

◀ Matt Ault, BArch Flexible Delivery  
parametric workshop studies  
Bentley Systems 'Global Forum',  
San Francisco March 2009

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Welcome to the annual review of the **msa** – the catalogue follows its customary approach in summarising activities within the school by describing and illustrating the breadth of our considerable endeavour.

This year for the first time we aim to enhance the printed catalogue by providing more extensive material in the web based version to reflect the increasing significance of remote access to contemporary information about the school. The catalogue, no more than a snapshot, celebrates the rich and diverse culture embedded in a school engaged with its place in the 'original modern' city and its role in an international community of research and pedagogy in architecture.

The school continues to be one of the most popular and highly rated destinations for the study of architecture in a city with a rich tradition and vibrant contemporary architectural scene. The quality of teaching, research, and the value of our graduates to the profession all feature significantly in evaluations of the school in the UK context of architecture education.

The current economic situation has failed to diminish the vitality of student projects and programmes within the school continue to produce a wide variety of approaches to the challenge of designing in the twenty first century.

msa students have been recognised in a variety of international competitions many of which focussed on the theme of sustainability – the school provided two (Andrew Cook and Stefan Shaw) of the four prize-winning entries for Corus 08: Waste World; a shortlisted entry (Edible Terrace: James West and Anthony Campbell) for SASBE 09 ecohouse competition, to follow their success in the 08 Concrete Centre Eco House competition, a prize winning entry in the RNSI / Architects for Humanity 'Discarded Dreams' (Romulus Sim); a shortlisted entry in Evolo Skyscraper 09 (John Dent / Stefan Shaw). National success was achieved in the Cisco systems 2020 urban vision (four of six shortlisted finalists including winners Peter Sproule / James Hotson) and a prize in the SPAB Philip Webb Award 08 (Grant Prescott).

msa students' participation in international workshops and conferences includes – Matt Ault presenting a parametric modelling workshop at Bentley Systems Global Forum in San Francisco, Andrew Kitching and Emily Lang presented papers at the international 'Making Cities Liveable' conference in Portland, Oregon. Doctoral student James Robertson held a Rome Scholarship in Architecture at the British School at Rome in spring 2009.

Success in competitions has been mirrored by the student society, the Manchester Student Society of Architecture (mssa) with a commendably extensive array of visiting lectures, social events and competitions.

The strength of msa research activity within the context of both our parent institutions was recognised in the outcome of the assessment exercise completed in December 2008, and the current review of the school is set to consolidate the forward agenda for research and research-led teaching alongside further development and diversification of post graduate study opportunities.

The school is preparing for wholesale change in the regulatory framework that triangulates the ARB, RIBA and the QAA 'benchmark' statement for architecture, and will build on its reputation of providing diversity and contemporary relevance within our academic programmes and highly capable graduates recognised by the profession.

msa will forefront the further development of collaborations with European partners and the profession in the city and region to enrich the architectural discourse embedded in our offer to students.

msa enthusiastically embraced the inaugural Manchester Architecture and Design Festival (MADF) this year, incorporating the now customary dynamic of 'events month' into the festival calendar. We aim to further develop such fertile opportunities to engage our larger communities of interest and celebrate our collaborations.

The successful bid led within the msa by student Chris Maloney for the easa (European Association for Students of Architecture) conference, that will as a result take place in Manchester in July – August 2010, is eagerly anticipated as an opportunity to showcase the city and consolidate relationships within the international field of architecture education.

msa is optimistic about the opportunities afforded by the recently initiated estates development that will enhance the studio environment and upgrade associated workshop provision. Increasing emphasis will be placed on 'time based media' that will inform the future development of student portfolios, complementing established methods of representing architectural ideas.

The school remains alive to the issues and challenges of the contemporary world, with significant development in areas like climate change and 'mapping architectural controversy' as a background to design studios that offer a diversity of challenge to the creative imagination of our students to envision the future. The present may be a time of economic uncertainty and change influencing the practice of education as well as the practice of architecture – it will hopefully be a fertile interlude resetting an architectural agenda embedded in the contemporary life of the school.

We hope you will find the following pages reflect the desire and enthusiasm amongst students and staff to be relevant and inventive.

**Colin Pugh**  
Head of School (Acting)

The Bachelors' programme at the msa continues to be one of the most popular in the United Kingdom, with a rich mix of students from more than ten EU countries and in excess of a further twenty-five worldwide. The popularity of the programme and diversity of the student population reflects universal recognition of the value of gaining an undergraduate award at the msa.

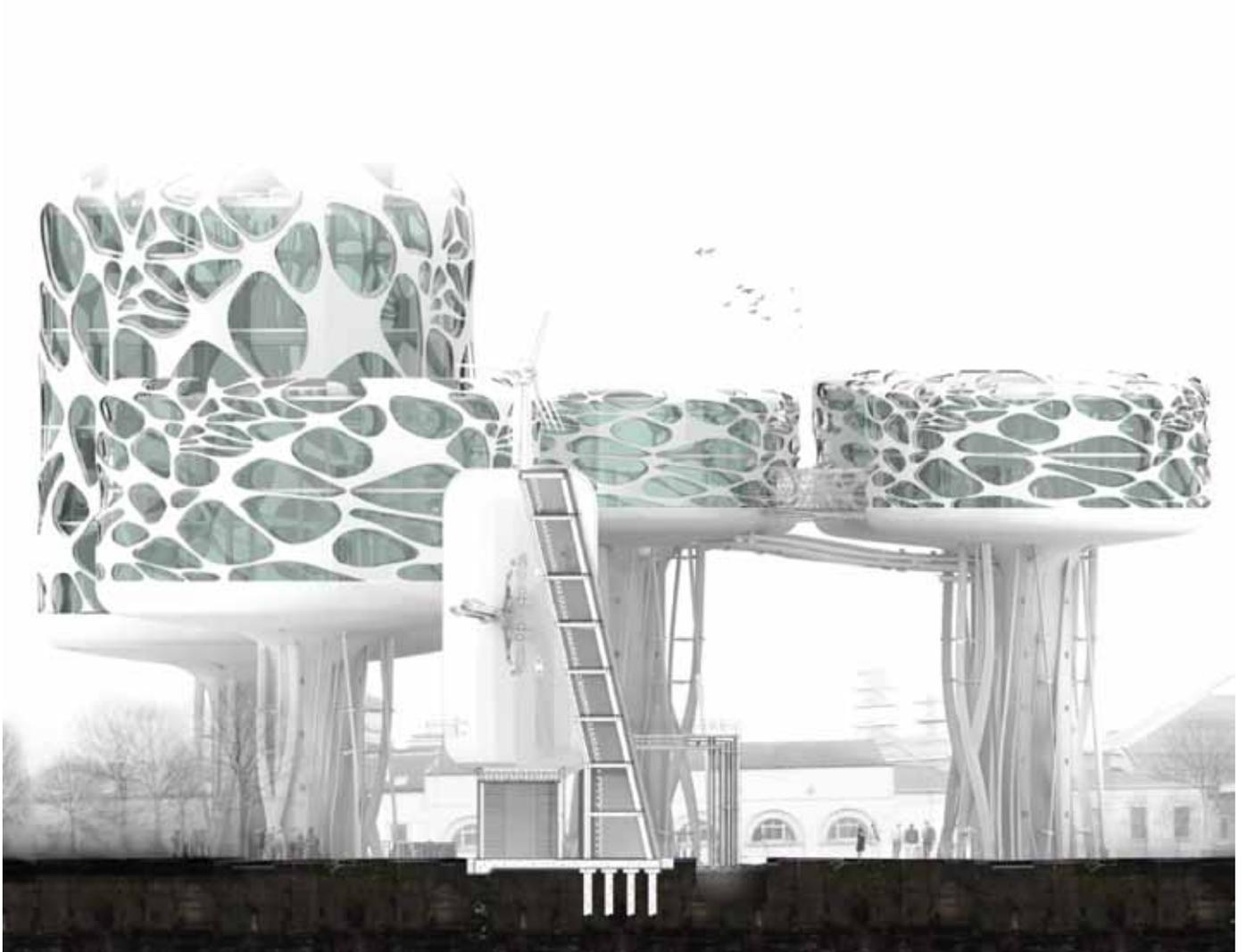
Design in all years is taught within a framework of lectures and tutorials with supporting workshops that absorb cultural and technological issues and complemented by a range of study visits and trips at least one of which has an international destination. Students are encouraged to become independent learners within a pedagogic culture that provides diverse rather than singular points of reference and support.

Design teaching is complemented by programmes in the humanities and technologies relevant to architectural study developed across the three year programme.

Design is the core activity throughout the programme and the city context forms a recurring context for projects that encompass intimacy and publicity. Students are supported in developing their personal capability to explore and interpret a design agenda that is both relevant and vital to the circumstances of our contemporary ecology.

Students are introduced to a wide range of processes and media to develop the representation of their experience, understanding, ideas and projects. The school is well supported by workshops that support manual and digital model making, film making and visualisation as well as more specialised processes. It is important to acknowledge the invaluable contribution made by a diverse body of workshop and other support staff to the success of the programme.

Students benefit from exposure to a wide range of 'in house' lecturers, associate lecturers, teaching assistants and importantly guest speakers and visiting critics from architecture and its related professions whose contribution this year is warmly appreciated and acknowledged here.



Jack O'Reilly Urban F.@.m.i.n / 3rd Year BA(Hons)

Year Leader

Helen Aston with Dominic Sagar

Teaching Staff

Fergus Alexander, Helen Aston, Siobhan Barry, Gemma Barton, Bernadette Bone, Una Daly, Sarah Gilby, Dan Hambleton, Ian Hicklin, Vicky Jolley, Grahame MacDougall, Geoff McKennan, Richard Morton, Dominic Sagar, Laura Sanderson and Stefan White

Student Teaching Assistants

Thomas Bennell, Laura Coucill, Anna Deacon, Matthew Duggens, Dan Farshi, Simon Hall, Michael Holt, Andrew Kitching, Emily Lang, Richard Morton (Semester 1 only), Dean Payton, Mike Potts and Rebecca Stephens

Year 1 at the Manchester School of Architecture asks the students to step outside of their comfort zones and aims to challenge the preconceived notions of the environment around them.

Term 1 began with an Architectural Treasure Hunt, **finding space**, during freshers' fortnight. By immersing themselves into some of the good, bad and ugly treasures of Manchester through sketching, diagramming, photography, film making and research, the students became Mancunian flaneurs.

Once grounded in Manchester, the **body space** project was launched, which aimed to develop an understanding and attitude to the body in architectural space. The architectural clothing ranged from the haptic experience to the role of the urban intervention to the beautifully crafted edifice. Culminating in a fashion show, the students modelled their own garment at Victoria Baths to some great Manchester music.

Towards the end of October 170 of us arrived in Madrid, alongside around 25 000 Liverpool fans. Developing the **city space project** (which runs in parallel to studio throughout the year) sketching, diagramming and film making was practiced alongside visits, observations and examinations of old and new public spaces and parks, galleries, and quirky shops and containers. After returning from Madrid, the students swapped their architectural clothing with a partner and designed a furniture scale container.

To help support all of these new challenges, the Student Teaching Assistants delivered a series of skills workshops, ranging from the understanding of scale to axonometric drawing to the architectural presentation. In parallel, the Studio Lecture series

supported the projects but introduced new languages of architecture beyond just image and form.

For the last five weeks of semester one, the production of a workplace within the Manchester School of Architecture was developed and designed. Again, in response to the human body and inspired by the clothing and container projects, the workplaces emerged in all sorts of sites on the roof of Chatham, inside staff offices, in studios and hanging out of windows.

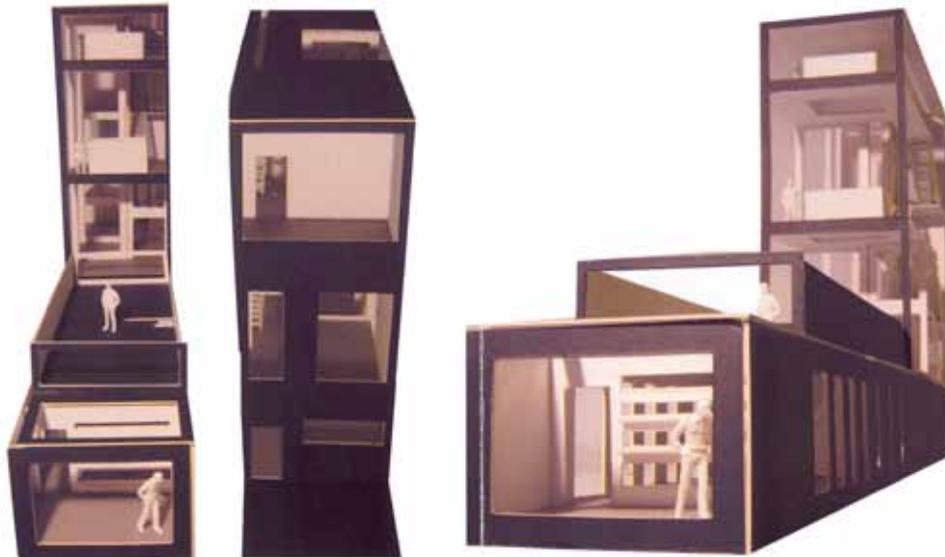
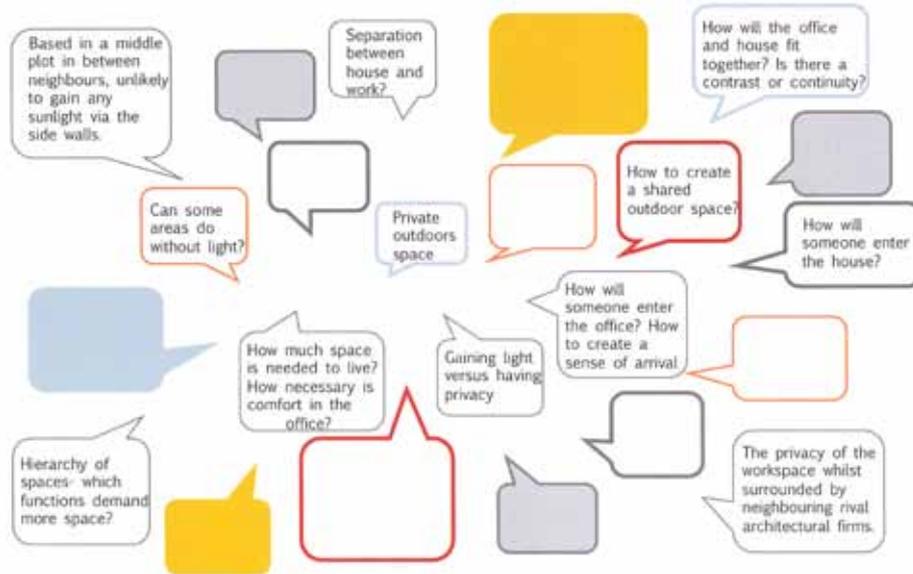
Growing in scale towards the city, the **practice space dwelling** project ran throughout semester two. Sited on the Manchester Ship Canal in Salford Quays, a house for 2030 was proposed which had to include a connectable floating architectural practice element able to cruise to Stanley Dock, Liverpool. With increased issues such as city densities, changes to water levels and communal urban design problems to consider, the students were encouraged to explore some subtle and some more explicit aspects of sustainable design whilst still relating the design of the dwelling to the human body.

body space Victoria Baths fashion show



Dean Lewis





#### Staff

Siobhan Barry, Gemma Barton,  
Everard Bektashi-Brown  
Bernadette Bone, Richard Brook,  
Ming Chung, George Epolito,  
Griff Evans, Richard Frankland,  
Siobhain Graham, Amy Hanley,  
Geoff McKennan, Grahame MacDougall,  
Chris Maloney, Dominic Sagar

#### Teaching Assistants

Dan Farshi, Peter Millar,  
Matt Pilling, Richard Morton,  
Simon Hill, James West,  
Michael Holt, Stephen Connah,  
Matt Duggan, Anil Pallan

#### Guest Critics

Michael Cunniff, Rhiannon Hodgeon,  
Simon Plowman, Carrie Balmer,  
Chris Blake, Liam Curtin,  
Mark Bonshek, Daniel Kelly,  
Stefan White, Helen Aston,  
Vickey Jolley, Karen MacDougall,  
Dan Gibson, Len Grant,  
Richard Hayley

This year, in BA2, the two semesters' programmes were underpinned by different themes. The first semester was concerned with the themes passive-rural-local-craft-ecology and the second semester with active-urban-global-machine-environment.

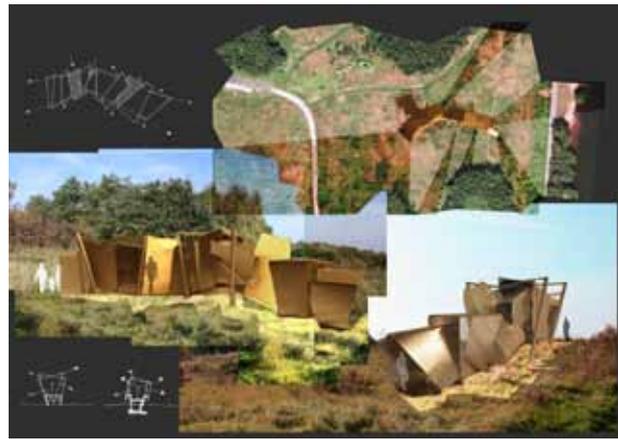
From late September to Christmas we focussed on observation within the landscape, the projects escalated quickly in scale and complexity from a box for a bird (Boxing Clever), to a box for a man to watch a bird (Run + Hide), to a tower and a classroom for people to watch and learn about birds; amongst other activities (Wait and Watch). The first project was judged in the courtyard of Chatham in a mass birdbox exhibition which caused a stir of fascination across the faculty, following this the students went straight down to examine their new habitat (site) at Chorlton Water Park, proposed location for the bird hide.

The entire year spent a day in Grizedale Forest in Cumbria with the Forest Rangers and education team. We travelled in four coaches and students were allocated one of four sites for a learning space and observation tower to be used as a remote facility by the rangers. Students participated in materials workshops, working with wood and stone, made a critical examination of the arts programme in the forest and visited and recorded their sites using sketches, photography, casting and methods of measuring.

At the start of the second semester we travelled to Stuttgart in Germany for several days of building visits and city readings. The students were lucky enough to see the new Porsche Museum (Delugan Meissl, 2009) which had been open for three days when we arrived! Amongst the other buildings we visited were the Mercedes-Benz Museum (UN Studio 2006), the *Neue Staatsgalerie* (Stirling + Wilford, 1977–83) and the *Weissenhofseidlung*, experimental modernist housing complex. The students made films in groups about sequential urban space and these were presented in Studio Lectures.

