

MANCHESTER SCHOOL OF ARCHITECTURE



**YEARBOOK
2018**

MANCHESTER SCHOOL OF ARCHITECTURE

YEARBOOK
2018

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Manchester School of Architecture
University of Manchester
Manchester Metropolitan University

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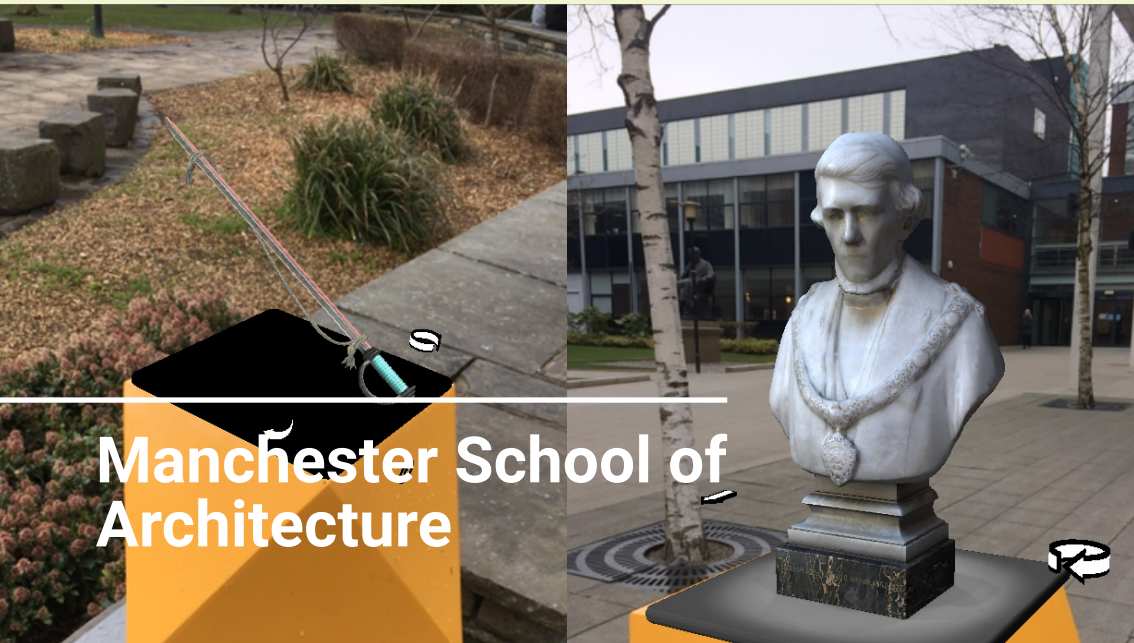
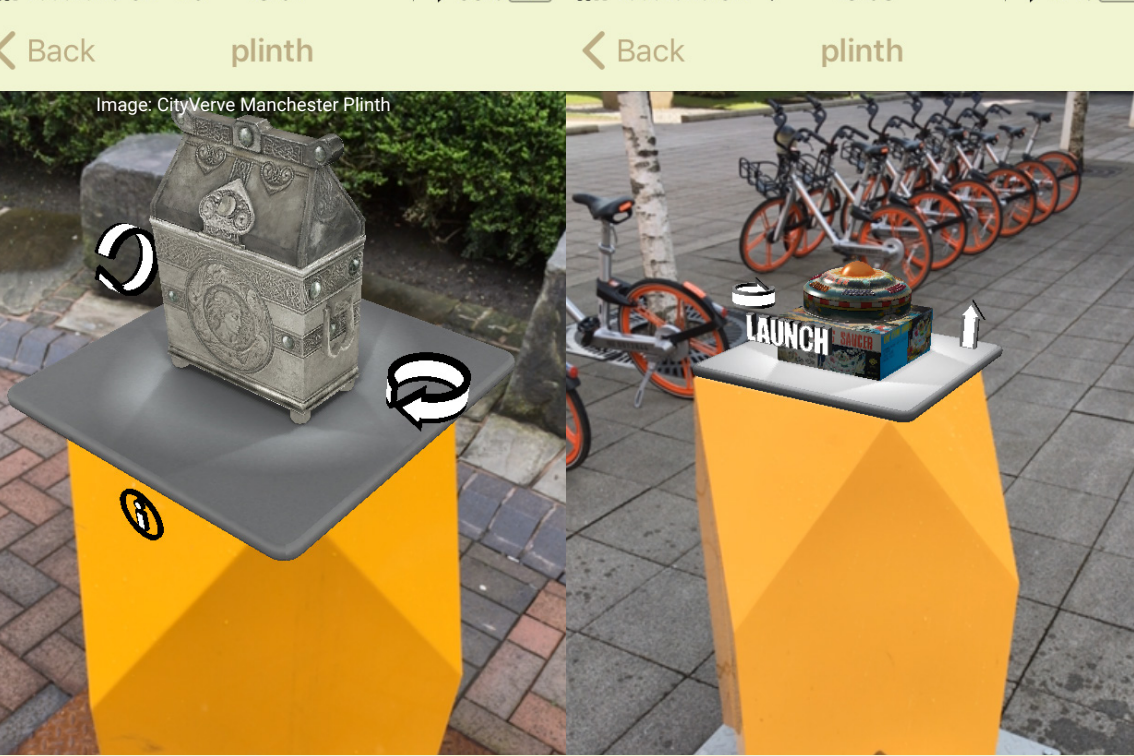
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Head of School
Prof. Tom Jefferies

Our School aims to produce knowledge and social value through the practice and exploration of architecture, recognising the intrinsic link between the university and society. Architecture is a discipline that is explicit in its formal expression and implicit in supporting invisible patterns of use, adoption and engagement. Our work navigates the boundary between concrete and ephemeral, proposing new possibilities to know and frame our environment.

We recognise the primacy of urban space as a contemporary and historical phenomenon, the starting point for our work. This acknowledges the multivalency of the city to explore limits and boundaries of inhabitation. Working in collaborations that are actively cross cutting and multifaceted, we connect with diverse groups and partners through architectural thought and design practice. Through recognising the importance of creativity and communication as a means of uncovering latent truths, we seek to empower citizens and question preconceived norms.

This year our course has reinforced high levels of trans-disciplinary and external networks, maximising choice and experimentation within rigorous

professional standards. Highlights have included the CityVerve Manchester Plinth, hosting the 2018 RIBA Northern Soul Charette in the incredible Manchester Town Hall, 2018 Venice Biennale sessions and representing Manchester in EU funded projects.

Connecting teaching, research and external partnerships is integral to our activity. Our size and ethos supports national, international and local networks, articulated through strong research led studio ateliers. These explore scales, limits and possibilities of architecture ranging from the individual to the global through thematically led, agenda based work. Strands include Policy/ Data/ Landscape, Context/ Reuse/ Craft, Computation/ Complexity/ Governance, Community/ Co-production/ Inclusivity, Environment/ Movement/ Ecologies, Art/ Architecture/ Intervention, treated as evolving networks of new knowledge creation.

Future Architects will respond to and produce environments that are not yet known. Resilience and innovation, grounded in strong disciplinary values enables opportunities to be taken and made. Design research training defines new modes of critically informed practice, expanding the understanding of architectural anthropologies and possibilities. Our students are designing the future.

All School Project 2017/18

The very first event of our academic calendar is the All School Project where teams of undergraduate and post-graduate students work together to answer a contemporary design problem in the form of an ideas competition.

In September 2017, 40 groups of approximately 15 students were asked to consider Manchester's Oxford Road Corridor as a 'world class street' and how residential environments for the future would assimilate to this ambition. The teams selected existing buildings for re-use or adaptation and addressed questions around society, policy and environment, including:

Is a home for life?

Is a house a place, space or frame?

Where does known housing taxonomy break down in the face of lived experience?

What new types of space can contribute towards the social life of cities and dwelling?

What ancillary functions are required to sustain a good quality of life?

Do these need to be private or can they be shared?

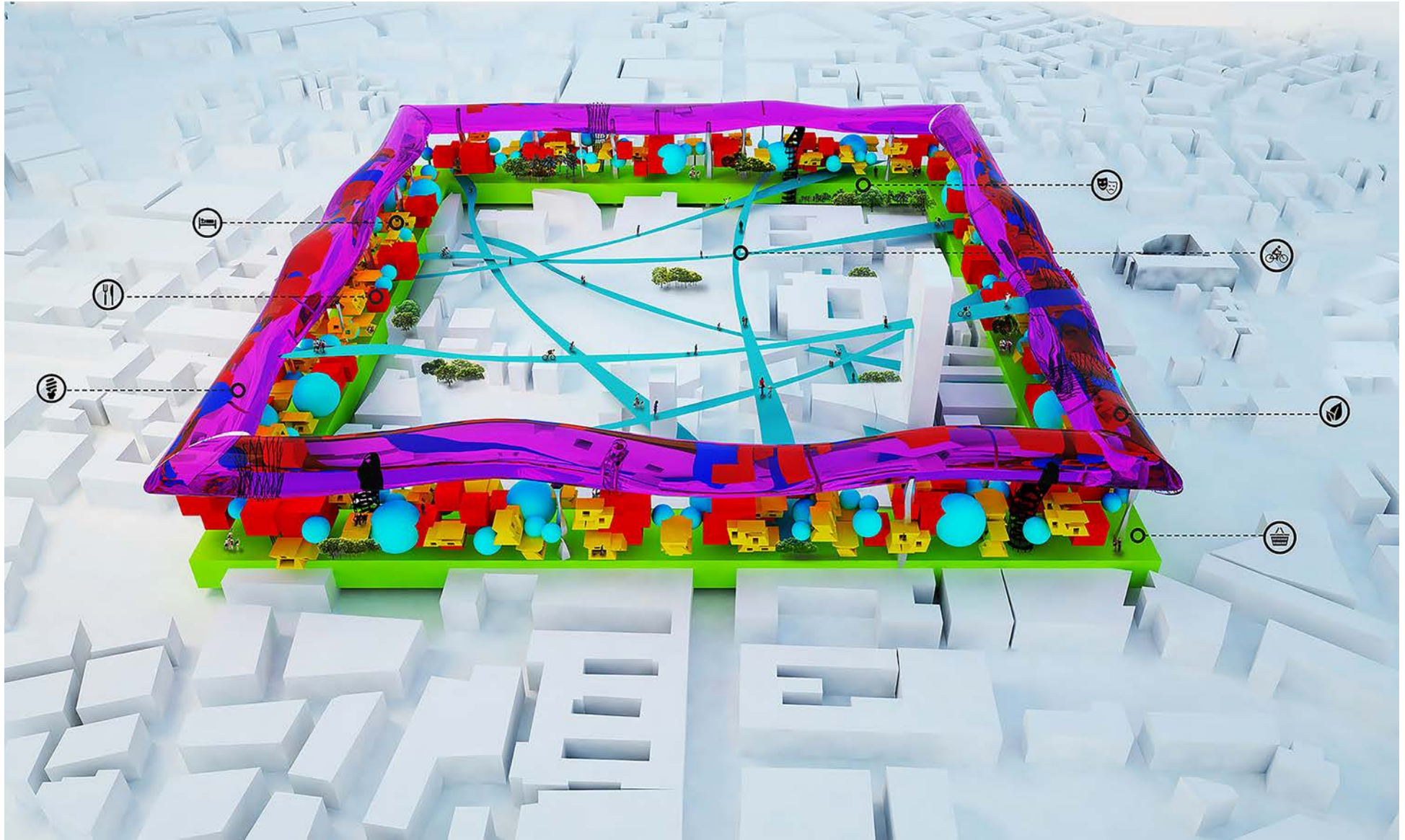
How polarised does the binary between

**public and private need to be?
How do we ensure inclusivity for all?**

What proactive policy might engender some form of equity in housing?

Are there policy initiatives that can affect, or be affected by, architecture?

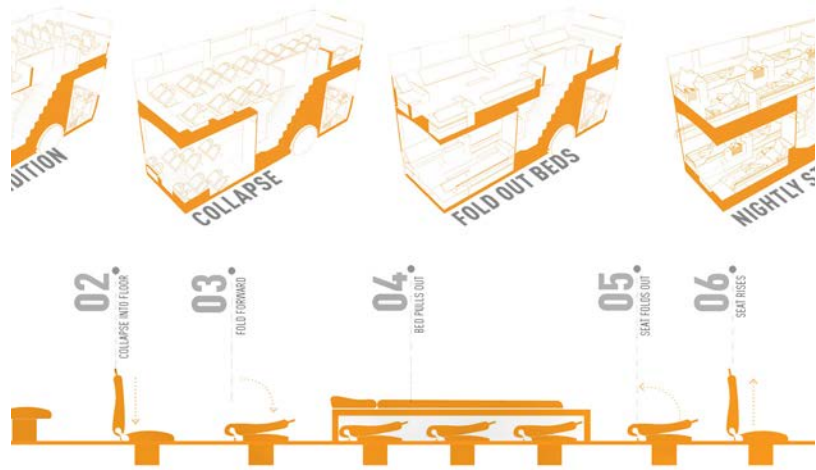
6 of the projects were commended and each presented unique and creative responses including the diurnal repurposing of Manchester's plethora of double decker buses that seemingly characterise the linear experience of the Oxford Road corridor; the transformation of the iconic 'Toastrack' into housing and a funfair, named the 'Terrace Wheel'; dense umbrella towers that would mediate the elevated and street level environment; aforestation of Whitworth Park student housing into a wild habitat; a inhabited wall that defined new space with deliberately ambiguous programming and modular tower designed to regulate water storage and run off.



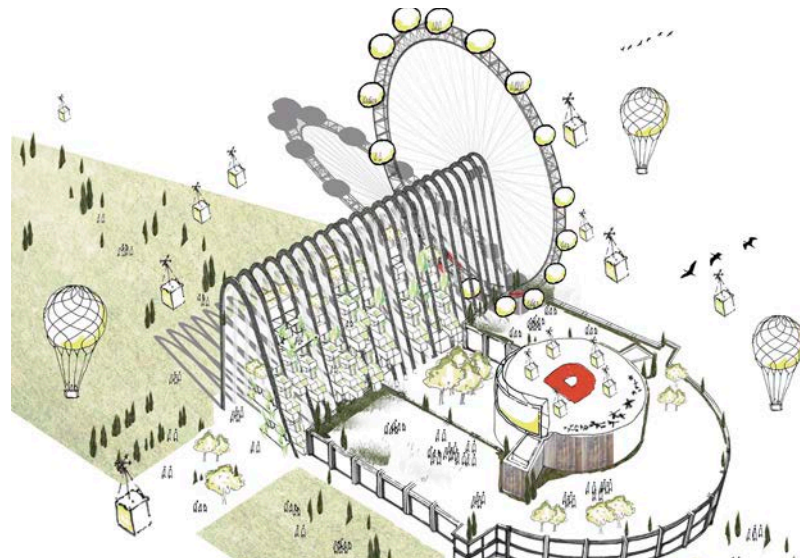
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Ox Co



Wheeler Shelter



Terrace Wheel

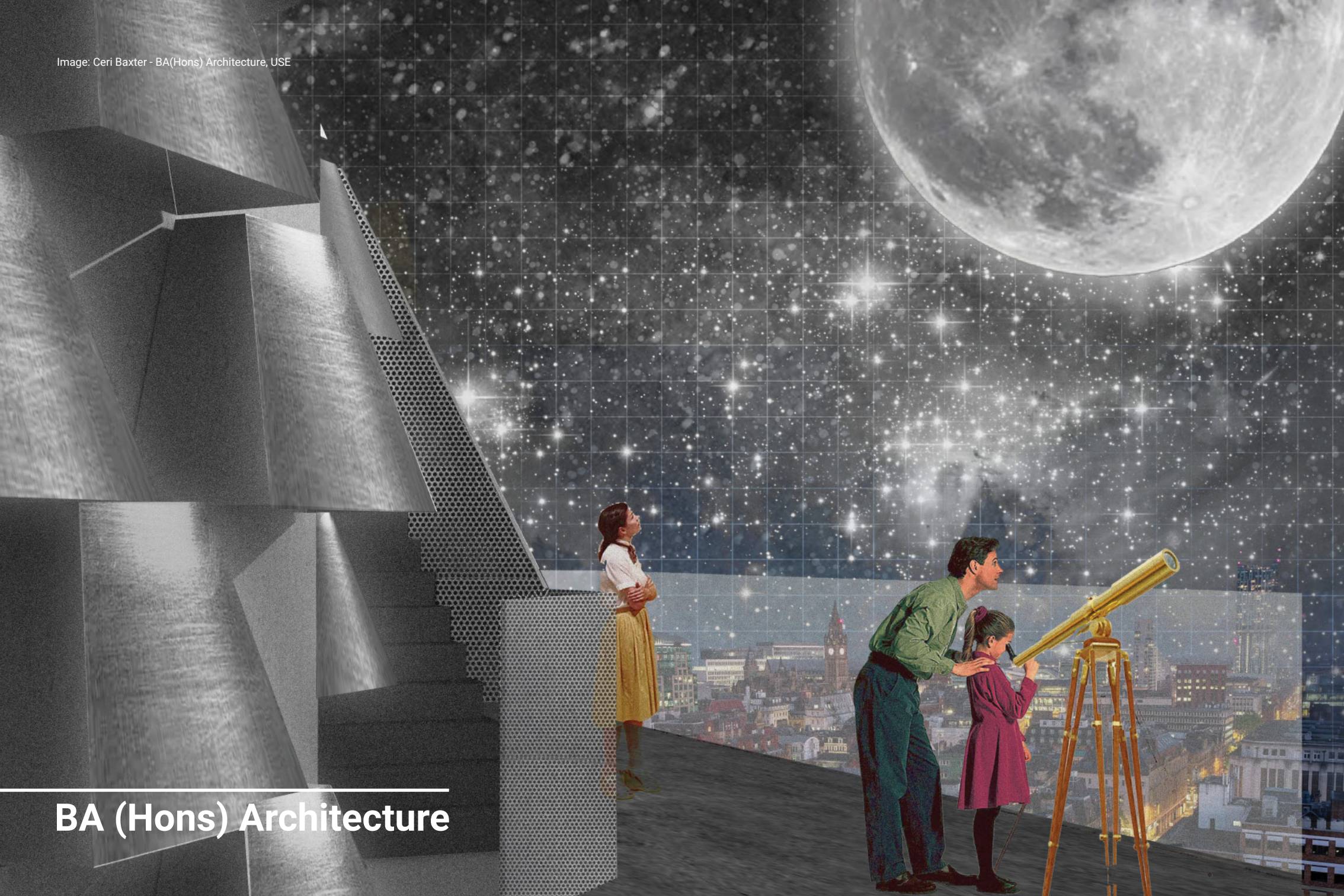


Umbrella Tower



Urban Forest

Image: Ceri Baxter - BA(Hons) Architecture, USE



BA (Hons) Architecture

BA(HONS) ARCHITECTURE

Programme Leader

Dr. Richard Brook

Ambassadors are often the top representative of a country or organisation, out in the world promoting the values to which they subscribe. Our students are our ambassadors, but we don't have one, we have many – each and every one of them. I write this because of the wealth of engagement that our School, through our staff and student body, has with the city, the region and the globe. I know with certainty that when we send our students out to work with any of our numerous external partners they will act with authority and autonomy when required and humility and measure as desired. Aspiring architects can choose from 50 or so Schools in the UK alone, and lots follow very similar educational models, so how do we set ourselves apart? What is it that our graduates have that makes them socially responsible citizens and eminently employable? Having directed the undergraduate programme for four years and worked with more than fifteen graduating cohorts I can honestly point to their ambassadorial skills. Whether in negotiation, leadership, strategy, marketing, or all of these, in support of a

rigorous design agenda, our graduates leave us confident in themselves and with our confidence. I'm proud to present a visual record of the work of the BA (Hons) students here, but also keen to stress that this is only a fraction of the work that is undertaken, and limited in terms of representing the breadth of talents and skills that our students carry into their lives and careers beyond the School of Architecture.

First year students began their journey by collaborating with students from every year of the undergraduate and masters course in the All School Project. They rapidly moved into design work based on the theme of music and centred upon the Northern Quarter. Music and performance characterised each of the design briefs they tackled and permitted their active engagement with the physical fabric of the city and its venues and agencies working in the cultural entertainment sector. During the Events programme they also worked with second year and masters students to explore and build in the city with external partners.

In second year it was architectural typology, rather than theme that was a design driver. Students were asked to revisit the semi-detached house through

an analysis of type and to formulate their own C21 response. The dormitory or hostel was explored in the second term and adjoined to the idea of workshop to produce hybrid buildings that were for short-term residential and productive events. Certain elements of choice exist for second year; the client, the user group, the site and this pre-empted third year where we anticipate students beginning to locate their own interests and specialisms in the atelier system.

Year three represents students' choices and the breadth of approaches now embodied in the thinking and practice of architecture. Those familiar with our School will know that our size demands such diversity and that the plurality of methods, tactics and style is part of our strength. We invite students to develop their own schemes within given parameters and organised around specific concerns that mirror the research specialisms of our staff. The students, design, plan, programme and procure their own degree show presentations and this is the final collaborative act of their undergraduate education.

Architecture is not done by individuals - it is made from teams, from collaboration, from cooperation, from

conversation. These are the platforms that we establish for our School. Our students begin their degree by working together and finish their degree by working together. This spirit of dialogue, discourse and exchange underpins our approach to design and to architectural education and, whilst not explicit in the images contained in these pages, is explicit in our collective endeavours in the School, in the university, in the city, in the region and in the world.

YEAR ONE

Co-ordinator
Emily Crompton

Staff
Paul Bower, Richard Brook, Laura Coucill, Emily Crompton, Julie Fitzpatrick, Anna Gidman, Vik Kaushal, Jenna Kinsey, Carrie Lawrence, Jonathan Morrison, Richard Morton, Irina Nikova, Dominic Sagar, Kate Stott, James Thorp, Kathryn Timmins

Teaching Assistants
Lamiaa Abouelala, Victoria Adegoke, Rachel Alty, Jenny Bedford, Emily Daye, Georgina Erotokritou, Stanley Fu, Ashfin Khalife, Michelle Xinming Ma, Marius Popa, Muhammad Saleem, Fraser Streatfield

Special Thanks
Neil Bohanna and Heather Roberts at the Royal Northern College of Music. Simon Chaplin at Chetham's School of Music. Dis/Ordinary Architecture Project Founders: Jos Boys and Zoe Partington. Disabled artists: Mandy Redvers Rowe, Simon Raven, Tony Heaton, Pam Newell and Simon McKeown. MDMArchive Founders and Trustees: Mat Norman, Aiden O'Rourke, Alison Surtees and Abigail Ward

BA year one considers the relationship of people, site and space through projects of increasing scale and complexity. We aim to challenge our students' pre-conceived notions of architecture whilst celebrating their existing skills and experiences of design. Music provided a unifying stimulus across the briefs, which included designing an individual listening space, a home for a musician and a new educational gig venue. Sites were located in Manchester's Northern Quarter for the first and last projects, and gig venues across the city offered a variety of existing conditions for the parasitic project of stopover.

Over the year, students have developed strong narratives as well a robust set of design skills. A particular emphasis was placed on the process of 'doing' architecture, with students encouraged to experiment, play and refine their designs, along with a consideration of 'otherness' which manifested in workshops with disabled artists and user-focussed tutorials. Students have displayed a detailed understanding of how social, economic and political factors can all affect the regeneration of a specific urban context by exploring how entwined music is with Manchester's own narrative as a city.

Chamber explored the relationship between audio, visual and spatial qualities in the design of a single space for listening to a specific piece of music chosen by the student.

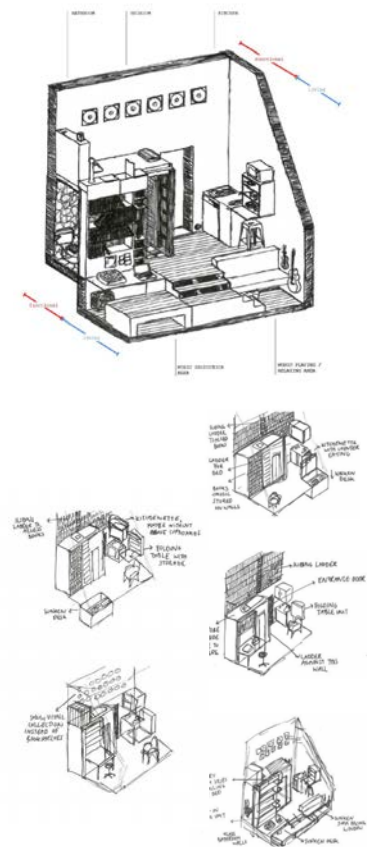
Fabricate asked the students to create large scale models of their chamber projects. This allowed the students to consider their designs in relation to volume, light, form, materials as well as the production of space.

Stopover explored the notion of 'home' through the design of an occasional micro-home for a musician, attached to a gig venue. Students used a musician as protagonist for their project, examining the human form and specific ergonomics and personality of the musician. By locating projects on existing buildings it gave students the opportunity to consider existing conditions in their design solutions.

Resolution saw the design of a building for a live client, MDMArchive, including a digital music archive which allows files to be uploaded, stored and viewed, an educational space and a new gig venue for Manchester's bands.

Exhibit explored architectural drawing and model making as a method of

communication through the creation of one outstanding exhibition piece. Methods and testing were recorded in an experimental sketchbook.



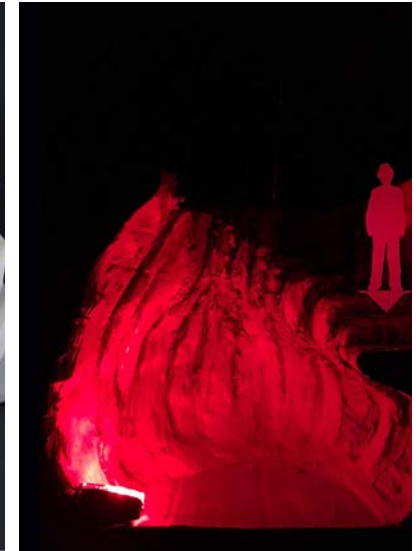
Hannah Foreman - Stopover, process



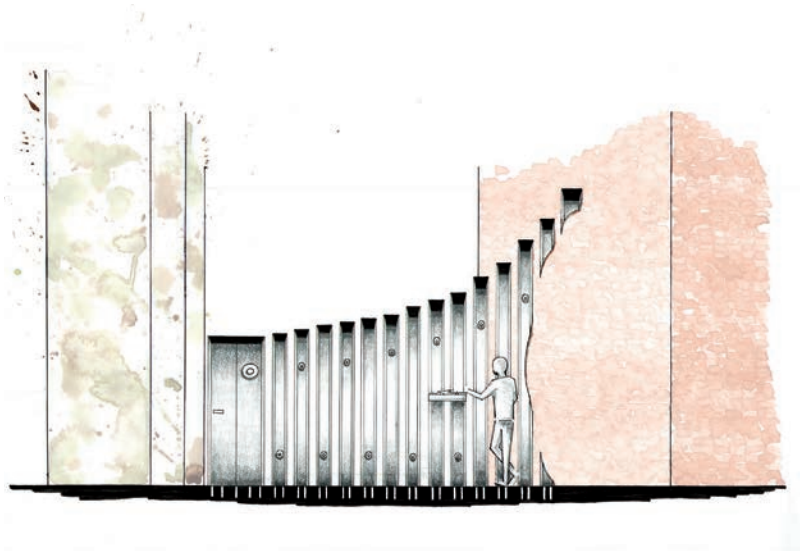
Adriana Tomeci - Fabricate, presentation model



Aliza Mian - Fabricate, presentation model



Cecilia Morgan - Fabricate, presentation model



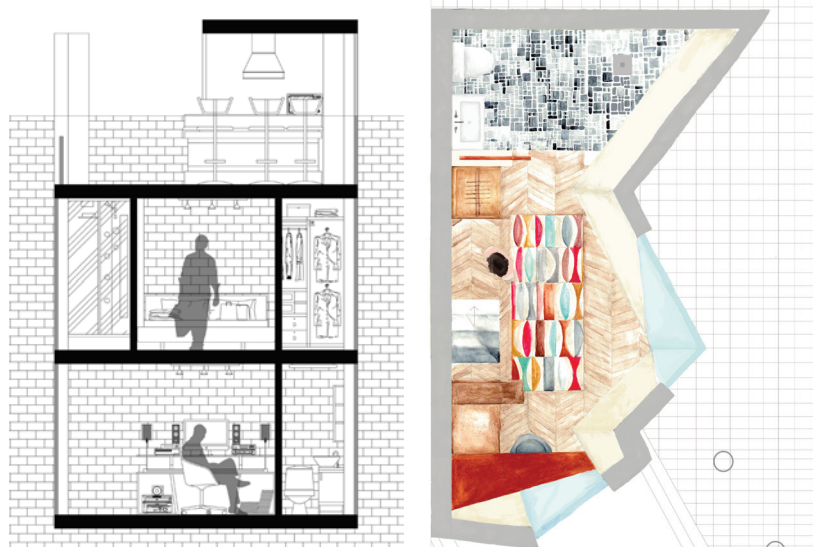
Louie Levison - Chamber, section



Catalina Nicoara - Fabricate, presentation model

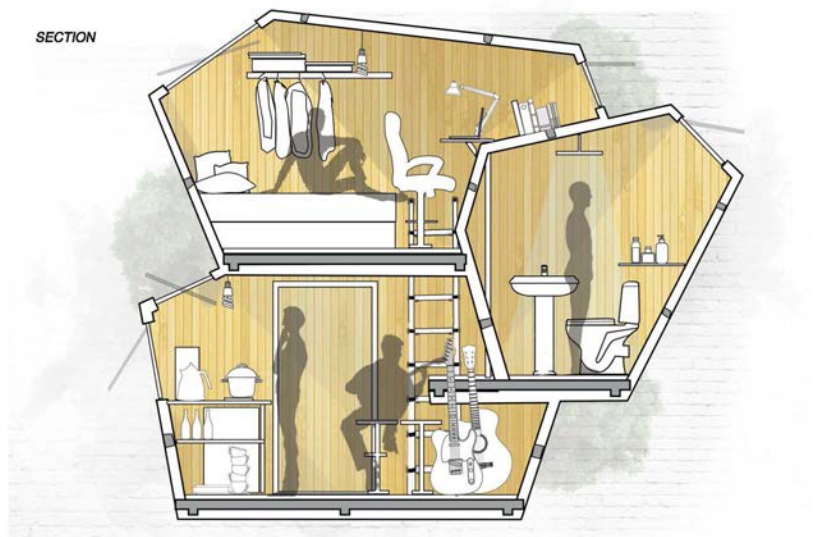


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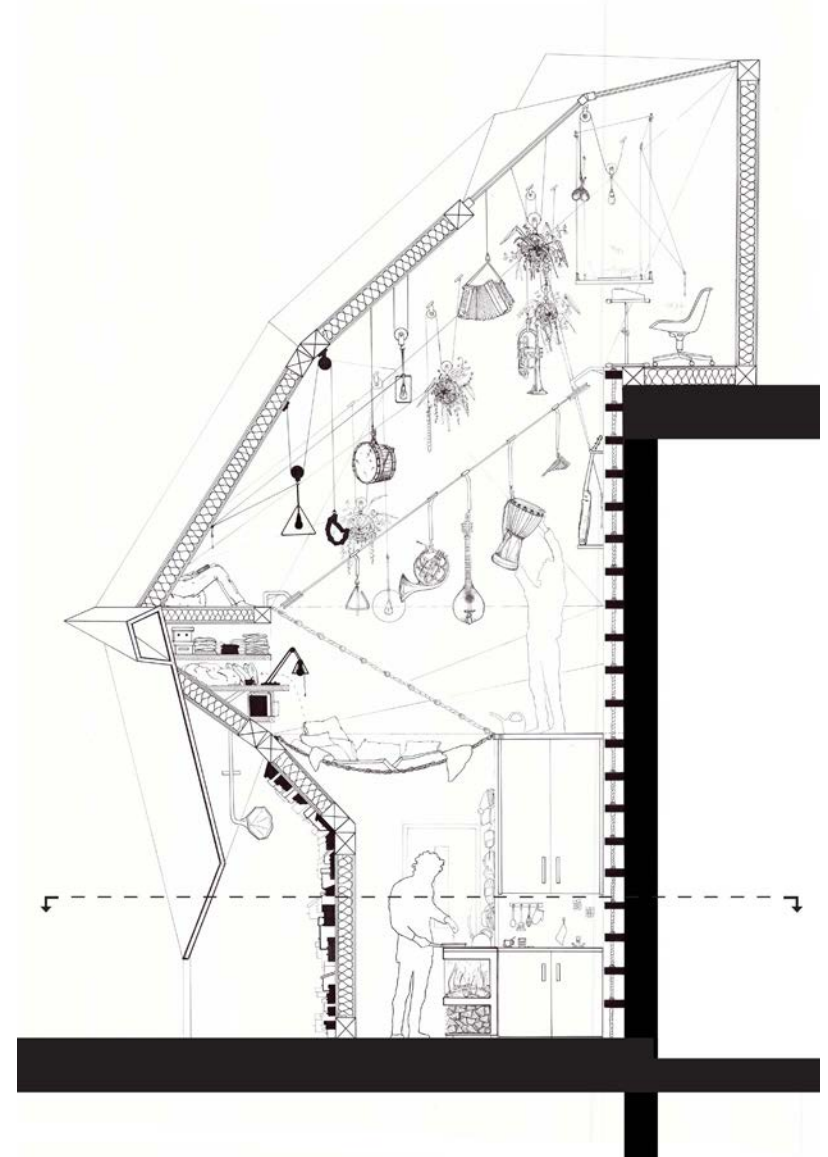


Raussell Mendigo - Stopover, section

Kanilaras Prihadikari - Stopover, plan

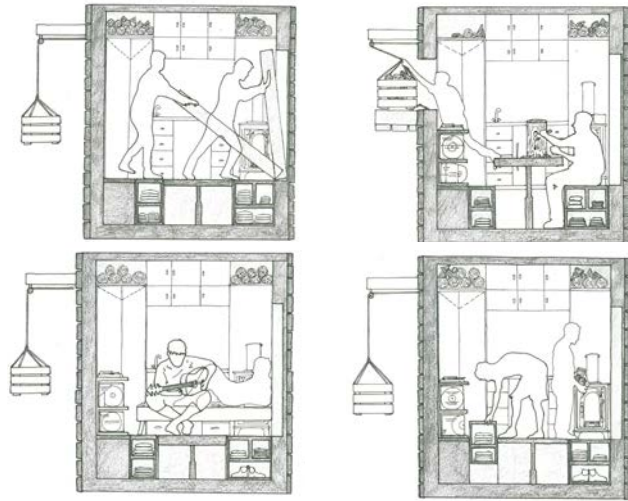


Hadif Taharen - Stopover, section

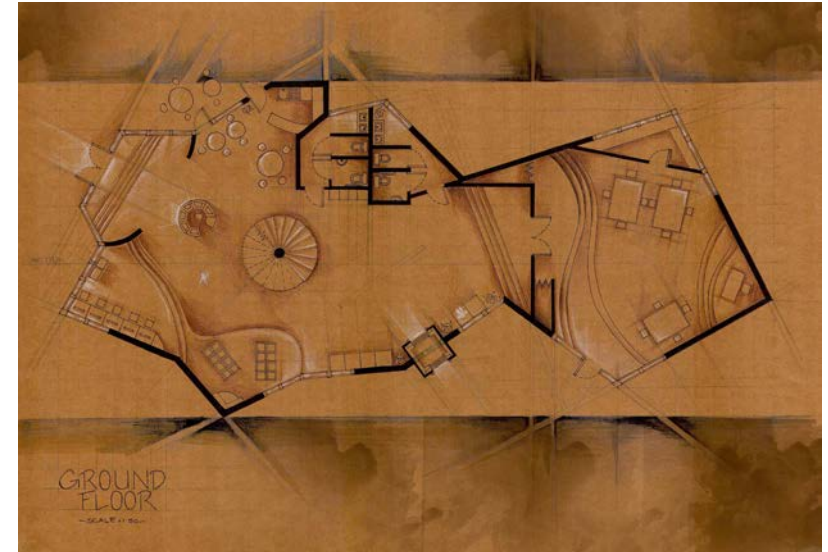


Reičela Zapevālova - Stopover, section

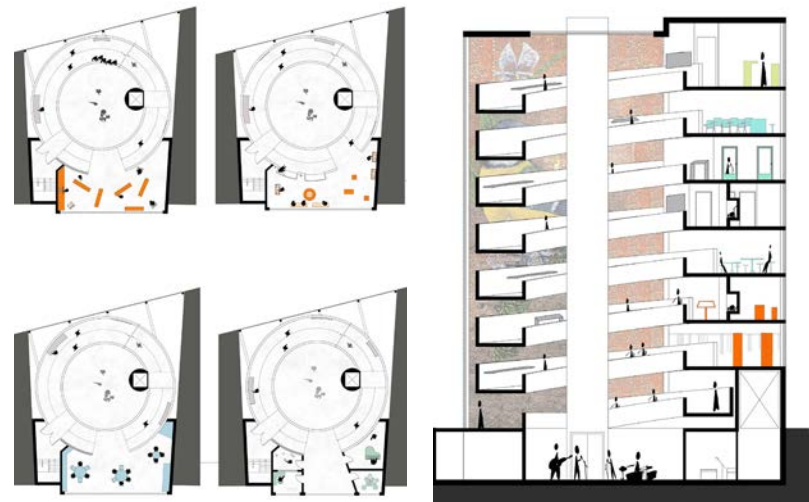
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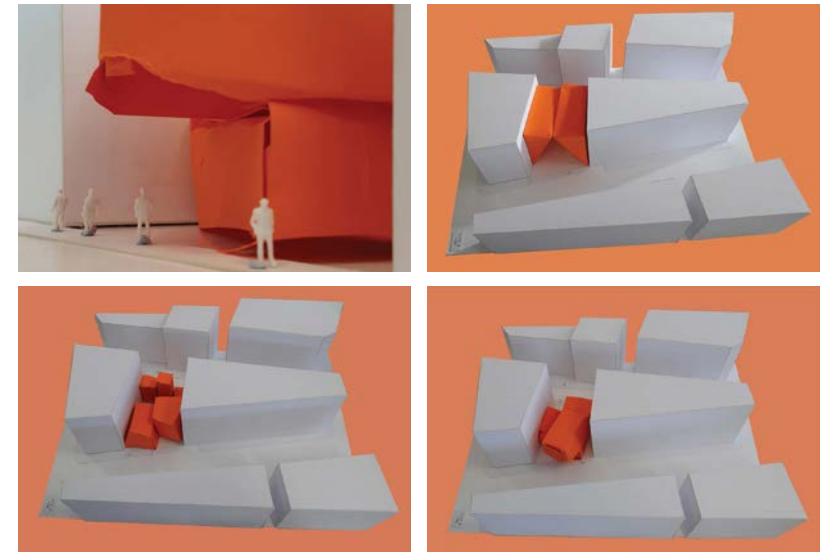
Jack Burns - Stopover, ergonomic study



Alina Marinescu - Resolution, plan



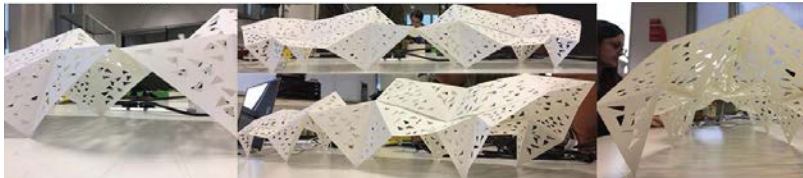
Kilian Soudy - Resolution, plans & section



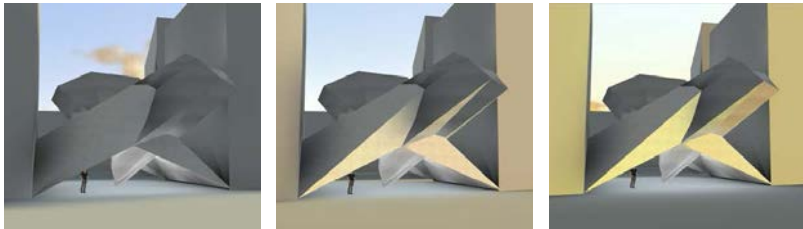
Jessica Bell - Assembly, test models



Group 3 Humanities - Paradigms, 1:1 plan



Group 4B Technologies - Papermetrics, physical modelmaking



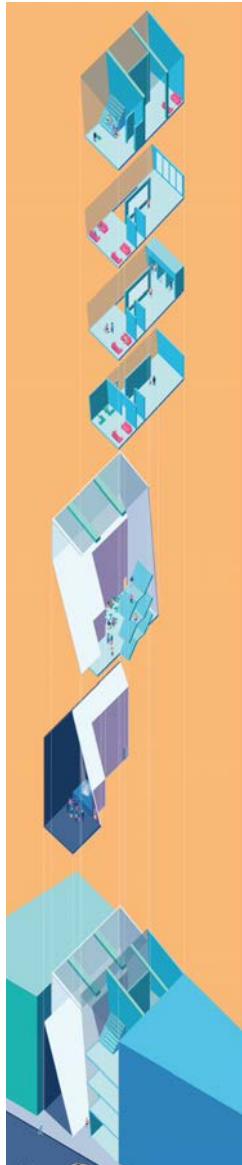
Group 9A Technologies - Papermetrics, computer modeling



On Chi Chan - Study Trip, Stuttgart Photography Competition Winner



Chungseng Loh - Study Trip, Liverpool Photography Competition Winner



Max Frost - Exhibit, axonometric



Elliot Flynn - Exhibit, presentation paintings



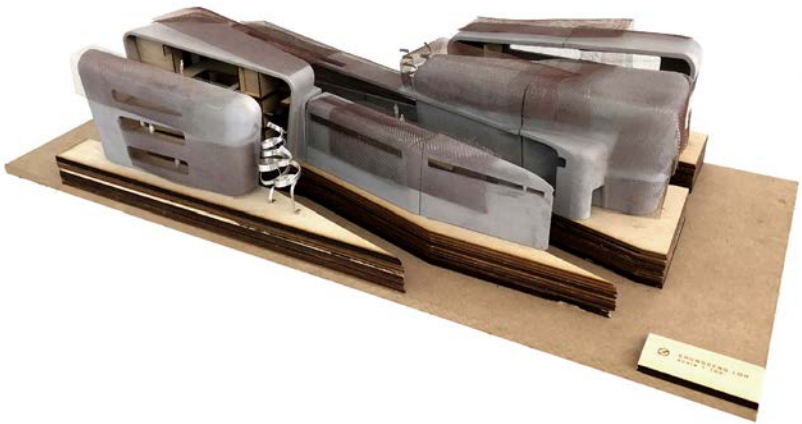
Vilius Petraitis - Exhibit, presentation model



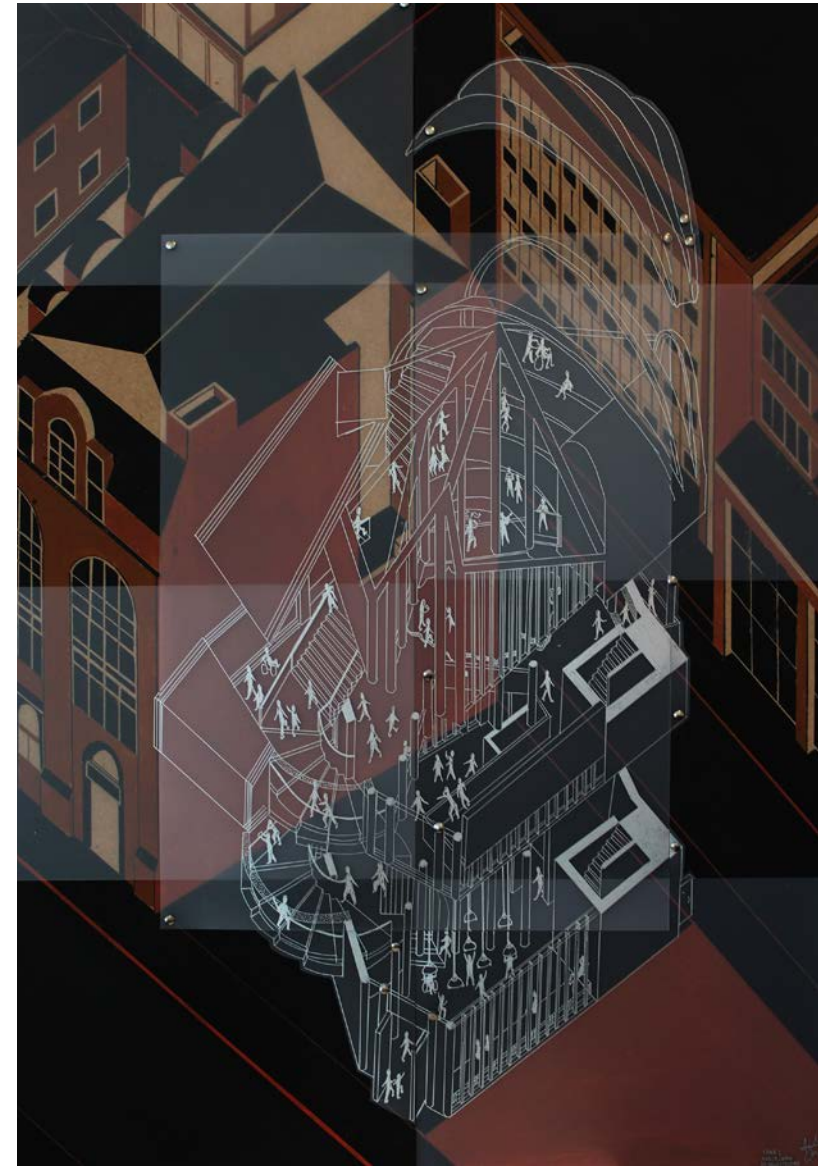
Georges Gedeon - Resolution, section



Indigo Leveson-Gower - Exhibit, presentation model



Chungseng Loh - Exhibit, presentation model



Andia Chan - Exhibit, presentation axonometric

YEAR TWO

Co-ordinator

Victoria Jolley

Staff

Neil Allen, Rick Dargavel, Julie Fitzpatrick, Ashley Hunt, Carrie Lawrence, Dan Newport, Dragana Opacic-Wilkinson, James Robertson, Dominic Sagar, Andy Wild, John Wood

Teaching Assistants

Peter Bell

Studio projects

2.1 - Archetype / All School Project / Study Trip / Design Journal

2.2 - Prototype / Events / Exhibit / Design Journal

Students on the year two BA (Hons) Architecture programme find themselves at a unique point in their studies, being both retrospective and prospective in the undergraduate trajectory. Having begun the year refreshing, reinforcing and extending skills acquired in year one, students move through the year, increasingly anticipating the culture and expectations of year three.

This year students have undertaken two main architectural projects as well

as shorter dynamic design activities. Their progress has been supported and enriched by the highly valued and successful RIBA mentoring scheme, now in its third year. In addition, engagement in the All School Project and Events offered collaborative experiences and contact with local practices. Students also benefitted from case-study talks by practitioners to discuss typology, design process and the realities of architectural practice. Guests have included Anthony Campbell, Rud Sawers, Nick Wilson, Lisa McFarlane, Ketan Lad and Annabelle Tugby.

The first project, during the autumn term, encouraged students to explore and challenge typology through the design of a suburban semi-detached house located in Withington, south Manchester. This provided the opportunity to re-think a British archetype and investigate how it could be updated to meet 21st century requirements by questioning its stereotypical characteristics, such as construction method, form, layout and functionality. Connections between programme, context, environment and daily rituals of inhabitation were made whilst considering ergonomics, atmospheric spirit, richness of material and sensorial experience. Mid-term, in anticipation for our second project, we

visited Lyon to experience its Brutalist architecture and Firminy to appreciate Le Corbusier's work.

During the spring term students composed and tested a less established building type - an urban dormitory, sited in Manchester's Northern Quarter. Spatial composition and language were pertinent in this project, with emphasis on the arrangement of private and public spaces in a hybrid structure that united modular and long span spaces.



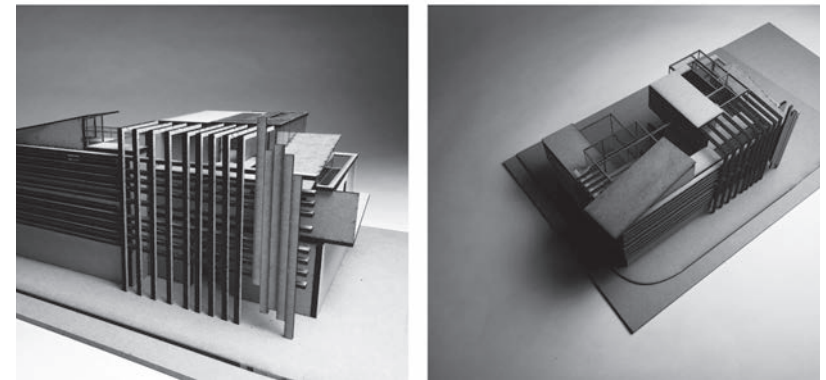
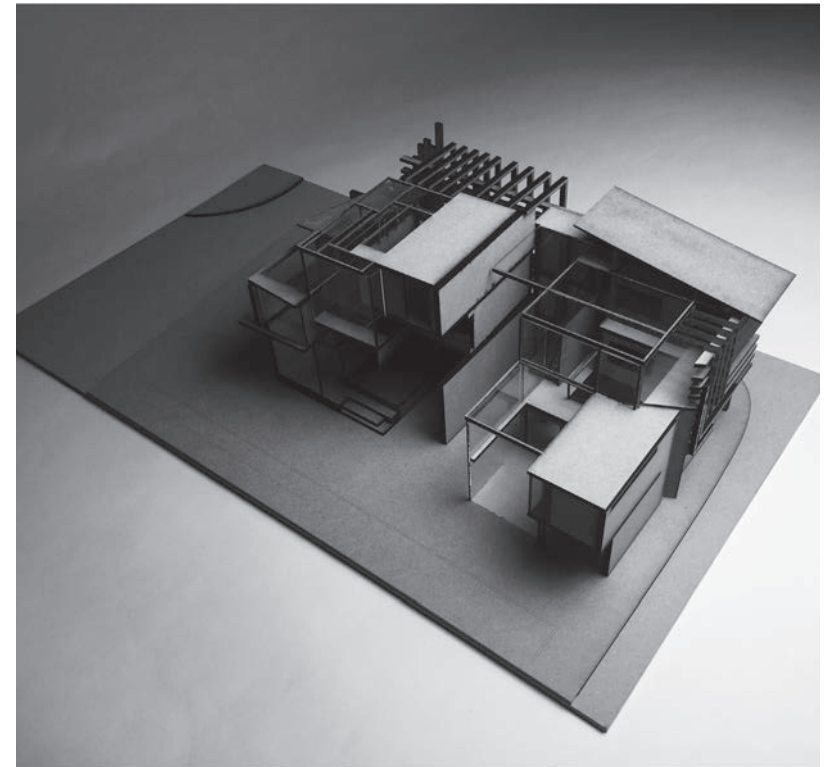
Lulia Tenea - Archetype, elevation



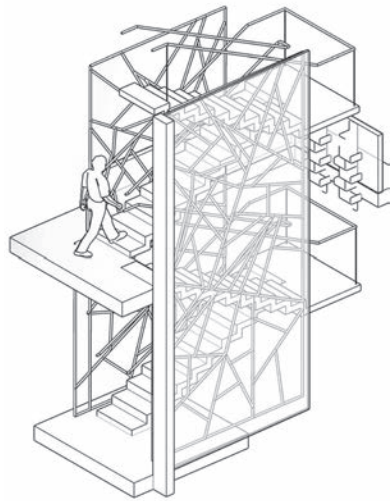
Christian Paul Cedillo Mendoza - Archetype, section



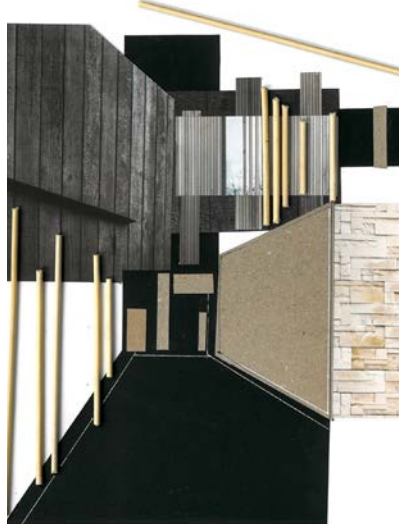
Callum Richardson - Archetype, interior view



Hei Yin Lee - Archetype, model



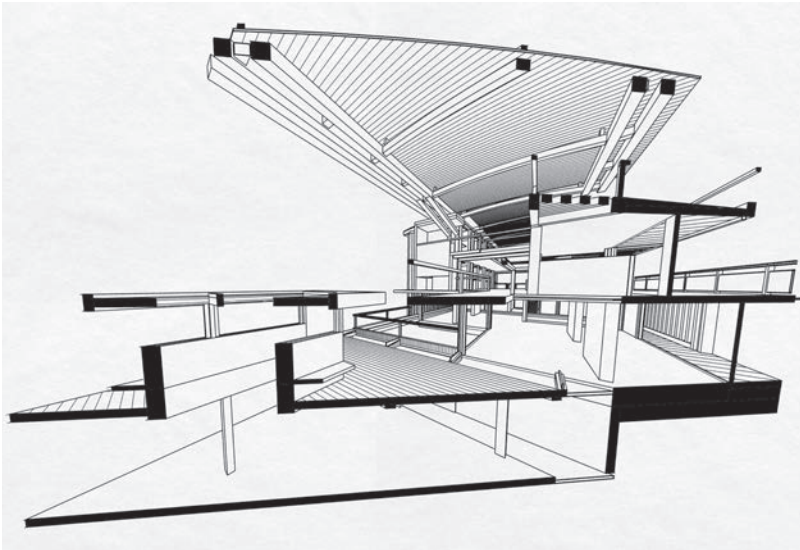
Raymond Oo - Archetype, stair detail



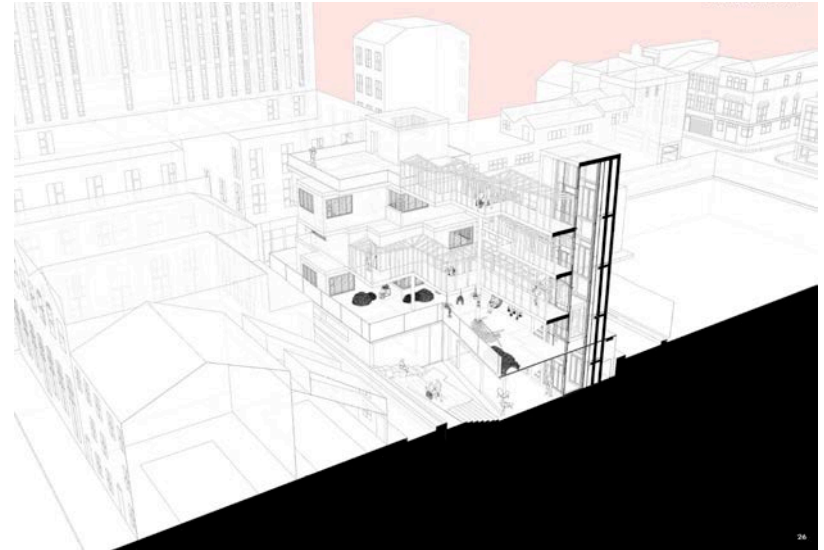
Giorgiana Padurean - Archetype, material study



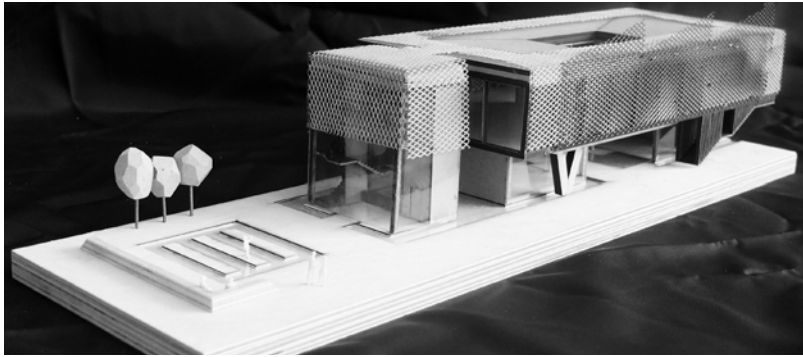
Callum Richardson - Prototype, elevation study



Angus Lee - Prototype, sectional perspective



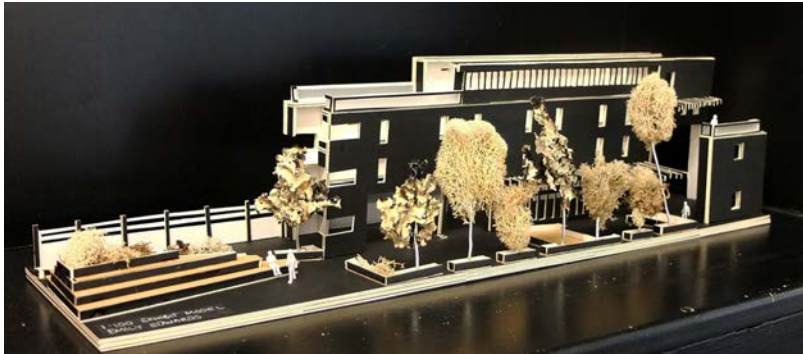
Alkisti Paraskeva - Prototype, sectional perspective



Daryl Quayle - Prototype, model



Nadir Mahmood - Prototype, model



Emily Edwards - Prototype, model



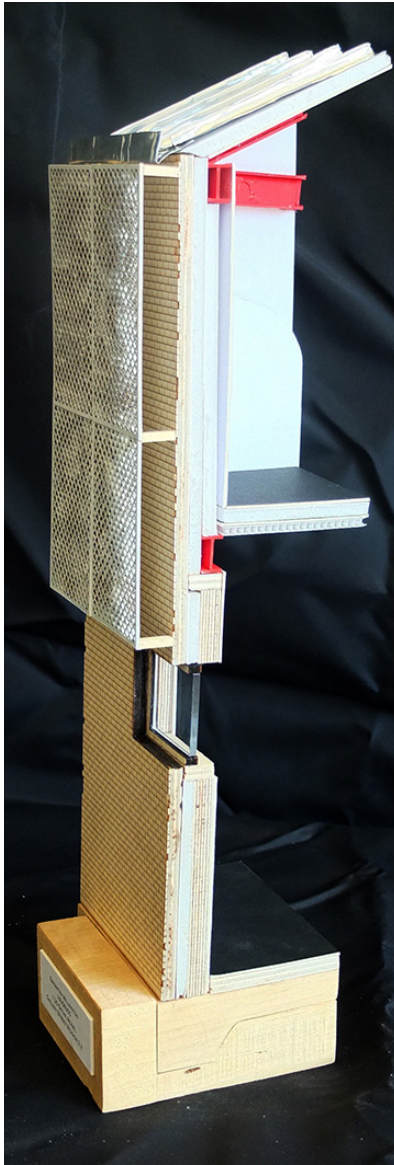
Tom Cooper - Prototype, 1:20 section



Eve Nixon - Prototype, model



Iulea Tenea - Prototype, sectional perspective



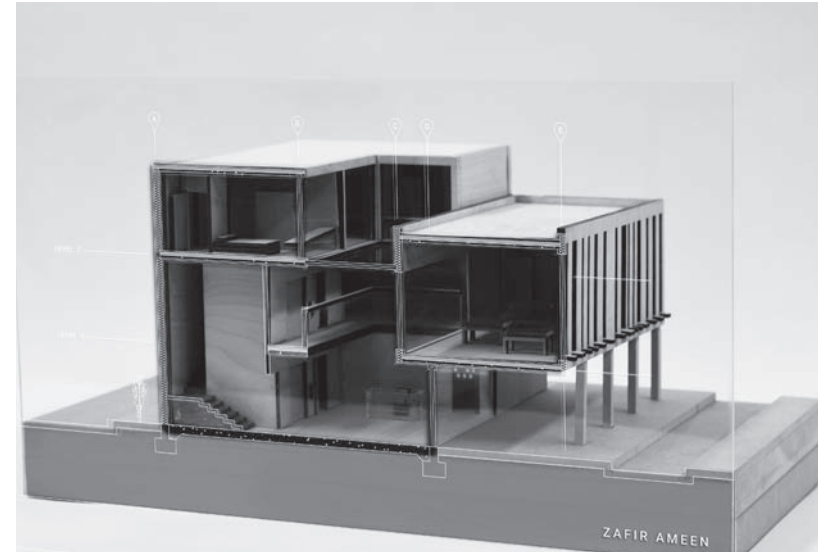
Samantha Millington - Prototype, model



Tom Cooper - Prototype, model



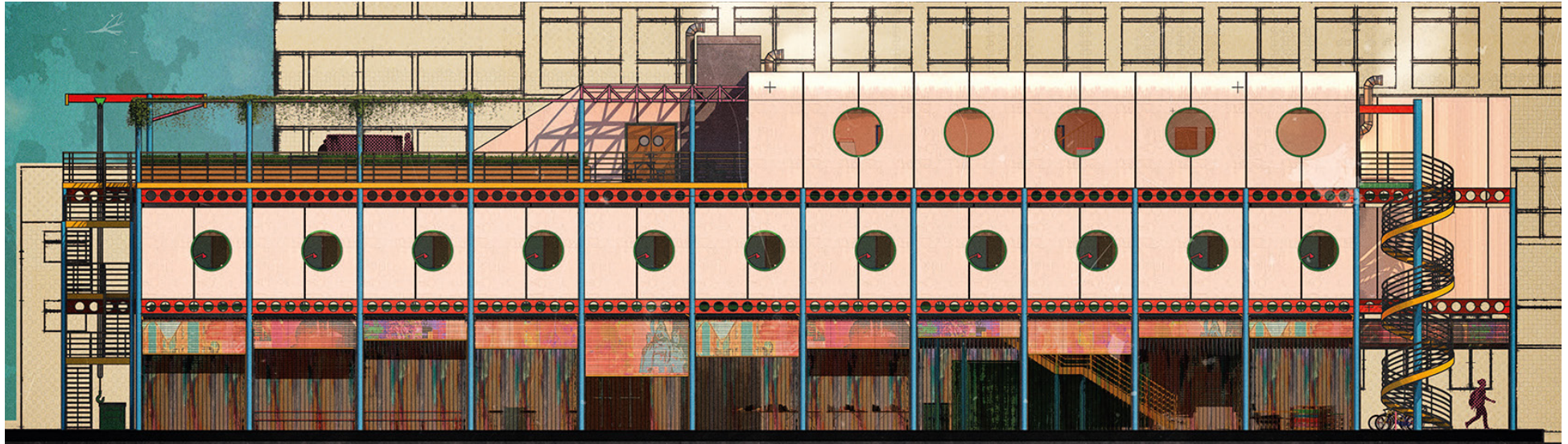
Alexandru Munteanu - Prototype, street scene



Zafir Ameen - Prototype, sectional model



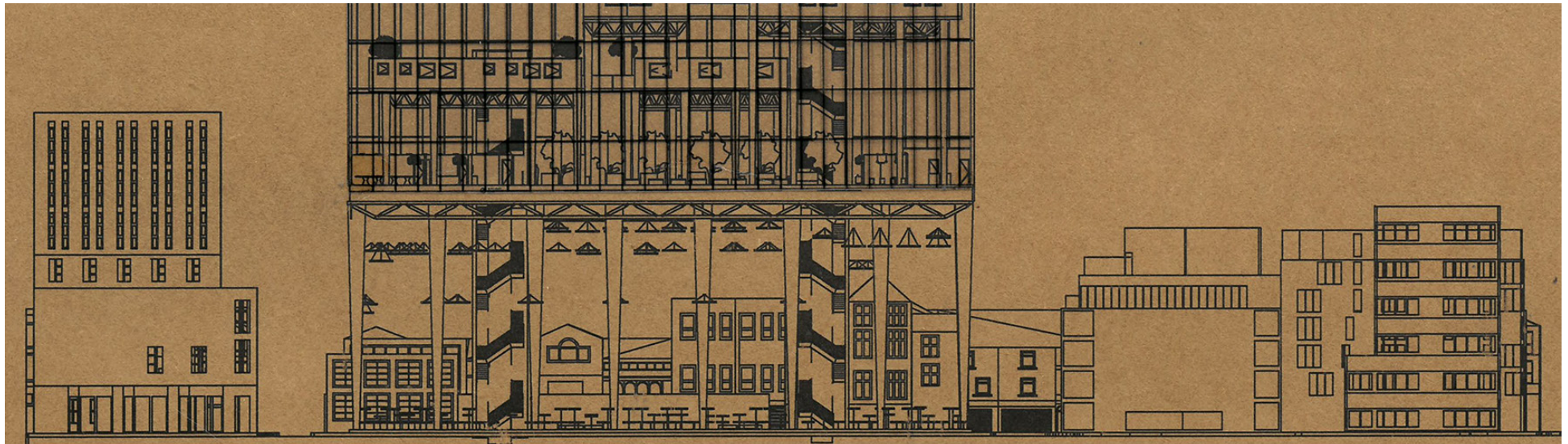
Giorgiana Padurean - Prototype, concept model



Felix Exton-Smith - Prototype, elevation

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Srirat Jongsanguandi - Prototype, elevation

YEAR THREE

Co-ordinators

Helen Aston
Stephen McCusker

Ateliers

Common Ground (Stephen Connah & Ronan Connelly) **Continuity in Architecture** (Mike Daniels, Natalie Dosser (term1) & Amy Pearce (terms 2 and 3)) **Formwork** (Amy Hanley & Dragana Opacic-Wilkinson) **Manchester Spatial Agents [Praxis]** (Helen Aston & Stephen McCusker) **QED** (Matt Ault & Matt Pilling) **Urban Spatial Experimentation**

After a restructure of our BA course year three students have engaged with design-led studio ateliers, humanities electives, and technology case studies and design projects. As an overall strategy, we have created a year programme which offers a rich and dynamic experience with different rhythms and pedagogic approaches to create a supportive and informed environment that prepares our BA(Hons) graduates to start their time in practice or undertake further study.

