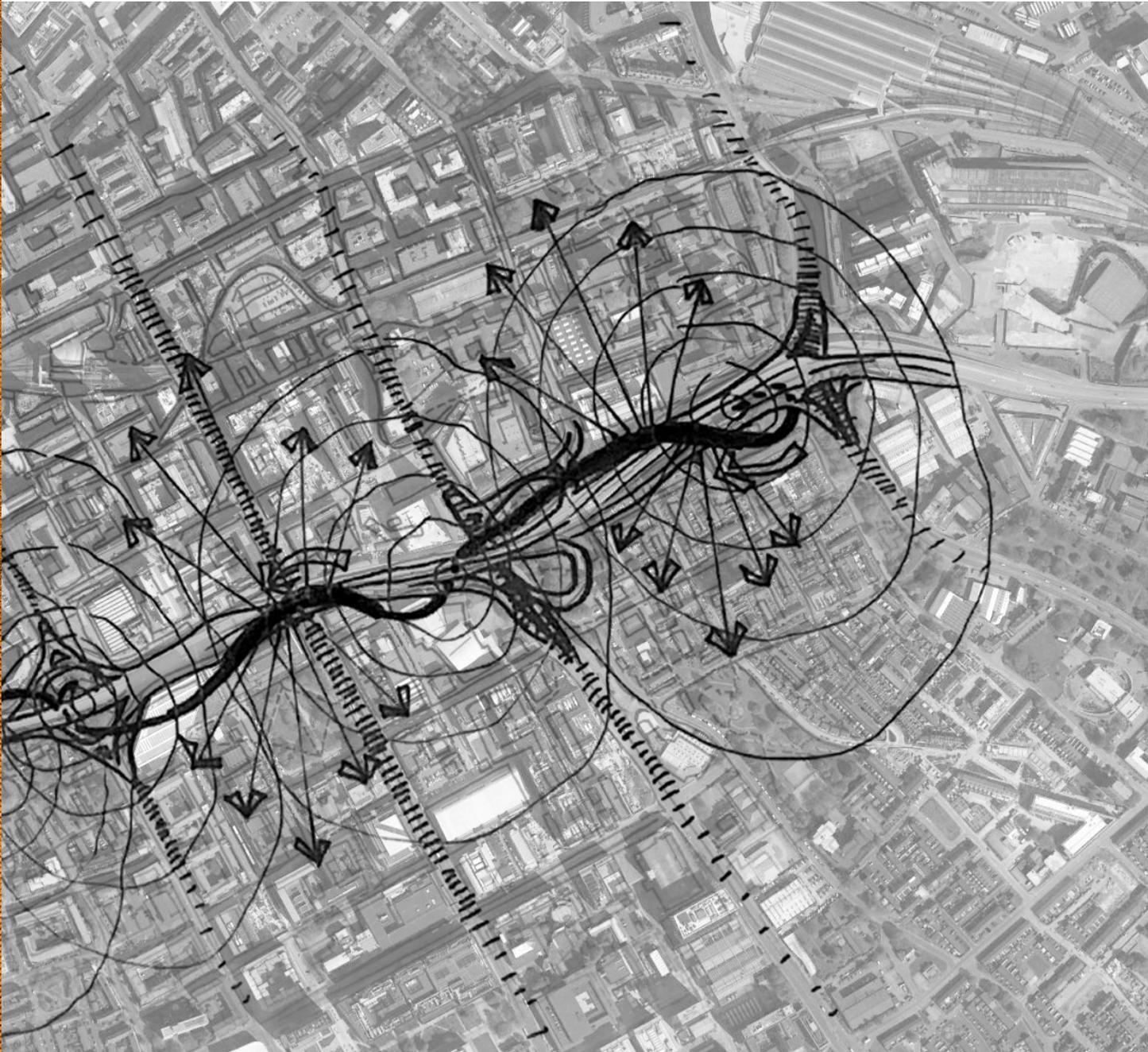


ATELIER FLUX

Architecture for a **state of change.**



Manchester School of Architecture

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Atelier FLUX

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RE-IMAGINING THE MANCUNIAN WAY

How can this epic 3km of monolith that divides Manchester in two be repurposed from a 1960's super highway exclusively for cars to become part of everyday life and reconnect the city?

COLLABORATIVE URBANISM: NEW METHODS FOR MAKING TOMORROW'S CITIES

'Object-building' and 'top-down' master planning have characterised the architecture and urbanism of the recent climate emergency era. The FLUX atelier centres on a series of speculative practices which offer practical alternatives to top-down design and a fresh approach to time (slow urbanism), space (urban acupuncture) and engaging people (peripatetic architecture and performance). The FLUX Atelier sets out to equip emerging designers with new methods to meaningfully engage citizens in the transformation of their city.

A CITY WITHOUT CARS

As google earth satellites passed over Manchester this winter, they documented a Mancunian way without cars. What started the year as a hypothetical possibility in the brief became, as a result of a national lock-down the tangible reality of the site for a prolonged moment. Some students had the opportunity to walk up on to the motorway deck and experience the highway as a site for everyday life for a fleeting moment.

PUBLIC REALM

The Covid-19 global pandemic laid bare a number of inequalities in society, not least the disparity in access to and poverty of public realm globally and in the city of Manchester. Each of the manifestos, programmes and design projects were deeply socially and politically engaged, delving deeper into matters of care for a different public realm for society because of the context in which they were conceived. The work in the atelier is a testament to the agility resourcefulness and resilience of our students.

TEMPORALITY

In semester one the atelier focuses on the transformation of the city through temporal and peripatetic architectures. Each student was tasked with devising a series of temporary interventions (c. 2-10 years), urban acupuncture that could transform the Mancunian way as a whole.

MATTERS OF CONCERN

Each student was challenged to identify their own matters of concern and draw up their own brief and programme for the repurposing of the Mancunian way. In semester two students then developed a speculative design that could activate a state of change for communities over a longer time frame for one site.

Collectively these new methods and practices for city making were framed by two questions:

Who is the city for?

What can a speculative design offer to establish a state of change?

Time as a Function of Urban Renewal

El Hadi Boudouch

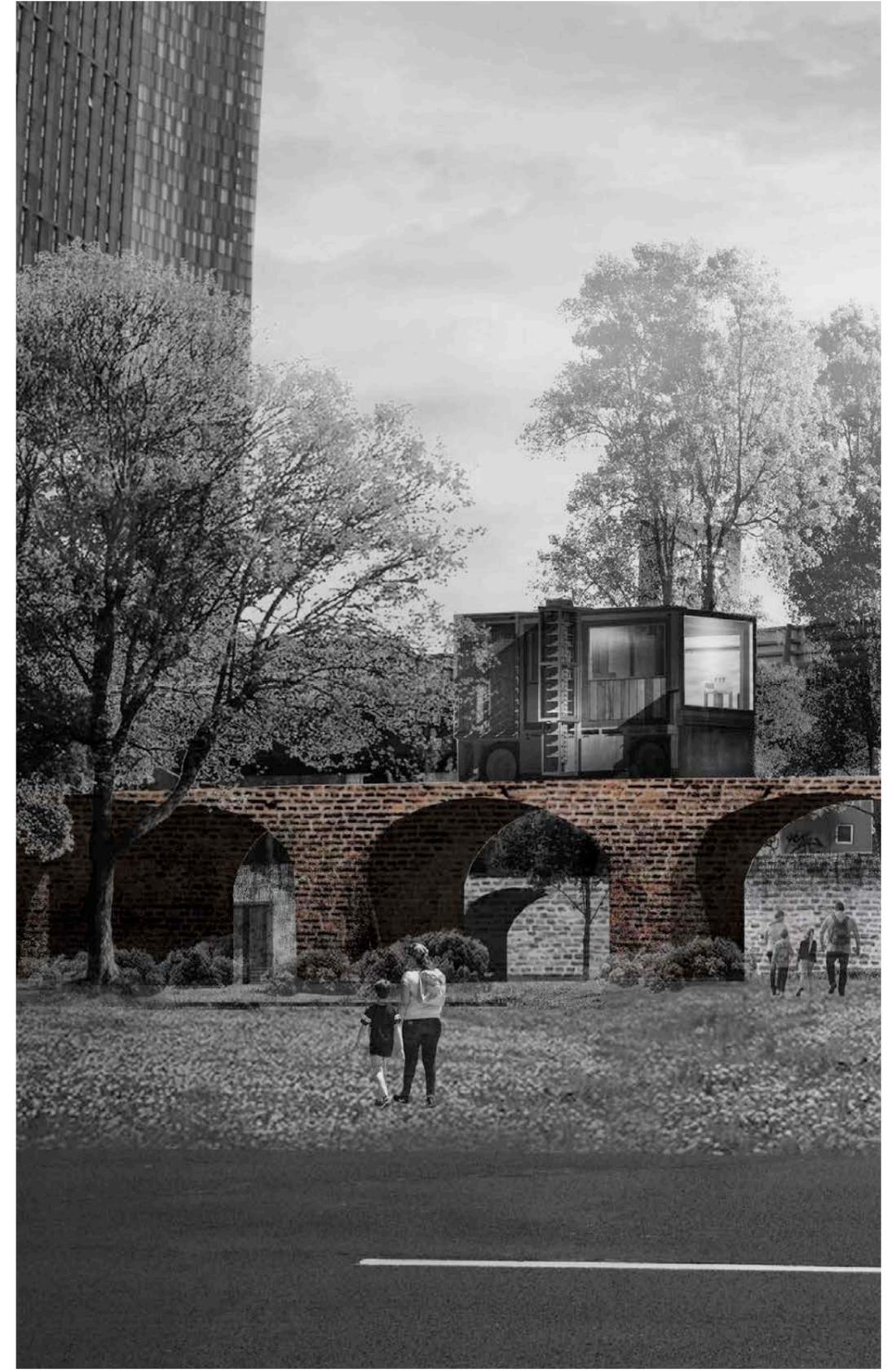
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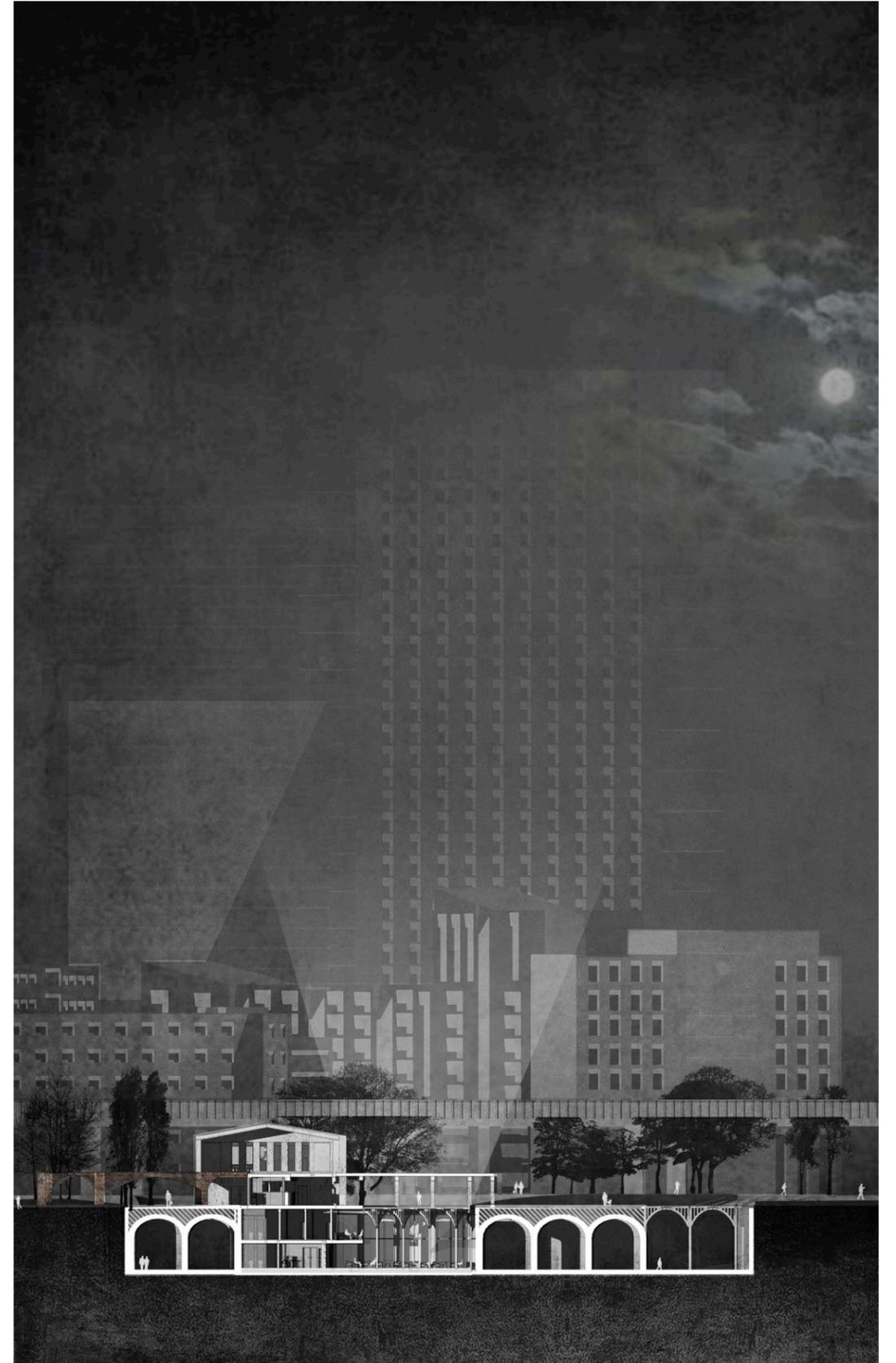
The following project titled 'Time as a function of urban renewal', looks into ways in which a permeant night time cafe culture can be introduced into the city of Manchester. The project is split into two parts. Part 1 develops a peripatetic pod that consist of an interior and exterior integrated frame that allows the structure to expand and in turn connect to other pods. This design focuses on introducing temporary installations along the Mancunian way, inspired by the Japanese Yatai its movement is dictated by climate, seasonal changes and the populations movement (opening and closing times of major commercial areas). Part 2 looks into creating a series of permeant structures and gardens who's aim is to create a unique social environment relative to Manchester. This unique cultural sub section within the urban landscape, whose social atmosphere mimics that of the Manchester Christmas markets at night, becomes the main

driver in introducing members of the public into the site. As the Mancunian way acts as a border between urban and suburban Manchester, Part 2 consist of 4 subsections whose purpose is to attract the varying demographics that exist around d the monolithic structure. The design contains a cafe/restaurant, a jazz lounge, a library and an underground parking network. The first three sections aim to attract various age ranges to the site, while a series of gardens act as a buffer zone whereby various member fo the community join together. The parking network serves to make the pods representative of the main design, once they move to other locations around the city members of the public will subconsciously link the temporary installation with the night time cafe culture achieved in part 2. This will allows the designs influence to constantly branch out across the urban landscape.









The Fibre Gallery

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The Fibre Gallery is a textile recycling centre that exposes the people of Manchester to the processing of textiles on their journey from waste to woven fabric. Using selective visuals, a connection between production and consumer is captured that has the ability to transform our city's consumer habits by revealing the truth behind ethical and slow fashion. Celebrating the wonders of rebirthing fibres, through close experiences, this site is activated by curiosity and provides the diverse neighbourhoods with a place for escapism.

The project is stitching the recycling process into the circular economy of Manchester's fashion industry, demanding a role in the movement towards reducing textile waste and the industry's impact on the environment. Bringing local production to the public and the city centre, we normalise and increase opportunities for sustainable activities.

Bouncing off of the role that Mancunians played under The Industrial Revolution,

this design brings to the forefront those same progressive attitudes that this city has since stood for. Salvaging the bricks removed from Mayfield's development, this project establishes a contemporary factory typology that communicates a nostalgic juxtaposition to the public, with an historic façade and modern interior. The contrast between what once was and what now should be, is a statement further brought about by the focus on the healthy working standards inside the building, as natural and warm materials coat the walls alongside passive ventilation.

The Mancunian Way acts as a detached ceiling to the public realm created on this site, sheltering a square for refuge from the chaos of vehicles. Retaining the structure and surfaces of the highway leaves the columns to behave as ruins, embedded within the scheme. The colossal interruptions invoke a sense of the human scale, reflecting on the past's industrial architecture.









LightHouse

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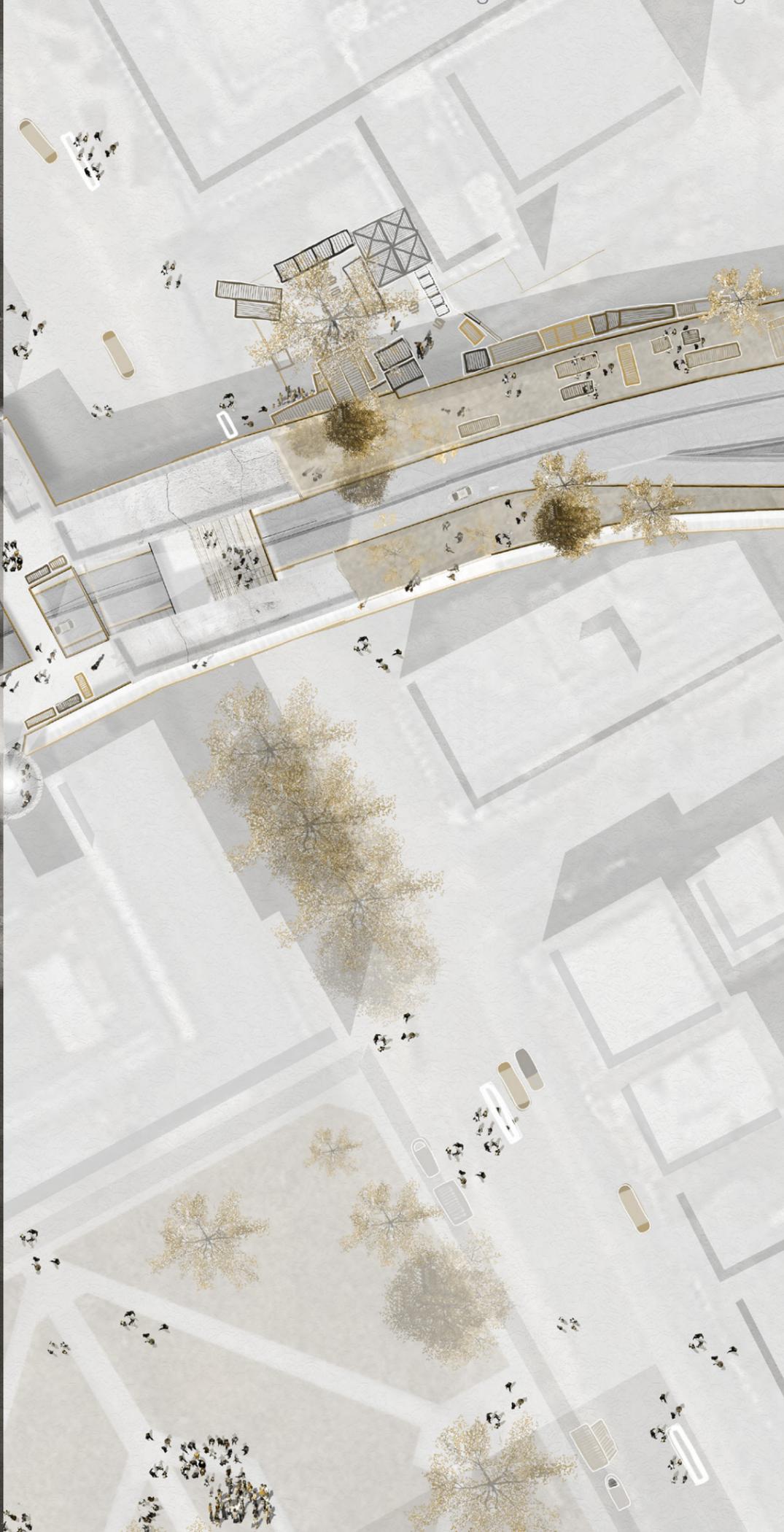
As a born and bred Mancunian, the Mancunian Way has always been a pass-by, often seen but never really observed. But from the initial visit to site I saw copious amounts of potential in the concrete overpass as something other than merely a route for cars. By re-imagining this physical boundary as a series of light interventions through projection and cinema, safer and more vibrant spaces are created as an expansion of the public realm.

From touring the past sites of Manchester's cinemas, it soon became evident to me that some level of demolition of the interiors were required for each building, whilst keeping the outer shells. What if the opposite were true? What if the internal spaces were the elements of permanence, and the

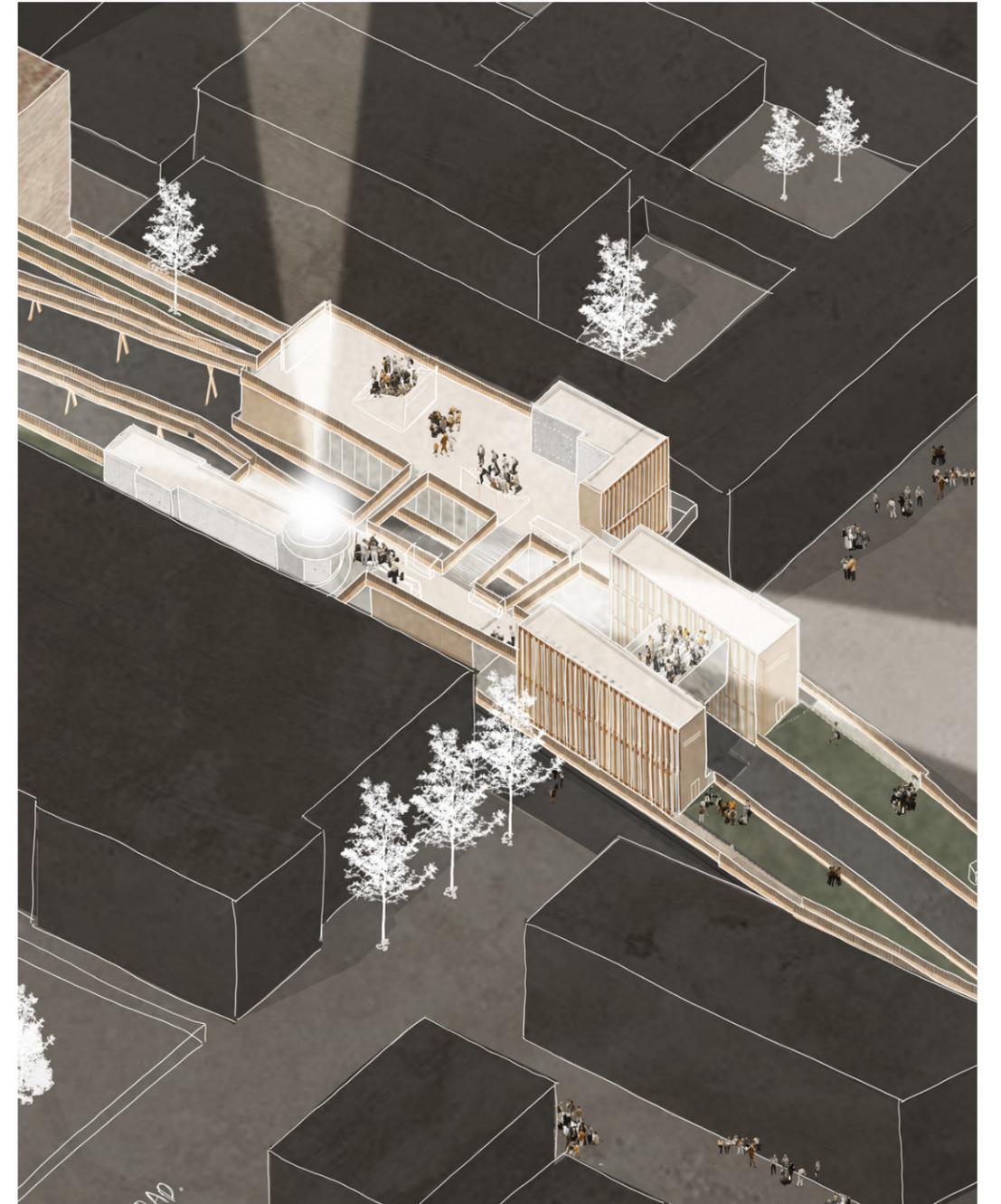
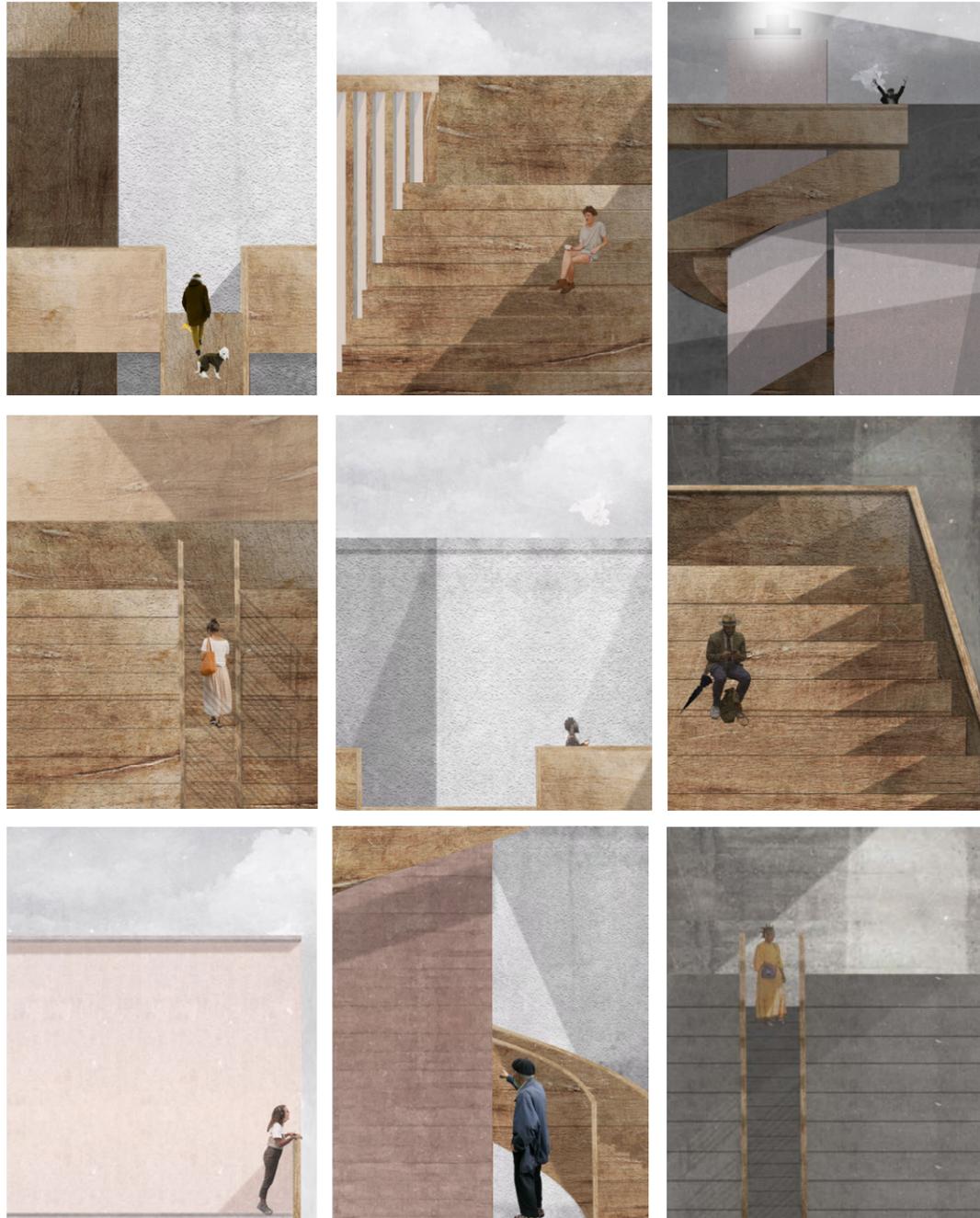
outer structure of the buildings were to have shorter life-spans. What if there was an excitement of change to the external nature of the building, reflecting its use remains and develops through time.

LightHouse uses layers of materiality based on a hierarchy of permanence to allow for a state of flux. The most internal spaces are of a greater longevity than the outer. A series of thresholds, like the layers in a city, form the polyolithic structure and act as a continuation of the ground. An extension of the public realm is created as a form of slow urbanism for the universal celebration of light.









Amplified

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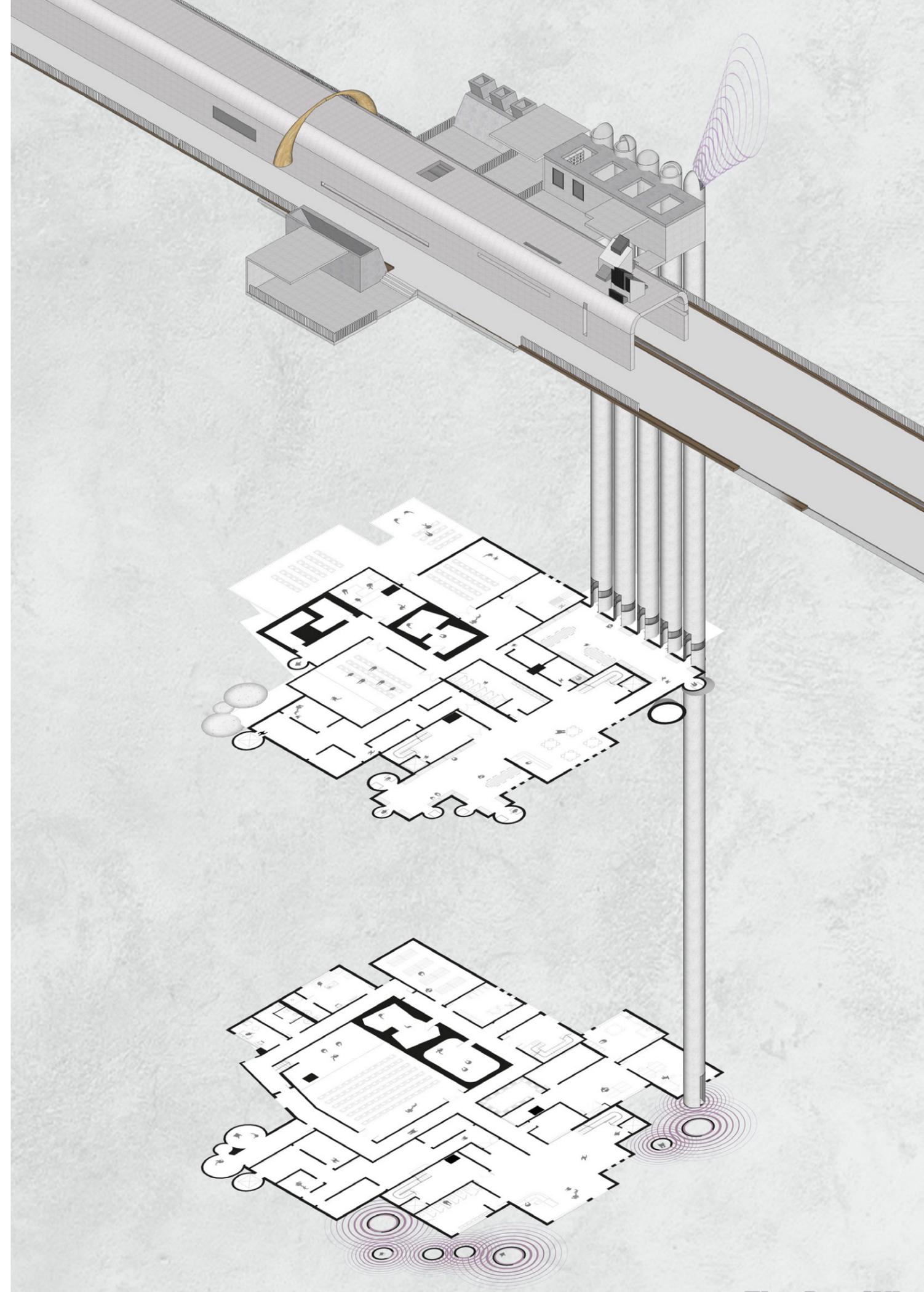
'Amplified' is a performance venue, sound archive and museum sitting on the intersection of Oxford Road and the Sounding Belt. Visitors are able to uncover the unique and isolated soundscapes created by the connection of the building and the Mancunian Way and use the public performance chambers to set the future sound of Manchester.

