

Continuity in Architecture

**On the Origin  
of Spaces**

2019 - 2020

Remember Reveal Construct

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Shrewsbury Film Festival, Jun Shi

## Introduction

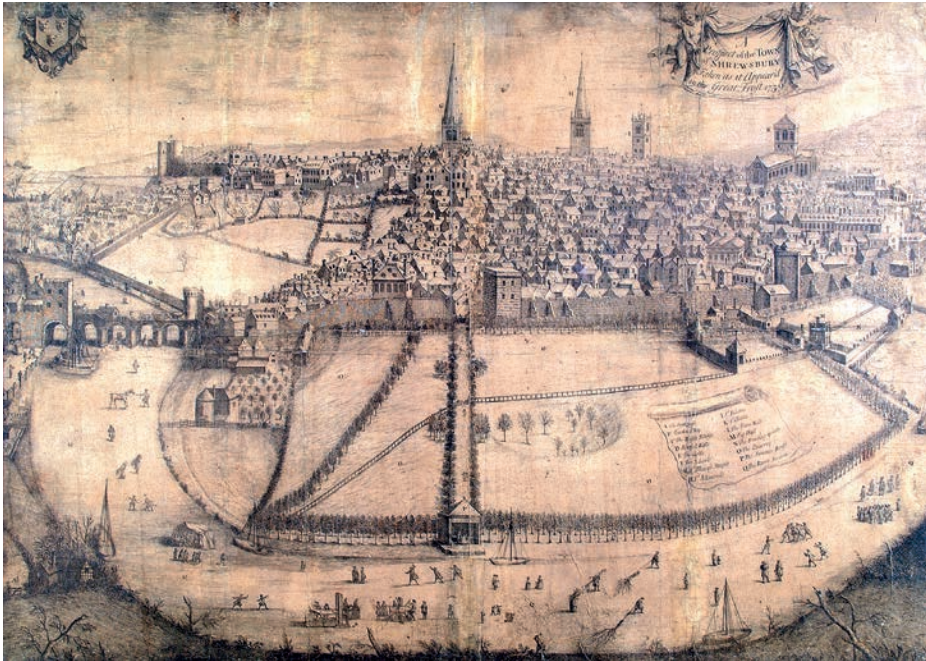
*“The still life paintings of Morandi typically depict several vessels, the form of each reflecting the desires and purpose of its maker. Each composition acquires particularity by the idiosyncrasies of the vessels and the way in which they stand together, forming an apparently casual arrangement that is, in fact, so carefully composed that the equilibrium among the vessels and the meniscus-like tension of the space around and between them would be destroyed by any even slight adjustment.”* (Kieran, 1997)

Continuity in Architecture actively pursue a Future for the Already Built. This search for an alternative to the expected redevelopment of towns, cities, places, landscapes, buildings and interiors is grounded in the theories of Contextualism (Schumacher, 1971), and as such, the atelier is committed to the synthesis of urban settings, the teaching of building design, the analysis of craft, and the search for detail and ornament. This year, BA3 and MArch years worked together on projects in Shrewsbury. Following the pattern of previous years, and linked to Continuity in Architecture’s research enquiries into Small Settlements, the atelier worked, by invitation, in partnership with a local regeneration team named ‘Shrewsbury Big Town Plan’.

Starting with an investigation using Gordon Cullen’s ‘Serial Vision’ (1961), students in BA3 created a new Library Building and Council Offices by examining the approach to the site through two axial routes from the Train Station and investigated the unique quality of site as a boundary between the Town Centre and the 16th Century Quarry Park. Students in Year 5 worked on projects for masterplan-to-detail housing in the first semester and building reuse projects for the Grade I listed Shrewsbury Library in the second semester. Meanwhile, Year 6 tackled the challenges of intractable sites across the historic core of Shrewsbury, producing work with appropriate responses to water and flooding, redundant structures, infill sites and additions to the distinctive skyline. These creative, innovative and progressive projects look towards an uncertain global future by extending what is valued from the collective past.

**Staff :** Sally Stone, John Lee, Laura Sanderson, Dominic Roberts, Mike Daniels, Tim Groom, Alberto Velazquez, Adam Gray, Claudio Molina Camacho and Johnathan Djabarouti.





Shrewsbury in the Great Frost, 1739.

## Shrewsbury in Context

*"Shrewsbury was well summed up by Charles Dickens when he stayed at the Lion, one of the several established coaching inns in the town. He wrote 'I am lodged in the strangest little rooms, the ceilings of which I can touch with my hands. From the windows I can look downhill and slatwise at the crookedest black and white houses, all of many shapes except straight shapes'."*

From 'Shrewsbury, Where Town and Country Meet' (1976)

**Commissioning Research Partners :** Shrewsbury Big Town Plan, Shrewsbury Town Council (Helen Ball, Gary Farmer and Amanda Spencer) Shropshire Council (Claire Evans, Hayley Owen and Tim Pritchard) and Shrewsbury BID (Seb Slater).

**Shrewsbury Sites :** The Prison, The Railway Station Approach, The Castle, The Old Library, The Bendy Bridge, The Welsh Bridge, The Wyle Cop Carpark, The Telephone Exchange and The Quarry Park.





Seminar Model of Sala Beckett, Barcelona (Flores i Prats Arquitectes, 2016)

## Seminar Texts & Buildings

“...collage could even be a strategy which, by supporting the Utopian illusion of changelessness and finality, might even fuel a reality of change, motion, action and history.”

From 'Collage City', (Rowe and Koetter, 1975)

### Remember : Friday 11 October

“The Concise Townscape : Serial Vision”

*Gordon Cullen, 1971.*

“The Place of History and Memory in the Contemporary City”

*M Christine Boyer, 1996.*

“Why Critical Regionalism Today?”

*Alexander Tzonis and Liane Lefaivre, 1990.*

The Malings, Newcastle

*Ash Sakula Architects, 2015.*

Santa Maria Do Bouro, Portugal

*Eduardo Souto de Moura, 1997.*

### Reveal : Friday 18 October

“Contextualism: Urban Ideals and Deformations”

*Thomas Schumacher, 1971.*

“Collage City”

*Colin Rowe and Fred Koetter, 1975.*

“The Structure of Urban Artefacts”

*Aldo Rossi, 1966.*

Hasselt University Faculty of Law, Hasselt

*NoA Architecten, 2013.*

San Telemo, San Sebastian

*Nieto Sobejano Arquitectos, 2011.*

### Construct : Friday 8 November

“Public and Private”

*Michael Dennis, 1986.*

“The Rights of Retreat and the Rites of Exclusion”

*Robin Evans, 1978.*

“The Tell The Tale Detail”

*Marco Frascari, 1984.*

School in Orsonnens, Switzerland

*TEd'A architectes, 2014.*

Sala Beckett, Barcelona

*Flores i Prats Arquitectes, 2016.*



Fenland Farmyard, 2019

## Sally Stone

If in Doubt, Draw Something.

All architects and designers suffer from the fear of the white page, the anxiety brought upon by the blank screen, or the horror of the empty sketch book. Waiting for brilliance to strike is not necessarily the best solution: draw something, draw anything, draw whatever's relevant, or indeed draw what isn't - and thus there is something to draw inspiration from.



Projekts Skatepark MCR, Arca Architects.

## John Lee

*The reaction.* That moment as an architect, watching as the client finally understands the design we've been discussing for months, years even. We've worked through the consents we need. We've talked layouts, services, colours, lighting. We've sat with contractors to plan the build. Then, almost finished, and seven weeks into lockdown, clients John and Vic stood in our new skatepark beneath the Mancunian Way, skaters to their core, minds buzzing as they mentally trace the lines, edges and the flow of the oblique surfaces around them. For the first time they see what we have all created.

As I line up the shot, I notice that they stand with their backs to the part I designed. And that is the way it should be.





New and Old in the Hohenschönhausen Gedenkstätte (Merz, 2009)

## Laura Sanderson

It is almost impossible not to discuss the fine line between documentary and Dark Tourism (a term coined by Foley and Lennon in their 2007 paper 'JFK and Dark Tourism: A Fascination with Assassination'). There is a potential in these projects to emphasise a gruesome heritage in either the display of historic artefacts or even in some cases the recreation of buildings, scenes or objects. Opening up a conversation about contemporary curation, Merz discussed the Hohenschönhausen Gedenkstätte (2009) and The Bunker in Ambald (2013), two further projects where the history of the building is explained not through adding theatre and props but by doing as little as possible to distort the narrative of the existing structure. In each case Merz added almost nothing (projections in Hohenschönhausen Gedenkstätte and QR codes in The Bunker in Ambald) between the visitor and the artefact (building).

Taken from 'Contentious Heritage : Sinister Dialogues – A Reflection on the ReUse of Buildings with a Sinister Past', Sanderson & Plevoets (2020).



Loch Kishorn

## Dominic Roberts

Caught in a locked-down but frequent relay between my house and the office, 200 yards away, I've taken to looking back through old sketchbooks, looking for big landscapes, places without buildings. This is a painting done quickly in a gap between weather, looking across Loch Kishorn towards the Applecross peninsula. Turns out that there is a building, a small reddish dot in the bottom left hand corner.



Massing Study for new Homes, Manchester (Daniels, 2020)

## Mike Daniels

*"The design of housing seems to demand a social rather than a formal imagination, with collective space as its primary task. The imagination required for this question is more narrative than systematic... like the novelist, framing the entanglement of individual destinies in the collective structures of the city."*

From 'Housing and the Social' (Mann, 2011)





Excelsior Works, Tim Groom Architects (2019)

## Tim Groom

Sometimes is best to keep things the same..... only different.



RHS Garden in Worsley (with Stephen Hodder)

## Alberto Velazquez

*"One of the great beauties of architecture is that each time, it is like life starting all over again."*  
(Piano, 1982)



Wilburn Wharf Apartments, Salford (OMI Architects 2017)

## Adam Gray

Louis Khan once described the process of design as follows;

*“Design is not making beauty, beauty emerges from selection, affinities, integration, love.”* (Khan, 1954)

In my experience it is sometimes a little more like this;

This is going to be amazing!  
I’m amazing!  
This is pretty complicated  
This is terrible  
I’m terrible  
Actually this isn’t so bad  
This is amazing!





Scout Space Saint George, Santiago, Chile. Architects: Claudio Molina Camacho, Daniel de la Vega Pamparana, Eduardo Villalobos Fonet.

## Claudio Molina Camacho

### Materiality and Time

*“Natural materials - stone, brick and wood allow our vision to penetrate their surfaces and enable us to become convinced of the veracity of matter. Natural materials express their age and history, as well as the story of their origins and their history of human use. All matter exists in the continuum of time; the patina of wear adds the enriching experience of time to the materials of construction.”*

From 'The Eyes of the Skin: Architecture and the Senses'  
(Pallasmaa, 1996)



Courtyard, Long Street Methodist Church, Middleton.

### Johnathan Djabarouti

*“Yet if the only form of tradition, of handing down, consisted in following the ways of the immediate generation before us in a blind or timid adherence to its successes, ‘tradition’ should be positively discouraged.”*  
(T. S. Eliot, 1919)

### CiABA<sub>3</sub>

Maryam Ajoor, Owen Matthew Brouwer, Paula Eliza Brūvere, Lok Yiu Chan, Isobel Currie, Sharanja De Zoysa, Tara Dehghanpour, Alicia Desmay Hernandez, Omar El Amine, Francesca Niamh Geyerhosz, Toby Rex Goldsmith, Yik Hin Lam, Yi Yang Law, Yeunhyung Lee, Lada Leidmane, Luvsansambuu Luvsansambuu, Nurul Syamimi Binti Mohd Khalid, Hadif Syazani Bin Taharen, Eve Talty-Sanghera, Alistair William Trueman, Neda Vaiciulyte, Gianetta Hip Chi Wong and Reičela Paula Zapevālova.





Path Leading to The Quarry Culture House

## Maryam Ajoor

This project focuses on the ability to connect and anchor people to the The Quarry by reactivating the area with the Culture House comprising of a library, art centre and town council offices. The use of natural materials and constant views towards nature create spaces of wonder and introspection as well as a public living room for the convivial coming together of people. Pronounced timber framing, borrowed from Shrewsbury's vernacular architecture, is simplified to an ordering system allowing the building to be read from public to private, accommodating the sonorous and the still spaces.

*"Our reality is irreducibly plural, located between the demands of the past with its beauty and of the present with its new technologies"*  
(Jencks, 1986)

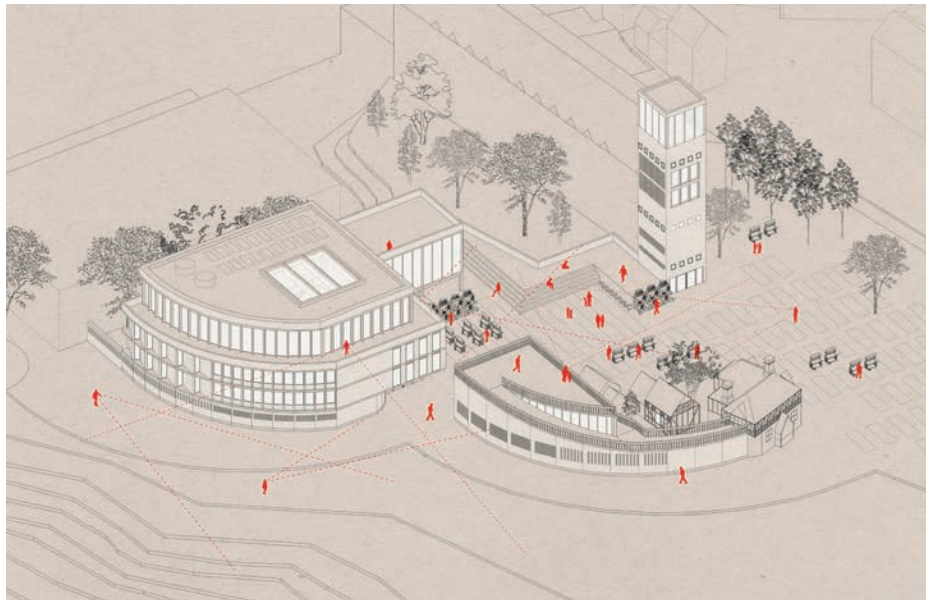


Architecture as a Facilitator in Cultural Activity and Exchange

## Owen Brouwer

This project aims to nurture and accommodate communal activity, social exchange and cultural production through the implementation of a rigidly adaptable building programme.

