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Manchester School of Architecture  
Yearbook 2016

**MSA**

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# Manchester School of Architecture

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Our School promotes open-ended enquiry, believing in the cultural value of architecture as an optimistic and expansive discipline. Shared high expectations with devolved power and responsibility for staff and students promotes our ethos of professionalism, supported by well-developed networks and external collaborations. Work starts from the city, is of the city, and develops the understanding of the conceptual and physical limits of the urban.

The School is conceived as a real and conceptual space for leading edge thinking, innovation and practice in architecture to connect centres of excellence in art and design, and urban social science. Using diverse high quality academic and design approaches we develop architects that are socially aware individuals connected to and able to influence wide-ranging and rich networks.

The design studio is a research tool through which concepts of practice are tested. The ecology of practice is complex and demands a dynamic understanding of its condition. We continually reassess appropriate forms of input to and output from the studio and taught courses. These are designed to develop the scope and depth of practice as a form of academic endeavour that is implicitly connected to the idea of professionalism. Much design work exists on the border between analogue and digital methods, and our studio practice reflects this condition. We have pioneered digital methods of both production and assessment, whilst believing the physical manifestation of architecture is important to its understanding. Model building is seen as a crucial aspect of design development, a tool for enquiry.

To facilitate this ambition we have a commitment to academic and professional disciplinary excellence that supports collaborative and trans-disciplinary practice with a wide network of partners, both within and beyond our institutional context. Students actively engage with collaborative partners at numerous points throughout their academic career. The networks established within the School are the basis for future careers and collaborations and in turn are used to enrich and develop the curriculum and opportunities for the School. Manchester is connected internationally, nationally, regionally and locally. Global reach with a clear understanding of place underpins our approach to the practice of architecture.

Manchester School of Architecture believes in embodying professionalism as a type of behaviour that is contextualised by the discipline of architecture. This contributes to the development of the profession by enabling the understanding of how architectural processes connect to wider societal context. This scope of operation empowers students and graduates to develop existing models of practice and identify new or emergent models that can drive the discipline and the profession of architecture forwards as a societally relevant art.

The School is a preparatory space where we develop the competencies and potential of our students to shape professional, academic and non-standard practice upon graduation. We support high level professional practice as a form of critically informed problem based research activity. The work forming this yearbook is designed to critically place architectural education into a framework for later deployment and development. Linking diverse areas of the discipline evolves from our belief that all aspects of architectural education are valuable, rich sources of knowledge.

Prof. Tom Jefferies

Head: Manchester School of Architecture

# MSA

# BA

The BA (Hons) Architecture course continues to build upon its strong reputation. Each year we develop the course and its content to reflect the shifting landscape of the study and practice of architecture. We're becoming more attached to the profession as well as amplifying the critical academic enquiry of the subject. The student body remains incredibly diverse and this is mirrored in the range of options available in our studio ateliers and in architectural history and theory electives. This year our students have travelled and worked in Norway, Denmark, Spain, France, Italy, Ireland as well as engaging with innumerable project partners in this city.

BA1 have used Manchester's rich musical heritage as a thematic driver for projects situated along the Rochdale Canal that traverses the city. Their major project worked with a live client to develop an archive for artefacts and ephemera related to the music of the city. These contexts have allowed the students to explore and learn about the place where they will spend at least three years and to engage with the city and its people.

BA2 worked with theatre and performance to design a house for a director and a stage set for a park. Second year students have also taken part in the RIBA student mentoring programme with over 40 practices in the region.

BA3 really represents the breadth of architectural possibilities available at the School. Our atelier system focuses variously on heritage, typology, environment, community, design for disassembly, landscape urbanism and critical oppositional thinking. The outcomes are highly resolved in technological terms and underpinned with strong critical research.

We aim and support our undergraduates to discover their own route to architecture and to begin to define themselves as young designers. This is manifest in their confidence, autonomy and, ultimately, their employability. We're incredibly proud of the young people that leave us and the contribution they make to society through their engagement with the built environment.

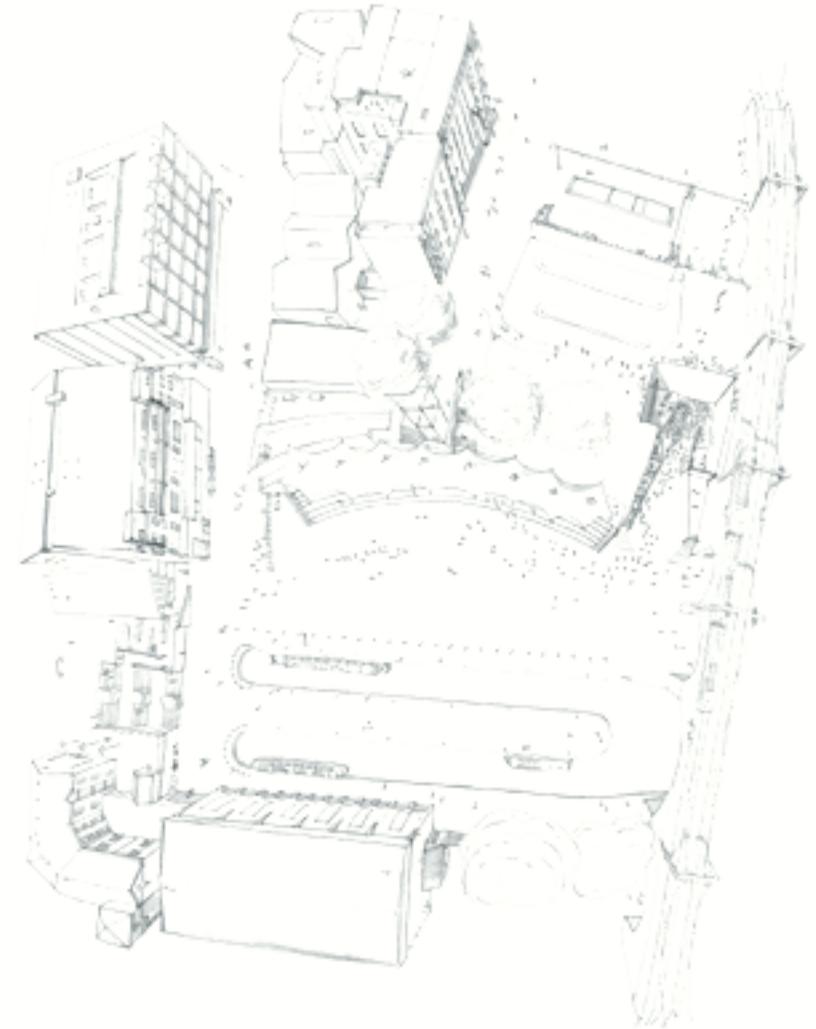
Richard Brook  
BA(Hons) Architecture Programme Leader

This year, BA1 focused on the complex and unique relationships between people, site and space. Projects have tested ideas at a number of scales on urban sites in Manchester stretching along a section of the deeply diverse Rochdale Canal between Oxford Road and the Castlefield Arena. The starting point for the year was predicated on Manchester's rich music history; looking specifically at the relationship that this has with architecture.

The site and theme afforded students the imaginative capacity to develop interventions at a number of scales. Through the design of a chamber for a specific piece of music, chosen by the student, ideas concerning the interface between audio and visual senses were introduced, with a particular emphasis on examining how the relationship between music and space has manifested through time. By researching the qualities of the urban environment and its influence on music, some interesting themes were uncovered, including the complex social, economic and political cultures that give rise to music and its architecture. Throughout the year particular emphasis was placed on building a rich narrative alongside a robust set of skills. Imaginative structural and material testing was undertaken through the large scale modelling and approaches to

design research were integrated throughout the projects; building a deep understanding of ergonomics and anthropometrics by examining the normative and very specific requirements of a given individual through the design of a mobile home for a musician.

The year concludes with an exploration of architectural requirements for digital futures, in collaboration with the Manchester District Music Archive as a live client, through the design of a digital music archive with a series of connected spaces, including a small performance space. A complimentary series of album covers, draws together the themes, projects and scales addressed in a narrative of the year.



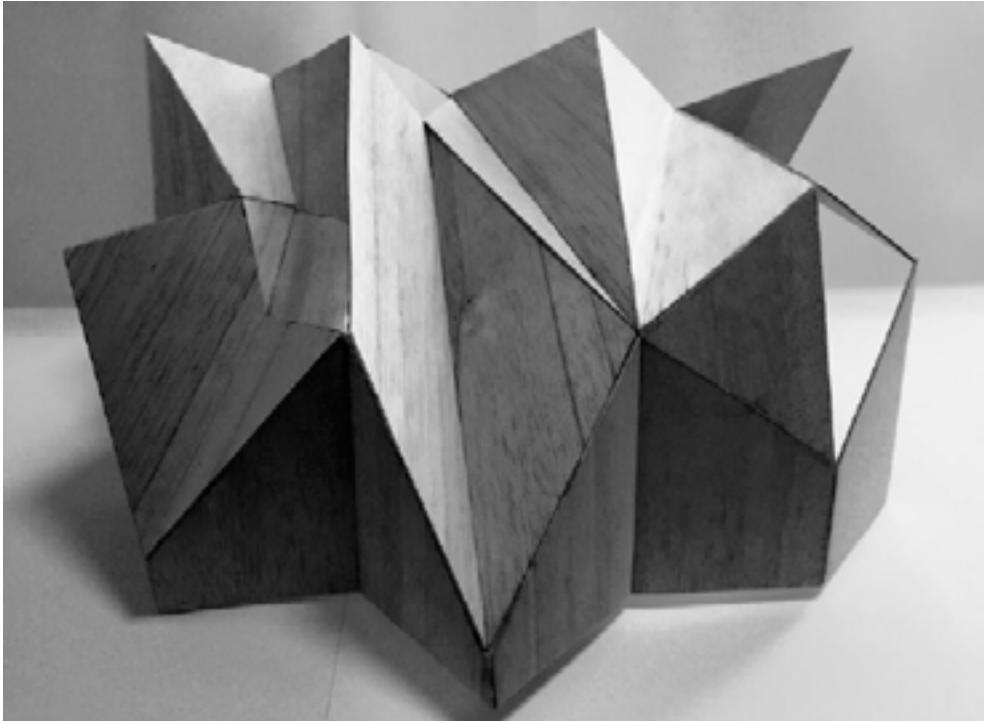
Morgan Macgregor - Exhibit Plan



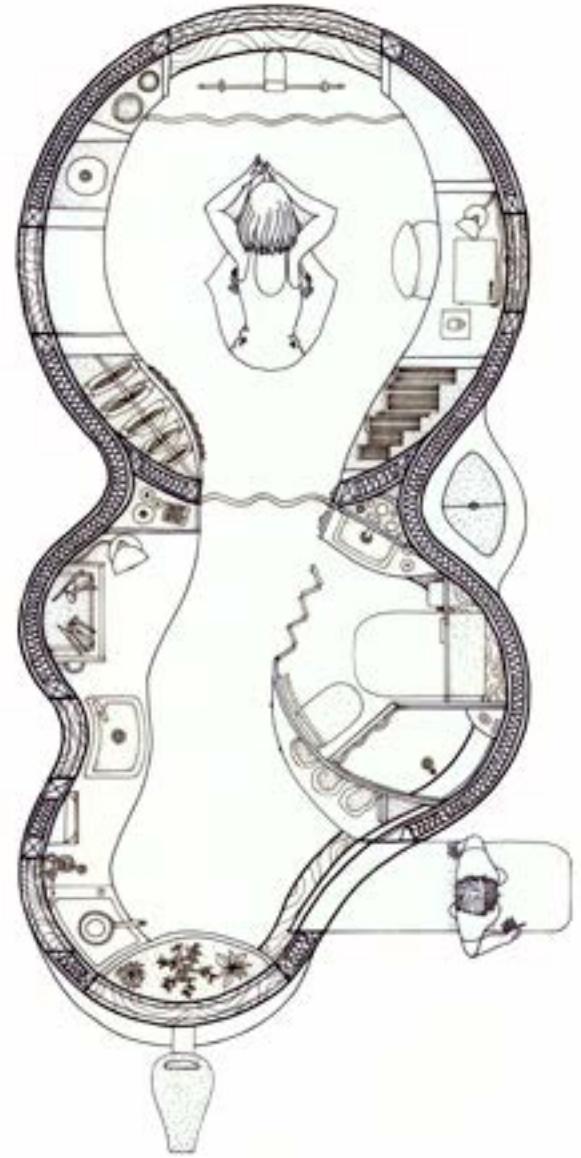
Ben Carter - Chamber



Andreas Maragakis - Chamber

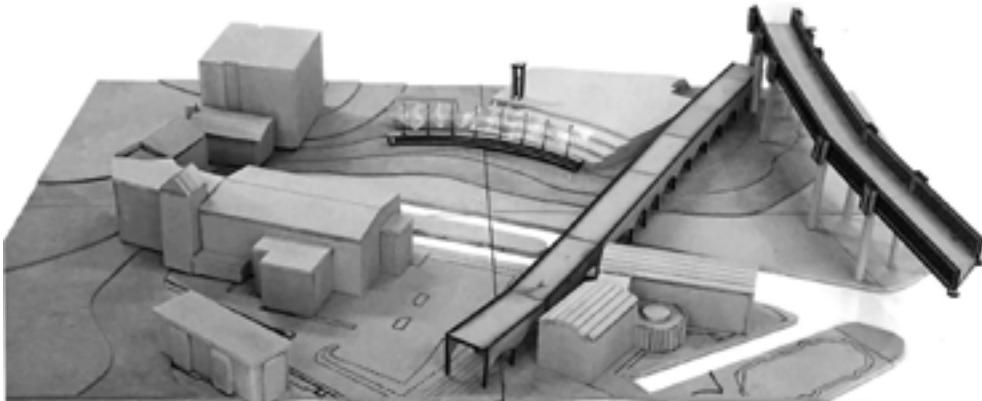
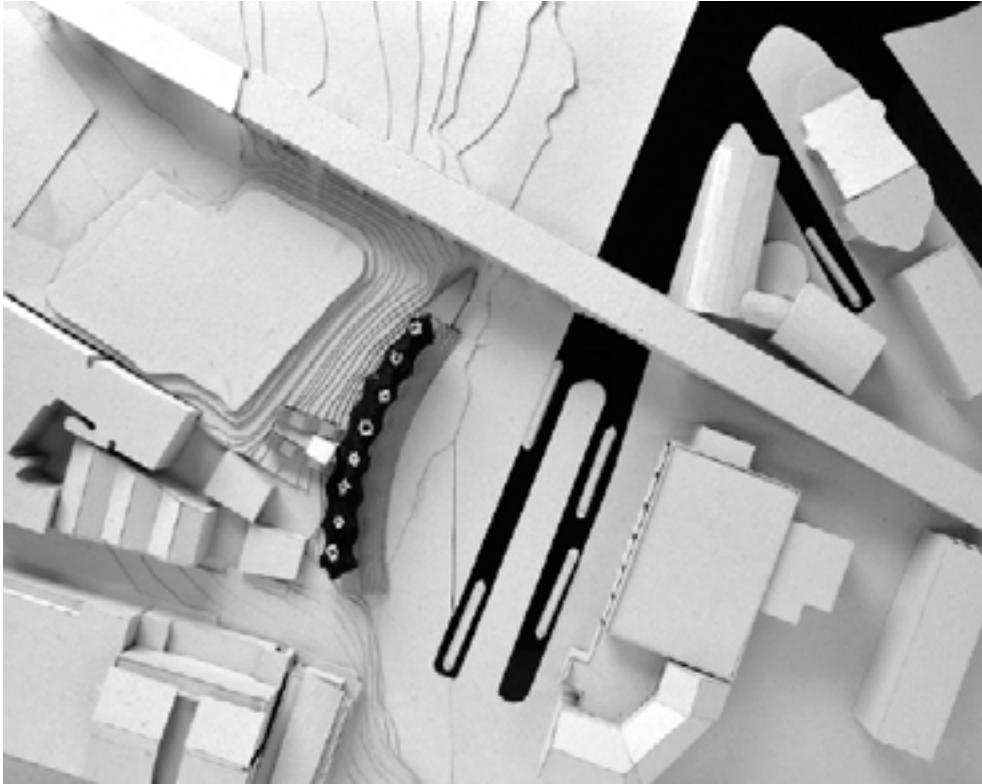


Chak Lam - Fabricate  
 Julie Fong - Fabricate

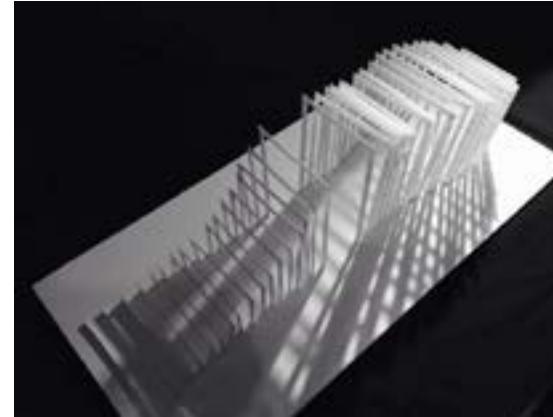


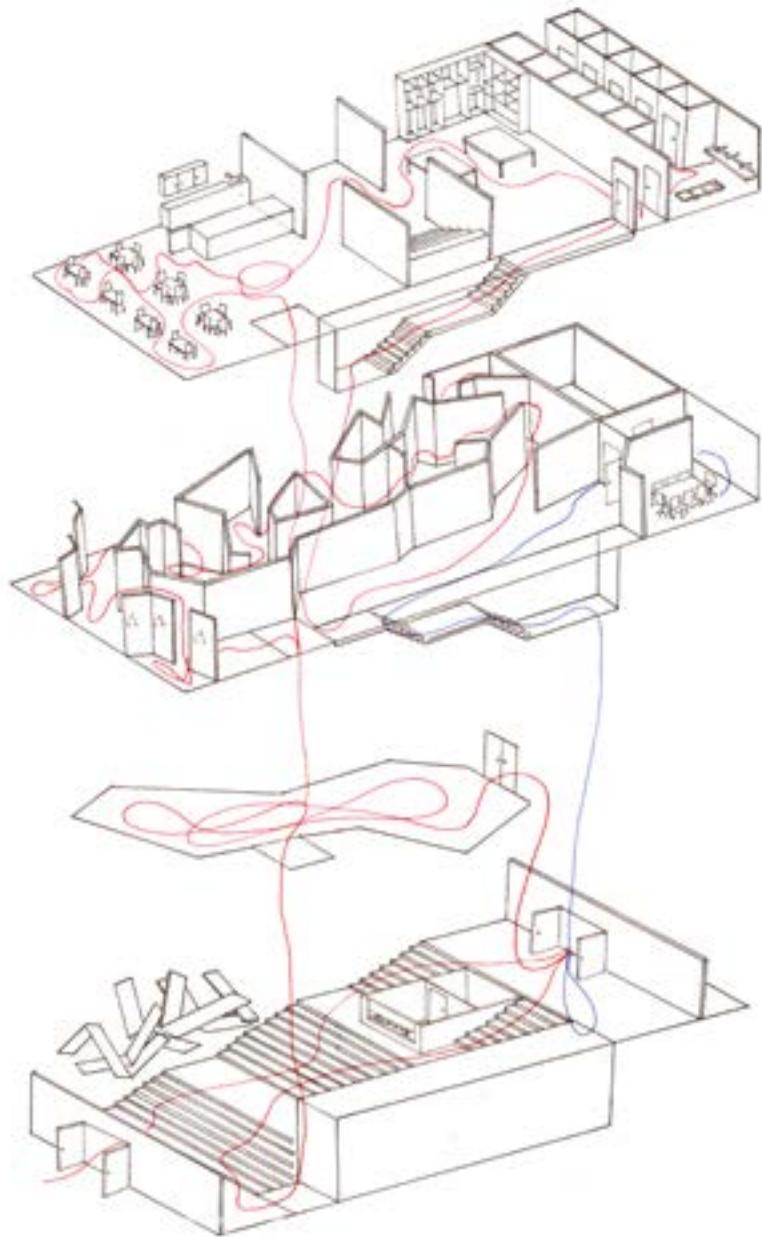
Ker Goh - Transience

Various Students - Topography  
Chak Lam - Topography



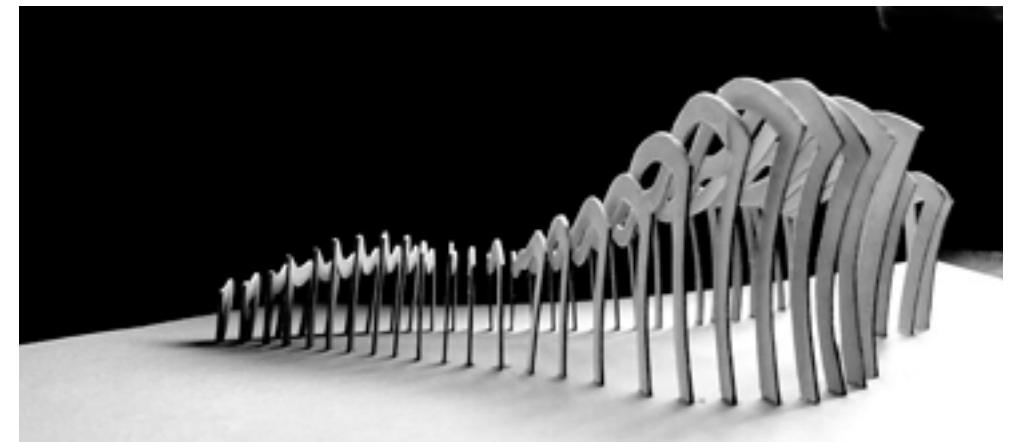
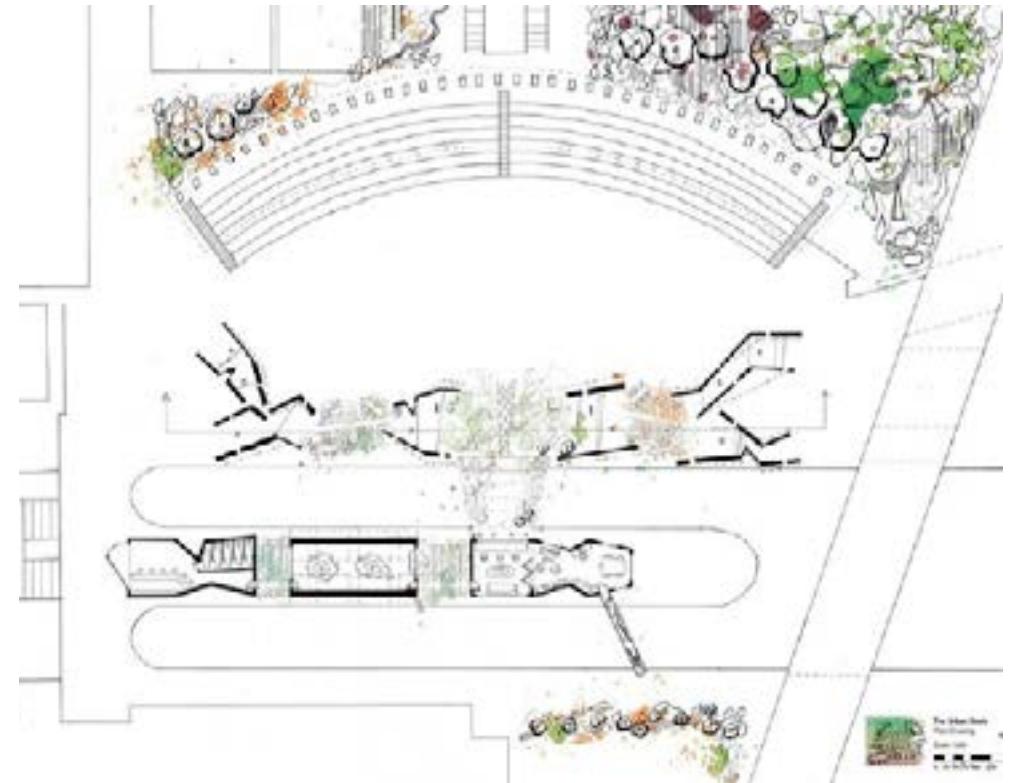
Julie Fong - Fabricate / Above Left  
Camila Fabara Von Lippke - Fabricate / Above Right  
Morgan Macgregor - Fabricate

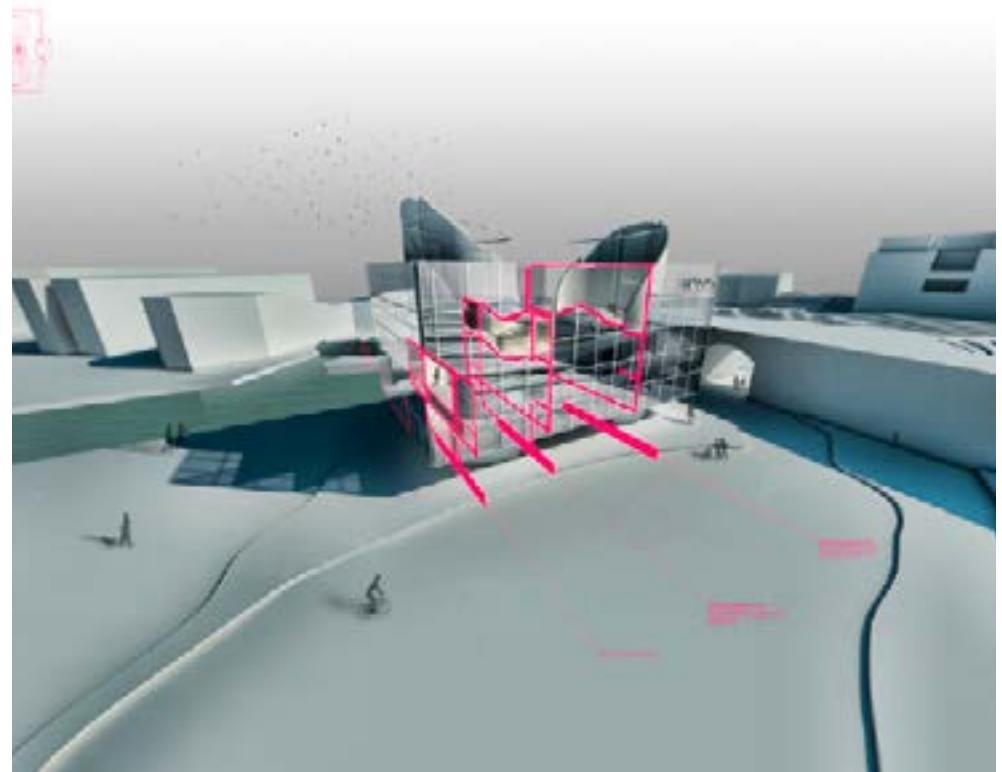
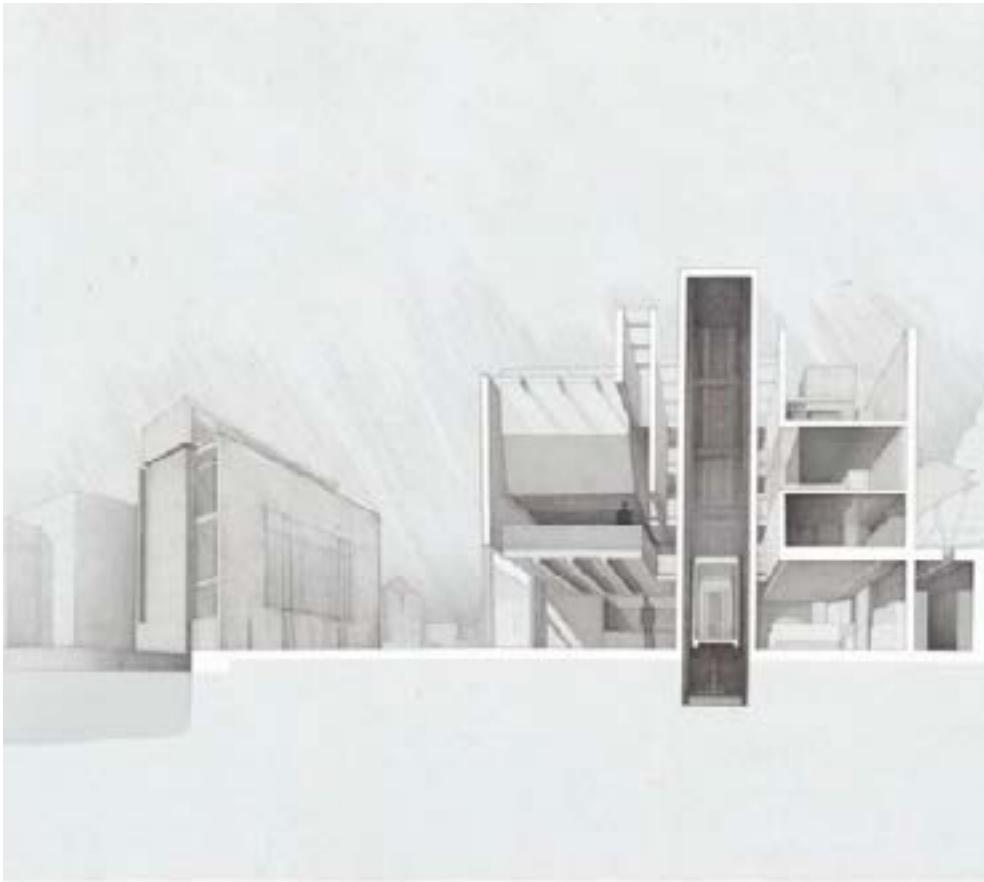




Amanda Chua - Resolution

Lola Tartakova - Resolution  
Chak Lam - Resolution





Andreas Maragakis - Exhibit  
Hamish Frankland - Exhibit / Bottom

Opposite:  
Ben Carter - Exhibit



Students on BA2 find themselves at a unique point in their studies, being both retrospective and prospective in the undergraduate trajectory. Having begun the year refreshing, reinforcing and extending skills acquired in Year 1, students move through the year, increasingly anticipating the culture and expectations of Year 3.

This year students have been concerned with developing a fluency in both the language of technology and aesthetics, and understanding their overlapping genesis. As such, it was envisaged that a studio culture would emerge that was both spatially creative and technological. Allied with these overarching concerns were the principal themes of architecture, art, performance and the everyday; conduits for such a culture to emerge.

Through the benefit of working with a client and a live project, students have been exposed to important aspects of the professional practice of architecture in order to enrich their studio work. They have also been able to explore the process of architectural design from different scales and perspectives over the course of the year with the intention of exposing them to different methods of brief development. Students initially explored one of two large territories – city parks with different physical and historical conditions, on the urban peripheries of Manchester, before focusing on two different but related projects. The first required

the students to design a dwelling for the client – a theatre director – on a defined site, with very particular ergonomic and user requirements. This also considered the relationship of programmatic investigation to technological considerations, in this case with the former being enriched by the latter.

The second term's project investigated the activity of theatrical performance as site-responsive space or spaces. This time, creative technology initially investigated in isolation was permitted to have a greater degree of influence in the subsequent spatial development of the architectural scheme. Both of these principal design projects necessitated the testing of long-span, short-span and modular structure in varying combinations and material choices.

Additionally, students were exposed to collaborative experiences – an internal design competition and the outward-facing Events programme – to further explore professional aspects of the subject.

The Second Year of the BA (Hons) Architecture programme as a whole has been an exciting and meaningful experience and something of a preview to the students' graduating year ahead.

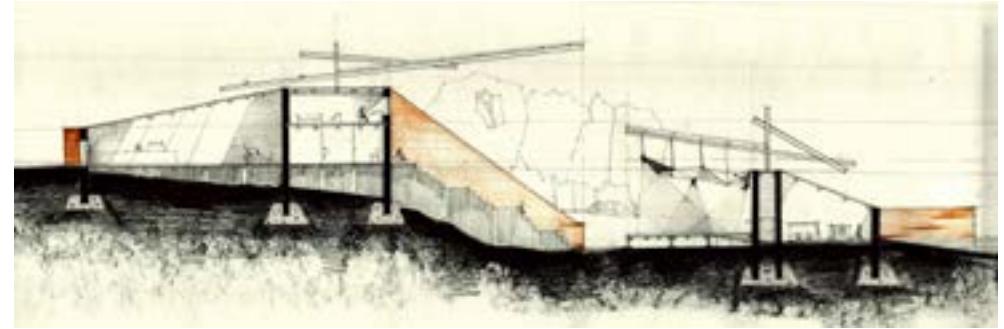


Yu Zheng Tan - Pop-Up Theatre

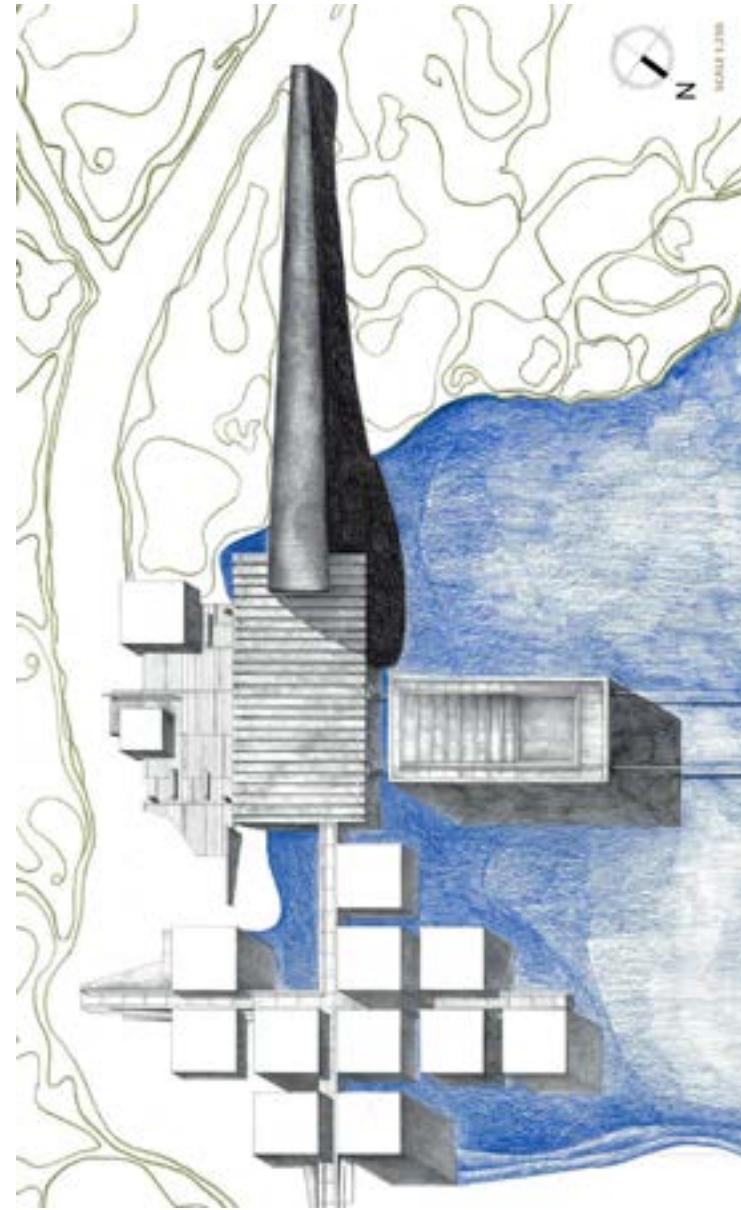


Andrea Popescu - Pop-up Theatre, Heaton Park, developmental section  
 James Robinson - Pop-up Theatre, Wythenshawe Park, section

Opposite:  
 Thanat Prathnadi - Pop-up Theatre, Wythenshawe Park, design  
 visualisation Andrew Boness - Pop-up Theatre, Heaton Park, elevation  
 Finian Reece-Thomas - Pop-up Theatre, Heaton Park, section



Nico Alexandroff - Pop-up Theatre, Wythenshawe Park, experiential painting / developmental painting



Laura Gonzalez Vega - Pop-up Theatre, Heaton Park, site plan

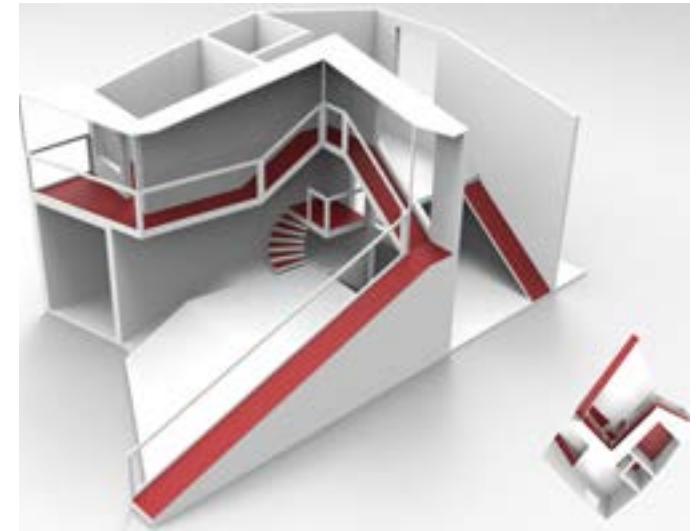


Rosa Whiteley - Pop-up Theatre,  
Wythenshawe Park, detail section  
Elliott Rawlinson - Pop-up Theatre,  
Wythenshawe Park



Section 1.50 at A2

Yuchen Wang - House for a Theatre  
Director, Northenden, circulation  
model  
Katherine Frew - House for a  
Theatre Director, Simister Green,  
elevation study  
Nicholas Alexandroff - House for  
a Theatre Director, Northenden,  
street scene





Nicholas Alexandroff, Katherine Frew, Charles White, Samuel Hogan. - White Serenity, Courtyard competition:

Opposite:  
Danai Komninou - House for a Theatre Director, Simister Green, elevation study.

Jing Mei Lew - House for a Theatre Director, Nutt Farm Simister, interior study.

Jing Mei Lew - House for a Theatre Director, Nutt Farm Simister, volumetric studies.

# BA3

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Amy Hanley, Becky Sobell

Third year comprises humanities, technologies and studio units and builds on the skills, creativity and experiences gained on the course and outlined in the following sections of the yearbook.

BA3 Studio realises a whole year project, with distinct atelier briefs that approach the challenge of design in a range of urban contexts. The seven ateliers each give depth and focus to design, whilst working with shared year goals, cross-atelier reviews and atelier symposiums engaging with a broad scope of ideas and approaches. Some ateliers are also aligned with our post-graduate ateliers in the M.Arch. Each atelier has undertaken a European study tour, and visited building sites in the UK.

The design+ studio lectures introduce and connect theoretical and professional knowledge with varied design approaches and building studies by leading architects, landscape architects and construction industry experts. The architecture career team, RIBA Northwest and MA & M.Arch tutors, provide guidance on year out and further study.

Each atelier conducts a theory based urban analysis of their territory, leading to detailed design strategies for presentation and exhibition. As a part of studio design projects students participate in interdisciplinary collaboration with design professionals (architects/ engineers/ landscape architects/ etc.), and focused atelier collaborations with communities/ artists/ theatre

companies, etc. offer support for specific projects.

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

Staff:

Amy Hanley  
 Becky Sobell  
 Helen Aston  
 Siobhan Barry  
 Stephen Connah  
 Ronan Connelly  
 Mike Daniels  
 Artemis Doupa  
 George Epolito  
 Dan Farshi  
 John Lee  
 Dragana Opacic-Wilkinson  
 Amy Pearce  
 Matt Pilling  
 Sarah Renshaw  
 Stephen McCusker

The Coexistence... in Theory Atelier celebrates the fictitious realm that the academic setting affords students in pre-professional BA programmes. The projects reflect creative problem solving with regards to the physical and metaphysical qualities associated with urban ruins / artefacts, time, and memory. Throughout the year students have been challenged to explore theoretical rhetoric through an unconventional and non-linear design approach with rigorous experimentation from the outset.

The Upper Brook Street Chapel and the Charlton St Car Park are sites occupied by urban ruins, they are non-places. The challenge to the students is to shift perceptions of these urban residual spaces from non-places to places with the introduction of the human (body).

Initially the students were tasked with an exploration of the metaphysical aspects of the site through collage and photo montage. A dialectic form of logic was encouraged; by contrasting with a place the design problems revealed themselves.

Further dialectic analysis of the elements (Thesis) making up the site and substitution with a perceived opposite (Antithesis) to create something new (Synthesis). This approach allowed the students to question the potentiality hidden within sites and generate design strategies early in the year, during the initial analysis of the sites. The students were then asked to design an artefact/ device that creates shadow patterns when light is cast upon it. These were all based on nature and informed by readings being discussed in the studio. The results were developed into façades, roofs, structure and floor plates and more in the final schemes.

Responses to the site were constrained by the requirement to be able to read the past and present simultaneously. Delving into the physical

constraints of construction within a built context, the students examined examples of palimpsest / layering, through which they derived and developed 1:1 scale detail connections between the old and new. In tandem students explored massing design and context with 1:200 scale models while metaphysical photomontages/ collages kept their ideas grounded in the human condition.

A continued process of bouncing backwards and forwards between various scales and modes of operation throughout the entire academic year, enabled students to transform their propositions into unconventional works of architecture. This rigorous process of tactile and visual experimentation yielded student projects which demonstrated their abilities to challenge their own intellectual boundaries and to employ their expanding skill set.

These exercises forced students to explore ways of synthesising their theoretical interests and tectonic constructs with human inhabitation, programmatic necessity and climatic constraints. Manifesting a physical and metaphysical palimpsest of cultural, political, physical, social issues - a coexistence ... in theory.

Contributors: Rebecca Stephens, Griff Evans, Sam Riley, Claire Bandy

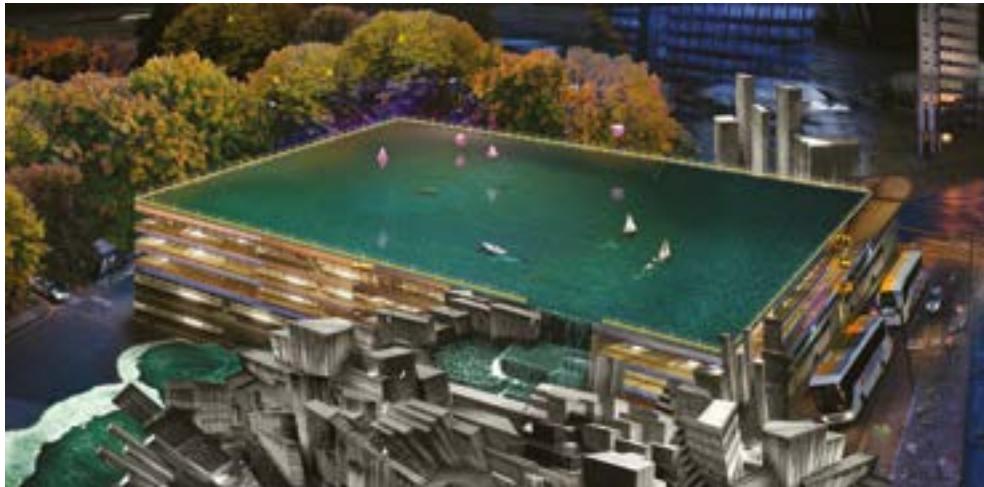
Students:

Izabella Banas, Calum Lockhart, Nicholas Bowker, Nur Amalia Rashdi, Abbey Monteiro, Tiggy Astle, Shueb Ahmed, Georgia Thomas, Muhammad Hamman Ghazali, Andrei Tomeci, Antoinette Oni, Aaron Smith, Ahmad Sultan, Grigorios Kokkotis, Shidan Hagos, Jesselyn Oei, Hannah Arkell, Justyna Michalska, Akhil Mathew, Karina Swinson, Mans Jhaveri, Mahalah Thomas, Terrence Shum



**TERRITORIES:**

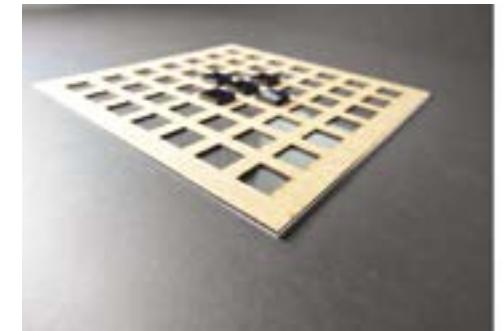
Site 1; Former Unitarian Church Ruin on Upper Brook Street  
 Site 2; Parking structure which current houses the Nation Express Bus Depot, Chorlton, Bloom & Sackville Street



Tiggy Astle – Terraced house montage inspired by Non-places  
 Ahmad Sultan – Shadow pattern models inspired by a beating heart  
 Jesselyn Oei – Shadow pattern device inspired bay viral architecture  
 Izabella Banas – Parametric shadow pattern device

Opposite:

Aaron Smith – Heterotopia Photomontage inspired from Edinburgh study trip  
 Andrei Tomeci – Synthesis montage of the car park  
 Nur Amalina Rashdi – Non-place montage of the church site





Antoinette Oni - Mixed media vistas of light wells and outdoor  
 Schueb Ahmed – Sketch model of Zen Body and Mind Centre  
 device  
 Izabella Banas – Façade developed from shadow pattern

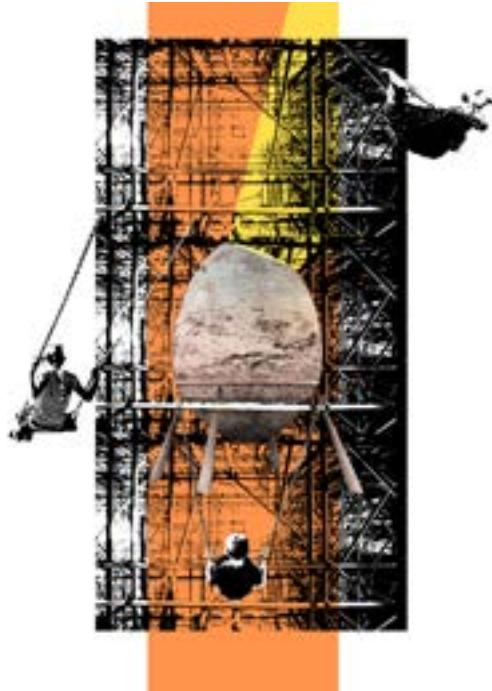
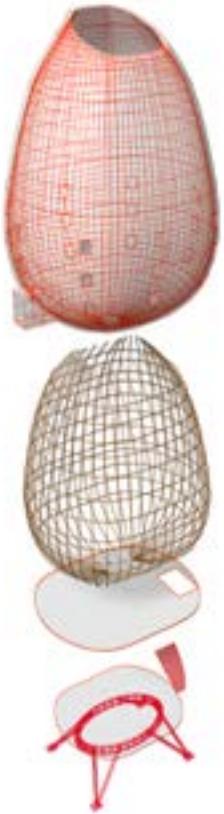


Georgia Thomas - Heterotopia montage - Chimpanzee reflection of time  
 Karina Swinson - Section of 'Gynema' a Gym and Cinema experience



Shidan Hagos  
 - Exploded axo of the egg  
 - The City Inside the Car Park, a metaphysical montage

Mansvi Jhaveri - Looking up to the courtyard of the refugee marketplace



Sian Pitt - The Digital Taylorism; The Unchanging Face of Fashion, Section  
 "Members of Manchester come and see the fantastic produce of our sweat shop workers on the 20th of every month"



Hamman Ghazali - "Dine in a delicate metal structure floating gracefully inside a cantilevered scuba tank while enjoying the historical facade of the existing church and beautiful fish swimming harmoniously." Photomontage of the scuba diver's view

Hannah Arkell - Relief Elevation in Context of Upper Brook Street



Hannah Arkell - Formerly a Unitarian Church, the ruin has been re-generated and restored as a botanical garden, Gin distillery and bar. BEE.GIN distillery explores and manipulates nature through the use of technology, to create an immersive experience of nature within an urban environment.