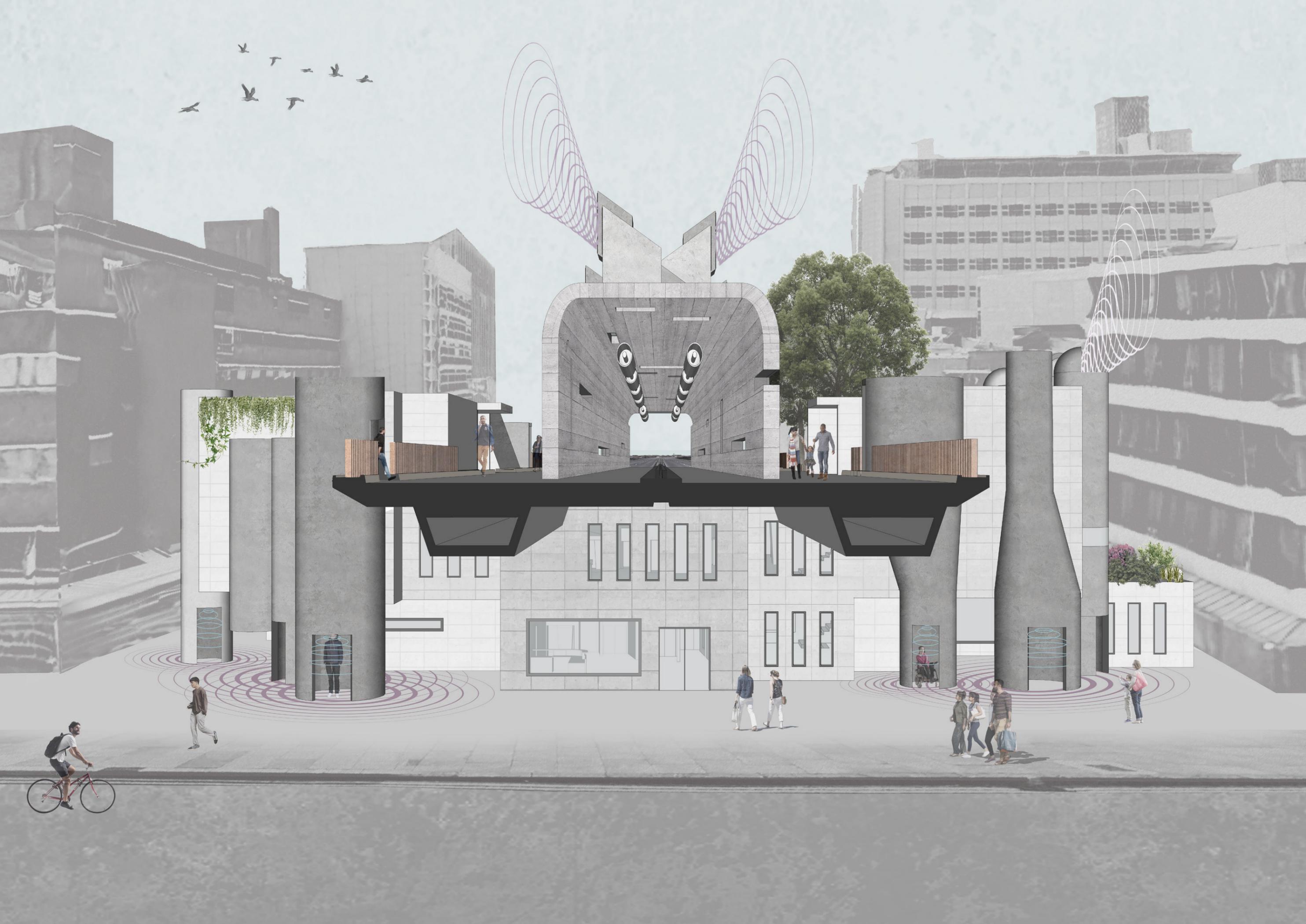
The project developed out of an absence of a definable sound of the Mancunian Way, the 3km terrain vague sprawled across the city. Using sound as a regenerative medium, 'Amplified' is a manifestation of Manchester's musical heritage and seeks to source and answer to its future sound. An amalgamation that grounds the building in Manchester's aural history through exhibition and archiving whilst providing a platform for performance

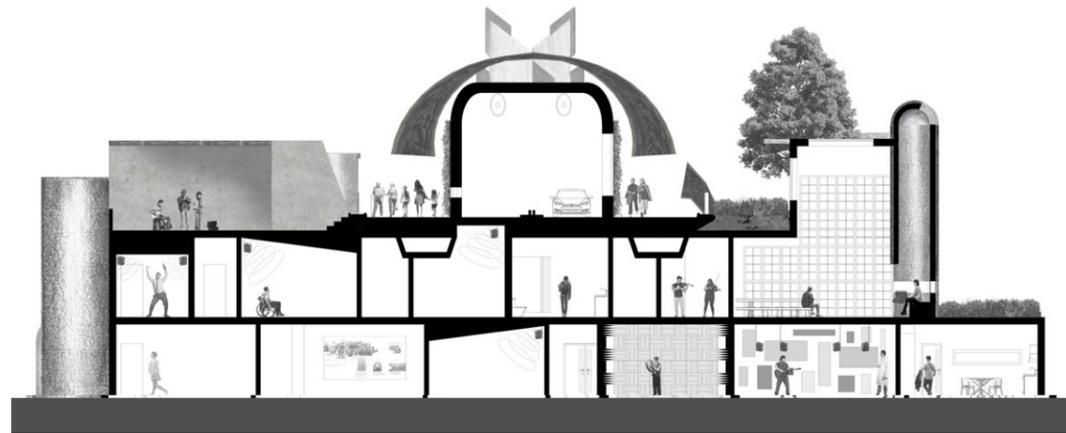
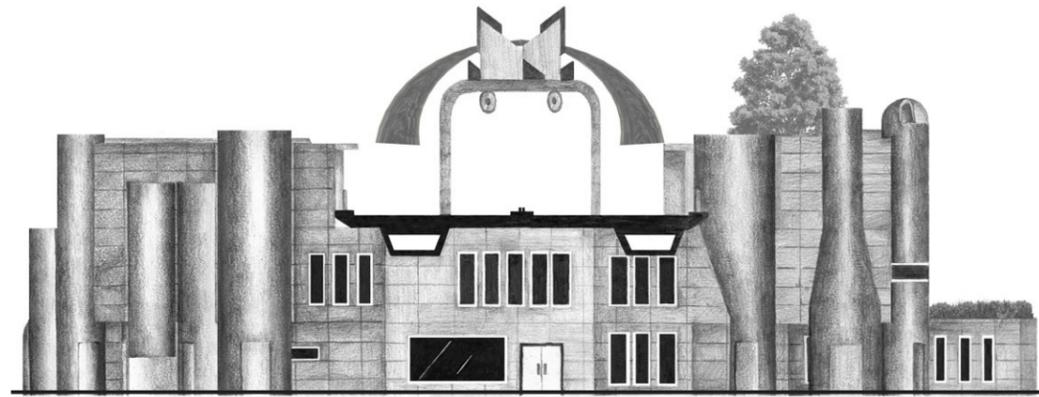
and research into the sounds of the urban realm.

Building a relationship with the sounding belt established on top of the Mancunian Way provides the backbone of the building's scheme of broadcast. From the human to city scale, the building acts as a broadcasting device specifically aimed at re-establishing Manchester's sound with the city-at-large.

Manchester has always been a key player in shaping the culture of Britain, many of these events have been strongly linked to sound, from the rattling of the cotton weaving looms to the bouncing bass of Friday nights at the Hacienda. This building brings together those elements in a celebrate the rich musical culture of Manchester.









London Road Interchange

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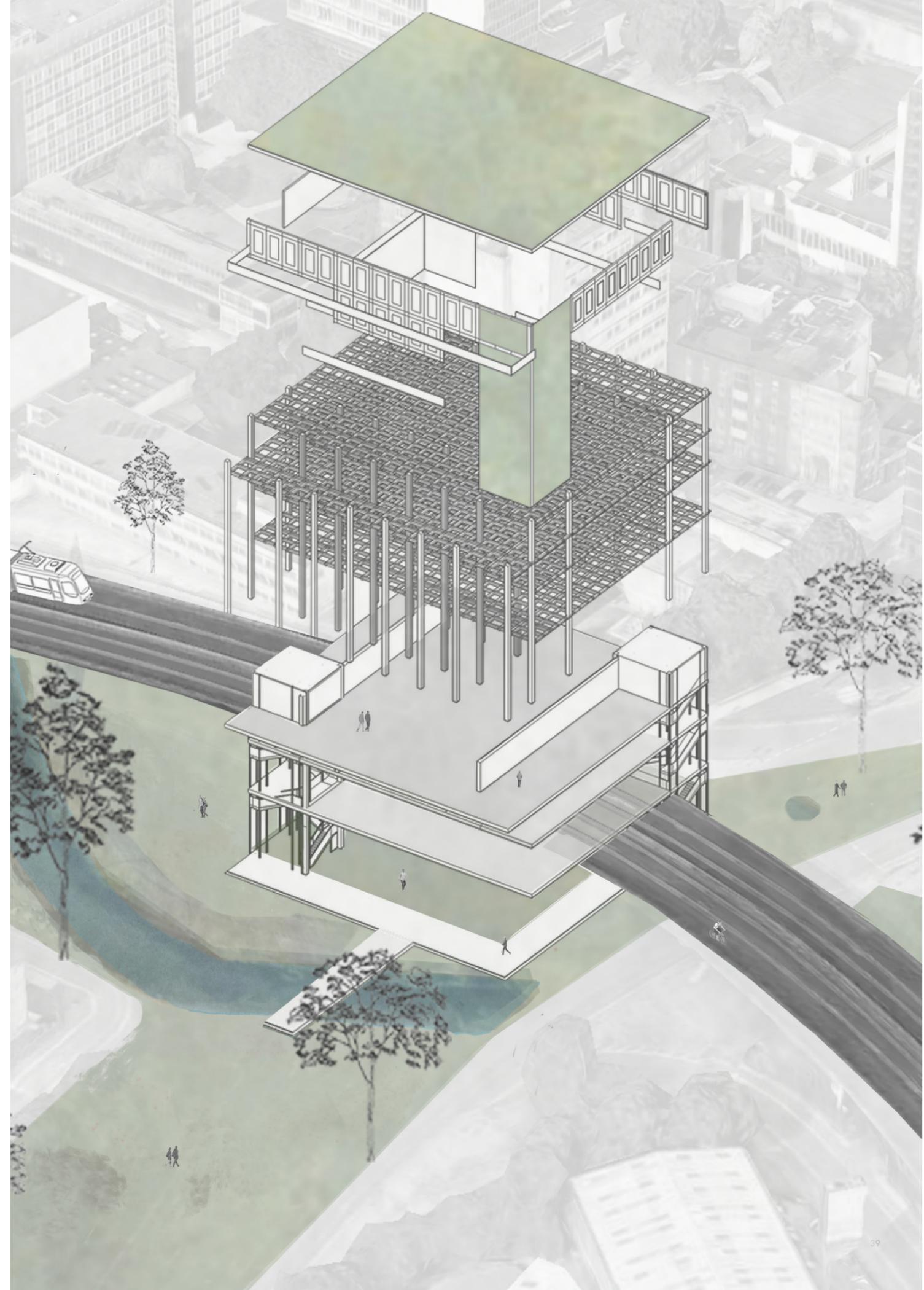
The London Road Interchange connects the divided city by implementing an eco highway of trams and bikes along The Mancunian Way, while softening the concrete boundary through re-wilding the space below, creating a hub for biodiversity.

The Interchange reconnects the residential districts of Ardwick and Hulme to the city centre by transforming the highway with a tram route along the length of the Mancunian way with three interchanges at London Road, Medlock Street and the Hulme Footbridge. Cycle lanes will run along the tram route with bike rental at London road and Hulme. Cars are reduced to a single lane of traffic on a limited stretch of the highway with parking options at London road to encourage people to use sustainable transport within the city.

A safe home for Manchester's wildlife is created by re-wilding the underbelly of the Mancunian way, forming marshland park with the River Medlock which has been unculverted and extended around London Road. Timber planters

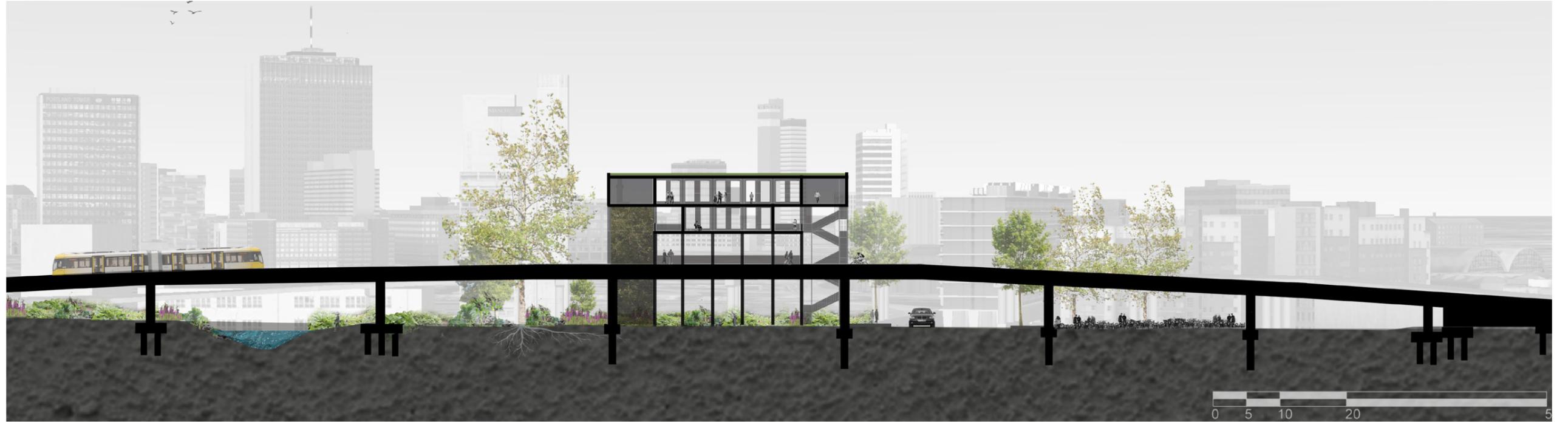
integrated into the building provide habitats within the structure, while specialised planting to attract bees will not only increase biodiversity in the city through more cross pollination but also reinforce the city's sense of identity (the Manchester worker bee is one of the city's most well-known icons, symbolising hard-work and unity).

The urban marshland park provides a space for the people of Manchester to relax and seek refuge from the busy city. While the cafe, restaurant and sky lounge in the interchange building offer space for people to meet and connect, with scenic views out over Ardwick. The inclusive activity of foraging of herbs and weeds at the ground level aims to immerse people in the natural world while involving them in the programme of the building. The foraged produce will be incorporated into the foods and drinks available at the cafe, bar and restaurant. With a seasonal menu consisting of foraged weeds and herbs at the restaurant and brewed weeds for drinks at the cafe and bar.









The Realm of Senses

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As humans, we are programmed to avoid the unknowns of darkness and steer towards the guidance which illuminated spaces can provide. A streak of light in a void of darkness often acts as a pathway for the individual to follow, but what if the boundaries of light and darkness were able to create an environment where the users senses were heightened to experience a completely new journey along the Mancunian Way?

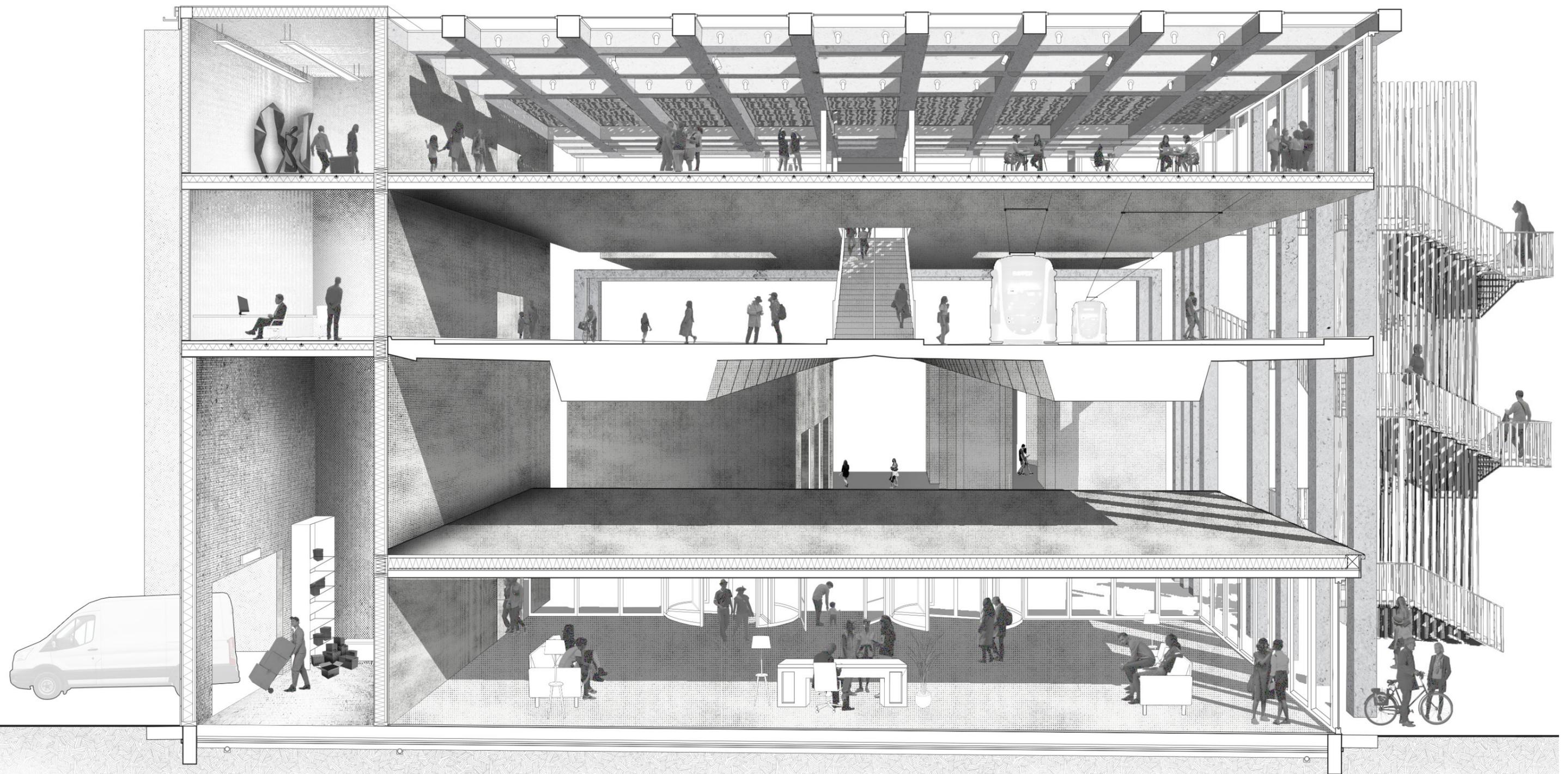
Through the contrasting effects of light and shadow, The Realm of Senses seeks to restore the sensory experiences of the user as they transition through spaces above and below the monolithic structure.

Following on from the showcase of temporary art installations along the

Mancunian Way, The Realm of Senses provides a more established gallery space which will create a platform for local artists to showcase their work. In addition to such temporary exhibitions, a series of permanent 'Shells' will utilise the everlasting natural effects of light and darkness to create an immersive atmosphere below the structure of the Mancunian Way.

The combination of temporary and permanent art installations will attract a diverse range of users to experience the natural and artificial effects which the building will have on their sensory receptors. Careful consideration of optical and tactile registers will create an environment in which users are able to fully immerse themselves in an alternate reality to the journey along the Mancunian Way today.









Passage Insomniaque

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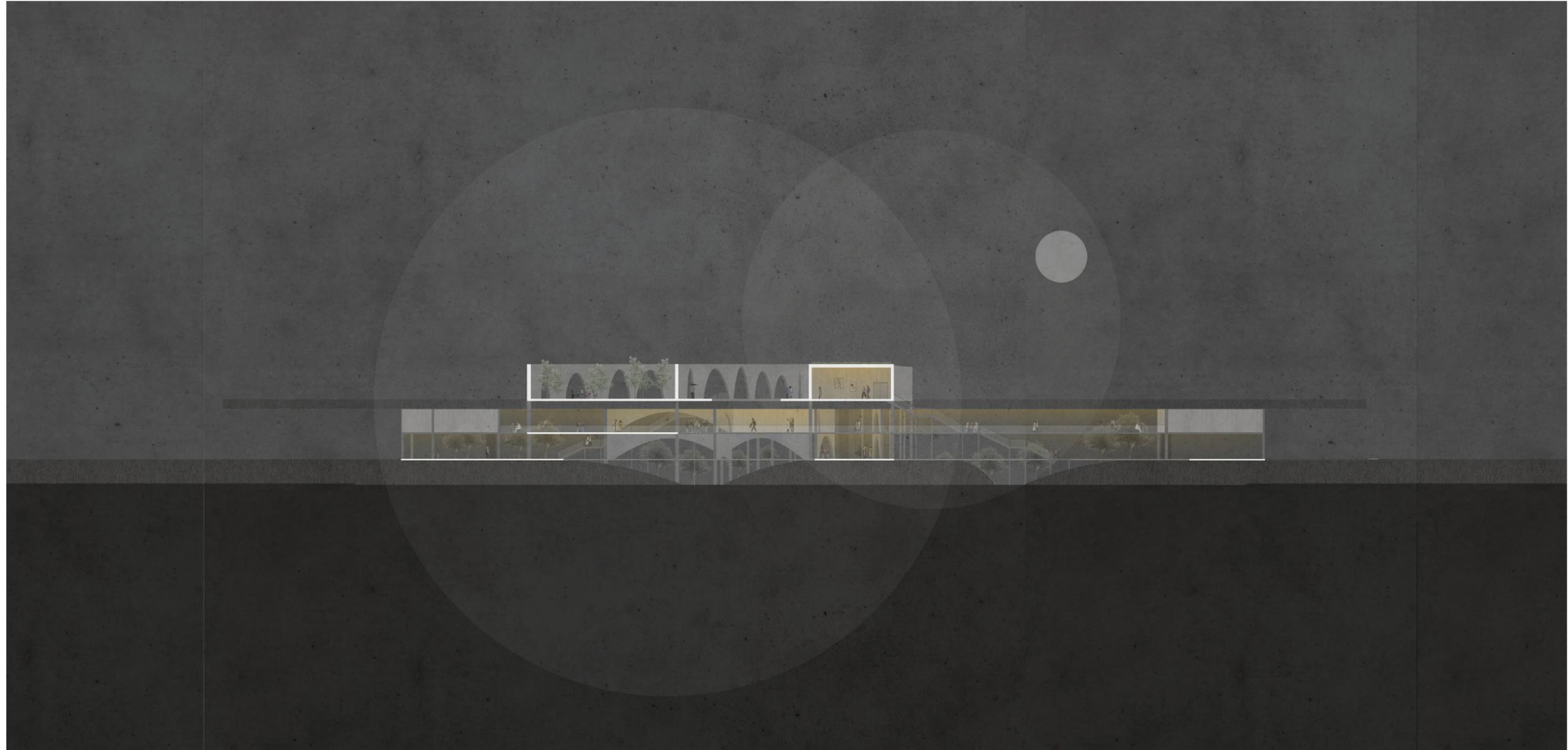
this design brings to the forefront those same progressive attitudes that this city has since stood for. Salvaging the bricks removed from Mayfield's development, this project establishes a contemporary factory typology that communicates a nostalgic juxtaposition to the public, with an historic façade and modern interior. The contrast between what once was and what now should be, is a statement further brought about by the focus on the healthy working standards inside the building, as natural and warm materials coat the walls alongside passive ventilation.