By dispersing the traditional library programmes, such as the physical collection, and in-turn enclosing them in solid building masses across the site... void spaces were created in the manifestation of covered public squares that encapsulate the concept of openness, permeability and flexibility. As a result, an educational institution is born in Shrewsbury that symbolises the preparation for future changes and contemporary issues, and one that provides a platform for all kinds of communities and their specific needs.



Axonometric View of the Site

## Paula Brūvere

The New Library re-imagines the functions of a 21<sup>st</sup> C library, which is no longer a place that just deposits books. The new library is an extension of the public space which is explicitly shown in this design as a continuity of spaces starting from the busy streets of the Shrewsbury town, to the new public square which extends further into buildings, and the calm, open Quarry park on the opposite side. A ramp leads visitors directly on the roof of the office building and the library top floor extends into a terrace, both of which offer another viewing platform to observe events taking place in the square. Inside of the buildings, however, calm views to the park and private spaces offer serenity and the specific atmosphere for reading and learning which I believe is the primary quality a library should possess to exist in the age of technology..

*"... defining wall in different means for the concealment of experience or distinction of progressive stages for the desire of sanctuary"*  
(Evans, 1978)





View of the Council Office and Library from the Quarry Park towards St Chad's Church.

## Lok Yiu Chan

Continuity in Architecture has taught me the importance of context, taking into consideration the local history, materiality, community to create spaces and structures that compliment its surroundings. I believe my design of the proposed council office and library successfully blends in with the existing environment without obstructing the important view of Saint Chad's Church from The Quarry, whilst providing new public space for the local community. In addition, I experimented with voids within the building and was able to blur the line between the 'solid' town and the 'void' of the park.

*"An archetypal void seen as a figure in plan is a conceptual ambiguity since figures are generally thought of as solids. Yet when a void has the properties of a figure it is endowed with certain capabilities which "ground" voids lack."* (Schumacher, 1971)



View from Shrewsbury Boy's School

## Isobel Currie

The past and present are reenacted throughout the architecture of the historic town center as newer buildings are integrated with older ones. The library is an attempt to unify the the main axis through town and establish a cohesive urban environment by creating a visual relationship between buildings that lie on the towns main axis. The form was greatly inuenced by the urban geography and historical stratification of Shrewsbury's town centre and helps one consider the building and its urban surroundings as a whole, not just physically but also with respect to the passage of time.

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



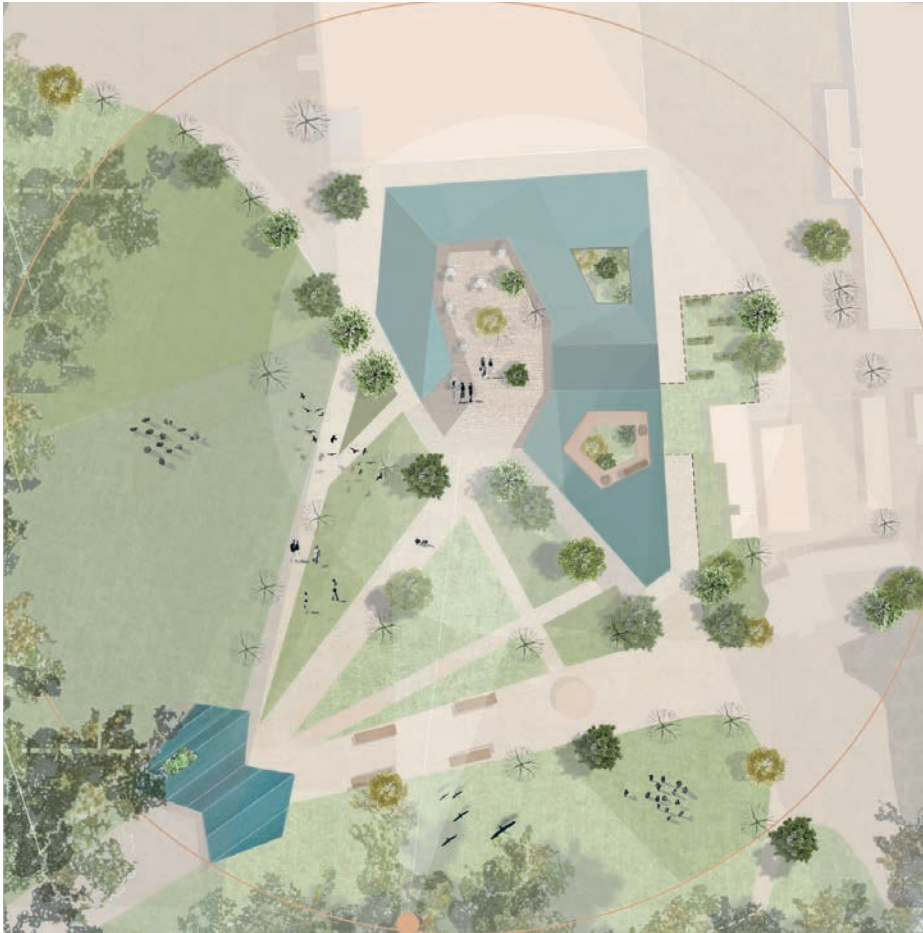
Shrewsbury Library

## Sharanja De Zoysa

*“Buildings transcend physical and functional requirements by fusing with a place, by gathering the meaning of a situation. Architecture does not so much intrude on a landscape as it serves to explain it.”*

From 'Anchoring', (Holl, 1991)





Site Plan showcasing the Library, the Pavillion and surrounding Landscaping

## Tara Dehghanpour

This project focuses on the relationship between the user and their urban environment, in order to create a structure that pays homage to the cultural heritage of the place whilst initiating a sense of community. Within Continuity in Architecture we consider buildings as representative of the city, shaping the urban fabric of the space with the combination of solids and voids. This enabled me to explore the tensions between 'enclosure vs exposure' to create a fluid relationship between The Quarry and the town of Shrewsbury.

*"I am inside it or am I entering it." (Cullen, 1961)*



View of proposed Library approaching from The Quarry park

### Alicia Desmay Hernandez

This project celebrates Shrewsbury's landmarks by establishing a connection between the building and its surrounding context. Located in the city's Quarry park, the library's stacked mass creates a height variation that maximizes views to the nearby Quarry park and St. Chad's Church, two of the city's main points of interest. The building's North-South position on the ground floor creates a direct link between the street and the Quarry park, re-establishing visual and pedestrian connections across the site. The sheltered space on the ground floor created by the overhanging cantilevers allows the library's programme to spill to the outside and engage the public. The building's façade is a manifestation of Shrewsbury's architectural heritage by mimicking the elements of Shrewsbury's Tudor buildings. The pattern incorporated on the upper floors becomes an integral part of the library's façade and interior programme, allowing users to "sit" within it, and enforcing the idea that a library is a place of engagement rather than a repository for books.



A visitor finds a moment of solace in a niche to read

## Omar El Amine

The new library is rooted in the history of the site: as a quarry, and on the boundary line between the medieval town and the open expanse of the park. It aims to 'anchor' the end of key routes of movement through the city, while sitting on its perimeter. A sequence of spaces are set up to navigate this boundary, drawing the visitor towards the main library and outwards into the park through the use of 'leading' and 'pressured' points. The proposal imagines the library as a place with an inherent tension between its collective purpose as a cultural and civic centre and the individual act of reading and study. There are a variety of intimate niches, as well as main spaces for performances, talks and community activities. The use of rammed concrete as a material 'embeds' the building into the landscape, making reference to the layers of history on the site, offering a geological character, and relating to the recent excavations of parts of the old town wall.

*"A Library is a very specific sort of building. A building where you collectively do something individual... everyone wants to create a private domain, even if only for ten minutes."* (Wiel Arets, 2005)





View from Claremont Street

## Francesca Geyerhosz

A New Historic Library.

This project allowed the focus of contextualism to be expressed on both micro and macro scales. The installation aimed to add a layer to the collage town of Shrewsbury, in essence the new spacial experiences are informed by existing patterns, textures and geometries found in the surrounding area. Furthermore, in the creation of small details acting as 'urban artefacts' which evoke memory and meaning in both old and new generations, hence the community engagement and inclusion aspects of the design.

*"One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory."* (Rossi, 1966)



Sectional Model of the Library, 1:50 Balsa and Plywood.

## Toby Goldsmith

The scheme I have designed in Shrewsbury is deeply rooted in its context; topography, geology, climate, cultural and historical factors have all engaged the design process throughout the year informing big and small decisions in how the building responds to its site. The proposal consists of a series of courtyards that connect the patchwork of historically significant buildings with The Quarry park whilst providing a new creative, cultural hub for the community.

The 'Continuity in Architecture' Atelier has given me a broad and varied education to use on future real-world projects. The emphasis on context has given me a deeper understanding of the socio-economic and aesthetic issues surrounding architecture and design.

*"Architecture is essentially an extension of nature into the man made realm, providing the ground for perception and the horizon of experiencing and understanding the world."* (Pallasmaa, 1996)



Site in Isometric

## Hannah Lam

In this project my focus was to create a “New Street” which connects the Quarry Park with the historical town. I focused on the ability to provide a new gathering point in the courtyard between the Council Office building and the New Shrewsbury Library. To bring lively future events into the outdoor space where people could interact as a community.

I began by attempting to create a new public square at the end of the main road which connects the town and the park, for a change in the park entrance, which eventually lead me to my final design which aims to bring together the community by providing spaces for outdoor events. The new street not only provided a new entrance, but also helped in positioning the buildings.

Continuity in Architecture has allowed me to explore the context fully and realise what I could do to bring new meanings to the space while preserving the historical heritage, It helped me to refine my architectural skill set and interests.





Sunset view of the new Shrewsbury library from the war memorial within the Quarry

## Yi Yang Law

Our studio project revolved around designing a new library for the town of Shrewsbury, located within the Quarry. The scheme aims to provide a vibrant new central hub for the local community, a place where learning meets the celebration of arts and culture. It seeks to reflect the role of the town square within the park, providing a space for visitors to gather and have physical interactions, as well as being a landmark that signposts the transition from the dense town to the open park. The concept of the new library as a 'human greenhouse' is one that is symbolic of growth, portraying it as a place of learning and nurturing of the mind through knowledge, regardless of age. Continuity in Architecture has taught me the value of designing with the context of the site in mind, as well as given me a newfound appreciation for heritage and local culture and identity.

*"As in the cubist painting, when the organizational geometries do not reside in the objects themselves, the possibilities of combining the various buildings within a system of order which attributes to each piece a bit of organization becomes almost infinite." (Schumacher, 1971)*



Aerial view towards St Chad's church from The Quarry

## Yeunhyung Lee

Our project focused on redesigning the library in the town of Shrewsbury. While respecting the history and the atmosphere that the surroundings hold, including The Quarry, St Chad's church and the warden's home, I tried my best to construct a space that both the people visiting the library and the council workers can enjoy. Continuity in Architecture has deepened my understanding of spaces and community and their history, as well as architecture itself.



View from the Claremont Hill

## Lada Leidmane

The aim of the new Shrewsbury Library project was to build a connection between the Quarry Park and the city. It gives a new social and cultural meaning to the existing site. Modern library is a form of social experience, place of tranquillity, self-development and reload.

*"The object becomes a thing only when you put it in some sort of use, whether practical or intellectual - a hammer in the hand or a book read through at a one sitting. Form, substance and appropriation by use are three components of character in architecture." (Tuomey, 2008)*



St. Chad's Tower emerges above the New Library

## Luvsansambuu Luvsansambuu

Situated on the boundary of the old town walls of Shrewsbury, this project aims to extend the threshold between the built-up town and the vast openness of The Quarry. The new library is carefully embedded within its historical context and includes parts of the town wall in its structure to celebrate the town's long history.

