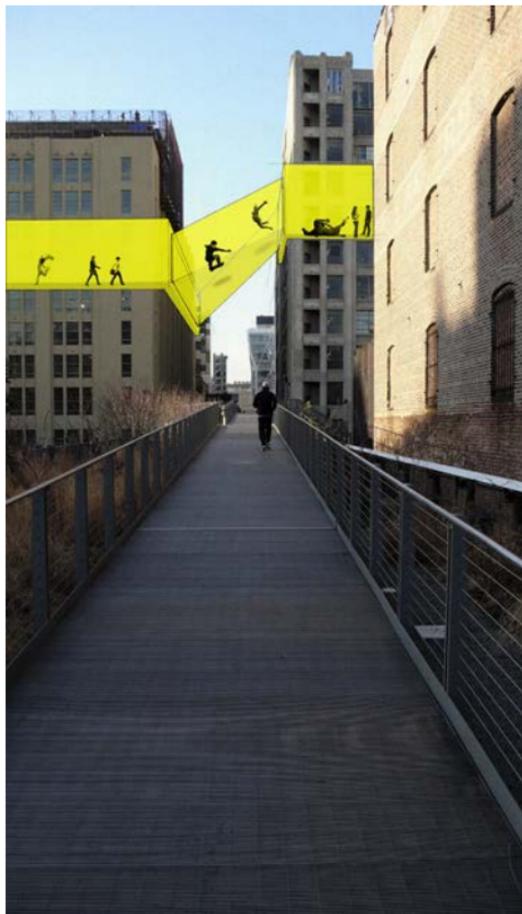
Utopian Dreaming
New York
Seton Wakenshaw

Concept Image

Digital Media Hub
Manchester
David Chandler

Concept Model

Rehabilitation of the Old City of Alleppo
Meisoon Jumah

Citadel, Photograph

Greening Manchester
Reece Singleton

Diagram
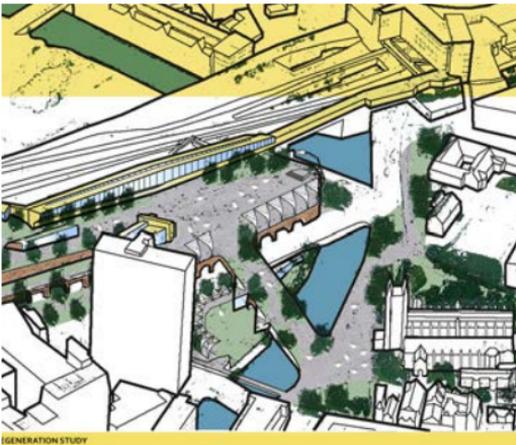
Exchange Station Square, Manchester
Aissa Sabbagh Gomez

Concept Image

Green Urban Fabric, Havana
Aidin Ahadzadegan Ahani

Concept Image

Contextualising Architecture

Effective architectural design must be based on a clear understanding of the wider context within which the discipline and practice of architecture takes place.

Humanities

Culture and history is explored within the Humanities course. This locates practice within both a wider milieu and a historical frame. Through understanding these possible futures can be proposed and developed through the design studio.

Technology

The delivery of projects requires the ability to interpret, conceptually and actually locate the technology of construction, within the possibilities of procurement. Through understanding how technology intersects with the process of construction and the value systems established by society students are able to propose modes of realisation.

Professional Practice

This enables discussion on the making of architecture to extend beyond issues of construction. Through

understanding professional practice students develop strategies that incorporate project formation, procurement and delivery to propose extensions of the boundaries of architectural practice.

Events

Architecture exists as a function of society. All students engage with external partners and projects through our Events programme. This brings together all levels of the school to extend Studio work that shares and applies ideas and skills through projects' real contexts.

Making

Construction is only exceptionally undertaken by the architect. To understand the materialisation of architectural designs we develop making as a form of exploratory practice to deepen understanding of the process of building. This equips our students with real and virtual techniques to propose new architectural possibilities. This year has included extensive collaboration with industry partners to develop work ranging from new brick designs to 3D printing, a medium that directly connects the drawing with architectural space and form.

Professor Tom Jefferies
Head of School

BA Humanities

Dr Ray Lucas

Dr Darren Deane
George Epolito
Dr Deljana Iossifova
Dr Andy Karvonen
Dr Alan Lewis

Dr Giamilla Quattrone
Amber Roberts
Dr Lukasz Stanek
Derek Trillo

This year, the BA Humanities teaching offered students a wide variety of content which was designed to enrich the design studio, equip students with methods for research and context study, and to give opportunities to sharpen analytical and critical faculties.

In year one, students build a strong foundation in architectural history with two lecture series: Architectural History: Epochs and Architectural History: Paradigms. Epochs moves away from the conventional survey course of old, and considers the various ways in which we can consider an architectural epoch. The broad sweeps of architectural history is considered here, with lectures on Manchester as well as further afield to consider the wider UK, European, and World contexts. Students are given a choice of illustrated essay assignments to consider. Paradigms takes a different approach, looking to mobilise architectural history more explicitly in the design process. Students worked in teams to compile a booklet and series of models of a key precedent. The idea of precedent study is pursued in some detail here: as a fundamental part of the design process beyond an academic interest in

the architecture which has come before. This year, the focus was squarely on the work of Louis Kahn, and a broad selection of his projects were built in model form.

In year two, students were asked to consider the finer detail of sustainability as a social as well as a technological process in Urban Futures. This lecture course feeds directly into studio, where the material is supported and reinforced further. This is followed by a choice of electives. This year, nine electives were on offer, sharing a common essay assignment supplemented by an element unique to each elective, such as in-class exercises, field notes, portfolio of related work, or literature review. This year's electives addressed the following topics:

Graphic Anthropology
Urban Borderlands
Architecture & Urban Design as Global Practices
The Dialectic in Architecture
User-Centred Design
Northern Utopias
Infrastructure and Urban Change
Exploring Architecture through Photography
Territories of Re-Cycling

In third year, a similar pattern is followed, with one humanities lecture series associated strongly with studio, and one element which is more independent. Agenda Building addresses the idea of the architectural agenda in detail, charting a historical trajectory from the polemic of the manifesto towards the more practice based position statements we see today. Students are asked to use this meditation on what architecture is about, in order to construct their own positions and programmes. This is followed by a long lecture series on World Urbanism in which a

series of MSA staff and invited experts present lectures based on their own research, highlighting research methodologies and issues which relate to urban issues: dealing with the scale of the city. This series has a truly global scope, including lectures on Buenos Aires, Detroit, Mumbai, Milan, Shanghai, Seoul, Hong Kong, Seattle, Rome, and many others. Students work together on their essays in a strong peer-review culture, producing collected volumes of essays which share an introduction and conclusion alongside a substantial illustrated essay. These essays are framed by key readings in Urbanism & Architectural Theory.

Standout work by students this year includes first year models of Louis Kahn's oeuvre; the diversity of output from the electives in second year; and the collected essays gathering observations and analysis by final year students on cities including Florence, Barcelona, Amsterdam and Edinburgh.

Additional Contributions From:

Prof Seomun Bandyopadhay
Richard Brook
Eamonn Canniffe
Rick Dargavel
Eddy Fox
Dr David Haley (MIRIAD)
Prof Tom Jefferies
Dr Leandro Minuchin
Colin Pugh
James Robertson
Dominic Sagar
Dr Ulysses Sengupta
Becky Sobell
Sally Stone
Prof Nick Temple (Huddersfield)
Dr Japhy Wilson (Geography, UoM)

History of Architecture: Paradigms

A selection of models submitted to the History of Architecture: Paradigms course.

This project demonstrated the integration of humanities teaching with studio practice, where one of the outputs of the architectural history lecture series was a selection of models depicting the architecture of Louis Kahn.
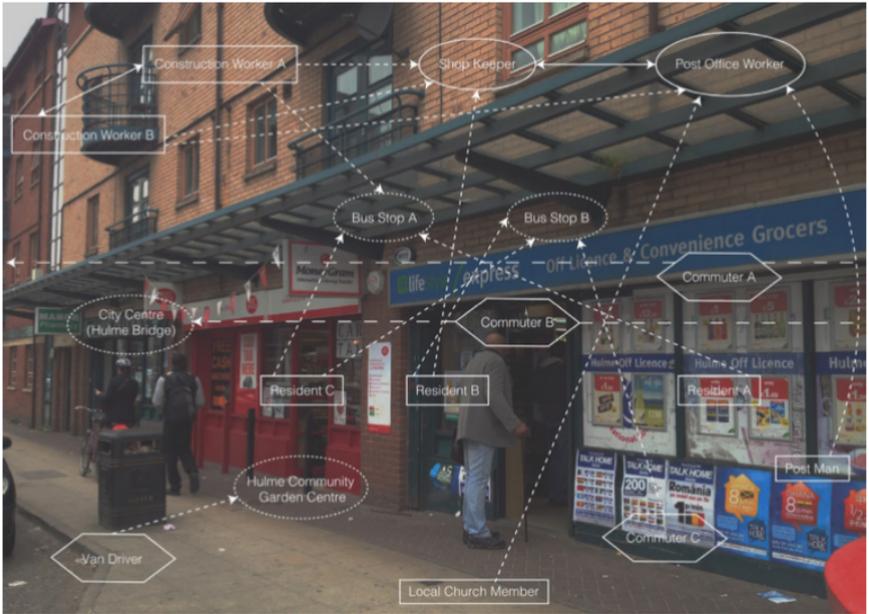
Urban Borderlands: Architectures of Inequality
Jacob Graves