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The Civic Sanctuary

Flynn Raphael Collins

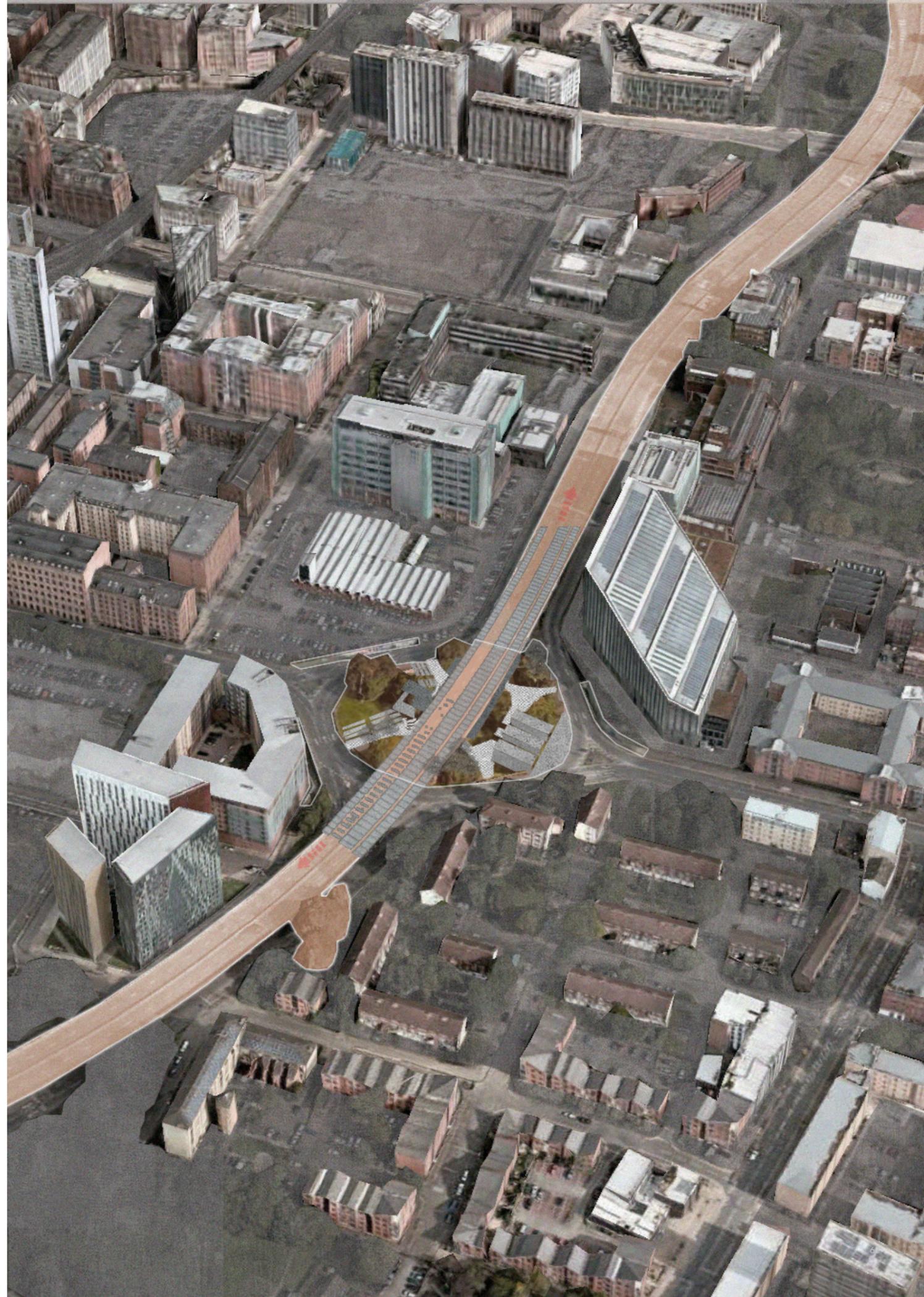
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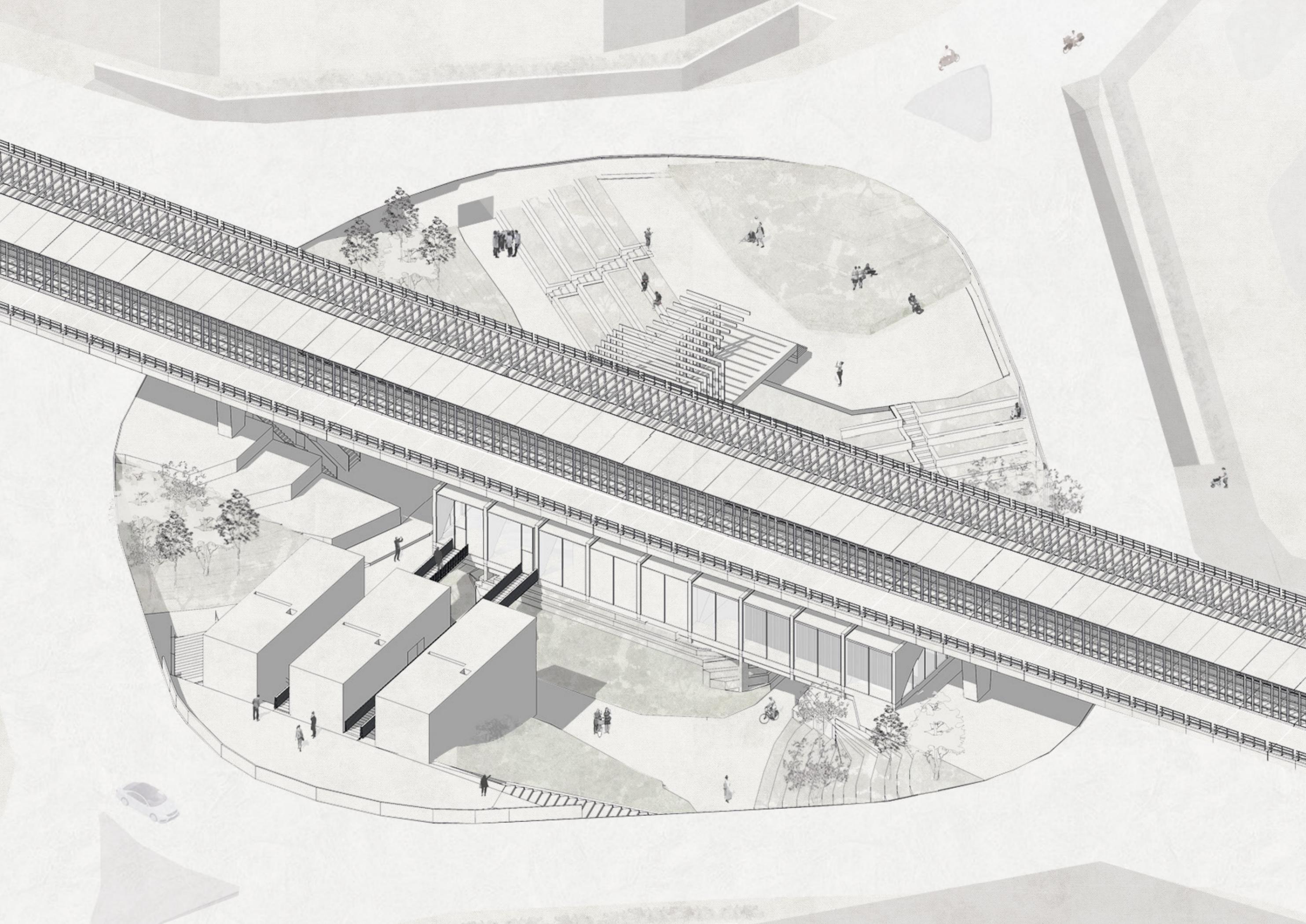
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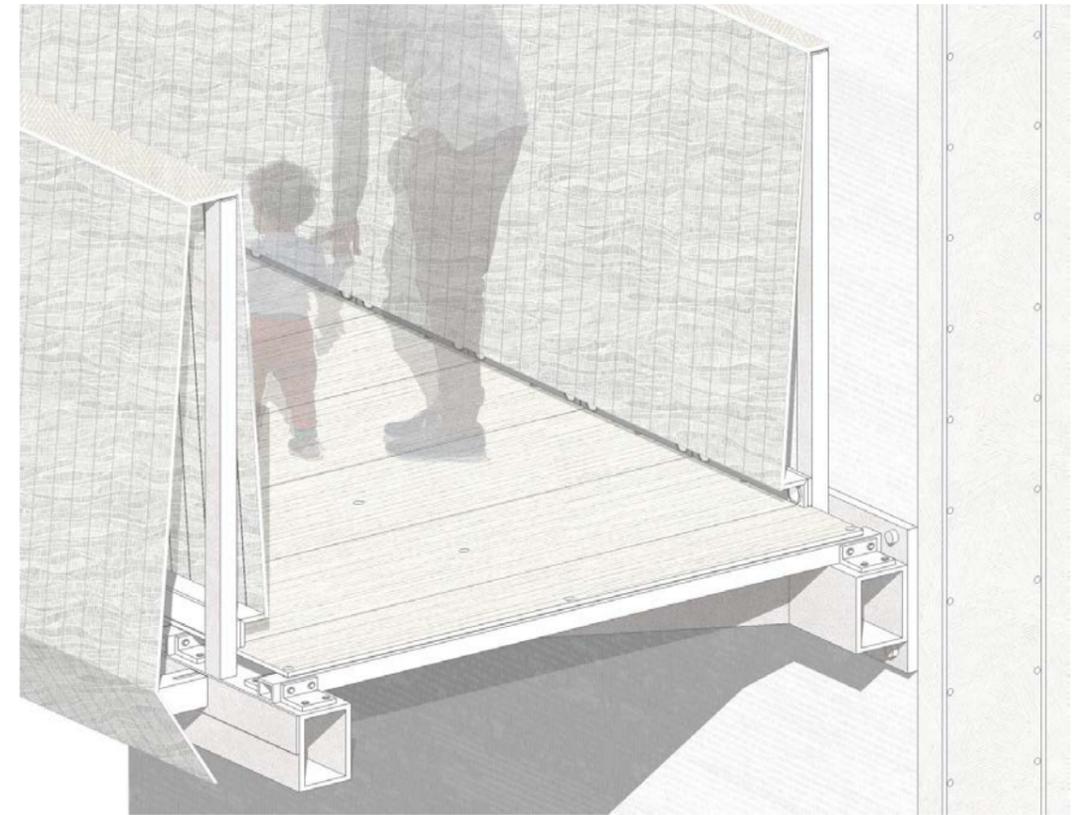
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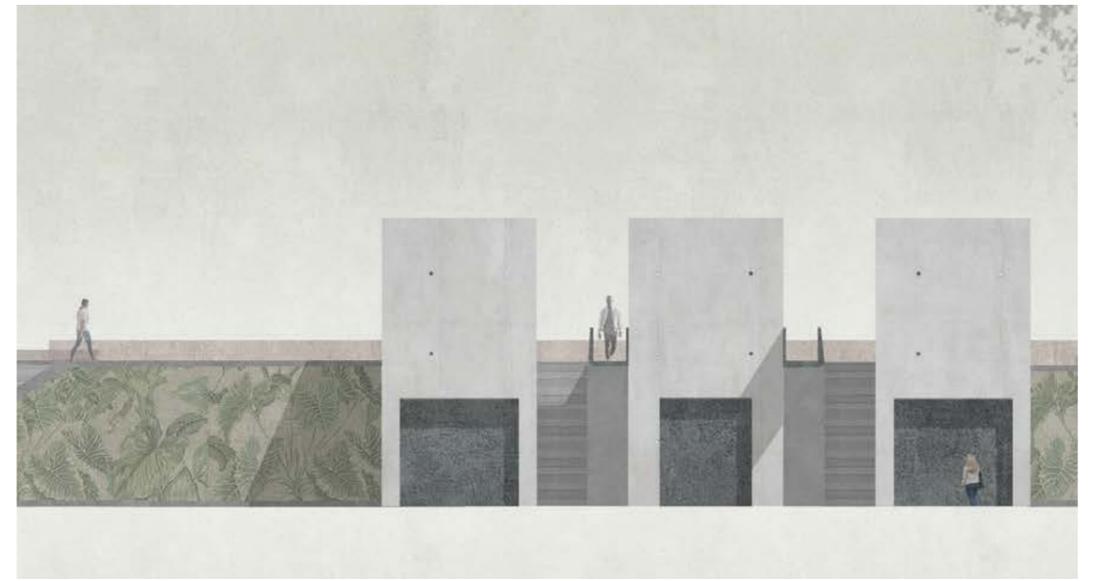
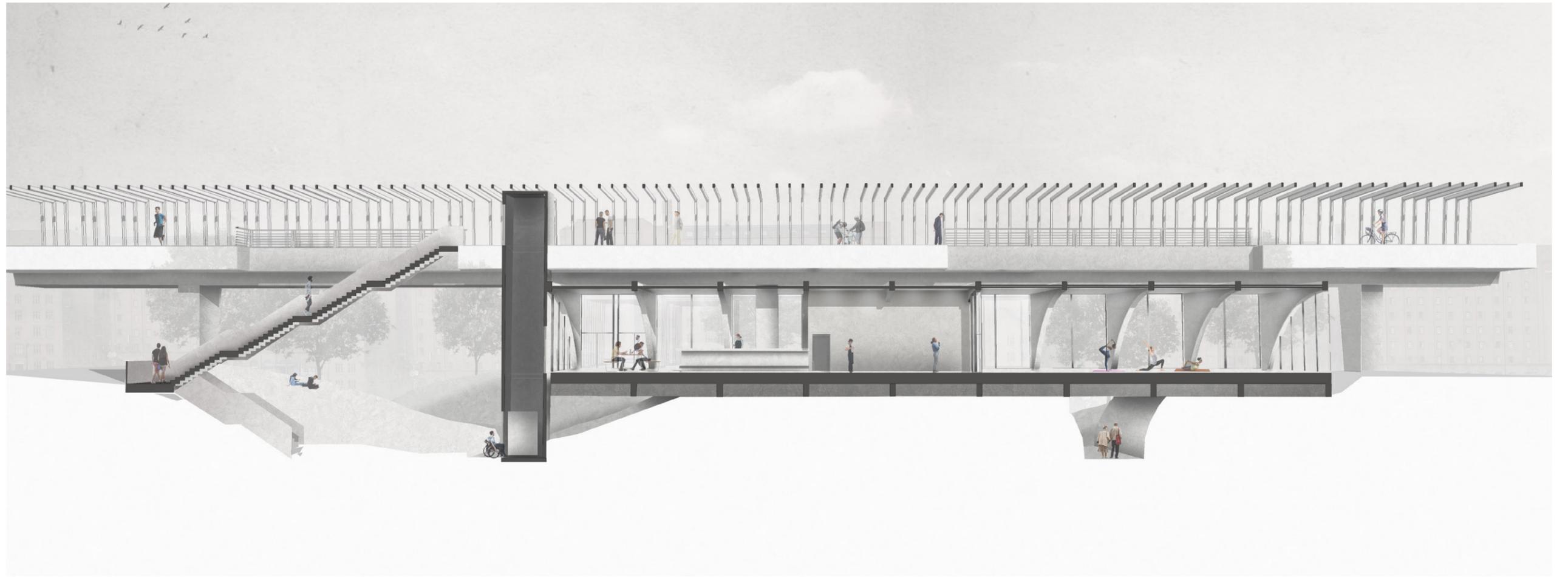
The Civic Sanctuary provides a place for isolation, exercise, socialising and meditation through a series of underground Meditation Chambers and the 'Wellness Studio' – a building that accommodates a yoga and meditation studio as well as a café & kitchen with a terrace. Located at Cambridge Street Junction Park, the Civic Sanctuary redefines the existing mass of the Mancunian Way as a backbone upon which a new walk and cycleway provides pedestrian passage across the City from Hulme to Piccadilly, along with the Wellness Studio and Meditation Chambers.

The less recognised but wide-ranging mental health difficulties that much of the UK's population faces have only been exacerbated by a difficult year. In addressing this, The Civic Sanctuary intends to allow users to find sanctuary and to escape tumultuous city life in isolation, or with others, through meeting, exercising, congregating and relaxing among other city dwellers. The design comes with the hope that the Mancunian Way could begin to be reused as a social asset to Manchester, activating a state of change where further redevelopments prevent it from continuing life as a barrier between people and communities.









Dining on the Mancunian Way

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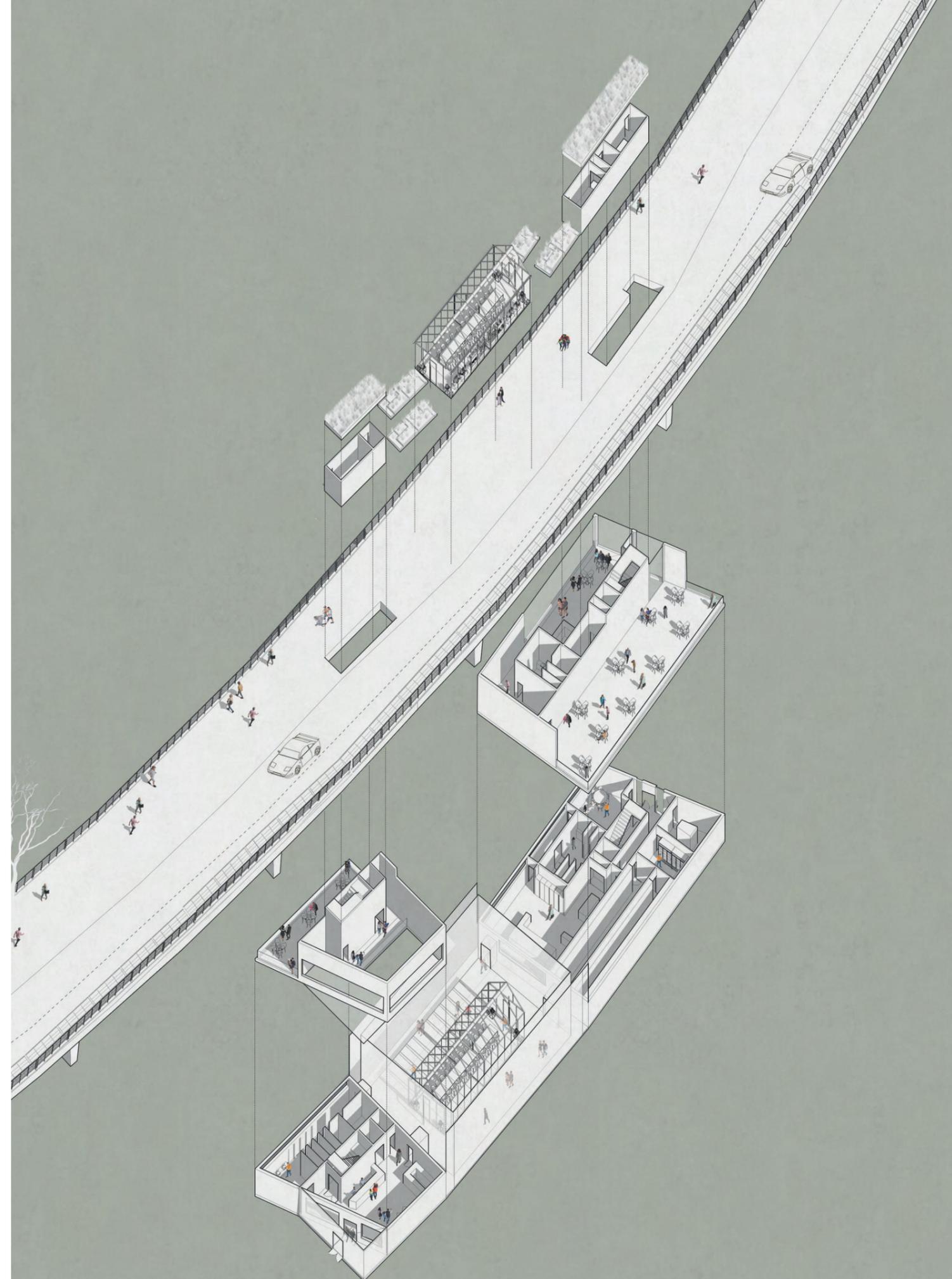
The newly repurposed Mancunian Way that once blocked the city has been reimagined as a public dining table where people from different walks of life come together to break bread.

From heart to stomach, Dining on the Mancunian Way is a unique experience for all. It focuses in on seasonal food grown on site via sustainable farming both above and below the Mancunian Way. The interactive menu increases accidental interactions between the two communities once divided by the motorway through a love of sharing food.

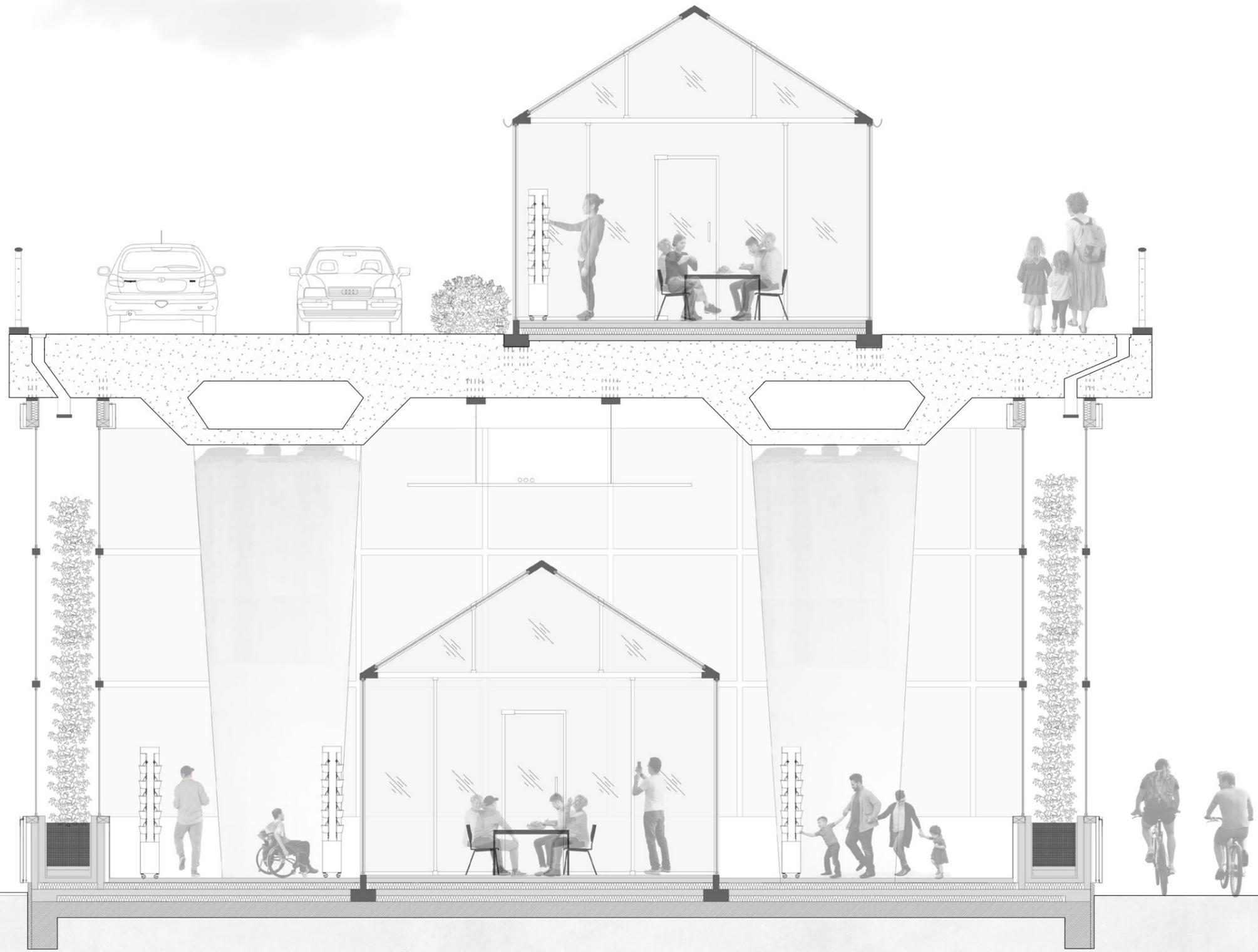
Dining is designed from back to front, where the public become the menu designer with the idea of minimising food waste always in mind. This forms

the end goal of becoming part of the urban circular food system; a theory based on a closed loop of sustainable dining.

The scheme begins with a series of temporary shock architecture interventions, named The City's Portrait. They expose the city's waste problem by presenting the communities own waste back to them via raised transparent containers. The waste containers are emptied and refilled weekly. This will activate a physical state of change with a reduction of waste being produced. Digest, Recycle and Decompose are three sites along the Mancunian Way that focus in on food, plastic and textile waste retrospectively.









The Gardens of Mancunia

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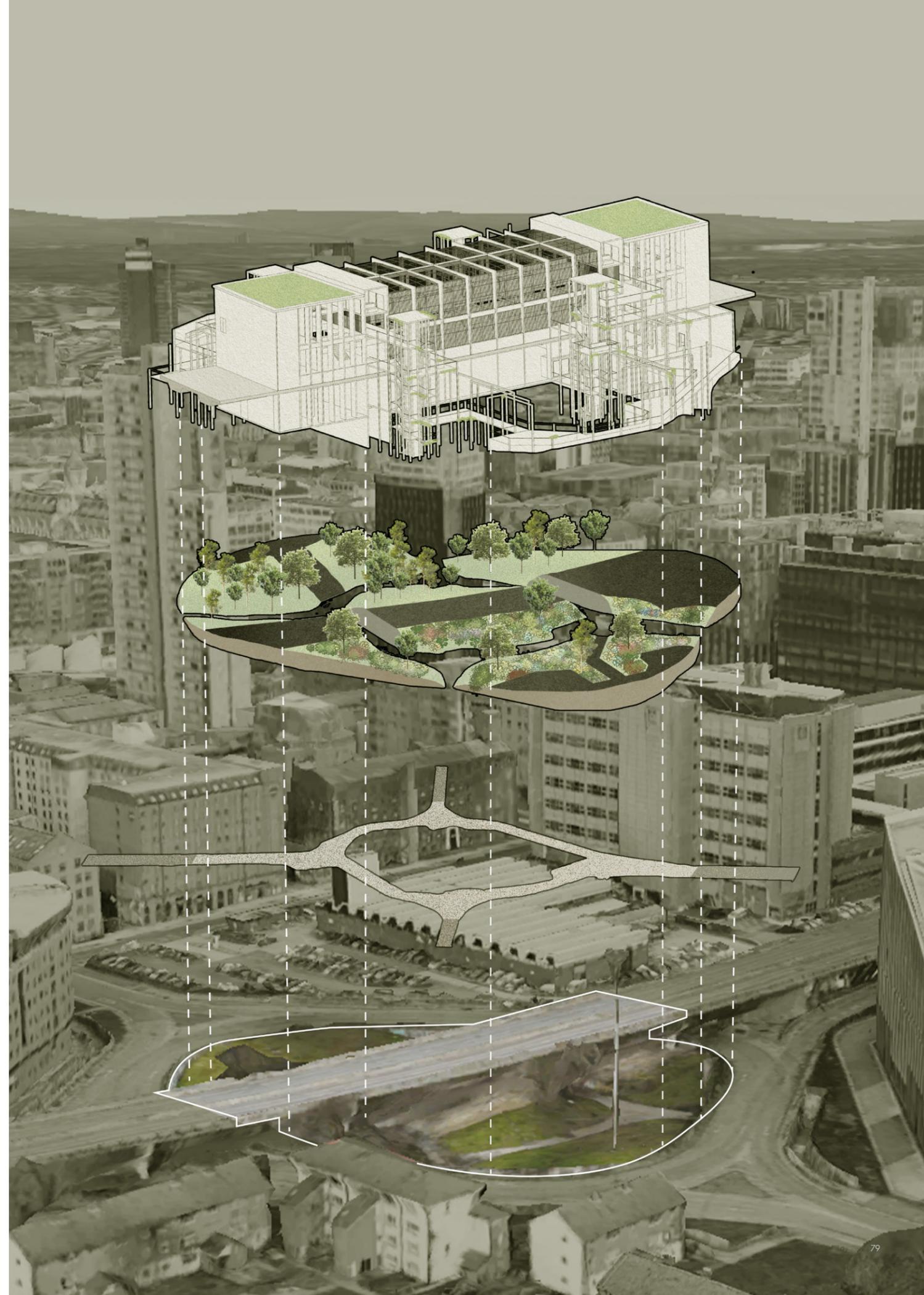
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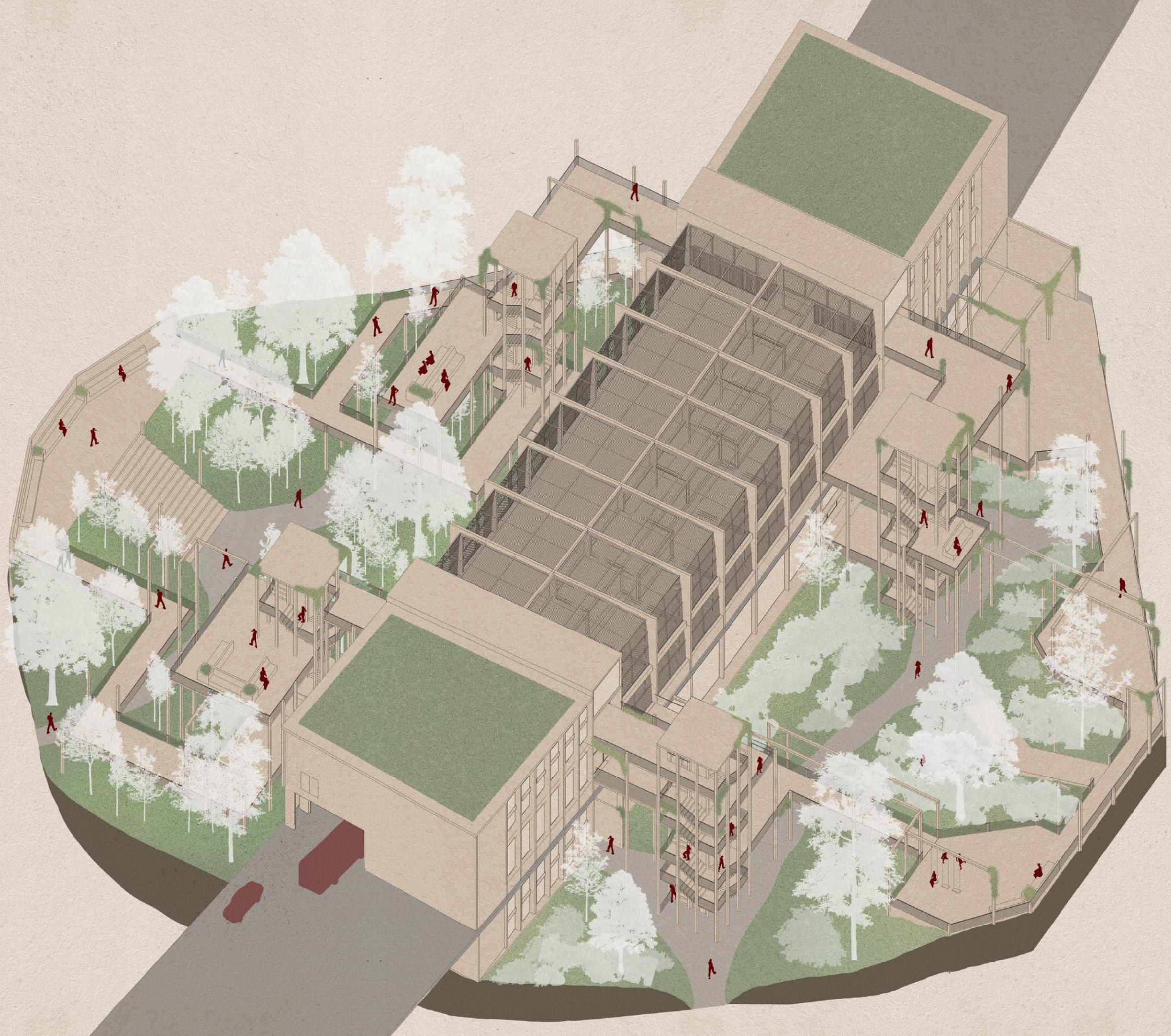
Mancunian Way is a disregarded relic, with Cambridge Street Junction an ode to its neglect. There is a distinct lack of engagement from the surrounding residents with Mancunian Way and with each other. This project proposes a way of reintroducing people with the Mancunian Way, and the potential it has to bring people together, and learn how to engage with the Mancunian Way positively again. The proposal takes steps towards mitigating climate change, looking forward to a sustainable future of Manchester, encouraging the interaction of people with flora, with reseeding and planting across the site both inside and out of the building.

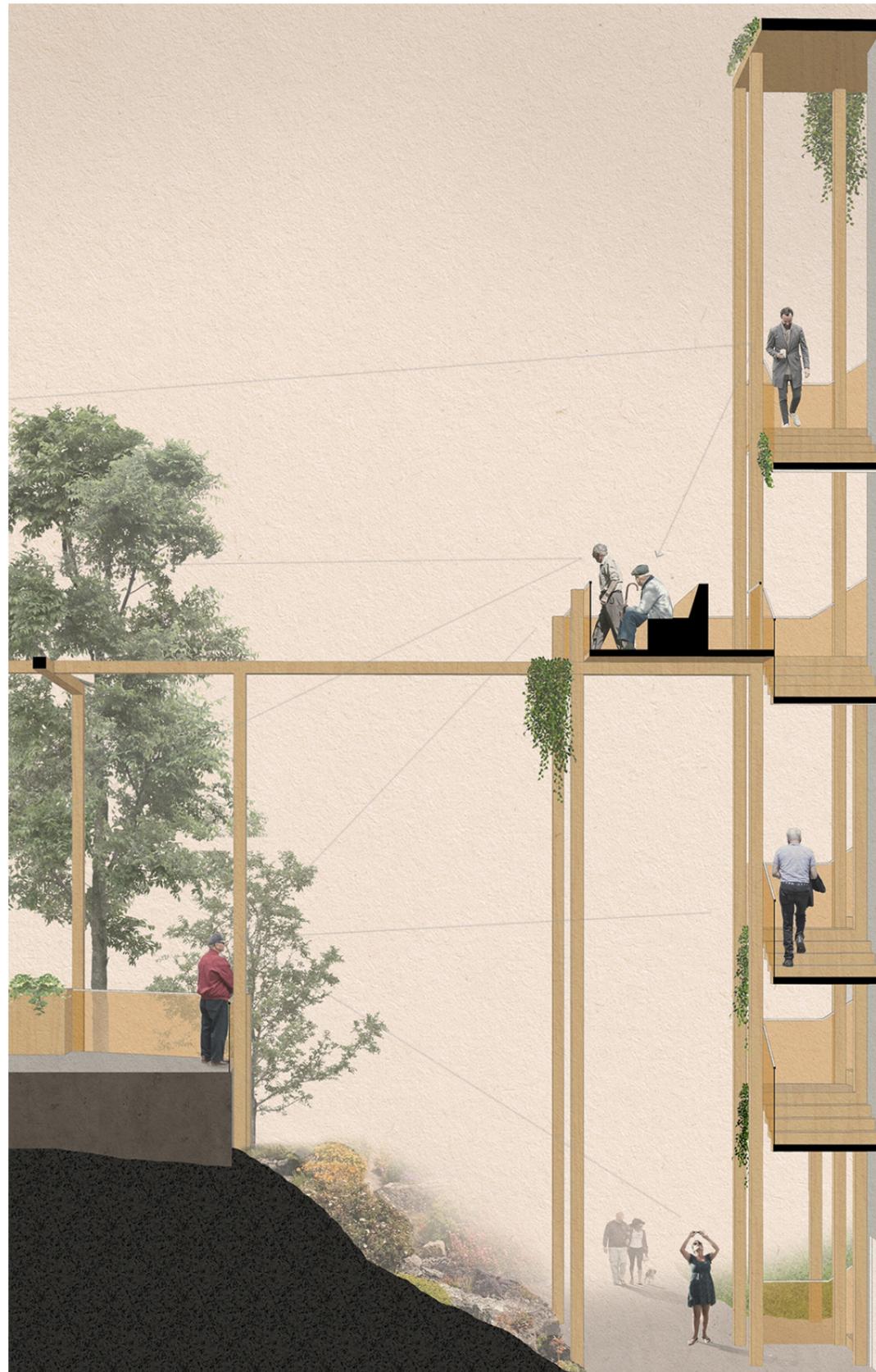
Sitting above the Mancunian Way are the Light and Dark Gardens, whilst below is the Underbelly. The underbelly as the heart of the site is designed to be

used as a multifunctional space, where the true interaction of all users can take place. This explicit user interaction is then lost in the flora of the exterior, which invites the visitor a journey of exploration, through which they can navigate in their own manner, both vertically and laterally. Taking them on a journey from the ground to the tip of the trees, or delving into the building which again puts them amongst the plants whilst looking down over the city. The building encourages the user to pause, to take in their surroundings, and to enjoy the unique space they find themselves in.

Exploring a biophilic approach to architecture, The Gardens of Mancunia will engage the user with the nature, with one another, and with Mancunian Way, encouraging exploration and movement through space and levels.









SoundLab

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The Mancunian Way is becoming more and more of an urban problem than the solution it was in the past century. The motorway segregates the city by distancing people away from the noise. The large area that the infrastructure covers is not suitable for the use of people, as the constant traffic on the elevated and reflective concrete structure drowns the soundscape of the site, making it the noisiest area in the city.

