

Continuity in Architecture

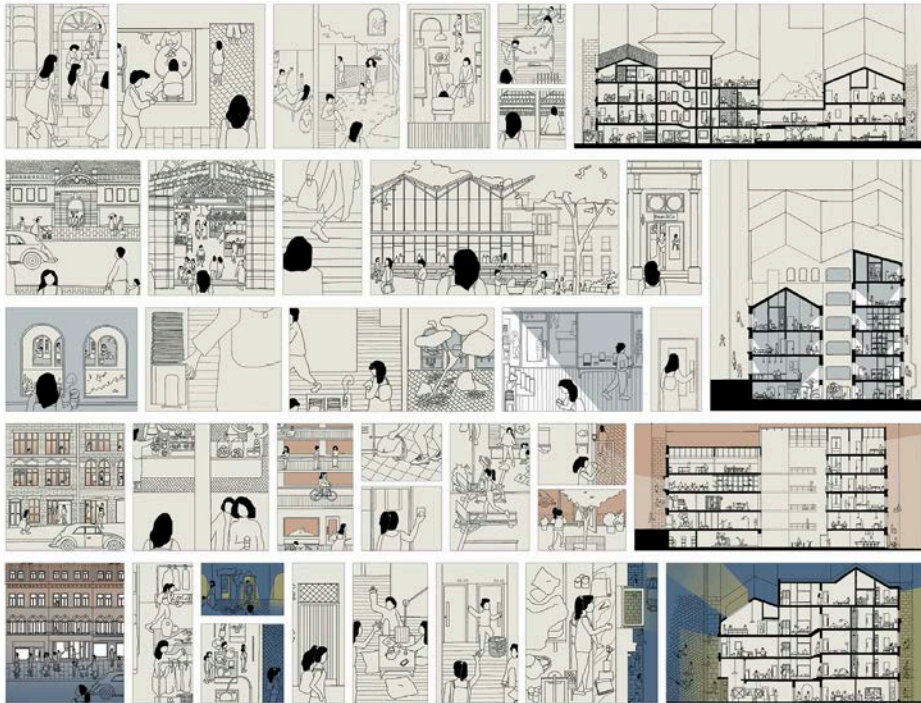
**The City, The Building,
The Room, The View**

2020 - 2021

Remember Reveal Construct

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The Beautiful Chaos and Narration of Bradford, Sonia Balaguru + JoLynnTan.

Introduction

Continuity in Architecture believes that the city is an exciting, complex, and crowded place, full of contrast, juxtaposition, discord and incongruity. Colin Rowe and Fred Koetter describe it as a 'didactic instrument', that is, a place in which a desirable discourse can be formulated. We believe that the constructed environment is charged with narrative content, that it is a place in which certain elements come to the fore, while others are more modest, more unassuming, but no less important or carefully considered. The built environment is created from the collective endeavours of many generations; each of which has its own priorities, focus, or agenda, and it is the interpretation of these priorities that proves to be the impetus for further evolution or change.

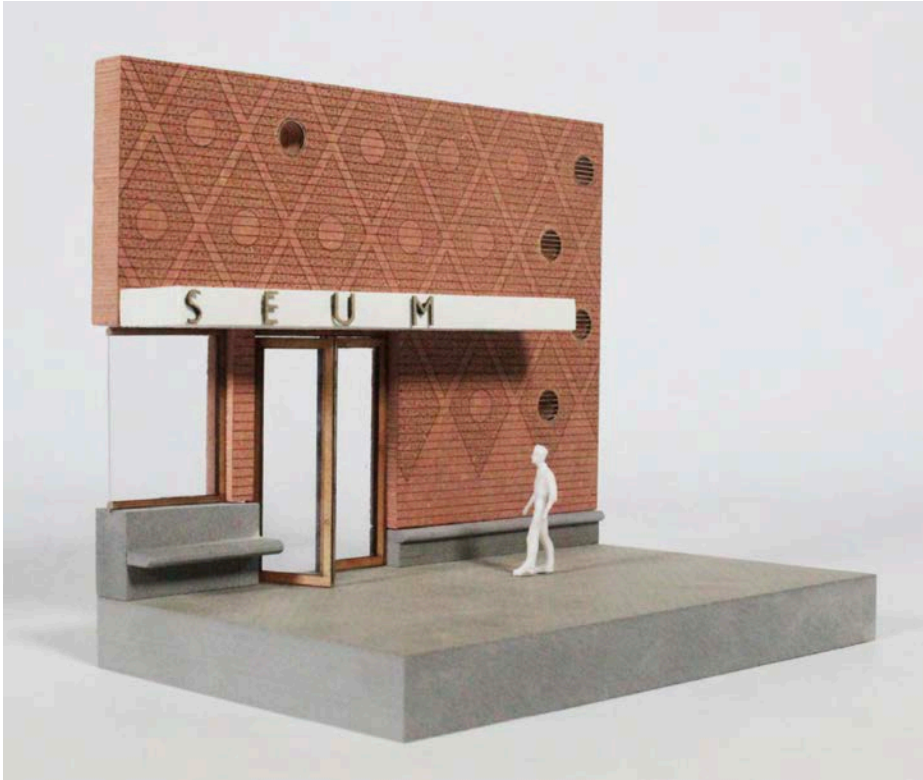
This year the Atelier worked across three live research strands:

Contentious Heritage examined the reuse of buildings and structures that contained a difficult past in collaboration with University Hasselt. Thesis themes included the legacy of Leopold II, the walled city of Kowloon, the industrial past of Manchester and the future of the 'Gallery of Degenerate Art'.

Encounter and Exchange questioned the future of the Historic High Street in collaboration with Bradford Civic Society and the Townscape Heritage Scheme. Projects included a new gallery for FUSE Arts, the reuse of Bradford Church Institute, a new Housing Quarter and the Corridor of Lost Artefacts.

Settlement Chronologies drew upon previous investigations into the particular qualities of small settlements in England. The project questioned whether the exploration of these places can be conducted in a similar manner to that of urban areas, or, whether they need an individual set of parameters and guidelines.

The Atelier considers buildings not as solitary objects, but as integral and related pieces of the city that encourage a convivial coming together of people. Bryony Roberts in her discussion of 'Tabula Plena', suggests that the examination and interpretation of site can be stretched to describe a board game or even the table after a dinner party – *'with the complex arrangements of plates, glasses and silverware positioned by a series of social negotiations'* (2017).



Model of Historisches Museum Frankfurt, Building Study Group 1.1.

Seminar Texts + Buildings

The City : Friday 09 October

Contextualism: Urban Ideals and Deformations.

Schumacher, 1971.

The Impermanent – Palimpsest.

Handa, 2014.

Historisches Museum Frankfurt.

Lederer Ragnarsdóttir Oei, 2017.

Timberyard Housing.

O'Donnell + Tuomey, 2009.

The Building : Friday 16 October

On Typology.

Moneo, 1978.

Adaptive ReUse as an Emerging Discipline.

Plevoets + Van Cleempoel, 2013.

Restoration of the Roman Theatre in Sagunto.

Giorgio Grassi, 1986.

Bremer Landesbank.

Caruso St John Architects, 2016.

The Room : Friday 6 November

The Inside and the Outside.

Venturi, 1984.

Figures, Doors and Passageways.

Evans, 1978.

Fourth Church of Christ Scientist.

OMI, 1999.

Nevill Holt Opera.

Wetherford Watson Mann Architects, 2018.

The View : Friday 13 November

Zumtobel.

Chipperfield + Morgan, 2013.

Nearness and Thinking About Details.

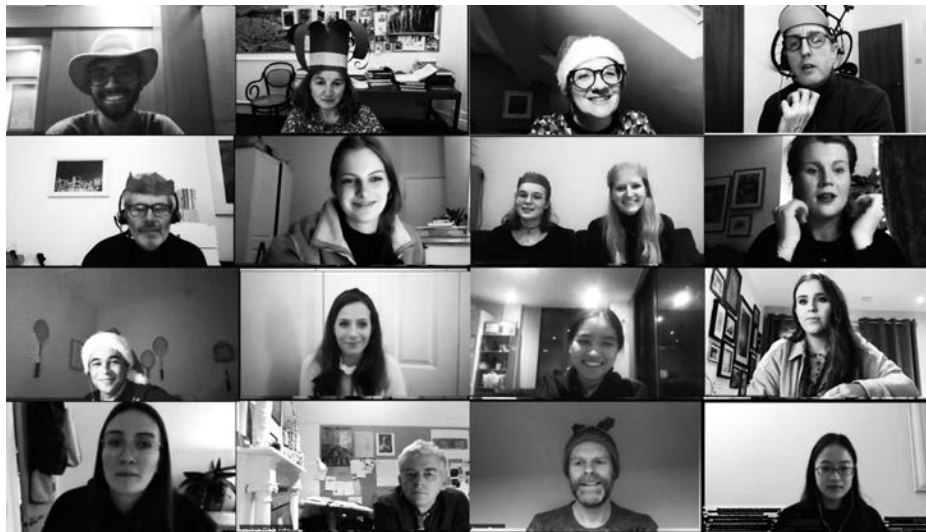
Stone, 2019.

Lo-Reninge Town Hall.

noAarchitecten, 2011.

Museum de Lakenhal.

Happel Cornelisse Verhoeven, 2020.



ZOOM Christmas Doo.

Sally Stone

With typical British manners I generally open my Zoom tutorials with a discussion of the weather. Oh, it's already mid-afternoon in Hong Kong, blossom is on the trees and it's 25 degrees outside, how lovely. Yes, the rain is horizontal in the northwest of England this morning, it may hail later. Hail? I explain, are small balls of frozen rain. Almost 20 degrees in Mumbai? Marvellous. The sun is shining in Kuala Lumpur, but it will definitely rain later this afternoon – it may be over 30 degrees outdoors, but the air-conditioning means that it's really quite cold inside the house. This student is wearing a thick knitted cardigan.

Oh, it's not too bad in Dubai this afternoon, and you were sitting outside this morning? How lovely for you. My student describes her garden; it is surrounded by high walls with artificial grass in the centre. Real grass, she laughs, would not survive in such a climate. But at the far end are desert plants, and these provide some shade and smell wonderful in the morning.

So, I say, we must move on with tutorials, who would like to go first?

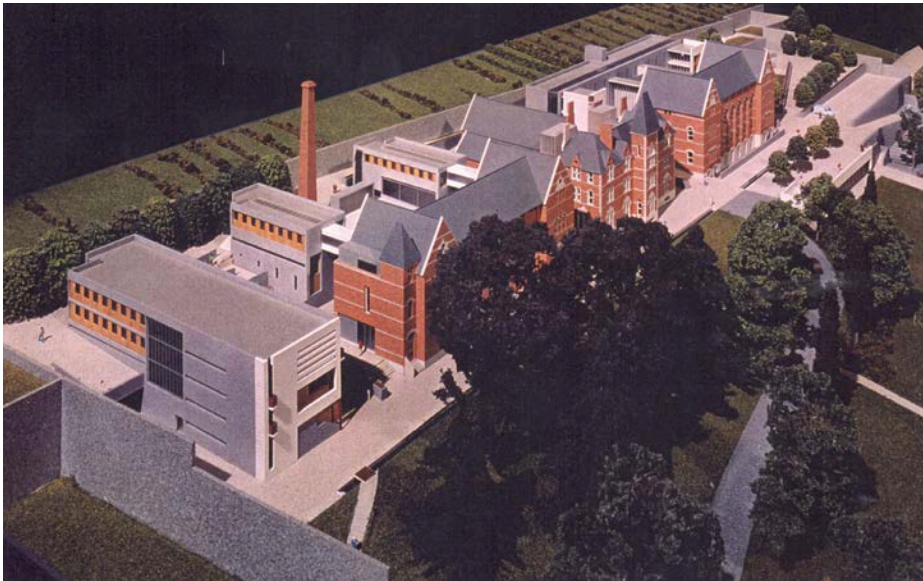


J Pimlott Family Butchers.

John Lee

I'm currently designing some homes for our sister company in Cheadle Hulme, next to the station there. Cows used to be walked to the site, where they were killed by Mr Pimlott, the local family butcher you see in the foreground, who in turn sold bits to the ravenous, carnivorous townsfolk. I can report that his greatgrandson still sells very fine steak.

Arca's task is to demolish the sheds, finally overwriting its bloody history and making pleasant homes, albeit next to a high-speed rail line. Such is the messiness of settlements. In going about our task we wanted more density and a taller structure with views beyond the rail line to the Peaks. We also wanted just a little character, provided by the presence of two vaulted corners, taller to catch the eye and cut the sky, projecting the site's new life onto the high street while repeating the materials and character of the surroundings. Mr Pimlott also has an expanded cool room to lay out his turkeys.



The Good Shepherd Convent UCC, Sundays'Well, O'Donnell + Tuomey.

Laura Sanderson

A delicate arrangement of new elements to both of these institutions, act to complete the complexes. In Letterfrack, large cranked roofed workshops sit to the side of the existing building, distorting the symmetry of the site. The architecture is defiantly contemporary, decisively different from its predecessor; but the materials are chosen to embrace the sur-rounding landscape and weather naturally over time; 'Irish Green Oak, Terne-Coated Stainless Steel, Concrete and Sand-Pigmented Render.' (O'Donnell + Tuomey, 2006). In addition to the new workshops, there are new courtyards, which bring light, and a new chimney which anchors the site.

'We felt that there were three stages, at first the Quakers built at the top of the hill, a stone house as a base from which to do good work in the area, then Christian brothers making ground and building at the foot of the hill, and we felt it was important to step out again. Now there is a crèche right at the front and children playing out on the grass in front of the timber workshops. There is activity, people coming and going.' (O'Donnell [interview], 2014)

In the project at Sunday's Well, a series of new interventions were proposed by O'Donnell + Tuomey to clarify movement around the complex. What was previously (and almost certainly, deliberately) confusing and convoluted, was simplified by new voids, navigating light and clear views, orientated by the old laundry chimney, retained as a positioning device. It was disappointing that this project was abandoned at the detailed design stage due to the college obtaining more land closer to the central campus, and that since being sold it has had five owners and two fires (2003, 2012) and now remains dere-lict and collapsing overlooking the town below.