Detail of illustration from essay for the BA2 elective. This essay examined the triggers, conditions, and consequences of inequality in Hulme.
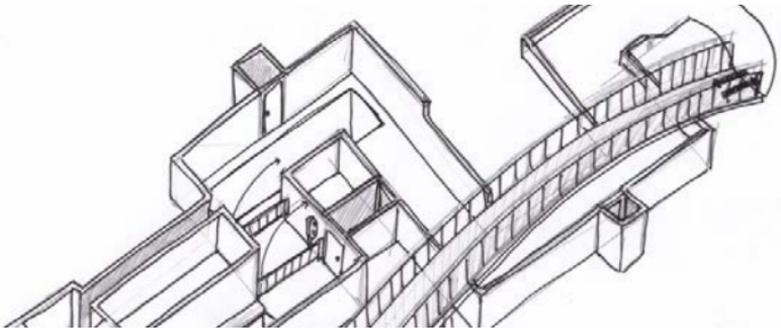
Graphic Anthropology
Marco Wan

Detail of illustration from essay for the BA2 elective. This essay considered walking routes in the city and using a variety of drawing practices to understand pedestrian movement in more detail.
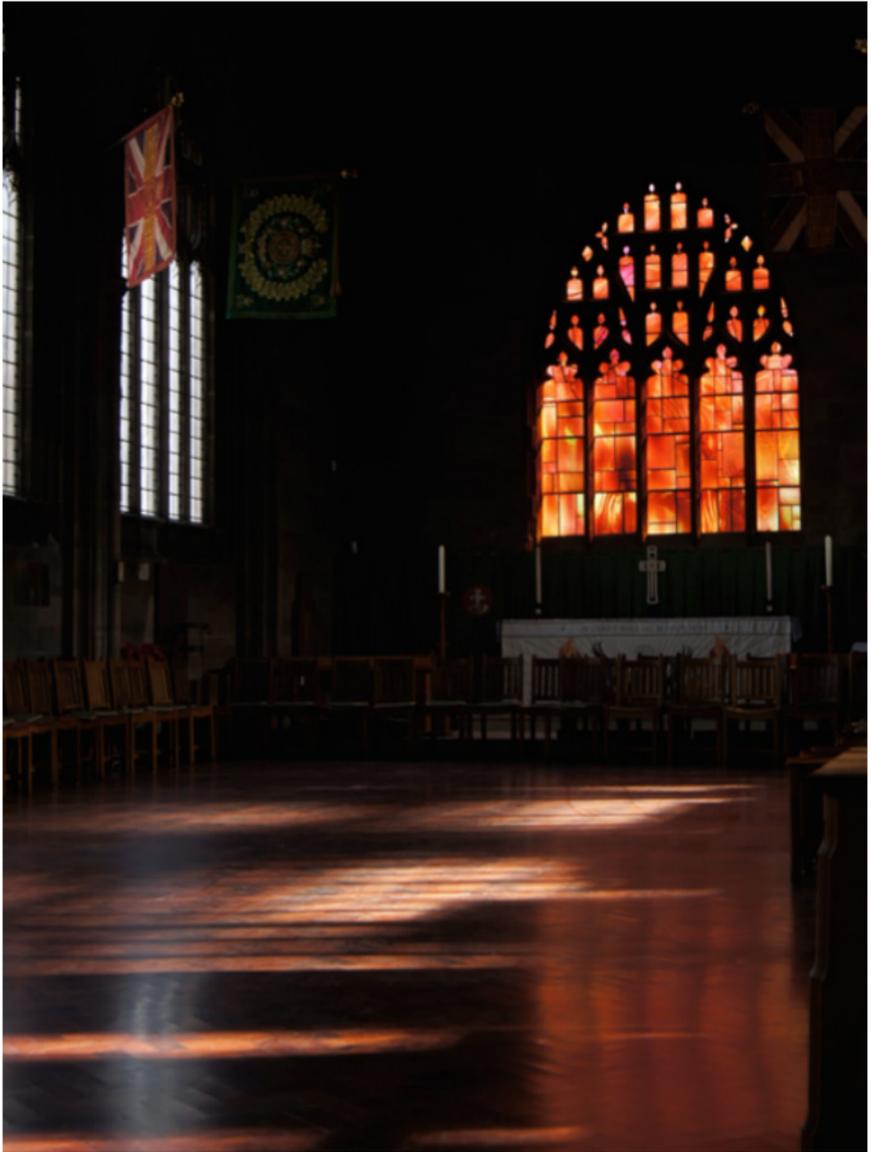
Exploring Architecture Through Photography
Zuzanna Godek

This elective took a practical and critical look at the uses of photography to understand architecture. This photograph is part of a series looking at Manchester Cathedral under a variety of lighting and weather conditions.
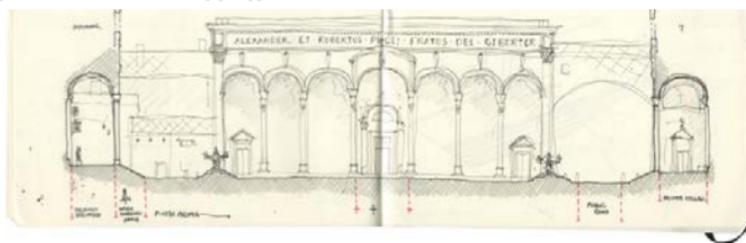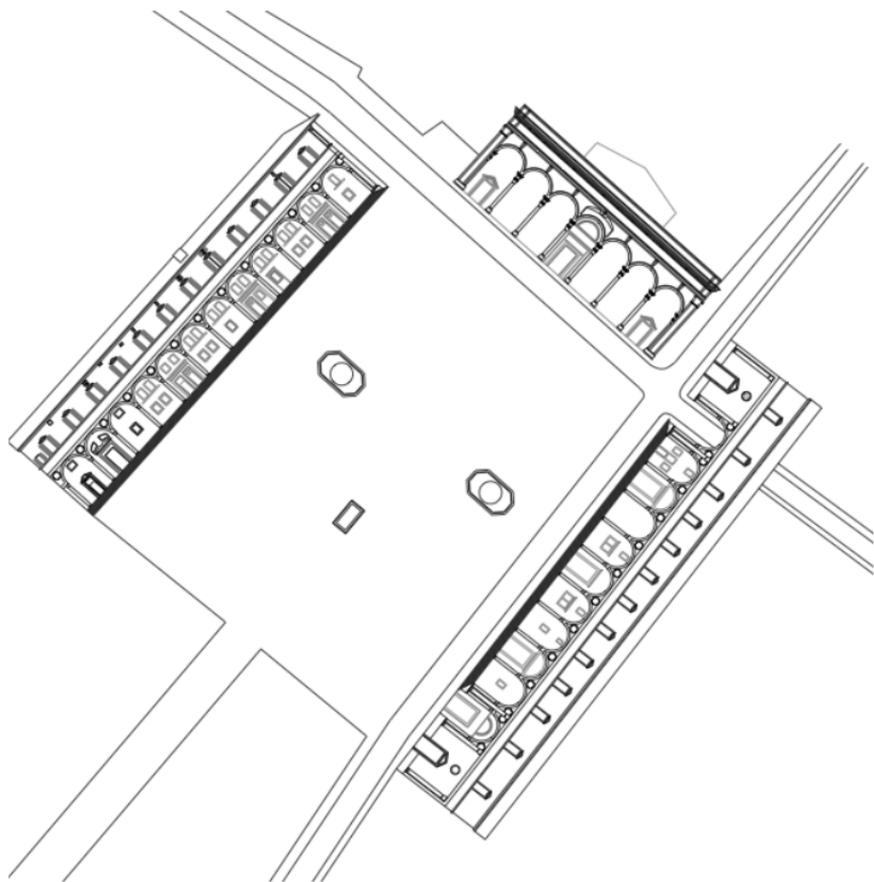
World Urbanism
James Taylor Foster

This essay was accompanied by a wide range of architectural drawings exploring the city of Florence with reference to the classic text on urbanism by Spiro Kostoff.