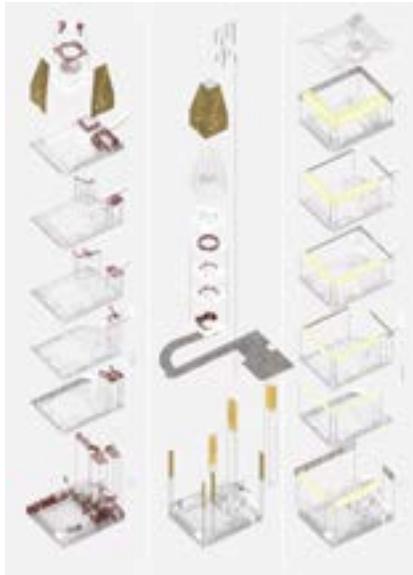
Justyna Michalska / Bottom





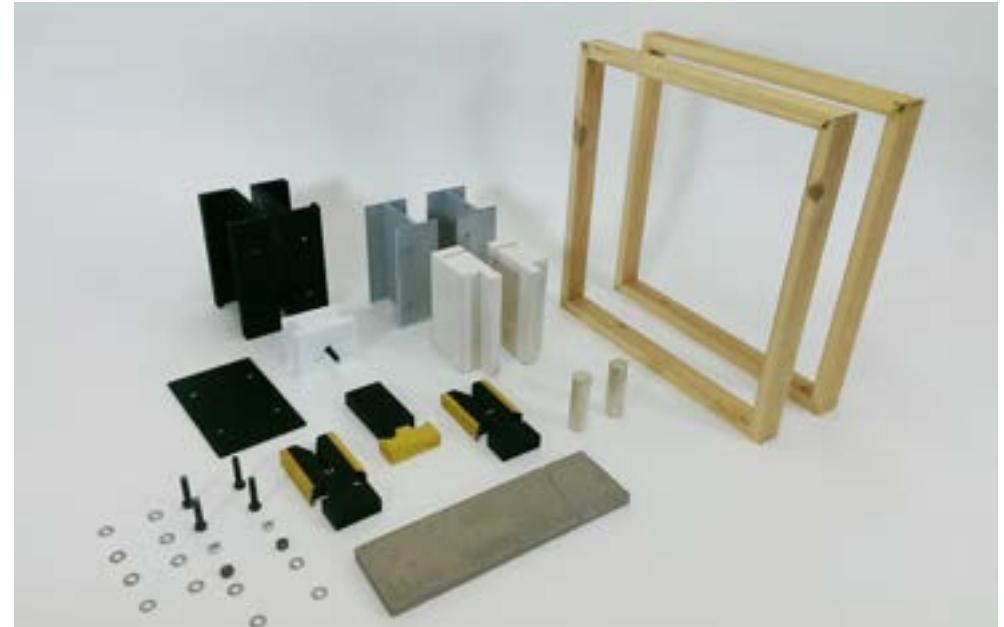
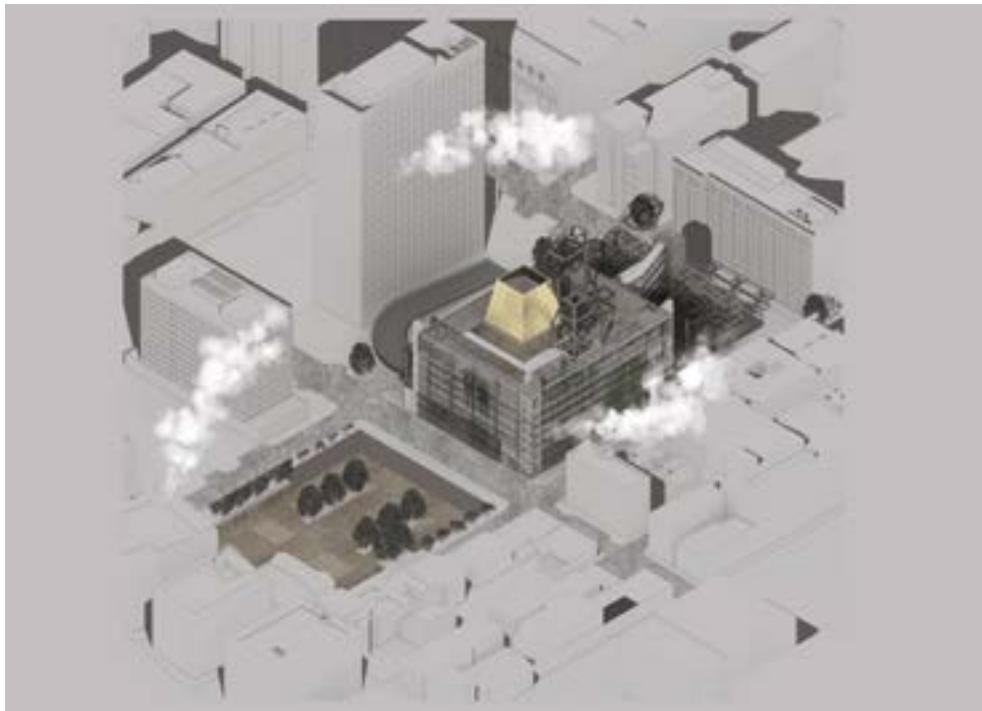
Gregory Kkokotis - "Necrosis: a sequence of emotion provoking spaces" a non-place montage

Section through the rooms of emotions  
Internal perspective of the collapsing staircase



Matthew Akhil - Green House Playhouse

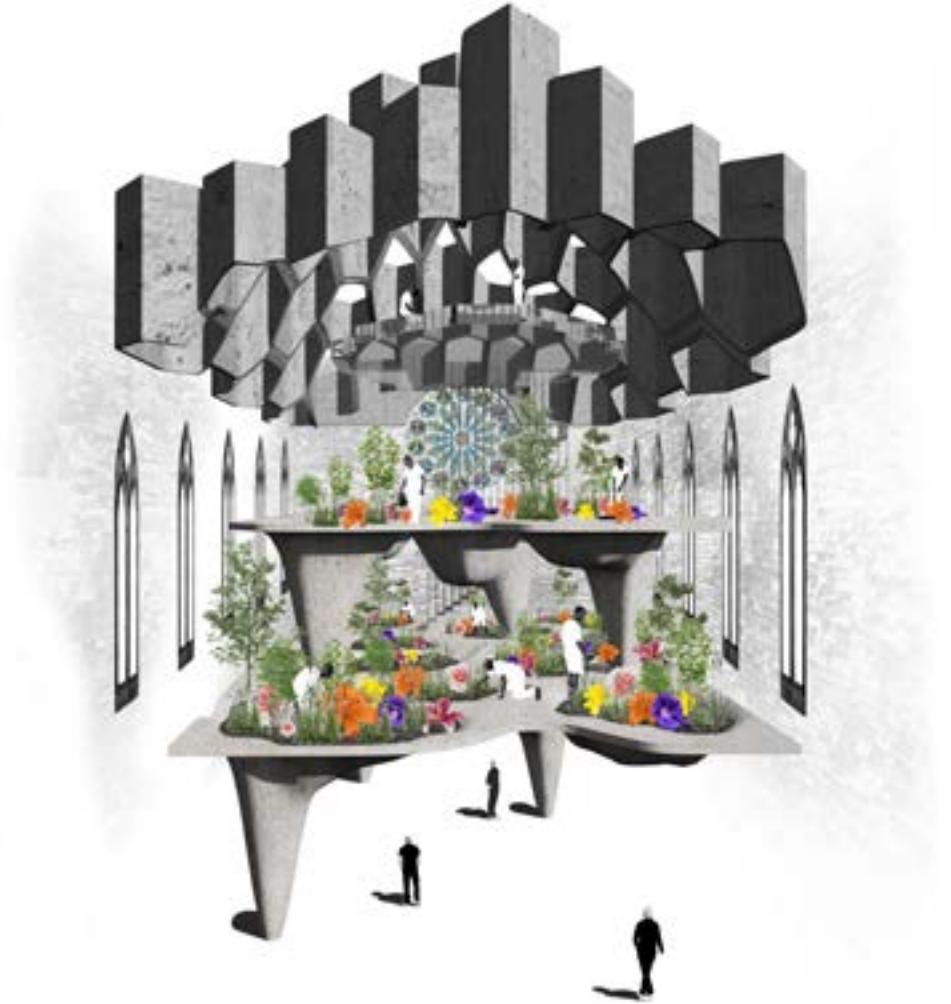
A shimmering brass clad performance space wrapped in vegetation within a glass showcase, casting shadows and reflecting light on to the surrounding context.





Malahal Attwell Thomas - Critical Atlantis

The Critical Atlantis. Public levels of religion peaked in the 18th century, pre the age of enlightenment. Now, at the beginning at the age of the entanglement, faith is on the rise again and the people of Manchester congregate in the open hall of the Critical Atlantis. From here they can view a degree of the scientists' research and gain comfort in a more hopeful future.



Malahal Attwell Thomas – Floating light wells concept montage

Stephen Connah and Ronan Connelly

Common Ground allies itself with those architectural theorists that see the city as a complex man made object and its physical form a record of its many creators. We see the city as a repository of knowledge, constituted by unique fragments or parts of a whole that are inextricably bound to its future trajectory and contribute to its character and form - its sense of place.

#### Tale of Two Cities.

Less than a kilometre from Manchester city centre lies the historic city core of Salford. This territory bares the scars of a city with mixed fortunes, its many rich historical buildings standing juxtaposed by a torn urban fabric borne from cycles of economic growth and decline. In understanding the city we use the survey as an active agent in the design. For us the survey is enacted in the form of the *Instauratio Urbis* (the instalment of the city), a conjectural ground zero seeking to identify and recover the key city forms and typologies particular to place. We visited Berlin and Rome, immersed in the urban manifestos of Oswald Mateus Ungers and Rem Koolhaas, *The City in the City - Berlin*. A Green Archipelago and Giovanni Battista Piranesi's *Le Antichità Romane* and Ill Campo Marzio, the texts and survey becoming an instrument for renewal within the project city.

Two sites in Salford's historic core were selected to develop architectural propositions based on the Public Library and Special Collection building type. The model Public Library, a civic building free at the point of use has been explored and reimagined as a Common Room at the heart of the city and catalyst to heal the torn public space and recover urbane civic qualities in Salford's centre. Strongly juxtaposed themes of permanence and loss have emerged as formal design trajectories and building concepts for

the proposals as a way to stabilise the city form. The atelier puts great emphasis on the role of the physical model and the diagram within the design process. Using reductive diagramming techniques serial typological studies are made to ensure a deep spatial understanding of both city structures and buildings. Then moving iteratively between the diagram and the physical model, students develop their design according to core architectural themes of form, mass and volume to develop a spatial syntax emerging from the underlying building type. Material strategies associated with civic buildings were explored and inventively re-adopted for their ability to represent the values of permanence, secureness, quality, durability. The realised material designs concerned themselves with offering long life spans, programme adaption over time and welcomed the actions of weather and the forces of entropy over time in place.

#### Students:

Rachel Alty, Elina Brodska, Cosmin Chirpac, Adrian Dimov, Rebecca Faulkner, Lobna Elagouz, Olivia Gallagher, James Higgins, Michael Jenkins, Irsa Imran, Laura Keay, Qiumei Lin, Tsvetomila Mincheva, Krasimir Mitrev, Amitra Padan, Veselina Petkanova, Jack Phillips, Emanuel Pop, Sevdalina Stoyanova, Syed Abdullah, Valeria Szegal, Ciara Tobin

Many thanks to: Dr Nick Dunn, Professor of Urban Design at Lancaster University. Tom Bates, Hugh Strange Architects. Nick Tyson, Chung Tyson Architects. Peter Jenkins, Architect Director BDP Manchester. Andrew Williams, Civil and Structural Engineer Associate, BDP. David Nichols, Structural Engineer, BDP. Donna Sherman, The Manchester University Library. Dr John Hodgson, The John Rylands Library. Louise Clennell, MMU Special Collections.





Rachel Alty - The Material Library

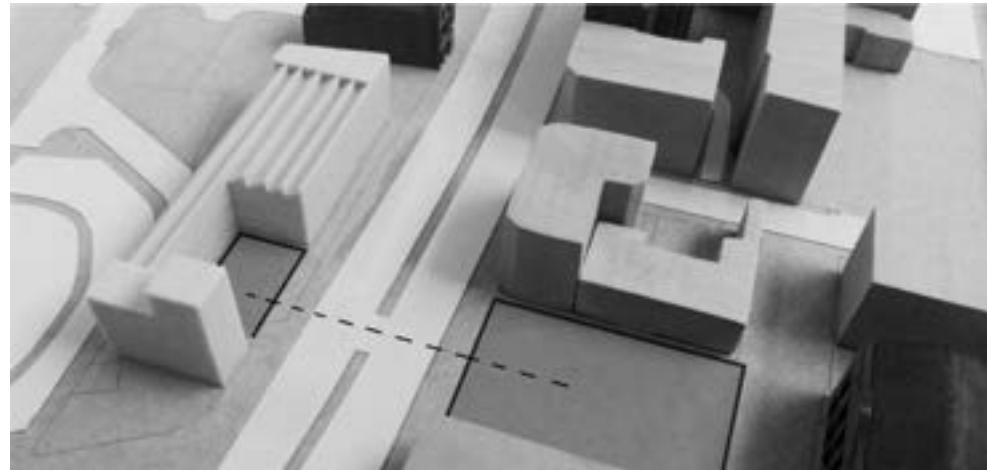
The Material Library aims to recapture the identity of the city of Salford as a material producing city by re-engaging the people of the city with materials. The location of the library opposite the former Salford Town Hall building aims to re-establish the civic identity of the city while stitching back together the fragmented urban fabric along the A6 Chapel Street in Salford. The library programme is synthesised with a series of fabric material workshops enabling the development of designs for contemporary and pioneering fabrics while celebrating the area's heritage as a material producing city.

#### Infrastructure at Building Scale.

Situating the scheme in the current urban day condition. Perfection and Error 1:20 Vertical Section.

1 : 50 cross section through the central space of the Material Library highlighting the building as a composition of complementary spaces showing individual study spaces (top left), main atrium reading space (top right), archive spaces (basement) and workshop and gallery spaces on the ground floor.

Interior perspective of atrium reading space.

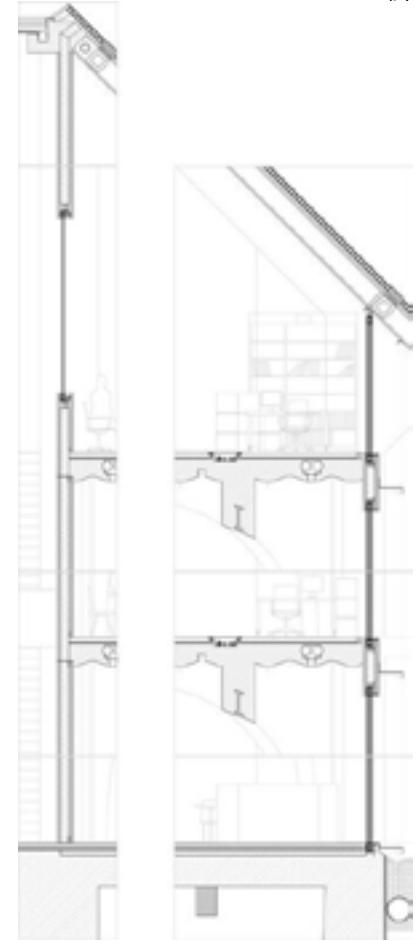


Cosmin Chirpac - An Archive of Forgotten Volumes.

The project addresses the issue of underground infrastructure that has been left to decay and the consequences that it has on the city, at various different scales. The proposal therefore is a dialogue between these unresolved tensions that have made the occupation of this residual space impossible, allowing them to survive both time and the modern city. An archeology department looking to become a repository for the safe keeping of these volumes.

#### Infrastructure at Building Scale.

Situating the scheme in the current urban day condition. Perfection and Error 1:20 Vertical Section.





Rebecca Faulkner - The Cultural Machine

"The Cultural Machine", a public library and archive dedicated to the people Salford sought to address urban and social issues on various scales. On a macro scale it was imperative to consider how the scheme would extend out to the city, having the potential to consolidate fragmented urban fabric. On a meso and micro scale the library had a social responsibility to both help document the lives and history of people and to offer space for alternative knowledge transfer. This manifested into three spaces, the library with a cultural emphasis and physical spatial flexibility an archive dedicated to documenting the voice of Salfordians and a public square.

Levels of Enclosure, 1:50 Cross section



Adrian Dimov - Film Archive

The building's primary programme is to preserve Salford's history through films and old footages. Its design is inspired both by the fragmentation of the urban structure of Salford and the concept of light and darkness. The building is connected through different staircase ,going under and above the ground, and leads to a massive, semi enclosed space ,facing the river.



Laura A Keay -The Columbarium of Salford

Viewing Salford as a 'composition of built and void spaces' formed by the demolition of the central nodes of the city, the factory, to create today's fragmented urban grain. This formed my interest of what had this fragmented block created within the voids, or what was left behind? By using the objects left behind, created The Columbarium of Salford, this curates the knowledge of the historical development of the city through the means of a physical architectural artefact combined with the drawing.





Michael Jenkins - Project Title Archiving the City: The Memory Repository

Salford's current urban state exemplifies a city that is losing its historical and architectural identity. The aim of this design project is to ensure the survival of the city's memory and therefore identity through the exhibition of physical objects. Taking Salford's urban artefacts, the fragments of its history that have woven its development, the project creates an archive of them, one physical and one digital, allowing the city to celebrate and preserve its memory.



Veselina Petkanova - Papermaking Library

An antithesis building which questions the coexistence and continuity of the industrial and domestic character of the urban realm through the production of paper and the celebration of the book. The project commences with reference to the collective memory of the city beyond the constraints of a time frame as to discover the true notion of permanence which later is embodied into the concept of the design.

Krasimir Mitrev - Model Making / Permanences of The North

Recognising the urban artefacts, their location, permanence, and significance to regaining Salford's identity is developed a brief of a public library to preserve the permanences of the north. Exhibition of Salford's artefacts collect memories and past experiences through archiving (past), making (present) and exhibiting (future). At their best, artefacts define community's identity by instilling a greater sense of pride and foster frequent and meaningful contact between the citizens. Permanence is one of the underlying qualities of the programme providing an atmosphere of comfort, security and protection. A magnified presence is given to the façade and surface forming as it does the continuity of the city block.





Qiumei Lin - The children hub

The children hub, is a collection a of archetypal housing, each containing different programmes. The architectural cluster encloses an intimate safe zone for the children to play and run outdoors. Book fair is the heart of the children hub and has an open relationship with the public realm in which it is situated.

Sevdalina Stoyanova - Healing Through Water: A centre for research and rehabilitation of the human body in relation to water.

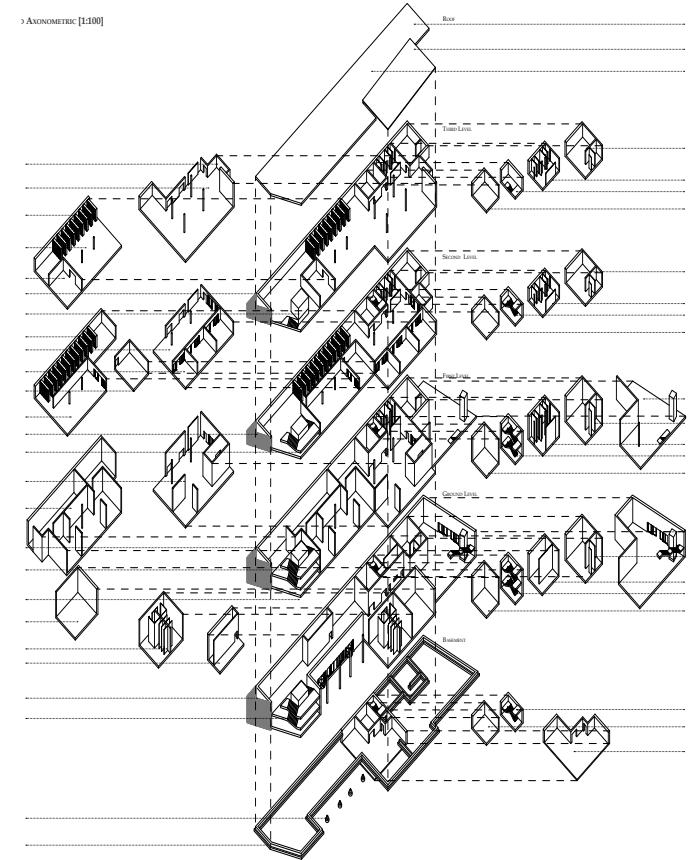
A proposition scheme with the concept of water in its core, aims to reinstate Salford's memory, preserve history and remind people of the Influential Irwell River and how its waters have become part of the city's current and past heritage. A public building that reinstates Salford's lost identity through water treatment areas, exhibition space and a special archive, and holds the idea of the city being a complex form of knowledge where the past can be partly experienced in the present.

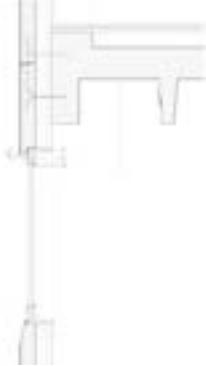


Lobna Elagouz - Vestige / Top

Syed Hussain - The Library of The Eternal Memories

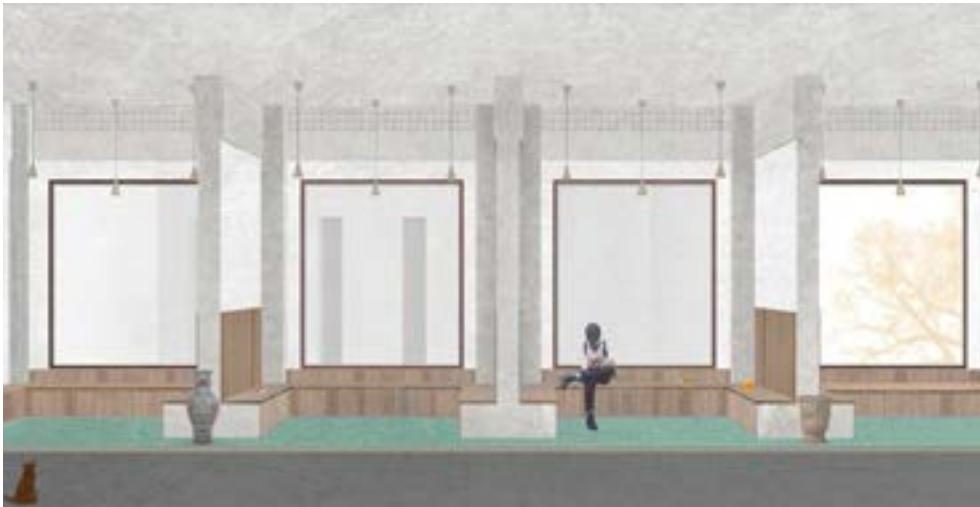
This project used photographs as a mean to evoke the memory of the forgotten Salford to re-anchor the future development of the city. The scheme proposed a block of three buildings of past, present and future with a distinct character individually. The facade contains the quality of a timeless face while the individual character is contained inside.





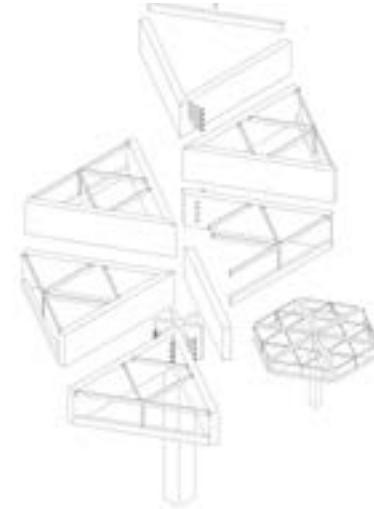
Valeria Laura Szegal - A building of coexisting generosity and austerity

The building houses a Library and Buddhist Monastery in the historical centre of Salford. It blends into the urban setting whilst offering a new focal point – a building dedicated to reading and study accompanied by spirituality and sacredness.



Ciara Tobin - The Forum

Located in a future, 50 years from now, Salford will face problems with its fragmented urban fabric and an imminent water crisis; the proposed agenda allows tactical flooding to create archipelagos, until a point in which the city can regrow. Situated on the edge of the River Irwell, the Forum becomes a meeting place. The building allows the community to actively take part in the regrowth of the city, providing a library to study, a museum to preserve heritage and document growth, and an assembly room for discourse. Stereotomic mass creates an extension of the earth, providing a base from which the tectonic timber roof can shelter the monolithic walls.



Herzog



Our year's work in Continuity in Architecture has been to engage in the 'edges and topography' of the Oxford Road Station approach in the centre of Manchester.

The synthetic terrain of the apron was first explored in a series of design-as-research investigations, that saw us absorbing the properties of the site by degrees, perhaps even by accident. Then questions about the forces that led to the conditions were uncovered by mapping and cultural enquiry. And so the groups set about sculpting the land, extending platforms, stepping, folding and smoothing, in an effort to invent the site – and so create a setting for their urban interventions. Armed with a deep knowledge of context, they made bold speculative moves to stimulate and inspire. These emerged as highly condensed, multi-layered programmes by turns exploiting or repelling the context: the tide of commuters; the metallic arc of the passing trains; the Little Ireland underworld of the Salisbury pub; the unkempt materiality of every arch, column, and lintel; the two-headed shark-smile of the station itself.

Through the measured definition of site and project, each scheme in its own way presents both a continuity with the past, and a provocation to the future.

Students:

Raluca Hamza, Bogdan Stanciu, Rebecca Hall, Adriana Pascale, Ivana Kipic, Laura Haigh, Yiting Zhou, Niamh Caverhill, Anton Tkachuk, Jingchun Xu, Colin Keays, Robert Clarke, Laura Dirzyte, Steven Msowoya, Laura Pascu, Inessa Frolova, Zhivka Ivanova, Iustina Nicolae, Daniel Vella, Symmon Sandher, Asha Pandit, Monty Dobney, Claire Greenland, Boxuan Liu, Ziyi Yang, Fabio Correia, Ivaylo Ivanov, Shengyi Tan, Harry Capewell, David Sadik, Srishti Nagpal, Meiyan Jiang, Hidayatullah Hatami, Anya Bilto, Subhan Saleem

With grateful thanks to our visiting critics:

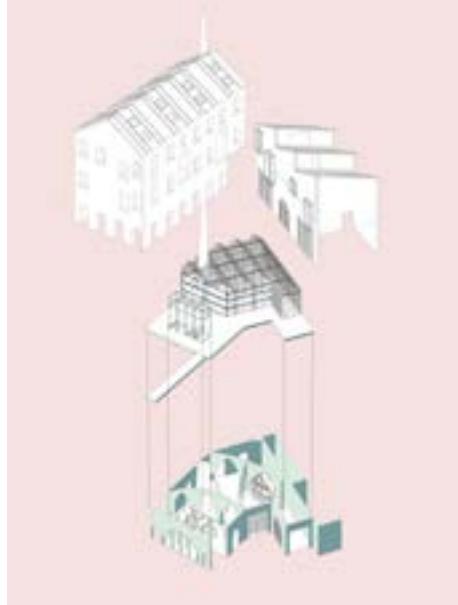
Phil O'Dwyer and Andy James of OMI Architects, and Matt Hayes of Architype. Special thanks to Ramboll for providing expert structure and services consultancy to CiA.

“A defined site is not something given. It must be invented. Sites are not only matters of topographical facts; they are potential places wanting definition, although existing properties of terrain must be accepted as first premises. Since every edge is a place where something is lacking, project definition elaborates potentiality.”  
 Leatherbarrow, D. (1993). The roots of architectural invention : site, enclosure, materials.



Asha Pandit - The Gossypium Coffee House  
Symmondeep Sandher - Botanical Bites Garden Restaurant / Bottom

Opposite:  
Anton Tkachuk - Utopian Community Estate





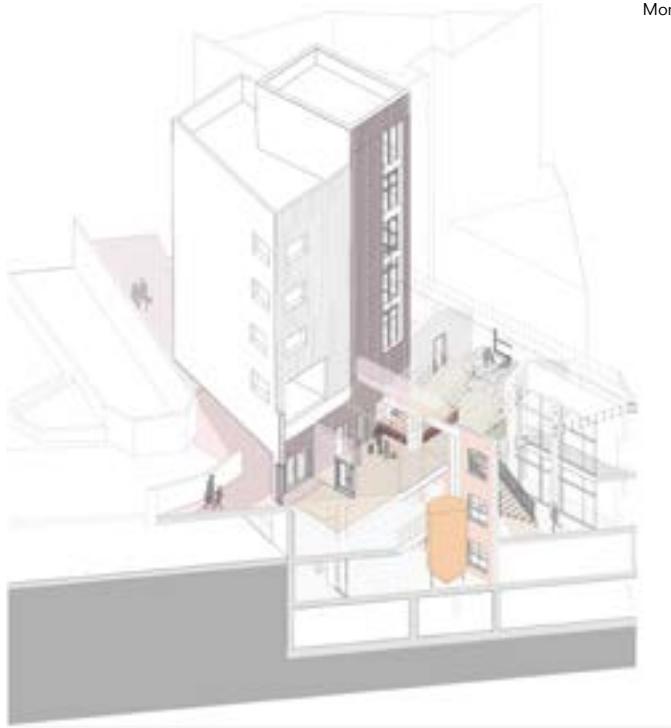
Laura Dirzyte - The Bookcorner  
Jingchun Xu - The Modern News Centre / Bottom



Steven Msowoya - A Very Mancunian Bookshop  
Fábio Correia - The Street Art Centre



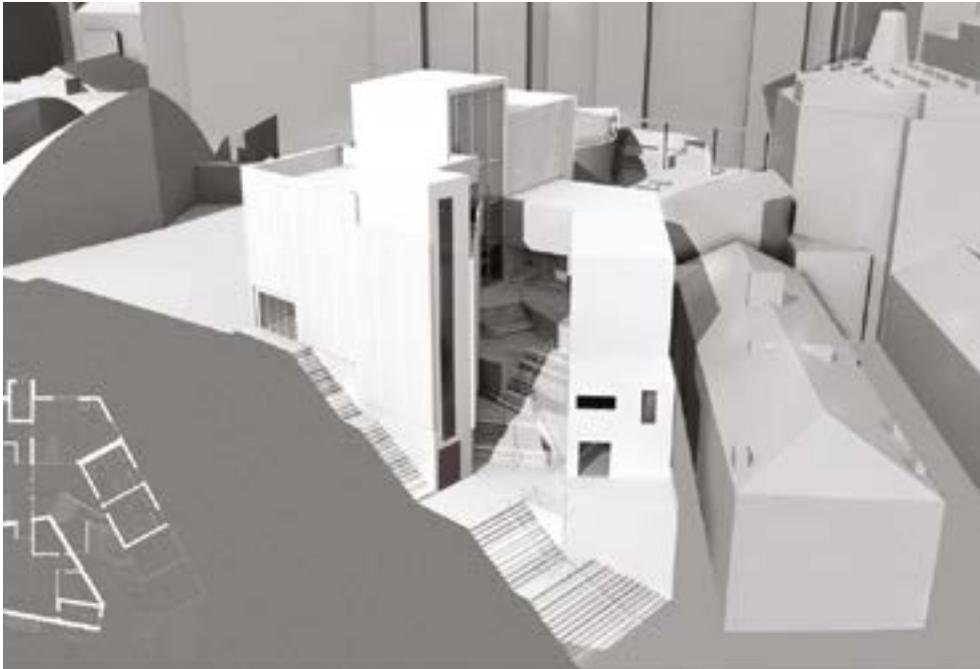
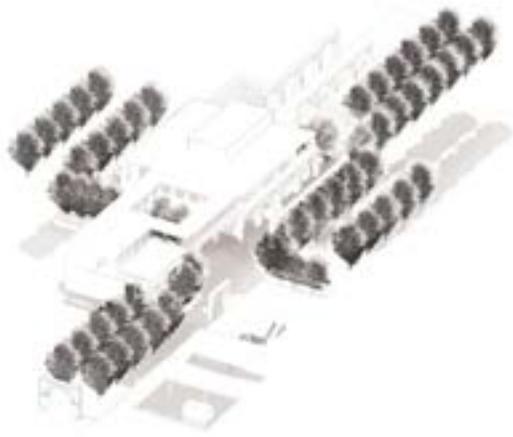
Monty Dobney - Home Tracks Brewing Hall



Claire Greenland - The Perfume Athenaeum

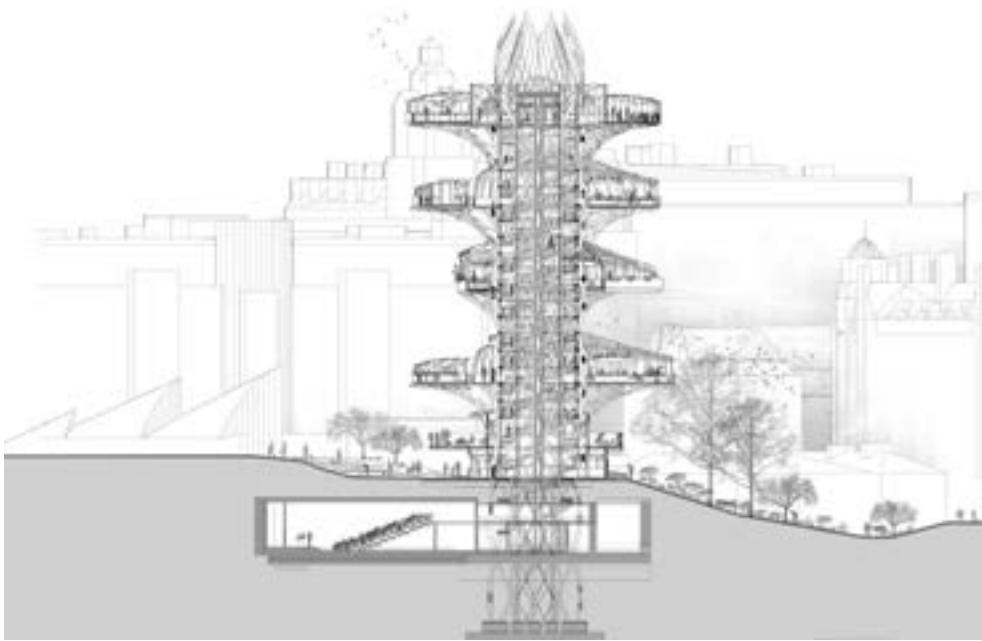


David Sadik - The Bi-Lateral Passage / Top Right  
Robert Clarke - MASS

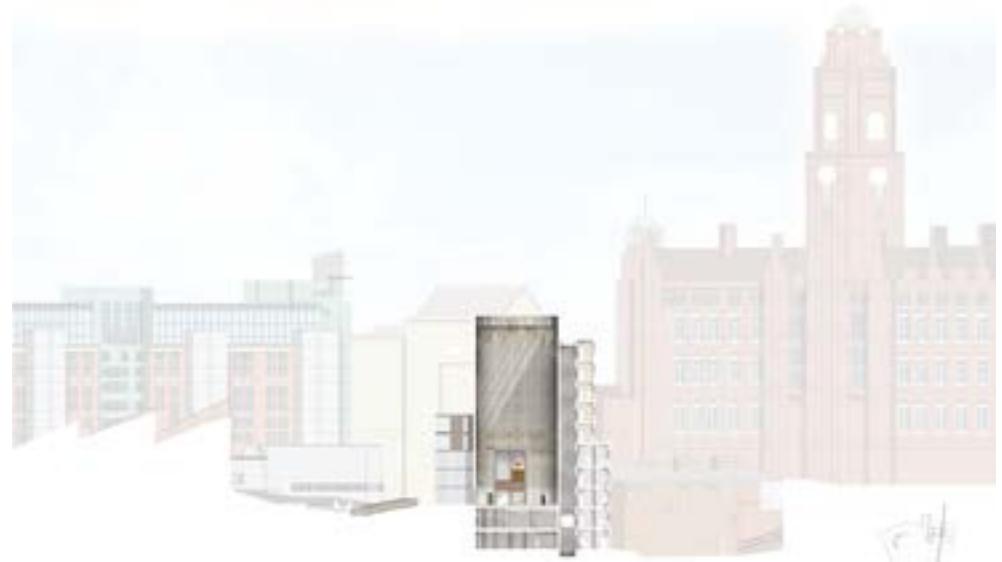


Niamh Eilish Caverhill - Manchester Music Studios (MMS)

Rebecca Stephanie Hall - 'Growspace' Urban Greenhouse  
 Shengyi Tan - The Station Theatre



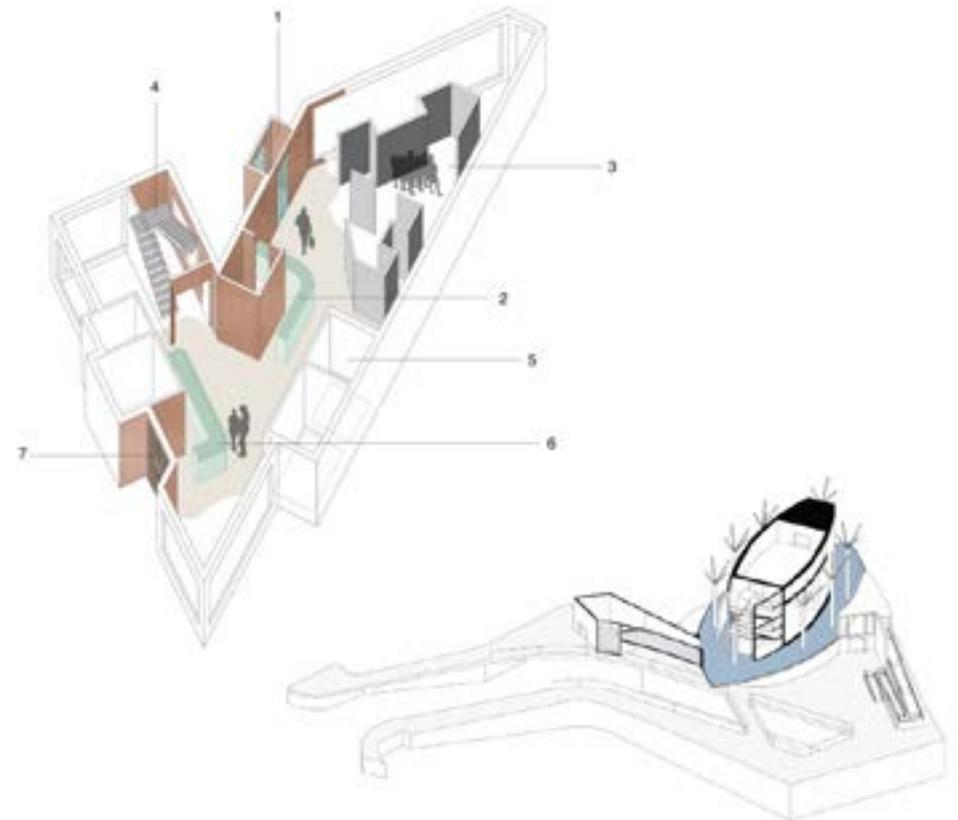
Hidayatullah Hatami - The People's Gallery of Manchester  
 Laura Adriana Pascale - AC\3D Centre  
 Subhan Saleem - Museum of Movement and Transport History / Bottom





Meiyan Jiang - Manchester Visitor Centre  
Yiting Zhou - Surf city hostel

Opposite:  
Laura Haigh - FabriBake, Bakery and School  
Ivana Kipic - Manchester's Little Ireland Art and History Corner  
Laura Pascu - Manchester Film School

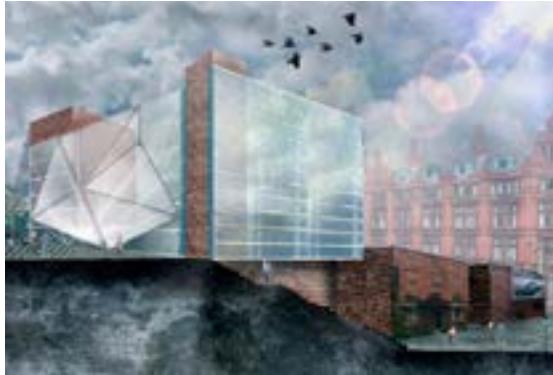




Yang Ziyi - Fashion Institution of 3d Printing  
 Boxuan Liu - Gallery Design in Manchester  
 Ivaylo Ivanov - Architectural Reinvention

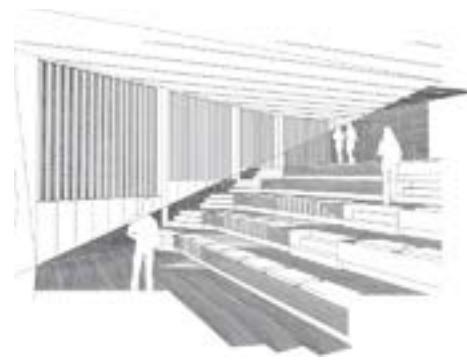
Opposite:  
 Colin Keays - Condition  
 Yuen Wing Lee - Another Appetite





Inessa Frolova - Manchester Music Mill  
 Srishti Nagpal - City Living Room  
 Iustina Nicolae - Gate 127.0.0.1

Opposite:  
 Bogdan Stanciu - City Kindergarten  
 Raluca Hamza - Royal Geographic Society North  
 Harry Capewell - Piccadilly Rowing Club





Daniel Vella - The Manchester Rail Project



Zhivka Ivanova - Palazzo Tessuto

Formwork's overarching goal is to support the development of positive urban interventions that considers architecture a part of the lived experience of the city.

Seeing the city as site for study and architecture as a method of exploration, enabling building proposals and urban strategies to engage formal, societal, environmental, political and economic cultures. We approach design as a tool for the creative study of the city. Viewing the city as a dynamic environment involving layers of change that happen over time as a part of an established and shifting society.

In the exploration of the forces acting to shape Manchester, our aim is to connect with live case studies, site visits, urban territories analysis and study tours to explore the implications, possibilities and relationships for future design.

This year the investigations has focused on identifying the physical, programmatic and social moves made within Corridor Manchester and the neighboring areas of Moss side and Hulme.

Following the progress of Contact Theatres capital refurbishment along Corridor Manchester, Formwork met with architects, capital coordinators and engaged with young people groups to learn about community oriented creative practices and the role of theatre design. With focused experience of Corridor Manchester students developed atelier agendas, programme briefs, design projects. With detailed designs for a medium sized

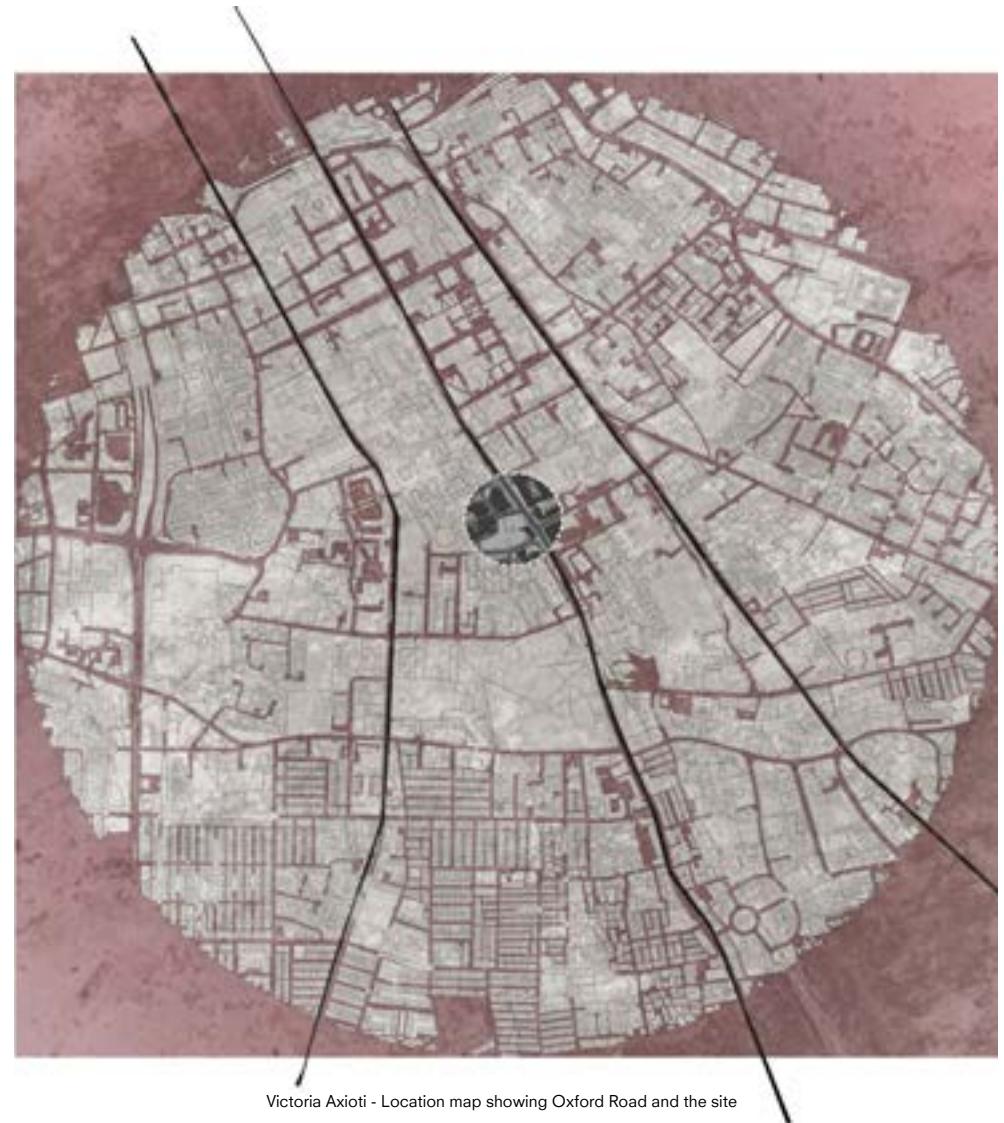
building focused on design for disassembly, engaging ideas of adaptability, material reuse and sustainable waste management. The year has culminated in a group exhibition. Working in student teams, Formwork coordinated and constructed an exhibition celebrating atelier themes and project investigations. The atelier's aspiration is to set sound foundations for future agenda explorations.

#### Students:

Viktoria Axioti, Kam Ian Jessica Chan, Siu Yeung Irwin Chan, Emily Cheung, Isabelle Copley, Lingxin Feng, Magdalena Alicja Filipek, Joshua Griffiths, Matthew Hykin, Osian Jones, Zain Mohammed Khan, Chia Hui Lee, Pui Mun Lee, Wei Rong Lim, Nadina Narain, Adamos Nicolaou, James Matthew Nutt, Stephanie Papalla, Sandhya Parekh, Divya Patel, Nguyen Nhat Vy Pham, Thomi Steliou, Alex Ching-Nam Tam, Rashi Vijan Contributors: Richard Brook – MSA James Bruce - Civic Engineers Haroon Iqbal – Sheppard Robson James Jones – Sheppard Robson Peter Leonard - Max Fordham Shereen Perera - Contact

#### Contributors:

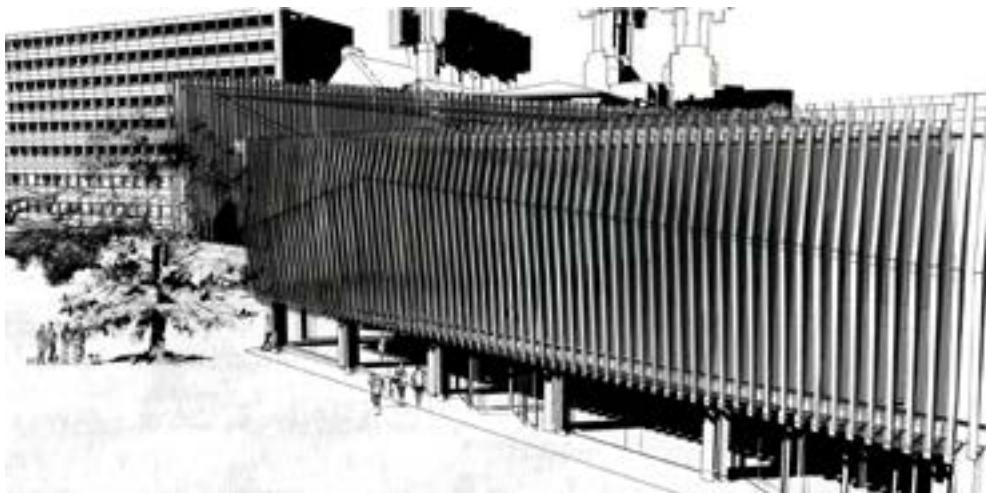
Richard Brook – MSA James Bruce - Civic Engineers Haroon Iqbal – Sheppard Robson James Jones – Sheppard Robson Peter Leonard - Max Fordham Shereen Perera - Contact John Riddell - Theatre Projects Phill Scott – Aecom Ashley Hunt – Ashley Hunt Architects Study Visit: Barcelona Site Visit: MECD

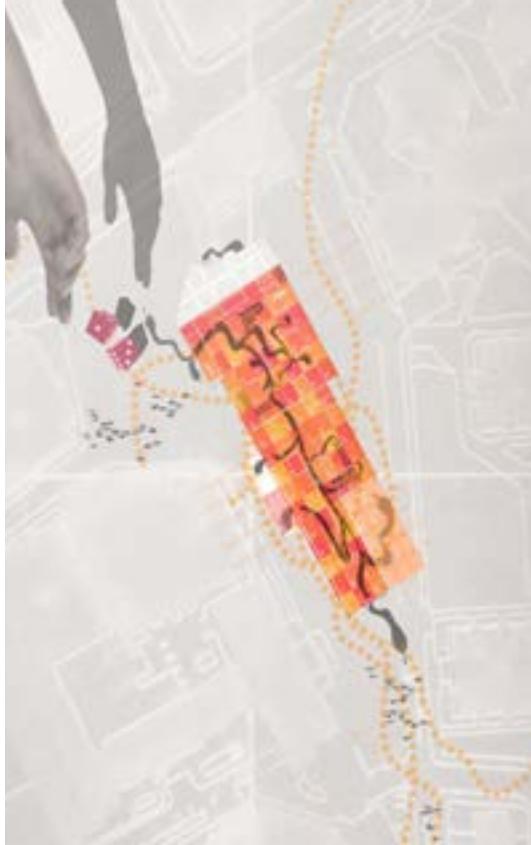


Victoria Axioti - Location map showing Oxford Road and the site

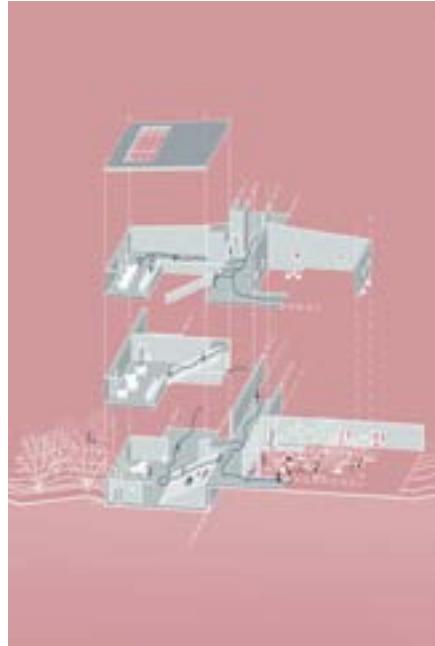
James Nutt - Exterior Perspective of Hospice south facade  
Nadina Narain - 1:200 Model exploring material and massing  
Vy Pham - Interior perspective, Theatre and Exhibition Building

Opposite:  
Joshua Griffiths - Site model of Shelter/Theatre/Public Square





Sandhya Parekh - Concept image snakes and ladders  
 Wei Rong Lim- Exploded axonometric of transition and intersection  
 Pui Mun Lee - Exterior Perspective, Community Centre / Bottom

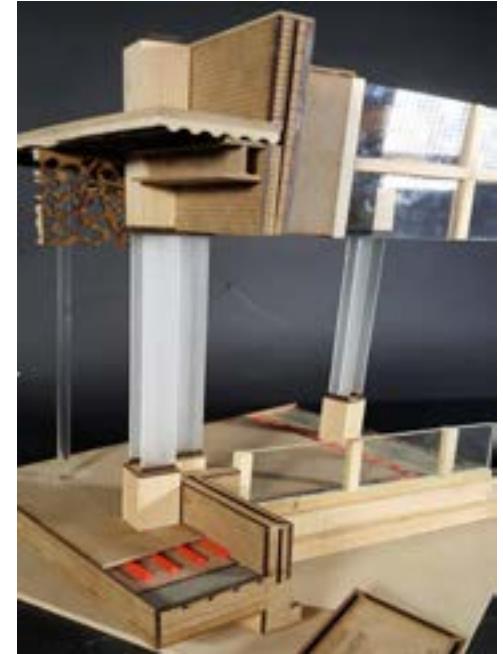


Jessica Chan - Viewing Tower



Zain Khan - 1:20 3D Construction Detail  
 Thomi Steliou - Interior Perspective showing Freedom within  
 Chaos

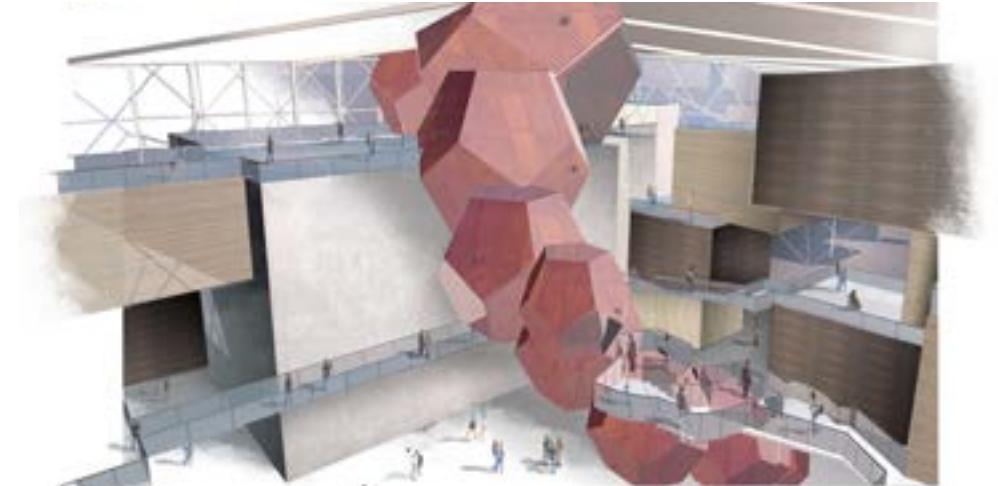
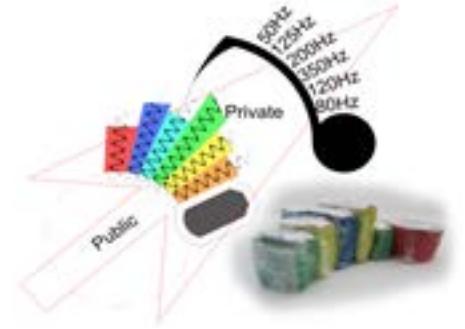
Opposite:  
 Matthew Hykin - Exterior Perspective Collage of Walkway &  
 Contact Theatre  
 Emily Cheung - Market & Café Perspective





Alex Tam - Frequency's Design Influence Diagram  
 Rashi Vijan - Atrium and sound tunnel view  
 Divya Patel - Approach from Mossides to the Backyard  
 Collective

Opposite:  
 Adamos Nicolaou - Exploded Axo of the Sound & Vision  
 Centre  
 Stephanie Papalla - Interior Perspectives, Sensory Restaurants  
 Irwin Chan - Perspective Long Section





Chia Hui - External perspective, English Language Centre with film production building  
Magda Filipek - Long Section showing structure & programme



Kirsten Feng - Detail perspective showing structure, programme and activity

MSA Praxis investigates real communities whilst using our architectural, research and creative skills in parallel with the deep local knowledge of residents. We have used these skills and imaginations on collaborative projects working towards making cities more inclusive, by proposing projects for Hulme as a place shared between people of all ages, abilities, attitudes and occupations. The atelier works as an architectural platform for the students to collectively investigate, interrogate and test design processes involved in participating and engaging in the public realm. Initially by challenging our preconceived positions on architecture, we explored those alternative forms of spatial practices, and created five theoretical architectural practices for the students to work within. Students have developed their propositions by using participative techniques grounded in both theoretical texts and innovative practices whilst freeing themselves from a dictated brief created in an abstract location such as a School of Architecture. Through these five architectural practices, students became their own architects of their own projects and developed their own brief in response to real issues. Ultimately creating projects driven not by a polemic but by proposals grounded in current live connections with stakeholders who completely understand the particulars of that place. As one of the poorest wards in Manchester, Hulme has had various regeneration schemes inflicted upon it over many decades with some success and much wiped out by the next proposal. Resulting from these urban changes residents experience high levels of both social and economic deprivation, and in parts community cohesion is low. All of our projects have emerged from contact and collaboration with residents of Hulme, and programmatically the projects have explored the issue of learning and play, as investigated, defined

and further refined by our investigations into the context of Hulme. Throughout the year questions have been raised through mini briefs, texts and discourse addressing the current and future role of the architect, which enabled responses by the collective body to propose and transform the social, political and economic landscape of Hulme. It aimed to place the student in a position where they have challenged, understood and proposed an architecture, where the role of architecture is not just about a building on a site. In response to these briefs the students suggested a responsive and relevant accessible practice Master or Mistress Plan, set up theoretical architectural practices and proposed individual buildings connecting back to their earlier ideas.

