The background of the entire page is a detailed blue wireframe architectural drawing of a large, multi-story building interior. The structure features a complex network of steel beams, trusses, and columns. The drawing is oriented vertically, with the main structural elements running from top to bottom. The perspective is from an elevated position, looking down into the building's interior. The lines are clean and precise, highlighting the geometric forms and spatial organization of the structure. The overall aesthetic is technical and industrial.

MANCHESTER SCHOOL OF ARCHITECTURE

**YEARBOOK
2017**

MANCHESTER SCHOOL OF ARCHITECTURE

**YEARBOOK
2017**

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University of Manchester
Manchester Metropolitan University

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**Manchester
School of
Architecture**

[Resilience, Place, Heritage and Health](#)

Architecture is a wide-ranging and rich discipline that, at its core, synthesises deep subject knowledge with trans-disciplinary collaboration. We believe that viewing the world through the lens of architecture enables new knowledge and connections to emerge. Through understanding complex and meshed interactions within a context that values and tests space, form and place, new possibilities are revealed through design. We are critically interested in the appearance of the world as a manifestation of how it works. Understanding the interactions that produce place demands a plural and interactive world-view. The work emerges from our commitment to the idea of the city as an inclusive condition. We are Global Mancunians.

Resilient culture has the ability to persist through change, adapting to and engaging with its context. Our 20th anniversary year has provided a case study of our resilient culture in action, as we became part a 'super' faculty of Arts and Humanities, an amazingly rich context within which new opportunities for creative collaboration are developing.

Heritage allows our past, present and future history to be valued. We can look back at figures within the life of the

School and celebrate their contribution, whilst framing future ambitions and possibilities. Our support of communal endeavour provides a reference that is dynamic, emergent and resilient. Understanding the value of loss enables us to embrace creativity and innovation. We remember the crucial contributions to the School's life of late colleagues and students lost this year; from founding staff members, Dr. Frank Brown, expert on urban morphology and Captain Beefheart, June Jackson, our senior administrator who guided the School through its formative and crucial early years, and Andrea La Spina, a talented student in Year 2 renowned for his generosity of spirit and enthusiasm for architecture. The School, like the city celebrates our community, and the contribution of everyone in creating its character.

We aim to connect with and positively affect our world as a foundational principle. The strength of our research and practice, and the ability of our graduates is recognised globally, nationally and regionally, but is most significant where it engages with place and connects with the lives of citizens.

Prof. Tom Jefferies
Head of School
Manchester School of Architecture

**All School
Project 2016/17**

The year started with an innovative annual event designed engage everyone around a focussed All School Project. Architecture is a collaborative endeavour and the project aims:

- Introduce new students to the School
- Introduce students from all years to one another
- Familiarise yourself with the whole of the staff body
- Introduce the city to those new to Manchester
- To make an impact on the Faculty and the Institution in terms of your imagination and capability as architects

Manchester School of Architecture is participating in the CityVerve Internet of Things demonstrator (<http://www.cityverve.org.uk/>), a £10M funded research project that is exploring the nature of Smart space and how this can connect citizens with their city. Part of the project is the design of Smart interfaces between the University and the city. The ideas proposed in this project will form the basis of a public exhibition and further development for possible implementation as part of CityVerve.

Design teams were given the following brief and asked to make short and long term proposals for the Corridor:

1. Provide immediate proposals for the redefinition of the site between

Mancunian Way, All Saints Park and the Mabel Tylecote building. Consider the how Smart, digital and user based systems and activities could inform use of this site and how these are physically and conceptually framed by the various site conditions. How can Manchester connect with our Universities, how can the University connect with Manchester?

2. Provide a vision for the redefinition of the Oxford Road Corridor in 2046. What shape is a future Smart or intelligent campus. Is it a part of the city or autonomous? Articulate how the proposal in part 1 provides a trigger for your longer term vision for 'Corridor'? There is no limit to budget, if you need a technology it is currently being developed. Most technology (if not all) you can imagine will likely come into being in the near future. Within a very small radius of your design studios the world's first computer was built, the atom was split for the first time and graphene was discovered. Materials science is developing rapidly in line with new computational technologies and, as a city with over 100,000 students and over 12,000 academics, Manchester is always at the forefront of new science. Your challenge is at the interface of science and reality, how will the ideas of now become the things of the future, what will they look like and how will the affect our daily lives? Be imaginative, explorative and ambitious.

ALL SCHOOL PROJECT

Analysis & Shortlist



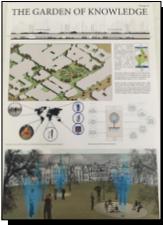
4.1 Lost Spaces: CityVerve:

The initial stage of the Lost Spaces workshop involved an analysis of the complete set of All School Projects. As part of a group of three we took on seven of the projects between us and, through discussion and analysis, we drew out some of the key themes that had been explored.

Of the initial seven we critiqued one (Digital Dissent [Descent]) stood out. Their scheme explored utilising electronic boards along the Corridor as a platform for expression and personal artwork and propaganda. The concept of allowing mass-moderation of these technologies and opening up the corridor to art and culture through technology is something that I believe should be explored further by any designers implementing the IoT.

As part of a wider workshop session we ran through all 49 all school project proposals and decided on a short-list of the strongest 16 concepts. An initial analysis of the short-list identified certain common themes amongst them: energy generation, alternative realities and weather manipulation.

Fig 3: Shortlisted All School Projects (CityVerve 2016)
Fig 4: Tally Charts of Three Most Common Themes



energy generation



alternative realities



weather manipulation



BA (Hons) Architecture

Programme Leader: Richard Brook

I'm often asked what makes our undergraduate course in architecture distinctive, especially by prospective candidates when they are trying to choose where to study. In Manchester it's an easy answer: we are a School of Architecture deeply concerned with the urban. Architecture is more than just buildings; it can be about society, technology, environment, economics, politics, culture and much more. The cauldron where these matters converge, coalesce and produce transformative knowledge, power and ambition is the city. The city is not just where we are, it is about who we are, who we want to be and how we are going to get there. It is our laboratory and from the very start of year one we invest in our partnership with the city, its citizens and their networks.

This year we ran the All School Project in the first two weeks of the autumn term. Students from all years, undergraduate and post-graduate, worked in teams to develop design proposals attached to two funded research projects. Ideas around the smart city and the future of the

knowledge corridor of Oxford Road were tested and presented in the vertical gallery of our award winning building as more than 700 students gathered to view each others work. These ideas were the beginning of an exciting live project that will soon be unveiled in All Saints Park.

Year 1 students have undertaken projects along the canal network in inner-city Manchester. Their site, unconventionally, was the whole tract of waterway that traverses the city from Castlefield Basin to Ancoats. Though the project briefs are small in scale, the wider understanding of these buildings within the networks of the city is embedded in their analysis and synthesis from the beginning of our studio programme.

In Year 2 we have directed the students to the urban fringe, to the edges of the city, the periphery, where the functional logics of the city start to dissolve. Is it urban? Is it rural? What is the distinction? How do we engage as designers with the threshold condition where programmes as diverse as leisure, distribution, airports and allotment gardening co-exist? Urban arboriculture, entomology and botany were investigated through a house/ laboratory hybrid building and a visitor centre based on the same themes.

The graduating Year 3 students operate in an atelier system where we encourage them select studio programmes that have alternative modes of design and critical foci. The six ateliers deal with the city and society through ideas of heritage, ecological urbanism, typology, environmental technology, community and design for disassembly. This breadth of approaches is one of our strengths and is actuated by our scale – we are one of the biggest schools in the UK and value the diversity and internationalism brought about by such. Year 3 offers the students the chance to bring together their acquired knowledge and skills from all areas of the course and to reconcile their own interests in history, theory and technology, through the act of design.

We aim for our graduates to be able to define themselves as young architects, to have autonomy, confidence and awareness. You cannot learn architecture in three years, but you can learn how to think and behave like an architect, which establishes a platform for lifelong learning in this amazing subject that continues to inspire us all. We hope, in the following pages, you can see the skills and knowledge of our students and the diverse approaches that we nurture and encourage in this great School, from the city, of the city.

BA Year 1

Co-ordinators:

Laura Coucill + Laura Sanderson

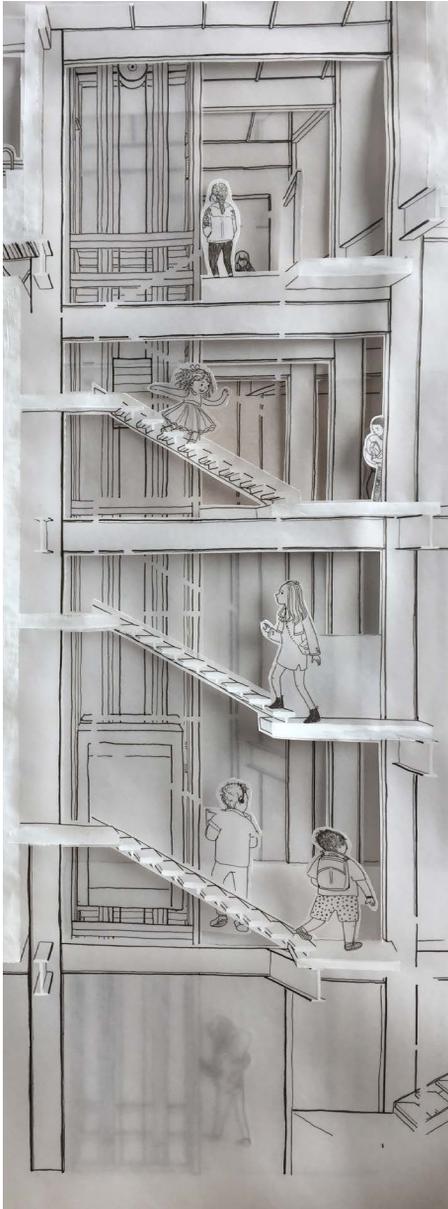
Staff: David Connor, Laura Coucill, Emily Crompton, Julie Fitzpatrick, Anna Gidman, Vik Kaushal, Lisa Kinch, Jenna Kinsey, Stephen Lovejoy, Richard Morton, Matthew Pilling, Dominic Sagar and Laura Sanderson.

Teaching Assistants: Lamiaa Abouelala, Peter Bell, Jennifer Corbett, Ewa Effiom, Simina Ionescu, Ashfin Khalife, Michelle Xinming Ma, Charlotte Mercan, Archontia Manolakelli, Marius Popa, Oliver Pozegic, Jessica Spencer and Jonathan Southgate.

Special Thanks: Mat Norman, MDMArchive Coordinator.

The Venue

Year 1 introduced the relationships between people, site and space through the uniting theme of Music, which has a rich history and relationship with architecture in our City. This, and the site for the year were consistent and allowed students to accrue an in-depth understanding of the situation in addition to their own individual and shared interests. Projects tested ideas at a number of scales on urban sites in Manchester stretching along a section of the deeply diverse Rochdale Canal between Oxford Road and the Castlefield Arena. The site and theme afforded students the imaginative capacity to develop interventions at a number of incremental scales. Through the design of a series of spaces and starting with a specific piece of music, chosen by the student, ideas concerning the interface between audio and visual senses were introduced, with a particular emphasis on examining how the relationship between music and space has manifested through time. By researching the qualities of the urban environment and its influence on music, some interesting themes were uncovered, including the complex social, economic and political cultures that give rise to music and its architecture.



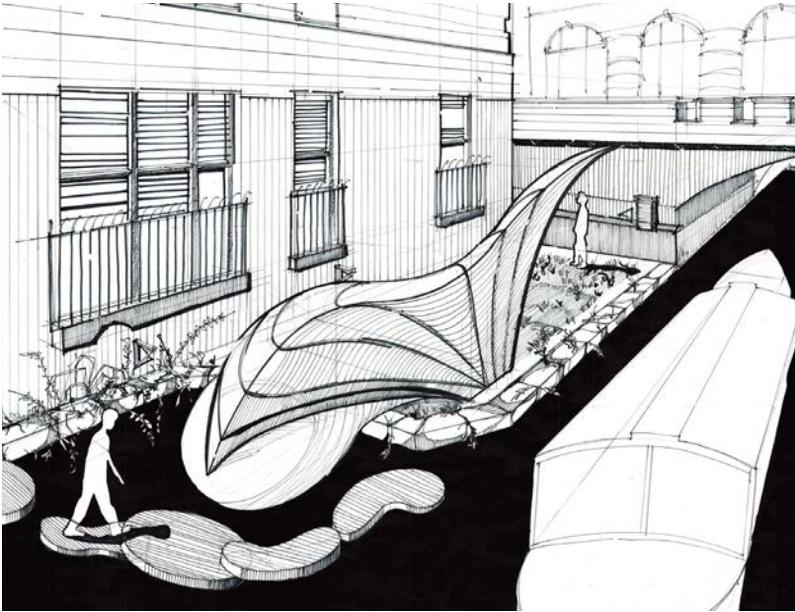
CHAMBER explored the relationship between audio, visual and spatial qualities in the design of a single space for listening to a specific piece of music chosen by the student and relating to Manchester's rich musical heritage.

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

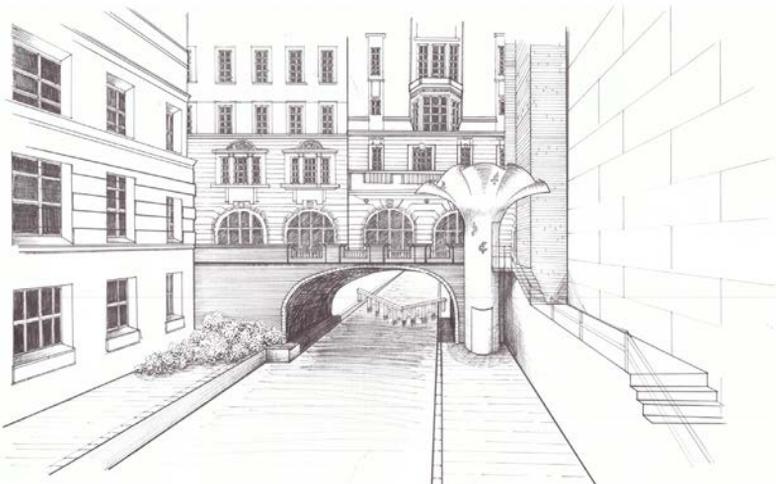
TRANSCIENCE explored the ideas of movability and the notion of 'home' through the design of a mobile house as small as a carparking space. Each project began by considering the human form and specific ergonomics and personality of the owner.

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, a repository for physical musical artefacts and a small auditorium for up and coming bands.

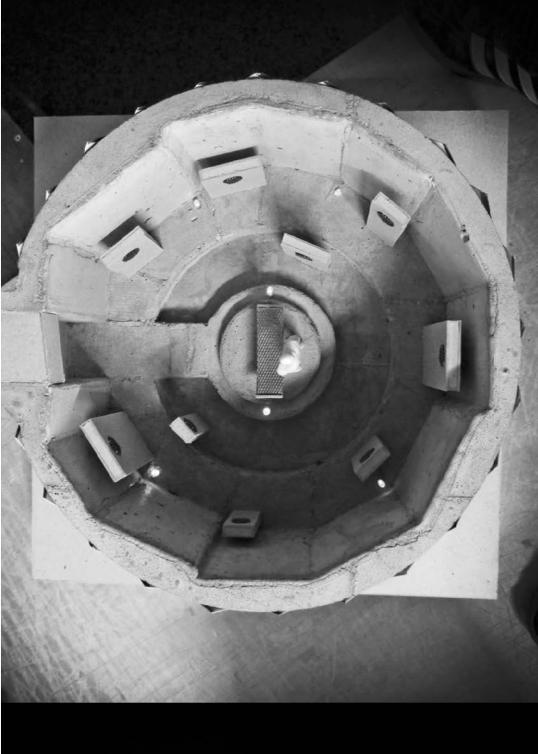
EXHIBIT explored architectural drawing as a method of communication through the creation of three exhibition pieces, an exploded axonometric, a sectional perspective and a ground floor plan in context. Methods and testing were recorded in an experimental sketchbook.



Iulia Tenea: Chamber Perspective



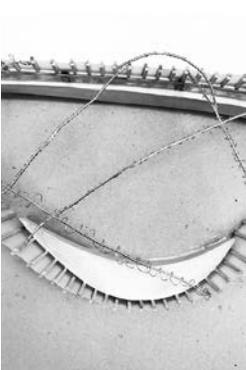
Yilin Zheng: Chamber Perspective



Hayden Moores: Fabricate



Max Tillotson Home: Fabricate

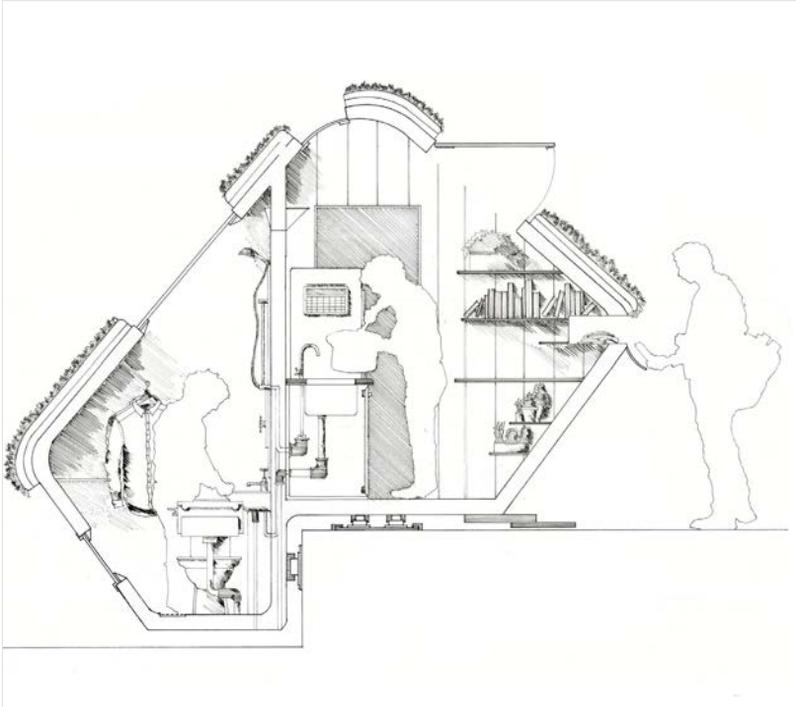


Emily Edwards: Fabricate

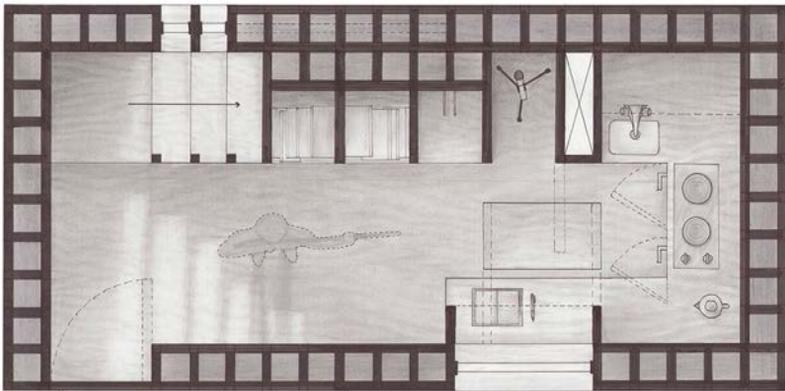


Lucy Stubbs: Fabricate





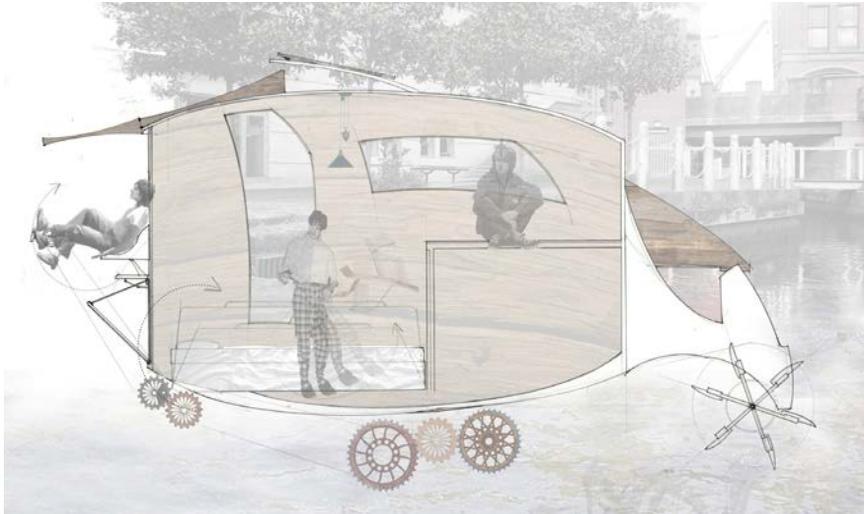
Alistair Sheldon: Transience Section



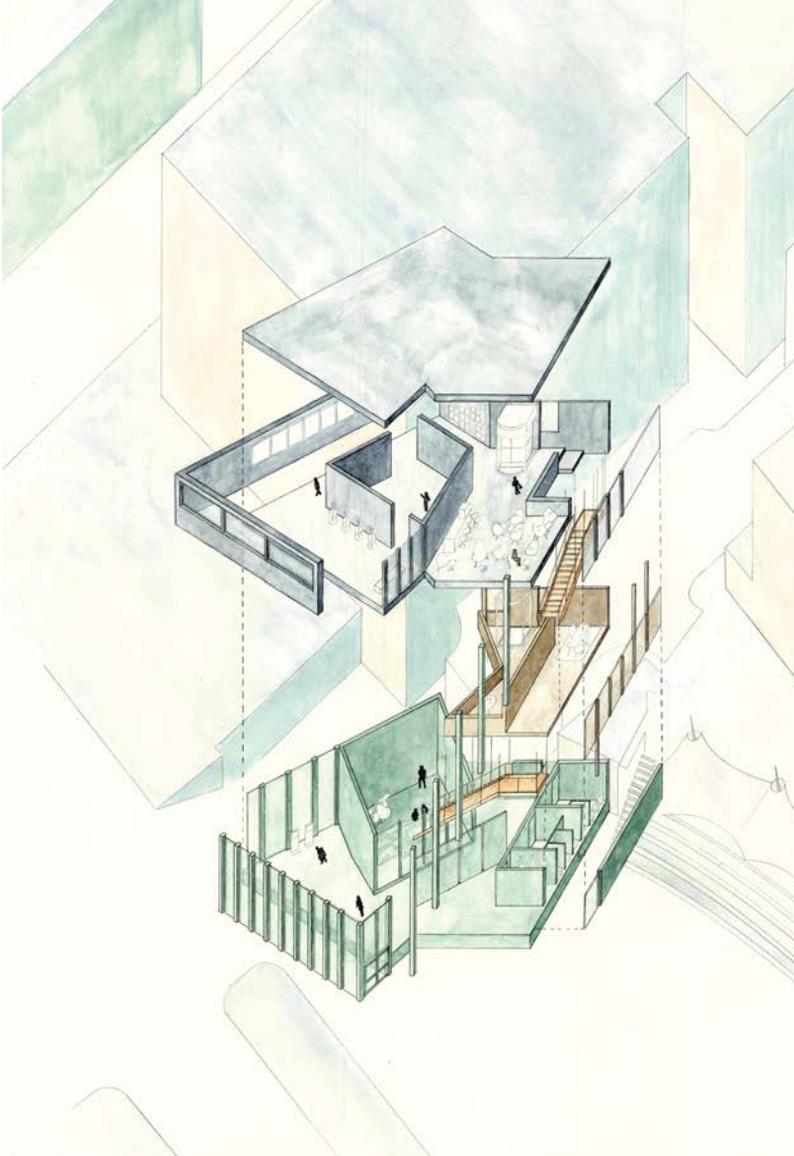
Harry Tate: Transience Plan



Giorgiana Padurean: Transience Collage



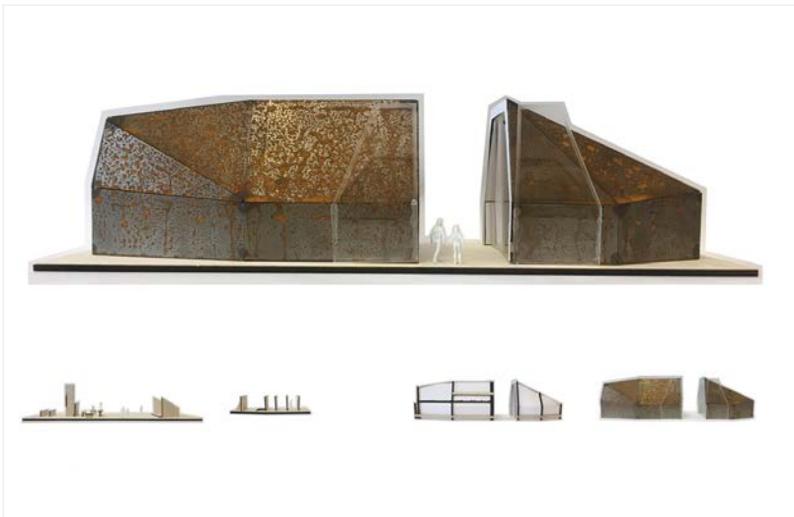
Iulia Tenea: Transience Section



Camila Alvarado Iniguez: Resolution Exploded Axonometric



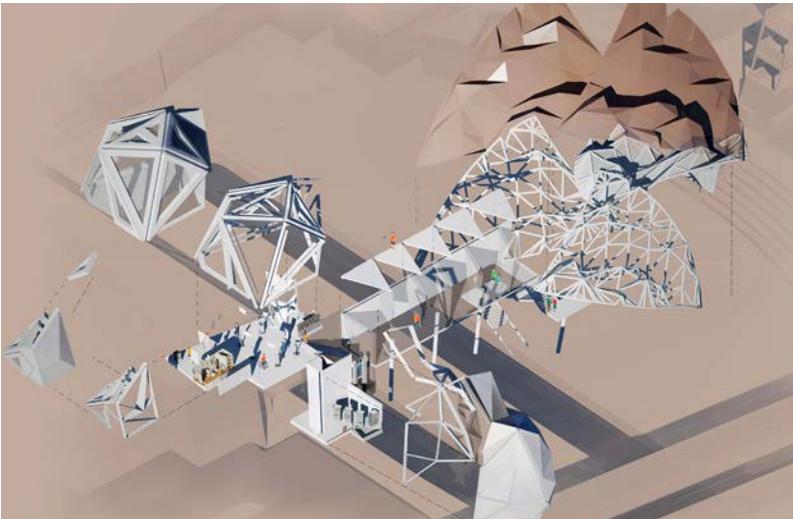
Hakon Hytten: Resolution Axonometric



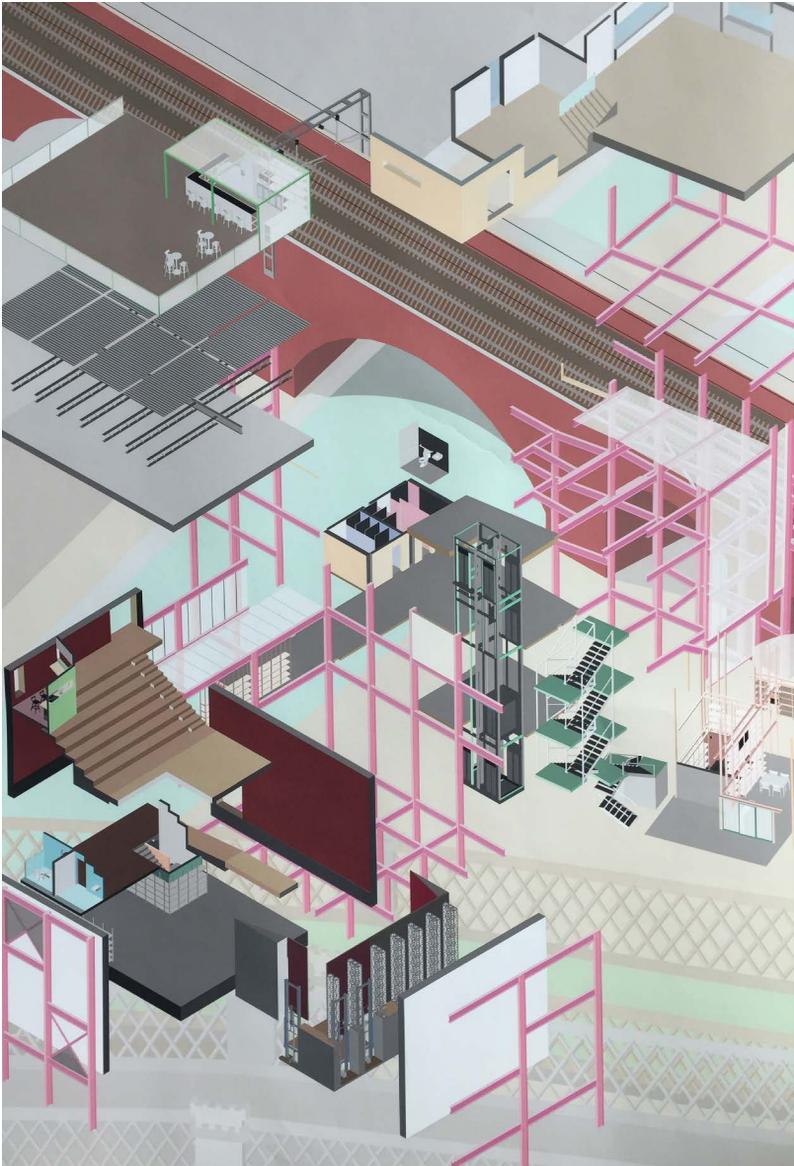
Max King: Resolution Model



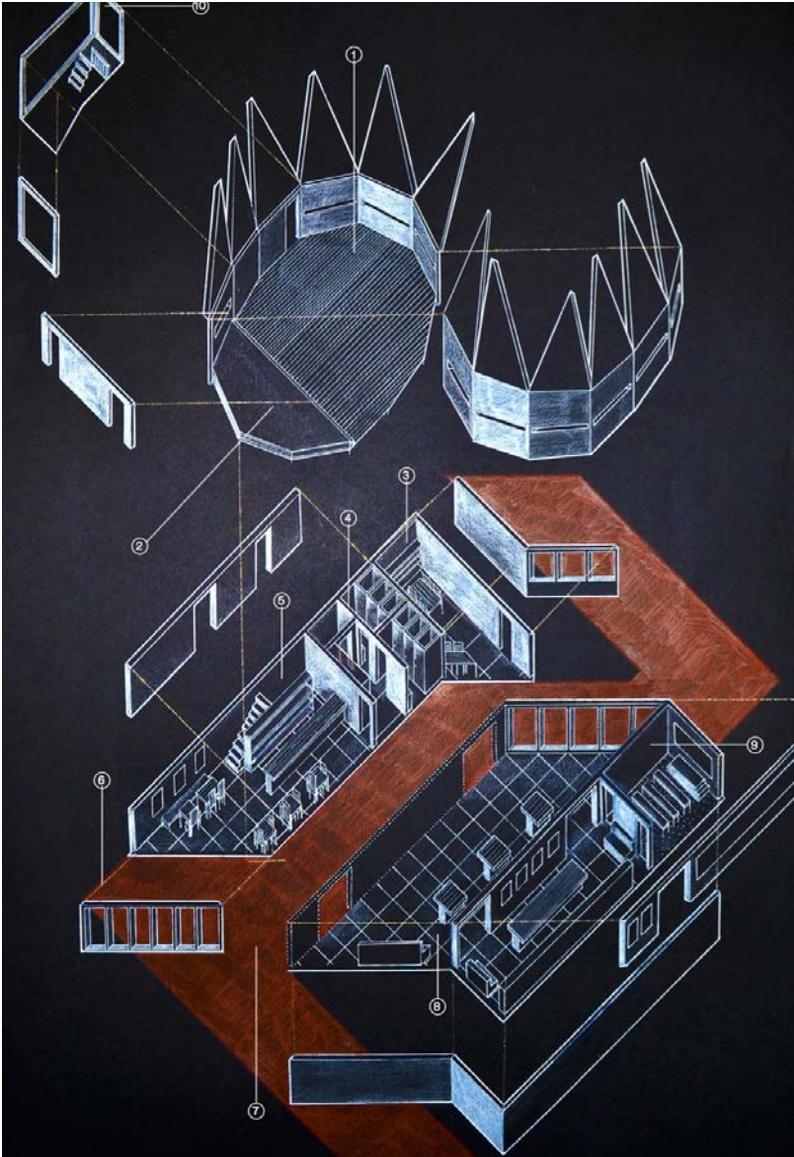
Adam DeVere: Exhibit Sectional Perspective



Raymond Lwin Oo: Exhibit Plan in Context



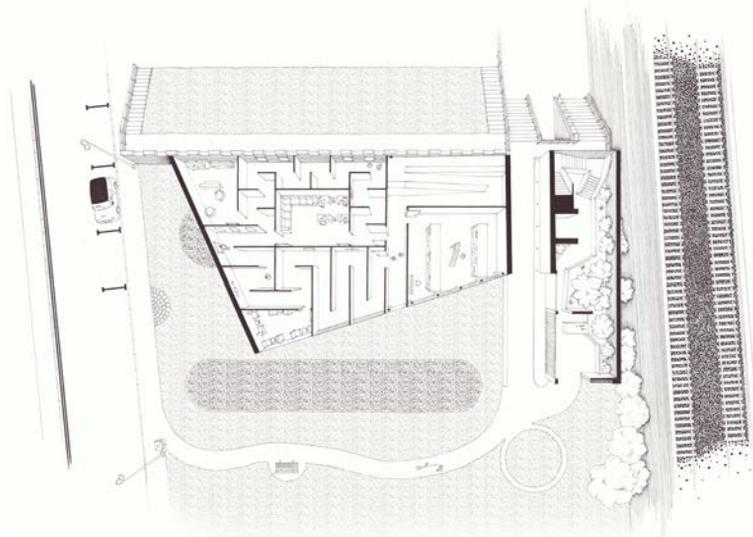
Yu Pan: Exhibit Axonometric



Em Edwards: Exhibit Axonometric



Becky Whitehead: Exhibit Section



Hayden Moores: Exhibit Plan in Context

BA Year 2

Co-ordinators:

James Robertson + Vicky Jolley

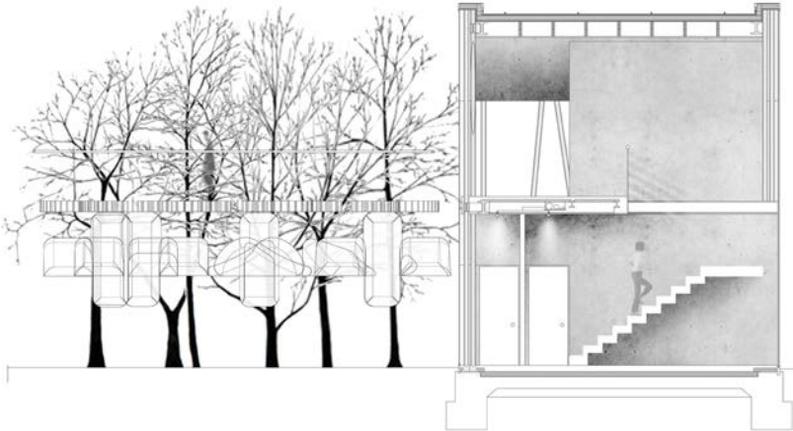
Staff: Victoria Jolley (Year lead), James Robertson (Year lead), Neil Allen, Richard Brook, Rick Dargavel, Julie Fitzpatrick, Ashley Hunt, Taniya Ittan (Teaching Assistant), Carrie Lawrence, Ian McHugh, Dan Newport, Dragana Opacic-Wilkinson, Dominic Sagar Ian Scullion, Andy Wild.

In Year 2, students find themselves at a significant point in their studies, it is a moment that is both retrospective and prospective in the undergraduate trajectory. Having begun the year refreshing, reinforcing and extending skills acquired in Year 1, students move through the year, increasingly anticipating the culture and expectations of Year 3. 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 second year. In addition, engagement in the All School Project and Events offered collaborative experiences that further reinforce professional aspects of the subject and contacts with local practices. The two design projects asked students to explore 'peripheral' conditions in opposing contexts - suburbia and the city park. Located on the urban edges of Manchester in either Wythenshawe or Simister, students initially designed a live/work unit for an entomologist, botanist or arborist. They explored the connection between programme, context, environment and daily rituals of inhabitation whilst considering ergonomics, atmospheric spirit, richness of material and sensorial experience. During semester two the students returned to the territories'

city parks to explore the concept of 'gateway' at the interface of urban and park landscape through the design of a visitor centre. This allowed students to investigate long-span, modular construction and composite forms whilst resolving other aspects of technology, programme and materiality. We were fortunate to have received contributing case-study talks from practitioners to discuss typology, design process and the realities of architectural practice. Guests have included Andy James from OMI and Maurice Shapero. We also visited Porto to appreciate the City's contemporary architecture, notably that by Alvaro Siza, and its contrasting historic context and later twentieth-century additions.



Ben Carter: Courtyard view, A House for an Arborist, Simister



Hamish Frankland: Section, A House for an Arborist, Simister



Ker Jia Goh: Elevation, A House for a Botanist, Simister



Lai-Sum Fong: Elevation, A House for an Arborist, Northenden



Nathan Woods: Garden store section, A House for an Arborist, Northenden



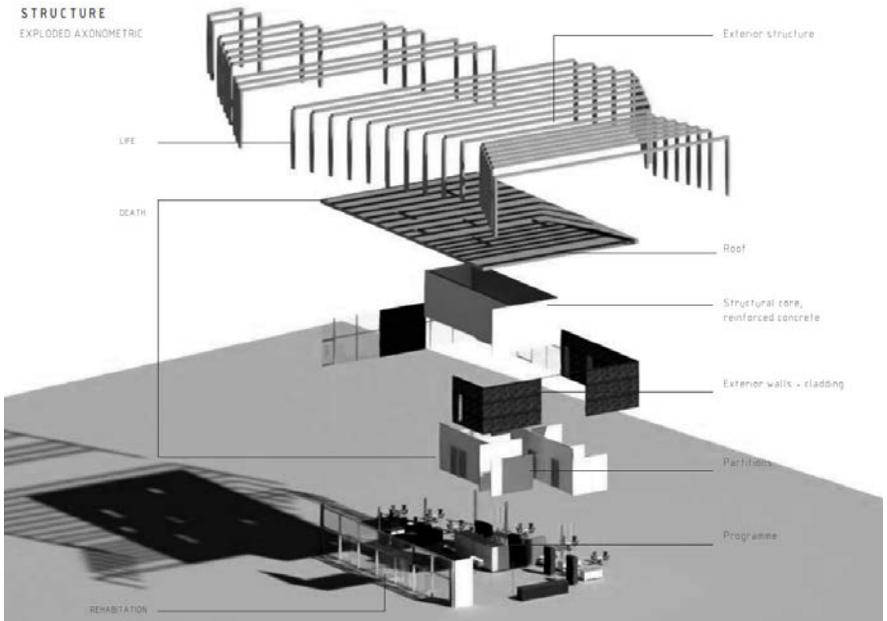
Lola Tartakover: Site analysis, A House for an Arborist, Simister



Atmospheric elevation
elevation in perspective - north

Manchester School of Architecture

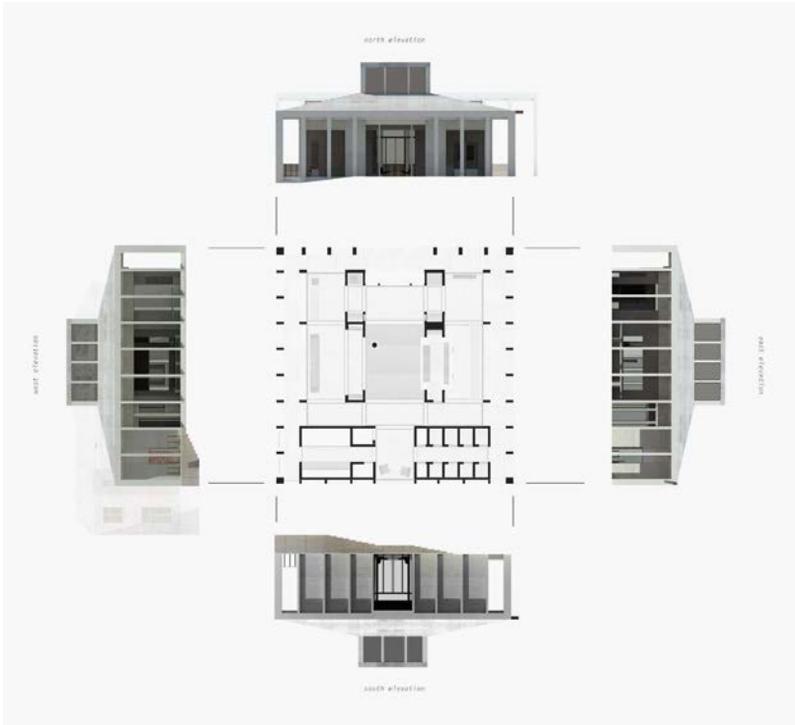
Ben Carter: Perspective, Visitor Centre in Heaton Park



Jhower Emanuel Sanchez Pinela: Exploded Axonometric, Visitor centre in Wythenshawe Park.



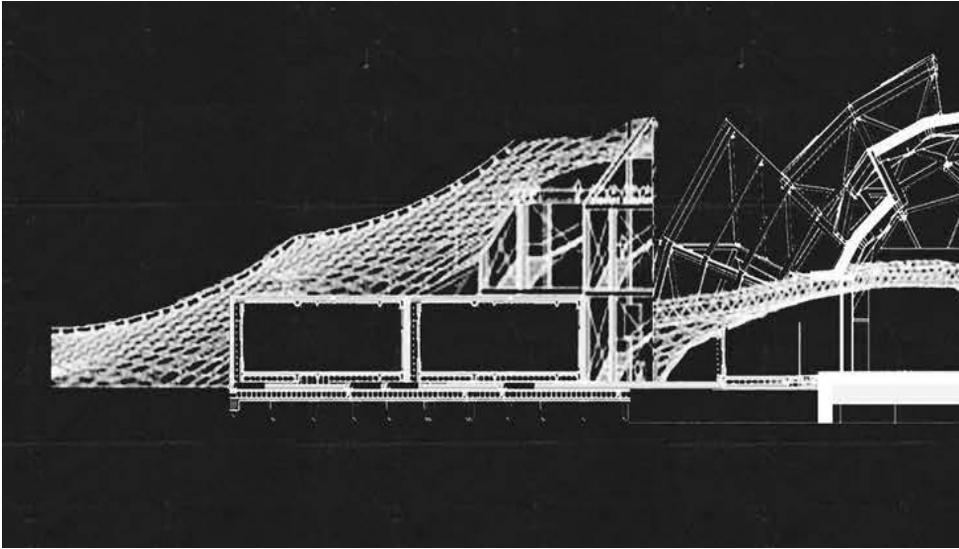
Remi Phillips-Hood: A House for an Arborist, Simister



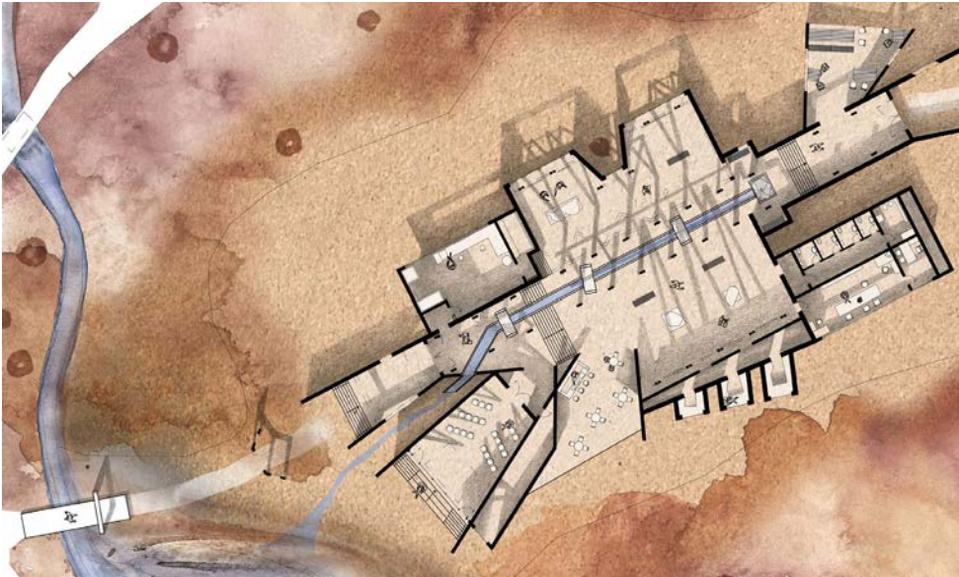
Ben Carter: Plans and Elevations, Visitor Centre in Heaton Park



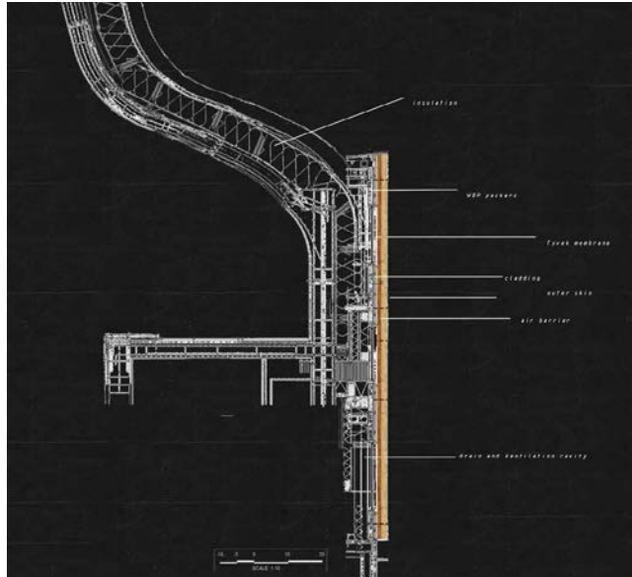
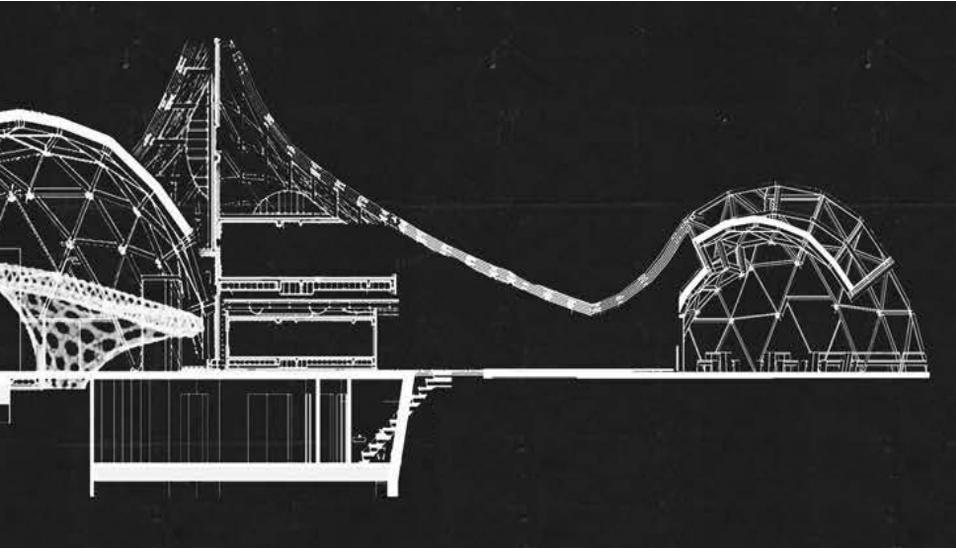
Hui Min Hau: Perspective, Visitor Centre in Wythenshawe Park



Remi Phillips-Hood: Section, Visitor Centre in Heaton Park



Lola Tartakover: Plan, Visitor Centre in Heaton Park



Remi Phillips-Hood: Façade Detail, Visitor Centre in Heaton Park

BA Year 3

Co-ordinators:

Becky Sobell + Stephen McCusker

Year 3 comprises humanities, technologies and studio units. It builds on the skills, creativity and experiences gained on the course and is outlined in the sections of the yearbook that follow.

Studio realises a whole year project, with distinct atelier briefs that approach the challenge of design in a range of urban contexts. Six studio ateliers provide depth and focus to design, while working with shared year goals, cross-atelier reviews and atelier symposiums engaging with a broad scope of ideas and approaches. Some ateliers are also aligned with our post-graduate ateliers in the Master of Architecture (MArch) programme.

Each atelier has undertaken a European study tour, and also visited buildings under construction in the UK linking them to concurrent construction projects and architectural practices. Leading architects, landscape architects and other construction industry practitioners contribute to studio teaching and the Design+ studio lectures; introducing and connecting theoretical and professional knowledge with varied design approaches and building studies.

Lectures and visits reflect the experience of the students in their studio design projects where ateliers conduct a theory-based analysis of their selected urban territory, leading to detailed design strategies for presentation and exhibition, participation in interdisciplinary collaboration with design professionals and collaborate with communities/ artists/ theatre companies and others.