Taken from 'Sinister Dialogues - A Reflection on the ReUse of Buildings with a Sinister Past' co-written with Bie Plevoets, 2020.



Accrington Townscape Heritage Initiative, May 2021.

Dominic Roberts

A facade reconstruction that shows our interpretation of the original architect's intention (right) and the awful state of the building one year ago (left). We have created a double height space behind the open lunette and a precarious play between the curved transparency of the new windows and the masonry above. The new central space forms an urban niche, drawing the public realm into the building. Nearly complete.



Mike Daniels

'suburban semi-detached' - a term that evokes the ordinary, the everyday, even dullness... but the 'semi' is an ever-present, popular and enduring house type for good reason. It has history, with Arts and Crafts roots and garden city lineage, with all the ingredients that speak of 'home':- front gardens, pitched gables, welcoming front doors and porches, bay windows for sleeping family cats... Put together as a row, a lively streetscape emerges, one which allows individuality but encourages a sense of community and of place.



Social Housing, Cheshire, England, 2021.



Manchester. Control. Liberated.

Tim Groom

Control. There is great responsibility in architecture. We have to understand and represent the person that commissions the work, honour the intent and provide for the people and the community that will use and walk past it. We also have to satisfy ourselves. Control for us in design terms means precision and restraint, quality and authenticity – refined buildings without extravagant embellishment, rich in detail, material thought and precise execution.

Liberated. Creativity and innovation tend to be associated with wild expression and deviation from the norm but the confidence we have in our abilities, our skill and our design intent free us from the need to follow fashion, 'make a statement' or deviate from what we feel is right. Our creativity and innovation is knitted in, not layered on. We're proud of our work and its important we remain so.



NI City Square, Leeds.

Alberto Velazquez

"You say to brick, 'What do you want, brick?' And brick says to you, 'I like an arch.' And you say to brick, 'Look, I want one, too, but arches are expensive and I can use a concrete lintel.' And then you say: 'What do you think of that, brick?' Brick says: 'I like an arch.'"

Louis Khan. Taken from 'You Say to Brick :The Life of Louis Kahn', by Wendy Lesser, 2017.



Looking back down to Zahara de la Sierra, Spain

Adam Gray

My experience of architecture is similar to that of cycling.
Struggle and reward!



Parc Guell, Barcelona 2021 [via Zoom].

Gary Colleran

To dream of Barcelona

In these most unusual of times and the depths of winter, this year, my students and I embarked upon a virtual European tour. Meeting once a week in the world of Zoom, we would arrive in Dubrovnik, Venice or Barcelona and spend an hour sketching from our screens while a pre-recorded street scene played out. Something that sounds like text from a dystopian novel or a 1984 sub-plot became incredibly liberating. Allowing us all to dream for a little while and look forward in the knowledge of the enjoyment of looking, listening and recording.

CiA BA₃

Awo Abdi, Hafsa Suleiman Adamu, Yasmine Chamoun, Sing Leung Thomas Chan, Pranjali Ambrish Deshpande, James Done Evans, Benjamin Faure, Milo James Heywood, Margaret Alice Hows, Tasnim Khairina Binti Kadrishah, Kelly Kerfoot, Viktor Kretis, Tak Yung Jacqueline Lau, Jithamanyu Mitta, Andreea Moanta, Thomas Nicholson, Omar Elmamoun Noia-Rodriguez, Jana Šenberga, Kēta Elizabete Siliņa, William Smith, Isabelle Warren, Barbara Witczak and Damjan Zhupanoski.



Public Realm.

Awo Abdi

The journey into the cinema, a central part of the scheme, is integrated with the heritage building in the corner of the site. This is achieved through the use of a connection link. The descending ceiling makes room for the event space below to maximise use and create the essence of a larger space.



The Gallery and Fountains Hall.

Hafsa Suleiman Adamu

We have been encouraged to view the building as part of the city, and as such to allow the concept of contextualism inform our decisions and strategies. Additionally, the notion of historical conservation was highly advocated for in this atelier, and this has been a driving theme in my project. My proposal focuses on preservation, restoration, and revival of the historic fabric of Bradford within my chosen site. I have come to understand how to bring together old and new elements in a building. It is an approach I look forward to using again in future projects.



The Courtyard.

Sing Leung Thomas Chan

"... places are sometimes said to exist in the memory, as a context for stories of experience or sensation. Our ambition should be to create places that can in the future, serve as repositories of such memories."
(Sakula, 1996)



Reimagining Rawson Square.

Pranjali Ambrish Deshpande

This project focused on creating a dialogue between the public space and the building. The part of the building facing the public square is kept more transparent for interacting with the people in the square. The movement and activity taking place in the building and the public square creates an exciting space within Bradford.

"In a society becoming steadily more privatized with private homes, cars, computers, offices and shopping centers, the public component of our lives is disappearing. It is more and more important to make the cities inviting, so we can meet our fellow citizens face to face and experience directly through our senses. Public life in good quality public spaces is an important part of a democratic life and a full life."
(Gehl, 2014)



Journeying amidst the prairies.

Benjamin Faure

"Soil, trees, and rocks are what's beautiful. Without question, they're simple and tower over anything produced by people, no matter how skilfully made."

(Hyong-keun, 1990)

A project about delicate traces; a celebration of the abstract. Finding beauty in what is imperfect, incomplete and impermanent, the 'Of the Earths Cultural Center' seeks to exist on the verge of existence, exploring the fulness of emptiness as a primary construct from which elements of spirituality, minimalism and earthiness can evolve.



The gallery lights reflect back over the puddles left by the days bleak rain.

Milo James Heywood

"If the architecture is any good, a person who looks and listens will feel its good effects without noticing"
(Scarpa, 1962)



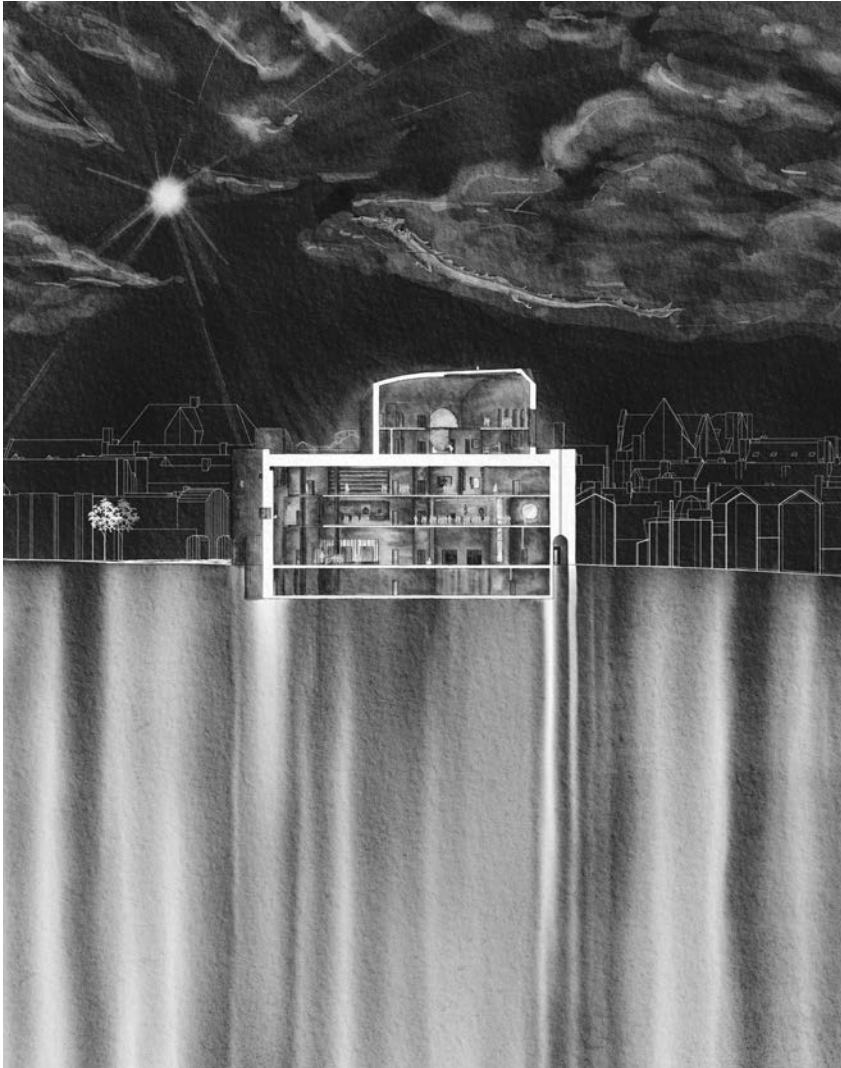
The Atrium, 1:50 Model : Interior View.

Margaret Alice Hows

"The best buildings and cities [are] like conversations between generations"

(Witherford Watson Mann, 2008)

The rich cultural history imbedded in the fabric of Bradford presented vast opportunities to exhibit the historical layers of Rawson Market in the material fabric of my proposal. In retaining the integrity of the external facades of my site, a narrative is established on using the pre-existing as a blueprint for future change. On the threshold where new is grafted onto old, the atrium becomes an artifact in its own right; the internal corner an exhibition of the interdependence of past and future.



North East-South West Section in Context

Tasnim Khairina Binti Kadrishah

Contextualism has always been the key approach on projects for Continuity in Architecture. It has taught me to take a close look at a site. Instead of being a solitary entity, the building (or place) is seen as a part of the community. The Bradford scheme is deeply rooted to this ideology, where every decision is reflected to how the proposal responds to its site. The main concept of the design is to pedestrianise the landscape of the site, by making two distinct routes that directs the users to Rawson Square, a historically significant square, whilst providing creative, multi-functional building for the clients; Assembly, FUSE and Bradford Civic Society



'A Broken Gem' - an illustrative image of my building in context.

Tak Yung Jacqueline Lau

My building design merges the past and the present. As you enter the site and into the garden, you will be surrounded by sandstone blocks, growing in height, that lead you to the centre of 'a gem'. And with two fully glazed walls in each tower, it is a metaphor for breaking the gem into half to reveal the heritage that is within - the Fountain Hall.



View from Rawson Place.

Jithamanyu Mitta

A trail of thought. . .

What could draw someone towards a structure? Curiosity?

Could that be given a direction? Maybe, weaving out a journey?

What is the experience of this journey? And where does it finally lead?

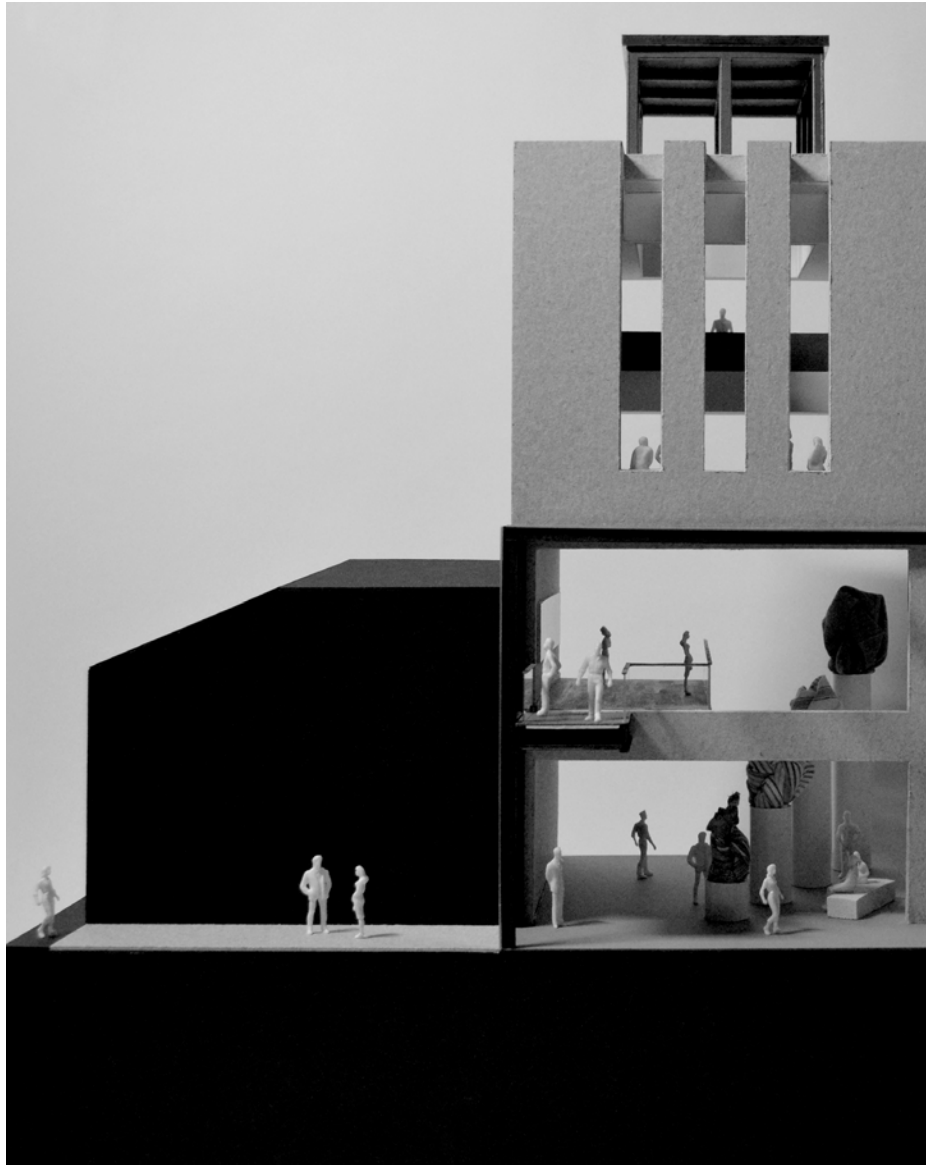
There isn't a singular answer to each of these questions. Instead, they lead to an array of possibilities. The crux of the project lies in understanding and orchestrating these possibilities.