At times when large-scale territorial mapping had been required, individuals were also asked to draw a moment or threshold investigating their people and issue based propositions at 1:1 or 1:5 scale. This allowed the atelier to challenge their personal design processes and find alternative ways of communicating the issues and artefacts of everyday lives. As many architectural practices, built environment professionals and communities are constructed within and around many stereotypes and assumptions, the atelier has aimed to debate, critique and counter-propose projects through event and scenario based outputs.



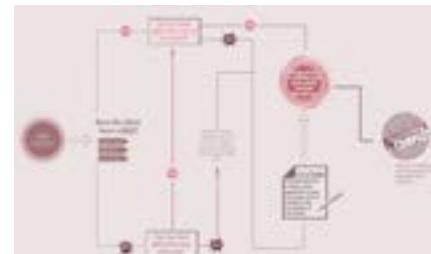
Practice Untitled - <http://practiceuntitled.wix.com/architecture> practice diagram



Connexion - <http://connexionarchitects.wix.com/connexion> participative mapping

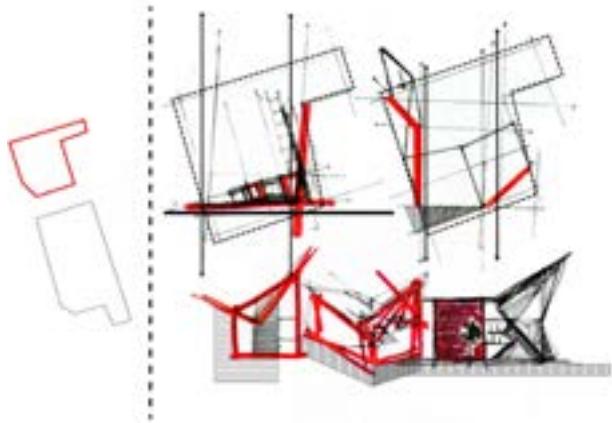
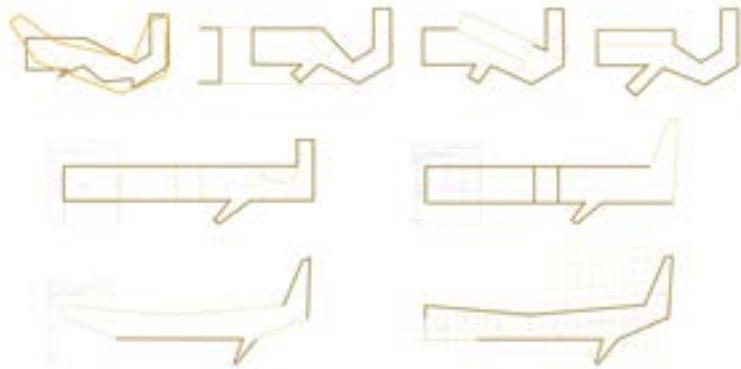


Collab - <http://collabarchitects.wix.com/collabarch> colouring the city event



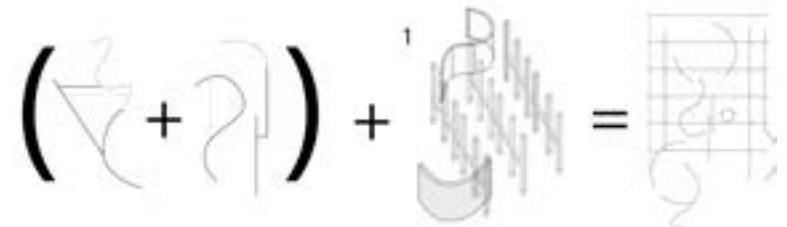
Anon - <http://anon-architects.wix.com/anonarchitects> Transient learning fair

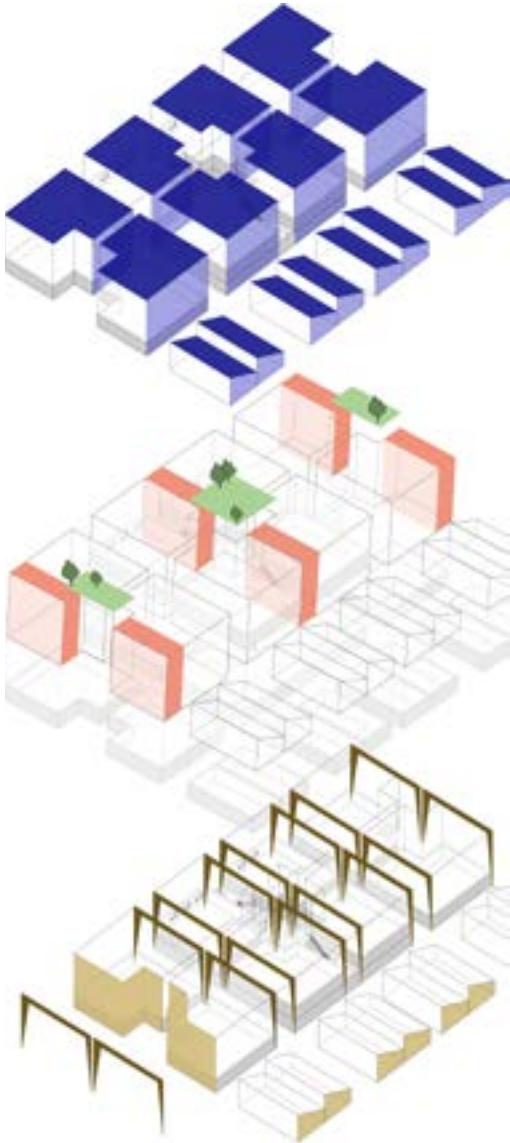
Woarch - <http://woarch.wix.com/architects> practice diagram



Natalia Langat - Big draw collage  
 Rahaf Abdoun - Design Development Diagrams  
 Rosa Turner Wood - Design Development diagrams

Rosa Turner Wood - Experimental Models  
 Trevor Stevenson - Football characters  
 Jake Stephenson-Bartley - From ideas into plan





Georgia Harrison - Big draw elevation + section study  
 Ana Mohammadkhani - 3M diagrams  
 Dorota Bojarovic -Hulme Cider Brewery  
 Jake Stephenson-Bartley -Greening the wall



Paul Wright - Hulme Gallery  
 Diana Osmolska - Hulme Market

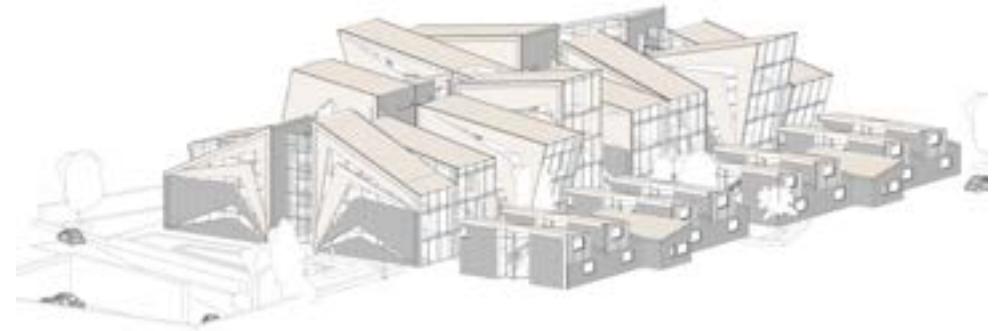


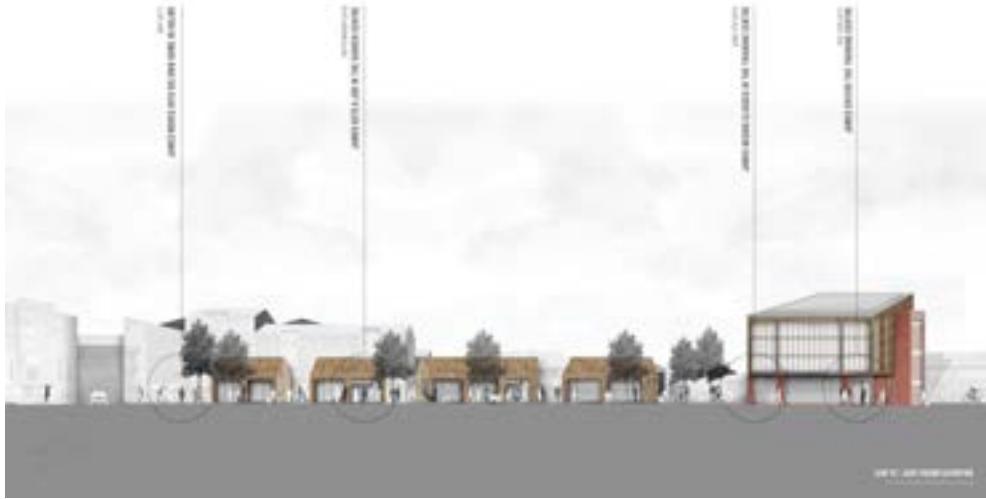


Georgia Harrison - Co-housing  
 Rahaf Abdoun - Rehabilitation through pottery



Ana MohammadKhani - Inclusive Housing  
 Faris Bin Mohammad Sabri - Knowledge market





Florence Booth - The Journey  
Vanessa Moore - Youth Hub  
Jake Stephenson-Bartley - Anarchist School Brochure  
Jake Stephenson-Bartley - Anarchist School, Hulme. / Opposite



QED is a longstanding, award winning MArch atelier at MSA. This year saw the introduction of its enfant terrible, an undergraduate QED atelier on BA3. We are concerned with the operation of buildings over time and as a result promote simulation as a point of departure for conceptual thinking and a methodology for presenting the flow of design construction, use and adaptation. Rethinking the ecology of building and landscape use within the city context, and the instrumental competence of materials, construction and environmental systems in an increasingly urban world is a critical aspect of the unit agenda. Understanding the concept of ecology promotes the development of strategic attitudes to sustainability and ecologically viable approaches to building design, use and adaptation that meet the challenges or exceed the expectation of aspirations for our relationship with the environment in a global ecology.

Throughout the year, atelier QED investigated responsive and adaptive architecture: architecture that is able to respond and adjust dynamically to current needs and circumstances. These circumstances are often predictable, sometimes unpredictable, however their consequences can be crucial. Responsive architecture is a vision which evolves from inanimate and immovable into adaptive and reactive. The objective of this approach is to assure a freedom of its users, as well as an ability of functioning in the world disposed of time and space limitations.

Given global, climatic and demographic change, the students were asked to address the question

of how the city reacts, responds, adapts and presents itself, with regards to architecture, energy and culture. Airports are the 21st century's gateway to a city in a global context, continually reacting and adapting to external forces and stimuli. Through the medium of the terminal loci and its access routes, the atelier examined and curated the city, its architecture and its inhabitants, to create an intervention showcasing Manchester for a global audience.

Together we have enjoyed a Digital Design and Fabrication Symposium with Imagination Lancaster, Grimshaws, Hawkins/Brown and Pattern Architects and a Biomimetics workshop with Michael Pawlyn and Yaniv Peer of exploration architecture. QED went on to explore the curation of Milan; the 2015 host of the world EXPO taking in over 140 international pavilions, private tour of OMA's Fondazione Prada and through master classes with two of Milan's top curatorial architects Migliore + Servetto and Piuarch Studio. The outward facing nature of our pedagogy is enhanced through the further development of active collaborations with professional practices in architecture and related academic disciplines, particularly structural engineering consultants Arup, Manchester City Art Gallery and Halliday Meecham Architects, Vinci Construction and the Spire Hospital Group who graciously allowed us to be fully immersed in on-site experience. We are also extremely proud that Elizabeth Schofield, Thomas Richardson, Naomi Wright and Nico Zinoori from our BA3 atelier received an honorable mention in the global LAKA: Architecture that Reacts competition.

“ There is nothing more difficult to take in hand, more perilous to conduct, or more uncertain in its success than to take the lead in the introduction of a new order of things” — Niccolo Machiavelli

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

Digital Design and Fabrication Symposium (28.09.15 – 02.10.15) Pattern Architects – Alexandr Valakh ImaginationLancaster (Lancaster University) – Professor Nick Dunn, Dr. Daniel Richards Hawkins/Brown Architects – Patrick Drewello Grimshaw Architects – Natasha Tariq

Milan EXPO Study Tour (October 2015) Migliore + Servetto – Mara Servetto, Lucia Carughi Puiarch – Gianni Mollo, Alessia Mendichi, Susanna Bainconi Milan Polytechnic - Professor Adalberto Del Bo Prada Foundation – Cecilia Piubello

Biomimetics Workshop (03.12.15 – 04.12.15) Exploration Architecture – Michael Pawlyn, Yaniv Peer University of Nicosia - Markella Menikou, Adonis Kleanthus

QED Manchester thesis: terminal loci ADP architects - Will Allen Arup – Greg Hardie, Adam Ellis, Simon Jackson, Michele Mak B15 Modelmaking Workshop – Jim Backhouse, Scott

Miller blue sky architects – Reece Vigelskas Bruntwood - Lee Treanor CATE – (Centre for Aviation, Transport and the Environment, MMU) - Professor CallumThomas Fairhursts Design Group – Everard Bektashi-Brown Foster and Partners - Colin Ward, Mark Atkinson Grimshaw Architects – Andrew Thomas, Eduard Ross Halliday Meecham Architects - Phil Hewer, Mike Wakeman, James Wilford MAG – (Manchester Airports Group) Jon Bottomley Manchester City Art Gallery – Catriona Morgan Munster School of Architecture - Professor Herbert Buhler Sheila Bird Group – Atul Banshal

Students:

Harry Bailey, Poppy Darnell, Naysan Foroudi, Kuan-Yu Hsieh, Agata Korzeniewska, Weng Tong Lam, Najibullah Lawal, Yuansui Ling, Pei Yin Loi, Sean Lyon, Arjun Mistry, Yuchong Qian, Thomas Richardson, Elizabeth Schofield, Elena Slezaite, Dimitar Stoynev, Archanaa Thavendrarajah, Kirsten Wah-Finn, Ka Hei Wong, Sarah Wong, Naomi Wright, Nico Zinoori

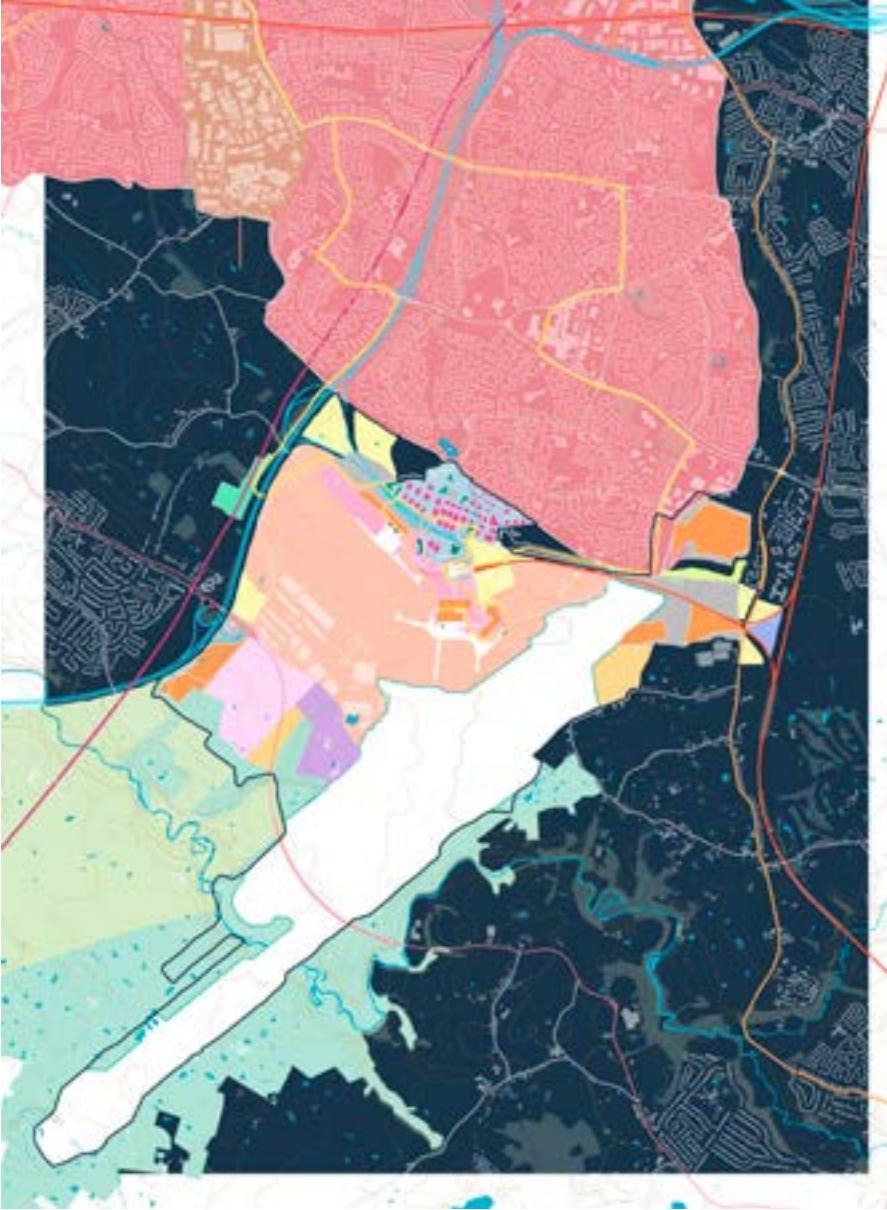


LAKA: Architecture that Reacts International Competition

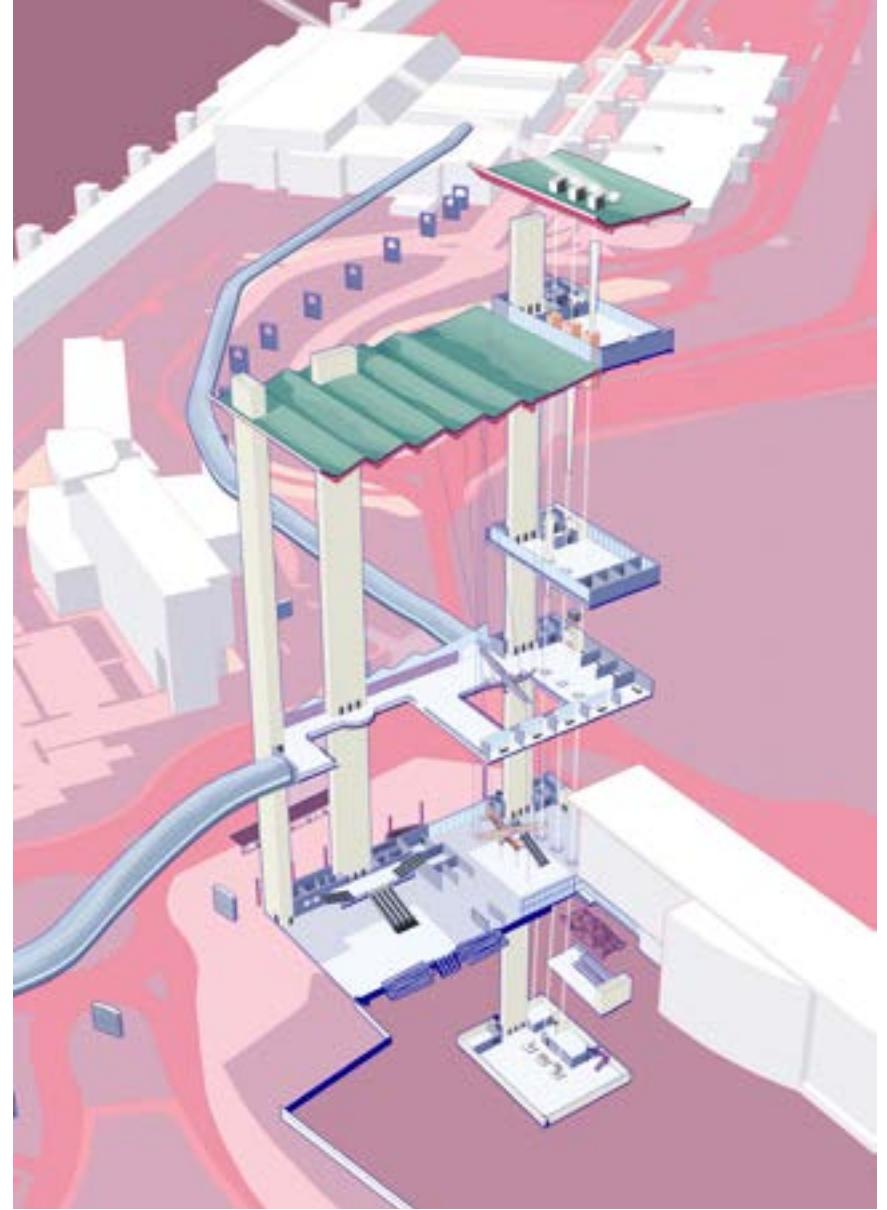
Sean Lyon, Eleni Slezaite, Dimitar Stoynev, Kirsten Wah-Finn - PETAL: Environmentally Active Kinetic Façade  
 Harry Bailey, Poppy Darnell, Naysan Foroudi, Arjun Mistry - Lumino[city]

Opposite:  
 Thomas Richardson, Elizabeth Schofield, Naomi Wright, Nico Zinoori - Capillary Action, Honourable Mention  
 Kuan-Hu Heish, Yuansui Ling, Pei Yin Loi, Yuchong Qian, Sarah Wong - Biometri[C]ity





Naysan Foroudi - Manchester Airport Urban Analysis



Arjun Mistry - The Engineer's Interchange

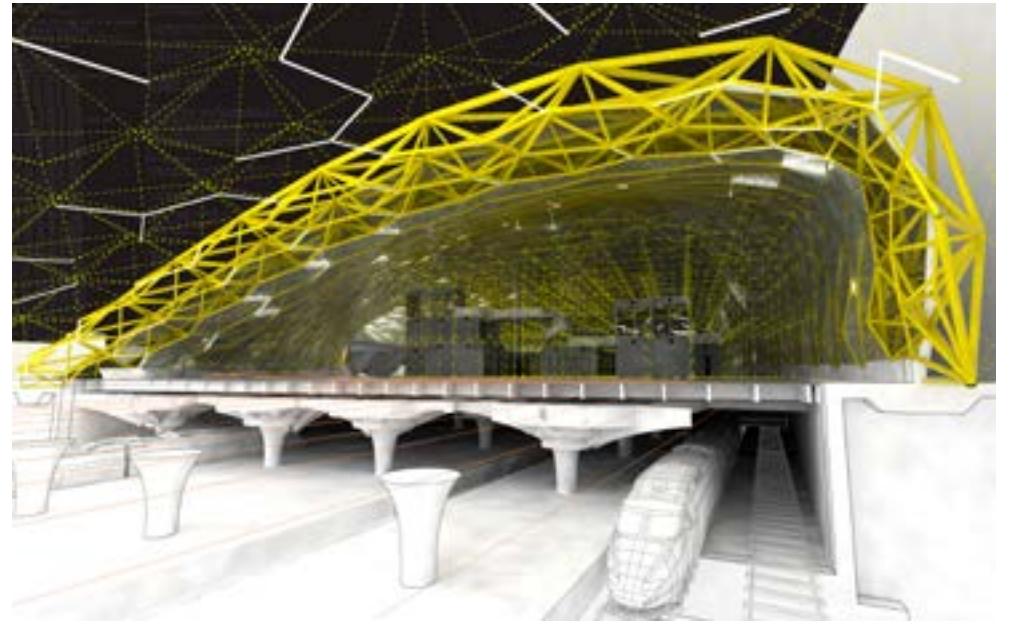
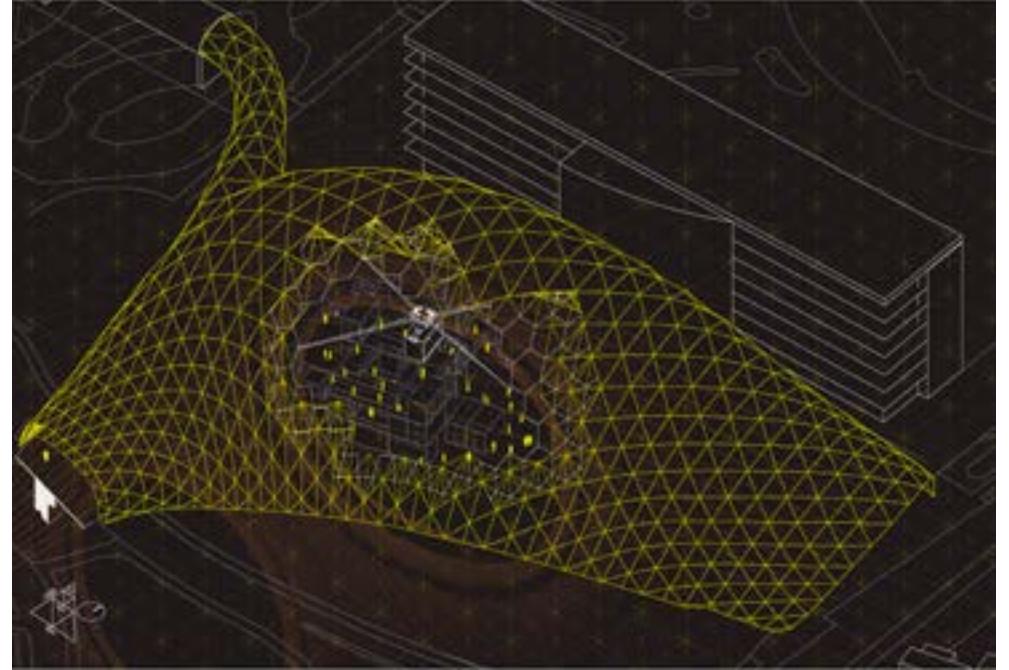


Elena Slezaite - Frequential Ambience  
Yuchong Qian - National Football Museum

Opposite:  
Sean Lyon - Isometric cutaway  
Sean Lyon - Short perspective section

Sean Lyon - The HIVE:

The HIVE is a confluence of the flow of people, information and ideas. Acting as a physical embodiment of these zephyrs, a space-frame structure takes on forms generated by aerodynamic and electrodynamic simulations. This superstructure houses an ever-changing interior where modules are in constant flux reacting to the dynamic and evolving needs of internal and external needs and pressures.





Sarah Wong - AAE Station

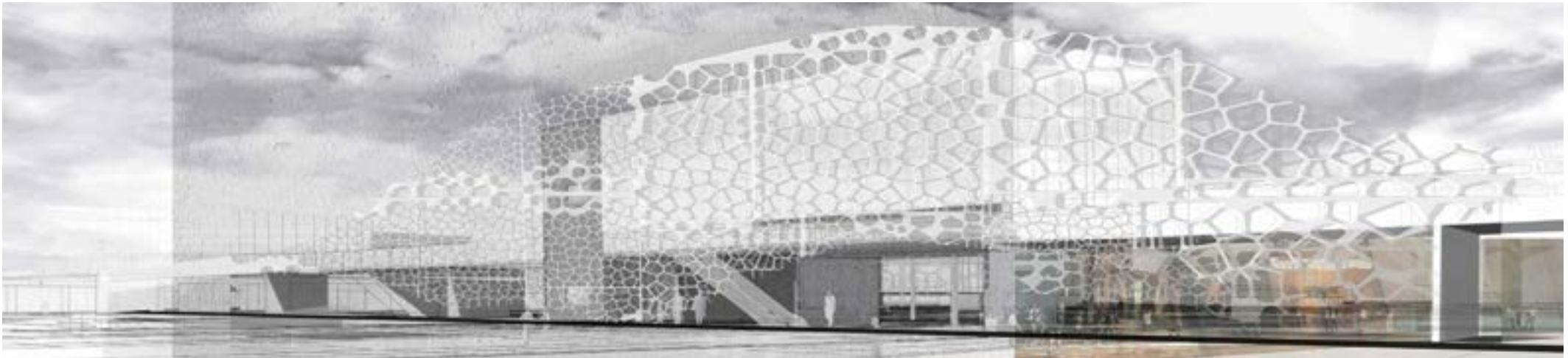
Rather than merely serving as a transportation hub, the unique culture of Manchester is being fostered inside the AAE Station with a rich sense of humanity. The AAE Station offers its users a chance to experience art and culture and slow them down from the accelerated circulation of the airport environment, allowing them to drift through the train station as an experiential journey.

Sarah Wong - Perspective

Sarah Wong - Interior gallery: station concourse

Sarah Wong - Circulation models

Naomi Wright - Coalesce perspective / Bottom





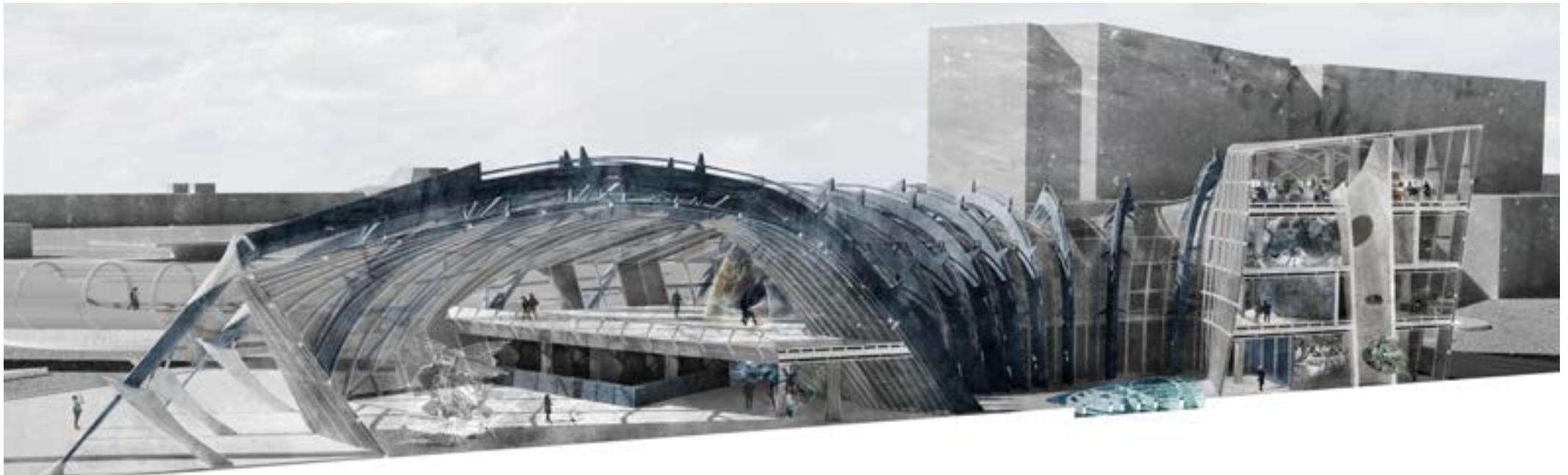
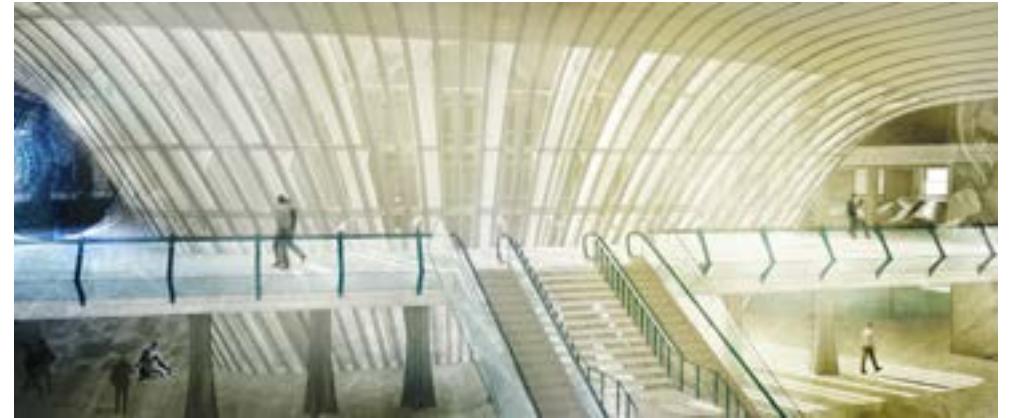
Dimitar Stoynev - EX MACHINA

Within Manchester's Airport City, Ex Machina Complex is a mixed use project, incorporating a robotics research centre, an exhibition space, a transport hub and a link between the airport terminals. The building is equipped with robotically controlled environmental panels, attached according to the current surrounding conditions, the user's needs and the energy consumption in the building.

Perspective of main atrium / Top Left

Perspective through transport link

Section through Terminals Link (augmented and virtual reality walkway) and Exhibition spaces / Bottom



Land\_USE is a collaboration of Landscape & Architecture students, who have brought their skills together. Initial group work mixed landscape & architecture, and as individual projects developed, informal collaboration was encouraged.

We are interested in wildness and how the interaction of natural and man made elements affect the individual. Our environment affects us through our senses, and we used our senses as a starting point for analysis. Experimental methodologies determined a personal response to our city site in Stockport. We extrapolated from our personal responses to propose a programme that connected with others' needs.

We aimed to create integrated and coherent landscape and architectural projects. We aimed to create a pleasurable design that allowed space for wildness (however we defined it within our projects) to occur. The physical nature of our projects aimed for resilience and embraces change over time. Every person is asked to reflect upon the materials and structures they choose in terms of an experiential journey between internal and external spaces, and between process and design.

We developed our iterative approach to design: repeatedly analysing, drawing and modelling; looking again at our experience and research; developing structures, materials and process. This iterative approach continued in our approach to detail. Each programme determined whether we

looked at cycles of diurnal, seasonal, annual or generational change. No material is static, and so we considered how the materials we choose respond to time. We explored our proposals by imagining a journey through it in the future. Our final common task was to create a group show that simultaneously represented the site, atelier position, common themes and individual design journeys.

Studio Guests:

Landscape Architects: Fleure Gething, Andrew Grant, Andy Thomson.

Architects: Griff Evans, Karsten Huneck, Vikram Kaushal.

Engineers: Dr Martin Gillie, Helen Gribbons, Neil Thomas. Artist/

Ecologist: Dr Kerry Morisson.

Architecture Students:

Diana Cocosila, Dylan Luke, George Devine, Jack Moreton, Jack Williamson, Joanna Piotrowska, Robyn Davis, Shivani Gunawardana, Tom Bodger, Yoon Nam

Landscape Architecture Students:

Courtney Chappell, Elliot Joyce, George Devine, Godwin Ameyaw, Hayley Rowell, Isabelle De Garston, Julia Torr, Marika Cieciora, Sam Hamilton, Siana Borisova, Toby Adams, Tom Jackson



Jack Williamson - Accessible Space



Toby Adams - Pasture park

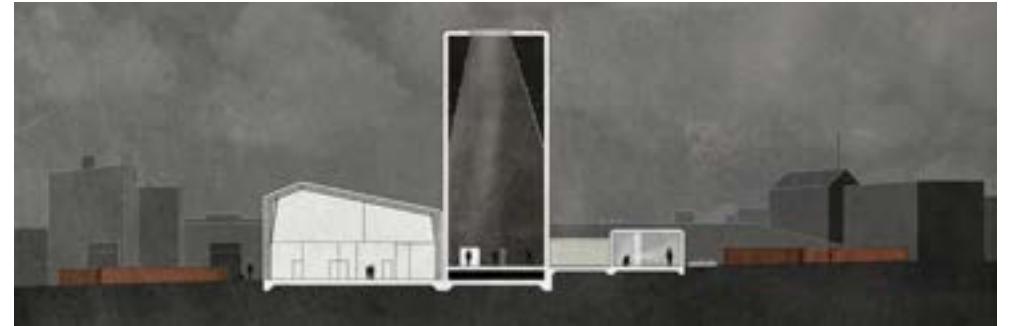
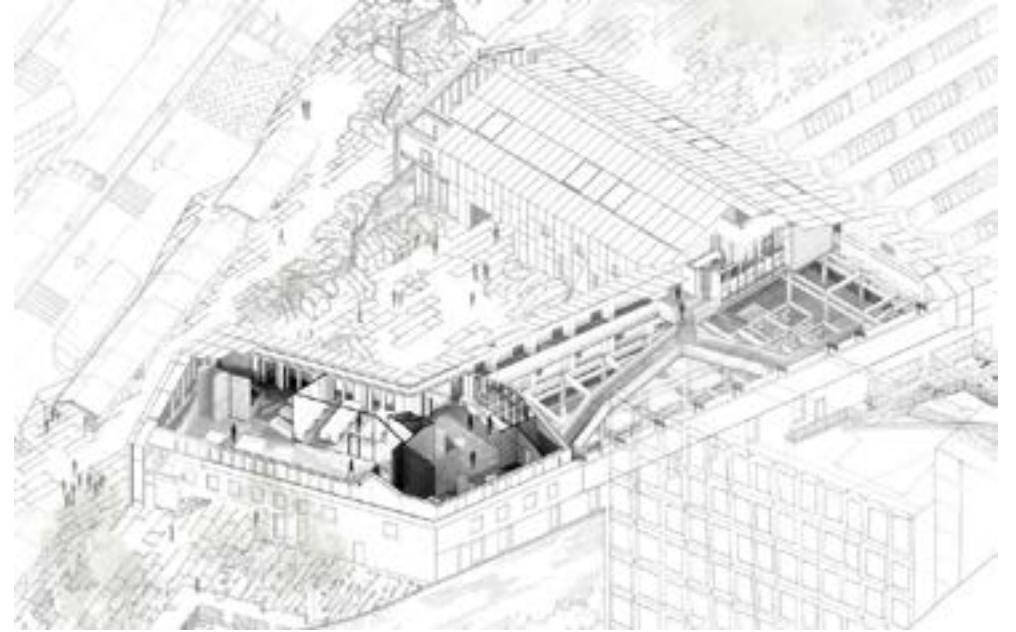


Isabelle De Garston - The hidden room beneath the viaduct



Isabelle De Garston - Sheltering in the viaduct and on the night path  
 Robyn Davis - Stockport Factory and Social

Opposite:  
 Jack Moreton - Surface Stockport Garden centre axonometric  
 George Devine - Sectional Illustration of the spatial qualities of light and dark  
 Yoon Nam - North/South section cutting through vertical garden and aquaponics pools beneath it



Godwin Ameyaw - 3D Site Model  
Julia Torr - Cleansing wildwood contextual plan

Opposite:  
Elliot Joyce - Appropriation Park





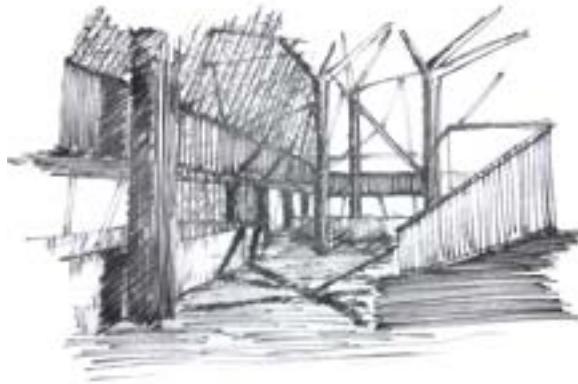
Courtney Chappell - Chakra Gardens  
 George Devine - View of the scheme upon approach  
 Dylan Luke - Section through skatepark  
 Conor King - The section cut: a journey connection landscape to exhibition / Bottom

Opposite:  
 Siyana Borisova - Initial concept collage





Yoon Nam - Interior perspective  
Tom Jackson - Restorative Landscape  
Jack Moreton - Production line sectional perspective





Conor King - Exploring the double volume as a vehicle for circulation and spatial division  
Andrew Allen - Integration with context and gradient of ramps

Opposite:  
Joanna Piotrowska - Textiles Centre



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

### BA Year 1

Richard Brook, Eamonn Canniffe, Richard Dargavel, Prof Tom Jefferies, Victoria Jolley, Dr Ray Lucas, James Robertson

#### Architectural History: Epochs

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

#### Architectural History: Paradigms

Paradigms use architectural history to examine and understand design process. It looks into the importance of analysing individual buildings and their context in architectural history. Students work in teams to investigate and critically analyse a key precedent in depth as a fundamental part of the design process and as a means of interrogating history. This year's focus was on the Hansa Viertel in Berlin, examined through pamphlet, drawing and models.

### BA Year 2

Helen Ashton, Siobhan Barry, Richard Brook, Steve Connah, Dr Angela Connelly, Dr Isabelle Doucet, George Epolito, Dr Kristof Fatsar, Amy

Hanley, Vikram Kaushal, Dr Ray Lucas, Dr Alan Lewis, James Robertson, Dominic Sagar, Laura Sanderson, Becky Sobell, Dr Łukasz Stanek

#### 'Architecture And....

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

#### Architecture and Urban Design as Global Practices Dr Łukasz Stanek

This course focuses on the emergence of architecture and urban design as global practices since the Second World War, both in the sense of the professional and disciplinary genealogy of architecture today, and as a survey of the material, institutional, and representational conditioning of planetary urbanization processes. We discuss the worldwide mobility of architects, designs, concepts, and technologies and study how, in the course of this dissemination, the principles of modernist architecture and functionalist urbanism were modified, questioned, revised, and challenged. We focus on the multiplicity of actors and networks which facilitated architecture becoming world-wide from within the Global Cold War and decolonization processes, paying particular attention to theoretical and methodological challenges.

#### Future Visions: Sustainable, Resilient, Flexible - Dr Angela Connelly

Future Visions introduces students to a humanities-based perspective that critically assesses how we envisage sustainable and resilient urban environments in the future. The course begins by reviewing the theory and history of planning the future city within the context of sustainability. A range of key texts and designs enhance the critical awareness of different approaches that have influenced the spatial, social and technological aspects of sustainable architecture. The latter part of the course introduces students to the new focus on climate change adaptation and resilience, as well as introducing students to the 'work' that visual documents do in communicating and shaping debates on urban futures.

#### Manifestations of Modernity - James Robertson

ManMod use specific twentieth century architectural practice(s) as case studies, in order to analytically chart their development over time, and to discuss their impact on the wider discourse of modernity from the twentieth century to the present day. It also examines the lead-up to last century and the ideas, movements and manifestations of an emerging modernity over the preceding centuries. By the end of the course, students are familiar with both a history of the architectural background of an emerging modernity, as well as specific, analytical knowledge of architectural practice(s) framed by the vicissitudes of the twentieth century.

#### Discourses on Landscapes and Urbanisms - Dr Kristof Fatsar

This lecture course deals with the history and theory of the expanded field of architecture:

through the changes of ideas and approaches in landscape architecture and urbanism. During the four topics of this course: 'formal/informal', 'picturesque', 'utility, convenience and comfort' and 'memory' theoretical writings are compared to reveal similarities and clashes of ideas. Lectures and seminars commence discourses based on seminal texts from various periods in order to explore how key concepts have a continuous presence up until our times and how these changed over the course of history to still influence contemporary design thinking.

#### User centred design - Dr Alan Lewis

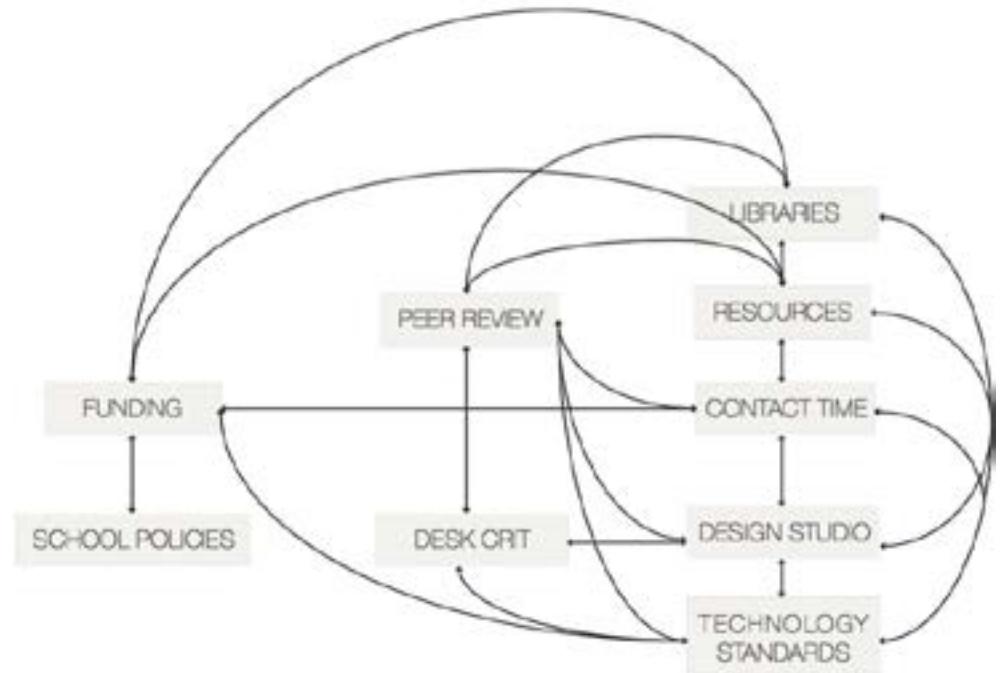
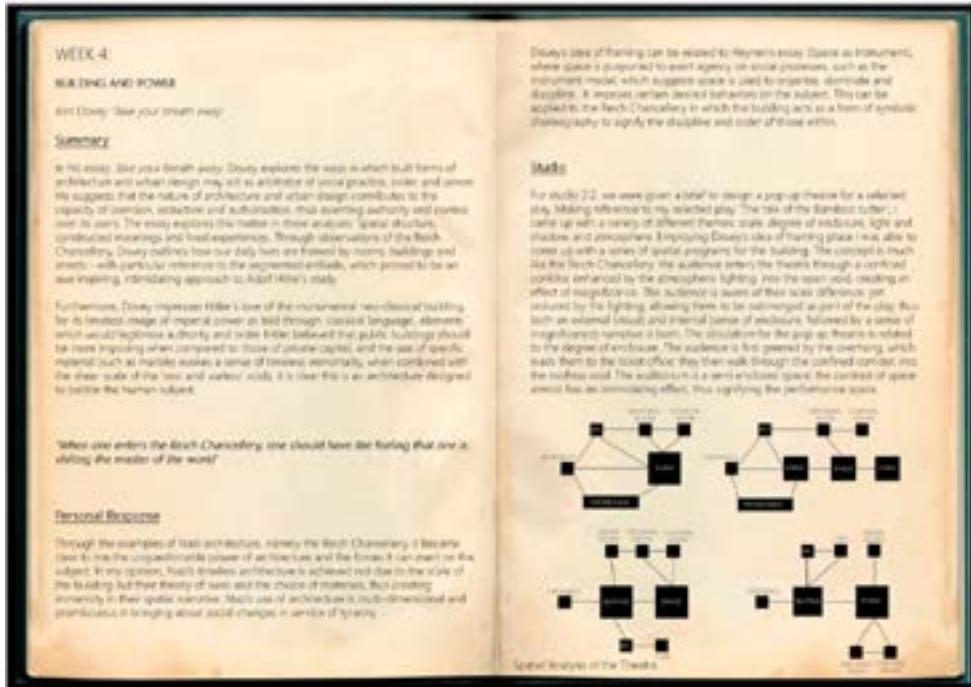
In our modern, capitalist society, architects rarely have the opportunity engage with those who will occupy their buildings. Architects' clients are often building contractors, speculative developers or public bodies, rather than individuals who will inhabit the completed buildings. This can make it difficult for architects to understand the needs of building users. This elective lecture course took a critical look at the term 'user' as employed within architecture, and explored a range of strategies for understanding the needs of building users. The various strategies were set in historical context, and the strengths and weaknesses of each approach were examined. The difficulties of designing buildings for unknown users, whom might differ from the architect in terms of age, gender, class and ethnicity, was discussed along with the risks of reducing potential users to stereotypes. The course also showed how studying and responding to users' needs provides architects with a way of engaging with the wider world, beyond the narrow confines of the architectural profession.





Daniel Mead - BA2 Future Visions  
Chin Kiu Chung - BA2 Politics + Aesthetics

Opposite:  
Hannah Arkel - BA3 Ecologies of Practice  
Georgia Harrison - BA3 Urban Theories



Our programme construction reflects the strategic drivers in the professional criteria leading to qualification as an architect. Technology teaching in the BA is undertaken as half of the 30 credit BA Technologies and Humanities unit. Like the humanities component, technologies acts to create an independent academic discourse - of architectural technology. This discourse is structured to enable students to contextualise, inform, inspire and justify their design propositions on the basis of the experience and expertise of the architectural discipline and its correlates. This technology discourse is structured to build up a catalogue of concepts, experiences, analysis, applications and experiments focused on answering the question: How do I do this?

The BA technology course aims to enable students to see the built history of architecture as a realisation library by providing students with the skills to critically dissect and deconstruct the structural, material and environmental performance of architectural precedents in an operative manner. We provide lectures and structured case-study assignments that are aligned - but not integrated with studio - addressing technology as an abstract understanding that compliments the propositional applications produced in studio contexts.

