

# Unfolding: New Dimensions in Architectural Pedagogy

output: Other  
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# Output Details

This multi-part programme of pedagogic research investigates methods of enhancing four themes within live projects:

1. Social value
2. Peer-to-peer mixed-year learning
3. Professional practice
4. Research-led teaching

The context for this research is an annual programme of live projects (MSA Events), co-ordinated by the author during the research period (September 2017-2020).

RESEARCHER:

Becky Sobell

TITLE:

Unfolding: New Dimensions in Architectural Pedagogy

TYPE OF OUTPUT:

Other

DATE OF OUTPUT:

2017-2020



## 300 Word Statement

By responding to multiple educational and societal aims, the author devised a series of innovative pedagogic developments for facilitating live student projects. Engaging and collaborating with a large and complex network of students, artists, academics, citizens, communities, architects, developers and academics in a simple and flexible framework, enabled this research to uncover novel methods to advance pedagogy.

The pedagogic innovations co-ordinated over the research period enhanced processes to bring together actors from within and outside academe in a total of 83 live projects, with 1431 students and over 200 external partners, enabling learning to pass to, from and between all parties to their mutual benefit.

These projects were situated in a School of Architecture which consistently features in the top 10 world rankings. As a result of the innovative pedagogic practice operating on a large-scale; social value was added to the projects, students enjoyed the benefits of peer-to-peer mixed-level learning, developed critical insights for future professional practice, and staff research projects were enriched through student and citizen engagement.

Building on a body of pedagogic research, combined with iterative critical reflection, and feedback from participants, the author instituted incremental changes to the Events programme framework.

Existing literature describes the fields of live projects/problem or project-based learning/ participatory action research (Anderson 2017, Harris 2014, Sara & Jones 2018), socially engaged practices (Boyte 2014), peer to peer learning (Crouch & Mazur 2001, Rodriguez et al 2018, Barrows 1986), the role of critical practice in education (Kattein 2015, Troiani 2017, Forester 1999) and research-led teaching (Roberts 2007, Walkington 2015) in higher education. The author developed best practice from these fields to facilitate new affordances at the intersections where they overlap and interact.

## Research Process

This multi-part programme of pedagogic research investigates methods of enhancing four themes within live projects:

1. Social value
2. Peer-to-peer mixed-year learning
3. Professional practice
4. Research-led teaching

The context for this research is an annual programme of live projects (MSA Events), co-ordinated by the author during the research period (September 2017-2020).

### Research Context:

(See Fig.1) The programme of live student-led projects sits within the curricula of the Master of Architecture (M.Arch) and Bachelors of Architecture (B.Arch) at MSA. It began in 2008, led by Helen Aston. Laura Sanderson

and Victoria Jolley then respectively held the post of Events co-ordinator until the author took up the remit in 2017-18. The entire cohort of years 1, 2 and 5 take part in Events. Teams of 5 (+/-1) M.Arch year 1 students collaborate with external partners

on a project brief, risk assessment and practical requirements, then approximately 10 B.Arch year 1 and 2 students join each team in the summer term for two weeks of intensive work.

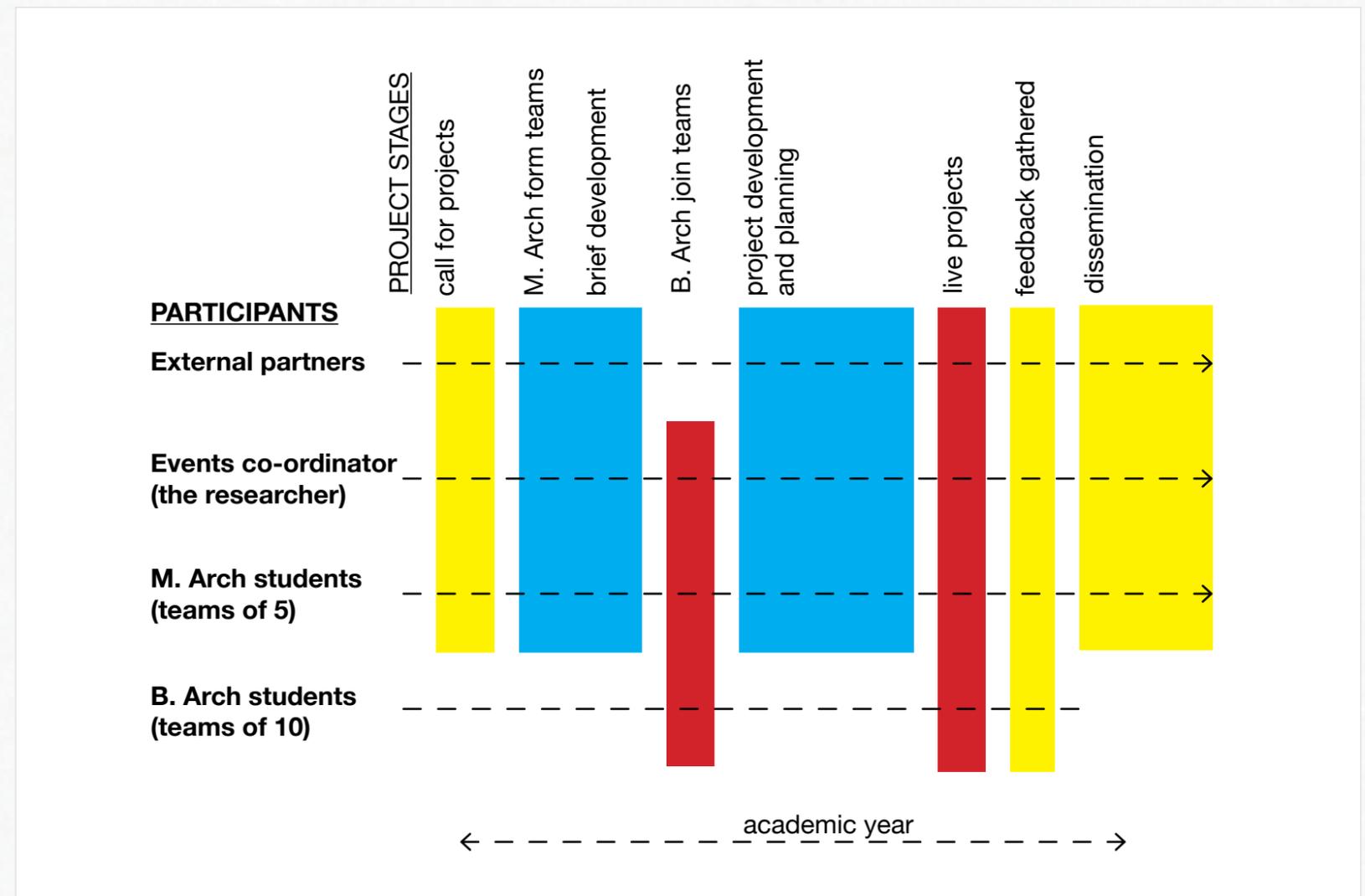


Fig 1. Participants and Stages Mapped to Academic Year.