Towards Rawson Square.

Andreea Moanta

The new extension of the Rawson Hotel was never meant to overshadow the heritage buildings of the Top of Town, but to generate a harmonious contrast which would improve the landscape of the area. The new construction follows a simple geometry of volumes spanning in different directions, each revealing a different perspective on the Rawson Hotel and maintaining a similar height. Continuity in Architecture helped me develop my knowledge of heritage architecture and allowed me to work in a field I take great interest in.



The Mediator: 1:50 Sectional Model.

Omar Elmamoun Noia-Rodriguez

Buildings outlast us, and therefore, we must prepare them for use beyond our time.

The former Fountain Hall was a place to meet, engage and converse with others. I have drawn on from this basic element of encounter and exchange, to create a series of spaces routed in the opportunities for interaction – an abstract dialogue between people and place. One should anticipate a future use by designing flexible spaces, which can easily be adapted to meet evolving demands. By designing with longevity as a driving parameter one ensures that the intervention will develop a “multi-layered complexity,” which would otherwise be lost with each new building put in its place.

“The body knows and remembers. Architectural meaning derives from archaic responses and reactions remembered by the body and the senses.”

(Pallasmaa, 1996)



A view of the new design through the window of an existing building.

Jana Šenberga

The new design in Bradford City explores the notion of visual experience that leads a person to enter the building. The route taken up to the entrance of the Fuse art gallery, allows a peak into the art gallery with a designed gallery walk, where the boundary of an outside/inside threshold is broken – surrounded by trees and large wooden columns reflecting a forest in the middle of the city. Through analysis of the surrounding context and contextualism, the building is created to fit into the site and emphasise the beauty of the surrounding Grade II listed buildings and attracting passers-by to a new artistic square.

"Vision reveals what the touch already knows. We could think of the sense of touch as the unconscious of vision. Our eyes stroke distant surfaces, contours and edges, and the unconscious tactile sensation determines the agreeableness or unpleasantness of the experience."
(Pallasmaa, 1996)



Theatre Performance in the Green Atrium.

Kēta Elizabete Siliņa

The main idea behind USUS building is the design for exploration. To design so that everyone can gain a different experience once visiting the site. To create a building that would fulfil the essential needs and at the same time include items of pure joy, such as, a botanical garden in the hidden corner of the building. Nevertheless, contextualism is what shaped the building. It is never about something new, but rather what one sees, hears and feels and when being on site. It is the process of letting the place tell the story. And then it is the architects' job to capture this and transform it into a space. In the very best, less harmful way to the surroundings and nature as possible.

"I confront the city with my body; my legs measure the length of the arcade and the width of the square; my gaze unconsciously projects my body onto the facade of the cathedral, where it roams over the mouldings and contours, sensing the size of recesses and projections; my body weight meets the mass of the cathedral door, and my hand grasps the door pull as I enter the dark void behind. I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me"
(Pallasmaa, 1996)



Arriving from the Southern approach, Rawson Place.

William Smith

The proposal addresses the failed social dialogue throughout the space of Rawson Square. The bold presence of enclosure within the site was carried through as the narrative of the building and scheme, pushing and pulling the scale of spaces creating a contrasting journey of spaces and atmospheres. The variety of apertures and intrusions continues this sense of enclosure within and mystery from outside creating a monolithic yet indistinct presence. The building's lifespan was intended to be endless, with elements being replaced and upgraded when required, the fauna grown on the exterior would adapt and evolve throughout the cycle too, changing the appearance of the form.

"Buildings...are instruments and museums of time. They enable us to see and understand the passing of history, and to participate in time cycles that surpass individual life .."
(Pallasmaa, 1996)



New Fountains Hall – North Gallery.

Isabelle Warren

A plot on the outskirts of the townscape, the project worked to transform the site into a working city block; a intrinsic node within the urban landscape which connects users physically and visually to the rich social and architectural history of Bradford's Top of Town.



The view of the New Meeting House in context of Bradford.

Barbara Witzak

The project is a modern reinterpretation of original use of the Fountain Hall building in Bradford – The Meeting House, designed for the Quakers. The existing façade of the building remains untouched on the site and its history is respectfully brought back to life by the three organisations meeting inside. The newly created building on the neighbouring plot creates the big intimate backyard, creating space inviting new users and engaging local community – creating new social hub in the Top of the Town area.

CiA Year 5

Jonathan Barker, Millie Barrow, Laura Bucknall, Joseph Richard Cox, Thomas Craven, Robert Crutchley-Macleay, Kiran Farooq, Sophia Yvonne Rebecca Grabow, Yifan He, Tania Islam, Yuxin Jiang, Kathleen Karveli, Daryl Law, Sze Jin Lee, Weining Luo, Keerthana Manimaran, Hayden Moores, Alexandru Munteanu, Patrick O'Brien, Danito Oledan, Razaw Osman, Catherine Zena Parsons, Billie Pritchard, Ollie Radcliffe, Jamie Reed, Thomas Roylance, Hayley Louise Sheldon, Philippa Smith, Juliet Tremble, Diana Iona Ursachianu, Adam Valman, Daniel Walsh, George Edward Williams, Hanxiao Zhao, Xuexin Zhao and Irina Binti Zahidi.



Sheep, Industry and the City [project in collaboration with Jamie Reed].

Jonathan Barker

Bradford was shaped and moulded by the events of the industrial revolution and the role the city played in making textiles. The area became a hot spot for producing textiles out of worsted, a finer type of wool taken from sheep, washed, combed, spun and woven to create different types of material. In many ways, Bradford is indebted to the sheep that provided the city with the materials in which it built an industry and economic viability. This connection between settlement and industry should be commonly referred to when talking about the textile boom. This marked the start of seeing the project through the process of producing textiles in the city, which kick-started our interest in this process which became invariably connected with our own.



Entrance void of 42 Darley Street [project in collaboration with Robert Crutchley-Macleay].

Millie Barrow

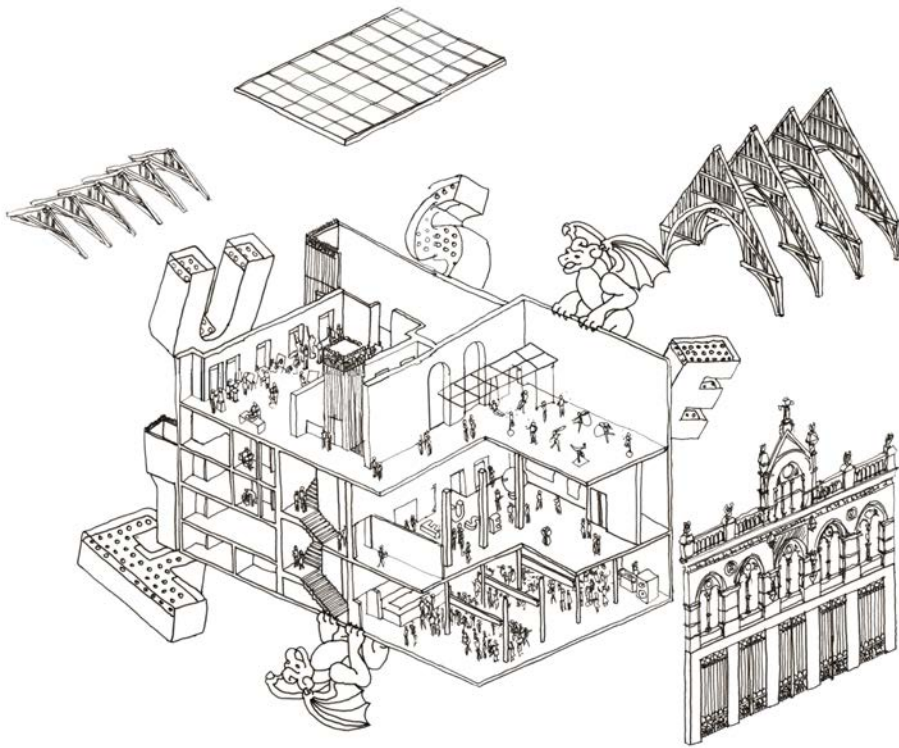
This Adaptive Reuse project has highlighted the physical connection to the building's history with the retention important features. However, we also aimed to less obviously stretch out the continuity of the building to it's future use and impact. Our projects tried to mirror this concept throughout in having a physical, outreaching connection to Bradford but also with the less tangible aspect of a social and cultural influence too.



The movement through the market [project in collaboration with Thomas Roylance].

Laura Bucknall

This year has pushed the boundaries of my understanding of re-adaptive use. The journey to each solution for PS1 and PS2 has given me tools to not only understand how to design architecture that is sympathetic to its wider urban context, but why it is so important to do so. This year has changed my outlook on architecture, it is thoroughly important to understand why design needs to re-adapt existing spaces, not destroy and re-build.



Joseph Richard Cox

The building concept sketch highlights how we want to incorporate contemporary uses within the historic context of the building. The drawing begins to indicate the flexibility that we're aiming towards within the scheme, as well as suggesting the story of Church House and how its new uses can coexist within the existing building

A Playful Proposal [project in collaboration with George Williams].



Visual representation of the Oastler Square façade [project in collaboration with Millie Barrow].

Robert Crutchley-Macleay

The scheme, located in the Top of Town region of Bradford, adopted an existing car park structure and through adaptive reuse converted it into a residential typology. We incorporated the concept of 'building upon the old' by creating a hybrid concrete and CLT structural system to add a new lease of life to the dilapidated car park. The proposal meshes together key demographics in Bradford, sustainable approaches and user-centred design to create an exciting project primarily focused on the current communities living around the city.



Urban Residential Community [project in collaboration with Billie Pritchard].

Sophia Yvonne Rebecca Grabow

A Poem

*Study the field:
It will be there without you
But you can contribute to it
[...]
The field has continuity
Merge with it
[...]
Respond to those before you:
When you find structure
Inhabit it
When you find type
Play with it
When you find patterns
Seek to continue them.
[...]*

Habraken (2005)



Performance Space [project in collaboration with Yuxin Jiang + Juliet Tremble].

Yifan He

This new performance space was achieved by removing a total of three floors of the original floor slab, with new load-bearing elements. The façade has been retained to restore the material texture of the original building to the greatest extent possible. The arrangement of the large staircase makes it a space that provides a resting place for visitors and promotes communication within the building.



View of the FUSE Institute from Manor Row [project in collaboration with Catherine Parsons].

Tania Islam

This project focuses on bringing back the essence of the Church Institute by revealing the architecture that had been lost throughout the years of renovations. By referring to the original structure and with appropriate modern interventions the intent was to bring new life to the Church Institute, where creativity and appreciation for art can flourish. It was important to design a space that was accessible to all and celebrating Bradford's diverse cultures.

Continuity in Architecture has taught me the importance of the design journey, by looking at the relationship between 'The City', 'The Building', 'The Room' and 'The View', it challenged me and my partner to understand the connection between the building and the user.



Perspective view of terrace [project in collaboration with Yifan He + JulietTremble].

Yuxin Jiang

"For the floor is not just a floor, but laps up the wall. The joint from horizontal and vertical is unmarked, the Istrian stone transforms into a limpid light within the travertine, and the travertine's creamy grain runs horizontal and then vertical. The grain is never insistent, but rolls and floats up and down, forward and back. Even the brass rail seems to flicker somewhere between floor and ceiling, to vanish unanswered and forgotten in the garden..."
(Cadwell, 2007)



The Dressing Room [project in collaboration with Danito Oledan].

Kathleen Karveli

Continuity in Architecture has taught me the importance of respecting the past and embracing present technologies, whether that be for a small or a large-scale project. The connection between past and future was reflected in both proposals for Bradford's Top of Town. The Fuse Institution was a chance to emphasize that connection not only architecturally but through the building program. The four Stages of Creativity (Preparation, Incubation, Illumination, Verification) have been a guide through the project which allowed for each space to have its own character but at the same time complement one another and allow for a natural transition between the spaces.

"The term Restoration and the thing itself are both modern. To restore a building is not to preserve it, to repair, or rebuild it; it is to reinstate it in a condition of completeness which could never have existed at any given time"
(Viollet-le-Duc, 1854)



The Shop Window [project in collaboration with Sze Jin Lee].

