

Manchester  
School of Architecture  
2008

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The Manchester School of Architecture  
is a joint school of the University of Manchester  
and Manchester Metropolitan University.

This is a catalogue of work completed  
in the school during the 2007–2008  
academic year.

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# Introduction

This year saw MSA reinforce its position as one of the top Architecture Schools in the country. Its growing reputation for creative design was enhanced by the newly branded Manchester School of Art and is increasingly inspired by the burgeoning successes of Manchester Architectural Research Centre (MARC).

MARC has continued to develop its agenda of 'social studies' of design and development, exploring the production and consumption of buildings, public spaces, neighbourhoods, infrastructure and cities by following the co-evolution of design and the human, technological and ecological entities that compose built environments. The success of this interdisciplinary agenda is already evidenced by a portfolio of funding of approximately £2.5 million, spanning the Arts and Humanities Research Council, the Economic and Social Research Council, The Engineering and Physical Science Research Council, the European Union, Government and Industry. In particular, MARC is exploring processes and practices of urban adaptation in response to climate change connecting research on developed and developing world cities working with local developer Bruntwood and the City Council in developing a blueprint adaptation strategy for Manchester and collaborating on comparative research in other international cities such as Dhaka, Bangladesh, Austin, Texas and Singapore. As MARC's activities flavour teaching throughout the School, we also look forward to our further collaboration with Landscape Architecture and Interior Design.

As this catalogue testifies, it's been a year of fervent activity in the studios. Record numbers of applications at all levels have raised entry standards and staff have continued to engineer a balance between skill development and the pursuit of excellence in design. In February the popular event month saw over 40 studio options running concurrently, with the results being exhibited in an Aedas sponsored event at Cube. In the BArch Sarah Smith was awarded the Manchester Society of Architect's Andy Robson Prize and our MA students won three of the first four top prizes in the Shrinking Cities Second Life competition. Michael Potts was one of 20 students worldwide to gain an EDaw Scholarship to study in the USA.

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The 'BArch flexible' programme, successfully launched last year, is producing excellent work – Chris Blake won a prize in the Corus competition 2007 and Matt Ault won Manchester Society of Architects' Student Award 2008. He also presented a workshop at the Bentley Systems Global Forum in Munich on parametric modelling. We see this BArch route as key to the growing ethos of post part 1 provision: flexible, student-centred programme delivery that celebrates diversity and widening participation in the profession. Importantly it facilitates an integration of learning with practice: there is perhaps no other city in the UK where the dialogue in architecture is so rich and productive.

This is facilitated by the newly formed **MSA Advisory Board** chaired by Stephen Hodder MBE and is evident in the *MSA Squared Yearbook* published for the first time in 2008. Featuring work of students and practice side by side, this compendium is a unique snapshot of the architectural culture of the city. Generously sponsored by Aedas, it demonstrates the vitality of Manchester's contemporary architectural production.

I'm pleased to report that recently we have had notification that MSA has gained approval from the ARB for continued accreditation of both the BA and BArch Programmes and in February the School welcomed a full RIBA Validation Board. In a very positive report the RIBA unconditionally revalidated the School's programmes. Among the School's strengths the RIBA lists the students and staff, workshops, library and other cross-university facilities, MARC and our research base, design diversity at BArch, the Event Month, our links to practices and the quality of our pastoral support.

The RIBA wholeheartedly supported the vision for MSA outlined to them during the visit and recommended that we take steps to make it happen.

Borrowing a well known phrase from the art critic André Malraux, the vision for the School was described in terms of an edifice 'without walls' – where there are no boundaries to learning, an image of vital and reciprocal exchange between academia, the profession and the city. A counterpoint to academia's traditional ivory tower, MSA will turn its gaze outwards to the real conditions of today's cosmopolitan city. MSA will embrace diversity, new patterns of learning and take inspiration from the pressing issues that face design in today's built environment.

Above all MSA will balance delivery of EU criteria for professional qualification with achieving excellence in design. Drawing on our growing research platform design will increasingly be research-led – and our research will be design-informed. In the pragmatic tradition of Manchester, MSA will work with the 'stuff' of buildings, the material conditions of the environment, acknowledging that the iconic architectures of the future will inevitably be strikingly different to the form-syntax projected in the 1990's.

MSA will look to further develop programmes that emphasise a social or political content in architectural design. MSA will be a school renowned for its research and holistic understanding of sustainability and the translation of such themes into cutting edge, socially responsive design: working from a 'platform' of European collaborations MSA will compete internationally, as merits a singular School of Architecture in a city of the status of Manchester.

Above all, we will focus on our learners and not lose sight of the playful element underlying creative design. We want the learning experience at MSA to be inventive and enjoyable. Our learners must not lose those special, individual talents that they each bring to the School. I hope that you'll see how they've flourished in the pages that follow.

**Leader** George Epolito with Siobhan Barry and Amy Hanley

**Full Time Staff** Frank Brown, Andrew Crompton, Dominic Sagar, Stefan White

**Part Time Staff** Gemma Barton, Everard Bektashi-Brown, Iain Jackson, Grahame MacDougall

**Student Teaching Assistants** Alex Melhuish, Anil Pallan, Luara Coucill, Emily Lang, Dean Payton, Neal Cousins, Chris Staniowski

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## BA(Hons) Year One

'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 façade of the cathedral... I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other.'

Juhani Pallasma

The aforementioned quote by Pallasma would form the inspiration of inquiry for first year students at the MSA. Assignments, theoretical readings, lectures, and studio discussions would be structured in such a way as to make students more critically aware of the environment around them from the scale of the tactile to the urban. In the process, the human body would become the central focus of exploring the physical and metaphysical qualities of spaces. Upon completing the analysis of these spatial qualities, students would be challenged to apply their newly informed knowledge to the design process.

Design in first year at MSA would stress the creative and intellectual act of place making. Going hand in hand with this pedagogical stance would be the acts of research and experimentation so that students would learn to balance intuition, critical inquiry, and serendipity in the design process. For many students, this would mean confronting their preconceived notions of design, thus asking them to step outside their comfort zones.

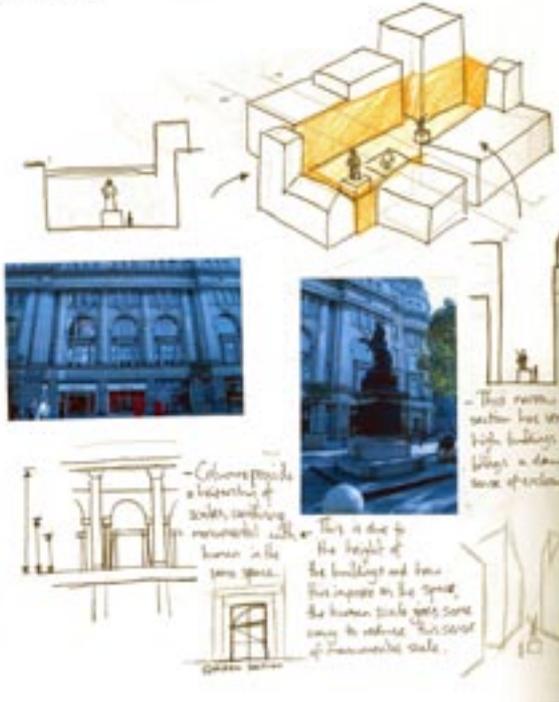
Thinking critically and abstracting ideas from analysis whilst incorporating new means of communication would add to the challenge. Of course, as is the case in beginning any discipline, fundamental skills would have to be interjected over the course of the year in order to empower the students with the tools necessary to explore and convey their ideas effectively. By the end of first year, students would be expected to use the computer as a means of spatial inquiry as well as a tool for communication. A high standard of craft in the making of physical models and hand-drafted drawings would also be expected. This year, a particular emphasis would be placed on the mastering of freehand sketching as a means of transcribing, or diagramming, one's critical thoughts.

To accomplish this last goal, the spatial qualities of Manchester would be analysed through human experience in a series of sketchbook assignments throughout the year. Design studio lectures would seek to introduce the language of architecture to give the students new ways of experiencing and drawing a city beyond solely pictorial narratives. A similar assignment would be given on the class field trip to Rome where the itinerary would have students experience textbook works of architecture in situ. Placing one's own body in the Eternal City would offer an alternative perspective on issues such as scale, proportion, systems of movement, etc. which were being explored previously in Manchester.

By the end of first year, the students are equipped with new ways of understanding design informed by experiential factors, those which result from the dialog found between the city and the human body.

George Epolito

St. Anne's sq



'Love the one you're with'  
group model



Alice Theodorou  
House of Shadows



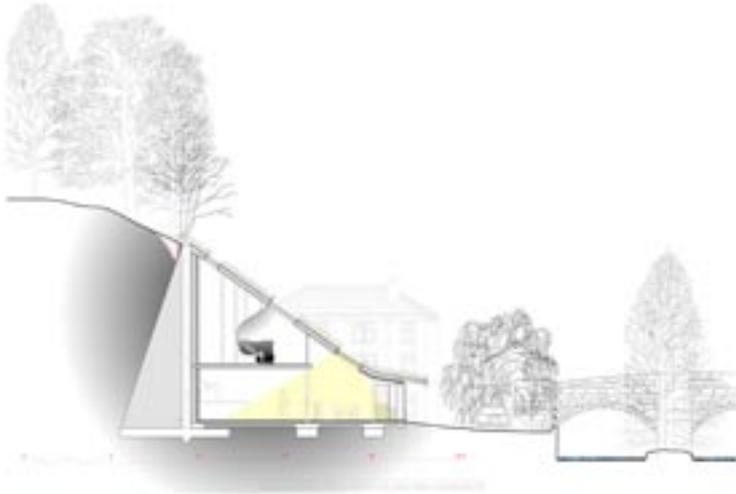
Anna Lucas  
Sophie Mitchell

Sophie Mitchell  
Students sketching in Rome

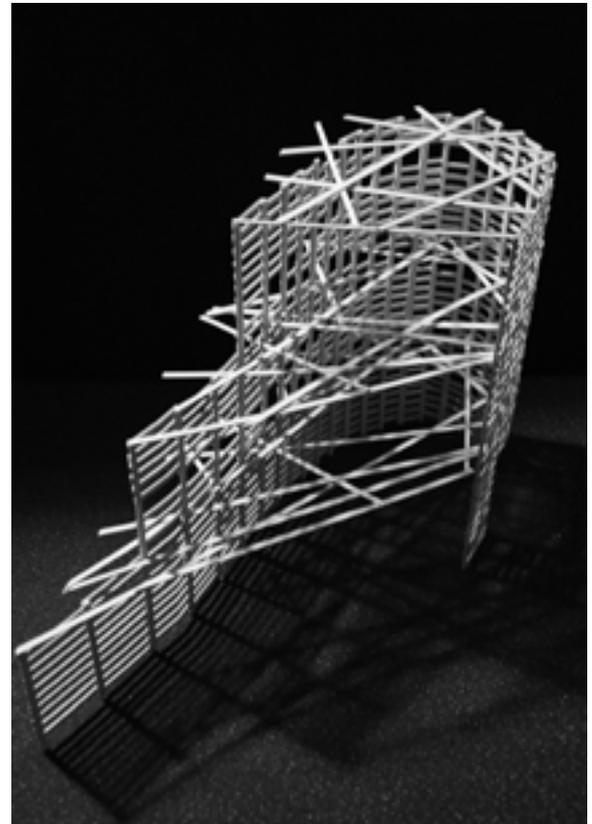
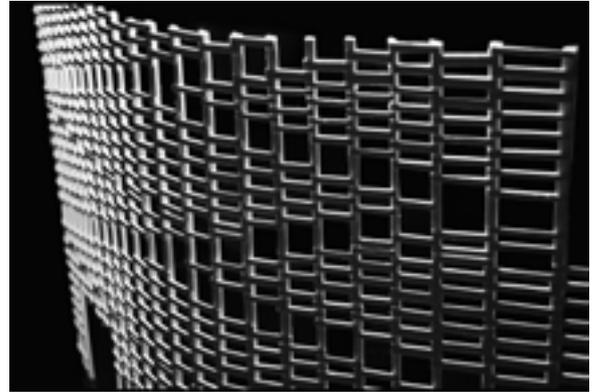
Year One  
7

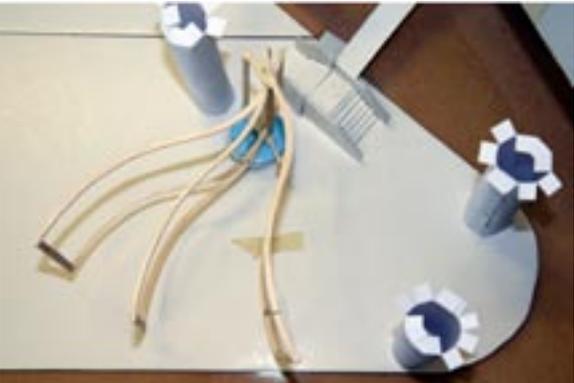
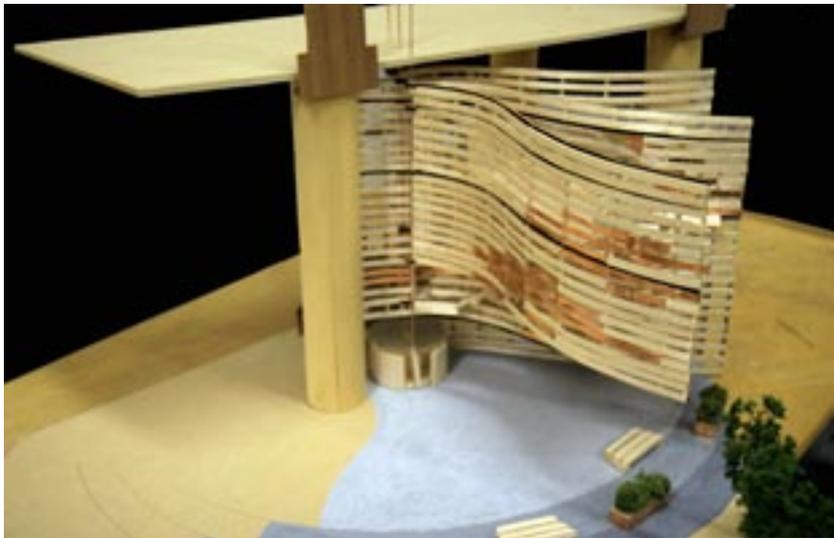
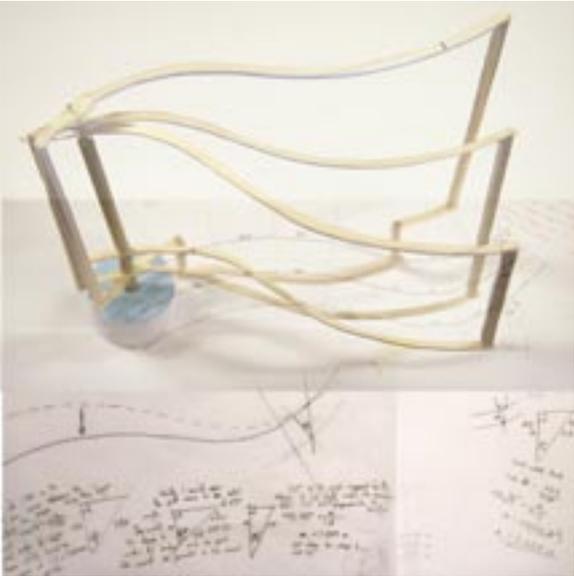


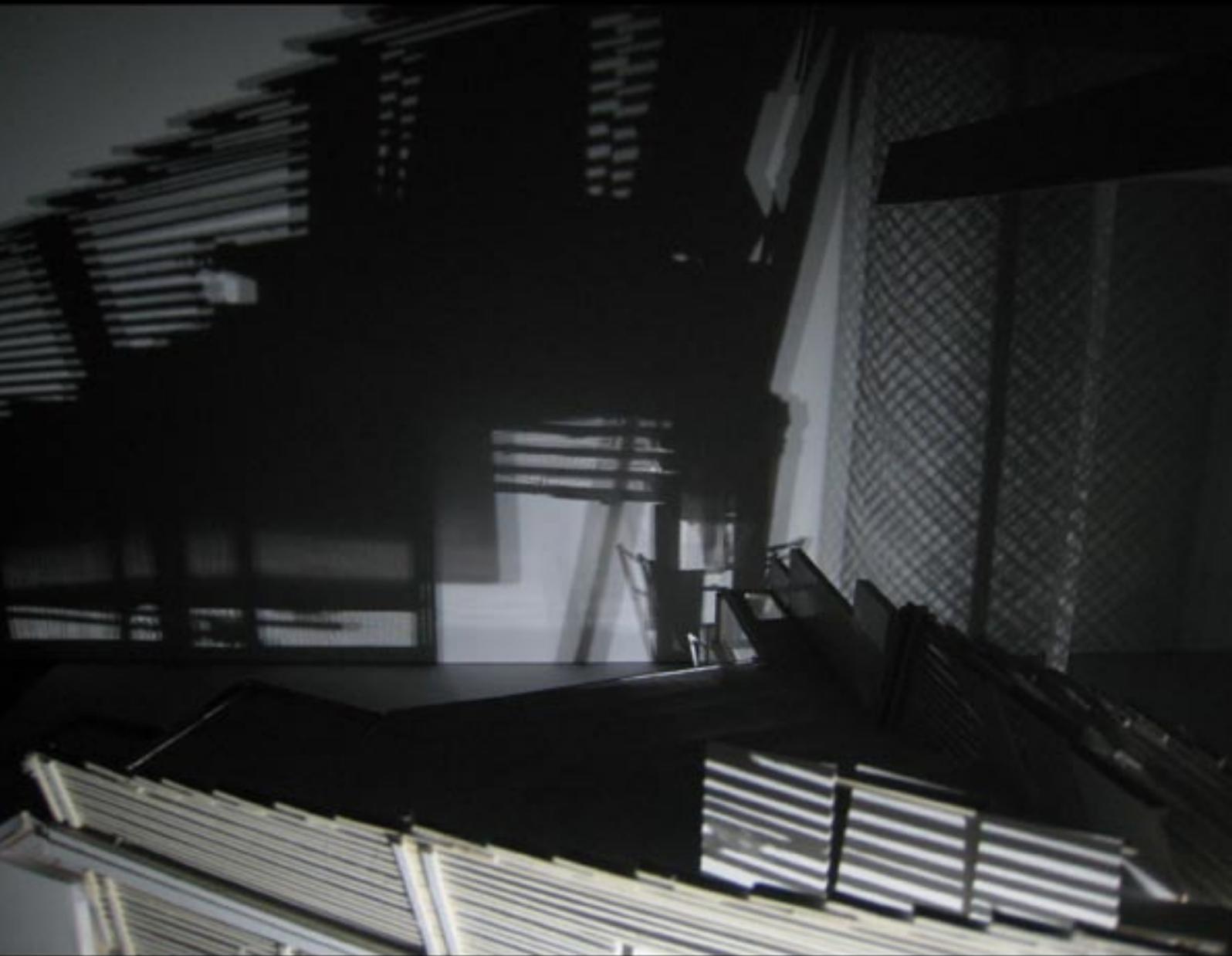
Matthew Parsons  
Dream House

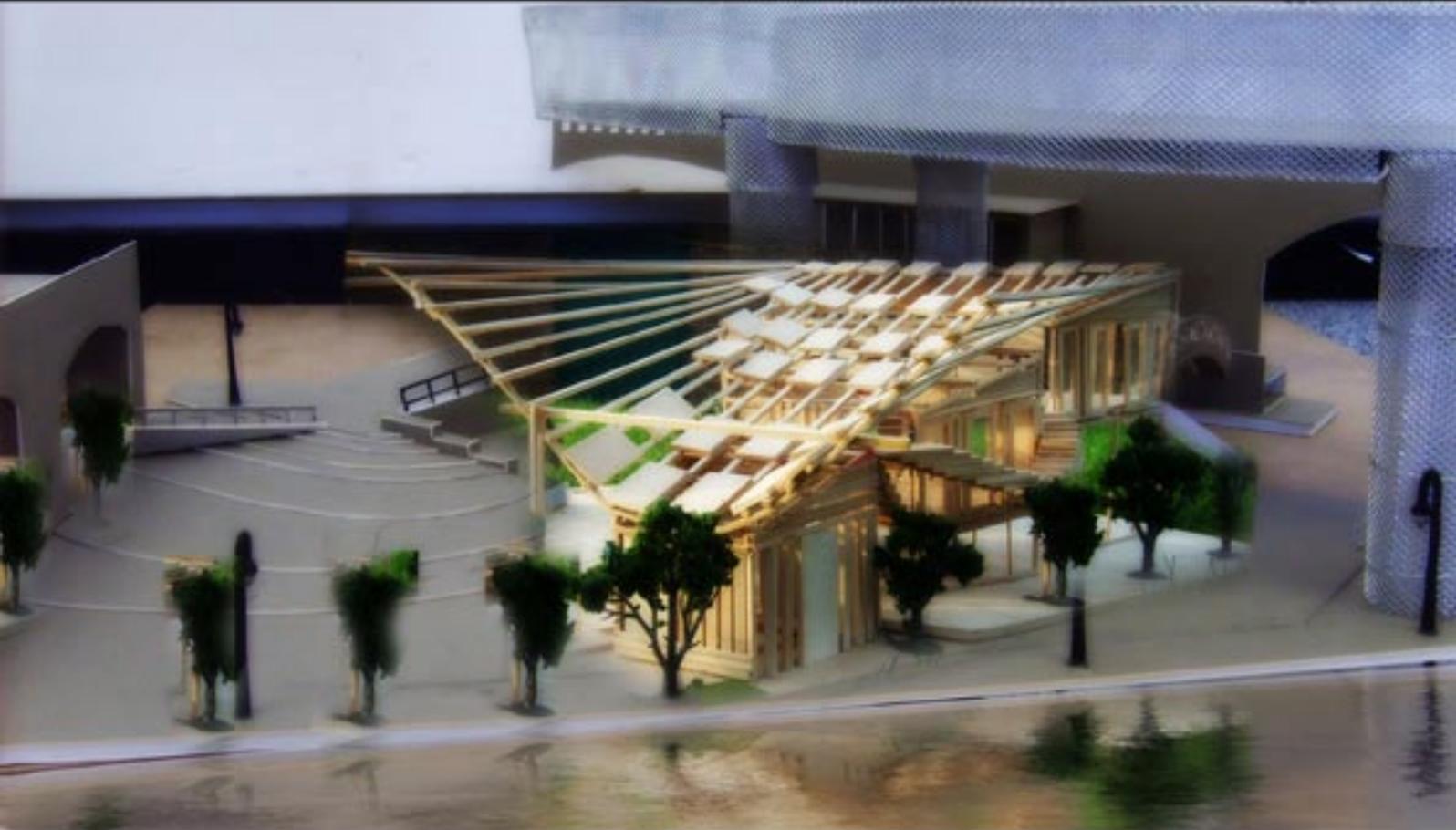


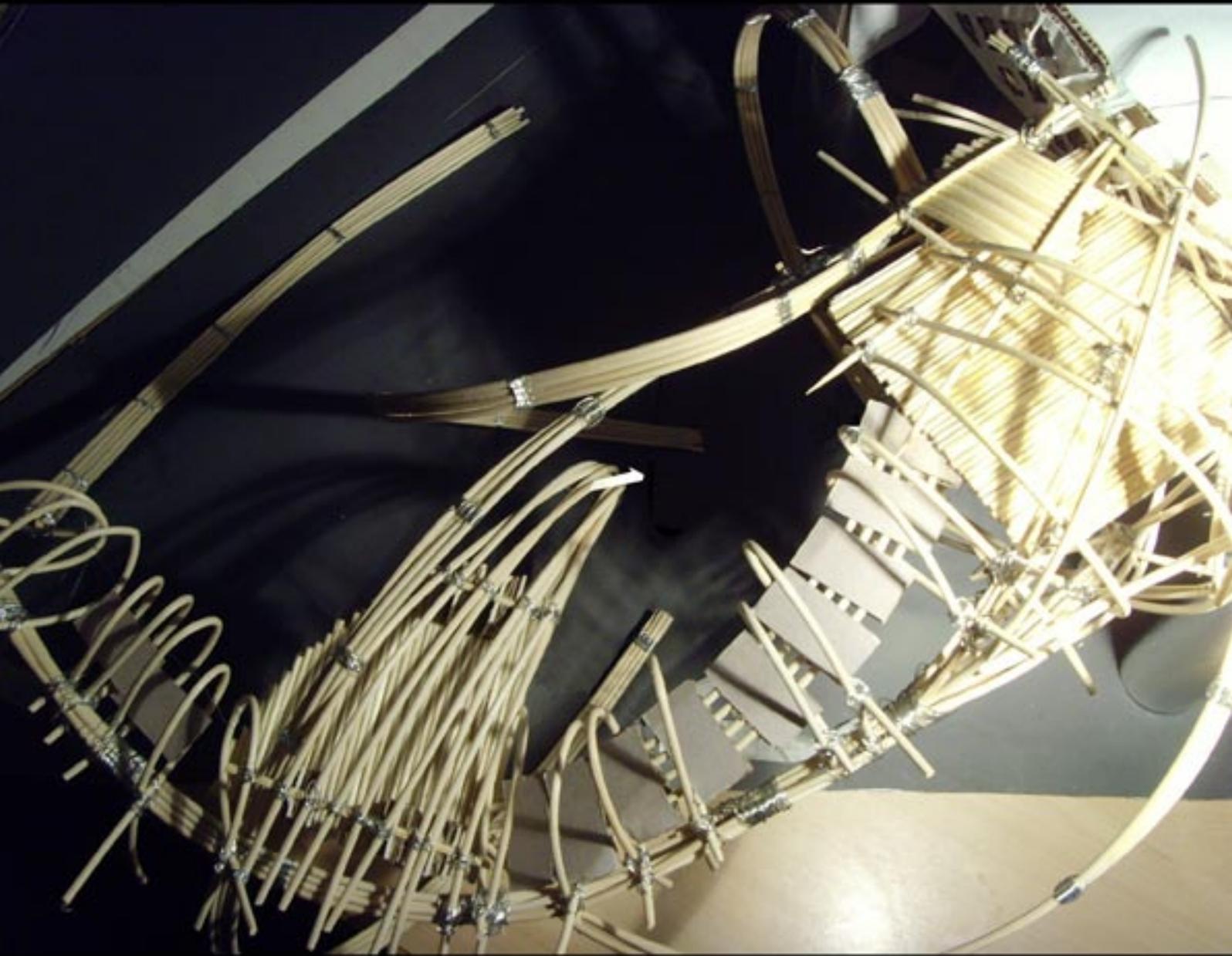
John Charles Todd  
Kit of Parts

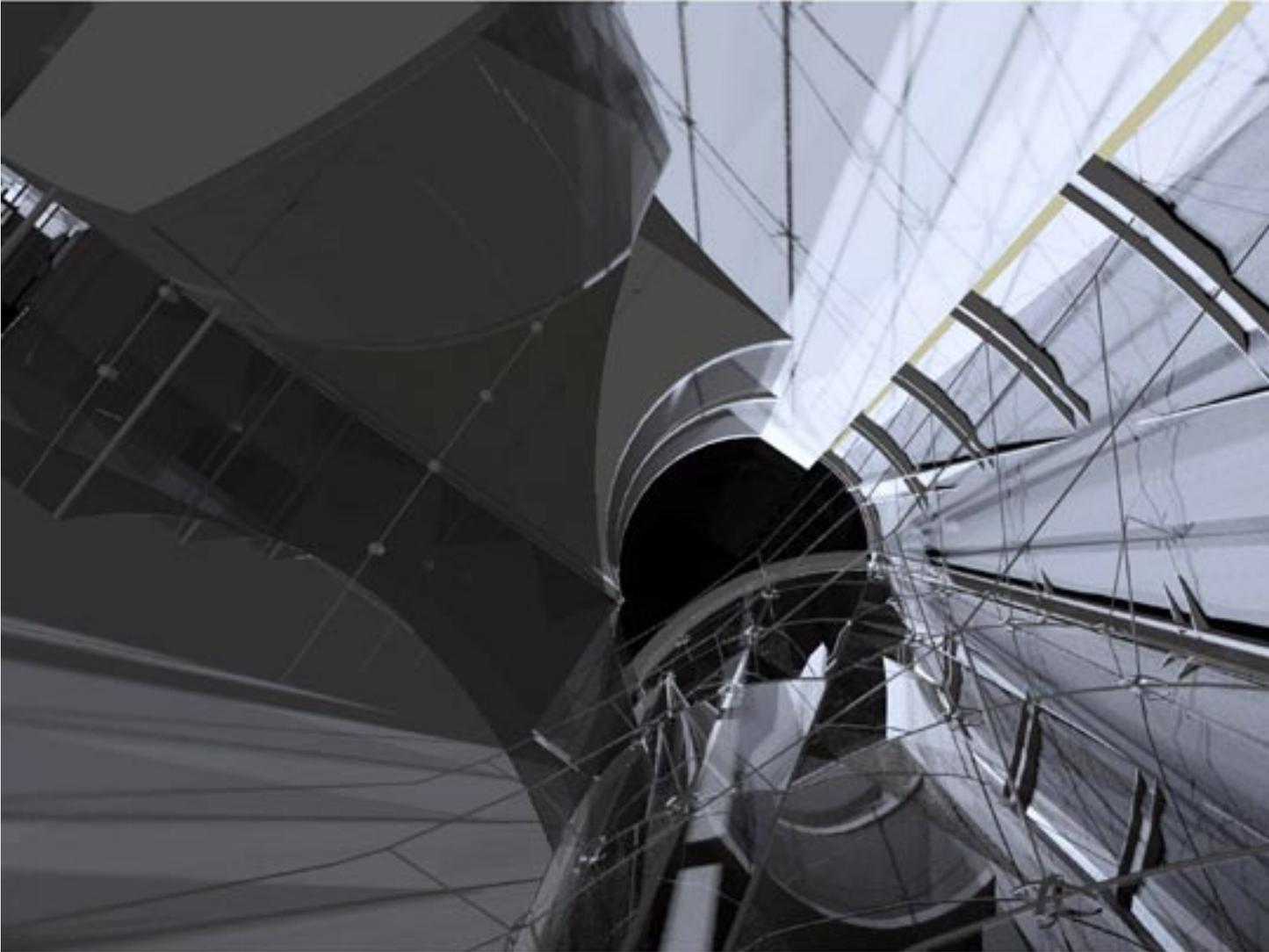












**Year Leader** Eileen McGonigal with Helen Aston

**Teaching Staff** Helen Aston, Richard Brook, Ming Chung, Ric Frankland, Dan Hambleton, Grahame MacDougall

Craig Martin, Eileen McGonigal, Geoff McKennan, Dominic Sagar

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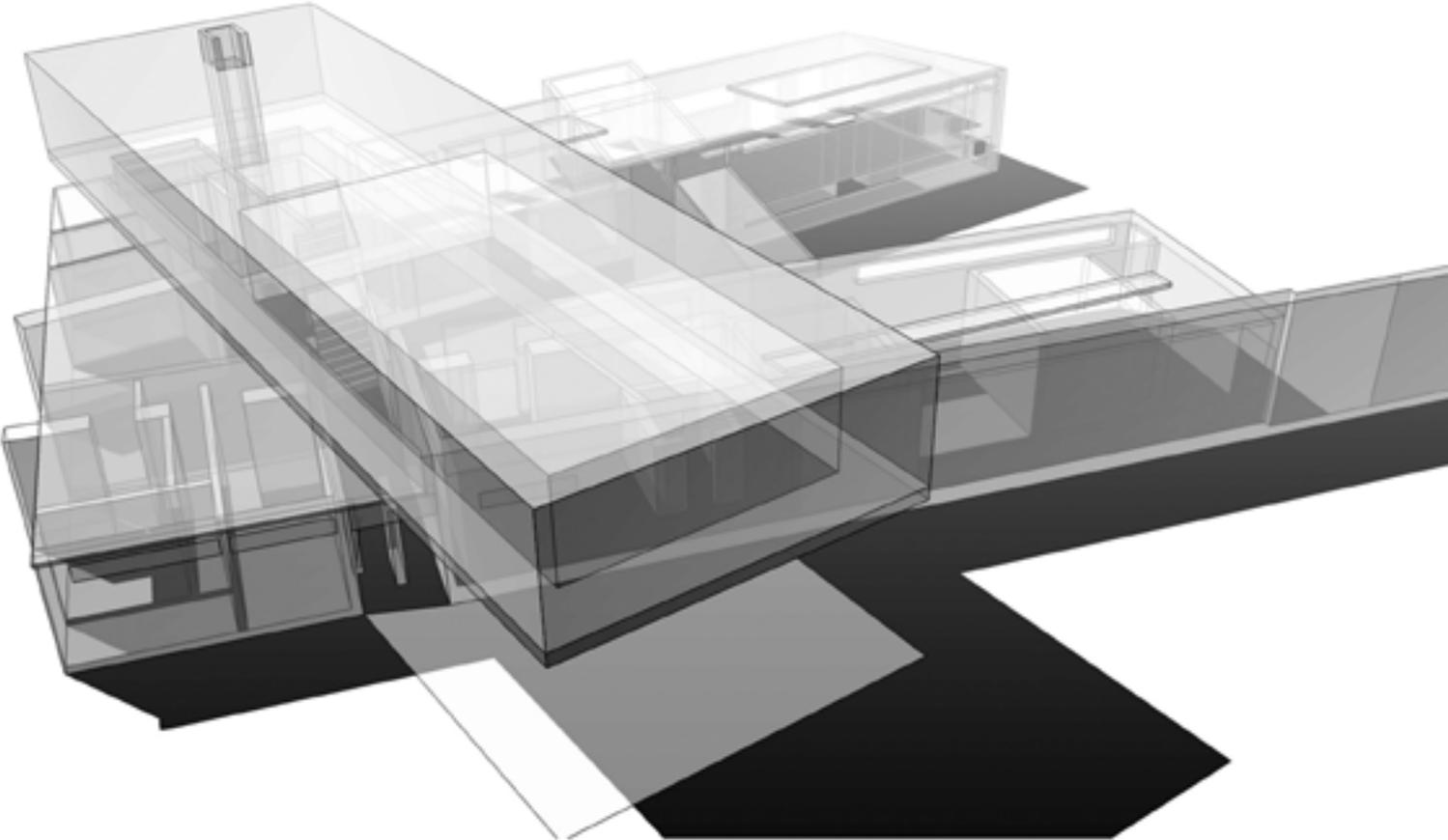
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## BA(Hons) Year Two