The main project up to Easter was a resource centre for the homeless (Urban\_Inclusion?), based in Ancoats Urban Village, part of the New East Manchester regeneration area. Students volunteered with various charities as a way to understand the issues involved with being without a permanent place of residence. The project covered social and societal needs as well as ideas of inclusion and integration. Many schemes examined the physical presence of a new building and its impact on the immediate context and the viewer. The idea of weathering and wear being embraced in material specifications was also prominent.

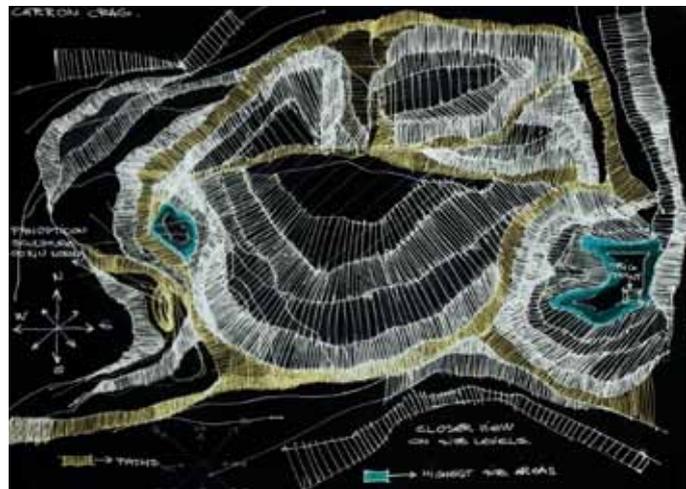
The contrasting themes and focus of the year has brought to the fore issues surrounding sustainability and their embedded presence within the studio culture and within an architectural context. The notion of a holistic approach to sustainability, including communities, education and amenity has been as important as ecological concerns. The students are well positioned to succeed in their forthcoming third and final year.



Luke Tyson Project 3



Jack Stewart Project 3



Laura Minca Project 3 Site Analysis

Sophie Mitchell Project 3.3 Wait and Watch



Natasha Tariq Project 3.3 Wait and Watch



Arash Fakouri Project 3.3 Sequential View



Jack Stewart Project 4.0 Urban\_Inclusion?



Natasha Tariq Project 4.0 Urban\_Inclusion?



Emily Lau Project 4.0 Urban\_Inclusion?

Year Leader

Dr. Nick Dunn

Teaching staff

Matt Ault, Ming Chung, Ronan Connelly, Nick Dunn, Siobhian Graham, Amy Hanley, Harriet Harriss, Harry Hoodless, Ashley Hunt, Dan Kelly, Stephen McCusker, Eileen McGonigal, Craig Martin, Dragana Opacic, Luke Petty, Colin Pugh, Danny Richards, Nick Tyson

Guest critics

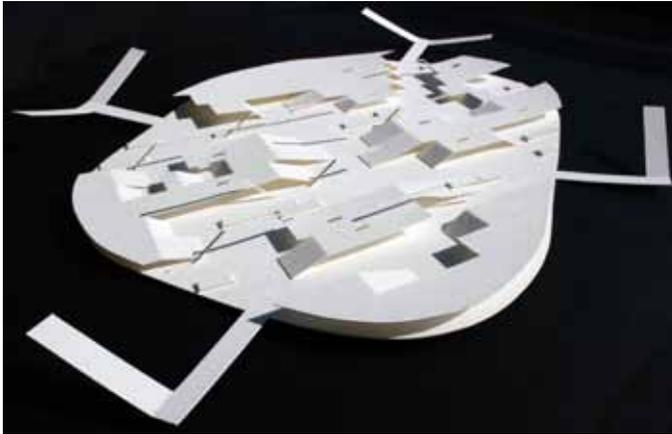
Felicity Atekepe, Neil Allen, Mark Alston, Anthony Armitage, Andy Bamford, Tom Bates, Steven Bently, Harbinder Birdi, Mark Bonshek, Gary Colleran, Sean Crummey, Eamon Doyle, Griff Evans, Nick Flemming, Jim Gosling, Colin Gray, Greg Keeffe, Jon Nicholls, Barry Oldham, Glenn Ombler, Edward Rutherford, Tim Whitley

Year 3 enables students to establish and develop an informed theoretical position through a variety of projects of increasing programmatic complexity and constraints via selection of an appropriately themed studio unit. Each studio unit is characterised by their urban vision that outlines an attitude to contemporary urban conditions and their approach to the integration of architecture within the superorganism of the city. The projects began with analysis and critical evaluation of various zones and networks across the city of Manchester, enabling students to experiment and speculate on what future urbanism may be.

A spectrum of methodologies and media were used to record both experiences and data to inform an understanding and as a catalyst for personal interpretations of each urban vision. This understanding of context was then further developed through the design of an intervention that acted as an instrument for students to test the city against the proposed vision i.e. the world as it is versus the world as it might be. The studio programme was further enhanced by study visits to various cities including: Berlin, Chandigarh, Madrid, New York, Porto, Venice and Vienna.

As a multi-cultural city the diversity of sustainable design opportunities within Manchester was explored as students identified an appropriate hybrid programme for their projects that considered the interdependency of economy, community, cultural and social agendas. The social and ecological sustainability of future architecture was emphasised through frequently innovative design solutions in terms of building performance, user behaviour and environmental considerations. The projects therefore considered how they connect back into the superorganism of the city and provide a generator for new cultural conditions. Welcome to the city of the twenty-first century.

Daniil Rudalevicius



Alessandra Oram



Roxanne Kanda

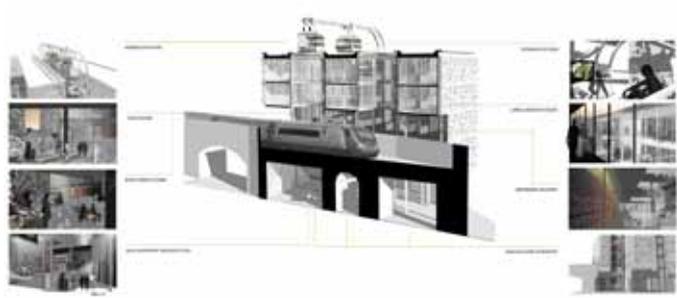


Emily Hale





Luke Butcher



Carolyn Butler biotech



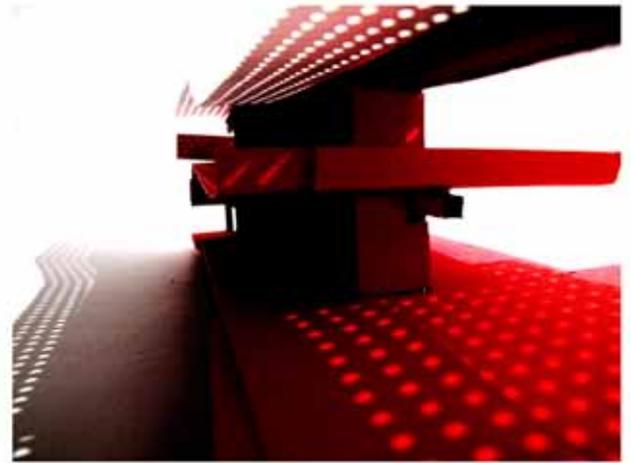
Mark Ferguson



Peter Shannon nomadiCITY



Nguyen Le Minh Heliotower



Luke Butcher Ravensbury Square Housing



Jack O'Reilly Urban F.@.m.i.n



The Bachelor of Architecture course is a two year full-time or four year part-time degree for students who have completed the BA (Hons) Architecture course and the subsequent year in practice. The course comprises design studio, history and theory, technology, and professional studies.

The studio course is taught in small research groups called units. Each of these approaches architecture from a different specialised position, these include: architectural philosophy, urbanism, the historical city, and sustainability. The units' agendas and programmes are driven by staff research and responses to contemporary events and issues. This year the BArch has offered a vastly expanded studio course of 9 different units.

The history and theory course is conducted through lectures and seminars. All the students wrote an 8–12,000 word dissertation. This was completed during the first year of the course.

The technology component was taught through lectures, seminars and discussion with consultants. All students were required to make a number of different submissions, including a written report, a power point presentation, plus a detailed examination of a building proposal. The technology component was completed over the two years of the course and this exploration reinforced the student's studio proposition.

Professional Practice was supported by two lecture series. All students made a written submission at the end of each series.

We have had a number of competition successes, including Michael Pitman, who won Line OF Site brief 2, John Dent and Stefan Shaw, winners, 'Evolvo' Skyscraper, Romulus Sim, winner RNSI/Architects for Humanity 'Discarded Dreams', Matt Ault, winner, Bentley Systems 'Global Forum' and Grant Prescott, who was awarded a Philip Webb Award by SPAB.

Study tours take place each year related to the studio; this year students visited the Veneto, Prague, Bratislava, Berlin, Budapest and Genoa. We have an exchange system under the Erasmus (Europe) and the American/Australian exchange programme. We also welcomed a number of international exchange students who joined us for the year, from such places as Mexico, Austria, France, Spain and Australia.



Materiality Studio site visit to Longcliffe Quarry

Unit  $z_{(n+1)} = z_{(n)} + c$   
or 'That was then  
and this is now'

Greg Keeffe and Craig Martin,  
with Dan Kelly

This year we have mainly looked at  
Cows; Landscapers; Dogs; Drinking;  
Multi-vits; Machines; Books; Upcycling;  
Heritage; Policy; Maglev transport; Food;  
Electro Magnets; Delft; Water; HDPE;  
Cotton; Diffusion lines; Deoxyribonucleic  
acid; Terraced houses; Eco-Towns;  
Salford; Paper; Kearsley; Suburbia; Car  
manufacture; Brewing; Acorn Profiles;  
Irony; And golf.

Rossi got it wrong: Architecture is  
dead, after all. There is only the city at  
various scales. As the world urbanises  
into oblivion, there is no time for craft or  
mysticism, only technologies.

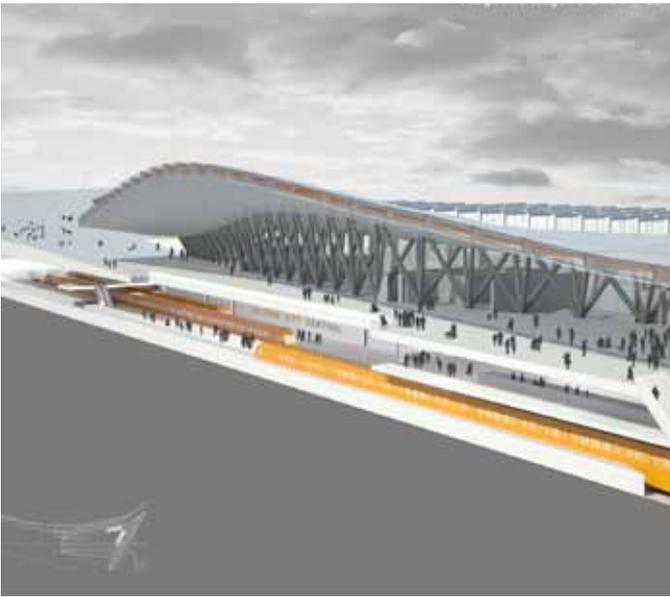
Bi-productive space, where nature is a  
technology and information is a nutrient,  
is our only option now. History becomes  
heritage – a technology to generate  
wealth. The park becomes a market  
garden – an agribusiness to nourish and  
power the city. Carbon-neutral buildings,  
full of carnivores or pet-owners, make  
no sense, rather like history without  
poverty or slavery, they are a dangerous  
fabrication.

So if you want to know where your  
food comes from, look in your toilet  
of course, but don't expect everything  
to be a dumb monument - the biocyclic  
city is a living machine that upcycles  
everything to make the past be your  
future. The irony of all this is that we've  
finally got something to do, and won't  
you be glad we did it.

'One day everyone will design  
bioclimatic buildings'.







Mike Potts magnetic regeneration

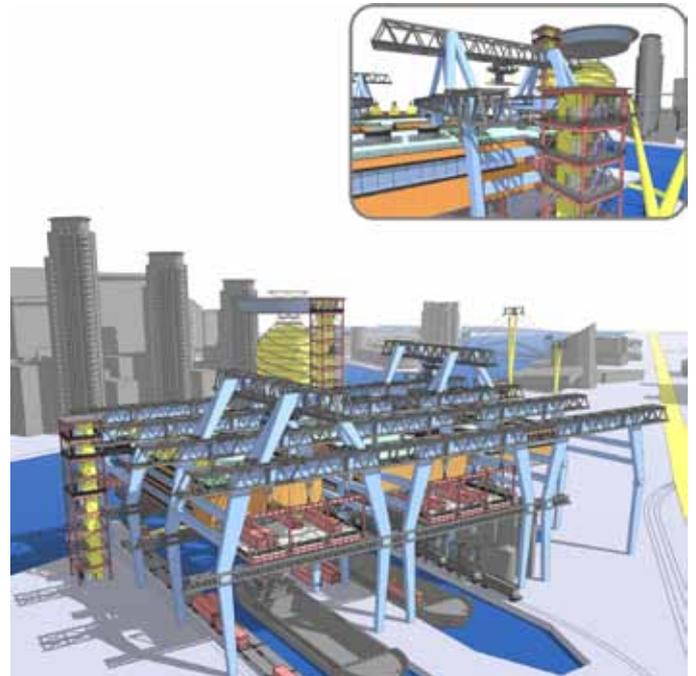
Andrew Kitching Pecuniary Pendlebury



Simon Swietochowski vertical eco town



Justin Metcalfe SymbioBrewery

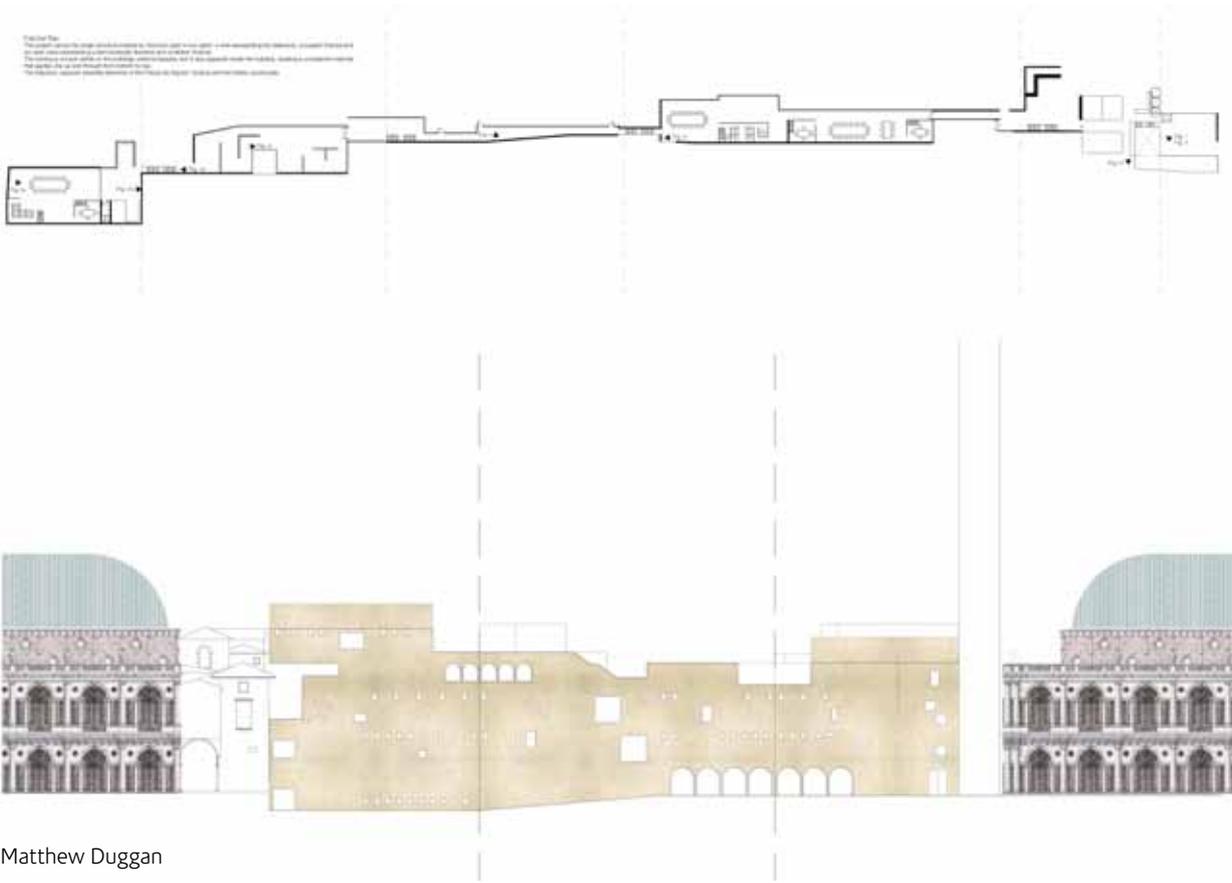


## The City, the Building, the Room

Eamonn Canniffe  
Dominic Roberts  
Sally Stone  
John Lee  
Ambrose Gillick

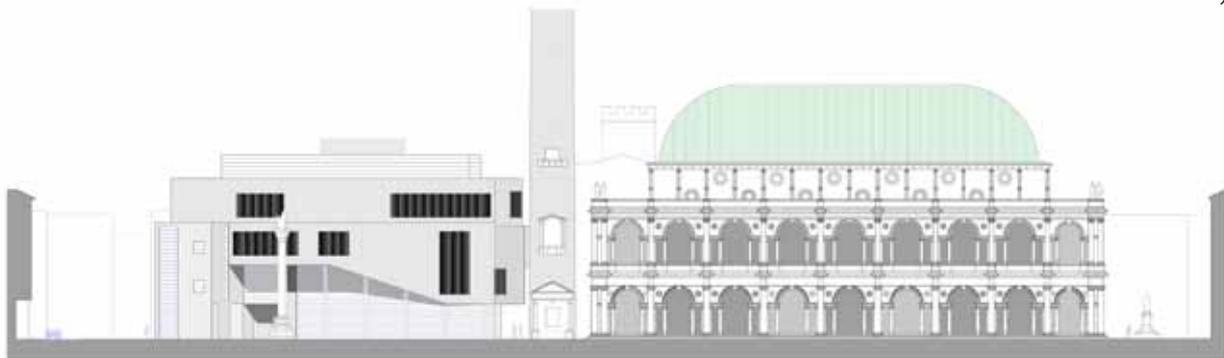
The main source of our architecture is the place itself. We reflect upon the persistence, usefulness and emotional resonance of particular places and structures. Historical solutions to architectural problems – cases that have emerged in real situations – offer a rich context for teaching, learning and research. Existing cases of city pattern, use of materials and architectural form provide a starting point for our studies.