Daryl Law

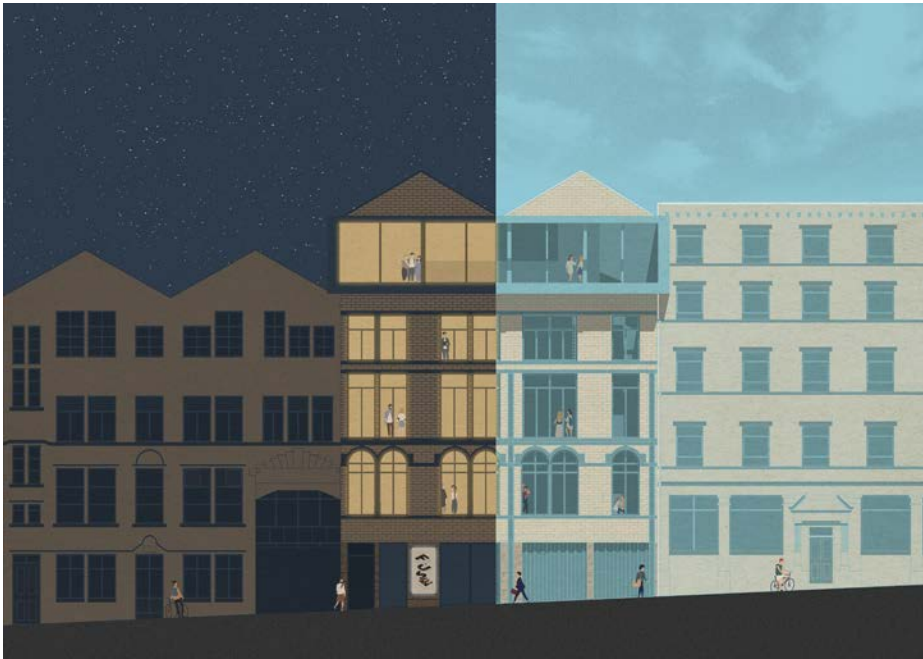
Bradford's FUSE Art Space offers a place to belong for independent creatives of the visual arts, music, photography, literature and activism. We propose a new venue borne from the adaptive reuse of a cluster of buildings in Top of Town. The new site consists of a pair of disused brick warehouses, one facing Northgate, and a commercial building facing North Parade, built back-to-back to the warehouse. The proposal maintains as much of the existing architecture as possible, and insert a number of architectural fragments and openings to connect the buildings to each other, and turn the shopfronts into a stage for art to be experienced from the public realm. Also part of the proposal is the restoration of building elements, namely the Victorian greyhound statue adorning the warehouse and the Art Deco stained glass windows facing North Parade, that tell the story of Bradford's history. The aged and exposed architecture of the interiors lends the character of 'found spaces'. The bold but elegant new architectural fragments accentuate the beauty of the old walls and floors, at the same time making the rooms of the building robust to host a variety of activities. At the heart of this new art space is an enriching, engaging environment, where creatives take ownership of its space to create visually and sonically rich worlds.



From the Street to the City [project in collaboration with Daryl Law].

Sze Jin Lee

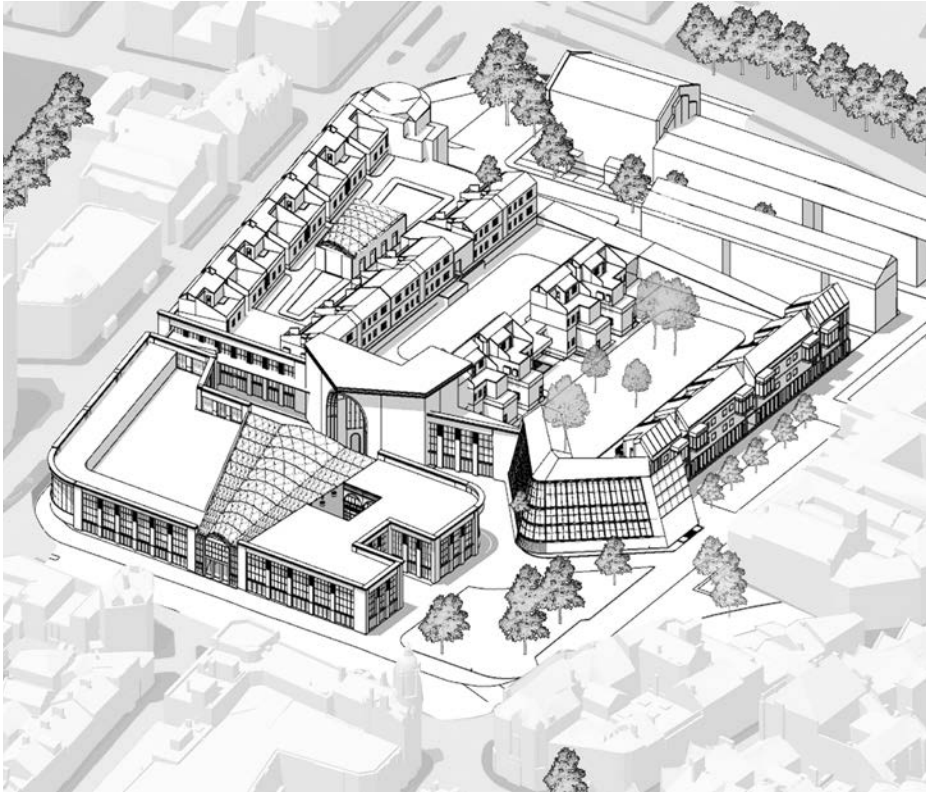
The pandemic situation has prompted us to be aware of the limits in the separation between our home, our workplace and public spaces. The need to connect better with each other and with our environment has never been more apparent. The project aims to blur this conventional separation by creating interstitially connected spaces of domestic and urban qualities for a new way of living, that could also contribute to the sense of place in Bradford. Series of interstitially connected rooms at street level references the intimacy of the pedestrian and back lane of Bradford city centre. The cabinets and box rooms organize the domestic interior into network of threshold spaces whilst housing various functions. The scale of the streets in the city is extended to the internal rooms curated for places for encounter and exchange, thus one's experience of the city does not cease but unfold into these 'interior streets'.



Day vs Night view of FUSE Arts [project in collaboration with Hanxiao Zhao].

Weining Luo

Our project, “FUSE with Memory”, is to rehouse an existing building for Fuse Arts Organisation. We have taken a careful consideration of the original situation and found a way to revitalize the site. Although it is a new challenge for us, we still retained our basic idea at the beginning of this year: “bring the positive and bright impacts towards Bradford”. Therefore, we chose glass as the key material element in our proposal to reshape the building. The whole project represents an architectural story about bringing something new to the existed. Continuity in Architecture atelier has given me a richer context about architecture from different perspectives, as “City-Building-Room-View”. This context prompts me to have a more reasonable and logical thinking method towards developing our design proposal. As a reuse project, it also gives me a fresh perspective thinking about architectural design.



City Village : Hybrid Housing [project in collaboration with Irina Binti Zahidi].

Keerthana Manimaran

The master plan outlines the proposal and massing on site from an aerial view. The plan has been designed in accordance to strengthen the identity, history, and dwellers participation in the neighborhood, of the city . Hence the strategies used for the master planning involved the study of historic settlement pattern of the site along with the analysis of the site's past.

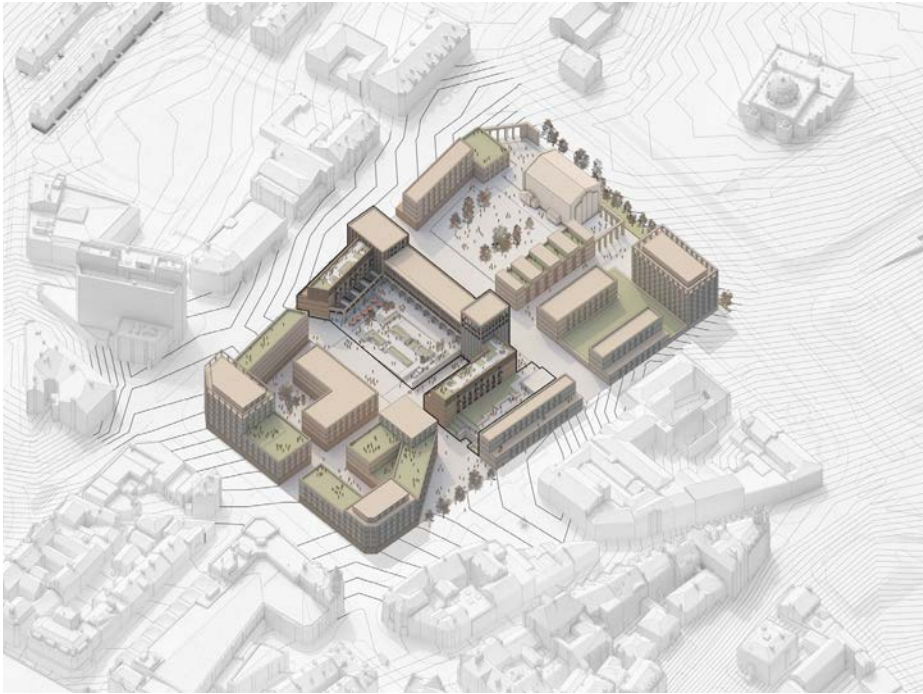
The site through out its timeline has the market character deep rooted in it , hence in order to meet the current housing needs we combined both together and produced a 'Hybrid Housing'.



North East perspective from Piccadilly [project in collaboration with Adam Valman].

Hayden Moores

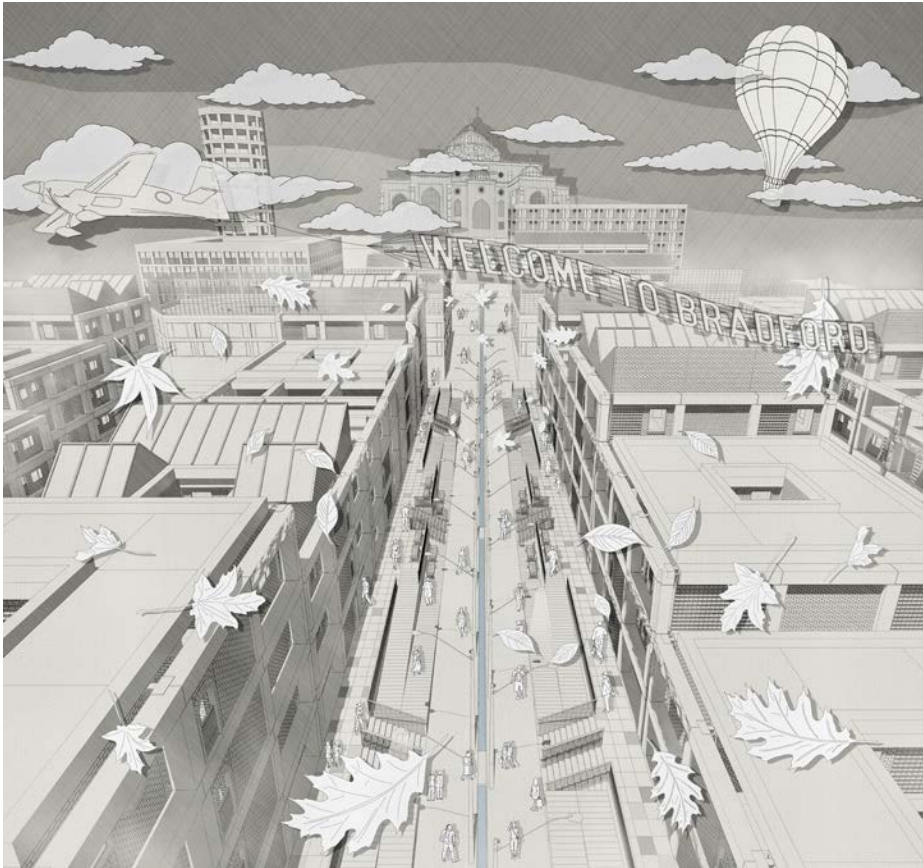
Establishing a landmark within Bradford that would represent a new creative hub in support of the 2025 bid for City of Culture. The project embraces the idea of obsolescence by understanding the needs of an evolving city and generating rentable studio spaces with views of the surrounding hills.



Bradford Top of Town Masterplan [project in collaboration with Diana Ursachianu].

Alexandru Munteanu

Based on the existing urban grain of the Bradford Top of Town, permeability factor and programmatic functions imposed on the study site, the volumetric approach focuses on a contrast of open democratic spaces complemented by built volumes that act as both definitory boundaries and thresholds from one 'room' to another. This direction is intended to unlock key viewpoints from within the site looking outside towards the city and cross-connect the site. The proposed massing focuses heavily on Schumacher's concept of the contrast between the solid and the void and how they are interacting with each other. The massing, based on the previously mentioned process, aims to provide a series of key communitarian spaces, both public and private in nature. This is achieved by the volumes that either channel the circulation, acting as points of convergence or by defining a border around the open democratic space, enhancing the skyline. The main attraction, the Centerpiece Tower was considered as one of the main strategies of development, acting as a key landmark that complements Bradford's skyline and at the same time localizes the Top of Town site.



The City with a Faded Grandeur [project in collaboration with Jamie Reed].

Danito Oledan

People, Place, and Permeability, in that order. *People* comes first because architecture without user is simply irrational, it merely becomes a sculptural object with no meaning or connectivity, it has artistic value which lacks pragmatic approach. *Place* comes second, as everything we design has context, therefore they need to be specific, responsive, and appropriate, not just with place, but also with culture, which leads us to permeability. With the ever changing cultural, economic, and natural climate, architecture, or architects, must re-consider the concept of “placemaking”. The days of severing neighbourhoods in favour of gentrification must come to an end, and instead start designing our built environment in a holistic approach that is aimed towards enhancing network, movement, and connectivity.



Sectional Perspective [project in collaboration with Keerthana Manimaran].

Razaw Osman

As part of the development of space we had decided to close of the north gate road, by pedestrianizing the space to provide peaceful and welcoming environment within the context Bradford, taking both users and neighbours into account.

"As our experience of urban environment is a dynamic activity involving movement and time, the urban experience of moving through space is an important part of the visual dimension of urban design"
(Cullen, 1971)



The FUSE Institute [project in collaboration with Tania Islam].

Catherine Zena Parsons

A glimpse through. Showing the proposed long section of the FUSE Institute gives an idea to the relationship between spaces and activities throughout. Through precedent research we were made aware of the vital role circulation through galleries provides to visitor experiences. The proposed additional staircase therefore extends access to the loft floor, circulating around a new sculpture gallery. The combination of both double and single height spaces provide atmosphere, creating appropriate climatic spaces, whether that be acoustics for the performance venue or grandeur for the entrance.

Building reuse challenges the balance between respecting the existing, removing with understanding and adapting to accommodate new functions. Within our PS2 module, Continuity in Architecture reflected on the approaches and opinions of theorists, educating us to consider what 'adaptive reuse' is today and how we should reflect on precedent to design in the appropriate way.



A view through the void [project in collaboration with Hayley Sheldon].

Billie Pritchard

Cutting voids through the floor plate draws dramatic light from a new roof extension down through ceramics studios and Co-Creative office spaces.