Exposure to practices and ongoing construction projects prepare BA (Hons) Architecture graduates for the next stage in their career, complementing the input they receive from the architecture careers team, RIBA Northwest and MA & MArch tutors, provide guidance on year out and further study.

The design, fabrication, and assembly of atelier based exhibitions present the context and depth of thinking involved in each student's project. Atelier groups curate, organise and make their own exhibitions, as well as the work within it. The show's approach to group working supports practices that are developed through the three years of the programme.

Common Ground

Staff: Stephen Connah + Ronan
Connolly

Students: Constantina Alambriti , Abdullahi
Salisu Banye, Lewis Barker, Zi Quan Beah,
Anna Black, Anastasios Christopoulos, Hannah
Cruickshank , Benjamin Harmer, Philip Lam
Siu-Tong , Jing Mei Lew, Haokun Mai, Alice
Mcgrath, Antony Nikolov, Raya Pavlova, Ryan
Quinn, Arinjoy Sen, Joseph Shepherd, Zhi Jie
Tan, Nelson Poh Mun Tang, Le Gia Linh Tran,
Kwan To Tsoi, Evi Vrangas, Paraskevi Vryza, Gei
Ga Wong, Zipping Zhang

The atelier would like to thank the following
consultants for their great contributions:
Martin Lydon. Architect. Haworth Tompkins
Architects
Andrew Williams. Structural & Engineering
Associate. BDP Manchester
Steve Swan Acoustic Engineer. Serhat Cengen
M&E Engineer. Ove Arup & Partners LTD.

*“ Sunday evening in the Piazza San
Marco; an image evoking a sense
of time, place and people - people
engaged in creating space and form,
a microcosm of the city. ”*

Public Performance in St Mark's Square,
Venice. 'Denys Lasdun. Architecture. City.
Landscape.' Curtis, W.J.R. 1994 p126

'City as Theatre'

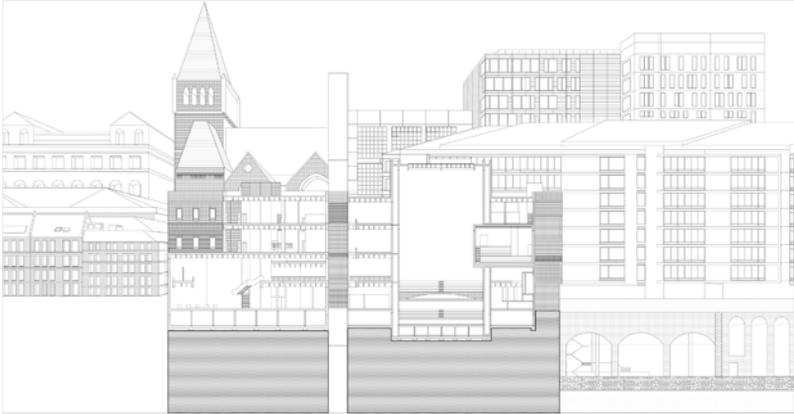
This year Common Ground explored
the theme of the 'city as theatre', and
using this as the basis to develop a
programme for the design of a building
for the Performing Arts. The study
territory was to the east of central
Manchester, among the city's canal
network and defining C18th warehouse
buildings, once the hub of the city's
industrialised economy.

They began the term by taking a
careful survey, making analytical
studies in the territory and constructing
physical context models to develop
an urban agenda. The survey was
to play an active role within their
emerging designs. Analytical and
typological drawings along with
constructed models and building
visits informed and reinforced their
contextual thinking while their studies
of historical typologies brought forth
a range of inventive spatial solutions.
They considered texts dealing with
the use of typology as an agent for
design, including Aldo Rossi's stance

on the creation of space according to 'Structure of Urban Artifacts' specifically looking at adaption and repurposing in the city. In continuation with atelier interest with public space, studies of city squares and strong urban figures informed to refine spatial characteristics. Reflecting on the theme of 'city as theatre' the atelier worked imaginatively to orchestrate a programme dynamic that considered the acts of looking and being looked at, in the conception of making space for the Performing Arts. 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.

'... as the philosophers maintain, the city is like some large house and the house is in turn like some small city...'

Leon Battista Alberti. On the Art of Building in Ten Books. Book 1 Chapter 9

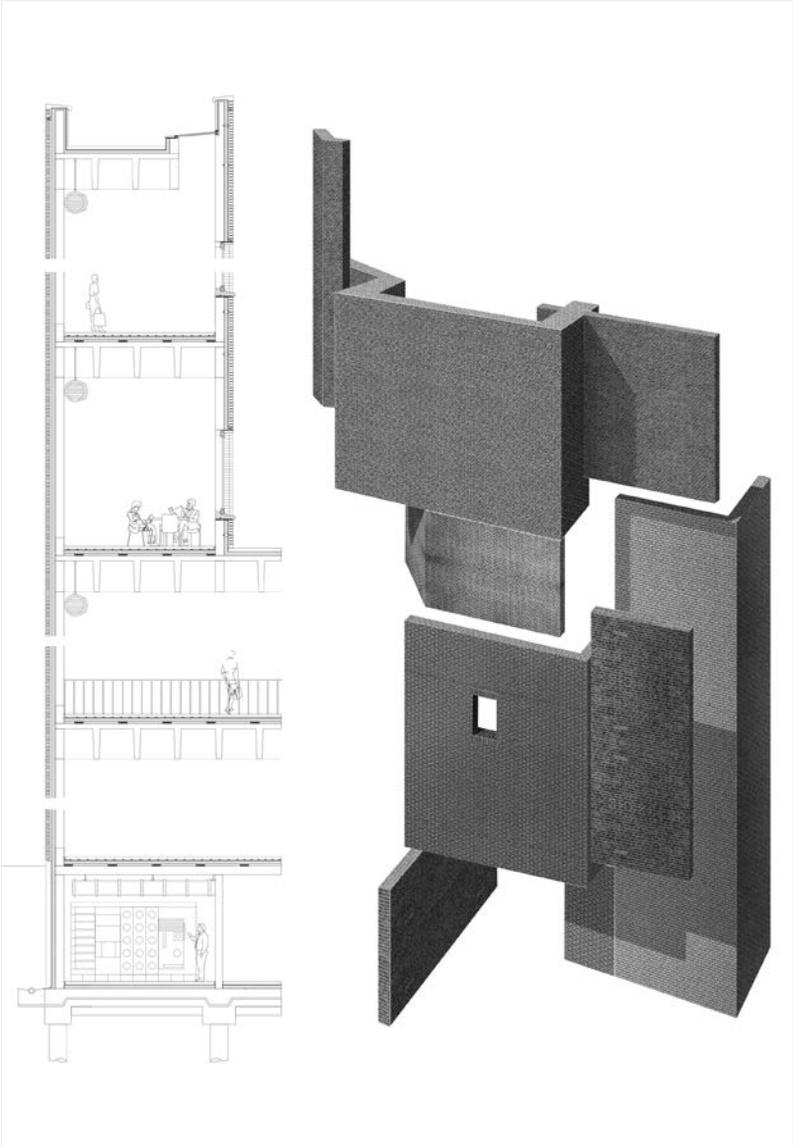


Arinjoy Sen: The Politics of Urban Dichotomy - Section

Manchester School of Architecture



Arinjoy Sen: The Politics of Urban Dichotomy - Interior



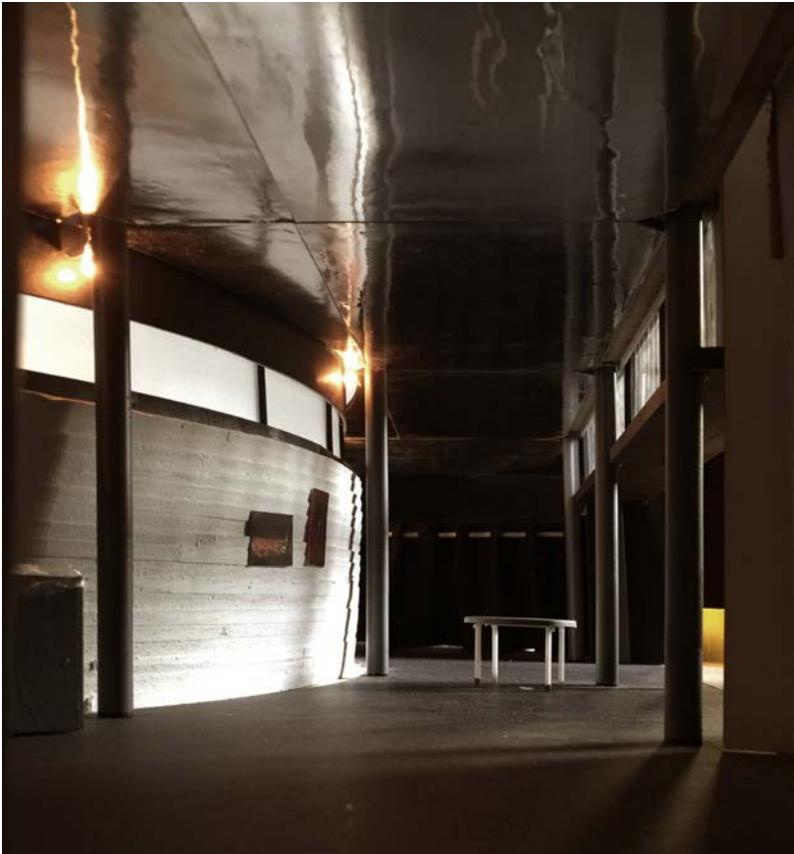
Arinjoy Sen: The Politics of Urban Dichotomy - Detailed Section



Kwan To Soi: Manchester Community Theatre



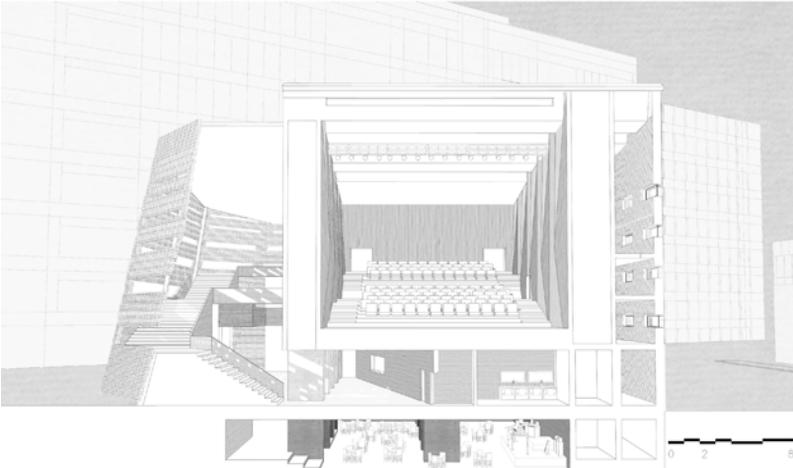
Nelson Poh Mun Tang: Urban Theatre - Threshold Sequence Axonometric



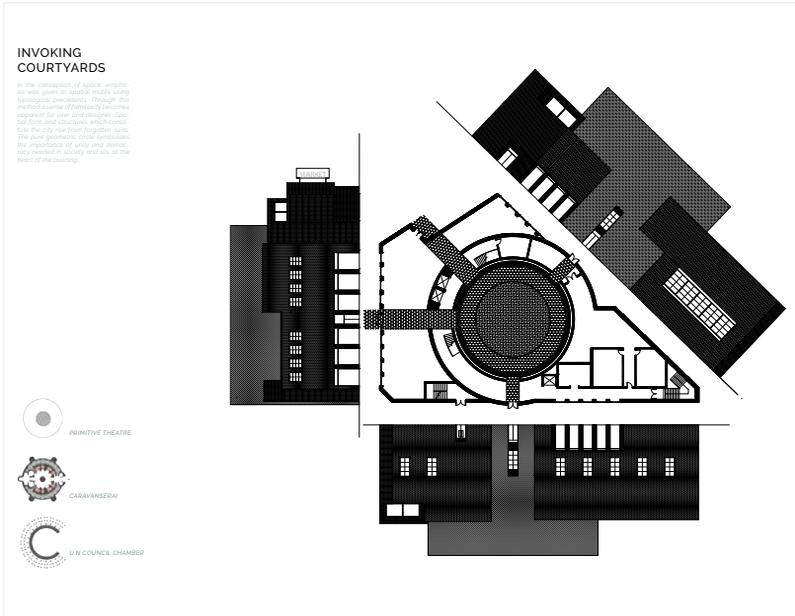
Nelson Poh Mun Tang: Urban Theatre - Interior Model study



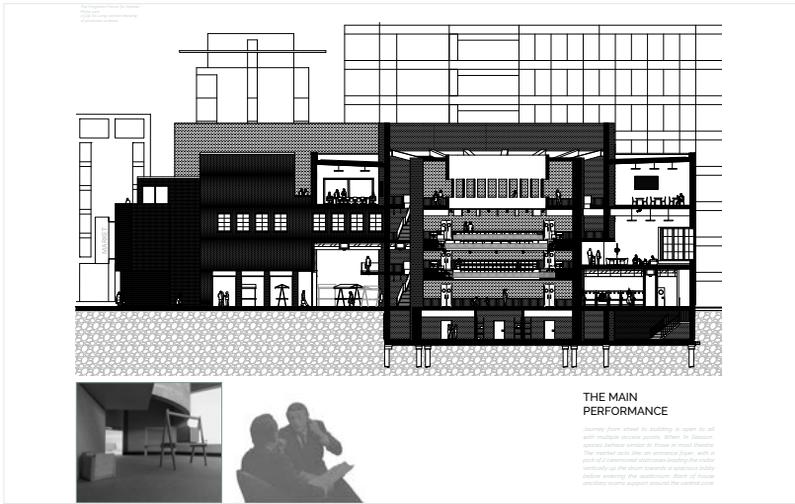
Hannah Cruickshank: Manchester Jazz House - Auditorium Sectional Model Study



Hannah Cruickshank: Manchester Jazz House - Section



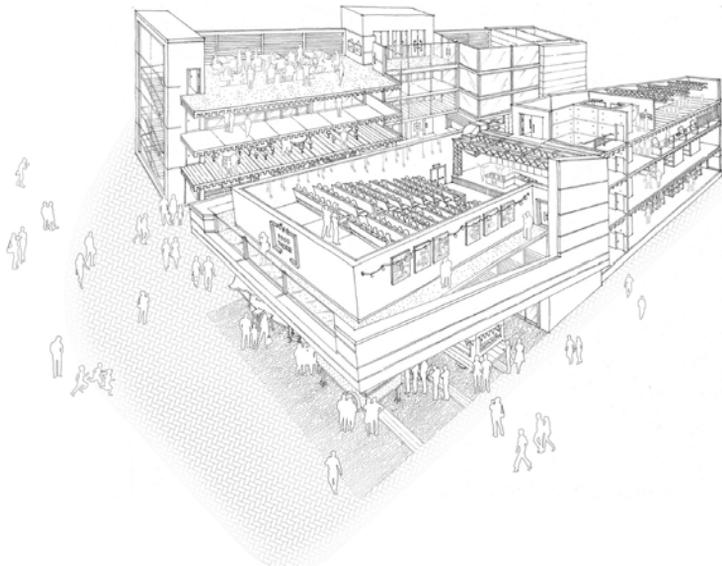
Philip Lam Siu Tong: Politics of Space - Plan



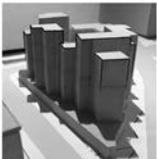
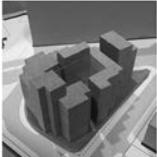
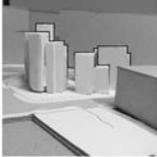
Philip Lam Siu Tong: Politics of Space - Section

The Food Theatre
Jing Mei Lew

Manchester School of Architecture



Jing Mei Lew: The Food Theatre



Paraskevi Vryza: Dance Piazza

Continuity in Architecture

Staff: Mike Daniels + Amy Pearce

Students: Nur Farhana Abdul Majid, Farian Shafeen Anwar, Sarah Bedwell, Matthew Bell, Matthew Buchanan, Chin Kiu Justin Chung, Ryan Cummings, Katherine Frew, Samuel Hogan, Soek Jin, George Mackellar, Joshua Manning, Carmen Maxim, Daria Pavlova, Karolina Pawlowska, Andrea Popescu, Jasmine Ratcliffe, Finian Reece-Thomas, Nestor Ruiz Medina, Vasilka Stefanova, Tuan Duy Truong, Joana Vilaca, Sophie Louise Wilkinson, Maxime Willing.

With grateful thanks to our visiting critics: Phil O'Dwyer, Andy James and Adam Gray from OMI Architects

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

Thanks also to Duncan Sanderson of LLoyd Evans Pritchard Architects for the guided site visit to the Manchester University Quadrangle project and the associated lecture.

The focus of our study this year in Continuity in Architecture has been the Oxford Road Station approach and its immediate context of Little Ireland. This is a part of the city where the superimposed layers of history are clearly visible, shaped by function-driven infrastructure.

Our site, facing the station was one of distinct contrasts - a terrain piled high and cut into, sharp changes in level, a busy station forecourt up top, quiet, cobbled back streets and subterranean vaults below. A setting which proved to be challenging, inspiring and fertile ground for ideas.

We began by 'listening' carefully to the 'conversations' of the city and set about researching, absorbing and observing the physical and cultural context of the site, both analytically and intuitively. To further develop our understanding of the site we conducted a series of design as research investigations.

Firstly, groups developed strategies and proposals for urban landscapes. They created shared surfaces of terraces and ramps, mini urban parks of orchards and taxi ranks all with the intention of providing a station 'welcome mat' to Manchester and a setting for their architectural interventions.

Secondly, in a form finding and massing exercise they introduced 'characters' to this context. We enjoyed the interaction and dynamic of these interventions, which were then developed into sophisticated, dense, multi-layered programmes, each evolving and refining their relationships with the contrasting contextual conditions as the year went on.

Through these processes and much endeavour, a rich variety of projects emerged: some embraced civic duties and provided settings for public events, some played host to hedonistic pursuits, whilst others offered sanctuary from harsh urban conditions, many were concerned with craft and making and some engaged directly with site infrastructure, incorporating this into the very fabric of the building.

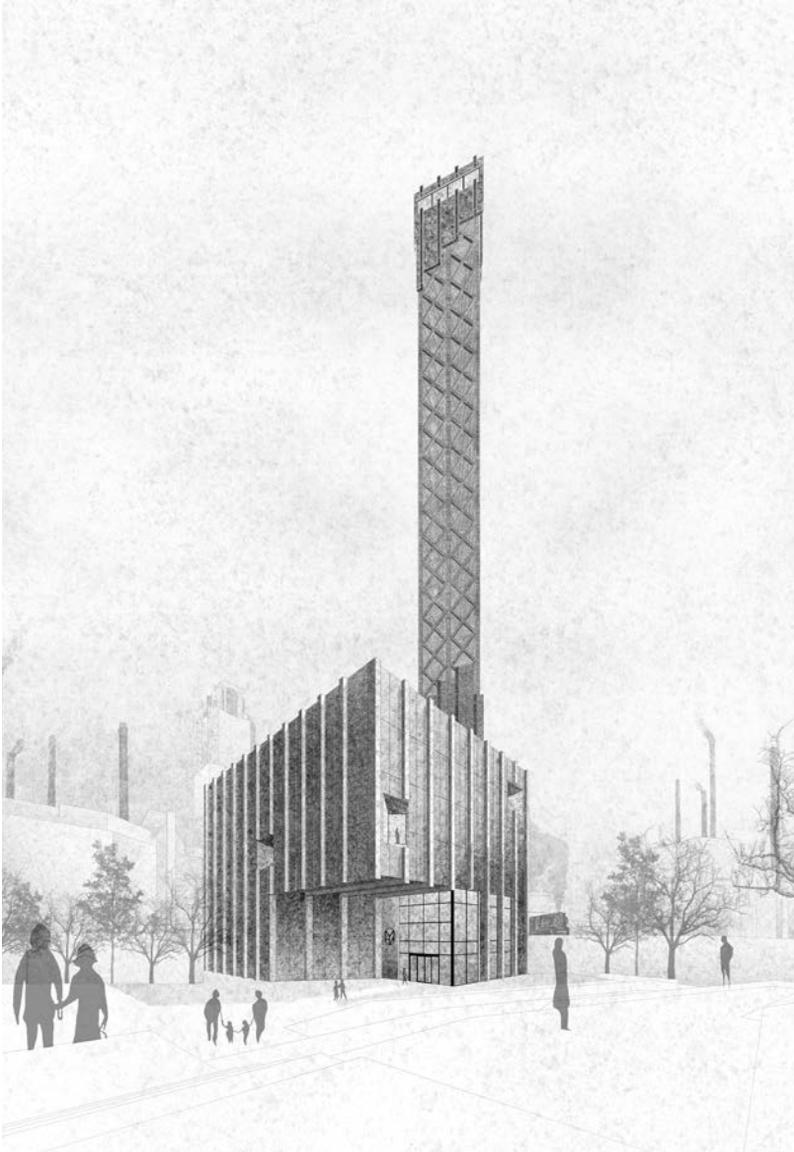
Each project, in its own distinct way, through sensitivity, rigour and meaningful engagement with its context, embodies the intent of the atelier, which is to establish a legible continuity between past, present and future.



Finian Reece-Thomas: The Record Factory



Joana Vilaca: Technicolour Music School



Nestor Ruiz Medina: Manchester Heritage Archive



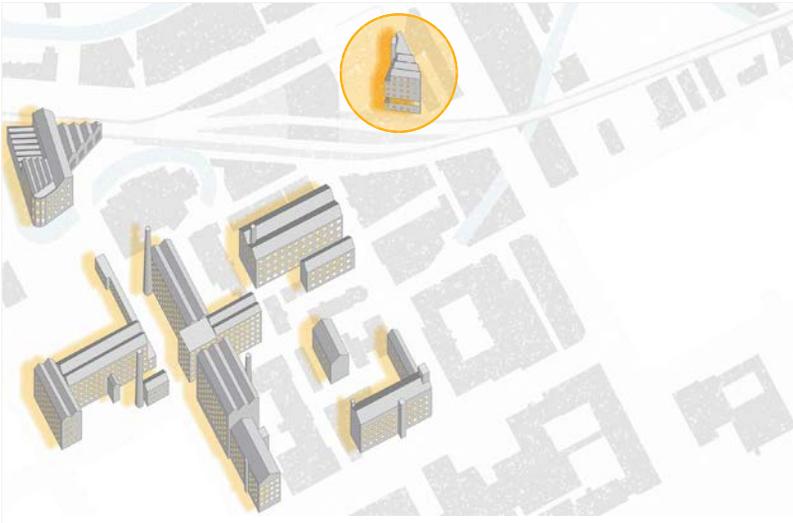
Daria Pavlova: Art Gallery



Karolina Pawlowska: Manchester Take Five



Tuan Duy Trung: Bed and Brew



Jasmine Ratcliffe: Manchester Textile Centre



George Mackellar: Hop On Brewery



Joshua Manning: Manchester Music Hub



Matthew Bell: The Gin Factory



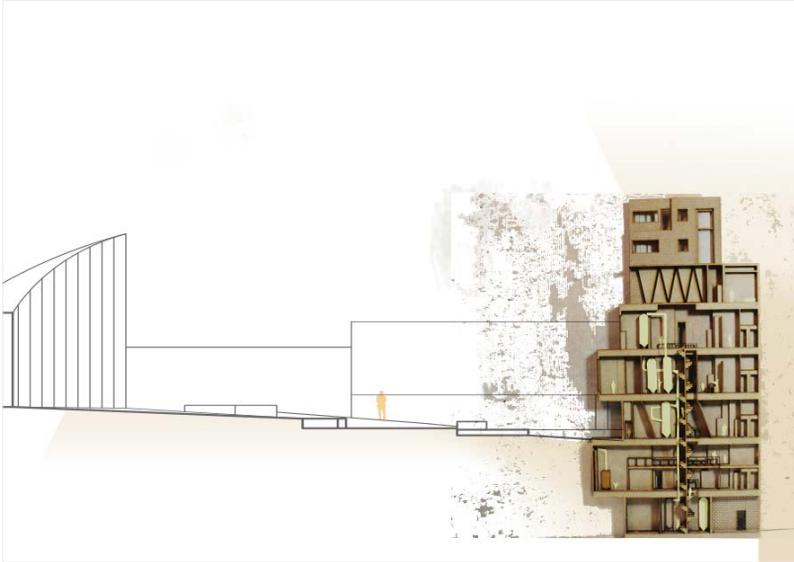
Carmen Maxim: The Corner Art Hub



Chin Kiu Justin Chung: The Red Cellar



Andrea Popescu: Manchester Industrial Archive



Soek Jin: Brewery House



Carmen Maxim: Corner Art Hub



Sophie Louise Wilkinson: Northern Dance Studios



Maxime Willing: The Lutherie



Katherine Frew: Soup Project



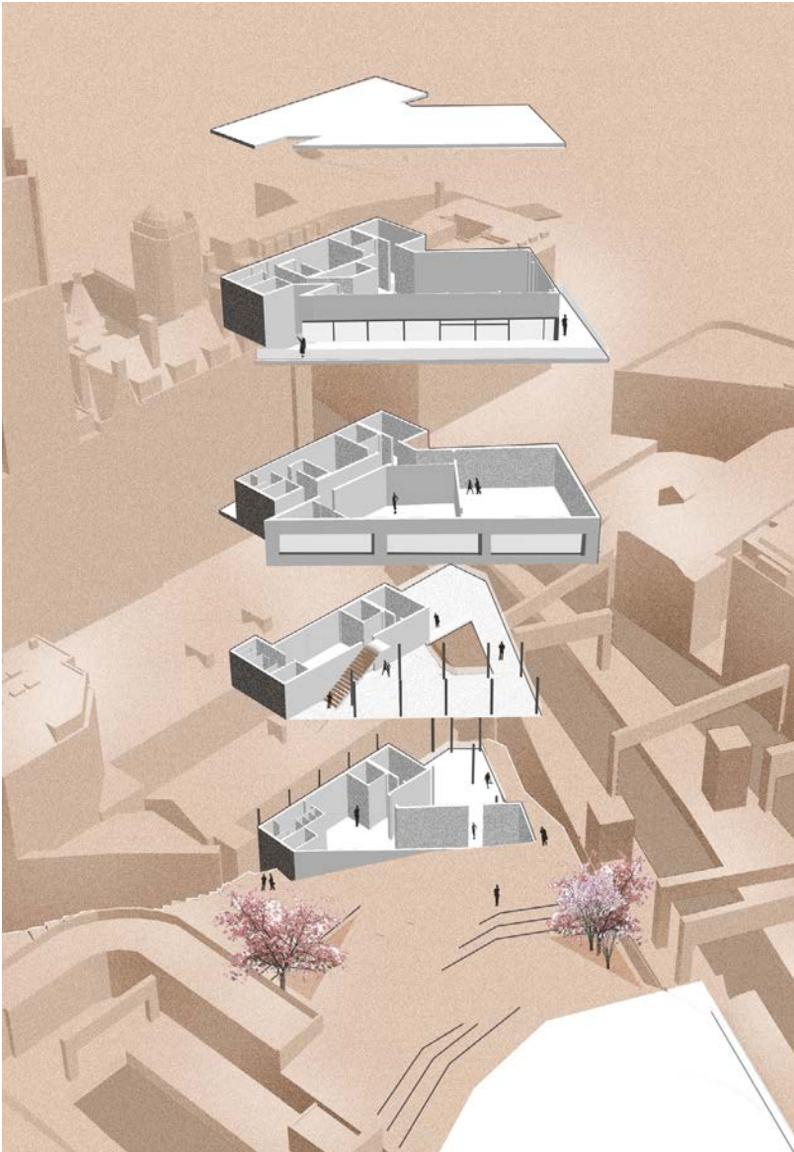
Sarah Bedwell: Book Factory



Nur Farhana Abdul Majid: Film School



Vasilka Stefanova: Eden Hotel and Spa



Farian Shafeen Anwar: Culinary Hub

Formwork

Staff: Amy Hanley + Dragana Opacic-Wilkinson

Students: Hani Namirra Binti Abdul Nasir, Nurul Syahira Binti Amir Hassan, Tara Aveyard, Frank Broxup, Siu Ting Cheng, Jia Jun Chu, Michael Foster, Deanna Hetherington, Tung Ching Hui, Nurul Aisyah Binti Ibrahim, Donia Atef, Ahmed Ezzat Mohamed Khafaga, James Lambert, Khairul Asyraf Bin Mohd Rodzi, Sze Long Ng, Mark Pearce, Luke Richards, Yu Zheng Tan, Jin Hau Tay, Anca Trimbaciu, Alistair Tsim, Aysha Utsho, Thomas Hayden John Wilkinson, Rameez Yusuf, Kinga Zadora.

Formwork approach Manchester as a site for study, and architecture as a method of exploration. We consider a city to be dynamic environment, involving layers of change that happen over time and support the development of positive urban interventions that embed architecture exploration. In the exploration of Manchester, Formwork aims to connect with contemporary practices that shape, change, and define the built environment. The studio projects engage technological, organisational, environmental and economic themes as a catalyst for design, investigation and development.

Formwork intimately studied the programmatic relationship between specific organisations and the built environment, identifying the on-going physical and programmatic adaptation underway along Corridor Manchester. Student groups explored how organisations such as the Contact Theatre and the University of Manchester negotiate the relationship between their activities, building stock and the city infrastructure. Formwork met with architects involved in these live projects; visited the MECD construction site; listened to presentations about the different masterplans and observed and analysed existing examples of reuse, adaption, and demolition that engage changing programmatic requirements

and new environmental technologies. Formwork embraced the rapidly changing social and material characteristics of Corridor Manchester. The concepts of design for disassembly and adaptive re-use were applied and tested to engage the particular social and environmental issues associated with this design context. The design studio projects aimed to create social environments that could connect and evolve with the corridor Manchester through adaptation or renewal. Each project aimed to introduce a new activity and user groups to the territory. Test interventions and emotive responses contributed to lively debate, and a diverse variety of projects.

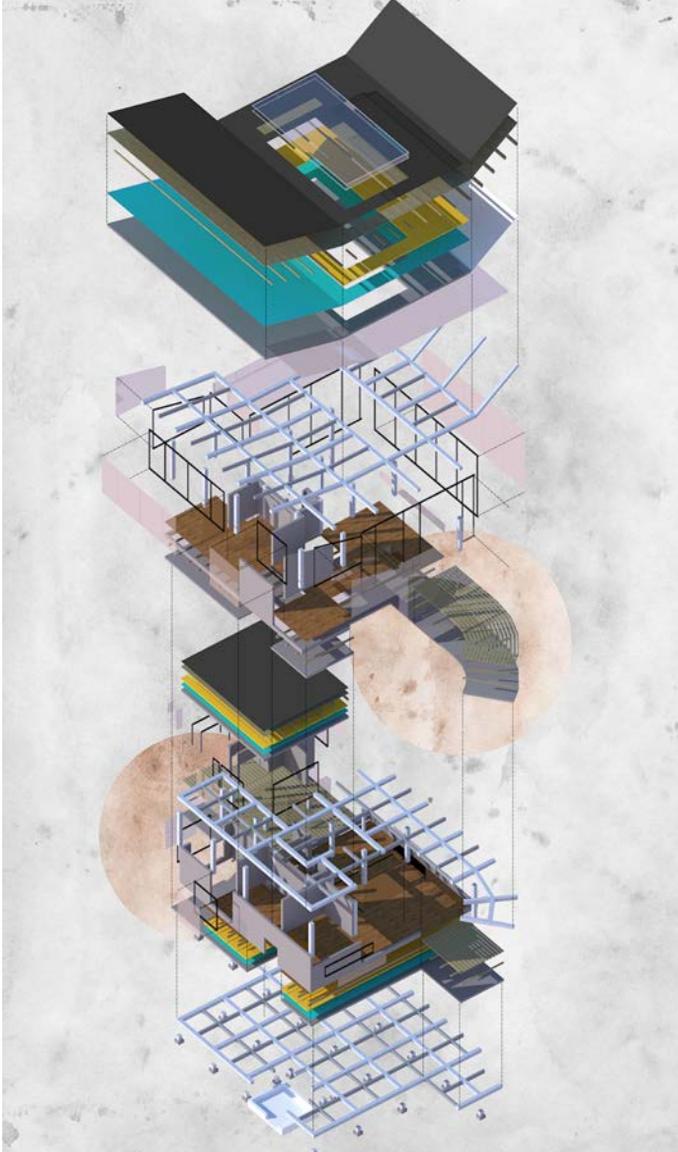


Jin Hau Taym: Egg In A Box - Programmatic Concept to Achieve Noise Isolation for Film Institute.

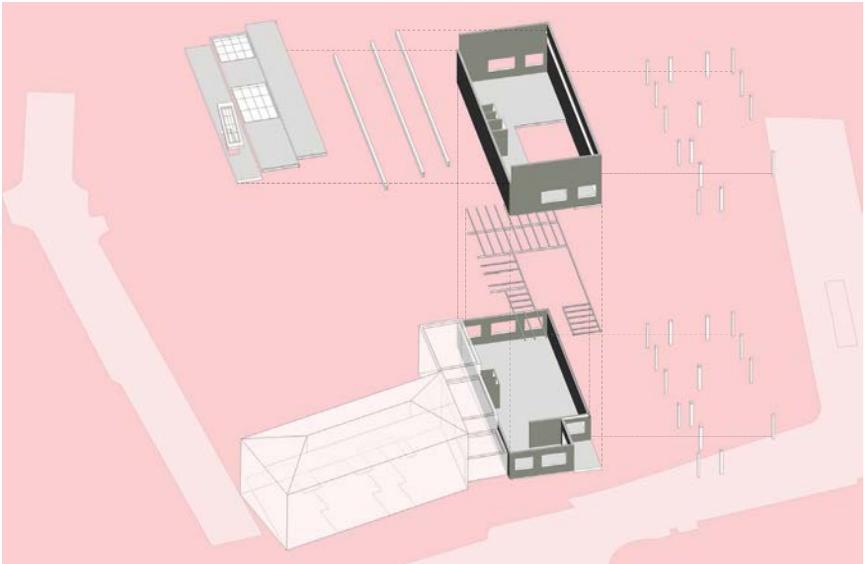


Jia Jun Chu: Velo-City - Corridor Manchester as a bicycle utopia.

Formwork



Khairul Asyraf Ziferblat: Detailed Structure



Nurul Aisyah Ibrahim: Business Hub - Exploded Axonometric



Yu Zheng Tan: Urban Ecosystem - Sectional Perspective

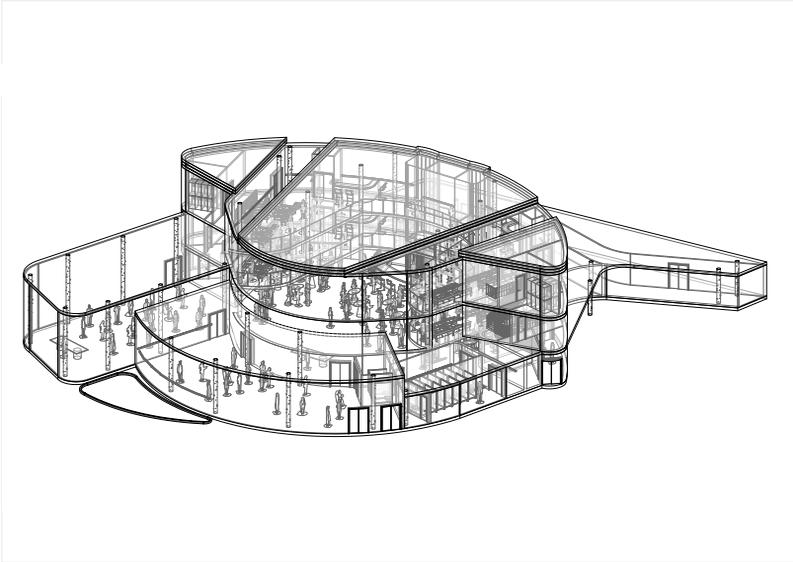
Formwork



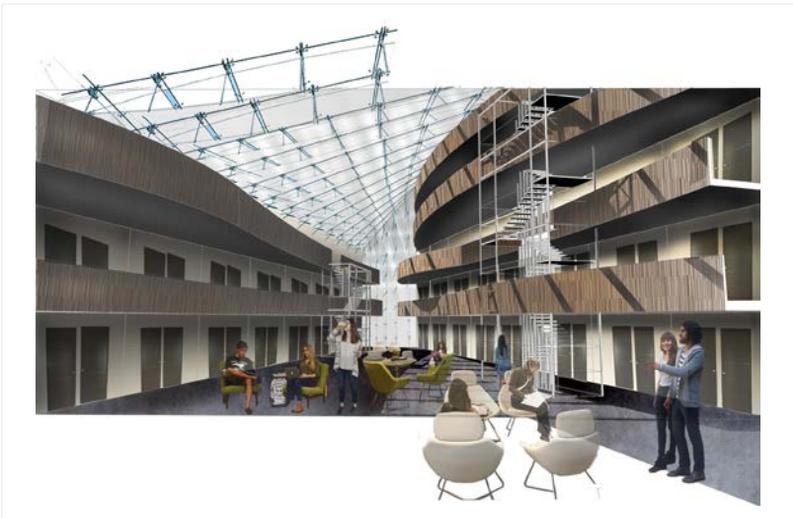
Jennifer Hui: Community Play Centre - Internal Perspective



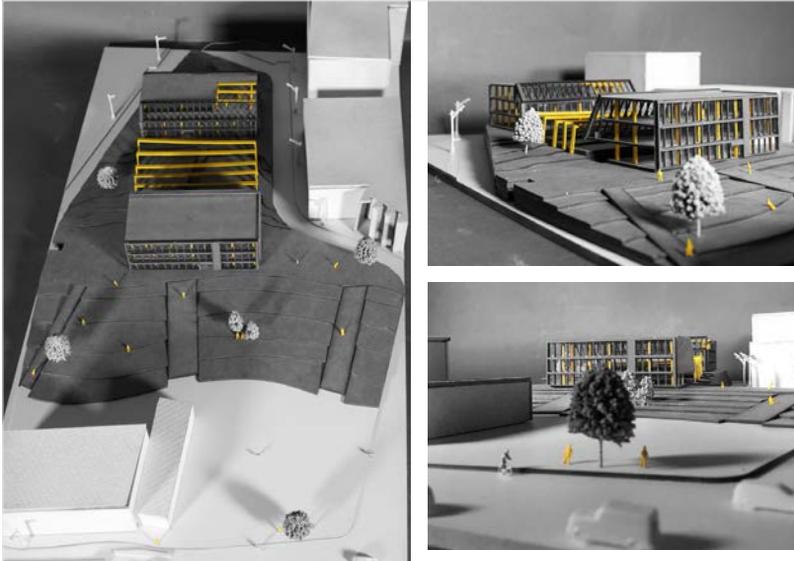
Manchester School of Architecture



Alistair Tsim: Dimensional Transparency



Anca Trimbaciu: Common Denominator



Aysha Utsho: Site Model



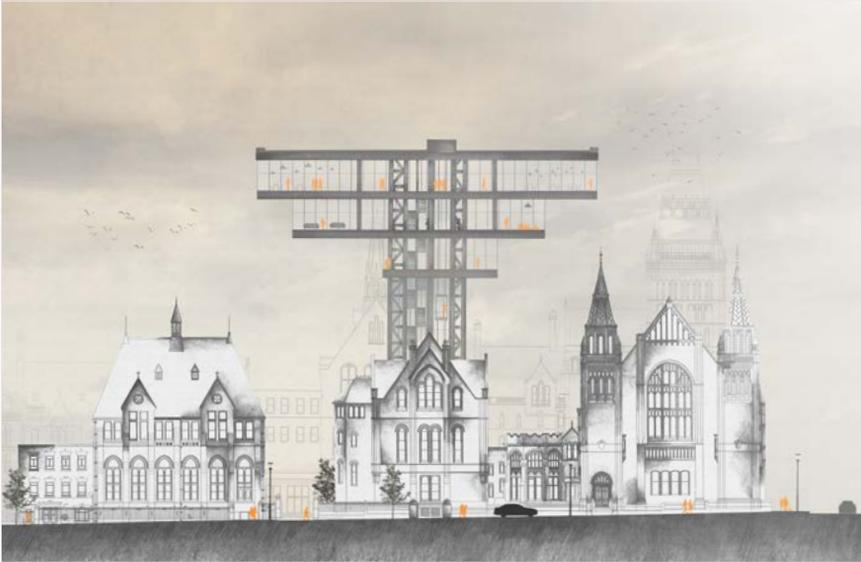
Donia Khafaga: Creative Market - Internal perspective



Luke Richards: St. Mary's Museum



Michael Foster: Kindergarten



Mark Pearce: Reconnecting The City, Burlington St. Elevation





Tara Aveyard: Suspended Studio Spaces



Nurul Syahira Amir Hassan: International Community Centre - Exploded Model



Thomas Wilkinson: City Lab 3.0 - Sectional Perspective



Hani Namirra: The Bowling Green Soup Kitchen and Market



James Lambert: Light and Shadow



Deanna Hetherington: Habitation of Relaxation Retreat

Manchester

Spatial Agents:

Praxis

Staff: Helen Aston + Stephen McCusker

Students: Amalia Ab-Aziz, Sara Abekova, David Adesanya, Duaa Alaamer, Maciej Augustynowicz, Ozge Aygunoglu, Andrew Boness, Charlotte Cane, Sammy Dean, Lara De Villiers, Rachel Evans, Fengyi Lisa Han, Sophia Major, Dan Mead, Luka Paliulionyte, Tom Prendergast, James Robinson, Jack Seymour, Silvana Silviana, Emily Smith, Mahishini Vasudevan, Yuchen Wang, Kylie Xin Xin Yang, Jude Hui Li Yee

We would like to thank all those involved this year, especially our visiting critics and consultants: Kat Timmins (formally We Made That, RIBA and PRAXXIS F), Lisa Heanley (Stretford Arts Collective at Stretford Public Hall), Rosa Turner Wood (5Plus), Florence Booth (DLA Design), Helen Payne (BWB Consulting) and Jon Shaw (Edge Consulting).

Manchester Spatial Agents: Praxis investigates real communities and aims to work on live projects by using 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 have asked the students to respond to the question Who, What and Where

is your architectural practice? The atelier has worked 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. Initially by challenging our preconceived positions on architecture, we explored alternative forms of spatial practices, and created six theoretical architectural practices for the students to work within. Students have 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 creating 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 pop-up shop in Stretford Mall, and work 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 with residents and key stakeholders of Stretford, and will feedback directly into the

longer term Heritage Lottery funding bid for Stretford Public Hall with Loop Systems. 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. Projects include socially specific housing, a velodrome for all kinds of wheelers, a brewery, a resource centre for homeless people, community

football pitches plus affordable housing, civic food facilities, a multi-accessible place

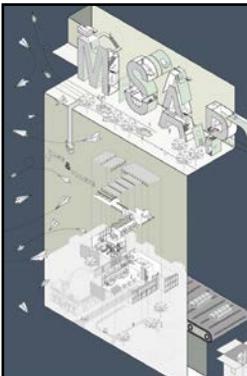
1. Sammy Dean: I might volunteer in the café later...
2. Sammy Dean: Great, now I can finish building the kitchen.
3. Luka Paliulionyte: Praxis Poster
4. Jude Hui Li Yee: Praxis Poster
5. Sophia Major: Praxis Poster



1.



2.



3.



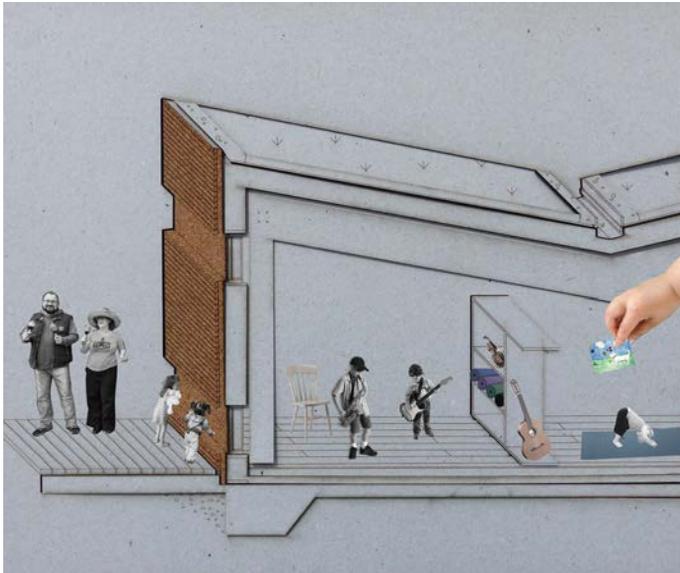
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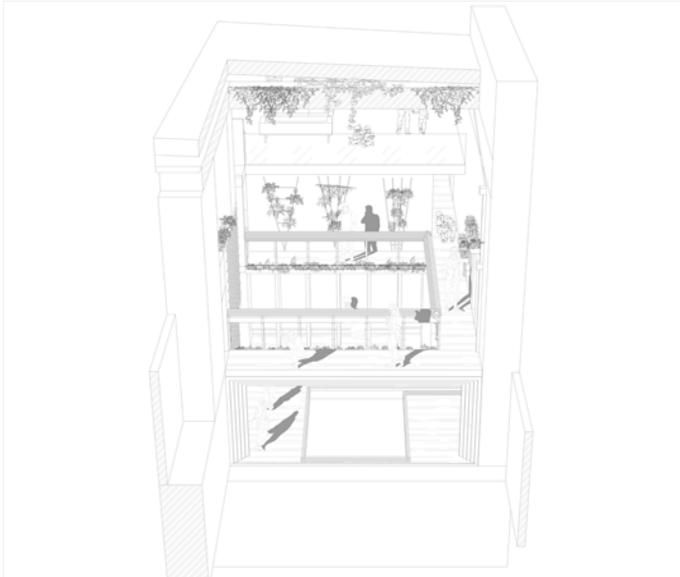
5.