*"The urban artifact is estimable not by their functions but by their permanent forms, since the form of the city is closely bound up with time of the city, while the functions are changeable and can be lost over time." (Rossi, 1966)*



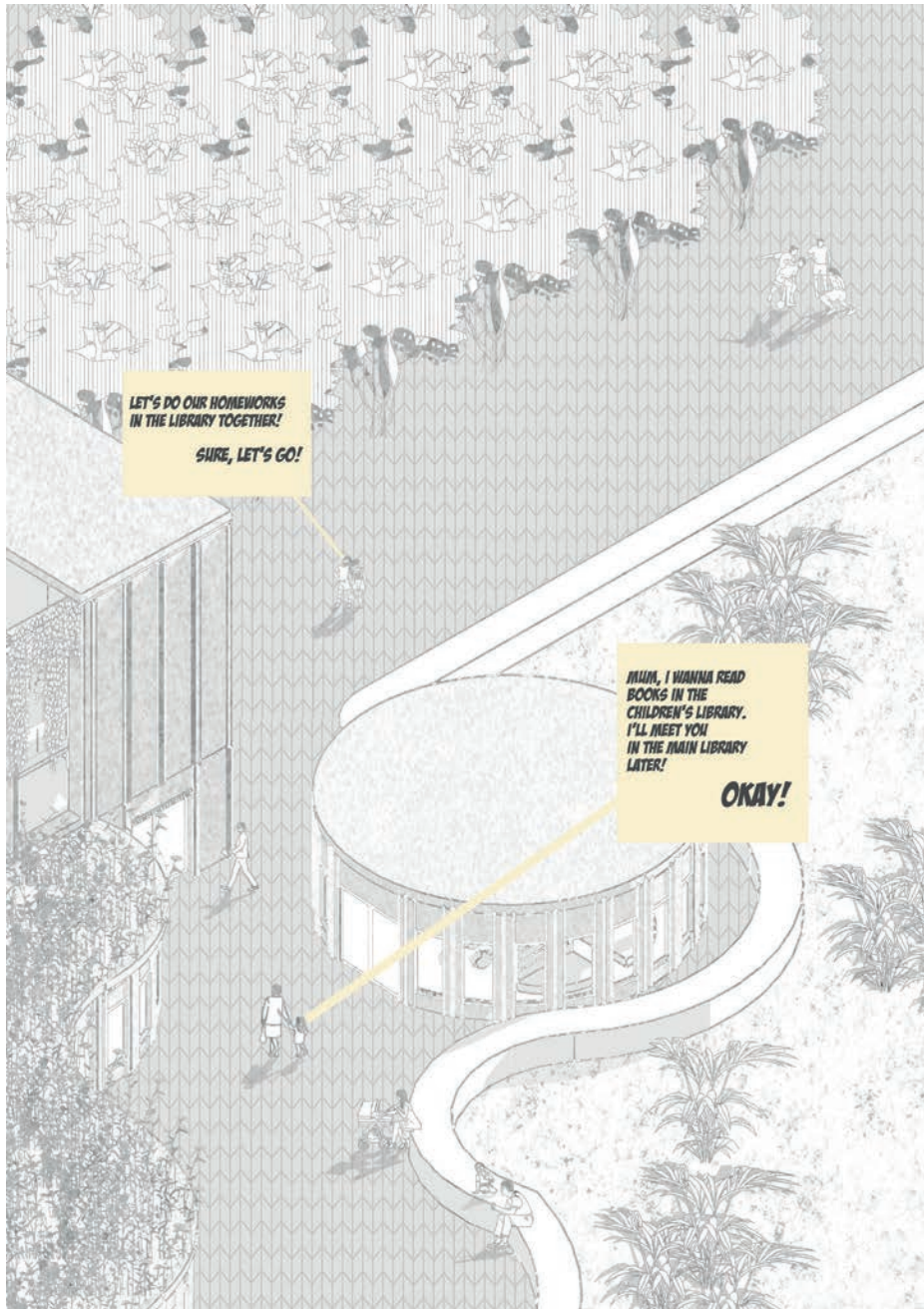


Entering the Library across from St Chad's Church

## Nurul Mohd Khalid

My project focuses on synthesising people with the landscape of the Quarry and provide a fluid transition of experiences from Shrewsbury townscape towards the nature. The emphasis on the principle journey allows for exposures and enclosures of spaces by unveiling engaging atmosphere and aids in inducing the liveliness of the site. Through a series of approaches, the environment is preserved and an optimum potential design is fabricated to serve the programme intended. As part of the Continuity in Architecture atelier, I've apprehended knowledges in designing as well as attaining insights for various faculty of architectural interests.

*"We discovered that the human being is constantly aware of his position in the environment, that he feels the need of for a sense of place and that this sense of identity is coupled with an awareness of elsewhere."*  
(Ruskin, 1971)



To the entrances of the New Library

## Hadif Taharen

Rethinking the roles and identity of the Shrewsbury Old Library, the proposal is to bring the values of the Old Library into the New Library. The spaces are designed to bring the vibes of the Old Library where the spaces feel very connected to the context around it. The building design celebrates the loop shape of Shrewsbury surrounded by the River Severn.

Sitting in between the Church area and "The Quarry", the New Library acts as a threshold between the two significant places in Shrewsbury thus creating a platform for these two places to be connected. The elevations are designed to be subtle thus not contracting and opposing the sense of power that the Church carries.

The public squares on the Church area and the park complete the proposal, creating a communal leisure space for the public and promotes the idea of a library is not just a place to read books, but it is a perfect place for everybody.



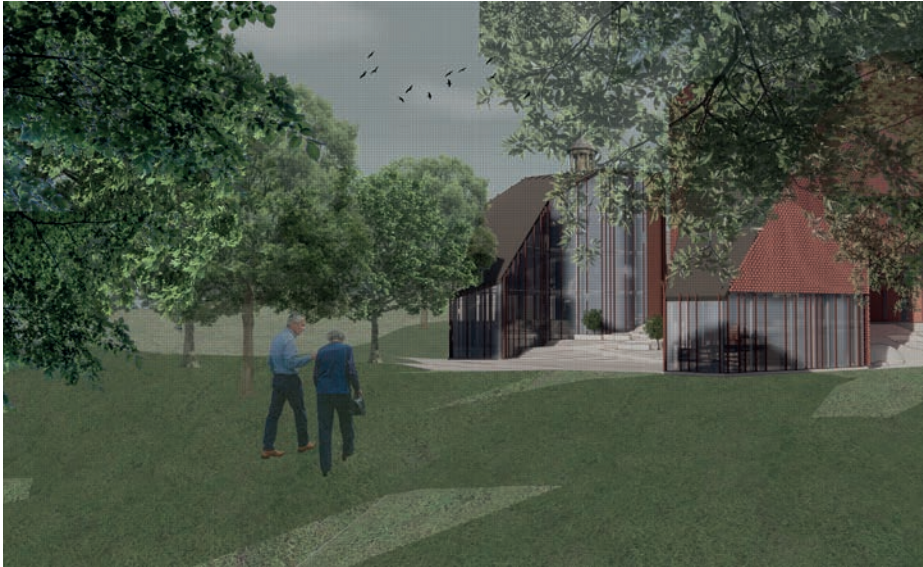
The Reading Coves

## Eve Talty-Sanghera

The accumulation of historic and contemporary architecture within Shrewsbury has crafted unique spatial patterns throughout the town's landscape. Concentrations of man-made structures founding the basis of tight, pressure spaces and vast areas of flora allowing for open, release spaces. The continual shifting from pressure to release environments builds a spatially dynamic user experience. The concept of pressure and release, found within the 'empty' spaces of Shrewsbury, is the driver of form and spatial composition within the new library complex.

*"Architecture has its own realm. It has a special physical relationship with life. I do not think of it primarily as either a message or a symbol, but as an envelope and background for life which goes on in and around it, a sensitive container for the rhythm of footsteps on the floor, for the concentration of work, for the silence of sleep."* (Zumthor, 1998)





Approaching the new Library buildings from the park

## Neda Vaiciulyte

My project was centered around embracing Shrewbury's characteristic cityscape by replicating it through the shape of the buildings, as well as creating a transitional space between the city's urban and park zones. The buildings, thus, rediscover the pathways and act as "the gateway" to the city.

Continuity in Architecture has allowed me to appreciate and get inspired by the contextual surroundings of the space and has pushed me to rediscover the concept of "architecture" through my work.

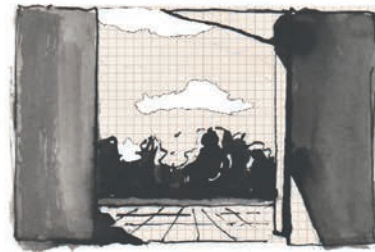
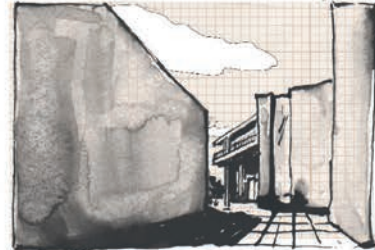
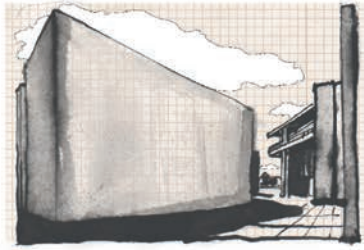
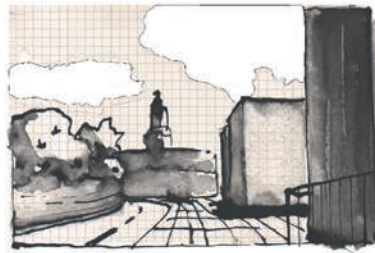




A view towards the new Shrewsbury Library and Council Offices from the Quarry Park, 12PM, 20 May.

## Gianetta Hip Chi Wong

Our studio project focuses on providing a new library and council office building as an upgraded facility to replace the existing, and to provide a communal hub for the Shrewsbury community. The new Shrewsbury library and council offices is located on a prominent site in The Quarry park adjacent to the Quarry Lodge, with the St. Chad's Church on the South, and River Severn on the East. New leisure, communal, educational and public facilities have been incorporated into the new building to promote activity and social interaction. The Continuity in Architecture atelier has taught us how to integrate architecture with its surrounding urban context and engage the building in a historical context. Also, the atelier focuses on the methodical analysis of the building construction process which allowed me to refine my knowledge on technical details.



## Reičela Paula Zapevālova

Our project in Shrewsbury is set to explore the notion of context and contextualism, considering architecture through the research of the urban environment. Aligning with my personal stance on the design process, Continuity in Architecture atelier uses tangible and intangible findings of the context analysis to help understand the meaning and inform the construction of new elements, ones that add to the continuous evolution and uniqueness of a place.

*"There is a reaction to being hemmed in as in a tunnel and another to the wideness of the square. If, therefore, we design our towns from the point of view of the moving person (pedestrian or car-borne) it is easy to see how the whole city becomes a plastic experience, a journey through pressures and vacuums, a sequence of exposures and enclosures, of constraint and relief." (Cullen, 1961)*

## CiAY5

Jamie Boardman, Jack Carter, Lok Yiu Ashley Cheung, Niall Coleman, Heston Harris, Alexander Hughes, Wojciech Jankowski, Ifan Jones, Hamza Khan, Emma Lewis, Valentine Lezius De Seynes, Ajay Mahay, Adil Mulk, Benedetta Nigro, Andrius Ovsukas, Yuet Wah Poon, Louise Roussie, Yeside Anuoluwatobi Sobowale, Mona Tamaru, Jo Lynn Tan, Jumana Tarazi, Aysha Utsho, Daniel Warren, Hayden Webster and Lucy Hannah Woodward.



Key view of the main internal raised Dementia garden

## Jamie Boardman

Throughout this year I have worked on a couple of projects within the town of Shrewsbury. One being an adaptive re-use project for Shrewsbury's Old Library. The proposal was to adapt it into an urban Dementia Hospice, providing a peaceful and welcoming environment within the context of Shrewsbury, taking both users and neighbours into account.

The hospice provides a place for protection and relaxation for vulnerable people suffering from Dementia. This is achieved by dividing the building into various spaces that includes sensory gardens and similar environments of a home like atmosphere, playing on the five senses (smell, touch, sound, visual and taste). This will evoke memories through the senses created by the various, functional spaces. A critical part in helping and understanding people suffering from the disease. I believe there is a need for these places with Dementia becoming the UK's biggest and fastest growing diseases.





Trinity Hall Colonnade



The Brewery Colonnade

### Jack Carter

*"In the details are the possibilities of innovation and invention, and it is through these that architects can give harmony to the most uncommon and difficult or disorderly environment generated by a culture."*  
(Marco Frascari, 1984)



New connection of the existing Library Building and Riggs Hall

## Ashley Cheung

The revitalisation of Shrewsbury Library focuses on establishing new connections of the existing buildings. The new extension at the former courtyard links the five levels of existing Library Building and Riggs Hall by a bookshelf staircase. Library collections are partially relocated to the new structure, which enhances the existing interior with flexible reading and gathering space. The bookshelf staircase provides not only library collections, but also reading spaces at different levels and a central gathering space. It encourages people to wonder around the library and connect to the community in Shrewsbury. Removed existing parts for new openings are relocated at the new extension as features, redefining the design and history of existing buildings.

*"The art of detailing is really the joining of materials, elements, components, and building parts in a functional and aesthetic manner. Details are then a direct result of the multifold reality of functions in architecture. They are the mediate or immediate expressions of the structure and the use of buildings."*

(Frascati, 1981)



View from the English Bridge, Shrewsbury

## Niall Coleman

A playful design that encourages better well-being through design and intergration of the community. This home is designed to tackle the increasing rate of anxiety amongst young people in Shrewsbury. The 7 townhouses are designed for young people who suffer from anxiety and their families but it is not exclusive to them. The site is located on the bank of the River Severn, with flooding being a major concern, residential programmes are placed above the ground floor. Through a series of communal spaces, a shared roof garden, facing front doors and balconies, a home is created that encourages interaction between residents and the wider community. Nature, daylight and flexible spaces were used as tools to promote a healthier well-being, furthering the idea of the home as a safe haven. This was a collobration project with Tobi Solowale.

*“Can good design truly make us happier? Given that we spend over 80% of our time in buildings, shouldn't we have a better understanding of how they make us feel?”*

(Channon, 2018)



View From the Stage in Conference Hall

## Heston Harris

Our project focuses around the enrichment of the community via the creation of central spaces that bring people together. This was achieved not only by the strategic placement of buildings to influence these spaces of activity, but also in the way that they were designed.