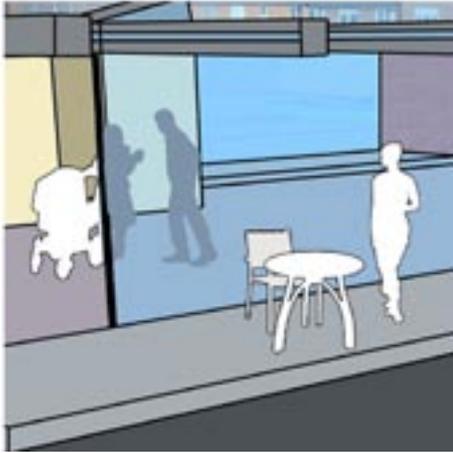
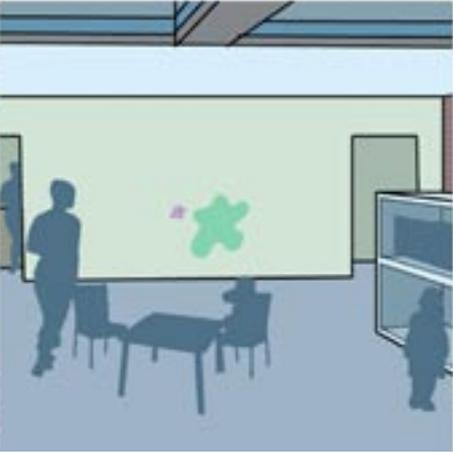
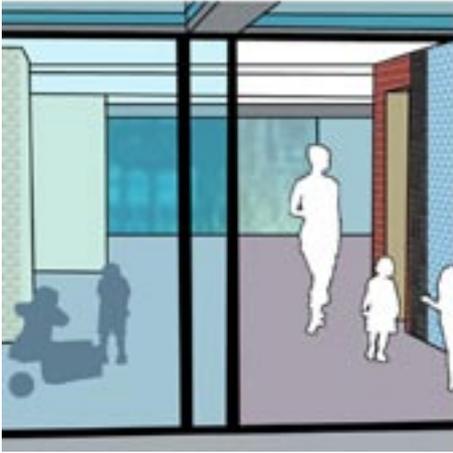
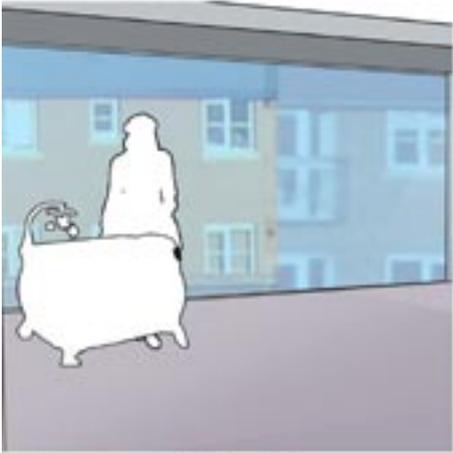
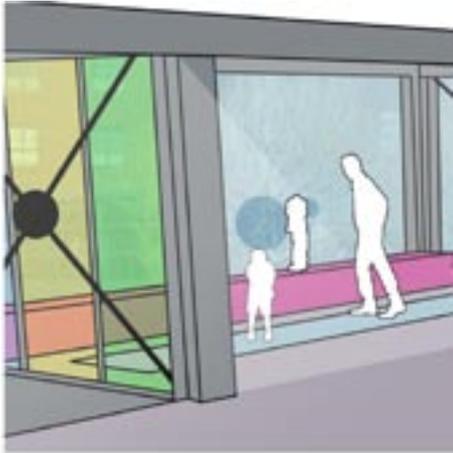
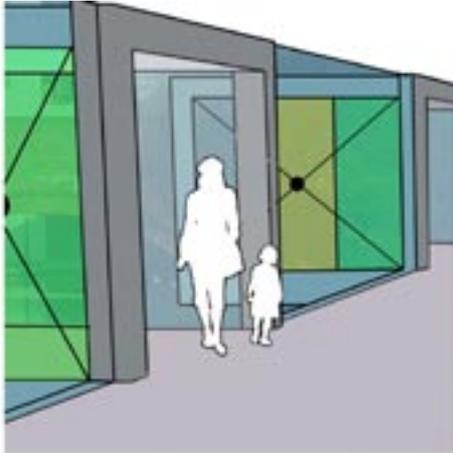
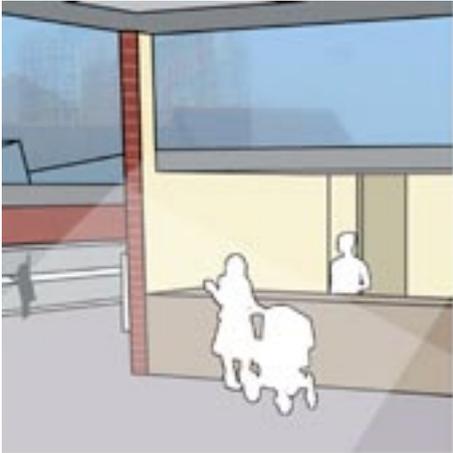
Year 2 aimed to further develop the students design process and critical thinking skills through two projects with greater programmatic complexity, constraints and expectations which were sited in Barcelona & Manchester.

To kick start the year the students began exploring relationships between architecture and music. Through deconstructing a chosen piece of music each student translated their principle interpretations of sound, noise, acoustics, rhythm, harmony and melody into spatial propositions. This was quickly followed by a busy fieldtrip to Barcelona. The spatial music translation project then evolved into the *flamenco casa* – the main project for Semester 1– to design a house for flamenco guitar music and dance.

During Semester 2, the students were encouraged to develop their own design processes in response to a choice of briefs and sites. After assessing four urban sites all located within the city centre residential areas of Manchester, each student designed either a Sure Start Children's Centre or an Infant School both with a defined extended community facility. Whilst making the selections of brief and site, the students explored the role of architecture in creating inspiring learning and play spaces for young children.



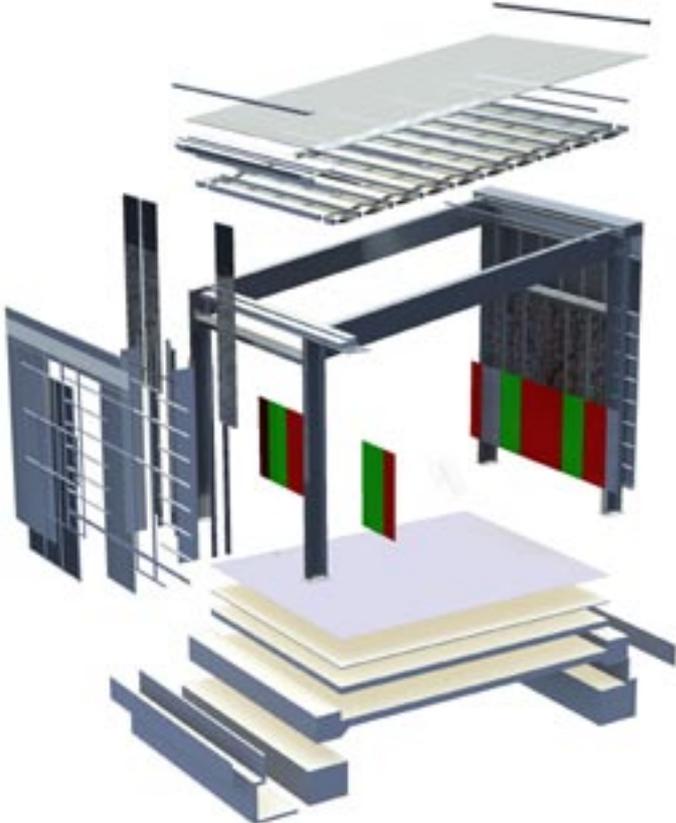






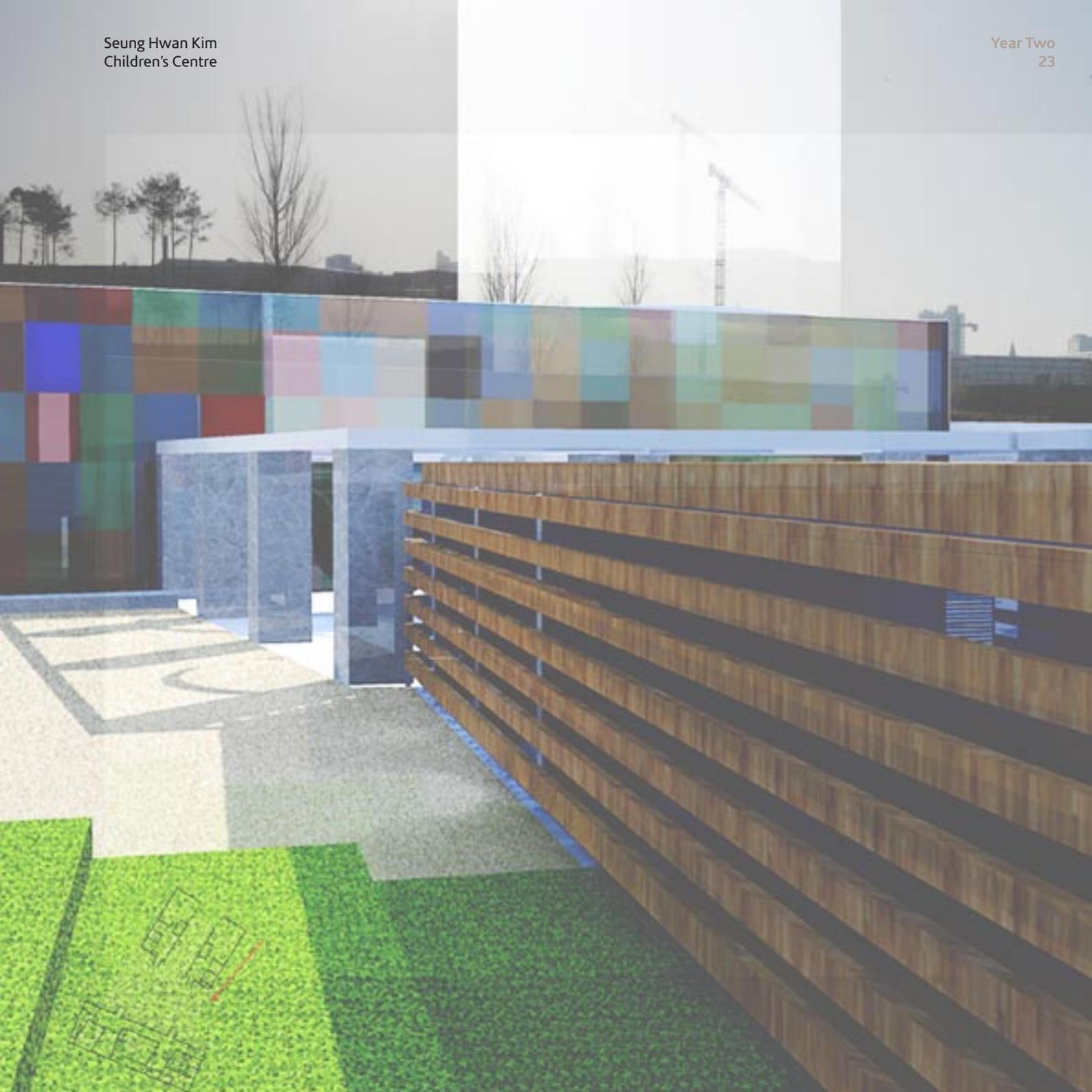




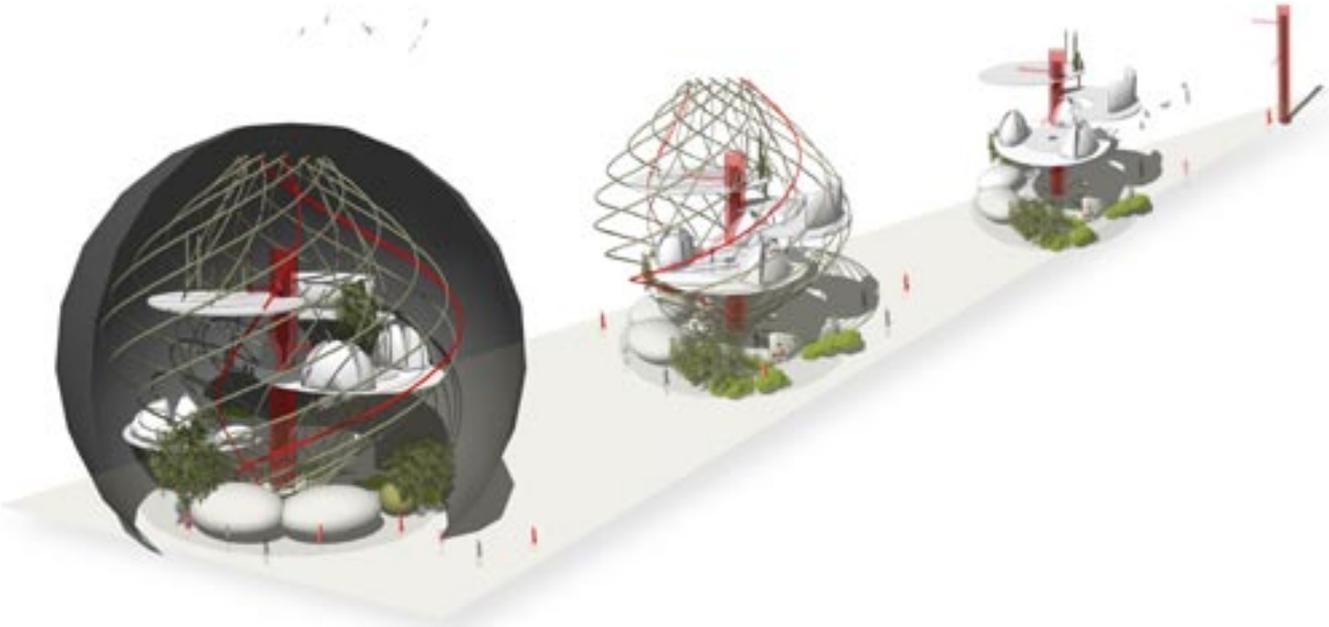
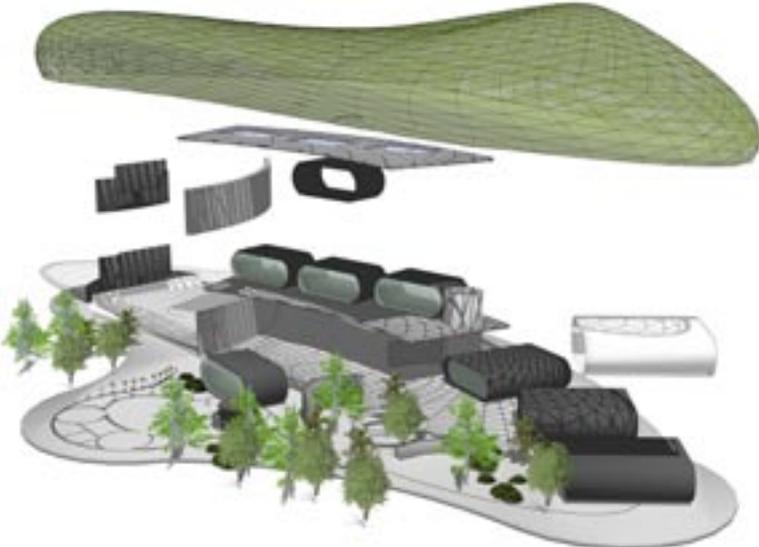


Ben Danks  
Children's Centre

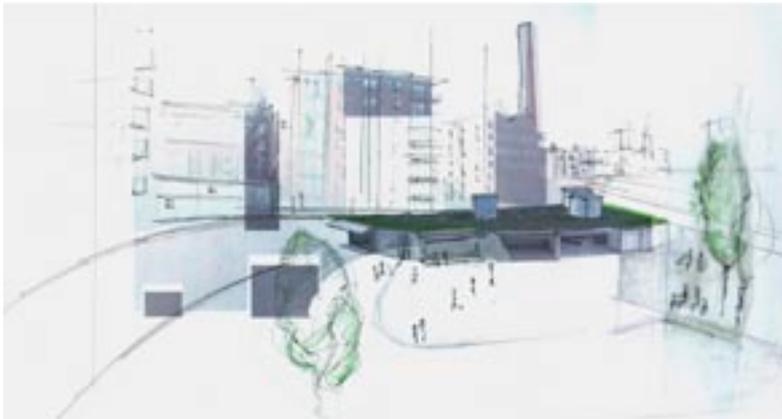
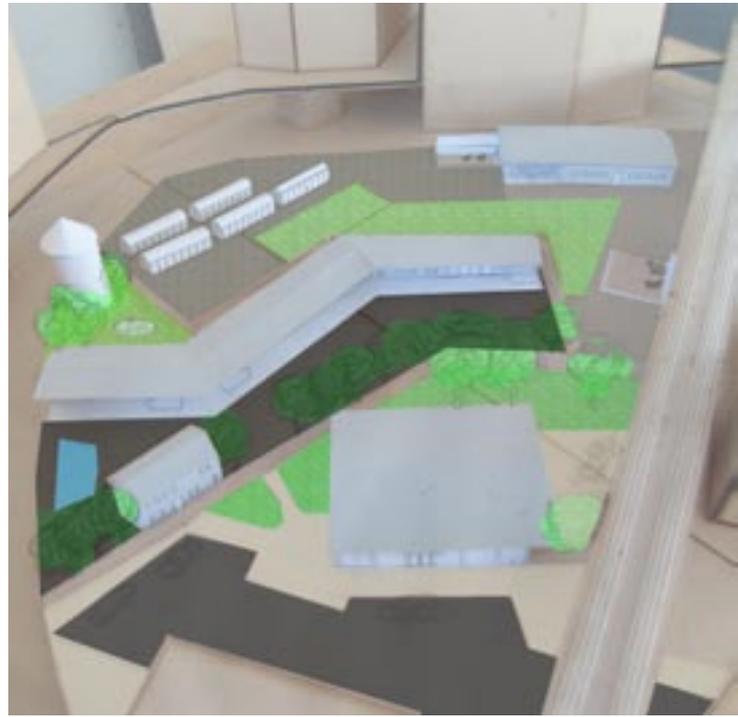


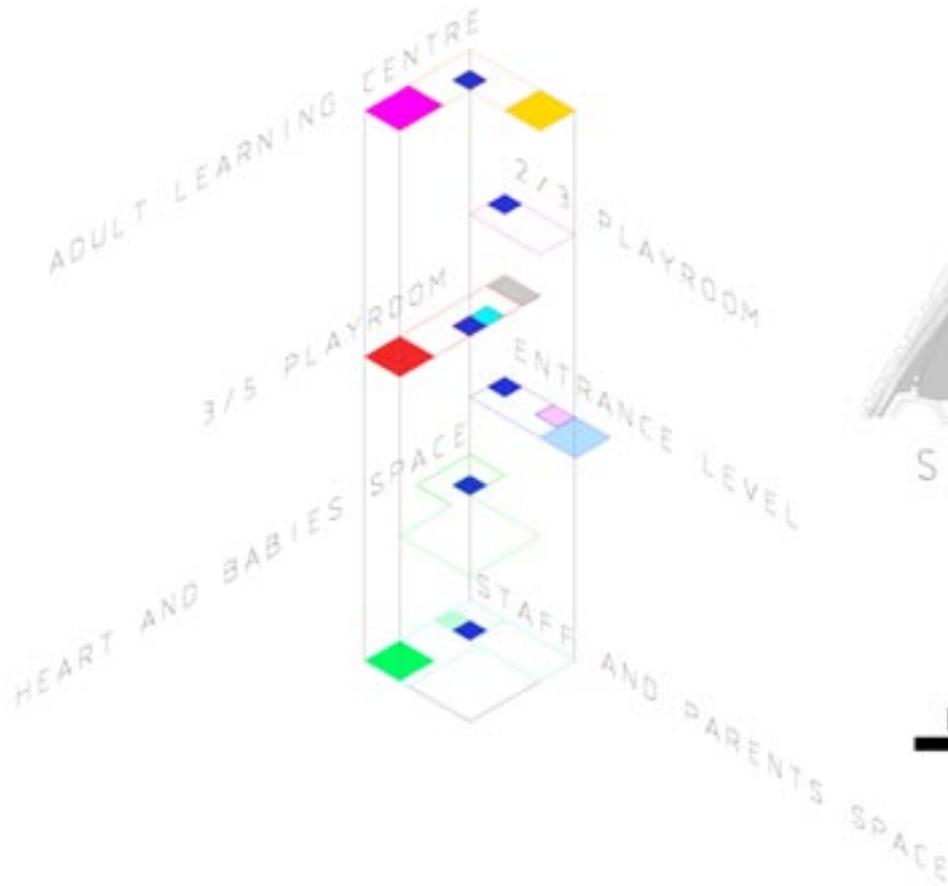






Gillian Haines, Children's Centre  
Roxanne Kanda, School





ALL COMPUTER  
DROP IN

AGE CLASSROOM

CLEARROOM TO SERVE ALL CLASSROOMS  
WITH DIRECT ACCESS TO OUTDOOR PLAY  
AREA

SPLIT DECK PLAY AREA FOR ROLEPLAY  
AND CONSTRUCTION ACTIVITIES

WET GWT SPACE

KITCHEN TO SERVE ALL PLAYROOMS VIA RAMPS  
AND DOUBLE AS CAFE FOR PARENTS

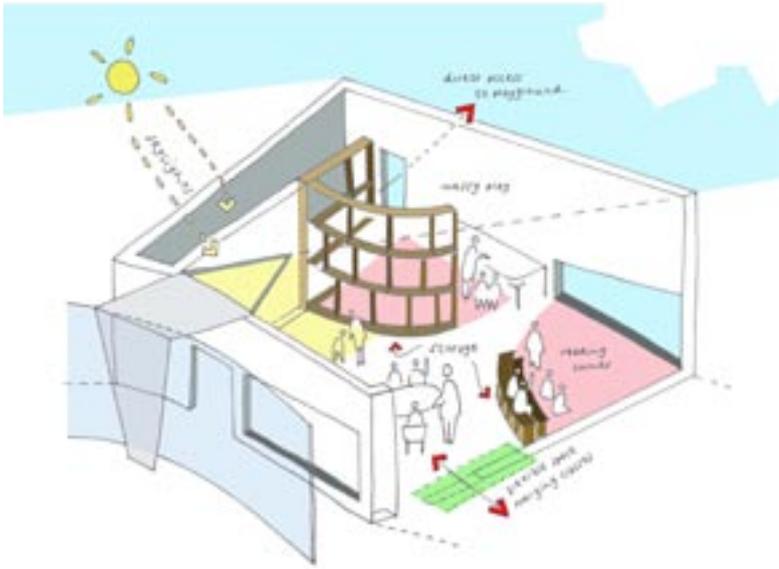
CONTROL + ENTRANCE

STAFF ROOM

HT OFFICE

WIS BUNCHED THROUGH  
CORE OF BUILDING

Emily Farmer  
School



Kat Timmins  
School





**Year Leaders** Nick Dunn, Nick Tyson

**Teaching staff** Richard Brook, Ming Chung, Rick Dargavel, Nick Dunn, Mark Emms, Griff Evans, Julie Fitzpatrick

Harriet Harris, Leo Harris, Harry Hoodless, Stephen McCusker, Geoff McKennan, Colin Pugh, Sally Stone, Nick Tyson

**Guest critics** Neil Allen, Steven Bentley, Harbinder Birdi, Fiona Cobb, Ronan Connelly, Stephen Connah, Eamon Doyle, Jimi Estavez

Colin Gray, Rupert Goddard, James Gosling, Ashley Hunt, Paul Jones, Chris Maloney, Jon Nichols, Barry Oldham, Edward Rutherford

Ian Scullian, Maurice Shapero, Sarah Stead, James Stevenson, Lee Stidolph, James Thompson, Tim Whitley

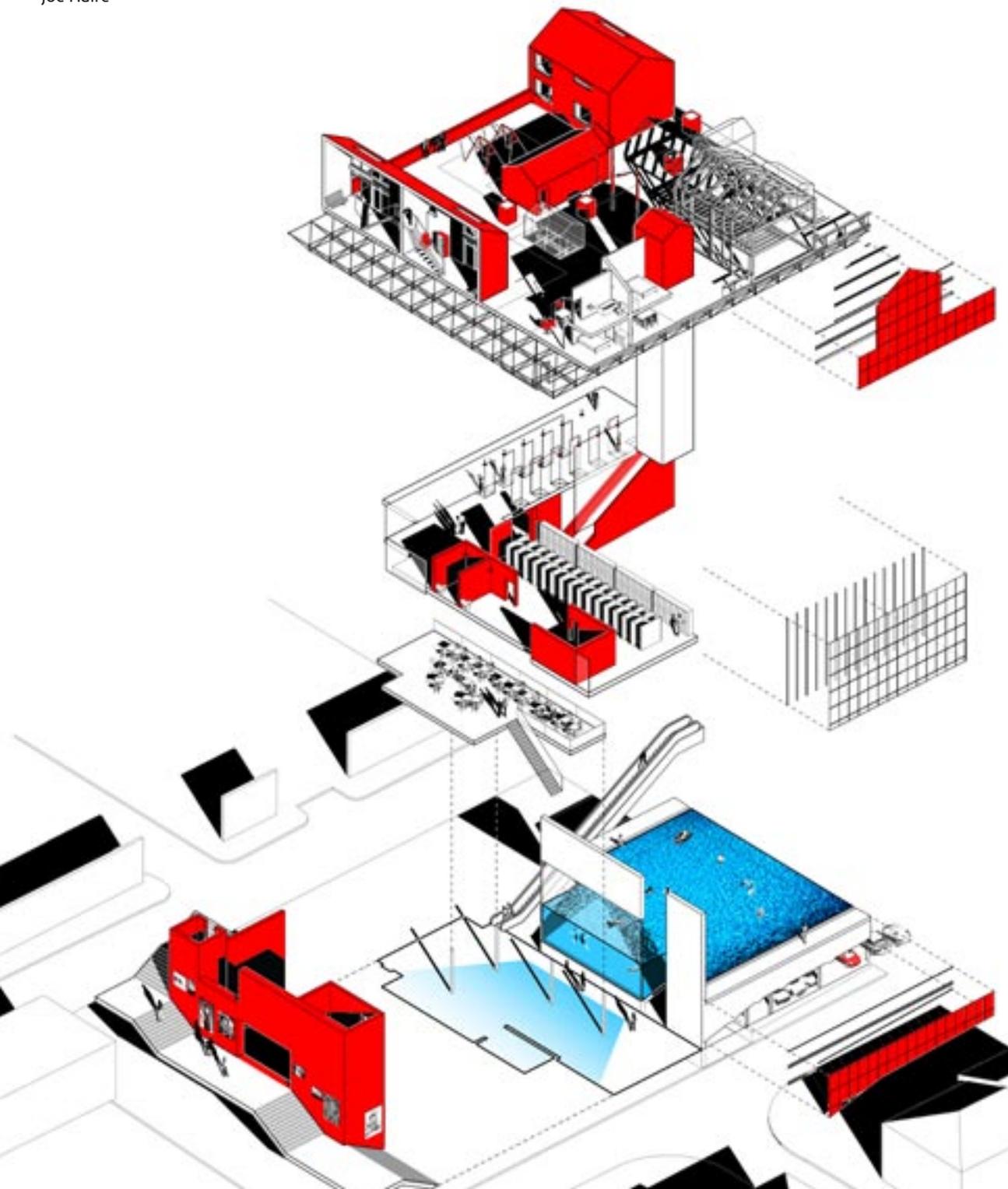
## BA(Hons) Year Three

Year 3 enables students to identify and develop an informed theoretical position through a variety of projects of greater programmatic complexity and constraints via selection of an appropriately themed studio unit. The projects began with analysis and critical evaluation of various arterial routes between the city centre of Manchester and the M60 motorway. Comprising of a 1900 hectare area situated immediately East of the city, and one of the most deprived areas in the country, East Manchester presents an opportunity for regeneration and sustainable solutions of architecture and urbanism on a scale unprecedented in an English city.

A range of methodologies including metric and psychometric mapping techniques were used to record both emotional experiences and factual data to inform an understanding and to develop personal narratives of the city. This understanding of context was then further enhanced through the design of an intervention that acted as an instrument to activate latent qualities of the sites under study. This allowed students to pragmatically and symbolically reinterpret experiences and further develop a theoretical framework for city exploration. This framework was enhanced by study visits to various cities including; Amsterdam, Berlin, Dublin, Newcastle, Paris and Reykjavik.

One of the significant characteristics within East Manchester is the lack of density. As a result students' projects culminated in the design of a building with a hybrid programme that included space for work as well as public event in the contemporary city. Manchester's recent rebranding as the 'original modern' typifies the emergent economic cultures within the city; a significant proportion of which are related to the creative industries. The projects therefore considered how connections are made into the organism of the contemporary city and proposed new cultural conditions. By establishing different user relationships within the schemes they typically explored how people may live/work and associated cultural and sustainable aspects of the contemporary workplace. The hybrid building programmes enabled local community, city community and regional connections to existing cultural and physical networks, with the potential to provide new possibilities... welcome to the future.