World Urbanism
Will Priest

Part of his BA3 essay on Amsterdam, this series of illustrations by Will Priest show how architectural drawing can supplement the critical understanding and analysis of Amsterdam.
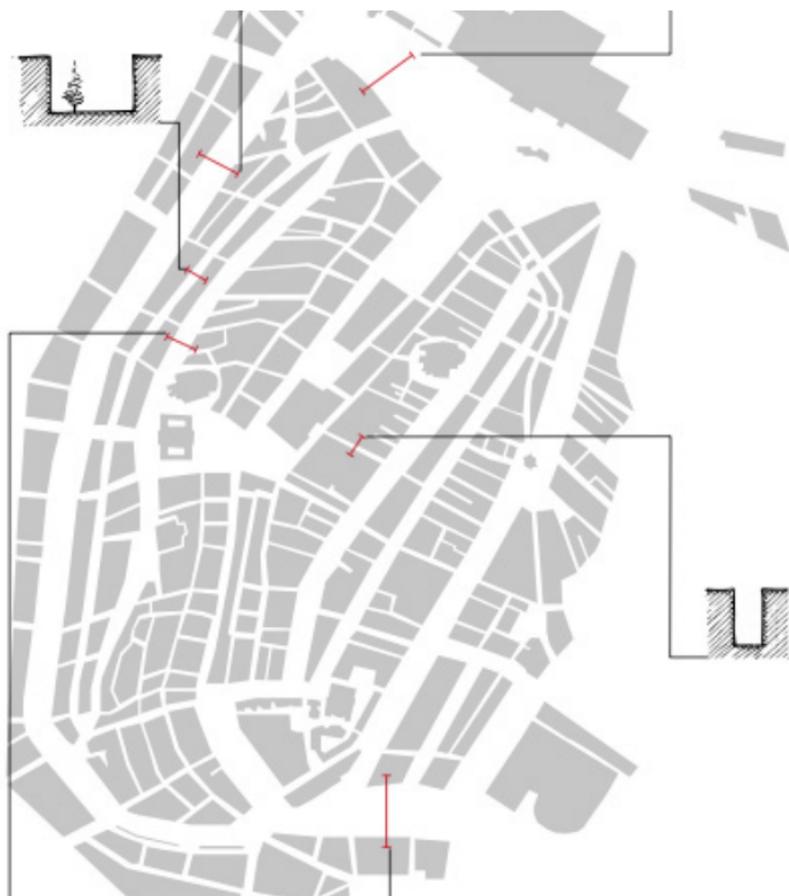
MArch Humanities

Dr Leandro Minuchin

First year students of the MArch programme take a year-long research module that culminates with the submission of a written dissertation. The unit exposes students to current theoretical and methodological trends in architectural and urban research, combining a taught course on materiality and research design, seminars on current research projects carried out a the Manchester Architecture Research Centre and a lecture series delivered by reading international figures on the field. The MArch humanities component encourages students to explore innovative methodological tactics and critically appropriate conceptual tools needed for their research and studio work.

The Importance of Screens for Urban Consciousness: Learning from Berlin, Orestis Kyriakides

Research Design Diagram,
Gary Whitechurch

Research Design Diagram,
Samuel Rutter
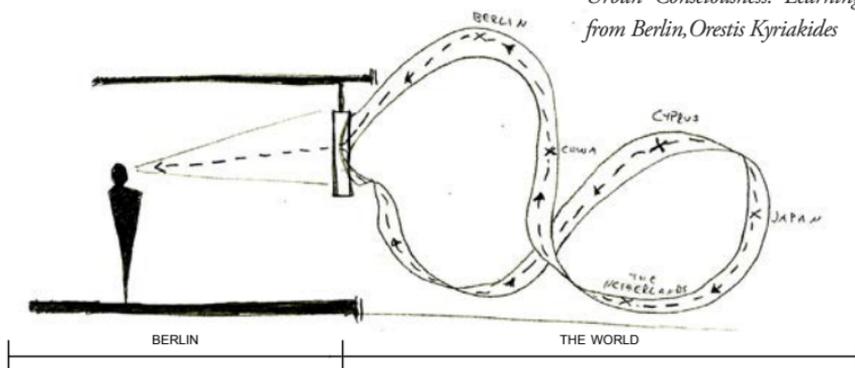
Materials, methods and the city

In an attempt to dissect and understand the methodological strategies underpinning current developments in architectural and urban research, the course positions materiality as a central node of inquiry. Across the social sciences, materiality is being used as a theoretical device to illuminate processes of urban expulsion, adaptation and innovation. Rapid patterns of urbanization and the increasing centrality of ever expanding metropolitan clusters, have transformed issues surrounding urban infrastructures and the material reality of impoverished populations into strategic and pressing areas for research. However, within architecture and urban studies, this growing interest in understanding the relation between urban fabrics, material realities and political and social expressions, has not been matched by the development and systematization of specific material methodologies.

This course explores recent theoretical approximations to the notion of materiality and examines the methodological techniques available to capture the socio-material mechanisms and processes transforming urban fabrics across the globe. Borrowing from developments made in architectural theory as well as political theory, urban studies, anthropology and geography, the course charts the modes through which materiality can illuminate new historical, cultural and political arenas for architectural investigation.

The course familiarises students with essential components and techniques to develop their individual research design, like the literature review, research questions and data collection strategies but situates the deployment of conceptual frameworks within specific and distinct methodological tactics. The lectures put special emphasis in the use and invention of visual methodologies and the unique contributions that architecture languages can make in the registration and unveiling of socio-material processes.
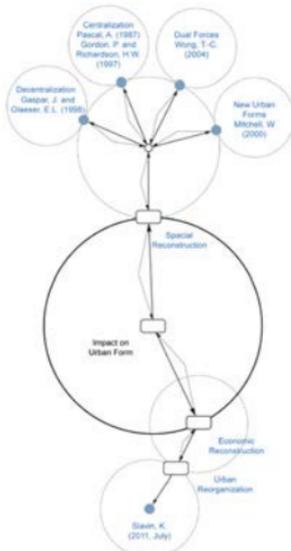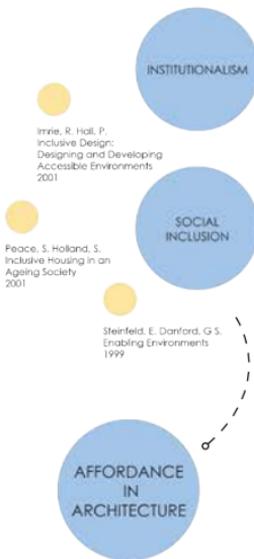
Professional Studies

Year 6

John Hickey
Rob Hyde

The unit is jointly delivered between the School and the RIBA for parity with the Part 3 course that is delivered from the RIBA North West. The RIBA core CPD program is also delivered within the school which students are encouraged to attend. This close connection allows the course at Manchester to react quickly and can both track [and feed back into] the RIBA Part 3 course. The content prepares students for employment and Part 3 in respect of the knowledge and understanding of the profession and related procedures, industries and organisations in the contemporary setting of Architecture and the role of the Architect at the core and periphery of property and construction.

Teaching consists of an extensive series of lectures, masterclasses and workshops delivered by experts and authoritative figures who are engaged in contemporary design, development and practice. This is supplemented by associated material pre/post lectures available to students online as well as an extensive reading list.

Lectures consist of both Project Management and Business Management and are considered as both focussed/expansive and orthodox/unorthodox. The dialogue between the school,

Guest Lecturers and Topics:

John Hickey - Turnover Profit Cash
Nick Warrington - Rights and Easement
Jan Moore - Careers
Elaine Stowell - ARB Codes
Alison Mackinder - RIBA Part 3
Carolyn Robinson - Strategic Marketing
Ray Clarke - Practice Marketing
Gordon Jones - Personal Marketing
Adrian Dobson - RIBA Membership, Fees, Appointments, Future Practice
Len Collinson - Management Processes, Economy
Chris Booth - Business Planning
Nigel Ostime - Practice Management
John Hickey - Context
Stuart Bell - Quality Systems
Bill Jarvie - Unpuzzled accounting
Emma Butterworth - English Law
Nick Warrington - Business Structure
John Hickey - Money
Steve Roberts - Human Resources
Warwick Davenport - Insurance
Alan Eyre - PII and Risk
Caroline Cole - Business Set Up
Ken Bishop - Development Value
John Gardiner - Value Management
Bill Ibram - Small Project Costs
Mark Lewis - Contractors' View
Graham Leech - Health and Safety, Designer's Responsibilities
Ken Moth - Conservation,

RIBA President, Stephen Hodder's School Address. Poster: Konrad Kulton

profession, practicing professionals and experts from Architecture and related fields allows for flexibility and adaptability in real-time and therefore maintains the relevance of material to the contemporary setting of practice and for further study.

The professional studies course is also linked back to the work of MSA+ by including employability/ careers talks and one off events.

The output of the unit consists of a critical appraisal on the short, medium and long term future of 'Architect/ure[s]' through different contexts of practice. This is a personal positioning document backed up by evidence. It is an opportunity for students to explore where and how they wish to operate in society within, on the edge or outside the traditional confines of Architecture. This responds to the content of the first part of the course which leads to an overall understanding of the context of the profession, business management and the industry considering the economy, industry, profession, practice, education and the individual.