Each atelier run a year-long project with uniquely different briefs, challenging urban sites and distinct approaches

ranging from typological studies to participative social engagement, exploring the historic fabric of a place to design for disassembly and augmented experiences to the creation of resilient ecologies. We have shared year-wide ambitions, undertaken cross-atelier reviews for the cross fertilisation of the ideas and positions of others and ended the year with atelier-led designed and built exhibitions. The fabricated exhibitions present the complex projects our year three students undertake that has allowed us to come together collaboratively at the end of the undergraduate degree to celebrate the diverse and focused work that our students have achieved.

Part way through the first term all students are encouraged to attend a self organised home study tour (Sheffield, London, Glasgow + Edinburgh) or an away study tour (Rotterdam, Amsterdam, Utrecht, Delft, Manhattan, Belgrade, Copenhagen, Paris, Basel + Venice) and in the second term each atelier organised construction site visits. Complementary to atelier driven events the year leaders run a studio lecture series which not only theoretically underpins the approach to the year but has been an outward-facing sequence introducing them to different

ways architects work and/or how they might use that skill set in other types of practice. We have also unpacked CVs, discussed tactics for job hunting with previous graduates and looked positively towards future routes of post-graduate studies.

With special thanks to the contributors to our Studio Lecture Series:

Being Propositional - Helen Aston
Making & Modelling - Jim Backhouse, Scott Miller (B15) and Kristin Mishra (Simpson Hough Architects)
Being Wild - Becky Sobell
Being Cooperative - Stephen McCusker (Loop Systems)
Not being Typological - Amy Hanley
Being additive and subtractive - Rick Dargavel
Being Graphical - Orla McGrath (Urban Splash)
Testing the Processes - Helen Aston (iballaston architecture) and Glen View House, Neil Allen
Dialogues 1 - Alistair Twinaimie (Intercontinental Hotel Group) and Sarah Renshaw (Loop Systems/GA Studio)
Dialogues 2 - Matt Osmond (Donald Insall Associates) and Jamie Ashmore/Emma Howard (HTA)
Dialogues 3 - Lisa Raynes (Pride Road) and Mark Drane (IBI)

Dialogues 4 - Matt Cartwright (Twelve Architects) and Rory Flynn (Dulchas)
Planning for year out opportunities - Maria Atanasova (Ollier Smurthwaite), Hannah Cruikshank (OMI), Lara DeVilliers (HTA) & Shivani Gunawardana
Design +1 - Howarth Tompkins
Design +2 - Shepherd Robson and Fosters Associates
Design +3 - OMI
David Watkins, RIBA NorthWest
What else can you do with an architecture degree? - Kat Timmins, Jenni Routh (animator), Ben Cook (Royal Exchange Theatre), Sasha Sykes (furniture designer) and Architecture Unknown
Further study routes - Sally Stone, Eamonn Canniffe, Eddy Fox, Dr Mark Hammond and Vik Kaushal

COMMON GROUND

Studio Tutors
Stephen Connah
Ronan Connelly

Students
Rodyba Akhtar, Innocent Avenell,
Callum Birchall, Benjamin Carter,
Ka-Wai Chan, Zohir Foukroun, Hamish
Frankland, Nour Hamade, Zeena Ismail,
Wojciech Jankowski, Jobey Keene,
Cheryl Leung, Hio Cheng Mak, Patrick
Millar, Irina Munteanu, William Noble,
Eleanor Nurse, Jayna Patel, Julie Alvaer
Teigen, Simeon Taller, Lucia Sanchez
Toribio

Thanks to our studio guests
Martin Lydon (Architect & Associate,
Haworth Tompkins Architects)
Andrew Williams (Structural Engineer,
BDP Manchester) Nick Tyson (Architect,
ChungTyson Architects), Laura Anne
Keay (Former CG graduate)

'... as the philosophers maintain, the city is like some large house and the house is in turn like some small city' Alberti, L.B. (1988) On the Art of Building in Ten Books. Book 1, Chapter 9.

Atelier Approach

Common Ground aligns itself with those architectural theorists that see the city

as a form of knowledge. Its physical form a complex manmade object, shaped by history and its many creators. We understand the city as constituted by unique fragments that are parts of a whole, contributing to its character and unique form - its sense of place. In the field we recognise the power of the survey to unlock the architectural imagination. In the studio we cultivate a practice of model making to reconcile between the abstract and concrete realms of architecture. We have a strong interest in typology, recognising its generative role in the design process, seeing it as one of architecture's fundamental reasoning tools. Finally we believe that great ideas in architecture emerge from the nature of cities and conversely, that good architecture is itself a microcosm of the city - creatively asking 'How is a building like a city?'

'The room is the beginning of architecture... the plan is a society of rooms... the street is a room of agreement' Louis Kahn. The Room, the Street, and Human Agreement 1971

A Society of Rooms

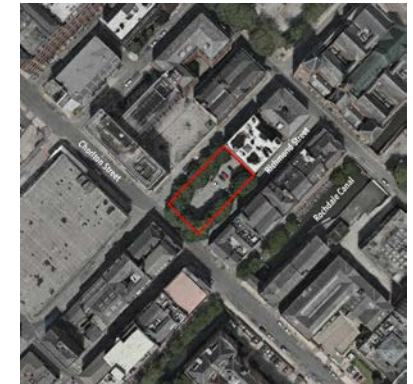
This year Common Ground explored the Museum typology with spatial themes around the archiving and study of artefacts in the public realm. Individual

research interests lead students to consider the expanded idea of the museum to challenge perceived notions of museology. Continuing with the ateliers ongoing interest in public space students reflected on Louis Kahn's evocative essay 'The Room, the Street, and Human Agreement' as a creative force asking the reader to conflate architectural ideas of inside and outside with a dissolution of scale to propose an imaginative architecture that engages with people and place.

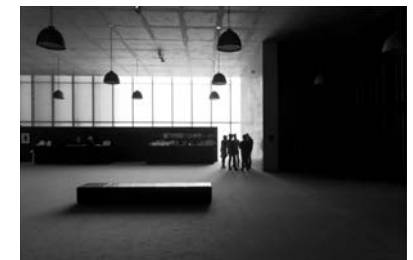
The site and urban study territory was located in central Manchester in the Village situated among the city's canal network and defining C18th warehouse buildings. Once the hub of the city's industrialised economy, now a Conservation Area with the city's densest concentration of Listed Buildings and structures. Students began the term by developing an understanding of the formal heritage statements made about the territory, while compiling their own personal and analytical studies and surveys. Among our study texts of urbanism Aldo Rossi's stance on the creation of space and place according to 'Structure of Urban Artefacts' allowed students to develop an argument for the persistence of form and a sustainable attitude towards

adaption and repurposing in the city.

Continuing with atelier methodologies students worked extensively with the physical model to develop their design in conjunction with the photographic image, serving to explore the internal and external qualities of their projects serving to mediate between city scale and building scale.



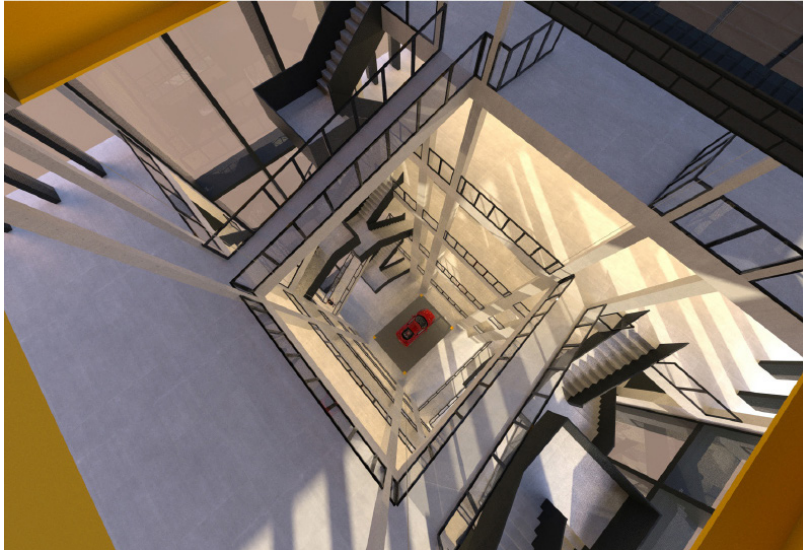
Site Location, aerial view



Peter Zumthor - Kunsthaus in Bregenz. Photo by Giampiero Germino



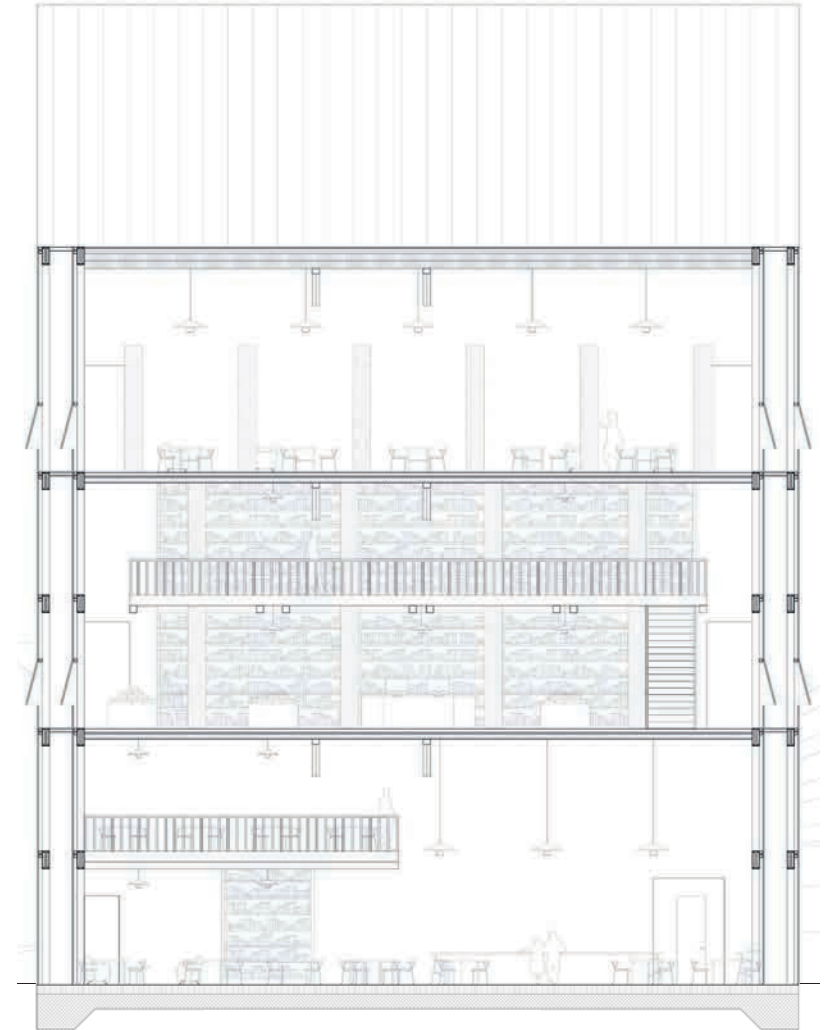
Patrick Millar - Motor Archive, voids



Patrick Millar - Motor Archive, voids



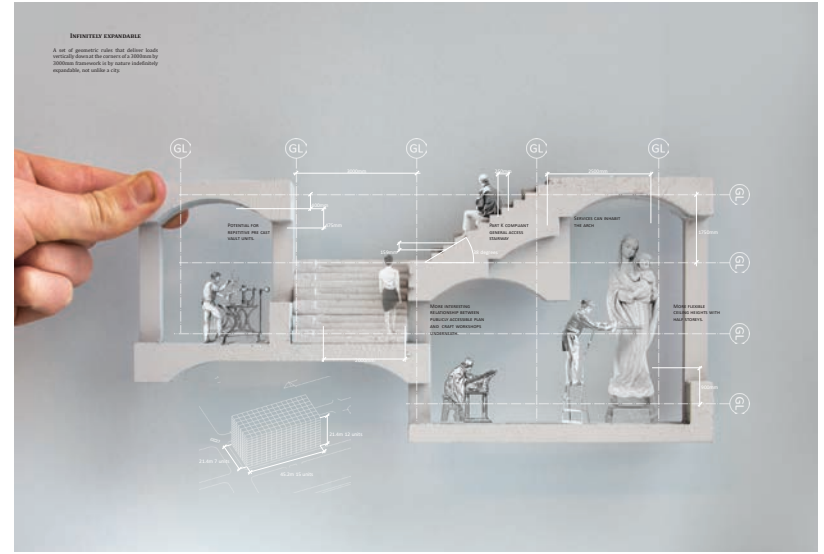
Zeena Ismail - Museum of Storytelling, interior view



Zeena Ismail - Jekyll House, cross section



Benjamin Carter - Metropolis Archive, interior view



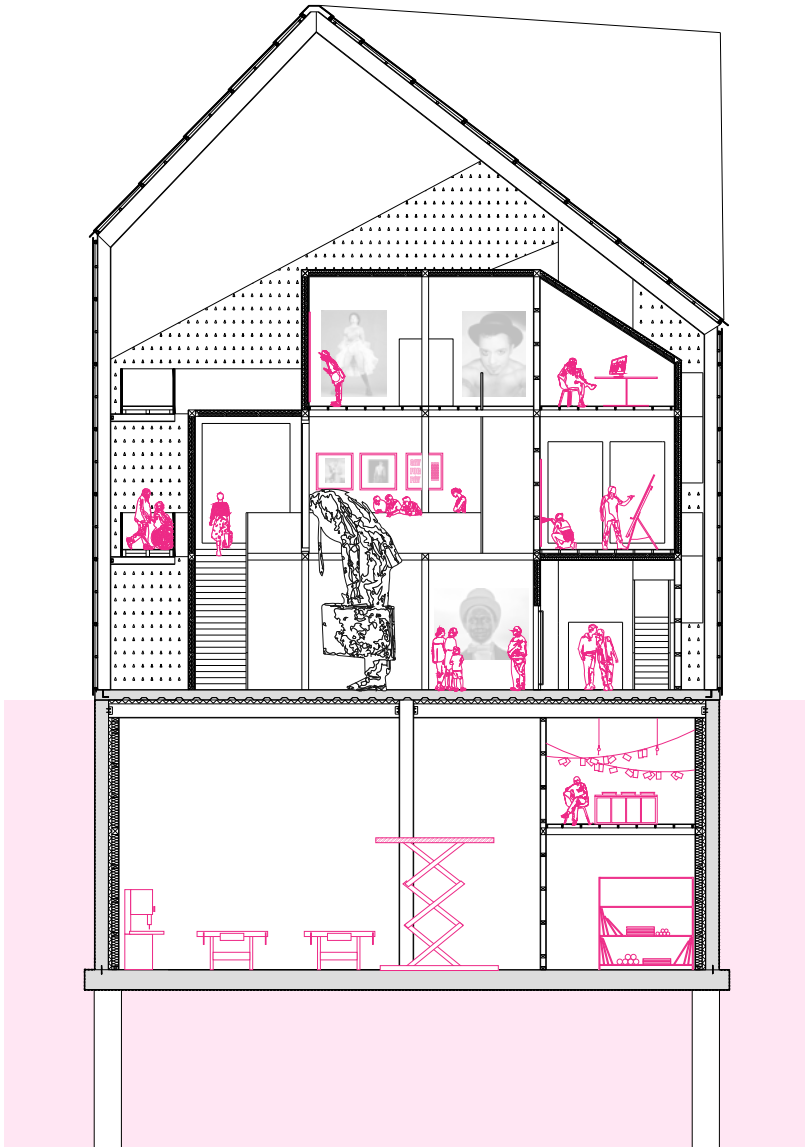
Hamish Frankland - Craft City, concept fragment model



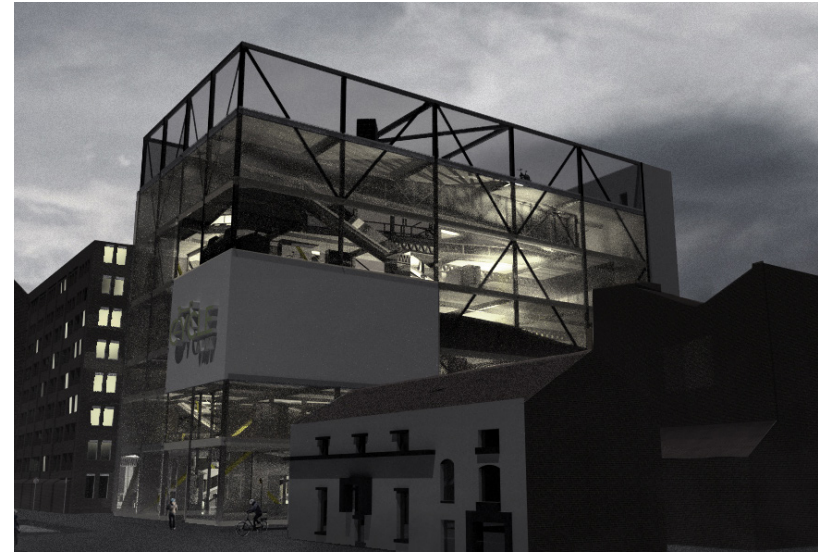
Benjamin Carter - Metropolis Archive, facade view



Hamish Frankland - Craft City, street view



Julie Teigen - Albert Kennedy Arts Centre, cross section

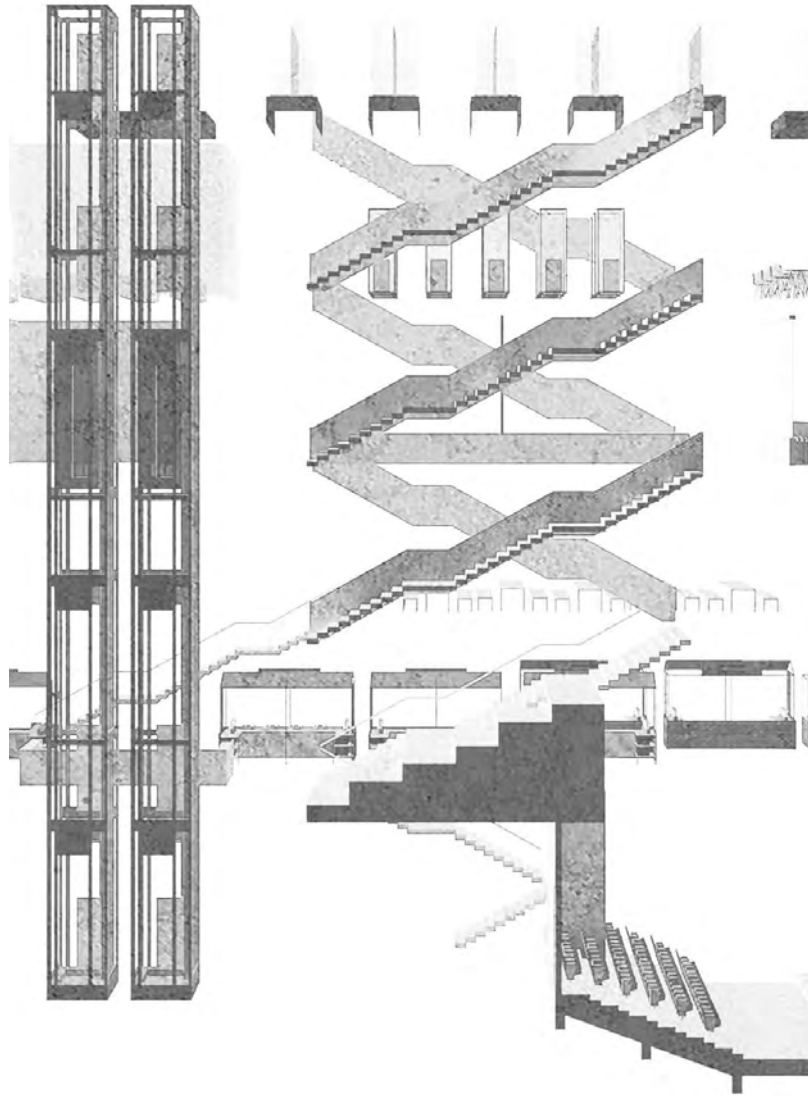


Callum Birchall - Cycle Vault, street view



Callum Birchall - Cycle Vault, illustrated section

Manchester School of Architecture



Nour Hamade - House of Food, elements

Manchester School of Architecture



Nour Hamade - House of Food, model

CONTINUITY IN ARCHITECTURE

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Amy Pearce

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Summer Abbasi, Jack Bowden, Jason Cheung, Naomi Cohen, Corina Gheorgheoiu, Konrad Gudalewski, Ali Hamid, Zainab Ibrahim, Ka Kit Kam, Joseph Kelleher, Wan Shan Keung, Marina Kulasova, Shanahan Siu Wai Leung, Cezara Misca, Reiji Nagaoka, Eleni Roka, Areeje Sherlallah, April Sidlow, Natasha Singh, Eleanor Strange, Cerys Swales, Jane Topping, Rachel Waller and Bismah Zafar

With grateful thanks to our visiting critics **Phil O'Dwyer and Andy James from OMI Architects**

Special thanks to **Ramboll for providing expert structure and services advice**

Thanks also to **OMI Architects for the guided site visit to the Mustard Tree and the German Warehouse projects and the associated lecture**

"The existential purpose of building (architecture) is therefore to make a site become a place that is to uncover the meanings potentially present in the given

environment" Norberg-Shulz, C (1976)
The Phenomenon of Place

For our studies this year we have ventured out of the city to the town of Wilmslow. Taking note of the needs identified in the Wilmslow Neighbourhood Plan, we focussed our attentions on Bank Square; a site of strategic importance, with great potential as a centre of gravity to the town. We found it somewhat carved up by a confluence of routes and lacking any real sense of place. Our task was to bring this space to life, to design a small piece of town with the ingredients of homes, carefully considered public realm and a further programme of choice to provide a lively mix.

We began by listening, observing and absorbing the site and its context. We carefully recorded our thoughts as intuitive sketches, whilst simultaneously gathering analytical data.

To dig deeper and further our intimacy with the site, a series of design as research exercises were conducted. Firstly, as groups we set about creating a micro-masterplan as a setting for our interventions by carefully thinking about movement, routes, public and private realm. Secondly, we introduced

initial massing ideas to this setting and used the energy and dynamic of this relationship to spark ideas of programme and further the refinement of form.

Thoughts turned to the design of homes, modes of living, the potential creation of a small community, coupled with an element which would bring a generous offer of activity and identity to this part of town. The nature of the site and its subtle, quiet contextual cues asked for some bold, creative thinking, balanced with considered sensitivity. Our interventions delivered this in a rich variety of ways: some combined living with a space for town events

or rituals such as market place and storytelling. Some provided a home for collective memory and heritage, others encouraged community engagement through art or more physical pursuits such as climbing. Many offered a destination and focus for social interaction: an evening at the cinema or the craft ale brewery.

Each project in its own way, through careful reading of context has endeavoured to create a place, considerably more than the sum of its parts - a new piece of the town which, true to the intent of the atelier, bridges past, present and future.



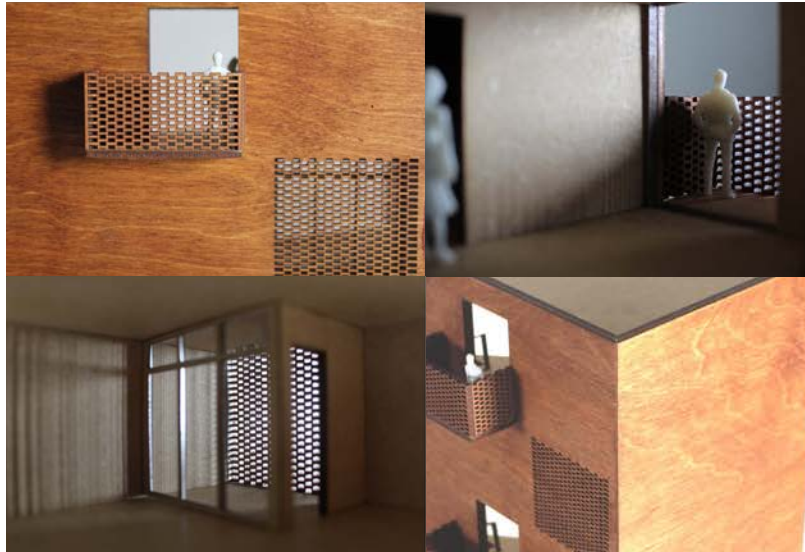
Bank Square, Wilmslow - site plan



Rachel Waller - Grove Circle, external perspective



Bismah Zafar - Wilmslow Heritage Centre & Residency, axonometric

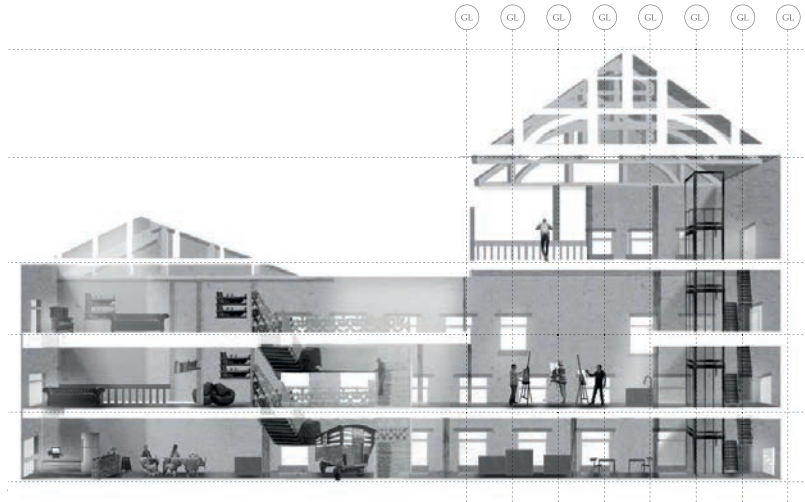


Ali Hamid - Bank Square Library, model



Marina Kuliasova - Co-Working and Living, axonometric in context

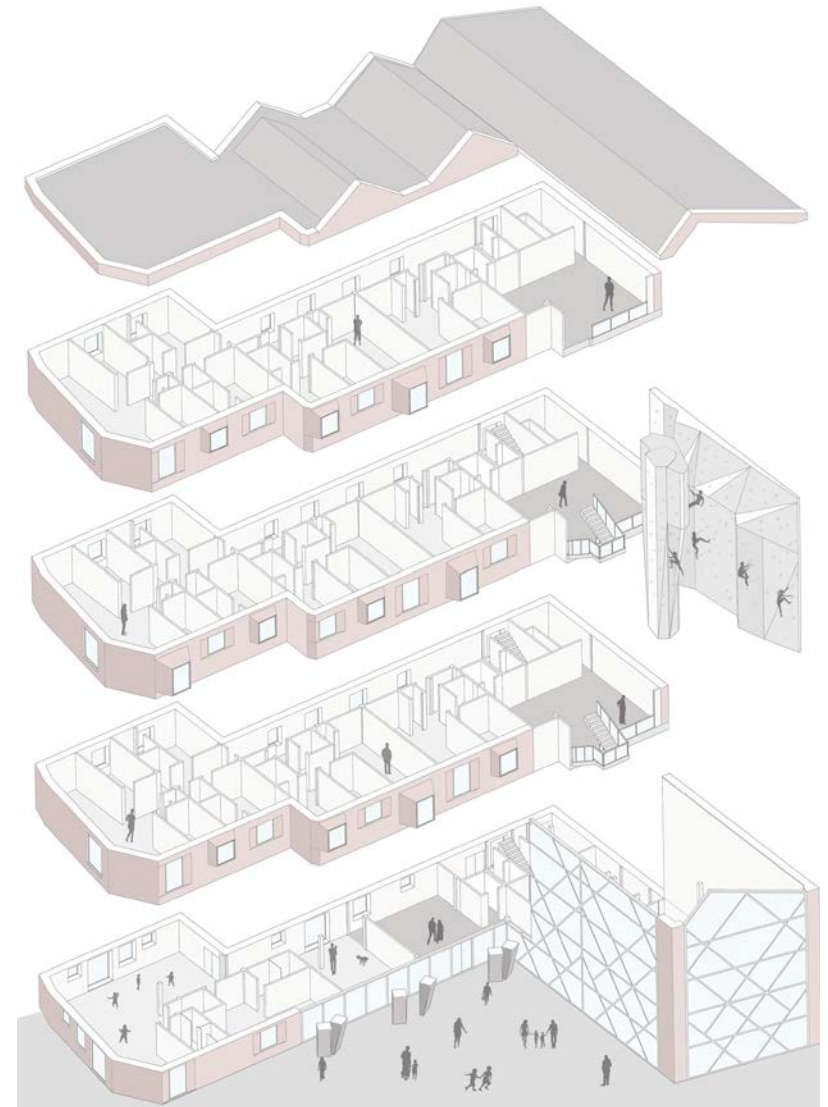
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Naomi Cohen - Wilmslow Storytelling Centre, key sectional perspective



Summer Abbasi - Wilmslow Artisan Market, elevation

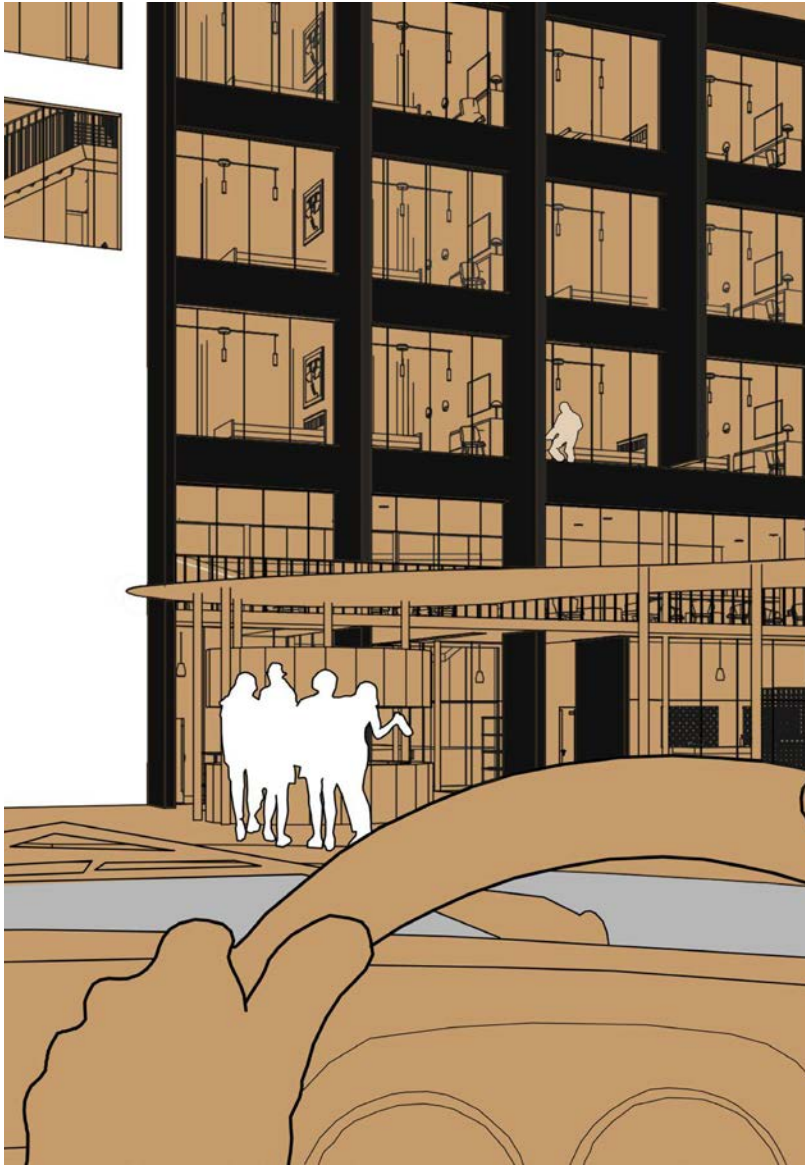


Zainab Ibrahim - Wilmslow Living and Climbing Centre, exploded axonometric

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Eleanor Strange - Bank Square Market & Residence, Grove Street approach



Reiji Nagaoka - Hawthorn Hotel, perspective



Areeje Sherlallah -The Mews Garden Centre and Homes, external perspective



Joseph Kelleher - Bank Square Cinema, elevation

FORMWORK

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Formwork's approach to architecture design is concerned with how buildings interact with social, programmatic and material cultures over time, considering the whole life cycle of buildings. Formwork's studio project this year investigated the microscopic assembly and disassembly of a temporary travelling theatre.

The design project began with the direct experience of unconventional performances, where observations of the props, materials, people and scripts were used to describe what goes into making a temporary theatre. From this starting point, Formwork approached

performance as a catalyst for the assembly of architectural, theatrical, and environmental elements that actively contribute to the construction of a temporary theatre. The studio project focused on how mobile performance could draw together these elements on its journey from place to place. Each temporary theatre was tested and reconfigured with a series of site moves - a kind of nomadic stage where each student's design proposal was tested and adapted by moving between sites.

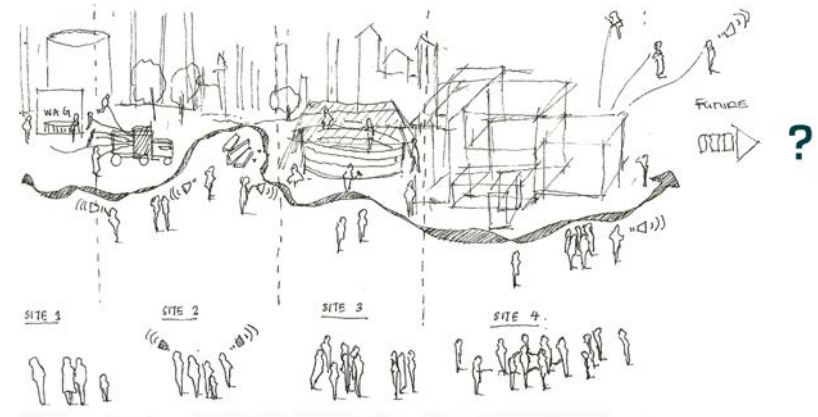
Designing from the inside, urban analysis and environmental studies were focused on what could be borrowed, adapted or utilised from each site, and considered what could be taken or left behind in the process of assembly and disassembly from site to site.

Moving from an interior atrium to an exterior space and then shifting from extremely temporary to semi-permanent construction presented a changing series of design scenarios that tested the scope of technical details and capacity to adapt.

Experimental models, light studies, weather tests, practice performances, novel site analysis, and diagrams initiated by Formwork students were

used to explore theatre design along the way as a part of a nomadic design process. Simple construction methods, rapidly deployable equipment and lightweight materials tested the process of construction connecting with existing buildings, surfaces, services and engaging infrastructure and populations.

The Formwork students have proposed a variety of conceptually nimble temporary theatres capable of change and adaptation directed by their relationship with performance and site.



Nur Raihani Binti Zairudin - touring strategy



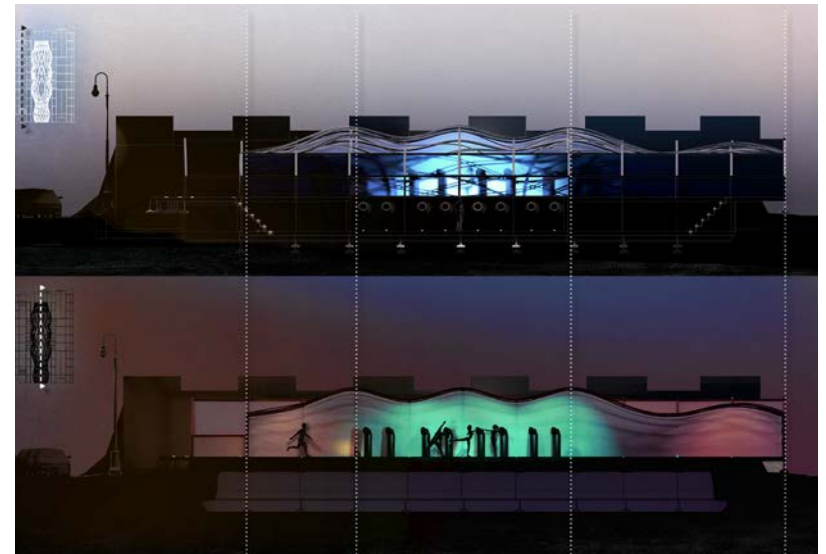
Lai Sum Fong - The Shed, external view



Szymon Milczarek - Light Theatre, theatre at night



Abigail Fraser - Light-Shadow Experiment, modelling light and shadow performance



Andreas Maragaki - Parallel Journeys, elevations

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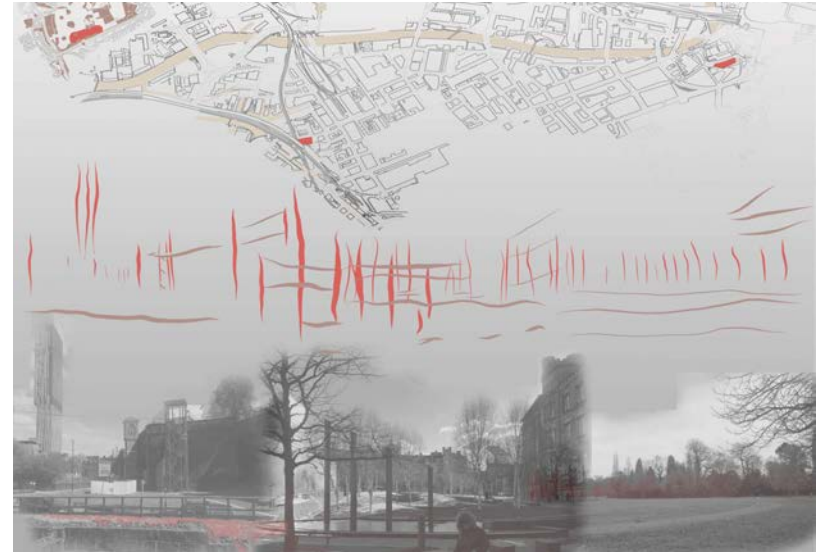
Hani Azahari - In Praise of Shadows, sectional perspective



Raluca Sisu - Building the Illusion, exterior view montage

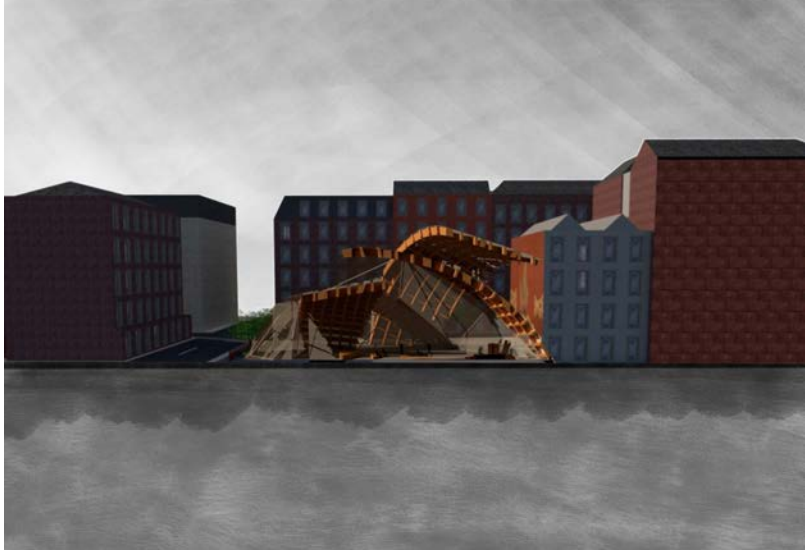


Nur Zairudin - The People Theatre, journey

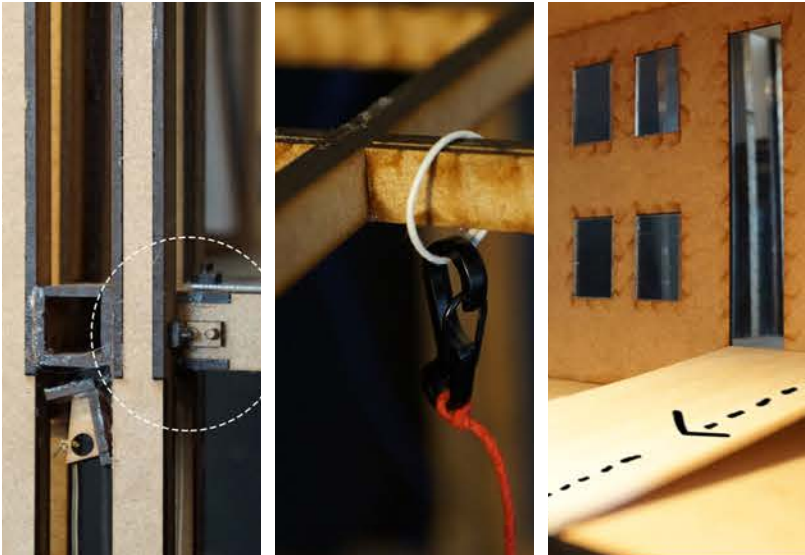


Oluwasikemi Oye - Cloak, Lines and Colour, montage

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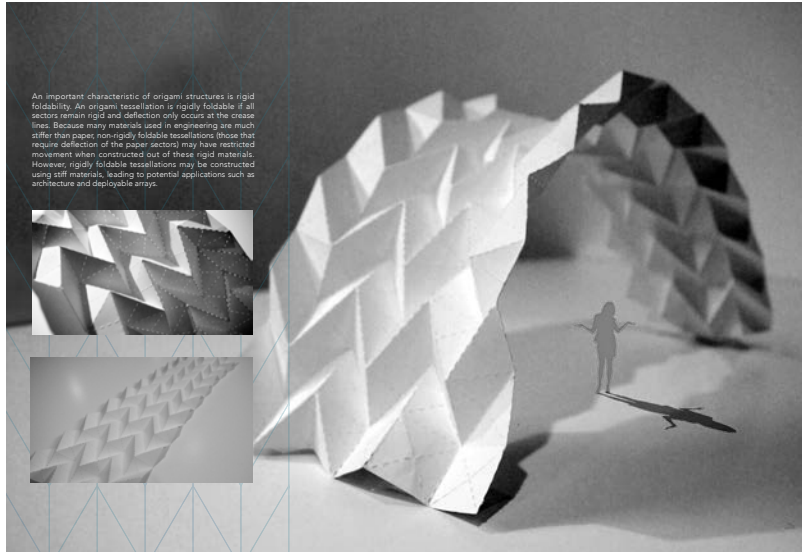
Zherong Hu - elevation



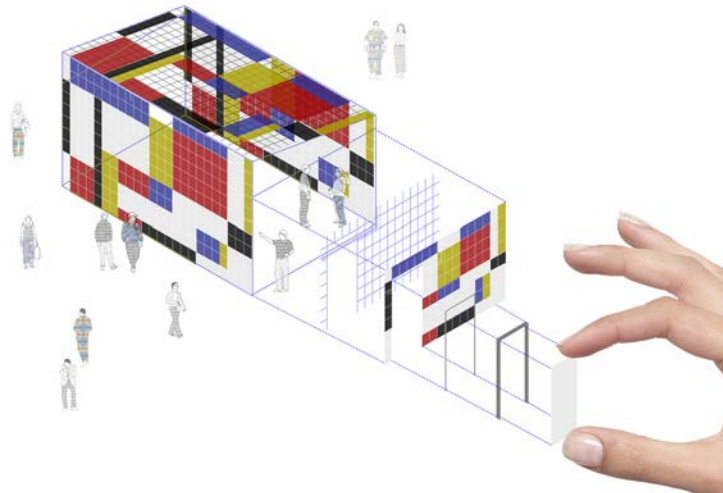
Yuet Wah Poon - Skywalk, model details



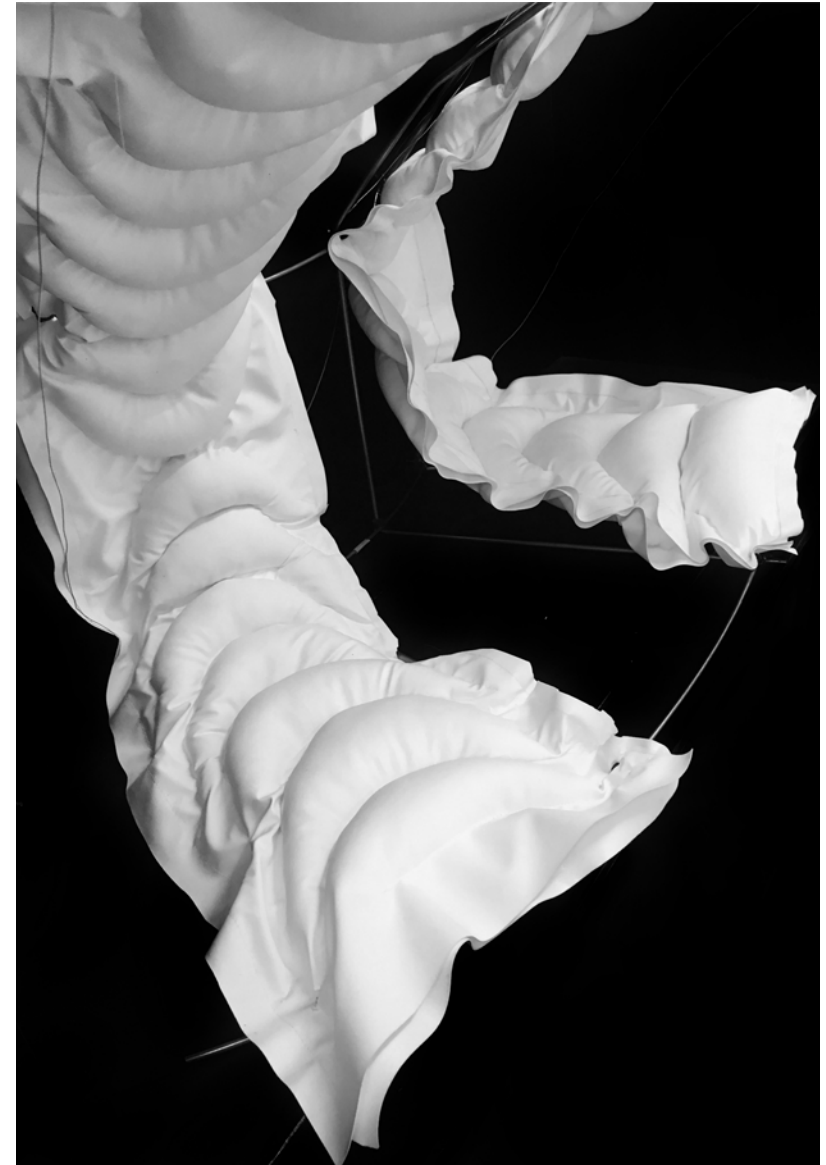
Francesca Taplin - 1:1 prototype model



Gilok Ho - Parametric Origami Theatre, folded model



Shera Jane Peter - Mobitheatre, axonometric



Shreya Kochatta - Mobitheatre, flexibility test

MANCHESTER

SPATIAL AGENTS: PRAXIS

Staff

Helen Aston

Stephen McCusker

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With special thanks to our visitors

Kat Timmins (PRAXXIS and Greater London Authority), Neil Allen, Jamie Ashmore (HTA), Helen Payne (BWB Consulting), Kristin Mishra (Simpson Hough Architects), Ben Aston (Burrell Foley Fischer Architects), Lara DeVilliers (HTA), Lisa Han (Denton Corker Marshall), James Robinson (Simpson Hough Architects), and Tom Prendergast (Strzala Architects)

Manchester Spatial Agents: Praxis investigates real communities and works on live projects. We use our

individual and collective architectural, research and creative skills in parallel with the deep local knowledge of residents whilst taking a post-capitalist position on architecture and urbanism. We asked the students to respond to the question Who, What and Where is your architectural practice? This allowed the atelier to work as an architectural platform for the students to collectively investigate, interrogate and test design processes involved in participating and engaging in the public and civic realm of Stretford, specifically in and around Stretford Public Hall and the Essoldo.

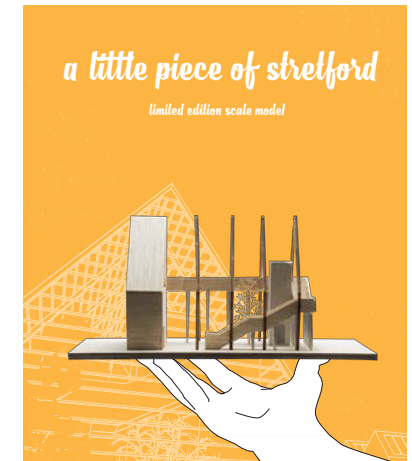
Initially, by challenging our preconceived positions on architectural practice, we explored alternative forms of spatial practice, and created six theoretical practices for the students to work within. Students developed their propositions by using participative techniques whilst freeing themselves from a dictated brief created in an abstract location such as a School of Architecture. Through these six architectural practices, students became their own architects of their own projects and developed their own brief in response to real issues. Ultimately they created projects driven not by a polemic but by proposals grounded in current

live connections with stakeholders who completely understand the particulars of that place.

We have debated, critiqued and counter proposed projects through events, design charrettes and a community wide engagement event at Stretford Public Hall, one of our sites. We have worked collaboratively with Loop Systems, a cooperative architectural practice led by Stephen McCusker and Sarah Renshaw. All of the projects have emerged from contact and collaboration of over 650 engagements with residents and key stakeholders of Stretford, and have proactively responded to the UA92 masterplan for Stretford. Throughout the year we have explored the issues of public, civic, collective and affective relationships, as investigated, defined and further refined by the investigations into the context of the civic spaces of Stretford. The atelier has also collaborated with twelve Year 9 ambassadors from Stretford Grammar School.

Projects include co-housing schemes, cinemas, permaculture greenhouses, a health and well-being centre, markets, restaurants, makers workshops... One of the aims of the atelier is to share previous and current experiences and

knowledges. Over the last five years we have developed socially engaged projects, invited MSA Praxis and MSA Projects graduates back into our studio at various key stages, and for the second year we have included the reuse of construction materials from earlier exhibitions. The materials and the knowledge established through the atelier this year will be used in an event in Cheetham Hill in July.