## Research Methods

This research project comprises a pedagogical framework into which an increasingly large number of live projects sit. The scale and format resulted in a focus on several specific strands of pedagogic research:

THEME 1: Social value

THEME 2: Peer-to-peer mixed-year learning

THEME 3: Professional practice

THEME 4: Research-led teaching

Each theme was attended to with incremental and iterative pedagogic moves designed to build on experience and feedback from previous years (fig.1). The process of gathering feedback and incremental changes was addressed in a rigorous manner to continuously question and address specific pedagogic intentions and concerns underpinned by theoretical research. Parallel comparative and contextual analysis of the feedback from participants (undergraduates, postgraduates and external partners) was analysed by the author to test results from both social and educational perspectives.

Research questions were tested throughout the research period, and the insights will be illustrated by case studies of Events projects and by feedback from participants. All feedback was collected online. Undergraduate responses were optional and anonymous; with a response rate of 62%. Postgraduates submitted compulsory feedback in identifiable groups with a response rate of 100%. External partners had the choice to feedback and whether to be anonymous; their response rate was 33%.

## Pedagogic Research Moves By Time And Type

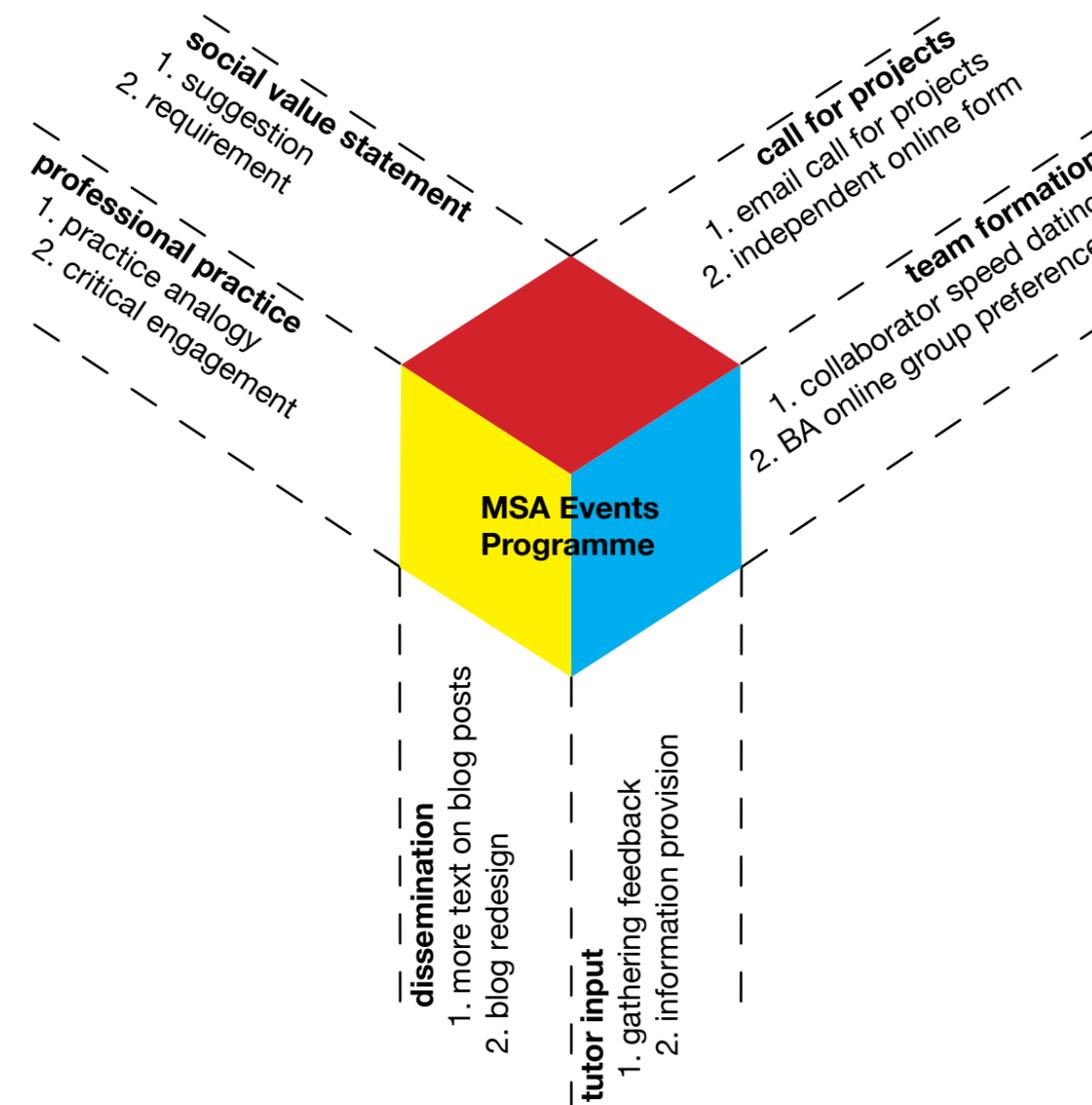




Fig 2. EMP:ART - A member of the With One Voice team presenting at the Manchester Museum consultation.

### What pedagogic developments lead to greater focus on socially engaged practice in architectural live projects?

EMP:ART was chosen as a social value case study because it produced the world's first design guide to homeless inclusion in cultural institutions. Students led a series of participatory co-design workshops with people who have experienced homelessness, and collaborated with multiple built environment professionals. The design guide has since been disseminated by the external partner With One Voice who aim to influence policy working with international homelessness communities through the arts.