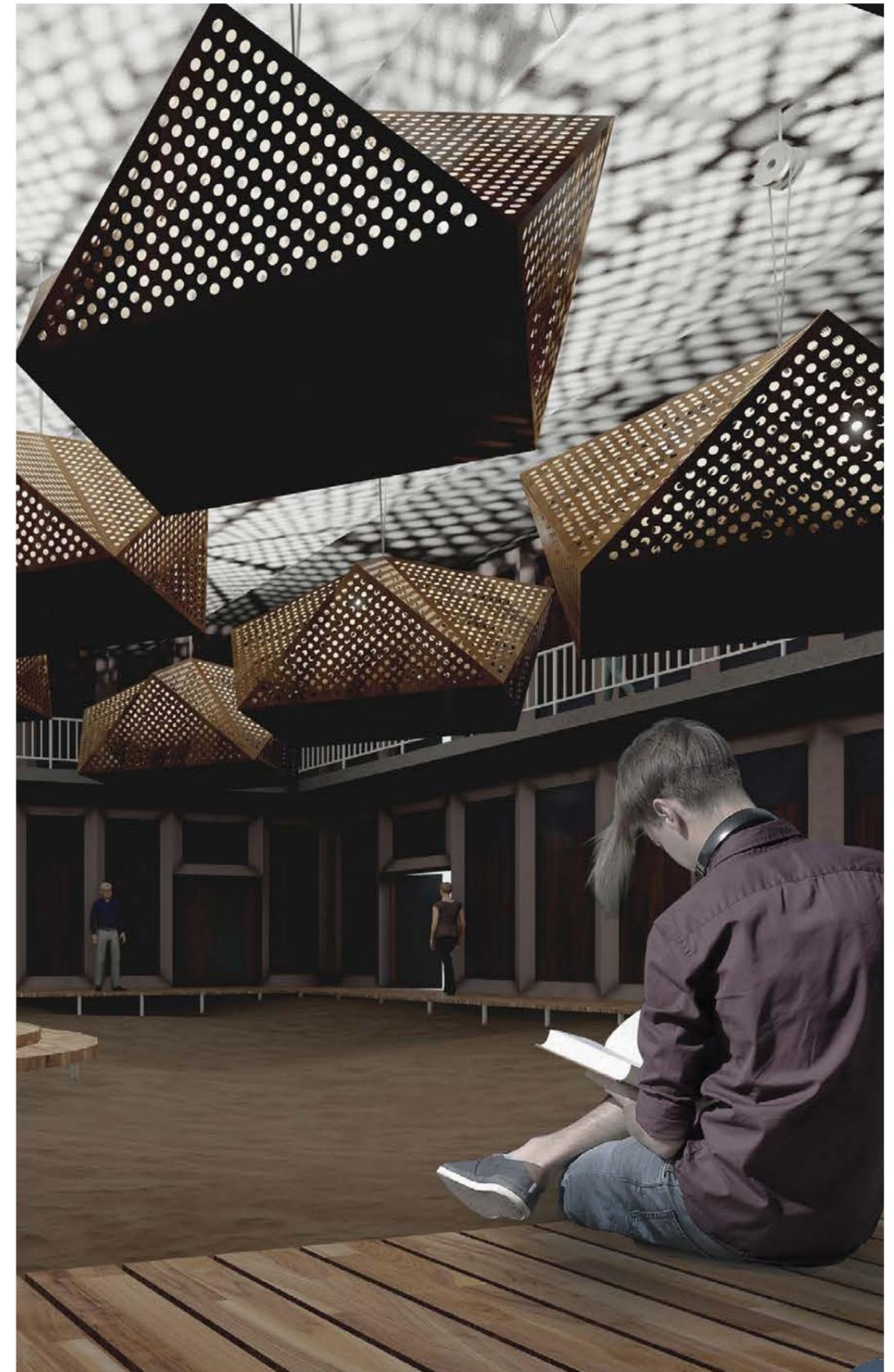
The SoundLab's proposal limits the use of cars on the motorway and offers a pedestrian pathway as a Sound-Walk. Three temporary installations are set up along the Sound-Walk to emphasize three constitutive parts of the soundscape: Anthropophonic, Geophonic and Biophonic sounds. Meanwhile, the SoundLab's two towers enclose the motorway, containing the noise it creates, but also adapting it from a destructive force to a complementary part of the city's soundscape.

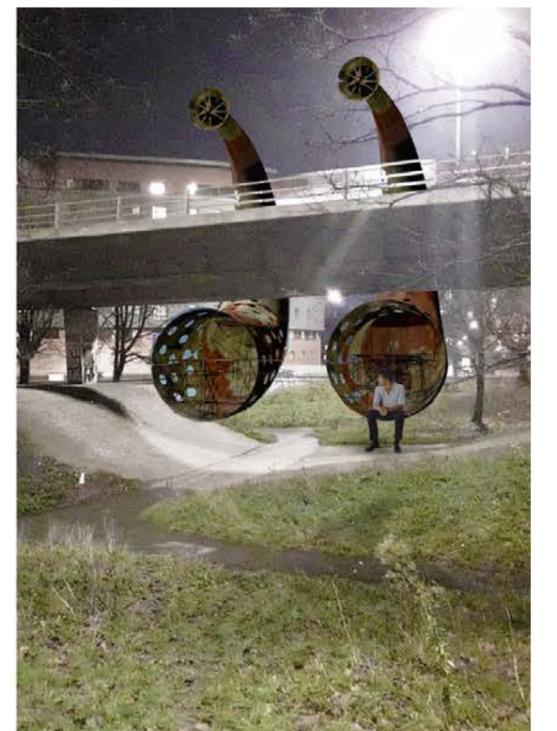
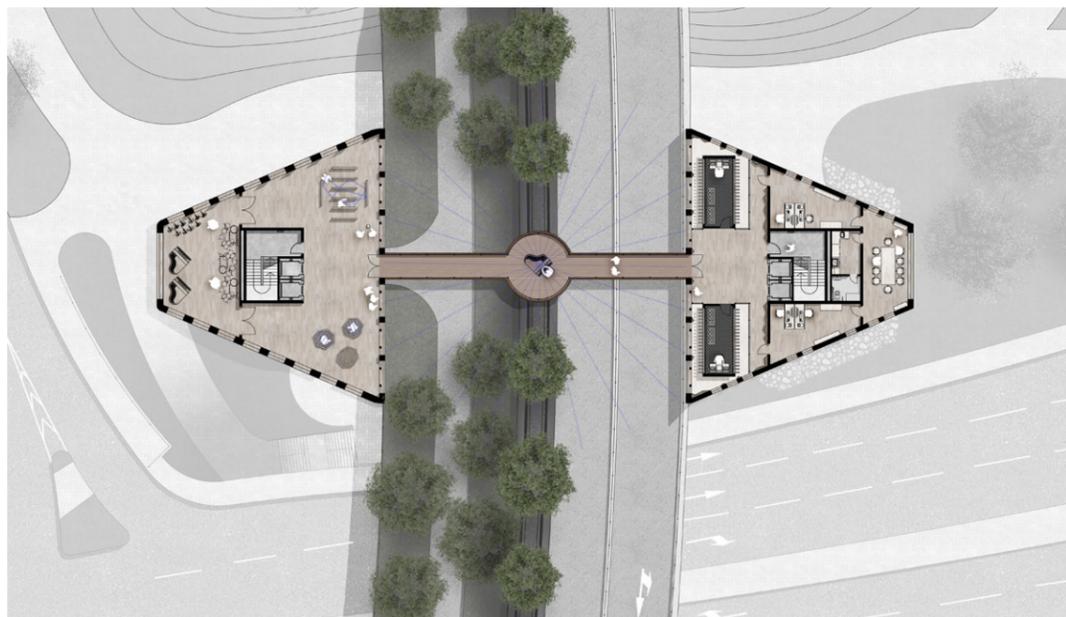
The SoundLab is an experiential learning space that invites sonic engagement with the urban soundscape. The Lab is comprised of two different venues that push the boundary of how people experience music, two anechoic labs that are in complete isolation from the everyday soundscape, creating an experience of sound without space, and, lastly, an endangered sound archive and museum that collects and plays back recordings of the past and the far.

By understanding the soundscapes of our cities, we can begin to see other warnings that the cities have been giving us for years. A stronger relationship with sound is necessary in order to find solutions for our urban problems. We do not need to demolish the Mancunian Way; we just need to transform its purpose. Just like sound can morph into a new vibration, so people and the cities can begin a new phase of life.









Sanctuary Commons

Manon Ijaz

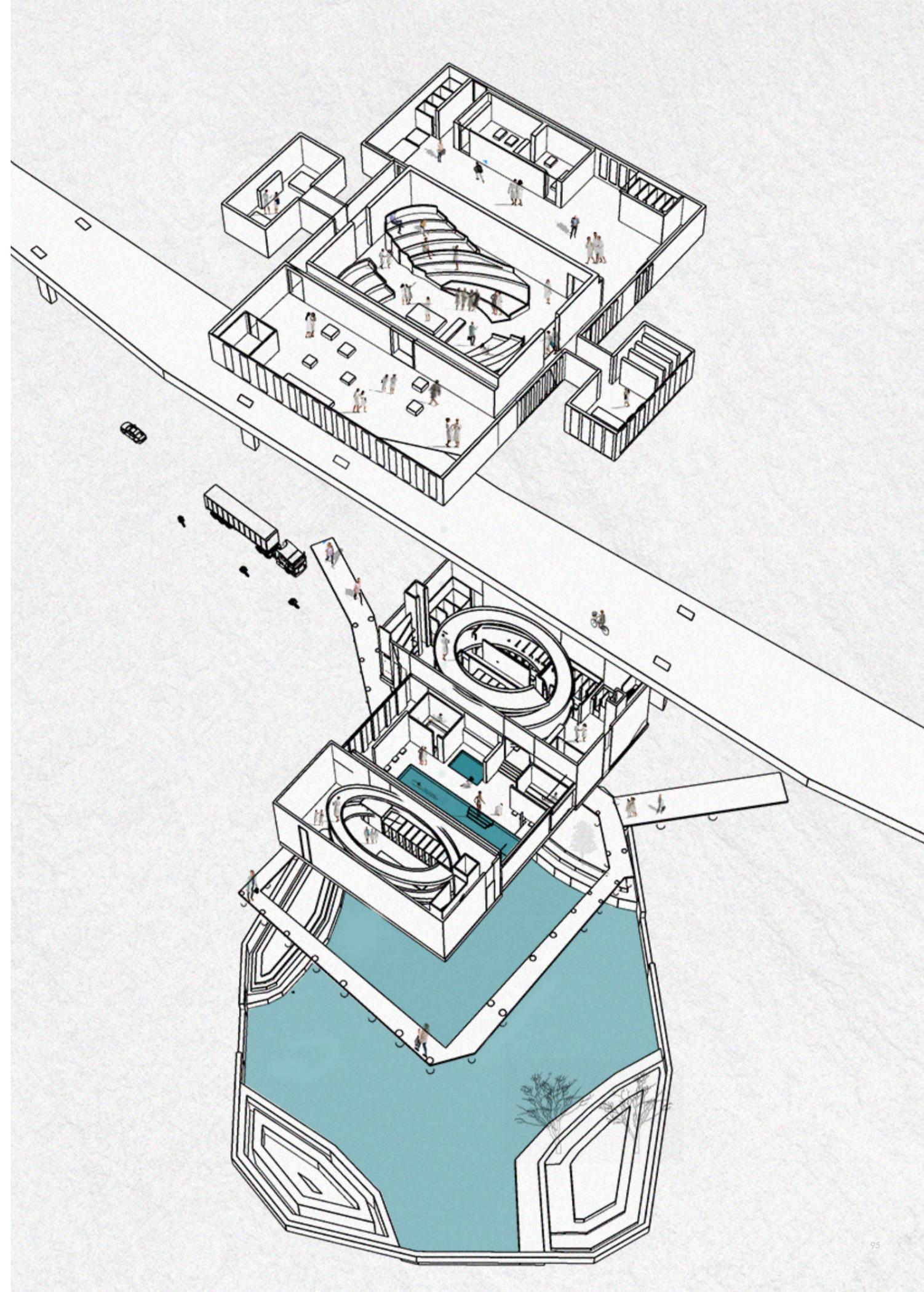
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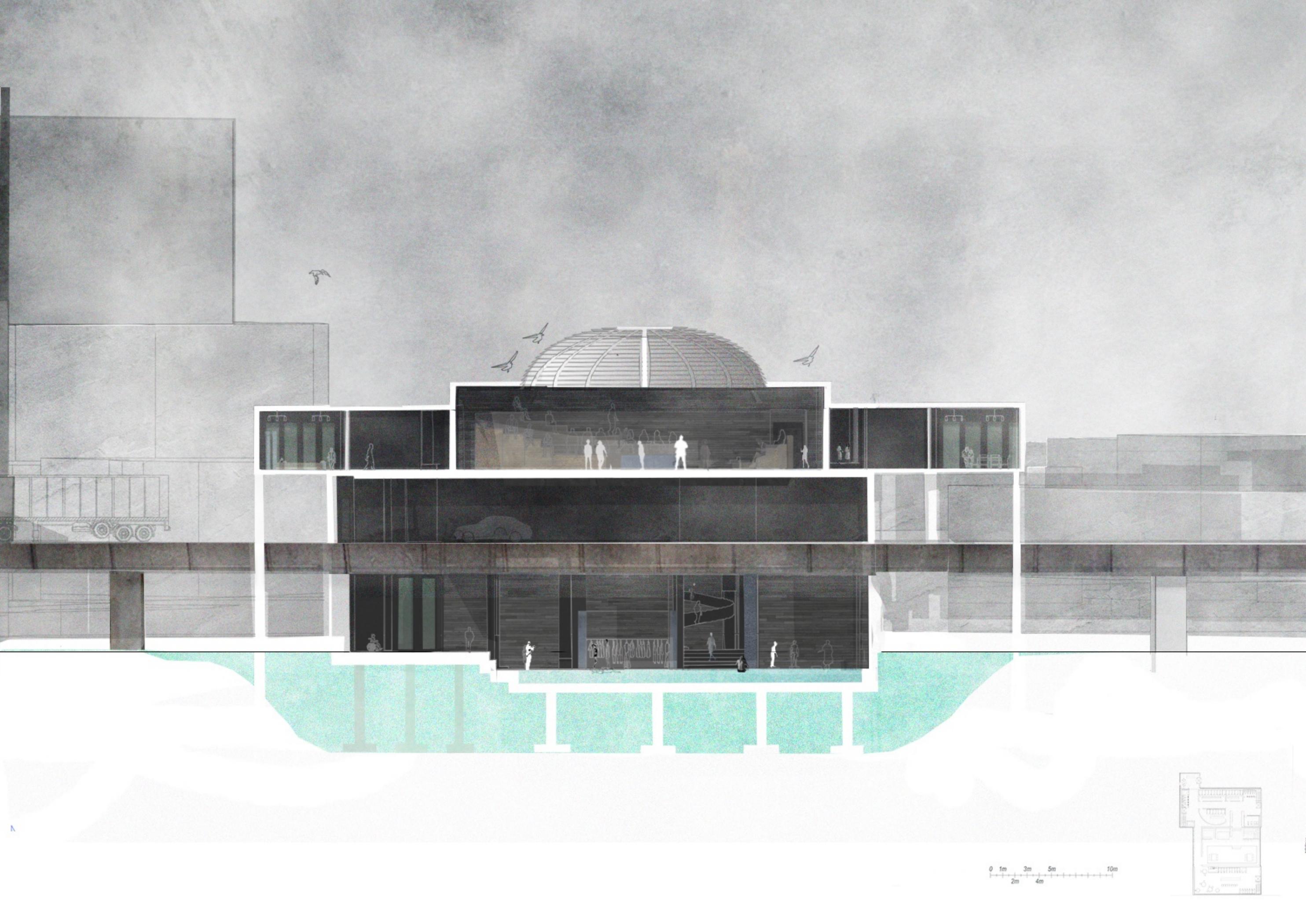
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The Sanctuary Commons is a space where peoples preconceptions are stripped to align their thoughts together to foster more constructive discourse. The spaces will be dedicated to creating an environment for focused democratic discussions. Working with the ground plane and on the deck of the Mancunian way creates both intimate and open debating spaces. Users are brought together in a new re-wilded environment that has reestablished contact with nature in the city centre and repurposed the monolithic Mancunian way into a place of political, social and environmental significance.

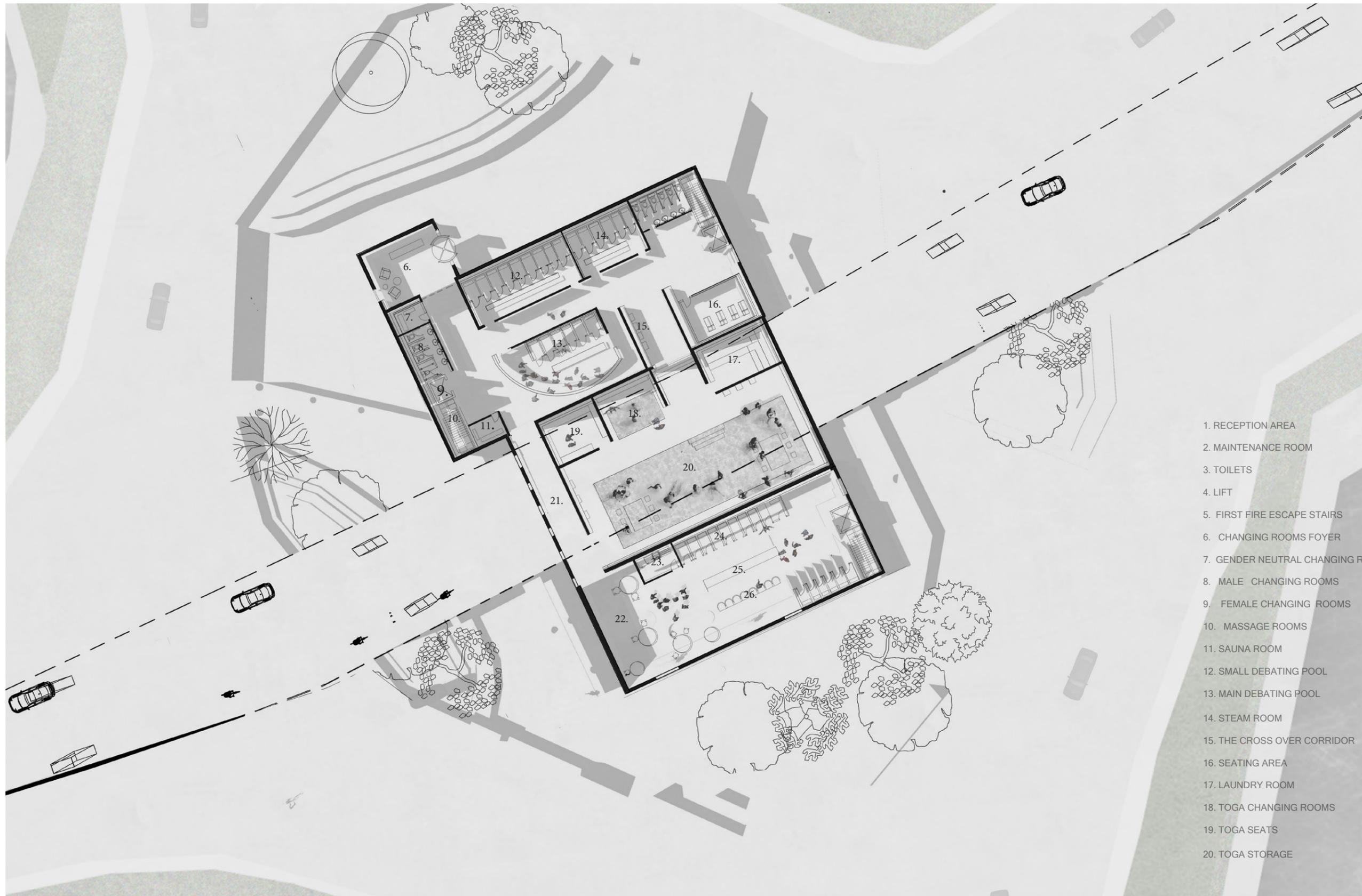
The adversarial layout in parliament has transcended into the current debating style where opposition parties remain highly divided over important issues. The narrative for flooding is being increasingly told in this manner: it is not constructive, productive and healthy doesn't ignite enough of a radical behavioral change among citizens as a whole. Whilst the urgency has deeply prevailed, the discourse needs to be more open and less defensive, bringing more vulnerability to the discussion where different water specialist groups feel comfortable expressing their concerns. It is essential that these groups are able to relate, share experiences and feel a sense of closeness.



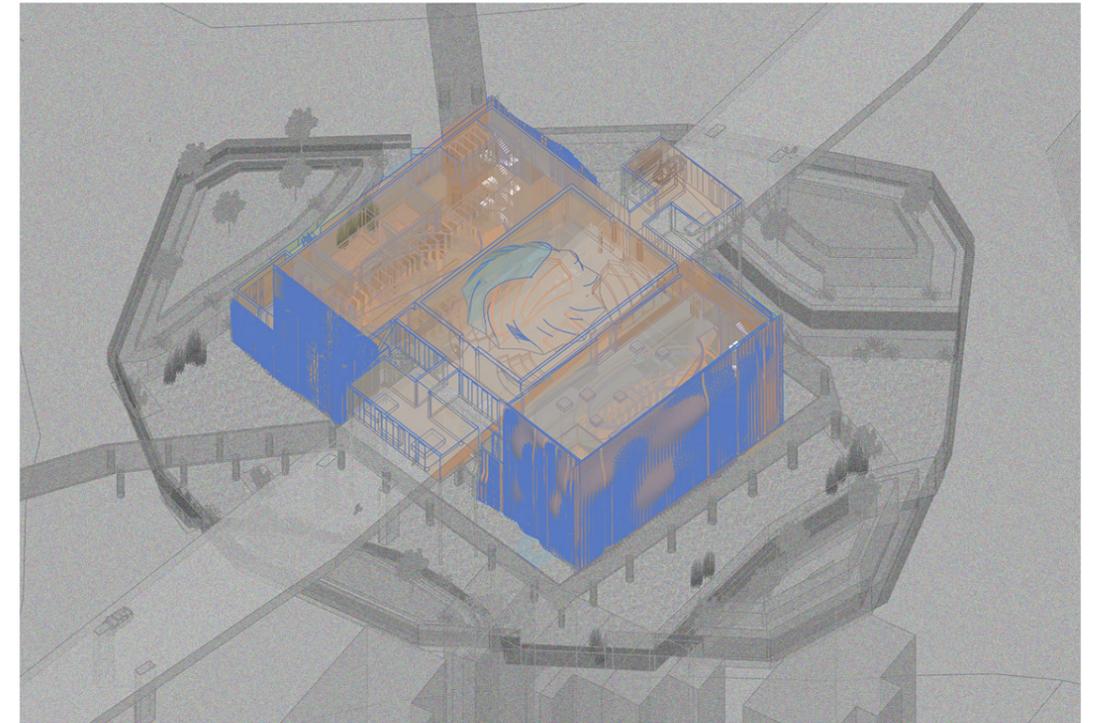
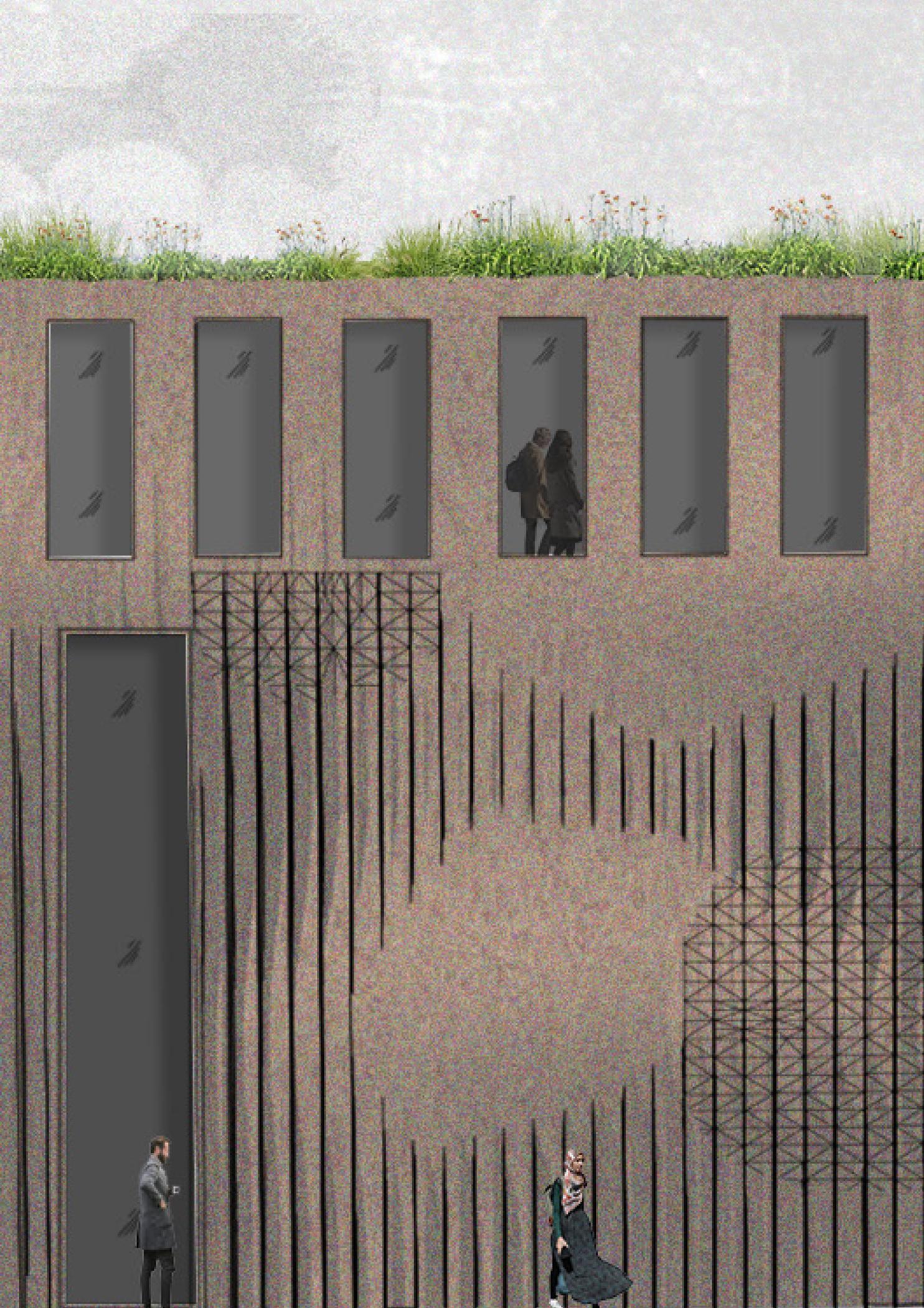


0 1m 2m 3m 4m 5m 10m





- 1. RECEPTION AREA
- 2. MAINTENANCE ROOM
- 3. TOILETS
- 4. LIFT
- 5. FIRST FIRE ESCAPE STAIRS
- 6. CHANGING ROOMS FOYER
- 7. GENDER NEUTRAL CHANGING R
- 8. MALE CHANGING ROOMS
- 9. FEMALE CHANGING ROOMS
- 10. MASSAGE ROOMS
- 11. SAUNA ROOM
- 12. SMALL DEBATING POOL
- 13. MAIN DEBATING POOL
- 14. STEAM ROOM
- 15. THE CROSS OVER CORRIDOR
- 16. SEATING AREA
- 17. LAUNDRY ROOM
- 18. TOGA CHANGING ROOMS
- 19. TOGA SEATS
- 20. TOGA STORAGE



Escape (to) the City

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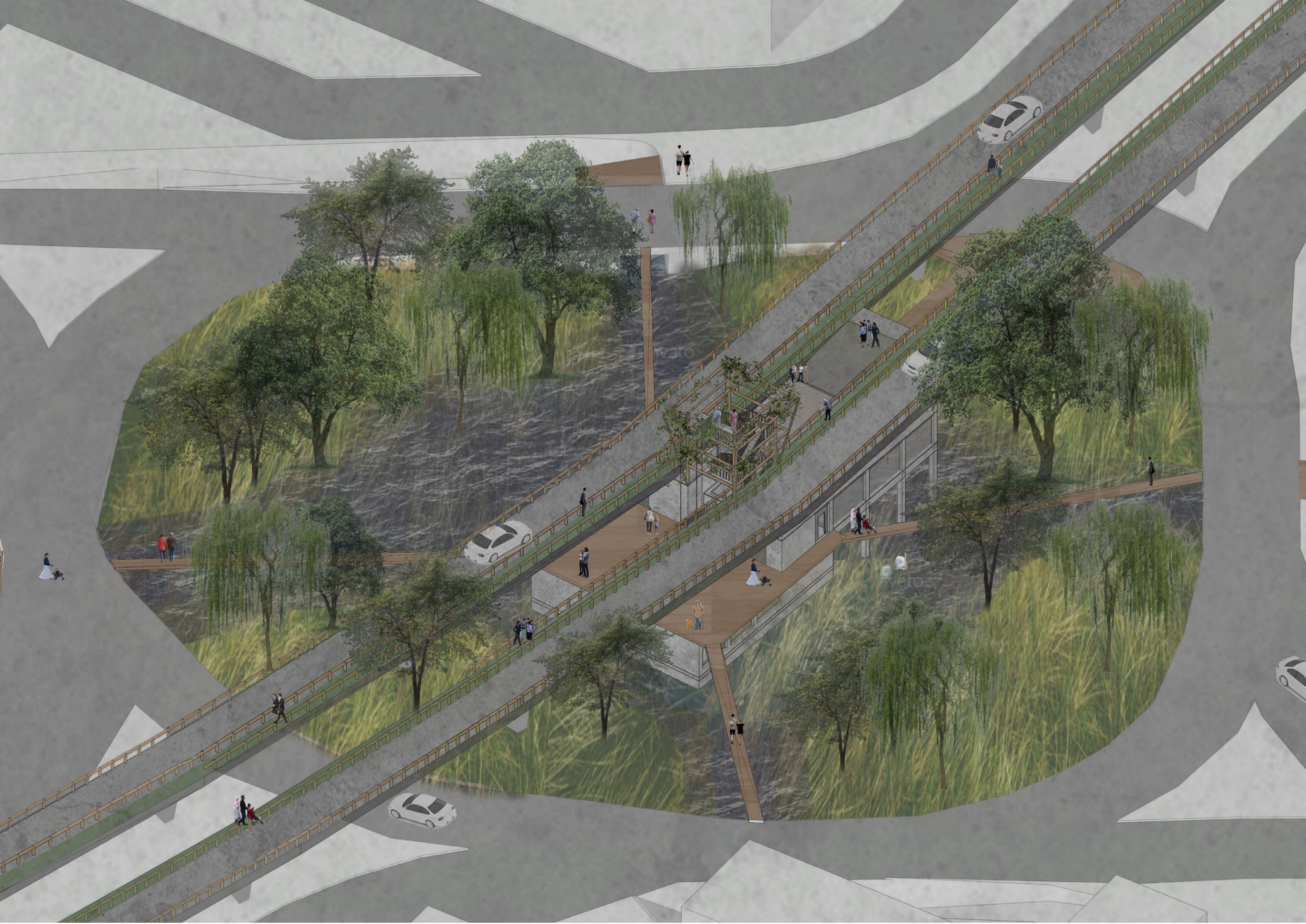
Since its beginnings in 1960s the Mancunian Way has served a monolithic purpose to facilitate vehicular traffic. However, the inevitable implications of time have made the grey concrete structure become a barrier – physical, social, and natural. This is where the recognition that the Mancunian Way no longer serves its purpose developed the project “Escape (to) the City,” aimed at opening the Mancunian Way to pedestrian access, and giving it space to breathe in natural life through water and rewilding.