In the 500th anniversary of his birth, proposals have been created to complement Andrea Palladio's Basilica (1546) in the Piazza dei Signori in Vicenza. Students provided a critical response to adjoin this urban masterpiece in the form of a new building, in the context of a clearly defined major civic space. This work was produced following a study trip to Vicenza and the 2008 Venice Architecture Biennale.



Matthew Duggan

Denis Buckley



Patrick Davey



Matthew Duggan



Alex Pritchett



Gregory Trenam



Paul Bermingham



Sophie Corkhill

#### Contributors

Sally Stone, Academic and Author, *Rereadings, Interiors: Form and Structure, Context and Environment*.

[www.msa.mmu.ac.uk/continuity/](http://www.msa.mmu.ac.uk/continuity/)

Eamonn Canniffe, Academic and Author. *The Politics of the Piazza. Urban Ethic*. [www.guttae.blogspot.com](http://www.guttae.blogspot.com)

John Lee, Director Arca, architects of the West End refurbishment programme in Morecambe. [www.arca.co.uk](http://www.arca.co.uk)

Dominic Roberts, Director Francis Roberts Architects. [www.francisroberts.com](http://www.francisroberts.com)

Helen Felcey, Academic and Artist. Course Leader MA Design.

[www.artdes.mmu.ac.uk/designlab](http://www.artdes.mmu.ac.uk/designlab)

Claire Norcross, Head of Lighting for Habitat UK. [www.habitat.co.uk/fcp/content/WhatsNew-Vodcasts/content](http://www.habitat.co.uk/fcp/content/WhatsNew-Vodcasts/content)

Ken Moth, Director BDP Architects, Trustee Victorian Society.

[www.victoriansociety.org.uk/](http://www.victoriansociety.org.uk/)

Bernadette Bone, Architect BDP. [www.bdp.com/](http://www.bdp.com/)

This year, Continuity in Architecture has been working in collaboration with the MA Design Lab on three different projects.

#### Ways of Worldly Wisdom

Manchester Metropolitan University is pursuing an option to develop a new campus in Hulme. It is intended to accommodate the Faculty of Health, Psychology and Social Care currently located at the Elizabeth Gaskell Campus on Hathersage Road and the Institute of Education, currently based in Didsbury. The proposed site centres upon brownfield land in the heart of Hulme, once home to The Crescents, an infamous 1960s social housing estate.

REMEMBER: The students mapped the various dimensions of the community – historical, geographical, topological, physical, social, cultural, educational, economic... REVEAL: The students identified how these connect to the various dimensions of the university. CONSTRUCT: The students proposed opportunities for a range of social, educational and economically beneficial exchanges between the local community in Hulme and the Manchester Metropolitan University.

#### Off the Beaten Track

'Action is required to transform Morecambe from a declining seaside resort to a modern seaside town, which meets the requirements of today and future visitors offering year round quality accommodation and attractions'

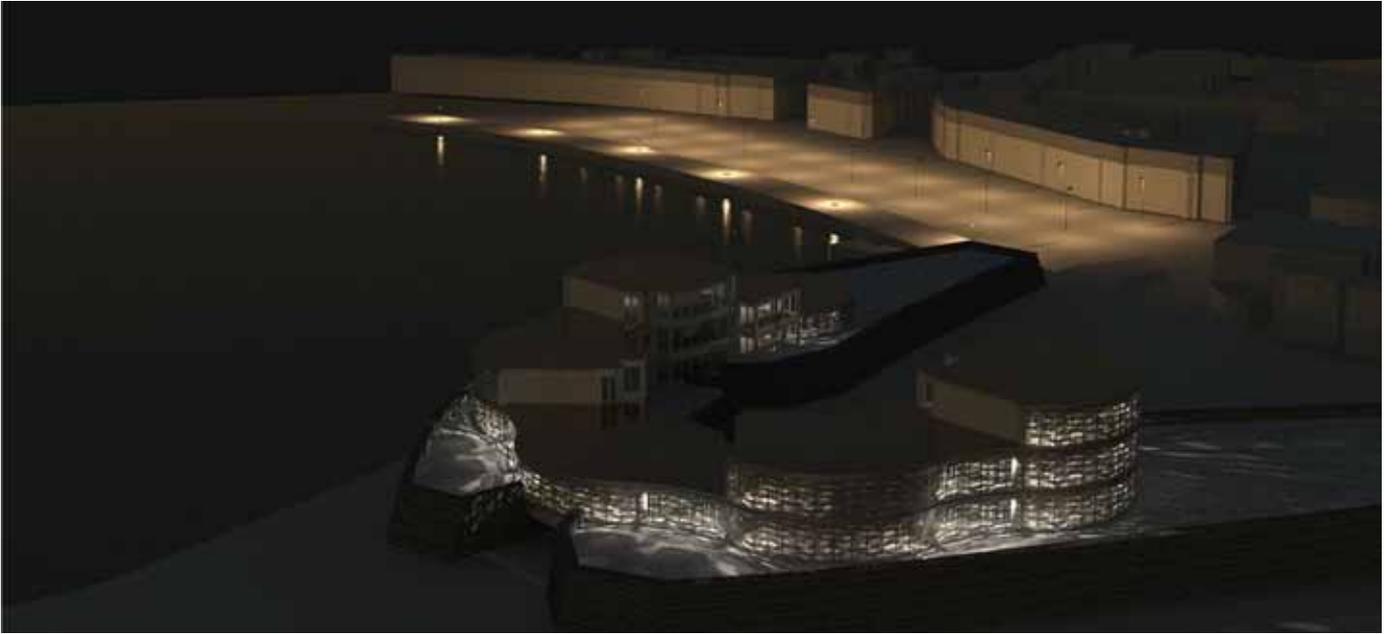
Morecambe Resort Action Plan, October 2002

The town was once a thriving seaside destination, however, uncertain weather, uncomplicated international travel and an appalling local transport network have all contributed towards the collapse of this once lively resort. The 'Illuminations' used to be a highlight in this seaside town's calendar but they no longer exist. The students first developed a proposal for public lighting. This was the basis for a proposition to develop a specific area of the promenade.

#### Unlocking Platt

Platt Hall is an elegant, early brick Georgian house, constructed just a couple of miles south of Manchester city centre in the then fashionable 'Palladian' manner. When it was built, it was situated in a large estate, surrounded by gardens and farmland, which included the whole of the adjoining present-day Platt Fields Park. Platt Hall now contains the Gallery of English Costume, which holds one of the finest collections of costume, fashion and accessories in the country. The collection covers the whole period c1600–1990. The majority of the extensive collection is not on display, due to lack of exhibition space. The gallery suffers from a lack of visibility. It is not very well known, it is not well publicised and it does not have a presence in the city centre.

The students were asked to react to the building and its collection; to celebrate the beauty and intricacy of the costumes, the drama of the exhibitions, to tackle the problem of the lack of visibility, as well as to develop a proposition that alleviates the lack of space within the existing building.



Helen Smith



Platt Hall

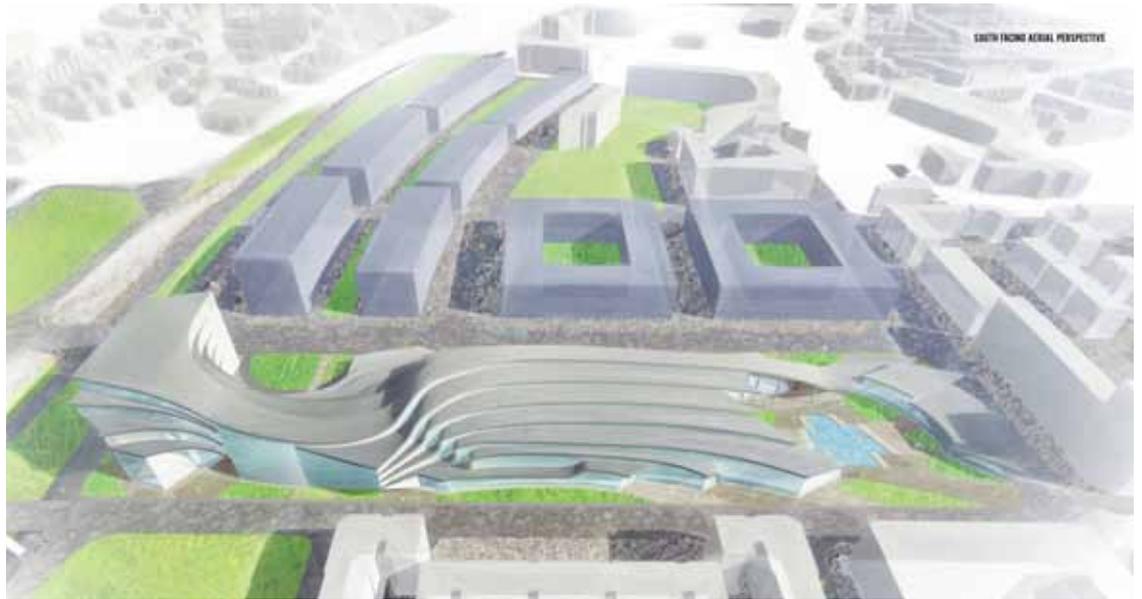


Thomas Keeler



Clare Murphy

Ed Devey



Jonathan Pinfield



Francis Koh



John Edmonson

## resi(s)ting bodies

Staff

George Epolito &  
Grahame MacDougall

'It can happen on the freeway, in a city that we do not know, or even on the way home. It is a frustrating, embarrassing and at times ridiculous experience. We are put in a position of being displaced, misplaced.'

– Franco LaCecla

'The sole judge of the last term of the trilogy, "appropriate spatial accommodation" is, of course, the body, your body, my body – the starting point and the point of arrival of architecture. The Cartesian body-as-object has been opposed to the phenomenological body-as-subject, and the materiality and logic of the body has been opposed to the materiality and logic of spaces. From the space of the body to the body-in-space – the passage is intricate...'

– Bernard Tschumi

'The body has a curiously dual status, as at once universal and individual. Indeed the word 'body' itself can denote either the singular or the collective... it is the symbol of our solidarity... human bodies need to construct those forms of solidarity we call culture, which are considerably more elaborate than anything that the body can do directly...'

– Terry Eagleton

This year we investigated the **body** and its **relationship** to **architecture** within the **specific cultural contexts** of **non-places** located on the Italian Riviera. Students were constantly placed into frustratingly unfamiliar situations through a series of seemingly disparate exercises. What actually appeared to be pointless explorations were actually orchestrated to force the students to confront their own value systems which had been informing their preconceived ways of designing. Culture, climate, use of space, and materiality were all set in opposition to the students' points of reference, their comfort zones. Displacement became the means of setting up this oppositional framework.

Throughout the duration of the first term, students explored the meaning of public spaces in Italy through a series of analytical problems and unconventional design interventions. They were then asked to investigate the meaning of place versus its opposite, **non-place**, as their bodies were **displaced** into the cultural context of Genoa and its neighboring villages, and Turin, Italy.

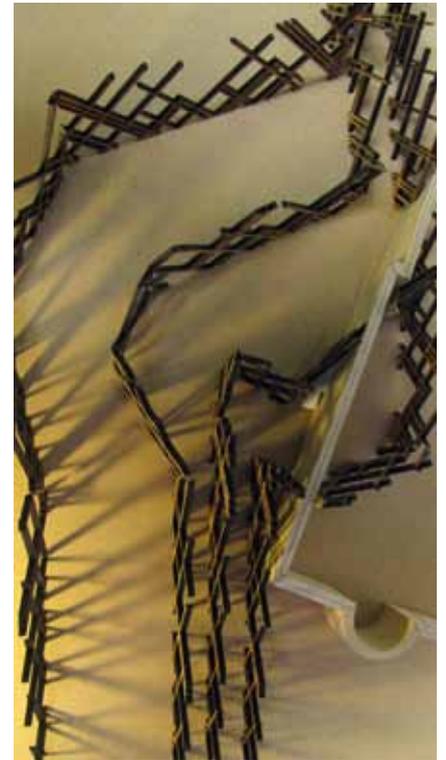
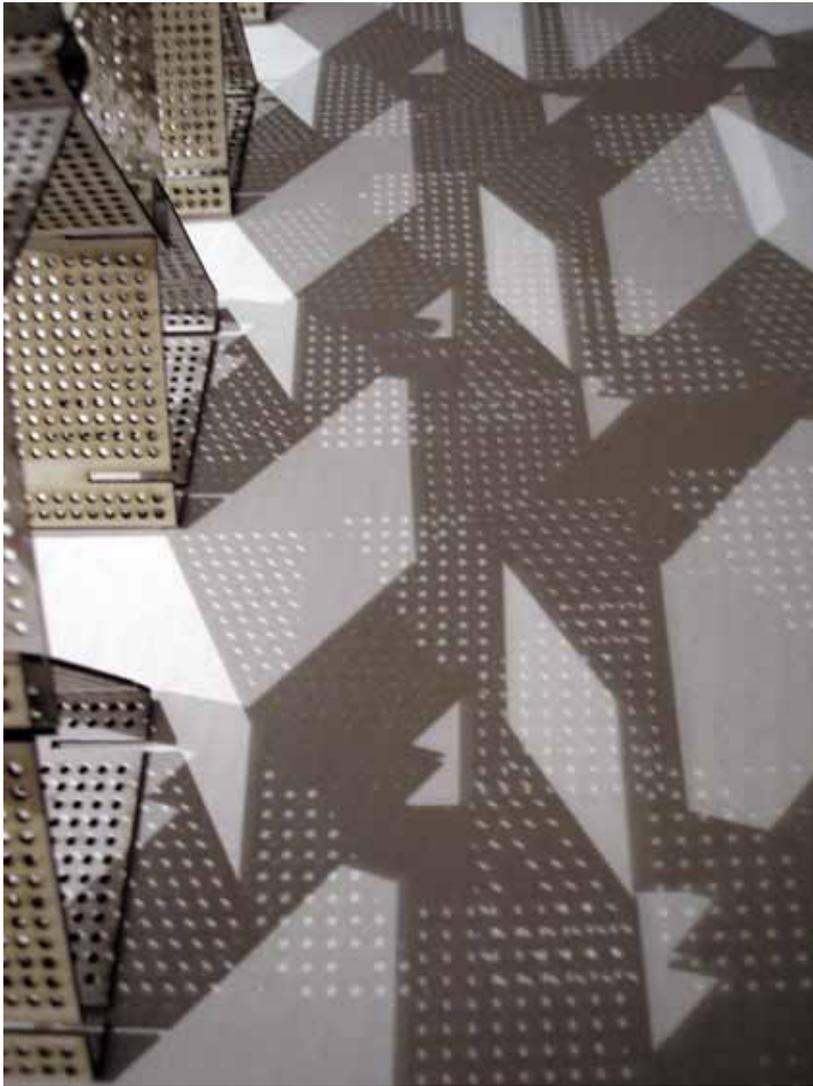
Additionally, the students were exposed to the artistic cultural heritage of these regions with emphases on the Fascist period and present day. Highlights of the trip included the *Fondazione Renzo Piano* (Genoa), the *Wolsoniana* and its collection of early 20th century propaganda art (Genoa), the *MunLab Ecomuseo & Carena Brick Factory* (Turin), *studio ElasticoSpa* and their awarding winning *Atelier Flueriste* published in *The Skira Yearbook of World Architecture 2007–2008 Y08* (Turin), the *Mole Antonelliana*, *National Museum of Cinema* (Turin), and the abandoned, waterfront tower *La Colonia Fara* (Chiavari).

Running parallel to the investigations into the meaning of public space in Italy was research on the human body both as a **natural**, biological organism and as a product of a **cultural** context. Research then segued into topics of Fascism and the resistance movement. The site for the second semester, *La Colonia Fara*, a former summer camp for the indoctrination of young boys into Fascism, was then analyzed. Also introduced was a recently published anthology, *Resisting Bodies*, the story of women partisans.

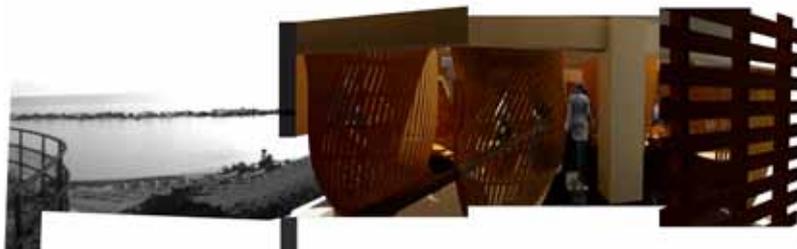
Eventually, program was introduced in the second term. Students were asked to design a place to remember the women partisans from the book *Resisting Bodies* on the current non-place site that once housed young fascist males. Students had to define how they wanted to physically manifest this story whilst also framing it within a continuous narrative of Italian women in contemporary society. In essence, students were asked to synthesize all the disparate conceptual parts of previous investigations that had been explored in the first term into a final design.