#### Social Value Case Study EMP:ART

"Empowered Through Art is a collaboration between MSA, With One Voice and Laing O'Rourke. Our agenda was to ensure cultural spaces are inviting to people who are or have been homeless. To achieve this, we produced a downloadable document outlining key design principles that make cultural spaces more accessible to everyone in the community. We had regular consultations throughout, with charity Manchester Street Poem, members of which have previously been homeless, as well as engineers, landscape architects and directors of cultural spaces. We hope that this publication will encourage multidisciplinary design consultations at every stage of a design process."

*M.Arch student project description*

Process of discovery

THEME 1: Social value



Fig 3. Detail from riso printed map of central Manchester identifying locations of homeless facilities. Distributed to homeless shelters, businesses and the general public.



### How can the structure of Events benefit students' mixed-level peer-to-peer learning?

The Are You Aware case study was initiated by WOA (WithOut A Home); a sub-group of the Manchester Student Society of Architects who focus on homelessness, and who also participated in this Event. They identified a need for and organised specialist training in riso printing especially for this task.

#### Peer-To-Peer Mixed-Year Case Study Are You Aware?

"We produced a high-quality graphic leaflet, to be handed out as a resource to the public to encourage engagement with local initiatives supporting homelessness. The aim was to raise awareness of the existing work being undertaken throughout the city, through the mapping of key locations across Manchester using various creative skills, including riso printing and Adobe suite. We worked with Without A Home (WOAH), a homeless charity, to raise awareness of the growing concern about homelessness in Manchester. WOA will be using the publication as a point of discussion during a Tedx talk in May."

*M.Arch student project description*

Process of discovery

THEME 2: Peer-to-peer  
mixed-year learning



Fig 4. Northlight - 'Talkaoke', welcoming the public to share thoughts on the Gas Tower.

### How does Events encourage critical engagement with architectural practice norms?

The Northlight case study employed inventive forms of participative practice. This team collaborated with a socially-engaged arts organisation and engaged with citizens living in an area of economic deprivation.

#### Professional Practice Case Study Northlight

"Northlight explored how a disused gas tower could be used as a temporary space to engage the local community. Through collaboration with art organisation In-Situ the team engaged in discussions and design workshops with local college students and residents to discover their needs. The team split into three groups responding to the proposal scales; Micro, Meso and Macro, each producing a model and presentation board. These all responded well to the points raised by the community and have been exhibited at The Garage, In-Situ's creative studio in Brierfield."  
*M.Arch student project description*

Process of discovery

THEME 3: Professional  
practice



Fig 5. Albert's Connection - The five groups presented their proposals to the jury.

### How can Events engage academic research for mutual benefit?

Albert's Connection was chosen as a case study as it built upon Karsten Huneck's practice-based-research at the intersection of art and architecture. Students travelled to Coburg in Germany twice to work with their German counterparts and Karsten's co-investigators on the design and build of architectural interventions for a festival.

#### Research-led live project Case Study Albert's Connection

The aim of our Event was to design a spatial intervention that would be submitted as an entry proposal for the 'Campus.Design Open' festival, hosted in Coburg, Germany. Our collaborators, Karsten Huneck, Anja Ohliger and Mario Tvrkovic assisted with our programme which created an exciting opportunity for ourselves, as coordinators, the MSA and German undergraduate students to work together at an international level. This project led to some impressive conceptual design and articulate presentations which exceeded our expectations and aims. The winning proposals, announced at the end of the two-week events period, will be developed and constructed in the return journey to Coburg in May 2019.

*M.Arch student project description*

Process of discovery

THEME 4: Research-led  
teaching

## Research Insights

### THEME 1: SOCIAL VALUE

What pedagogic developments lead to greater focus on socially engaged practice in architectural live projects?

Live projects are commonly thought to be 'effective pedagogical strategies to connect the world of academia with the world outside' (Rodriguez et al. 2018: 342), and there may be a tendency to typecast 'clients as 'community' organisations' (Davis et al 2017:167). The author noted that some projects were undertaken with commercial organisations who appeared to benefit directly from the students' efforts.

After critically reflecting on the nature and civic contribution of live projects, in 2019 the author made an explicit requirement for specified social value in all projects. Boyte (2014: 4) writes that 'public work connects interests to citizenship and the public good by inviting people to make work more public'.

The author's pedagogic development of formalising a statement of social value in the call for projects creates a forum for students 'to interact and collaborate with people whose perspectives and experiences are radically different from their own' (Sara & Jones 2018: 6).

In a recent call for papers the Journal of Architectural Education asks, 'in what ways do the sociological structures of architectural education produce others, that is, subjects and subject matters beyond the pale of campus walls?' (JAE 2020: 3). The author asserts that the act of consciously learning about 'becoming an architect by working with the people the architecture seeks to serve' (Harriss 2017: 239) performs the function of explicitly countering 'othering' as a barrier between students, academics and citizens.

Introducing a requirement for social value empowerer all participants to continuously re-evaluate their activities and opened up processes of architecture to groups who 'would otherwise not have access to architectural guidance due to a lack of funding' (Sara & Jones 2018: 6).

Rodriguez et al (2018: 343) assert that 'higher levels of motivation are strongly linked to the involvement of real clients and users and the perception that the clients have truly valued their work'. This theory is evidenced on the following page by feedback collected from students and collaborators.

**Relevant feedback from across Events projects**

**B.ARCH FEEDBACK**

The event this year put a lot of input in social understanding generally the current issue, which I really lacked. It really helps me in terms of being more open towards discussion and sharing idea. Surprisingly, the event is actually more interesting than I thought it would be.

Very good to engage with the homeless community, needs to be done more

**EXTERNAL PARTNER FEEDBACK**

Really positive - the students were brilliant and very hard working and the results exceeded expectations. The project produced a design guide for homeless awareness in creative institutions which is the first of its kind in the sector - it will have a huge positive impact.

Being able to involve local arts students adds another layer of aspiration for students thinking of going to university, where they are getting to work with uni students, a glimpse into further academic opportunities. The college tutor finds this an invaluable experience for her students

Gives us some real time ideas and exposure to new people, which is vital as a Charity

Really enjoyable project which got a lot of positive work for our local community.

The ideas were well thought through and have the potential to make significant impact on the usage and accessibility of Albert Square and making the Town Hall much more inviting to the public.

Fig 6. Project feedback.