Lectures by a combination of full-time staff, highly respected local practitioners and invited experts enable the collection of knowledge and improvement of existing understanding in contexts of contemporary relevance and critical validity. While design studio has a predominantly specific technological content, the abstract technological teaching is designed to increase the students' capability to select innovative and appropriate mechanisms of material realisation in multiple contexts. Case-studies are employed to develop representational and analytical skills in parallel whilst enabling students to practice their visio-spatiality and ability to synthesis concepts of building physics within the context of material

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

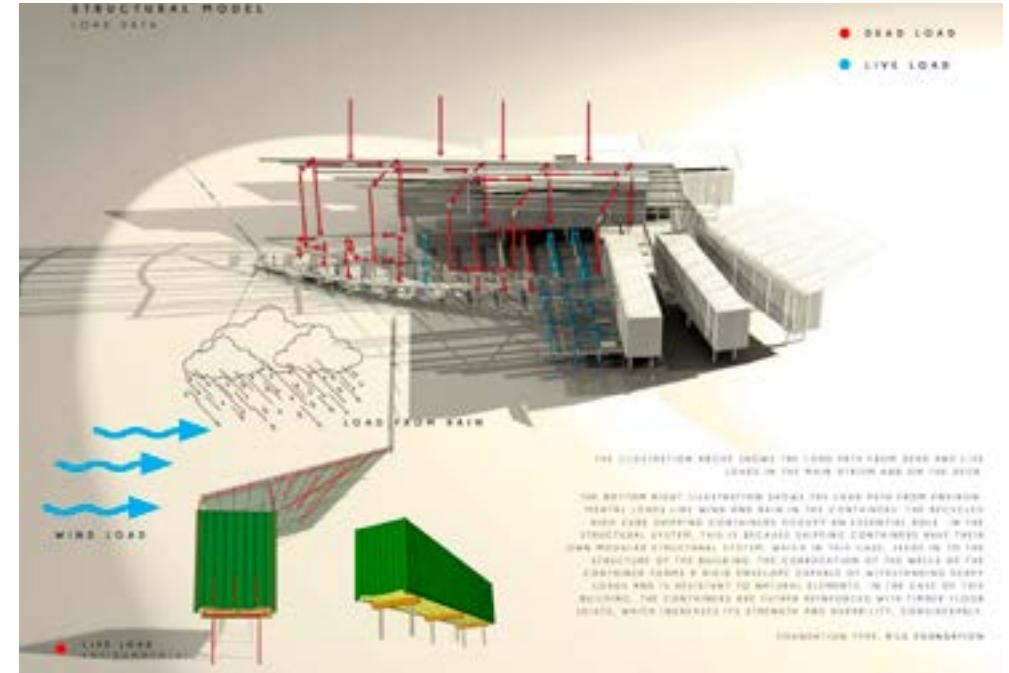
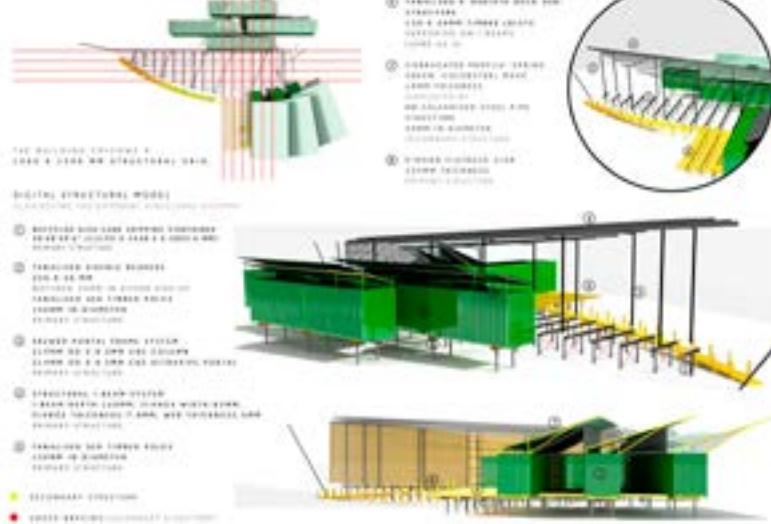
In year one the specific operative focus is provided by examining existing applications and techniques through a series of lectures and analysis exercises which support a subsequent holistic analysis of small scale (but often structurally or environmentally complex ) case-studies.

In year two the lectures and exercises both expand the field and explore certain issues in more detail (for example introducing industry leading environmental analysis software as a learning tool). These lectures then support the critical deconstruction and reassembly of existing precedents, working in teams to explore some of the roles and issues of collaboration present in the process of construction.

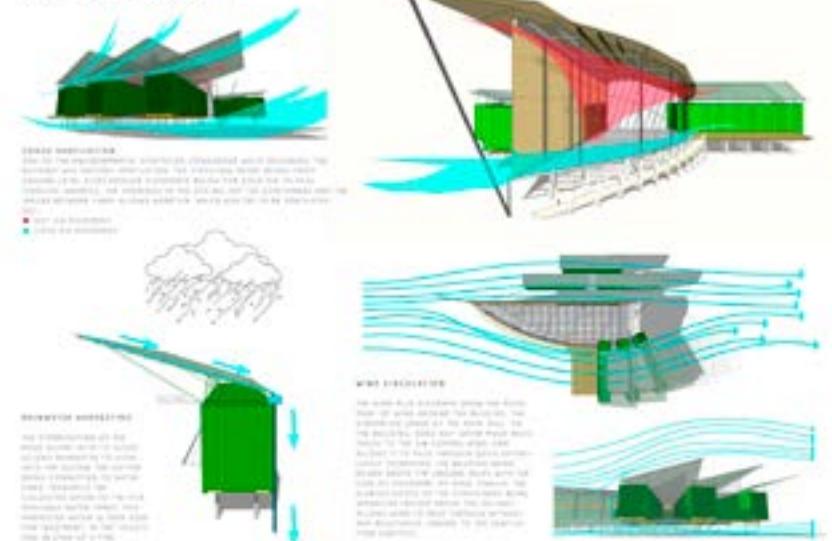
The first part of year three begins with a complex building case-study analysis undertaken in a similar format to year two but on an individual basis, framing the level of technological resolution sought for the developing studio projects. The second part of the course develops the discourse of technique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



STRUCTURAL MODEL



ENVIRONMENTAL PERFORMANCE



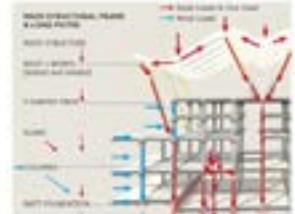
### BA Year 3 Technology 2 Barajas Airport Madrid

#### A Palace of fun as well as an airport

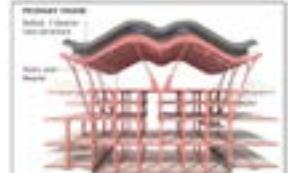
Richard Rogers won the 2004 Jirving prize with his 1.2km long spanish building, tackling the sheer scale and complexity.

##### Reasons for Section Selection (Context & Structure)

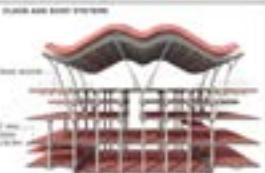
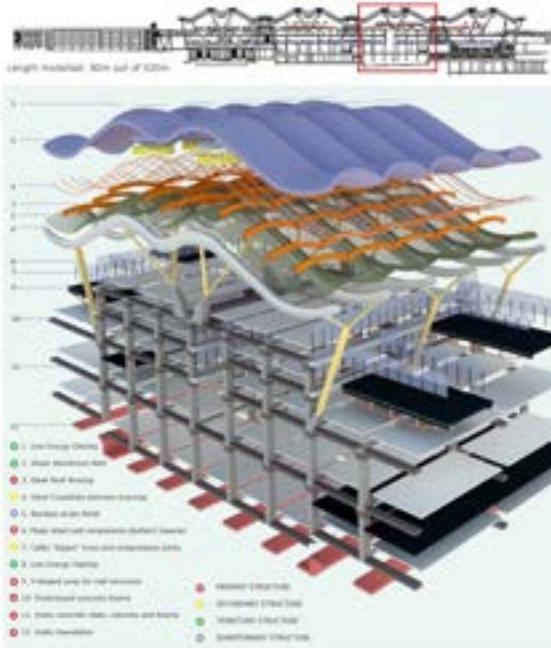
- The way that the long open roof was supported by the central structural 'tree' became major in formating. Instead of using a pair of straight columns in two spans, he set up parallel shaped spans at the top, in, one off the ground or semi-floated concrete and at the end of the spanning. This offers almost longer spanning the structure with less columns.
- A top structure can be found in the middle of the post that is intended, in which the open project has a large atrium under a covered skyline.
- The simplicity of design opens the possibility for future expansion. Studying the configurations (diagrams or drawings) on the roof allows us to understand how flexibility can be achieved by understanding the load paths and replacing the structural parts of the supporting structure. A long span structure is usually a light structure.
- The project also looked need to an airport.



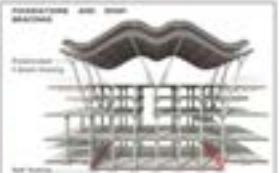
##### Structural Analysis



**Primary frame**  
The structural design is based on three levels: the roof supported system, columns in pairs, and a range of concrete slabs ranging from 20m to 100m in length. A 40m wide and 10m high modular system with a repeating pattern of column structural grid that allows a wide distribution of space use. Each module also separated at a distance of 10m. The distance was set by pillars placed every 10m, with the structural grid extending 10m into the air and at the end of the spanning is open to light which has been installed structural steel lacing which decrease their damage as this approach the corrugated steel sheet replaces the large roof and which are supported by 20m. The structure below are supported by a simple frame of posts and beams or columns.

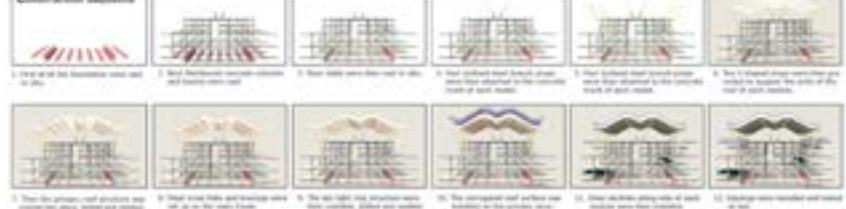


**Floor and roof structure**  
The secondary beams that spans across the large primary structure are the result of the floor and roof applications. 200mm floor slabs spans (one of a pair of steel and a pair of stone slabs). The ground is fixed at a rate of 1:2 of concrete to slabs panel, with a minimum thickness of 100mm. The columns and underfloor heating have the maximum thickness is also fixed to 100mm. Slabs spanning was chosen because it's the feature was long making its span. They also used longer slabs as it's the same that Roger chose was the 'tree' form, which was used to have and create all London. They are fixed from the concrete grids of northern England and Ireland for quality. The structure below are supported by a simple frame of posts and beams or columns.

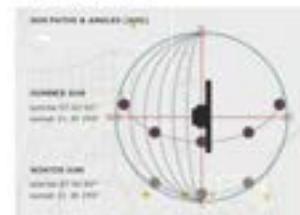


**Foundation and steel structure**  
The primary columns of the roof are located by conditions formed by the secondary beams. They are located on the side to support the roof and steel of the primary beams. The columns are then fixed to a set of smaller size longitudinal steel components at top.  
**Foundation**  
The whole structure rests on a series of self fixings. It consists of a set of slabs at the distance of a meter, which is 10m in width. The loads of the structure above are transferred to the ground through into one concrete beam. The foundation has a higher surface area than the columns, so it reduces the punching shear on the ground which prevents the building from settling.

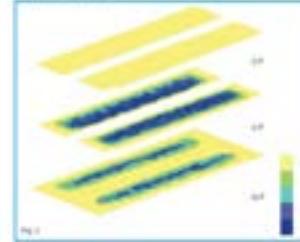
##### Construction sequence



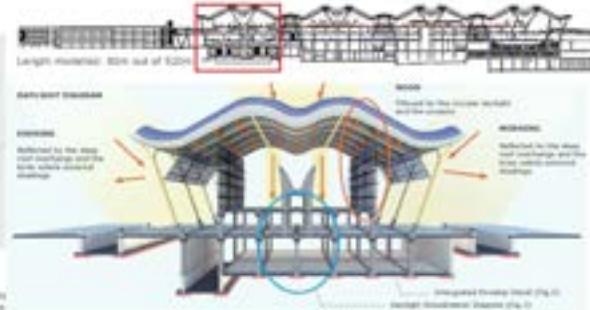
##### Environmental Design



**Solar Control**  
The building has only 24% of total surface facade faces south, most of the other facade east and west, which is a perfect arrangement in Madrid to capture and block natural light to the interior and to prevent excess heat gain. The space are further protected by the deep roof and the trees over external shading.



**INTERNAL DAYLIGHTING**  
The above diagram shows the internal daylight levels at the combination of less rows of modules (only including above ground floors). We can see that there is most daylight on 1/F, brought down directly from the roof lights. It is then reduced by a set of light holes 'submerged' in the connection between modules. Light on 2/F is more intense than that of 1/F because the roof blocks part of the light angled sunlight coming from the sides floor reaching 1/F.



**Ventilation**  
Fig 2 shows the ventilation strategy, cold air is drawn from sides and from the pipes below the floor (blue arrows), then it is heat up under the roof and flow into the construction framework before the roof/floor concrete slabs with cold air flow.

**Electric supply**  
Electric circuits are put into outside of the form walls between primary and secondary beams. The cables were put into the construction framework before the roof/floor concrete slabs with cold air flow.

**Drainage**  
Floor level heat to drainage openings on the floor slabs are 220mm lower than the roof, so that water can flow to the openings.

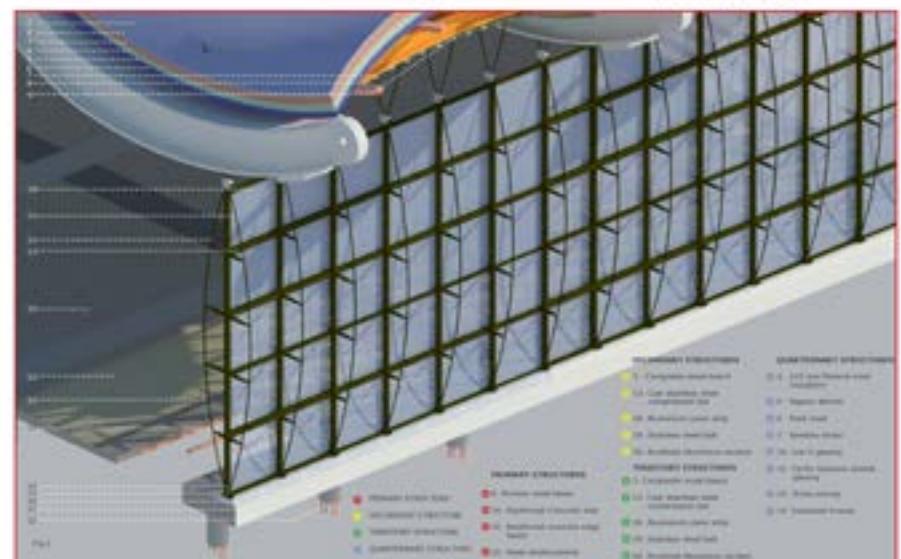


Fig 4



Each year the Manchester School of Architecture runs a successful collaborative Events programme to unite BA1 and BA2WW with MArch students through student-led projects. This year's Events projects were collectively named Synergy and through collaborations outside the School students explored, exchanged and promoted ideas beyond the discipline of architecture, whilst utilising and building trans-disciplinary networks. Cross-atelier partnerships were encouraged, resulting in 25 diverse projects that concluded as competition entries, installations, exhibitions, research and sketch-schemes as well as model and filmmaking. Events offer a rich and varied experience for all years. As well as making contacts across the industry and running their own projects, Year 5 co-ordinate a team of Year 1 and 2 students and narrate their experiences through a reflective blog, [events.msa.ac.uk/2016/](http://events.msa.ac.uk/2016/).

This year's contributors include: Claremont Primary School, Medlock Primary School, Night and Day Café, The Nix, The Bright Black, Marketing Manchester, Urbed, Southway Housing Trust, Islington Mill, Alexandra Arts, Bunny Collective, The Curiosity Bureau, The Fairhursts Design Group, Street North West, They Eat Culture, TAKK, The Manchester Society of Architects, Bergen University, Bollington Bridgend Centre, Dean Valley Community Primary School, The Federation of Pott Shrigley, Bollington St John's Church Schools, Hawkins Brown Architects, In-Situ, Manchester Cathedral, Simpson Haugh Architects, Manchester Art Gallery, 02, Moston Miners Centre, Hulme Community Garden Centre, Whitworth Art Gallery, Turley, Manchester Craft and Design Centre.

01	Your Secret Manchester
02	Light Constructs
03	Perform
04	Allotment of the Future
05	Pause and Talk
06	Re[n]ovate the Mill
07	[Flux]ilion
08	Curiosity in Action
09	S.ave O.ur S.pikes
10	Retrospect.Fit
11	Urban Games
12	Palatable Playground
13	The Edge of Urbanity
14	Cinematic Sci-Fi City
15	We "Crafted" This City
16	Wittgenstein's Hut
17	Barton Moss Primary School Library
Space	
18	Making White Nancy Fancy
9	A[pocolypse]
20	Northlight Mill Garage Re-Imagine
21	Bio-Morph 1:1
22	Portal
23	Be More Dog
24	The Great British Build-Off
25	Live. Build. Grow





Group 1 - Your Secret Manchester: Investigating children's perception of urbanism, architecture and the built environment.

Group 2 - Light Constructs: Dispersion of light, a light tunnel brings natural daylight into an interior space, playing on the interaction between three elements of lighting; Ambient luminescence, Focal glow and the play of brilliants.

Group 3 - perFORM: The installation encompassed the performing artists whilst creating a connection between the stage and the audience.

Group 4 - Allotment of the Future: A pavilion proposal for St Anne's Square, to be one of the main attractions during the Science in the City festival.



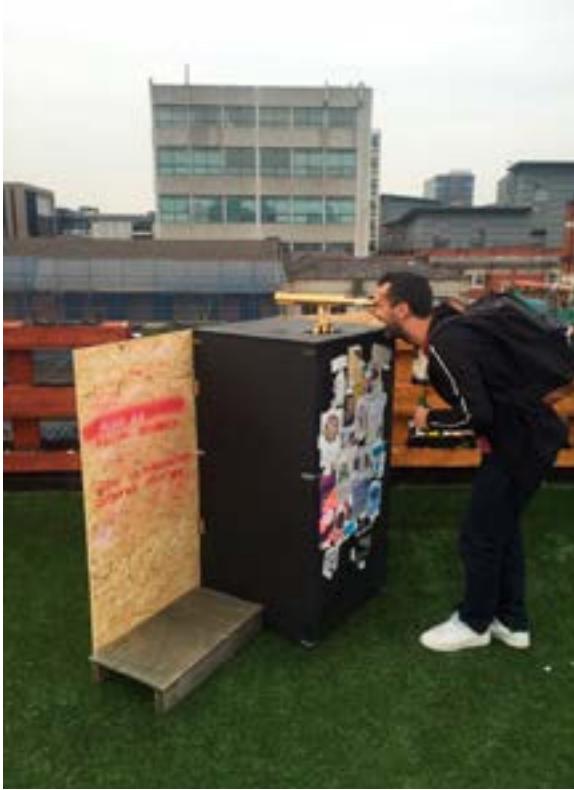


Group 5 - Pause and Talk: Through up-cycling old furniture, the installation provided an opportunity for disseminating the knowledge of community engagement with undergraduate events students and the local community.

Group 6 - Re[n]ovate the Mill: Realised in collaboration with Islington Mill, the drawing demonstrates the proposed use of the courtyard during daytime.

Group 7 - [Flux]ilion was established to provide an architectural response to an exhibition created by Alexandria Arts for the Bunny Collective, planned for display in the woodlands area of Alexandra Park.





Group 8 - The Curiosity Bureau: The exhibition was produced in collaboration with The Curiosity Bureau; a partnership and associate academy created to support and promote curiosity. 'Discovery' by Andreas Maragakis, a spyglass looking over the Northern Quarter, allowing the user to experience the view in two scales.

Group 9 - S.O.S: Man in Flight - This piece celebrates the first aeroplane factory in Britain and its creator: Sir Alliot Verdon Roe. Sited on the original factory on Great Ancoats Street, the sculpture projects into the air over the public street.



Group 10 - Retrofit: Working with the Fairhursts Design Group, students created designs to refurbish the interior reception area of the architecture practice.

Group 11 - Urban Games: When playing in the city, normal rules are subverted by game rules, offering new perspectives on the physical makeup of the urban realm and how people interact with it. While game rules reveal the explicit and implicit rules which dictate behaviour in spaces of the city, the bodily movements in Urban Games create a physical connection between people and place.

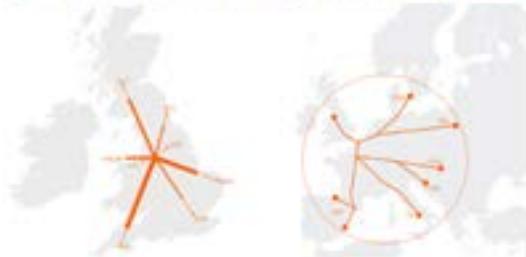




Group 12 - Palletable Playground: The pavilion has been designed as part of a pilot scheme, transforming the Smith's Rec site from a troubled area to a rejuvenated space, safe for children and families. Designed in panels to be easily deconstructed and reconstructed.



Group 13 - The Edge of Urbanity: Mapping the furthest distances and their cost which can be travelled on direct trains departing from stations in Manchester, and mapping the distances which can be travelled from Manchester within 24 hours using only railway networks. Mappings were also explored through hand drawn sketches of Manchester railway stations on train tickets.



Group 14 - Cinematic Sci-Fi: Exploring potential future scenarios in Manchester through animation and film making. A still from the final video depicting Manchester Town Hall.

Group 15 - We Crafted this City: Model showing the existing building with the students' interpretation of the Lee House heritage and initial intent of a textile warehouse.





Group 16 - Build a Hut: Ludwig Wittgenstein's house played a significant role in his development of philosophical thought. For this reason the hut is iconic and the remains are regarded as a place of philosophical pilgrimage. After his death, the hut was sold, and was dismantled and moved to a nearby site where it was reconstructed into the form of a farmhouse. Plans are now in motion to deconstruct the farmhouse and rebuild the house.

Group 17 - Through the Looking Glass: The aim of this event was to capture the essence of children's literature and translate it into architectural interventions that would encourage children to read and immerse themselves in the stories within the pages of a book.

Group 18 - Making White Nancy Fancy: A monument of great local significance was the site of a collaborative event between a local school, artists and students from Manchester School of Architecture.





Group 19 - A[pocalypse]: Using film and animation, a possible future scenario of Manchester was explored. The concept of a government controlled society with the aid of artificial intelligence enabled by the use of augmented reality.

Group 20 - Northlight Mill Garage Re-Imagine: Among several environmental strategies, remodelling the garage around a new 'sun-space' on the south face enhanced the brief by also providing a space in which fresh herbs and spices can be grown for in-situ's nearby café.

Opposite:  
Group 21 - Bio-Morph 1:1: Working with Manchester Cathedral, the proposal is inspired by endangered coral reefs and experiences of enlightenment felt in the church





Group 22 - Portal: an installation in Manchester Art Gallery, representing the network of influence and experience of the June 15 1996 IRA bomb in Manchester.

Group 23 - Be More Dog: Collaborating with O2, Be more Dog produced designs for a new interactive store, concentrating on encouraging brand loyalty as opposed to driving new sales.

Opposite:

Group 24 - The Great British Build Off: Utilising a theoretical position on how alternative exchanges within the community would generate an ethical, sustainable, post-capitalist economy. The Miners Centre was perfect as a testing ground for those ideas.

Group 25 - Live. Build. Grow: A collaboration between Hulme Community Garden Centre and students from the Manchester School of Architecture, a live build project to transform a caravan on the site into a new volunteer hub.



# MArch

The Masters in Architecture Programme has had a phenomenal year, we have: won lots of competitions; adapted existing situations; drawn beautiful images; reflected upon role of the architect in a changing world; toured Florence; mapped controversies; came first in Philip Webb Award; developed spatial strategies for Rheinische Strasse, Dortmund; investigated the character of the Darsena, Milan; attempted to take back the economy; explored Cornwall; searched for meaning in Bollington; loved Ellen Van Loon of OMA ; flown kites from White Nancy; been awarded a Higher Education Innovation Fund Eco-Innovation Voucher for 'Future City Systems'; represented the university; drafted proposals; considered the appropriate economic actors; exhibited work on Japan's marginalised urban spaces; been taken to Cuba; resisted the status quo; received instruction in Advanced Digital Design; planned urban interventions; heard from Dr Igea Troiani from Oxford Brookes; researched façade systems; exhibited proposals for Neighbourhood Plan; tailored the environment; travelled to Scotland; examined the production of socio-ideological spaces at New Lanark, East Kilbride, Cumbernauld, Wick, Thurso and Inverewe; outlined propositions; considered Pim Van Wylick, FORM Foundation; visited Greece; invented things: discussed mortarless bricks; devised careful solutions; participated in ESRC Strategic Network Data and Cities as Complex Adaptive Systems; asked questions; built total vision of Manchester; measured twentieth century churches of Gillespie Kidd and Coia; observed and participated in iron casting; understood the character of materials; developed algorithms; featured in March edition of Country Life; listened to the creator of the Hacienda, Ben Kelly; conducted research into mass phenomena; built detailed models; formulated responses: paid attention to Eddy Redhead and Jack Hale the Manchester Modernist; engaged with real problems; mapped infrastructure; recognised in international competitions; studied small town of Bollington; contemplated bioclimatic design; collaborated on competition entries; spoken to Ken Grix, Fielden Clegg Bradley, Helene Frichot, KTH Stockholm and Tahl Kaminer, Edinburgh University; delved into history; interpreted Lost Spaces; thought deeply; built pavilions in children's rec in Preston; enquired into the periphery of the city; studied the nature of the existing; considered alternative uses for abandoned spaces; reinvigorated an old mill; depicted space with intangible materials; proposed refit of architects office; composed children's architectural colouring books; produced futuristic images of dystopian Manchester; conceived the allotment of the future; made transitory structures in Alexander Park; contrived a utopian vision for Manchester; performed the architecture of sound; played urban games; crafted the city; constructed a community hub; taken heed of Dr Kevin Tan, Profe Ljubomir Jankovic, Zero Carbon Lab, Thilo Aschmutat, University of Hanover, Giulia de Mauro, MVRDV and Marc Thomas; critically looked at term "user; fabricated one-to-one models; created platform for development of transdisciplinary approaches to urban challenges; analysed work of film makers; created proposals; evaluated advanced stone manufacturing; appraised relationship between the city and the individual; listened to Elain Harwood, Historic England; entertained by James Corner co-creator of High Line; paid attention to Massimo Fuksas, Studio Fuksas; discussed the importance of context in relation to architecture and time with David Connor, Piers Taylor, Fred Scott, Hana Loftus and Gianni Botsford; designed buildings; made pretty pictures...come tenth in the world.

Sally Stone  
 MArch Architecture Programme Leader

[Re\_Map] explores and represents the limits of the contemporary city. This year projects have been based on an exploration of (Scottish) utopian urbanism. Our 6th year students have designed projects in Cumbernauld and our 5th year have been addressed the question "are the Highlands a hyper-low-density city?" We began with a range of sophisticated analyses of spatial conditions using complex mapping techniques and concluded this investigative stage with a road trip to visit historical manifestations of socially idealised space. Fieldwork in New Lanark, East Kilbride, Cumbernauld, Inverewe and Wick engaged with alternative and particular Scottish visions of utopian space.

Contemporary space and time have been compressed by digital technologies; it was this idea that year 1 students began to work with as they identified opportunities for socio-economic evolution through the application of digital technologies in the delivery of services. We worked in partnership with NHS Scotland and Highlands and Islands Enterprise to assist in their understanding of multi-agency partnering and the potential advantages of shared and layered space in real and virtual contexts. The findings of this work have been presented at several national stakeholder meetings.

Year 2 students have answered thesis questions triggered by examination of the second generation new town of Cumbernauld, east of Glasgow, as their site.

The innovation in the planning and architecture of the new town programme has long been forgotten and is not emulated in current British urbanism. Cumbernauld is imagined as a site for experimentation in economic productivity, continuously refreshed housing stock, political restructuring, urban transportation, densification, as host to new industries including film and incarceration and a created tabula rasa which forms a commentary on the undemocratic production of space.

#### Guests:

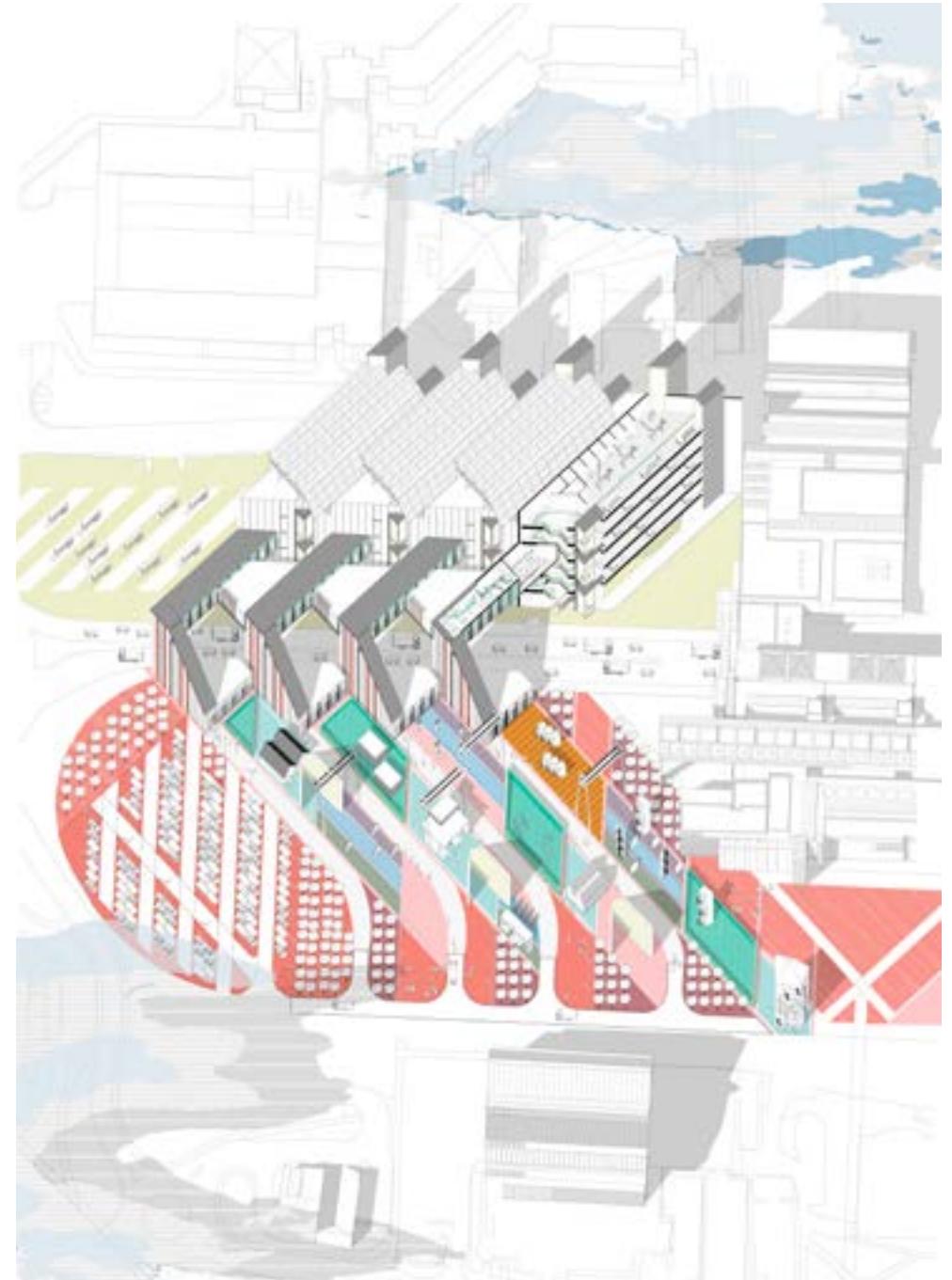
Nick Dunn, Kevin Logan, Jack Penford-Baker, Stuart Wheeler, Jeroen Zuidgeest, James Cameron, Peter Morton, Alan Cox

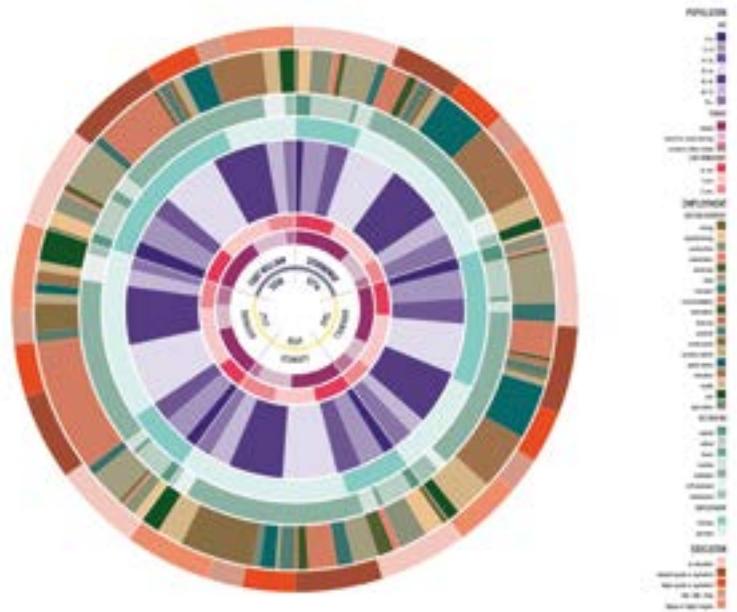
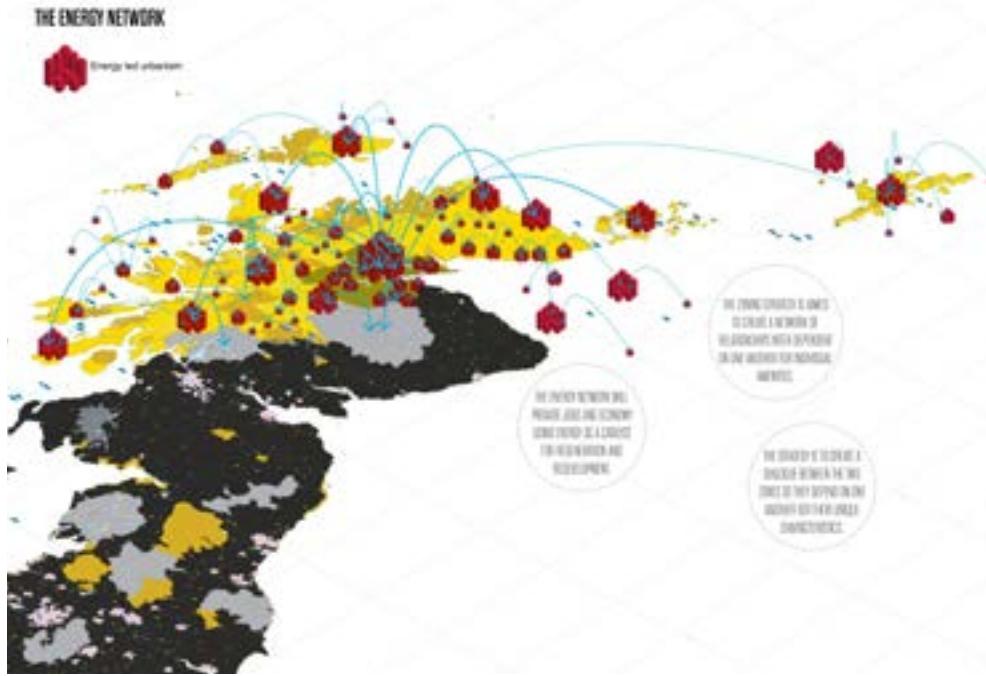
#### MArch Year 1 Students:

Christina Cox, Abigail Dixon, Jack Hughes, Alexia Koumna, Heather Mason, Catherine McCann, Irina Nikova, Jeanne Pang, Aglika Petrova, Vanya Obajdin, Matt T.A. Smith, Chyna Sudbury

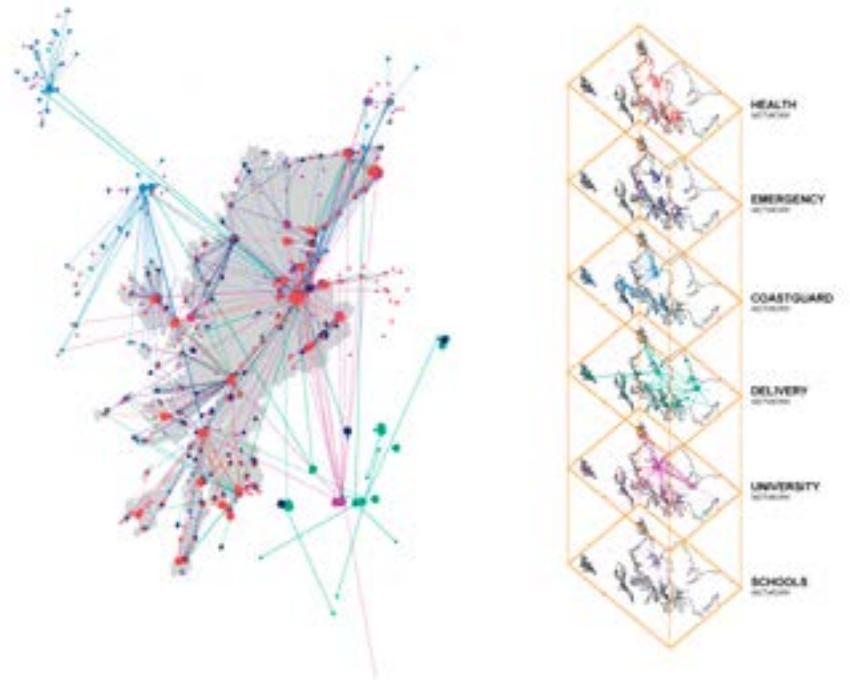
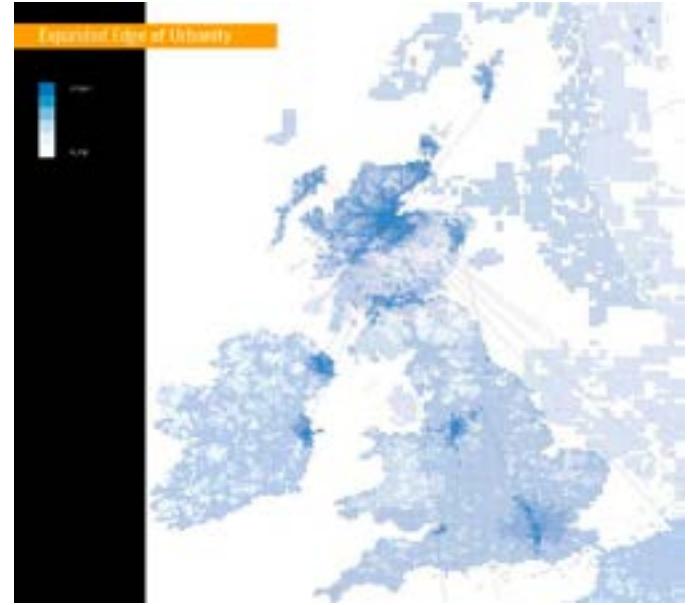
#### MArch Year 2 Students:

Sam Bennington, Peter Chinnock, Tam Dibley, Richard Durber, Nicholas Elsdon, Phillip Gannon, Aleksandra Gavrikova, Taniya Ittan, Diane Kwan, Mihaela Mihaylova, Georgina Mitchell, Emma Naylor, Nicholas Nilsen, Emilija Panova, Amy Pearce, Sam Power, Mary Phey Chen Oon, Glen Reid, Daniel Romano, George Thomson, Jesse Weeks, Sigita Zigure





Year 1:  
Energy  
Demographics  
Transport  
Health



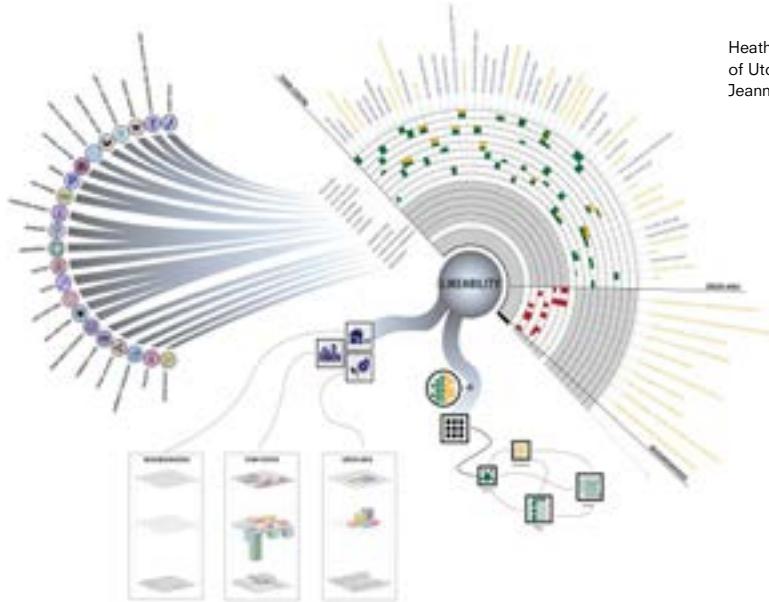




Aglika Petrova - CTRL\_SPACE  
 Irina Nikova - Hyper-Productive Industrial Landscape System



Heather Mason - [Re]formalisation  
 of Utopian Urbanism  
 Jeanne Pang - Rebirth of Utopia





## CITY OF FRAGMENTS

Continuity in Architecture have completed projects in the Darsena in Milan, Italy and in Bollington on the outskirts of Macclesfield, Cheshire. The purpose of the projects was the development of formal responses to the particular conditions of site, defined through the processes of discovery and recognition. In response to the unique physical, social and cultural conditions, the projects explore the nature of sensitive contemporary interventions within the historic environment and propose appropriate buildings and spaces that emerge from these unique qualities of place.

For over twenty years, Continuity in Architecture has been promoting a particular approach to the development of architectural solutions, one with profound integrity and which is contextual, expressive, and environmentally appropriate. Modesty and cooperation are emphasised and as such, the atelier encourages a response that does not generate a gratuitously flamboyant or overtly icon-centric solution or attitude, but instead advocates an approach that embraces a close and sensitive contextual reading of place. Within the atelier, this discriminating understanding of the situation generates propositions that are a thoughtful and discerning, and totally appropriate to the individual and particular circumstances of the site. The atelier has created a motto to encourage this way of thinking: Remember, Reveal, Construct, and the leader of the last RIBA Visiting Board reported that he was enchanted by the work of the atelier, describing it as “delightful”.

Graduates are employed nationally and internationally, at large and small offices. All have a taken with them into their professional lives a strong theoretical basis for their design practices, ideas that are embedded within them from their time in education.

Continuity in Architecture have taught and encouraged a generation of architects to respect and embrace the specific context, to understand the relevance of the perceptive detail and to interpret the existing situation in a sensitive and sympathetic manner. It is more than an atelier; it is a community of lecturers and architects.

Visitors: Gary Colleran (Flanagan Lawrence), David Cox (David Cox Architects), Dino Kotlar (Dominic Roberts Architects), Matthew Stokes (BWB Consultants), Garry Colligan (ThinkPlace), Hugh Strange (Hugh Strange Architects), Fred Scott (Author), Piers Taylor (Invisible Studios), Hana Loftus (Hat Projects), Gianni Botsford (Gianni Botsford Architects), Annie Shaw (Manchester School of Art), David Lambert (GA Studio), Michael Burdekin, Sandra Edwards and Peter Milburn Brown (Bollington Neighbourhood Plan), Tim Boddington (Bollington Civic Society), Eamonn Canniffe, Dr Annie Shaw (Manchester School of Art), Andrew Knight (Hargreaves Foundry) and David Lambert (GA Studio).

### MArch 1 Students:

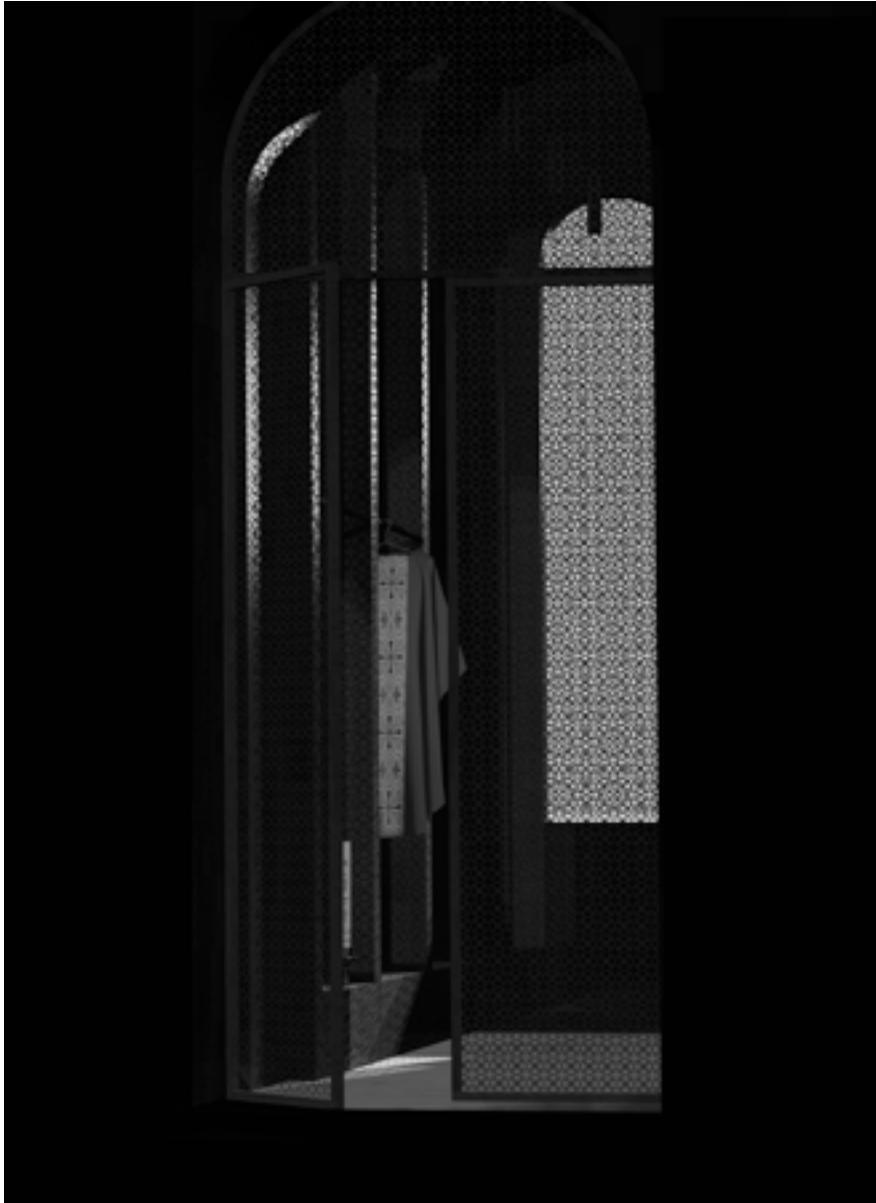
Polys Christofi, Heather Clifton, Alex Cook, James Donegan, David Eccles, Jenny Etheridge, Charlotte Fuller, Simina Ionescu, Dalia Juskaite, Jamie Kelly, Steven Kirk, Christina Lipcheva, Courtney McLoughlin, Jahan Ojaghi, James O’Kane, William Priest, Afrah Qureshi, James Shackleton, Robert Stanton, Samuel Stone, Adam Whiting, George Williams, Noémie Wilson, Joey Wong.

### MArch 2 Students:

Hannah Bellerby, Daniel Bramah, Sam Beddingfield, Suzanne Coong, Kristian James, Jana Kefurtova, Miranda McCabe, Douglas Meadway, Raluca Pop, Ketil Rage, Octavian Silaghi, Alexandru Trofin, Kathryn Valentine.

“Architectural continuity is the product of our interaction with the constructed world, a world that at once connotes a recognition of the past as well as an anticipation of the future. Architecture emerges as an outcome of a dialogue maintained with our surroundings. We need to look at them to act.”

Rafael Moneo



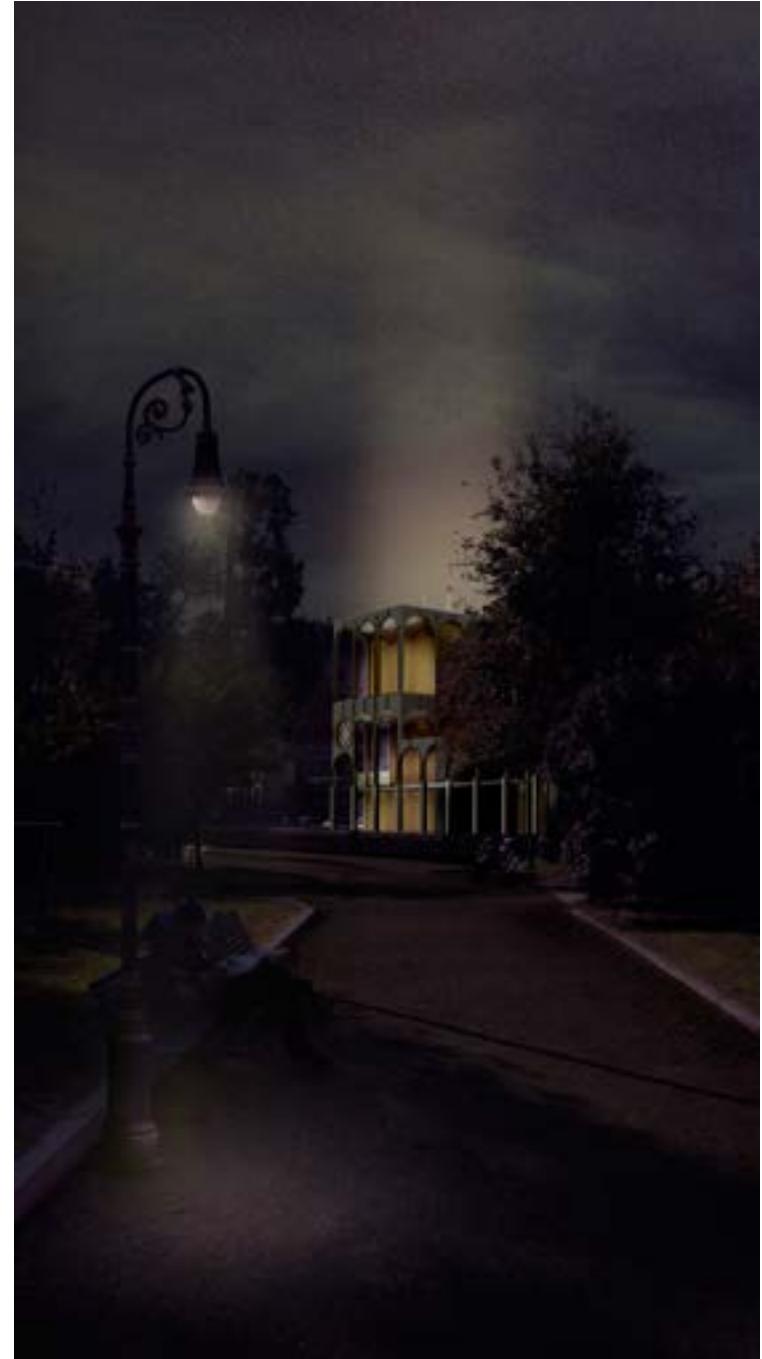
Ketil Rage - The Forgotten: View of the sacristy in the morning sun

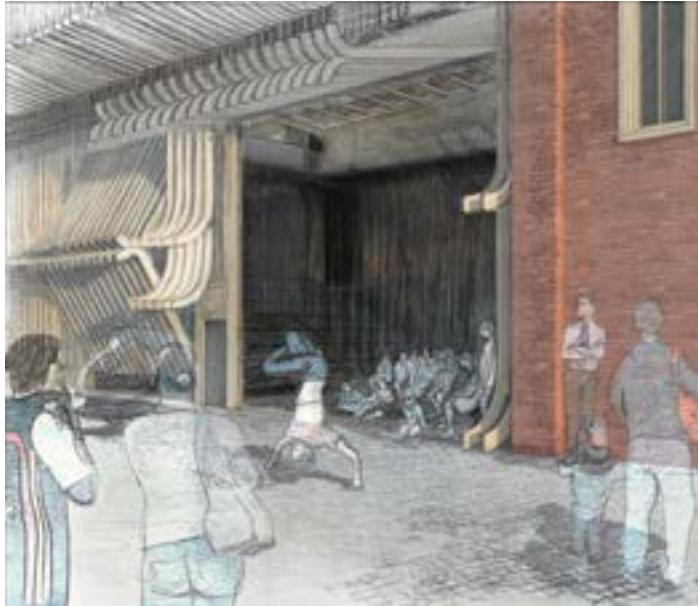


Douglas Meadway - Monastero Domenicano di Milano: Tram's eye view of museum façade

Miranda Mccabe - L'albergo Lorenzo: The approach from San Lorenzo  
Hannah Bellerby - Galleria di Attilio Rossi: View of the Viarenna Basin

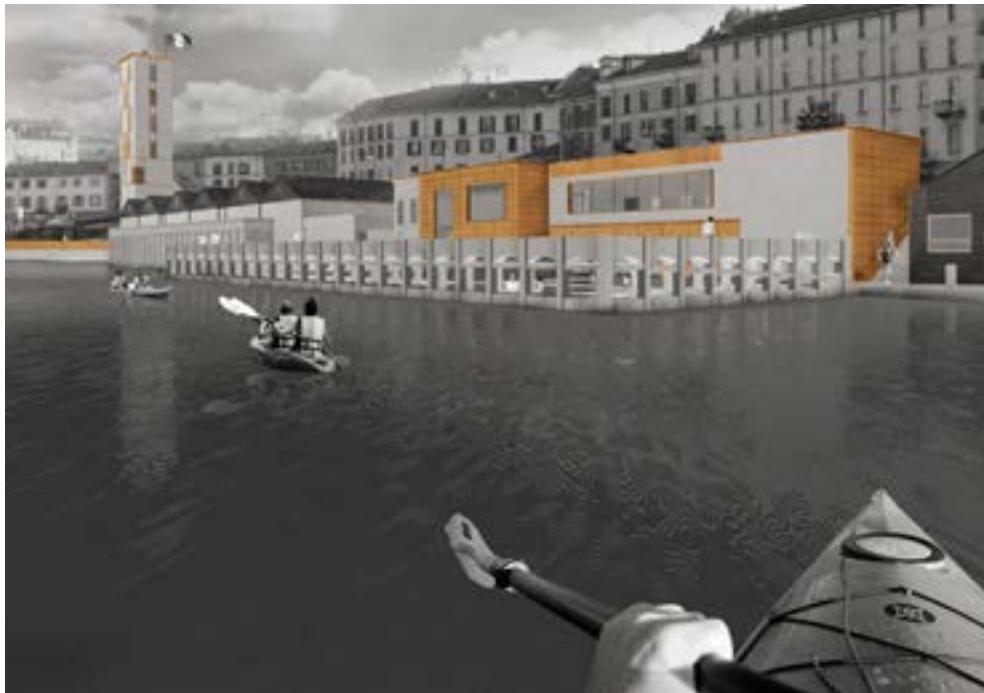
Opposite:  
Sam Beddingfield - Il Promessi Sposi: Exterior, Park, Midnight





Jana Kefurtova - Teatro i: Street performance  
 Raluca Pop - La Darsena: View from a kayak

Opposite:  
 Octavian Silaghi - Spa Hotel on Navigli Grande: Peep between the shutters  
 Suzanne Coong - Fondazione Arthur Arbesser: Exhibition courtyard, pre-show





Kathryn Valentine - Laboratorio di Galloni: View over roofscape towards Naviglio Grande  
 Alexandru Trofin - Artisti Naviglio Grande: Gallery and archive



Kristian James - Museo galleggiamte di cose Milano: View of entrance through courtyard



Daniel Bramah - San Cristoforo Piazza & Rowing Club: Approaching the site

# CPU: Complexity Planning Urbanism

Ulysses Sengupta, Eric Cheung, Deljana Iossifova, Robert Hyde, Dan Newport

The accelerating pace of global urbanisation over the past century has contributed to the emergence of new lifestyles, societal norms and an increased fusion of socio-technical practices. There is a reluctant recognition of the inadequacy of existing design methods and research frameworks to understand and intervene within these constantly shifting new conditions. The impossibility of understanding highly complex, temporal and relational issues - such as the social structure of increasingly technologically connected societies, influences of global markets on local populations or future environmental effects of current spatial interventions and urban policies - through traditional scientific approaches based on breaking down problems into smaller parts, leaves a theoretical and methodological gap.