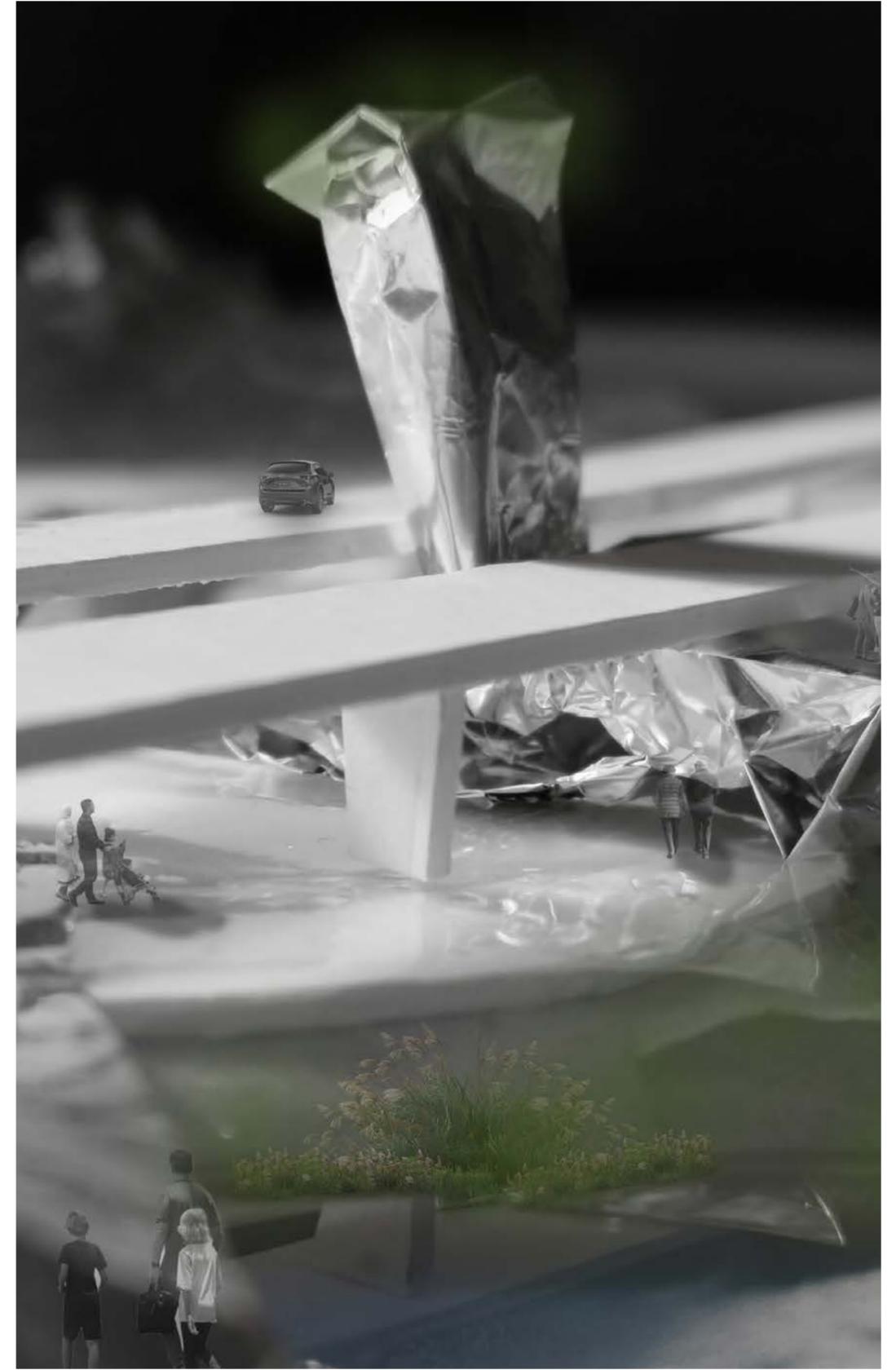
Developing from the significance of water and social symbiosis with biodiversity, “Escape (to) the City” offers an alternative nature immersion experience within a rewilded environment in the heart of Manchester.

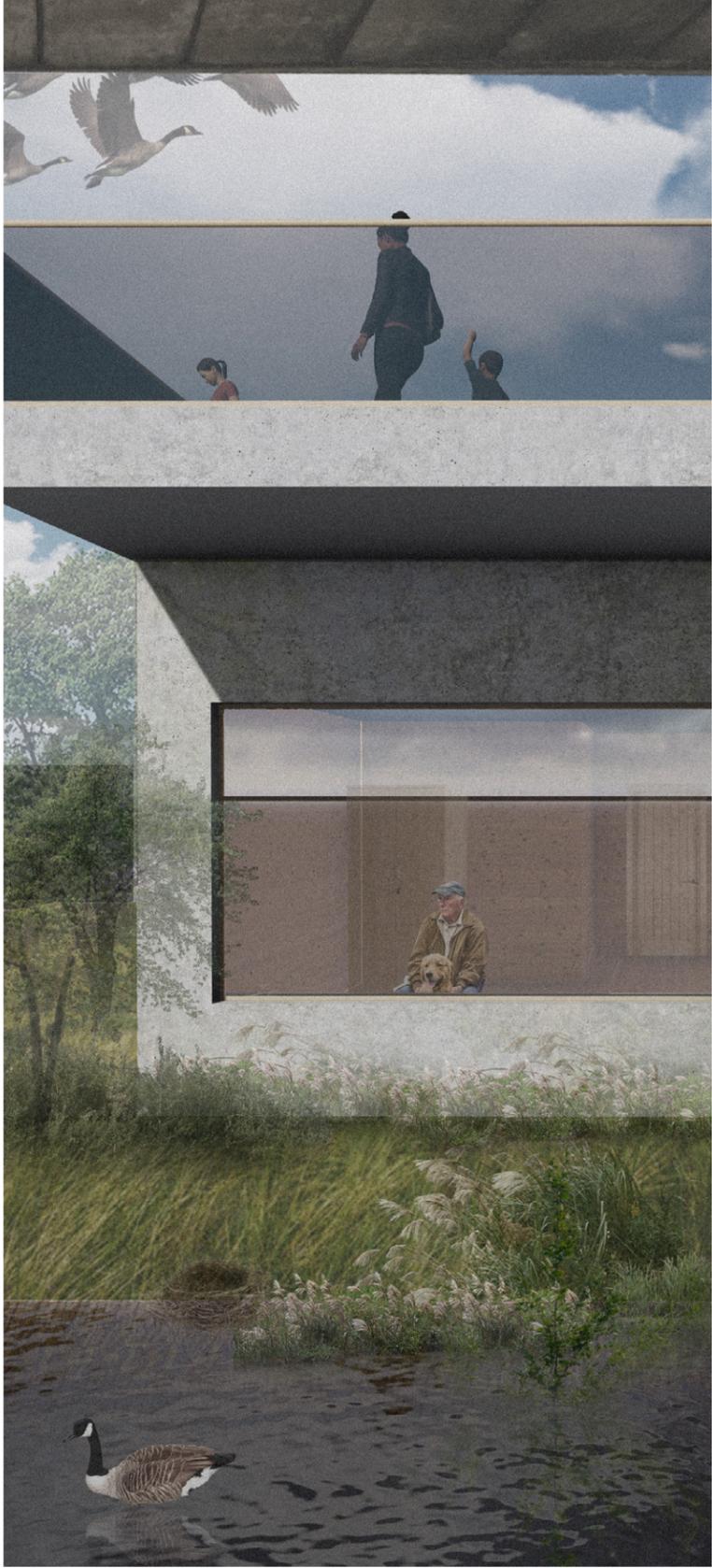
Identifying the lack of green spaces, especially following the Covid-19 pandemic, the design forges the benefits of water and rewilding by regulating the city’s temperature and humidity levels, while providing foraged goods at the in-site shop and cafe. Apart from creating basic jobs reconnecting the community with nature, the lower floor also offers a unique overnight experience at water level, with which all users can find a place to breathe and recharge away from the busy city life.

All of this takes place below a newly re-purposed Mancunian Walkway, promoting pedestrian exploration of the city across the city of Manchester, above which sites a biophilic observation tower to witness the site’s flux to the wild.









The Siren's Causeway

Ben Hacquoil

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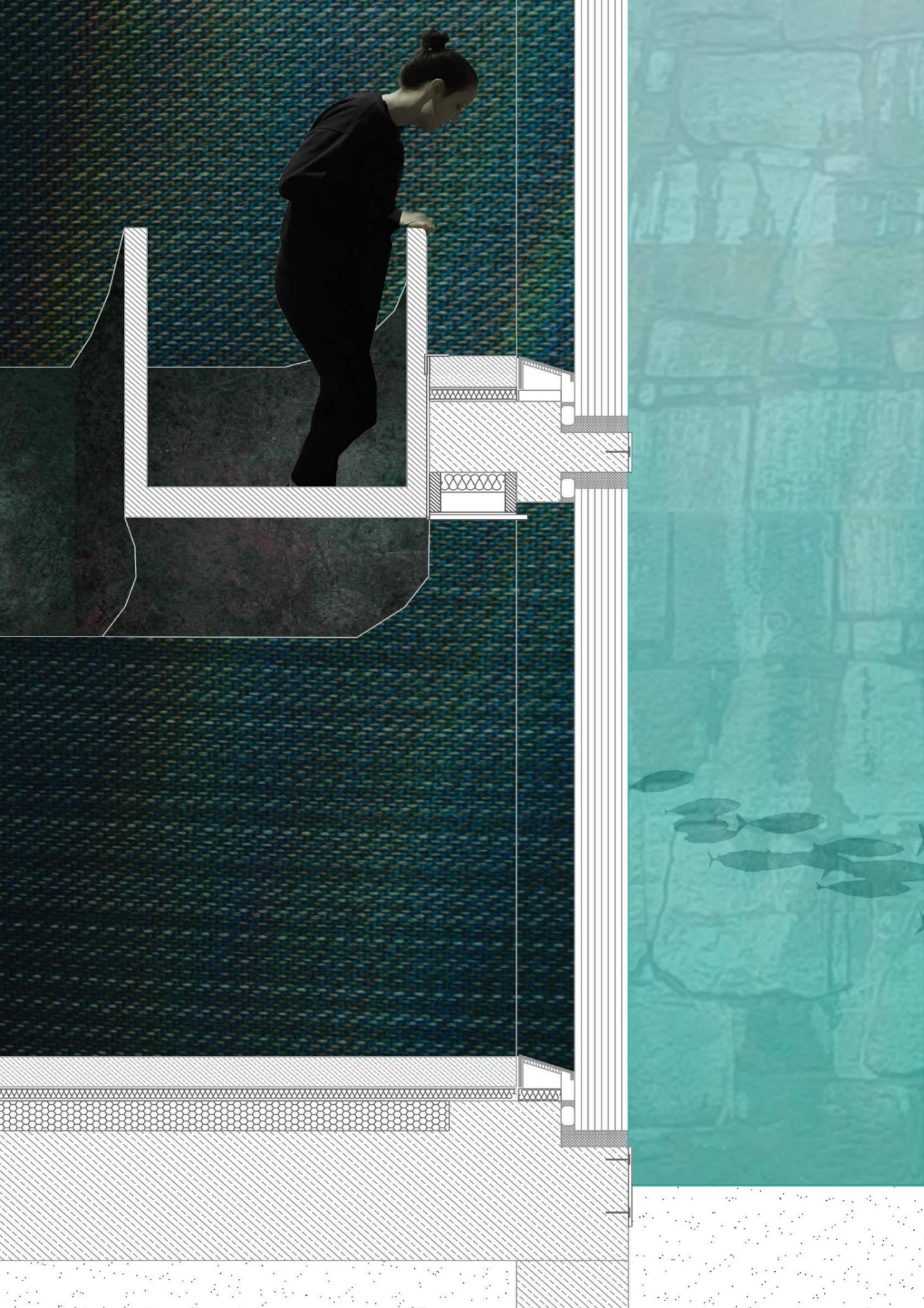
La Route de la Liberation Road, defies the promise of its name – the dual-carriageway creating a barrier between St Helier and the reason for its existence, the ocean. The chasm formed by this road is slowly seeping into the society, eroding the connection of the people to the sea and its produce. The historic lifeblood of St Helier, its harbours, are now torn from the town they serve, quiet and eerie these once bustling locations lack both purpose and people – a husk of their former glory.

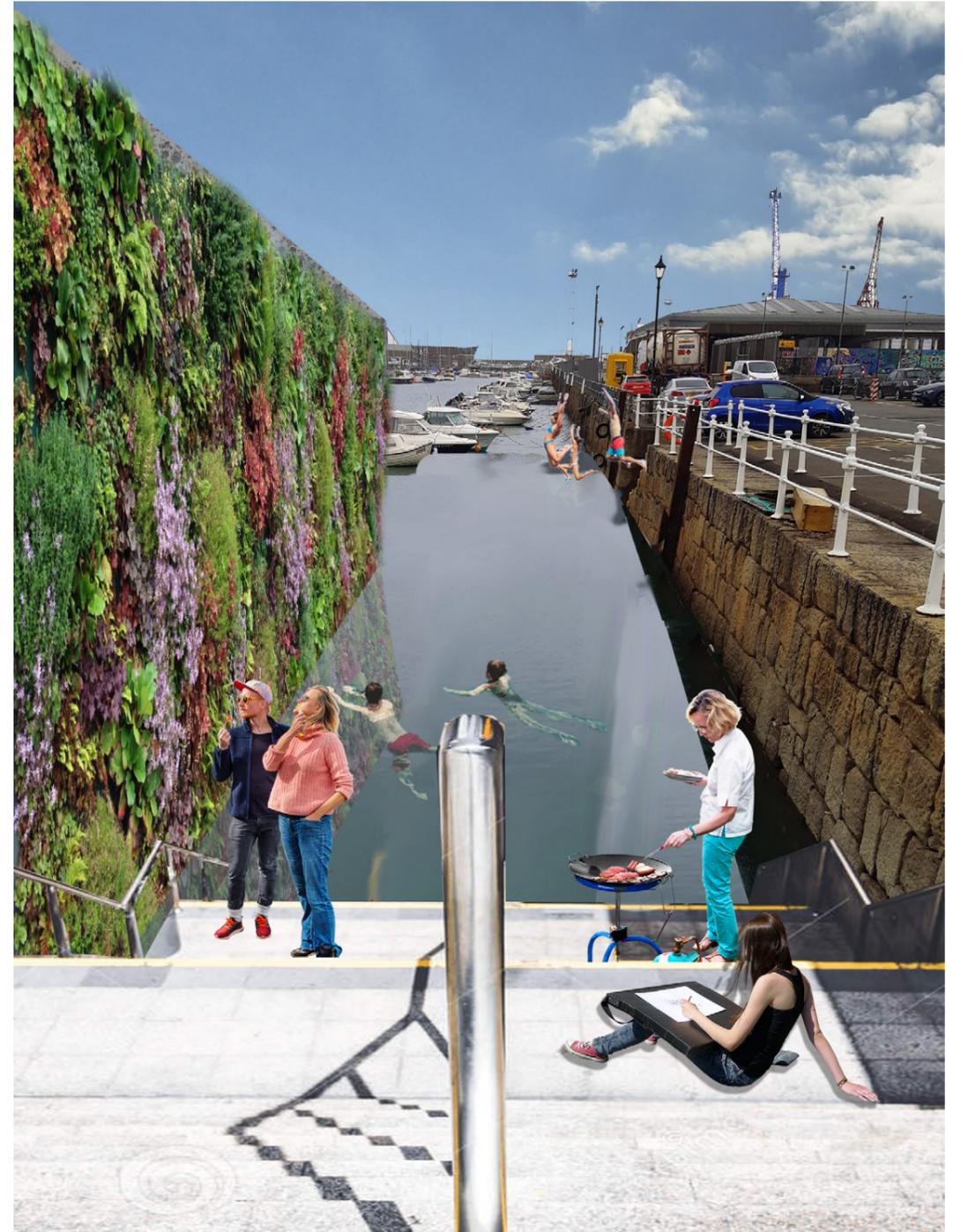
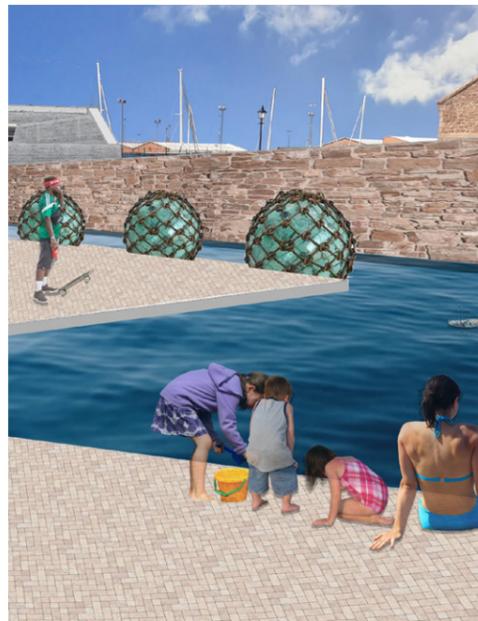
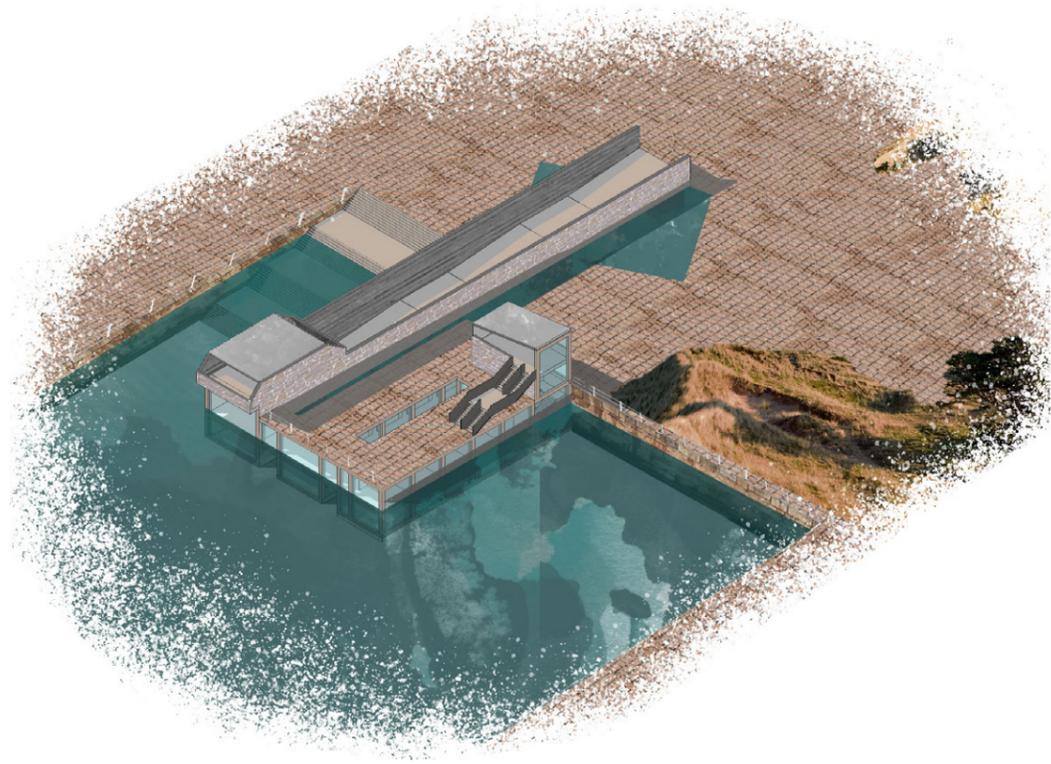
Meanwhile, marine environments, including fisheries surrounding Jersey, are under threat due to human activity. With issues such as pollution, plastics, trawling and by-catch driving flora and fauna to the brink. The first step to solving these issues is creating awareness and a passion amongst the public to protect the seas through a rekindling of an

urban-marine symbiosis. The Siren's Causeway reactivates this symbiotic link between the urban inhabitants of St Helier and the ocean. This is achieved by designing a destination building which extends the public realm into the harbour to act as a cultural beacon for the town drawing its inhabitants over the dual-carriageway. A programme of components are formed which echo the uses of the sea elsewhere on the island while simultaneously embedding these elements into the rhythms of the tide, intrinsically tying the activities of the programme to the water. By reconnecting urban society back to the ocean, both physically and culturally, The Siren's Causeway engages users with the beauty of the ocean and with the resources it provides. This can act as a step in activating a broader movement for the protection of the island's ocean environment in order to preserve them for both human and non-human users.









Mental Refuge

Panashe Chibamu

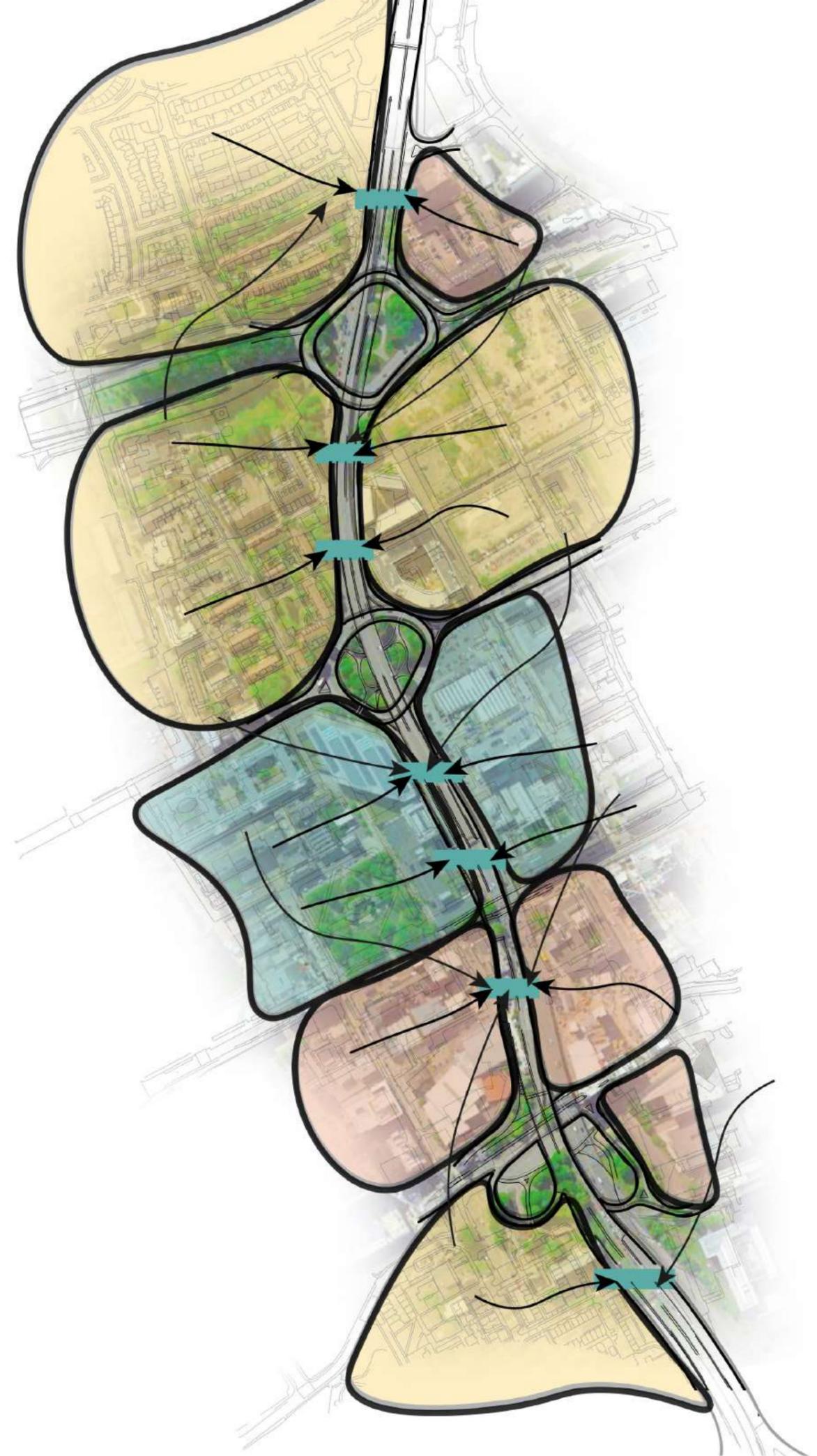
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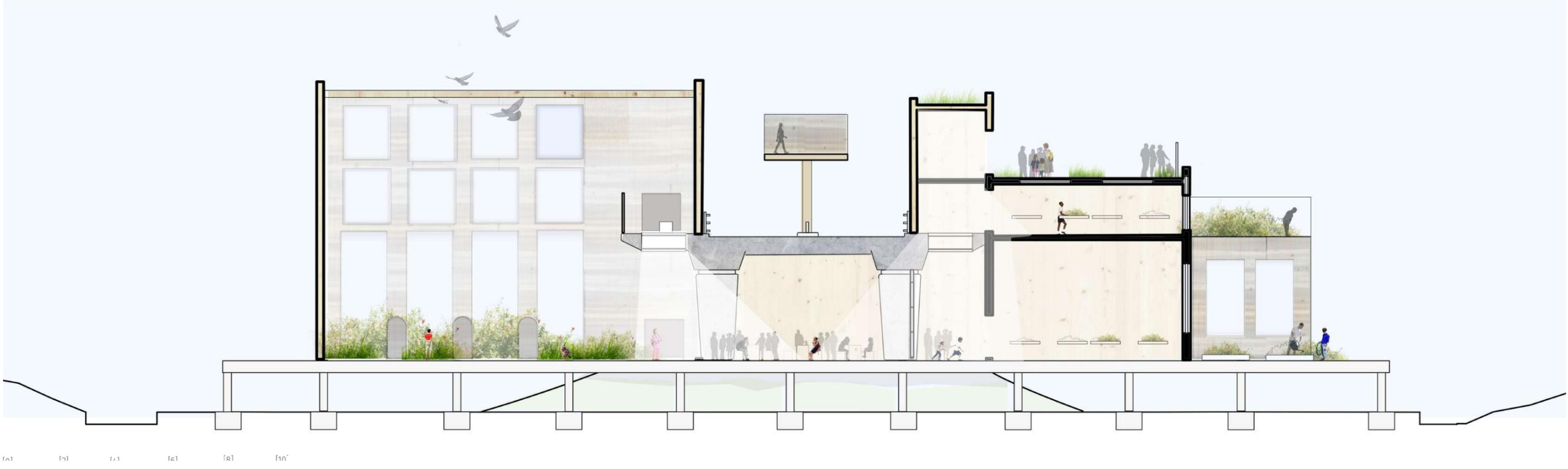
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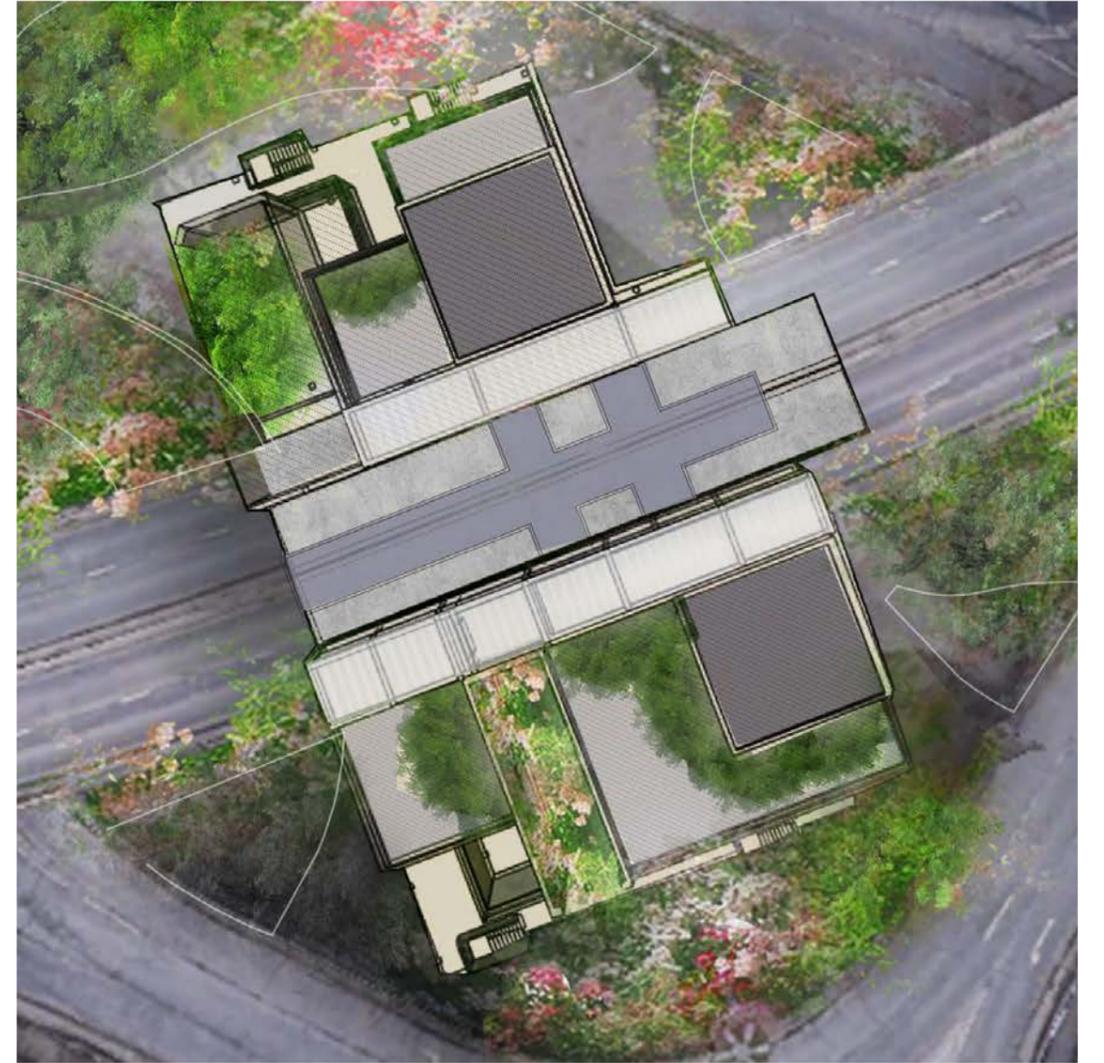
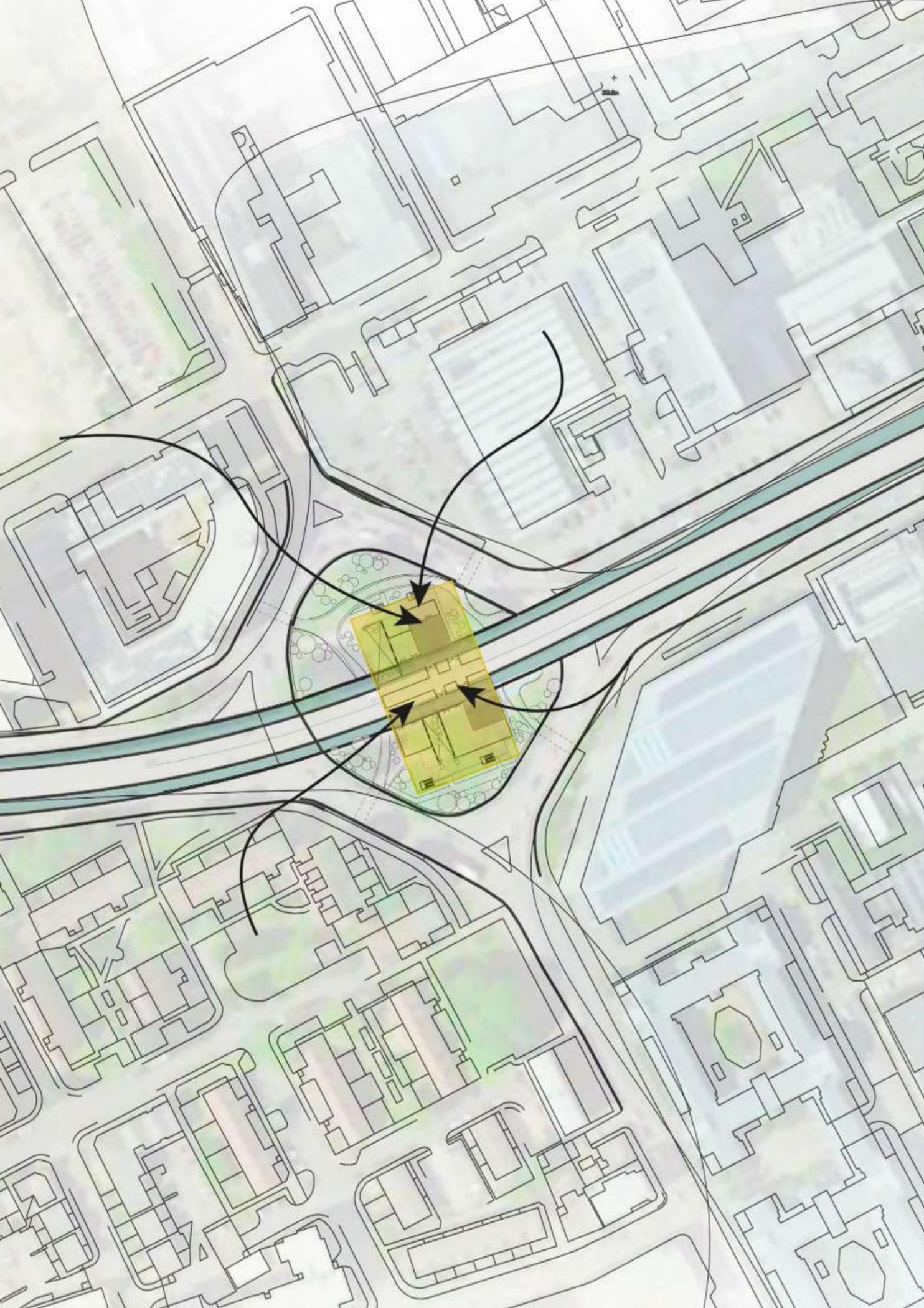
The Mancunian way acts as a permanent and complete structure of multiple layers that creates negative and positive spaces. All these layers act independently to one another, with very few points of true intersection and connection. How do we connect the different layers of Mancunian way together, specifically the top and bottom, changing the way urban users view and perceive the cityscape? This encourages a shift from the common horizontal experience of the city to a vertical experience, connecting different levels of the city together, at more given points along the site. This will transform user's engagement and understanding of Manchester city, improving their relationship with the urban-scape. 'Instead of viewing the Mancunian way as an obstruction to the communities surrounding it; through exploration of horizontal and vertical experience, how can we use it as an aider and enabler to reconnect communities and improve the urban experience?'