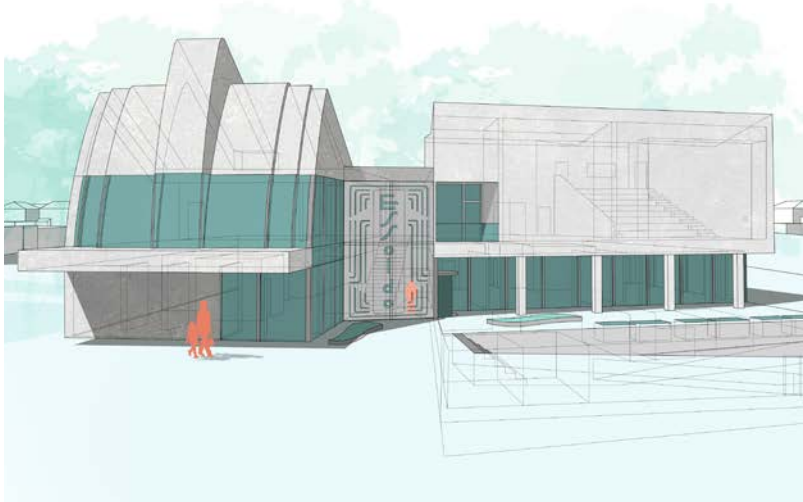
build your very own landmark!
available now

Hani Salih - Corona Court, poster



Flora Tend - Porkhampton Pig Farm, exploded axonometric

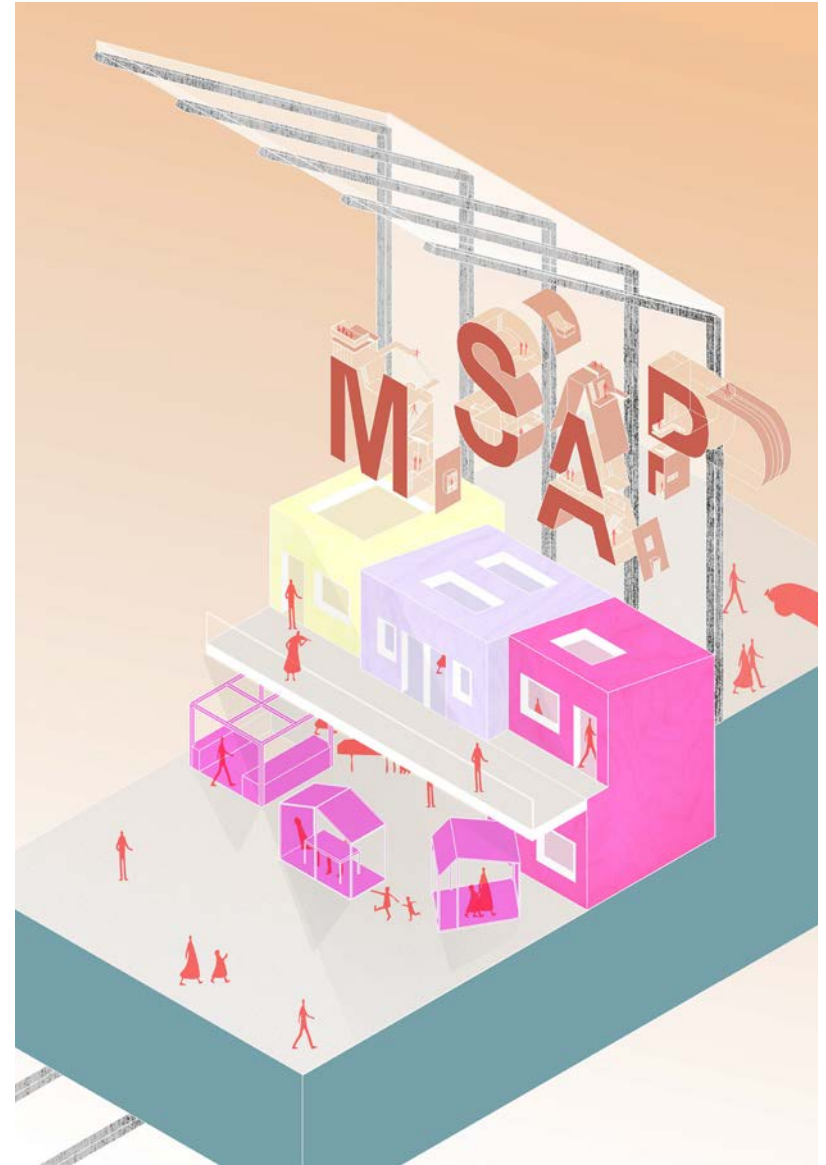
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Anya Tineva - Entertainment Centre, perspective

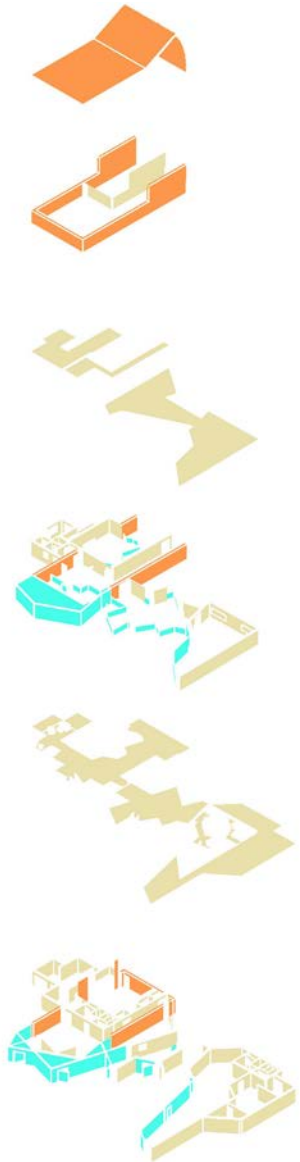


Amanda Chua - Stretford Crafters, sectional perspective

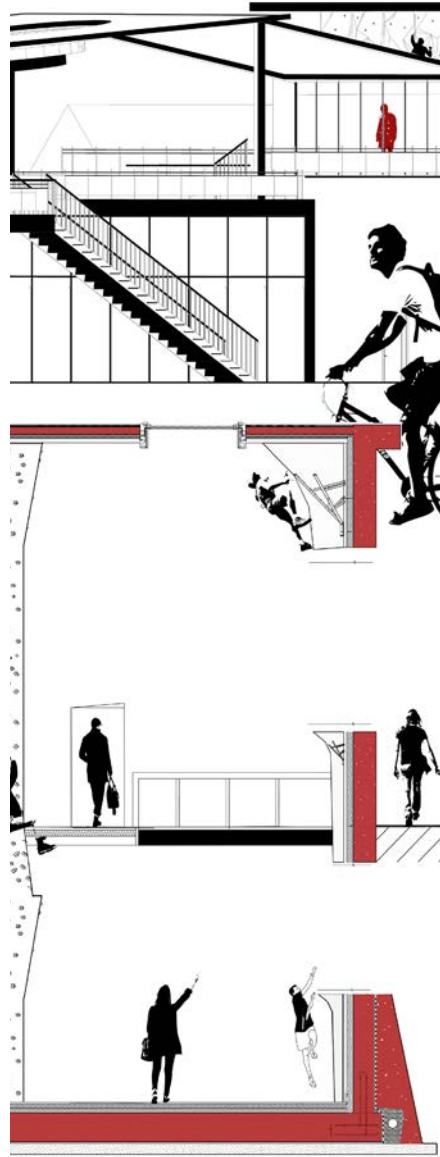


Nisa Ansrawi - Stretford Marketplace and Makers Workshops

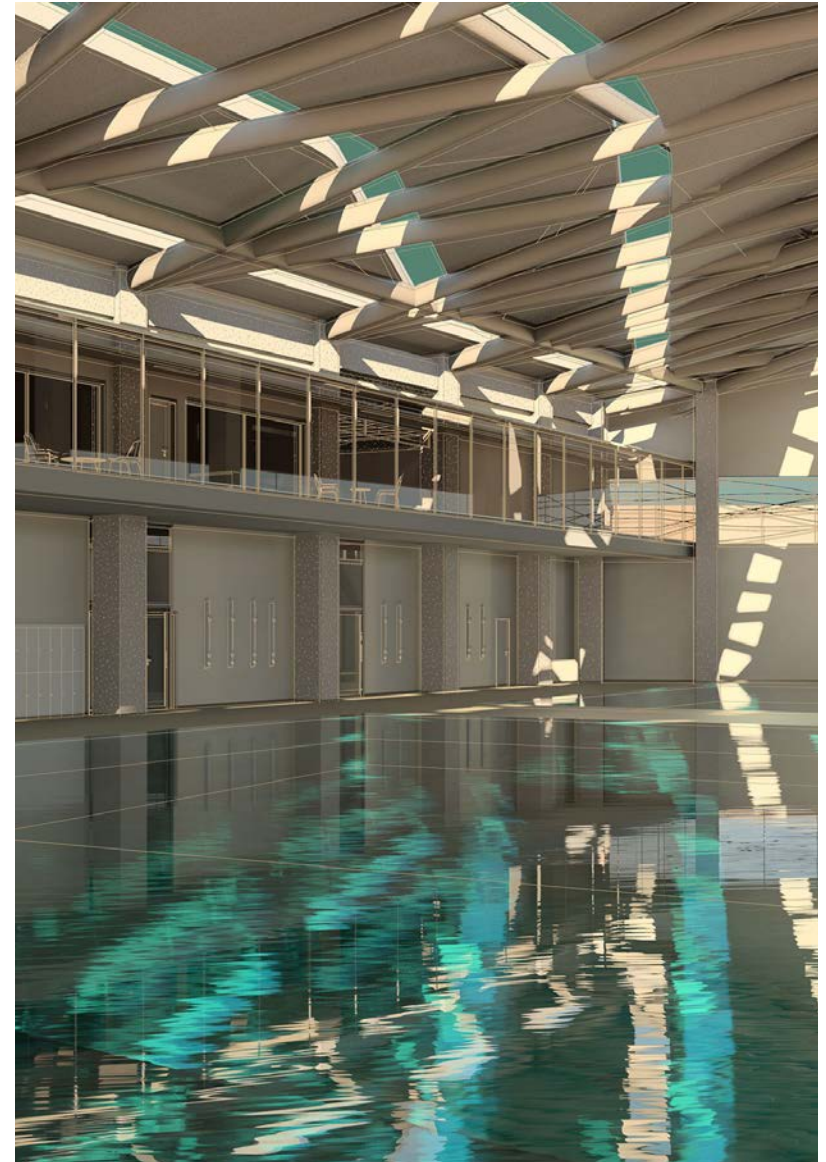
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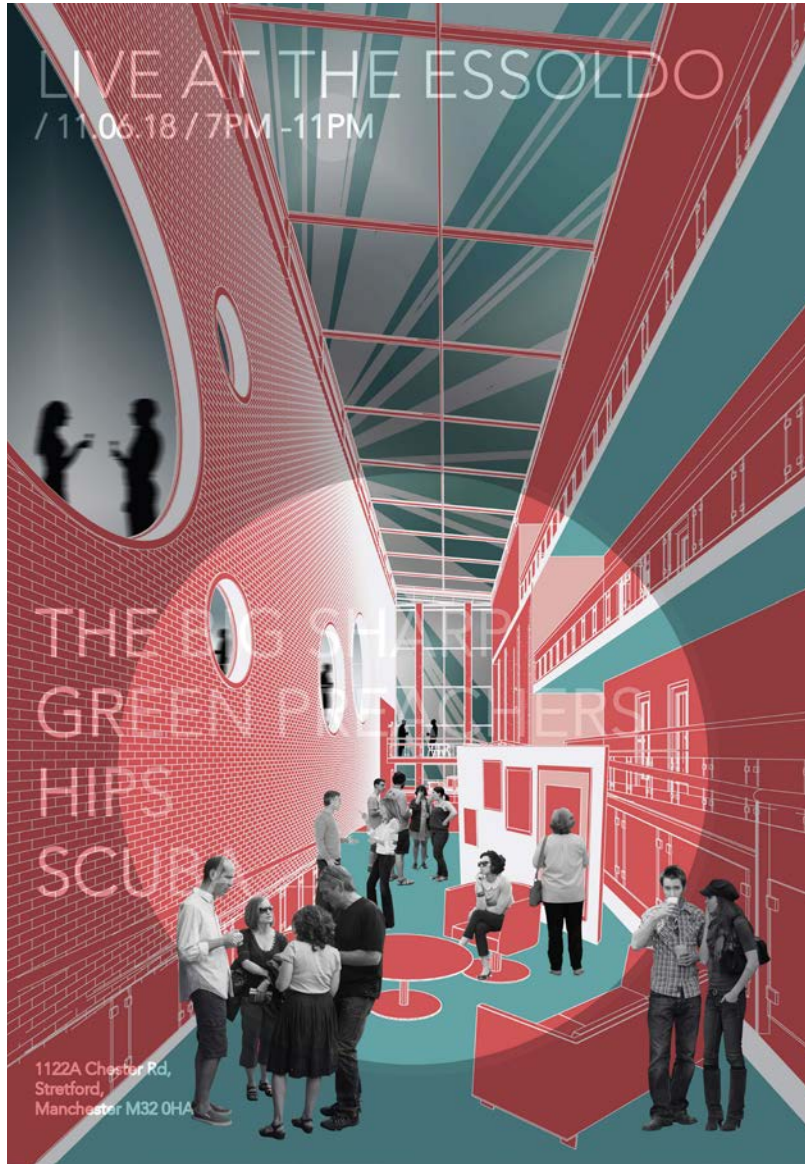
John Berry - b-eat, exploded axonometric



Angelo Thanthirigie - Equiliving Cycle Village, detail section



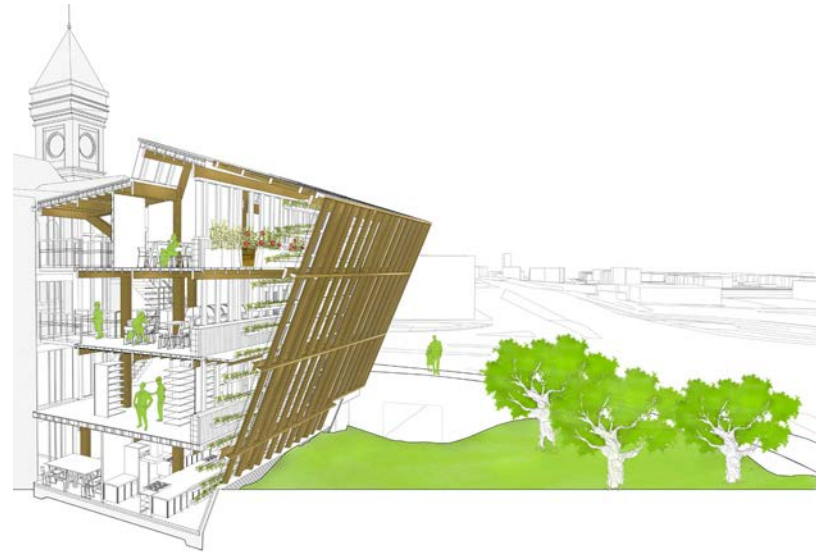
Shokirie Clarke - Swim Stretford, interior view



Will Lewis - Cross Roads Records, poster

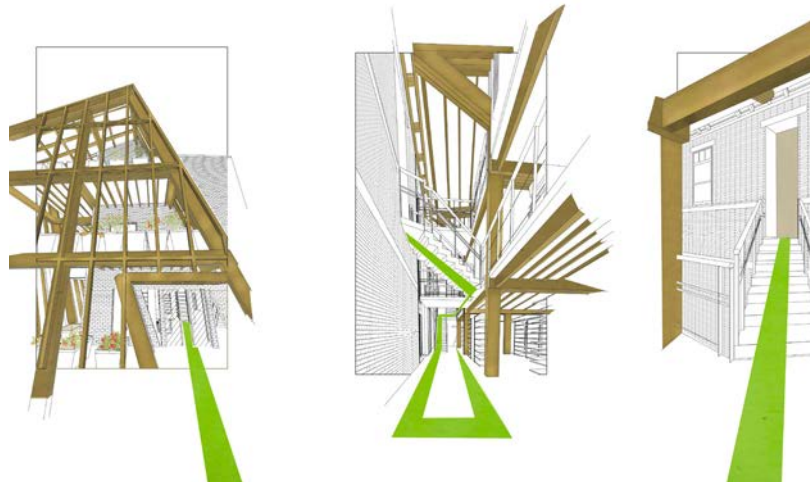


Sam Okoh - The Butcher of Stretford: the market experience you will never forget!, elevation



Elliot Bourne - Stretford Future Living Centre, sectional perspective

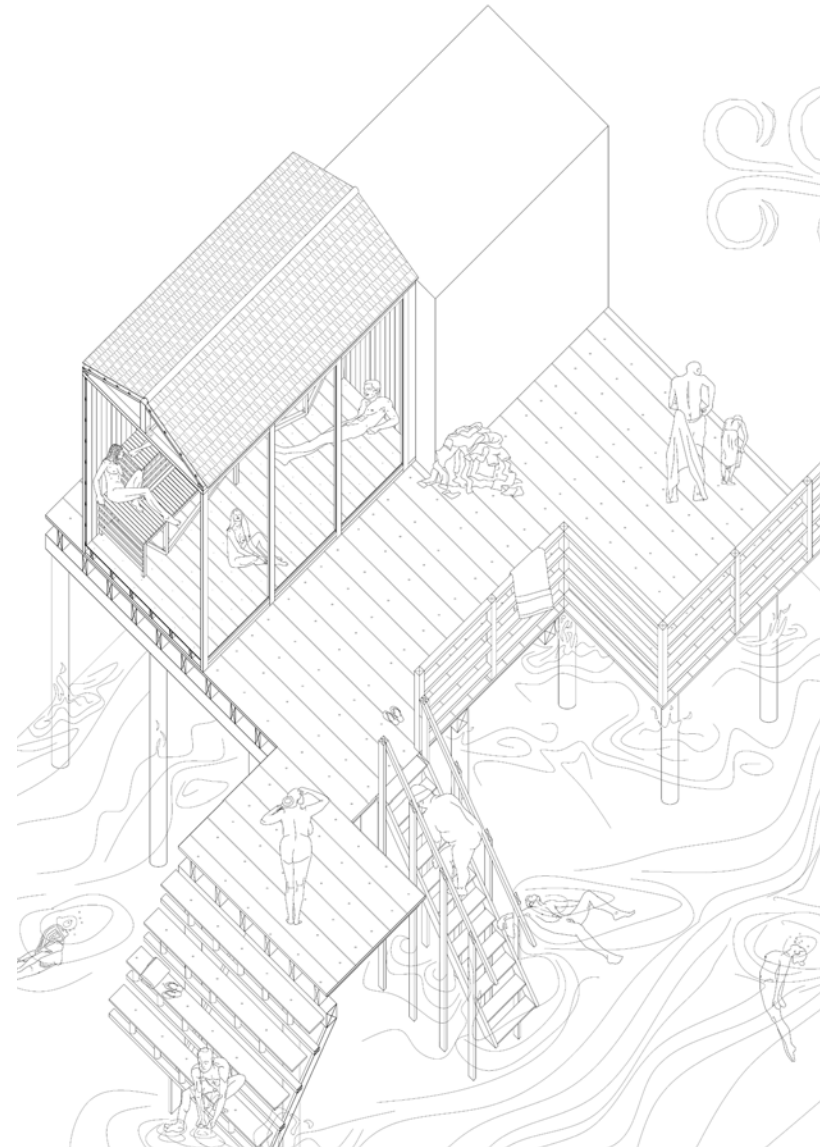
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Elliot Bourne - Stretford Future Living Centre, perspectives



Emmanuel Sanchez-Pinela - MadeLab: Stretford 2030, visualisation



Patricia Belcin - Wellbeing Stretford Swimming Pool, axonometric

Manchester School of Architecture

atelier qed

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Matt Ault
Matt Pilling

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Aadil Nagdawala, Christopher Poole, Chun-Hei Li, George Tucker, Harry Court, Jeffrey Yong Jian Lim, Nuojun Lin, Remi Phillips-Hood, Shuxian Liu, Solomon Adebisi, Tahreem Amjad, Victoria Nemeth, Benjamin Norris, Chak Yan Lam, Daryna Chernyshova, Duanduan Ding, Humzah Uzzaman, Irina, Maria Augusta Balan, Laura Toth, Leonidas Christos Tsakalotos, Michael Thomas Walsh, Tsz Hei Lee, Wendell Wen Yan Lu, Wiktoria Krzekotowska

Atelier qed wishes to thank our collaborators and contributors for their valuable support

Jeremy Kim, Foster + Partners; Professor Fernando Ramos, Escola Tècnica Superior d'Arquitectura de Barcelona; Jordi Sutrias, Ros Sutrias Architects; Anna Ramos, Director Mies van der Rohe Foundation; Angelos Chronis, Institute of Advanced Architecture of Catalonia; Mark Collier, Patricia Adams + site staff, Laing O'Rourke; Chris Oates, Building Design Partnership; Stephen Wall, Stephen Wall Design & Architecture; Annie Shaw, Mark Beecroft, Jack Thomas, Rebecca

Mars, Gina Barker, Alicia Hatfield + students at Manchester School of Art; Jim Backhouse, Scott Miller, B.15 Workshop; Adam Hubbard, Sika

QED or Quod Erat Demonstrandum, means 'that which had to be proven'. Traditionally placed at the end of a mathematical proof or philosophical argument, the abbreviation signals the completion of that proof. Here, it refers to the primary mode of design enquiry within the atelier which focuses on the testing of architectural propositions (spatial and environmental systems) that reflect the needs, demands and aspirations of contemporary societies, the ways in which they live and inhabit architecture today and will do in the future.

We place importance on continuing the tradition of architectural design to engage with the contemporary contexts in which we build. Student projects speculate on future possibilities for design, blending analogue and digital techniques to focus on designing the experiential, haptic, immersive and augmented environments.

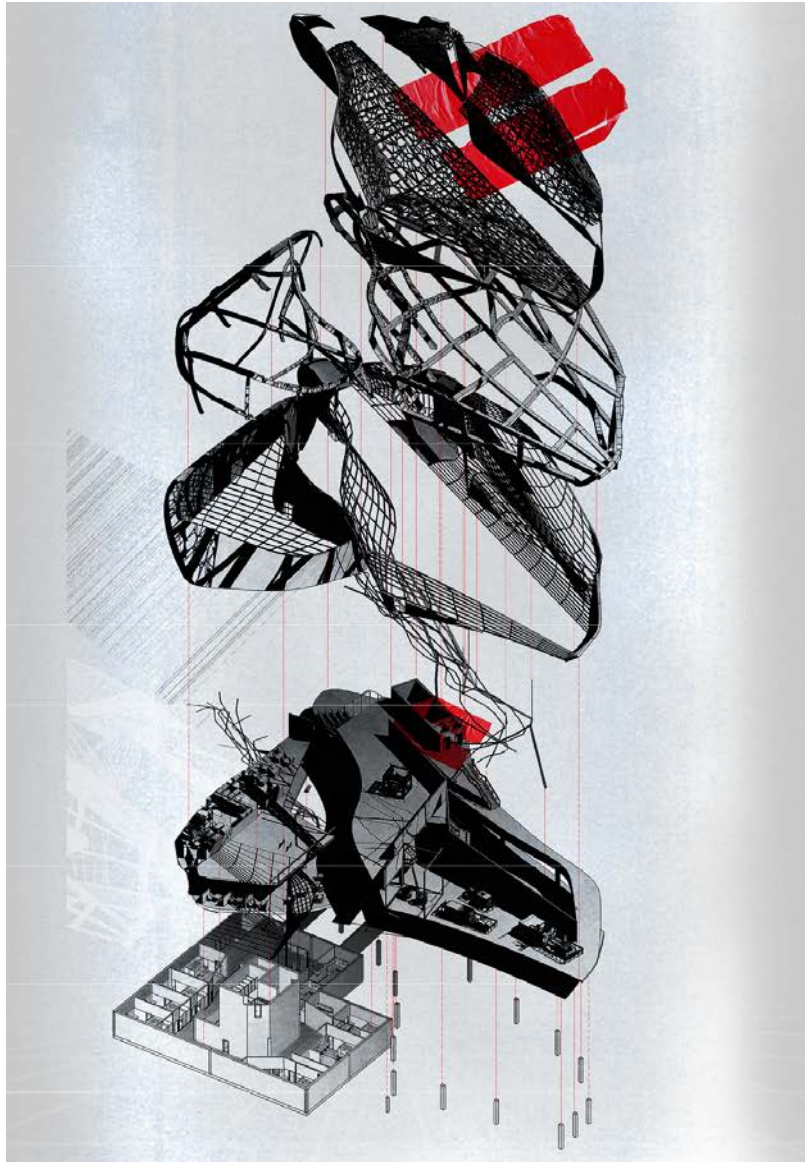
The project brief this year centred on an exhibition space that engaged with

the continuing tradition of Manchester as a world leader and innovator in science, industry, technology and culture. Projects began with abstract installations which were developed and elaborated into full scale, site-specific building propositions for a site on the edge of the city centre, straddling the viaduct of Piccadilly's Platform 14, and neighbouring the University's Sackville Street engineering campus, as well as the derelict buildings of Mayfield Station and London Road Fire Station.

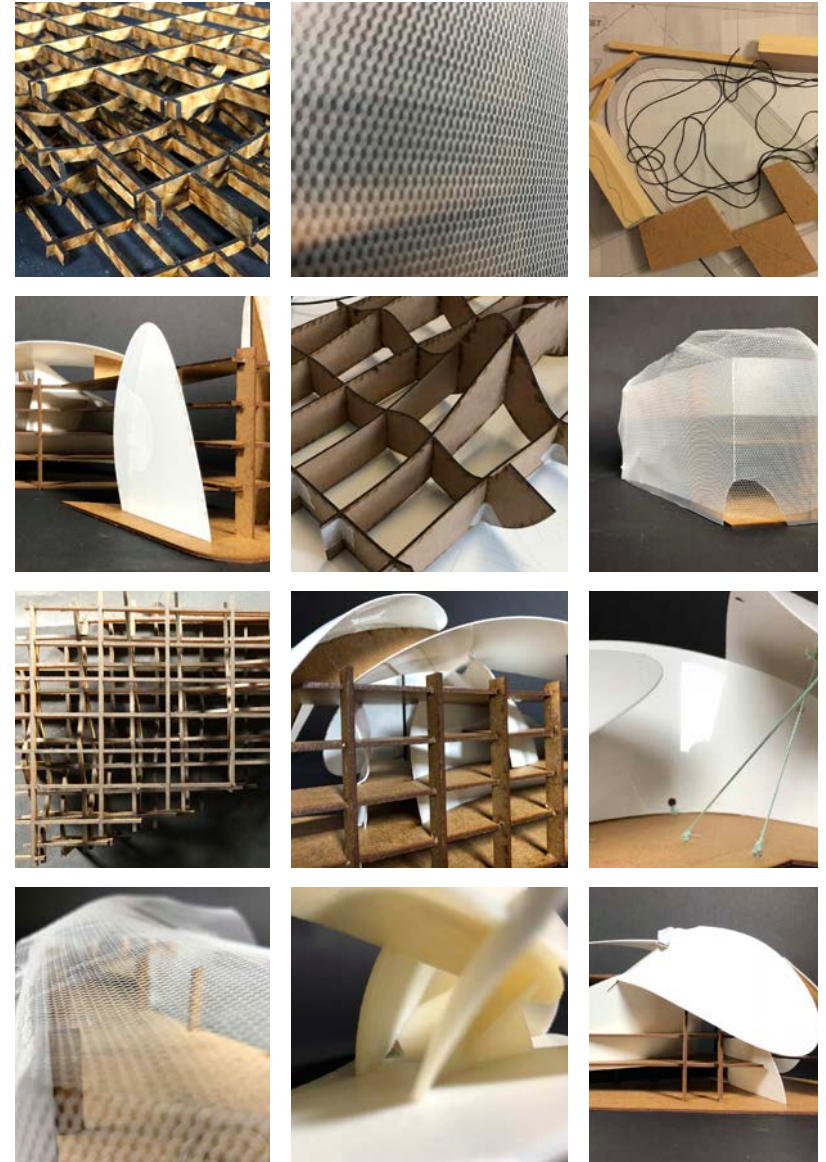
Students developed their own manifestos and agendas for the year, resulting in a broad range of project scope and style within the atelier. This year, projects included investigations into the design opportunities to be found in mathematical geometries; contextually driven projects focused on the social and environmental flows and forces acting on the project site to derive fluidity and dynamism in the resulting spatial propositions; there were explorations into novel techniques for the generative stages of design projects; the modification and modulation of interior environments and ambience was explored, for example focusing on interior acoustics or lighting qualities and concepts for architectural skin systems.

Our study trip this year was to Barcelona with a visit to the Institute of Advanced Architecture of Catalonia (IAAC). Events included discussions on computational design and digital fabrication with Angelos Chronis followed by a provocative lecture by Mathis Wackernagel of the Global Footprint Network.

The Mies van der Rohe German Pavilion was the site of a short design workshop exploring site specificity with an insightful tour by Professor Fernando Ramos of ETSAB, the site architect responsible for delivering the reconstructed pavilion. Our construction site visit was to the Graphene Engineering and Innovation Centre (GEIC) by Rafael Vinoly, on the University's Sackville Street Campus. The tour by Laing O'Rourke provided an insight into the constraints and challenges in the design and delivery of a complex programme on a city centre site. Students participated in cross-disciplinary workshops with staff and undergraduates from the department of Design within the Manchester School of Art. Design ideas were taken forward and implemented in our end of year exhibition installation.



Humzah Uzzaman - Plastics Recycling + Exhibition Venue and Workshops, exploded axonometric



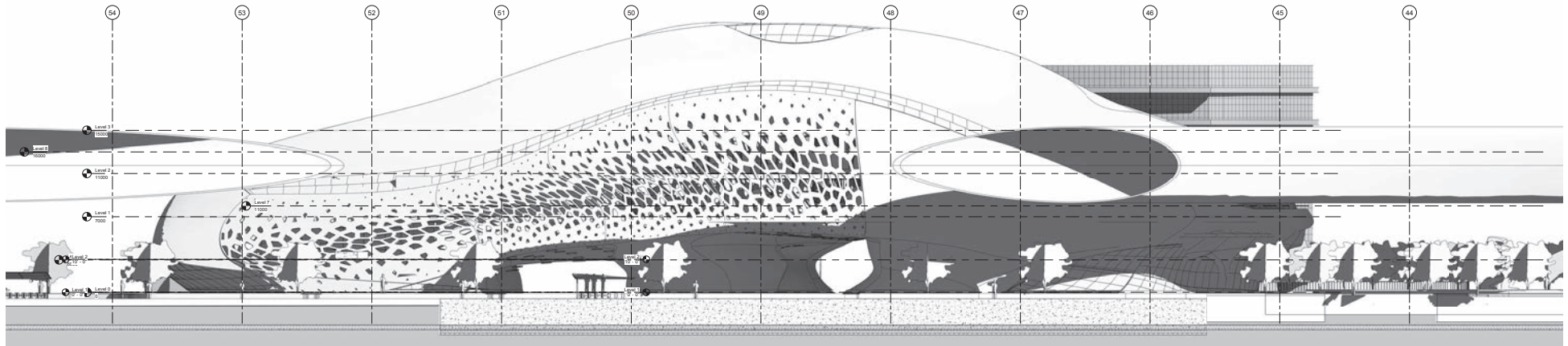
Nuojun Lin - Incubator of Creativity, modelling studies



Remi Phillips-Hood - The Coat, aerial view



Humzah Uzzaman - Plastics Recycling + Exhibition Venue and Workshops, interior perspective



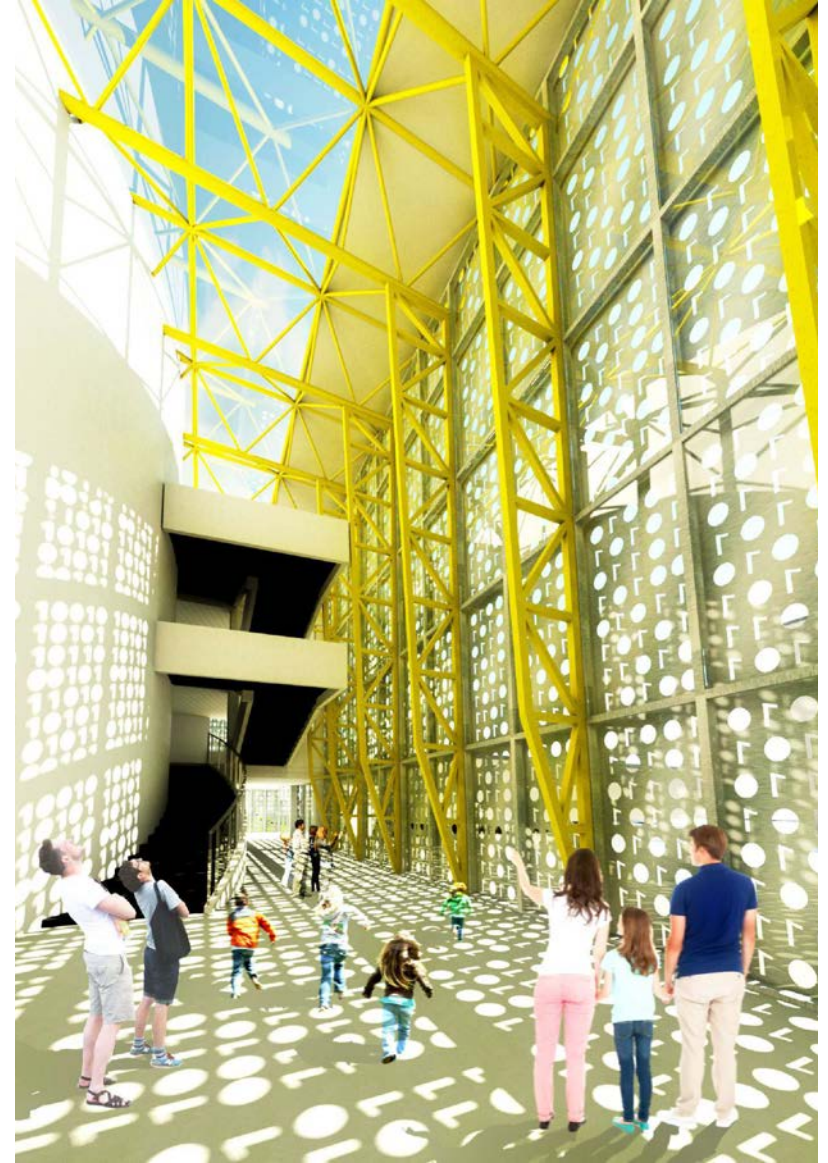
Solomon Adebiji - The Northern Centre for the Creative Arts, elevation



Atelier QED - end of year exhibition workshop



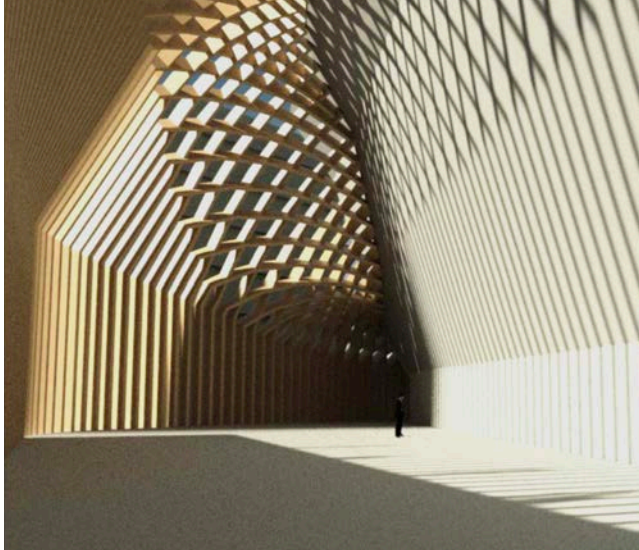
Atelier QED - GEIC site visit



Benjamin Norris - The Enigma Centre, interior perspective

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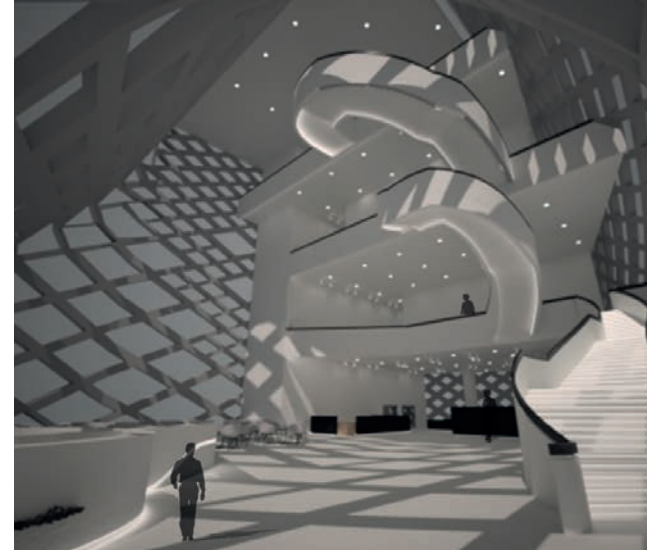
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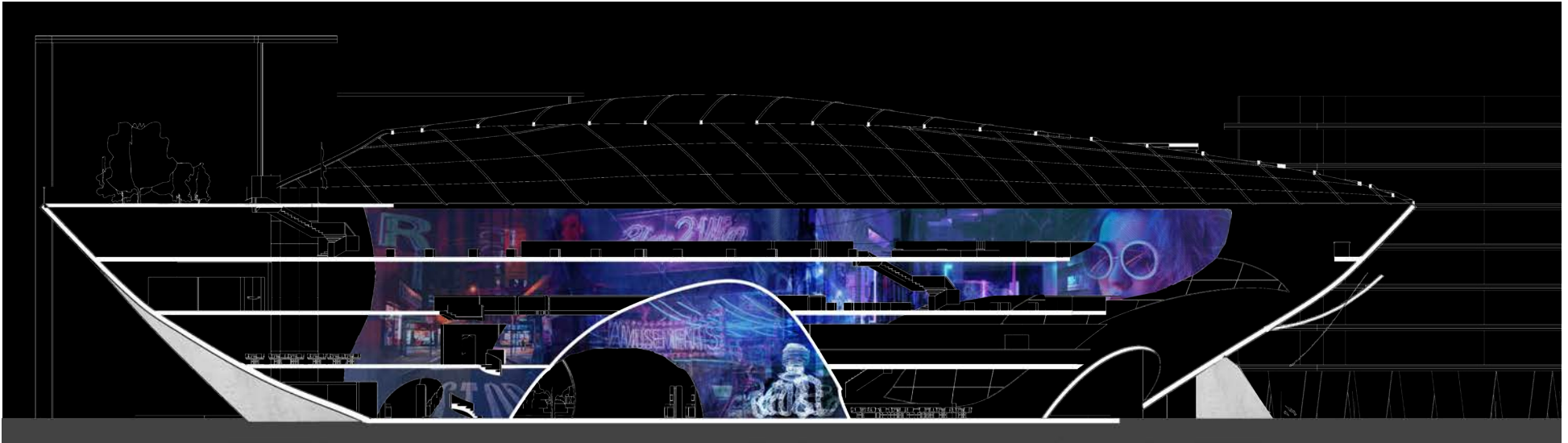
Aadil Nagdawala - The Oasis Gallery, elevation



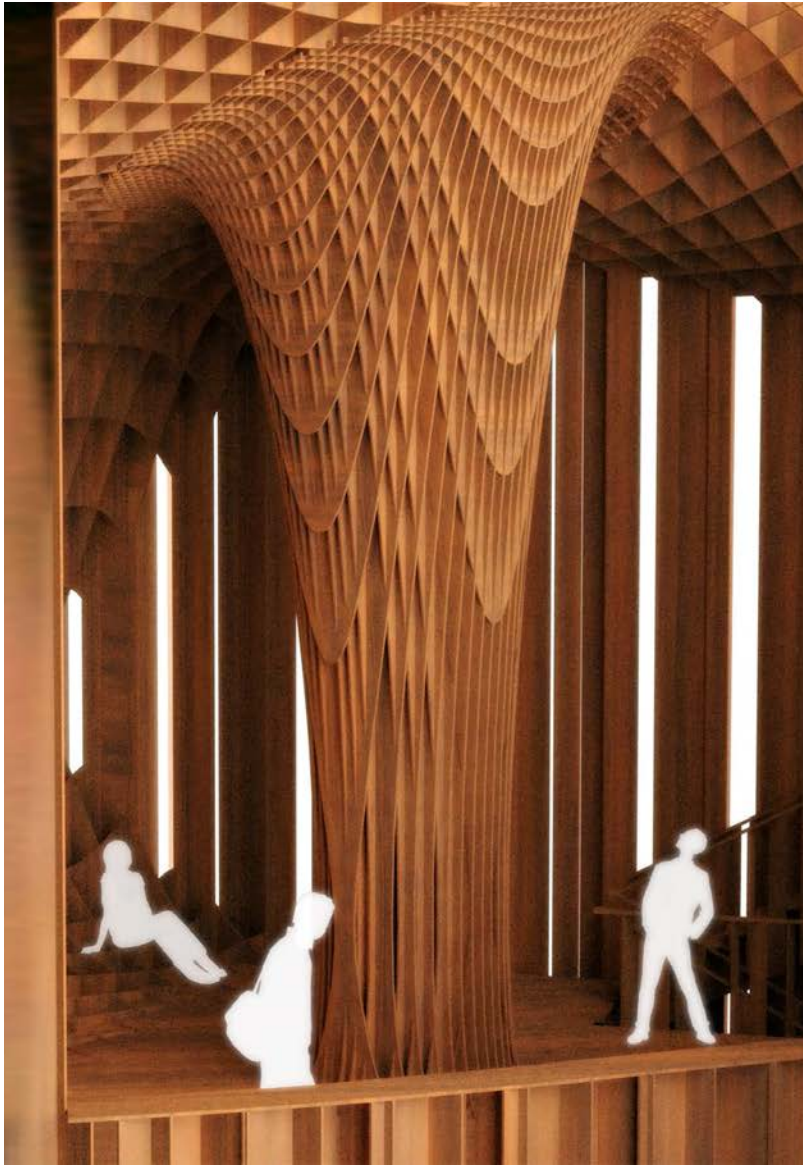
Tahreem Amjad - The Northern Literary Centre, elevation



Wendell Wen Yan Lu - The Medium: Visual World Museum, atrium render



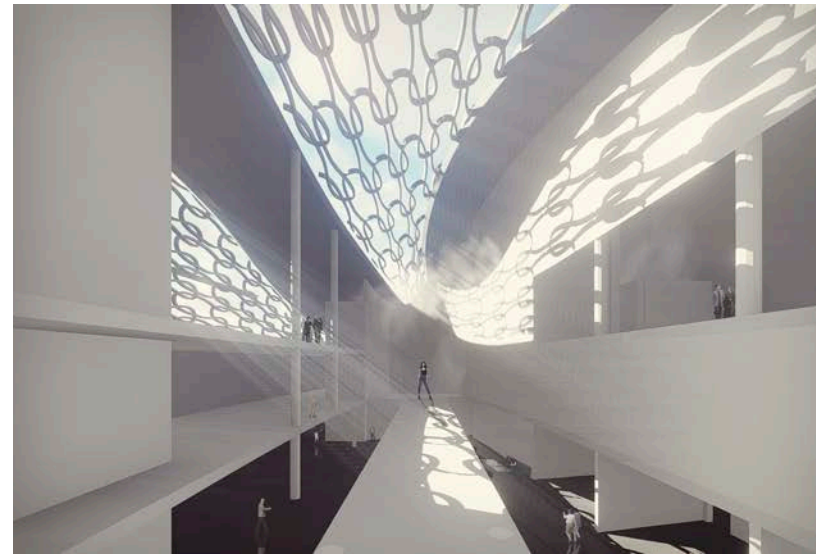
Chun Hei Li - Project TAEC, section



Harry Court - IAM: Immersive Arts Manchester, spatial study



Atelier QED - textiles workshop



Duanduan Ding - Weave – Fashion Exhibition Space, interior perspective

URBAN SPATIAL EXPERIMENTATION

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Harris, Erewarifagha Harvey-Ideozu,
Anna Lavery, Justyna Lesny, Morgan
Macgregor, Aniela Migasiuk, Nik Husni
Nik Rusdi, Zhana Petrova, Felicity Pettit,
Sarah Sharif, Nancy Sharp, Lucy Street,
Jumana Tarazi, Lola Tartakover, Saskia
Tideman, Holly Veitch, Kelly-Louise
Ward, Henrietta Wellington, Jim Wyatt
Gosebruch

Acknowledgements

Wouter Bauman; Rotterdams
Milieucentrum, Vaseem Bhatti, Stephen
Maddocks; Cundall, David Miller;
Renaissance, Neil Wainwright; BCEGI
Construction, Kris De Dekker; Low-tech
Magazine, Angelique Vandevenne;
Dakakker

Special thanks to

Daniel Kirkby; SimpsonHaugh, and
Vanessa Torri; Purcell

BA3 atelier USE takes an ecological approach. We aim to create diverse projects to increase wellbeing in the city. Sited on a plot of semi-derelict land on the banks of a forgotten section of the river Medlock near Piccadilly Station; every scheme considers the environmental and social connections that the watercourse affords.

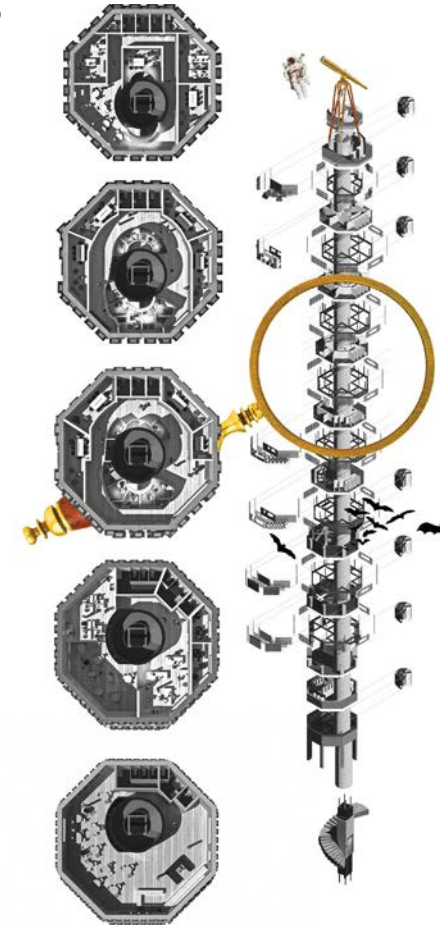
Our objective is to devise places that offer a connection between cultural and natural systems. Each person develops their own programme according to research based on policy, site and precedent. USE members design both a building and landscape, as an acknowledgement of the interconnectedness of site and context.

Over the course of this year we mapped biological opportunities across Manchester city centre; walking the Medlock and imagining it from other species' perspectives. We looked at working within policy and infrastructural processes, to solve multiple problems with a single proposal. We measured and mapped the site and context. We visited Rotterdam to find our own precedent. We considered how theory affected detailed design. We studied our projects as multifaceted propositions, and reflected on how to represent them

as whole entities. We worked together to craft an exhibition.

Some projects act broadly to increase opportunities for biodiversity, others focus on individual species. Each scheme is resolved in detail; often employing low-energy technologies. Every person is encouraged to develop their own style, means and interests, according to the limits set out by the briefs.

The results are a varied suite of projects which look to improve Manchester's resilience, biodiversity, and wellbeing; using the urban fabric to mediate.

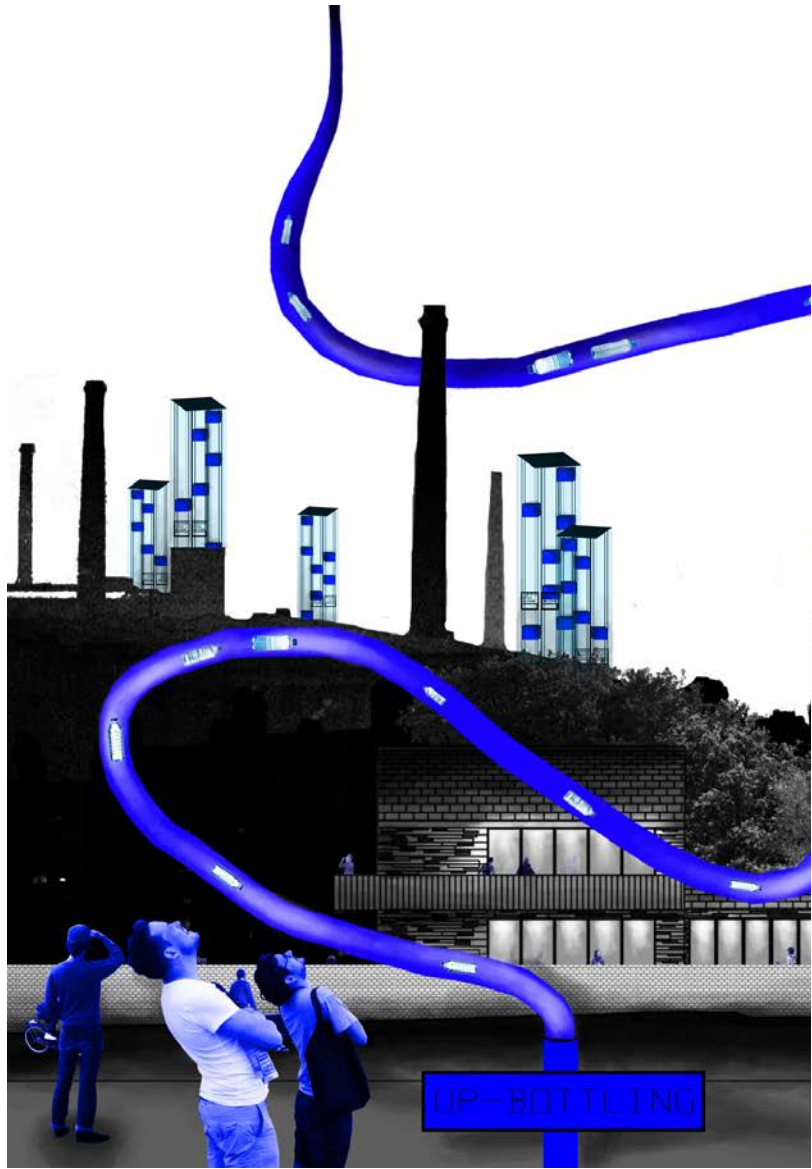


Ceri Baxter - Lightbox // Darkbox, structural core with circulation



Holly Veitch - Don't Fall Asleep - consious masterplanning, human centric vs. wildlife centric

Manchester School of Architecture



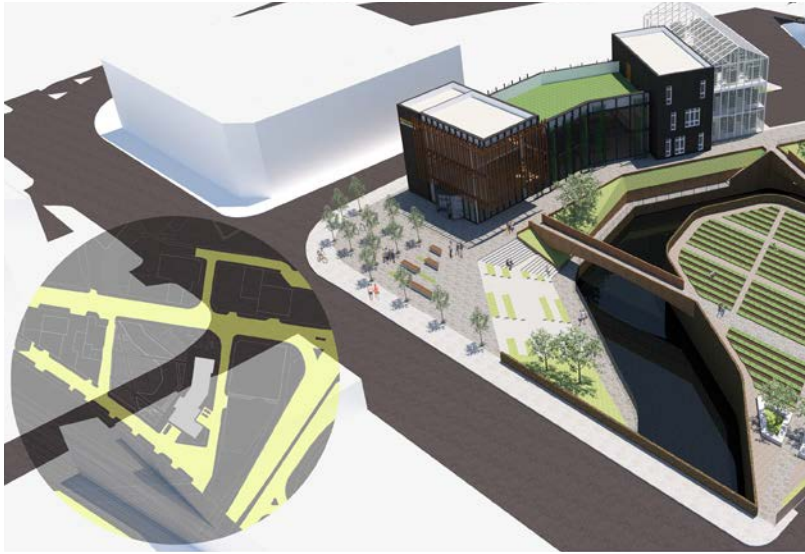
Sarah Day - Up-Bottling, protecting through education - from past to future

Manchester School of Architecture



Ceri Baxter - Lightbox // Darkbox, following the darkness - journey for bats

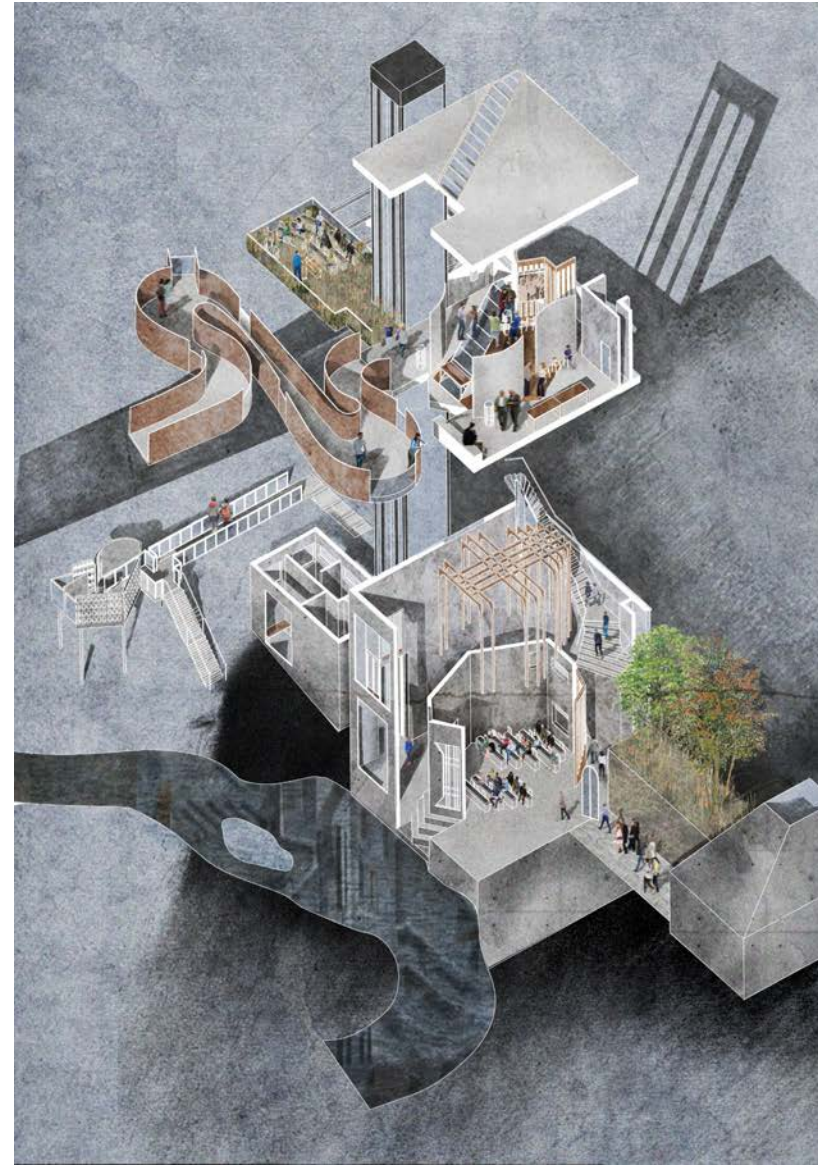
Manchester School of Architecture



Nik Husni - Manchester Urban Market, aerial view / site plan



Lola Tartakova - The Ardwick Garden of a Collective Past, juxtaposition of landscape and building fabric



Lola Tartakova - The Ardwick Garden of a Collective Past, ceremonial functions

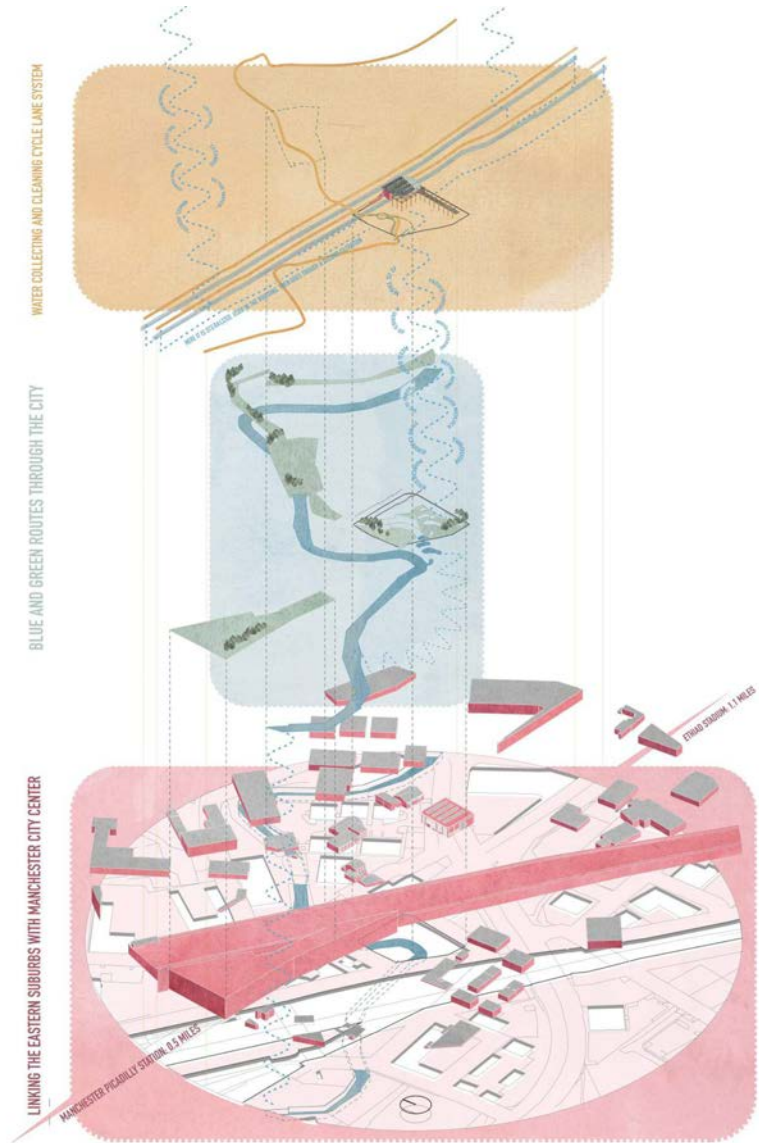
Manchester School of Architecture



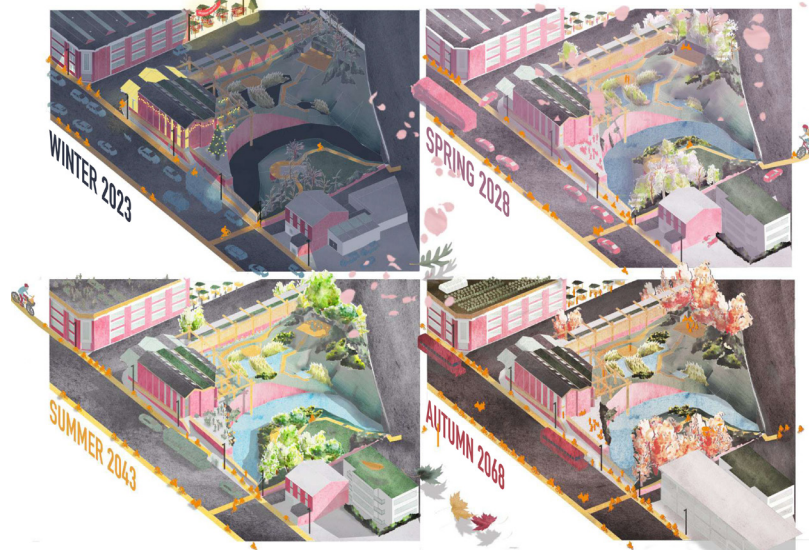
Justyna Lesny - site plan



Sarah Sharif - The Gathering Circle, sheltered day & night



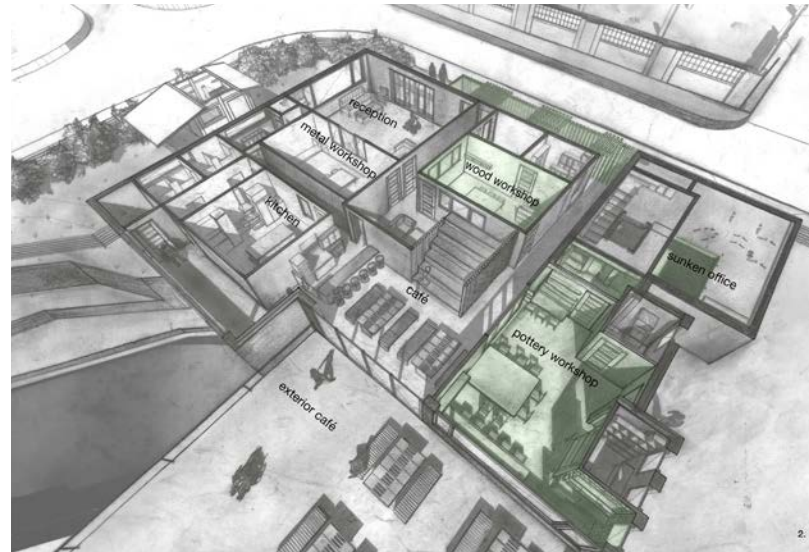
Morgan Macgregor - The Water Wheel, linking the user's lifestyle. cleaning the city's water.



Morgan Macgregor - The Water Wheel, the rise of the bicycle



Henrietta Wellington - The Honey Jar, pollinator pathway



Ere Ideozu - The Manny Project, looking in



Henrietta Wellington - The Honey Jar, bees eye view

HUMANITIES

Co-ordinators

Luca Csepely-Knorr
James Robertson

Contributors

Helen Aston, Matt Ault, Siobhan Barry, Richard Brook, Eamonn Canniffe, Steve Connah, Laura Coucill, Emily Crompton, Michael Daniels, Isabelle Doucet, Amy Hanley, Deljana Iossifova, Victoria Jolley, Vikram Kaushal, Alan Lewis, Ray Lucas, Stephen McCusker, Leandro Minuchin, Lucy Montague, Dominic Sagar, Becky Sobell, Lukasz Stanek, Lea-Catherine Szacka, Stephen Walker, Ola Uduku, Albena Yaneva, David Brittain, Jonathan Charley, David Reat, Yu Yoshii

The BA Humanities course provides students with a robust understanding of architectural history and theory. A variety of teaching practices engages students in contemporary debates and enables them to understand a wide range of theories and methodologies.

First Year

BA1 Humanities focuses on disciplinary fundamentals. The groundwork is laid in this formative year, introducing students to the role of architecture and the architect throughout the history of the

profession, and what architecture and architectural history can be. Students uncover a range of professionals playing a key role in the histories of the practice of architecture, building on John Evelyn's Account on Architects and Architecture, the architectus ingenio (the architect of ideas), the architectus sumptuarius (the architect of wealth – the patron), the architectus manuaris (the architect of building – the contractor), and the architectus verborum (the architect of words – the theorist).

Architectural History: Epochs

In Epochs, students are introduced to the histories of practice and professionalism in architecture.

A combination of lectures, seminars and building visits provide the vehicles for researching the extended field of architecture and its history. Besides giving a general overview of the principal 'epochs' of architectural history, the breadth of teaching delivery methods also covers the history and development of ideas in UK, European and World contexts. Students demonstrate their understanding of these architectural epochs through a graphical timeline and illustrated essay that situates a UK case study within a wider architectural context.

Architectural History: Paradigms

Paradigms uses architectural history to examine and understand design process. It highlights the importance of investigating individual buildings and relating them to their architecture historical context. Team work enables investigation and critical analysis of a key precedent in-depth as a fundamental part of the design process and as a means of interrogating history. The Paradigms project is incorporated into the Year 1 study tour, to encourage students to study and survey the historic environment on site. This year's focus was the Weissenhofsiedlung in Stuttgart, and Port Sunlight, near Liverpool. Paradigms is assessed through a report, models and drawings.

Second Year

BA2 Humanities introduces students to theories of architecture, practice and professionalism. The units consider ideas, theories and intersections, positing that architecture never exists in isolation – either as a design or academic discipline. The unit is predicated on the idea that opening architecture to possibilities and cross-disciplinary discussions is as important as the discussion of architecture within our broader culture.

Theories

Building on architectural history knowledge acquired in Year 1, students are introduced to key architectural theories and invited to discuss interpretations of the questions that they pose. The Theories unit aims to provide students with the knowledge to understand the importance of theoretical positioning in the field of architecture, and to equip them with the various tools to help them to define and clarify their own design thinking. The work is assessed through an essay and a diary.

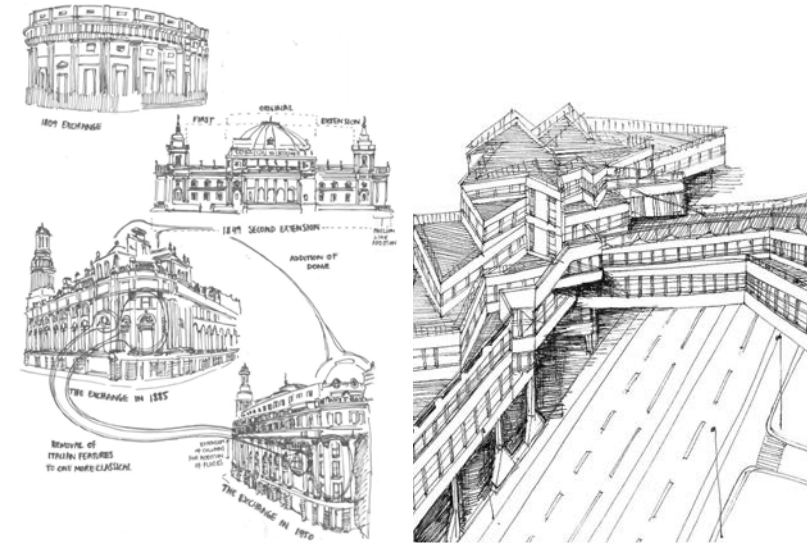
Architecture And...

This unit considers architecture as an expanded disciplinary field and reflects its theoretical multiplicity. Students are introduced to various theoretical ideas and cross-disciplinary topics through research-led talks that build on a range of expertise within the Manchester School of Architecture. Content may be peripheral to the discipline of architecture, but provides immensely valuable tools in the reading and thinking of it. The unit aims for students to understand the breadth of approaches to the discipline, and to communicate their interpretation of a chosen topic that relates to the lecture series through the media of film.