Complexity theories attempt to understand change, relational dynamics, emergence and self-organisation through a holistic or relational understanding of the 'system' under study, in terms of both internal behaviours and external influences. This emphasis on the study of change and relational dynamics arguably provides a more relevant theoretical and methodological basis for study of and intervention within urban processes.

The advancement of complexity theories from multiple disciplinary backgrounds, including physics, economics, biology, ecology and social science, have gone hand-in-hand with increased computability due to technological and cognitive advances. Computational analysis, visualisation and simulation provide possibilities to study complex behaviours and test the outcomes of interventions. In order to engage with complex behaviours, computational understanding and skills have become essential.

CPU is a research atelier developing new theoretical approaches to study and intervene in situations of accelerated urbanisation in a global context. Transdisciplinary urban research builds on a complexity science theoretical framework to question existing design praxis. Investigations involve development of innovative digital tools to comprehend trans-scalar flows, encourage digital participation and extrapolate future scenarios. Proposals for socio-spatial, strategic, economic and policy interventions are rooted in deeply researched understanding of specific geographic, political, cultural and climatic contexts, addressing socio-economic and environmental futures.

Research: What we do

Developing New Design Theory: Cities as Complex Systems

CPU researches the relationships between processes at multiple scales. Possibilities for critical interventions emerge from an understanding of situated urban capacities and trajectories. Phenomena related to systems, self-organisation, emergence, collective intelligence and structural change form the basis for design. Top-down and bottom-up exploration of spatial patterns, urban ecologies and governance lead to proposals for alternative urban futures, consideration of climate change impact and co-production of cities.

Inventing New Computational Tools and Methods

We face an unprecedented convergence of the real and the computational due to an increasingly techno-engaged society providing vast amounts of data from the real into the virtual (machine-readable) world. CPU acts as a digital laboratory

where design students acquire unprecedented levels of computational skills (data capture and analysis, ability to code their own digital tools) before applying experimental digital design approaches to real world problems at both city and building scales.

Working with Transdisciplinary Definitions of the Urban

Students have exposure to multiple ways in which the urban is researched in different disciplines. They become familiar with a broad range of fundamental and emerging theories around urban processes; they analyse and evaluate the urban condition using transdisciplinary methods and tools.

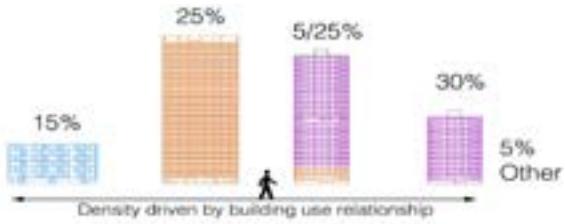
Collaborators: Michael Weinstock (AA EmTech), Evan Greenberg (AA EmTech), Elif Erdine (AA EmTech), Thilo Aschmutat (University of Hanover), Pim Van Wylick (The FORM Foundation), Phil Watson (UCL/Greenwich University), Anne Taylor (Manchester City Council)

MArch Year 1 Students:

Brennan Adam, Blythe Shanaire, Chan Kit Yeung, Downe Maxime, Dragon Kerry, Hicketts Maliwan, Ilnichi Oana, Kilshaw Ross, Leung Christopher Hau Wai, Liu Yunxiang, Metaxas Stephanie, Oredein Odun, Shegow Yusuf, Solomou Solon, Vilcins Uldis

MArch Year 2 Students:

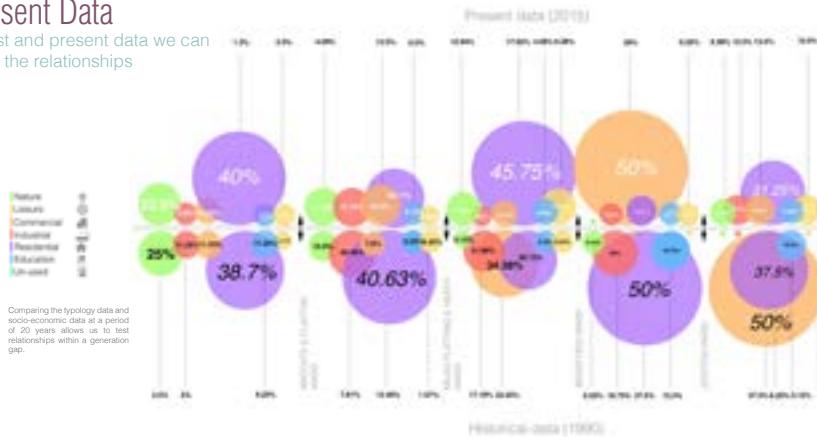
Adekunle Adeniyi, Chang Chen, Chung Chai, Hall Samuel, Kowalska Paulina, Lambert Jordon, Liang Zhanyi, Lyth Patrick, MayKyri Chaw, Mohd JaisFarah, Tosheva Ivana, Walker Matthew, Weinmann Larissa, Yotova Plamena



<b>4 Schools</b> 1 x 715 = 715 pupils Secondary Area = 2,121m <sup>2</sup> 3 x 250 = 750 pupils Primary Area = 4,125m <sup>2</sup> Total: Area = 6,246m <sup>2</sup> pupils = 1465 per person: 4.3 m <sup>2</sup> Government guide lines Primary school : 4.1m <sup>2</sup> Secondary : 6.3m <sup>2</sup>	<b>7 High rise buildings commercial</b> Area = 562m <sup>2</sup> x 24 floors = 13,968m <sup>2</sup> Total: Area = 13,968m <sup>2</sup> x 7 = 97,776m <sup>2</sup> / 4.6m <sup>2</sup> per person People = 21,255	<b>19 High rise buildings commercial/residential</b> Area = 342m <sup>2</sup> x 20 floors = 6,840m <sup>2</sup> Total: Area = 6,840m <sup>2</sup> x 19 = 129,960m <sup>2</sup> / 14m <sup>2</sup> per person People = 9,282	<b>27 mid rise apartment block residential</b> Area = 342m <sup>2</sup> x 12 floors = 4,104m <sup>2</sup> Total: Area = 4,104m <sup>2</sup> x 27 = 110,808m <sup>2</sup> / 14m <sup>2</sup> per person People = 7,914
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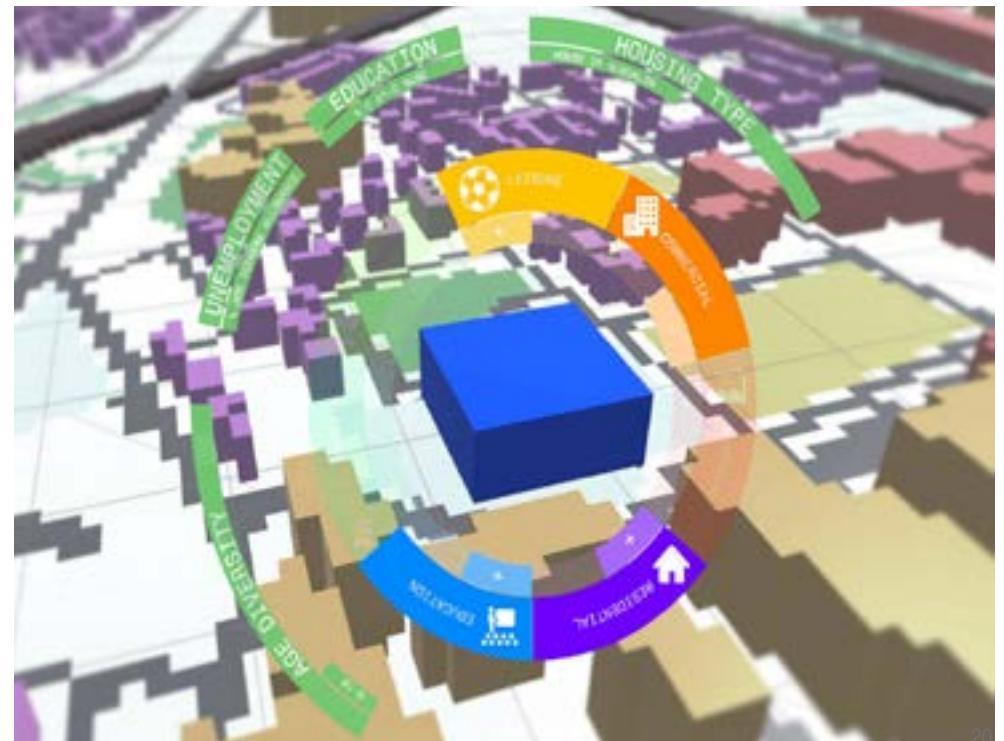
### Past & Present Data

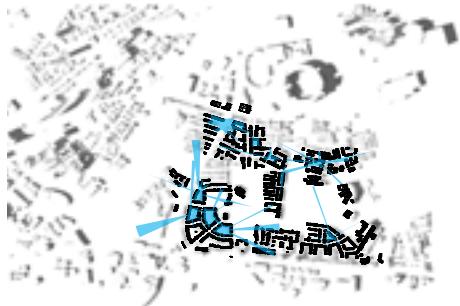
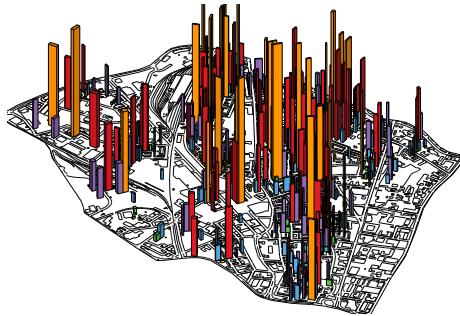
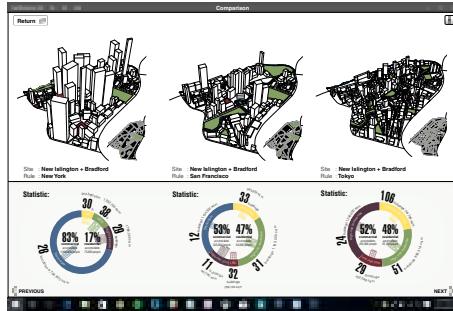
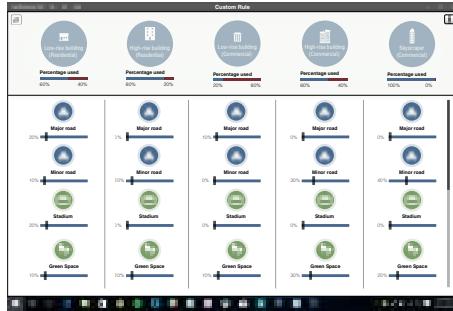
By analysing past and present data we can potentially prove the relationships



Solon Solomou, Odun Oredein -  
 Simulating Digital Futures based on Historical Correlations / Left, Bottom and Opposite Bottom

Opposite:  
 Shanaire Blythe, Adam Brennan, Kit Chan -  
 Co-Create Your City



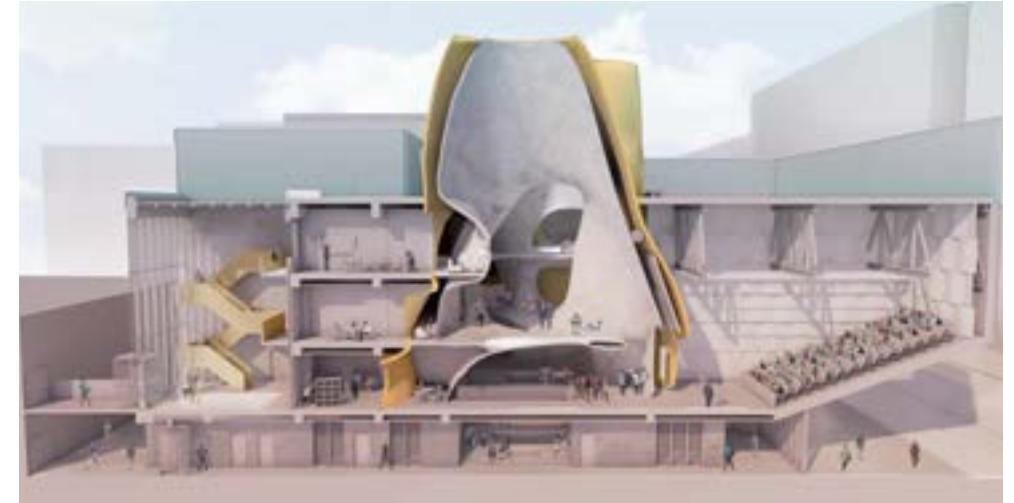
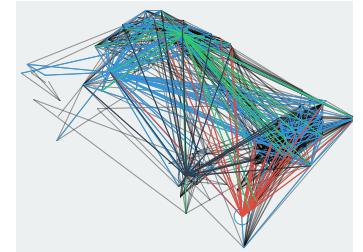


Maxime Downe, Kit Chan - City scenarios 2045 / Top 3  
 Ross Kilshaw, Maxime Downe - Gamification of recycling from fantasy football / Centre Left  
 Shanaira Blythe, Yun Xiang Liu - New isovist based generative urban modeling / Bottom Left  
 Kerry Dragon, Yun Xiang Liu - Webtool to Connect start up communities / Bottom Right



Matthew Walker: Archimedes Bathub

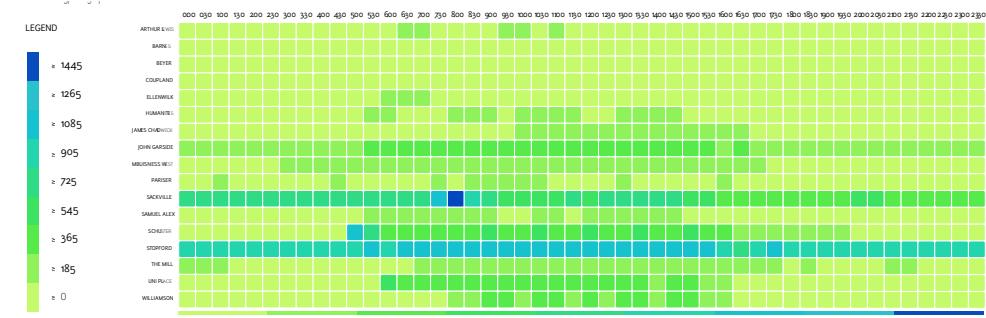
This project takes the narrative of a write up for a series of experiments and research into ways in which people spatially use and inhabit universities. Amalgamating in the design of a new school of engineering and business incubator for Manchester Metropolitan University. The numbers of students attending university each year is rising, the facilities bursting at the seams, whilst certain spaces remain under-utilised. It appears that this problem is avoidable if the ways in which university buildings are used is re-thought. The project provides spatial reprogramming, utilising a scientific complexity based methodology in which connections between spaces and university departments are mapped, and patterns of people are looked at in their wider connection and influence to a network. In reprogramming and condensing space to deal with the densification of the university, new patterns are explored to create richer experiences and interactions within the building, resulting in a collaborative and shared approach to learning.





Adeniyi Adekunle - Creating Spaces in Preparation for Shifts in Learning/Teaching Patterns

Universities and other learning institutes are in the middle of a shift in educational methods. This is a shift moves from individual work that is taught by an expert and centred around this expert, to a more collaborative form of learning. This is where the learner drives the study and is working in collaboration with other learners and experts. This project explores the possibility of incorporating future patterns of learning into hybrid student halls and learning spaces to allow 24 hour access and various degree of collaborative learning.

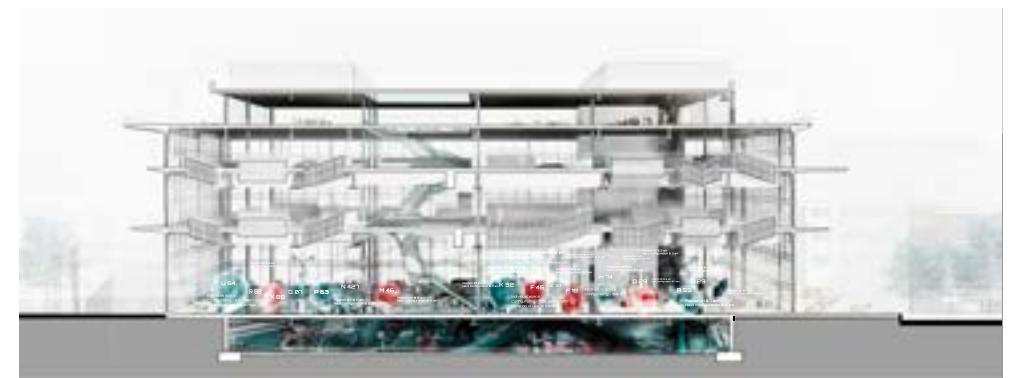
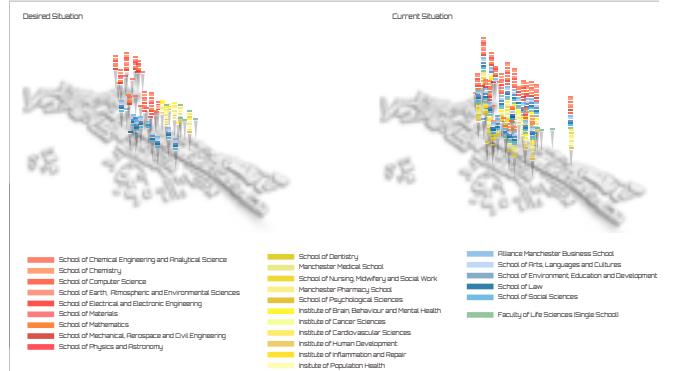


Ivana Tosheva - The Future of Intelligent Education Facilities (UoM) - 2050

By 2050 technological advancements and new modes of connectivity will reshape the university campus. In order to respond to the new demand of spaces, university buildings will have to transform into a dynamic system that adapts and constantly modifies itself based on behavioural patterns and feedback loops. I propose a dynamic system of artificially intelligent spaces that constantly reshape in response to user input and external factors regulated through feedback user preferences in the context of the highly connected world of the Internet of Things in the year 2050.

University of Manchester

Building Usage By Departments



Samuel Hall: Moving Up & Moving On

This project is an investigation into the adaptability of building and transport connectivity through the development and integration of multi-modal transportation within the built environment. Its main focus is in designing an adaptable building typology, that pre-empt change of use as fossil fuel vehicles are replaced by smaller personal mobility devices for short journeys. This is a timeline based project starting now and exploring scenarios as they change into a fossil fuel free future. This project is based around research into the current transportation usage along the corridor, and adjacent roads, alongside Government and local authority commitments for carbon reduction. This project is designed around a timeline and future trajectories of current and proposed change within the city and aims to address two key points. These are: - Rising demand for office space through the expansion of cities - Demand for personal transportation vs. on demand transportation



Patrick Lyth - The Incubator of Innovation / Top

This project concerns the retention of highly skilled individuals on the Oxford Road Corridor, Manchester. The proposal utilises computational analysis and design, enabling a platform for mass data analytics to provide accurate readings and to optimise and test geometrical outputs. Statistical analysis has been done undertaken using custom made tools. These tools have been made specifically to assess the huge amounts of unambiguous data provided by the four key holders of the corridor. To test how to lower the expenditure, yet maximise the usage and density of the NHS – to house the highly trained individuals of the corridor – a computational model was made to explore geometrical arrangements contesting the results between floor area and availability to solar gain.

Larissa Weinmann - Higher Education as an Increasingly Virtual Learning Environment / Bottom

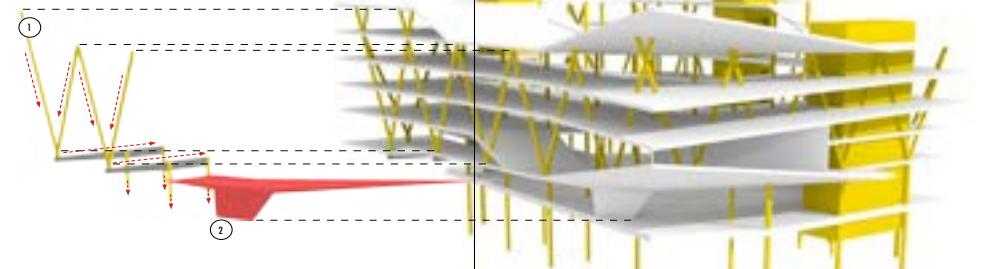
The project explores the future of higher education at the University of Manchester. The spatial and programmatic approach is set within the context of increasingly virtualised learning environments. The design process is driven by the relationship between virtual and physical spaces, and a digital tool was developed in order to explore this relationship further, particularly in the context of a dynamic time scale between 2016 and 2046. The outcome is a new learning and teaching building at the University of Manchester, which combines physical and virtualised spaces in order to create learning environments that meet the changing requirements of higher education.



Figure 74. Author's own work - 80% Render

Two key cases: Transferring loads

The southern most corner of the building where the floor plates are lifted up to create an entrance situation requires a solution that is able to eliminate columns that may obstruct the entrance. In this case ① the first floor floorplate is thickened and eventually folds down to create a solid wall-like structure through which loads are transferred to the ground. The ground floor on the south western side of the building is set back. The upper floors are cantilevered ②. The load from the upper storeys is transferred to columns on the ground floor via girders and then to the ground.

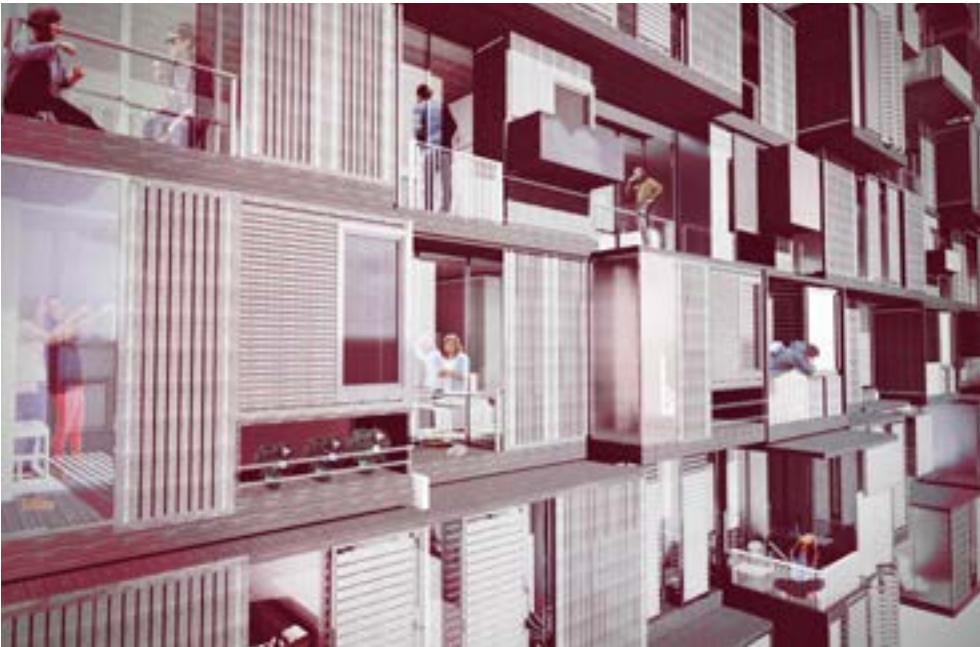


Basic Structural Resolution



Plamena Yotova- Cyclic Transformations

This thesis project explores the performative aspect of architectural design through the use of a dynamic diagram built around an algorithm addressing issues identified by urban data from Manchester Corridor. The digital tool is used to experiment through simulation the transformations the proposed student accommodation building could go through based on changes in occupancy levels, i.e. desirability of the existing typology, and target population, initially focusing on students and young professionals. The performance of the building informs and helps in generating the form and exploring tensions between occupancy and market demand. The building proposal addresses the current purpose built student accommodation needs of Manchester Corridor while accommodating for possible future changes and adaptations triggered by perturbations in its environment.



Jordon Lambert: Regenerating Patterns through Performance

The thesis attempts to explore the power that performative architecture can hold. Coupled with computational design, digital tools can drastically reduce the energy consumption and efficiency of both buildings and strategic master-planning through scientific, research based design. Through a scientific analysis of the Oxford road corridor a site has been Selected for spatial intervention which presents an opportunity to have the most Influence on the UoM campus. This thesis project aims to test and apply the use of computational design to create performative architecture which is more flexible to changes in the future (based on complex systems). This is an identified failing in many of the buildings analysed at a corridor Scale. Along with designing the spatial intervention this thesis aims to improve the use of campus buildings both in terms of spatial occupancy and energy consumption.



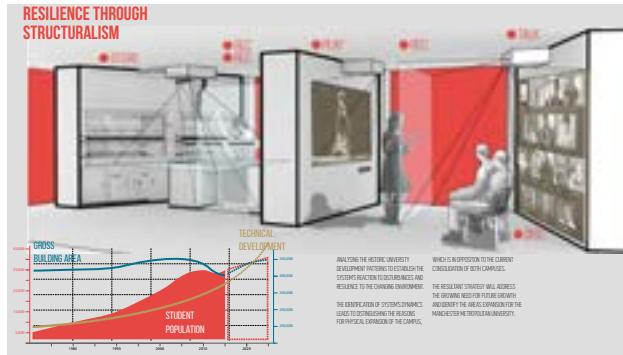
Figure 4: Acid House Front View

### THE STOPFORD SITE - SPATIAL INTERVENTION\_ACID HOUSE.

UTILISING THE SITE TO PRODUCE A PERFORMATIVE SPATIAL INTERVENTION WHILST RE-CONNECTING THE CORRIDOR.

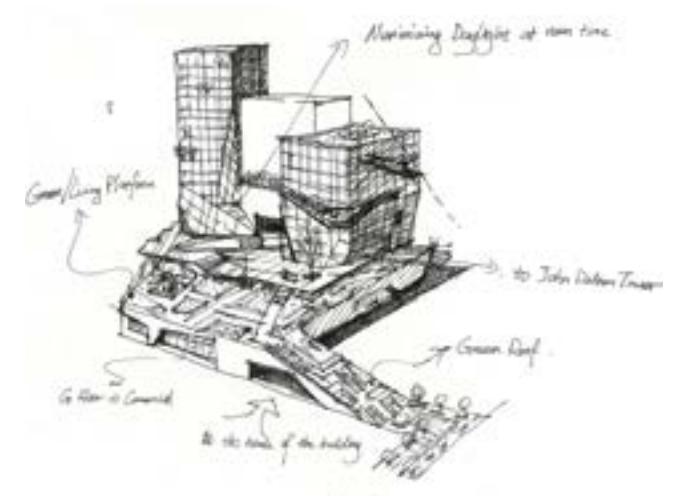
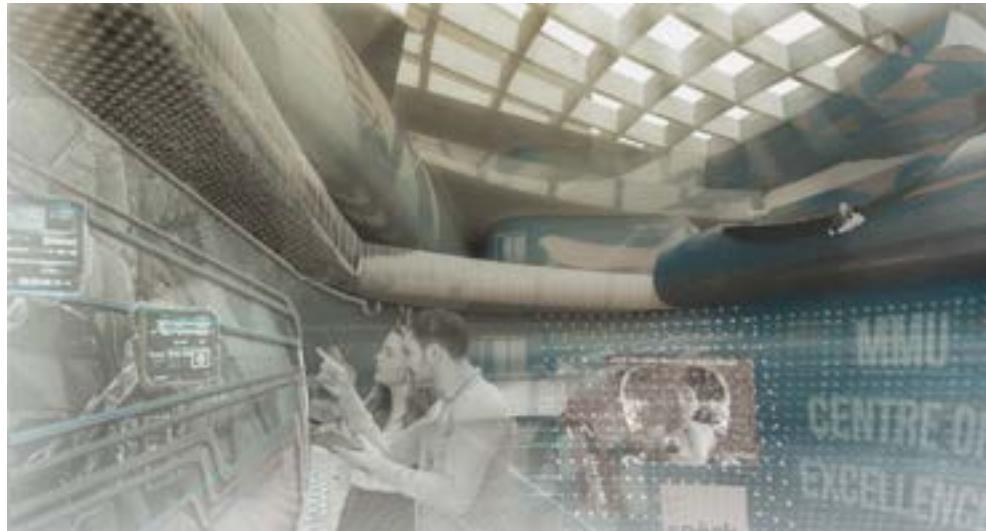
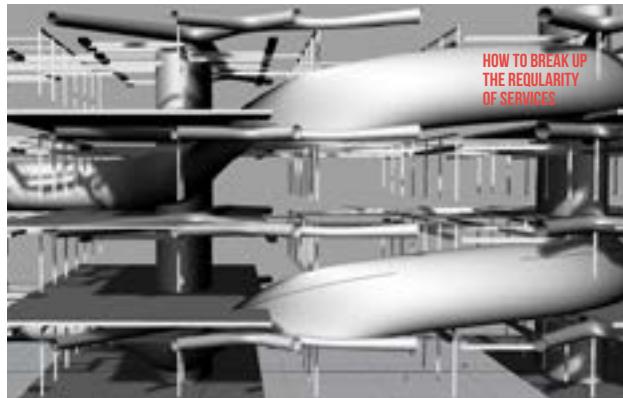


Figure 5: Entrance Space

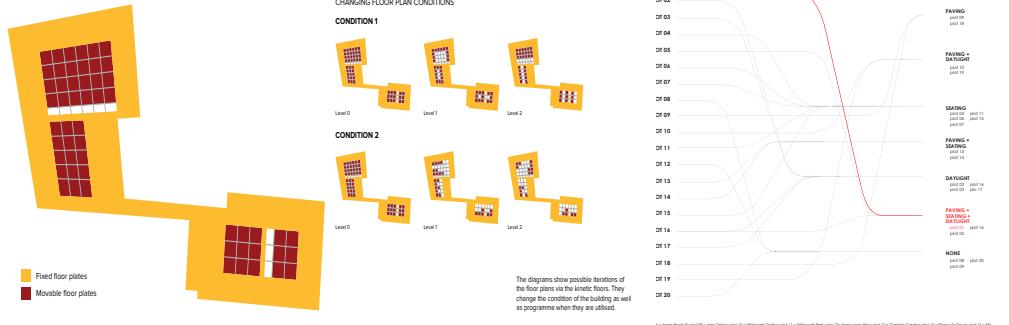


Paulina Kowalska: Service Spaceship

As the university education becomes more expensive the links between universities and companies increase, creating tailor made courses for apprenticeships and company managers. This calls for adjustable buildings capable of merging and replacing programs. These range from specialist teaching to incubation offices in search of more sustainable use of facilities and benefits for the employers and users. My research about the universities development along the oxford road presented academic institutions as moderately quickly responding to changing conditions. Despite this, the difficulty of adapting older buildings and changing technological requirements result in the building not able to remain within the intended teaching use. Building in the service capacities can challenge this paradigm. A digital tool was used to explore the buildings adaptability to change from the office to teaching and the resulting provisions for storage and facilities. To balance out the architectural form analysis a brave approach to make services central to the architectural project was explored. This approach isn't a usual one for the university. This building is designed to last not 60, but 100 years as a university and business hybrid space.



**1.1 FLOOR PLAN STRATEGY**



## Post capitalist architecture and urbanism (OXI)

'Unexamined, fatalistic beliefs in a mechanistic economy and a fixed human nature are the principle impediments to taking back the economy for people and the planet (...) we invite you to suspend disbelief long enough to act as if community economies were possible and to experience the economy as a space of ethical decision making'

In a world smoking, sweltering, and sinking; with population surging, ageing and migrating; the paucity of our progress remains measured by the numbers who are not suffering extremely. With 'sustainable development' targets hailed as triumphs the austerity premise that the least compelled will contribute the most belies the evidence that social deficits are more than covered by legalised asset stripping (tax avoidance) and post 2007 crash growth relies entirely on increases in debt and housing speculation. In the context of global financialisation the MSA Projects atelier tests the position that, as a discipline, we are not best served by pretending to be the formalist servants of increasingly socially autonomous economic elites but instead should explore the active role we can play in shaping social and economic, as well as physical, environments.

In a world becoming increasingly divided between those with access to capital and those entirely without, we take financial capitalism to be an exhausting, globalising fact that we (those without capital) have no choice but to plan to look and act past - rather than revolution or reform the most-pertinent sphere of operation for most of the world's population is now that of 'post-capital'. If this is the world into which our own graduates will emerge, how should they practice architecture? How do we plan our cities, communities, economies and public and private

spaces for an ethical future?

For this exploration the 5th year students were guided by experts in global and community economies, following the work of former Greek finance minister Yanis Varoufakis, the work quoted above 'Take back the economy' by J.K Gibson-Graham, the architectural historian Peggy Deamer's work on the role of architectural labour in the economy. Following these critical positions we made explicit our personal and disciplinary relationship with austere capital accumulation and circulation by viewing our architecture work as the creation of performance spaces for economic actors – spaces normally assumed to be for actors with financial capital. We therefore use the concept of 'Performance spaces' as a way of making explicit two relatively independent aspects of architectural production: we have to think about both its appropriateness for what the performers wish to do and who the audience can be. Building upon interdisciplinary research producing a housing and communities strategy for Manchester exploring the UK Housing crisis undertaken by last year's cohort, we continued to collaborate with Manchester City Council and local housing providers in neighbourhoods around the city alongside local residents and experts to propose post-capitalist community economies in Burnage, Hulme + Moss Side and Moston. This work supports and is aligned with the MSA centre for Spatial Inclusion Design-Research (cSIDR) delivery in Manchester City of the Greater Manchester Big Lottery funded Ambition for Ageing project <sup>1</sup>.

The 6th year students individually generated design-research explores a wide range of positions and scenarios which, when taken together explore the development of community economies around the world in response to the growing challenges of climate, pollution, population growth, urbanisation

and migration. As the global population rises to its 11Billion peak, Europe's stagnating and ageing population will not only have to find ways to justify the humanity of totally exclusive borders, it is likely to be increasingly unable to generate economic activity without massively increased urbanisation and migration. Positive 'post-capitalist' solutions on the ground for increasing migration are variously examined alongside novel approaches to affordable housing and community cohesion and integration. In addition, others explore the dimensions of global economic exchange in relation to the improvement of living conditions in Asia and Africa (where populations will double and quadruple respectively) as this will be of essential importance to maintaining and improving on our desire to prevent suffering and may become an increasingly shared concern given global growth and migration.

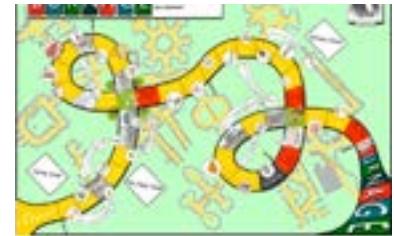
<sup>1</sup> cSIDr is a community-engaged research and design partnership between MSA and Manchester City Council. Focussing on multiply-excluded populations with emphasis on experiences across ages, we have developed world leading approaches to delivering age-friendly city policy in local contexts. [www.msa.ac.uk/csidr/](http://www.msa.ac.uk/csidr/)

## MArch Year 1 Students:

Seren Bresner, Bruna Da-Silva, Joe Dempsey, Sam Holden, Shaun Jenkins, Dafi Karagyozyova, Ayo Karim, Konrad Koltun, Richard Newman, Katy Sanders, Joeseeph Smith and Jess Spencer.

## MArch Year 2 Students:

Maggie Atanasova, Farhad Bakht, Charlie Butterwick, Tania Croghan, Dan Kelso, Vilte Kulikauskaite, Dan Lee, Angeliki Manta, Michael Orengo, Selasi Setufe, Jenny Sewart and Ahmad Safri Bin Shamsuddin.



Hulme + MossSide group M.Arch Yr 1:

Joseph Smith, Joe Dempsey, Dafi Karagyozyova, Seren Bresner - Post-capitalist Masterplan for Hulme Community Garden Centre

Burnage group M.Arch Yr1:  
Bruna Da-Silva, Sam Holden, Richard Newman, Kathryn Sanders - Burnage Board Game

Moston group M.Arch Yr 1:  
Jess Spencer, Konrad Koltun, Ayomide Karim, Shaun Jenkins - Socio-Spatial Office



Hulme + MossSide group M.Arch Yr 1:

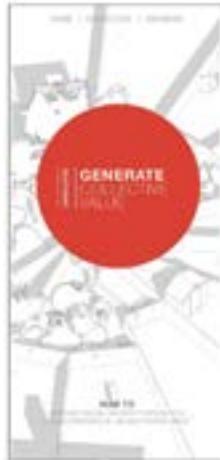
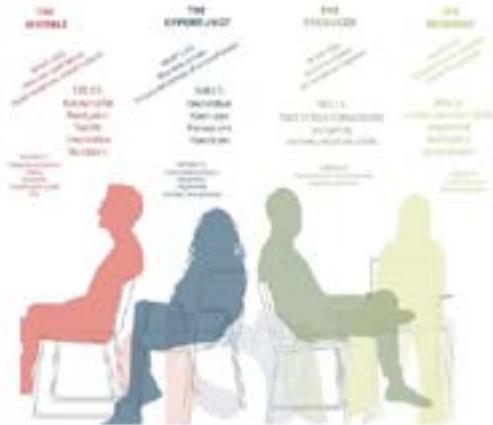
Joseph Smith, Joe Dempsey, Dafi Karagyozova, Seren Bresner - ISW Actor Profiles

Moston group M.Arch Yr 1:

Jess Spencer, Konrad Koltun, Ayomide Karim, Shaun Jenkins - Moston Miners Club post-capitalist planting system

Burnage group M.Arch Yr :1

Bruna Da-Silva, Sam Holden, Richard Newman, Kathryn Sanders - The 'how to' series



MSA Projects all M.Arch Yr 1 students -

Post-capitalist manufacturing process / preparing the scaffolding fabric

Post-capitalist manufacturing process / stitching the handle

Post-capitalist manufacturing process / from scaffolding fabric to Unicorn bag via Loop Systems and Stitched Up.





Angeliki Manta

As the global population rises to its 11 billion peak, Europe's stagnating and ageing population will not only have to find ways to justify the humanity of totally exclusive borders, it is likely to be increasingly unable to generate economic activity without massively increased urbanisation and migration. Following our atelier field trip to Athens where we met with government agencies and architects addressing the needs of homeless people and refugees.

Angeliki Manta responds the current situation in the country and examines how an economic crisis and a migration crisis can interact to provide a positive situation for migrants and residents alike.

**a** day in the welcome centre



Maggie Atanasova

Examination of the context for and potential responses to transparent borders where we embrace a shared future, or at least find some well-designed room for it.



Safri Bin

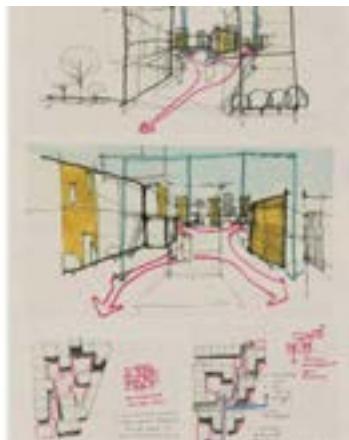
In a project developed in parallel, Safri Bin Shamsuddin explores how new migrant groups can be supported to engage and grow as integrated parts of our existing urban fabric – bringing Syria to Cheetham Hill.



**Open courtyard space for general mobility**  
 Encouraging the middle class of housing units (business construction) with extra courtyards further gives a larger space for social activity.



**Encouraging the middle class of housing units (business construction) with extra courtyards further gives a larger space for social activity.**



Dan Lee

Dan Lee responds with designs for high-density mass housing enabling different kinds of people and cultures to live successfully together, testing his design principles in sites in both Manchester and Singapore.



Dan Kelso

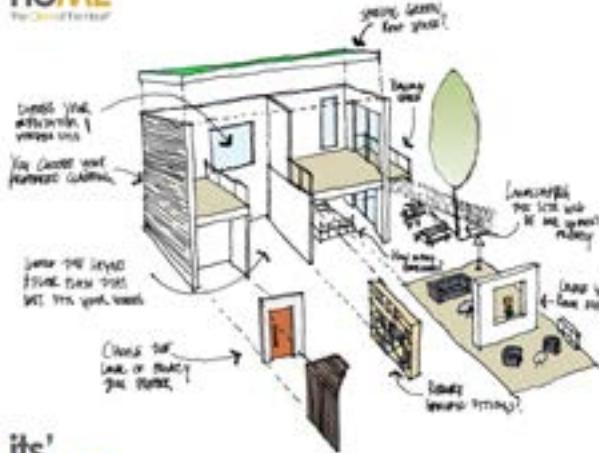
Moving closer to home Dan Kelso explores how the UK housing crisis can be most positively addressed with the development of land using a Manchester City's Pension Investment Fund to provide a social imperative for community-led bespoke, high-density affordable housing.

Opposite:  
Charlie Butterwick

Charlie Butterwick explores another dimension of the housing crisis - when the bubble bursts and homelessness visits our cities as part of the everyday and our salary men and women have to find alternative housing arrangements. He raises the possibility of planned slums.



hoME  
The Social Enterprise

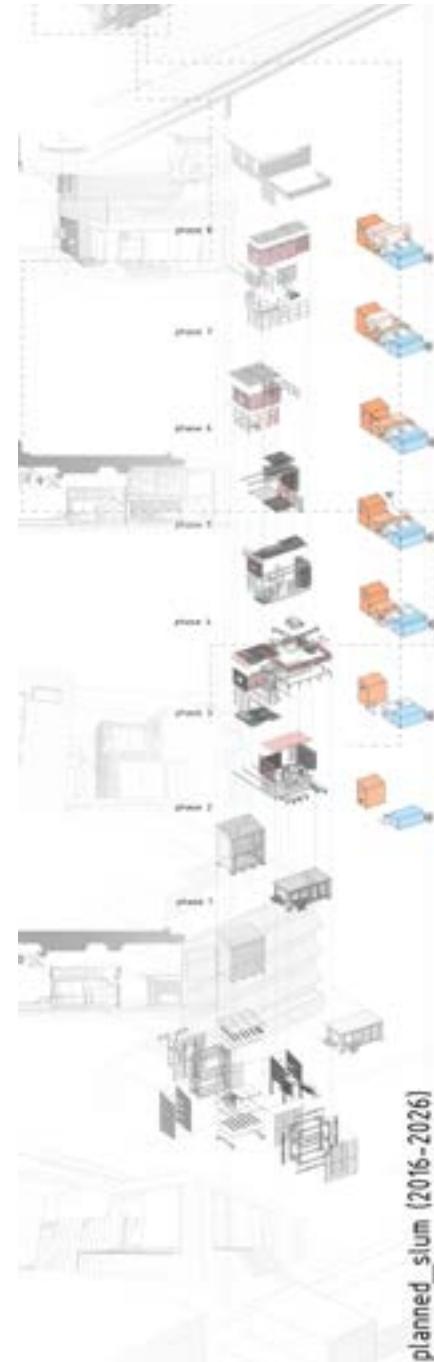


### Designed with YOU Built for YOU

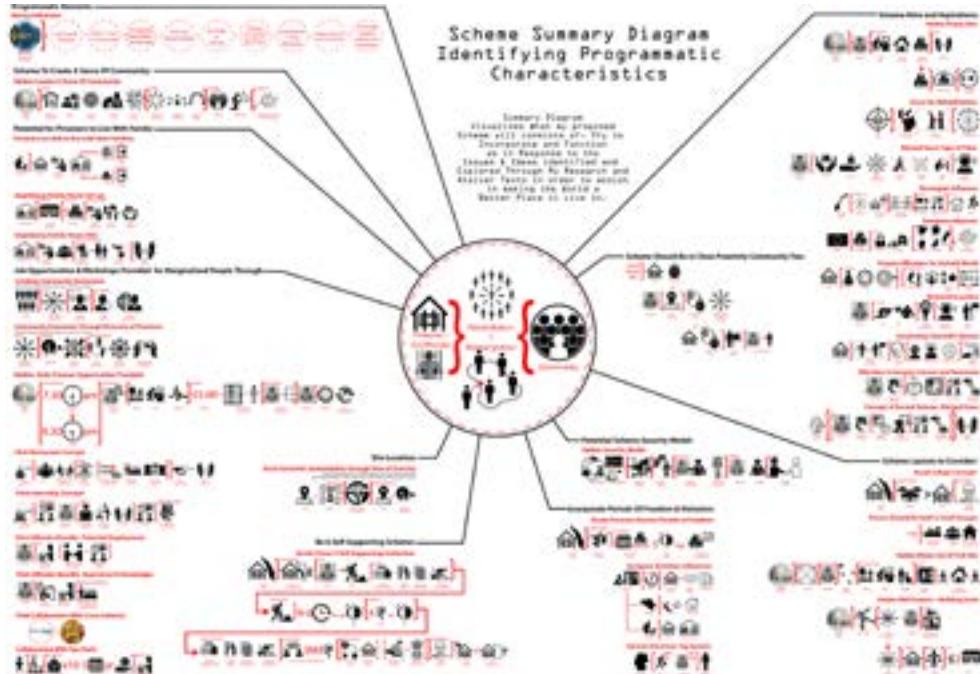
Design your hoME with us that suits YOU  
your style, budget & aspirations  
- then we will build it FOR YOU

Grand Designs living of affordable prices

its'  
YOUR choice



planned\_slum (2016-2026)



Also exploring how socially excluded populations are housed Farhad Bakht looks at the crisis in the general prison population testing ways of accommodating and rehabilitating what are growing numbers in increasing poor conditions, with stronger and stronger correlations between lack of education and recidivism.



Tania Croghan focuses on young female offenders as a group who are currently held in adult institutions and consequently have no rehabilitation options.

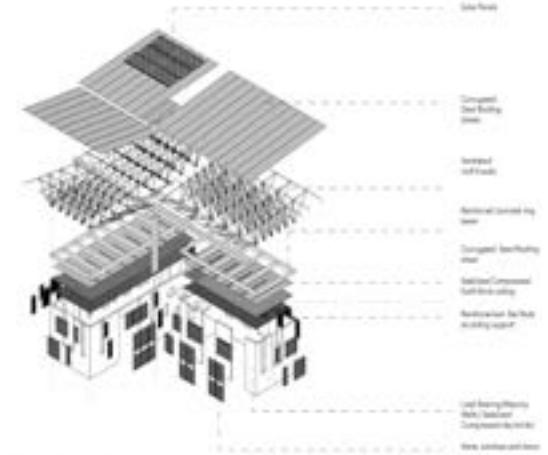
Selasi Setufe

Finding ways to explore the dimensions of global economic exchange in relation to the improvement of living conditions in Asia and Africa (where populations will double and quadruple respectively) will be of essential importance to maintaining and improving on our desire to prevent suffering and may become an increasingly shared concern given global growth and migration.

Accepting the distressing fact of informal waste processing as part of a programme to transform it is a scenario explored by Selasi Setufe in the Ghanaian city of Accra / Top & Centre

Michael Orenko

Working directly with local community organisations in the Kibera slum in Kenya, Michael Orenko is finding ways of working with slum conditions to improve essential infrastructure and make fabulous social spaces at the same time / Bottom



EXPLODED AXO: MAKERSPACE





Jenny Sewart

Jenny Sewart explores the relationship between community, housing and economy back in the UK proposing a Wythenshawe community economy improving the environmental performance and stock profile of existing housing through commercial programmes of office/housing conversion and new-build co-housing.

Opposite:  
Vilte Kulikauskaite

Continuing the theme of socially minded economic production Vilte Kulikauskaite examines the presumption that profit oriented building models cannot have a social conscience through developing an ethical vegan restaurant chain following the McDonalds model.



qed aims to generate compelling visions and persuasive arguments for future development that engage the three pillars of sustainability; equity, economy and environment.

We are poised on a threshold where systematic and holistic ecological models will promote a paradigm shift in the concept of development as it is applied to the contexts of air, land and water.

The atelier is concerned with the operation of buildings over time and as a result promotes simulation as a point of departure for conceptual thinking and a methodology for presenting the flow of design construction, use and adaptation. Rethinking the ecology of building and landscape use and the instrumental competence of materials, construction and environmental systems in an increasingly urban world is a critical aspect of the unit agenda. Understanding the concept of ecology promotes the development of strategic attitudes to sustainability and ecologically viable approaches to building design, use and adaptation that meet the challenges or exceed the expectation of aspirations for our relationship with the environment in a global ecology.

qed employs international competitions and live scenarios as an embedded part of our learning culture developing the acuity of student understanding in a global discourse on sustainability. This approach also reinforces excellence in the communication of research led design consistent with the professional aspirations we promote in our students. The outward facing nature of our pedagogy is further developed through active collaboration with professional practices in architecture and related academic disciplines.