## Research Insights

### THEME 2: PEER-TO-PEER MIXED-YEAR LEARNING

How can the structure of Events benefit students' mixed-level peer-to-peer learning?

In contrast to stereotypical forms of higher education with 'students acting as passive agents' (Requies et al 2018: 45), the level of responsibility in Events provides an 'opportunity to create meaningful knowledge, encouraging independence, efficient time management, spatial flexibility and other types of social interactions that are not feasible in traditional classroom settings' (Rodriguez et al 2018: 341). Morrow (2014: 3) contrasts most constructed learning which starts with the question, 'what do we want (students) to learn? [with] Live projects expand that to ask, what more do we want architecture students to learn?' [author's emphasis].

Live projects are a type of problem-based learning (Barrows 1986, Boud & Feletti 1997) where an 'active methodology seeks to make students the main architects of their own learning processes...[and]...identify their learning needs, which is a highly motivating approach' (Requies et al 2018: 46).

M.Arch students take the lead in devising activities for their peers in mixed-year groups. Initially a session plan was requested for all projects, then a literature review (Moore-Cox 2017, Courey, S. J. et al. 2013, John, P.D. 2006) and best student practice were used to generate a session plan template.

The session plan template facilitated discussions around what competencies would be needed within each group. Morrow (2014: 3) notes, 'as the range of live projects has increased so too does the list of skills that emerge from them'. Students have expanded the range of skills they acquire both to specialist and non-core (extra-architectural) proficiencies.

Jan Kattein (2015: 305) asserts that the 'main shortcoming of architectural education is not its failure to align with practice, it is its failure to facilitate and reward teamwork, dialogue, and engagement'. The author's moves to assess a session plan critically and consciously tackled these issues.

Morrow (2014: 4) states, when 'students select or bring projects themselves' it increases 'their understanding, ownership and commitment from the beginning'; the author has ensured that all postgraduate students have free choice in Events project selection and team formation. To encourage student ownership, the author promoted a system within the call for projects that encouraged students to bring external partners into the programme.

A 'Meet the Collaborators' session enabled students to meet external partners and form teams. Crouch & Marura (2001: 970) suggest that students 'develop complex reasoning skills most effectively when actively engaged with the material they are studying' so the timing and process of team and project assembly were critical. These changes let 'students take more responsibility for creating direct contacts and projects' (Kunnari & Ilomäki 2016: 179) in a profound way. As a result, not only do participants co-operate, but they engage in full collaboration which 'implies direct interaction among individuals and involves negotiations, discussions and accommodating others' perspectives' (Rodriguez et al 2018: 339).

In 2018, B.Arch students expressed frustration at the lack of agency in choosing a project. Prior to 2017, they submitted an image hinting at their preferences. This process was ambiguous, leading to a high proportion of semi-arbitrary team allocations. In response, the author designed a bespoke online form allowing B.Arch students to clearly order their preferences; 'empowering students to be agents in their own learning and collaborative work' (Kunnari & Ilomäki 2016:174).

In the literature it is acknowledged that 'live projects are enabling students to work together in mixed-level groups' (Anderson 2017:7) affording benefits for peer-to-peer-learning. Involving 'students as much as possible in critically assessing ... research outputs ... provides an additional learning opportunity' (Walkington 2015: 22). Postgraduate students act as mentors to undergraduates, reviewing material before disseminating it via an annual blog, yearbook and exhibition.

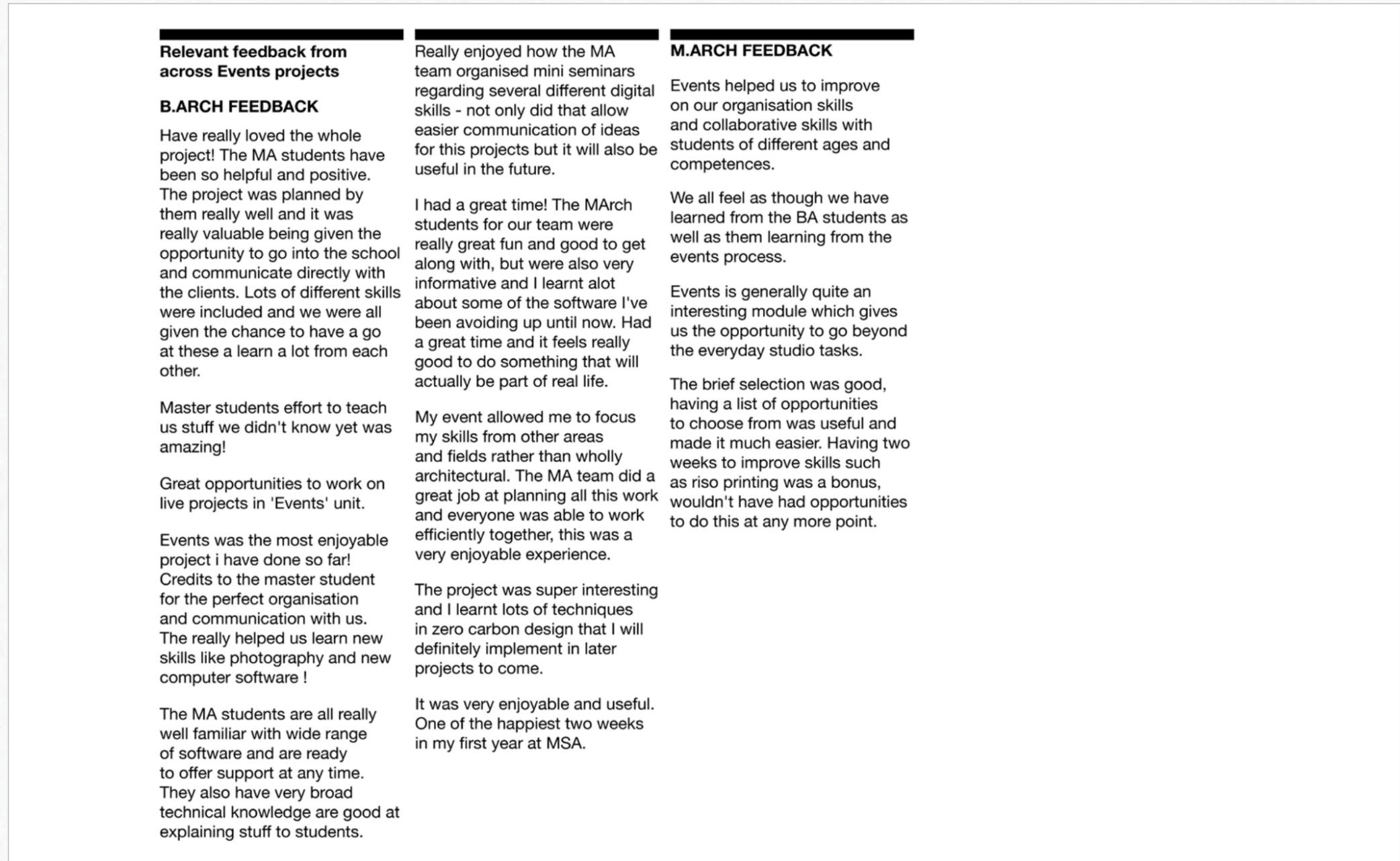


Fig 7. Project feedback.