In the initial housing project, bespoke homes were created that encouraged the occupier to interact with their neighbours and surroundings seen by all the homes opening out onto an intimate courtyard area/living street that was accessible to all residents. The second project repurposed the Shrewsbury library into a hotel with the same intentions in mind. The new interventions introduced in the hotel encompassed the original structures, creating a space in the middle that not only linked all the different structures and time periods together; but acted as a central space for the hotel's activities and circulation. This idea of bringing the community together within design is a method that is lacking within Shrewsbury's context and has been shown to potentially benefit future development within the town.





Perspective View of Housing

### Alexander Hughes

*"At the risk of sounding too partisan and biased, I would say that even in historic times documents were not always available, and buildings (monuments, vernacular constructions, and public works) are themselves important texts, often providing the first and most lasting impression of a culture." (Silvetti, 1996)*



Section through the Old Library

## Wojciech Jankowski

*“Modification, belonging, context, identity, specificity, are all words that assume a pre-existing reality that should be preserved even while being transformed, that should hold down its memory through traces which themselves are built on earlier evidence” (Gregotti, 1996)*



View inside the Service Room

### Ifan Jones

Our project focused on transforming the Shrewsbury Library into a central crematorium for all faiths. The project dealt with the funeral procession in a sensitive manner which considered the mourning of the family and friends. How the building was redesigned, allowed for sensitive meditation spaces within the building which were accessible to users without interrupting others mourning.



Housing on the Wyle Cop

## Hamza Khan

*"...in remodelling, the past takes on a value far different from that in the usual design process, where form is generated 'from scratch.'"*  
(Machado, 1976)





1:20 Sectional Model of Family Homes

## Emma Lewis

Our initial studio project was a mixed residential masterplan for a site within Shrewsbury town centre that floods every year. The scheme provides different typologies including family homes, and small apartments centred around a retail hub. The architectural style builds on the existing varied roofscape and materiality seen throughout the town. The distinctive roof design creates a central lightwell within the building that defines the internal layout. The lightwell draws light from above, down through the heart of the home, filtering it into the spaces. The users experience will be characterised by an ascension through this lightwell to reach the large open living space with a softwood timber finish that evokes warmth.



Approach to the Gin Distillery

## Valentine Lezius

The Floreat Salopia gin distillery draws on the history and traditions of Shrewsbury and the building itself, specifically the renowned annual Flower Show and the Educational background that boasts alumni such as Charles Darwin. Through the adaptive reuse of the Old Library and the introduction of the Gin Distillery, the scheme aims to revitalise the town and create a new identity for Shrewsbury.

The project reimagines the listed Old Library as a vibrant landmark in the heart of the town. The distillery occupies the grand spaces within the existing wings of the building, whilst the floating greenhouse glows above the existing stone building. The simple modern material palette contrasts with the combination of historic architectural styles.



View from Internal Courtyard

## Ajay Mahay

The housing project thesis was tailored around three key drivers; creating communities at different scales throughout the site, connecting the river back to the proposal and lastly creating a hard/soft edge around the site to heighten what is public and private spaces.

Bespoke homes were created that encouraged the occupier to interact with their neighbours and surroundings seen by all the homes opening out onto an intimate courtyard area/living street that was accessible by the river and road. The project targeted young families and aimed to bring bespoke housing to a central location within Shrewsbury.

The master plan is designed in a way that the river front houses get maximum daylight throughout the day. Our flooding strategy consisted of a mixture between raising the building from the ground using flooding attenuation spaces and installing an underground water tank.



Housing on the River Severn

## Adil Mulk

*“Because their structure tends to outlive their function, buildings have continuously been adapted to new uses – a fact which has enabled generation after generation to derive a sense of continuity and stability from their physical surroundings.” (Cantacuzino, 1975)*

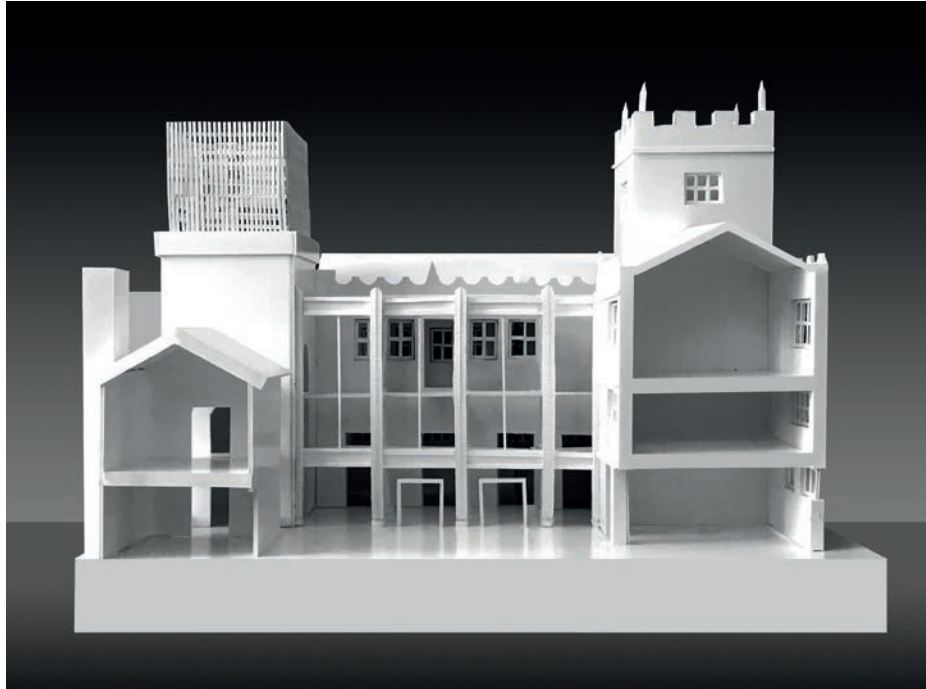




Streetscene

## Benedetta Nigro

*"The past provides the already written, the marked 'canvas' on which each successive remodelling will find its own place. Thus the past becomes a 'package of sense' of built up meaning to be accepted (maintained), transformed or suppressed (refused)."* (Machado, 1976)

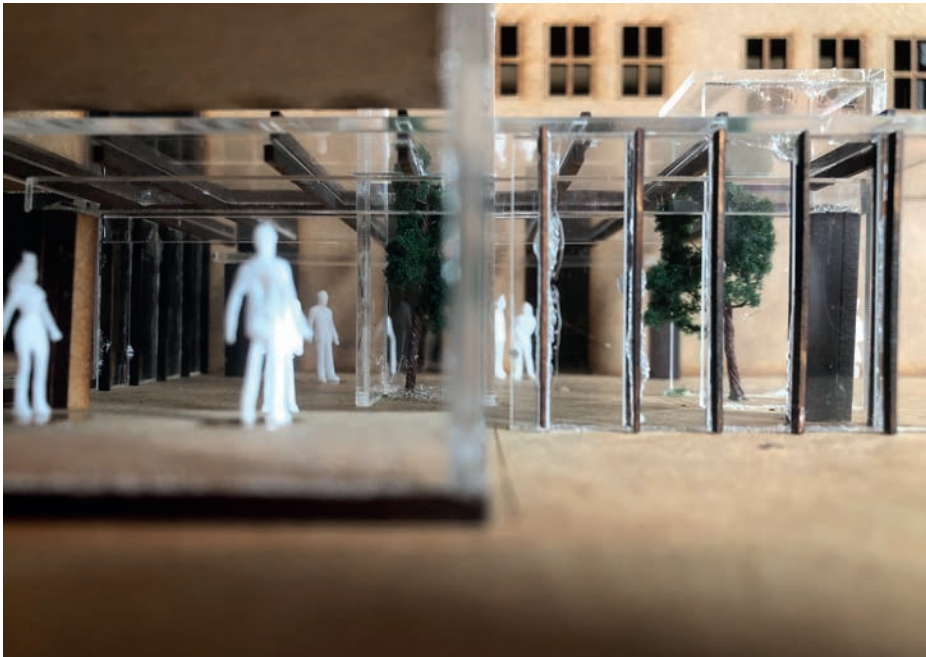


Proposed new entrance elevation.

## Andrius Ovsikas

The proposal for reuse of Shrewsbury Library, first of all, aims to integrate the building into the urban fabric of the town. Establishing new routes through the site and linking them to the existing street network positions the building as being part of Shrewsbury's urban grain.

At a closer look, the concept of the proposal provides a clear new front door to the building that is inviting, yet respectful to the existing structure. The proposed glass and ceramic frontage acts as a transparent veil, enclosing the entrance and the circulation atrium, while at the same time revealing life and movement inside the building in the backdrop of existing stone structure. The new vertical circulation tower establishes a dialogue with the existing one, creating an interesting contrast between the two towers experienced in the entrance atrium. In addition, the proposed tower also features ceramic crown, which illuminated at night stands as a beacon, a prominent feature in the skyline of Shrewsbury.



re-Thinking the Old Library

## Crystal Poon

Our building re-use project focuses on the rehabilitation of traditional civil architecture. This proposal intends to create least amendment, but to utilise existing spatial quality at its best, emphasizing the intimate interactions between people, space, and built form. According to Continuity in Architecture framework, we have used the process of analysing and understanding the nature and the qualities of place to develop a new intervention with greatest social impact.



The Chapel

## Louise Roussie

Our project aims to unify the site and its buildings, and insufflate openness as well as peace and serenity. The use of contrasting but soft materials transforms the site and each of the spaces into protective cocoons. A brass ornament accompanies visitors physically and emotionally through their journey of saying farewell to a loved one. Light is the third material. It reinforces the sense of serenity and protection by its diffuseness. It is the focal point of every visitor's journey. Continuity in Architecture has allowed me to design just right : not too much, just enough.

*"If the architecture is any good, a person who looks and listens will feel its good effects without noticing."*  
(Carlo Scarpa, 1952)





The Voyage, Interior View of the Botanical Garden

## Tobi Sobowale

I am interested in how through architecture, I can facilitate and empower forgotten communities while interrogating the relationship between politics and architecture.

*"In today's climate in our country, which is sickened with the pollution of pollution, threatened with the prominence of AIDS, riddled with burgeoning racism, rife with growing huddles of homeless, we need art and we need art in all forms. We need all methods of art to be present, everywhere present, and all the time present."*  
(Angelou, Date UnKnown)

*"Injustice anywhere is a threat to justice everywhere."*  
(Luther King Jr, Date UnKnown)

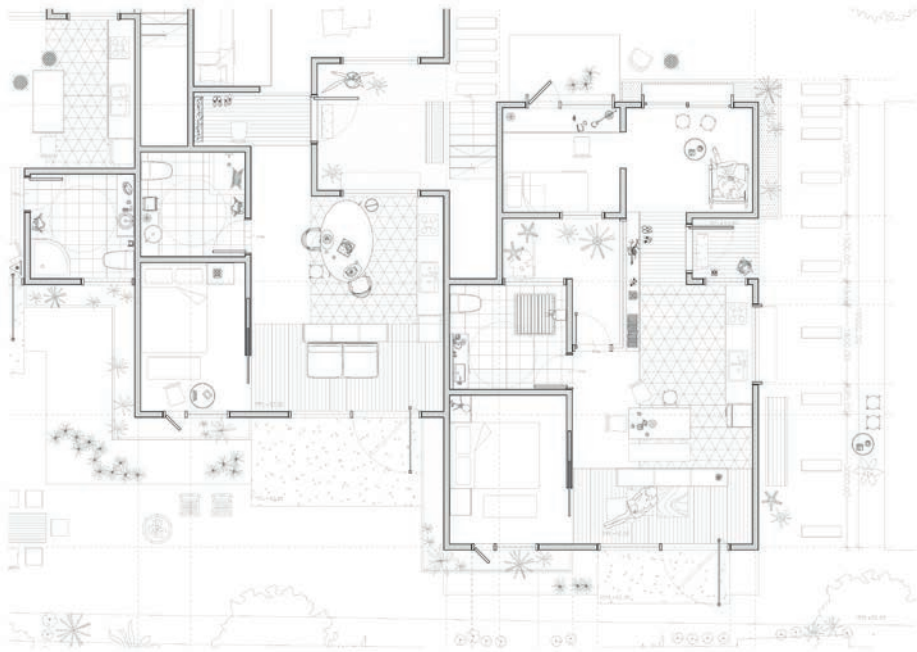


The Shrewsbury Guild | North Elevation

## Mona Tamaru

Our projects are deeply rooted in contextualism; the analysis of both tangible and intangible heritage of Shrewsbury revealed distinct sequence of voids in the town as well as a communal sense, which resulted in the creation of vernacular and sustainable architecture.

In the building reuse project of the Shrewsbury Library, we addressed the severe issue of homelessness in the town, to regenerate the building's social value today. The project focused on the sustainability in both social and environmental aspects. The extension is designed to respond to the existing; where *'A new building that was made of fragments or parts of the old but once again conspiring to a completeness.'* (Chipperfield, 2009)



Home

## Jo Lynn Tan

With the theme of Home and Housing, this project has its site located in Shrewsbury, Wyle Cop Carpark that is placed along River Severn. Accompanied by multi-generational housing programme in mind, the proposal focuses on presenting a Home that provides a sense of belonging to the Shrewsbury community. Based on on-site inspiration, the scheme hopes to manifest a layered spatial organization of different engagements of spaces with the shared realm. It also aims to propose flexibility in family generation usage in order to allow residents to take on the identity of their neighbourhood through usage of family and personal spaces.