Trip to Fondazione Renzo Piano

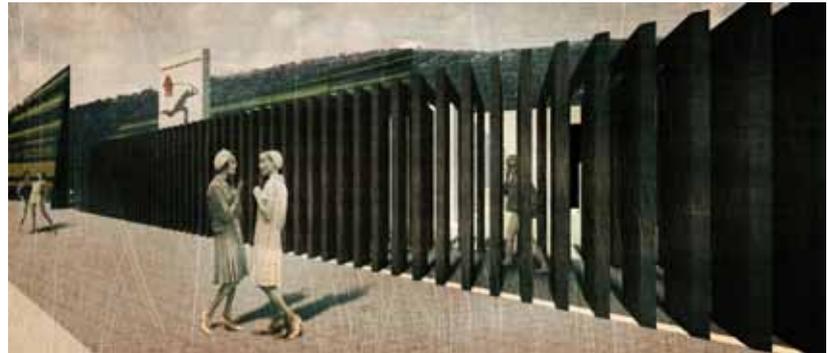


Simon Hill resi(s)ting bodies Sun Shading Device (above)  
Study Model (bottom right) Into Partisan Restaurant (below) Partisan Pod (top right)





Dan Farsi resi(s)ting bodies, Composite TV Monitor



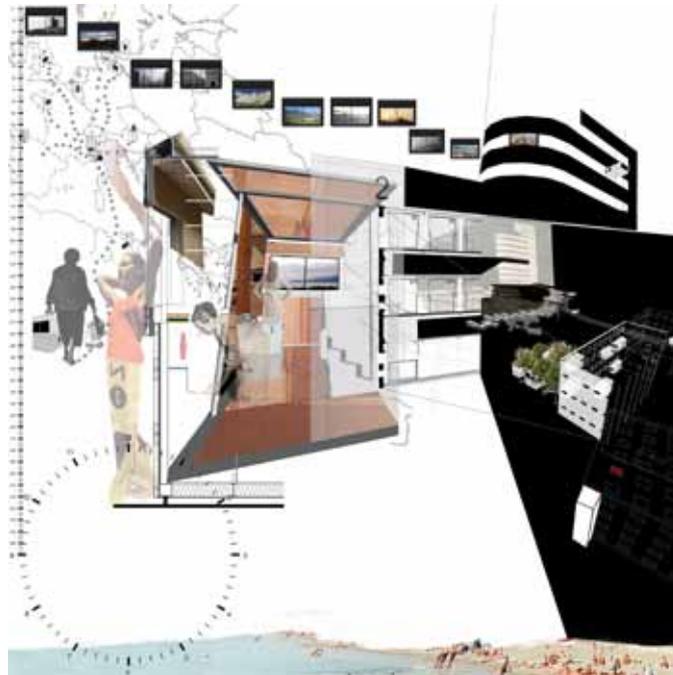
Michael Holt resi(s)ting bodies, Site Overview Resistance



Rebecca Stephens resi(s)ting bodies,  
Location Map  
Memorial Cut Outs  
Sun Shading Device



Harriet Helps resi(s)ting bodies, Composite



590

College Leaders

Dr. Nick Dunn and  
Richard Brook

[Re\_Map] is a new unit at the MSA, it is concerned with *Mapping and Representation*. The A590 goes to Barrow-in-Furness.



We are principally concerned with the ownership of space, its perception, demarcation and [mis]use in the contemporary city. In this sense we view the city as a political and cultural hybrid in flux, rather than as a place. In a post-digital age, how we design has become as significant as what we design. Within this context we aim to embrace new mapping and representational methodologies to make the complex accessible and the latent visible. Participants examine devices of appropriation, enclosure, severance, fragmentation, and cultural identification of space, simultaneously, as forces and reactions in physical space and within the datascape.

This year we conducted field operations principally within the context of Barrow-in-Furness, where we analysed various measures of control in relation to public space and developed strategic trajectories for individual inquiry. We also directed overseas operations in Gdansk and Warsaw, Poland to study the interrelationships of policy, power, infrastructure, heritage and capitalism, which informed our theoretical positions.

With a prescribed physical location and a critical framework we developed a series of ideological positions concerning near-futures. This was underpinned by an understanding of global economics and the reality of a limitless information space and datascape. We subsequently synthesised legible solutions as a response to the systems and processes we engaged with and explored and defined new methods of architectural visualisation.

We re\_made and re\_modelled the contemporary urban landscape.



Year 6 students

Tom Bennell The Unremarkable Building

Laura Coucill BNR

Grant Erskine

Future Towns: Car-Free Utopia

David Hartley The Pelagic City

Emily Lang

Paternalistic Capitalist BAE-in-Furness

Alex Melhuish Barrow: A Peripheral Vision

Emma Newton

There's nothing to see here

Ben Paterson Ocean House

Matthew Pilling Barrow Royale

Daniel Richards Oh Time Thy Pyramids

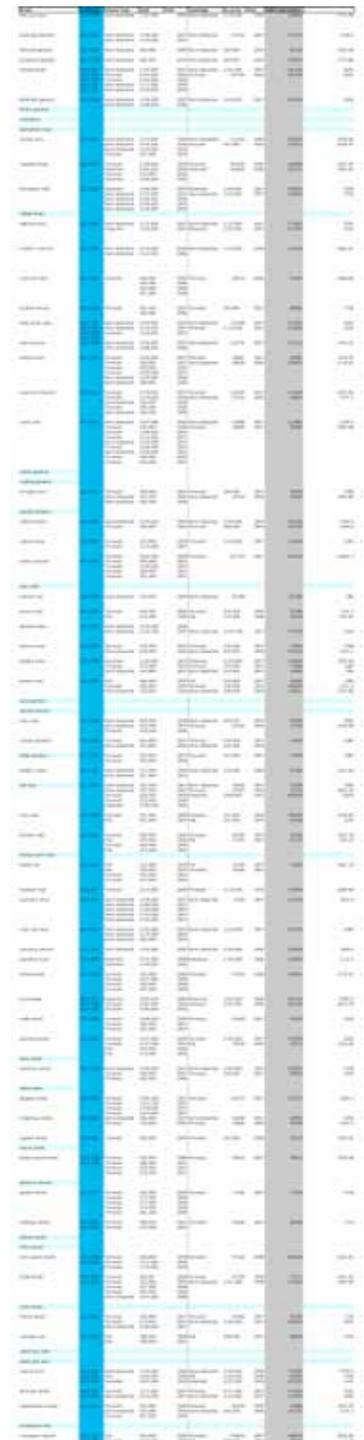
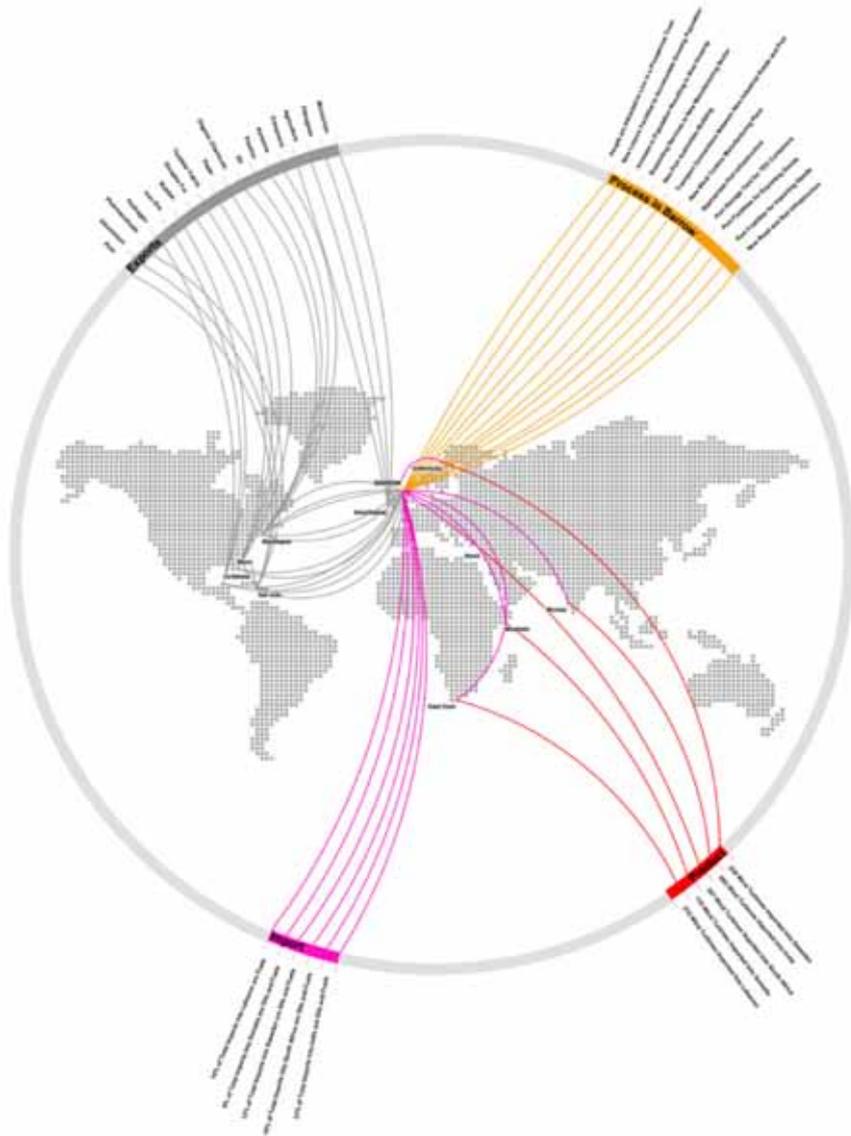
[Mental Health] 472 Hex

Will Riley Corporate Socialism

Alex Smith The Lakes-in-Furness

Andrew Wadeson PPS\_[590]

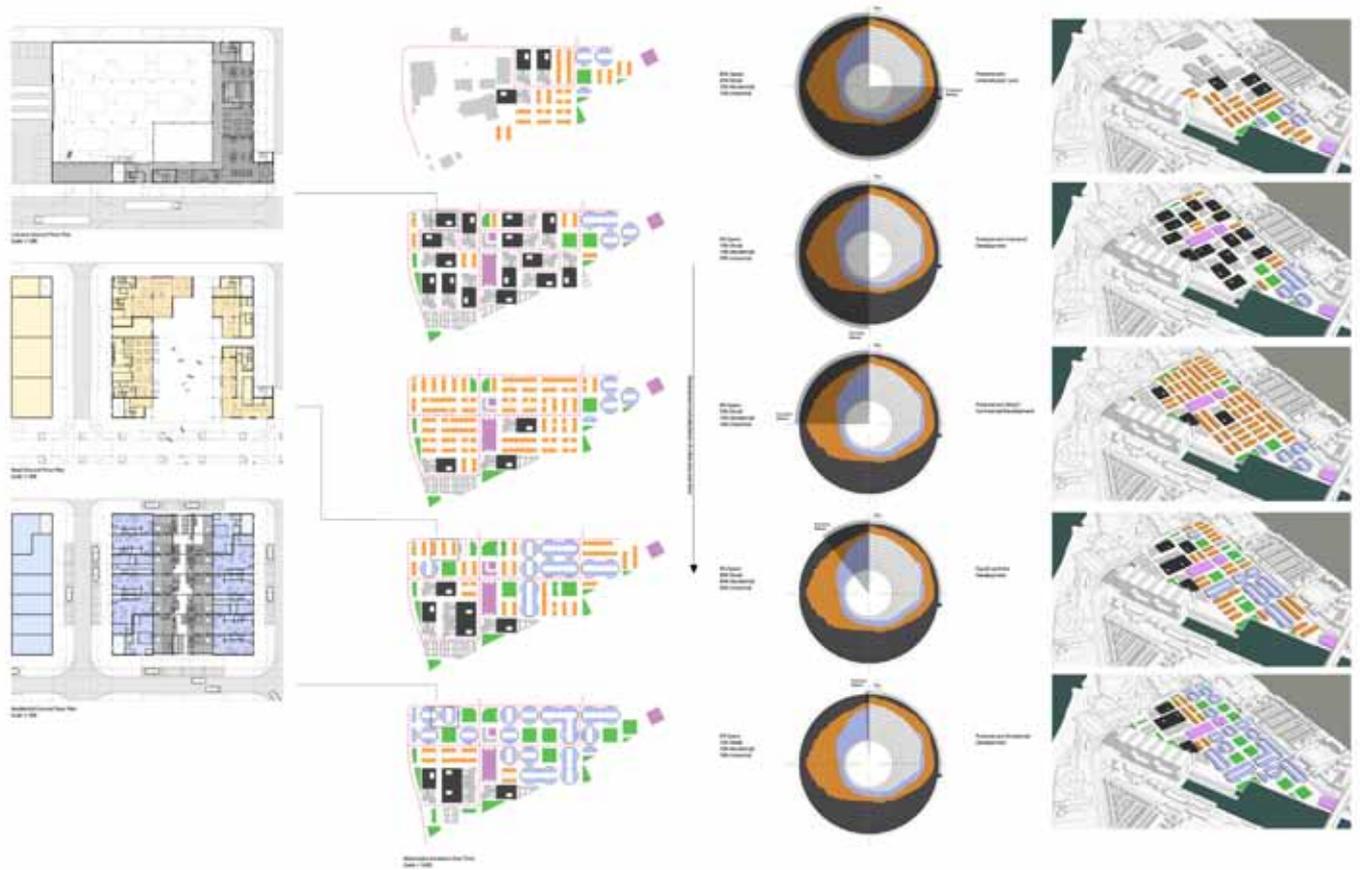
Joanne Winterbottom CTRL [SPACE]



Ben Paterson

Joanne Winterbottom





Andrew Wadeson



Lakes-in Furness



Alex Smith



Tom Bennel



Grant Erskine



**Tutors**

Rick Dargavel & Nick Tyson

**Themes**

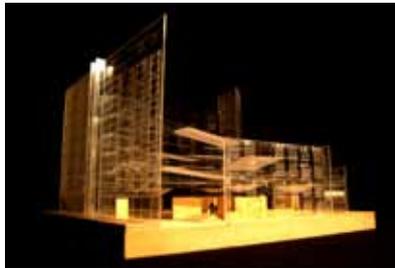
**Matter** – We examine the work of sculptors to explore how their work, thoughts concerning materials and processes of production might inform representations of landscapes, architectural form and spatial experience as well as the expression of built fragments and details. The experiences of casting, forming and fabricating alongside architectural reflection and speculation are seen as equally important as the objects made.

**Culture** – Our interest in the city follows a humanist tradition and is concerned with how the city is animated by cultural programmes and everyday rituals. We are interested in the 'ordinary', the way things are, as opposed to adding

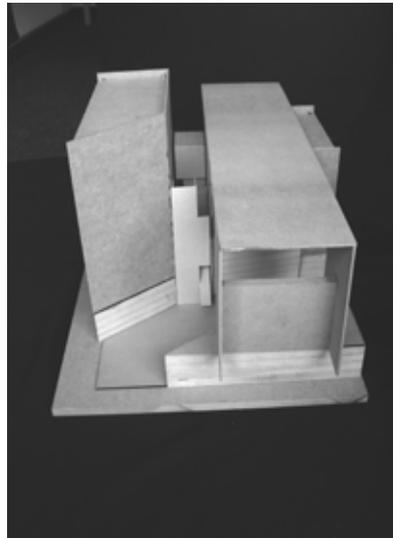
to a parade of signature buildings. The aim is to recognise the culturally diverse situations and programmes that add richness to urban experience and to explore emerging or hybrid architectural typologies where there is conflict, a mediatory position between the historical city and that characterized increasingly by corporate control and the consumptive spaces of mass society. We develop documentary processes to observe and record how the city is animated using interdisciplinary references that enrich cultural understanding and inform architectural thinking from the outside alongside experiential studies that reveal sophisticated and often intimate observations. A developing architectural theme is the 'common ground', 'common room' or 'material room' as architectural proposition – shared spaces of engagement and transaction in the city.

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

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



Material Room:  
Ed Nicholson, Nick Learoyd,  
Ruth Chadney



### Projects

**Critical Ideas** - A text based seminar course introduced the critical themes and interests of the Materiality Studio. The students gave a multi-media presentation to the year cohort.

**Charged Void** - This project aims to introduce and develop critical ways of observing and documenting how the fabric and space of the city is animated over time and under varying environmental, sociological and anthropological situations. The sites of investigation, and their associated spaces, are located along the city transect inscribed by the railway viaduct between Piccadilly Station and Deansgate Station. Documentary records comprised drawing, photography, video and sound. Emerging observations and ideas are tested with proposals for a 'material room'.

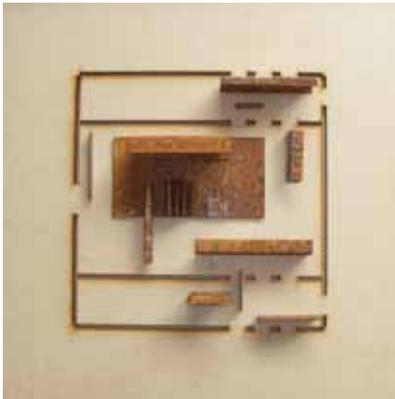
**Material Room** - The 'material room' is an enclosure, space or landscape that responds to conditions of topography, material, time, weather, wear, programme and inhabitation. The aim is to explore ways of colonising and energizing the residual spaces and material fabric of the city for socio-cultural practices. The use of models and maquettes as design tools is encouraged to develop, test and discuss ideas. The project is considered as a process that moves from strategy to material detail without programme complexity.

**Sculptors Talking** – The sculptors under scrutiny were Eduardo Chillida, Rachel Whiteread, Donald Judd and Victor Pasmore – a range that provided a dialogue to consider material, formal, geometric, abstract, process-based and conceptual approaches for the potential definition of architectural surface, form

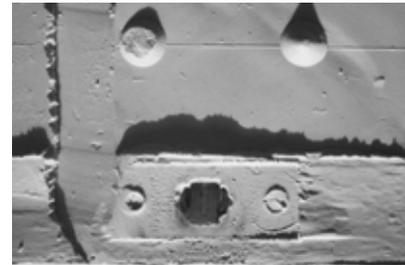
and space and for the strategic ordering of extensive landscapes.

**Topographies** - A working limestone quarry in Derbyshire was chosen as the context to develop strategies for the re-presentation and re-programming of what will imminently become a post-industrial landscape. Emerging strategies have been influenced by the Sculptors Talking project and by an understanding of geological time, the processes, timescales and instruments of extraction, and by a range of programme and landscape narratives.

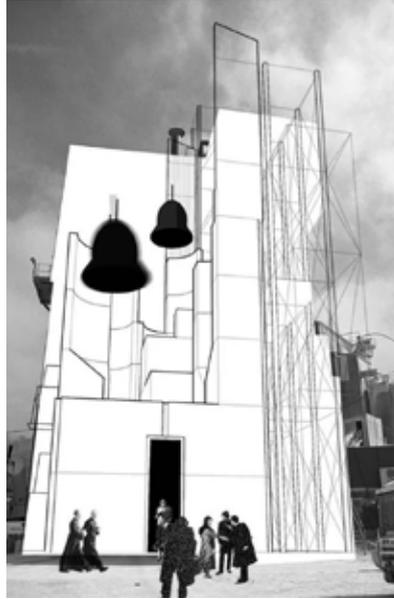
**Thesis Design** – Final year students develop the themes of the Materiality Studio to resolve site and programme arguments and propositions for a detailed building design. Project contexts range from urban, city edge and rural.