Dan Mead: Antiathaneum Library



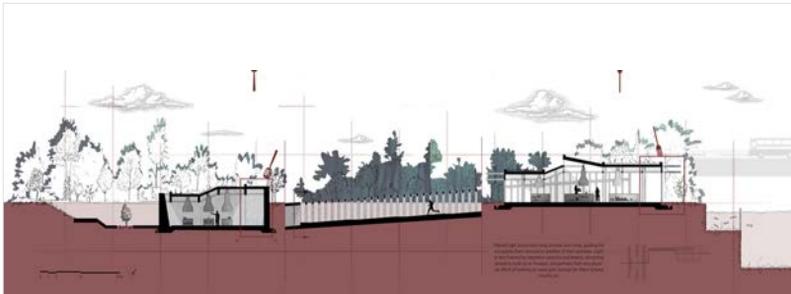
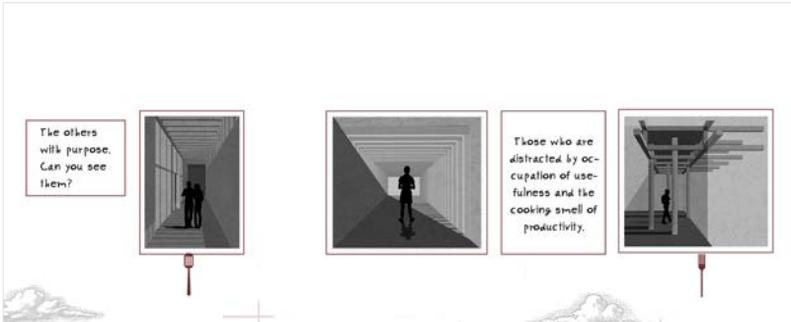
Sara Abekova: Model Drawing Study



Dan Mead: Antiathaneum Library



Fengyi Lisa Han: Herb.Ivore – You Are What You Eat



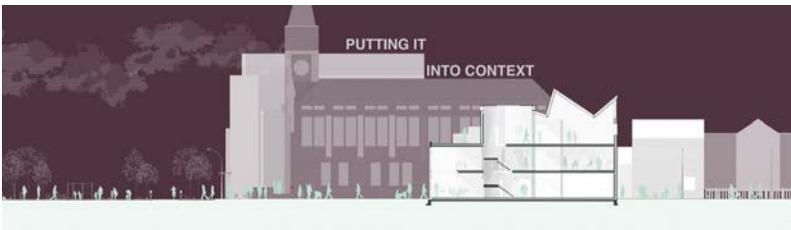
Amalia Ab-Aziz: The Runaway Kitchen



Luka Paliulionyte: Page & Palate - Independent Publishing House and Restaurant



Lara DeVilliers: Maintaining the Visual



Lara DeVilliers: Putting it into Context



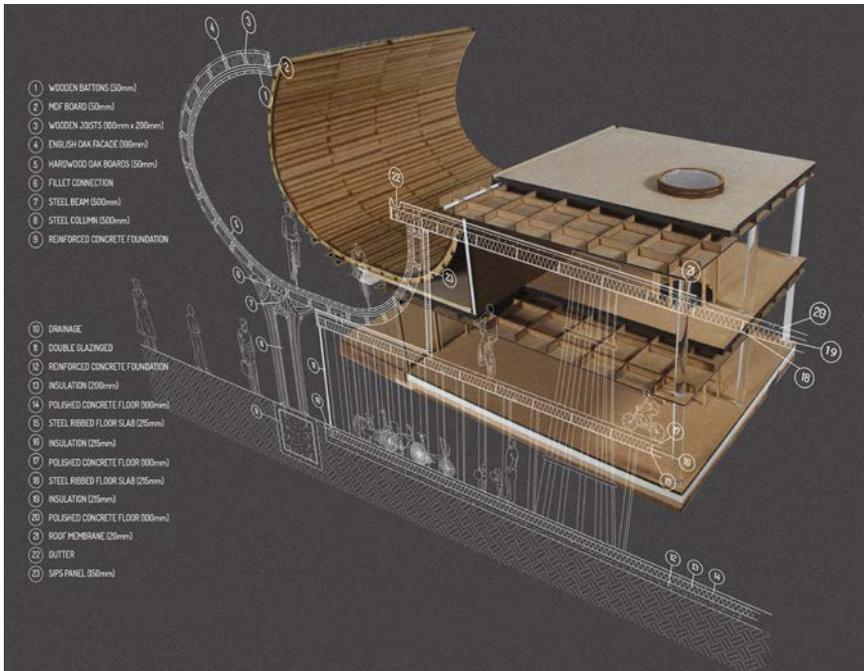
Sophia Major: Stretford Public Hall Brewery



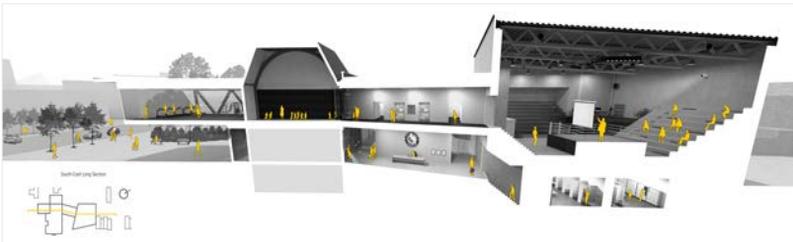
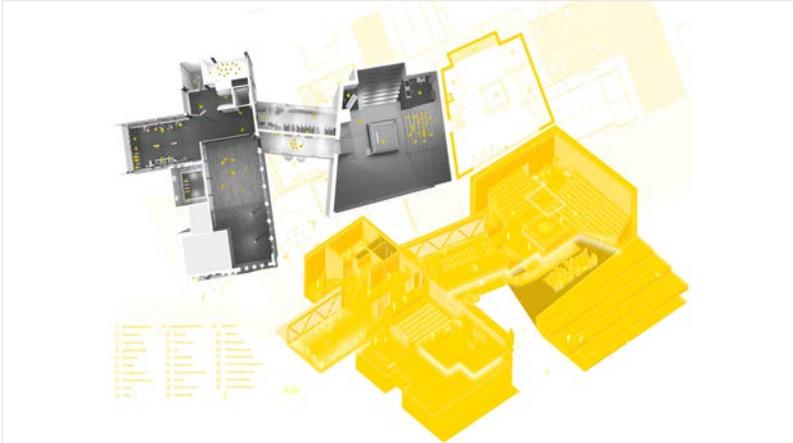
Yuchen Wang: Children and Family Centre



Emily Smith: King Street Food Project



Maciej Augustynowicz: Stretford Wheelers



Jack Seymour: Boxing Club



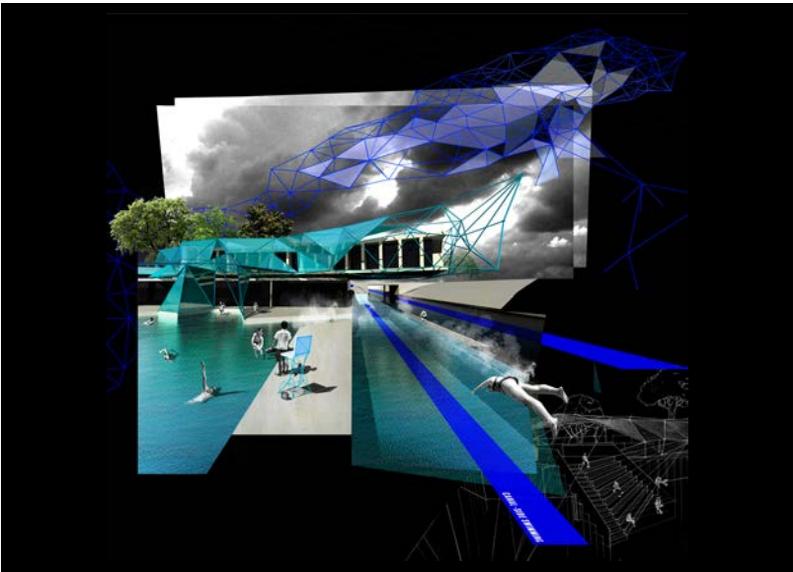
Mahishini Vasudevan: Stretford Civic



Sophia Major: Stretford Public Hall Brewery



James Robinson: Not Just a Sunday League Pitch !



Andy Boness: Stretford Swims



Tom Prendergast: Rehabilitation Journeys



Charlotte Cane: Quiet and Loud, Intergeneration Civic Centre

atelier qed

Staff: Siobhan Barry + Matt Ault

Students: Yaseen Bhatti, Madalina-Oana Blaje, Edwin Ho Hang Chan, Benjamin Dean, Emily Fettes, Shu Mei Guan, Asim Hanif, Maria Ivanov, Deven Kara, Alex Kendall, Danai Komninou, Iulia Lup, Robert Marincu, Charlotte McManus, Ka Lun Derek Ng, Magdalena Plonka, Thanat Prathnadi, Kate Silvester, Jagjeet Singh, Theodoros Tamvakis, Zhaorui Tan, Zi Jie Tan, Jordan Tinker, Wai Chung Edwin Ung, Jelena Vukovic

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

Negozio Olivetti - Elena Borghello, Claudia Busato, Palazzo Grassi, Punta della Dogana – Elisabetta Bonomi, British Council - Grace Bremner, Gwendoline Webber, Biennale di Venezia - Francesco Raccaneli, Grimshaw Architects - Eduard Ross, University of Florence – Maria Antonietta Esposito, Filippo Bosi, Pattern Architects – Alexandr Valakh ImaginationLancaster (Lancaster University) – Dr. Daniel Richards, Exploration Architecture – Michael Pawlyn, Queen’s University, Belfast – Prof. Greg Keeffe, Arup – Greg Hardie, Ryan Brate, Adam Ellis, Chris Lonergan, Hunter Lyden, Adam Thomas, Sam Styles, B15 Modelmaking Workshop – Jim Backhouse, Scott Miller, Cruden Construction – Billy Flynn, 5Plus Architects – Phil Doyle, Foster and Partners - Colin Ward, Mark Atkinson Grimshaw Architects – Andrew Thomas, Eduard Ross, MAG – (Manchester Airports Group) John Twigg, Jon Bottomley,

Manchester City Art Gallery – Catriona Morgan, Munster School of Architecture - Professor Herbert Buhler, Pozzoni Architects – Emma Tanti, Severfield Steel – Daniel Hudson

qed: Quod Erat Demonstrandum, means ‘which had to be proven’. Traditionally placed at the end of a mathematical proof or philosophical argument, the abbreviation signals the completion of the proof.

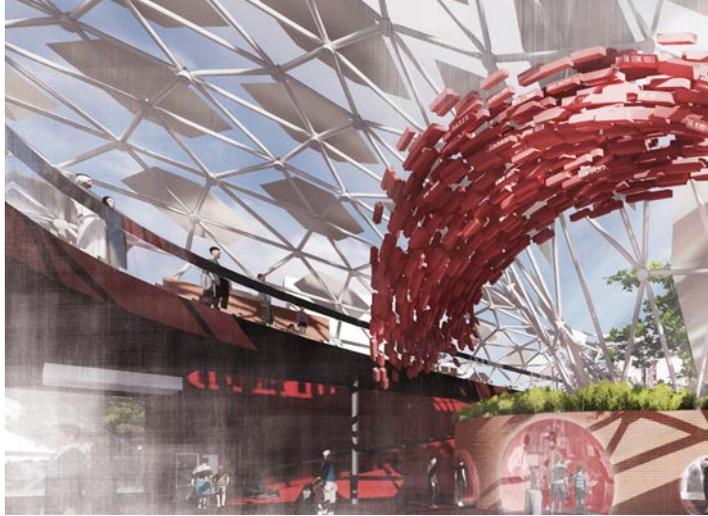
Throughout the year, qed investigated how a city could react, respond, adapt and present itself architecturally and how contemporary advances in technology could impact and resolve themselves through the architectural design process. Often overlooked as a banal but necessary delay on route to a destination, airports and their environs are a crucial first or a final lasting impression of a city, country or continent. Potential exists for them to claim their futurist destiny as global hubs of culture, technology, fascination and delight. Embodying the latest and even prototype technologies and materials facilitating an ever evolving and complex travel system, whilst ever mindful of the continuity of place and the need to be a worthy successor to the 20th century futurist cathedrals of space and time.

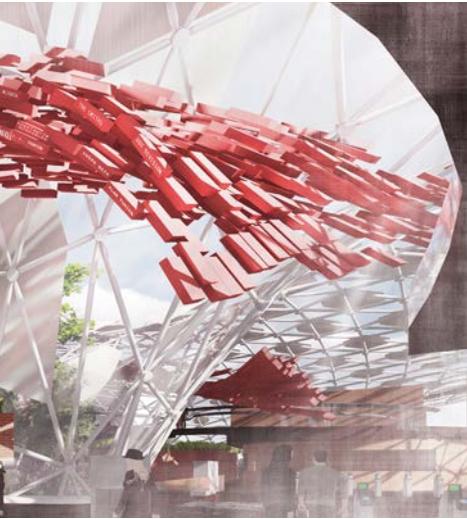
Airports are the 21st century's gateway to a city in a global context, continually reacting and adapting to external forces and stimuli. Through the medium of the terminal loci and its access routes, the atelier examined and curated the city, its architecture and its inhabitants, to create an intervention showcasing Manchester for a global audience. With an interest in futuristic noir and an admiration for the rigorous efficiency of fight design, the scarcity of materials and rigor of spatial paradigms students were tasked to design a building which embodied these ideals, to test them to their extreme with the resilience to adapt, modify or outlast, and to create an exhibition space aimed at a global audience, sited in and around the transport hub at Manchester Airport. Together we have enjoyed a Biomimetics workshop with Michael Pawlyn of exploration architecture, a Digital Design and Fabrication Symposium with ImaginationLancaster and Pattern Architects, masterclasses with Severfield Steel and 5Plus Architects and an Ecological Aviation workshop with Grimshaw Architects and students from the University of Florence at the Venice Biennale. qed went on to explore the curation of Venice; taking in international exhibits during the 2016 Architecture Biennale 'Reporting from the Front', and taking part in private tours of Tadao Ando's

Punta della Dogana and Palazzo Grassi refurbishment and Carlo Scarpa's Olivetti Museum. The outward facing nature of our pedagogy is enhanced through the further development of active collaborations with professional practices in architecture and related academic disciplines, particularly structural engineering consultants Arup, Manchester City Art Gallery and Pozzoni Architects, Cruden Construction and the Belong Care Group who graciously allowed us to be fully immersed in on-site experience.

"The harmony of the world is made manifest in Form and Number, and the heart and soul and all the poetry of Natural Philosophy are embodied in the concept of mathematical beauty."

D'Arcy Wentworth Thompson





The year in pictures:

qed on tour in Venice, October 2016

Minding the gap at the Punta della Dogana,
Tadao Ando

BA3 qed San Giorgio Maggiore, Andrea Palladio
Olivetti Museum, Carlo Scarpa

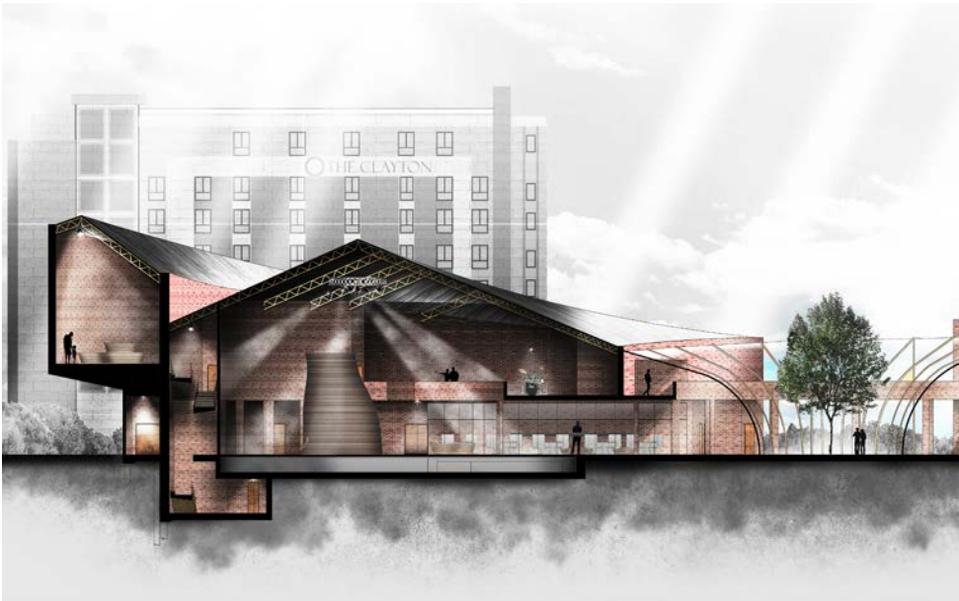
Aviation workshop with March, Grimshaw
Architects and students from the University of
Florence, British Pavilion, Venice Biennale

Belong Didsbury Site Visit

Manchester City Art Gallery Visit

Site meeting at Belong Didsbury with Billy Flynn,
Cruden Construction







Charlotte McManus:
Industrial Genius Loci

Industrial Genius Loci creates a space that not only provides accommodation for a range of different installations but the construction, technology and program within is an exhibition itself that represents and expresses the historical industrial past of Manchester whilst visually expressing and represents the undefined 21st century industrial form influenced from industrial forms and factories that are located in Manchester today.

Alex Kendall:
Soundscape

Soundscape showcases the lifeblood of Manchester, its rich modern music scene. The vibrant and ever-developing culture of the city is celebrated in this intense and dynamic audio-visual experience. Situated at Manchester Airport, Soundscape will serve as an impactful first connection with the city for the thousands of people who visit it every day.







Magdalena Plonka: Manchester Art Station

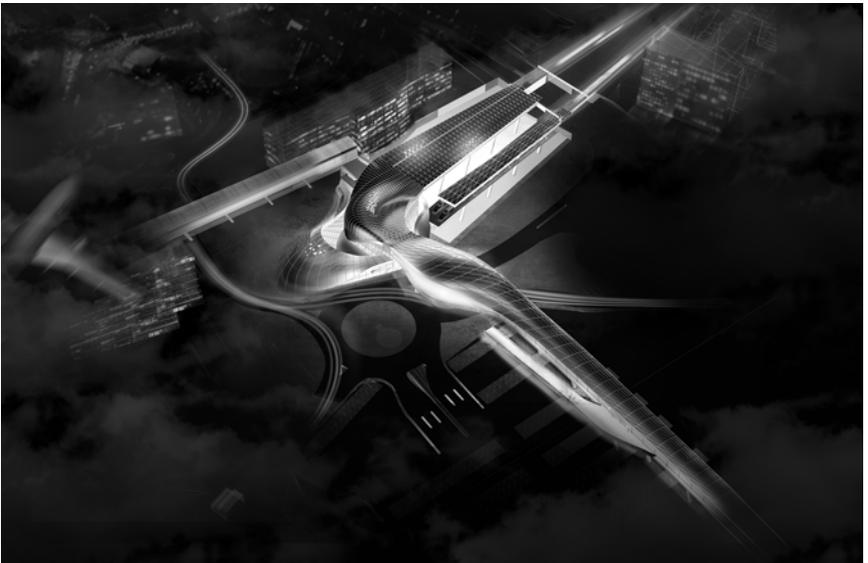
The Art Station encompasses the multiplicity of departure and arrival points as an architectural journey for all types of users, always united with the central public and exhibition spaces to encourage users to remain and experience the City and its art.

Kate Silvester: B.E.E Biomimetic Exhibition Experience

B.E.E shows that a transport hub can provide more than merely transit, and successfully offers the user a chance to experience and celebrate the history of Manchester, introducing the city that is soon to be entered.

Madalina-Oana Blaje: Araneum - Spatial mapping models







Theodoros Tamvakis: [Re]genesis - Exhibition Hall and Station

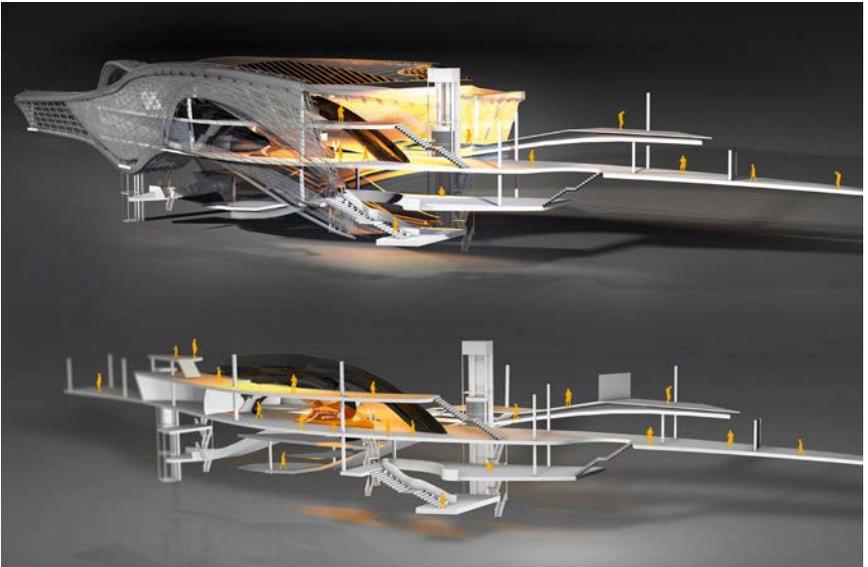
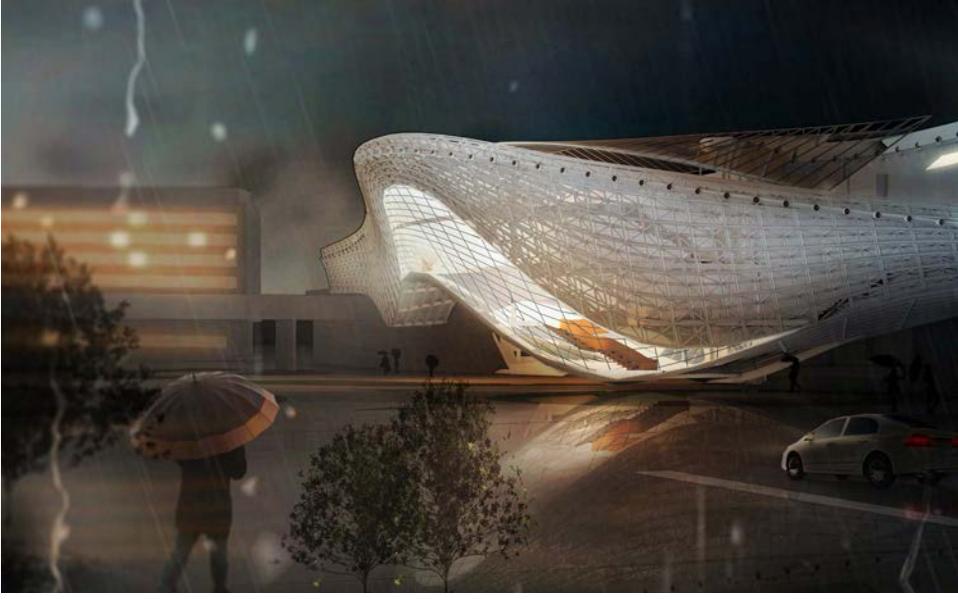
[Re]genesis is an exhibition space which celebrates art through the lens of technology. A series of intertwined circulation paths fluidly blend the programmatic duality of space.

Danae Kominou: Plexus

Plexus signifies the connecting link between the airport and Manchester city by bringing its culture and character into the site. Through its spatial duality of an experiential journey and the "dead end" exhibition it strikes to adapt to a global context. It is an vital connectional node for the airport's flow.

Edwin Chan: Manchester Airport Transport Hub - Night illumination







Zhaorui Tan: X Building

X building is an exhibition hall inspired by local circulation. This building aims to celebrate Manchester cultures and events, bringing passengers into the real city and creating a unique impression of Manchester.

External Perspective

Sectional Perspective

Gallery Visualisation - the main exhibition space is an immersive visual experience of Manchester, a variety of projected light shows on every surface bring passengers into a 'living city'.



Urban Spatial Experimentation

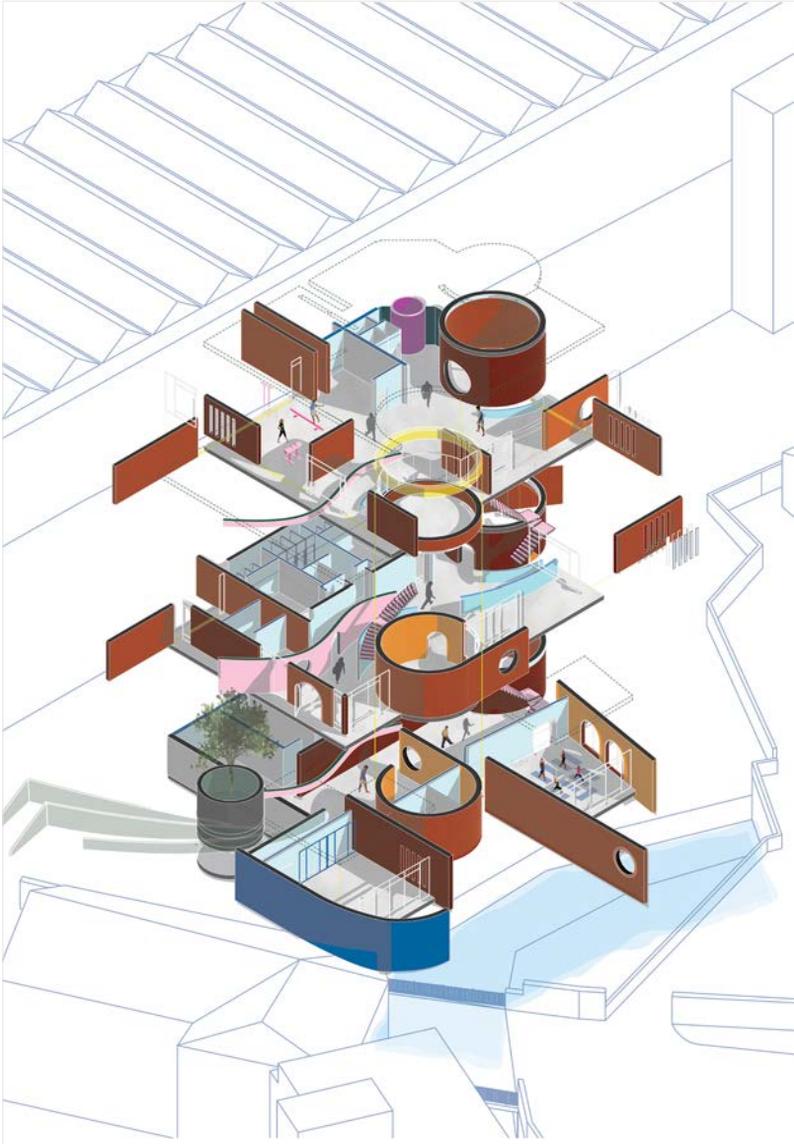
Staff: Becky Sobell + Sarah Renshaw

Students: Nico Alexandroff, Estelle Ang, Dan Atton, Harry Bruce, Shadath Chowdhury, Sarah Cummins, Paul Fuller, Amber Goh, Laura Gonzalez-Vega, Georgia Hillier, Lauren Jakeman, Angharad Jones, Kerry Lam, Ben Miller, Ghada Mudara, Kieron O'Sullivan, Chun Lin Ooi, Polly Orton, Elliott Rawlinson, Abe Sadek, Nina Watts, Charlie White, Rosa Whiteley, Jessie Wong, Jian Yong.

Acknowledgements: Neil Allen; Loop Systems, Wouter Bauman; Rotterdams Milieucentrum, Patrick Clayton; Renaissance, Serhat Cengen; ARUP, Ray Lucas; University of Manchester - MARG, Stephen Maddocks; Cundall, David Miller; Renaissance, Will Smith; Planit IE, Eva Vrouwe; Internationale Architectuur Biennale Rotterdam.

Undergraduate Urban Spatial Experimentation takes an ecological approach to the city. We create city habitats for people and other animals. Our aim is to devise places that afford a connection between cultural and natural systems. We design for maximum biodiversity and resilience: for urban and ecological flux to coexist. We are interested in wildness and how the collaboration of planned and unplanned elements could affect urban form. Every Urban Spatial Experimentation member has designed a building and the broader landscape an acknowledgement of the interconnectedness of both.

We mapped ecological opportunities across Manchester city centre, imagining it from other perspectives. We looked at how we could work with policy and infrastructural processes, to solve multiple problems with a single move. Many 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 diverse suite of projects which improve Manchester's resilience, biodiversity, and infrastructures of health, waste, pollution or water; using policy and the urban fabric to mediate.

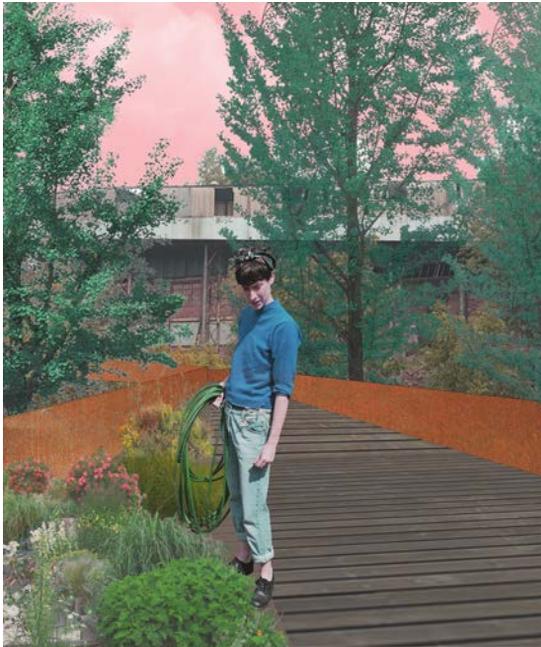


Elliott Rawlinson: A Prescription for Movement

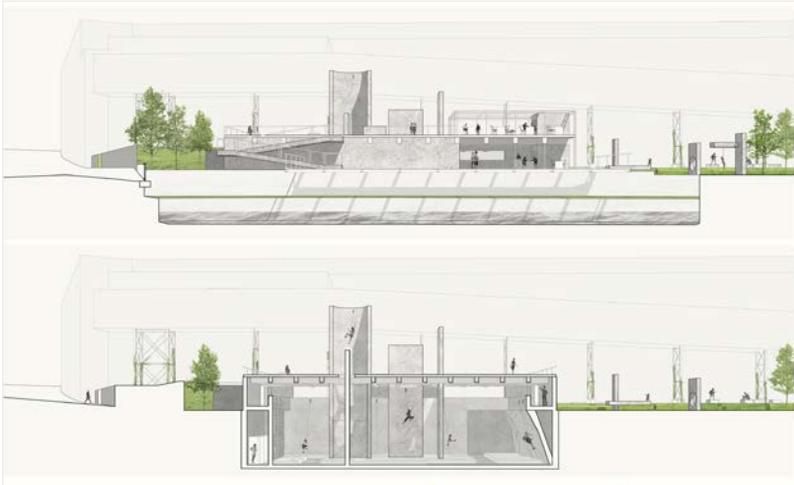


Angharad Jones: Mayfield Community Allotments and Bar Section

Manchester School of Architecture



Angharad Jones: Gardening on the Ramp



Charles White: Excavating To Evoke A Vast Cavernous Atmosphere



Charles White: Creating An Oasis of Clarity and Calm



Chun Lin Ooi: Embracing the Mancunian Weather and the Derelict site



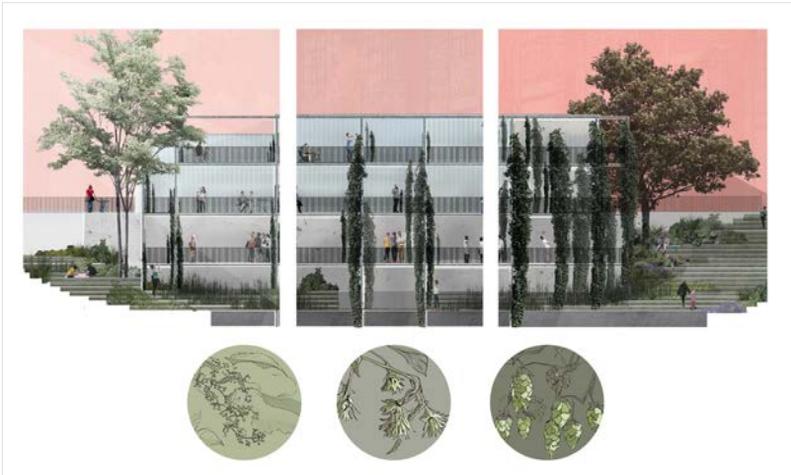
Ghada Mudara: Homeless Support Centre - Site Overview



Harry Bruce: From water, over water



Kieron O Sullivan: National Paddleboarding Centre



Georgia Hillier: Seasonal Change As Hops Populate The Structure



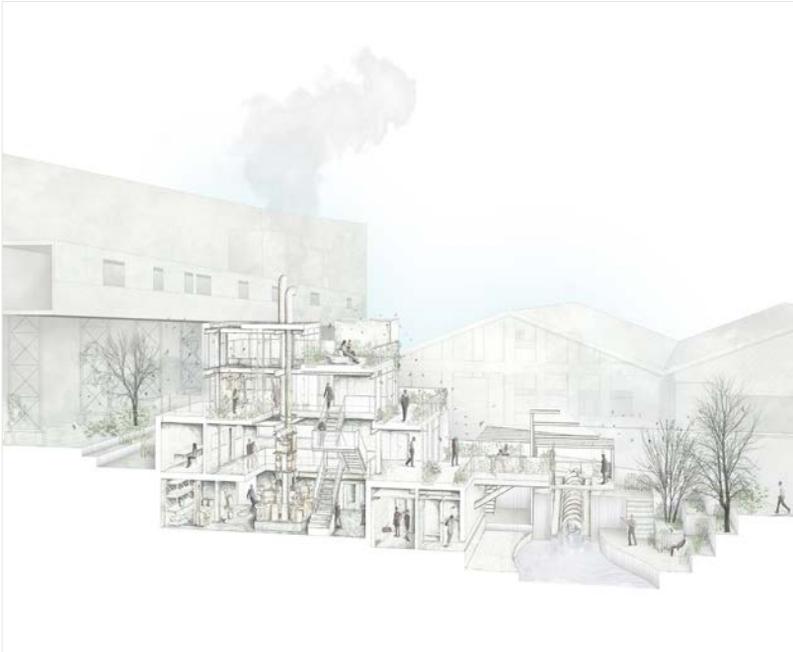
Daniel Atton: Perspective



Shadath Chowdhury: The Food Waste Cafe



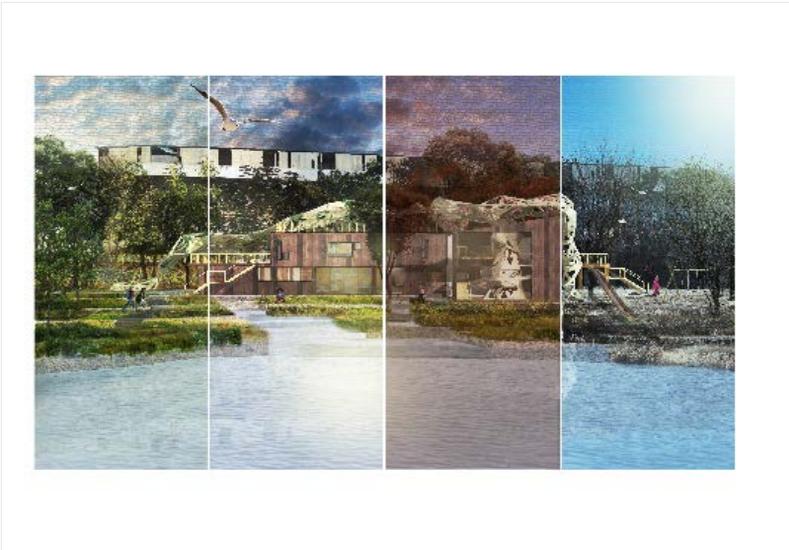
Nico Alexandroff: The Ecology Factory



Nico Alexandroff: The Ecology Factory



Laura Gonzalez Vega: Mayfield's Hydrotherapy Centre



Lok Hei Wong: Seasonal Elevation of Ecological Nursery



Rosa Whiteley: Pottery Workshop - Encouraging Interaction and Engagement through Haptic Awareness



Shadath Chowdhury: The Winter Garden - A Celebration of Biodiversity



Siow Ping Goh: Reading Nets



Xin Yun Ang: Interior Render

Humanities

Co-ordinator: Luca Csepely-Knorr

Contributors: James Robertson, Lukasz Stanek, Stephen Walker Richard Brook, Eamonn Canniffe, Luca Csepely-Knorr, Victoria Jolley, Ray Lucas, Leandro Minuchin, Helen Ashton, Siobhan Barry, Steve Connah, Angela Connelly, Isabelle Doucet, Amy Hanley, Deljana Iossifova, Andrew Karvonen, Alan Lewis, , Laura Sanderson, Malcolm F. Miles, Becky Sobell, David Brittain, Jonathan Charley, David Reat, Yu Yoshii

BA Humanities offers a wide variety of content in the broadly defined fields of architectural history and theory. Lecture and seminar series equip students with research and context study methods and sharpen analytical and critical understandings.

[The First Year](#)

Architectural History: Epochs

The lecture series 'Epochs' examines various approaches to research the extended field of architecture and its history. Besides giving a general overview to the main 'epochs' of architectural history, the breadth of lectures covers the history and development of ideas in UK, European and World contexts.

Architectural History: Paradigms

'Paradigms' use architectural history to examine and understand design process. It looks into the importance of analysing individual buildings and their context in architectural history. Students work in teams to investigate and critically analyse 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 on the Weissenhofsiedlung in Stuttgart, and Port Sunlight in Liverpool, examined through a pamphlet, drawings and models.

[The Second Year](#)

'Architecture And....'

The unit 'Architecture And... ' considers architecture as an expanding discipline and reflect its theoretical multiplicity. Talks are delivered by various academics to introduce journeys of critical thinking through various theoretical ideas. The lecture series also aims to present topics that might be peripheral to architecture but are immensely valuable tools in design thinking. Students worked in teams to create a short film describing their own 'Architecture And...', in one of the subjects of the lectures.

Future Visions: Sustainable, Resilient,

Flexible: Angela Connelly
Urban Landscape Theories: Luca
Csepely-Knorr
User centred design: Alan Lewis
Manifestations of Modernity : James
Robertson
Architecture and Urban Design as
Global Practices; Łukasz Stanek
Architecture and the Body: Stephen
Walker

landscape, or architecture of the chosen
city.

In short,[re]writing the city celebrates
the essay as a way to understand and
perhaps to begin a process of design
based not on assumptions, but a real
engagement with a place.

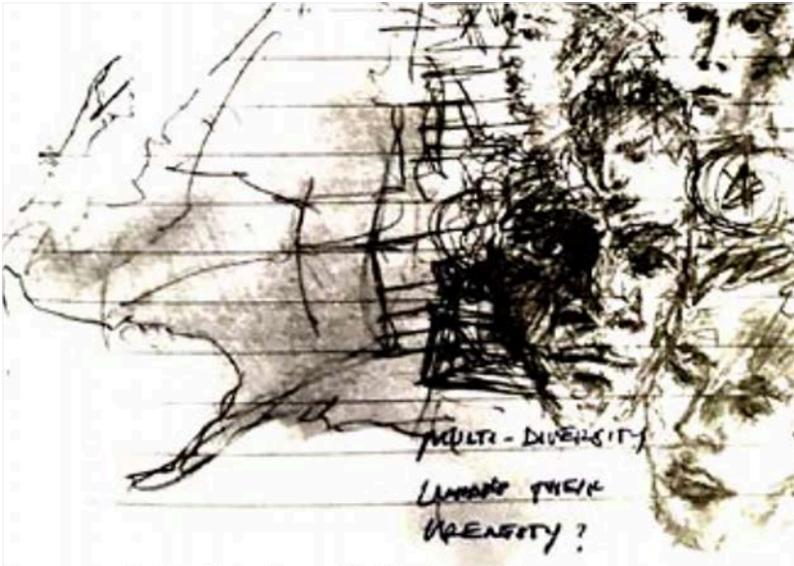
[The Third Year](#)

[re]writing the city

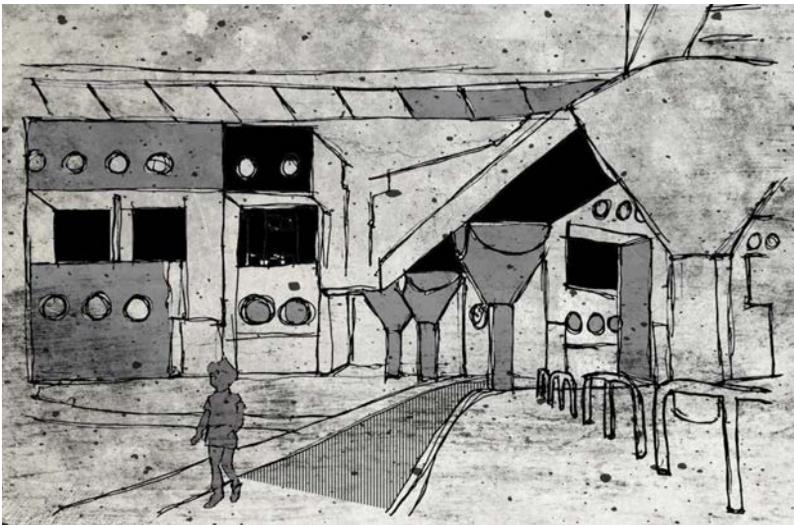
[re]writing the city began as a lecture
series concerned with writing about the
city as an activity integral to the practice
of architecture. Writing is a manner
of articulating thoughts and position
regarding architecture, urbanism, and
the wider environment. Most often, this
takes the form of the essay.

The lecture series discussed a variety
of examples from cities around the
world as a way of framing engagement
with encountered urban contexts. Each
lecture showed an approach, a way of
understanding the city. Each presented
a framework for looking at the urban
condition, a kind of urban storytelling.

Students were asked, in third year, to
visit a city as a studio field trip. As
the assessment for this course, was
a critical and analytical essay looking
at an aspect of the urban design,



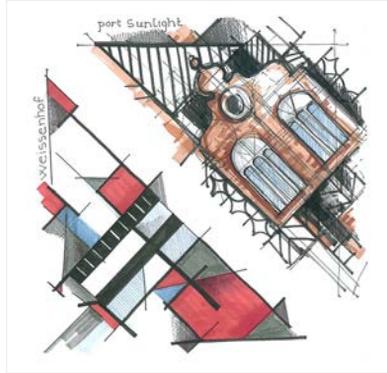
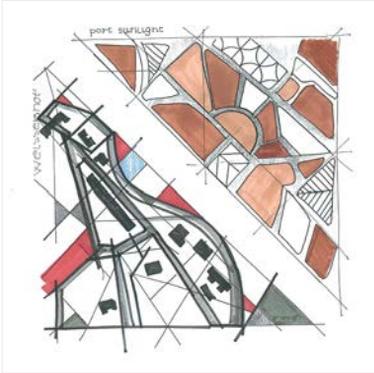
Year 2: Emanuel Sanchez Pinela - Architecture and the Body



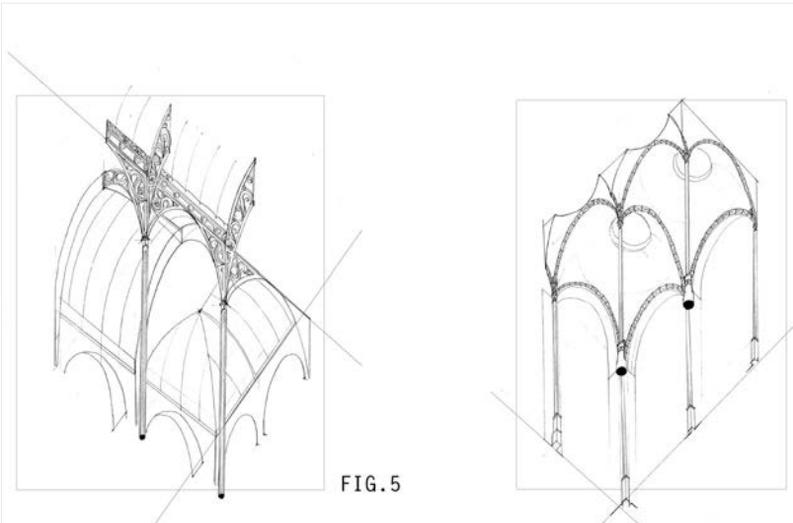
Year 1: Tertius Mwangela - Epochs



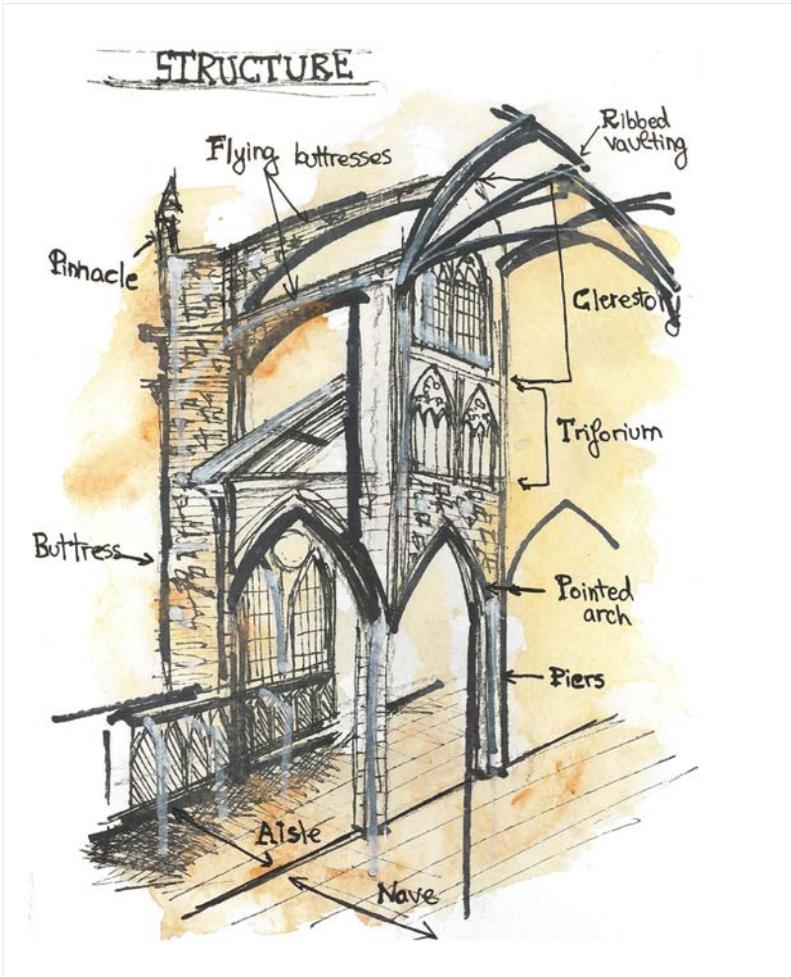
Year 1: Group 3 - Paradigms



Year 1: Group 7 Paradigms - Comparative Diagrams



Year 2: Ben Carter - Urban Landscape Theories



Year 1: Diana Ursachianu - Epochs

BA Technology

Co-ordinators: Colin Pugh, Stefan White + Matt Ault

Technology Team: Stefan White, Colin Pugh, John Lee, Glen Ombler, Siobhan Barry, Richard Brook, Stephen McCusker, Dominic Sagar, Matt Ault.

Thanks to our guest speakers and collaborators: Sika: Tamara Bloechliger, Andy Edwards, Sarah Peake, Ioana Calin. EDICCT (Engaging Designers in Creative Construction Today): Allan Haines. Sefaira: Simon Sawada Ashley Hunt Architects: Ashley Hunt.

The construction of our programme reflects the strategic drivers in the professional criteria leading to qualification as an architect. Technology teaching in the BA is undertaken as half of the 30 credit BA Technologies and Humanities unit. 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 design propositions on the basis of the experience and expertise of the architectural discipline and its correlates. This technology discourse is structured to build up a catalogue of concepts, experiences, analysis, applications and experiments focused

on answering the question: How do I do this?

The BA technology course aims to enable students to see the built history of architecture as a realisation library by providing students with the skills to critically dissect and deconstruct the structural, material and environmental performance of architectural precedents in an operative manner. 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. While design studio has a predominantly specific technological content, the abstract technological teaching is designed to increase the students' capability to select innovative and appropriate mechanisms of material realisation in multiple contexts. Case-studies are employed to develop representational and analytical skills in parallel whilst enabling students to practice their visio-spatiality and ability to synthesis

concepts of building physics within the context of material realisations. Technological aspects of studio – such as building visits or built projects – enable the students to critically relate these positions.

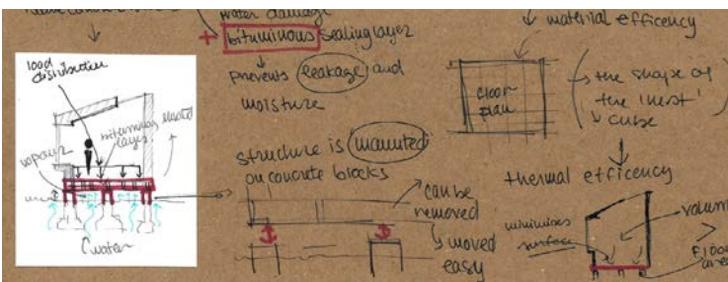
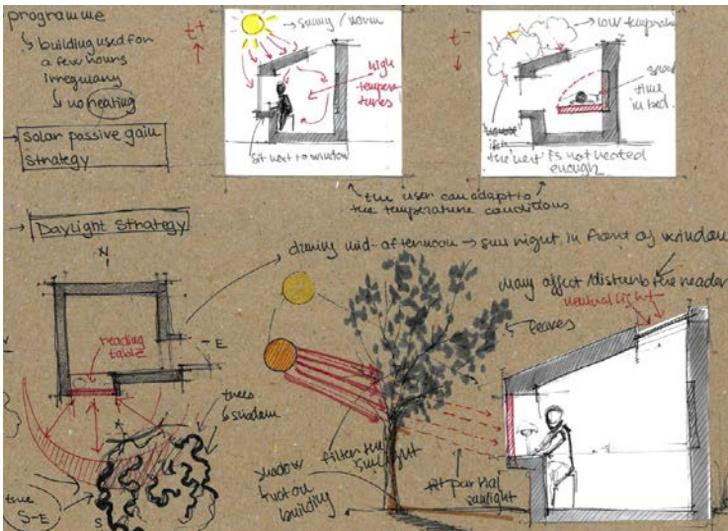
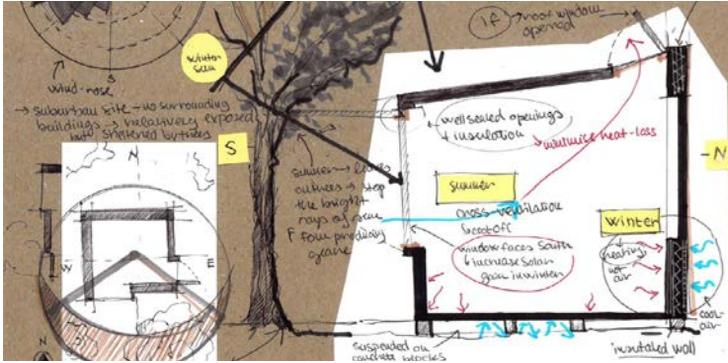
Years 1,2 and 3 are designed to enable the continual development of the material realisation skills and understanding of the students alongside the increasing levels of sophistication and authorship in their studio projects. There is a necessary overlap of content and approach between adjacent years to ensure that students of all abilities are enabled to progress as well as to reinforce and place emphasis on key knowledge in new contexts.