Third Year

BA3 Humanities is concerned with 'mobilising' knowledge, and poses the challenge of what we do with knowledge of architectural history and theory. In particular, how do we make this knowledge relevant to contemporary architectural practice? The unit develops knowledge and understanding of the historical, cultural and professional contexts for architectural design, and extends skills in research, analysis, academic writing and visual representation. Research-led teaching is

central to BA3 Humanities. This ensures that lecturers have detailed knowledge and passion for the topics that they teach, and are engaged in contemporary debates in the discipline. Students elect their choice of teaching unit, which is delivered through lectures, seminars, practical exercises and workshops. Through these they are introduced to knowledge and ideas, and shown how they might be utilised in contemporary architectural practice. Each elective consists of two related courses, assessed by way of an essay and creative project.



Andia Chan - Humanities 2 Theories Diary

Becky Whitehead - Humanities 2 Theories Diary

LAYOUT

The layout of the exhibition resembles different things. Not only does it create a chronological transition of the chosen buildings, but also each one has a more deeper connection with its adjacent. However, the maze structure will give that feeling of a surprise when exploring the separate spaces even though the circulation will be rather predictable and understandable.

LAN Layout

Connections between adjacent buildings

The diagram on the left illustrated the chronological aspect of the layout whereas the one on the right states the additional links between each of the buildings. The projection room positioned in the middle of the gallery will serve as a summary of all that and the movie, that is going to be on display, will show the built-up contrast.

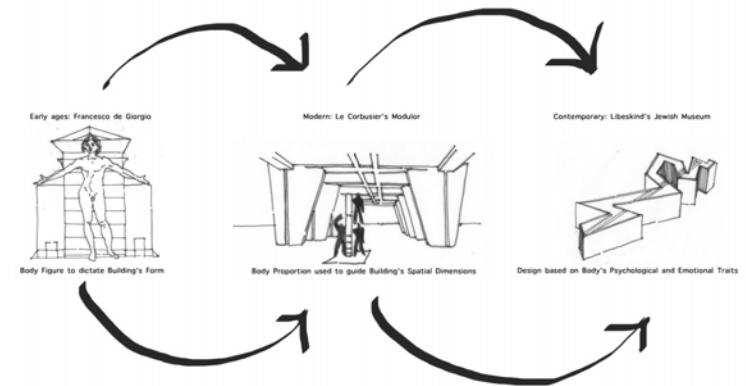
CONTEAST
'Out of the Old and Into the New'

Enter through an experiential journey of the universities in Manchester throughout its history and explore the changes and adaptations to how the learning environment has changed through its built architecture. The atmospheric spaces reflect a wider knowledge of the campus buildings in Manchester as well as appreciating the contrasting building designs in University of Manchester and Manchester School of Architecture. Contrasts manifests the audience to realize the history of the buildings in the campus, to engage the future students and citizens of Manchester, to remind the current students and citizens and especially to be able to perceive the views of each buildings in a professional sense to through your perceptions.

Introduction

SECTION - access/egress

Monika Naydenova, Khairunnisa Ansrawi, Anya Tineva, Patricia Belcin

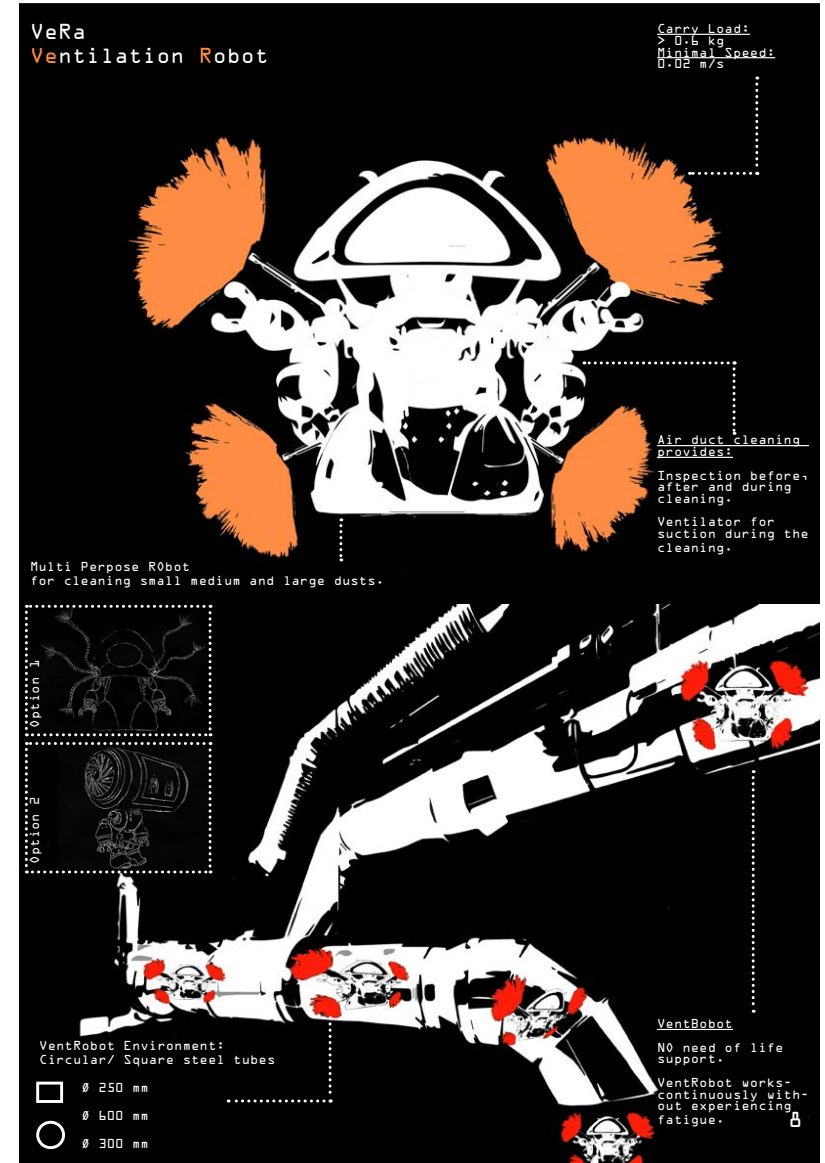


John Jarius Dollosa - Humanities 2 Theories Diary

Manchester School of Architecture



Benjamin Norris - Ethnocomic of Museum Design



Cerys Swales, Ka Kit Kam, Marina Kulisova, Reiji Nagaoka - Architecture & The Body, zine

Manchester School of Architecture

TECHNOLOGIES

Co-ordinator

Matt Ault

Team

Matt Ault, Richard Brook, Siobhan Barry, John Lee, Glenn Ombler, Colin Pugh, Dominic Sagar, Stefan White

Associate Lecturers

Stephen Connor, Ronan Stephen Connah, Ronan, Connelly, Sarah Renshaw, Matt Pilling, Mike Daniels

General Teaching Assistants

Andra Calin, Peter Bell, Shivani Anitha Gunawardana

Thanks to our guest speakers and collaborators

Phil Doyle & John Barret, 5Plus; Allan Haines, EDICCT (Engaging Designers in Creative Construction Today); Andrew Edge, Arup Associates

Our BA programme structure reflects the strategic drivers in the professional criteria leading to qualification and registration as an architect. Technology is undertaken as a 30 credit unit and, this year, saw the introduction of the Technologies Design Project, complimenting the well-established components that are consistently highly

praised by our external examiners.

BA Technologies acts to create an independent academic discourse of architectural technology. This discourse is structured to enable students to contextualise, inform, inspire and justify their own design propositions on the basis of the experience and expertise of the architectural discipline and its correlates. This discourse is structured to build up a catalogue of concepts, experiences, analyses, applications and experiments focused on answering the question: How do I do this?

The BA Technologies 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. We provide lectures and structured case study assignments that are aligned - but not integrated with studio - addressing technology as an abstract understanding that compliments the propositional applications produced in studio contexts. Lectures by a combination of full-time staff, highly respected local practitioners and invited experts enable the collection of knowledge and

improvement of existing understanding in contexts of contemporary relevance and critical validity.

Years one, two and three are designed to enable the continual development of the material realisation skills and understanding of the students alongside the increasing levels of sophistication and authorship in their design projects.

In year one, the specific operative focus is provided by examining existing applications and techniques through a series of lectures and analysis exercises which support a subsequent holistic analysis of small scale (but often structurally or environmentally complex) case studies.

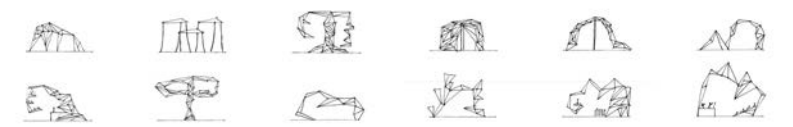
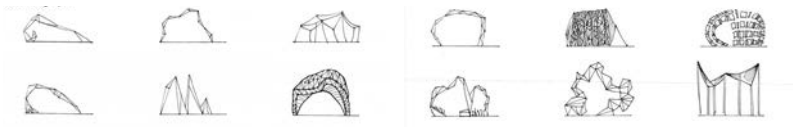
In year two, the lectures and exercises both expand the field and explore certain issues in more detail (for example introducing industry leading environmental analysis software as a learning tool).

Year three begins with a building case study analysis undertaken in a similar format to year two but on an individual basis, framing the level of technological resolution sought for design projects. The year develops a discourse of contemporary technological design

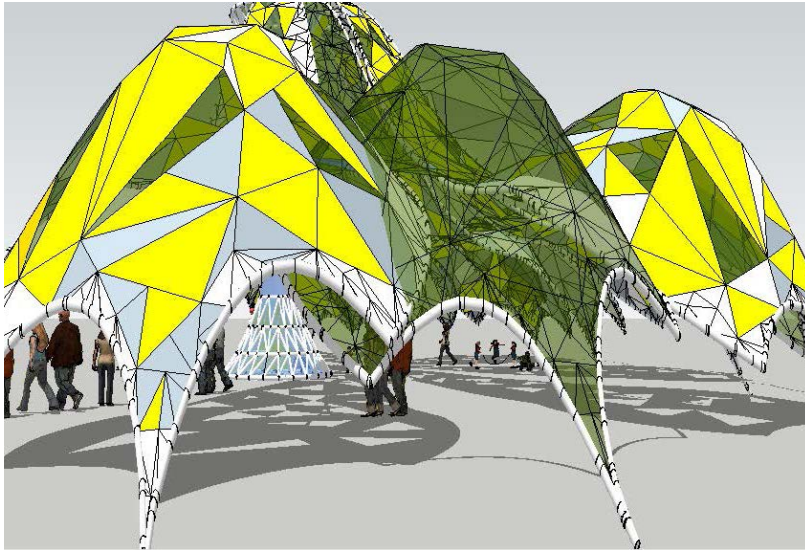
technique, introducing students to methods of demonstrating rigorous academic arguments for the development and resolution of their own design propositions.

The new design project is intentionally distinct from others undertaken on the course, with different starting points, methods and outputs, enriching students' portfolios. Students are guided through a framework of appraisals, analyses and iterative design testing to identify key performance parameters for their projects and linking them to the constraints and opportunities they offer for creative, integrated, architectural design. In all years, the project focuses on experimentation in model making, digital modelling, qualitative and quantitative analysis techniques and digital fabrication.

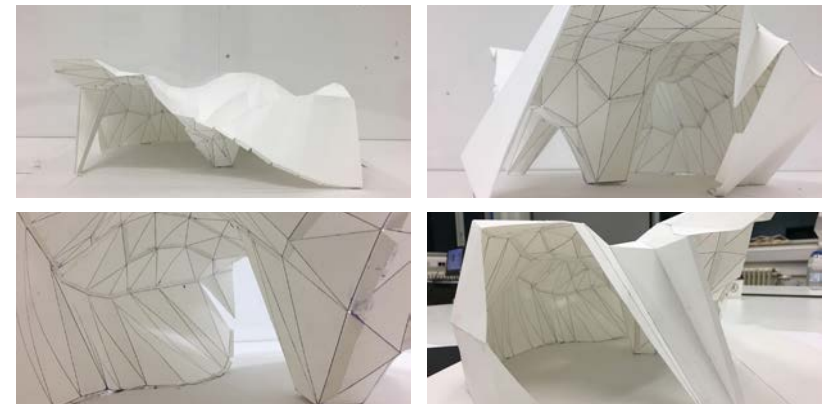
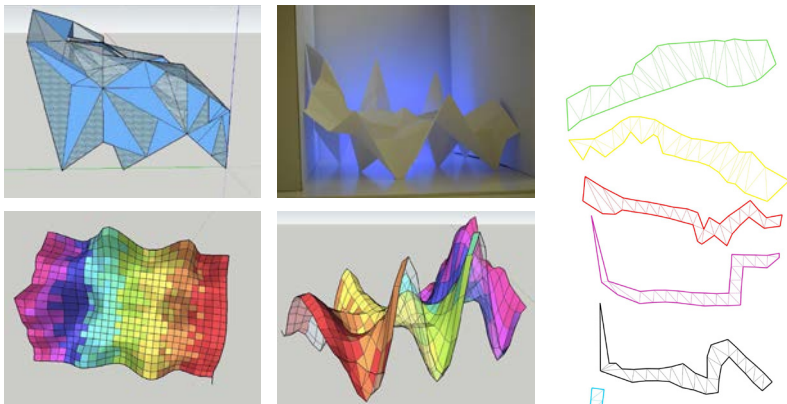
The design project also introduces students to a systematic workflow that incorporates demonstration and justification of their key creative design moves, preparing students for the rigour that will be encountered as they move into professional architectural design practice.



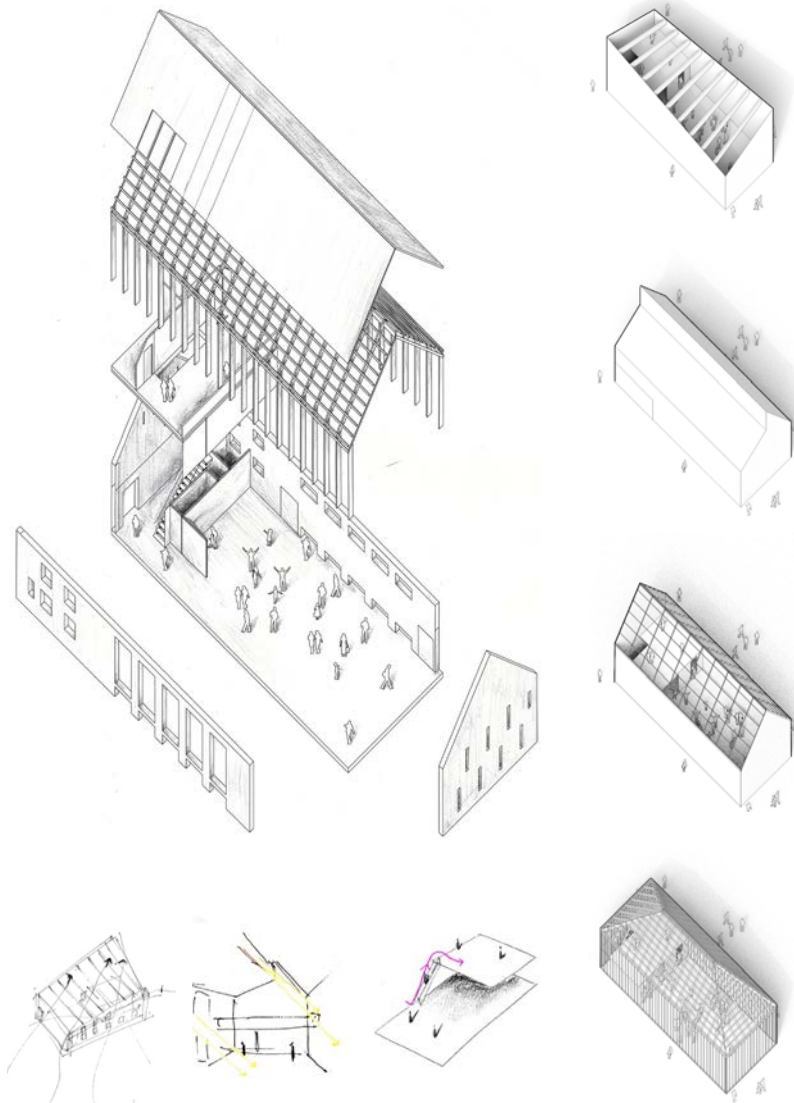
Manchester School of Architecture



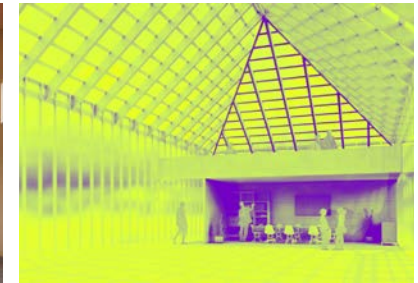
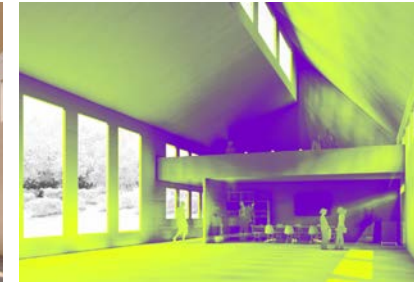
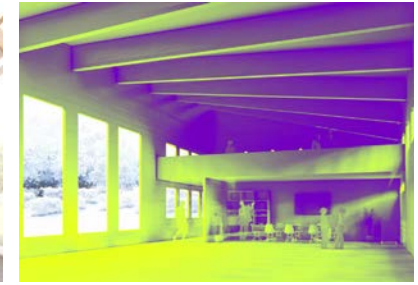
Manchester School of Architecture

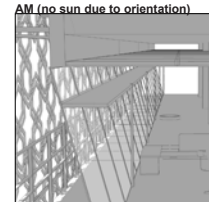
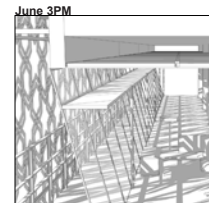
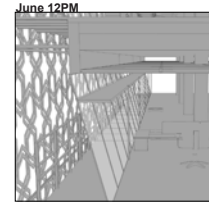
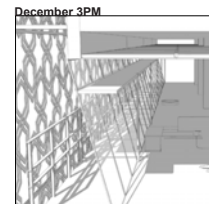
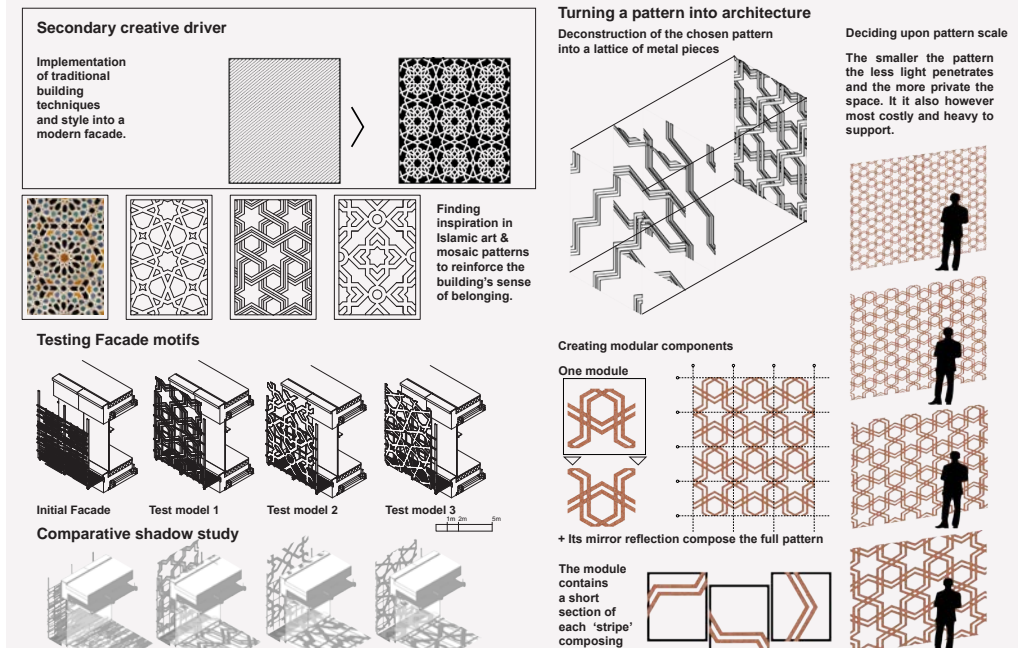
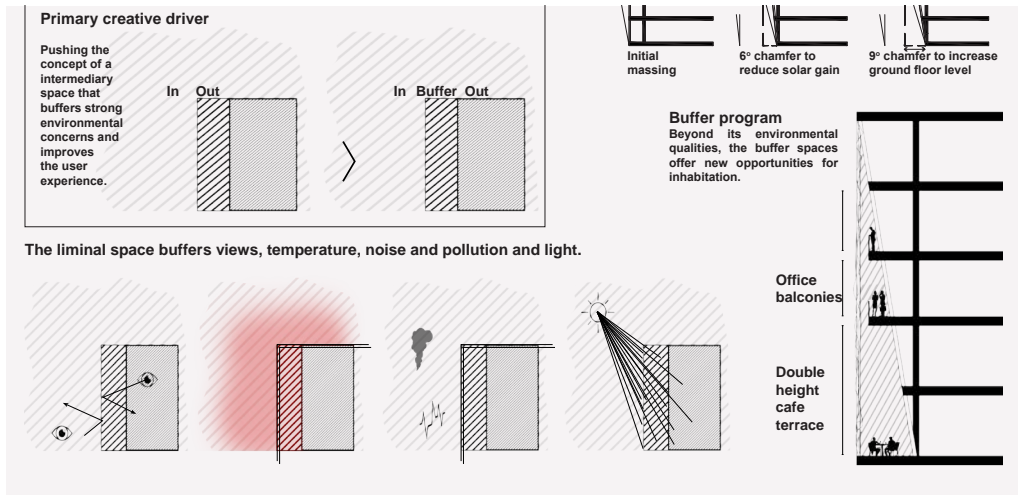


BA year one - Design Projects 'Papermetrics', digital and physical modelling studies

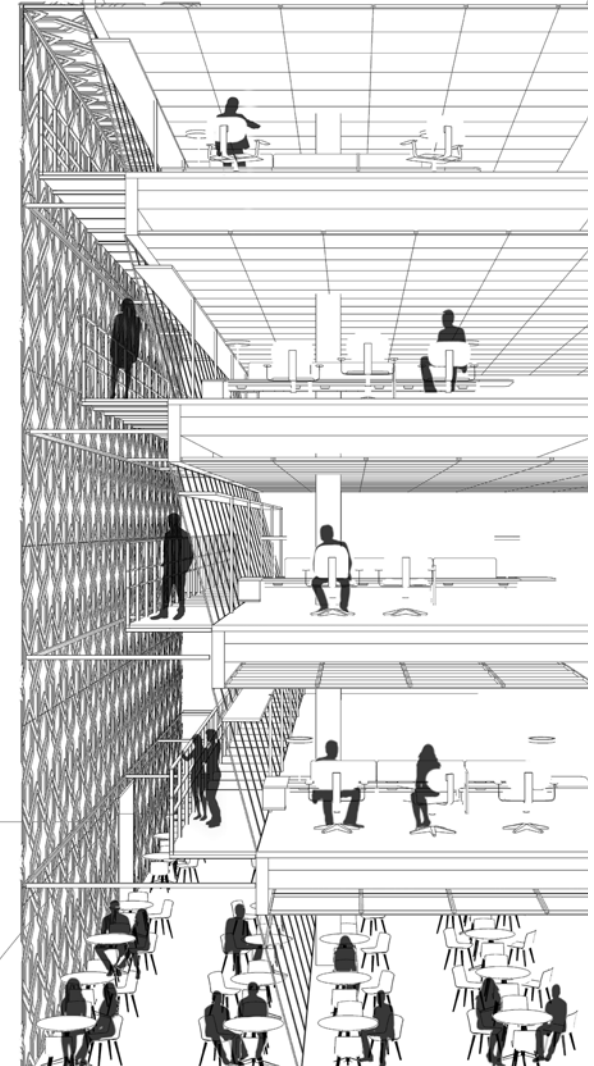


BA year two - Callum Richardson - Integrated Design Project, lighting studies





A building's skin plays a crucial role in heat and light exchange in turn affecting occupant comfort and productivity, energy use and running costs. Strong solar radiation, the biggest climatic challenge, is tackled through the protection of the façade from direct solar radiation through self shading methods thanks of the building form and double skin shading.



Critical evaluation of design:

This first iteration expresses the concept successfully however it lacks in structural integrity and indication of materiality.

The buffering effect of the space is limited due to the intermediary space not being sealed off and air can pass freely through the lattices.

Moving forward :
The buffer space must be sealed off in order to provide greater benefits.

BA year three - Saskia Tideman - BA3 Technologies Discourse, detailed envelope study

EVENTS

Co-ordinator

Becky Sobell

Groups

01	Re-Engagement	Collaborator and contributors
02	The Sir Samuel Kelly Project	BDP; Barnfield Construction; British Society of Gerontology; Bruntwood; Buttress Architects; Capita Symonds; Capital & Centric; Centrepoin; Decordia Events; DLA Design; Dominic Sagar; Donaghadee Trade and Commerce Group; Dr Gehan Selim; Dr. Leandro Minuchin; Elterwater Merz Barn; Fraser Bell; Greater Manchester Combined Authority; Harrison Stringfellow; Ian Shaw Architects; In Situ; Littoral Arts Trust; Liverpool John Moores University; LUNA; Manchester City Council; Manchester Histories Festival; Michael Collins; MSSA; Nelson and Colne College; Newcastle University; Northumbria University; OH OK LTD; Our Town Hall Project Team; Paradise Works; Planit IE; Pozzoni Architecture; Prof. Ola Uduku; Prof. Stefan White; Prof. Tom Jefferies; Purcell Architects; Queen's University Belfast; RIBA NW; Save Oxford Road Corner; Sheffield Hallam University; Sir Samuel Kelly Preservation Society; Southway Housing Trust; St Mary's RC Primary School, Levenshulme; Tom Brown; Ulster University; University of Central Lancashire; University of Detroit Mercy; University of Huddersfield; University of Liverpool; University of Salford; University of Sheffield; Wai Yin Society; Wythenshawe AFC
03	Northern Soul Design Charette	
04	Spinning Perceptions	
05	1:1	
06	To the point	
07	Merz 18	
08	Manchester // Detroit	
09	Ca[re] :generation	
10	Lobby Line Up	
11	Gothic Revival	
12	Soapbox	
13	Urban Greening	
14	Festival Installation	
15	Re[Modelling] Our Town Hall	
16	The Civic Quarter's New Identity	
17	Furniture Shed	
18	WORK BENCH	
19	Turned on its Head	
20	Art X Paradise	
21	This is Cornerhouse	
22	återvinna	
23	Footbuild	

Thanks to

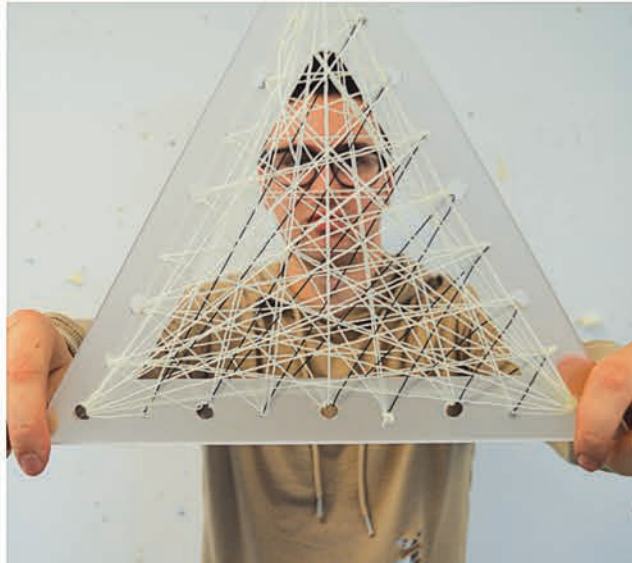
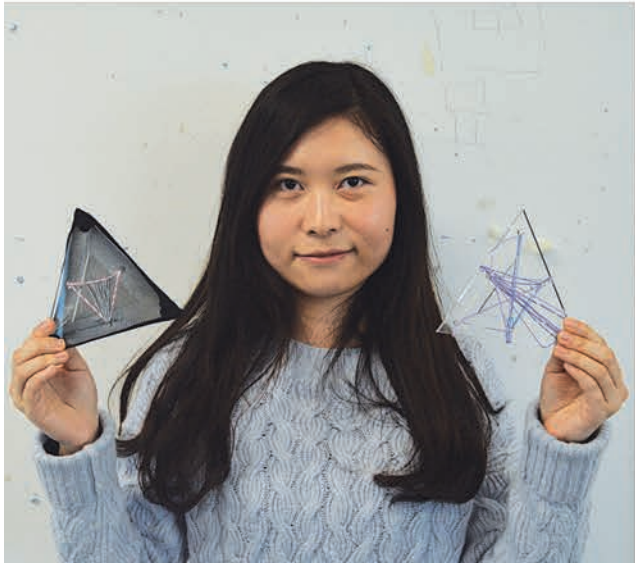
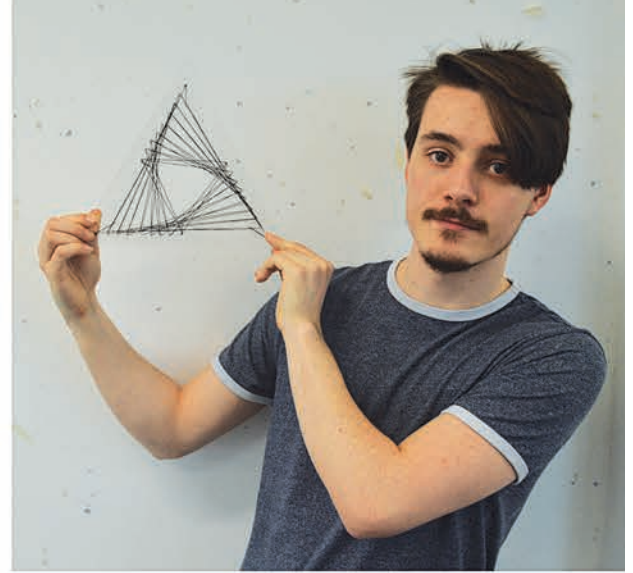
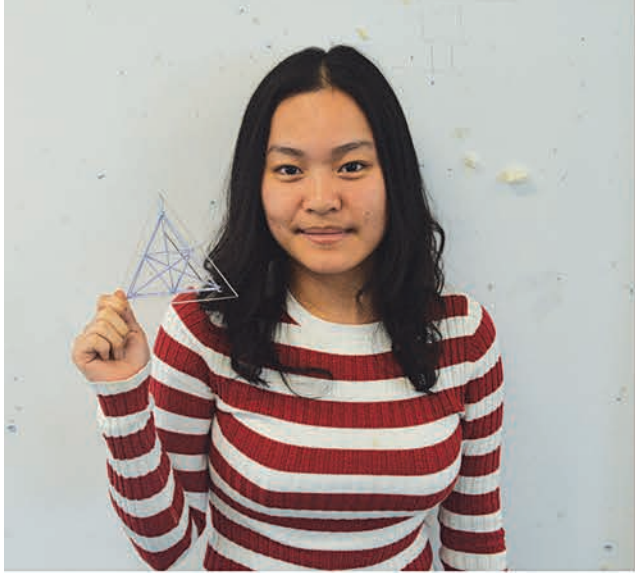
Neil Ashdown; Jim Backhouse; Marcus Lord; Nick Manning; Mark McDonagh; Sue Merrill; Scott Miller; Marion Poulton; MMU technical teams and workshop staff

Events 18 is the latest in the MSA's annual programme of collaborative student-led projects.

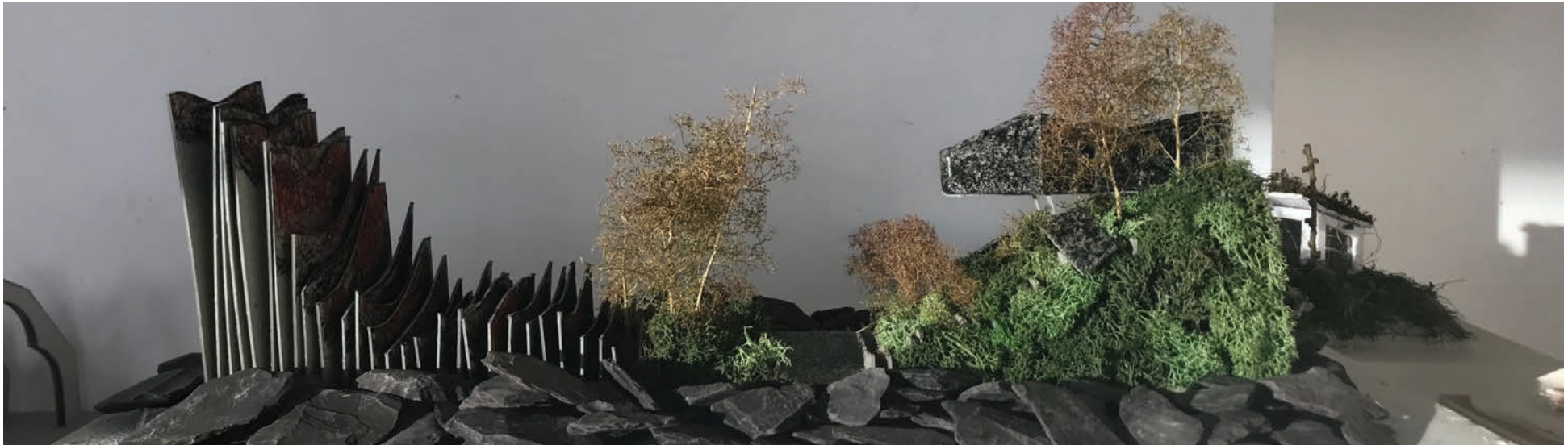
Each year the Manchester School of Architecture runs a collaborative Events programme to unite BA year one and two undergraduates with MArch year one postgraduates through student-led projects. Students are encouraged to use this opportunity to explore, exchange, and promote ideas beyond the discipline of architectural education. MArch year one students organise a series of activities for BA students according to an agenda set by external collaborator/s.

455 students took part in 23 projects, across 3 year cohorts, in 2 MSA architecture programmes. Using their creativity, professionalism, and leadership skills in collaboration with over 55 external organisations they contributed to socially engaged live projects, research, campaigns, and designs.

The more than 164,000 student hours that were spent working directly on Events18 were documented in 1873 blog posts - <http://events.msa.ac.uk/2018/> detailing the preparation, processes and outcomes.



14 - Festival Installation, undergraduate designs



07 - Merz, group two final model



22 - This is Cornerhouse, exhibition leaflets



09 - CE [re]_generation, review with Pozzoni Architects



02 - The Sir Samuel Kelly Project, 1:50 ship rack model



05 - 1:1, the final image of the ticket booth and team



12 - Soapbox (Manchester Histories Festival), completed structure



23 - Atervinna, second mural board



03 - Northern Soul 2018 RIBA Design Charrette



17 - Furniture Shed, exhibition at WaiYin Society, Cheetham Hill



18 - Work Bench, group photograph



19 - Turned on It's Head, the frame of the exhibition arrives



21 - Art x Paradise, team members with model



MASTER OF ARCHITECTURE

Programme Leader

Sally Stone

Architecture is what Architects do

Over the last generation the position of the architect has radically changed. The role is far greater than Le Corbusier's aphorism - 'masterly, correct, and magnificent play of masses brought together in light'. Dan Hill, in the foreword to Rory Hyde's book *Future Practice*, describes the architect as: 'Community Enabler, Contractual Innovator, Educator of Excess, Double Agent, Strategic Designer.' Thus a new type of generalised design practitioner is developing, one who is involved with horizontal connections across disciplines.

The intention of the Master of Architecture (MArch) programme is to provide a laboratory as well as a design studio and academic forum in which to extrapolate futures that recognise the architecture of the human. The next generation of graduates need to have the confidence to think laterally, they have to understand that if they are to fully grasp the opportunities that the future offers, then they have to be fast, creative and flexible professionals.

There is no one model of education, just as there is no longer a single model of what architecture is.

The MArch has just been rewritten to reflect this progressive and alternative reading of the subject. It is a workshop for architecture, providing an open field for theoretical and technical positions but applied to specific purpose. Education has to provide for greater flexibility in the future. Working within this context, the MArch programme has developed new and innovative ways to teach, this has embedded participatory citizenship into pedagogy, has forged unique partnerships across disciplines inside and outside the academic institution, and encouraged experimentation and exploration. To participate in this process, the MArch programme is where all architectures are possible.

The MArch is the largest professional post-graduate architectural programme in the country, and external engagement is a very high priority. Over the last year we have made approximately two thousand different engagements with outside parties. These have been made locally and globally.

The programme is actively and

strategically involved in community engagement with a number of collaborative partnerships, which directly investigate and intervene within the city of Manchester; these include: City Verve, and The Oxford Road Corridor projects. There is also an enduring community-engaged research and design partnership with Manchester's City Council, which synthesises student-led, academic and professional design- research. This includes the Age-Friendly Neighbourhoods project, and the Ambition for Ageing project. Another collaboration that is directly influenced by the ideas connected with place is a project that looks at the unique limits of spatial operation and performance in Cornwall and the Scilly Isles. The Satellite Applications Catapult, the Local Enterprise Partnerships and Economic Development Agencies all supported this project. There are other particularly strong areas of collaboration especially through such external engagement projects as the Events Programme. This annual project is now almost a decade old, and requires small groups of Masters students to lead outward-facing projects. The programme has also been working directly with members of a number of different Neighbourhood Planning groups to create viable and appropriate proposals for the

development of small towns and other settlements.

The programme has worked with artist groups, most notably in Berlin and the Ruhr, but also in more local situations. It has also developed international collaborations including in Catania, Athens, Japan, Lisbon, Catania, Cuba, and Argentina. It is involved with This trans-disciplinary engagement that spans Future Cities, Smart Cities, the Internet of Things, agile governance and cities as complex adaptive systems.

Another highly innovative and productive series of events that brings professional architects directly into the learning environment as visiting critics is a series of Open Reviews. These events consist of all the final year MArch students presenting their work-in-progress to a mixed group of professionals, academics and students from Manchester and elsewhere, for critical review and discussion.

Through a diverse atelier and workshop system the MArch is an environment that encourages interaction, where collaboration can occur naturally and it can flourish, where partnership is seen as not only essential, but also regarded as perfectly normal.

COMPLEXITY, PLANNING & URBANISM

Staff

Siobhan Barry
Filippos Filippidis
Rob Hyde
Ulysses Sengupta

MArch 2

Dylan Thompson, Ivaylo Ivanov, Kieran Thompson, Lars Christian Ols, Adrian Todorov Dimov, Inessa Frolova, Lowell James Clarke, Sevdalina Valentinova Stoyanova, Valdona Svirskaitė, Annabel Macleod, Ivana Kipic, James Lowsley Williams, John Foley, Benjamin Brakspear, Mohit Chhajjer, Pranav Radhakrishnan, Teodora-Alina Voia, Aatikah Esat, Nur Amalina Binti Rashdi, Obinna Springer-Williams, Russell Louis Pollard, Veselina Aleksandrova Pet-kanova, Aadil Sidat, Huang Zhenyu, Huzaifa Mulla, Liam Bright, Mingjun Zhang, Yukun Li

MArch 1

Hristo Dobrev, Robert Waters, Viktor Petkov, Samir Elnagieb, Archontia Manolakelli, Raden M N Norazari, Samuel Bland, Michael Harrison, Ross Neal, Mahmud Tantoush, Alexander Macbeth, Alexander Glover, Jimmy Fong Chun Tin

Thank You

Professor Michael Weinstock (AA), Professor Phil Watson (Bartlett/Greenwich), Pim Van Wylick, Thilo Aschmutat, Natalia Maximova

Sponsors

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TP Bennett

See

www.complexurban.com
@complexurbanism

Overview

Complexity, Planning & Urbanism [CPU] develops new theoretical approaches & computational tools using a complexity science framework (systems, self-organisation, emergence, intelligence, structural change, adaptation) for the design, management, governance and understanding of future cities related to climate change, citizen participation, development strategies, resilient interventions, policy making and urban morphology. Computational methods are used to expand the realms of static design methods and theory by enabling a temporal and dynamic process. Research activity is essential to the development of new approaches.

Our research is transdisciplinary and currently spans Future Cities, Smart Cities, the Internet of Things, agile governance and cities as complex adaptive systems. Current funded research projects are 'Synergy' (Autonomous Vehicles) - Innovate UK, 'Synchronicity' (IoT) - H2020, 'CityVerve' (IoT) - Innovate UK, 'DACAS' (Data and Cities as Complex Adaptive Systems) - ESRC Strategic Network of transdisciplinary researchers spanning Japan, China, UK and Brazil.

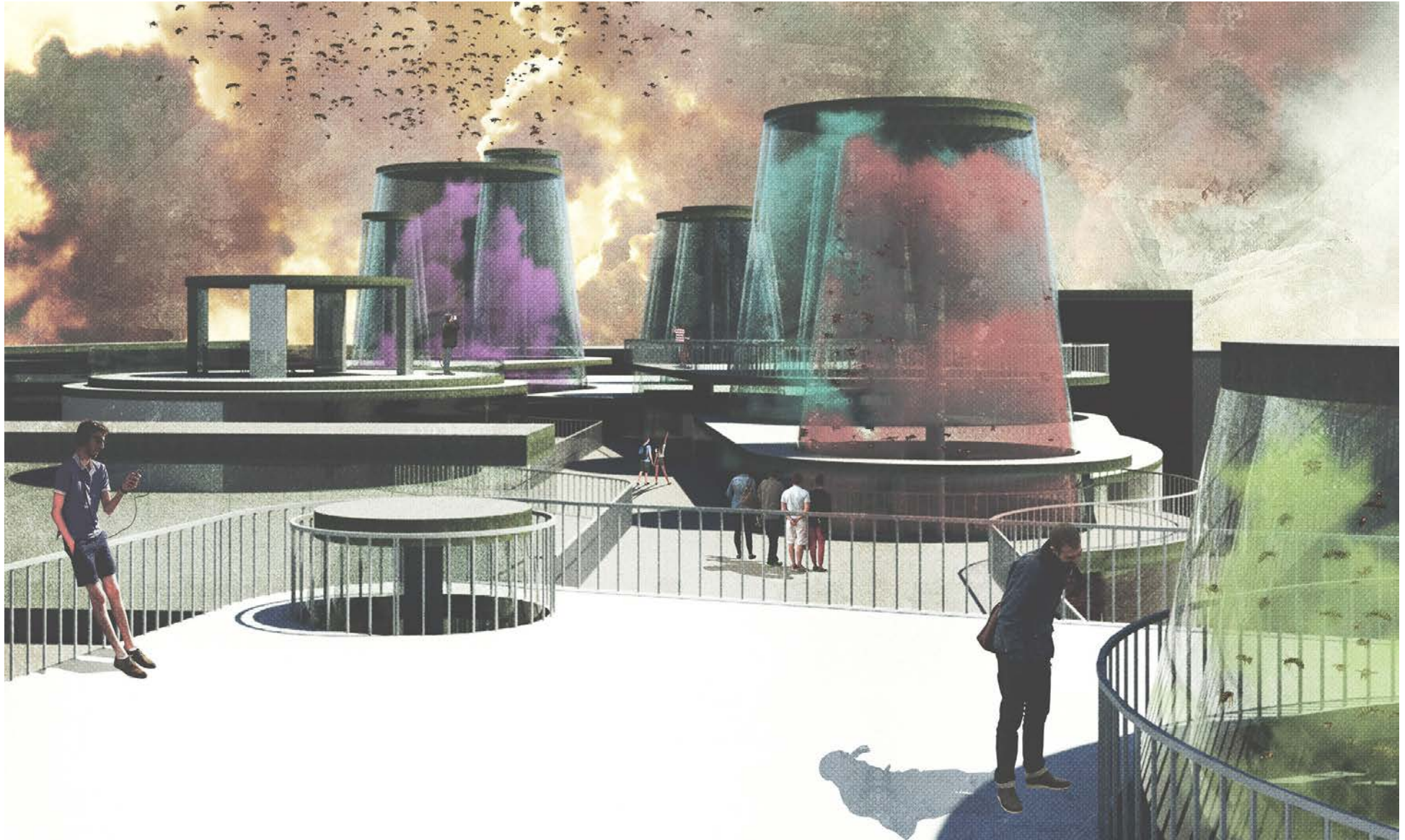
CPU Year 1

In the first project CPU Yr1 investigated future living in an extrapolated future scenario (2050) where climate change has occurred and digital technologies are ubiquitous. Modular units and frame structures anchored the proposals in a physical reality, while allowing designs to push the limits of program, density, responsiveness and adaptability. The second project provided an opportunity for CPU Yr1 students to investigate a project set in Mayfield Station Manchester. This project explored the potential of working with existing urban structures while also pushing the development of 'adaptive, interactive, reactive and performative

architectures'. The program was for a Robotics/Artificial Intelligence Maker Space/Incubator in 2030. The program was purposely obtuse to enable multiple narratives and interpretations along the future timeline.

CPU Year 2

This year CPU Yr2 developed future urban scenarios in Manchester (focusing on the Manchester Corridor) related to urban transformation and 'transitions' using methods of data capture, investigation, analysis and visualisation. Extrapolated futures were developed by students on their own timelines of technological, societal and environmental change. These future scenarios (negative, positive, dystopian, inevitable, disastrous, and technological) with embedded conditions became the 'setting' for the building projects. The building projects focused on new forms of performance driven sustainable architecture. DUCKS! The designs were driven by future technologies and new computational tools (developed by students). The primary theoretical framework is complexity science (which involves systems, self-organisation, emergence, artificial intelligence, resilience, adaptation, evolution).



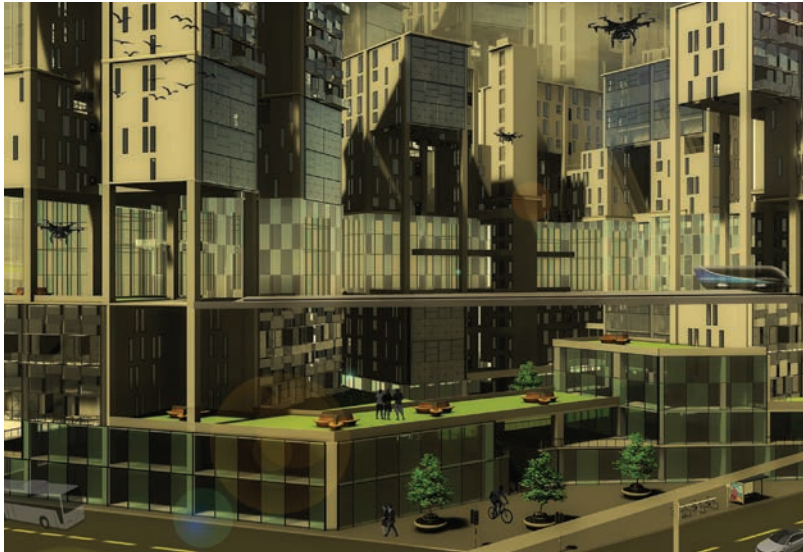
Manchester School of Architecture

Manchester School of Architecture

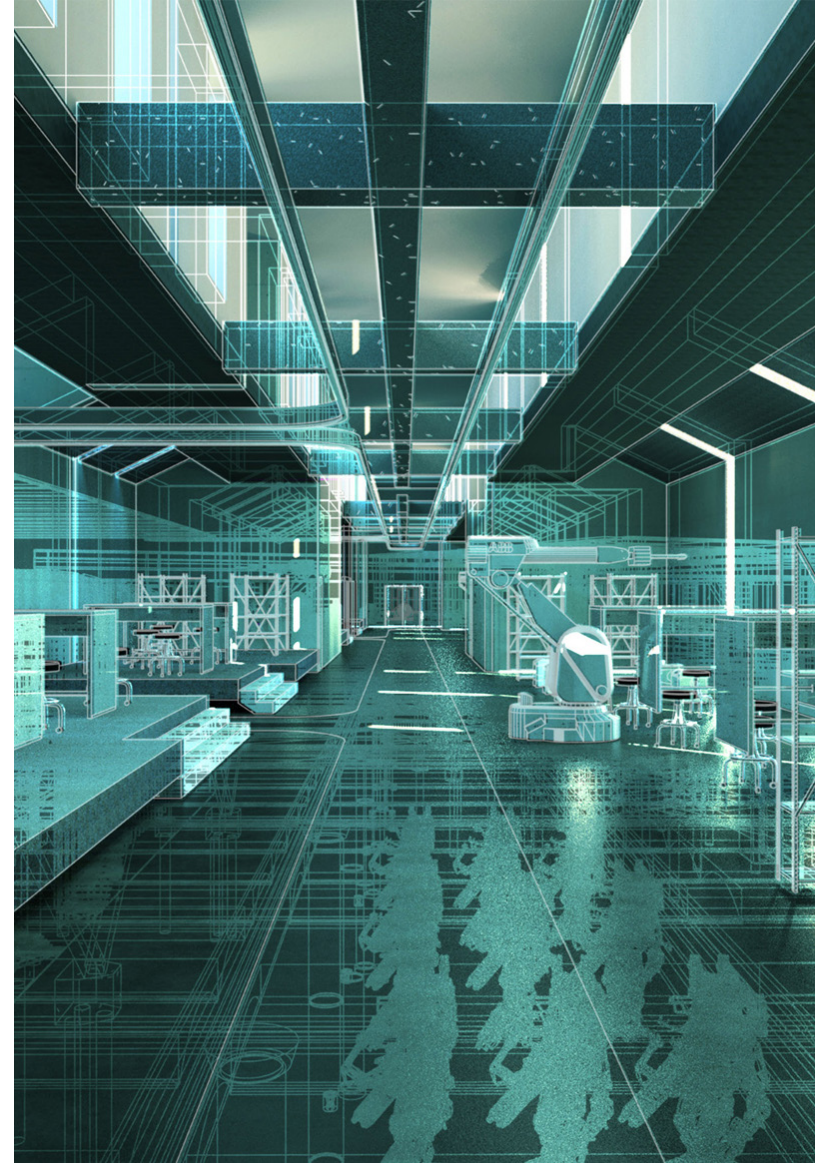
Inessa Frolova, John Foley, Kieran Thompson - Robotic Futures - Swarm Air Cleaning (PS2)



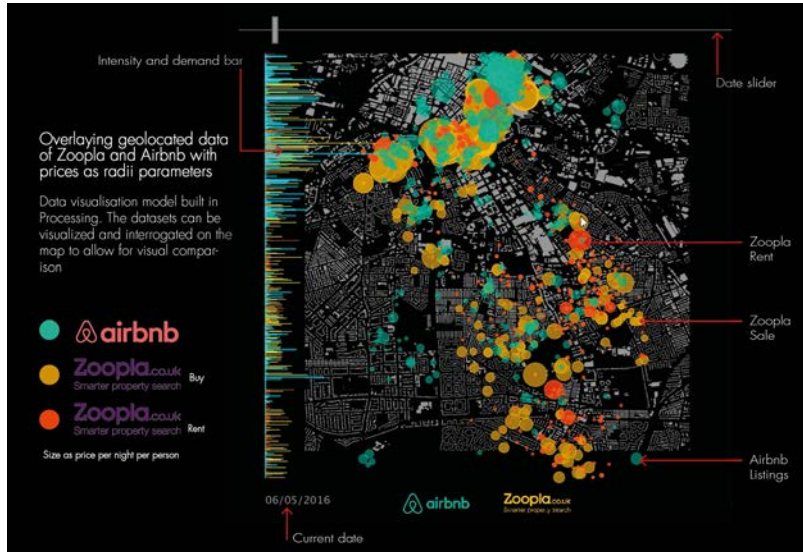
Aatikah Esat, Nur Amalina Rashdi, Obinna Springer-Williams, Russell Pollard, Veselina Petkanova - Era of the Nomad (PS1)



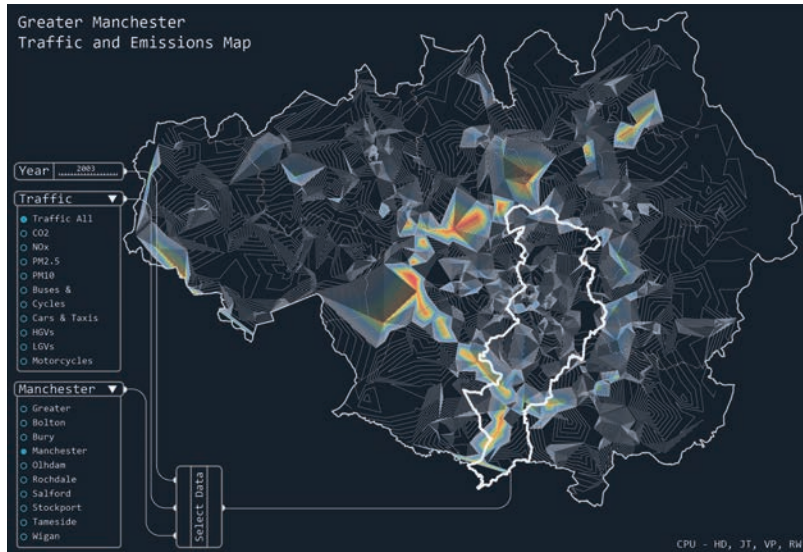
Benjamin Brakspear, Mohit Chhajer, Pranav Radhakrishnan, Teodora-Alina Voia - Cheetwood Housing (PS1)



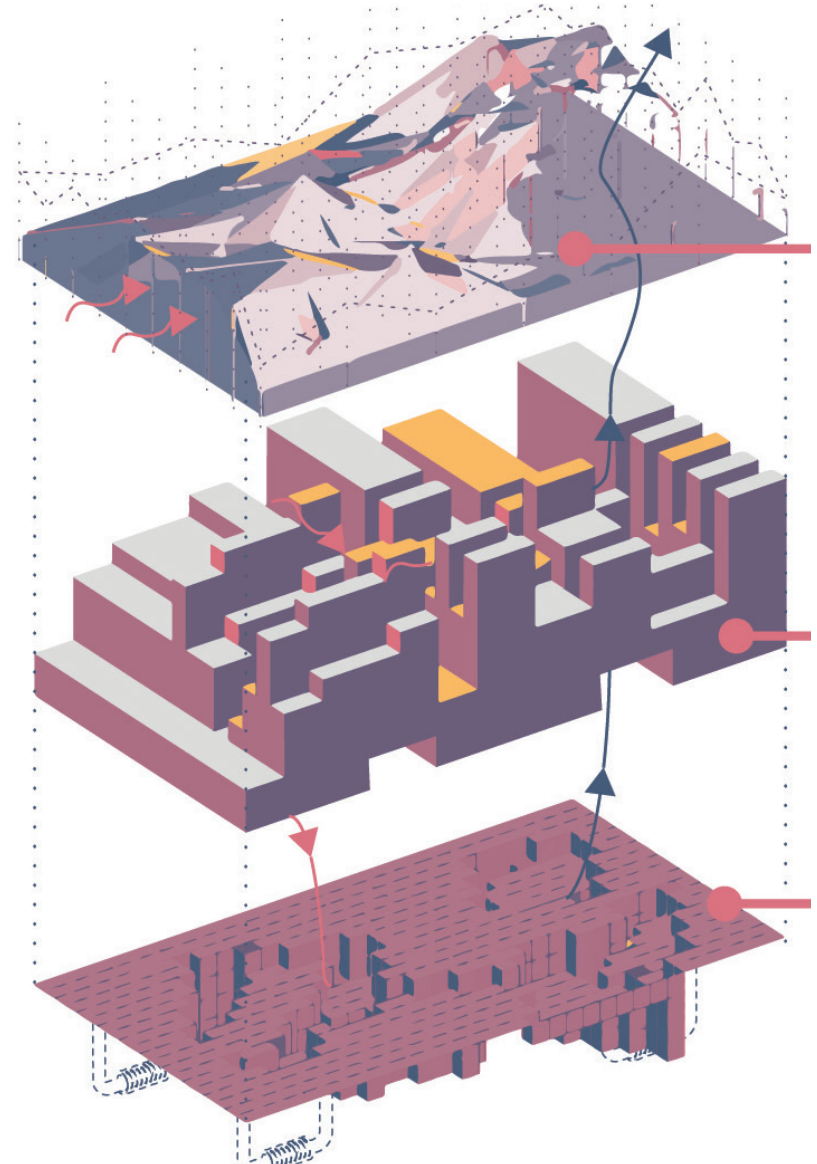
Liam Bright, Obinna Springer-Williams, Russell Pollard - Deployable AI-Maker Space 2030 (PS2)



Mahmud Tantoush, Alexander Macbeth, Raden Bin R Norazari - Evolving Urban Datascape



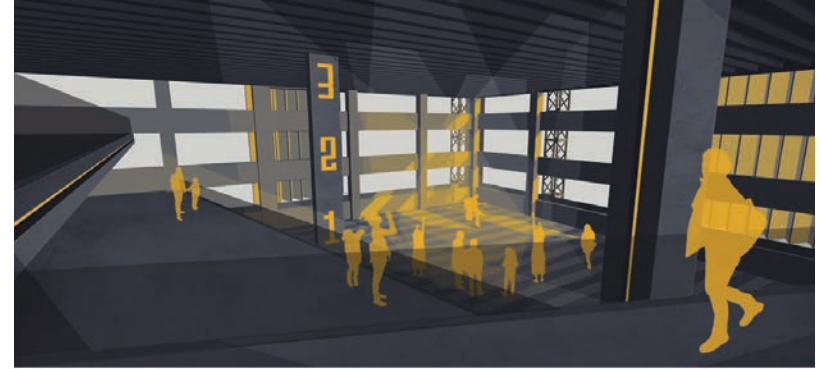
Hristo Dobrev, Viktor Petkov, Robert Waters, [Jimmy] Fong Chun Tin - A New Mobility Paradigm?