## Research Insights

### THEME 3: PROFESSIONAL PRACTICE

How does Events encourage critical engagement with architectural practice norms?

The critical consideration of modes of practice in architecture has emerged as a focus during the research period.

The Events brief sets out the timescale and framework of actions across the programme. In 2019 the author reformatted the brief to reflect the RIBA plan of work stages (RIBA 2020). The intention of this was to draw students' attention to the broad nature of architecture practice and explore 'new ways of practicing architecture and... rethink the traditional role of the architect as a service provider' (Denicke-Pilcher and Khonsari 2012 cited in Morrow 2104: 3).

Since all projects fit within the work stages, Events can subvert them to 'endorse the significance of the architect-activist and the architect-arbitrator' (Kattein 2015: 305) alongside stereotypical modes of designing...

The live project, by its nature, incorporates unpredictability and encourages the development of 'fledgling forms of tested-in-practice pedagogy' (Harriss, 2014: 44).

The position of Events within the curriculum means that 'higher education is as much the context for live projects as the world beyond' (Morrow, 2014, foreword). It provides a safe student-led space to explore atypical modes of practice and 'opportunities to participate in stages around and beyond the design phase' (Morrow 2014: 3).

Delivered via lectures and in tutorials, the author initiated conversations with all students around an analogy of Events participants and practice roles: teams (undergraduate and postgraduate) represent architecture practice staff, co-ordinating staff are regulatory bodies, external partners act as clients, and other contributors mirror consultants. This analogy was not aimed at employability (though live projects can support it), nor was it aimed at 'reproducing the power structures of owner and worker' (Jacobs & Utting 2019: 262).

Rather, the aim was to question 'the primary focus of education as provider of practice-ready graduates and makes a place for the University as civic agent of change in the city' (Sara & Jones 2018: 3).

Neoliberal pressures within the university system focus on 'making students instantly employable' (Troiani 2017:191). Events is developing as a space where all participants are encouraged to 're-value citizenship over economic growth' (ibid 192).

### Relevant feedback from across Events projects

#### B.ARCH FEEDBACK

It was a great project, meeting BA2s and MAs and having to work with them for 2 weeks meant we could ask them questions, get help and advice. It was a collaborative environment and I really had a fun time doing it.

The master students were really helpful and friendly to us. They were running the project in a very organised way and we, the undergraduates, managed to acquire useful architectural skills during these two weeks.

I have learnt so much, and my all around skills, especially in photoshop and model making, have really improved.

I worked well within our events group and felt the masters students were open and welcoming to our ideas as BA students which I didn't expect as we are less experienced.

#### M.ARCH FEEDBACK

Events has been a great opportunity to engage in a field that is not just strictly architectural, and with the help of our collaborators, understand the basic principles of design in that field.

We successfully followed the session plan which enabled us to finish on time and deliver the final product in high quality which is essential for our profession

The feedback forms from the house residents, which were handed out prior to events week, allowed us to not form preconceptions prior to the site visit, and reinstated the importance of this project.

#### EXTERNAL PARTNER FEEDBACK

It has stimulated discussion about eco aspects of our work. We hope to use the final products further to stimulate debate within our group and in the wider community.

It was an absolute pleasure to be involved in the process and seeing your students take on the brief we had discussed with such enthusiasm, drive and imagination was a delight.

The process was useful as it made us consider our own design decisions within the project and the engagement with the school and students was a positive experience across our studio team. The resulting model was a very useful tool for the design process in engaging with the client as well as other stakeholders in the future.

Fig 8. Project feedback.

## Research Insights

### THEME 4: RESEARCH-LED TEACHING

How can Events engage academic research for mutual benefit?

The author began to investigate this theme by eliciting possible projects from colleagues in 2017. The Call for Projects outlined possibilities for linking staff research with a live project, making 'use of student and academic time to engage in an ongoing process of community participation and co-creation' (Sara and Jones 2018: 43). As a result research projects now regularly intersect with Events. Some collaborate with overseas academic institutions; according to Rodriguez et al (2018: 349) 'working with students from another institution appears to be the factor that inspired more situational interest and cognitive engagement'.

The clear, minimal, and flexible pedagogic structure allows live projects to act as 'a bridge to research-based education that can make a more mutually beneficial relationship possible between researcher, students and external collaborators' (Anderson 2017:2). Projects are 'negotiated between researcher, students and partners' (Walkington 2015:18) within the live projects structure, where 'staff frame the enquiry' (idem), but students have a large role to play in the decision-making.

Since 2015 all Events projects have contributed to a blog. These blogs were initially developed to record student processes. The author extended the blog to address further pedagogic aims. More space for text in each post affords dissemination of complex research processes, findings and products. Walkington (2015:18) suggests that embracing 'a broad definition of research' and 'embedding research dissemination processes and products within the curriculum' (idem) serves to amplify benefits of the combination of academic research with a 'students-as-researchers active pedagogy' (idem).

Greater accessibility of information in the blog for external partners and the public was facilitated by a redesign for 2020, making the blog more useful to our external partners as publicity or evidence of their collaboration with MSA. Visual alignment with the main MSA website communicates greater cohesion with existing staff research information...

Relocation of all project summaries, in the form of project posters, to the front of the blog presents a visual record of the breadth of research and knowledge exchange therein. The improved visual impact of the blog also serves to increase student enthusiasm with the Events programme as a whole. Kunnari and Ilomäki (2016: 22) note that 'enthusiasm is an affective construct and can best be assigned to research, development and innovation practices into learning'.