ENTRANCE



STUDIO/REHEARSAL



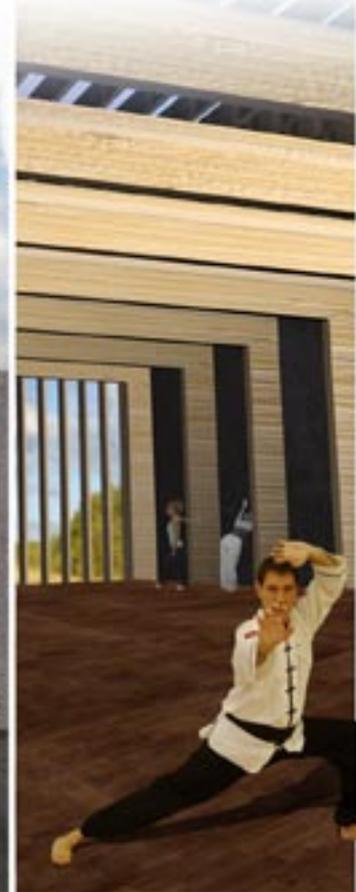
REHEARSAL



STUDIO



STUDIO/REHEARSAL



STUDIO



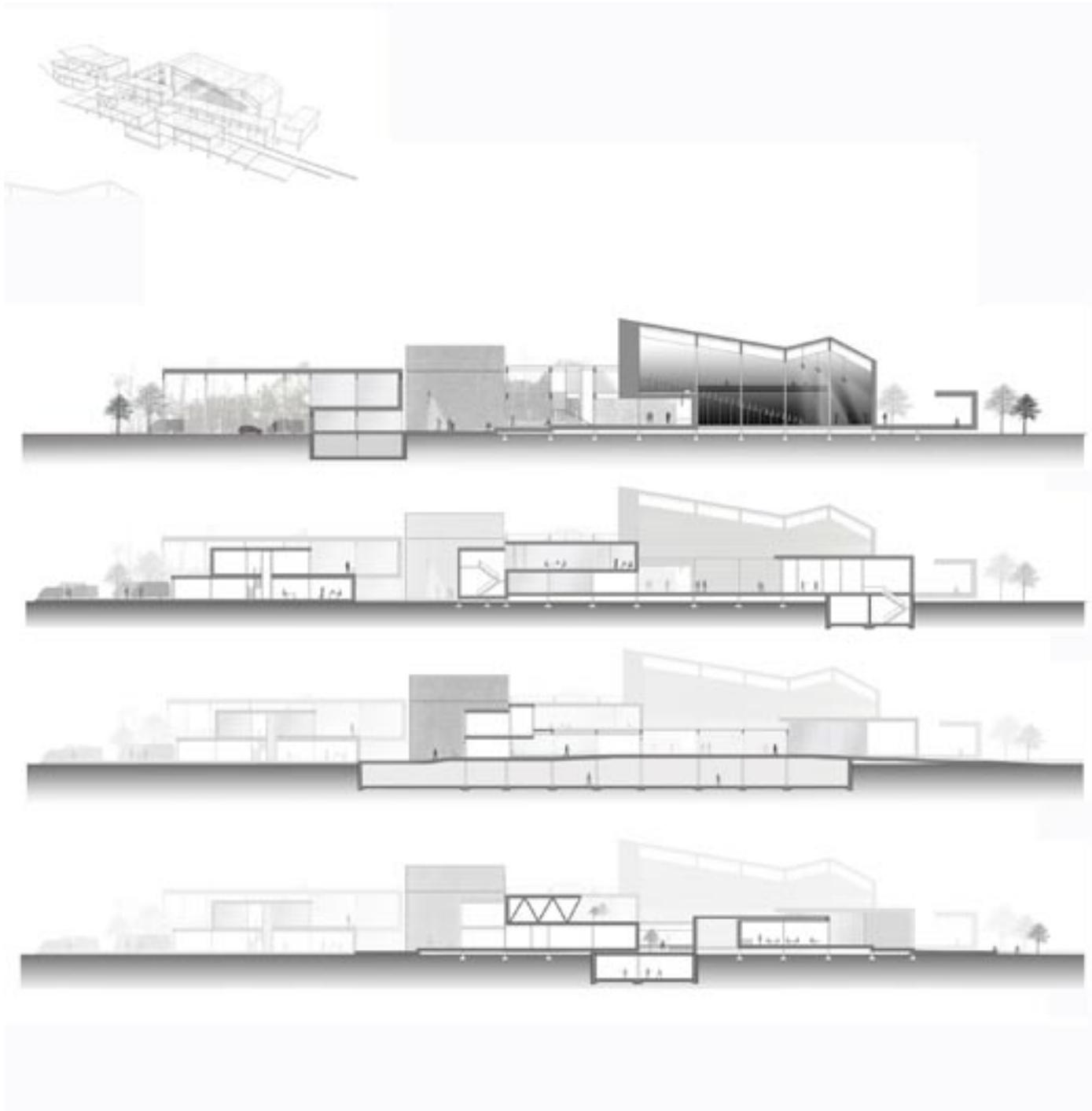


Julianne Cassidy

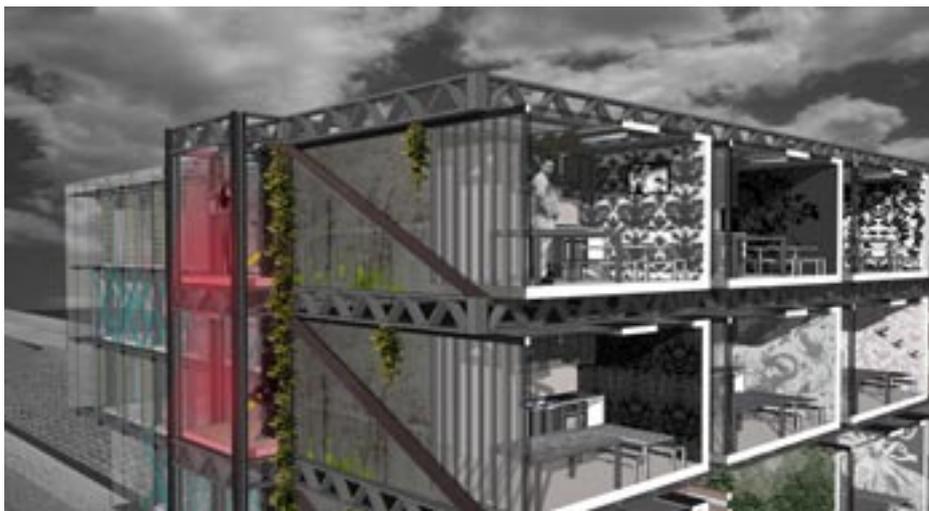
Procession to Chapel / Congregate in Chapel / Mourning / Exit and Procession to Memorial Gardens













Mark Bonshek  
Container in Transit



Night Approach





Kirk Hough  
Narrative



22.04.2008  
11.37AM

LITTLE TREV AND FRESH TRICKY ARRIVE AT THE MULTI-COMMUNITY FOR HELP WITH THEIR DRUG ABUSE.



22.04.2008  
11.38AM

"WOT DA POP TREV, WE CUD A GOT DA BUS DRIP"



22.04.2008  
11.45AM

LITTLE TREV AND FRESH TRICKY GO TO RECEPTION TO FIND OUT WHERE THE DRUG HELP SERVICE IS. "DRA... WHERE'S DA DRUG HELP SERVICE? WE'Z GOTTA MEETING AT 12."



22.04.2008  
11.45AM

OOPS..... WRONG CAMERA!



22.04.2008  
11.45AM

LITTLE TREV, FRESH TRICKY AND BEAT 2 ARE WAITING FOR THEIR APPOINTMENT IN THE WAITING AREA ON THE 2ND FLOOR. THEY START MC'ING, CAUSING A DISTURBANCE FOR THE OTHER PATIENTS.



22.04.2008  
11.58AM

"TREVOR SHARR, SIMON KELLY AND ZACK BARTON, YOUR READY TO BE SEEN NOW?" "WE'Z UP NOW BOYZ." THEY MAKE THEIR WAY TO THE DRUG HELP SERVICE.



22.04.2008  
12.43PM

LITTLE TREV, FRESH TRICKY AND BEAT 2 MAKE THEIR WAY UP TO THE CAFE AREA.



22.04.2008  
12.47PM

THEY HEAD STRAIGHT FOR THE SERVERY AND FILL THEIR TRAYS AND GO AND SIT DOWN.



22.04.2008  
12.59PM

LITTLE TREV, FRESH TRICKY AND BEAT 2 SIT DOWN AND DISCUSS THEIR NEW RAP THAT THEY'VE BEEN WORKING ON.



22.04.2008  
1.25PM

THEY LOAD UP THEIR NEW RAP AND CHECK THE HITS ON THEIR OTHER VIDEOS THAT THEY HAVE UP LOADED. "WE'Z GOT OVA 2000 HETS MAN." "SWEET."



22.04.2008  
1.52PM

AFTER USING THE IT SUITE LITTLE TREV, FRESH TRICKY AND BEAT 2 LEAVE THE MULTI-COMMUNITY.



22.04.2008  
1.54PM

LITTLE TREV, FRESH TRICKY AND BEAT 2 MAKE THEIR WAY DOWN THROUGH THE BUILDING.



22.04.2008  
11.41AM

BEAT Z WHO IS ALSO GOING TO THE DRUG HELP SERVICE IS ON THE FIRST FLOOR AND SHOUTS DOWN TO LITTLE TREV AND FRESH TRUCKY. "LITTLE TREV! TRUCKY! WOT UP!"



22.04.2008  
11.42AM

SOUND MATE, SOUND WE'Z CUMEN UP!



22.04.2008  
11.44AM

LITTLE TREV AND FRESH TRUCKY MAKE THEIR WAY UP TO BEAT Z ON THE FIRST FLOOR.



22.04.2008  
12.37PM

AFTER THE APPOINTMENT, LITTLE TREV, FRESH TRUCKY AND BEAT Z MOVE OUT TO THE SMOKING AREA. "HEY TREV, U GOT ANY CIGGY'S?" "YEAH"



22.04.2008  
12.38PM

NOT AGAIN.....WRONG CAMERA!



22.04.2008  
12.41PM

"I'Z GOT DA MUNCHSES, U WANNA GET SUM MUNCH?" "YEAH, I NEED TO MUNCH MAN"



22.04.2008  
1.20PM

"TREV, U GOT DAY HIX WE DID DA OTHA DAY?" "FOWK SO."



22.04.2008  
1.21PM

"LET'S GO AN UP LOAD IT ON YOU TUBE WIV DA OTHAS." "SOUND."



22.04.2008  
1.25PM

LITTLE TREV, FRESH TRUCKY AND BEAT Z GO TO THE IT SUITE ON THE FOURTH FLOOR TO UP LOAD THEIR NEW RAP.



22.04.2008  
1.55PM

OOOPS.....WRONG CAMERA!



22.04.2008  
1.58PM

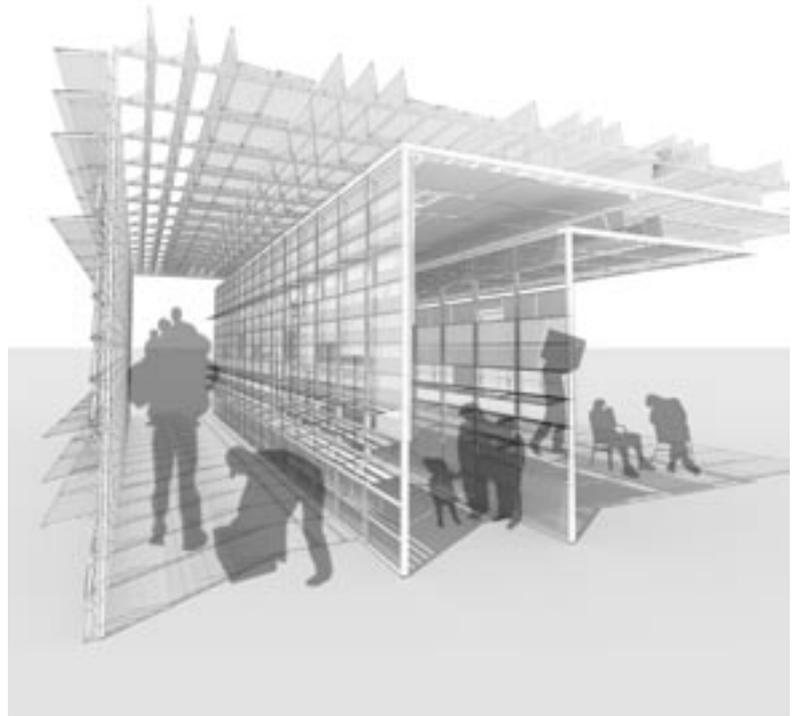
"QUICK! DA BUS IS ERE!"

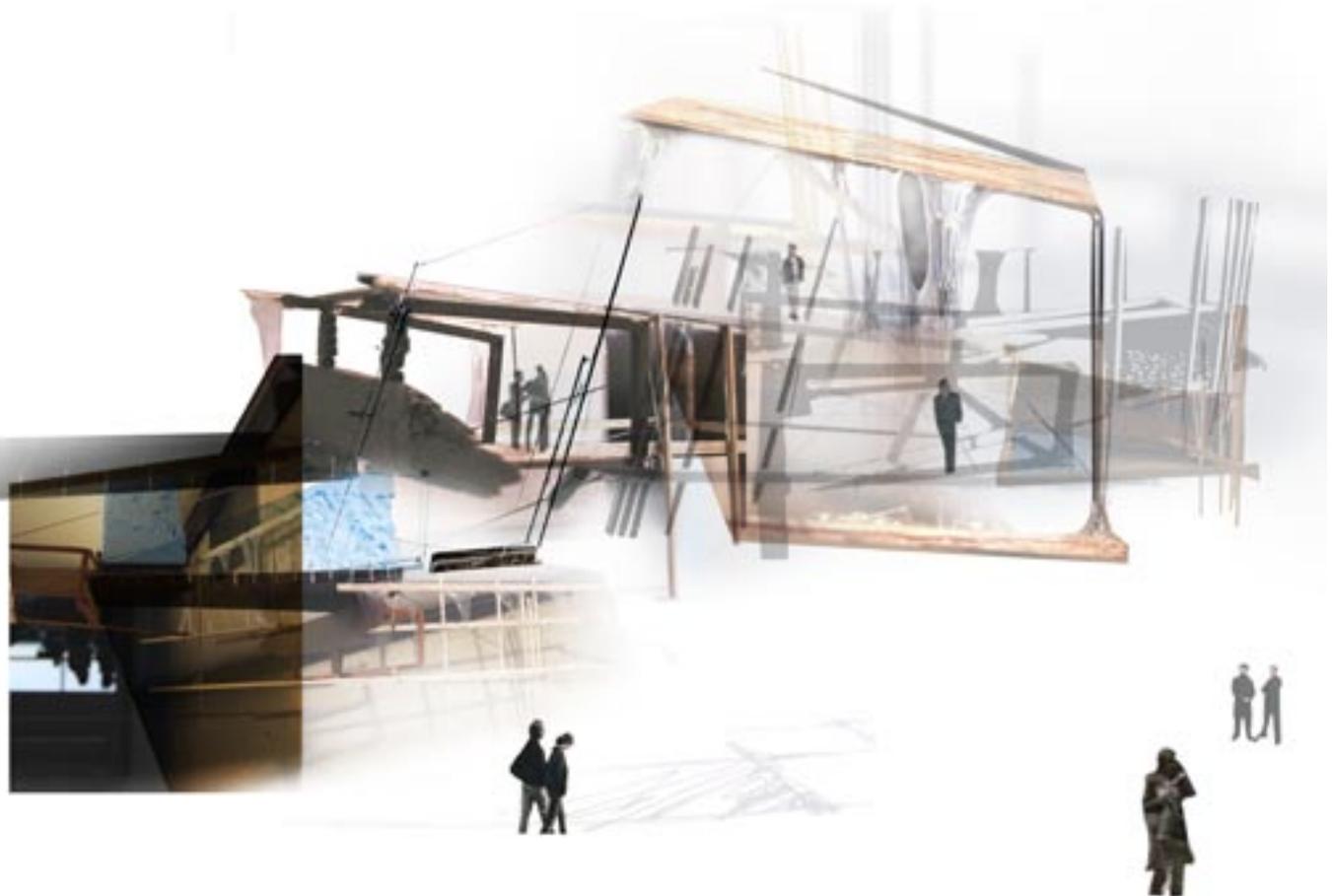


22.04.2008  
1.58PM

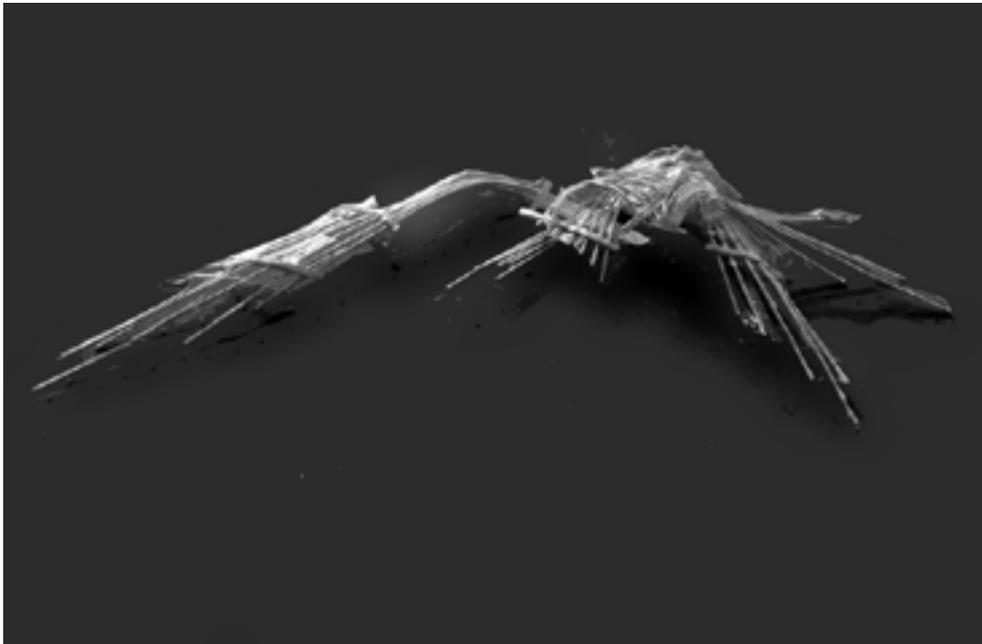
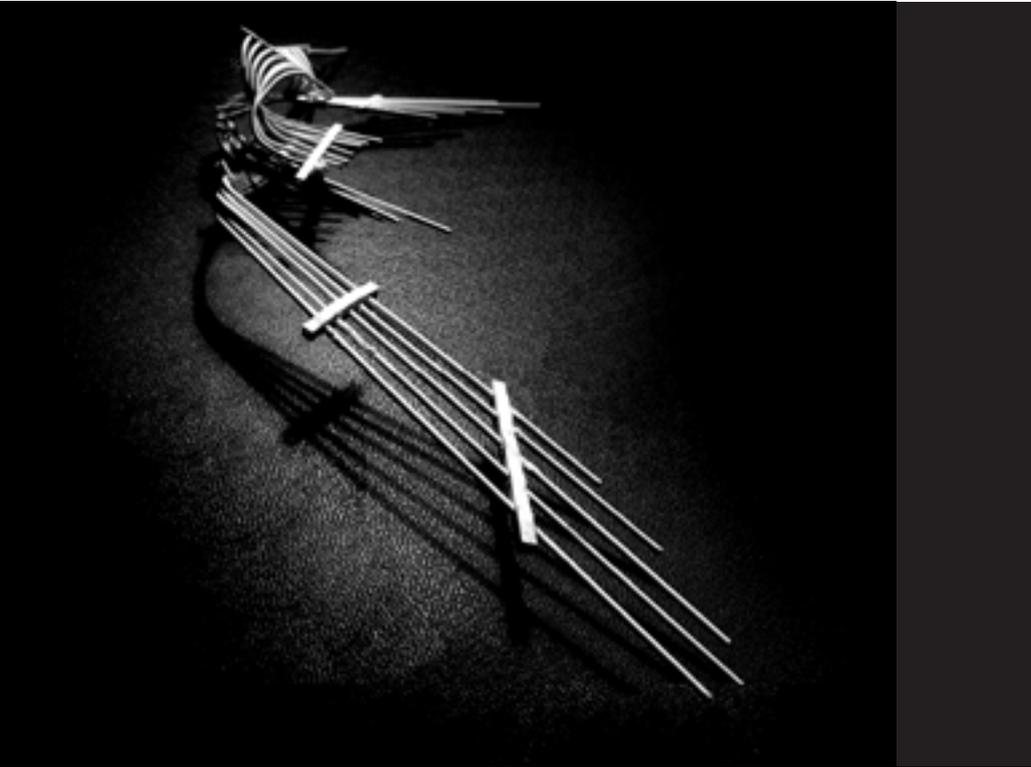
LITTLE TREV, FRESH TRUCKY AND BEAT Z GET ON THE BUS AND GO HOME TO WORK ON SOME NEW RAPS. "TRUCKY, U GOT A REEFER?"

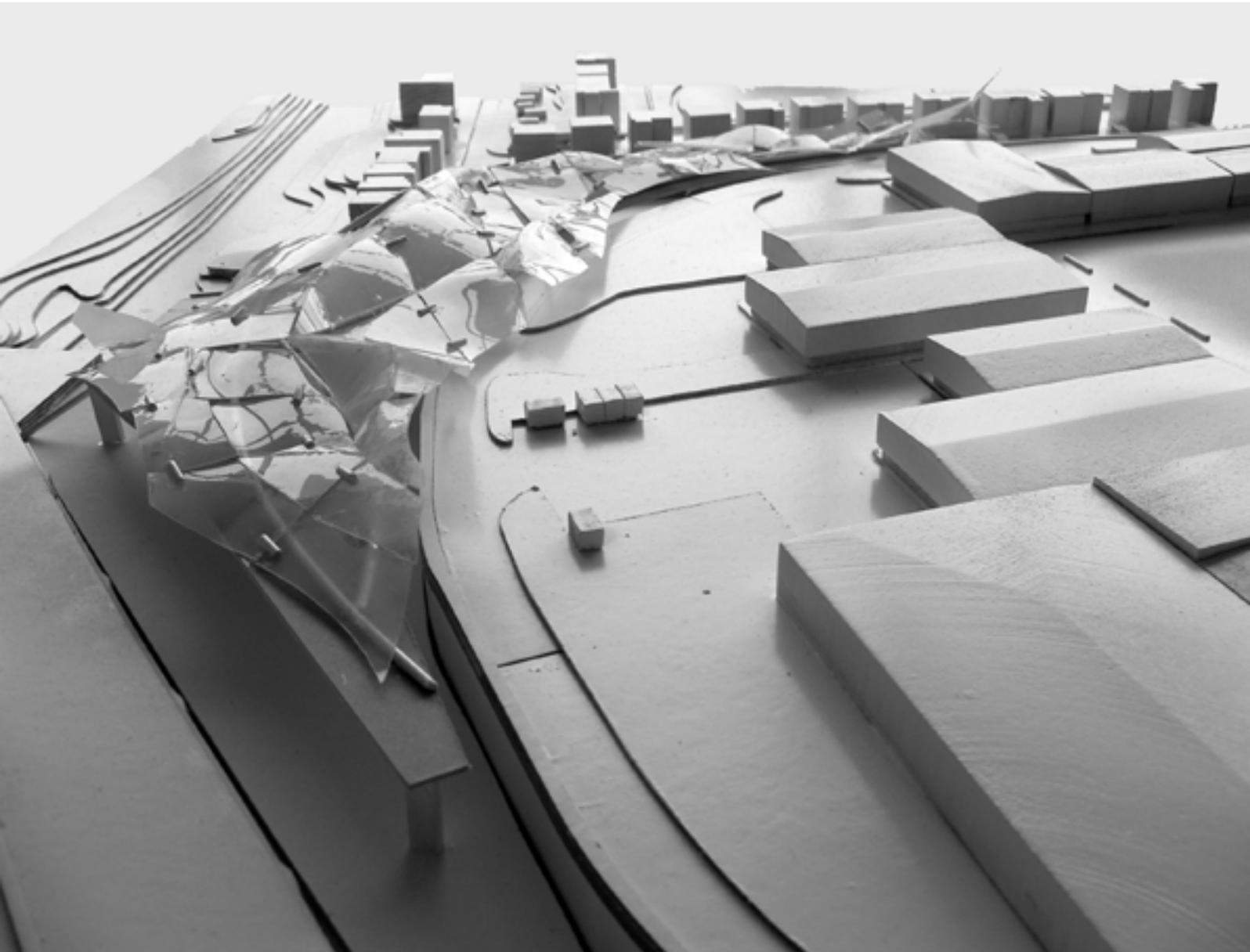




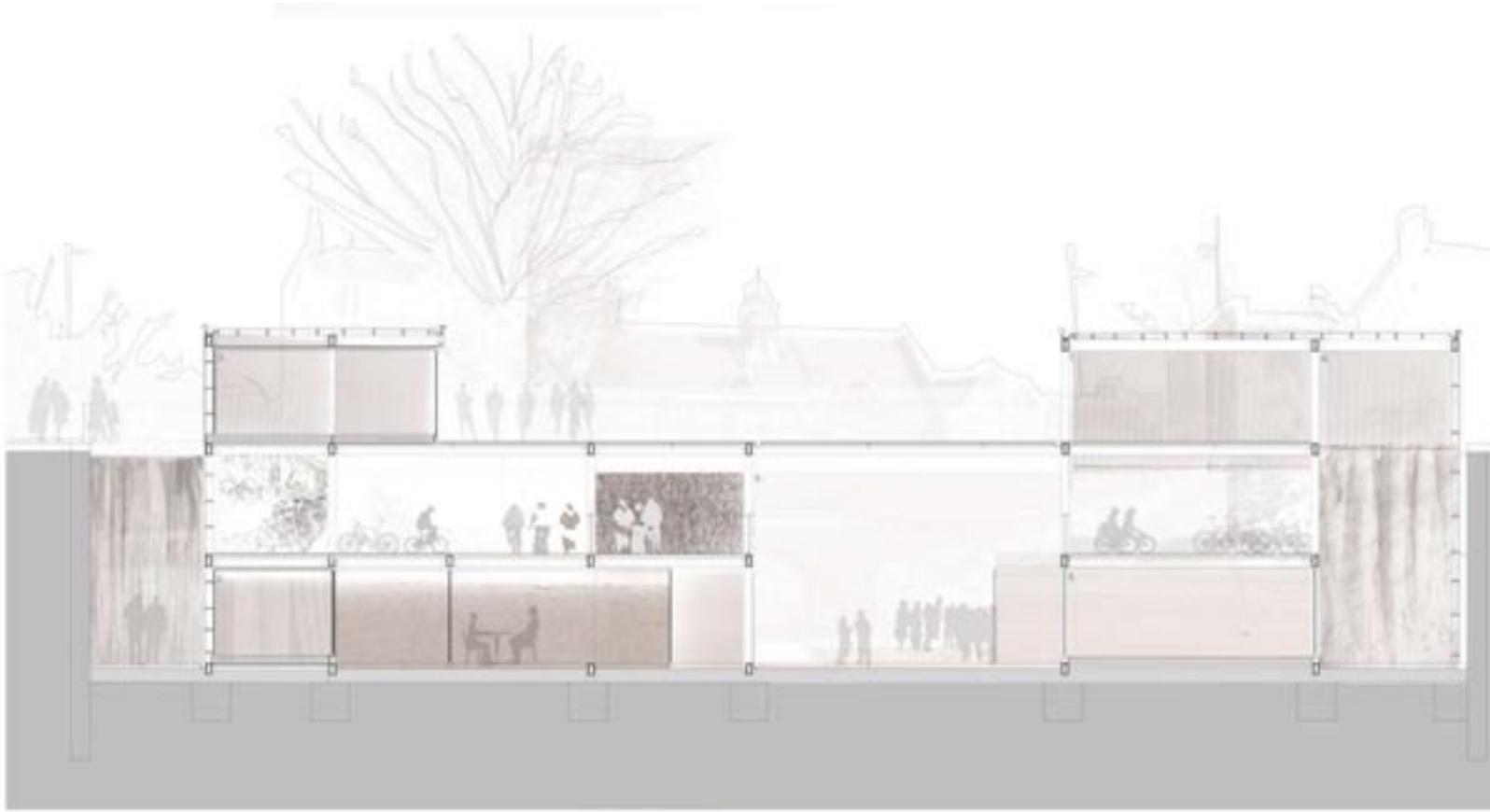


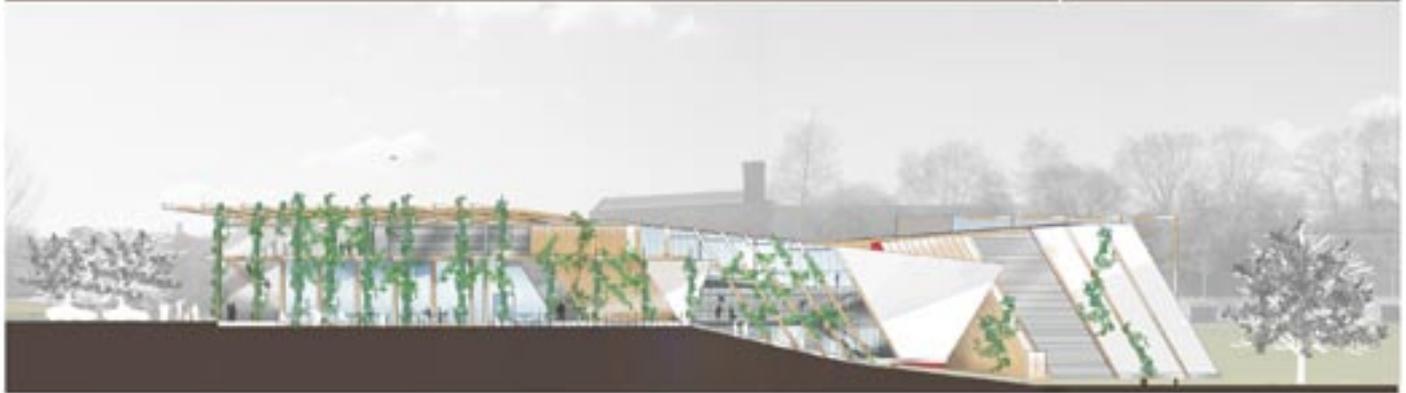
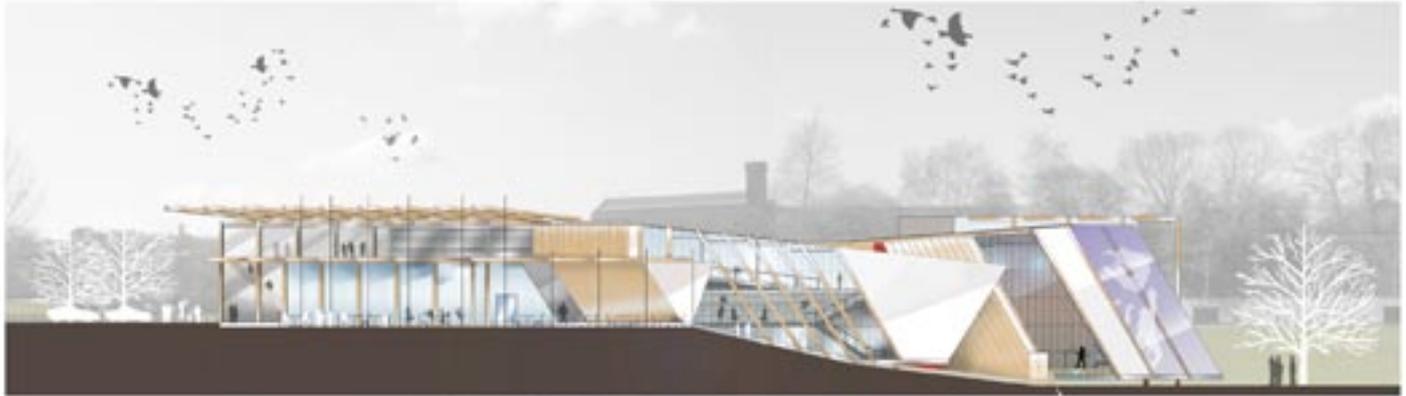








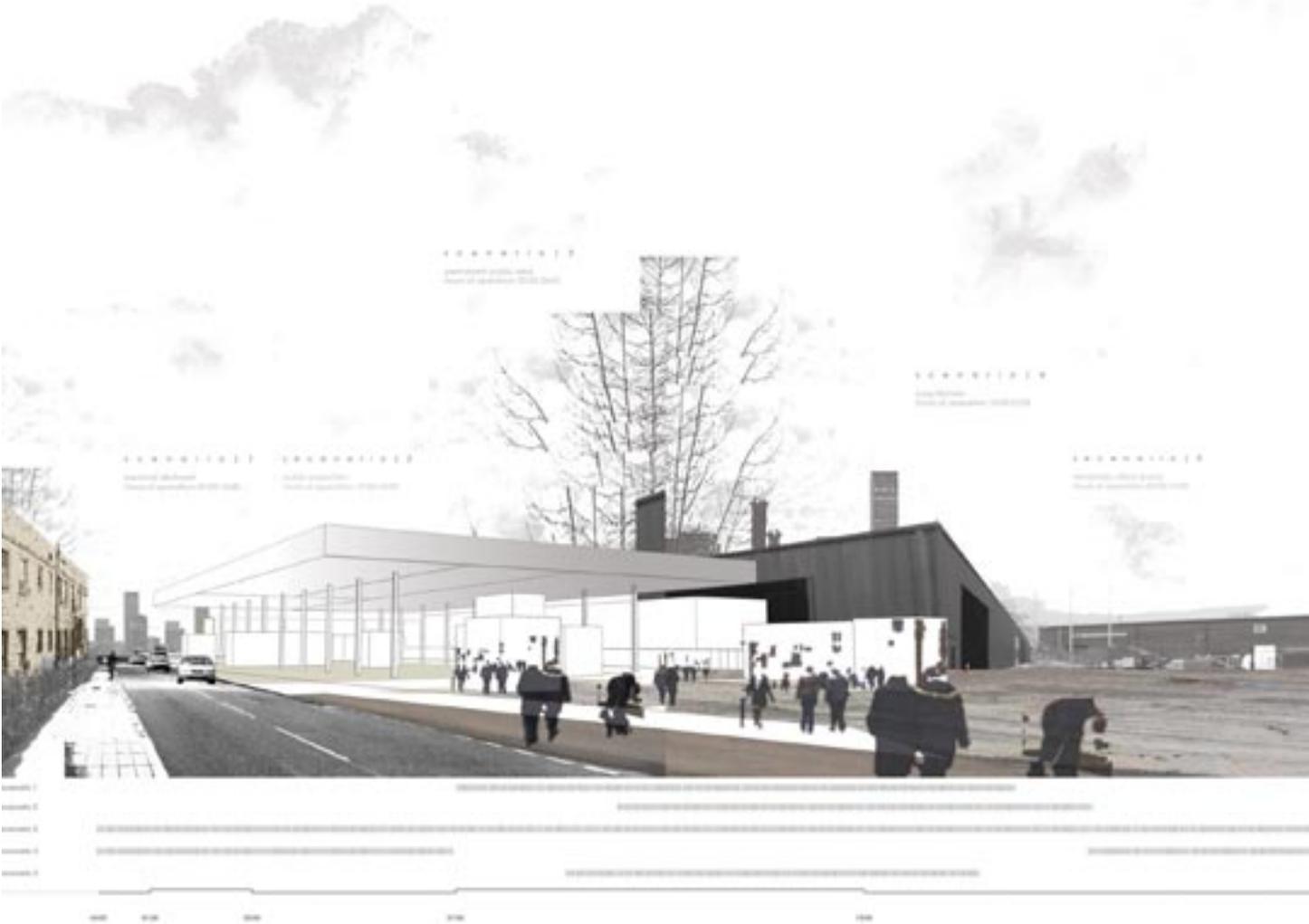






Stephen Petch









# The Bioclimatic Architecture Labs

## City Littoral.

Life is ecological in essence and the city is a superorganism. It is the most complex thing that has ever lived: its ecology and habitat are multi-layered and multi-scaled covering landscapes near and far, real and imagined.