In Year 1 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 2 the lectures and exercises both expand the field and explore certain issues in more detail (for example introducing industry leading environmental analysis software Sefaira as a learning tool). These lectures then support the critical deconstruction and

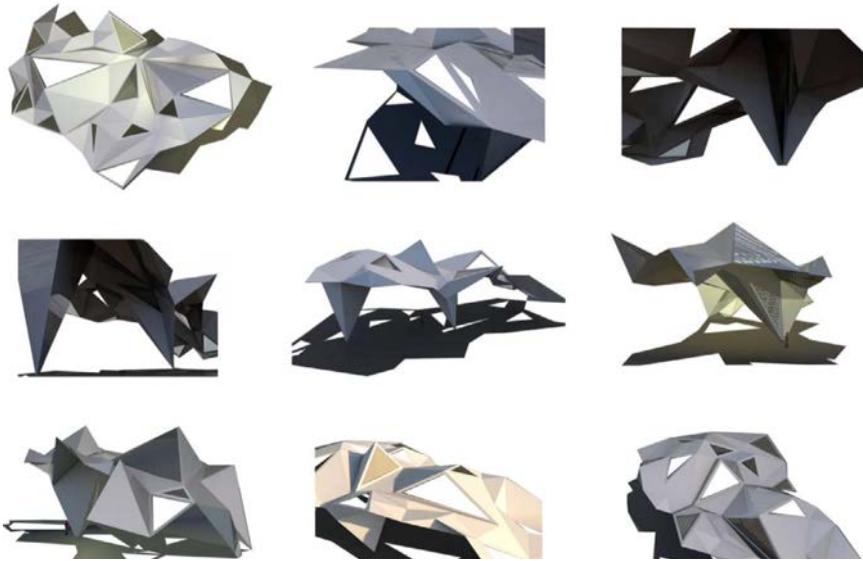
reassembly of existing precedents, working in teams to explore some of the roles and issues of collaboration present in the process of construction.

The first part of Year 3 begins with a complex building case-study analysis undertaken in a similar format to Year 2 but on an individual basis, framing the level of technological resolution sought for the developing studio projects. The second part of the course develops the discourse of technique in the specific context of the design ateliers. A series of lecture discussions examining key themes are tied into atelier specific precedents and briefs supporting students in developing a series of precedent analysis and application studies that provide a rigorous academic argument for the technological development and resolution of their individual design propositions.

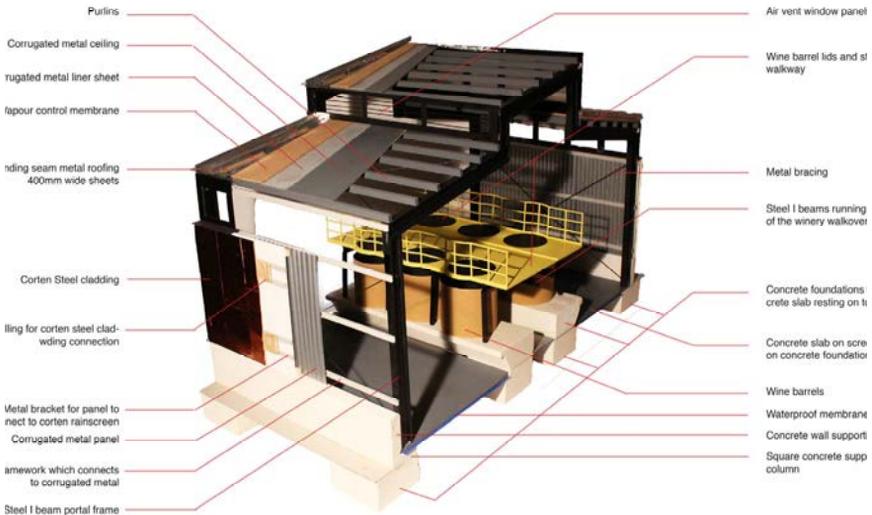


Year 1 Building Case Study - Garden Pavilion by Dorte Mandrup Arkitekter
 Extracts from student analysis by Giorgiana Padurean

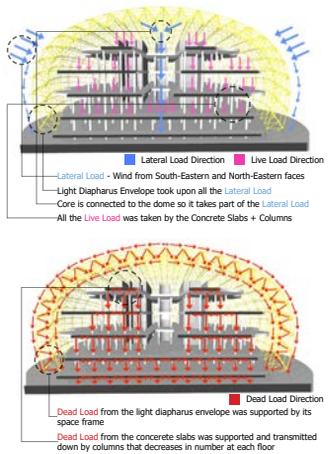
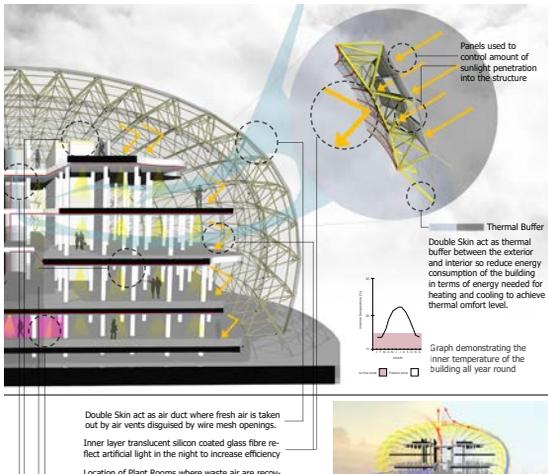
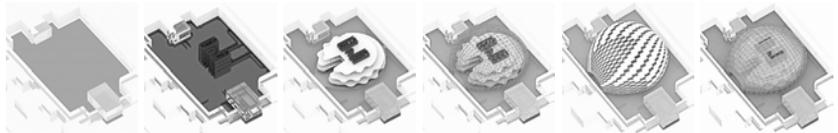
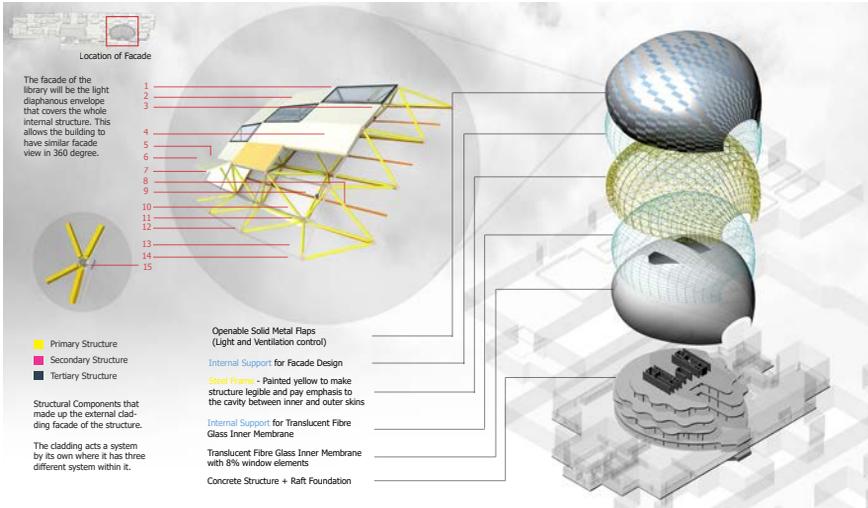
Technology



Year 1 'Papermetrics': Exploring spatial effects with digital and physical modeling and fabrication.
 Group 11: I. Habib, S. Al-Ajeeli, M. Naqvi, J. Birch, R. Crutchley-Macleay, D. Halai, E. Haselhuber, S. Jongsanguandi, J. Lekve, J. Cornejo, O. Radcliffe, H. Sheldon, R. Tasnim, A. Truman, E. Washington, I. Zahidi.



Year 2 Reassembly Project- Law Winery by BAR Architects
 Student analytical physical model by Leonidas Tsakalotos, Michael Walsh, Simeon Taller.



Year 3 Complex Building Case Study- Free University Berlin by Foster + Partners

Extracts of detail and strategy analyses of structure, environment and construction by Shu Mei Guan

Technology

Reasons for application

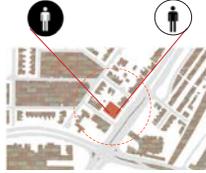


Figure 1

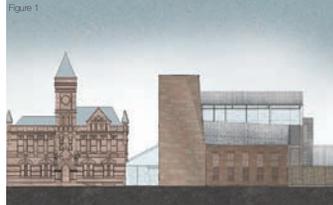


Figure 2

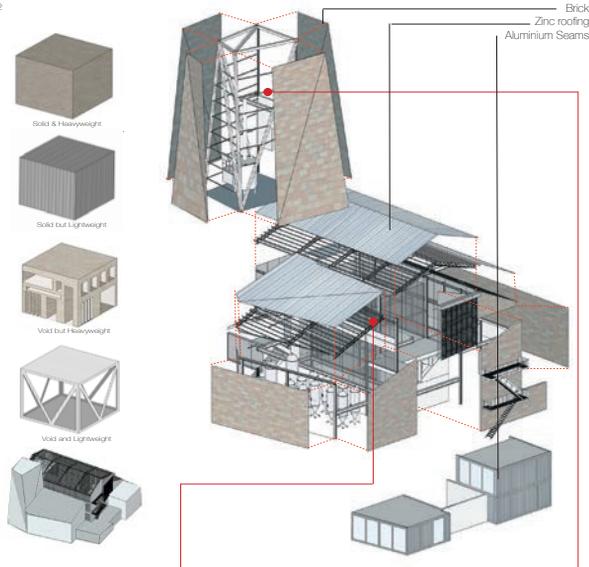
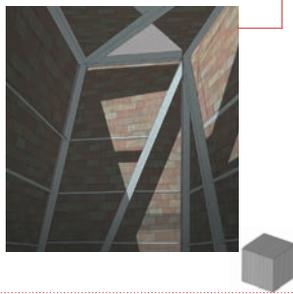


Figure 3



Figure 4



Events

Co-ordinator: Vicky Jolley

Groups:

- 01 Interstitial and Poetic Spaces
- 02 Flexi -Furb
- 03 Wikihouse
- 04 Flaneur
- 05 Re:Shelter
- 06 Wittgenstein's Window
- 07 Merz 17
- 08 Sketch + [Build]
- 09 Hackaton
- 10 Become an Architectural Great
- 11 Temp Fest
- 12 Tessellated Tunes
- 13 Band Stand Workshop
- 14 Changing Urban Environments
- 15 R[elive] '66
- 16 Tale of Two Cities
- 17 Up-cycle
- 18 Emergent City
- 19 Forest of Bowland
- 20 Pop-up Pub
- 21 The Beehive

The highly successful annual Events programme unites Years 1 and 2 undergraduates with Master of Architecture students through student-led projects. Located across the city and beyond, the programme requires students to step outside the School environment to engage in collaborative outreach projects. In this respect 'Events' sits between academia and professional practice. Working with a collaborator, the brief for each 'Event' is prepared during the autumn term by groups of three or four MArch 1 students. The project is then developed and delivered during two 'Events weeks' before Easter to groups of approximately 16 undergraduate students from Years 1 and 2 on the BA (Hons) course in Architecture. Cross-atelier partnerships are encouraged, resulting this year in 21 diverse projects undertaken by over 400 students that concluded as installations, exhibitions, research, sketch-schemes, furniture design as well as filmmaking. Events offer a rich and varied experience for all students. As well as making contacts across the industry and running their own projects, MArch 1 students co-ordinate a team of Year 1 and 2 students and narrate their experiences through films and a reflective blog.

This year's contributors include:

Platform for Interactive (ex)Change,
SpaceportX, Like This Space - Black
Noise, St. Philips Church (Salford),
Stride Treglown, Thirsty Scholar,
Mustard Tree, OMI Architects, AEW
Architects, Emerge, Manchester Student
Union, Ralph Capper Interiors, B:15
Modelmaking Workshop, Gianluca
Mingolla, Manchester International
Festival, Threshold Festival, Manchester
School of Art, Arts Council England,
Practice Architecture, 21st Century
Bandstands, bDx Acoustics, I Architects,
National Football Museum, Sugden
Sports Centre, MMU Sport, Simpson
Haugh + Partners, GK Gallery, In-Situ,
Forest of Bowland, Sika, Night and Day,
Bergen School of Architecture, MMU
Special Collections, City Verve Internet
of Things, Whitworth Art Gallery,
Greenwich University, Matt Fear, Littoral
Trust, Jackie Haynes, The Beehive
(Levenshulme), Manchester Urban
Sketchers, Nexus Art Café, Grosvenor
Gallery, KLSN, CamRA, Pilcrow, DLA
Design, Chris Cotton, Prof. Harald
Rostvik.

INTERSTITIAL + POETIC SPACES

msa exhibition



31.03.2017
5pm - 7:30pm
SPACEPORTX
1st floor
24 Lever St
M1 1DZ

An exploration of spaces
across the city of Manchester,
identifying qualities as well as
their atmospherical and
inherited potential

msa Manchester School of Architecture

 **spaceport**

 **PIC**  Partnership for
Innovation and
Entrepreneurship

Group 1 - Interstitial and Poetic Spaces: Exploring abandoned spaces in Manchester. Exhibition poster.



Group 2 - Flexi -Furb: Renovation of a community space at St. Philips Church, Salford, originally designed by Robert Smirke. Design workshops.



Group 3 - Wikihouse: creating awareness of the global economic crisis and designing affordable housing units for those who have been marginalised. Prototype production.



Group 4 - Flaneur: A temporary art installation based on the Situationist International and the concept of the derive.



Group 5 – Re:shelter: Concerned the pertinent problem of homelessness in Manchester. Hex (a donation pavilion).



Group 6 - Wittgenstein's Window: Prototype for a transportation box for Wittgenstein's window.



Group 7 - Merz 17: Dada movement inspired design concepts for a museum at the Merz Barn. Exhibition of proposals.



Group 8 - Sketch + [Build]: urban sketching in Manchester. Sketching workshop.



Group 9 - Hackaton: Creating an interactive 3D model of North Manchester.



Group 10 – Become an Architectural Great: Exploration of materials and craftsmanship through chair design. Maquettes workshop.



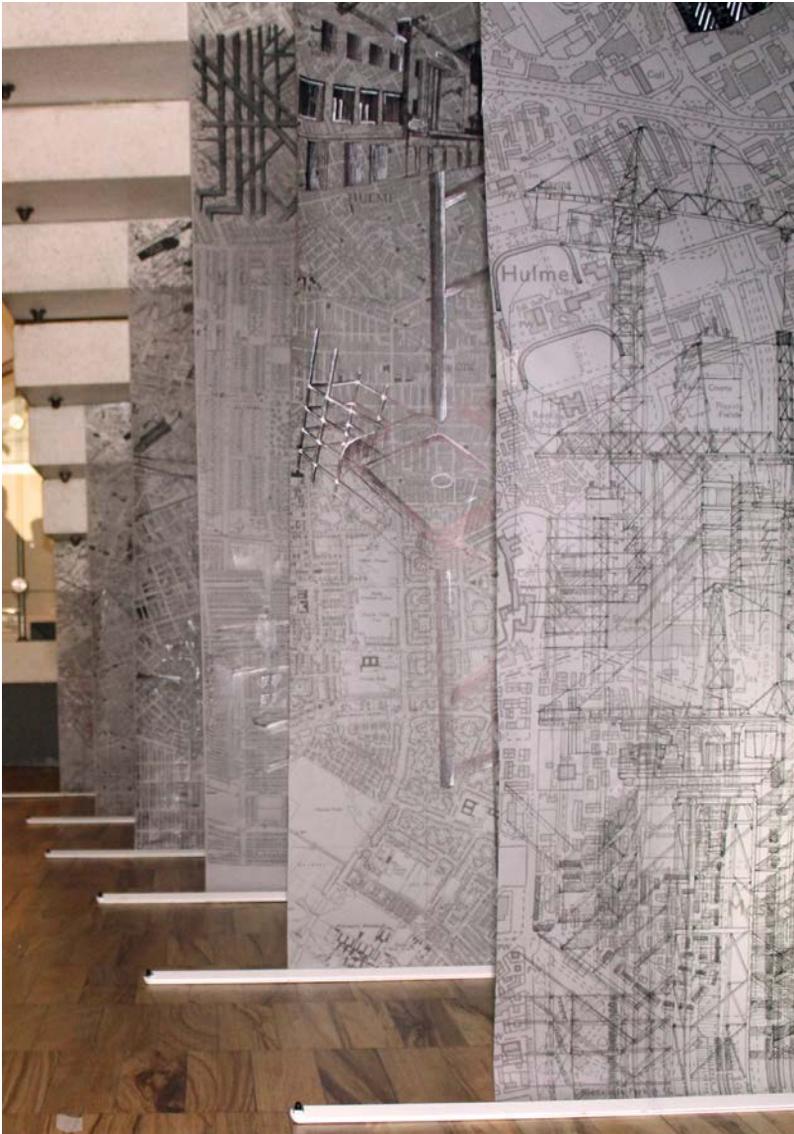
Group 11 – Temp Fest: Temporary structures for the Manchester International Festival and Threshold Festival. Threshold Festival Installation.



Group 12 - Tessellated Tunes: Challenging conventional notions of spectatorship and the relationship between performer and audience. Installation.



Group 13 - Band Stand Workshop: The design of a multi-purpose community bandstand. Design proposals.



Group 14 - Changing Urban Environments: An installation responding to the work of Deanna Petherbridge's art work.



Group 15 - Re[live] '66: A celebration of sport and well being. Art installation.



Group 16 - Tale of Two Cities: An exhibition exploring the perception of industry and its relationship to both Manchester and Salford. Screen-printing.



Group 17 – Up-cycle: Addressing the issue of excessive consumerism in contemporary society. The Event aspired to create bespoke furniture from old or broken furniture for the Mustard Tree. Client presentations.



Group 19 - Forest of Bowland: Design proposals for fixed and mobile shelters for local artists and visitors to enjoy the scenery surrounding Pendle Hill. Perspective.



Group 18 - Emergent City: Conceiving, creating and visualising a gamified scenario of a future post-apocalyptic Manchester.



Group 20 – Pop-up Pub: a pop-up bar to promote pub culture in Manchester. Bar in situ.



Group 21 – The Beehive: Design Proposals for a community hub in Levenshulme. External spaces.



Group 11 – Temp Fest: Temporary structures for the Manchester International Festival and Threshold Festival. Threshold Festival installation.

Master of Architecture

Programme Leader:

Amy Hanley

The Master of Architecture (MArch) is a course that leads to the Part II qualification in Architecture. The MArch comprises studio, research methods, dissertation and professional studies credit-units, delivered through a diverse range of research driven ateliers and workshops. Each atelier approaches architecture from a different research position, offering expertise, skills and knowledge that respond to contemporary events and issues. The course is delivered through studio, seminars, lectures, visits, specialist workshops, symposia and other forms of collaborations. Students elect to join a specific atelier at the beginning of the academic year. Projects connect with research-based design, contemporary investigative methods and live workshops. This is aligned with strong areas of research activity and professional practice which is undertaken by the academic team within a wide cultural context.

Studio is delivered with face-to-face discourse, focus on creative and exploratory design thesis and projects. Studios are aligned to capitalise on

research themes and methodologies located in both theory and studio practice and delivered through lectures, seminars and talks. Professional Studies combines the benefits of employment contexts and academic environments to explore technologically and professionally responsive case studies. Research-informed-teaching affords a consistent level of international competition success, publications, exhibitions and public engagement; a selection of which are detailed on the following atelier, workshop and course unit pages.

Study tours and international collaborations with other leading Schools and organisations takes place each year through the atelier system. The broad range of student experiences and work, including the All School Project and student directed Events projects, reflects the motivation and excellence of the students cohort within the MArch programme.

Complexity, Planning + Urbanism

Staff: Ulysses Sengupta, Eric Cheung, Rob Hyde, Deljana Iossifova, Jonathan Pick + Benjamin Minton

MArch 2: Adam Brennan, Shanaire Blythe, Maxime Downe, Maliwan Hicketts, Oana Ilnitchi, Ross Kilshaw, Yunxiang Liu, Stephanie Metaxas, Odun Oredein, Kleantis Rousos, Yusuf Shegow, Solon Solomou, Uldis Vilcins, Jahan Ojaghi, Sigita Zigure.

MArch 1: Hristo Dobrev, Robert Waters, Viktor Petkov, Samir Elnagieb, Pavlos Pzisis, Georgina Erotokritou, Archontia Manolakelli, Erika Mikulionyte, Raden M N Norazari, Samuel Bland, Michael Harrison, Ross Neal, Mahmud Tantoush.

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

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www.complexurban.com
Twitter: @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. CPU currently collaborates on the EmTech course at the Architectural Association.

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.

Year 1

Year 1 investigated emergent urban scenarios in Manchester related to a new (spatial) understanding of the urban IoT and urban transformation using methods of computational simulation, relational modelling, data insights (mining, investigation, analysis) and visualisation. The main aim of the first project was to develop an understanding of 'urban process' as a non-equilibrium system consisting of multiple relational hierarchies and dynamics. New simulative models were developed with an understanding of urban 'types' (genotypes & phenotypes), local interactions and emergent outcomes. A gamified understanding of the interaction between top-down, bottom-up urban processes and the possibilities of co-evolution was tested. The work has been presented at multiple international conferences.

The second project situated the methods and simulative models developed previously within the Green Quarter in North Manchester. The ambition was to challenge the notion that dense human/urban ecologies and natural ecologies existed in opposition. A new approach to ecological urbanism incorporating the element of time was tested.

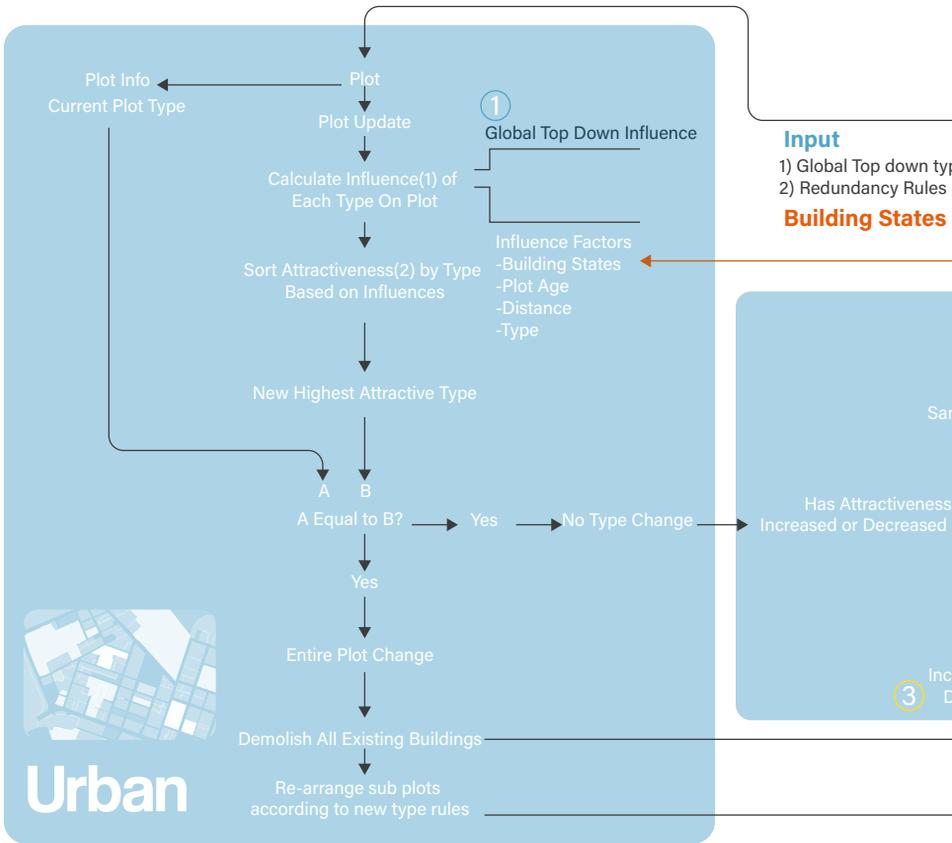
Year 2

Year 2 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, technological) with embedded conditions became the 'setting' for the building projects.

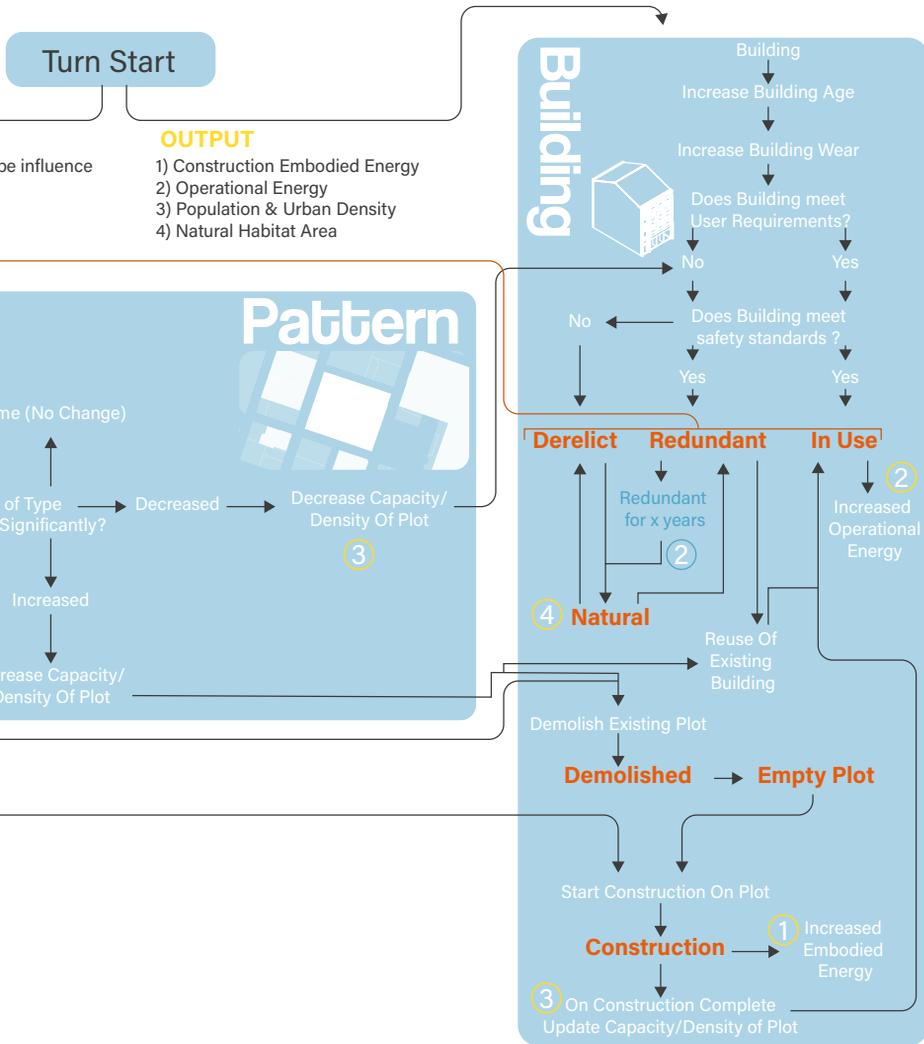
The building projects focused on new forms of performance driven sustainable architecture. DUCKS! The designs were driven by future technologies and new computational tools (developed by students).

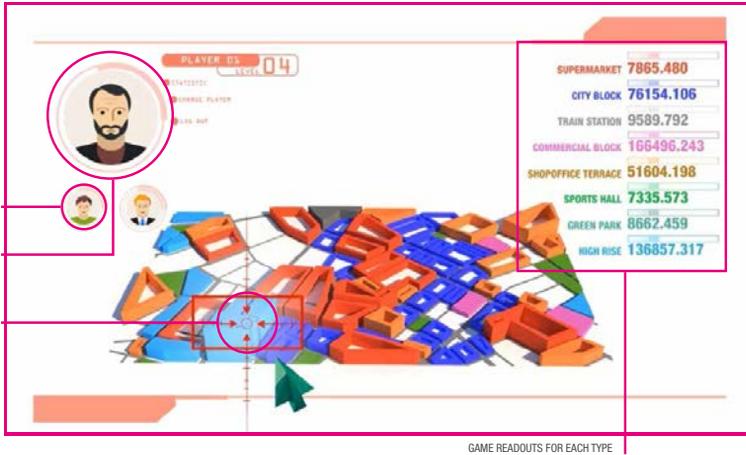
The primary theoretical framework is complexity science (which involves systems, self-organisation, emergence, artificial intelligence, resilience, adaptation, evolution).

Students are working in consultation with real 'corridor' stakeholders and Manchester City Council.



Samuel Bland: Pseudocode for nested three level urban simulation of emergent urban topologies



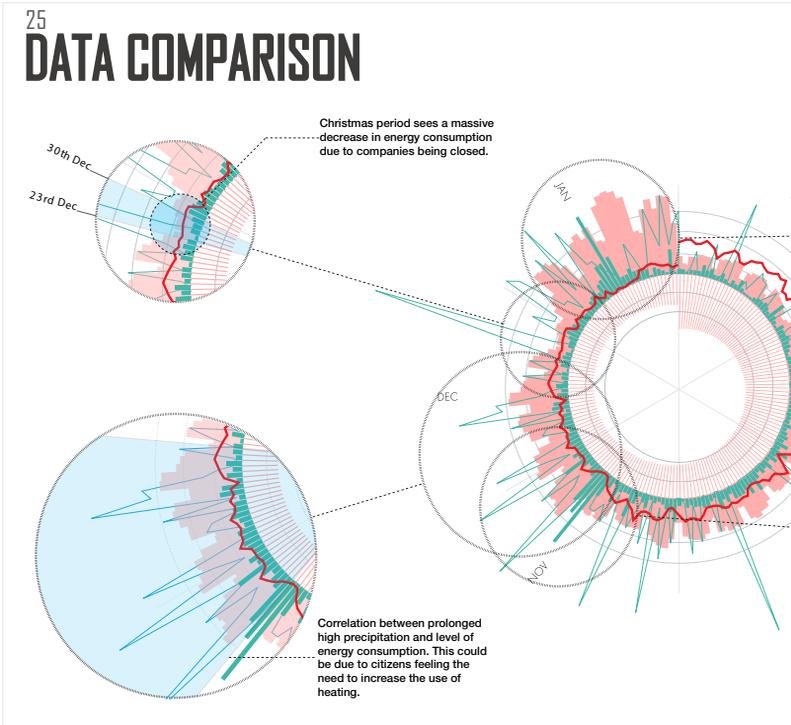


Raden M N Norazari, Samuel Bland & Mahmud Tantoush: The urban is a process in flux. A temporal complexity framework based on simulation of self-organised situations allows for the study of interventions and effects.

Manchester School of Architecture



Georgina Erotokritou & Erika Mikulionyte: Developing 400% Area density scenarios in North Manchester

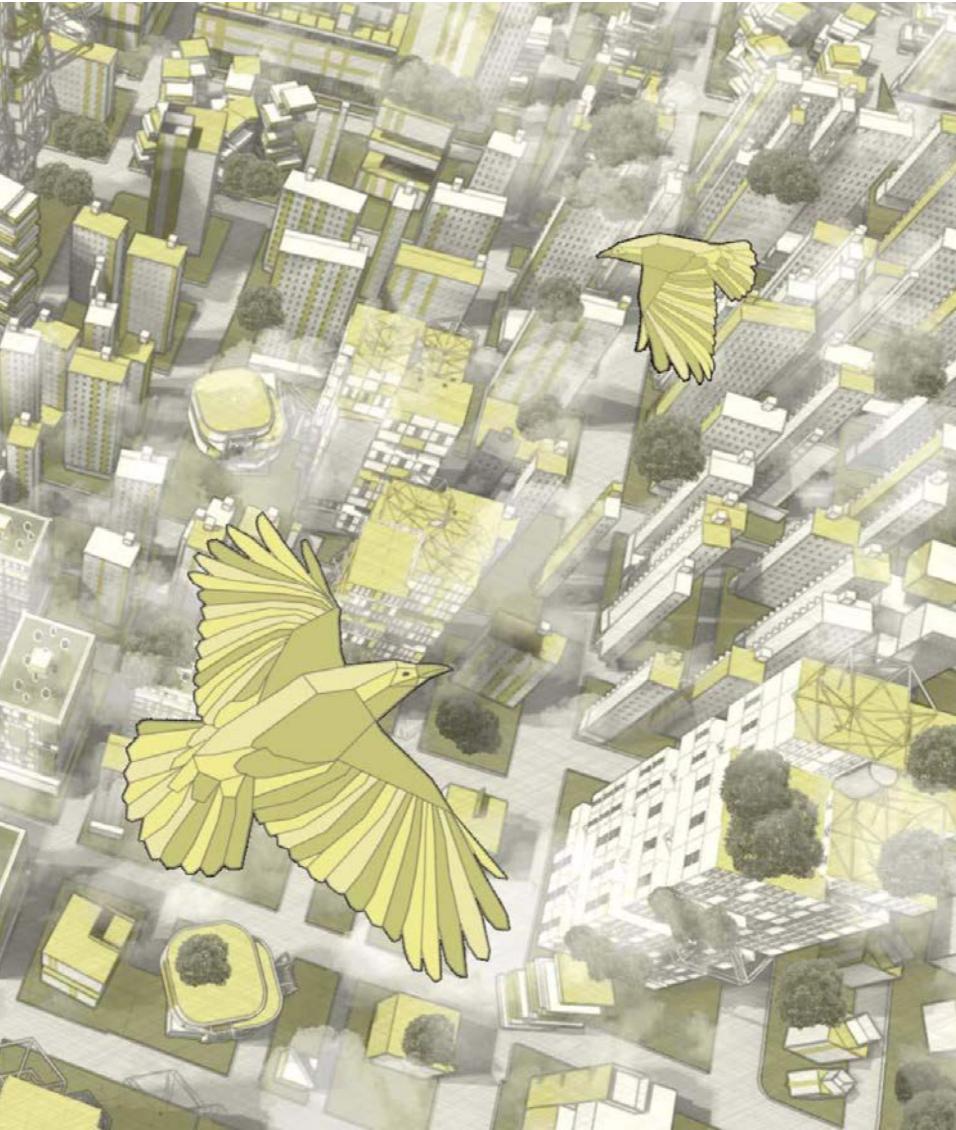


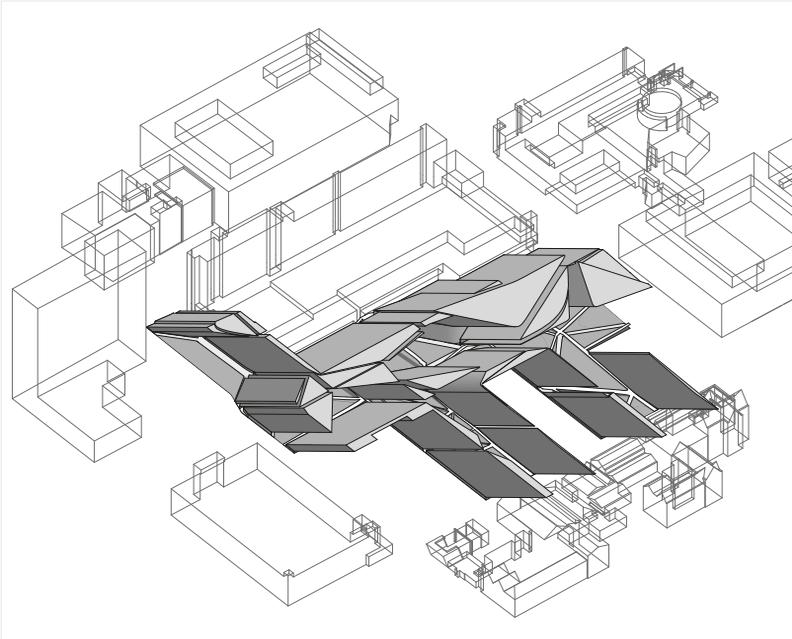
CPU Group Work: Predicting the use of hard infrastructure (home heating) by using soft analysis (mining Twitter feeds)



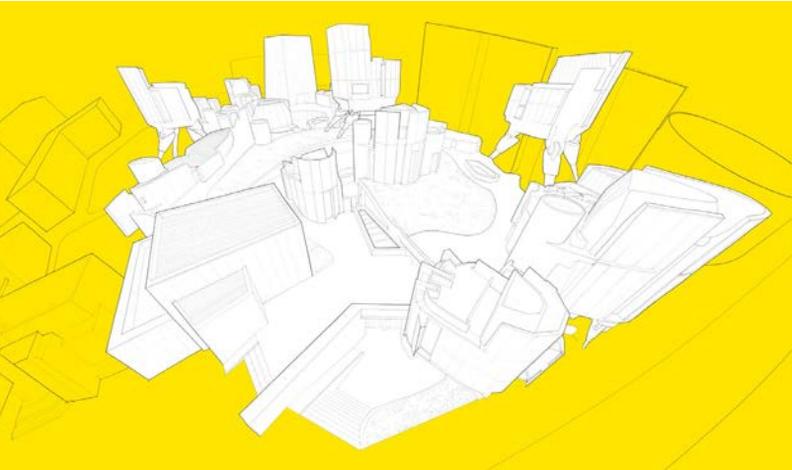


Archontia Manolakelli & Mahmud Tantoush: Computer Simulated Urban Ecologies
We challenge the notion that the 'urban' process destroys natural ecologies.





Uldis Vilcins: Solar Building Volumes



Jahan Ojaghi: Modular Expandability

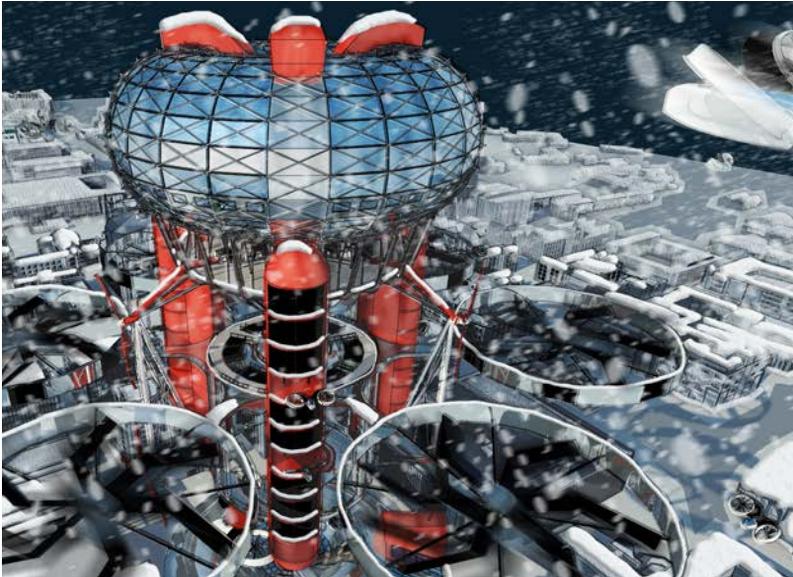


Solon Solomou: Evolutionary Adaptation

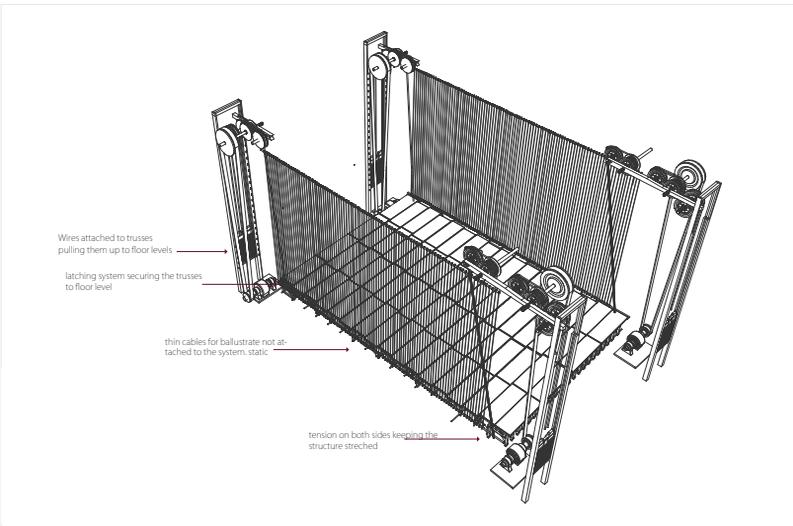
Manchester School of Architecture



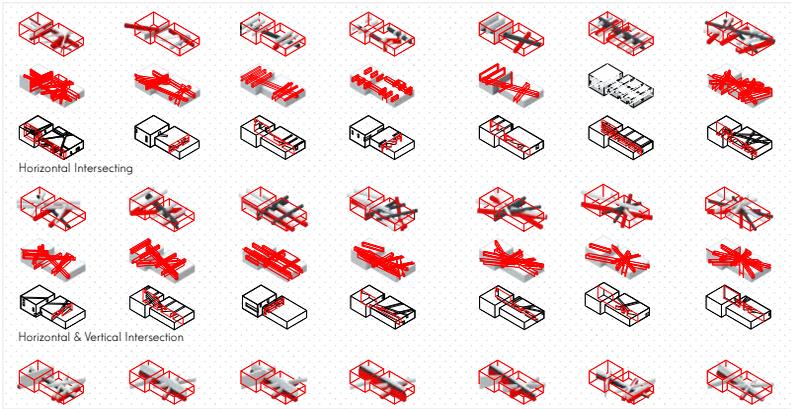
Maliwan Hicketts: Extend



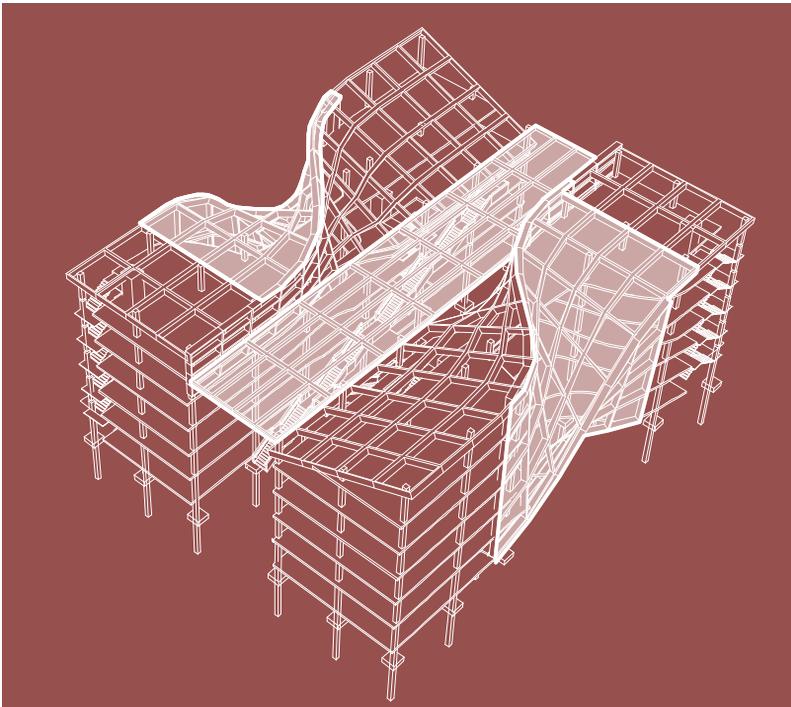
Maxime Downe: Working with Extreme Futures



Stephanie Metaxas: Kinetic Bridges/Floors



Yusuf Shegow: Form Finding - Solids & Voids



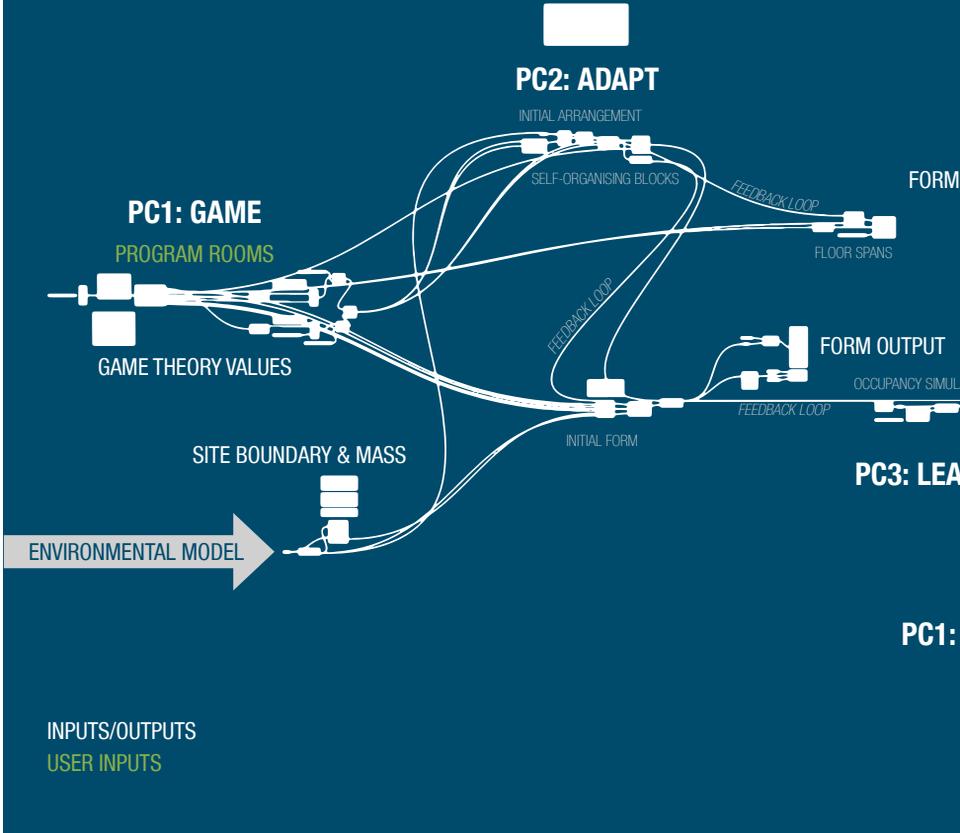
Odunlami Oredein: Manipulating Structural Form

VIDEO: GENERATIVE DESIGN MODEL

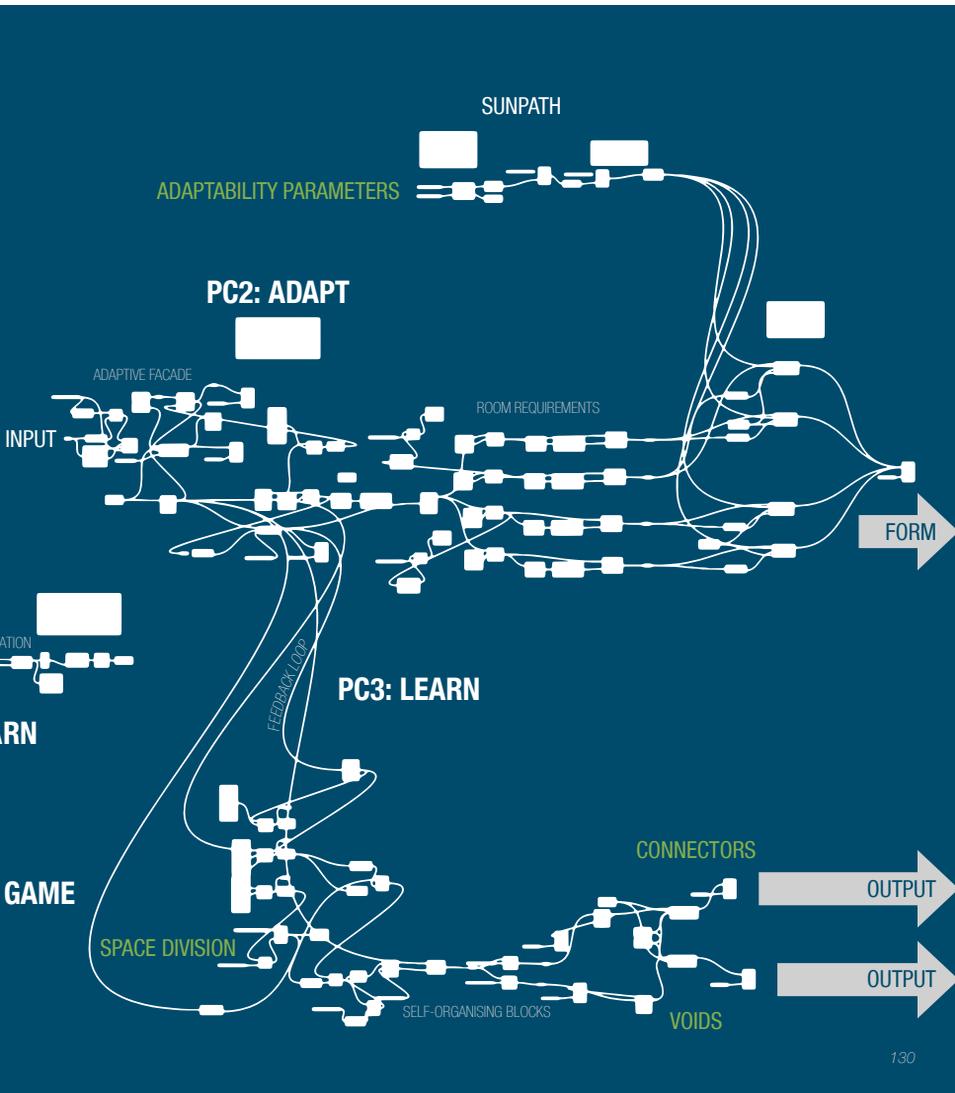
Optimisation of Spatial Arrangement

The output of the project will be a combination of **three pseudocodes** creating a **model** which utilises **Game Theory** to **optimise arrangement and form**. The model then **simulates use** and **adapts** the initial output to adjust for **space utilisation** and **reconfigures sub-optimal rooms**. Finally the results are fed back into the initial **model parameters** to **adjust and optimise** the next design.