*"... of projection and recession to create an envelop that the inhabitants that is familiar with, a realm where they can correspond with while they sit back and zone out into the unfamiliar landscape outside."  
(Robin Evans, 1997)*



View from the English Bridge

## Jumana Tarazi

*“Walter Benjamin likens the act of translation to that of fragments of a broken vessel which are incorporated into a replica of the original: ‘...thus making both the original and the translation recognisable as fragments of a greater language...!’” (Stone, 2019)*





Section of the two-bedroom house

## Aysha Utsho

The Hidden Garden residential development is located at the south of Shrewsbury, Shropshire. The telephone exchange site is hidden from the town centre, with high proximity to River Severn and quiet environment surrounded by open recreational spaces. The project consists of a shared courtyard, one-bedroom houses and apartments, two-bedroom houses and apartments, and shared facilities. The design replicates the success of historic terraced housing with well proportioned family space with private back gardens. Improving the quality of life of our ageing population by influencing the availability and choice of high quality, sustainable homes and multi-generational neighbourhoods. It is recognised the need to build greater resilience and connectivity amongst local communities across all ages. Shared external surfaces, such as a play area for children that give priority to pedestrians rather than cars.



Model Collage - PS1 Creating Communities

## Daniel Warren

Our projects have both instilled a contextual quality, one which holds a communal essence at heart. The needs and capabilities of Shrewsbury town have been analysed and taken into account, with both our proposals providing a catalyst for the town (live/work in PS1 and a social and economic value in PS2). We have aimed to enhance the town by delving deeper into the community engagement, contributing to an extension of the high-street and developing the historic quarter of the town (PS1). The reuse project aimed to alleviate the stigmas around homelessness by creating communal features for arts, providing a virtuous cycle of opportunities. Our projects have used the existing vernacular as a basis of design, to allow for a modern-day interpretation.

*“One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory.”*

(Aldo Rossi, 1984)



Severn Square - A Residential Village for the Elderly

## Hayden Webster

It was important to me and my working partner that the residential apartment for the elderly would be designed to stand the test of time. We believe this can be achieved by incorporating environmental technology in the design of the building through the implementation of passive and active strategies and being environmentally aware of construction methods and materials.

Continuity in Architecture has allowed me and my partner to explore different theoretical approaches to architectural design in conjunction with the application of contemporary construction methods that has been informed by the surrounding cultural context.



"The Beacon Light" approach from Raven Meadows

## Lucy Woodward

In Shrewsbury it is impossible to define one area more historical than other due to its architecturally rich town centre. Along with this comes many fascinating stories about its residents, some famous, some not, some rich and some poor but all have collectively left their mark on the town. Yet these stories are easily missed or left untold. This scheme celebrates that heritage by creating the Shrewsbury People's Museum, designed to take you on a journey through the building and towns past.

Continuity in Architecture not only challenged the atmospheres created internally but additionally pushed us to explore new additions in their form, proportion, materiality and identity. The atelier encouraged great design through remembering the past of the building, revealing this past into the present and creating buildings that add to that story, rather than stump it.



## CiAY6

Constantina Alambriti, Tara Aveyard, Abdullahi Banye, Lewis Barker, Nicholas Cheng, Shadath Chowdhury, Chin Kiu Justin Chung, David Cross, Erin Edmondson, Demi Evmorfopoulou, Chris Foulkes, Laura Gonzalez Vega, Benjamin Harmer, Natasha Keqin He, Joshua Hunt, Sophia Major, Olivia Marshall, Carmen Maxim, Daria Pavlova, Mark Pearce, Jim Rapanut, Jun Shi, Smriti Solanki, Vasilka Stefanova, Joseph Stooke, Daniel Vella, Paul Wright and Lingling Xie



Therapeutic Garden View

## Constantina Alambriti

This thesis investigates how architecture and urban design can turn a place, formerly used for punishment and correction with a sinister past, into a setting of psychological comfort that can contribute towards the health and wellbeing of the community of Shrewsbury. Our proposal to the former Shrewsbury prison aimed to provide a form of solution to a 21st century issue - mental wellbeing.

Further to this, the study looked into an adaptive reuse strategy and the creation of new architecture. Even though old and new are separate, they confront each other and coexist in a state of permanent interaction, concluding with an expanded repertoire of spatial typologies.

By using ideal geometries based on the ancient Greek system of architectural spacing, we explored the integration of a contemporary architectural intervention into a segregated context, in order to facilitate its successful reuse and to establish a dialogue with the wider context.

*“As in the cubist painting, when the organizational geometries do not reside in the objects themselves, the possibilities of combining the various buildings within a system of order which attributes to each piece a bit of organization becomes almost infinite.” (Schumacher, 1971)*



View from Pool into the Courtyard

## Tara Aveyard

My thesis began by challenging Aldo Rossi's theory that the city presents itself as a series of urban artefacts, which can then be viewed as a collective; the city itself becoming an artefact. This started by looking at existing buildings in Shrewsbury and intervening to improve them. This investigation created five interventions throughout Shrewsbury and learned themes that needed to be considered when designing in the town; Threshold; Access; Placemaking; Wayfinding and Exposure. These themes aided the design and refurbishment of the town's swimming pool. Concluding that understanding a city's context can positively inform new design.

*"The nature of urban artifacts is in many ways like that of a work of art and, most important, that a key element for understanding urban artifacts is their collective character."* (Rossi, 1982)





The (sub)urban walk

## Abdullahi Banye

*"To progress of travel is illuminated by a series of sudden contrasts and so an impact is made on the eye, bringing the plan to life." (Cullen, 1971)*

Using serial vision as a methodology, the (sub) urban walk has been analysed. These revelations are best experienced when walking through Castfield. As you walk through these new proposals and interventions you can pick up glimpses of ornament and landmarks, which are revealed to the eye to create delight through the journey.

*"Here and there; The first category of relationships (pin-pointing, change of level, vistas, narrows, closure, etc) is concerned with the interplay between a known here and a known there." (Cullen, 1971)*





The New & Old

## Lewis Barker

My Thesis project focuses on the transformation of an environment of seclusions and punishment in an Ex-Prison in Shrewsbury, to an environment of rehabilitation and retreat for patients recovering from both mental and physical illnesses. Whilst maintaining the listed forms on the site and removing the unlisted 1950s additions, various methods of rehabilitation are put into practice utilising the exterior space which the prison site accommodates. Introducing greenery both internally and externally via a Series of Gardens assisted in the recovery and stimulation of the mind, creating an environment of relaxation and pureness.

*"The notion that some ideal forms can exist as fragments 'collaged' into an imperial environment"* (Schumacher, 1971)



View towards St Chad's Church

## Nicholas Cheng

The thesis project investigates ways of reconnecting the Arts and Cultural activities from Theatre Severn on the edge of Shrewsbury into the historic town centre through the idea of a cultural master plan in the West End area. A series of new proposed art & cultural buildings and public squares are introduced to the site and positioned in a way to encourage movement into the town centre and using views to landmarks as orientation within the cultural district.

The Shrewsbury Film Institute sits in the heart of the proposed cultural district and acts as a catalyst to the wider scheme. It not only accommodates four cinema screens, two exhibition galleries and a mini film school but provides the perfect linkage for movement between Theatre Severn and the Grade II\* Listed Rowley's House.



A view of Shrewsbury during a 'One in Two Hundred Year' Flood

## Shadath Chowdhury

The thesis creates a masterplan for the new town of Shrewsbury that incorporates the urban spatial qualities of the old town. It aims to implement long term Resilience, through the distinct approach of allowing interior & exterior spaces to embrace inevitable flooding. The playful relationship between people and water is explored, in order to question how the site strategy and programme may adapt in the future.

The proposal strives towards a new way of living, looking at the notion of collective ownership to cultivate shared spaces that foster social bonding among people of varying classes, generations and backgrounds. It creates a sustainable paradigm for future developments in order to respond to climate change.



The Islanded - A Reimagined Factory; View from the River Severn

## Chin Kiu Justin Chung

Situated on the periphery of the Shrewsbury river loop, the site is on the opposite side of the railway station and overlooks the River Severn. The design seeks to create a Little City just outside the river loop which reconnects the area back to the old city through the unification of urban types. The synergy of old and new can be observed in the new Dana Prison design, preserving the historical continuity of the space while offering a contemporary function. The new urban locus recognises and embraces Shrewsbury's arts and cultural values and in doing so, re-engage with historic craftsmanship whilst overlapping it with contemporary technologies.

*'The value of history seen as collective memory, as the relationship of the collective to its place, is that it helps us to grasp the significance of the urban structure, its individuality, and its architecture which is the form of this individuality.'* (Rossi, 1984)



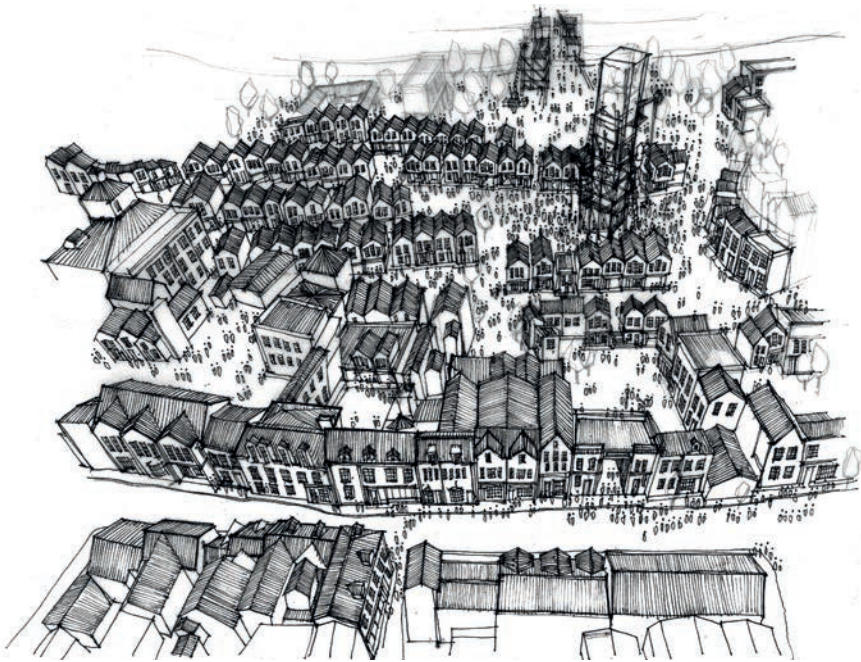


Exhibition Hall. Overlooking the River Severn

## David Cross

My thesis project lies to the north of Shrewsbury bridging a gentle curve on the River Severn. The larger scale ambition is to regenerate the site of a late 90's shopping centre that sits within a flood zone and restore the town's broken connection to the river. My initial approach was to prioritise pedestrians over traffic and design new buildings for the town council and community that are a true reflection of the sites history. Continuity has given me the theoretical knowledge and understanding of responding to context that will be of great value in my future career.

*"We must listen to what the place is suggesting, then listen to our architectural instincts."* (Moneo, 1998)



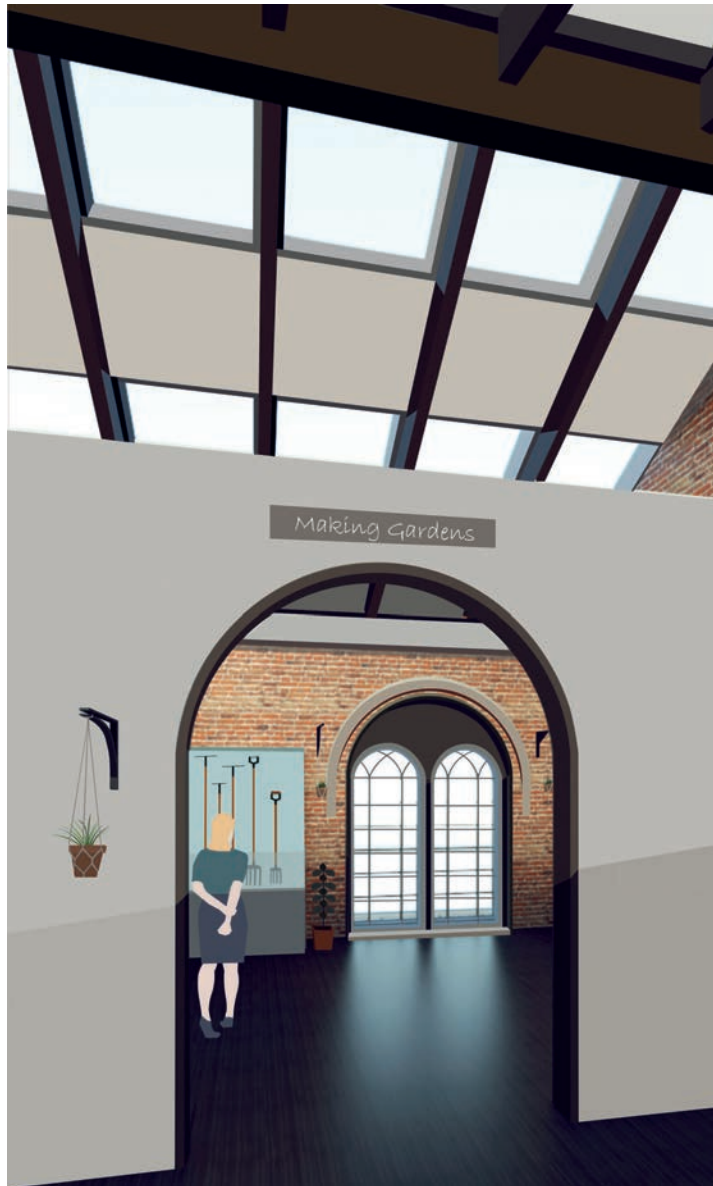
Collective Construction

## Erin Edmondson

Together with Jim Rapanut, our thesis project set out to explore how Shrewsbury's eclectic townscape can be translated to a new urban code. The code parameters are designed to ensure the town's architectural identity and character are continued.