Students undertook study tours and research workshops in Havana (Cuba), Florence (Italy), Cornwall (England) and Milan (Italy).

qed 'global thesis' projects for graduating Masters students were thematically described as qed 'air', qed 'land' and qed 'water' reflecting the contexts and programmes for specific proposals.

qed introductory projects for first year Masters students were thematically organised around 'information work' environments resulting in two shortlisted entries to the RSA Design Awards 2016 following a joint project with the final year Bachelors students from atelier qed that produced two shortlisted entries to the 2015 LAKA competition ('architecture that reacts').

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

### **Digital Design and Fabrication Symposium (28.09.15 – 02.10.15) and LAKA**

Pattern Architects – Alexandr Valakh Imagination Lancaster (Lancaster University) – Professor Nick Dunn, Dr. Daniel Richards Hawkins Brown Architects – Patrick Drewello Grimshaw Architects – Natasha Tariq

### **Milan Expo Study Tour (October 2015)**

Migliore + Servetto – Mara Servetto, Lucia Carughi Puiarch – Gianni Mollo, Alessia Mendichi, Susanna Bainconi Milan Polytechnic - Professor Adalberto Del Bo Prada Foundation – Cecilia Piubello

### **Biomimetics Workshop ( 03.12.15 – 04.12.15 )**

Exploration Architecture – Michael Pawlyn, Yaniv Peer University of Nicosia - Markella Menikou, Adonis Kleanthus

### **iWe ( information work environment) project / RSA Design Awards (Spring 2016)**

Sheila Bird Group – Atul Banshal Bruntwood - Lee

Treanor 5 plus architects – Phil Doyle SAPA group – Mark Hargreaves, Tim Adams, Aaron Dehara, Chris Heaton Exploration Architecture (Biomimetic Office) – Michael Pawlyn

### **Caribbean Winterschool (Spring 2016) CUJAE (Havana)**

Professor Dr. Reuben Bancroft, Professor Dr. Jorge Pena-Diaz Munster School of Architecture - Professor Herbert Buhler

### **qed 'global thesis'**

Foster and Partners - Colin Ward, Mark Atkinson Grimshaw Architects – Andrew Thomas, Eduard Ross MAG - (Manchester Airports Group) Jon Bottomley CATE – (Centre for Aviation, Transport and the Environment, MMU) - Professor Callum Thomas Urban Environments Research Group (MMU) – Dr. Kosta Tzoulas University of Exeter (Environment and Sustainability Institute) - Dr. Chris Bryan University of Exeter (Camborne School of Mines) – Neill Wood Helford River Children's Sailing Trust – Johnathan Thornton Wheel Jane Group – Bernard Ballard University of Florence - Professor Maria Antoinetta Esposito, Paolina Ferruli, Filippo Bosi blue sky architects – Reece Vigelskas ADP architects - Will Allen Delabole Slate Company Ltd. – Morgan Hamilton

### **MArch Year 1 Students:**

Shahrkh Ahmed Sheikh, Ben Blackwell, Justin Chong, Danson Wei Ee Choo, Jillian Clifford, Florence Cooke-Steed, Chris Doherty, Arron El-Ammar, Dominic Garrett, Alex Glover, Harry Harrison, Aleks Hayward, Jessie Yang Hu, See Sern Khor, Nuoya Liu, Ashlin Milton, Panayiotis Paschalis, Panikos Pittakas, Oliver Pozegic, Hina Shah, Sherman Slavazzuoi, Debora Tarzia, Enran Zhang

### **MArch Year 2 Students:**

Mohammed Ezzad Abu Bakar, Irina Adam, Ahmad Hakym Bin Ahmad Hilmy, Luke Carver, Gavin Chan, Cheryl Chin, Mark Eden, Rafat Jahandideh, Zatul-Hazirah Mohamad-Khoiril, Muhammed Akmal Waluddin Mohd Kamaludin, James Lawrence, Siew Yong Lim, Siti Syamimi Binti Sazali, Basil Wong

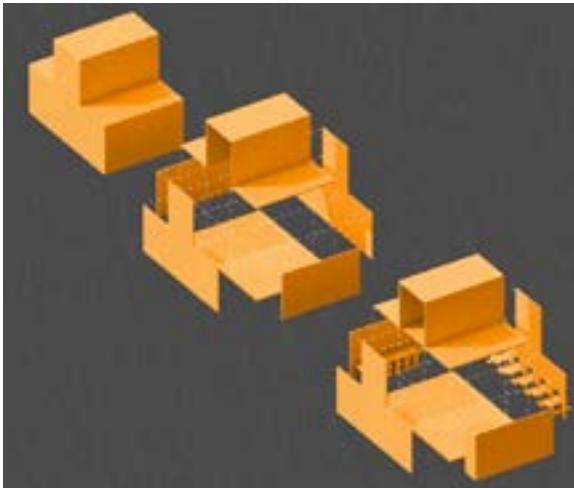
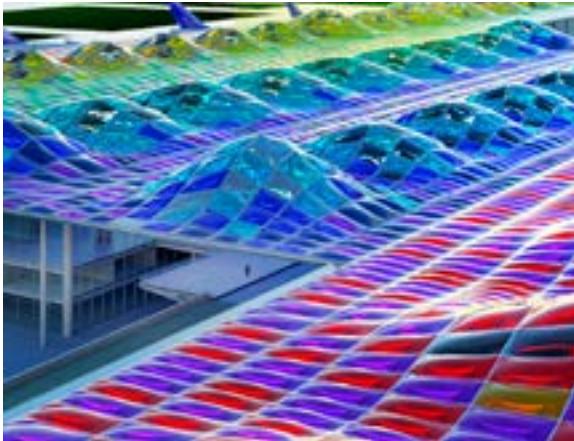


Muhammad Abu Bakar- qed 'water'



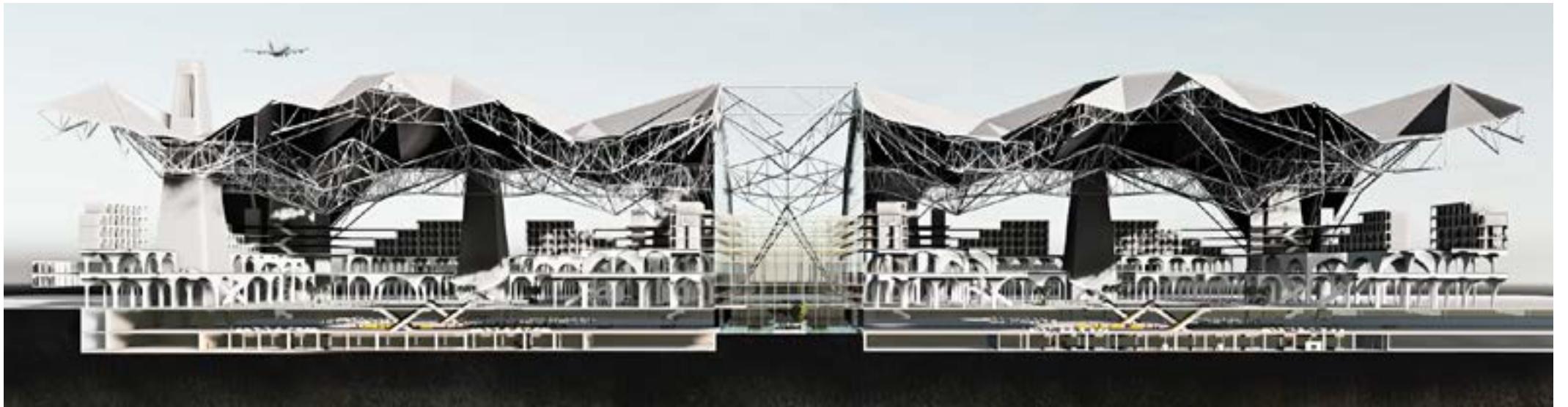
Biomimetics Workshop  
 Pin Khiam Wong - qed 'air'  
 Enran Zhang and Debora Tarzia -  
 Project Rural

Opposite:  
 Mark Eden - qed 'air'  
 Siew Yong Lim - qed 'land'





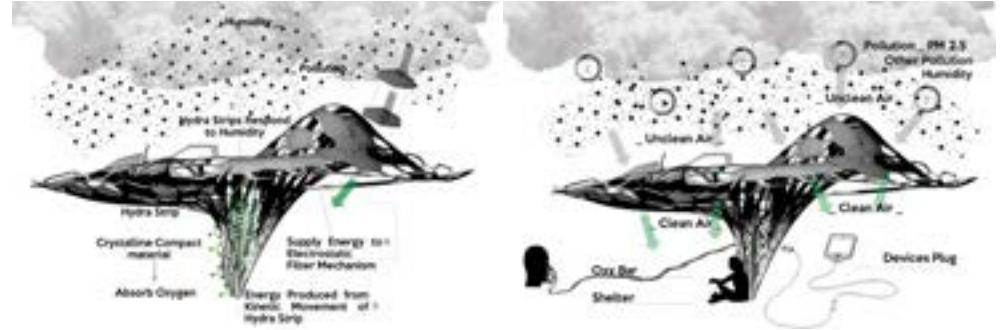
Yang Hu, Wei ee Choo, See Sern Khor, Nuoya Liu - iWe / Left  
 Muhammad Akmal Waliuddin Bin Mohd Kamaludin - qed 'land'  
 Rafat Jahandideh - qed 'air' / Bottom





Florence Cooke-Steed, Chris Doherty, Harry Harrison and See Sern Khor - Laka Competition  
Nuoya Liu - iWe

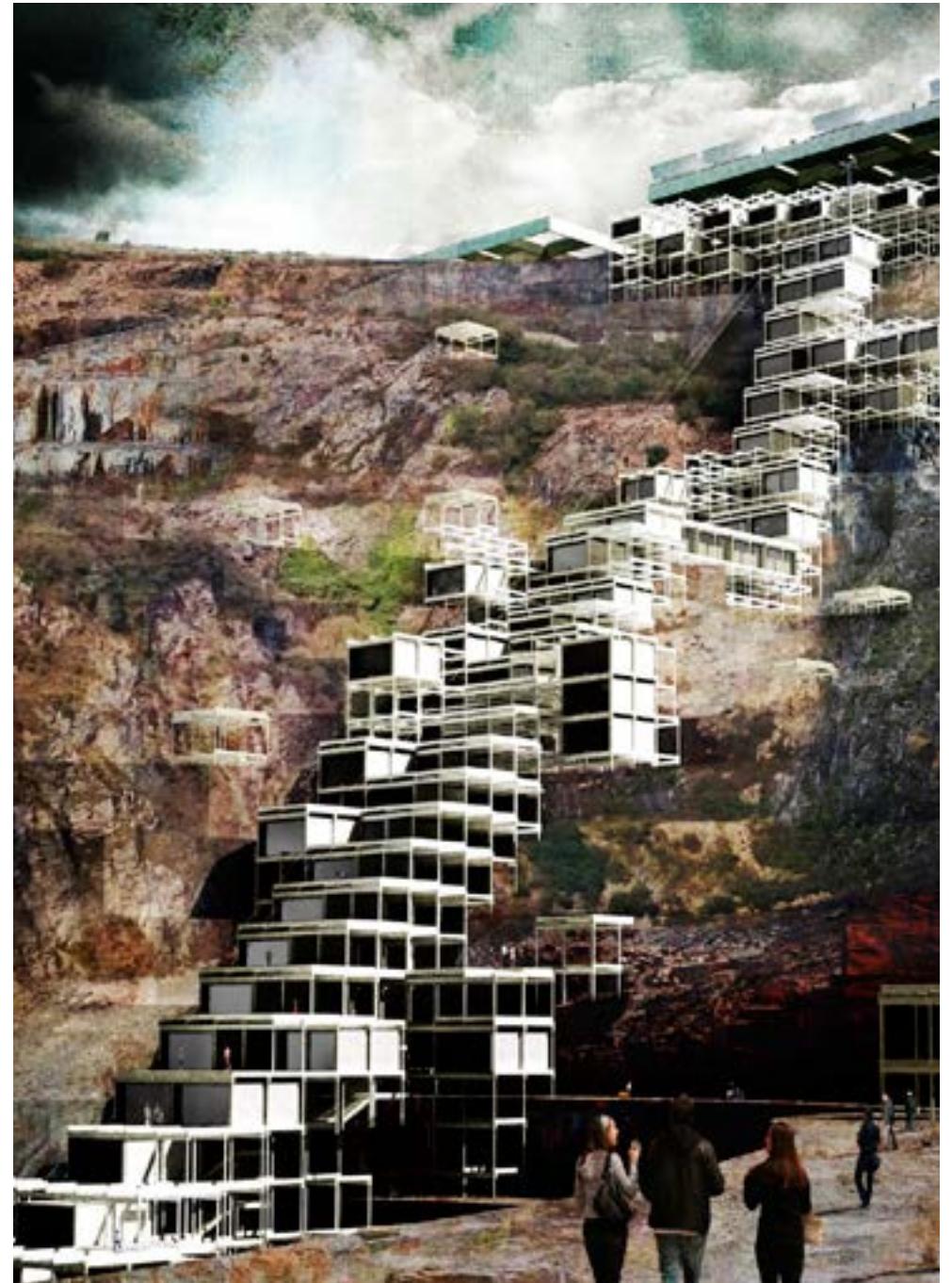
Opposite:  
Panicos Pittakas, Ben Blackwell, Nuoya Liu and Dewi Munrah - Laka Competition  
Cheryl Xin Hui Chin - qed 'land'





Irina Adam - qed 'land'  
Zatul Hazirah Binti Mohamad Khoiril - qed 'water'

Opposite:  
James Lawrence - qed 'land'



Ahmad Hakym Bin Ahmad Hilmy - qed 'water'  
Mohammad Abu Bakar - qed 'water'/ Bottom

Opposite:  
Gavin Chan - qed 'water'



# USE - Urban & Spatial Experimentation

Karsten Huneck, Becky Sobell, Vikram Kaushal

Manchester Urban Pioneers

Union Quarter Dortmund / Ruhr Area / Germany

The general topic for this year was to develop spatial strategies and projects for a site located along the Rheinische Strasse in Dortmund/Germany.

The so called Union Quarter is named after the former Union Brewery that has been transformed into the U Tower for the European Cultural Capital 2010. The whole site is currently undergoing substantial changes as it has been identified as an urban regeneration area by the City of Dortmund.

During the whole academic year 5th and 6th year students have developed projects that are located in the Union Quarter.

They were free in their choice of a specific site and program according to the ateliers ethos.

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

The project was also a collaboration between the MArch course and the Fine Art Department of the MSA, the first of its kind.

Funded by Art Funding Institution Urbane Kuenste Ruhr (UKR) students from both faculties were developing site specific installations/performances/artefacts of which 5 have been chosen by an international Jury to be realised for the Favoriten Festival in Dortmund from the 23rd September 2016.

The project kicked off with a Field Trip to the Ruhr Area including both Art and Architecture Students who also developed installations in Hagen as part of the Urban lights Festival. The collaboration is aiming to explore the synergies between the Art and Architecture department which is unprecedented in its kind of form. Further projects are considered in the future.

This year’s work has been divided into 4 different elements:

“**Workshop “Manchester Urban Pioneers”** at the Urban Lights Festival in Hagen / Ruhr Area / Germany / October 2016

Invited by Katja Aßmann UKR (Urbane Künste Ruhr)

5 groups of Architecture and Art Students realised spatial interventions during the Field Trip to the Ruhr Area.

**Compendium** of the Field Trip and Site Analysis of the Ruhr Area, Dortmund and Union Quarter

5th and 6th year MArch Students worked in groups on this research part of the task.

**Competition to realise a temporary Intervention** in the Union Quarter at the Favoriten Festival in September 2016

5 proposals from both Architecture and Art Student have been chosen, Funding by UKR (Urbane Künste Ruhr)

**Final submission of a Spatial Strategy** for the Union Quarter. Individuals or groups of 2 Students developed an urban design strategy/masterplan or a building/structure

MArch Year 1 Students:

Kamal Benissad, Tim Casselden, Natalie Dossor, Sophie Cosgrove, Daniel Kempfski, Lina Keturkaite, Peter Lee, Diana Muresan, Shahrul Ridhwan Bin Shahrudin, Bella / Atiqah Nabilah Aidi Rosli, Annette Davis, Shahrul Sahlin, Bryony Preston, Emad Alyedreassy

MArch Year 2 Students:

Alexander Gabrysch, Bethan Nelson, Brigita Ereksoneite, Chloi Bellou, Daniel Kirkby, Esther Frimpong, Hugh Stant, Jane Perry, Jennifer Corbett, Joe Bennion, Leigh Ellis, Lin Lee Cheng, Lucy Galvin, Sophie Hodges, Sotiris Skaros, Sulaiman Quereshi, Vanessa Torri, Warren Walker, William Wilkinson, Zena Moore

LOCATION OF SITES  
U.S.E. 2015/16



01 | SOPHIE COSGROVE  
CHURCH OF THE SUPERMUNDANE

02 | SOTIRIS SKAROS  
CREATIVE VILLAGE

03 | JOE BENNION  
CYCLING UTOPIA

04 | WARREN WALKER  
MODULAR STADIUM

05 | EMAD ALYEDREASSY  
UNION QUARTER WATER TREATMENT AND HYDROTHERAPY CENTRE

06 | PETER LEE & DANIEL KEMPSKI  
NEULAND

07 | DIANA MURESAN & NATALIE DOSSOR  
MONUMENTS OF DEFERENCE

08 | ESTHER FRIMPONG & ZENA MOORE  
PIC

09 | TIM CASSELDEN  
THE ARBORIUM

10 | SOPHIE HODGES & WILL WILKINSON  
THE UNITY BUILDING

11 | SHAHRULRIDHWAN SHAHRUDDIN  
TRANSURBAN

12 | ALEX GABRYSCH  
UREX MANIFESTO

13 | BRIGITA EREKSONAITE  
BODY BREW

14 | SULAIMAN QUERESHI  
URBAN CUISINE SYSTEM

15 | DANIEL KIRKBY  
UNIONCLOUD

16 | ANNETTE DAVIS  
DORTMUND'S ARCHIVE

17 | LIANE PERRY  
+VOID

18 | KAMAL BENISSAD  
DIE HOHE

19 | VANESSA TORRI  
DORTMUND IN MOTION

20 | LEIGH ELLIS  
AN UNLIKELY UDO

21 | ATIQAH NABILAH AIDI ROSLI  
URBAN ACQUINCTURE

22 | CHENG LIN LEE  
MOBILE STORYTELLING HUB

23 | BRYONY PRESTON & LINA KETURKAITE  
7 VISIONS FOR HERITAGE

24 | SHAHRUL SAHLIN  
SPIELHAUS: A PLAYFUL CREATIVITY HUB

25 | JENNIFER CORBETT  
DORTMUNDERIA:  
DEFINING DORTMUND

VARIOUS SITES:

26 | HUGH STANT  
THE FESTIVAL OF FUTURITY

27 | LUCY GALVIN  
ANDROGYNOUS ARCHITECTURE

28 | CHLOE BELLOU  
ADAPTING FUTURES  
(BASED IN CYPRUS)

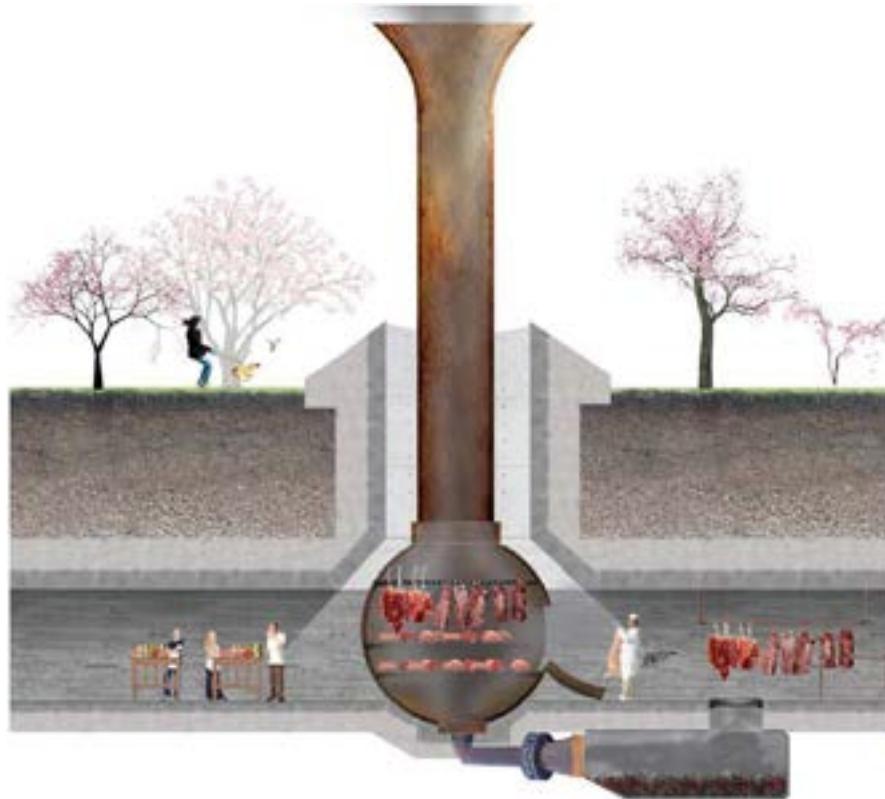
29 | LEWIS TOUMAZOU



Sulaiman Quereshi - Dortmund Smoker Bunker

The aim of this project is to re-create a transparent and interactive journey for urban food production in Dortmund. The creation of a local staple cuisine allows for community engagement with the food chain process. By re-using the dormant WWII underground bunker system, key locations are utilised to initiate a network of production, processing and consumption.

Dortmund Smoker Bunker  
1:100 Section



Alex Gabrysch - Urbex Manifesto

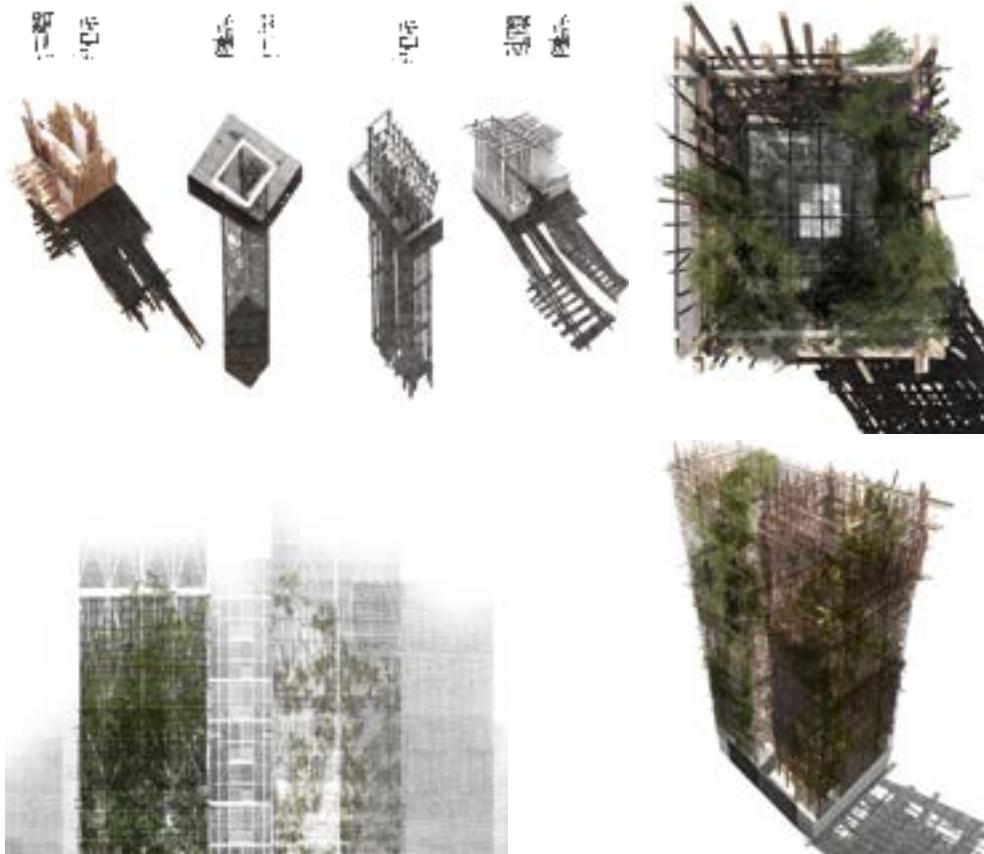
The meanwhile manifesto of the Urban Explorer, highlighting the evolution of meanwhile use in vacancy. Reinterpreting the manifestation of the Urban Explorer and its significance in industrial decline. Reinforcing the transition of Dortmund's historic past with its creative future harnessing a transitory solution using the art of dissection and reconfiguration as ambient resolution to space.

Axonometric: revealing the reconfiguration of Vacancy through influence of the Urban Explorers journey.

Discovery: Public space exhibiting artefacts from the Kronenturm.

Short Section: Displaying sections of the Urban Explorers journey and it's reinterpretation. Liberation, Discovery and Documentation Archives linked through experimental form.





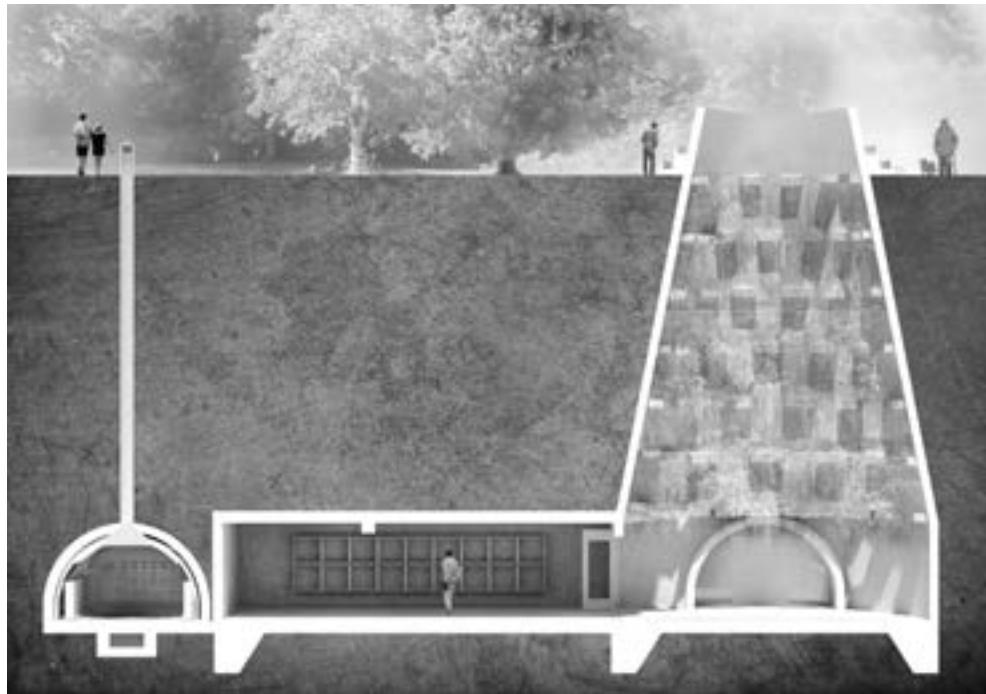
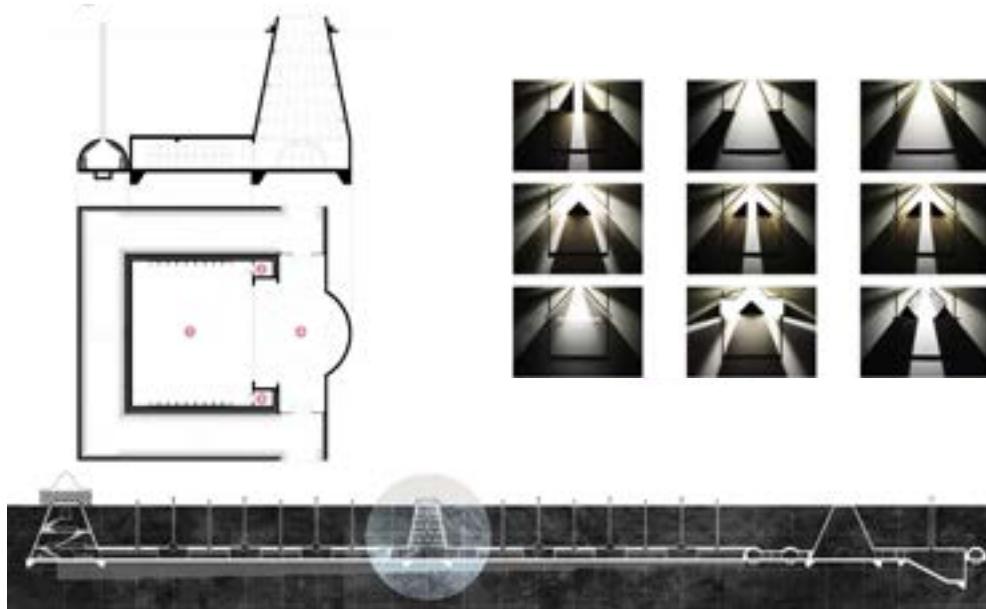
Natalie Dossor, Diana Muresan - Gentrification is inevitable.

We believe it is necessary to create a counteracting ideology, which will retain equilibrium amongst the homogenizing Strategy of capitalist development. Creating Monuments of Deterrence we will contain the transient essence of vacant spaces. No longer is architecture shaped by context, culture, or heritage, or elements of the ethereal. It is most commonly implemented to dominate, and create an image of perfection, which simultaneously alienates and erases 'place'. All elements of the ethereal, the fragile and vulnerable essence of space and context, can now only be found within the untamed, unhindered beauty of vacancy

- Natalie Dossor, Diana Muresan - Physical Explorations
- Natalie Dossor - View down so far
- Natalie Dossor - Final Elevation
- Natalie Dossor - Final Render

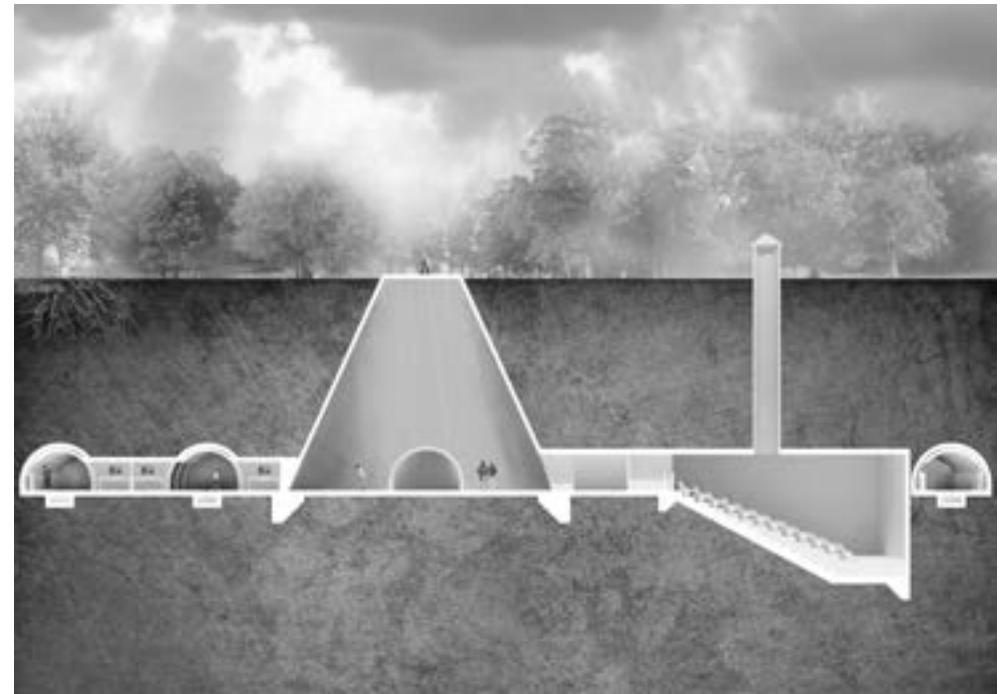
- Opposite:
- Diana Muresan - Atmospheric Explorations
- Diana Muresan - Final Render





## Annette Davis - Dortmund Archive

The Dortmund Archive project is a manifestation of the 6th year thesis research, which as its basis, establishes the importance and relevance of culture and heritage as the key driver for design within Dortmund and the Union Viertel. The archive seeks to retain the past, present and ongoing changes in culture and heritage of the area, thus preserving the fabric of everyday life and its representation. The archive achieves this through providing three key attributes; immortality, identity and tangible evidence. The archive inhabits a portion of a network of abandoned WW2 tunnels within the Westpark, that lie 15 meters below ground. The design reacts sensitively to the existing park landscaping and war memorials within it; a single entrance/exhibition building rests on it's surface, whilst atria and light-wells puncture the earth; drawing in light and air to the programme below ground.

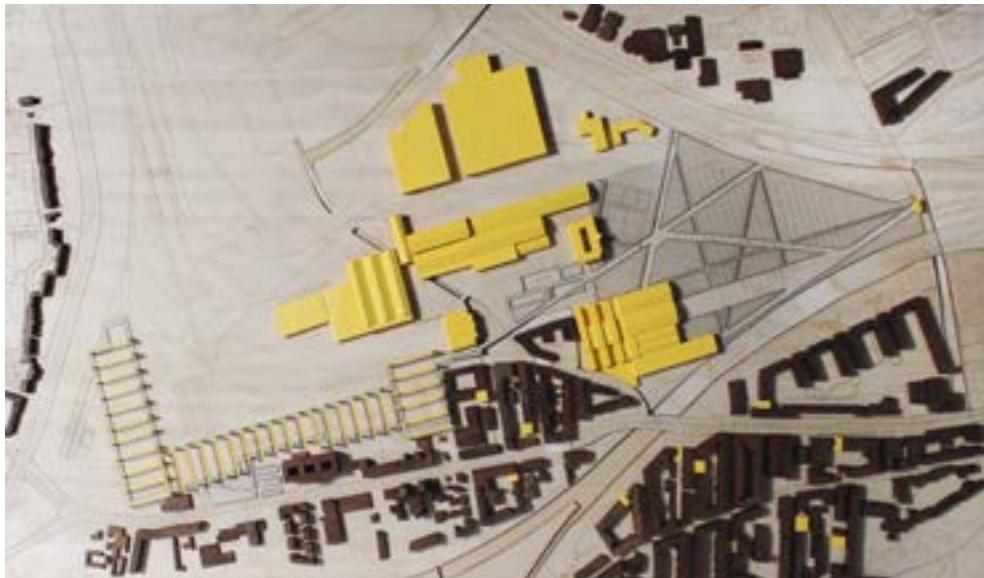
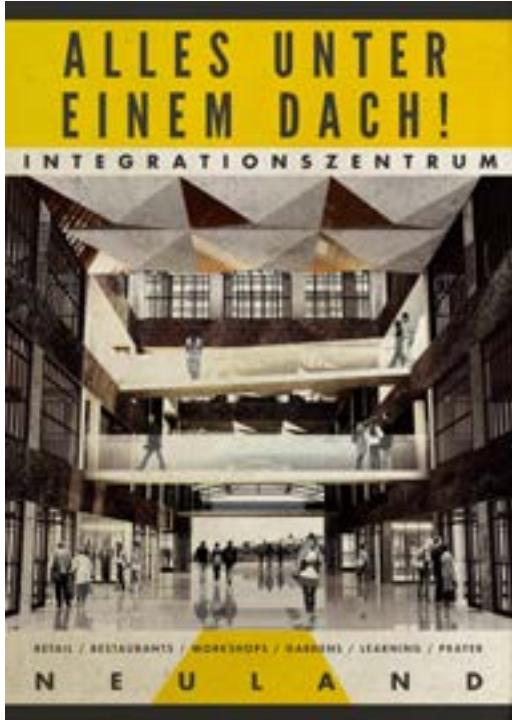


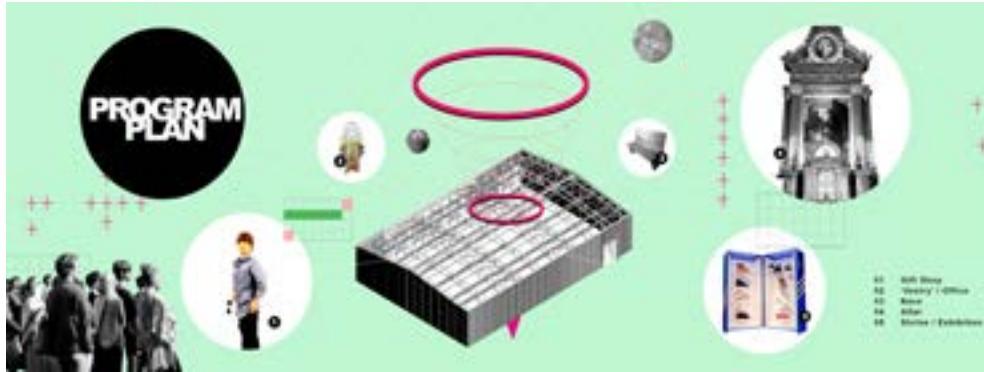
Pete Lee, Dan Kempski - Neuland

Neuland is a masterplan in Dortmund, reimagining a vacant steelworks as a centre for the arrival, integration and redistribution of refugees. It offers an alternative to the current handling of the refugee crisis, examining how locals and arrivals could collaborate to stimulate positive urban and humanitarian development.

Integration Centre Walkway Render  
Masterplan Model 1:1250 Scale

Opposite:  
Halfway House Atrium Render



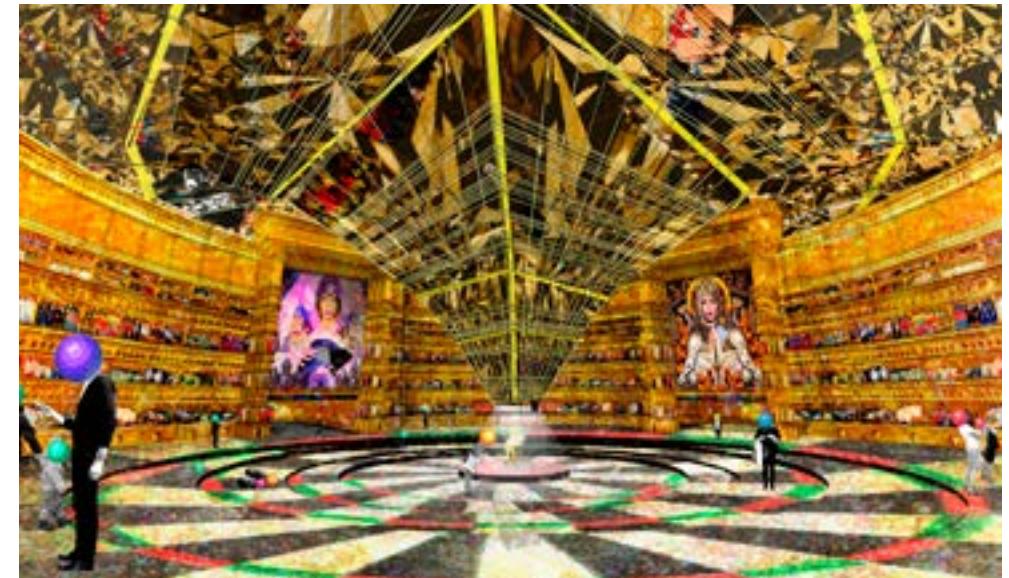
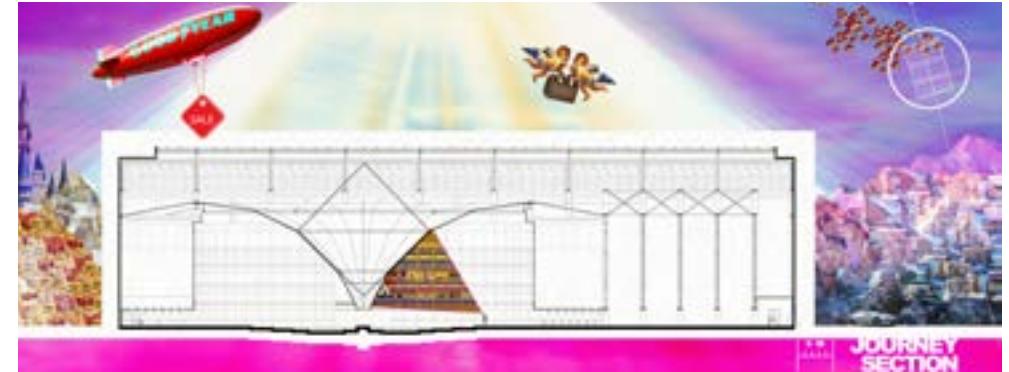


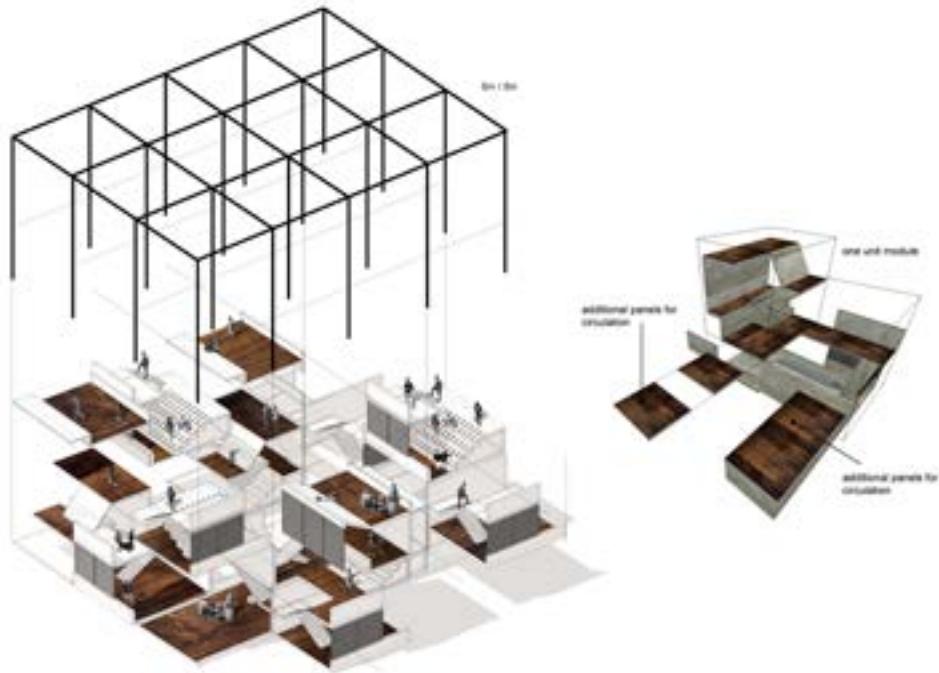
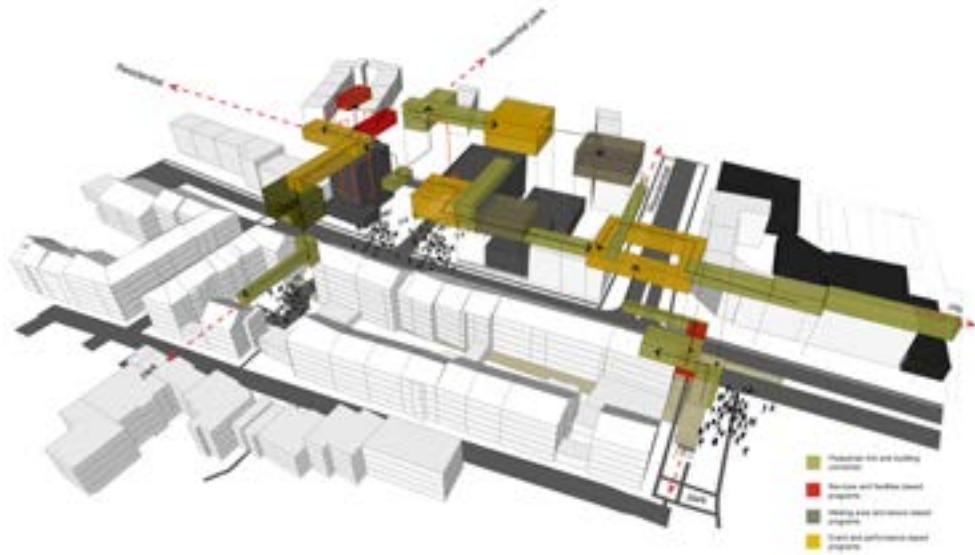
Sophie Cosgrove - Church of the (Super)Mundane

The 'disrupting' project aims to bring light on the objective and economic value of what now lies at the altar of our lives - Commodities. The proposed Church of the (Super)Mundane is intended as a satirical commentary on the moribund subjective and metaphysical value of culture.

Exhibiting the Sacred  
Altar of Commodities  
Programme Plan

Opposite:  
Post-Culture Landscape  
Exhibition (Cross) Section  
Journey (Long) Section



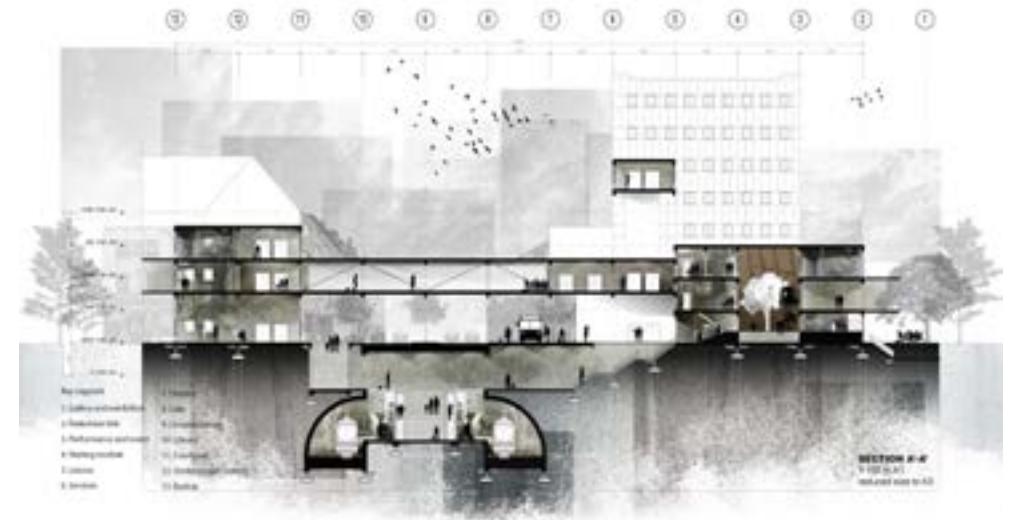


Shahrul Ridhwan - TransxUrban

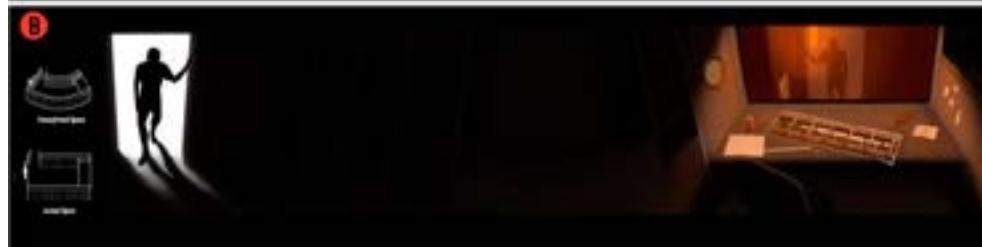
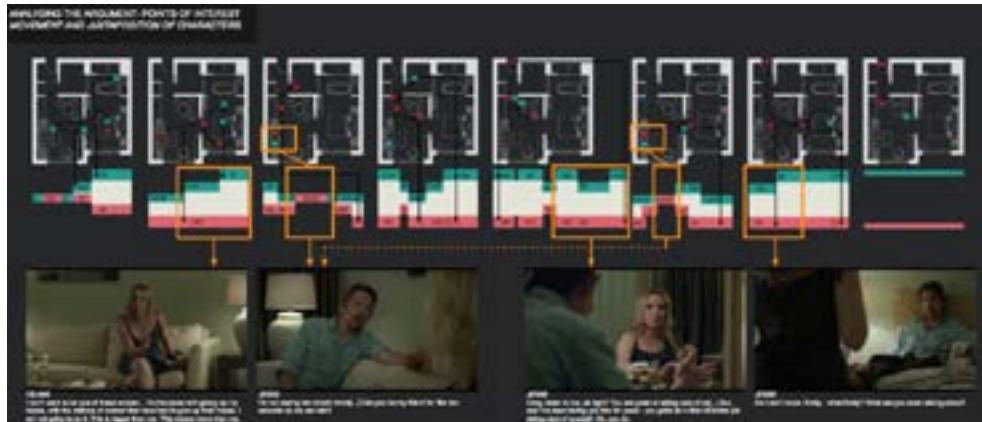
Transition space in architecture is as an act of social intervention. It is usually act as guidance for the user of the space in term of direction and time. Due to greater extension of use of transitional space, it usually accommodates various type of user. Therefore, the design thesis explores spaces that potentially act as a catalyst for social linkage within an urban development. The main approach for the design is to create a dispersed centralities linkage in Rheinische Str. through modification of the relations between the transitional space and the public / common spaces. Challenging the tendency to segregation of the existing urban fabric, it is attempted to distribute functions in a way to mobilize the area in the scale of the neighborhood. The proposed centralities are meant to achieve a degree of autonomy and at the same time, to structure an urban layout that works as a whole.

Internal courtyard with different modules facing the courtyard  
Section

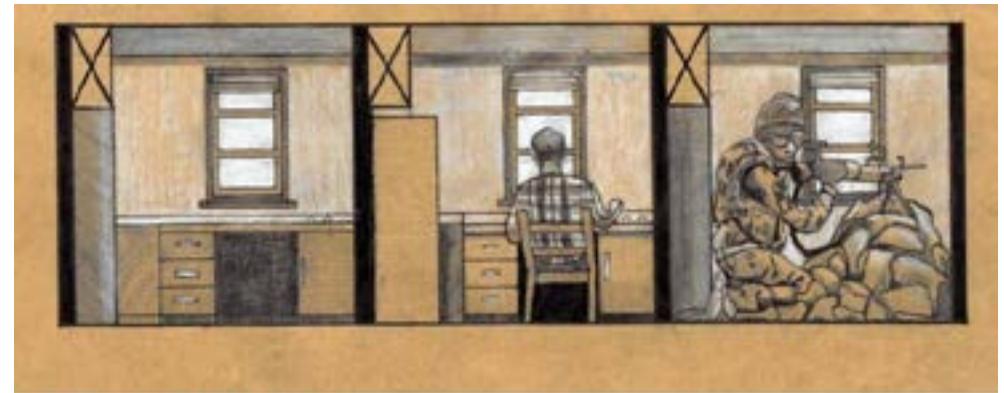
Opposite:  
Masing and circulation  
Different modules are thoroughly arranged based on idea of transition from transit station towards different destination within structural grid of 8mx8m or 6mx6m.