Restoration, Preservation

Jayne Simpson - Equality Act

John Hickey - Tax

Wayne Timperley - Building Control

James Mather - Project Management

Gateley - Contracts, ADR

John Gelder - Briefing/ create

John Baldwin - Specification

Stuart Grant - Procurement

Denise Emery - Planning Law and Policy

Tony Whitehead - Development Control

Dale Sinclair - Plan of Work
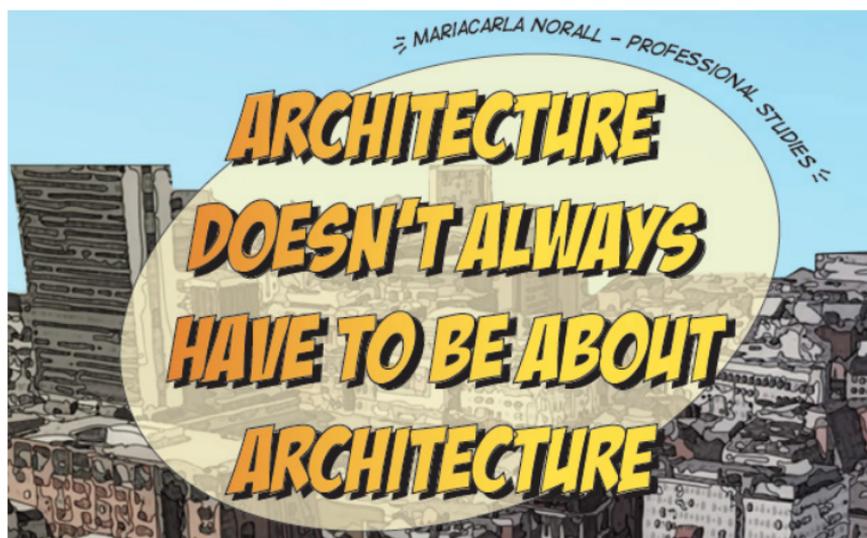
Mariacarla Norall

This is in conjunction with a project based report with incremental responses related to stages of lecture delivery with a professional commentary with documentary submission including client file of letters, proposals, reports, commentary and advice.

GRADED: 1 - 5

			1	2	3	4	5
COST	C1	LOWEST EXPENDITURE				X	
	C2	CONTRACT PRICE FLUCTUATION					X
	C3	VALUE FOR MONEY			X		
TIME	T1	EARLY START ON SITE	X				
	T2	CERTANTY OF DURATION			X		
	T3	CONTRACT PERIOD		X			
QUALITY	Q1	HIGHEST QUALITY					X
	Q2	DESIGN CONTROL BY CLIENT				X	
	Q3	CRITICALITY OF DESIGN DETAIL					X
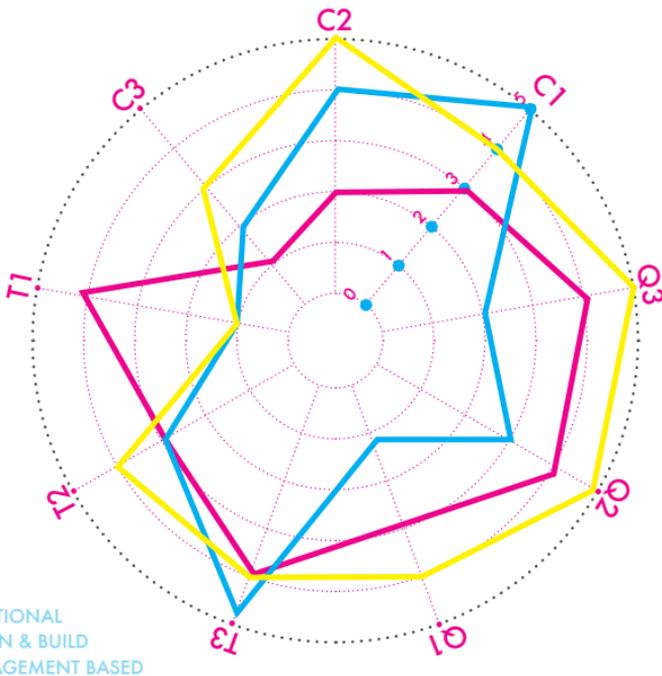
● TRADITIONAL
● DESIGN & BUILD
● MANAGEMENT BASED

Abhi Chauhan

Events 2014

Laura Sanderson

Analogies { noun } from the Greek *analogia*, "proportion" a comparison between things that have similar features, often used to help explain a principle or idea. For the past seven years MSA have ran a successful events programme with the key agenda of connecting students from Year 01 and 02 Architecture and Landscape with MArch students through projects which engage public space in the city. This year the events focussed on the idea of 'collaboration and the city' which produced twenty five projects with live agendas which were each built, exhibited or manifest in the city. The programme has been run in collaboration with Office for Subversive Architecture, PLACES, New Charter Housing, Transport for Greater Manchester, TRIM, iArchitect, Paul Gray Landscape Architects, URBED, Hulme Community Garden, Graffiti Life, A New Leaf Manchester, Stockport Hat Museum, Elizabeth Gaskell's House, MIRIAD, Stephen Rimmer Designs, Stockport City Council, CityCo, Manchester City Council, Annie Shaw, Grumpy Studios, Making Headway, Simone Ridyard, Brendan Dawes, Austin Smith Lord Architects and Vincent Walsh.

Events List 2014

00 { I Was Here }
01 { 10 Minute Bench }
02 { Why Waste Waste }
03 { Digital Fabri-Cast }
04 { DenCity }
05 { Reinterpretations }
06 { Waiting }
07 { Disaster Relief Architecture }
08 { Mush Farm }
09 { Community Art Project }
10 { Experience, Examine, Express }
11 { Reappropriate MMU }
12 { The Humble Brick }
13 { The Significant Furniture }
14 { Data City }
15 { Whatever Floats Your Boat }
16 { Sound & Space }
17 { What Makes it China? }
18 { Plug in Street Arts }
19 { Wearable Shelter }
20 { Love Withington Baths }
21 { Sketchtecture }
22 { MSA Pirates }
23 { Making Headway }
24 { For Sale }
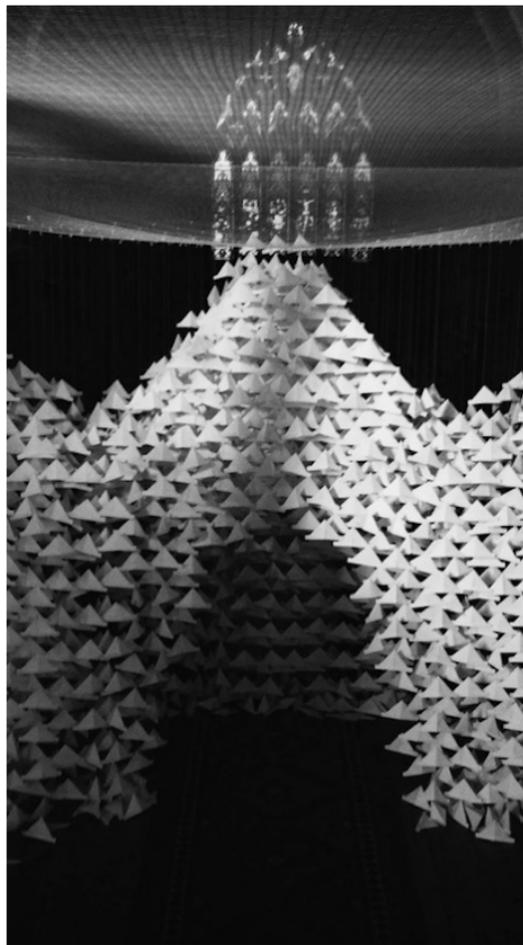
Event 23
Making Headway

Installation in St Mary's Church in Stockport for a catwalk show of hats in collaboration with the Hat Museum and Office for Subversive Architecture.

Event 04
Den City

Making dens with children in collaboration with PLACES.
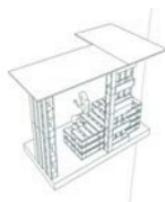
Event 02
Why Waste Waste

Garden Shelter in collaboration
with Jane Leach from iArchitect.

Event 03
Digital Fabri-Cast

Casting elements digitally and physically in collaboration with Patrick Drewello and Matt Pilling.

Event 11
Reappropriate MMU

Creative installations on campus in collaboration with Stephen Rimmer from SR Designs.

BA Technologies

Richard Dargavel
John Lee
Colin Pugh
Glen Ombler
Stefan White

The BA approaches technology as a holistic and systemic knowledge developed through both abstract (multiple application) procedures and specific (singular application) ones. Technology teaching provides lectures and structured case-study assignments that are aligned, but not integrated with studio in order to addresses technology as an abstract understanding that complements the specific applications produced in studio contexts. The BA technology course aims to enable students to see the built history of architecture as a realisation library by providing students with the skills to critically dissect and deconstruct the structural, material and environmental performance of architectural precedents in an operative manner.