The concept of adaptation & collective ownership, inspired by Rudofsky's *'Architecture without Architects'* and Alexander's *'Pattern Language'*, created the opportunity to develop our proposal, spanning from 2050 - 2200. The enigmatic charms of medieval towns have been studied for generations, by unpicking the character of Shrewsbury we aimed to harmonise the new quarter with the existing town.

*"The house, like the city, becomes the theatrical device or stage set of Rossi's visions. Every image, therefore, tells a story."*  
Taken from *'A Scientific Autobiography'* (Rossi, 1981)



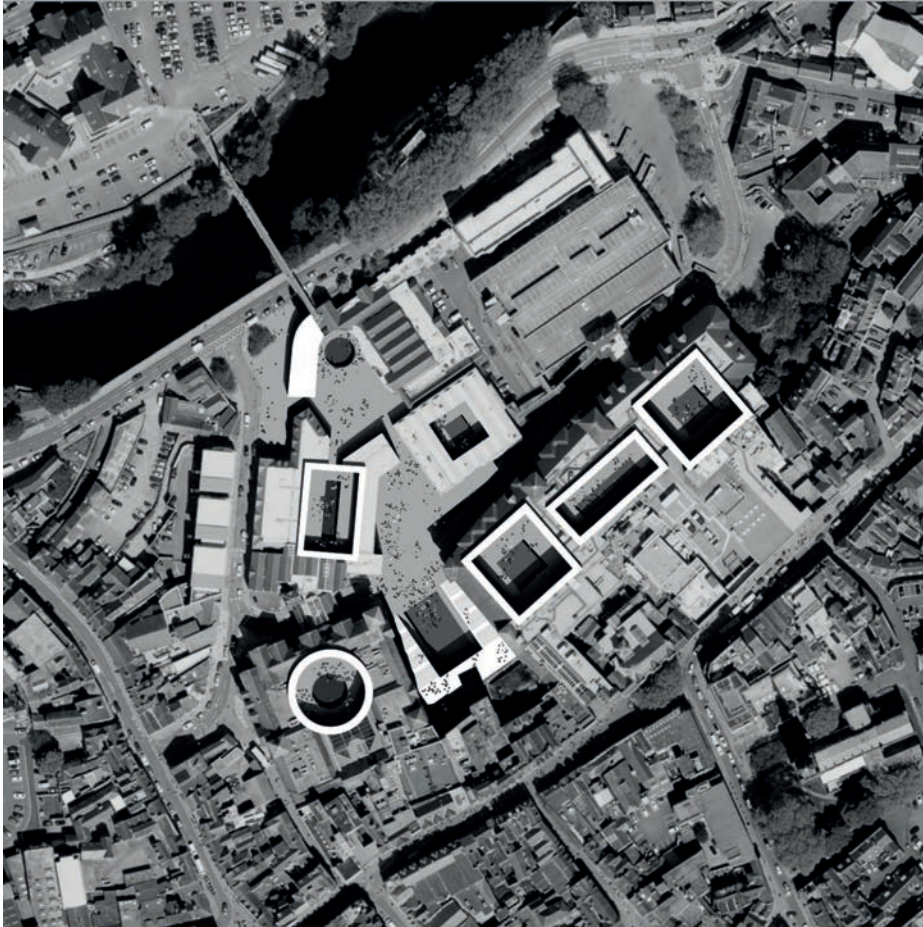
Floreat Salopia: Reimagining Shrewsbury's Gardens

## Demi Evmorfopoulou

A proposal to connect the Quarry, the main park of Shrewsbury, with the town. Inspired by the horticultural heritage of the area, the thesis explores the relationship between the garden and its artifacts, as well as that between the park and the city. The proposal includes a new masterplan for the park and a Garden Museum, a vessel for the horticultural heritage of the town. A series of gardens/courtyards is planned into the scheme to create space for event as well as a place to sit and admire the garden. The garden remains the sanctuary, the escape, the place for contemplation, as well as gatherings.

*"Gardens are always unfinished, telling a long tale of immigration, connection & transformation."* (Uglow, 2012)





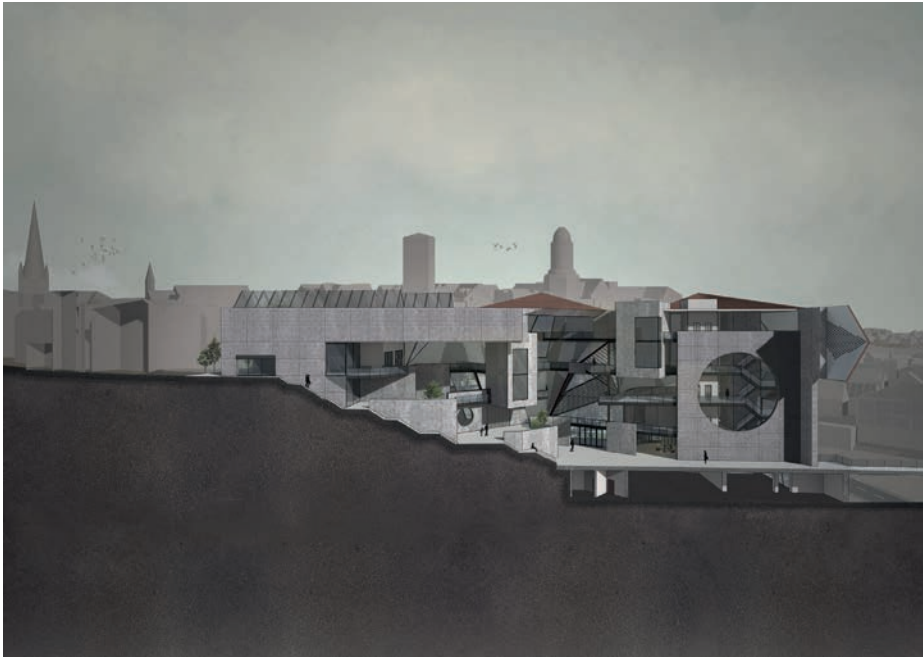
The New Shopping Centre Masterplan

## Chris Foulkes

The shopping centre model creates an artificial interior environment with air conditioning and escalators that facilitate a convenient shopping experience without distractions. This introverted characteristic allowed shopping centres to be repeated across the country, without significant consideration of their context. In the case of Shrewsbury, this led to the construction of three shopping centres that clash with the market town's medieval character, and sit on a site that was left empty throughout history due to flooding.

By inserting a series of architectural elements into the existing building fabric of these outdated shopping centres, under-utilised structures can be transformed into highly functional mechanisms capable of hosting a variety of public functions. Applying social functions that celebrate aspects of public performance such as theatres, concert halls and sport facilities to the rational public spaces created ensures that the buildings maintain a constant relevance in a society that is shifting away from traditional modes of shopping. Through the development of a New Shopping Centre Masterplan, the disjointed buildings work together to create a memorable experience that contributes towards the creation of a 'Perfect Day' in the town centre of Shrewsbury.





The Desire Path

## Laura Gonzalez Vega

The desire path emerges to solve a problem of movement and identity from one of the main pedestrian entries into Shrewsbury, Frankwell Car Park, through an almost vacant shopping centre and into the High Street. This is a site which has no remaining historical elements, except for an insecure passage which has been hidden between the shopping centre walls; the 70 steps. To solve this journey, I carved a straight route through the Darwin and Riverside shopping centres which not only aims to guide the visitor to the town centre but to bring back a sense of place to the site by revealing this historical passage.

*“We discovered that the human being is constantly aware of his position in the environment, that he feels the need for a sense of place and that this sense of identity is coupled with an awareness of elsewhere”*  
(Cullen, 1971)



Lower Basin view towards Shrewsbury Castle

## Ben Harmer

This thesis project focused on people and specifically their points of interaction and movement within both the urban fabric and landscape of Castlefield in Shrewsbury. By concentrating on sites that were neglected through urban decay, a masterplan of revelations was developed from 'The Town to The Country'. The ideology behind the masterplan focused on unravelling hidden historical urban pockets and then developing a new sub-urban walk and built environment that complimented the historical past.

*'The even progress of travel is illuminated by a series of sudden contrasts and so an impact is made on the eye, bringing the plan to life'.  
(Cullen, 1971)*



Looking Towards the Diagonal Cut Through Former Male Cells at A Wing.

## Natasha Keqin He

My thesis question is "How To Transform An Institution With A Savage History To Serve Its Present People?"

My selected site is comprised of former Shrewsbury Prison and its adjacency. "Transformation of An Institution" is a generator to produce a project of "wellbeing" through a narrative of starting from people and ending for people. To immediate the "conflict" between absent inmates and present citizens is introduced via a systematic loop.

- 1) Notion of "Wall", comparison in Monastery, Lunatic Asylum, and Panopticon, was elaborated by peeling the layer of 'physical wall' for understanding 'psychological wall' inside;
- 2) "Urban renewal", in terms of "Neighborhood Park", "From functional unity To Functional Diversity", and "Axis Of 'Wellbeing'", has demonstrated how to brand a town by enhancing strengths and transforming weaknesses for better opportunities in the future;
- 3) "Architectural Redemption" is to impose juxtaposition between the old and the new. Grade II Listed Buildings are retained for memory and educational purpose, and new barrel vault complex is to provide opportunities and "view". A diagonal cut through former male cells at A Wing is to bridge the two directions of the axis, as well as a cardinal intervention to reveal savage history for present people to confront and forgive the negative history.

*"Quintillian says, 'when we return to a place after a considerable absence, we do not merely recognize the place itself, but remember things that we did there,' it is possible to use this property of places to construct a kind of memory machine."*

From 'The Architectural Uncanny: Essays in the Modern UnHomely' (Vidler, 1994)



Rowley Square: View of New Public Square

## Joshua Hunt

*“What do we mean by a public square? For starters, it is rarely square.... It may be a quadrangle or rectangle or circle or pretty much any shape, and it can be open or closed. It might even be a park... through which people pass, going from one place to another, not simply a retreat. A square is porous, balancing its porousness with some focal point, like a fountain or a reliable patch of sun with some benches that marks a break from the cars and streets and invites people to stop, look, exhale, find one another”* (Kimmelman, 2016)





Perspective view from the River Sever, capturing the entirety of the Rebellion Hub.

## Sophia Major

A radical remodelling of Shrewsbury's recreational park into a public place that invites and inspires action against climate change. It will engage with artists, performers, events and markets as it becomes a place of culture, identity and expression; one that forbids oppression and a homogenous society. I aim to create stimulating and narrative architecture that stresses the gravity of our global environmental crisis.

The scheme demonstrates the seamless relationship between landscape and architecture. The stepping of the topography reference the increasing threat of flooding if climate change risks are disregarded. An amphitheatre is set into the topography and an exhibition building appears to have been eroded into the hill side. The entrance to the park leads to a square that generates a gentle transition from city to park. Finally the pavilion, a sculptural form that simulates a crashing wave has a unique character and identity, loud in form yet sensitive in materiality that is open and inviting to all passersby.

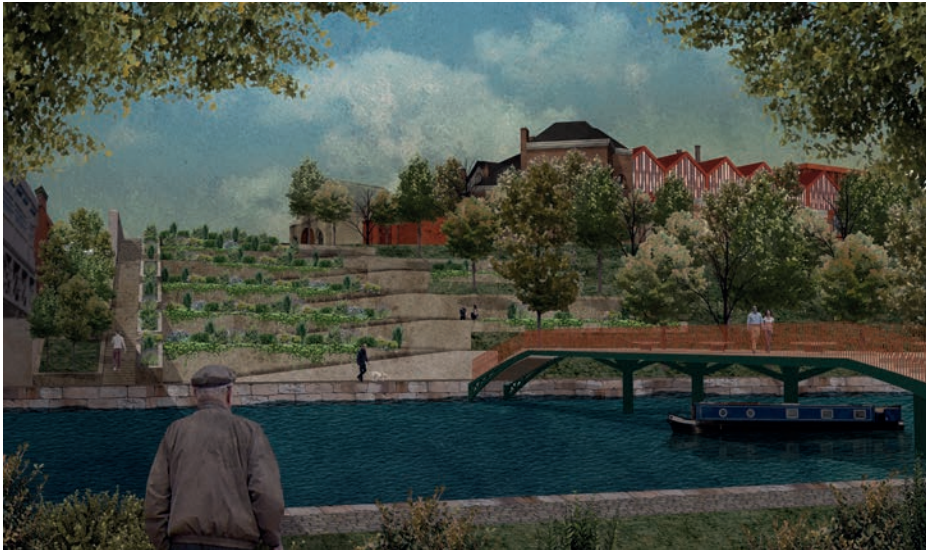


Looking Down The 'Shut'

## Olivia Marshall

My thesis project addresses a key town centre location that has lost its purpose because of the relocation of public function and the decline of retail. The aim of this project is to express the identity of the town centre and establish a successful relationship to public space. Contextual in nature and developed in response to social and physical characteristics, the proposal helps to translate the creative identity of Shrewsbury through form and programme.