With the developed framework formulated to contain, but not limit, possibilities for students as researchers 'there can be benefits for student, teacher and researcher' (Roberts 2007:3) as well as for external partners.

**Relevant feedback from across Events projects**

**EXTERNAL PARTNER FEEDBACK**

It got me thinking about ways I can engage people in my own research.

The research that the team produced for the 'present' and 'future' areas worked particularly well. They really worked to the brief and focussed on strong science and technology stories that were really engaging. Furthermore, the look and feel of their output; the design style and particularly the diagrammatic representations of various technologies were very high quality.

The blog that was actively updated was followed not only by the students involved but it had broader influence on the other students and collaborators of Coburg School of Architecture as well.

The collaboration has meant opening up a challenge to a fresh set of eyes and minds

Running the creative outreach programme of the 'Our Town Hall' project means that we have to engage the entire Mancunian community in many different ways. The project engaged with the audience in a way that was completely accessible and although the ideas were complex, the delivery of these ideas was open and engaging to all of the audience.

The students were communicative and responsive to ideas. The blog was good.

The creativity and quality of research demonstrated by the team has been really inspiring, and provided some strong leads for future research at the museum.

Fig 9. Project feedback.

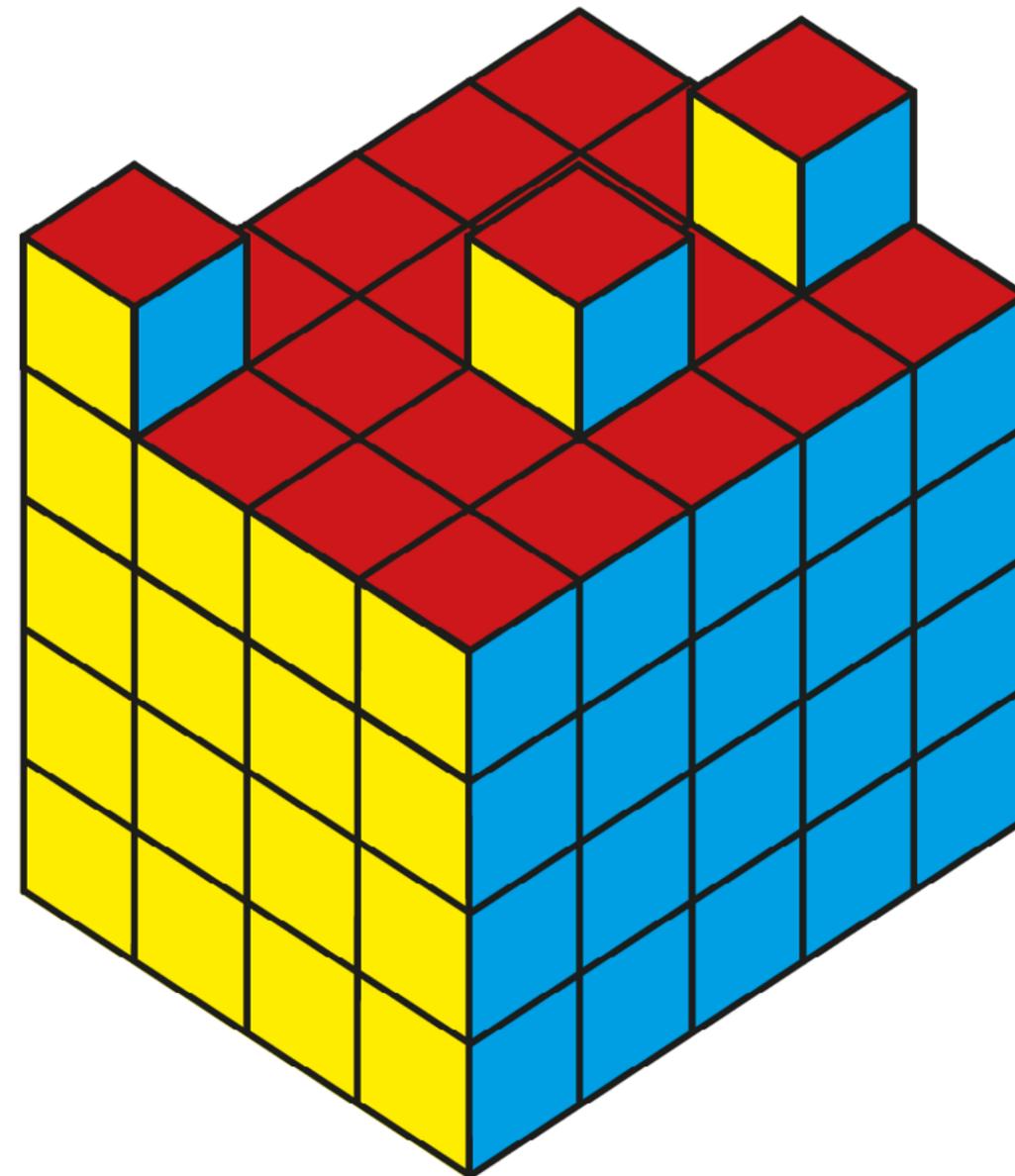
## 1. Live Projects

Manchester School of  
Architecture.

2017 - 2020

Selected outputs from projects  
during the research period:

Apps, Blogs, Built Structures (Permanent),  
Built Structures (Temporary), Charettes,  
Conference Presentations, Design Guides,  
Design Proposals, Exhibition Designs,  
Exhibitions (Digital), Exhibitions (International),  
Exhibitions (National), Feasibility Studies,  
Funding Bids, Funding Reports, Gardens,  
Lectures, Masterplans, Models, National TV  
Broadcast, Online Architecture Courses,  
Printed Leaflets, Prototypes, Publications,  
Summer Schools, Tedx Talks, Ticket Booths,  
Toposcopes, Training Programmes, Videos,  
Virtual Reality, Websites, Workshops, Zines.



**Fig 10.** This diagram shows a representation of the 83 live projects during the period of research in Events 2017-2020. There were also 1431 student participants and over 200 external partners over this time.



# Dissemination

## 3. Publications

Sobell, B. (2018) Events.  
In Jefferies, T., Mitchell, G. & Sagar, D. (eds).

Manchester School of Architecture:  
Yearbook 2018 (130-141). MSA Press:  
Manchester.