Manchester School of Architecture



Adam Brennan: Models for Generative Design



Continuity in Architecture

Staff: John Lee, Sally Stone, Laura Sanderson + Tim Groom

MArch 2: Jilly Clifford, Heather Clifton, Alex Cook, James Donegan, David Eccles, Ewa Effiom, Jenny Etheridge, Charlotte Fuller, Simina Ionescu, Dalia Juskaite, Jamie Kelly, Steven Kirk, Christina Lipcheva, Courtney McLoughlin, James O’Kane, Will Priest, James Shackleton, Hina Shah, Robbie Stanton, Sam Stone, Adam Whiting, George Williams, Joey Wong.

MArch 1: Agnes Brull, Fong Chun Tin, Celia Cooper, James Daubeney, Christopher Hatter, Afshin Khalife, Scott Lewis, Xinming Ma, Simon Mitchell, Matilde Miuzzi, Krishna Patel, Rebekah Parkinson, Isobel Robertson, Marika Scaduto, Alexandra Sigley, Joseph Stooke, Karissa Tysklind, Petroula Xynidou.

Special Thanks: Gary Colleran, Tony Fretton, Derek Hales, Dominic Roberts, David Cox, James Robertson, Pedro George, Sofia Morgado, Natalie Dossor, Malcolm Frazer, Ranbir Lal, Robert Evans (Evans Vettori Architects), Jane Brake and John van Aitken (The Institute of Urban Dreaming) and William Mann (Wetherford Watson Mann Architects)

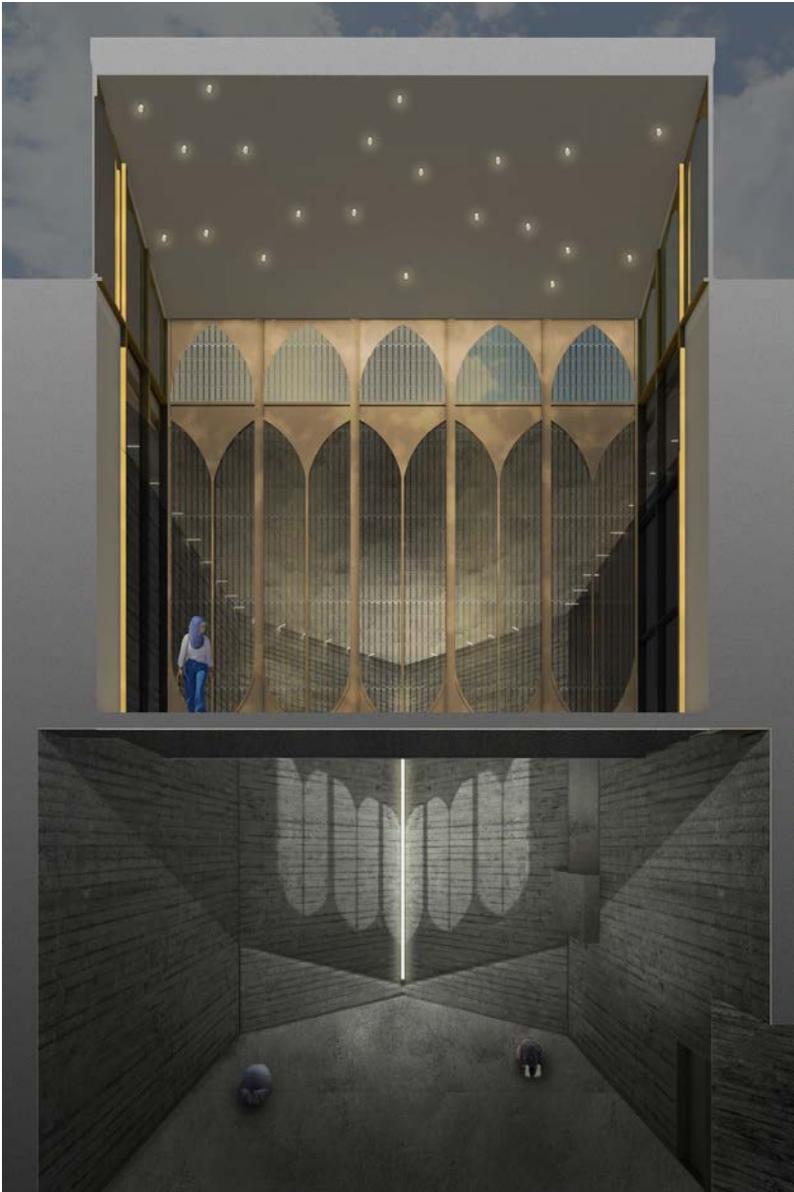
“Each design must catch, with the upmost rigour, a precise moment of the flittering image, in all its shades, and the better you can recognise that flittering quality of reality, the clearer your design will be.”

Alvaro Siza.

Delerium of Something Shaken

The buildings and constructions of Alvaro Siza can be described as impassioned, as being possessed, submerged, immersed; as containing the delirium of something shaken. Working in collaboration with the Faculty of Architecture at the Technical University of Lisbon, we have undertaken projects at a series of scales, making strategies for the urban environment, designing collections of new structures and in some cases modifying, transforming or changing existing buildings to accommodate a new use. This act of modification is part of the evolution of the site, it is another layer in the archaeology of the situation.

In a parallel project in Bakewell we have explored the way we live now in collaboration with the Neighbourhood Planning Committee. In all of our work we are grounded in the theory of Contextualism, an approach to architecture and the design of the urban environment that uses the process of analysing and understanding the nature and the qualities of place to develop new elements. It emerged as a reaction to Modernism and is now more than a generation old, but given how critical the significance of heritage and the built environment is to our cultural future, it is now more relevant than ever.



Joey Wong : The Mouraria Mosque and Archive



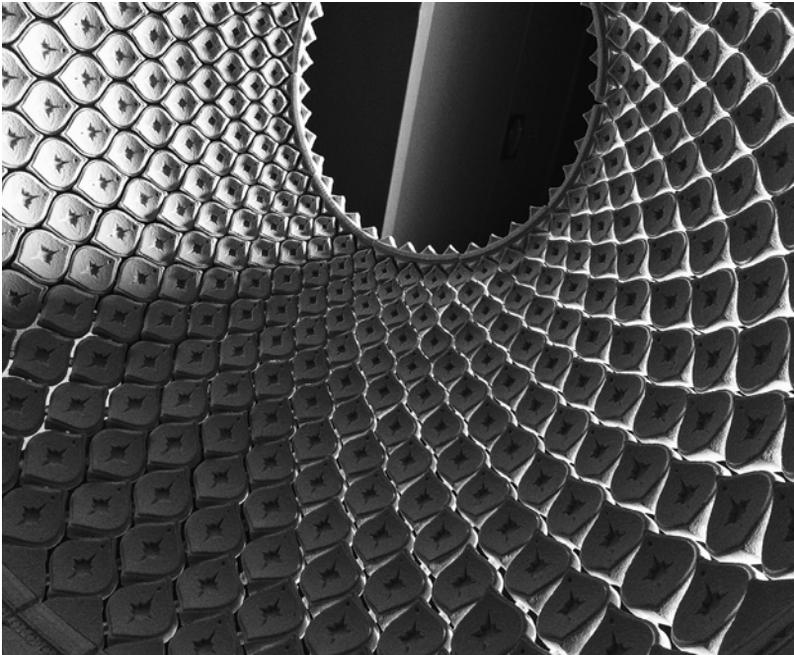
Rebekah Parkinson and Karissa Tyskland: The Way We Live Now



Chris Hatter: The Way We Live Now



Krishna Patel and Alex Sigley: The Way We Live Now



James Donegan: Gallery Marquis of Pombal



Jenny Etheridge: Casa de Rehabilitacao



Steve Kirk: 4th Wall Film Institute



James Shackleton: The Hall



David Eccles: Laboratório Braamcamp



James O'Kane: Mouraria Gallery and Workshops



Courtney McLoughlin: Institute of Prothesis



Charlotte Fuller: Ministry of Craft



Ewa Effiom: Myth and Memory



Heather Clifton: Constructive Escapism



Jamie Kelly: The Literary City



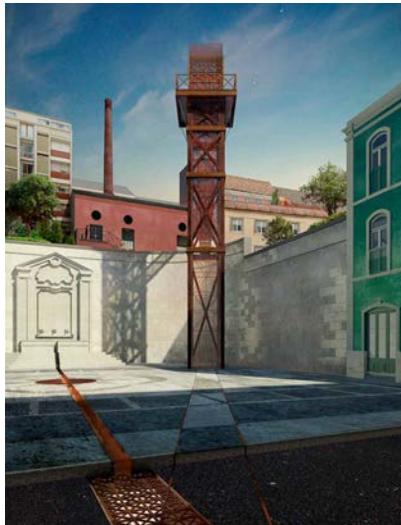
Adam Whiting: O Seculo Museu de Imprensa



George Williams: Casa da Música



Hina Shah: Casa de Fado



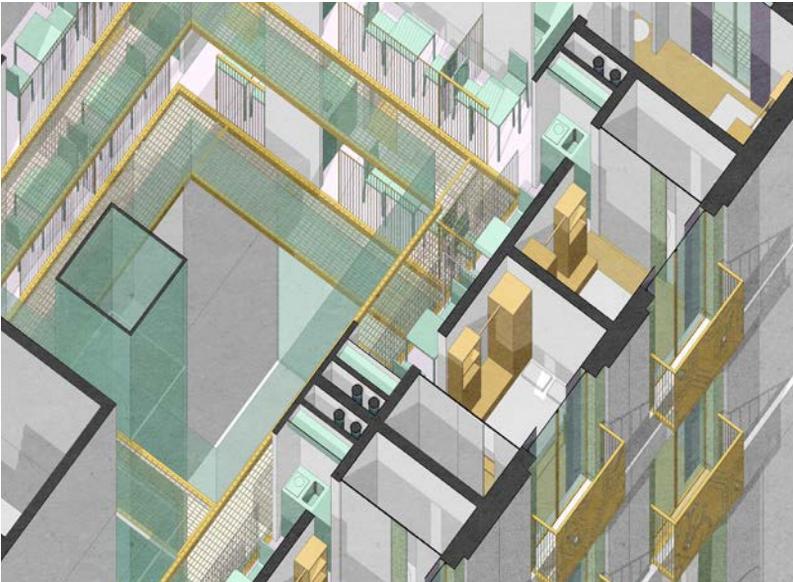
Robbie Stanton: The Musicians' Residency



Dalia Juskaite: Casa de Fado



Will Priest: Escola do Braamcamp



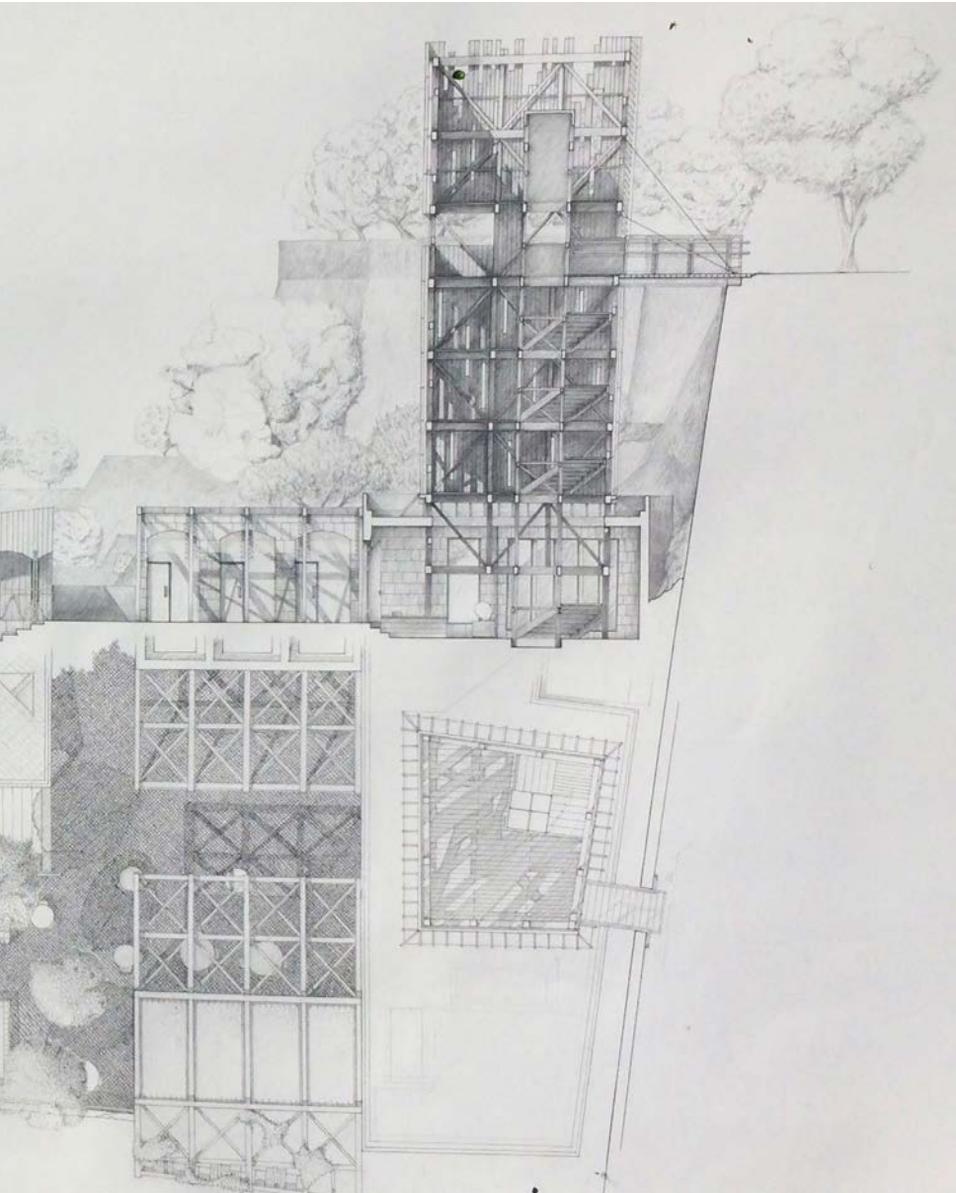
Christina Lipcheva: Centre for Digital Nomads



Simina Ionescu: Casa on Costa do Castelo



Samuel Stone: Chapito Extension



Infrastructure Space

Staff: Tom Jefferies, Laura Coucill,
Luca Csepely-Knorr + Richard Morton

MArch 2: Ben Blackwell, Peter Chinnock,
Richard Durber, Nick Elsdon, Alex Gavrikova,
Aleks Hayward, Diane Kwan, Mihaela
Mihaylova, Georgina Mitchell, Nicholas Nilsen,
Emma Naylor, Mary Oon, Emilia Panova, Amy
Pearce, Sam Power, George Thomson, Jesse
Weeks.

MArch 1: Connor Armitage, Peter Bell,
Clara Burel, Stella Charbit, Kotryna Dapsyte,
Thomas Fantom, Alexander Gaul, Jonathan
Heyes, Jack Hines, Antoine Louchet, Rob
Makey, Leonie Millington, Robin Morgan,
Stephen Morris, Evagelia Nella, Andrew
Scholes, Andrew Singer, Enrica Stanzani,
Morgan Wild.

Guests: Cathrine Armor, Harbinder Birdi,
Richard Brook, James Cameron, Alan Cox,
Stephen Horscroft, Emily Lang, Jie Liu, Kevin
Logan, Anna Mankee-Williams, Anna Miller,
Jamie Wallace, Stuart Wheeler.

Thanks to: Satellite Applications Catapult,
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in Satellite Applications, GRID Architects,
Hawkins\Brown, Highlands and Islands
Enterprise, Maccreeanor Lavington Architects,
Simpson Haugh Architects, Wallace Liu
Architects.

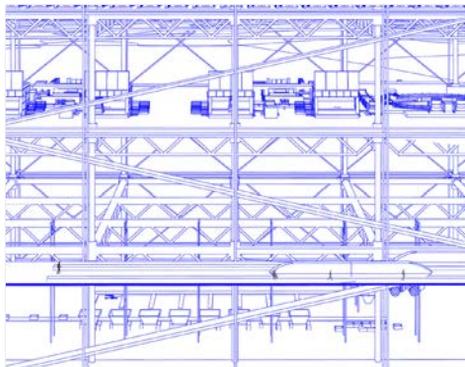
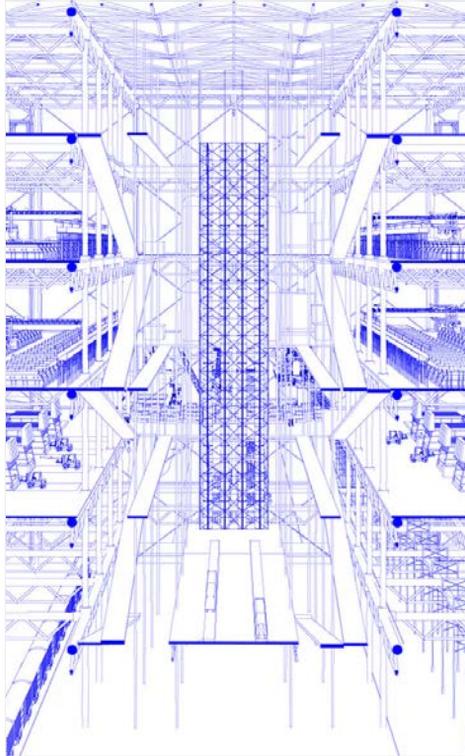
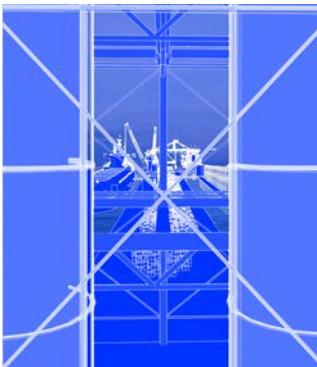
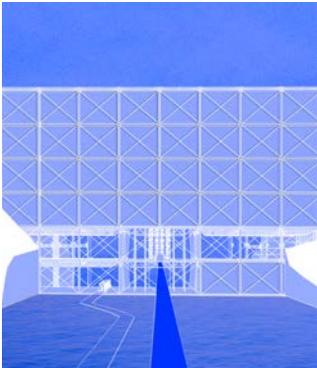
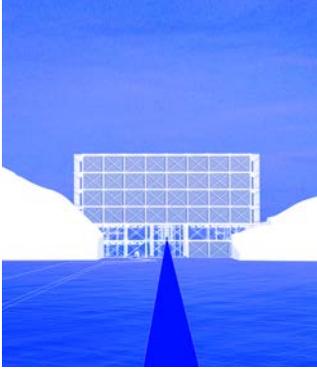
What are the limits of the contemporary city? How do citizens use and define space? What are the forms, functions and possibilities of the physical, spatial and digital infrastructures and architectures that support urban activity?

The Infrastructure Space research projects map the functionality, productivity and capacity of infrastructures to understand how these interact with the demands of society. Through representing the interaction of use, need, material and immaterial (digital and organisational) infrastructures, we identify latent and potential opportunities for communities and the spatial forms needed to support them.

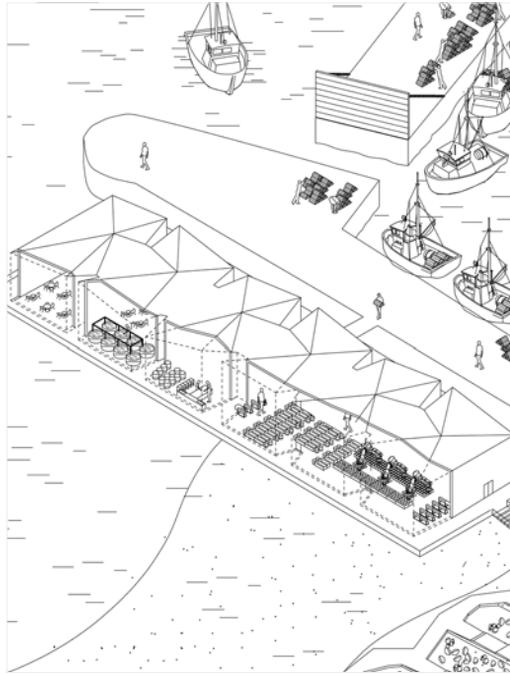
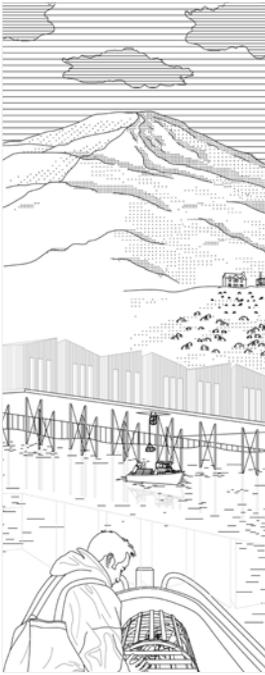
This year we have run two projects in tandem, supported by the Satellite Applications Catapult, Local Enterprise Partnerships and Economic Development Agencies. MArch 1 students have conducted in-depth spatial analysis which explores the unique limits of spatial operation and performance in Cornwall and the Scilly Isles. Working with a wide range of stakeholders, on cross-cutting thematic analysis, the findings were presented at a regional conference held in Newquay in March 2017 which allowed discourse on the complexity of interactions in contemporary urban space. Alongside

this a summary of the extensive research work was published in "Data Mapping Cornwall".

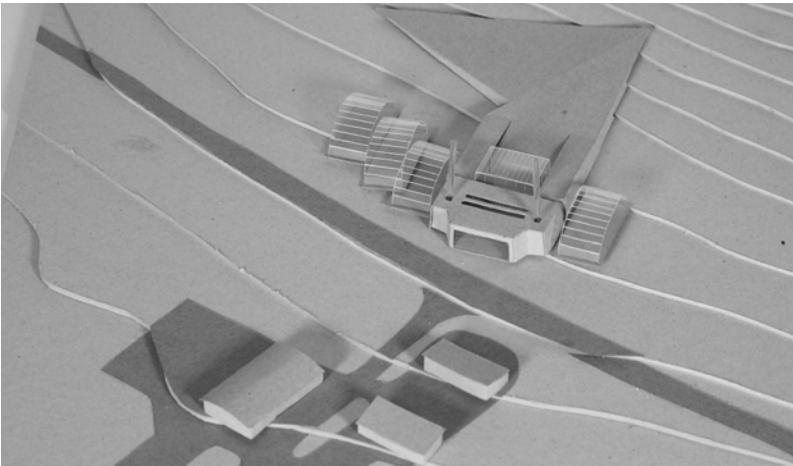
MArch 2 students have been engaged with foregrounding design as an analytical process to develop architectural interventions which respond to findings from research into dispersed context of the Scottish Highlands. Following a regional conference held in Inverness in October 2016 to present and discuss an in depth spatial analysis of the region, projects have explored how contemporary digital infrastructures have the capacity to compress space and time. Proposals have re-imagined the highlands at a number of scales, including how the creation of digital space might challenge the value of physical space, the feasibility of the Highlands hosting the Winter Olympics, how efficient and effective delivery of healthcare can be made possible in dispersed and physically disconnected populations.



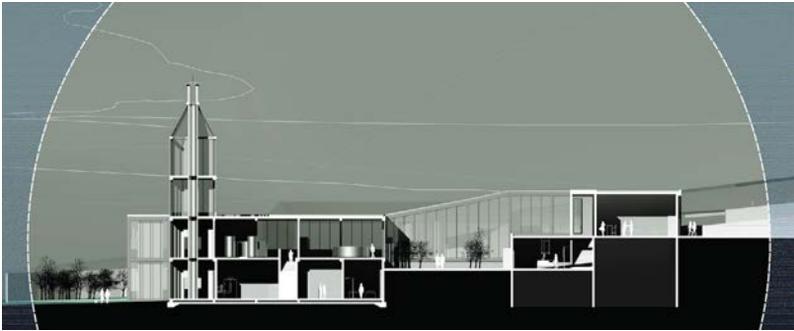
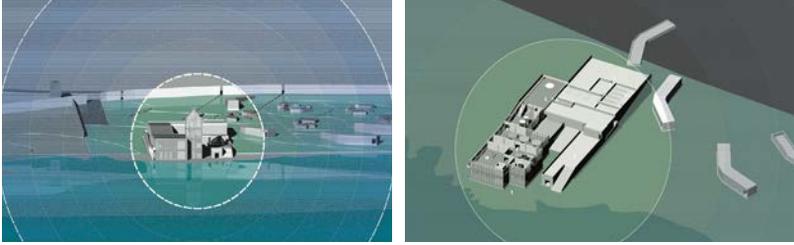
Diane Kwan: Tanera Mor Aluminium Smelter



Aleks Hayward: Helmsdale Lobster Hatchery



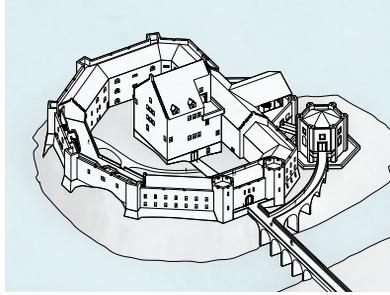
Richard Durber: Hatston House Factory



Georgina Mitchell: 'Digital Threat' Distillery / 'Bunker' Retreat, Loch Ewe



Nicholas Nilsen: Facebook Palace



Jesse Weeks: Tha Caisteal Ur, Loch Maree



Emilija Panova: Cataibh Dùin



Peter Chinnock: Highlands 2022 Winter Olympic Alpine Centre



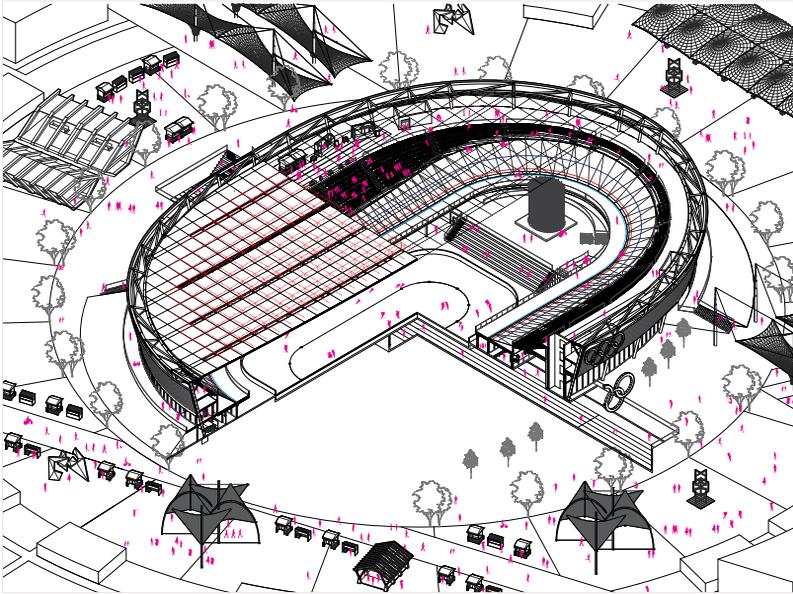
Sam Power: Highlands 2022 Winter Olympic Athlete Village



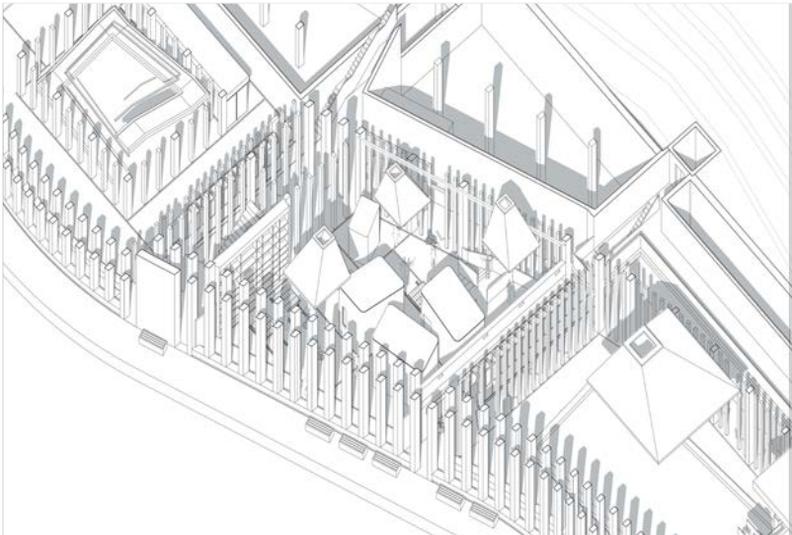
Ben Blackwell: Google Highlands



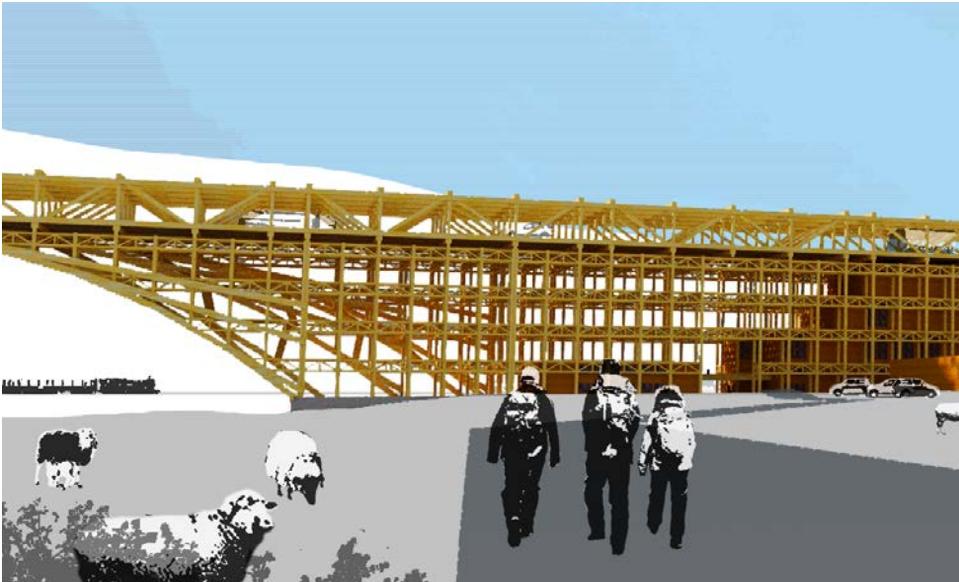
Nick Elsdon: Salubritas



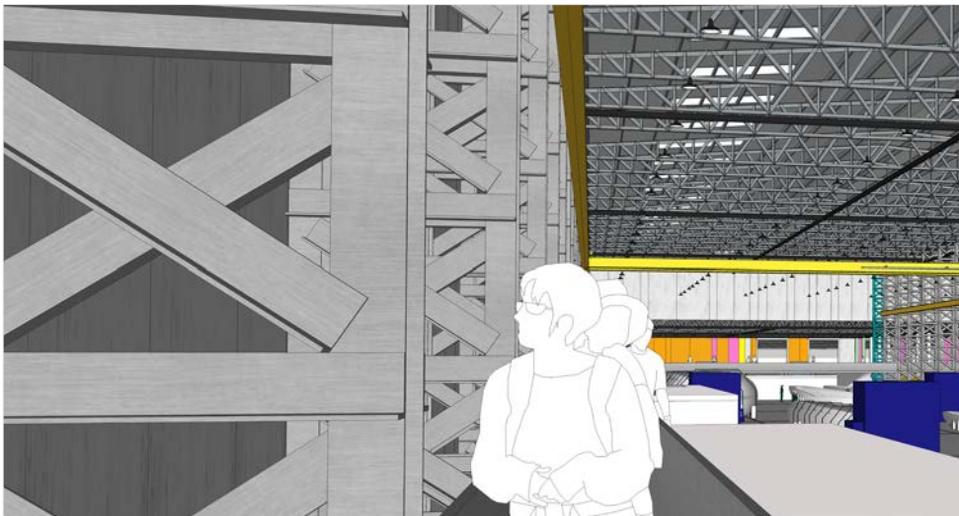
George Thomson: Highlands 2022 Winter Olympic Legacy Venue



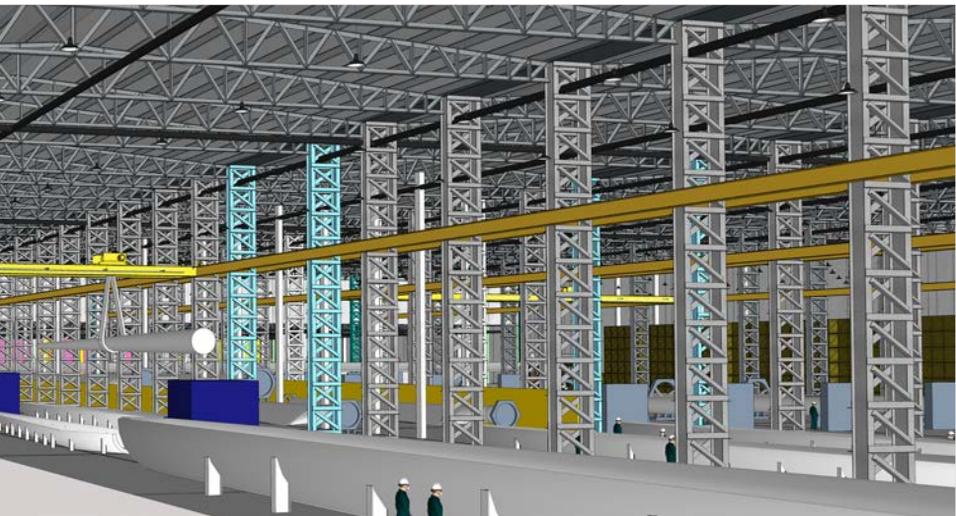
Alex Gavrikova: Doing Neuro-Rehabilitation Differently, Portree



Emma Naylor: Repopulating Kildonan



Mihaela Mihaylova: Dounreay 2.0



Manchester Spatial Agents: Projects

Staff: Stefan White, Helen Aston, Sarah Renshaw + Stephen McCusker

MArch 2: Seren Bresner, Bruna Da Silva, Joe Dempsey, Phil Gannon, Sam Holden, Shaun Jenkins, Dafi Karagyozyova, Ayo Karim, Konrad Koltun, Richard Newman, Katy Sanders, Joseph Smith, Jess Spencer, Tanyia Ittan, Kerry Dragon, Sulaiman Quereshi

MArch 1: Lamiaa Abouelalala, Karina Abu Eshe, Rebecca Brown, Julia Chambon, Adam Collinge, Amelia Denty, Sebastian Ferrao, Thomas Kirby, Taeyoung Kwon, Amrita Panesar, Joshua Pearson, Marius Popa, Oluwadamilola Sanda, Rachel Spink, Gregory Thorne, Swapnil Chaudhari

Contributors: Dis/ordinary Spaces /Arts Council: Dr Jos Boys, Zoe Partington, Planit-e: Pete Smith
CRS: Seki Hirano
if-untitled : Martha Giannakopoulou Nostos: Cissie Andritsopoulou
IEKEP Liliika Trikalinou
UNHCR Nick Christakos
Southway Housing Trust: Jane Gant, Devon Poysner
New Charter: Tony Powell
MAFN.: Mark Hammond, Emily Compton
Kat Wong, Jude Wells, Matt Youngson
'Unexamined, fatalistic beliefs in a mechanistic economy and a fixed human nature are the principle impediments

to taking back the economy for people and the planet (...) we invite you to suspend disbelief long enough to act as if community economies were possible and to experience the economy as a space of ethical decision making'

J K Gibson-Graham

Post capitalist architecture and urbanism / ideal homes and inclusive living

In a world smoking, sweltering, and sinking; with population surging, ageing and migrating; the paucity of our progress remains measured by the numbers who are not suffering - extremely. With sustainable development' targets hailed as triumphs the austerity premise that the least compelled will contribute the most belies the evidence that social deficits are more than covered by legalised asset stripping (tax avoidance) and post 2007 crash growth relies entirely on increases in debt and housing speculation. In the context of financial globalisation the MSA Projects atelier tests the position that, as a discipline, we are not best served by pretending to be the formalist servants of increasingly socially autonomous economic elites but instead should explore the active role we can play in shaping social and economic, as well as physical, environments. In a world becoming increasingly divided between those with access to capital and those entirely without, we take financial capitalism to be an exhausting,

globalising fact that we (those without capital) have no choice but to plan to look and act past - rather than revolution or reform the most-pertinent sphere of operation for most of the world's population is now that of 'post-capital'. If this is the world into which our own graduates will emerge, how should they practice architecture? How do we plan our cities, communities, economies and public and private spaces for an ethical future?

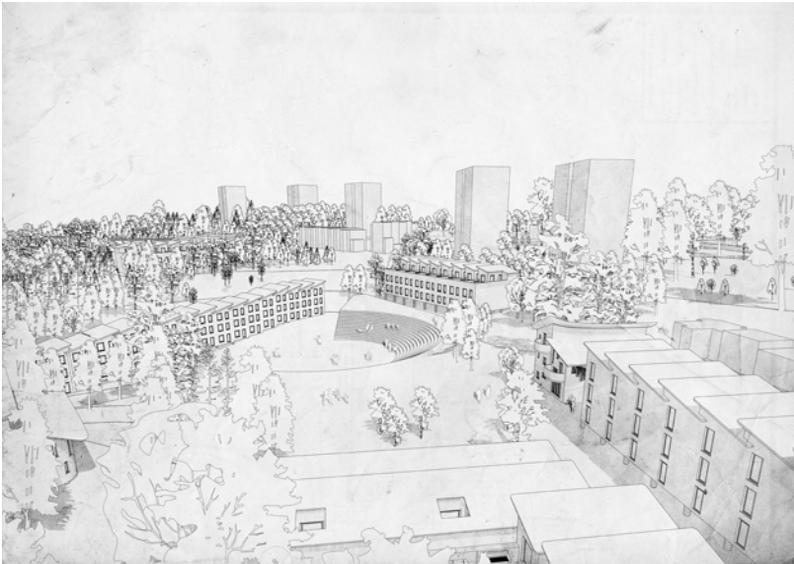
Spatial Agents believe that architects and architecture can help design city spaces and services through our expertise in working across disciplines; ability to understand the social and physical factors that make good places; experience synthesizing and communicating complex information from multiple sources and; our propositional focus on delivering integrated and coordinated solutions and innovations. We believe that the most positive future for architecture lies in developing both expanded disciplinary practices and expanded disciplinary services using architectural knowledge to add value and enable positive social processes.

This is both an ethical and a pragmatic response to the current political and economic situation for architects and architecture and involves exciting and productive collaboration and engagement outside of the academy. Through the role of PHASE, MArch 1 students contribute to research questions defined alongside existing

projects and partners - exploring the edge of current practice - and extend the research expertise of the school while actively working to improve the world outside the university. This year we examined the concept of Ideal Homes in the light of a post-capitalist world investigating the spatial development of diverse community economies in order to design a home for actors without financial capital but with valued social or affective capital. These homes were designed with the aim of being built at the Ideal Home show as well as being entered (and winning places in) the 2017 RSA Inclusive Living competition. As part of this process we ran a pilot for the Arts Council funded 'Dis/ordinary spaces' project, working with artist Zoe Partington and Dr. Jos Boys to explore issues of inclusion in housing design and procurement.

MArch 2 students use engagements developed in the studio, dissertation subjects and personal fascinations to drive self-directed projects we support with an individually tailored programme of study.

This year our field trip was to Athens where we worked with the Mayor of the Municipality, UNHCR, IEKEP and Nostos to assist in the integration of refugee re-location facilities in the city.



Konrad Koltun: Becoming Political in collaboration with Hay Habitat, a Manchester based Community Land Trust project explores delivering highly sustainable popular architectures that are diverse, cost effective, high quality; and democratic in both design and operation.



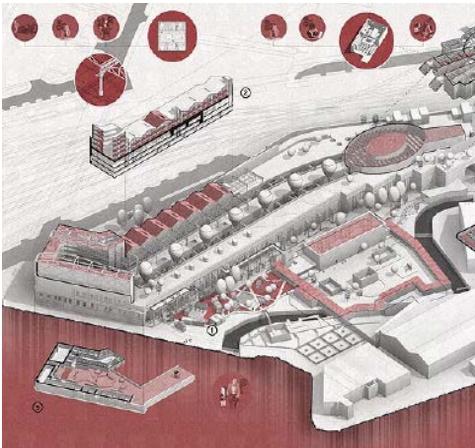
Manchester School of Architecture



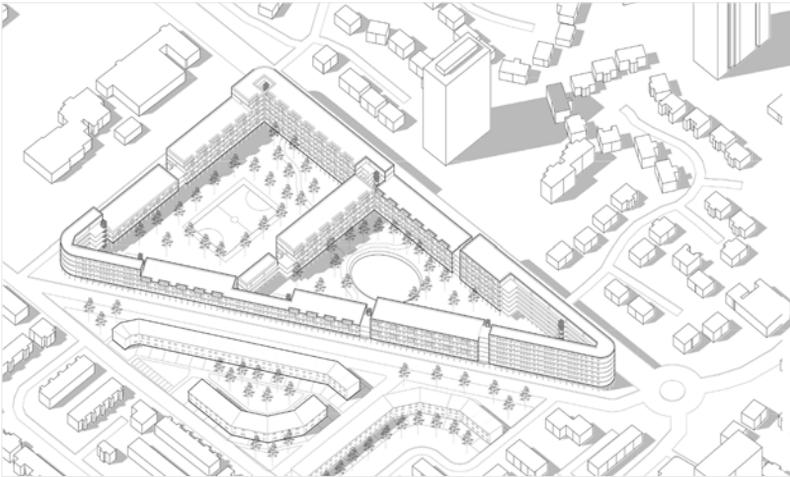
Gregory Thorne: Community economic masterplan in Hulme and Moss Side, Burnage and Moston (Top) and developed ideal home designs for the RSA inclusive living competition.



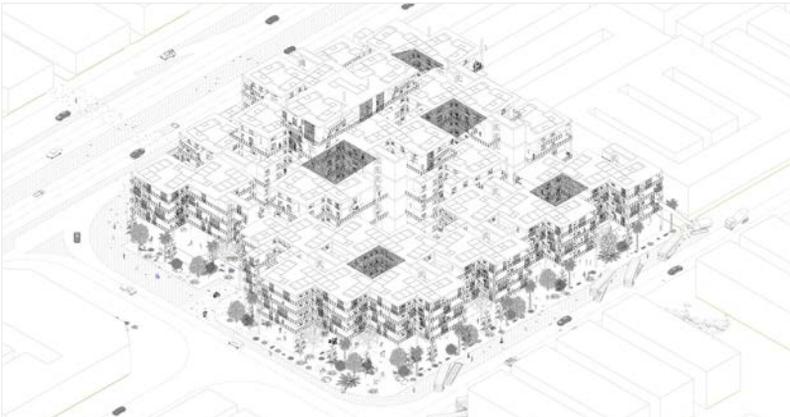
Seren Bresner: The North West self-build centre addresses the primary reason why the UK lacks self-build: lack of information, help and knowledge to navigate the process, aiming to reduce stress and improve outcomes. Working with self-builders to also develop a house design for Lauretes Place (Above) with Joseph Smith (Right). Seren Bresner



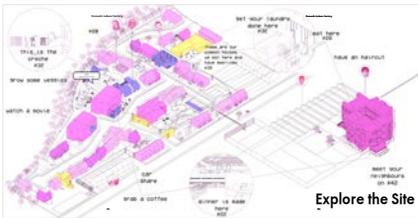
Shaun Jenkins: An alternative school of architecture integrated with the professional practice maximising the use of existing infrastructure and enabling a wide range of creative professionals live and work in the city.



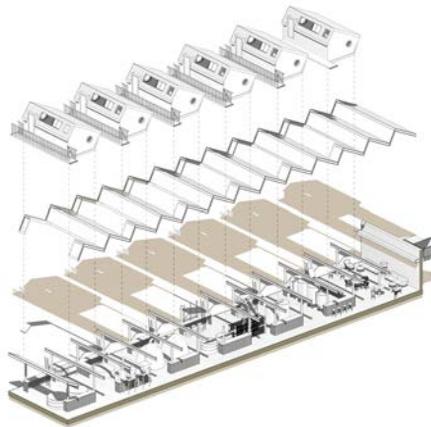
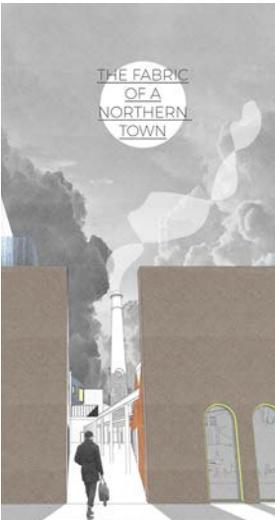
Joseph Smith: High density, urban housing schemes made from modular straw bale and timber panels, can drastically reduce our environmental impact whilst providing the high volume of housing required by our current crisis. A 3 bedroom house constructed using timber and straw can take over 40 tonnes of CO2 out of the atmosphere before its even occupied. This idea is tested through this housing scheme, designed on a council owned site earmarked for development in Salford.



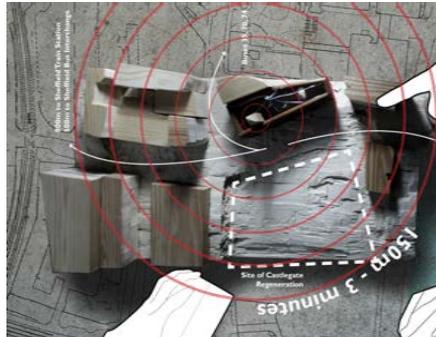
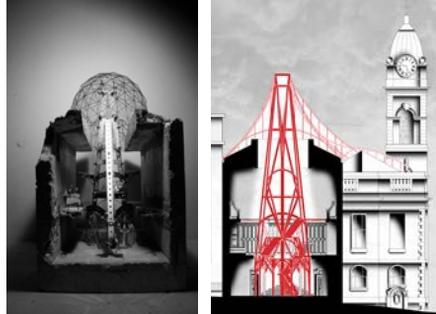
Tanya Ittan: Located in Dubai, this is a micro-housing scheme catering to young professionals and workers, who currently experience cramped living conditions with high rents. It brings different social actors together for mutual benefit and exposes existing conditions of discrimination and alienation prevalent in the work and housing sector.



Jessica Spencer: The Domestic Labour Factory is a cooperative with over 200 luxury homes and several independent businesses. Through our food factory, commercial laundry, and crèche we have industrialised domestic labour, efficiently collectivising it as a valuable capitalist mode of production in order to create affordable development.

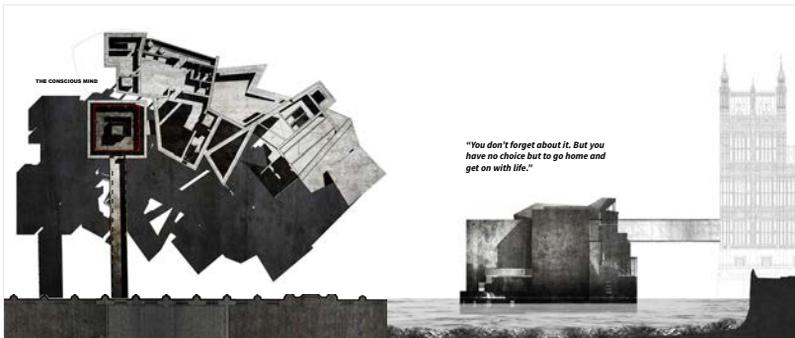


Phillip Gannon: This project fights the closure of one of Burnley's most valuable assets, the Queen Street Textile mill, re-injecting value through live-work spaces for crafts synonymous with the town's history and heritage.



Samuel Holden: 'Saving Sheffield Old Town Hall', - working with local activists we are envisioning future uses in order to secure funding. The project uses a 'prefigurative' method, where a collective's desired modes of organisation are realised as a process of influencing the wider city.

Sulaiman Quereshi: The project proposes a revitalisation of the Aljezere region in Portugal, through the symbiosis of the Valley, Hinterland farms and the Town.



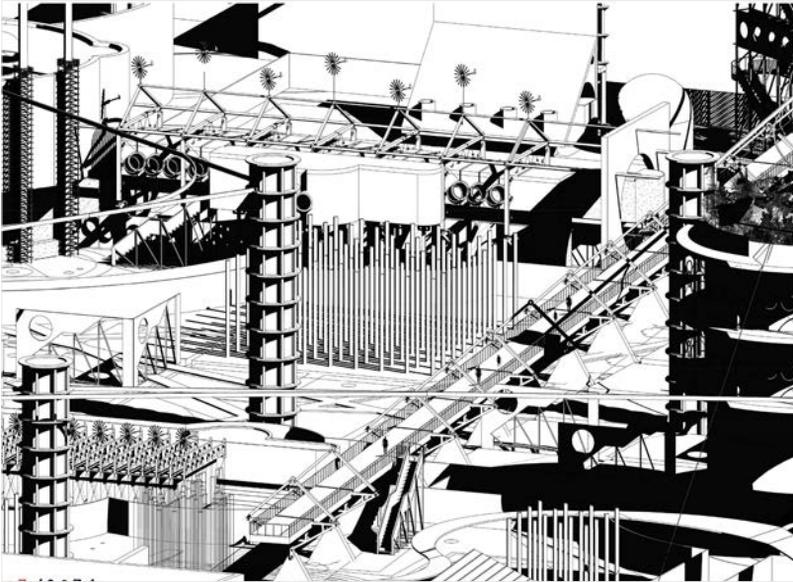
Kathryn Sanders: The Apologist Museum, situated outside the Houses of Parliament, aims to prompt an apology from the British Government for all affected generations of forced adoption.