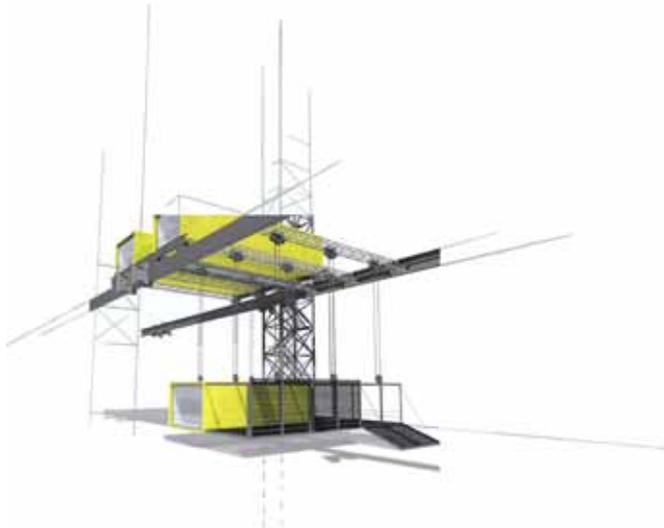
Sculptors Talking:  
Tom Humphries, Ruth Chadney,  
Steve Connah



Topographies:  
Quarry Genealogy 1+2  
Steve Connah



Quarry Patchwork Collage  
Fraser Martin



Thesis:  
Remediation + research facilities  
Longcliffe Quarry, Derbyshire  
Michael Pitman



Thesis: The Great South Wall, Dublin  
Ian Walsh



Thesis: Bosnor Lodgings + Geological Centre  
Sebastian Salisbury



Thesis: Fear of Space  
Clare Jones

## 08/09: The relational city

### Staff

Helen Aston, Stefan White

### Workshops

Berlin workshop in Märkisches Viertel: Dr. Birgit Wolter, Institute for Gerontology and Frank Ritterhoff, Senior Lecturer, department of Urban planning at the Technical University of Berlin with the students of Urban and Regional Sociology Masters course.

### Visiting Critics

George Epolito, Senior Lecturer, msa; Phillip Hall-Patch, Architect; Jochen Rabe, Urban Designer, Arup; Susanne Snorbusch, principle, CET -01 Architects; Rebecca Feiner Artist/Filmmaker; Sarah Gilby, Architect.

Our thanks to all the Manchester City council officers and residents for their enthusiastic participation.

We are witnessing the creation of new forms of relational citizenship... This new citizenship of capacity becomes something to be earned, to be legitimated, and to be conferred onto individuals or groups as a reflection of their relational socioeconomic position and the extent to which they have proved their value as good active citizens<sup>1</sup>.

msa-p believe that architecture is not just a formal, autonomous, practice but also an ethical undertaking. Ever since the first attempts at defining form and function in the 18th Century<sup>2</sup>, architecture has had considerable difficulty with defining a 'plausible relationship between architectural form and the social'<sup>3</sup>. msa-p investigate this relationship, taking inspiration from the work of Gilles Deleuze<sup>4</sup> arguing that the relations between things are as real and as important as the objects themselves.

While architects are experts in composition, in an age of sustainability they should not limit themselves to the organisation of physical matter but also seek to produce transformative social relationships, advancing the potential of architecture through its process or projects as much as its products. Architectural education can contribute to the development of our cities through engaging with its citizens and policy makers. msa-p collaborates with those affecting and affected by regeneration and social architecture projects in Manchester involving marginalised or disadvantaged communities.

<sup>1</sup> Mike Raco, *Building sustainable communities*, Policy Press 2007, chapter 2

<sup>2</sup> Adrian Forty traces the history of these terms in *Words and Buildings* and notes the first recorded use of the term function in architecture occurred in 1740, was borrowed from mathematics and led immediately to a dispute between a moral definition and an aesthetic one.

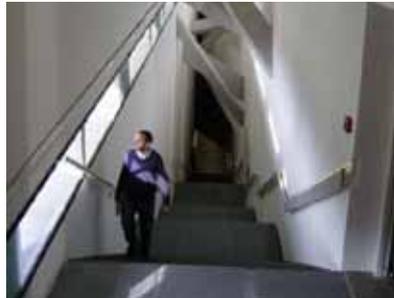
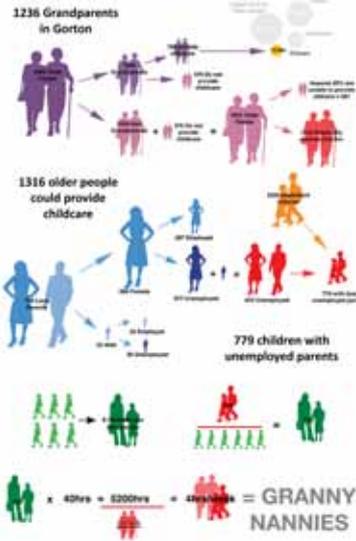
This year we have focussed our study around the kinds of cities implied by current UK government policy approaches towards citizenship. Working with The Joint Health Unit, Manchester City Council and the Valuing Older People Project, led by Programme manager Paul McGarry, we have been introduced to residents and local government officers at sites across Manchester. We have also consulted with Dr. Thomas Scharf and members of the Keele University research group 'New Dynamics of Ageing' and with representatives from the Department of Local government and communities.

We have conducted comparative research in Berlin working with CET-01 architects, The Technical University of Berlin Urban Planning department, and the German institute for gerontology. We have had over 30 older residents and over 10 council officers from Planning, health, social services, community engagement and ward organisations input into the project through workshops and crit panels.

We believe BArch students should select their own interests to discover and develop the kind of architect they want to be. We encourage the development of intuitive reasoning alongside analytical research and direct contact with those affecting and affected by 'regeneration'. So far we have used photo-montage, models, drawings, narrative, workshops, surveys, statistics, CAD/CAM, photography, needlepoint, tea-tasting, ikebana, social science, film-making and animation to investigate the relationship between form and the social.

<sup>3</sup> Rem Koolhaas speaking about his work in *Radical Philosophy* 154, 2009

<sup>4</sup> Gilles Deleuze is a contemporary French philosopher (1925–1995) whose key works include *difference and repetition* and *A thousand Plateaus*

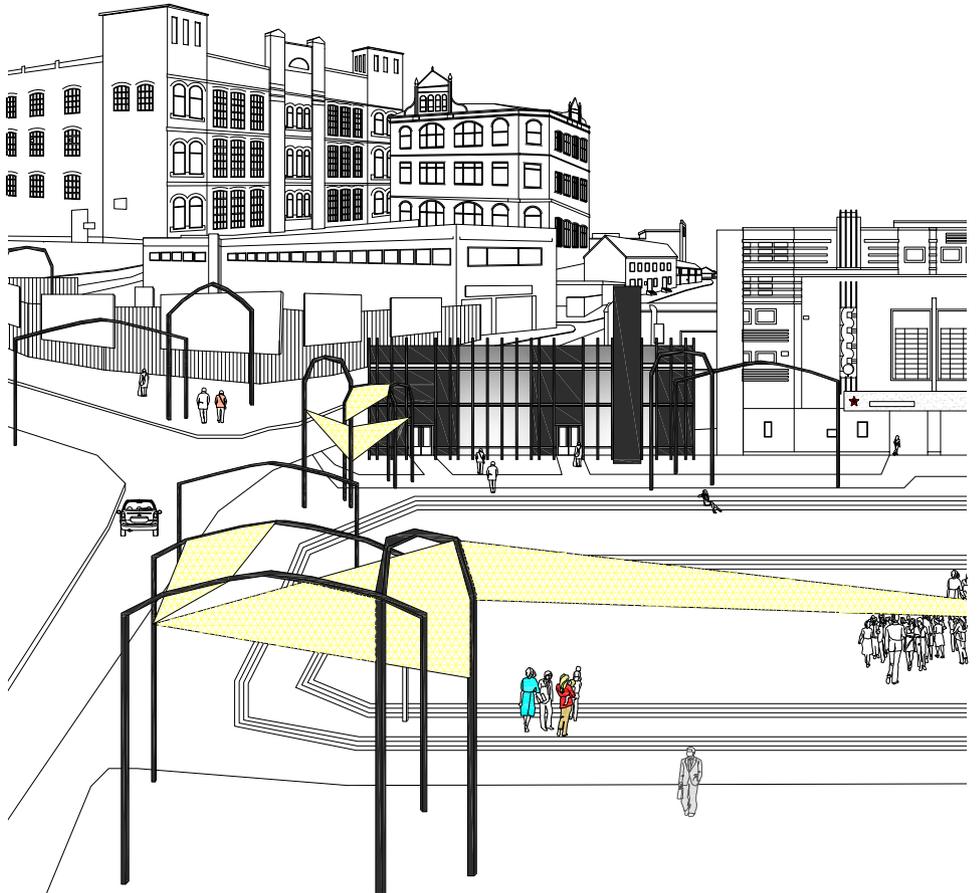
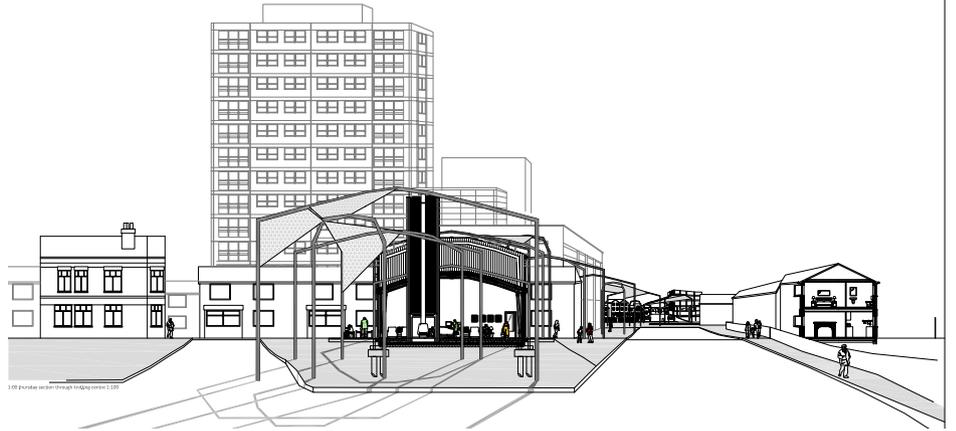


Above: field trip to Berlin – the lives of older people, Berlin architecture, culture, meetings with regeneration architects and investigating inclusive urbanism projects in problematic districts.  
Below: Manchester meetings with older residents, council officers and regeneration groups.





Anna Deacon Newton Heath – a Festival of Devolved Democracy



Amy Lythgoe From the first train to the last: revitalising Brunswick

# Future perfect... Future imperfect

[www.msa.ac.uk/09/barch/futureperfect/](http://www.msa.ac.uk/09/barch/futureperfect/)

Siobhan Barry  
and Colin Pugh  
with Mark Alston  
and Harriet Harriss

Future perfect ... future imperfect challenges notions of 'sustainability' and how contemporary ideologies may be translated into living systems with a future, rather than future living systems. Developing broad areas of research that promote holistic rather than exclusive architectural models for sustainable living and filter this enquiry through a range of projects both locally and globally. Examining the themes of housing, sustainable development and the nature of inhabitation in a changing world ecology, the college explored the making of a productive landscape, a tapestry of inhabitation drawing on the changing nature of material and cultural context.

Villages have become the new edge cities, whether high or low rise the demand for housing and inclusive community development globally has never been higher. The future of high rise design and its appropriation into the architectural vocabulary of community development raises certain questions: can the high rise village cater for the city and can it re-inherit the notion of community through design?

The unit seeks to answer these questions, challenging preconceived notions through a diverse range of projects on both a global and local scale, seeking to offer an alternative sustainable model for mass development in the twenty-first century. The unit has investigated sites and visited projects in China, Vietnam, India, Spain and throughout the UK. The global and diverse nature of the unit has been internationally recognised, through highly successful competition entries and corporate sponsorship, exploring architectural possibilities in everything from the deep ecocentric self build village in Europe and Asia, to the sky village techno mega tower in the Far East.

'Construction' is the single most definitive characteristic of architecture – whether it be ideological, physical, spatial, or the actions that 'construct' the events and episodes of our existence. We have one question: How might our 'worldmaking' continue?





John Dent Evolo Competition Finalist



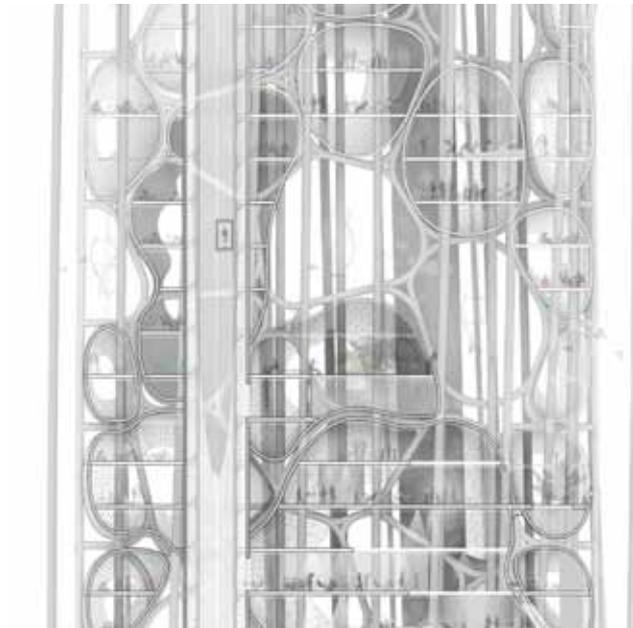
Tim Cornbill FC United Stadium



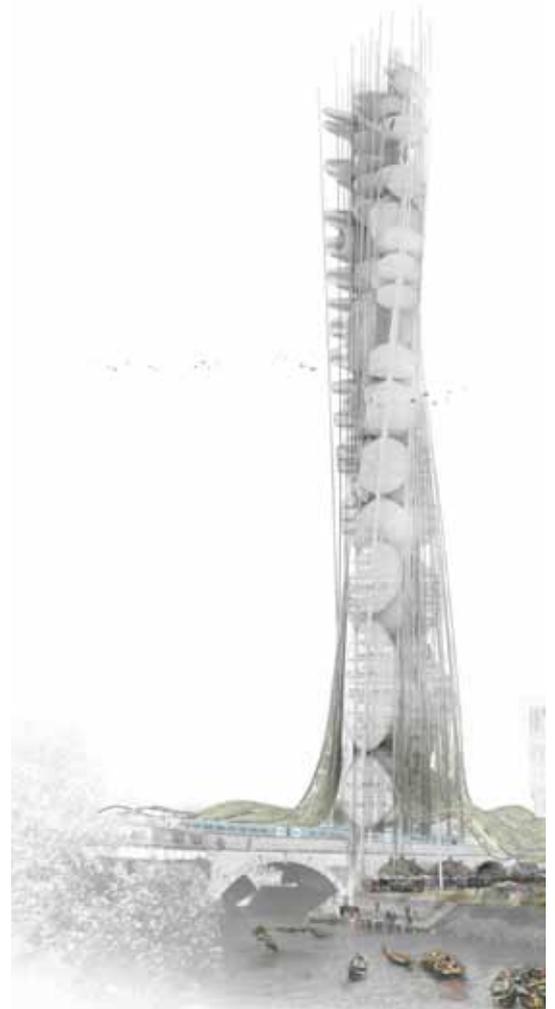
Romulus Sim Evolo competition entry



Matt Ault Vertical Lilong  
 Finalist for Cisco Connected Communities Urban 2020 competition  
 Winner of MSA Best Student Award (MSA Design Awards 2009)  
 Winner of Andy Robson Award (MSA Design Awards 2009)



Romulus Sim Corus 09 finalist



Jinita Batavia Coffee Growers Energy Positive Self Build Housing sponsored by illycaffè S.p.A.

Andrew Crompton

This small unit will examine the uncanny parallels between alphabets and architecture. We will study architectural lettering, use Illustrator, admire Jan Tschichold, possibly make silkscreen prints, then appropriate the language of graphic design to draw mundane buildings that are up-to-date in the way that newspapers are.

'Several works of art in the last decade have in fact had as their object the assembly of a large group of people who think they are there for some other reason. When they realise that there is no other reason they can start thinking about what they are really doing.'

Darian Leader 2002, *Stealing the Mona Lisa*, Faber & Faber. p.5.



above: styles of serif

below: this building resembles the *Morning Post* of 1889: what happens if you try this with HEAT magazine?



A study at Harvard\* showed that realistic images of organs added little to students' understanding of a medical lecture, but cartoon drawings contributed significantly. Recognition depended on identifying the concepts.

\*Harvard Educational Review 1967, vol. 37 p.250.

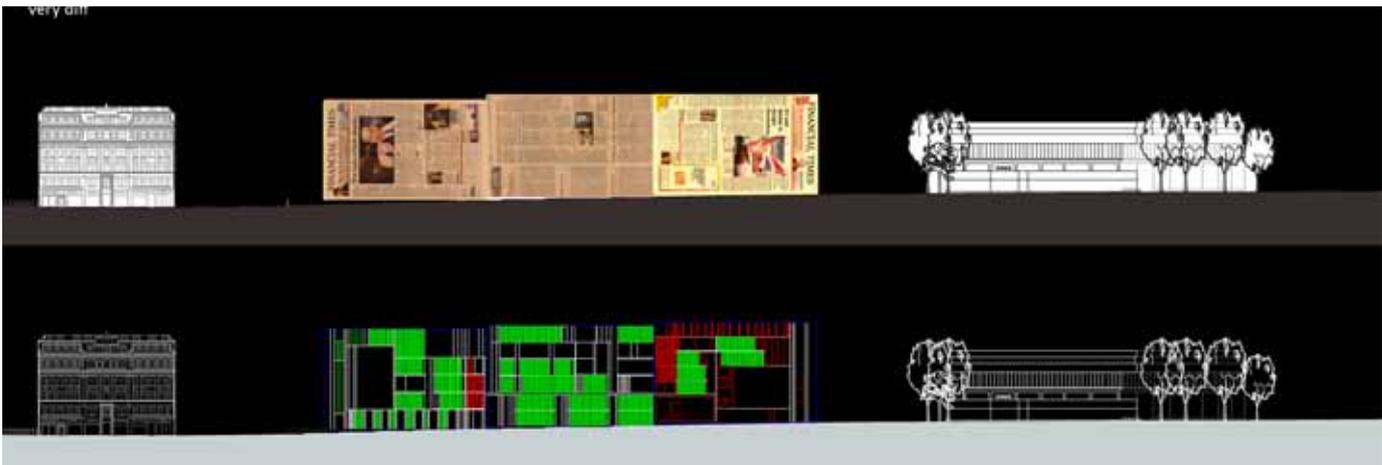


Nick Walkley

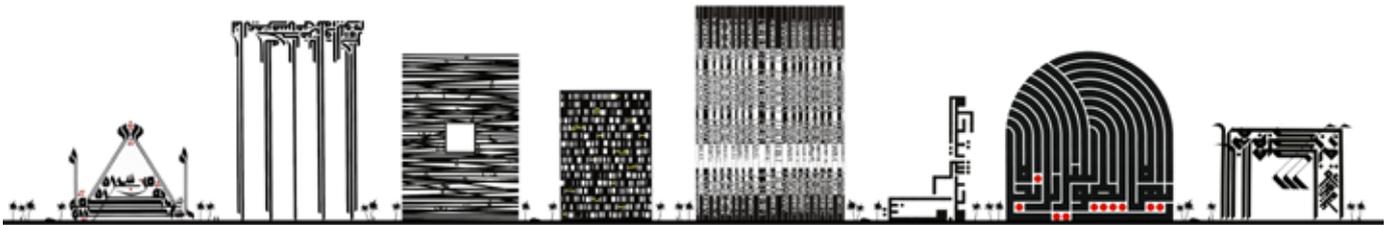
Melissa Rose Cohen



Nazar Ahmadi



Righty Amade



Nazar Ahmadi

# Part-time Flexible Delivery

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

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

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

The programme is nominally of four years duration but can be accelerated to three – the ambition is to develop a fully modular approach in the future.