The improvement of the urban experience is explored through three main programmes: a visual multimedia gallery, city gardening workshops and lastly provision of mental health services. These programmes work to provide 'mental refuge' for the communities of the Mancunian way. Wellbeing and mental health work to bring these broken communities together at the heart of the Mancunian way. The proposal will act as a calming buffer along the Mancunian way, juxtaposing with the fast-pacing cars occupying the two most inner lanes. It signifies the closing chapter to cities being designed for cars only. The vertical and horizontal plane underpins this design project. It seeks out to explore newer ways to experience not only the Mancunian way but also the wider Manchester city. Verticality and its gestures, provides a broader perception of the city, as it introduces different angles and perspectives for the user to engage with, improving their wellbeing.









Black Sea Encounters

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Due to Covid-19 and spending the academic year in my home country, instead of working on the Mancunian Way, I had to search for a similar site close to where I lived. This led me to place my project along one of the busiest European roads E-87, passing through the city of Burgas, Bulgaria.

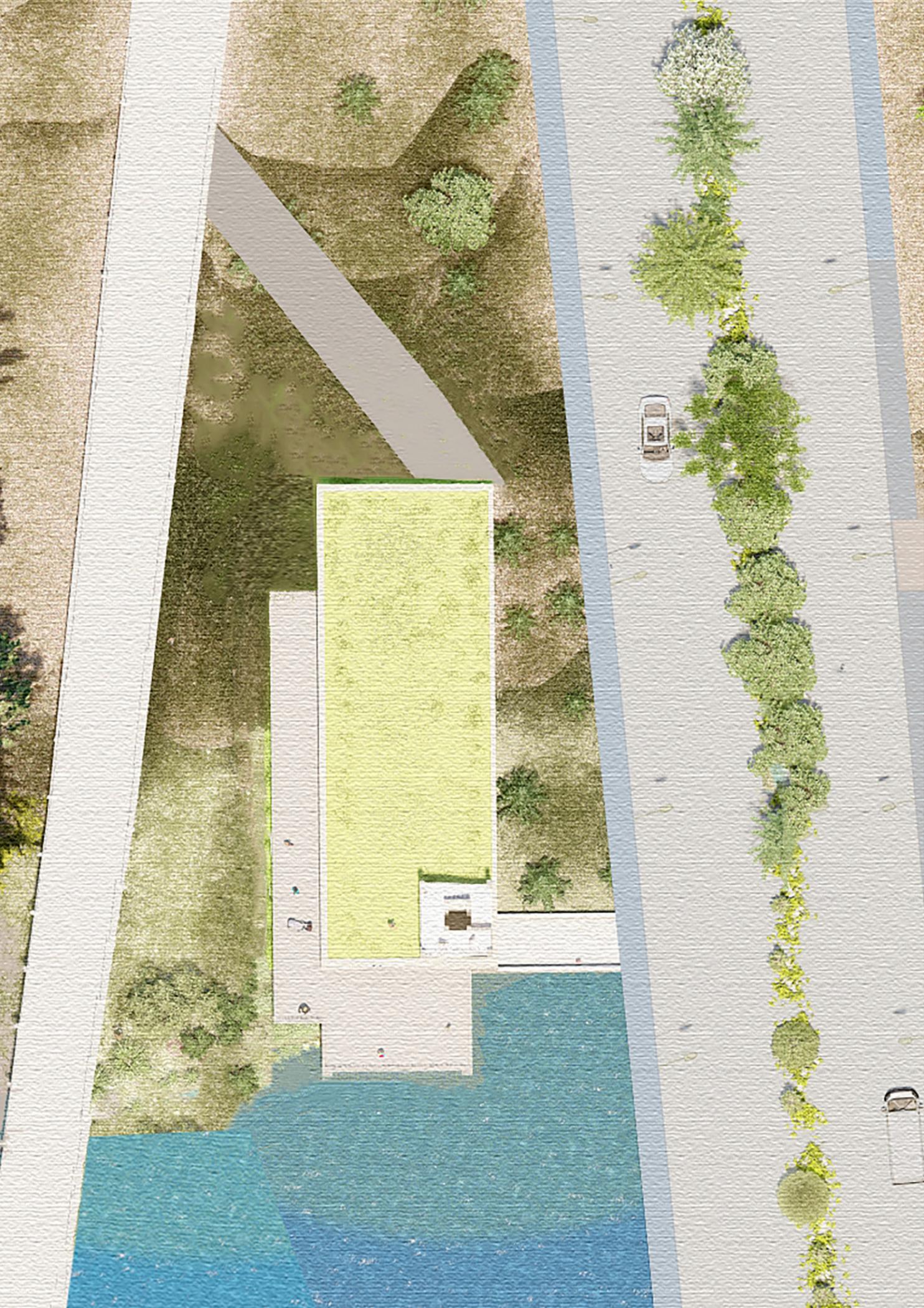
The concept behind "Black Sea Encounters" lies within the understanding that the connection between humans and nature is key for saving both our humankind and all eco-systems and fighting climate change. In fact, the conditioning of Nature as something external from us has put people in a position of separateness and has been one of the main reasons behind the ecological damages, part of which we now call "climate emergency". The main objective, however, raises the question "How can we reconnect people and nature together, to not only raise awareness towards these problems but also inspire one's empathy to become part of the solution without disrupting

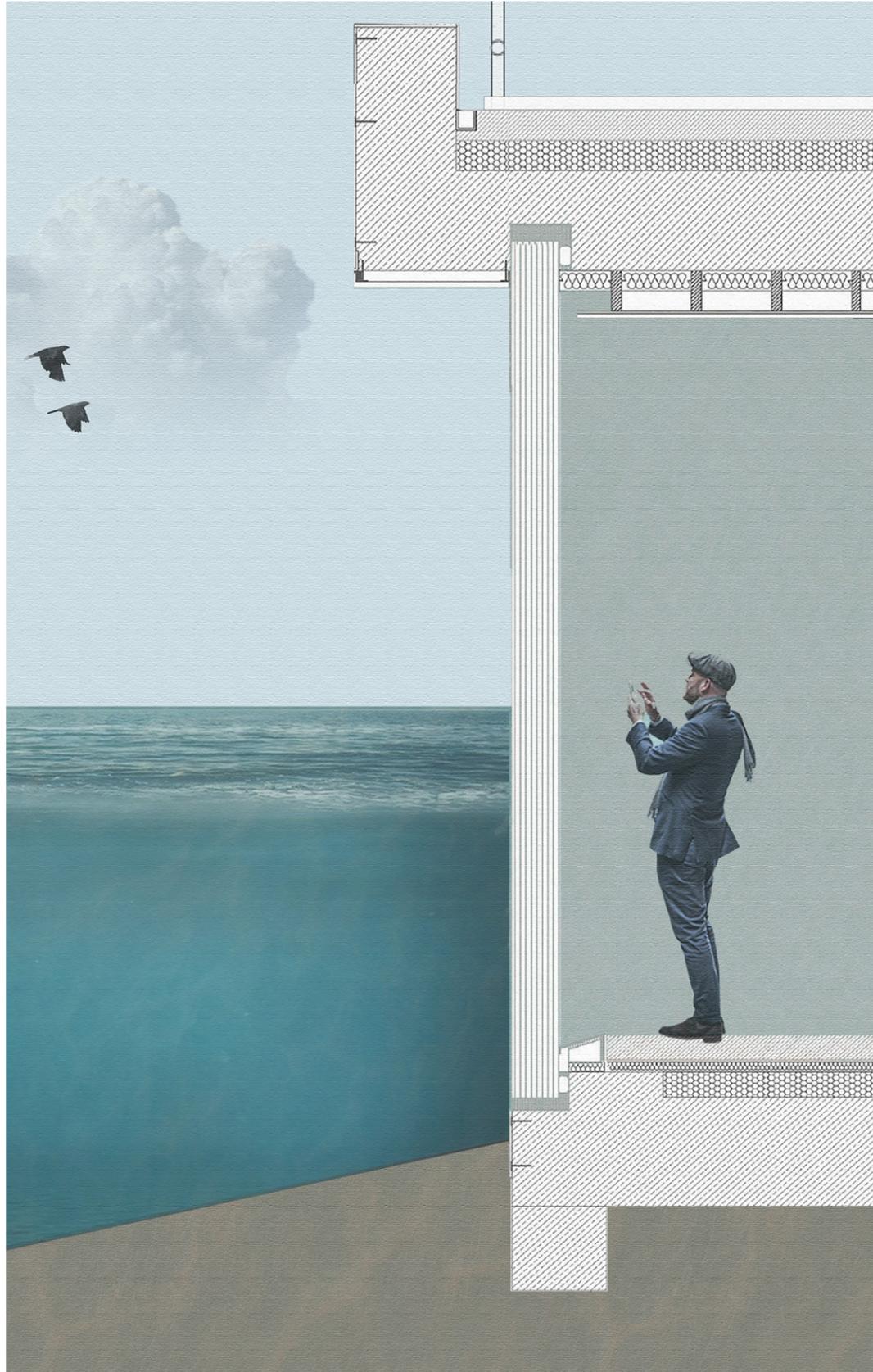
what is already there?"

Following the three temporary walkway interventions from 3.1, the 3.2 Project, which lies in the heart of Burgas city's wetlands area, consists of a Visitor Centre building with Exhibition spaces, an Observation tower and a Cafeteria. It allows people to reconnect with nature by being submerged in the beauty of it, while also becoming aware of the dangers that it faces. The building is made out of concrete and rammed earth estimated as one of the most sustainable materials for the given context and implements energy-saving strategies for its environmental efficiency. Taking little space within the site context, the building lies within it as it has always been there and is just waiting to be found and enjoyed by its visitors. This responds to two main questions - How can Architecture and Nature transition as one and how can we provide a long-term positive state of change/flux?









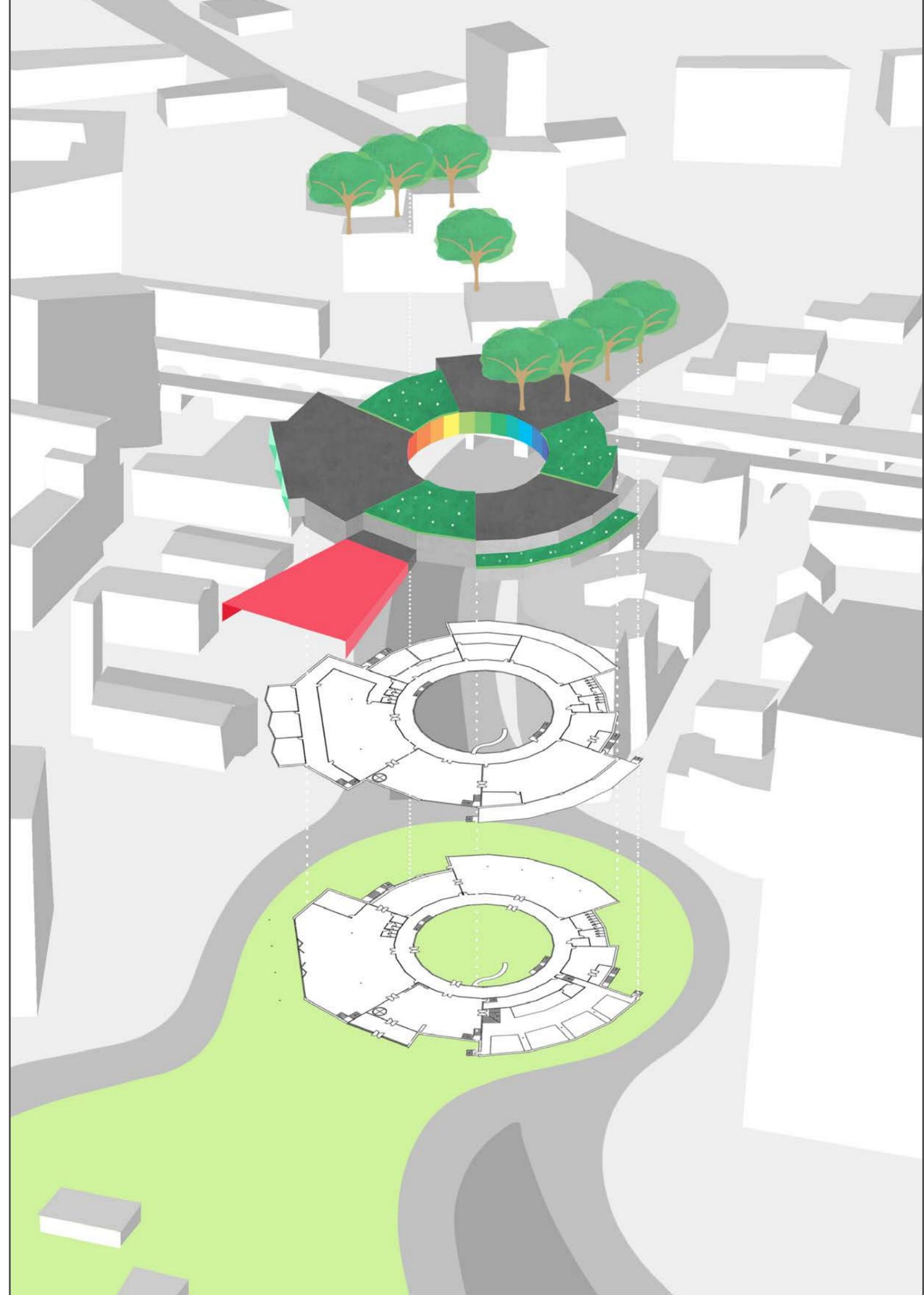
The Place Between

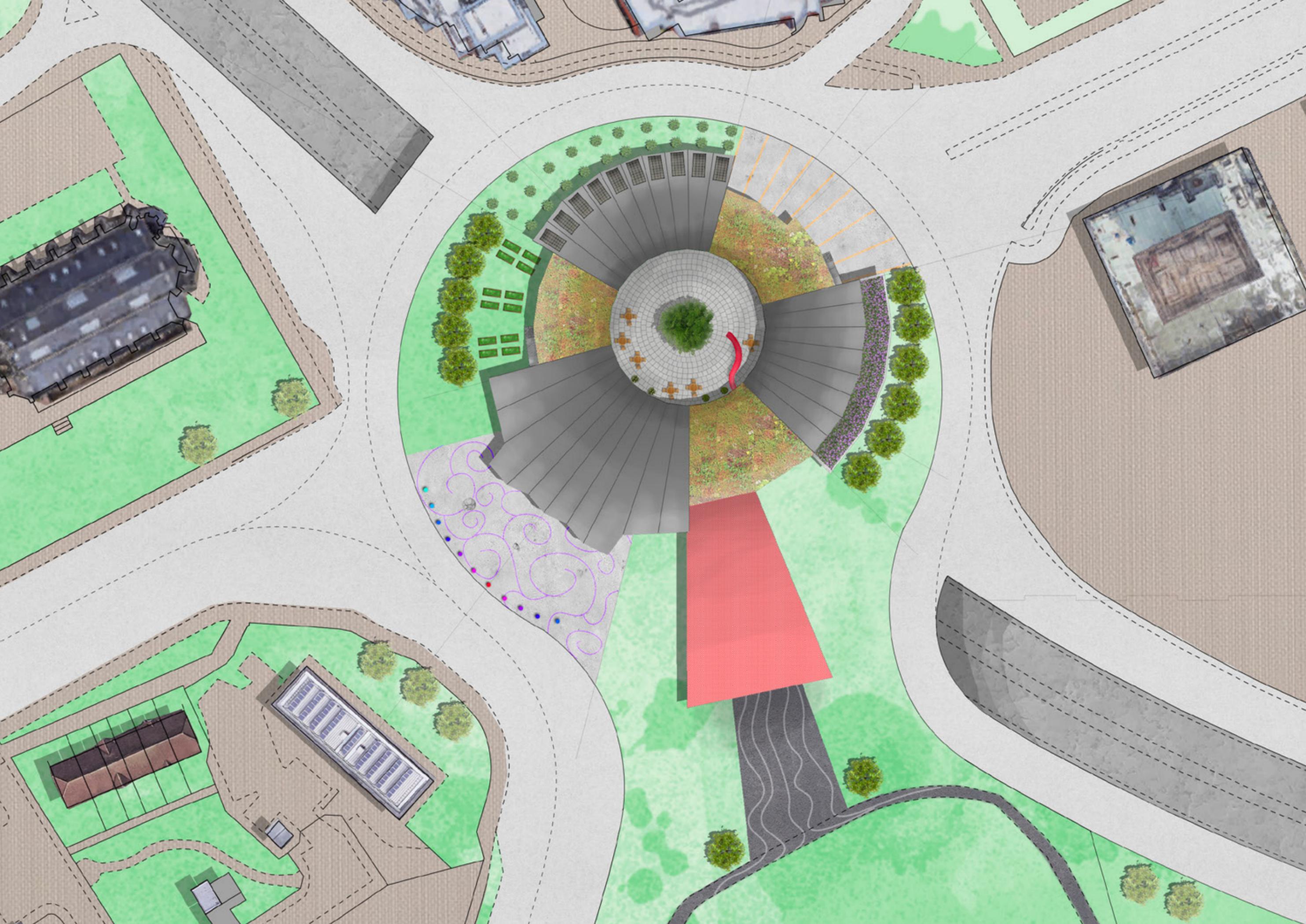
Sophie Blainey

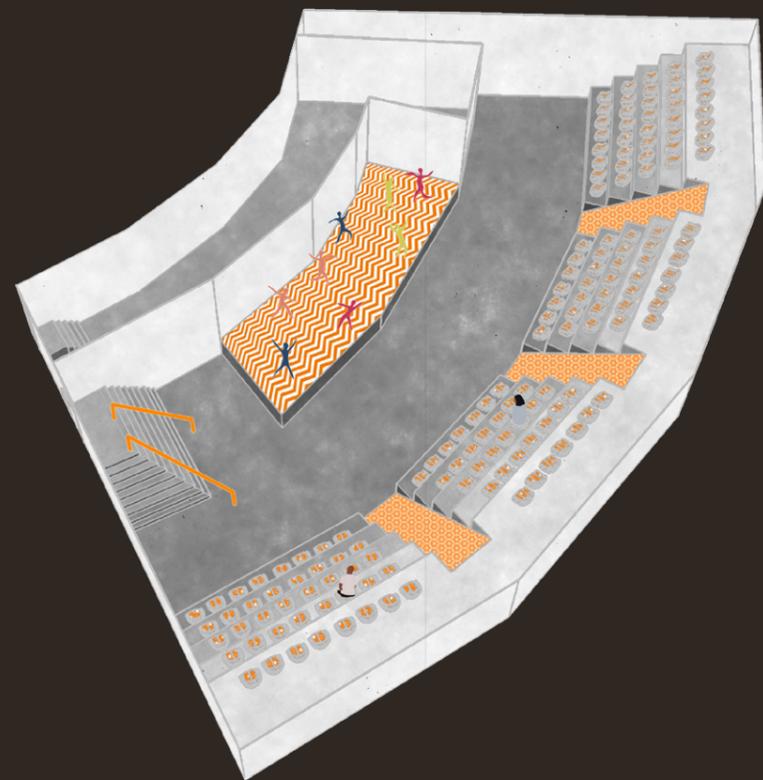
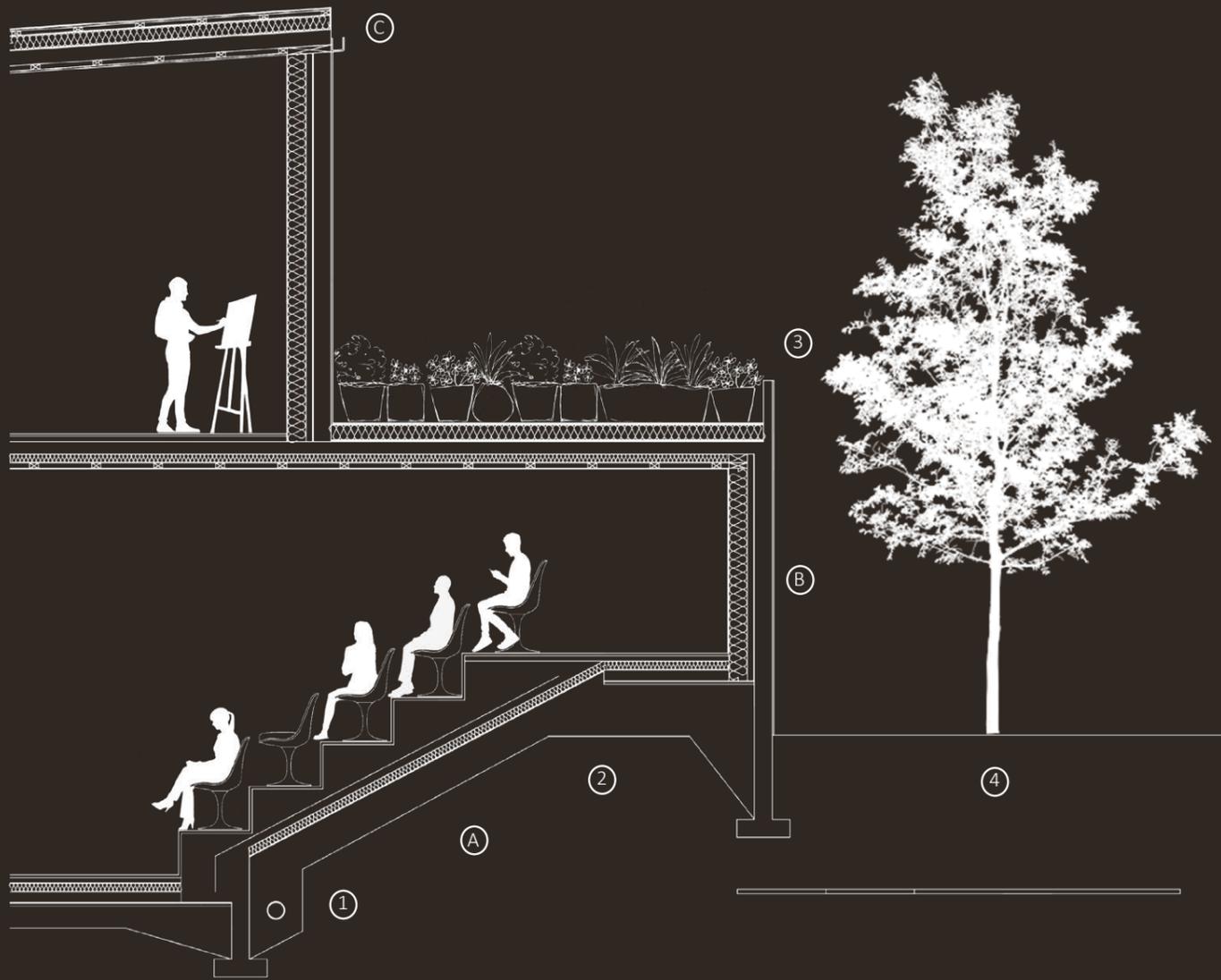
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I have designed a Youth Centre for teenagers that specialises in the creative arts. It expands out to the community in Hulme, the most residential and youngest along the Mancunian Way. Young adults in Manchester are a forgotten demographic, left to fall through the gaps. There is a distance need in the city for a safe space for them to relax, learn and gain life skills. However, more often than not this demographic are left to their own devices and turn to the concrete city as a place of solstice. This often leads them down a bad path, getting into bad habits and getting in with bad people. For this reason, I have identified a need in Manchester for a youth service.

The word 'creativity' can conjure up an image of a painter leaning into an easel or a potter shaping clay, but creativity isn't just about design and art and beauty. It's also about using new ways of thinking and structuring something. It's about putting the pieces together to get a better outcome. In practice, it's a young person seeing a problem in their own life or community, having the conviction that things can be better, and finding a way to make it happen. This facility acts as a therapy service, a place to learn both life skills and creative skills, and a place to exhibit these new skills in order to build a portfolio and resume. My aim is to give the young people of Manchester the best start in life.





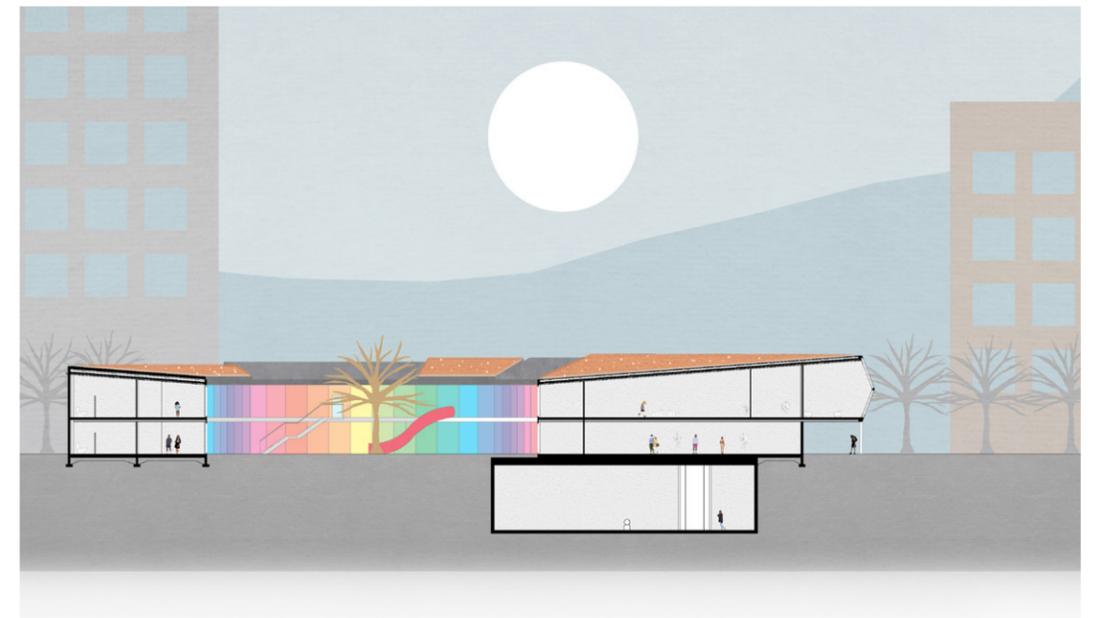


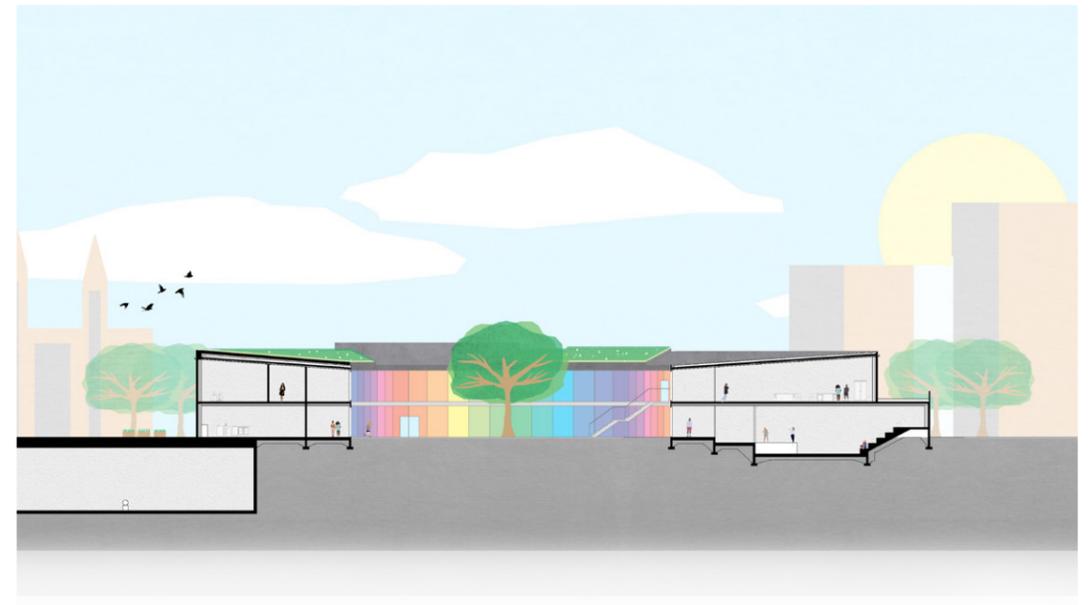
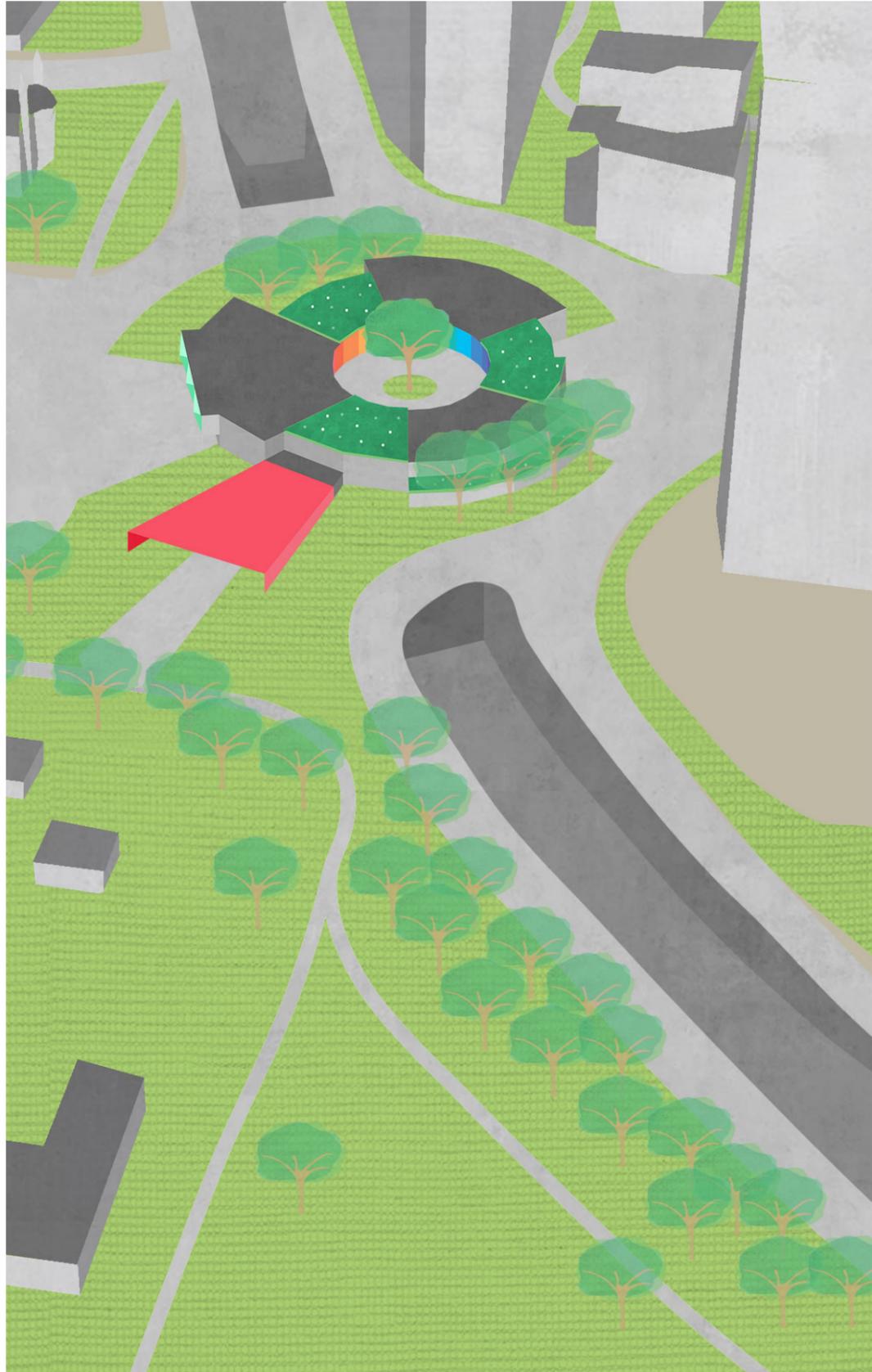
A THEATRE STEPS DETAIL //
 -30mm Polished concrete finish
 -Solid concrete steps
 -Reinforcement mesh
 -100mm Rigid insulation
 -10mm Breather membrane
 -250mm Hardcore