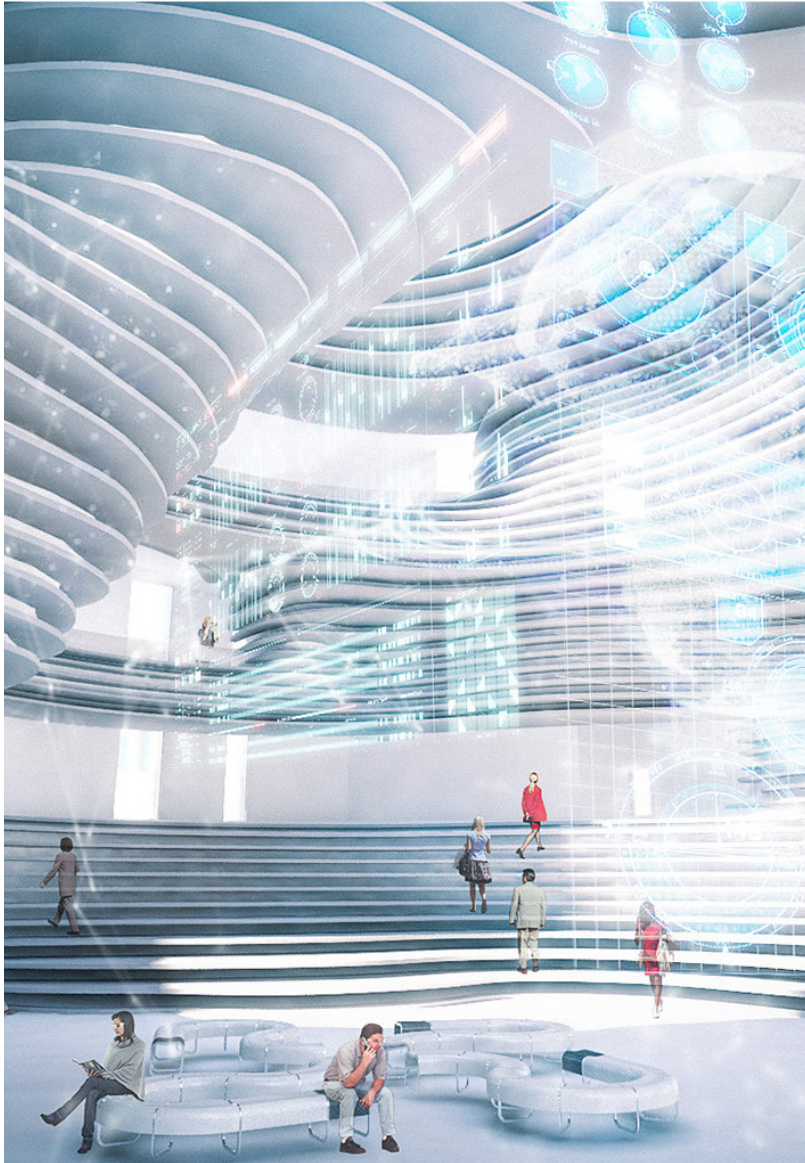
Samuel Bland - Localising Thermal Urban Response



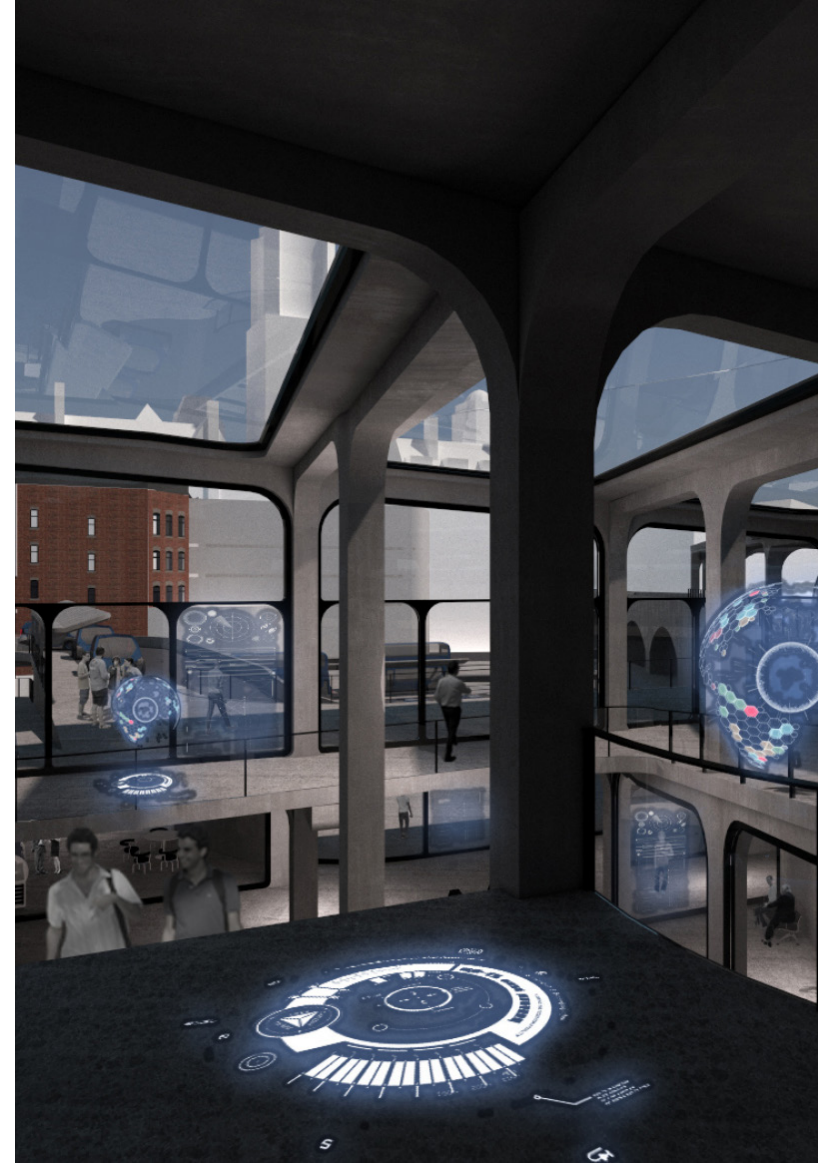
Michael Harrison - Hybrid Habitat, elevation



Robert Waters - Parklife 2.0, A New Home for Music, perspectives



Raden Bin R Norazari - Manchester Virtual and Augmented Centre, visualisation



Samir El-Nagieb, [Jimmy] Fong Chun Tin - CAV Futures Multimodal Transport Hub, interior view

CONTINUITY IN ARCHITECTURE

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Laura Sanderson
Sally Stone

MArch 2

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MArch 1

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Guests

Andrew Balmer, Nick Berry, Gary Colleran, David Cox, James Donegan, Lee Ivett, Andy James, Eeva-Liisa Pelkone, Mark Pimlott, Matthew Proctor, Dominic Roberts, Lawrence Sommerville, Alberto Velazquez

Between a Rock And a Hard Place: Projects in Cheshire and Sicily

"If we want things to stay as they are, things will have to change." - Giuseppe Tomasi di Lampedusa, The Leopard

Continuity in Architecture runs programmes for the re-modelling of existing situations and the design of interiors, new buildings and public spaces within the dense or historic urban environment. For almost twenty-five years we have been promoting a particularly contextual attitude to the development of architectural and design solutions. Emphasis is on the importance of place and the idea that design of interiors and architecture can be influenced by the experience and analysis of particular locations. This approach, which has profound integrity, is both expressive and environmentally appropriate. Modesty and cooperation are emphasised and the idea is to adhere not just to the agenda of the

new users, but also the intentions of the original place. Expressions of nearness, such as ornament and the adoration of the joint are encouraged. This act of interpretation and modification is part of the evolution of the site; it a contemporary layer within the continuity of the archaeology of the situation.

The Atelier has created a motto to encourage this way of thinking; a little saying that explains the educational process, is appropriate to use within every situation or project, and will sustain the designer or architect throughout his or her professional life: Remember Reveal Construct.

Remember the characteristics of the site, look closely at the attributes, explore the nature of what is there, examine the place and find out what it is saying.

Reveal the situation, analyse the findings of the investigation and discover what it means. Use these to exploit the very qualities of the situation.

Construct new elements that are appropriate to the situation, that heighten the experience of what is there, that become part of the continual evolution of the place.

This year Continuity in Architecture has been working in Catania and Wilmslow.

Catania is derived from the Sicilian word, katane, means "grater, flaying knife, skinning place" or a "crude tool apt to pare". Other translations of the name are "harsh lands", "uneven ground", "sharp stones", or "rugged or rough soil". The latter etymologies are easily justifiable since many centuries ago, following the eruption of Mount Etna, the city was rebuilt upon the black-lava landscape

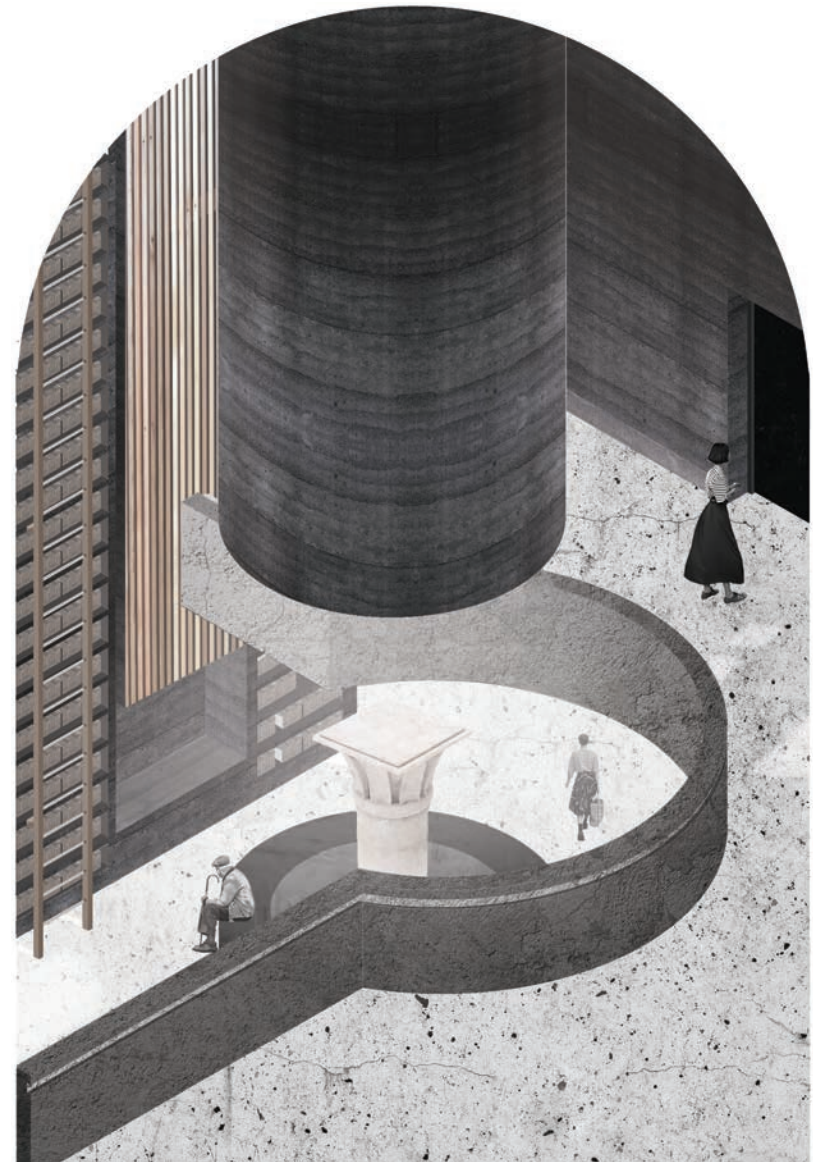
The place name Wilmslow was first recognised in the 13th century, and it appears in a variety of forms: Wimmislowe (1286), Wylmeslowe (1287), Welmeslowe (1352) and Wilmislawe (1513). It is suggested that the place name originates from the Old English meaning Wighelm's Mound. It has also been tentatively suggested that in Cheshire some -hlaw names might identify aristocratic pagan Anglo-Saxon burials i.e. Wighelmes-hlaw. Such burials could have considerable local significance, perhaps marking the sites of local assemblies.



Paul Jeanteur - Arts Gallery, model



Christopher Hatter - Centro Del Vetro, sketch



Georgina Erotokritou - The House of V Rooms, interior axonometric



James Daubeney - Hotel, section



Xinming Ma - Arts Centre, elevation



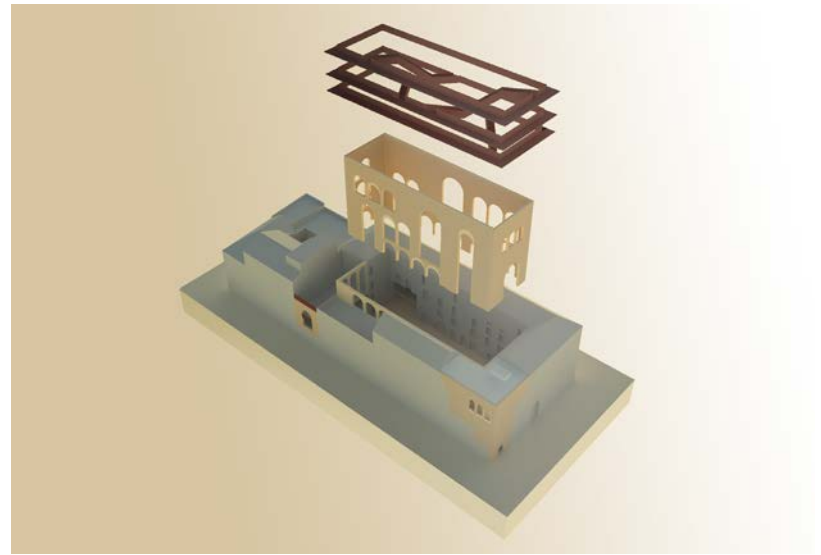
Rachel Spink - Cooking School, North elevation / section



Andrew Singer - Blacksmith Guild, section



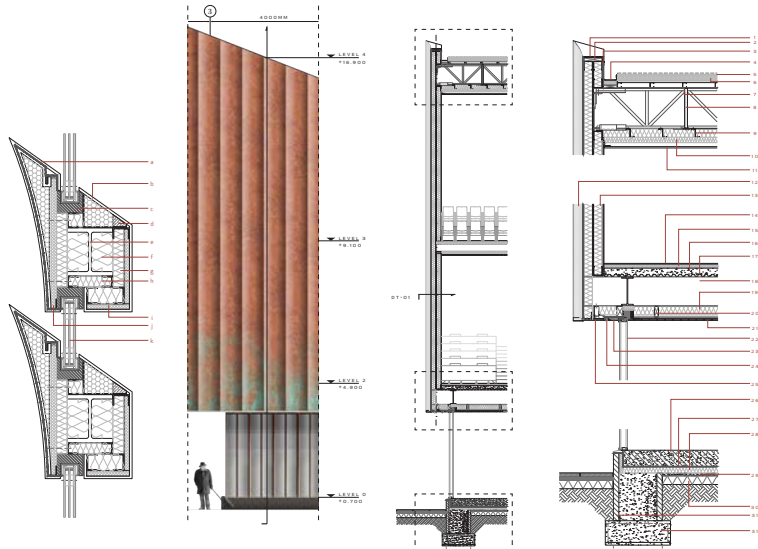
Scott Lewis - Catania Co-workers Guild, section



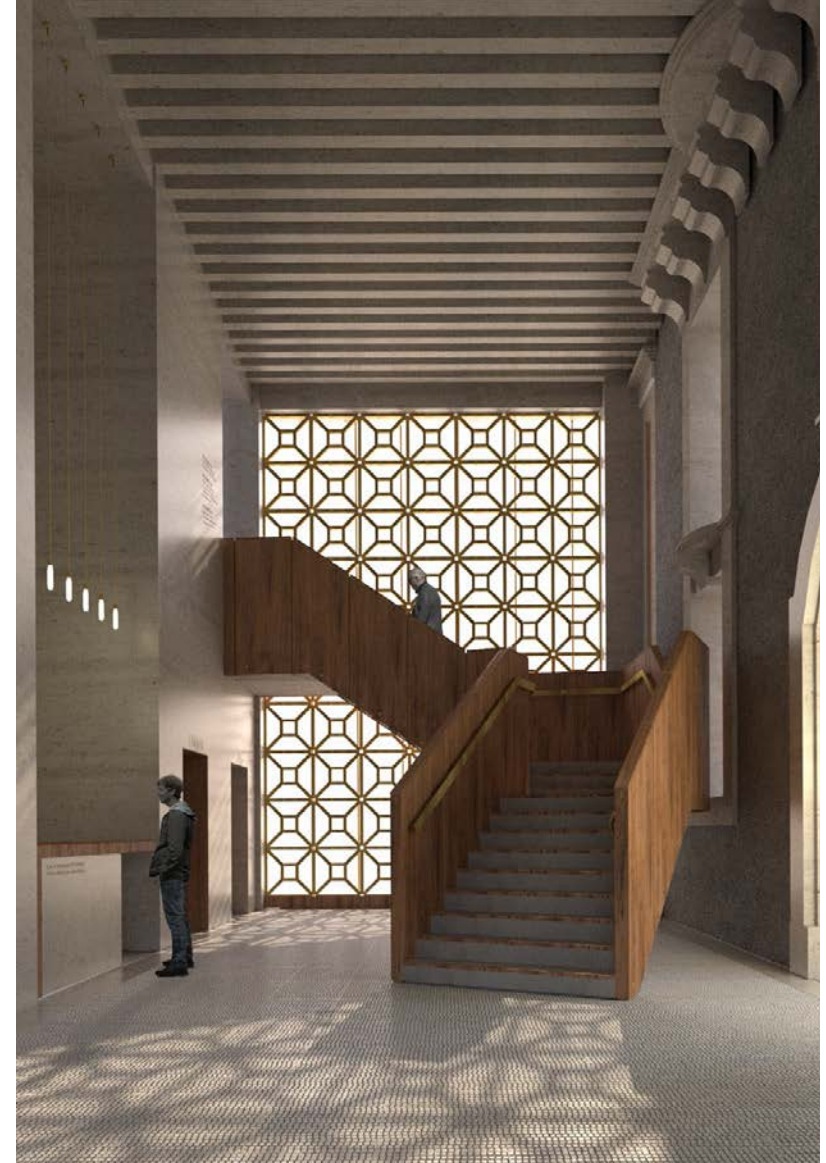
Sebastian Ferrao - Mixed-Use Retail and Housing, exploded model



Alexandra Sigley - Theatre, street perspective at night



Simon Mitchell - Community Centre, details



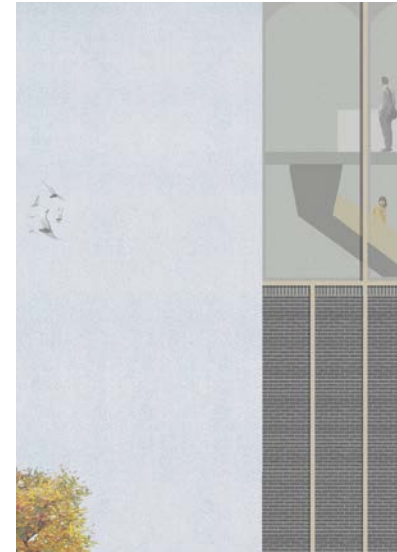
Karissa Tysklind & Rebekah Parkinson - Fondazione Vito Maria Amico, interior perspective



Lobna Elagouz, external perspective



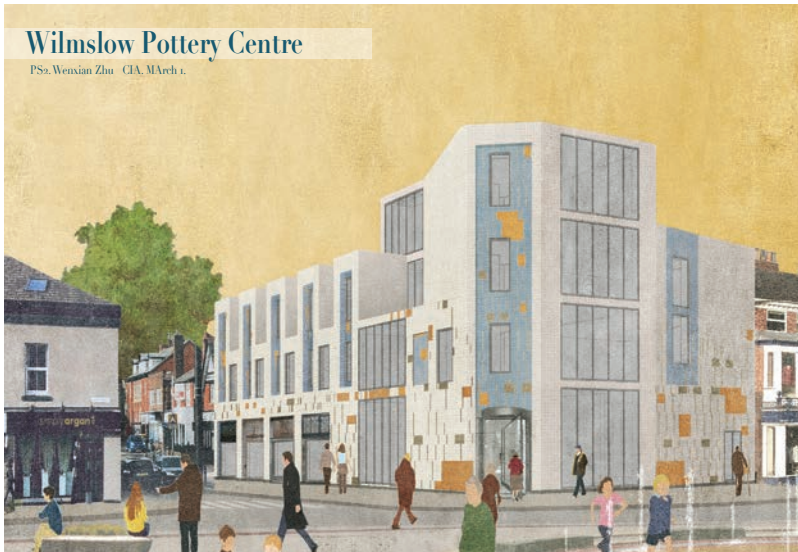
Yuansui Ling, Stephanie D. Popescu, model



Suyeb Ahmed & Suban Saleem



Hidayatullah Hatami, model



Wen Xian Zhu, Jingchun Xu & Jailing Shi - Wilmslow Pottery Centre, exterior perspective



Courtney Ives & Yiting Zhou - external axonometric



Kate Glynn, external perspective

INFRASTRUCTURE SPACE RESEARCH GROUP

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Dr. Luca Csepely-Knorr
Prof. Tom Jefferies
Lisa Kinch
Richard Morton

MArch 2 (Mobility)

Connor Armitage, Peter Bell, Tom Fantom, Ka Wing Stanley Fu, Jonathan Heyes, Jack Hines, Rob Makey, Cristina Martinez Iborra, Robin Morgan, Stephen Morris, Eva Nella, Beth Nelson

MArch 1 (Connectivity)

Dillan Anadkat, Sam Buckley, Reshmy Easwaran, Nathan James Edge, Adrianna Magdalena Gilert, Joshua Griffiths, Yang Guang, Liu Guangbo, Shivani Anitha Gunawardana, Rebecca Hazard, Matthew Hykin, Andreas Leonidou, Sophia Major, Jack Seymore, Ashif Shafi, Jaemin Shin, Rassarin Ungransee, Aditya Vairav, Amy Whitmore, See Ting Wong, Tsun Fung Yeung

Consultants

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Kate Stott

Special Thanks

Catherine Armour (Satellite Catapult), Jason Boyle (Sellafield), Bill Collum, Alan Cox (Satellite Catapult), Aleks Gavrikova, Joe Hartey (OH OK Ltd), Kevin Logan (MacCreanor Lavington), Alex Melhuish (Ollier Smurthwaite Architects), Georgina Mitchell, Peter Morton (Tactical Wireless), Amy Pearce

Connectivity & Mobility: Explorations in Real and Virtual Proximity

Proximity refers to the nearness in space, time or relationship. This year, our atelier focus has been on the implications of real and virtual proximity for the development and design of future urban space. Technology is often considered an addition or upgrade to support physical space. As an atelier we continually endeavour to challenge this notion and develop proposals that demonstrate how spatial conditions might augment technological platforms to increase efficiency, functionality and augment the use of physical space.

As an increasingly mobile population our perceptions of time and space are augmented by the global and instantaneous connectivity offered

by the technological devices we carry with us. This changes the relationship between time and space, as well as our experience of it. Despite this, the operational paradigm for evaluating is predicated on a market system that values location above all. This has a significant impact on the way in which architectural and urban form is generated and manifest.

Connectivity

Professional studies units 1 + 2 have explored virtual proximities through the theme of connectivity by rethinking the design of living and working spaces. PS1 projects questioned whether rethinking the design of residential accommodation can help to overcome existing value systems and align the cost of space with the benefit of flexibility. Designs challenged the socio-economic models on which housing is currently founded through the use of digital infrastructure and ranged from new forms of housing delivery and construction to programmatic hybrids and intelligently powered sites.

Subsequently, through the refurbishment of generic office space, PS2 challenged current models of speculative office

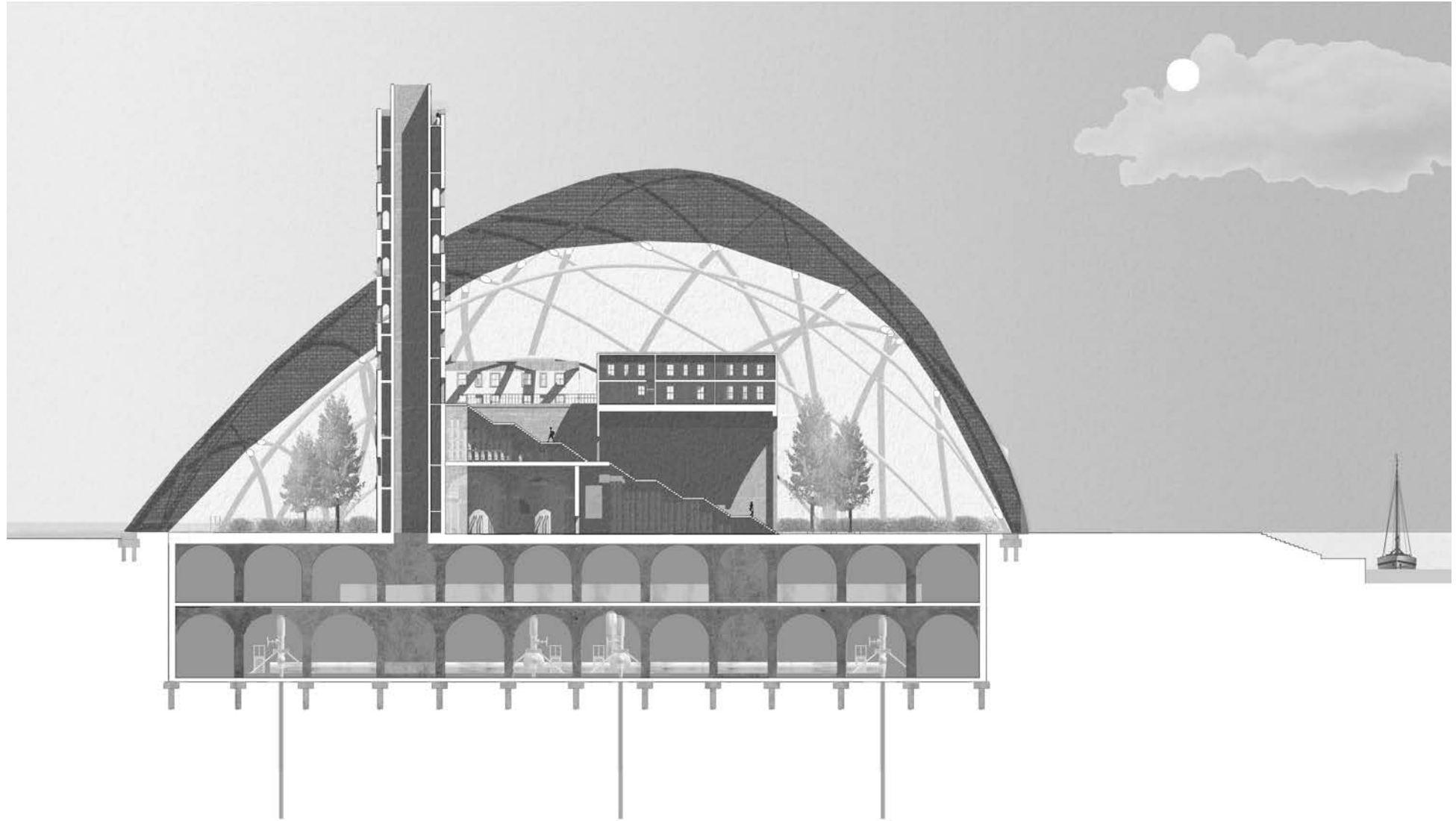
design by appraising the functional spaces required in a digitally augmented context. New modes and patterns of working were explored in order to propose how digitally connected space might interface with physical, temporary and flexible space.

Mobility

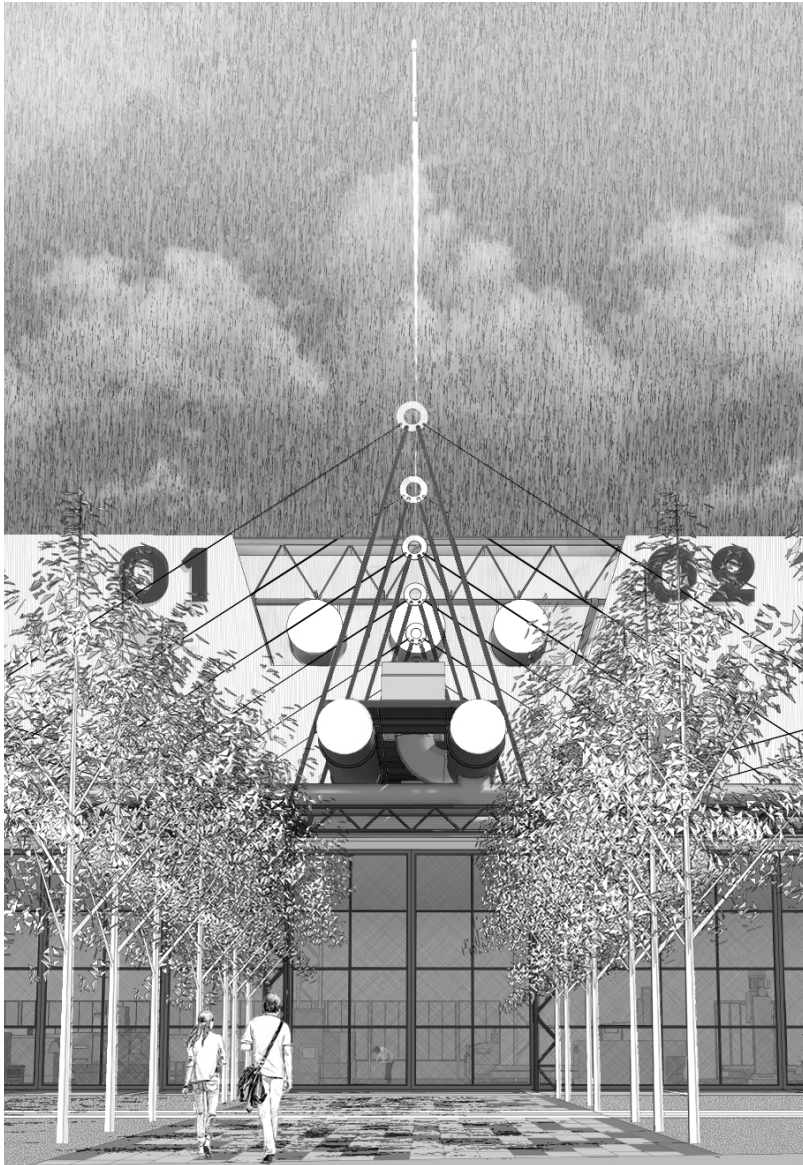
Mobility is the ability to move freely. Projects in Studio 1, 2 + 3 have examined issues of mobility through contextual and detailed studies in the context of both physical and digital networks. The regions of Cornwall and Greater Manchester provided scope for contextual studies in which existing, latent and proposed physical networks, together with emerging and enabling technologies can be explored in order to respond to prevalent socioeconomic issues. Alternatively, detailed studies of specific networks, such as transport have been examined to identify opportunities for intelligent infrastructures.

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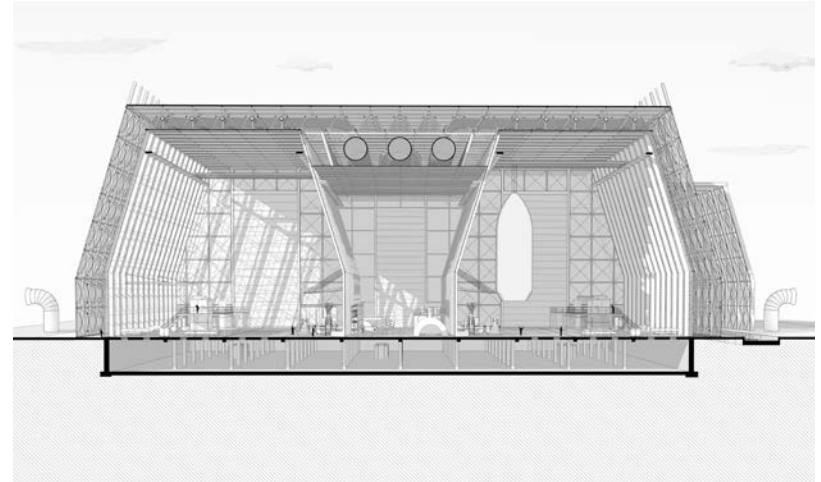
Manchester School of Architecture



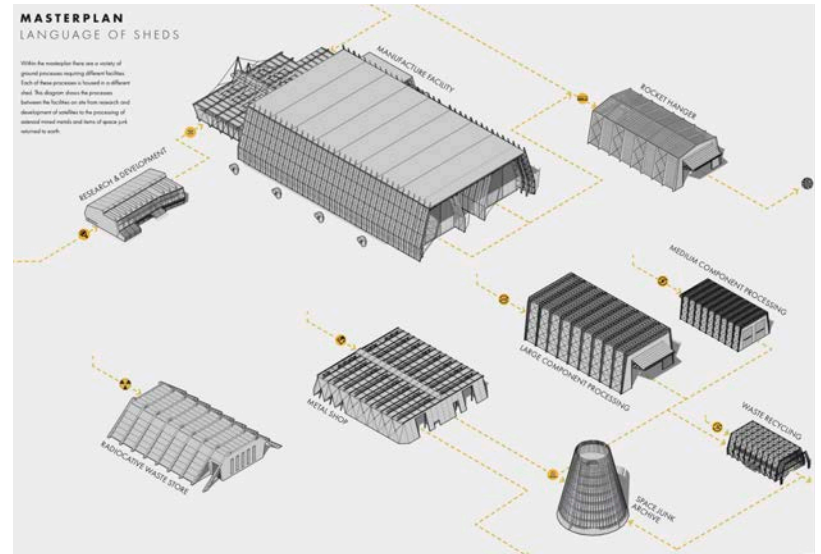
Eva Nella - Patterning Power, section through staircase



Peter Bell - Space Junk Factory, approach



Peter Bell - Space Junk Factory, sectional perspective



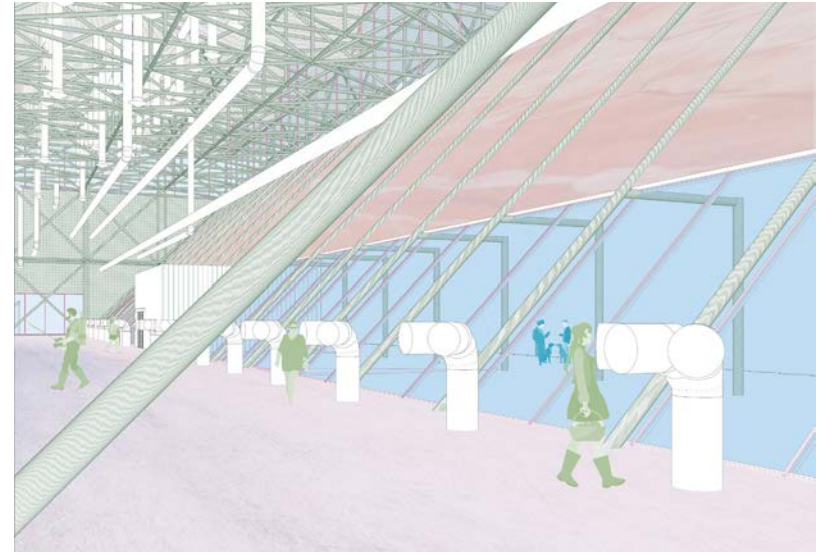
Peter Bell - Space Junk Factory, language of sheds



Connor Armitage - Instant Heritage Factory, interior perspective



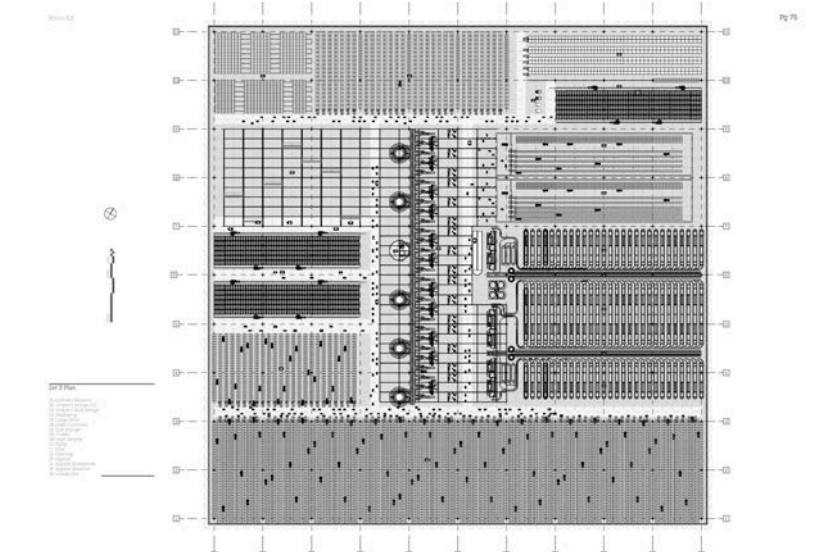
Stephen Morris - Thermal Exchange, interior perspective



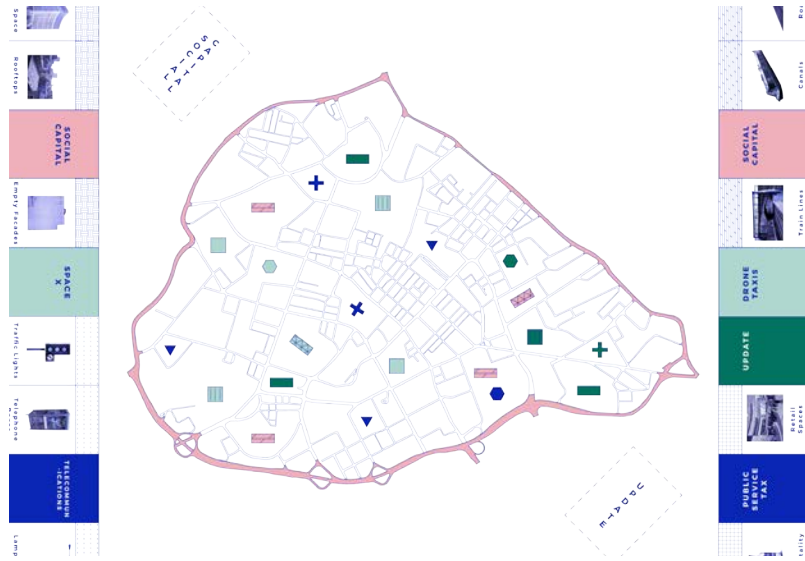
Tom Fantom - S_y_FIH Gardens, interior perspective



Jonathan Heyes - Tin Valley



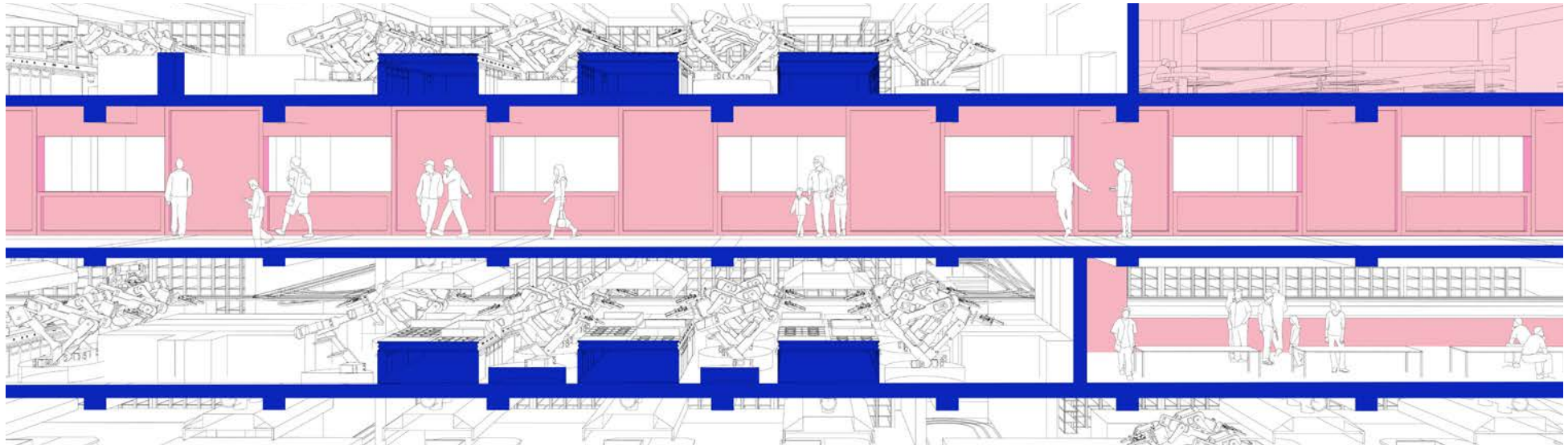
Robert Makey - Landscape of Fulfillment, level three plan



Beth Nelson - Phantasmagoria, monopoly board



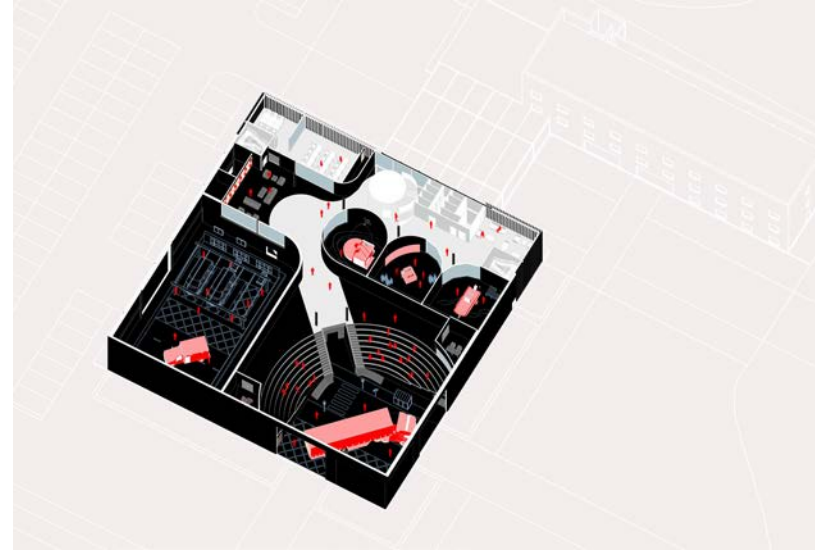
Samuel James Buckley - PS1, birds eye view



Beth Nelson - Phantasmagoria, section



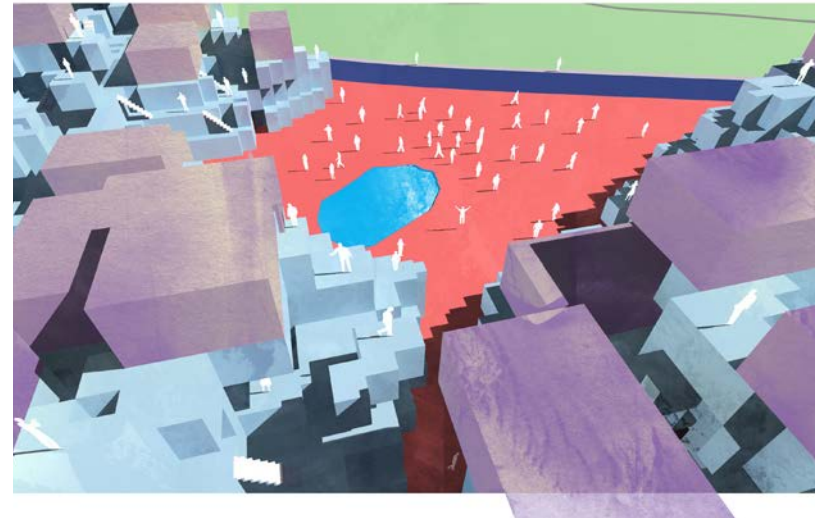
Shivani Gunawardana, Matthew Hykin, Liu Guanbo, Ashif Shafi - PS2, demo view



Adrianna Magdalena Gilert, Tsun Fung Yeung, Nathan Edge, Rebecca Hazard - PS2, internal axo.



Shivani Gunawardana - PS1, exterior perspective



Andreas Leonidou - PS1, site perspective

MANCHESTER SPATIAL AGENTS: PROJECTS

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Mark Hammond
Tommy Harrison
Sarah Renshaw
Stefan White

MArch 2

Lamiaa Abouelala, Karina Abu Eshe, Rebecca Brown, Adam Collinge, Amelia Denty, Thomas Kirby, Joshua Pearson, Marius Popa, Oluwadamilola Sanda, Gregory Thorne, Swapnil Chaudhari, Andrew Scoles, Anita Olade-Felix, Afrah Qureshi, Erika Mikulionyte, James Kileavy, Helen Sweeney

MArch 1

Abigail Patel, Alexander Bradley, Charlotte Hagerty, Daniel McBride, Dean Eccleston, Diana Osmolska, George Kesek, Hannah Gaughan, Jack Williamson, Joseph Stancer, Marcus Yeomans, Meera Lad, Migena Salihu, Muhammad Mohd-ghazali, Muhammad Faris Bin Mohd Sabri, Nathan Cowley, Oliver Clark, Rebecca Rose, Sahibajot Kaur, Sean Martin, Victoria Adegoke, Youhong Lin, Zuzanna Godek

Contributors

GMCA Ageing Hub, Manchester City

Council AFM, Southway Housing Trust HTA Architects, BWB Consulting, Konrad Koltun, Daniel Kelso, Charles Butterwick

'Design today is not merely the conjuring of an object, but a problem-defining, problem-solving, information structuring activity ... that defines action.' Peggy Deamer, The architect as worker

Atelier approach

MSA projects believe that an ambitious and involved architectural discipline can help release the potential of our cities and their citizens. We see architecture as an inclusive practice concerned with all parts of society and the world. In 2017 we explored the idea that cities abound with resources of potential that can be activated through investigation, coordination, collaboration and reattribution.

MArch year 2 engaged with these issues by defining their own design-research questions, sites and projects:

Helen Sweeney explores Northern Ireland's incomplete peace-process through an integrated education campus increasing the permeability between the divided communities; **Erika Mikulionyte** gives millennials a step on the property ladder, developing using air rights over

interstitial sites; **Lamiaa Abouelala's** school and housing in Kalan, Senegal is a live project; **Thomas Kirby** explores the architecture of 'stand-up', using comedy to interrogate accessibility.

Joshua Pearson considers a national response to the Bee crisis; **Amelia Denty** addresses domestic abuse through engagement with the Pankhurst centre. **Rebecca Brown** re-invigorates the Imperial War Museum North through a contemporary critique of its curation and architecture; In 'Spaces of hope' located in Palestine, **Karina Abu Eshe** asks -can architecture respond to the needs of people living in conflict? **Dami Sanda's** Building Futures Centre addresses the skills gap in Manchester's construction industry providing new homes and public realm in Harpurhey; **Swapnil Chaudhari** creates an ethical collaborative development masterplan for the Worli koliwada peninsula in Mumbai; **Adam Collinge** brings the 'Make do and mend' culture to under-used buildings across our city; **Gregory Thorne** revives Stoke's civic life through an alternate banking system; **James Kileavey's** neo-feudalist 'Google Island' manifests the urban and architectural implications of neoliberalist society's extreme wealth inequality.

MArch year 1 Professional Studies and Research Methods units undertook a coordinated design-research programme working with the PHASE (Place Health)

research Consultancy at the School exploring how housing supply can meet demand and contribute positively to healthier and more resilient places across Greater Manchester. The three components were:

Co-housing +

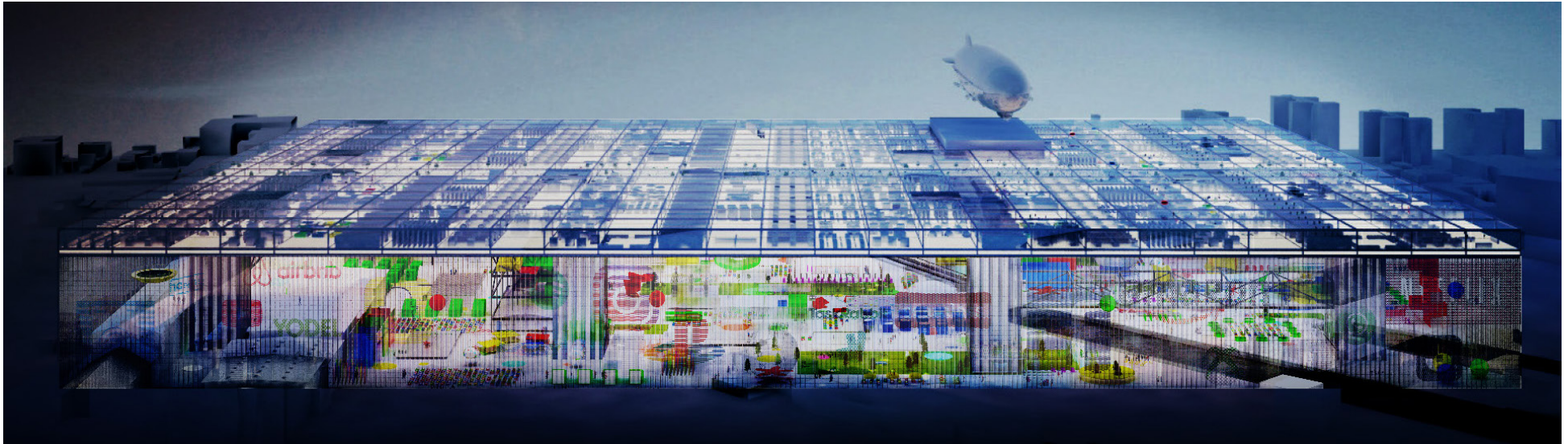
Design-research of a co-housing scheme working with: a real co-housing group looking to build; a registered social provider exploring co-housing models; and a local Manchester community working to improve their neighbourhood.

Spatial Capacities

Design research analysing the capacity of south Manchester to support the social, economic and environmental flourishing of their inhabitants over the life course.

Collaborative Neighbourhoods

Design-research housing systems that improve, increase and integrate existing housing types across Manchester to enable Greater Manchester Registered Housing providers to densify and diversify the housing offer to improve the City Region



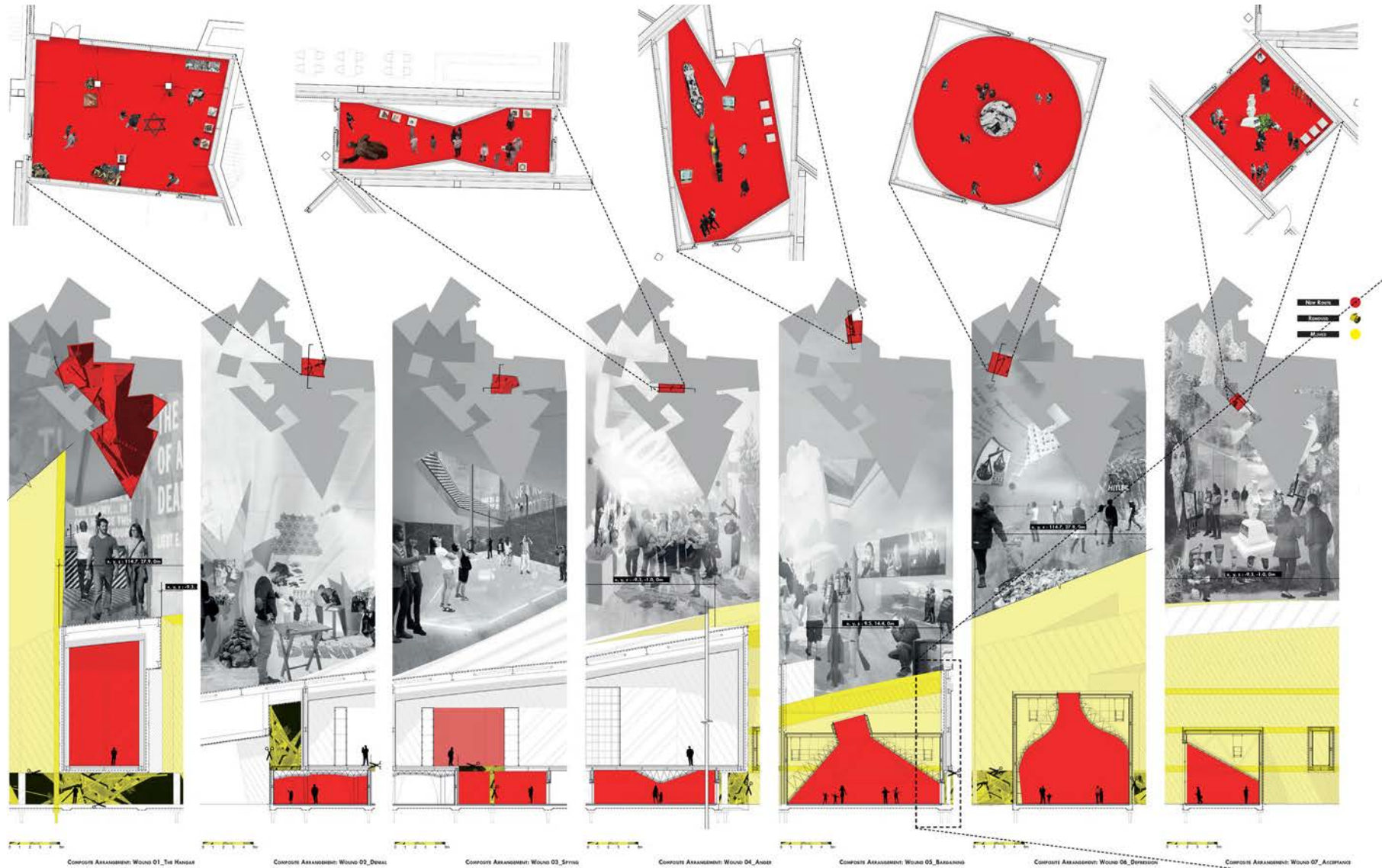
James Killeavy - Google Island, aerial view



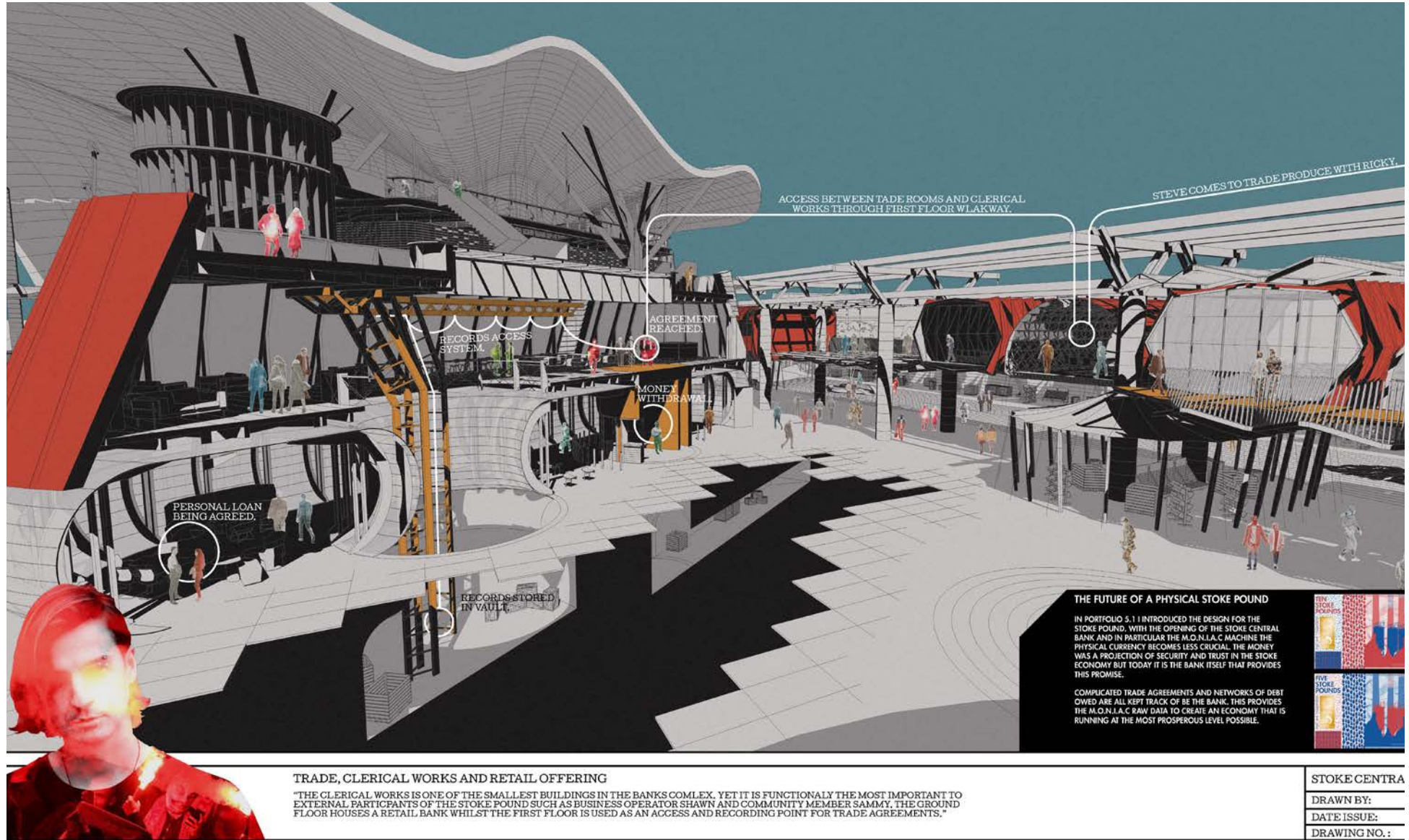
James Killeavy - Google Island, elevation

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Rebecca Brown - Wounds of War, composite drawing



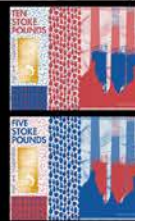
TRADE, CLERICAL WORKS AND RETAIL OFFERING

"THE CLERICAL WORKS IS ONE OF THE SMALLEST BUILDINGS IN THE BANKS COMPLEX, YET IT IS FUNCTIONALLY THE MOST IMPORTANT TO EXTERNAL PARTICIPANTS OF THE STOKE POUND SUCH AS BUSINESS OPERATOR SHAWN AND COMMUNITY MEMBER SAMMY. THE GROUND FLOOR HOUSES A RETAIL BANK WHILST THE FIRST FLOOR IS USED AS AN ACCESS AND RECORDING POINT FOR TRADE AGREEMENTS."

THE FUTURE OF A PHYSICAL STOKE POUND

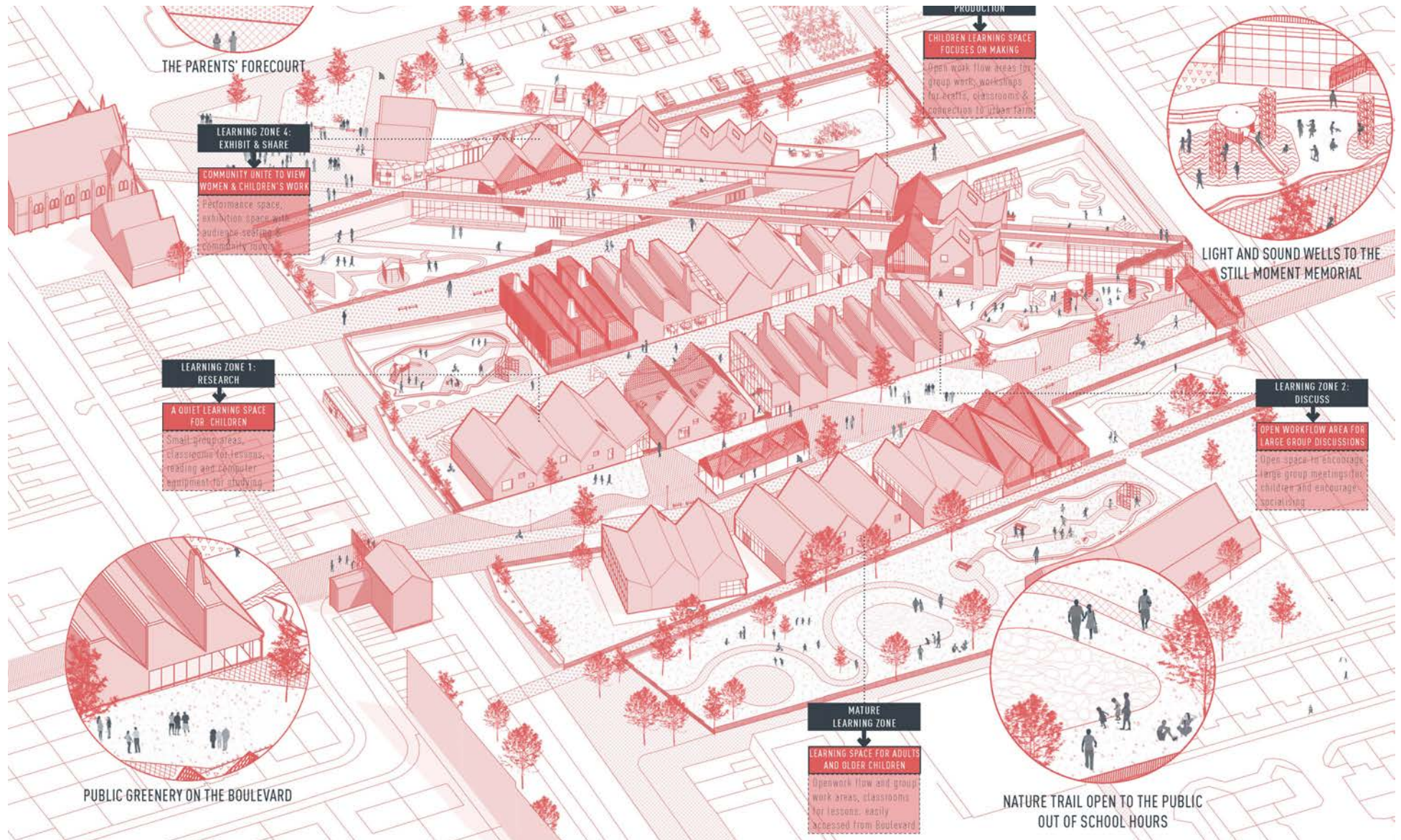
IN PORTFOLIO 5.1 I INTRODUCED THE DESIGN FOR THE STOKE POUND. WITH THE OPENING OF THE STOKE CENTRAL BANK AND IN PARTICULAR THE M.O.N.L.A.C MACHINE THE PHYSICAL CURRENCY BECOMES LESS CRUCIAL. THE MONEY WAS A PROJECTION OF SECURITY AND TRUST IN THE STOKE ECONOMY BUT TODAY IT IS THE BANK ITSELF THAT PROVIDES THIS PROMISE.

COMPLICATED TRADE AGREEMENTS AND NETWORKS OF DEBT OWED ARE ALL KEPT TRACK OF BY THE BANK. THIS PROVIDES THE M.O.N.L.A.C RAW DATA TO CREATE AN ECONOMY THAT IS RUNNING AT THE MOST PROSPEROUS LEVEL POSSIBLE.