The 'thematic' areas of study defined by current students have become more diverse this year with the opening up of interests in the conservation and re use of historic buildings that is allied to the specialist expertise of professional practices with whom students are employed.

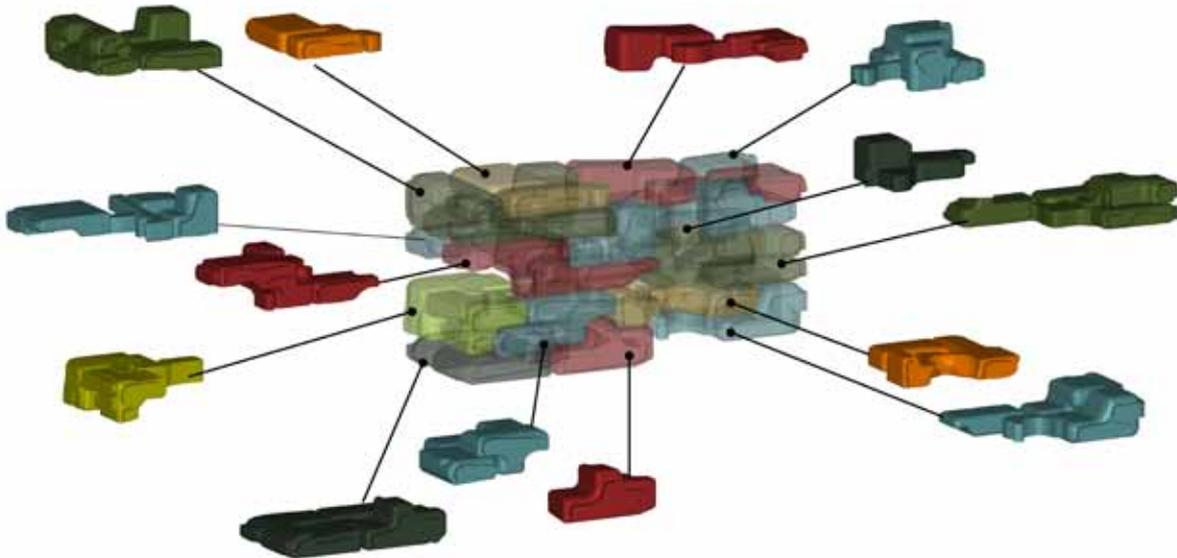
Students from the programme continue to be recognised in architectural competitions including Grant Prescott gaining a prize in the SPAB Philip Webb award. The programme is 'flexible' enough to absorb student interests, include ambitions for career development and make academic capital from the opportunities that have arisen as a consequence.

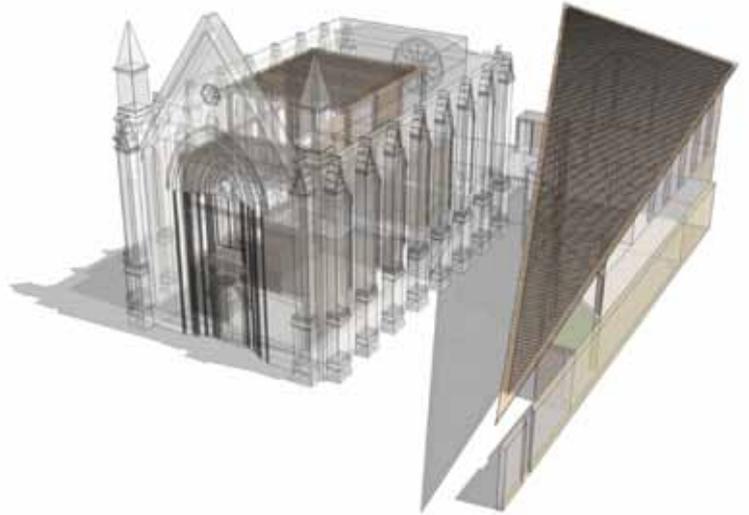
The changes in the regulatory framework for architecture education anticipated in the future will consolidate the programme as part of the 'professionally' oriented offer at the msa.





Jane Atkinson Casting Studies





Grant Prescott SPAB Philip Webb award Runner-up 2009

## Technology: Sustainability & Climate Change

### Staff

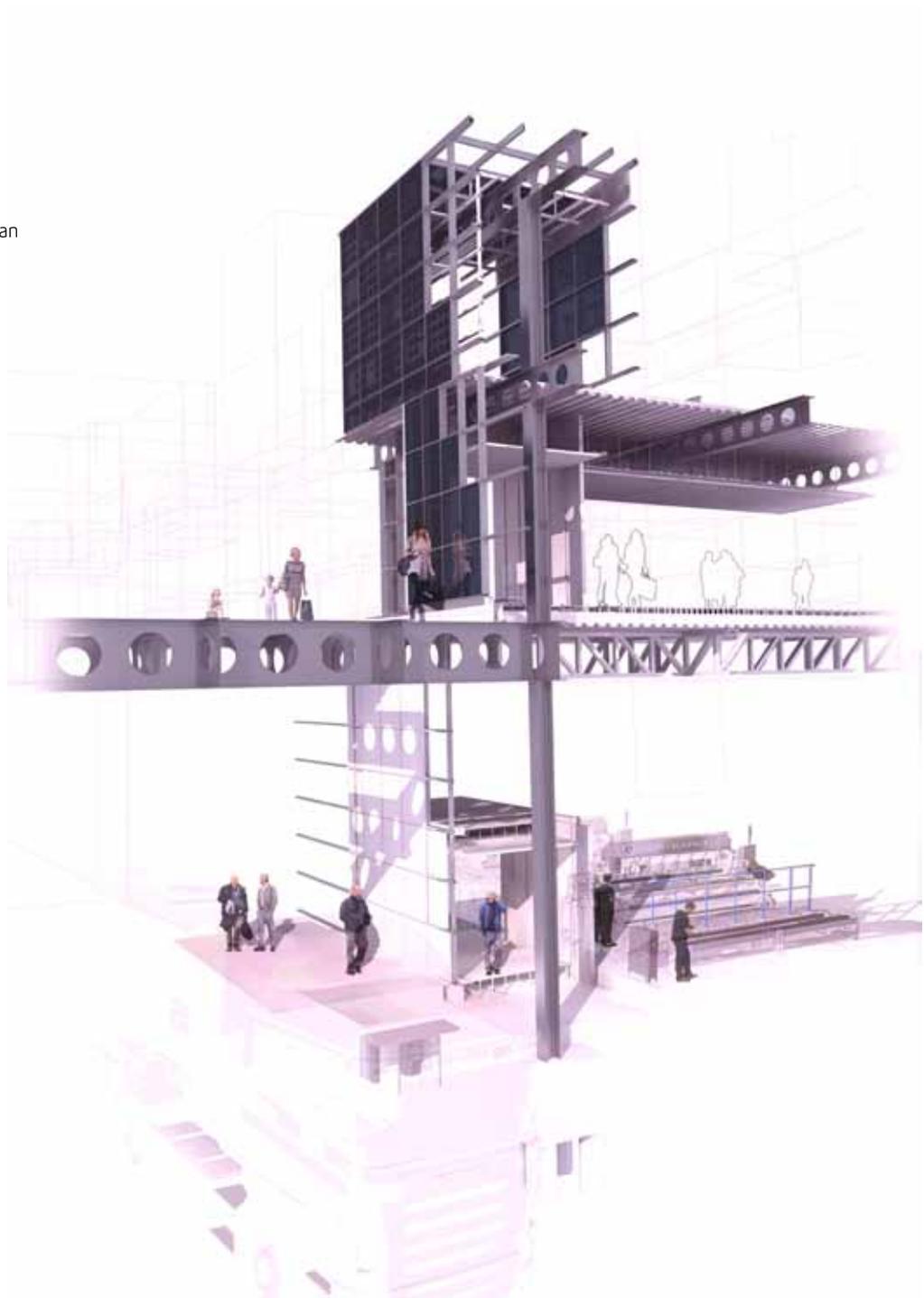
Dr Craig Lee Martin Head of Technology  
Professor Greg Keeffe Head of Design  
Nick Tyson Head of BA Technology  
Dr Geoff McKennan Year 2 Co-ordinator  
Richard Brook Year 2 Construction  
Stefan White Year 2 Structures  
Siobhan Barry Year 1 Co-ordinator  
Amy Hanley Year 1 Structures

The world is warming up. 150,000 people are dying every year because of climate change and, within 50 years, one-third of all land-based species could face extinction. By 2100 the planet will be hotter than at any point in the past two million years. The United Nations Intergovernmental Panel on Climate Change (IPCC) has suggested that human society could eventually be reduced to a few isolated groups eking out an existence near the poles.

In 2003, carbon dioxide emissions associated with UK energy use reached 560 million tonnes. Almost half of this came from energy use in buildings. Students at the msa have therefore a vital part to play in shaping our planet. The Technologies programme at the msa is driven by the need to reduce this impact and to combat climate change. Technological design must be increasingly capable of survival within a non-fossil fuelled and energy uncertain future. msa design projects demonstrate an understanding of building technologies, environmental design, and construction methods in relation to human well-being, the welfare of future generations, the natural world, and the consideration of a sustainable environment.

Within a holistic environmental ethos the msa aims to surpass existing criteria by facilitating a wider debate of the subject throughout all studio agendas, thus enabling climate change and sustainability to be placed at the forefront of architectural thinking, education and design.

Anil Pallan



Co-ordinator  
Eamonn Canniffe

The teaching of Architectural Humanities at msa continues to be characterised by a balance of traditional and innovative teaching and assessment methods with courses developed from the research expertise of the staff.

Year 1 takes the students' own architectural and urban environment to explore the history of architecture through the use of Manchester buildings as case studies. The first semester, with contributions by John H.G. Archer, Sally Stone and Richard Brook, culminated this year with a presentation by msa graduate Tom Goldthorpe (Denton Corker Marshall Architects) of the Stirling Prize shortlisted Manchester Civil Justice Centre, on which Tom was the job architect. In the second semester students studied broader aspects of the psychology of place under Patrick Devine-Wright.

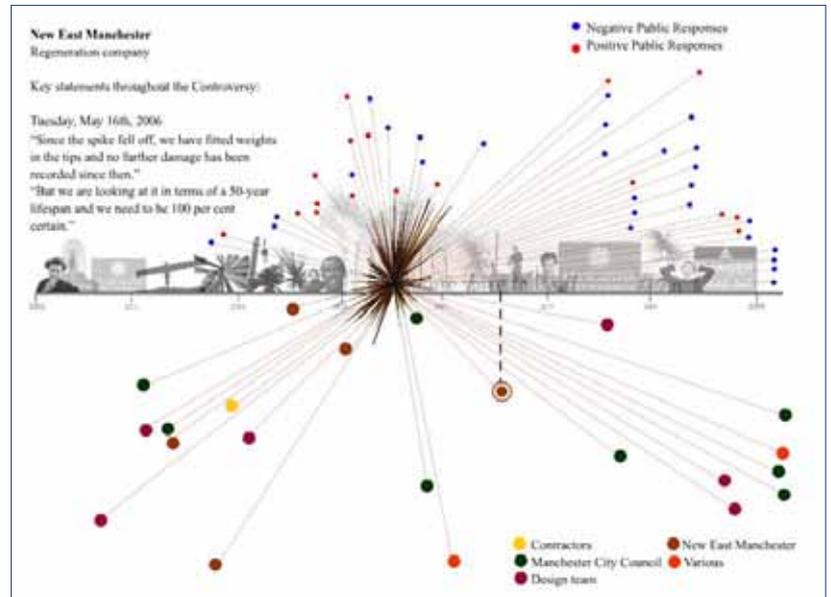
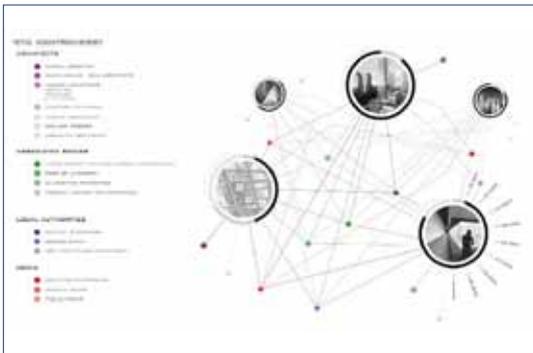
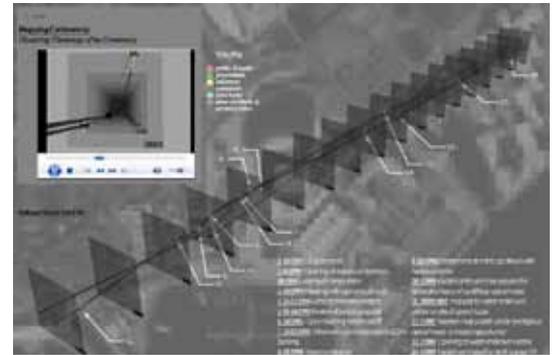
Year 2 focuses on an urban theme, with lectures on the history of urban form by Eamonn Canniffe, concentrating on his specialism of the Italian piazza. This historical material is complemented in the second semester by Ralf Brand's course on sustainable urbanism which introduces students to the broad range of debates and techniques around this significant contemporary issue.

Year 3 continued the critical direction of recent years with seminars on the history of recent architectural debates and architecture and film. Students again produced YouTube films of buildings studied on field trips. The 150 films so far submitted (available at [www.msafielddtripfilms.blogspot.com](http://www.msafielddtripfilms.blogspot.com)) continue to attract international interest so far having achieved over a quarter of a million hits. While most films continue to study European destinations, this year groups also visited and studied Mies van der Rohe's Crown Hall in Chicago, SANAA's New Museum in New York and Le Corbusier's High Court in Chandigarh. In the second semester students participated in a new research project interactive web-based platform 'Mapping

Architectural Controversies' [MAC]. This innovative project is dedicated to students and researchers working on debates and controversies surrounding design projects, buildings, master plans, and urban development issues: [www.msa.ac.uk/mac](http://www.msa.ac.uk/mac) or alternatively [www.mappingcontroversies.co.uk](http://www.mappingcontroversies.co.uk). The teaching platform led by Albená Yaneva and Nick Dunn pursues a research-informed teaching strategy to develop new methods of visualizing and presenting the connections of architecture and society that can be expanded upon in future research, and which introduces the students to the research culture of the BArch degree.

The History and Theory course and Research Methods course in the BArch culminate in the dissertations (co-ordinated by Ralf Brand and Sally Stone) which are rooted in the research interests of staff and colleges.

A huge diversity of material is mentored and submitted, ranging from traditional studies of architects and techniques to the analysis of new areas of architectural exploration, as represented for example in Nicholas Walkley's dissertation 'Towards Digital Ornament' (supervised by Andrew Crompton).



Research at Manchester School of Architecture draws upon a diverse research community stretching across the disciplines of art and design through MIRIAD (Manchester Institute for Research and Innovation in Art and Design) at the Manchester Metropolitan University, and the humanities and social sciences through MARC (Manchester Architecture Research Centre) at the University of Manchester. This unique range of interests and expertise spans across theory, design, policy and practice. Traditional study routes for MA, MPhil and PhD are complemented by the newly validated PhD by Practice route available at MMU.

During the 2008-09 academic session three graduate students were awarded research degrees. The msa would like to congratulate Year 1 staff tutor Victoria Jolley who was awarded an MPhil for her thesis 'Lee House, Great Bridgewater Street, Manchester (1928–31): An example of the influence of the American skyscraper on British commercial architecture during the 1920s'. Further congratulations are also due to Anthony Ogbuokiri for his doctoral thesis 'Pyramid-i-city: Mutual symbiosis and thermal comfort in the hot-humid context of Lagos' and also to Hacer Basarir for her PhD thesis 'Architectural Conservation with reference to Famagusta'.

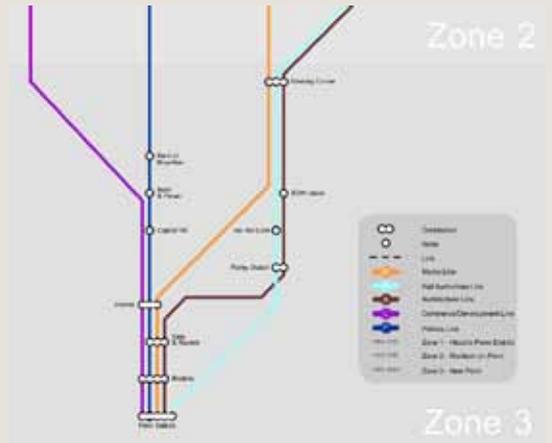
Research projects include *Eco Cities: The Bruntwood Initiative for Sustainable Cities* (Simon Guy), *Mapping Architectural Controversies: an innovative research-based teaching platform* (Albena Yaneva and Nick Dunn) and *URBE: The Urban Environment: mirror and mediator of radicalization?* (Ralf Brand and Sara Fregonese).

Recent publications include *The Ecology of the Architectural Model* by Nick Dunn (Peter Lang 2007), *The Politics of the Piazza: The History and Meaning of the Italian Square* by Eamonn Canniffe (Ashgate 2008) and *Interior Architecture: Context + Environment* by Sally Stone and Graeme Brooker (AVA 2009).

Post-graduate research activity falls into three broad internationally focussed and interlinked themes:

(i) Architectural History, Theory and Conservation, (ii) Urbanism and (iii) Sustainable Design Strategies.

To discuss possibilities in research at the Manchester School of Architecture contact Eamonn Canniffe [e.canniffe@mmu.ac.uk](mailto:e.canniffe@mmu.ac.uk) or Albena Yaneva [albena.yaneva@manchester.ac.uk](mailto:albena.yaneva@manchester.ac.uk)



## Slow Studio.

## Tutors

Greg Keeffe, Nick Dunn, Richard Brook  
and Frank Brown

## Visitors

Dalibor Vesely, Paul Iddon, Joe Jessop, Rob  
Hyde, Ade Aboaba, Martin Ellerby, Fionn  
Stephenson, Sarah Bolsover, Andy Lovatt,  
Steve Millington, Fergus Alexander, Suzie  
Fitzpatrick.