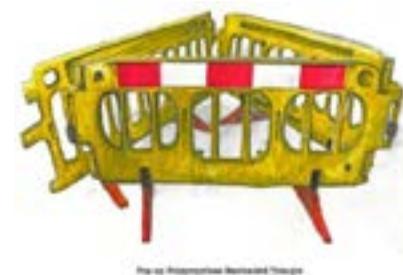
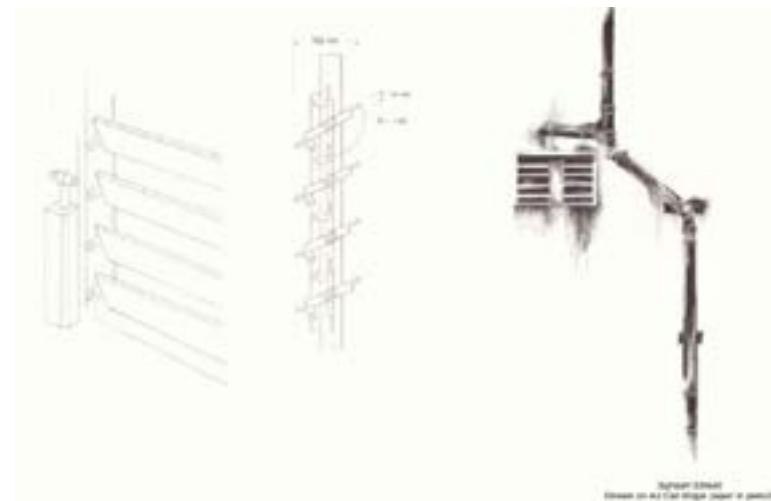


Filmic Architecture:  
Aleksandra Gavrikova  
Jahan Ojaghi



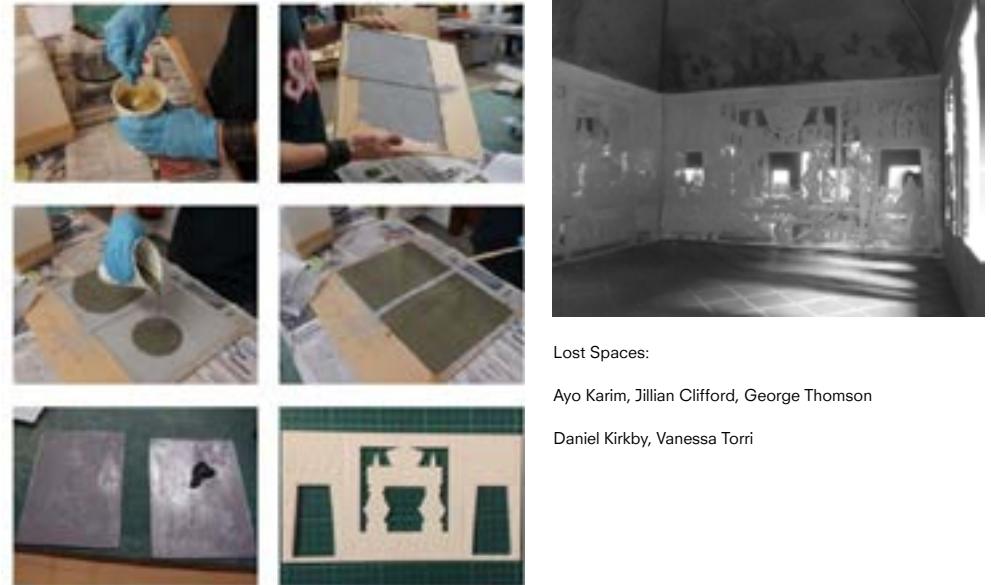
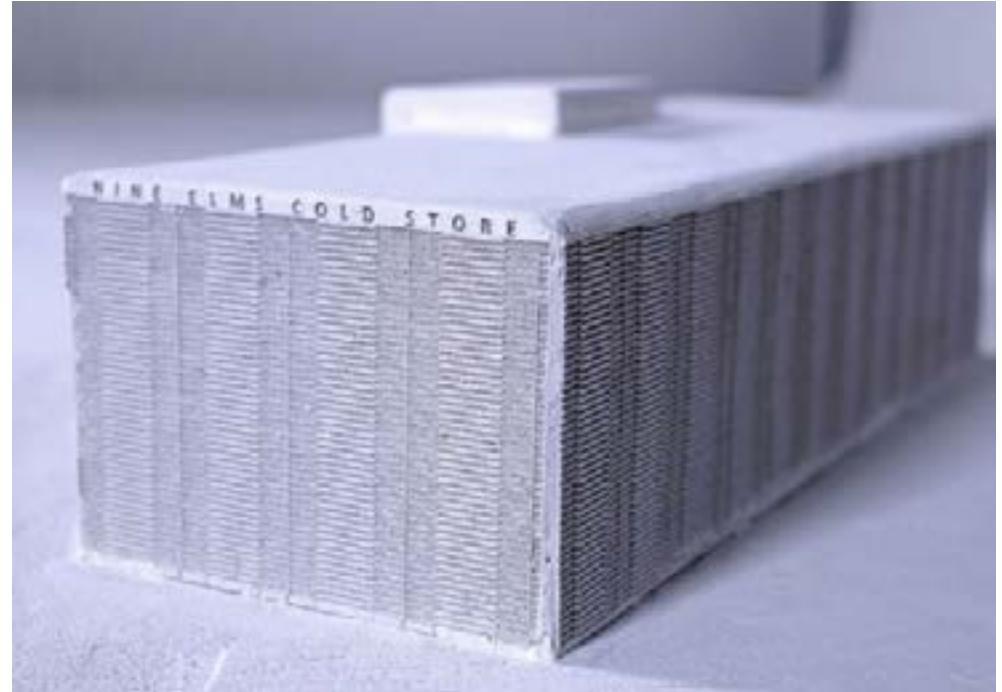
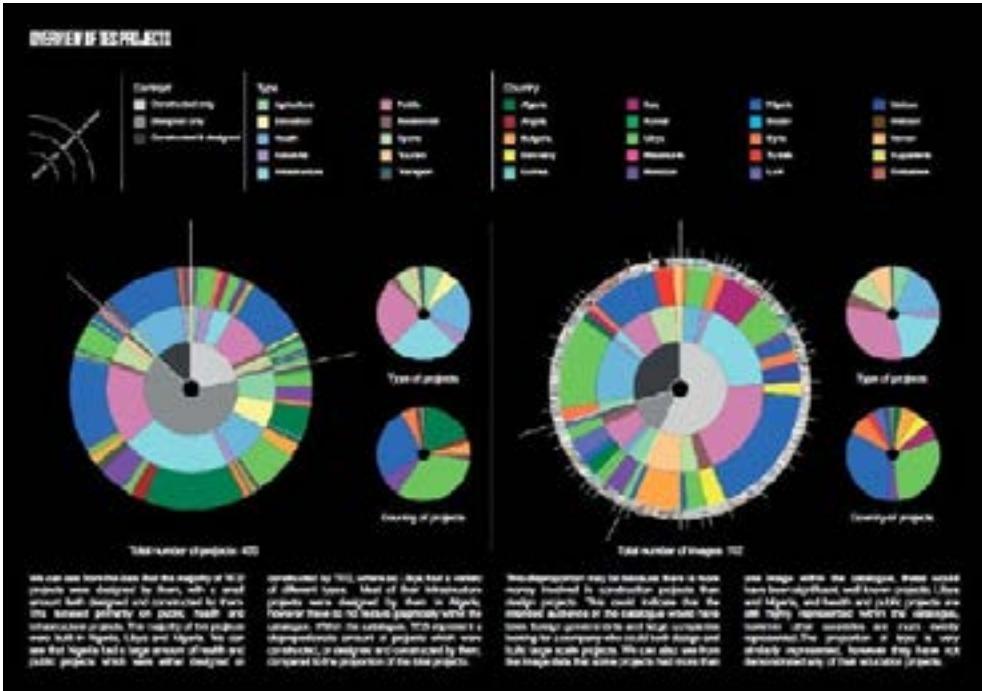
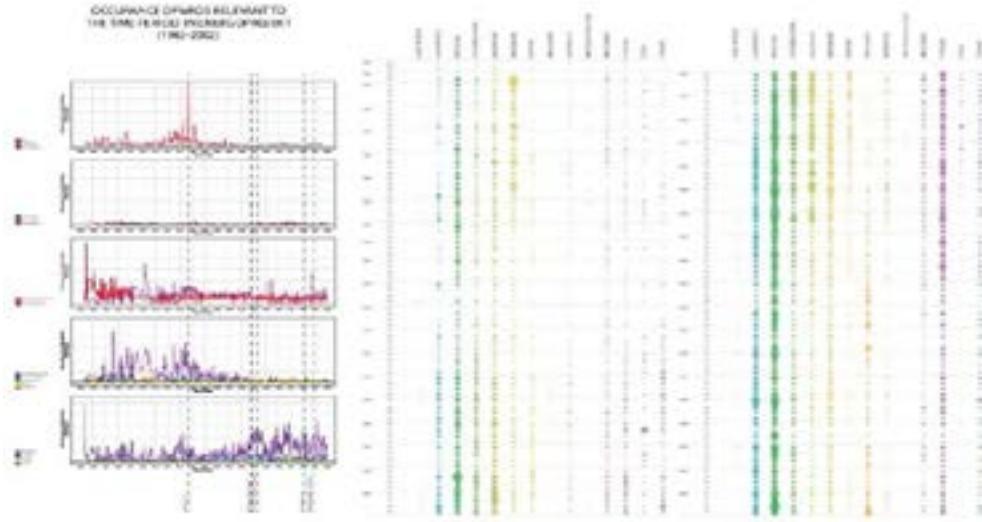
**Speculative Section [Flatmate Traits] AT**

In the final drawing of the speculative section represents the spatial relationship of me working in my room to the quality of my housemates based on what I hear. As my roommate on the right plays loud military video games I can draw the room as a battlefield with a soldier in a trench across the parallel window across the flat. In my left my neighbour is extremely quiet and I am nervous as to whether he is in his room or elsewhere. Therefore I have represented the room as an empty room, because I felt this would be the most realistic way to represent an individual who is extremely quiet and I am wary of his whereabouts.



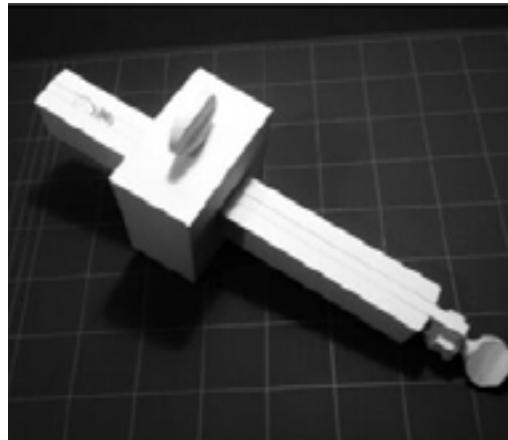
Hard and Disagreeable Labour:  
Leigh Ellis  
Esther Frimpong  
Hugh Stan

Large Data:  
 Oana Ilnitchi, Brigita Ereksaite, Ben Blackwell  
 Jillian Clifford, Ayomide Karim, Mihaela Mihaylov



Lost Spaces:  
 Ayo Karim, Jillian Clifford, George Thomson  
 Daniel Kirby, Vanessa Torri





Material Application:

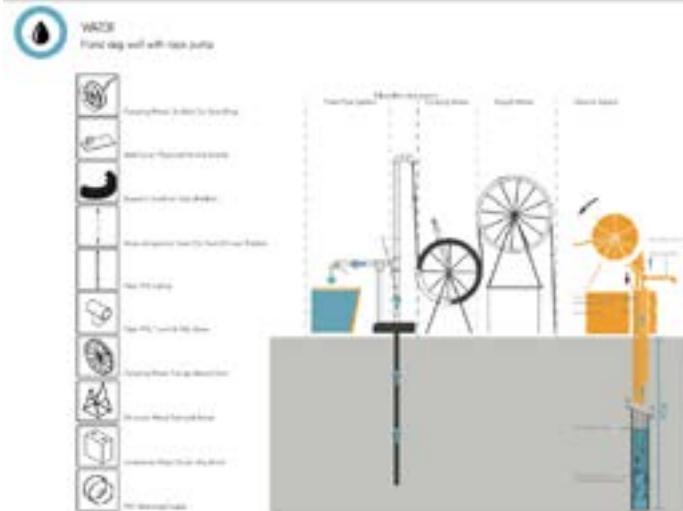
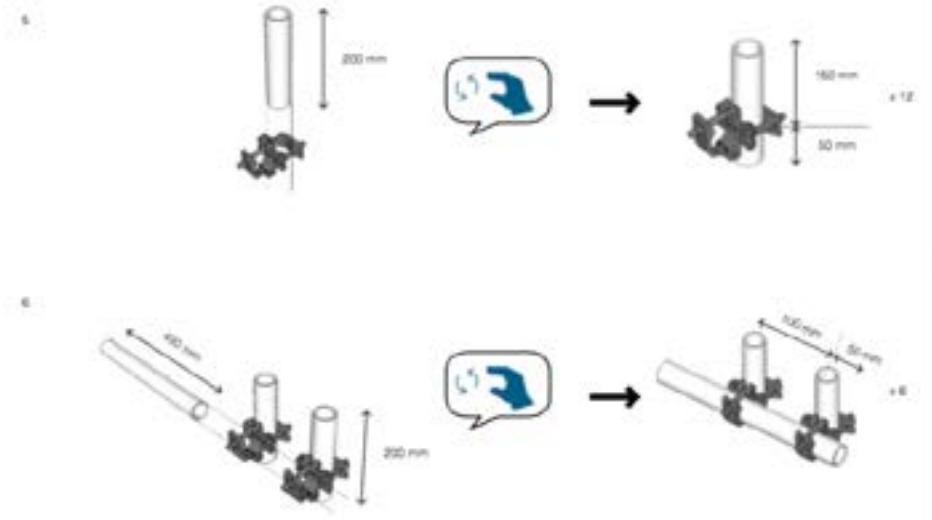
Sophie Hodges, William Wilkinson

Steven Kirk, Will Priest, Robbie Stanton

Sophie Hodges

Steve Kirk

RAIN WATER HARVESTING - SCAFFOLDING STRUCTURE



Prefigurative Architectures 1:

Mary Oon, Amy Pearce, Peter Chinnock, Tam Dibley

See Sern Khor, Lin Lee Cheng, Danson Wei Ee Choo, Nuoya Liu, Alvis Moretti, Debrah Tarzia



The School operates a part time route leading to the award of MArch where students define the thematic field of study that forms the context for their enquiry in design projects and dissertation.

Holly Spilsbury is the latest student to be recognised through her competition winning entry for the Philip Webb Award 2015. She follows a long line of successes from MArch part time students in competitions including previous recognition in this SPAB (Society for the Protection of Ancient Buildings) award.

She gained the distinction of having her winning entry exhibited in the V&A alongside an exhibition of the life and work of Philip Webb one of the leading lights in the Arts and Crafts movement in the UK and a founder member of SPAB.

Kevin McCloud who presented the award stated that 'the judges were won over by Holly's mature and subtle response to the site and to the National Trust's brief' for the project that explored the development of Standen House one of Webb's major buildings.

Philip Barnes who is the general manager at Standen House for the National Trust looked forward to discussing Holly's designs in more

detail and commented 'The level of sympathetic detail and careful consideration completely captures the spirit at Standen and celebrates the architecture of this very special National Trust property'.

'A visually stunning and carefully considered scheme for the Philip Webb – designed Standen in East Grinstead is the judges' choice for the 2015 Philip Webb Award' - SPAB

Holly also managed to pack in a study tour to Cuba supported by the msa during her final year. She attended a three week winterschool in Havana coordinated by Munster School of Architecture (Germany) and CUJAE (Havana) where she was able to sample the delights of architectural heritage in a significantly different context to Arts and Crafts in the home counties.

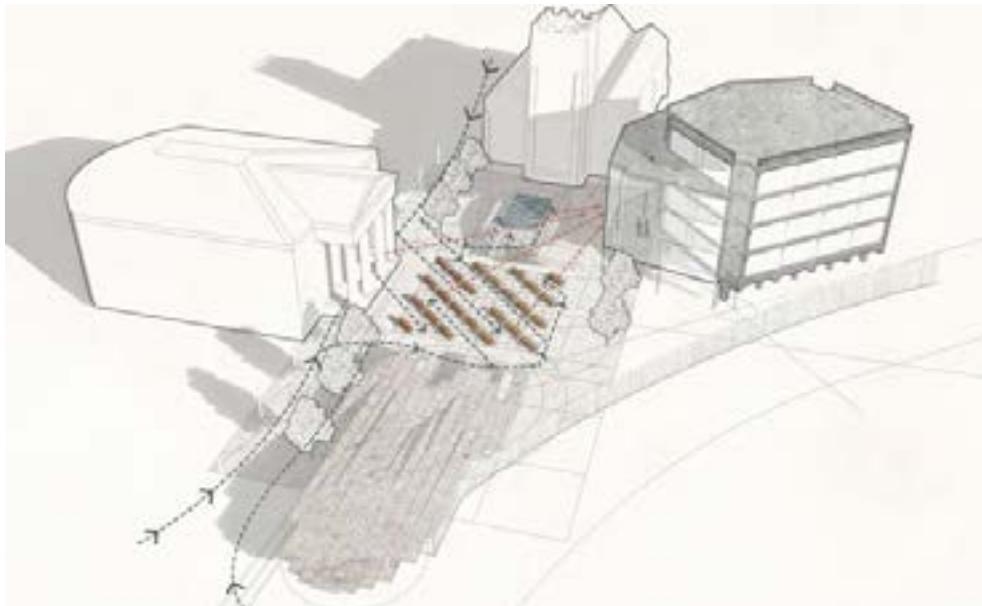
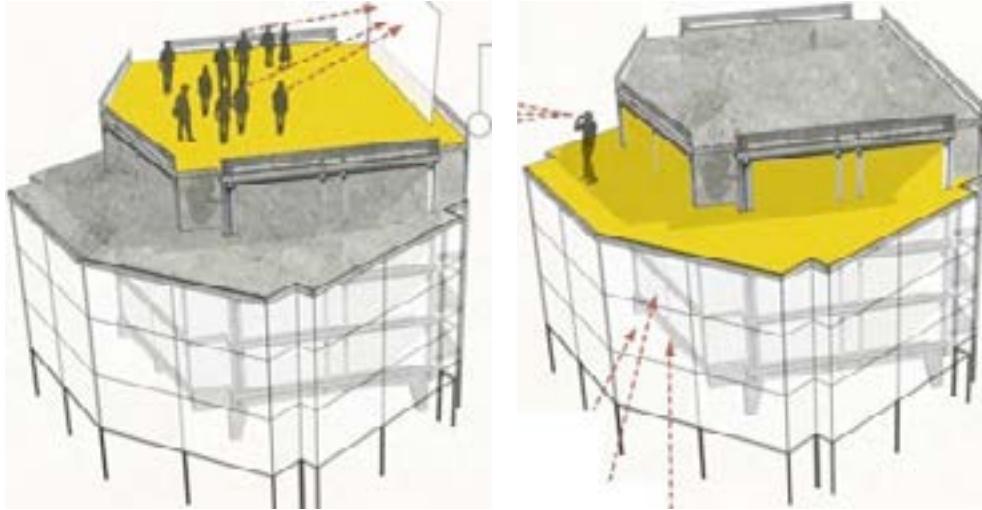
Holly's portfolio reflects the rich potential of student centred learning including projects on 'patterns' and Baillie Scott, urban design in York, the reinvention of suburbia to go along with studies on gender, class and the Arts and Crafts that supported her award winning thesis at Standen House and the international design workshop in Cuba.



Holly Spilsbury - Standen House

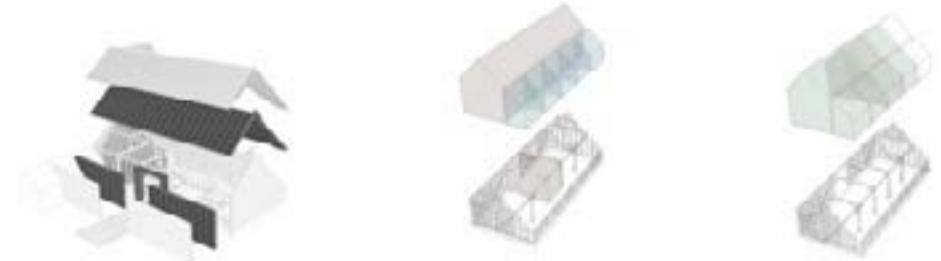
## Holly Spilsbury - Film Screening and Roof Terrace

From the top of Stonebow House you can see many of York's key historic features, including its medieval churches, City walls and the York Minster. To build a new building at this height would be highly unlikely due to the planning restrictions. So the opportunity to use the roof of the Stonebow and its magnificent views for contemporary purpose cannot be missed.



## Holly Spilsbury - The Threshing Barn / Spring. Summer. Autumn. Winter

I researched threshing and the affect the seasons had on the process, this would determine when the wheat was harvested, threshed, stored and planted. This process inspired the proposal for the barn, the movement of the new 'threshing floor' from inside to outside relates to the movement of the cart carrying wheat. The simple monolithic pod within the barn was designed so not to detract from the barns spatiality.



Holly Spilsbury with Kevin Mccloud

Opposite:  
Holly Spilsbury - Standed



The Integrated Technologies (TECH) area within the MArch Programme is provided to support the structural and environmental aspects of studio projects carried out within different ateliers. All ateliers engage internally with aspects of building technology to various degrees. Across the MArch programme, atelier agendas incorporating a wide-range of methods and theoretical frameworks focus on differing themes. In this context, the aim of the TECH provision is to:

- 1) Ensure baseline standards for the Part 2 course are met adequately across all ateliers, while retaining the wide variety of design research and practice.
- 2) Raise awareness of Global Sustainability issues and the role of the architect in this context.
- 3) Develop knowledge of UK Regulatory Frameworks for a critical engagement through design studio projects.
- 4) Encourage engagement with sustainable design strategies through dialogue, debate and testing.
- 5) Introduce contemporary tools for design testing.

TECH consists of lectures, workshops, integrated portfolio submissions, symposiums, external consultations, engagement with manufacturing processes and ongoing dialogue within ateliers. MArch Year 1 and Year 2 will extract a TECH book highlighting specific aspects of structural and environmental consideration and resolution at the end of their Part 2 from their design portfolios to ensure visibility.

## MARCH YEAR 1

### A] 4.2 Lectures - by TECH Co-ordinator

1. Intro to MArch Yr1 Technologies structure and content.
2. Lecture: Ecological Awareness Lecture.

### B] 4.2A Sustainability Framework - ECOLOGIES

## Symposium

The aim of this symposium is for students to develop and discuss a group position on sustainability based on 3 central and 1 or more atelier provided texts. I.e. it is meant to stimulate debate and raise awareness. A holistic position based on relational awareness, encompassing material, spatial, environmental, social and economic strategies is encouraged. Atelier staff are expected to engage the students in discussion on these issues prior to the symposium.

### Centrally provided texts:

- Steffen Rockstrom – Planetary Boundaries
- John Fernandez – Urban Metabolism
- RIBA – Climate Change Briefing

Note 1: One additional text is provided by each atelier in line with their own explorations.

### C] 4.2B Sustainability Best Practice:

This submission is aimed at developing awareness of environmental sustainability in terms of a) understanding current climate change legislation, b) working with climate change regulation, and c) recognising best practice in terms of spatial and material design related to construction and lifecycle of buildings.

### Questions asked of students are:

- What climate change regulations should I be working with as an architect?
- What climate change legislation should I be aware of as an architect?
- What are the best practice guidelines in the UK for environmental impact?
- Analysis of 3-4 existing projects (at a scale appropriate to your atelier) – within the past 10 years - that are excellent examples of sustainable design (environmental impact).

### D] 4.3 MANUFACTURE – Expert Lectures &

## Manufacturing Facility Visits

The aim of this exercise is to engage with contemporary manufacturing processes. External/industry experts are brought in by ateliers. The engagement involves lectures to all MArch Year 1 students by all manufacturers and an atelier specific workshop or manufacturing facility visit. Exploratory exercises/workshops and hands on engagement with actual material/design outcomes examining forward looking manufacturing technologies and processes are encouraged.

### 6 x MANUFACTURE Lectures 2015-16:

- Ibstock Bricks – Mortarless bricks
- Technal – Façade systems
- Broadbent Studio - Stone and advanced manufacturing
- Hargreaves Foundry
- Loop Systems
- Marc Thomas

## MARCH Year 2

### A] 5.1 Lectures - by TECH Co-ordinator

1. Intro to MArch Year1 Technologies structure and content.
2. Lecture: Environmental Awareness Lecture.
3. Lecture + software workshop: Environmental Assessment Lecture.

Submission: Energy and Emissions analysis of MArch Yr1 project with awareness of regulatory frameworks and best practice guidelines.

### B] 5.1 – 5.3 ARUP - Environmental & Structural Lectures

1. Lecture: Environmental Design - Siting, Massing & Sourcing
2. Lecture: Structural Design - Primary Structure

### 3. Lecture: Environmental Design - Materials and Strategies (passive vs active)

### 4. Lecture: Structural Design - Geometries & Systems

### 5. Lecture: Environmental Design - Service Integration and environmental control.

### 6. Lecture: Structural Design - Facades & Skins

C] 5.2 STRATEGY – External Engagement with Practices and Built Projects - Lectures & Site Investigations/Workshops

### 6 x STRATEGY Lectures 2015-16:

- Tom Jarman FCB
- Stephen McCusker Loop Systems
- Haworth Tompkins
- Max Rengifo Astudio
- BDP together with Laing O'Rourke
- Michael Pawlyn Exploration Architecture

Submission: Detailed precedent study and strategic environmental and structural design decisions.

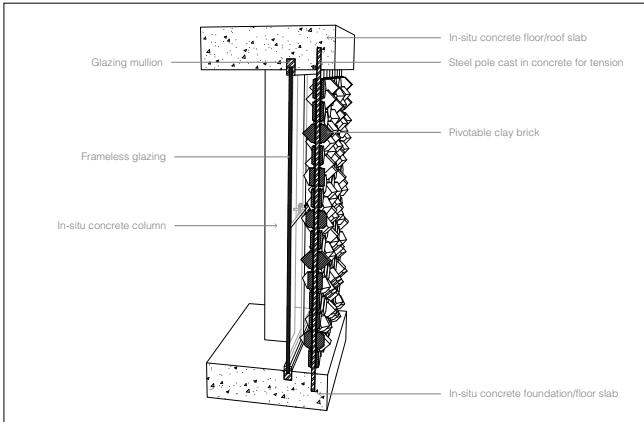
### D] 5.3 ARUP/Buro Happold – Environmental and Structural Consultations

1. Every MArch Year 2 student was offered an appointment with a structural and environmental engineer for a minimum of 30 minutes each to consult on the strategies and development of their design projects over a 6-week period. Note: 12 full consultation days were undertaken.

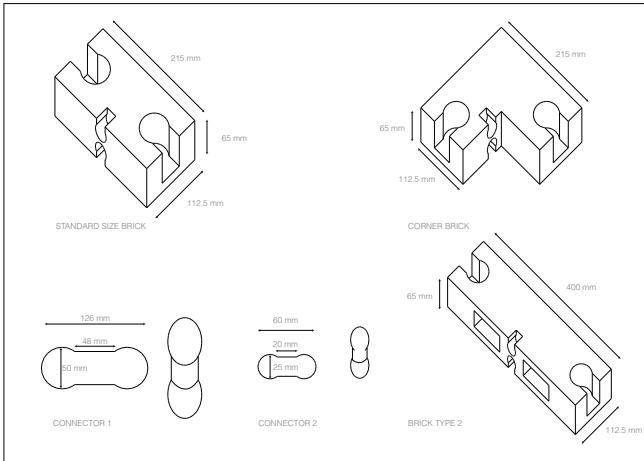
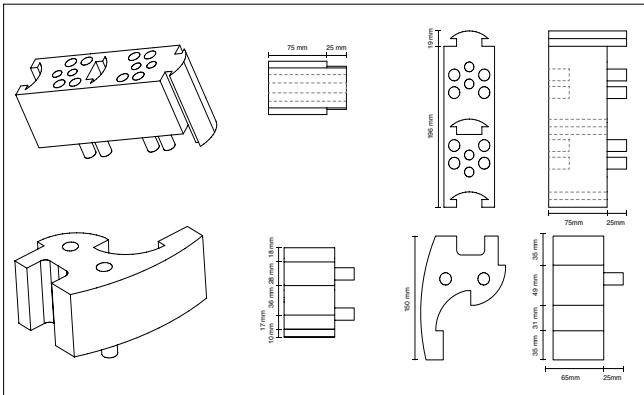
## MARCH Year 1 & Year 2

### A] Open Lectures

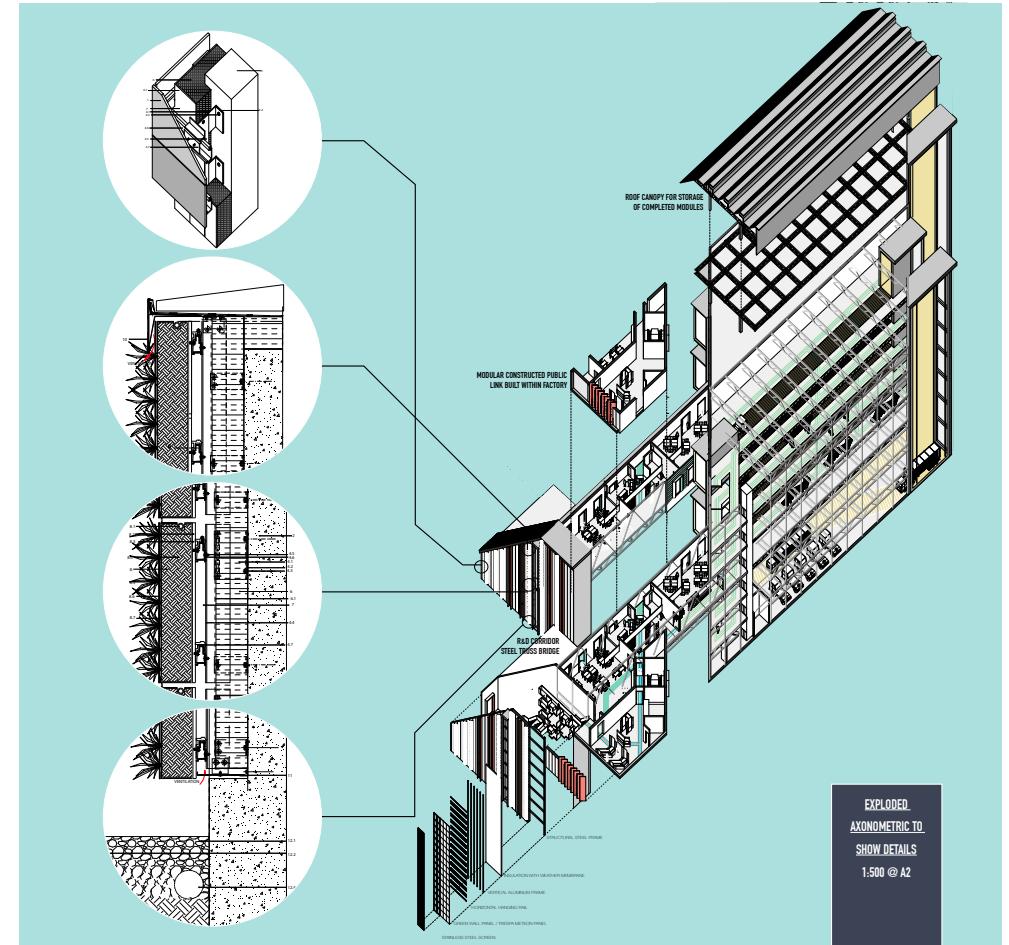
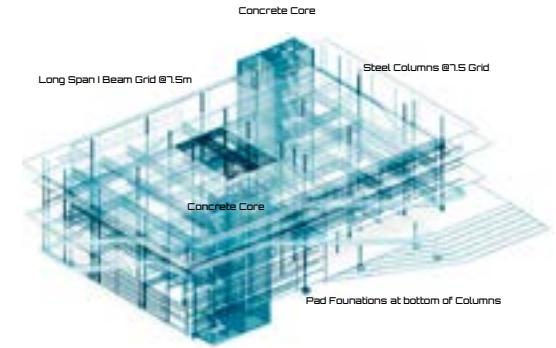
- 1) Massimiliano Fuksas
- 2) OMA – Ellen Van Loon



Maxime Downe, Kit-Yeung Chan - Mortarless Pivoting Brick System  
 Shanaire Blythe, Yunxi - Mortarless Brick Experiment  
 Stephanie Metaxas, Ross Kilshaw - Bricks and Connectors Measurements



Ivana Tosheva - Primary and Secondary Structural Elements  
 Christina Cox - Primary Structure Strategy Sections





The Advanced Digital Design (ADD) area within the MArch Programme is provided to augment the existing studio projects carried out within different ateliers. Some ateliers already engage with multiple aspects of computational methods. Across the MArch programme, atelier agendas incorporating a wide-range of methods and theoretical frameworks focus on differing schemas. In this context the aim of the ADD provision is to:

- 1) Raise awareness of the numerous choices of software and digital design tools available for architectural design.
- 2) Provide a historical overview and contemporary framework for digital design within architecture today.
- 3) Encourage new points of inquiry for the exploration of digital tools as computational machines and design partners, rather than simply machines for efficiency or visualisation.

Note: ADD consists of both lectures and digital workshops provided primarily within MArch Yr1, although open to Yr2 students who wish to engage.

## A] Lectures

1. Lecture 01 COMPUTATION SOFTWARE AND APPROACHES
2. Lecture 02 COMPUTATION AS DESIGN PARTNER
3. Lecture 03 ZERO CARBON DESIGN

## B] Workshops

- 1) Revit (BIM Modelling) x2
- 2) Green Building Studio (Environmental Testing) x2
- 3) Animation (Time based design)
- 4) Dynamics/Tectonics (Reactive based design)
- 5) Rhino (Neater 3D Modelling)
- 6) Grasshopper (Making elements parametric)
- 7) Microstation (Moving between 2D and 3D)



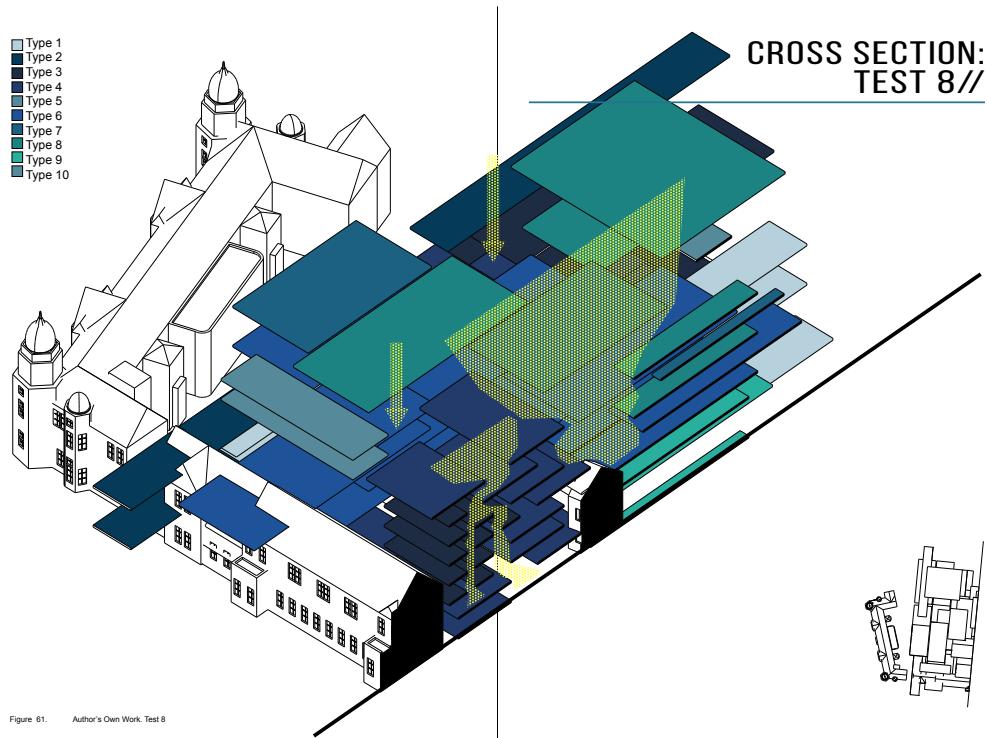
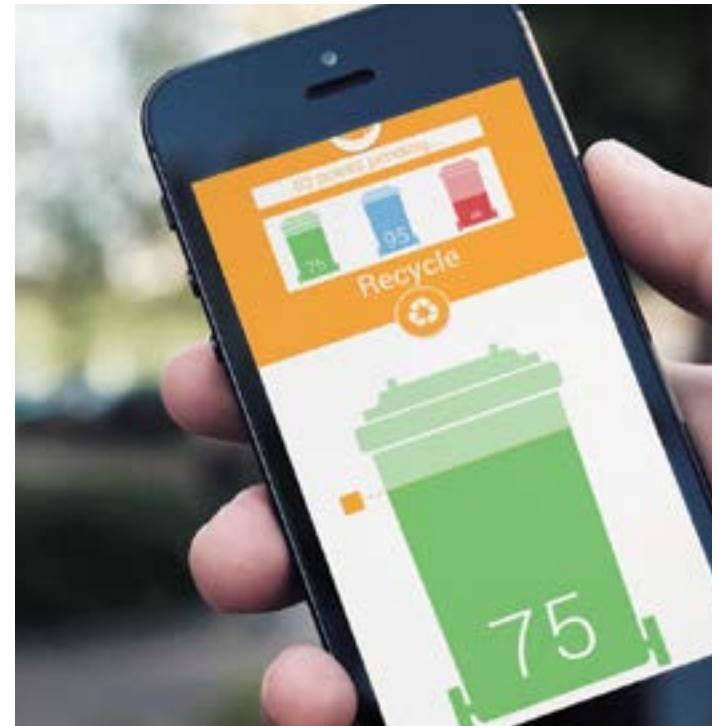
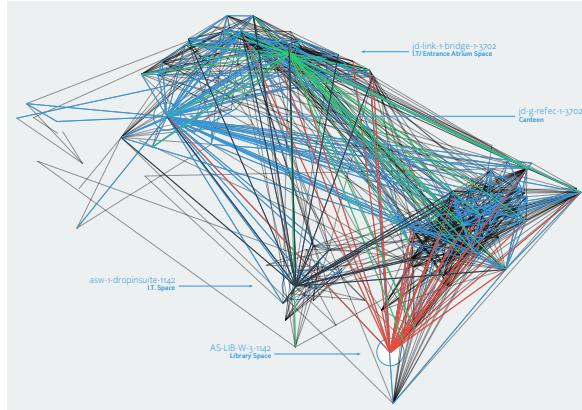


Figure 61. Author's Own Work. Test 8

Patrick\_Lyth - The Innovator of Innovation

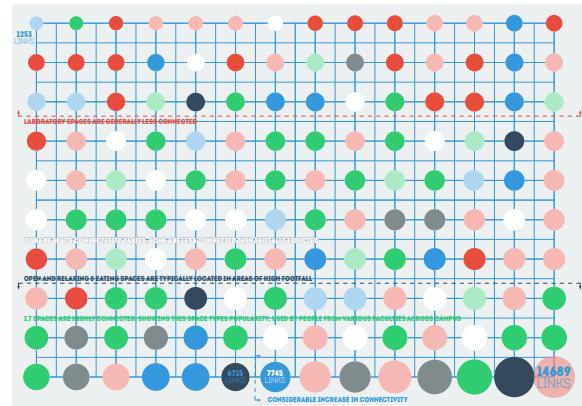
CPU & Various Students - Glimpse,  
Future Visions of Manchester  
Ross Kilshaw - [RE]ward





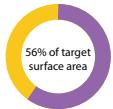
Adeniyi Adekunle - Superdense Superbright / New Learning Practices

Opposite:  
Patrick Lyth - The Innovator of Innovation  
Patrick Lyth: Custom Digital Design Tool Development



Usable Floor-plate

Comparing the results to the initial space requirements



The floor area that is suitable for the living units are defined by the areas of the floor-plate that receive more than 5 hours of direct sunlight per day

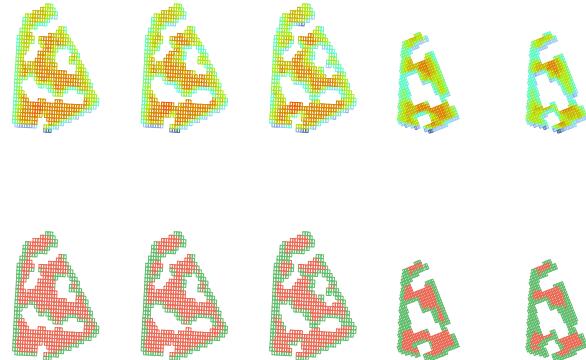
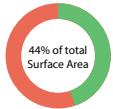


Figure 53. Comparing results to initial requirements

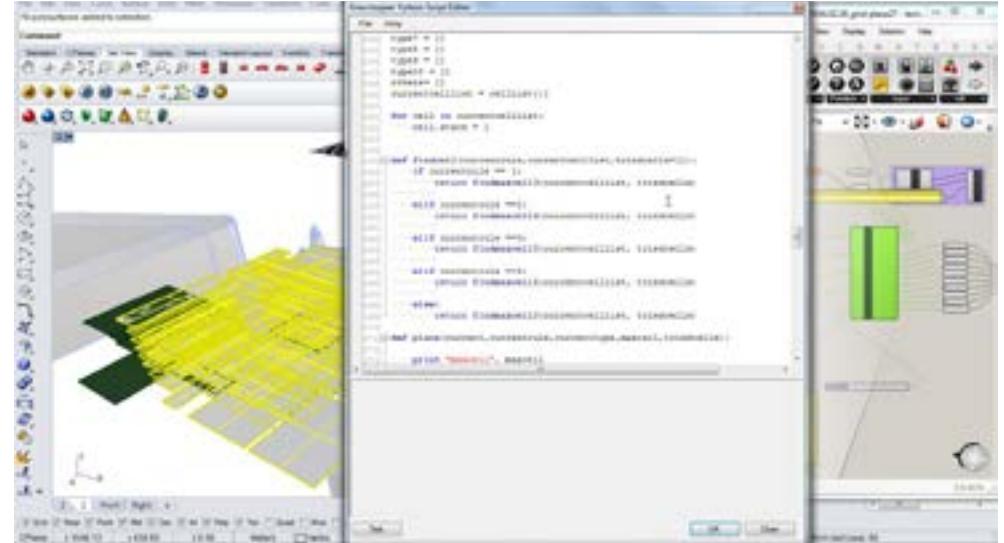
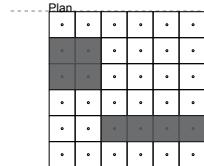
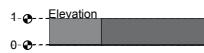


Figure 44. Author's Own Work. Layers

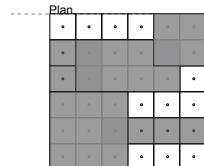
DYNAMIC TOOL EXPLANATION//  
REVISING FLOORS//



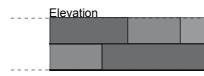
If a space goes on top of a space, a shadow will be created on the space below.



When the spatial schedule is first placed on the ground level, the scores will stay the same for each point.



However, the grid system will have to re-evaluate itself when the next floor level is implemented. This is because when the rooms are placed on top of one another it will cause shadow onto the grid below.



The Prize has been awarded to Abigail Dixon for her dissertation entitled:

From Utopia to Suburbia

The selection was made from a pool of outstanding dissertations undertaken in the School. Dixon's writing stood out as it a work of great originality, methodological awareness, and with a soundly constructed argument.

Dixon's dissertation focusses on the transition between James Stirling's modernist Southgate Estate to the Hallwood Park estate which, based on a community design-led approach, displays neo-traditional principles. The question for Dixon is, therefore, why neo-traditional principles were chosen. The prevailing opinion seems to suggest that the British public have an aesthetic predilection for neo-traditional homes.

Dixon's dissertation should provide something of a reassessment of this. Rather than the neo-traditional principles being an aesthetic preference brought out through the community participation process, Dixon cogently argues

that residents were generally content with their homes in the Southgate Estate and, whilst the neo-traditional approach may have responded to physical defects in the Southgate estate, it was not straightforwardly an aesthetic choice. That is, neo-traditional homes may not always be what the resident wants. Dixon sets the design choice within a wider socio-political context and raises questions over the role of experts in guiding the process of community participation, particularly in the way that certain options may be closed to residents.

Dixon evidences this through a deep engagement with the available archives and therefore shows intellectual maturity in her rigorous treatment of them. In relation to the writing of her peer group, it is clear to me that there has been a thoughtful encounter with the empirical material, the prose has a confident and scholarly tone, and there were no apparent errors. Even though this is a historical study, there are clear implications for current theory and practice in architecture.

Angela Connelly



Abigail Dixon - From Utopia to Suburbia

**OVERVIEW** The unit is jointly delivered between the School and the RIBA for parity with the Part 3 course that is delivered from the RIBA North West [NW] . This close connection allows the Professional Studies course to react quickly, allowing it to both track, respond and feedback into the RIBANW Part 3 course.

It is a platform to connect internally with students sharing previous experience/ career aspirations, bringing together the many Atelier studio cultures into one forum. It is also a platform to connect externally for dialogue between the students, school, alumni, profession, practicing professionals and experts from Architecture and related fields, allowing for flexibility/ adaptability in real-time to respond to emerging issues/ trends and therefore constantly maintain relevance.

**OBJECTIVES** Providing a basic toolkit to enable the production of Architecture [in its widest sense and by whatever route], helping the student to articulate their position into a real world context.

Fulfilling and going beyond the ARB/ RIBA Criteria for Part 2 and giving introduction to Part 3 while still being relevant for those wishing to practice outside a UK context or focussed on alternative/ non-traditional routes and roles.

Integration of management and practice with critical reflection on role, profession, education practice etc.

Exposure to diverse stakeholders [traditional design/ project team and beyond].

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

Enabling a dialogue on adaptability between the orthodoxy of conventional architectural production and alternatives within the context of a rapidly evolving and expanded contemporary professional field and wider society.

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

Encouraging students to be neither optimistic nor pessimistic – rather to be realistic and opportunistic. Supporting symbiosis with studio without one driving the other.

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

The course is both focused/expansive and procedural/ reflective looking at the role of the Architect [and the Architecturally trained] in the short, medium and long term in respect of the context of operation [challenges and opportunities] and through both orthodox and unorthodox alternatives at the core, periphery, edge of property and construction [and beyond].

Teaching consists of an extensive series of lectures, master-classes and workshops delivered by 70+ regional, national and international experts and authoritative figures who are engaged in

contemporary design, development, management and practice and those across diverse and relevant sectors of business and industry.

The above comprises Project Management/ Industry Context, Management/ Business Context, Diverse Engagement/ Operation components as well as MSA+ led talks on employability/careers and one-off events/ talks connecting practice and academia. This is supplemented by weekly contextualising seminars/ discussions/ Q+A Sessions [before/after specialist input], one-to-one surgeries, group tutorials, weekly focussed reading and associated online material.

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

Integration with the students own studio work, is encouraged in terms of understanding Professional Studies through the position of their Atelier Culture and their personal thesis project [and vice versa] through students engaging with studio practitioner collaborators as well as Planning, Building Control, Community Consultations etc. within their project sites.

**OUTPUT** The output of the unit is a personal positioning document that can also form the basis for Part 3 material. This is an opportunity to critically appraise current processes, suggest alternatives and to map the personal potential career trajectory[s] through the lens of their atelier/ studio work and experience to date, exploring where and how the student wishes to

operate/ engage in society.

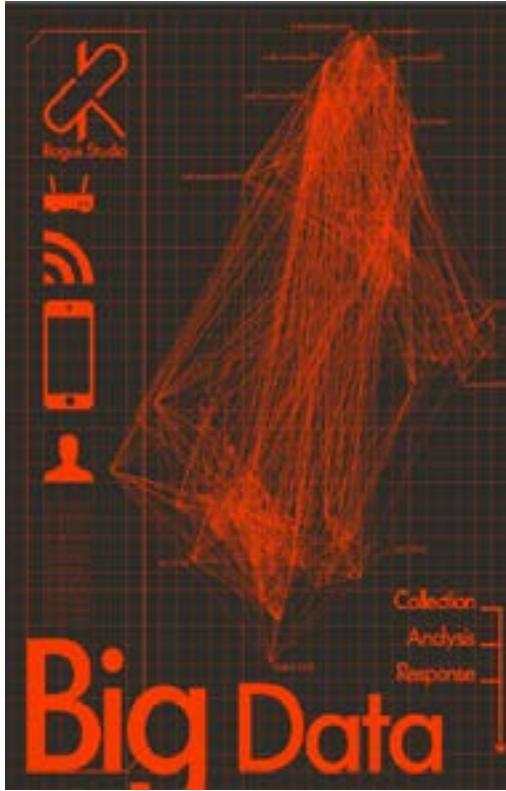
This consists of:

1/ Collaborative group report completed within a student 'proto-practice'. This generic document is related to weekly lectures and takes the form of an internal knowledge management document that can be issued to clients to explain the main stages of full architectural services for various project stages and covering the overall current development processes in achieving built form.

2/ Practice letter to client outlining proposed services, recommendations, fee proposal and terms of appointment etc. with reference back to the collaborative document.

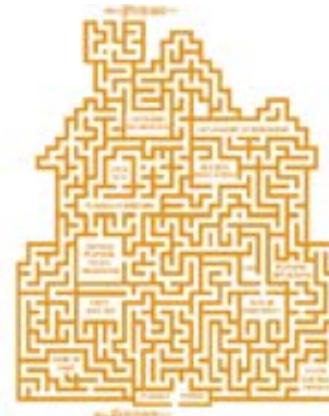
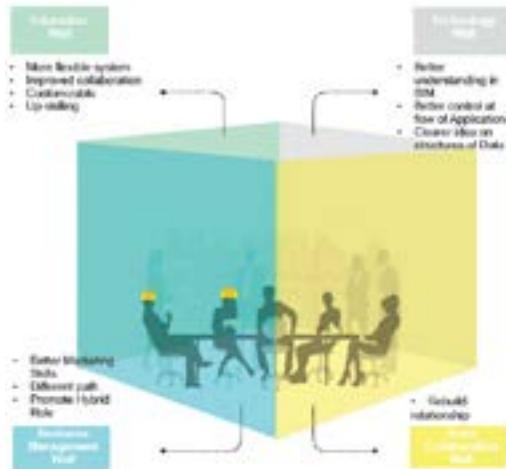
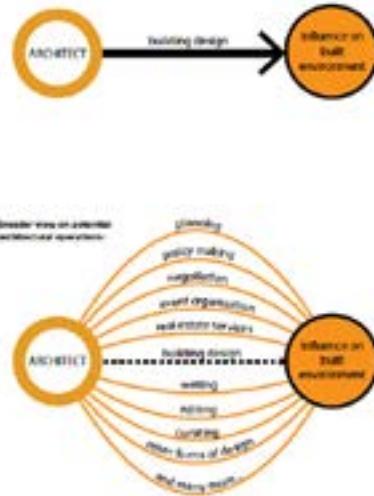
3/ Critical appraisal on the complexity and effectiveness of the current development processes appraising the effectiveness of the whole design and construction process at various stages with suggestions/ recommendations on how differing approaches might make improvement without compromising standards [e.g. non-traditional ways to calculate fees/ value, integrated decision making systems for planning/ building control etc.].