B CONCRETE WALL BUILDUP //
 -20mm Stamped concrete finish
 -200mm Reinforced concrete column
 -10mm Breather membrane
 -70mm Cavity void
 -210mm Rigid insulation
 -10mm Plasterboard interior wall

C ZINC ROOF //
 -10mm Zinc roof layer
 -20mm Timber planking
 -50mm Timber slats
 -10mm Breather membrane
 -150mm Rigid insulation
 -10mm Vapour control membrane
 -170mm Reinforced concrete beam
 -60mm Service void
 -20mm Plaster board

1. Drainage pipe
2. Hardcore filling to elevate above ground level
3. Barrier for garden area is an extension of the stamped concrete facade. Exterior insulation for noise cancellation within the theatre.
4. External foliage acts as a further noise barrier





Highway Food Market

Tvesa Patel

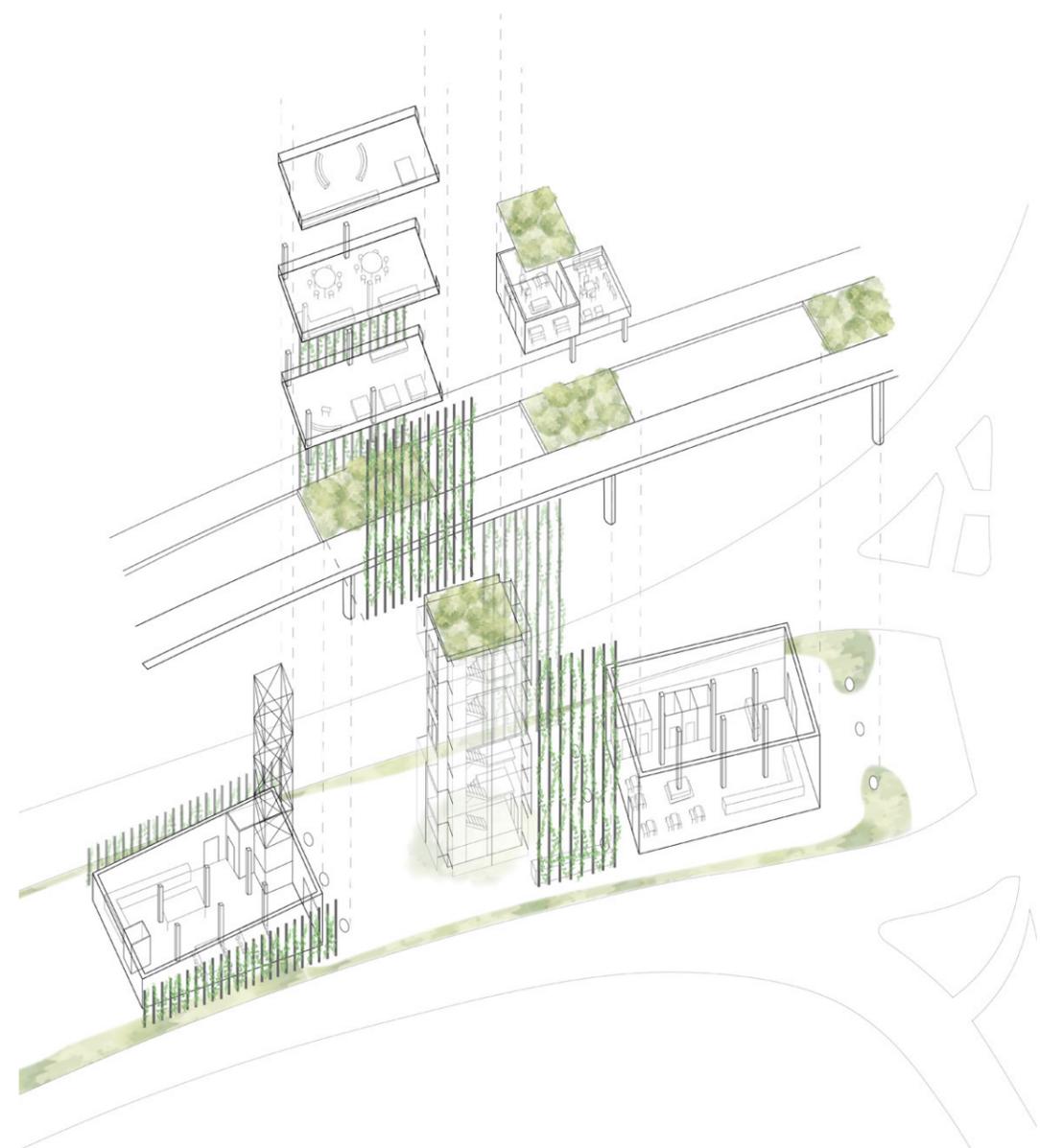
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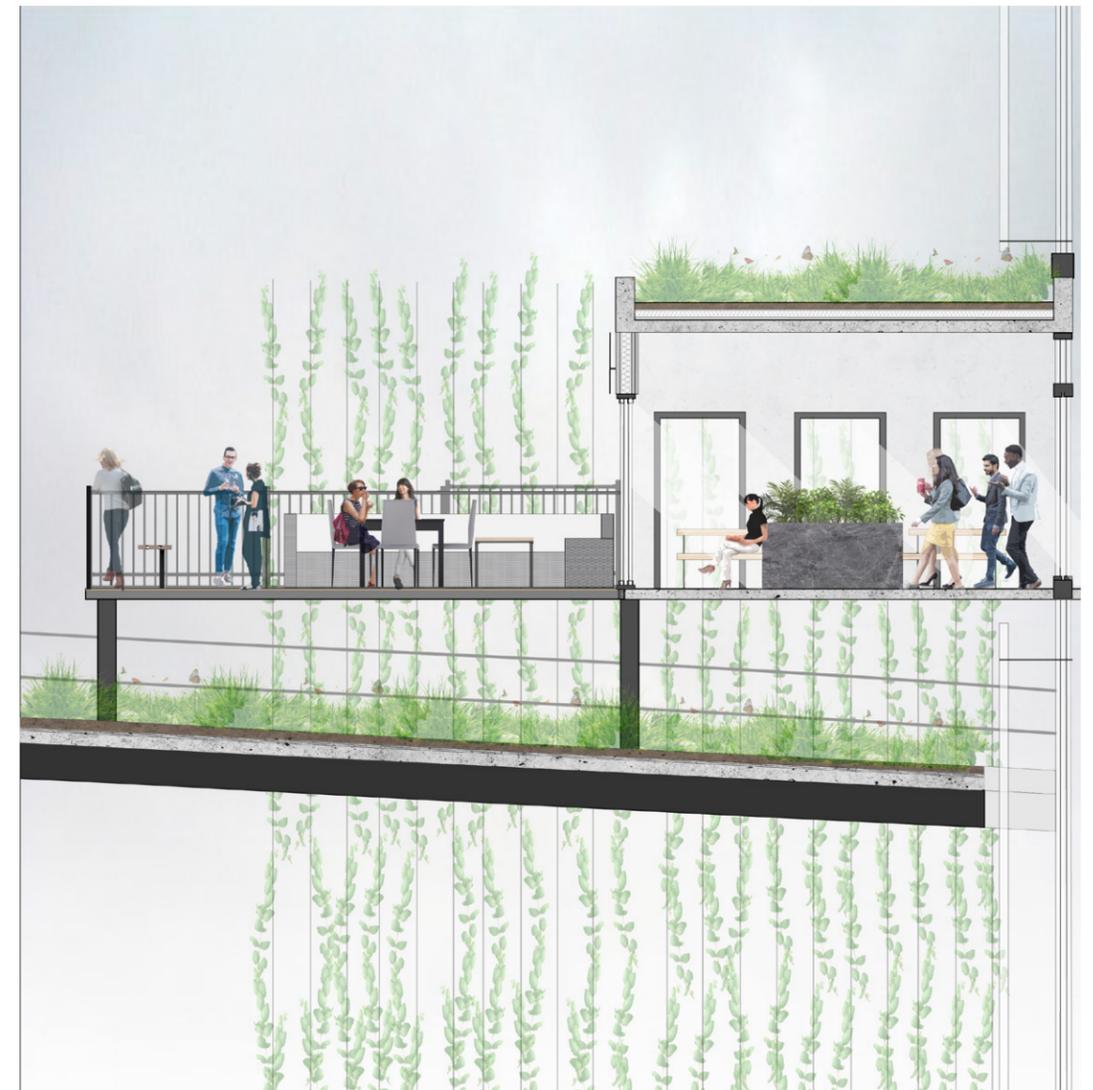
The highway food market embedded within a green island, is a market of multiple levels and spaces, below, through and above the Mancunian Way. Set in the centre of the elevated highway, within the midst of a sea of cars, this market provides a destination and habitat for all forms of biodiversity; plant, human, birds and insects. It embodies the full process of food production, from the first seed to the final plate, undergoing a series of transitions between people and place. Across this food journey, users gain a holistic sensory experience with food, engaging with it in tactile, visual, olfactory, auditory and oral ways.

This project brings a new face to the 'food market' in Manchester, as it is a place that ENGAGES, EDUCATES and CELEBRATES people and food culture. Food is grown, food is cooked, food is sold and food is eaten, all within the site. Here is an endless state of flux, with new produce sprouting daily and new vegetation climbing up the walls of the Mancunian Way, creating physical change to the site. This is a space to gather, interact and reconnect with communities that were once separated by the barrier of the highway, through the substance that always brings people together: food.









The Red Ribbon

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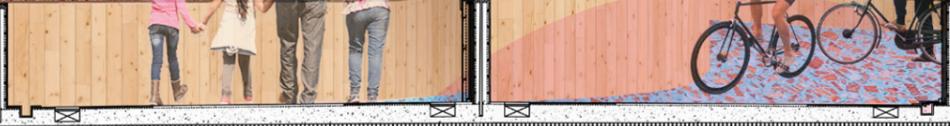
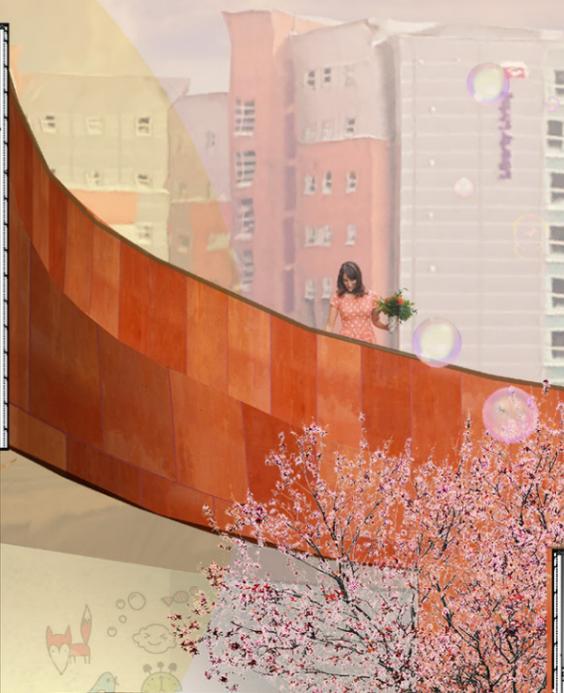
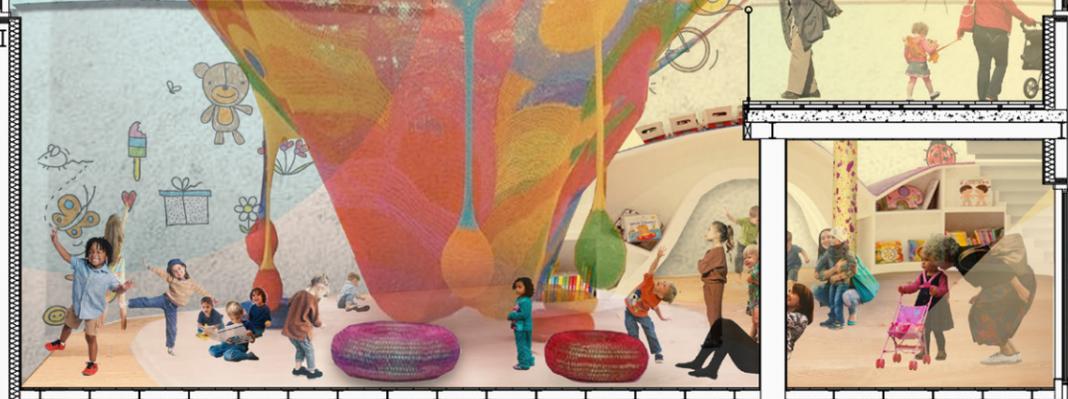
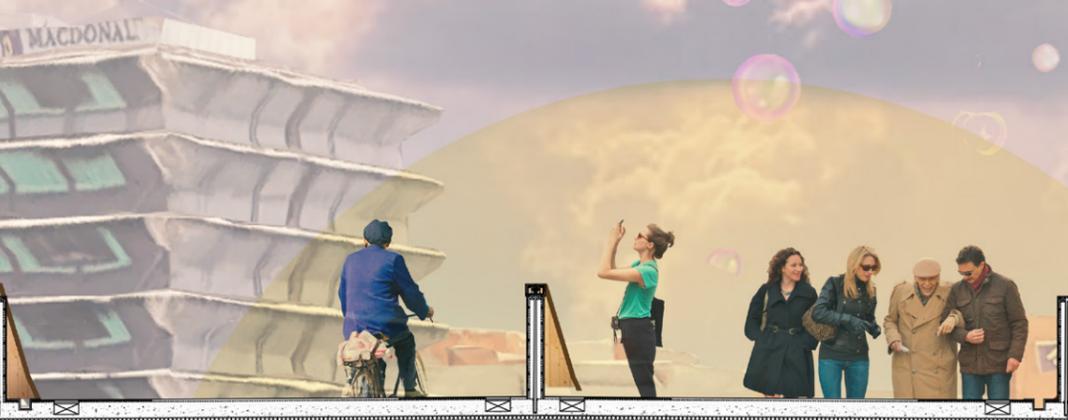
The Mancunian Way has become a societal barrier in the city between the most vulnerable and those who are privileged. Yet, it remains a social mobiliser that allows people to move quickly across the city to access various opportunities. Getting rid of the Mancunian Way is not the answer but allowing access to all parties at all scales is.

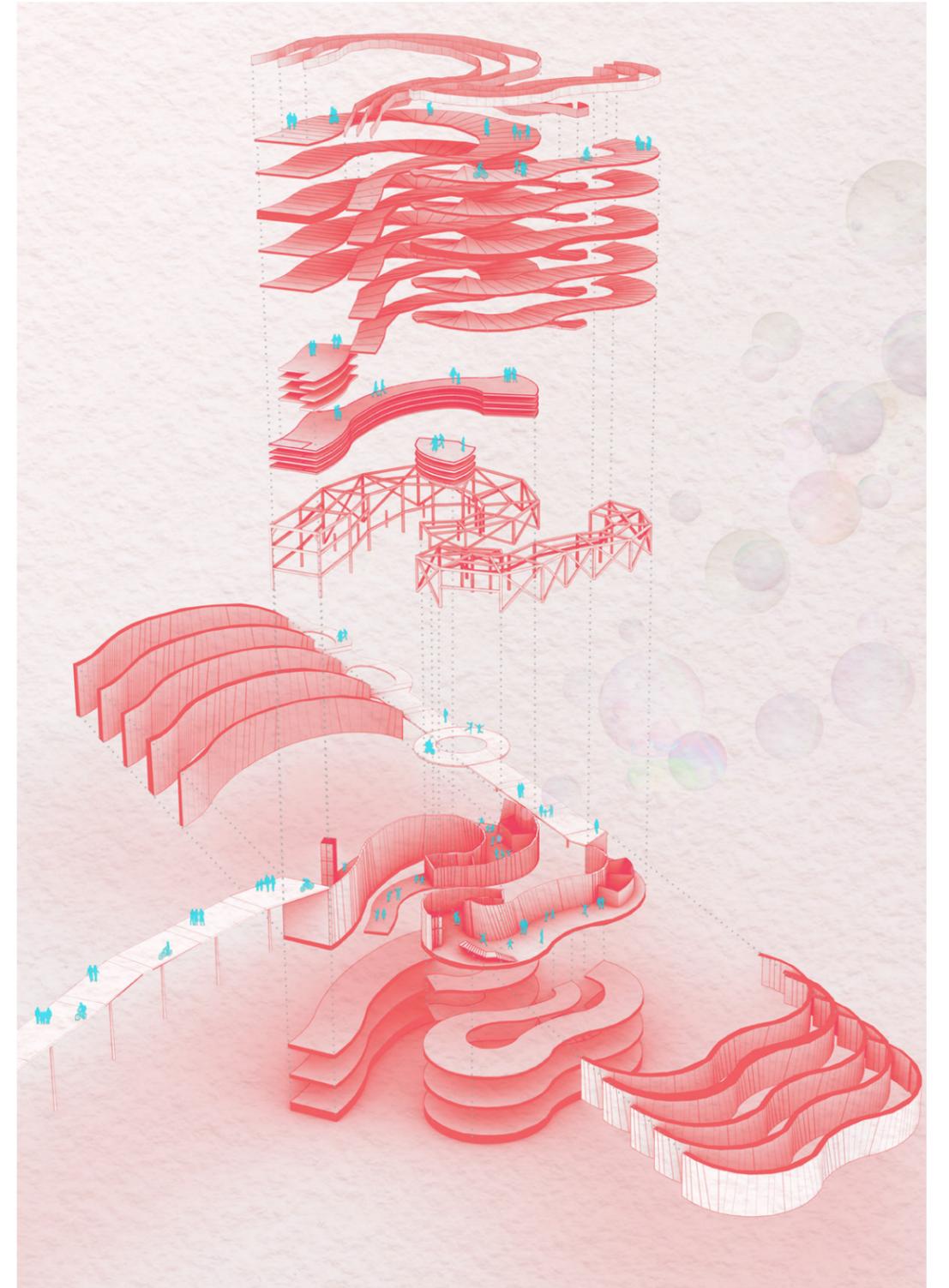
The Red Ribbon is a play and child development centre that grows from a walkway stretching over, under and around the 'Link Road'. The project proposes to retain the existing infrastructure, yet reducing the number of cars upon it, and transform it into a multimodal route where play and

fun ripples into the city. This will allow pedestrians and cyclists to follow the linear route, promoting the journey of movement by using the Mancunian Way as a transition space. Meanwhile, the play centre will reconnect the unused and unloved space beneath and beside the motorway.

The aim is to establish an intervention in which some of the most vulnerable in society, children, are safe to roam free: creating a space to learn through activity and play. In securing a more sustainable future, children must be taught to have a love and appreciation for their surroundings in an environment that fosters curiosity and nurtures creativity.









Realign

Oseaghe Akhilomen

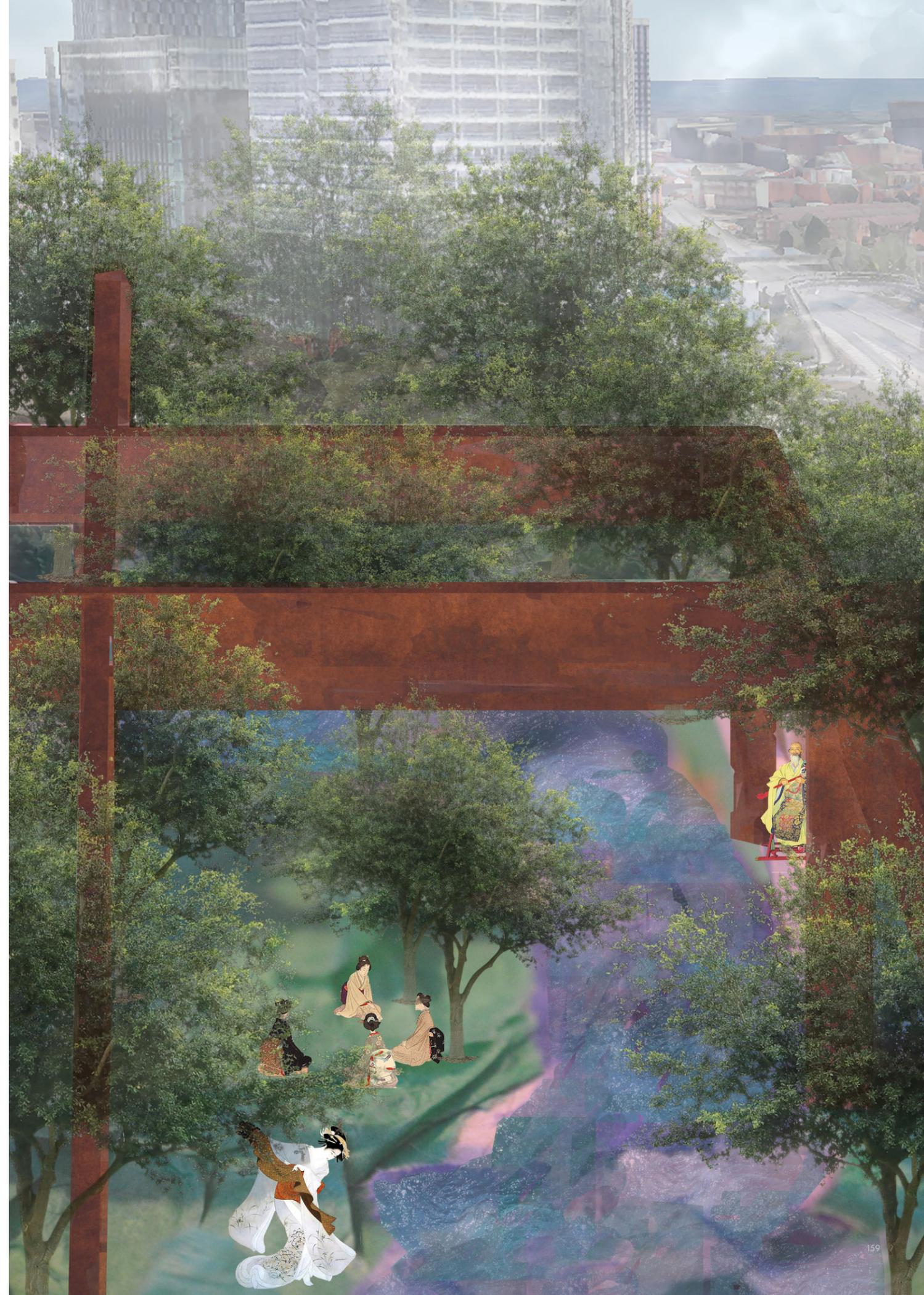
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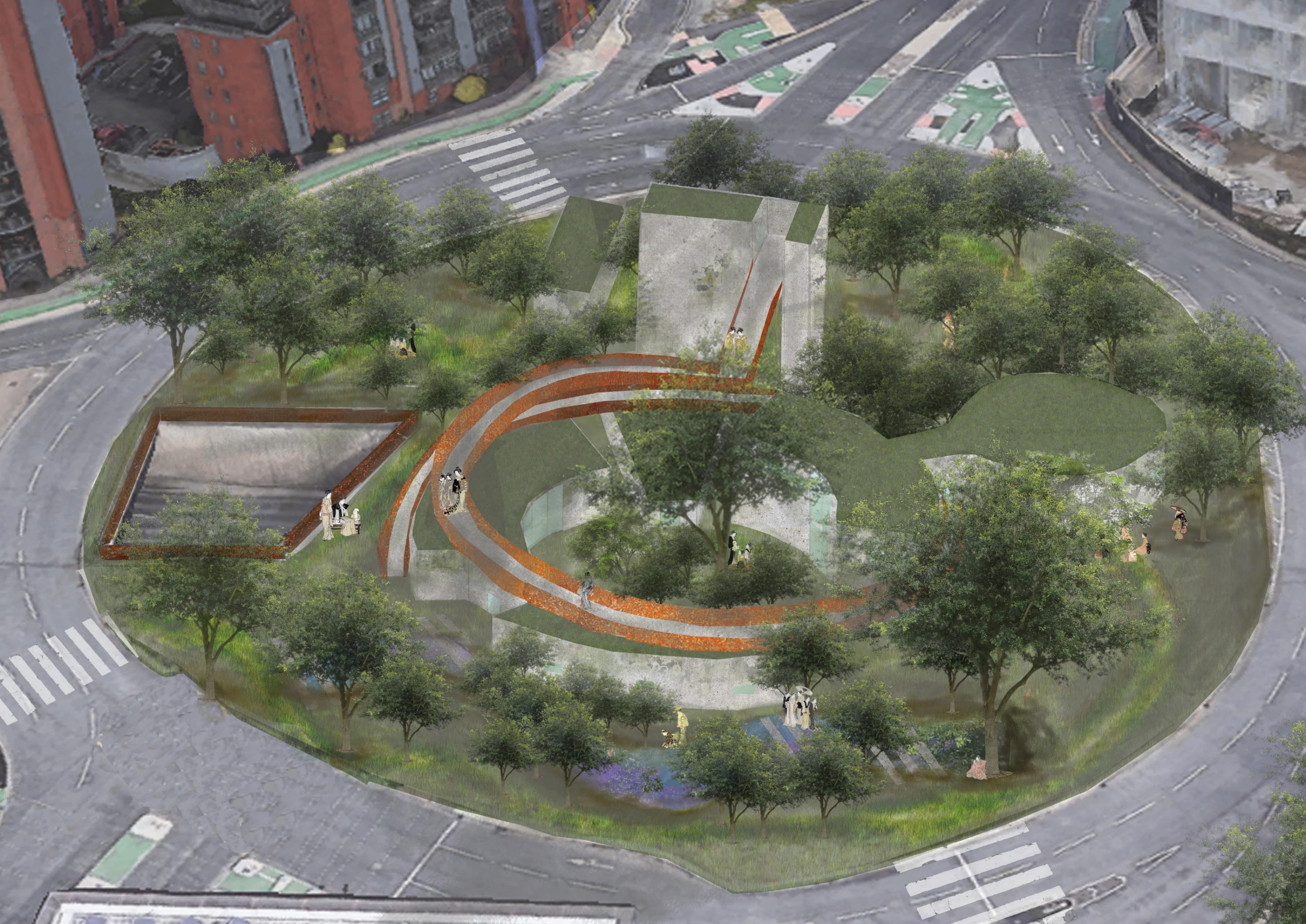
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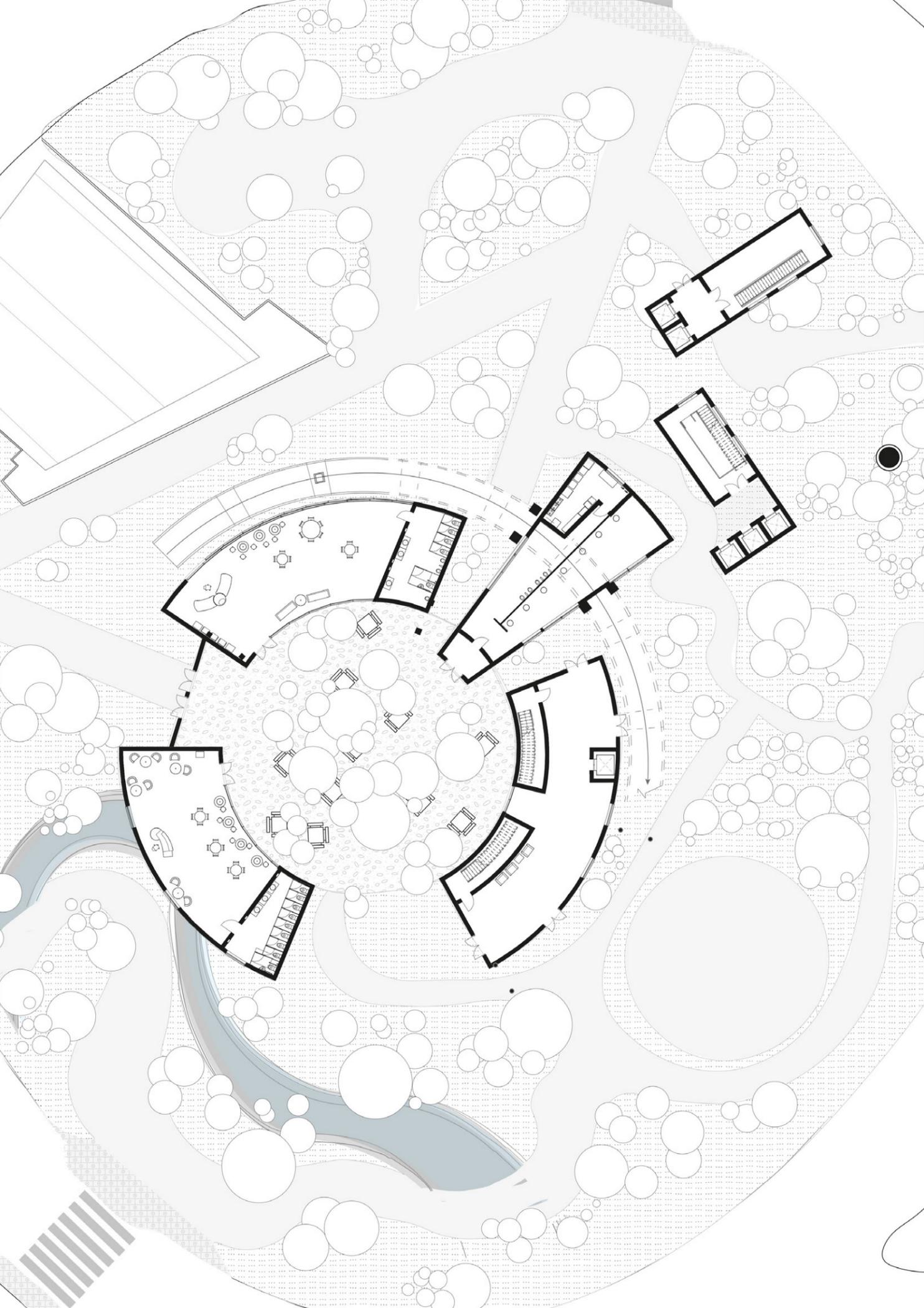
From its conception in 1967, the Mancunian Way has been a vehicle-centric structure, as it was intended. However, as the world moves to a more environmentally friendly and socially conscious future, so too must such structures like the Mancunian Way. The brief I set for myself entailed designing to create a meaningful state of change that connected the citizens with their city. To reimagine the Mancunian way, as a more people-centric concept, I needed to address contemporary social issues. Finding myself completing my third year of BArch in a global pandemic, left me in a place, like many others, where I was very conscious of my mental state and that of the world around me. It was never more obvious what the impact of restrictive movement and a disconnect with one's surroundings can have on a person. For many, this was a reality before and evidently made worse during the nationwide lockdown. Not all members of the community equally enjoyed the same area, level of and proximity to outdoor spaces.