[Link to Yearbook 2018](#)

Sobell, B. (2019) Events.  
In Jefferies, T., Booth, G. & Sagar,  
D. (eds).

Manchester School of Architecture:  
Yearbook 2019 (302-317). MSA Press:  
Manchester.

[Link to Yearbook 2019](#)

Sobell, B. (2020) Events.

In Manchester School of Architecture:  
Yearbook 2020. [forthcoming]

[Link to Yearbook 2020](#)



Fig 13. Front cover, Yearbook 2019.

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	166 Infrastructure Space Research Group
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Fig 14. Contents page, Yearbook 2019.

# Dissemination

## 4. Blogs

Events Blog (2018 - 2020).  
Manchester School of  
Architecture.

Documenting MSA's annual programme of  
student-led live projects.

- Link to [Events Blog \(2018\)](#)
- Link to [Events Blog \(2019\)](#)
- Link to [Events Blog \(2020\)](#)

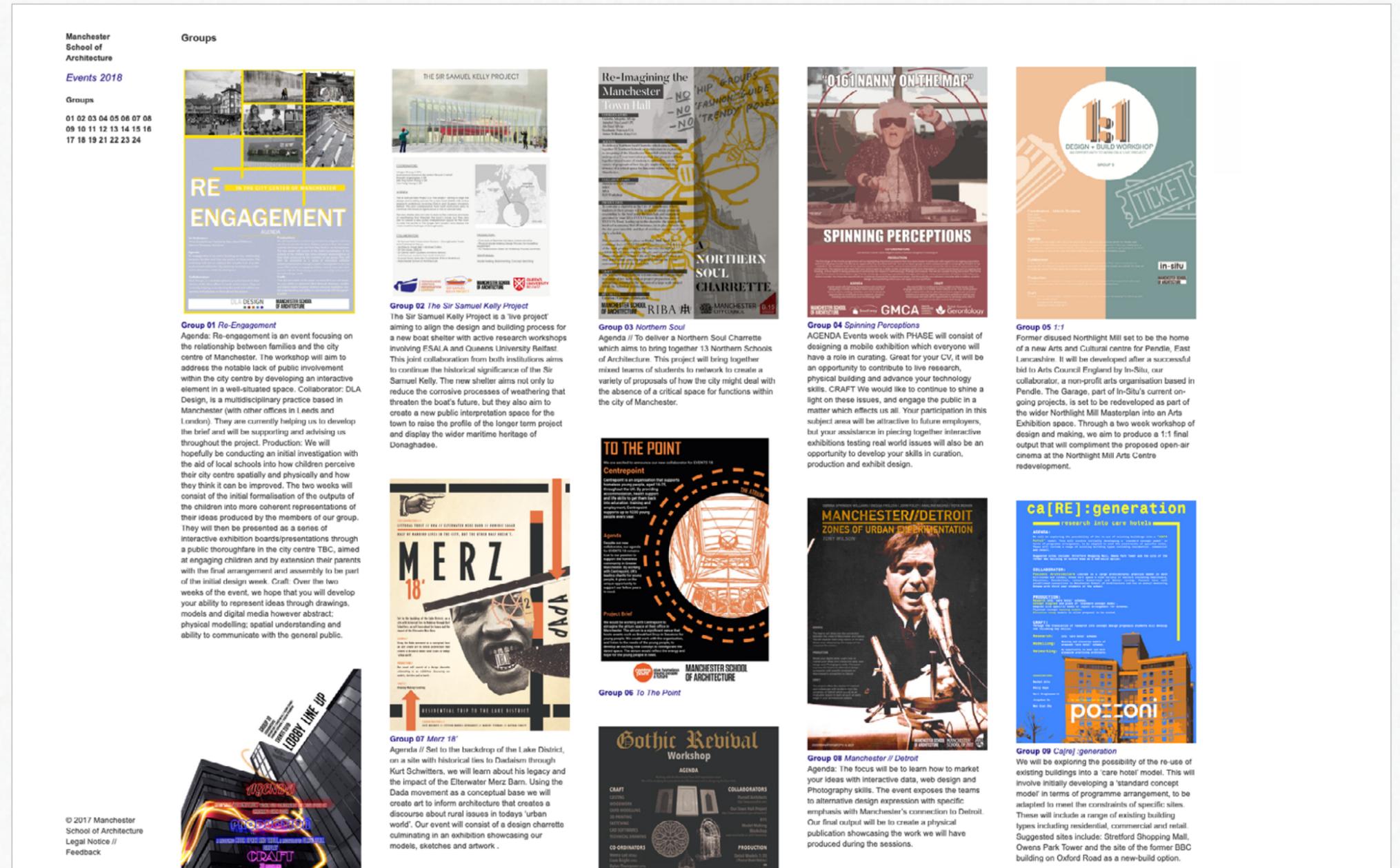


Fig 15. Events 2018 Blog (<https://events.msa.ac.uk/2019/group/>).

## Dissemination

### THEME 1: Social value Case Study: EMP:ART

#### Publications

Cultural Spaces and Homelessness: A Design Handbook. (2019).

Abayomi, C., Abidakun, S., Bhende, P., Bin Taharen, H. S., Bland, C, Boudouch, E. H., Cookie, Edwards, J., Foulerton, M. P., Jia Teo, J., Kloos, A., Long, T. D., Makhoul, J., Marshall, O., Mayo, C., Moselle, E., Peacock, M., Plumley, F., Reyhanian, A., Sesay, M., Singleton, R. & Tovey, D.

Link to [Publication](#)

Cultural Spaces And Homelessness Appendix: The Sketchbook. (2019).

Abayomi, C., Abidakun, S., Bhende, P., Bin Taharen, H. S., Bland, C, Boudouch, E. H., Cookie, Edwards, J., Foulerton, M. P., Jia Teo, J., Kloos, A., Long, T. D., Makhoul, J., Marshall, O., Mayo, C., Moselle, E., Peacock, M., Plumley, F., Reyhanian, A., Sesay, M., Singleton, R. & Tovey, D.

Link to [Publication](#)

#### Online

MSA Events 19. Group EMP:ART.

Sobell, B. (ed) (2019)

Link to [Website](#)

With One Voice > Our Publications.

Link to [Website](#)

#### Presentation

From Participation To Co-Production.

With One Voice, (2020).  
The Lighthouse, Glasgow.  
27 February, 2020.