Home to the 'Original Shrewsbury' movement, locals are provided with office space for start up businesses, flexible retail units, diverse family orientated and professional housing, and community focused public space. Re-conceptualising the original Della Porta's Department store addresses the prevalent issue of Britain's failing high-streets by redesigning the shopper's experience. Translating Shrewsbury's identity through tangible and intangible elements, forms the backbone of this project and emphasises the need for modern interventions to respond sensitively to their context. It is through analogous design and expressing the nature and memories of the place, that we can be innovative in our fight against urban amnesia.



Riverside View

## Carmen Maxim

Our thesis project looked to investigate how architecture and urban design can turn a place, formerly used for punishment and correction, with a sinister past, into a setting of psychological comfort, that can contribute towards the health and wellbeing of the community of Shrewsbury. Our proposal to the former Shrewsbury prison aimed to explore a solution to a 21st century issue - mental wellbeing. Further to this, the study looked into the adaptive reuse strategy and the creation of new architecture, which, although separate, confront each other in a state of permanent interaction, concluding with an expanded repertoire of spatial typologies. By using ideal geometries based on the ancient Greek system of architectural spacing, we explored the integration of a contemporary architectural intervention into a segregated context, in order to facilitate its successful reuse and to establish a dialogue with the wider context. .

*“As in the cubist painting, when the organisational geometries do not reside in the objects themselves, the possibilities of combining the various buildings within a system of order which attributes to each piece a bit of organization becomes almost infinite.” (Schumacher, 1971)*





View From the English Bridge

## Daria Pavlova

My thesis is exploring how history and local archaeology are reflected in the fragments of the city, representing the collective memory, therefore creating the very identity, of a place. I am investigating the urban and societal changes that happened in Shrewsbury and Shropshire over the centuries and focus in particular on the urban artefacts and fragments that have been it preserved. This allowed me to reveal the presence of a continual memory of place that informs the identity of Shrewsbury and Shropshire.

*“One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory.” (Rossi, 1984)*





A Monumental Space - In A Pivotal Location

## Mark Pearce

My thesis project focused on conducting rigorous research on the specific area of Castle Gates also known as, the gateway to Shrewsbury. Having identified this area as of crucial historic importance. The project began to consider the idea of collective memory within this area of the town and how specific buildings contribute to this narrative. The project went on to establish a series of urban interventions which re-connected historic spaces and sort to exhibit buildings as artefacts, illustrating Shrewsbury historic importance. It then tested the use of a collection of curiosities that when curated and presented in a specific location would aid the process of remembering and revealing the pivotal space previously identified.

*"One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory."* (Rossi, 1966)



Year 2200 - The New Quarter; Shrewsbury

## Jim Rapanut

Our thesis project presents an alternative reality for Shrewsbury in the future. The scheme explores how the language of the town might change or adapt throughout the years taking different factors into account such as the flooding.

The site chosen presents numerous issues such as the anomaly of the urban grain within it, the scale of the existing buildings and the discontinued language of its town which are all addressed in the proposal for the year 2050.

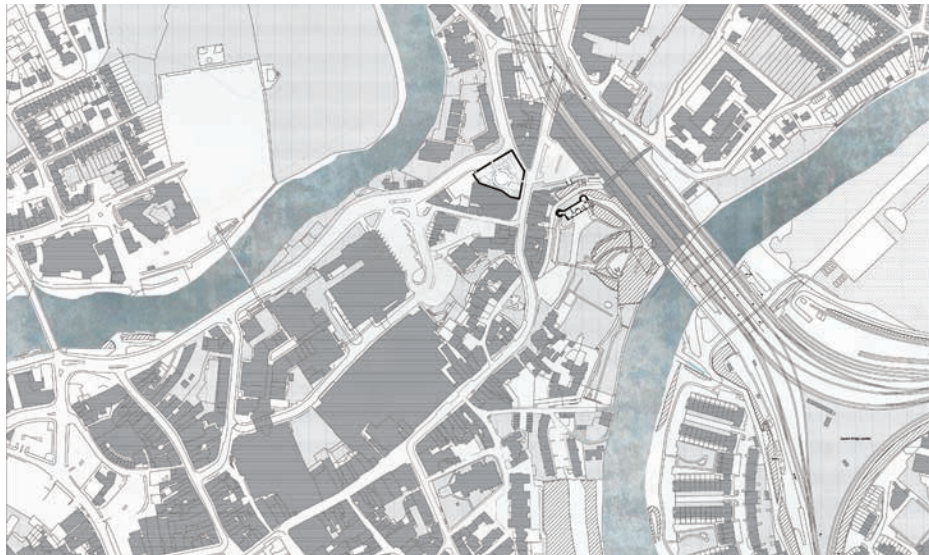
The project engages with the concept of time and expresses the importance of its role within architecture. Not only does it explain the idea behind memory making, but also sheds a light on the idea of permanence how it affects spaces such as towns and cities.



Shrewsbury Gateway

## Jun Shi

At Shrewsbury, the way what town and building are mediated is by a sophisticated manipulation of fragments. The west gate of the mediaeval town Shrewsbury became damaged after 1960s urban clearance. Instead of viewing the fragments needed rectification, this project looked in and exacerbated these differences, by using these 'anonymous' fragments and the forgotten to create defined artifacts with scripted characters. Meanwhile, applying ideal spaces to both open space and figures to form a taxonomy of parts, making the town as a stage and backdrop for theatrical life. The project is to find the missing forms, to reinterpret Shrewsbury and to regenerate Shrewsbury, to bridge the old and the new, and to create the dialogue with the existing, achieving continuity and renewal in architecture.



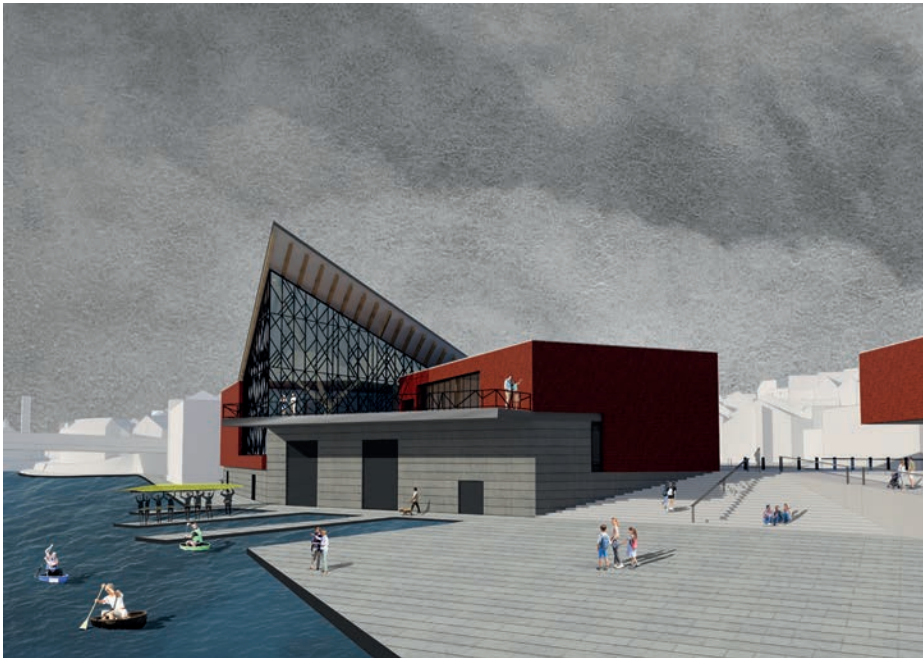
Station Square. Urban Room.

## Smriti Solanki

The project aims to re-define the square in front of the railway station in order to create a sense of arrival. The Urban form of Shrewsbury has resulted in small squares around the city which are majorly used as car parks.

The approach to the project was based on three interventions, Redevelopment of the square as a public space, Vertical access route between the train station and castle and a new building as a hotel to not only define the fragmented edge of the square but also to generate new activities around the square. These interventions merge the traditional with modernity seamlessly within the existing urban fabric of the city.





View towards the Coracle Museum on the banks of River Severn

## Vasilka Stefanova

The aim of this thesis project was to address the boundaries between the River Severn and the town wall in the market town of Shrewsbury. Its almost untouched medieval plan and over 600 listed buildings from various styles called for re-reading, reimagining and reinterpreting their social value and significance by implementing new bold architecture to serve both visitors and locals. In the context of the collective memory of the place, I intended to re-construct the disconnected relationship between the City and the River through new public and private functions. I aspired to celebrate Shrewsbury's identity by incorporating the waterways' rich historic value and boating legacy, thus bridging the gap between nature, landscape and urban space.

*"Can we, like Walter Benjamin before us, recall, reexamine and recontextualise memory images from the past until they awaken within us a new path to the future?"*

From 'The City of Collective Memory: Its Historical Imagery and Architectural Entertainments.' (Boyer, 1996)



View from proposed Station Square towards Museum Corner after rainfall - The Shrewsbury Museum. Daniel Vella and Paul Wright.

## Daniel Vella

The proposed museum seeks to tie together and synthesise the gateway masterplan. Externally, the building addresses the many urban problems intrinsic to the site, while further contributing to the sense of 'place' that the lift and bridge catalysed. Through its scale, form, proportions and materiality, the considered proposal appropriately sits within its context, highlighting and enhancing the stature of the surrounding urban artefacts. Internally, the architecture of the building has been used as a tool to bring the surrounding urban artefacts into the exhibition space and form a part of the curations.

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



View above Shrewsbury Station overlooking the Proposed Gateway - One Gateway, Three Squares. Paul Wright and Daniel Vella.

## Paul Wright

The thesis analyses and proposals – three public squares, a museum building, an urban lift and a green bridge - demonstrate how notions of 'undoing' and 'rewriting' within sensitive areas can provide solutions to urban problems formed from years of neglect and bad planning. The thesis reveals that a considered approach to 'undoing' can enrich and activate a space and its history through rewriting elements that diminish the quality of the given space. The proposal demonstrates that through undoing and rewriting after theoretical interrogation, rich layers of history manifested in the urban grain, can prevail; coexisting in the present in a way that celebrates a town's identity.

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



Looking Up HM Prison Creative Hub

## Lingling Xie

The project aims to transform the Shrewsbury HM Prison into a creative hub to improve the public realm in this area. Following the context of Shrewsbury, this project is attempting to reorganize the streets squares and buildings in this area by breaking and re-using the perimeter walls of the HM Prison.

HM Prison Creative Hub, a prominent site where the Shrewsbury town centre meets the residential areas, will provide a mixed use scheme in this commercial and cultural quarter; including offices, retails, restaurants, exhibitions, galleries, workshops and community centres, developing opportunities for a range of activities to encourage more people to lead more active and social lives.



## Visiting Tutors & Lecturers

Ash Sakula  
Will Babarinsa  
Gary Colleran  
David Cox  
Kate Darby  
Riccardo Marini  
Bie Plevoets  
Kathryn Valentine  
Neil Verow

## Study Visits

Amsterdam  
Edinburgh

## Industry Collaborators

Darwen Terracotta, Jon Wilson  
Hargreaves Foundry, Andrew Knight  
Jack Badger Joinery, Ben Naylor

## International Institutional Exchange

Münster School of Architecture, Germany



Street

## Gary Colleran

Digging : Seamus Heaney, 1964

Between my finger and my thumb  
The squat pen rests; snug as a gun.

Under my window, a clean rasping sound  
When the spade sinks into gravelly ground:  
My father, digging, I look down

Till his straining rump among the flowerbeds  
Bends low, comes up twenty years away  
Stooping in rhythm through potato drills  
Where he was digging.

The coarse boot nestled on the lug, the shaft  
Against the inside knee was levered firmly.  
He rooted out tall tops, buried the bright edge deep  
To scatter new potatoes that we picked  
Loving their cool hardness in our hands.

Bu God, the old man could handle a spade.  
Just like his old man.

My grandfather cut more turf in a day  
Than any other man on Toner's bog.  
Once I carried him milk in a bottle  
Corked sloppily with paper: He straightened up  
To drink it, then fell to right away  
Nicking and slicing neatly, heaving sods  
Over his shoulder, going down and down  
For the good turf. Digging.

The cold smell of potato mould, the squelch and slap  
Of soggy peat, the curt cuts of an edge  
Through living roots awoken in my head.  
But I've no spade to follow men like them.

Between my finger and my thumb  
The squat pen rests.  
I'll dig with it.



The Sequence

## David Cox

Building on a site follows a sequence. The more closely the designer imagines that sequence, from the first hole in the ground, to the last screw in a handrail, the more control they will have of the work and the richer it will become..