Richard Newman: In Miles Platting, a large proportion of the economic actors have little to no access to capital and can find the area offering little public space that does not require consumption to maintain a presence. These houses are designed to incorporate a covered 'corridor' between the rows of houses which in turn can be utilised by residents to pursue hobbies and interest that require low levels of economic capital.



Ayo Karim: The Badagry Museum Of Reclaimed Artefacts is based on the loss of the Nigerian identity by narrating the tragic stories of the slaves and through the process of reclaiming artefacts stolen during colonization. Overlapping craftsmanship with contemporary technologies, it represents reclaimed artefacts to re-establish a human relationship to work, workspace and pleasure to begin a process of salvaging identities.



Joseph Dempsey: "To ensure that the prison environment minimizes the risk of reoffending when prisoners leave by providing appropriate space for activity associated with rehabilitation."
Ministry of Justice Prison Design guide 2013 6.3



Bruna DaSilva: Project as speculative driver and exploratory tool to cultivate sustainable resilience, compassion, accessibility and Post capitalist gentrification of a neglected urban sprawl of northern Manchester. The project narrative aspires post-Brexit to unite the economically disenfranchised within the UK to the ever-increasing dislocated global populations.

atelier qed

Staff: Colin Pugh, Siobahn Barry + Matt Ault

MArch 2: Shahrulkh Ahmed Sheikh, Sam Bennington, Sheng Xin Justin Chong, Wei Ee Choo, Polys Christofi, Florence Cooke-Steed, Chris Doherty, Arron El-Ammar, Dominic Garrett, Harry Harrison, Jessie Yang Hu, See Sern Khor, Christopher Hau Wai Leung, Nuoya Liu, Ashlin Milton, Panayiotis Paschalis, Panikos Pittakas, Oliver Pozegic, Enran Zhang

MArch 1: William Burford, Andrada Calin, Will Davidson, Ka-Ho Fu, James Hilleavy, Sofia Jassim, Adriann Jeevananthan, Katy Kann, Georgia Kritioti, Alex Macbeth, Charlotte Mercan, Anita Olaye-Felix, Haseef Rafiei, Nur Fazuin Ramli, Jialing Shi, Jia Ai Siaw, Stephen Sullivan, Connor Templeman, Junru Wu

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Grimshaw Architects - Eduard Ross
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Pattern Architects – Alexandr Valakh,
ImaginationLancaster (Lancaster University)
– Dr. Daniel Richards

Exploration Architecture – Michael Pawlyn,
Queen's University, Belfast – Prof. Greg Keeffe, Caribbean Winterschool (Spring

2017) CUJAE (Havana), Professor Dr. Reuben Bancroft, Professor Dr. Jorge Pena-Diaz, Munster School of Architecture - Professor Herbert Buhler, Foster + Partners - Michael Gentz, Grimshaw Architects – Andrew Thomas, Eduard Ross, Pascall + Watson – Paul Ruggles, Rogers Stirk Harbour + Partners – John Dent, SimpsonHaugh and Partners – Nick Fleming, Mark Savage, Christian Male, 5Plus Architects – Phil Doyle, Buro Happold – Sara Lonsdale, Green Triangle – Ian McHugh, MAG (Manchester Airports Group) John Twigg, Jon Bottomley, CATE – (Centre for Aviation, Transport and the Environment, MMU) - Professor Callum Thomas, University of Exeter (Environment and Sustainability Institute) - Dr. Chris Bryan, University of Exeter (Camborne School of Mines) – Neill Wood , University of Manchester – (Structural Engineering) Professor Yong Wang, V Xim Tee, Ioannis Avgerinos, Helford River Children's Sailing Trust – Johnathan Thornton, Wheal Jane Group – Bernard Ballard, University of Florence - Professor Maria Antonietta Esposito, Filippo Bosi Delabole Slate Company Ltd. – Morgan Hamilton, Interface Carpets – Louise Swift, Severfield Steel – Daniel Hudson.

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 qed has applied to the contexts of air, land and water. 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 use and the instrumental competence of materials, construction and environmental systems in an increasingly urban world is a critical aspect of the unit agenda. Understanding the concept of ecology promotes the development of strategic attitudes to sustainability and ecologically viable approaches to building design, use and adaptation that meet the challenges or exceed the expectation of aspirations for our relationship with the environment in a

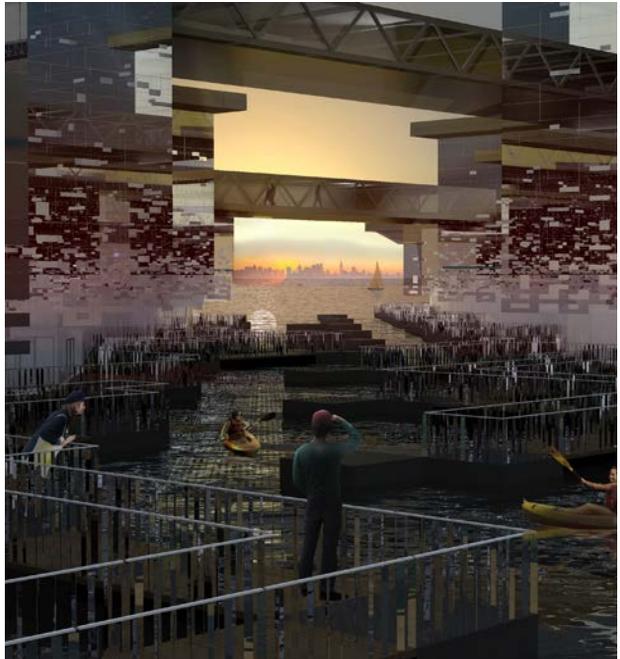
global ecology. qed enters international competitions and employs live scenarios as an embedded part of the learning culture to develop the acuity of student understanding in a global discourse on sustainability. This approach also reinforces excellence in the communication of research led design consistent with professional aspirations. Students undertook study tours and research workshops in Havana (Cuba), Cornwall (England) and Venice (Italy). QED 'global thesis' projects for graduating students were thematically described as qed 'air' for sites across the globe in association with Grimshaw Architects, qed 'land' and qed 'water' engaging with live clients in Cornwall. The Hellford River Children's Sailing Trust worked with us to develop proposals for a Sailing Facility for children with disabilities at the Trevessack Quarry and the Wheal Jane Group explored possibilities of a world-class mining headquarters and business park on the remediated Wheal Jane site near Truro. These projects were warmly received when presented at the Cornish Buildings Group Conference. qed introductory projects for MArch 1 students were thematically organised around biomimetics, cybernetics and high rise ecologies at varying scales resulting in two honourable mentions in the eVolo 2017 Skyscraper Competition for Andriann Jeevananthan and Haseef Rafiei.

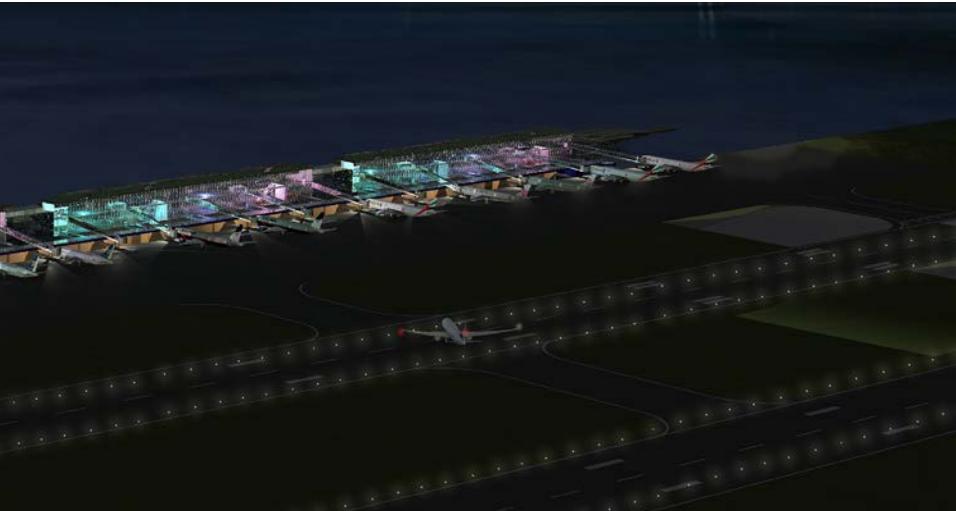


Dominic Garrett, SHIP:
Sustainable Harbour /
International Port, Globally
Deployable Airport

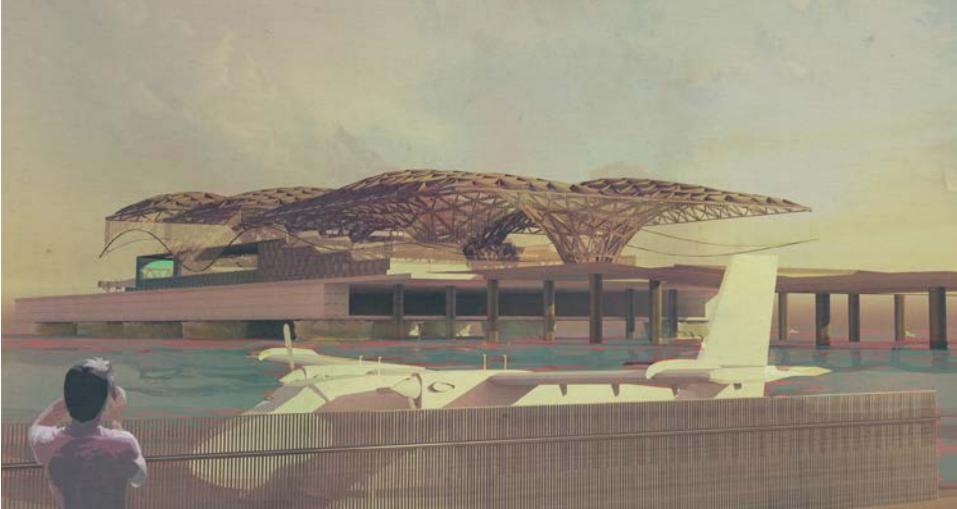
[qed AIR](#)

We live in an era of unprecedented speed and mobility. The Aviation industry connects more people, further afield but it must also meet higher demands in security and sustainability and plan for changeable market conditions. Bearing this in mind qed AIR tackled international aviation projects across the globe.





Panikos Pittakas: Mashrabiya Pattern Architecture, Al-Rayan International Airport, Saudi Arabia



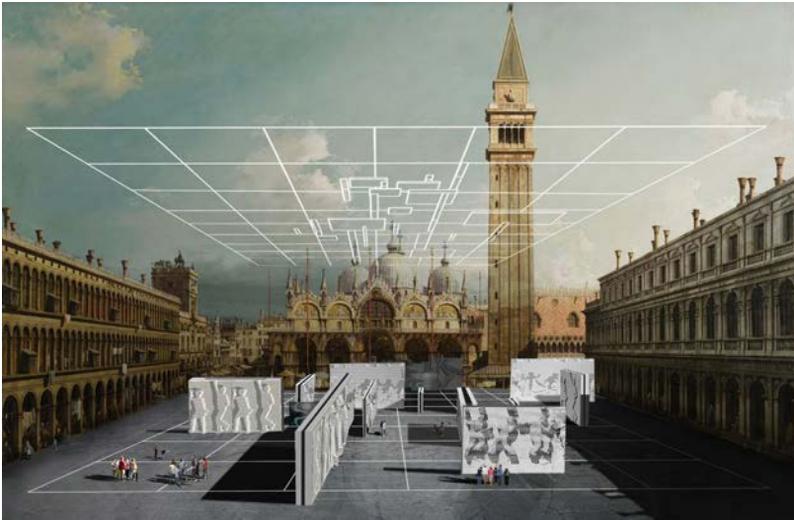
Arron El-Ammar: qed AIR, Vaasiluvun, Maafushi Island, The Maldives



Florence Cooke-Steed, qed AIR, PAVANA, Allahabad, India



Adriann Jeevananthan: Adaptive Capacity, A Socio-ecological Community, Dar es Salaan, Tanzania eVolo Skyscraper Competition, 2017, Honourable Mention



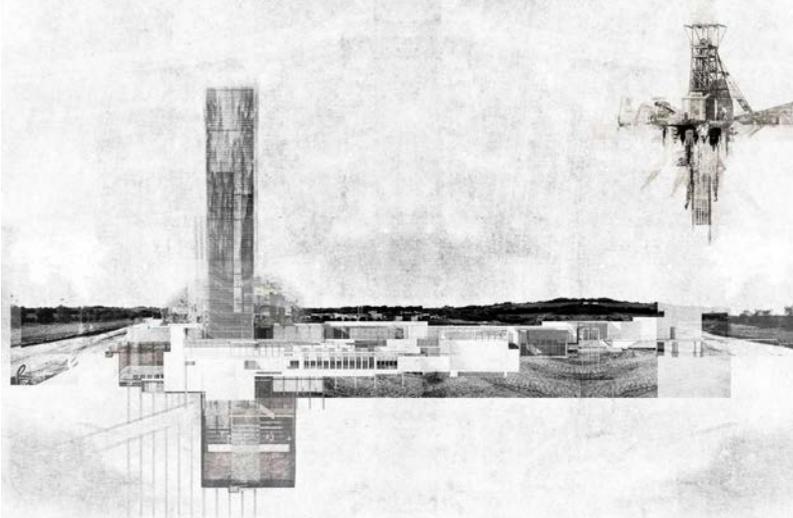
1.



3.



4.



2.



[qed LAND](#)

1. Andrada Calin: The Maze of Venice
2. Wi Eee Choo: Institute of Post-Mining Ecology, Wheal Jane, Baldhu, Truro, Cornwall
3. Charlotte Mercan: HMP Sanitatem, Cybermatic Sanity Facility
4. Yang Hu: Work, Live, Play in Wheal Jane, Baldhu, Truro, Cornwall



Harry Harrison: qed AIR, Black Rock International Airport, Nevada, USA



Oliver Pozegic: qed AIR, GAO Planestation, Mali, Africa



Haseef Rafiei, Pod Vending Machine Skyscraper, Tokyo, Japan, evolo Skyscraper Competition 2017, Honourable Mention



[qed WATER](#)

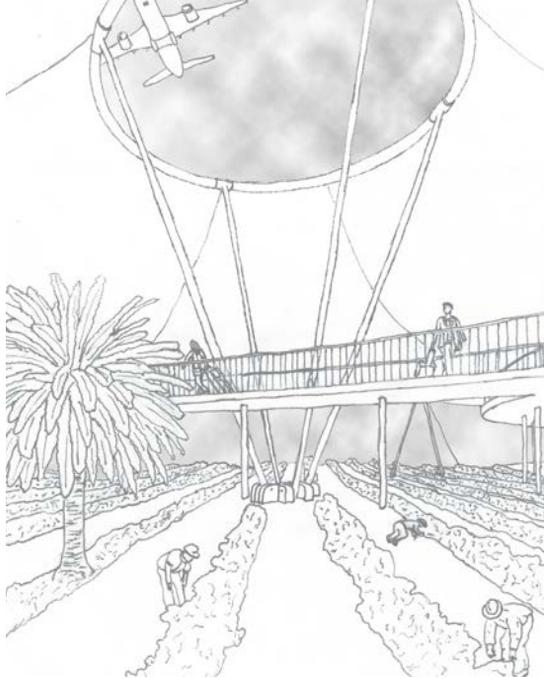
See Sern Khor
Kres Awel Dowr
Trevassack Quarry, Cornwall

[qed AIR](#)

Shahrukh Ahmad Sheik
Airport Forming in the Yemen
Al Mukhalia, Yemen

Christopher Hau Wei Leung
Haneda Airport
Tokyo, Japan







Chris Doherty, qed AIR, AARPORT, Aarhus, Denmark



Chris Doherty: qed AIR, AARPORT, Aarhus, Denmark



Sheng Xin Justin Chong: qed LAND, TOR: Earth Sciences Information Work Environment, Wheal Jane, Baldhu, Truro, Cornwall

Urban Spatial Experimentation

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Jack Poulton, Dan Renoso-Urmston, Thomas
Smith, Joseph Smithard, Jonathan Southgate,
Helen Sweeney, Adrian Wong, Kathy
Lucas, Elias Sad, Stanislas Gimel, Aurelia
Ducatillion.

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Clarke, Hilary Jack, Jane Anderson, Heather
Morrison, Penny Macbeth, Sophie Benson.

[Berlin Culture Forum / Forum for Berlin Culture](#)

The topic for this year was to develop
projects and spatial strategies in Berlin
that investigate Berlin Culture. Berlin
oozes artistic culture and celebrates it
on the highest level as well as within the
daily life society. But there is growing
tension in the society caused by
gentrification and its rising living costs.
Will the boom eventually destroy Berlin
Culture? What is Berlin Culture and how
can it evolve?

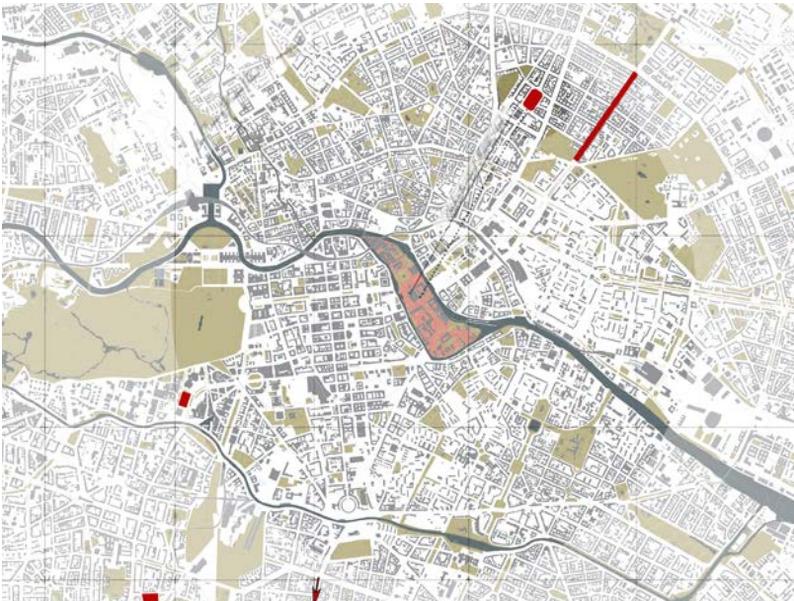
The projects explore the relationship
between freedom and control in city
development which poses the following
questions: Are underdeveloped spaces
or wastelands in the city beneficial?
When are we choosing to act and when
not to act and what is the framework
from which we act within? How could
planning and building strategies react to
these issues and negotiate the complex
realities of Berlin Culture?

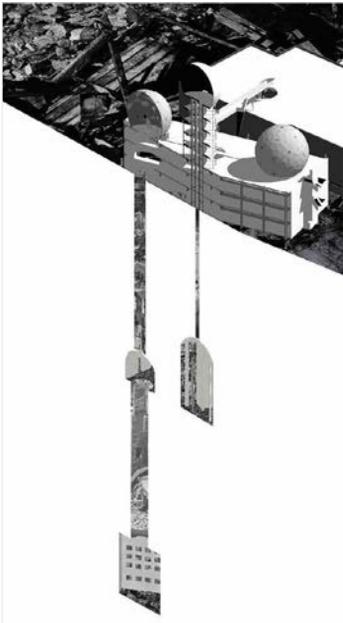
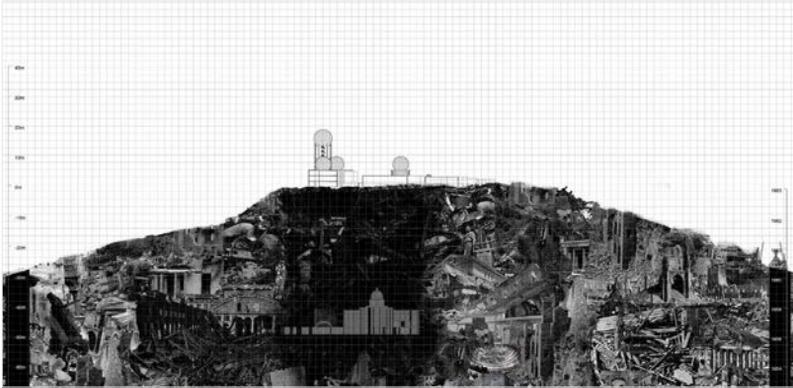
At Urban Spatial Experimentation
(USE) each student is encouraged to
form an individual concept based on
a thorough site analysis. The projects
follow a (personal) narrative that is born
out of the site's history and its inherent
potential and which then transforms
into an urban/spatial strategy and/or a
building or structure that is developed
through all design stages.

The project began with a Field Trip and Workshop in Berlin where we also invited students from the Arts Department as part of an on-going collaboration that is aiming to explore the synergies between Art and Architecture. We also organized a symposium about Art and Architecture in March 2017 with invited high profile speakers from both disciplines.

This year's work has been divided into 3 different elements:

- One Week Workshop at ANCB Berlin / Germany / October 2017
- Compendium of the Field Trip and Analysis of various Sites in Berlin. MARCH 1 and 2 students worked in groups on this research part of the task.
- A Spatial Strategy/Building for the chosen Site in Berlin. Individuals or groups of 2 Students developed an urban design strategy/masterplan or a building/structure.

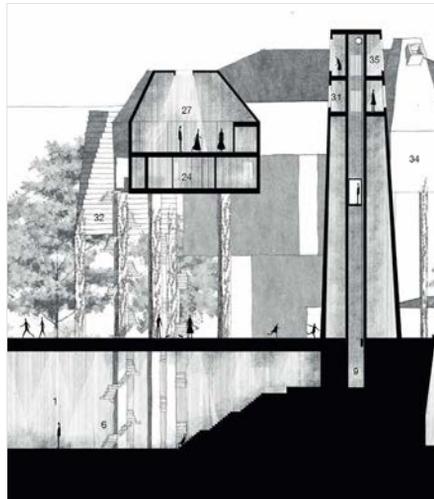
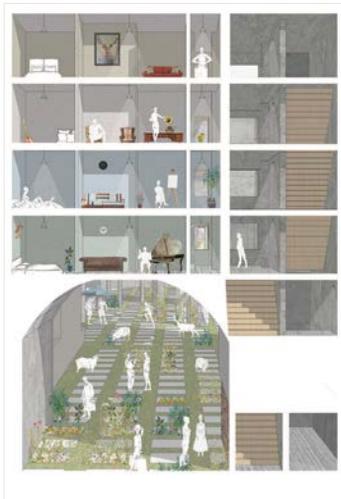




Manchester School of Architecture

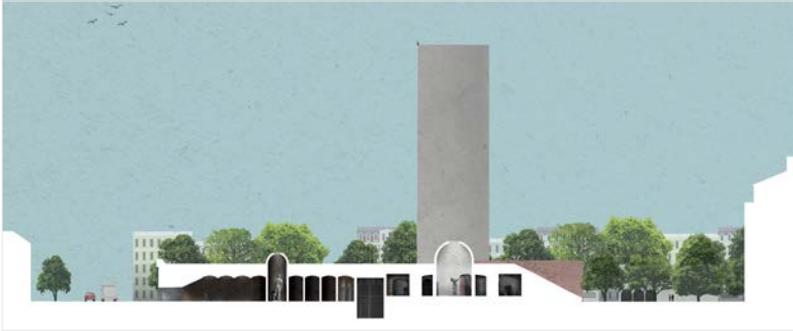
Dan Renoso Urm and William Birch : The Lost Narratives of Berlin

The project is a violent exploration of the history that Devil's Mountain (Teufelsberg) conceals. By digging through the WWII rubble that constitutes the 120m hill, excavating the historic buildings beneath and tearing through the secretive ruin of the listening tower, the site becomes an open, readable physical history of Berlin.



Joseph Smithard and Jacob Graves: Der Hirschhof

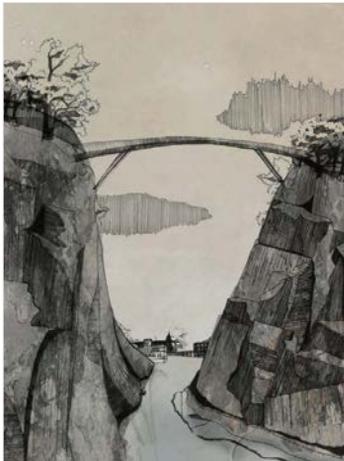
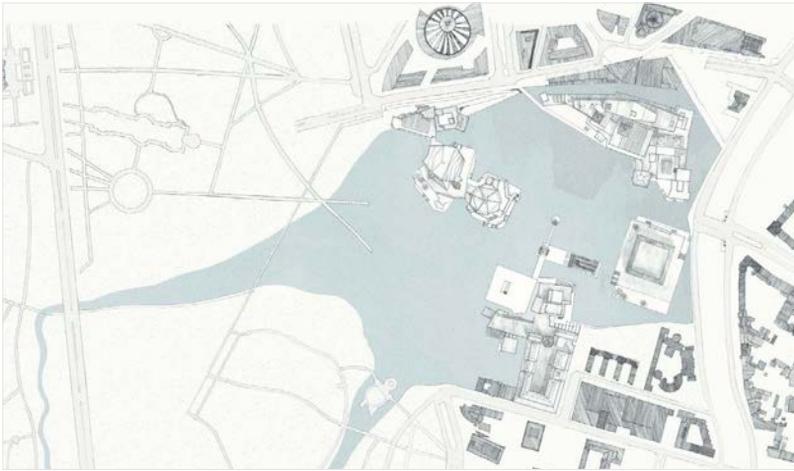
'Der Hirschhof' stands along a former enforced cul-de-sac along the Eastern side of the Berlin wall. Situated within Oderberger Strasse, the site housed a series of citizen's movements to preserve the street. Hirschhof was closed in 2014 due to an ongoing dispute over land ownership. The scheme now intends to collaborate a response that houses the latest movement 'BIOS', and proposes a solution to the contemporary land dispute.



Manchester School of Architecture

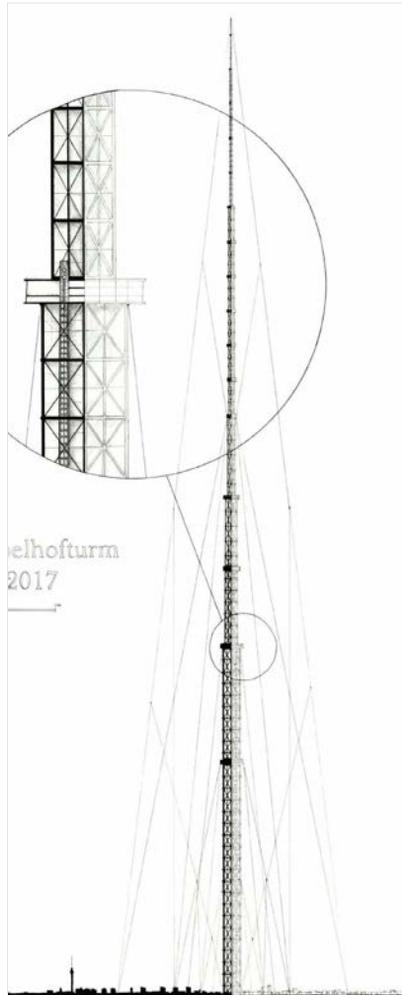
Tom Smith: Repository für geplünderte Kunst

During WWII, Nazi powers stole artwork from across Europe to purge “degenerate art” and to covet “true art”. The Repository für Gerplünderte Kunst utilises the existing monumental brick reservoirs of Berlin’s first water tower and Germany’s first concentration camp. The proposal incorporates various subtle interventions and grand gestures which aim to intensify the visceral qualities of the spaces through light and mass. Therefore, creating an experience which reflects the temporary art repositories utilised in WWII and focuses all attention on the contested works.



Emma Lindblom and Kathy Lucas: KulturArchipelago

"We believe that making time and space for water within the city fabric as an urban strategy is appropriate and necessary for the wellbeing of our planet and people. The KulturArchipelago proposes a complete reconfiguration of the landscape surrounding the Kulturforum site, as the ground is excavated to allow groundwater to flood the area. The newly found lake will become a social and cultural node within the wider city context, and a sanctuary in the hectic contemporary society in which we dwell."



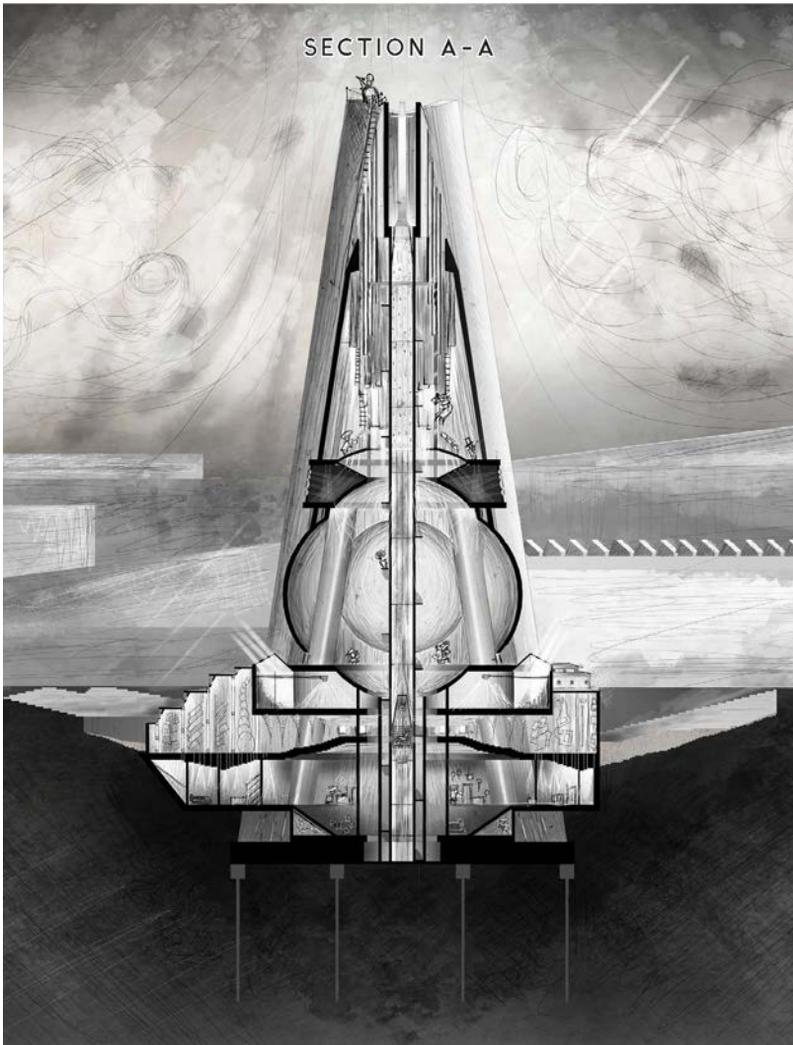
Jenny Bedford :Tempelhof Turm

Visitors make an urban pilgrimage to the 8850m summit across 18 days, observing space from a new perspective removed of light pollution. By elevating visitors above the man-made barrier, the spectacle of the sky can be realised. The tower strives to catalyse an interest in science which would place Berlin at the centre of global scientific endeavour.



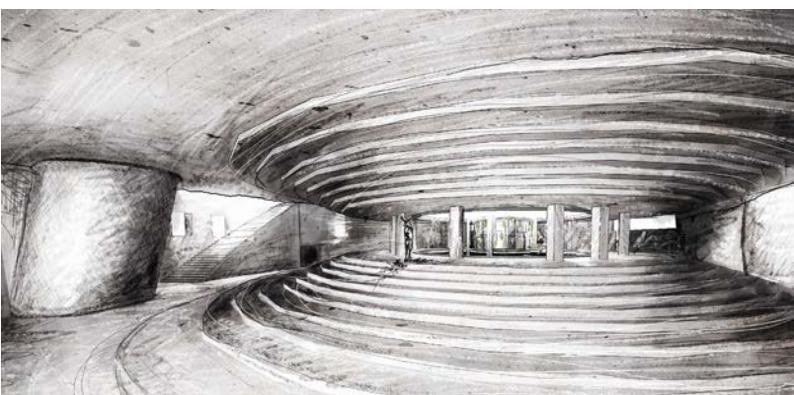
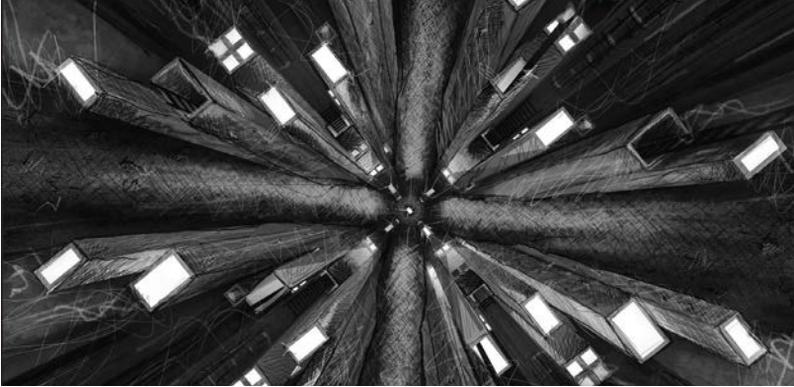
Leigh Ellis: The Sanctuary of Marriage

A venue specifically designed for secular same-sex marriage ceremonies; this project removes assigned gender roles from the format of the 'typical' wedding day, understanding weddings as three key moments, congregation, ceremony and reception, across three sculptural forms of architecture



Alexander Grabysch: The Monument of the Moment

The Monument of the Moment is a tower, situated in Berlin it is an architectural art piece which exhibits the there and the now; the present. Sitting within a labyrinth of steps the cultural buildings adjacent are echoed throughout landscape and structure.





Vanessa Torri and Dan Kirkby: Die Kunst des Überganges

Following the sale of artwork to the EU to fill the coffers of a Post-Brexit Britain, a fair distribution formula was created in order to spread this new cultural wealth across the member states.

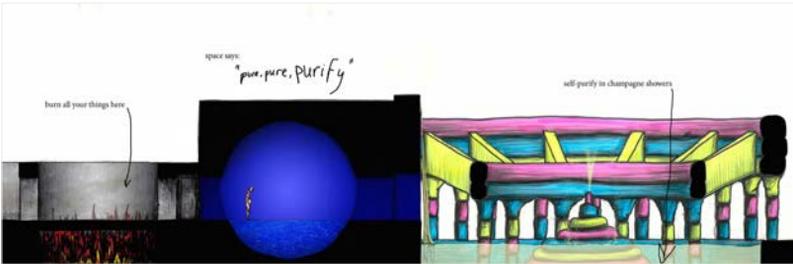
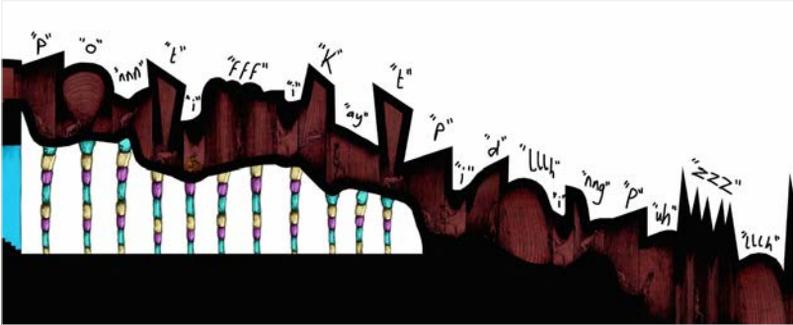
Hidden behind a conventional museum aesthetic in the Kulturforum, a new hybrid typology is formed whereby fine art storage needs dynamic and automated technologies to fulfil the fast and ever-changing distribution quotas.





Hugh Stant: Information Jungle

Language is the infinite pantry of information which has come to distort our perception of reality and prevent us from experiencing truth. In Information Jungle a new Spatio-Sonic Language is created to further convolute communication and stretch information through space so that its meaning becomes increasingly uncertain, and only experience of language remains.



Prefigurative Architectures

Workshop Leader: Leandro Minuchin

Teaching Assistant: Eira Capelán

Students: Rachel Spink, Amrita Panesar, William Davidson, Jonathan Southgate, Kathleen Lucas, Ross Neal, Adriann Jeevananthan, James Killeavy, Ioana Andrada Calin, Rose-Maree Haberstich, Celia Cooper, Oluwadamilola Sanda, Xinming Ma, Isobel Robertson, Jenny Bedford, Arron Reed, Stella Charbit.

The recuperation, occupation and reprogramming of urban fragments emerge as recurrent and decisive practices for anti-neoliberal activists and collectives. The prefiguration of alternative spatialities, has allowed urban social movements to expand their repertoire for political contention. As a result, a new wave of urban activism has found in the materialisation of infrastructural supports; from productive dwellings to educational facilities, a means of framing an autonomous politics, one that seeks to alter the way everyday exchanges, associations and circulations manifest in urban space.

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 and diversifying the methodologies for design, linking architectural knowledge with wider socio-material processes that seek to reconquer and decommodify urban fabrics.

The aim of this workshop was to explore the relation between architecture and contemporary forms of urban activism. The workshop investigated the political dimension of prefigurative architectures. Prefiguration was presented as 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.

Prefigurative politics moves away from the significant - yet negative – instance of denunciation and instigates the conditions for testing and experiencing alternative models of social organisation, and habitation. Prefiguration points to a temporal disruption, where politics is no longer structured around mediating processes, demand frames and antagonic fields. Making and doing delimit a new terrain

of politics, where the discussion shifts from assessing models of accountability and the fidelity by which party organisations and leaders interpellate majorities, to arranging forms of implementation, securing autonomous funding channels and correcting and updating programs and action sequences. In architecture, prefiguration entails revisiting the margins of design and exploring the transformative potential of spatial practices. It subordinates form development to a critical understanding of the socio-economic conditions that underpin the production of space.

Prefiguration is forcing an actualisation of the boundaries, principles and practices previously associated with social or community architecture. Moving beyond the implementation of participatory platforms, the workshop will interrogate the role construction practices play in the configuration of new forms of urban activism and the challenges and opportunities it afford for new architectural practices.

This year, the workshop focused on dwelling infrastructures. In deprived settings of the global urban north, urban land is fuelling a process of accelerated accumulation. This process of expansive commodification of urban land, is restricting access to secure forms of housing, forcing

dwellers into irregular forms of rental practices, overcrowding and constant displacement. The workshop positioned housing as a social infrastructure. As a platform that allows for the unfolding of everyday practices. A dwelling infrastructure was addressed as a space where skills and knowledges circulate, where social assistance can be provided and alternative logics of exchange can be explored.

As part of a set of prefigurative methods, the workshop was structured around a live collaboration with the Way-Yin Community Centre. The collaboration was framed around the need to develop emergency and temporary housing solutions for the center's volunteers that have no means of securing safe and regular rental accommodation.



The occupod

Postbox

CATCH 22

Flyer for letterbox recipients

This flyer shows an example of the simplicity of the system within our intervention. The recipient will have complete privacy in the information that they receive and will have complete access to their letterbox at all times.

From this process the recipient should be able to gain access to a bank account, Housing Allowance, Job Seekers Allowance, the National Health System, the list goes on and on.

Workshop

CATCH 22

Gain Skills for Future Job Opportunities

This flyer shows that our intervention will consist a workshop where the users of the facility will up cycle furniture as part of a 'GIG' and also to improve the standards of the shelter.

From these new skills learned in this workspace, the idea is that the individuals will depart from this facility with a set of tools that will provide them with future job opportunities.

User Manual

Accommodation

CATCH 22

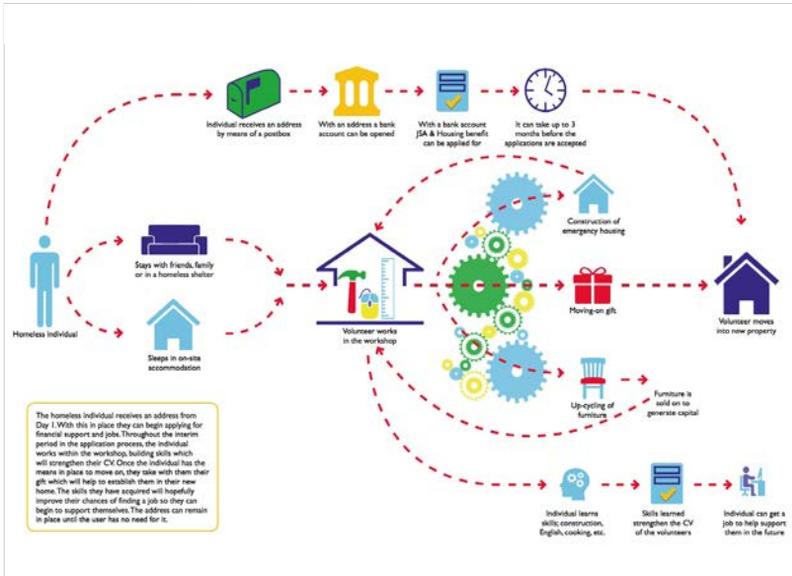
Temporary Shelter for Rough Sleepers

This flyer depicts the intervention as an emergency shelter for rough sleepers in desperate need. The encouragement that the shelter is temporary is to benefit the development of the individual.

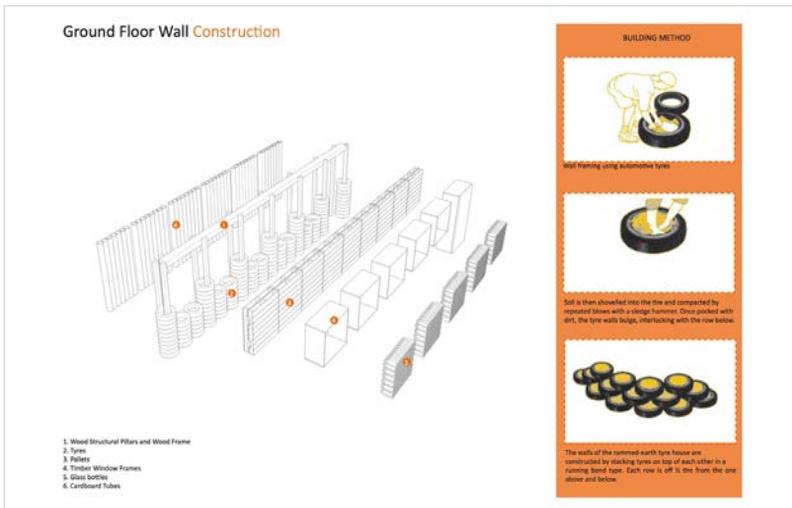
The first floor of the unit will contain personalized pods, created with the use of the workshop.

User manual for catch 22 intervention

4.1 Workshop: Prefigurative Architectures



catch 22 intervention diagram



Link group wall construction

Architectural Counter-Projects: Environmental Challenges

Workshop Leader: Isabelle Doucet

Students: Connor Armitage, William Birch, Patrick Boyd, Rebecca Brown, Matthew Cox, Kotryna Dapsyte, Samir El-Nagib, Michael Ellis, Thomas Fantom, Ka Wing Stanley Fu, Sofia Jassim, Antoine Louchet, Rebekah Parkinson, Marius Popa, Haseef Rafiei, Petroula Xinidou, Morgan Wild, Junru Wu.

Confronted with urgent environmental challenges, currently also discussed under the banner of the Anthropocene or Capitalocene, architecture is invited to question the ways in which it develops solutions towards a more sustainable world. Recent writings in the philosophy of science (Haraway 2015 and 2016, Stengers 2015) and in the environmental humanities (Gissen 2009 and 2010, Porritt 2009, Turpin 2013) seem to suggest that one component of such solution is the active effort to develop 'other' imaginations, and thus, other possible futures. This workshop's focus on environmental counter-projects, thus allows for expanding our understanding of what it means for

architecture to resist, to act counter, and to think 'other'. The workshop facilitates the development of radical environmental imaginations through combining conceptual readings (e.g. Anthropocene, Post-Humanism, Radical Ecology) with the historical analysis of radical environmental architectures that emerged in the 1960s and 1970s (e.g. counter-cultures, self-sustained communal living, ecological architecture, environmental art) and design research. It is believed that developing skills to mobilise such distinct bodies of knowledge simultaneously is key to successful and radical environmental futures. In doing so, the workshop aims to expand established environmental approaches in architecture such as those under the banner of sustainability, green architecture, urban farming, re-wilding, and so on, and consider also forms of resistance that are not necessarily defined in terms of 'counter', 'anti', or 'opposition' but also in terms of 'encounters', 'care', 'kinship' and 'infection' (see: Living Lexicon of the Environmental Humanities - environmentalhumanities.org). Informed by conceptual and historical analyses, the students in this workshop developed imaginative, experimental projects that imagine possible futures for the Anthropocene. Whether design projects for 'retreats' (refuges) in the Anthropocene, designs for human-

environmental imbroglio's (e.g. Can we design 'with' rather than against fungi, decay, incubations...?), utopian projects, a manifesto, or fictional stories, their design experiments offer an innovative and unique contribution to put current radical theories of the environment and new rapports between humans and the environment to the test. As part of the workshop a 1-day symposium was organised on 28 November 2016: "Counter-projects in Architecture: Resistance, Struggle, and Recuperation", with invited speakers Caroline Maniaque-Benton (Ecole Nationale Supérieure d'Architecture, Normandie, Paris), Tostern Lange (ETH Zurich), Tahl Kaminer (University of Edinburgh), and Matthew Thompon (Liverpool Local Enterprise Partnership).

This symposium, and also the workshop, received financial support from The University of Manchester Social Responsibility in the Curriculum Fund and the Manchester Jean Monnet Centre of Excellence.

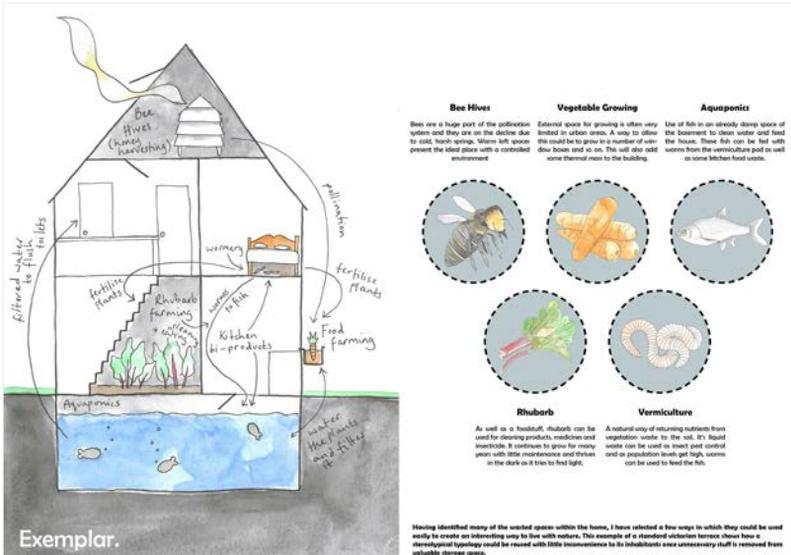
Angela Connolly provided a guest lecture for this workshop.

The here-included images are a selection of design projects for the Anthropocene as produced by students in this workshop.

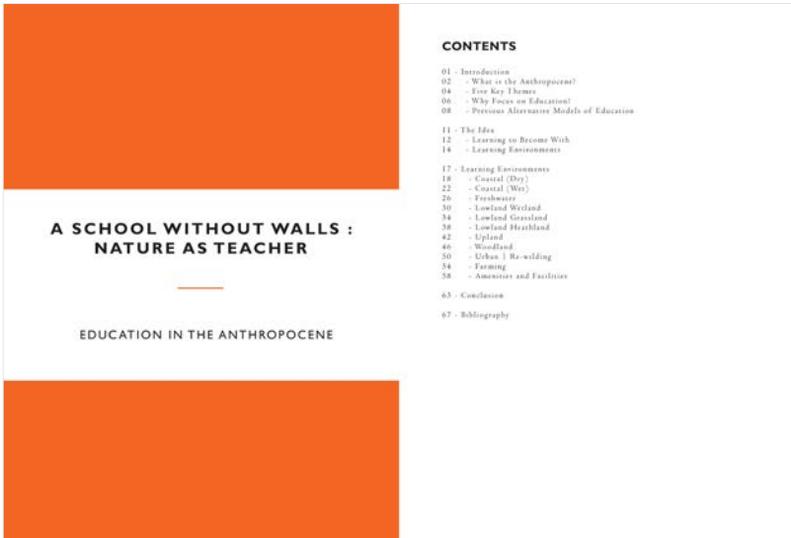
In her Waste as Space project, Rebecca Brown. explores the idea of bringing together the environment and 'multispecies living' into the realm of everyday life. Her project addresses wasted space, particularly in the context of terraced housing, and how this could be redistributed in a more democratic way.