Cultural Spaces Responses To Homelessness Programme.

With One Voice, (2020).  
Manchester Art Gallery,  
Manchester. 19 March, 2020.

1st Anniversary Seminar & Practice Share.

With One Voice, (2020).  
Calouste Gulbenkian Foundation, London.  
14 May, 2020. [moved online]



Fig 16. EMP:ART Panel discussion at the With One Voice International Arts and Homelessness Summit.

## THEME 2: Peer-to-peer mixed-year learning Case Study: Are You Aware?

### Publications

Are You Aware? A Wayfinding Map For Local Initiatives That Help The Homeless Community In Manchester

Are You Aware? (2019).

Self Published. 300 copies distributed to businesses and homeless organisations across Manchester City Centre.

5th April, 2019.

### Online

MSA Events 19. Group Are You Aware?

Sobell, B. (ed) (2019)

Link to [Website](#)

### Presentation

TEDx Architecture and Homelessness: A Misguided Relationship.

Thomas, R. (2019).

Online. Link to [Youtube Video](#).



Fig 17. Are You Aware: A Wayfinding Map of Local Initiatives for the Homeless in Manchester.

## THEME 3: Professional practice Case Study: Northlight

### Exhibitions

*Northlight* (2019)  
Manchester School of Art,  
Manchester.  
5th to 29th April, 2019.

*What About The Gas Tower* (2019)  
In-Situ Arts, Brierfield.  
24th to 29th June, 2019.

### Online

MSA Events 19. Group Are You  
Aware?  
Sobell, B. (ed) (2019)  
Link to [Website](#)

A birds eye view of The Gas Tower  
and its surroundings around  
Brierfield....[Tweet].  
@insitu\_1 (2019)  
4th July, 2019.  
Link to [Twitter Account](#)

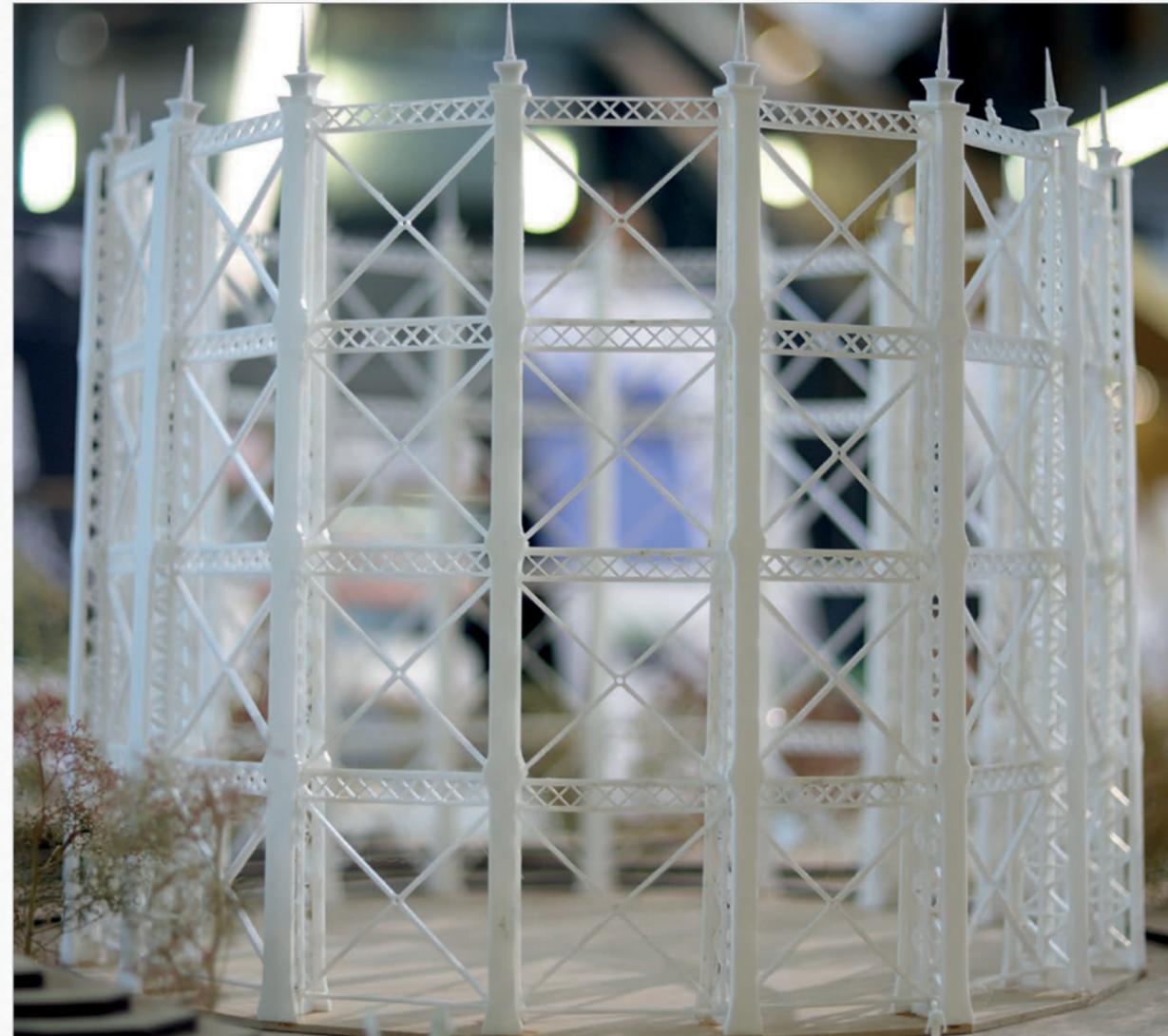


Fig 18. Northlight - An exhibition of the group model.

## THEME 4: Research-led teaching Case Study: Albert's Connection

### Exhibitions

Coburg Campus. Design Open Festival. (2019)

Coburg University of Applied Sciences, Coburg, Germany.  
30th May 2019 to 2nd June 2019.

*Creapolis Design Offensive* (2019)

former slaughterhouse, Coburg, Germany.  
7th to 19th June 2019.

### Online

MSA Events 19. Group EMP:ART. Sobell, B. (ed) (2019)  
Link to [Website](#)

*Creapolis* (2019).  
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### Online

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Fig 19. Albert's connection - seating area and fire pit constructed in Coburg.

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