We wish to, alike Frederick Fisher;

"... reinforce the existing structure... maintaining and revealing historic elements and surfaces in combination with neutral forms and details in the new construction".

(Fisher, 2001)

Office spaces interact through the void, connected by a floating staircase. This, and all else that is new, is highlighted by black steel finishes.

The new steel structure extends through the height of the building responding and reacting to the existing timber beams.

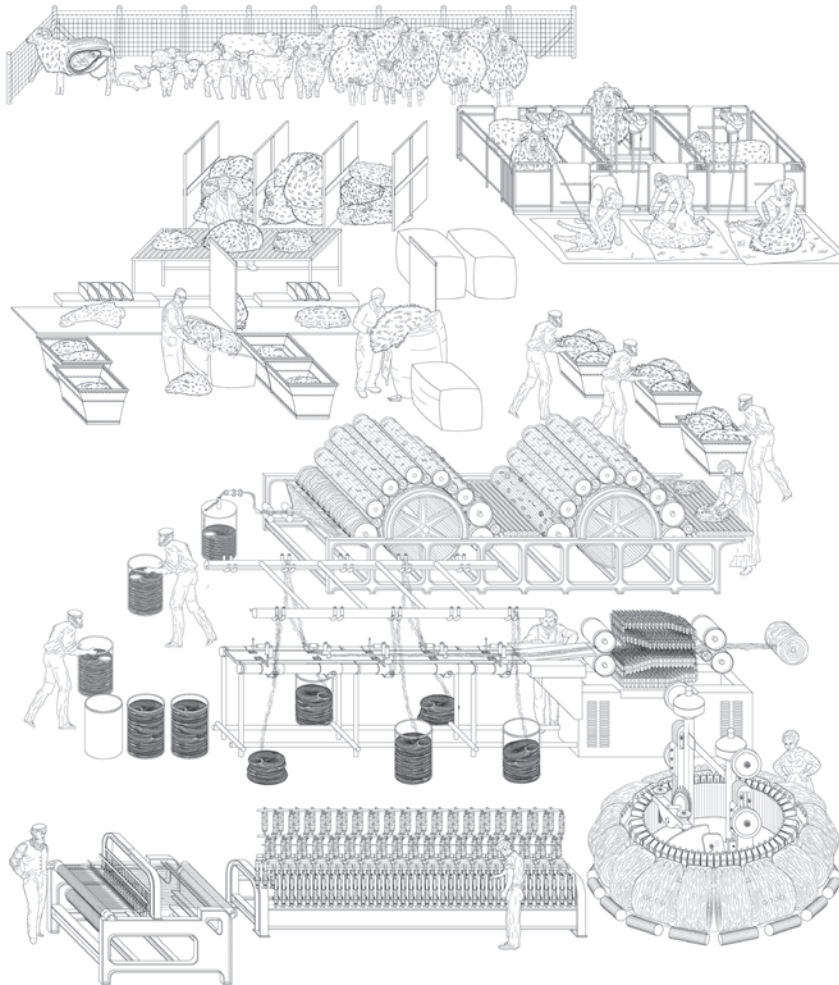


Interior Entrance Visual Below the Art Atrium [project in collaboration with Daniel Walsh].

Ollie Radcliffe

In a project which asked us to create a new home for a small community art centre in a disused neo-gothic church institute building in Braford we took inspiration from the following request from the 'client'..."A welcoming space that draws in curious passers-by, captures their attention and hopefully rewards a return visit or a recommendation to a friend. This is not a glass palace of high art."

This scheme considers an expressive form of adaptive re-use to transform what was a dysfunctional internal layout to one which celebrates a multi-faceted term of 'Craft'. This includes the celebration of the craft of the artwork, the craft of the process and the craft of the architecture in a scheme which allows a completely transparent experience of each function to all users in the hope of engaging and educating communities through art.



Tapestry of Worsted Production in Bradford [project in collaboration with Jonathan Barker].

Jamie Reed

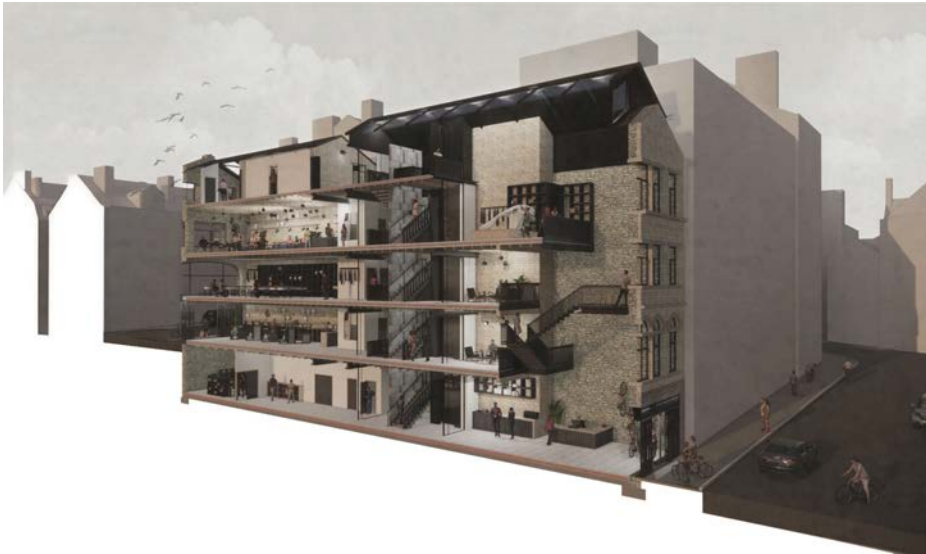
Following the historic progression of the wool industry and how the production of wool helped shape the city today gave a contextual insight into the development of the area. As such, it highlighted the importance of gaining a better understanding of the process of wool production. Grasping an awareness of the craft, from its initial stages of wool collection and sorting right through to the ways of weaving garments and cloths became a crucial part in the narrative for our project as a way of keeping our design approach focussed on the context of Bradford's history. The tapestry is a "research by drawing" activity, the pieces fragments of knowledge to create a coherent visual mapping of the industrialised process of worsted production.



Central Atrium [project in collaboration with Laura Bucknall].

Thomas Roylance

As my first re-use project, the key thing I learnt from PS2 was the importance of a simplified building diagram. I had not thought to apply this method to an existing building. This formed the backbone of our project and once we had produced a diagram as a first step, we became liberated to generate exciting forms which reacted to the Victorian building.



A sectional perspective [project in collaboration with Billie Pritchard].

Hayley Louise Sheldon

This section portrays the differentiation of materiality between new and old.

"Materials react with one another and have their radiance, so that the material composition gives rise to something unique."
(Zumthor 2006)

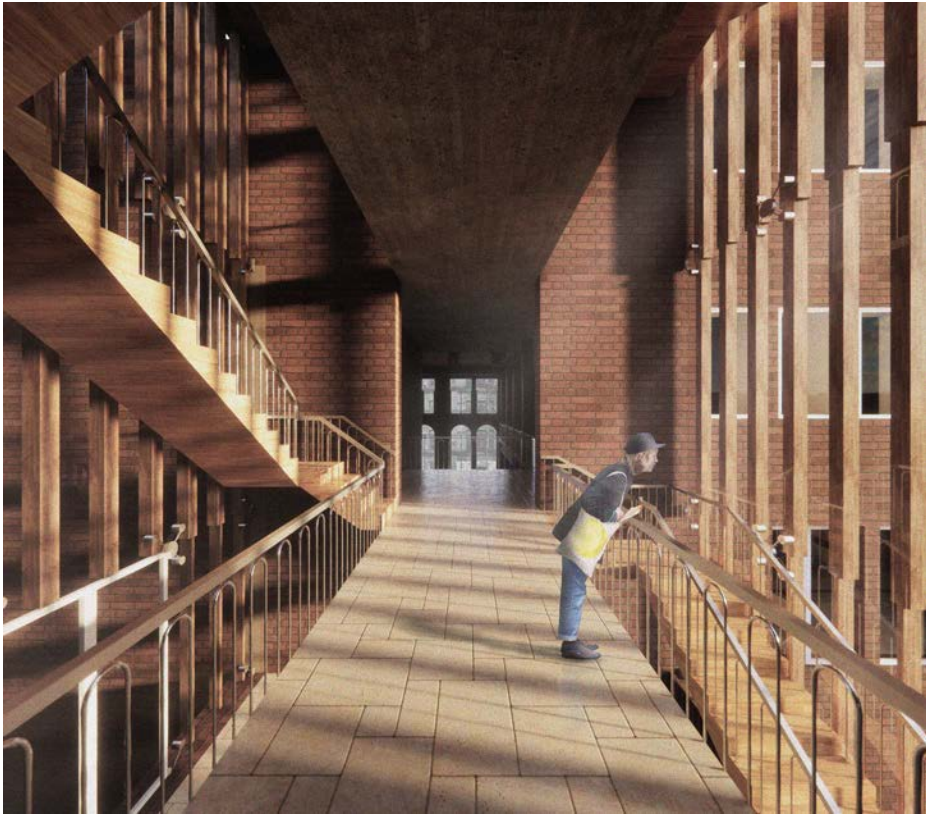
The visual and physical links between spaces are expressed, highlighting the cafe views into the artists' ceramics studio. Break-out zones in the Co-Creative workspaces have key visual connections through the voids with landing spaces peering out to the activity on the street.



Temporary Studio Space [project in collaboration with Thomas Craven].

Philippa Smith

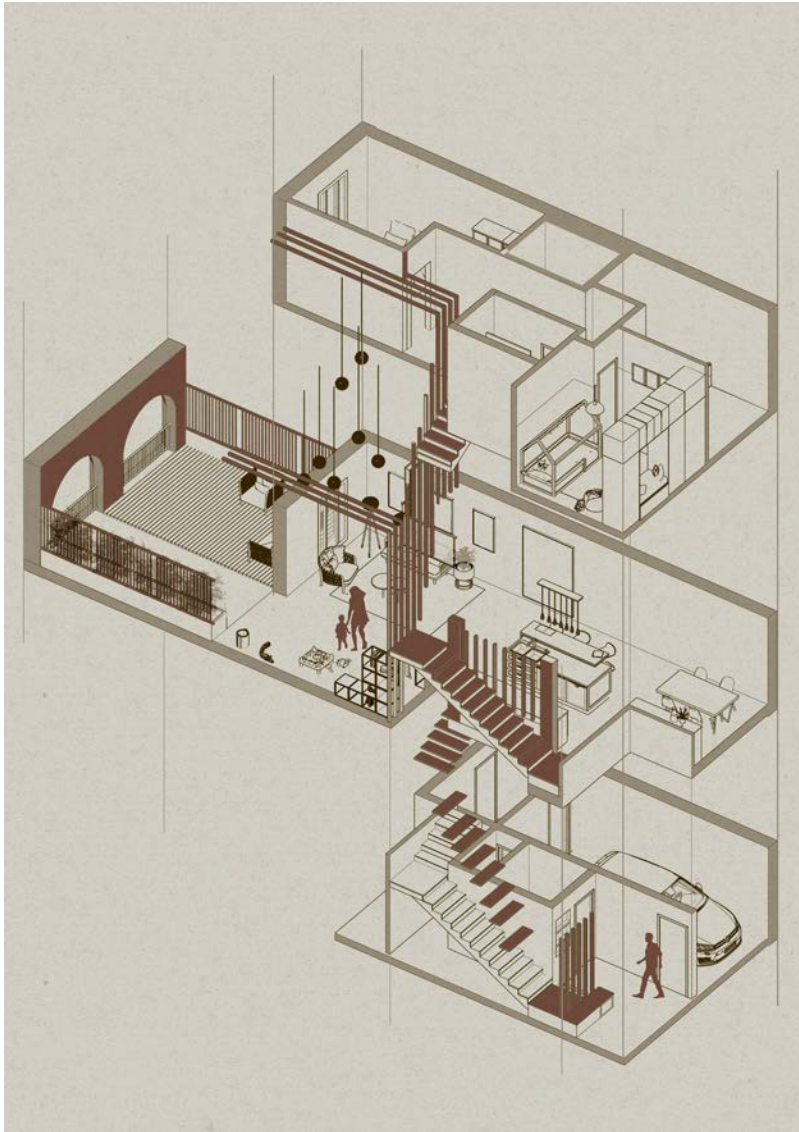
Our work in Bradford produced an interesting and dynamic design that used different aspects of the existing building to inform our intervention. Our main design drivers were to connect the spaces vertically, and to give a related experience to the visitor and the artist. We wanted to highlight the existing building by leaving internal walls stripped back, and to make our new areas clear by introducing new materials and making our artist studios free standing in the space.



Glazed Link [project in collaboration with Yifan He + Yuxin Jiang].

Juliet Tremble

Our ambition was to combine a 'restorative' and 'conservation' approach towards an adaptive reuse project in Bradford. Therefore, we were able to satisfy contemporary needs, create exciting spaces and respect our site's heritage. This stance is rooted in the ambitions of the atelier: Continuity in Architecture, where contextual sensitivity is integral. Our main architectural concept was the journey from double to single to quadruple height spaces within, which would create and release suspense as visitors' transition through the FUSE art space.



Axonometric [project in collaboration with Alexandru Munteanu].

Diana Iona Ursachianu

The block consists of stacked houses and commercial space on the ground floor, facing towards the public square. In our development of this block, we focused on creating a clear boundary between private and public and on achieving a good serving-served relationship between the spaces. The concept for the housing module is influenced by our chosen painting and aims to create a series of framed views of the city from within the boundaries of the house, exploring the relationship between the proposed new square, the balcony and the living space. In the development of the triplex unit we focused on achieving a clear journey from entrance to the top floor. By introducing the voids we brought the concept of verticality inside, the staircase becoming a centre part of the house.



Grand Entrance Hall of Dwellings [project in collaboration with Hayden Moores].

Adam Valman

Creating a modern working village to mimic Oastler's ideals, catered for issues working migrants are facing coming into Bradford by supplying jobs, revenue and produce through an urban farm.