Rebekah Parkinson's School Without Walls proposes a new model for education whereby traditional 'academic' learning is secondary to learning from nature. Here, environments become classrooms, environmental features become resources, and the teaching method is one of direct interaction with other species on site.

Connor Armitage's Mobile Respiration Unit (M.R.U) houses the most precious commodity of all: clean air. It serves as a reminder to the human race in the troubling times of the Anthropocene epoch that our relationship with Earth is failing.



Rebecca Brown: Waste as Space



Rebekah Parkinson: School Without Walls: Front cover and contents page of the guidebook for a new model for education in the anthropocene.



Connor Armitage: Mobile Respiration Unit (M.R.U)

Large Data Architectural Research

[Workshop Leader:](#) Łukasz Stanek

[Collaboration:](#) Mazin Al Saffar

[Advisors:](#) Ghada Al Slik (University of Baghdad), Caecilia Pieri (Institut français du Proche-Orient)

Postproduction: Łukasz Stanek, Erika Mikulionyte, Viktor Petkov, Mahmud Tantoush

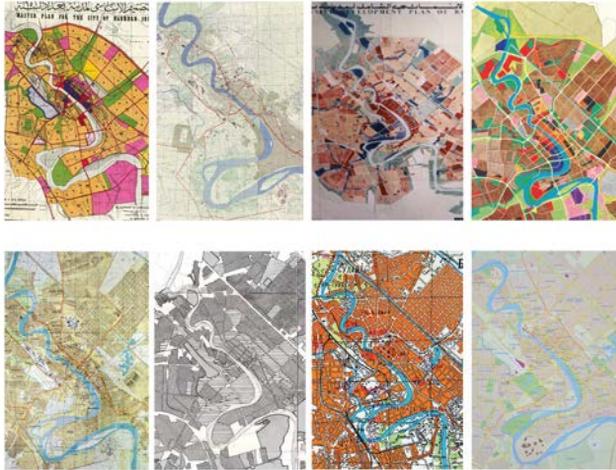
[Exhibition:](#) Charlotte Mercan

[Students:](#) Lamiaa Abouelala, Samuel Bland, James Daubeney, Michael Harrison, Afshin Khalife, Charlotte Mercan, Erika Mikulionyte, Matilde Miuzzi, Stephen Morris, Evagelia Nella, Viktor Petkov, Joseph Smithard, Adrian Wong, Joshua Pearson, Mahmud Tantoush

[Participants of the PhD seminar \(co-funded by DH@manchester\):](#) Sana Al Naimi, Ula A. Khalil Merie, Mazin Al Saffar, Mohamad Al Taha

In 1967 the state planning office Miastoprojekt Krakow from socialist Poland delivered the master plan of Baghdad which, together with its amendment that followed in 1973, provided the legal framework for the development of the Iraqi capital during the oil-boom era. With the 1973 plan about to be replaced by a new one, the workshop Mapping Baghdad 1956–2016 looked back at the 50 years of history of Miastoprojekt's plans for Baghdad, their guiding ideas, and their impact on the development of the city. In collaboration with scholars from Baghdad University and the Institut français du Proche-Orient, we have used Geographic Information System (GIS) with archival planning documents and maps collected by the tutor during his my long-term research project about the flows of architectural expertise between socialist countries in Eastern Europe, the Middle East, and West Africa in the cold war. This GIS based research with heterogeneous and ambiguous data allowed us to clarify the planning approach that informed the master plans; to identify the extent to which they guided the development of housing, green spaces, transportation systems, and heritage preservation in Baghdad from the 1960s to the 1980s; and to speculate about their effects on architectural culture in Iraq.

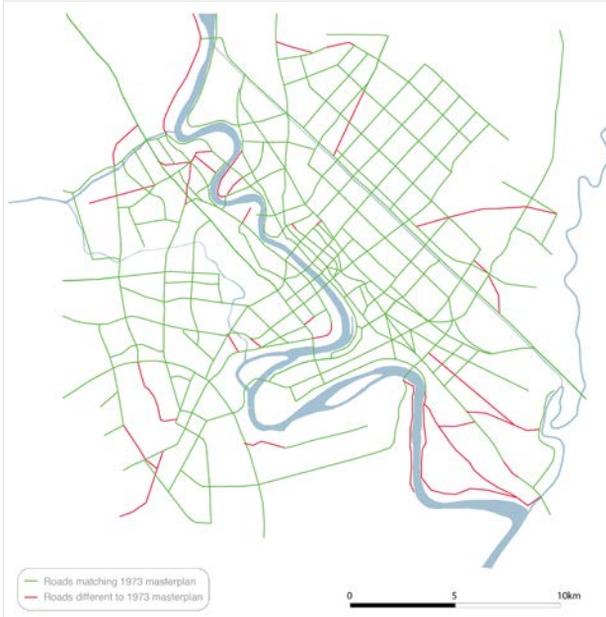
4.1 Workshop: Large Data Architectural Research



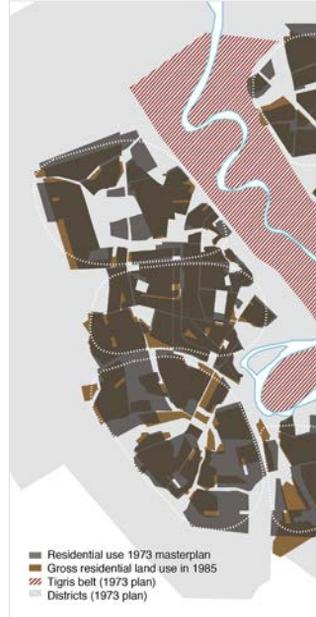
Excerpts from the master plans and maps studied during the Mapping Baghdad workshop. Top left to right: "Master Plan of Baghdad" by Minoprio, Spenceley, and Macfarlane (1956); US Army map of Baghdad (1958); "Master Plan of Baghdad" by Miastoprojekt Kraków and Polservice (1967); "Comprehensive Development Plan of Baghdad 2000," by Miastoprojekt Kraków and Polservice (1973). Bottom left to right: Soviet military map of Baghdad (1976); "The Integrated Capital Development Plan of Baghdad" (1987) by Japanese Consortium of Consulting Firms (JCCF); Soviet military map of Baghdad (1991); Tourist map of Baghdad (2003).



Land use and traffic system as foreseen by the 1967 master plan of Baghdad, geo-referenced on current map of Baghdad (OpenStreetMap). Interactive shape file produced in QGIS on the basis of archival documentation from a private archive, Kraków, Poland. (<http://south-of-eastwest.net/1967map>)



Comparison of the street network in 1991 with the network as foreseen by the 1973 master plan. Analytical diagram based on redrawn archival documents from a private archive, Kraków, Poland; and the Library of Congress, Washington DC.



Comparison of housing allocation as foreseen by the 1973 master plan with actual housing allocation in 1985 according to a land use survey in 1985. Analytical diagram based on redrawn archival documents from a private archive, Kraków, Poland; and the Library of Congress, Washington DC.

4.1 Workshop: Large Data Architectural Research



en by the 1973 plan with the location of
1985. Analytical diagram based on redrawn
Kraków, Poland; and a private archive,



Distance between neighbourhood centres and the system of green spaces in the 1973
master plan. Analytical diagram based on redrawn archival documents from a private
archive, Kraków, Poland.

User Representations in Architecture

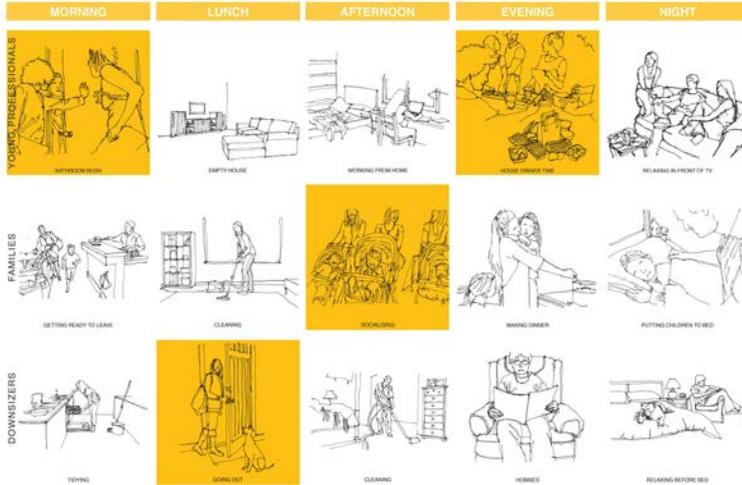
Workshop Leader: Alan Lewis

Students: Sebastian Ferrao, Taeyoung Kwon, Emma Illingworth, Jack Hines, Nur Fazuin Binti Ramli, Chloe Forshaw, Stephen Sullivan, Ka-Ho Fu, Agnes Karissa Tysklind, Connor Templman, Thomas Smith, Stephen Sullivan, Jonathon Heyes, Alexandra Sigley, Cristina Martinez Ivborra, Christopher Hatter, Julia Chambon.

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: custom-build housing, eating disorder units, high-end retail outlets, and schools for children with special educational needs. 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 weaknesses of each approach were examined. The difficulties of designing buildings

07_SCENARIOS OF USE WEEKDAYS



25_ THE CHANGES: IN USE DOWNSIZERS

WIDER STAIRS

1

With the rising need for actual lifetime homes and to increase accessibility, an accessible stair option would provide the option to avoid a costly and uncomfortable lift. It also offers flexible social provider wide safety in this specific design option.

£207m

Due to Falls on stairs

The number of over-65s is projected to increase by 7 million over the next 25 years.

Office for National Statistics, 2009

FLEXIBLE LIVING SPACE

3

Downsizers are often the main source of lifetime child care. This option allows for flexibility for child-rearing and other activities.

1ST FLOOR

GROUND FLOOR

USERS / PROFILES



Dress Code as Social Status

Dress codes in the past were more clearly linked to social status, both in terms of position in the social hierarchy, we also recognise who people are through the medium of their dress, we read socio-economic status from styles of dress, not just the material expression (conditions of clothing, but) in the subtlest differences of presentation style.

Users:



Customers



Staffs



Visitors

Division of Customers:



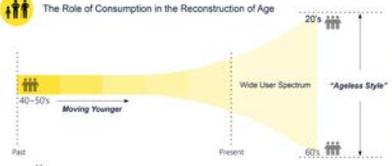
Age



Income Level

“Clothes are central to how we present ourselves at the individual and social levels.” Julia Tuwigg

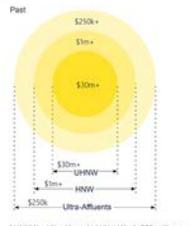
The Role of Consumption in the Reconstruction of Age



Companies perceive that the market itself has changed and that people in their 20s and over no longer want the sorts of clothing they once did. Julia Tuwigg

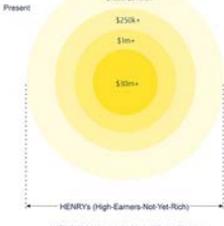
Level of Household Income

Past



Ultra-Affluents

Present



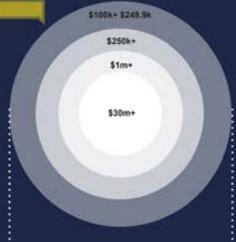
HENRY's (High-Earners-Not-Yet-Rich)

* UHNW = Ultra Household Net Worth \$30 million+
 * HWW = Household Net Worth \$1 million+
 HENRY's Market = 4 X Ultra-Affluent Market
 User Representations HIGH END RETAIL 02

AIM / EXPANDING THE TARGET

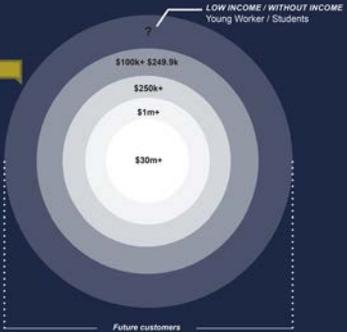
LEVEL OF HOUSEHOLD INCOME

Present



High-Earners-Not-Yet-Rich

Suggestion



Future customers

LOW INCOME / WITHOUT INCOME
Young Worker / Students

MUSEUM / EXHIBITION

Attract another kind of customers
curious customers



Groups of High Income



Groups of All Income

User Representations HIGH END RETAIL 10

DESIGNING FOR CHILDREN WITH SEN - CLASSROOM LAYOUT -

Using the insights we've created a classroom layout for the accessible classroom for all pupils. All the pupils needs have been considered and designed into the original classroom layout.

The use of **fixed, adjustable tables** allows for a good acoustic environment which also allows the student's attention to be fixed. The **tables will use bright, stimulating colours** that also double up as a sound absorbing wall made up of soft soundproof material e.g. cork. The combination of white walls and neutral colours also helps create a **balanced stimulus**. **Adjustable seating** allows the room to be height of 1.30m protects the surfaces from wheelchair users (DCSF, 2014).

The floor is **zoned** in different sections. The learning/teaching space and the access lanes. They are distinguished by their materiality, colour and vinyl. Carpet is used in the learning/teaching space as it is less trafficked, the areas are divided using warning cones to create a designated teaching area. The access lanes are zoned by using vinyl as it's a more suitable surface for wheelchair users and is easier to clean (Kearney et al. 2015).

HEARING IMPAIRED
Use of sound absorbing walls and ceiling panels to dampen noise (DCSF, 2014)

VISUAL IMPAIRED
All learn spaces will have space reserved to ensure between every 10m of learning (Kearney et al. 2015)

AUTISM
Simple ordered layout that can be divided up for different children's needs (DCSF, 2014)

DYSLEXIA
Soft pastel colours that help to distinguish the room (DCSF, 2014)

ADHD
Tables on the ceiling help to focus attention to the teacher

PHYSICALLY DISABLED
Wide access lanes, wheelchair users, height of 1.30m (DCSF Government, 2015)

ADJUSTABLE LEARNING SPACE

ACCESS LANES MULTI-FUNCTIONAL TEACHING SPACE

DESIGNING FOR CHILDREN WITH SEN - MATRIX -

SPECIAL EDUCATION NEEDS - COMPARITIVE TABLE BETWEEN USER'S WITH DIFFERENT NEEDS

	1	2	3	4	5	6	7
	 DANIEL <small>(NO SEN REQUIREMENTS)</small>	 GEORGE <small>(AUTISM)</small>	 HELEN <small>(DYSLEXIA)</small>	 JOSEPH <small>(ADHD)</small>	 MARIE <small>(VISUAL IMPAIRMENT)</small>	 SABRINA <small>(HEARING IMPAIRMENT)</small>	 HUGO <small>(PHYSICALLY DISABLED)</small>
LIGHT	Balanced Light Levels	-Indirect Light -Natural Light <small>(DCSF, 2014)</small>	Balanced Light Levels	Minimise Lighting Distractions	Sensitive to Light Stimuli <small>(Baker, A & Brinkhoff D 1992)</small>	able to see Teacher's Face <small>(Wells 2012)</small>	able to see Access Routes <small>(Wells 2012)</small>
LAYOUT / CIRCULATION	Flexible <small>(For different activities)</small>	-Simple Ordered layout -Large/Small Spaces <small>(DCSF, 2014)</small>	Close to Teacher <small>(DPI P, 2007)</small>	-Away from Distractions -No Groups seated in Rows -Away from Window <small>(Near teachers)</small>	Closer to Whiteboards <small>(Baker, A & Brinkhoff D 1992)</small>	Close to Teacher <small>(If hearing loop is not provided)</small>	-Clear/Clutter Free -Wide Passages <small>(DCSF Government, 2015)</small>
SENSORY / MATERIALITY	Minimise Distracting Clutter on Walls	Minimise Complexity on Walls <small>(DPI P, 2007)</small>	Multi Sensory Methods of Teaching <small>(Peters 8, 2007)</small>	Minimise Distracting Clutter on Walls	-Braille <small>(Tuckey Family Walls)</small> -Different Materiality <small>(Associated to different spaces)</small>	Soft Surfaces <small>(To dampen reverberations)</small>	-Floor surfaces suitable for wheelchair users -Suitable Play/Accession Area
COLOUR / VISUAL AIDS	Strategic Use of Colour	Soft Pastel Colours <small>(DCSF, 2014)</small>	Varied Coloured Markers Soft Pastel Colours <small>(DCSF, 2014)</small>	Visual Posters/ Symbols/ Charts/ Colour Coding <small>(Segal, J. and Smith, M., 2016)</small>	-Screen Magnified Letters -Visual Contrast -Varied Coloured Markers	Visual Posters/ Symbols/ Charts/ Colour Coding	-Steps are Highlighted -Signage <small>(Clear and legible)</small> <small>(DCSF, 2014)</small>
DIGITAL	-Interactive Whiteboard -Speaker Systems	Computer Work Stations <small>(DCSF, 2014)</small>	-Interactive Whiteboards -Computer Aids <small>(DCSF, 2014)</small>	Allow Computer Use <small>(For increased stimulus)</small> <small>(DCSF, 2014)</small>	-Interactive Whiteboards -Large, Legible Font <small>(Baker, A & Brinkhoff D 1992)</small>	-Audio Loop -FM Systems <small>(Baker, A & Brinkhoff D 1992)</small>	-Computer Work Stations -Mobility Aids <small>(DCSF, 2014)</small>

Lost Spaces: CityVerve

Workshop Leader: Tom Jefferies + Jane Anderson

Students: Scott Lewis, Joseph Stooke, Pavlos Zisis, Anita Olaye-Felix, Andrew Scoles, William Burford, Emma Lindblom, Leonie Millington, Alexander Gaul, Robin Morgan, Dan Renoso-Urmston, Peter Bell, Fong Chun Tin, Jialing Shi, Jack Poulton, Siaw Jia Ai, Georgia Erotokritou, Clara Burel.

Collaborators:
Caroline White (Business Development Manager MMU), Ian McManus (Director of Estates MMU), Samuel Radziejowski (Strategic Assets Manager MMU), Aisling McNulty (Bruntwood), Vincent Rigby (Bruntwood)

Of all the themes within the CityVerve Internet of Things demonstrator

project (Energy, Transport, Health and Social care), the theme Culture, Community and Public Realm is the most concerned with how people enjoy the city, its cultural activity and how the Internet of things can better connect people to these assets.

As one of the largest cultural institutions within the city, Manchester Metropolitan University is integral to cultural activity along Oxford Rd Corridor and the city. The Culture related theme within the CityVerve project could be used to communicate the cultural activities of the University to a wider audience whilst also carrying out valuable research on levels of engagement using Internet of Things (IoT) technologies.

The Lost Spaces: CityVerve workshop explores the bespoke design, development and installation of new types of platform/interface along Oxford Rd Corridor which will allow the university to engage with the public through a series of curated events, installations, debates. This will form a platform for curation and programming on a university scale. It connects with the possibility of using the public realm to connect our values and activities with the wider city and its communities.

Long List

The All School Project looks to the future enhancing Manchester's Corridor integrating Smart technology and the internet of things. 48 posters of proposals were created across the school, using them as a starting point to provide a realisable scheme.



Short List



Activity



All School Project Analysis Sample

Welcome Week

Then in the writers' wood,
every bird with a name in the world

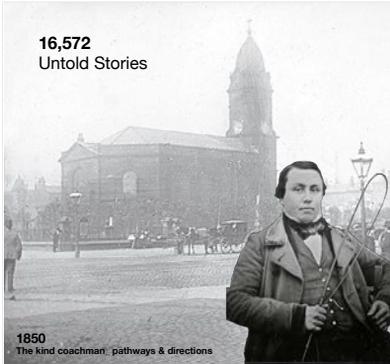
A vast plastic soup, thousand miles
wide as long, of petroleum crap

Stinking seas
below ill winds. Nothing swims.

Where coral was red, now white, dead
under stunned waters.



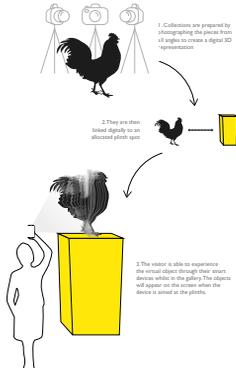
Group 1: Mabel Tylecote Site: Street Poetry Hoardings, Peter Bell, Leonie Millington, Anita Olaye-Felix, Fong Chun Tin, Jia Ai, Jialing Shi



Group 2: All Saints Park, Ghosts, Georgia Erotokritou, Andrew Scoles, Alex Gaul, Scott Lewis, Clara Burel, Pavlos Zisis.

Virtual Gallery

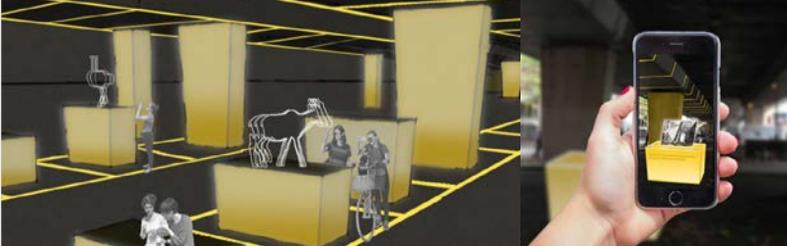
The gallery could create an opportunity for a new curated virtual exhibition space showcasing the various collections available in the Universities and other collaborators. Using geolocating technology, exhibition pieces could be seen through smart devices whilst in the gallery. This would make for easily interchangeable exhibitions, and the opportunity for the user to choose from a variety of simultaneously ongoing exhibitions.



The Mancunian Way

Manchester's Plinth: Tom Jefferies/Jane Anderson/Jack Poulton / Dan Renoso-urmston / Emma Lindblom / Enrica Stanzani /Robin Morgan / Joseph Stooke

Manchester School of Architecture, Manchester Metropolitan University



Augmented and virtual reality, when combined with the use of connected sensors around our urban environments, enables us to think about collections storytelling in entirely new ways.

MMU Special Collections: Archive Collection/ Artists' Books/ Book Design/ Children's Book Collection/ Manchester School of Art Collection fine and decorative arts, Arts and Crafts movement and contemporary crafts/ Manchester Society of Architects' Library/ Mary Butcher collection of Baxter prints/North West Film Archive / Poster Collection / Schmolter Collection of Decorated Papers

Group 3: Mancunian Way: Digital Plinth, Pop Up Gallery, Robin Morgan, Daniel Renoso-Urmston, Emma Lindblom, Enrica Stanzani, Joseph Stooke, Jack Poulton

Filmic Architecture

Workshop Leader: Ray Lucas

Students: Rob Makey, Krishna Patel, Swapnil Chaudhari, Thomas Kirkby, Andrew Singer, Georgia Kritioti, Robert Waters, Archontia Manolakelli, Adam Collinge, Jacob Graves, Luke Anderson, Karina Abu Eshe, Alex Macbeth, Bin R Raden Muhammad, Norazari Norfiqri, Katherine Kann, Gregory Thorne, Amelia Denty, Enrica Stanzani.

In this workshop, the films of a selected director are used as a prompt for a design project. Simply put, participants are asked to analyse the work of a film director or auteur, using that analysis to generate a brief. This allows participants to design a house (or other building) for their chosen director. Developed through diagrams, notations, storyboards, models, and drawings, participants compiled a folio of their analysis and development along with a short film of their model or drawings. The film is more than a mere flythrough, and needs to use film's language of shots and edits.

The aim is to develop tools to work across disciplines, using diagramming and notation to understand an artwork which is developed for other purposes and by other means. We might as easily

work with philosophers, fine artists, musicians or authors.

Critical theorist Walter Benjamin wrote in *The Work of Art in the Age of Mechanical Reproduction* that:

'Architecture has always represented the prototype of a work of art the reception of which is consummated by a collectivity in a state of distraction.'

Others have looked to cinema for its uniquely kinetic approaches to space, the opportunities of different types of cut, and how both arts fundamentally employ space, time, event as raw materials.

We can draw parallels between architecture and many of the key theories of film. More than simply watching a few films and working back with something that resembles the production design, there are fundamental logics and understandings which come from an engagement with underlying theories of film. Montage theory, developed early in cinema's history, underlines the art's place in modernism. Eisenstein claims the true creative act to lie in montage, the space between frames: and this bears a relation to one of architecture's fundamental acts: of threshold. Similarly, narration and spectatorship can inform our understanding of

architecture without resorting to overly scripted spaces; spectatorship theory discusses how we can both suture ourselves into a film, become alienated by it, or have alternative readings for different viewers. How can we manage these competing readings?

Professor Richard Koeck from Liverpool, he discussed his work on cinematic urbanism.

Examples of the films can be found here: <https://distractedattention.wordpress.com>

Genre theory speaks to the commonly understood cues which give us swift access to the intention of a film along with providing a framework for subversion.

Participants are asked to select a director/auteur. A list is given as a prompt, but you should try to work with a director who you find to have a distinctive aesthetic rather than one whose work you like. It might be challenging to select a director you are unaccustomed to. Pick at least three films by that director and make notes on the film's visual and spatial style, asking always what it has to tell us about architecture. This analysis should be diagrammed and notated, culminating in a selection of scenes.

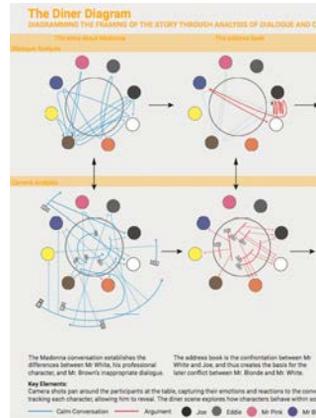
This year, we invited Jonathan Charley and David Reat from the University Strathclyde. David Reat is an experienced practitioner who is completing his PhD on Science Fiction & architecture, whilst Dr Charley is an academic who writes on narrative theory and architecture. We also invited



Archontia Manolakelli: House for Hayao Miyazaki



A range of architectural games used to mock up designs with alternative constructional logics during a studio session

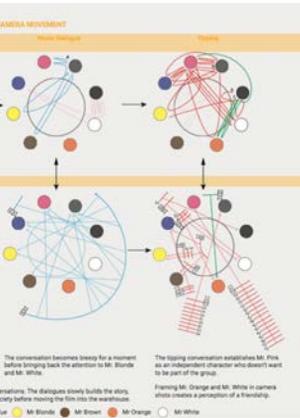


Abu Eshe: Tarantino Scene Analysis

4.1 Workshop: Filmic Architecture



Manchester School of Architecture



Thomas Kirby: A Pub for Edgar Wright

Master of Architecture Technology

[Co-ordinator](#): John Lee

How does technology change architecture? How does architecture change technology? The relationship between architecture and technology is explored from both directions by the Integrated Technologies area of the MArch Programme. The strategic aim of Integrated Technologies is to embed architectural decision-making in the context of tectonic and environmental theory, and the Atelier research agenda. This strategy has proved to be an effective vehicle for taking students through to RIBA General Criteria compliance for a number of years.

For the Year 1 group, our aims are

- To introduce architectural technology through a history of tectonic theories;
- To contextualise man-made climate change;
- To introduce the practice and application of technology through making;
- To show how technology theory might be integrated into Studio projects.

We prompt them with the following

questions

Think about theory - how tectonic and environmental theories have shaped architecture, and vice versa.
Think about your atelier - how the unique research and theoretical investigation of the group leads to architectonic and environmental implications. Think about manufacturing - how the work of the building industry might be harnessed to develop innovative details and products.
Think about application - in the end, how all that has been learnt has been applied to a Studio project.

The Year 2 group are given a developed set of aims, building on their Year 1 inquiries:

- To understand the role of regulatory frameworks on responsible design;
- To gain a detailed technical understanding of built precedents;
- To understand the complex interaction of building technologies with other social/political/historical/economic etc factors;
- To gain experience in methodically researching, observing and recording those technologies and decisions in fine detail;
- To place each Atelier culture in the context of technology theory and practice;
- To apply analytical means in the

resolution of final Studio projects.

Our challenges:

Think about the architectural evaluation, technical performance and sustainability - how the precedent buildings resolved each and all together. Think about competing theories - how tectonic and Atelier theories might be dynamically reconciled. Think about application - how all that has been learnt has been applied to the Studio project.

All of these aspects of the relationship of architecture, tectonics and environment are explored through mixed diet of events across a wide range of media - seminars, workshops, factory visits, lectures, prototyping, design reports and building visits.

Year 1 students organise a mixed-Atelier Symposium to explore, engage and exchange theoretical approaches to construction. They hear from practitioners and constructors who point up the relationship of design, team work and production information to the built outcome. They have their own experience of a working factory process to better understand innovation and material consequences.

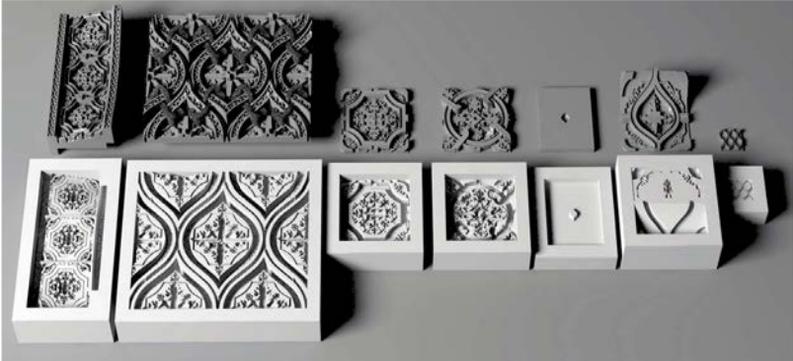
Year 2 students analyse a series of buildings, all drawn from the art gallery

typology. They conduct research into BREEAM and Building Regulations compliance, as well as undertaking their own modelling of performance. In 'Adventures in Engineering' Lecture Series, they are introduced to innovation from projects developed by Arup, again working with architects seeking bold architectural solutions. This is followed up with one-to-one tutorials with engineering experts in pursuit of a co-ordinated studio proposal.

This year, as always, Manchester School of Architecture are partnering with the best that industry has to offer. Collaborators in MArch this year include:

Arup, Civic Engineers, Buro Happold
Interface Carpets
Darwen Terracotta
Millimetre
Tim Groom Architects
Sheppard Robson
5plus Architects
Grid Architects

We wish to thank them very warmly for their commitment to our pursuit of excellence in design, and for their patience with demanding young designers



Manchester School of Architecture

James Donegan



Florrie Cooke-Steed



Image from illustrative detail from Lakonia's
Belgian Tower Charles Pireaux



1 The tools required in stone masonry vary considerably depending on the task, for carving and chipping, scoring and bevel, chisel, hammer, circular and flat file and various tools can be used.



2 After chiseling on a site and type of material, using a chisel level and a rule to measure and draw the outline of the piece can help regulate and order the angles and dimensions.



3 From the general work, the outline of the piece is formed by using a coping chisel and scraping away the unwanted material. The coping is 2/3 allowance to a base for the shaping of the full piece.



3 Once the backdrop outline is complete, chiseling of the general shape starts. This requires more time and patience starting as one end, then the other, then shaping out the vertical section to form a basic stone column shape.



4 Surface tools can be used on more abrasive materials such as granite and sand stone to ease and refine the finer details of carving.



5 Once the desired form is achieved and formed the final chipping and sanding can begin. This requires more time and patience and can be achieved using wetting paper and sand paper.

Samuel Stone

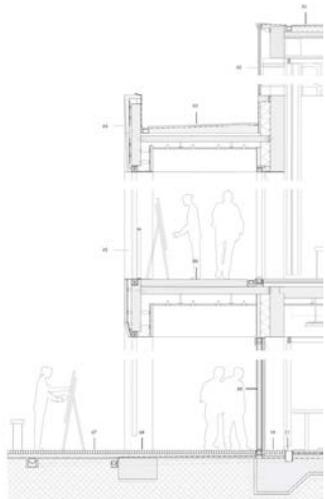


Facades Detail

The facade is constructed with a fluting reinforcing the fabric of the curtain structure - the core of the relationship between the structure and public, and education.

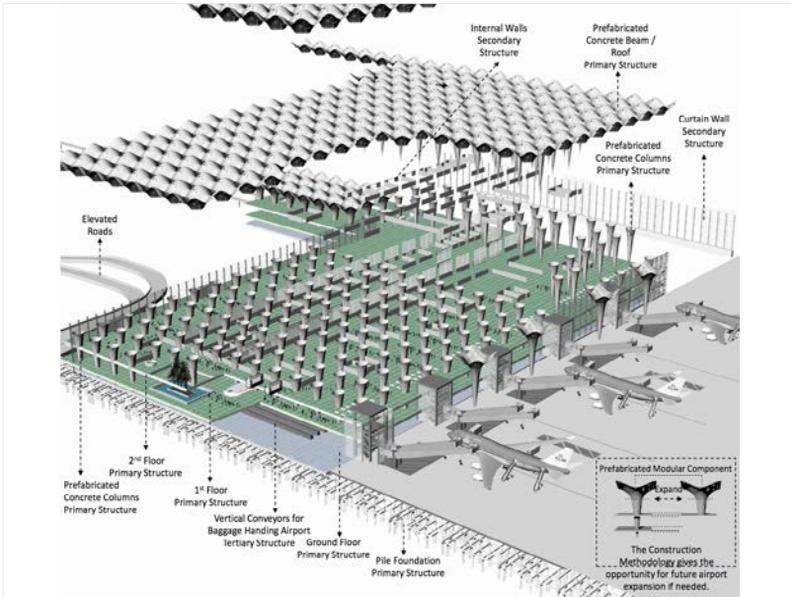
The structure allows the building's value in the public domain.

The structure accommodates base and pole concrete reference the structural system while also providing a poetic relationship with the museum nature of the curtain fabric.

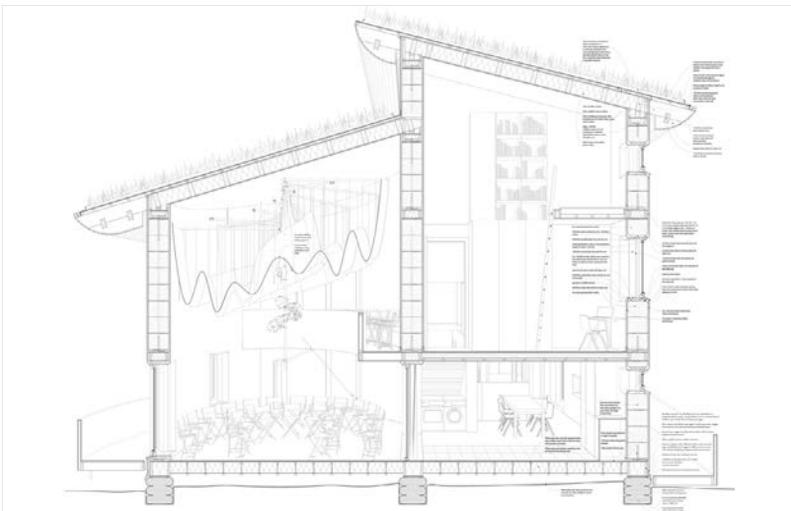


- 01 Roof Construction
Sika Formall EnergyMaster Roof membrane
200 mm rigid foam insulation to full
repair level
- 02 250 mm reinforced concrete roof
Chemistry Windows
- 03 U-Channel Glass unit
pre-filt concrete base metal lattice
interior system
Aluclad Panel
Insulated waterproof membrane
screed to 60
- 04 100 mm reinforced concrete
rebarbed timber hung ceiling
SikaChimney
pale concrete shading unit
rebarbed steel timber frame
100 mm reinforced concrete
steel base
SikaChimney
1200mm high base form Insulated
Aluclad Finishing
base concrete across fluting
waterproof membrane
screed to 60
- 05 100 mm reinforced concrete
rebarbed timber hung ceiling
finishing grout
concrete sand grouting
rebarbed base
- 06 100 mm reinforced concrete ceiling
slabbing down to structural aluminium frame
- 07 all foundations to engineer spec
- 08 ACCU base fixed roof gully system

Will Priest

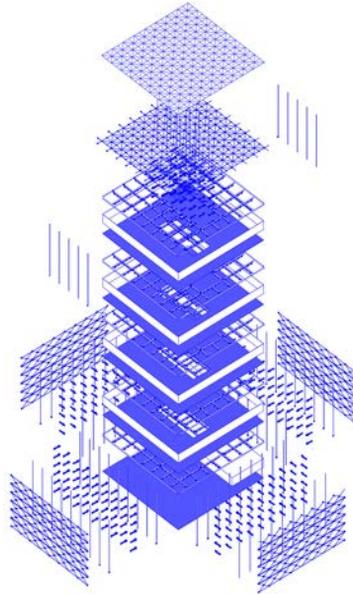


Panikos Pittakas



Konrad Koltun

Technology



Diane Kwan



George Williams

Master of Architecture Dissertation

Co-ordinator: Łukasz 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 use 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.

The MARC lecture series compliment the dissertation course.



MArch Lecture Series Posters 2016/2017
Design by Diane Kwan

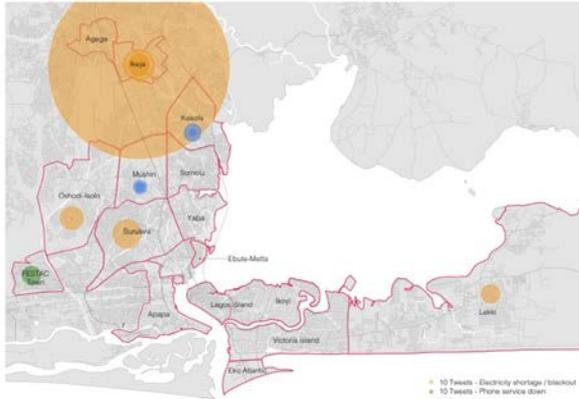


Figure 28 Distribution of tweets in 4 weeks associated with water shortages and electricity or telecommunication blackouts

Crumbling water, telecommunication and electricity infrastructures create considerably deprived urban conditions across the city that instigate the climate of necessity. The notion of necessity forces people to employ alternative makeshift methods. To battle regular electricity blackouts, almost every household is equipped with personal power generators. (Gandy, 2006) (Figure 29) Reportedly, Alaba market has the highest concentration of power generators in the world. Furthermore, market trading electronics provides its own cellular network, as shop owners erect personal makeshift telecommunication masts. (Koolhaas, 2002) (Figure 30) Perhaps the biggest infrastructural problem in the city is lack of potable water. Only hotels and exclusive compounds have piped household water supply, while the rest of the population is reliant on crude wells, boreholes or illegal water network connections. Water scarcity also created an extensive informal economy ranging from water vendors selling small bags of drinking water to water lords controlling water supply for whole areas. (Gandy, 2006)

Erika Mikulionyte

occasions. An example of masterplan Bab al-Azizia area, where Gaddafi built the large open spaces which were formed from the Italian periods. The Gaddafi compound, which spans several kilometres across, went against the grain of the open space land use of the First Generation masterplan. It represents a split in the city (see Figure 25).



1966 Existing



1980 Existing

Governmental land use
Gaddafi's compound



Figure 25: the Bab al-Azizia compound violation of the masterplan (based on 1968 and 1980 masterplan documents from the 1960s maps)

The Tripoli of today

This dissertation has presented the urban systems and their general impacts on the city.

The Modern Planning

Mahmud Tantoush

violations can be seen in the built his compound, taking away forming a part of the green belt compound, more than two grain of the city, violating the eration masterplan and caused



1968-1988 Proposals



2017, Google maps

Whiting's masterplan - (source: author, from the Tripoli UPA archive and 2017 Google

and an overview of the planning in the development of Tripoli,

of Tripoli

ruai space. As a result of economic change in modern Sarawak, different families have their own way of making their livings. Some of them work in town and some may still maintain their private plantations. This influences their way of utilising the section of *tanju* they occupy. However, the most common use of the *tanju* observed nowadays is the clothes drying purpose. The dwellers still do the laundry at the *tanju* by hand, with pails and basins collecting the water supply from taps fitted. Clothes are hung on bamboo sticks or rods at the outdoor veranda to dry naturally.



Figure 27 *Tanju* of Rumah Catherine Tamoh

(Photograph taken by author)

Entering the *ruai*, we can see the walls and floor formed by timber boards. The ceiling is made up of plasterboard or cement sheeting. The floor is covered with waterproof floor covering or mat to protect the floor from moisture. Everything is uniform, and most significantly, the gallery of same level runs the entire length of the house. The resting or sleeping area for bachelor men (*pantar*) no longer exists in *ruai* in the contemporary longhouse. It is moved either to the middle or back of the apartment for privacy. The resting platform in *ruai* is now replaced with tables and chairs which are positioned occasionally, yet leaving a clear wide space for people to move freely. In the past, the Ibans sat on the floor while carrying out daily chores like weaving or eating. Today, contemporary

Professional Studies

Staff: Rob Hyde + John Hickey

OVERVIEW

The Professional Studies unit plays an essential role in the development of the students project and business skills + forms an important vehicle for the students to reflect upon their studio work and their own career trajectories post-studies.

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 maintains the currency of the course content.

The course 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 and opportunities] through both orthodox and unorthodox alternatives at the core, periphery, edge of property and

construction [and beyond].

It is a platform to connect internally with students sharing previous experience/ 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, practicing professionals and experts from Architecture and related fields, allowing for flexibility/ adaptability in real-time to frame and respond to emerging issues/ trends and therefore constantly maintain relevance.

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.

Focus for 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 doing 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 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 their 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 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.

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 2 main distinct sections of delivery in a series of weekly day-long two part lectures, workshops, tutorials, clinics, and symposia sessions with visiting speakers and associated exercises and plenaries:

- The first part looks at industry, context and project management and addresses the functional processes involved in achieving built form, independent of the structure for the delivery of architecture [not just traditional practice], and identifies the collaborative engagements available for architects and design teams to achieve this.
- The second part looks at economic context, business structure and management and illustrates the diverse engagement for architects in and out of the industry producing architecture in differing ways.
- This is supplemented by MSA+ led talks on employability/careers and one-off events/ talks 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 client], a meet the examiners/ speakers/ employer's mixer to facilitate debate and integration of discourse into course 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, discourse 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 their own future career trajectories.

At the beginning of the year, students are invited to form cross-atelier 'proto-practice' groups and occupy separate practice tables 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 of all the issues is exchanged to allow all students to prepare the individual elements of the coursework.

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 processes, suggest alternatives and to map the personal potential career trajectory[s] 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 future.

Output consists of 2 collaborative group reports completed within the students 'proto-practices':

- Firstly, a collaborative 'Client Report' with an individually written cover letter outlining its value to the client. The report explains the main stages of full architectural services for various project stages real/ key legislative and contractual issues encountered in project control, related to the plan of work.
- Secondly, a collaborative internal knowledge management 'Practice Manual' of business structures/ policies with individually written office cover memo explaining how procedures and policies of the manual will improve office productivity.

The collaborative work is then used to produce 2 individual essays:

- Firstly, a specific review of the complexity and effectiveness of

current development procedures/ processes of an Architectural project, critically appraising current processes and making recommendations for improvement without compromising standards.

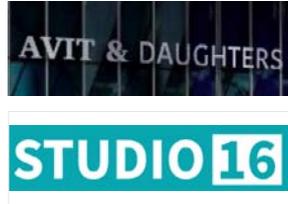
- Secondly, a general reflection on the alternative historic, current, geographical ways the business of architecture has been structured, critically appraising the current status of the economy as it affects the property + construction sector/ industry, and the Architectural profession, Architectural practice, Architectural production, the role of the Architect and Architectural education. This considers what the future might hold for these in the short, medium and long term and suggests proposals/ propositions for improvement and the way in which Architecture might most efficiently be provided in the future and indeed what Architecture/ An architect is/ does.

Finally, the student is asked to provide a self-appraisal/SWOT analysis, personal plan and reflection of their future intent/ trajectory.



Professional Studies Workshop Event

Manchester School of Architecture



Proto Practice Logos

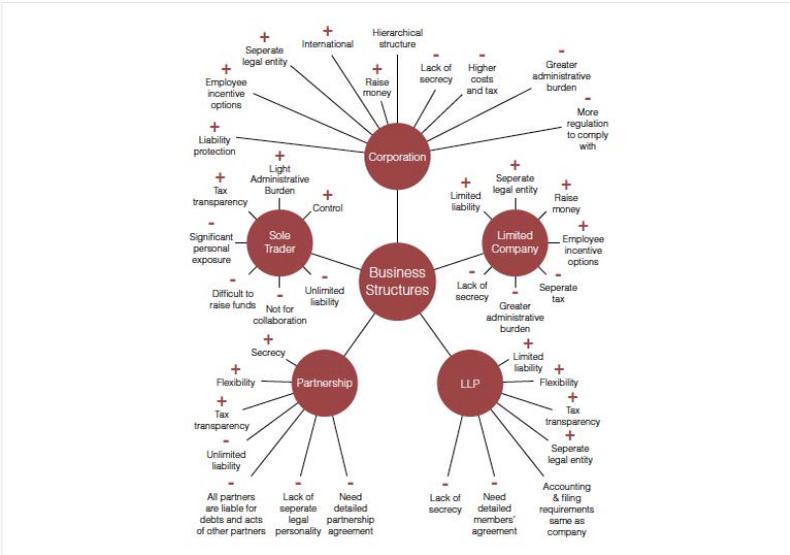


Manchester School of Architecture

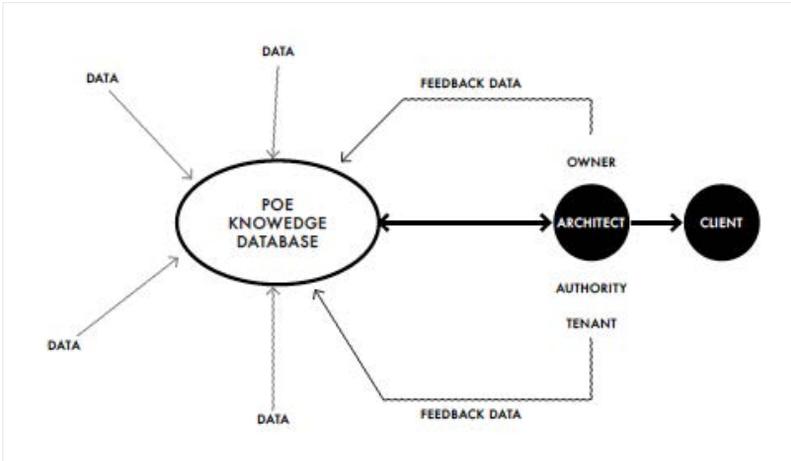
Proto Practice: Donut Workers Co-operative



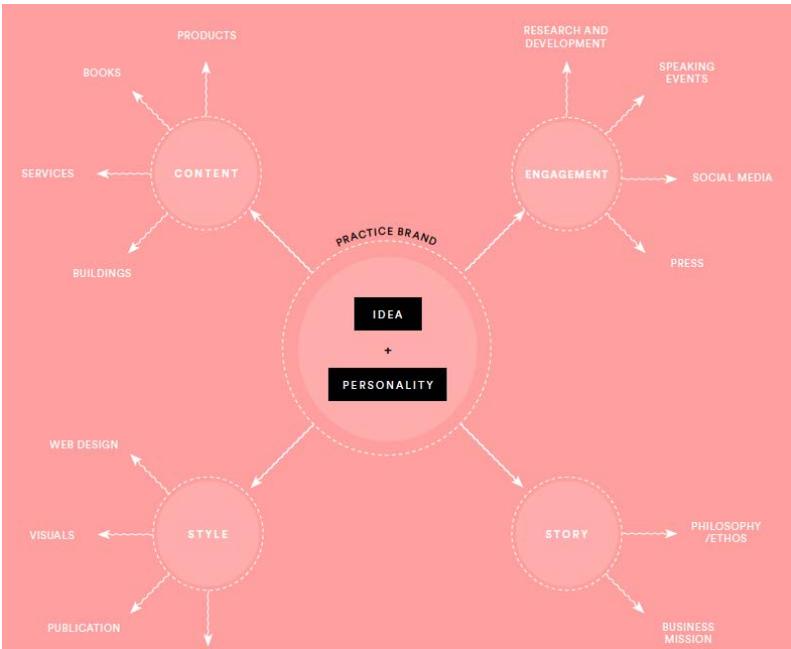
Architects Skill Sets and Incentives - Adam Whiting



Business Types - Group E



POE Feedback Loop - Chris Doherty



Practice Brand - Diane Kwan

B.15 Modelmaking Workshop

Technicians: James Backhouse + Scott Miller

B.15:ARCHITYPES Exhibition

The B.15: ARCHITYPES exhibition is a snapshot of the wide range of results we see year upon year and forms a collection of student ideas handed down to inspire and educate. Attention is not drawn to any particular method or material of making here. In tune with our approach to making as a whole, we feel the most successful student projects are a well-tuned mix of ingredients that are made appropriately for the task at hand. Similar to the projects a student may be faced with, the exhibits are displayed in types or categories which help to define the purpose of its construction. The exhibition has proved a constant source of inspiration throughout the year and will continue to be so for the foreseeable future.