Good ideas are like good wine, they take a long time to mature. Thus in the MA A+U we take things very slowly indeed. The MA is a year-long party: we can return to 1968, 1977 or 1989 whenever we like. This year some of us have been tracking surveillance systems around the city, whilst others have been calculating carbon in long spreadsheets and getting depressed. Someone else has clocked up thousands of miles – on the 43 bus! The course is characterised by an interdisciplinary approach to urbanism and critical practice with an emphasis on proposition and *attitude*.

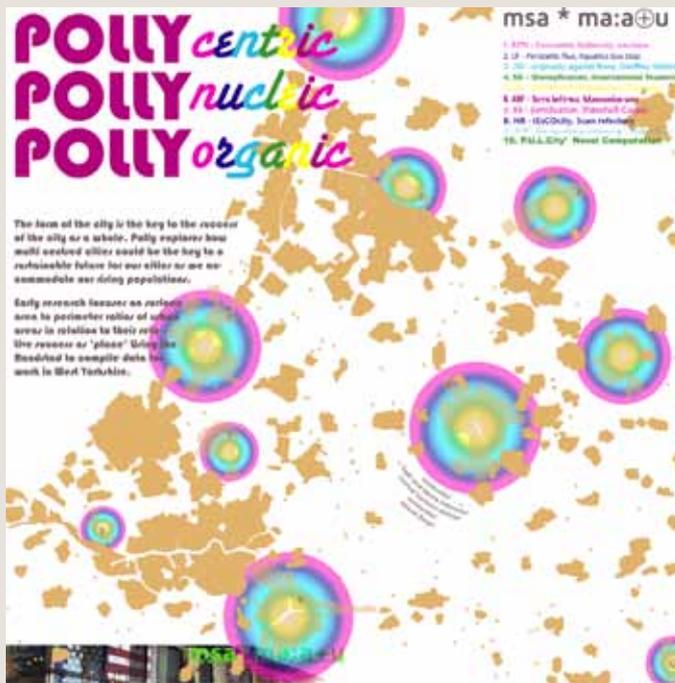
The MA is personal: make no mistake about it, and *painful*. After being forced urbanism for three months, it's a straight trip to regurgitate and reinterpret these propositions in a personal and open-ended way. Projects come and go: from the Ship Canal to M62, from Urbil to Ordsall, the MA students have struggled with content and methodology, but rigour is everything. Students have had to shed their preconceptions, prejudices, and even their friends. Sometimes it's felt like we've joined the Khmer Rouge or Symbionese Liberation Army: in room 712, behind a locked door it's all or nothing.

The work being personal is extremely varied, but here have been two main themes this year: design projects and mapping projects, and to confuse things further even these are linked. Some questions seem easy like 'Can Didsbury feed itself?' or 'What will Manchester be like in 2050?' but open a can of worms that can be difficult to unravel. Others like 'Why are there so many fences in Salford?' or 'What visual cues create and reinforce urban pathways?' create works of complexity and beauty that belie the place they're in. Yet some other

questions have been difficult to formulate using words alone; as we negotiate the interstitial space between *content* and *form*.

Once September comes around, we'll know the answers, I promise.

A unique feature of the MA is the production of the thesis not only in the traditional book form, but also as a synoptic output in a form suitable for direct academic publication. This allows student work to reach out into the research community, rather than remaining in dusty covers. So congratulations must go to 2008 MA A+U graduates Andrew Kitching and Emily Lang, who gave papers on their work at the 'Making Cities Liveable Conference' in Portland Oregon last month, also to Simon Sweitochowski who has had a paper accepted for 'Smart and Sustainable Buildings and Environments 09' in June in Delft NL, and indeed for receiving Second Prize for his thesis 'Bio-port' in the Landscape Research Group Best Masters Design Project 2008.

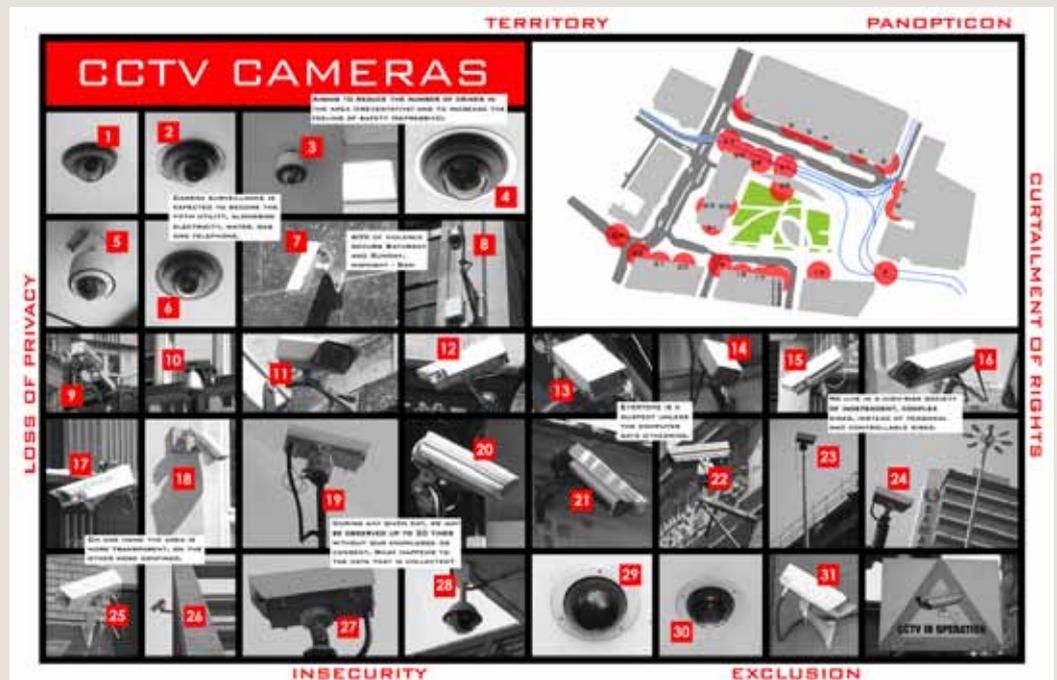


Alice Edmonson Poly nucleic city

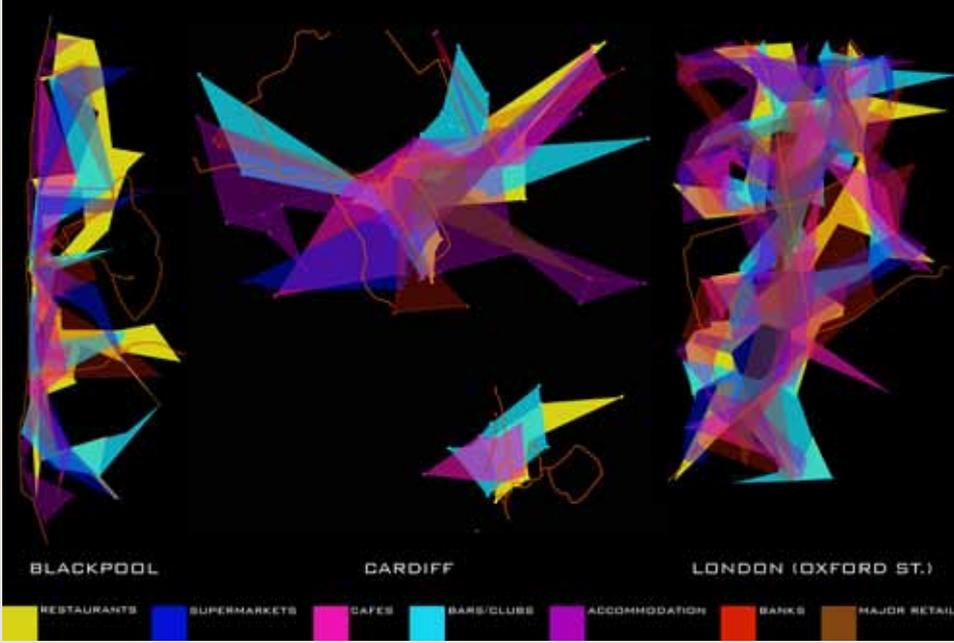


Sun Shin Fortress Ordsal

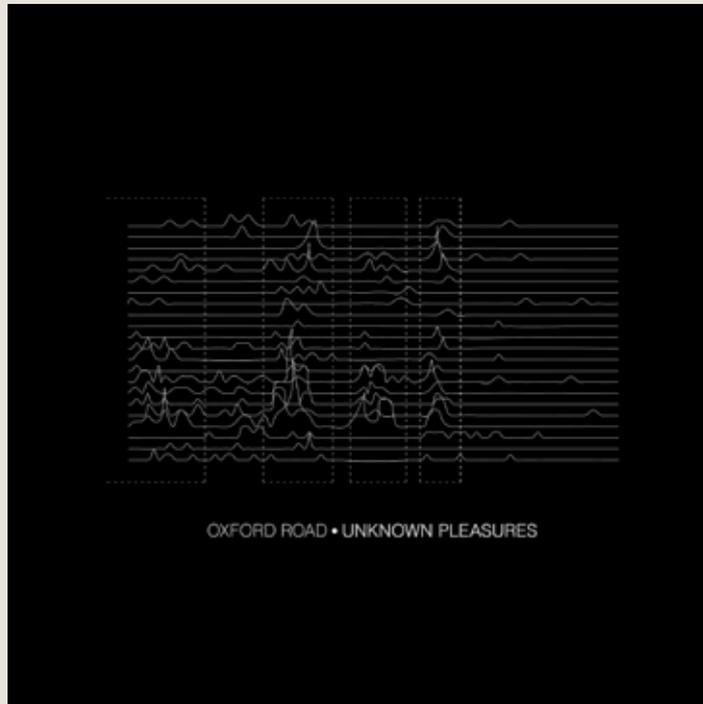
Andrew Watson Stars of CCTV



TOURIST MOVEMENT THROUGH URBAN ENVIRONMENTS



Shervin Haji Ghassemi Tourist Movement



Lucy Flintoff Oxford Road



## Alvaro Siza - Quinta da Malagueira, Évora, Portugal (1977)

Alentejo, ... is the one that is favourable to the budgetary restrictions and the creation of comfort, that is, the courtyard introduces a kind of transition; the climate in Alentejo is harsh, it is very hot and very cold, it also has large thermal variations, so that is an area of transition. The white paint, has also clearly to do with the

AO: I chose Malagueira for two reasons because on the one hand it has a very strong relationship with the place, with Évora, with the environment, with the ethos, and on the other hand it has almost a vision of the future, for example, because that one element that binds the whole, ... I think these two aspects of



An edited extract from an interview conducted by MSA doctoral candidate António Oliviera with the 2009 Royal Gold Medallist Alvaro Siza Vieira

AO: What were the principles underlying the Quinta da Malagueira project and what is the importance of vernacular architecture in this project?

AS: ... Hidden in the centre of Malagueira there is a street, which was illegal construction in the 1940s. It is no accident that it is put in the very centre of the land where it could not be seen, to maintain the image.

I must also point out that at that time, for example, levels of thermal insulation were not required; there was no regulation for that yet. So what moved the vernacular model of the courtyard house, which is not the only one in

environment of Évora, with the color of Évora, all white, ...

AO: I find the Malagueira is a representative project almost of the Alentejo culture, I do not know if you agree with that?

AS: There are many reasons for each thing in architecture. I have also heard this sort of project being classified as neorationalist, for example, and of course nobody is working today without having the background, even if they deny it, of the evolution of architecture which is usually called rationalism.

I do not think we can separate the reasons of architecture by this or that, I mean, there are many reasons combining, sometimes there is even the taste of the promoter, which is something that isn't often mentioned, but which obviously has influence.

relationship with the place, and demand for a relationship with the future are, in my view, essential.

AS: Yes, once again I agree, but there are several, but you mean the viaduct. One of the reasons for the viaduct, is really a relationship, it is no coincidence that under the viaduct there is a great pedestrian way and beside it there are cars, I do not like this thing pedestrians to one side, and cars to the other.

By the way, in Évora when I got the job, the idea was to make some collective garages, and those narrow paths, between houses, were pedestrian, also because lots of cars was unthinkable in Malagueira, because that was really meant for poor people, and a quick change was not expected, which was a mistake to predict. But what is a fact is that it started, more cars began to appear,

more cars, ...and people created a very interesting rule, that in front of every house, there is an eight-meter stop for the owner and nobody else, and going along well with this rule, no one violating this rule, then the streets are too narrow for the cars, but there too, as there are no sidewalks, there are no accidents because the car driver cannot accelerate like a Formula 1, he has to drive slowly because otherwise he will scratch the car, hurt people ...

Oh the viaduct, the viaduct, well, about my saying that there is a parallel between cars and pedestrians, one of the reasons for the viaduct is that I knew from the start that there would be no money for infrastructure.

AO: The very simplicity of the materials of the viaduct?

AS: Out of the same rule not to bury drains, ... a network gallery could be made and kill two birds with one stone, introducing a new scale waiting for the equipment, because as you know, there are distributed gaps in the plan, which are designed for equipment, a number of which I projected at the request of the town hall ... Put simply no money ever came. What I could not imagine is that until now no money would come, and money still does not come.

AO: Architecture has such adversity outside architecture itself that...

AS: It is not always external, because sometimes it comes from professionals, obstruction by professionals themselves.

AO: The existential place has an important role in the outcome of your projects and works. Do you consider existentialism as thought important in the shape of architecture itself?

AS: Yes existentialism is something that is almost no longer spoken of, but it is not something that is gone, a



thought that is not included in the way of thinking today, but I do not know what sense architecture is seeing, but what I find important in architecture, is the attention to how people live and how they want to live. The balance is always variable, ambiguous but it has always some lines of force, which we must try to understand, that is, one of the problems of architecture is the understanding of what is happening and what is happening is always persistence and innovation.

AO: Because the relationship with the site is part of sustainability?

AS: Yes, indeed, indeed...

AO: How do you see the future of architectural creation and its relationship with society?

AS: Well I see a black future, if the trend is to give major strength to every expertise, forgetting that journey I was talking about. If I am right, I may not be... (there is) the gap between the



one who projects and the one who will be using the projected product. In all fields of architecture there are also new generations that are normally assimilating the huge increase of information that is coming, and (developing the) means to assimilate this information and I want to believe (in) that.

# Manchester Architectural Research Centre

Head of MARC Simon Guy

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

## Aims

Exploiting its unique institutional position to connect design studies and social sciences, MARC aims to establish msa as a centre of international excellence for research and teaching on the social studies of Architecture. The success of this interdisciplinary agenda is already evidenced by a portfolio of funding of approximately £2.5 million, spanning the AHRC, ESRC, EPSRC, EU, Government and Industry.

## Staffing

MARC currently has six full time staff: Professor Simon Guy, Senior Lecturers Dr Frank Brown, Dr Patrick Devine-Wright, Dr Ralf Brand, and Lecturers Dr Andrew Crompton and Dr Albená Yaneva.

Associated staff include:

Professor Michael Hebbert, SED, Planning, Dr Maria Kaika, SED, Geography Researchers

Dr Matthew Cotton, Dr Hannah Devine-Wright, Dr Sara Fregonese, Liam Heaphy, Dr Chris Hewson, Dr Andrew Karvonen, Dr Fionnguala Sherry-Brennan

## MARC agenda

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

Our research goals are to:

### Develop New Ways of Thinking

Developing a sociotechnical analysis of architecture and urbanism which looks beyond ideas of buildings and cities as either primarily aesthetic or technical objects.

### Develop New Ways of Researching

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

### Develop New Ways of Engaging

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

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

### Research Highlights

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

An environmental psychology perspective on the sociotechnical approach is being developed by Devine-Wright through ESRC and EPSRC funded interdisciplinary projects (£1.1 million) on community involvement, public engagement and acceptance, for example with renewable energy technologies and electricity networks. This work has been publicly recognised through regular media appearances and appointments to policy advisory panels including (with Guy) Foresight on 'Energy and the Built Environment' led by Sir David King (Chief Scientific Advisor to the Government and Head of the Government Office for Science). This work is collaborative and inter-disciplinary, as evidenced by a recent award from the FlexNet consortium funded by EPSRC for the renewal of the Future Network Technologies project. This involves collaboration with Manchester (School of Engineering/Joule), Cambridge, Bath, Imperial, Edinburgh, Strathclyde, Surrey and Birmingham. Total value of the consortium: £7m. Total value to MARC: £625,000.

Brand's work on the 'co-evolution' of technological innovation and behavioural change and Coaffee's research on designing-out terrorism and the everyday resilience of cities has led to collaborative project "the urban environment: mirror and mediator of radicalisation" (ESRC *New Security Challenges* programme, 2007–9 Brand PI, £206,000) which compliments an EPSRC project 'resilient design for counter-terrorism: decision support for designing effective and acceptable resilient places (2007–2009, £960,000). This work builds upon Brand's monograph Brand, R. (2005) *Synchronizing science and technology with human behaviour*, published London: Earthscan.



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

MARC is currently developing its sociotechnical approaches to design and development, with a particular focus on processes and practices of urban adaptation in response to climate change. The Eco Cities project, funded by Bruntwood and The Oglesby Charitable Trust, seeks to create a climate change adaptation blueprint for the Manchester city-region, based on the analysis of climate change scenarios and the proposal of appropriate adaptation responses. The work draws on the expertise of MARC, the Centre for Urban and Regional Ecology (CURE) and the Brooks World Poverty Institute, and benefits from a strengthening partnership with Manchester City Council. Eco Cities will facilitate the exchange of best practice and mutual learning with developed and developing world cities, and a network of international links is being established. Through an award from the Rory and Elizabeth Brooks Foundation, joint research between BWPI and MARC has begun into climate change and poverty in urban Bangladesh. Links are also in development with institutions in Singapore, Nagoya and Austin, Texas.

MARC is also playing a leading role in research on 'planning a greener role for retail' as part of the Tesco funded 'Sustainable Consumption Institute' in Manchester. This includes a recent award from the SCI to investigate energy, ambience and sustainable consumption in supermarkets.



## what is msa<sup>2</sup>?

The relationship between msa and the Manchester Society of Architects (MSA) that operates under the msa<sup>2</sup> banner has continued to develop during this academic year. The MSA design awards are published here for the first time, MADF was launched this year incorporating 'event month' activities, easa 2010 was successfully launched and the mssa has been actively engaged with MSA through a variety of joint events.