The Final Viewpoint [project in collaboration with Ollie Radcliffe].

Daniel Walsh

Our PS2 project was focussed around the notion of 'Adaptive Re-Use'. The proposal challenges the preconceived theories and ideas surrounding the subject, ensuring the continuity of heritage, and the celebration of 'craft' concerning the existing architecture and a new art gallery. Our programme was a tailored atmospheric journey through this 'craft' as the image shown depicts the final viewpoint through its grand dormer window.

"The window fulfils our desire to look back on the world from which we shelter, a desire that is loaded with expectation and possibilities."
(Chipperfield, 2013)



North Parade Street Elevation [project in collaboration with Joseph Cox].

George Williams

Church House is a valuable example of French Gothic Revival architecture. Its history has been scarred by late 20th century renovations, but the building still retains some of its key architectural features: original roof trusses, feature staircase and the upper half of the original facade. There is a somewhat curatorial responsibility for the structures of historic significance to be maintained and used to inform contemporary interventions. The aim of the reuse of the building is to create a unification between the retained heritage assets and new additions, by using the original features referentially to inform the scheme.

The new Fuse Gallery is the prominent centrepiece of an urban block that has been part of Bradford since the Victorian era and is very much embedded into the history of the city. Externally the proposal allows the building to be reinstated as an important civic amenity. This is amplified by the relationship between the new architectural interventions and the building's heritage facade.



Sectional Perspective [project in collaboration with Weining Luo].

Hanxiao Zhao

Our PSI project is a new residential community project in the Bradford area. Going through the history of Bradford, we chose several elements. We tried to sum up and present them in our project, such structure of the parking building, which shows respect to current situation of the site. Inspired by Edward Hopper's 'Sunlights in Cafeteria', the project seeks to bring brightness to the small town of Bradford with its new buildings. People live and work in the flats and relax in the open space in front of the building. Also, never forget to keep social distance when queuing in front of the food van.

Continuity of heritage and city regeneration has always been my biggest interest in architecture. This Bradford project gives me a massive chance to tell an impressive story, from Edward Hopper's painting to what we can bring to the top of the town. Also, I am glad to present mixed graphic representation styles, and this one is my favourite.



FUSE Art Space, Bradford.

Irina Binti Zahidi

The proposal for the adaptive reuse of the building on 46 Darley Street and 31-35 Piccadilly Street for the new Fuse Art Space Bradford reminisces Bradford's café culture and its urban historical context, taking cues from the character and materiality of the city. The design proposes accessibility of the building from both sides of the street, encouraging interaction with the city and utilizes the circulation core which connects the former commercial and warehousing properties internally as a comfortable and collaborative space for social interaction, exchange of ideas and encounters of artists, musicians, writers, visitors and so on. The building is appropriately ornamented externally and internally and features a roof extension, creating a vibrant, creative and collaborative space which allows views into the cityscape for visitors and residents alike.

CiA Year 6

Claire Ainsworth, Tahreem Amjad, Sonia Mancxia Balaguru, Natasha Blows, Celia Brearley, Jack Carter, Lok Yiu Ashley Cheung, Eva Cheung, Robert Joseph Cameron Clarke, Niall Coleman, Irena Renata Dewi, Alexander Hughes, Supriya Maruti Jagtap, Ifan Jones, Emma Lewis, Valentine Lezius De Seynes, Ajay Mahay, Areeje Sherlallah, Mona Tamaru, Jo Lynn Tan, Jumana Tarazi, Aysha Utsho, Daniel Warren, Hayden Webster, Alex Williams, Gei Ga Wong, Lucy Hannah Woodward and Bismah Zafar.



A sequence of overflowing treasures.

Claire Ainsworth

Art museums, far from being neutral vessels for the simple presentation of artworks, are complex institutions deeply rooted in a thicket of political, sociological, and ideological histories that impact how we encounter and come to understand the objects they contain.

This thesis project challenges the elitist heritage of Manchester Art gallery, by reconnecting it with the city and breaking down its threshold fear. By allowing the gallery treasures to overflow into the city, the streets become gallery walls, where admission is always free, hours are limitless and Manchester's hidden narratives are accessible to all.

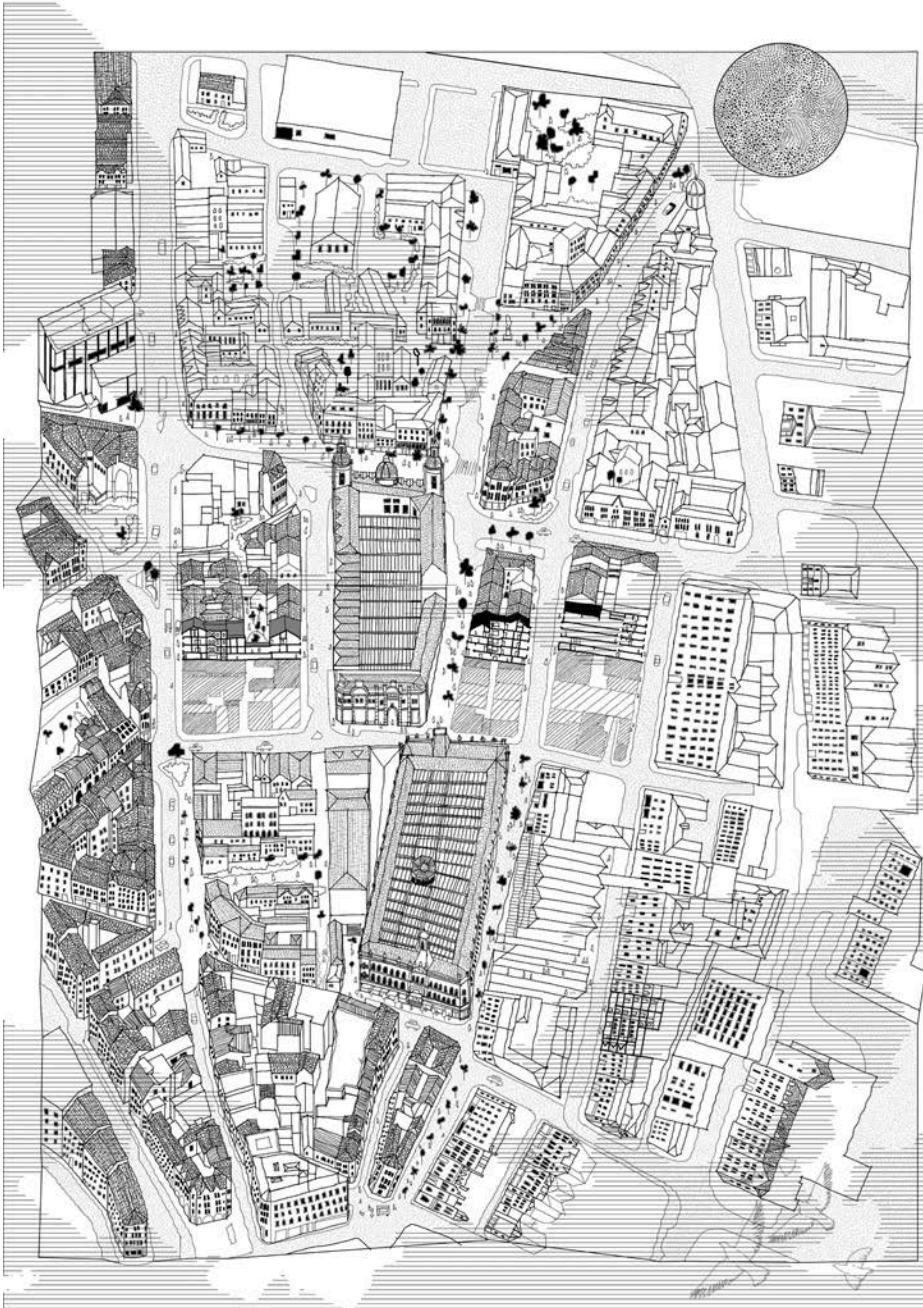


Design as a Process - New Compositions.

Tahreem Amjad

My Thesis project comments on the importance of memorialising tragedy, on the importance educating others about the negative aspects of British history and the importance of using that education to move forward.

The rich architectural composition of Manchester's Aytoun street was selected for experimentation. It was concluded that communication and education are necessary components in understanding heritage and history. This was translated into architectural spaces through drawing, painting, and stitching. The following drawings show a breakdown of exterior and interior spaces, movement of visitors and surrounding environment that reflect thesis findings.



The Imaginary Bradford [project in collaboration with Jo Lynn Tan].

Sonia Manexia Balaguru

Together with Jo Lynn, our thesis explored the Top of Town, Bradford as a collective environment by intertwining the public spaces and intimate private spaces within the context of the High Street. We were very much inspired by Italo Calvino's *Invisible Cities* and Leon Krier's principles on new traditional architecture and new urbanism, as it became the impetus for the project. By decoding the parallel layers, transect pockets and line of life in the Top of Town, our proposal is a network of Communal Villas, an experimentative and explorative research on how the future of High Streets could be through the introduction of a communal-led typology and its influence on the regeneration of the Top of Town, Bradford.

The journey in finding the beautiful chaos and the moments in the city has brought us all to appreciate the erased, concealed and unbuilt. Where deep falseness lies upon our imagination, we are able to construct an interface between the city and the room. It is in these mundane scenes, we see the perfect depiction of chaos; a wonderful presentation of drawings of people, space and time into their narrative structure.



Sunset over the Neues Haus Der Kunst.

Natasha Blows

Over the last 70 years, the Haus Der Kunst in Munich has become increasingly disconnected from society due to its contentious Nazi origins. Designed and built by the Third Reich in 1937, the building was used to highlight classical Great German Art whilst other movements such as Impressionism were labelled as Degenerate, excluded from the gallery, and ridiculed in a separate exhibition. In 2017 David Chipperfield Architects won a competition to redesign the museum, however the proposal – which included removing the trees currently concealing the front façade - was met with hostility by the public. Whilst the memory of the building needed to be preserved so that visitors can remember and learn from the past, maintaining the building as a whole would ensure that it still remained a void within the city – unapproachable and unable to move into the future. This project explores an alternative path the Haus Der Kunst could take in order to overcome its past by using the art it had once excluded to subvert its narrative and dismantle its monumentality, in the process finding a balance between memory and void.



The Basement Debating Chamber [project in collaboration with Alex Williams].

Celia Brearley

This thesis project, designed with Alex Williams, presents a vision for a devolved northern parliament within a derelict mill building in Manchester city centre. The work aimed to determine a future use for the Medlock Mill by understanding the building's history. The project began by researching the building through the narratives of four different characters who each engaged with the building at a different period of its history. Through this study we were able to observe trends, such as the gradual transition of power from the building to the people, which suggested the future use. Manchester People's Parliament continues the power transition that was observed throughout its history; the building that once dominated the people now serves the people.

Our research highlighted the importance the building's layers of history and we therefore adopted a 'light touch' retrofit strategy. The final project involved repairing and retaining much of the existing fabric of the mill, to maintain the character and history of the building, whilst inserting key interventions – such as the rooftop bar and basement-level debating chamber – to accommodate the change of use. These interventions have a simple and harmonious design language to compliment, yet appear distinct from, the existing mill building. The design of Manchester People's Parliament aspires to redefine the political dynamic in the UK, and explores themes of transparency, representation and interaction, with the aim of making politics more publicly accessible.



View West, The Raised Piazza [project in collaboration with Alex Hughes].

Jack Carter

For our thesis project, we intended to create a scheme that established a new intervention, opening up previously inaccessible routes and vistas to and from the listed buildings within the immediate conservation area, allowing access into areas which are hidden and often for private use.

It was our aim to create an inviting and well-connected scheme, unifying the wider network of streets and spaces, bringing a much-needed coherence to Bradford's uniquely historic areas. This led to our proposal of The Kirkgate Masterplan, which foremost addressed our underlying conceptual narrative, to establish a new destination and termination point to a proposed our East-West axis through a portion of Bradford top of town area.



The Urban Room - Collective Escapism.

Lok Yiu Ashley Cheung

Architecture is the interface in between the city and the view. The journey through the interfaces is an experience of memory and discovery. It is created by different compositions, enclosure and exposure of space. This journey through the densified streetscape has filled in the voids by connecting the public spaces, site surroundings and the dialogue between the interfaces.



"Same but Different", Hayfield Village Hall [project in collaboration with Supriya Jagtap].

Eva Cheung

"Cities must urge urban planners and architects to reinforce pedestrianism as an integrated city policy to develop lively, safe, sustainable and healthy cities. It is equally urgent to strengthen the social function of city space as a meeting place that contributes toward the aims of social sustainability and an open and democratic society."
(Gehl, 2013)

We believe there is a relation between this and how architects and planners have designed the spaces in urban areas. We attempt to identify the design decisions that have led to such a development and compare it to the planning & design of small settlements. Proposing new development and expansion for Hayfield we will try to avoid making decisions that lead to the problems faced by urban areas today. We believe we can learn from analysing the oldest parts of a settlement and then attempt to recreate spaces with the 'English village charm' by decoding the intangible into tangible whilst retaining what is valued from our collective pasts.



The Corridor of Lost Artefacts [project in collaboration with Ajay Mahay].

Robert Clarke

Having studied listed buildings within Bradford and their lost counterparts, an urban spine of historic importance was uncovered within the city. Large, modern developments have replaced a series of historic buildings situated upon geographically important locations along this “corridor”. The result is a contemporary disconnect between the top of town area of Bradford, in particular Rawson Square and the bottom “bowl” area of the city which is densely populated by listed buildings of high civic importance such as the wool exchange. By means of a programme orientated around a procession for St Blaise Festival, a series of temporary and permanent interventions seek to activate the previous sites of Christ Church, Kirkgate Market, and the Swan Arcade.



Rawson Market Block [project in collaboration with Ifan Jones].