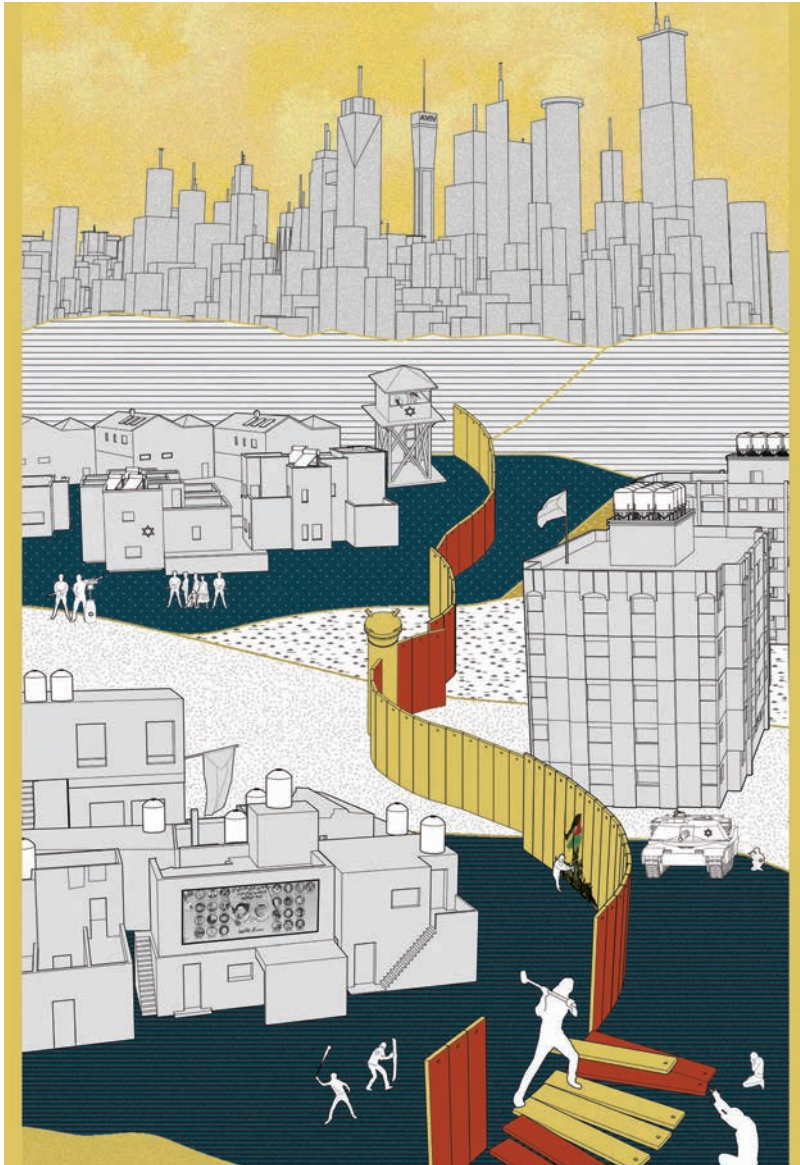
STOKE CENTRA
DRAWN BY:
DATE ISSUE:
DRAWING NO.:

Gregory Thorne - Reviving Stoke, perspective



Helen Sweeney - 20 Years On: Integrated Education Centre, Belfast, axonometric

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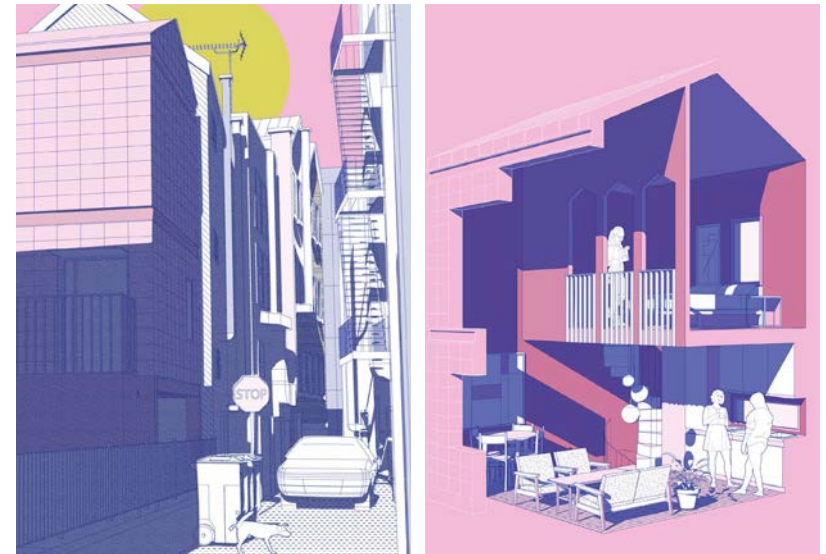


Karina Abu Eshe - Spaces of Hope, concept drawing

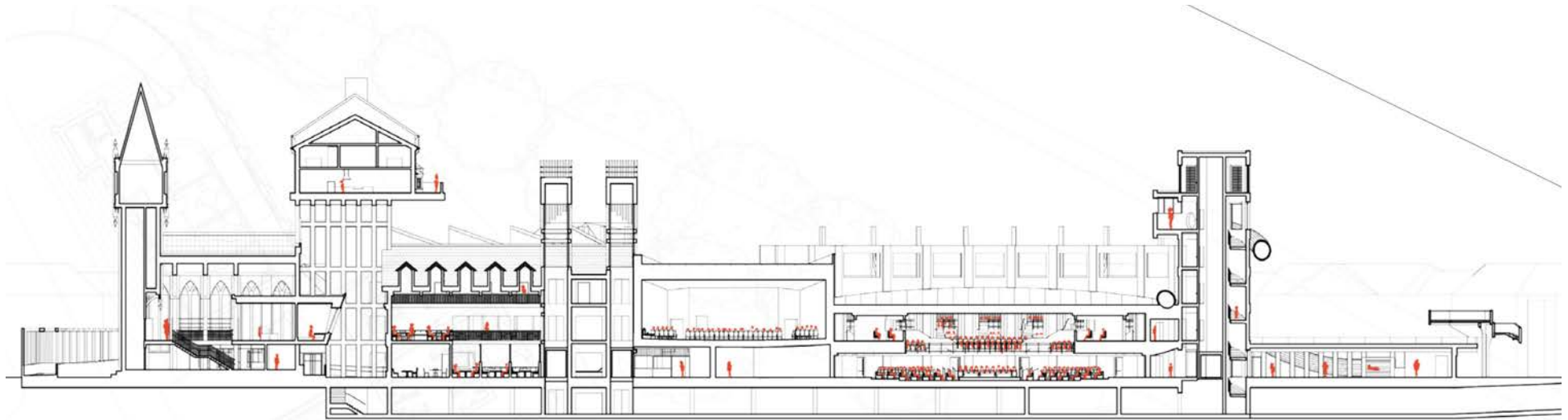


Lamiaa Abouelala - School and Housing, Kalan, Senegal, photograph

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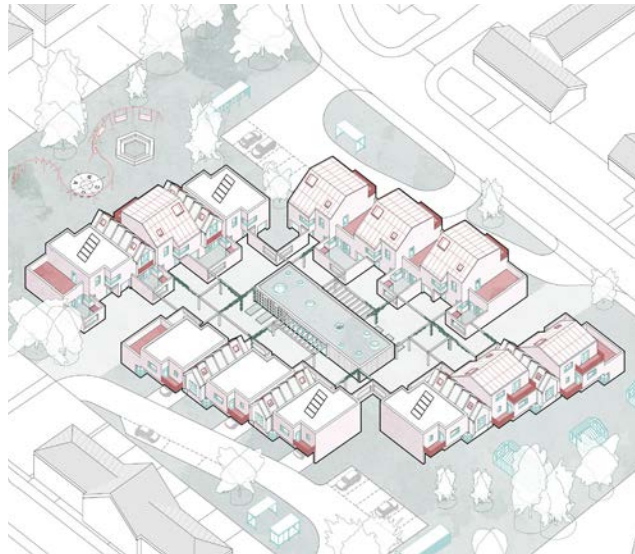
Erika Mikulionyte - Interstitial Housing, exterior & interior perspectives



Thomas Kirby - Architecture of Laughter, section



Co-Housing+ - Diana Osmolska



Co-Housing+ - Joseph Stancer



Dynamic Neighbourhoods - Meera Lad, Jack Williamson, Daniel McBride, Abigail Patel, Sean Martin, Joseph Stancer

atelier qed

Staff

Matt Ault
Amy Hanley
Colin Pugh

MArch 2

Adriann Jonattan Jeevananthan, Cheuk Hang Lee, Connor Templeman, Georgia Kritioti, Ioana Andrada Calin, Jia Ai Siaw, Ka-Ho Fu, Karan Gandhi, Katherine Rebecca Kann, Kotryna Dapsyte Muhammad Haseef Bin Muhammad Rafiei, Nur Fazuin Binti Raml, Pavlos Zisis, Polly Clements, Kotryna Stephen Sullivan, Taeyoung Kwon, William Davidson

MArch 1

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Collaborators

Hopwood Depree, Hopwood Hall Project Coordinator; Bob Wall, Hopwood

Hall Conservation Expert; Red Barns Preservation Trust; Nick Berry, OMI Architects; Faye Newham, Ramboll; Holly Spilsbury, Purcell; Greg Hardie, Arup; James Saywell, WSP; Mario Dreossi, BDP; Fergus Anderson, BuroHappold; Holly Spilsbury, Purcell; Grant Prescott, Buttress; Jeremy Kim, Foster + Partners; Professor Fernando Ramos, Escola Tècnica Superior d'Arquitectura de Barcelona; Jordi Sutrias, Ros Sutrias Architects; Anna Ramos, Director Mies van der Rohe Foundation; Angelos Chronis, Institute of Advanced Architecture of Catalonia; Annie Shaw, Mark Beecroft and the Textiles students at Manchester School of Art; Tony Ward, Pascall + Watson; Jeremy Kim, Foster + Partners; Marios Tsiliakos, Foster + Partners; Jim Backhouse, Scott Miller, B.15 Workshop; Gregory Lane-serff + students, Manchester School of Engineering; Markella Menikou + Adonis Cleanthous, University of Nicosia, Cyprus; Daniel Sirvent, University of Alicante, Spain;

atelier qed aims to generate compelling visions and persuasive arguments for future development that engage the three pillars of sustainability: equity, economy and environment. We are poised on a threshold where systematic

and holistic ecological models will promote a paradigm shift in the concept of development. This year, atelier qed applies this to intensive typologies in high-rise projects and expansive typologies in aviation and transport focused masterplan projects.

The atelier is concerned with the operation of buildings over time; employing the four T's (topos, typos, tectonics and time) in the generation and evolution of the communicated design. This is framed within strategic parameters of sustainability the four E's (equality, economy, environment and evolution). As a result, the unit agenda 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 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 and aspirations for our

relationship with the environment in a global ecology. qed enters international competitions and employs live scenarios as an embedded part of the learning culture to develop the acuity of student understanding in a global discourse on sustainability. This approach also reinforces excellence in the communication of research-led design consistent with professional aspirations.

qed `global thesis` projects for graduating students were thematically described as expansive or intensive. Expansive projects responded to design briefs such as the Fentress Global Challenge, speculating on the future of sustainable airborne transport systems and passenger experience in light of advances in technologies that transform the key parameters of air travel. Water based transport propositions included interventions at an urban scale, integrating global contexts of sea freight and tourism with sustainable regeneration of coastal ports. Consistent in all projects is the design of propositions for ecologies that are both socially and technologically driven and integrated into a range of local and global economic contexts as part of their long term viability and sustainability.



Adriann Jonattan Jeevananthan - Mosul International Airport, section



Fresh air supply
Fresh cool air ventilates the building and cools the atmosphere for the comfort of the passengers

Evaporative cooling
Pools of water situated in the courtyard allowing the water to evaporate, causing the cool evaporated air to flow in to the internal spaces..

Warm air extract
Warm stale air is extracted out of the building through the means of stack ventilation and rushed out by the prevailing winds flowing over the structure.

Underfloor heating
During the winter the temperatures can drop low numbers. Therefore, Under floor heating is used in zoned areas of the building, places where many people will dwell.

Stack Ventilation
Natural stack ventilation occurs at the courtyards

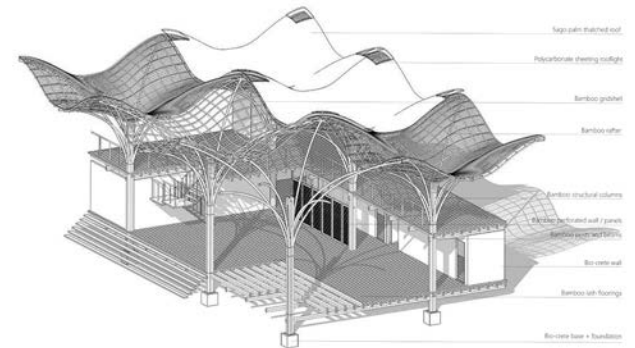
Adriann Jonattan Jeevananthan - Mosul International Airport, section



Jia Ai Siaw - Hybrid Droneport, Sibul, Malaysia, events space interior render



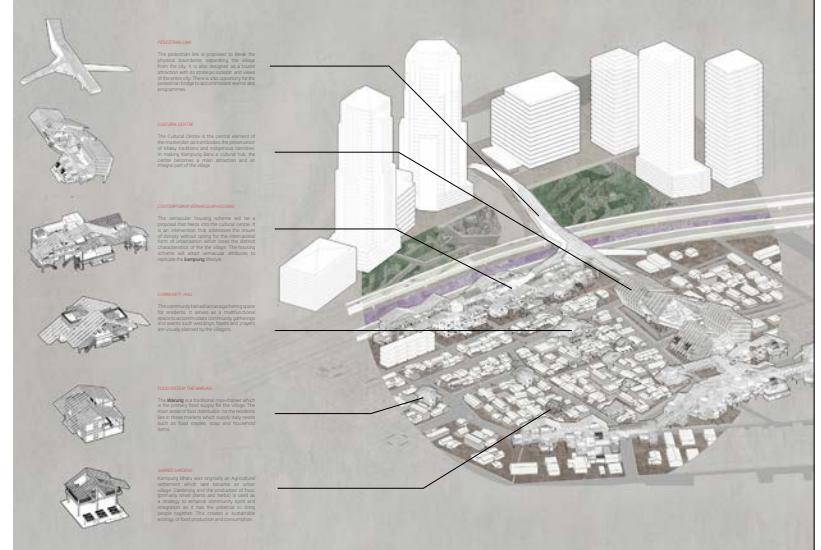
Jia Ai Siaw - Hybrid Droneport, Sibul, Malaysia, entrance



Jia Ai Siaw - Hybrid Droneport, Sibul, Malaysia, structural axonometric



William Davidson - Anthropocene Seed Bank, Greenland, coastal view



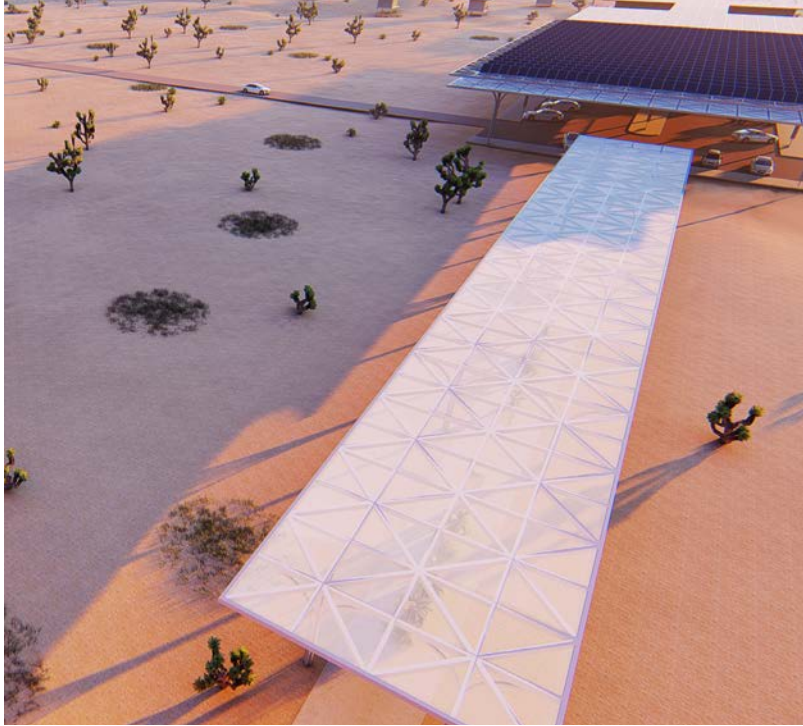
Muhammad Haseef Bin Muhammad Rafiei - Kampung Baru, Redevelopment, masterplan



Georgia Kritiotti - Budaya Maritime Terminal, Jakarta, Indonesia, local produce Market.



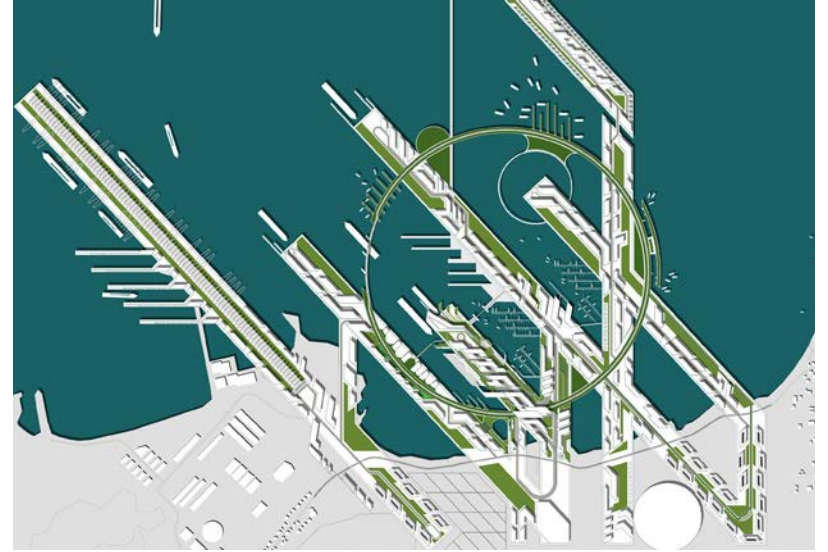
Muhammad Haseef Bin Muhammad Rafiei - Kampung Baru, Redevelopment, street view



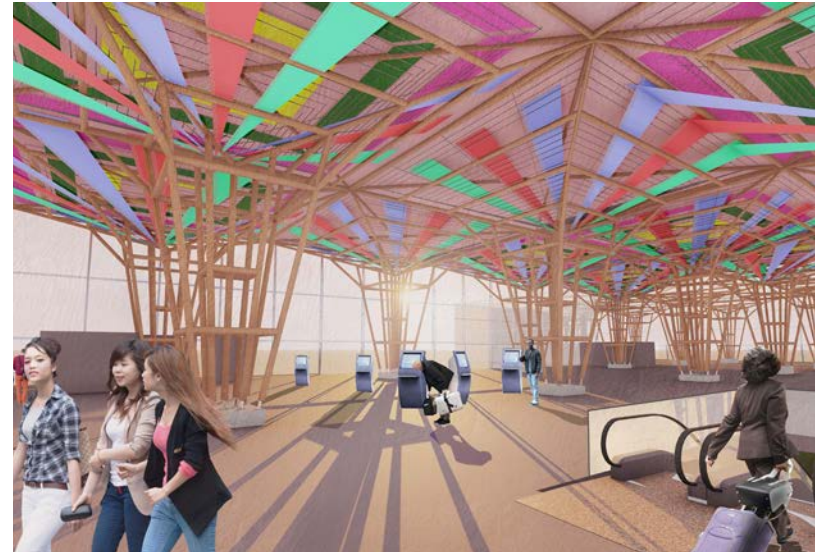
Polly Jasmine Clements - Hi-Desert Film Retreat, California, aerial view



Polly Jasmine Clements - Hi-Desert Film Retreat, California, studio workspace



Nur Faziun Binti Ramli - Langkawi Eco-Port City, Malaysia, masterplan



Ioana Andrada Calin - Kibera Informal Airport, interior view

URBAN SPATIAL EXPERIMENTATION

Staff

David Connor
Karsten Huneck
Vikram Kaushal
Becky Sobell

Guest Tutors

Bend Truempler, Max Rengifo

MArch 2

Jenny Bedford, Joseph Bennion, William Birch, Patrick Boyd, Zeid Bushnaq, Matthew Cox, Michael Ellis, Alexander Gaul, Jacob Graves, Emma Lindblom, Sofia Jassim, Kathy Lucas, Jack Poulton, Dan Renoso-Urmston, Thomas Smith, Joseph Smithard, Jonathan Southgate, Morgan Wild, Adrian Wong

MArch 1

Rachel Alty, Matthew Wreglesworth, Symmondeep Sandher, Laura Haigh, Oliver Matini, Viktoria Axioti, Thomi Steliou, Stephanie Papalla, Andrew Francis Chung, Aadil Sidat, Nicholas Royce, Aaron John Perry, Ben Bolton, Syed Hussain Bin Syed Abdullah, Natalie Liassi, Huzaifa Mulla, Sandhya Parekh, Emily Daye, Tamsyn Sydonia Rootsey-Freeman, Terrence Tin Wing Shum, Naile Alanli, Sam Walters, Marco Federico, Benjamin Jackson

At USE each student is encouraged to form an individual concept based on a thorough site analysis. The projects follow a (personal) narrative that is born out of the site's history and its inherent potential and which then transforms into an urban/spatial strategy and/or a building or structure that is developed through all design stages. The Atelier is exploring the boundaries of architectural practice and utilizes the techniques and working methods of other creative disciplines in particular fine art. As a result USE also creates ongoing collaborations between the MArch Course and the Fine Art Department of the MSA and organizes yearly symposia between the two disciplines. This year's Atelier's activities included: Field Trip to Venice Art Biennale holding a Symposium as part of the Sessions / October 2017; Art and Architecture Symposium at MSA / March 2018; MArch 1 Student Installations and Exhibition as part of the LFA (London Festival of Architecture) at osa/KHBT Studio London

MArch 2 Thesis Project
Manchester Re-envisioned

The topic for this year is to develop projects and spatial strategies in Manchester that investigate the nature and the spirit of a city that is booming and undergoing a renaissance. Recent

projects submitted by developers for planning show how this could also have a negative effect on the building quality and integrity. The aim for the spatial exploration is to maintain the rich tradition of building culture in Manchester and transform it into a contemporary one that responds to the current culture and needs and or challenge the Status Quo. The students were free to look at sites along the Canal between Old Trafford to the Manchester City Ground. The projects should explore the relationship between freedom and control in city development which poses the following questions: **Are underdeveloped spaces or wastelands in the city beneficial? When are we choosing to act and when not act and what is the framework from which we act within? How could planning and building strategies react to these issues and negotiate the complex realities of Manchester?**

MArch 1 / PS1
House and Home / Berlin

At USE we explored a specific type of house & home that will be increasingly important in the future due to the changing way we are living and working: The typology of a live/work space that provides a dwelling as well as spaces to work. Different models could be explored such as the typical

artist studio as well as a family home. The typology could also be expanded to create a community character by forming clusters of spaces for different individuals or groups/families. The site is located at Perleberger Str.62a (beside) in Berlin.

MArch 1 / PS2
Newman Passage Re-envisioned / London

Students developed strategies to transform KHBT's Studio in London which sits in a quirky little building of only 35sqm spread over 3 Levels. It is located in Newman Passage, a typical London Mews with great history and which has been used for film sets and fashion shootings etc. The task in PS2 was to create spatial strategies for the building as well as the whole Mews and its setting which should also be considered as part of the transformation process. Students have explored the nature of this location and develop individual briefs/strategies by using contemporary technologies and design methods whilst respecting the old structure and its values. The programme for the building/passage is totally open dependant on each student's concept. As part of the intensive week we were running a competition for an Installation for the roof terrace and/or the Passage.



Matthew Wregglesworth & Rachel Alty - Sanctuary for the Subversive, model



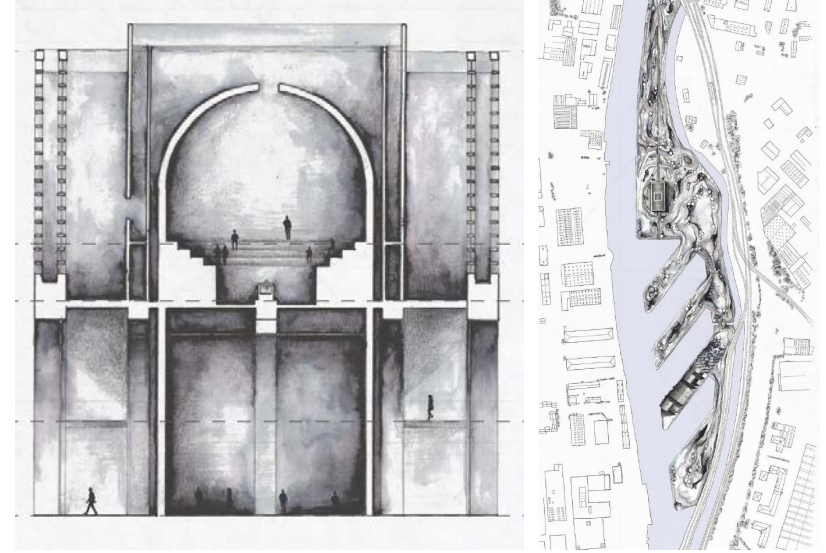
Nataie Liassi & Hussain Syed Abdullah - The Light Temple, plaster casts



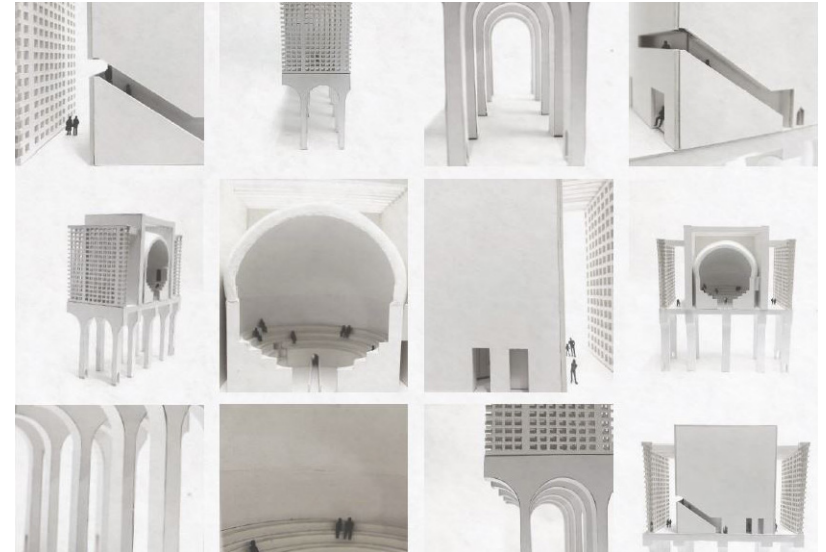
Emily Daye - Halfway House, model



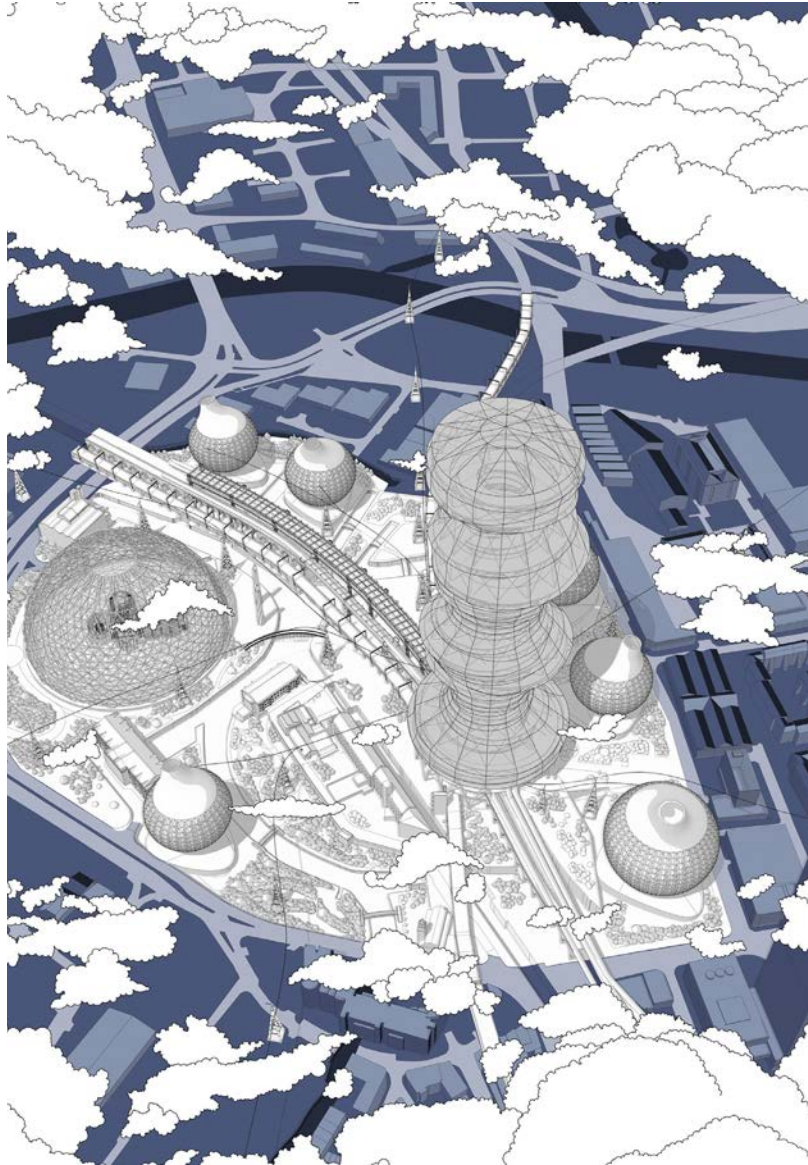
Michael Ellis & Jack Poulton - St Peter's Square Unveiled, model



Jenny Bedford - Pomona Cemetery, section & masterplan



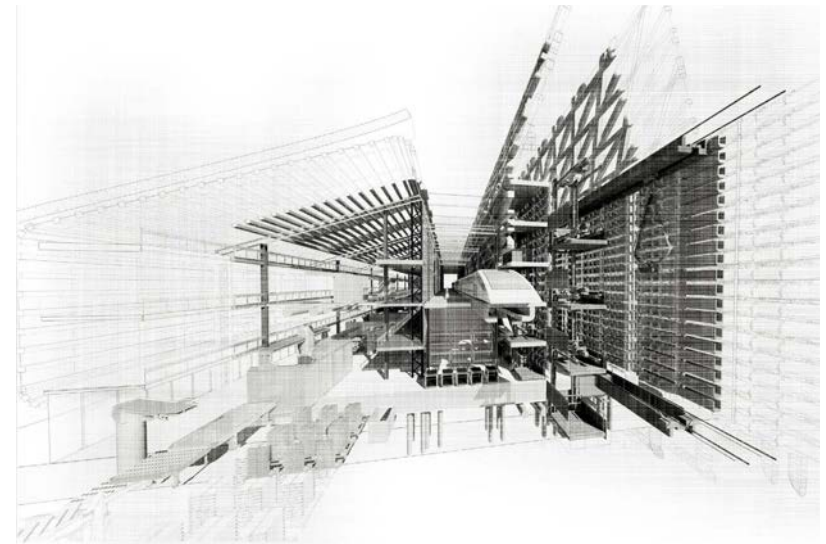
Jenny Bedford - Pomona Cemetery, model studies



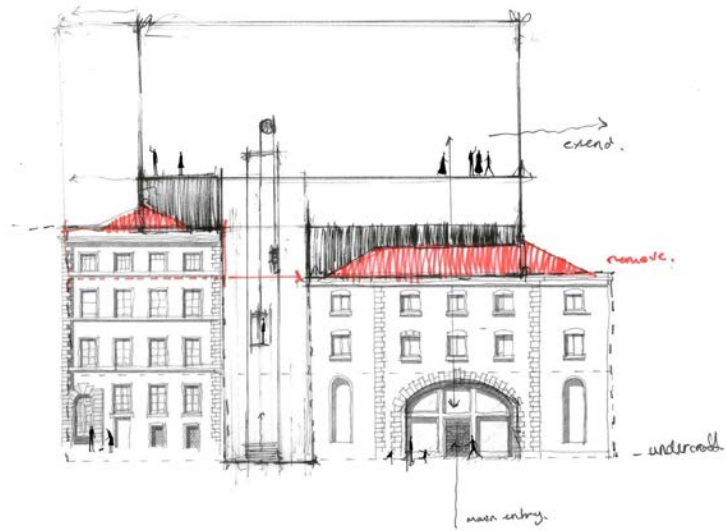
Alexander Gaul & Morgan Wild - Google North, masterplan



William Birch - Clean Meat Labs, elevation



Jonathan Southgate - Pomona Power, inside the power station



Joe Smithard - The Alternative School For Economics, sketch

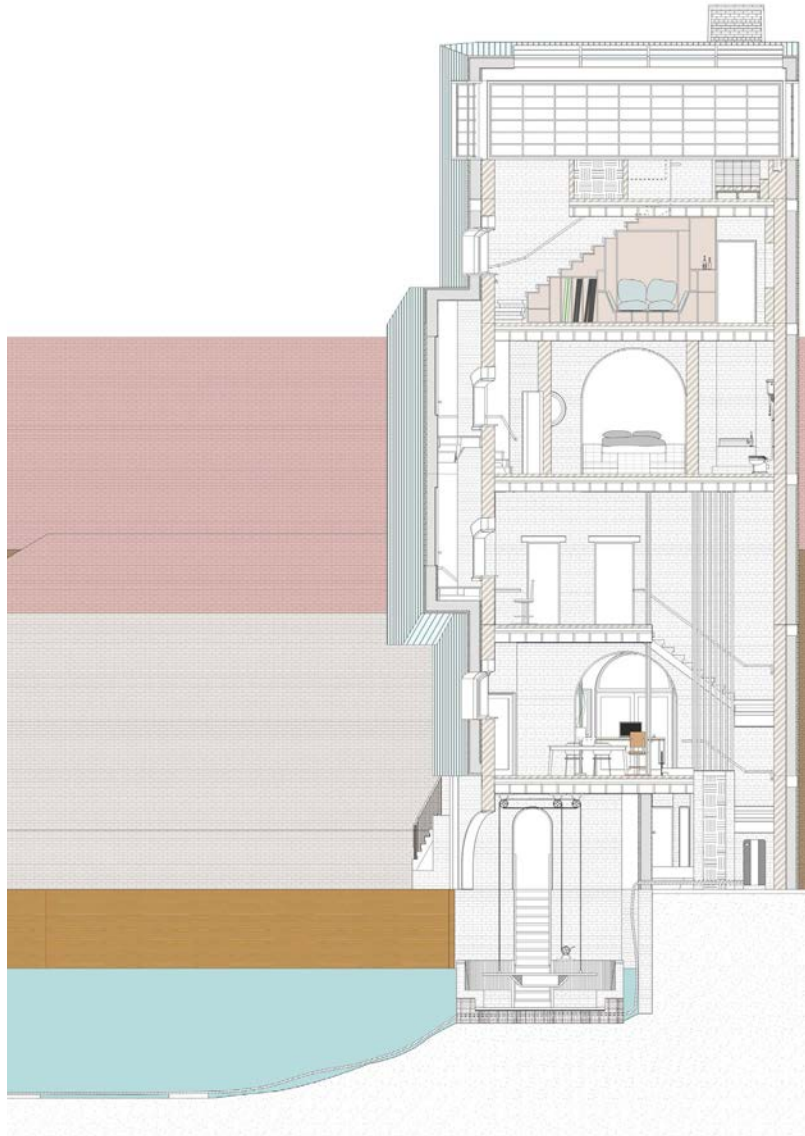


Jacob Graves & Tom Smith - Manchester by the Sea, Pomona Island Ship Lift, approach



Jacob Graves & Tom Smith - Manchester by the Sea, Pomona Island Ship Lift

Manchester School of Architecture

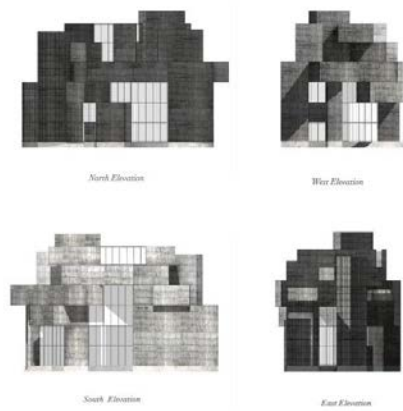
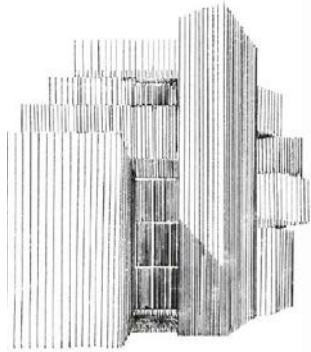


Joe Bennion - The House that Jack built, 1:50 section

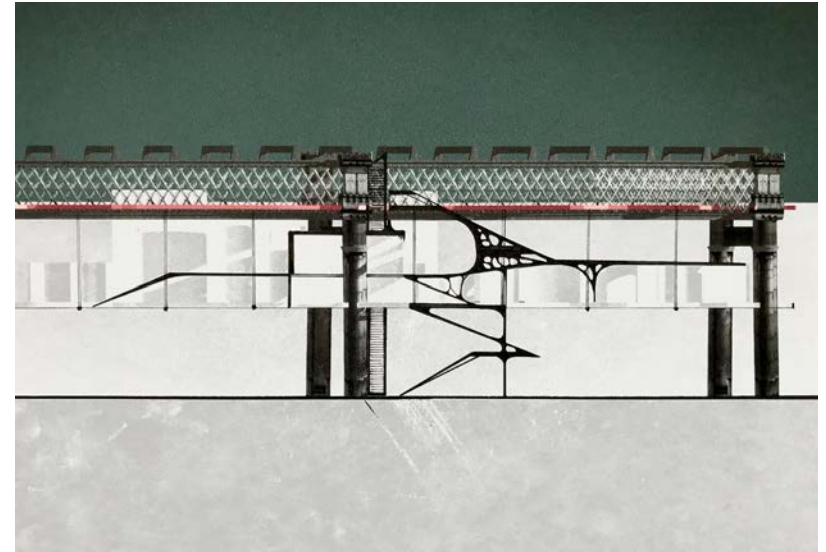
Manchester School of Architecture



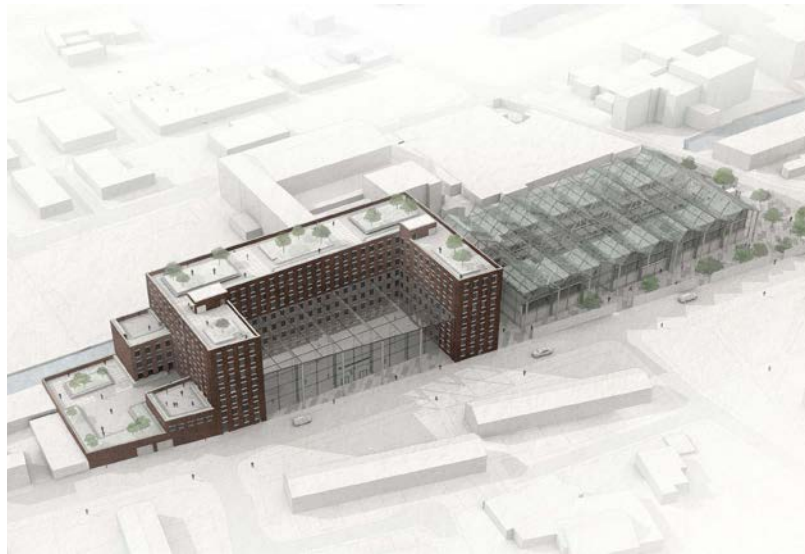
Matthew Cox - The Urban Hermit, The Altar



Emma Lindblom - Arching Over



Zeid Bushnag - Castlefield Manufactory



Patrick Boyd - Brunswick Mill Education Centre



Renoso Urmston - Heterotopia, light

DISSERTATION

Co-ordinator
Lukasz Stanek

The dissertation plays an essential role in the development of students' intellectual capabilities and resources and forms an important vehicle through which the skills of scholarship and research are cultivated and tested. It provides students with the opportunity to develop their own architectural interests through the pursuit of research, scholarship and written argument. The preparation and presentation of a dissertation of 8,000 to 12,000 words provides the opportunity to take this study to some depth.

The successful completion of a dissertation on a subject of some significance to Architecture and Urbanism is a requirement of part II of the RIBA (Royal Institute of British Architects) examination. The dissertation task is also structured to meet all ARB (Architects Registration Board) criteria.

The learning outcomes of the dissertation include the understanding of the complex influences on the contemporary built environment of individual buildings, the design of cities,

past and present societies and wider global issues. Furthermore, during their work on the dissertation, students get an opportunity to learn about histories and theories of architecture and urban design, the history of ideas, and the related disciplines of art, cultural studies and landscape studies and their application in critical debate. These conceptual tools allow them to understand the complex influences on the contemporary built environment of individual buildings, the design of cities, past and present societies and wider global issues. The work on a dissertation, students increase their architectural vocabularies through exposure to and discussion of a wide range of issues relating to the built environment.

When working with their supervisors on topics of their choice, students develop an ability to critically appraise the spatial, aesthetic, technical and social qualities of a design within the scope and scale of a wider environment. The inter-relationships between people, buildings and the environment are studied by means of various methods and approaches, including the used of available literature, personal conversations, surveys, field observations, or archival data. In this

way, students acquire research and analysis skills, a competency in crafting coherent, logical and well-written arguments; they develop presentation techniques as well as acquire knowledge about the proper use of citation and referencing conventions.

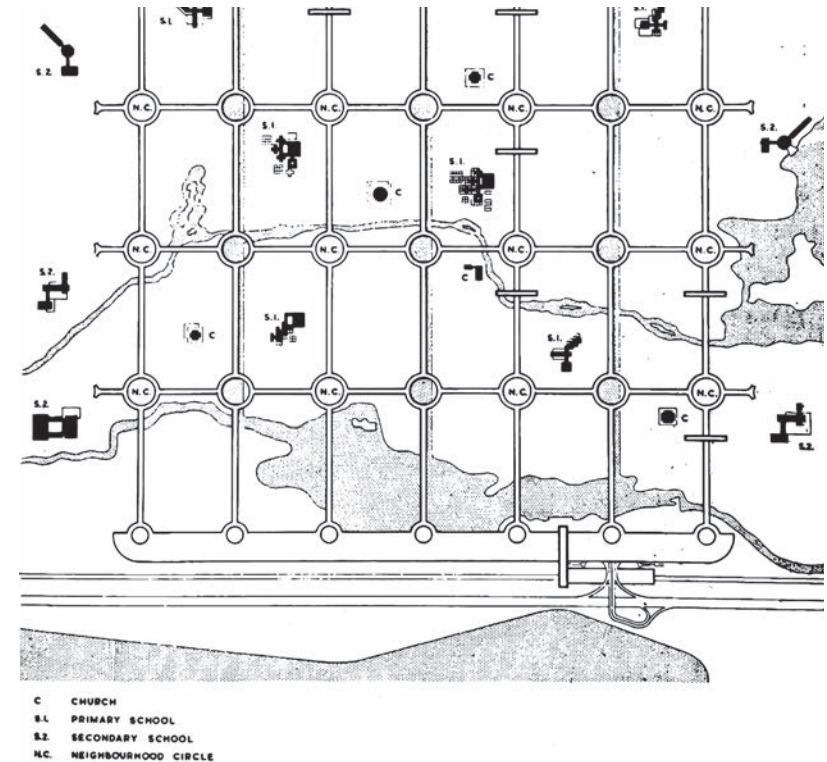


Figure 14: A masterplan of Motopia
(Source: Jellicoe, G. A., 1961: 145)

Svirskaitė Valdone



The Inverted Architecture of Morocco: The Islamic wall as a multifunctional element and its contemporary development in the 20th and 21st centuries

Petka Petkanova

Permanent Temporariness



AGGELA SAVVA

"I remember that our house used to have a large backyard full of trees. The rooms inside the property were small and all the kids were sleeping in the same room, but along with our garden we had a large living area. My three kids used to play all day in summer in the garden and we were sitting under the shadow of the trees. Now everything is gone. I visited my house after the gates opening but unfortunately it has now been demolished".

(Interviewee A. Savva 2018)

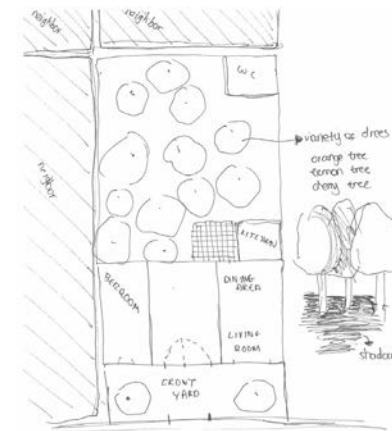


Fig 19. Aggela Savva's sketch of her home in Famagusta

Thomi Steliou

TECHNOLOGIES

Co-ordinator

John Lee

'It is quite ironic that Louis Sullivan ... is not only considered the father of modern architecture but also the evangelist of its gospel 'form follows function'... For both Alberti and Sullivan, ornament is never a trick to avoid horror vacui, but a way to give architectural elements their own singular, finite material appearance... ornament always addresses the wall as an agent that goes beyond its necessity as a partition or structure.

But above all, the wall is a cultural object that directly interferes with our social and political understanding of the city.'

Aureli, P.V. (2013) 'The Thickness of the Facade' in El Croquis 166 'Caruso St John: Form and Resistance', 2013

It is exactly 50 years since the Ronan Point disaster. There has probably been no time since then when the technology of architecture has been under greater scrutiny. The Grenfell Fire has rightly caused the industry as a whole to reflect on practices and systems that contributed to the terrible events of 2017. There has rarely been a time where the drive for ever cheaper

buildings, aesthetic and sustainability improvements, and the public good have seemed so much in conflict.

The RIBA has properly set out the need for technology to be taught in the same context as architecture as a whole - that is, as a discipline that operates in a social, political, historical and artistic setting. Aureli's quote captures the role of an element as simple as a wall in communicating rich and complex ideas for and to us. A professionalism and duty of care for the nascent architect is built into the educational framework.

At MSA, there has been a shift in emphasis of technology teaching for 2017-18, moving the key outputs to the first MArch year through the new Professional Studies 1 and 2 units. Whilst still operating within the distinctive Atelier structure, they offered the opportunity for groups to explore the same thematic projects in an intensive pair of short, focused design projects.

PS1 and PS2 are complementary but discrete programmes that aim to demonstrate the breadth and depth of a student's knowledge, with a particular focus on professional practice. The outcome will be a detailed building proposal under one theme each: 'House

and Home' in PS1, and 'Building Re-use' in PS2. It is no accident that these themes and types form the bulk of the typical architect's design diet in the UK today.

In the Intensive Weeks that launched the programmes, we welcomed speakers from Peter Barber Architects, Delta Construction, Mace, Purcell, and more. Their input was intended to provide potential ingredients for the recipe that each Atelier was concocting.

The products of this initiative are evident in the submissions this year. There has been an extraordinary range of solutions to both of these technical themes, the semester-long projects taking the students to greater depths of understanding of the relationship of technology and architecture.

For the MArch upper year, we again partnered with engineers including Arup, Buro Happold, Cundall, and Civic.

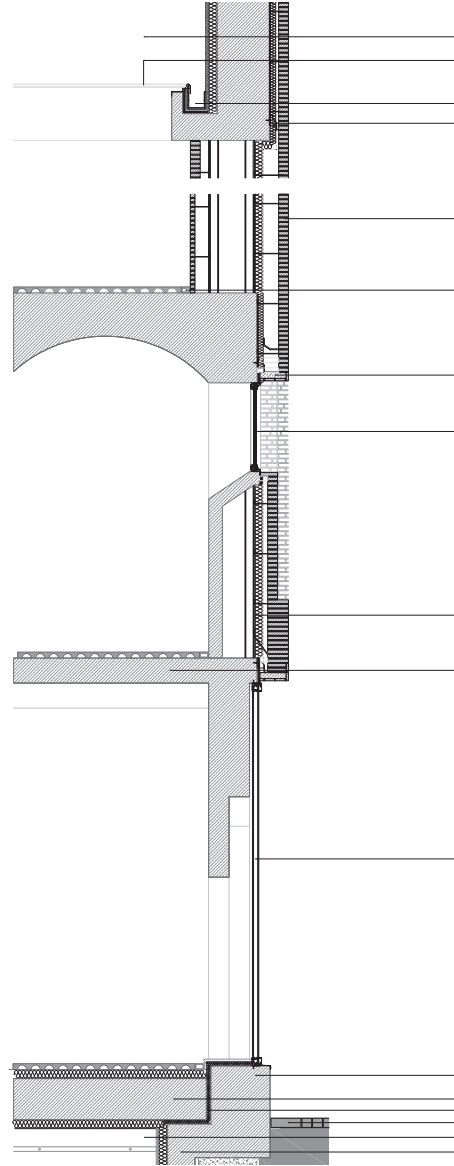
Students initially developed their work through the exploration of gallery typology case studies, analysed from the perspective of Building Regulations and BREEAM compliance, as well as architectural ambition and tectonic strategies. This precedent work then

formed a template for technical analysis of their own projects in the final submission. We particularly thank Arup for their support through the 'Adventures in Engineering' Series that provided stimulating work from the cutting edge of engineering practice worldwide.

Our intention remains to ensure that architecture is taught as an integrated discipline. That means we see decisions about technology sealing, insulating and sheltering as architectural in essence. And it means we see architecture as a discipline of making and shaping physical resources for social, historical and artistic effect. And Grenfell is a stark reminder to all that the professional also has a moral obligation to design well for the wellbeing of their fellow humans.



Karissa Tykslind & Rebecca Parkinson



PRE-FAB EXTERNAL WALL

1. 140mm timber stud frame
 2. 130mm wool insulation between battens
 3. 9mm OSB board
 4. Vertical rails with clip inlays for rain-screen system
 5. Breathable membrane
 6. Vapour barrier
 7. 38mm service area including electric & water
 8. 20mm pine internal finish panels
 9. Steel frame window
 10. Water pipes in service area
 11. Electric fittings
- * steel & aluminium clip-in rain-screen panels installed on site

PRE-FAB INTERNAL WALL

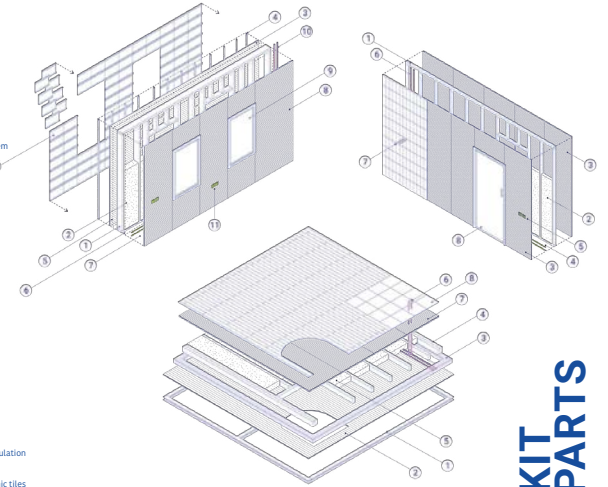
1. 60mm timber stud frame
2. 50mm insulation for acoustic separation
3. Internal finish as pine panels or ceramic tiles
4. 38mm service area including electric & water
5. Electric fittings
6. Water pipes in service area
7. Fitting ready for sanitary accessories
8. Timber frame doors

PRE-FAB FLOOR

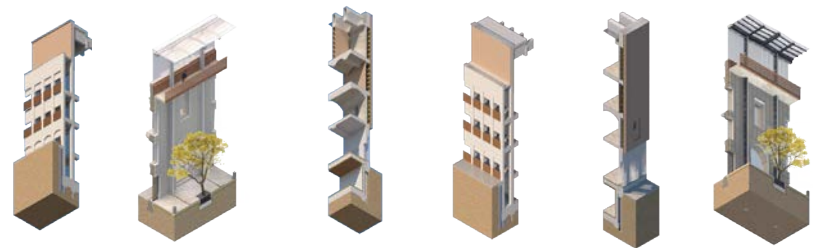
1. Steel frame beams as primary structure
2. 22mm OSB board
3. Wall base plate as fixing point for wall panels
4. 125 mm timber frame floor joists with 60 mm insulation
5. Services in service area between floor joists
7. 22mm chipboard
8. Floor finish as carpet, timber floor boards or ceramic tiles

35/

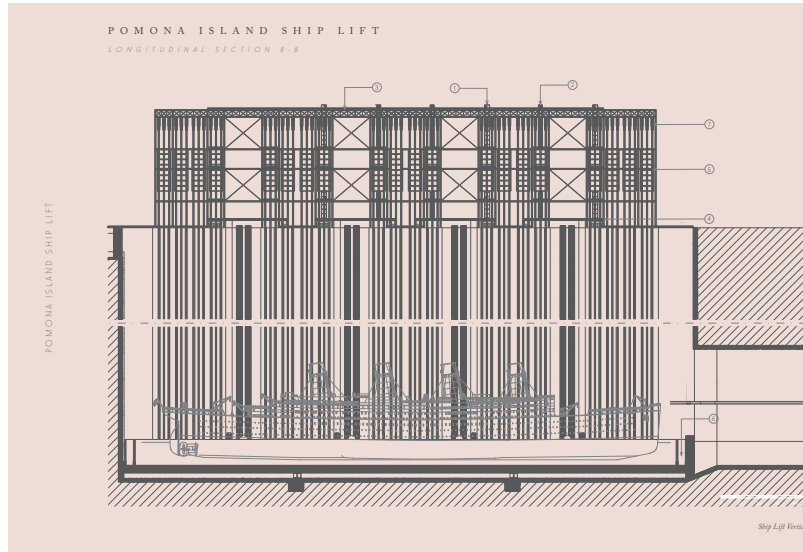
Erika Mikulionyte



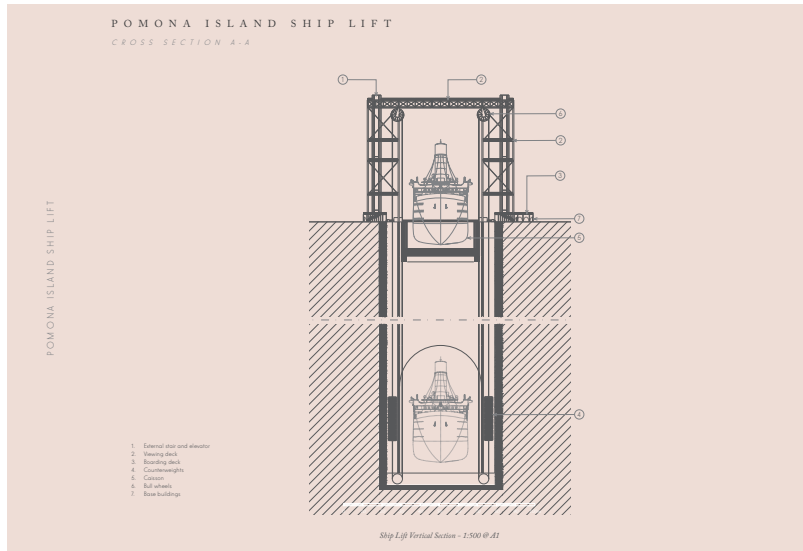
KIT PARTS
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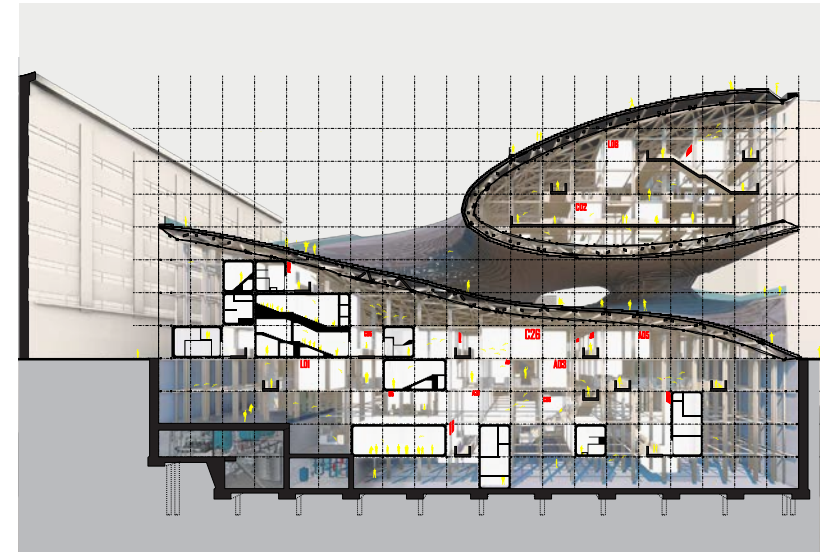
Karissa Tykslind & Rebecca Parkinson



Thomas Smith & Jack Poulton



Thomas Smith & Jack Poulton



Mahmud Tantoush



Tom Fantom

To finalise the facade and structural connections within my building, I produced a 1:58 model cutting through a bay of my building. I explored several castings of the stone facade panel to play with colour and texture, finally settling on a monochrome finish which has developed to become the internal finish of the panel. The 3D printed nodes have also allowed me to explore modularisation and standardisation within the structure to make it as efficient as possible. The coloured volumes explored how the internal space of the space frame could be inhabited.

PROFESSIONAL STUDIES

Staff

Rob Hyde

John Hickey

Overview

The Professional Studies Unit plays an essential role in the development of the student's project and business skills + forms an important vehicle for the students to reflect upon their studio work and their own career trajectories post-studies, with particular emphasis on the impact of possible alternative future contexts.

Delivery is in partnership with the RIBA ensuring linkage with further study at Part 3 and involves 70+ diverse local, national and international experts in their fields delivering lectures/ group exercises contextualised by unit staff. This approach ensures exposure to diverse stakeholders and constantly maintains currency/ relevance of the unit content/ material.

The unit is both focused/expansive and procedural/reflective looking at the role of the Architect [and the Architecturally trained] in projected contexts of the short, medium and long-term futures in respect of current operations and emerging issues/disruptions [challenges

+ opportunities] through both orthodox and unorthodox alternatives at the core, periphery, edge of property + construction/ creative industries [and beyond]. It is a platform to connect internally with students sharing previous experiences/ career aspirations, bringing together the many Atelier studio cultures into one forum. It is also a platform to connect externally for dialogue between the students, school, alumni, profession/ wider industry and experts from Architecture and related fields, allowing for flexibility/ adaptability in real-time to frame and respond to developing trends.

Collaboration is a key part of the unit. Students form cross-atelier 'proto-practice' teams developing organisational identity/ specialisms and occupy separate practice tables at lectures arranged cabaret-style for delivery and engagement.

The 'proto-practice' distributes the workload fairly and equally amongst members and is required to hold its own seminars/ make presentations outside of lectures to share the detailed information with all members in order that a full understanding/ reflection on all the issues is exchanged to facilitate group outputs and inform individual outputs.

Student Proto-Practices



Objectives

- Provide a basic toolkit to enable the production of Architecture [in its widest sense and by whatever route], helping the student to articulate their position into a real world context.
- Use RIBA/ARB criteria as a benchmark and in anticipation of RIBA Part 3, but

not simply as a précis. It intends to extend beyond this and be relevant to those students intending to do both traditional and diverse roles or intending to work outside of a UK context.

- Exposure to diverse stakeholders [traditional design/ project team and beyond] to create a genuinely reflective

knowledge exchange forum to enable the student, through collaborative workshops, to provoke, question and debate with diverse visiting experts, tutors and each other.

- Facilitate a dialogue on adaptability between the orthodoxy of conventional architectural production and alternatives within the context of a rapidly evolving and expanding contemporary professional field/ context and wider society.

- Promote awareness of economic/ political/ social/ future contexts, business administration strategies and planning + develop knowledge of the diverse nature of engagement for architects in the production of 'Architecture'.

- Enable exploration of the challenges and opportunities of emerging issues/ disruption [e.g. Housing Crisis, Devolution, IoT, AI etc.] and future forms of practice/ praxis [e.g. Collaborative, multi/inter-disciplinary, systems design, digital fabrication, research based practice etc.].

Students are therefore encouraged to be...

- Focused + procedural but also expansive + reflective in their critical analysis of their course content.

- Conventional or unorthodox in approach/proposals to course output.

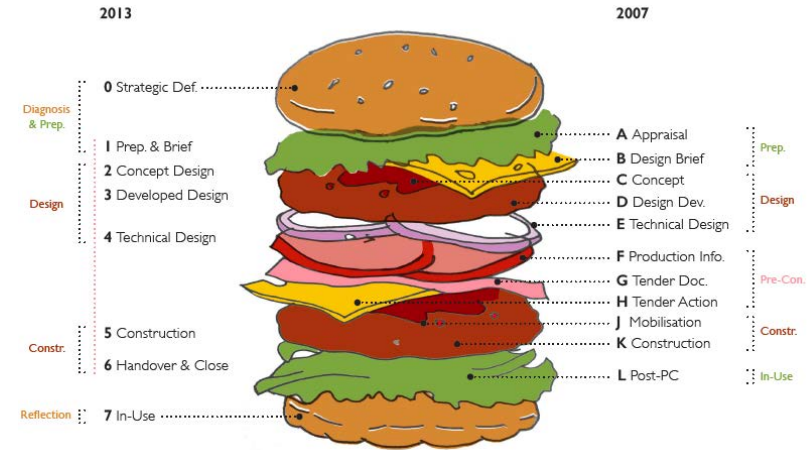
- Understanding of their existence in an expanding transdisciplinary contemporary field of dissolving professional boundaries within rapidly changing disruptive contexts.