In each year it is broadly timed to support the development of studio projects, with more general material during semester 1 and more specific material delivered in semester 2. Semester 1 consists of lecture materials and exams and Semester 2 uses case-study assignments supported by lectures and workshops.
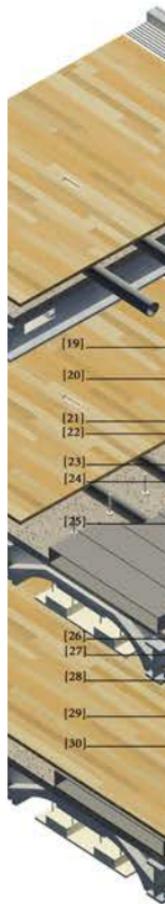
Co-operative Insurance Building, 3D Reid Architects

Below: 3d Facade Detail

Key

[1] Feature channel (horizantal banding
[2] Laminated single glazing glass
[3] Anodised aluminum panel
[4] Anodised aluminum framed external glazing
[5] Facade bracket
[6] Polygonal ringbeam
[7] Column encase insulation
[8] 300mm 500mm steel column
[9] Aluminum double glazing frame
[10] Double glazing
[11] Plasterboard and white paint finish
[12] Frame powder coated aluminum
[13] Gril powder coated aluminum
[14] Polygonal ringbeam
[15] Damp proof membrane
[16] Aluminum panel frame
[17] Polysterene board
[18] 250mm x 550mm steel I-beam
[19] Perimeter heating system
[20] Timber panel flooring
[21] Raised access padestal
[22] Steel Heating pipe
[23] in-situ concete floor
[24] Biomass duct
[25] Main biomass duct
[26] Electrical wiring & sprinkler
[27] Polysterene insulation foam
[28] Pre-cast concrete arch structure
[29] Electrical hydrofarm ballast
[30] Linear bar grill difusser
[31] Facade bracket
[32] Cantilever arm RHS
[33] Steel RHS steel joint
[34] Bolted steel L-shape
[35] Exterior aluminum panel bracket
[36] Bolted steel panel
[37] Curve inward I-beam
[38] I-beam

2nd Year
Reassembly Report
Jacob Graves, Anya Bilto,
Jimmy Tin

Fagerborg Kindergarten
Reiulf Ramstad Architects

Below: Physical facade model

External Untreated Larch Heartwood Cladding

Primary Prefabricated Steel I-Beam Structure

Secondary Pinewood structure: Simple in design to allow for window placement

200mm Heat Trapping woolen Insulation with rigid Gypsum Sheathing

Internal Pinewood cladding: Contrasting with exterior - light in colour

Concrete Pad Foundation

Constru
Fagerbo
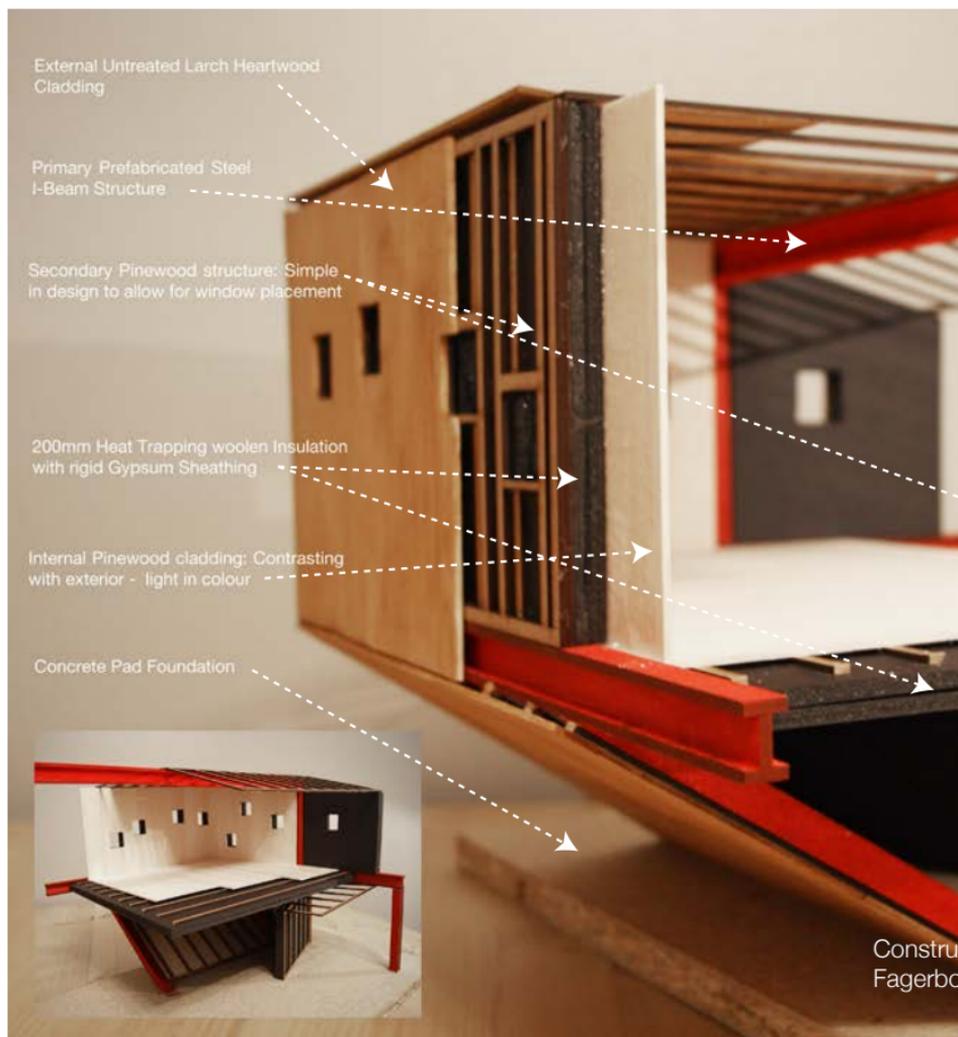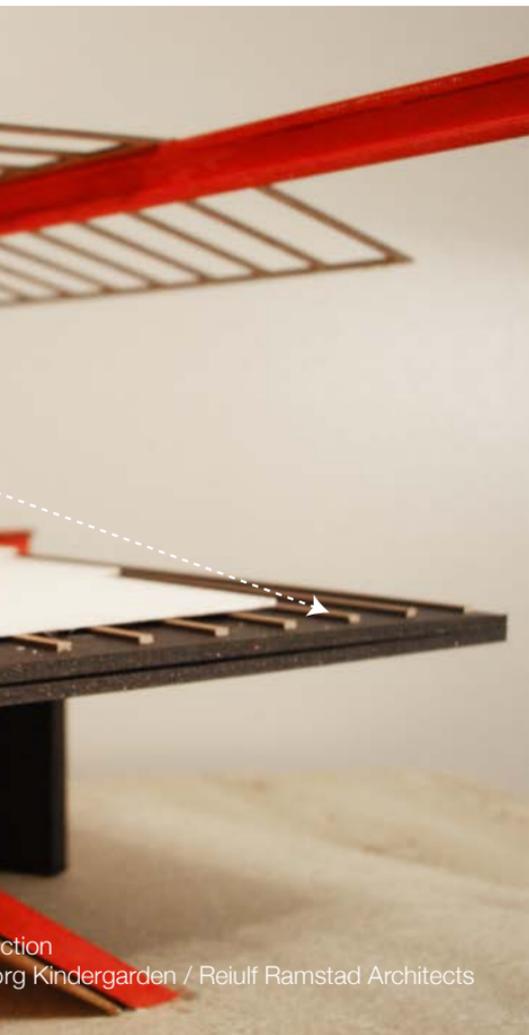
...ction
...org Kindergarden / Reiulf Ramstad Architects