Niall Coleman

"Public squares, or plazas, were then of prime necessity, for they were theatres for the principal scenes of public life, which today take place in closed halls."

(Sitte, 1889)

Our thesis focused on the notion of tightening and intensifying the formal properties of squares through altering the boundary of spaces, placement of objects and connections of routes. Comparing and sketching our own historical drawings helped establish what versions of Rawson Square were successful. Improving its elements would provide more enclosure and interaction.



A glimpse behind the curtain [project in collaboration with Areeje Sherllalah].

Irena Renata Dewi

This thesis project aims to reintegrate the derelict and neglected textile mills from the Industrial Revolution.

Since the horrors of the industrial revolution began to set in, Bradford has taken a path of redemption, actively fighting for the abolishment of child labor. The viewpoint of the child is important in this project, as considering the child changes the way the site is perceived within the city. The combinations of designated and undesignated play spaces allow the whole site to be dedicated to the child. Moreover, the interior and exterior spaces show a fluidity in user activity, as the water feature forms a connection, it provides the opportunity for play to extend from within the building to outside through the masterplan and vice versa.



Kirkgate Forum – Nightlife [project in collaboration with Jack Carter].

Alex Hughes

For our thesis project, we intended to create a scheme that established a new intervention, opening up previously inaccessible routes and vistas to and from the listed buildings within the immediate conservation area, allowing access into areas which are hidden and often for private use.

It was our aim to create an inviting and well-connected scheme, unifying the wider network of streets and spaces, bringing a much-needed coherence to Bradford's uniquely historic areas. This led to our proposal of The Kirkgate Masterplan, which foremost addressed our underlying conceptual narrative, to establish a new destination and termination point to a proposed our East-West axis through a portion of Bradford top of town area.



'Where the New meets the Old' [project in collaboration with Eva Cheung].

Supriya Jagtap

Our thesis investigates how small settlements can be modified to make them viable for future generations whilst encouraging self-sufficiency and intergenerational interaction. Data gathered from the analysis of a number of small settlements in NW England was utilized to generate statements of their consistencies. These statements were then applied to the design proposal for Hayfield.

The proposal harmonizes the new development with the existing and details the junction where 'the new meets the old'. It attempts to recreate how the buildings conform to the topography as reflected in the non-linear skyline. Building to the human scale is achieved by building up to the edge of the plot and the street, prioritizing pedestrian movement whilst allowing for the most use of locally sourced materials and traditional craftsmanship.

To accommodate the needs of the future generations the design focused on modifying the existing buildings to be self-sustaining units and designing lasting structures that could be easily repurposed. An extension to an existing restaurant is designed to accommodate an organic vertical garden as intrinsic to its experience, the produce of which will be used to prepare the dishes on the menu.

The new infill/expansion to the settlement of Hayfield incorporates new uses that are lacking in the existing, thus avoiding creation of redundant spaces/ structures. This meant proposing a Village hall, a square for weekly markets, co-working and co-living spaces with workshops, restaurants and maker spaces to create more jobs in the new quarters.

The theories of the Continuity in Architecture Atelier allowed us to develop a mature response to our research question. It also helped me explore ideas that closely align with the kind of practice I aspire to engage in.

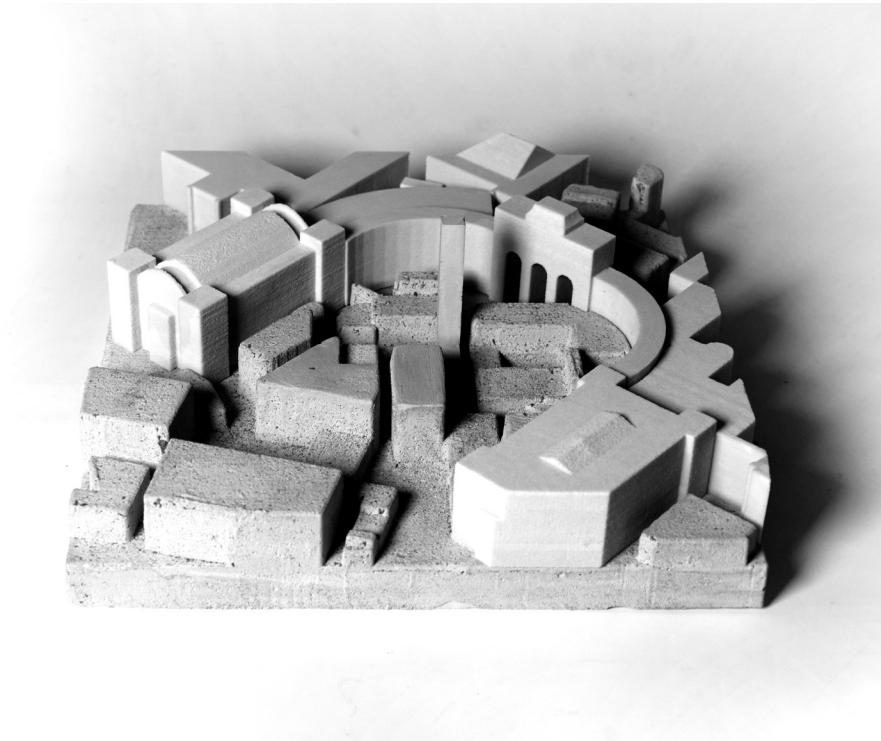


Rawson Market [project in collaboration with Niall Coleman].

Ifan Jones

This thesis project analyses and proposes - the regeneration of an existing square, the demolition and redesign of existing buildings with no architectural heritage, and the re-introduction of a lost market space. The thesis work researches into how we could sensitively, and playfully bring back Bradford's rich history into the neglected 'Top of Town' area. By stripping back some of the modern interventions around the site, we could begin to uncover the rich layers of history imbedded in the urban grain of Bradford. Through uncovering these elements that had been undermined or demolished, we could begin to reimagine them by bringing their memory back to life within a contemporary context.

"Remodelling is a process of providing a balance between the past and the future. In the process of remodelling the past takes on a greater significance because it, itself, is the material to be altered and reshaped. The past provides the already written, the marked 'canvas' on which each successive remodelling will find its own place. Thus the past becomes a 'package of sense' of built up meaning to be accepted (maintained, transformed or suppressed (refused))."
(Machado, 1976)



The Bicentenaire Quarter [project in collaboration with Valentine Lezius De Seynes].

Emma Lewis

"The story ... of the savage crime ... of the long period of exploration and conquest that preceded it, and the way the world has forgotten one of the great mass killings of recent history."

(Hochschild, 2012)

The thesis researches the contentious heritage of King Leopold II of Belgium, the 'Builder King', with the aim of understanding the colonial heritage and retelling the narrative to demonumentalise the past. The maze is designed as the antithesis of 19th Century Brussels infiltrating the Parc du Cinquantenaire and obstructing monumental views of the Arcade du Cinquantenaire or Arches of the Severed Hands. Expanding the urban grain of the city works to blur the boundary of the site, creating organic growth and a convolution of routes that occupies the open space and disrupts the orthogonal geometry and classical language. This demonumentalises the site and creates a new district within the city of Brussels. The Bicentenaire Cultural Quarter at the centre introduces a programmatic function to the morphological maze, creating a brief that promotes inclusivity and self expression through art, culture and politics.

"To decolonise is to add context that has been deliberately ignored and stripped away over generations ... There are countless instances where interpretation still needs to be rectified and stories freshly told."

(Museums Association, 2020)



A New Narrative for the Arcade du Cinquantenaire [project in collaboration with Emma Lewis].

Valentine Lezius De Seynes

Patrice Lumumba, first Prime Minister of the independent Democratic Republic of the Congo states that *"History will one day have its say, but it will not be the history that Brussels, Paris, Washington, or the United Nations will teach, but that which they will teach in the countries emancipated from colonialism and its puppets... a history of glory and dignity."* (Lumumba, 1960)

Built from resources gained from the exploitation of the Congo Free State by King Leopold II, the Triumphal Arch – also known as the Arches of the Severed Hands – represents the colonial past of Belgium. The Bicentenaire Quarter envisions a new narrative for the contentious Arcade du Cinquantenaire. A maze-like masterplan was established, aiming to demonumentalise the Parc du Cinquantenaire - with the new quarter as its end goal. This central civic space subverts the colonial-era buildings by redirecting attention from them and offering a new, more inclusive and egalitarian narrative through Arts, Culture and Political programmes.



Saint Blaise [project in collaboration with Robert Clarke].

Ajay Mahay

Throughout our thesis we seek to continue utilising memory, to enhance and define urban space within the existing urban fabric as well as the theme of procession. We partnered up with the 'Bring Back Bishop Blaise Festival Team', made up a small group of dedicated enthusiasts committed to remembering an important day in Bradford's past. Saint Blaise was an Armenian Bishop who was ordered to be killed for refusing to renounce his faith. He became known as the Patron Saint of wool combing and his feast day was celebrated in Bradford until the Industrial Revolution. This programme orientated around procession for St. Blaise has naturally enabled us to propose permanent and temporary interventions along the corridor.



The Period of Redemption [project in collaboration with Irena Dewi].

Areeje Sherllalah

This thesis project focuses on reintegrating the derelict and neglected textile mills from the Industrial Revolution, through Bradford's journey of redemption and efforts to correct the contentious heritage of the Industrial Mills. The site becomes a platform for the child to rediscover the city, and for the city to rediscover the child. The architecture and urban space is tailored to the child. It becomes soft and caring, whilst nourishing the child's imagination and creativity, thus the Mills are re-introduced to the city in a different light.

To consider the city is to encounter ourselves.

To encounter the city is to rediscover the child.

*If the child rediscovers the city,
the city will rediscover the child – ourselves.*

LOOK SNOW!

A miraculous trick of the skies – a fleeting correction.

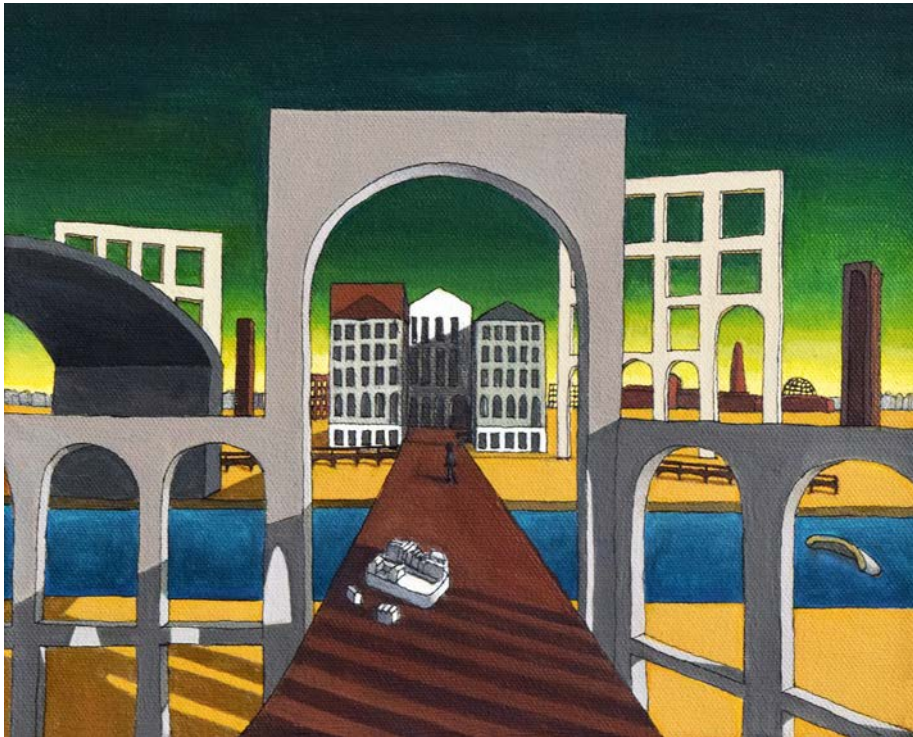
All at once the child is Lord of the City.

But the joy of gathering snow off paralyzed vehicles is short-lived.

*Provide something for the human child more permanent than snow – if
perhaps less abundant.*

Another miracle.

(van Eyck, 1962)



Conceptual Painting, homage to Giorgio de Chirico [project in collaboration with Daniel Warren].

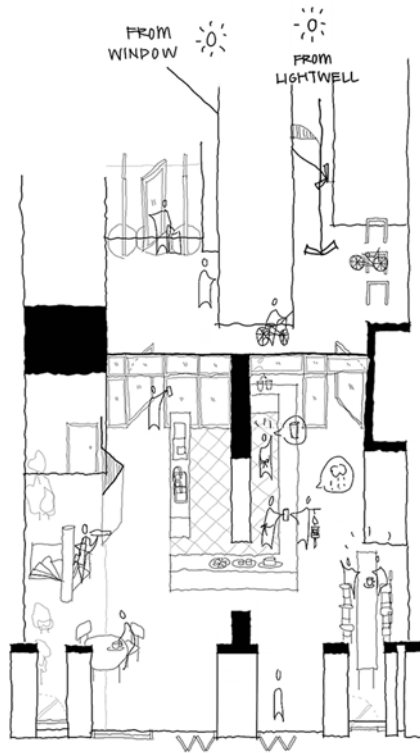
Mona Tamaru

"Why should we be obliged to prefer a nostalgia for the future to that for the past?... Could not this ideal city behave, quite explicitly, as both a theatre of prophecy and a theatre of memory?"
(Rowe + Koetter, 1978)

Together with Daniel Warren, our thesis project explores how the artefacts of Bradford can regenerate the collective and cultural identity for present and future.

Bradford is a city of invisible layers, where it consists of various tangible and intangible elements that were hidden, lost or forgotten through its history. By exploring the city's neglected characters, we set out to rediscover the identity the city used to have, and to create a vernacular development strategy for its future.