Consequently, when the government guidelines set out travel restrictions, many were left with little choice for spaces where they could exercise and keep a healthy mind.

Re:Align is a humble proposal that offers the immediate surrounding community with greater green infrastructure and a sanctuary for mindfulness in the midst of this. Intentionally straying away from a monumental proposal, Re:Align invites its users to slow down as they participate in a walking meditative practice through the site or using the central ramp for an elevated alternative. The subterranean meditative spaces offer a unique sensory exploration of space and circulation. Although the building is not for sacred use, it is inspired by the unorthodox inversion of the traditional ascent to the key prayer space, in order to enhance the procession into the sensitive space. Here lies an invitation for the user to look inwards as they go downwards.









The Archives

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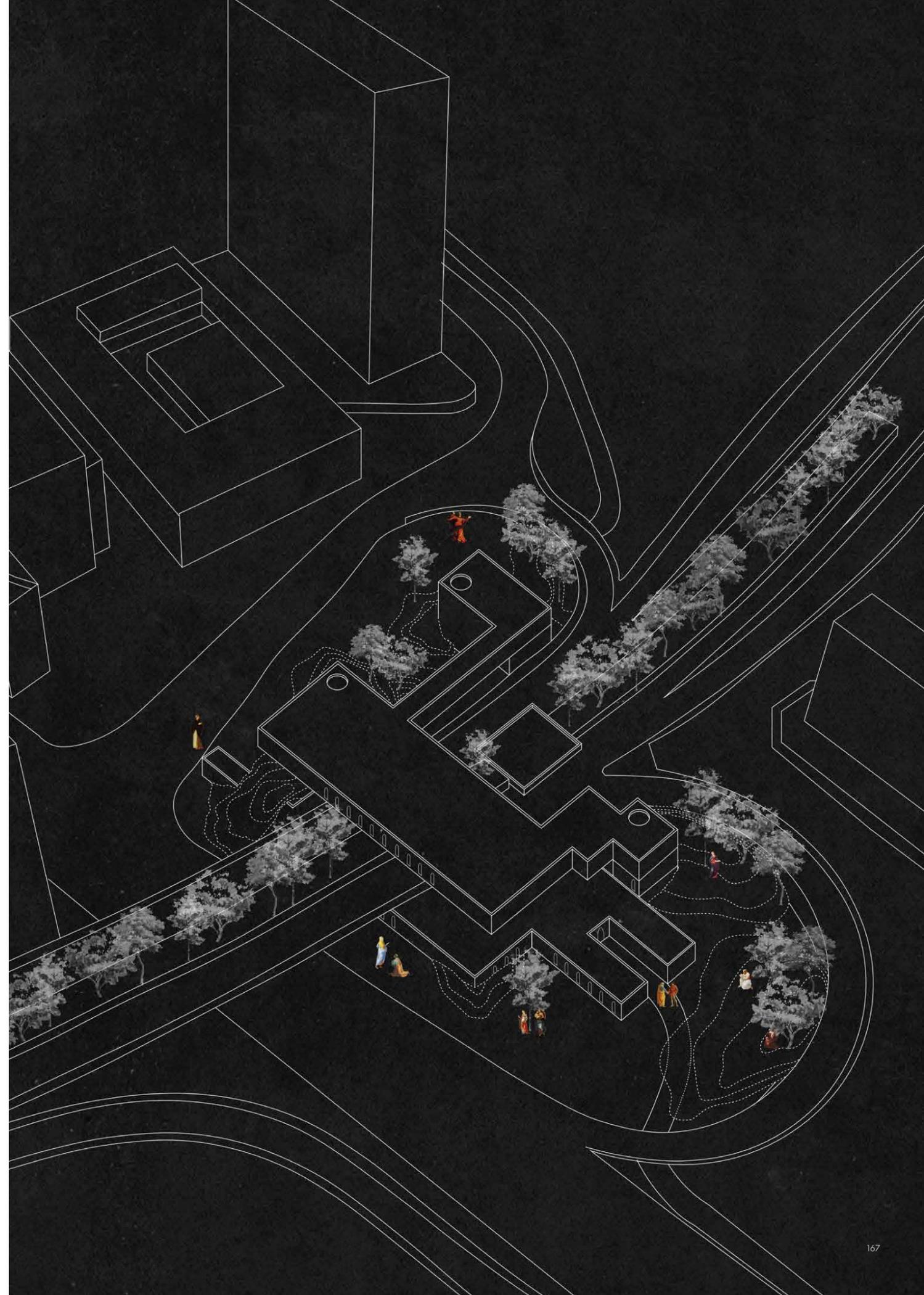
The urban city is in a constant state of flux. Fast paced and all consuming, we, as humans, have created a carefully coordinated society where we all play our role in its evolution. However, the lifestyle we conform to has distorted our bodies, crippling our minds in ways that stray from human consciousness. Becoming contingent on technology, consumed by greed and misguided by modernity, these happenings of interference have hindered our ability to prioritise our human needs.

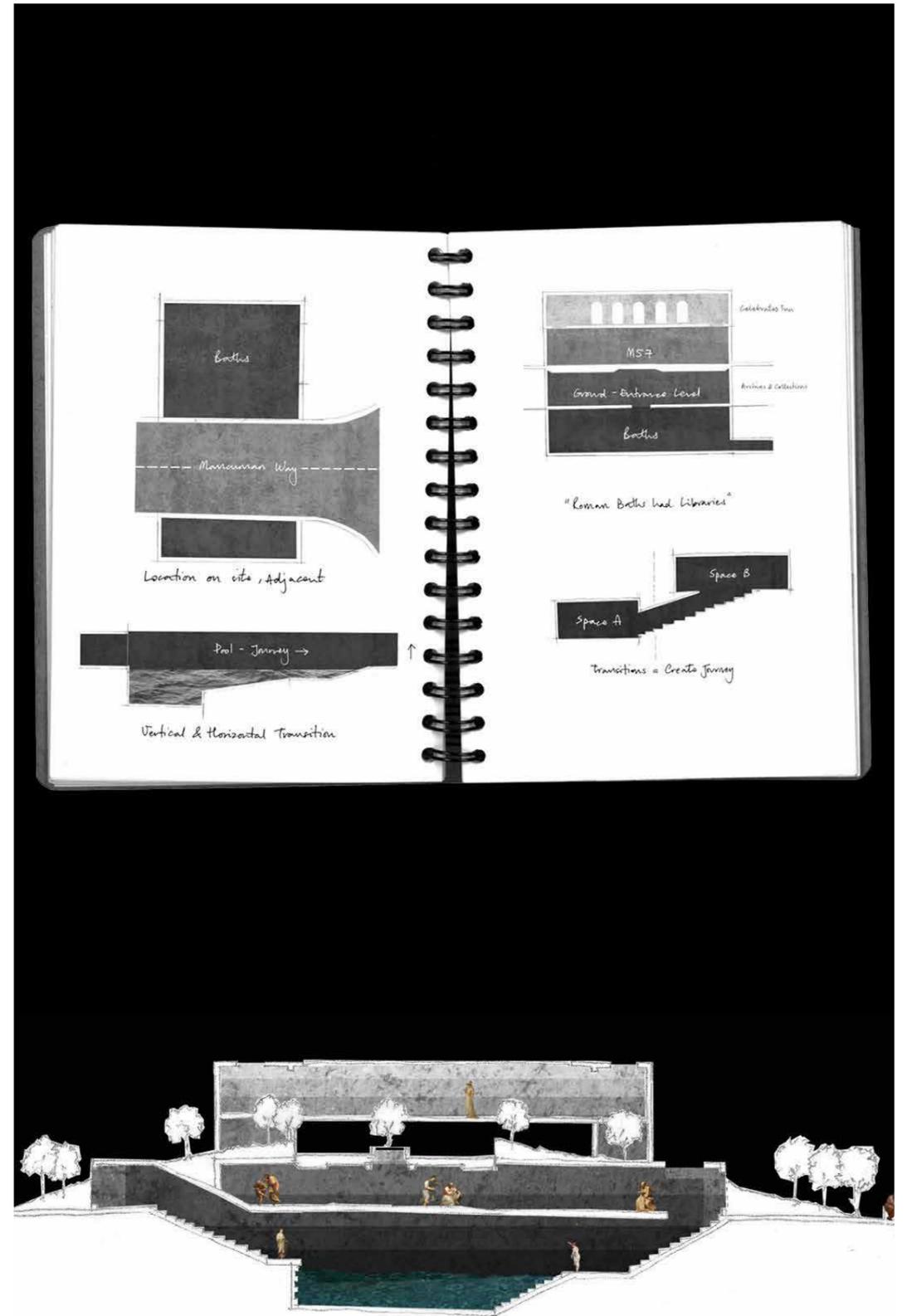
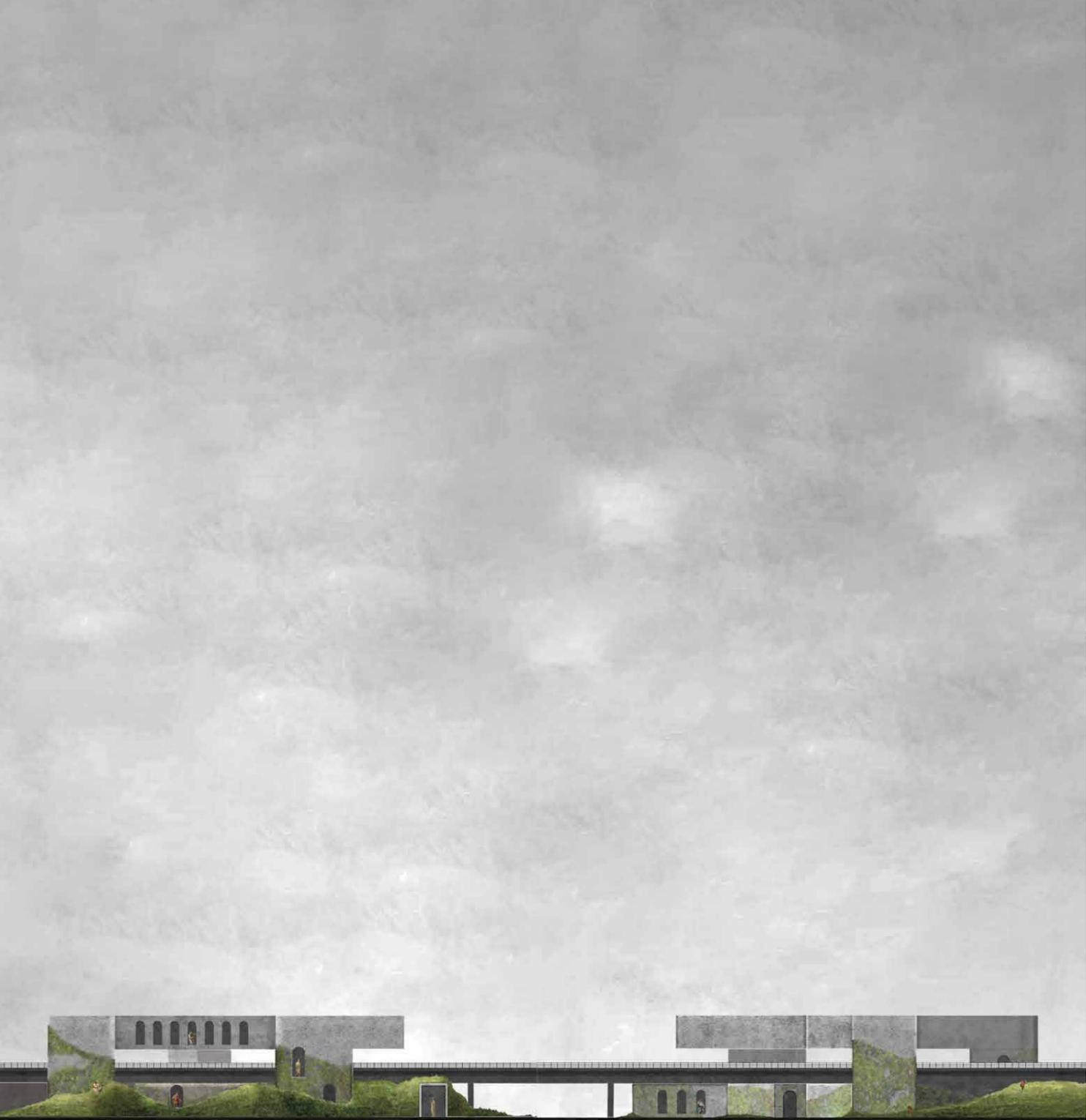
The Mancunian Way is a gatekeeper of the city. As residents leave the city, they carry away stress, anxiety and a sense of urgency with them. I envision the Mancunian Way as a buffer, breaking this pattern of chaos. Through spatial interventions that focus on the stimulation of mind and body, a higher sense of self is reignited again.

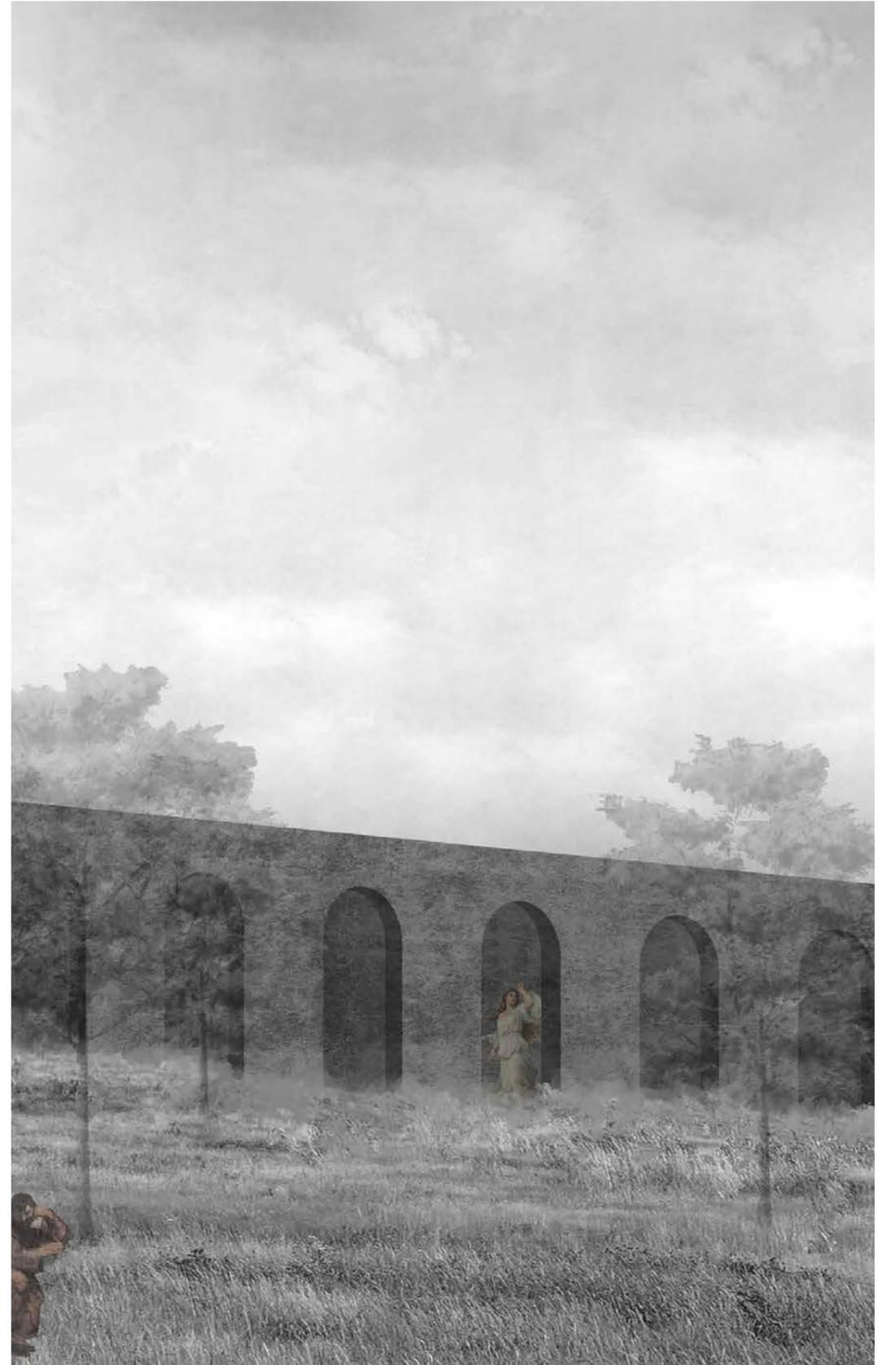
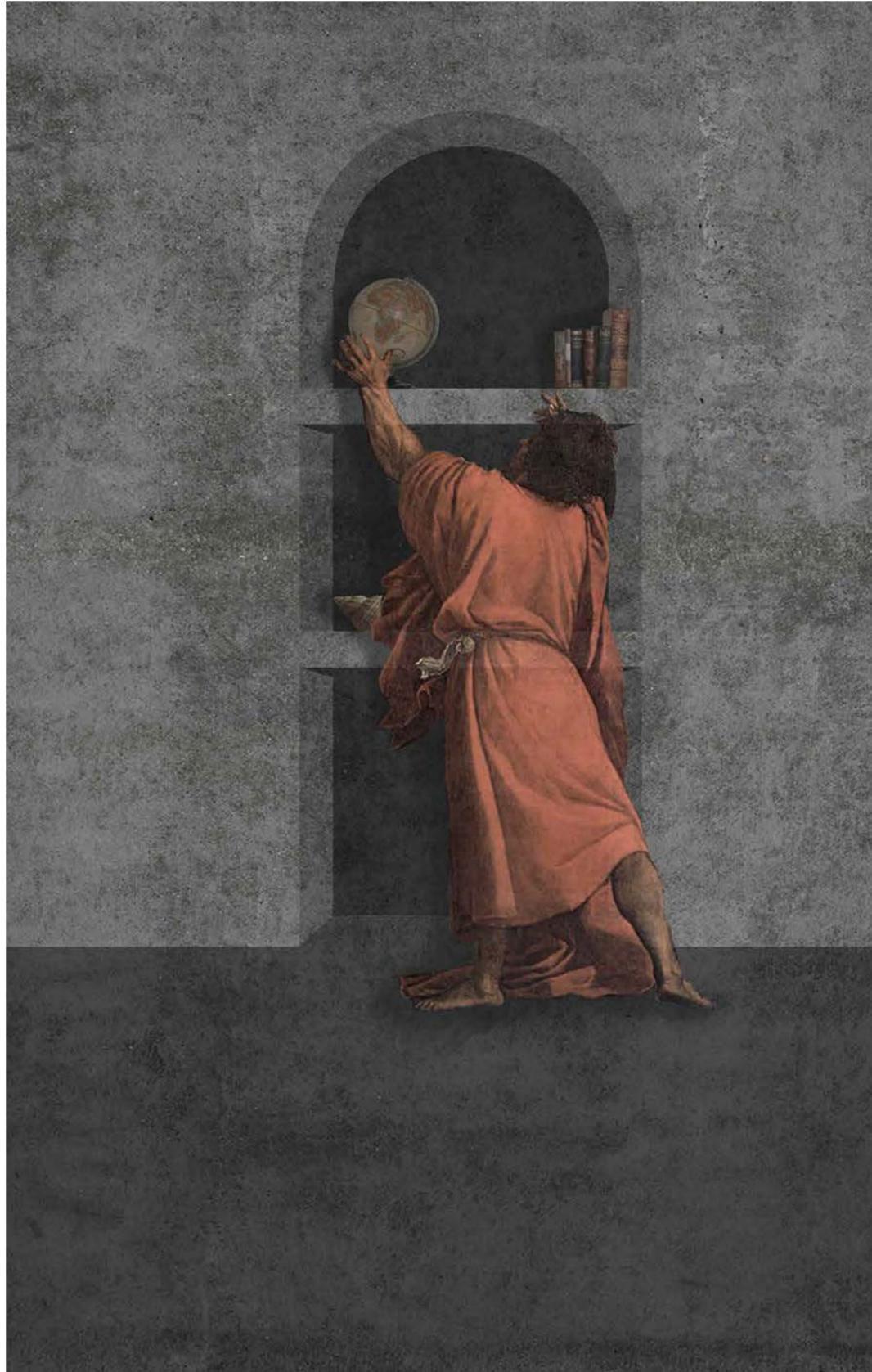
In the first wave of human centric activity, 'transmission' of chaos regresses.

Micro-shifts occur in behaviour. Some residents start walking to work, others pick up their cameras again. A calmness ripples across the city, stirring households on the city edge. Energy and excitement oscillate in the air about the potential for the next slow moment and the revelations it will bring.

The Archives is the next slow space. Erupting from the Mancunian Way, the Archives is a contemporary public leisure centre hosting a Baths, Library and Watch Tower. Swathed in a blanket of green, over time the building morphs from into a bunker - fortified by humanist principles. The interior and exterior environment are juxtaposed, a balance is struck between the outdoor chaos of the modern world and the calmness of the self-aware mind. The Archives become a refuge for the open minded, users navigate their own personal journeys of enlightenment as they are guided from the cave like baths to the sun-soaked tower.









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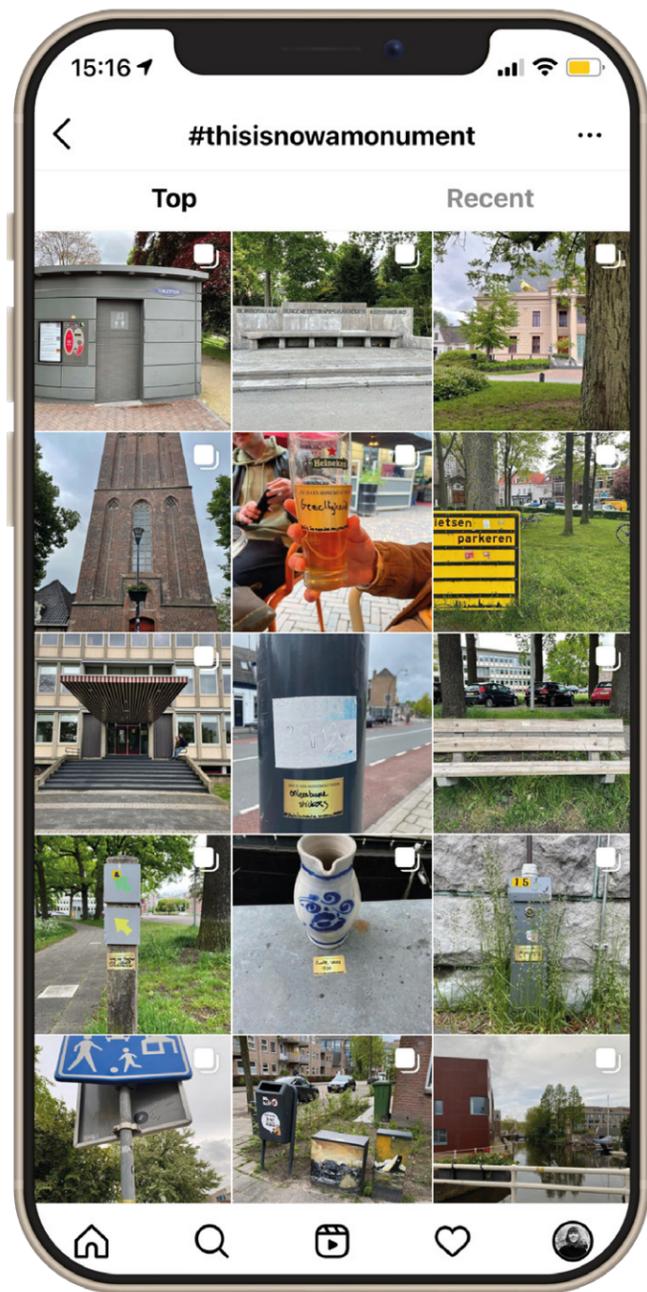
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www.tessasteunenberg.nl

Can we create more flexible ways to use objects by changing the written and unwritten rules of objects? #thisisnowamonument is artistic research taking the form of a social experiment in Zwolle, the Netherlands. Participants are invited to engage and interact with public space differently than they are used to, and to learn how we can see objects in the public and private environment in a different way. By re-naming objects as monuments, some of their original functions will get lost. The by-laws of Zwolle say that you can't stand, climb, or sit on a monument. What happens when a bench becomes a monument? Will we stop using it as a bench? Will we take care of the objects more than we do now? Will we take ownership of the object? These are questions that we can think about when

we start looking differently at objects within the public realm. In this project, a sticker has been used as a choreographic device that allows people to interact with the public space differently. By adding the hashtag to the stickers, you can find all the newly made monuments on Instagram. There is also a map so you can find and discover the difference now marked by these new monuments. If we want to change our political and consumerist behavior, we must adopt a different mindset. By playing with the idea of the meaning of an object, we can activate our creative mind to change the way we think and act. Only this way can we change our daily life and planetary future.

#this is now a monument



humans create over **80 million tons of waste packaging each year**. Nowadays, 50% of this packaging is being recycled, however, this still leaves **32 million tons of packaging ending up at landfills**. the UK throws away **22 million pieces of furniture** every year alone. (Nicholson, 2018)

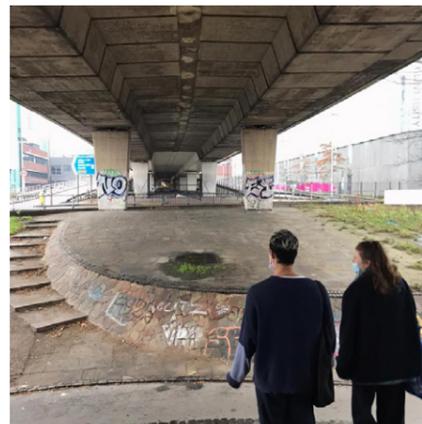
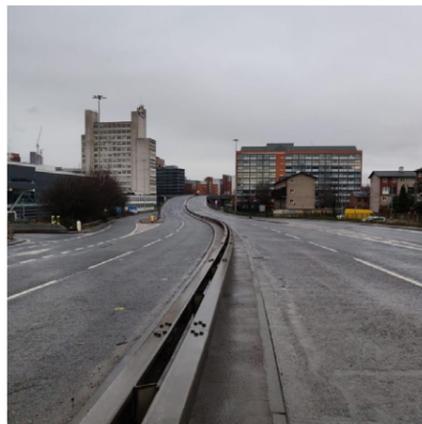
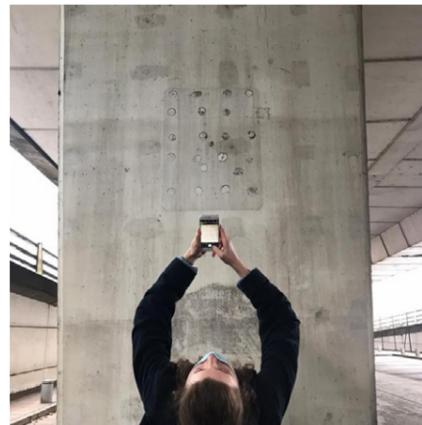
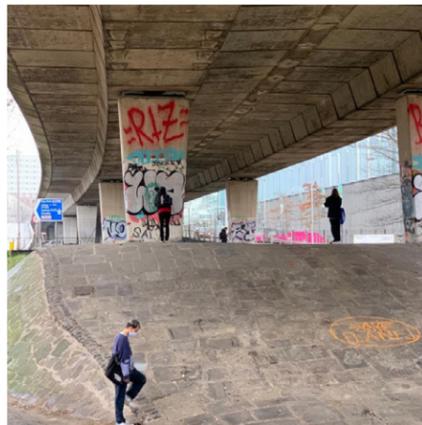
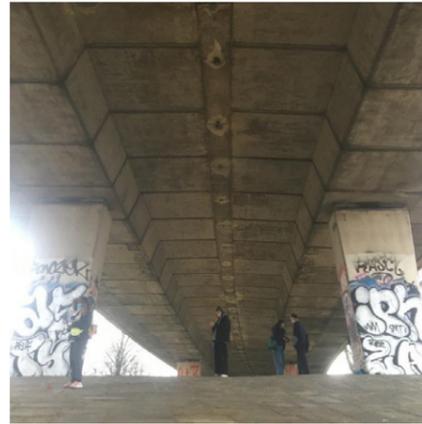
By allowing the public to engage with the city by minting new monuments from existing urban materials, people change the way they see objects. They must look for a meaning within the objects or a memory they want to share. They can start to take ownership or start expressing diverse memories by naming the object

monuments. Written and unwritten rules about the public space will be changed this way. By continuing this research, I will go back to the domestic realm and apply these learnings to product design. What will happen if we name our domestic objects monuments?





Locations of New Monuments (Live Geo-location map 25-05-2)



FLUX Manifesto

FLUX IS A STATE OF CHANGE

our name suggests a primacy of time in our work, temporality is as important as spatiality

FLUX PROPOSES A SLOW URBANISM

as an alternative to the conventional masterplan

FLUX IS AN ECOLOGY

we will develop an archaeology of duration and consider the systemic implications of our work

FLUX UNDERSTANDS THAT CREATIVITY IS UNDERSTANDING IN PRACTICE

developing practices is essential; considering the process rather than the outcome

FLUX WILL WORK TOWARDS AN ITERATIVE AESTHETICS

we are committed to beauty in the built environment but aim to recast this in light of our contemporary world

FLUX UNDERSTANDS THAT INFORMALITY IS AVANT-GARDE

we are committed to beauty in the built environment but aim to recast this in light of our contemporary world

FLUX IS A STATE OF CHANGE

and this means we will improvise, instigate, intervene, and act