The momentum will be maintained and consolidated with plans to develop more explicit relationships with the profession and other external partners within our programmes inspired by exemplars such as the msa-p (BArch page 46) project on 'ageing' that was both supported and informed by our relationship with Manchester City Council. The msa aims to creatively explore opportunities for more systematic engagement with 'real' or 'live' design contexts and agencies in addition to working with the profession in a way that celebrates the academic context for design producing mutually beneficial outcomes. The relevance and creative challenge offered through this engagement is consistent with the overtly professional ambitions of students engaged in their second degrees.

The msa advisory board chaired by Stephen Hodder MBE remains influential in guiding the school in activities that reinforce its professional orientation and will be complemented by Simon Green (current president of the MSA) and John Hickey (current Chair of the RIBA NorthWest). Simon has been instrumental in establishing the MADF this year and John (formerly Chair of RIBA NW Education Committee) has this year become involved in developing professional studies within the msa to add to his extensive background of RIBA activities both regionally and nationally.

### **About the Manchester Society of Architects (MSA)**

The Manchester Society of Architects (MSA) was formed in 1865; it was affiliated to become a branch of the RIBA in 1891, and has a membership of approximately 800. The Society is the largest in the North West region of the RIBA and our members comprise around 45% of the entire region's total.

The MSA represents and supports the architects and the architectural students of Manchester and promotes their work. We are supported by our chapters, Stockport Tameside and Macclesfield and Wigan Bolton and Bury. Manchester Young Practitioners in Architecture are also affiliated with the MSA.

The MSA organises architectural events, lectures, travel scholarships and bursaries to students. The Society promotes the annual MSA Design Awards which showcases the talents of Mancunian architects and architectural students. The Society meets monthly at CUBE and has been a key driver behind the Manchester Architecture and Design Festival (MADF).

For further information about the MSA please refer to our website [www.the-msa.co.uk](http://www.the-msa.co.uk). For details of the Manchester Architecture and Design Festival please refer to [www.madf.co.uk](http://www.madf.co.uk)

The Manchester Society of Architects was proud to present its annual awards at CUBE, commencing with the preview and awards evening held on the 30th April, which attracted many members of Manchester's architectural and design community, who gathered to hear the awards announcements. This year's exhibition featured a selection of projects submitted by members of the MSA who competed for the Society's prestigious awards. This year saw winning schemes from Ian Simpson Architects, Stephenson Bell, BFAW, BDP, Sheppard Robson, Arca, Walker Simpson, Ollier Smurthwaite, Triangle Architects and Matt Ault.

The Design Awards are held annually with the aims of raising aspirations for high-quality architecture and highlighting the important role this plays in enhancing the built environment. This year they were a key event of the inaugural Manchester Architecture and Design Festival which ran from 20th April until the 22nd May.

The MSA believes it is important to promote the value of architectural design talent in Manchester and aspires to highlight the design skills of its members, raising their profile to demonstrate the benefits of good design.

The MSA would like to thank our sponsors RIBA North West, MPG, Ceram Excel and Royal Mosa who made this public exhibition of work possible. We would like to extend our thanks to CUBE who continue to support and promote the annual MSA design awards. The MSA would like to thank the architects of Manchester who continue to support this exhibition.

**Winners** Images overleaf, from top left to bottom right:

Stephenson Bell, House 1005 *Small Scale Residential*  
Ian Simpson Architects, Parkway Gate *Large Scale Residential*  
Buttress Fuller Alsop Williams, Abingdon School Sports Centre *Sport and Leisure*  
Arca, Silver Cafe, Morecambe *Small Commercial*  
BDP Manchester Studio *Commercial*  
Sheppard Robson, Engineering Restructuring Project, Liverpool *Community Education*  
Walker Simpson, Travis Street Substation *Community*  
Ollier Smurthwaite Architects, The Pavilion in a Walled Garden *Un-built Private Dwellings*  
Stephenson Bell, CUHK Teaching Building *Un-built Community*  
Triangle Architects, Church Drive *Conservation and Reuse*  
BDP, Navigation Warehouse, Wakefield *Conservation*

Matt Ault, Vertical Lilang *Student Projects and Andy Robson prize (p.52)*

#### **Overall Winner**

Ian Simpson Architects, Parkway Gate

**Commendations** Images overleaf, from top left to bottom right:

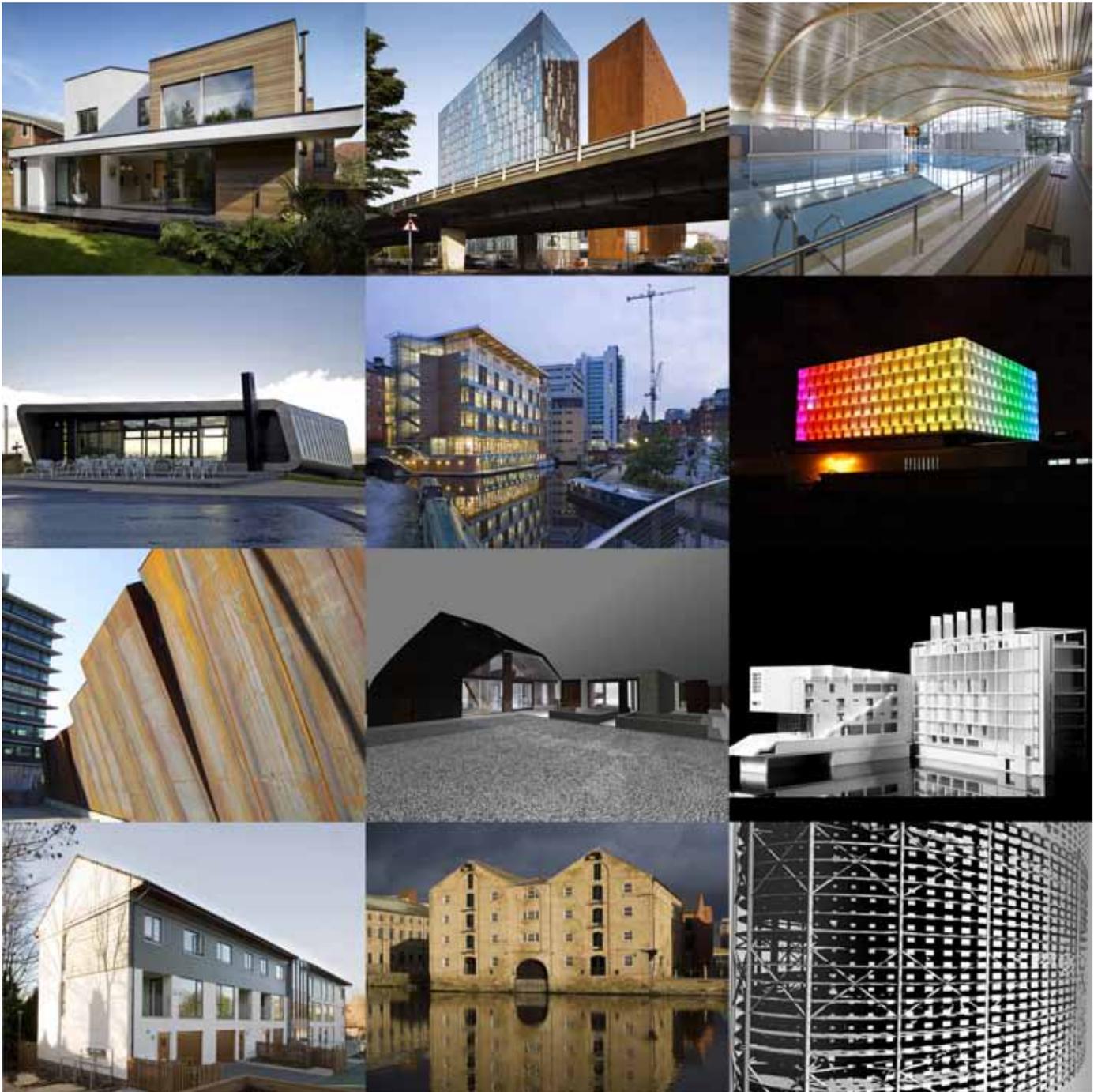
Calderpeel, Wrenwood *Small Scale Residential*  
Triangle Architects, The Ridge Phase 2 *Small Scale Residential*  
BDP, Abito, Salford Quays *Large Scale Residential*  
MBLA, Life Buildings *Large Scale Residential*  
BDP, Liverpool One *Commercial*  
Sheppard Robson, Michael Smith Building *Community Education*  
Taylor Young, Bolton Sixth Form College *Community Education*  
MBLA, Picton Health and Children's Centre *Community*  
MBLA, Walkden Gateway *Community*  
Ian Simpson Architects, National Wildflower Centre *Un-built Community*

Commended Schemes not pictured:

Fuzed Architecture, Heaton Park Congregational Church *Community*  
Stephenson Bell, Shirecliffe New Homes *Un-built small residential*

MSA Design Awards 2009  
Overall Winner Ian Simpson Architects, Parkway Gate





Winners of the MSA Design Awards 2009



Commendations for the MSA Design Awards 2009

## Manchester Architectural & Design Festival

The inaugural Manchester Architecture and Design Festival (MADF) ran from the 20th April to the 22nd May 2009 encouraging interaction between members of the architecture and design community in Manchester and throughout the region. The active programme of events was organised in collaboration between, the MSA, Manchester School of Architecture, EASA2010, mssa, CUBE and RIBA North West, at various venues across Manchester. MADF was established to:

- Promote good design and educate architects and associated professionals and scholars throughout the region.
- Encourage interaction between the creative industries in Manchester.
- Build relationships between students and practitioners.
- Create awareness of the value of architecture and design among the people of Manchester.

A key aim of the festival was to establish a working relationship between practitioners in Manchester and students at Manchester School of Architecture extending the links established by msa<sup>2</sup>. The Festival was timed to coincide with the School of Architecture events month, and maximise publicity for events organised in this period. Highlights included the student travel awards at CUBE, architectural walks throughout the city, lectures by Glenn Howells and Seth Stein and a prolific series of evening lectures organised by mssa. The Festival culminated in an exhibition of student work at easaHQ and hijack of the Exchange Square big screen to celebrate the end of the month long festivities.

Architruck was the MADF mobile exhibition pavilion which promoted architecture to the people of Manchester through changing exhibitions, studio days, and 'architect in the truck' promotions during the festival. The MSA annual Design Awards Exhibition at CUBE raised awareness of architecture and promoted new links within the creative industries. The MADF team look forward to bringing the Manchester Architecture and Design Festival to you in 2010.

### Manchester Architecture and Design Festival Images

from top left to bottom right:

- MBLA celebrate at the MSA Design Awards
- MSA Design Awards at CUBE
- Architruck in transit
- 'Ugly House' Exhibition outside Urbis
- Castlefield Walk with Warren Marshall
- Architruck at the RIBA Awards
- Simon Green, President of the MSA, presents Roger Stephenson with a Design Award
- MSA Design Awards at CUBE
- A Manchester School of Architecture Crit in Architruck



After the easter vacation twenty six multidisciplinary events took place from 20th April until 15th May, culminating in an exhibition at the EASA HQ in Manchester. The events ranged from diagramming Manchester to architectural propoganda, from mural painting to post occupancy studies and from proposing anti-capitalist follies to making good, bad and ugly concrete houses.

event\_01

Fergus Alexander  
ASYLUM

event\_02

Helen Aston  
PANDORAS BOX: follies of unsustainable sins and sustainable virtues

event\_03

Siobhan Barry  
IMAGE CITY : CITY IMAGE

event\_04

Gemma Barton  
diagramming MANCHESTER  
ARCHITECTURE

event\_05

Everard Bektashi-Brown  
THROUGH THE KEYHOLE

event\_06

Ralf Brand in collaboration with David Ritter, BDP, Manchester  
REALITY CHECK OF A SUSTAINABLE BUILDING: post-occupancy occupation of the brand new BDP building

event\_07

Eamonn Canniffe  
THE CITY THE BUILDING THE ROOM

event\_08

Ming Chung and Alan Sams  
MODEL AND THE B/W IMAGE

event\_09

Andrew Crompton  
ARCHITECTURE OUT OF DOORS

event\_10

Una Daly  
SALVAGE // SUSTAINABILITY

event\_11

Rick Dargavel  
A FRESH BREATH OF FOUL AIR

event\_12

Patrick Devine-Wright and Caroline Cravo  
DOES GREENER MEAN BETTER?

event\_13

George Epolito  
THE BODY AS/IN MOTION  
THE BODY AS/IN ARCHITECTURE

event\_14

Ric Frankland  
UGLY HOUSE

event\_15

Ambrose Gillick  
SYNTHETIC VERNACULARS

event\_16

Amy Hanley  
COMPETITION

event\_17

Karen MacDougall  
PUBLIC ART: BARROW-IN-FURNESS

event\_18

Vicky Jolley  
MOTORWAY / WATERWAY

event\_19

Grahame MacDougall  
DESIGN FOR HUMANITY: EMERGENCY SHELTER

event\_20

Chris Maloney  
The origins and demise of propagANDA

event\_21

Geoff McKennan  
SWANNING ABOUT IN CHESHIRE

event\_22

Richard Morton  
SLUM CITY

event\_23

Stefan White  
CONSTRUCT ARCHIPROPOGANSIA

event\_24

Albena Yaneva  
THE ARCHITECTURAL PRESENTATION: techniques and politics

event\_25

Grahame MacDougall  
PORTFOLIOS: year 1 students only

event\_26

Richard Brook  
PORTFOLIOS: year 2 students only



Posters by Stephen Potts

## The Manchester Student Society of Architecture

### Main Committee Members

Luke Butcher, Carrie Bayley, Jon Carter

### Supporting Committee Members

Katie-Hannah Wright, Malcolm Wilson,  
Jodie Gandz, Georgina Walker, Jodi  
McLeod, Ben Hudson

### Lectures from the

#### MSSA Lecture Series 2008/09

Michael Hodge, GMP  
Gavin Elliott, BDP (BDP Manchester  
Studio, Open Studio Event)  
Tom Verebes, OCEAN UK + AA DRL  
Nick Johnson, Urban Splash  
John Assael, Assael Architecture  
Victoria Harris, Article 25  
Sam Brougham and Frances Chaplin, PRP  
Marks Barfield Architects  
Chris Lee, Serie Architects  
Tom Goldthorpe, Denton Corker Marshall  
(Civil Justice Centre, Guided Tour)  
Paul Scott, Make Architects  
Chris Maloney, EASA UK  
Arjun Kaicker, Foster + Partners  
Simon Doody, Feilden Clegg Bradley  
Tom Coward and Vincent Lacovara, AOC  
Guy Smith, Bauman Lyons Architects  
Charles Holland, FAT

The Manchester Student Society of Architecture – mssa – is the official student group representing every student at msa and is entirely run by students. As well as continuing to work closely alongside tutors and lecturers across msa, MMU and UoM, this year the mssa embarked on a number of new initiatives as part of its mandate to improve the lives of students both academically and socially.

This year saw the launch of the mssa student guide, a booklet aimed at providing first year students with vital information about the school and the architectural 'scene' in Manchester – from advice on enrolment to printing tips. This document has proved to be highly successful and other courses in MMU are looking into using it as a template for their own students. The document was also made available digitally to the rest of the school through the re-designed mssa website.

The most substantial undertaking this year was the revival of the mssa lecture series after a four year absence. After obtaining sponsorship from BDP the series ran with 17 lectures and 19 different guest speakers, on a range of subjects including Designing for Disaster Relief, Parametric Modelling, Sustainable Housing Design and 'How To Be A Happy Architect'. The series also included an open studio evening and presentation by BDP at their new Manchester studio and a guided tour of Manchester Civil Justice Centre.

In keeping with tradition a number of successful social events were held, including the first year social and Halloween party. A number of new events also took place as a result of the developing relationship between the mssa and the Manchester Society of Architects, most notably the msa<sup>2</sup> Christmas Party. The mssa was also a major partner in the inaugural Manchester Architecture and Design Festival (MADF) held in April and May, putting on guest lectures and social events like the Student Travel Awards After Party. Most recently, students celebrated together at the end of the year at the annual Summer Ball, this year held at the Palace Hotel with a record high attendance.

The mssa is looking forward to the next academic year and plans are already in place to build on this year's success.



mssa  
manchester student society of architecture

## The European Architecture Students Assembly

EASA was established by students and tutors of Liverpool University in 1981 as a way to bring talented students together to discuss the issues facing both the profession and urban environments.

Every summer since then around 400 of the brightest students from every part of Europe have come together for two intense weeks of: workshops, lectures, exhibitions and events; in the name of exchange of: ideas, culture and experience.

In November 2008, after a year of planning, a bid team from the UK, comprising of students from Manchester and Brighton Schools of Architecture, backed by institutions both academic and professional and colleagues unable to attend, flew to Nicosia, Cyprus, to present the UK's proposal for easa's 2010 summer assembly Manchester, to the easa network.



Possibly the largest step in the six months since winning the bid was taking position of the tenancy of easaHQ as a base of operations. The old 'Moonfish' building on Hulme Street will be the home of all things easa010 until after the event next summer. As well as providing the perfect space for the team to work on organisation and sponsorship, it will provide gallery space for talent and community groups working alongside easaUK2010.

The first of these collaborations was the hosting of the Manchester School of Architecture's Event Month exhibition in conjunction with the Manchester Architecture and Design Festival.

The UK team is proud to be able to bring an event of this vibrancy to the country that started it all, and to a city that has risen to the challenge and opportunities that the event brings.

For more information see [www.easauk.net](http://www.easauk.net).



As it stands the easa010 team is:

Manchester Chris Maloney, Thomas Bennell, Mike Walsh, Luke Butcher, Carrie Bailey, Katie-Hannah Wright, Danill Rudalevicius, Emma Uncles, Dhruva Dinesh, Sophie Samuels, Bhavika Mistry, Miles Reay-Palmer, Jenny Burns, Jonathan Carter, Dolores Jeronimo, Jihum Kim, Dido Graham, Bryony Lee, Joanna Sharples, Laura Lim Sam, Matt Duggan, Malcolm Wilson, Michelle Tomlinson, Ronaya Gedal, Al Ogle, Hadiil Ali  
Brighton Paul Farrell, Alex Maxwell, Matt Lambert, Joe Frame  
London Vera Janakievskaja, Matthew Colledge, Simon Kinneir  
Berlin Martin Michette, Christophe Holz  
Malta Ian Borg Bellanti  
Turkey Etem Ozkul  
Bulgaria Boyka Ognyanova  
Spain Salvador Clariana  
Holland Martin Dashorst  
Switzerland Jeanne Wood  
Ukraine Ja Ja

Partners Ask Developers, Manchester School of Architecture, Manchester City Council

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