The project aims to bring together a collective of redundant and vacant buildings within the outskirts of Bradford's city centre. The enclave plots follow the proposed uncovered beck, a historic waterway of Bradford, bringing together lost artefacts and forgotten buildings along the route. The development becomes a catalyst for Bradford's individual characters to be recognised, as well as tackling social separation among various communities in the city today. The design utilises the existing and adds new interventions with a modern interpretation evoking a dialogue and tension between the old and the new, creating a city of prophecy and memory where its own characters are celebrated.



An Illustrated Visitor Map [project in collaboration with Sonia Balaguru].

Jo Lynn Tan

A narrative project.

Through urbanistic framework study of Bradford, and inspiration from Italo Calvino's *Invisible Cities*, along with Leon Krier's principles on new traditional architecture and new urbanism, this brief embarked on the intention of exploring the Top of Town area as a collective environment, by intertwining public realms and private spaces within the context of the High Street. Through decoding of the persistent elements and patterns among its urban fabric, the project commenced with the proposal of a network of Communal Villas. It formed an explorative research on how the future of High Streets could be through introduction of a communal-led typology and its influence on the regeneration of the Top of Town, Bradford. The series of typology then function as a collective strategy, constructing an identity for the neighbourhood in the projective future, as we reveal the invisible cities of Bradford; reconnecting its past, present, and future.

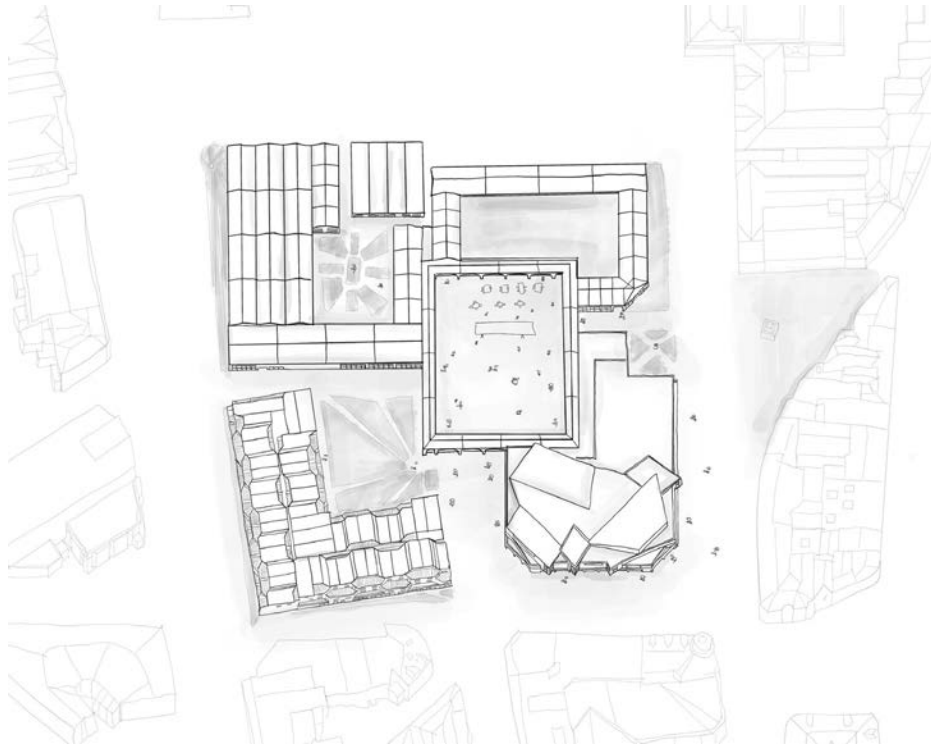
"While there is specific timeframe, there is no also no timeframe."
(Venezky, 2004)



A Peak into The Faculty of Ceramics.

Jumana Tarazi

My thesis project stemmed from the research around the contentious heritage of fortification walls and the architectural control it holds over a city. The project, based near Milan's Spanish Walls, takes influence from the wall's ruins around the city and adds a contemporary twist to John Ruskin's theory of Restoration. By taking the wall's brick back to its natural state of clay, The Faculty of Ceramics and its supporting street interventions along the street of Porta Ticinese gives a new purpose of craft to brick, directly from the students of the ceramic studio. This way, through the design of new brick elements, the architecture of control can be given to the people of the city today, redefining Milan's contentious background of its fortification walls.



Masterplan.

Aysha Utsho

This thesis explores the Oastler shopping centre and the interaction between the Top of Town area and the residents of the city. The aim is to create a strong sense of place and a city gateway that connect the high street, top of town and the residential neighbourhood, yet be only walking distance from the City Centre. This project aimed to celebrate the enrichment and diversity of cultures and the people of Bradford.



Daniel Warren

A place with a history always carries distinctive characters, whether tangible or intangible, and we believe, in this era of rapid homogenisation in urban cities, it is architects' duty to rediscover the characters of each place to recreate the 'identity' that would become the armature for the city's future developments.

Bradford is a city of invisible layers, like a palimpsest presented by Rumiko Handa (2015). The city consists of various tangible and intangible elements that were hidden, lost or forgotten through its history. Once prospered as the 'wool capital of the world' during the industrial revolution, the city experienced serious economic decline and neglect, which gradually turned its heritage into anonymous artefacts. By experimenting with the cities characters and theoretical context, we rediscover the identity the city used to have, and to create a solid vernacular vision for the future Bradford.

"Why should we be obliged to prefer a nostalgia for the future to that for the past?...Could not this ideal city behave, quite explicitly, as both a theatre of prophecy and a theatre of memory?"
(Rowe + Koetter, 1978)

Revealing the layers of detail [project in collaboration with Mona Tamaru].



'Across the Vista' [project in collaboration with Lucy Woodward].

Hayden Webster

This thesis project derived from the research carried out on Settlement Chronologies which investigates into the origins, evolution, development and imagined futures of small settlements.

It's clear that that the current trends within the planning process and theoretical models in which new settlement design is based upon have been designed as a whole, with every building being decided by the planning board. This thesis project focuses on the use of a framework on the establishment and morphology of small northern English settlements, to facilitate the design of a contemporary 21st century model.

The application of research involved the collation of a series of statements that highlights the reoccurring patterns found in the evolution of existing small northern settlements. This research was used to later inform the expression of a 21st century model - Novarode. Myself and Lucy Woodward did not design a small settlement, but instead portrayed a vision of its organic growth over the course of 50 years. The evolution of Novarode was portrayed by understanding its natural response to its surrounding context whilst considering the current and future architectural and social trends that would depict the language pattern and those who live within it.

"It is shown there, that towns and buildings will not be able to become alive, unless they are made by all the people in society, and unless these people share a common pattern language, within which to make these buildings, and unless this common pattern is alive itself."

(Alexander, 1977)



Manchester People's Parliament on Election Night [project in collaboration with Celia Brearley].

Alex Williams

This Thesis project situated in the Medlock Mill in Manchester transforms a derelict mill into the Peoples Parliament, an assembly building for the people of Manchester and the North of England. The aim was to understand the contentious past of mills across Manchester in order to find a new function that would serve the city. The approach focused on increasing connectivity between people and parliamentary procedure, locating the chamber in the basement creating views down into the space from the public realm. The proposal focuses around using the existing fabric of the mill with simple harmonious interventions in a single design language. The outcome is a parliament that feels more approachable and accessible than its formers, where the new and old architecture sits harmoniously together.



Events, Movements, Objects in the Kowloon Walled City.

Gei Ga Wong

The Kowloon Walled City often called 'The City of Darkness' was once a piece of land, a fort, and a slum. This piece of fabric has been completely wiped off and replaced with a park, taking the bad along with the good. The thesis project investigates on how a contemporary built intervention in the current park responds to the buried history of the park. The project aims to rebuild the community by reintroducing a new park with foundational, belonging and recognition elements giving ownership of the land back to the people. The eccentric charm of the slums have been studied to unpick the unique characteristics of the Walled City to bring back and harmonize with the existing fabric.

"One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory."
(Rossi, 1982)



'Coffee and Catchup' [project in collaboration with Hayden Webster].

Lucy Woodward

Our thesis project has used extensive research into the establishment and morphology of existing small settlements within the northern half of England to facilitate the design of new 21st century model. We have identified problems within the currently planning system and how new settlements in the past 150 years have been designed. 'Novaroad' challenges the process of design of these places by using the perspective of the viewer. Throughout the design process we told narratives of how the settlement grew and evolved over the years, creating structures and buildings as and when the population needed rather than imposing them into it. The images within our project is our vision of how the settlement would naturally form, a place where people want to live rather than being dropped into.

"These patterns can never be designed or built in one fell swoop - but patient piecemeal growth designed in such a way that every individual act is always helping to create or generate these larger patterns" (Alexander, 1977)



Life in the New Quarter.

Bismah Zafar

This thesis project is an urban exploration of how Monumental Forms within the city of Bradford can be used to knit the existing fragments of the 'Top of Town' area and residential neighbourhoods by removing the city's physical barrier, the ring road. Following this my project explores the positive impact of a key monumental form (Bradford Central Mosque) by developing a New Quarter as a result of removing the barrier that carefully considers the city's urban grain. The New Quarter creates a strong sense of place and a new city centre Gateway connecting the high street and the residential neighbourhood, while celebrating the enrichment and diversity of cultures and the people of Bradford.

"There is an art of relationship just as there is an art of architecture. Its purpose is to take all the elements that go to create the environment; and weave them together in such a way that drama is released."
(Cullen, 1961)

Visiting Tutors + Lecturers

Jordi Campo-Bria (Yeme Architects)
Sarah Casey (Lancaster University)
David Cox (David Cox Architects)
David Craig (David Craig Design Consultancy)
Kate Darby (Kate Darby Architects)
Erin Edmondson (Tim Groom Architects)
Rosie Freeman (The Brick Box)
Troy Hodgson (Darcstudio)
Lukas Hornby (FUSE Art Space)
Yousaf Hussain (Civic Engineers)
Martyn Johnston (The Bread and Roses)
Victoria Jolley (MSA)
Andrew Knight (Hargreaves Foundry)
Emily Knight (Architectural Heritage Fund)
Ray Lucas (MSA)
Lisa Mallaghan (Bradford Producing Hub)
Danielle McParland (Tim Groom Architects)
Richard Middleton (Bradford Townscape Heritage Scheme)
Gordon Murray (Gordon Murray Architects)
Frances Northrop (New Economics Foundation)
Bie Plevoets (U Hasselt)
Bernard Stricker (Watt Energy & Consulting Engineers)
Kieran Thompson (Bradford Civic Society)
Kathryn Valentine (OMI)
Koenraad Van Cleempoel (U Hasselt)
Nikolaas Vande Keere (U Hasselt)
Jon Wilson (Darwen Terracotta)



Courtney Ives + Yiting Zhou, 2019.

Continuity in Practice I + II

Umayr Azam (Northedge Architecture)
Tom Cookson (Hall McKnight)
Helen Cross (Allies and Morrison)
Simina Ionescu (Calder Peel)
Adam Jones (Squire and Partners)
Louise McKeown (Squires & Brown)
Al Ogle (Waugh Thistleton)
Isabel Pagel (MVRDV)
Will Saville (Stanton Williams)
Eleanor Swire (Stephenson Studio)
Karissa Tysklind (OMI)
Damian Wooliscroft (Purcell)
Yiting Zhou (David Chipperfield Architects).



Spork Palace, Adaptation by Stanislav Fiala, Photograph by Sally Stone.

Contentious Heritage Symposium

Friday 13 November 2020

Mnemographia - Representing Muted Memories

Koenraad Van Cleempoel

The Task of the Translator

Sally Stone

Conversation

Friday 27 November 2020

The Architectural Legacy of Leopold II

Nikolaas Vande Keere

Sinister Dialogues

Laura Sanderson and Bie Plevoets

Conversation



On Drawing, 2021.

On Drawing Symposim

Friday 5 March 2021

Alternative Futures

Sally Stone

Feeling through Drawing

Sarah Casey

Impressions of Architecture

Troy Hodgson

Modernology and Graphic Anthropology

Ray Lucas

Recording the City

Gary Colleran



Hargreaves Foundry.

Into the Factory

Darwen Terracotta

"Our casting is typically undertaken by producing liquid slip and pouring it into pre-conditioned moulds. The mould is filled to a tightly controlled thickness and when partially dry the piece is turned out of the mould prior to hand finishing. The slip casting method has been used for over a hundred years and offers improved performance specifications and good dimensional control and strength having a consistent wall thickness, allowing even drying alleviating the potential for failure sometimes found in other methods." (Wilson, 2020)

Hargreaves Foundry

"Converting ideas into solid metal requires a planned approach that takes into account the function of the object as well as its appearance. For machine tools the stresses and conditions a machine operates under need to be considered. For architectural purposes it may be structural ability, supportive strength or decorative embellishment." (Knight, 2020)



The Woolly Jumper; Laura Stephan and Anna Zobel.

The Naked Skyscraper

In November 2020, Continuity in Architecture set a brief for students from the other 'MSA' – Münster School of Architecture in Germany. This international institutional exchange is now in its second year and focussed on the Brutalist High Point in Bradford, in collaboration with Bradford Civic Society and following on from their 2018 Debate "Save High Point / Raze High Point".

"Brutalism has intensity and integrity. But was the building always missing something? In what way is it incomplete? Our thesis is that this is a building that as an expression of tectonic purity is 'all structure'. Picking up on the etymological connection between 'clothing' and 'cladding', we believe that this 'naked' structure should properly be clothed. How will you do this? How will a supplementary layer or addition to the structure enhance its performance? Performance? It can be interpreted in whatever sense interests you. It 'performs' on the skyline of the city, and it 'performs' in creating the environmental conditions for habitation."

Taken from 'The Naked Skyscraper' CiA Brief, John Lee, 2020.

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The work of students from the
Continuity in Architecture Atelier

2020 - 2021

Bradford
Brussels
Havana
Hayfield
Hong Kong
Manchester
Milan
Munich
Novaroade

"If in doubt, draw something."