- Neither optimistic nor pessimistic – rather to be realistic and opportunistic.

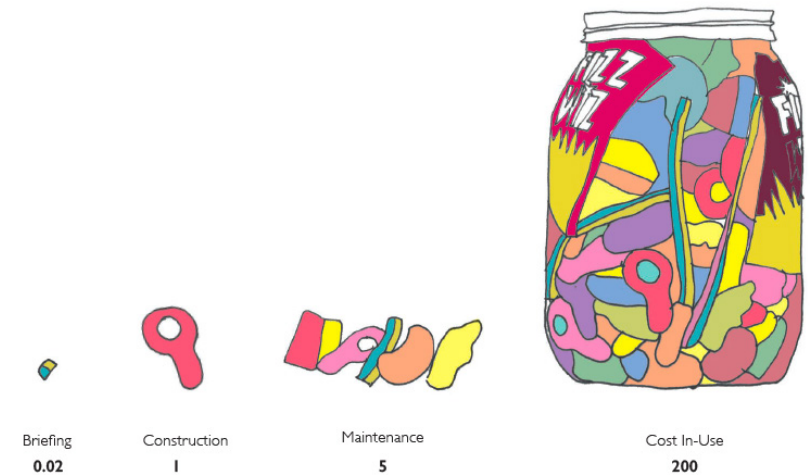
- Supporting symbiosis/ synergy with studio without one driving the other.

- Independent learners but also collaborative in approach to raise the entire cohorts collective intelligence.

- Open to integrate with own studio work and to view Professional Studies through the lens/ position of their Atelier culture and their personal thesis project [and vice versa] through students engaging with studio-practitioner collaborators as well as Planning, Building Control, Community Consultations etc. within their project sites.



Krishna Patel - Plan of Work, Compared



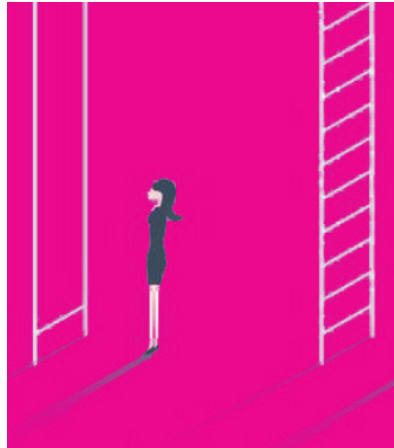
Krishna Patel - The Cost of a Building

Content / Structure

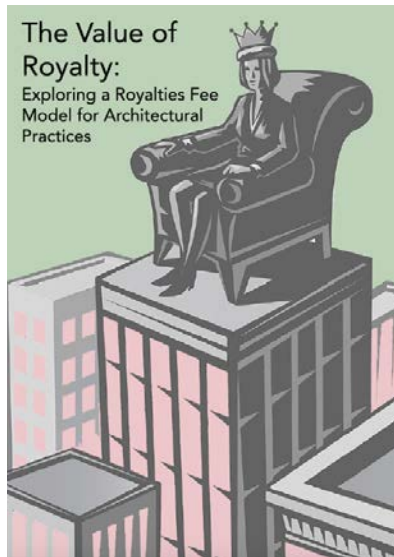
The content [along with Atelier Studio Units] prepares students for future employment and Part 3 in respect of the knowledge and understanding of the profession and related procedures, industries and organisations in the contemporary setting of Architecture and the need to be flexible/ adaptable to future disruption [or even to be the disruptors themselves!].

Teaching consists of an extensive series of lectures delivered by national/international experts and authoritative figures who are engaged in contemporary design, development, management and practice and those across diverse and relevant sectors of business and industry. This is arranged into two main distinct sections of delivery in a series of weekly day-long lectures, workshops, tutorials, clinics, and symposia sessions with visiting speakers and associated exercises and plenaries:

- The first part deals with Project Management/ Delivery and includes: context, professionalism, operation, property + contract law and management.
- The second part deals with Business



Andrada Calin - The Architectural Ladder



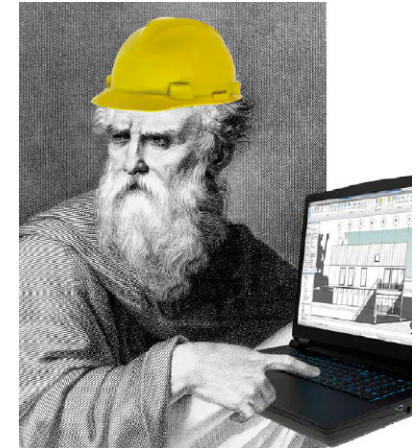
Isobel Robertson - Royalties

Management/ Structures + Diverse Engagement and includes: business set up, management and operation, collaborators and alternative practices.

- This is supplemented by talks on employability/careers and one-off events connecting practice and academia. Along with weekly contextualising seminars/ discussions/ Q+A Sessions [before/after specialist input], one-to-one surgeries, group tutorials, weekly focused reading and associated online material etc.

- This past year also included keynote talks, the 'Client/ Architect Symposium' [with both developers and contractor clients], a meet the examiners/ speakers/ employer's mixer to facilitate debate and integration of discourse into unit output and opportunity for students to attend CPD and conferences etc.

In addition, there are knowledge exchange platforms to encourage collaborative/collective intelligence [through sharing information, discussion and reflection] allowing students to engage with each other [and practitioners] on current/ future issues and to share their own experience to date and thoughts on personal future career trajectories.



Jonathan Southgate - Master Builder



Jack Poulton - New Fee Models

Output

The output is a personal positioning document that can also form the basis for Part 3 study. However, it is also an opportunity to critically appraise current Project/ Business processes/ procedures/ structures to suggest alternatives and to map personal potential career trajectory[ies] through the lens of students own atelier/ studio work and experience to date, exploring where and how the student wishes to operate/ engage in society in the future.

Output consists of two collaborative group reports completed within the students 'proto-practices':

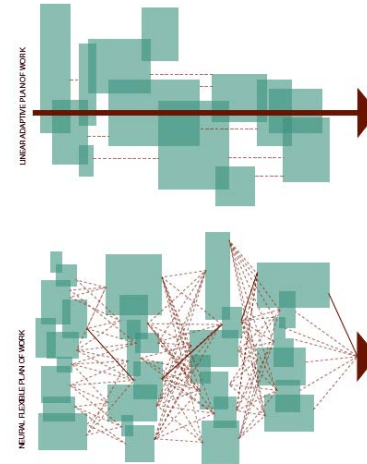
- Firstly, a presentation to a practice board of directors on business management/ operation
- Secondly, a presentation to a clients board of directors on project management/ operation
- Both panels are represented by industry partners and part 3 examiners and staff

The collaborative work is then used to produce two individual Critical Appraisals:

- Firstly, a specific review of the complexity/contradiction and effectiveness of current development procedures/ processes/ structures of an Architectural project, critically appraising and making recommendations/ propositions for improvement on productivity/efficiency without compromising standards.

- Secondly, a reflection on the alternative role of the Architect/ Architectural services and ways the business of Architecture has been structured in the past and could be in the present and future [and considering geographical location]. Students are encouraged to suggest proposals/ propositions for improvement and the way in which Architecture [or Architect/Architecturally trained] might most efficiently be provided/provide or add value [in traditional or non traditional areas] in the future [short, medium and long-term]

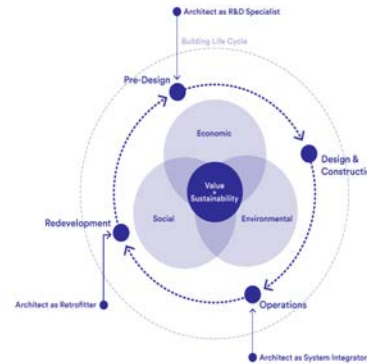
Finally, the student is asked to provide a self-appraisal/SWOT analysis to reflect on their future intent for trajectory beyond Part 2.



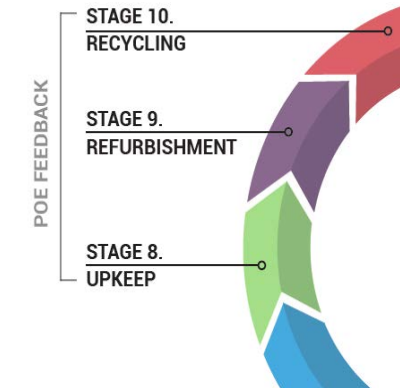
Cristina Martinez - Complex Reality of the Linear Plan of Work



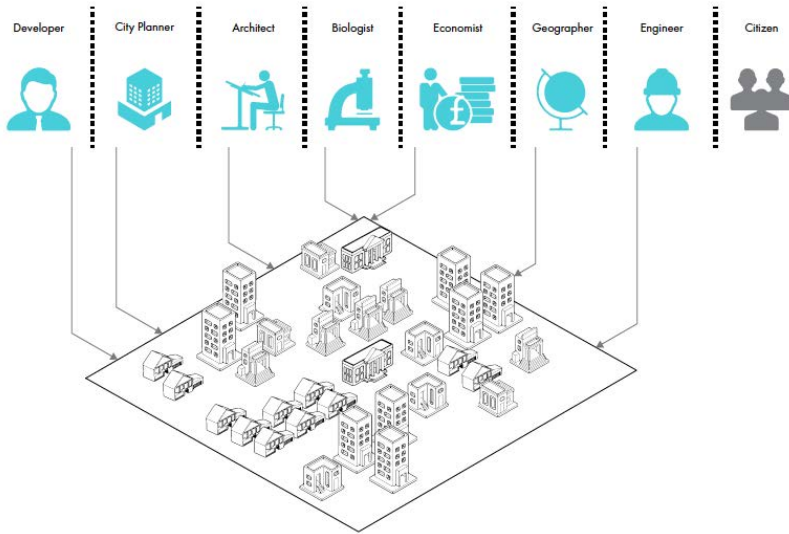
Stephen Sullivan - Architect & Contractor, What is Architecture?



Connor Armitage - Designing for Lifecycles, adapted by Cannon



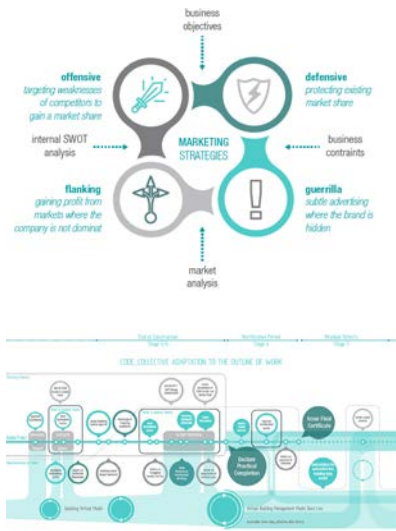
Celia Cooper - Proposed Additions to Plan of Work



Manchester School of Architecture

Manchester School of Architecture

Hristo Dobrev - Siloed Views on Planning City

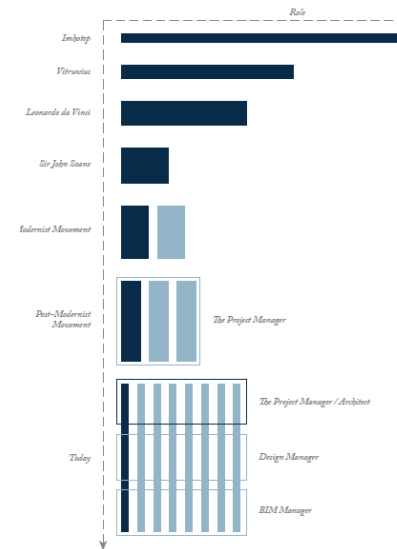


Code Collective - Marketing Strategies, Adaptation to Plan of Work

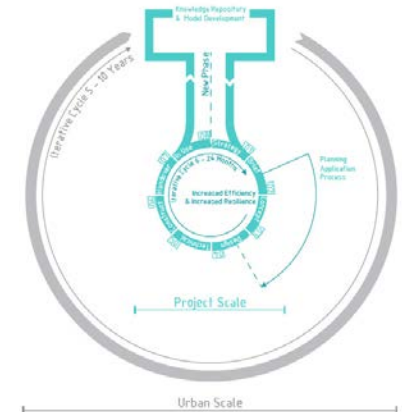


Beth Nelson - Erosion of the Architect

10p Proto-Practice Team



Thomas Smith - Changing Role of the Architect



Sam Bland - Non-Linear Phasing



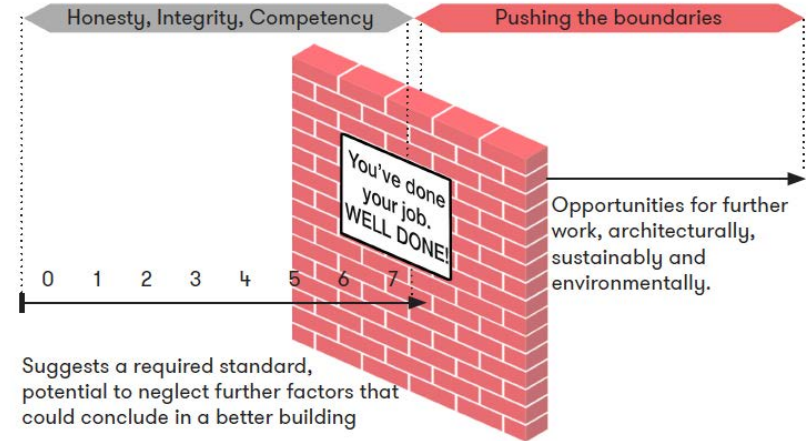
The world is changing fast. If we're still using the old way of working, we will get left behind.

Code Collective Video Still

Manchester School of Architecture



Client-Architect Symposium



Kathleen Lucas - Pushing the Boundaries

Manchester School of Architecture



Rebekah Parkinson - Expectation vs Reality

RESEARCH METHODS

Manchester School of Architecture

Manchester School of Architecture



PHASE: Spatial Capacities - proposed densification of Chorlton Park, demonstrating how Manchester housing targets could be met through a small number of intense strategic developments

Art and Architecture

Co-ordinator

Dr. Stephen Walker

Students

Aadil Sidat, Charlotte Jean Hagerty, Cho Yee Mok, Conor King, George Kesek, Daniel McBride, Dean Miles Eccleston, Diana Osmolska, Jaemin Shin, Matthew Hykin, Matthew Wreglesworth, Naile Alanli, Natalie Liassi, Sandhya Parekh, Shivani Anitha Gunawardana

Guests

Joachim Krausse, Mary Copple, Sabine Hansmann from the *Image Knowledge Gestaltung. An Interdisciplinary Laboratory, Cluster of Excellence, Humboldt-Universität zu Berlin.*

Over the longer history of architecture, its relation to art practice has been both contested and championed. Is architecture an art? (Indeed, is it 'the mother of all arts?') If so, what is the relationship between architecture and building? Should these disciplines be kept separate and pure? Can architecture learn anything from art? Can architects adopt, or pursue, art practice? How might interdisciplinary practices differ in their organisation and output

from more conventional architectural offices?

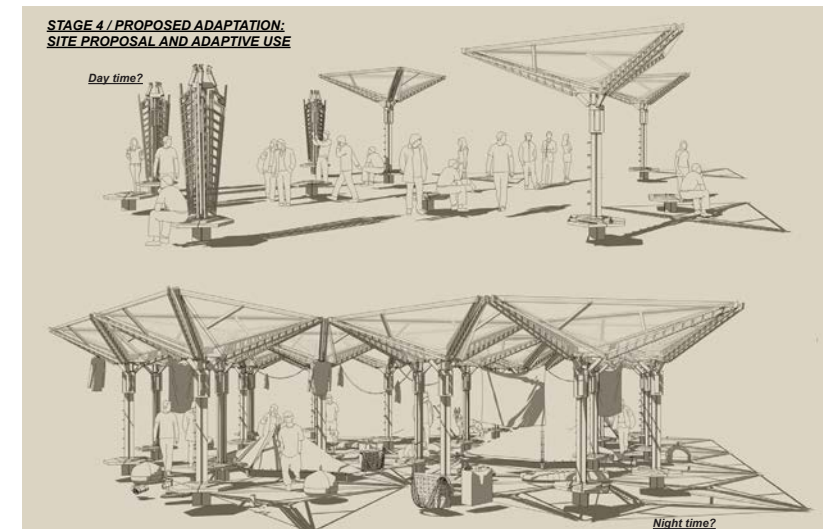
This workshop focused on recent exchanges between art and architecture. The aim was to introduce a range of ideas that emerge from art practice, and to trace their influence on and relevance for architecture. By undertaking a structured series of research investigations, the workshop introduced a variety of expanded concepts, tools and knowledge that could be related to students' own architectural design practice.

Initial research took place in small groups. Each group was given an overarching theme and a set of key readings/examples to begin from:— one artwork/artist: one theoretical text: one architectural practice/project. Themes included: Site Specificity; Environmental Art; Performance Art; Formalism; Geometry; Conceptualism; Documentation; Instruction based practice; Technology and Spectatorship; Institutional Critique; Critical Architecture; Exhibition; Curation. The outcome from this group work was a networked research dossier in the form of an annotated network diagram and an annotated, shareable Zotero bibliography.

The second phase of workshop involved the development of a research-led proposal for a pavilion, a building or object type that sits awkwardly between architecture and art. Although the architectural pavilion has a very long history and a very wide range of geographical, cultural and 'functional' applications, in current discourse and practice it has become closely connected with art institutions such as the Serpentine (London) or MoMA/PS1 (NYC). Additionally, the sheer number of pavilions being constructed annually seems to have increased nearly fourfold

between 2010 and 2015, while specific prizes for temporary architectures, including pavilions and pop-ups, have also emerged. In short, the pavilion as a project is enjoying a period of rude health.

Nevertheless, it remains difficult to pin down the pavilion as a unified building type. Its longevity, coupled with the huge variety in realisation, invites speculation, challenge and (re)appropriation, although this had to be approached with some critical awareness.

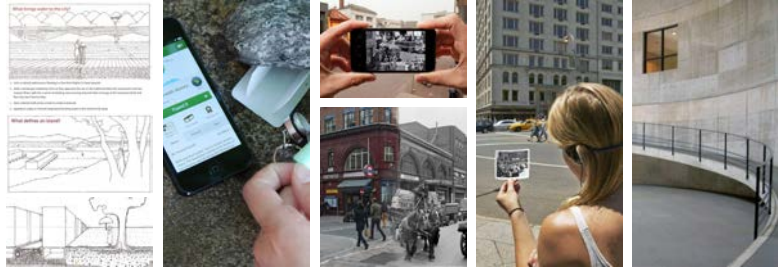


George Kesek, Conor King

PRECEDENTS //

05 SELF-GUIDED TOURS//

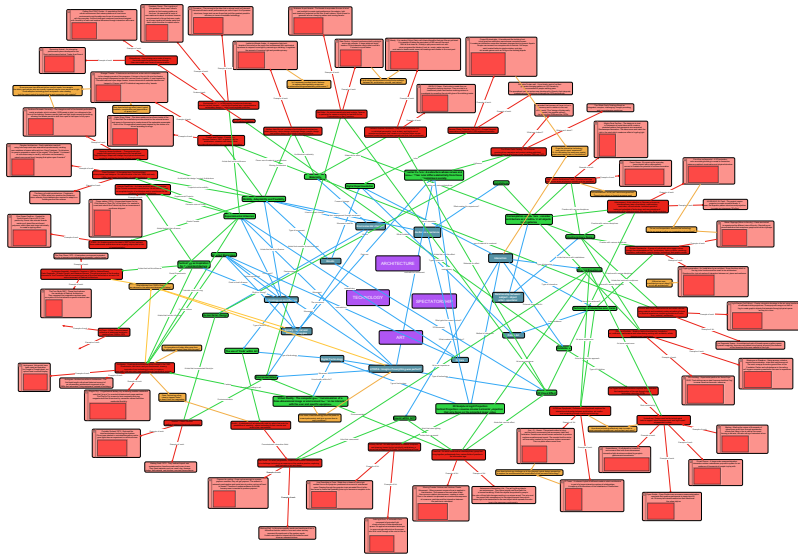
- Treasure hunts
- Location based art
- Place making activities
- Exhibiting the city
- Providing information to everyday locations



San Francisco Bay, Bay Lexicon by Jane Wolf
 Geo-cach app <https://www.geocaching.com/play>
 Street-museum app <https://www.museumoflondon.org.uk/discover/museum-london-apps>
 Janet Cardiff and her itinerary guided walks
 Andorak, self-guided walking tours around Nottingham

WHAT IS ART?
 WHAT IS PLACE?

Natalie Liassi, Diana Osmólska, Sandhya Parekh



Art & Architecture Sample Network- Technology and Spectatorship

INSTRUCTION BASED PAVILION

RUDDOLF LABAN

RUDDOLF VON LABAN (1879-1958) AN AUSTRO-HUNGARIAN AND DANISH THEATRICAL THEORIST. HE IS NOTABLE AS ONE OF THE FOUNDERS OF MODERN DANCE IN GERMANY. HIS WORK LAID THE FOUNDATIONS FOR LABAN MOVEMENT ANALYSIS, LABANOTATION (DANCE NOTATION SYSTEM) AND OTHER MORE SPECIFIC DEVELOPMENTS IN DANCE NOTATION. THROUGH HIS WORK, LABAN PASSED THE STATUS OF DANCE AS AN ART FORM AND HIS EXPLORATION INTO THE THEORY AND PRACTICE OF DANCE AND MOVEMENT TRANSFORMED THE NATURE OF DANCE EDUCATION.

WHAT IS LABANOTATION?

WHEN A PERSON MOVES, WHETHER OF THEIR OWN ACCORD OR WHILE FOLLOWING AN INSTRUCTION, THE OUTER SHAPE OF EACH MOVEMENT CAN BE DESCRIBED BY CHANGES OF POSITION IN SPACE. THE TRANSITIONAL PATHS BETWEEN EACH MOVEMENT THAT A PERSON MAKES FORM A LINE OF REASON FOR THEIR BODY. THIS SPACE WITHIN REACH OF THE BODY IS KNOWN AS THE 'KINESPHERE'.

THE KINESPHERE IS THE SPHERE AROUND THE BODY WHOSE PERIPHERY CAN BE REACHED BY FULLY EXTENDED LIMBS WITHOUT STEPPING AWAY FROM THAT PLACE WHICH IS THE POINT OF SUPPORT WHEN STANDING ON ONE FOOT.

A PERSON CAN NEVER LEAVE THEIR 'KINESPHERE', LABAN DESCRIBES IT AS 'ALWAYS WITH US, LIKE IN A HOLE'. THEREFORE, TO MOVE BEYOND THE BOUNDS OF OUR 'KINESPHERE' WE CONTINUALLY CREATE A NEW POINT OF REFERENCE AROUND WHICH OUR SPHERE OF MOVEMENT EXPANDS. EVERY DIMENSION OF A PERSON'S 'KINESPHERE' HAS REFERENCE TO THE HUMAN BODY.

OUR INSTRUCTION BASED PAVILION IS CONSTRUCTED BY THE USER WITHIN THE LIMITS OF THEIR 'KINESPHERE'. ROOF AND DOWNERSHIP OF MATERIALS SUCH AS LIGHT CAN RECORD THEIR PATH OF MOVEMENT AS A FORM, GRADUALLY BUILDING UP THE PAVILION AROUND THEIR BODY.

LABAN IDENTIFIES THREE 'BASIC ELEMENTS OF ORIENTATION IN SPACE' WHICH ARE 'LENGTH, BREADTH AND DEPTH'. HE DESCRIBES THE DIRECTION OF THE GIVEN DIMENSION: 'BY FOLLOWING LENGTH, OR HEIGHT, HAS TWO DIRECTIONS UP AND DOWN, BREADTH HAS TWO DIRECTIONS LEFT AND RIGHT, DEPTH HAS TWO DIRECTIONS FORWARD AND BACKWARD'. HE ALSO STATES THAT 'THREE COORDINATE THE HUMAN LEVEL MAY BE DESTINGUISHED: ONE ON THE FLOOR, ANOTHER AT THE MID-HEIGHT OF THE BODY AND THE THIRD AT THE HEIGHT OF THE HANDS, WHEN RAISED ABOVE THE HEAD'. THE INTERSECTION OF THE MID-POINT BETWEEN THE DIRECTIONS OF EACH DIMENSION IS BOTH THE BODY'S CENTRE OF GRAVITY AND THE CENTRE OF THE 'KINESPHERE'.

LABANOTATION WILL BE USED TO INSTRUCT THE MOVEMENT OF THE USER TO BUILD THE PAVILION. LABANOTATION UTILISES SYMBOLS TO DIRECT MOVEMENT WITHIN THE DIMENSIONS AND LEVELS DESCRIBED ABOVE. THE DIAGRAM BELOW EXPLORES THE NOTATION IN TERMS OF A GRID SPACE WITHIN A PERSON'S 'KINESPHERE'.

LABAN, R. VON, *LEARNING TO DANCE: THE LANGUAGE OF MOVEMENT*, A SUBSECTOR TO OXFORD UNIV. PRESS, INC., BOSTON, PA, 11, 12

INSTRUCTION BASED RESEARCH

OUR RESEARCH INTO INSTRUCTION-BASED PRACTICE AND DOCUMENTATION HELPS US TO REALISE THAT ALL DOCUMENTATION PRODUCTS ARE IN A WAY INSTRUCTION BASED, AS INSTRUCTIONS ARE MADE IN THE FORM OF TECHNICAL DRAWINGS. THE QUALITY OF THESE INSTRUCTIONS ALONG WITH THE SKILLS OF THOSE INTERPRETING THEM WILL INFLUENCE THE FINAL PRODUCT.

AS A COMMENT ON THIS PROCESS, WE HAVE REPLACED TECHNICAL DRAWINGS WITH LABANOTATION - A NOTATION SYSTEM USED FOR ANALYSING AND RECORDING HUMAN MOVEMENT. THESE INSTRUCTIONS WILL BE MORE OPEN TO INDIVIDUAL INTERPRETATION THAN CONVENTIONAL DRAWINGS AND THE PERSON CONSTRUCTING THE PAVILION WILL NOT KNOW WHAT THE RESULT SHOULD LOOK LIKE, THIS WILL RESULT IN A WIDE VARIETY OF PAVILIONS.

THE SHAPE THAT WILL BE DESCRIBED BY THE LABANOTATION WILL BE AN OGDONSHAPEN - A 3D-100D SHAPE DESCRIBING ALL POSSIBLE MOVEMENTS OF THE NOTATION SYSTEM WHEN A PERSON IS STANDING ON THE SPOT.

'THE IDEA BECOMES THE MACHINE THAT MAKES THE ART' BOB LEWITT - PARAGRAPHS ON CONCEPTUAL ART

NOTATION FOR HIGH LEVEL

NOTATION FOR MIDDLE LEVEL

NOTATION FOR LOW LEVEL

HOW TO READ LABAN NOTATION

IT IS LIKELY THAT THE PERSON BUILDING THE PAVILION MIGHT NOT HAVE ANY EXPERIENCE WITH THE LABAN NOTATION. TO HELP THEM UNDERSTAND, THEY WILL BE GIVEN A STEP-BY-STEP EXAMPLE OF CONSTRUCTING A CUBE. THIS WILL HELP THEM UNDERSTAND WHICH VALUES CORRESPOND TO CONTRASTING MOVEMENT. THIS IS IMPORTANT AS THE WRITTEN DESCRIPTION ON THE INSTRUCTIONS IS KEPT TO A MINIMUM.

THE FOLLOWING INSTRUCTIONS ARE TO BUILD A CUBE.

READING LABAN NOTATION

THE LABANOTATION START IS READ FROM BOTTOM TO TOP. THE PART OF THE BODY OUTLINE THE MOVEMENT IS INDICATED BY THE SHOWN STAFF.

THE DIRECTION OF THE MOVEMENT IS INDICATED BY THE SHAPE OF THE LEVEL OF THE MOVEMENT IS INDICATED BY THE HATCH OF THE STIMUS.

SITE

THE INSTRUCTION PAVILION CAN BE CONSTRUCTED IN ANY GIVEN PLACE. RATHER THAN HAVING A SPECIFIC SITE THE PAVILION INSTRUCTIONS CAN BE CARRIED OUT IN ANY GIVEN SPACE.

THE EXPERIENCE OF BUILDING THE PAVILION DEFINES THE SPACE FORMING A MESH OF THE PLACE. THE MESH OF THE MOVEMENTS OF THE CONSTRUCTION PROCESS CAN BE ALL THAT REMAINS OF THE PAVILION ONCE THE INSTRUCTIONS ARE COMPLETED DEPENDING ON THE CONSTRUCTION MATERIAL THAT THE USER SELECTS.

THE IDEA IS TO HAVE SETS OF MOVEMENTS CAPTURED IN A VARIETY OF DIFFERENT WAYS IN A NUMBER OF DIFFERENT LOCATIONS.

FLYER

THE FLYER IS INTENDED TO BE PLACED IN RANDOM LOCATIONS FOR ANYONE TO PICK UP AND INTERACT WITH THEIR OWN PAVILION.

THE CONSTRUCTION PROCESS CAN BE DOCUMENTED AND UPLOADED TO TWITTER USING THE HASHTAG #INDI1VAP

THE PAVILION

OUR INSTRUCTIONS DESCRIBE THE CONSTRUCTION OF A CONSTRUCTION, A SHAPE THAT HAS KEY TO LEANS, THEORY OF LEVELS OF MOVEMENT

Matthew Wreglesworth, Dean Eccleston, Charlotte Hagerty

User Representations in Architecture

Co-ordinator
Alan Lewis

Students
Nathan Edge, Joshua Griffiths, Laura Haigh, Hidayatullah Hatami, Jack Moloney, Huzaifa Mulla, Joseph O'Brien, Russell Pollard, Rosemary Pratt, Rebecca Rose, Symmondeep Sandher, Terrence Tin Wing Shum, Trevor Stevenson, Keerthivasan Thangavelu Srinivasan, Amy Whitmore

weaknesses of each approach were examined. The difficulties of designing buildings for unknown users, who might differ from the architect in terms of age, gender, class and ethnicity, were discussed along with the risks of reducing potential users to stereotypes.

User representations, along with corresponding 'scenarios of use,' were then constructed for specific building types: football stadia, student housing, art galleries and schools for children with autism. These user representations were scripted into building designs in a short design exercise.

In our modern, capitalist society, architects rarely have the opportunity engage with those who will occupy their buildings. Architects' clients are often building contractors, speculative developers or public bodies, rather than individuals who will inhabit the completed buildings. This can make it difficult for architects to understand the needs and aspirations of building users.

This workshop took a critical look at the term 'user' as employed within architecture. Drawing on Akrich and Latour's concept of user representations and scripts, the workshop explored strategies for understanding the needs of building users. The strengths and

CHANGE IN USER REPRESENTATION
MODERN STUDENT

"The party's over"

Between 2005 and 2013 the proportion of young adults who were tertiary educated by more than 40%*

STUDENT OPINION

"From the moment I stepped on to campus, everyone was extremely focused," he says. "We'd plugged into the news 24/7. The economy isn't as stable as it used to be. Job security doesn't really exist any more. We are well aware that we have to work hard from the get go, so we can get the best internships and the best jobs..."
*Nathan Granville, aged 22, History Student

ACADEMIC OPINION

"There is more pressure."
"We see a lot of students who don't feel able to go out because they're too busy working. They don't feel it's valid to have fun." Sometimes students tell her: "I went out last night, and it was great. But I felt guilty all the time..."
*Cristina, member of a Student Group University

PROFESSIONAL OPINION

"There isn't the same drinking culture."
"I was at Oxford Brookes University not long ago. Every single seat in their shared working environment was taken. The student union bar 'Kingsley' was always sitting there because they couldn't get a seat in the working environment. No drinks, all their papers out..."
*Jack Ireland, the director of the Higher Education Policy Institute

RISE IN TUITION FEES

With the poorest undergraduates now racing up tens of thousands of pounds to meet the traditional student lifestyle (all parties and alcohol) is being replaced by an enormous pressure to succeed.

The lives students are living at university is now unrecognisable to those who were educated in the era of grants, and even to the generation that paid for its higher education after tuition fees were introduced in 1998 but before they advanced to a potential £9,200 annually in 2012.

These pressures are leading to the need for students to succeed at university in order to secure a graduate job in the hope that they will eventually pay off these huge debts.

Cost of tuition fees for a typical 3yr degree

Debt levels for new graduates are now so high that the Institute for Fiscal Studies estimates that three-quarters of graduates will never pay it all back.

75% Will never pay their student loan back

- Maintenance grants for poorer students replaced by maintenance loans**
- Since September, these student loans have been subject to an interest rate of 6.1%*
- 60% higher debt than that incurred by students 10 years earlier**
- Since April 2010, those who have finished university have been charged interest according to their earnings. Anyone earning less than £21,000 a year is charged 0% - now 0.9% - this goes up on a sliding scale**

POLITICAL OPINION

"TUITION FEES IN ENGLAND SHOULD BE SCRAPPED AFTER BECOMING A 'FRANKENSTEIN'S MONSTER' THAT LOADS £50,000 OR MORE IN DEBT ON TO THE BACKS OF GRADUATES." -
*Andrew Adonis, the former advisor to Tony Blair who also served as an education minister.

WORKING STUDENTS

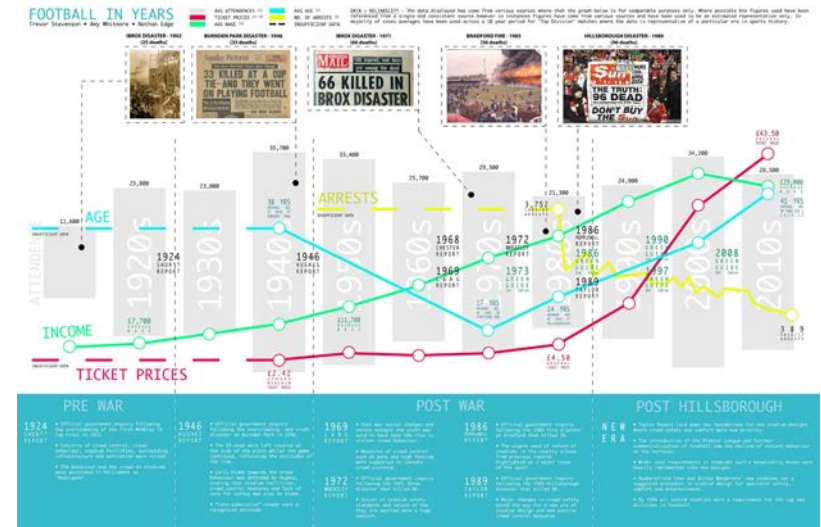
Due to these rises in tuition fees and worries that these will never be paid back, many more students than ever are taking up part-time or full-time work while they study. Not only does this mean that students have a lot less time to socialise but also highlights the fact that students have less of a disposable income. With the ever increasing prices of accommodation and living costs most students do not have the money to go out and socialise as regularly.

45% Work a part-time job

- Students have less time to socialise
- Poorer students cannot afford to go out as much
- 35% say they are doing it to avoid being in debt**

1 in 7 students work full-time while they study**

Huzaifa Mulla, Russell Pollard, Symmondeep Sandher - User representations of the modern student



Nathan Edge, Trevor Stevenson, Amy Whitmore - Football Stadia, timeline

Filmic Architecture

Co-ordinator
Dr. Ray Lucas

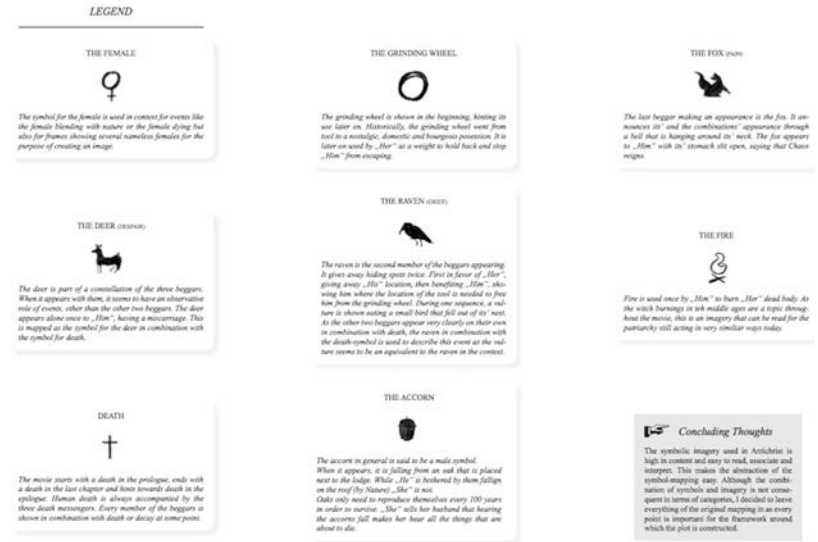
Students
Aatikah Esat, Muhammad Faris Bin Mohd Sabri, Sam Buckley, Obinna Springer-Williams, Yara Zrein, Hugh Gibbs, Ivana Kipic, John Foley, Dylan Thompson, Liam Bright, Oliver Matini, Cassandra Koustoftas, Sam Walters, Steffan Morris-Hernandez, Zhenyu Huang, Zuzanna Godek

This year, Filmic Architecture was run for the fourth time with a fresh focus on production design. The aim of the workshop is to develop tools to enable work across disciplines, using diagramming and notation to understand an artwork which was developed for other purposes and by other means. We might as easily work with philosophers, fine artists, musicians or authors. Film shares a great many interests with architecture, however, and maintains a reflexive relationship with our discipline. The workshop covered aspects of sound design, narrative structure, spectatorship, montage and the use of location.

A guest lecture was given by production designer Anthea Nelson, and guest critic Dan Dubowitz joined us at the cinema screening at Home.

The assignment this year was to design a film that might never be made. Each participant selected a film director and produced a detailed analysis of their work. A synopsis of a key film was then prepared and these were exchanged by the students in the workshop. The task was to propose elements of the production design for film x as directed by director y.

- The list of films is as follows:
- Christopher Nolan's *Hypernormalisation* by Aatikah Esat
 - Peter Jackson's *The Shining* by Muhammad Faris Bin Mohd Sabri
 - Adam Curtis' *The Darjeeling Limited* by Sam Buckley
 - Gareth Evans' *Rocky* by Obinna Springer-Williams
 - Andrei Tarkovsky's *Melancholia* by Yara Zrein



Kassandra Koustoftas - *Dunkirk*, Archetypes



Muhammad Faris Bin Mohd Sabri - *The Shining*, model

Paolo Sorrentino's Memento by Hugh Gibbs

Stanley Kubrick's Stalker by Ivana Kipic

Alfred Hitchcock's In the Mood for Love by John Foley

Quentin Tarantino's Dunkirk by Dylan Thompson

Edgar Wright's Psycho by Liam Bright

Sylvester Stallone's The Great Beauty by Oliver Matini

Lars von Trier's Dunkirk by Cassandra Koustoftas

Wong Kar Wai's The Shining by Sam Walters

Denis Villeneuve's The Lord of the Rings by Steffan Morris-Hernandez

Christopher Nolan's Melancholia by Zhenyu Huang

Wes Anderson's The Raid by Zuzanna Godek

A selection of the films will be available at <https://distractedattention.wordpress.com>



Obinna Springer Williams - Rocky, location scouting



Steffan Morris-Hernandez - The Lord of the Rings, storyboard

**The Afterlife of Postmodernism
Preservation, Adaptation and
Demolition of Postmodern Buildings**

Co-ordinator
Dr. Léa-Catherine Szacka

Students
Inessa Frolova, Luke Anderson, Emily Daye, Xu Jingchun, Vidya Mohan, Adrian Dimov, Reshmy Easwaran, Muhammed Subhan Saleem, Suyeb Ahmed, Panayiota Christoforou, Wen Xian Zhu, Gabriel Kai Wyderkiewicz, Courtney Ives, Nur Amalina Binti Rashdi, Andrea Sposato, Adithya Vijayabhaskar

From the late 1970s to the 1990s and following the demise of the Modern Movement, architects from Europe and America (amongst others) increasingly started to use historical references, colour and ornament, while aiming at communication through a polysemic architectural production. In resistance of high culture and aiming at the creation of more meaningful built environment, architects reinvent themselves, using diverse modalities of reference such as nostalgia, satire, parody, melancholia, allegory, irony and pastiche. They spawned a body of architecture based on a set of ideas mostly associated with

the free-market economic policy known today as neoliberalism. Now, decades have passed and, if these buildings might appear difficult to like - largely despised since their first appeared and lacking the popularity of other areas of architectural design – they, however, became landmarks and are gaining awareness while slowly entering History. As a consequence, a series of debates around postmodern architecture’s preservation, adaptation and/or demolition have recently occupied the public arena.

How can we, today, evaluate these postmodern buildings? What can we learn from them?

Using concepts such as materiality, image, context, colour, monumentality, ephemerality, authenticity, obsolescence, relation interior/exterior, and public opinion/taste values, this workshop aimed to assess the historical value of postmodern architecture, challenging notions of preservation, adaptation and demolition applied to a particular set of constructions. To do so, students looked at concrete realisations and tangible traces of postmodernism left in the city of London, while analysing the broader cultural and socio-political reality of 1960s to 1990s Britain.

HOMEBASE KENSINGTON

Homebase, 195 Warwick Road, West Kensington, London, W14 8PU

1980
The Retail Boom
In the late 1970s, amidst the surge of the retail boom, Sir John Sulistyrny (Chairman of Sainsbury's) conceived the reconstruction of the Kensington Homebase store, as well as many others as realisations that architecture should be something more than just a steel box.



1990
Homebase, Kensington
Homebase Kensington was demolished between 1988 and 1990. It was declared by a few weeks, it had to be adapted prior to the store opening. This was due to the Sir John Sulistyrny being unhappy with the store, he felt Homebase had lost its trading identity.



2008
Proposal for Demolition
In 2008, London Borough of Kensington and Chelsea and Kensington and Chelsea Council for Warwick Road. The Framework approved the demolition of Homebase, in order way for a new masterpiece. Subsequently, Spence and Partner's masterpiece, was the outline proposal bid.



2014
Demolition of Homebase
In 2014, Homebase was demolished to make way for the Kensington Row development. Although many predicted the store to be listed, all attempts failed.



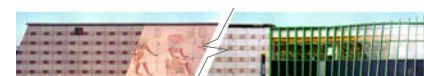
2017
Under Construction
In 2017, the site was under construction, completing the second stage of the new development. The site has been transformed from a post-modern Homebase Kensington.

Egyptianizing Kensington intended to pay homage to the most notable elements of the Homebase Store. Historically, a temple entrance is required to protect hieroglyphics. Therefore, the temple has been incorporated into the design.

Egyptian Revival

The building was commissioned by Sainsbury's group, Sir John Sulistyrny, who owned an Egyptian themed Homebase City Store, in the late 1970's. The building was created by Sulistyrny's commissioned team Homebase stores, as part of the company's expansion. The Homebase Kensington store copied an ancient Egyptian theme, using building materials with green tints. In 1991, on the third floor

resembling an Egyptian temple. Ironically, Culture Secretary John Major, visited the store, which was described as a 'typical major store'. The building, after being in James Stirling's Kensington, Southgate, with the green glass facade and double-temple look. These elements represented some of Stirling's post-modernist ideas, completing the Egyptian theme.



Post-Modern Temple of Consumption

Spot the Difference ⑤



Complexity Contradiction Historicism Irony Monumentality High/Low Culture



The concept behind the new 'Kensington Row' development doesn't include any of these elements, the development's look being a 'high-tech' shed, a ruin or even the store entrance. Subsequently, we believe these elements could have easily been adapted as homage into the new proposal.

Egyptianizing Kensington Row



Ian Pollard: Developer

Ian Pollard can only be described as a post-modernist. He was the director of the Edward development - 'Compass' - in the late 1970s. Pollard didn't finish architectural school because of his career. The Architects Journal described him as a successful developer, designer, Pollard's most notable designs include the Homebase store in Kensington, both recognized as environmental post-modern buildings.



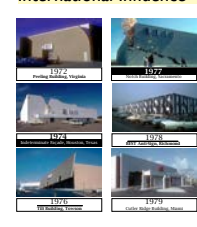
Advertising not Architecture' (Architects Journal, 6th June 1988)
'Obscured Homebase's trading Identity' (Sir John Sainsbury, Architects Journal, 6th July 1988)
'Carnavalesque'...the most sincerely hated building in London although, better than one might think' (Jencks, Post-Modern Triumphs in London, 1991)

The BIG Debate



Stirling's New Stategate Pollard's Homebase Kensington The building was controversial almost from the start, particularly because it lacked context. At the time, Kensington had traditional terraced housing, therefore the contrast like the store didn't fit into the established context. The Architects Journal criticized the store as a 'highly Egyptian revival'. However, as mentioned by Homebase's and Peter C in their 2002 book, Andrew Jackson's 'Architecture' the correct Egyptianism elements and details were an inspiration.

BEST an International Influence



Emily Daye & Nur Amalina Binti Rashdi - Homebase Kensington, poster

controversial postmodern masterpiece that is now Britain's youngest listed building | BIG JIM receives commission from palumbo

Appeal on a Children's toy?
Exterior looks like a child's from outside. More like men randomly putting many together.

NO 1 POULTRY

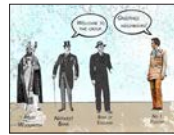
1 Poultry, London EC4A 3DF

Best Architectural Design Award 1992 (Architectural Record)
Award of Honor, Architectural Record, 1992
RIBA Royal Gold Medal, 1996
Pritzker Prize, 1998



The Young Intruder

1 Poultry is an office and a residential office space designed by Philip Johnson and Richard Rogers. The building was designed in 1982 and is considered one of the greatest postmodernist buildings in the world. It was designed by the architect James Stirling and was completed in 1982. The building is a prime example of postmodernist architecture and is known for its unique design and use of materials.



Philip Johnson has also made remarks as to the reason for the public inquiry: "I consider it a bad idea for one of the greatest architects in the world to be represented in what may be the greatest city in the world by a postmodernist and unimpressive piece of architecture. The context and America is represented by the last word in European and London architecture."

JAMES STIRLING

James Stirling was a Scottish architect and a leading figure in the postmodernist movement. He was known for his eclectic style, which combined traditional architectural elements with modernist techniques. His work often featured a mix of materials and a playful, almost whimsical approach to design.

CONTEXT OF THE SITE



MANHOLE HOUSE SQUARE

Manhole House Square is a public square located in the City of London. It is a small, irregularly shaped square that is surrounded by buildings. The square is named after a manhole that is located in the center of the square. The square is a popular meeting place for people and is often used for public events.



Masterpiece or Children's toy?



What makes it postmodern?



CRITICISMS

On No 1 Poultry
Ever since the launch of the Poultry, there has been a growing sense of unease about the building and whether the building has a sense of purpose. The building has been criticized for its lack of context and its use of materials. Some critics have argued that the building is a prime example of postmodernist architecture, which is characterized by its eclectic style and its use of traditional architectural elements in a new way.

FALLING BEHIND in its own trend

James Stirling, a leading figure in the postmodernist movement, was known for his eclectic style. However, his work has been criticized for being out of step with the architectural landscape of the time. Some critics have argued that Stirling's work is a prime example of postmodernist architecture, which is characterized by its eclectic style and its use of traditional architectural elements in a new way.

Timeline - Comic Section

Wen Xian Zhu, Inessa Frolova, Reshmy Easwaran - No1 Poultry, poster

TV-AM STUDIOS 1982

17-29 Hawley Crescent London NW1 8TT

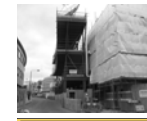
1981

Commission & design of the building
Broadcast Television Centre was the former headquarters of TV-am in London Tower. TV-am studios was converted from a former car showroom in 1981 by Sir Terry Farrell.



1982

Year of Completion
TV-am studios was completed in 1982. The design features a mix of traditional and modernist elements, creating a unique architectural style. The building was designed by Sir Terry Farrell and was completed in 1982.



1992-1993

Change of Ownership
TV-am studios was sold through TV-am's parent company, British Telecommunications, to the British Broadcasting Corporation (BBC) in 1992. The building was converted into a BBC television studio and was used for the production of the BBC's news program, Newsnight.



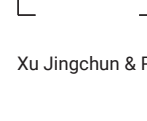
1999

The Great Fire
On 15 April 1999 a fire swept through the studio. The roof and the floor were damaged. However, production studios and offices were undamaged, as were the façades.



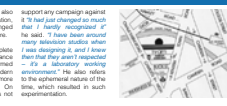
2011-2015

New front façade
MTV Networks restored some of the studio, and replaced it with modern office space in 2011. The rear of the building when facing Regent's Canal was replaced by a glass extension. The building was converted into a modern office space and was used for the production of MTV's news program, MTV News.

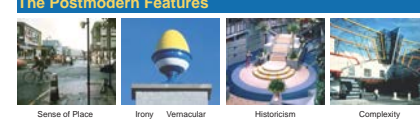


Signs of Degradation

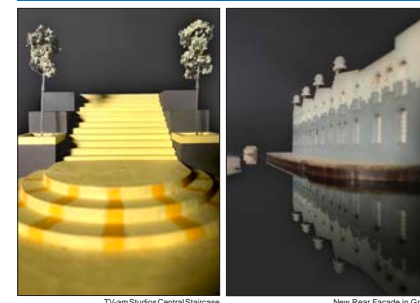
The building is not damaged but through the years it has been through a lot of changes. The design of the building has been changed completely. The building has changed significantly through the years. The building has been through a lot of changes and alterations to the interior. The main Postmodern features of the building have started fading out. The building in 1982 has been used by MTV, it was also proposed for being demolished, which would have changed completely its original picture.



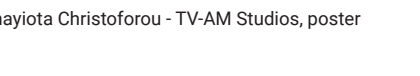
The Postmodern Features



Scenographic Language of the Building



New Rear Façade in Grey



Sir Terry Farrell

Sir Terry Farrell was one of the most influential architects of the late 20th century. He was known for his eclectic style, which combined traditional architectural elements with modernist techniques. His work often featured a mix of materials and a playful, almost whimsical approach to design. He was a leading figure in the postmodernist movement and was known for his use of traditional architectural elements in a new way.

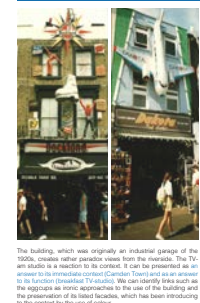


Competition In the 1980s

TV-am studios has been an influential element for the TV scenery of the late 20th century. It was a prime example of postmodernist architecture, which is characterized by its eclectic style and its use of traditional architectural elements in a new way. The building was designed by Sir Terry Farrell and was completed in 1982.



Urban Context



The building, which was originally an industrial garage of the 1920s, became a prime example of postmodernist architecture. It was a reaction to the context in which it was built. The building was designed by Sir Terry Farrell and was completed in 1982. The building was converted into a modern office space and was used for the production of MTV's news program, MTV News.

Xu Jingchun & Panayota Christoforou - TV-AM Studios, poster

Architecture and Resistance**The Architect's Own Home as Locus for Activism**

Co-ordinator

Dr. Isabelle Doucet

Students

Victoria Adegoke, Rachel Alty, Alexander Bradley, Marco Fedrigo, Syed Hussain, Sahibajot Kaur, Meera Lad, Annabel MacLeod, Abigail Patel, Stephanie Popescu, Tamsyn Rootsey, Georgia Thomas, Rossarin Ungrangsee, Jake Vogtlander, Aimee Williams-King

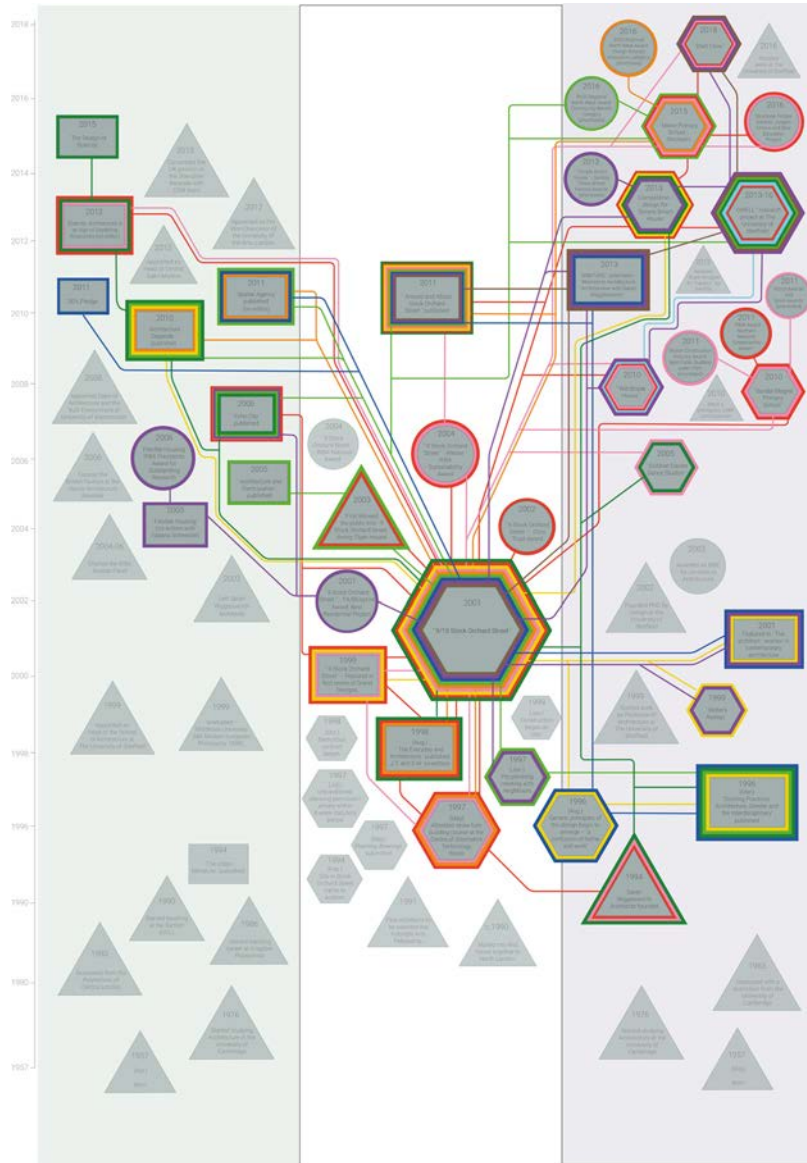
This workshop focused on how architects have historically used the design and construction of their own home as a site of resistance, an occasion to express cultural, economic, and social critique. In their own home, architects often prove to be able, and willing, to experiment more than they would do when working for a commissioner, whether through the testing of materials, novel construction methods, and structural innovations, or through pushing for unconventional forms of living. When architects use their own home for radical experimentation this does, however, not go without tensions: they after have

to live in their own experiments and need to use their own home (often an early work) as a calling card for future customers. The architect's own home thus offers a good vehicle to study the tensions between resistance and aesthetics, between radical imagination and implementation, and between designing and living spaces. In this course, students analysed a series of preselected own homes by British architects, including Patty and Michael Hopkins, Richard Rogers, Rod Hackney, Jon Broome, Sarah Wigglesworth and Jeremy Till, Neave Brown, and FAT/ Sean Griffiths. As part of the analysis we interviewed several of the architects studied.

As part of this course, Isabelle Doucet co-organised with Janina Gosseye (The University of Queensland) a two day international conference titled "Activism at Home: Architects' own houses as sites of resistance" featuring 20 speakers from around the world (<https://aestheticsofresistance.com/activism-at-home/activism-at-home-2/>). The students of this workshop took actively part in this event and also presented their analyses of British architects' own homes in the shape of analytical posters. Two keynotes, by Hilde Heynen and Sarah Wigglesworth,

involved the wider MSA community. Activism at Home was made possible thanks to generous financial support from the University of Manchester's Social Responsibility in the Curriculum Fund and Teaching & Learning Funds, the Manchester Architecture Research Group at the Manchester Urban Institute, the Centre for Architecture Theory Criticism History at the University of Queensland, and the Manchester School of Architecture.

Manchester School of Architecture



Rachel Alty & Tamsyn Rootsey - 9/10 Stock Orchard Street, timeline

Manchester School of Architecture



Victoria Adegoke & Abigail Patel - Neave Brown, timeline (section)

PHASE: Spatial Capacities

Co-ordinators

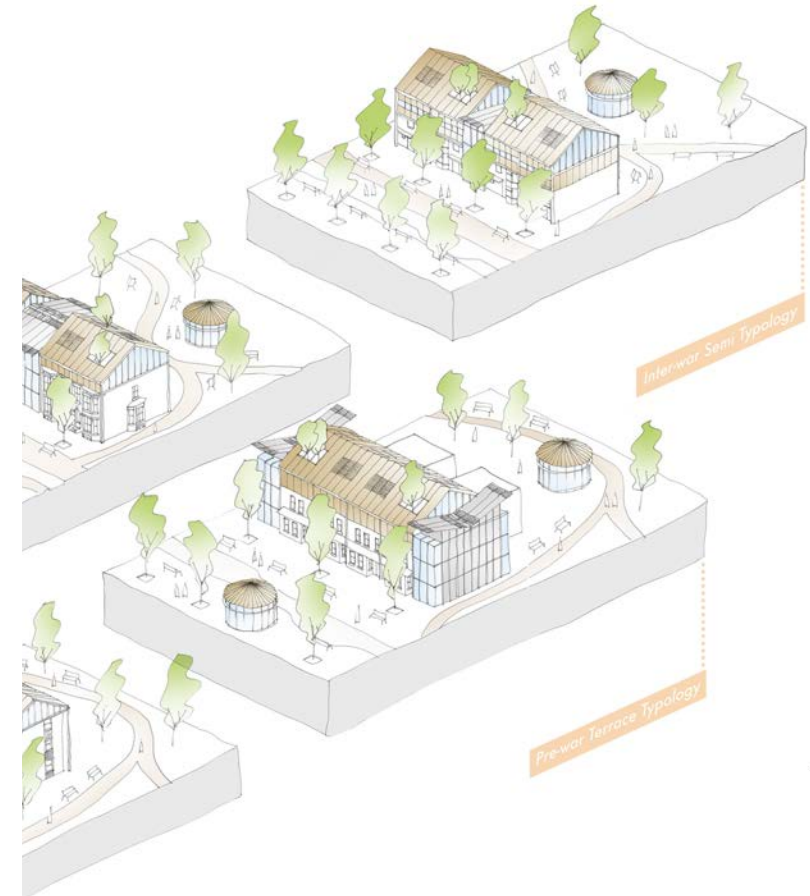
- Dr. Laura Coucill**
- Dr Mark Hammond**
- Prof. Tom Jefferies**
- Prof. Stefan White**

Students

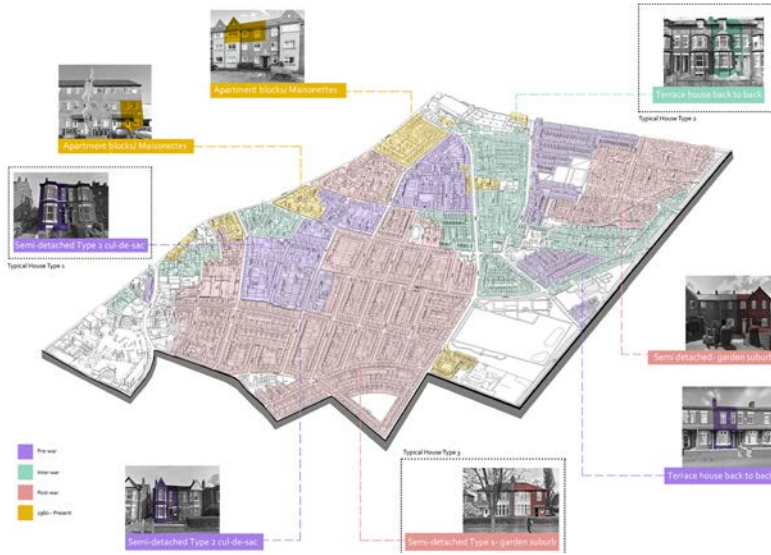
- Viktoria Axioti, Andrew Chung, Oliver Clark, Hannah Gaughan, Muhammad Hamman Bin Mohd Ghazali, Adrianna Gilert, Rebecca Hazard, Youhong Lin, Guangbo Lui, Migena Salihu, Joseph Stancer, Fraser Streatfield, Kieran Thompson, See Ting Dawn Wong, Guang Yang, Mingjun Zhang**

‘Spatial Capacities’ is a research-engaged teaching course that explores the application of design-research to empirical real-world problems with live clients, stakeholders, users and contexts. This year, MSA students responded to commissioned by Southway Housing Trust to examine opportunities to densify, diversity and adapt housing in South Manchester. Southway recognised that they had an increasingly older tenant population living in large ‘family’ homes and that they needed to “... increase the supply of age-restricted stock through other,

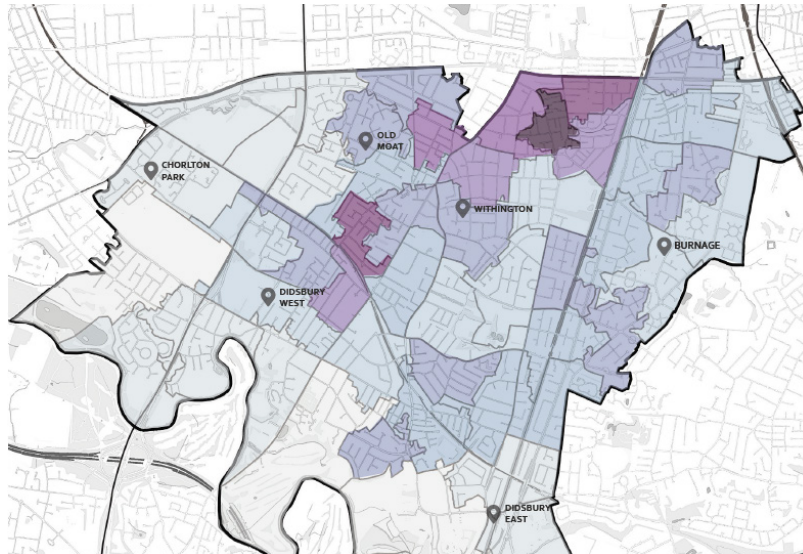
more innovative areas and developing an attractive, aspirational offer for those tempted to downsize.” Students used census data, urban design analysis and historical mapping to identify the economic, social and spatial issues related to housing, communication and transport. This was used to generate a series of design propositions for new housing and infrastructure models that maximised the spatial capacity of our study area.