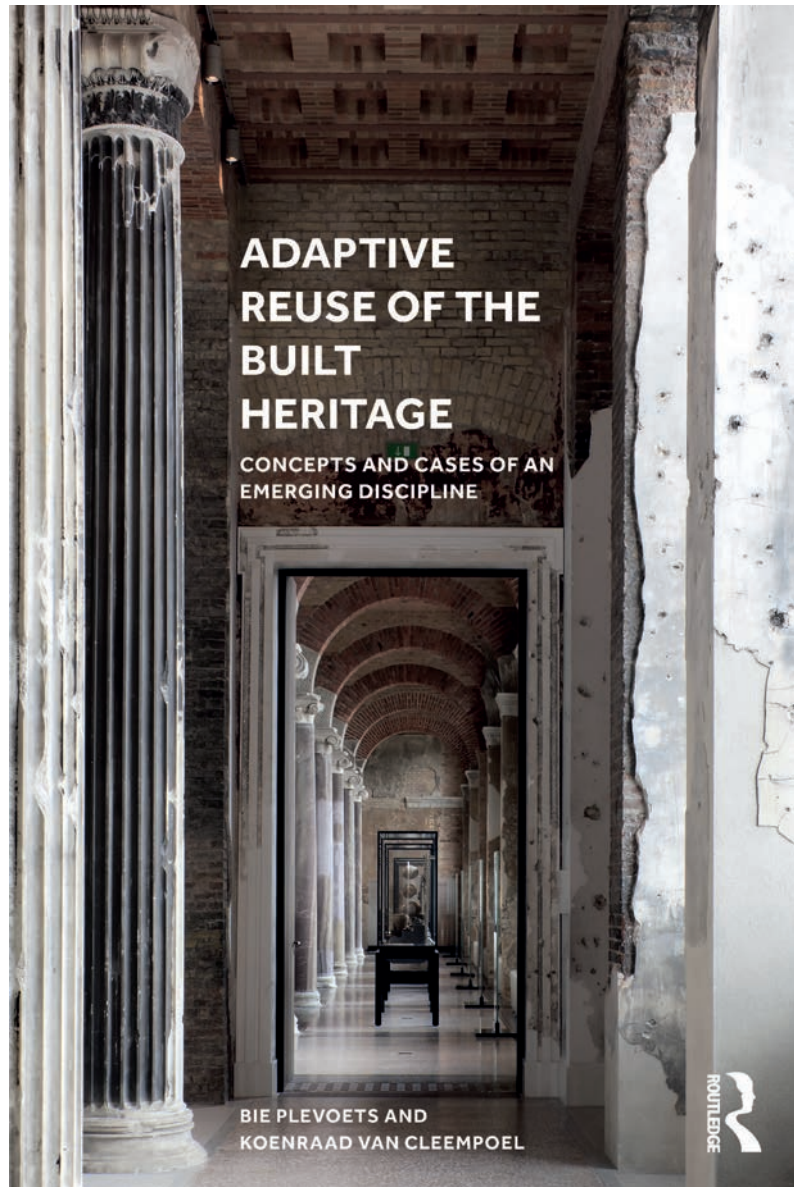


Gogol Street in Almaty Kazakhstan

## Riccardo Marini

Trees are beautiful and where possible they should never be cut down. An architect a landscape designer, a quantity surveyor, a project manager and a squad of workers created this masterpiece! I could go on at length about the fact that the cycle lane is in the wrong position and its taking space of pedestrians something it should never do. But this image to me shows the failure of a designer in not realising that his solution was not a solution; as it created multiple problems - as they say the devil is in the detail - but even if you resolve the detail but you have not understood the problem you fail!





Adaptive ReUse of the Built Heritage, 2019

## Bie Plevoets

*"[T]he best of all ways of preserving a building is to find a use for it, and then to satisfy so well the needs dictated by that use that there will never be any further need to make any further changes in the building. . . . In such circumstances, the best thing to do is to try to put oneself in the place of the original architect and try to imagine what he would do if he returned to earth and was handed the same kind of programs as have been given to us. Now, this sort of proceeding requires that the restorer be in possession of all the same resources as the original master – and that he proceeds as the original master did." (Viollet-le-Duc, 1845)*

*"Translation in poetry is akin to the work of bringing a building from a past existence into the present. This carrying over of meaning in poetry is recognized as a work requiring inspiration equivalent to that of the original author and so similarly, one might come to view restoration as an art equivalent to any other related to building. Restoration that is separate from the literal." (Scott, 2008)*



Venice

## Neil Verow

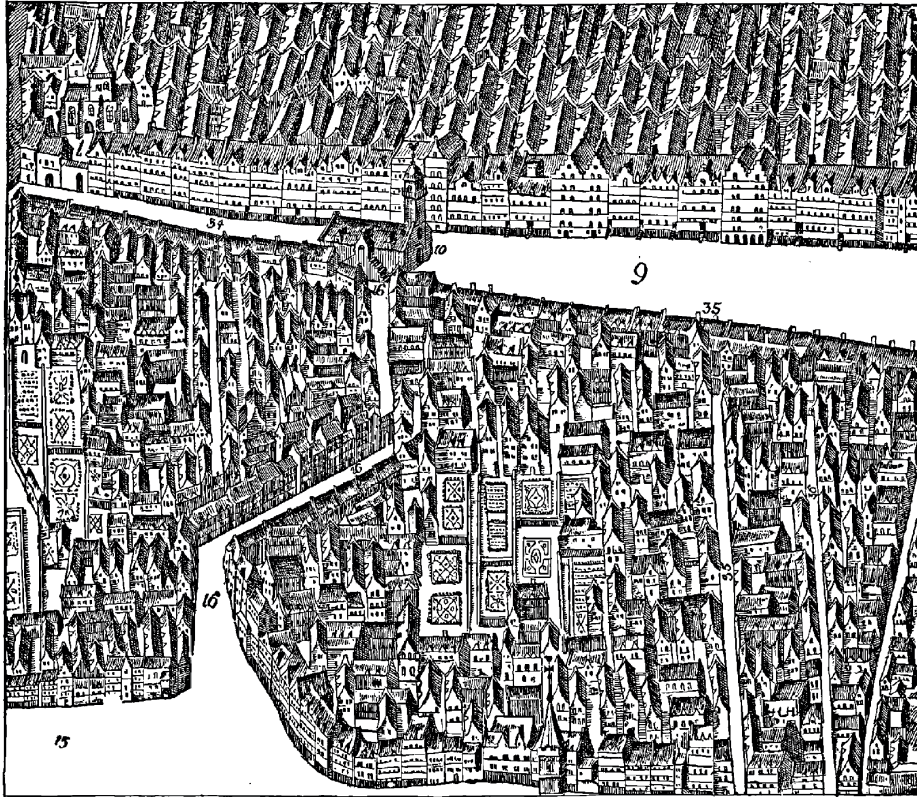
Louis Kahn made a sketch of St Mark's, Venice in 1951. 21 years later the lunettes he picked out in black line became the cross-section of the Kimbell. In 1929 he visited San Gimignano, and 28 years later his sketch of the towers was laid onto the plan of Comlongon Castle in Dumfries, Scotland and the Richards Labs became.

The light chimneys of the Cryptoportico at Hadrian's Villa, recorded in 1910 by Le Corbusier reappeared 44 years later at Ronchamp. Half a Century ago, in his 1969 Reith Lectures, Wilderness + Plenty, Frank Fraser Darling said:

*"The biggest problems facing the world today are the continuing rise in human population, the continuing rise and diversity of pollution, and finally, the increasing difficulty of preserving examples of the world's natural ecosystems with their species of plants and animals."* (Fraser Darling, 1969)

Never too late?





Plan of Edinburgh, from the Castle to St. Giles's, from Gordon of Rothiemay's Map

## Amsterdam

Day 01 "The Beurs (Exchange) was designed by Hendrik Petrus Berlage, one of the key architects of the modern period. His buildings have structural and rationalist tendencies that set them apart from the curvilinear forms of his Art Nouveau contemporaries. His buildings are astylar, with basic articulated forms, exposed materials, and ornament used to express junctions of material and structure. Three exchange halls inside the Beurs are an expression of rationalist construction in brick, iron and glass. Formerly a traders exchange, the Beurs is now a conference, performance and exhibition centre." (Roberts, 2019)

Day 03 "North-west of the city centre the Amsterdam School expressionist architect Michael De Klerk worked in 1917-1921, with a public housing brief similar to Amsterdam Zuid, to create Het Schip which forms part of the Spaarndammerbuurt area. Here the forms, materials and craftsmanship of traditional architecture are present but transformed by an expressionist architect. The blocks have the size and mass of the Amsterdam Zuid development but in a much tighter context. Residences, shops, offices and public spaces are combined and articulated into strange and delightful forms." (Roberts, 2019)

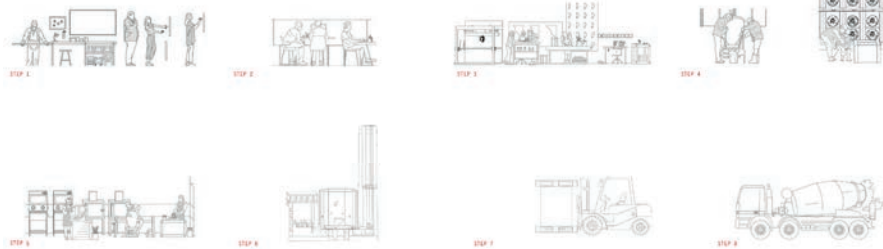
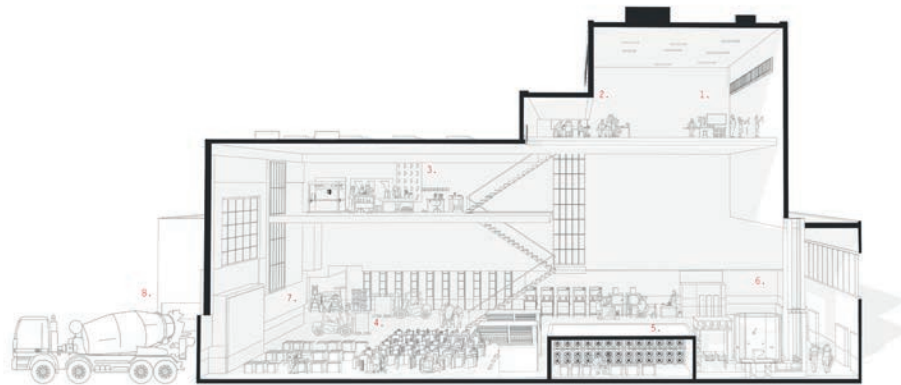
## Edinburgh

### 'Old Town'

Scottish Parliament Building (EMBT architects)  
 Museum of Scotland (Benson and Forsyth)  
 Murphy House, Hart Street (Richard Murphy)  
 Calton Hill

### 'New Town'

Scottish Poetry Library (Malcolm Fraser)  
 Scottish Story Telling Centre (Malcolm Fraser)  
 Chapel of Saint Albert the Great (Simpson and Brown)  
 Ingleby Gallery (Helen Lucas Architect)  
 Grass Market  
 Victoria Street  
 Cockburn Street



Darwen Terracotta, Step by Step, Isobel Currie

## Darwen Terracotta

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

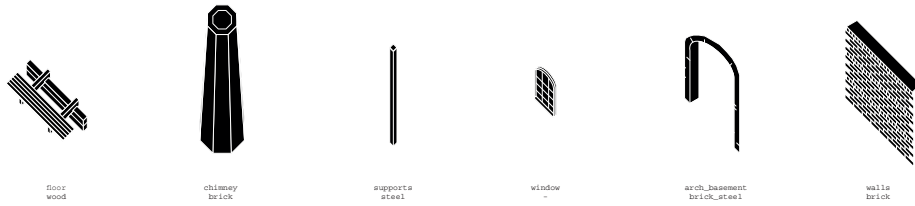
## Hargreaves Foundry

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

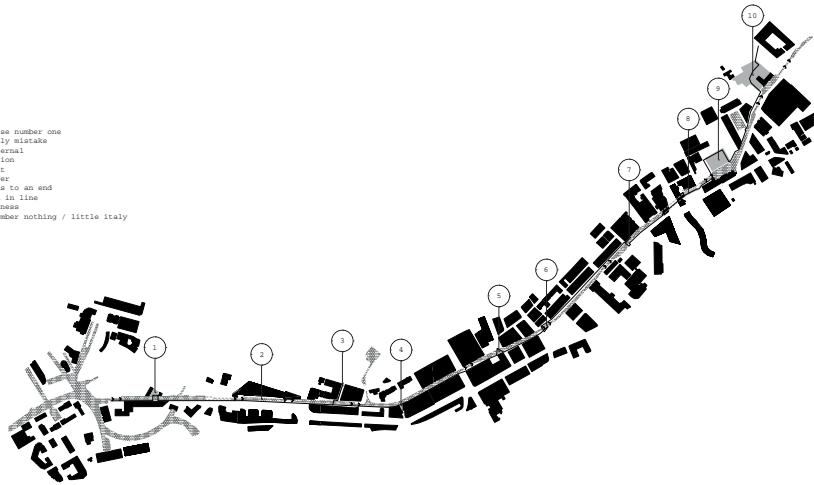
## Jack Badger Joinery

*“Taking inspiration from the study of listed buildings and historical houses, and applying a deep appreciation of how different materials respond to their environment, designs are crafted to fit their purpose, while remaining sympathetic to the style, age and type of building they will ultimately become part of.” (Naylor, 2020)*





- 1 exercise number one
- 2 the only mistake
- 3 the aerial
- 4 isolation
- 5 insight
- 6 passover
- 7 a hand to an end
- 8 walked in line
- 9 wilderness
- 10 i remember nothing / little italy



Manchester Mill Remix by Niklas Ferdenhert & Sophia Grabow

## Manchester Mill (Münster Remix)

In November 2019, CIA set an unusual brief for students from the other 'MSA' – Münster School of Architecture in Germany. Students visited Ancoats, selected a site, and were then asked to produce a 'remix' of the archetypal Manchester Mill. Music remixes take the 'stems' (tracks) of the original composition, and to varying degrees cut, splice, edit, chop, stutter, compress ... to create something startling and original often for a different purpose - for lounging, for clubbing, or for playing on the radio minus the swearwords.

The task therefore required students to distill typological observations to an essence, then to combine them with an acute perception of the persistent themes of the site to produce something new and original from the old. And of course it's always good to hear impressions of your beloved city from an outsider...

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The work of students from the  
Continuity in Architecture Atelier

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**Shrewsbury**

“If in doubt, draw something.”