The fit between a creature and its ecology has to be exact or extinction will follow. The most layered ecologies produce the widest variety of species, and none is more complex in biological terms than the ecotone of the littoral; the beach and the estuary.

Blackpool and Liverpool are cities that occupy this zone. Both are boom-towns, rapidly expanding in a resource-rich environment, into a huge mono-cultural bloom. Monocultures are the most vulnerable of ecologies of course, as a small shift can completely destroy their niche. This is the case with both these cities, where the original function has declined and nothing has replaced it.

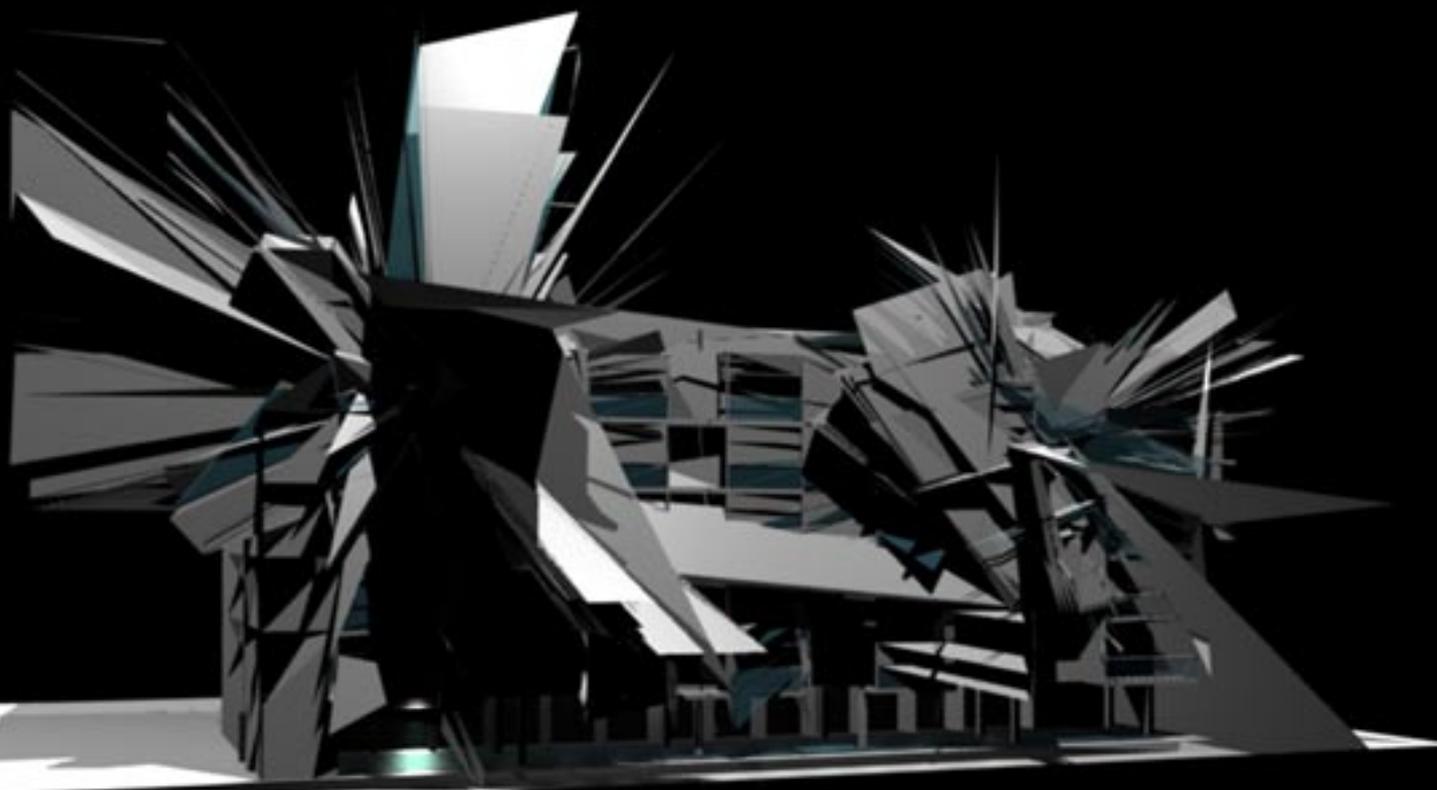
Liverpool was a business, not a city; a port created to supply Lancashire with raw materials, the decline of cotton, combined with changes in shipping has left it high and dry, with a huge amount of redundant infrastructure and people. It has shrunk dramatically, halving its population in two generations, leaving a diffuse suburban net surrounding a massive post-industrial landscape of docks. Regeneration is beginning to happen, but rather than a wholesale insertion of sustainable infrastructure, a new monoculture of global free-reign capital is growing.

Blackpool too was a Victorian business that is now in decline. Mass Tourism of the mono-cultural type is dwindling and Blackpool is suffering. In addition Global Warming and sea-level rises have battered it into submission. In 50 years Blackpool will be under the sea, unless new sea-defences are put in place. Some say it will be impossible to hold back the tide, both physically and metaphorically.

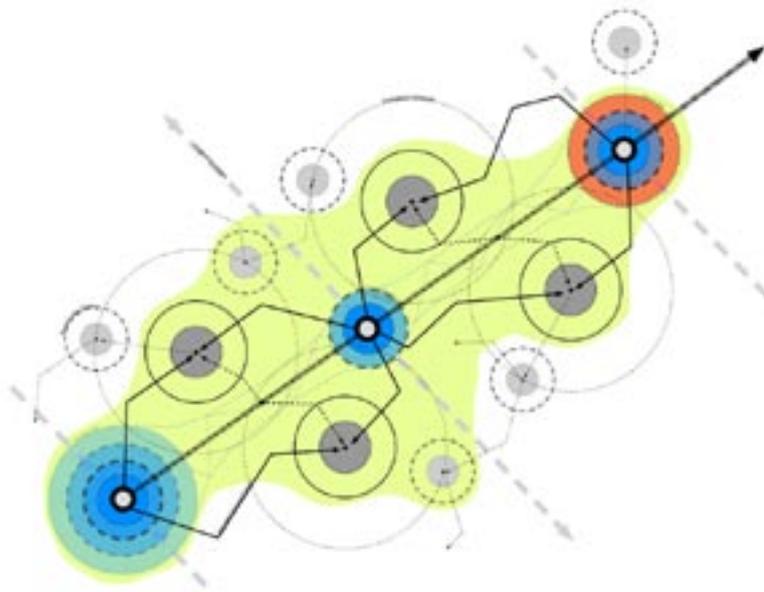
Bioclimatic design uses ideas of ecology and biomimicry of natural processes to fashion sustainable and durable solutions to urban and architectural problems. The Labs believe that working with site forces rather than against them, creates a synergy that can amplify the sum of the parts. The solutions are blue-sky, extrapolating current trends and systems into the future.

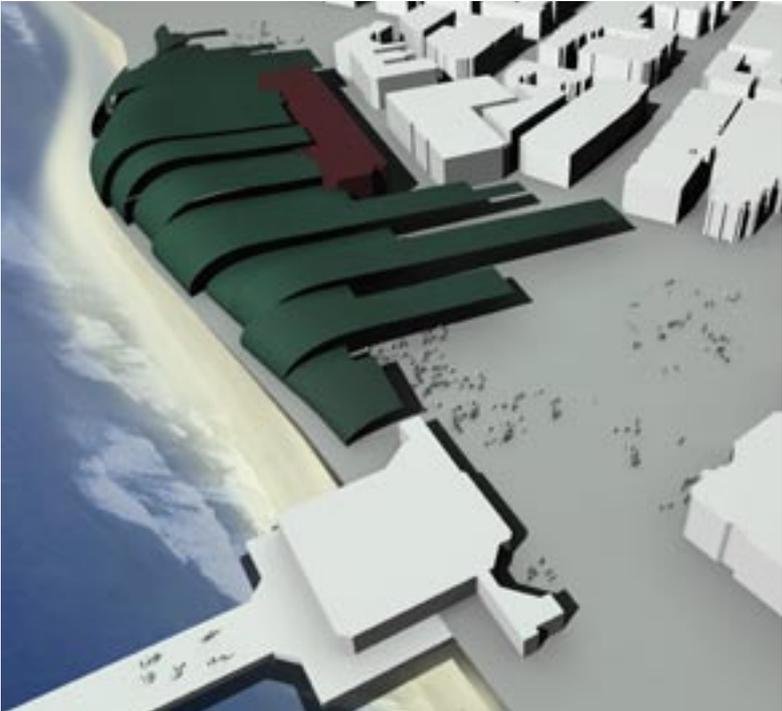
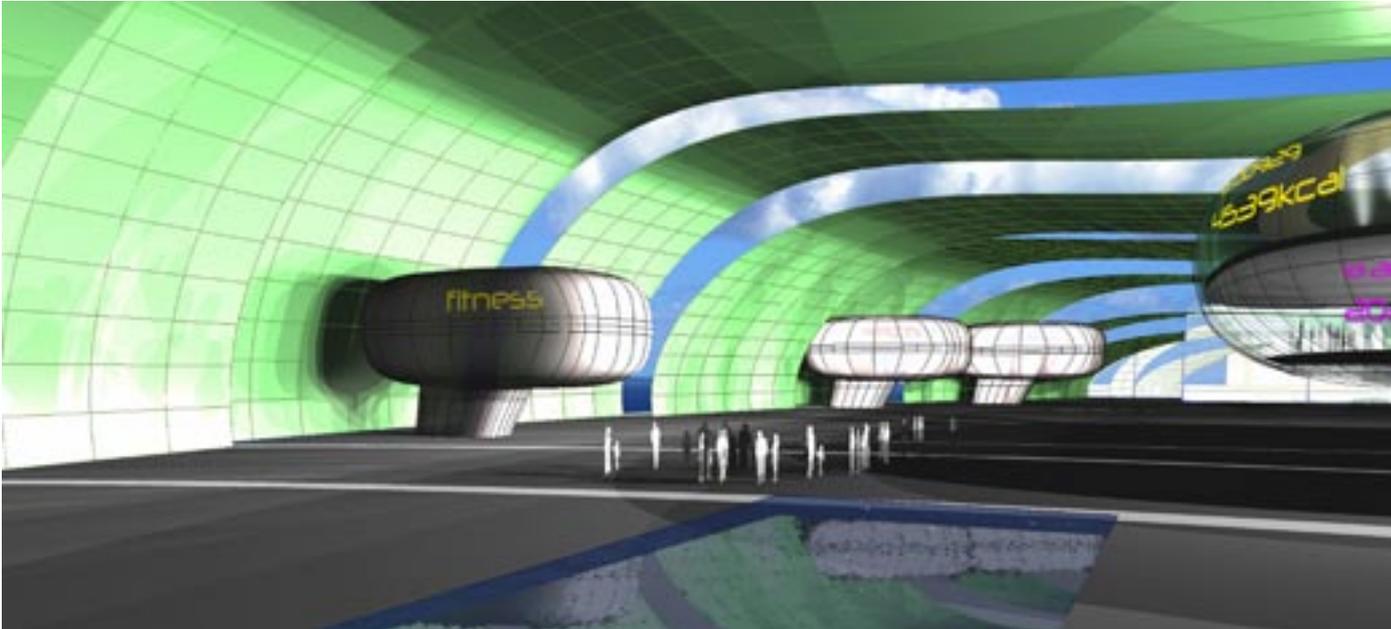
Seeing the city as a superorganism, allows the development of cyclical biogenic metabolisms, rather than the current linear ones. Where resource streams are linked from cradle to cradle rather than cradle to grave. Architecture is the micro-scale of the process; the neighbourhood the meso-scale. The key idea is mutualism, where things being, benefit other things. This can create odd bedfellows: where ice-cream factories heat swimming pools, or tidal barrages that create free energy that encourages diamonds to be produced.

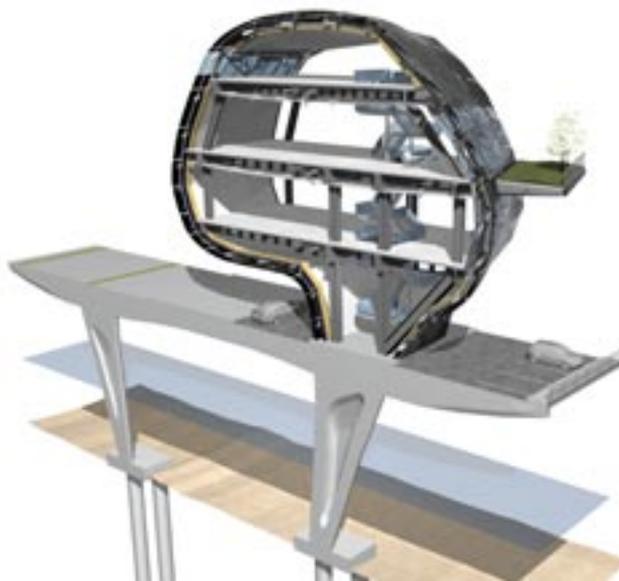
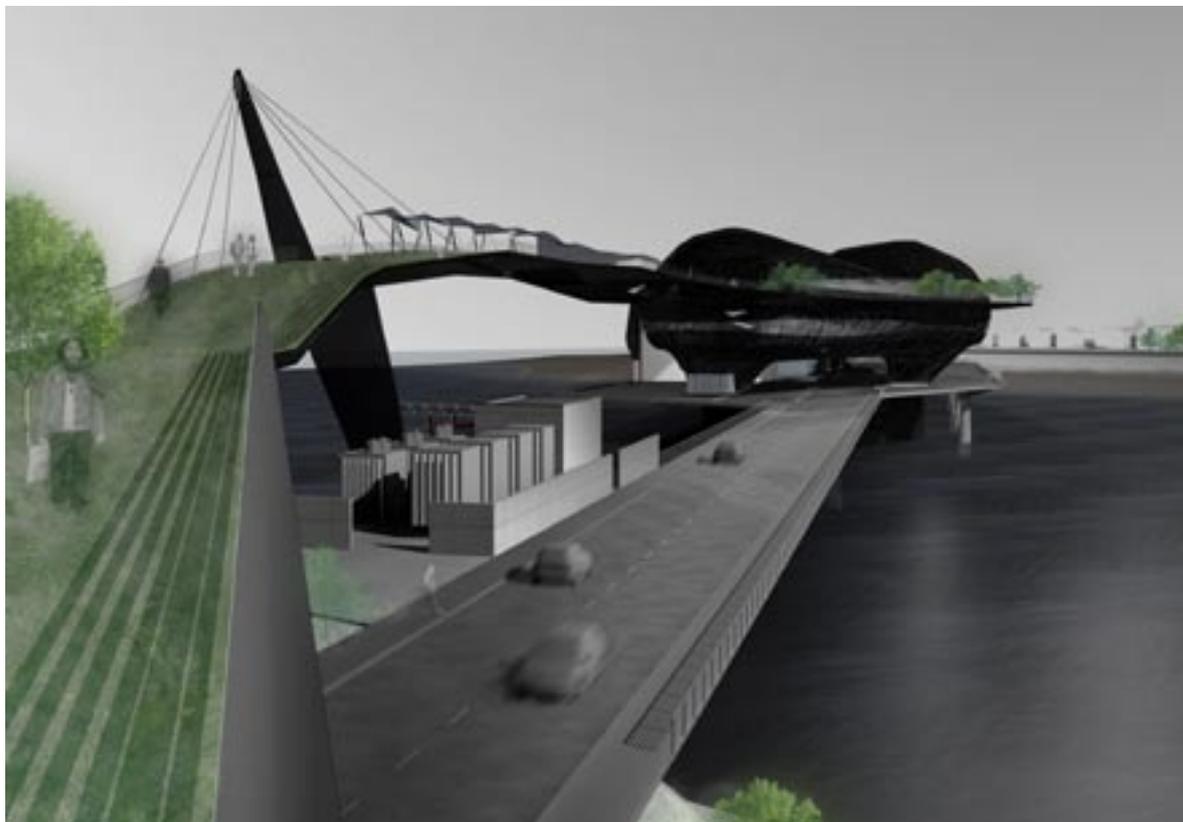
The new city will be arranged differently: it will be networked in a positive way, and at appropriate scales: green space will combine production with leisure, and leisure with transport: buildings will be autonomous in this landscape, plugging into the resource flows that pass by them. Local and global forces will be absorbed, deflected and reflected as appropriate, within the invisible scapes of globalisation.



SUSTAINABLE SHOPPING  
SARAH BOLSOVER





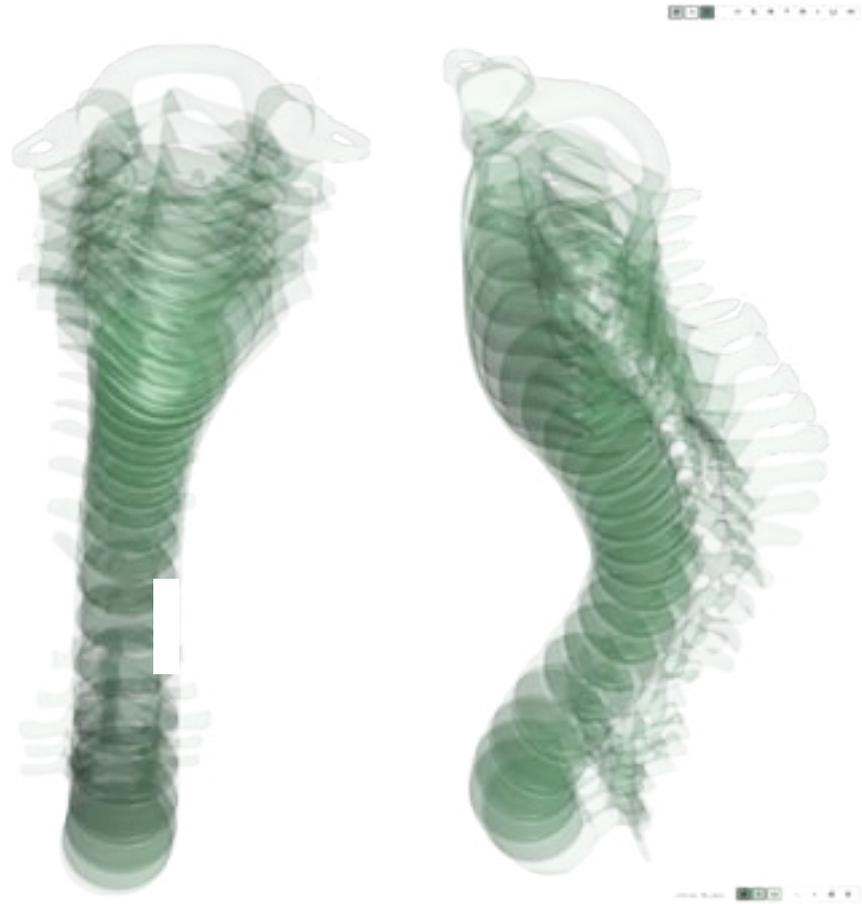
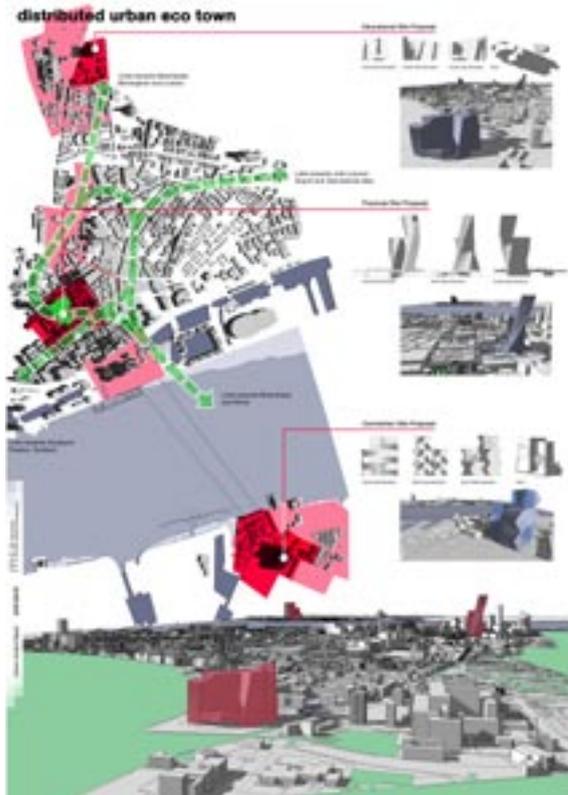
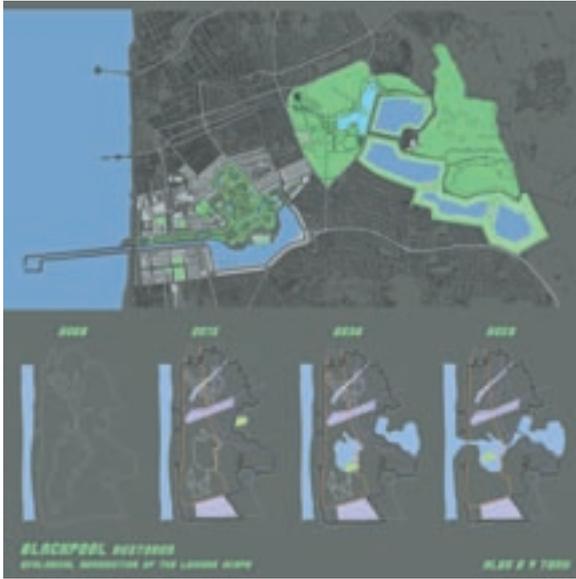




LIVERPOOL  
CITY OF  
YOGURT  
CULTURE

Alex Temu  
Kevin Dunn

John Rush





# Continuity in Architecture

## Milan – On with the Motley: City Architecture Fashion Experiencing the Urban Museum

Artists, designers and architects who work with the material of context strive to reveal the hidden spirit of a place. Through a process of exposing and exploiting the memories of a situation, and in contrast to the amnesia of much contemporary production, they seek to interpret these meanings and construct an additional layer of consequence that will bestow new value on the place. An approach based upon a perceptive and discriminating reading of place produces both dynamic and appropriate results. The architect, designer and artist all have the opportunity to reflect upon the contingency, usefulness and emotional resonance of particular places through the examination and appropriation of the existing situation.

These examples of student work document a study of the mediation between interior and urban space, historic fabric and the contemporary city, fashion and architecture, the museum and the present, based on readings of the city of Milan. The researches of the college of Continuity in Architecture in the academic years 2006-08 have extended out from the specific foci of the historic market structure at the Broletto, the fashion district of Via Montenapoleone, the proposed Citta della Moda masterplan in the north of the city and the Museo Diocesano attached to the basilica of Sant' Eustorgio to encompass cultural and commercial projects for the Darsena area, and the San Lorenzo and Armani Wall sites amongst others. In all these instances the continuity of expression from the public place to interior space is of paramount significance in defining the architectural character of the city as an extensive interior realm.

Elements of this work will be presented at the Interiors Forum World Conference in Milan in October 2008.

More material is available at  
<http://www.msa.mmu.ac.uk/continuity/>

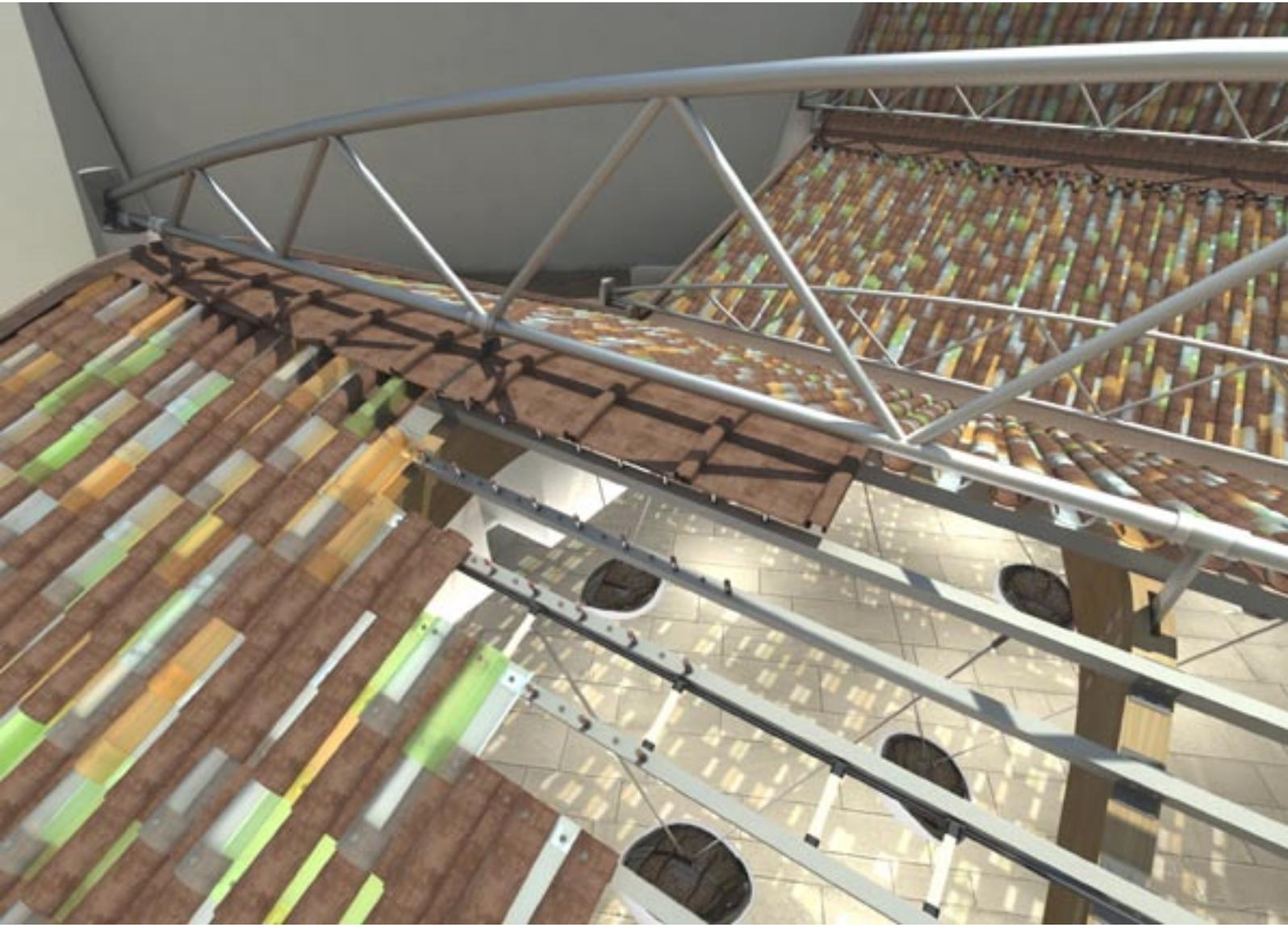


Alice Green  
Centre for Aerial and Landscape Art



Claire Murphy, Broletto  
Howard Kao, Broletto





Philip Hepworth, San Lorenzo District  
Tom Keeler

Richard Gill, Broletto





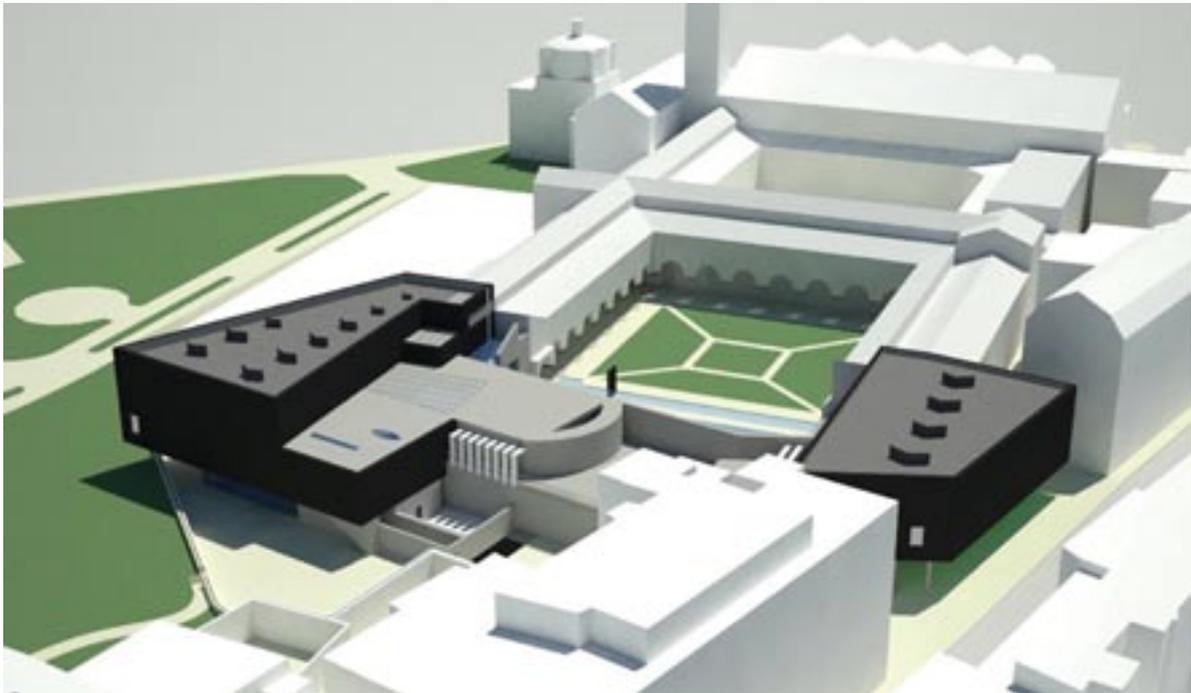
Gwenno Mair Jones  
Appartamento di Mozione





Catherine Lau  
MODA Fashion Magazine 'Publication Office and Photographic Gallery'





## displace/non-place

'They're living, but dead, Dead-in-living... a unity of opposites.' ... 'Oh,' I said. What kind of double talk was this?

*The Invisible Man* by Ralph Ellison

'To articulate conditions of belonging in social dialogue, means to render them in some way presentable, even if they are put into question and given a physiognomy acceptable to all, that is, ordered into a reasonable discourse which reshapes them.'

Italian Philosopher Gianni Vattimo

As a new course offering in 2007, the displace / non-place college sought to define itself by seeing architecture as the vehicle for critically questioning one's preconceived notions of design. In order to maximize this experience a premise was set, one which sought to displace the students from their comfort zones both physically and mentally, through a series of orchestrated academic events.