Mecanoo B.15 Modelmaking Awards 2017

Our 3rd annual modelmaking award scheme was officially announced at Mecanoo's Manchester office with a lecture from Patrick Arends and Modelmaker Laurens Kistemaker. The awards have continued to support enthusiasm towards modelmaking – an area that has an ever increasing demand. This year the scheme has been supported by an exclusive practice open house event and a drop-in day where students got to meet and discuss their ideas with Laurens Kistemaker, Mecanoo's in-house Modelmaker.



B.15 Modelmaking Workshop



MA Architecture + Urbanism

Co-ordinator: Eamonn Canniffe

Collaborators: David Chandler, James Dyson + Claudio Molina Camacho.

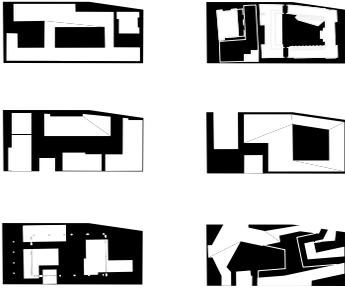
Students: Anbang Yu, Chenguang Zhao
Hao Wang, Jianhua Zhou, Kunzhe Kang,
Liang Wang, Martin Cheuk Hang Lee, Mengjie
Duan, Muhammad Al Timami, Nicholas
Bowker, Saanchi Jhunjunwala, Sanjana
Malhotra, Sharika Krishna, Vani Gupta, Xinyi
Li, Young Nam Lee, Yuze Qiao, Zeid Bushnaq.

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.

Friends of Bootle Street

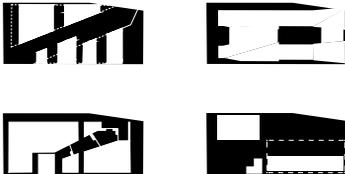
These design projects for the development of the Bootle Street site in Manchester were inspired as a response to the current, proposals unveiled in August 2016 for two dark metal towers to be placed on the site adjacent to Albert Square and Manchester Town Hall. St. Michael's, as the project is called will, in the view of the 1500 people who objected to the planning application, have a negative impact on the district and presents an excluding attitude to life in the city.

Eighteen international graduate students on the MA Architecture + Urbanism course spent two months designing alternative projects to the pair of towers. These projects display a range of attitudes to the different existing buildings on the site, the Sir Ralph Abercromby pub, the Manchester Reform Synagogue and the former

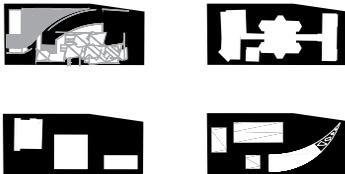


Police headquarters building.

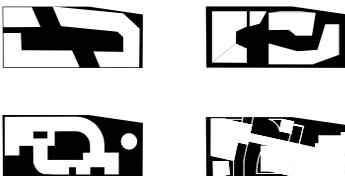
To initiate their response as the Friends of Bootle Street and following a site visit at the start of their course the students began exploring the project with massing models, and then tested their developing proposals from a series of street level perspectives. In discussion the class developed a set of principles to follow in their design projects. They were:



- Permeability
- Open space
- Plot Subdivision
- Sustainability
- Active Street Frontages
- Appropriate Facade Materials
- Rehousing the Synagogue
- Saving Sir Ralph Abercromby
- Contextualism
- Transparency



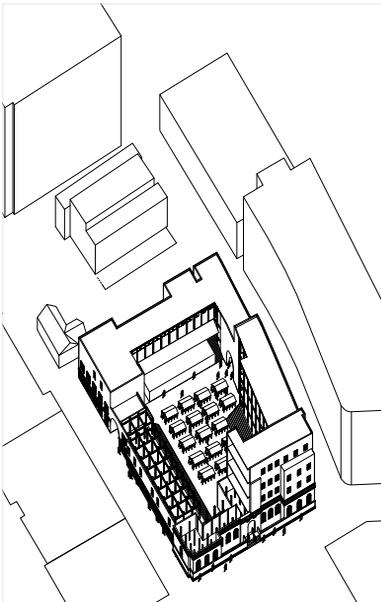
As the individual designs developed it was observed that they could be grouped in four main categories which govern the sequence in which they are presented on the following pages. The categories are: centralised space, diagonal space, object and space, and connected space.



@BootleStFOBS



Vani Gupta



Nicholas Bowker



Kunzhe Kang



Sanjana Malhotra



Anbang Yu



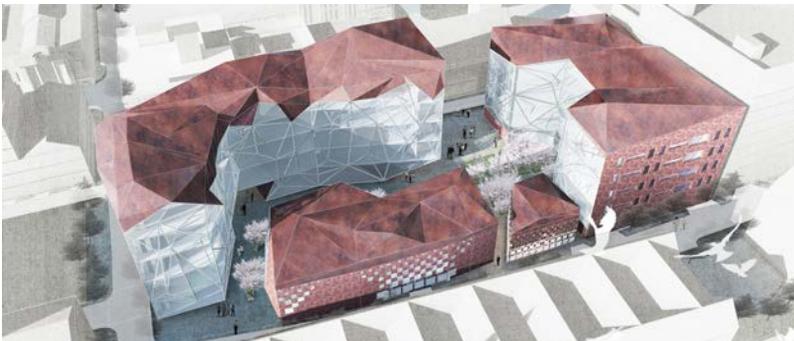
Young Nam Lee



Saanchi Jhunjhunwala



Sharika Krishna



Mengjie Duan



Martin Cheuk Hang Lee



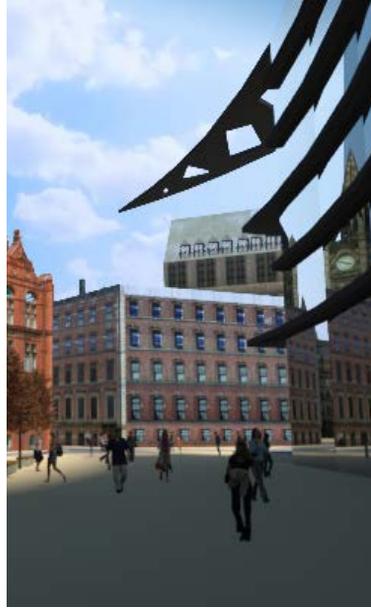
Zeid Bushnaq



Hao Wang



Liang Wang



Muhammad Al Timami



Jianhua Zhou



Chenguang Zhao



Yuze Qiao



Xinyi Li

Master of Landscape Architecture

Staff: Eddy Fox, Ian Fisher, Joanne Phillips, Mick Timpson, Dr. Luca Csepely-Knorr, Kristof Fatsar

MLA 1: Sam Cortis, Laura Galasso, Rebecca Heard, Sian Rossiter, Hilary Thumpston, Ben Wayles, Stella Yang Yang, Dawn Yu-Lun Yang

MLA 2: Sabah Ayub, Anna Beatham, Owen Byrom, Genevieve Cant, Coco Yeuk Nam Chan, Mark Fowler, Lee-Yuan Ko, Rose Mary Wing Yan Lam, Calum Oakes, Rosemary Pearce, Sambavi Sambasivam, Runze Tang, Charlie Tongyongk, Jack Vickerage, Rui Yao

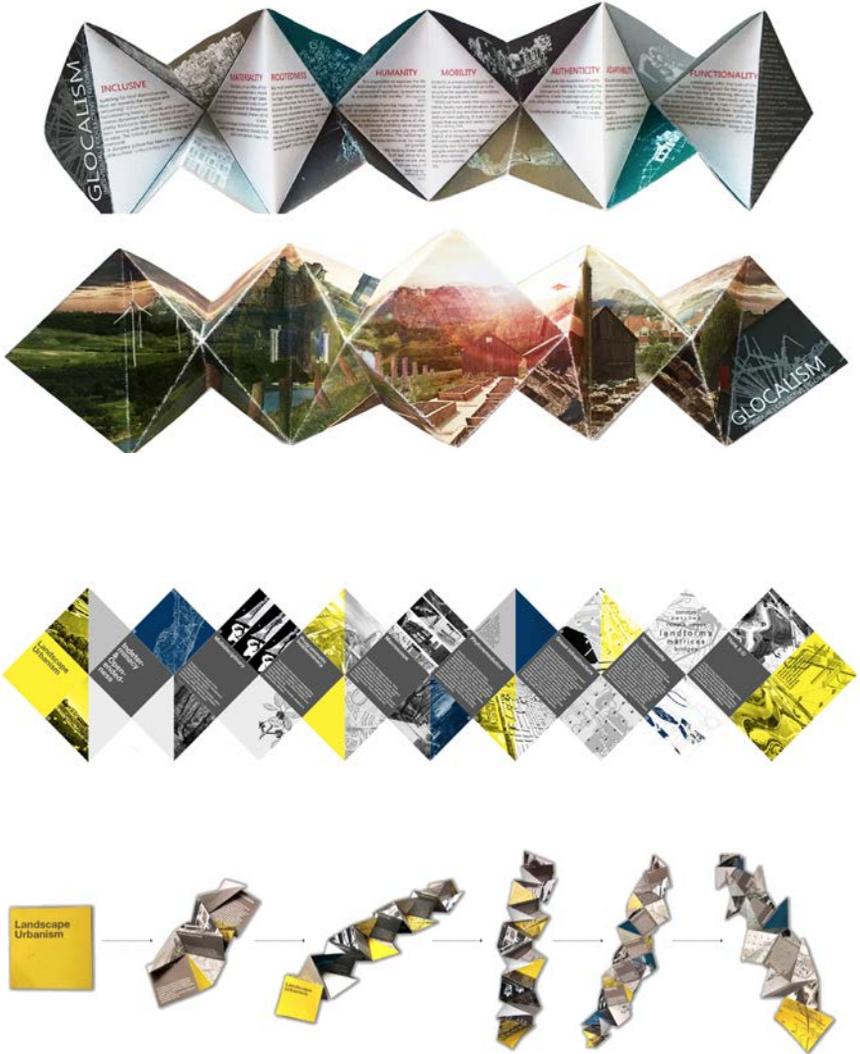
Invisible Rivers

The Master of Landscape Architecture explores the stratified and dynamic make up of the landscapes we inhabit and the shifting and 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.

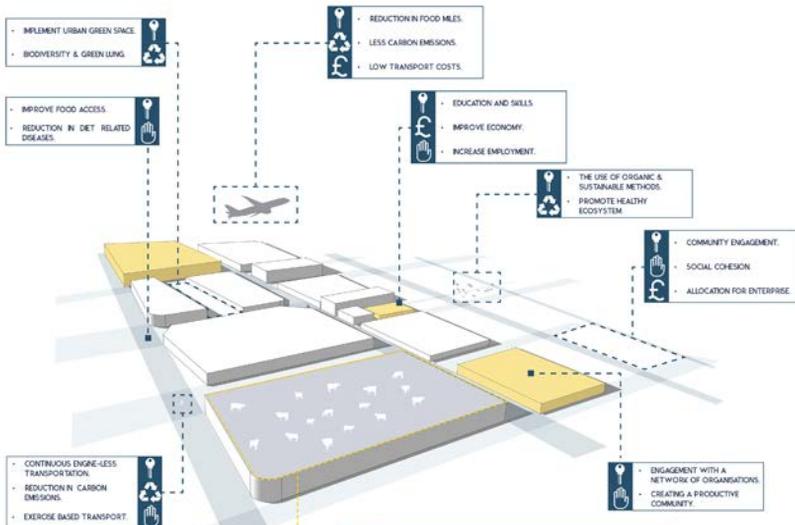
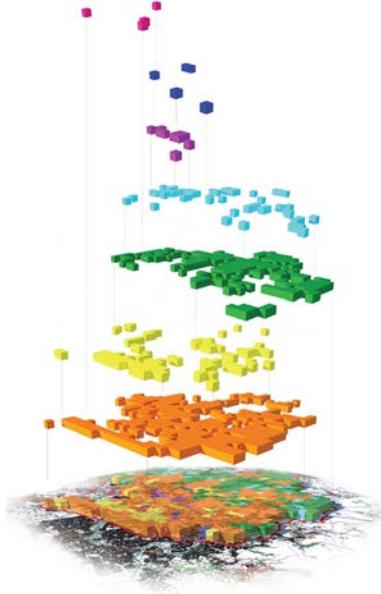
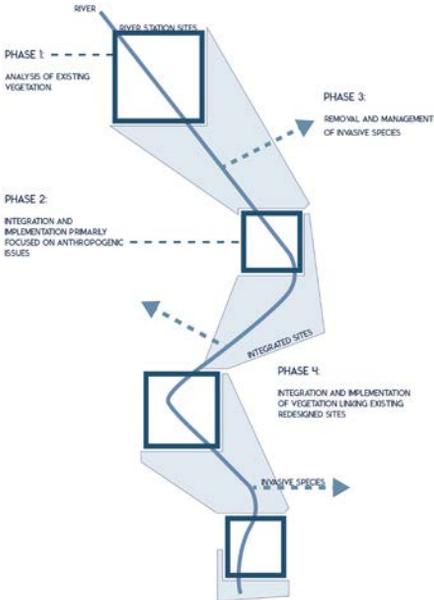
This year our focus was Manchester's relationship with its often hidden network of waterways, specifically, the 777km² of the Irwell Catchment Area. The city's origins are in the fertile floodplains of the Irwell and its tributaries, and the industrial revolution was then powered by its waters. Today these waterways are largely re-engineered and their banks reflect a history of industrial occupancy and a range of post-industrial conditions, including derelict and 're-natured' sites as well as new or planned development. The challenge of reframing waterways and their relationship to the city sets the context for the year's work.



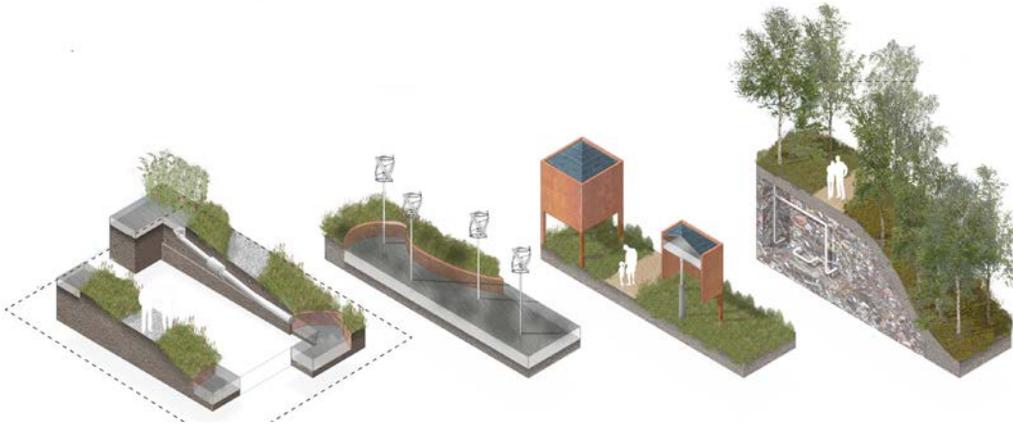
Jack Vickerage: The Irwell Catchment Area



Manifestos: Glocalism [Above], Landscape Urbanism [Below]

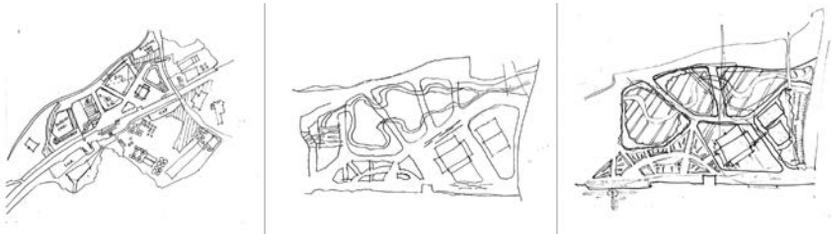


[top left + bottom] Calum Oakes: Salford CPULs, [top right] Mark Fowler: Infrscape Analysis



Owen Byrom: The Landscape Toolbox

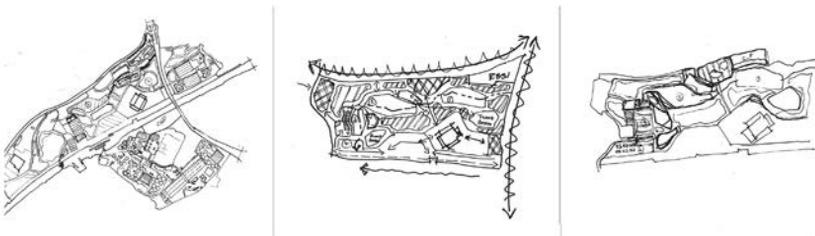
Manchester School of Architecture



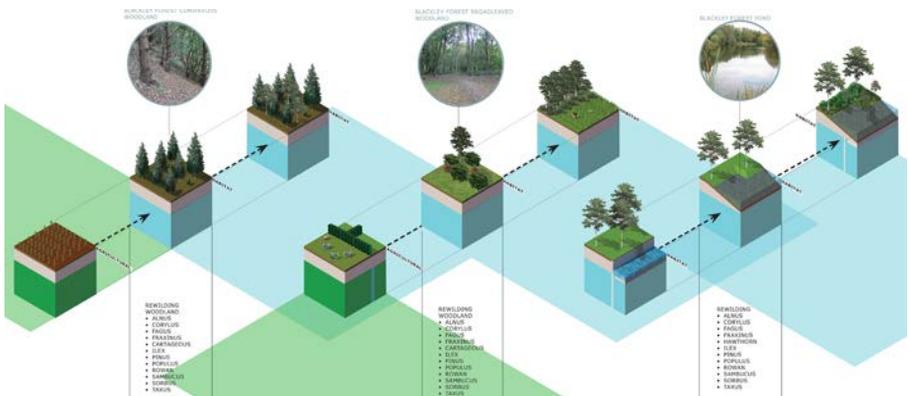
Jack Vickerage: Layered Sketches



Mark Fowler: Vegetation Strategies



Manchester School of Architecture



Mark Fowler: Vegetation Strategies





Invited Speakers

Open Lectures and Symposia

Once again the School has been entertained by a fantastic collection of interesting, controversial, informed and creative visiting speakers. Local, national and international architects, artists, theoreticians and academics have enthused, educated and enthralled us.

Continuity in Architecture held their annual symposium, this year the theme was housing. The speakers discussed the Way We Live Now, the impact of the twenty-first century life upon the design of the home and how we can live in a more communal and mutually beneficial manner. Tony Fretton also visited, he discussed the deep affection that he feels for the work of Alvaro Siza and the influence that has upon his own work.

The Urban Spatial Experimentation symposium was focussed on the relationship between art and architecture. The speakers all worked in that highly creative area between the two, highlighting the similarity of approach, after all, when Marcel Duchamp considered that the only real difference between them was: "The Drains".

Underground Cities was the theme of the MA Architecture and Urbanism symposium. An international selection of speakers was invited to discuss the transitory, the imaginary and the subterranean aspects of the subject

The Masters of Landscape Architecture held a connected series of lectures, the theme was water and its relationship with the landscape and the city. Place-making, healthy cities, practice and culture are at the basis of streets, spaces and infrastructure.

The Manchester Architectural Research Group hosted a number of workshops and seminars: The Anthropology of Geometry. This was supported by the Global Development Institute and Knowing from the Inside.

Ecology, Sustainability and Synergy were the subjects discussed in a highly entertaining series of talks and workshops organised by Atelier qed.

The Way We Live Now

Continuity in Architecture Annual Symposium

Presentations and Discussions about the Impact that the
Twenty-First Century Life has upon the Domestic Environment.

SPEAKERS

Malcolm Fraser
Wetherford Watson Mann Architects
Evans Vettori Architects
Jane Brake and John van Aitken
Ranbir Lal

Chair: Sally Stone



Thursday March 9th

a qed workshop

on Biomimicry in Architecture

with *Michael Pawlyn*
Exploration Architecture

and *Professor Greg Keeffe*
Queen's University, Belfast

8th Floor Studio
Chatham Building

15th - 16th December 2016

msa Manchester School of Architecture

exploration

#qedmsa

Image: © Linden Glehill

a qed lecture

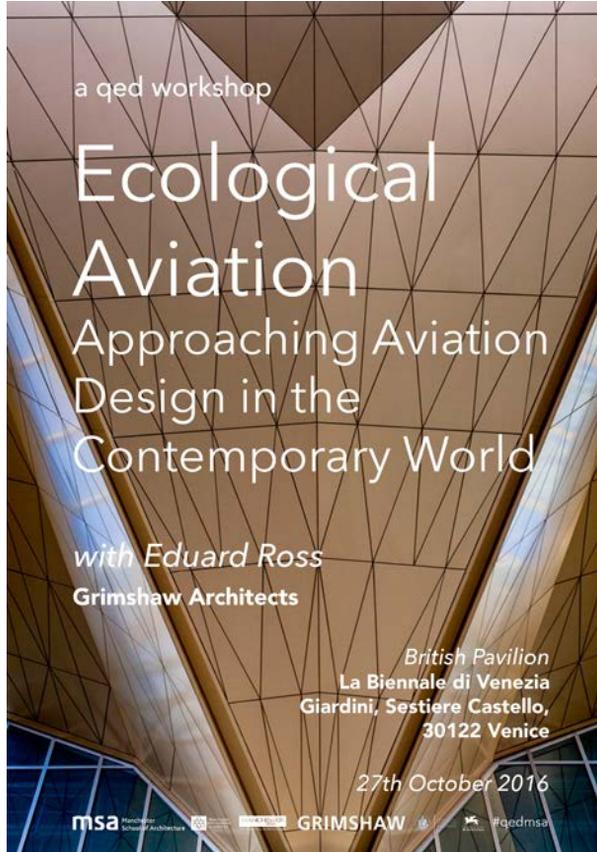
Syner Urban my adve the tech

Professor Greg
Queen's University, Belfast

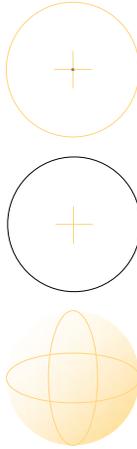
Lecture Theatre 5 (G34)
MMU Business School

4.45 pm
Friday 16th December

msa Manchester School of Architecture



anthropology of geometry



life in the round:
point, circle, sphere

prof TIM INGOLD

Humanities Bridgeford St 1.69-170
Monday 24th April 16:00



Manchester Urban Institute



anthropology of geometry



Axonometric



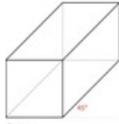
Planometric



Isometric



Trimetric



Oblique



Cabinet Projection

- Stephanie Bunn
University of St Andrews
- Rupert Cox
University of Manchester
- Paul Cureton
University of Hertfordshire
- Nick Dunn
Lancaster University
- Liz Hallam
University of Oxford
- Tim Ingold
University of Aberdeen
- Valeria Lembo
University of Aberdeen
- Oren Lieberman
Salford University
- Ray Lucas
University of Manchester
- Dermott McMeel
University of Auckland
- Ricardo Nemirovsky
MMU
- Jaime Refoyo
Anisi, Barcelona
- Robin Schaeferbeke
KU Leuven
- Elizabeth Shotton
University College Dublin

Anthropology and Geometry is the first of two workshops & seminars hosted by the Manchester School of Architecture, Manchester Architectural Research Group, and Manchester Urban Institute, supported by the Global Development Institute and *Knowing from the Inside*. The second will be held at the University of Aberdeen later in 2017.

Monday 24th 1300-1545 Arthur Lewis Building G35-36
 Monday 24th 1600-1700 Humanities Bridgeford St 1.69 - 1.70
 Tuesday 25th 0900-1500 Arthur Lewis Building G35-36

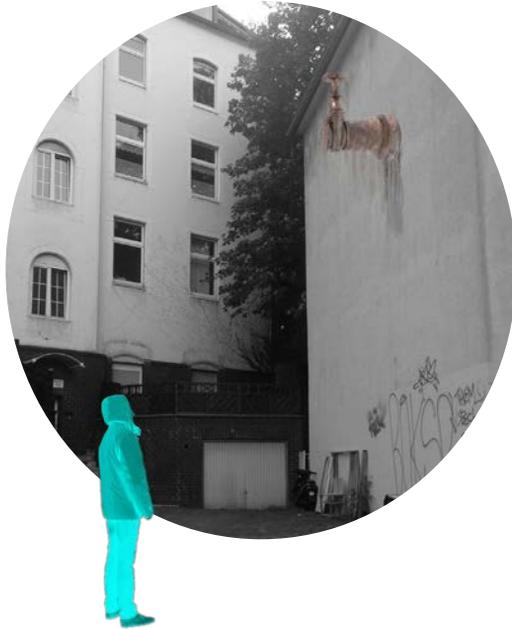
Please contact Ray Lucas for more information:
raymond.lucas@manchester.ac.uk
 @DrRayLucas



ART & ARCHITECTURE IN THE MODERN WORLD

USE_Urban Spatial Experimentation's
Annual Symposium

Organised by Chair: D Connor | K Huneck | S Benson



WATCH OUT FOR MORE INFORMATION ...

Speakers:

Heather Morison
Jane Anderson
Karsten Huneck
Z Moore | A Gabrysch | L Toumazou

Hilary Jack
Katherine Clarke
Peter Salter

30 / 03 / 2017

2pm-5pm | Benzie 402

ALL WELCOME

ART & ARCHITECTURE IN THE MODERN WORLD

USE_Urban Spatial Experimentation's
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HEATHER MORISON | STUDIO MORISON | ARCHITECT

Working widely across the UK, Europe, Australia, Canada and the USA, Studio Morison are an ambitious collaborative practice that transcends the divisions between art, architecture and theatre. Studio Morison explore what it means to be an artist in the 21st century.

"We are living in a period of great change in which opportunity and dignity are being stripped away from individuals and communities. It is essential that we seize control of the forces of change to shape them into the future we want."

Order of Speakers:

Heather Morison
Jane Anderson
Karsten Huneck
Z Moore | A Gabrysych | L Tourmazou

Hilary Jack
Katherine Clarke
Peter Salter

30 / 03 / 2017

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Manchester School of Architecture

JANE ANDERSON | CARGO COLLECTIVE | CURATOR

Following the evolution of art, and it's various contemporary trends, Models for Practice aims to promote creativity in it's wholeness, where creative disciplines merge to engage audiences, to contemporary cultural debate and current thinking. Models for Practice is a new curatorial initiative where collaboration is key.

"The way we connect to our build environment is much stronger and emotional than we would normally think. We think of places as having a heart and soul. Memories, experiences and quality of spaces form a connection to places or structures that can be compared to relationships."

Order of Speakers:

Heather Morison
Jane Anderson
Karsten Huneck
Z Moore | A Gabrysch | L Toumazou

Hilary Jack
Katherine Clarke
Peter Salter

30 / 03 / 2017

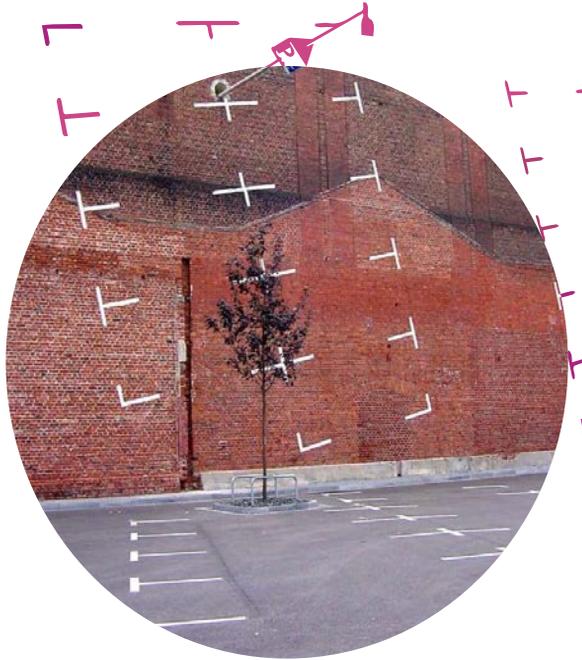
2pm-5pm | Benzie 402

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KARSTEN HUNECK | KBHT | ARCHITECT

KBHT cross boundaries and build unique spaces that sit between art and architecture, varying from minimal installations to the construction of buildings and urban or spatial strategies. Their designs follow a process of progressive refinement towards the goal of defining the essential whilst their conceptual thinking allows imagining more than the obvious.

"We follow with our design a process of progressive refinement towards the goal of defining the essential."

Order of Speakers:

Heather Morison
Jane Anderson
Karsten Huneck
Z Moore | A Gabrysch | L Toumazou

Hilary Jack
Katherine Clarke
Peter Salter

30 / 03 / 2017

2pm-5pm | Benzie 402

ALL WELCOME

Invited Speakers

Manchester School of Architecture

ART & ARCHITECTURE IN THE MODERN WORLD

USE_Urban Spatial Experimentation's Annual Symposium

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HILARY JACK | ARTIST & SCULPTOR

Hilary Jack works across media in research based projects involving the collection and re-purpose of found objects in site referential artworks and sculptural installations and interventions. Her work comments on our relationship with everyday objects and highlights the concept of built in obsolescence and the politics of a particular location.

Order of Speakers:

Heather Morgan
Jaimie Anderson
Kirsten Huneck
Z Moore | G Galbraych | L Toumazou

Hilary Jack
Katherine Clarke
Peter Satter

30 / 03 / 2017

2pm-5pm | Benzie 402

ALL WELCOME

ART & ARCHITECTURE IN THE MODERN WORLD

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KATHERINE CLARKE | MUF ARCHITECTURE/ART | ARCHITECT

muf are specialists in public realm architecture and art. The practice philosophy is driven by an ambition to realize the potential pleasures that exist at the intersection between the lived and the built. muf's work, includes urban design, buildings and strategic documents where the processes of planning are left open to include the voices of others; they are, in fact, all about the voices of others.

"Access is not a concession but the gorgeous norm, we create spaces that have an equivalence of experience for all who navigate them both physically and conceptually"

Invited Speakers

IN THE MODERN WORLD



Order of Speakers:

Heather Morison
Jane Anderson
Kirsten Huneck
Z. Moore | A. Gabryszch | L. Tourmazou

Hilary Jack
Katherine Clarke
Peter Salter

30 / 03 / 2017

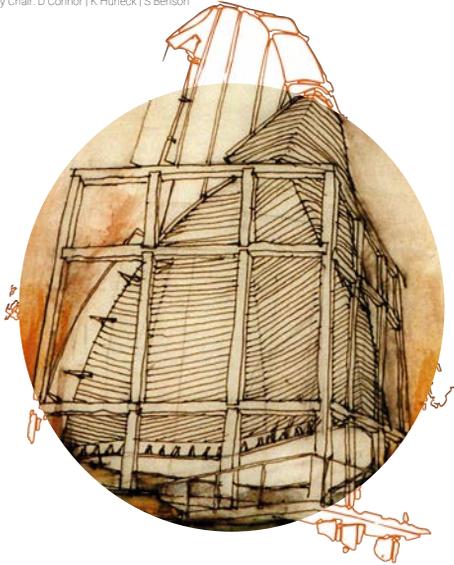
2pm-5pm | Benzie 402

ALL WELCOME

ART & ARCHITECTURE IN THE MODERN WORLD

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PETER SALTER | ARCHITECT

Salter built his reputation on intricate drawings before becoming a tutor at architectural schools including the Architectural Association and Cardiff University. Salter has a unique approach to the design of spaces for living. He develops innovative design programmes exploring the nature of materials and the poetic; a pedagogy which has been widely published.

Order of Speakers:

Heather Morison
Jane Anderson
Kirsten Huneck
Z. Moore | A. Gabryszch | L. Tourmazou

Hilary Jack
Katherine Clarke
Peter Salter

30 / 03 / 2017

2pm-5pm | Benzie 402

ALL WELCOME

Manchester School of Architecture

msa Manchester School of Architecture

Landscape Institute North West

Master of Landscape Architecture
Open Lectures 2017

No. 1 Sue Illman
Illman Young Landscape Design

WATERSCAPES
Wednesday, February 15th, 17.30-19.30

MMU Business School, Lecture Theatre G35



Sue Illman is Managing Director of Illman Young Landscape Design, a practice based in Cheltenham, Gloucestershire which has been established for over 25 years. Sue was President of the Landscape Institute from 2012-14, where water management was a key theme of her tenure. Major flood events in the UK brought her to national attention as instigator of a multi-disciplinary open letter to the government on new approaches to flood management. Sue's practice has always been actively engaged in trying to bring together technical solutions with innovative design and has developed a long-term interest in water management. She has written two chapters of the new CIRIA SuDS Manual, and her practice has carried out a KTP research programme into innovative SuDS solutions in conjunction with the University of Gloucestershire. She has recently been appointed as Champion for Flood Mitigation and Resilience by the Construction Industry Council.

REFRESHMENTS + NETWORKING 17.30//LECTURE 18.00//Q&A 19.00

Event sponsored by: 

msa Manchester School of Architecture

Master of Landscape Architecture
Open Lectures 2017

ROOM FOR RIVER

R4R is one of the most ambitious and forward thinking projects in the world, covering the whole of the Netherlands. The speakers who have been involved in its delivery will bring their own perspectives to the discussion of this project.

Wednesday, March 16th, 17.30-19.30

MMU Business School, Lecture Theatre G35

Book your free place at: <https://www.eventbrite.co.uk/e/room-for-river>

Jandirk Hoekstra
H+N+S, Netherlands

Jandirk Hoekstra is a landscape architect as well as a musician and composer. In a country where water is the driving force in all planning and design, he has become a leading authority on large scale, strategic landscape planning with much of his work centred on issues of coastal and flood planning. As leader of the Studio Coastal Quality he led the development of concepts for the future of the Dutch coast and he has worked on major projects abroad, in China and South Africa. This talk will focus on the work of his practice H+N+S on the Nijmegen section of the vast Room for the River project.

SPONSORED BY

 **GreenBlue URBAN**
Establishing the future urban landscape

Richard... the UK's leading landscape architecture and related projects as part of 'Architecture' with practice.

LiFE Living in Future Environments

Urban Architecture
Lectures 2017

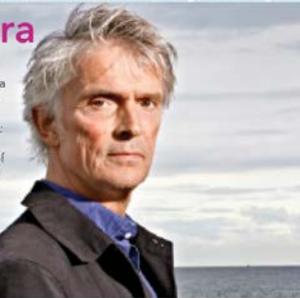
THE RIVER

Thinking strategies for water management
lands and 4 river catchments. Two speakers
g different professional and personal
and the challenges it highlights for us all.

1st, 17.30-19.30

Lecture Theatre G35

Room-for-the-river-jandirk-boekstra-tickets-32160720581



With an Introduction by
Richard Coutts
BACA Architects

Co-founder and director of BACA Architects, one of
leading specialist practices in the field of flood-resilient
and water-driven spatial-planning. Among many water-
Richard Coutts has co-authored a book
rich summarises the approach and experience of the
He will introduce and contextualise the main lecture.

msa Manchester School of Architecture

LiFE Living in Future Environments

Master of Landscape Architecture
Open Lectures 2017

URBAN RECOVERY

Te Papa Ōtākaro/Avon River Precinct

Nichola and Matt Speight, BDP Manchester

Wednesday, March 15th, 17.30-19.30

MMU Business School, Lecture Theatre G34



After the dust settled from the catastrophic earthquake which hit Christchurch in February 2011, the rebuilding process was seen as an opportunity to rethink the urban fabric of the city. BDP and locally based consultants, Opus, led a design consortium in the Watermark project, the first stage in the regeneration of the Avon River corridor, running through the heart of the city: Te Papa Ōtākaro. A BDP team from the UK and Holland relocated to Christchurch for 1 year to work on the project.

Nic and Matt Speight, both senior landscape architects at BDP in Manchester, seized the opportunity to go out to New Zealand to work on the project. They will be talking about the unique experience of working in a vast improvised studio where landscape architects, engineers, ecologists and a multitude of other professions from around the world mixed in together in a unique inter-disciplinary creative process to rethink and reinvent the heart of the ruined city. The talk will focus on the river as a symbol and catalyst for the rebuilding of a city.

Catering kindly sponsored by:



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HYDRO-CITIES

Water in the Urban Environment

Paul Morris, Civic Engineers, Manchester

Wednesday, March 29th, 17.30-19.30

MMU Business School, Lecture Theatre G35



Civic Engineers are unusual in the world of engineering in putting placemaking and healthy cities at the heart of their work and practice culture. They have worked extensively with landscape architects and other professions to rethink conventional solutions to the design of streets, spaces and infrastructure.

Paul Morris is a Director at Civic Engineers and has worked for 15 years as a civil engineer. Paul has worked on a number of nationally acclaimed projects such as New Islington Millennium Village, Brighton New Road, Park Lane Poynton, the Climate Innovation District in Leeds, and the recently published TfL SuDS Design Guidance.

This lecture will look at how the management of water should be a key consideration in the design of our urban environment, mitigating the impacts of climate change and urbanisation, and positively contributing to our streets, squares and parks. Topics that will be covered include flood risk mitigation, green infrastructure, SuDS and biodiversity.

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WATERSCAPES IN CITIES

Rivers as urban living arteries

Dieter Grau, Ramboll Studio Dreiseitl, Germany

Wednesday, May 10th, 17.30-19.30

MMU Business School, Lecture Theatre G33



Dieter Grau is a Partner and Managing Director at Ramboll Studio Dreiseitl, a practice which has been responsible for landmark projects in the field of landscape architecture, urban design and hydrology over 3 decades. From Potsdamerplatz Berlin in the 90's to the more recent Tianjin Cultural Park, they have pioneered the integration of hydrological solutions with the creation of innovative urban landscapes around the world.

Dieter Grau has authored numerous books, including the latest edition of "Waterscape Innovations". He has more than 20 years experience as a designer and expert in implementing liveable cities and solving major infrastructure challenges through an integrated urban design approach. He has extensive international experience in complex urban projects which achieve resilience, distinct design and maximum investment benefit through a new generation of blue-green infrastructure solutions. Dieter's experience emphasises interdisciplinary collaboration to drive the agenda of integrated open space and infrastructure in a very diverse cultural and regional context. He has guided many teams in extraordinary projects to deliver world class design.

Catering kindly sponsored by:



MANCHESTER SCHOOL OF ARCHITECTURE
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MANCHESTER ARCHITECTURE RESEARCH CENTRE

2016

BENZIE BUILDING
LECTURE THEATRE 403
TUESDAY 1:2-3:0PM

MARC LECTURE SERIES

OCTOBER	NOVEMBER	DECEMBER
<p>11 Fra Vittoria Borelli, Dogma/Architectural Association, London, "Living and Working"</p> <p>25 Bilene Frickel, School of Architecture and the Built Environment, KTH, Stockholm, "Environment/Worlds, Things, and Thinkables"</p>	<p>01 Manica Degen, Brunel University, London, "Time and Urban Change: Analyzing the Temporalities of Regenerated Streets, from Barcelona to Doha"</p> <p>08 Devin Hetherley, London, "Landscapes of Communism"</p> <p>29 Camilla Basso, The Barlett Development Planning Unit, UCL, "Contested Urbanism and Inspirative Architecture"</p>	<p>06 Katie Lloyd Thomas, University of Newcastle, "Reading Architecture's Technical Literature: The Case of Stock Orchard Street's 'Technical' Materiality"</p>

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LECTURE SERIES 2016

OCTOBER

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25 **Bilene Frickel**, School of Architecture and the Built Environment, KTH, Stockholm, "Environment/Worlds, Things, and Thinkables"

NOVEMBER

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29 **Camilla Basso**, The Barlett Development Planning Unit, UCL, "Contested Urbanism and Inspirative Architecture"

DECEMBER

06 **Katie Lloyd Thomas**, University of Newcastle, "Reading Architecture's Technical Literature: The Case of Stock Orchard Street's 'Familiar' Materiality"

MANCHESTER SCHOOL OF ARCHITECTURE
MANCHESTER ARCHITECTURE RESEARCH CENTRE

BENZIE BUILDING
LECTURE THEATRE 403
TUESDAY 1: 2.30PM

MANCHESTER SCHOOL OF ARCHITECTURE
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Manchester School of Architecture
Manchester Architecture Research Centre

Lecture Series 2016

OCTOBER	NOVEMBER	DECEMBER
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BENZIE BUILDING
LECTURE THEATRE 403
TUESDAY 1: 2.30PM

MANCHESTER SCHOOL OF ARCHITECTURE
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2017

Daniel A. Barber,
University of Pennsylvania



“A Not So Utopian Future;”
Solar Houses, Climate Designs,
and the History
of the Great Acceleration

Room 2.3 HBS // APRIL 26 // 3PM

Hosted by Manchester Architecture Research Group
+ Centre for the History of Science, Technology and Medicine



Manchester
Urban
Institute



Tony Fretton

"The material world is my natural habitat. I find configurations of buildings and spaces there that, often unintentionally, are surprising, appealing in the basic ranges of pleasure and with political dimensions that can be experienced bodily. I can use these to make new buildings and initiate creative explorations. Encompassing the material world is the natural world, always surprising and with forces that are immeasurably larger and less knowable than a designer can employ."

Tony Fretton Architects : Buildings and their Territories by Tony Fretton, 2013.

Lecture
Friday 24.02.17
Benzie 403
1pm

All Welcome

Public Presentations

The Way We Live Now

Ideas on the Home in Bakewell

An exhibition of the work of postgraduate students
from the Continuity in Architecture atelier
at the Manchester School of Architecture



Bakewell Town Hall

Opening Event : Saturday 4th February at 2PM
Then open daily from Monday 6th until Friday 10th February

Continuity in Architecture

msa Manchester
School of Architecture

Continuity in Architecture



Re-Imagine the Harris

Exhibition of proposals for entrance sequence and the engagement with the urban environment in and around the Harris Museum in Preston

Exhibition opens March 10th 2017
Foyer Gallery at the Harris Museum, Preston

Continuity in Architecture is a post-graduate atelier that runs programmes for the design of new buildings, public spaces and the re-modelling of existing situations within the historic urban environment.

Sally Stone, (s.stone@mmu.ac.uk) John Lee, Laura Sanderson

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School of Architecture



**Making post-war Manchester:
visions of an unmade city**

Manchester School of Architecture, in collaboration with MAU SCHDT, University of Manchester SEED and The Modernist Society present a public exhibition of 3D game environments and archive material of 1960s visions for sites in Manchester.

For further events attached to the exhibition please see www.modernist-society.org/events/making-mcr

6th June – 24th June 2016 (weekdays only) 09.00–18.00
Manchester Technology Centre, Oxford Road, Manchester, M1 7ED

Sketch by Peter Wright for Wilson Worriesley

bruntwood • BDP. msa Manchester School of Architecture MANCHESTER





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EVENTS CALENDAR - CLOS SMART & WELL CONFERENCE

CloS SMART & Well Conference

Event details

Please join us in welcoming Professor Tom Jefferies and Dr. Laura Coucill from Manchester School of Architecture, MMU, Mr Alan Cox, Chief Commercial Officer, Satellite Applications Catapult and Mr James Cameron, Head of Life Sciences, Highlands and Islands Enterprise to share their insights and define collaborative approaches to enabling rural and remote communities.

Challenges facing Cornwall and the Isles of Scilly are exacerbated by distance and physical connectivity. Yet today's digital communication and applications technology offers the opportunity to reimagine how communities can thrive when supported within wider and more responsive networks.

Working in collaboration with Cornwall and Isles of Scilly Local Enterprise Partnership, Cornwall Council, NHS, and the South West Centre of Excellence for Satellite Applications, the Manchester School of Architecture has undertaken a major research project exploring Cornwall as a contemporary urban space within its rural context and opportunities.

Engaging a large team Professors, Senior Academics and Postgraduate students this work explores issues and opportunities presented by Cornwall's history and location and the impact of factors including connectivity, healthcare, economics, services and people on contemporary life in and beyond the county.

Event details:
 March 14 (Thursday) 8:45am -
 March 16 (Thursday) 4:45pm

Organiser: South West Centre of Excellence in Satellite Applications

Add to Calendar / GoogleCal

MORE CONFERENCE EVENTS

AGILE ON THE BEACH 2017
 DATE/TIME: JULY 06 8:00 AM-JULY 07 6:00 PM
 LOCATION: PERFORMANCE CENTRE

TEDxTRURO
 DATE/TIME: OCTOBER 27 9:00 AM-OCTOBER 27 4:00 PM

and technology can address challenging issues of service delivery and connectivity can be addressed.

Presentations and open discussion will outline insights and research discoveries that provide a fascinating and relevant perspective on the region. The workshop will connect and build on a recent similar study, focusing on the dispersed communities of the Scottish Highlands, demonstrating how such research outcomes can be used to pilot novel methods of connecting, empowering and servicing communities and individuals.

	Welcome & Introductions over breakfast
	Cathrine Armour, Director SWCEISA
8:45	Keynote: Mr Alan Cox, Satellite Applications Catapult
	Case study: CLASP Environment, Resilience Resources and Support
	SMART & Well Project Overview with Professor Tom Jefferies and Dr Laura Coucill,
9:00	Manchester School of Architecture, MMU
9:30	Highlands and Islands: Experiences and Insights with
	James Cameron, Head of Life Sciences, Highlands and Islands Enterprise
10:15	Cornwall and Isles of Scilly Project Findings
11:00	Coffee Break
11:15	Local Impact, National Relevance: Defining opportunities for collaboration
	'DEEP DIVE' in to Project findings in parallel
11:45	<ul style="list-style-type: none"> Demography and Economy Connectivity and Networks



UNDERSTANDING THE HYPER-DISPersed CITY: TOWARDS SMART HIGHLANDS

THURSDAY 27 OCTOBER from 4.30 - 6.30pm

Bishops Palace, Eden Court Theatre, Inverness IV3 5SA

SMART SPACE is the term used to refer to hyper-connected, productive urban developments. You are invited to a workshop that will explore the potential of the Highlands and Islands as a smart space.

A team of senior academics from Manchester School of Architecture has recently undertaken extensive research around the Highlands and Islands as part of a major piece of work to explore the operation of contemporary urban space. Responding to specific problems highlighted by NHS Highland and wider stakeholders, the research examines the challenges facing dispersed settlements across the Highlands and Islands and the possibilities offered by digital communication to reimagine how these communities can thrive within wider and more responsive networks.

Short presentations will outline some of the research findings and the impact of factors including connectivity, healthcare, economics, services and people. This will be followed by open discussions and workshops providing an opportunity to engage with industry and public sector partners, SMEs, third sector and academics to consider the socio-economic future of the Highlands and Islands.

EVENT PROGRAMME:

- 16.30 - 16.45 Registration and refreshments
- 16.45 - 17.15 Research presentations
- 17.15 - 17.45 Questions and discussion
- 17.45 - 18.15 Future Highlands and Islands workshop
- 18.15 - 18.30 Conclusions
- 18.30 - 19.00 Light buffet and networking

Spaces are limited so don't delay in registering your attendance via Eventbrite:

<https://www.eventbrite.co.uk/e/understanding-the-hyper-dispersed-city-towards-smart-highlands-tickets-27813563116>

I hope you will be able to join us.

ANNA MILLER

T +44 (0)300 013 4770



**In
Memoriam**



[Frank Brown](#)

Dr Frank Brown, who died recently aged 67 years, was a much loved colleague at the University of Manchester. A respected authority in the field of urban morphology, Frank taught many students in architectural studio and urban design, as well as supervising doctoral students. He was one of the key members of staff who set up the joint school with Manchester Metropolitan University and he will be much missed.



[June Jackson](#)

June Jackson, who died at the beginning of the academic year, was a stalwart member of the team at the Manchester School of Architecture. She was admired and respected by her colleagues in the Admin Department for her cheerful attitude, fortitude and relentless optimism. Her academic colleagues loved June for her friendliness, professionalism and uncritical helpfulness, and it was obvious that she always held the welfare of the students uppermost, and relentlessly sought the best possible outcome for the school. June, who was the Programmes Officer until her retirement in 2013, will be sorely missed.



[Andrea La Spina](#)

Earlier in the academic year, we were deeply saddened by the sudden death of Andrea La Spina, a Second Year undergraduate Architecture student. As a memorial to Andrea, we have organised an annual award in his name. It was always a pleasure to engage in conversation with Andrea. He was talkative, inquisitive and dynamic in a seemingly restless pursuit of academic knowledge. Talking with him 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 discussion of his home country of Italy - Sicily in particular - and subjects such as the poetic qualities of the work of architects such as Carlo Scarpa. Though we will never now see the fruits of his inquiry, we can be sure that it would have been full of interest as his work was heading towards a very sensitively-balanced interpretation of site, employing water, light and spatial volume in dialogue with each other. He will be greatly missed.

Prizes

BA(Hons) Architecture

Third Year

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

Mecanoo B.15 Modelmaking Award

Sheppard Robson (Jicwood Prize) for Innovation in Design

Hawkins/Brown Prize (for Social Inclusivity in Arch)

Second Year

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

First Year

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

First Year

Joe Jessop Award for Contribution to First Year

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

First Year Sketch Book Prize

Prizes

[Master of Architecture](#)

[MArch 2](#)

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

Mecanoo B.15 Modelmaking Award

[MArch 1](#)

Brown Prize for Outstanding Design Portfolio

G.E. Greenaway Prize for the Outstanding MArch Dissertation

[School Prize](#)

Outstanding Contribution to the Community of the School