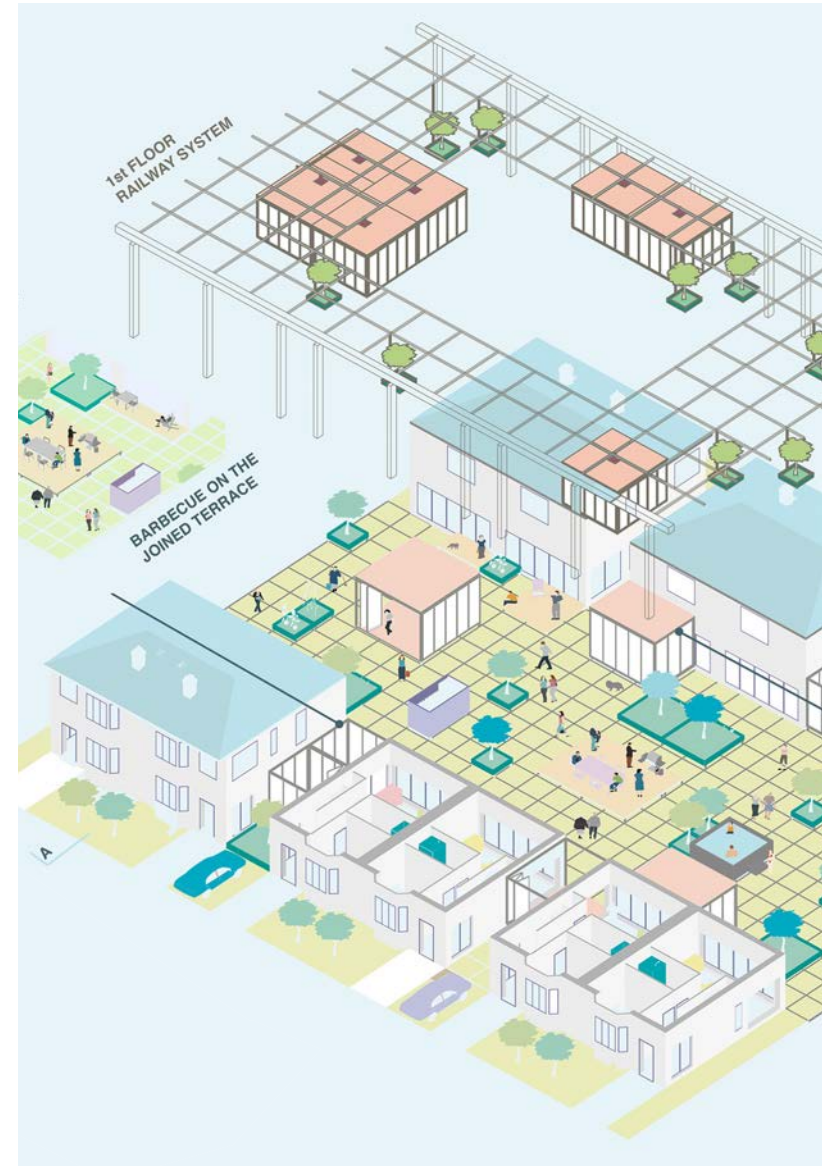
Proposals for extending and linking existing housing typologies in Withington to create larger shared dwelling for communal living



Historical analysis of development growth, identifying key housing typologies



Spatial mapping of census data, showing difference in population density, South Manchester



Modular adaptation system to enable 12 individual homes to be converted into an intergenerational homeshare community

Prefigurative Architectures

Co-ordinator
Dr. Leandro Minuchin

Students
Aaron Perry, Ashif Shafi, Chen Rou Ann, David Williams, Jack Williamson, Joseph Shenton, Marcus Yeomans, Nasra Ali, Nathan Cowley, Pey Yin Loi, Sean Andre Martin, Simisola Telma Abidakun, Wan Chyin Lim, Yitin Zhou, Yuansui Ling, Yuchong Qian

For the inhabitants of peripheral settlements in Latin America, the appearance into and circulation through urban fabrics is not organized around stable and pre-established infrastructural and regulatory arrangements. Transport platforms, systems of provision, and monetary flows cannot be taken for granted or assumed to be running in the background through scripts, codes and norms engineered and enforced by authorized agencies and institutions. In deprived barrios, the making of these infrastructural networks demands greater personal investment: time, technical skills and social networks are mobilized to articulate services, platforms for exchange and the circulation of

bodies and things (Simone, 2004). The workings of these infrastructures are never concealed: instead, the making and calibration of these socio-material arrangements, shape everyday life and territorial processes in expanding urban peripheries. The practices employed in the structuration of these urban fabrics, rely on a rehearsed and distilled set of performances: a repertoire of socio-material adaptations that serve to stabilize an integrated network of infrastructures, programs and associations.

A plethora of architectural practices have been deeply involved in the production of these autonomous and prefigurative spatialities. Through the creation of cross-disciplinary platforms and structures, these material interventions are fostering a revision of the margins of architectural production, diversifying the outputs, languages and audiences associated with the discipline.

The aim of this workshop was to explore the relation between architecture and contemporary forms of urban activism. The workshop introduced the notion of prefigurative architectures to investigate a set of socio-material interventions that disrupt existing urban practices and

project - in the present - an alternative way of experiencing relations of exchange, association and production.

The theoretical work evolved out of an international workshop with Latin American architectural collectives.

ARCHITECTURES OF DISSENT:
DESIGN, POPULAR INFRASTRUCTURES AND THE RIGHT TO THE CITY IN SOUTH AMERICA
NOVEMBER 13-14 / 10.00 - 16.00 / UNIVERSITY PLACE, 3.213



C.A.P.A (ARGENTINA) / GRUPO TOMA (CHILE) / MOM (BRAZIL) / MATÉRICOS PERIFÉRICOS (ARGENTINA) / PICO (VENEZUELA)

POPULAR CONSTRUCTION PRACTICES ARE CHANGING THE WAY PEOPLE PROTEST AND MANIFEST DISSENT. SOCIAL ARCHITECTURE IS PLAYING A CRITICAL ROLE IN THE CONFIGURATION OF A NEW REPERTOIRE OF COLLECTIVE ACTION IN SOUTH AMERICA. IN THIS TWO-DAY INTERNATIONAL WORKSHOP, ARCHITECTURAL PRACTICES DISCUSS THE WAY RADICAL DESIGN METHODOLOGIES AND THE CO-PRODUCTION OF AUTONOMOUS INFRASTRUCTURES ARE FOSTERING A NEW LOGIC OF URBANISATION.

PLEASE CONFIRM ATTENDANCE: LEANDRO.MINUCHIN@MANCHESTER.AC.UK

Mapping Controversies

Co-ordinator
Professor Albena Yaneva

Teaching Assistant
Fadi Shayya

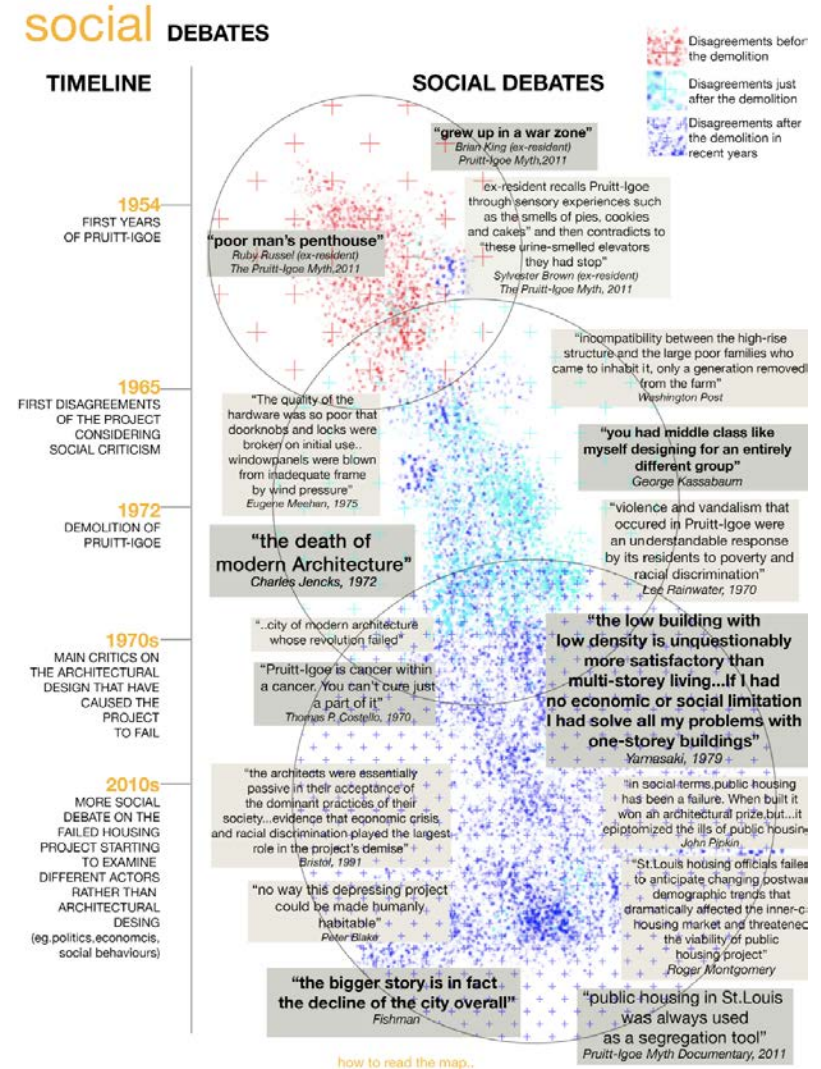
Students
Adamos Nicolaou, Andreas Leonidou, Ben Bolton, Dillan Anadkat, Lars Christian Ols, Mohit Chhajer, Nicholas Royce, Pranav Radhakrishnan, Sevdalina Valentinova Stoyanova, Stephanie Papalla, Thomi Steliou, Tsun Fung Yeung, Veselina Petkanova, Wei Jie Justin Tan, Xie Lingling, Yukun Li

The Mapping Controversies course invites the students to face a key feature of architectural practice - its controversial nature. New technologies, exploding budgets, uncertain expertise, contested authorship, innovations in construction, changing demands of clients and communities of users - these are just some of the issues architectural controversies stem from.

The course equips the students with a new methodology to study a specific controversy of relevance to their current studio work or dissertation

interests. Mapping includes: collecting materials, following, analysing and visualizing the controversy. Drawing on a number of digital tools the students learn in class, they produce timelines of topical debates, actorial maps, trajectories of the changing positions of the protagonists in the debate, interactive diagrams, and websites. The analysis of each case is based on available on-line sources and media reports, as well as academic literature. Mapping controversies is a way to raise awareness of the social outreach of architecture and to prepare designers to better respond to the new political and economic challenges of practice.

Course website: <http://www.msa.ac.uk/mac/>



Thomi Steliou - The Pruitt-igoe public housing project "The Death of Modern Architecture"

Image: B.15 Modelmaking Workshop, CIA Students



**Urbanism, Landscape,
Making & Events**

B.15 MODELMAKING WORKSHOP

Workshop Manager
Jim Backhouse

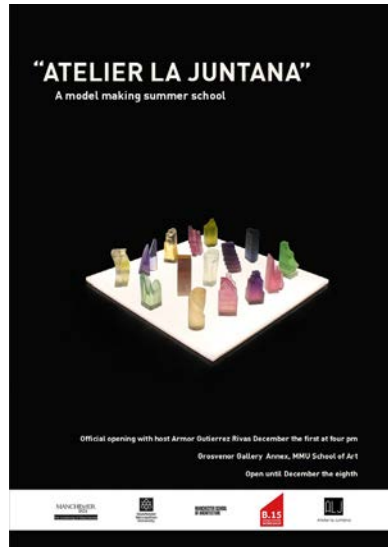
Workshop Technician
Scott Miller

Technical Assistant
Phillipa Seagrave

Atelier La Juntana, Summer School

This academic year began back in July for us when we took part in the first MSA exclusive summer school at the independently run “Atelier La Juntana” near Santander, Spain. Students from Years 2 of BA and MArch 1 took part in the week long course which introduced a range of processes for use in making within the course and beyond. Each day students undertook a different task sometimes overlapping multiple processes from previous days to produce a range of samples. Processes included Silicone Moulding, Plaster Casting, Resin Casting, Clay Sculpting, Tile making, Hard and Photo Engraving, Press and Screen Printing. Following the course an exhibition of the work was put together at the Grosvenor Gallery presenting the studies to the wider school. The interest gained from the

display went on to prompt a second MSA exclusive week of the course which is scheduled to take place this coming July.



SimpsonHaugh B.15 Modelmaking Awards 2018

The academic year began for many 3rd year students with the guest lecture from SimpsonHaugh Architects long-standing modelmaker, Kristin Mishra. The presentation gave students an insight into the regular use and varied applications of modelmaking in the local

Manchester Office which also serves as the modelmaking department for their London Office. Further into the year the practice kindly stepped up to sponsor our annual modelmaking awards which are now in their 4th year. These were launched with a practice open house event and supporting drop-in days for students to discuss their projects. Long listing for the awards is whittled down to a short before being judged by SimpsonHaugh and MSA representatives at the show opening which continues to prove very popular.



WHAT WE DO HERE Anthropology Documentary Project

As the academic year draws to a close so does a project that has taken place alongside our usual responsibilities at the workshop. “WHAT WE DO HERE” is the soon to be completed anthropology documentary that has been commissioned by MSA to explore the role of making at the school that stems from the workshop. The film will premiere at this year's Venice Architecture Biennale and be screened there for 5 months of the international display as part of the “TIME SPACE EXISTENCE” collateral exhibition.

Finally we would like to include a note of gratitude. This year we have been supported by the addition of the fantastically helpful Phillipa Seagrave, an MSA Graduate who has served as our technical assistant to all students and done so superbly.



Atelier La Juntana, Summer School - MSA students & B.15 staff in Santander



Atelier La Juntana, Summer School - preparing a plaster mould for clay tile production



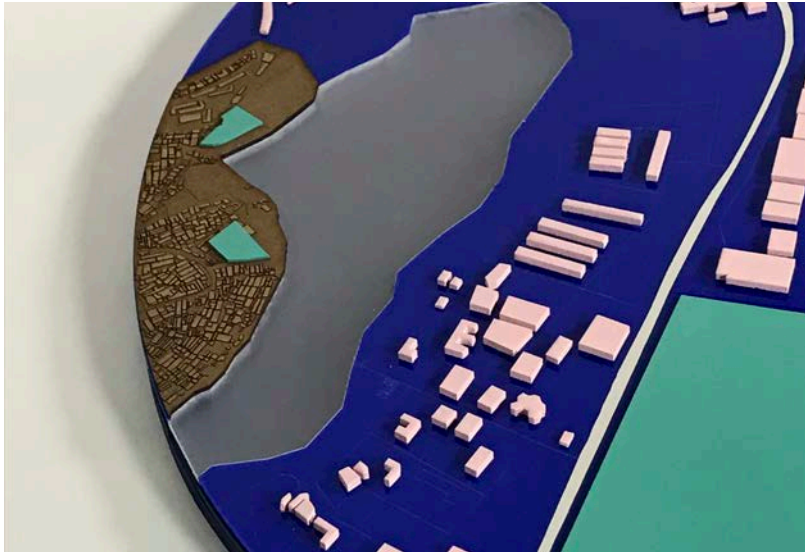
Atelier La Juntana, Summer School - ceramic tile samples



Atelier La Juntana, Summer School - prints fresh from the printing press



Silicone mould making in B.15 workshop



Andrada Calin (MArch QED) - Kenyan Airport, concept model



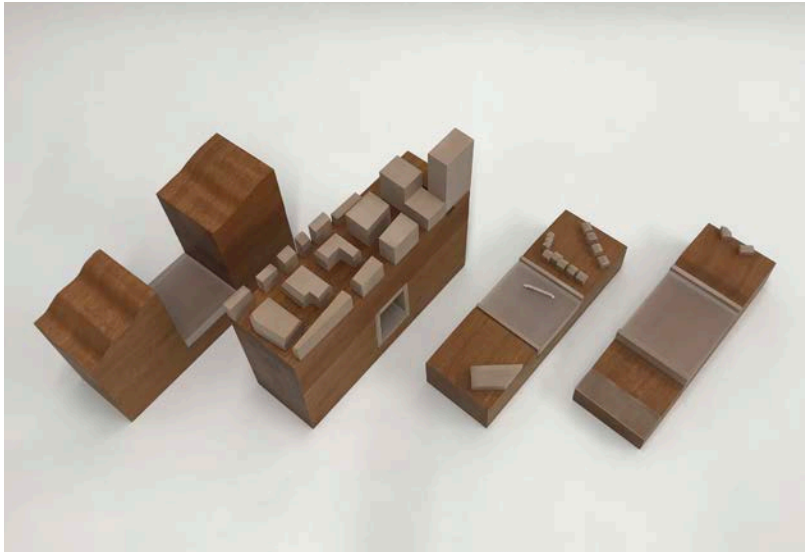
Inter[act] group project - 1.20 detailed section model centred around the meeting of old and new



USE students Matt Cox and childrens TV film star Mike Ellis - at work on their final projects



Bismah Zafar - 1.50 section model



Jacob Graves & Tom Smith (USE) - Coast to Coast, canal section models showing varied terrain along the route



SimpsonHaugh B.15 Modelmaking Awards 2018 - launch event

MANCHESTER STUDENT SOCIETY OF ARCHITECTURE

Core Committee

- Benjamin Carter (Chair)**
- Hani Salih (Vice-Chair)**
- Saskia Tideman (Secretary)**
- Jack Bowden (Treasurer)**
- Holly Veitch (Social Secretary)**
- Eleanor Strange (Social Secretary)**
- Julie Teigen (Communications)**
- Patrick Millar (Publicity)**
- Nancy Sharp (Merchandise)**
- Eleanor Moselle (First Year Rep)**
- Rosie Park (First Year Rep)**
- Adam de Vere (Second Year Rep)**
- Aaron Johal (Masters Rep)**

Subgroup Coordinators

- Before You're Thirty (BY30)**
- Aadil Nagdawala, Em Edwards**

- Manchester School of Architecture Debating Union (MSADU)**
- Benjamin Carter, Hani Salih**

- MSSA Zine**
- Patrick Millar, Nancy Sharp**

- Without A Home (WOAH)**
- Julie Teigen, Eleanor Moselle**

and thanks to all of those who have dedicated themselves to the MSSA by

coming along to our meetings

Voted the Union's Best Academic Society 2018/18

We are Manchester Student Society of Architecture, the UK's largest student society of architecture, representing over 800 students who benefit from free and automatic membership to the MSSA. This year we've been hugely invested in providing a greater range and frequency of events by expanding the scope of our activities.

Our huge committee has been dedicated to providing great and varied opportunities for our members, including socials, talks, site visits, lectures, merchandise, magazines, charrettes, workshops, debates, and our summer ball, we look forward to an expanding next year with an even larger committee.

The MSSA is moving from success to success, picking up the Union's Best Academic Society award for this year, and gaining increased recognition in Manchester and amongst other UK student societies of architecture. This year and next we are leading the reanimation of the Architecture

Schools Network (ASN) to harness the combined resources of architecture students in the region and nationwide. We have been hard at work to provide equal opportunity for students, aiming to match the society with the school through an array of academic and social events.

Highlights of our year include our notorious Architrave social, this year held at Mint Lounge, involving the heads of the architecture school on the DJ decks, a site visit to the abandoned Mayfield Depot site, soon to undergo major redevelopment, monthly talks and debates as part of BY30 and MSADU, the relaunch of the MSSA zine, visiting lectures from RIBA president Ben Derbyshire and Guardian architecture critic Olly Wainwright, seeing our newest subgroup WOA (Without A Home) see some huge successes, securing funding for structures in Piccadilly Gardens, and, of course, our summer ball, held at the Royal Exchange Theatre.

We're very pleased with what we have achieved with our members this year, next year is sure to be just as remarkable.



MSSA Zine

This year we launched the MSSA ZINE. The reception has been absolutely massive, selling out of all issues. The zine has proved a very important platform in the architecture school, publishing students and professionals alike and raising important issues within the creative industry. The new graphic style and format are a timeless, simple design, in a saturated student zine market. This was aimed towards longevity, with the hope that it will leave a legacy.

Our first issue, **BEGINNINGS**, was a bit of an experiment for everyone! It was

about starting something new, as the MSSA ZINE this year was a new take on existing student publications.

Issue two, **XX**, was an important weigh in on the issues of gender in the industry, we as a profession, need to be doing more to achieve equality in the workplace.

Issue three, **CRISIS**, was an opportunity to explore what we, as architects, can do on a larger scale. This issue was not to remind people about all the problems going on in the world, but the idea is that (hopefully) it will inspire students to lend their skills to those who might need them.



MSSA Zine

BY30 (Before You're Thirty)

Before You're Thirty events have been incredible this year, with some truly inspirational speakers. With themed events ranging from 'Hidden Architecture' to 'Sustainability', audiences have left the events with beautiful new ways to see the World around them and the architecture they can bring into it.

We began the year with speakers from well-known Architecture firms across Manchester presenting the processes behind some award-winning projects. Speakers also included musicians, artists, photographers, and a plethora

of inspirational people, inspiring eager audiences every month. These talks encourage students of the MSA and the School of Art to take a break from studio and be inspired by wonderful projects, hopefully enhancing their own projects with new schools of thought.

Our events have been consistently fantastic, thanks to a hardworking and dedicated team. This will flow smoothly into the next academic year, as the new team seems even more committed with higher goals. Thanks to this, BY30 events will continue to be a strong standing part of the MSA student life.

Aadil Nagdawala, BY30 Co-ordinator



BY30 Event

MSADU (Manchester School of Architecture Debating Union)

The MSADU was established last year in a bid to try and bring conversations about architecture and the wider built environment to students at the MSA. By allowing students to partake and lead discussions on current issues, we hoped to trigger dialogue that would give students the confidence to take on seemingly difficult and guarded topics. We discussed the role of the architect in our first debate of the year, The Architect Knows Best? We discussed the influence of the developer in the city in our second debate, Is This City For Sale? And we discussed the merits and shortcomings

of the current architectural education paradigm in our final debate, titled Seven Years is Too Long.

The diversity in perspectives and disciplines helped create a rich and well-balanced dialogue in each debate. At each of the events, we aimed to engage professionals and academics, bringing them into the debate to ground the conversations with experience and expertise. We look forward to more discussions next year, as we hand over to our new MSADU team.

Benjamin Carter and Hani Salih, MSADU Founders



Is this City for Sale? Debate at HOME MCR

WOAH (Without A Home)

WOAH, Without A Home, is a project originally started in the last academic year and re-launched February of this year as a student initiative looking at ways to address Manchester's current homelessness situation from an architectural perspective. The group has grown to around thirty members in the months since the relaunch, and is still growing. In addition to the event held in February, WOAH has worked with various organisations and individuals to figure out how to best make use of the skillsets within the architecture school. We have held workshops and presented our design ideas to representatives

from the different organisations, and are now in the final stages of a cross disciplinary collaboration project that will be completed and built outside Piccadilly Station by the end of June. Our workshops have been fruitful and sparked discussions and ideas that we are hopeful will carry on into next year and ensure WOAH's legacy.

Julie Teigen, WOAH leader 17/18



WOAH Workshop

is this city for sale?

an upcoming debate



Is the developer's investment in city regeneration purely for profit? Or are they for the betterment of the surrounding urban fabric? And does their motivation matter at all, for that matter? This, in addition to the increasing influence of the developer in power and influence over the city's skyline has led many to question to whom this city belongs.

MSADU

13.03.18
18:00

HOME FIRST STREET

Manchester School of Architecture

MSA DU

RIBA # Architecture.com

MODERNISM IS DEAD
10 May
Christie's Bistro

Speakers
Eddy Rhead, THE MODERNIST
Richard Brook, PRINCIPAL LECTURER at MSA
Stephen Walker, MARC

+ Student Speakers

18:30 - 20:30
Free Drinks

More info on @MSADebate



Manchester School of Architecture



Olly Wainwright - Form Follows Finance, annual lecture May 2018

MA ARCHITECTURE + URBANISM

Co-ordinator
Eamonn Canniffe

Staff
Claudio Molina Camacho, Eamonn Canniffe, David Chandler, James Dyson, Ewa Effiom, Julie Fitzpatrick, Aissa Sabbagh Gomez, Curtis Martyn, Cameron McEwen

Students
Hala Al-Abweh, Haziq Ariffin, Busra Berber, Ha Thi Thanh Bui, Luana Cazuza, Danruo Chen, Yue Dai, Mayank Garg, Ann Sandra George, Qiuying Hou, Gayathri Jagadeesan, Aaron Johal, Yichuan Ji, Shiva Kabir, Sian King, Kun-Lin Lee, Zhe Li, Yuyao Lin, Lucie Linderova, Rushama Patel, Rayhane Saber, Torkel Sandvik, Li-Ya Su, Naijia Wang, Shijie Wang, Xuanyi Wang, Xiaoxiao Zhang, Yuan Zang,

MA Architecture + Urbanism is a taught postgraduate course that 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 that builds on the legacy of twentieth century urban theory

and is directed towards the development of sustainable cities.

New Islington Borders

New Islington Borders is a proposal by the postgraduate students from the Manchester School of Architecture's MA Architecture and Urbanism (MA A+U) programme, who hail from thirteen different nationalities across the globe and are looking at the prevalent housing issues in Manchester.

It is a mixed use development replacing the defunct Central Retail Park that capitalises on the site's proximity to the City Centre and emphasises the quality of its new public open spaces.

New Islington Borders is a design for Manchester's first car free urban village and attempts to fulfil the delayed potential of the New Islington master plan 2002.

This proposal is the result of site visits, comprehensive site and contextual analysis of the Central Retail Park and adjacent neighbourhoods in New Islington and Ancoats, group discussions, precedents studies from a range of housing prototypes and several

master plan drafts. From this initial intuitive process, a collective master plan was created by looking at the site through the lens of context, community, economics and sustainability. A massive 1:100 scale model was created to help envision and refine the entire master plan.

Context

New Islington Borders covers an area of roughly 10 Acres and is bordered by the Ring Road to the south, the scenic, recreational landscape of Cotton Field Park to the north, Old Mill Street to the east, and the Rochdale Canal to the west. It marks the transition from the mixed commercial and residential development in the Piccadilly Basin and the Northern Quarter to the residential developments in Ancoats and New Islington.

Site Strategy

The site strategy was to take in the height and density of the historic buildings in Ancoats, which created a permeable urban wall to Great Ancoats Street, with buildings falling in height from west to east and towards the landscape of Cotton Field Park in New Islington. This results in three distinct

planning zones which provide an indication of future phasing. They are largely rectilinear in its organization facing Ancoats, radial facing in the centre of the site and organic at the junction with Old Mill Street.

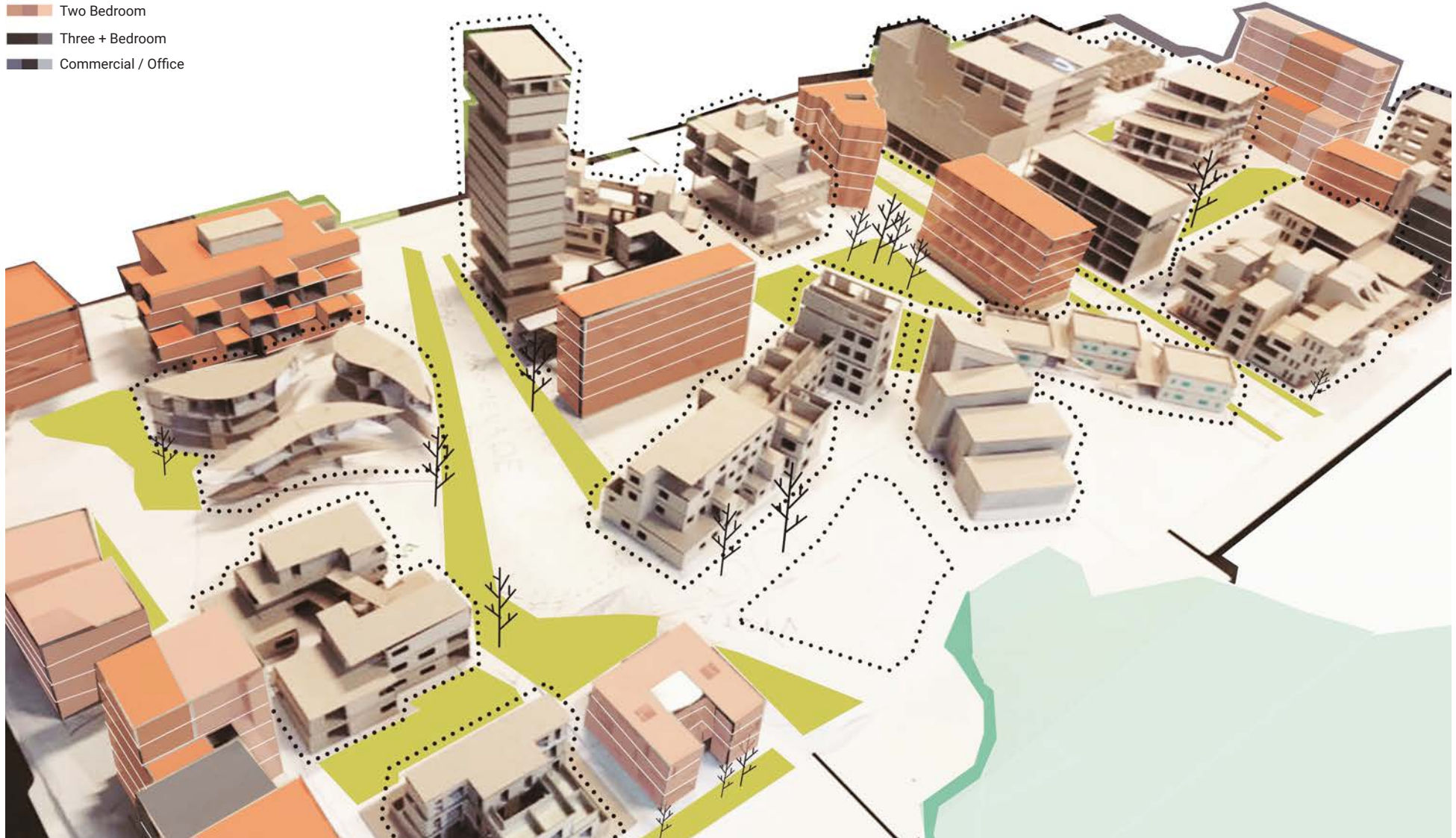
Each zone has a different type of public space associated with it - namely, the Market Square, the Park and the Boulevard.

For further information search for New Islington Borders on ISSUU



Sketch site plan

- One Bedroom
- Two Bedroom
- Three + Bedroom
- Commercial / Office



Manchester School of Architecture

Manchester School of Architecture

Typology



Green / Blue Infrastructure



Car-Free Community



Responsive Sustainable Development



Landmark



Connections



User-Friendly



Inherently Inclusive



Active Sustainability



Safe & Sound



Responsive Sustainable Development

MASTER OF LANDSCAPE ARCHITECTURE

Staff

Eddy Fox, Ian Fisher, Joanne Phillips, Mick Timpson, Kristof Fatsar, James Richardson

MLA 2

George Bickford-Smith, Sam Cortis, Laura Galasso, Sam Hamilton, Rebecca Heard, Tugce Kurak, Kenny Ho Ming Ng, Leo Che Wing Lam, Angela Wing Yi Lam, Sian Rossiter, Rachel Wai Kwan Tse, Hilary Thumpston, Julia Torr, Ben Wayles, Stella Yang Yang, Dawn Yu-lun Yang, Chris Chun Yin Yeung, Karsan Karavadra

MLA 1

Jeerawat Chuttiwatthanada, Patrick Cooper, Maxwell Cooper, Beth Houston, Emma Yi-Hsien Kao, Oliver Kingshott, Jack Quiang Li, Matthew Peilow, Jennifer Rainford Mendez, Mohammed Saad Sait, Rani Sasindran, Mary Timchula

The MLA

The MLA explores the stratified and dynamic make up of the landscapes we inhabit and the complex ways in which they are continually reconfigured. Students develop strategic and tactical means of re-imagining landscapes

in response to the critical challenges of the contemporary world. Projects test theoretically generated ideas in the laboratory of the rapidly evolving landscapes of the Northwest of England - mosaics of landuse from the pre-agricultural to the post-industrial - to reveal and reconfigure relationships from the macro to the micro scale.

The Contested Periphery

The periphery of a large metropolis is an indeterminate zone, neither urban nor rural but combining elements of both in surprising juxtapositions. The critical infrastructures on which the urban core relies sit uneasily within pastoral farmlands or adjacent to new housing estates. The resulting 'terrain vague' is the indirect result of a progressive accretion of functions in tension with piecemeal attempts to conserve areas of historic or environmental value. As cities continue to redefine and reinvent themselves in the 21st century and respond to new prerogatives, the peripheral landscape remains largely unexamined, unconsidered and ripe with opportunities.



Rebecca Heard - Brinnington Follies

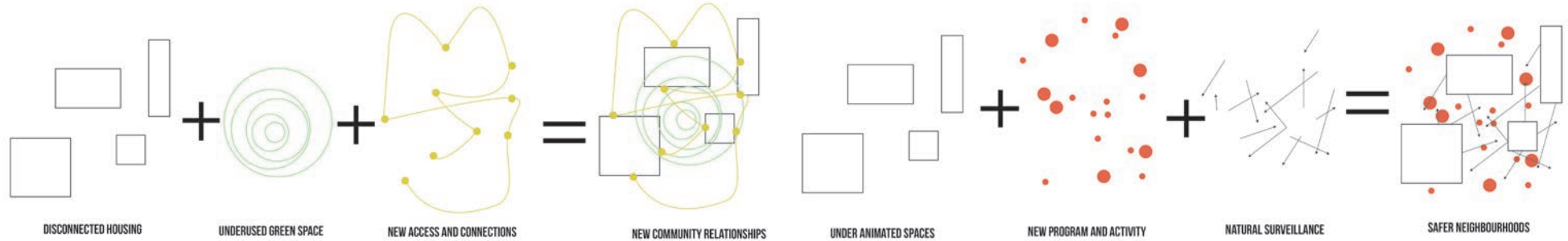


Laura Galasso - Stockport Islands



Vegetation Study, deep section - Group B

Manchester School of Architecture

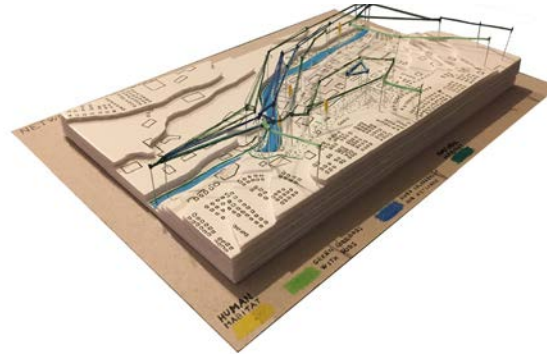


Manchester School of Architecture

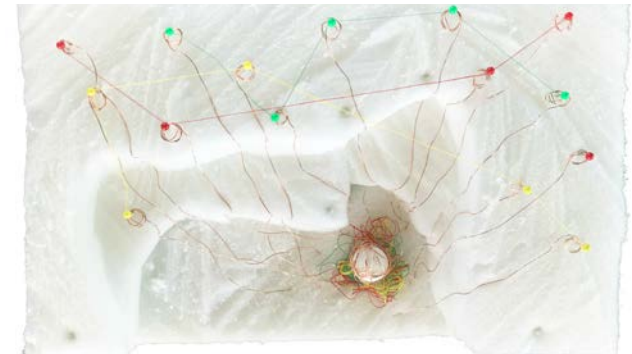
Rebecca Heard - strategic diagramming



Rebecca Heard - exploratory model


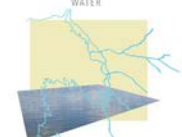








Laura Galasso - exploratory model



Sian Rossiter - exploratory model

INTERVENTIONS

	<p>VIEWING PLATFORMS</p>  <p>Viewing areas carved into the rock face providing minimal disturbance and maximum proximity to wildlife.</p>	<p>WATER</p>  <p>Watercourses are diverted into the quarry to create lakes and lagoons for wild swimming, scuba-diving, fishing and boating.</p>	<p>EVENTS</p>  <p>The quarry floor is reseeded to create meadow and grasslands for recreational and leisure events.</p>
RECREATION:			
	<p>WETLAND</p>  <p>Wetlands are developed and introduced to take advantage of the microclimate and provide habitat for invertebrates and amphibians.</p>	<p>RAISED WALKWAYS</p>  <p>A network of raised boardwalks ensures people can access the quarries without disturbing the emerging vegetation.</p>	<p>SCRAPES</p>  <p>Damp grassland is enhanced by the introduction of scrapes, creating habitats for wading birds.</p>
ECOLOGY:			
	<p>PATHWAYS</p>  <p>Pathways of natural stone are integrated into the quarries to create resonance through materiality.</p>	<p>RELIQS</p>  <p>Modern and historic engineering tools are used as landscape features to educate and inspire.</p>	<p>GEOLOGICAL FEATURES</p>  <p>Layers of stone are reimagined and architectural structures created which mimic the unique patterns of the local fossils.</p>
HERITAGE:			

Sian Rossiter - Re-mining the Quarry, toolkit



Dawn Yu lun-Yang - Walking in the Eco-Corridor

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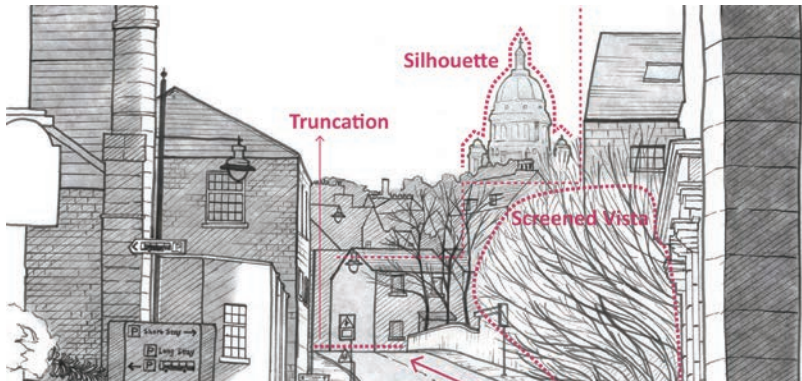
Manchester School of Architecture

 <p>ECOLOGICAL LANDSCAPES</p> <p>ENHANCED LANDSCAPES TO FOSTER DIVERSE FAUNA AND FLORA</p> <p>SPECIFIC HABITATS CREATED VARIETY OF FLORA CHARACTER AREAS VARIABLE ACCESS SEASONAL MANAGEMENT</p>	 <p>COMMUNAL LANDSCAPES</p> <p>OPEN SPACE THAT PROMOTES ACTIVITY AND INTERACTION</p> <p>OPEN PARKLAND INTEGRATION WITH SURROUNDING RESIDENTIAL AREAS</p>	 <p>HABITABLE LANDSCAPES</p> <p>INTEGRATION OF RESIDENTIAL AREAS WITHIN OTHER LAND TYPES</p> <p>TEMPORARY AND PERMANENT HOUSING INTEGRATED WITH PHASING OF BIOMEDIATION CONNECTIONS AND LINKAGES INTO SURROUNDING URBAN FABRIC</p>	 <p>TRANSITIONAL LANDSCAPES</p> <p>TEMPORARY LANDSCAPES THAT ENABLE MULTIPLE USES OF SPACE</p> <p>TEMPORARY USES ASSIGNED TO AREA BASED ON CURRENT CONDITIONS BIOMEDIATION OPEN SPACES VEGETATION CHARACTER AREAS WATER RETENTION</p>
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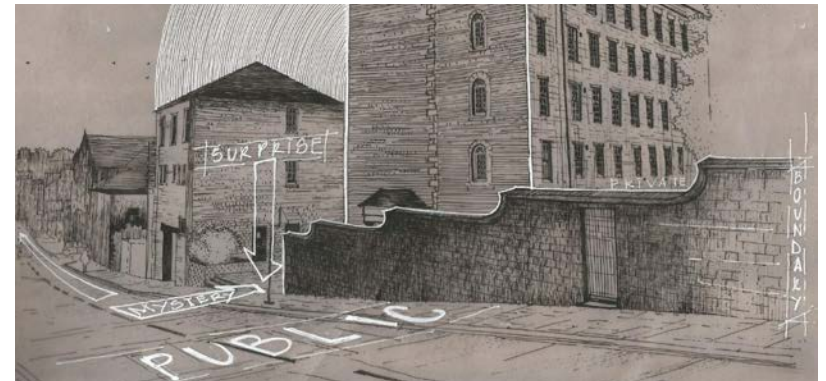
Hilary Thumpston - Flexible Landscapes, toolkit



Julia Torr - Irwell Flood Adaption Strategies, paintings



MLA year one - Lancaster, townscape appraisal drawings



MLA year one - Lancaster, townscape appraisal drawings

OPEN LECTURES & SYMPOSIA

Manchester School of Architecture

MANCHESTER SCHOOL OF ARCHITECTURE

MASTER OF ARCHITECTURE PROGRAMME

FRIDAY 16TH FEBRUARY
10AM - 5PM

INFO + REGISTER: tinyurl.com/mcsaopenreview2018

PRACTITIONERS INVITE

OPEN STUDIO REVIEWS

Industry provided

MANCHESTER 1824

Manchester Metropolitan University

INDUSTRY EVENT

MANCHESTER SCHOOL OF ARCHITECTURE

M.Arch 10.00 - 12.00AM / B.A. 1.00 - 4.30PM

WEDNESDAY 31ST JANUARY
MMU BUSINESS SCHOOL

INFO + REGISTER: bit.ly/architecturescafe2018

EMPLOYER CAFE

ARCHITECTURE NETWORKING 2018

#architecturescafe

MANCHESTER 1824

Manchester Metropolitan University

MSSA

MANCHESTER SCHOOL OF ARCHITECTURE

poster by Enka Mikalajczyk

EMPLOYMENT EVENT

MANCHESTER SCHOOL OF ARCHITECTURE

FRIDAY 27TH OCTOBER
BENZIE 4TH FLOOR
4.30PM

CONVERSATION WITH BEN DERBYSHIRE

RIBA PRESIDENT

Refreshments provided

MANCHESTER 1824

Manchester Metropolitan University

MSSA

VISITING LECTURES

Manchester School of Architecture

Manchester School of Architecture

MANCHESTER SCHOOL OF ARCHITECTURE

Urban Think Tank (UT3) is an interdisciplinary design practice dedicated to high-level research and design in a variety of subjects, concerned with contemporary urbanisation and urbanism. The strategy of UT3 is to deliver research and practical solutions through the combined skills of architecture, landscape, urban planning, engineering, economics, law, IT, art, science, business, mathematics, and communication studies.

*Lecture by
Urban Think Tank
Alfredo Brillemburg*

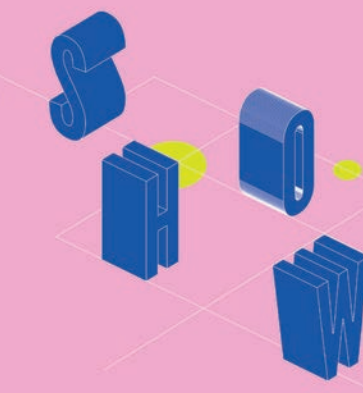
17 JANUARY 2018 - 18:00 - 19:30
MANU BENEFICENTIUM BUILDING LECTURE THEATRE FLOOR 4
FREE LECTURE WITH LIMITED SPACES REGISTER ON EVENTBRITE
THIS LECTURE IS SPONSORED BY THE BRADSHAW GASS TRUST






view2018

EMPLOYMENT EVENT



MANCHESTER SCHOOL OF ART

MANCHESTER SCHOOL OF ARCHITECTURE

DAVID RUDLIN
Chair of the Academy of Urbanism and Director of URBED

HOW WE MESSED UP OUR CITIES ...

... AND WHAT WE SHOULD DO ABOUT IT

How all our efforts to improve cities through the planning system have made them worse and how we might tap into a more natural process of urban growth to rediscover the art of city building

MMU BUSINESS SCHOOL G33
17.45, 11.10.17

MANCHESTER METROPOLITAN UNIVERSITY

MLA OPEN LECTURES

MANCHESTER SCHOOL OF ARCHITECTURE

MLA OPEN LECTURES

DR MICHAEL HARDMAN
Lecturer in Geography at the University of Salford

ACTIVATING THE EDGE
Realising the potential of edge spaces across Greater Manchester



Edge space, leftover, disused land, blights our region. Despite the recent development boom and the large-scale strategic planning of the Greater Manchester Spatial Framework, edge spaces are still overlooked. This talk explores the potential of edge space and the need to be more radical with how we use such areas. Reflecting on examples from informal 'guerrilla gardening', to more formal projects such as Incredible Edible, this talk aims to show the potential of neglected land and its importance in our region's future.

Mike Hardman has become widely recognised for his research on guerrilla gardening and his use of ethnographic methods to analyse the illegal colonisation of land in cities. Among many academic activities, he is co-founder of the Food Geographies Research Group of the Royal Geographical Society and Editor of the Journal of Horticulture and Agriculture. He is also a member of the international 'Canot City' Research Group based in Toronto, Canada.

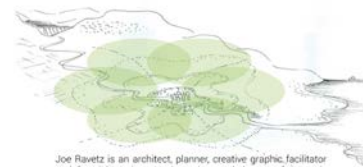
MMU BUSINESS SCHOOL G33
17.45 (For 6pm start), 06.12.17

MANCHESTER METROPOLITAN UNIVERSITY

MANCHESTER SCHOOL OF ARCHITECTURE

DR JOE RAVETZ
Co-Director of the Centre for Urban Resilience & Energy University of Manchester

RESILIENT PERIPHERIES
Green-blue post-cities and the deeper ecological mind



Joe Ravetz is an architect, planner, creative graphic facilitator and foresight trainer. He has pioneered the art of strategic thinking for sustainable cities and regions, which brings together environment-climate policy, urban planning and design, new economics and governance, futures studies, systems thinking and complexity science. His main publications include 'City-Region 2020', 'Environment and City', and the forthcoming 'Urban 3.0'.

MMU BUSINESS SCHOOL G33
17.45 (For 6pm start), 08.11.17

MANCHESTER METROPOLITAN UNIVERSITY

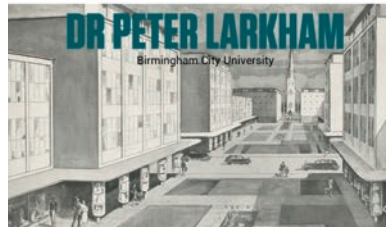
MLA OPEN LECTURES

MANCHESTER SCHOOL OF ARCHITECTURE

MLA OPEN LECTURES

CREATING THE LANDSCAPE OF MODERNISM
Rebuilding Coventry and Birmingham after the Second World War

DR PETER LARKHAM
Birmingham City University



Peter Larkham is Professor of Planning at Birmingham City University. He has researched and published extensively on urban form and change, most recently focusing on post-catastrophe (especially post-Second World War) reconstruction. He has edited and written several books, including 'Alternative Visions of Post-War Reconstruction' and 'Shapers of Urban Form'. His latest book is 'Authentic Reconstruction' (edited with John Bold and Rob Pickard, Bloomsbury, 2018).

MMU GEOFFREY MANTON LT3
17.45 (For 6pm start), 17.01.18

MANCHESTER METROPOLITAN UNIVERSITY

Manchester School of Architecture

MANCHESTER SCHOOL OF ARCHITECTURE

MLA Open Lectures 2018/2

Learning from Nordic Landscapes

Laura Parsons

Copenhagen-based Landscape Architect & Urban Designer

Laura is an MMU graduate, who established a link with the Nordic countries during an Erasmus exchange in Sweden. She subsequently went on to complete an MSc in Landscape Architecture and Urban Design at Copenhagen University. During this course she also spent periods at Melbourne University and in Cambodia. Since then she has made Copenhagen her home and worked at a number of practices before setting up as a freelancer. Her work has focused on the significance of cultural nuances and attitudes towards nature and urban life. Her current work explores the role of landscape architecture in protected landscapes, working with Swedish National Parks.

This talk looks at two contrasting aspects of Laura's experience as a British landscape architect practising in Scandinavia. The common thread is a reflection on how nature shapes our daily lives and how our perceptions and evaluations of landscape are shaped by the way nature surrounds our working routines and everyday habits.

Part 1 will focus on the Nordic approach to creating livable cities: a city planning model centred around its inhabitants - 'Cities made for people' - which takes inspiration from site specific circumstances, and values the need for quality public spaces.

Part 2 will move to the wilds of Sweden's National Parks, reconnecting with untouched nature, in contrast to the urban nature we plan and curate for our cities.

MMU GEOFFREY MANTON LTS
14.02.18, 17.45 (For 6pm start)



MANCHESTER SCHOOL OF ARCHITECTURE

Master of Landscape Architecture
Open Lectures 2018/5

Active Space

Landscapes for play, health and wellbeing

Jennette Emery-Wallis

Director of Landscape Architecture, LUC

May 16th, 18.00-19.30
MMU Business School, Lecture Theatre 1.25 (First Floor)



Jennette Emery-Wallis is our external examiner for the Master of Landscape Architecture at MMU. She has over 20 years experience in the landscape profession and is Director at one of the UK's leading practices, LUC. While working across all sectors, she is, above all, a leading expert in natural play design who cares passionately about improving opportunities for children within the public realm. She has designed award-winning, natural play schemes at Tumbly Bay (GOLF above), and the Princess Diana Memorial Playground in Kensington Gardens. She is currently working with local councils to reduce childhood obesity through active outdoor play initiatives. Jennette is also a long-standing contributor to the profession, acting not only as examiner for many of the UK's accredited landscape courses, but also as a Landscape Institute Ambassador.

Jennette's presentation will use examples of her work to look at how Landscape Architecture can improve public health and well-being through evidence-based, user-centred design.



MANCHESTER SCHOOL OF ARCHITECTURE

Master of Landscape Architecture
Open Lectures 2018/4

RHS Bridgewater

A noble past; A challenging present; A world class future.

Marcus Chilton-Jones

Curator, RHS Bridgewater

May 9th, 18.00-19.30
MMU Business School, Lecture Theatre 1.25 (First Floor)



The creation of RHS Bridgewater will be the largest gardening project in Europe. The Royal Horticultural Society are creating their first new garden in 17 years and their first in the north west at Worsley New Hall, Salford. The garden will bring back to life the 62 hectare grounds of this once grand mansion and deliver benefits to the local community as it grows into a world-class garden. The first phase includes the restoration of the four lecture Walled Kitchen Garden, one of the largest in the UK. Plans also include a new school's Learning Centre to grow young people's horticultural knowledge.

Marcus has been employed professionally within the horticultural industry since 1994. He worked for the National Trust until 2003, when he moved from a position as Head Gardener at The Wyke to take up a post as Head Gardener on the BBC's Gardener's World. He then worked on the restoration of Thetford Gardens from 2004 until 2008 before moving to The Dorothy Clive Garden as Curator in 2008. He joined the RHS at the start of 2017. This lecture will set the historic context for the site and garden, address the challenges of the site in terms of the physical attributes, scale, topography, expectations and outreach, and outline the overall masterplan vision and talk in detail through a series of the planned designs for the site.



MANCHESTER SCHOOL OF ARCHITECTURE

Master of Landscape Architecture
Open Lectures 2018/6

A Musicology for Landscape

Dr David Buck

Postgraduate Course Leader, Landscape Architecture, Univ of Gloucestershire

May 22nd, 18.00-19.30
MMU Business School, Lecture Theatre 1.25 (First Floor)



This talk explores the relationship between two temporal arts. Drawing conceptually and directly on music notation it examines landscape architecture's inherent temporality. It argues that the rich history of rotating time in music provides a critical model for this under-theorised aspect of landscape architecture. It also explores sounds' historic absence from the Pictureframe, and with the decline of the combustion engine, argues for ennobling sound in the sensory appreciation of urban landscapes.

Dr. David Buck is a landscape architect and educator with a special interest in the temporality of landscape. He is the author of a recent book for Routledge, A Musicology for Landscape, and is founder of his eponymous design practice. He has worked extensively in Asia and has written widely about a range of design topics.

www.db-land.com



MANCHESTER SCHOOL OF ARCHITECTURE

Mark Pimlott

8TH MARCH / 2PM
BENZIE LECTURE THEATRE

CONTINUITY IN ARCHITECTURE

Architecture of the Land



Territory / Interior

I saw meaning embedded in spaces and objects: their forms held the key to understanding the human impulse, the World, and one's place in it.



MANCHESTER SCHOOL OF ARCHITECTURE

EVA-LIISA PELKONEN

8TH MARCH / 2PM
BENZIE LECTURE THEATRE

CONTINUITY IN ARCHITECTURE
ARCHITECTURE OF THE LAND



ELECTIVE AFFINITIES

"After Aalto's architecture and its international reception were impacted by the circulation of photographs, publications, and exhibitions across the globe with his powerful network of friends."

MANCHESTER SCHOOL OF ARCHITECTURE

MANCHESTER SCHOOL OF ARCHITECTURE

OMI ARCHITECTS

8TH MARCH / 2PM
BENZIE LECTURE THEATRE

CONTINUITY IN ARCHITECTURE
ARCHITECTURE OF THE LAND



COMPLEX HERITAGE

To provide the necessary subdivision of the vast single volume, two contemporary structures are placed either side of the central aisle, providing a range of cellular spaces for community businesses, local groups and conferences.

MANCHESTER SCHOOL OF ARCHITECTURE

MANCHESTER SCHOOL OF ARCHITECTURE

ARCHITECTURE OF THE LAND

8TH MARCH / 2PM
BENZIE LECTURE THEATRE

CONTINUITY IN ARCHITECTURE
CIA SYMPOSIUM
SALLY STONE



EVA-LIISA PELKONEN - ELECTIVE AFFINITIES



OMI ARCHITECTS - COMPLEX HERITAGE



BAXENDALE - COLLECTIVE BEHAVIOURS



MARK PINLOTT - TERRITORY / INTERIOR

MANCHESTER SCHOOL OF ARCHITECTURE

MANCHESTER SCHOOL OF ARCHITECTURE

BAXENDALE LEE IVETT

8TH MARCH / 2PM
BENZIE LECTURE THEATRE

CONTINUITY IN ARCHITECTURE
ARCHITECTURE OF THE LAND



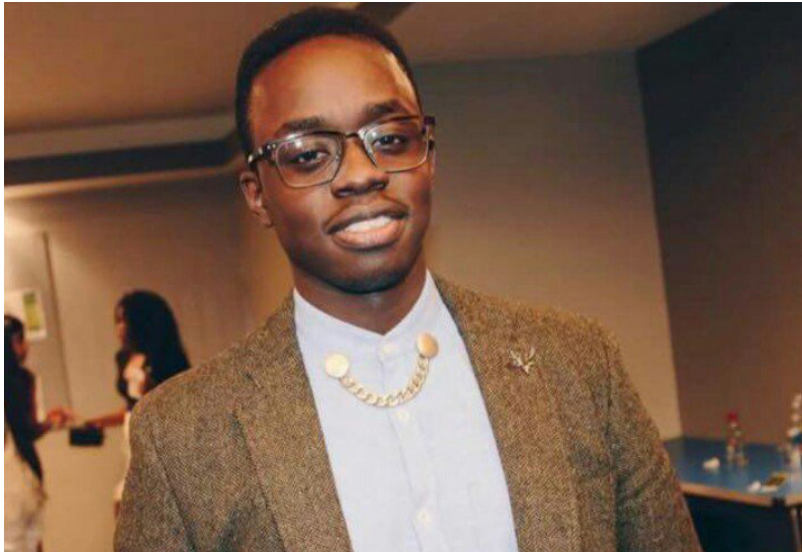
COLLECTIVE BEHAVIOURS

The temporary occupation of post industrial landscape through a variety of methodologies and motivations; Establishing new collective behaviours, registering the conditions of place through acts of physical intervention and prototyping new activity and amenity.

MANCHESTER SCHOOL OF ARCHITECTURE

IN MEMORIAM

Manchester School of Architecture



Chris Edrian Miguda

Chris was extremely dedicated to his studies and to his dreams of making a difference to other people's lives through the practice of architecture.

In his second year of the BA(Hons) Architecture course Chris's talent and ability to connect with his fellow students was recognised by staff and students alike. It was always a pleasure to engage in conversation with Chris. He was determined, inquisitive and dynamic in a seemingly restless pursuit of academic knowledge.

Conversation was always easy as his interests were so diverse. Always polite, courteous, and thoughtful to his peers and staff alike, he was deeply engaged and fundamentally interested in the problems posed by architectural design. He relished debate and brought informed opinion to any discussion about architecture, design and its relationship to society.

It is a loss to both the School and the profession that we will not be able to witness the realisation of the fruits of his inquiry. His talent promised an insightful and sensitively balanced interpretation of site, producing an architecture that engaged the senses through a sense of environmental responsibility based on understanding people and place. Students and staff who have worked with Chris have expressed the impact his loss has had on them. We will miss him, his generosity, drive and talent.

Manchester School of Architecture

AWARDS

BA(Hons) Architecture

Year One

Joe Jessop Award for Contribution to First Year

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

First Year Sketch Book Prize

John H.G. Archer Prize for the Best Humanities Submission

Ian C.S. Crowcroft Prize for the Meritus Performance

Rossant Award for the Best Visual Communication

Year Two

The Partington Prize for Best Technology Coursework

John H.G. Archer Prize for the Best Humanities Submission

Ian C.S. Crowcroft Prize for the Meritus Performance

Rossant Award for the Best Visual Communication

Year Three

University of Manchester Award for Outstanding Academic Achievement

RIBA Bronze Medal Nomination

John H.G. Archer Prize for the Best Humanities Submission

Steady-Greenaway Prize for the Outstanding Portfolio

Excellence in Cross-Atelier Teamwork

Co-ordination in the Exhibition Build

SimpsonHaugh B.15 Modelmaking Award

Sheppard Robson (Jicwood Prize) for Innovation in Design

Hawkins/Brown Prize (for Social Inclusivity in Architecture)

Master of Architecture

MArch Year One

Bown Prize for Outstanding Design Portfolio

G.E. Greenaway Prize for the Outstanding MArch Dissertation

Sheppard Robson (Jicwood Prize) for Innovation in Design

MArch Year Two

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

RIBA Silver Medal Nomination

Steady-Greenaway Prize for the Outstanding MArch Year 2 Academic Portfolio

Hays Prize for Professional Studies

SimpsonHaugh B.15 Modelmaking Award

School Prize

Outstanding Contribution to the Community of the School