5. INTEGRATED DETAIL ENVELOPE STUDY

1. EPDM (Gray) Waterproof Membrane
2. Plywood Decking 12mm
3. 200mm hollow cylindrical steel section (welded)
4. 240mm x 100mm Softwood Timber
5. 200mm x 100mm SHS Welded Grillage beam
6. Plywood Decking 12mm
7. 4mm perforated zinc soffit
8. UB column section cut diagonally
9. Bent steel strip, bolted to the L section
10. Welded/bolted L-section
11. 100mmx100mm hollow steel section column
12. EPDM (Gray) Waterproof Membrane
13. Rigid plywood board
14. 250mm Rigid Insulation
15. Vapour Control Layer
16. Corrugated steel deck
17. Eave steel roof capping
18. Sealant
19. L-section cap around the column
20. Bolt connecting the metal deck to the structure
21. 2x bolted T-sections (one welded to the plate and second welded to the column - moment resisting connection)
22. Steel plate welded with 100x100mm RHS column
23. Rigid insulation
24. Sawn softwood timber beam bolted to glazing holding component
25. Cylindrical steel section (thermal break)
26. Welded onto RHS eaves beam UB grillage beam
27. L-section supporting timber beam welded on to RHS eave beam
28. RHS eaves beam
29. Steel rod
30. C-section secondary beam
31. L-section glass mullion holders
32. Reinforcement metal plates welded to the UB beam
33. Bolted steel plate (welded onto RHS 100x100mm beam)
34. Duct work for services (ventilation)
35. S-section steel attached to the soffit
36. C- Channel perforated steel purlings
37. UB beam
38. Lamp
39. Perforated C- Channel metal purling for electrical wiring
40. Ventilation duct
41. Glazed mullion component
42. Spider clip
43. Planar double glazing
44. Local Limestone
45. Adhesive layer (mortar)
46. Local Limestone
47. In-situ concrete pad foundation
48. DPC
49. 100mm polished concrete on screed.
50. Underfloor heating
51. Screed/insulation
52. DPC
53. C-Channel holding planar double glazing
54. Steel metal plate welded to the column and pinned to the concrete pad foundation
55. 300mm Reinforced Concrete Raft Foundation
56. Steel C-section welded to the grillage (painted black)
57. Metal mesh supporting the 4mm zinc perforated cladding
58. Suspended ceiling- Acoustic plasterboard
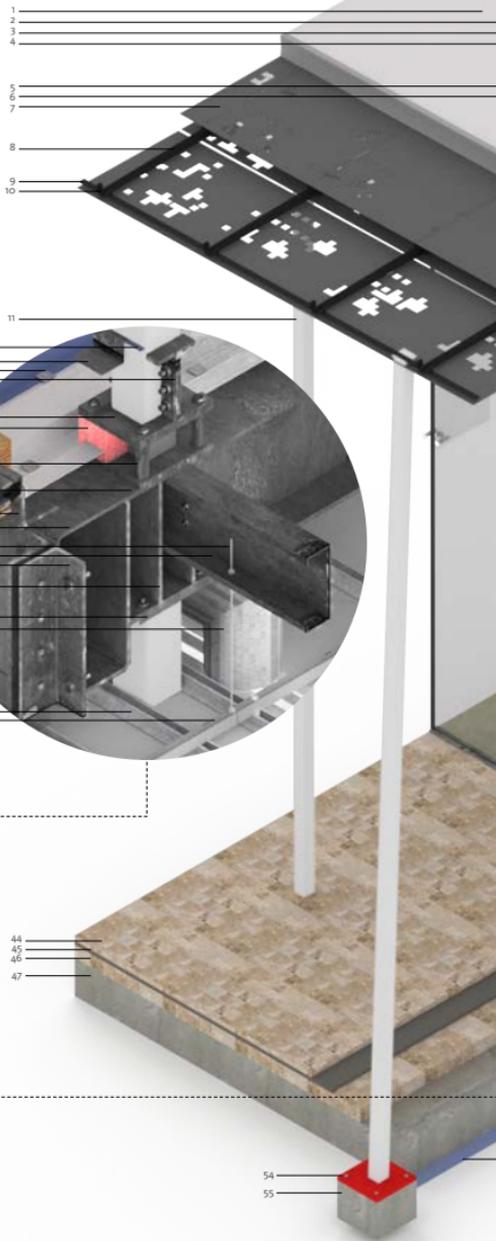
6A. THEORY - DETAIL

1. Reversible

Reversibility is ensured by shallow foundations and connection types in the steel frame structure that unlike monolithic ones is easily removable. The connection types were carefully studied and drawn from existing sectional details.

2. Contrasting (with stones)

The fine connections and linings found in the visitor centre are in contrast with the type of connections found in Stonehenge itself. The clarity of this message can be found at every scale of this project.
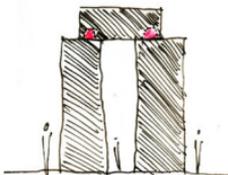
3. In harmony

Locally sourced materials include timber finish on one of the pods and limestone paving outside of the pods. The limestone also manifests itself in the polished/foundation concrete which receives a beige tint as a result of the cement production undertaken in the south of England.

Stonehenge Visitor Centre

Denton Corker Marshall

Left: 3d facade detail

12
13
14
15
16
17

57 56

58 37   38 39   40

41

42
43

1:20

49

50

51
52
53

48
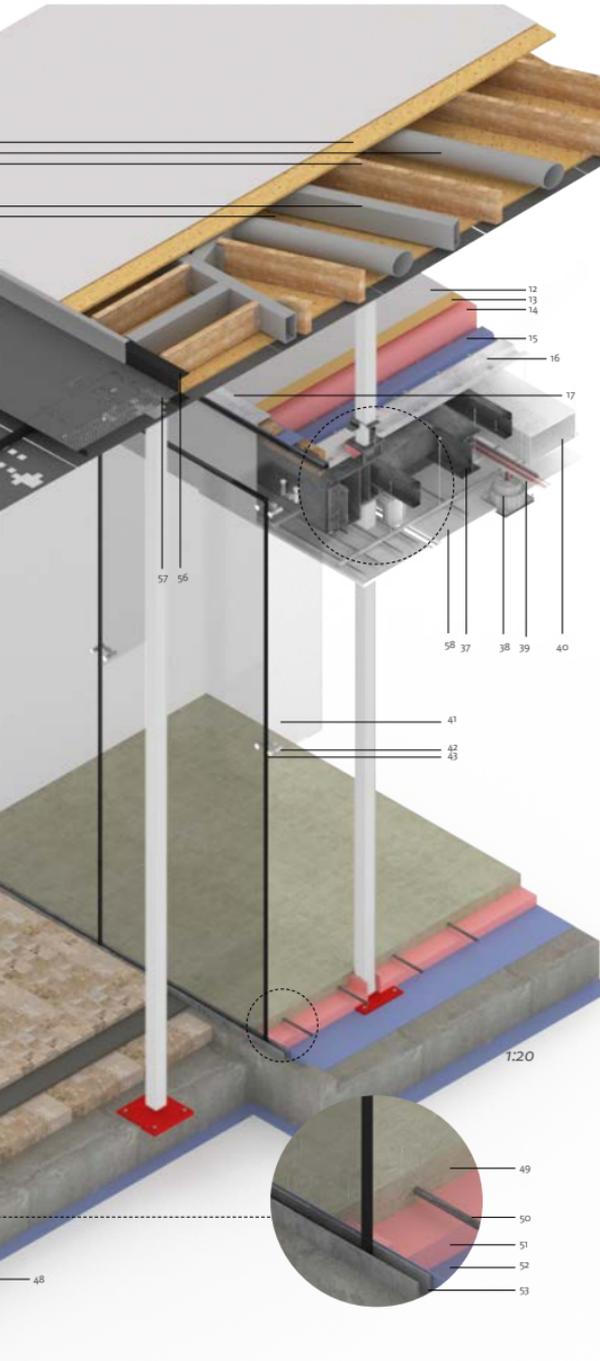
MArch Technologies

Ulysses Sengupta

ARUP:
Greg Hardie
Tim Whitley
Stephen Platt

Integrated Technologies at the MArch level within the Manchester School of Architecture is designed to enhance atelier led studio projects through year 5 and year 6. This integration takes the form of a set of events run in parallel to studio projects, rather than being a separate module, allowing each atelier to define its own technological agenda within a wider aspirational guidance. Historically architectural technologies have often focused solely on technical solutions and learning. However, it has become increasingly clear that sustainability within the construction industry cannot be addressed simply by applying the newest technology to building designs aimed at resolving multiple other issues. This year technologies was expanded in scope to encourage connected thinking between social, economic and environmental considerations, allowing for a first principles approach.

Year 5 was introduced to ecological thinking, referring to socioeconomic networks and material flows connected to environmental impact and climate change adaptation. An approach called Systemic Diagramming was suggested as a dynamic method for integrated thinking based on mapping of real contextual conditions including environmental and

cultural issues. Students were asked to progressively analyse and respond to urban scale ecological networks, before distilling this understanding through case studies of real projects and engagement with practitioners and manufacturers to spatial outcomes. The final aim in year 5 was to bring this wider understanding to either material and component scale, or novel manufacturing processes towards architectural outcomes, through a critical understanding of sustainability.

Year 6 was introduced to the basics of complexity science theory and systems thinking in order to encourage consideration of drivers from both transscalar perspectives and temporal understanding of urban morphology. A strategic proposal with a critical understanding of the impact of this within a wider socioeconomic and material context was required in the early stages of design to enable incorporation of adaptable elements and best practice. The final aim in year 6 was to bring together the lessons and knowledge acquired over the past two years within a suitably resolved structural and environmentally detailed design outcome demonstrating an awareness of regulations and current practice. A specific 3D detailed study was required to synthesise the integration of theoretical, spatial and material aspects of the design in the context of ongoing societal and environmental change.