Whilst the premise was set and the events were organized, there was no guarantee that students would understand design in this questioning framework. It became apparent that students needed a common thread to be woven throughout the year to reinforce this critical approach whilst not falling prey to mere theoretical babble. A dialectic framework of logic, one based on a thesis/antithesis analytical format was thus introduced. Situations which placed people, events, problems, etc. in opposition to each other were introduced so that students could see their position, a thesis, as the reference point to a counter-position, an antithesis. The challenge for the students then became to step outside the subjective realm of comfort which would most likely favour their position due to a priori cultural conditioning and to step into an uncomfortable zone which required a more objective critique. If willing to do so, one could see the potential of these oppositions as working together, as a coexistence lending itself to unforeseen possibilities, as an act of synthesis.

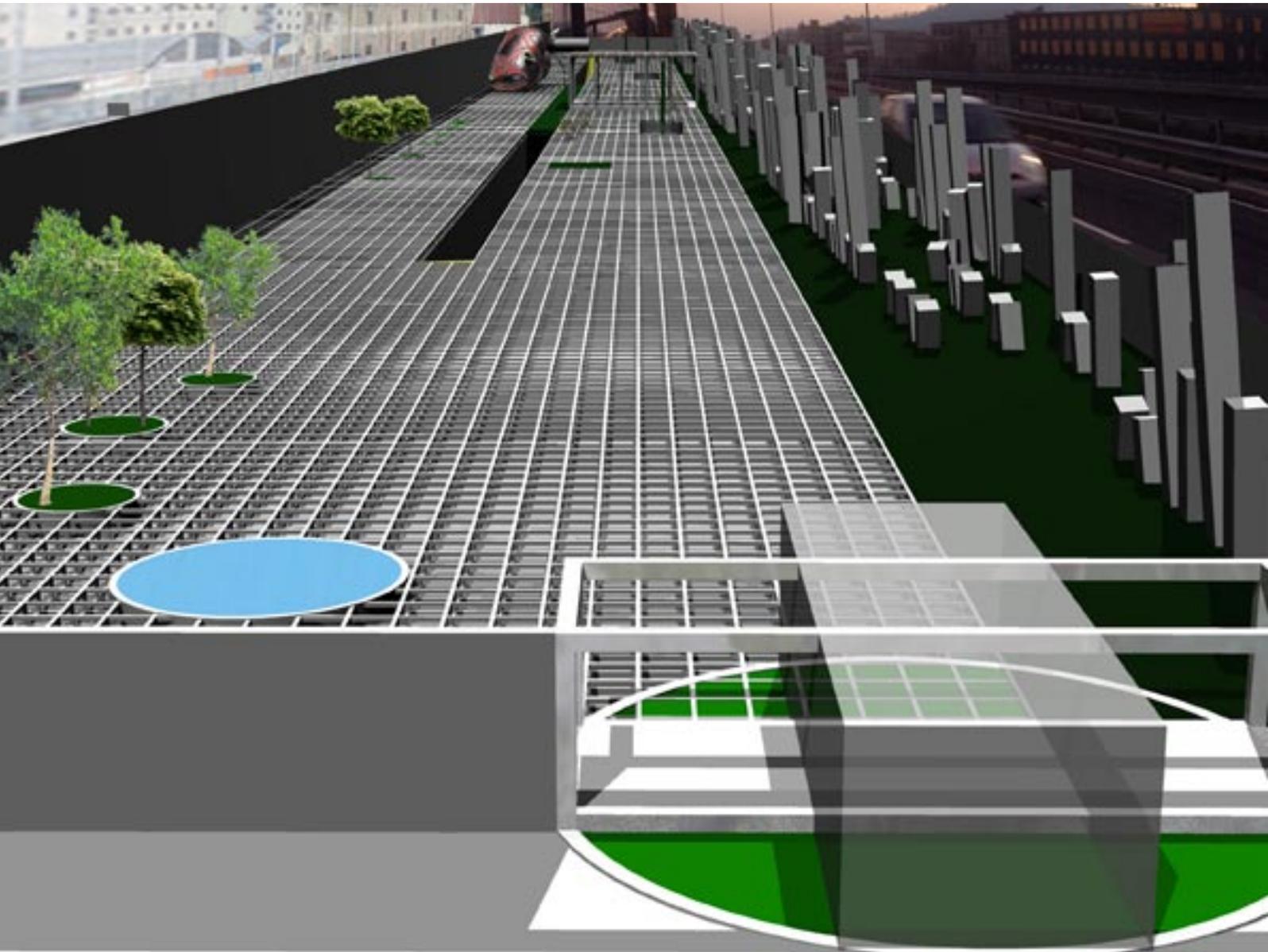
The students were first displaced on a field trip to Genoa, Italy, where they were introduced to the Mediterranean port city. Whilst there, students were emerged in a five day workshop with students and tutors from the United States and Italy. Natural oppositions arose and shifted based on the cultural context, etc.

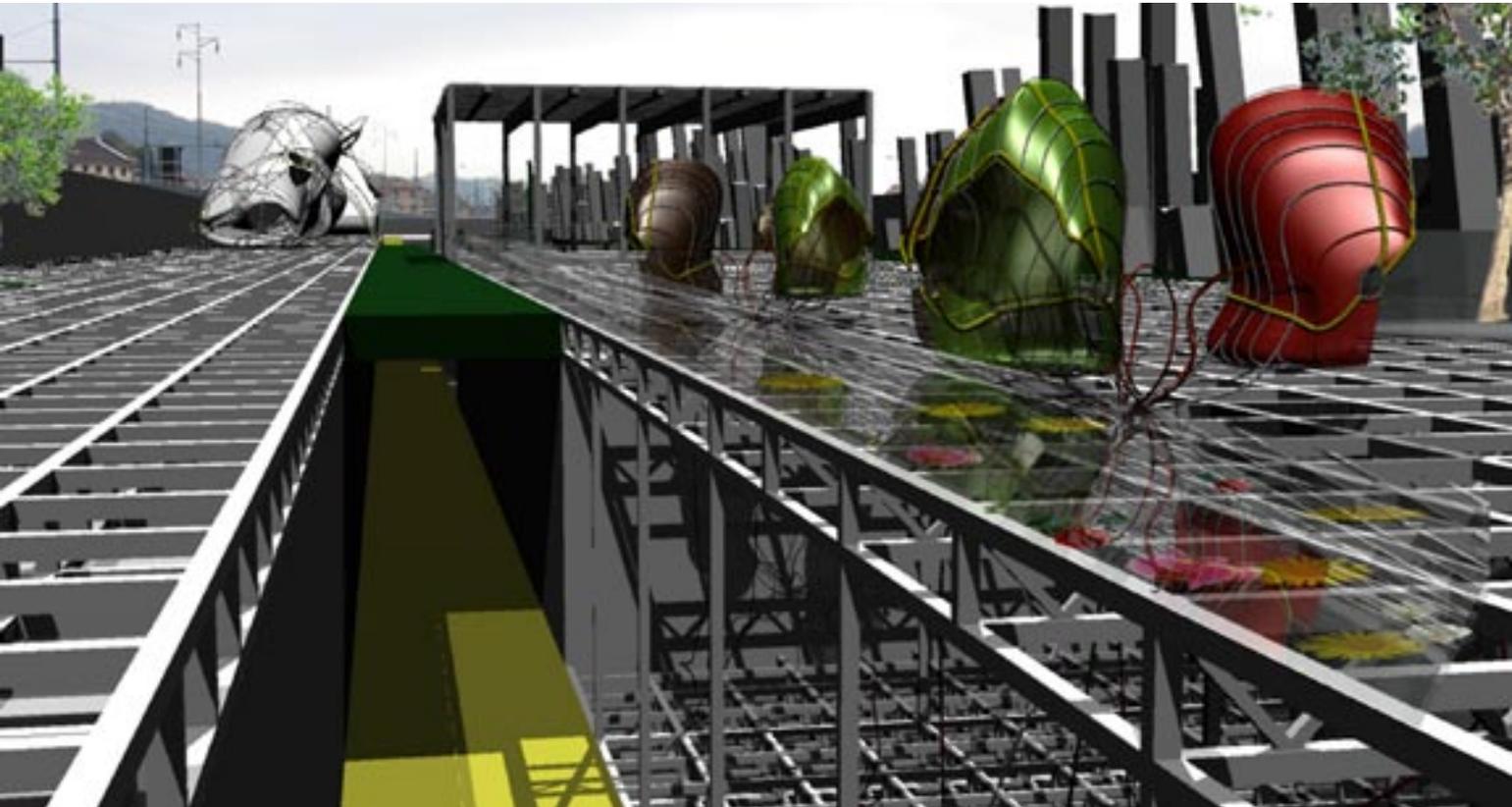
To ensure that the student experience the maximum level of discomfort, the studio project site and type had to also reinforce the premise. The project was to be situated in a non-place, an abandoned post-industrial quarter of Genoa which was once dubbed the Manchester of Italy. The studio project chosen to bring life back to the site was a cemetery. On the Day of the Dead, prior to visiting the site, students encountered Genoa's Staglieno Cemetery, renowned for its urban design and sculptures. The place, filled with people and scents of freshly cut flowers, was set in sharp contrast to the cultural tradition found in Anglo Saxon burial grounds.

Upon returning to Manchester, students then began the process of inquiry in the design of the cemetery in Genoa. It is hoped that after dealing with (one's) mortality, in a culture which shuns even speaking about the subject, negotiating design ideas in a workshop with students from two different nations, and then finally having to design within a foreign cultural and climatic context, the act of displacement would help one to find one's place in designing the built environment.

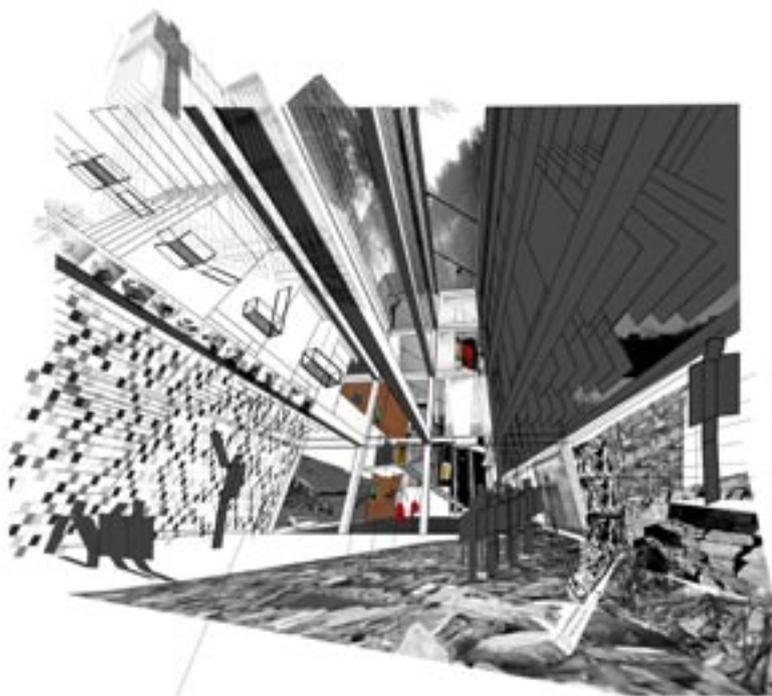


Igor Brandic  
Genoa Cemetery

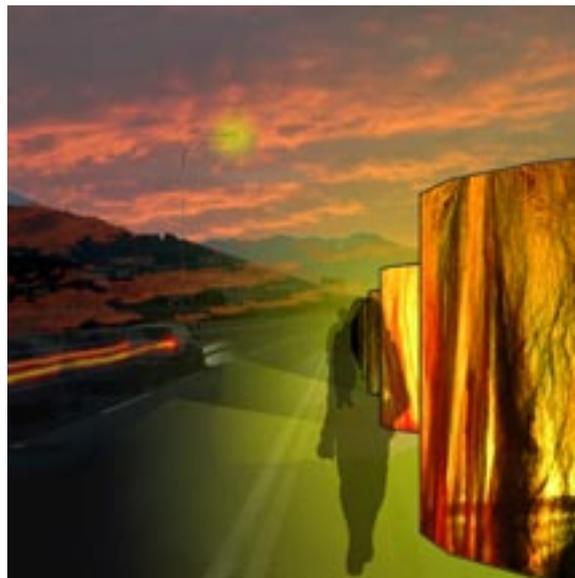


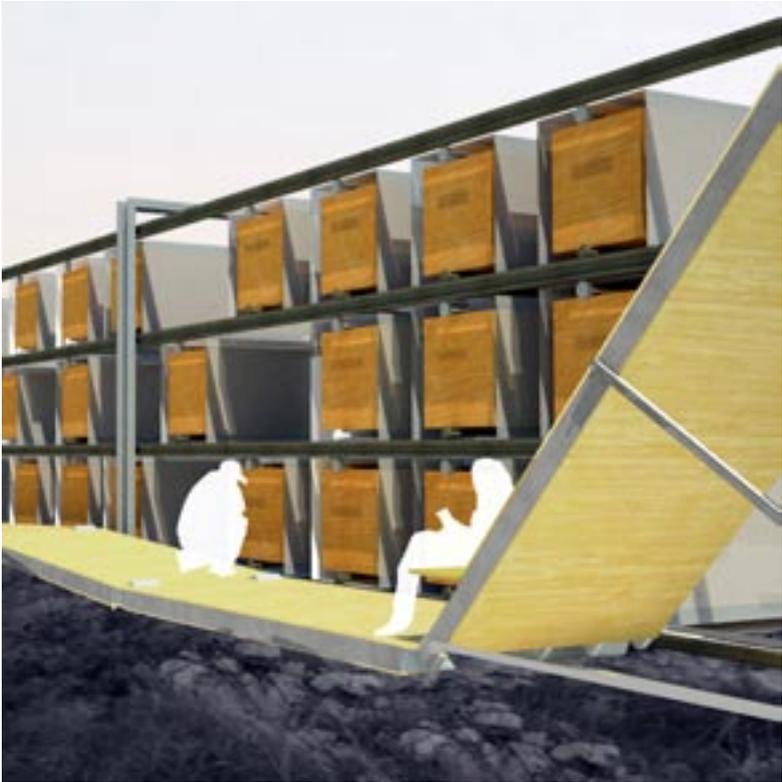


Harriet Helps, Genoa Cemetery  
Michael Holt, Genoa Cemetery



Helen Smiths, Genoa Cemetery Light Wall





Rebecca Stephens  
Genoa Cemetery Chimney Paths

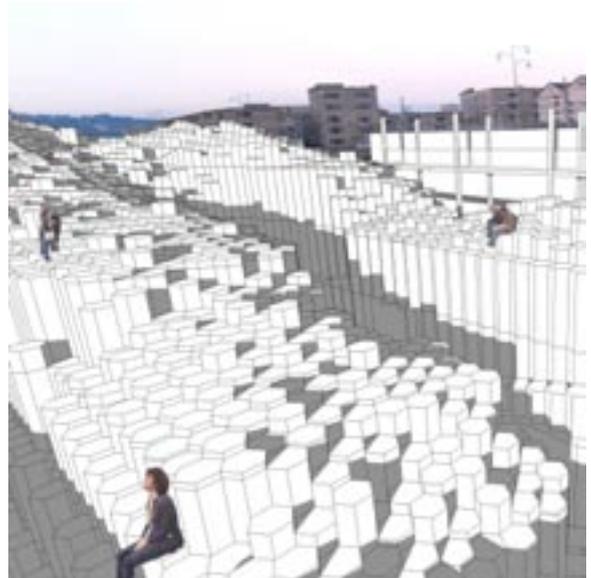
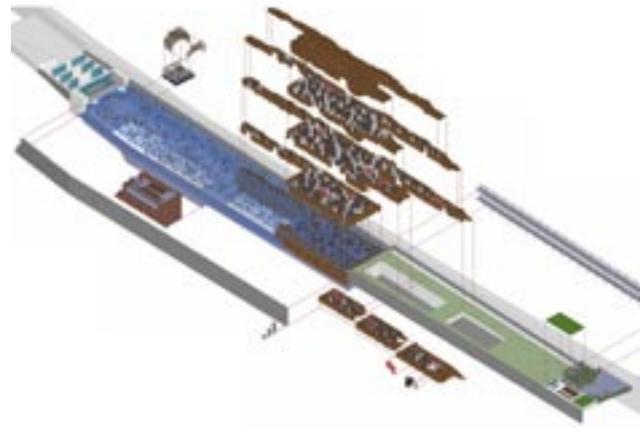


Death in Manchester: Memorial to Self





Simon Hill  
Concept Collage and Genoa Cemetery





# Landscape+Urbanism

We demand designed banality  
We demand more heritage  
We demand critical boredom  
We demand ubiquitous regional specificity  
We demand identical genius loci  
We demand unique non-place  
We demand cultural parametrics  
We demand better shopping  
We demand post-traditional form  
We demand non-details  
We demand scale-less size  
We demand less meaningful space  
We demand more icons  
We demand more iconoclasm  
We demand generic individuality  
We demand post urbanism  
We demand guaranteed success  
We demand imperfect utopia  
We demand anonymous buildings  
We demand designer architecture

This year's thesis projects are sited in England's North West and Equatorial Guinea.

Two students had their Shrinking Cities Second Life 2.0 internationally award winning work exhibited at the Deutsches Architektur Museum, Frankfurt.

Four students joined Year 6 from the MA Architecture + Urbanism.

Projects range in size up to 3075 sq km.

Thesis project building types include logging camp, theme park, golf resort, cruise liner port/airport, bible study centre, architectural salvage centre, film studio, displaced town, car reclamation yard, cookery school, laboratory, energy centre, offices, station and retail experience.

Eurovision 2008 acts representing the tutorial team's home nations scored 14 and 160 points.



The Palace of Westminster  
**Charles Barry**  
RIBA Gold medal - 1850



The British Museum  
**Robert Smirke**  
RIBA Gold medal - 1853



The Courts of Justice  
**George Edmund Street**  
RIBA Gold medal - 1874



Natural History Museum  
**Alfred Waterhouse**  
RIBA Gold medal - 1878



Royal Festival Hall  
**Leslie Martin**  
RIBA Gold medal - 1973



Royal National Theatre  
**Dennis Lasdun**  
RIBA Gold medal - 1977



Staatsgalerie  
**James Stirling**  
RIBA Gold medal - 1980



30 St Mary's axe  
**Norman Foster**  
RIBA Gold medal - 1983



Millenium dome  
**Richard Rogers**  
RIBA Gold medal - 1985



The Glass Shard  
**Renzo Piano**  
RIBA Gold medal - 1989



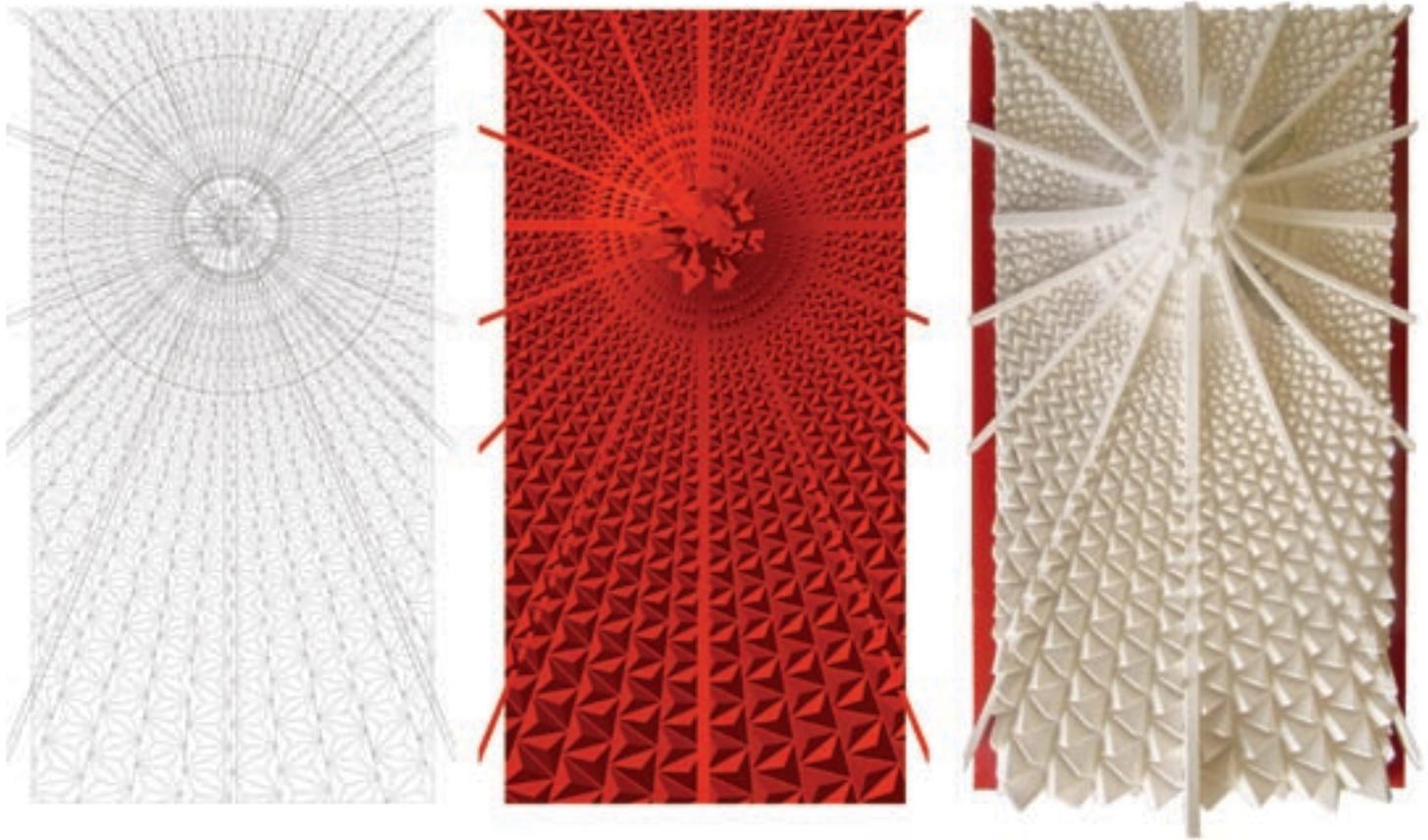
Mound Stand Lords  
**Michael Hopkins**  
RIBA Gold medal - 1994



Plug-in-city  
**Archigram (Peter Cook)**  
RIBA Gold medal - 2002



Serpentine Pavilion  
**Rem Koolhaas**  
RIBA Gold medal - 2004



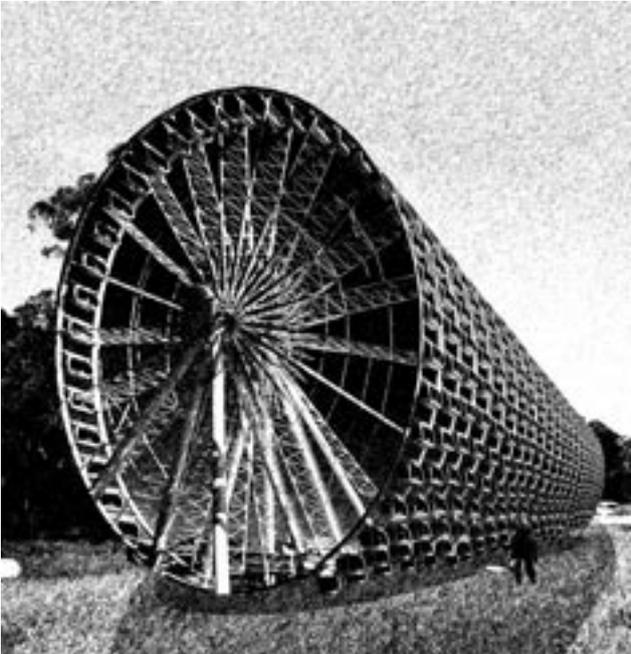
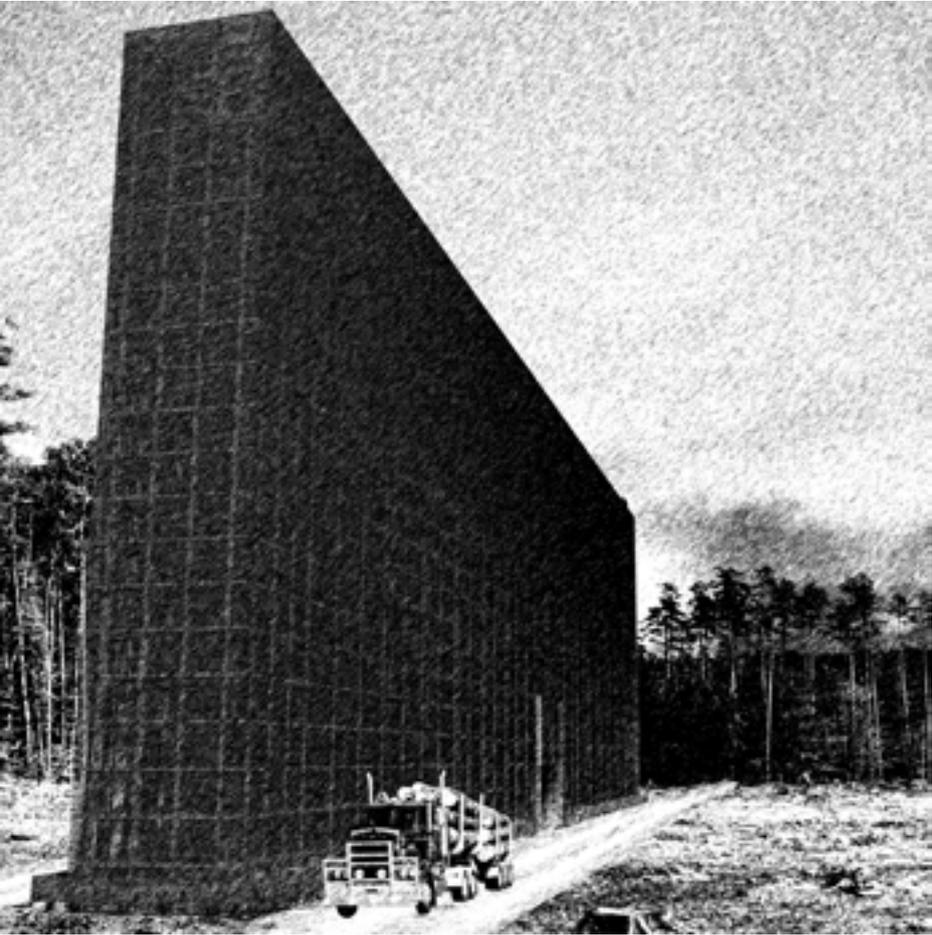
**New Gothic Technology**





Gemma Hall  
Earby Longbow Bar Walls / Heritage Centre / Longbow Gate

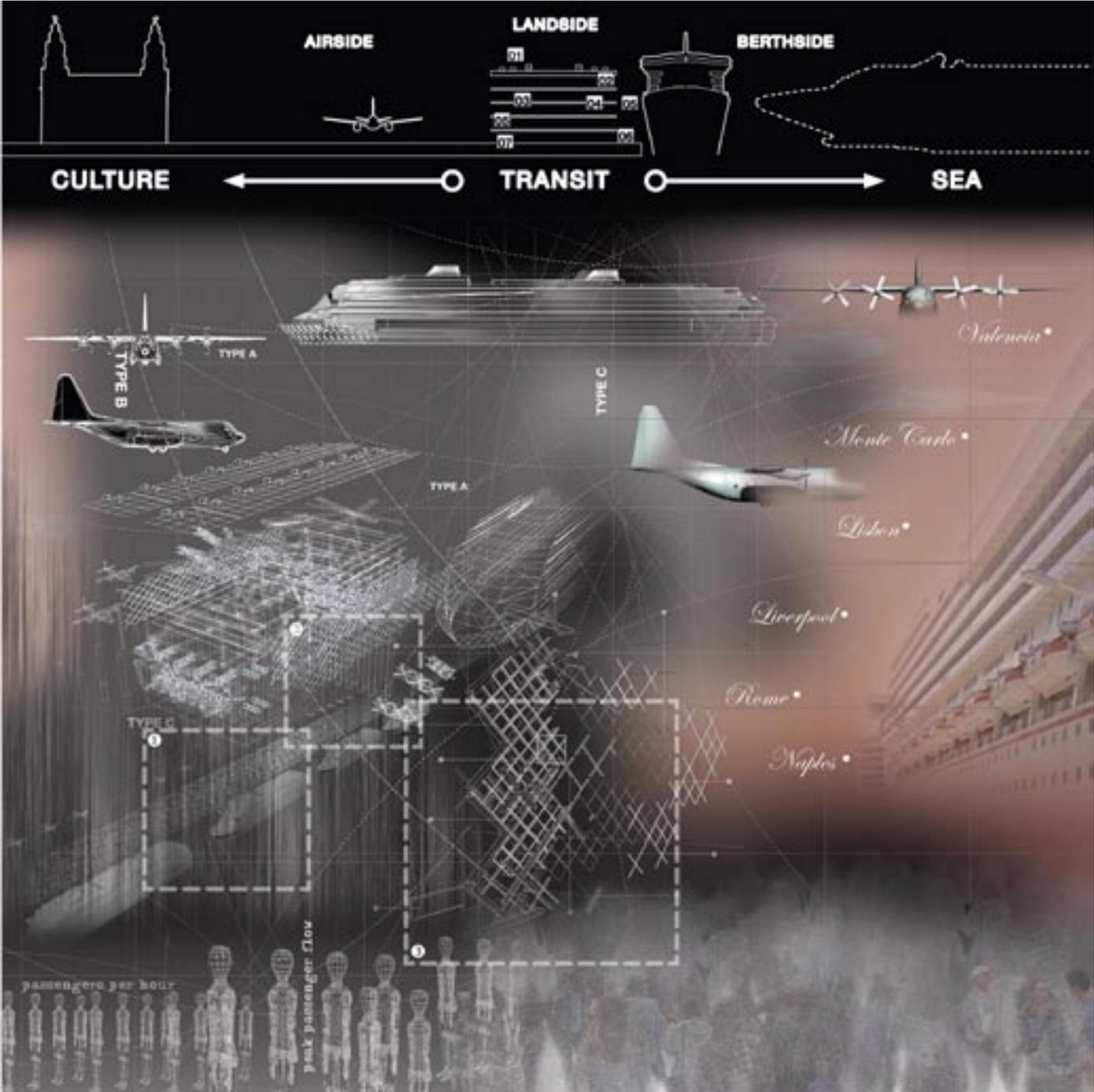


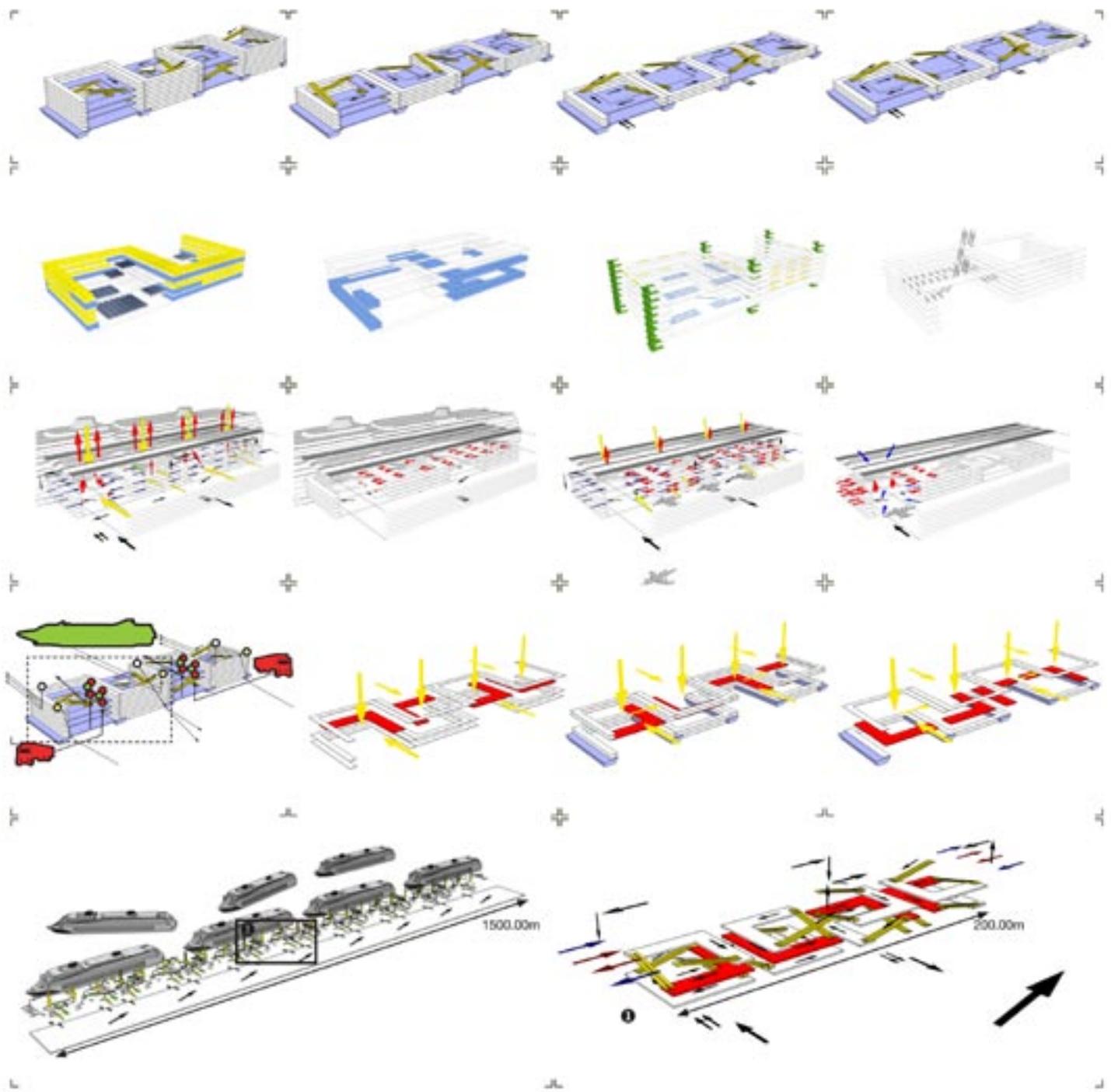




Discover  
*a Magical Kingdom*







# Materiality

Rick Dargavel and Nick Tyson have directed the Materiality College teaching agenda for the last four years during which time critical themes have emerged that explore the material, cultural and topographical conditions whereby architectural strategies can be developed and realized.