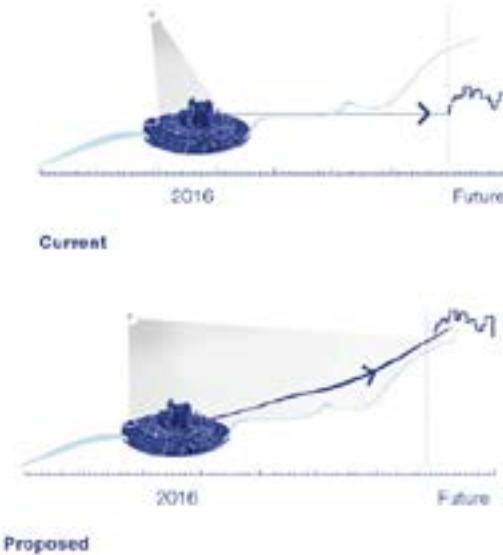
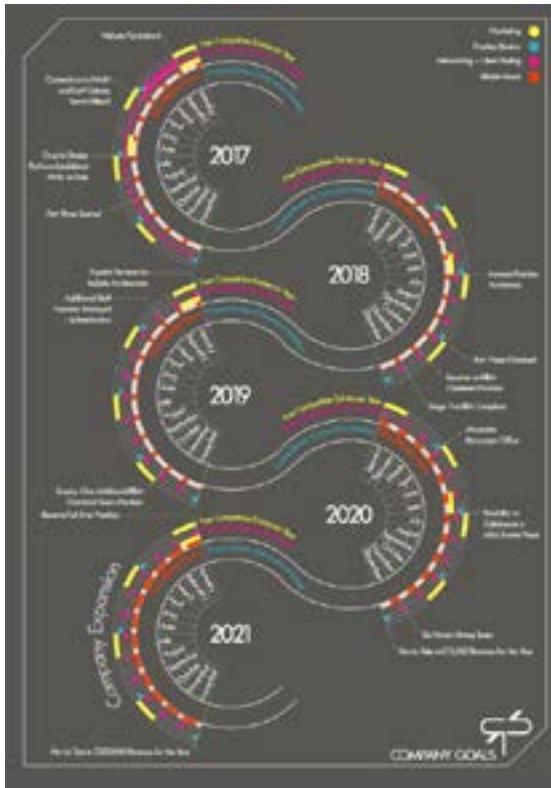
4/ Reflective Essay and self evaluation starting with the students personal view in terms of the historic, current and future [short, medium and long term] of Architecture's role + definition [industry, profession, education etc.] and Architectural production within diverse projected future contexts. This is the opportunity for the students to explore their own position and are encouraged to think temporally [speculating on how they will adapt to emerging issues and disruptors as opportunities and problems] and also in terms of geography [regional variances].



Jordan Lambert, Matthew Walker - Rogue Studio /Proposal and business plan for alternative Achitectural Practice based on use of big data  
 Maria-Magdalena Atanasova - Alternative Architectural Production  
 Cheryl Chin - Walls for a better future  
 Natalie Dossor - Architects Lifestyle

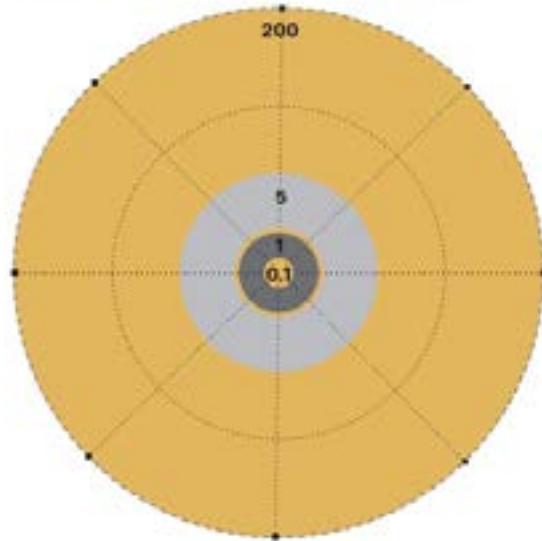
Opposite:  
 ReMap Atelier Collaborative Work - Interrelation of EU, National and Local Housing Regulation  
 Maria-Magdalena Atanasova - Rules and Regulation Maze  
 Patrick Lyth - Demonstrating Planning Tools to Planners  
 Citizens Consultants



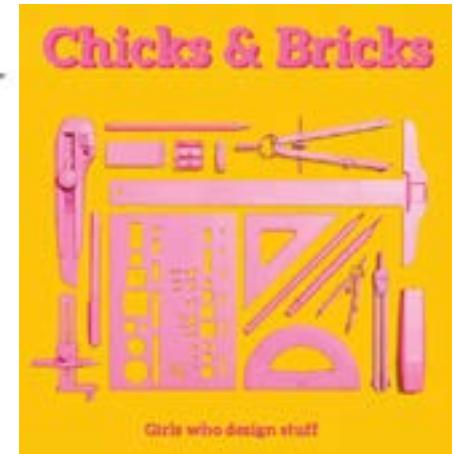
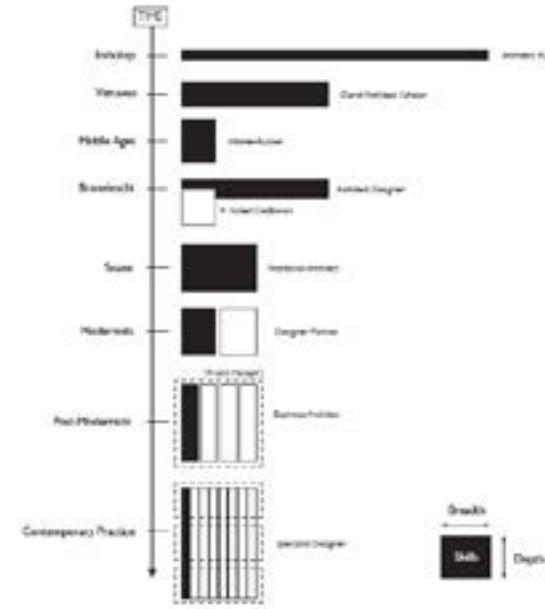


Christina Cox - The Role of the Architect  
 Natalie Dossor - Stay out of my realm  
 Sophie Cosgrove - Front Cover  
 Future Planning - Traditional method of concentrated analysis versus future forecasting analysis

// Building Life Cycle Ratio over 20 years



- Staff salaries and business operating costs 200
- Rent, maintenance and building operating costs 5
- Construction Cost 1
- Architects Fee 0.03

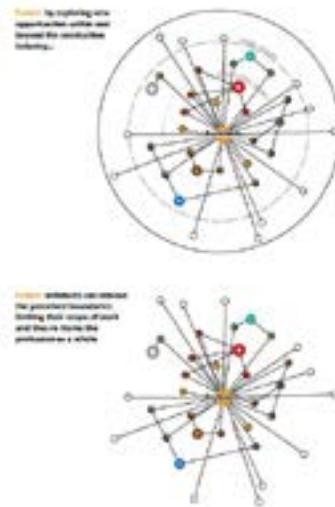
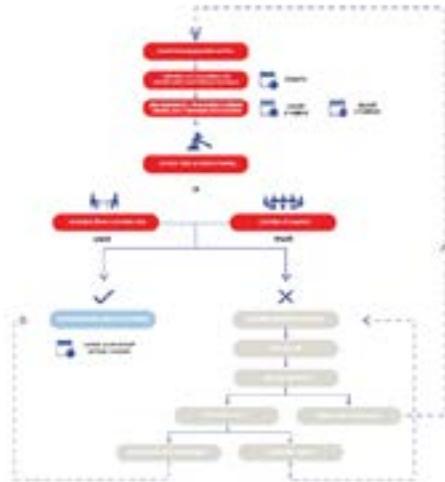


Douglas Meadway - Evolution of the Architects role

Sophie Cosgrove and Chyna Sudbury - Self Branding

Jennifer Sewart - Spectrum of Skills beyond designing a building

// Figure 3.6



**THE MANCHESTER SCHOOL OF ARCHITECTURE PRESENTS:**

"...Cliff Moser ...a leading thinker on disruption the future of the profession and the Architects role."

THE DISRUPTIVE DESIGN PRACTICE HANDBOOK

ARCHITECTURE

# 3.0

by CLIFF MOSER

**WEDNESDAY 25th NOVEMBER 6-7pm**  
**MMU BUSINESS SCHOOL - LECTURE THEATRE 1**

## ARCHITECTURE 3.0

### A TALK ON DISRUPTION FROM CLIFF MOSER AIA

Cliff Moser is an architect and is regarded as "an early lean practitioner". He is an architect, an experienced industry presenter and author with a focus on the impact of the recession and how new ways of working will increase value for architects and their clients. Through his recent book Architecture 3.0 he states that:

"...it is my goal ... to help guide the profession and the profession into a more integrated and connected design-making world, where the architect can redefine and recover their role."

Currently working with Standard University Healthcare Cliff is helping shape BIM requirements for strategic facilities management for design, construction, and space management.

**Architecture 3.0 can be bought at discounted price at this event!**

**LOCATION:**  
Manchester Metropolitan University  
Business School - Lecture Theatre 1  
All Saints Campus  
Oxford Road  
Manchester M15 6BH

**FURTHER INFO:**  
This is a free online lecture supported by:  
- The School of Planning Architecture and Real Estate  
- The University School of Architecture and Construction Architecture  
- AIA  
- AIA North West  
- Manchester Architects

Please register for free ticket - <https://cmoser.eventbrite.com>

msa msa+ MANCHESTER SCHOOL OF ART MANCHESTER 1824 RIBA # Manchester Architects

For more information visit [www.msa.ac.uk](http://www.msa.ac.uk)

Join, for FREE, Practise Panel, Lecture and Network

International (UK) Sector 1 year to 10 years experience. Network and get to know the UK and UK School Architecture industry.

## ARCHITECTURE EMPLOYER NETWORKING CAFE

For any further information and enquiries - [hr@msa.ac.uk](mailto:hr@msa.ac.uk)

**WED 27th JANUARY MMU BUSINESS SCHOOL**  
8.30am - 11.00am (Y2AS 5 and 6) / 12.45pm (Y2AS 7 and 8)

msa MANCHESTER SCHOOL OF ART MANCHESTER 1824 RIBA #

**QuestionTime**

**2nd YEAR PRACTICE PANEL + TALK + NETWORKING**

**TUESDAY 16th FEBRUARY 2016 - 11.00 - 12.45**  
Cathley Lecture Theatre, Newcastle Drive/2nd Street, Manchester M15

msa MANCHESTER SCHOOL OF ART MANCHESTER 1824 RIBA #

# INDUSTRY!

## STUDENTS NEED YOU

msa Manchester School of Architecture

MANCHESTER SCHOOL OF ARCHITECTURE

THURSDAY 9th JUNE 2016

### DEGREE SHOW

### INDUSTRY PREVIEW

PLEASE TWEET #manchestershow2016

**Architecture Jobs Fair**  
2:00pm - 5:00pm  
MMU Student Union

Opportunity to meet and promote your practice + 2016 vacancies and discover your applications with our career and graduate fair 1 (BA) and Fair 2 (M, Arch, Architecture students)

**Degree Show Industry Preview**  
5:30pm - 8:00pm  
MMU Art school Benzie

Opportunity to meet over 100 industry school students before graduating alongside their work. Also meet and hear from industry professionals + students who study in our own and second year practice working at [www.manchester.ac.uk](http://www.manchester.ac.uk)

CONTACT: [employment.services@mmu.ac.uk](mailto:employment.services@mmu.ac.uk) INFORMATION: <http://www.msa.ac.uk/practice/2016/>

msa MANCHESTER SCHOOL OF ART MANCHESTER 1824 RIBA # Manchester Architects

# mecanoo b.15 modelmaking award 2016

To be presented to 3 final year students for outstanding use of modelmaking at both Part One and Two level. Judging will focus on process, purpose and finished quality of models within design and presentation stages.

Awards will be presented by Mecanoo at the MSA show opening on Friday June 10th.

For more information visit  
[manchester.ac.uk/b15workshop](http://manchester.ac.uk/b15workshop)  
 or [www.mecanoo.nl](http://www.mecanoo.nl)

**mecanoo** **msa** Manchester School of Architecture

**B.15**  
MODELMAKING  
WORKSHOP

# PEOPLE PLACE PURPOSE

An open lecture from Mecanoo Architects at the Manchester School of Architecture

Thursday 14th April 2016

Francesco Veenstra, Partner & Architect,  
 Head of the Mecanoo Manchester Office  
 Laurens Kistemaker, Modelmaker at the Mecanoo Delft Office

This lecture is FREE and open to all

Thursday 14th April at 17.00 in the Cordingley Lecture Theatre  
 Humanities Bridgford Street Building  
 University of Manchester, M139PL

INFO  
[www.manchester.ac.uk/b15workshop](http://www.manchester.ac.uk/b15workshop)  
[www.mecanoo.nl](http://www.mecanoo.nl)

**mecanoo** **msa** Manchester School of Architecture

**B.15**  
MODELMAKING  
WORKSHOP

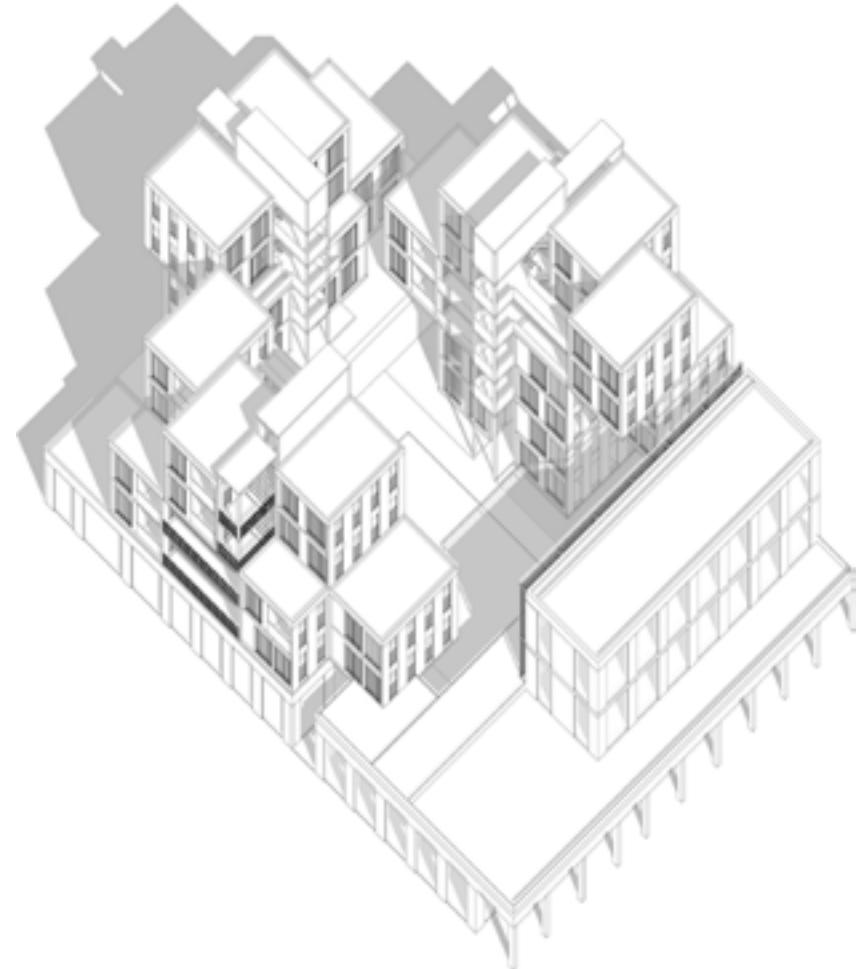
The students of the MA Architecture + Urbanism course continue their research and design in the field defined by UN Habitat as the 'The New Urban Agenda'. To this end they explore locally attuned aspects for the global urban issues of the workplace, housing, public space, infrastructure, leisure, heritage and development. The locations for this year's thesis projects, to be presented in final submissions in September 2016 are Beijing, Bursa, Chongqing, Fangchenggang, Havana, Jeddah, Piccadilly Gardens and First Street Manchester, Mars (which will be explained later!), Salford, Salzburg, Shanghai, Suzhou, and Tabley in Cheshire. At a range of scales and densities of occupation the projects explore the urban dimensions of the architectural intervention, balancing the pragmatic and the conceptual.

The students complement and inform their design projects with a series of student led discussions on the history and theory of urban design from the end of the nineteenth century to the present day, and the writing of dissertations on diverse subjects such as the notion of Smart City as applied in Indore, the questionable claims of public space for the proposed Garden Bridge across the Thames, and on a more philosophical level the misuse and misunderstanding of 'nature' by contemporary architects.

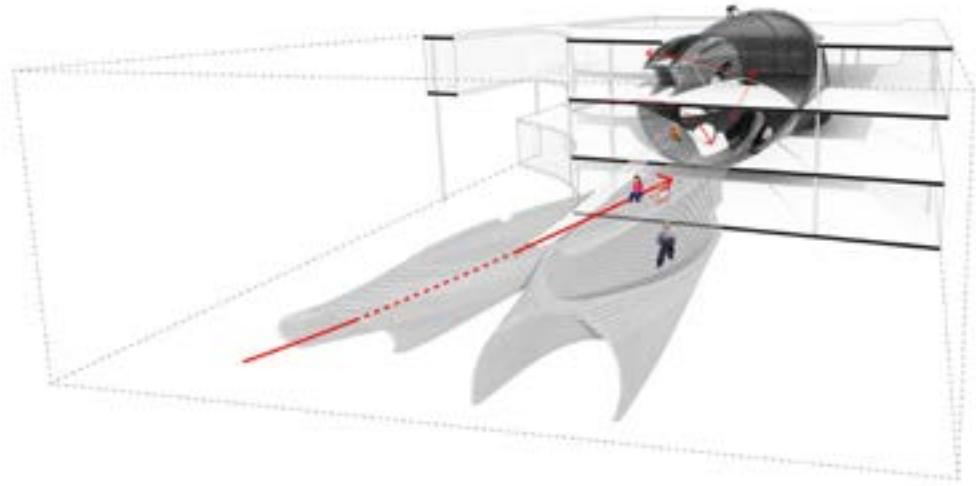
To explain that reference to Mars, MA A+U are especially proud this year with the success of Karan Gandhi who graduated in 2015 from the BA 'Coexistence ... in Theory' studio. Karan's shortlisted entry for the Mars City Design competition has led to him being given a NASA badge, a Martian passport and the opportunity to develop his proposal further at the University of Southern California during the summer. Also in the summer MA A+U will be participating in the 2016 Venice Architecture Biennale 'Reporting from the Front' with their annual symposium entitled 'Frontiers of Responsive Architecture' in June. Follow @FORA2016 for frequent twitter updates.

#### Students:

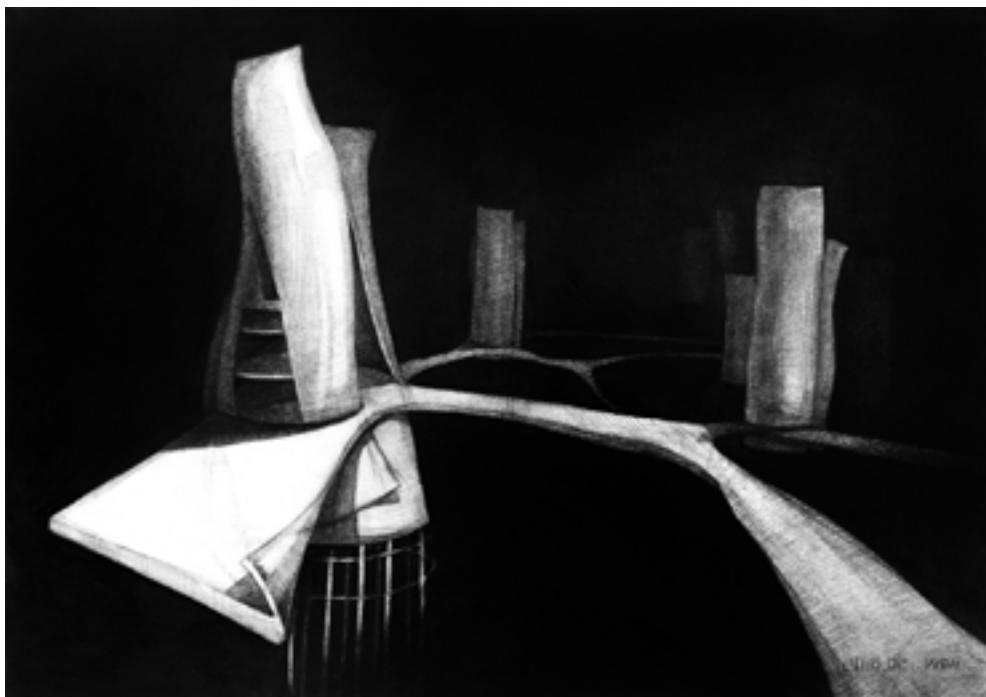
Daqing Xu, Ewa Effiom, Karan Gandhi, Leah McKnight, Moyang Liu, Peiyi Zhang, Rayan Almaghrbi, Selma Aydüz, Wen Xiaoyu, Wenyi Huang, Yibo Gao, Xiaojun Wong, Yuchen Qin, Yuchin Tian



Ewa Effiom

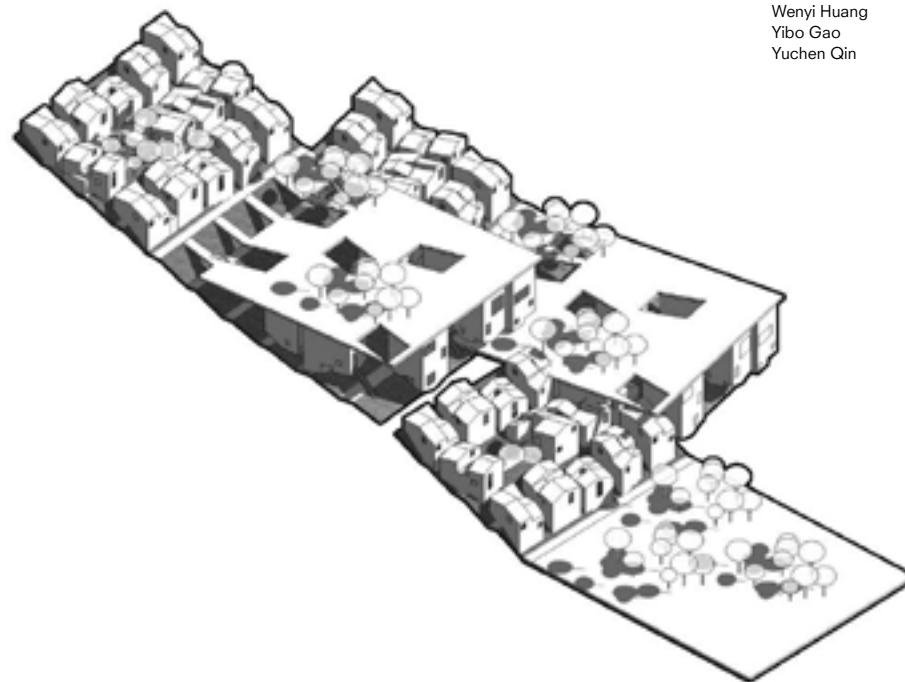
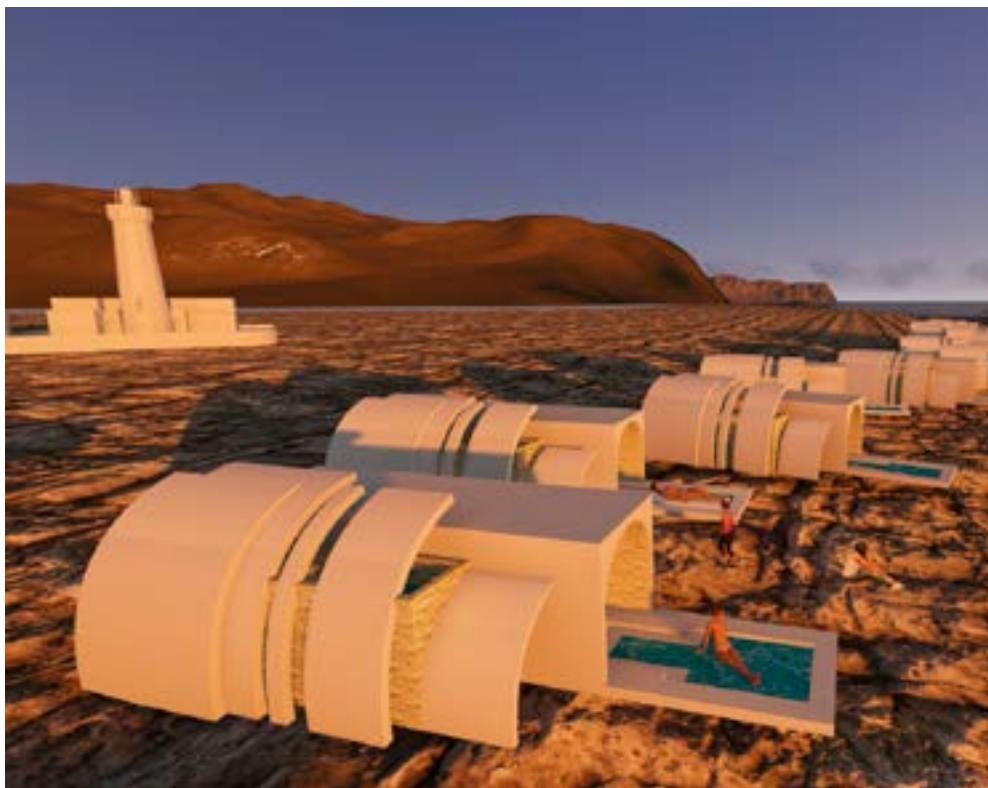


Daqing Xu  
Karan Gandhi  
Leah Mcknight



Moyang Liu  
Wen Xiaoyu  
Selma Aydüz  
Rayan Almaghrbi





Peiyi Zhang  
 Wenyi Huang  
 Yibo Gao  
 Yuchen Qin



Yuxin Tian  
Xiaojun Wong



Eddy Fox, Ian Fisher

Landscape is the constantly evolving and dynamic manifestation of multiple cultural and environmental systems. Landscape Architecture is the primary means of organising and mediating these complex systems and reconfiguring the physical world. The course explores the stratified make up of the landscapes we inhabit and the shifting and complex ways in which they are configured. The subject investigates the spectra of conditions which underpin the misleading dualisms of natural: human or urban: rural, to generate new conceptions and relationships.

Students develop strategic and tactical means of re-imagining and reshaping landscapes in response to the critical challenges of the contemporary world, such as accelerating urbanisation, environmental and individual health, or cultural and collective identity. Projects test theoretically generated ideas in the laboratory of the rapidly evolving landscapes of the Northwest of England - mosaics of landuse from the pre-agricultural to the post-industrial - to reveal relationships from the macro to the micro scale and configure possible new future landscapes.

This year the focus has been on the corridor defined by the two main waterways which link Manchester and Liverpool: the Mersey and

The Manchester Ship Canal, along with all the associated infrastructures, industries, settlements, agricultures and ecologies which make up this shifting and highly contested landscape channel. Through collaborative and experimental design processes, a new language of landscape is developed which embraces infrastructures of energy and movement, which embeds ideas of fluidity and uncertainty, and which reveals new possibilities for symbiotic relationships between cultural and natural processes.

Students: Alejandra Caro, Bingrui Chai, Marcus Fisher, Justyna Grabowska, Tanvir Hasan, Kairong Jiang, Rebecca Lyons, Kosmas Neochoritis, Liliya Stoeva, Charalampos Stylianou, Ayumi Suzumoto, Anife Turchin, Zifei Zheng, Yixu Zhou, Sanjay Nayee, Jamie Graham



Anife Turchin - Landscape Layers



Deconstruction:

Anife Turchin's layered analysis reveals a palimpsest of biocentric and anthropocentric elements. Her collages explore the interactions and evolutions of these different conditions under different degrees of intervention.

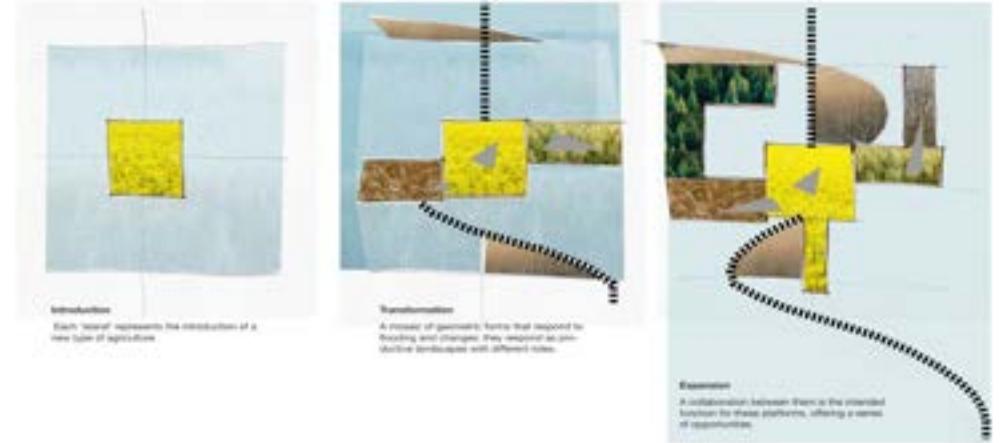
Site Readings:

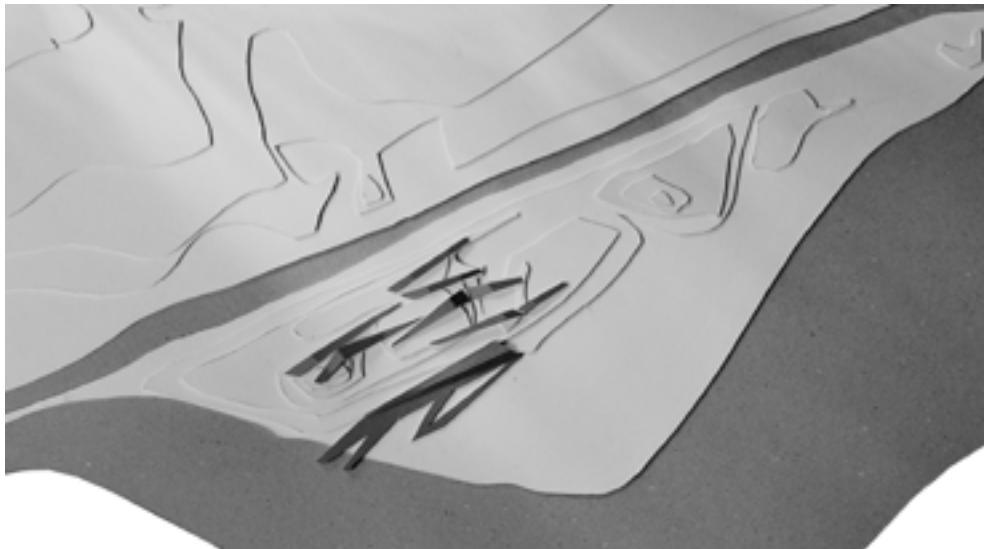
Chai Bingrui's panoramic sketches capture the complex mixture of the industrial and pastoral landscapes which characterise the Mersey-Ship Canal corridor, the focus of this year's work.



Strategies:

Alejandra Caro proposes a coalition between conflicting elements within Frodsham Marshes based on the highly artificial organising principle of the national grid. Her collages explore the progressive breakdown of the rigid grid over time.





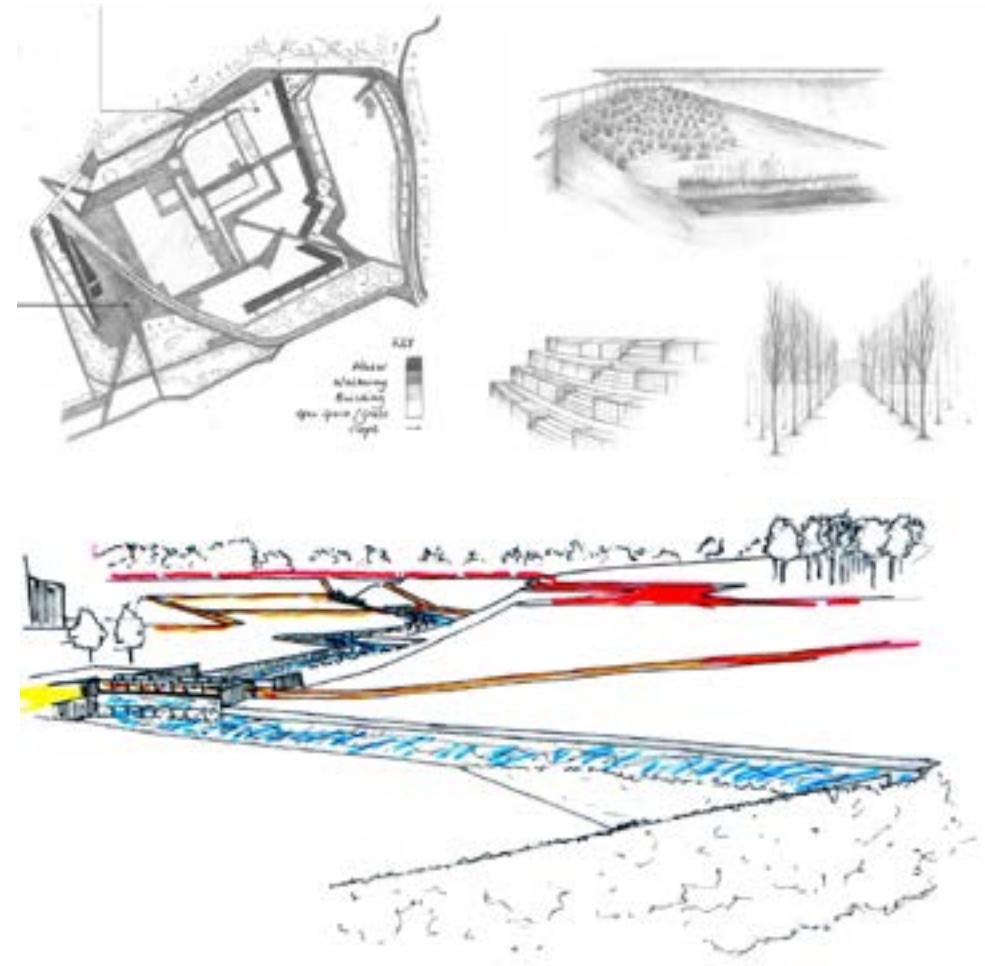
#### Emscher Park:

A study trip to the Emscher Park in the Ruhrgebiet of northern Germany enabled students to experience new approaches to the reinvention of redundant industrial infrastructure and the creation of new ecological and cultural programmes. Rebecca Lyons and Lillya Stoeva's drawings reflect the student's analytical and reflective responses to these sites.

#### Opposite:

#### Strategies:

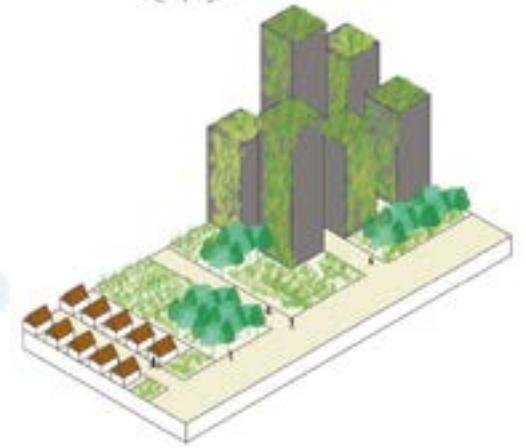
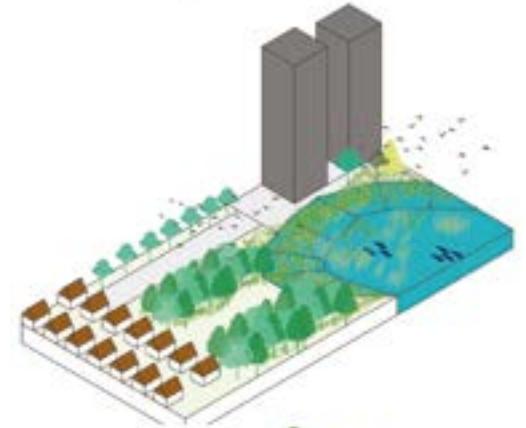
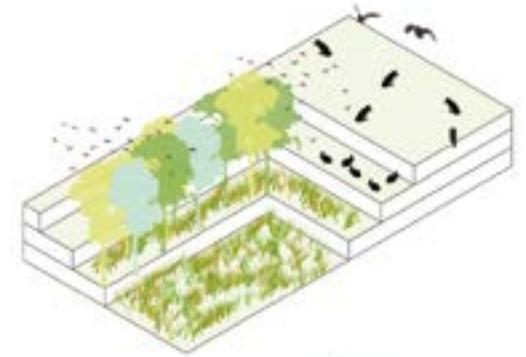
Justyna Grabowska's focus is on the reconnection of isolated fragments of ecologies and functions. Her maquettes explore the application of new layers and linkages which re-energise the landscape of Wigg Island.





## Strategies:

Marcus Fisher's work explores the Rurban condition as manifested in a peripheral area of greenbelt on the edges of Widnes, trapped between industry, settlement and infrastructure.



# Invited Speakers

Sally Stone

The range of visiting speakers this year reflects our global connections and local identity. International guests from every continent; many of whom spoke about their own work, while others discussed particular theories or approaches. Some were urged to continue, after two hours Ellen Van Loom of OMA wanted to quit, but the students urged her to tell them more. Many speakers had particular connections to the city; Ben Kelly was almost tearful as he reminisced about the heydays of the Hacienda, and graduate James Corner spoke proudly about his contribution to New York's Highline. The Manchester School of Architecture has a particularly strong link with the architects of the city, and over one hundred local practitioners have shared their particular insights into the production of architecture with the students. It has been a tremendous honour to be able to interact with so many influential, talented and wonderful people.



**Visiting Speakers series 2015**  
**06<sup>th</sup> Oct**

Paradigm (Gr. paradigma, example, exemplar) is an action and relation word, which contains within itself the possibility of variation and movement; it indicates oscillation and multiplicity rather than fixity and one-ness. As an intellectual operation the paradigm defines a distance of the object from itself (it removes the object from its singularity), to then return it to another singularity. It also enables a distancing from acquired historical, morphological, and typological preconceptions and classifications that are well known in architecture and urbanism. The paradigm as a cultural operation works towards the production of a non-dialectical form of knowledge, which does not aim to achieve the universal and to derive principles (rules) from it. This lecture argues that in the city the relational operation of the paradigm is performed by the project architectural, urban as a cultural construction around its object.

**Architecture is Paradigm: notes for a relational architecture**

**Teresa Stoppani**

Teresa Stoppani is an architectural theorist and critic. She is Professor of Architecture at Leeds Beckett University, where she directs the Leeds School of Architecture. She is the author of Paradigm Islands: Manhattan and Venice (Routledge 2010); her next book is X Unorthodox Ways to Rethink Architecture and the City (Routledge 2016). She is the convenor of the forthcoming AHRA conference 'This Thing Called Theory', Leeds Beckett University, 19-21 November 2015.

**Benzie Lecture Theatre  
Tuesday at 5.30pm**



**msa** Manchester School of Architecture




**MANCHESTER SCHOOL OF ART**

# M S A

Visiting Speakers series  
**2015**  
13<sup>th</sup> Oct



**Shadow-Makers:  
A Cultural History of  
Shadows in Architecture**  
organised by MARC

**Stephen  
Kite**  
Welsh School of Architecture,  
Cardiff University [kitescardiff.ac.uk](http://kitescardiff.ac.uk)

The lecture - based on ongoing research into a book entitled Shadow-Makers: a cultural history of shadows in architecture (Bloomsbury Academic - forthcoming) - affirms the significance of shadow as a subject of thought, and as a shaping factor in architectural thinking, making, and cultures. Key cultural moments examined in the lecture include: Nicholas Hawksmoor and the 'art of shadows'; the Shadows of Power of John Ruskin; the Shadows of the Unconscious of Adrian Stokes and Aldo Rossi; Louis Kahn and the Treasury of Shadows.

**Benzie Lecture Theatre  
Tuesday at 5.30pm**

# M S A

Visiting Speakers series  
**2015**  
20<sup>th</sup> Oct



**Ruskin/Rocks:  
Architecture and  
the Geology of Morals**  
organised by MARC

**Andrew  
Ballantyne**  
Newcastle University

**Benzie Lecture Theatre  
Tuesday at 5.30pm**

# M S A

**Visiting Speakers series 2015**  
**03<sup>rd</sup> Nov**

This talk gives an overview of research undertaken for over a decade into school design and its development, mainly in West and Southern Africa from its mission and mercantile underpinned evolution in the 19th century, to its contemporary metamorphosis influenced by international development targets and aid-ocracy visions of achieving universal school access for all children, two centuries from its inception. What drives the agenda for school design in the 20th century? How do the key actors users, commissioners, and builders of these structures engage with ambitious policy aspirations versus the concrete realities on the ground?

**School Design in Africa: Histories, Challenges and New Processes**  
 organised by MARC

**Ola Oduku**

**New concepts related to access, learning and construction will be argued influence school design futures, in Africa and elsewhere in the emerging world.**

Ola Oduku is Reader in Architecture at the University of Edinburgh's school of architecture and landscape Architecture (ESALA) where she teaches an undergraduate course in Environmental Design, is Director of the Masters Programme in Urban Strategies and Design, and researches into 20th Century Architecture in West Africa, and also apps and techniques for environmental analysis and measurement. She is currently completing her book, School Design in Africa, and has recently been appointed Dean International for Africa.

**Benzie Lecture Theatre**  
**Tuesday at 5.30pm**

# M S A

**Visiting Speakers series 2015**  
**10<sup>th</sup> Nov**

**Misleading Innocence: Tracing What a Bridge Can Do**  
 film projection followed by discussion  
 organised by MARC

**Francesco Garutti**  
 The Canadian Centre of Architecture, Montreal

The Canadian Centre for Architecture presents a curatorial project by Francesco Garutti based on the controversial story of the planning and politics of a series of overpasses that span the parkways of Long Island, New York. These bridges were commissioned in the 1920s and 1930s by the influential American public administrator Robert Moses. The story suggests that the bridges were designed expressly to prevent the passage of buses, thereby only allowing people who could afford to own a car to access Long Island's leisure spaces. The film, Misleading Innocence (tracing what a bridge can do), was conceived and developed by Francesco Garutti and directed by Shahab Mihanoust.

**Benzie Lecture Theatre**  
**Tuesday at 5.30pm**

# M S A

**Visiting Speakers series 2015**  
**17<sup>th</sup> Nov**



**Highline and Other Stories**

**James Corner**  
 Field Operations, New York

James Corner has devoted the past 25 years to advancing the field of landscape architecture and urbanism, through his teaching and academic work at the University of Pennsylvania and his leadership on high-visibility, complex urban projects at his practice based in New York City. His work is renowned for strong contemporary design across a variety of project types and scales, from large urban districts and complex post-industrial sites, to small well-crafted, detail design projects. In all of the work, there is a special commitment to the design of a vibrant and dynamic public realm, informed by the ecology of both people and nature. Major projects include the High Line in New York, Seattle's Central Waterfront, City Center in Las Vegas, Tsim Sha Tsui Waterfront in Hong Kong, Chicago's Navy Pier, the Civic Center Parks in Santa Monica and Queen Elizabeth Olympic Park in London.

**Benzie Lecture Theatre**  
**Tuesday at 5.30pm**

# M S A

**Visiting Speakers series 2015**  
**24<sup>th</sup> Nov**



**Inside Cities:**  
 With every location / project / object / job comes a story. A story to be seen and told from various angles. Playful. Unpolished.

**Johannes Marburg**  
 Johannes Marburg Photography

1969 born in Frankfurt, Germany  
 1992 - 1994 apprenticeship as architectural draughtsman, Karlsruhe, Germany  
 1994 - 1998 studied architecture at the University of Karlsruhe, Germany  
 1999 worked at the studio of photographer Manuel Kubitz, Cologne, Germany  
 1999 launched Johannes Marburg Photography  
 2006 moved to Geneva, Switzerland  
 2014 guest lecturer with KHBT studio at École spéciale d'architecture, Paris, France  
 2007 commendation European Architectural Photography Prize  
 „My favorite place“ | United Nations series  
 2015 commendation European Architectural Photography Prize „Neighborhood“ | Paquis series  
 current exhibition at vis-photogalerie, Stuttgart, Germany  
 2015 „WURZBURGER ZIMMER“ exhibition at Galerie 175, Stuttgart, Germany

**Benzie Lecture Theatre**  
**Tuesday at 5.30pm**

# MSA

**Visiting Speakers series 2015**  
08<sup>th</sup> Dec



International Orange, Pigeon Blue and the Red Curtain

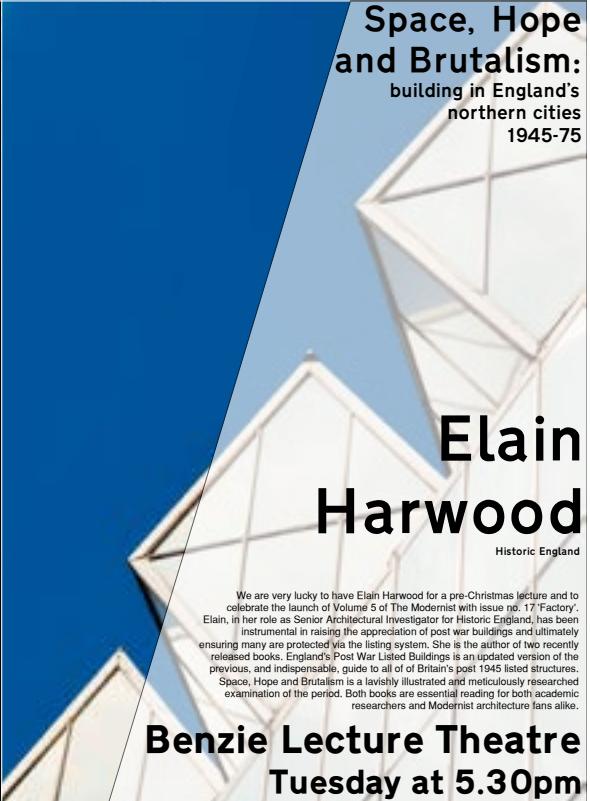
**Ben Kelly**  
Ben Kelly Design, London

Ben Kelly graduated from the Royal College of Art in 1974. He established Ben Kelly Design (BKD) in 1977, a leading interior design practice. BKD's groundbreaking projects range from exhibitions for the V&A, Design Museum, Crafts Council, Welcome Trust, British Council, and The Architecture Foundation, to the innovative London-based fitness club chain 'Gymbox,' and Factory Records' 'The Hacienda' in Manchester. The Hacienda was without precedent. Acknowledged as reinventing and reinvigorating the nightclub genre, it was a real-life stage-set, built with everyday materials which were used to maximum effect.

**Benzie Lecture Theatre**  
Tuesday at 5.30pm

# MSA

**Visiting Speakers series 2015**  
15<sup>th</sup> Dec



**Space, Hope and Brutalism:**  
building in England's northern cities 1945-75

**Elain Harwood**  
Historic England

We are very lucky to have Elain Harwood for a pre-Christmas lecture and to celebrate the launch of Volume 5 of The Modernist with issue no. 17 'Factory'. Elain, in her role as Senior Architectural Investigator for Historic England, has been instrumental in raising the appreciation of post war buildings and ultimately ensuring many are protected via the listing system. She is the author of two recently released books. England's Post War Listed Buildings is an updated version of the previous, and indispensable, guide to all of Britain's post 1945 listed structures. Space, Hope and Brutalism is a lavishly illustrated and meticulously researched examination of the period. Both books are essential reading for both academic researchers and Modernist architecture fans alike.

**Benzie Lecture Theatre**  
Tuesday at 5.30pm



**ROSSANT**

**AWARD**

**18 th of February**

**MMU Special Collections Gallery**

*An exhibition and presentation of the best visually communicated work by last year's 2nd year MSA students*

*/5.30pm for a 6.00pm start  
Drinks and nibbles provided*

#RossantAward2016

**BDP.** **Manchester Architects** **m<sup>s</sup>a** **msa** Manchester School of Architecture

Hawkins\ Brown msa

## Recognising the social

In response to the statement that Architecture is fundamentally a social art Hawkins\Brown is launching an annual Prize for BA3 and M.Arch2 graduating students. Hawkins\Brown works hard to interrogate programmes, engage in research, and getting into the mind set of clients and users. As final year undergraduate and postgraduate students you are invited to submit your project, which you feel meets the following criteria:

- a strong social agenda
- show innovative use of engagement
- show an in depth understanding of actors and agencies apparent
- show active collaboration, be it with peers, other disciplines or participants
- address and respond to social complexities on a number of scales
- be accessible, both architecturally and in their representation
- express existing values, ethos and physical context of where they are situated

Submission to comprise of 1 x A2 sheets including 200 words alongside project imagery.

Send your entries by to Helen Aston (h.aston@mmu.ac.uk) by 12 noon on Friday 27th May 2016.

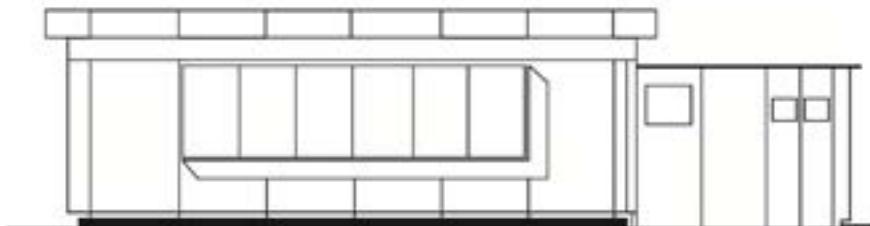
Prize of £500 for both an undergraduate and postgraduate winner.

Prize winners will be announced at the opening night of the MSA show on Friday 10th June 2016.



# jicwood

SHEPPARD ROBSON  
ARCHITECTURE  
PRIZE  
2016



[www.sheppardrobson.com/news/article/jicwood-competition-2016](http://www.sheppardrobson.com/news/article/jicwood-competition-2016)

In the aftermath of the second world war, Britain faced a housing crisis caused by a moratorium on new council houses and the effects of bombing. 750,000 homes were needed to house displaced families and returning soldiers. A rapid and innovative response was required, and one form of this was the use of pre-fab, modular housing. Sheppard Robson's response was notable for its re-purposing aircraft factories and technologies to produce the Jicwood Bungalow, which established us as one of the 20th Century's leading architectural innovators.

The Jicwood Prize is about recognizing unique architectural viewpoints at BA level at the University of Manchester. The winner of the Jicwood Prize will receive £500 from Sheppard Robson. Furthermore, the opportunity to work with in Sheppard Robson's Manchester office will also be offered to the successful student. There is no obligation for the winner to accept the offer of employment, the opportunity to discuss terms will be provided. If the winner chooses not to accept the offer of employment for any reason then Sheppard Robson reserve the right not to employ any candidate or to discuss the opportunity with other candidates from the shortlist, at their discretion. The office is currently 70 strong and working on major projects for Manchester Science Parks, The University of Birmingham, the University of Newcastle and Muse Developments, among others.

**We are interested in work that forms a coherent and exciting portfolio, looking in particular at:**

- The evolution of an architectural position over time - Does the body of work hang together, does it develop a clear position that emerges or is legible throughout? Is there an appropriate level of inquiry behind the ideas, have the right questions been asked? Is there a clear thread between design investigation and proposal? Is the point that the thinking is developed to compelling and original? This will be assessed at the point of the forming of the shortlist and is based on the development of an architectural idea through the studio submission of 3.1 and 3.2.
- Graphic, model and verbal communication - Is the presentation approach in all modes complementary and balanced, providing clarity of position? Does it communicate to a client/non-architect clearly and effectively? Is the method of communication distinctive, does it bring something fresh and innovative? Does it demonstrate a high level of refinement and craft in the techniques deployed? This will be assessed by the judging panel in an examination of the full studio portfolio and a short presentation to be made by each shortlisted candidate.
- BA submit 3.1 and 3.2 portfolios on 13 April 2016.
- The long-list of nominees will be decided by academic staff in the assessment period, based on the above criteria.

The long-list will be one student from each tutor group of thirteen students.

A shortlist will then be selected by Rupert Goddard, Partner at Sheppard Robson, and Richard Brook.

The shortlisted 3.3 portfolios will be submitted 16 May 2016.

**A final judging will take place between the 16-30 May, including Lou Cordwell from Magnetic North and David Roberts from Igloo Regeneration. This will involve each of the shortlisted students making a short presentation based on the design idea, its evolution and its resolution.**

The prize will be awarded at the degree show opening on 10 June 2016.

Good Luck!

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Partners CAPITA Orms Zaha Hadi  
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ley CAD Architecture ARUP Lev  
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