Technologies need to be considered not only in terms of design outcome, but also as part of design process. Digitisation and computation are often confused in the context of architectural design, with the unsatisfactory outcome of software or optimisation/efficiency becoming the aim. This year the Integrated Technologies course introduced computational theory and workshops aimed at exploring 'computational' design, digital to physical manufacturing and digital environmental testing, along with a lecture by Tezuka Architects.
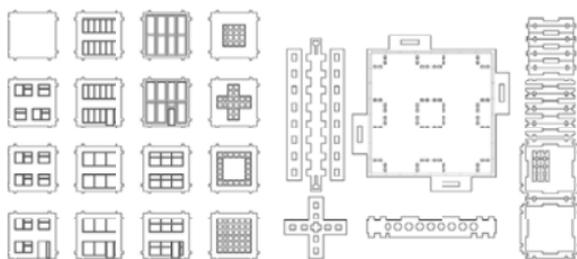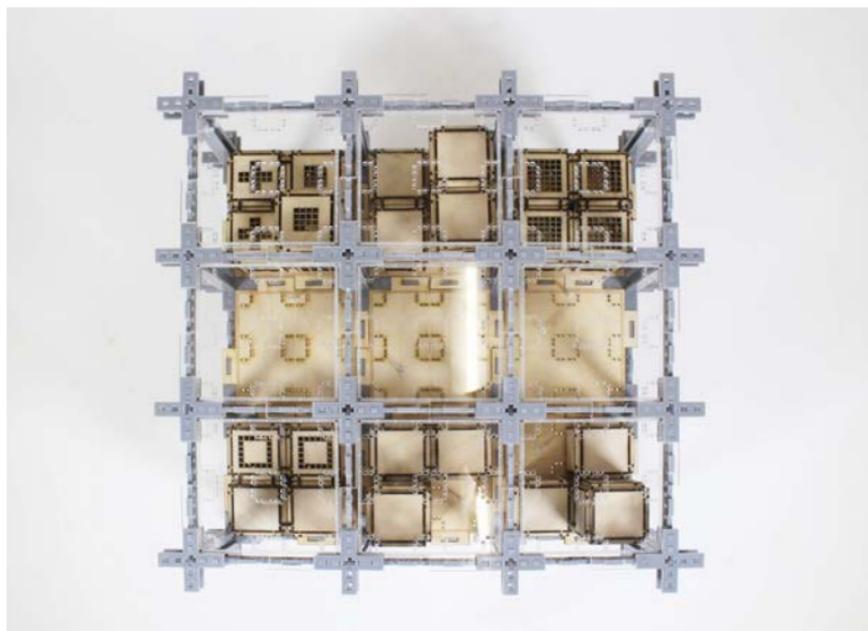
Kit of Primary Parts

The Stacked City Prototype
Alexandr Valakh

Structural/spatial study

This habitat is a constantly evolving system based ecology which is capable of adapting into various morphologies depending on social, economic and environmental conditions of its context. It serves as a piece of infrastructure which adapts to its site, whilst offering an adaptable/flexible plug and play environment, where occupants can modify and adapt programme typologies depending on their requirements at any given time.

Future Fabricator
Ryan Safa

Exploded envelope study
City scale systemic diagram

Future Fabricator is a cross disciplinary research facility to develop and test the use of smart materials in building components and systems. This thesis project examines various research trajectories in Coventry ranging from national political agendas to regional technological developments and local council objectives to solidify a programme that would suitably situate itself in the context of Coventry.

Total_Population_in_Coventry

Weaving_1627-1865

Watch_Making_1682-1899

Bicycle_Manufacturing_1868-1950

Motorcycle_Manufacturing_1888-1956

Auto

The Green Share
Alexandra Neill

Daylight penetration study

'The Green Share' proposes an alternative sustainable housing typology in which residents part-own shares of the infrastructure, offsetting their rent against consumption/production. Tenants can acquire revenue from their built environment. The housing scheme has been lead by an integrated sustainable approach. The design has been lead by passive energy principles at macro, meso and micro scale.
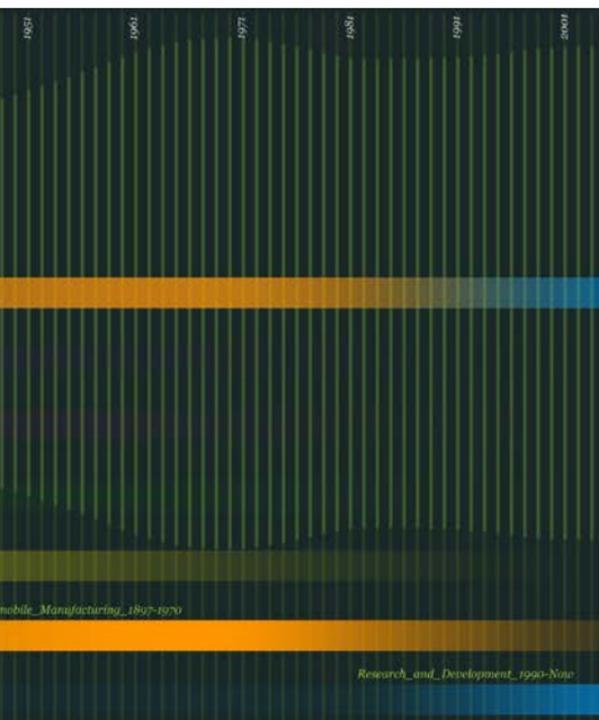
Mapping Complexities & Change
Yimeng Lin

Complexity ceiling study

In 'Climbing through Complexity Ceilings', P. J. Bentley introduces the idea of 'too much complexity'. He describes how complexity is overwhelming society and how many aspects of modernity result in too much complexity for reliable functionality, with modern technologies, economies and societies, being perfect examples. My project maps the affect of complexity ceilings on the industry of Coventry and explores how to go through this 'ceiling'.

M E S R

M ODULAR
E XTENSIBLE
S CALABLE
R ECONFIGURABLE

KIT OF PARTS:

DETAIL LEGEND:

GUILD ROOF
STRUCTURE:
302mm SHS [Square Hollow Section] Formed Steel
Arms. PPC protected, colour RAL 7015.

GLAZING
Toughened and Laminated Glazing Panes. Each pain
is held in place by Stainless Steel Spider supports.
Glazing fixed to a fall back to Fins.
300mm Composite Insulated Gutter System fixed back
to Fin structure.

GUILD INTERMEDIATE FLOOR
STRUCTURE:
250mm Steel UB.
203mm Steel UB acting as intermediate joists.

ACOUSTIC PERFORMANCE:
All Floor Steelwork is Acoustically insulated by
neoprene isolators, to prevent internal sound
transference. With 70mm acoustic batting inbetween
joists. to Fin structure.

GUILD LOADBEARING FLOOR
525MM COMPOSITE FLOOR STRUCTURE:
20mm Poured Resin Floor Finish - Non-Slip.
180mm Reinforced Concrete Screed, with Underfloor
Heating System included.
2000mm x 300mm x 16.0m Bison Precast Reinforced
Concrete Hollowcore Floor system.

END DOUBLE SKIN FACADE
1000mm x 600mm Toughened Glass Louvers
Aluminum Supporting Structure
Inner leaf of Double Skin Facade Full Height Glazing
Units.
Composite Insulated Firestop to Prevent spread of
flame and to prevent Cold Bridging.

Perimeter Service Trench with Grated Cover for
maintainance.

PLEASE NOTE:
Please refer to Pages X- X for full Kit of
Parts of Wind Cowl.

**MEGA TRUSS STRUCTURE - HOLDING
CAPACITY**
1200 x 615mm UB. Thin Intumescent Film coating,
to provide 90mins Fire Resistance and weather
protection. Colour to be RAL: 7016. 60mm dia. Shear
bolts factory welded for concrete connection.
750mm x 264.4mm UB. Thin Intumescent Film coating,
to provide 90mins Fire Resistance and weather
protection. Colour to be RAL: 7016. Accompanied with
fixing angle cleats for on site erection.
351.4 x 171mm UB. Acting as Railing system for
modular architecture. Site Welded back to above
component.

GUILD FINS
STRUCTURE:
302mm SHS [Square Hollow Section] Formed Steel
Arms. PPC protected, colour RAL 7016.
155mm x 75mm C-Section internal supports.
250mm Dia CHC Steel Bracing supports back to Main
Guild Structure.

FACADE:
300mm Structural Insulated Panel System:
  15mm High Pressure Compact Laminate [HPL]
  lightweight External Finish Material. Colour to be
  RAL: 1033.
  35mm Cold Rolled Aluminum C-Sections used for
  HPL fixing sub-strate.
  275mm Polyisocyanurate [ISO] insulated core.
  Breather Membrane.
  35mm Cold Rolled Aluminum C-Sections used for
  internal surface fixing.
  15mm Fire Resistant Boarding as internal finish
  sub-strate.
200mm x 75mm PPC Brushed Steel Fabricated Glazing
supports.
  Each support to have a total of 24 Stainless Steel
  Spider type glazing connectors.
  Neoprene washed to be used for thermal and
  moisture breaks between glazing and steel
  supports.
  All Steel Supports to have thermal broken base
  plates to be fixed back to secondary loadbearing
  supports [Component 11].
1000mm wide Toughened and Laminated Float Glazing
Panels.

PLEASE NOTE:
Please refer to Pages X- X for full Kit of
Parts of Triage Modular Units.

CLT to Steel Leg Support Junction.