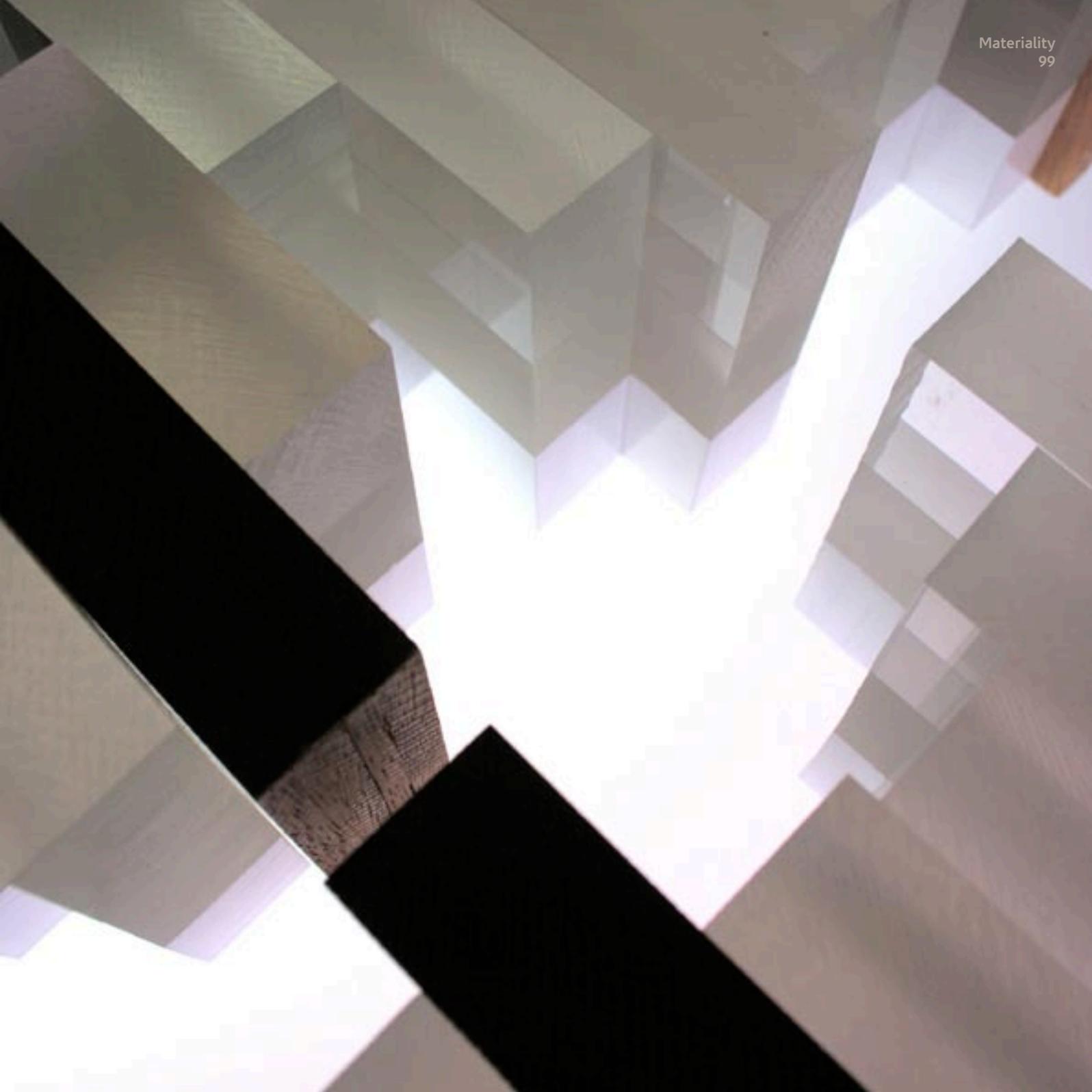
Each of the following themes is considered as a developing but interconnected structure for considering and realising architectural propositions in a range of physical, climatic and cultural situations and at a range of physical and time scales.

**Matter** We have used the work of sculptors Eduardo Chillida, Rachel Whiteread, Victor Pasmore, Donald Judd and Alex Hartley to explore how their work, thoughts concerning materials and processes of production might inform representations of landscapes, architectural form and spatial experience as well as the expression of built fragments and details. The experiences of casting, forming and fabricating alongside architectural speculation and reflection are seen as equally important as the objects made.

**Culture** Our interest in the city follows a humanist tradition and is concerned with how the city is animated by cultural programmes and everyday rituals. We are interested in the “ordinary”, the way things are. The aim is to recognise the culturally diverse situations that add richness to urban experience and to explore emerging architectural typologies where there is conflict, a mediatory position between the historical city and that characterized increasingly by communication technology, capitalism and fashion. We have developed documentary processes to observe and record how the city is animated using interdisciplinary references that enrich cultural understanding and inform architectural thinking from the outside alongside experiential studies that reveal sophisticated and often intimate observations. A developing architectural theme is the “common ground” or “common room” as architectural proposition – shared spaces of engagement and transaction in the city.

**Topographies** Places have their histories, spirit and uncertain futures. We are as interested in the manifestation of time over a site as a basis for topographic representation and architectural intervention as with the linear development of a site over time. We understand that no topographic representation is ever neutral and we continue to develop a range of investigative and analytical techniques to describe a range of conditions that include the geological, archaeological, climatic, human and economic.

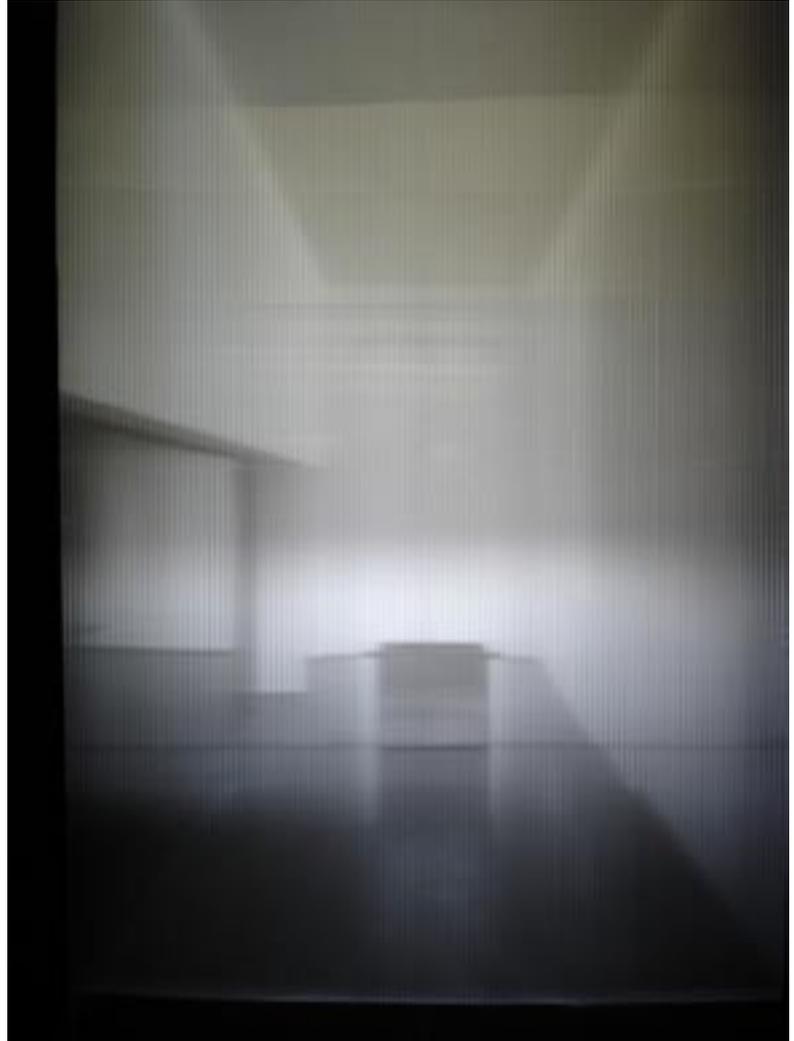
**Time** Time architecture is evolving as a 4th theme or agent that impinges on material, cultural and topographic circumstances – minutes, days, seasons and years that affect human experiences, the transformation of materials and the recycling or natural evolution of landscapes.

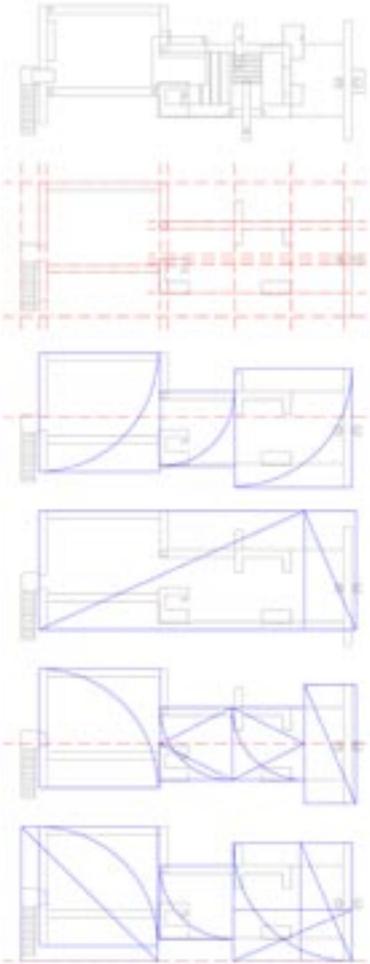


Surface memory – latex casting  
Simon Hill, Oliver Wallace and Clare Jones Year 5

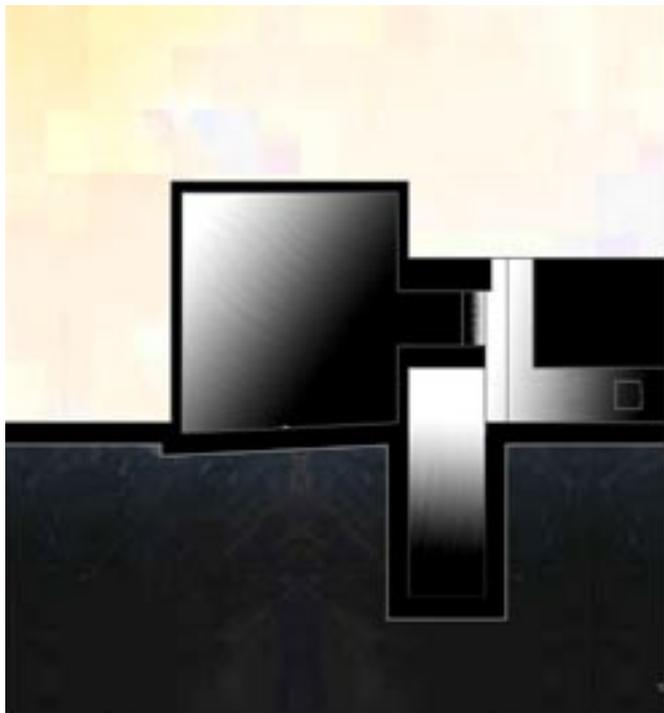
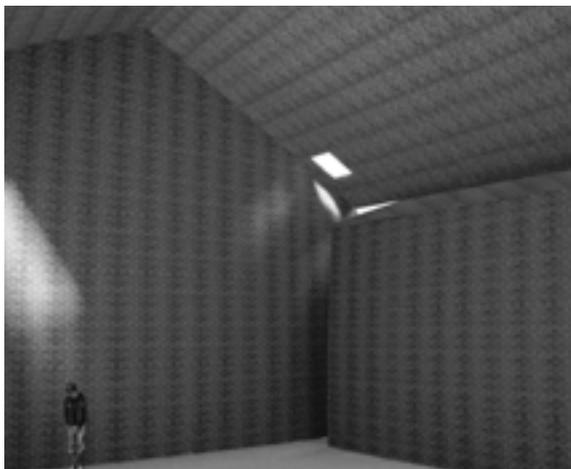
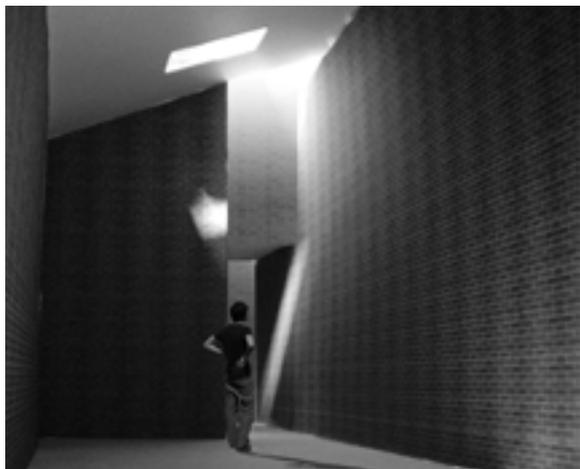


De-materiality – studies in spatial perception  
Rebecca Lee, Chloe Yearsley and Faheem Javed Year 5



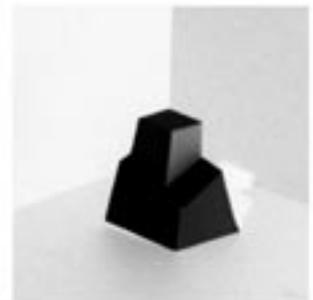
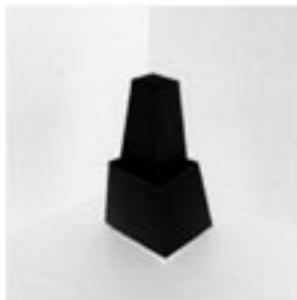
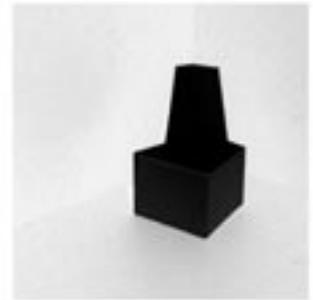
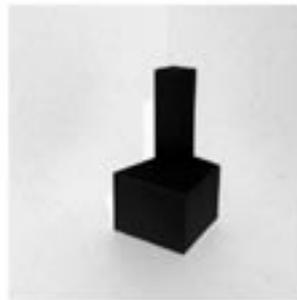
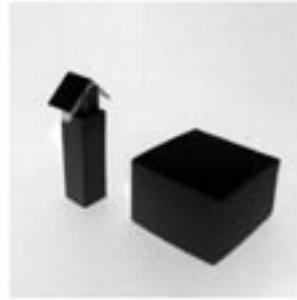


Drift space  
Matthew Duggan Year 5





Watch tower studies – Prison House  
Danielle McParland Year 6





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**msa projects is taught by Helen Aston, Professor David Dernie and Stefan White 0708 – Collaboration with The Joint Health Unit, Manchester City Council** as part of the Valuing Older People Project, led by Programme manager, Paul McGarry. **Visiting Critics George Epilito, Senior Lecturer, msa; Phillip Hall-Patch, Architect.** We have had over 15 older people input into the project through workshops and crit panels. Over 10 council officers from planning, health, social services, community engagement and ward organisations. Theoretical contributions have also been supplied by Professor Eileen Fairhurst, MMU. Our thanks to all involved.

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## msa-projects

### Collaboration, relevance & immanence

**msa projects** collaborates with Manchester institutions on live projects of relevance for the future of the city.

The desire for such pragmatic engagements is driven by the idea that sophisticated architectures form relations and not matter: The site as an organism or a complex set of potential institutions rather than just a series of aesthetic judgments or general metaphysical consequences; The processes of design as a series of immanent events and real conversations, rather than a delivery of vision.

msa projects has previously worked with Manchester Museum of Science and Industry (MOSI) using studio and exhibition space on site and interacting with visitors, staff and management. Exhibitions and discussions of this engagement influenced and informed the architectural movements and strategies of the 'institution' to view the MOSI site as an important part of the urban fabric of Manchester, rather than a collection of objects and gallery spaces.

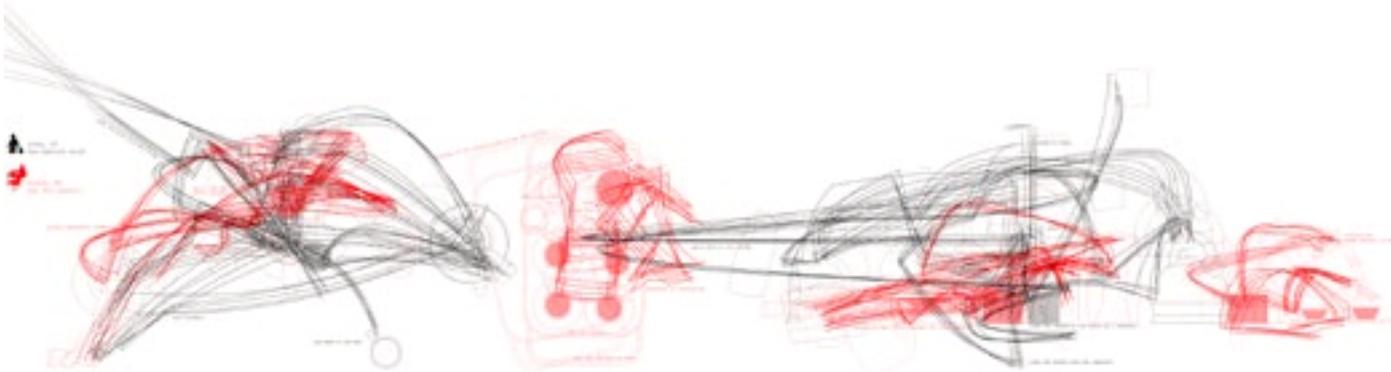
msa projects has an ethos of engaging in a process of discussion, conversation and interaction with the actual people concerned or affected by the implementation or discovery of the issues we tackle, in the belief that this will produce properly collaborative work more relevant and problematic than if we abstracted the site as a simple physical, metric entity, imagined its cultural import from the outside, or critiqued it without positive intent.

### 2007/2008: The ageless city

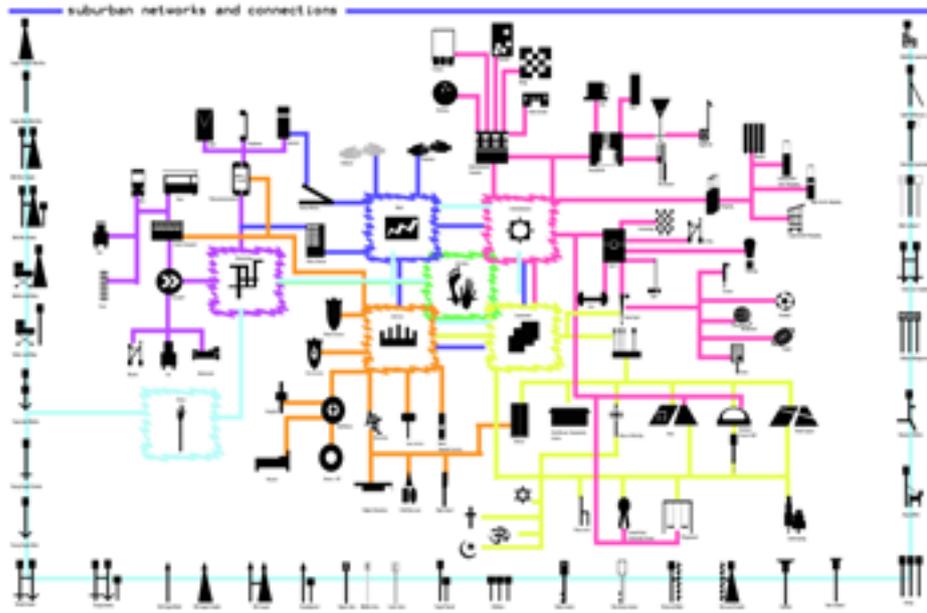
This year we have generated a project with Manchester City Council Joint Health unit whose role is to research health inequalities across Manchester and implement policies and initiatives in response. This year's project therefore looked into a significant issue for the council, the city and the world: an increasingly aged population, and how our city spaces and architectural constructions should respond.

The colleges work and programme has been developed by engagement with older citizens through workshops and events, though discussions with council officers from a variety of departments, and dissemination by public exhibition and publications. Increased engagement between older citizens, architects and policy-makers raises awareness of these issues in both the development and the design sector and influences and informs policy responses. These connections are reflected in the sharpness of the student's proposals.

The 6th year students have developed proposals entirely driven by their own identification of problematic scenarios in our current relationships between city spaces and the ageing population. For example Sarah Gilby deals with issues of Dementia and inclusion, reacting to the discovery that the elderly in UK care homes are legally exempt from the human rights act. William Jones critically imagines how the world of amusement and leisure will address the burgeoning ageing population. Christopher Staniowski addresses the taboos which surround death in a palliative care home and clinic. The 5th year students have spread across the city to look at how these issues affect particular district centres in Manchester: Chorlton, Newton Heath, Ardwick, Longsight, Didsbury and Moss-Side, with the aim of creating 'intergenerational' environments, but with each student developing their own conversations and connections and their own particular approaches.



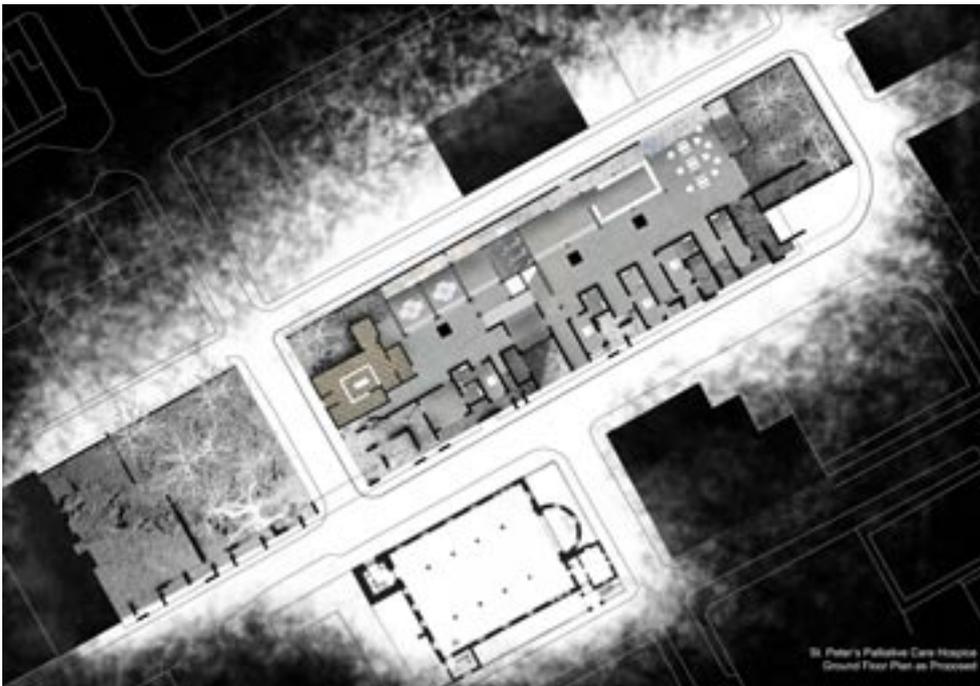
Charlotte Butterfield  
Didsbury vs Newton Heath

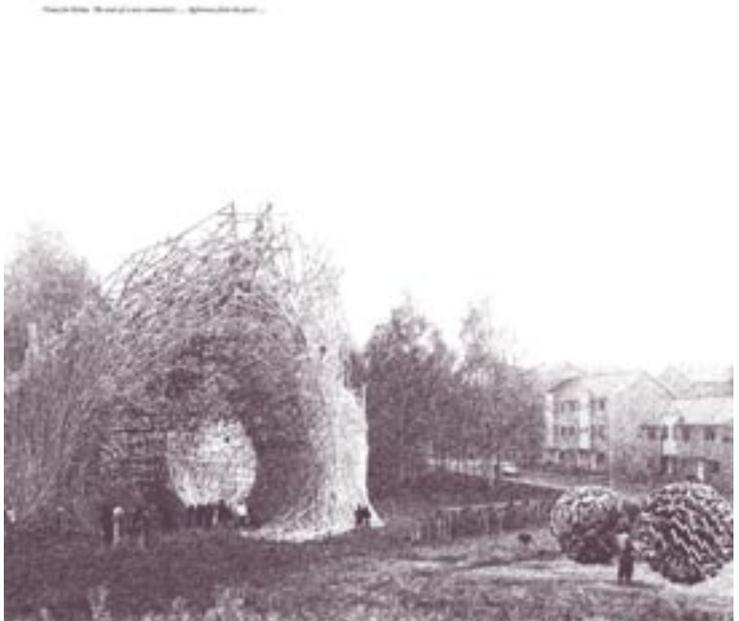






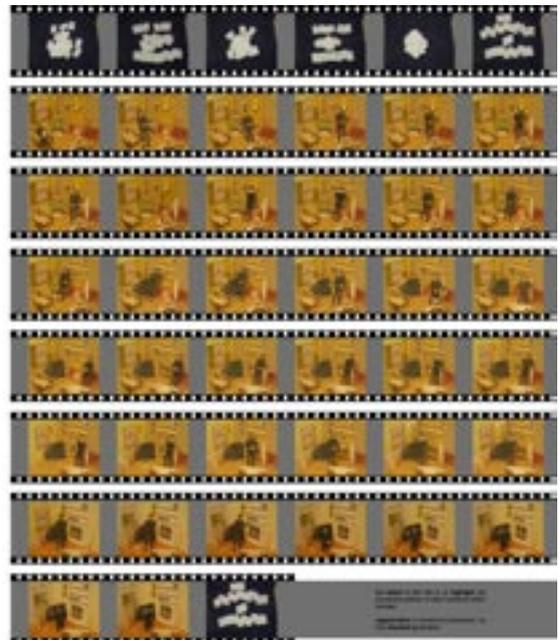
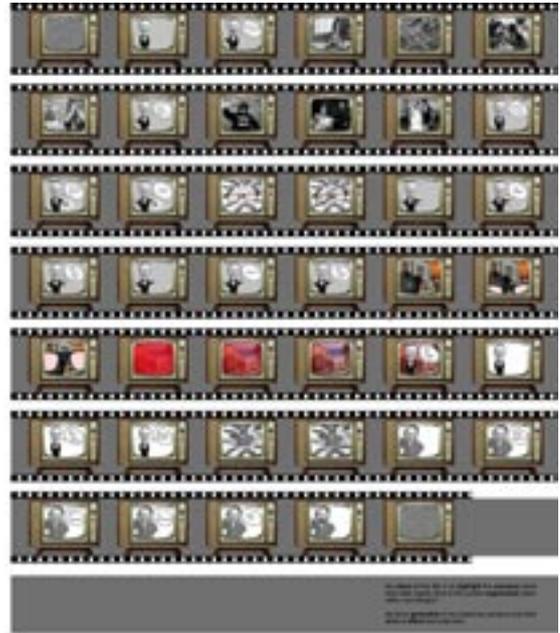






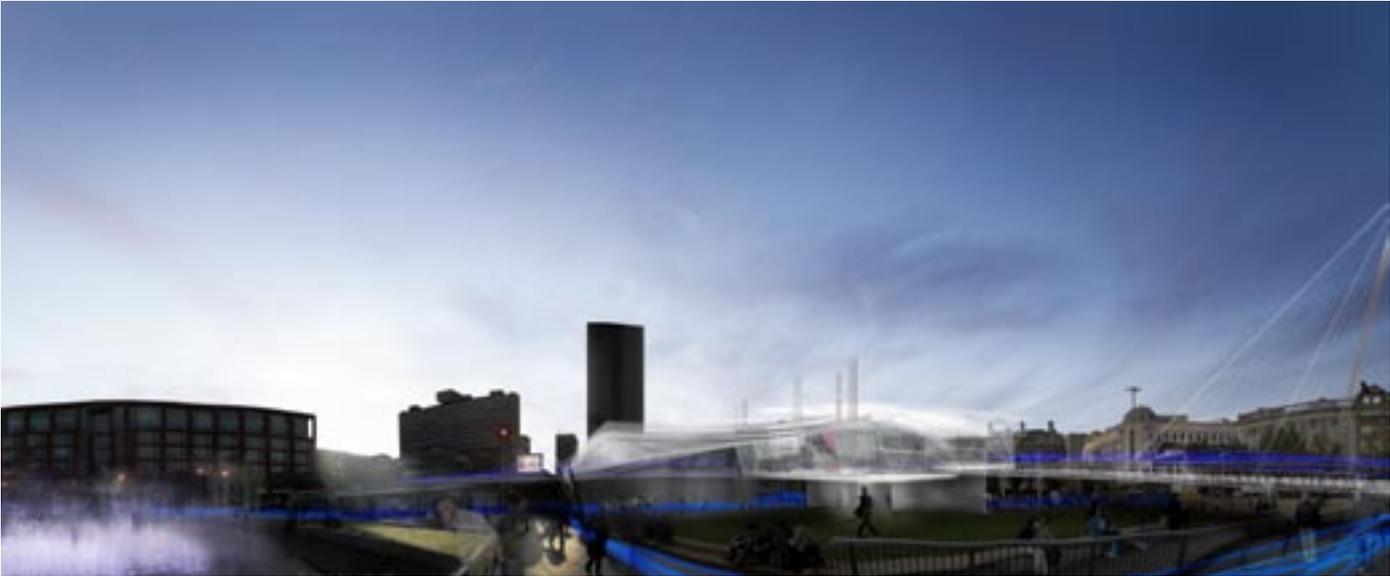


MSA  
2017 / 2018









# BArch (part time) Flexible Delivery

The msa has developed a part time part 2 programme that responds to the need to make more accessible routes that might ultimately lead to final qualification as an architect for students who either find full time study impossible or prefer to develop their career and practical experience in parallel with an academic award.

This 'student centred' programme also creates the opportunity for students to more closely define the thematic areas of study explored at part 2 – this allows personal interests and career aspirations to be developed academically with opportunities for 'symbiotic' relationships to develop with professional practice and other external reference points.