The Construction Guild
Lee Herrick

Kit of parts

This thesis examines the role architecture can play in repositioning the use of craftsmanship through an integrated approach to growing demand for affordable mass-produced housing in the UK.

The architectural solution proposed takes a multifaceted approach in catalysing craftsmanship by introducing a new genealogy of production line facility, through the harvesting, re-appropriation and construction of crafted mass produced panellised architecture.

Housystems: Assembly
Henry Faulkner

Façade component design

One of the most interesting elements of this form of modular construction was the way in which a small number of variations in building components (therefore easier to mass-produce) can be combined through various different configurations to give the appearance of variation and complexity.

M5 60mm stainless steel bolts, layers have not been glued together to allow parts to be replaced allowing for a far more dynamic prototype

5mm holes for bolt connections

Laser cut 5mm clear acrylic

4.8mm diameter ball bearings inserted in to laser cut tracks

Laser cut 4mm clear acrylic creates an additional 1mm gap between layers to avoid friction and increase the mobility of the gears

Fin element, continued in prototype 4

4.5mm holes for gear shafts

Gear ratio between driving gear and fin gear has been increased to increase the efficiency of the driving gear

Prototype has been designed to allow an additional 5mm bolt connection excess to allow the component to be attached to a support through future prototyping

Environment Lux Value: 9000

AVERAGE LUX VALUE
445

Solar Shading Testing
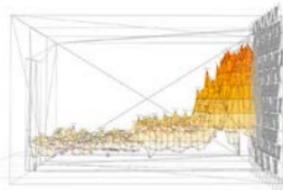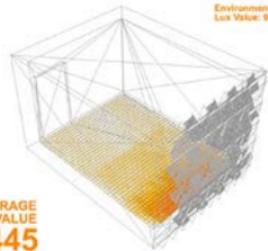
Manchester Make Lab - 3D Printing

Matt Pilling
Ben Robinson

The Manchester Make Lab Comprises five Makerbot 3D printers, a suite of Arduinos and associated components used in the creation of prototypes and interactive models. MML provides students with the facilities and space, as well as expert guidance to test and develop their designs from conceptual to final presentation models.

MML has been a major contributor to numerous events throughout the year; these include the digital fabrication workshop which ran during the Digital Design Symposium, as well as being used heavily for several of the *Events 2014 {Analogies}* projects, to 3D printed complex moulds and physical soundscapes.

The use of the MML is intrinsic to several of Ateliers, in both undergraduate and postgraduate. The 3rd Year AACC Atelier has utilised additive manufacturing and integrated electronics from early concept models through to final exhibition pieces.

The MArch Atelier [Re_Map] has encouraged the use of both 3D printing and Arduinos during their *House system: Assembly* unit, where fifth year students have created working responsive prototype components that are a part of their final scheme.

Ben Robinson [Re_Map]

3D printed Prototypes

From initial concept to final prototype all developments where 3D printed and tested (shown right).

Dr Daniel Richards

Computational Design

Using 3D printing, advanced computation and structural analysis to create complex physical designs with specific mechanical properties.

Matt Pilling PhD Research

Intelligent Assemblies

Development of fully customisable 3D printers, capable of printing multiple materials for the empirical testing of architectural component prototypes.
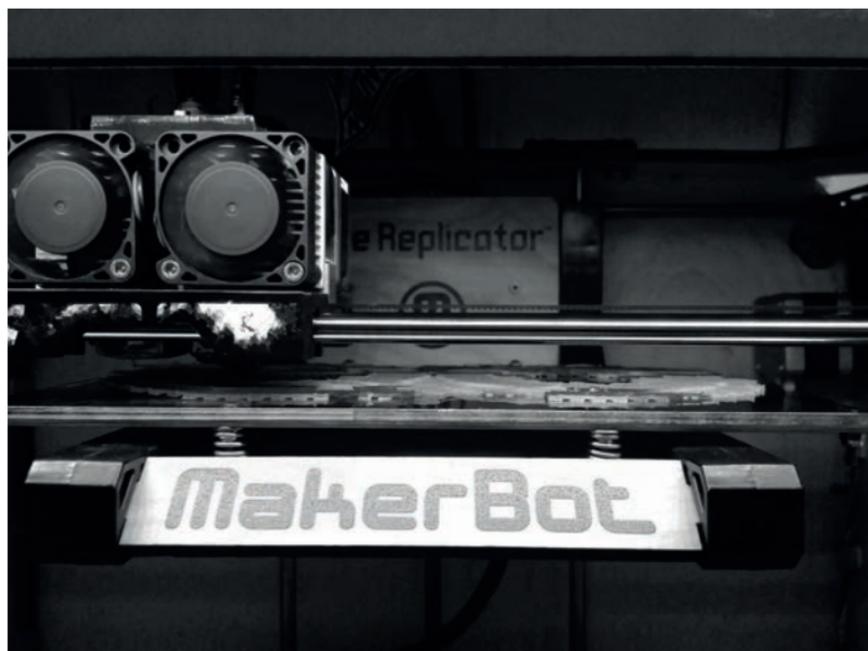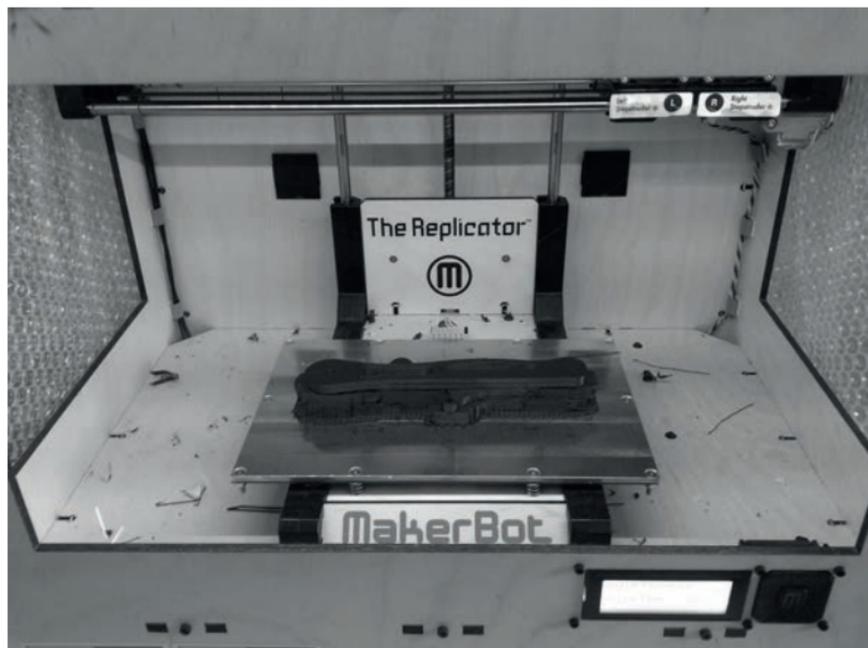
Awards

Outstanding Contribution to the Community of the School
Albena Atanassova

First Year

Joe Jessop Award for Contribution to First Year
Shidan Hagos

John H.G. Archer Prize for Outstanding Achievement in Humanities
Florence Booth

First Year Sketch Book Prize
Rebecca Faulkner

Second Year

The Partington Prize for Best Technology Coursework
Christopher Hatter
Vyrara Kuneva
Erika Mikulionyte

John H.G. Archer Prize for Best Humanities
Marco Wan

Ian C.S. Crowcroft Prize – Meritus Performance
Zuzanna Godek

Third Year

Dean's Prize and the RIBA Bronze Medal Nomination
Christia Angelidou

Dean's Prize and the RIBA Bronze Medal Nomination
Raphae Memon

John H.G. Archer Prize for Best Humanities
James Taylor-Foster

Steacy-Greenaway Prize for Outstanding Studio
Raphae Memon

Excellence in Cross-Atelier Teamwork & Co-ordination in the Exhibition Build
Ciara Fitzpatrick
Sophie Morgan
Jess Mulvey
Jessica Spencer
George Thompson

Fifth Year

Bown Prize for Outstanding Design Portfolio
David Jones

Greater Manchester Chamber of Commerce, Property & Construction Group – Making Award
Ellie Shouer
Chris Trundle
Patrick Cronin

Sixth Year

Dean's Prize and the RIBA Silver Medal Nomination
Lauren Green

Dean's Prize and the RIBA Silver Medal Nomination
Ben Porter

Steacy-Greenaway Prize for the Outstanding Academic Portfolio
Richard Coskie

Heywood Medal for the best Overall Academic Performance in the Part 2
Ellis Murphy

G.E. Greenaway Prize for Outstanding Dissertation
Devonne Coll

Hays Prize for Professional Studies
Abhi Chauhan

Greater Manchester Chamber of Commerce, Property & Construction Group – Professional Studies Reflective Essay Prize
Alice Taylor
Manchester Society Of Architects Awards

Manchester Society of Architects Travel Award
Martina Stoyanova
Monika Marinova
Konrad Koltun
Orestis Kyriakides

Manchester Society of Architects Design Award
Richard Coskie