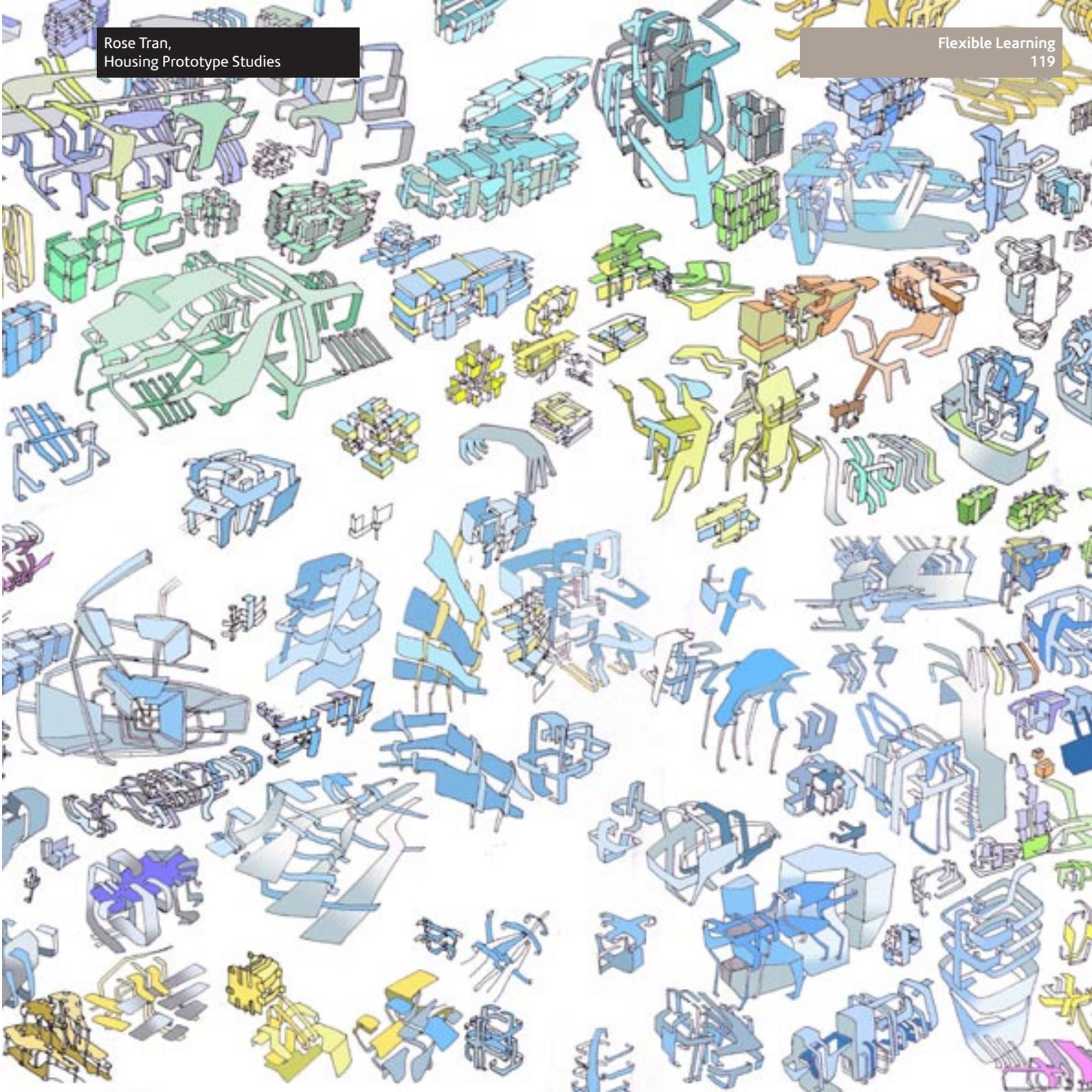
Students usually work in architectural practice as they accumulate an academic portfolio though this is not essential.

The first cohort of students were enrolled in the 2006-07 academic year with the first successful graduates likely to appear at the end of 2008-09 academic session – the programme is nominally of four years duration but can be accelerated to three – the ambition is to develop a fully modular approach in the future.

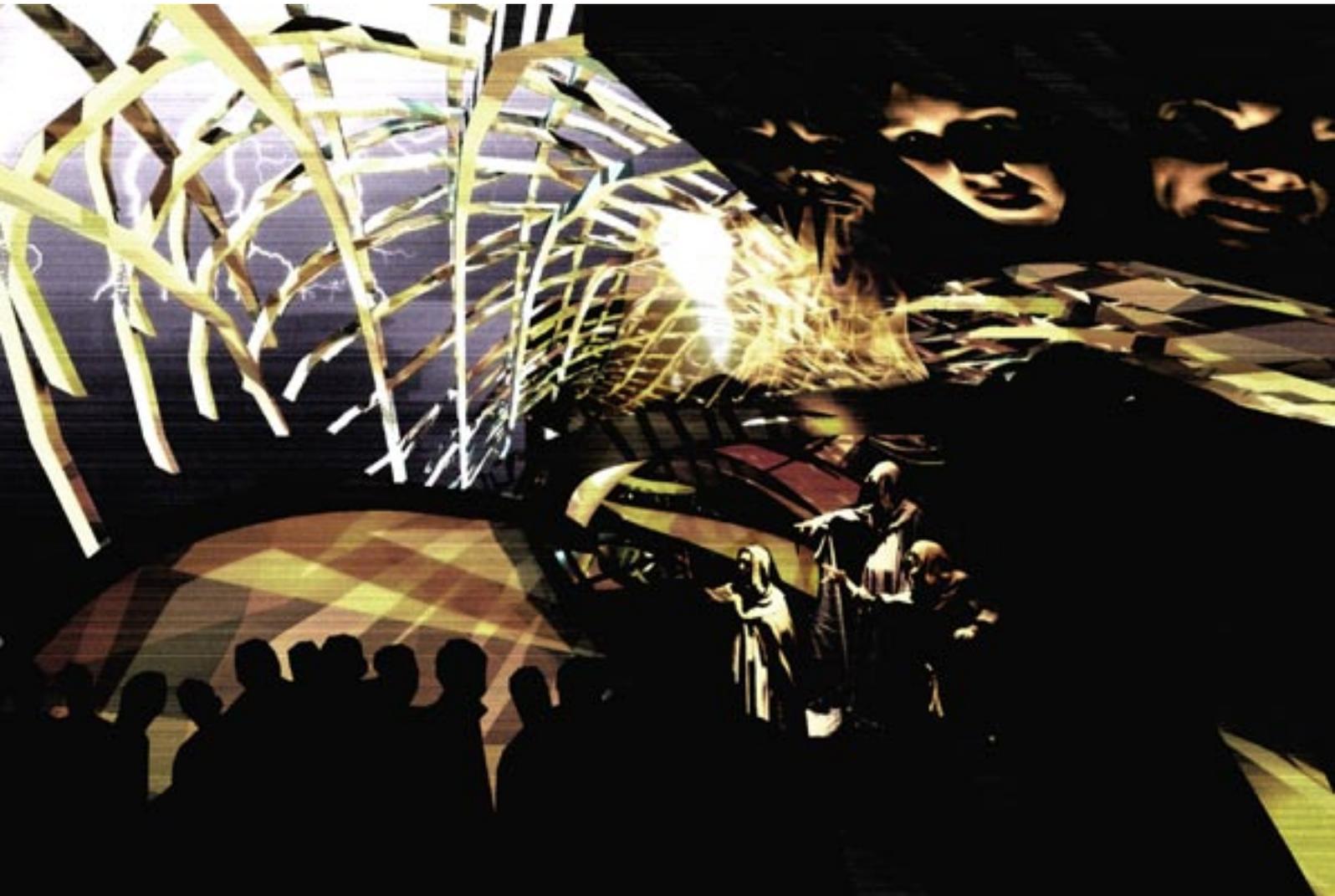
The 'thematic' areas of study defined by current students include computational architecture, traditional and contemporary design of Hindu temples, the cognitive development of children and learning environments, environments for an 'ageing' population and issues linked to sustainability as it impacts on contemporary developments in architecture and urbanism.

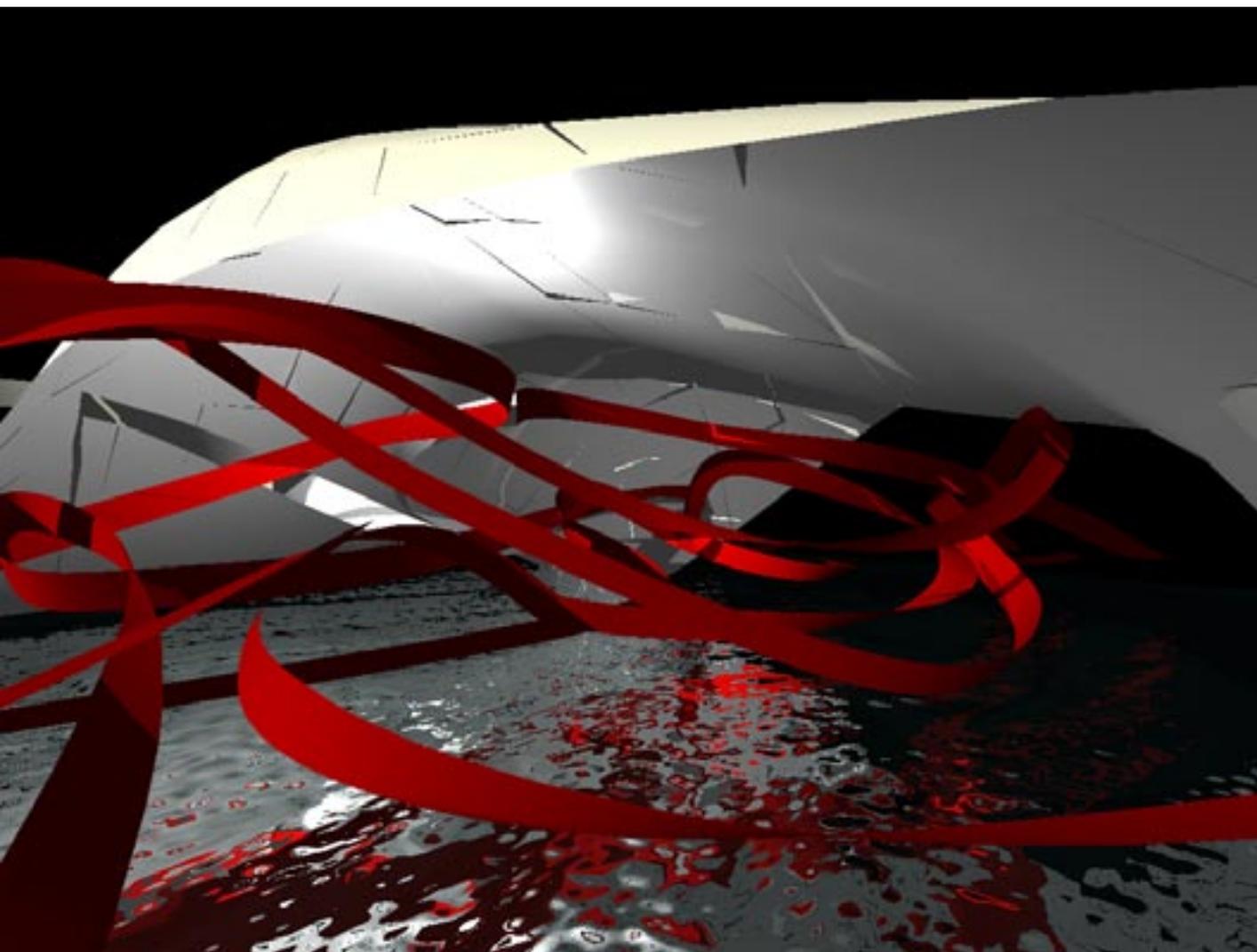
Students from the programme have won prizes in architectural competitions, undertaken 'live projects', contributed to international conferences and developed their employability as a function of study that has been 'flexible' enough to absorb their interests including ambitions for career development and make academic capital from the opportunities that have arisen as a consequence.

The programme is linked with other similar initiatives in the UK through involvement in the 'Earn and Learn' research project sponsored by the RIBA and SCHOSA (Standing Conference of Heads of Schools of Architecture).



Matt Ault  
Meta Place Theatre, MSA student awards winner





John Bridge  
The Seed CAD/CAM Technology



Urban Splash Tribeca Competition, Liverpool





# MA Architecture + Urbanism

Now in its second year the MA A+U has grown significantly in size and depth, developing and consolidating its profile through awards and international competition success.

Work is based on research driven explorations of the contemporary urban condition. Whilst acknowledging the necessity of professionally validated courses, the MA A+U deliberately sets out to identify strong research focused thesis projects, centred around individually defined propositions within the broad field of sustainability and contemporary urbanism.

This year has seen the course collaborate with visiting guests Professor Sacha Menz and Martin Eglin from *Eidgenössische Technische Hochschule* (ETH) Zurich and Annie Spink Prize winning Professor Dalibor Vesely.

Students are taking the opportunity to present their work to external audiences presenting numerous papers and posters at the Magical Mystery Regeneration Tour Conference in Liverpool as part of the European Capital of Culture events. The Capital of Culture formed the starting point for this year's work.

We have been successful in achieving significant levels of funding, achieving 100% success in this year's applications for funding to the AHRC and winning an EDAW 2008 Internship Global Scholarship Award that will enable one student to spend 10 weeks in the USA working on leading edge projects as part of his thesis practice.

Internationally, success with winning schemes for the Shrinking Cities Second Life 2.0 competition has resulted in exhibition at the DAM in Frankfurt. Closer to home thesis exploration of cultural production was manifested in the design, curation and implementation of a key space in the Urban Gardening exhibition at Urbis. We have reintroduced cycle touring as the preferred method of researching extreme urban space in collaboration with Maccreanor Lavington Architects in Rotterdam and TU Delft.

Themes that emerged last year have been extended and deepened. Sustainability is addressed through radical approaches to urban agriculture, energy production and waste treatment. Heritage and cultural belonging has resulted in designing happy towns using a variety of data sources including ACORN profiling. Advanced abstract models of potential urban space and spatial use have been developed, visualised and interrogated with new digital tools and rapid prototyping techniques.

The possibility of the MA to replace Year 5 of the BArch has enabled several students to enter the final year of the BArch with a significant, research driven agenda.

The MA A+U is successfully connecting process driven exploration within a multidisciplinary, innovation rich environment, delivering excellence within a research driven context.

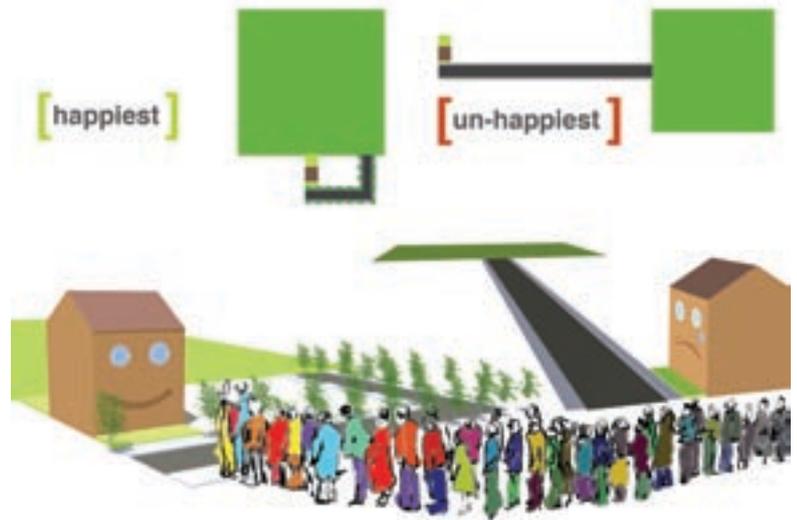
Throughout history humankind has strived to build a better world. This instinct can be seen through centuries of utopian visions, from Saint Thomas More to Thomas Jefferson, and from Aldous Huxley to Marge Piercy.

Russell Jacoby believes that we have left the age of utopia and entered the age of apathy<sup>1</sup>. Since the Second World War modern economics and political policy have achieved their aim of raising the nations Gross Domestic Product (GDP). Britain has become many times richer, but not happier<sup>2</sup>. Is it possible in modern day Britain to create a utopia where public happiness is the ultimate goal?

To strive for happiness is a basic human instinct<sup>3</sup>. Today it is assumed that more money will lead to greater happiness, and yet data compiled by the World Database of Happiness illustrates that once an individual has enough money to exist on, more money is not the key to greater happiness<sup>4</sup>. This paper instead investigates what can be done to promote happiness through urban form: If friends are the key to happiness, then how can urban form promote friendship, and, if it is health, how can this be promoted?

Jeremy Bentham stated that "The best society is one in which the citizens are happiest. So the best public policy is one which produces the greatest happiness."<sup>5</sup> This work proposes that urban design should follow the same principle, and strive for designs that produce the greatest happiness.

- 1 Jacoby, R. *The End of Utopia: Politics and Culture in an Age of Apathy*, Basic Books Inc, 2000
- 2 Office for National Statistics, Social Trends 38th Edition: *Wealthier and healthier, but are we happier?*, Palgrave Macmillan, 8th April 2008
- 3 Inalienable rights of man, *United States Declaration of Independence*, 1776
- 4 Layard, R. *Happiness: Lessons from a New Science*, p.33, Penguin Books, 2006
- 5 Bentham, J. Quoted in B Parekh (ed.) *Jeremy Bentham Critical Assessments*, Vol 1, p.xvii, Routledge, 2003



# HAPPY HYDE

Liverpool had its garden festival – ‘which gave us the word regeneration’. Fifteen years later the Guggenheim opened in Bilbao, ‘a three dimensional logo’. ‘Regeneration’ became the buzzword. “Landmark buildings and self-proclaiming icons have been built everywhere: the same landmarks, the same icons. Titanium panels and ‘urban living’, synthetic-modern towers and bars”. This out dated and ineffective process of regeneration is leading are cities in to ‘cultural breakdown’, ‘when the infinite cloning of one domain leads to the effective erasure of that domain’. Baudrillard concludes ‘most current public buildings are over sized, give the impression not of space, but of emptiness... Empty functionality, the functionality of the useless space.

What will the regenerated city consist of, once the ‘brand-wagon’ has moved on to the next town or city? What will take the place of the crude urban regeneration programs of the last century? What role will the cultural economy have on the branded city? The Urbis becomes the venue to explore these questions. A complex role-play is created, the brand, the consumer and the artists roles are examined in order to understand what it is that makes some places spontaneous and continuous, an ever-changing experience. What role can we play as the consumer? What can be done to alter our perceptions of space, of history, our recollections, and meanings?

Cities are at the root of the UK’s social and economic dilemma – ‘high unemployment, low productivity, crime and social exclusion’. Now they could be at the forefront of the new economy, improving regional and UK productivity, driving up skills levels, combating long-term unemployment, low skills and neighbourhood deprivation, helping to create greater city pride and ownership. In the words of Jane Jacobs; ‘Dull, inert cities contain the seeds of their own destruction and little else. But lively, diverse, intense cities contain the seeds of their own regeneration’.



### Energy imperative

In an age of depleting oil reserves and increasing energy demand, humanity faces a certain stalemate between environmentalism and politics, where oil barrels are traded at record prices yet the spotlight on being 'green' and sustainable is stronger than ever. A key theme on today's political agenda is energy independence from foreign nations, and the United Kingdom is bracing itself for nuclear renaissance which is hoped will feed the ever-greedy centralised system that the UK is structured upon.

But what if this centralised system was dissembled, and in its place stood dozens of cities which grow and monopolise from their own energy? Rather than one dominant network, would a series of autonomous city-based energy systems not offer a mutually profitable alternative?

Bio-Port is a utopian vision of a 'Free Energy City' set in Liverpool, where the once redundant dockyards have been transformed into bio-productive algae farms.

### Free energy city

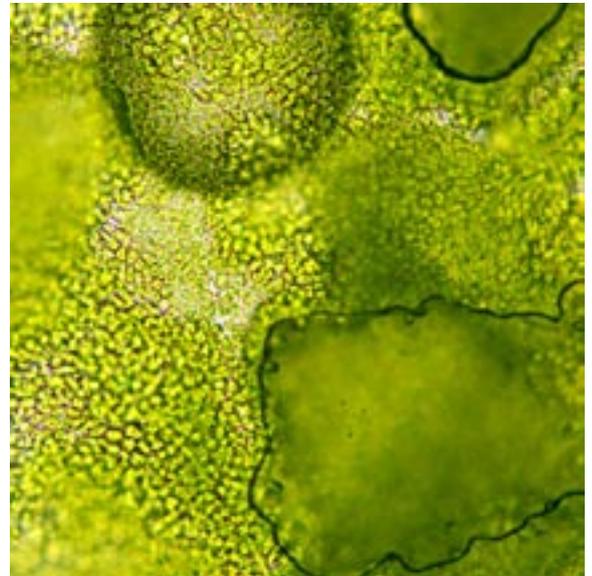
Bio-Port Free Energy City is a utopian ideal, where energy is superfluous; in fact so abundant that meters are obsolete. The city functions as an energy generator and thrives from its own product with minimal impact upon the planet it inhabits. Algaculture is the fundamental energy source, where a matrix of algae reactors swamps the once disused dockyards; which themselves have been further expanded and reclaimed from the River Mersey. Each year, the algae farm is capable of producing over 100 million gallons of bio-fuel, which in-turn can produce enough electricity to power 800,000 homes.

The metabolism of Free-Energy City is circular and holistic, where the waste products of one process have simply become the inputs of a new one. Livestock farming – once traditionally a high-carbon countryside exercise has become urbanised. Cattle are located alongside the algae matrix, and waste gases emitted by farmyards and livestock are largely sequestered by alga blooms or anaerobically converted to bio-gas.

The amalgamation of bio-gas, electricity and oxygen also produced by the algae matrix can then be prescribed a new purpose – float glass manufacture. When combined, these three inputs heat a glass furnace to 1000°C, and provide Liverpool with a fresh commodity to expand the city and export abroad. The carbon dioxide produced by the furnace is largely sequestered by the alga blooms, which produced the furnace inputs in the first place ensuring both a cyclical and carbon-neutral process. Waste heat is also captured from the flue, which can be redirected to the city's district heating schematics.

Bio-Port Free Energy City mitigates the imbalances between ecology and urbanity, and exemplifies an environment where nature and the human machine can function productively and in harmony with one another. According to James Lovelock, our population has grown in number to the point where our presence is perceptibly disabling the planet<sup>1</sup>, but in order to reverse the effects of our humanist flaws, it is vital that new eco-urban utopias are realised.

1. James Lovelock, [2001] *Gaia: The Practical Science of Planetary Medicine*, Oxford University Press



## Danny Richards

### Algorithmic Urbanism:

#### Growing Autonomous New Towns

"The world of the born – all that is nature – and the realm of the made – all that is humanly constructed – are becoming one. Machines are becoming biological and the biological is becoming engineered."

Kevin Kelly, *Out of Control*, 1994

How should we make new towns? Modernist visionaries opted for utopian ideologies – the notion of starting again from nothing (*tabula rasa*). Today similar thoughts have become taboo; we now want to preserve 'heritage' and 'character' and seek desperate measures to retain that which incites local identity and prevents global uniformity.

In our haste to develop systems capable of maintaining the mystical 'sense of place', we have allowed our towns to stagnate within their own 'heritage'. Production has been replaced by reproduction – character no longer emerges, it is a manufactured commodity. The future is bright; the future is neo-traditional.

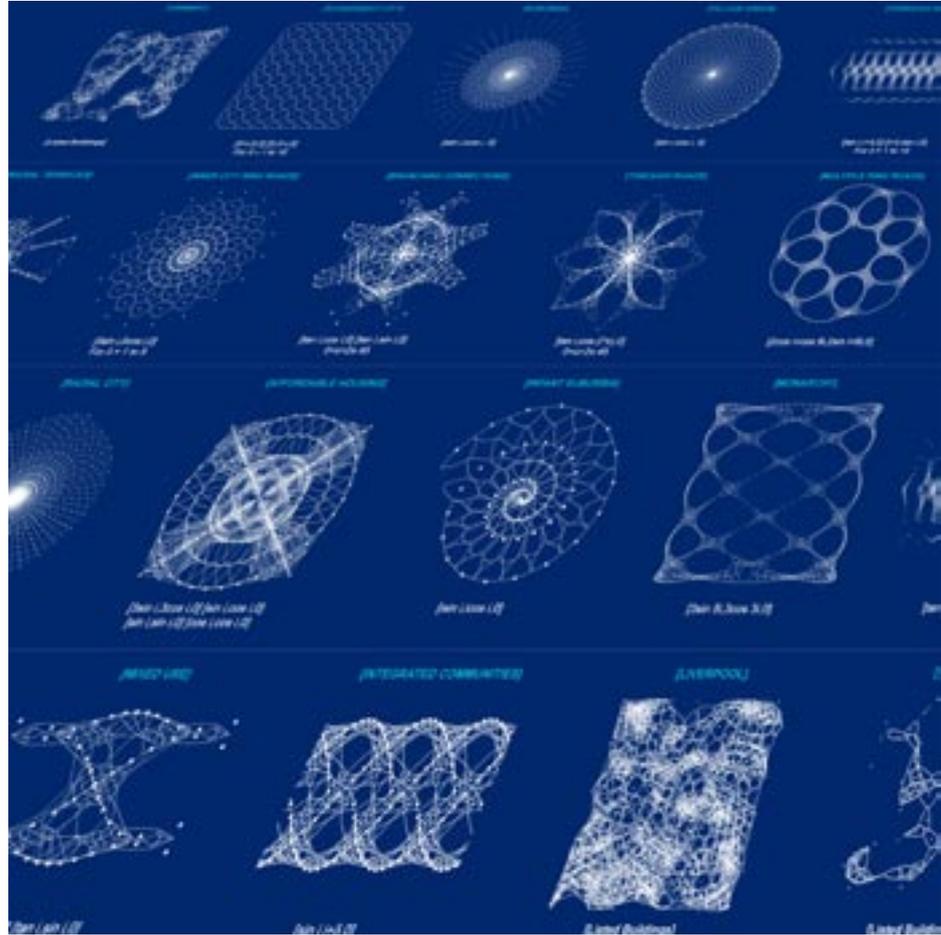
Today the design of new 'new towns' remains woefully inadequate; while superficially disregarding modernism, our new towns have merely abandoned its aesthetic whilst retaining its diagnostic methods and expert control: Stark homogeneity masquerading as innovation.

What happens if we deprive architects of their precious copy and paste buttons? What are the alternative systems of control and can our new towns ever be free from the nostalgic tentacles of bureaucracy?

Let us re-visit the notion of 'tabula rasa'; however lets approach it from a computer science perspective. In computer science, *tabula rasa* refers to the development of autonomous agents which are provided with a mechanism to reason and plan towards their goal, but with no "built-in" knowledge of their environment. They are thus truly a "blank slate".

My research explores the implications of an autonomous urbanism operating under decentralised control using local rules to produce emergent spaces. Using Beswick in East Manchester as a case study, I aim to explore the differences of 'planned communities' and 'emergent new towns'.

Can technology provide a solution for our failing new towns, or are they destined to become the final refuge of utopian ideologies?



Can Natural + Digital + Historical forms that dictate social order be implemented for regeneration?

Using a series of case studies and selected readings, I have come to the point where I am looking at the city as a series of social and cultural barriers. The issue of branding and imagery is still very important, but the issue of social structure and dictatorship is an essential part of urban form.

I intend to use elements of social structuring that dictate social disposition to distinguish different characteristics of urban form, and therefore dictate its behaviour and growth. The issue of re-population or growth is vital here. Dictated societies have always had 'full' cities, and they have had a distinctive social structure. The issue of re-branding and the generic also plays a part in distinguishing 'failing' urban environments.

The proposal at this juncture is aiming to amalgamate specific elements from culture, history, urban form, politics, economics, means of production and urban structures in-line with digital and natural structures. This in turn will form a proposal for the re-generation of Liverpool as a city with embedded cultural values. The issue of landmarks and dictatorship all come into play as Liverpool is used to form a modern defensive city to represent its 'culture', with the bourgeois and the proletariat separated by a barrier polite yet clear urban barrier.

This will be achieved by amalgamating the whole of the catholic polish population and bringing them to 'England's Catholic City'. The two populations would achieve a city to match Liverpool in its heyday and as a result, the urban structure will match that of a fully functioning urban form with eastern bloc design principles within an urban structure bonded with cultural values.

This will create an urban form that responds to its populous. A form that has embedded social and dictatorial issues coupled with the perceived idea of history and culture in a city that was built on the back of the slave trade. Rather than hiding the truth behind the façade, I am to create an urban form that openly flaunts its control and subversive elements.

Livansk is to be a 'Little piece of Poland' in the west. Rather than being exploited my migration, Livansk is a city that recreates former eastern European 'cultural' urban forms to create a place in which the new eastern European migrants can settle and solve the issue of a failing Liverpool.



Cities must be designed for growth. Sprawl limits growth and thus higher densities are an imperative. The transport of a city must work to reflect its scale and positively influence that growth: the Silent Transport City can achieve all this and more. The streetscapes formerly lost to vast multi-lane highways, acres of on-street parking and inappropriate scales of transport can be won back.

Liverpool provides the vehicle for such a proposition. An eclectic transport and industrial history provides a catalyst for original and dynamic growth. At present the city is dislocating itself through its inability to attract a suitably scaled local transport infrastructure. MerseyRail gives an impression of an enormous city when it in fact acts merely as desperate limbs stretching out to periphery towns of an economically active populous. Liverpool's national and international frameworks show off a globally dynamic city but also point out its inactivity and dereliction of urban fringe upon final approach. MerseyTram sought to reactivate this urban fringe but its delay has left a city frantically attempting renewal through the only means recognised: improved roads.

The detail in such a proposal lies not in the simple recreation and congratulation of a presently existing plan, but instead in the potential for reactivated public spaces through the use of these silent transports. The noise of the street becomes a chorus of footsteps and conversation; of bicycle bells and street-market sellers. Mass-transit is provided by a network of trolley buses – powered by overhead wires and without need for tram tracks – that seek not to separate one side of the street from the other, but to re-engage people with that former no-man's land that was once the kingdom of the automobile. The car is not actively discouraged at any zone other than the most central: but instead merely becomes the least efficient option. Silent transport options become the most attractive and control of the streetscape can be regained.

The positive effects on the surrounding community provide the catalyst for renovation – instead of demolition and rebuilding at unwarranted high frequencies. The city can grow from the system without provocation from separated rebranding and regeneration plans.



The world's streets are the most vibrant sites of visual creativity.

The aim of my thesis is to try and discuss how graffiti and street art can be used as a regeneration tool on the urban fabric and how it can help rather than be considered as vandalism. Can the city become a blank canvas, where Graffiti/Street Art can shape the image of the city? The image of the city can be continuously changing as its appearance will be altered day by day.

People who are opposed against Graffiti/Street Art see it as a reflection of social breakdown, but they seem to forget the global influence that this street culture is having in our lives e.g. music, design, fashion, advertising etc

Cities have become the focal points of culture when their most creative residents get together and create new and original movements that eventually become the trends that spread to their surrounding areas and beyond.

'The constant in all of these ever-evolving cultures is the urban street, the place of collision and co-existence among so many disparate people living together in one place.'

Eventually, the efforts of those people all come together to give each city its unique character.

Artists are broadening their horizons, experimenting with new materials and media. The urban environment attracts artists of all backgrounds and occupations and their collective work shows a city wide message board of art and ideas.

The notion of culture is important within a city, it's the soul and the architecture is the body. Art is a major influence on culture, and it's a thing of beauty which people admire. Therefore I will try to establish if a more aesthetically appealing city can create a more cultural city.



## Doctoral Research at msa

### **Siobhan Barry**

Biomimetic Phenogenesis:  
towards a biomimetic architecture

Despite the artifice of invention, the quintessential 'biotecture' finds its muse in the natural world, more pertinently from the processes, anatomy, and function of site-specific flora and fauna. Biomimetics, the abstraction of good design from nature, does not slavishly adhere to nature's composite imitation. Biomimetic design can therefore merge an astute selection of observed properties with sophisticated artificial technologies and thus inform their subsequent hybrid development, emphasising ways of thinking and designing that brings architecture into a process of environmental and biological focus in more responsive, healthier buildings. As such it raises the prospect of closer integration of form and function, promising to yield new means by which buildings may respond to and interact with their own environment, and the design potential and responsibility of designing within it. This research adopts a bioclimatic approach to ecological design, seeking to create environmentally benign, climatically responsive mutually symbiotic environments.

### **Hacer Basarir**

Conservation and Continuity in historic walled  
cities: A case study of Famagusta / Gazimagusa

This study considers the conservation process as a dynamic activity which involves controlled interventions to the historic fabric, adapting the buildings of historic areas to contemporary life and employing necessary facilities as a part of a holistic approach in accordance with the socio-economic indications of the area. The research on the conservation of the walled city of Famagusta / Gazimagusa argues that the conservation of a historic building through re-use, where contemporary design is understood as a part of the conservation process, can contribute positively

to the enhancement of an urban situation. This concept aims at the preservation of many different values of an historic environment rather than solely conserving the physical environment for its own sake. The research explores the nature of problems in the conservation process in Gazimagusa in relation with the two selected complementary European case studies Urbino in Italy and Valletta in Malta.

### **Angela Connelly**

Methodist Central Halls  
as Sacred Places

Methodist Central Halls are the most prominent monuments of urban non-conformity, and in terms of architectural history they represent a unique building type of great interest and relevance, yet they have never been studied in depth. This project draws on the Methodist archives and other holdings of the John Rylands Library and has a specific monographic focus on the Central Hall as a building type providing the basis for a outline narrative of the commissioning and operation of the Halls and their architectural history. Equally, the project is about the buildings in use and their meanings for the church and the wider public. Research into the social and religious significance of the Central Halls over the long Twentieth Century will be set against the backgrounds of declining religious affinity and observance and the continuing prominence of places of worship in the urban landscape and collective memory. Using visual and photographic material, it will involve interviews and oral history as well as press and archival sources, and a combination of a national narrative with case studies of particular cities and sites.

### **Rui Esteves**

Unencumbered Access within  
Historic Urban Areas

This work results from an inquiry in the area of architectonic barriers. Its intention is to show how to conceive a city without barriers. Reality shows us that there are several cities where people with conditioned mobility are constantly prevented from going places due to existing constraints, requiring the creation of passage areas either by mechanical means or preferably by passive means. Architectonic barriers are many and varied, presenting many situations with solutions unforeseen in previous studies, given that we face exceptional situations everyday, either from the point of view of the existing barriers or by the difficulty of the citizen with conditioned mobility in crossing over the obstacle. The problem will be explored by using a case study of the Castelo de S. Jorge area of Lisbon. Nowadays it is a preferred sightseeing spot in the city, although people with conditioned mobility have no access to it due to the surrounding urban morphology. The study area also includes the urban development which grew right outside the castle walls and is now being rehabilitated for the resident population.

### **Jan Fischer**

Sustaining Buildings:  
Designers as intermediaries for Carbon Neutral Futures

Current policy debates about low carbon buildings tend to focus either on technological innovation or on changing human behaviour as the key to more sustainable cities. Recent work in the social sciences suggests a better focus might be on the co-evolution of new technical strategies and changing consumption practices. Focusing on the work of architects, this study will explore the ways in which design might inhibit or facilitate this co-evolution process in order to develop a better understanding of how we may encourage the uptake of sustainable technologies by consumers. This research will attempt to develop and apply an interdisciplinary analytical perspective to the debate about sustainable buildings and cities, drawing upon debates in science and technology studies, urban sociology and human geography. By examining the relationships between diverse technical design strategies, technological innovation and changing consumption practices, the research aims to enhance our understanding of the contextual framing and contested nature of ecological design.

### **Ambrose Gillick**

Investigation into participatory design  
and self-build

New urban development must address the issues related to environmental degradation, but only developments which also respond to the economic and social needs of the community will be genuinely sustainable. For this to occur in poorer communities in the North the right to self-governance needs to be regained by the residents, a process of empowerment which will endow them with the primary voice in the development or regeneration process. Whilst participatory techniques are now routinely used in the design process of social projects, they arguably devalue both the architect (by denying their expertise) and the lay-person (by not appreciating their knowledge of how space works and has meaning for them, in their specific context) and produce little useful information at that. By bringing together all actors relevant to urban development, strategies are devised which empower the residents to define, create, manage and rejuvenate their own environments, whilst being able to call upon the expertise of specialists when necessary. Co-production is a method by which people can take responsibility for their situation, gain control of it and by doing so become capable of helping themselves.

### **Heide Jager**

Resonances of the roji :  
A study of urban streets as mediator of everyday life in  
contemporary Tokyo, Japan

In cities in Asia we can observe that global geographies are being played out with profound spatial and social repercussions. In the case of Japan, which has undergone a rapid urbanization in the 20th century and faces recently new, complex urban challenges (such as increasing social segregation, problems of sustainable urban growth etc.) responses to these changes are being reflected in the emergence of new social movements, cultural revivals or the forging of unknown, hybrid realities or subcultures. However, these changes all occur in space and are basically about space itself. Focusing on the contemporary role of marginalised street space in cities in Japan, it is argued that Tokyo's positioning as global city has caused many discussions, but seldom is it directly focused on the urban life at the bottom edge and inside the small

scale, urban streets, called rojis. Taking the case of two inner-city neighbourhoods in Tokyo, the research draws on the perspective of the Low-rise community asking to what degree the everyday life pattern and access to these traditional public spaces is marginalised by the emergence and effects of new High-rise developments.

### **Anthony Ogbuokiri**

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Eco-symbiosis (mutualism) between  
photosynthetic skyscrapers and eco-neighbourhoods  
for thermal comfort in multicultural  
hot-humid neighbourhoods

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A biomimetic approach, adopting nature as a creative vehicle for design and problem solving, is the methodology employed in this research. Among the themes explored are: Pyramid-i-city in Tropical forest-i-city: Mutualism in organ-i-city: Commensal Photosynthetic skyscrapers: Bio-analogous adaptation for energy-passive multicultural urban neighbourhoods. The epistemology of the study is derived from the idea that buildings are like organisms combining to make a super-organism (city) in a dynamic anabolic process. Their interaction with each other and the eco-system should be mutual, reparative and adaptive with a seamless symbiotic bio-integration.

### **Antonio Oliveira**

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Relearning Architecture –  
Sense, Time, Place and Technology

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This research considers the questions posed by the compositional methodology of contemporary architecture, and presents a new methodology for action. It will explore the interaction between built space, the natural and the human and through this interaction proposes a re-learning of the process of design, based on a comparative analysis of the processual methodology from the 1960s which the Architecture School of Oporto developed. The architect, besides producing for a society may build himself as the “alter-ego” of that same society, perfecting his own image and that of his work as its representation, creating new places that allow new perceptions and with that new sensations. A major case study will be the social housing development Bairro da Quinta da Malagueira, Evora by Alvaro Siza Vieira, and its analysis will develop a theme that inverts the prevailing order, not from architecture to the architect, but from the architect to architecture.

### **Sarah Payne**

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Soundscapes within Urban Green Spaces:  
Their Restorative Value.

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The visual sense often dominates people’s experience of the environment, yet without the presence of the other senses the experience would substantially change. Our experience of places is multi-sensorial, with each sense potentially playing a role in our cognitive and affective reaction. This research aims to combine Environmental Psychology theories, which are predominately visually based, with research into the sonic environment to understand the contribution that soundscapes (perceived sonic environments) may have on our experience of a particular place, in this case, urban parks. Visually they provide elements similar to nature, but their soundscapes may consist of sounds from nature as well as more urban related sounds. What impact does this have on the potential restorative capability of urban parks, and can such observations help explain how soundscapes shape people’s experience of urban parks, in particular their cognitive and affective experience of the place. These are important issues when considering city planning and the sustainable development of cities, in conjunction with people’s quality of life.

### **Teresa Pinto**

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From Ephemeral Design to Eternal Monument:  
the Exposition of the Portuguese World 1940

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In architecture, the idea of permanence is associated with protection. In this sense we speak about structure, about order. But it is also associated with changeable and evolving values: values of style or communication. The purpose of this study is to understand how and why buildings conceived with an ephemeral design and an ephemeral construction became permanent buildings, and the problems associated with that change, either through a new material realisation becoming an eternal monument, or with an ephemeral purpose surviving with constructional problems. The methodology adopted is a critical analysis, based on the transformations in time and the relation between materiality and the case studies. The crux of the analyses is to show that the theories of conservation could accommodate architecture with different temporal intentions. In that purpose it is important to establish that on the one hand architecture has different time purposes based on different social and cultural factors and represent different meanings

and different identity and on the other hand that those differences are represented through different materialisation.

**James Robertson**

Faith and Rationality:

Jack Coia and the impact of modern ecclesiastical architecture in twentieth century Scotland and Europe

The underlying purpose of this thesis is to establish the importance and originality of the work of Giacomo Antonio Coia (1898-1981), one of twentieth century Scotland's foremost ecclesiastical architects, with particular emphasis on his early career, and taking into account the progression of the firm of Gillespie, Kidd & Coia up to and beyond the liturgical changes initiated at the Second Vatican Council of 1962-65. These projects will be given weight by critically examining his method of working with artists from the Glasgow School of Art and the Glasgow Art Club, and the relationship he engendered with his students, which may have been the basis of the 'atelier' approach to design, and which would burgeon in the middle period of the firm's existence (most notably through the period of the 1950s). The study will focus on Coia's church designs, but will be supported by assessing them within the context of the Catholic Church in Scotland (and on the increased prominence of the Archdiocese of Glasgow in the community), and also on an international level.

James has been awarded a Rome Scholarship in Architecture at The British School at Rome for 2009.

**Ahmed Mohamed Refaat**

The morphology of the urban grid in Egypt, the case of Assiut city

The urban grid represents an important aspect of the urban form of the city. The present study addresses the urban grid features in Egypt through examining the urban grid of Assiut city as a case study. Because of the complexity of the urban pattern system in Egyptian cities, many problems, spatial and functional, have arisen. The urban grid has received little consideration (by designers or academics) and generally is conceived as a by-product of land use - plot distribution. As a result, most solutions prepared for developing the spatial pattern in Egyptian cities have not focused on the grid configuration. This research examines

the urban grid morphologically, tracing its transformations, and by investigating the urban grid features on their own terms: a 'space syntax' analysis. The importance of the present study comes from its concentration on the urban grid as an autonomous entity of the urban form and its relation to social, cultural, economic, and political factors that have shaped it.

**Liam Sharratt**

Rhetoric and Realities:

Modelling practices as mediators of design in sustainable architectural decision-making

The research aims to delve into the contested notion of sustainability from an architectural perspective. The goal of reducing energy consumption in the built environment will require substantial improvements in the methods used to design, construct and operate buildings, all of which will require interventions by policy makers, professional associations and the industry itself. All of this implies that initiatives for improvement must be addressed on a broad front. However, negating the environmental impacts of buildings by moderation in the use of materials, energy and development space is only one aspect of what is termed 'sustainable architecture'. Indeed, the very notion of sustainability is a highly contested one. The interaction of human behaviour and technology is an area that is critical to the achievement of sustainable architecture, with huge research effort and significant resources being committed to developing models that can accurately map this dynamic relationship. The embedded nature of such models within architectural practice makes their use ideal candidates to focus upon ways in which we can better understand this human behaviour/technology nexus, demystifying the role modelling practices play in decision-making.

## **Amir Soltani**

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Cinesensory: a filmic model for analysis  
for urban sensorial and everyday city

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My research proposes to observe our interactions with built forms, their daily influences and non-physical impacts of everyday city on us, as a way of expanding new concepts in urbanism. This is part experimental research based on mixed-methodologies and analysis examining spatial narrative and non-narrative filmic forms in the context of urban interaction and representation. I am concerned with city's subjective to objective appearance and subsequently through the use and analysis of film I want to differentiate a number of spatiotemporal urban fragments – visual and non-representational; I believe widening our understanding of city requires these types of avid and intense observations of peoples' sensory and physical experiences with built forms. Film can become a strategy for us to unwrap the city and simultaneously understand its fragmentary sides, differentiate its social, political and cultural spaces and upon the duration of the film arrive at a depiction of a city as perceived differently by different audiences. This research will confirm that film is inseparable from urban study; film not only enhances our understanding of a city but it can become a key textual means for studying urban situations.

## **Dominic Wilkinson**

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New Policy – New Morphology?  
The spatial impact of housing policy in Liverpool

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This research explores the link between policy and form, as disseminated through planning policy and guidance documentation, with particular emphasis upon the morphological impact for new-build housing estates of changes in the legislative infrastructure since the publication of Planning Policy Guidance (PPG3) in 2000. The link between policy and form has long been established, but the specific impact on housing morphology of the introduction of minimum density levels has yet to be studied. The thesis will ask to what extent the morphological structure of housing estates has changed since the adoption of PPG3. Has raising the required density levels for new housing resulted in any changes to: the proportion of different standard house-types, the layout of the estate, the level of integration between estates and the surrounding extant fabric and the proportions of external space (public and private) provided?

# MARC / Manchester Architectural Research Centre

MARC was established following a review of Architecture as part of the process of establishing the new University of Manchester in 2004. The centre draws upon a wide range of interdisciplinary research and teaching interests within the School of Environment and Development, the Faculty of Humanities, the University and the Faculty of Art and Design at the neighbouring Manchester Metropolitan University (through the joint Manchester School of Architecture, the result of an innovative collaboration between the University of Manchester and Manchester Metropolitan University, drawing upon internationally recognised research and teaching expertise within both institutions and with the aim of creating a well resourced, interdisciplinary centre of excellence in architectural research and education). Professor Simon Guy was appointed to lead MARC in November 2005.

## Aims

Exploiting its unique institutional position to connect design studies and social sciences, MARC aims to establish MSA as a centre of international excellence for research and teaching on the social studies of Architecture.

The success of this interdisciplinary agenda is already evidenced by a portfolio of funding of approximately £2.5 million, spanning the AHRC, ESRC, EPSRC, EU, Government and Industry.

## Staffing

MARC currently has six full time staff:

Professor Simon Guy

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Dr Frank Brown – Senior Lecturer

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Dr Patrick Devine-Wright – Senior Lecturer

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Dr Ralf Brand - Lecturer

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Dr Andrew Crompton – Lecturer

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Dr Albenya Yaneva – Lecturer

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## Associated staff include:

Professor Michael Hebbert – SED, Planning

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Dr Maria Kaika – SED, Geography

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## Researchers

Mr Keith Baker

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Dr Tracey Crosbie

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Dr Hannah Devine-Wright

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Dr Yuko Heath

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Five further research appointments will be made in 2008.

## MARC agenda

We are developing a research agenda that aims at critically understanding the co-evolution of design and development strategies and socio-economic processes shaping cities. Dissatisfied with conventional interpretations of architecture as either isolated aesthetic (art), technological (engineering) or economic (property) objects, we aim to connect architectural research with the social sciences (sociology, geography, psychology, cultural studies, anthropology and political sciences) to explore relations between architecture and society. This approach involves: the development and application of an innovative socio-technical approach to researching architecture, urban development, technological innovation and urban change; analysis and integration of previously disconnected research fields – architecture and urban planning, the property sector and utilities industry, and the stimulation of a collaborative, inter-disciplinary methodological approach to architectural research.

Our research goals are to:

**Develop New Ways of Thinking** Developing a socio-technical analysis of architecture and urbanism which looks beyond ideas of buildings and cities as either primarily aesthetic or technical objects.

**Develop New Ways of Researching** Exploring practices of design, development and habitation and the diverse communities (e.g. professional, private, informal) that inform them.

**Develop New Ways of Engaging** Applying an interdisciplinary analytical perspective to the debate about future cities in order to enhance our understanding of the contextual framing and contested nature of design and development.

Collectively, MARCs research is developing and applying theoretical and methodological insights from a range of disciplines to develop socio-technical perspectives on architecture and urban change. MARC projects cover a diverse range of topics: from 'new urbanism', design and development of Manchester, thematic study of railway station design, tall buildings, museum architecture, design thinking and controversies, through to 'co-evolution' of technological innovation and behavioural change, to sustainable architecture, and community involvement and public engagement with renewable energy technologies and electricity networks.

#### **MARC Launch**

MARC enjoyed a highly successful launch in 2007 with a drinks reception in the mammals gallery at the Manchester Museum with a speech by the Dean of Humanities Alistair Ulph, followed by the main event, a special lecture by the internationally renowned sociologist of science and technology Professor Bruno Latour of Sciences Po in Paris. Professor Latour's delivered a specially written lecture which asked if there can be 'A Cosmopolitically Correct Design', drawing upon the ideas of the philosopher Peter Sloterdijk. On Saturday 6th October Professor Latour joined MARC researchers for an informal workshop to discuss our emerging research agenda across a range of projects including a newly funded EU Project 'MACOSPOL' led by Professor Latour with MARC as a partner. The project will explore approaches to mapping scientific controversies, with MARC focusing in architectural controversies.

#### **Research Highlights**

Guy's ESRC Cities project on urban regeneration (rated 'outstanding'), his EU research project on 'intermediaries' and his current EPSRC work on low carbon buildings (together valued at £625,000) has led to an extensive range of publications and stimulated dialogue across disciplinary boundaries. His work on pluralist analysis of sustainable architecture has connected design and social science through a number of publications including; *Sustainable Architectures: Theories, Discourses, Plans*, Routledge, (in press, 2008), and has stimulated an international debate (for example: *Sustainable Architectures: Cultures and Natures in Europe and North America*, 2005, Spon, co-edited with Steven Moore, UT Austin. Guy has also pursued work on (multi)sensory urbanism through an ESRC seminar series (2006-8) and editorship of a special issue *Senses and Society* (Vol. 2, No. 2, 2007), Guy and Yaneva are working to further connect social sciences and Architecture through an international network via joint editorship of a special issue of *Science Studies*, forthcoming 2007, and a series of international workshops in connection with the British Sociological Association (2007), the European Association for Study of Science and Technology (York, 2002; Paris, 2004) and the Society for the Study of Science and Technology (Montreal 2007). Yaneva is specifically advancing this work in relation to design leading to her forthcoming monograph on museum architecture (*Building Extension: Adding up to the Whitney Museum of American Art*, LSU Press) and as the UK partner in a new EU funded project 'Mapping Controversies On Science for Politics' (2007-9) led by Professor Bruno Latour (Sciences Po, Paris).

An environmental psychology perspective on the sociotechnical approach is being developed by Devine-Wright through ESRC and EPSRC funded interdisciplinary projects (£1.1 million) on community involvement, public engagement and acceptance, for example with renewable energy technologies and electricity networks. This work has been publicly recognised through regular media appearances and appointments to policy advisory panels including (with Guy) Foresight on 'Energy and the Built Environment' led by Sir David King (Chief Scientific Advisor to the Government and Head of the Government Office for Science). The project is sponsored by Yvette Cooper, MP (Minister of State for Housing and Planning, Communities and Local Government. This work is highlight collaborative and inter-disciplinary as evidenced by a recent award a part of the FlexNet' consortium funded by EPSRC as renewal of Future Network Technologies project

which involves collaboration with Manchester (School of Engineering/Joule), Cambridge, Bath, Imperial, Edinburgh, Strathclyde, Surrey and Birmingham. Total value of the consortium: £7m. Total value to MARC: £625K.

Brand's work on the 'co-evolution' of technological innovation and behavioural change and Coaffee's research on designing-out terrorism and the everyday resilience of cities has led to newly funded collaborative project "the urban environment: mirror and mediator of radicalisation" (ESRC New Security Challenges programme, 2007-9 Brand PI, £206k) which compliments an EPSRC project 'resilient design for counter-terrorism: decision support for designing effective and acceptable resilient places (2007-2009, £960K). This work builds upon Brand's monograph Brand, R. (2005) 'Synchronizing science and technology with human behaviour', published London: Earthscan.

Hebbert's research on urban design has been developed through work on tall buildings (ESRC CASE with English Heritage 2003-2006) which informs a Centre for Metropolitan History seminar (October 2007) on 'Tall Buildings in the London Landscape' and a linked special issue of the 'London Journal' (2008); also historical studies of street architecture (in 'Modern Civic Art' Routledge forthcoming 2007) and historiography of urban design (opening chapter of 'Culture Urbanism and Planning', Monclús and Guàrdia (eds) Ashgate 2006 and Institute of Historical Research 'History in Focus' special issue 2007). Research related to his on-going chairmanship of CrossRail design review (see esteem) includes joint editorship of a special issue of 'Planning Policy and Research' on Integrating Rail and Land Use Investment (in press, 2008). He is contributing a Manchester case to a ESRC Research Seminar series on 'Urban Renaissance' (awarded July 2007) and associated Routledge book (with Punter, Carmona and Tiesdell). New research is being pursued through doctoral awards including 'Between Researchers and Users - the Regional Studies Association as a Learned Society 1965-2005' (ESRC CASE with RSA, joint with Cecilia Wong 2007-2010), and 'Methodist Central Halls as Public Sacred Spaces', (AHRB/ESRC Religion and Society Programme, 2007-2010) joint with Crompton, developing his work on fractal spaces, who through a series of publications has been exploring connections between information theory, cognitive science and the built environment. This involves issues of scale and architecture, scaling and fractals in the built environment, and cognitive distance perception.

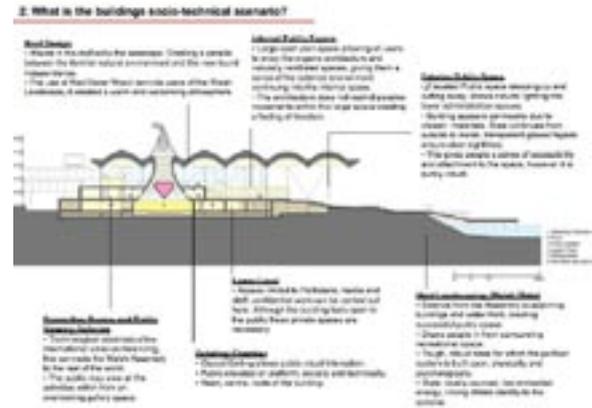
In 2008, MARC will be developing its socio-technical approaches to design and development, with a particular focus on processes and practices of urban adaptation in response to climate change. This work will be led by MARC researchers in collaboration with Centre for Urban and Regional Ecology (SED) and the Brooks World Poverty Institute (SED) and will connect research on developed and developing world cities. Early indicators of success include a joint research venture between MARC and CURE on climate change and urban design focusing on developing a blueprint adaptation strategy for Manchester city-council and also developing collaborative research with the University of Austin, Texas and The University of Tokyo, Japan (funded by local developer Bruntwood, 2007-10). This work will be complemented by the recent award of from the Rory and Elizabeth Brooks Foundation to fund research on climate change and urban design in Bangladesh, a joint venture between BWPI and MARC (2007-10). MARC will also be playing a leading role in research on 'planning a greener role for retail' as part of the Tesco funded 'Sustainable Consumption Institute' recently established in Manchester.

# Exploring Typologies: A Socio-Technical Approach to Buildings

The module “Exploring Typologies: A Socio-Technical Approach to Buildings” argues against the widely accepted view that architecture reflects society and is conditioned (even determined) by a variety of cultural and social contexts. Instead, it considers buildings as being active participants in society, education, science, culture and politics and looks at them as active mediators in organizing the relations among human actors and their environments.

Based on historical and contemporary insights into a variety of empirical cases of different types of buildings (parliaments, museums, hospitals, prisons, scientific laboratories, shopping malls and opera houses), the course provides also specific knowledge about their architects – from Bentham and Fonta, through Le Corbusier and Venturi, to Foster and Koolhaas. Students are invited to tackle the technical parameters of buildings as being inseparable from their social aspects, and to explore what buildings do (not what they mean, nor what they symbolize): how they condition different experience, act as reminder to users of who they are, shape a multitude of cultural practices, enrol a variety of public actors (citizens, investors, political stakeholders, neighbours, public authorities, preservationists, ecologists), and exercise influence upon the thoughts and actions of all the protagonists in the controversies surrounding the design, planning and use of these buildings.

This course brings more awareness of the various ways architecture participates in the shaping of social realities, of the social links and interdependencies established between buildings and their users and conceivers.



Socio-technical Analysis of the National Assembly for Wales, Richard Rogers, 2006  
Victoria Cooper, Laura Jones, Anna Parker

**Humanities Project "Exploring Typologies"**  
 Module Coordinator: Albena Taneva

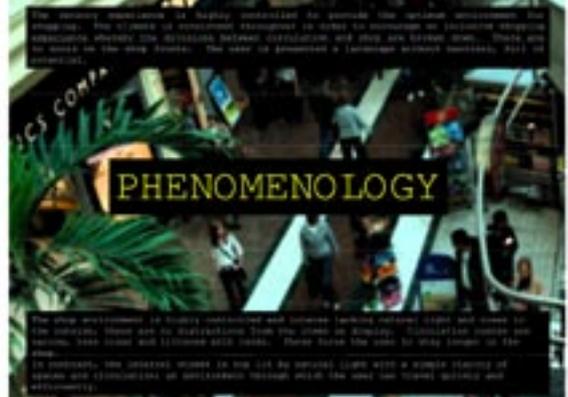
**The Architecture of Retail > (Trafford Centre)**  
 Kamlesh Bava and Douglas Harding



"Shopping is arguably the last remaining form of public activity" - Marxist Project on the City, Svatilova

The building typology that we have chosen is that of retail. In particular our case study will focus on the Trafford Centre, a large modern shopping centre which opened in December 2010 and is located in the Metropolitan Borough of Trafford. It is one of the largest shopping centres in the UK.

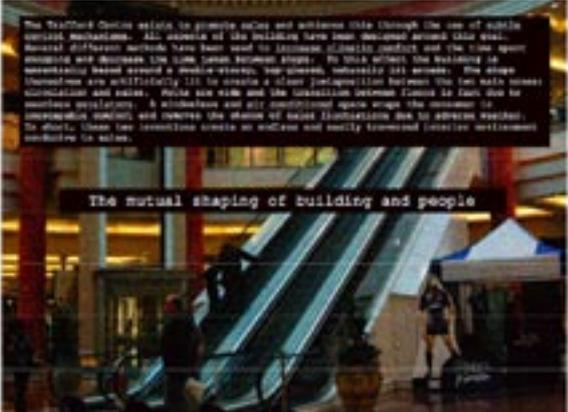
The Trafford Centre is particularly interesting due to the fact that its planning process was one of the longest and most expensive in British history. It took 10 years to get final permission for construction and ultimately the application was decided in the House of Lords.



The shop environment is highly controlled and involves looking at light and sound in the context of the store. The store is designed to be a controlled environment where the relationship between architecture and shop are broken down. There are no walls in the shop. The store is presented as a landscape without barriers, full of movement.

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In contrast, the central space is not lit by natural light with a simple ceiling of lights and there are no windows or skylights at all.



The Trafford Centre exists to promote sales and enhance this through the use of subtle spatial mechanisms. All aspects of the building have been designed around this goal. Several different methods have been used to increase circulation and the time spent inside and increase the time taken between shops. To this effect the building is essentially based around a central atrium, two levels, vertically all levels. The shops themselves are vertically lit to create a slight judgement between the two main levels. Circulation and stairs - being not only the circulation between levels is done by multiple escalators. A wheelchair and air conditioned space wraps the perimeter to encourage visitors and reward the status of being fashionable due to access needed. To do this, there are two levels of stairs on each side and every horizontal level is well-lit and modern.

**The mutual shaping of building and people**



Understanding the organization of the building is the first step in understanding the building. The building is a large, modern shopping centre which opened in December 2010 and is located in the Metropolitan Borough of Trafford. It is one of the largest shopping centres in the UK.

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**Basic Technical Elements & Programme of Activities**




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**Basic Technical Elements & Programme of Activities**




**Monolithic Tower Type**  
 A tall, narrow tower with a central core and a flat roof. It is a simple, vertical form that is easy to construct and maintain.

**Semi-circular Tower Type**  
 A semi-circular tower with a central core and a flat roof. It is a more complex form that requires more structural support.

**Star-shaped Tower Type**  
 A star-shaped tower with a central core and a flat roof. It is a highly complex form that requires a lot of structural support.

**Comparing the Building Form Types to other Tower Types**

**Basic Technical Elements & Programme of Activities**



# Sustainable Urbanism

The 'Sustainable Urbanism' course for 2nd year BA students was launched in 2007 as a response to the continued importance of and the growing public interest in environmentally and socially responsible as well as economically viable development; this obviously includes urban development as manifest in buildings, public spaces, streetscapes etc. and therefore falls precisely into the remit of architects. This course covers both theory and practice of sustainable development at spatial levels ranging from global organisations, treaties and debates via international best practice, national frameworks and policies to municipal initiatives and the plethora of approaches to sustainable architecture.

A unique feature of this course is a systematically recurring interrogation of the sustainability discourse from the perspective of social versus technical fixes. Sustainability activists of the former creed blame a lack of individual morality for the current state of un-sustainability and therefore tend to dismiss the role of architects. Conversely, representatives of the latter approach squeeze architecture into the narrow role of technical magicians. Current research demonstrates, however, the myopia of both interpretations and instead emphasises the role of architecture to enable sustainable behaviours through material interventions. The course is therefore inherently research-led and exposes students to the cutting edge of the still evolving debate on sustainable architecture.

Accordingly, the course is not meant to provide cookbook-style advice on how to achieve quick fixes in order to please clients, policy makers, regulators, planning officers, the media or the public. Instead, it is designed to help students develop an educated opinion about the histories and varieties of sustainability discourses and to understand how they inform various actions and concrete solutions in the built environment. Vice versa, the course enables students to grasp how 'ground-level' ideas and constraints lead to adaptations and redefinitions of sustainable development as a continually developing and contested concept.

This critical reflection of both theories and practices should enable the students to derive useful lessons for their own future work (theoretically informed but practically useful) as architects, planners, civil servants, politicians or researchers. Students are expected to adopt a multi-spatial and multi-sectoral understanding of sustainability and to develop a mature opinion in the often confusing babble around sustainability. In each session, students are invited to reflect on local experiences in order to link the Mancunian context to the particular topic under study. This includes issues of climate change adaptation strategies, which is a core research theme in the Manchester Architecture Research Centre.

#### Course structure:

- Histories and Theories of Sustainable Development
- The Global Frame
- The National Frame
- Sustainable communities – Theories, Concepts, Policies
- Sustainable buildings – Theories and Practices
- Individual Sustainability?
- Best practice – Results and Processes
- Climate change adaptation

The learning outcomes are assessed with an online quiz in order to test the acquisition of basic knowledge. In addition, a group-based investigation of one particular city's sustainability efforts provides opportunities to excel in critical research, creative presentation and team-working skills. The illustrations include samples from such student work.

## CONTEXTUAL ANALYSIS



**Geographical Location**

Cheshire is located in the North East of England, and is situated between the hills of North Wales and the Peak District of Derbyshire. The city is bordered by Greater Manchester to the North & Shropshire to the South.

Cheshire is made up of eight districts: Cheshire East & West, Cheshire (the county town & location of the county council), Cheshire & Northwich, Congleton, Macclesfield, Vale Royal, Halton and Warrington.

Cheshire is considered a predominantly rural county, with many small towns and villages supporting an industry that relies on agriculture (particularly the dairy trade). The nature of the land which Cheshire county occupies is responsible for it's other main economic centered: salt mining.




## Key Element Investigation



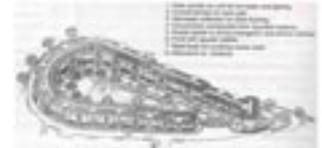
**FIRSTMEAD PRIMARY SCHOOL**

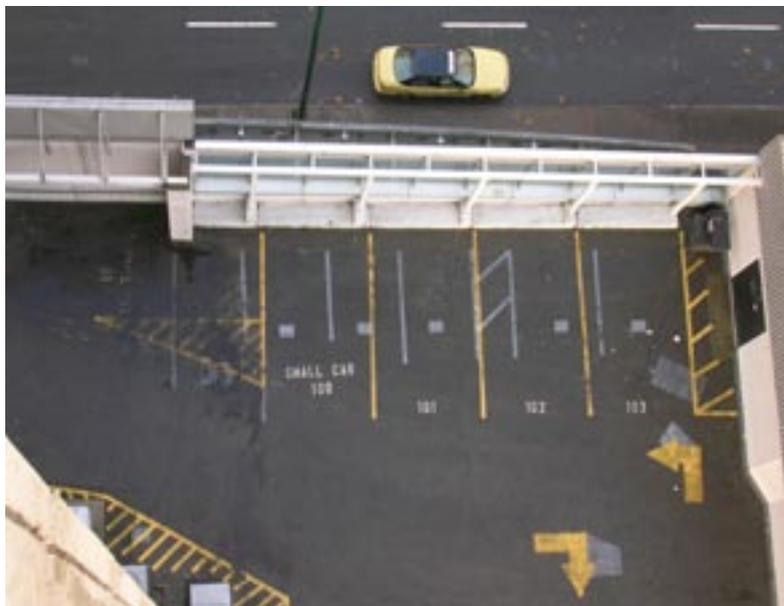
- The school exists as part of a larger scheme developed by Cheshire County Council to encourage sustainable designed 'take-out' in schools. The building has become an iconic representative of the Cheshire Eco Schools programme (Cheshire Healthy Schools).
- The school is made entirely from materials gathered from sustainable sources.
- The spaces within the school have been arranged to maximize the potential for solar gain (when required provide consistent natural lighting (without overheating) and provide natural ventilation).
- The effects of the spatial organization are enhanced by the use of user controlled technologies (providing a series of automated solar shades).
- The use of concrete block internal walls was a carefully considered decision. Because the walls are not load bearing they could easily be deconstructed and recycled at a later date.

## Investigation of one key element

**Student Green Housing, Edinburgh**  
Competition-winning 100 house project  
Designed by Westland and Stone  
Edinburgh  
Client: Cairn House Housing Association,  
Funding: Scottish Homes/Communities,  
Scottish.

The project demonstrates how a well-designed and well-organized construction method and process, a technically viable or a housing solution. The design comes from the traditional Edinburgh tenement block, with a modern structural design integrated with the fabric to enhance the building's use to the wider community. The project is surrounded by landscaped gardens and surrounded by natural landscape and streetscape. Materials from local sources are used in the design, and the building is designed to be a high-quality, sustainable and resilient housing solution.





**Thank you**

Associate Lecturers, Support Staff,  
and everyone who contributed  
to the production of this year's catalogue

Thank you to the msa advisory board for their guidance  
and to Danny Samuels for his generous support  
to the school

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